

# MUSIC SUPPLEMENT TO LUTE NEWS 152 (DECEMBER 2024): LUTE INTABULATIONS OF MUSIC BY LUDWIG SENFL - PART I



This is the first of two tablature supplements to include lute intabulations of music by Ludwig Senfl (1490-1543), the leading composer of the German-speaking world in the first half of the sixteenth century. His vast output includes all the genres of his time: polyphonic Mass Ordinaries, Proper settings, a cycle of Magnificat settings and ode settings as well as over

a hundred motets and more than three hundred German songs (lied), at least forty of which were intabulated for lute.<sup>1</sup>

Senfl was born either in Basle or Zurich and is recorded in both in his early years. In 1496-1498 he was an alto chorister in the chapel of Emperor Maximilian I (1459-1519) when the court moved to Vienna. He was a pupil of Heinrich Isaac (c.1450-1517) who was court composer from 1497 until 1515. The post Senfl held at court is not recorded but his first lieder and motets were published in 1512 and many more followed particularly in the 1530s. A surviving letter by the imperial organist Paul Hofhaimer mentions a hunting accident in 1517 in which Senfl lost a toe. Senfl moved to the ducal court in Munich in 1523 and from 1526 to 1541 he corresponded regularly with Duke Albrecht of Prussia in Königsberg, for whom he composed songs and motets. Senfl died in Munich between January and March 1543 when he was fifty-three and the inscription on his now lost tombstone praised him as a pupil of Isaac as well as his renowned position at the ducal court in Munich.

This supplement includes seventeen secular songs or lied (S1-17) plus a motet cycle in three sections (S18) all except three in G and C minor - few of which have been recorded to my knowledge.<sup>2</sup> The worklist includes the numbering from the *New Senfl Edition* (S=secular M=motet).<sup>3</sup> The sources of vocal models are not listed here but can be found in the Digital Image Archive of Medieval Music (DIAMM) - although not including lute sources.<sup>4</sup> The titles of lute intabulations are brief text incipits and the full texts plus music in score for many of the vocal models can be found online, and texts for S3/4/5/6/7/10/15 are included with settings in Ochsenkun 1558.<sup>5</sup> The vocal models for the lied are in four voices although most of the intabulations eliminate one or more voices and some are simple settings à2 (tenor and bass) - see concordances for S6/9/10/12/13/14. The music here is found in fourteen manuscripts copied over half a century between the 1520s to 1570s and twelve prints (five of Hans Neusidler) published 1523-1574 all in German tablature except settings of S18i in Gintzler 1547 and S18i-iii in F-Pn Rés.429 are in Italian tablature. Few of the lute intabulations are ascribed to Senfl and the attributions are inferred from vocal models (as in NSE, see fn 4).<sup>6</sup>

Intabulations of several of the lied are known in two or three tonalities (see worklist) and Gerle 1532 included two settings of

S13 in tonalities a fourth apart giving no indication that they are other than two different lute solos. However, in 1556 Wolff Heckel paired the two settings from Gerle as a duet for lutes a fourth apart, copying one nearly exactly and adding further embellishment to the other. Two distinct settings of S12 and S18i-iii are attributed one to Hans Neusidler and another to his son Melchior. S18i-iii in F-Pn Rés.429 is a fuller and more embellished intabulation of the settings in Melchior's 1574 print, and so may be reworkings by Melchior himself especially as this section of the manuscript is thought to be in Melchior's hand.<sup>7</sup> The simpler direct intabulations are reproduced here when there are more than one as I think that the embellishment found in many lute sources obscures the beauty of the melodies and the clarity of vocal lines in the polyphony.<sup>8</sup> The concordant lute sources are listed in order of increasing embellishment. The sources for S7 are in triple time, except the one used here is a dance arrangement in duple time followed by a triple time nachdantz. All lute settings are à4 like the vocal models except where noted.

- |  |      |
|--|------|
| <b>S1. Ach Elsein, liebes Elsein mein</b> - NSE-S2 à4                          | page |
| A-Wn 18688, f. 24v [80v] <i>Elseleyn</i> - à3                                  | 4    |
| A-Wn 18688, f. 7v [63v] untitled - à3  |      |
| Newsidler 1536a sig. k3v <i>Elsein liebstes Elsein mein</i> - à3               |      |
| = S-Sk S 226, ff. 46v-47r <i>Elsein liebstes Elsein</i> - à3                   |      |
| Newsidler 1544a, sig. E1r <i>Elsein liebstes Elsein mein</i> <sup>9</sup> - à3 |      |
| = Newsidler 1547, sig. D3v <i>Elsein liebstes Elsein mein</i> - à3             |      |
| Judenküng 1523b, sig. c4v <i>Elsein liebes Elsein</i> - à3                     |      |
| Gerle 1533, ff. 31v-32v <i>Elfle liebes Elsein</i> - à3                        |      |
| in F minor: Gerle 1532/1537, sig. M4r <i>Das Elsein</i> - à3                   |      |
| RUS-KAu Gen. 2.150, no. 8 <i>Ach Elselein liebstes elselein mein</i> - LOST    |      |
| cf. Gerle 1532/1537, sig. D4v <i>Elsein liebes Elsein</i> - 4 grossgeigen      |      |
| Gerle 1546, sig. F4v <i>Elfle liebes elselein</i> - 4 grossgeigen              |      |
| <b>S2. Die not sucht weg, der ichjetz pfleg</b> - NSE-S57 à4                   |      |
| Newsidler 1540, sig. D4r <i>Die not sucht weg xx</i> - à3                      | 4    |
| <b>S3. Ein Abt den wöll wir weyhen</b> - NSE-S63 à4                            |      |
| Ochsenkun 1558, f. 76v <i>Ein Abt den wöll wir weyhen Ludwig Senffel</i>       | 5    |
| <b>S4. Freundlicher Helde</b> Friendly hero - NSE-S118 à4                      |      |
| NL-At 208.A.27, f. 15r <i>Freundlicher Held Wolffg: Hecksels LXVIII</i>        | 6    |
| = Heckel <i>Discant</i> 1556/1562, p. 227 <i>Freundlicher Heldt</i>            |      |
| Ochsenkun 1558, f. 70v <i>Freundlicher Held ich hab erwelt Ludwig Senffel</i>  |      |
| <b>S5. Gott alles in allem wesentlich</b> - NSE-S125 à4                        |      |
| Ochsenkun 1558, f. 58r <i>Gott alls in allem wesentlich Ludwig Senffel</i>     | 7    |
| <b>S6. Ich armes Mägdlein klag mich sehr</b> - NSE-S149/150 à4                 |      |
| D-Mbs 1512, ff. 29v-30r <i>Ich armes Medlein klag mich ser bd</i> - à3         | 8    |
| D-Lr 1196, p. 7 <i>Ich armes medleyn klag mich sehr</i> [14 bars only] - à3    |      |
| Ochsenkun 1558, f. 74v <i>Ich armes Meydlein klag mich sehr Ludwig Senffel</i> |      |
| in C minor: D-Mbs 1512, f. 12v <i>Ich armes Medlein bd</i> - à2                |      |
| cf. Ammerbach 1571, f. 29v <i>Ich armes Megdlein klag mich sehr</i> - keyboard |      |
| Ammerbach 1583, p. 67 <i>Ich armes Megdlein</i> - keyboard                     |      |
| Paix 1583, sigs. Y1r-Y2r <i>Ich armes Medlein klag mich XXIIIX</i> [48]        |      |
| [index: <i>Senflius</i> ] - keyboard   |      |
| <b>S7. Ich hätt mir ein Endlein für genommen</b> <sup>10</sup> - NSE-S155 à4   |      |
| NL-At 208.A.27, f. 70r <i>Ich Hatt Mir Eyjn Anneleyn fur ge[nommen]</i>        | 9    |
| LXXV/III - <i>Saltarello</i>   |      |
| US-NHub osborn 31, f. 6r <i>Ich het mir ain Annelein für genomen</i> - à3      |      |

<sup>1</sup> Stefan Gasch and Sonja Tröster 'Senfl [Sennfl, Senffel, Sennfl, Sennfli, Sennfli, Senfelius, Senphlius], Ludwig [Ludevicus, Ludovicus]' *Grove Music Online*.

<sup>2</sup> Joachim Held *Nach Willen Dein* (Orf Editions CD 354, 2004) S1/12; Bart Roose *Hans Neusidler* (passacaille 945, 2007) S1; Jacob Heringman *Hans Neusidler Ein neues Lautenbuechlin* Magnatune, 2013) S1/7/12; Yavor Genov *Hans Neusidler* (Brilliant Classics 96456, 2022) S2/7.

<sup>3</sup> *New Senfl Edition*, ed. S.L. Edwards, S. Gasch, and S. Tröster, *Denkmäler der Tonkunst in Österreich* 163, (Vienna, 2021 *et seq*) - includes lute sources: <https://senflonline-eng.com/new-senfl-edition/>  
<https://services.e-book.fwf.ac.at/api/object/o:1386/diss/Content/get>

<sup>4</sup> <https://www.diamm.ac.uk/people/3599/>

<sup>5</sup> International Music Score Library Project (IMSLP) Petrucci Music Library [https://imslp.org/wiki/Category:Senfl,\\_Ludwig](https://imslp.org/wiki/Category:Senfl,_Ludwig) - Choral Public Domain Library (CPDL) [https://www.cpdl.org/wiki/index.php/Ludwig\\_Senfl](https://www.cpdl.org/wiki/index.php/Ludwig_Senfl)

<sup>6</sup> S3/4/5/6/10/15 in Ochsenkun 1558; S9 in D-Lr 1196; S18i in PL-Kj 40598 and S12/18i in Neusidler 1574.

<sup>7</sup> Arthur Ness suggested that the first fifty folios of the manuscript were copied by Melchior (Scribe A) in Augsburg c.1560-5. Arthur J. Ness 'The Herwarth Lute Manuscripts at the Bavarian State Library, Munich: a bibliographical study with emphasis on the works of Marco Dall' Aquila and Melchior Neusidler' (doctoral thesis, University of New York 1984), p. 130, etc.

<sup>8</sup> The ciphers in a few German tablature sources are spaced out vertically to show vocal lines lined up horizontally - including D-Mbs 267 (S18) and Ochsenkun 1558 (S3/5/15) here so that the lutenist can see and emphasise the part writing - so one advantage of German over French and Italian tablature.

<sup>9</sup> Edited in Stewart McCoy *Das Erst Buch 1544* (Lute Society Edition 1988), no. 21.

<sup>10</sup> Different to PL-Kj 40154, f. 31v *Ich het mir ein meydelein fur genomen*; both different to Neusidler 1549, sig. e3v *Ich het mir ein feines beumelein*.

- Gerle 1532/1537, sigs. M3v-M4r *Ich het mir ein Endlein für genommen* - à3  
 Newsidler 1540, sig. C4r *Ich het mir ein Annelein xii* - à3  
 = Newsidler 1544a, sig. E2v *Ich het mir ein Annelein für gennume[n]* - à3  
 = Newsidler 1547, sig. D2v *Ich het mir ein Annelein für gennume[n]* - à3  
 RUS-KAu Gen. 2.150, no 4 *Ich hatt mir ein Annelein für genommen* - LOST  
 cf. Gerle 1546, sig. G1r *Ich het mir ein Endlein für genommen* - 4 grossgeigen
- S8. Konnt ich schön reines werthes weib** - NSE-S201 à4  
 Newsidler 1536a, sig. r2r *Kunt ich schön reines werdes weyb* - à3 10  
 = S-Sk S 226, ff. 101v-102r *Kunt Ich schön reynes werdes weib* - à3
- S9. Mag ich Unglück nit widerstand** - NSE-S220 à4  
 Judenkünig 1523b, sigs. c3v-c4r *Mag ich vnglück nit widerston*<sup>11</sup> - à3 10-11  
 D-Lr 1196, p. 5 *Mag ich vngluck nicht widerstan* L(udwig) S(enfl) - à3  
 in C minor:  
 Judenkünig 1523b, sig. b2v *Mag ich unglück* - à2  
 Newsidler 1536a, sig. e1v *Mag ich vnglück nicht widerstan* - à2  
 = S-Sk S 226, ff. 5v-6r *Mag Ich vnglück* - à2  
 in D minor:  
 Newsidler 1540, sig. B1r *Mag ich vngeück nicht widerstehen v* - à2  
 Newsidler 1544b, sig. D3v *Mag ich vnglück nit widerston* - à2  
 cf. Ammerbach 1571, f. 76v 3. *Mag ich Hertzlieb erwerben dich* - keyboard
- S10. Mein selbst bin ich nit gewaltig mer**<sup>12</sup> - NSE-S237 à4  
 D-Mbs 1512, f. 18r *Mein selbs bin ich nit gwalltig mer hd* - à3 11  
 Ochsenkun 1558, f. 73v *Mein selbs bin ich nit gwalltig mebr* - *Ludwig Senffel*  
 in C minor: D-Mbs 1512, f. 11r *Mein selbs bin Ich nit gwalltig Mer hd* - à2  
 in F minor: Gerle 1533, f. 21v *Mein selbs bin ich nit mer* - à3  
 cf. Gerle 1532/1537, sig. C4r *Mein selbs bin ich nit meer* - 4 grossgeigen
- S11. Man spricht was gott zusammen fügt** - NSE-S224 à4  
 Heckel *Discant* 1556/1562, pp. 220-222 *Ma[n] spricht w[a]z  
 gott zusammen fügt* - à3 12
- S12. Mein Fleisch und mue ich nie hab gspart** - NSE-S230 à4  
 D-Mbs 1512, f. 17r *Mein vleis vnnd mue hd* - [postlude] - à3 13  
 PL-WRK 352, ff. 46v-47r *Kain goldt vnd Silber ich nie hab gspart*<sup>13</sup> - à3  
 Newsidler 1540, sig. G4v *Mein fleiß vnd mühe xxv* - à3  
 NL-At 208.A.27, f. 15v *Mein Vleis Vnd müß LXIX* - à3  
 Gerle 1532/1537, sig. L3r *Mein fleiß vnd müe ich nie hab gspart* - à3  
 Newsidler 1536b, sig. Cc3r *Mein fleis vnd mühe* - à3  
 Neusidler 1574, *Mein fleiß vn[d] müß quatuor vocum Ludwig Senfel*  
 in C minor:  
 D-Mbs 1512, f. 3r *Mein vleis vnd müe ich nie hd* - à2  
 Newsidler 1536a, sig. b3r *Mein fleis und mü* - à2  
 = S-Sk S 226, f. 5r *Meyn fleiß vnnd mich*  
 = D-B Mus.ant.prac. G 435 (manuscript additions to Munich copy of Gerle  
 1533), front flyleaf recto *Mein vleis vn[n]d hern Jorgenn D[...]* Fronnsper[g] - à2  
 = Newsidler 1544b, sig. B3r *Mein fleiß vnd mü* - à2  
 cf. Gerle 1532/1537, sig. C3v *Mein fleiß vnd müe* - 4 grossgeigen  
 Ammerbach 1571, f. 36v *Mein fleis und mühe* - keyboard  
 Ammerbach 1583, p. 50 *Mein fleis und mühe* - keyboard
- S13. Patientiam müß ich han** - NSE-S263 à4  
 Gerle 1532/1537, sig. L2v *Pacientia* - à3 14  
 = NL-At 208.A.27, f. 2v-3r *PATIENTIA Wolff Heckels LI* - à3  
 = Heckel *Tenor* 1556/1562, pp. 10-12 *Patientia* - duet lute II - à3  
 in C minor:  
 Heckel *Discant* 1556/1562, pp. 8-9 *Patientia Discant* - duet lute I - à3  
 Gerle 1532/1537, sig. K4r *Pacientia* - à2  
 = Gerle 1546, sig. M4r *Pacientia* - à2  
 cf. Gerle 1532/1537, sig. C3r *Pacientia* - 4 grossgeigen
- S14. Unfall wenn ist deins wesens gnug** - NSE-S297 à4  
 D-Mbs 1512, ff. 24v-25r *Vnnfall wen ist deins wesens gnuog hd*  
 - [postlude] - à3 15  
 in C minor: D-Mbs 1512, f. 9r *Vnnfall wen ist deins hd* - à2  
 in A minor: Heckel *Discant* 1556/1562, pp. 215-217 *Vnnfall  
 wann ist deins wesens gnüg*
- S15i. Sih Pauren knecht laß Tröslein stahn** - NSE-S278i à4  
 Ochsenkun 1558, f. 78r *Sib Pauren knecht laß Tröslein stahn*  
*Ludwig Senfell* 16
- text: Sib Pauren knecht laß trösl : stan sie sein nit dein : Du tregst noch  
 wol ein Nesselkraut zum trentzelein*
- S15ii. Das Nesselkraut** - NSE-S278ii à4  
 Ochsenkun 1558, f. 78r *Der Ander thail Das Nessel kraut* 16-17  
*text: Das Nesselkraut ist pitter und saur vn[d] prennet mich : verloren hab  
 ich mein stauderlets kauserlets muselerlets Stiffel praus Meydlein das rewet mich*
- S15iii. Es rewet mich sehr** - NSE-S278iii à4  
 Ochsenkun 1558, f. 78v 3a *Der drit Thail Es rewet mich sehr* 17  
*Ludwig Senffel* - text: *Es rechet mich sehr vnd thut mir in meinem hertzen  
 weh. Gesegne dich Gott du stauderlets schmauderlets kauserlets muselerlets  
 stiffel braus Meydlein gsich dich nim[m]er mehr*
- S16. Welt, gelt dir wird einmal der Welt** - NSE-S332 à4  
 Gerle 1533, f. 29v *Welt gelt* - à3 18
- S17. Wie das glück wil, bin ich im Glück will** - NSE-S338 à4  
 Gerle 1533, f. 27v *Wie das glück wil* - à3 19
- S18i. Vita in ligno moritur** - NSE-M88i à5  
 D-Mbs 267, ff. 22v-23r *Vita in ligno Quinque voc(um)* - *Prima Pars* 20-1  
 = D-Lr 1196, p. 2 *Vita in ligno moritur*  
 Gintzler 1547, sig. G4v *Vita in ligno moritur*  
 D-B 40632, ff. 10v-11r/13v-14r *Vita in ligno. V. voc*  
 Ochsenkun 1558, ff. 20r-20v *Vita in ligno V. Vocum Ludouicus Senffel*  
 PL-Kj 40598, ff. 153v-154r 91 *Vita in Ligno L.S. à.5.*  
 see facsimile below showing annotations of additional embellishment  
 F-Pn Rés.429, ff. 22v-24v *Vita la Ligno moritiir prima pars*  
 Newsidler 1544c, sigs. J3v-K1v *Vita in ligno. Der erst teyl*  
 Neusidler 1574, sigs. B1v-B2v *Vita in ligno moritur quinq vocum  
 Ludwig Senfel Prima pars*  
 in A minor: D-Mbs 272, ff. 74v-75r *Vita in ligno* - à4  
 in D minor: Newsidler 1549, sigs. y4v-z3r *Vita in ligno*  
 cf. Paix 1583, sigs. L4v-L6v *Vita in ligno XIX* - keyboard  
 Rühling 1583, f. 54v *Vita in ligno moritur a5* - keyboard
- S18ii. Qui prophetic** - NSE-M88ii à5  
 D-Mbs 267, ff. 23r-23v *Se(cun)da Pars Qui p(ro)phetic* - *Seda Pars* 22-3  
 = D-Lr 1196, pp. 2-3 *Qui prophetic 2a pars*  
 D-B 40632, ff. 26v-27r/29v-30r *Qui prophetic prima pars. V. voc*  
 Newsidler 1544c, sig. K2r-K3v *Der ander Teyl Vita in ligno*  
 Neusidler 1574, sigs. B2v-B3r *Qui prophetic Secunda pars*  
 F-Pn Rés.429, ff. 24v-27r *Qui prophetic - Secu[n]ta pars*  
 in D minor: Newsidler 1549, sigs. z3r-z4v *Der Ander Teyl*  
 cf. Paix 1583, sigs. L6v-M2r *Secunda Pars Qui Prophetic* - keyboard  
 Rühling 1583, f. 55r *Qui Prophetic* - keyboard
- S18iii. Qui expansis** - NSE-M88iii à4  
 D-Mbs 267, ff. 23v-24r *Tertia Pars Qui expansis* - *Tertia Pars* 24  
 = D-Lr 1196, ff. 3r-3v pp. 3-4 *Qui expansis manebis tertia pars*  
 D-B 40632, ff. 27v-28r/30v-31r *Qui expansis. IIa pars. V. voc.*  
 - *IIla partem Vita in ligno svd guere supra* [i.e. f. 10v/13v]  
 Newsidler 1544c, sig. K4r-L1v *Der Dritte Teyl*  
 Neusidler 1574, sigs. B3r-B4r *Qui Expansis Tertia pars*  
 F-Pn Rés.429, ff. 27v-29v *Qui Expansis Tertia pars - Tertia pars*  
 in D minor:  
 Newsidler 1549, sigs. 7-1r-7-2v *Der Dritte Teyl*  
 cf. Paix 1583, sigs. M2r-M3v *Tertia Pars Qui expansis* - keyboard  
 Rühling 1583, f. 55v *Qui Expansis* - keyboard

## APPENDIX

Three anonymous dantz are added as page fillers and from the titles, two of them seem to be tantz settings of the melodies of otherwise unknown German songs.

**App 1.** CH-Bu F.IX.70, p. 290 *CXLIII Tantz - Nachdantz* 3

**App 2.** NL-At 208.A.27, f. 70v-71r *Hastu Mich Betrogen  
 - Saltarello LXXX* - You cheated on me 21

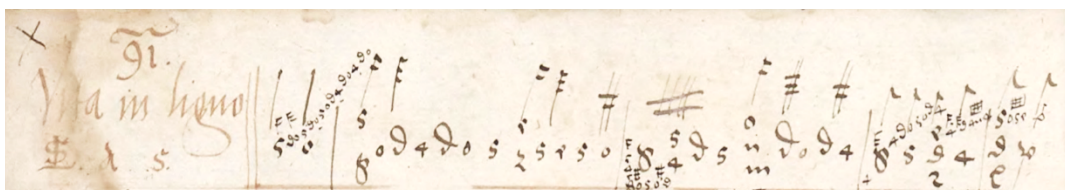
**App 3.** NL-At 208.A.27, f. 69r *Es Hatt Einen Schrie  
 geschrieyett - Saltarello LXXVI* - It had snowed 23  
 CH-Bu F.IX.70, p. 279 *CXVIII Es hatt ein Schnee geschneiet - Nachdantz*

John H. Robinson - December 2024

<sup>11</sup> Also edited for Martin Shepherd *Renaissance Lute Music from German Sources* (Lute Society Edition 2000), no. 4.

<sup>12</sup> cf. Ochsenkun 1558, f. 70r *Mein selbs bin ich nit gwalltig mebr* - Steffan Zirlter

<sup>13</sup> Title is a text incipit of a contrafactum (i.e. substitute alternative text) not referred to in NSE.



1

8

15

21

29

37

S1. Elseleyn (liebste Elseleyn mein) - Ludwig Senfl

A-Wn 18688, f. 24v

3    ㄴ    ㅁ    ㅁ    ㄴ    ㅁ    ㅁ    ㄴ    ㅁ    ㅁ    ㄴ    ㄴ    ㄴ    ㄴ    ㅁ    ㄴ    ㄴ    ㅁ    ㅁ    |    ㄴ  
          a    a    a c d    c a d c a    c a c e f    h    h    f f d c    d a    a    r    d  

	b	b	b	d	d	a	a			d	d	b	d	r	a	
3	c	c	c	a		a				e	e	c	a	c		a
					a		a		h				a		c	a
								a	a							

H H T T T H H T H H T T T T T H T T H H T  
 c c d f d a a c d c a a a e a  
 a b d a b d b a b d a b b d b a e a b  
 a a c c a c a a d c c a c c  
 d d d d d d a

8

16

S2. Die not sucht weg - Ludwig Senfl

Newsidler 1540, sig. D4r

1

$\delta$ b a a			$\delta$ b a b	$\delta$ a	b a a $\delta$	a a
c	c	c	b a c	a c	a $\delta$	c c $\delta$
c	a	a <td>a <math>\delta</math></td> <td>c a</td> <td></td> <td><math>\delta</math> <math>\delta</math> <math>\delta</math></td>	a $\delta$	c a		$\delta$ $\delta$ $\delta$

7

[illegible]

13



1

5

9

13

18

23

27

## S5. Gott alls in allem wesentlich - Ludwig Senfl

Ochsenkun 1558, f. 58r

1

5

9

13

17

21

## S6. Ich armes Medlein klag mich ser - Ludwig Senfl

D-Mbs 1512, ff. 29v-30r

1

7

13

20

26

33



## S7. Ich hatt mir eyn Anneleyn fur ge(nommen) - Saltarello - Ludwig Senfl

NL-At 208.A.27, f. 70r

## S8. Konnte ich schon reines werdes weyb - Ludwig Senfl

Newsidler 1536a, sig. r2r

19

## S9. Mag ich ungluck nit widersten - Ludwig Senfl

Judenkunig 1523b, sigs. c3v-c4r

7



S11. Ma(n) spricht w(a)z gott zusammen fugt - Ludwig Senfl

Heckel Discant 1556, pp. 220-222

		b b	b b b b b a	b b b	b a
C	c c d c d c d a	c d c a	c d . . a	c d c d c a	c d d
		d	d . .	d . f a	d a d b b

1

[illegible]

7

13

18

29

S12. Mein vleis vnnd mue - Ludwig Senfl

D-Mbs 1512, f. 17r

The image shows a musical score for the song "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The voice part is in G major, and the piano accompaniment is in G major. The score is divided into four measures. The first measure contains the vocal melody and piano accompaniment. The second measure contains the vocal melody and piano accompaniment. The third measure contains the vocal melody and piano accompaniment. The fourth measure contains the vocal melody and piano accompaniment.

**1**

[illegible]

5

[illegible]

10


15

20

## S13. Pacientia (muss ich han) - Ludwig Senfl

Gerle 1532, sig. L2v

First system of musical notation for 'Pacientia'. It features a single melodic line with a treble clef and a common time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with a sharp sign. The system is divided into measures by vertical bar lines.

Second system of musical notation. It continues the melody with similar note values and rests. The notation is written on a single staff with a treble clef.

Third system of musical notation. The melody continues with various note values and rests. The notation is written on a single staff with a treble clef.

Fourth system of musical notation. The melody continues with various note values and rests. The notation is written on a single staff with a treble clef.

Fifth system of musical notation. The melody continues with various note values and rests. The notation is written on a single staff with a treble clef.

S14. Vnnfall wen ist deins wesens gnuetg - Ludwig Senfl

D-Mbs 1512, ff. 24v-25r

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## S15i. Sih Pauren knecht lass Troslein stahn - Ludwig Senfl

Ochsenkun 1558, f. 78r

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## S15ii. Das Nessel kraut - Ludwig Senfl

Ochsenkun 1558, f. 78r

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S15iii. Es rewet mich sehr - Ludwig Senfl

Ochsenkun 1558, f. 78v

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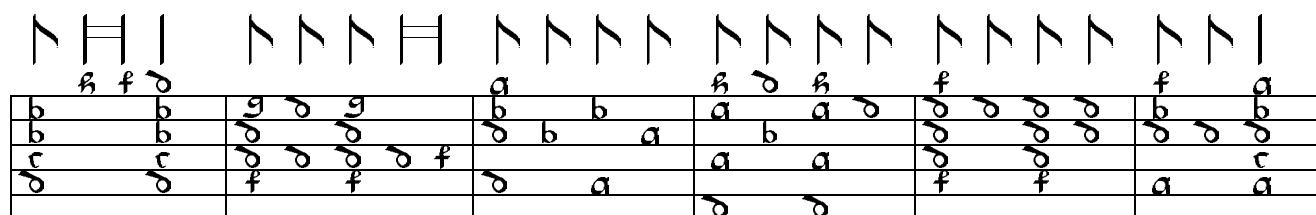
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## S18i. Vita in ligno (moritur) - Ludwig Senfl

D-Mbs 267, ff. 22v-23r



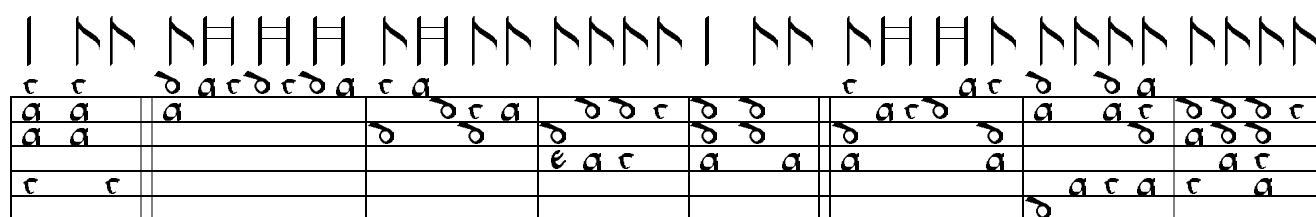
43



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App 2. Hastu Mich Betrogen - Saltarello - ABCD4-ABCD4

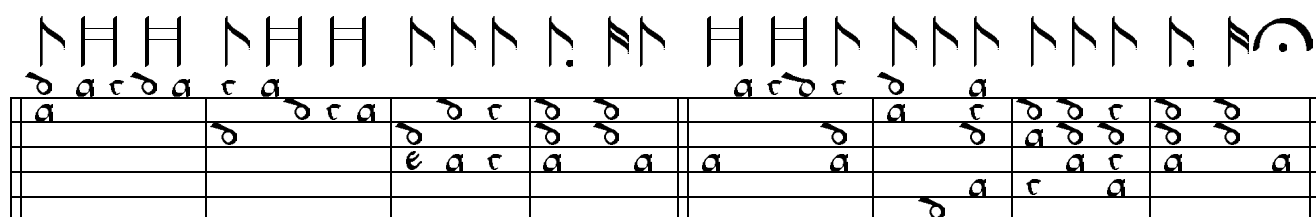
NL-At 208.A.27, f. 70v-71r



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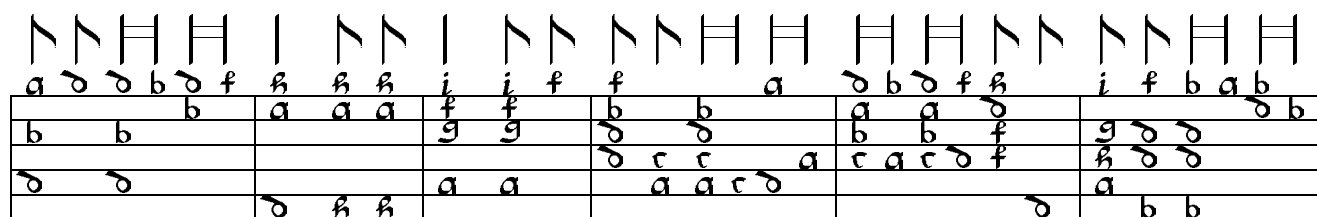


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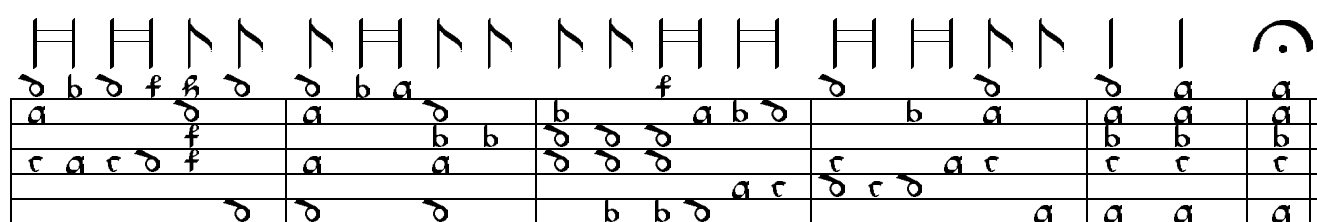




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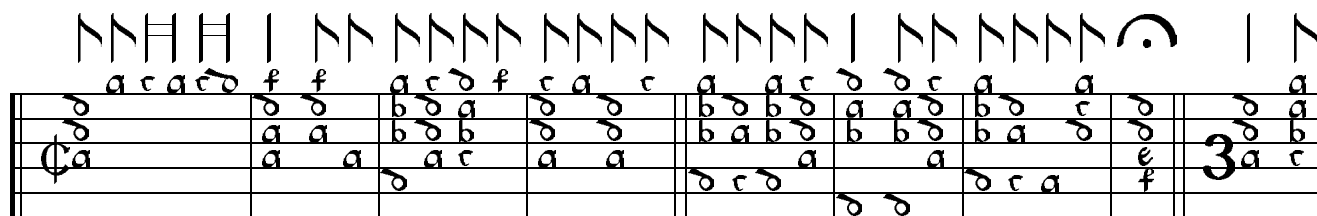


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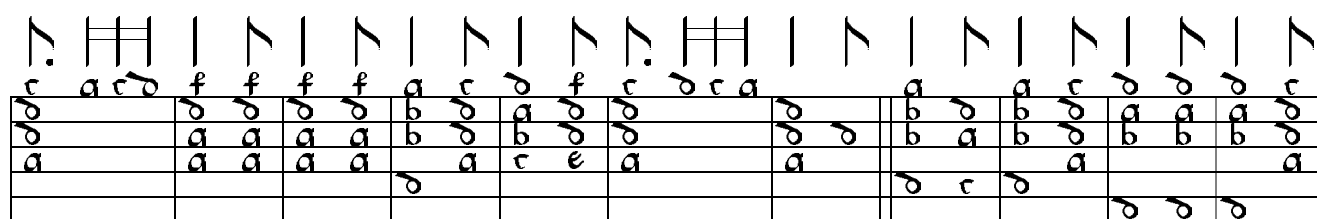


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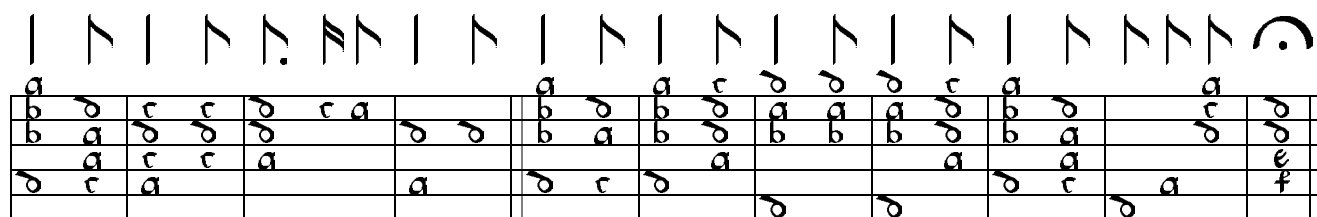
App 3. Es Hatt Einen Schne geschneyett - Saltarello - AB4-AB8B7 NL-At 208.A.27, f. 69r



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