



## "Now the depths of my heart" | "Yetz schaydens wee ist worden kund"

### Text Information

Author | Erhard Oeglin

Language | Early New High German

Period | 16th Century

Genre | Lyric Verse/Song

Source | Bayerische Staatsbibliothek München 00082229 Rar.27 Stimme T f.29r

Collection | Love Songs of the Medieval World: Lyrics from Europe and Asia

URL | [sourcebook.stanford.edu/text/oeglin\\_now\\_depths\\_heart/](https://sourcebook.stanford.edu/text/oeglin_now_depths_heart/)

Translation by Christopher Hutchinson.

### Introduction to the Text

The first printed songbook with songs primarily in German was printed in July 1512 by the Augsburg printer Erhard Oeglin (ca.1470-1520). The songbook consists of four partbooks (it is the first German song collection to have four voices throughout) and contains 49 songs with a mixture of spiritual and secular content, 43 of which are in German and 6 in Latin. Oeglin was an innovative printer, credited as one of the first printers to print musical notation with movable type and as one of the first printers of *Zeitungen* (news-sheets, the forerunners of newspapers). Oeglin does not attribute any of the songs to particular composers but some of these songs do appear in other songbooks of this period where they are attributed to various composers active at the Imperial court, including Ludwig Senfl, Paul Hofhaimer, and Heinrich Isaac. These songs are collectively known as *tenor lieder*, as the melody is usually carried by the tenor line. This was the prototypical song type in Germany at the turn of the sixteenth century and enjoyed particular prominence at the court of the Emperor Maximilian.

### Introduction to the Source

Digitized copies of these partbooks are available online from the Bayerische StaatsBibliothek in Munich: <https://stimmhuecher.digitale-sammlungen.de/view?id=bsb00082229>.

### Further Reading

Keyl, Stephen. "Tenorlied, Discantlied, Polyphonic lied: Voices and instruments in German secular polyphony of the Renaissance." *Early Music*, vol. 20, no. 3, 1992, pp. 434–445.

Saunders, Steven. "Music in Early Modern Germany." *Early Modern German Literature 1350-1700*, edited by Max Reinhart, Rochester: Camden House, 2007.



### **"Now the depths of my heart" | "Yetz schaydens wee ist worden kund"**

Yetz schaydens wee ist worden kund / meis  
hertzen grund / des ich vor nye / dan erst durch  
dye / bin worden inn / hertz mut und synn / ward  
mir zerstrayt / gantz weit und prayt / ich dacht ich  
stürb vor hertenlayd.

Nun hat sich glück herwider kert / und mich ernert  
/ vor schaydens pein / dardurch al mein / plut was  
betrübt / glück hat geübt / in disem spil / darin ich  
vil / frewd lust und gnad erwerben wil.

Sölch frewd ytz niemer widerfart / ist mir gar hart /  
verkert in laid ich wider schayd / macht newes wee  
/ noch mer dan ee / mein hertz erkant / recht lieb  
befandt / erst thut mir schayden angstlich andt.

Now the depths of my heart have discovered  
separation's sorrow, my heart, spirit and senses,  
which I have only experienced because of her, were  
scattered far and wide: I thought I'd die of a broken  
heart.

Now fortune has returned and saved me from separation's pain, through which all my blood was dulled.  
Fortune has played its part in this game, in which I  
will gain much joy, pleasure and favor.

Now it's very hard for me that such joy is gone  
forever. Turned to pain, I leave again; this brings  
new sorrow, even greater than before: my heart had  
come to know and had felt joy: only now separation  
brings me to despair.