



## "Grace, honor and praise are her domain" | "Zucht er und lob ir wonet bey"

### 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.43r

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

URL | [sourcebook.stanford.edu/text/oeglin\\_grace\\_honor\\_praise/](https://sourcebook.stanford.edu/text/oeglin_grace_honor_praise/)

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://stimbuecher.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.



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Thüe was ich wil so ist mein gunst / umb sunst  
/ dye grosse prünst / der trewen lieb myet mich  
schwerlich / mir gschicht unrecht bey meinem aydt  
/ mein zeyt / on alle freyt / vertreiben muß den lon  
hab ich / mein allte trew bedenck gsell pass / und  
lass mich bleyben ewig dein / in güet erschein /  
vertreib mein peyn / und laß mich sein / bevolhen  
dyr erbarmb dich mein.

Ja fraw dein red mein hertz vast yebt / nw liebt /  
und unmass tryebt / dein tugend groß mich armen  
brüder / du waist das ich an argen won / lieb hon /  
dich hösten kron / und stätz bewar dein zucht und  
er / dan all mein frewd in ewr giet / ich pitt / verstet  
mich ewen recht / ich bin gantz schlecht / darum  
an secht / getrewen knecht / und uns bayde nit  
weitter schwecht.

Nicht lass mich gen dir verhetzen / letzen / auch  
nit setzen / kan mich von dir kayns menschen list  
/ ach werden glück erbarmb dich mein / vereyn  
solch schwere pein / durch deine güt als frumb du  
bist / o mein hertz aller liebster gsell / ich stell  
mein trost und hayl in dich / ich mayns treylich /  
mein lieb an sich / bit hertziklich / deyn aygen bin  
glaub sicherlich.

Ach gsell nit glaub ir trew sich an / ob schon / sein  
gwonlich lon / traurige lieb erzaygen thût / rumb  
laß nit ab deyn gmût hyn lenck / bedenck / on not  
nicht krenck / dich selber han ayn gûten mût / der  
gleychen dw zart schöne fraw / an schaw / sein  
klag und schmerzlich peyn / den hertz verzeyn /  
kein frömbden scheyn / nit lass darein / trew ist  
seltzam drumb hallt dich sein.

Whatever I do, my favor is in vain; the great ardor  
of faithful love torments me grievously; I'm being  
wronged, I swear! I have to pass the time with no joy;  
that's my reward. Sweetheart, think hard about how  
faithful I have always been, and let me remain yours  
forevermore; come to me in good cheer, take away  
my pain and let me be bound to you: have mercy on  
me!

Yes, my lady, your words move my heart deeply; now  
your virtue beguiles and [at the same time] saddens,  
me, poor brother that I am, without measure. You  
know that I love you and trust you, my dearest trea-  
sure, and always maintain your favor and grace: For  
all my joy lies in your goodness. I ask and understand  
me right: I'm being completely honest; so look at me,  
your faithful servant, and don't weaken us both any-  
more.

Don't let me defy you or stand in your way, no human  
deception can take me away from you. Oh, dear for-  
tune, have mercy on me; alleviate this grievous pain  
with your goodness, for you are gracious. Oh, my  
heart's dearest companion, I place my comfort and  
salvation in your hands; I mean it in good faith; I ask  
you from the bottom of my heart, see my devotion: I  
am yours for sure, believe me.

Oh, my lad, don't believe [the slanderer], see her faith-  
fulness, in case sorrowful love should give its usual  
reward, don't give up, set your mind to it, think about  
it, don't hurt yourself unnecessarily: Be in good cheer.  
Likewise, you, gentle, beautiful lady, see his sorrow  
and grievous pain. Lock your heart and don't let any  
strange pretence enter it. Loyalty is rare: therefore,  
stay with him.