A TRANSCRIPTION

of

ELIAS NIKOLAUS AMMERS BACH'S

Orgel oder Instrument Tabulaturbuch

(Second edition, 1583)

Presented by

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VITA

Cecil Warren Becker was born May 25, 1923, in St. Maries, Idaho. He pursued the regular primary and secondary school training in that city and was graduated from the local high school in May, 1941. That fall he matriculated as a music major at Walla Walla College, College Place, Washington, where he spent the following four years. Upon completion of the music curriculum in May, 1945, he received the Bachelor of Arts degree from that institution. In the summer of that year he took class work at College of the Pacific, Stockton, California, and at that time was an organ student of Allan Bacon. In the fall of 1945 he took a position as music instructor on the staff of Pacific Union College, Angwin, California. Realizing the need for advanced education and special training he enrolled in the summer sessions at Eastman School of Music from 1946 to 1950 and received the Master of Music degree in Music Literature from that school in 1951. Continuing in his teaching position at Pacific Union College, he was invited to become chairman of the music department in 1956. He spent the summer of 1956 at Union Theological Seminary, School of Sacred Music, New York City. In the fall of 1959 he accepted an invitation to become a member of the music staff at Andrews University, Berrien Springs, Michigan, which position he holds to the present time.
Every musical composition may be considered in one of two aspects: it is a formal structure; it is a historical revelation.

Looking in retrospect, as one does when considering compositions in tablature notation of the sixteenth century, the student is usually concerned with the materials or elements which an artist has employed to create a kind of structure. Then when these materials are gathered together in the form of an art work, his musical curiosity causes him to delve into the mechanics of organization and to systematize the objects involved. Thus the technical analysis which ultimately reveals the construction processes discloses how the component parts are correlated and interdependent within the whole.

Furthermore, the curious learner, not being satisfied to know only the cold facts of form and organization and the mutual relationship of parts, is unusually interested not only in reconstructing the environment in which the art piece was an animating force but also in making the art form become a vital part and procreative entity in present experience. In this way the pre-eminent creations of history continue to live and beget life for anyone who is willing to accept the challenge of penetrating the heritage, of reanimating and repossessing our inheritance.
One of these prominent legacies is the Ammerbach Orgel oder Instrument Tabulaturbuch which contains a large collection of music in a language uncommon to the musical world of today. In order to reveal the value of such a work, it was first necessary to transcribe the obscure notation into intelligible musical characters and then to try to fit the pieces into the historical atmosphere of which they were a part. That undertaking now having been completed, it is left to the performing artist to reveal in sound to the present-day audience these items of a by-gone era. It is the hope of the author that he has made available to contemporary minds a valuable contribution from the sixteenth century which up to this time has not been transcribed in its entirety.

When one accepts a challenge such as this, he early recognizes that alone he can do but little, whereas, with the aid of enlightened and self-sacrificing teachers and friends, he can be successful and attain the goal. Heartfelt gratitude is due Dr. Eugene J. Selhorst, adviser and teacher, who has been a patient guide through this arduous endeavor. Warm thanks are owing to Dr. Charles Warren Fox and Dr. Ernest Livingstone who graciously advised and directed in the early stages of the transcribing work. The whole project would not have been possible had not Dr. Ruth Watanabe, with understanding and dispatch, secured microfilms of both the first and second editions of the complete tablature. The staff of the Sibley Musical Library has been most gracious and cooperative in extending materials and equipment. For the
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SOLI GLORIA DEO.

ABSTRACT

The principle endeavor of this thesis is to present in modern staff notation the late sixteenth century organ tablature, *Orgel oder Instrument Tabulaturbuch*, by Elias Nicolaus Ammerbach (1530-1597). Of three tablatures printed by Ammerbach during his lifetime, this is the third, in reality, an extensively enlarged re-edition of his first tablature. Several copies of these tablatures have been preserved. The author has had three (in microfilm) made available to him: a first edition (1571) from the University Library, Cambridge, England, and two copies of the second edition (1583), one from the Royal Library in Stockholm from which the major work of transcribing was done, and the other from the Isham Memorial Library, Harvard University, Cambridge, Massachusetts.

The complete transcription is contained in Volume II of this thesis. Included are 142 compositions in four-part writing. The second edition, like the first, contains not only a large group of German sacred and secular songs but also a large representation of dances. In addition to these and included only in the second edition are several Italian madrigals, French chansons, and Latin songs. Thus the contents of the second edition make a valuable compilation of music common during the latter
part of the sixteenth century.

As many as possible of the compositions have been traced to their origins and a comparative study of them has been made. In the case of one composition there has been presented a line-by-line comparative rendition of both Senfl's and Ammerbach's versions in an endeavor to show the transcription techniques of Ammerbach. The author arbitrarily chose fifteen compositions to analyze from the standpoint of non-harmonic tones and harmonic materials. The results of this study have been computed and are shown in table form.

Ammerbach was one of the "Colorists" so the question about coloration techniques naturally arises. In the first edition there are several compositions in the coloristic style of Ammerbach's day. In the second edition there is no elaborate coloration indicated, but in order to show how a song was colorized the author transcribed five colorized pieces of the first edition. These five pieces occur without coloration in the second edition. From the fact that there are no florid embellishments in the second edition, it seems that Ammerbach expected the performer to introduce his own original colorations. In the chapter on coloration, the technique of coloration is discussed and a table of coloration motives has been presented.

A short history of tablature tells of the development of the tablature and lists other tablatures similar in character. A short biographical sketch of Ammerbach gives some evidence of his work in Leipzig
other than his regular responsibilities at the St. Thomas Church.

Some suggestions on fingering and a system of tuning form parts of the
Foreword and give insight into the musical practices of that day.

Thus, in general, the thesis makes available a large collection
of sixteenth century music heretofore unpublished.
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CHAPTER I
ELIAS NICOLAUS AMMERBACH

Elias Nicolaus Ammerbach was born in 1530 in the village of Naumberg not far from Leipzig. According to the City Chronicle (1547), his father, Anton Nikolaus, was a notary and local Clerk of the Exchequer.¹ Very little of his life is known. In fact, according to Ritter,² we know only what Ammerbach tells himself, which is very little.

In his eighteenth year, during the winter of 1548-49, Ammerbach matriculated at the University of Leipzig.³ In order to perfect his talents and abilities in the art of organ playing, he went to first-class teachers in foreign lands where he suffered want and privation. He complained that he did not always find the expected empathy among those masters because many of them kept hidden the special techniques of their art and were unwilling to pass them on to their disciples. Nevertheless, he was probably one of the first German musicians to have received an artistic education in Italy after 1550.

In 1560 he became organist at the St. Thomas Church in Leipzig

¹Neue Deutsche Biographie (Berlin, 1953), I, 253.
³Die Musik in Geschichte und Gegenwart (Basel, 1945-51), I, 427.
where his organ playing was very much appreciated by his contemporaries. One of these with whom he had close contact was his superintendent, Nicolaus Selneccer. There seems to be some evidence of this association in the fact that one of the compositions in the second edition of Ammerbach's tablature book (No. 52, Allein nach dir, Herr Jesu Christ) was incorporated by Selneccer into his own Cantional of 1587.

On the second Sunday after Epiphany, 1559, Ammerbach married Eva Reckhals. Three children were born to them: Jacobus in 1563, Cristina and Maria sometime about 1565. After the demise of his first wife, Ammerbach married Lucrecia Kegler on April 4, 1574, and one daughter, Lucrecia, was born in 1575. Misfortune struck again when death claimed Ammerbach's second wife. On October 3, 1575, he was united in marriage to Martha Stein of Pegau who bore him seven children: Maria, 1579; Friedrich, 1580; Sabina, 1583; Susana, 1584; Maria, 1590; Christianus, 1592; and Elias, 1593.

During his period of service at Leipzig, Ammerbach was under considerable financial pressure, not an uncommon experience for a musician of that day. In 1576 he had to appear before the town council with sisters of his second wife and relatives of his first wife in order

4Wilhelm Ehmann says this was Lucrecia Kister, daughter of Doctor Caspar Kister. Neue Deutsche Biographie (Berlin, 1953), I, 253.

5Loc. cit.
to settle certain claims relative to the property of his first and second wives. In connection with these claims, his house had to be mortgaged. In 1584 he appeared again before the council and pledged to give to Maria, daughter of his first marriage, 75 florins and 15 thaler as part of her inheritance from her mother. This was to be held in reserve in anticipation of the time when she would be married. In 1591, at the time of her marriage to Benedix Heine, Maria received 40 florins from the council to pay for the preparation and expenses of the wedding. Whereupon, Maria graciously placed her mother's legacy on the mortgage on the family house.

In 1578-79 Ammerbach manufactured a keyboard instrument for Prince August, having borrowed 50 florins from him in order to fulfill his obligation. When the prince made his visit to Leipzig on Easter, he refused it rather than completing payment on it. Unfortunately, Ammerbach again found himself indebted to the town council from which he had to borrow in order to pay his debt to the prince. Therefore, the council deducted 5 florins each quarter from Ammerbach's wages until the debt was liquidated or the instrument sold.

Ammerbach was frequently occupied with repairs and renovations on organs in Leipzig. In fact, this was a period when changing, rebuilding, and improving organs was quite common. In 1582 Ammerbach, with the help of two technicians, did some work on the Nicolai
Church organ in Leipzig. At this same church three years later, Ammerbach supervised the renovating of the third bellows and in 1590 helped tune and voice the organ.

It is interesting to note that the most important improvements made on the St. Thomas Church organ were done between the years 1550 and 1650. During Ammerbach's tenure as organist at St. Thomas, the great organ was in considerable disrepair. In fact, it had so deteriorated that it was hardly usable. For this reason the council voted to spend 630 guldens to have it completely renovated under Johann Lange's direction. Even though the total expenses of rebuilding the organ amounted to 1770 guldens, the job was not altogether satisfactory. Among other things, the tremulant installed by Lange had not been properly adjusted. Not until 1608 did the censors Calvisius, Duben, and Kertzch agree that the tremulant should be replaced and a new wind reservoir (windlade) installed. This work amounted to 52 guldens. Again in 1615 the organ builder received 8 guldens for work done on the great organ in St. Thomas. By that time the disposition of the Rückpositiv was relatively rich, and modern. However the resources of the whole organ were rather modest, with only 25 registers. For this

6R. Wustmann, Musikgeschichte Leipzigs (Berlin, 1909), I, 143.
7Ibid., I, 146.
8M. Praetorius, Syntagma Musici (Wolfenbüttel, 1619), II (Organographia), 180.
reason, no doubt, Schein in 1619 requested the church fathers to add
nine new voices to the organ. This job under the direction of Ibach
lasted into the following year and was appraised by the Torgau organist, Paul Hilbert, to an amount in excess of 700 guldens. In 1621 Ibach
made further repairs, and in 1636 work on the bellows and pedalboard amounted to 16 guldens. 9

During Ammerbach's lifetime he published three books of keyboard tablatures. The first, *Orgel oder Instrument Tabulaturbuch*, which contains transcriptions of German *lieder* and dances, was published in Leipzig in 1571. In 1575 he published his second tablature book, *Ein neü kunstlich Tabulaturbuch*. His third book, also entitled *Orgel oder Instrument Tabulaturbuch*, the subject of this thesis, was published in Nuremberg in 1583 and was largely a re-edition of the first book. However the third book was expanded to include several French chansons, Italian madrigals, Latin songs, and other German *lieder*. Although several copies of these books have been preserved, beyond these nothing remains which informs us of Ammerbach's compositional techniques and musical talents.

Ammerbach died in 1597, two years after he had retired from his post as organist at St. Thomas. During an epidemic in July and August, 1598, Ammerbach's widow and two children also died.

A few later events in the life of the Ammerbach family may be noted. In 1605 the guardians of Ammerbach's minor children sold the family home to Christoph Pierau and told him that he had no obligations toward the remaining children. The younger Maria was married to Andreas Stange in 1613, and late in the same year another daughter, Catarina, was noted as a god-mother.

Living contemporaneously with Elias Nikolaus were two other musicians surnamed Ammerbach: one was Eusebius, a very skillful organist and organ builder in the employ of the Fugger family of Augsburg; and the other was Anton, who in 1571 was listed among the members of the first orchestra at Wolfenbüttel. ¹⁰ Ritter suggests that it is possible that these three were brothers, all born in Bavaria. ¹¹ Elias Nikolaus, however, was born in Naumberg which would seem to be a Saxon rather than a Bavarian town. Although it is doubtful that the three were brothers, Eusebius and Anton may well have been cousins to Nikolaus.

There was another prominent Ammerbach family that should be mentioned and might be connected with Nikolaus' family in some way. Johannes Ammerbach (1444-1514), father of two daughters and three sons, established himself as a famous printer in Basel during the early

¹⁰ Chrysander, Jahrbücher für Musikalische Wissenschaft (Leipzig, 1863), I, 148.

Reformation. The youngest of his sons was Bonifacius (1495-1562),
the celebrated humanist, lawyer, and friend of Erasmus. At one time
Bonifacius had in his possession the Kotter manuscript, which he
apparently used at home performances. Basilius (1535-1591), son
of Bonifacius, lived contemporaneously with Elias Nikolaus. Even
though both families were interested in music and the printing arts,
there is nothing to substantiate any family connection.

13 Allgemeine Deutsche Biographie (Leipzig, 1875), I, 398.
A Brief History of Keyboard Tablature

Tablature, as contrasted to common staff notation, is a general term used to designate various early systems of notation in which tones were indicated by means of letters, figures, and other signs. Organ or keyboard tablature and lute tablature are the two most important types, the first of which will be our main concern. During the principal period of tablature notation (fifteenth - seventeenth centuries) there existed two general types of keyboard tablature, the German and the Spanish.

In general German tablature utilized letters whereas Spanish tablature exploited numbers. In the Spanish tablature digits 1 to 7 designated the tones of the diatonic scale. These were placed on a three, four, or five-line staff representing the different voice parts in a composition. Various signs were attached or placed adjacent to each number to specify the appropriate octave position of each respective tone. Two earlier systems of Spanish keyboard tablature were experimented with but received rather limited use. In the first of these early systems numbers extended from 1 to 42 representing all the chromatic keys of the keyboard, whereas in the development of the second early type the series of numbers extended from 1 to 23 representing only the
white keys of the keyboard. The sharp sign placed above a number was used to specify the chromatic tone. Rather than being written on a lined staff the numbers for the notes to be played by the right hand were placed above a horizontal line. The numbers for the notes to be played with the left hand were placed below the same horizontal line. All of these Spanish tablature systems had the distinct advantage that they could be set up in any printer's shop by a relatively unskilled workman.

The German organ or keyboard tablature which made use of letters rather than numbers may be divided into two periods, the "old" and the "new". In the old tablature, notes on a five-line staff were employed for the upper voice. Letters designating the notes of the lower voices were placed under the staff notes in such a manner as to indicate respective durations. In a subsequent development as many as eight lines were used in the staff, but the five-line staff continued to be widely used.

The period of the old German keyboard tablature extended from c. 1325 to the mid-sixteenth century. The oldest extant example of this type of tablature is contained in the early fourteenth century (1325) manuscript, the Robertsbridge Codex (Brit. Mus. Ms. Add. 28, 550).¹ The next two examples were written about one hundred years after the Robertsbridge manuscript and were recently discovered during the third

decade of the twentieth century. One of these, Tablature Br S (Ms. I Qu 438, Breslau State and University Library), was a fragment of what presumably had been a large tablature collection. It originally belonged to the monastery library of the Augustinian Canons at Sagan in Silesia where it had been cut in pieces and used as a binding for a collection of sermons in 1433. This manuscript which contained three two-part mass compositions for organ has been dated "about 1425" by Feldman. The second of the two manuscripts, Ms B (Berlin, Prussian State Library, Ms. theol. lat. Quart. 290) was written in 1430-31 at Winsem and was compiled with sermons by Ludolf Wilkin. It contains twenty-eight mass compositions in two and three parts.

Several other manuscripts of the late fifteenth and early sixteenth centuries continue the chronology of old German keyboard tablatures. Adam Ileborgh's tablature of 1448 contained "preludes in various keys according to the modern manner." Fundamentum Organisandi, 1452, by Conrad Paumann is principally a collection of twenty-four two-part compositions called "organisare" to be used by those learning to play the organ. In the Buxheimer Orgelbuch, c. 1470, the principles of old German keyboard tablature appear to be firmly and consistently estab-


lished for the first time. This collection contains about 250 compositions including mass movements and arrangements of Burgundian chansons.

In concluding the discussion concerning old keyboard tablature, other manuscripts of the early sixteenth century should be listed:

Sebastian Virdung, *Musica getutscht*, 1511 (one example of keyboard tablature).

Arnold Schlick, *Tablaturen etlicher lobgesang und lidlein uff die Orgeln und Lauten*, Mainz, 1512.

Hans Kotter, two tablatures (Library of the University, Basle, FIX 58 and FIX 22), 1513.

Johannes Buchner, *Fundamentum sive ratio* . . . , c. 1520.

Fridolin Sicher, 176 compositions in tablature (Library of the Monastery St. Gall, 530), c. 1525.

Leonhard Kleber, tablature (State Library, Berlin, Z 26), 1520-1524.

The new tablature, abandoning the staff altogether, made exclusive use of letters for all parts with the respective rhythmic symbols placed above the letters to designate the time value of each note. Rest values were indicated by placing rhythmic symbols in the same line with the letters.

The period of new German keyboard tablature extended from 1550 to the time of J. S. Bach. As already explained, it was characterized by the use of letters rather than by a combination of staff notation and

letters. Even though the deletion of staff notation from tablatures appears retrogressive, the printers resorted to this practice of eliminating the staff because it had always been a source of trouble and an extra expense in printing. Also the convenient letter-symbols of tablature required less space than staff notation.

Rather than giving a list of extant new German tablatures here, it is suggested that the reader refer to the exhaustive list given in Wolf's *Handbuch der Notationskunde*. In this list the names of the most prominent intabulators of the period may be noted. These, often known collectively as the "Colorists", are Elias Nikolaus Ammerbach (1530-1597), Berhard Schmid the Elder (1520-1592), Jakob Paix (1556-c.1620), and Bernhard Schmid the Younger (1548-c.1610).

Ammerbach's three tablature books, all of which are comparatively large collections, are fairly representative of the type of tablature books which appeared during the sixteenth and seventeenth centuries. They contain transcriptions of songs and dances by many of the prominent composers of the sixteenth century. For instance, about half of Ammerbach's second tablature, 1575, is comprised of transcriptions of sacred Latin and German pieces by Lassus. Lassus also predominates among the composers in the tablature of the elder

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Bernhard Schmid published in 1577 during his tenure as organist at the St. Thomas Church in Strasbourg. Among the composers represented in the Paix tablature of 1583 are Lassus, Jannequin, Ingegneri, Josquin, and Phillippe de Monte. The Löffelholtz manuscript, dated 1585, is a compilation of forty-eight pieces, mostly dances. The Nörmiger tablature of 1598 is a large collection of seventy-seven sacred Protestant songs, thirty-nine songs, mostly secular, and ninety-four German and foreign dances. In this collection "we find one of the earliest German attempts to combine several keyboard pieces to form what was later to be known as a suite." The younger Schmid's Tabulatur Buch, published in 1607, contains principally Italian pieces by the Gabriels, Vecchio, Marenzio, and Cipriano de Rore as well as some pieces by the northerners Hassler, Erbach, and Aichinger.

Nova musices organicae Tabulatura, the tablature book of Johann Woltz of 1617, closes the period of the coloristic writers. Like the Ammerbach tablature of 1583, this work contains some transcriptions of vocal pieces in which no ornamentation was added and others in which coloristic devices have been greatly reduced.

Even though the early seventeenth century witnessed the close of

the coloristic school, new German tablature notation continued to be used well into the eighteenth century. During the seventeenth century it spread all over North Germany particularly, and all the important collections of organ music of this period were written down by this means. One important example is the Lüneberg Tablature which contains compositions by Buxtehude, Tunder, Hanff, Reinken, and others. The practical use of tablature was demonstrated even as late as Bach's time in his Orgelbüchlein, c. 1722. Where there was not sufficient space on a page to finish an organ chorale in regular notation, he completed it in new German tablature. With this example keyboard tablature for all practical purposes died out.

In clarifying the values of tablature versus staff notation, Lang says, "Tablature is the notation of a manual practice, whereas our \textit{e. staff notation} is the realization of auditive phenomena."\footnote{Paul Henry Lang, \textit{Music in Western Civilization} (New York, 1941), p. 244.} Tablature was a system whereby a character indicated what key was to be depressed, what fingerboard position was to be used, or which hole was to be covered. It was a purely mechanical practice for defining pitches and making sounds. It served that purpose well. Furthermore, such common tablature items as the dot after a note value and barlines were quite logically transferred and utilized in staff notation. In contrast to tablature, staff notation transformed this "material execution into an
idealized graphical picture.\textsuperscript{12} Pitch and duration have been combined into one symbol, a note, so that the music thus written not only indicates pitch and duration but also visually suggests aural impressions, tonal relationships, and melodic contours in an ingenious intelligible delineation. Staff notation is “addressed to \textsuperscript{13} musical intelligence instead of merely preparing the movement of the fingers.”\textsuperscript{13}
CHAPTER III

THE ART OF COLORATION

The art of coloration is the practice of inserting in an improvisatory manner more or less stereotyped figures between the notes of a composition. A performer, in order to colorize a piece, had at his disposal a large number of ornaments or figures upon which he could draw. These were all classified according to the melodic intervals into which they would fit. So the organist, as each interval presented itself, would judiciously choose an ornament that would most successfully beautify his composition.

The manner of embellishing was very free: neither the formal structure of the composition nor the placement within the phrase predetermined the particular ornament or flourish to be used. The performer tried to retain a balance between the elaborated melodic line and a smooth, flowing rhythm. In doing this all the important vertical sonorities had to be preserved even though colorations occurred in more than one voice at a time. Performers were severely criticized if rhythm was lost or the melody became so obscured as to be unrecognizable. The injudicious technician often injected embellishments into each successive melodic interval, whereas, the wise performer showed taste in judgment in a
more discrete use of ornaments.

The German school of "Colorists" is generally considered to have begun with Nicolaus Ammerbach. However, Buchner (1483-1540) mentioned coloration and Kleber (c. 1520) demonstrated its use by giving a Latin vocal piece in its simple form and then with coloration. Kotter (1485-1541) also applied colorations. By the end of the sixteenth century coloration had become so popular among German organists that one of the main purposes of publishing tablature books was to present compositions upon which elaborations could be made. This is disclosed in the prefaces of many of these tablature books where the composer sets forth the purpose of the book, it being to show how a student may develop the art of coloring a composition. Moreover, as is the case in the Ammerbach tablature, a plan of fingering these ornaments was sometimes presented in order to facilitate the playing.

This style of performing on the organ did not continue without some derisive and disparaging remarks. Hermann Finck, organist at the University of Wittenburg and great-nephew of Heinrich Finck, had little respect for his fellow organists who spent their time colorizing melodies. He says:

German organists produce empty noise wholly devoid of charm. In order the more easily to cajole the ears of untrained listeners and to arouse admiration for their own digital skill, they sometimes permit their fingers to run up and down the keys for half an hour at a time and hope in this manner, by means of such an agree-

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able din, with God’s help to move mountains, but bring forth only a ridiculous mouse. They pay no heed to the requirements of Master Mensura, Master Taktus, Master Tonus, and especially Master Bona Fantasia.²

Was it not Samuel Scheidt’s purpose when he published his Tabulatura Nova in 1624 to try to put an end to this miserable, unimaginative, "purely mechanical art of 'colouring' melodies for the organ?"³

Be that as it may, the two editions of Ammerbach’s tablature afford us a valuable opportunity to study his style of colorizing. In the first edition there are included twelve compositions with colorations, five of which occur in the second edition without coloration. In fact, none of the compositions in their colorized form were retained in the second edition. Since this is the case, it seems that Ammerbach expected anyone using his tablature to be so adept in the art of coloring that he could embellish a vocal composition in good taste at sight. Such was the common practice of the day.

It is most interesting to study Ammerbach’s technique of colorizing a composition. Since there are no elaborately colorized pieces in the second edition, the author has chosen to analyze and tabulate the coloration figures of five compositions which occur in the first edition. These occur in the second edition without coloration.

A transcription of these five colorized pieces will be found in the

²Ibid., p. 665.
first appendix of this thesis beginning on page 74. The pieces are:

1. Gott ist mein Liecht und Mein Seligkeit. (No. 34)
2. Bewar mich Herr, und say nicht fern von mir. (No. 67)
4. Petercken sprack tho Petercken. (No. 36)
5. Die mich erfrewet ist lobens werth. (No. 32)
9. Gar hoch auff einem Berge. (No. 59)

The number of the composition as it appears in the second edition is that in parentheses.

In comparing the two versions of each piece, one will note that passing tones are frequently interpolated in the melodic interval of a third and less frequently neighboring tones are inserted between unisons. Because these non-harmonic tones appear with considerable frequency in the tablature, only the ornaments which make use of faster note values, sixteenth notes and thirty-second notes, have been analyzed and tabulated.

There are 448 ornaments and they appear with the following frequencies in the various voices:

<table>
<thead>
<tr>
<th>Voice</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano</td>
<td>268</td>
</tr>
<tr>
<td>Alto</td>
<td>66</td>
</tr>
<tr>
<td>Tenor</td>
<td>54</td>
</tr>
<tr>
<td>Bass</td>
<td>60</td>
</tr>
</tbody>
</table>

The following tables make up a graphic tabulation of the coloration figures. The number in the parentheses indicates the frequency of each coloration figure. Note the summation of these coloration figures in Table 2.
Table I

Ornaments between Two Tones of the Same Pitch

1. (75)  2. (9)  3. (19)

Ornaments between Two Tones, the Second of Which is a Second above the First

1. (59)  2. (21)  3. (3)  4. (10)

Ornaments between Two Tones, the Second of Which is a Second below the First

5. (1)  6. (2)  7. (2)

Ornaments between Two Tones, the Second of Which is a Third above the First

6. (18)  7. (6)  8. (3)  9. (1)

Ornaments between Two Tones, the Second of Which is a Third below the First

1. (33)  2. (10)  3. (1)
Table 1 (concluded)

Ornaments between Two Tones, the Second of Which is a Fourth above or below the First

1. (21)  2. (1)  3. (9)

Ornaments between Two Tones, the Second of Which is a Fifth above or below the First

1. (51)  2. (38)  3. (1)  4. (1)

Ornaments between Two Tones, the Second of Which is a Sixth above the First

1. (1)

Ornaments between Two Tones, the Second of Which is an Octave above or below the First

1. (2)  2. (1)
<table>
<thead>
<tr>
<th>Interval</th>
<th>Figures</th>
<th>Frequency</th>
<th>Interval</th>
<th>Figures</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ascending</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd</td>
<td>7</td>
<td>99</td>
<td>2nd</td>
<td>9</td>
<td>41</td>
</tr>
<tr>
<td>3rd</td>
<td>3</td>
<td>44</td>
<td>3rd</td>
<td>2</td>
<td>35</td>
</tr>
<tr>
<td>4th</td>
<td>2</td>
<td>22</td>
<td>4th</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>5th</td>
<td>1</td>
<td>51</td>
<td>5th</td>
<td>3</td>
<td>40</td>
</tr>
<tr>
<td>6th</td>
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<td>16</td>
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<tr>
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<tr>
<td>5th</td>
<td>51</td>
<td>1</td>
<td>6th</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>4th</td>
<td>2</td>
<td>22</td>
<td>8th</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3rd</td>
<td>1</td>
<td>44</td>
<td></td>
<td>16</td>
<td>126</td>
</tr>
<tr>
<td>2nd</td>
<td>7</td>
<td>99</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>44</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>22</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>1</td>
<td>51</td>
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<tr>
<td></td>
<td>99</td>
<td>219</td>
<td></td>
<td>16</td>
<td>126</td>
</tr>
<tr>
<td></td>
<td>41</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2

Computation of Ornaments
CHAPTER IV

The ORGEL ODER INSTRUMENT TABULATURBUCH

Notation and Organization

Ammerbach's Tabulaturbuch (second edition) is written in new German tablature. The first eight letters of the alphabet are used to specify the notes to be played. These letters have the same musical meanings as in present-day Germany.

The gamut of the keyboard represented in this tablature extends four octaves from Great C to c'". The particular octave position of a note is indicated either by a capital letter, a lower case letter, or a lower case letter with one, two, or three short horizontal lines above it. In his introduction Ammerbach indicates that capital letters are used to specify notes of the Great octave; lower case letters define tones from Small c through Small e; small letters with one horizontal line define notes from f to e"; small letters with two horizontal lines define notes from f' to e"'; the remaining notes, f" to c'"', are defined by small letters with three horizontal lines above them. This arrangement, except for the Great octave, causes the octaves to be divided between e and f rather than between b and c. This tablature, however, does not follow the plan presented by Ammerbach in the preface, but
rather follows that presented in the first edition. In actuality, the
division of the octaves is made between $\textbf{b}$-flat and $\textbf{b}$-natural, except for
the Great octave which division comes between $\textbf{b}$-natural and $\textbf{c}$.

It is interesting to note that the general range of the majority of
compositions is three octaves, Great $\textbf{F}$ to $\textbf{f}''$. However, the lower
range is exceeded in one piece by Great $\textbf{C}$ and the upper range in four
pieces by $\textbf{g}''$.

Special signs to indicate chromatic tones were necessary for only
four notes: $\textbf{c}$-sharp or $\textbf{d}$-flat, $\textbf{d}$-sharp or $\textbf{e}$-flat, $\textbf{f}$-sharp or $\textbf{g}$-flat, and
$\textbf{g}$-sharp or $\textbf{a}$-flat. $\textbf{B}$-flat was indicated by the letter $\textbf{B}$ and $\textbf{b}$-natural by
the letter $\textbf{H}$. In order to indicate a chromatic tone, a little hook which
invariably denoted a sharp was attached to a letter. Thus, when $\textbf{f}$-sharp
was desired, a hook was added to the letter $\textbf{f}$ ($\textbf{f}'$) and when $\textbf{c}$-flat was
desired, a hook was added to the letter $\textbf{d}$ ($\textbf{d}_c$). The correct transcription
of a chromatic alteration can quickly be determined by considering
the harmonic context.

Following the explanation of the order of notes, Ammerbach makes
explanation of the relative rhythmic values. He says that the $\textbf{tempus}$
($\bullet$) is two beats and is also called $\textbf{brevis}$. The $\textbf{tactus}$, one beat, repre-
sents the whole note; the half beat equals the half note, the quarter beat
the quarter note, and so on in order. The rhythmic signs with their
corresponding note values are these:

\[
\begin{align*}
\text{tempus:} & \quad \cdot \cdot \\
\text{tactus:} & \quad \cdot \\
\text{bis:} & \quad \cdot \cdot \cdot \\
\text{semibrevis:} & \quad \cdot \cdot \\
\text{brevis:} & \quad \cdot \\
\text{minim:} & \quad \cdot \cdot \cdot \\
\text{semiquaver:} & \quad \cdot \\
\text{crotchet:} & \quad \cdot \cdot \cdot \\
\text{quaver:} & \quad \cdot \\
\end{align*}
\]
One other rhythmic sign should be mentioned. The fermata (\(\circ\)), placed above the last note of every composition, generally represented a breve.

A rhythmic symbol was placed above each letter to define the metrical value of the note. Consequently, two separate symbols (a letter and a rhythmic symbol) were necessary to indicate what is today represented by one sign in mensural notation. Smaller rhythmic values when occurring successively are generally bound together similar to successive eighth and sixteenth notes in modern notation as illustrated below:

\[
\begin{array}{cccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet}
\end{array}
\]

A rest is indicated by placing a symbol in the same line in which the letters appear instead of in the line above the letters. The shorter rests resemble the rhythmic symbols for the notes but with slightly inclined flags. The longer rests equivalent to the breve and the semibreve approximate the whole and half rest in present-day notation:

\[
\begin{array}{cccc}
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet}
\end{array}
\]

Dots are used, as today, to indicate the extension of a note by one-half of its value.

There are no ties in this tablature. A comparison of some of the Ammerbach transcriptions with the original versions reveals that Ammerbach generally repeated the note rather than using a longer note or a tie. The repeated note was also used where a tied note extended
across a barline.

In general there are no time signatures or proportions indicated. Exceptions to this are discussed in the section on dances. Furthermore, no key signatures are indicated, but the author has incorporated both time and key signatures, when applicable, in the transcriptions in Volume II.

The layout of the pages is very neat and orderly. Each page is divided into three horizontal sections and vertical lines, as barlines, drawn continuously through the horizontal sections, mark the measures. The four vocal lines are arranged horizontally within these compartments and continue across the verso onto the recto side of the page.

The pagination (Arabic numbers) of the tablature begins on the page of the first composition and continues consecutively to page 213. Before the tablature begins, however, there are sixteen pages (unnumbered) devoted to the title page, forward, and an explanation of various aspects of the tablature. The verso page opposite the beginning of the forward is blank. Beside the pagination, the compositions are numbered consecutively from 1 to 142. One exception to this is noted in the editorial notes in Volume II.

Editorial Observations

The Tabulaturbuch, in general, presented very few transcription
problems. This can be accounted for by two reasons. First, by the
time this tablature was printed (1583) the principles of tablature no-
tation had been well codified. To further facilitate transcribing the tab-
lature, Ammerbach presented a clear explanation of these procedures
in his preface. Secondly, since this was a printed collection, the char-
acters generally were easily read. Nevertheless, there were some
instances in which the printing was blurred because of blemishes on the
pages and because of faulty type or inferior printing practices. This
was particularly true in the use of letters c and e. But, as a whole,
the tablature was clear and legible.

The first consideration had to do with the general procedure of
transcribing the characters of the tablature into modern notation. One
question arose: what note values were represented by the metrical
figures of the tablature? As explained before, Ammerbach indicates
that the Tempus is two beats and is also called Brevis. Continuing
throughout the system, the tactus, one beat, represents the semibrevis
(whole note), the half beat equals the minim (half note), the quarter beat
the semiminim (quarter note), and so on in the order of each respective
value.

This author, however, on the recommendation of Dr. Charles
Warren Fox has reduced these signs to one-half their value. Dr. Apel
also gives credence to this practice. "The proper reduction for the
sources under consideration [books of new German organ tablature] is
I : 2 which means that the metrical signs of the tablature lose one flag.\textsuperscript{1}

The second consideration had to do with the obvious errors in the Tabulaturbuch. These errors may be categorized in three groups: (1) those in which the wrong metrical value was indicated; (2) those in which the wrong octave was indicated; and (3) those in which the note indicated is obviously erroneous. In each of these situations, where possible, the author has corrected the error and has commented upon it in the editorial notes at the end of Volume II.

Errors of the first group were easily noticed because the aggregate time-value of measures was already prescribed. Of the twelve rhythmic errors found only two involved rest values, whereas all the others were mistakes in note values. A rhythmic symbol had been omitted in only one place.

Errors of the second group, that is, errors in which the note was placed in the wrong octave, were not so easily noticed and sometimes considerably difficult to resolve. In several instances the solution was found by considering the voice leading or by comparing fragments of imitation. In other cases, particularly when it was difficult to decide whether the voice made a large skip up or down, the note was left as in

\textsuperscript{1}W. Apel, \textit{The Notation of Polyphonic Music} (Cambridge, 1953), p. 33.
the tablature. At such times the crossing of parts often resulted.

The third group of errors has to do with the wrong letter name of a note or the wrong accidental. The e and c, because of the similarity of their type formation, were occasionally difficult to decipher. But, again, the context was an aid in making a decision. In a few cases the wrong note was the result of a typographical error. Such an error also occurred when the hook which defined a sharp was omitted from the letter in one voice but was attached to the same letter simultaneously in another voice.

One other incongruity should be mentioned. There are two instances (No. 93, measure 14 and No. 95, measure 14) in which an extra barline was used. Consequently a regular four-beat measure was divided into two measures of two beats each. In both of these situations the average space of a measure could not have contained all the letters necessary for the music. Thus the space of two measures was used for the contents of only one. These two examples are the only ones in the complete tablature.

**Partwriting Considerations**

The partwriting of the tablature has many interesting and exceptional details. One of these is the frequent occurrence of parallel fifths and octaves. In fact, they recur with such frequency that they cannot
be considered erroneous but considered rather as devices common to
the inherent style. In some respects this may be accounted for by the
fact that these compositions were transcribed for keyboard instruments
on which the sound of parallel fifths and octaves could not be readily
detected. Furthermore, the rapidity with which the colorations were
played often concealed any objectionable voice progression. In some
cases the parallel fifths were produced in the transcription where,
rather than crossing the parts, the voices are exchanged so they appear
as if they were not crossed. In other words, Ammerbach occasionally
rejected the original voice progression, exchanged the voices, and con­
sequently created parallel fifths or octaves. Notable examples of this
may be found in No. 37, Senfl's German song, Mein fleis und müh and
in No. 78, a French chanson, Damour me plains, by Rogier Pathie.

Ex. 1. No. 37, m. 5.  Ex. 2. No. 37, m. 10.
(Senfl)  (Ammerbach)  (Senfl)  (Ammerbach)

Ex. 3. No. 78, m. 18.
(Rogier)  (Ammerbach)
The fact that these compositions were planned for keyboard instruments may also account for some obviously poor voice leading. This is frequently brought about by a rather free use of non-harmonic tones. For instance, in many cases the non-harmonic escape tone actually sounds as if it were a regular passing tone, neighboring tone, or suspension. Notice how this would be possible in the following examples:

Ex. 4. No. 24, m. 10. m. 13.

An occasional wide leap might be accounted for with the same reasoning.

Ex. 5. No. 38, m. 17.

However, another reason for a wide leap was found in No. 35, originally by Hofhaimer. Here in the alto voice the skip of a minor seventh was caused by not retaining the original skip of an octave.
Ex. 6. No. 35, m. 27.

(Hofhaimer) (Ammerbach)

Of particular interest are some examples of simultaneous cross relations. The first example illustrates normal voice leading and the second, which is almost an exact repetition of the first, illustrates the cross relation.

Ex. 7. No. 33, m. 41. m. 45.

This example of simultaneous cross relation is difficult to explain.

Ex. 8. No. 26, m. 24.
Contents of the tablature

We are to be reminded that Ammerbach's third tablature book (1583) is a re-edition of the first (1571). Therefore, before taking up a discussion of the contents of the 1583 tablature (the subject of this thesis), a short analysis of the contents of the first edition may be of value. The 1571 edition contains ninety pieces whereas the edition of 1583 is considerably more extensive with a total of one hundred and forty-two compositions. Note the general contents of the 1571 book. This edition, published by Jacob Berwalds Erben in Leipzig, is divided into five parts. Part I is made up of forty-four simple four-voice songs including twelve chorale settings. Thirty-one of these appear in the second edition. Part II contains fifteen short German dances, eight of which appear in the second edition. Following in Part III there are twelve compositions comprised of 18 movements made up of passamezzos, reprisas, galliards, and a saltarello. Ten of these movements appear in the second edition. Part IV is unique and of special interest because it contains twelve compositions decorated with coloration for which Ammerbach became famous. Five of these occur in the second edition but without coloration. In Part V there are seven five-voice compositions none of which appears in the second edition.

The second edition, printed by Dietrich Gerlach of Nuremburg, is organized somewhat more freely into only two large sections. Part I,
pages 1 to 155, is a compilation of ninety-three\(^2\) spiritual songs, Latin songs, French chansons, and Italian madrigals. The second part, pages 155 to 213, is devoted to dances, twenty-seven Italian or foreign (welschen) dances and twenty-three short German dances. As already observed, no five-voice compositions and no extended colorations appear in the second edition. Note the following table which graphically shows the contents of each book.

TABLE 3

<table>
<thead>
<tr>
<th></th>
<th>1571</th>
<th>1583</th>
<th>both</th>
</tr>
</thead>
<tbody>
<tr>
<td>German Songs</td>
<td>44</td>
<td>59</td>
<td>31</td>
</tr>
<tr>
<td>French Chansons</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Italian Madrigals</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Latin Songs</td>
<td>7</td>
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<tr>
<td>Colorations</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Five-voice Pieces</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>German Dances</td>
<td>15</td>
<td>23</td>
<td>8</td>
</tr>
<tr>
<td>Foreign Dances</td>
<td>18</td>
<td>27</td>
<td>10</td>
</tr>
<tr>
<td>Totals</td>
<td>96</td>
<td>142</td>
<td>49</td>
</tr>
</tbody>
</table>

In so far as the author can ascertain, the second edition contains transcriptions of pieces by Jacques Arcadelt, Giachet Berchem, Johann Bucher (Buchner?), Paul Hofhaimer, Domenico Maria Fera-bosco, Johann Fischart, Georg Forster, Godard, Wolff Heintz, Mattheus le Maistre, Malchinger, Jacob Meilland, Heinrich Isaac,

\(^2\)These are numbered 1 to 92. However, there are two numbered 11, which makes the total 93.
Clemens non Papa, Rogier Pathie, Jacques Regnart, Cipriano de Rore, Pierre Sandrin, Ludwig Senfl, Antonio Scandellus, Thomas Stoltzer, Johann Wench, Martin Wolf, and Stephan Zirler. In addition to the above Ritter lists the name of Benedict,³ but the author has been unable to verify this name with the materials at hand.

The popularity of some of these compositions is established by the fact that several of them were incorporated into other collections soon after their publication by Ammerbach. This was true of the following: Nos. 2, 9, 31, and 34, in Praetorius' Musae Sionae, 1609; No. 52 in Selneccer's Cantional, 1587.⁴ Furthermore, at least ten of these had been published six years before by the elder Bernhard Schmidt in his tablature, 1577. None of these ten, however, appeared in the first Ammerbach tablature.

Let us resume a discussion of the contents of this work. Included in the second edition but not in the first are seven four-voice settings of Latin songs: No. 23, Ecce Maria Genuit (melody borrowed from the Antiphon in The Second Vespers for the Circumcision of Our Lord);⁵ No. 21, Ex legis observantia; No. 11, Puer natus in Bethlehem; No. 14, Spiritus sancti gratia; No. 13, Surrexit Christus hodie; No. 66, Contingat illis; and No. 69, Cum sancto spiritus (text of the last phrase of

⁴Ibid., p. 117.
Their inclusion may be accounted for by two reasons. First, some of these were familiar church songs already centuries old by Luther's time and were thus an integral part of the spiritual experience of the people. Second, these contributed toward a more complete collection of service or utilitarian music for the use of the court organist. No doubt the court organist was required to perform for the religious services of his prince as well as to supply music for the secular occasions, such as feasts, dances, weddings, and other court festivities. Such would have been the responsibility of Mattheus le Maistre, court composer at Dresden, and his successor Antonio Scandellus, both of whom contributed compositions to Ammerbach's tablature book.

In addition to the seven Latin songs there are sixty German songs. Ritter says there are only fifty-nine but because there are two numbered eleven the total is sixty. Fifteen of these are German spiritual songs, one of which is by Luther (Gelobet seistu Jesu Christ) and the remaining forty-five are German secular songs.

Concerning the spiritual songs and the placing of them within the

8 Ritter, Ibid., p. 119.
9 Loc. cit.
complete work, one is reminded of the philosophy Ammerbach expresses in the preface. It appears that he purposed to begin his large compilation with sacred pieces, the first of which significantly is Allmechtiger gutiger Gott (Almighty Gracious God). The other spiritual songs are:

No. 2, Danket dem Herren den er ist; Nos. 3-6, Herr Gott nu sey gepreiset; No. 7, Danksagen wir alle; No. 8, Lobet dem HERren; No. 9, Ehr lob und dankt mit; No. 10, Gelobet seistu Jesu Christ; No. 11, Joseph, lieber Joseph mein; No. 31, Gehabt euch wol zu deisen Zeiten; No. 34, Gott is mein liecht; No. 52, Allein nach die Herr Jesu Christ; and No. 67, Bewar mich Herr.

Numbers 3-6, based on a dinner song of thanks, 1524,\(^{10}\) are of special interest. In these four arrangements the melody of the hymn is placed in each of the four parts, discantus, alto, tenor, and bass. Similar to No. 4, is No. 10 with the melody by Johann Walther, 1524,\(^{11}\) in the tenor. No. 7 is based on a sequence from the tenth century, Grates nunc omnes.\(^{12}\) The melody of No. 11, Joseph, lieber Joseph mein, was adapted from the fourteenth century non-liturgical Latin song, Resonet in laudibus,\(^{13}\) and has been used more recently by Brahms in his contralto song with viola obligato Geistliches Wiegenlied,

\(^{10}\)L. Schoeberlein, Schatz des liturgischen Chor- und Gemeinde gesangs (Gottingen, 1865), III, 705.

\(^{11}\)O. Schröder, Johann Walther Sämtliche Werke (St. Louis, 1955), III, 89.


\(^{13}\)M. Luther, Geistliche Lieder (Kassel, 1929), [no pagination].
Op. 91, No. 2. 14 Max Reger also used this melody for his Maria Wiegenlied, Op. 76, No. 52. 15 Portions of this piece are in two, three, and four voices.

For the most part these German sacred songs are written in a harmonic style with a characteristic use of non-harmonic tones. However Nos. 34 and 67, in contrast to the others, show an alternation of polyphonic and homophonic treatment in the style of the sixteenth century four-voice classical motet. Throughout both of these there appear successive points of imitation frequently alternating from high to low voices. It is interesting to note that both of these pieces were arranged with coloration in the first edition.

The interrelationship of the composers of these German songs gives a little insight into the musical atmosphere of Germany during the mid- and late sixteenth century. Most of these songs were the product of Antonio Scandellus, 1517-1580. No. 9, Lobet den Herrn, appeared in his collection of twelve songs, Neue Teutsche Liedlein mit vier und funff Stimmen in 1568. Scandellus, an Italian composer resident at Dresden, was assistant and successor to Mattheus le Maistre, Kapellmeister in the Saxon court. Le Maistre was responsible for the opening composition of the Ammerbach tablature, Almighty Gracious

14 Johannes Brahms Sämtliche Werke (Leipzig, 1926), XXV, 140.
15 Max Reger Sämtliche Werke (Weisbaden, 1959), XXXIII, 141.
God. He had succeeded Johann Walther, composer of the melody of No. 10, Luther's friend and one of the earliest composers in the Lutheran Church.

Regarding the forty-five German secular songs, the group of composers represented among them includes Paul Hofhaimer, Ludwig Senfl, Jacques Regnart, Wolf Heintz, and Heinrich Isaac. These composers were among those who perpetuated the polyphonic lied which had its origin in the early Renaissance. Three large collections of German polyphonic lieder from the later fifteenth century have come down to us in such Liederbücher as the Lochamer (c. 1460), the Schedel (c. 1465), and the Glogauer (c. 1485). "In the music of these Liederbücher may be found the basic elements of the German secular polyphonic music of a good part of the sixteenth century."\textsuperscript{16} The masters mentioned above not only built upon the foundation that had been established in these early song books but also developed this music further. Thus, the Ammerbach tablature becomes an important collection of German polyphonic lieder.

The formal structure of these songs shows a considerable amount of imitation, especially at the beginning of the works. There is also a generous use of repetition. In fact, several of the songs are developed on the plan of $a\,b\,b$. No. 18, \textit{Schein uns du liebe sonne}, opens with the discantus imitated in the tenor throughout one phrase. Then measures 9 to 18 are repeated in measures 19 to 28. The song closes with a

two-measure ending or coda. Scheiden von der lieb das thut wehe, No. 19, follows the same basic plan. A single opening two-measure tenor melody is imitated at the octave in the discantus, supported homophonically. The homophonic measures are repeated and then treated in diminution. The tenor and bass of the diminution are repeated against whole notes in the upper voices, thus drawing the section to a close with an authentic cadence. Then follow the repeated b sections in more or less homophonic style. Other songs that follow this basic plan of a b b are numbers 20, 21, 25, 46, and 64.

Among the lieder making effective use of imitation is No. 26, Elend ich rieff, which manifests a very interesting use of invertible counterpoint. Beginning in measure 7 the bass and tenor imitatively outline a descending scale and in measure 8 the soprano and alto imitate the lower voices in inverted counterpoint. In measure 19 of Senfl's Mit lust thet ich aus reiten, No. 30, there begins another example of invertible counterpoint. This composition is interesting not only because it is an artistic example of imitative polyphony but also because it shows Ammerbach's coloration techniques more than any other one piece in the second edition. A line-upon-line comparison of Senfl's original and Ammerbach's version is rendered in Appendix III. Another lied by Senfl, No. 63, Wann ich des Morgans fru auff stehe, is unique from two standpoints. It is in triple meter entirely and is comprised of four iterations of a fifteen-measure melody, one in each voice:
tenor, soprano, alto, and bass. As the polyphony flows along gently each reiteration enters unobtrusively without drawing the preceding entrance to a cadential stop as was the case in the sectional variations of Nos. 3, 4, 5, and 6.

The influence of the Italian madrigal upon the form, texture, and general sentiment of the German polyphonic lied was unmistakable. The Italian technique of text-painting effectively used in the German lied is suggested in one piece in particular, The Song of the Hen, No. 51. By performing this work on a raspy reed stop, an organist can verily imitate the characteristic noisy chatter and cackle of the barnyard hen in the spirit of good German humor.

There are ten Italian madrigals transcribed for keyboard included in the Ammerbach tablature. They are: No. 27, Stannotte, oder Cantate; No. 28, Sio Canto, by Scandellus; No. 71, Ade mi mort; No. 72, Anchor che col partier by Cipriano de Rore; No. 83, Ossia potassi dona by Giachet Berchem; No. 84, Quiso gramin questo; No. 87, Orsus acop; No. 88, Ochi lucent; No. 91, Vivous Io ieu; and No. 92, Quantio pens by Jacques Arcadelt.

A survey of the structure of these madrigals reveals little consistent uniformity in formal organization or in polyphonic texture. The Italian madrigal of the early sixteenth century as a musical composition was an outgrowth of the frottola. 17 The music of the frottola

consists of short sections, generally homophonic but occasionally pseudopolyphonic, arranged and repeated in various schemes. The superius voice stands out as the melody against a strong bass which gives harmonic stability to it. The two inner voices -- non-vocal in nature -- merely fill in to complete the chordal structure. With the introduction of imitative writing into this pure song form, the madrigal had its inception and continued to develop into one of the most popular musical forms of sixteenth century Italy.

The madrigal of the early sixteenth century was prevailingly homophonic in texture in spite of the fact that considerable imitation was used. The development of the madrigal may be traced from the purely chordal composition of the frottola through that in which imitation alternated with chordal passages and finally to the ultimate consummation in the genuine polyphonic style of the motet. Thus, because of the wide range of textural possibilities, the madrigal was a composition in which the composer realistically set a text of literary quality with music intended to express the content of the text. Imitation rather than being intrinsic to the madrigal was used to enhance the rhythmic independence of the voices -- each equally important -- or to "paint" the text more vividly and descriptively.

Of the ten madrigals listed above, no two can be said to fit the same structural pattern even though points of similarity are evident. No. 28, a twenty-seven-measure, homophonic composition, is organized
in the form of $a \_ b \_ b$. It seems that the first thirteen measures ($a$) comprise the verse which is followed by a "reprisa", a repeated section of seven measures ($b \_ b$). Similar to this form, but with certain additions ($a \_ a \_ b \_ b \_ c \_ c$) is that of No. 70. The $a$ section is repeated and a repeated $c$ part is added somewhat in the style of a ritornello. It should be noted that this form is developed by the use of repeat signs rather than by rewriting the sections.

Coincident with the fact that the same music would not suffice to set the varying content of successive stanzas was the idea that the music should be through-composed, that is, without repetition. Such is the case with No. 84, a short, eighteen-measure madrigal in a free polyphonic style. The composition opens with a two-voice canonic imitation at the fifth at the space of a quarter note in the bass and alto voices. This imitation is then inverted in the soprano and tenor at the space of a half note. No other imitation is used in the piece. During one measure the texture is diluted by omitting the bass voice.

Imitation between women's and men's voices is a polyphonic device particularly attractive in the madrigal. A piece which makes effective use of this technique is de Rore's *Anchor che col partier*, No. 72, "by far his most famous madrigal."\(^\text{18}\) Vecchi borrowed the superius of this madrigal and added three new lower parts for his madrigal

comedy, *L'Amfiparnaso*, and Philippe de Monte based one of his parody masses on this same tune. Number 91 is also of special interest because of the interplay between the men's and women's voices. In measures 7 to 11 the composer inserted a triple meter section which interrupts the duple counterplay of voices, arrests the attention, and seemingly provides a dramatic expression of the text. This is one of the few places, other than in the dance proportios, wherein the regular duple meter is temporarily suspended in favor of triple meter.

Although through-composition and various types of imitation are prime techniques worked out in madrigals, repetition which frequently defines a refrain or ritornello, is also of considerable importance. For instance, No. 83 has a long b section introduced and followed by a short, eight-measure a section. Then this is concluded by a short repeated c section which closes with the use of an extended plagal cadence. No. 87 is similar to No. 83 but is shorter and less extended. The main body of the piece is an imitative section of eighteen measures preceded by a short six-measure homophonic section and succeeded by a repeated use of the same homophonic section. Similar to this in its use of repetition is No. 88, a simple homophonic work made up of a repeated four-measure a section and a repeated nine-measure b section.


No. 11 is the only example of the madrigal in advanced motet style. Although the sections are not uniform in length, each new subject is imitated throughout each of the four voices. Full cadences are avoided. Note the contrast of melodic construction and contour in the four subjects which form the bases of the four contrapuntal expositions in this motet-like madrigal.

Ex. 9. No. 71, m. 1

![Musical notation](attachment://attachment.png)

This madrigal closes with a repeated six-measure phrase in the form of a refrain.

The French chanson is represented in the Ammerbach tablature by sixteen examples. They are the following: No. 68, *Frais & galiart* by Clemens non Papa; No. 70, *Dulce Memoriae* by Pierre Sandrin; No. 73, *Dame parta Rudesse*; No. 74, *Alix Auus* by Crequillon; No. 75, *Paneine languir damour*; No. 76, *Ces Faux*; No. 77, *Ceprens, prima pars* and *More me fult 2. pars* by Clemens non Papa; No. 78, *Damour me plain, 1. pars* and *Devous me plain, 2. pars*; No. 79, *Ungjour aduint*; No. 80, *Blanq Clairet*; No. 81, *Cemois de Mai* by Godard; No. 82, *Mison jovenette* by Ferabosco; No. 85, *Lecetur*; No. 86, *Amour & Moi*; No. 89, *Le departier*; and No. 90, *Unghug de ugs*. 
The sixteenth century French chanson was written in the imitative style of the contemporary motet but this such modifications demanded by the light, secular texts to which the music was set. Quick, lively rhythms and attractive melodies were developed imitatively into relatively short phrases which ended simultaneously in all parts. In contrast to the imitative sections, there are phrases in homophonic style. With some chanson composers the homophonic style actually predominates. The opening subject of these chansons often used the repeated note figure \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \), a device that carried over into the instrumental canzona. A survey of eleven opening subjects shows the many melodic possibilities within the rhythm of one long and two short notes.

Ex. 10.

No. 68. No. 75. No. 77. No. 80.

No. 79. No. 81. No. 82. No. 86.

No. 85. No. 89. No. 90.

Many of these express a vitality and pungency characteristic of the polyphonic chanson. Considerable vocal activity, interest, and variety of color is generated not only by the strong, active melodies in points of imitation but also by the counterplay of treble and bass voices.
Three-voice texture with one part omitted is quite common and also contributes toward the enthusiastic nature of the work. Many of the melodies are lyrical and quite diatonic while others are more dramatic and declamatory making use of varied skips.

Among the chansons in this work there is a greater uniformity in organization than was apparent in the Italian madrigals. Some follow the ternary plan of \( \text{a~b~a} \), a common form of chanson, while others are patterned after the rondeau form with various modifications. \textit{Ces faux} (No. 76), \textit{Le departier} (No. 89), and \textit{Ungjour advint} (No. 79) are all examples of the ternary form. No. 76 is predominantly chordal with a free use of passing tones. Incorporated in the \( \text{c} \) section is a lyrical passage (measures 4 to 6) in parallel sixths followed by a period in which the descending fifth is filled in diatonically and treated imitatively. In contrast to the first section, the \( \text{b} \) section, although continuing in the same general style of \( \text{a} \), opens with a three-measure canon at the fifth between soprano and tenor. Canonic imitation at the fifth and octave as well as parallel thirds, sixths, and tenths become important features of chanson No. 79. Here the canonic subject of \( \text{a} \) is declamatory and bold in contrast to the more lyrical and diatonic subject of section \( \text{b} \). Although somewhat disproportionate, No. 86 has an extended \( \text{b} \) section interposed between two short, four-measure \( \text{a} \) sections. This \( \text{a} \) section may be nothing more than an instrumental introduction and ritornello.
In several instances another basic ternary form \((a \ b \ c)\) has been expanded by repeating the first and last sections. No. 77, _Ce prens_, for instance, has a repeated homophonic section \(a\) succeeded by a \(b\) section in imitative counterpoint. The \(c\) section is composed imitatively and repeated. A short coda which reintroduces the theme of section \(b\) draws the chanson to a close. In the cadence measure the alto has a short melismatic flourish, the only one in the entire tablature. _Ce mois de Mai_ (No. 81) by Godard is patterned after the same plan, but the textural characteristics seemingly are reversed -- the imitative sections \((a \ a \ b)\) are first and the repeated homophonic section \((c \ c)\) is last. Of unusual interest is the connection of part \(b\) with part \(c\). In this situation (measure 28) a "horn" fifth was introduced by Ammerbach since it does not occur in the original version.\(^{21}\) This is the only example of the horn fifth the author has found in the complete tablature. Similar to the form of No. 77 is that of No. 80, _Blanq Clairet_, but with one modification. The middle section is divided into two homophonic parts, one in the regular duple meter and the other in triple meter.

Through-composition, although not a defining characteristic of the French chanson, is a technique used in many of the chansons. However, one slight modification arrests our attention. A repeated period either at the beginning or at the end of the through-composed section

\(^{21}\) Publication Aelterer Praktischer und Theoretischer Musikwerke (Leipzig, 1899), XXII, 51.
occurs in several of these chansons. Rogier Pathie's two chansons, No. 78, both begin with repeated sections and then they continue without any further repetition. Parallel thirds and sixths are interestingly employed in *De vous me plain*, the second of the two chansons under No. 78. Furthermore, in measure 32 there is a unique example of descending parallel 3 chords in alto, tenor, and bass. Two of the chansons have the above plan reversed so that the repeated period comes at the close rather than at the beginning. This is true of No. 85, *Lecetur* and Ferabosco's *Io Mi son iovenette*, No. 82. In No. 85 the composer's predilection for imitation at close time intervals is illustrated in the opening measures and more strikingly so in measures 7 to 9.

Ex. 11. No. 85, m. 7.

In the Ferabosco chanson the repeat is not clearly defined by a cadence, but it is strongly suggested. This particular work by Ferabosco (composed in 1542) was the material on which Palestrina composed parody masses Nos. 14 and 94. In view of the fact that Domenico Maria Ferabosco was a native of Italy and predecessor of Palestrina at the St. Julian Chapel in St. Peter's, this composition should probably be
considered among the Italian madrigals. However, because Ammerbach had spelled the title with French characteristics (Jo mi son Jouenette) and, more precisely, because the composition displays many of the qualities of the French chanson, the author has chosen to let it remain thus. It is interesting to note that in an Italian edition this piece was entitled Io mi son giovinetta and was indicated as being of an anonymous origin.  

No. 90, Unghug de ugs, is developed with three imitative sections in the style of the motet but with much more vigorous and declamatory subjects than are generally found in the average motet. Note the contrast of these three melodies: one makes use of bold skips of the fifth, another is lyrical and diatonic, and still a third makes effective use of repeated notes.

Ex. 12., No. 90, m. 1 m. 5 m. 11

The second subject is reintroduced in canon at the octave near the end of the work. No. 74, likewise is reminiscent of the motet. The opening subject, which is practically an ascending octave scale, seems to be the vital force that permeates the whole composition. Beginning in measure 36 the scale is reversed and a beautiful tapestry of

22 Classici Musicali Italiani (Milano, 1941), I, p. 83.
descending scales in imitation is woven. Within this there are several ingenious demonstrations of a two-octave scale passing from the soprano into the tenor and connecting with the bass. The descending scales near the end seem to symbolically counterbalance the rising scales at the beginning. Particularly is this true of the opening ascending scale in the soprano and the closing descending scale in the bass. Another unique example of a long descending scale through the various voices is found in the through-composed No. 70, *Dulce Memorae* by Pierre Sandrin. The closing extended plagal cadence makes bold use of a cross relation between b-flat and b-natural necessitated by the simultaneous use of f-sharp.

In general the French chansons exhibit a greater vitality and freedom than the Italian madrigals of this collection. However, in contrast to this, the madrigals express a certain profundity and seriousness which is often replaced by frivolity and gaiety in the French chansons. The chanson was the product of and composed for the French bourgeoisie, whereas the madrigal in general maintained a certain eclat which kept it in the hands of the musically literate and the artistically educated, the nobility.

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23 *Publikation Aelterer Praktischer und Theoretischer Musikwerke* (Leipzig, 1899), XXIII, 51.
The passamezo of the second half of the sixteenth century is a lively, popular dance, the successor to the more solemn pavana. The term was probably derived from the fact that the dance had a tempo twice as fast as the earlier pavana. Reese suggests that the term refers to the choreography -- passo e mezzo, a step and a half.

The passamezo antico was derived not as an entirely free and original composition but rather as a series of variations on a standard melody consisting of a descending tetrachord in long notes. The following example shows how the first variation of No. 93 is derived from the long-note, tetrachordal melody. Ex. 13.

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Some characteristics of the passamezo antico apparent in the example include a rather slow harmonic rhythm, major mode, and root movement by fifths. The later "passamezo nova" was characterized by a faster harmonic rhythm and a more varied harmony. In this newer form root movement by seconds was almost as common as by fifths. Examples of this type are No. 101, Der Engelische Passamezo, and No. 103. Although Ammerbach named No. 97 "Passamezo nova," contrary to this title it seems to have the same basic characteristics as the passamezzo antico.

In addition to the passamezzos there are eight galliards among the foreign dances. The galliard was a dance in moderately quick, triple time and began with or without an upbeat. Although after 1550 it often appeared as an after-dance to the pavane, in the section of dances in the Ammerbach tablature each galliard appears as an isolated dance. The choreography of the galliard demanded that it be executed
with an exaggerated step or leap on the fifth beat. Thus the basic move-
ments fall into periods of two measures each and are combined into
repeated phrases of four and eight measures each. Repeat signs are
inserted quite regularly at these intervals in the galliards of the Am-
merbach tablature. Such "a period of eight measures, repeated with
a different cadence at the end, constitutes a finished little musical form
which became the basis of all instrumental and vocal forms of future
centuries."\textsuperscript{26} In order to avoid mere repetition of short periods,
modifications were incorporated which produced another principle of
musical construction, the variation. This is particularly apparent in
No. 113, a variation of No. 112. Ammerbach expressed in its title
that this is the same galliard but in a different style or variety (der
selbige Galliert auff ein ander art).

The composers of this type of variation displayed a fascinating

technique and remarkable ingenuity in the variation forms. It is mani-
fest particularly in the saltarellos and reprisas which were triple-
meter variations of the passamezzos with which they were combined.
In some cases the melodies of both dances were the same but in differ-
ent rhythms. Note how this was accomplished in the English passa-
mezzo (No. 101) and its attendant saltarello (No. 102).

\textsuperscript{26}P. H. Lang, \textit{Music in Western Civilization} (New York, 1941), p. 246.
At other times the saltarello (No. 104) is a compressed derivation of the accompanying passamezzo (No. 103) in which the underlying chord progressions of both movements are more or less the same. Still at other times, the passamezzo was followed by a reprisa, a free harmonic repetition of the passamezzo in the same meter rather than in triple meter as in the saltarello. This in turn was followed by the saltarello variation in triple meter. Examples of this sequence of movements may be noted in Nos. 98, 99, 100, as well as in Nos. 107, 108, and 109. In the latter suite, the movements are entitled Passamezzo, La Reprisa Prima (the first reprisa), and Secunda & Ultima Reprisa (second and last reprisa). In this situation the second reprisa (No. 109) is composed in
two parts—a typical saltarello in triple meter (measures 1 to 16) and a free variation constructed upon a harmonic background that is extended both in time and range. Following this is another triple meter dance in \textit{chi passa per questa strada} (other steps for this way or manner) which begins in major mode and maintains the same general dance qualities.

The second section is made up of twenty-four dances (Nos. 119 to 142) which illustrate Germany's contribution to the dance form. The majority of these are comparatively short but are arranged so they may be repeated \textit{ad infinitum} if practicable. In general, the length of the dances is eight, ten, or twelve measures, although three are sixteen measures long and one (No. 142) is twenty-four measures long with a proportio tripla forty-two measures in length. No. 137 is sixteen measures long but, interestingly enough, is introduced with a short explanation which suggests that the proportio tripla be played with shorter notes (\textit{Spiele diese lezte repetition uff den kürzisten tact}). In order to apply this suggestion it would seem that the \textit{nachtanz} would be played twice as fast as other after-dances. Since the number of measures is doubled in the \textit{nachtanz}, a more rapid playing would be in order. This is also true of the \textit{Kaiser's Dance}, No. 138.

At the beginning of these last twenty-four dances, Ammerbach comments that there follow several short German dances with proportio or \textit{nachtanz}. Therefore, each one of these short German dances is
accompanied with a nachtanz (after-dance) or a proportio tripla. Like
the saltarello which follows the passamezzo, the nachtanz is a fast,
triple meter variation of the dance with which it is associated.

In the performance of these works this question arises: what is
the metrical relationship between the dance and its nachtanz? In the
usual proportio tripla three notes of the nachtanz were played in the
time value of one equal note of the dance. However, Apel suggests that
this was not the way it was done. 27 Rather, three notes of the nachtanz
should encompass the time value of two equal notes of the dance. Thus,
more properly, the term used should be proportio sesquialtera. In
other words, there will be a 2 : 3 rather than a 1 : 3 relationship. A
clue for the explanation of this relationship may be found in No. 62 where
there are indicated changes from duple to triple and back to duple meter.

There are no time signatures or proportions specified throughout most
of the tablature. However, since the change from triple meter ( $\|_{u}$ )
back to duple meter is indicated by the proportio dupla sign ( $\|_{d}$ ), we may
presume that proportio dupla is the proportion required in the majority
of compositions in the tablature book. Thus, if this is the case, the
nachtanz will, in actuality, have a proportion of 2 : 3 ( $\|_{d} \rightarrow \|_{u}$ $\rightarrow \|_{d}$).

Accordingly, in modern metronomic parlance if the tempo of the quar-
ter note in proportio dupla is M.M. 120 ( $\|_{d}$ ), the tempo of the same
note value in proportio sesquialtera will be M.M. 180 ( $\|_{u}$ $\rightarrow \|_{d}$ $\rightarrow \|_{u}$ ).

The titles of many of the dances suggest that they were written in honor of various persons, countries, and towns, or else the title was used merely as an identification. For instance, dances in honor of certain places are: The Silesian Dances (Nos. 123 and 132), The Austrian Dance (No. 135), the Wittemberg Galliard (No. 119), and The Polish Dance (No. 136). Various notables were honored with these dances: The Kaiser's Dance (No. 138), Augustus' Dance (No. 140), The Margrave's Dance (No. 133), and Prince Moritz' Dance (No. 124). Other folk dances included The Students' Dance (No. 120), The Schoolmaster's Dance (No. 139), Chaff and Oatstraw (No. 129), Another Jolly Dance (No. 126), and other short dances.

So far as the performance of these dances is concerned, Reese suggests that "the style of all of these dances seems to point to a stringed keyboard instrument, rather than to the organ. Indeed, it is claimed that they are probably 'the oldest known original compositions [specifically] for the clavier, and thus the first indication of a dichotomy, existing as early as the beginning of the sixteenth century though not yet very pronounced, between clavier and organ style.'" 28

Analysis of Certain Compositions

In order to establish some generalizations concerning the

structural entities of the compositions of the Ammerbach tablature, the
author arbitrarily chose to analyze those compositions which had num-
bers ending with the digit "1". Thus fifteen compositions were analyzed
in detail according to their harmonic and non-harmonic structure and
their root movement. It should be noted that such an arbitrary choice
of pieces causes a varied group to be included: a German spiritual song,
a Latin song, several German lieder, a French chanson, an Italian mad-
rigal, and a representation of German and foreign dances. Since these
pieces constitute a rather heterogeneous group, such a cross-section
will show what materials were commonly used by composers during the
particular period of the early sixteenth century. The compositions are:

1. Allmechtiger glorifier Gott
11. Puer natus in Bethlehem
21. Mir liebe im grünen Meyen
31. Gehabt euch wol zu deisen
41. Isspruch ich mus dich lassen
51. Ein Henlein weis
61. Von Edeler art ein fremlein
71. Ade mi mort
81. Cemois de Mai
91. Vivous lo icu
101. Der Engelische Passamezo
111. Ein Ander Galliarth
121. Sind denn die Bürger Söhne so leiden wol gehort
131. Ein ander kurz Tenklein
141. Ennelein von Torgau, Proporcio tripla

The reader should refer to the following tables in order to ascer-
tain the comparative frequency of materials and in what style each is
used.

Concerning the frequency of chords, the tonic chord is by far more
common than any other chord—it is 35% of all chords. In descending order of frequency is the dominant with 21% and the subdominant with 13%. The secondary chords make up the remaining 31% of chords used.

The computation of root movements shows a strong tendency toward the fifth relation (52%), the basic root movement interval of the Baroque period. The authentic cadence is the most common cadence. Even though the functional root movement by fifths is so common and seems to establish tonality, there is still a strong modal feeling in many of the compositions. In part this may be accounted for by the frequency of root movement by seconds (34%).

The reader will note on the table of non-harmonic tones that 42% of the non-harmonic tones are passing tones. Relatively, there is quite a generous use of accented passing tones as well as consecutive passing tones which normally fill in the melodic interval of a fourth. The suspension, particularly the 4-3 suspension, is the next most frequent non-harmonic tone. Of the two types of neighboring tones, the lower neighboring tone is used more than twice as many times as the upper neighboring tone. Note the frequency of double passing tones as well as double neighboring tones. Other non-harmonic tones are used relatively little: 11 escape tones, 7 anticipations, 1 retardation, and 2 changing tone figures. The fact that there are no appoggiaturas suggests that the composers preferred to introduce and resolve dissonances conjunctly. The only exception is in the use of the escape tone which is explained
The analyses compiled on the subsequent tables shows the materials that were in common use in Germany during the sixteenth century, but, since these compositions are not original with Ammerbach, they do not reveal many techniques, if any, common to him. Only by a note-by-note comparison of these transcriptions with their originals will these techniques be revealed. It must be borne in mind that the compositions of the second edition were not published with the characteristic colorations of that period. Therefore, coloration devices presumably will be rather scarce and limited.

Fifteen original versions have been located and compared. Included among them are German lieder, French chansons, and one Italian madrigal. They are:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer</th>
</tr>
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<tbody>
<tr>
<td>23</td>
<td>Venus du unnd dein Kindt</td>
<td>Regnart</td>
</tr>
<tr>
<td>31</td>
<td>Mit lust that eich aureriten</td>
<td>Senfl</td>
</tr>
<tr>
<td>35</td>
<td>Tröstlicher liebe ich mich</td>
<td>Hofhaimer</td>
</tr>
<tr>
<td>37</td>
<td>Mein fleis und mühe</td>
<td>Senfl</td>
</tr>
<tr>
<td>41</td>
<td>Isspruck ich mus dich lassen</td>
<td>Isaac</td>
</tr>
<tr>
<td>50</td>
<td>Ich sage ade</td>
<td>Forster</td>
</tr>
<tr>
<td>58</td>
<td>So wundsche ich ir ein gute nacht</td>
<td>Stoltzer</td>
</tr>
<tr>
<td>60</td>
<td>Was wird esdach des Wunders</td>
<td>Senfl</td>
</tr>
<tr>
<td>63</td>
<td>Wenn ich des Morgans</td>
<td>Senfl</td>
</tr>
<tr>
<td>68</td>
<td>Fraus &amp; galiart</td>
<td>Clemens</td>
</tr>
<tr>
<td>70</td>
<td>Dulce Memoriae</td>
<td>Sandrin</td>
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<tr>
<td>72</td>
<td>Anchor che col partier</td>
<td>De Rore</td>
</tr>
<tr>
<td>78</td>
<td>Damour me plain</td>
<td>Pathie</td>
</tr>
<tr>
<td>81</td>
<td>Gemois de Mai</td>
<td>Godard</td>
</tr>
</tbody>
</table>

These may be divided into three groups: (1) those which, in general, are practically literal transcriptions of the original; (2) those that show few changes or additions; and (3) those that show considerable...
elaboration.

Included in the first group are No. 37, 41, 60, 63, and 68. Only an occasionally passing tone has been added in these. In No. 35, measure 28, some of the original colorations have been left out of the transcription. However, in one case in the alto of measure 3, a simple, eighth-note decoration has been added.

Those in the second group (Nos. 50, 59, 58, 70, 72, 78, and 81) have few added colorations. In fact, one little expects notes to have been added because many non-harmonic tones are already present in the original version and the additions seem to contribute little to the general style of the piece. For instance, in the second section of No. 50, the melody, which is the subject of considerable imitation, has two alterations from the original.

Ex. 15. No. 50, m. 9

\[\begin{align*}
&\text{(Original)} \\
&\text{(Ammerbach)}
\end{align*}\]

In two cases (Nos. 58 and 59) the final cadence ended without the third of the chord and Ammerbach has added it.

Ex. 16. No. 59, m. 33

\[\begin{align*}
&\text{(Original)} \\
&\text{(Ammerbach)}
\end{align*}\]

A rhythmic alteration may effect a light change. Ammerbach's
version may be less complex.

Ex. 17. No. 72, m. 19.

(In Ammerbach)

Another rhythmic change may create parallel fifths as it does in one place in No. 78.

Ex. 18. No. 78, m. 8.

(In Rogier)

In the third group is Regnart's Venus du unnd dein Kindt. Originally this composition appeared in three voices, but in the Ammerbach tablature it appears in a four-part arrangement. The author cannot be sure that Ammerbach is responsible for the four-part version. Nevertheless, the three-part version is included for consideration in Appendix IV. The composition that shows the most coloration is No. 30, Senfl's Mit lust thet ich ausreiten. However, this composition is embellished only at the beginning and sparingly later on. Compare the two editions by the parallel rendition in Appendix III.

This short review of coloration, or lack of it as this seems to be, brings out the fact that a performer was expected to demonstrate his own skill by adding his own embellishments and was not dependent upon
a written-out, ornate version. "Performance was to him a creative application of his technique to a composition; the composition was the vehicle of, rather than the motive for, his performance."29

TABLE 4
Non-harmonic Tones in Fifteen Pieces

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CONCLUSION

A transcription of the second edition of Ammerbach's organ tablature now having been completed and technical study of its contents having been pursued, two questions may logically be asked: one, of what significance is this work; and two, upon whom has it been of any influence?

Let us suggest an answer to the first question by again making a cursory comparison of the two editions. In general the first edition contains pieces that are intrinsically and fundamentally German. Some of the most prominent composers of the early sixteenth century are represented in the collection. A few non-German composers are included also, but each one of these held a position in a German court and consequently became interfused with German life.

In contrast to the first, the second edition not only retains the strong German representation but also is expanded to include French chansons, Italian madrigals, and Latin songs, which enlargement tended to enhance the versatility of the book.

This added variety is of particular value since it is understood that Ammerbach intended the book to be used as an instruction book "for the young people and beginners in this art" of playing the keyboard.
Explanation and rules governing fingering particularly mark the book as a valuable source of information on the technique of fingering in Germany at that time. The explanations of ornaments are clear and sensible. Note these regulations and explanations in the translation of Ammerbach's Foreword in Volume II of this thesis.

Of significance also was the practice of using the short octave on keyboard instruments, a procedure particularly desirable and economic in organ building because of the extensive cost of larger organ pipes. Note in Ammerbach's Foreword how this practical arrangement of the bottom octave of the keyboard omitted the lowest chromatic keys since the music did not necessitate their use.

Another important contribution of this work is found in the closing section of the Foreword in which Ammerbach describes a system of tuning. This system makes use of perfect fifths, major thirds, and minor thirds, but there is no indication as to the exact quality of these intervals. Nevertheless, since the compositions of the tablature are confined to simple keys with only one or two accidentals, Ammerbach's suggested tuning would seem to be quite satisfactory from both the harmonic and the melodic point of view.

Let us ponder the second question: who might have been influenced by the Ammerbach tablature? The copy of the first edition now in the collection of the University Library, Cambridge, England, interestingly enough has an autograph of J. S. Bach in the lower right hand corner.
of the title page. Opposite this on the flyleaf Dr. Charles Burney, the great English music historian and friend of Handel, has written the following inscription: "This Book wch formerly belonged to Sebastian Bach was a present from my honoured Friend M. C. P. E. Bach, Musick director at Hambro. 1772. C. Burney."

Among the books of Sebastian Bach's library were two copies of this tablature. It would be interesting to know what value Bach placed upon them and of what influence they were upon him. Could it be that Bach fell heir to these books when he accepted the post at St. Thomas Church 128 years after Ammerbach's retirement from the same church? One advantage of tablature notation which Bach recognized and availed himself of in his _Orgelbühlein_ was the limited space that it occupied. Furthermore "the fact that Bach was not only familiar with organ tablature, but used it himself to save space, suggests that his interest in Ammerbach's work will have been more than purely antiquarian. Whether he attached sufficient importance to it to teach his pupils to read it (this might help to explain his acquisition of two if not three copies) cannot now be ascertained."^1

It is interesting to note that the large majority of the compositions in the tablature book are secular. At a time when much consideration was being given to the music of the church, here is a large compilation

of instruction and utilitarian music in a secular style. Conjectures of all sorts could be made but in reality all we know is that the book was dedicated to Joachim Ernst, Duke of Anhalt, in the hope that it would serve as a valuable instruction and repertoire book.

As has been discussed before, this book was not primarily Ammerbach's music and thus it cannot be considered the work of an artist whose prime intention was to create great works of art. It is a book of utilitarian nature designed for the young performer, the inexperienced organist, required to function in many different environments and to be responsible for many varied duties.
APPENDIX I

Five Pieces in Coloration

1. Gott ist mein Licht und Mein Seligkeit . . . . . . . 74
2. Bewar mich Herr . . . . . . . . . . . . . . . . . 79
4. Petercken sprackt tha Petercken . . . . . . . . . 84
5. Die mich erfrewet ist lobens werth . . . . . . . 91
9. Gar hoch auff einem Berge . . . . . . . . . . . . . 95
1. Gott ist mein Liecht und Mein Seligkeit
2. Bewar mich Herr
4. Petercken sprackt tho Petercken
5. Die mich erfrewet ist lobens werth
9. Gar hoch auff einem Berge
APPENDIX II

Specification of the St. Thomas Organ

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1. Manual Coupler

2. Rückpositiv to Pedal coupler

---

1 Michael Praetorius, *Syntagma Musici*, (Wolfenbüttel, 1619), II (Organographia), 179.
APPENDIX III

30. Mit lust thet ich ausreiten: Two Versions Compared
Ammerbach

Senfl:

Franziska Armutz:
APPENDIX IV

23. Venus du unnd dein Kindt

Three-voice version by Jacques Regnart


-----_. Orgel oder Instrument Tabulaturbuch. 2nd ed.; Nuremberg, 1583. (microfilm from Royal Library, Stockholm, Sweden.)


-----_. The Notation of Polyphonic Music 900-1600. 4th ed.; Cambridge, Massachusetts, 1953.


Schoeberlein, Ludwig. Schatz des liturgischen Chor- und Gemeinde-


Periodicals

XXIII (1937), 210-237.

Godman, Stanley. "Bach's Copies of Ammerbach's 'Orgel oder Instru-
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Horsley, Imogene, "Improvised Embellishments in the Performance of
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A TRANSCRIPTION

of

ELIAS NIKOLAUS AMMERTACH'S

Orgel oder Instrument Tabulaturbuch

(Second edition, 1583)

Volume II

Presented by

Cecil Warren Becker

To fulfill the thesis requirement for the degree of

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Thesis Director: Dr. Eugene J. Selhorst

Eastman School of Music

of the

University of Rochester

May, 1963
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.
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 reliuis debeantur (Moreover in that community there are gradations of allegiance, from among which duties there should be able to be distinguished which is the superior duty of each man, as, the first duties are to the immortal gods, the second to native land, the third to parents, and successively by degrees the rest are owed to the others).

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

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

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

So it is that in this human life everything has its right place and everybody should diligently watch and wait for the place God has prepared for him. In officio enim colendo sita est honestas omnis, & in negligendo 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

C D B a d g b a d g b a d g b f e b

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 \( \_{\frac{1}{2}} \) below the middle means Tempus or brevis and is worth two beats. But if the line is above \( \_{\frac{1}{2}} \) it means one beat rest; \( \_{\frac{1}{2}} \) half a beat rest; \( \_{\frac{1}{4}} \) quarter beat rest; \( \_{\frac{1}{8}} \) eighth beat rest and so forth.

Third Rule: The Fingering of the Hands

Their Explanation and Application

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

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

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

![Mordent Example]

Ascending: \[\text{music notation}\]

Descending: \[\text{music notation}\]

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.
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 güttiger Gott

Mattheus le Maistre
2. Dancket dem Herren den er ist

Antonio Scandellus
3. Herr Gott nu sey gepreyset

Antonio Scandellus

4. Alliud Idem in Altu

Antonio Scandellus¹
5. Aliaud 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 Herrn

Antonio Scandellus

\[\text{Musical notation image}\]
9. Ehr lob und danck mit

Antonio Scandellus
10. Gelobet seistu JEsu Christ
Antonio Scandellus

\begin{music}
\begin{musicnote}
\begin{musicnote}
\end{musicnote}
\end{musicnote}
\end{music}
11. Puer natus in Bethlehem
Joseph lieber Joseph mein

Antonio Scandellus

1

2
12. Moysi Exlegis observantia
13. Surrexit Christus hodie
14. Spiritus sancti gratia
15. Ich bin zu lang gewesen
16. Zart freundlich s 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 blüht uns der Meye

Jacob Meilland
21. Mir liebet im grünen Meyen
22. Gros lieb hat mich
24. Viel strick und Seil
25. Paule lieber Stalbruder

Johann Fischart
26. Elend ich rieff
27. Stannotte, oder Cantate
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
Ecce Maria genuit Salva
34. Gott ist mein liecht

Antonio Scandellus
35. Tröstlicher liebe ich mich

Paul Hofhaimer
37. Mein fleis und mühe

Ludwig Senfl
38. Ein Meglein sprach mir

Malchinger
39. Danz Megdelein danz
40. Mit lieb bin ich umsangen
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 und heil

George Forster
46. Ach du edler Rebensafft
47. Sophia spanne das füllein

Johann Bucher
48. Ich bitte dich Meglein hab mich holdt

Ludwig Senfl¹
49. Ich armes Megdein

Ludwig Senfl
50. Ich sage ade

Georg Forster
52. Allein nach dir Herr Jesu Christ

Stephan Zirler
53. Ich Habe gewagt

Hans Leo Hassler
54. Ich sez dahin herz
55. Mein gemüht und blüht

Johann Wenck
56. Ich schwinge mein Horn

Ludwig Senfl
57. Frisch auff gut Gesel
58. So wünsche ich dir ein gute nacht

Thomas Stoltzer
59. Gar hoch auff einem Berge

Wolff Heintz
60. Was wird es doch des

Ludwig Senfl
61. Von Edler art
62. Vor zeiten was ich lieb
63. Wenn ich des Morgens früh steh

Ludwig Senfl
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
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

1

2
Devous me plain, 2. pars
79. Ungjour aduient
80. Blanq Clairet
81. Cemois de Mai

Godard
82. Io Mi son iovenette

Domenico Maria Ferabosco
83. Ossia potessi dona

Giachet Berchem\(^1\)
84. Quiso gramin questo
86. Amour & Moy
87. Orsus acop
88. Ochi lucent
89. Le departier
91. Vivous Io ieu
92. Quantio pens

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

93. Passamezo antico Primo
94. Passamezo antico Secundo
95. Passamezo antico Tertio
96. Saltarella cum Reprisa
97. Passamezo nova
98. Alia Passamezzo
99. La Reprisa
100. Saltarella vel tripla proportio

\[ \text{music notation} \]
101. Der Engelische Passamezo
102. Saltarella
103. Alia Passamezo
104. Saltarella ut proportio
105. Alia Passamezzo italica
106. Aliud Passamezzo
107. Alia & ultima Passamezo
108. La Reprisa Prima
109. Secunda & ultima Reprise
110. Chi passa per questa strada
111. Ein Ander Galliart
112. Ein Ander Galliart
113. Eben der selbige Galliart auff ein ander art
114. Ein ander 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 Dans

Proportio tripla
121. Sind denn die Bürgers Söhne so leiden wol gehört
Proportio tripla

122. Salva Puella, Gott Grüs
Proportio
123. Ein kurz Schlesisch Denzlein
Proportio
Sequitur proportio tripla
125. Ein ander kurzer Danz

Proportio
126. Ein ander lustiges Denzlein
Proportio

127. Aber ein ander Denzlein
128. Ein ander kura Denzeln
Proportio
130. Sol ich denn nu sterben
Proportio tripla
131. Ein ander kurz Denzlein

Proportio tripla
132. Ein Schlesischer Danz
133. Marggrefische Danz
Proportio tripla
134. Ein andrer Danz
Proportio tripla
135. Ein österreichischer Danz

Der nachtanz
136. Ein Pollnischer, pater
Der nachtanz
Spiele diese letzte Repetition uff den kürzisten tact: Nota bene

137. Gut gecll du must wandern
Proportio tripla
138. Des Keysers Danz
Proportio tripla
139. Der Magister Danz
Proportio Danz
140. Augustus Dänz
Proportio tripla
142. Proficiat ir lieben Herren
EDITORIAL NOTES

No. 1. **Allmechitget glutiger Gott**
1Melody by Le Maistre, 1566. Ludwig Schoeberlein, Schatz des liturgischen Chor- und Gemeinde Gesangs. (Göttingen, 1865), II, 969.

No. 2. **Danket dem Herrn denn er ist,** Antonio Scandellus.

No. 3. **HErr Gott ne say gepreyset, Aliud Iadem in Altu**
1Loc. cit.

No. 4. **HErr Gott ne say gepreyset, Aliud Iadem in Tenore**
1Loc. cit.
2Alto d is notated an octave lower in the tablature.

No. 5. **HErr Gott ne say gepreyset, Aliud Iadem & ultimum in Bassu**

No. 6. **Dancksagen wir alle,** Antonio Scandellus
1Loc. cit.

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

No. 8. **Lobet dem HERren,** Antonio Scandellus

No. 9. **Ehr lob und danck mit,** Antonio Scandellus
1Loc. cit.
2Soprano e and d written as quarter notes in the tablature.
No. 10. *Gelobet seistu Jesus Christ*, Antonio Scandellius

No. 11. *Joseph lieber Joseph mein*, Antonio Scandellus
1Melody from the fourteenth century Resonet in laudibus.

No. 16. *Zart freundliche M.*
1Bass notes g, and f-sharp, notated as quarter notes in the tablature.
2Bass notes g and d notated as eighth notes in the tablature.

No. 17. *Schönes lieb was hab ich dir*
1Alto g notated an octave lower in the tablature.
2Soprano b-flat, d, and c notated an octave lower in the tablature.

No. 20. *Wie schön blüht uns der Meyn*, Jacob Meiland
1W. Merian, Der Tanz in den Deutschen Tabulaturbüchern (Leipzig, 1927), p. 91.

No. 21. *Mir liebet im grünen Meyen*
1Tenor notes f, f, g, g, notated an octave lower in the tablature.

No. 22. *Gros lieb hat mich*
1Soprano f and g notated as eighth notes in the tablature.

No. 23. *Venus du und dein Kindt*, Jacques Regnart
1In 1607 Bartho Gesius used the melody for his Man spricht, wen Gott erfreut and in 1627 Schein used it for his Auf meinen lieben Gott.

No. 25. *Paule lieber Stalbruder*, Johann Fischart

No. 26. *Elend ich rieff*
1Tenor erroneously c in tablature
2Tenor c's should probably be an octave higher.
No. 28. Siò Canto
1Alto _e_ should probably be f._

No. 30. Mit lust that ich aus reiten, Ludwig Senfl
1Publikation Alterer Praktischer und Theoretischer
Musikwerke (Leipzig, 1875-75), I, 68.
2Soprano g notated an octave lower in the tablature.
3Alto f' notated an octave lower in the tablature.

No. 31. Gehalt euch wol zu diesen

No. 32. Die mich erfrewet
1Soprano f and g notated as sixteenths in the tablature.

No. 34. Gott ist mein liecht, Antonio Scandellus
2Soprano b notated an octave lower in the tablature.
3Soprano should probably be a rather than g.

No. 35. Tröstlicher liebe, Paul Hofhaimer.
1Publikation Alterer Praktischer und Theoretischer
Musikwerke (Leipzig, 1880), IX, 15; also in Denkmäler
der Tonkunst in Österreich (Graz, 1960), LXXII, 43.

No. 37. Mein fleis und mith, Ludwig Senfl
1Ludwig Senfl Sämtliche Werke (Basel, 1940), IV, 32.

No. 38. Ein Megdelein sprach mir, Malchinger
2Tenor notes g, a, b, and c written as eighth notes in the
tablature.

No. 41. Isspruck ich mus dich lassen, Heinrich Isaac
1Denkmäler der Tonkunst in Österreich (Graz, 1960),
XXVIII, 15.
2Alto c notated as e in the tablature.

No. 42. Ich rewe und klage, Paul Hofhaimer
1Same as No. 35.
No. 43. **Fuchs wild bin ich**

1 Bass rest notated as a whole rest in the tablature.

No. 44. **Ach unfals neid, Malchinger.**

2 Tenor a had the rhythmic symbol omitted in the tablature.

No. 45. **Vergangen ist mir glück und heil,** Georg Forster


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 filllein,** Johann Bucher


No. 48. **Ich bitte dich Megdelein hab mich holdt,** Ludwig Senfl

1 Loc. cit.
2 Bass e-flat notated as a dotted note in the tablature.

No. 49. **Ich armes Megdelein,** Ludwig Senfl


No. 50. **Ich sag ade,** Georg Forster


No. 51. **Ein Hennlein weis**

1 Bass notated as g in the tablature

No. 52. **Allein nach dir Herr, Stephan Zirler**


No. 53. **Ich Habs gewagt**

1 The author has been unable to substantiate Hassler as the composer.

No. 55. **Mein gemült und blüt,** Johann Wenck

2 Bass e and f notated as quarters notes in the tablature.

No. 56. **Ich schwing mein horn,** Ludwig Senfl

No. 58. So wünsche ich dir ein gute nacht, Thomas Stoltzer
\[^{1}\text{Denkmäler Tonkunst in Österreich (Graz, 1960), LXXII, 74.}\]

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

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

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

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

No. 66. Contingat illis
\[^{1}\text{Alto c-flat notated as d in the tablature.}\]

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

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

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

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

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

---
No. 74.  Alix Auuos (Alix Auoit), Crequillon

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

No. 77.  Geprens, prima pars (Ce prens; Je prens en gre), Clemens
non Papa

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

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

No. 79.  Ung jour aduint
4Alto f notated an octave lower in the tablature.

No. 80.  Blang clairet
4Alto g notated an octave lower in the tablature.

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

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

No. 83.  Ossia potessi dona (O sio Potessi dona), Giachet Berchem

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

No. 88.  Ochi lucent
1Bass note is notated g in the tablature
No. 92. *Quantio pens*, Jacques Arcadelt

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

No. 95. *Passamezzo antico Tertio*

\[1\] R. Wustmann, Musikgeschichte Leipzigs (Leipzig, 1909), I, 251.
\[2\] An extra barline.

No. 98. *Alia Passamezzo*


No. 99. *La Reprisa*


No. 100. *Saltarelle vel tripla proportio*

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

No. 108. *La Reprisa prima*

Tenor d was notated an octave higher in the tablature.

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

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

No. 120. *Studenden Danz*

This was numbered 102 in the tablature.

No. 124. *Herzog Moritz Danz*


No. 127. *Aber ein ander Denklein (Die Megdelein sind von Flandern)*


No. 128. *Ein ander kurz Denklein (Bruder Cunrads Tanz)*

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

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


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

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2. Dancket dem Herren den er ist  
3. Herr Gott nu sey gepreyset  
4. Alliid Idem in Altu  
5. Aliud Idem in Tenore  
6. Aliud Idem & ultimum in Bassu  
7. Däncksagen wir alle  
   Dem sollen wir alle  
8. Lobet dem Herrn  
9. Ehr lob und danck mit  
10. Gelobet seistu Jesu Christ  
11. Puer natus in Bethlehem  
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

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Antonio Scandellus
Antonio Scandellus
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42. Ich rewe und klage  
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43. Fuchs wild bin ich

44. Ach unfals neid  
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45. Vergangen ist mir glück unnd heil  
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46. Ach du edler Rebensaft

47. Sophia spanne das fülllein  
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48. Ich bitte dich Megdielein hab mich boldt  
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49. Ich armes Megdielein  
   Ludwig Senfl

50. Ich sage ade  
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52. Allein nach dir Herr Jesu Christ  
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53. Ich habs gewagt

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56. Ich schwing mein horn  
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