

No. 33. Es was eins Pauren döchterlein

From: Iheronymus Formschneider;

Der erster teil Hundert und ainundzweinssig neue lieder,
Nürnberg 1534

Ludovicus Senfl
ed. Andreas Stenberg

Primum

DISCANTUS
Es wasein

CONTRATENOR
Es was eins

TENOR
Es was eins

VAGANS
Es vas eins

BASSUS
Es was eins

Es was eins Pauren döch - ter - lein, Es

Es was eins Pau - ren döch - ter - lein, Es

Es was eins Pauren döch - ter - lein/ Es

Es was eins Pauren döchterlein/

5

was eins Pau - ren döch - ter - lein/

was eins Pau-ren döch-ter - lein/ wolt ger - sten auff - bin -

was eins Pau-ren döch-ter - lein/ wolt

wolt ger - sten auff - bin - den, wolt

Es was eins Pau-ren döch-ter - lein/ wolt ger - sten auff -

9

wolt ger-sten auff-bin - den/ do stach - en sie die di - stell
 den, auff - bin - - - den/ do stachen sie die
 ger - sten auff - bin - den/ do stach - en sie die di - stell wol
 ger - sten auff - bin - den/ do stach - en sie
 bin - den/ do stach - en sie die di - stell

14

wol in die fin - ger, wol in die fin - - ger/ ho -
 di - - stell wol in die fin - -
 in die fin - ger, in die fin-ger, wol in die fin - -
 die di - stell wol in die fin - ger/ ho - scho he - ya
 wol in die fin - ger, wol in die fin - ger/

19

scho he - ya ho wol in die fin -

ger/ ho - scho he - ya ho wol in die

- ger/ ho - scho he - ya ho wol in die fin -

ho - scho he - ya ho wol in die fin - ger, wol

ho - scho he - ya ho wol in

(In Forster the lyrics in all parts reads: Das hoscha heya ho giving a slightly different underlay. The Penultimate note being split in two shorter notes in A, T and B parts.)

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- ger. ho - scha hey - a ho.

fin - ger. ho - scho he - ya ho.

- ger. ho - scho hey - a ho.

in die fin - ger. ho - scho he - ya ho.

die fin - ger. Ho - scho he - ya ho.

Commentary:

This German song setting occurs in two different 16teenth century prints G.Ott's and H.Formschneiders: "Der erster teil hundert und einundzweintzig neue Lieder...", 1534 and G. Forsters: "Des fünfften theils schöner, frölicher ... Teutscher liedlein...", 1556. The musical settings are next to identical with only some small differences in the rythms just before the ending. There is one major difference: Where the Ott-Formschneider part-books only give the beginning of the lyrics in the parts, printing the lyrics separately after the Tenor part of a second setting of the same lied the Forster print have is consistently and throughout underlaid in all the parts. The Forster print also follows a somewhat different spelling of the lyrics. This edition follows the Formschneider print in the music. The spellings in the lyrics also follows that of the Formschneider print. The underlay largely follows that of the Forster print.