

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



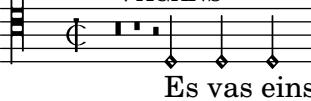
Es was eins

TENOR



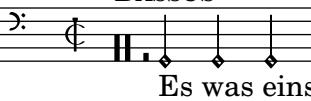
Es was eins

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

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 - ger, 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 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 bbeing split in two shorter notes in A, T and B parts.)

24

- - - ger. ho-scha hey - - a ho.
fin - ger. ho - scho he - ya ho.
- - - ger. ho - scho he - ya ho.
in die fin - ger. ho-scho he - ya ho.

Commentary:

This German song setting occurs in two different 16-teenth century prints G.Ott's and H.Formschniders: "Der erster teil hundert und einundzweintzig neue Lieder...", 1534 and G. Forsters: "Des fünfftten theils schöner, fröhlicher ... 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.