

# German Songs from the *Glogauer Liederbuch*

Transcribed from *Das Erbe Deutscher Musik* by Laura Conrad

Manuscript circa 1480, Modern edition 1936-1972, Transcription 2002

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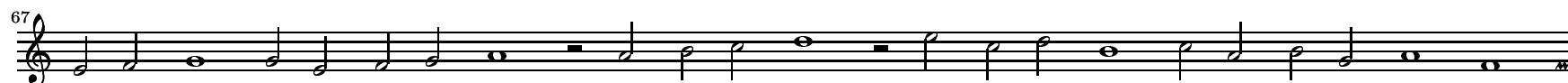
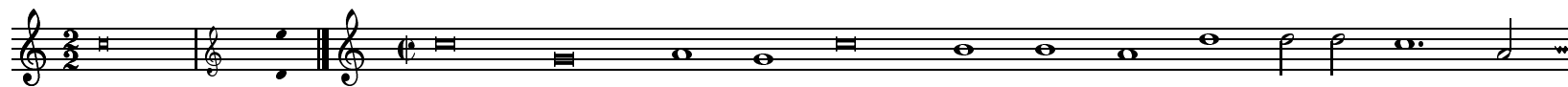
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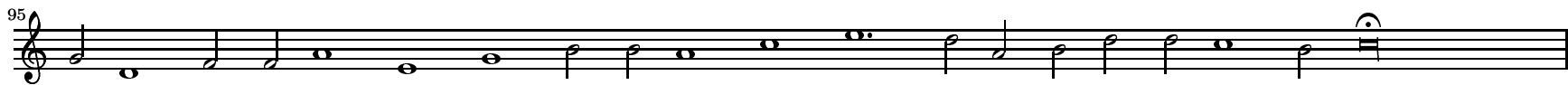
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13. Die Katzenpfote.  
Diskantes.





13. Die Katzenpfote.  
Contratenores.

The musical score is written for Contratenores and consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The music is written in a single melodic line. The second staff starts at measure 17, the third at measure 41, the fourth at measure 59, the fifth at measure 76, and the sixth at measure 92. The score concludes with a double bar line and repeat dots at the end of the sixth staff.

# 13. Die Katzenpfote.

Tenores.

The musical score is written for Tenors and consists of six systems of music. The first system begins with a treble clef and a 2/4 time signature. The first measure contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The rest of the first system is written in bass clef. The second system starts at measure 18, the third at 41, the fourth at 59, the fifth at 76, and the sixth at 92. The score concludes with a double bar line at the end of the sixth system.



## 46. Bruder Konrad

Diskantes.

Bru- der kon- rad der lag siech, er konn- te we- der ster- ben noch ge-  
ne- sen nicht den a- bend und den mor- gen, bru- der kon- rad war in gro- ßen sor- gen, ich far da-  
hin, bru- der kon- rad der lag siech, dein libe er- freu- et mich.



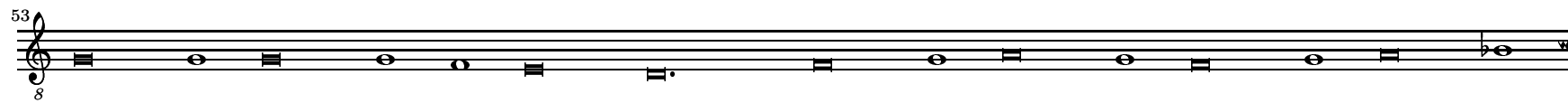


80. Es solt ein man kein möle farn  
Diskantes.

Contratenores.


Es solt ein man kein möle farn,  
rum- pel an der tü- re nicht, er hatte weder roß noch wagen,

53  
8



rum- pel an der tü- re nicht, rum- pel an der tü- re nicht, mein

85  
8



man der ist zur mö- le nicht, er ist da- hei- me.

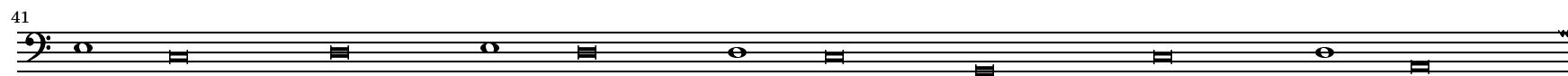
## Tenores.



17



41



65





92. Du lenze gut  
Diskantes.



Tenores.



The image shows two staves of musical notation for the piece 'Du lenze gut'. The first staff begins at measure 32 and ends with a double bar line. The second staff begins at measure 49 and also ends with a double bar line. Both staves are marked with an '8' below the first few notes, indicating an eighth-note rhythm. The notation consists of quarter notes, half notes, and whole notes on a five-line staff.



## 92. Du lenze gut

Contratenores.



1. Du len- ze gut, des jah- res teur- ste quar- te, zwar du bist al- ler lü- ste  
 Was käl- te hält in ih- res zwan- ges zü- gel, das is nun le- dig un- de  
 2. Vil hat der len- ze lust, wenn wir's be- trach- ten, da- zu so hat er ei- nen  
 Das ist der tag, den uns hat got ge- schaf- fen, in ihm so soln wir freud- en



voll; was ker- a- turn den win- ter freu- den spar- ten, des has du sie er- get- zet wol, denn du bist  
 frei, es klimm, es schwimm, es ge, es ha- be flü- gel, in wel- cher schöp- fe nung es sei, in luft, in  
 tag, wir al- le mö- gen nich sein lob vol ach- ten, der christ- en- tum sich freu- en mag. Des aus- er-  
 han, die lei- en sol- en lern- en von den pfaf- fen, wie er sich wöl- le nen- nen lan. Der grie- che



lin- de und nicht zu küh- le, als ich an den win- den fü- le, die jahr- lan al- so süß- lich wehn. 1. Die  
 wo- ge o- der auf er- den, das be- wei- set mit ge- bär- den, wie ihm nun li- be sei ge- schehn. 2. So  
 wähl- ten ta- ges wir- den soln wir heut in lo- bes gir- den(2) hoch he- ben und frö- lich sein.  
 pas- ca ihn be- schreibt, der ju- de bei dem pha- se bleibt; so nen- net ihn tran- si- tus la- tein.



son- ne spilt in licht- em schein, nu sin- get, li- ben vö- ge- lein, ir solt dem schöp- fer lo- bes jehn.(1)  
ist er ü- ber deut- sche land der ö- ster- li- che tag ge- nant an ihm so wan- te(3) a- dams pein.

### 113. Der Ratten schwanz Diskantes.

Musical score for 'Der Ratten schwanz' Diskantes, measures 1-79. The score is written in treble clef with a 2/4 time signature. It consists of five staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is a single melodic line. The second staff is labeled '17' at the beginning. The third staff is labeled '37' at the beginning. The fourth staff is labeled '59' at the beginning. The fifth staff is labeled '80' at the beginning. The score ends with a double bar line and repeat dots.

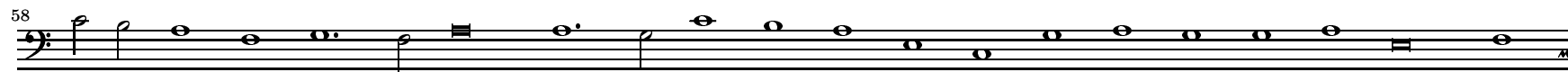
### Contratenores.

Musical score for 'Der Ratten schwanz' Contratenores, measures 1-8. The score is written in treble clef with a 2/4 time signature. It consists of a single staff of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is a single melodic line. The score ends with a double bar line and repeat dots.

The image displays a musical score for the piece 'Der Ratten schwanz'. It consists of four staves of music, each beginning with a treble clef and a common time signature (C). The first staff starts at measure 18, the second at measure 40, the third at measure 62, and the fourth at measure 85. Each staff contains a sequence of notes and rests, with some notes marked with an '8' below them, possibly indicating a specific rhythmic value or a performance instruction. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The score concludes with a double bar line at the end of the fourth staff.

# 113. Der Ratten schwanz

Tenores.



## 117. Hastu mir die laute bracht – O rosa bella

Quodlibet

Diskantes

O ro- sa bel- la, o ro- sa bel- la, o ro- sa  
 bel la, o ro- sa bel- la, o dol- ce a- ni- ma mi- a non me las-  
 sar mo- rir, mo- rir in cor- te- sia, in cor- te- si-  
 a, in- cor- te- si- a, in cor- te- si- a. Ai las- so mi, ai  
 las- so mi, ai las- so mi do- len

71

te, don fi- ni- re, per ben ser- vi- re e li- al-

87

men- te a- ma- re, e li- al- men- te a- ma re.

The image shows a musical score for a vocal line. It consists of two staves of music. The first staff starts at measure 71 and ends with a double bar line. The second staff starts at measure 87 and ends with a double bar line. The lyrics are written below the notes. The music is in a single melodic line with various note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are in German and Latin, describing the 'O rosa bella'.

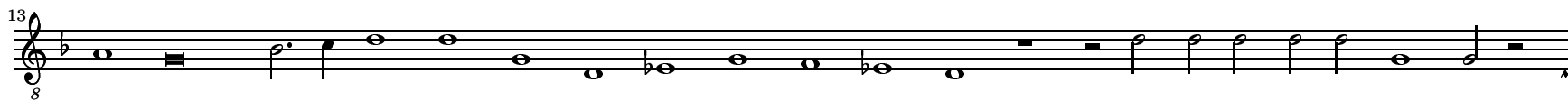
## 117. Hastu mir die laute bracht – O rosa bella

Quodlibet

Contratenores.



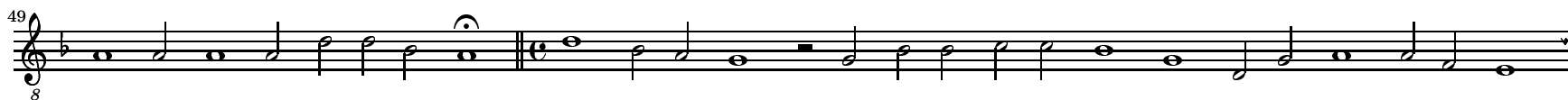
Ha- stu mir die lau- te bracht. Nu leid und meid der schön



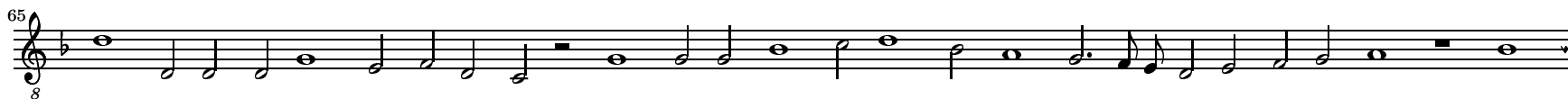
sten zu ge- fal- len. Nu lo- be lin- de lo- be. Es fur ein paur kein hol- ze



auff und iff und aff. Nos a- mis. E- ne- len- de, Seid wil- com, herr



fe- de- ler mit eu- er gei- gen. Mein traut ge- sell. Hoch lob ich auch frau zar- te eu- er tu- gend- li- che



art und da- zu eu- er klu- ge list. Groß se- nen ich im her- zen trag. Sint ich an sie. Di



83  
8

li- be libt lib- li- chen lib- lich comt uns der mei- e. Ma- don- na ka- the- ri- na vi- ci- na no stra.

The image shows a single line of musical notation on a five-line staff. The notation begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of notes, including quarter, eighth, and half notes, with some rests. A fermata is placed over the final note of the line. Below the staff, the lyrics are written in a simple, spaced-out font, aligned with the notes above. The lyrics are: "li- be libt lib- li- chen lib- lich comt uns der mei- e. Ma- don- na ka- the- ri- na vi- ci- na no stra." The number "83" is written above the first measure, and a small "8" is written below the first measure.

## 117. Hastu mir die laute bracht – O rosa bella

Quodlibet

Tenores.

Ha- stu mir die lau- te bracht. Nu leid und

15  
meid. Der schön- sten zu ge- fal- len. Nu lo- be lin- de. Es fur ein paur

32  
auff und iff und aff es fur ein paur dein hol- ze. Nos a- mis. E- ne- len- de.

49  
Seid wil- com, herr fe- de- ler. Mein traut ge- sell, traut ge- sell. Hoch lob ich auch frau zar-

67  
te eu- er tu- gend- li- che art und eur klu- ge list. Groß se- nen, groß se- nen ich im her- zen

84

trag. Lib- lich komt uns der mei, uns der mei. Ka- the- ri- na vi- ci- na no- stra.

## 118. Wer da sorget – O rosa bella

Quodlibet.

Diskantes

O ro- sa bel- la, o ro- sa bel- la, o ro- sa  
 bel- la, o ro- sa bel- la, o dol- ce a- ni- ma mi- a, no me las-  
 sar mo- rir, mo- rir in cor- te- sia, in cor- te- si-  
 a, in cor- te- si- a, in cor- te- si- a. Ai las- so mi ai  
 las- so mi, ai las- so mi do- len-

71

te, don fi- ni- re, per ben ser- vi- re e li- al-

87

mente a- ma- re, e li- al- men- te a- ma- re.

The image shows two staves of musical notation in a single system. The first staff begins at measure 71 and the second at measure 87. Both staves are in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a fermata over the final note.

## 118. Wer da sorget – O rosa bella

Quodlibet.

Contratenores.

Wer da sor- get umb frau- en, der is ein tho- re. Sunt u-

14 bi- que. Seid wil- kom- men, herr mei- er, was bringt euch in dem wet- ter aus. Mein lib- ste zart.

29 Ra- bas- ka- dol. Mir is miß- lun- gen. Kein ei- nem freu- lein zart. Pan-

43 ni, pan- ni ba- bi. O hoff- nun- ge mei- ner freu- den. Ttra- he me post te. Kein zwei- fel ich in

57 mei- nem her- zen tra- ge. So weiß ich doch nicht, wes ich bin. Gar war mein höch- ste ge- spil.

The musical score is written on five staves in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff contains the first line of music, starting with a common time signature (C) and a fermata over the first measure. The second staff starts at measure 14. The third staff starts at measure 29. The fourth staff starts at measure 43. The fifth staff starts at measure 57. The music consists of a single melodic line with lyrics underneath.

73  
8

Noch freu ich mich der wie- der- fart. So singt uns der schif- fer hoch hoi- o. Li- be laß mich ein.

87  
8

Kom lib, kom, Gorß li- be hat mich um- fan- gen. Ich far, ich far da- hin.

The image shows two staves of musical notation in G major (one sharp) and 3/4 time. The first staff starts at measure 73 and ends with a double bar line. The second staff starts at measure 87 and ends with a double bar line. The lyrics are written below the notes.

## 118. Wer da sorget – O rosa bella

Quodlibet.

Tenores.



Wer da, wer da sor- get umb frau- en, umb frau- en, der



ist ein tho- re. Sunt u- bi- que. Seid wil- kom, herr mei- er. Mein



lib- ste zart. Ra- bas- ka- dol. Mir ist miß- lun- gen. Kein ei- nem freu- lein.



Pan- ni, pan- ni, ba- bi. Tra- he me post te. Kein zwei- fel ich,; kein zwei-



fel im her- zen tra- ge. wes ich bin. Gar war. Noch



74

freu ich mich freu ich mich. Hoch hoi- o.

87

Lib laß mich ein Kom lib, kom lib. Ich far da-

## 119. In feuers hitz – O rosa bella

Quodlibet

Diskantes

O ro- sa bel- la, o ro- sa bel- la, o ro- sa  
 bel- la, o ro- sa bel- la, o dol- ce a- ni- ma mi- a, non me las-  
 sar mo- rir, mo- rir in cor- te- sia, in cor- te si-  
 a, in cor- te- si- a, in cor- te- si a. Ai las- so mi, ai  
 las- so mi, ai las- so mi do- len

71

te, don fi- ni- re, per men ser- fi- re e li- al-

87

mente a ma- re, e li- al- men- te a- ma- re.

The image shows two staves of musical notation in a single system. The first staff begins at measure 71 and the second at measure 87. Both staves are in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a fermata over the final note.

## 119. In feuers hitz – O rosa bella

Quodlibet

Contratenores.



In fe- ers hitz so bren- net mein herz. Mein lib- ste zart. Es leit



mir hart. Hilf und gib rat. Sei wol- ge- mut. Se in mein herz Mein traut ge- sell. Der mei is hin.



Wunsch- li- chin scho- ne. Sig, sold und heil, im her- zen geil. Ich sachs eins mals. Mein ein- zi- ges



heil. Ge sein dich got. So so mein lib- ste zart. Ich wuß- te nie, was rech- te li- be was. Mein ist ver-



ges- sen. O se- nens kraft Fru(e)nt- li- cher ort, was zei- stu mich. Hab ich lib so leid ich not.

85  
8

Tu auf, tu auf, mein al-ler-lib-ste lib. Zu al-ler zeit. Ich far da-hin und das muß sein.

## 119. In feuers hitz – O rosa bella

Quodlibet

Tenores.



In fe- ers hitz so bren- net mein herz. Mein lib-



ste zart. Es leit mir hart. Hilf und gib rat. Sei wol- ge-



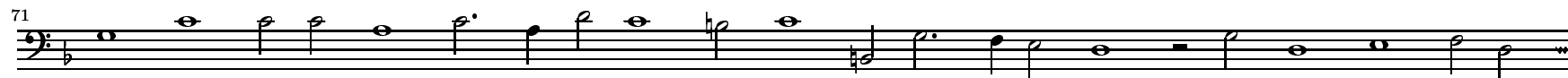
mut. Mein traut ge- sell. Der mei, der mei ist hin. Wunsch- li- chin scho- ne. Sig, sold und heil,



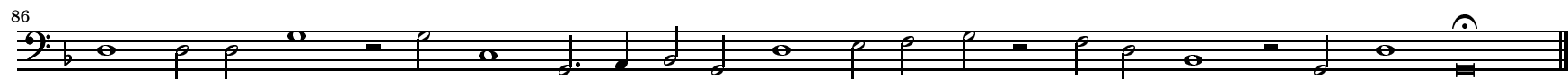
im her- zen geil. Ich sachs eins mals Ge- sein dich got. So so mein



lib- ste. Ich wuß- te nie, was rech- te li- be was. Mein ist ver- ges-



sen. O se- nens kraft. Fru(e)nt- li- cher ort, was zei- stu mich. Hab ich lib



so leid ich not. Tu auf, mein al- ler- lib- ste lib. Far da- hin das muß sein.

206. Ich bins erfreut  
Diskantes.



Contratenores.





### Tenores.



1. Ich bins erfreut aus ro-tem mund von dir, du hoch-lib-ste  
 2. In hoff-nung steht nach dir mein sin, du tust von mir nit ker-  
 3. Mein au-gen-trost, das tu gar bald, daß ich nicht tro-stes wer-de



mein, in dei-ner li-be gar ent-zundt und wend mir gro-ße pein, die ich nun hab  
 en, wann ich al-lein dein ei-gen bin, von dir so wil ich le-ren(1) ganz freu-den vil,  
 an,(2) ge-dank die sind so man-nig-falt, die ich nach dein-er li-be hab. Ver-giß mein nit,



mit gro-ßer klag bis ich dich wie-der se-hen mag.  
 mein libst ge-spil tu mir setz-en ein recht-es zil.  
 des ich dich bit ich bleib dir dein recht wie du wilt.

### Bassus.





## 217. Der vöglein art

### Diskantes.

10

### Contratenores.

8

Der vög- lein art durch freu- lein zart, wünsch' ich mir jetzt zu die- ser fart, got

6

8

wöll, daß mir gelin- ge. ge. Hab' ich das nit mit dei- ner bit, so nert mich doch ge- din

### Tenores.

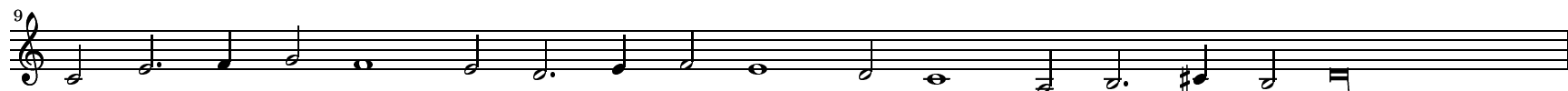


## 250. Elselein

### Diskantes.



Ach Els'- lein, lie- bes El- se- lein, wie gern war ich bei dir!  
 Das bringt mir gro- ße Schmer- zen, herz- a- ller- lib- ster G'sell,  
 Hoff, zeit werd es wohl en- den. Hoff, Glück wird kom- men drein,



So rin- nen zwei tie- fe Was- ser wohl Zwis- chen dir und mir.  
 red' ich von gan- zen Her- zen hab's für groß Un- ge- fäll  
 sich in all's Guts ge- wen- den, herz- lie- bes El- se- lein.

### Contratenores.



### Tenores.



256. Die welt, die hat einen tummen sin  
Diskantes.

Musical score for Diskantes, measures 1-33. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of three staves of music. The first staff contains measures 1-15, the second staff contains measures 16-33, and the third staff contains measures 34-42. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final cadence.

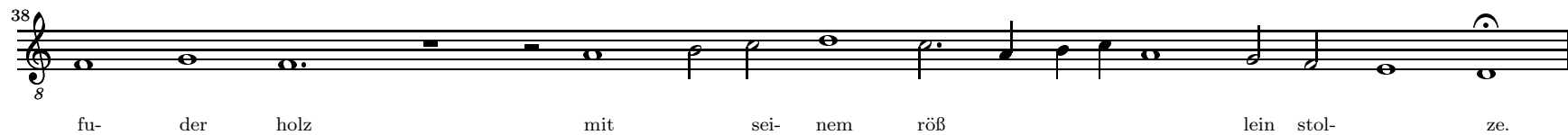
Contratenores.

Musical score for Contratenores, measures 1-19. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of two staves of music. The first staff contains measures 1-19, and the second staff contains measures 20-38. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final cadence. The lyrics are printed below the notes.

Die welt hat ei- nen tum- men mut, für- wahr es tut die läng kein gut.

Es fur ein baur ins hol- ze, er bracht' sei'm her- ren ein

38  
8  
fu- der holz mit sei- nem röß lein stol- ze.



Tenores.



18  
(1)



37

