



# Inn Stetter Hut

SIXTEENTH-CENTURY VIOL MUSIC FOR  
THE RICHEST MAN IN THE WORLD  
VOLUME II

LINAROL CONSORT  
JAMES GILCHRIST

**Inn stetter hut**

Music for the Richest Man in the World  
Sixteenth-century works for Viol Consort Volume II

Linarol Consort

David Hatcher  
Asako Morikawa  
Alison Kinder  
Claire Horáček  
Tim Lin

James Gilchrist *tenor*

Georg Blanckenmüller (c.1480–?)		Ludwig Senfl	
1. <b>Inn stetter hut*</b>	[1:51]	13. <b>Fortuna/Helena desiderio*</b>	[3:45]
		14. <b>Fortuna/Virgo prudentissima*</b>	[1:58]
Conrad Rupsch (c.1475–c.1530)		Heinrich Isaac	
2. <b>Nun bit wir den häyligen geist*</b>	[1:14]	15. <b>File vos</b>	[1:51]
Ludwig Senfl (c.1486–1543)		Ludwig Senfl	
3. <b>M. dein bin ich/ Es taget vor dem walde das drit*</b>	[2:37]	16. <b>Carmen Lamentatio*</b>	[1:29]
4. <b>K. dein bin ich das erst*</b>	[4:45]	Georg Blanckenmüller	
		17. <b>Kein clag hab ich*</b>	[4:12]
Paul Hofhaimer (1459–1537)		Ludwig Senfl	
5. <b>Die prunlein die da vliessen</b>	[1:03]	18. <b>M. dein bin ich/ Es taget vor dem walde das viert*</b>	[1:56]
Ludwig Senfl		19. <b>Ich sag und clag das ander*</b>	[5:49]
6. <b>Die prünlein die da fliessen*</b>	[1:39]	Anonymous	
7. <b>Fortuna/Nasci pati mori</b>	[1:53]	20. <b>Naves pont*</b>	[1:19]
8. <b>Fortuna/Ich stund an ainem morgen</b>	[1:40]	Heinrich Isaac	
Heinrich Isaac (c.1450–1517)		21. <b>Carmen</b>	[1:13]
9. <b>Maudit soyt</b>	[2:08]	Ludwig Senfl	
Anonymous		22. <b>Unseglich schmerz entpfindt mein hertz</b>	[5:29]
10. <b>Carmen Hercules</b>	[1:24]	Bartolome Singer (fl. c.1520s)	
Ludwig Senfl		23. <b>Ain diernlein zart</b>	[2:15]
11. <b>Ich armer man/mein herz ist alles/ ach got wem soll ichs clagen</b>	[1:51]	Ludwig Senfl	
Noel Bauldeweyn (c.1480; fl. 1509–13)		24. <b>Kain sach mir nye auff erden*</b>	[7:09]
12. <b>Ach got wem soll ichs clagen</b>	[1:49]		

Noel Bauldeweyn	
25. <b>Ach hülf mich layd</b>	[2:39]
Heinrich Isaac	
26. <b>Carmen</b>	[1:07]
Ludwig Senfl	
27. <b>Warhafftig mag ich sprechen wol</b>	[5:33]
Heinrich Isaac	
28. <b>Wolauß gut gsell von hinnen</b>	[2:36]
Ludwig Senfl	
29. <b>On allen schertz*</b>	[2:33]
Total playing time	[77:03]

\* pieces for which this manuscript is the unique source



#### Inn Stetter Hut (with constant care)

This, the second volume of music from manuscript Vienna Ms. 18–810 once owned by Jacob Fugger, 'The Rich', completes the Linarol Consort's presentation of an eclectic compilation of not only some of the most popular secular chamber music of the late fifteenth and early sixteenth centuries, but also of a significant number of pieces unique to this source (thirty pieces, of which we present fourteen on this disc and nine on volume one – 'La La Hö Hö' Inventa Records INV1005). The range of composers represented in the collection is equally diverse and not limited to those active at Maximilian I's court. However, with more than half of the pieces being by three of the leading figures of his *Hofkapelle* – Heinrich Isaac, Ludwig Senfl and Paul Hofhaimer – the repertoire presents us a fair view of fashionable taste in domestic music making in and around Maximilian's peripatetic court (moving between Innsbruck, Augsburg, Constance and Vienna). The court moved so frequently that in a letter to the humanist scholar and Poet Laureate, Joachim Vadian, Hofhaimer wrote: 'Ich dannck got, das ich nymmer wye ayn zigeuner umraysen bedorff.' ('I thank God that I no longer have to travel like a gypsy.').

Vadian wrote of Hofhaimer that it was the general consensus that as an organist, he had no equal. He was born on 25 January 1459 in

Radstadt (about forty miles south east of Salzburg) and although largely self-taught, he probably learnt to play the organ at the court of Emperor Frederick III. During his service as organist to Duke Sigismund of Tyrol, he travelled to Frankfurt for the coronation of Maximilian as King of the Romans and from 1489 he entered imperial service, where he was to remain until Maximilian's death in 1519. Hofhaimer taught a number of pupils, who were referred to as 'Paulomines' and were the basis of future generations of great German organists. As a designer of organs, Hofhaimer worked with the Fuggers, fulfilling their commissions for large organs for many of the important churches in Augsburg. Between Maximilian's death in 1519 and his own demise in 1537, Hofhaimer was organist at Salzburg Cathedral and to the Archbishop of Salzburg.

Hofhaimer was one of the few musicians of the period to be honoured by the Emperor. At the double marriage ceremony in 1515 of Prince Louis of Hungary to Princess Mary of Austria-Burgundy-Castile, and the fifty-six-year-old Maximilian to the twelve-year-old Princess Anna of Hungary, held in the cathedral of St Stephen in Vienna:

*'...Emperor Maximilian showed his delight in the performance of his master organist by having him knighted through King Ladislaus of Hungary. From that time forward, the great musician was able to sign himself 'Pauls Hofhaymer, Ritter' and to move in the emperor's intimate circle as an equal.'*

Heinrich Isaac was undoubtedly one of the most respected and renowned musicians of his age. Referring to himself as 'de Flandria', he was one of the many migrants who left Flanders for the south, entering Maximilian's service after the two met near Pisa in 1496. His work would already have been well known at the imperial court, three of his motets having been copied into an Innsbruck manuscript by 1484. During his tenure, in addition to regular collaborations with Hofhaimer, he taught the next generation of composers; most notably, his successor as court composer, Ludwig Senfl. Isaac remained in Maximilian's service for the rest of his life, although in 1506 he joined the lay fraternity of the abbey of Neustift, near Brixen (some fifty miles south of Innsbruck) and 1515 he was granted leave to live permanently in Florence whilst enjoying benefices from the Emperor and from Florence Cathedral. He died on 26 March 1517. Insight into his character can be gleaned from a letter written by Gian di Artiganova, an agent of Ercole d'Este. An offer had been made to Isaac to join the chapel at Ferrara, which he refused. This resulted in the post going to Josquin:

*'To me [Isaac] seems well suited to serve your lordship, more so than Josquin, because he is more good-natured and companionable, and he will compose new works more often. It is true that Josquin can compose better, but he composes when he wants to, and not when one*

*wants him to, and he is asking 200 ducats in salary while Isaac will come for 120...'*

Isaac's successor, Ludwig Senfl, has only recently received a degree of the attention that he is due as one of the great founders of modern German song writing. He was born between 1489 and 1491. His birthplace has not yet been clarified, but was probably either Basel or Zurich. The first documentation referring to Senfl is a letter from the Emperor dated 23 July 1498 and refers to '... a poor man from Zurich' who was to be paid in cloth for delivering a choirboy to the royal chapel. Entering a royal chapel at such a young age was not unusual, and for Senfl, joining the Hofkapelle at the same time that Isaac was appointed court composer was a golden opportunity. As an adult, he served in the choir as an altus and a copyist whilst studying with Isaac. Although he was never officially appointed as his teacher's successor, it seems that he adopted the duties of court composer for the last five years of Isaac's life, from around 1512. On the death of Maximilian at Wels in January 1519, the new emperor, Charles V, disbanded a large part of the Hofkapelle. Having survived the loss of a toe in a hunting accident in 1517 and regardless of his high reputation, Senfl found himself unemployed. He repeatedly petitioned the new imperial court for payment of a yearly stipend of 150 gulden promised to him by the late emperor and eventually won his case after nearly twenty years. In 1523, Senfl found a permanent post as court composer at the

newly formed musical establishment of Duke Wilhelm IV of Bavaria in Munich, along with his former colleague from the Hofkapelle, Lukas Wagenrieder, a copyist who was thought to be the scribe of Ms. 18-810 (the Augsburg organist, Bernhart Rem – well known to the Fuggers through family connections – is now considered to be the scribe of most of the manuscript). Senfl's new Munich chapel was to flourish and was described by Luther as having the best musicians in Europe.

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### **The Soundscape of Late Medieval German Courtly Song**

The early sixteenth-century soundscape was varied and colourful, ranging from street cries, via religious songs in processions and meetings of the Meistersinger, to instrumental music performed by 'town waits', groups of instrumentalists playing for festive occasions.

The songs of Ms. 18 810 retain features of this exclusive aristocratic song culture. They might look like pop music with run-of-the-mill lyrics and popular tunes, but they maintain a distinctly courtly twist, resulting in what has been called the 'Mittleren Register' and are, in fact, cutting-edge settings by some of the age's leading composers. Singing about love's woes and (occasionally) joys, and of how the poet, assuming the persona of a male lover, constantly runs into and (occasionally)

overcomes the obstacles society throws in his way, was as noble a pastime as falconry or the commissioning of costly manuscripts.

The authors were members of the same courtly circles and in line with the poetic habits of the period, they paid more attention to stanza form than to originality of content. The song texts normally follow the stanza structure AAB ('Bar' form); A thesis – A antithesis – B synthesis, with a turning point between the 'Aufgesang' (the repeated A part) and the 'Abgesang' (the differently structured B part). Within this basic framework, nearly all songs have a different rhyme scheme and stanza form. Normally, there is one main thought unfolding throughout each stanza. Variation is created by playing with the phrasing which only sometimes ends at the caesuras marked by the rhyme scheme but in many cases runs across in enjambement – a real challenge for the singer who has to keep the flow of the line developing, as the text muses on love's predicaments. The only punctuation mark used in the manuscript is a forward slash, delineating the end of a poetic line, or used in place of a comma or semicolon.

The translations are meant as a guide to understanding the meaning of the song texts; they are not poetical paraphrases. But since some of the poetry actually favours sound patterns over sense, what exactly the text means beyond the familiar tropes of medieval

love poetry is not always clear. I have retained the spelling of the text with the exception of u/v distribution which has been normalised. Additionally, I have added umlauts (the scribe does not include them at all) where they would have been used in Classical Middle High German (MHG); the diacritical marks above 'u' which look like a small 'o' are in fact neither an 'o' nor an umlaut but only distinguish the letter form from 'n' which looks similar in the hand; it is also sometimes used above 'y' which is simply another spelling of 'i' or 'j'. I have not added 'e's to mark earlier diphthongs, since in the manuscript there are cases where it is spelled out, e.g. the word 'hueb' (MHG 'huob', modern German 'hub', past tense of 'heben', 'to lift'). The spelling of the manuscript is less prescriptive and standardised than modern variants e.g. in the doubling of consonants, but not arbitrary.

Bernhard Rem was a professional scribe and used devices such as capitalisation to highlight key terms, such as 'Musica' or 'Melodey' in the autobiographical song as well as names such as that of 'Izac', Senfl's teacher. There are a few spelling features which retain features of dialect, for example consistently distinguishing between 'ai', used for the medieval diphthong 'ei' ('kain' [none] was in Classical Middle High German 'kein'), and 'ei', used for medieval long vowel 'ī' ('mein' [my] was in Classical Middle High German 'mīn'). This reflects the continued Southern German distinction of the two 'ei'

sounds which vanished in the standard variant of German. This distinction seemed worth retaining even though it does not matter much in pronunciation. Singers would have been allowed and in fact expected to adapt the pronunciation of the text to their local dialect.

Maximilian's court was an international meeting point: not only would all forms of German dialects have been spoken, but Latin, French, and even English as well; Ludwig Senfl's teacher Heinrich Isaac was Flemish. It is appropriate that with James Gilchrist this repertoire is interpreted by a non-native speaker. Coming to the repertoire from 'outside' gives the performer the advantage over a German singer to be aware of temporal and regional varieties of the language. I was delighted when James contacted me. It was exciting to go through this repertoire which can only be grasped when spoken out aloud; this is not a text for silent reading!

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#### Notes on the Texts

##### **Inn stetter hut (the promise of love)**

The singer declares unending love and loyalty to the lady, hoping to be accepted by her. He appeals first to Fortune to direct him while he strives for her approval, and finally to the

lady to end this trial irrevocably in his favour.

##### **K., dein bin ich (a declaration of love)**

The singer declares his unceasing love for Lady K. and asks her to reciprocate; he would rather suffer the disdain of the whole world than offend her in any way. There is a tradition of addressing the lady obliquely in medieval love songs or with her initials, with examples such as *Mein hertzigs A. und höchster hort* (My dearest A and highest treasure) or *Ach B., nit brich durch klaffers stich* (Alas, B, do not break off because of the intervention of the gossipers) and in Ms. 18–810 there follows another song: *M, dein bin ich* (fol. 51v of the tenor booklet). K could stand for Katharina, one of the most popular girls names in medieval Germany, often abbreviated as Käthe or Katrein.

##### **Die prünlein, die da fließen (Love's way)**

This verse is part of a popular song; it seems to have already been well-known when Senfl set it since only key words are noted down in the tenor book. It is also the only one from this manuscript that survived as folk song through the folk song revival of the eighteenth and nineteenth centuries to the modern repertoire as 'Wenn alle Brünlein fließen'; the Centre for Popular Culture and Music at Freiburg has dozens of entries for this song in songbooks, picture postcards, and parodies. The song starts with a proverbial saying (Drink when there is water available) and then applies it to the cause of love. While the normal practice is to note the full text in the tenor part book, here

the complete version is noted in the Discantus book and only key phrases appear in the tenor part; the variations between these two versions show how flexible the performance text is, at least in the case of popular songs such as this: the Discantus has 'stät' (loyal) as adjective for the 'pulen' (lover) while the tenor (version in [brackets]) has 'lieb' (dear).

##### **Kain clag hab ich (a lover's lament about separation from his beloved)**

Love songs tend not to be about fulfilment but lament, pouring out longing and describing the loss of separation, the elend which in medieval German means both sorrow and exile. The poetic voice in this song laments his separation from his lady as a life-long affliction but nothing else can take the place in his heart of hercz herczigs lieb (heart of hearts love).

##### **Ich sag und clag (a lover's lament)**

Because of the highly artificial and elaborate rhyme scheme which prioritises sound over meaning, it is hard to produce a coherent translation or even to agree on the correct punctuation of the song. The overall sentiment though is very clear, and is in fact the standard setting for medieval love songs: the lament of a lover, whose confession of passionate feelings was declined by the lady, and who vows to continue in hope, since he holds her dear in spite (or even because) of her aloofness.

### **Unseglich schmerz (a lament over lost love)**

Another variation on the theme of love's pain with the poet reflecting on his lost love, personified as Misfortune, now parted from him, and he remembers past joys. The singer again dwells in the ellent, the realm of exile and sorrow.

### **Kain sach mir nye auff erden (a lover's anger over frustrated love)**

In all aspects of the medieval art of love, there is a third party alongside the lover and his lady: courtly society, which can either help or frustrate the lovers. Here, society is an adverse force since the song starts off with the singer venting his anger (unmut) that his lady has not rewarded him for his labour; she refuses to give him any token of recognition; he swears not to stop lamenting until truth is out, since this, he declares, is not her fault but rather unterbunst (or, in the Bavarian spelling, underpunst), that is, the misdeeds of envious people. He implores her to come to the rescue of misfortune (unfal) and himself.

### **Warhafftig mag ich sprechen wol (a song of contentment in praise of a lady)**

The singer takes comfort in the thought that, even though his love is currently thwarted, it will ultimately be rewarded by God and by her favour for him.

### **On allen schertz (a lover's farewell)**

While most of the other songs in the collection lament unrequited love, this one plays on the motifs of the dawn song, the parting of lovers after a happy night together. Even though nothing more intimate is mentioned than the sight and even the touch of the beloved's bare hand and feet, in the medieval 'grades of love' sight leads to talk, this to touch, to kiss – and to act upon this (the Latin hexameter runs: visio, colloquium, tactus, osculum, actus). The singer praises his lady and declares he is taking his leave to travel abroad only to come back with a fortune for them both; he commends himself to her who had granted him a glimpse of her beautiful hand and feet, and declares his intention to crown her.

### **James Gilchrist**

*'Singing with a consort of viols feels like coming home. My early musical experiences were all in earlier music, from when I was a boy treble in Banbury parish church to life as a professional in specialist groups. This disc combines the glorious sonorities of the sixteenth century with German secular love poem, and for me seems to meld my earlier experience with my love of nineteenth and twentieth century song. It's been a joy to have been involved. With Henrike Lähnemann's patient help, I feel I have been able to develop an understanding of this older German and to help to express some of the power of this glorious music.'*

### **Texts & Translations**

Georg Blanckenmüller (c.1480-?)

#### **1. Inn stetter hut**

Inn stetter hut  
leyb, er und gut,  
ich da hin legt  
und all zeyt pfleg  
der liebsten mein  
zu gfallen sein;  
das soll sy noch erfahren,  
kain trew will ich nit sparen.

*With constant attention,  
I offer up my body,  
honour and possessions  
and will forever work  
to please my beloved;  
this she will come to know,  
I will not lack in loyalty.*

Erlebt ich das,  
wie kundt mir bas  
sein auff der erd  
dann so mich nerdt  
mein höchster hert  
mit irem wort  
und thett mich laids ergetzen,  
yr trew auch zu mir seczen.

*If I were to experience this,  
what on earth could be better  
for me than if my highest treasure  
were to nurture me through her  
word and reward me for my sorrow,  
and also put her faith in me.*

Glück, schicks dahin  
nach deinem syn  
zu unserm hayl  
auff paiden tayl,  
das es fort gee  
und bey uns stee;  
lieb, o bedencks zu enden,  
das es kain mensch müg wenden.

*Fortune, arrange happiness for both of us,  
according to your plan,  
so that it might prosper  
and stay with us;  
darling, oh consider ending this  
in a way that nobody can  
take it away from us.*

Ludwig Senfl (c.1486–1543)

#### **4. K. dein bin ich das erst**

K., dein bin ich,  
du freuest mich  
für all gschriff auf diser erden;  
mein Reym hinfür  
zu willen dir  
sol stets K. geschriben werden;  
darbey nim ab,  
das ich mich hab  
ergeben dir für aigen;

*K., I am yours,  
you delight me above  
all other letters on this earth;  
my verse in future  
shall always be  
nothing but 'K'. because of you;  
by this you should realise  
that I have  
given myself over to you;*

desgleichen auch  
den pflichten nach  
thu mir dein lieb erzäigen.

K., mein dich Nenn,  
sich und erkenn,  
mich ser schwerlich sein umbfangen;  
nach deiner lieb  
stell ich und yeb,  
ob ich dich schier möcht erlangen;  
alsdann fürwar  
mein trauren gar  
thet sich in freud verkeren;  
das selb ermiß  
und nit vergiß,  
das ich dich main in eren.

K., dir für all  
ger ich zu gfall  
mein zeit auf erd alhie leben;  
peut mir und schaff,  
in deiner straff  
will ich nur sein gantz ergeben;  
umb das ich nit  
durch perd und sit  
abschaid von deinen hulden;  
vil lieber sonst  
der welt ungonst  
dann dein allain gedulden.

Ludwig Senfl  
**6. Die prünlein die da fliesen**  
Die prünle[in], die da fliesen,  
die sol man trincken;  
und der ein stäten [lieben] pulen hatt,  
der sol im wincken;  
ja wincken mit den augen  
und tretten auf den fuß;  
es ist ain hertter orden  
de[r] seinen pulen meyden muss.

*accordingly,  
you are also obliged  
to show me your love.*

*K., call yourself mine,  
behold and comprehend  
how deeply torment has embraced me;  
I pursue your love  
and endeavour that  
I might finally be successful with you;  
then truly  
my sorrow  
would be turned to joy;  
consider that  
and do not forget that  
I yearn for you in all honour.*

*K., I desire to live  
my time on earth  
to please you above all others;  
command and order me,  
I only want to follow your decrees,  
so that I need not  
part from your favour  
through demeanour or manner;  
I would rather suffer  
the displeasure of the whole world  
than yours alone.*

*If streams of water are flowing,  
you should drink from them;  
and whoever has a dear lover  
should beckon to them:  
indeed, beckon with the eyes  
and a tap on the foot;  
it is a hard fate  
if one has to avoid one's lover.*

Ludwig Senfl  
**7. Fortuna/Nasci pati mori**  
**8. Fortuna/Ich stund an ainem morgen**  
**13. Fortuna/Helena desiderio\***  
**14. Fortuna/Virgo prudentissima\***  
Fortuna desperata, iniqua e maledicta,  
che di tal dona electa la fama ay denegata.

Georg Blanckenmüller  
**17. Kein clag hab ich**  
Kain clag hab ich,  
dann das ich dich,  
hercz herczigs lieb, muß meiden.  
Zu dieser stund  
thu ich dir kund  
mein senlich schmerzlich leiden,  
das ich nit kan  
mag sehen an  
dein lieplich gestalt vor augen,  
und muß verlon  
dich werden kron.  
Was möcht mich hörter plagen?

Ich kan nit sein  
durch schaidens pein  
frölich wie vor von herczen.  
Ligst mir im synn,  
sey wo ich bin,  
das bringt mir laid und schmerczen.  
Wiewol darbey,  
hoff ich, dir sey,  
wie mir in allem leben.  
Seyst dermaß gfaßt,  
mich nit verlaßt,  
noch wöllest übergeben.

Peinliches laid  
mag glückh durch bschaid  
der widerkunt wol enden,  
das tröst ich mich.  
Wo hoffnung sich  
wolt gnediglich zu lenden,

*Desperate fate, iniquitous and cursed,  
who so blackened the good name of a woman.*

*I have no other lament  
than that I have to avoid you,  
my heart of heart's love.  
In this hour  
I reveal to you  
my longing sorrowful pain,  
that I am unable  
to see your lovely person  
with my own eyes,  
and have to lose you,  
my worthy crown.  
What could pain me more?*

*Due to the pangs of separation,  
I can no longer be happy  
as I used to be.  
You are on my mind,  
wherever I may be,  
this brings me pain and sorrow.  
Even though  
I hope that you are faring  
as well as I do in your life.  
Be of such mind that you  
will neither leave me  
nor abandon me.*

*Fortune is able  
to end painful sorrow  
by announcing a reunion.  
This is my comfort.  
That hope might  
mercifully agree to this,*

wie ich dann wart  
nach diser fart,  
glück, darauf ich thu pawen;  
darumb ermiß  
und nit vergiß;  
thu mir als guts vertrauen.

Ludwig Senfl  
**19. Ich sag und clag das ander**

Ich sag und clag  
vergangen tag,  
ellend meines jungen hertzen;  
versenck und wenck  
all mein gedenck  
so gantz mit senlichem schmerzen;  
das schafft  
behafft  
mit sölcher krafft  
in grosser lieb gefangen,  
da ich  
schwerlich  
fürwar ich sprich  
mein lieb und groß verlangen.

On zucht kain frucht  
der liebe sucht  
deiner güet mit nicht dörfft sagen;  
gen dir mein gir  
durch solche zir,  
das muß ich stets ymer clagen;  
yetz zeyt  
begeyt  
und daran leyt,  
da ich dir gab zurkennen  
mein gmüet,  
das wüet  
gen deiner güet  
und mich in lieb thet nennen.

Ach glück, nu schick  
on arge dück  
sollich layd zu widerlegen;

*that fortune might wait for me  
after this journey,  
on this I rely;  
take this as token  
and forget it not;  
trust in my continued goodness.*

*I speak of and lament of  
days past in the misery  
of my young heart;  
I immerse myself and turn  
all my thoughts  
to my painful longing.  
That creates affliction  
with such powerful force  
that I am kept captive  
by my great love,  
making me  
express  
wearily indeed  
my love and great longing.*

*Without good manners,  
there is no fruit of love;  
I am not allowed to  
claim your goodness;  
my desire for you  
because of your decorous behaviour,  
this I have to lament forever;  
the time  
is now passed  
and I suffer  
from having let  
you know my mind  
which burns for your mercy,  
and from having revealed my love to you.*

*Ah, Fortune, without  
devious cunning  
help me put this suffering to rest;*

erst werd auff erd  
traurig geperd  
durch schaiden nicht underwegen  
und an  
sein kan,  
deß müeß ich stan  
in leid und trauriger pein;  
dann das  
fürbaß  
in hoffnung laß  
mich dir treulich beuolhen sein.

Ludwig Senfl  
**22. Unsegligh schmerz entpfindt mein hertz**

Unsegligh schmercz  
entpfindt mein hercz,  
versert an allen enden;  
ich fürcht es wöll  
mir ungeföll  
mein frewd auf erden wenden;  
durch schaidens fal,  
seufftzen on zal  
wird ich zu allen stunden;  
bedencken das,  
wie es vor was,  
thut mein gmüet verwunden.

Rat zu, gelück,  
der sorgen strick  
nym weg und thu verhüetten  
mit freuden die,  
der ich mich nye  
zu sehen an mocht nyetten,  
das iere er  
durch weges fer  
beschehe kain verletzen;  
ellend pleib ich  
und niemants mich  
auff erd yr mag ergetzen.

Stet laid und clag  
wirt mich kain tag

*since on earth  
there can be no end to  
parting's sad demeanour,  
therefore  
I have to stand  
in sorrow  
and sad pain;  
but still  
let me recommend  
myself to you  
in hope for the future.*

*My heart feels  
unspeakable pain,  
wounded everywhere.  
I am afraid  
that misfortune  
wants to spoil all my joy on earth;  
because of fateful parting,  
I sigh countless  
times at all hours;  
it wounds  
my mind  
to contemplate the past.*

*Help, Fortune,  
take away  
the bonds of sorrow,  
and guard with joys  
her whom I could  
attain to watch,  
in order that her  
honour be not hurt  
on the perilous way;  
I remain exiled  
and nobody on earth  
can replace her for me.*

*Constant grief and sorrow  
will not leave me*

mein leben langk erlassen;  
offt wünschen mir,  
das ich von yr  
nye het erkant der massen  
schön zucht und perd;  
kain sach auf erd  
pringt mir söllichen schmerzzen;  
trewlich on list  
pleybt sy und ist  
der halber tayl meines herzen.

Ludwig Senfl  
**24. Kain sach mir nye auff erden**

Kain sach mir nye auff erden  
hat grössern unmut pracht,  
das nit von dir soll werden  
mein lieb und mye bedacht,  
die ich mit rechten trewen  
so herczlich hab gemaint,  
dir sein, on alles rewen,  
biß an mein end veraint.

Waran ich dir gefallen  
auff erd hab wissen thon,  
hat mich gefrewt ob allen,  
so ist yetz das mein lon,  
das du mich last versagen,  
der mir nit pessers gindt;  
auff hör ich nit zu clagen  
biß sich die warheit findt.

Het ich durch mein selb schulden  
verwirkt dein gnad und gunst,  
leichtlich wer es zu dulden;  
seyd aber underpunst  
mir hat mein freud genomen,  
das clag ich unfal dir;  
pit dich du wöllest komen,  
pring im auch freud als mir.

*as long as I live;  
often I wish  
that I had never  
perceived her fine manner  
and demeanour;  
nothing on earth  
brings me such pains;  
she remains loyal  
without cunning  
and is the half part of my heart.*

*Nothing on earth  
has caused me greater anger  
than that you have ignored  
my love and efforts,  
you, to whom I have turned  
my heartfelt attention in true loyalty,  
to be constant of mind,  
united with you to the end of my days.*

*I have enjoyed  
above all other things  
whatever I was able  
to please you with on earth,  
but this is now my reward,  
that you leave me,  
rejected, and grant me nothing better;  
I shall not cease my plaint until truth wins through.*

*If I had lost your favour  
through any fault of mine,  
I could suffer it easily;  
but since malice  
has robbed me of my joy,  
I bemoan my misfortune;  
I ask you to bring joy  
to it and to me.*

Ludwig Senfl  
**27. Warhafftig mag ich sprechen wol**  
Warhafftig mag ich sprechen wol:  
was von got sol  
beschaffen sein,  
das schickt sich fein,  
ob man gleich wol darwider ist;  
mus gschehen lon und mercken auff,  
wie jetz der lauf  
ist diser zeit,  
das man oft weit  
ein sach verwirfft mit argem list,  
die doch nur eer  
antriff und mer  
fraintschafft und lieb geperen mag;  
es hat kein bestandt,  
was man mit schandt  
abwenden will; sicht man alltag.

Was wolt ich mich dann irren lan,  
dieweyl ich han  
den gunst von yr,  
dien sy von mir  
nit taylt; das bin ich worden inn;  
des gleych ich ways, sy mir vertrawt,  
auff nicht mer pawt  
dann auff mein bschayd;  
es wer mir layd,  
wa es nit gieng nach yrem synn,  
voraus so ich  
sich, das sy mich  
von hertzen recht gantz trewlich maint;  
mich freyt auch seer  
yr zucht und eer;  
drumb wirt yr nicht bey mir vernaint.

Rain, keusch und frumb ist sy genennt,  
dann wers erkent  
gibt yr das lob;  
darumb ich ob  
yr halten wil mit leyb und gut;  
hiemit ichs yetzundt trösten will,

*In truth I might say  
that what God has  
ordained will turn out well,  
even if we are opposed to it.  
We have to let it happen  
and pay attention  
to how there is a tendency  
nowadays to dismiss some  
things outright with bad intention,  
even though they  
only concern honour  
and could actually bring  
forth friendship and love.  
What we try to subvert  
by shameful means will not last;  
one sees this every day.*

*Why should I let myself  
be vexed  
as long as I have her favour  
and she does not deny me,  
or so I have come to realise;  
equally I know  
that she trusts me,  
and relies on nothing more  
than my good intention;  
I would be sorry  
if it were not to go according to her plan,  
in particular as I see  
that she loyally favours me at heart.  
I also rejoice in her good manners  
and honour;  
therefore I will deny her nothing.*

*She is called pure, chaste and worthy,  
since whoever knows such things  
gives her praise;  
therefore I will  
uphold her with  
my life and all I have.*

verhoff in still,  
werd yr der bschayd,  
das sy ir layd  
in freid verker und gutten mut;  
das fällt mir nit,  
weyl ich das mit  
der gnaden gots hab gfängen an;  
hoff auch ich werd  
auff diser erd  
wie noch bisher mit eren bstan.

Ludwig Senfl  
**29. On allen schertz**  
On allen schertz  
ist mir mein hertz  
in lieb verpflichtet,  
drumb ich mit nicht  
von yr nit stöll;  
gee wie es wöll  
nym ichs ver güt  
wann als mein güt  
an yr nit spar;  
nit liebers lebt in junckfraw schar.

Nach dem sy wais  
wie ich ietz rais  
in frembde lanndt,  
die unerkanndt  
mir gwesen sind,  
darin ich find  
vil arbait güt,  
der ich in hüt  
will pietten fayl,  
damit ich pring auch yren tayl.

*I will now take comfort from this,  
secretly hoping  
that if she learns of this,  
she will turn her sorrow  
into joy and high spirits;  
I will not fail in this since  
I have begun it with God's grace;  
I also hope that I will,  
as I have done so far,  
continue to live honourably in this world.*

*It is not a jest  
that my heart  
is obliged to her in love,  
therefore nothing  
will part me from her;  
go as it may,  
I take it for good  
since I will lavish  
all my goods on her;  
there is none more loveable among all the young women alive.*

*She knows that  
I travel now  
to foreign lands  
that were previously  
unknown to me.  
There I will find  
much good labour,  
the fruits of which  
I will take good care  
in order to bring home her share.*

Bevilch mich yr,  
nachdem sy mir  
bot vnterm gwandt  
yr schöne handt  
und füeßlein weyß;  
des ich mit vleyß  
betracht in kaym,  
alsbald ich haym,  
wie ich die schön  
erwerben möcht, die ich dann krön.

*Transcriptions and translations  
by Henrike Lähnemann, with thanks to Anhad Arora,  
David Hatcher, Howard Jones, and David Murray for  
their help.*

*I recommend myself  
to her after  
she stretched out  
from under her dress  
her beautiful hand and little white feet;  
therefore, I am considering,  
eagerly and secretly,  
how I, as soon as I am home,  
might win the beautiful one over  
and then crown her.*

### The Linarol Consort

The Linarol Consort of Renaissance Viols draws together players who are leading exponents of the viol as both a consort and solo instrument, and focuses uniquely on their love of the instrument's very earliest sound and repertoire.

The Consort takes its name from the maker of the original viol on which the instruments they play are modelled: all are copies of one surviving viol by the Venetian maker Francesco Linarol, who was active throughout the sixteenth century and currently displayed in the Kunsthistorisches Museum in Vienna. David has worked closely with viol maker Richard Jones, who will shortly complete his 100th copy of the Linarol viol, to recreate two sets of viols: a 'high' consort of treble, two tenors and a bass, and a 'low' consort, pitched a fourth lower, comprising a tenor, two basses and a 'great' bass.

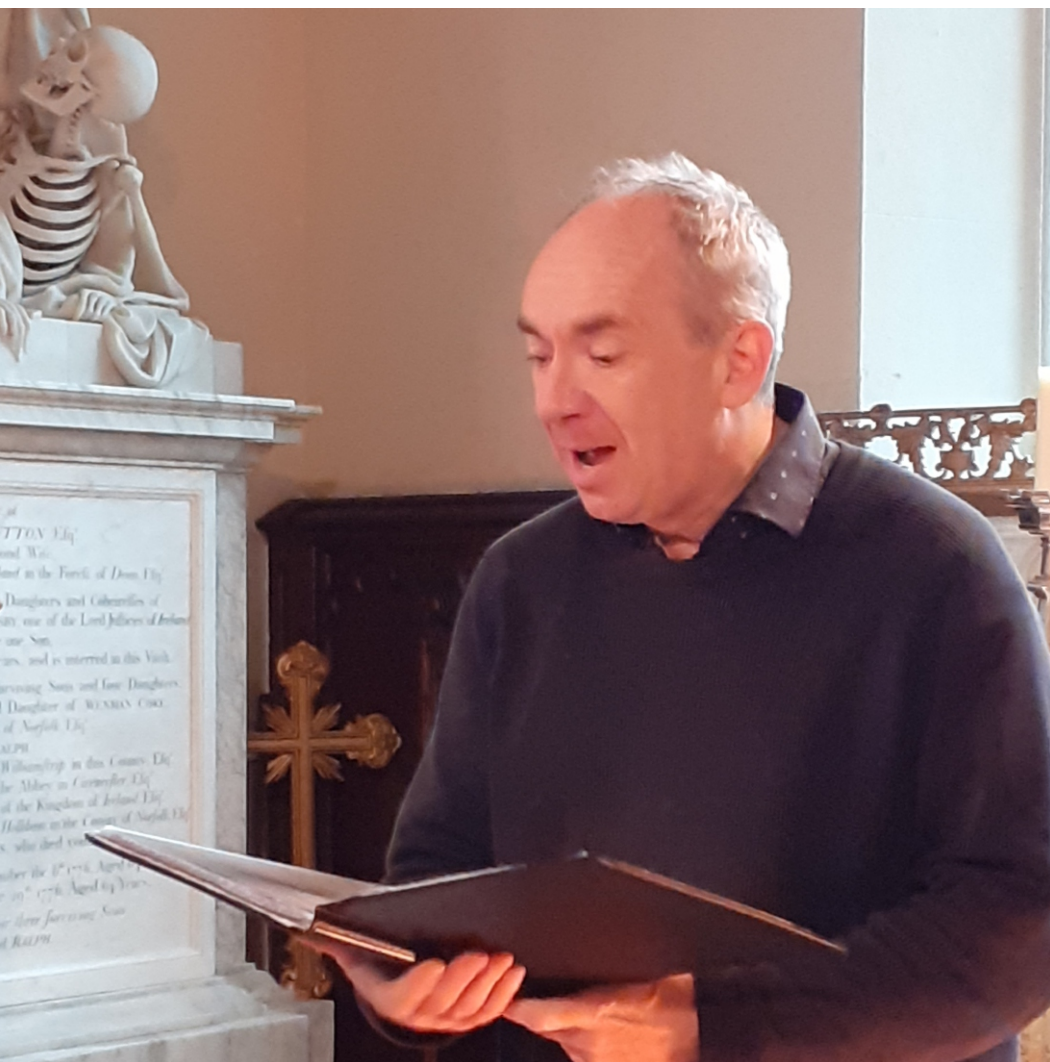
### James Gilchrist (tenor)

James Gilchrist began his working life as a medical doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge.

James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket and the late Richard Hickox.

James' exhaustive discography includes the title role in Albert Herring, Vaughan Williams' *A Poisoned Kiss*, Bach's Passions and *Christmas Oratorio* with the Academy of Ancient Music, King's College Choir and the Monteverdi Choir, Finzi's song cycle *Oh Fair To See*, Elizabethan Lute Songs *When Laura Smiles* with Matthew Wadsworth, Kenneth Leighton's *Earth Sweet Earth*, Vaughan Williams' *On Wenlock Edge*, Finzi songs and Britten's *Winter Words*, a critically-acclaimed series of recordings of Schubert's song cycles and Jonathan Dove's *Under Alter'd Skies*.





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