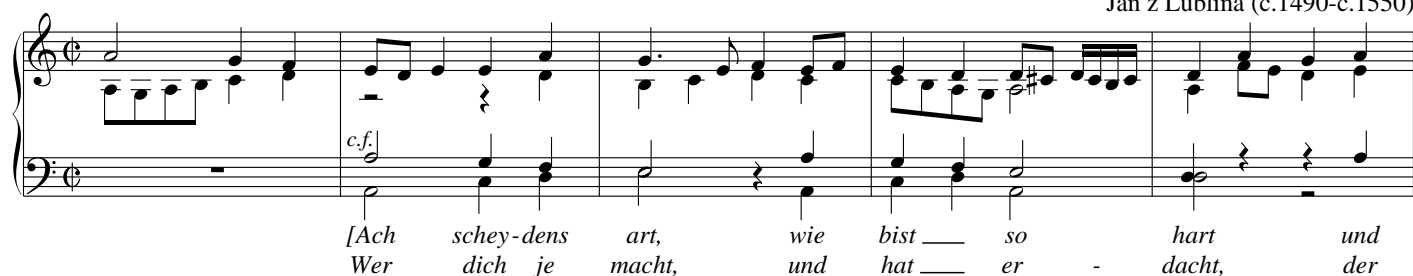


Ach scheindt art Paul Vsth

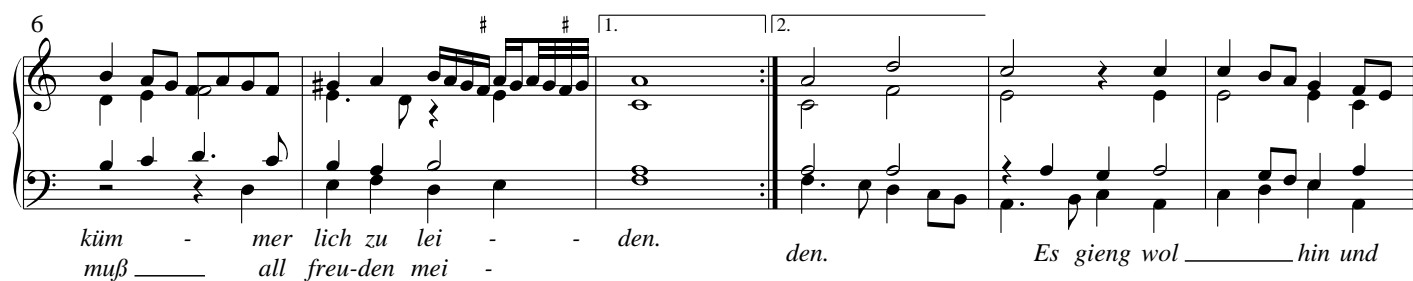
(Ach scheydens art)

Ms. 1716, Academy of Sciences in Cracow, *Tabulatura Ioannis de Lubliyn*, 1537-1548

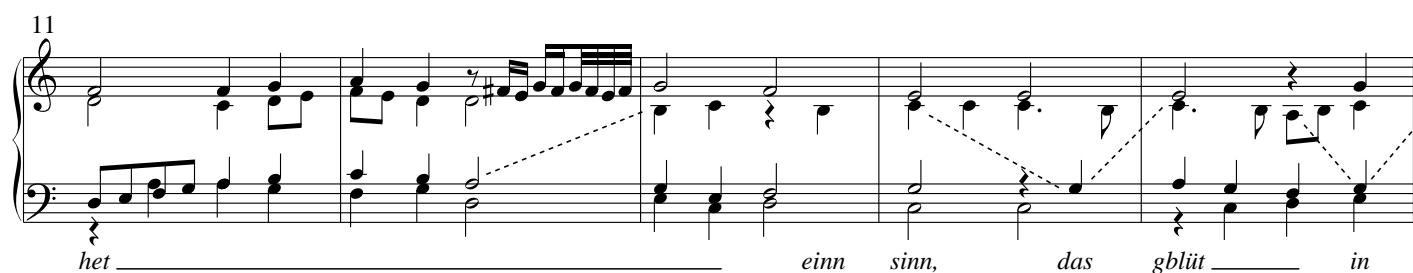
Paulus Wüst (c.1470-c.1540)
Jan z Lublina (c.1490-c.1550)



[Ach schey-dens art, wie bist so hart und
Wer dich je macht, und hat er - dacht, der



küm - mer lich zu lei - den. den. Es gieng wol hin und
muß all freu-den mei -



het einn sinn, das gblüt in



freu - den wey - den, O schey - den, thust



mir vil freu - den ley - den.

Critical notes

This score is a modern edition of a keyboard intabulation of a four-part setting of the song “Ach scheind art Paul Vsth (Ach scheydens art)” by the swiss composer Paul Wüst (c.1470–c.1540). We know very little about his birth place and education. Most likely he was a Swabian. He must have attended a grammar school where the disciples not only were taught Latin but also received a thorough education in theoretical and practical music, a prerequisite for writing music like that by Wüst, see Alfred Quellmalz, *Der Spielmann, Komponist und Schulmeister Paul Wüst (um 1470-um 1540). Beiträge zu seiner Lebensgeschichte*, in *Zum 70. Geburtstag von Joseph Müller Blatta*, Kassel 1966. There is no evidence that he was inscribed to a university. But we know he was living as a travelling minstrel (“ioculator egregius”) until about 1510. Later he probably lived in Augsburg and Basel. From about 1525 he was a schoolmaster in Kaysersberg, north-west of Colmar, Alsace. (Grove Music Online, <http://www.oxfordmusiconline.com/subscribe/article/grove/music/30631>)

Apart from a Latin psalm motet and two Latin two-part songs, 22 secular German songs for four and five voices have survived.

“Wüst” (uncouth) was apparently a nickname given for his pranks and salty wit during his travellings. An example is his answer when offered the office as jester at the court of the (childless) duke Eberhard of Württemberg. He refused the office saying that his own father had raised a fool and so should the duke do himself. See Alemannia IV, p. 182 <https://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb11358356-6>. A contemporary portrait of Paul Wüst as schoolmaster confirms his unpolished manners: “with arts a free, skilled and learned man, in his wits, behavings, words and doings however rude, wild and impolite” (Quellmalz, *ibid.*).

The source of this edition is a collection, *Tabulatura Ioannis de Lubliyn (ORIG)*, containing various music theory texts, original keyboard music and vocal music arranged for keyboard instrument by Jan z Lublina (ca.1490–ca.1550). The pieces are notated in German keyboard tablature (see Willi Apel, “The notation of polyphonic music, 900-1600”, 1953, <https://archive.org/details/notationofpolyph1953apel>, p. 24ff). Jan z Lublina compiled his collection between 1537 and 1548. This edition is based on a facsimile edition, “*Tabulatura organowa Jana z Lublina*” edited by K. Wilkowska-Comńiska, published in: “*Monumenta musicae in Polonia*”, vol. 1, Cracow 1964.

Jan z Lublina most likely based his transcription on one of Christian Egenolff’s printings *Gassenhawerlin* or *Gassenhawer und Reutterliedlin* (1535). Both editions include a dissonance conflict in bar 20 which he resolves primarily by changes in the upper part.



Note values have been halved. The underlaid lyrics in *ORIG* are not unambiguously coupled with the notes, and they appear incomplete. So the placement of text and the addition of the missing text (in *italics*) are mostly the editor’s decisions.

Bar No.	Part	Note No.	Comment
8	Soprano	1	F ₄ in <i>ORIG</i> .
12	Soprano	3–4	♪♪ in <i>ORIG</i> .
16	Alto	1–3	♪♪♪ in <i>ORIG</i> .