

# 10 [9]. Ach scheydens art

Gassenhawerlin, Frankfurt am Main 1535  
Gassenhawer und Reutterliedlin, Frankfurt am Main 1535

Paulus Wüst (c.1470-c.1540)

Discantus

Altus

Tenor

Bassus

Ach schey - dens art / wie bist  
Wer dich je macht / und hat

Ach schey - dens art / wie bist  
Wer dich je macht / und hat

Ach schey - dens art / wie  
Wer dich je macht / unnd

Ach schey - dens art / wie  
Wer dich ie macht / unnd

4

D

A

T

B

so hart / und küm - mer - lich zu lei - den /  
er - dacht / der müß all freu - den mei - den /

so hart / und küm - mer - lich zu lei - den /  
er - dacht / der müß all freu - den mei - den /

bist so hart / und küm - mer - lich zu lei - den /  
hat er - dacht / der müß all freu - den mei - den /

bist so hart / zu lei - den /  
hat er - dacht / der müß all freu - den

8

D

A

T

B

den / Es gieng wol hin / und hett einn  
den / Es gieng wol hin / und hett einn  
den / Es gieng wol hin / und hett einn  
mei - den / Es gieng wol hin / und hett einn

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D: sinn / das gblüt in freu - den wei - - - - -

A: sinn / das gblüt in freu-den wey - - - - - den / O

T: sin / das gblüt in freu-den wey - - - - - den / O schey -

B: sinn / das gblüt in freu-den wey - - - - - den / O schey - - - - -

20

D: den / O schey-den / th st mir vil freu - den ley - - - - - den.

A: schey - den / th st mir vil freu - - - - - den ley - - - - - den.

T: den / th st mir vil freu - - - - - den ley - - - - - den.

B: den / th st mir vil freu - - - - - den ley - den, ley - - - - - den.

2. Bringst gselschaft umb/ machst manchen stumm/  
Und runzlen an der Stirnen:|  
Treibst gsellen auß/ von hoff und hauß/  
Wer wolt an dich nit zürnen/  
Ich wolt das nit/ wer scheydens sitt/ veriagt auch biß zun beyden/  
O scheyden/ thüst mir vil kurtzweil leyden.
3. So nun ist hie/ die zeit das ie/  
Uns scheyden wil vertringen:|  
Und nemen das/ das uns freud was/  
Mit singen tantzen springen/  
So wil ich recht/ ich armer knecht/ in schwartz unnd grau mich kleyden/  
O scheyden/ thüst mir vil kurtzweil leyden.

## Critical notes



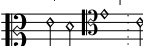
This score is a modern edition of four four-part settings of the song “Ach scheydens art” by the swiss composer Paul Wüst (c.1470–c.1540). We know very little about his birth place and education. Most likely he was a Swabian. He must have attended a grammar school where the disciples not only were taught 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 Blattaü, 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/subscriber/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” (Qellmalz, *ibid.*).

The sources of this edition are nos. 9 and 10 in two collections *Gassenhauerlin (ORIG1)* and *Gassenhauer und Reutterliedlin (ORIG2)* both published 1535 by Christian Egenolff (1502–1555) in Frankfurt am Main. Both collections consisted originally of four part books: *Discantus*, *Altus*, *Tenor* and *Bassus* (D, A, T, B). Preserved are *Altus*, *Tenor* and *Bassus* from *ORIG1* and *Discantus*, *Altus* and *Bassus* from *ORIG2*. For the differing content of the two collections see RISM: *ORIG1* <https://opac.rism.info/search?id=993104125>, *ORIG2* <https://opac.rism.info/search?id=993114956>. For the songs by Paulus Wüst the part books common to *ORIG1* and *ORIG2* don’t differ essentially. The modern edition combines the *Tenor* part book from *ORIG1* with the the *Discantus*, *Altus* and *Bassus* part books from *ORIG2*. This edition is based on facsimiles from IMSLP. See [https://imslp.org/wiki/Psalmodium\\_selectorum,\\_Tomus\\_1\\_\(Berg,\\_Johann\\_vom\)](https://imslp.org/wiki/Psalmodium_selectorum,_Tomus_1_(Berg,_Johann_vom)).

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
2	Bassus	2	Text “unn” in the <i>Bassus</i> part book.
12	Discantus	3	E <sub>4</sub> in the <i>Discantus</i> part book.
15	Altus		in the <i>Altus</i> part book.
20	Bassus		in the <i>Bassus</i> part book.
22–23	Altus		in the <i>Altus</i> part book.
23	Discantus	2	F <sub>4</sub> in the <i>Discantus</i> part book.