

CORPUS OF EARLY KEYBOARD MUSIC

PROF. WILLI APEL,

General Editor

KEYBOARD MUSIC

OF

THE FOURTEENTH & FIFTEENTH CENTURIES

Edited by
Willi Apel

AMERICAN INSTITUTE OF MUSICOLOGY

Armen Carapetyan,

Director

CORPUS OF EARLY KEYBOARD MUSIC

I

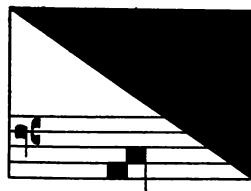
KEYBOARD MUSIC

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Edited by

WILLI APEL



1963

AMERICAN INSTITUTE OF MUSICOLOGY

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by
Armen Carapetyan

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1.

Couclusion of an estampie

Musical score for section 1, consisting of three staves of music for two voices. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in common time. The notation includes various note heads, rests, and dynamic markings like 'p.' (piano) and 'f' (fortissimo). The score concludes with the word 'overt' at the end of the third staff.

2.

Estampie

Musical score for section 2, labeled 'Estampie'. It consists of five staves of music for two voices. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in common time. The notation includes various note heads, rests, and dynamic markings like 'p.', 'f.', and 'retm'. The score includes markings 'or: 2' and 'R' above the second staff, and '1.)' and '2.' above the fifth staff. The first staff is marked 'overt' and the second staff is marked 'clos'.

1.) The meaning of these circles is obscure.

Secundus punctus

Musical score for Secundus punctus. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and sixteenth-note figures.

Tertius punctus

Musical score for Tertius punctus. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). The music includes a repeat sign and the instruction "rein" (return).

[repeat from R]

Musical score for Quartus punctus. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). The music includes a repeat sign and the instruction "rein" (return).

[repeat from R]

Quartus punctus

Musical score for Quartus punctus. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and sixteenth-note figures.

Musical score for Quartus punctus. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). The music includes a repeat sign and the instruction "return".

[repeat from R]

3. *Retrové**Primus punctus*

Musical score for Primus punctus. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and sixteenth-note figures.

Estampie

Musical score for Estampie. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). The music includes a repeat sign and the instruction "overt".

Musical score for Secundus punctus. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). The music includes a repeat sign and the instruction "clos".

[repeat from R₂]

Tercius punctus

Ms: a e a e *Quartus punctus*

retⁿ [repeat from R₃]

Quintus punctus

[repeat from R₅]

return(n) *[repeat from R₅]*

4. Adesto

Intabulation

3 3 3 simile

Ad - es - [to] fir - missi - me fidem te -

Motet

Adesto ... Firmissime ...

Alleluya Benedictus

1.)

2.)

neamus tri-ni-ta-tis pa-trem di-li-gamus qui nos tanto amore di-

lexit morti datos ad vitam sur-re-xit ut proprio nato non

parceret sed pro no-bis hunc morti trade-ret.

Di-liga-mus eius-dem fi-li-um nobis na-tum nobis propi-cium qui

- 1.) The following three measures are notated a third too low.
 2.) The meaning of these circles is obscure.

in forma dei fuis-set atque formam servi acce-pisset. Hic factus

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists primarily of eighth-note patterns. Below the music, the Latin text "in forma dei fuis-set atque formam servi acce-pisset. Hic factus" is written in a single line.

est patri obediens et in cru-ce fi-xus ac mo-

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth-note patterns with some sixteenth-note figures. Below the music, the Latin text "est patri obediens et in cru-ce fi-xus ac mo-" is written in a single line.

ri-ens. Di-ligamus sanctum para-clitum patris sum-

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns. Below the music, the Latin text "ri-ens. Di-ligamus sanctum para-clitum patris sum-" is written in a single line. There is a small bracketed "3.)" above the first measure of this staff.

mi-natique spiritum cu-ius su-mus gra[cia] re-na-ti unctione cuius et si-gnati.

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns. Below the music, the Latin text "mi-natique spiritum cu-ius su-mus gra[cia] re-na-ti unctione cuius et si-gnati." is written in a single line.

3.) This measure is missing in the Ms.

Nunc igitur sanctam trini - tam veneremur atque uni - tatem
exore - mus ut eius gra - cia va - leamus per - frui gloria.

5. Tribum quem

Intabulation of a motet

1.)
Tribum quem non ab horru - it in - de - cen - ter as - cende - re
Tribum quem non ab horru - it in - de - cen - ter as - cende - re
Merito ...
Quo - ni - am ...

fu - ri - bun - da non me - tu - it fortuna

1.) The Ms. shows here a black and a white semibrevis major ♩ ♪, possibly indicative of a tied note.

cito verte re dum du ci [præfa te tri bus]

in sempi - ter - num specu - lum pa - ra - re palam

omni - bus non pe - per] cit pa - ti - bu - lum populus er -

go ven - tu - rus si trans metam as - cende - rit

1.) The Ms. shows here a black and a white *semibrevis major* ♩ ♪, possibly indicative of a tied note.
 2.) Notes supplanted because of defectiveness or illegibility of the Ms. are placed in brackets.

1.)

qui - dam for - si - tan ca - su - rus cum tan - ta tribus rue - rit scias e -

1.)

ciam quid fruc - tus de - la-bes - sit in pro - fun -

1.)

dum post zephy - ros plus lædit hyemps post gaudi - a luc - tus

1.)

un - de ni - chil me - li - us quam nil ha - bu - is - se se - cun - dum.

1.) The Ms. shows here a black and a white *semibrevis major* ♪ ♫, possibly indicative of a tied note.

6. Flos vernalis

Flos ver - na - lis stirps re - ga - lis stel - la ma - ris lux so - la -

ris de - i sanc - ta fi - li - a tol - lens re - atis tedi -

um do - nans vi - tæ re-me-di - um et sa - lu - tis

mundi nati fra - gi - um nobis ? praesi - dium da ? ?

O Ma - ria vitæ via sem - per ti - bi gau - di - um

quæ con - ceptum carne ceptum de - i patris fi - li - um

O quam dul - cis ...

1.) The composition ends here, obviously incomplete. No attempt has been made to indicate editorial accidentals.

B. Oxford, Bodl. Libr., Douce MS 381

7. Felix namque

Musical score for 'Felix namque' from Douce MS 381, featuring four staves of music for two voices. The music is written in common time, with a mix of soprano and basso continuo parts. The notation includes various note values and rests, with some measure endings indicated by small numbers above the staff.

C. Vienna, Nationalbibliothek Cod. 3617

8. Kyrie

Musical score for 'Kyrie' from Vienna Cod. 3617, featuring three staves of music for two voices. The lyrics are written below the staff, corresponding to the vocal parts. The music consists of eighth-note patterns, with some measure endings marked by small numbers above the staff. The score includes a basso continuo part with sustained notes and rests.



D. Breslau, Staatsbibliothek I Qu 438

9. Gloria

2.)

Sequitur Benedicimus te.

1.) Because of a cut margin four notes are missing.

2.) The sign * indicates the notational symbol ♩ or ♪, which occurs in nearly all the German sources.

1.)

Sequitur Glorificamus.

This section consists of five staves of music. The top two staves are soprano and alto voices in G major. The bottom three staves are basso continuo parts, indicated by bass clef and a bass drum symbol. The first staff has a tempo marking of 120. The second staff begins with a forte dynamic. The third staff features a melodic line with grace notes. The fourth staff includes a basso continuo part with sustained notes. The fifth staff concludes with a basso continuo part.

E. Breslau, Staatsbibliothek I Qu 42

10.

This section consists of three staves of music. The top staff is soprano in G major, indicated by a treble clef and a tempo of 120. The middle staff is alto in G major, indicated by a bass clef. The bottom staff is basso continuo, indicated by a bass clef and a bass drum symbol. The soprano and alto parts begin with eighth-note patterns. The basso continuo part features sustained notes and grace notes.

1.) These two notes appear at the beginning of the next measure.

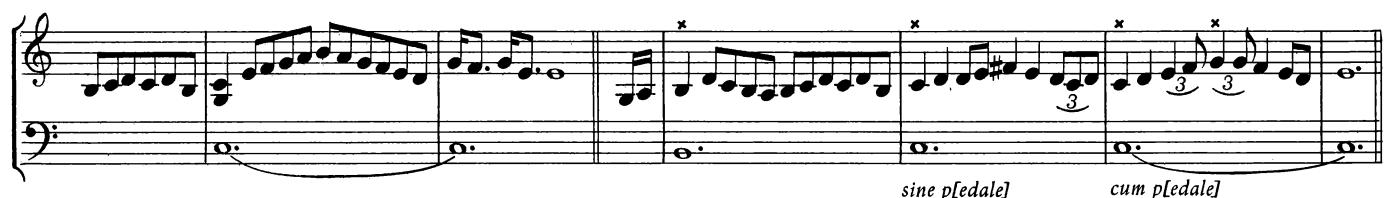


Reconstruction of the cantus firmus



1.) Margin not preserved.

11. Incipit fundamentum bonum p[edaliter] in c d a



F. Munich, Staatsbibliothek Cod. lat. 7755

12.

Repetitio

1.) Because of a cut margin two notes of the bass have disappeared.

A musical score for two voices. The top voice is in treble clef and the bottom voice is in bass clef. The music consists of six measures of eighth-note patterns. The final measure ends with a fermata over the bass note, followed by the text "et sic est finis." in italics.

Reconstruction of the cantus firmus

Repetitio

A reconstruction of the cantus firmus and its repetition. The reconstruction is in treble clef and the repetition is in bass clef. Both show a continuous eighth-note pattern.

G. Munich, Staatsbibliothek Cod. lat. 5963

13. Item Magnificat 8^{vi} toni quatuor notarum

A musical score for four voices. The top voice is in treble clef, the second is in alto, the third in tenor, and the fourth in bass. The music consists of six measures of eighth-note patterns.

H. Berlin, Staatsbibliothek theol. lat. quart. 290

14. Wol up ghesellen yst an der tyet IV notarum

A musical score for four voices. The top voice is in treble clef, the second is in alto, the third in tenor, and the fourth in bass. The music consists of six measures of eighth-note patterns. The bass part includes several changes in key signature, indicated by "8" and "#8".

Continuation of the musical score for four voices. The top voice is in treble clef, the second is in alto, the third in tenor, and the fourth in bass. The music consists of six measures of eighth-note patterns.

Continuation of the musical score for four voices. The top voice is in treble clef, the second is in alto, the third in tenor, and the fourth in bass. The music consists of six measures of eighth-note patterns.

Continuation of the musical score for four voices. The top voice is in treble clef, the second is in alto, the third in tenor, and the fourth in bass. The music consists of six measures of eighth-note patterns.

Continuation of the musical score for four voices. The top voice is in treble clef, the second is in alto, the third in tenor, and the fourth in bass. The music consists of six measures of eighth-note patterns.

Three staves of musical notation for two voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of eighth and sixteenth notes, primarily in common time.

Reconstruction of the cantus firmus

Two staves of musical notation for reconstruction of the cantus firmus. The top staff uses a soprano C-clef and the bottom staff an alto F-clef. The music consists of eighth and sixteenth notes.

1.) At the bottom of f. 56v the following Kyrie is notated, both parts in letters.

Two staves of musical notation for the Kyrie, both parts in letters. The top staff uses a soprano C-clef and the bottom staff an alto F-clef. The music consists of eighth and sixteenth notes.

15. Summum Sanctus

Two staves of musical notation for the Sanctus. The top staff uses a soprano C-clef and the bottom staff an alto F-clef. The music consists of eighth and sixteenth notes. The word "Dominus" is written above the top staff.

Two staves of musical notation for the Sanctus. The top staff uses a soprano C-clef and the bottom staff an alto F-clef. The music consists of eighth and sixteenth notes.

Two staves of musical notation for the Sanctus. The top staff uses a soprano C-clef and the bottom staff an alto F-clef. The music consists of eighth and sixteenth notes. The word "In excelsis" is written above the top staff.

Two staves of musical notation for the Sanctus. The top staff uses a soprano C-clef and the bottom staff an alto F-clef. The music consists of eighth and sixteenth notes.

16. f(r?)ysicum

Ms: g f f c c
g

[§]

Repetitio

ut prius

[from §]

Reconstruction of the cantus firmus

A musical score for bassoon, showing two measures of music. The first measure consists of six eighth-note pairs (one note up, one note down) followed by a single eighth note. The second measure consists of six eighth-note pairs. The bassoon part is written in bass clef, and the music is in common time.

17. Patrem

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. Measure 11 begins with a dotted half note followed by an eighth note. The right hand then plays a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, eighth note, sixteenth note, sixteenth note. The left hand provides harmonic support with sustained notes and occasional eighth-note chords. Measure 12 continues this pattern, maintaining the rhythmic and harmonic structure established in measure 11.

18.^{1.)}

1.) This is another, incomplete elaboration of the cantus firmus used in Nr. 16.

At the bottom of the page there are some examples which can be tentatively read as follows:

I. Breslau, Staatsbibliothek IF 687

19. Incipit bo(nus tenor) Leohardi

The image shows three staves of musical notation. The top staff has a treble clef and a bass clef below it. The middle staff has a bass clef. The bottom staff has a bass clef. The notation consists of various note heads and stems. In the first staff, there is a vertical line with an asterisk (*) above the staff. In the second staff, there is a vertical line with a circled 'P' below the staff. In the third staff, there is a vertical line with a circled 'P' below the staff. There are also some rests and a fermata-like symbol. The word "pauss" is written above the first staff, and "finale" is written above the third staff.

Reconstruction of the cantus firmus

A single staff of musical notation with a bass clef. It consists of a series of note heads and stems, representing the reconstructed cantus firmus.

20. Incipit tenor bonus (?) III. Petri (?)

The image shows four staves of musical notation. The notation consists of various note heads and stems. In the first staff, there is a vertical line with a circled 'P' below the staff. In the second staff, there is a vertical line with a circled 'P' below the staff. In the third staff, there is a vertical line with a circled 'P' below the staff. In the fourth staff, there is a vertical line with a circled 'P' below the staff. The notation is divided into two sections, labeled 1.) and 2.) above the staves.

1.) In the ms. the six notes of this measure are written as semibreves (= quarter notes), each with a dot underneath.
2.) From here on many details are uncertain, particularly in the next ten measures.

Three staves of musical notation for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation consists of short vertical stems and horizontal strokes indicating pitch and rhythm. Measure numbers 20, 21, 22, 23, and 24 are indicated above the staves.

21.

Clausulae 1.)

Four staves of musical notation for two voices, illustrating clausulae patterns. The notation uses a treble clef for the top voice and a bass clef for the bottom voice. The first staff shows a 'clausula in idem' followed by a 'pausa generalis' and another 'clausula ascens'. The second staff shows a 'clausula descendens' followed by a 'clausula in idem' and a 'pausa generalis'. The third staff shows a 'clausula ascens' followed by a 'clausula descendens' and a 'clausula in idem'. The fourth staff shows a 'pausa generalis' followed by 'clausula ascendens (per b)', 'clausula ascendens (per h)', and 'clausula descendens'. Measure numbers 21, 22, 23, 24, and 25 are indicated above the staves.

1.) cf. the remarks in the Commentary.

clausula in idem pausa generalis clausula ascendens

clausula descendens clausula per b in idem

clausula per h in idem pausa generalis clausula ascendens

clausula descendens pausa generalis clausula ascendens

clausula descendens clausula in idem pausa generalis

22. Sequitur nunc tenor bonus trium notarum videlicet Der Winter der wil weychen

23. Sequitur tenor generis maioris Mit ganczem Willen

3 3 3

K. Hamburg, Staatsbibliothek ND VI 3225

24.

Ascensus and descensus

descensus

[coda]

25.

Sequitur capitulum de c ut ut

Ornamenting formulae divided into chapters

Sequitur capitulum de re ut d
Sequitur capitulum de e

Sequitur capitulum de f



Sequitur capitulum in g ut sol



Sequitur capitulum in la



Sequuntur nunc pausae



26.



Magnificat primi toni



1.) Written in a later hand, the upper part in white minims throughout. The small notes indicate what may have been the intended rhythm.

27.



Magnificat octavi toni



28. Sequitur fundamentum bonum et utile pro cantu chorali valens videlicet octo notarum Wolfgangi de nova domo
ascensus simplex



descensus eiusdem



ascensus in tertias



descensus eiusdem



ascensus in quartas



descensus eiusdem



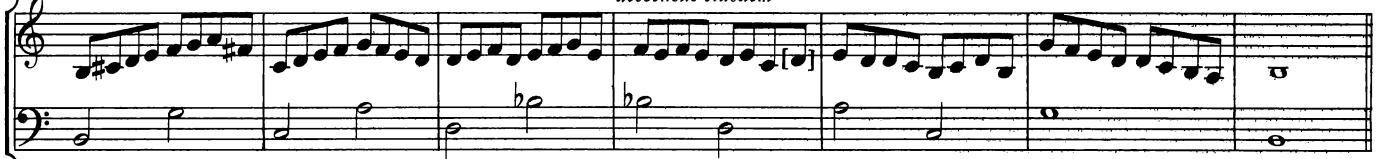
ascensus in quintas

descensus ad quintas



ascensus ad sextas

descensus eiusdem



*ascensus in septimas**descensus eiusdem*

29. Incipit fundamentum sub secunda mensura minoris prolacionis



1.) From here on the letter notation is missing.
A section of it has been reconstructed.

30. Preambulum super g



31. Sequitur tenor bonus duarum mensurarum vz. sub secunda mensura brevis(?) prolationis

Ms. *pausa*

Repetitio huius sequitur

Ms. *pausa*

Ms. *pausa*

Ms. *pausa*

Ms. *pausa*

finis

te[ne] D cum A

Reconstruction of the cantus firmus

Repetitio

32.

Ms: ♩

Ms: f ♯

Ms: ♩ ♩ ♩ ♩ ♩

1.)

Repetitio huius tenoris

Repetitio huius tenoris

1.)

Ms: ♩ ♩ ♩ ♩ ♩

1.) The letter notation for the next five measures is missing. The notes are supplied from Nr. 31, both pieces being based on the same cantus firmus.

L. Tablature of Adam Illeborgh, 1448

Incipiunt praeludia diversarum notarum secundum modernum modum subtiliter et diligenter collecta cum mensuris diversis hic in figuris annexis per fratrem Adam Illeborgh Anno Domini 1448 tempore sui rectoriatus in Stendall.

33. Sequitur praeambulum in c et potest variari in d f g a



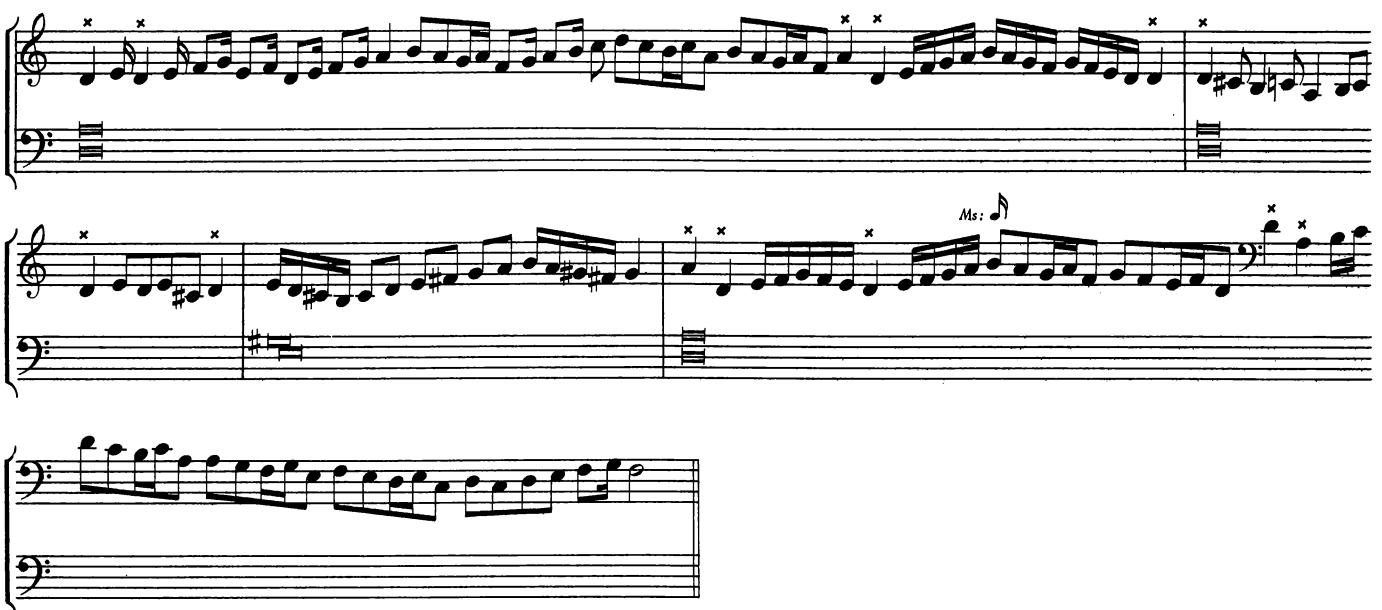
34. Praeambulum bonum super c manualiter et variatur ad omnes



35. Praeambulum bonum pedale seu manuale in d



36. Praeambulum super d a f et g



37. Sequitur aliud praeambulum super d manualiter et variatur super a g f et c



38. Mensura trium notarum supra tenorem Frowe al myn hoffen an dyr lyed

pausa

p[ausa]

voluntaria

Ms:e

a.

p.

p[ausa]

(?)

finale per modum preambuli

39. Mensura duorum notarum eiusdem tenoris

p[ausa]

p[ausa]

pausa

finale

40. Sequitur mensura sex notarum eiusdem tenoris

Ms.

p[ausa]

pausa

1.) The original staff notation also shows six semibreves on g, a sixth below the e.
 2.) The passages enclosed in $\overline{}$ are written in white notes.

1.) The original staff notation also shows six semibreves on g, a sixth below the e.

2.) The passages enclosed in $\overline{}$ are written in white notes.

Reconstruction of the cantus firmus

Frowe al myn hof-fen an dyr lyed

2.) The passages enclosed in $\overline{\overline{..}}$ are written in white notes.

M. Berlin, Staatsbibliothek Ms. 40613 (formerly Wernigerode, Codex Zb. 14)

41. Fundamentum organisandi Magistri Conradi Paumanns Ceci de Nurenberga Anno 1452

1.) Variants found in Erlangen, Universitätsbibliothek Ms. 554 (now 729?) are indicated under E. This Ms. begins with the *alius ascensus simplex* p. 34

2.) The combination $\overline{\overline{..}}$, frequently found in this Ms., is rendered as $\overline{\overline{..}}$. Other interpretations $\overline{\overline{..}}$, $\overline{\overline{..}}$ are also possible.

Sequitur ascensus per tercias

E:

E: E: omitted

descensus per tercias

E: a

Ascensus secundus per tercias

E:

Descensus secundus per tercias

E: | | | | | | |

Ms: | | | | | | |

E: | | | | | | |

Sequitur aliis ascensus simplex eiusdem Magistri Conradi Paumanns

Descensus
1.) | | | | | | |

E: | | | | | | |

Ascensus per quartas

E: | | | | | | |

E: | | | | | | |

E: | | | | | | |

1.) The next three measures are written a fifth too low (correct in E).

Ascensus per quintas

Descensus per quintas

Per quintas alias ascensus

E: c

E: f f f

E:

w:

Descensus per quintas

E: c

E: c

E:

Sequitur ascensus et descensus per sextas

The musical score consists of seven staves, each with two systems of music. The voices are represented by treble and bass staves.

- Section 1. (Top Staff):** Labeled "1.)". The bass staff has a bass clef and a "P." dynamic. The treble staff has a treble clef and a "p." dynamic.
- Section Pausae C:** Labeled "Pausae C". The bass staff has a bass clef and a "p." dynamic. The treble staff has a treble clef and a "p." dynamic.
- Section D:** Labeled "D". The bass staff has a bass clef and a "p." dynamic. The treble staff has a treble clef and a "p." dynamic.
- Section E:** Labeled "E". The bass staff has a bass clef and a "p." dynamic. The treble staff has a treble clef and a "p." dynamic.
- Section F:** Labeled "F". The bass staff has a bass clef and a "p." dynamic. The treble staff has a treble clef and a "p." dynamic.
- Section G:** Labeled "G". The bass staff has a bass clef and a "p." dynamic. The treble staff has a treble clef and a "p." dynamic.
- Section A:** Labeled "A". The bass staff has a bass clef and a "p." dynamic. The treble staff has a treble clef and a "p." dynamic.
- Section ut:** Labeled "ut". The bass staff has a bass clef and a "p." dynamic. The treble staff has a treble clef and a "p." dynamic.
- Section re:** Labeled "re". The bass staff has a bass clef and a "p." dynamic. The treble staff has a treble clef and a "p." dynamic.

Redeunt simplices super sex voces

1.) The Erlangen copy ends here.

mi

fa

sol

la

Secuntur redeuntes in idem per 6(?) voces

Ms: ♩

Fundamentum breve ad ascensum et descensum

The sheet music consists of eight staves of music for two voices (treble and bass). The music is organized into measures separated by vertical bar lines. Each measure contains a specific sequence of notes labeled with letters (e.g., 'c d c', 'ccde', 'c e f g'). Some measures also contain an 'x' symbol indicating a note or rest that is not explicitly drawn.

1.) The next four measures are written a third too low.

41a.

Piece without title

Ms: ♩ ♩

et sic est finis

42. Magnificat sexti toni



43. En avois



1.) Two fragments written after the Magnificat are omitted.

44. Wach auff mein hort der leucht dorther

Musical score for piece 44, featuring four staves of music for two voices and piano. The score consists of four systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time. The second system starts with a bass clef, a key signature of one sharp, and a common time. The third system starts with a treble clef, a key signature of one sharp, and a common time. The fourth system starts with a bass clef, a key signature of one sharp, and a common time. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers are present above the music.

45. Mit ganczem Willen wünsch ich dir

Musical score for piece 45, featuring four staves of music for two voices and piano. The score consists of four systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time. The second system starts with a bass clef, a key signature of one sharp, and a common time. The third system starts with a treble clef, a key signature of one sharp, and a common time. The fourth system starts with a bass clef, a key signature of one sharp, and a common time. The music includes various note values such as eighth and sixteenth notes, and rests. A section labeled "Repeticio eiusdem" is indicated at the beginning of the fourth system. Measure numbers are present above the music.

1.)

46. O cle[mens]

#?

47. Des Klaffers neyden

pausa

1.) From here to the end the upper part is written a third too high.



48. Ellend du hast



Ms: 44

Ms: 45

Ellend das dich der Teuffel schend

49. Sequitur tenor Benedicite almechtiger got

Ms: 49

Ms: 50

Ms: 51

Ms: 52

Ms: 53

Ms: 54

Ms: 55 ?

5

Musical score for page 46, featuring six staves of music for two voices (Soprano and Bass) and piano. The score consists of two systems of music. The first system ends with a repeat sign and a 'Repeticio' instruction. The second system continues with a key change to D major.

50. Domit ein gut Jare

Musical score for section 50, featuring two staves of music for two voices (Soprano and Bass) and piano. The score consists of two systems of music.

Ms: 

51. Tenor Mein hercz in hohen freuden ist per me Georg de Putenheim



Repeticio tenoris

et sic est finis.
Incomatus edis
In clespedris edis

52. C[on] l[agreme]

1.)

pausa

Ms: b

Repeticio

1.) In the Ms. this measure is written a third too low.

Anno 1455 Remigii confectum

53. Wilhelmus Legrant^{1.)}

1.) In this piece the lower row of letters is transcribed as the middle part (with upward stems)



54. Paumgartner

Musical score pages 54-55, featuring five staves of music for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of five measures per page, with various note heads and stems. Measures 1-4 are identical on both pages, while measure 5 shows a transition with different harmonic content.

55. Praeambulum super f

Musical score pages 54-55, featuring five staves of music for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of five measures per page, with various note heads and stems. Measures 1-4 are identical on both pages, while measure 5 shows a transition with different harmonic content.

56. Praeambulum super fa

57. Praeambulum super re

N. Erlangen, Universitätsbibliothek Ms. 554 (now 729 ?)

58.

Prelude

medium

Ms: c



59.

Prelude

medium

Musical score fragment 59. It consists of two staves: treble and bass. The treble staff has eight measures, with the first four marked with asterisks (*). The bass staff has three measures, ending with a fermata over the last note. The word "Prelude" is at the top right, and "medium" is written below the treble staff.

Ms: d

finale

*

Musical score fragment 59 continuation. It consists of two staves: bass and bass. The bass staff has five measures, starting with a treble clef and a key signature of one sharp. The first measure is marked "Ms: d". The bass staff ends with a fermata over the last note. The word "finale" is written below the first measure of the bass staff.

60.

Ms: e f e f

Prelude

Musical score fragment 60. It consists of two staves: bass and bass. The bass staff has ten measures, starting with a treble clef and a key signature of one sharp. The first four measures are labeled "Ms: e f e f". The bass staff ends with a fermata over the last note. The word "Prelude" is at the top right.

Musical score fragment 60 continuation. It consists of two staves: bass and bass. The bass staff has ten measures, continuing from the previous fragment. The bass staff ends with a fermata over the last note.

61.

Ms: ♦

Musical score fragment 61. It consists of two staves: treble and bass. The treble staff has six measures, ending with a fermata over the last note. The bass staff has six measures, ending with a fermata over the last note. The word "Ms: ♦" is written above the treble staff.

Musical score fragment 61 continuation. It consists of two staves: treble and bass. The treble staff has six measures, ending with a fermata over the last note. The bass staff has six measures, ending with a fermata over the last note. The word "incomplete 1.)" is at the end of the bass staff.

1.) After two fragments, one in a very faulty three-part letter notation, the other monophonic, there follows:
Fundamentum bonum trium notarum magistri Conradi in Nurenbergk. Et ascenditur et descenditur clausulatim. See Nr. 41.