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

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I

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THE FOURTEENTH & FIFTEENTH CENTURIES

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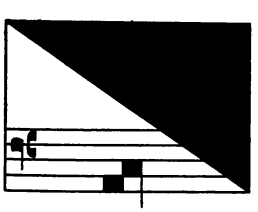
WILLI APEL



1963

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by
Armen Carapetyan

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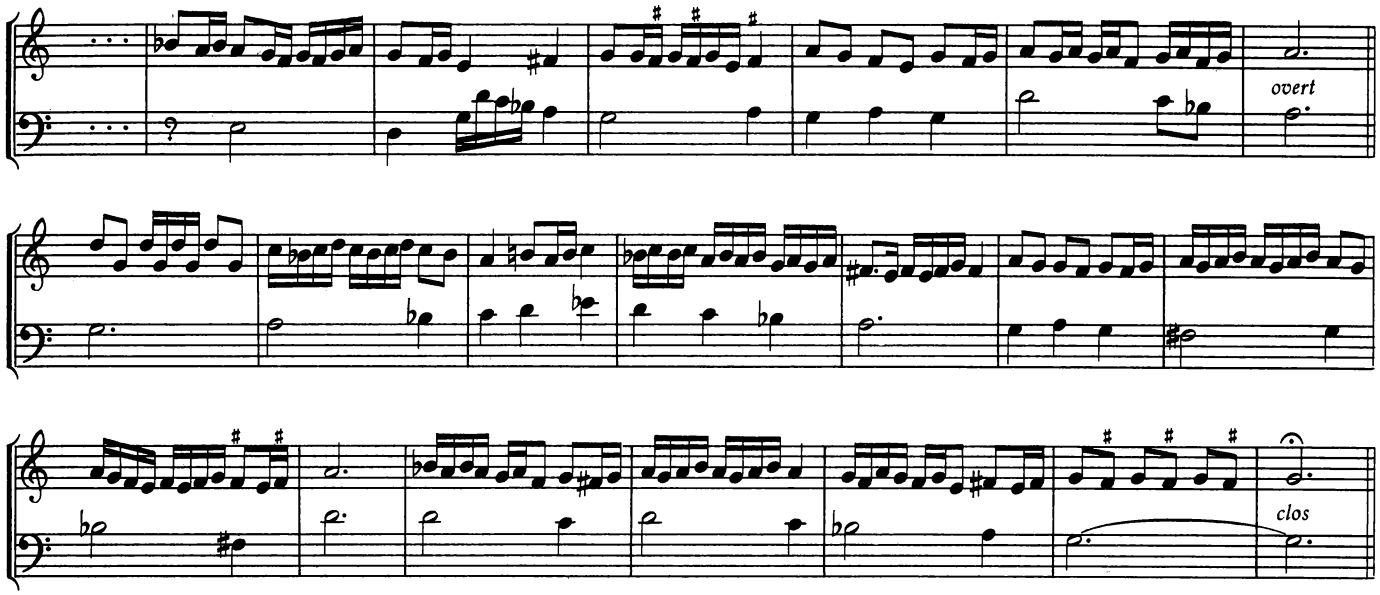
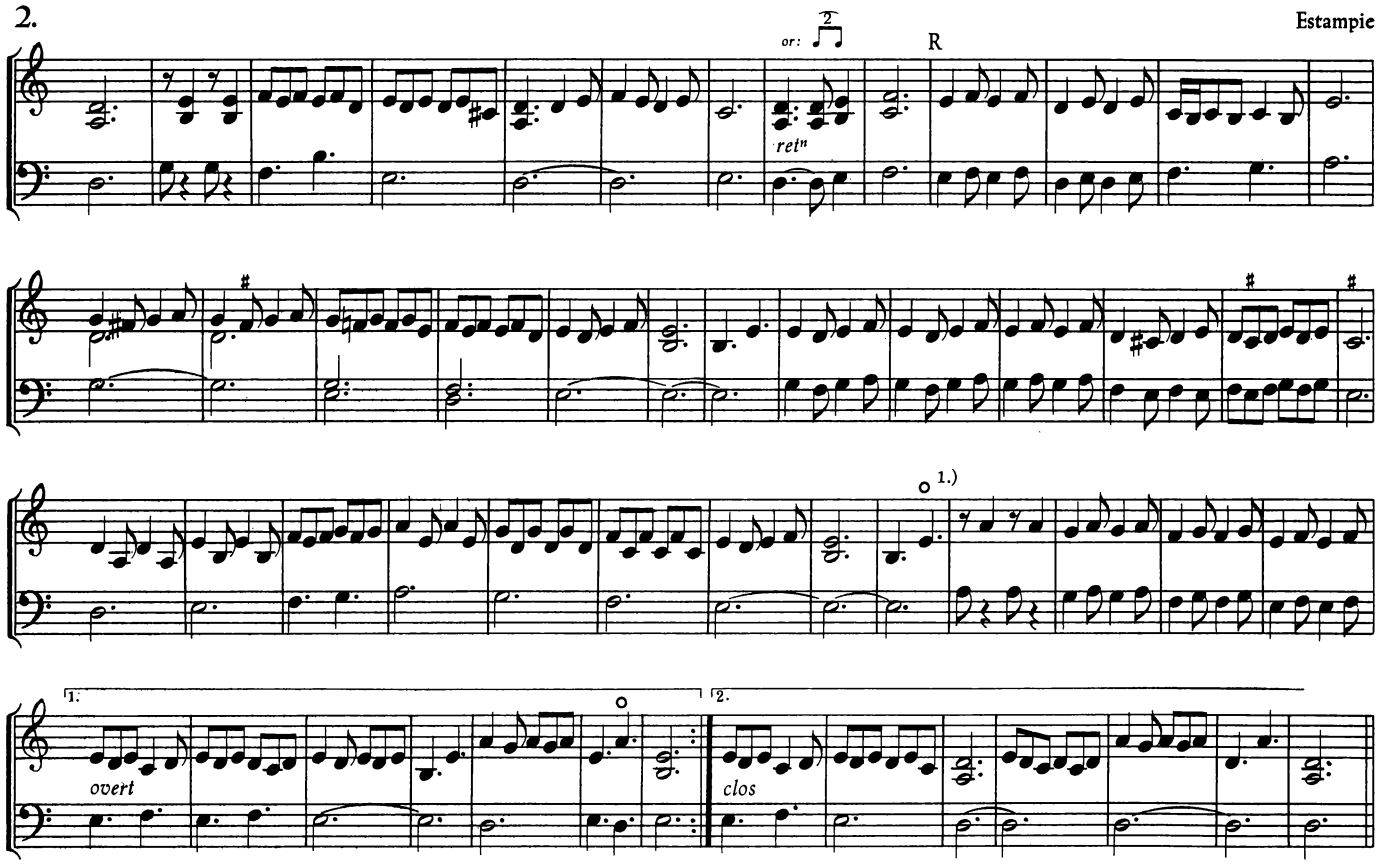
A. London, Brit. Mus., add. 28550

1. Couclusion of an estampie



2. Estampie



1.) The meaning of these circles is obscure.

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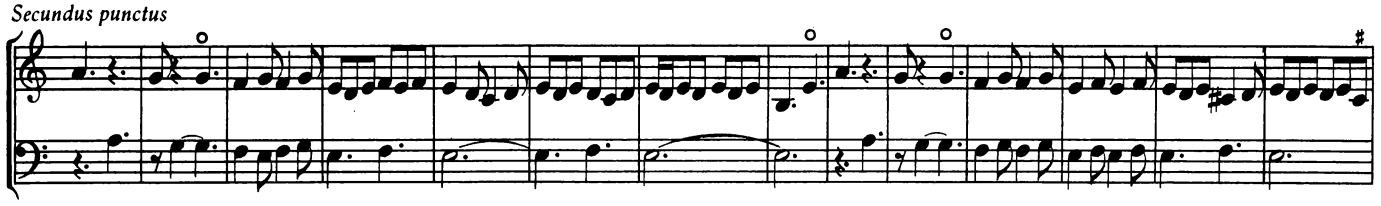
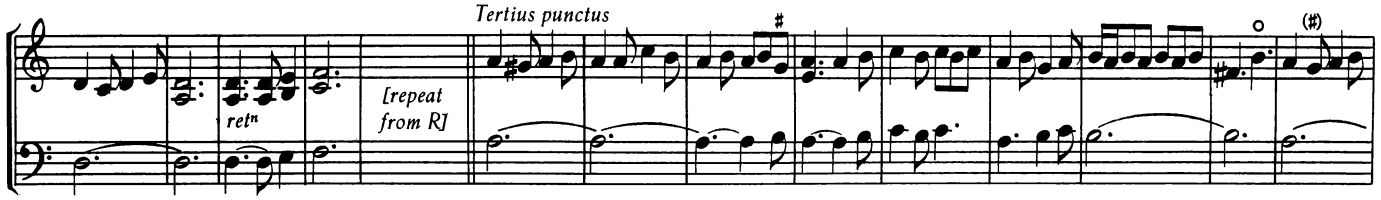
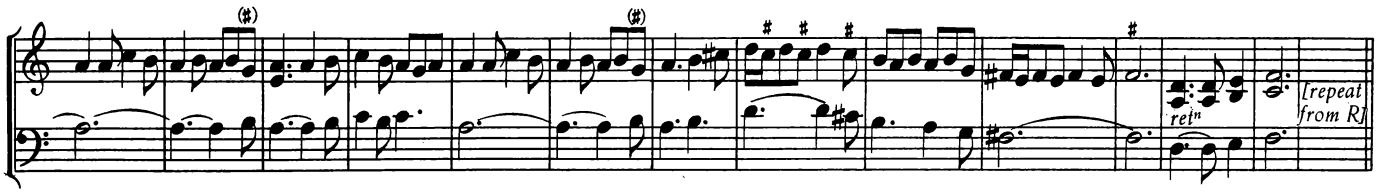
Secundus punctus

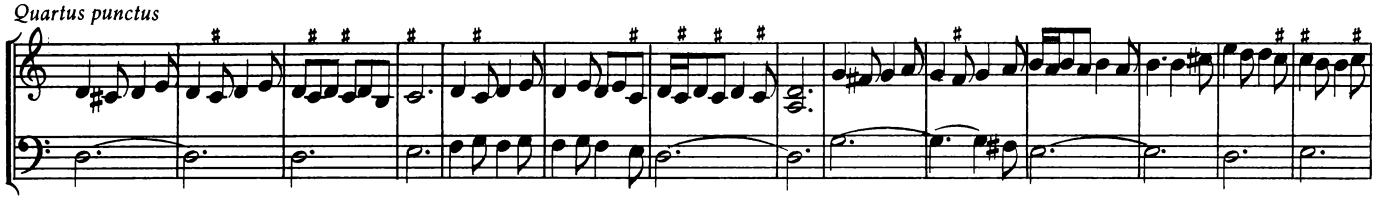


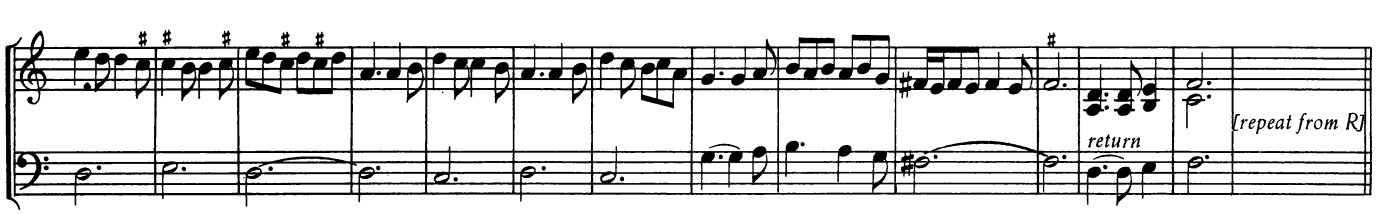
Tertius punctus





Quartus punctus

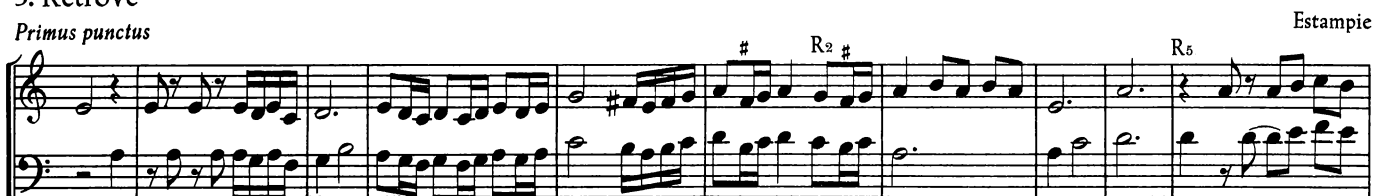


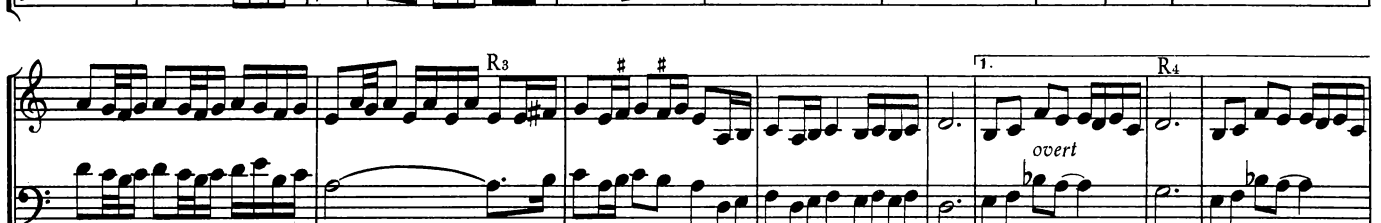


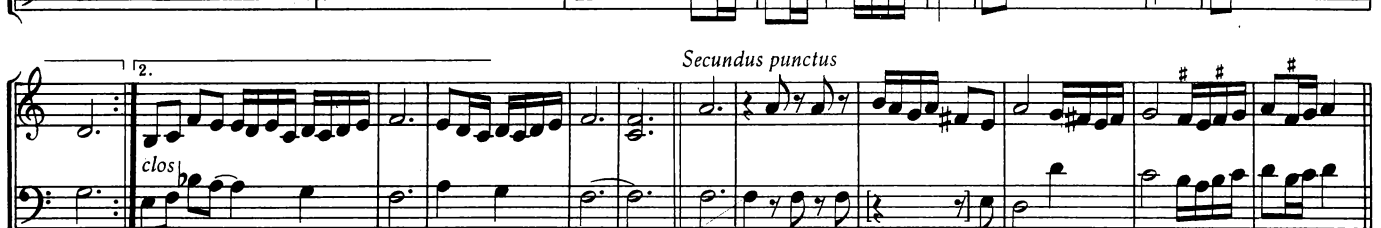
3. Retrové

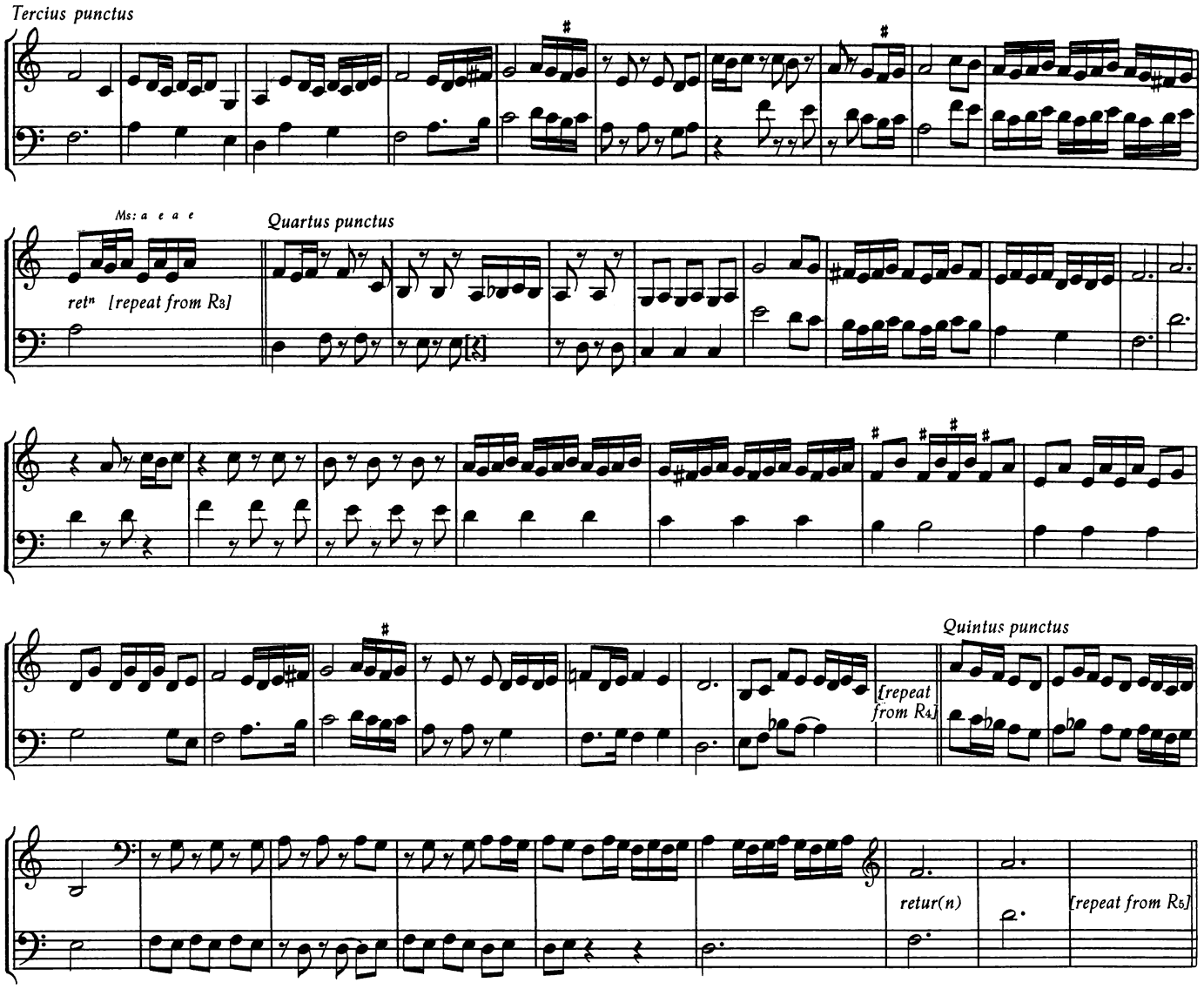
Estampie

Primus punctus

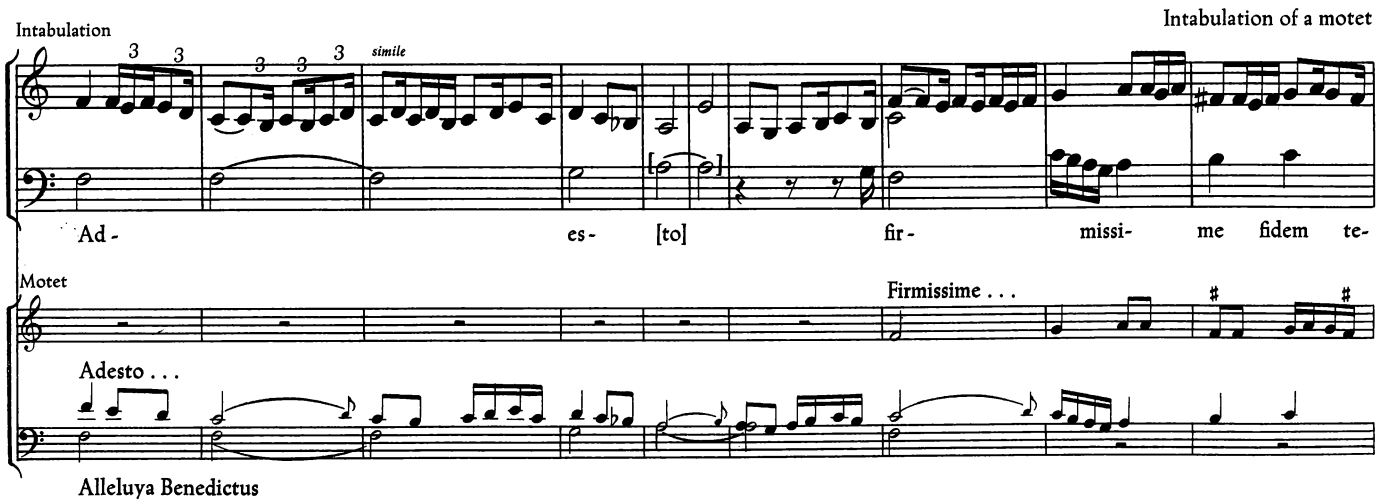


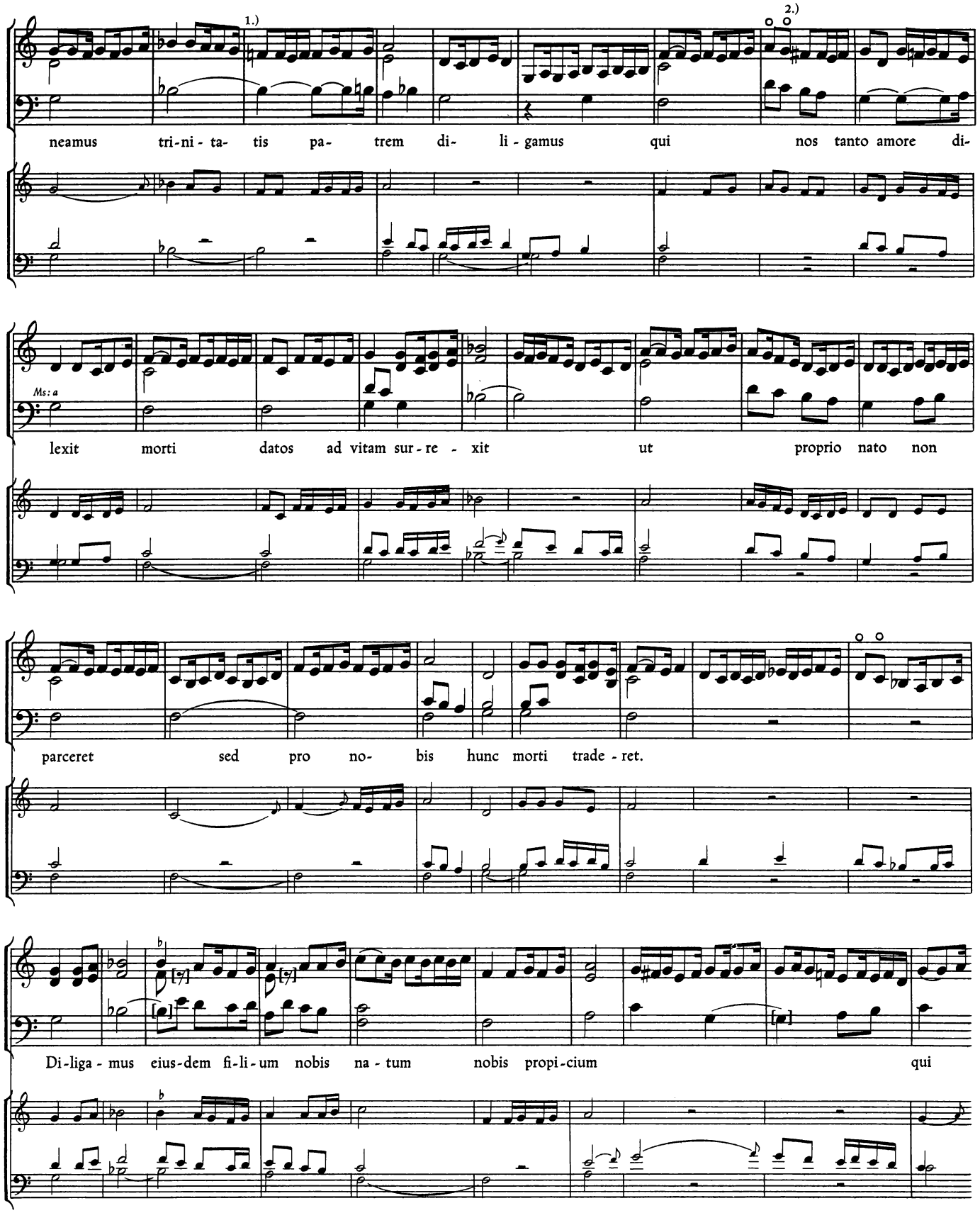




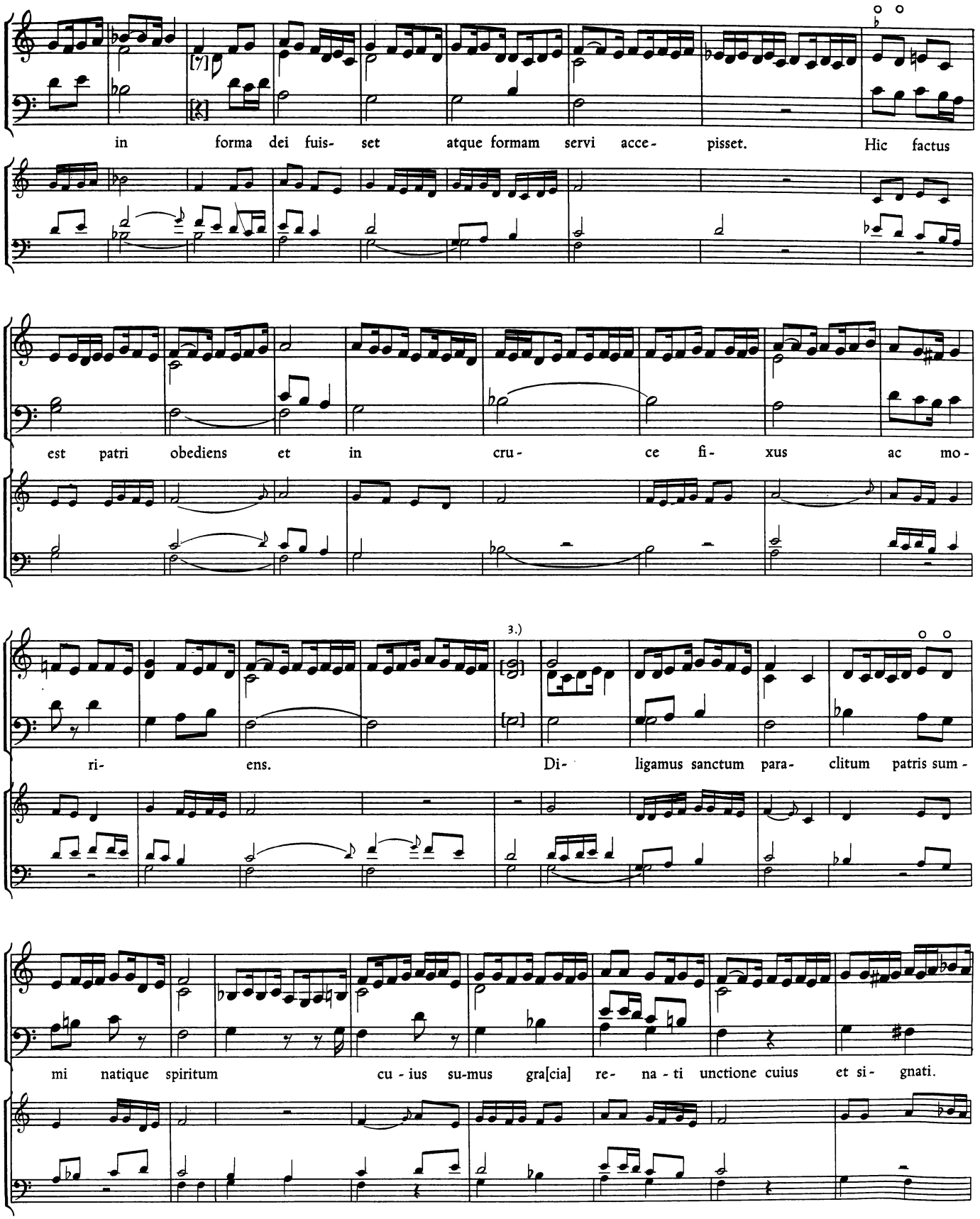

Tercius punctus
Ms: a e a e
retn [repeat from R3]
Quartus punctus
Quintus punctus
[repeat from R4]
retur(n)
[repeat from R5]

4. Adesto

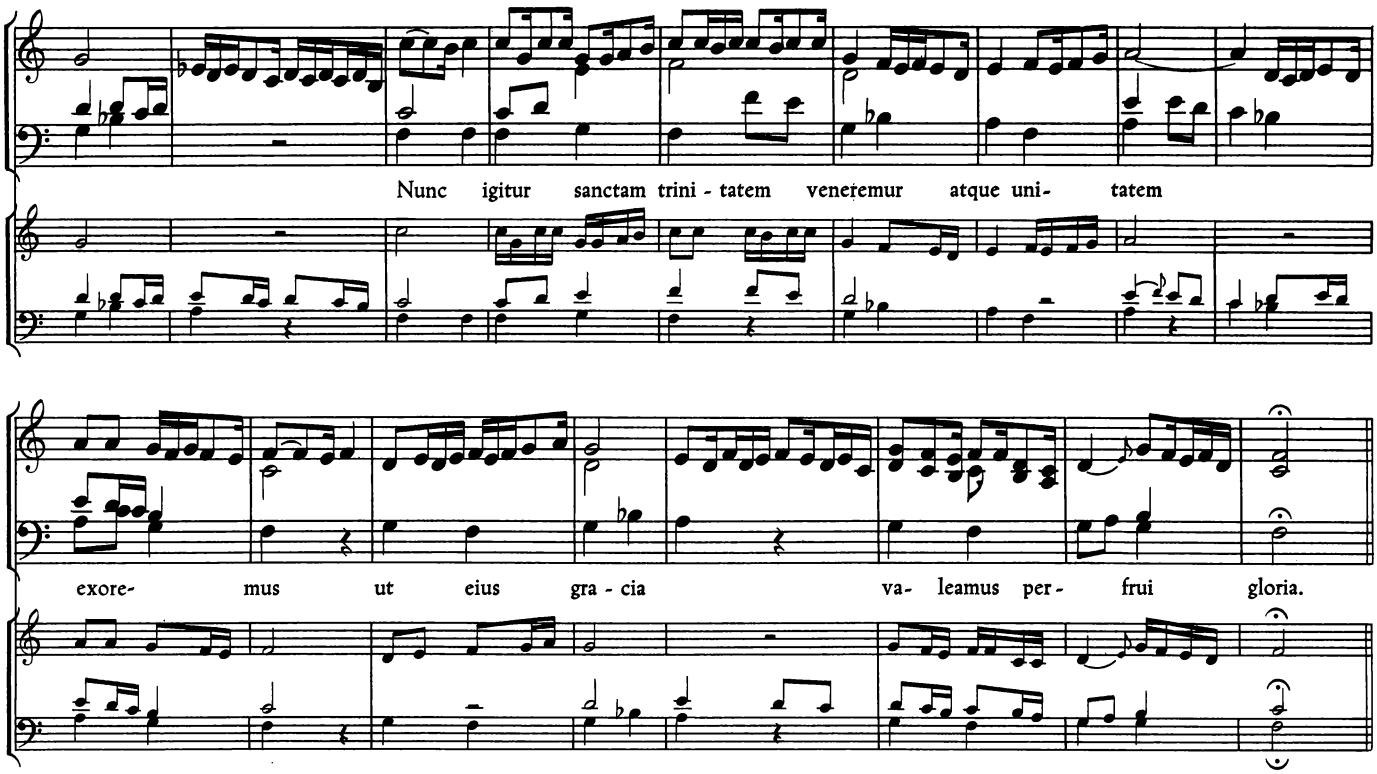

Intabulation
simile
Intabulation of a motet
Ad- es- [to] fir- missi- me fidem te-
Motet
Firmissime . . .
Adesto . . .
Alleluya Benedictus



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

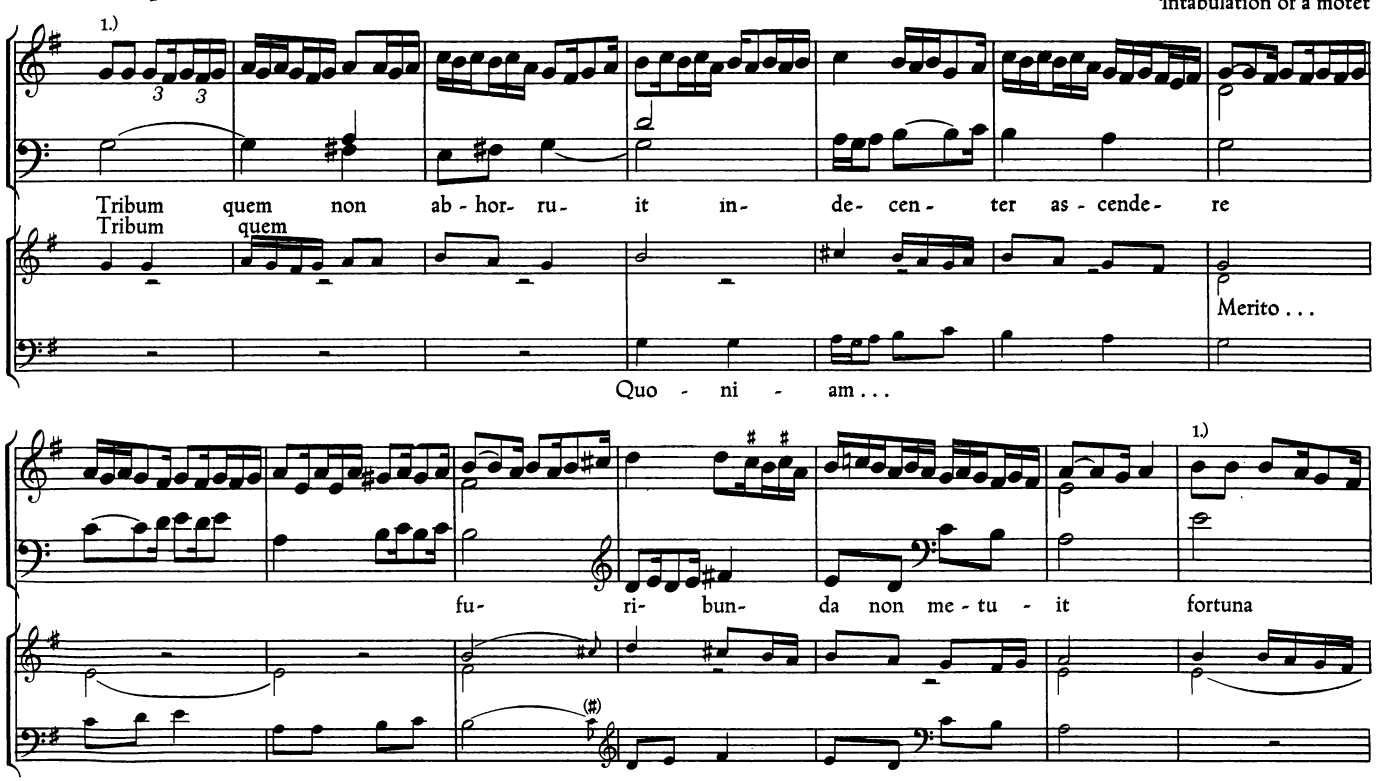


3.) This measure is missing in the Ms.

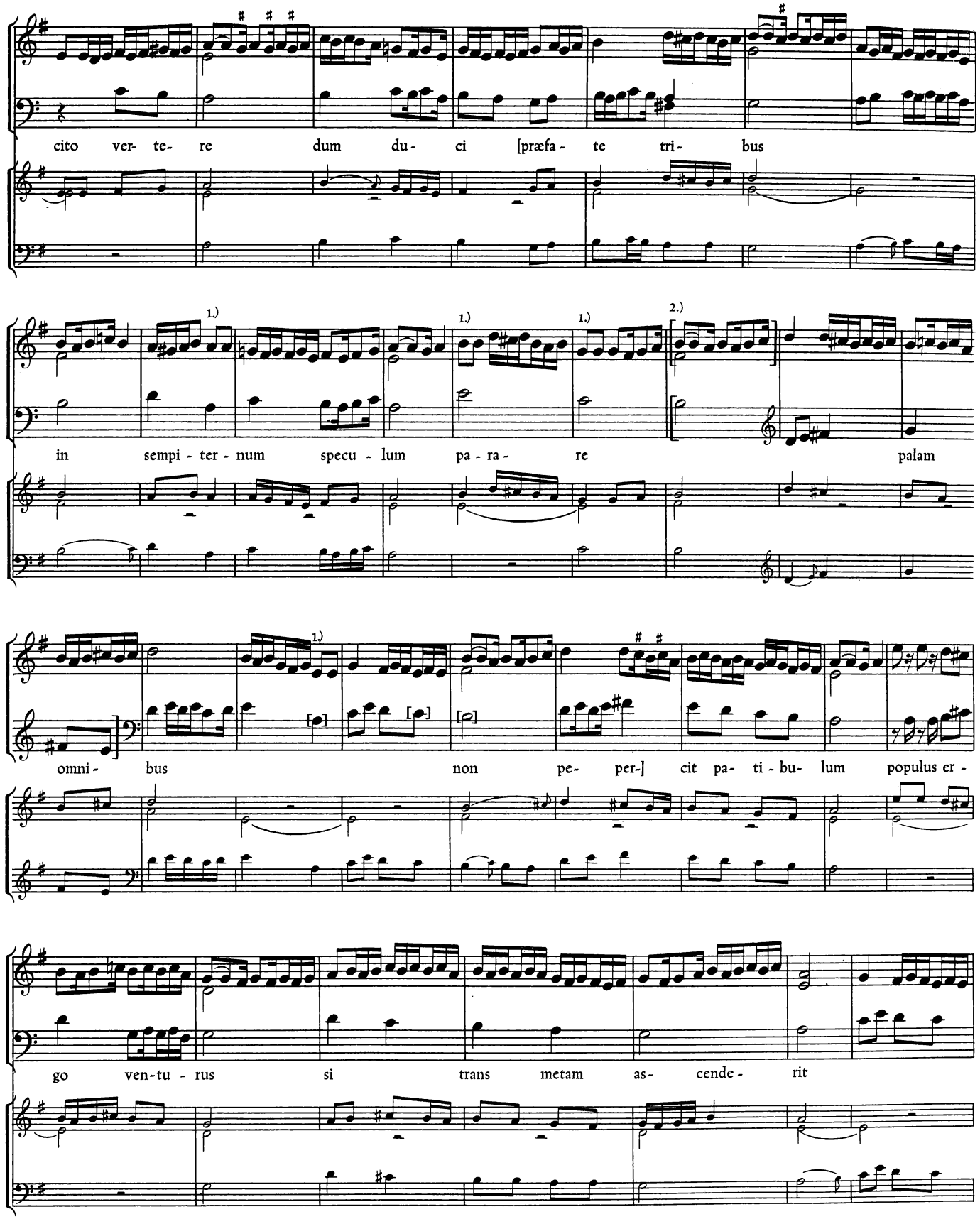


5. Tribum quem

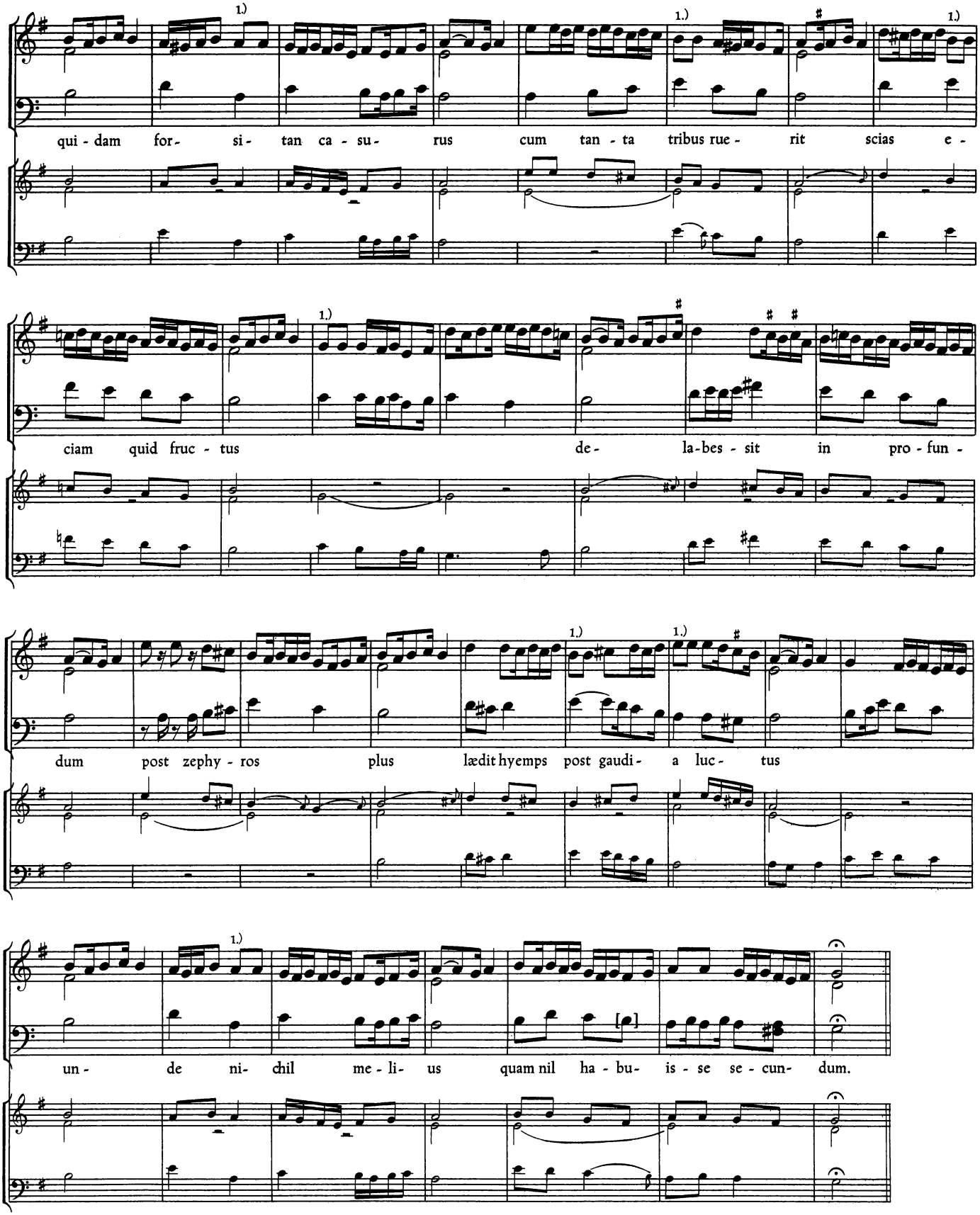
Intabulation of a motet



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

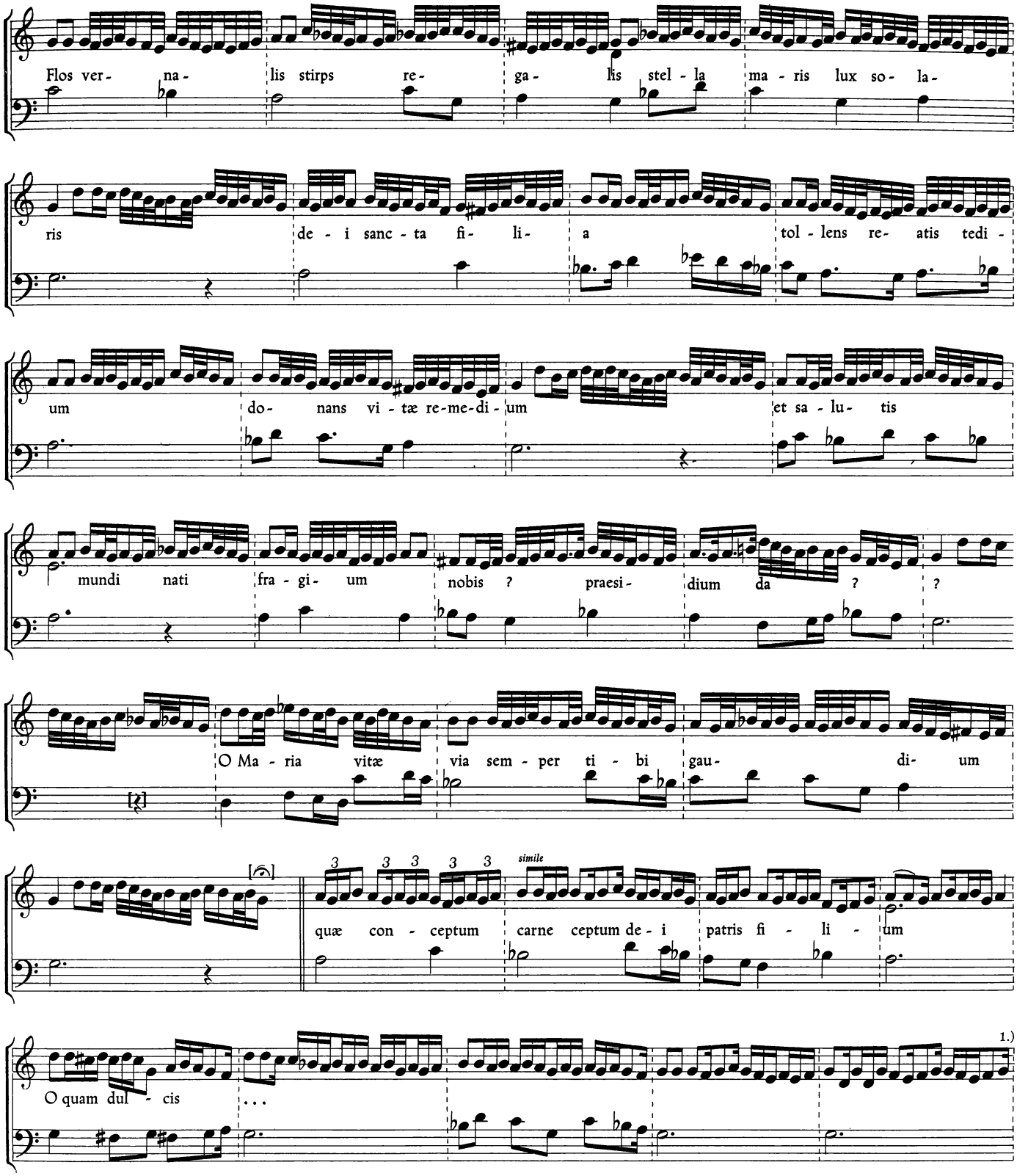


1.) The Ms. shows here a black and a white *semibrevis major* 𝅝 𝅗𝅥, possibly indicative of a tied note.
2.) Notes supplanted because of defectiveness or illegibility of the Ms. are placed in brackets.



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

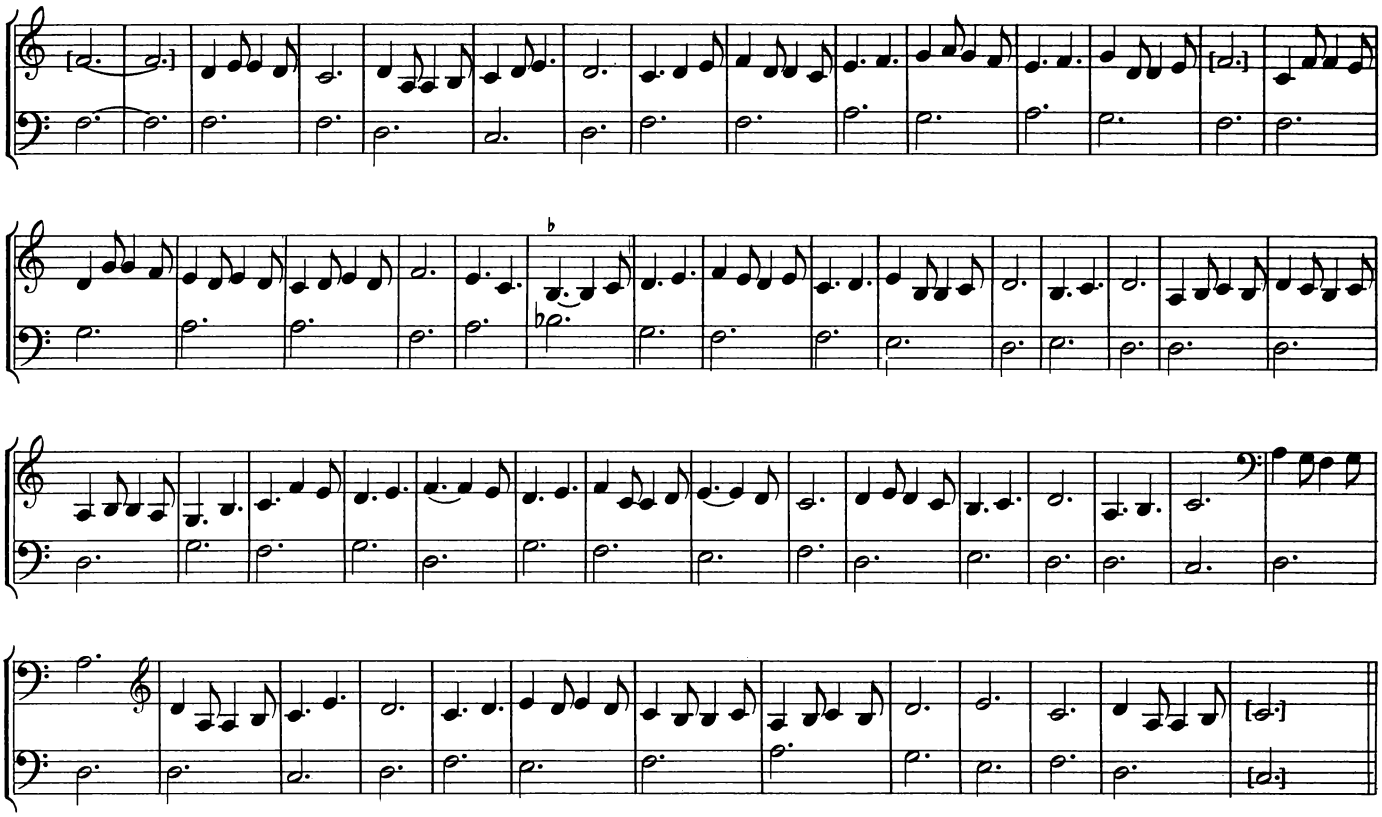
6. Flos vernalis



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

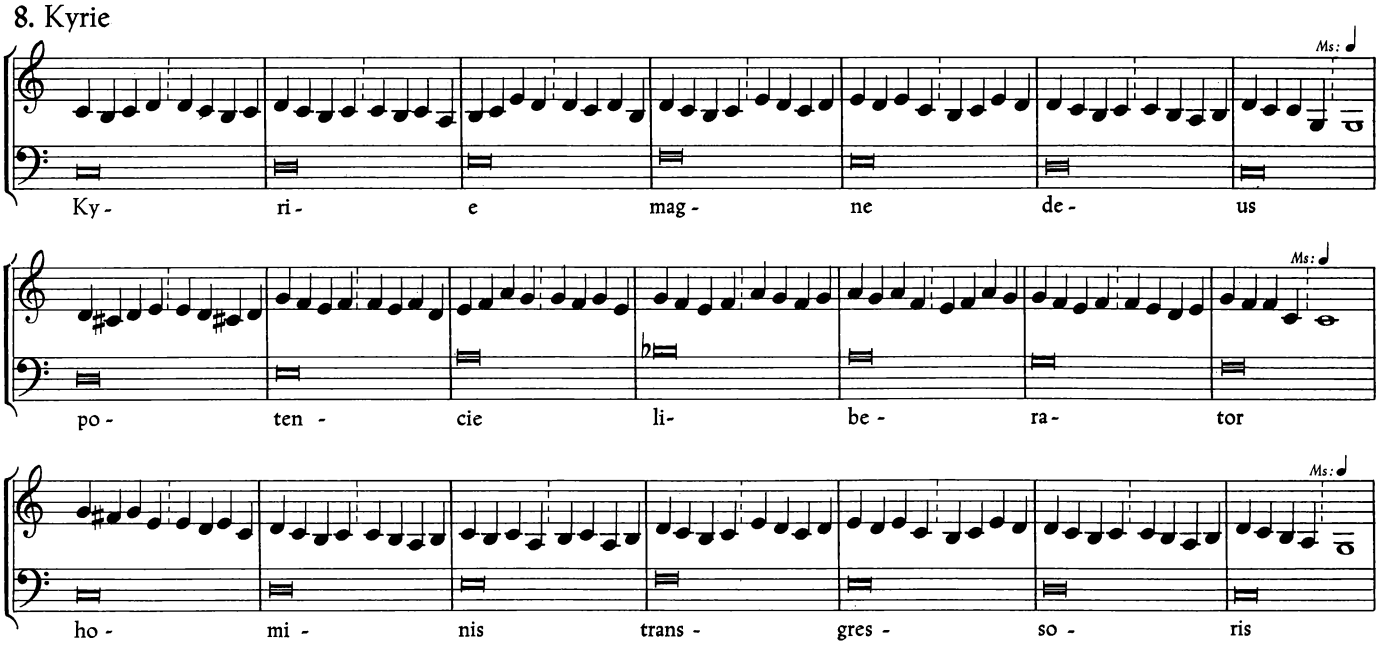
B. Oxford, Bodl. Libr., Douce MS 381

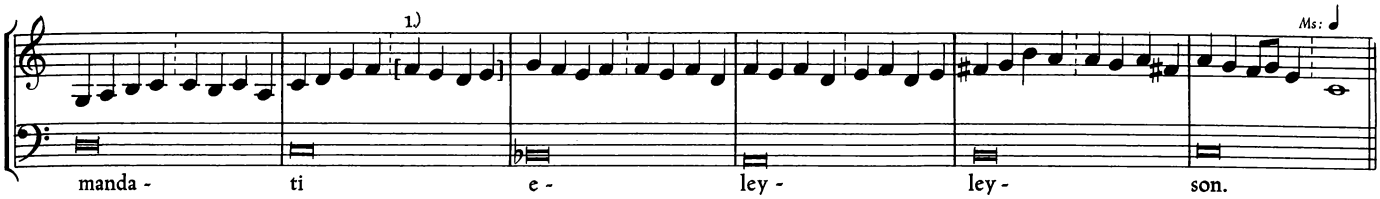
7. Felix namque



C. Vienna, Nationalbibliothek Cod. 3617

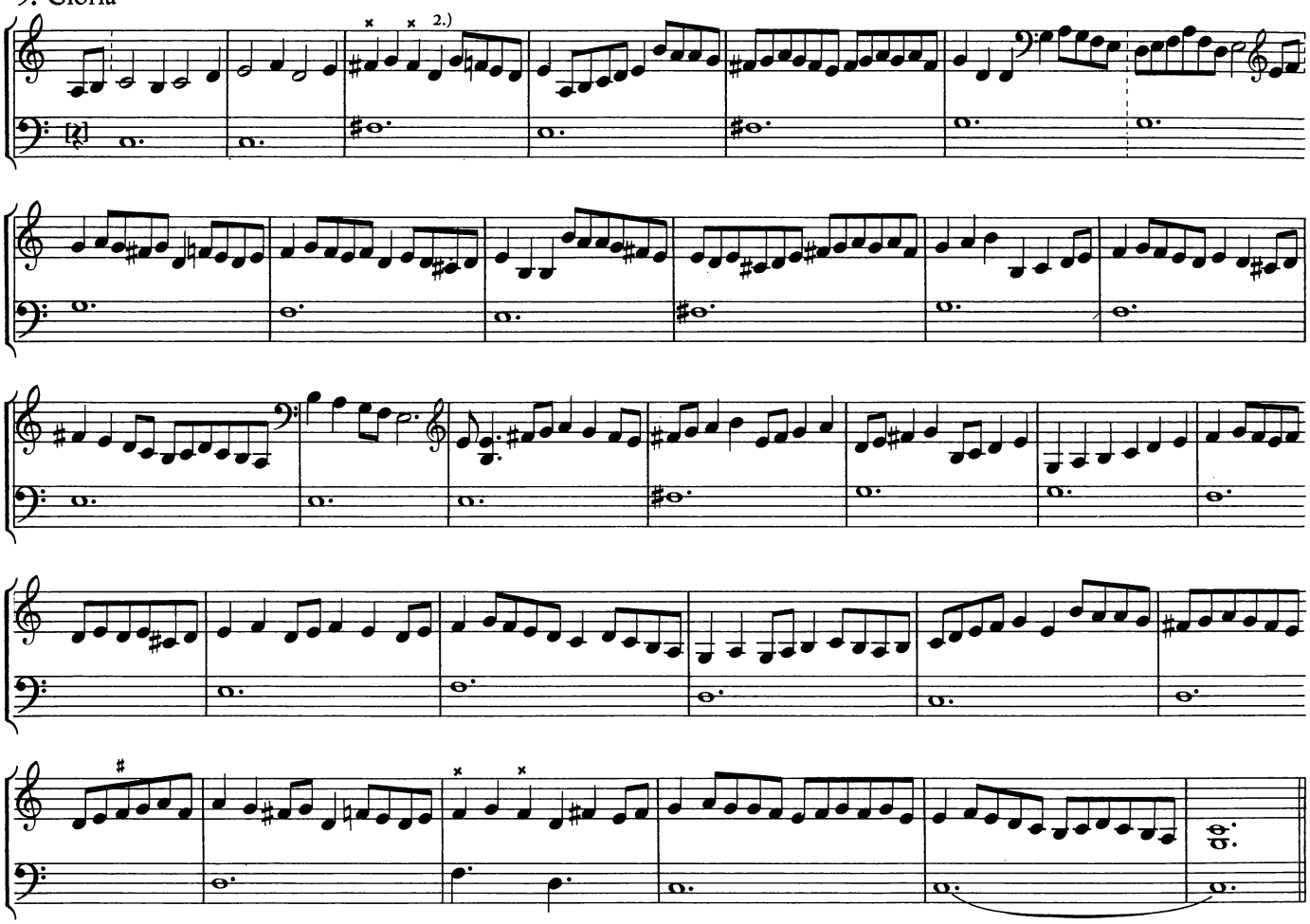
8. Kyrie



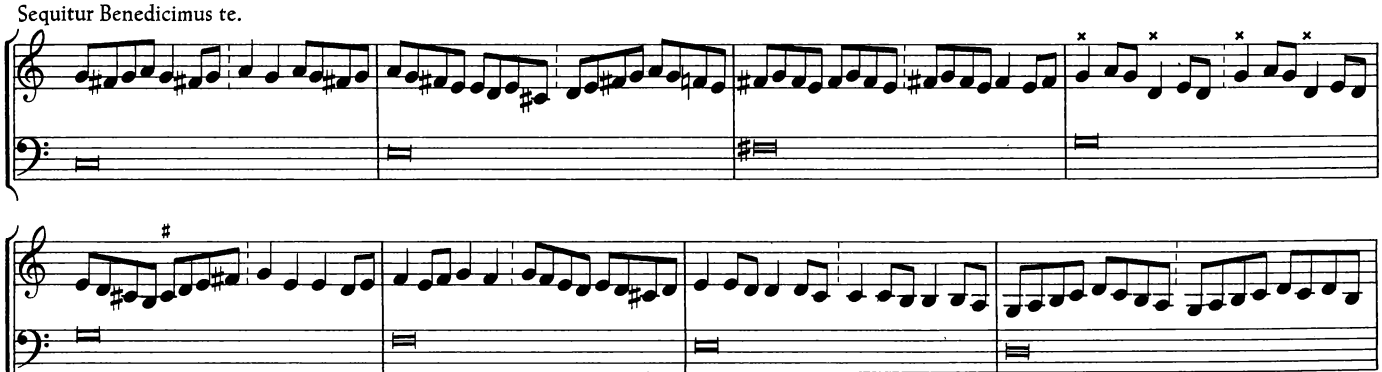


D. Breslau, Staatsbibliothek I Qu 438

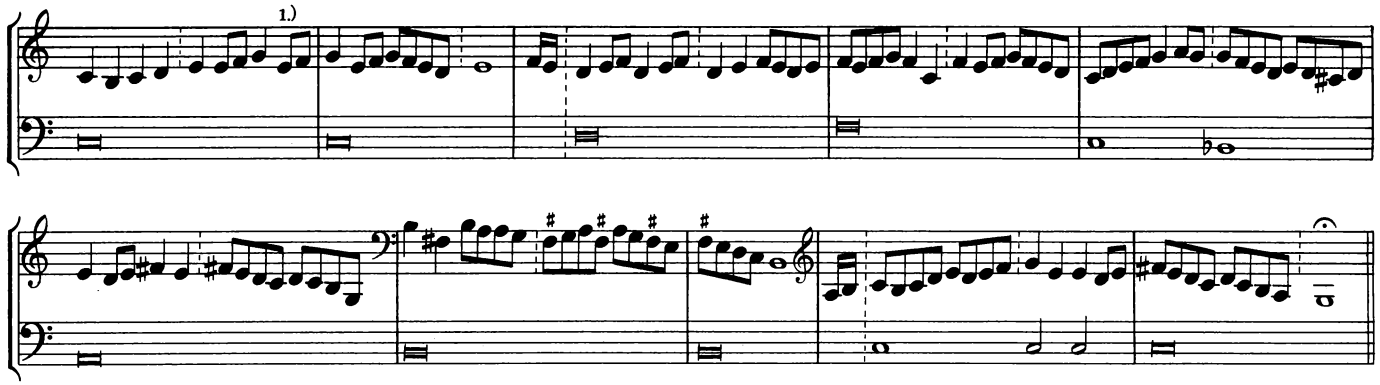
9. Gloria



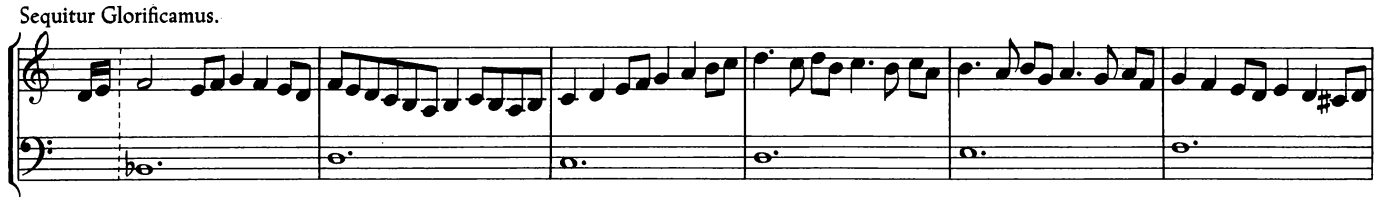
Sequitur Benedicimus te.

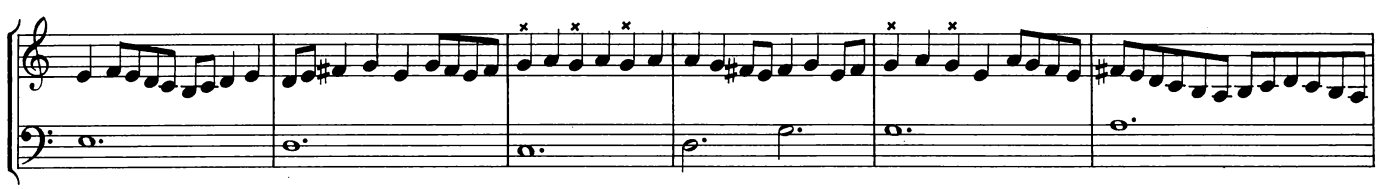


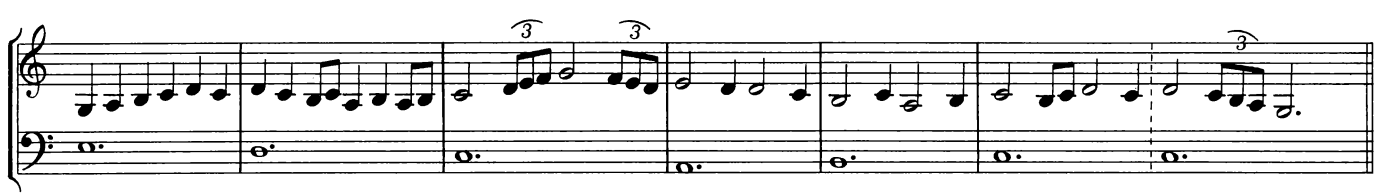
1.) Because of a cut margin four notes are missing.
2.) The sign * indicates the notational symbol 𝅗𝅥 or 𝅘𝅥, which occurs in nearly all the German sources.



Sequitur Glorificamus.

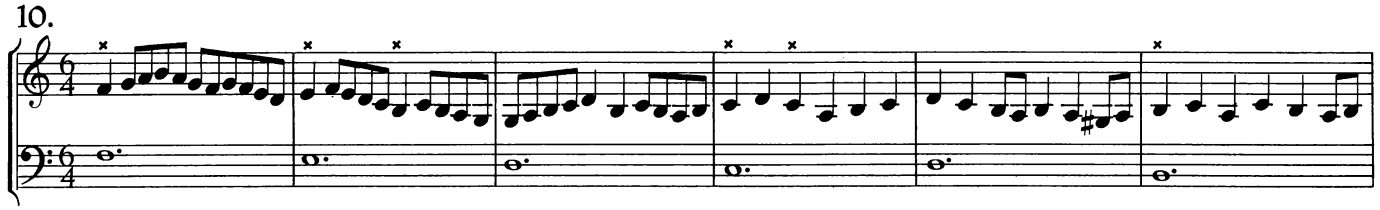


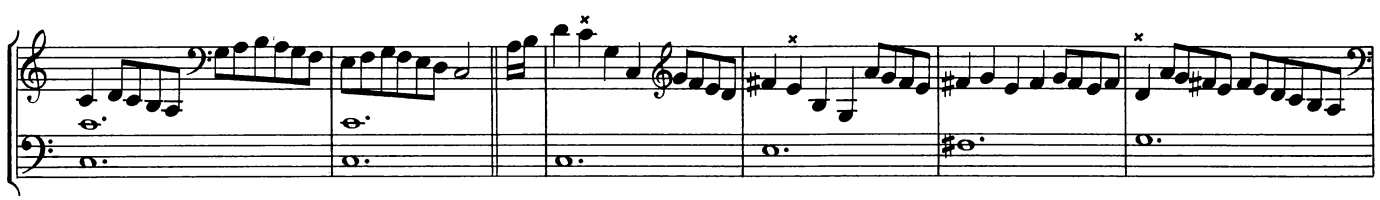


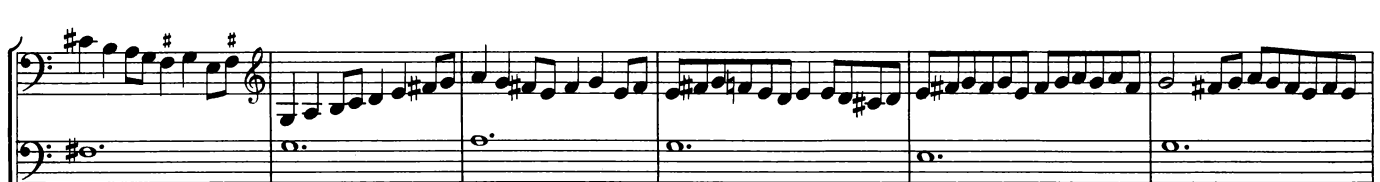


E. Breslau, Staatsbibliothek I Qu 42

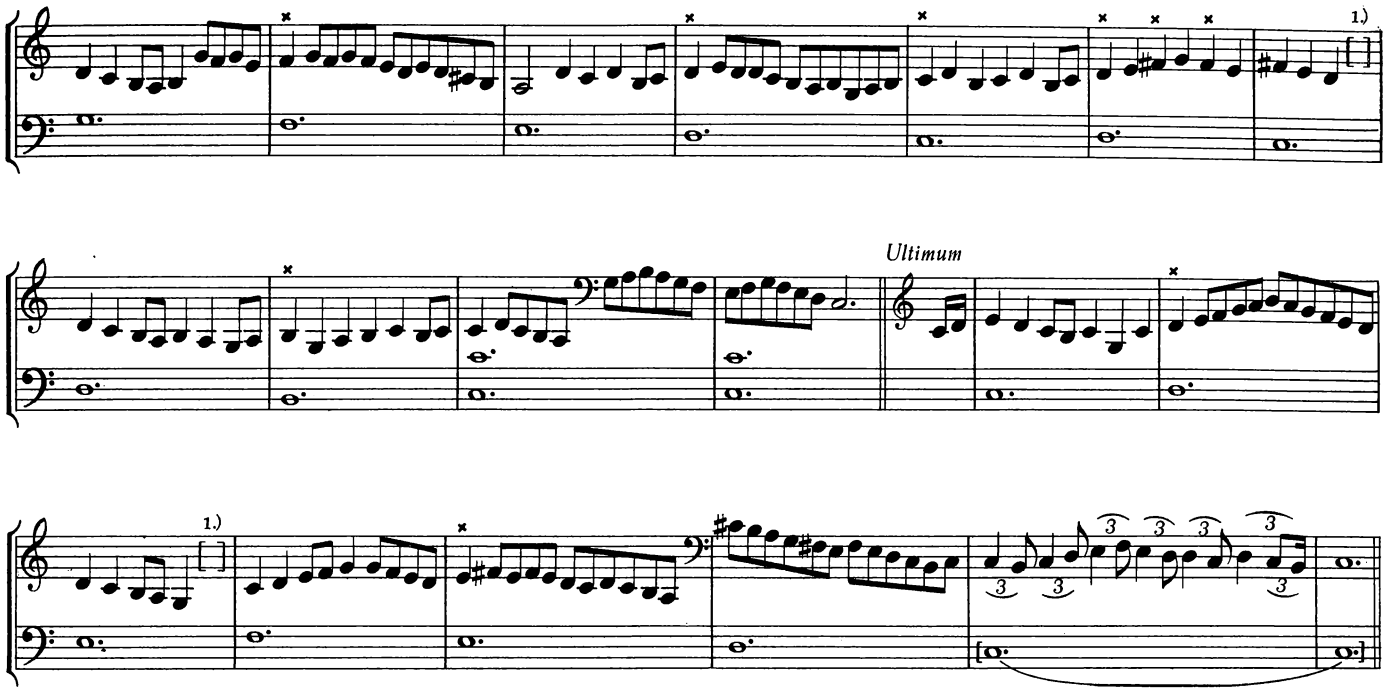
10.



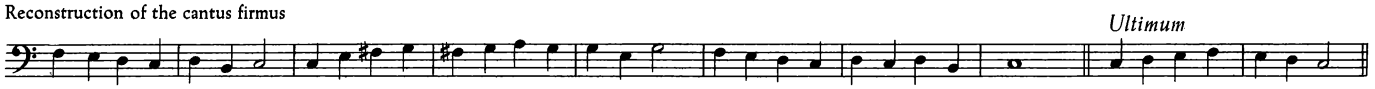




1.) These two notes appear at the beginning of the next measure.

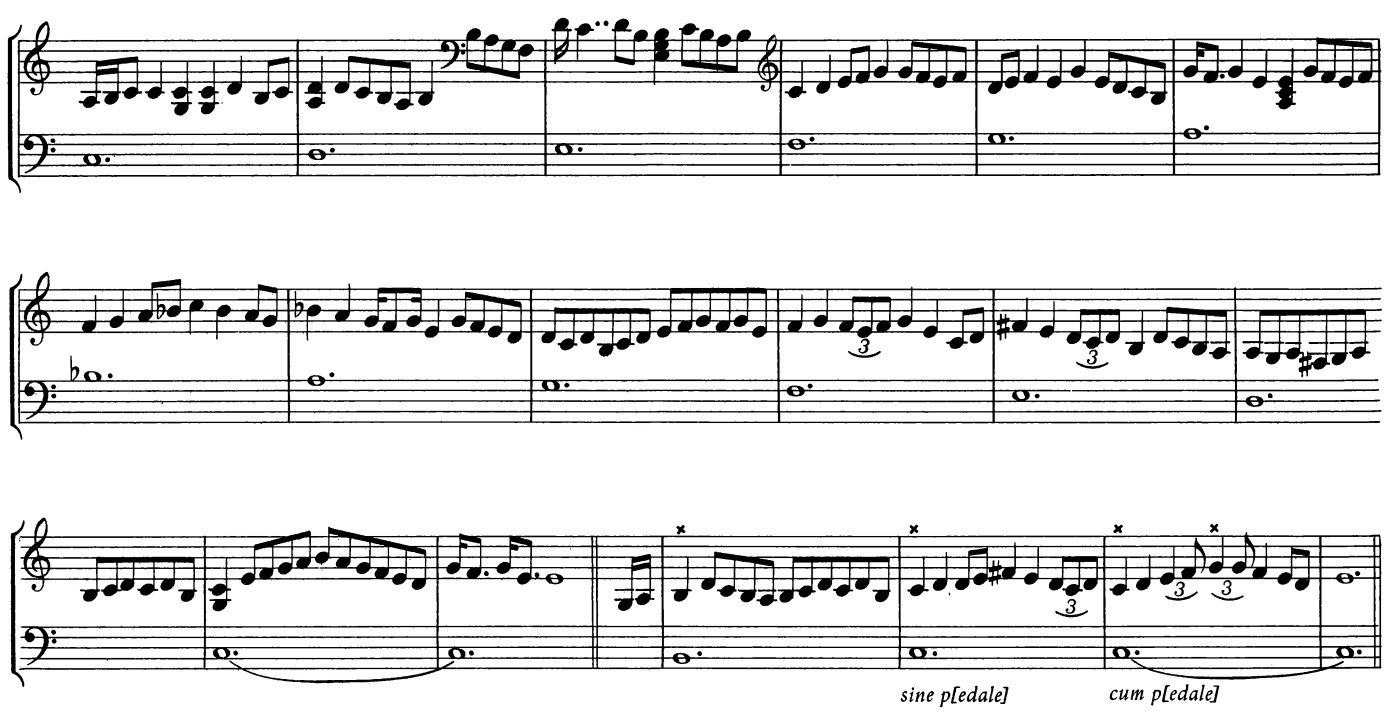


Reconstruction of the cantus firmus



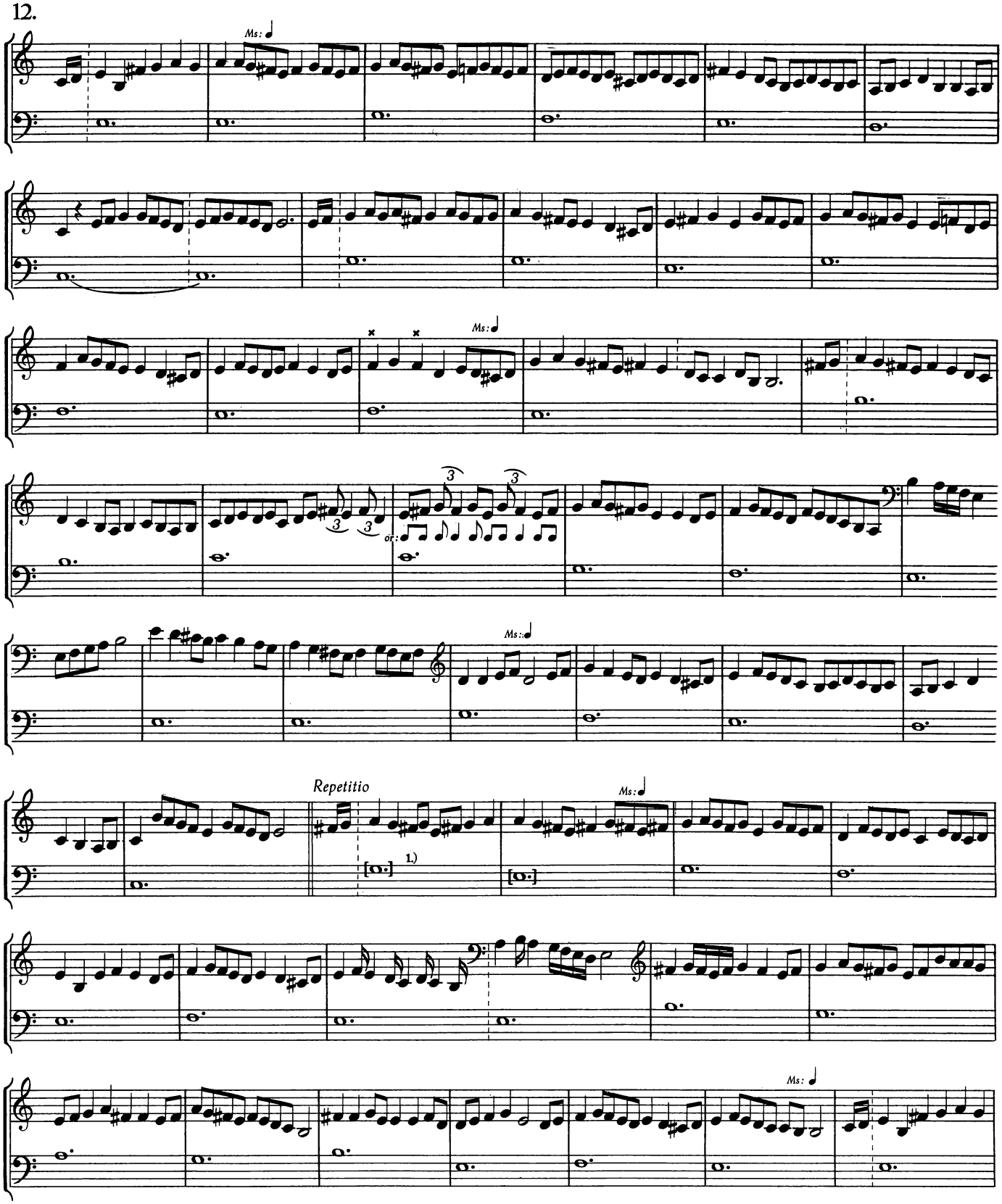
1.) Margin not preserved.

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

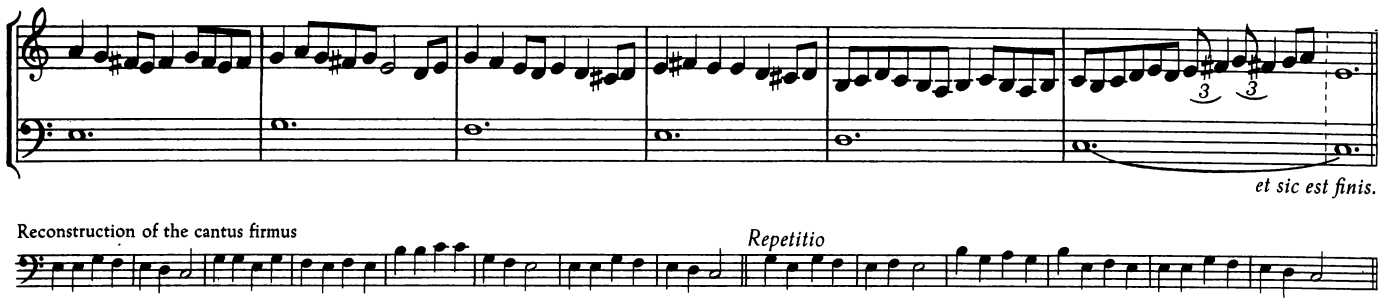


F. Munich, Staatsbibliothek Cod. lat. 7755

12.

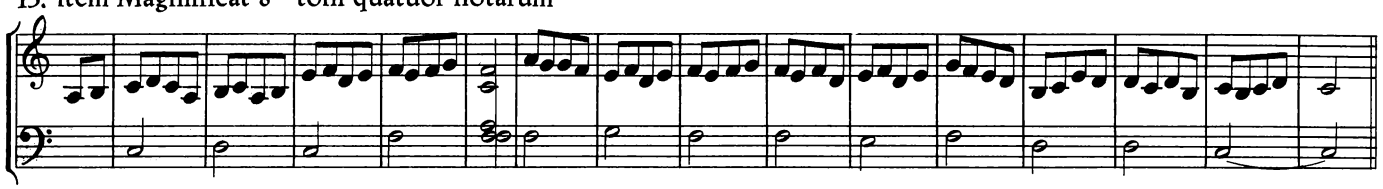


1.) Because of a cut margin two notes of the bass have disappeared.



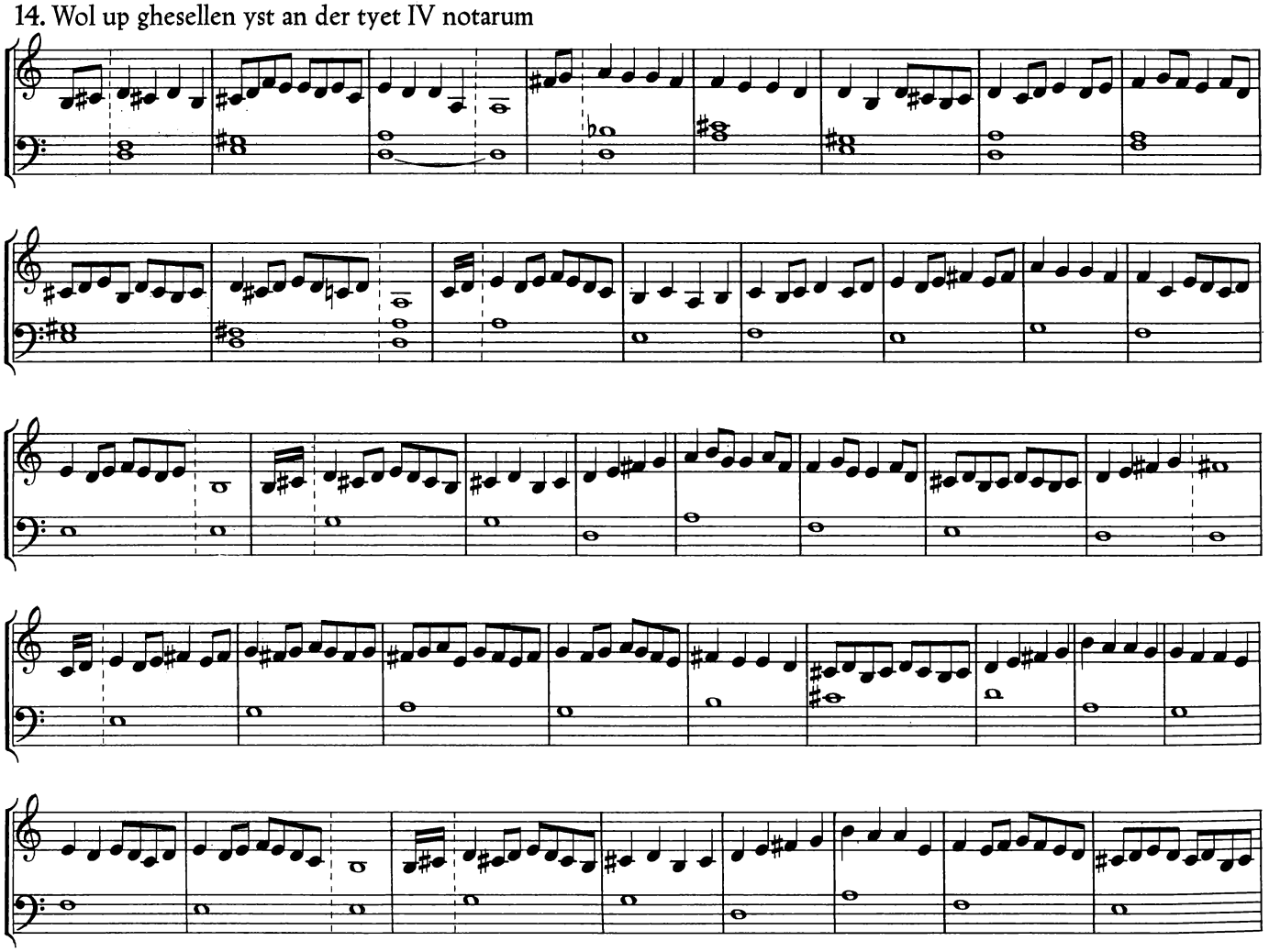
G. Munich, Staatsbibliothek Cod. lat. 5963

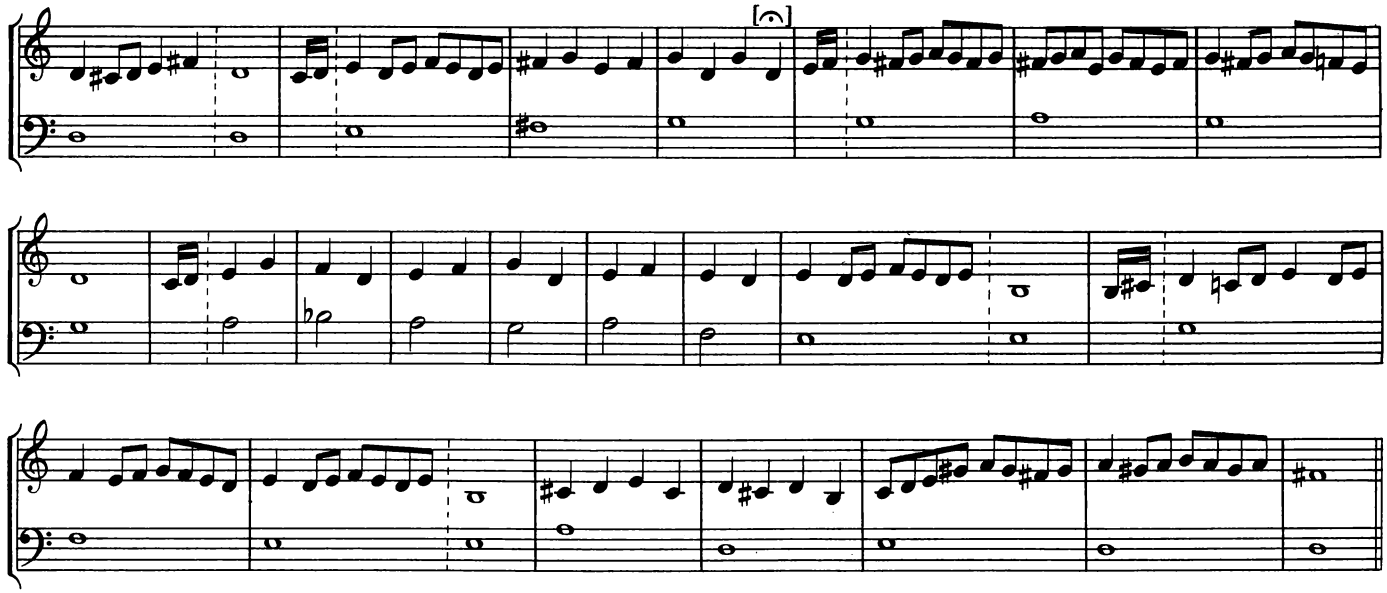
13. Item Magnifficat 8^{vi} toni quatuor notarum



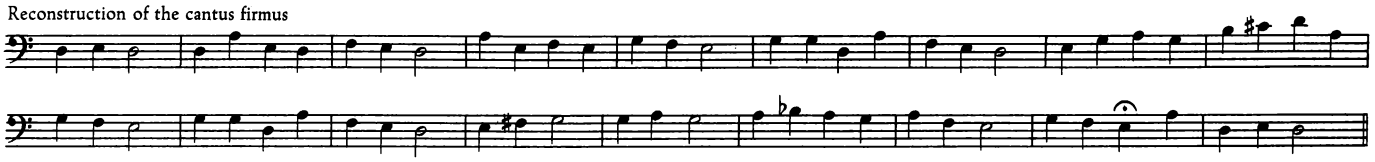
H. Berlin, Staatsbibliothek theol. lat. quart. 290

14. Wol up ghesellen yst an der tyet IV notarum

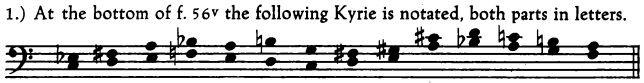




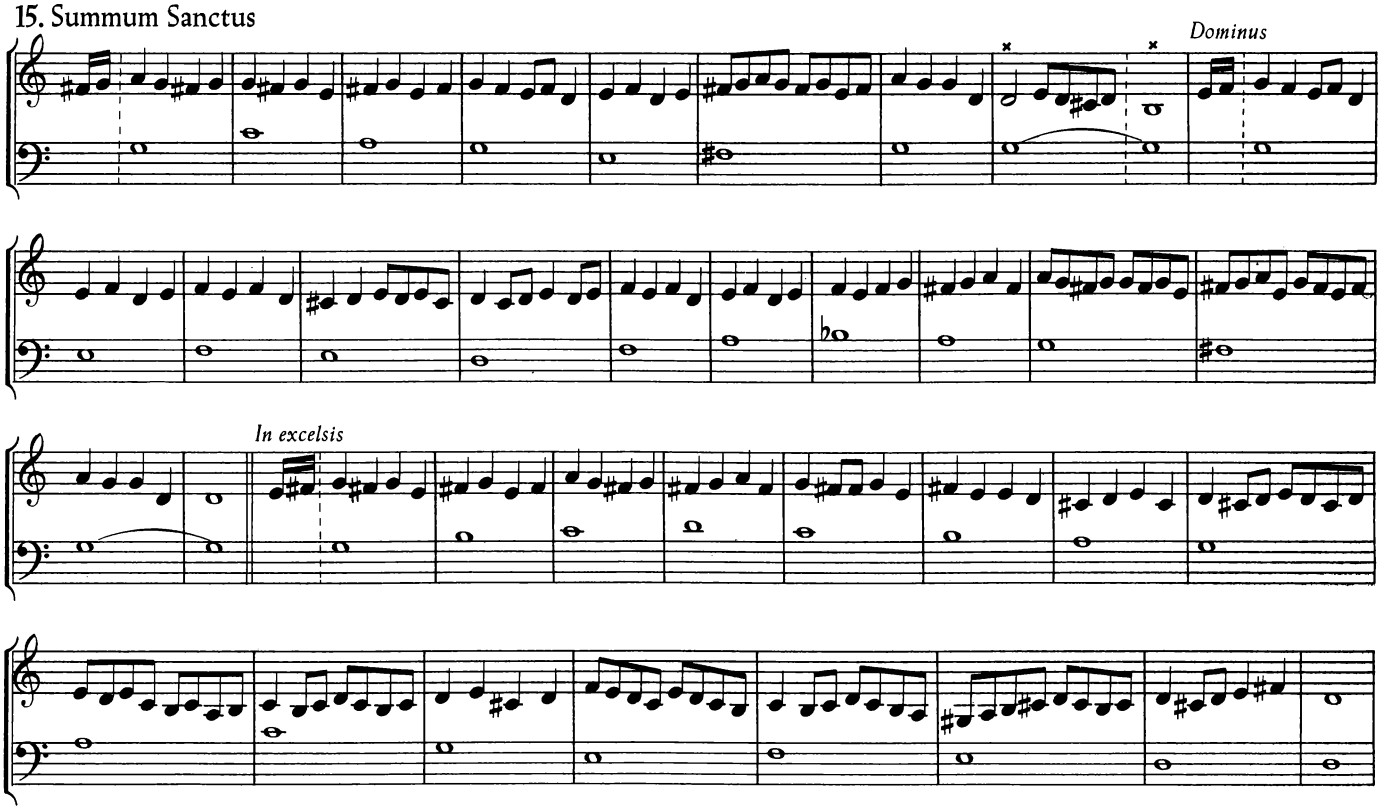
Reconstruction of the cantus firmus

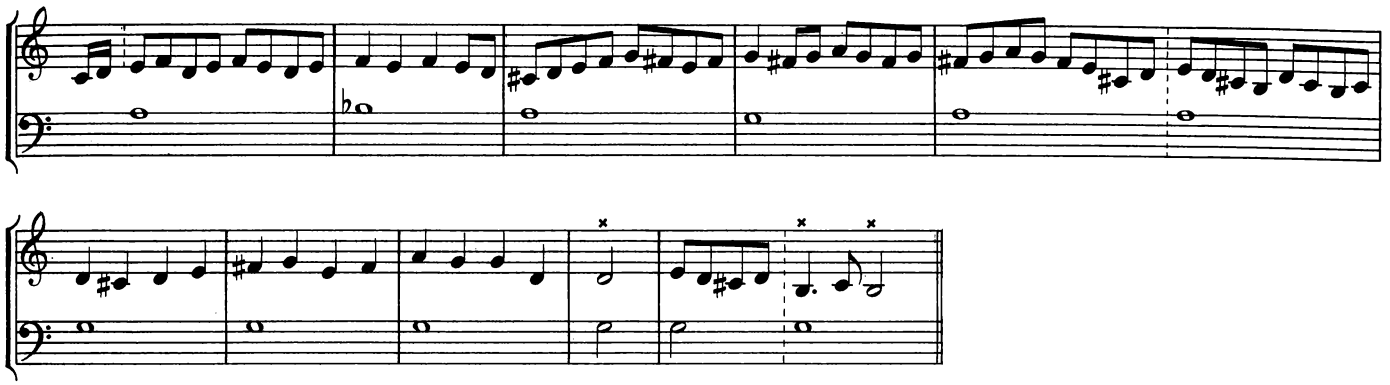


1.) At the bottom of f. 56v the following Kyrie is notated, both parts in letters.

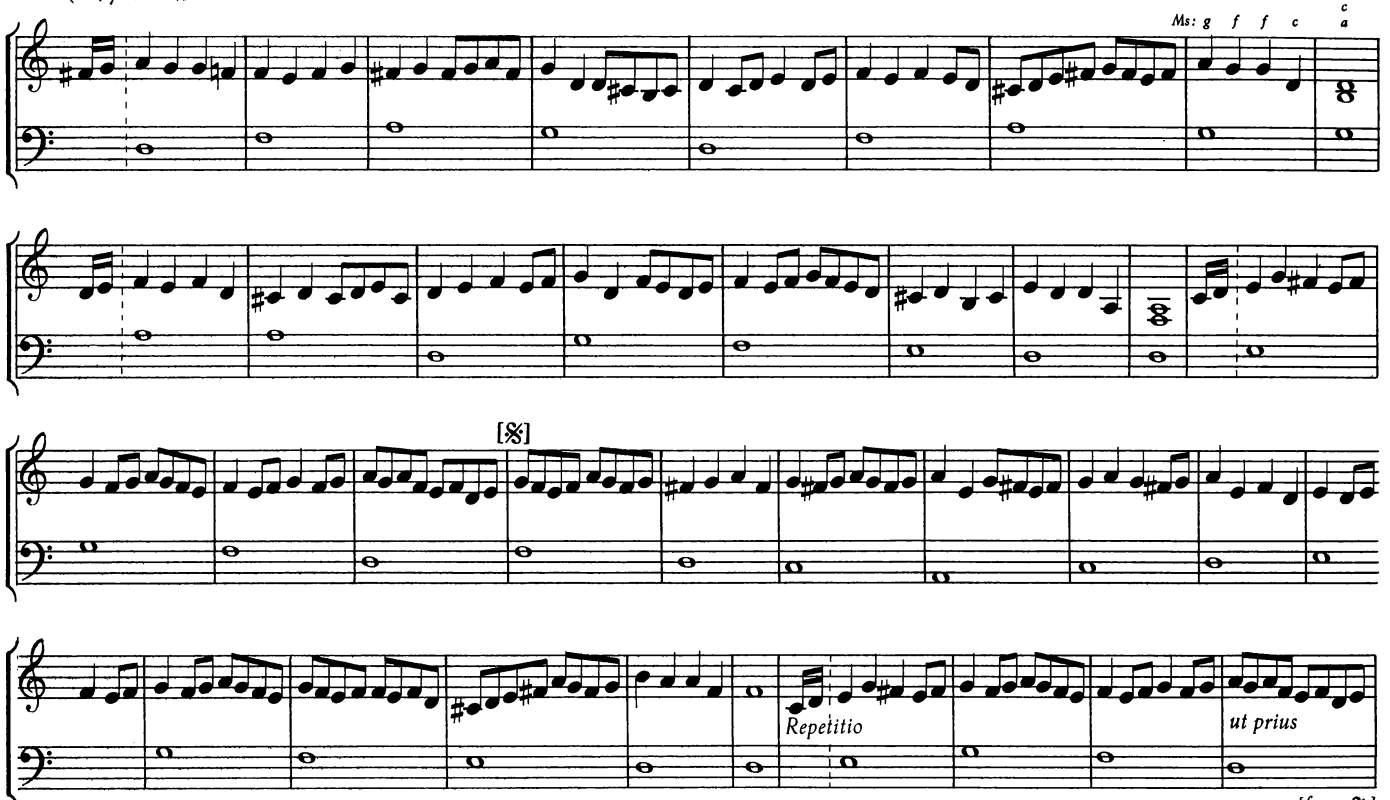


15. Summum Sanctus

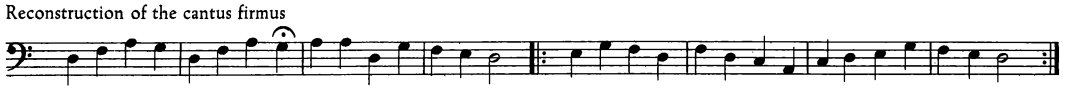




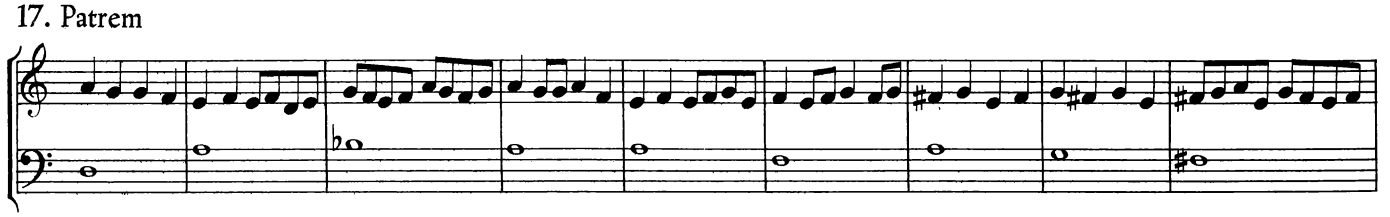
16. f(r?)ysicum

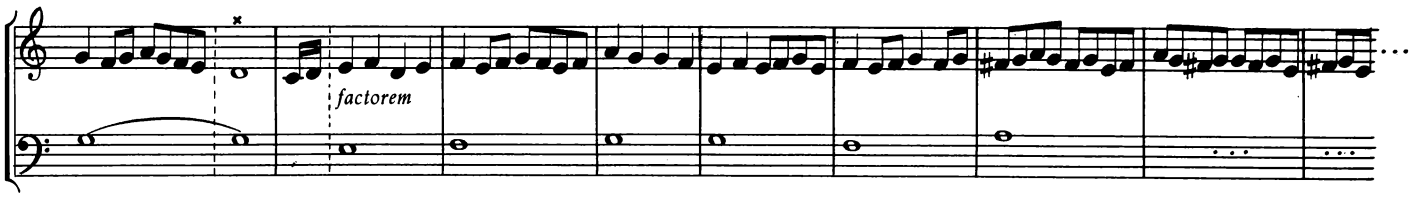


Reconstruction of the cantus firmus

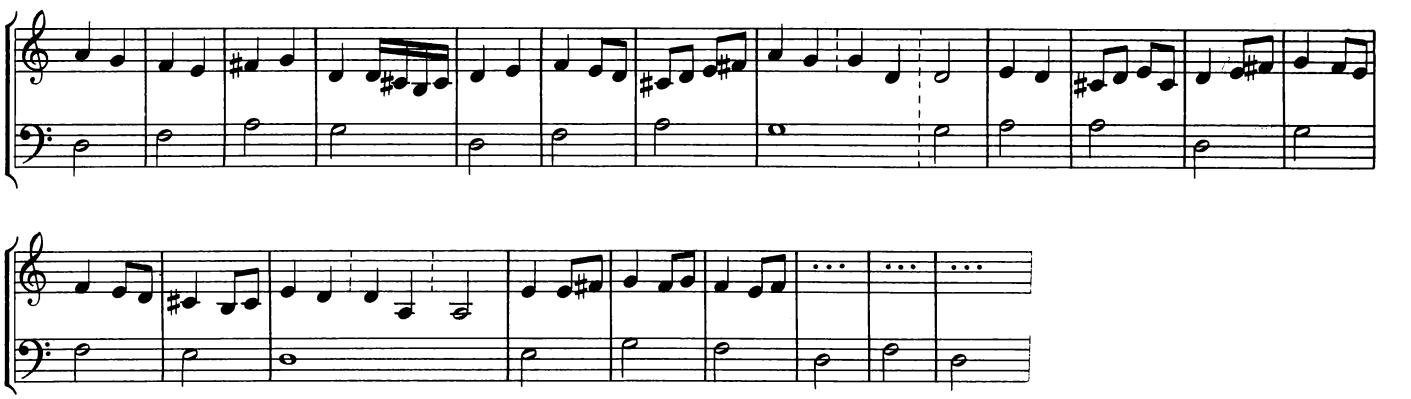


17. Patrem



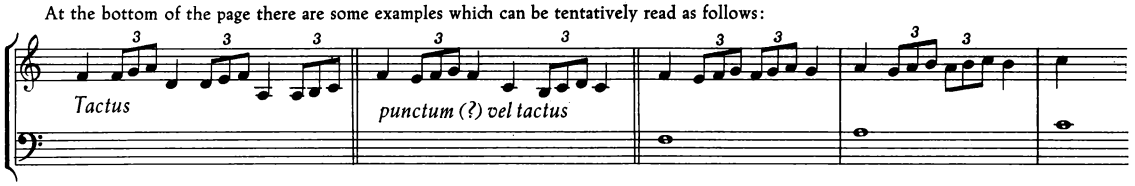


18.[1.)]



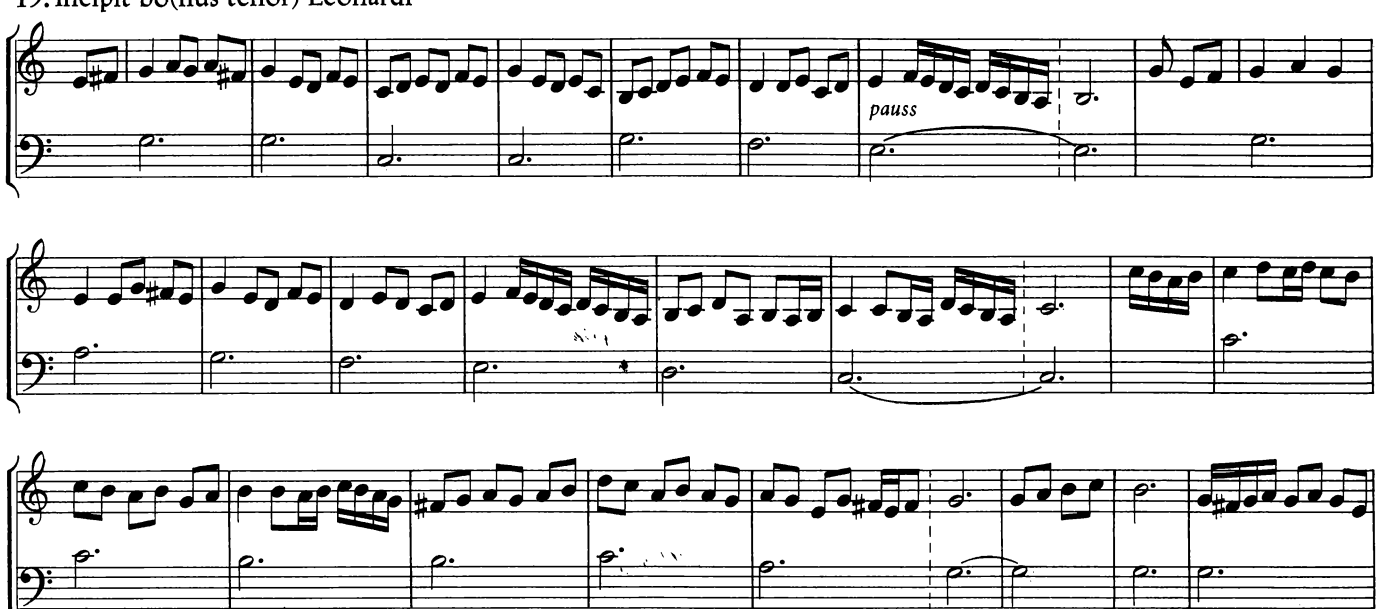
1.) This is another, incomplete elaboration of the cantus firmus used in Nr. 16.

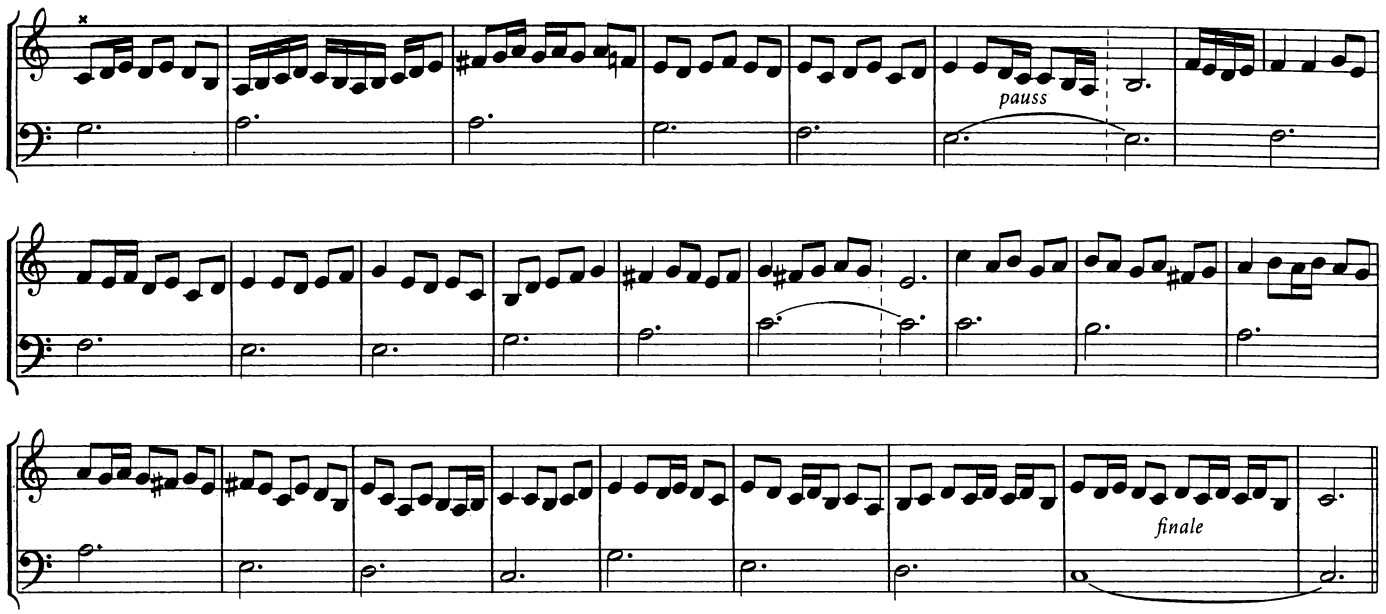
At the bottom of the page there are some examples which can be tentatively read as follows:



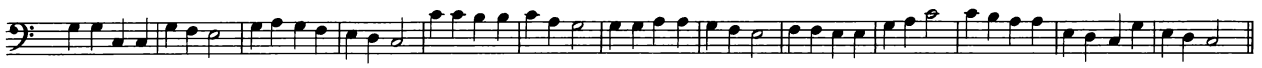
I. Breslau, Staatsbibliothek IF 687

19. Incipit bo(nus tenor) Leohardi

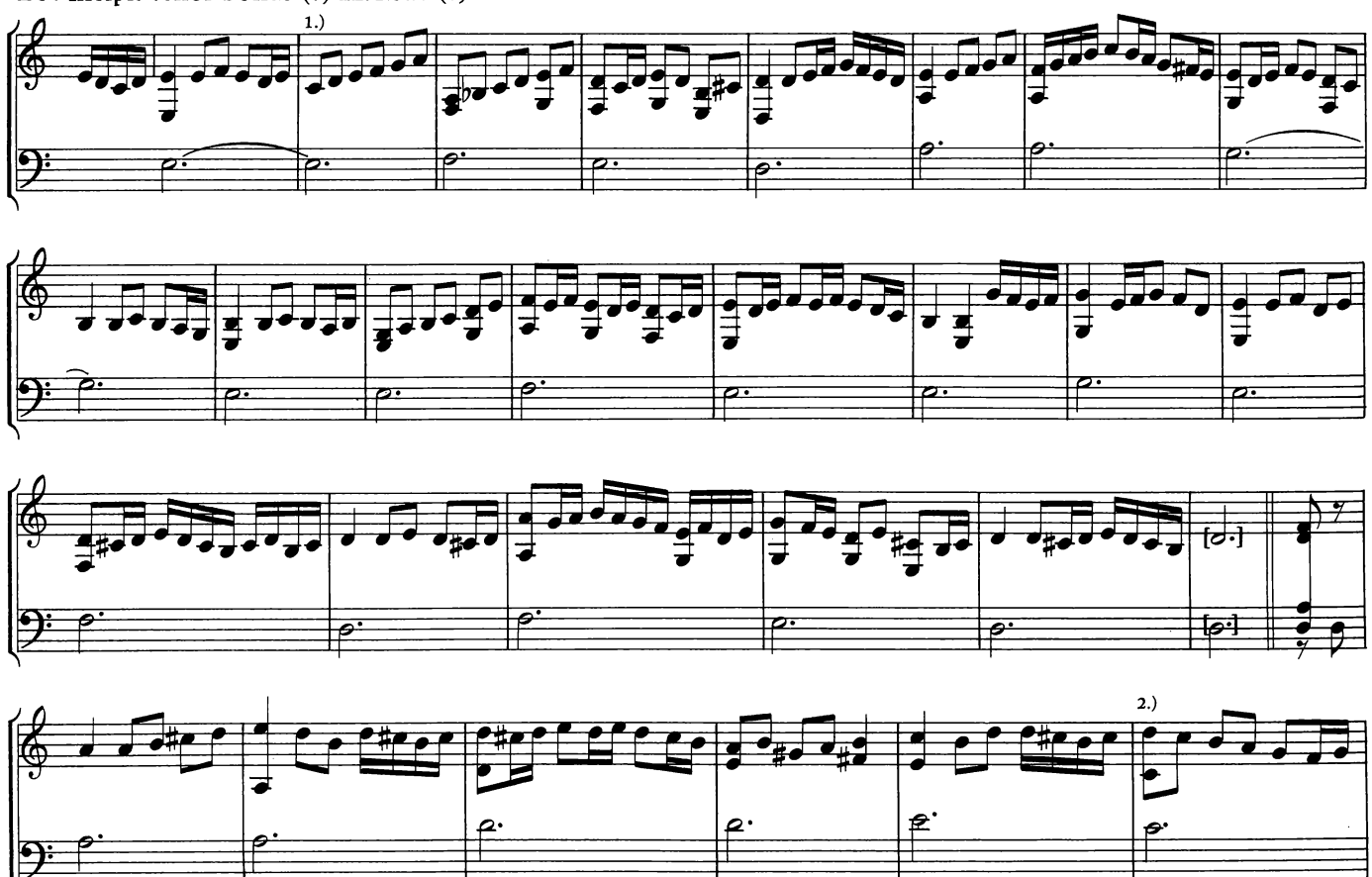




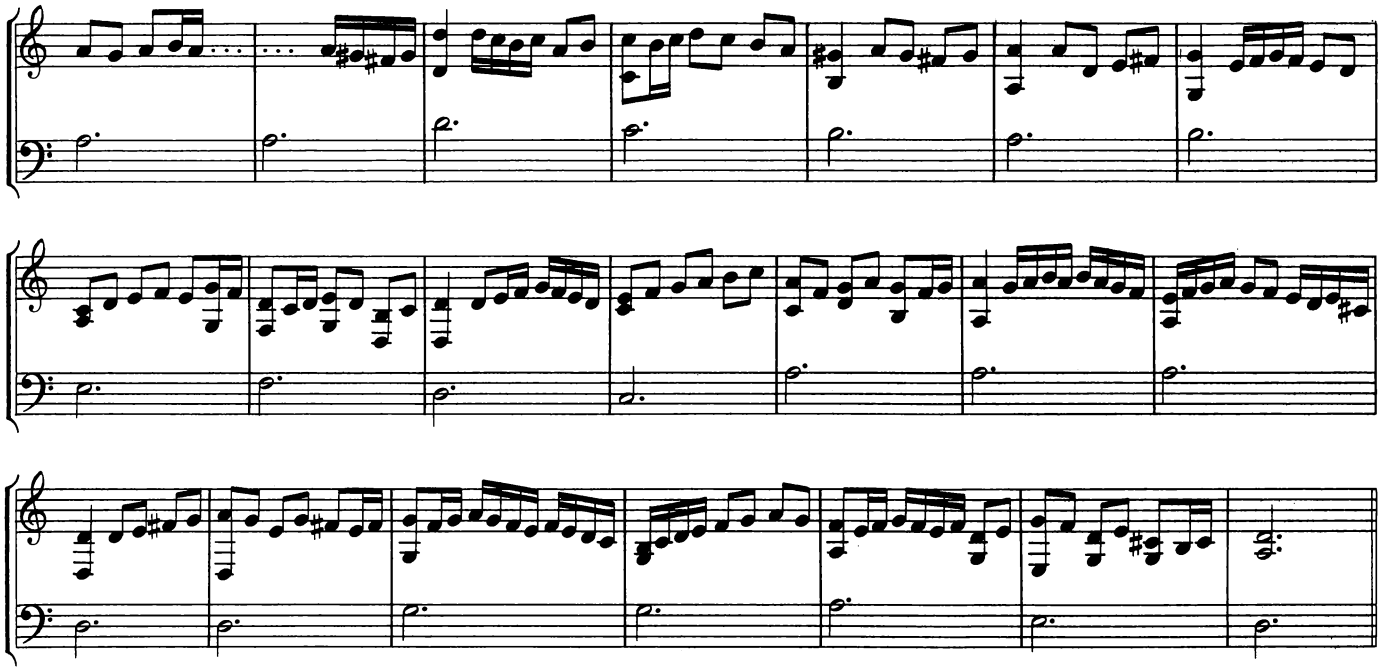
Reconstruction of the cantus firmus



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

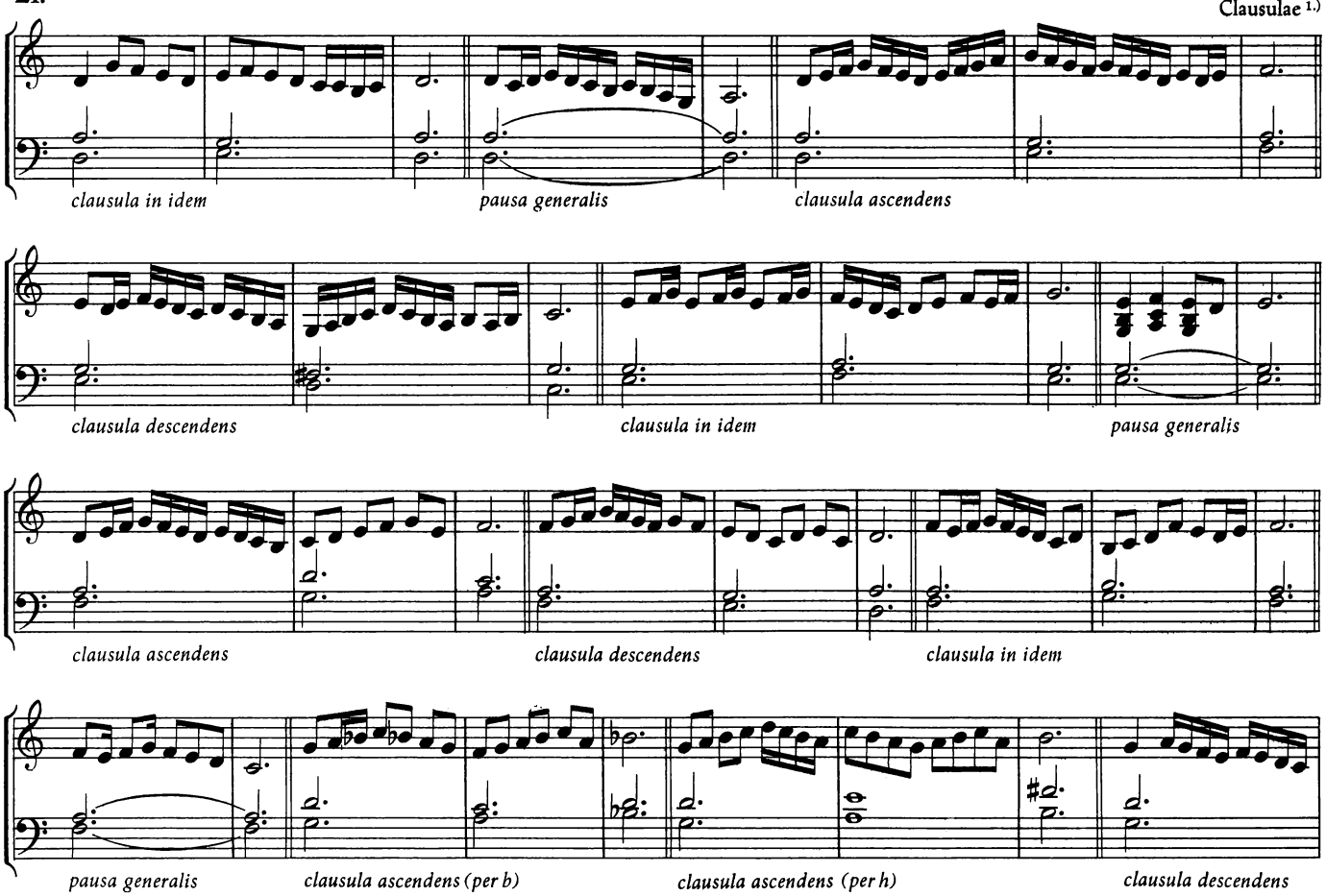


1.) In the ms. the six notes of this measure are written as semibreves (= quarter notes), each with a dot underneath.
2.) From here on many details are uncertain, particularly in the next ten measures.

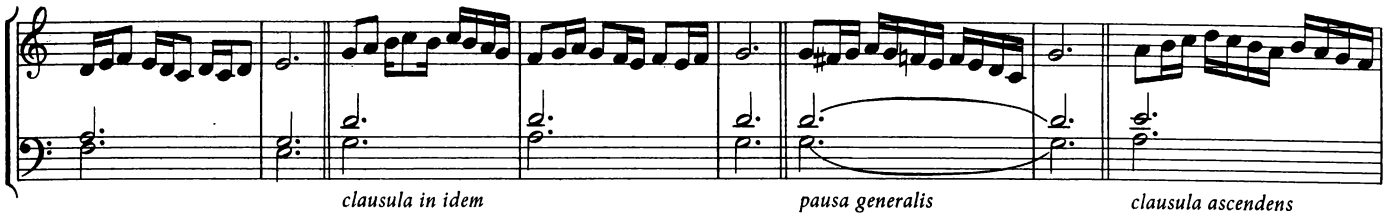


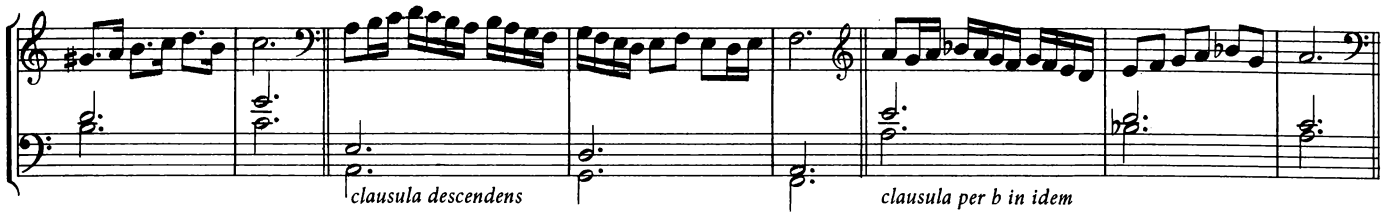
21.

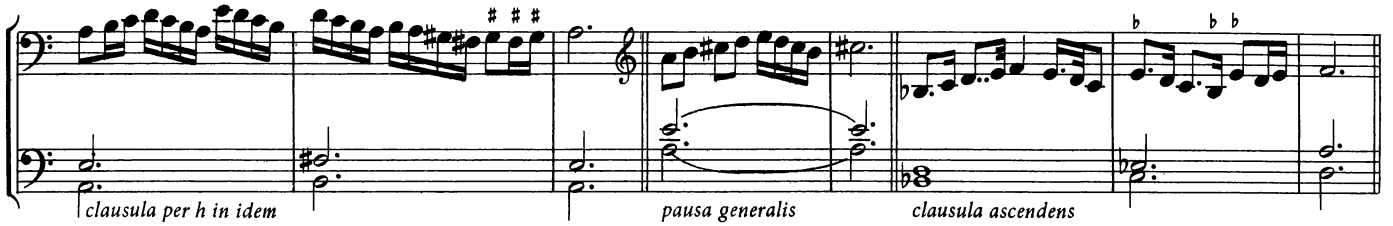
Clausulae [1.)]

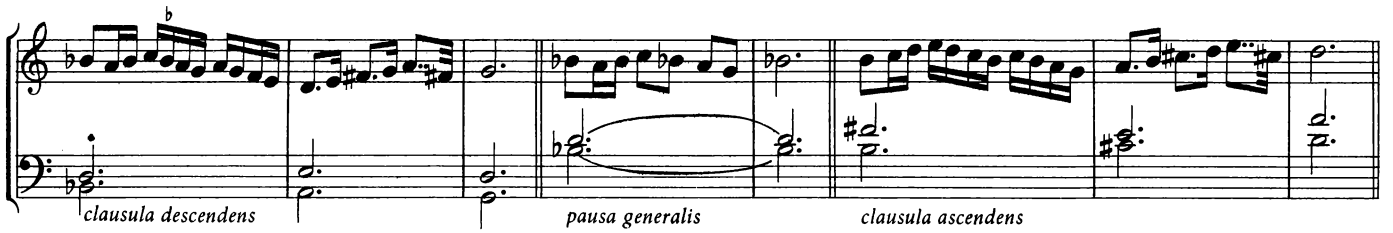


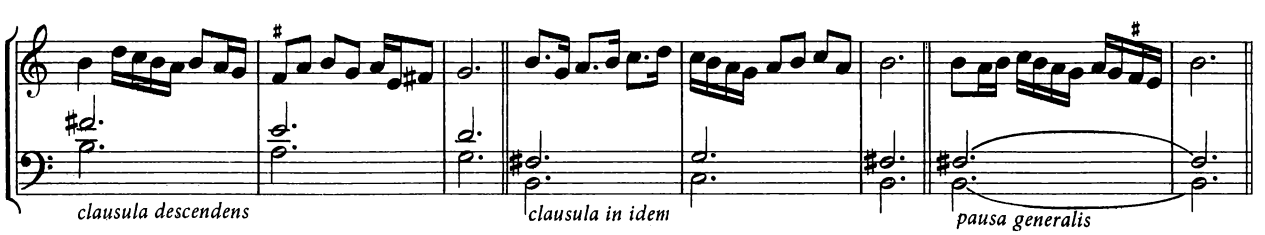
1.) cf. the remarks in the Commentary.



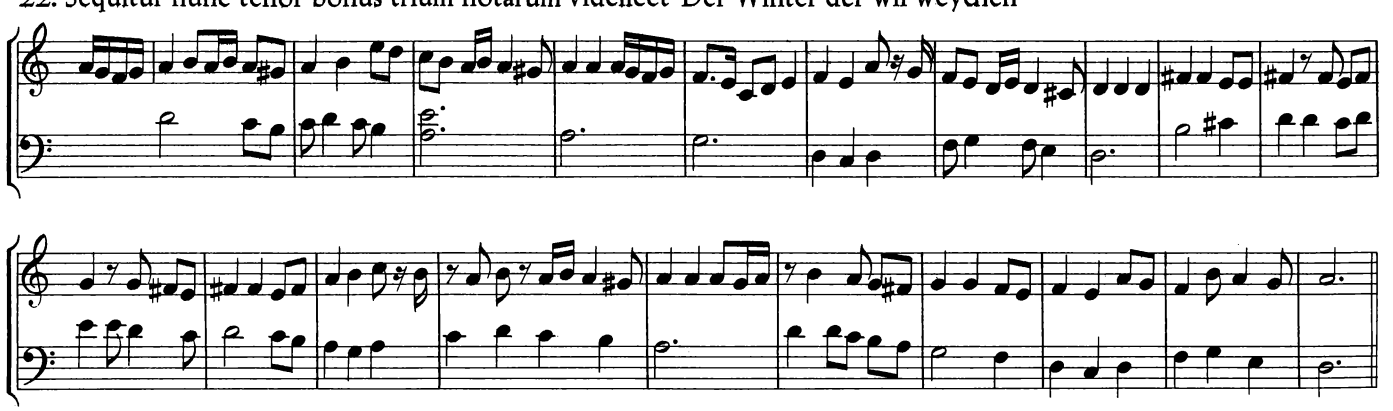




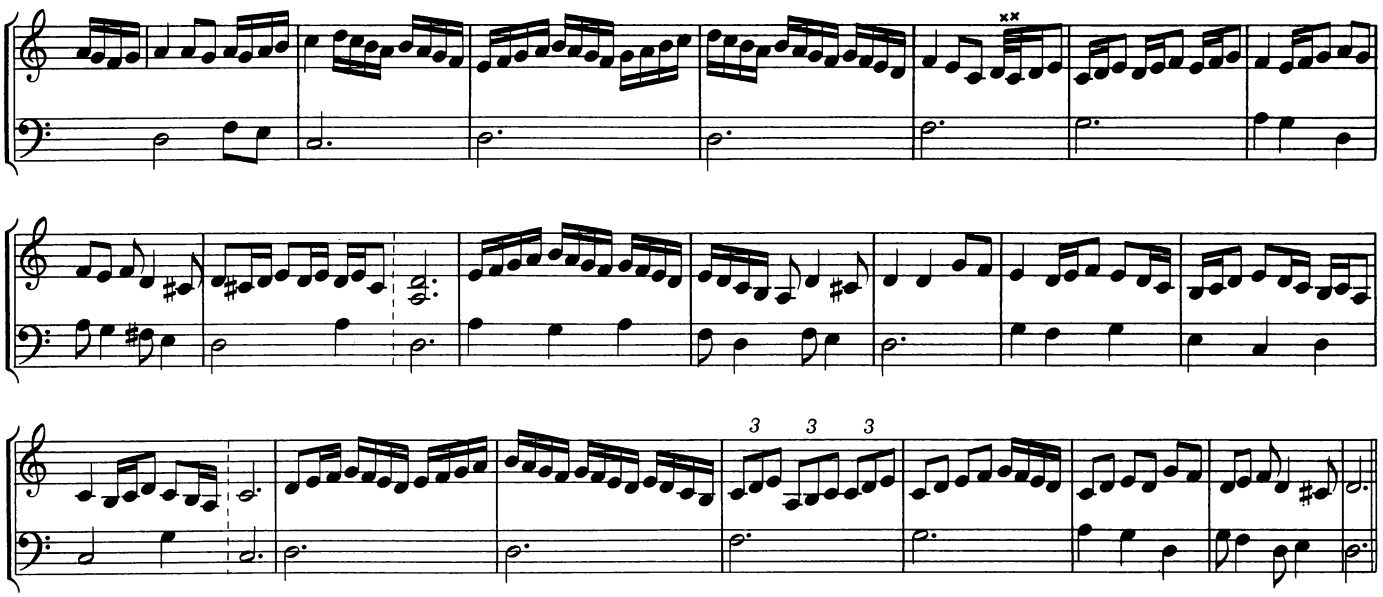




22. Sequitur nunc tenor bonus trium notarum videlicet Der Winter der wil weychen

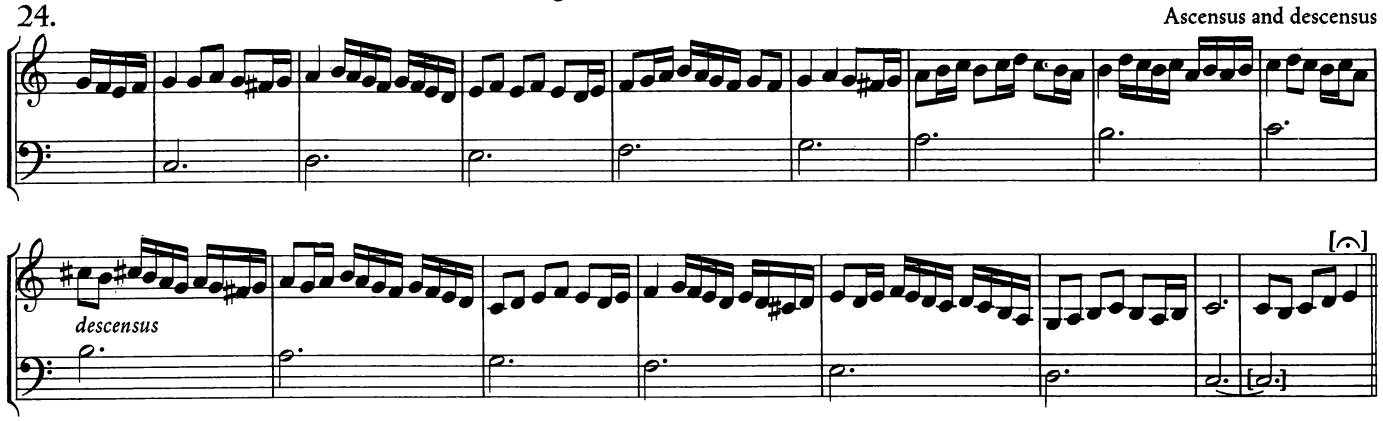


23. Sequitur tenor generis maioris Mit ganczem Willen



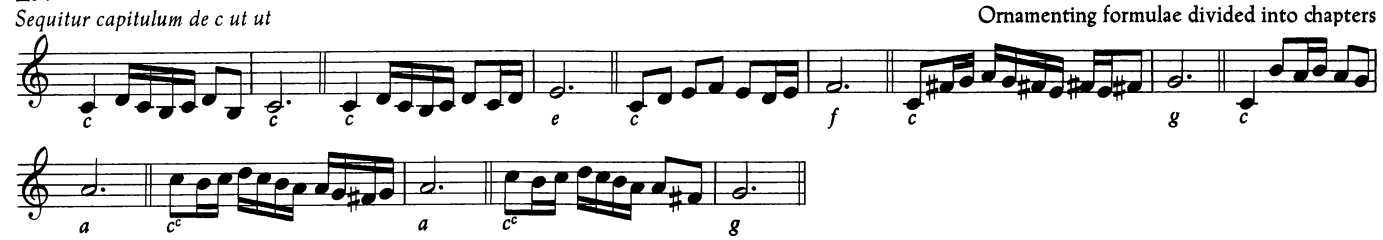
K. Hamburg, Staatsbibliothek ND VI 3225

24. Ascensus and descensus

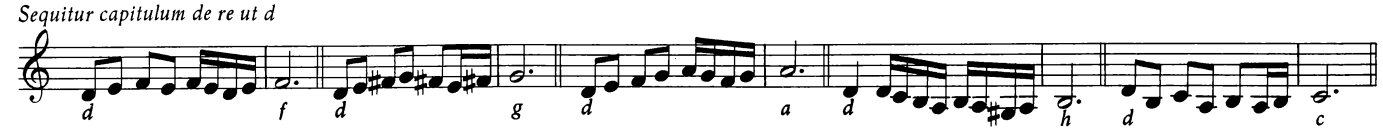


25. Ornamenting formulae divided into chapters

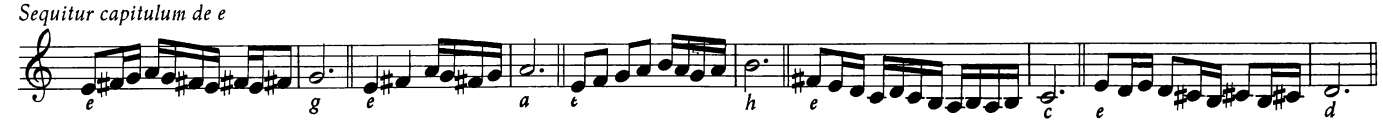
Sequitur capitulum de c ut ut



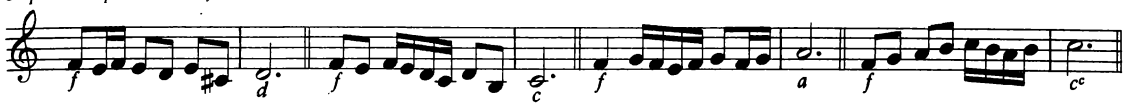
Sequitur capitulum de re ut d



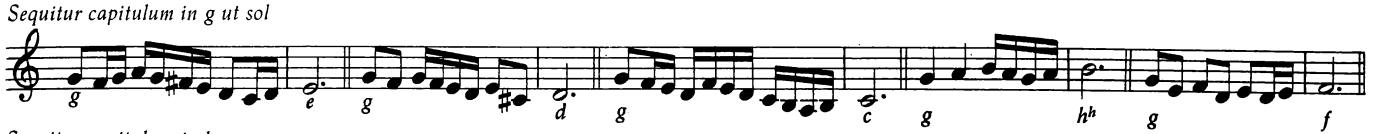
Sequitur capitulum de e



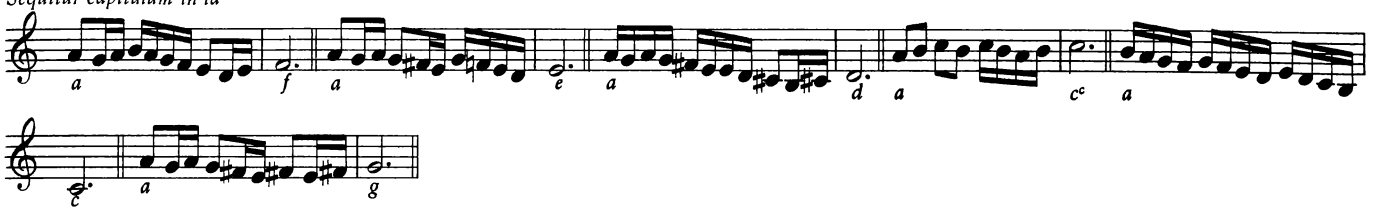
Sequitur capitulum de f



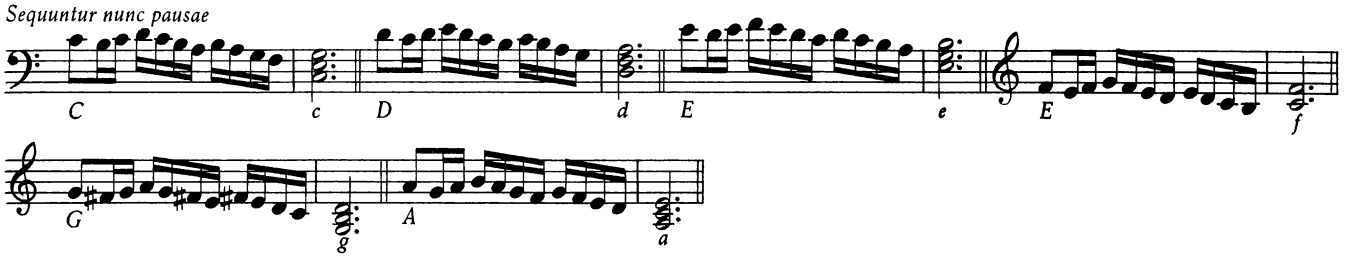
Sequitur capitulum in g ut sol



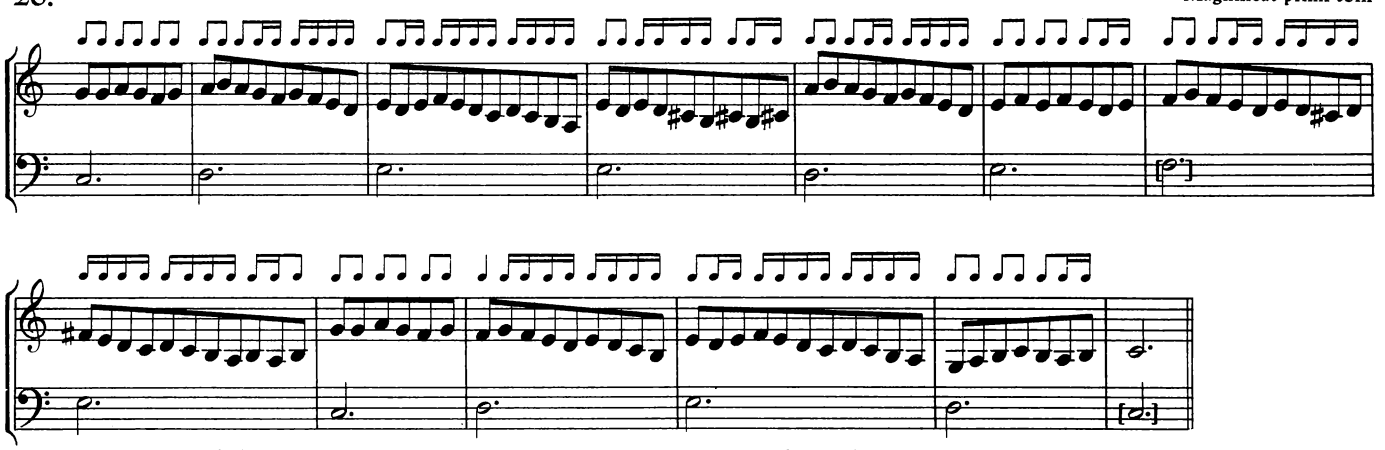
Sequitur capitulum in la



Sequuntur nunc pausae

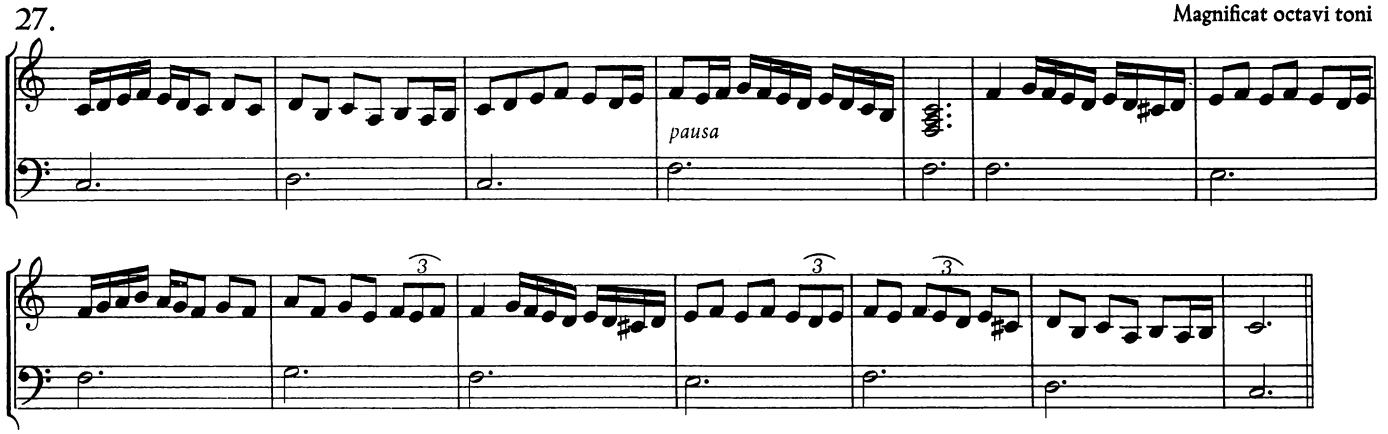


26.[1.] **Magnificat primi toni**



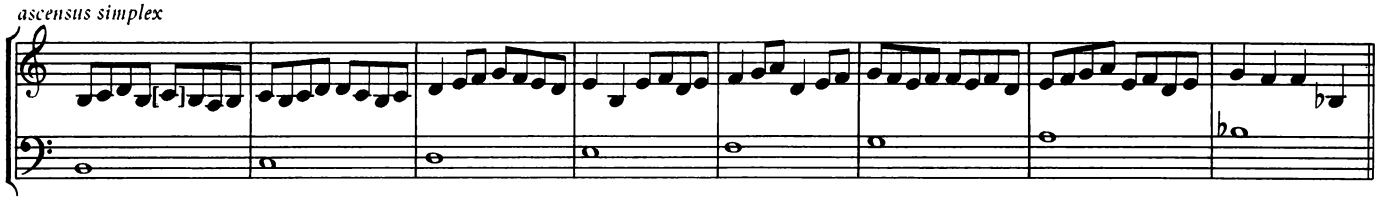
1.) Written in a later hand, the upper part in white minims throughout. The small notes indicate what may have been the intended rhythm.

27. **Magnificat octavi toni**

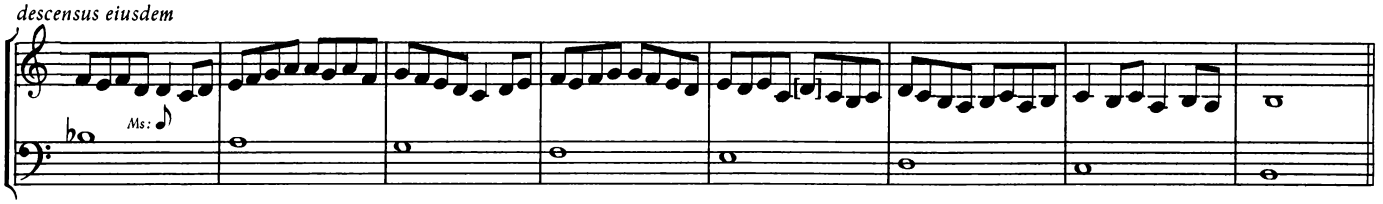


28. Sequitur fundamentum bonum et utile pro cantu chorali valens videlicet octo notarum Wolfgangi de nova domo

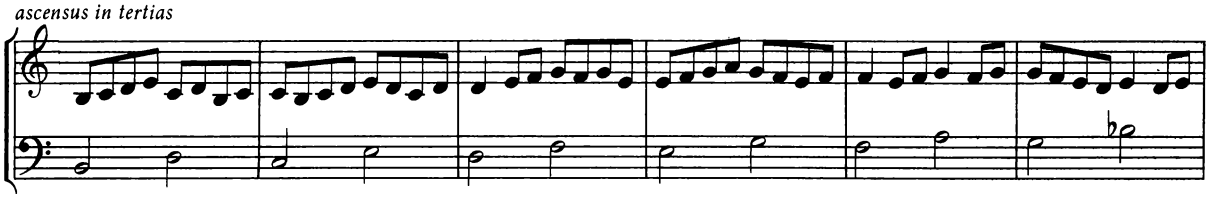
ascensus simplex



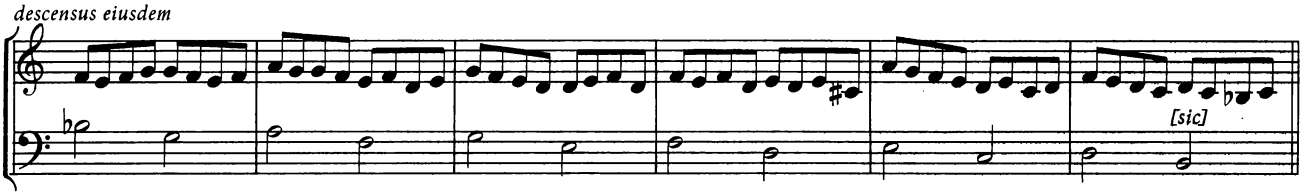
descensus eiusdem



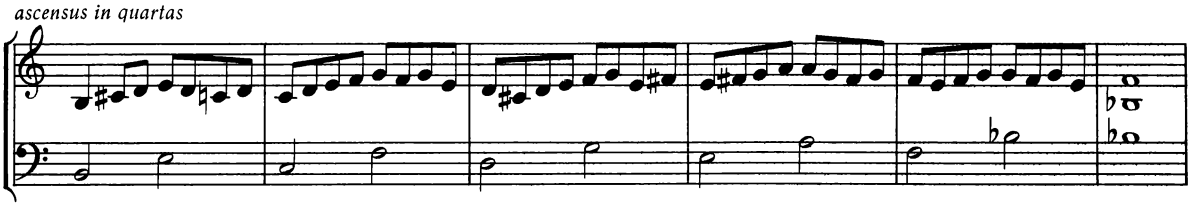
ascensus in tertias



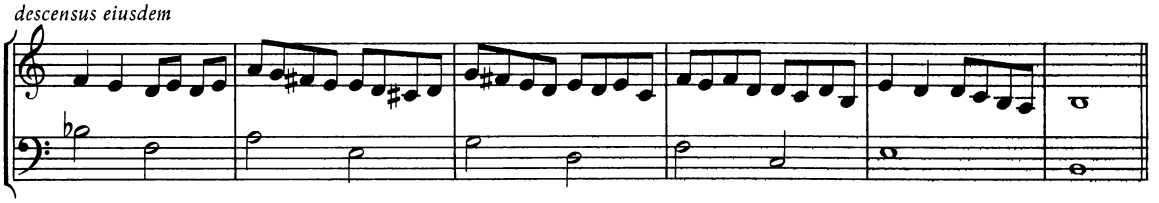
descensus eiusdem



ascensus in quartas

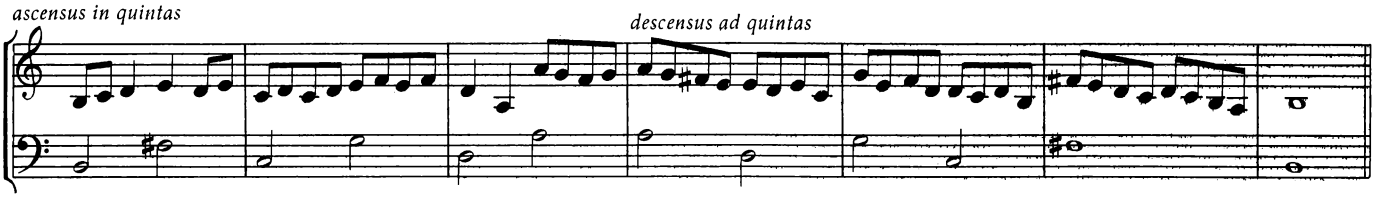


descensus eiusdem



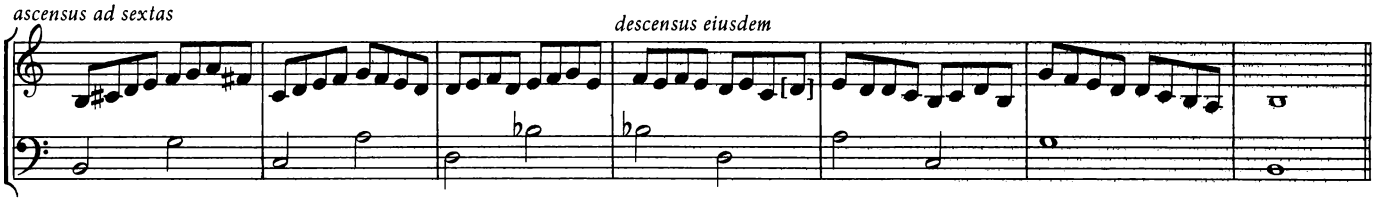
ascensus in quintas

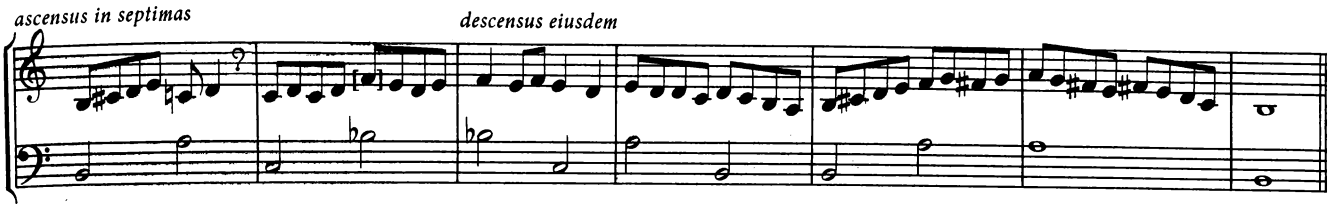
descensus ad quintas



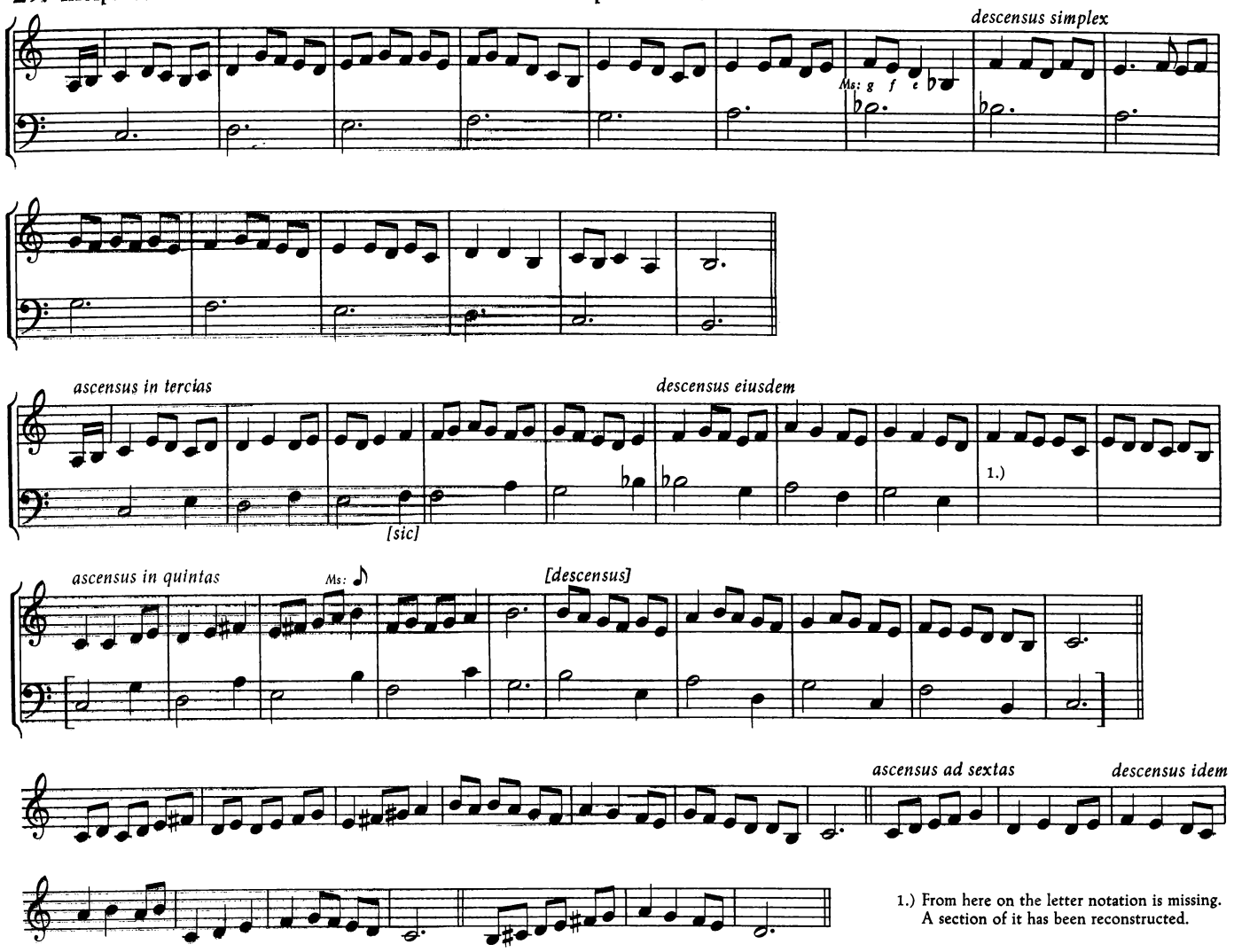
ascensus ad sextas

descensus eiusdem



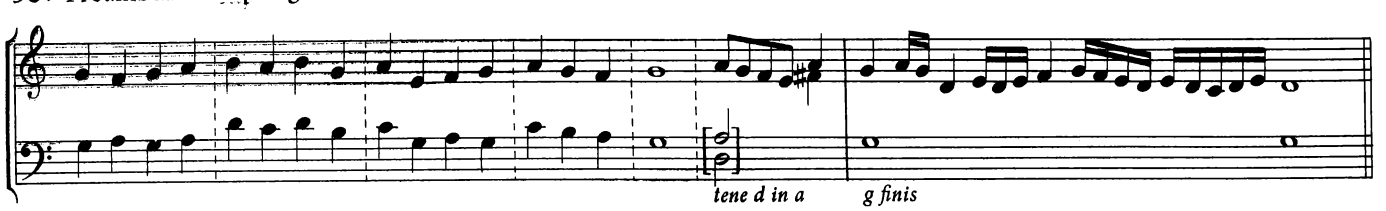


29. Incipit fundamentum sub secunda mensura minoris prolacionis

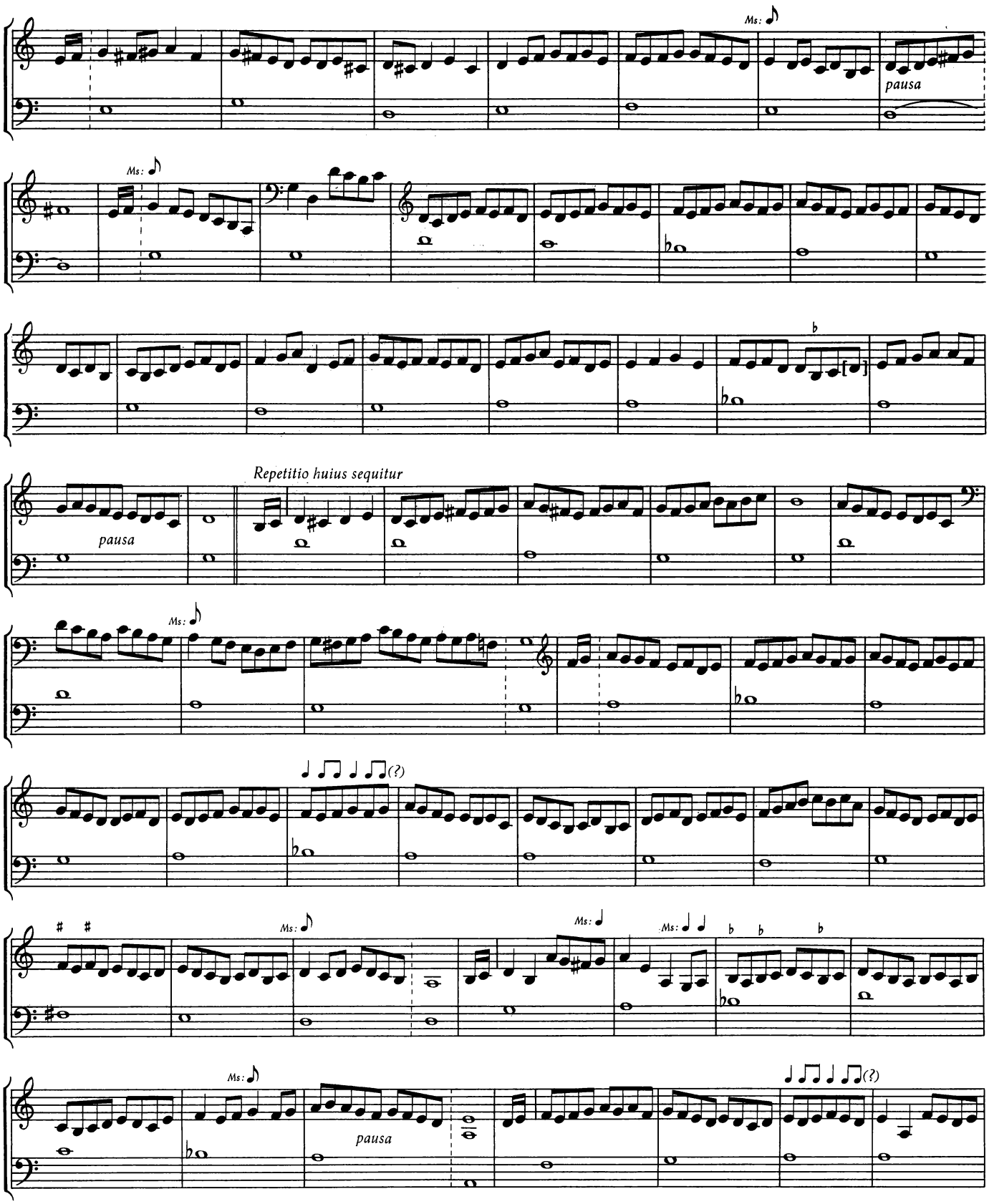


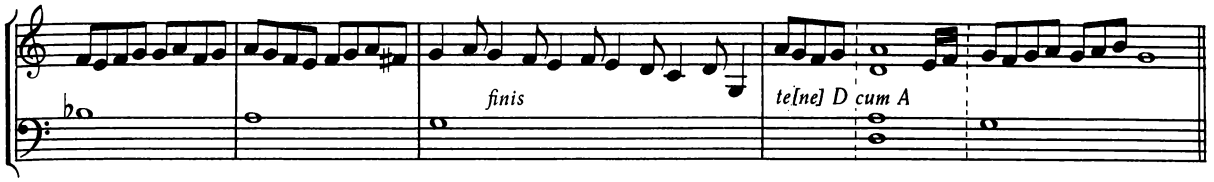
1.) From here on the letter notation is missing. A section of it has been reconstructed.

30. Preambulum super g

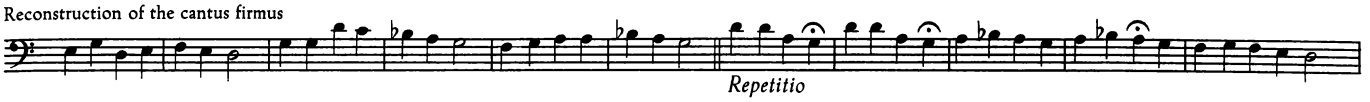


31. Sequitur tenor bonus duarum mensurarum vz. sub secunda mensura brevis (?) prolationis

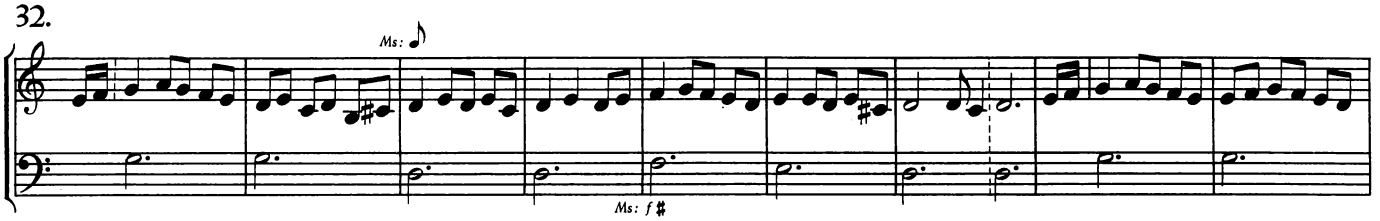


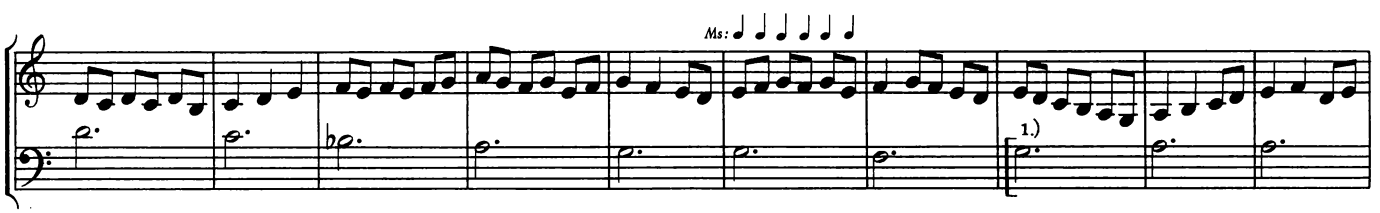


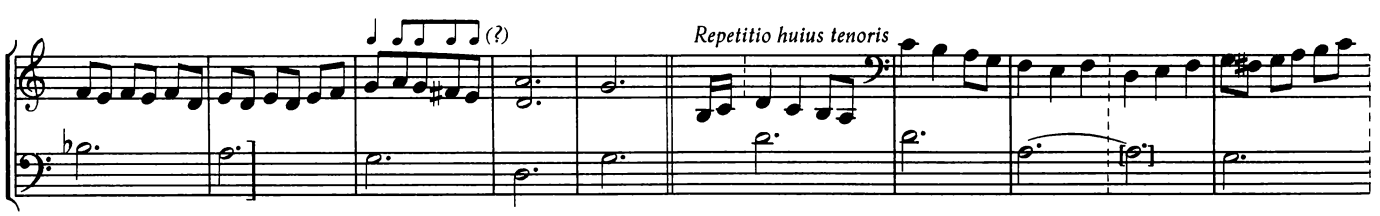
Reconstruction of the cantus firmus

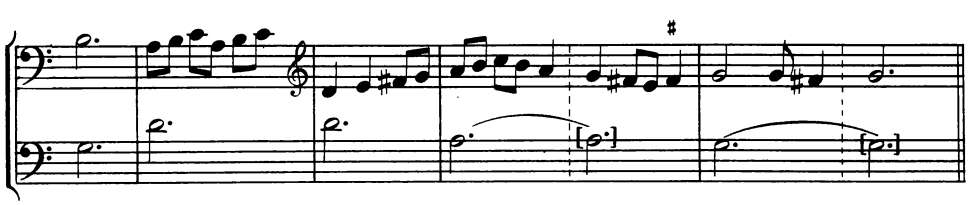


32.







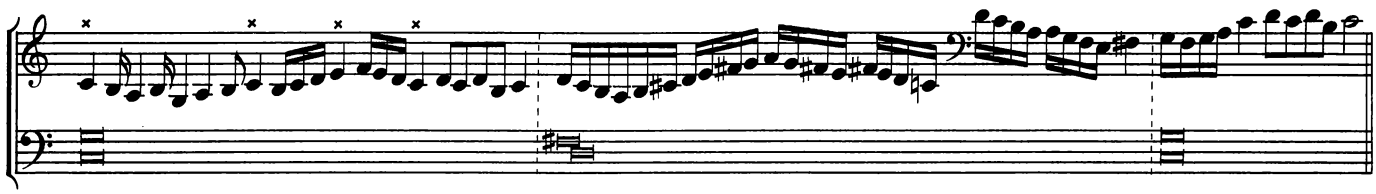


1.) The letter notation for the next five measures is missing. The notes are supplied from Nr. 31, both pieces being based on the same cantus firmus.

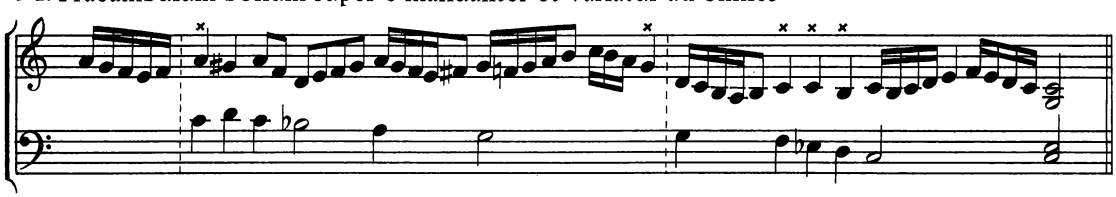
L. Tablature of Adam Ileborgh, 1448

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

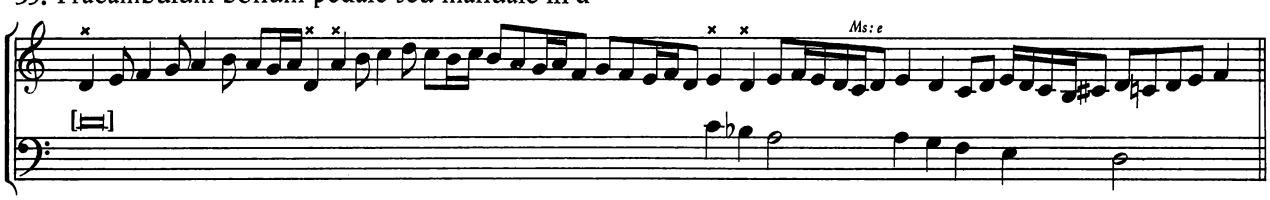
33. Sequitur praeambulum in c et potest variari in d f g a



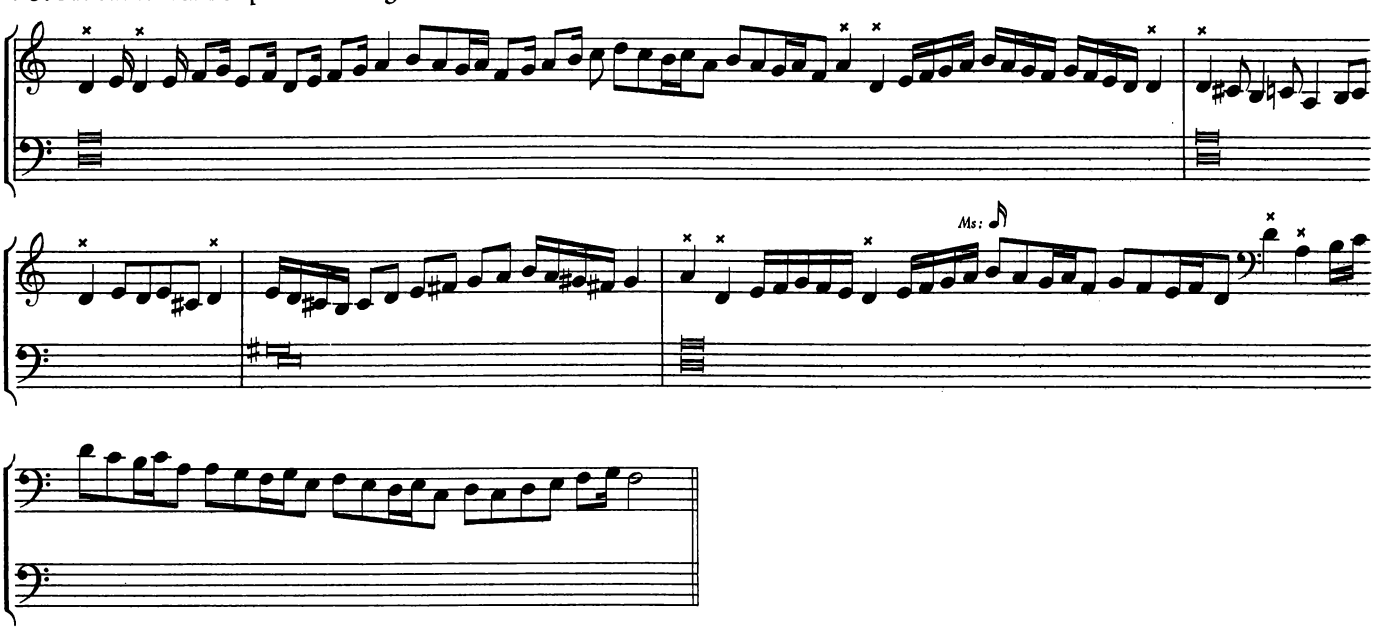
34. Praeambulum bonum super c manualiter et variatur ad omnes



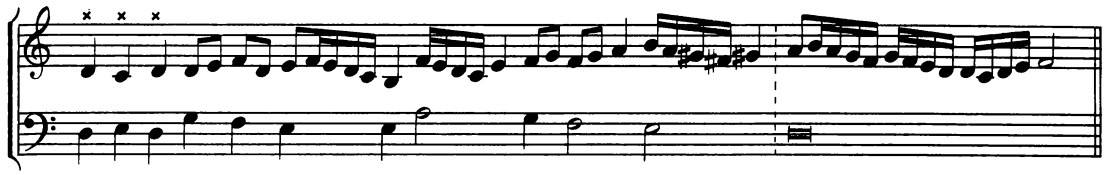
35. Praeambulum bonum pedale seu manuale in d



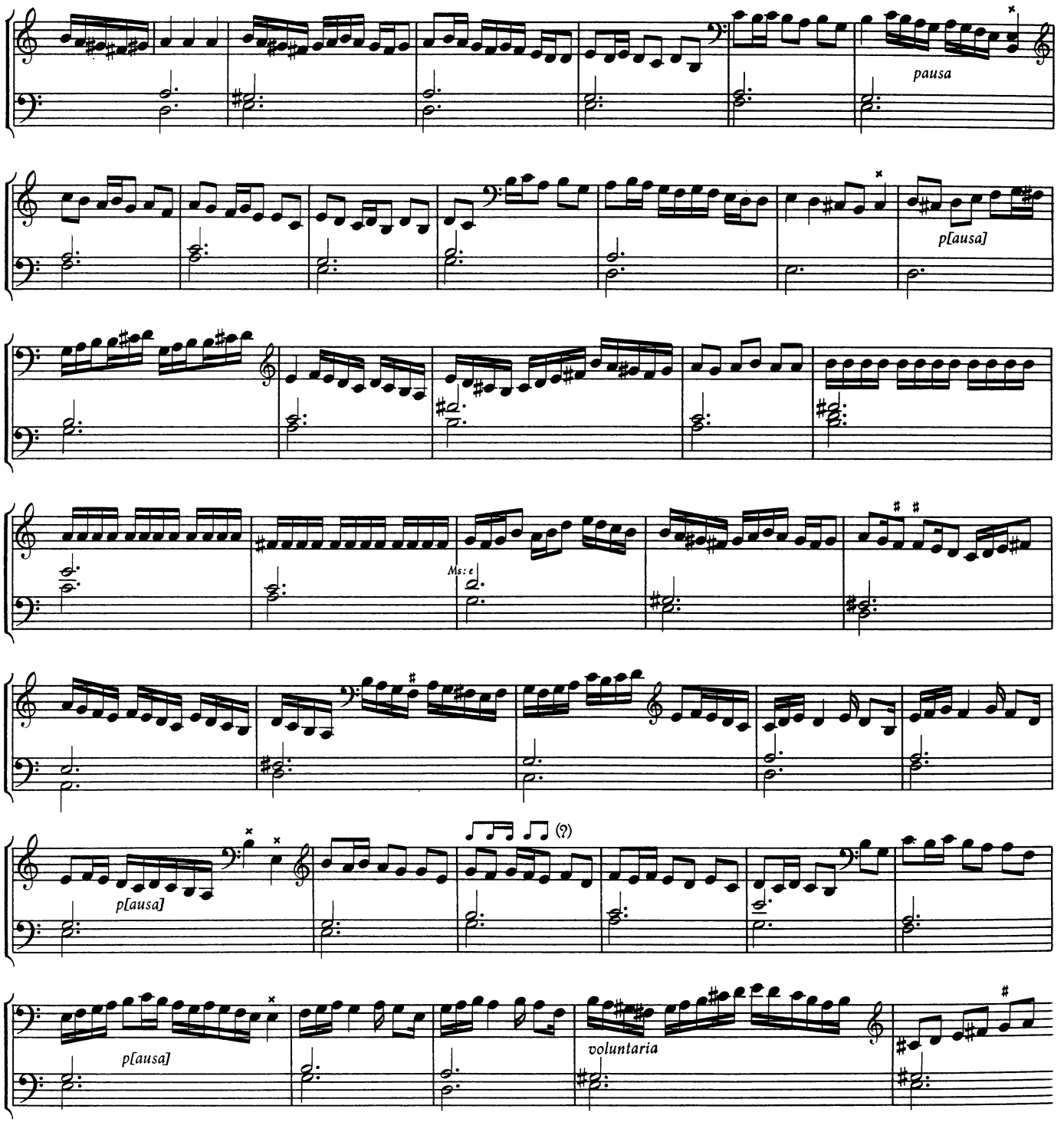
36. Praeambulum super d a f et g

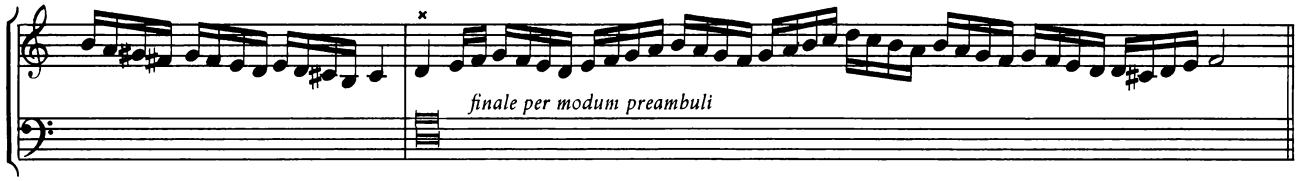


37. Sequitur aliud praeambulum super d manualiter et variatur super a g f et c

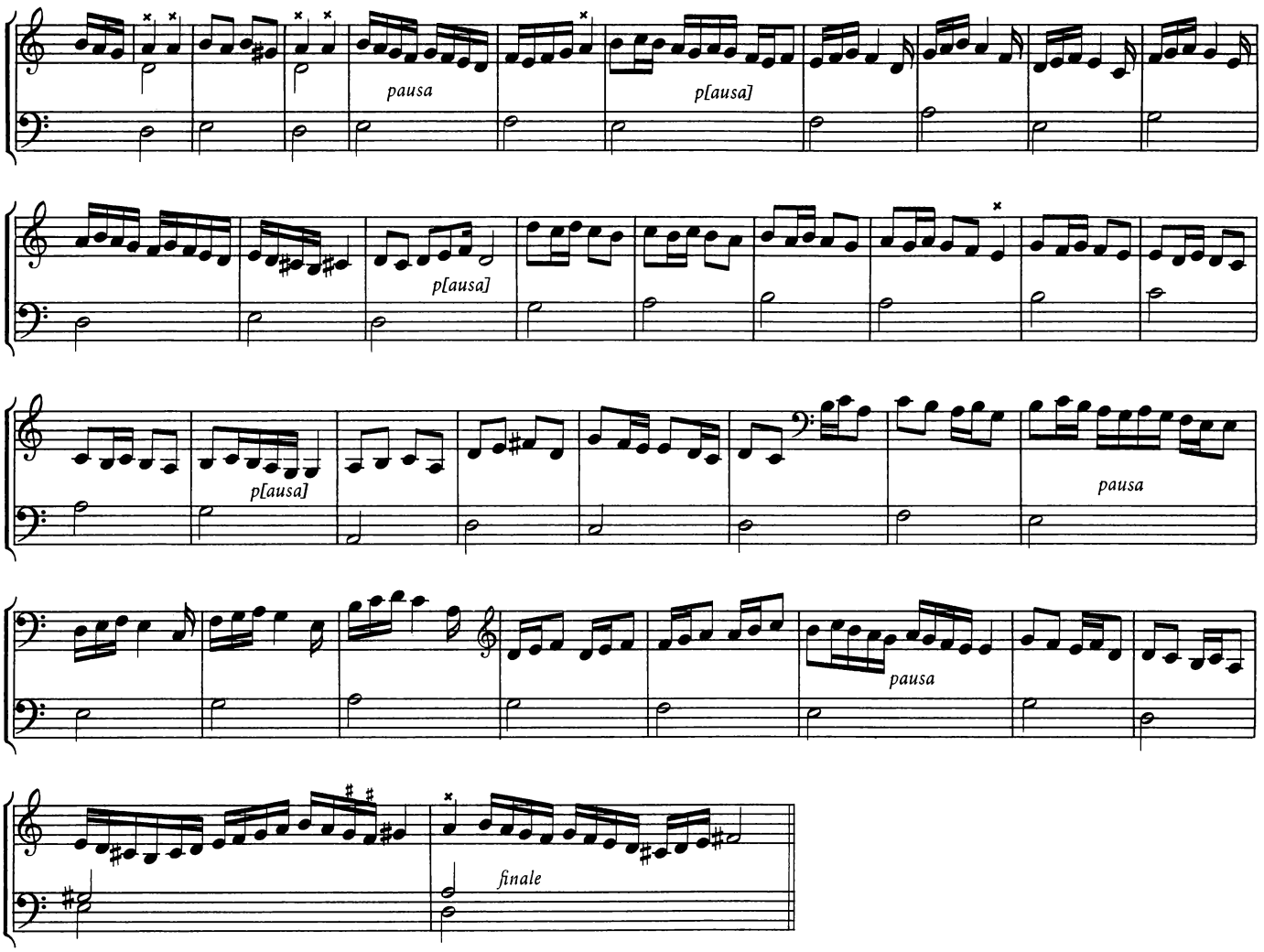


38. Mensura trium notarum supra tenorem Frowe al myn hoffen an dyr lyed

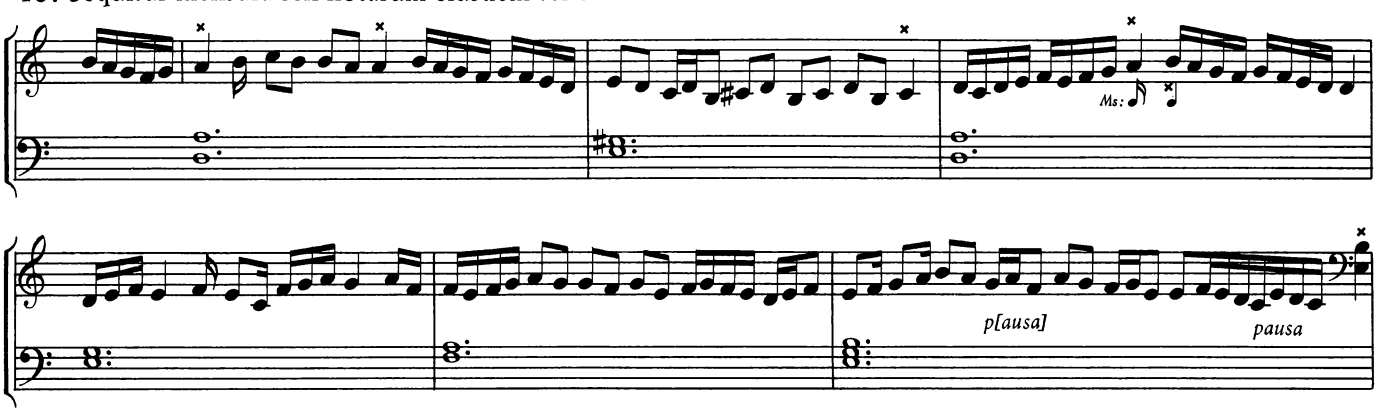


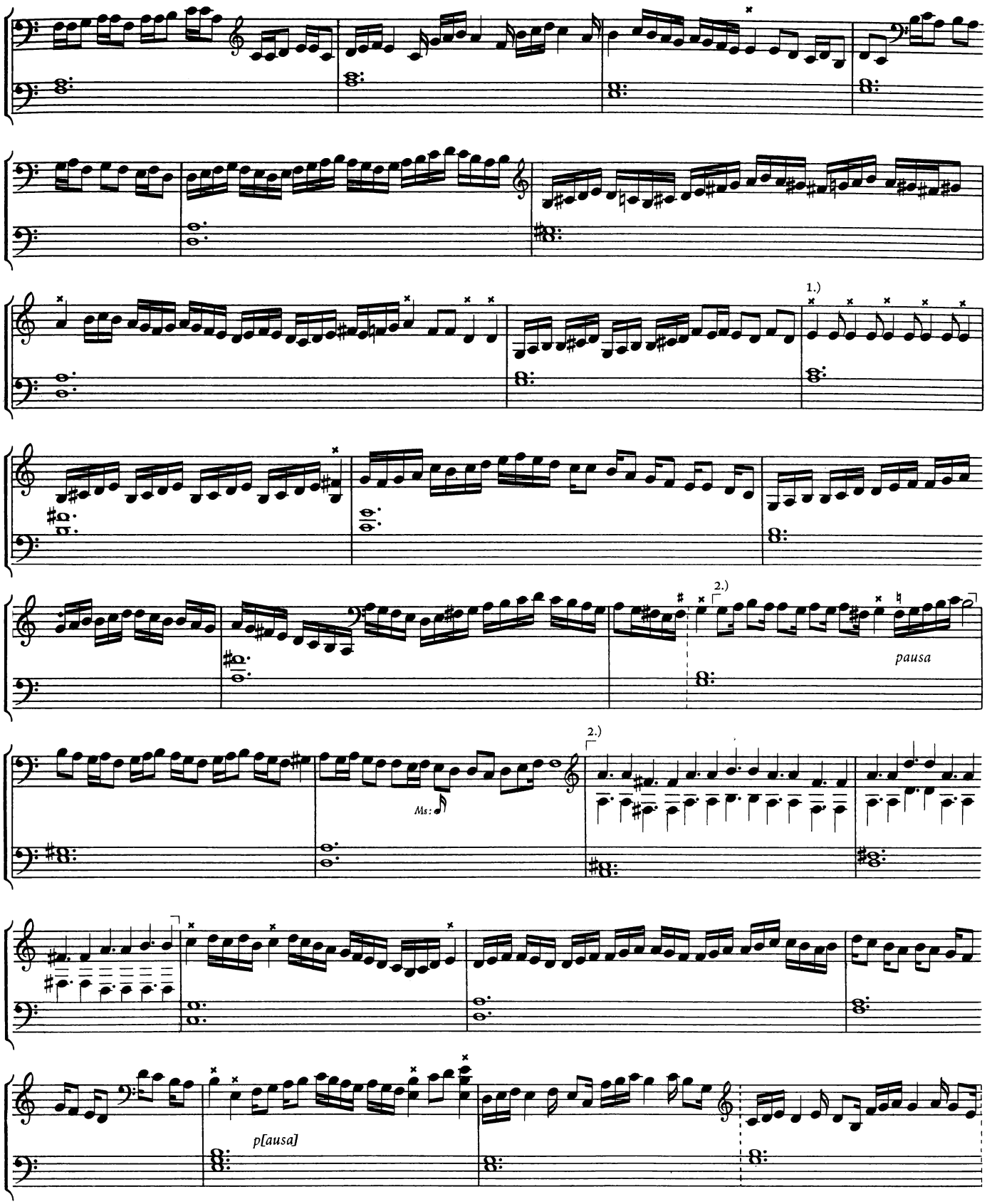


39. Mensura duorum notarum eiusdem tenoris

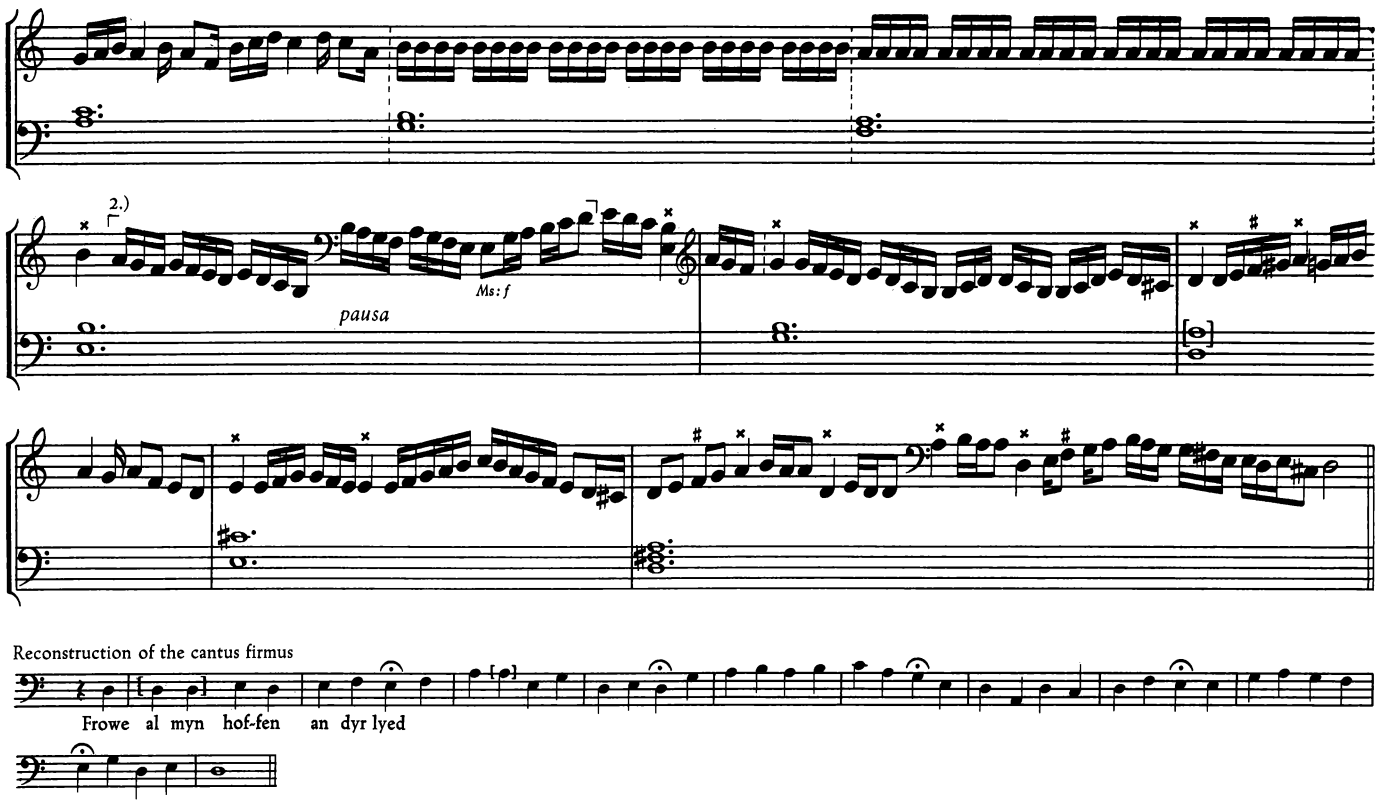


40. Sequitur mensura sex notarum eiusdem tenoris





1.) The original staff notation also shows six semibreves on g, a sixth below the e.
2.) The passages enclosed in ⌐ ¬ are written in white notes.

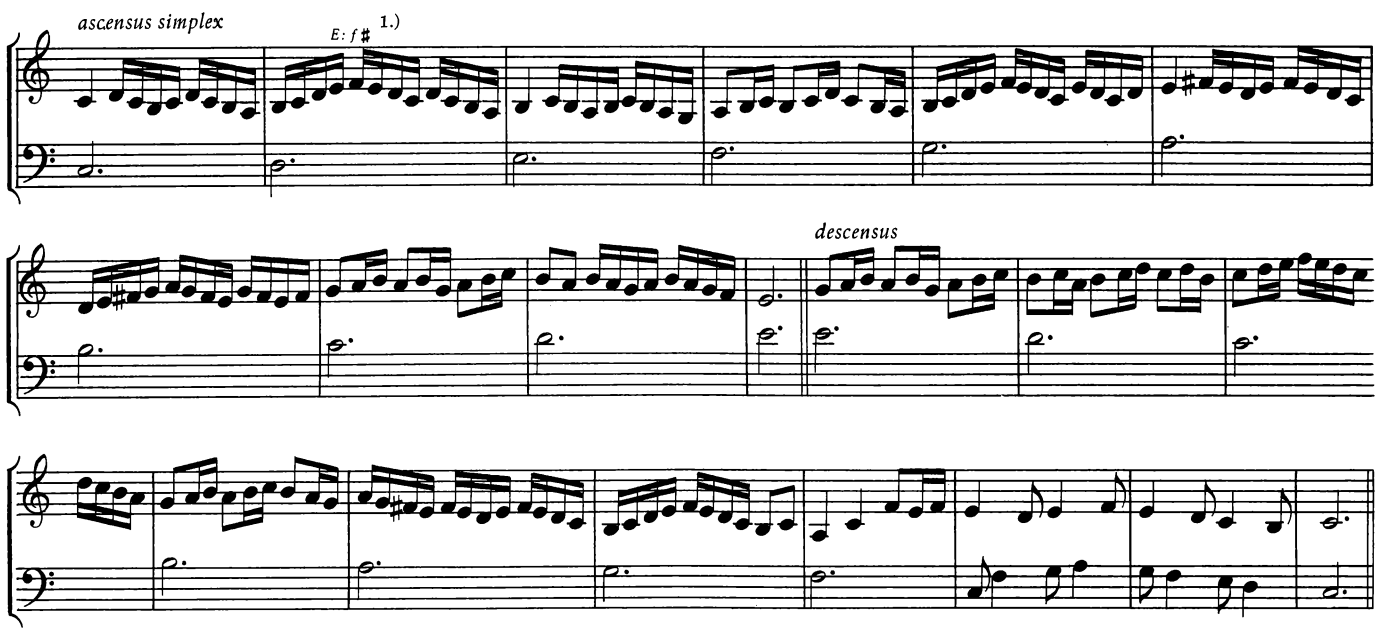


Reconstruction of the cantus firmus

2.) The passages enclosed in ⌐ ¬ are written in white notes.

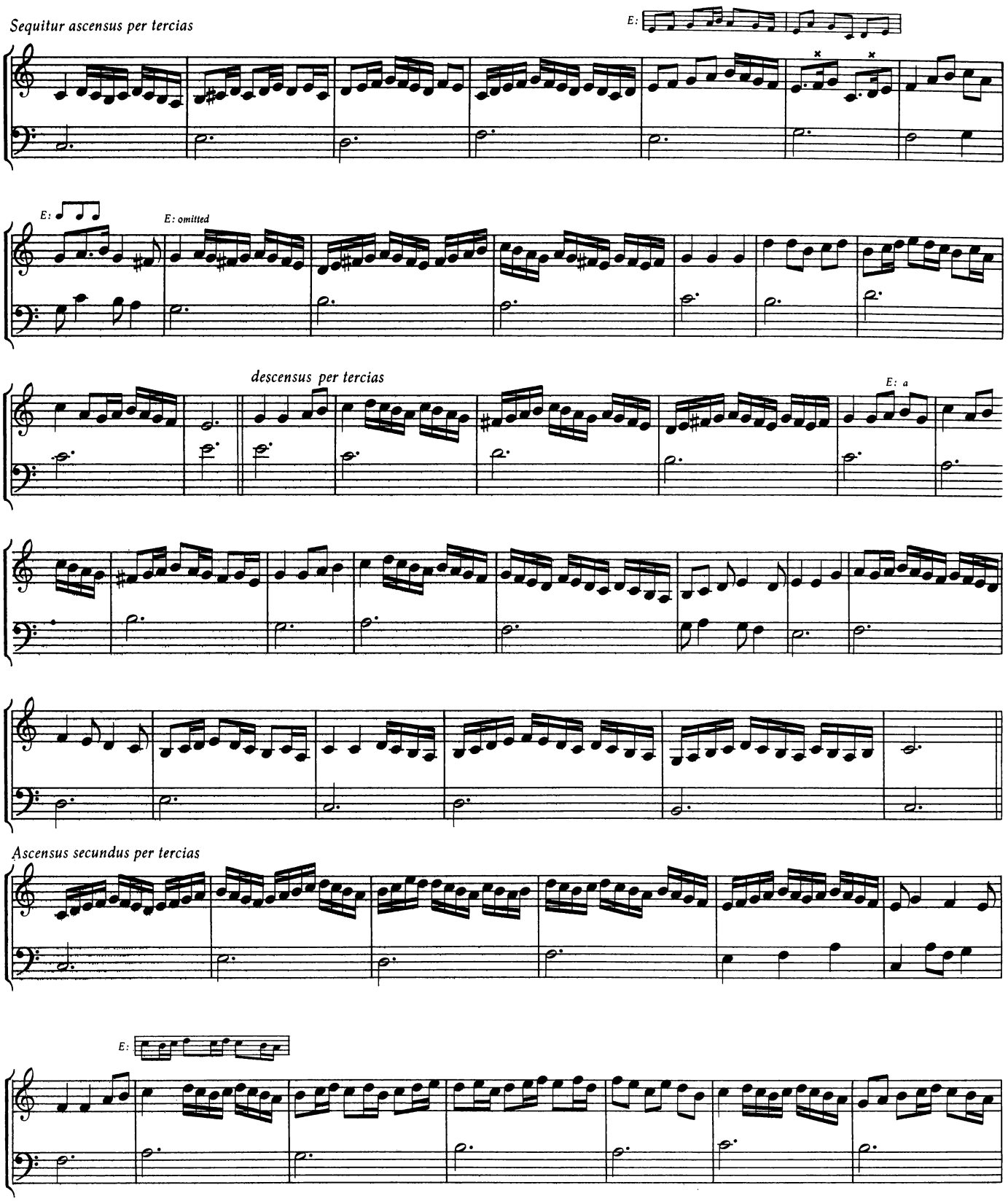
M. Berlin, Staatsbibliothek Ms. 40613 (formerly Wernigerode, Codex Zb. 14)

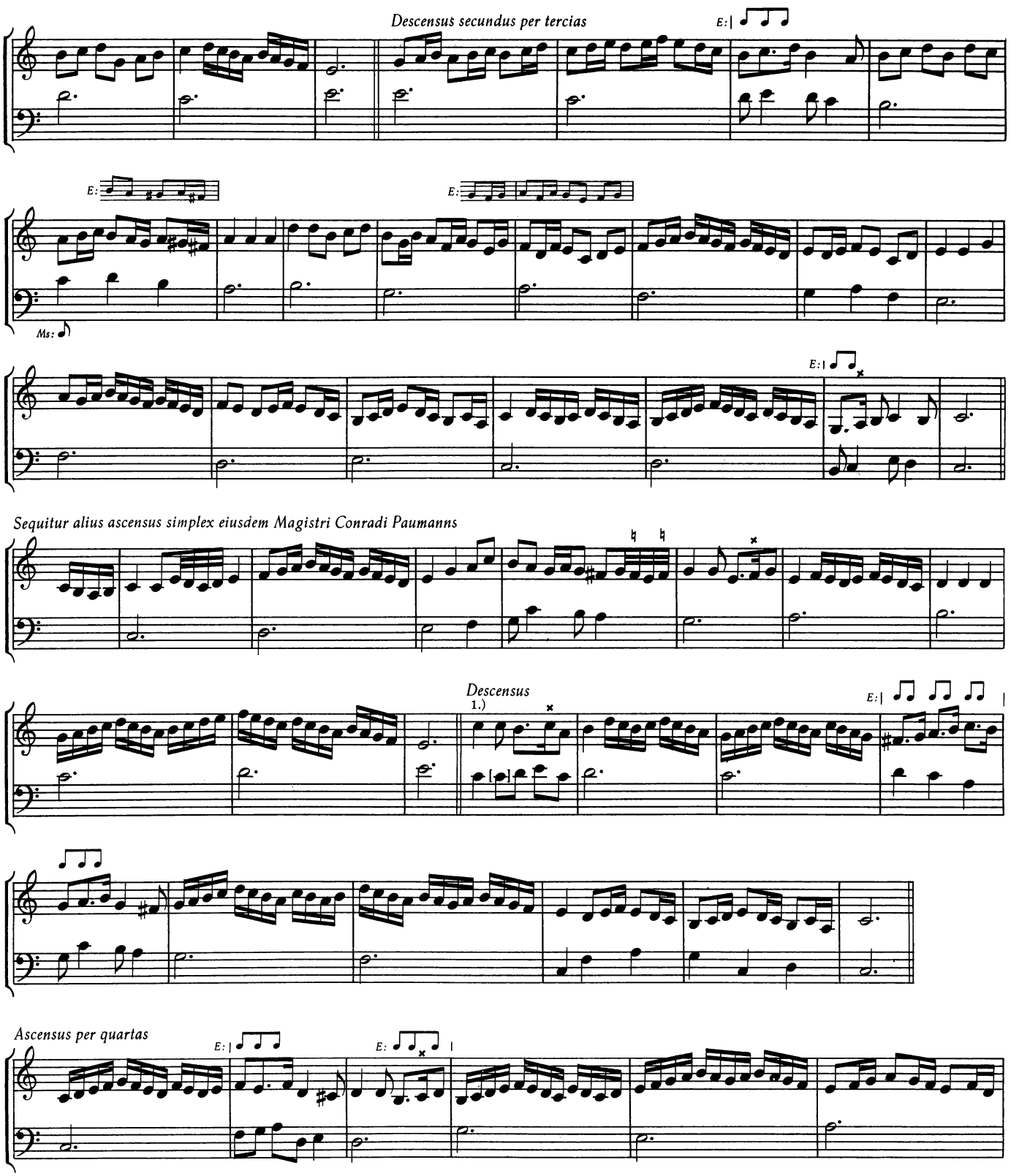
41. Fundamentum organisandi Magistri Conradi Paumanns Ceci de Nürenberga Anno 1452



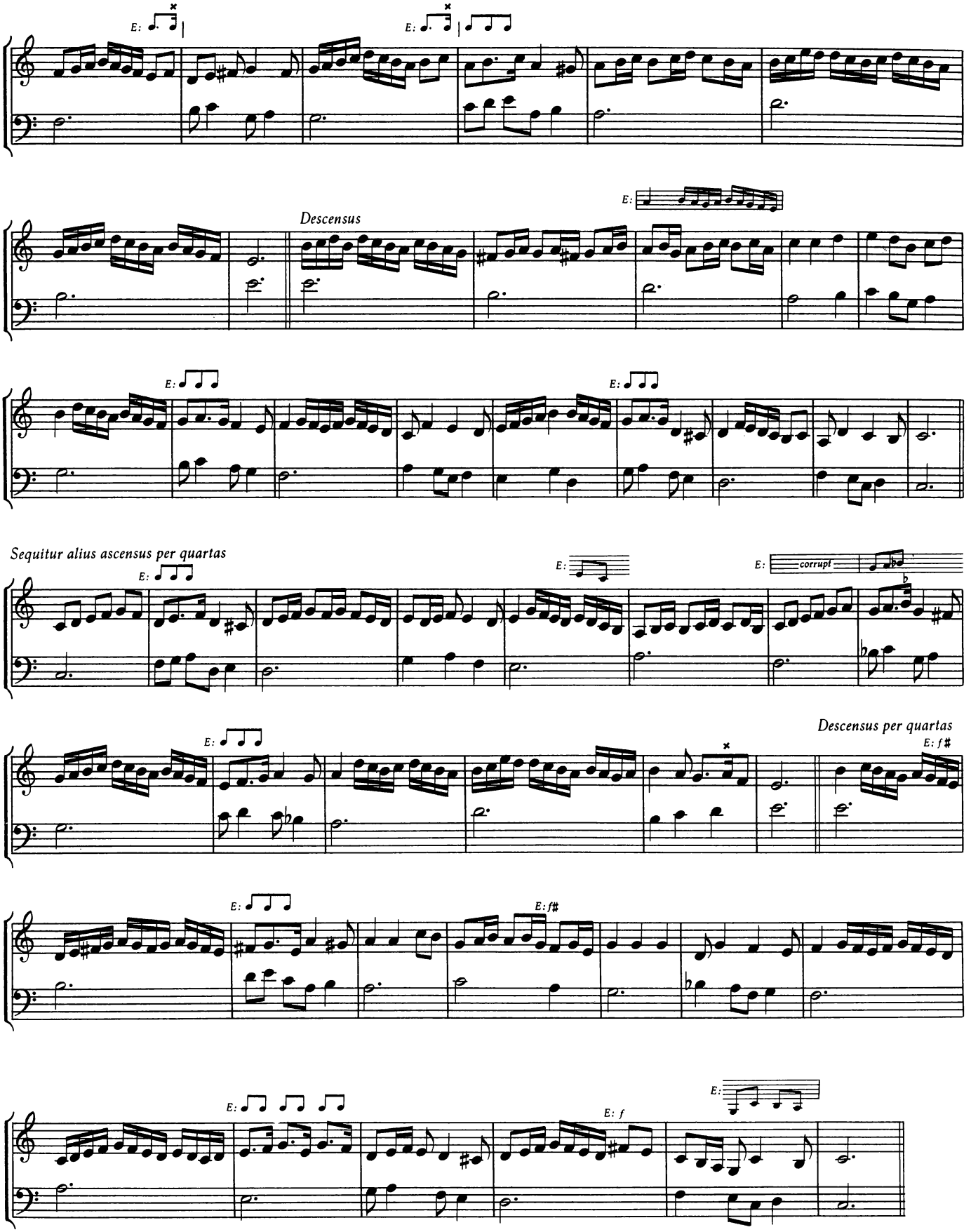
1.) Variants found in Erlangen, Universitätsbibliothek Ms. 554 (now 729?) are indicated under E. This Ms. begins with the *alius ascensus simplex* p. 34

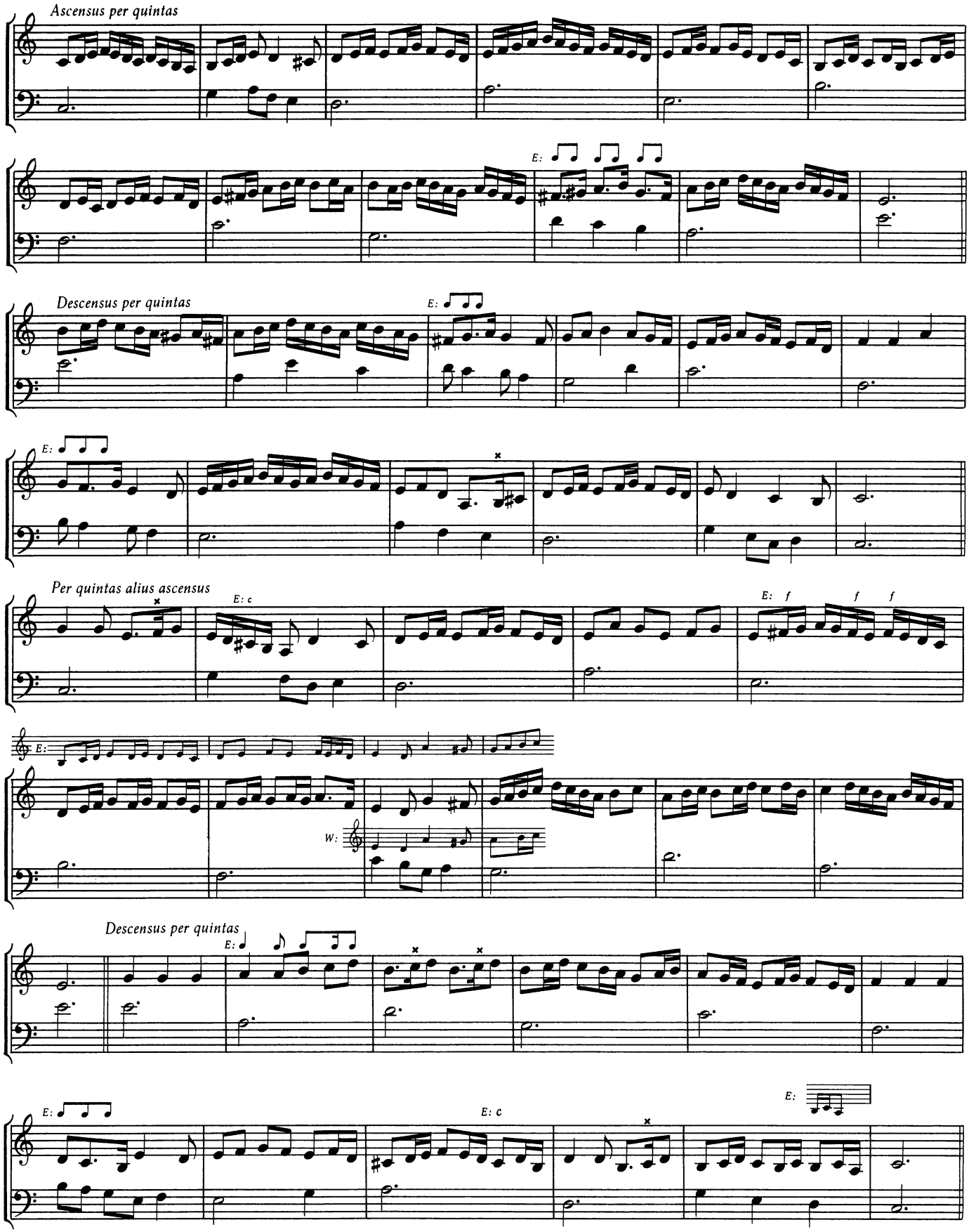
2.) The combination , frequently found in this Ms., is rendered as . Other interpretations , are also possible.

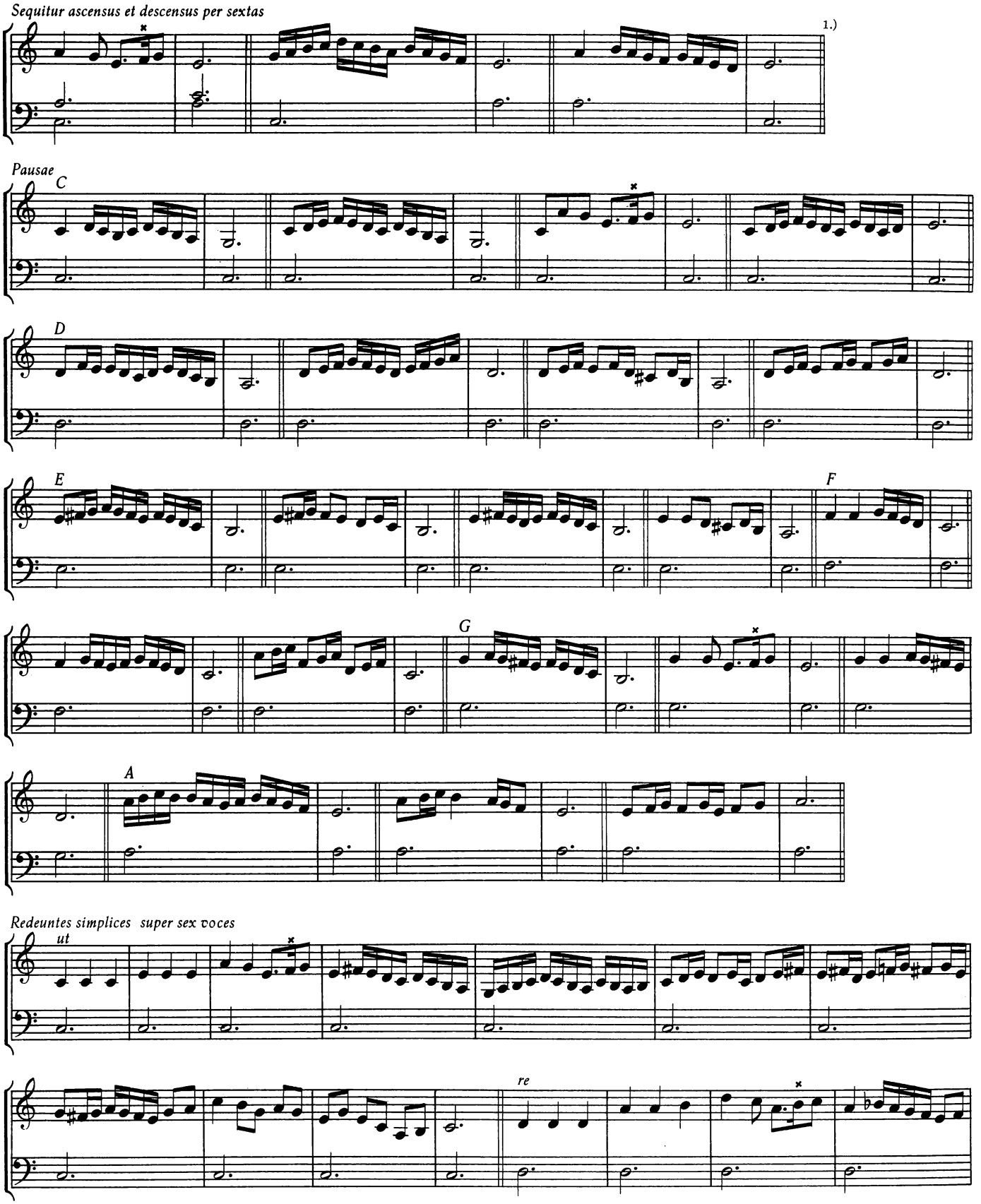

Sequitur ascensus per tercias
E:
E:
E: omitted
descensus per tercias
E: a
Ascensus secundus per tercias
E:



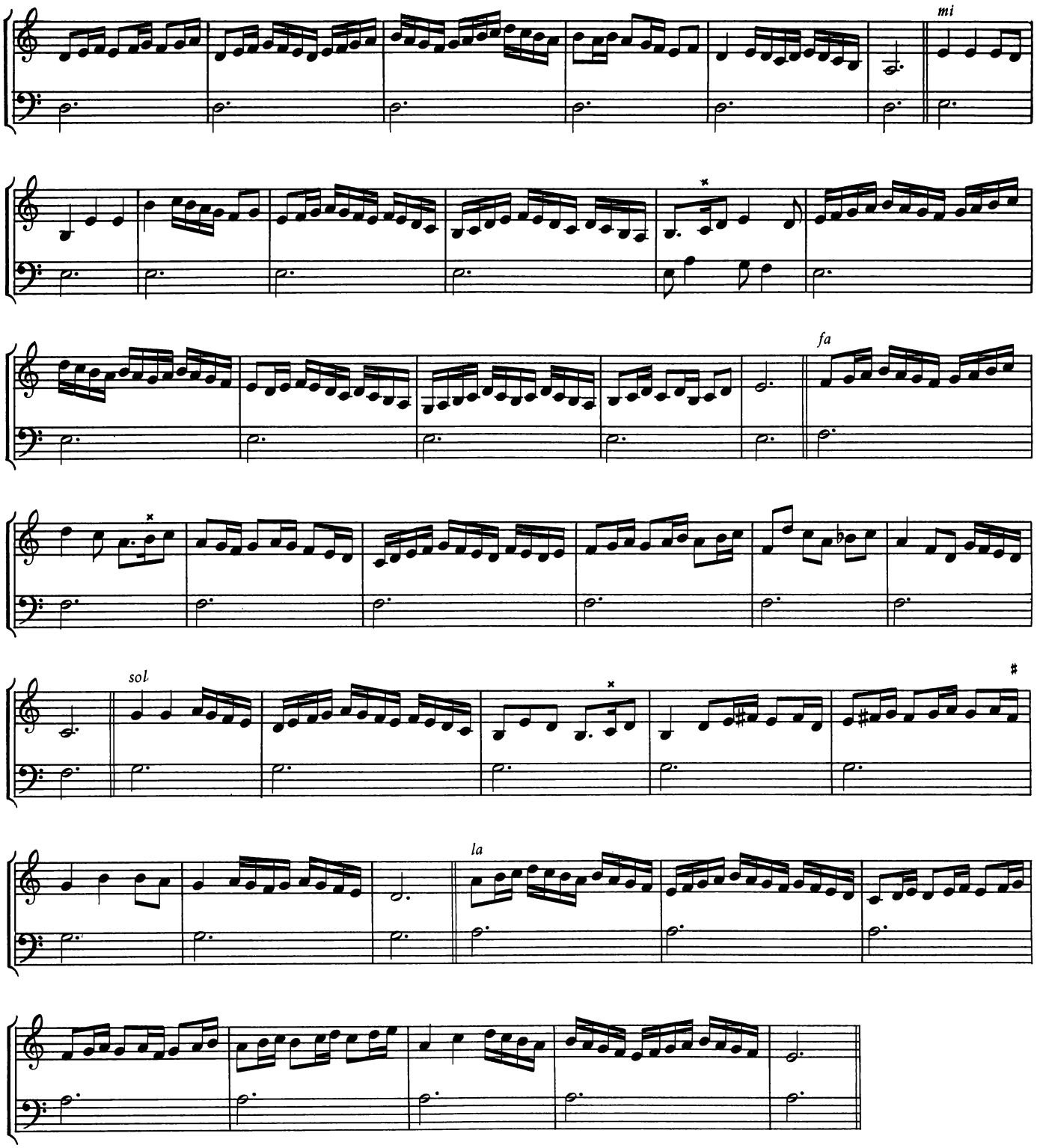
1.) The next three measures are written a fifth too low (correct in E).


E:
E:
Descensus
E:
E:
E:
Sequitur alius ascensus per quartas
E:
E:
E:
corrupt
E:
Descensus per quartas
E: f#
E:
E: f#
E:
E: f
E:

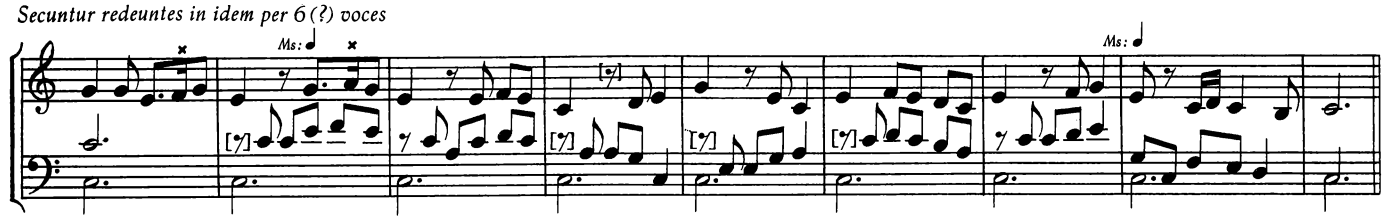

Ascensus per quintas
E:
Descensus per quintas
E:
E:
Per quintas alius ascensus
E: c
E: f
f
f
E:
W:
Descensus per quintas
E:
E:
E: c
E:



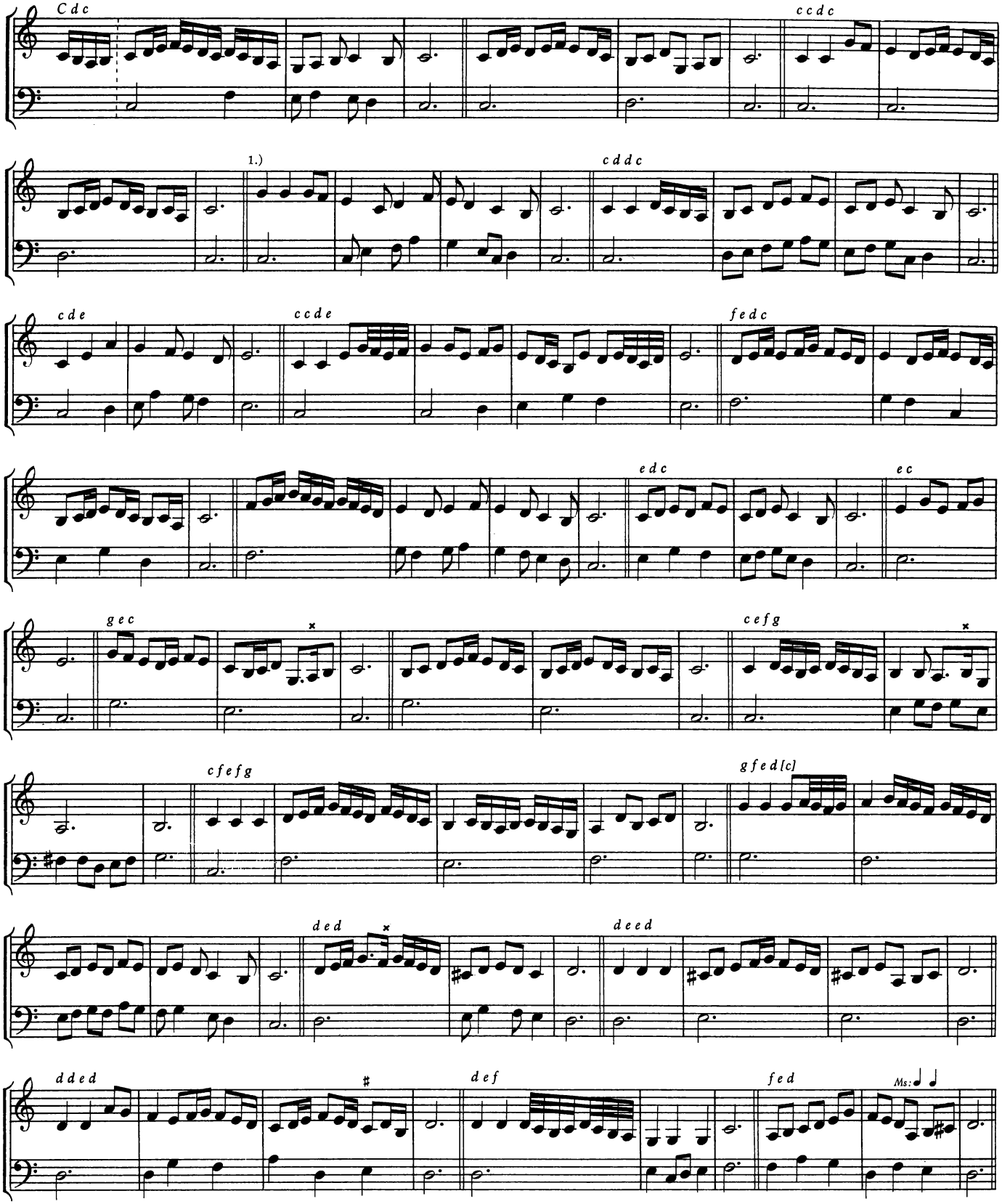
1.) The Erlangen copy ends here.



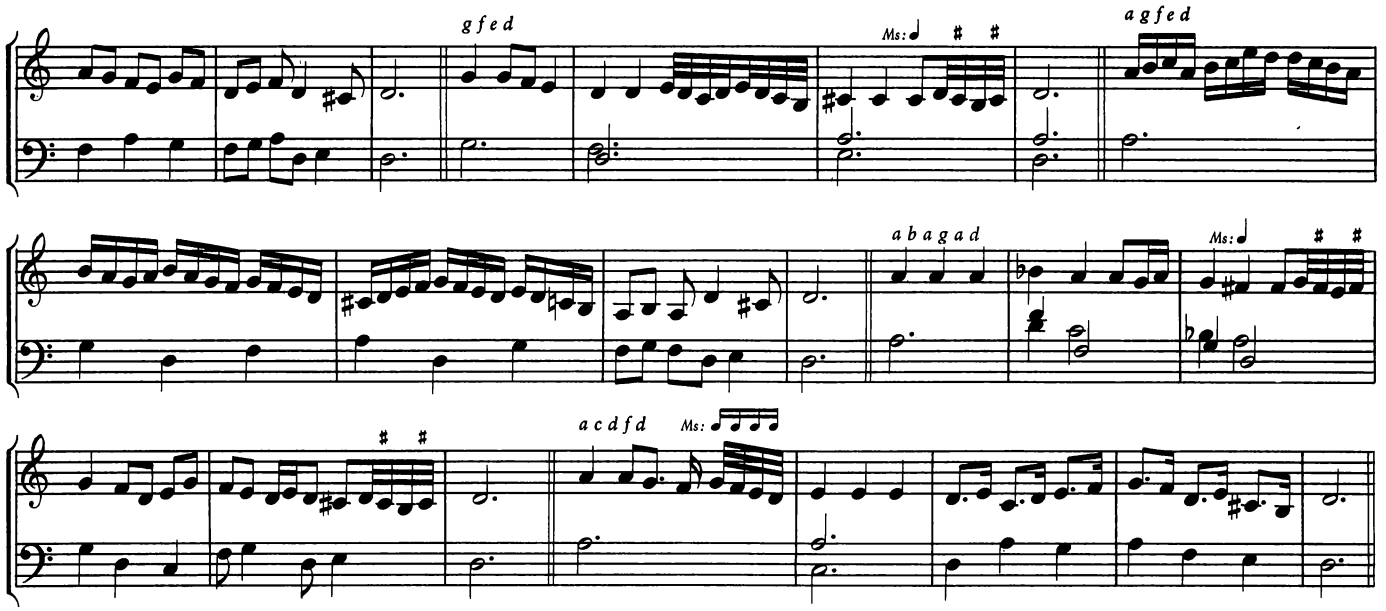
Secuntur redeuntes in idem per 6 (?) voces



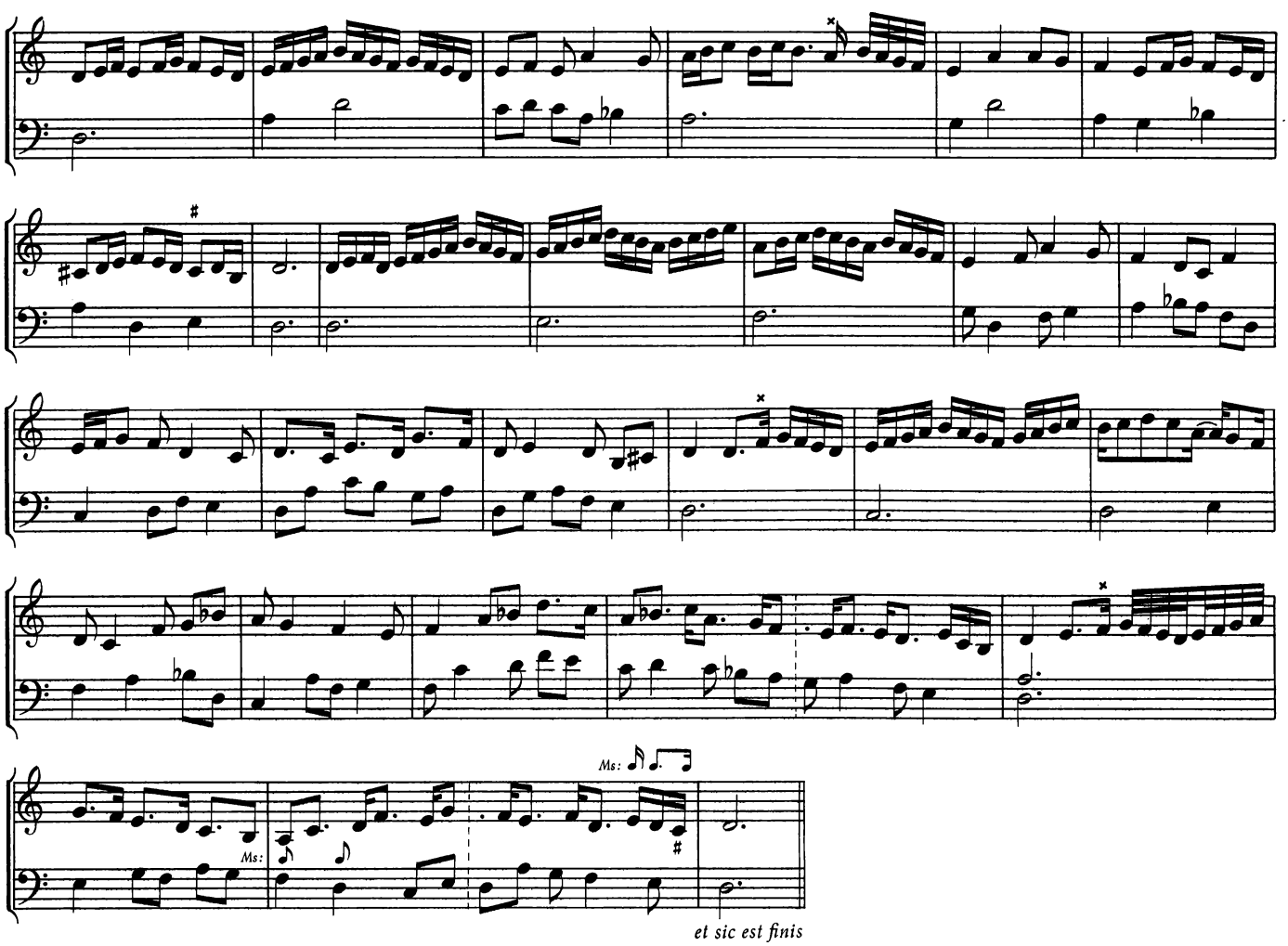
Fundamentum breve ad ascensum et descensum



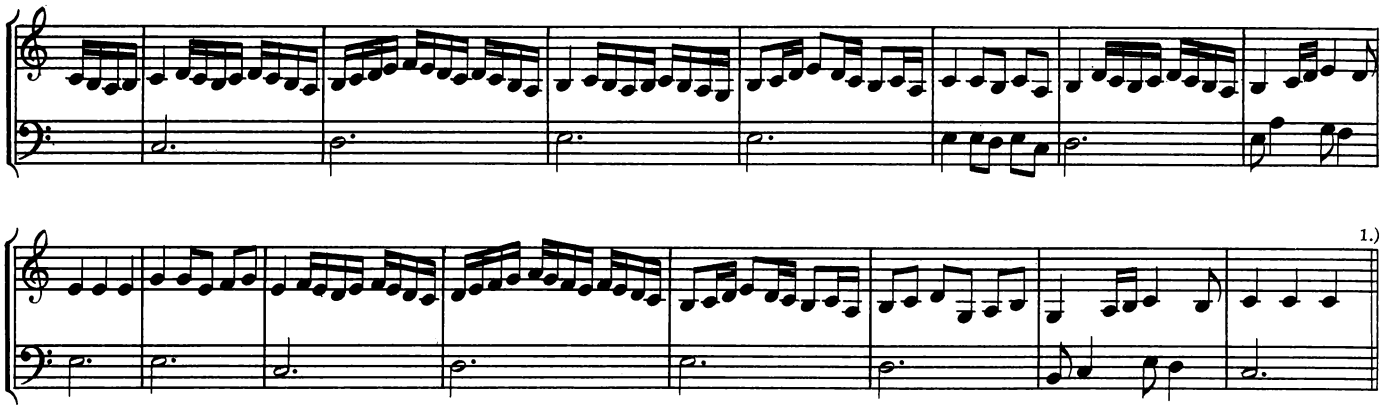
1.) The next four measures are written a third too low.



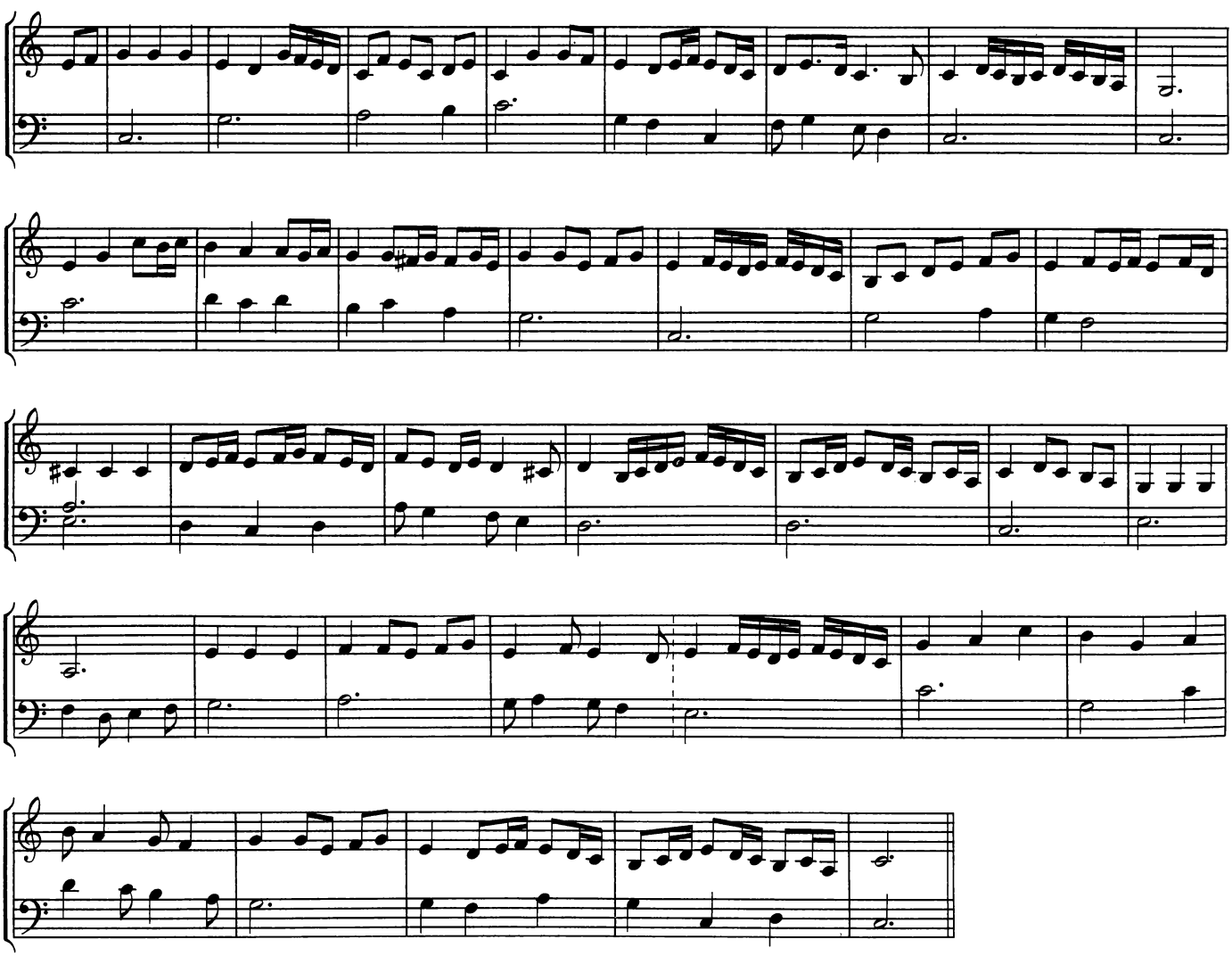
41a. Piece without title



42. Magnificat sexti toni

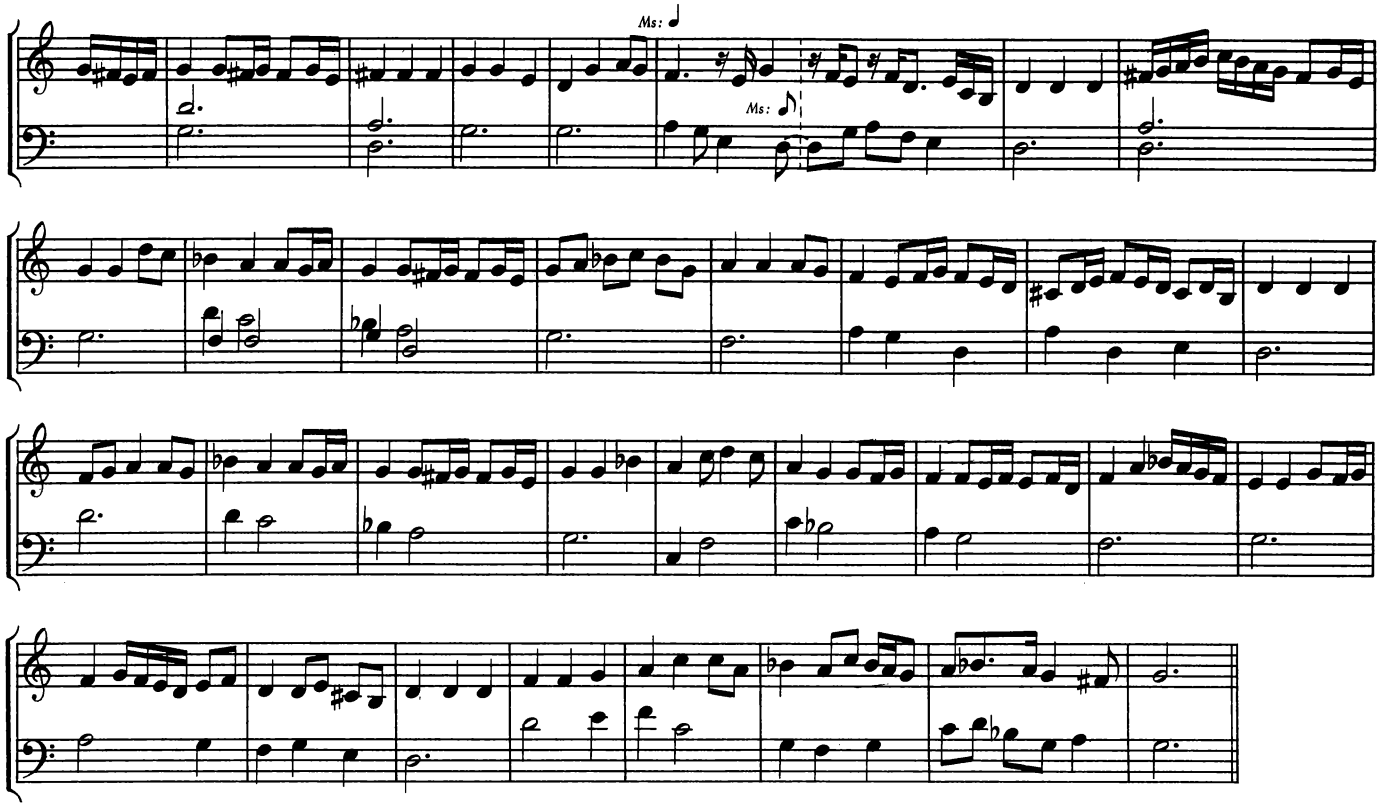


43. En avois

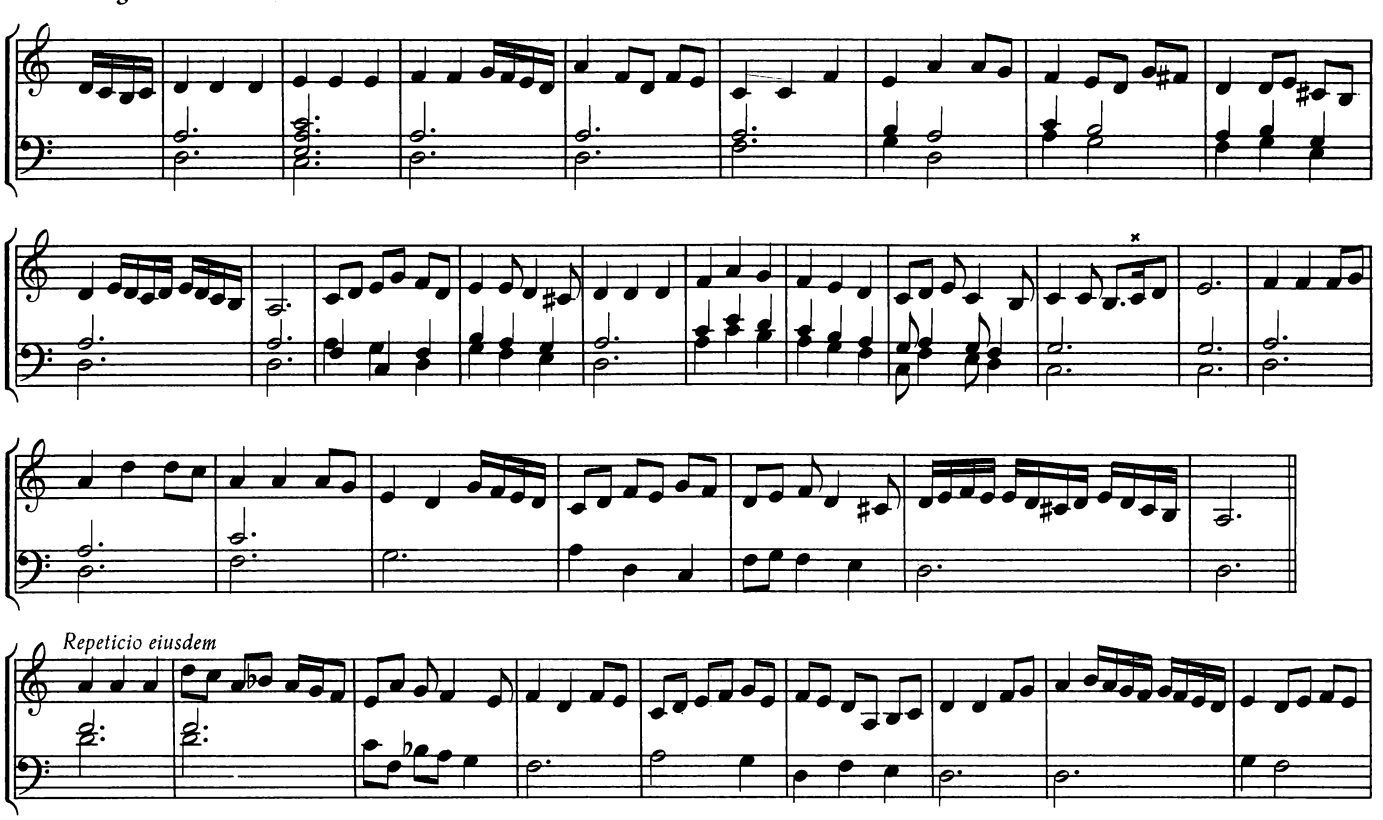


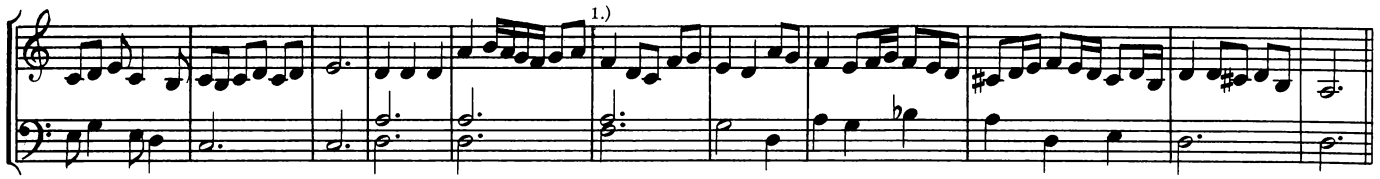
1.) Two fragments written after the Magnificat are omitted.

44. Wach auff mein hort der leucht dorther

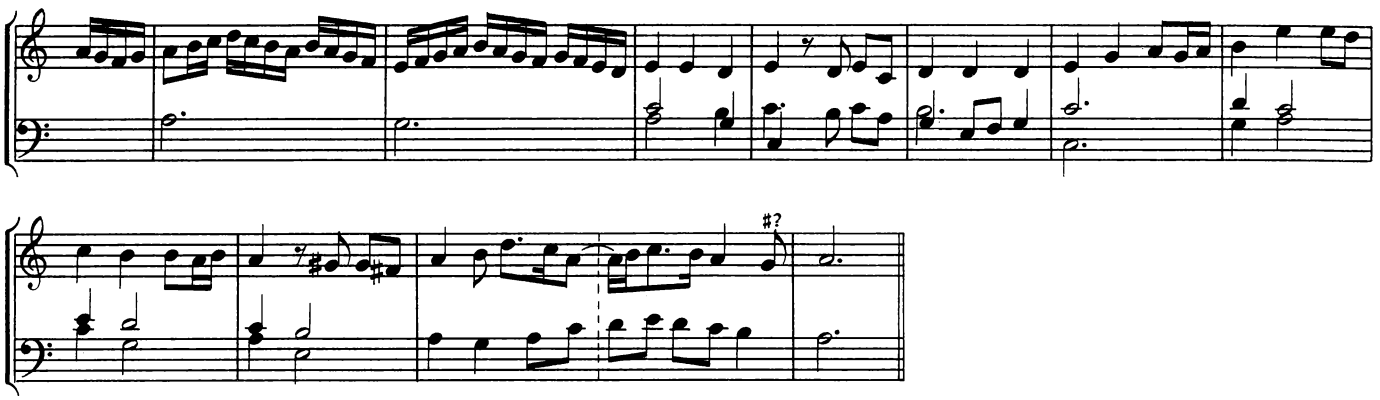


45. Mit ganczem Willen wünsch ich dir

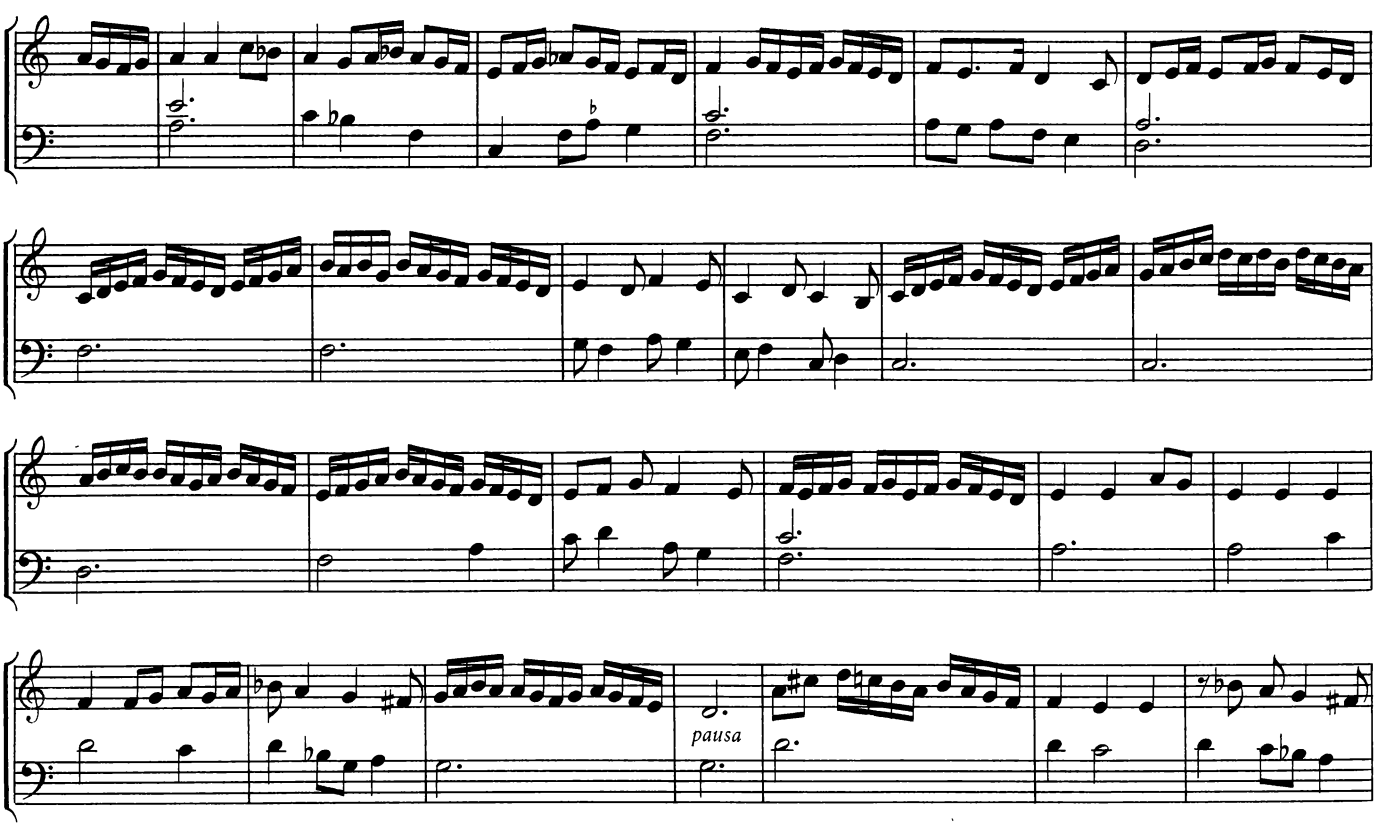




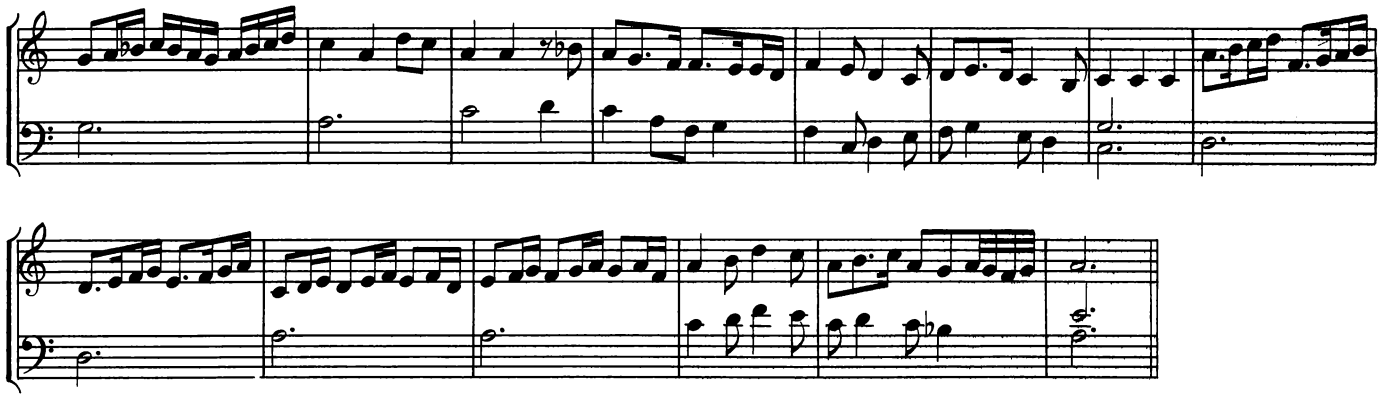
46. O cle[mens]



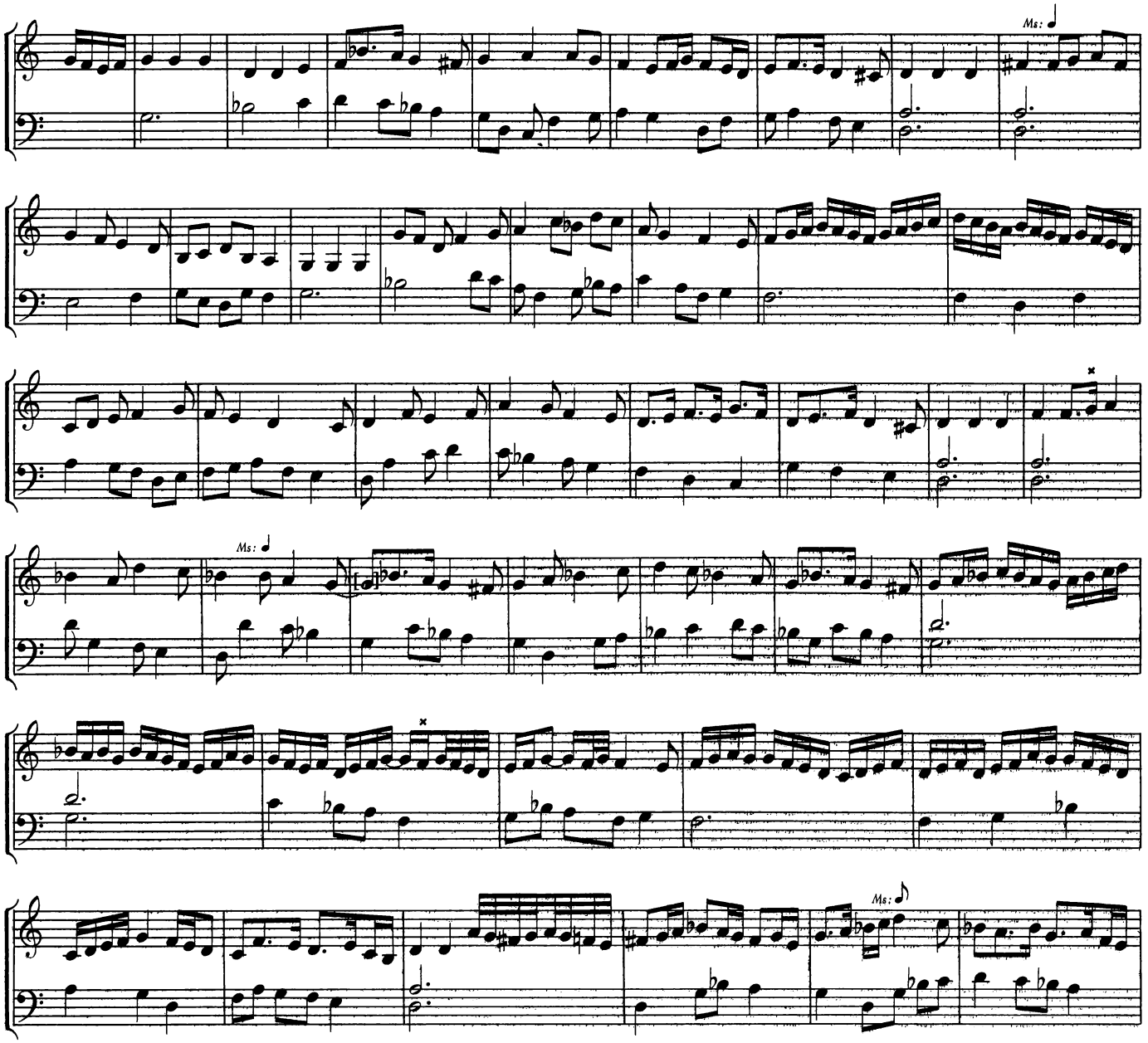
47. Des Klaffers neyden

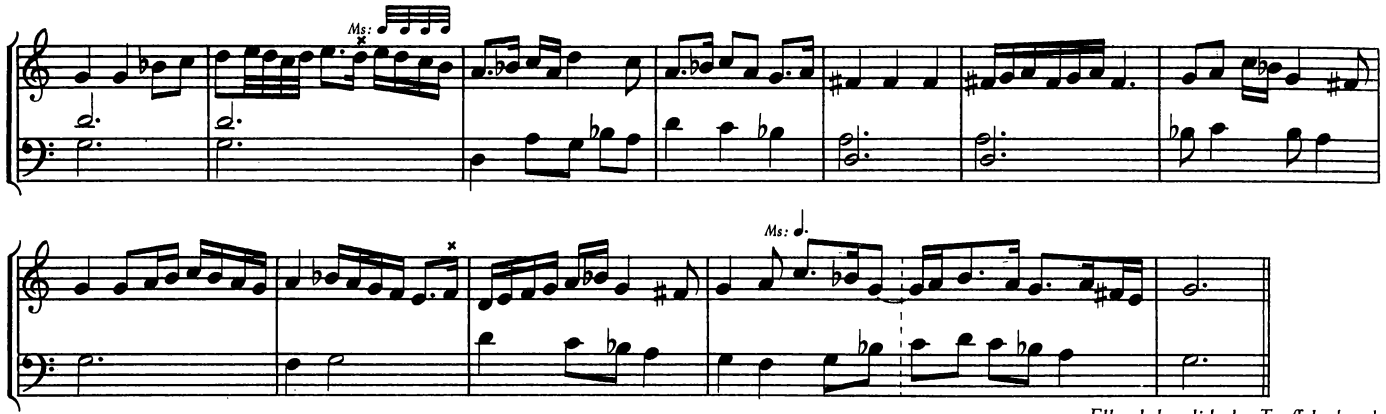


1.) From here to the end the upper part is written a third too high.



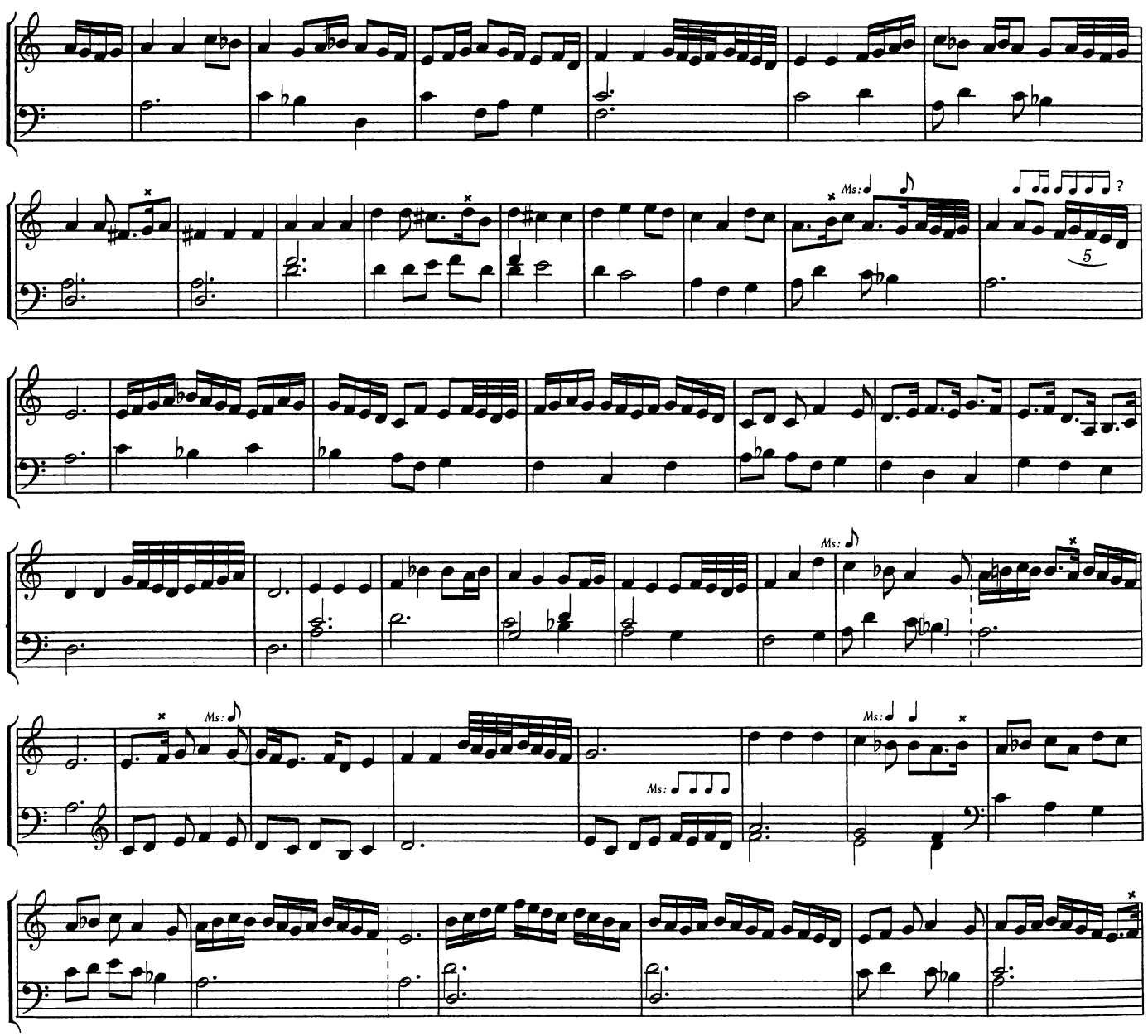
48. Ellend du hast

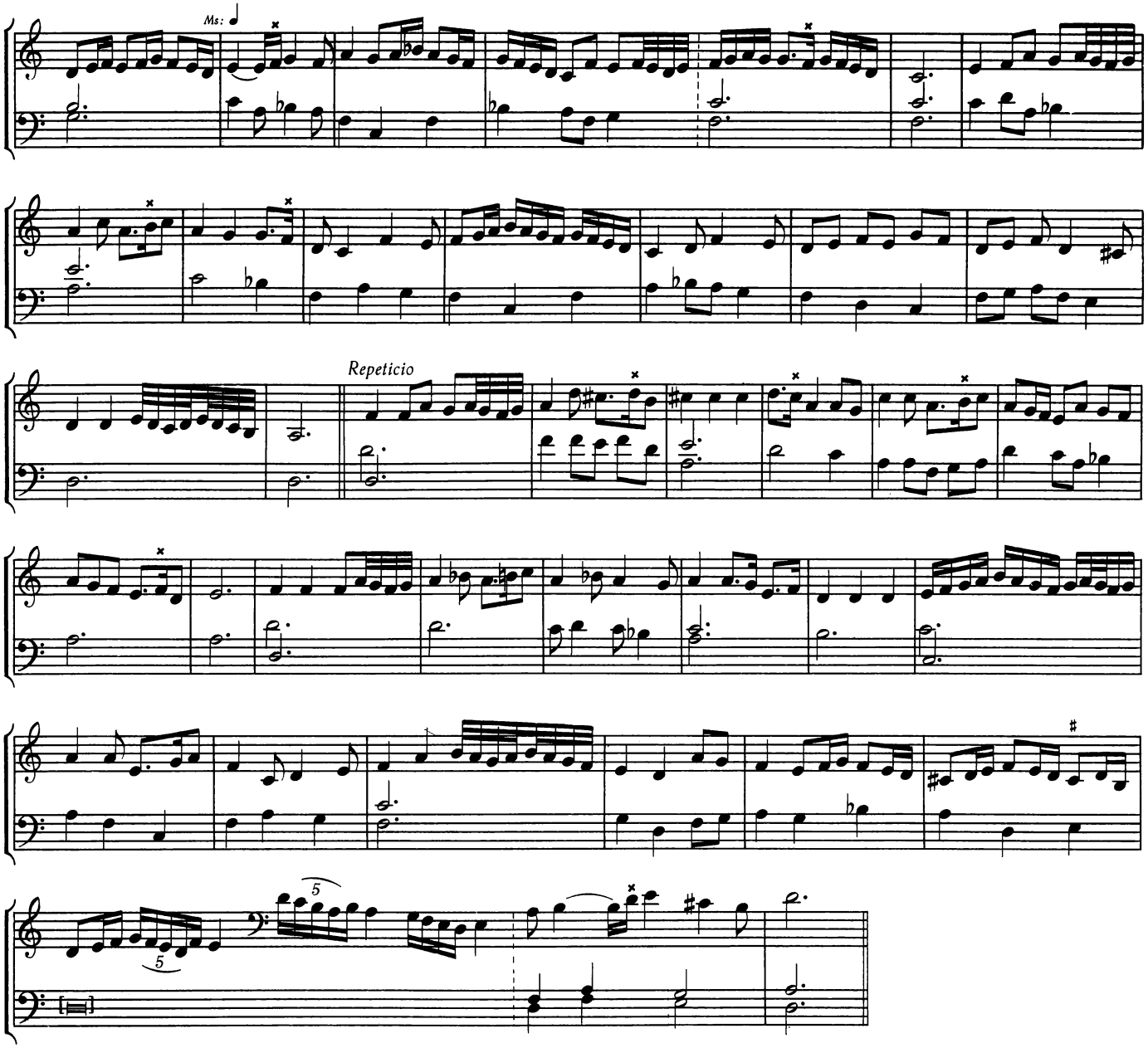




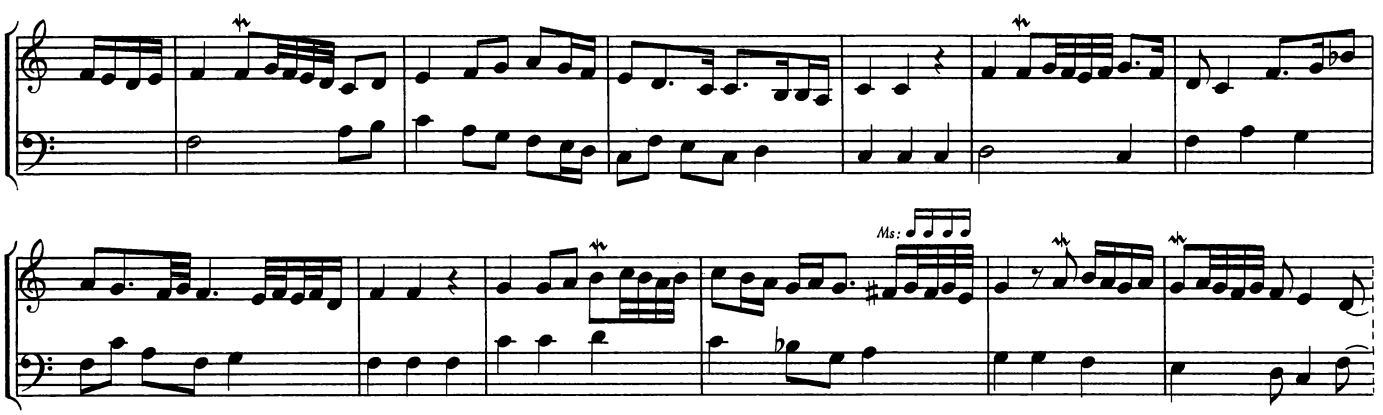
Ellend das dich der Teuffel schend

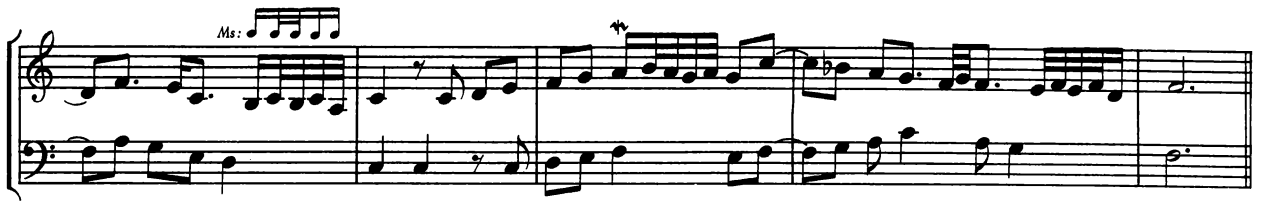
49. Sequitur tenor Benedicite almechtiger got



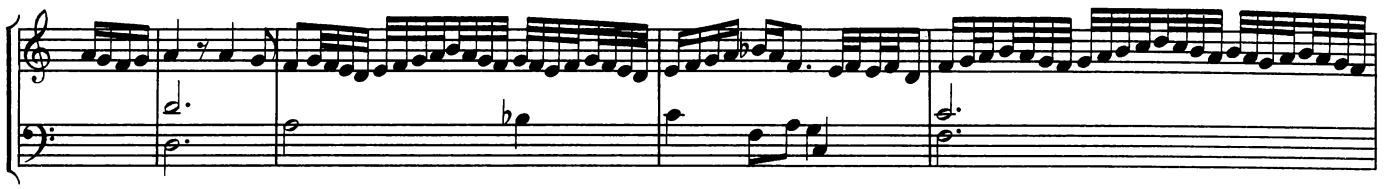


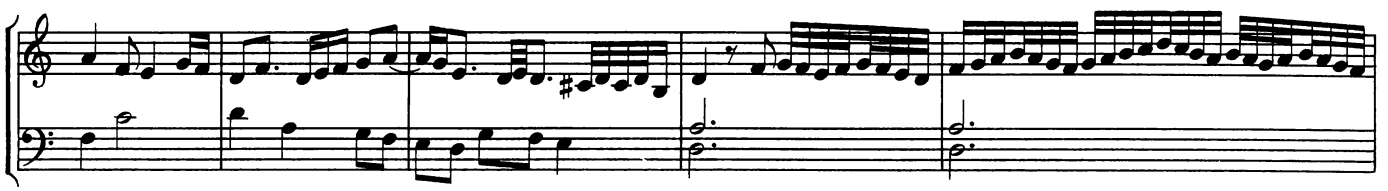
50. Domit ein gut Jare

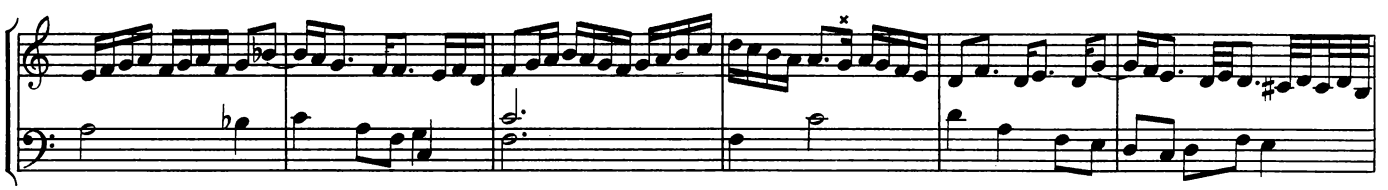


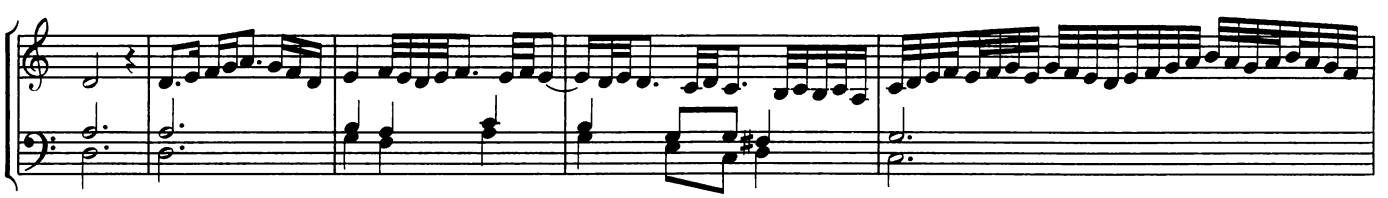


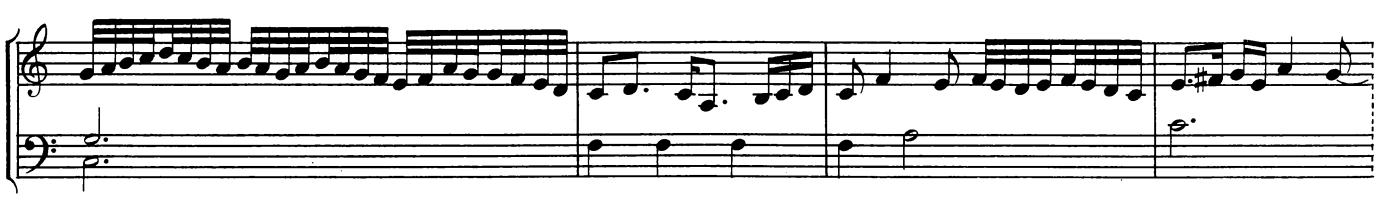
51. Tenor Mein hercz in hohen freuden ist per me Georg de Putenheim

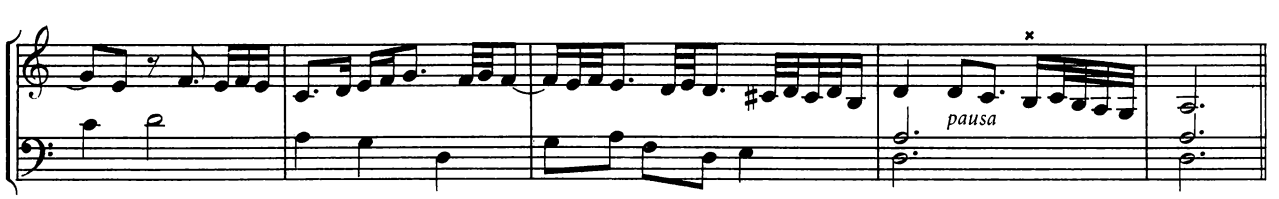




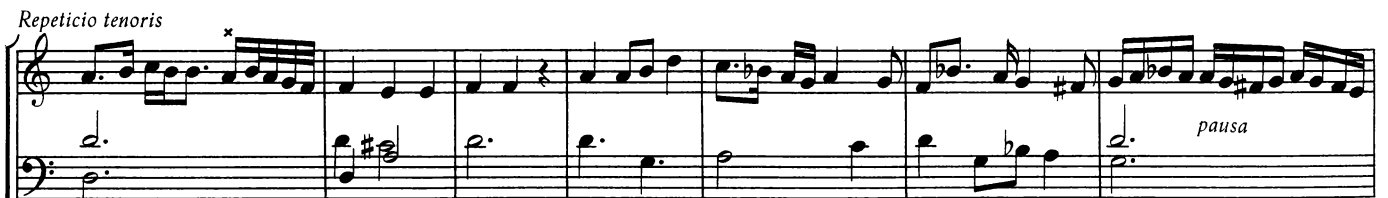


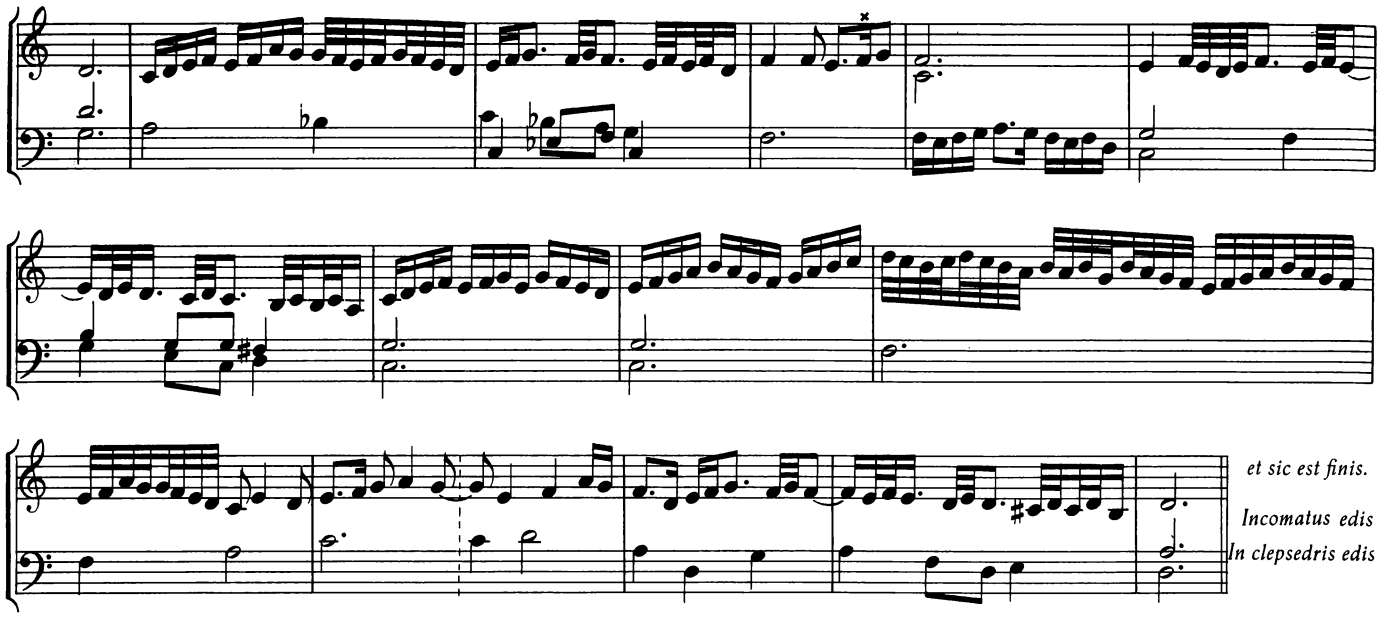




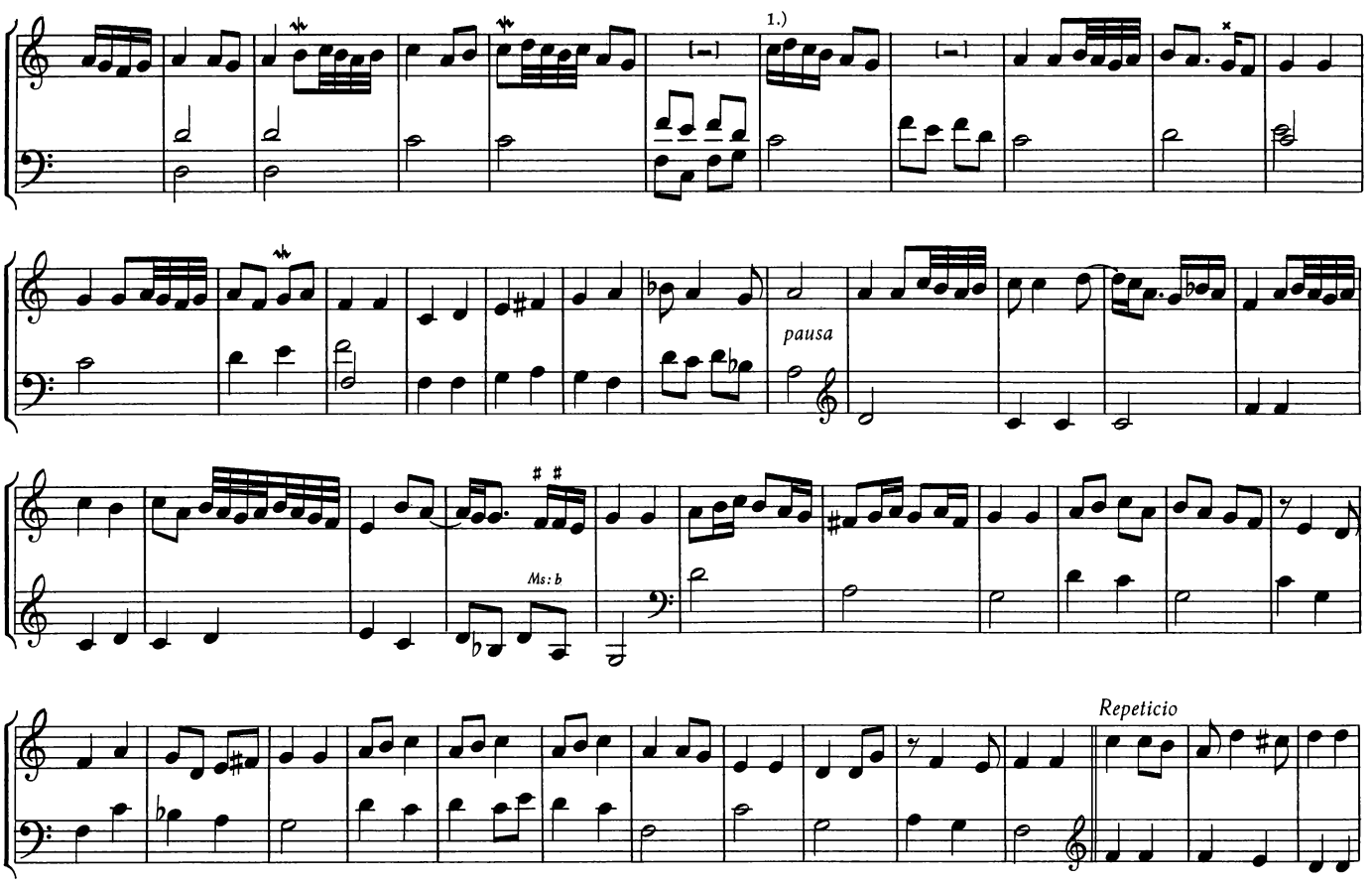


Repeticio tenoris

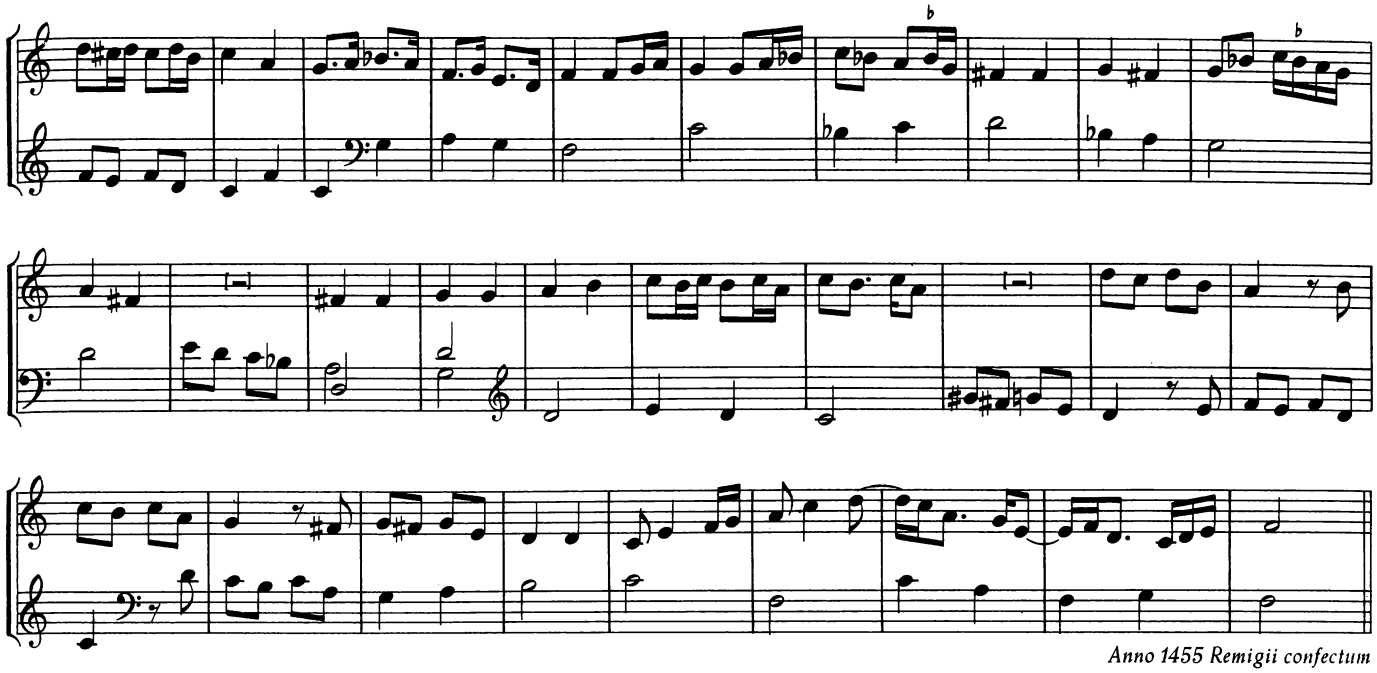




52. C[on] l[agreme]

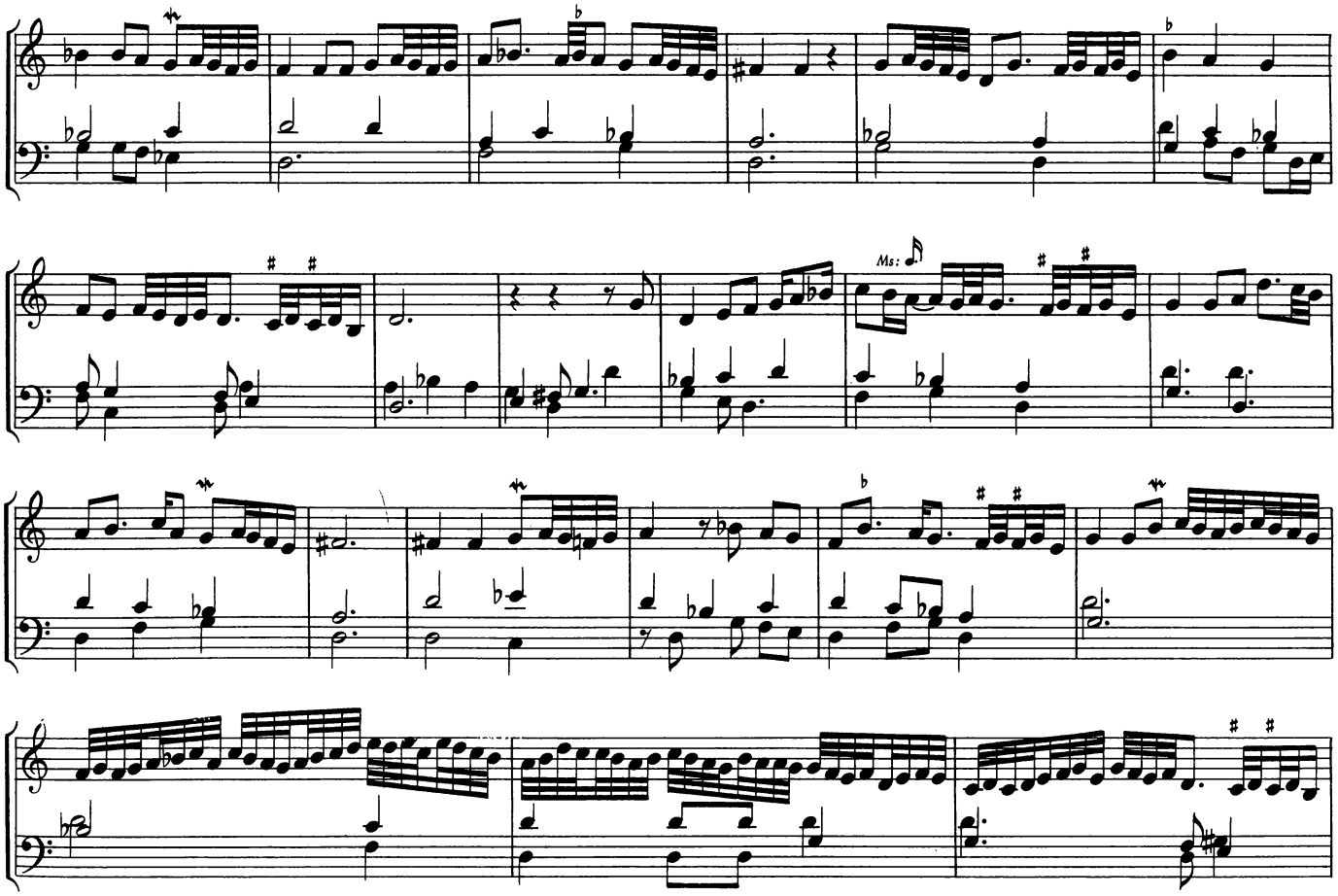


1.) In the Ms. this measure is written a third too low.

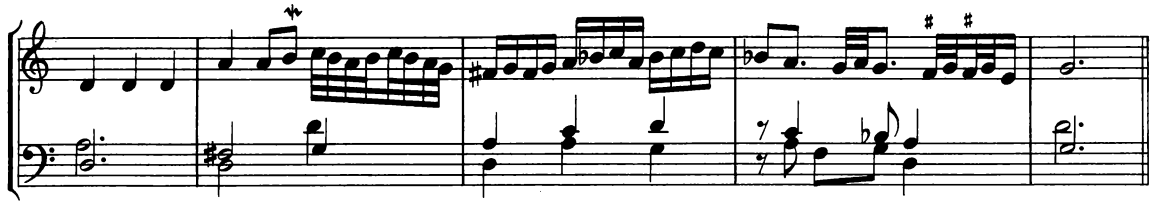


Anno 1455 Remigii confectum

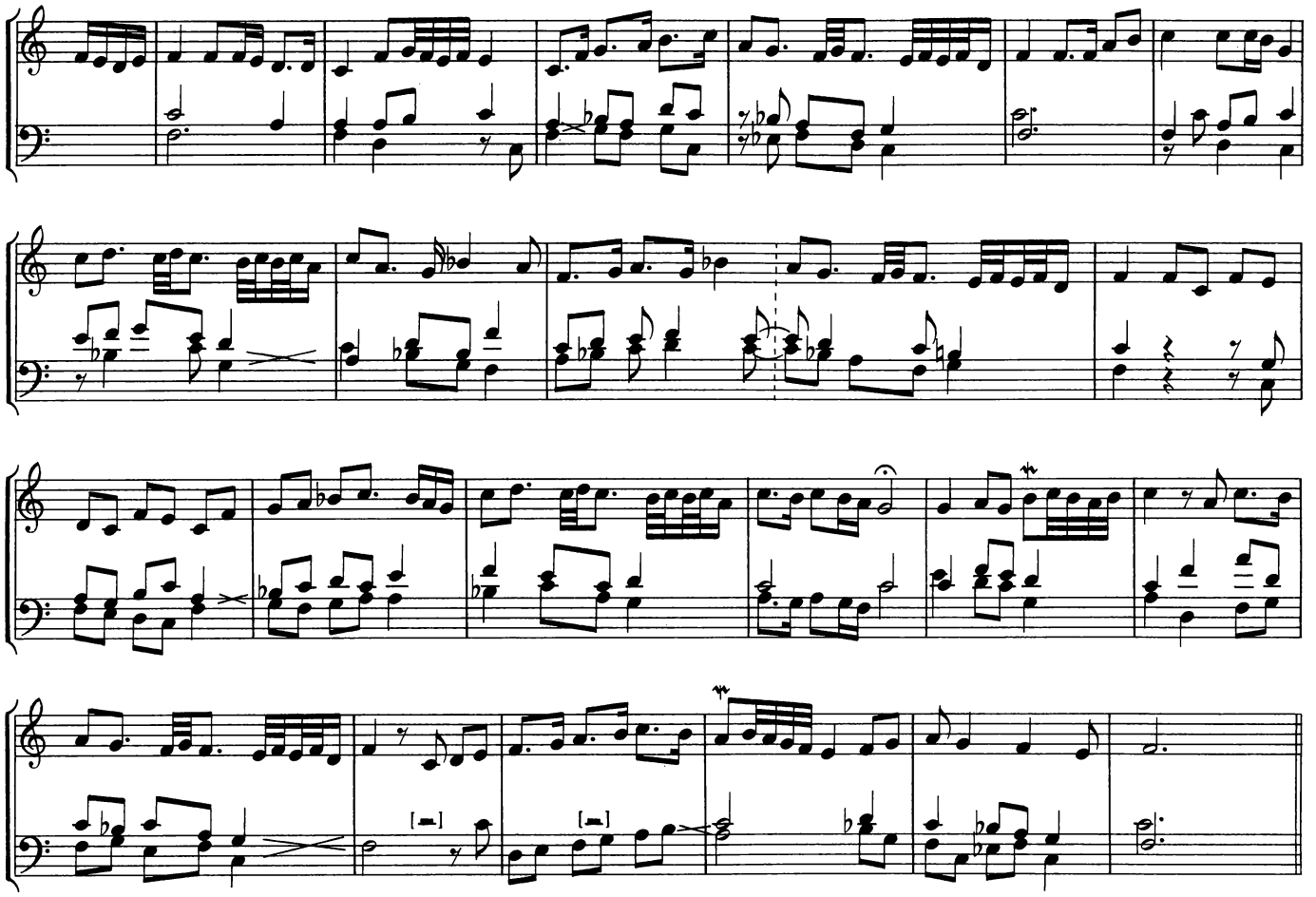
53. Wilhelmus Legrant [1.)]



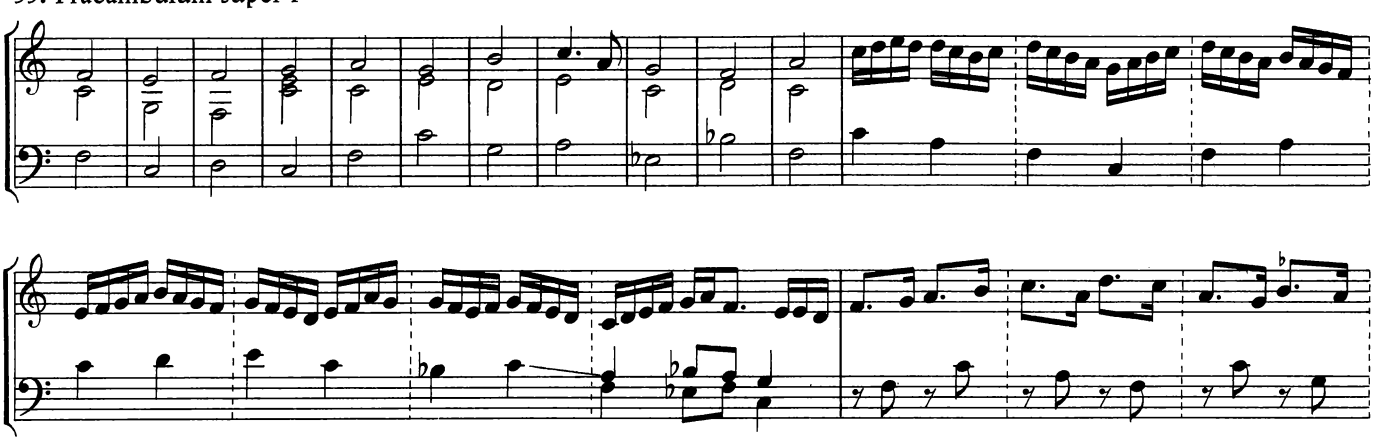
1.) In this piece the lower row of letters is transcribed as the middle part (with upward stems)

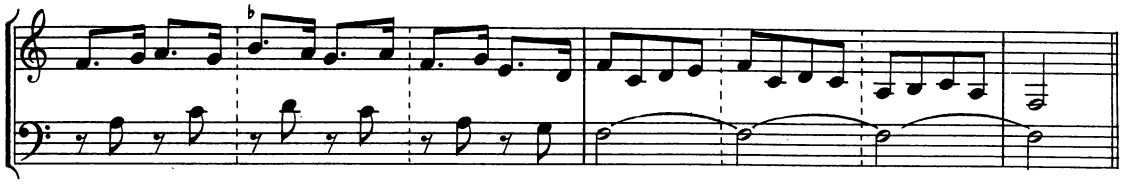


54. Paumgartner

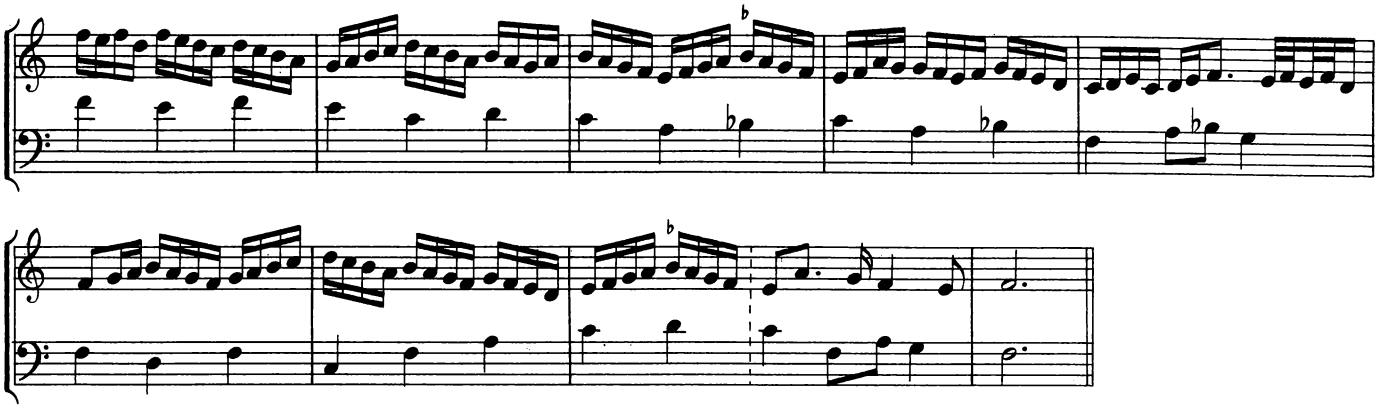


55. Praeambulum super f

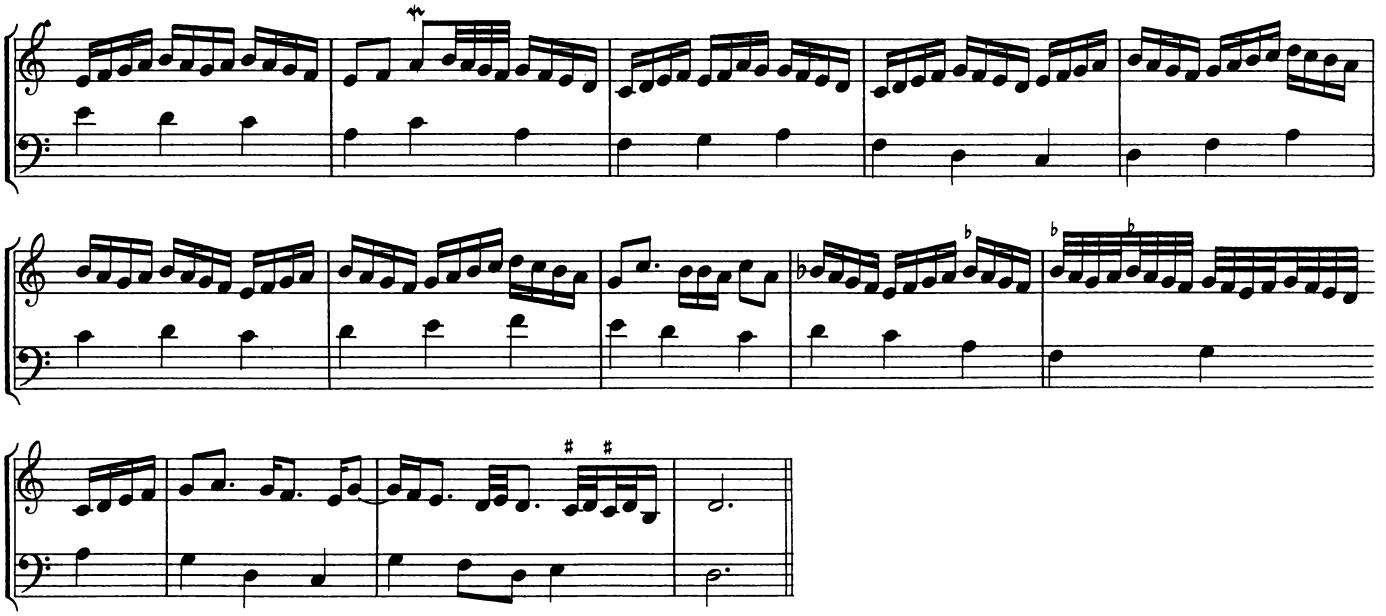




56. Praeambulum super fa

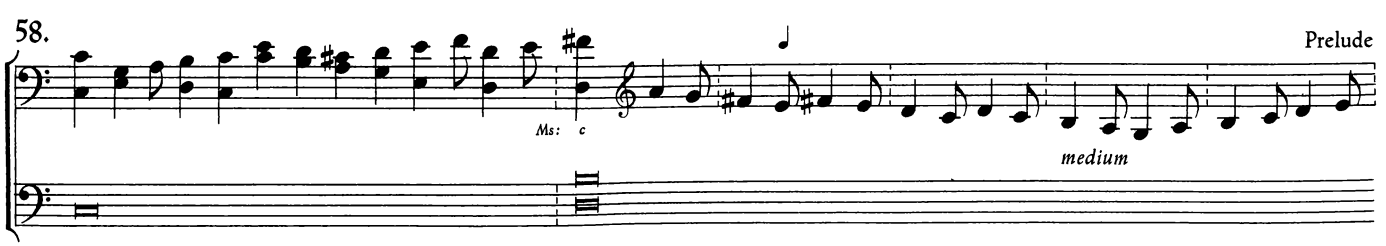


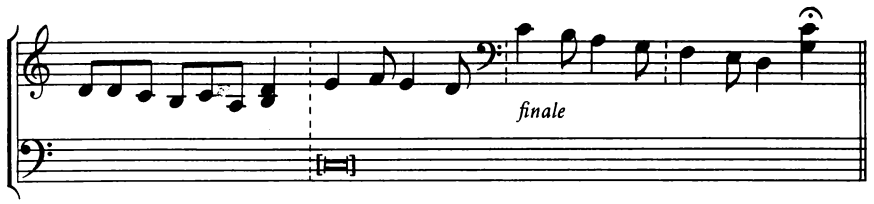
57. Praeambulum super re



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

58.





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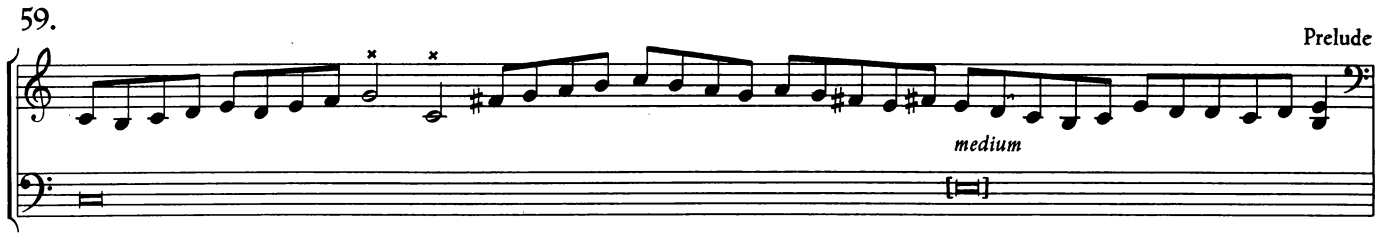

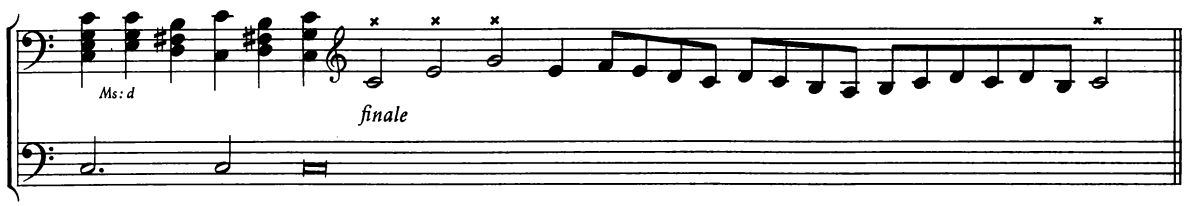

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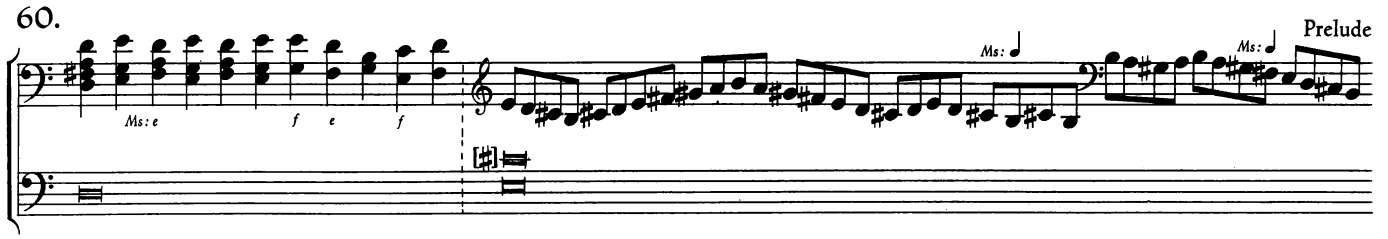

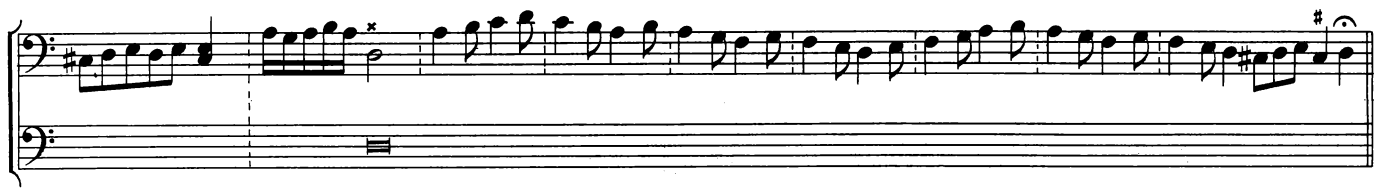

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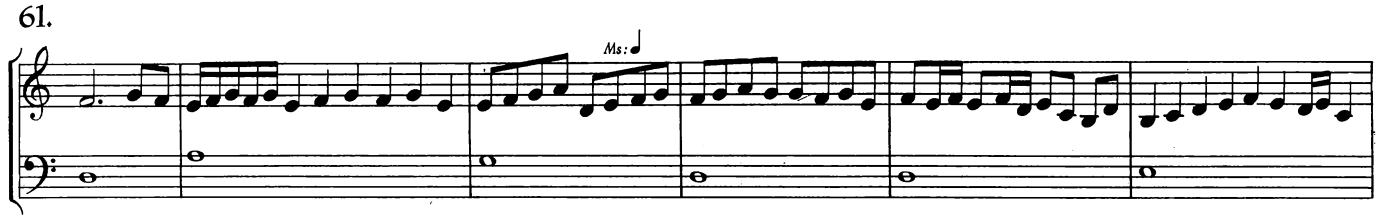

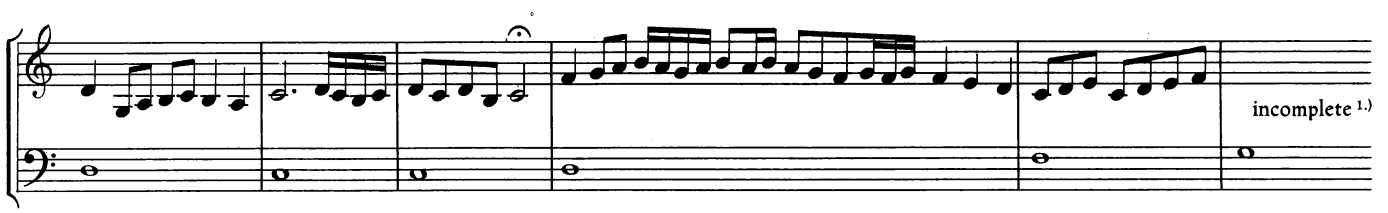

1.) After two fragments, one in a very faulty three-part letter notation, the other monophonic, there follows:
Fundamentum bonum trium notarum magistri Conradi in Nurenbergk. Et ascenditur et descenditur clausulatim. See Nr. 41 .