CORPUS OF EARLY KEYBOARD MUSIC

Prof. Willi Apel

General Editor

THE COLLECTED KEYBOARD COMPOSITIONS

OF

CHRISTIAN ERBACH

Edited by

Clare G. Rayner

AMERICAN INSTITUTE OF MUSICOLOGY

Armen Carapetyan, Ph. D.

Director

CORPUS OF EARLY KEYBOARD MUSIC

36

CHRISTIAN ERBACH

(ca. 1570-1635)

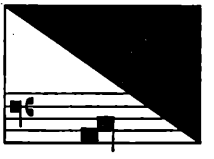
COLLECTED KEYBOARD COMPOSITIONS

Edited by

CLARE G. RAYNER

III

FANTASIAS, FUGUES, CANZONAS



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1973

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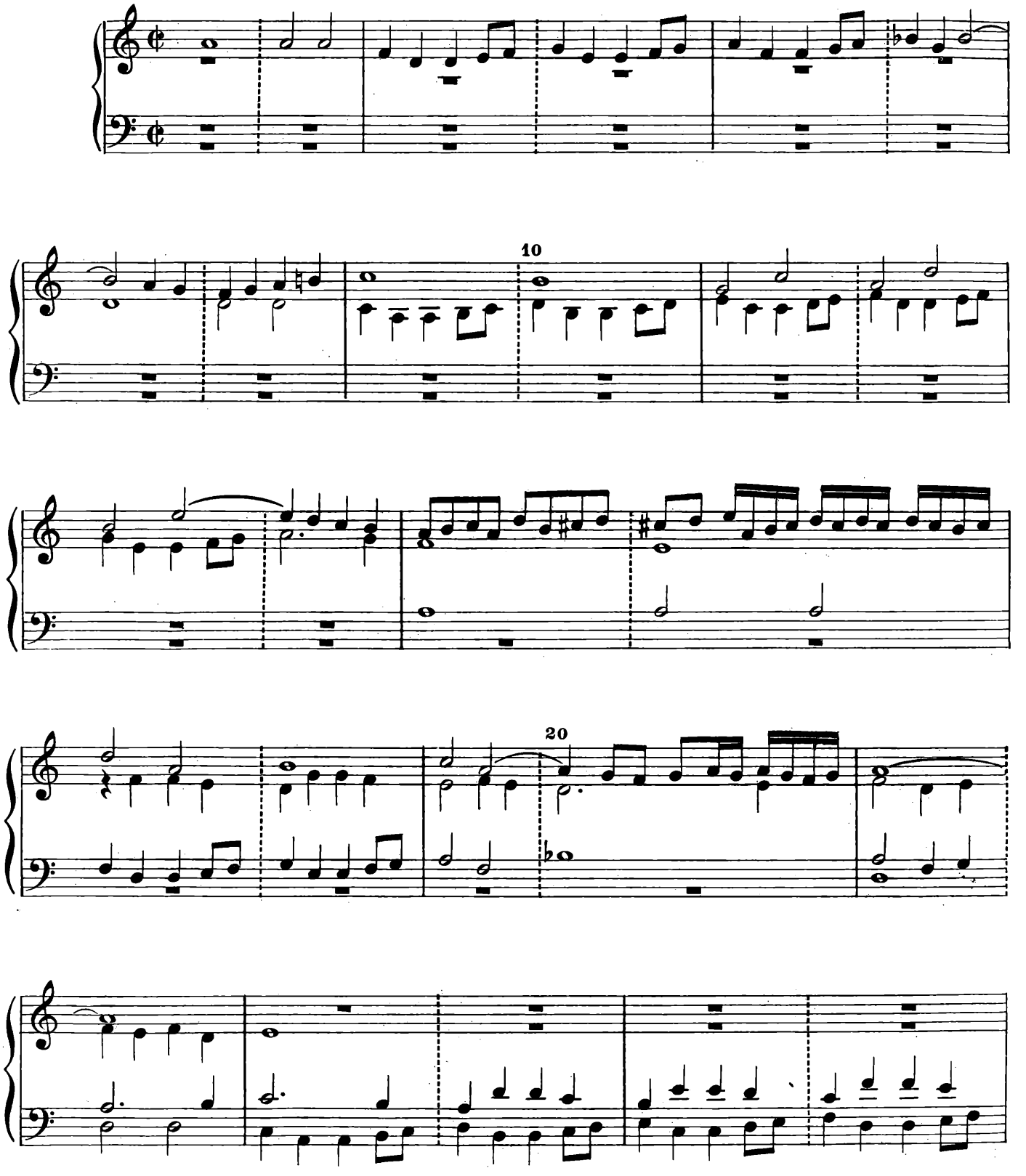
1. Fantasia primi toni



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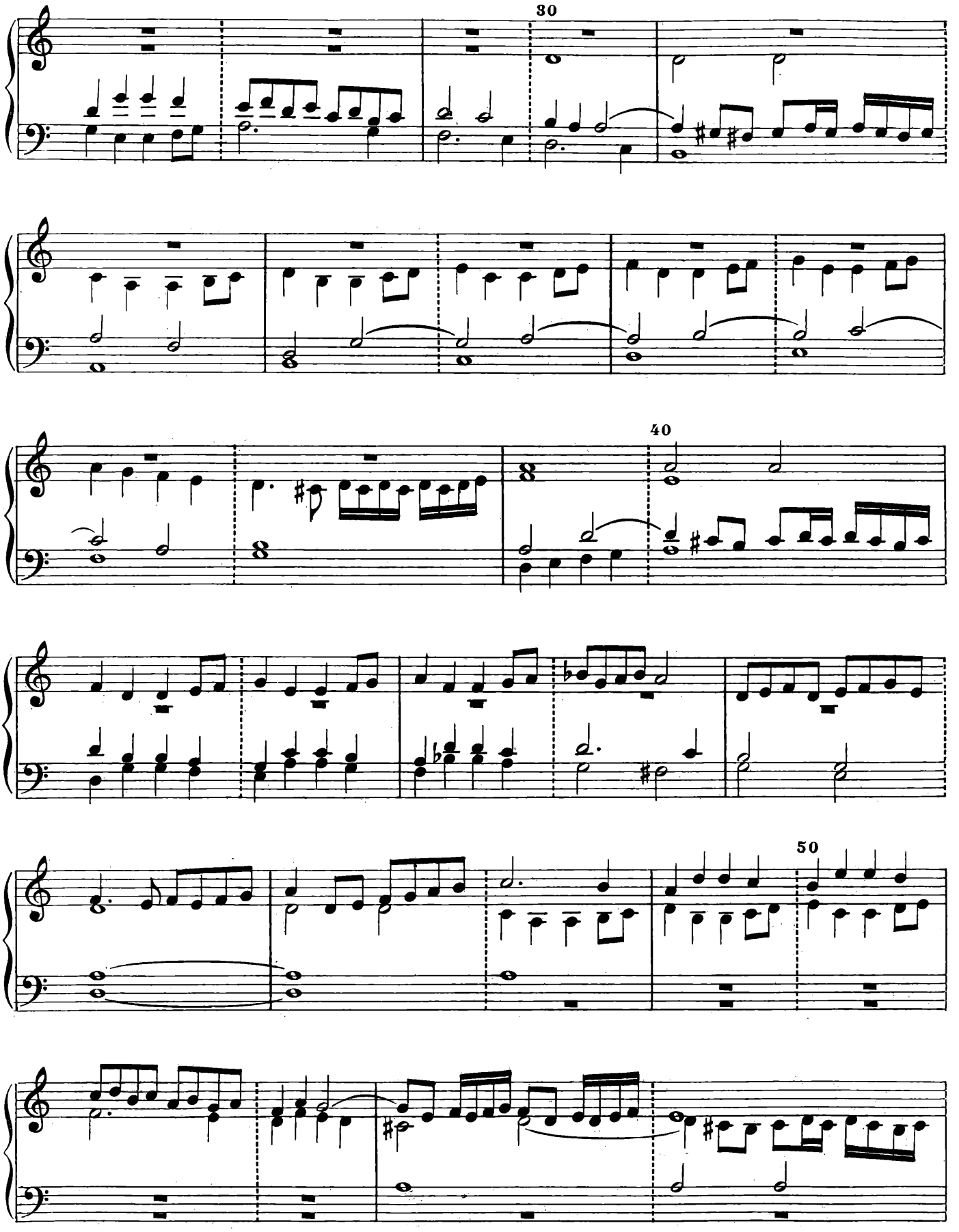
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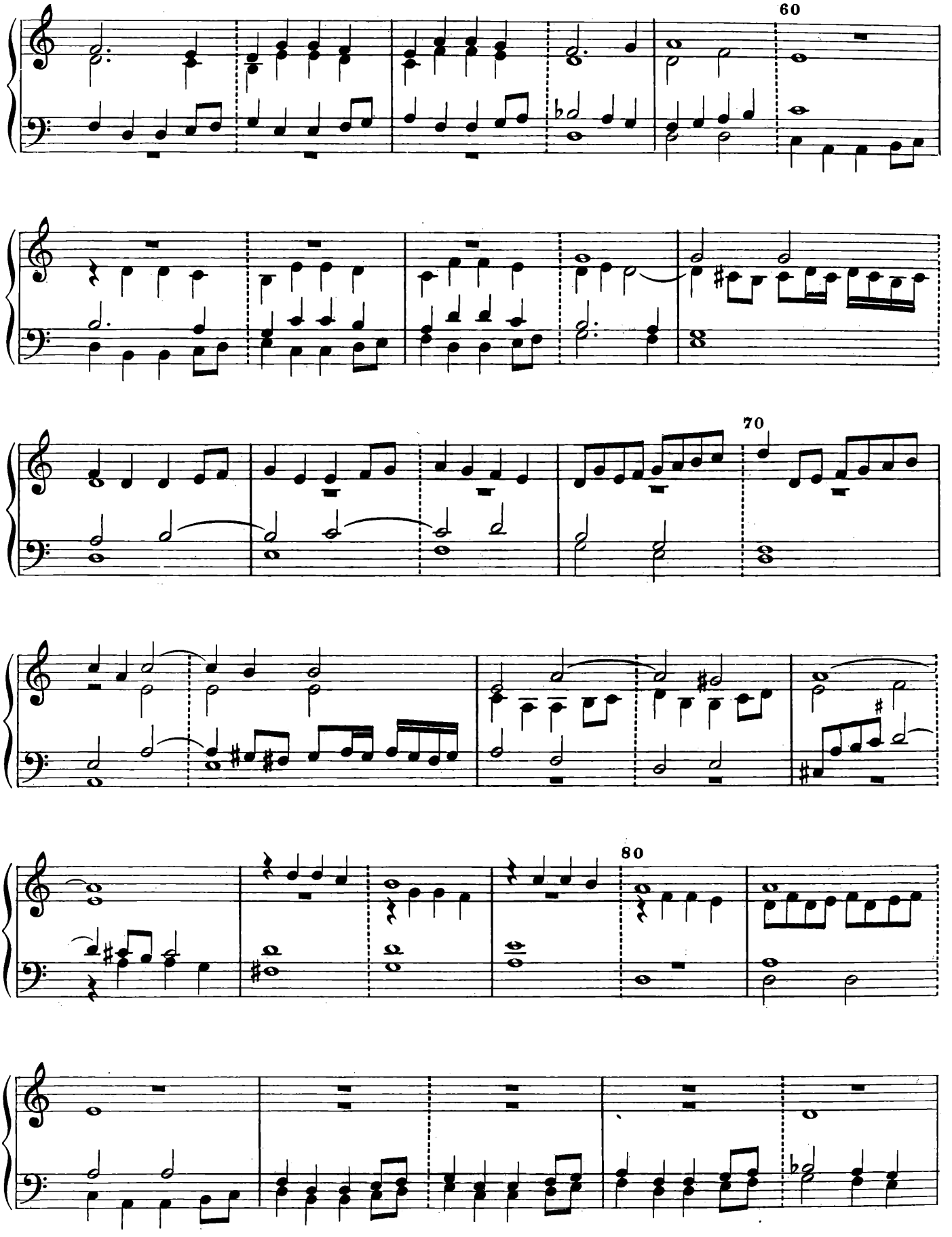
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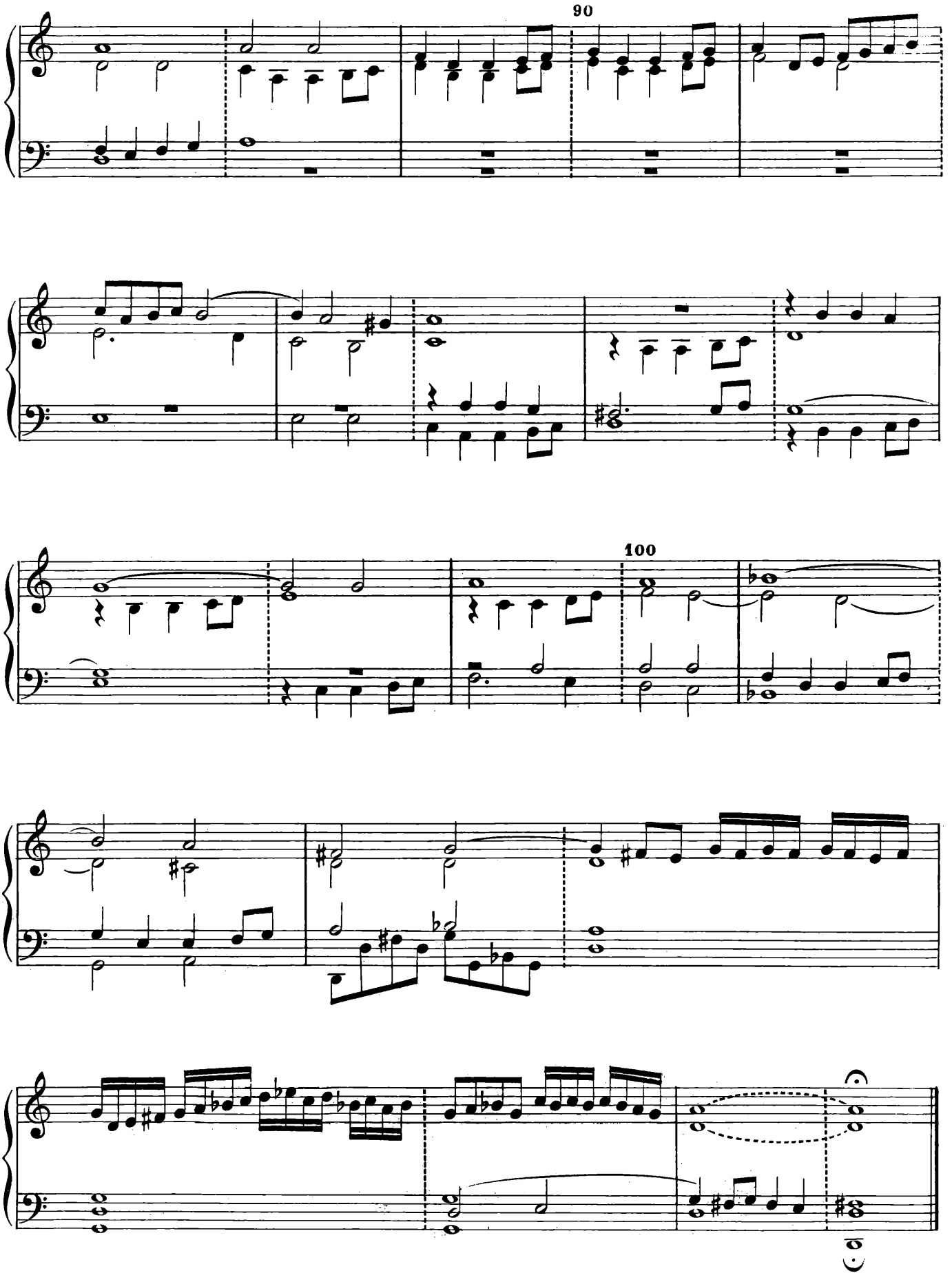
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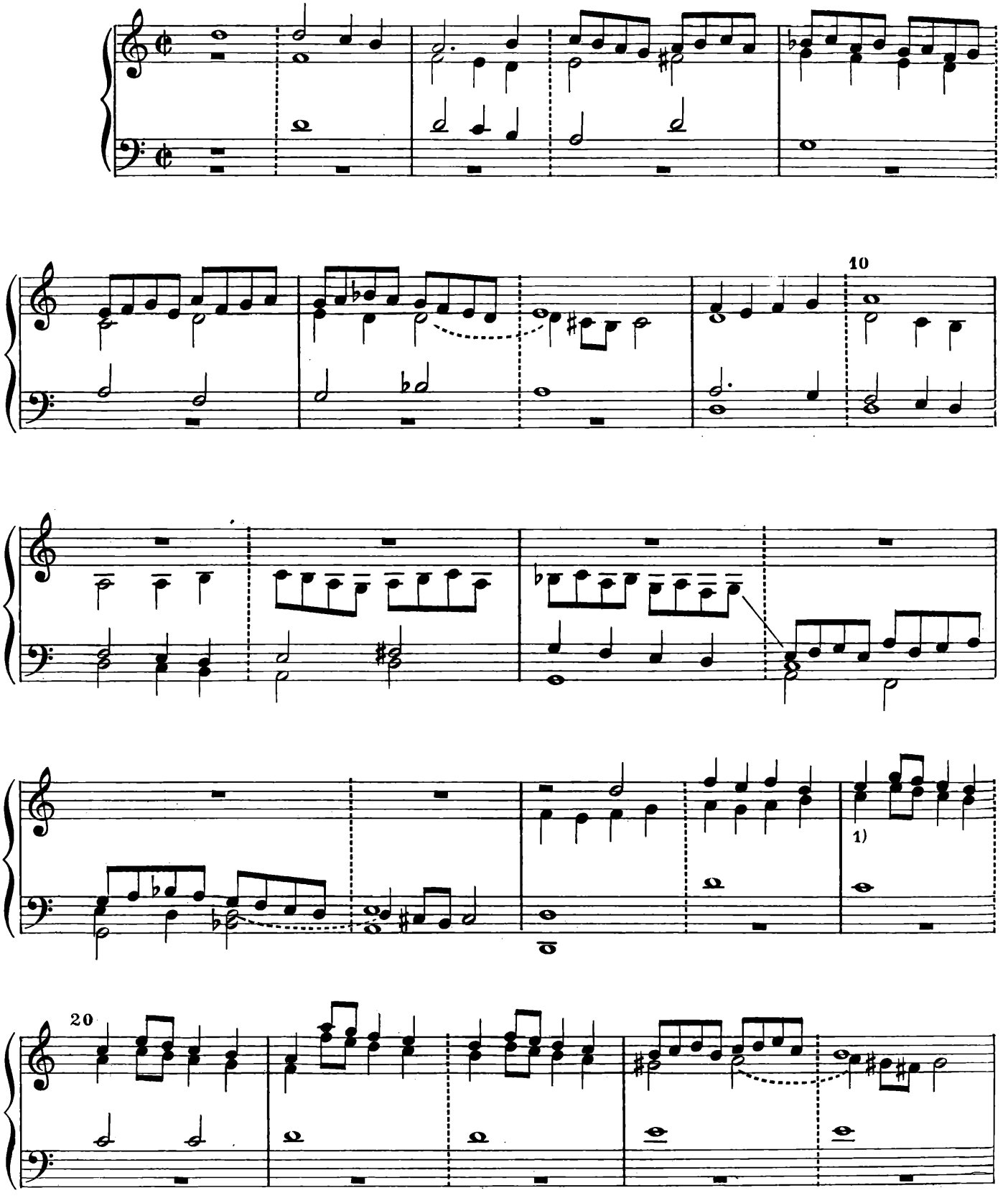
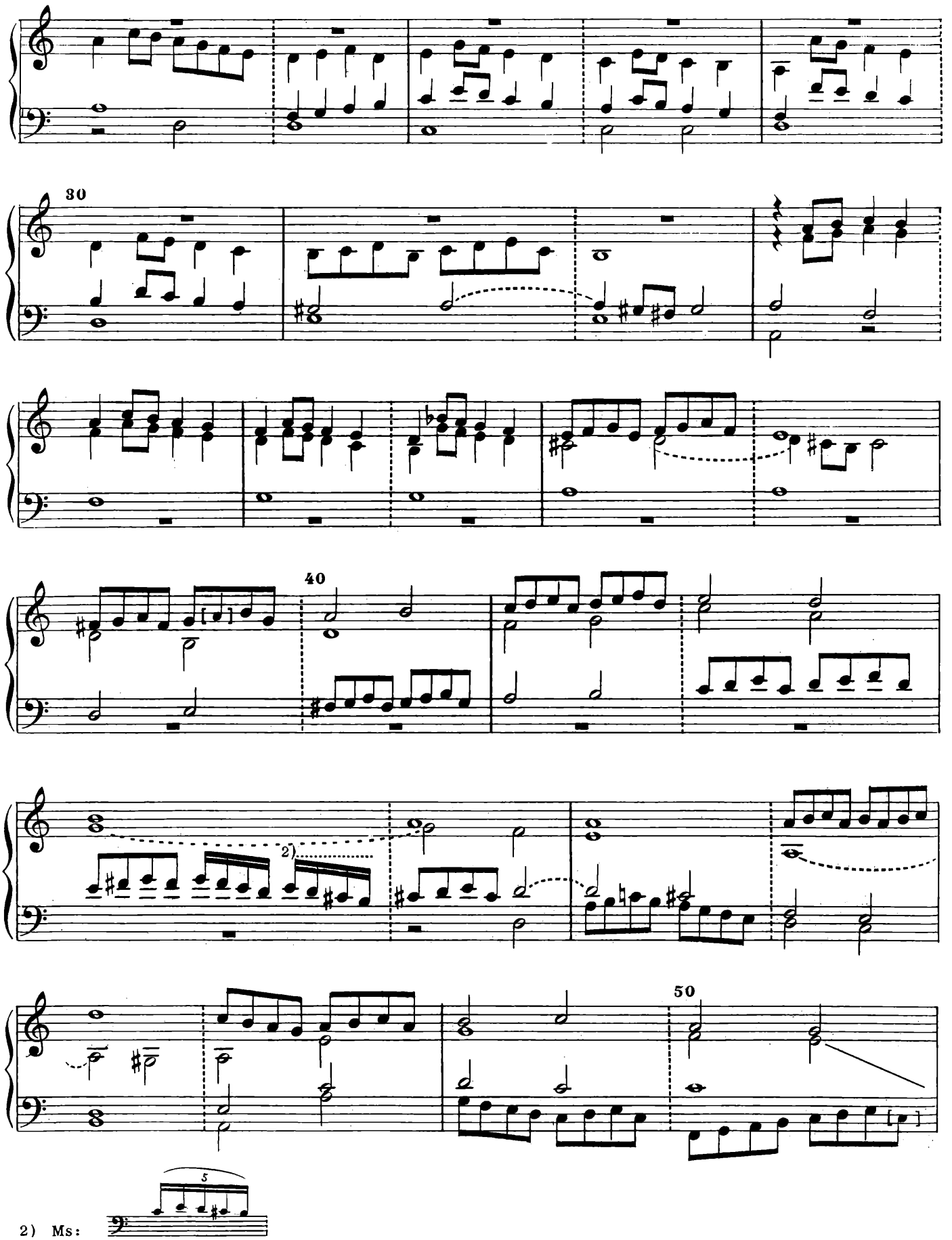
2. Fantasia primi toni



1) Ms: m. 19, alto, octave lower.



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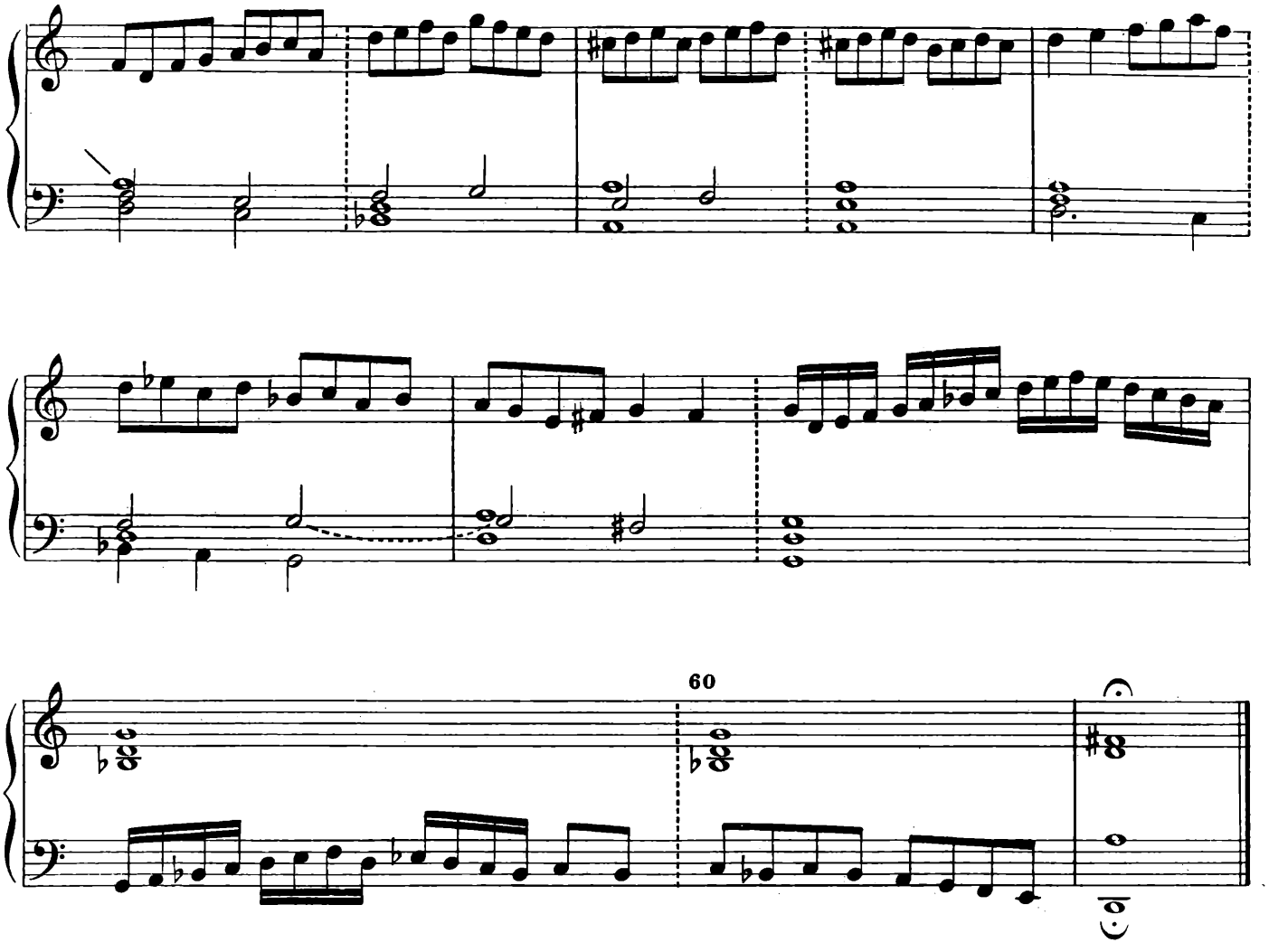
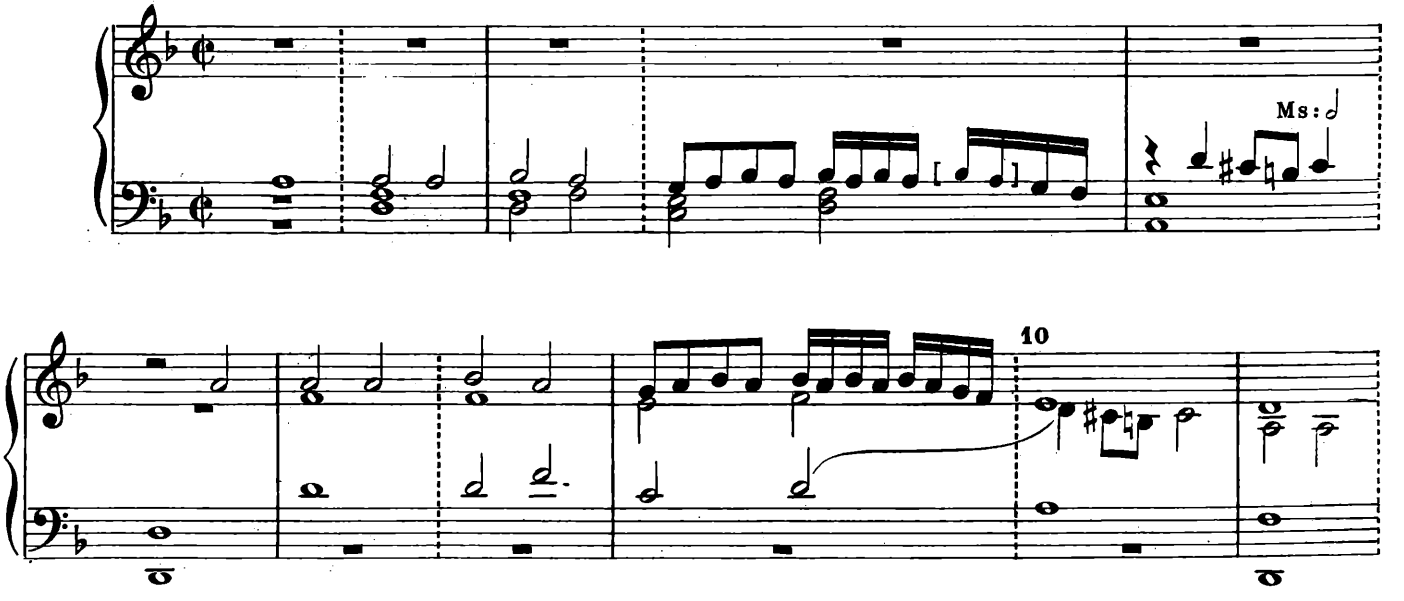
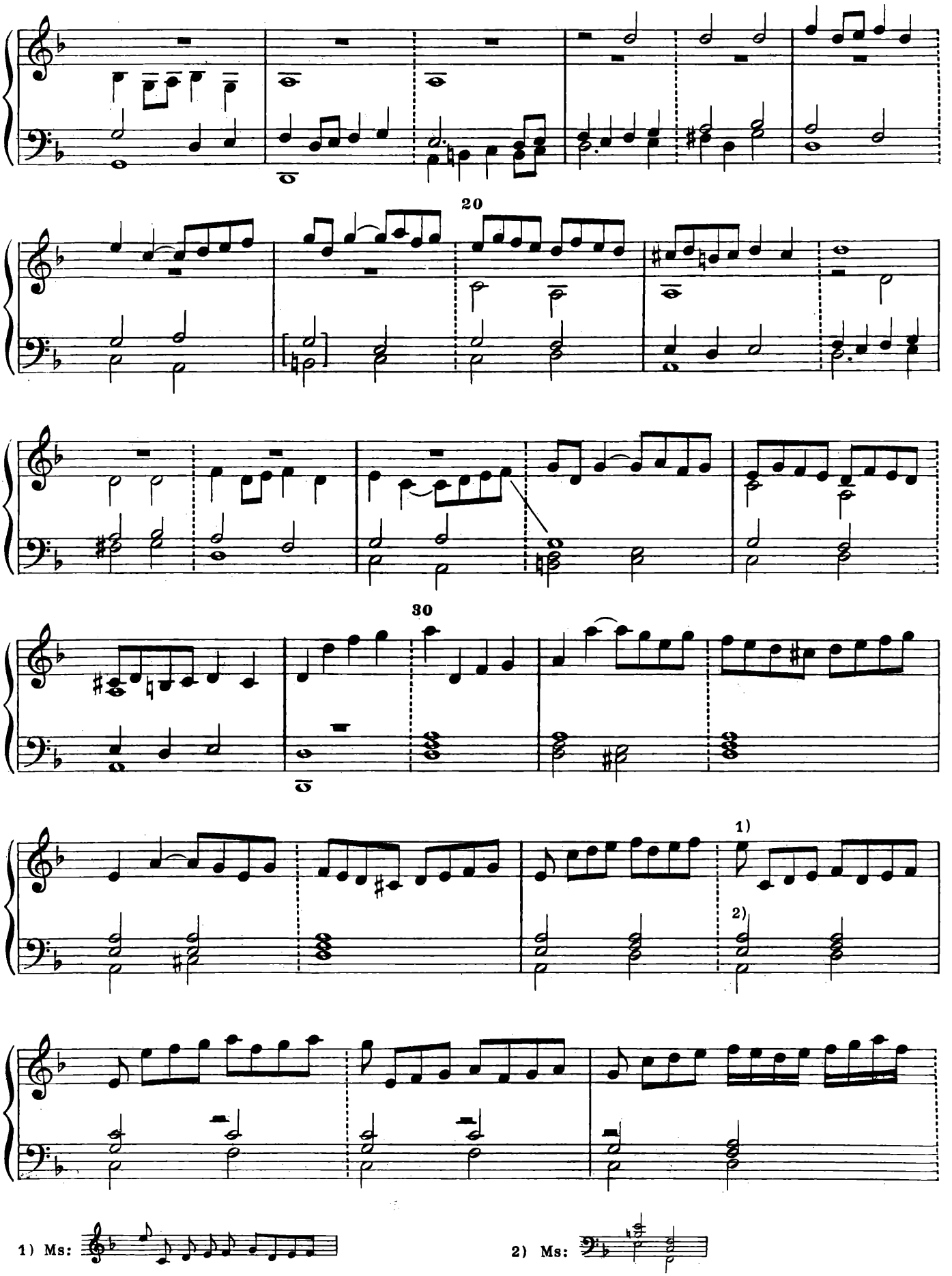


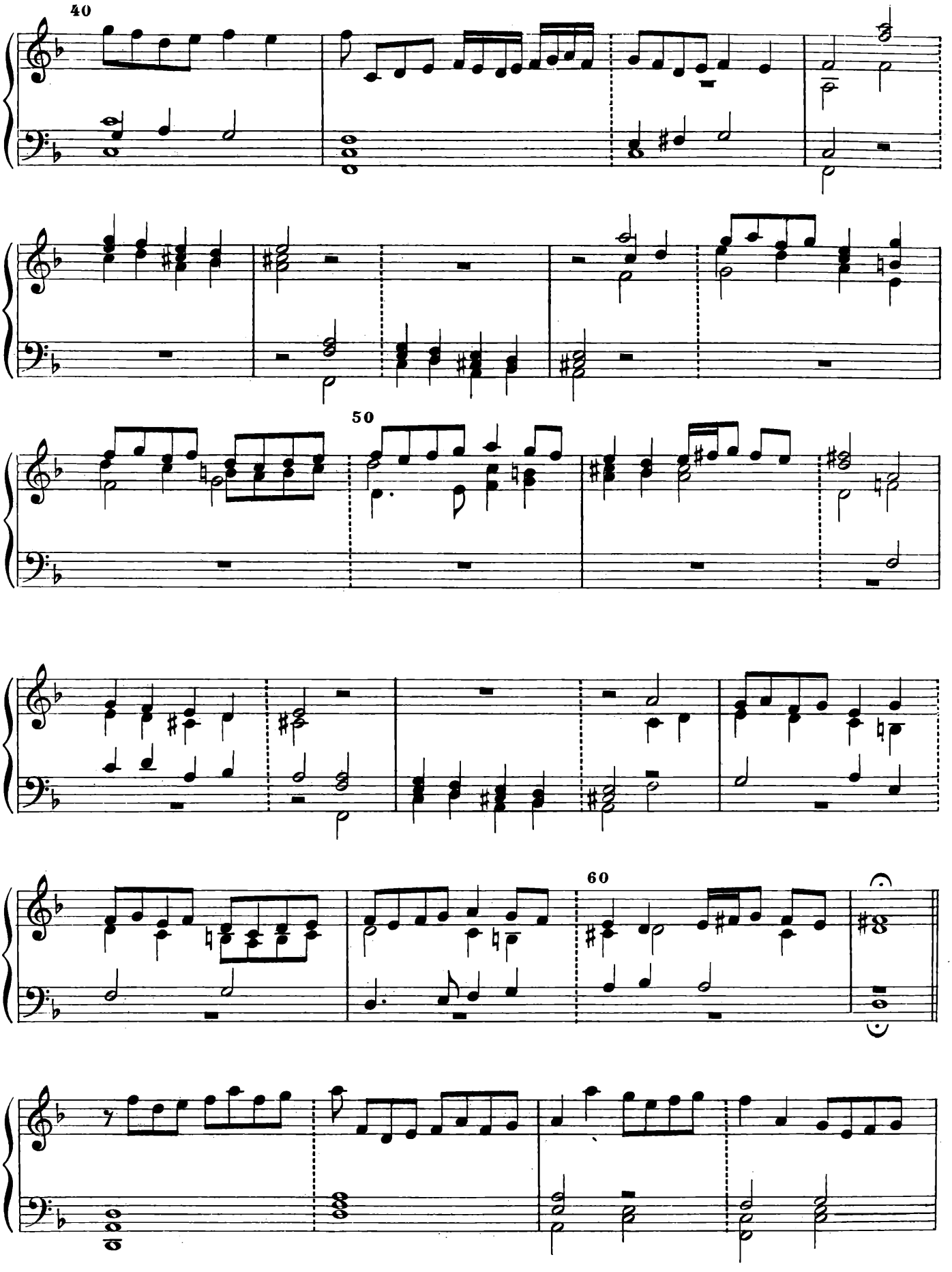
3. Fantasia primi toni





1) Ms:

2) Ms: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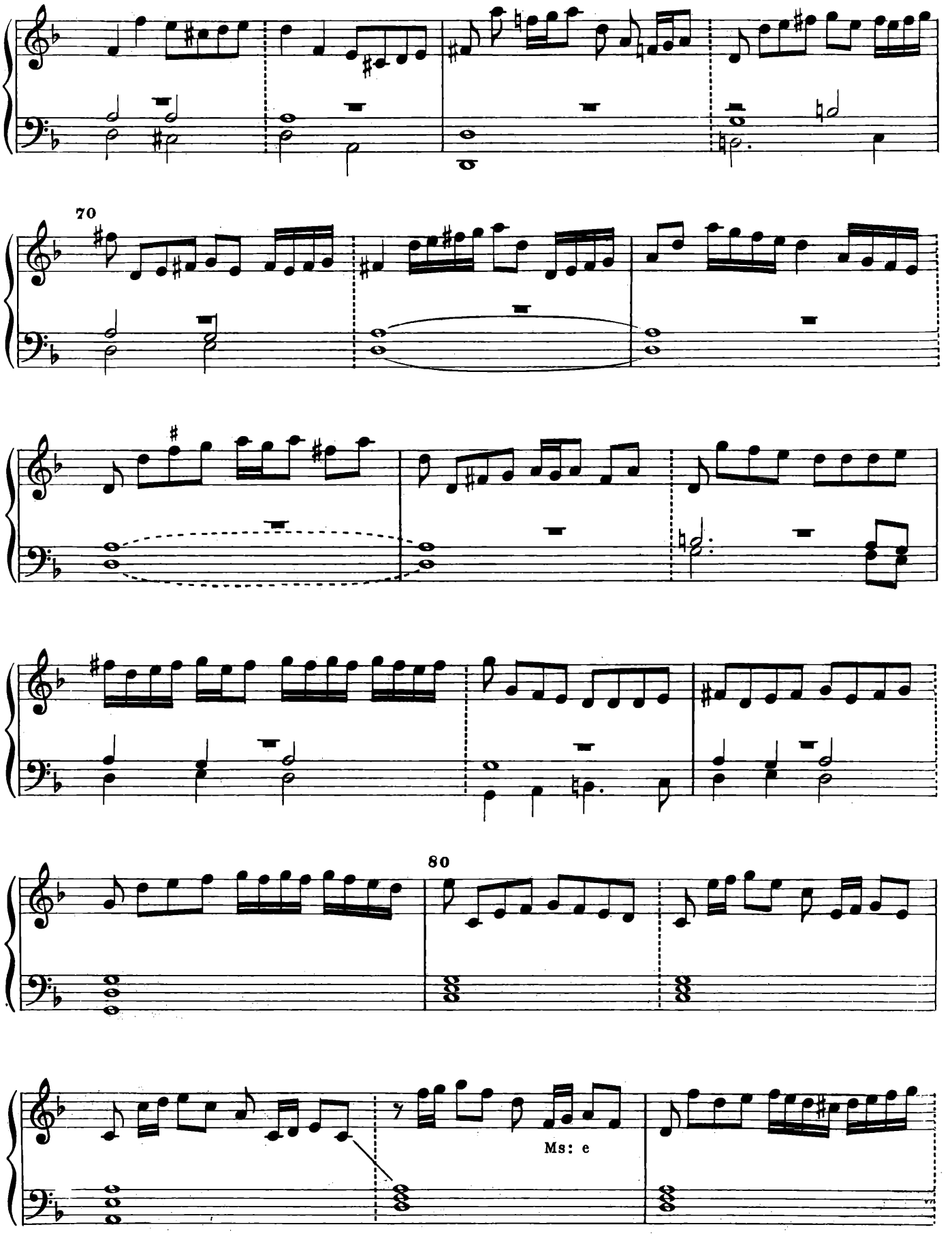
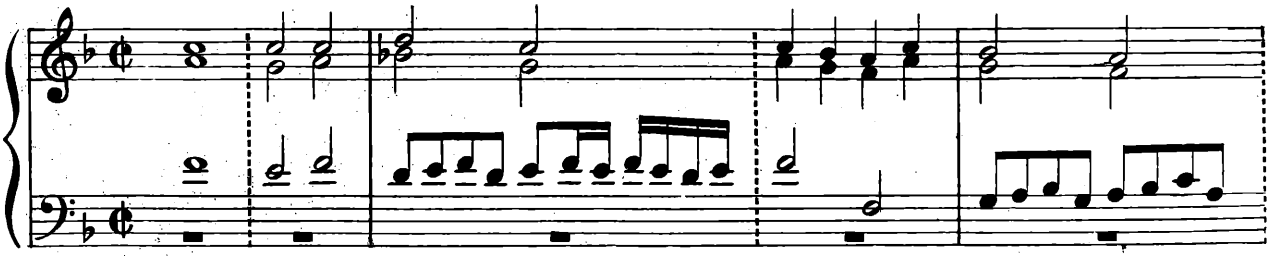
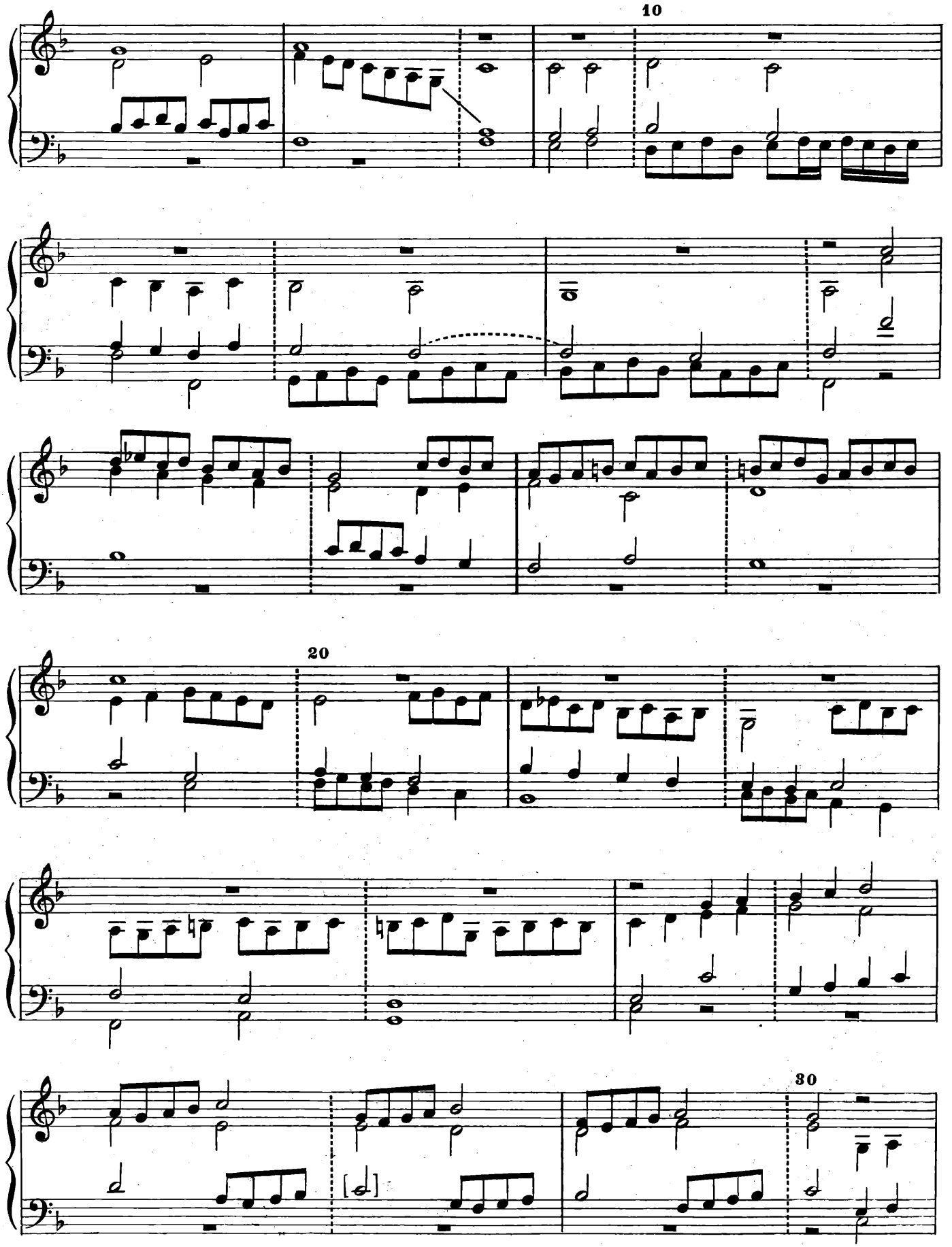

70
80
Ms: e

90

Ms:

4. Fantasia sub Elevat[ione]

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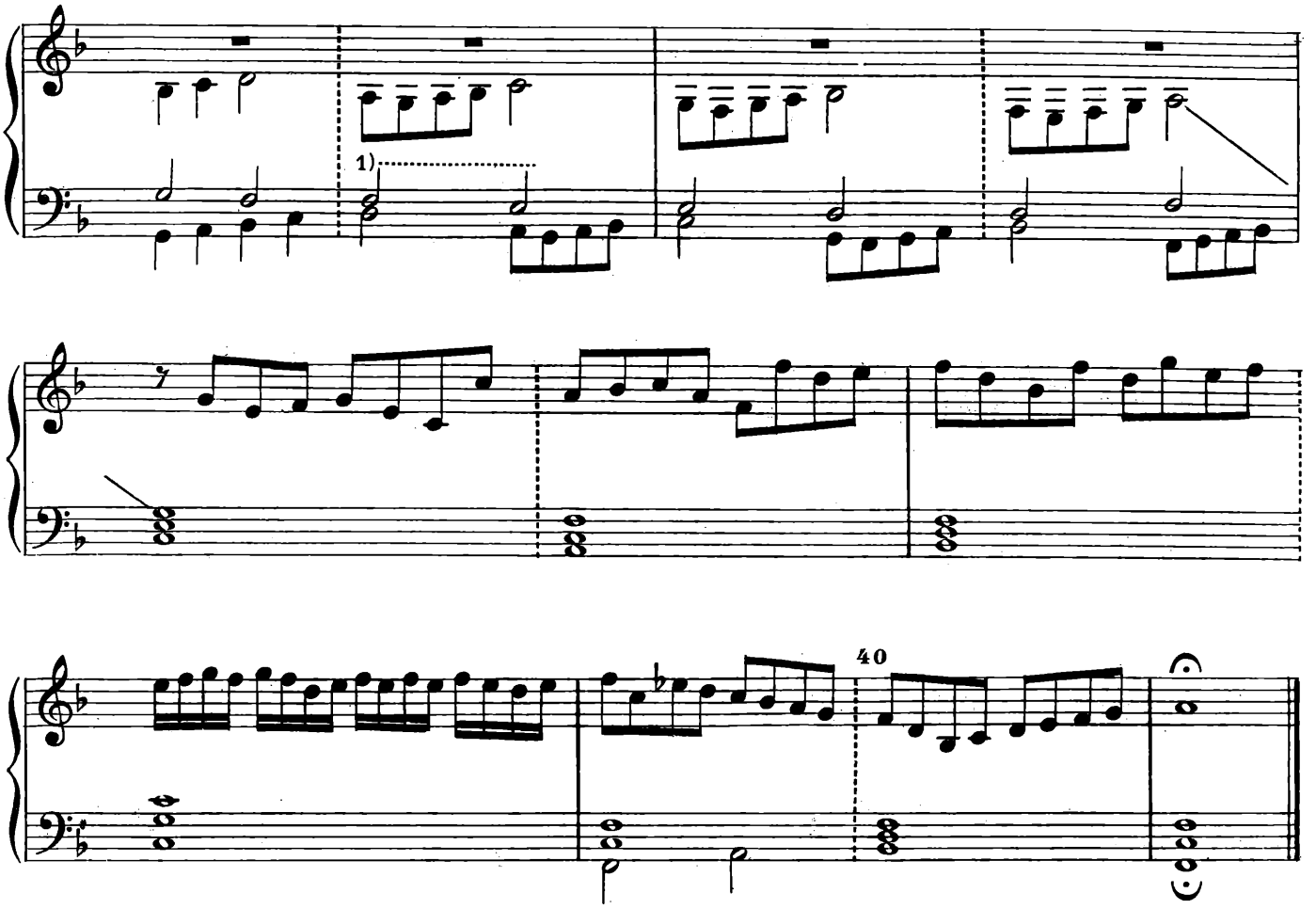
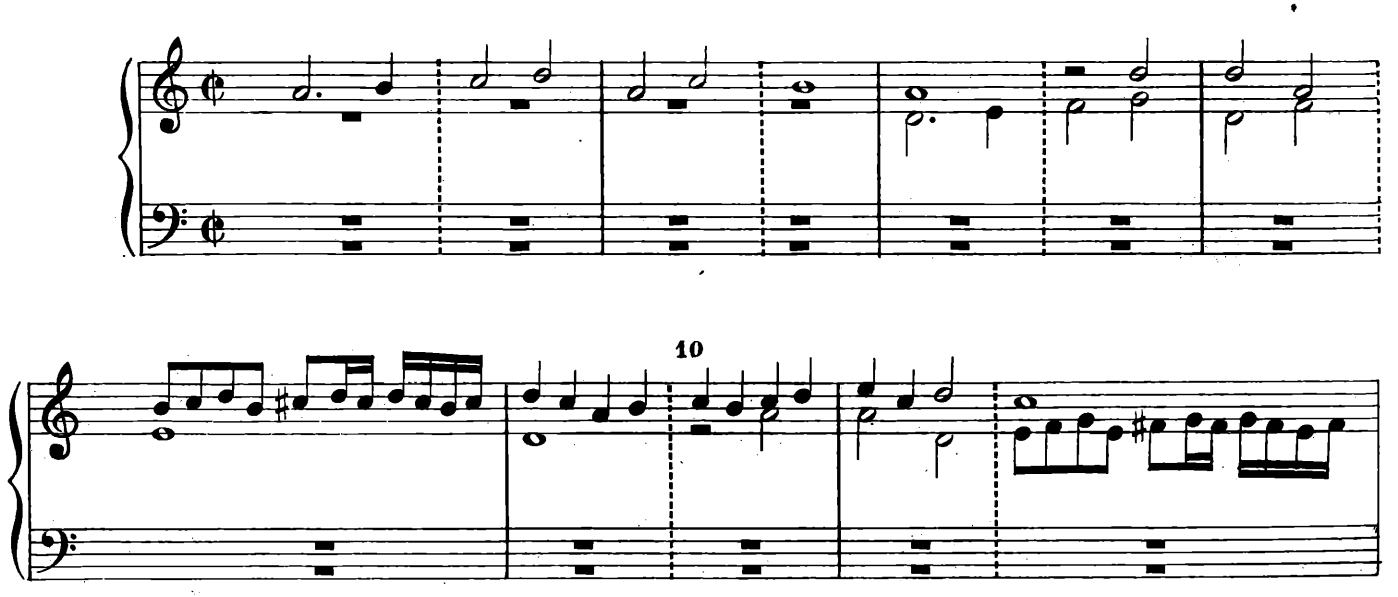
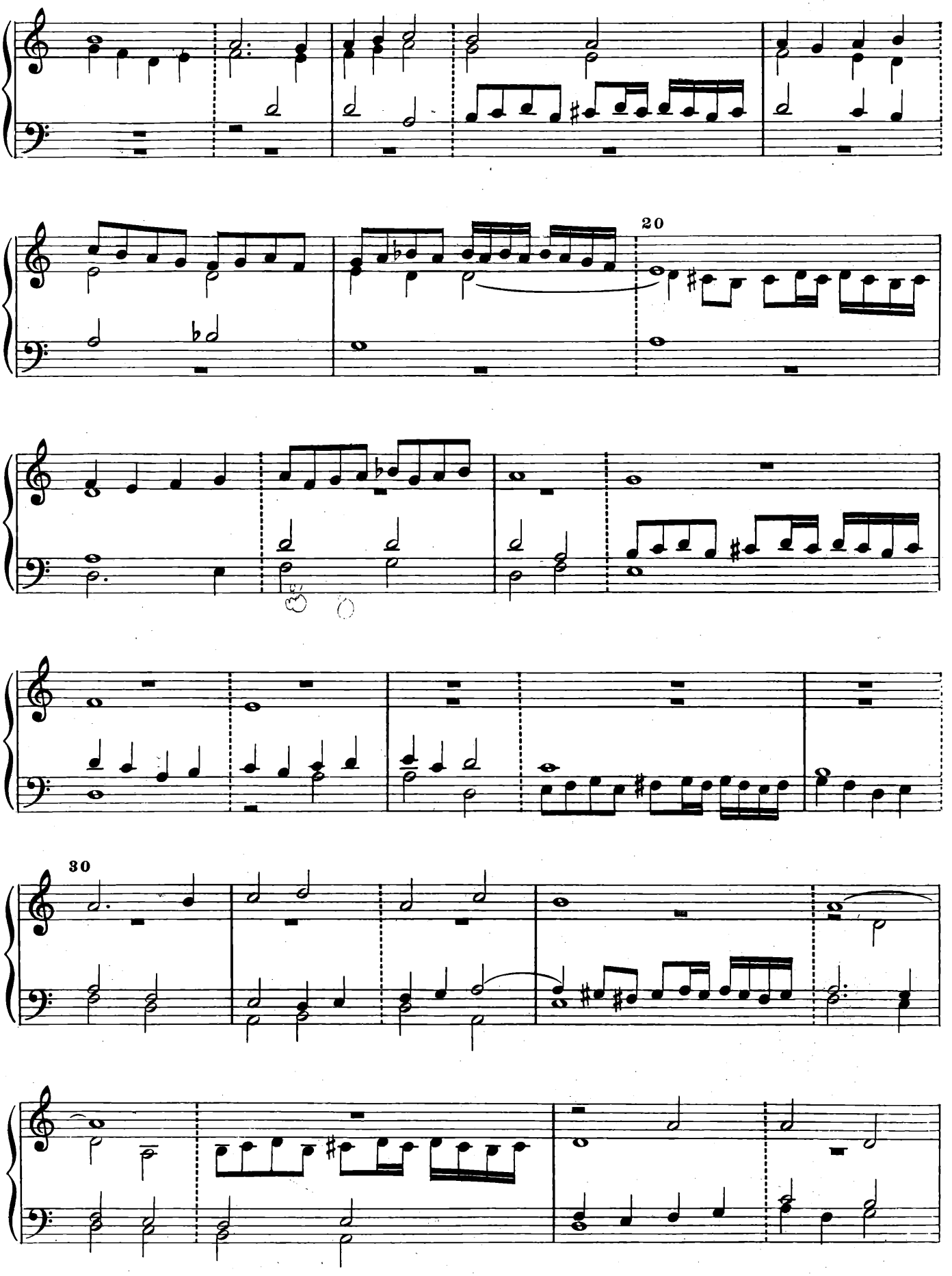


1) Ms: alto, octave higher.

1 a. Fuga primi toni [1]



1) The first 52 measures of this fugue, as found in M, vary significantly from the version in L2. Hence, the opening is presented twice, with this transcription taken from L2. The alternate version follows immediately, see p. 17.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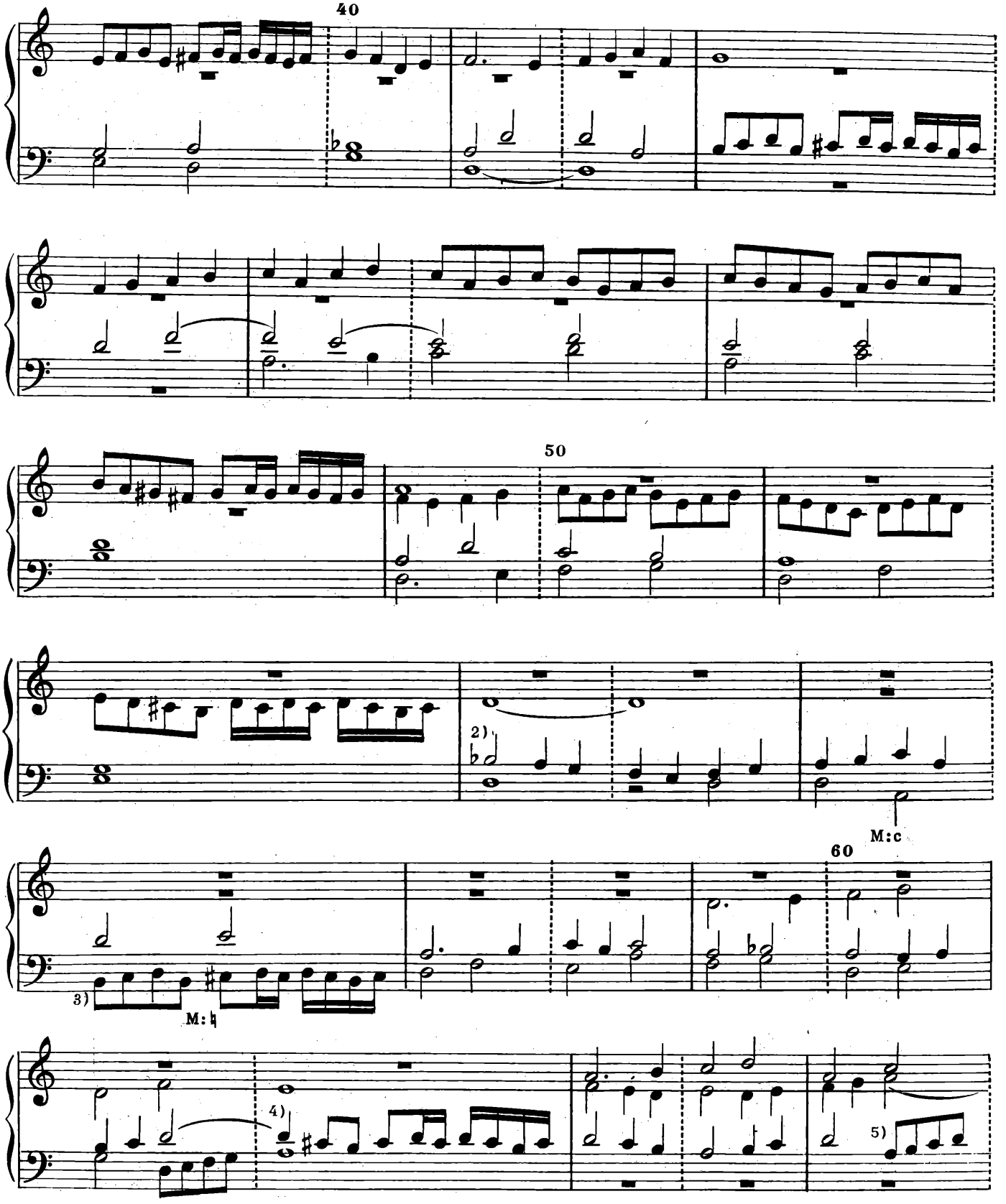
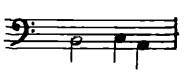
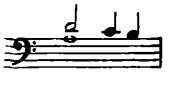
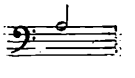
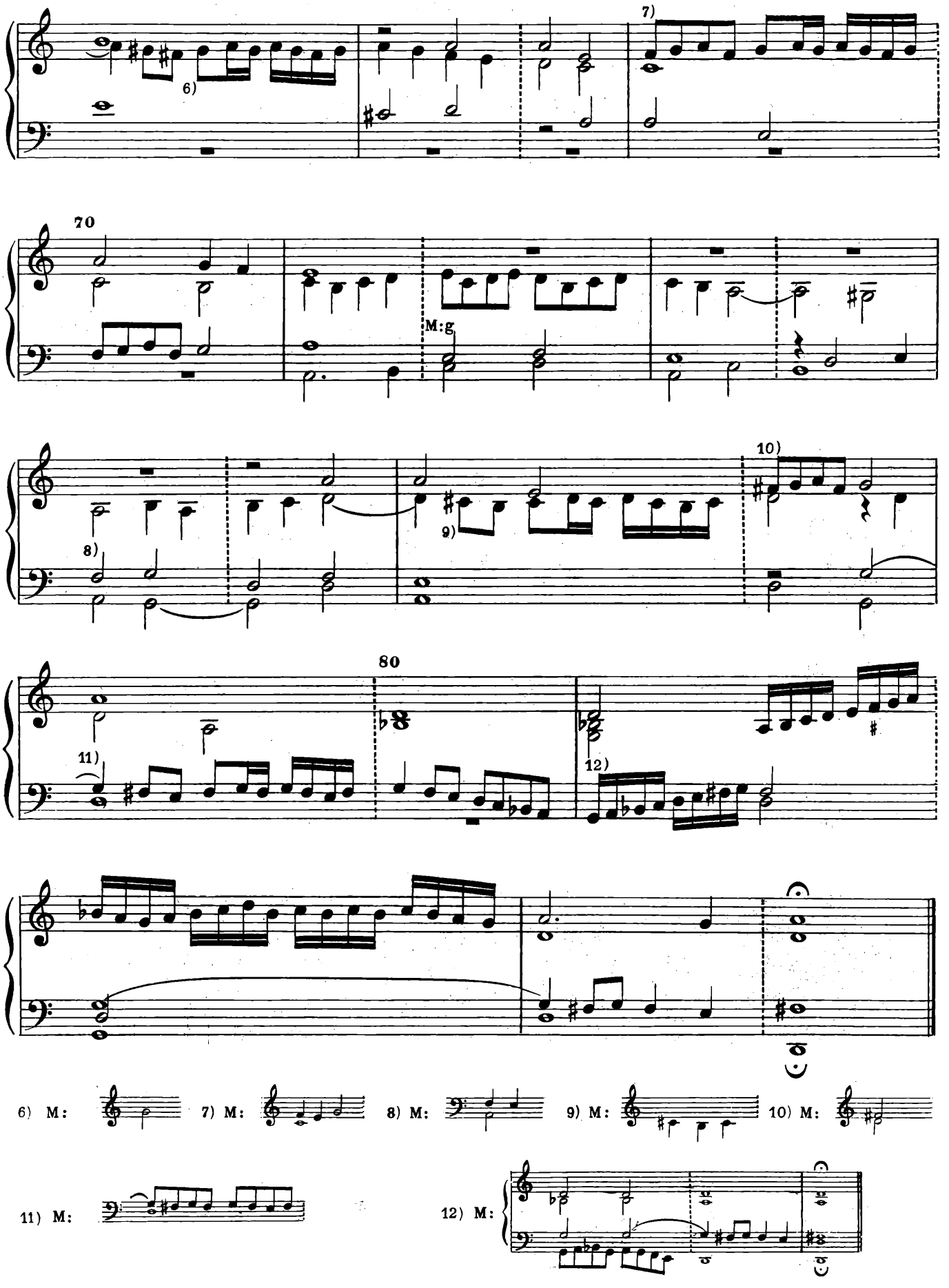


2) From this point, the two sources are collated.

3) M: 

4) M: 

5) L2: 

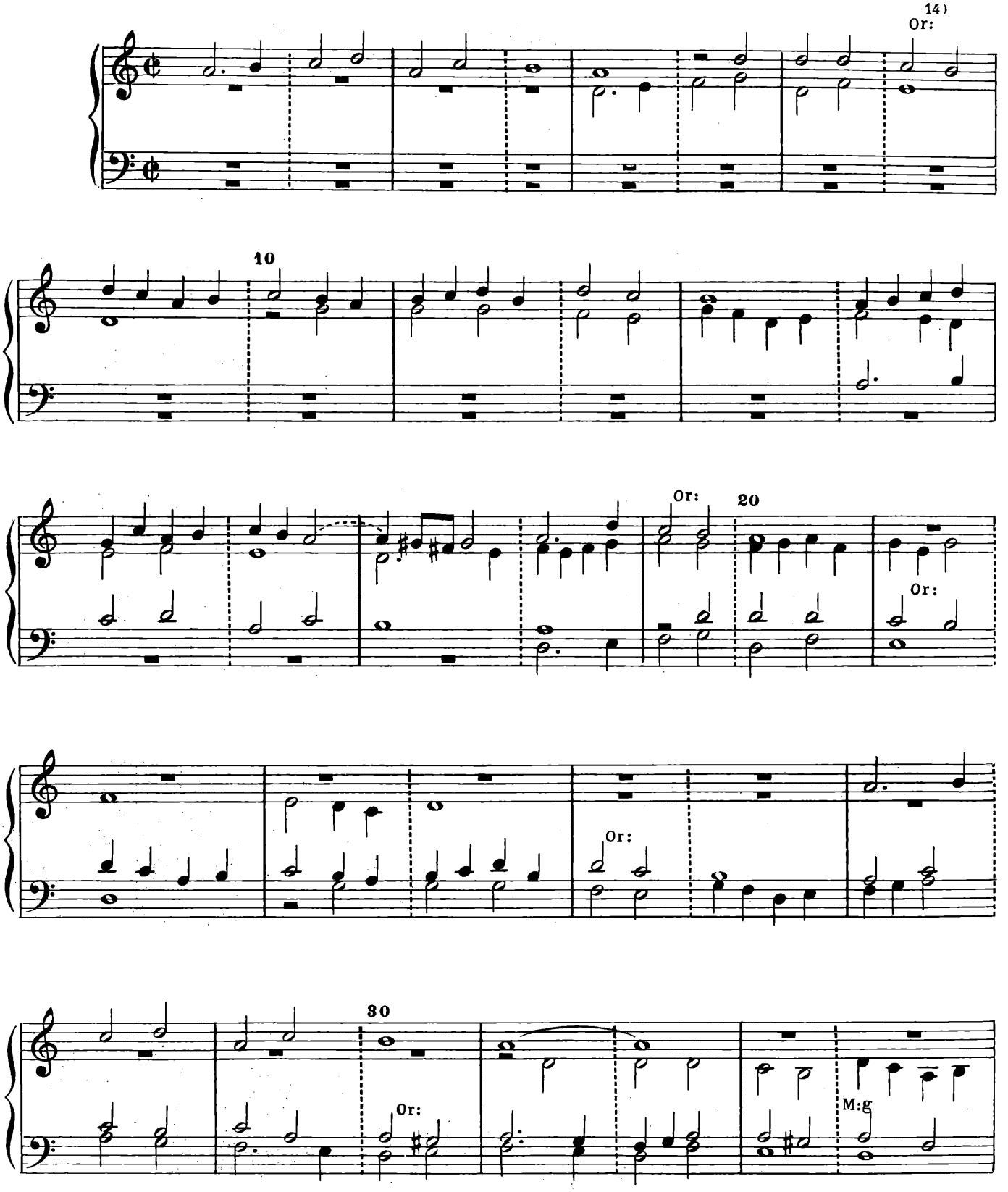


6) M: 7) M: 8) M: 9) M: 10) M:

11) M: 12) M:

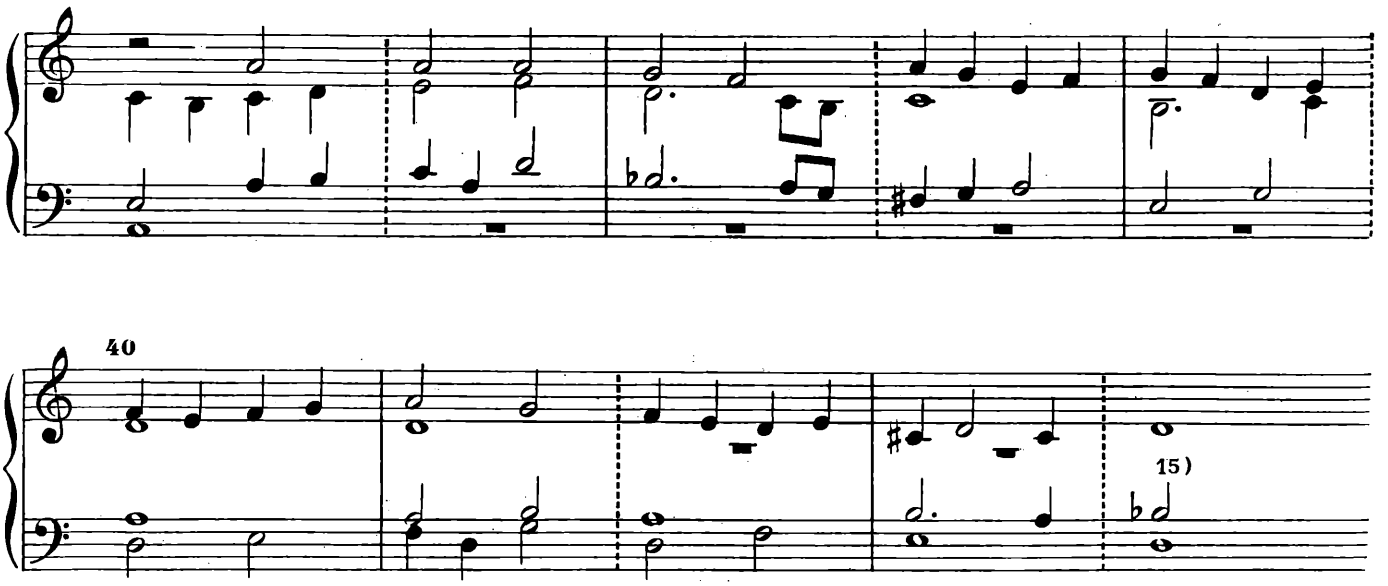
1 b. Fuga primi toni

Alternate version [13]



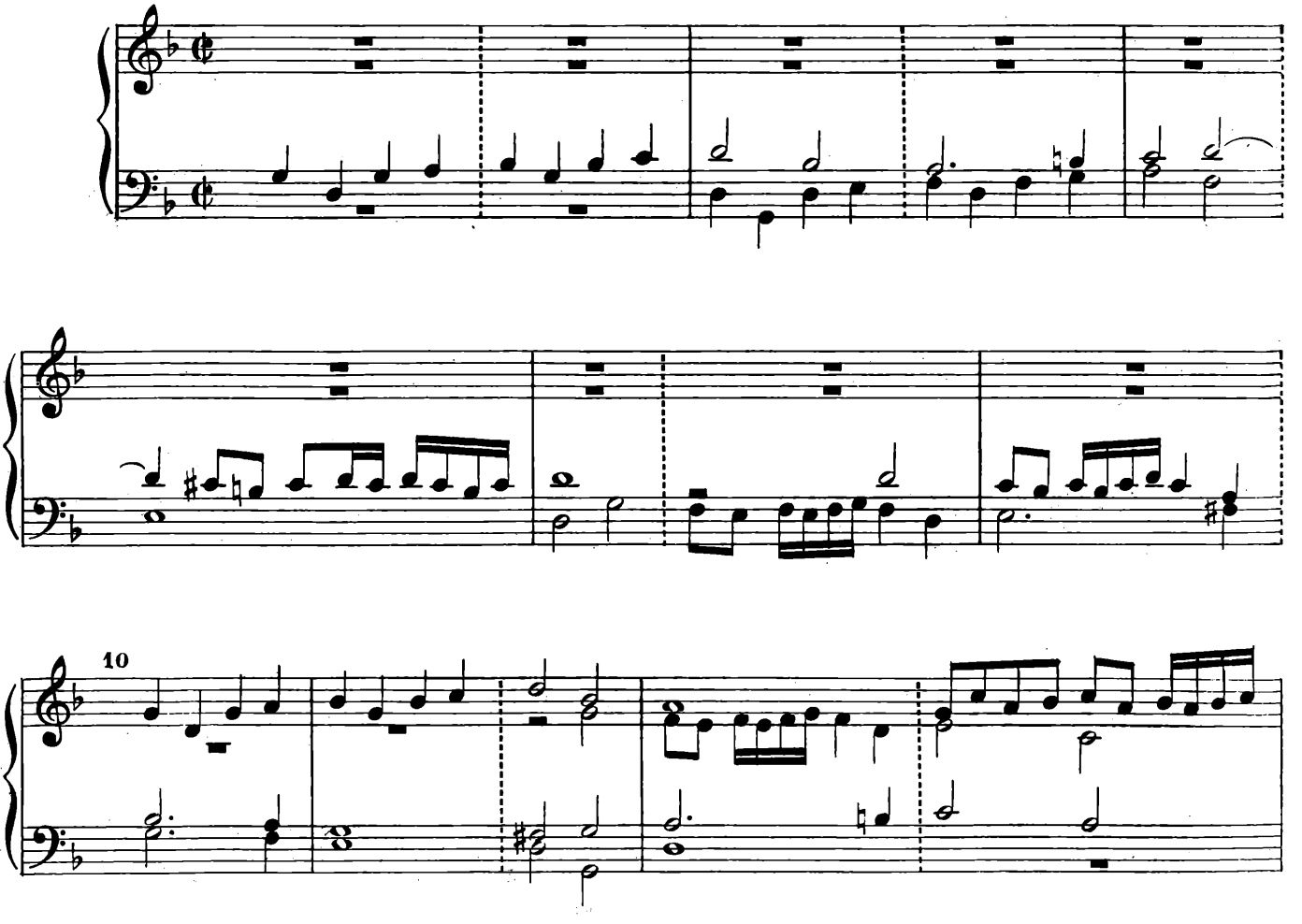
13) This transcription is taken from M; for further information, see Fugue 1 a, p. 13, fn. 1.

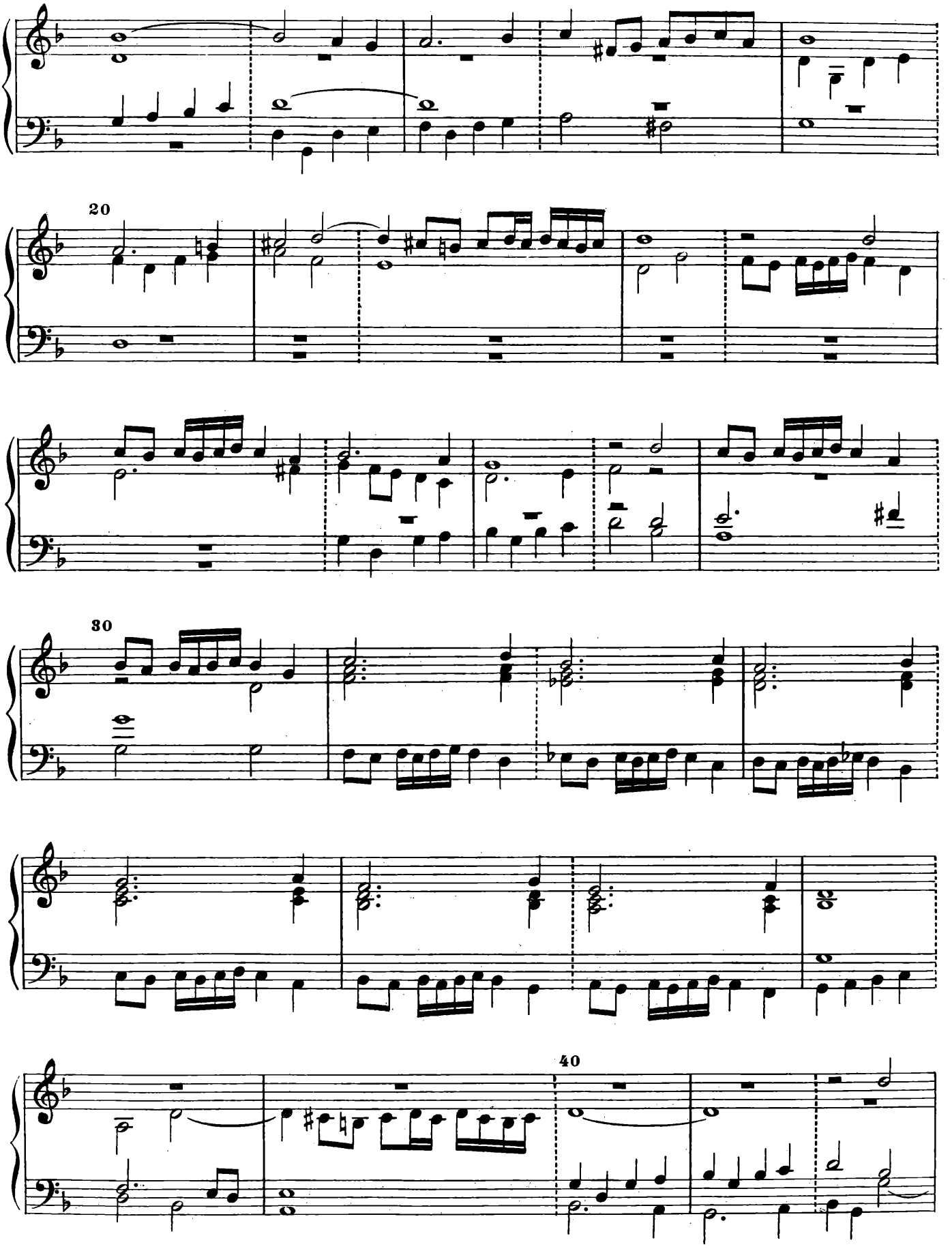
14) The abbreviation Or: indicates that L 2 ornaments the voice at this point.



15) For the conclusion to this fugue, return to measure 53 of the first version, p. 15.

2. Fuga secundi toni

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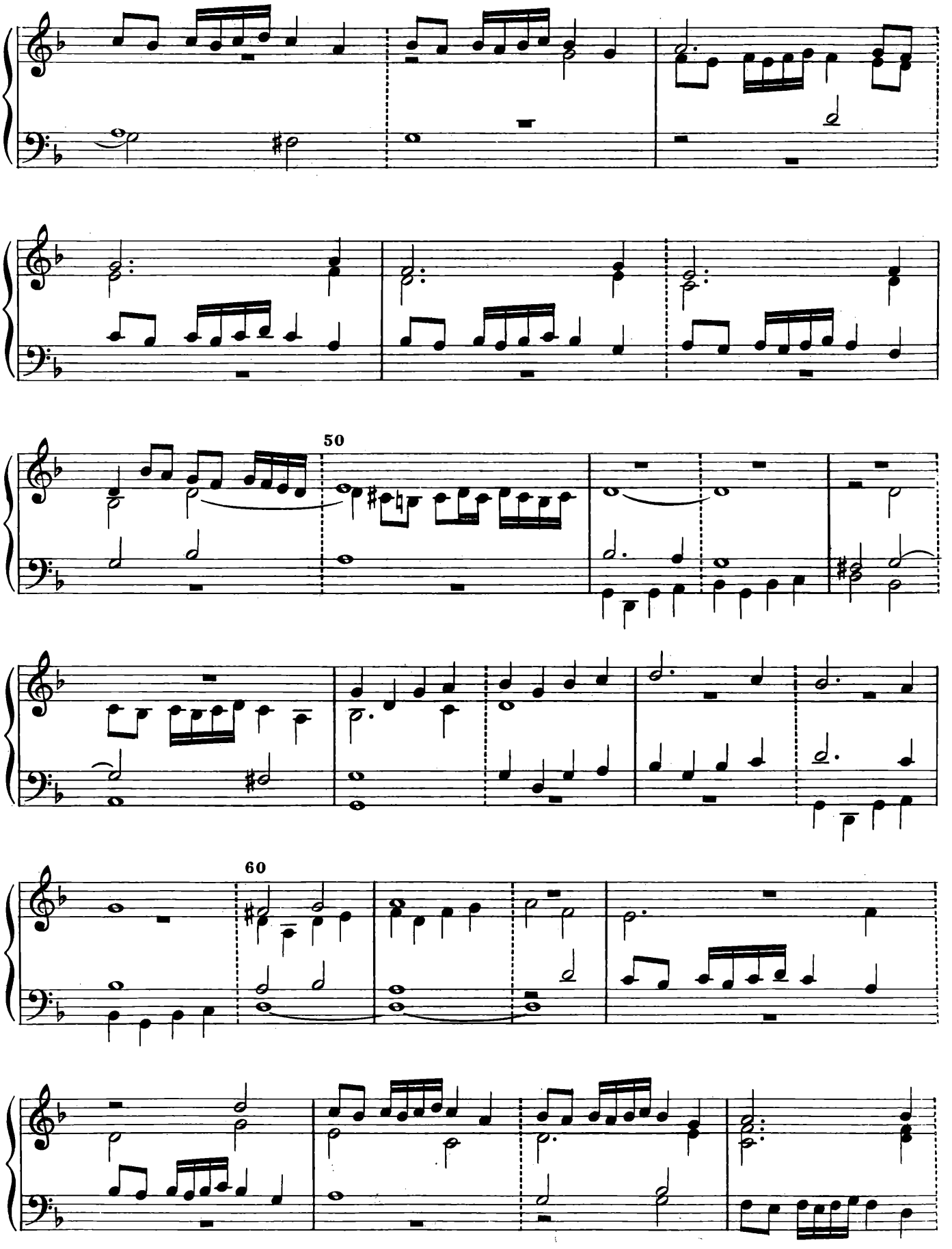
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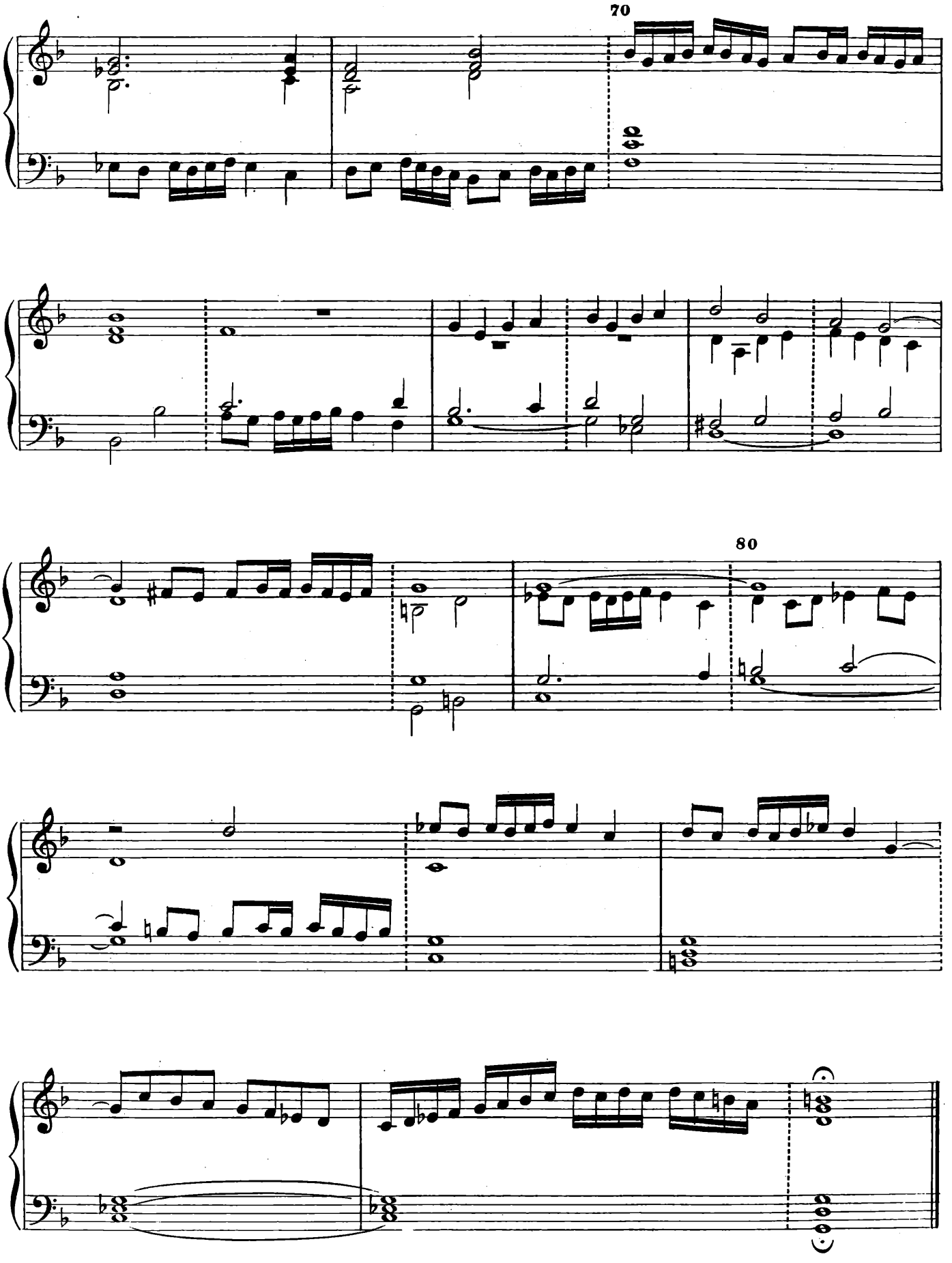
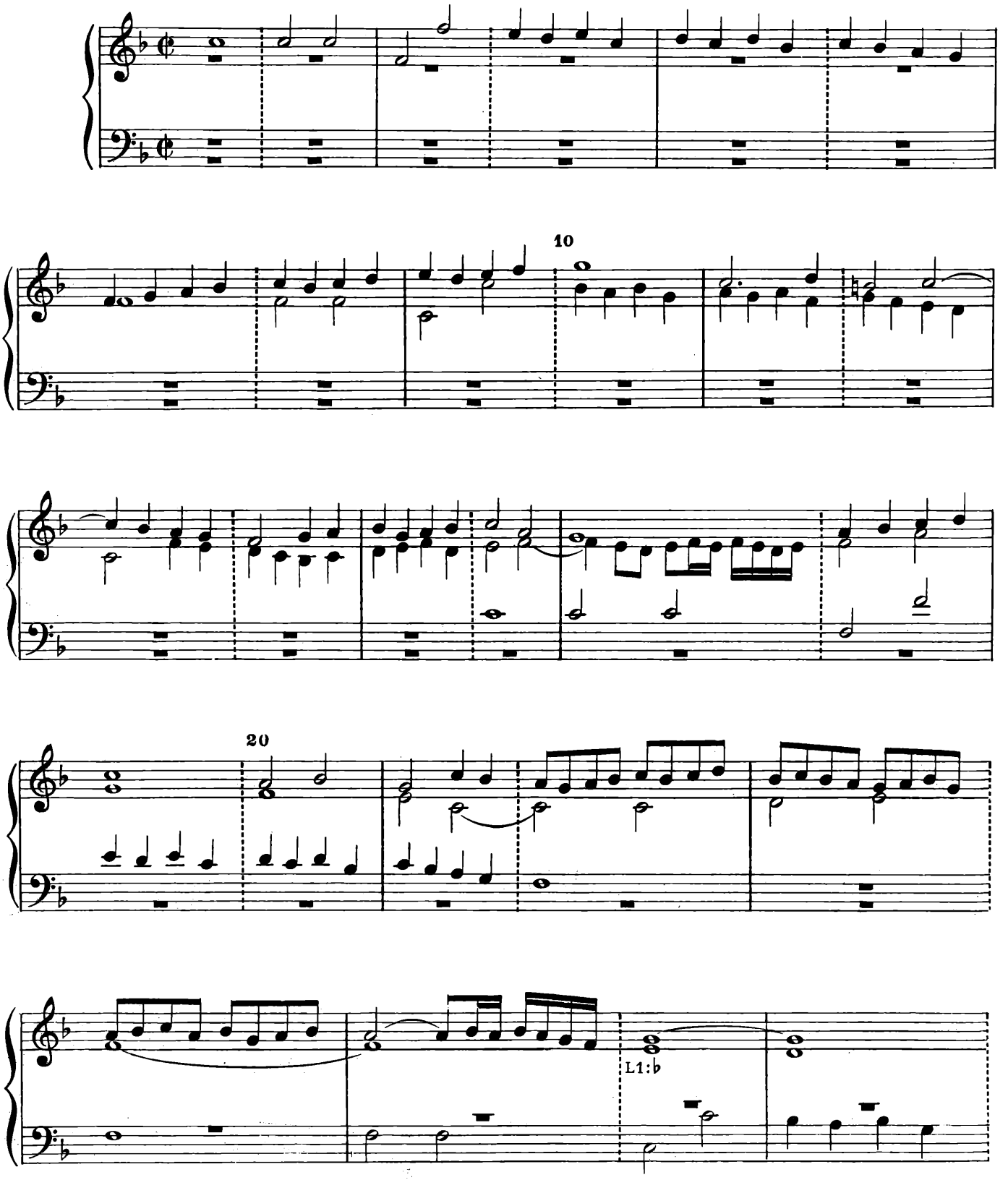
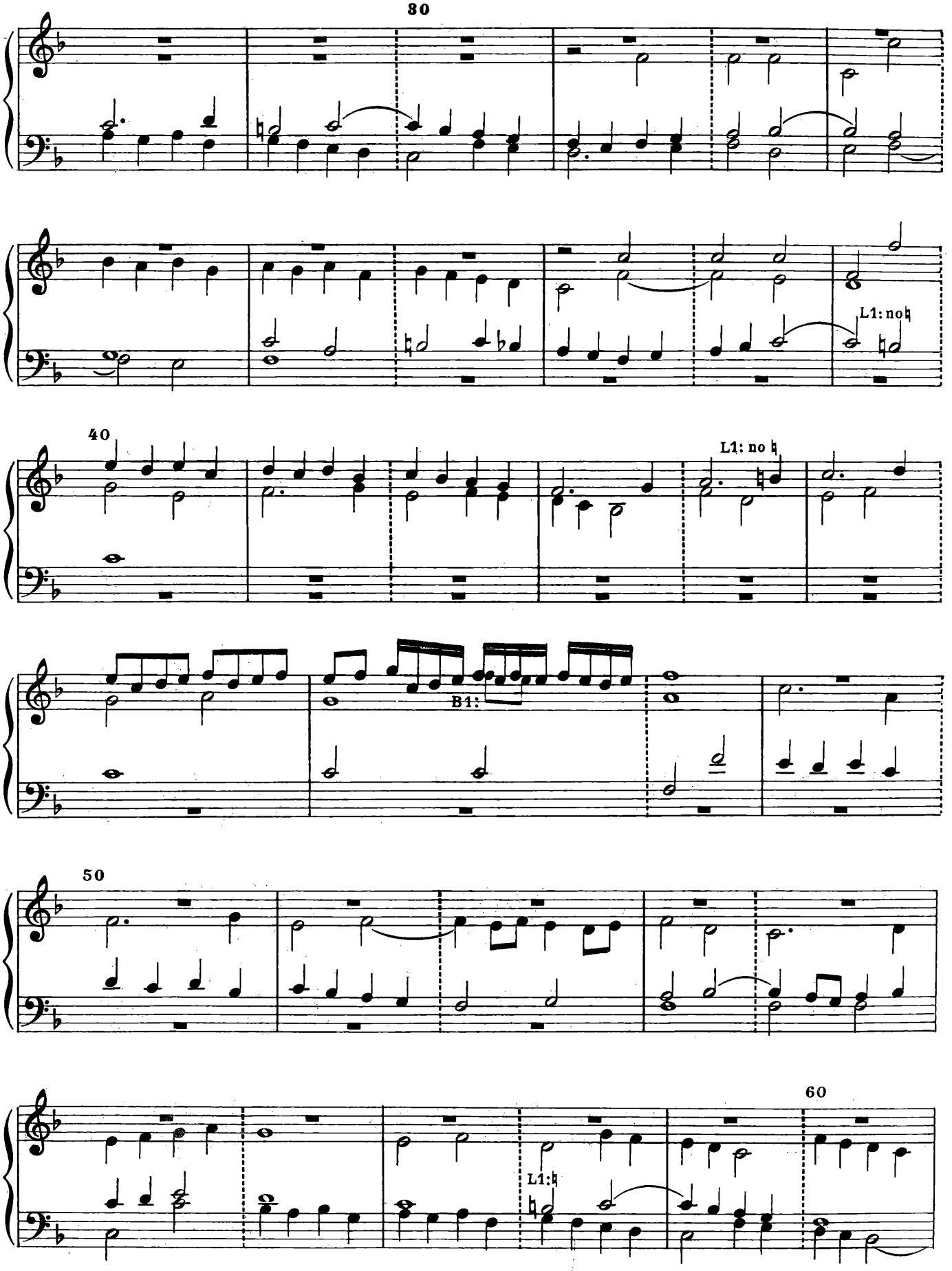
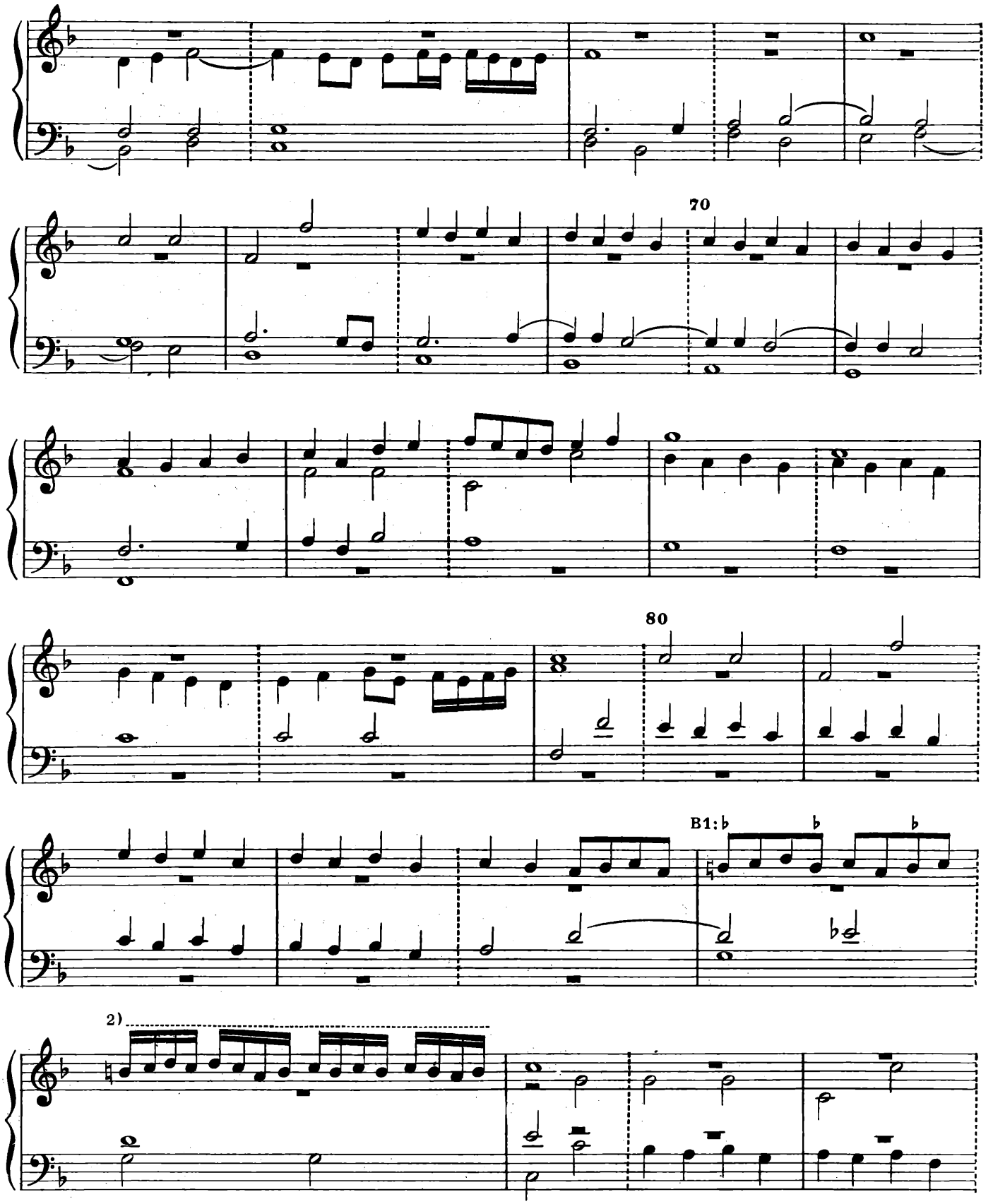

70
80

3 a. Fuga duodecimi toni [1)]

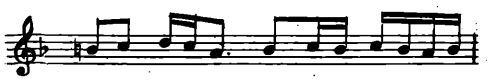


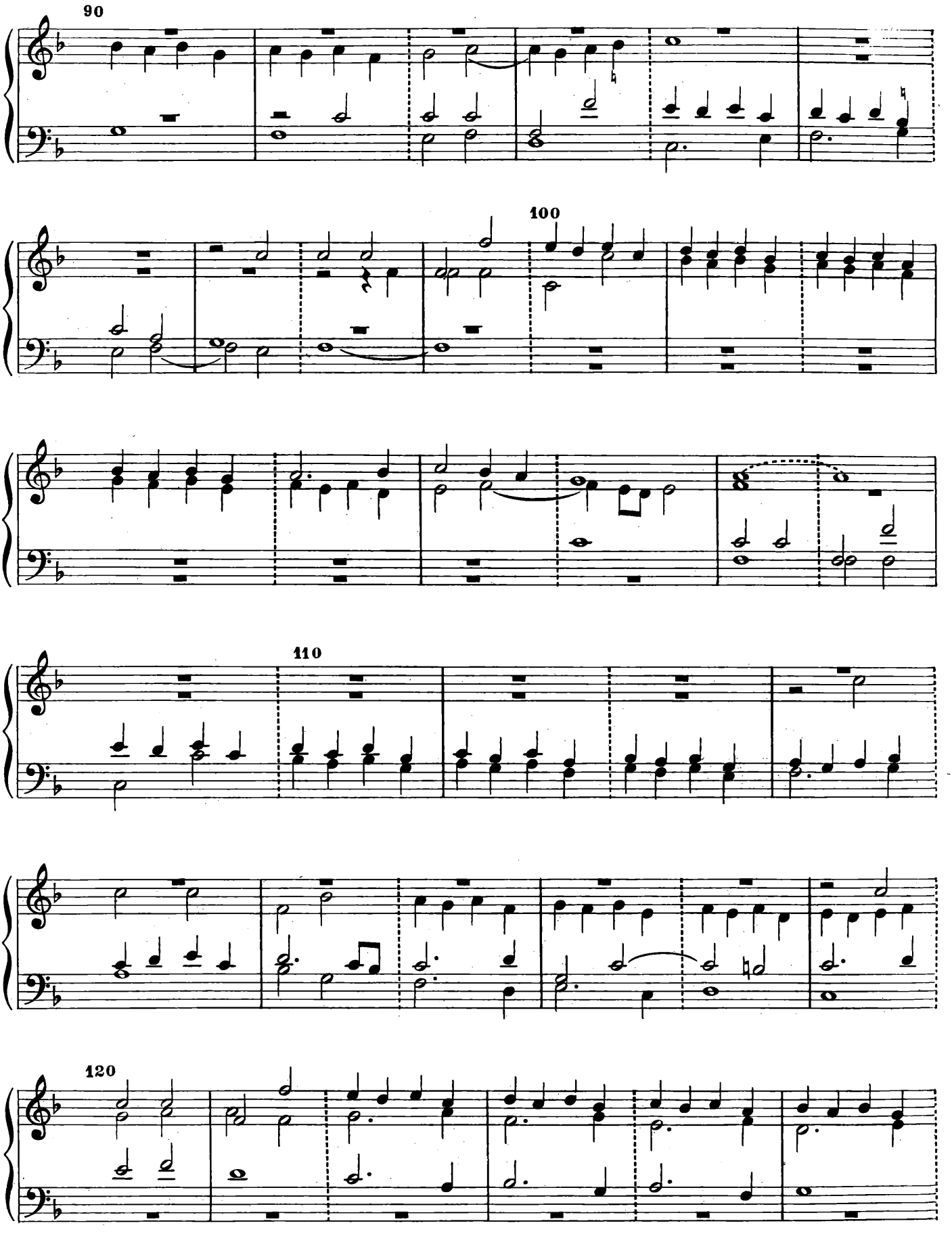
1) The title is a composite of two sources. B 1 has the title "Fuga," and L 1 has the title "12^{mi} toni." An alternate version of this same composition, taken from B 2 and titled "Ricercar quinti vel sexti toni," follows immediately, see p. 26.

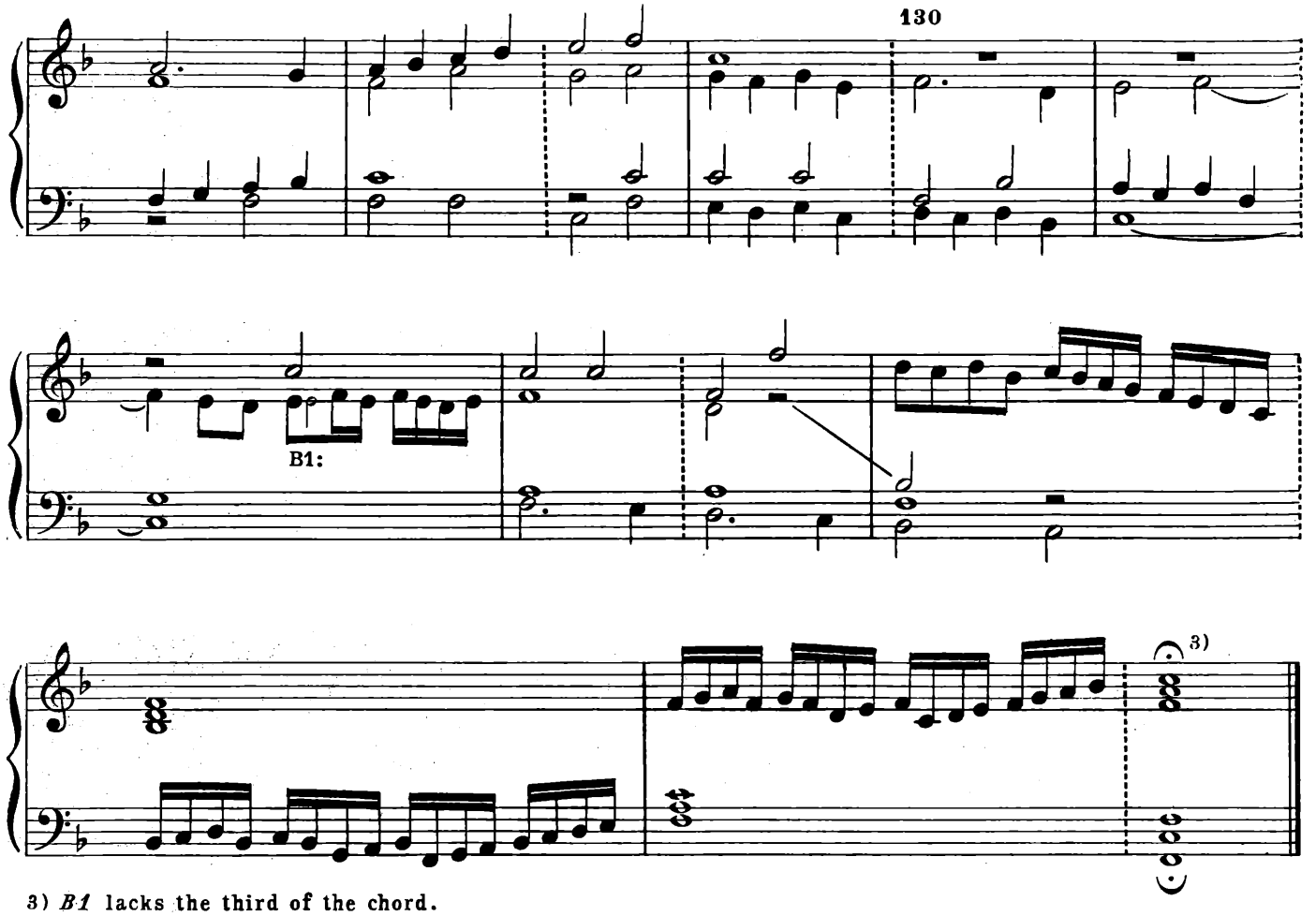

30
L1: no♮
40
L1: no♮
B1:
50
60
L1:♮



2) B1:



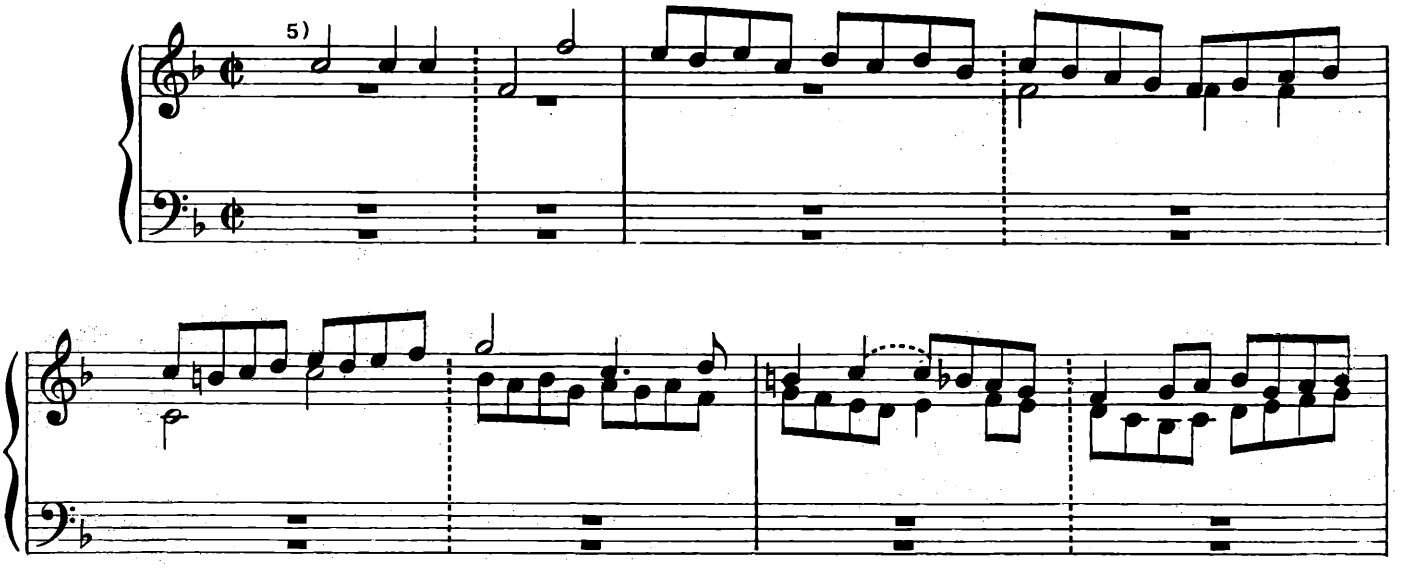

90
100
110
120



3) *B1* lacks the third of the chord.

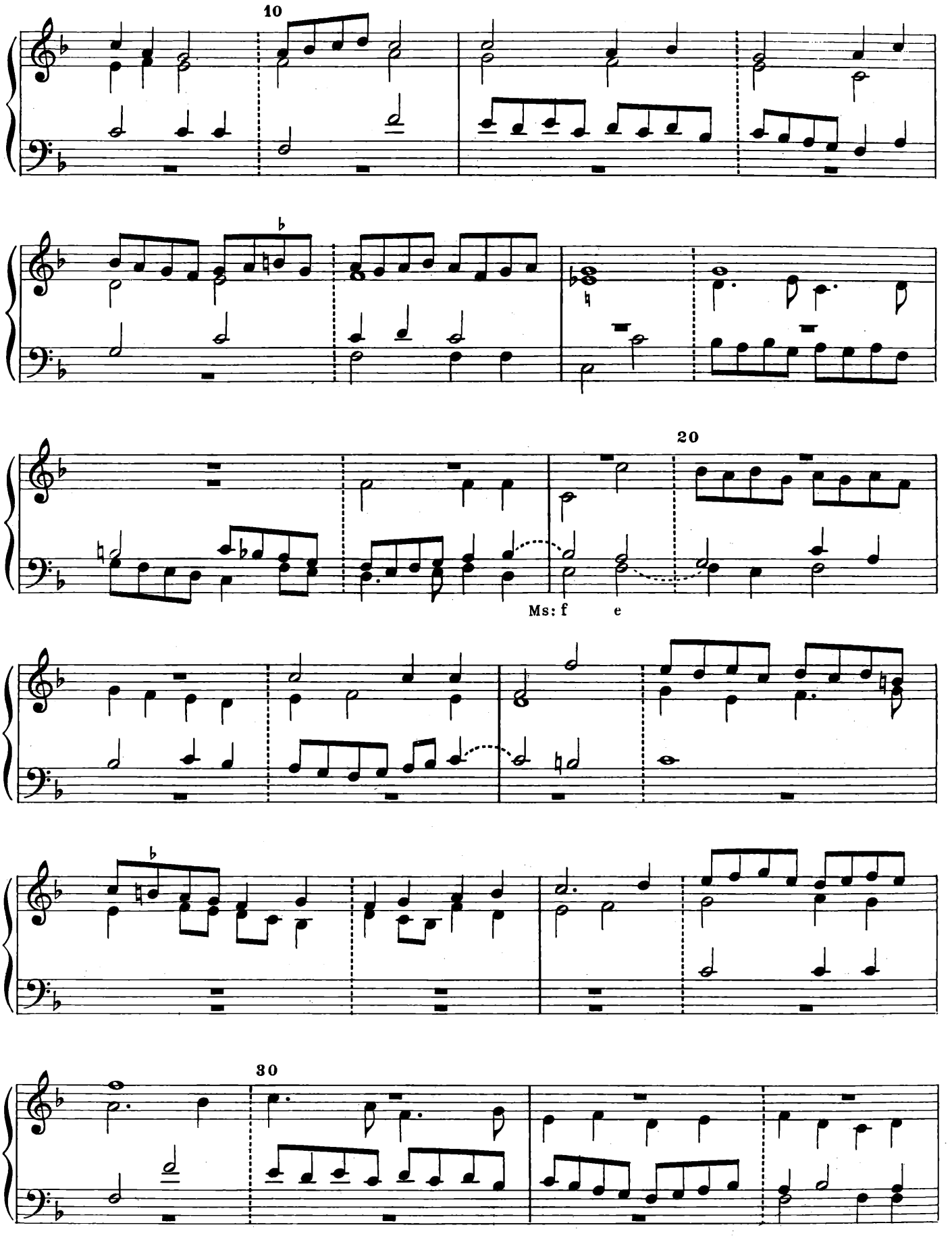
3 b. Fuga duodecimi toni

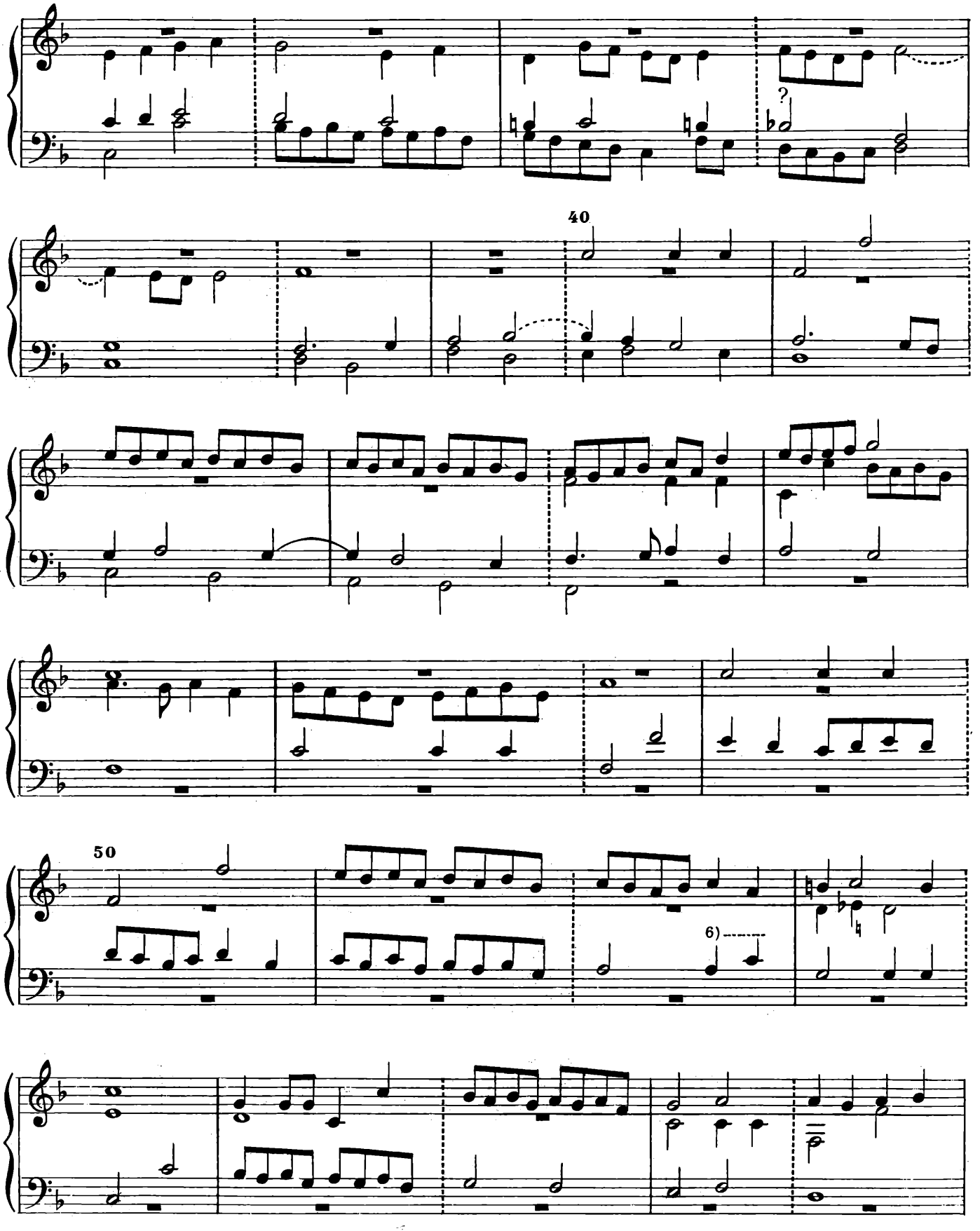
Alternate version [4]



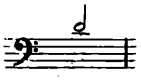
4) This transcription is taken from B2; for further information, see Fugue 3a, p. 22, fn. 1.

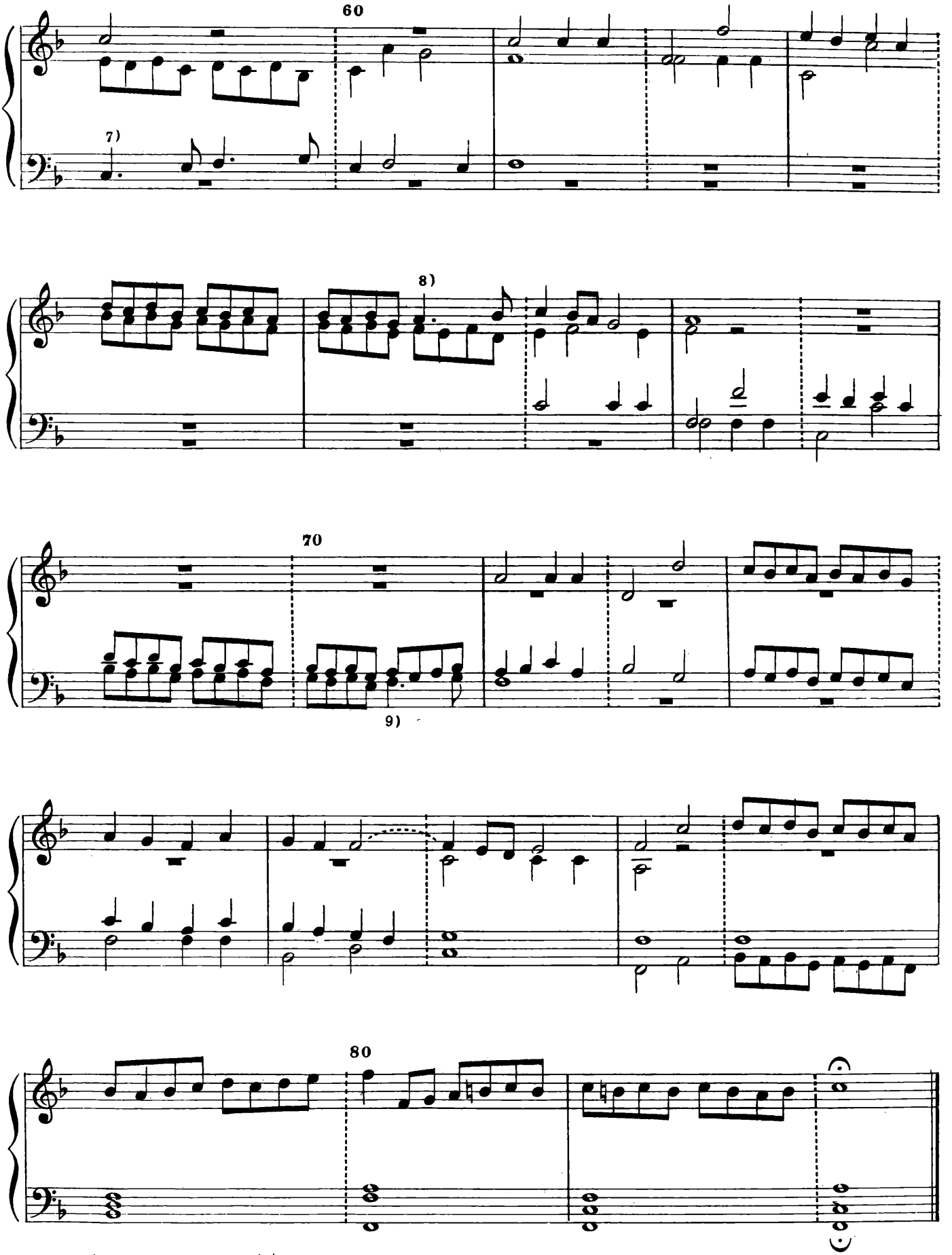
5) The majority of this composition appears in a 2:1 reduction of note-values from 3a. For a comparable reduction, cf: Ricercar Nº 6 and Ricercar Nº 31.


10
20
Ms: f e
30



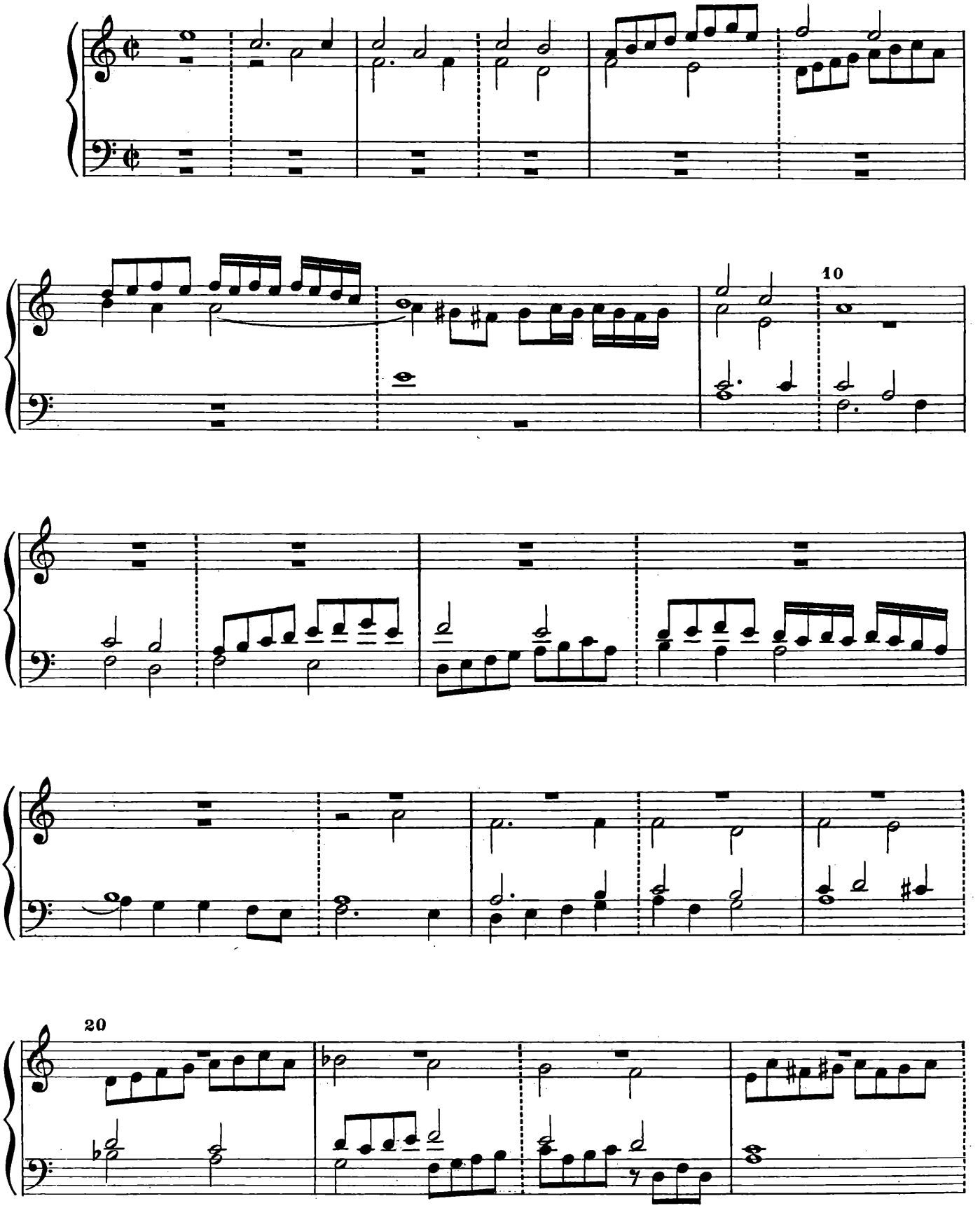
6) B2:

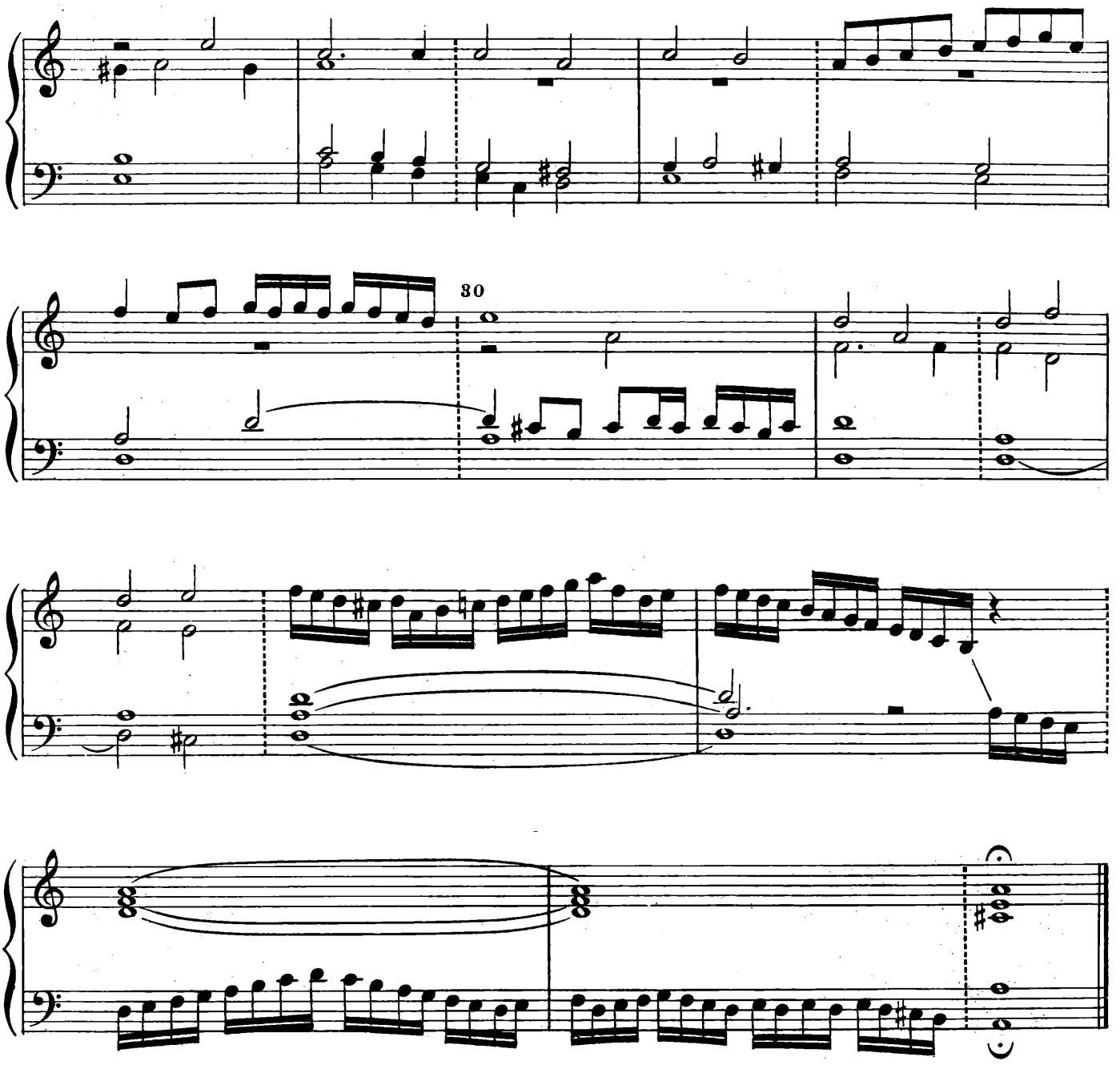




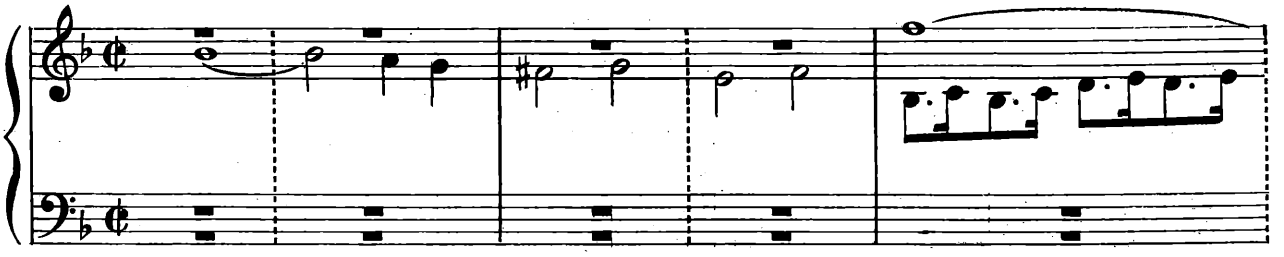
7) Ms: ♩♩♩♩ 8) Ms: ♩♩ 9) *idem.*

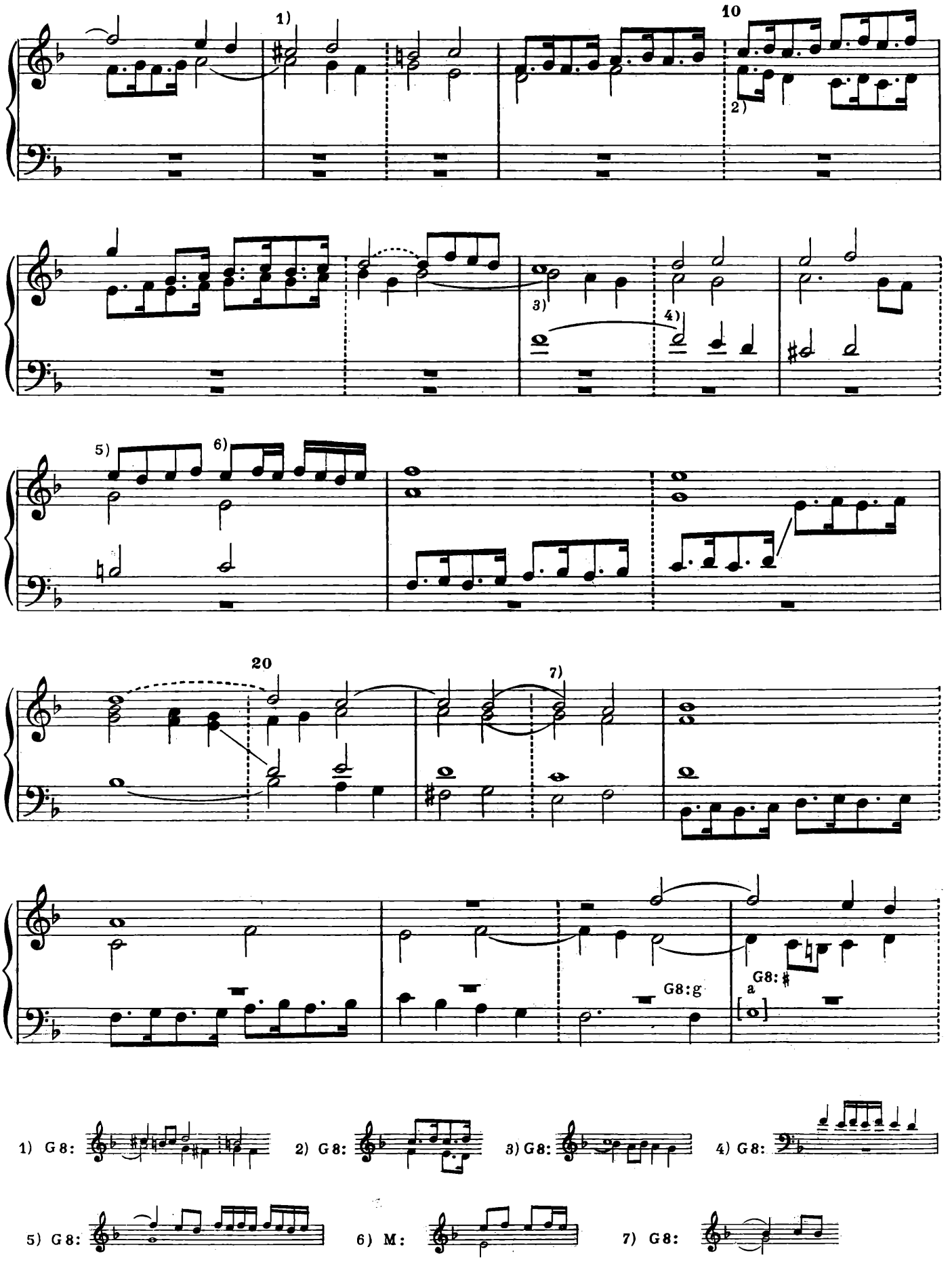
4. Fuga

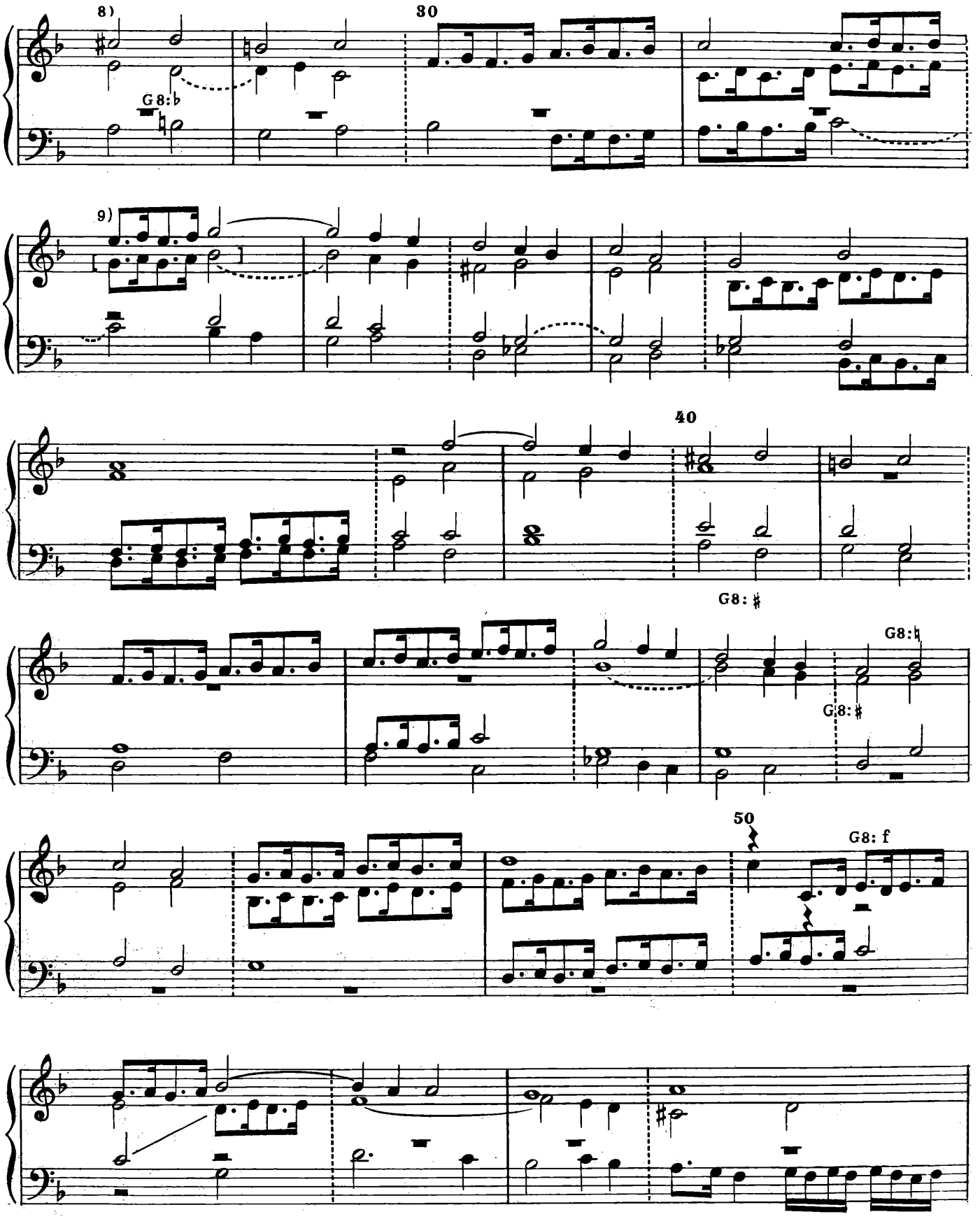


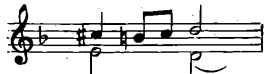


5. Fuga

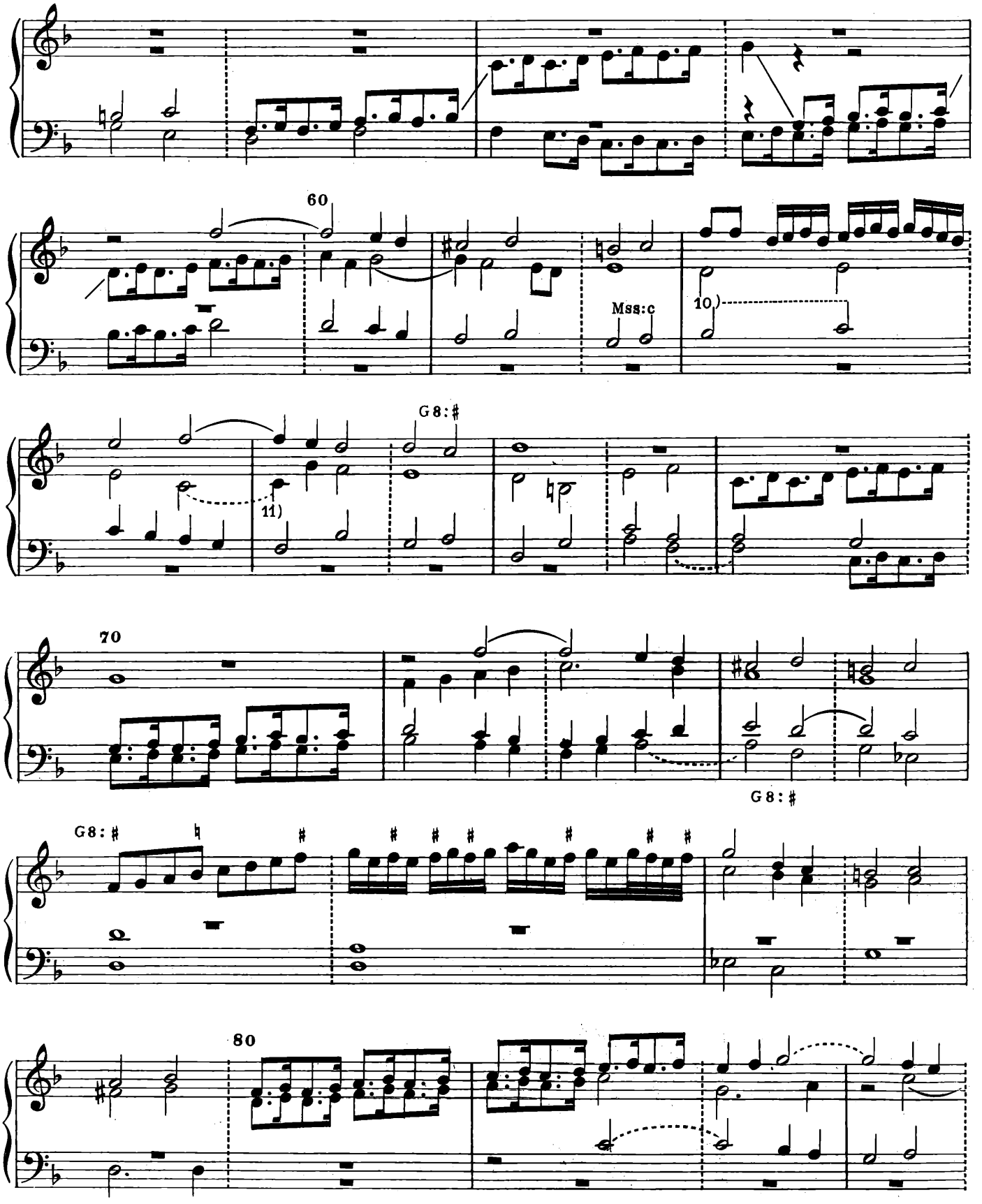



1)
10
2)
3)
4)
5)
6)
20
7)
G8:g
G8:♯
a
1) G 8:
2) G 8:
3) G 8:
4) G 8:
5) G 8:
6) M:
7) G 8:



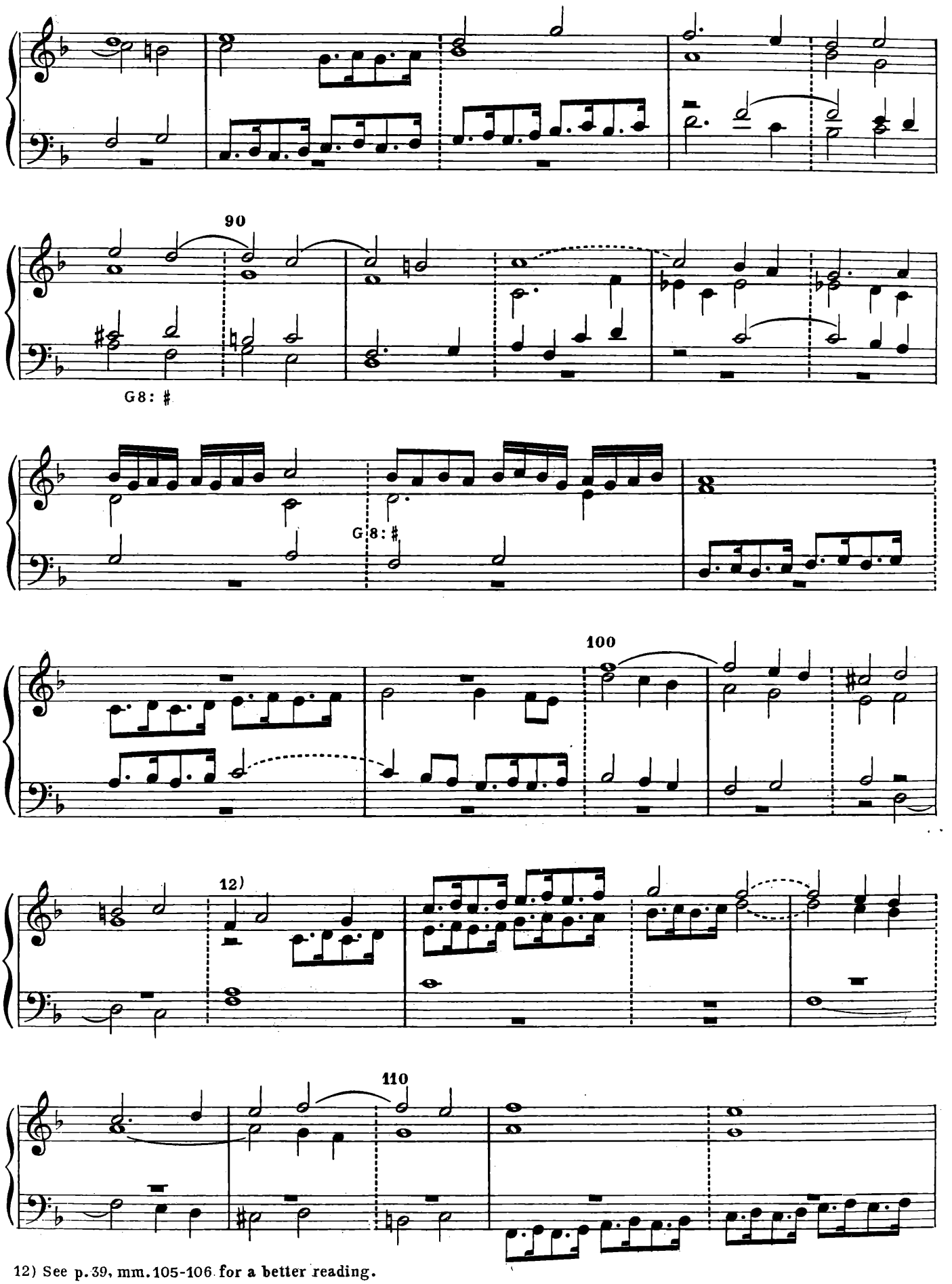
8) G8 : 

9) Due to numerous pitch variants between M and G8, the remainder of this composition is taken from M with only a collation of accidentals from G8. For the continuation from G 8 see "Alternate Ending," p. 36.

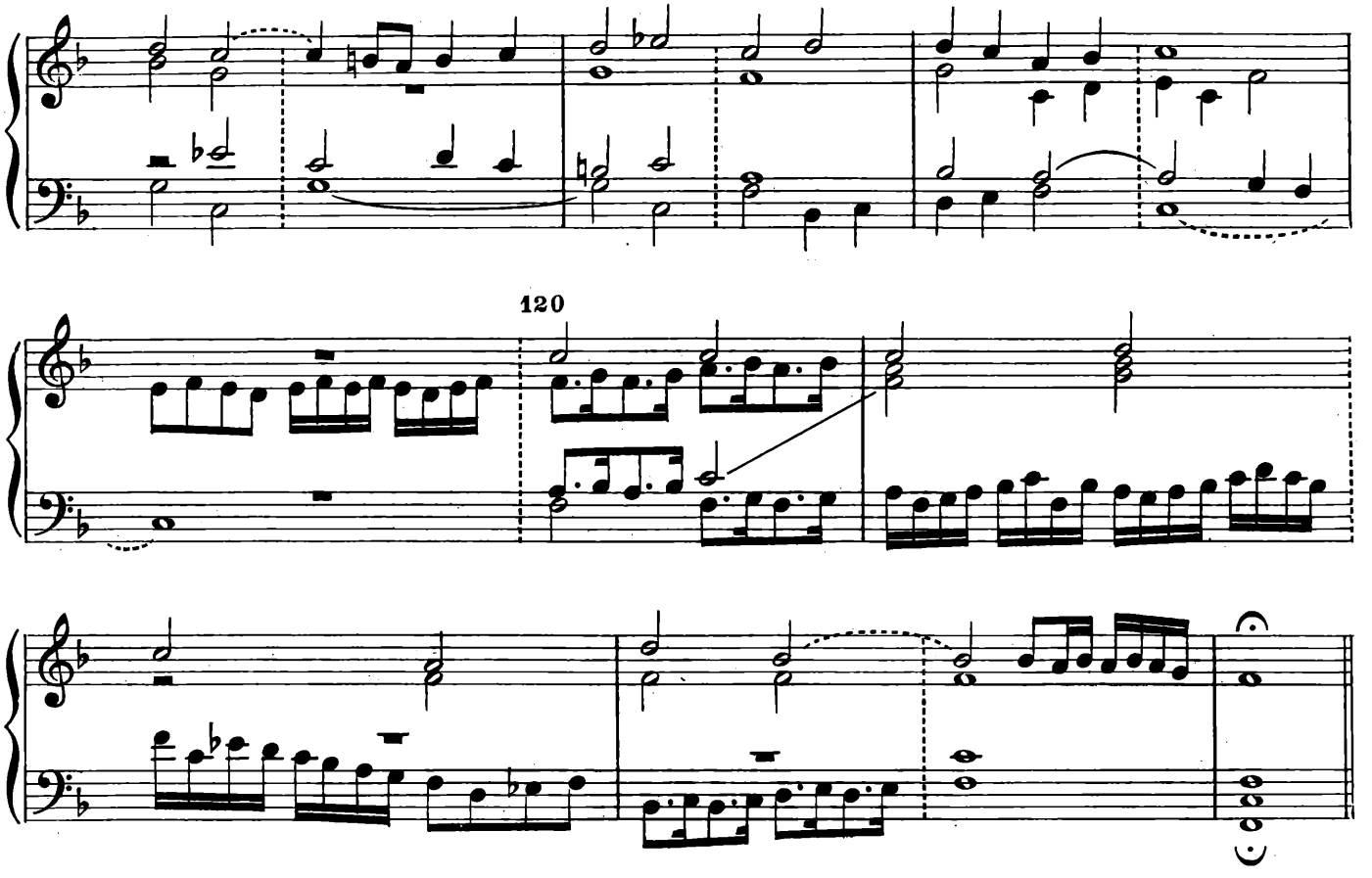


10) M: alto and tenor

11) M:

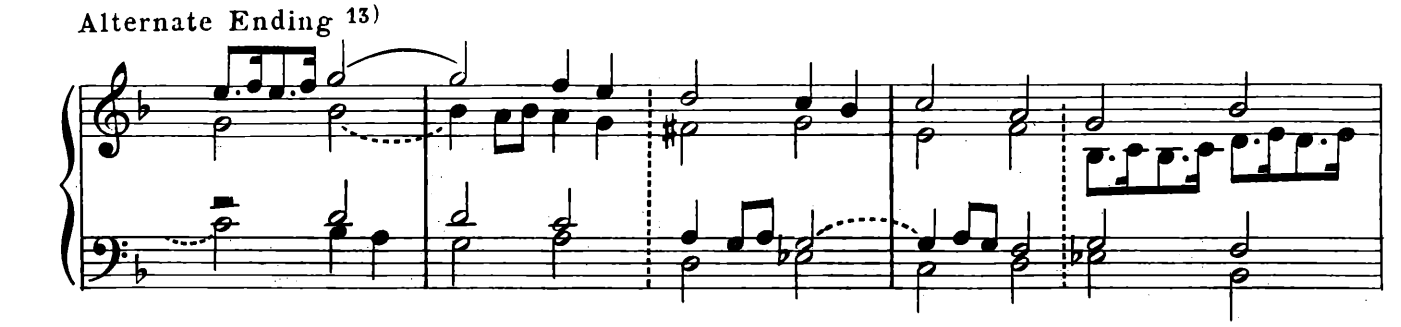


12) See p. 39, mm. 105-106 for a better reading.

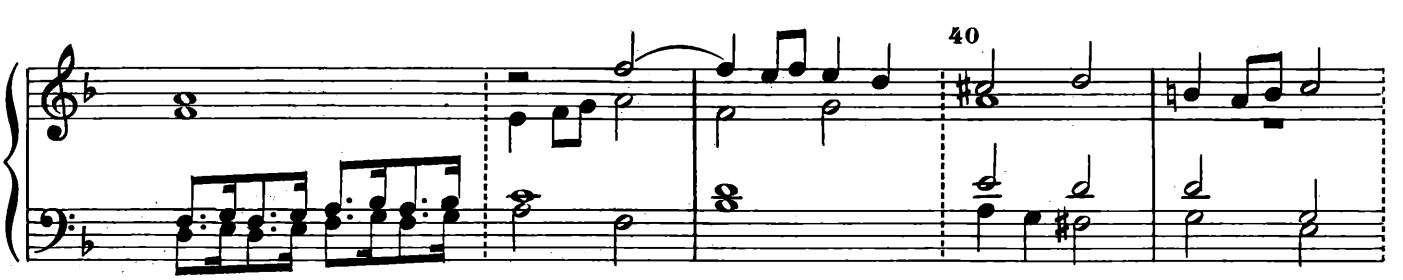


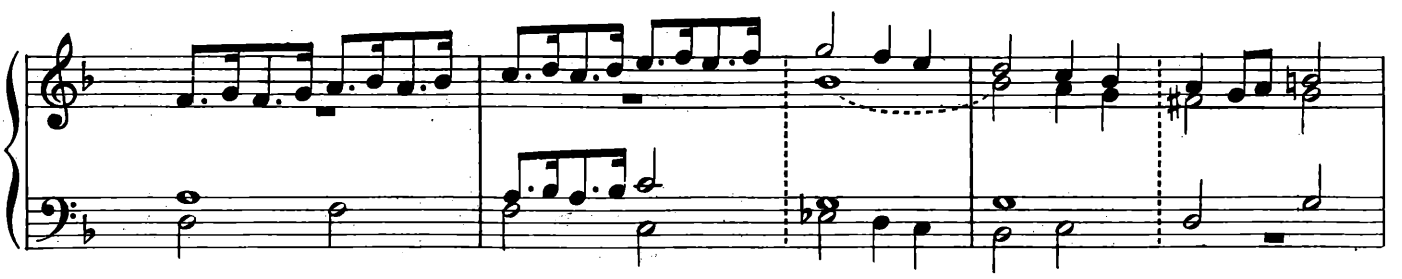
120

Alternate Ending [13]

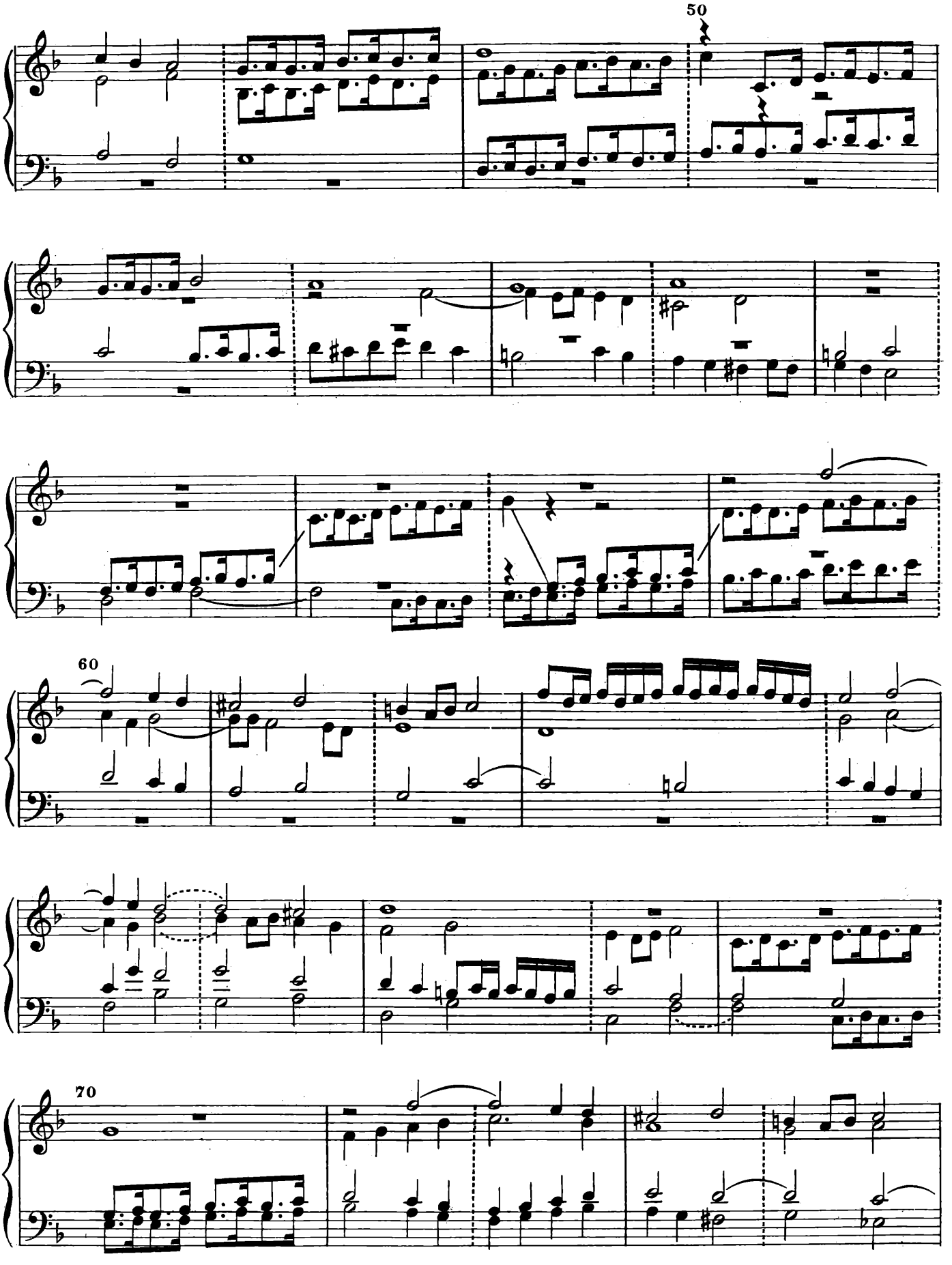


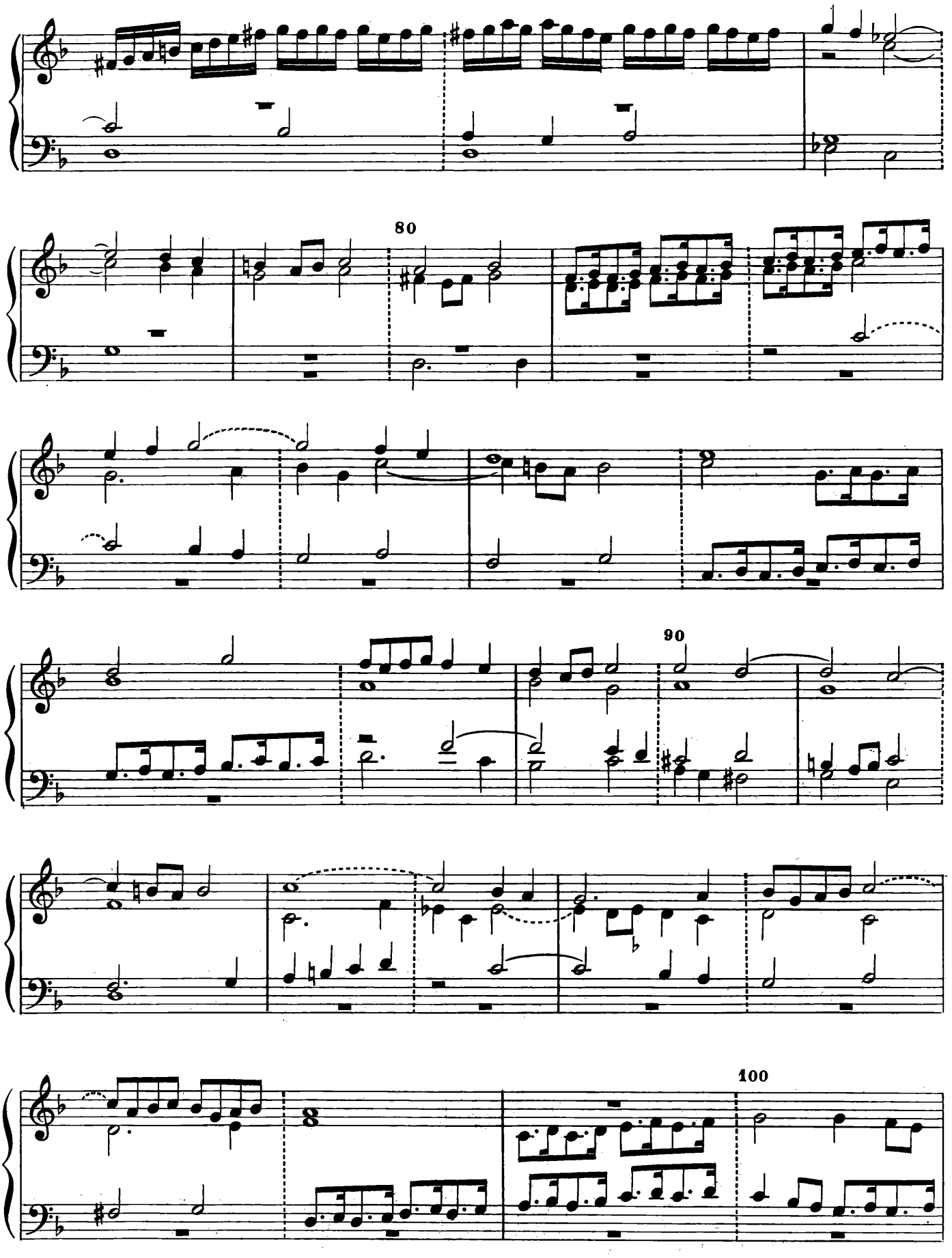
40

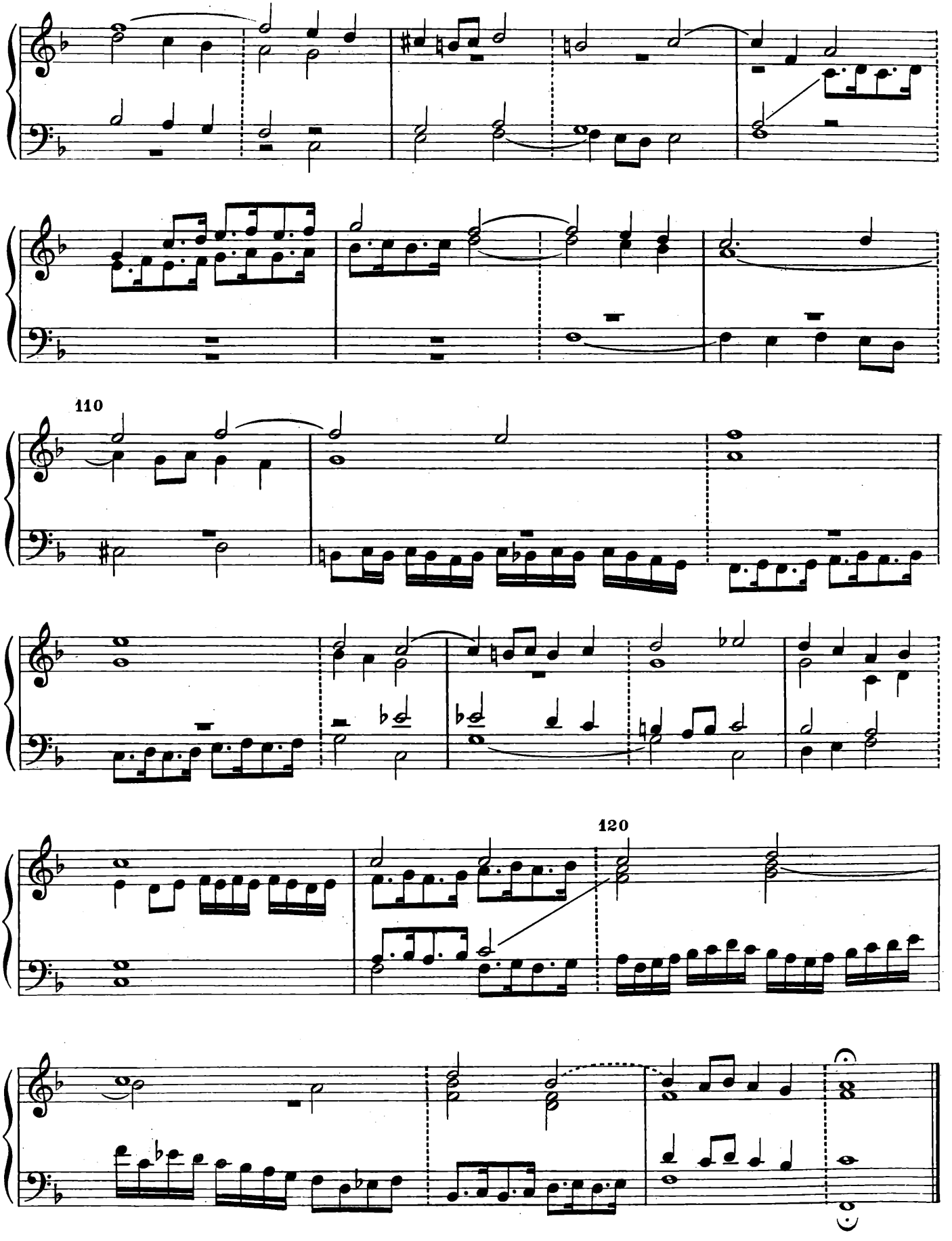




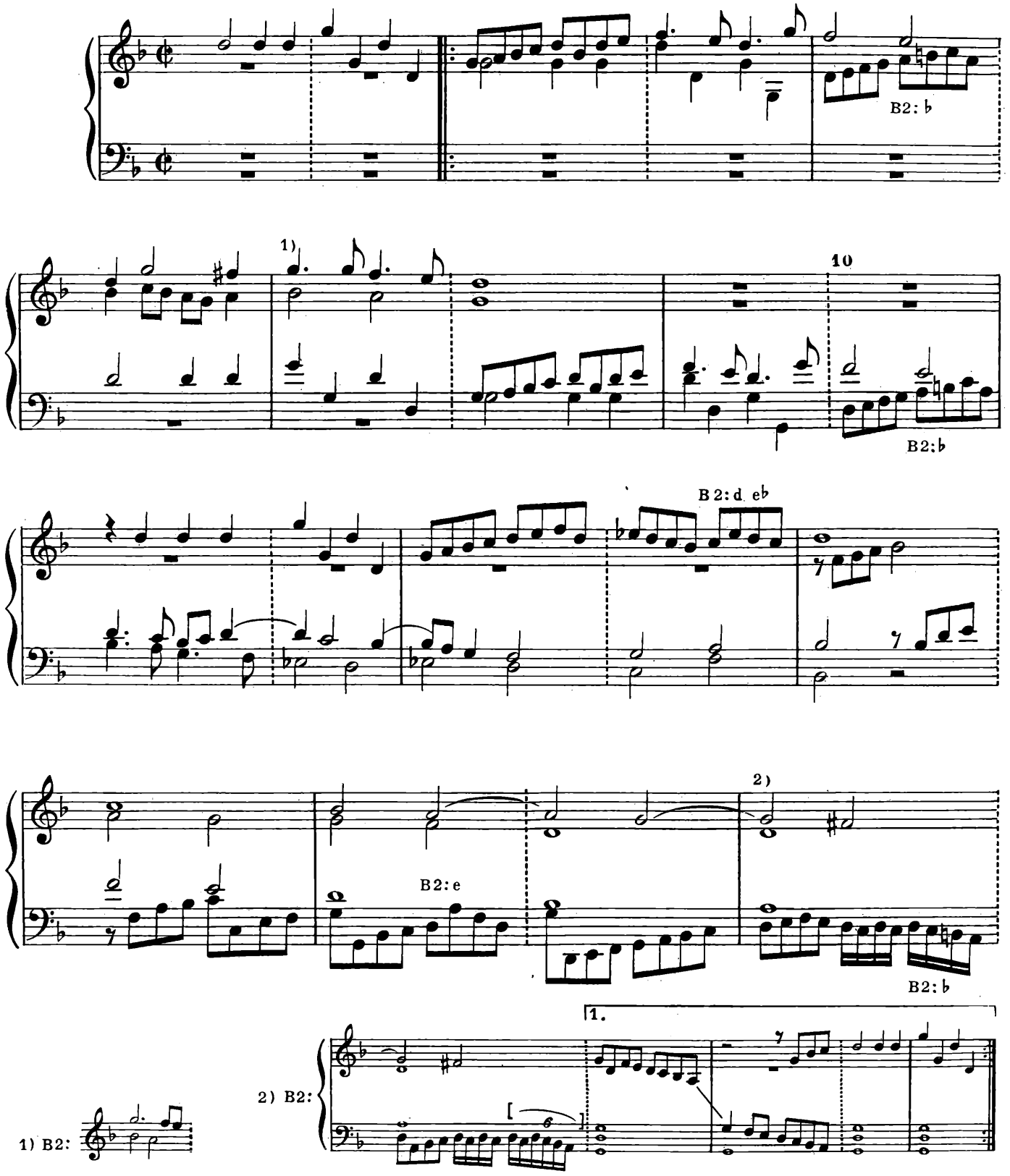
13) See fn. 9.

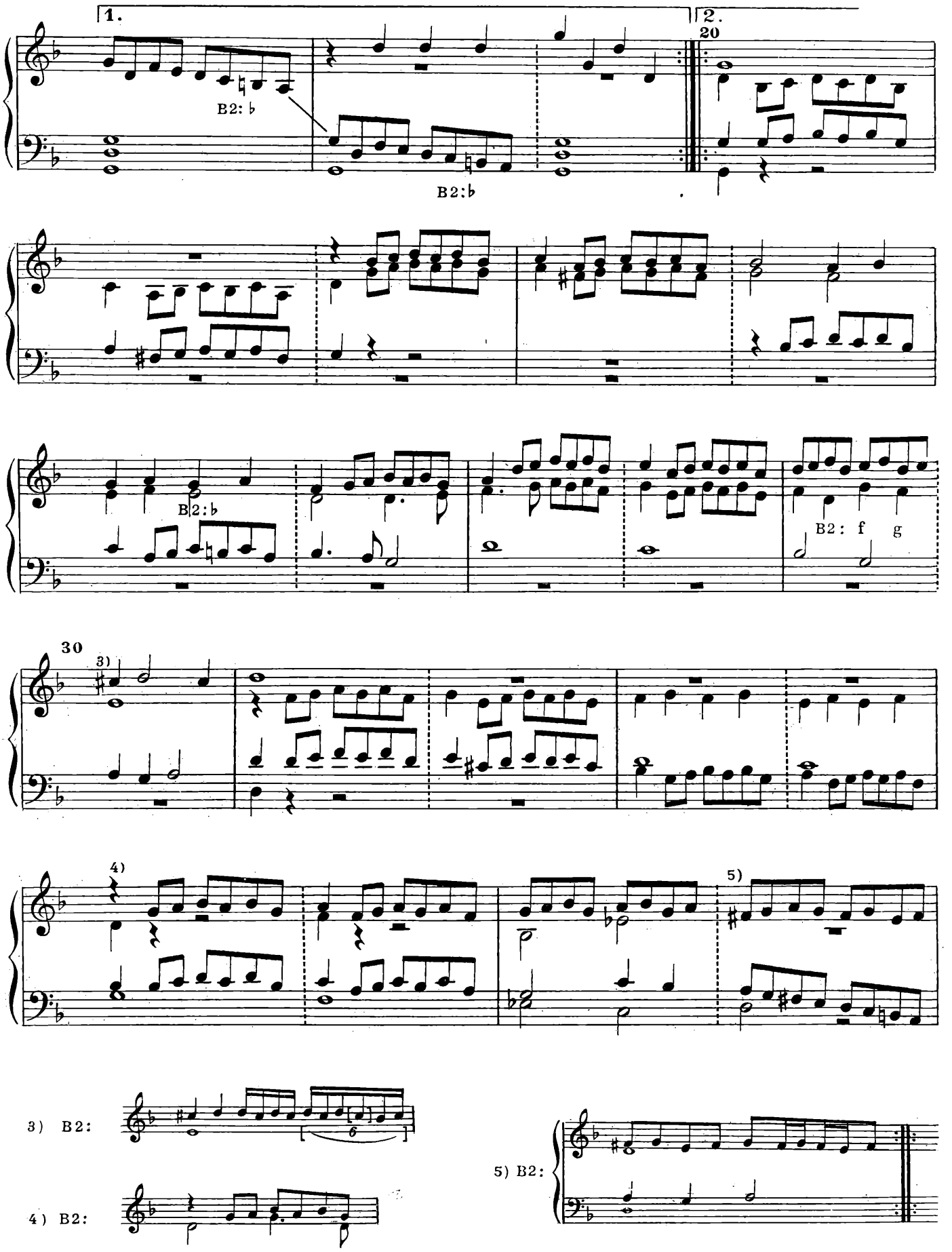

50
60
70

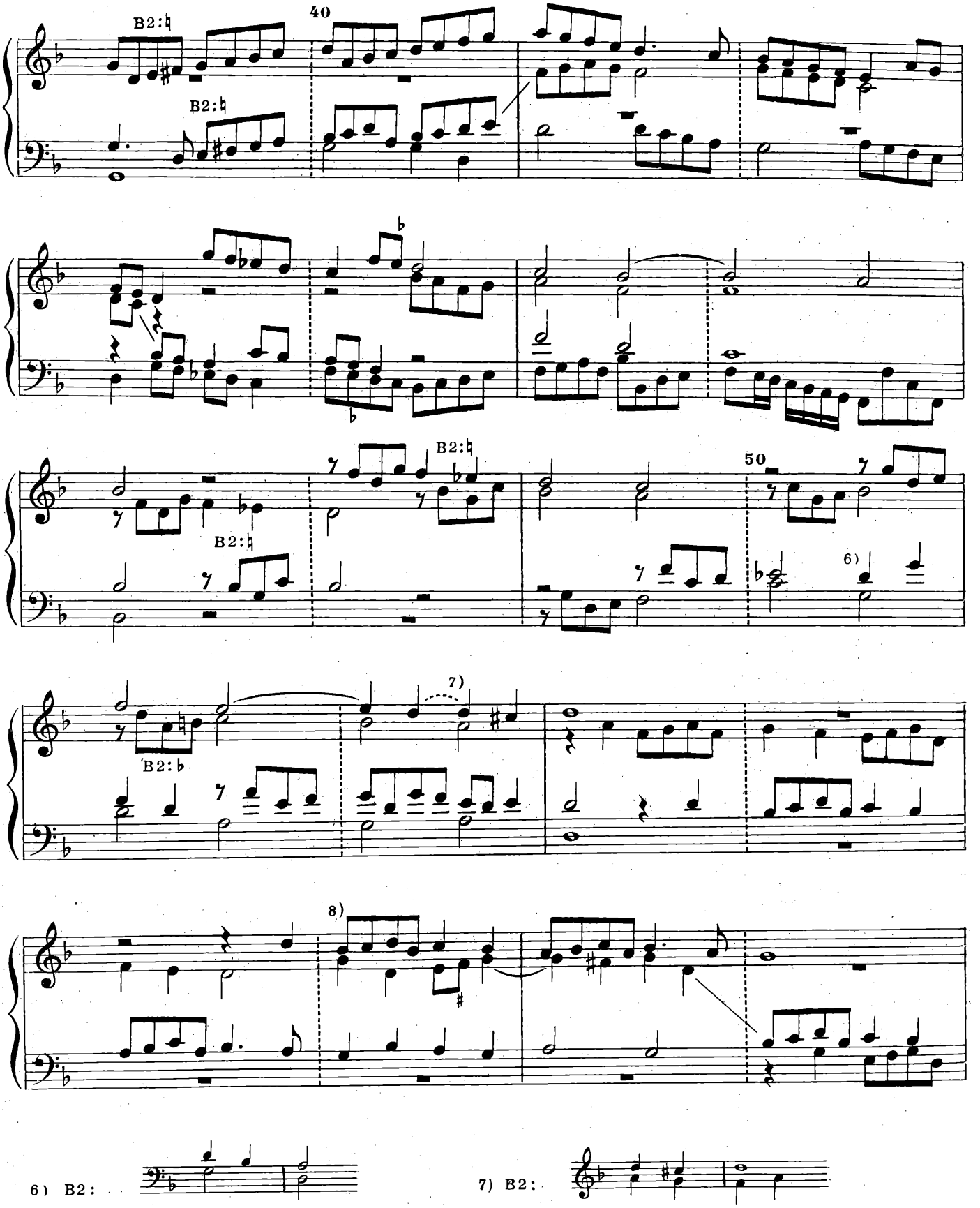

80
90
100


110
120

1. Canzona secundi toni



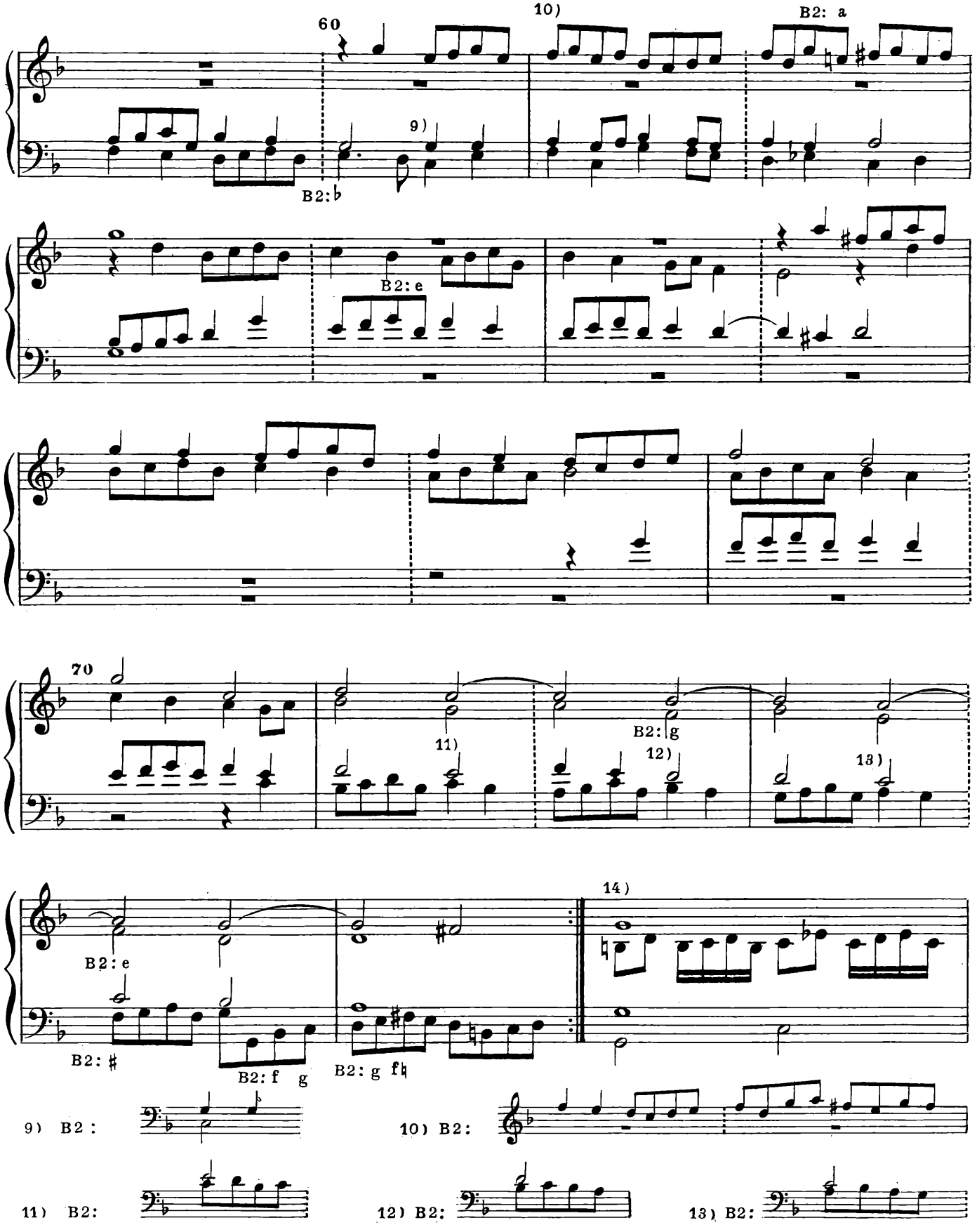

1.
2.
20
B2: ♭
B2:♭
B2:♭
B2: f g
30
3)
4)
5)
3) B2:
4) B2:
5) B2:



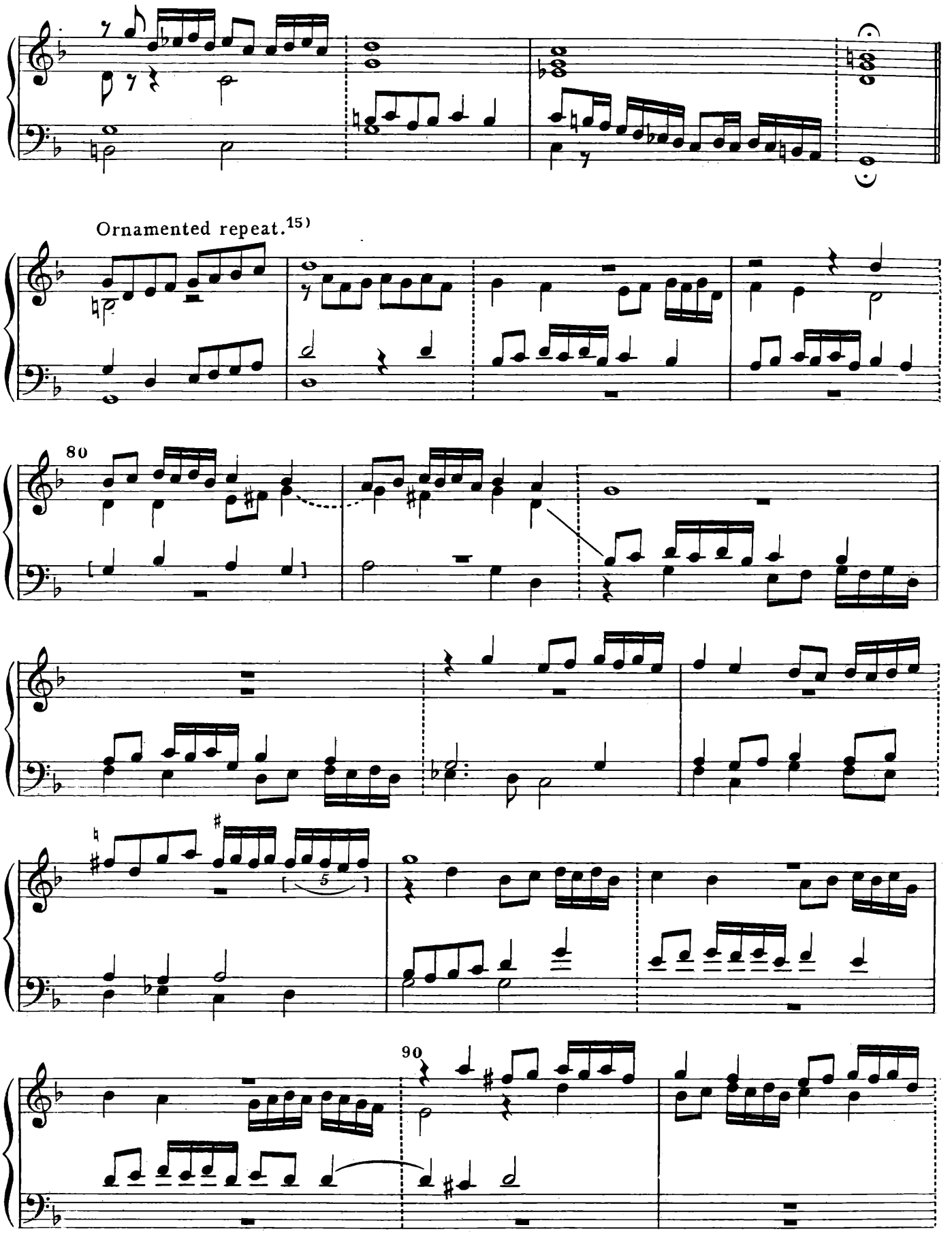
6) B2:

7) B2:

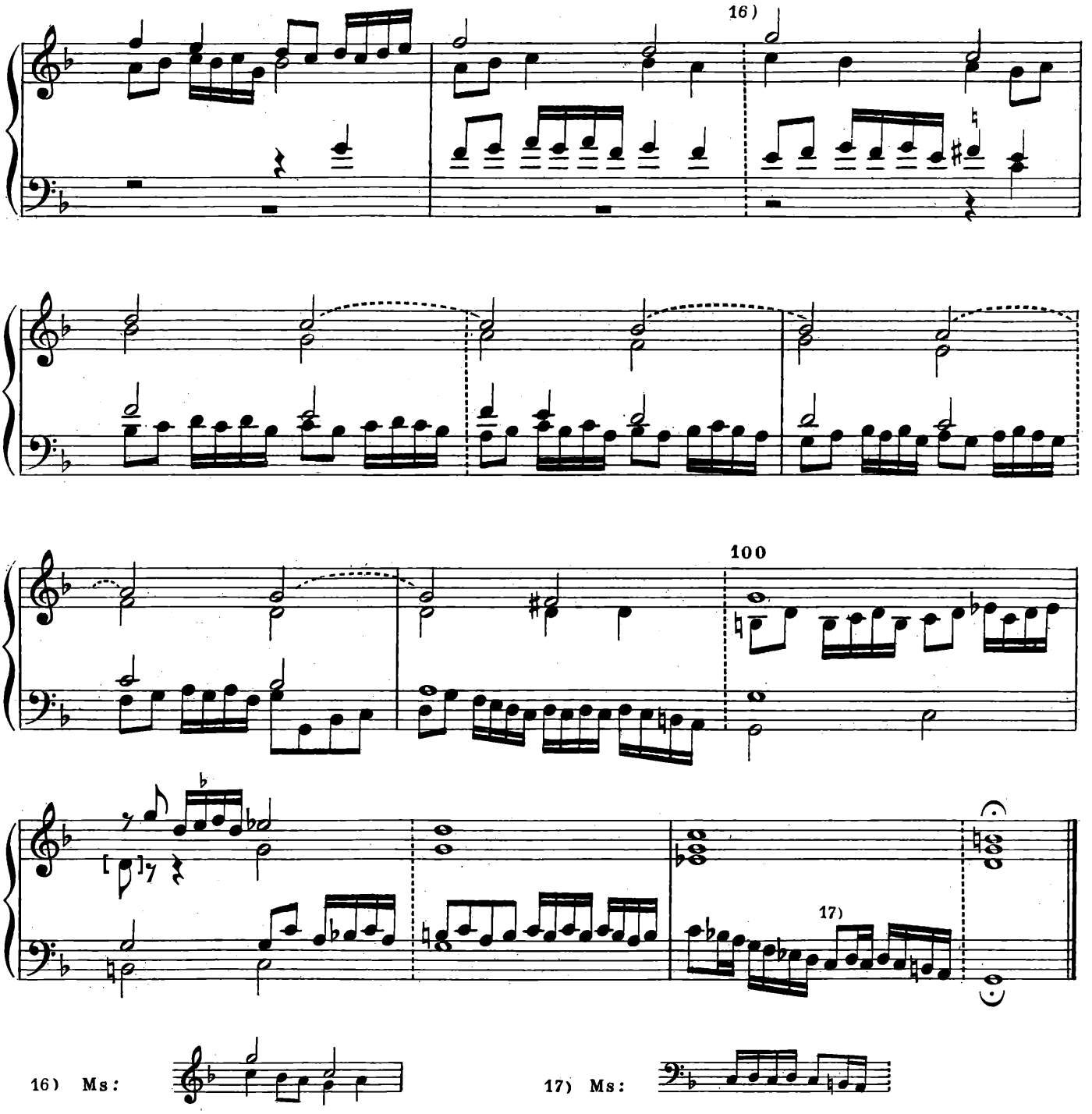
8) B2: mm. 56-57 are reduced to one measure combining the sop. of m. 56 with the alto and tenor of m. 57.



14) In place of this repeat, B2 has a written-out and ornamented repeat, equivalent to measures 53-76 above. This ornamented repeat is presented below.



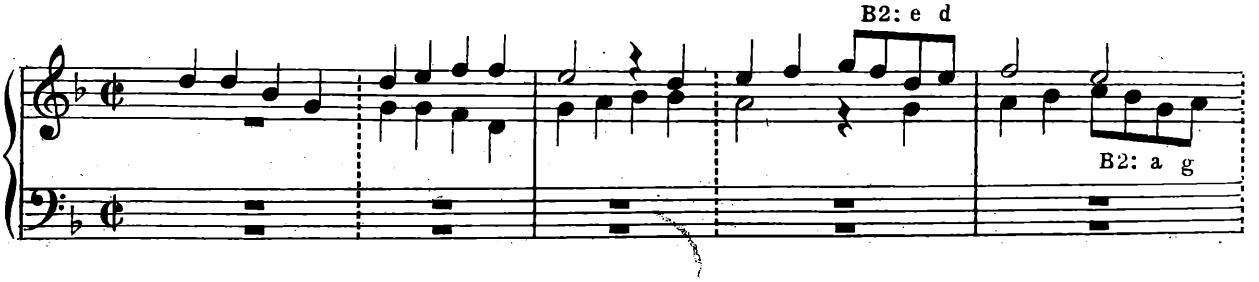
15) See fn. 14.

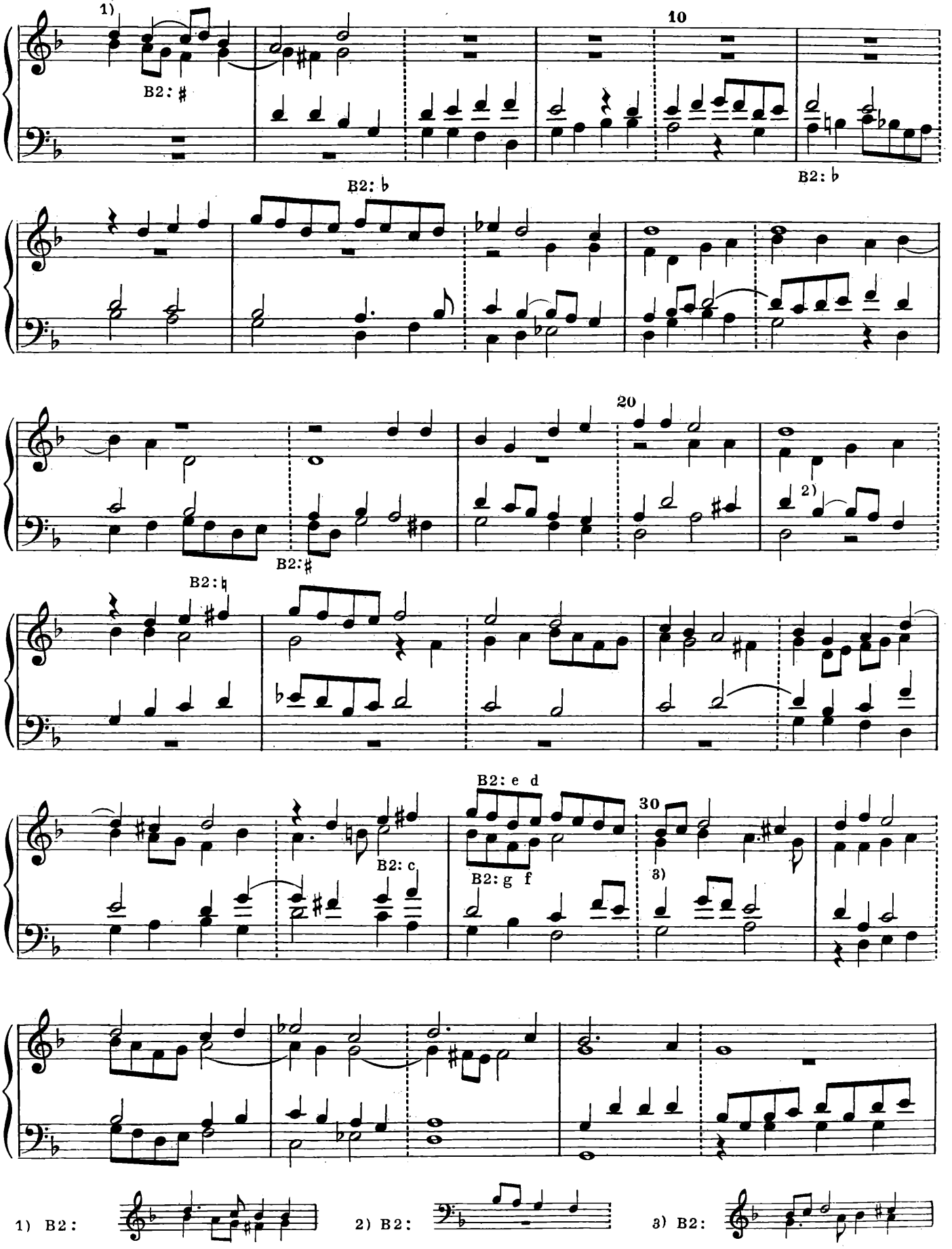


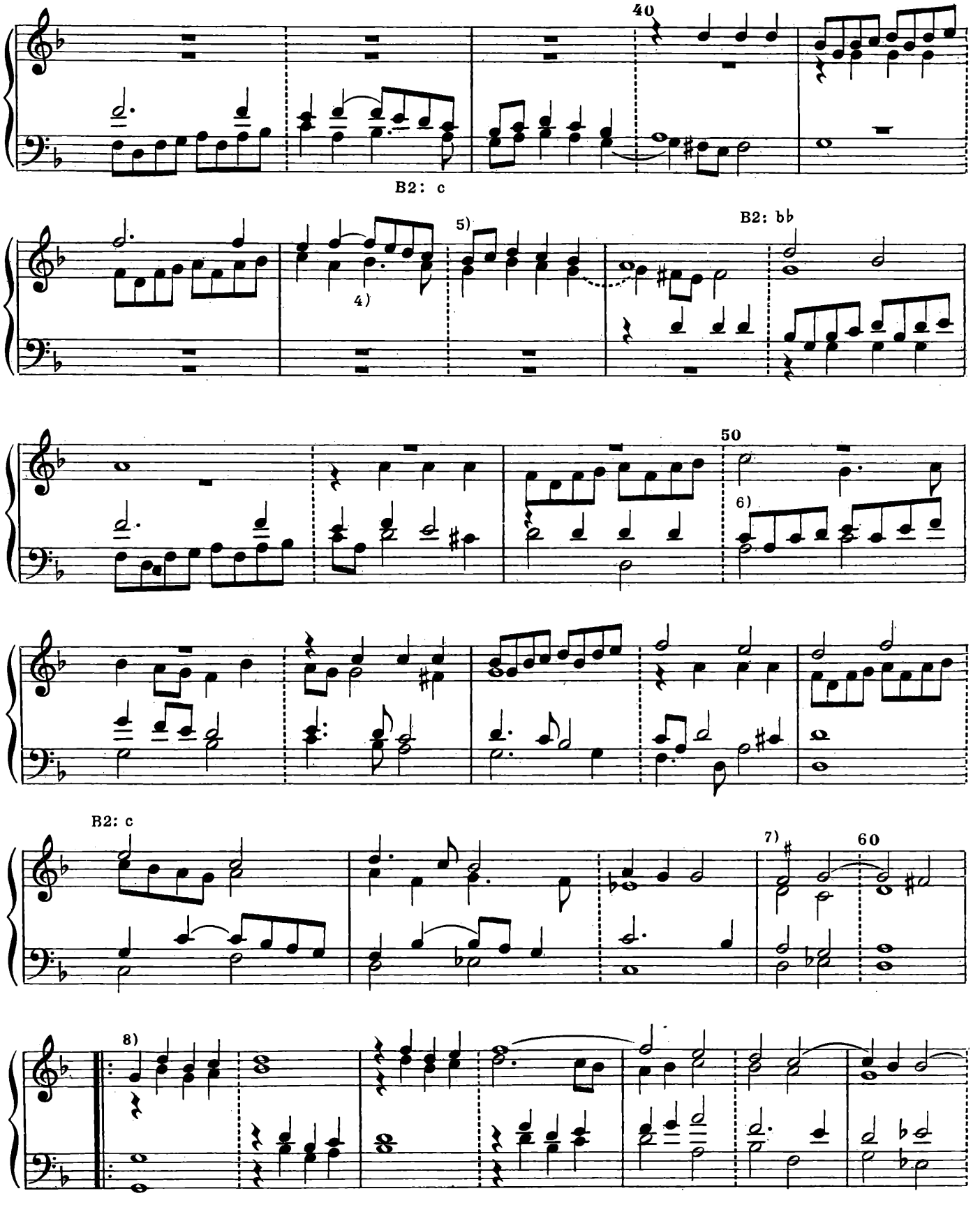
16) Ms:

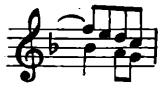
17) Ms:

2 a. Canzona secundi toni




1)
B2: ♯
10
B2: ♭
B2: ♭
20
B2: ♯
2)
B2: ♮
B2: e d
B2: c
B2: g f
30
3)
1) B2:
2) B2:
3) B2:



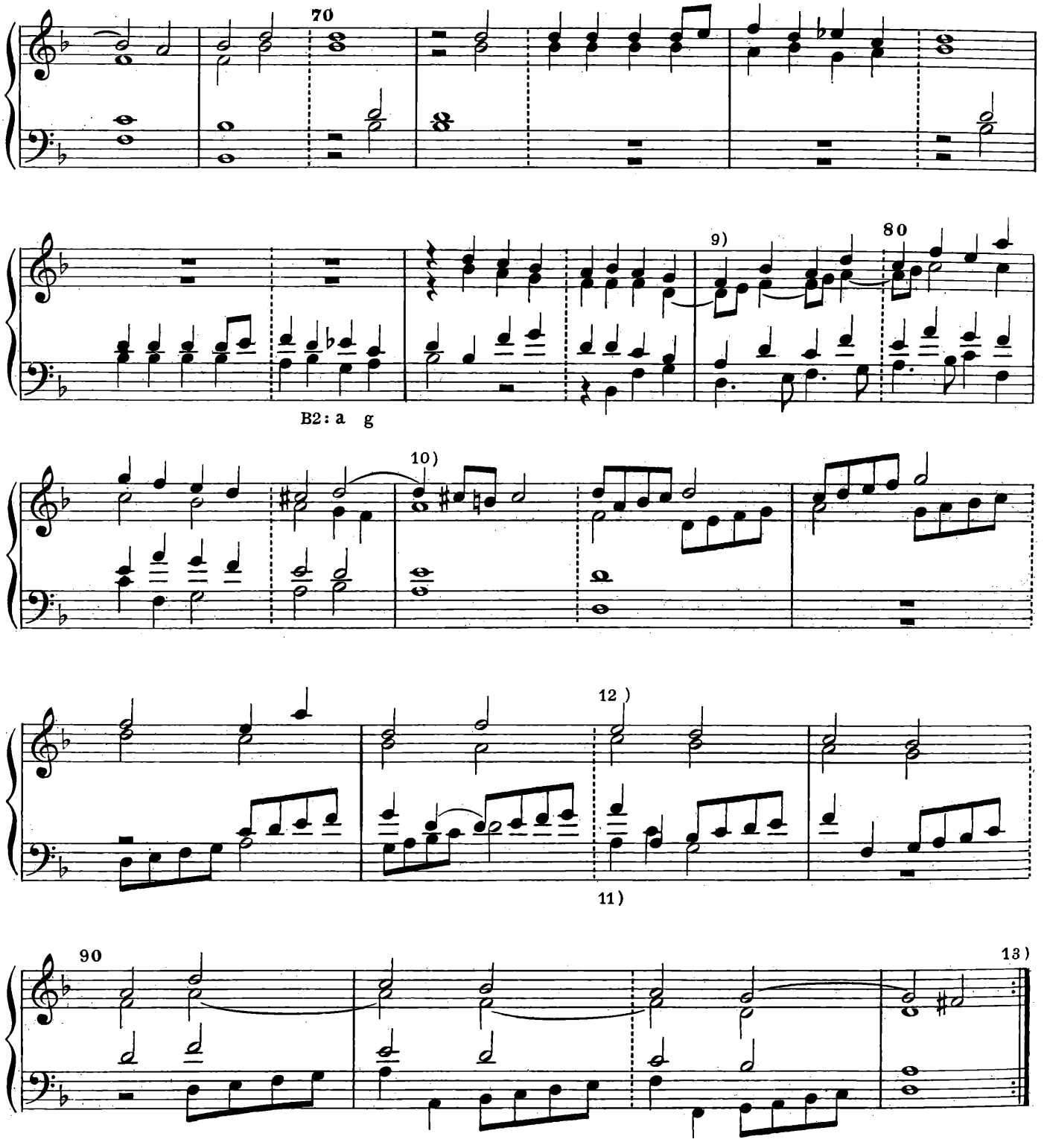
4) B2: 

5) B2: m. 44, omitted.

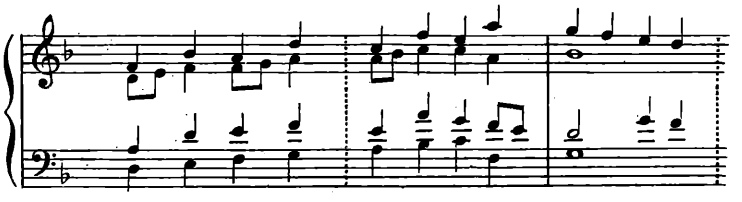
6) B2: mm. 50-51, omitted.

7) B2: m. 59, omitted

8) B2: no ||:



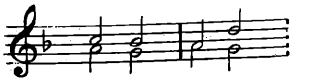
9) B2:



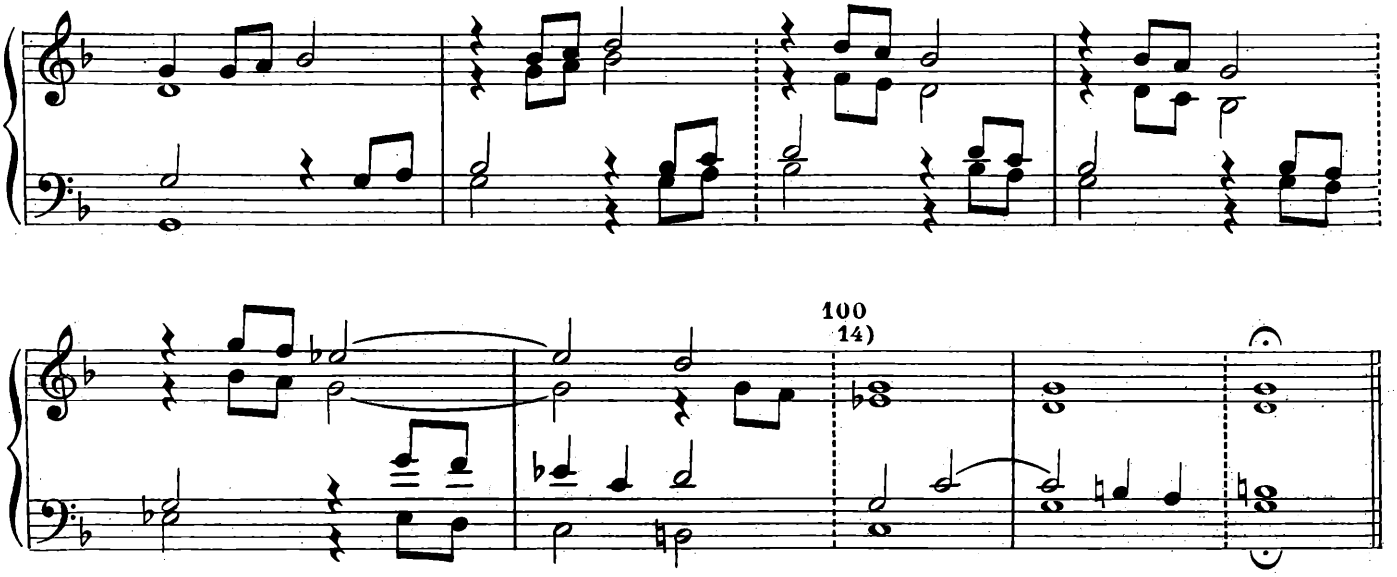
10) B2: m. 83 omitted; m. 84, ten. and bass omitted.

11) B2: m. 88, bass omitted.

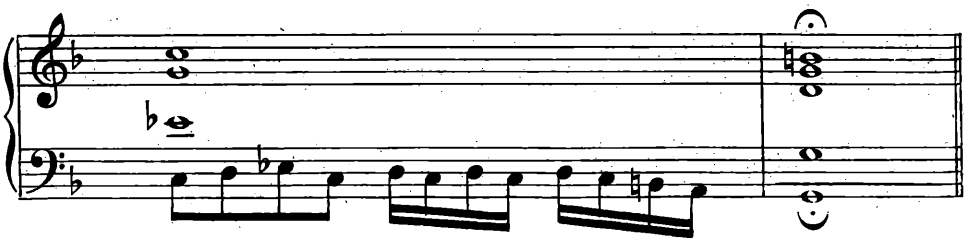
12) B2:



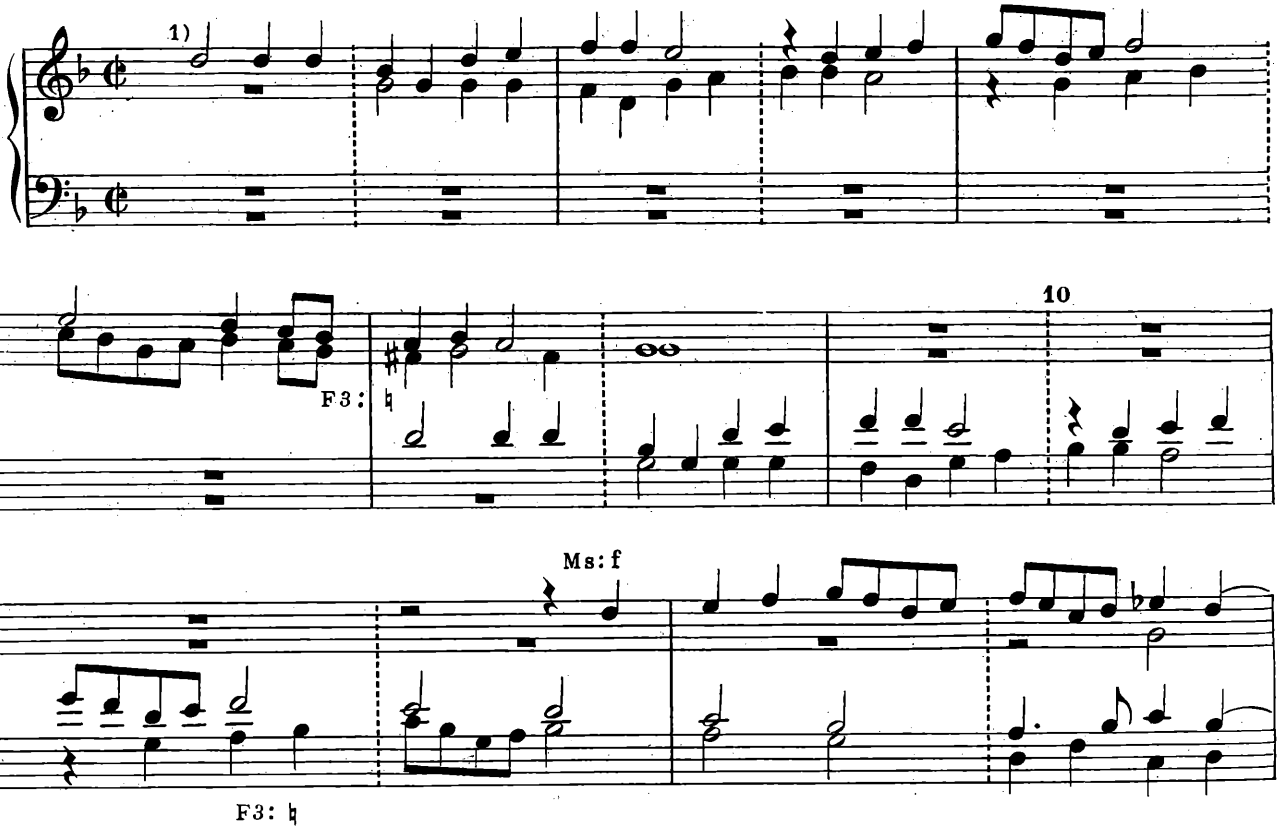
13) Mss: no :‖



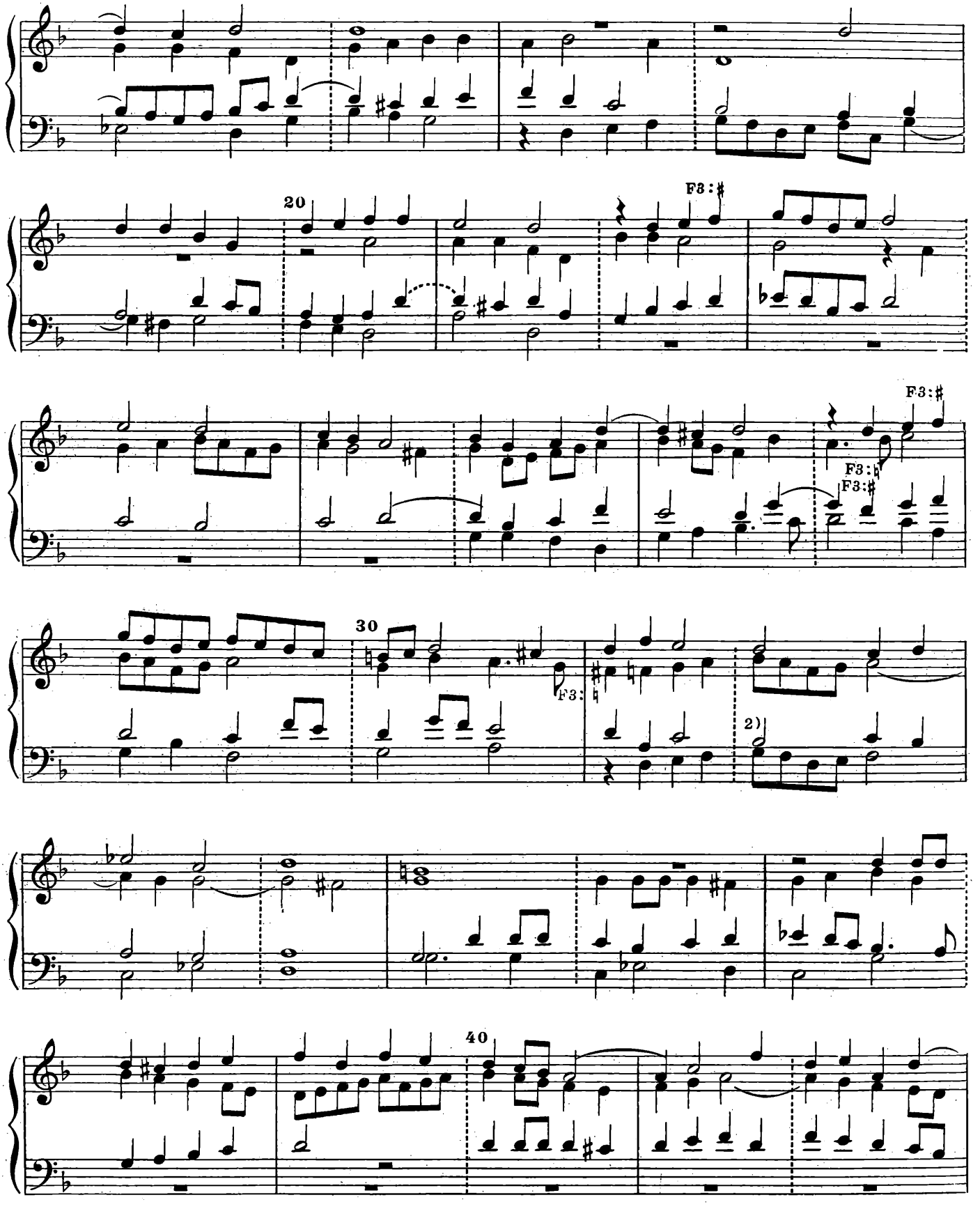
14) B2: Alternate ending



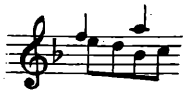
2 b. Canzona secundi toni

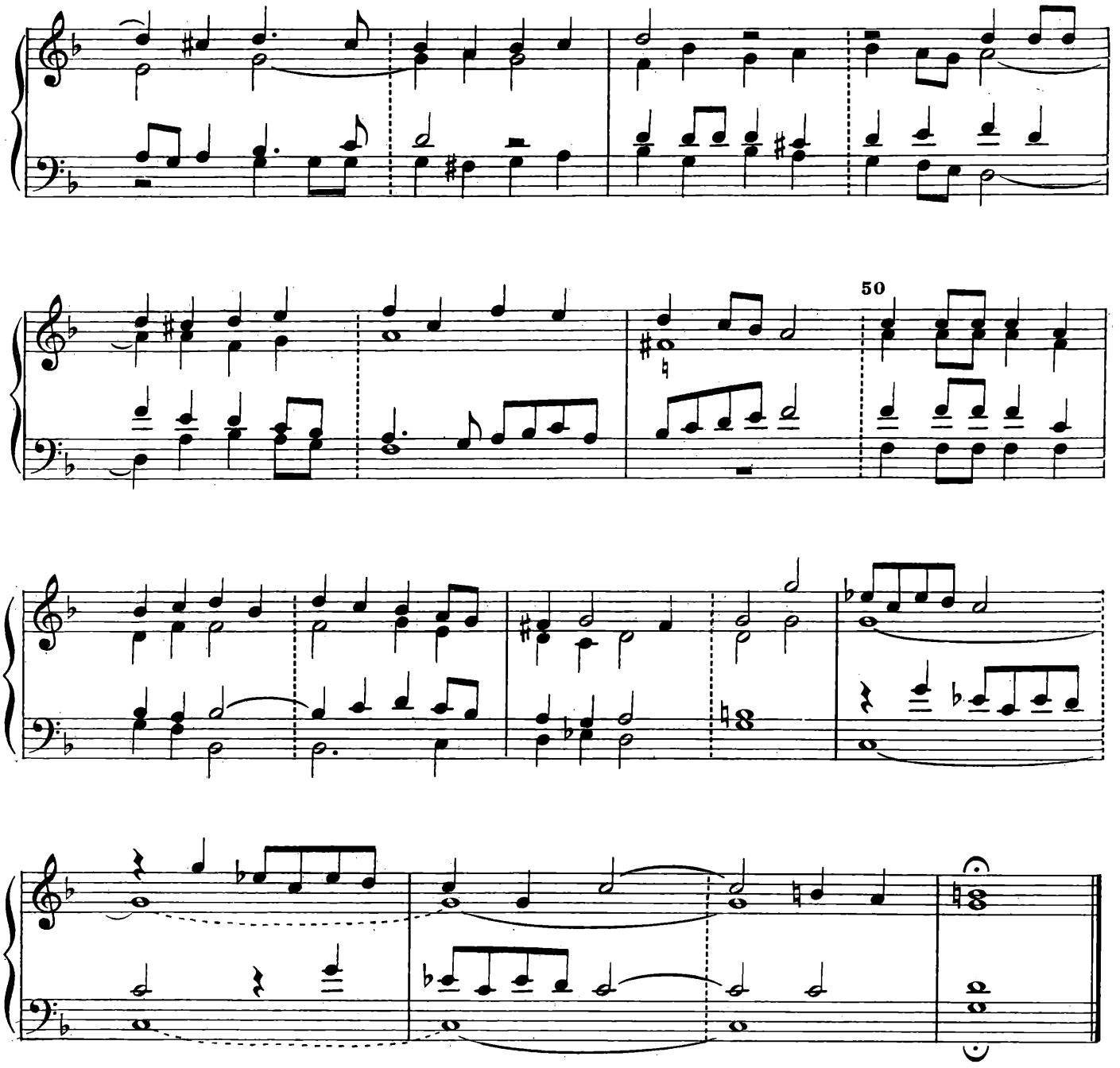


1) Only the accidentals from Canzona 2ª are collated.

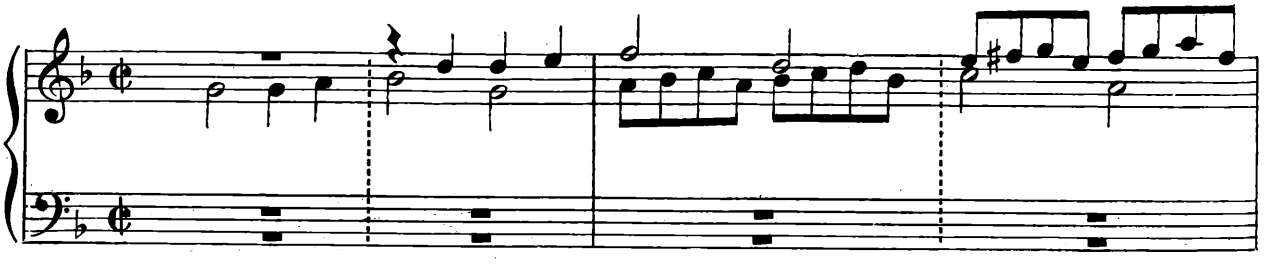


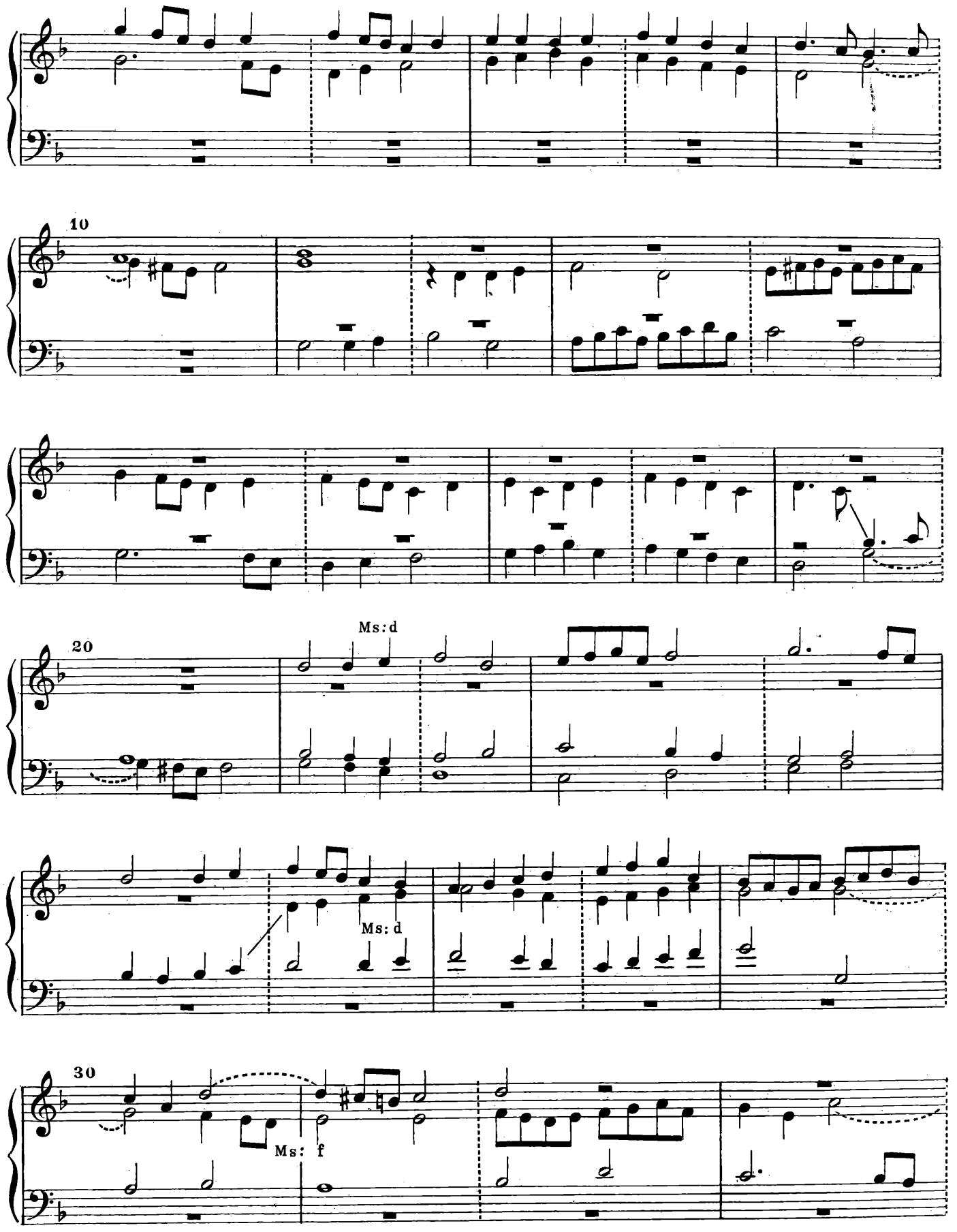
2) Ms:

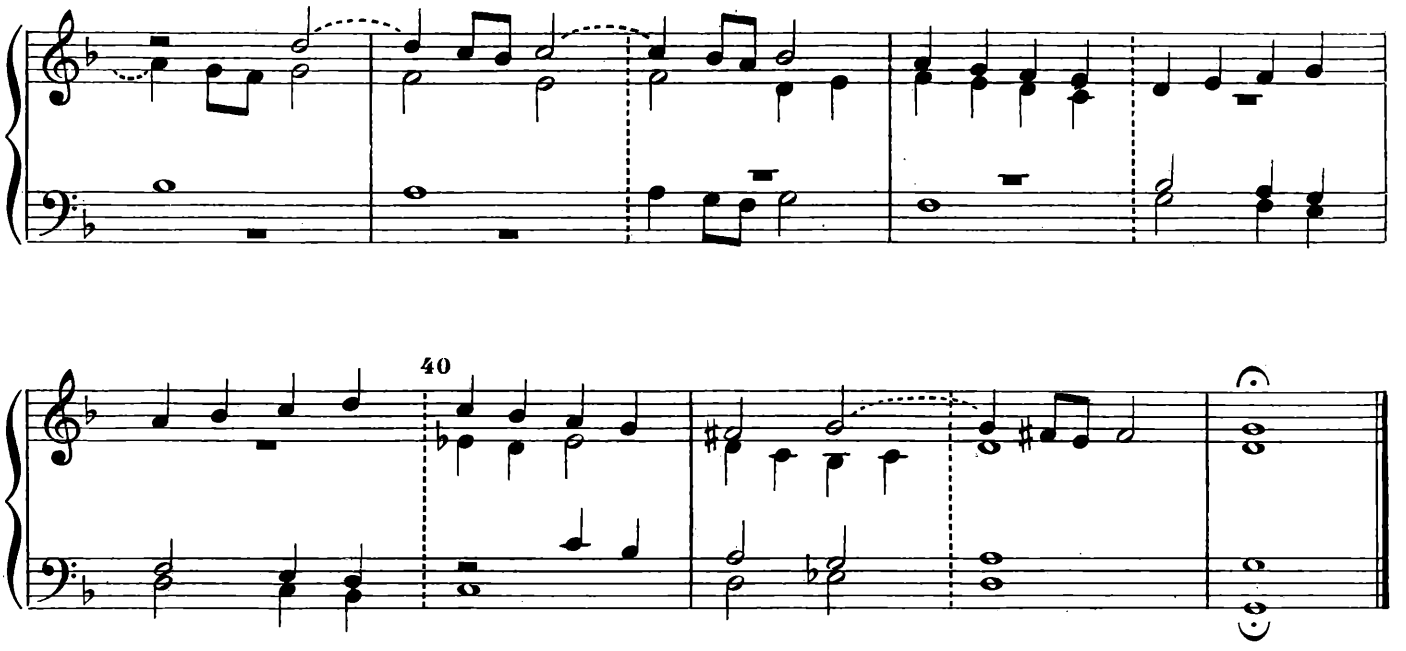




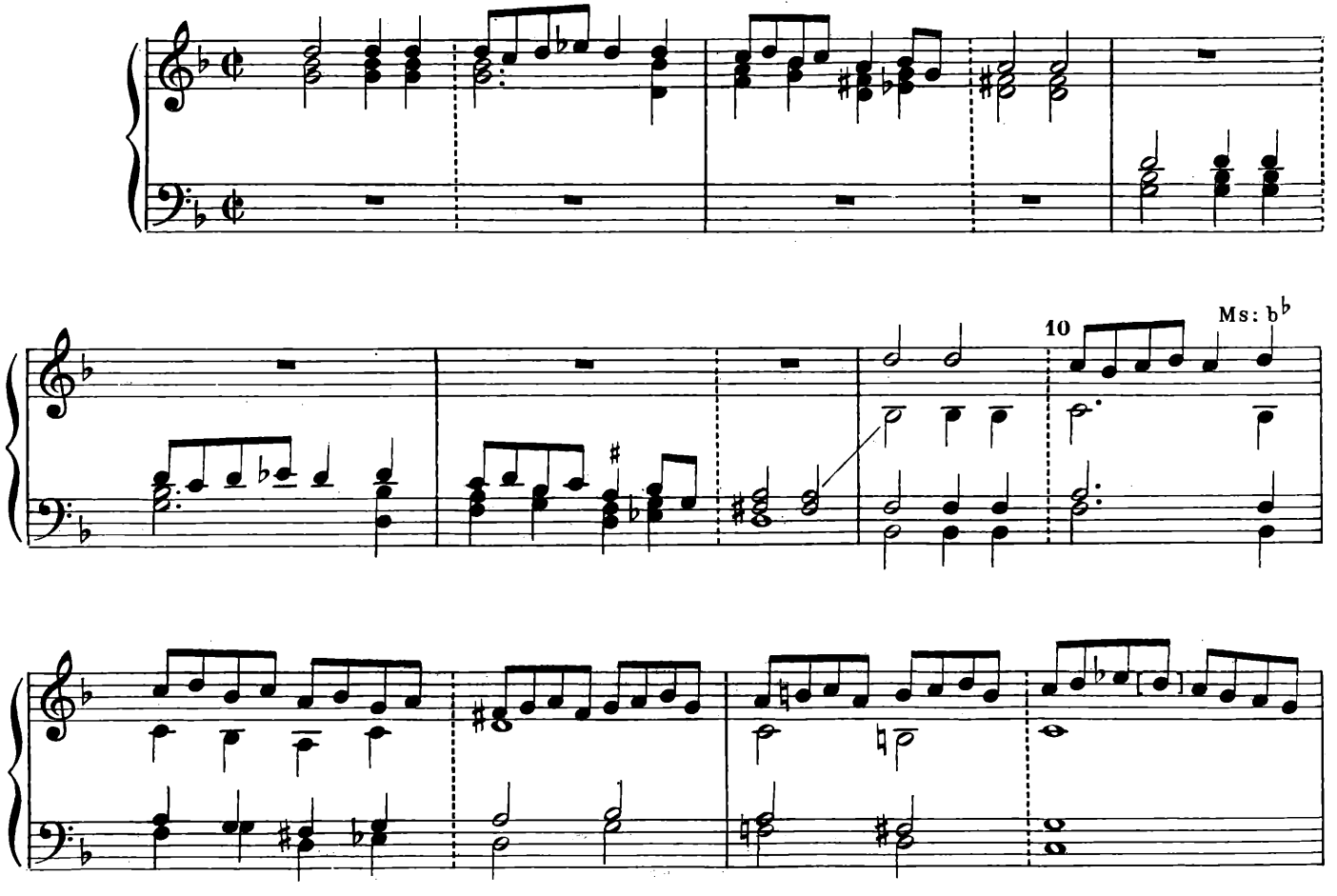
3. Canzona secundi toni

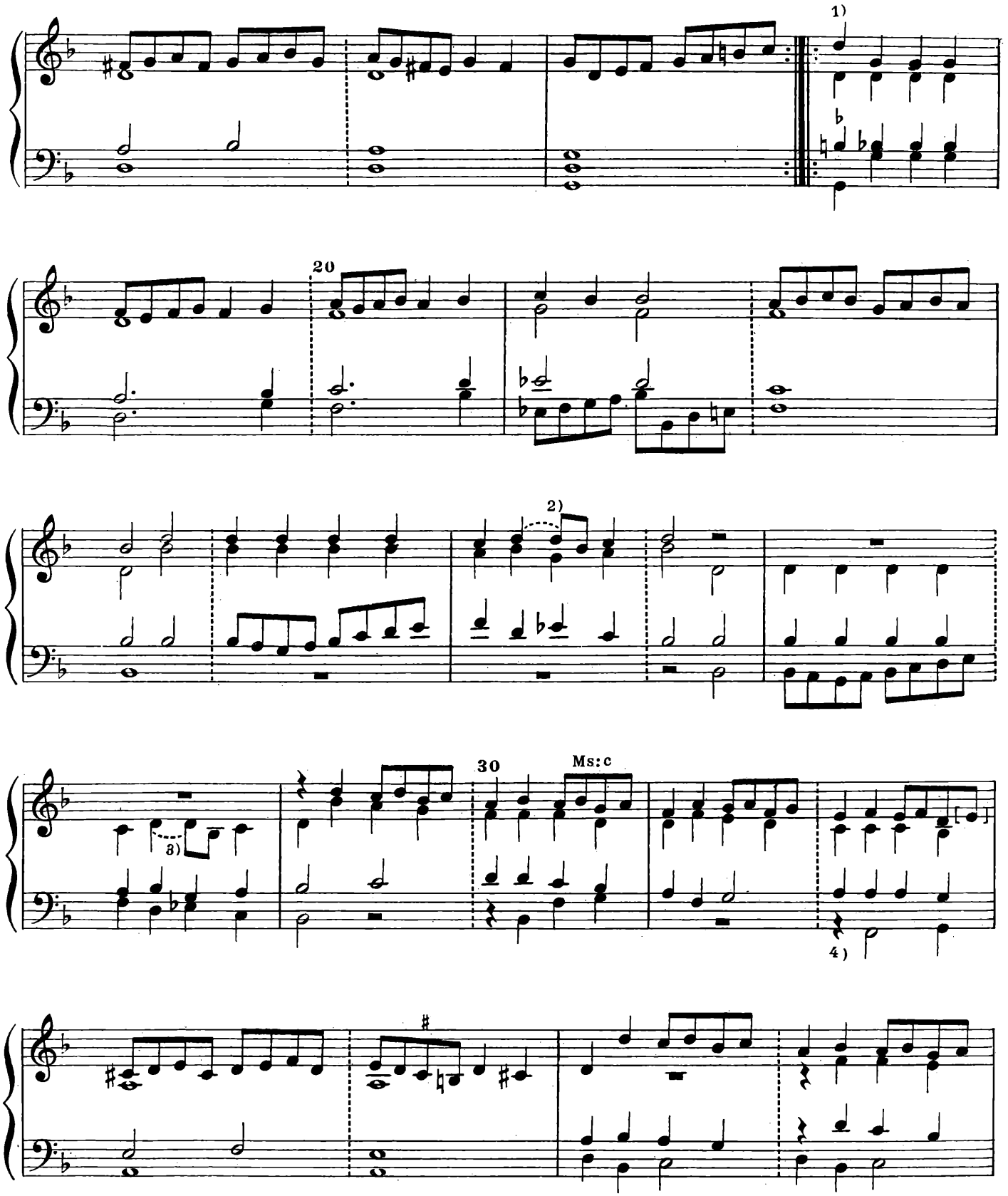



10
20
Ms:d
Ms:d
30
Ms: f



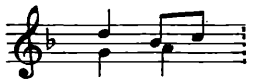
4. Canzona secundi toni





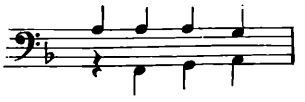
1) On the repeat, omit"d".

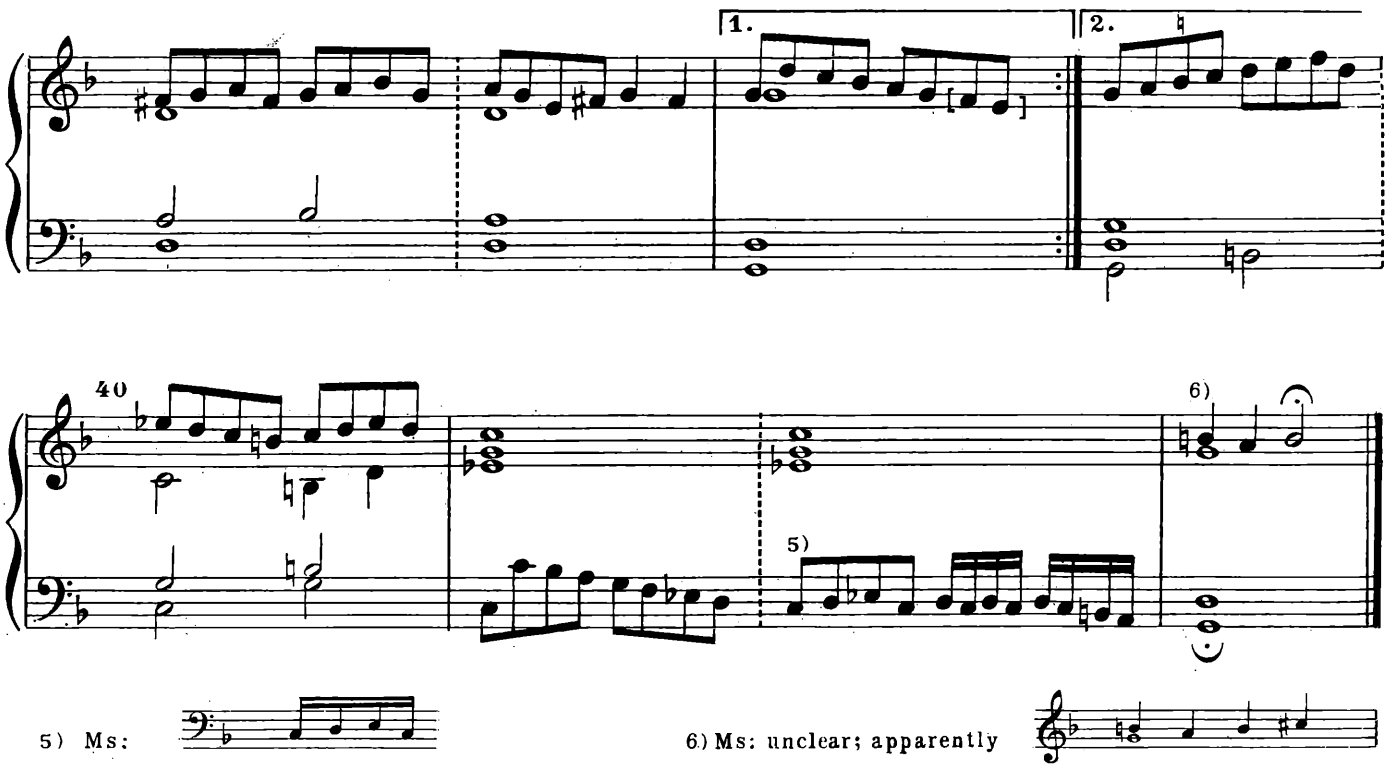
2) Ms:



3) Ms:

4) Ms:

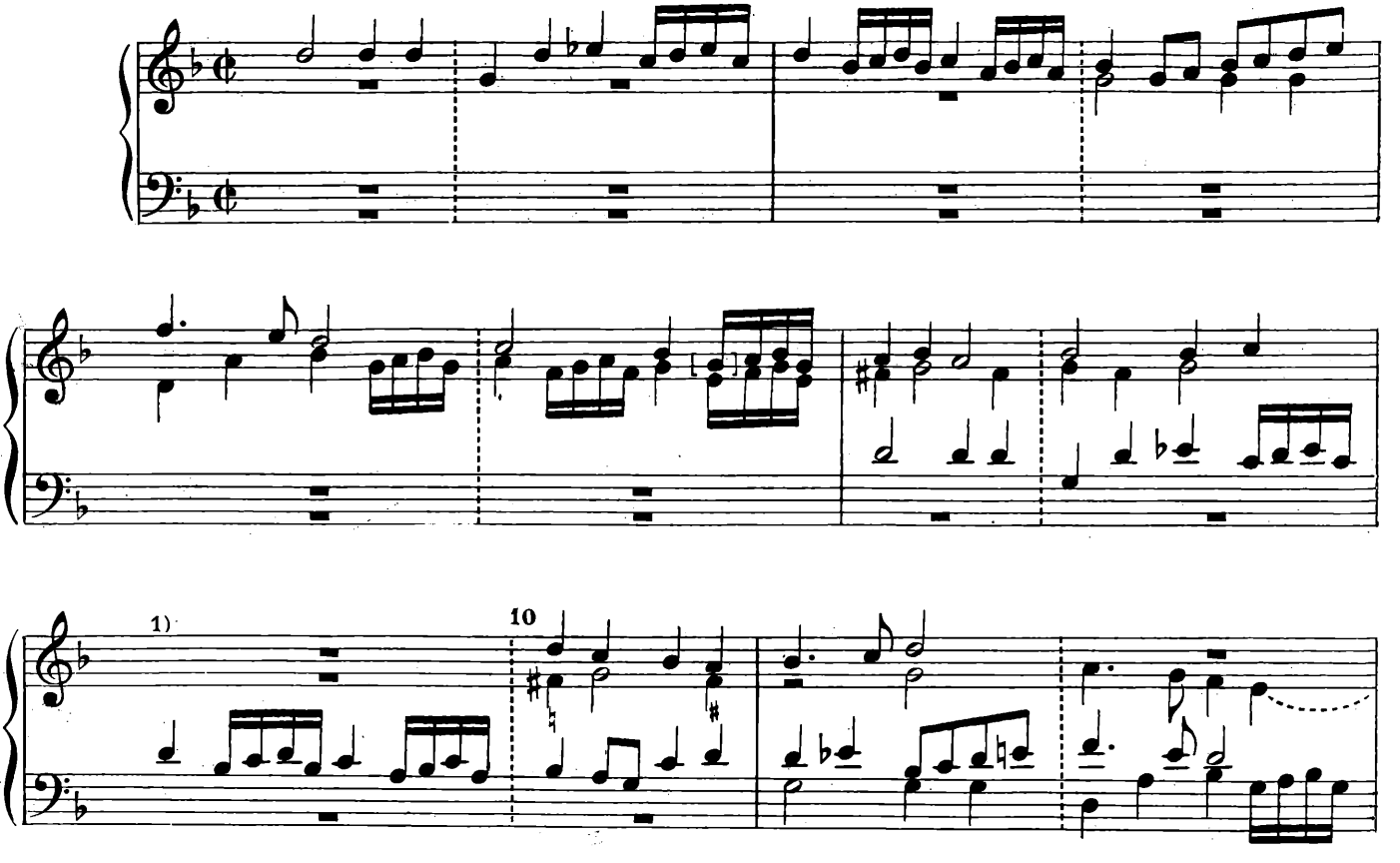




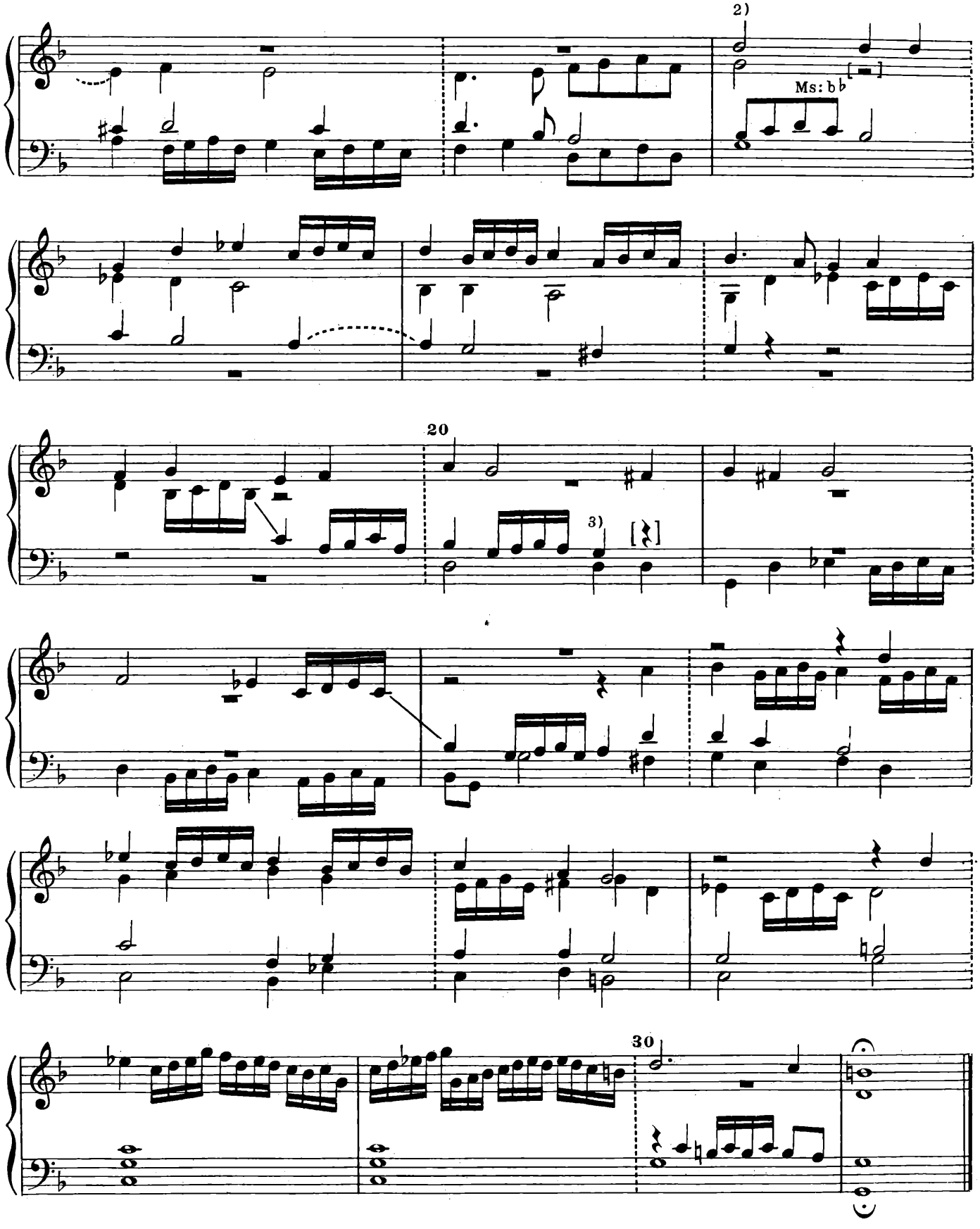
5) Ms:

6) Ms: unclear; apparently

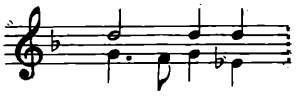
5. Canzona secundi toni



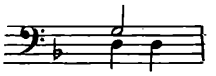
1) Ms: upper voices omitted ? cf: mm. 6 and 22.



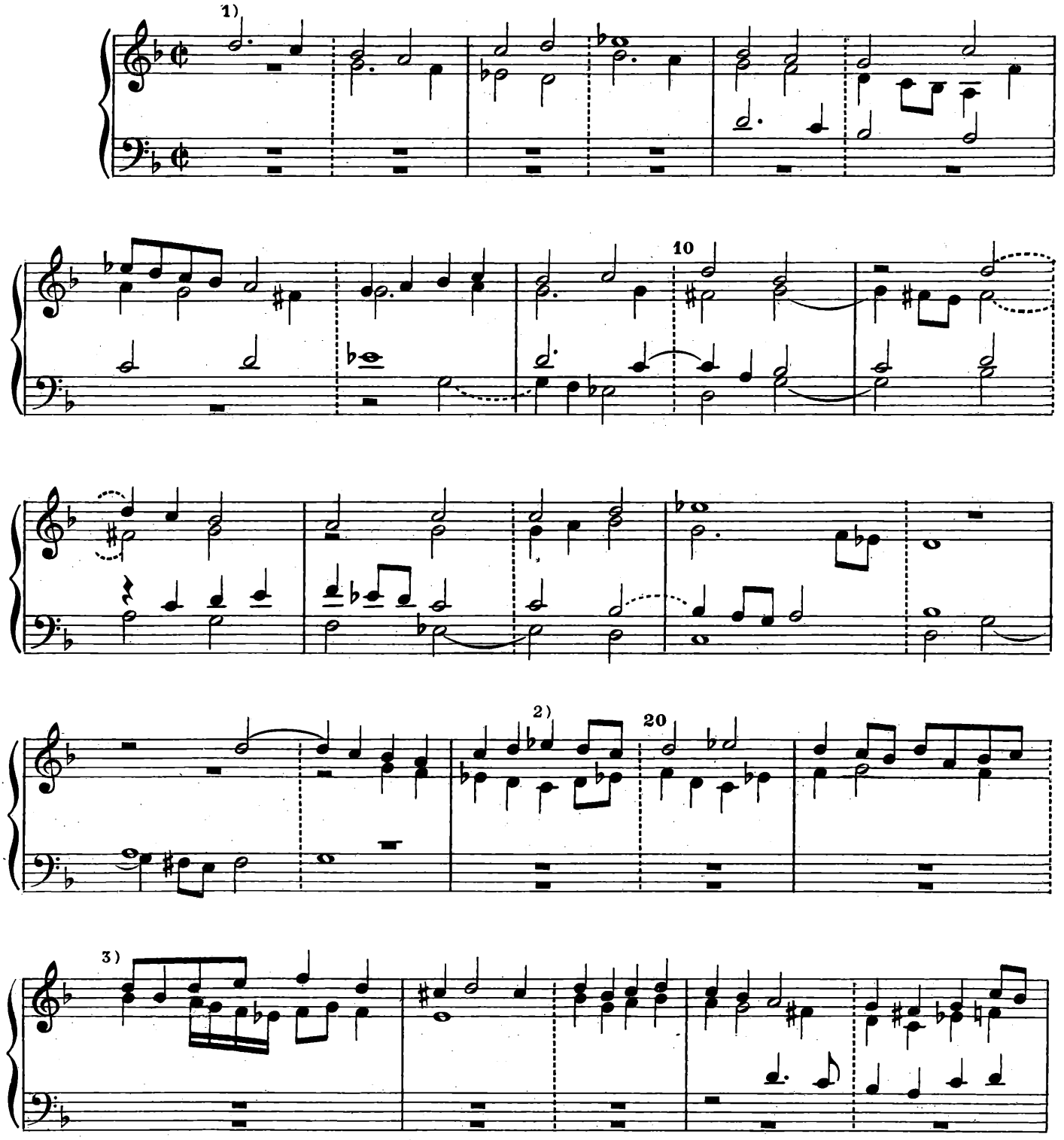
2) Ms:



3) Ms:

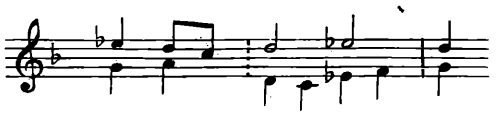


6. Canzona secundi toni

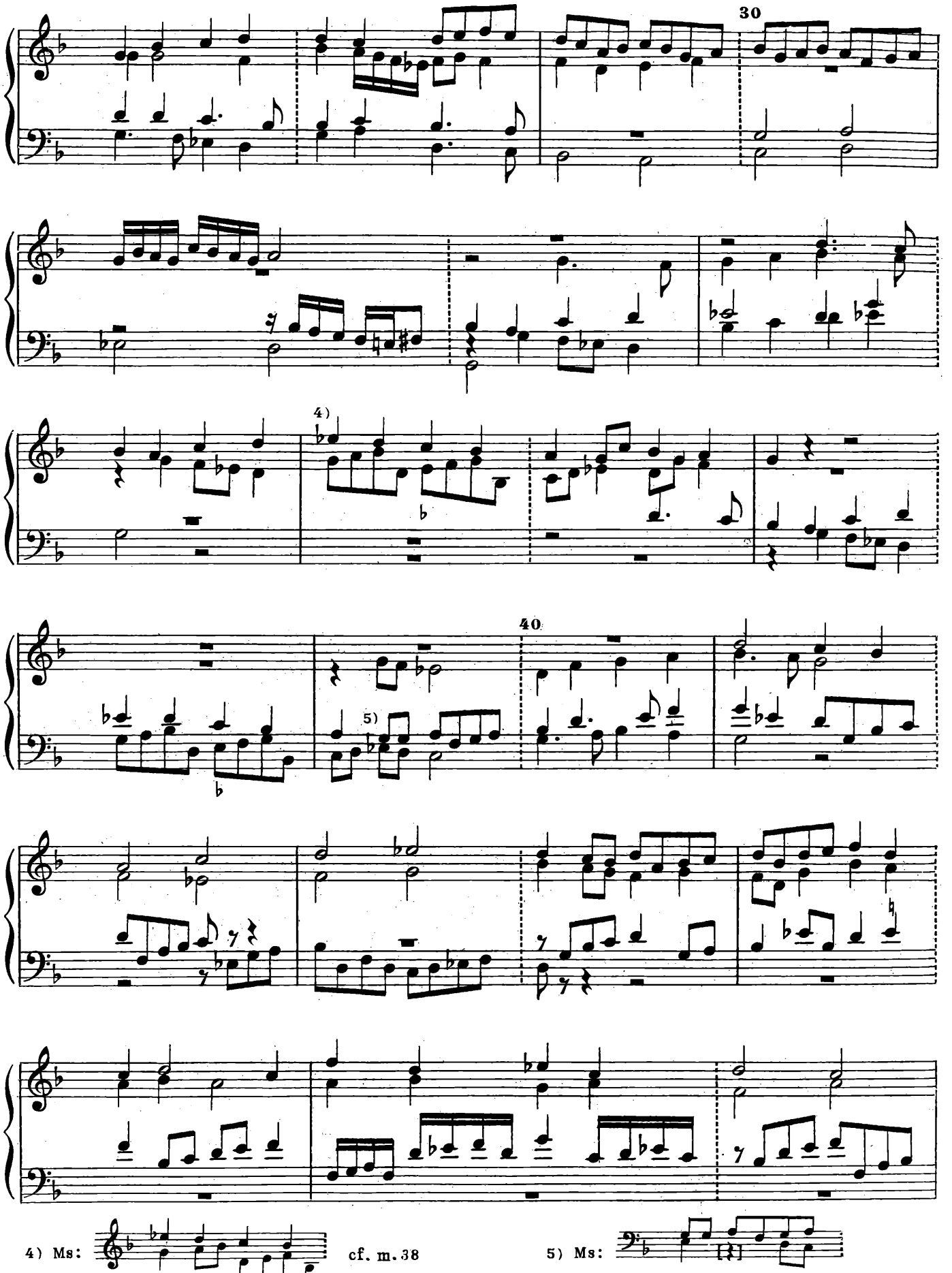


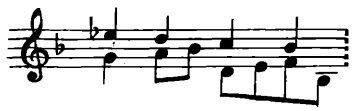
1) This version appears corrupt.

2) Ms:

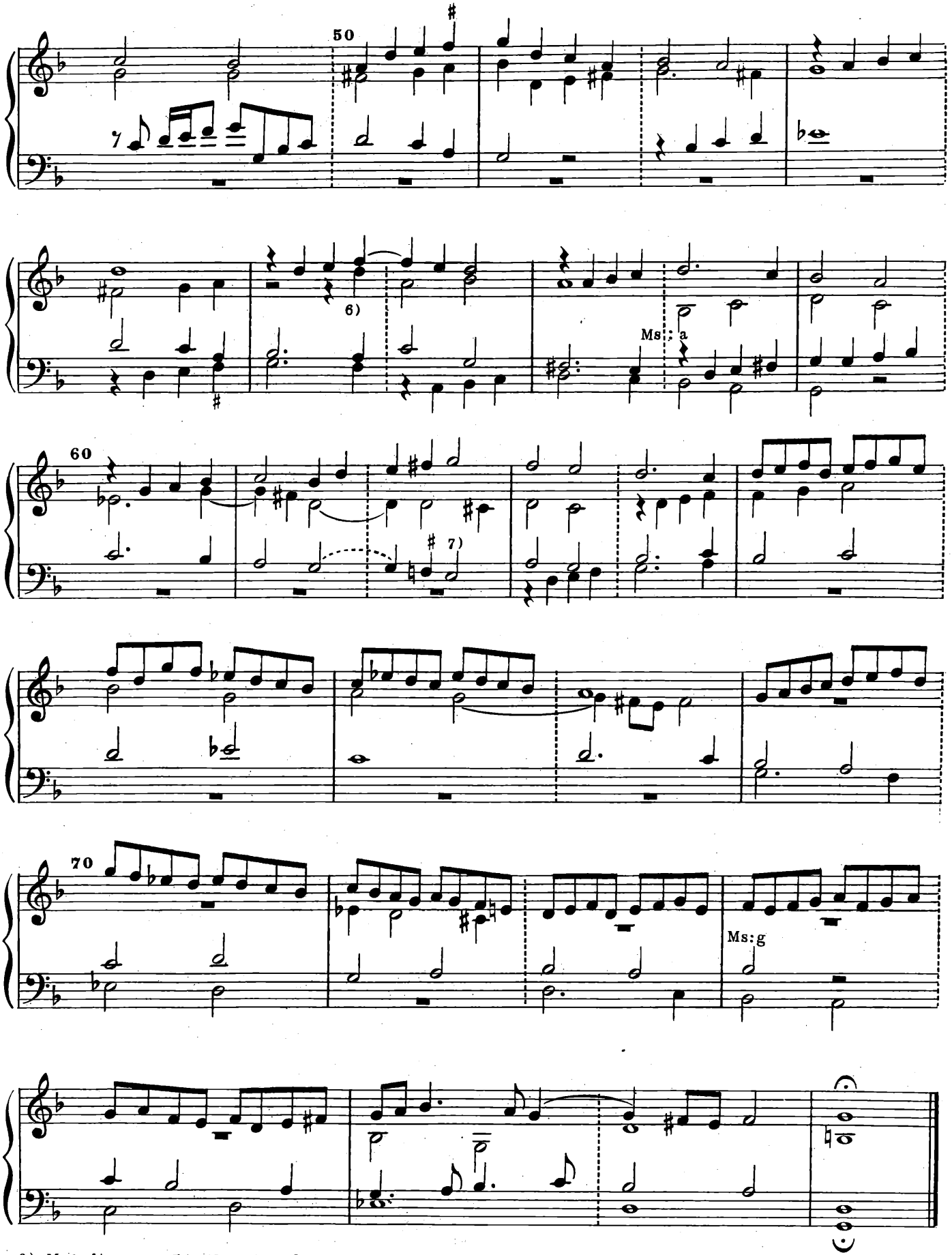


3) cf: m. 28.



4) Ms:  cf. m. 38

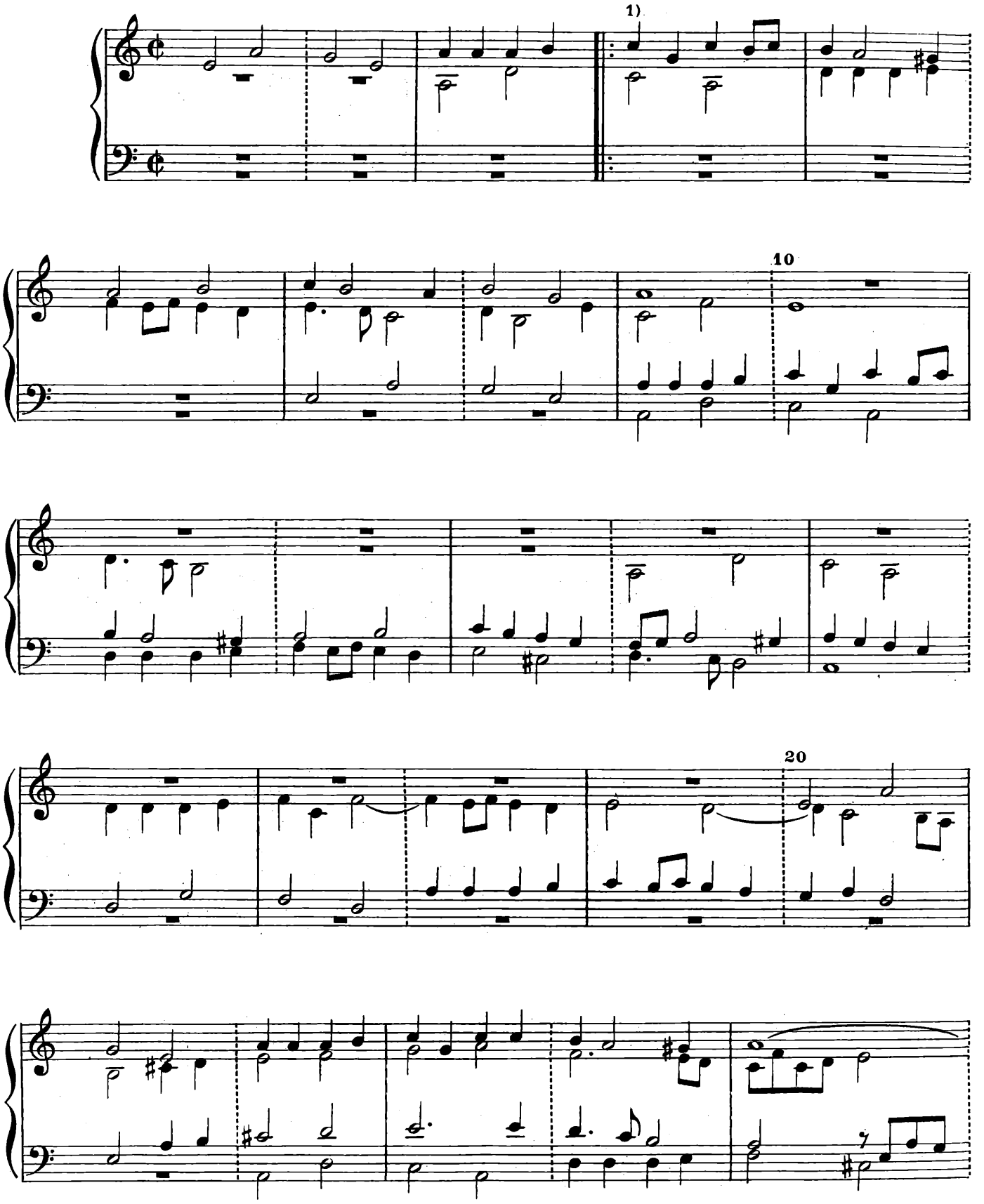
5) Ms:



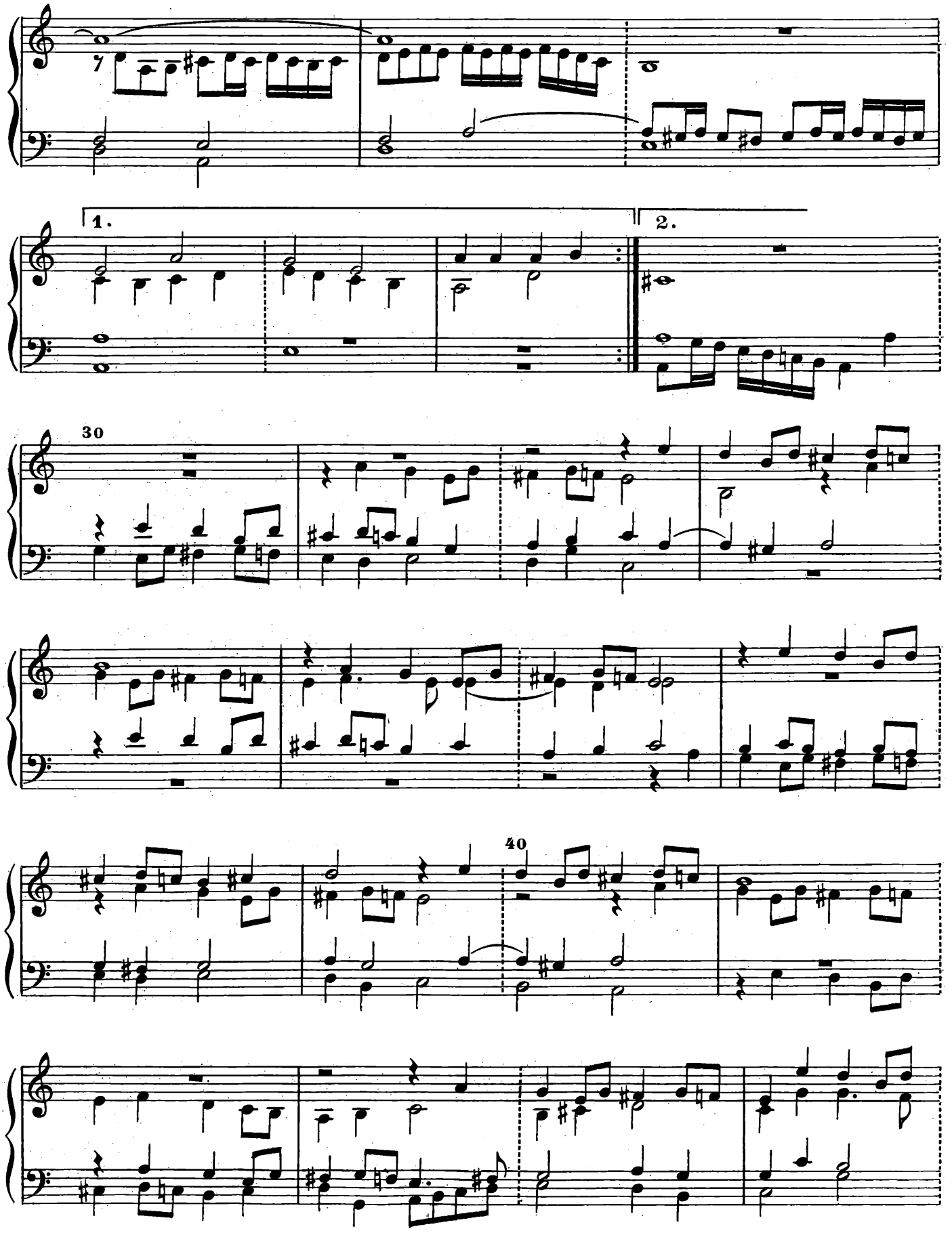
6) Ms: alto, mm. 55-56, octave lower.

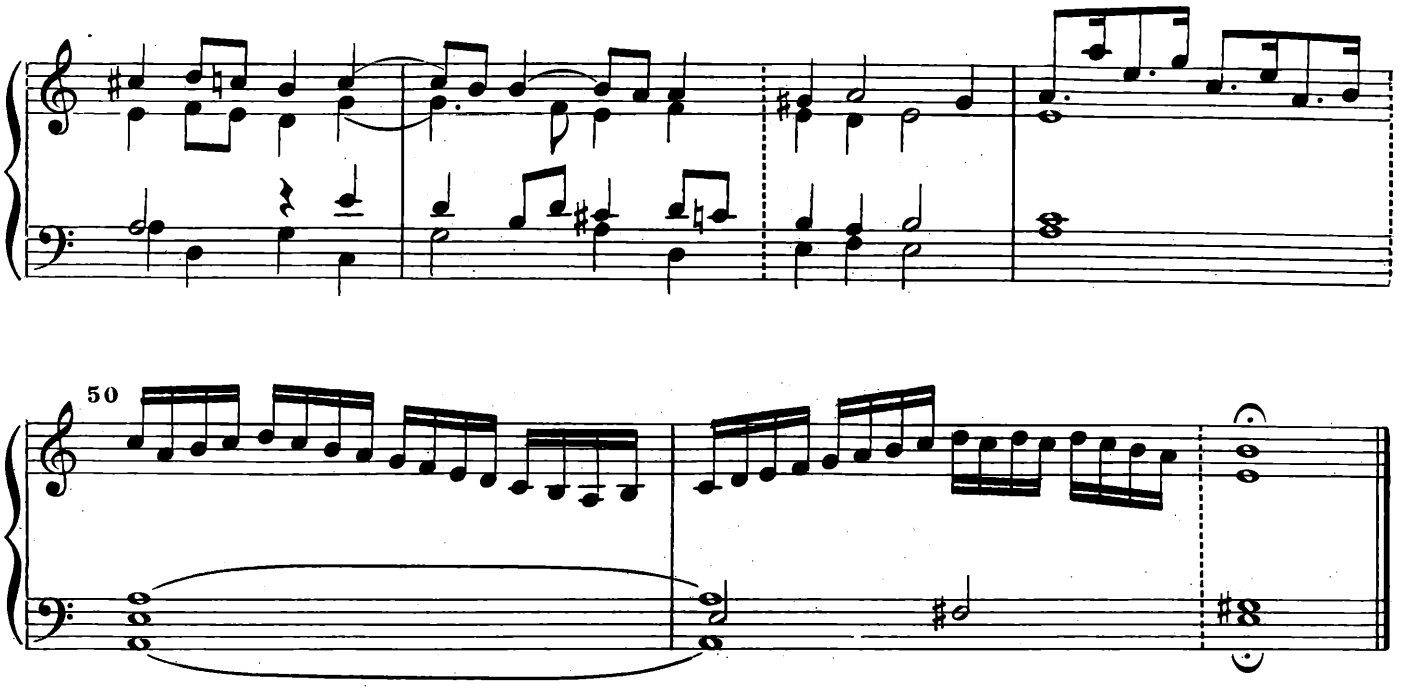
7) Ms: Pitch illegible.

7. Canzona francese tertii toni

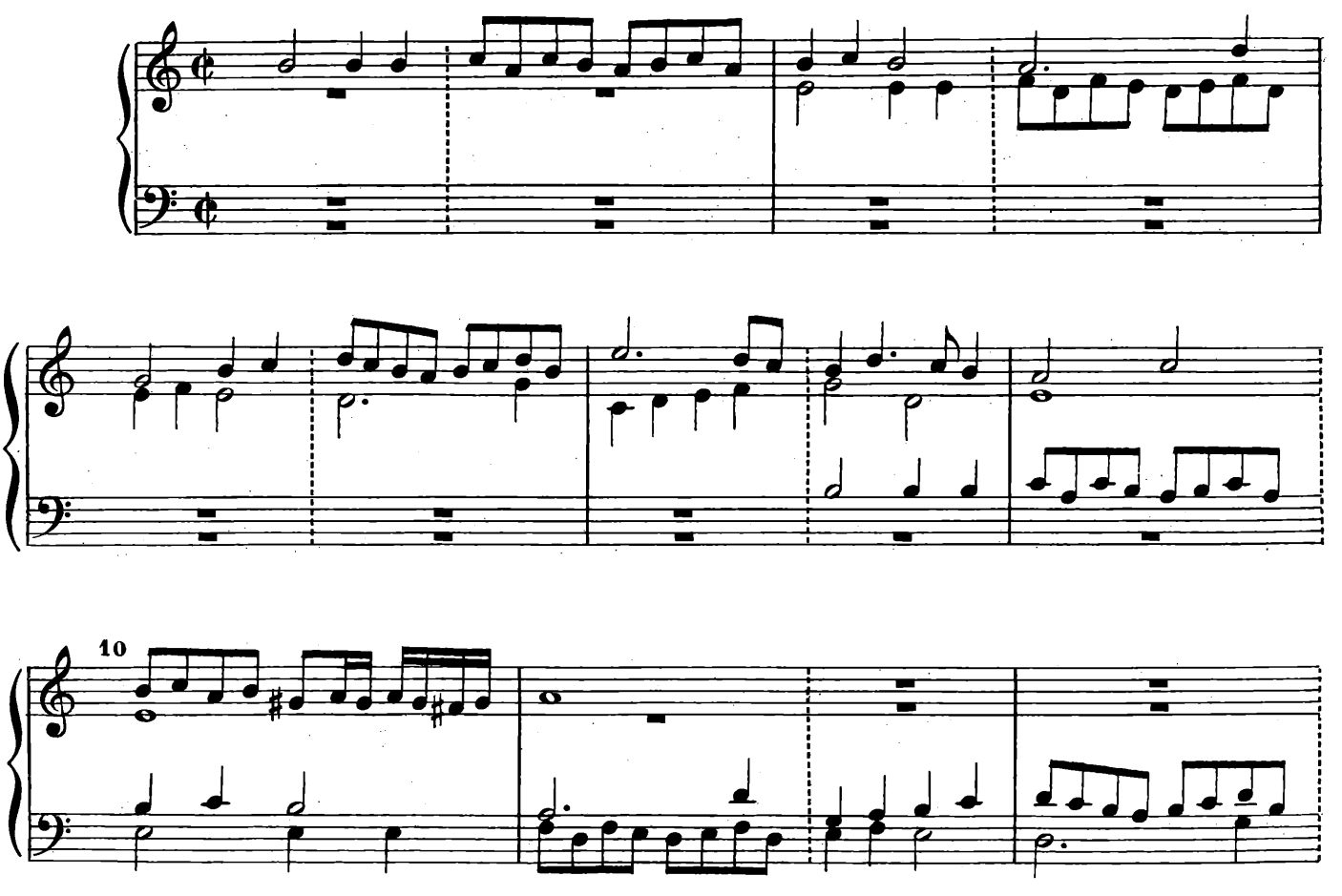


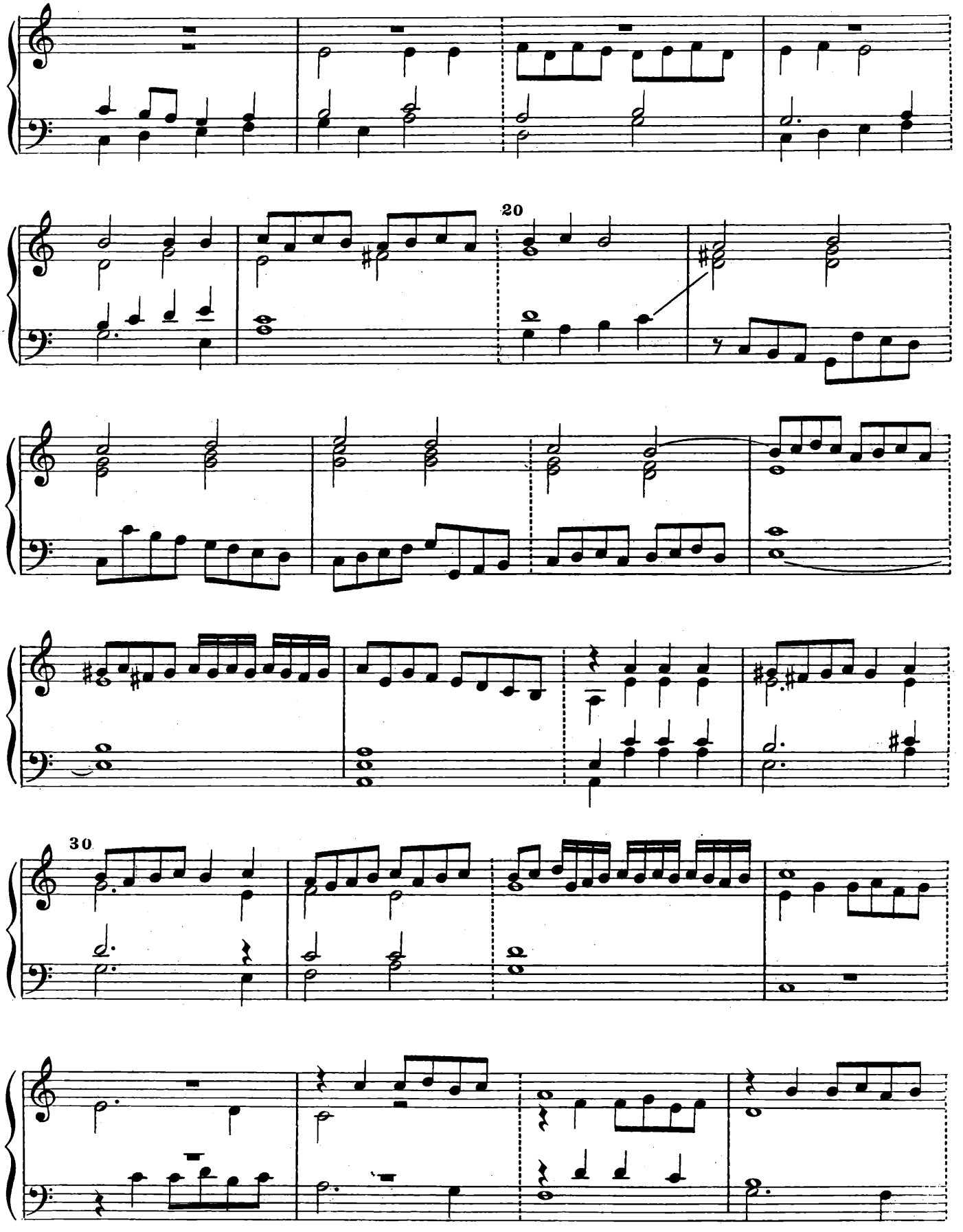
1) Ms: no :‖

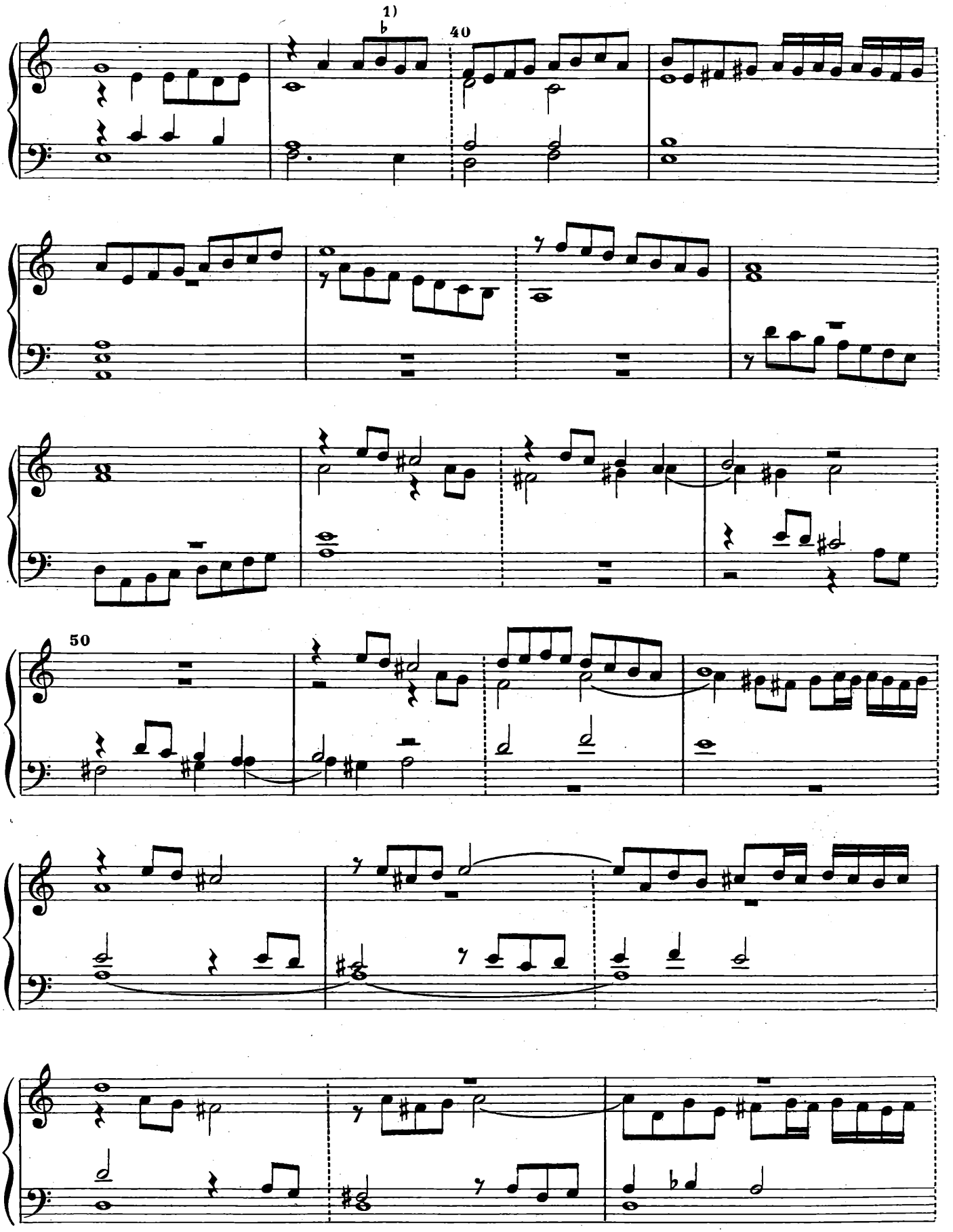

1.
2.
30
40



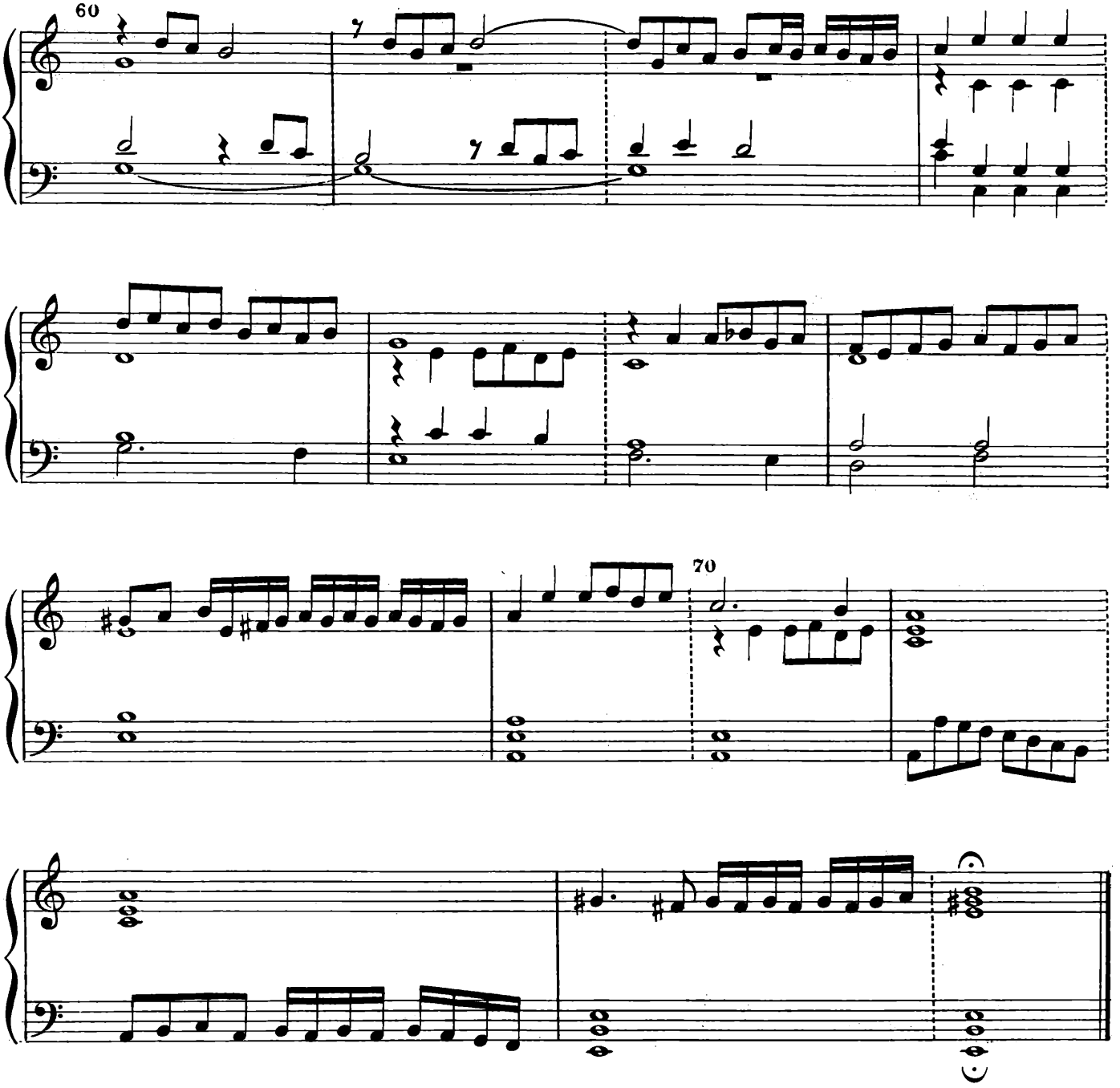
8. Canzona quarti toni



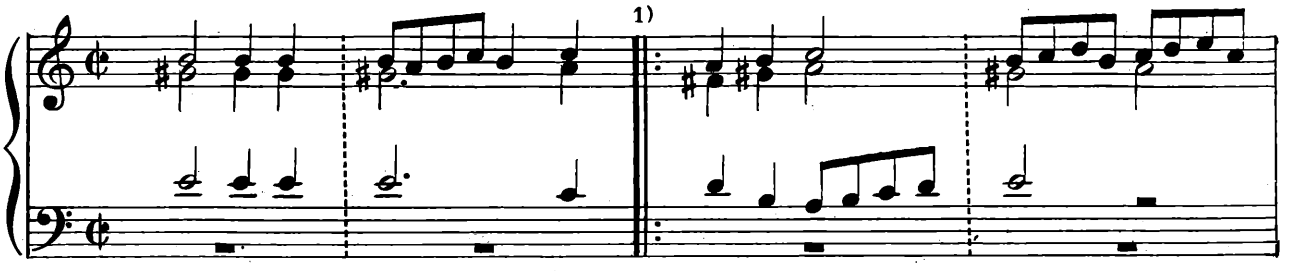

20
30



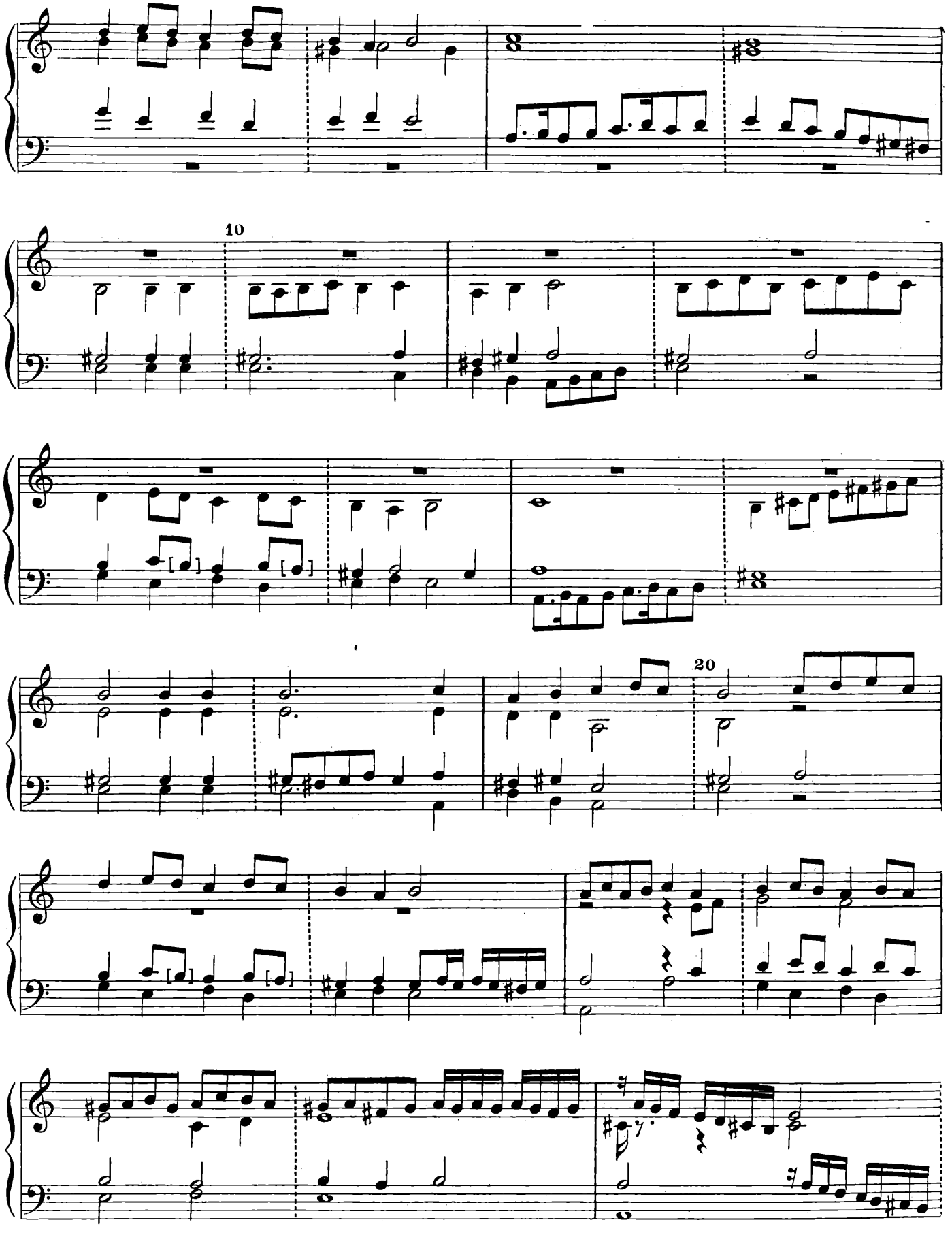
1) cf: m. 66.



9. Canzona quarti toni



1) Ms: no ‖: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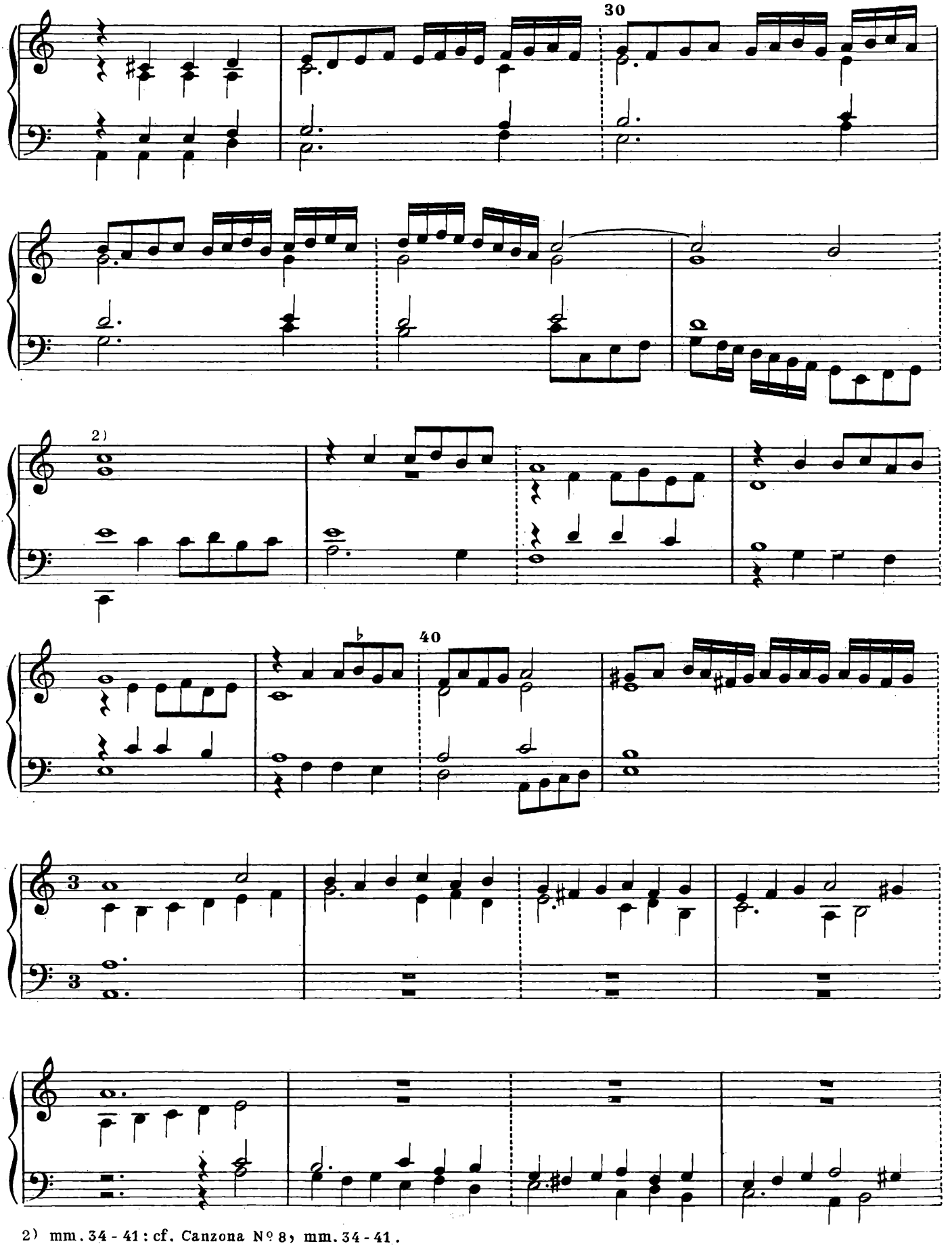
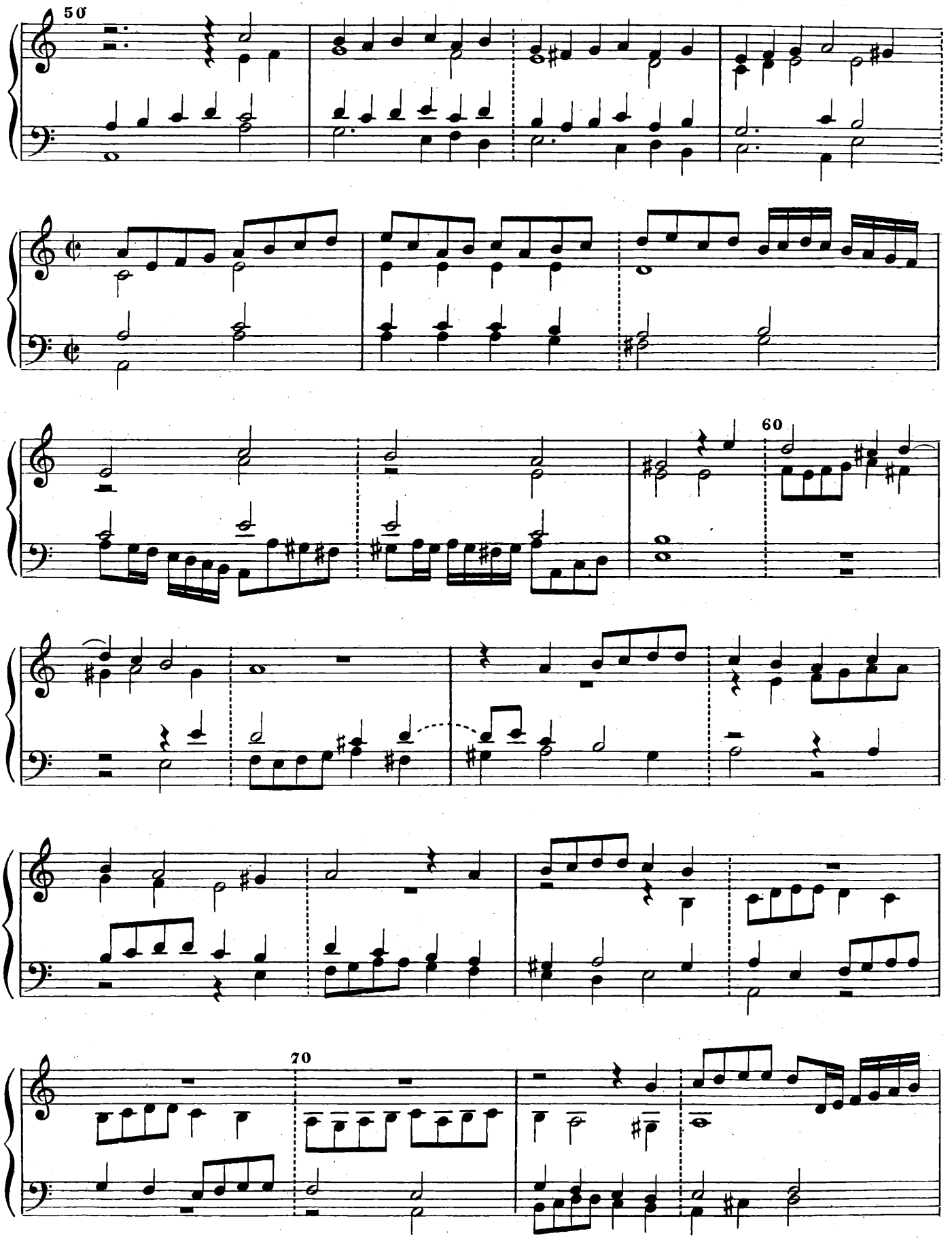


2) mm. 34 - 41 : cf. Canzona N° 8, mm. 34 - 41.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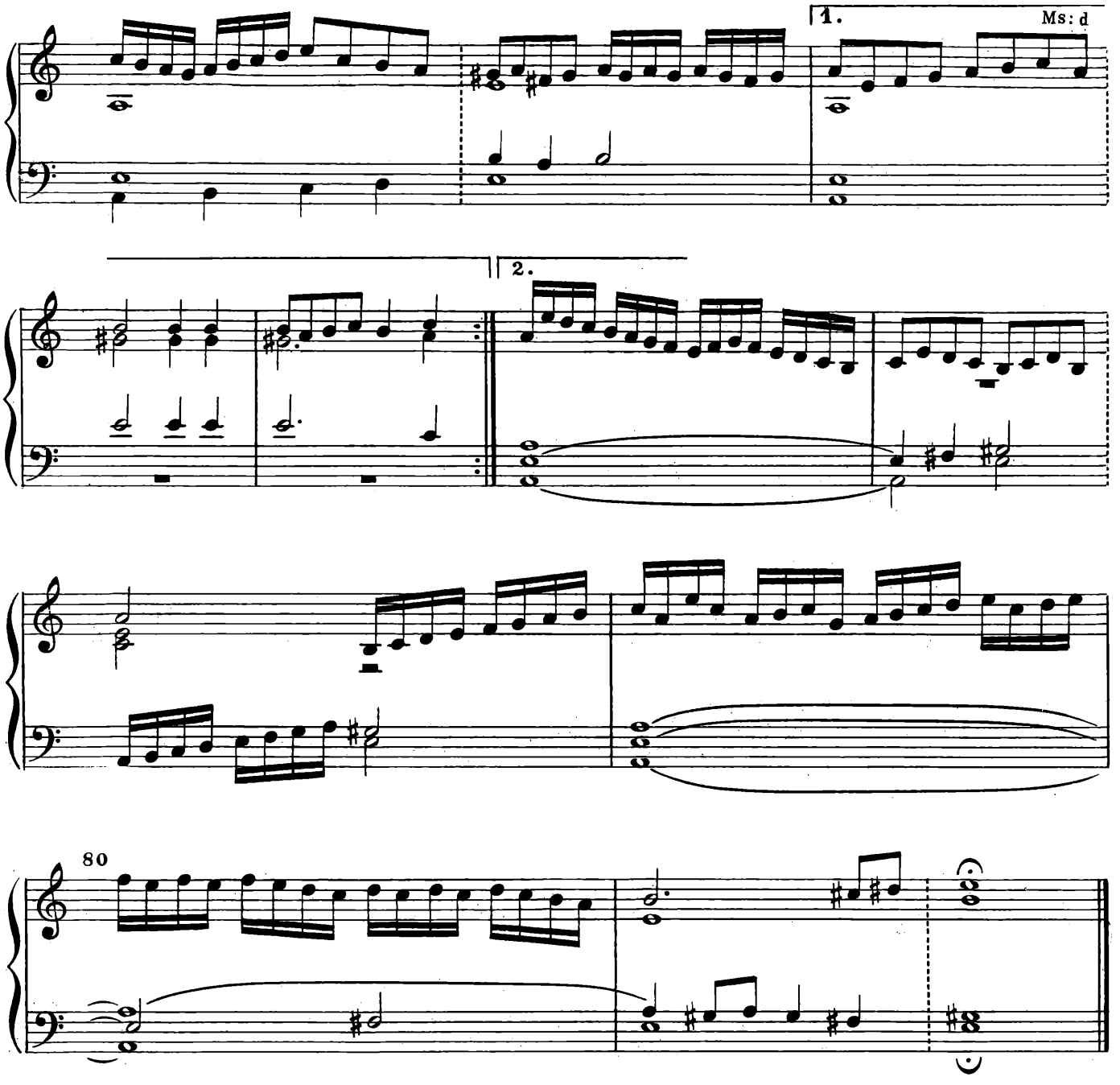
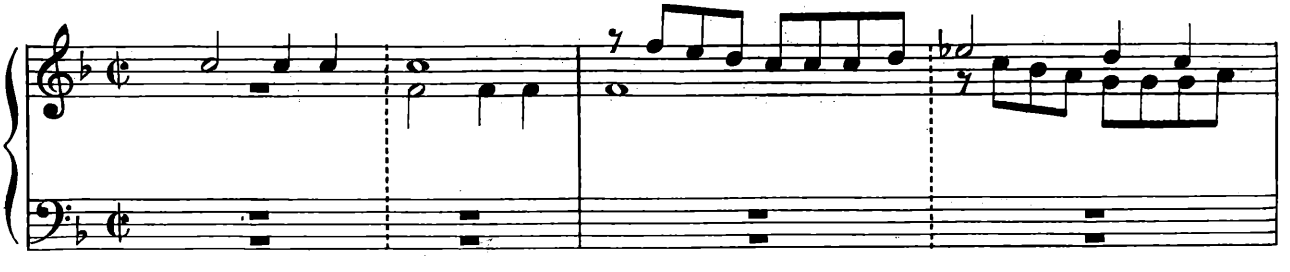
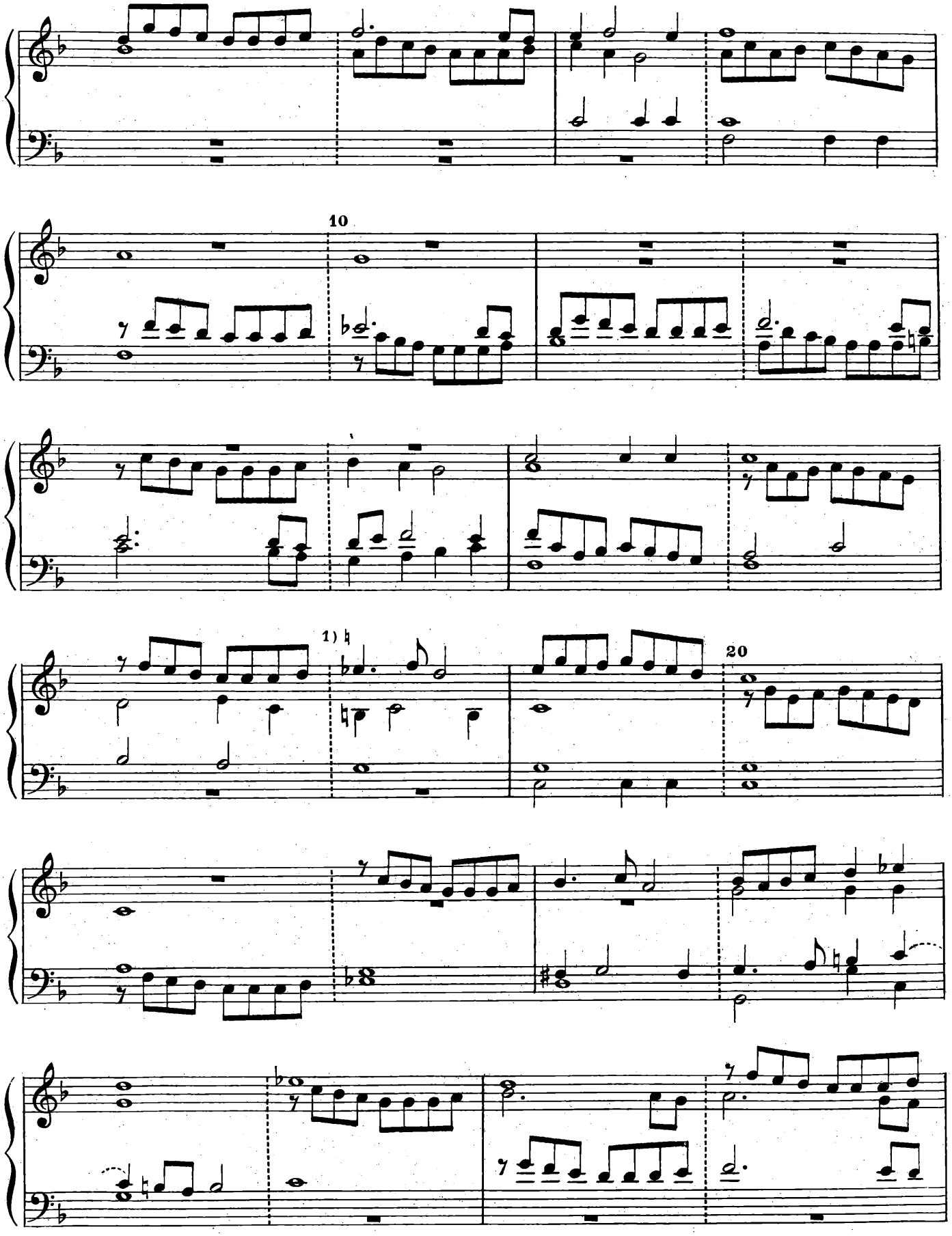
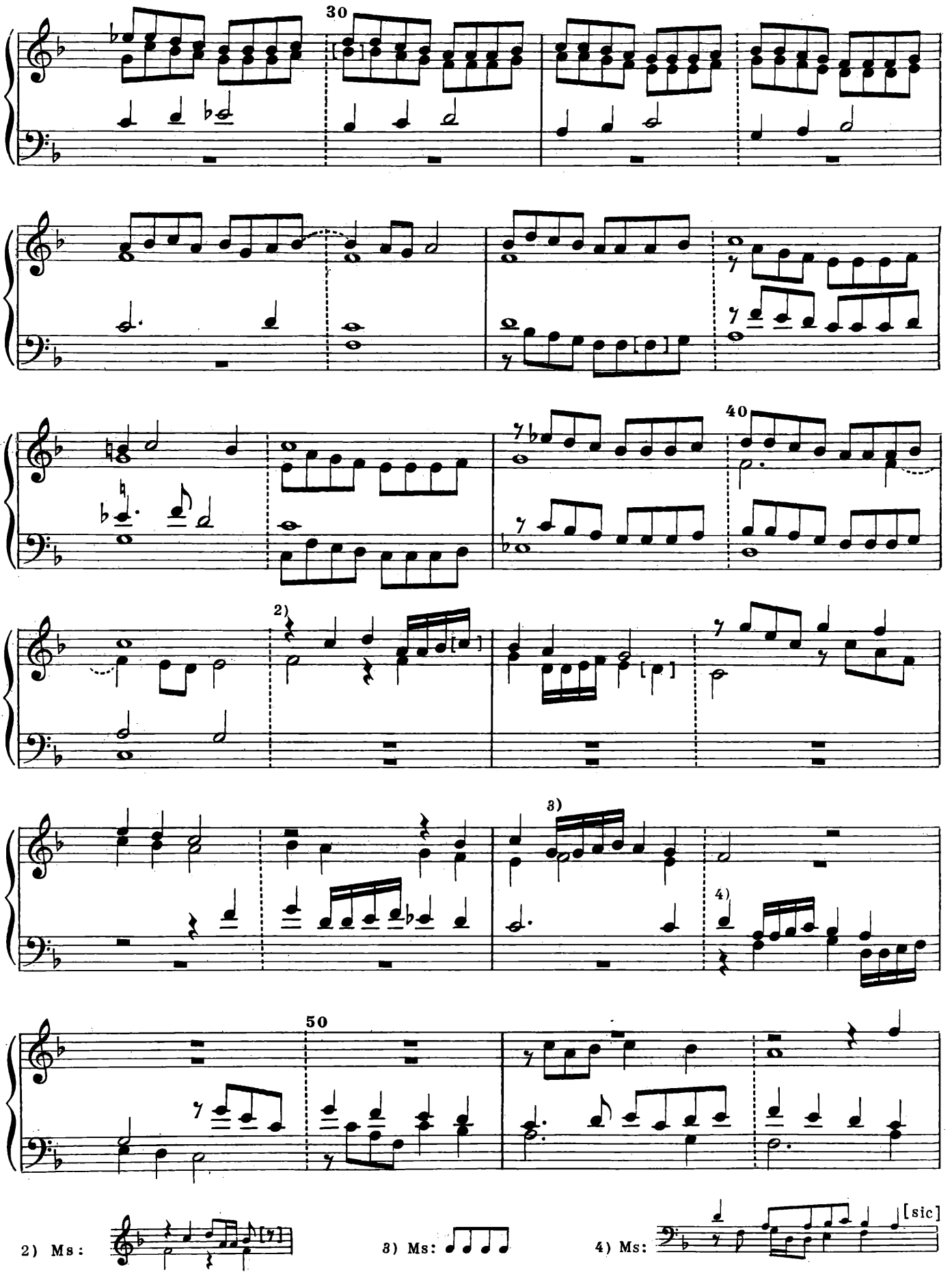


10. Canzona quinti toni





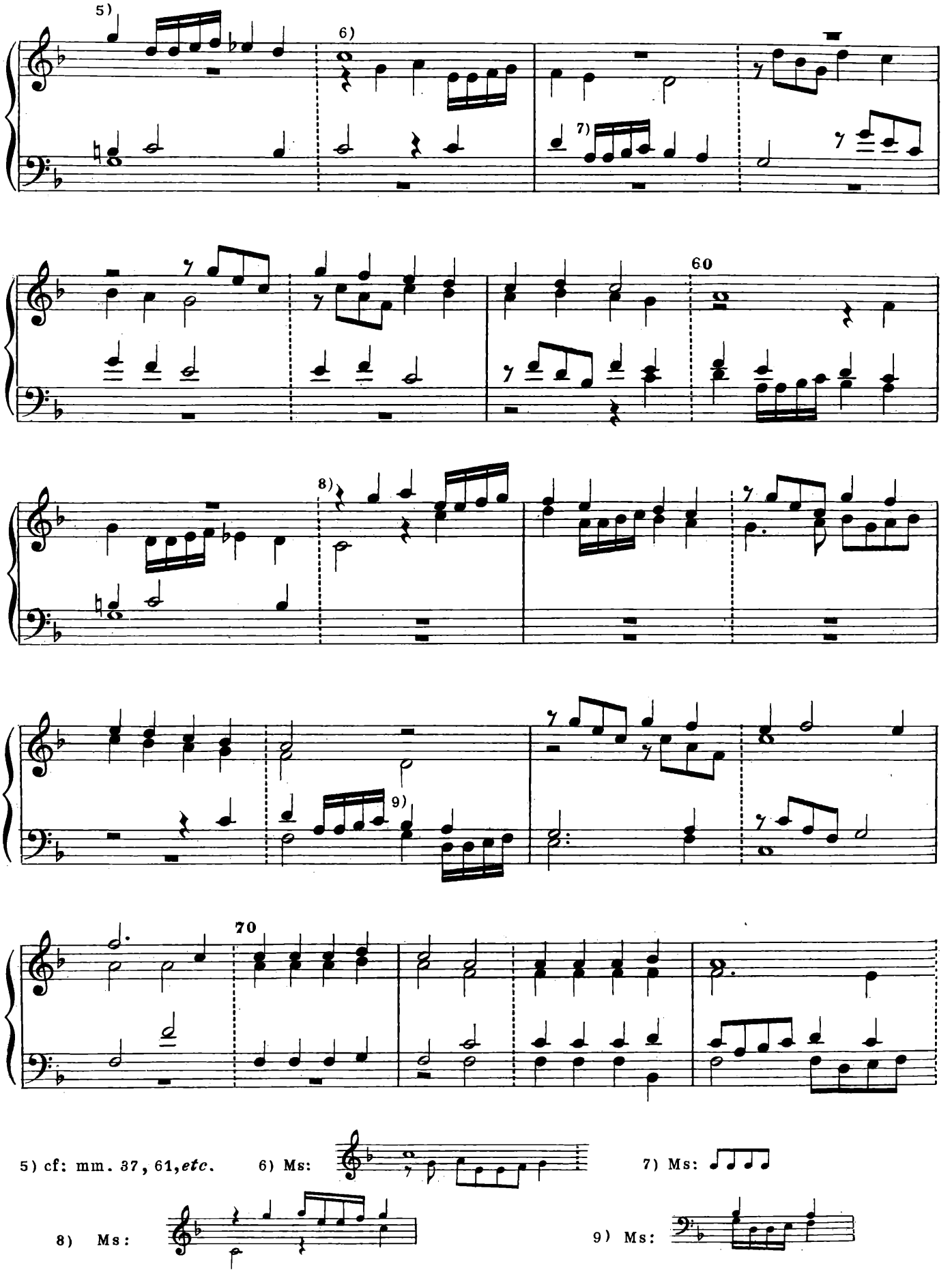
1) cf: mm. 23, 37, *etc.*



2) Ms:

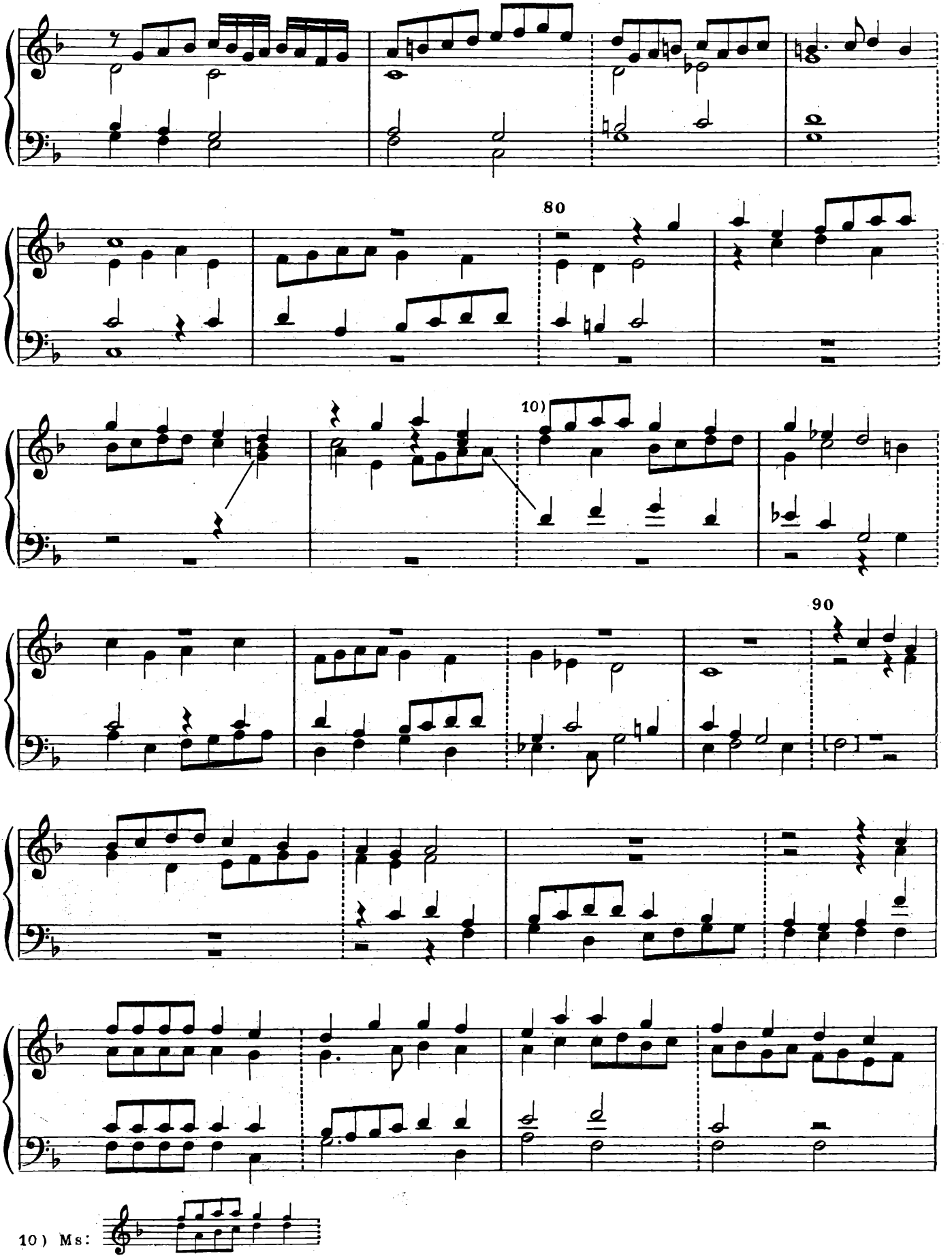
3) Ms:

4) Ms: [sic]



5) cf: mm. 37, 61, *etc.* 6) Ms: 7) Ms:

8) Ms: 9) Ms: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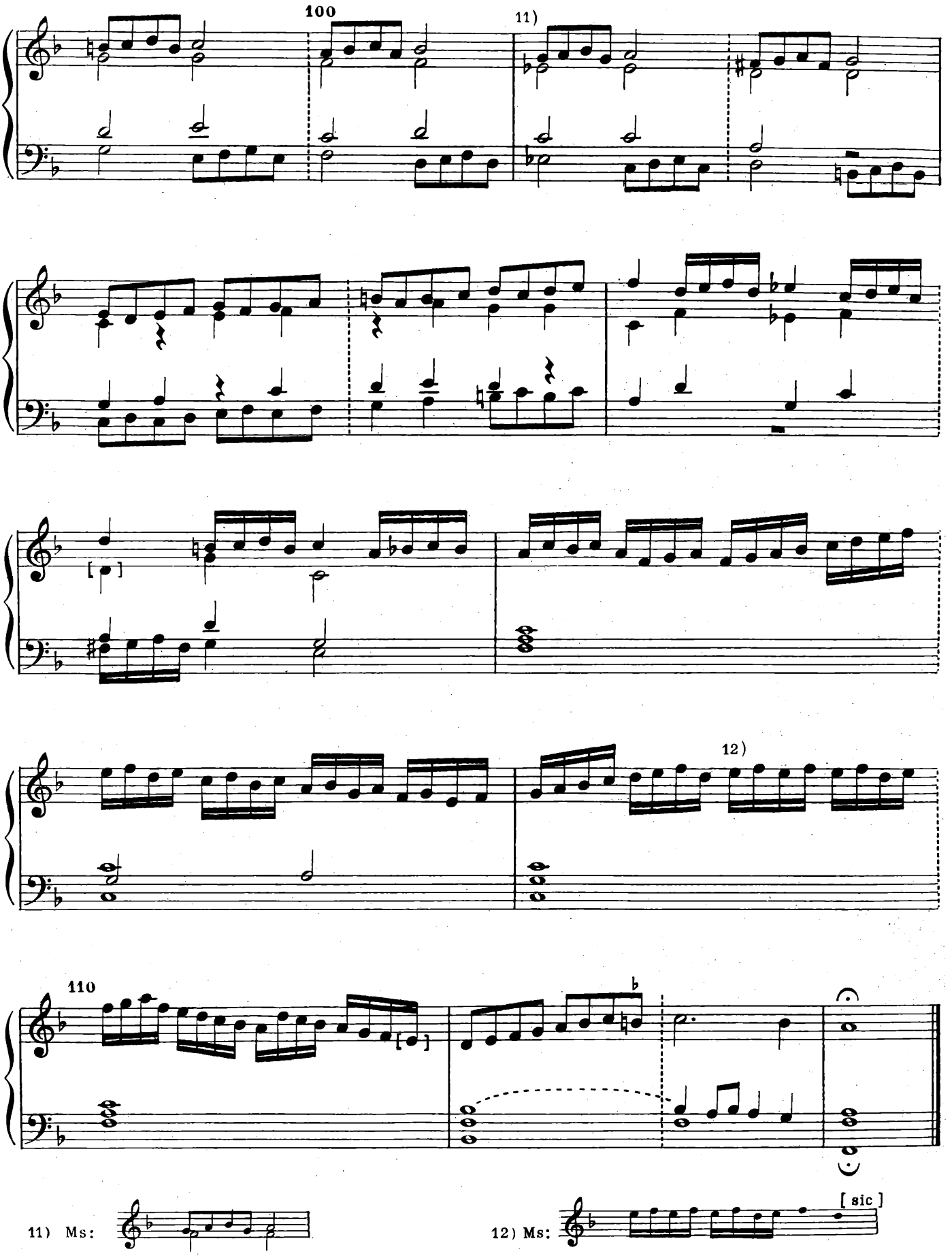
10) Ms: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12)
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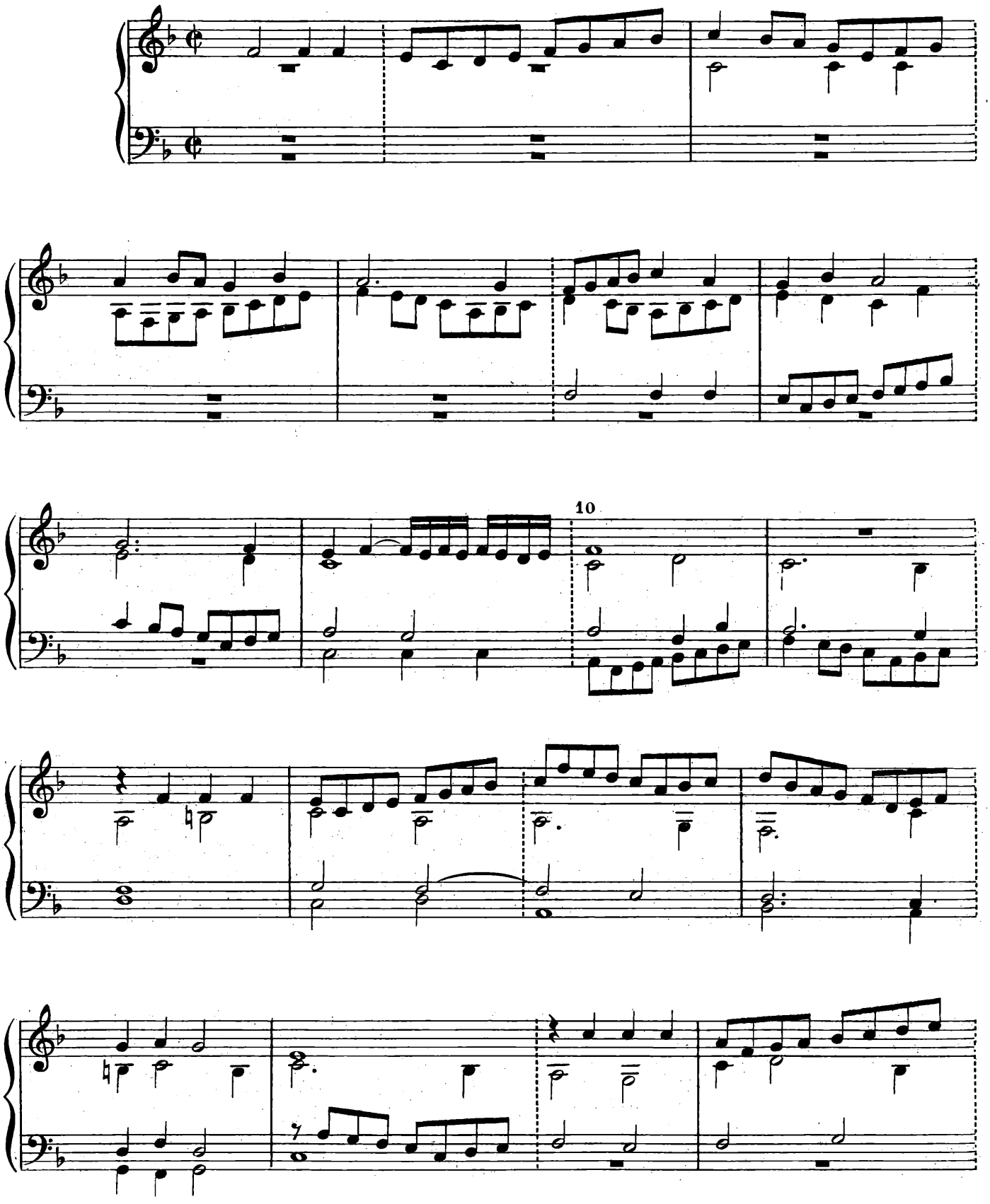
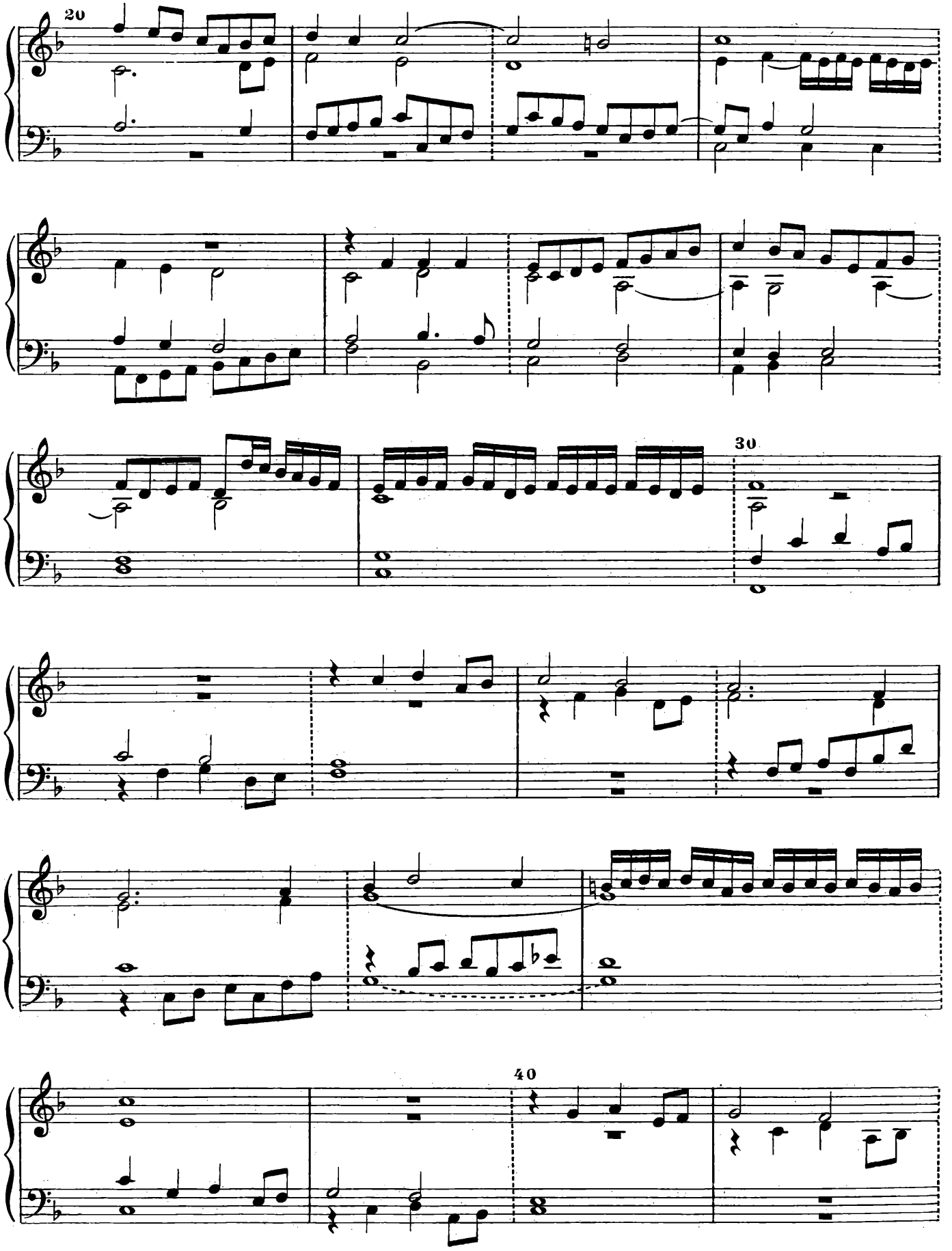
11) Ms:
12) Ms:
[sic]

11. Canzona sexti toni

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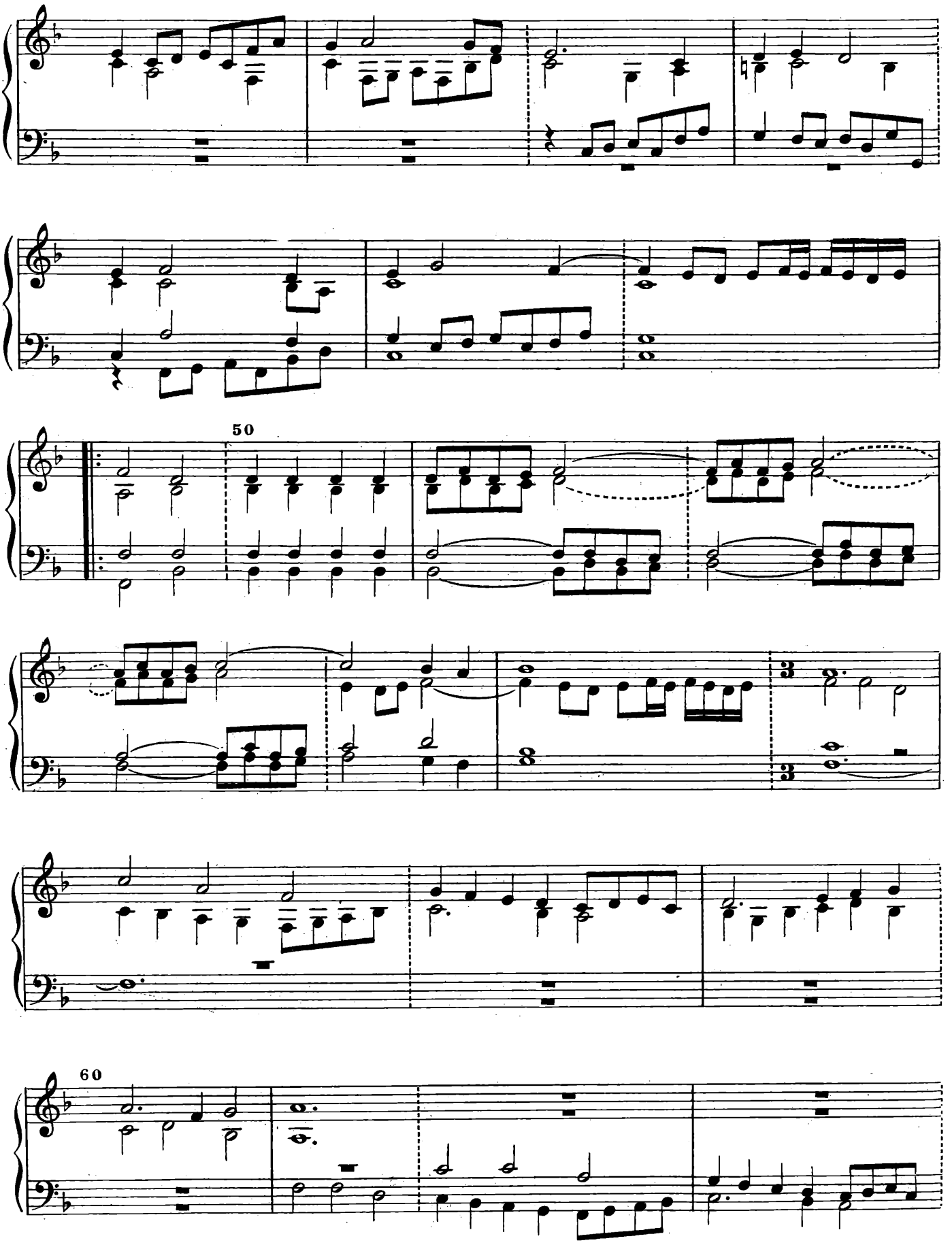
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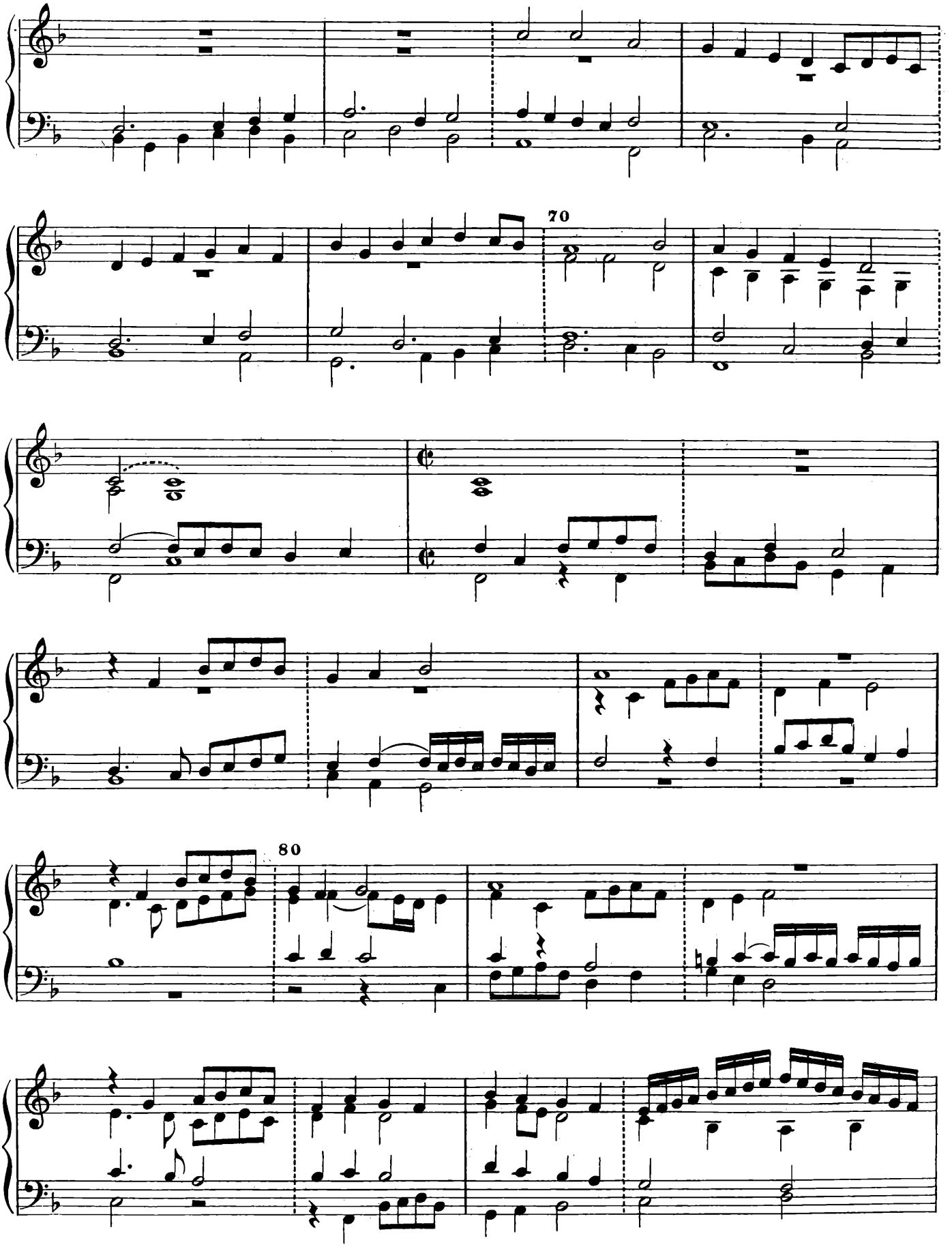
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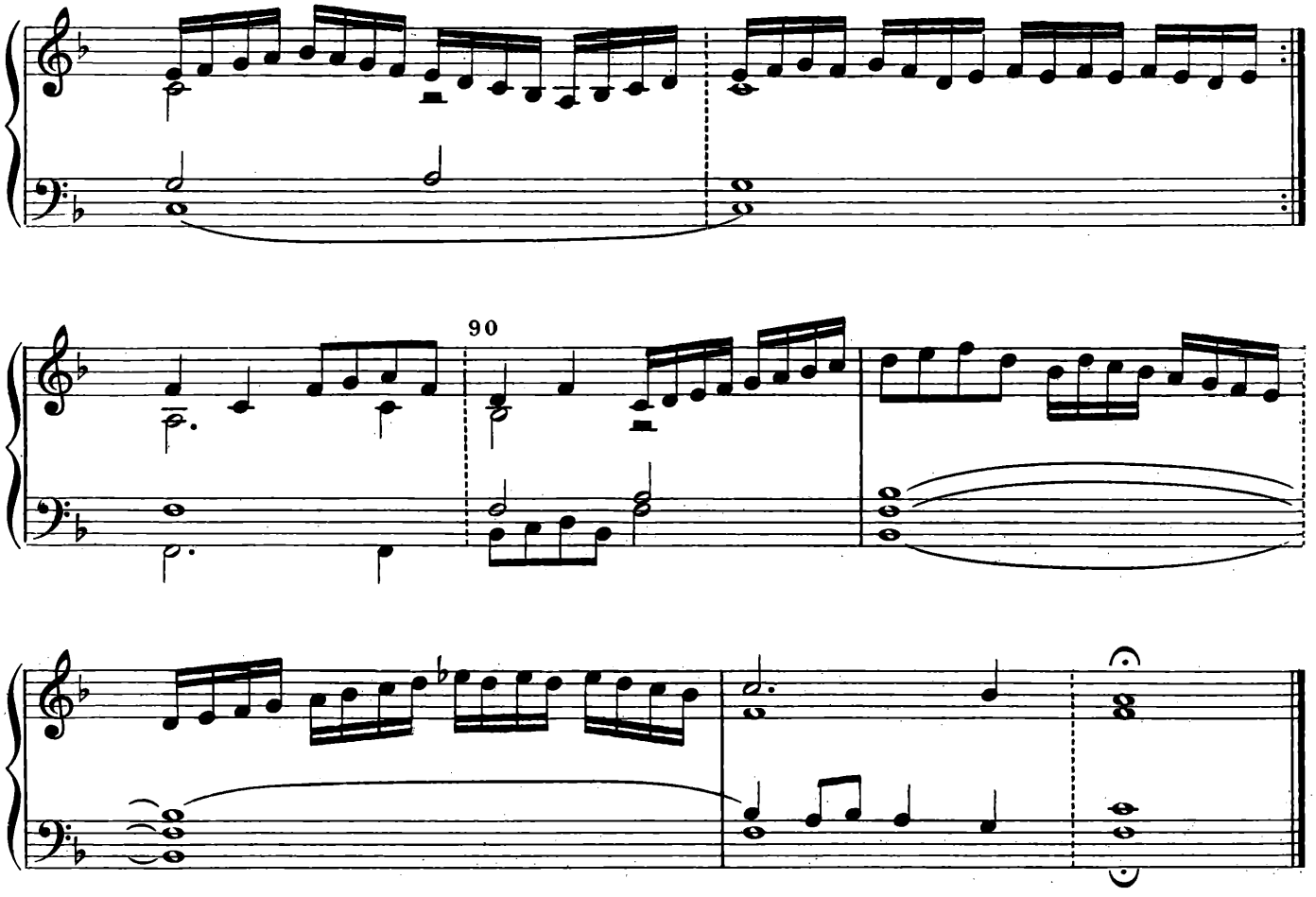
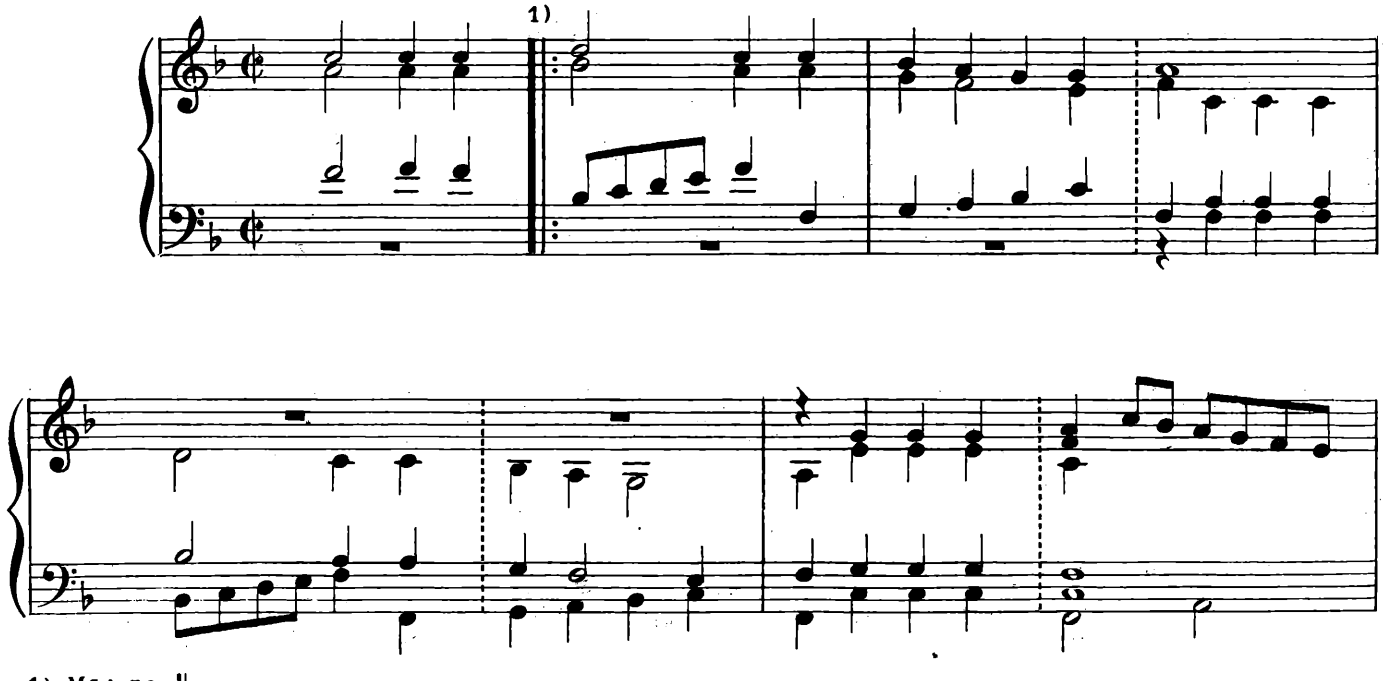


12. Canzona sexti toni



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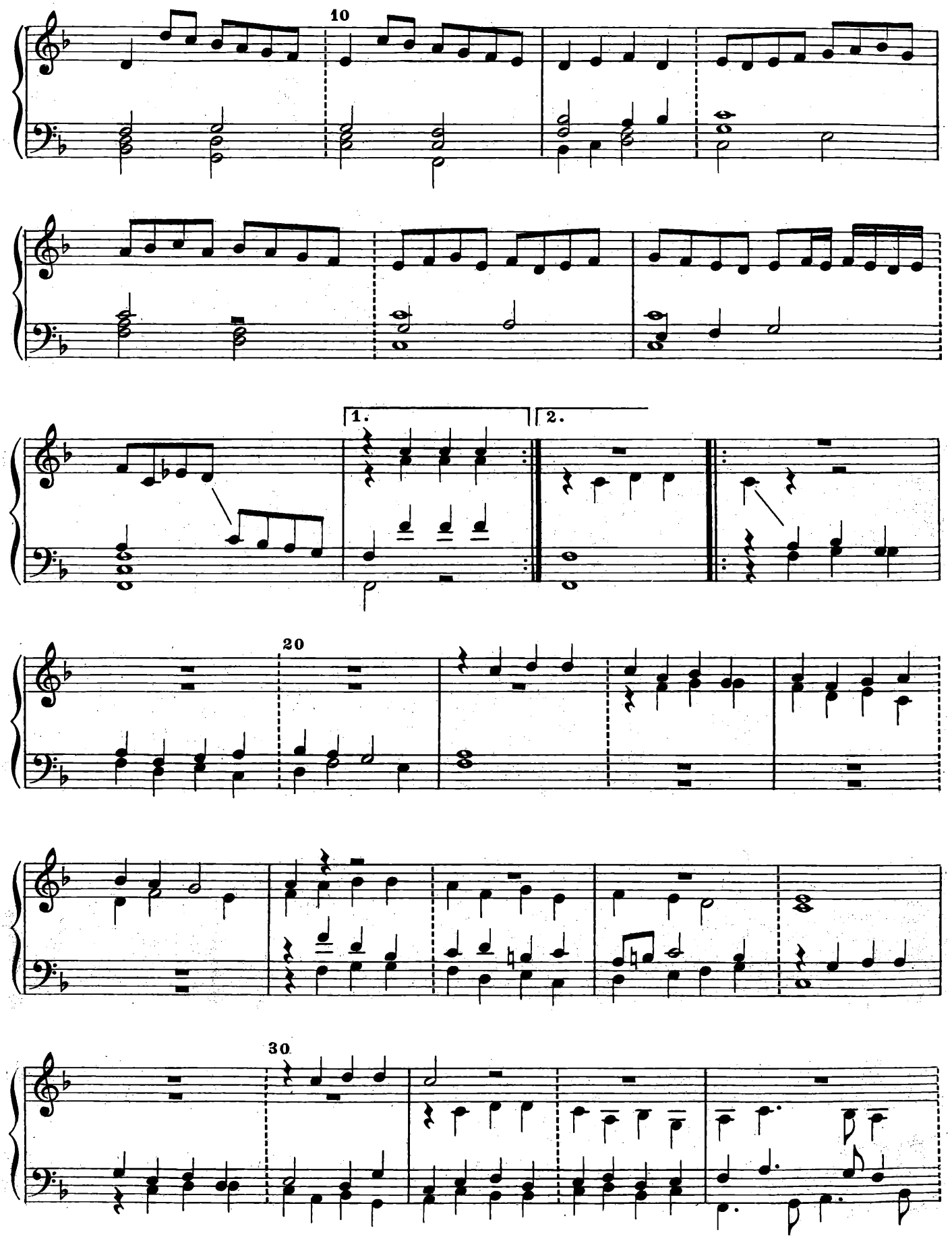
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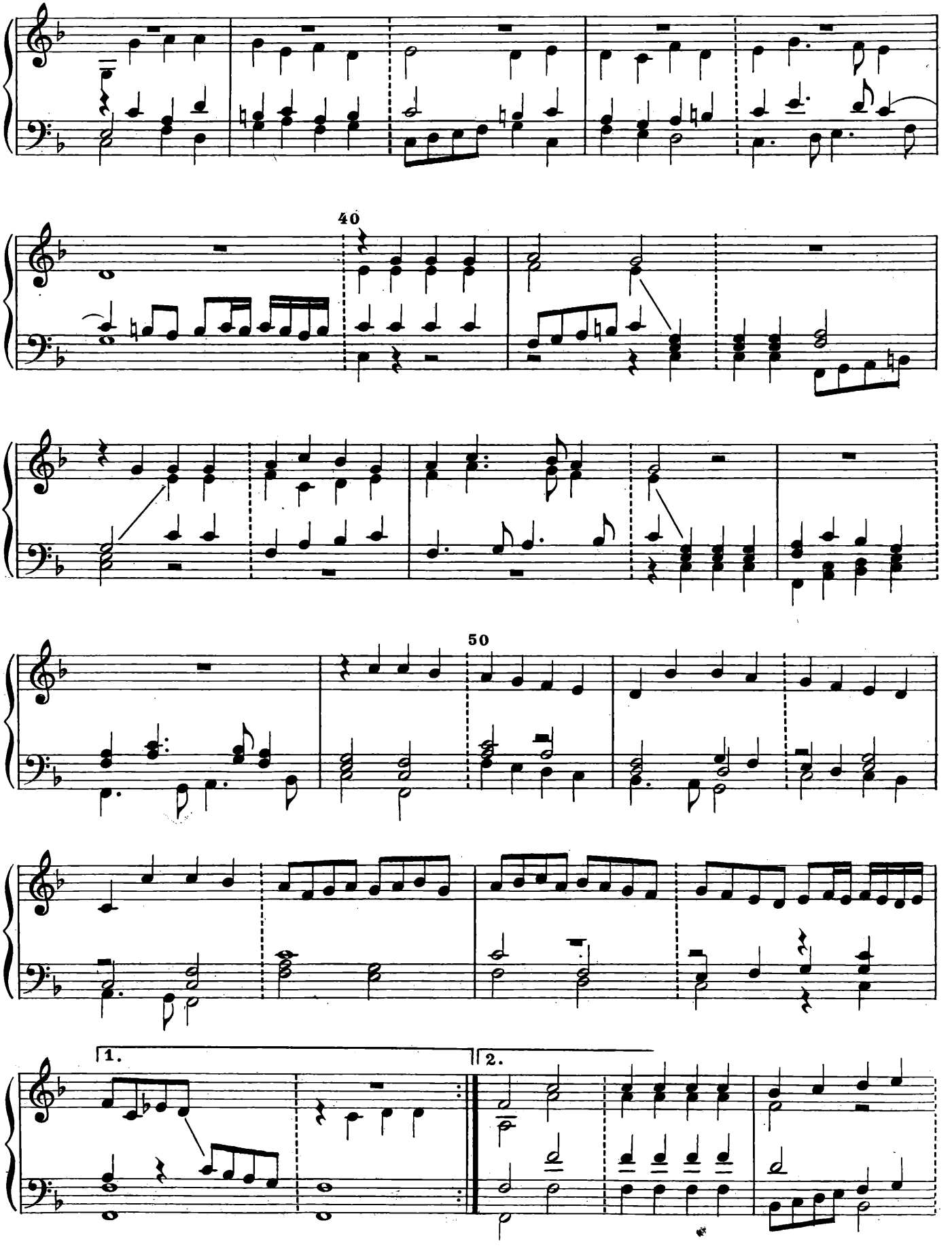
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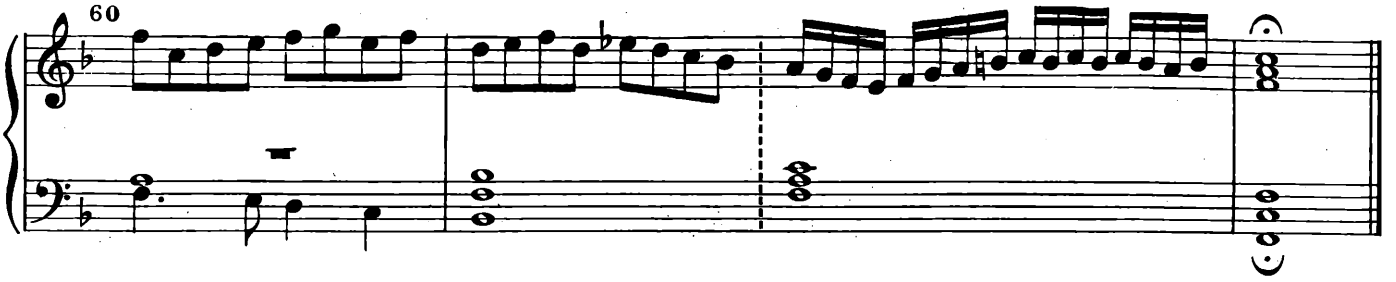
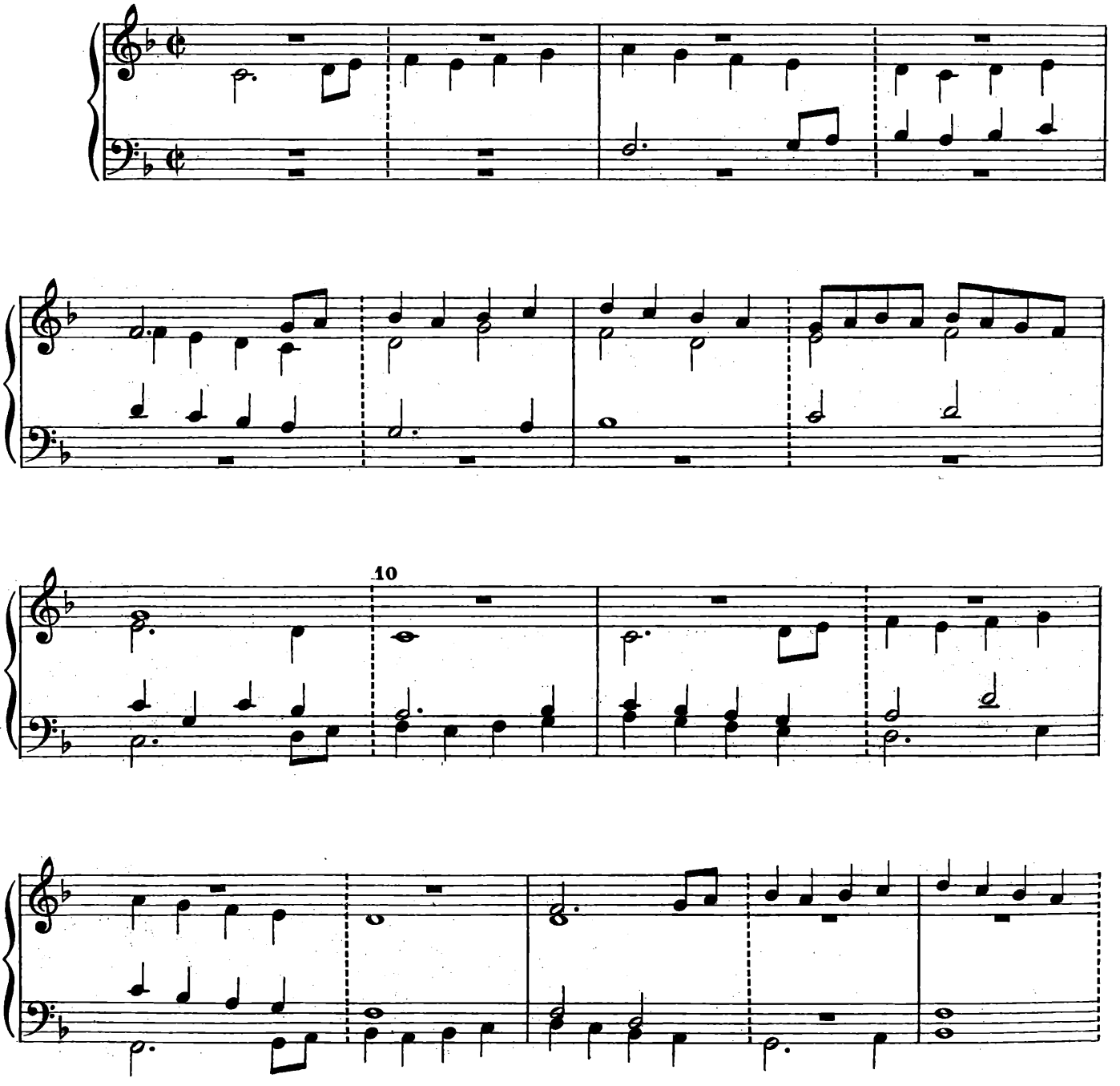
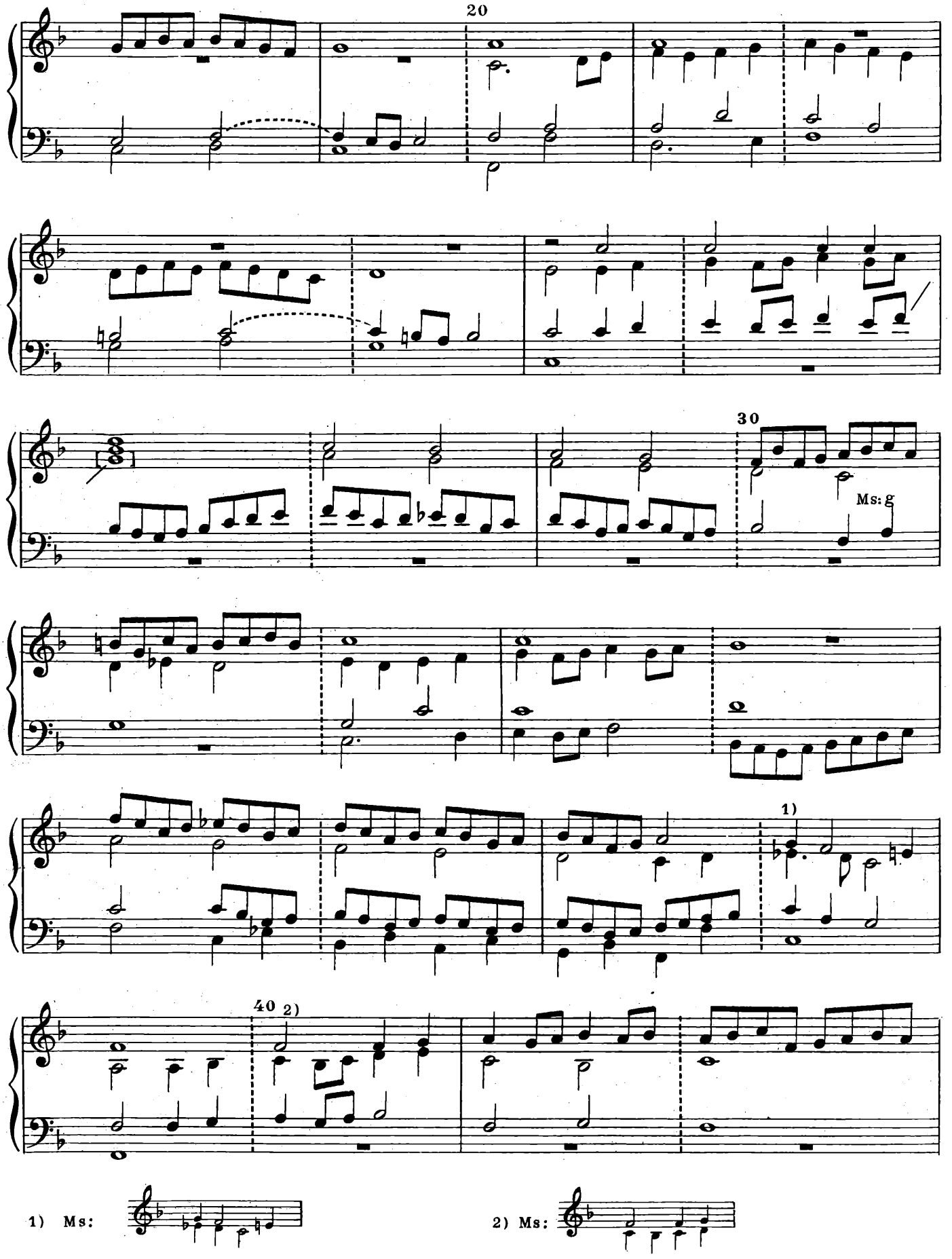


13. Canzona sexti toni

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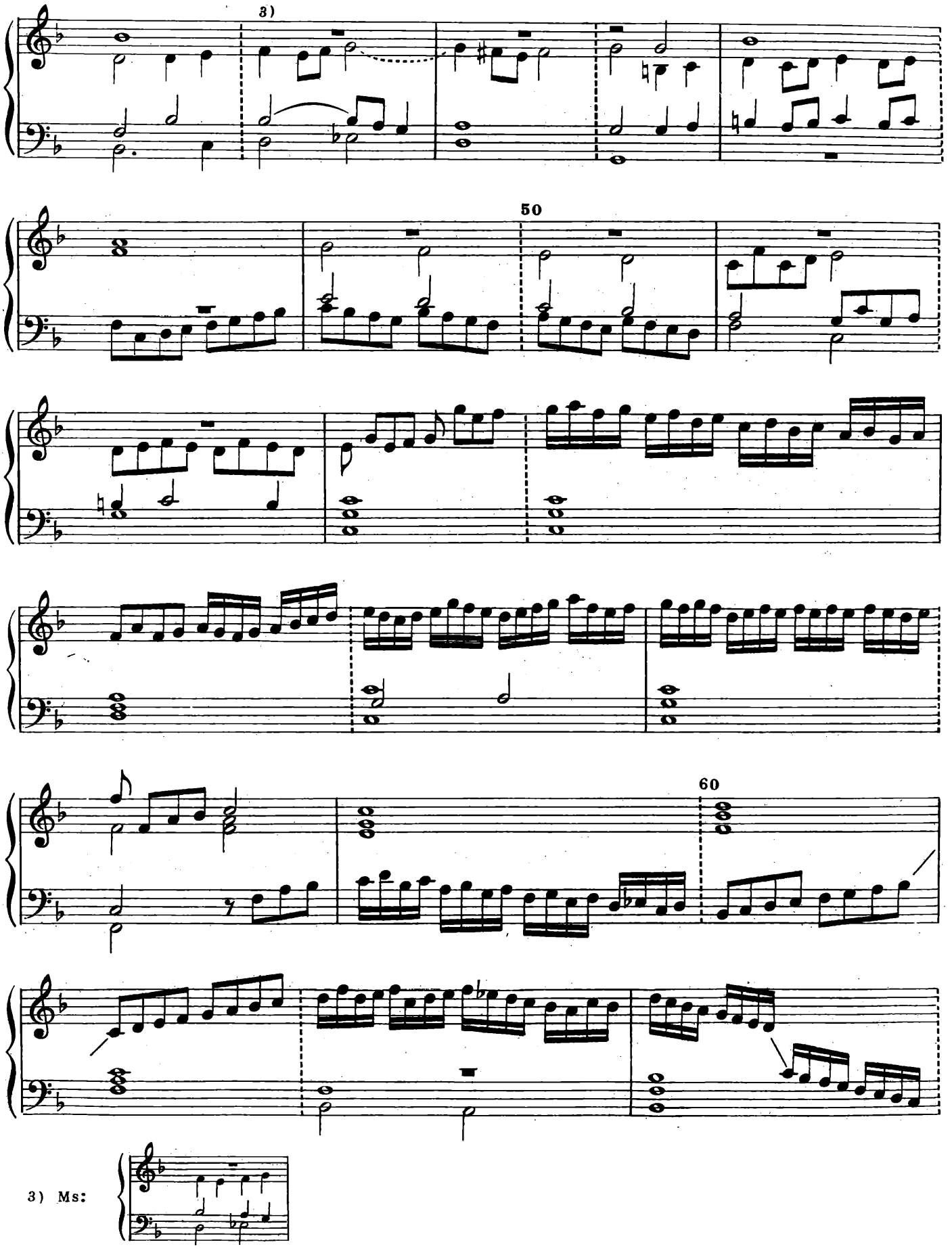
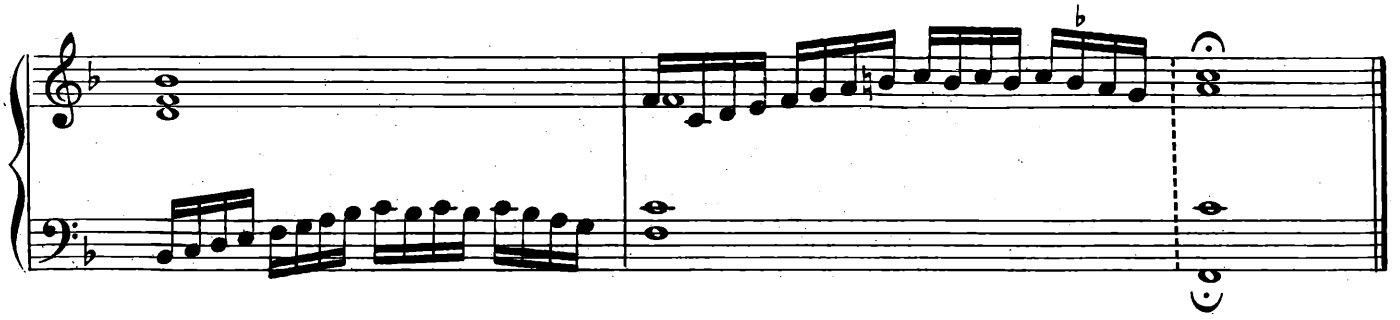
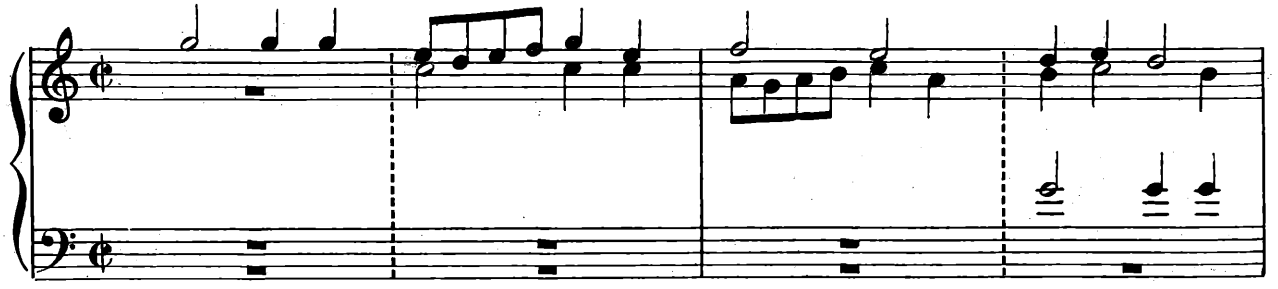
1) Ms:
2) Ms:

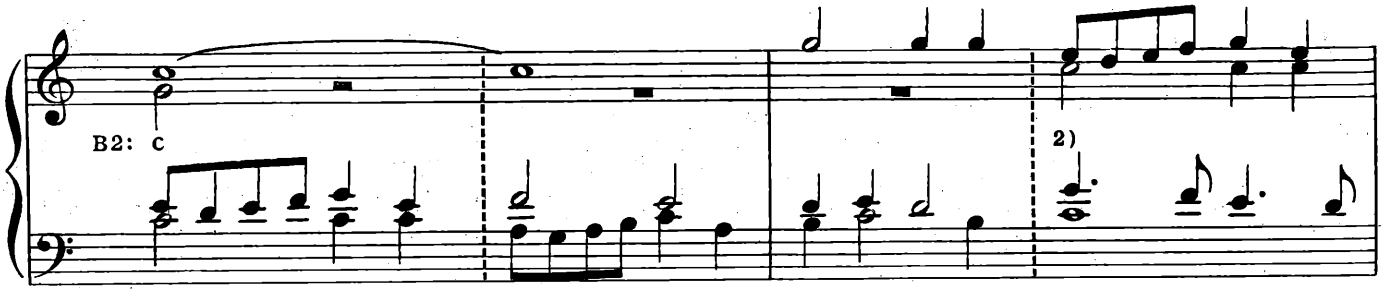


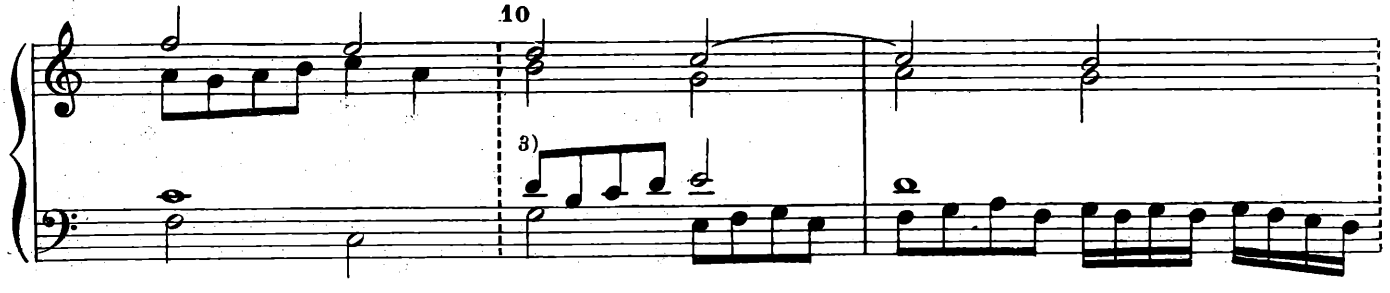
3) Ms:



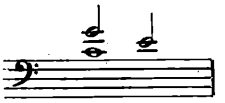
14. Canzona septimi toni [1]

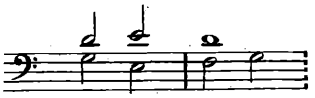


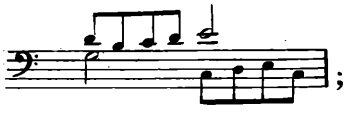


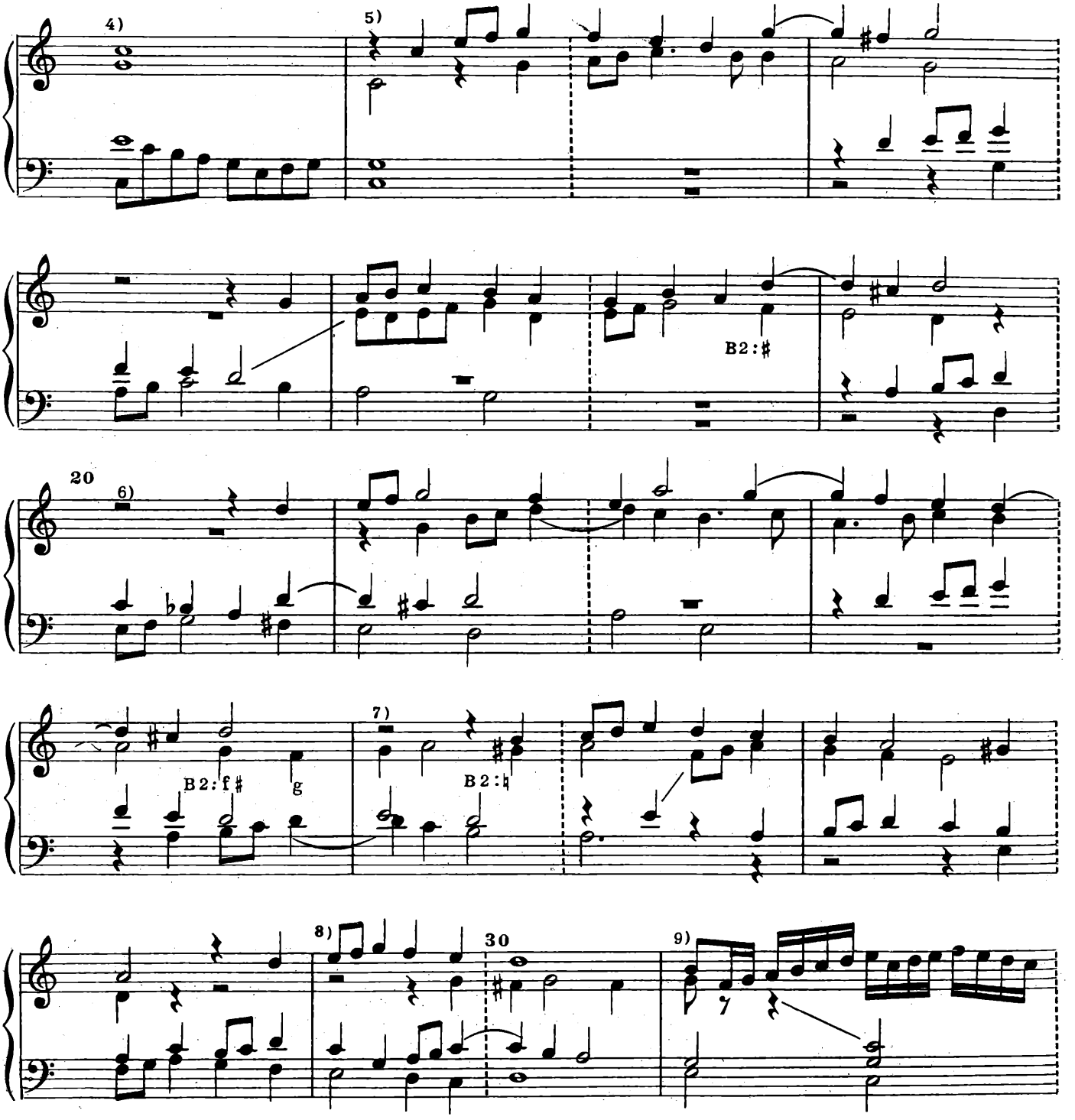


1) cf. Canzona Nº 16, mm. 1 - 12.

2) B2:  ; cf. m. 111.

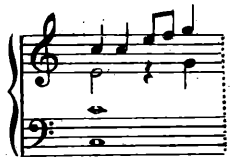
3) B2:  ;

F3 :  ; cf. m. 113.



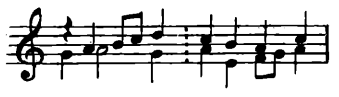
4) B2: m. 12, omitted.

5) B2:

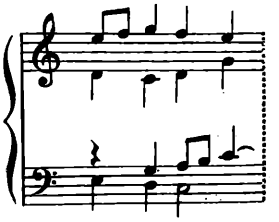


6) B2: m. 20, omitted.

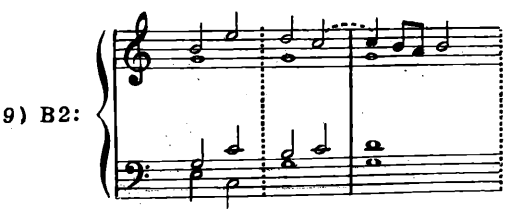
7) B2:

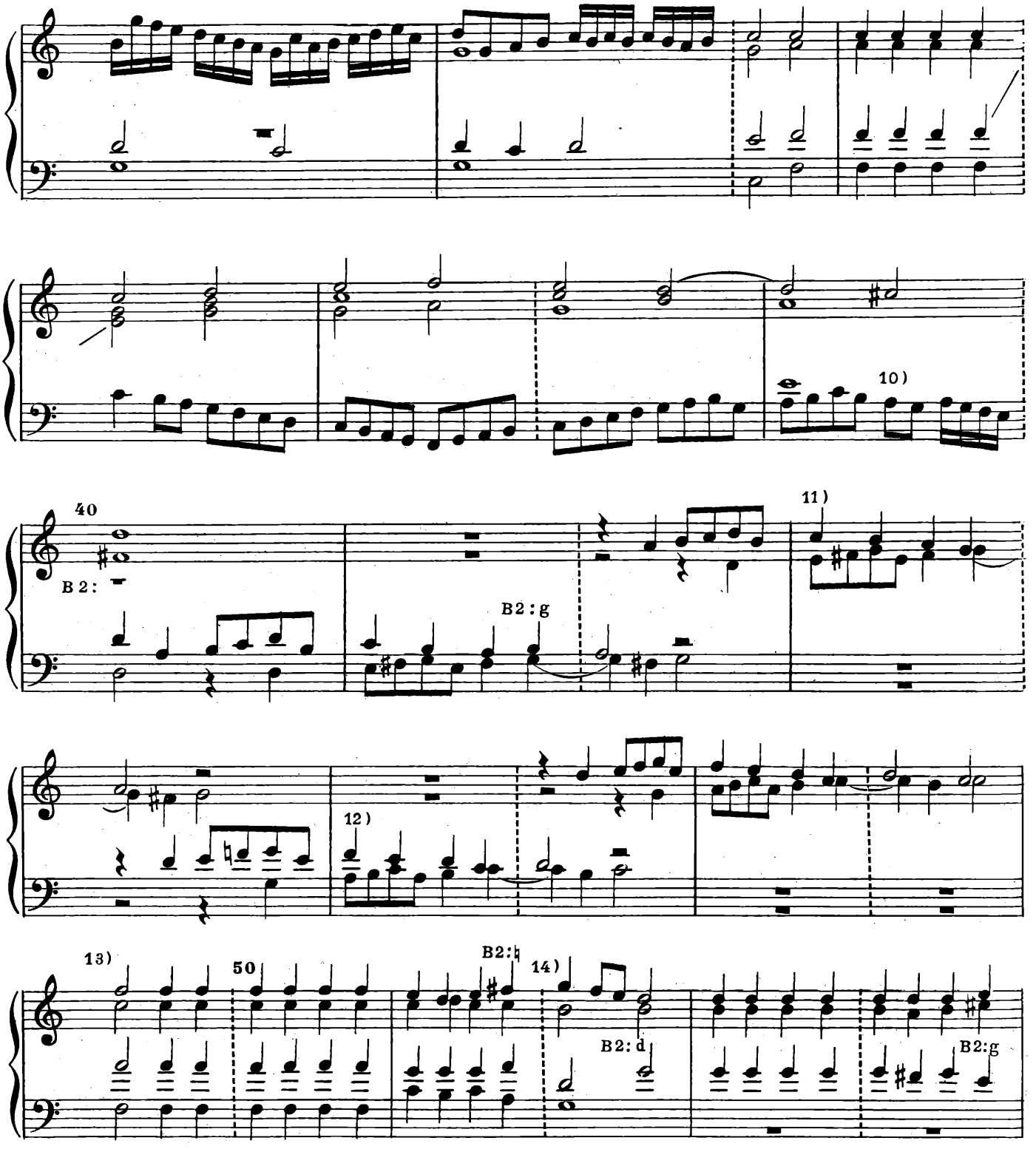


8) B2:



9) B2:





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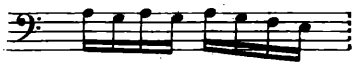
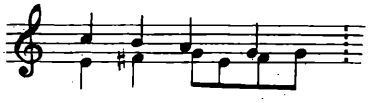


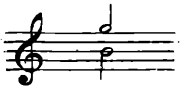
11) B2:

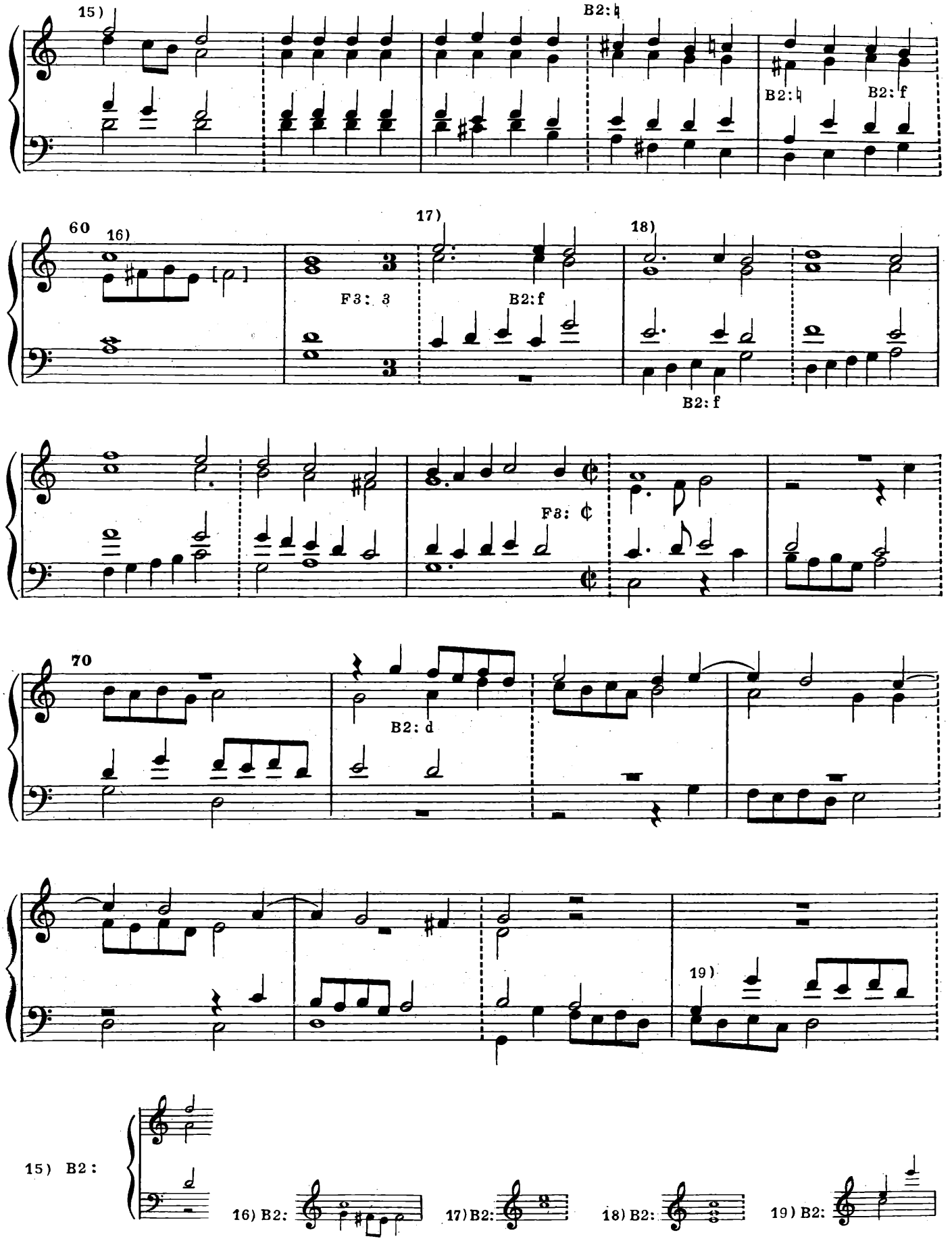


12) B2: m. 45, tenor omitted.

13) B2: m. 49 omitted.

14) B2:

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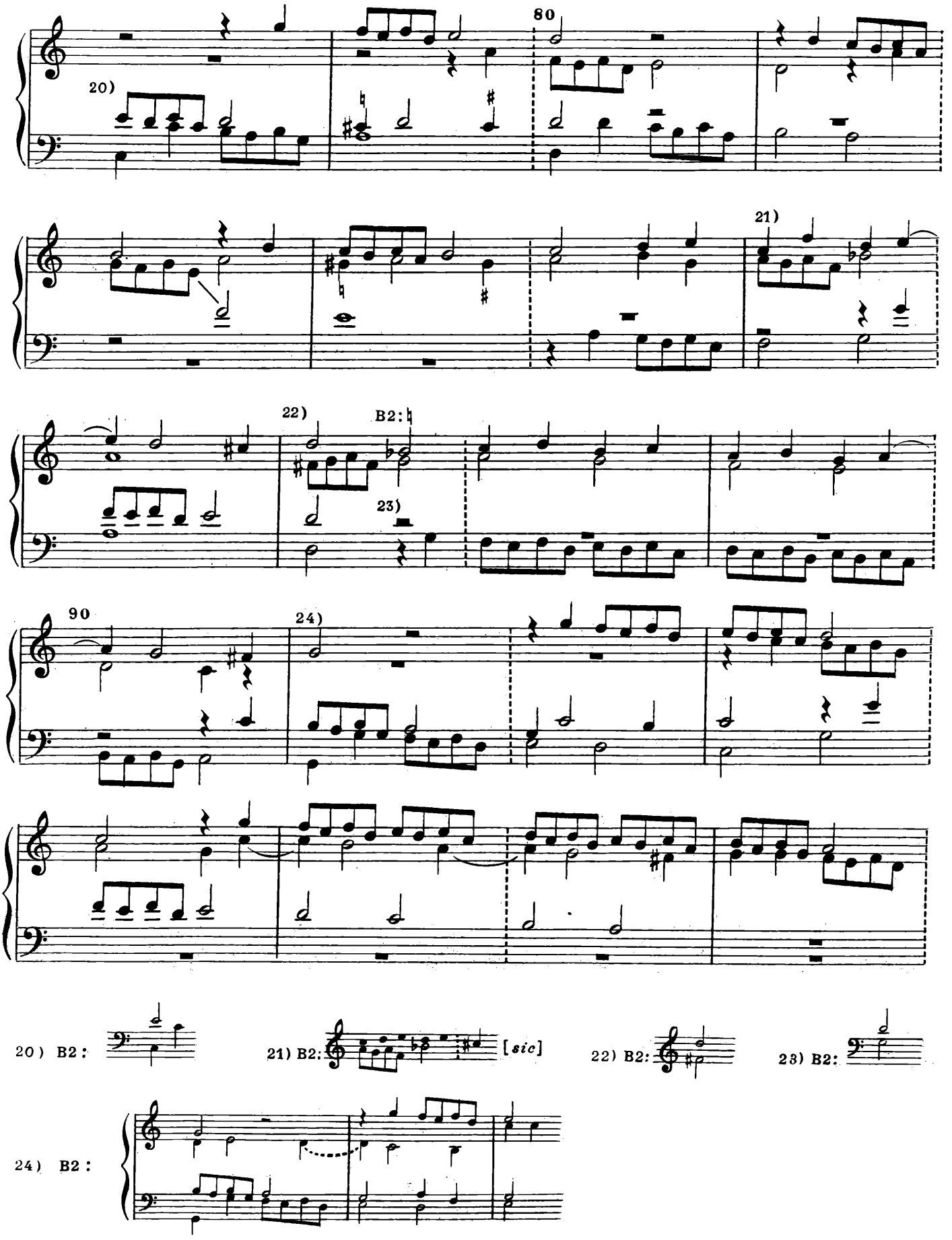
18) B2:
19) B2:



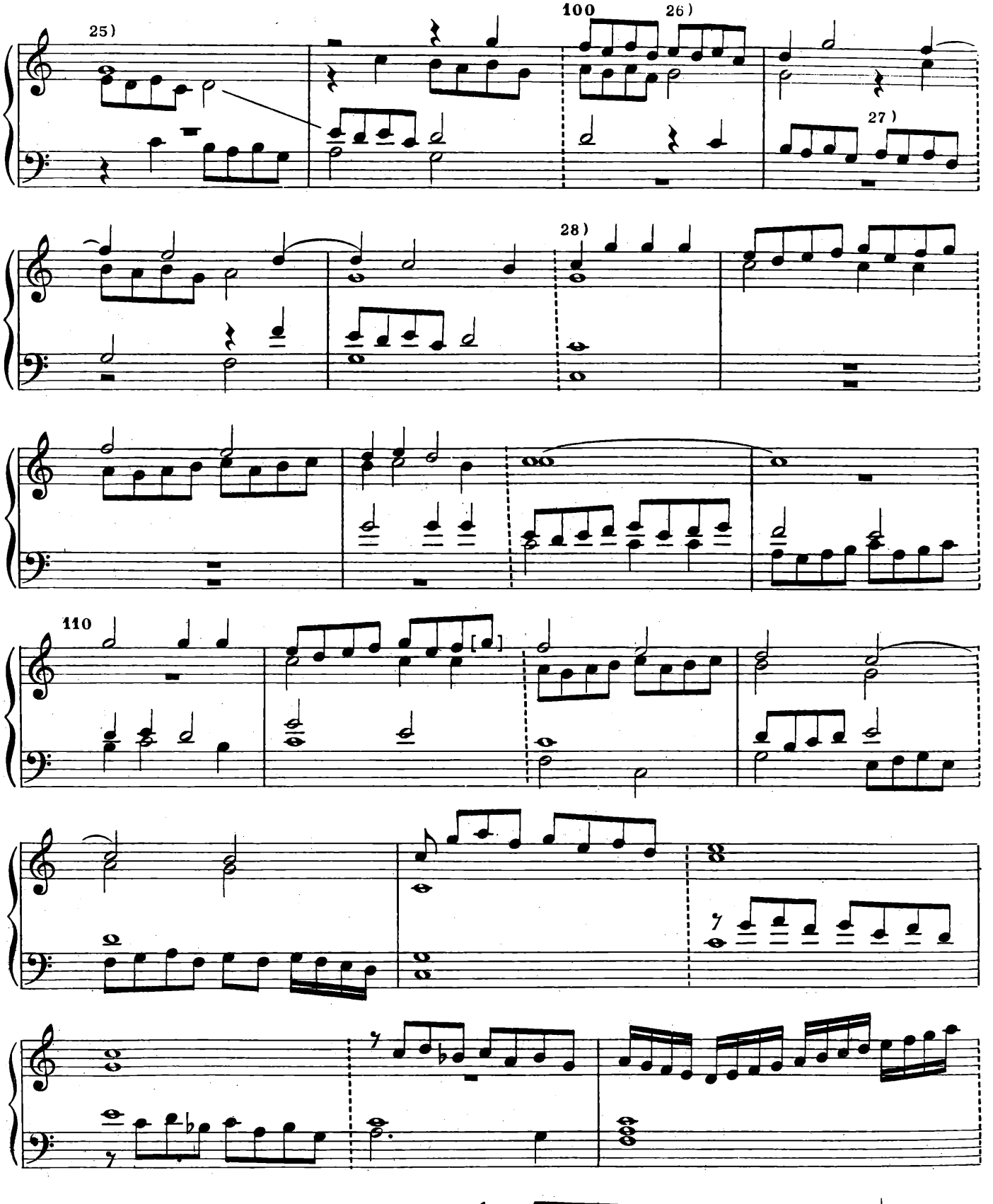
20) B2:

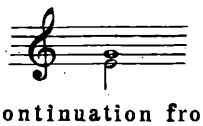
21) B2:

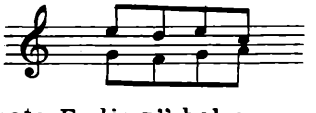
22) B2:

23) B2:

24) B2:

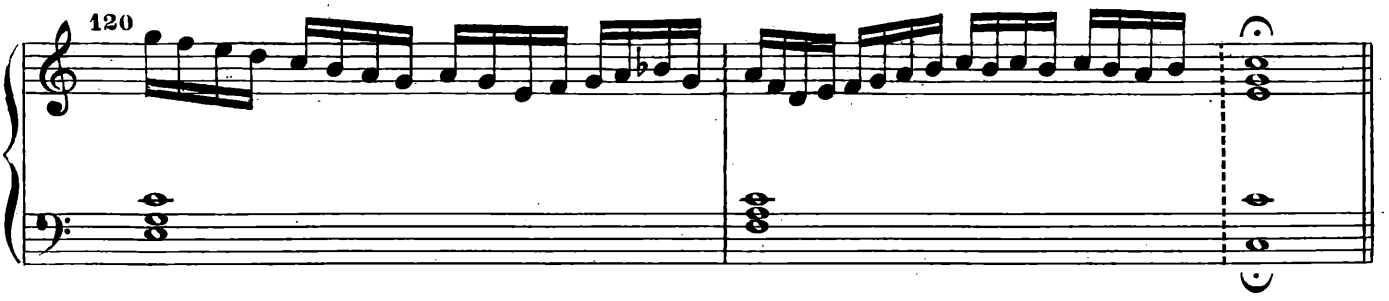


25) B2: 

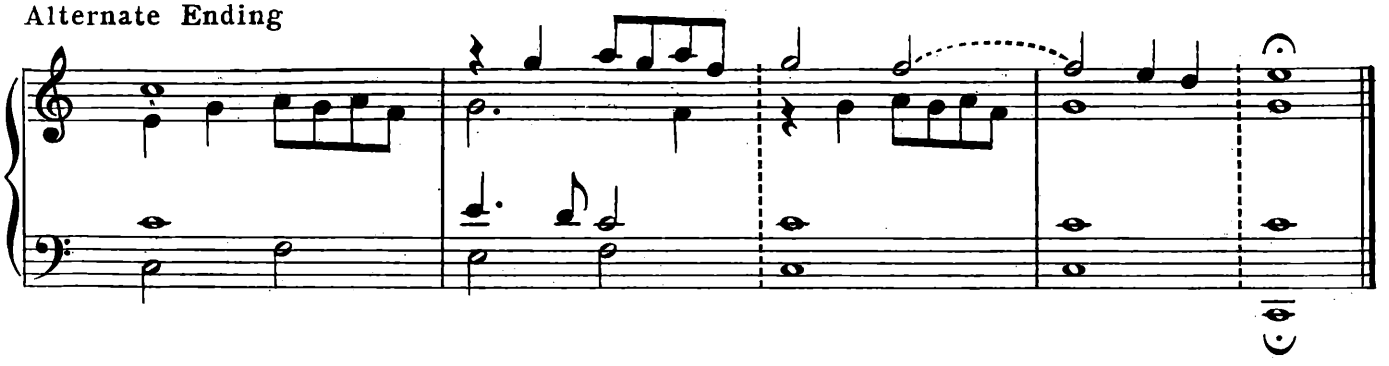
26) B2: 

27) B2:

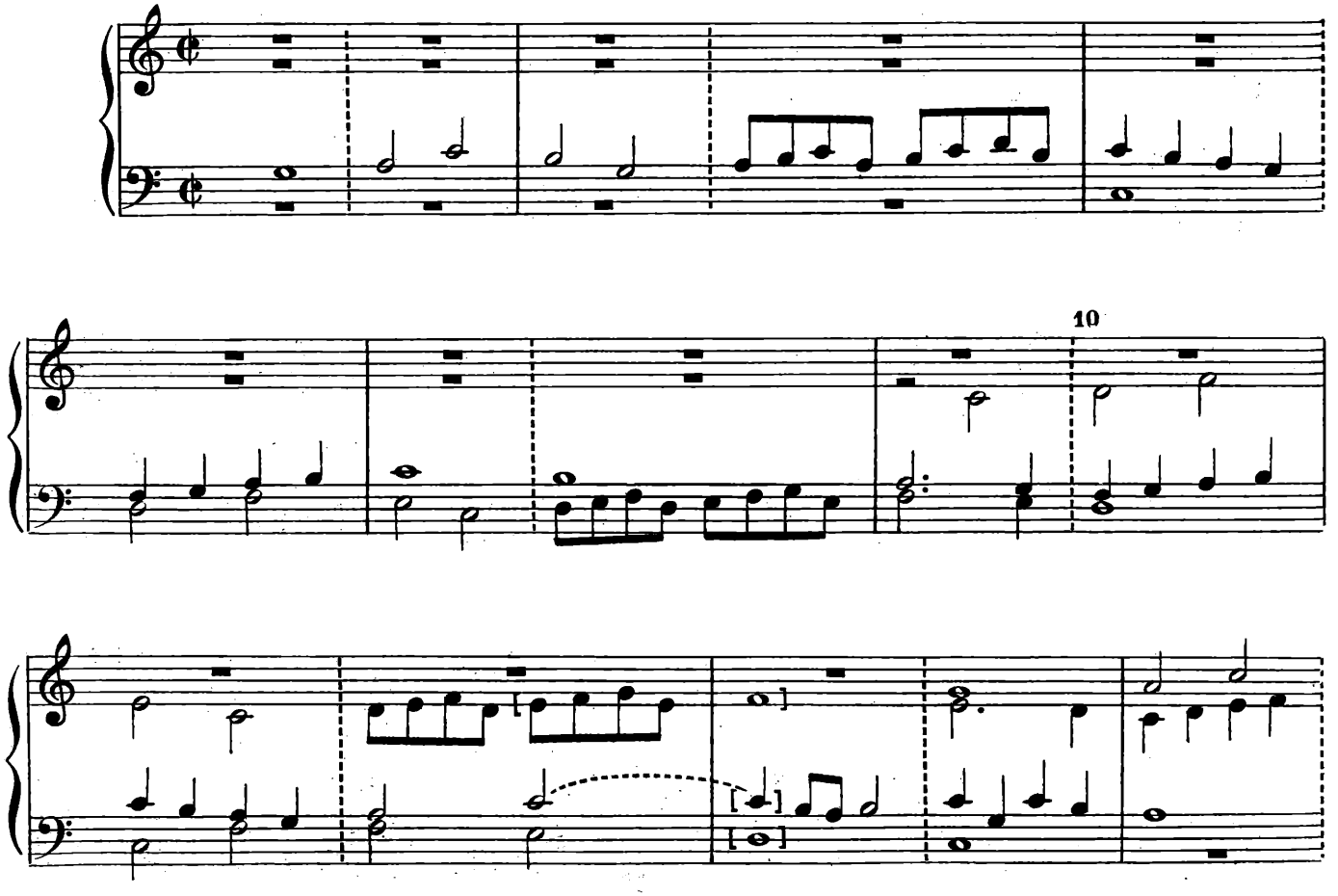
28) For the continuation from B2, see "Alternate Ending" below.
The next 11 measures, from F3, are a repetition of the opening.

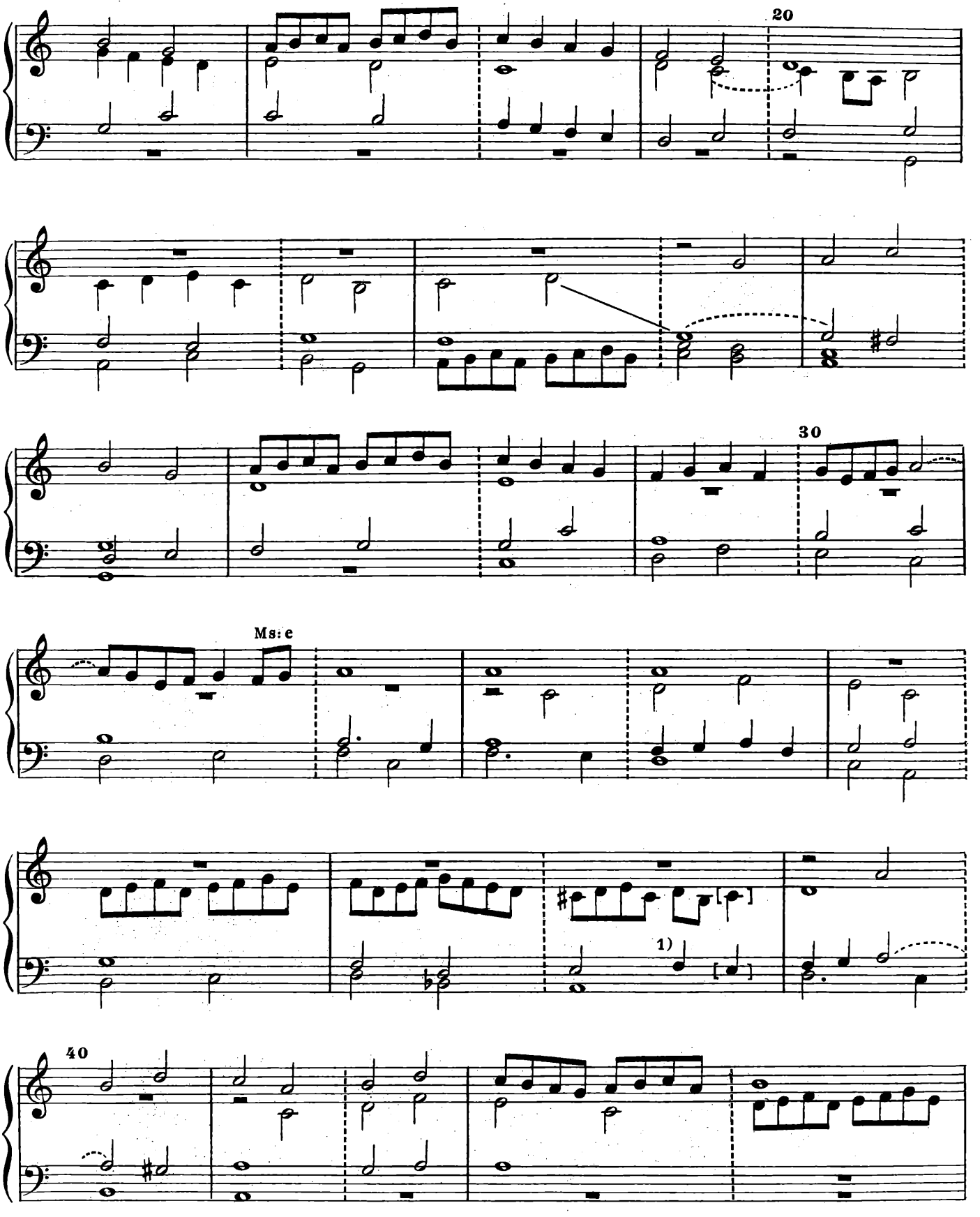


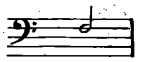
Alternate Ending

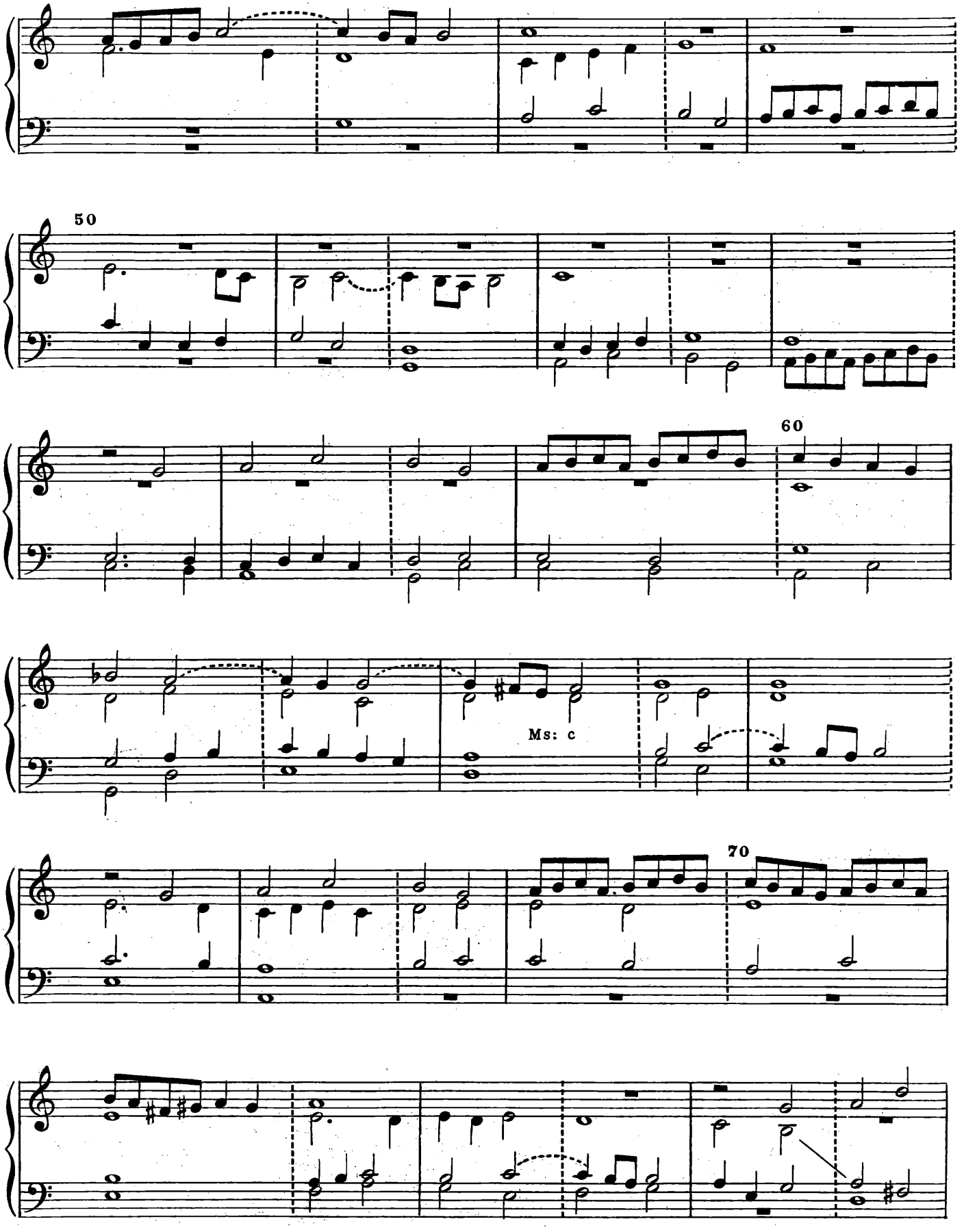


15. Canzona septimi toni





1) Ms:  ; alto, unreadable.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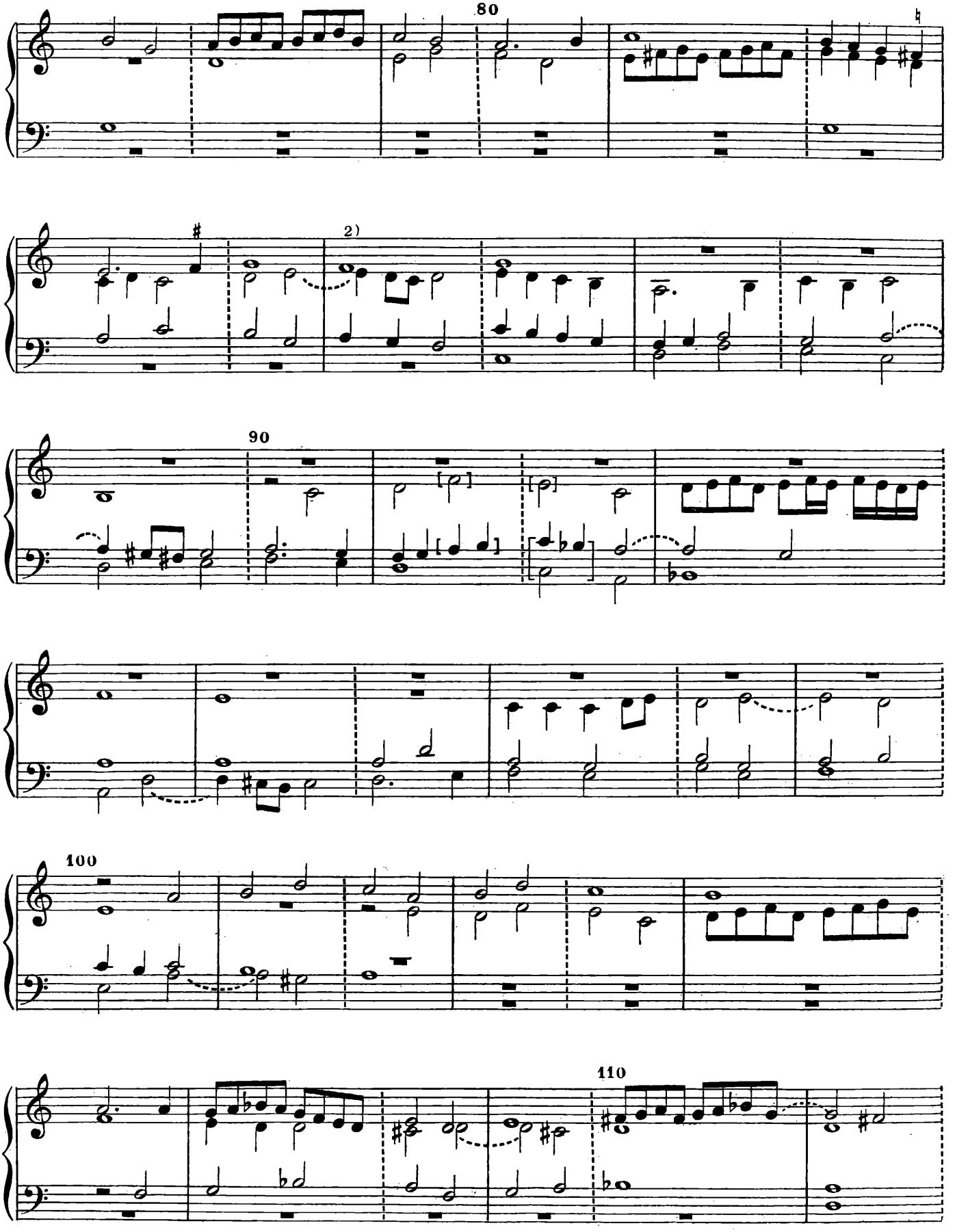
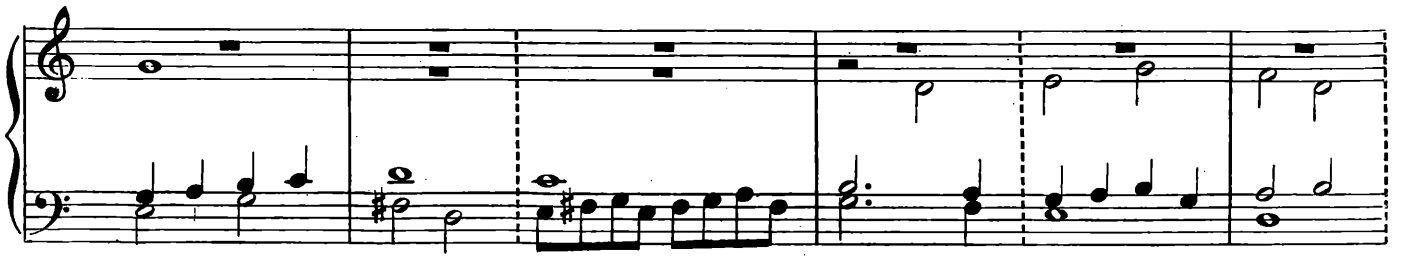
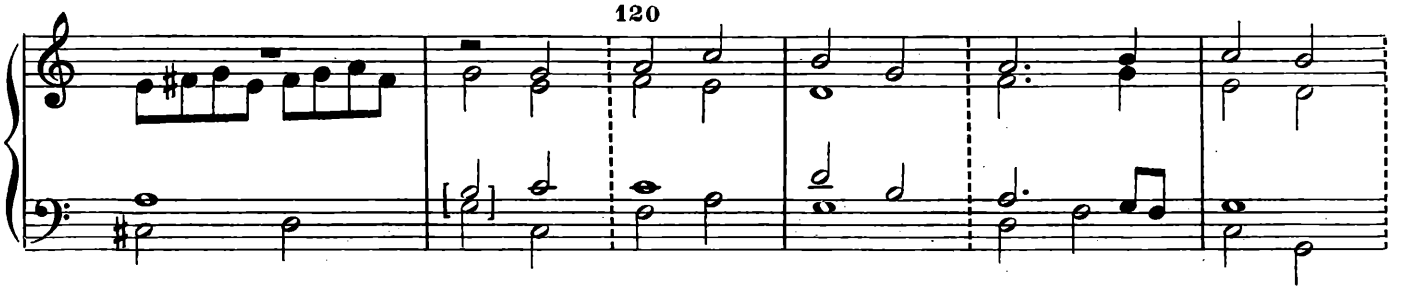
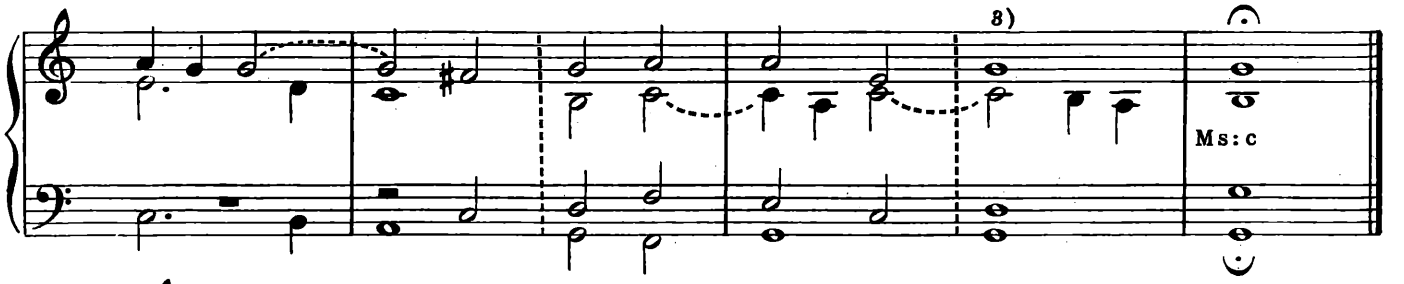


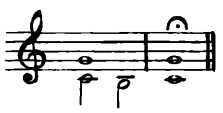
2) sop. note unclear; possibly 'd' or 'a'.



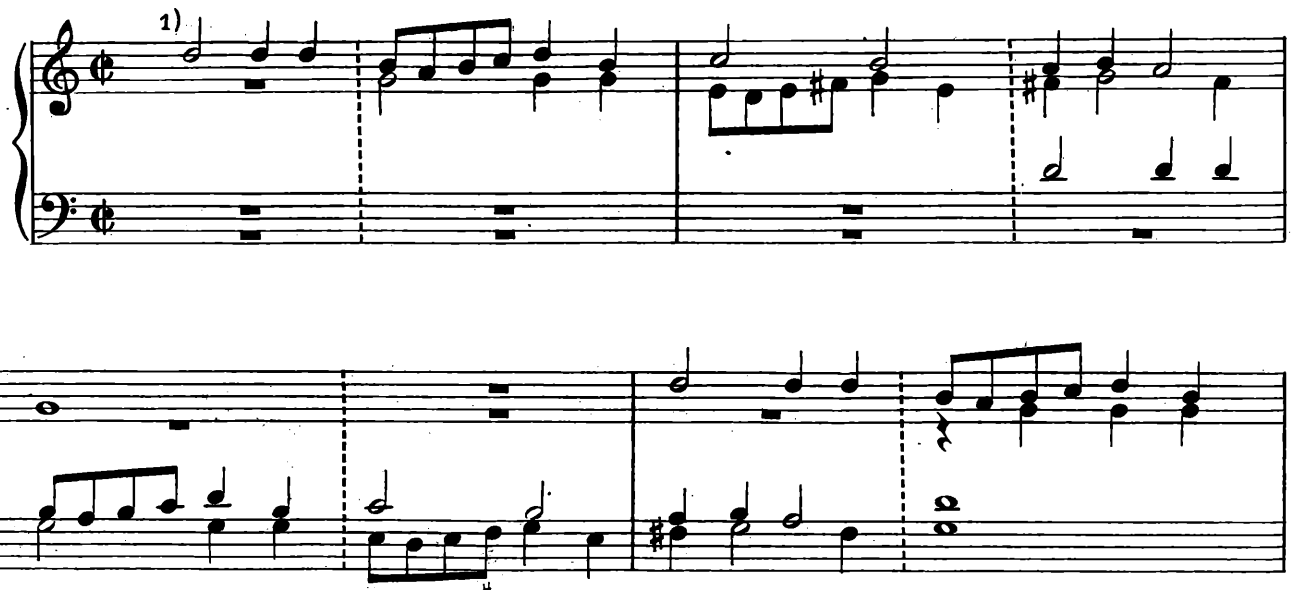




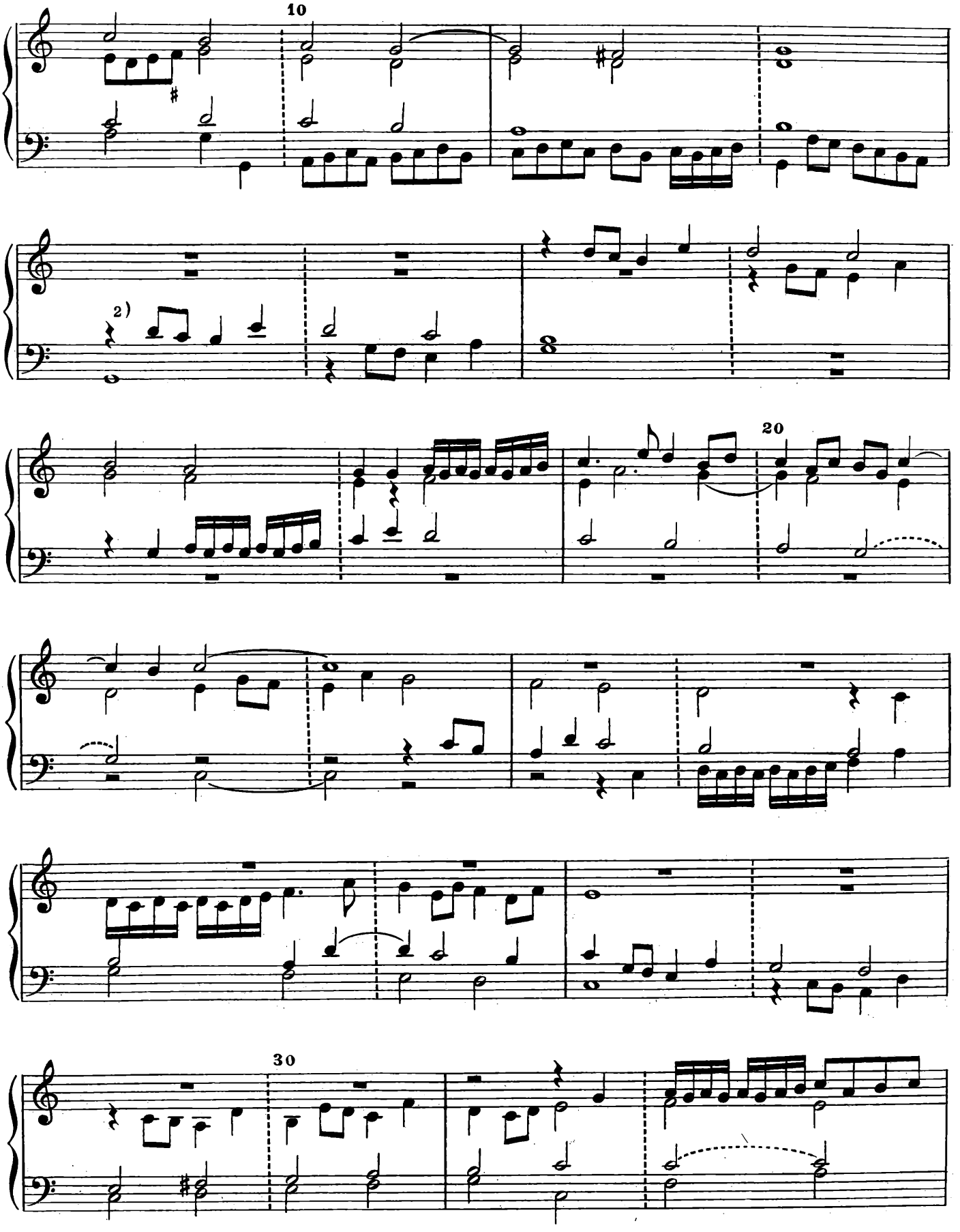
3) Ms:



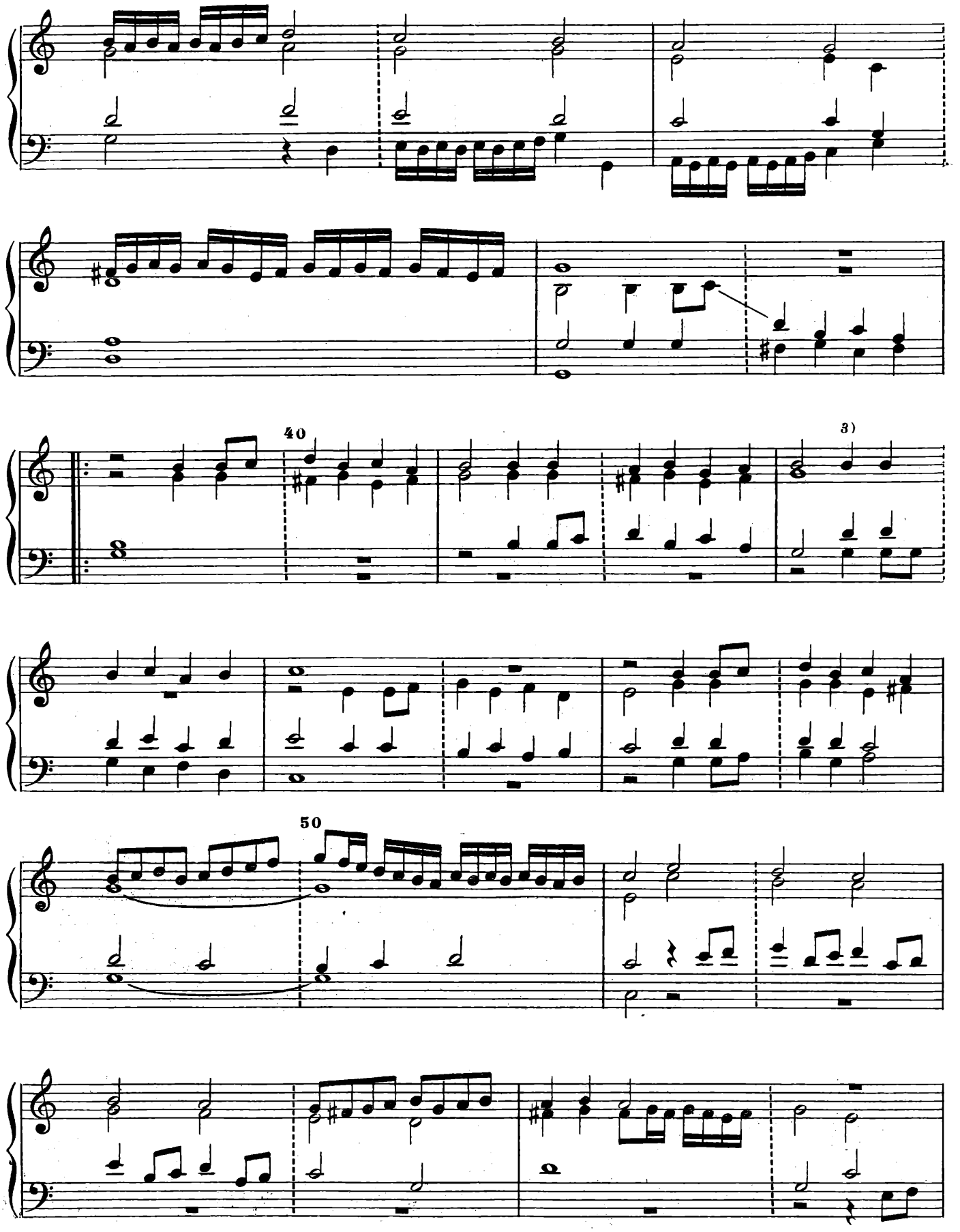
16. Canzona octavi toni



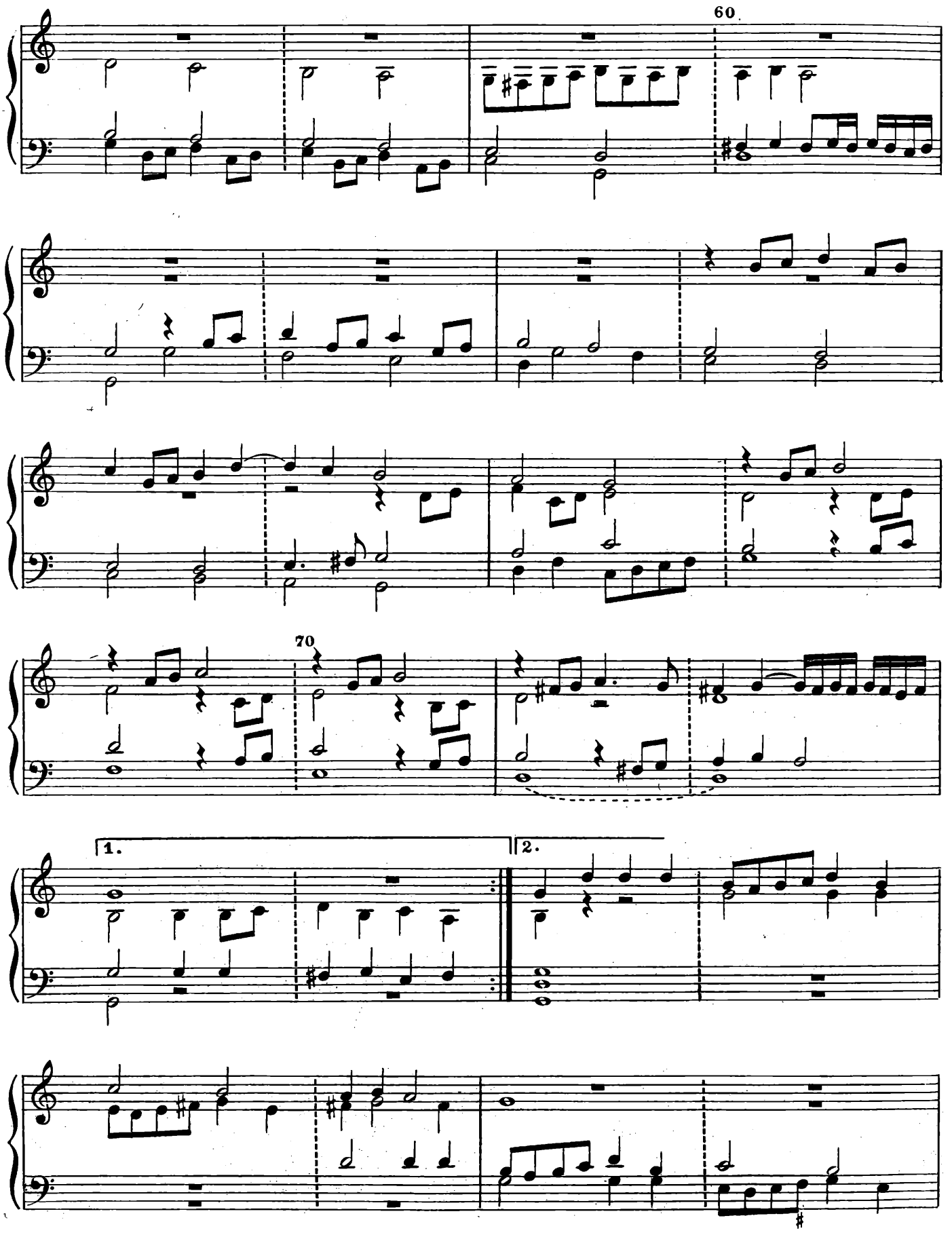
1) cf: Canzona Nº 14, mm. 1-12 and mm. 73-84.

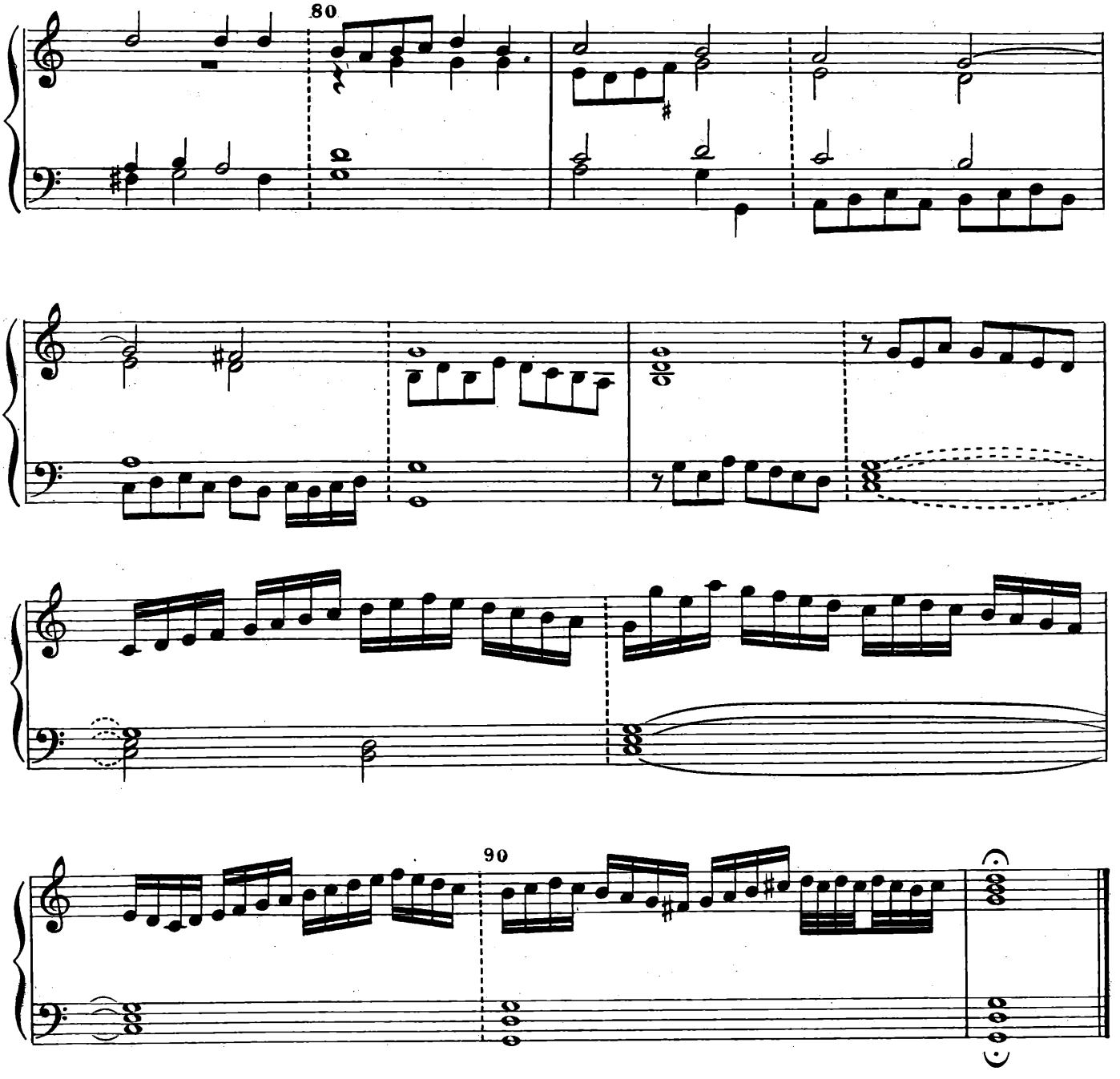


2) cf: Canzonas 17 a and 17 b, m. 21 to the end.

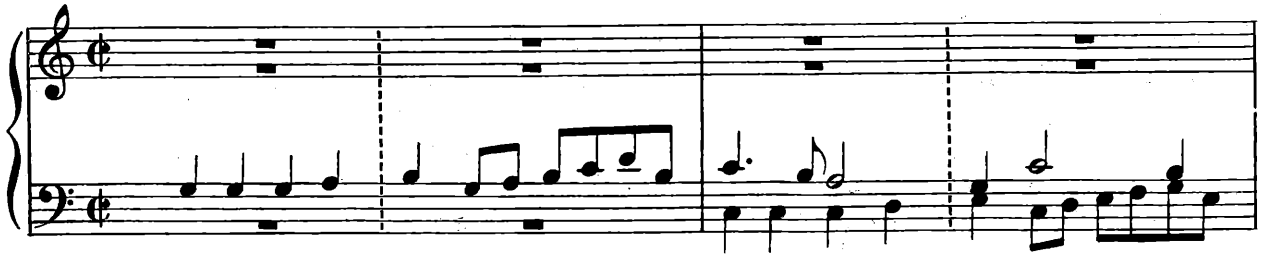


3) cf: Canzona Nº 17 a, m. 43.

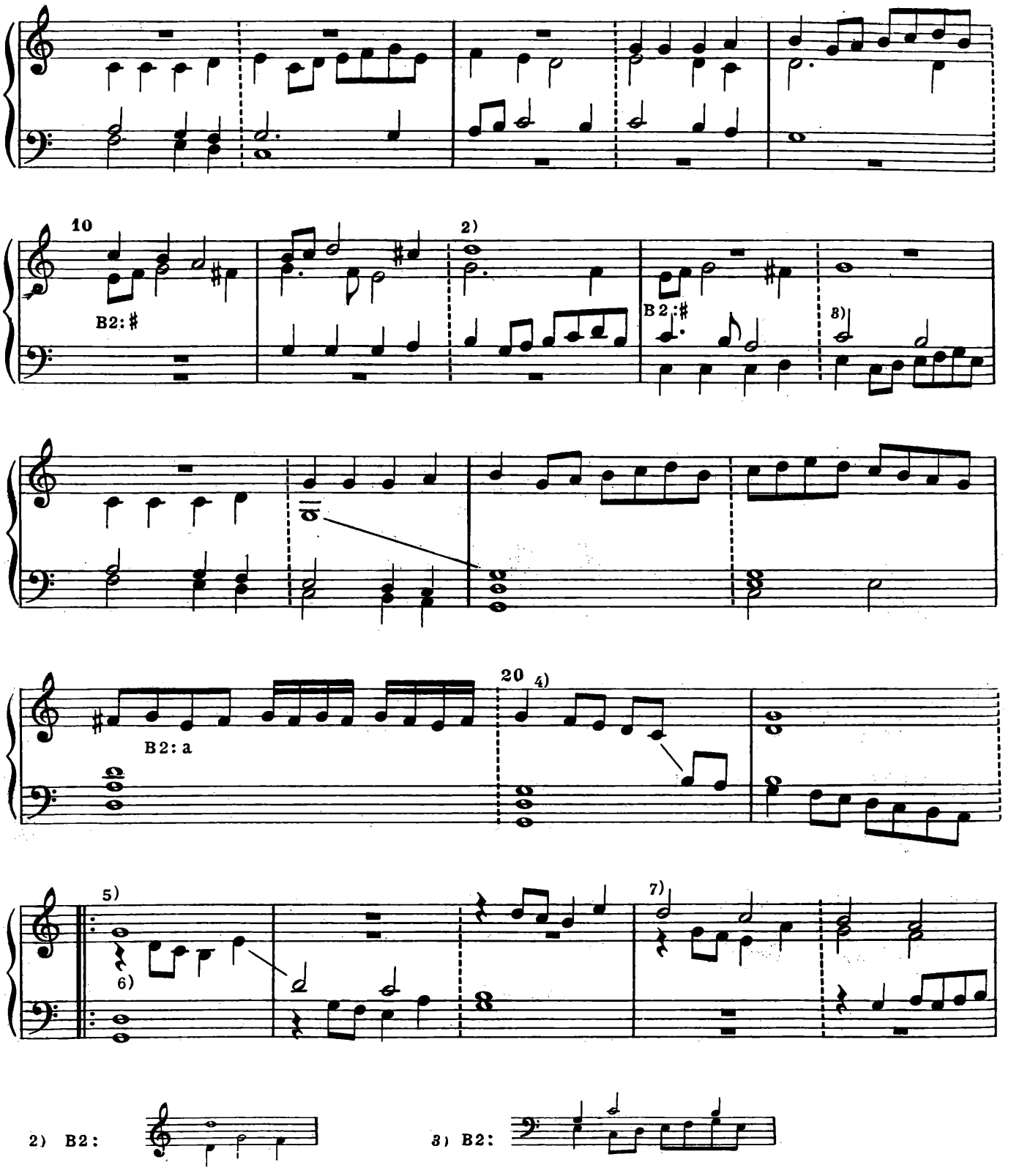

60
70
1.
2.



17 a. Canzona octavi toni [1)]



1) M has the title "Fuga".



2) B2:

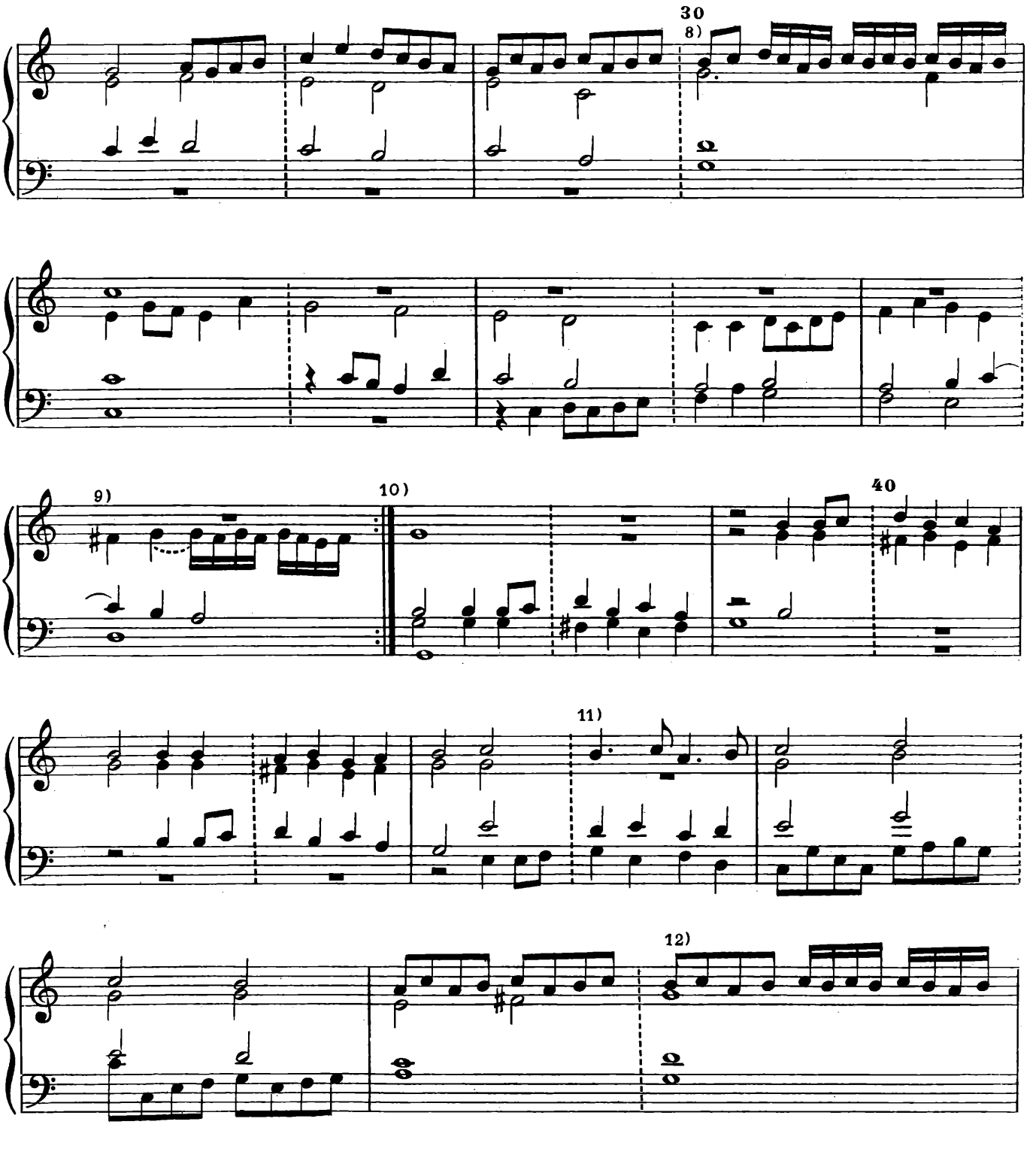
3) B2:

4) B2: mm. 20-21, all note-values are reduced 2:1.

5) Repeat sign: B2 only.

6) cf: Canzona Nº 16, m. 13 to the end.

7) B2: mm. 25-26 are reduced to one measure as follows: m. 26, sop. and alto, omitted; tenor, added to m. 25.



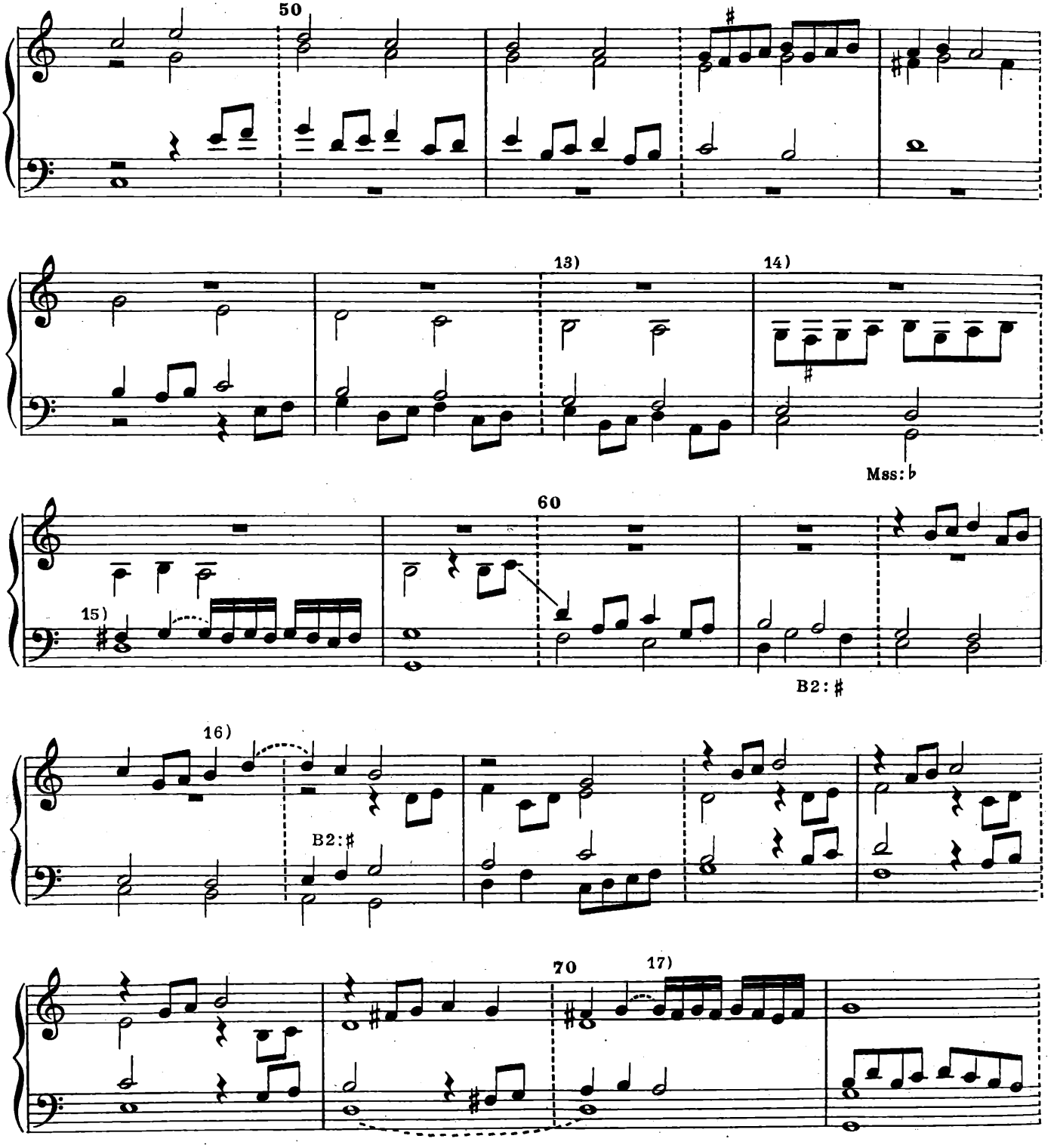
8) B2: [sic]

9) B2:

10) Mss: no repeat sign; see fn. 5.

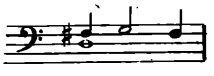
11) B2: m. 44 sop. rhythm, ♩ ♩ ♩ ♩

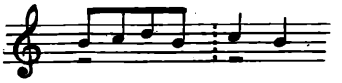
12) M: ; B2: [sic]

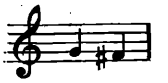


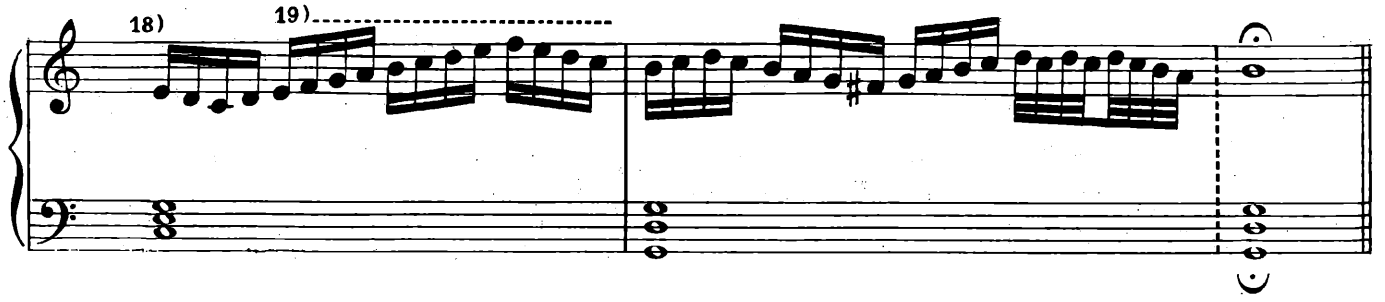
13) B2: m. 56, omitted.

14) Mss: alto, 3rd higher; cf: Canzona Nº 16, m. 59.

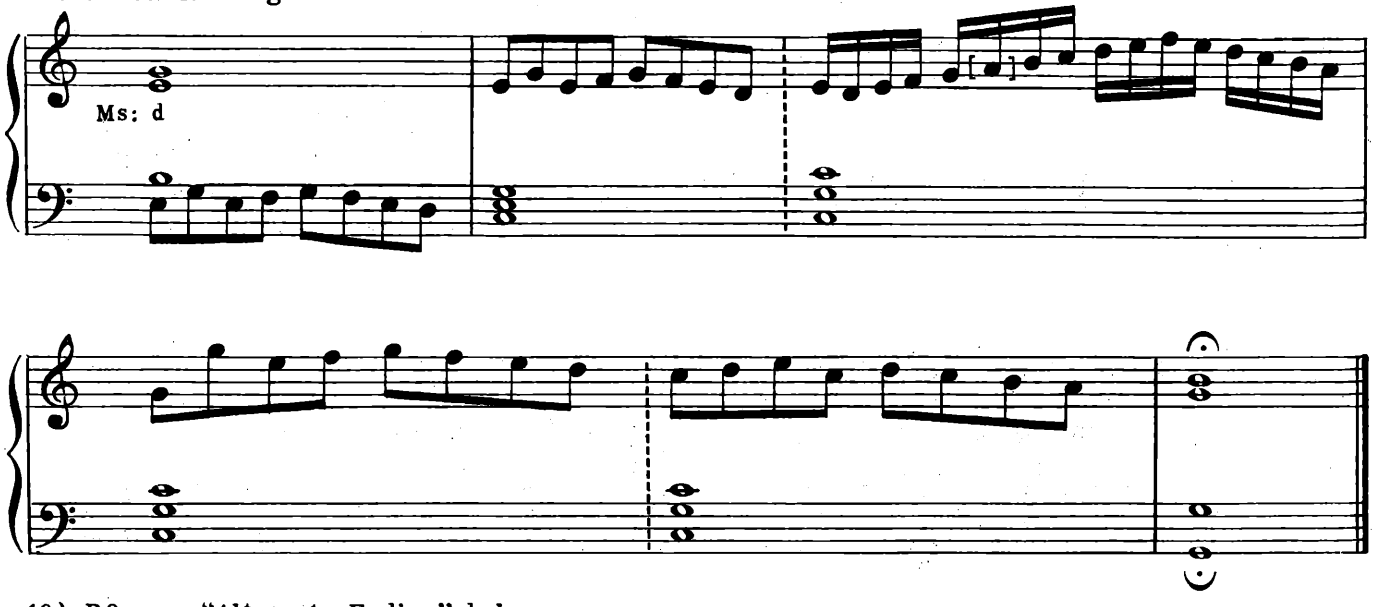
15) B2: 

16) B2: 

17) B2: 



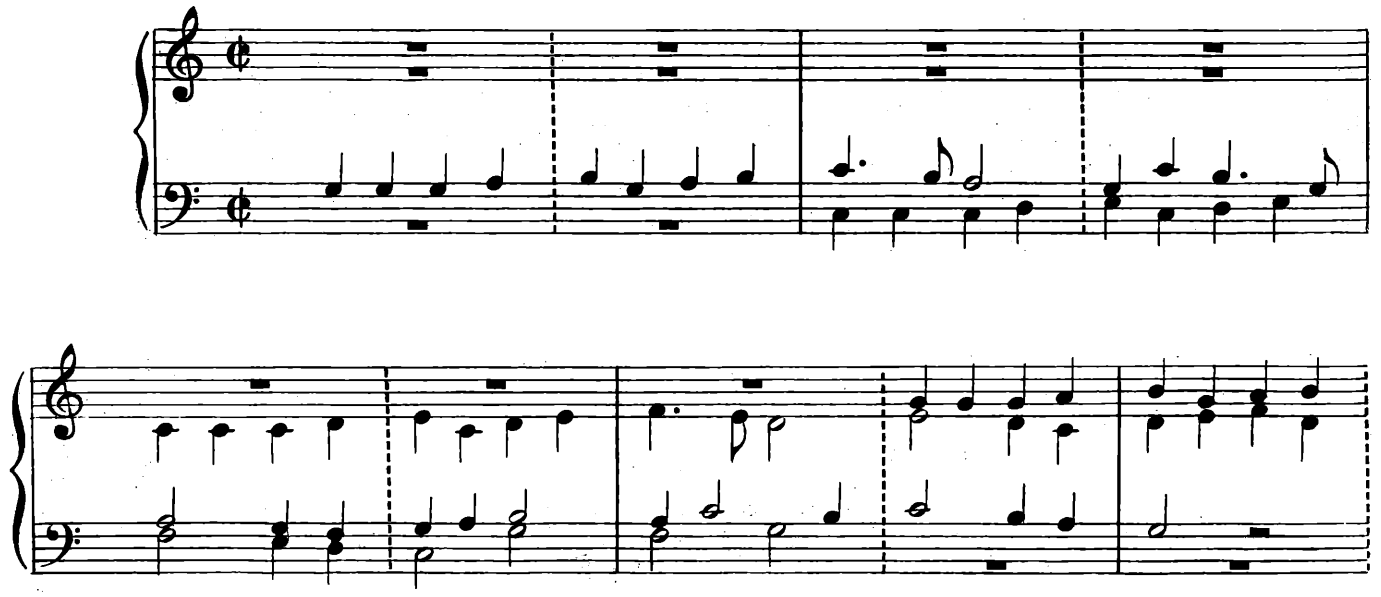
Alternate Ending

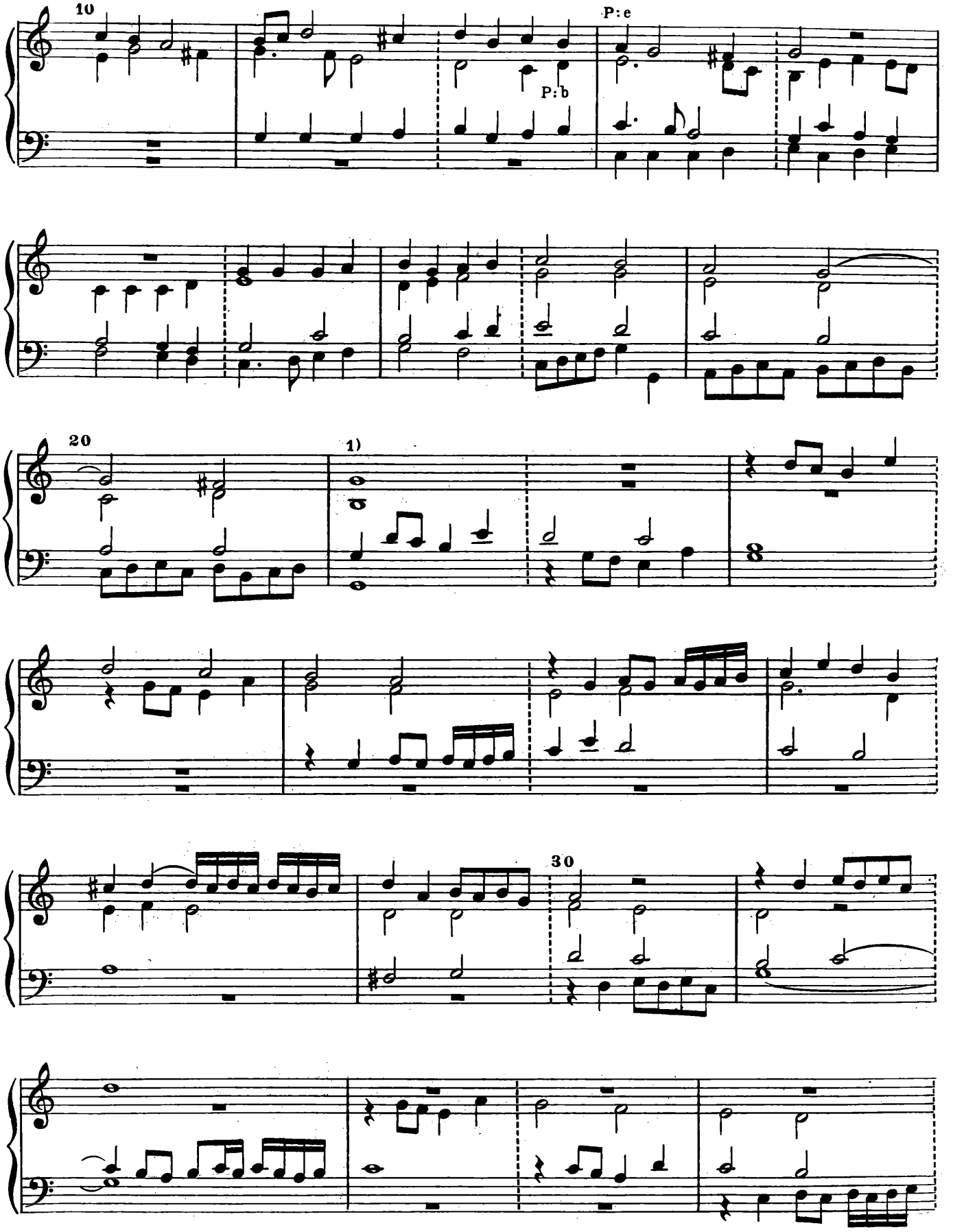


18) B2: see "Alternate Ending", below.
19) M: rhythmic indications omitted.

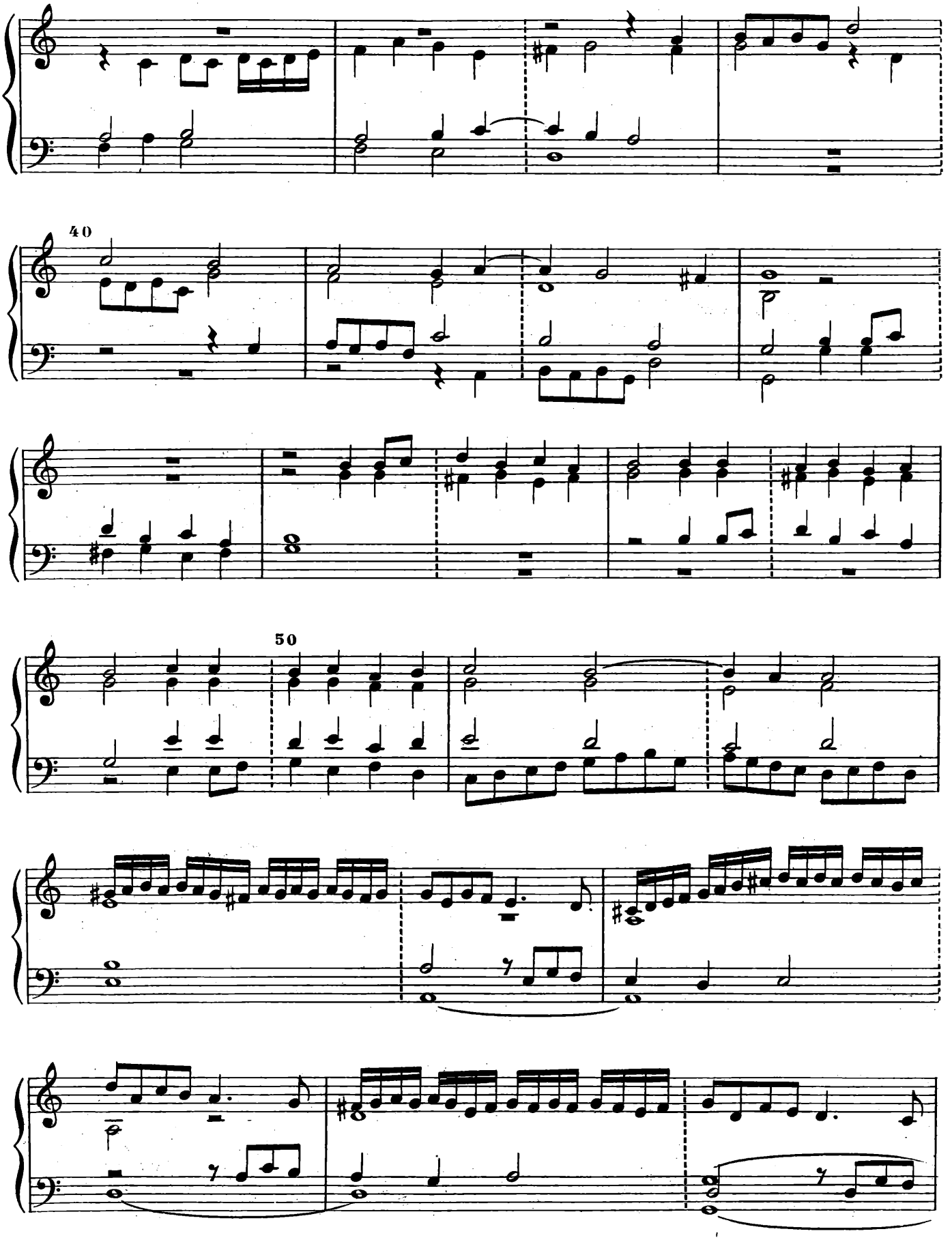
17 b. Canzona quinti toni

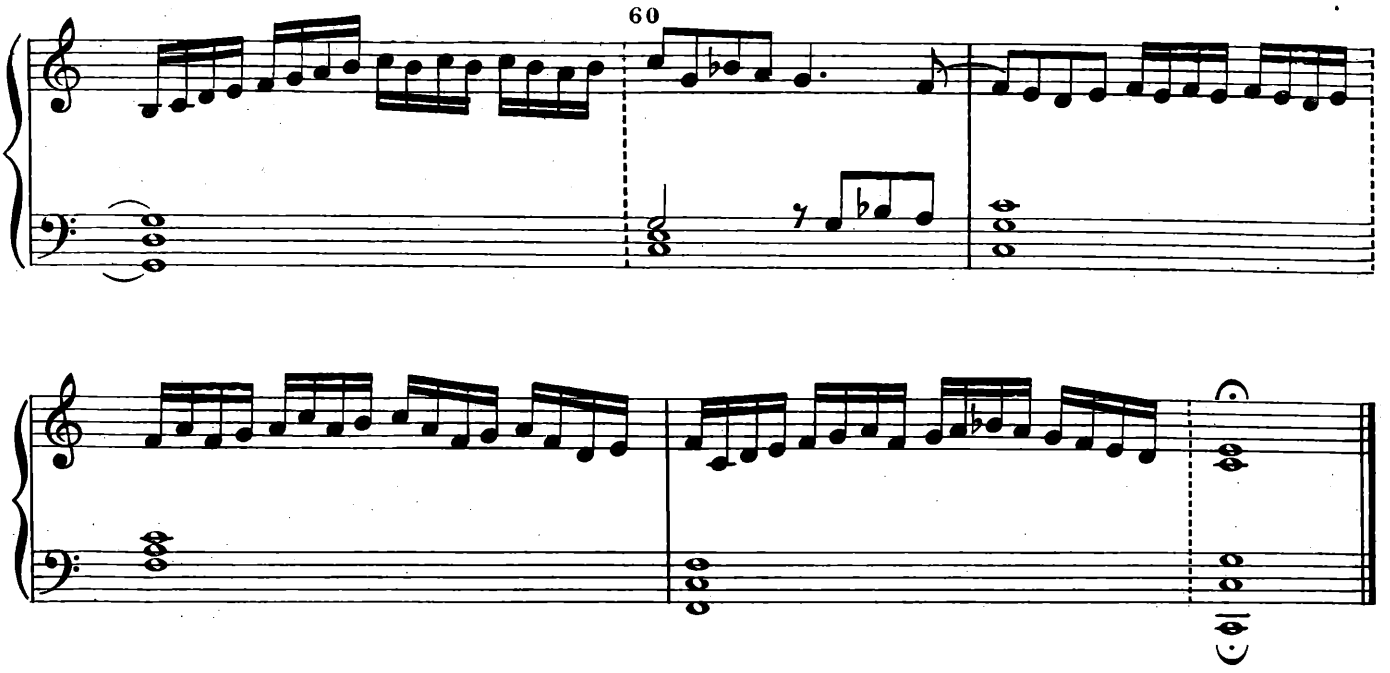
Alternate version



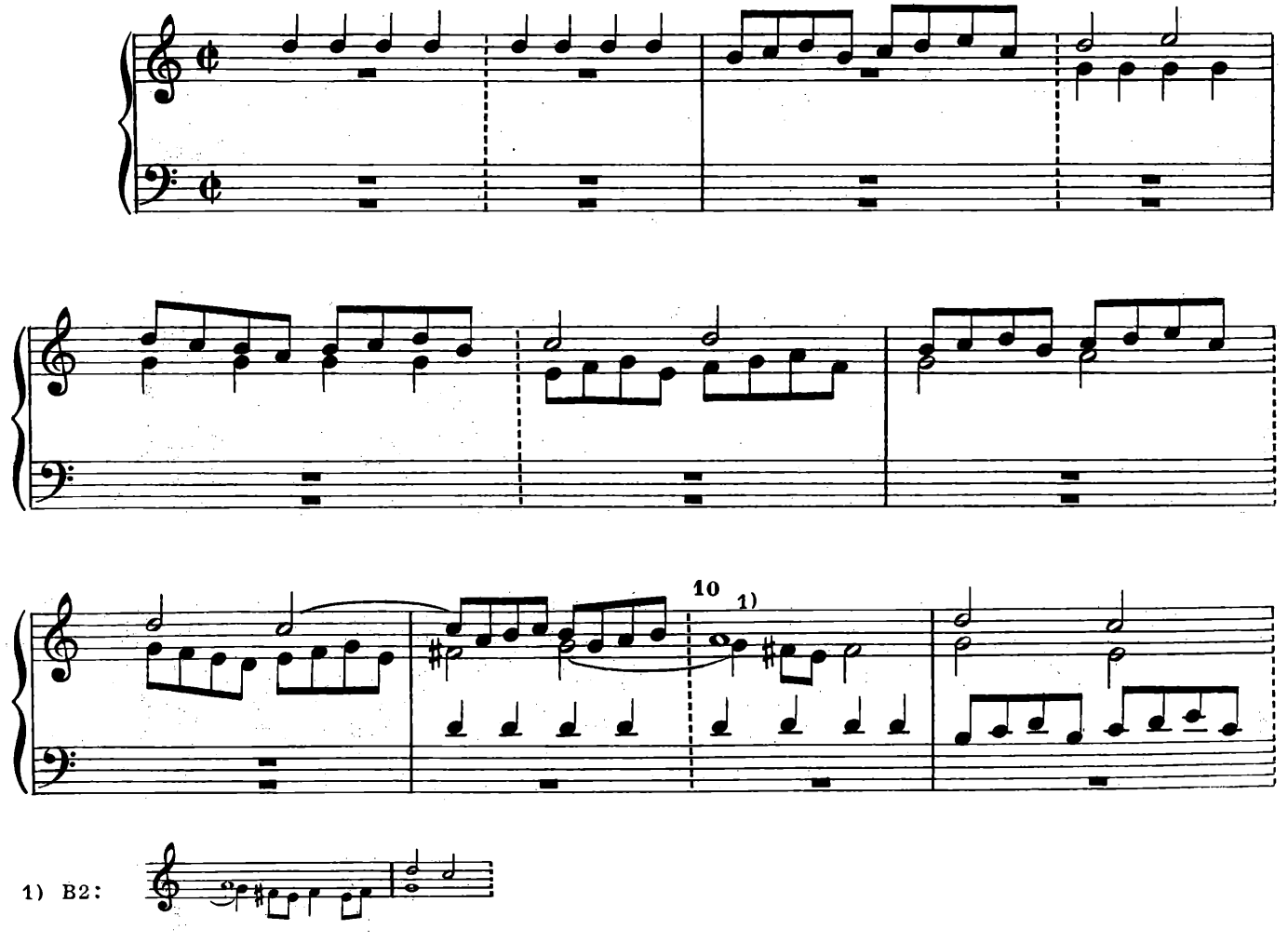


1) cf. Canzona Nº 16, m. 13 to the end.

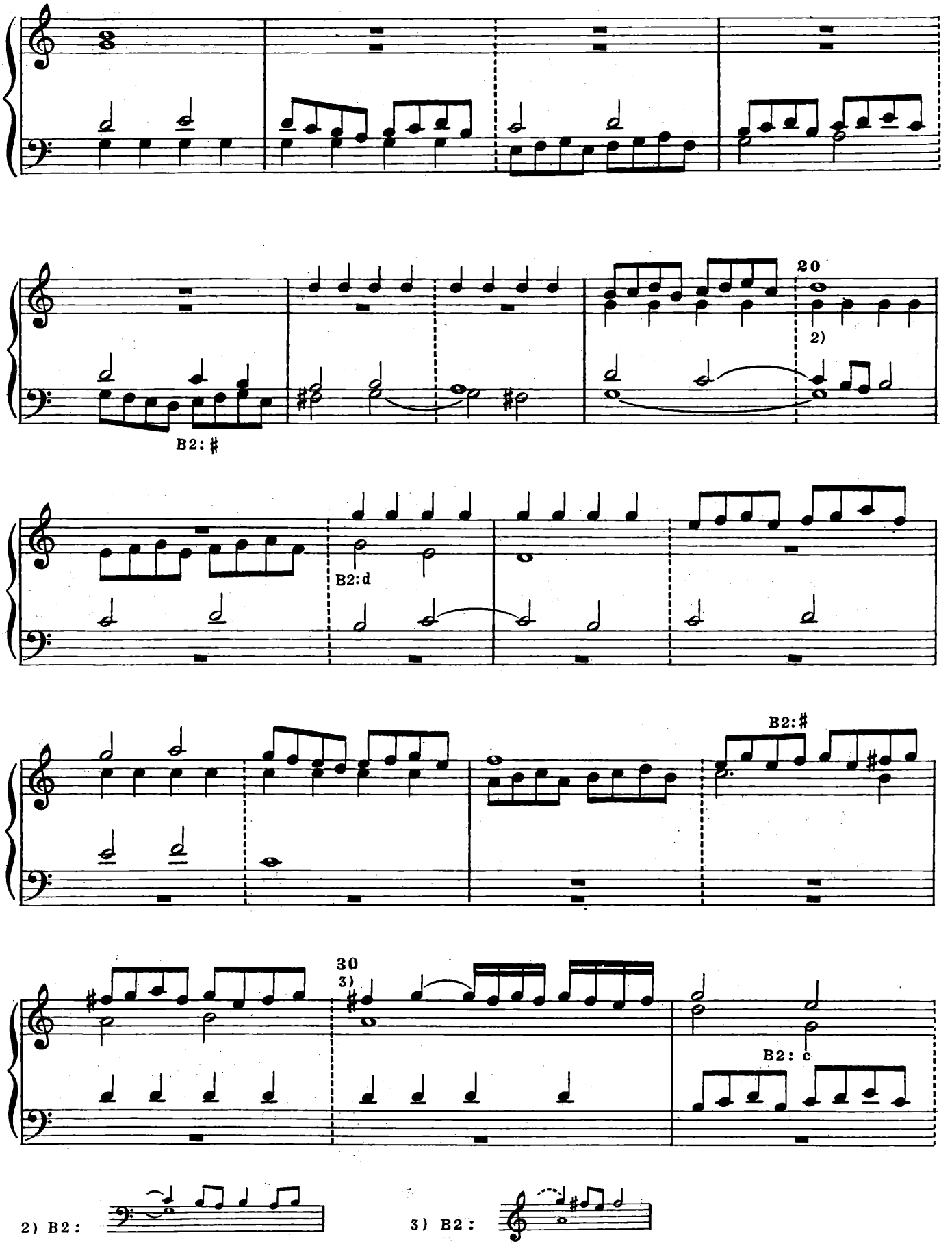

40
50

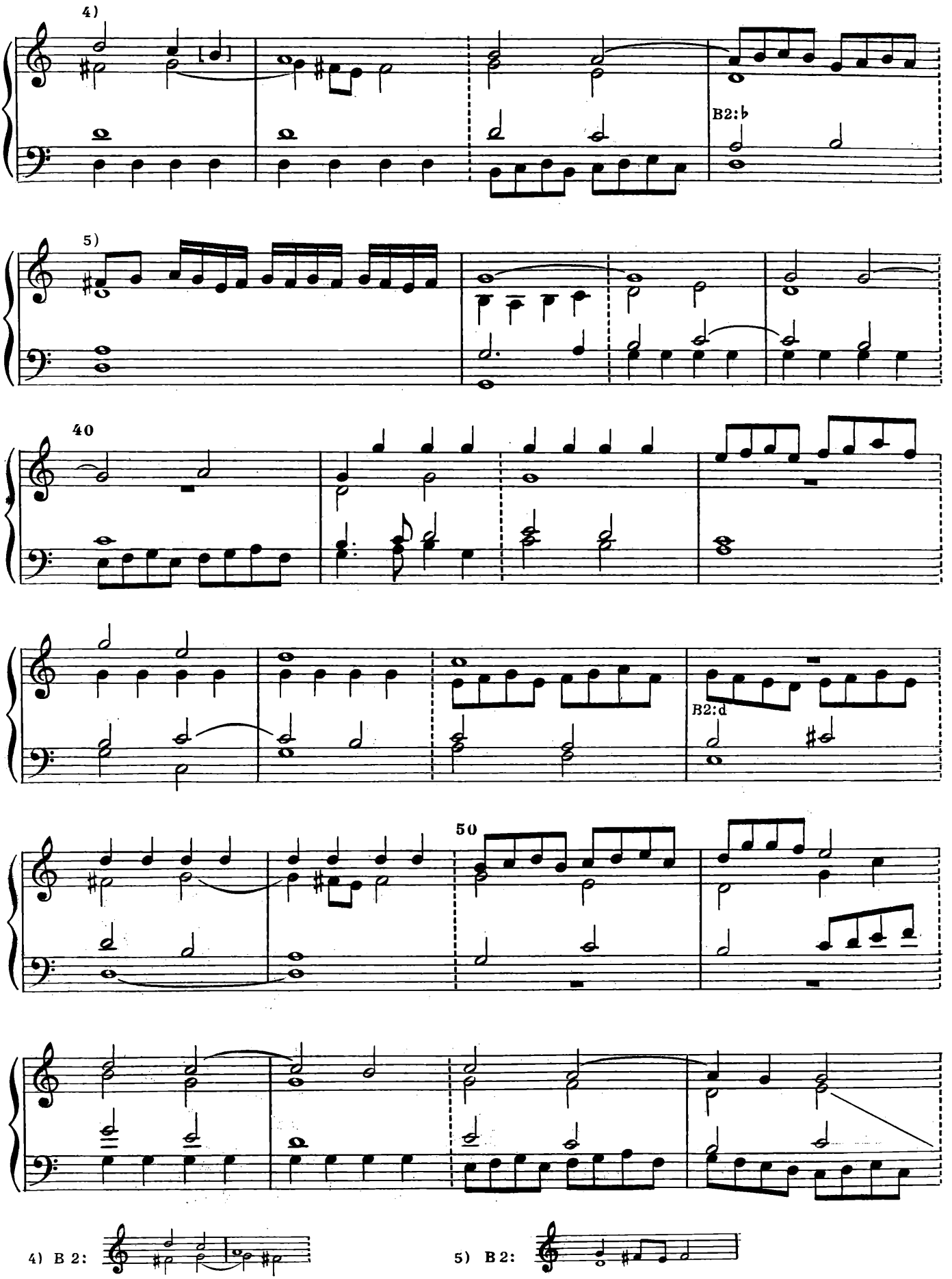


18. Canzona octavi toni



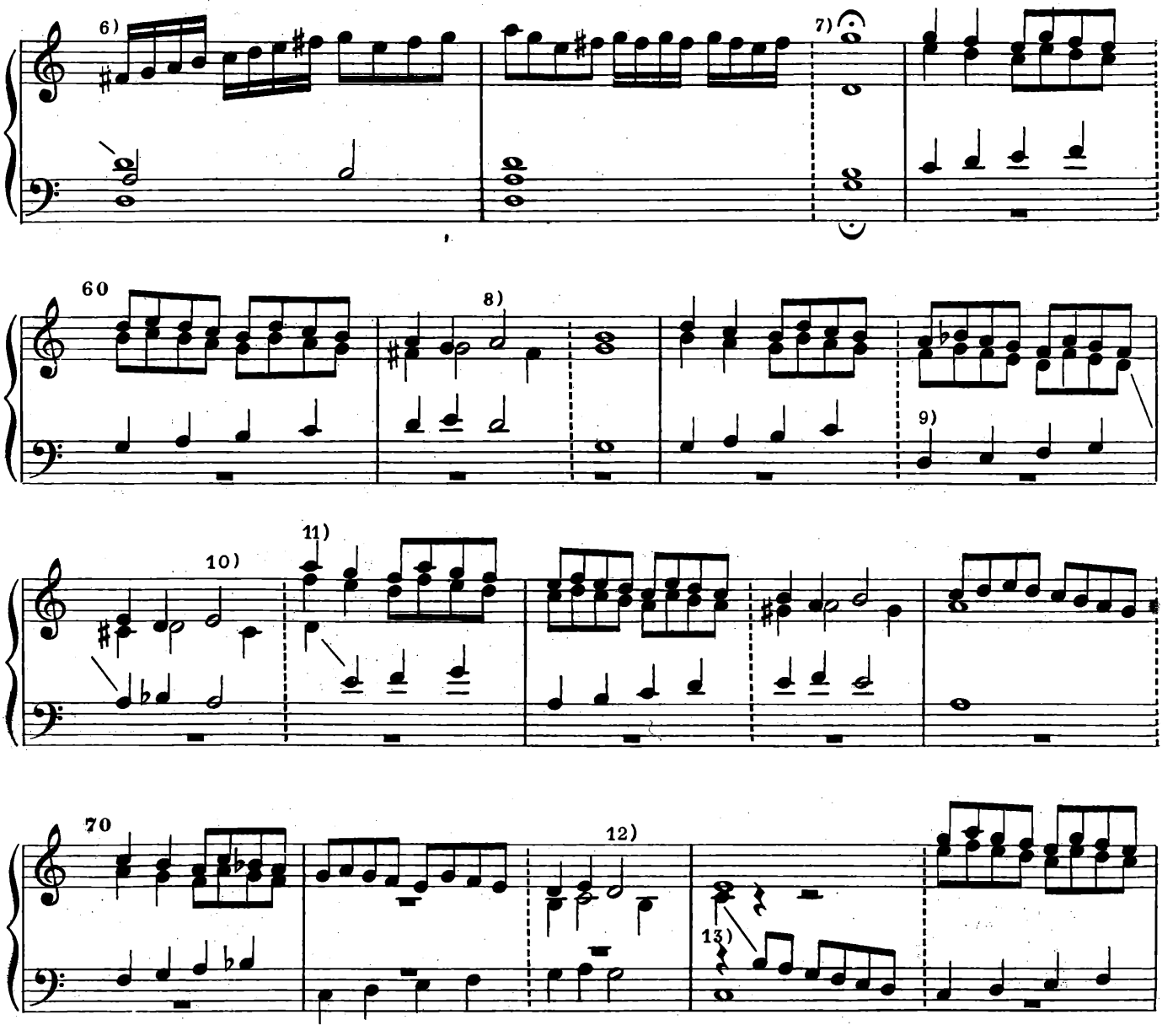
1) B2:


20
2)
B2: ♯
B2:d
B2:♯
30
3)
B2: c
2) B2:
3) B2:

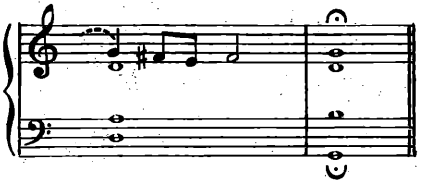


4) B 2:

5) B 2:

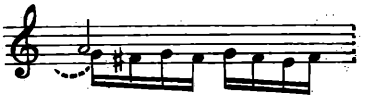


6) B2 :

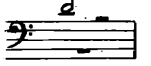


7) F3 : no pause.

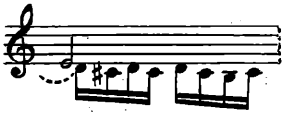
8) F3 :



9) F3:

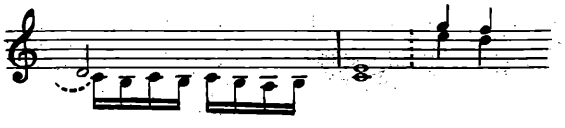


10) F3:

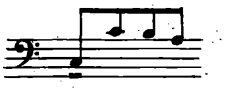


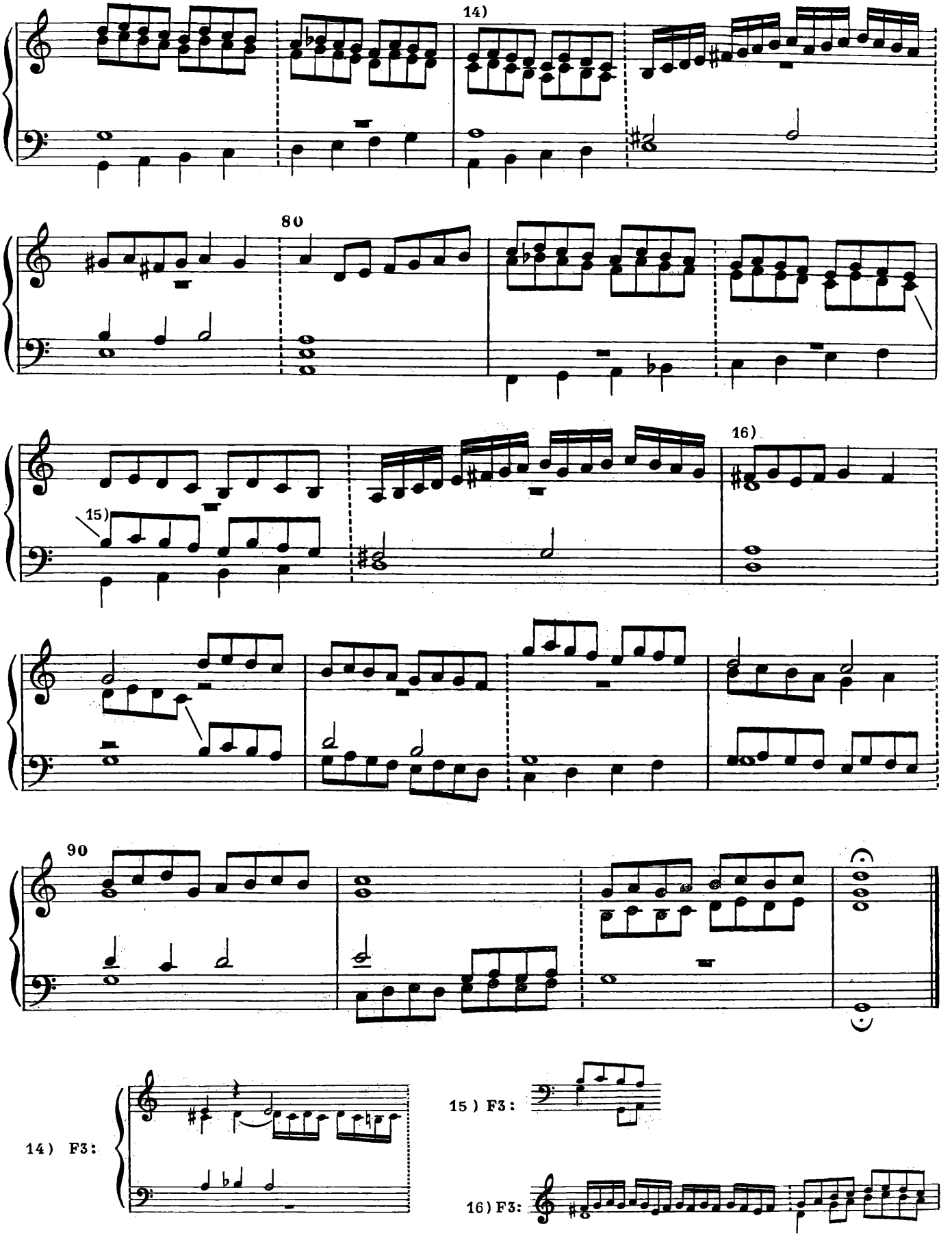
11) F3 : f. 161, which includes measures 66-71, 78-82 and 87-93 is missing.

12) F3 :

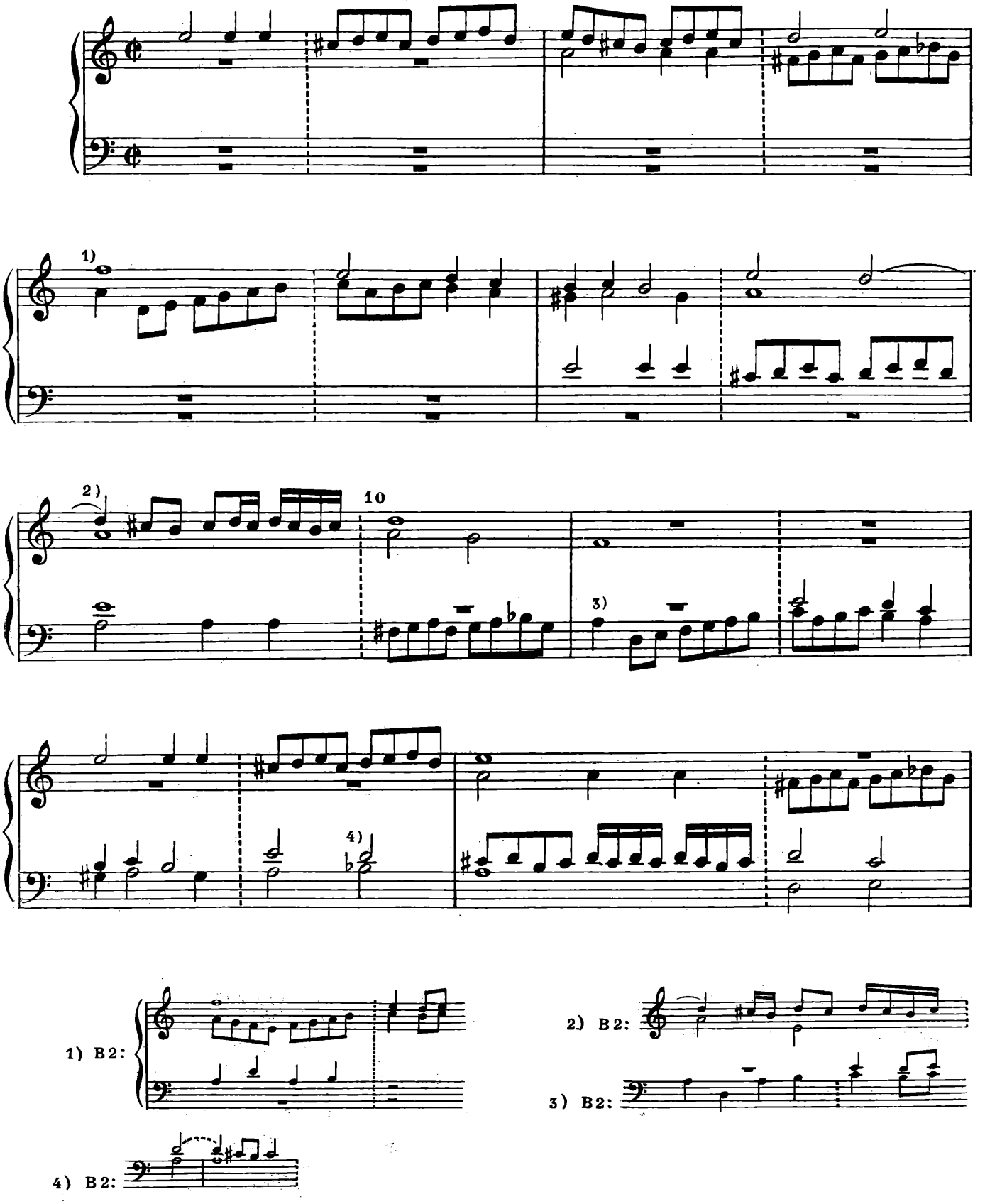


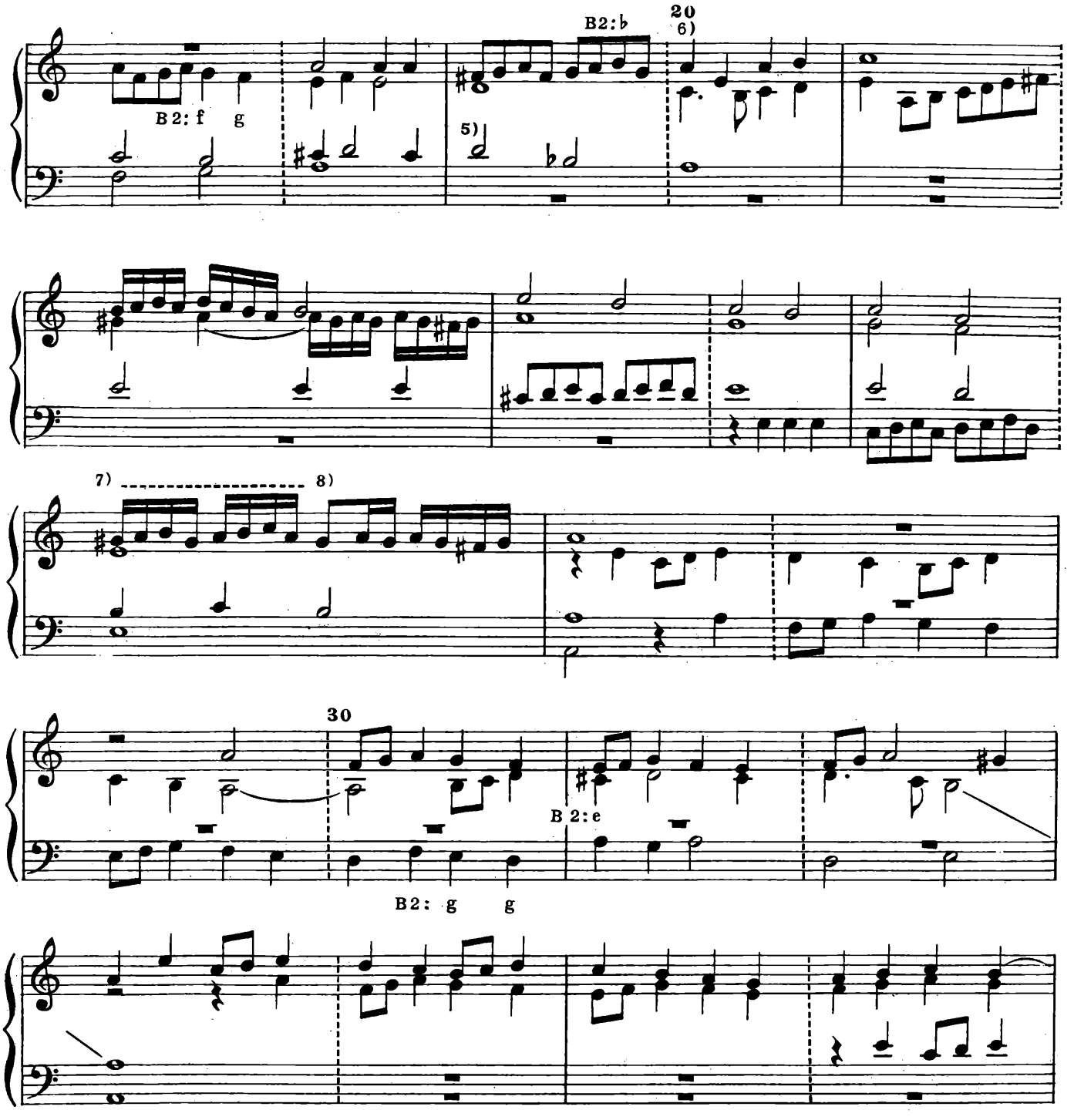
13) F3:

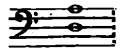


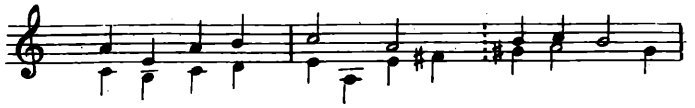

14)
80
15)
16)
90
14) F3:
15) F3:
16) F3:

19. Canzona noni toni



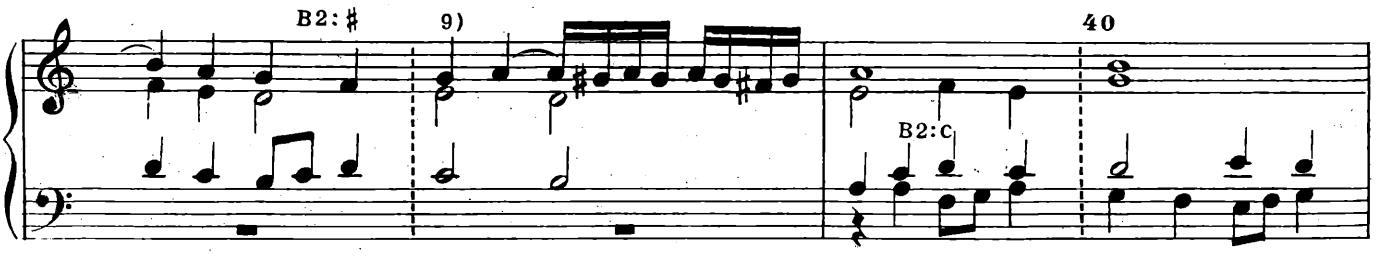


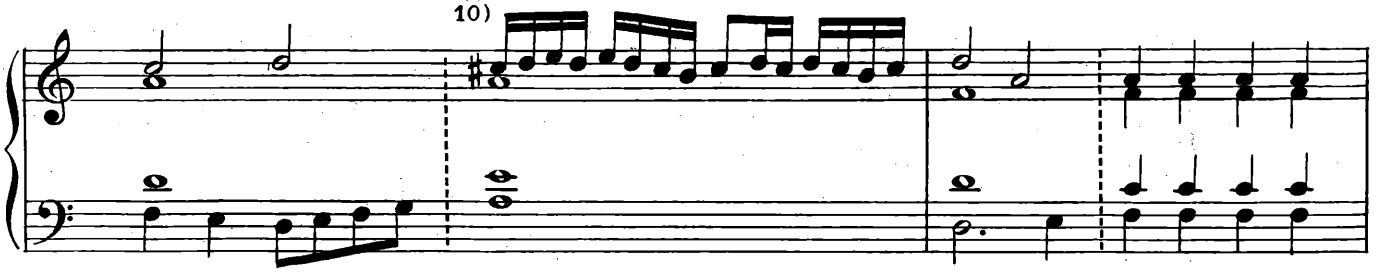
5) F3:  ; cf. m. 71.

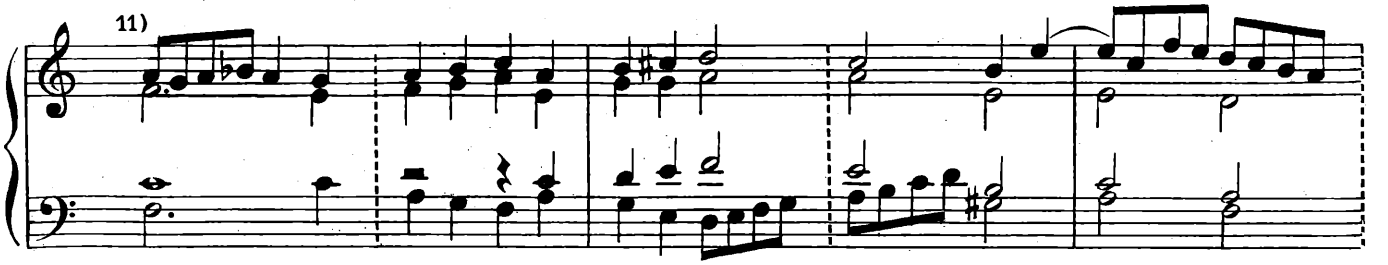
6) B2 : 

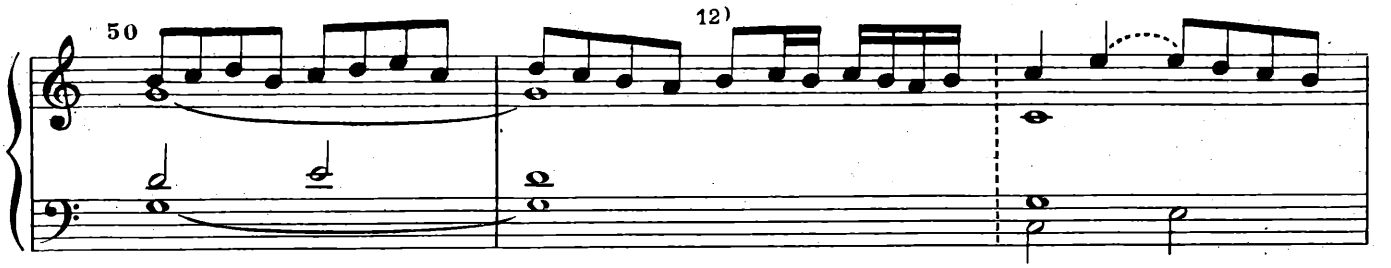
7) B2: augmented, 2 : 1; cf. m. 78.

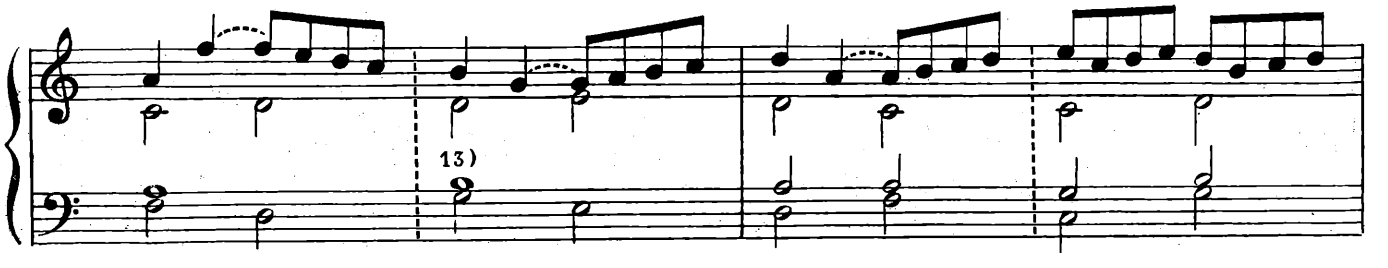
8) B2: ; cf. m. 79.



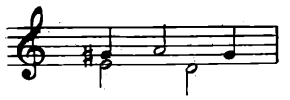




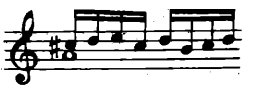




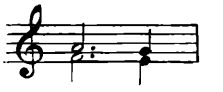
9) B2:



10) B2:

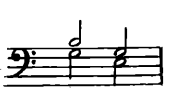


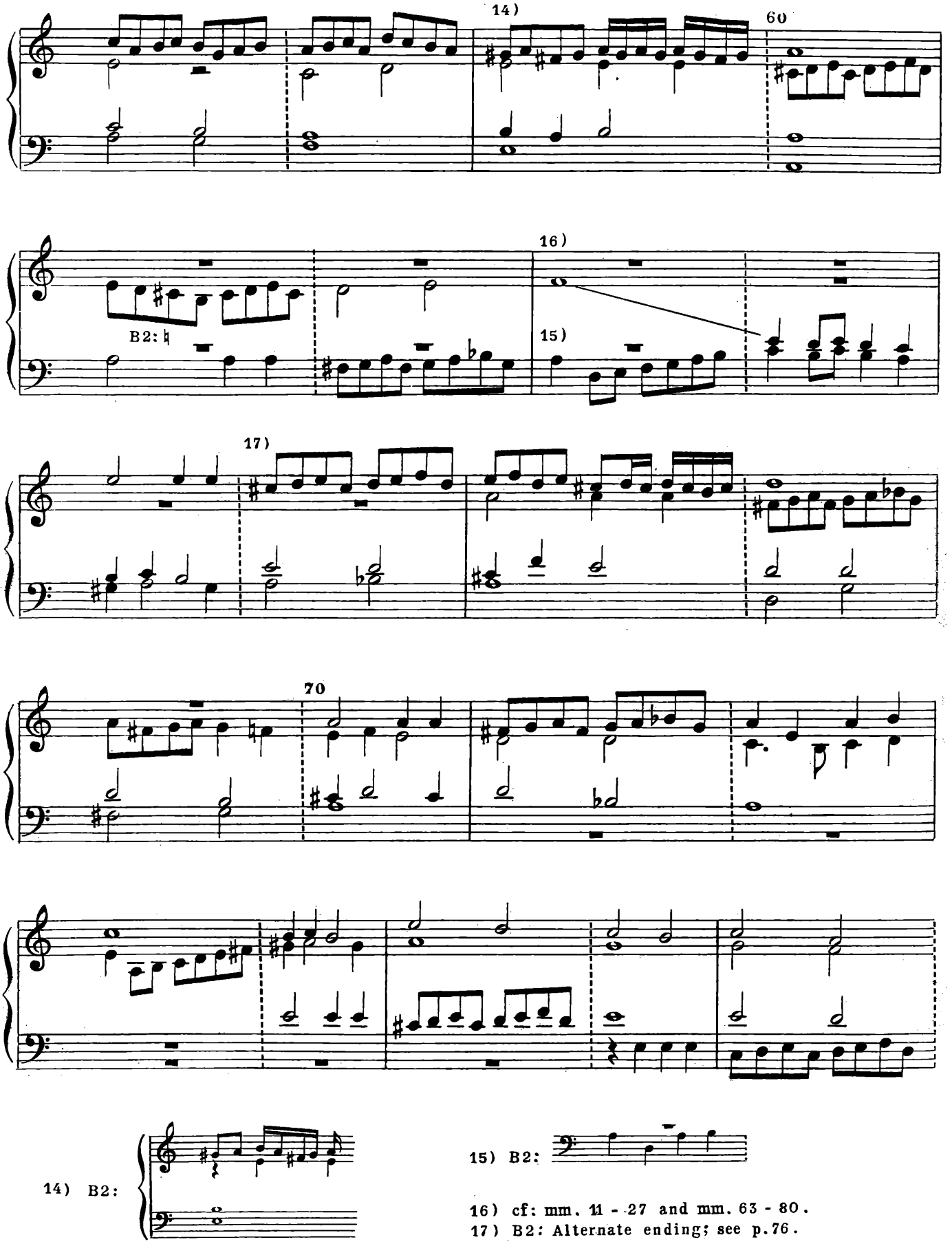
11) B2:



12) B2: rhythm faulty.

13) B2:

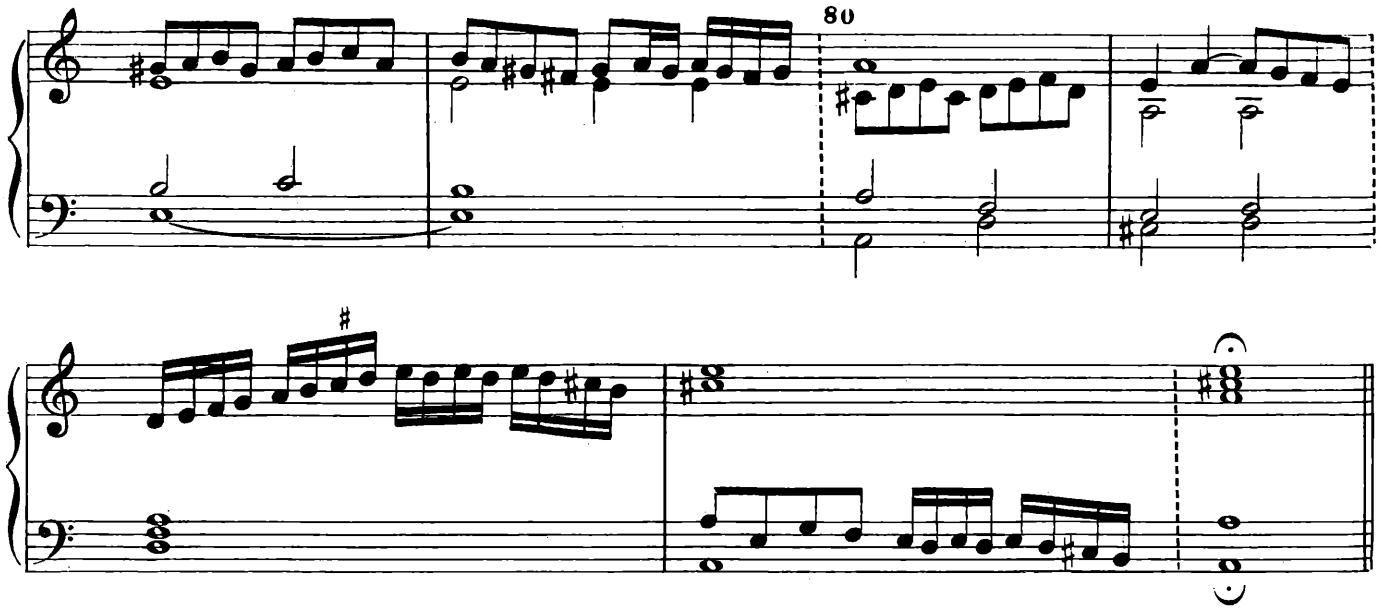




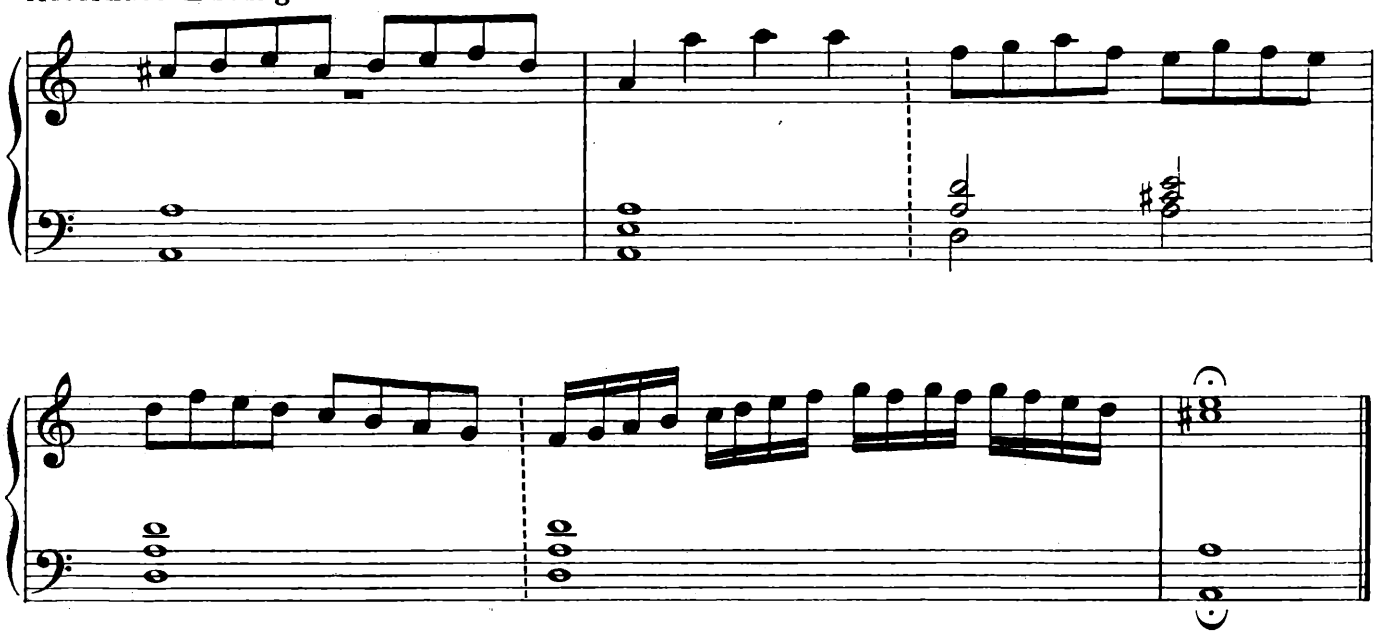
14) B2:

15) B2:

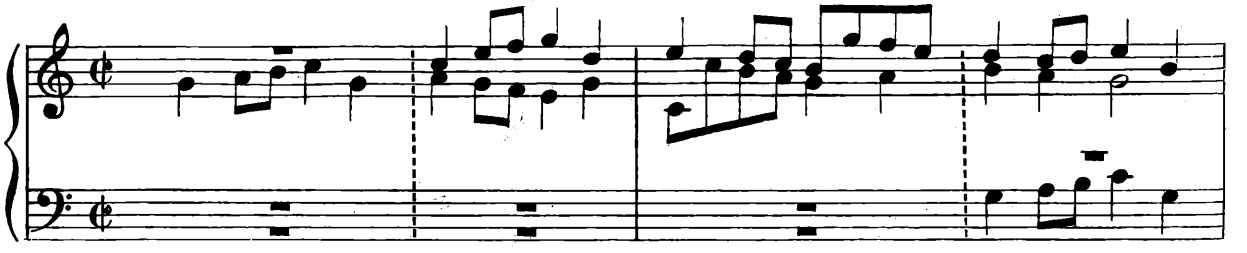
16) cf: mm. 11 - 27 and mm. 63 - 80.
17) B2: Alternate ending; see p.76.

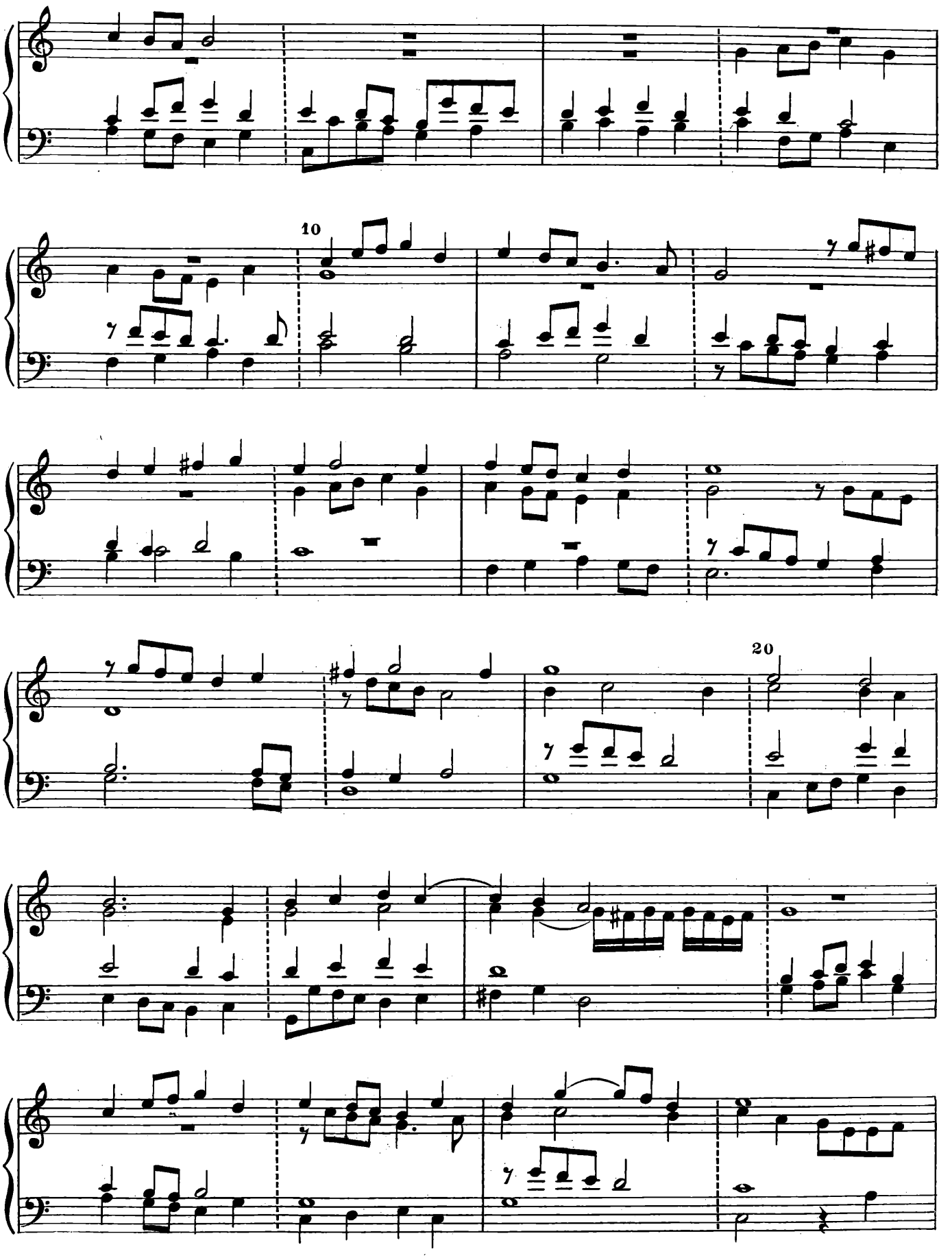


Alternate Ending



20. Canzona duodecimi toni

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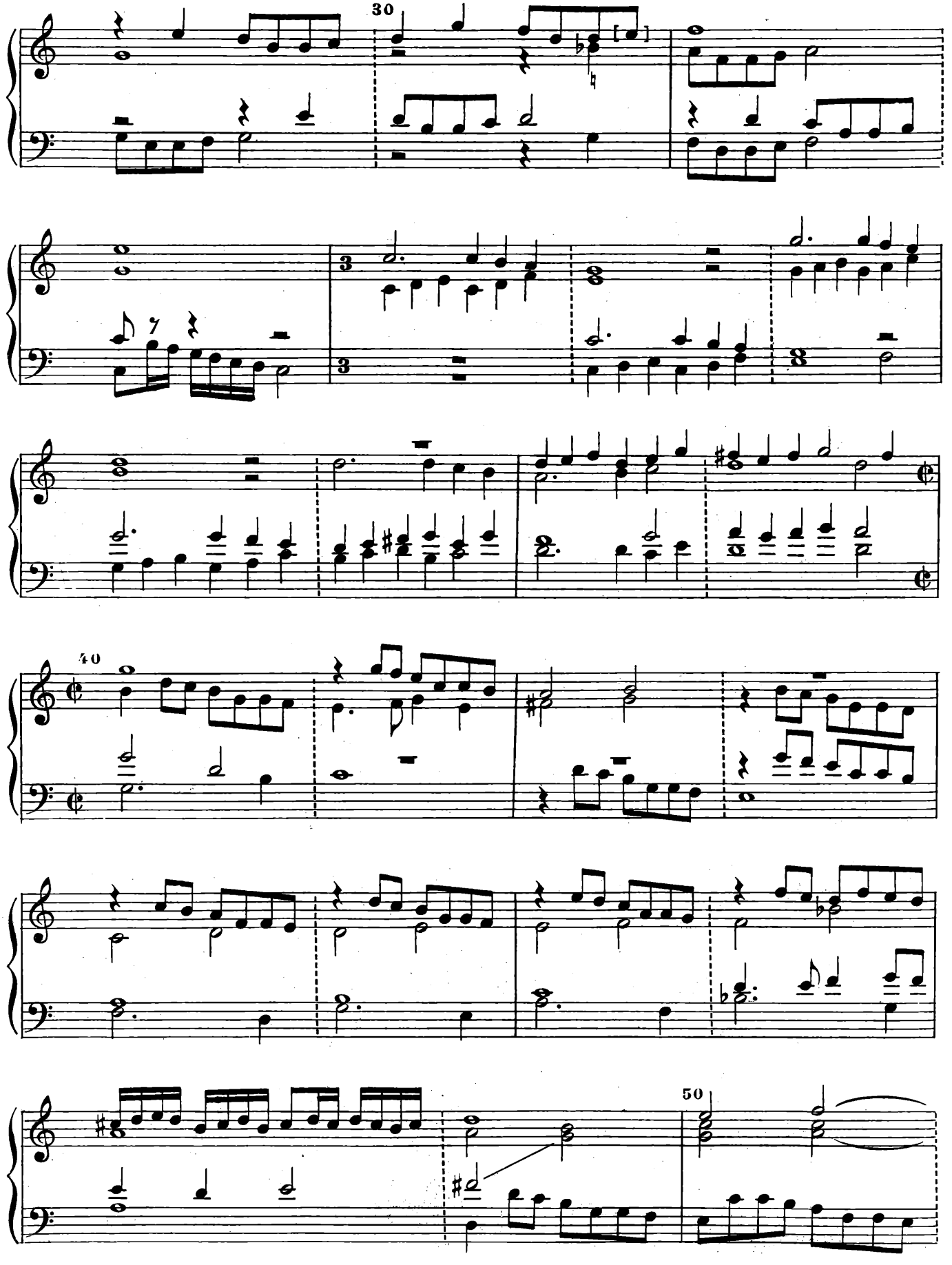
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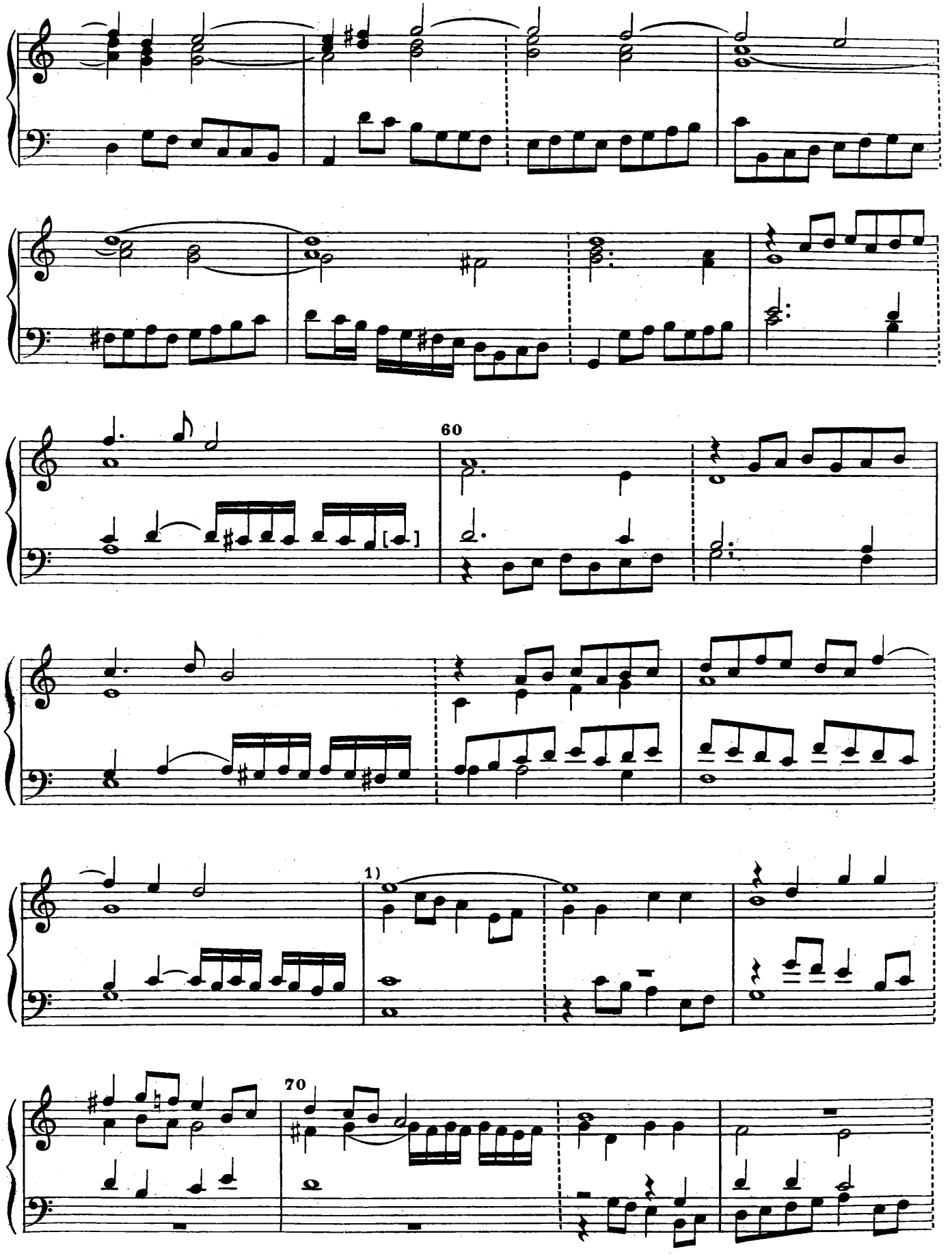
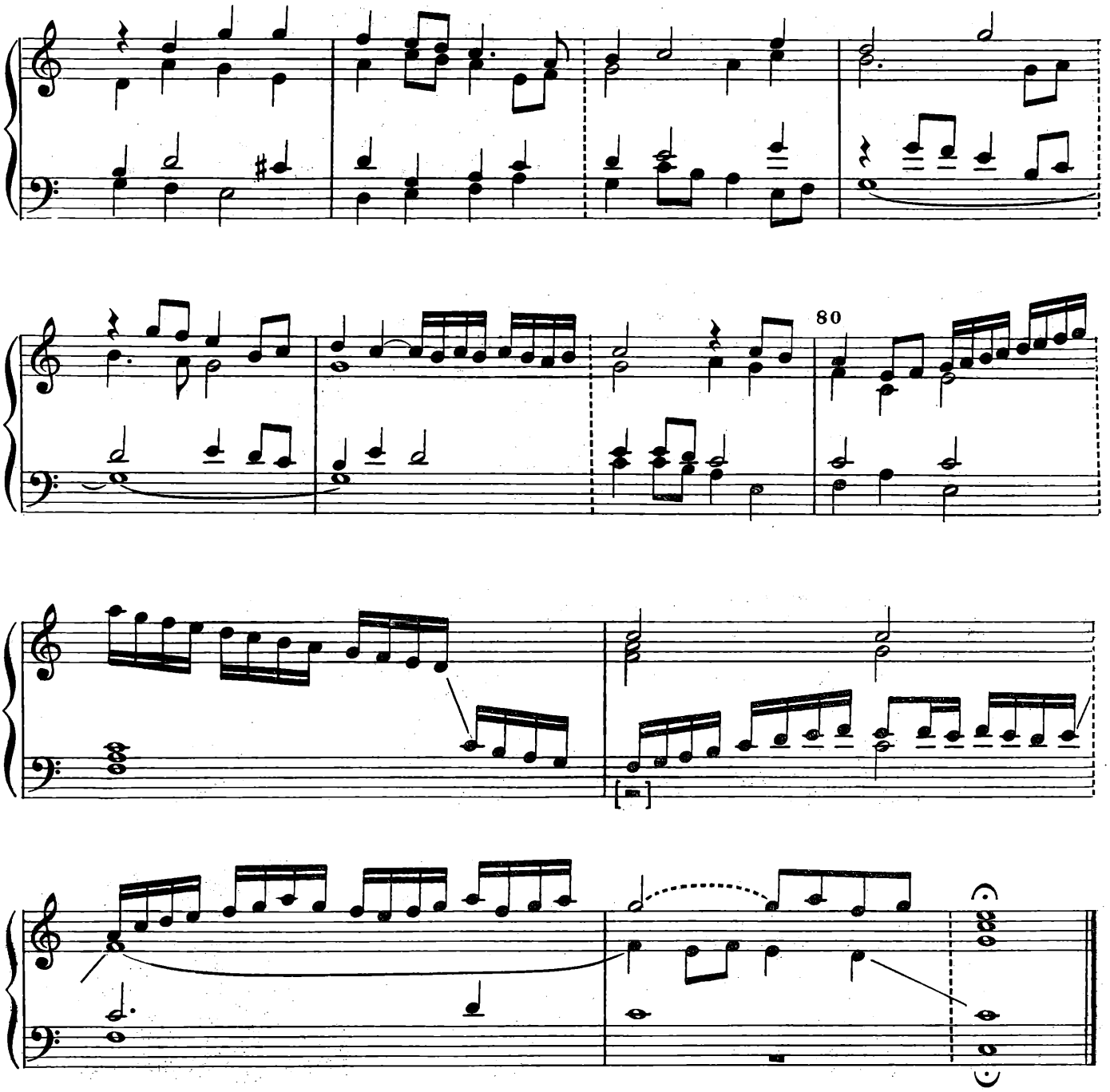
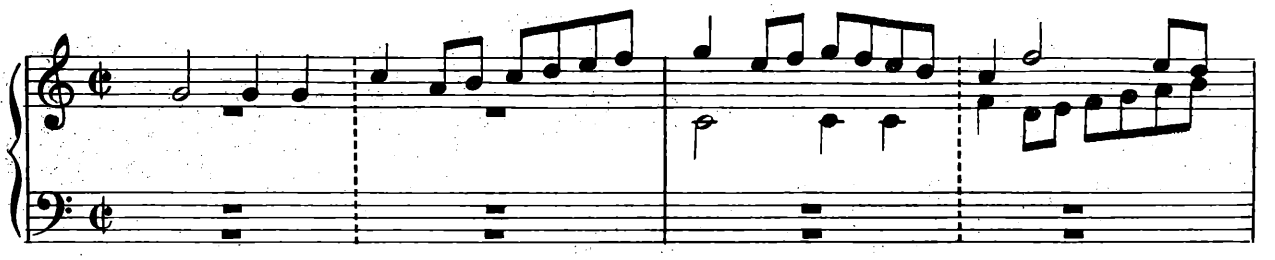
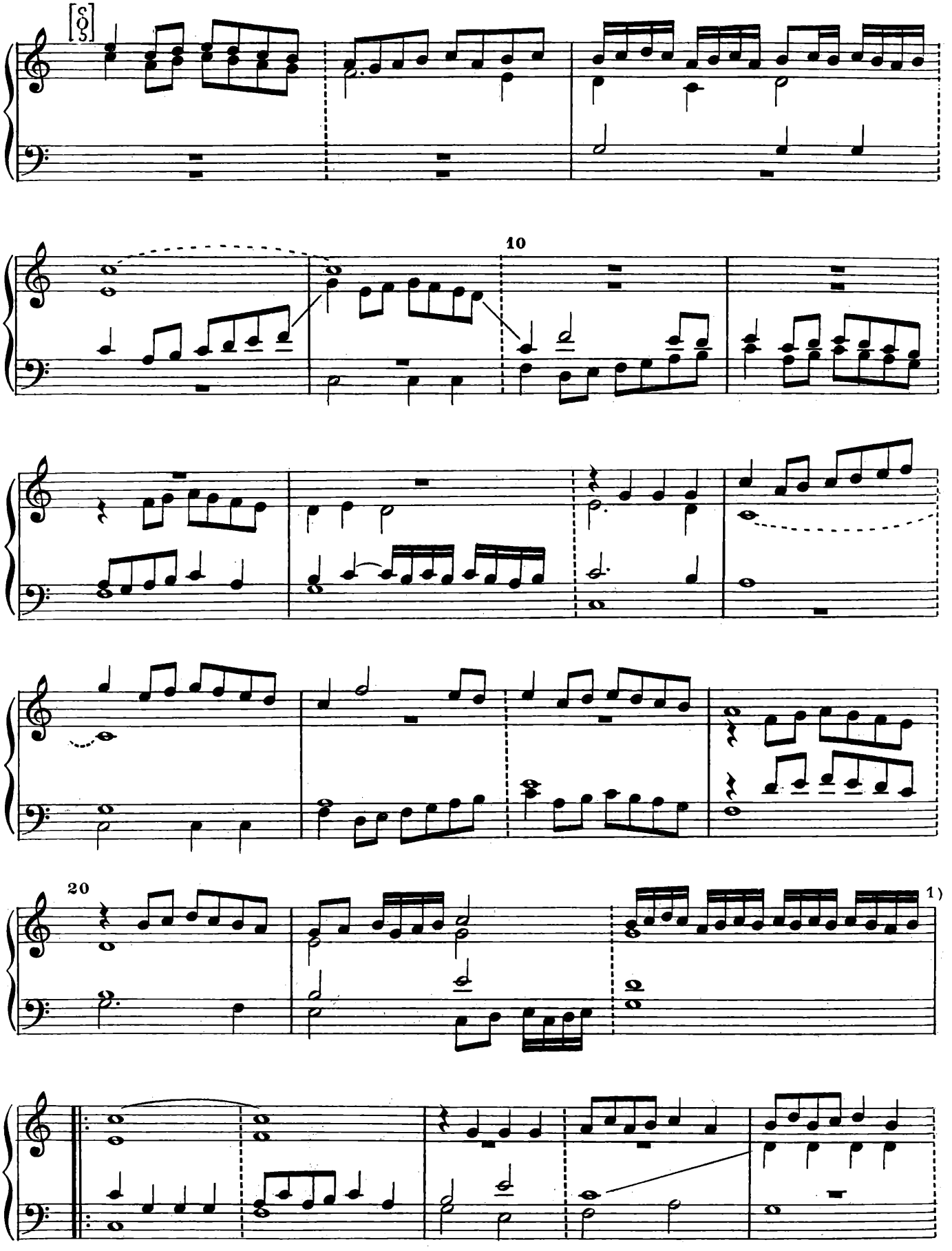


1) Ms: m. 66 repeated.

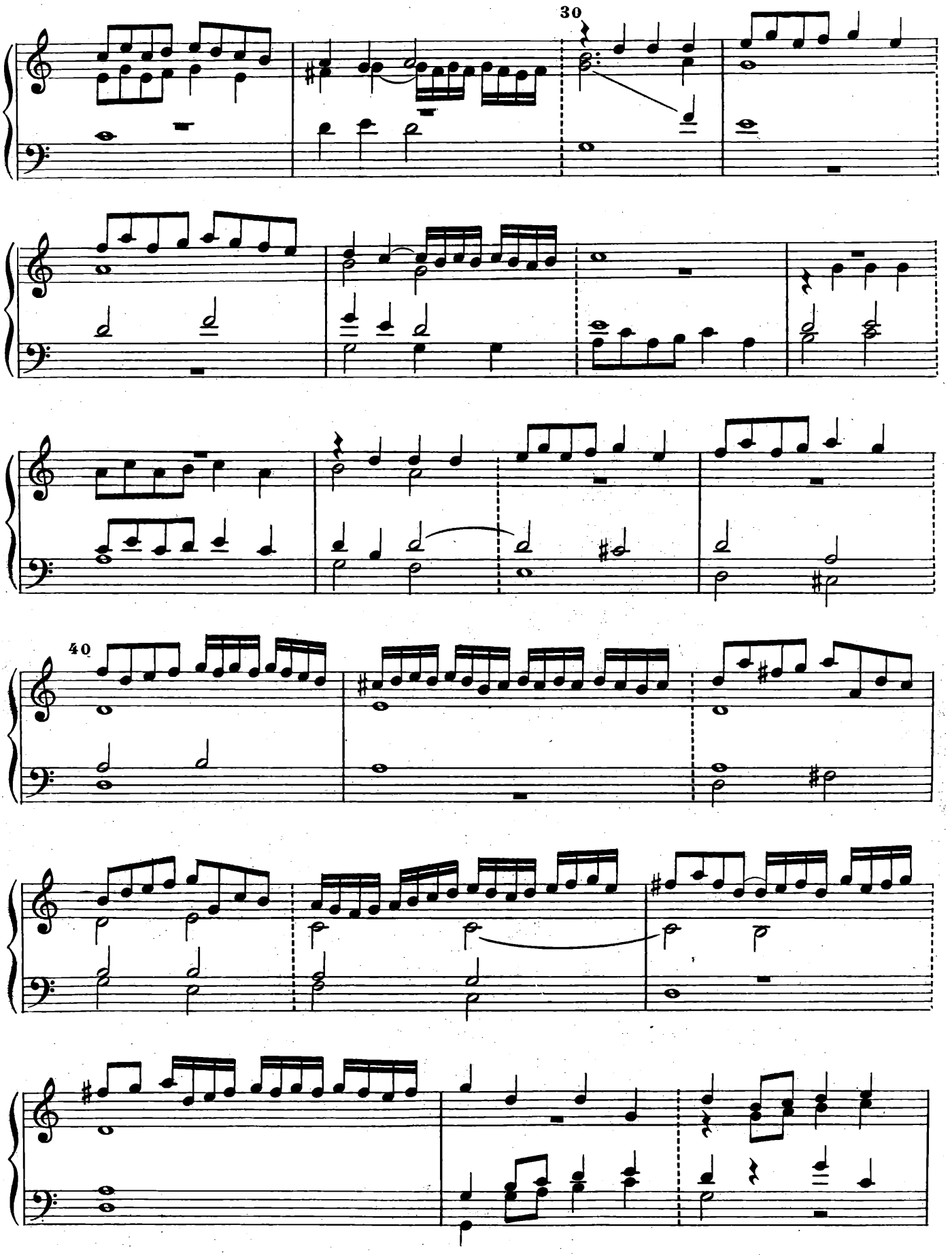


21. Canzona





1) On the D.S. repeat, skip to m. 83 .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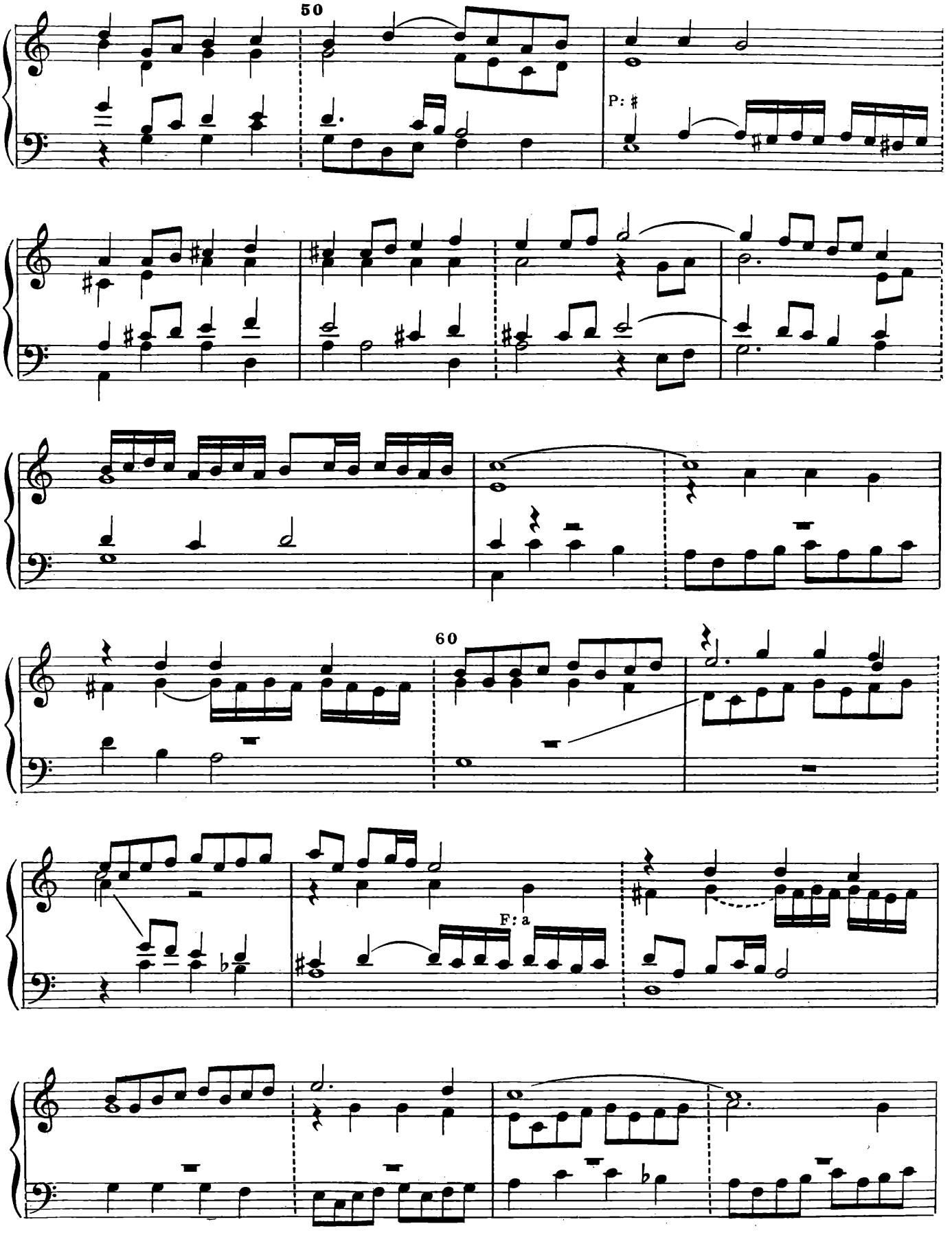
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P: ♯
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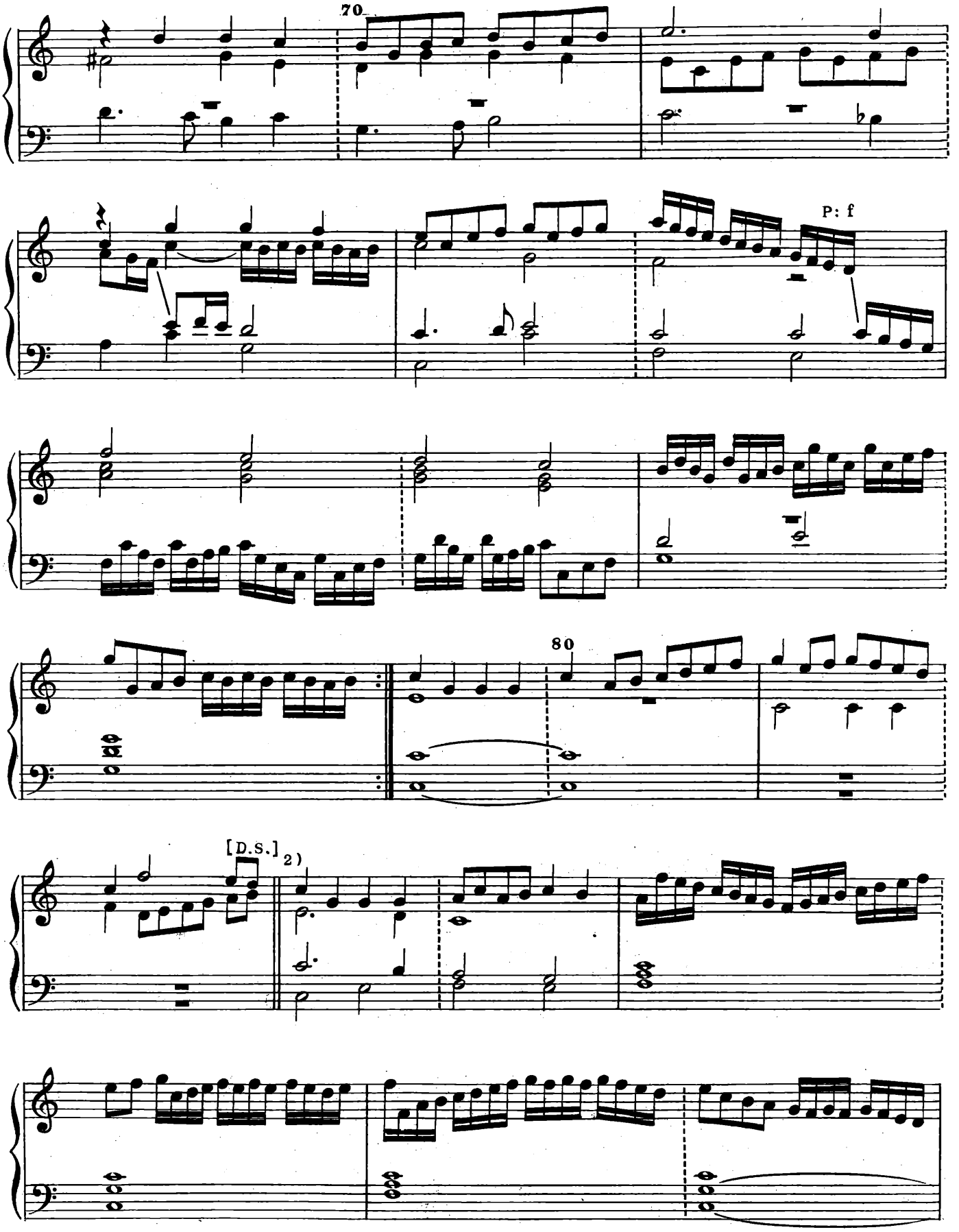
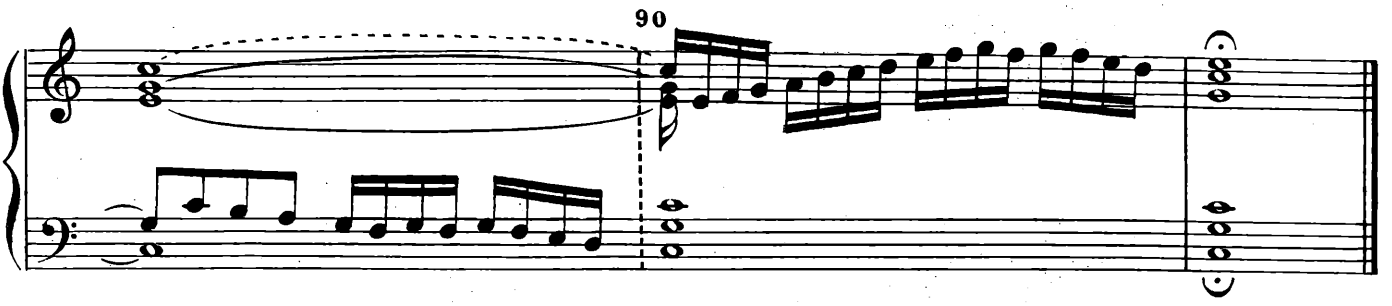
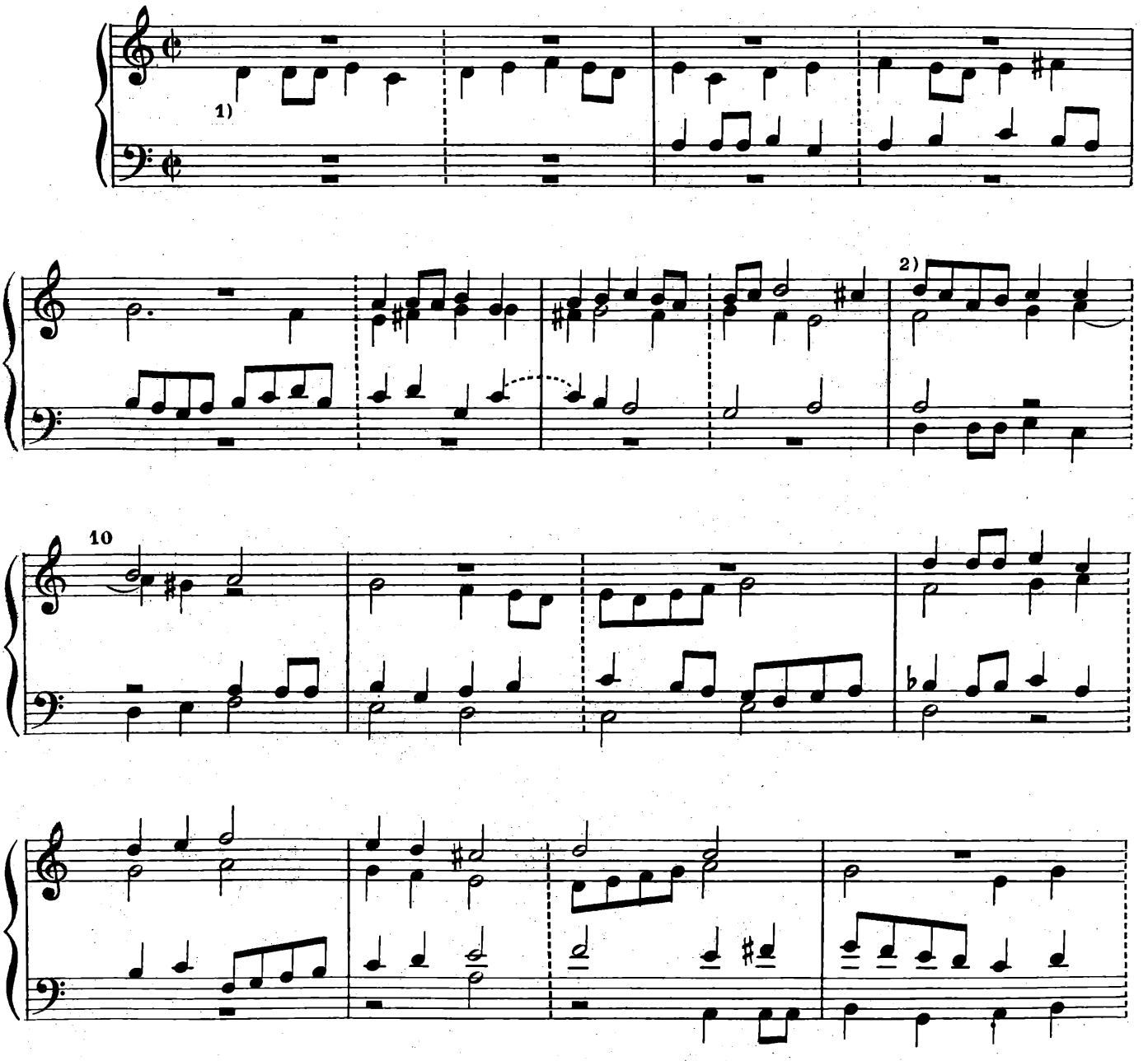
F: a



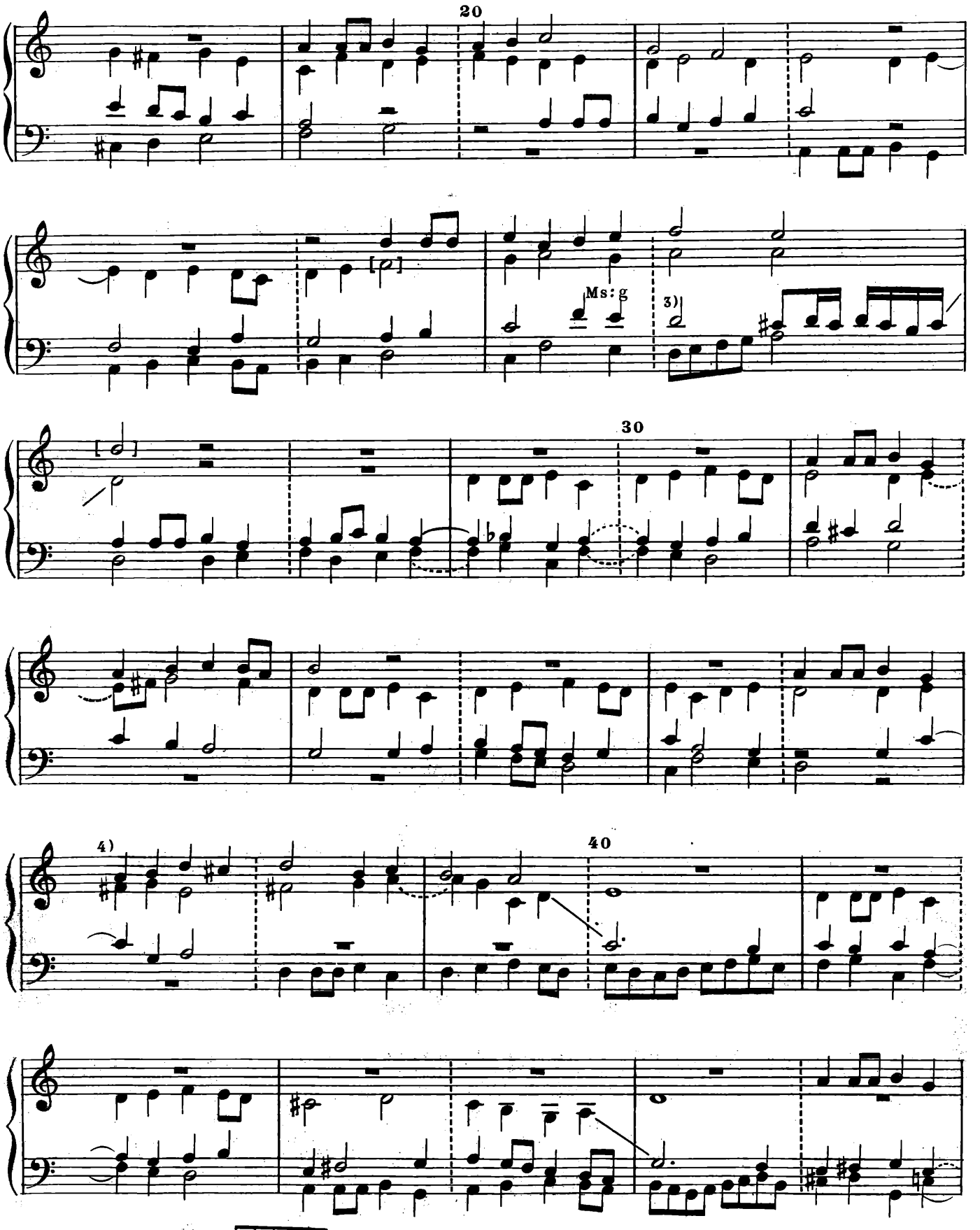
2) Ms: :||:



22. Canzona

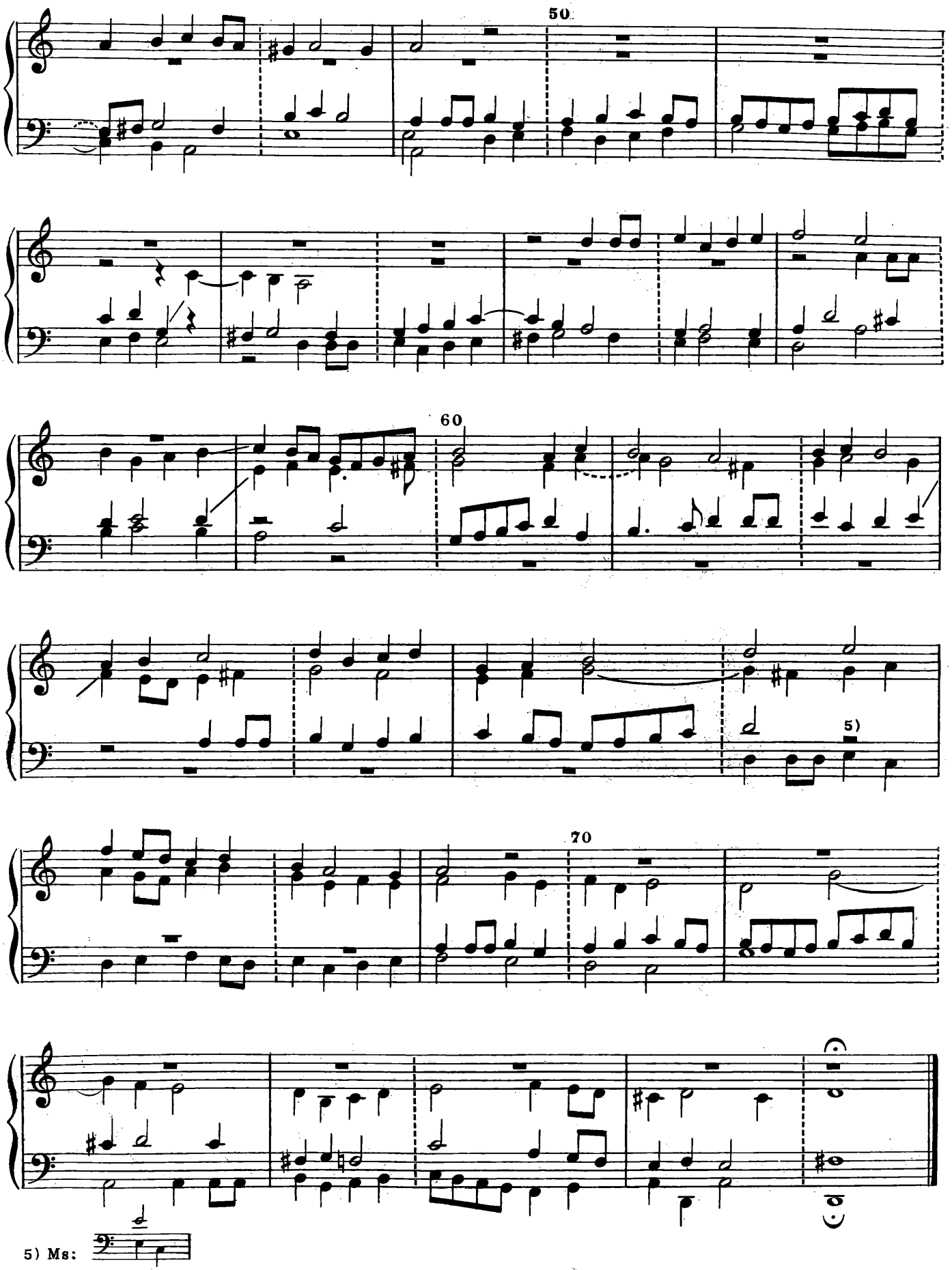


1) The voice-leading is unclear in the Ms.
2) Ms: sop., mm. 9-10 and 13-16, rhythmic indications are lost in the margin.



3) Ms: [sic]

4) Ms: m. 37 sop. rhythm unclear, apparently [sic]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60
5)
70
5) Ms: