

CORPUS OF EARLY KEYBOARD MUSIC

JOHN CALDWELL
General Editor

KEYBOARD MUSIC
OF THE
FOURTEENTH & FIFTEENTH CENTURIES

AMERICAN INSTITUTE OF MUSICOLOGY

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1

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Edited by
Willi Apel



AMERICAN INSTITUTE OF MUSICOLOGY

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ISBN-13 978-1-59551-521-6

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FOREWORD

The present publication, the first of a series entitled *Corpus of Early Keyboard Music*, contains a transcription of all known sources of keyboard music of the 14th and 15th centuries—none of an earlier date being known—with the exception of two unusually large manuscripts, the Codex Faenza and the Buxheim Organ Book. The latter has recently been published both in facsimile (B. A. Wallner, *Das Buxheimer Orgelbuch*, 1955) and in transcription (B. A. Wallner, *Das Buxheimer Orgelbuch* in *Das Erbe deutscher Musik*, vols. 37–39, 1958/59). The Codex Faenza will also be published separately.

Aside from these two comprehensive sources, our heritage of mediaeval keyboard music consists of a number of small manuscripts, most of them fragmentary. Some of the compositions contained in these manuscripts have been published here and there, but to collect all of them in one volume seemed to be a worthwhile undertaking.

Before turning to a brief description of the sources and some remarks about their contents, I should like to express my gratitude—shared, I am certain, by many others—to Dr. Armen Carapetyan for having taken the initiative in yet another of the many important projects that have come to life through his endeavors on behalf of musicology. My gratitude is slightly tempered by the fact that he has asked me not only to contribute several volumes to the *Corpus of Early Keyboard Music* but also to serve as its general editor, a function that entails a considerable amount of work, time, and responsibility. However, I am very glad to give all possible help to a project, which to me means a life-long dream come true.

Commentary

As for editorial procedures, the modern practice of an accidental being valid for an entire measure has been accepted. This practice applies particularly to the sources C to N, in which each note carries its own sign of alteration, a descending line (with or without a crossing stroke) in the staff notation of the upper part, a little loop (abbreviation for lat. *-is*) attached to the *f*, *c*, etc. in the letter notation of the lower parts, in which also separated signs are used for *b-natural* and *b-flat*. This means, therefore, that in No. 9, measure 5 the original has four *f-sharps*, which in the transcription are indicated by a single sharp placed in front of the first note.

Editorial accidentals have been used very sparingly, probably more so than many of my colleagues would deem appropriate and necessary.

In the compositions from the source A (Nos. 1–6) the note values are reduced 1:8 (*brevis* = quarter note), in the others, 1:4 (*semibrevis* = quarter note). The distribution of the voice parts is exactly as in the original, the staff notation being reproduced on the upper system, the letter notation on the lower.

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

1.

Conclusion of an estampie

Musical score for 'Conclusion of an estampie'. It consists of three systems of two staves each (treble and bass clef). The first system ends with the word 'overt'. The second system continues the melodic and harmonic development. The third system ends with the word 'clos'. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

2.

Estampie

Musical score for 'Estampie'. It consists of four systems of two staves each (treble and bass clef). The first system includes the instruction 'or: $\frac{2}{2}$ ' above the treble staff and 'R' below it, and 're^m' below the bass staff. The second system continues the piece. The third system has a circled '1.)' above the treble staff. The fourth system is marked with '1.' and '2.' above the treble staff and 'overt' and 'clos' below the bass staff. The music is characterized by rhythmic patterns and melodic lines.

1.) The meaning of these circles is obscure.