

CORPUS OF EARLY KEYBOARD MUSIC

6

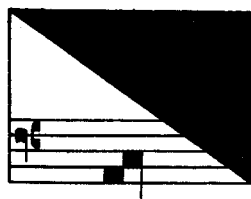
JOHANNES OF LUBLIN

TABLATURE OF KEYBOARD MUSIC

VOLUME II

Edited by

JOHN R. WHITE



1966

AMERICAN INSTITUTE OF MUSICOLOGY

©1966 by Armen Carapetyan

Printed in the U.S.A. at the press of the American Institute of Musicology

VOLUME II

TABLE OF CONTENTS

FOREWORD	VII-VIII
MUSIC	
(1.) Officium de corpore Christi N. C. 1540	1
(Introit, Cibavit Eos)	
(b.) Versus (Exsultate Deo)	2
(2.) Introitus de Corpore Cristi	3
(Cibavit Eos)	
(3. Introit) Gaudeamus Omnes 1539	5
(Feast of All Saints)	
(b.) Gloria Patri	7
(4. Introit) Gaudeamus omnes Anno domini 1539	8
(in) die S. Leonardi	
(b.) Gloria Patri	10
(5. Introit) Gaudeamus omnes N. C.	11
(b.) Gloria Patri	14
(6.) Introitus de Resurrectione Domini N. C.	15
(Resurrexi et adhuc tecum sum)	
(b.) Gloria Patri	18
(7.) Introitus de Spiritu Sancto	19
(Spiritus Domini replevit orbem terrarum)	
(8.) Introitus de Sancta Trinitate Benedicta N. C.	21
(Benedicta sit Sancta Trinitas)	
(b.) Gloria Patri	24
(9. Introit) Protexisti me deus N. Ch. 1538	25
(10.) Introitus de beata Virgine Rorate Celi	28
(Domenica Quartus Adventus)	
(b. Versus) Celi enarrant (gloriam Dei)	29
(11.) Officium de Nativitate Cristi	30
(Introitus Puer natus est nobis)	
(12. Introit) Justus es Domine	32
(b.) Versus	34
(13.) Officium Virginis Marie Salve sancta parens	35
(Introitus)	
(b.) Versus senciant omnes hominum innanie	36
(14.) Prosa Lauda Sion salvatorem	37
(Sequence for Feast of Corpus Christi)	
(b. Laudis thema specialis)	38
(c. Sit laus plena, sit sonora)	39
(d.) Dies enim solemnus agitur	40
(e.) Quod in cena Christus gessit	41
(f. Dogma datur christianis)	42
(g. Sub diversis speciebus)	42
(b. A sumente non concisus)	44

<i>(i. Sumunt boni, sumunt mali)</i>	45
<i>(j. Fracto demum sacramento)</i>	45
<i>(k. Ecce panis Angelorum)</i>	47
<i>(l. Factus cibus viatorum)</i>	47
(15.) Prosa de Resurrectione Domini 1540	49
<i>(Victimae paschali laudes)</i>	
<i>(b.) Agnus redemit oves</i>	49
<i>(c.) Dic nobis Maria</i>	51
<i>(d.) Credendum est soli Marie</i>	52
(16.) Prosa de sancte spiritu	53
Veni sancte spiritus	
(17.) Sancti spiritus assit nobis	53
<i>(Sequence for Pentecost)</i>	
<i>(b.) Infunde unctionem</i>	54
(18.) Exemplum super Congaudent in G	56
<i>(Sequence for the Assumption of the Blessed Virgin)</i>	
(19.) Congaudent angelorum	56
Prosa de assumptione	
<i>(b.) Filium qui suum mundum</i>	58
<i>(c.) In terris cui quondam</i>	58
<i>(d.) Qui filii illius</i>	59
<i>(e.) Quae domino caeli praebuit</i>	61
<i>(f. Te, caeli regina)</i>	62
<i>(g.) Te libri virgo</i>	63
(20.) Prosa de Beata Virgine	65
Mittet ad Virginem	
<i>(b.) Naturam superat natus</i>	66
<i>(c.) Foras eiciat</i>	67
<i>(d.) Accede nuntia</i>	69
<i>(e.) Audit et suscepit</i>	71

HYMNS

(1.) Crux fidelis	72
(2.) Regina celi letare	75
<i>(b.) Resurrexit sicut dixit</i>	76
(3.) Tantum ergo sacramentum	76
(4.) Tantum ergo sacramentum 1546	79
(5.) Salve Regina N. C.	80
<i>(b.) Ad te clamamus</i>	81
<i>(c.) Eia ergo advocata</i>	82
<i>(d.) Nobis post hoc exilium</i>	84
<i>(e.) O pia Virgo Maria</i>	85
(6.) Dies est Leticie	86
(7.) Patris sapientia pedaliter	87
(8. Untitled = Patris sapientia)	89
(9.) Veni creator spiritus 1540	91
(10.) De profundis super discantum	93
(11.) Chorus nove Jerusalem	94

(1.) Officium de corpore Christi N.C. 1540

(Introit, Cibavit Eos)

f. 29 v

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes in the right hand, with a more rhythmic accompaniment in the left hand. The system concludes with a double bar line.

The second system continues the musical piece. The treble staff shows a continuation of the melodic line with some rests and slurs. The bass staff provides a steady accompaniment. The system ends with a double bar line.

The third system of notation shows further development of the piece. There are some accidentals, including a B-flat in the treble staff. The melodic line continues with eighth notes, while the bass line remains accompanimental. The system ends with a double bar line.

The fourth system of notation includes a key signature change to two flats (B-flat and E-flat) in the treble staff. The melodic line features a series of eighth notes and a final cadence. The bass staff continues its accompaniment. The system ends with a double bar line.

Ms: Alto misplaced

The fifth and final system of notation on the page. It features a treble staff with a key signature of two flats and a bass staff. The music concludes with a final cadence in the treble staff. The system ends with a double bar line.