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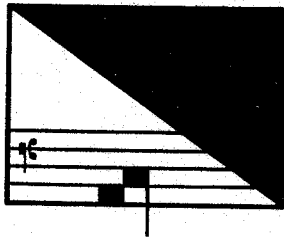
FRANCHINUS GAFURIUS

COLLECTED
MUSICAL WORKS

Edited by

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I



R O M E

AMERICAN INSTITUTE OF MUSICOLOGY

1955

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FOREWORD

Musicology has not yet discovered the composer Gafurius. Well known and appreciated as perhaps the most important theorist of his age, his compositions have so far been neglected.

As late as 1925 Gaetano Cesari was the first to discuss some compositions and to stress the importance of Gafurius as a composer of high originality (1). But though he pointed out very clearly how extremely new his style of sacred composition must have been for an epoch so deeply absorbed in the Netherlandish "arts", his critical appreciation was to no effect. When Jeppesen described the three codices of the Milan cathedral (2) written "opera et sollicitudine Franchini Gafforrii", the impressive list of compositions ascribed to Gafurius once more proved his importance at least for the musical history of North Italy, but still these treasures remained buried.

It is hoped that the edition of the musical works of Gafurius will prove that this composer and his works have been ignored unjustly, and that historian and performer alike will find in them treasures unearthed.

The historian will perhaps find a clue to some of the astonishing changes, as a result of their stay in Italy, in many of the Flemish composers, and especially those who served at the ducal chapel in Milan. Many of the peculiarities of form, harmony melody, meter and rhythm in the treatment of *cantus prii facti* and of text in the works of Gafurius are quite revolutionary for their time and have certainly not been without influence.

The practician will find very simple and charming compositions, easy and beautiful to sing, without the gravity and profundity of the genuine Flemish art, but serene, lively and of great harmonic splendor.

The edition will comprise in its first part the masses of Gafurius. There are some 14 works, all for 4 voices, only 8 of which are, however, complete settings of the Ordinary, while the remaining 6 are "missae breves", omitting Sanctus and Agnus dei or Kyrie and Agnus dei. All these works have reached us primarily in the Milan manuscripts.

The second part of the edition will comprise 11 Magnificat and some 40 motets for 3 and 4 voices from the Milan manuscripts and other secondary sources.

The last part of the edition is dedicated to the few secular compositions of Gafurius that have reached us.

The present fascicle comprises two masses; a complete Ordinary and a "missa brevis" in the rather unusual form of Gloria, Credo and Sanctus, which is, however, often found with Gafurius. Both works are fine specimens of the most "advanced" style among Gafurius' masses: very simple, extremely short and obviously for use in minor festivals of the church.

MISSA DE CARNIVAL

KYRIE

Francinus Gafurius

M=♩

Ky - ri e e -
 Ky - ri e e -
 Ky - ri e e - ley -
 Ky - ri e

- ley - son, Ky - ri -
 ley son,
 son, Ky - ri -
 e - ley - son, Ky - ri -

e e - ley son. Cbri -
 Ky - ri - e e - ley - son. Cbri -
 e e - ley - son. Cbri -
 e e - ley - son. Cbri -