

# Leal schray tante

[Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)]

The image displays a musical score for the piece "Leal schray tante" by Josquin Desprez. The score is written for a single melodic line and a lute-style accompaniment. It is organized into six systems, each containing two staves (treble and bass clef). The first system begins with a tempo marking of a quarter note equal to one measure (♩ = 1). The second system starts at measure 5 and includes a sharp sign (#) above the first measure. The third system starts at measure 10 and features a flat sign (b) below the first measure and two arrows pointing to specific notes in the second measure. The fourth system starts at measure 15. The fifth system starts at measure 19 and includes an arrow pointing to a note in the second measure. The sixth system starts at measure 23 and includes a sharp sign (#) above the first measure. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

27

31

Edited from: H.J. Marx, *Die Orgeltabulatur des Clemens Hör*, Basel 1970. I halved Marx's note values, so they agree more with the tablature: the brevis in German tablature is represented as a black note without stem, the semibrevis as a crotchet and the minima with as a quaver etc., so the notation of the note value is one quarter compared to the polyphone white notation, except the final note. I simplified the notation of crossing voices. The original polyphone version of this piece is in NJE \*28.21, where this piece has been identified as *Leal schray tante*, without text transmission, and with doubt on Josquin's authorship. The title seems to be corrupted French, *leal* (modern French *loyal*) meaning: legitimate, and *tante*: so much..

This is a keyboard edition with "corrections" from the polyphone edition. The most important differences with the Hör tablature appear in bar 18-19 and 33-35. The second e in Bar 18 of the lower staff and the low a in Bar 26 of the upper staff have been proposed by Marx, and they are confirmed by the polyphone edition. The Hör manuscript mentions the composers name Josquin, and remarks: "gat nit manualiter", "cannot be performed on manuals only", referring to Bar 13.

From this edition I made an arrangement for recorders ATTB, with doubled note values, but compared to the original score the note values are halved.

# Untitled

Hör tablature nr. 32, identified as Leal schray tante

[Josquin Desprez (ca 1450 - Condé-sur-l'Escaut 1521)]

Measures 1-4 of the piece. The notation is in a grand staff with a treble and bass clef. Measure 1 starts with a whole rest in the treble and a quarter note in the bass. Measures 2-4 show a rhythmic pattern of eighth and quarter notes in both hands.

Measures 5-8. Measure 5 begins with a treble clef and a key signature change to one sharp (F#). The music continues with eighth and quarter notes in both hands.

Measures 9-14. Measure 9 starts with a treble clef and a key signature change to one flat (Bb). Arrows in measures 13 and 14 point to specific notes in the treble staff.

Measures 15-18. The notation continues with eighth and quarter notes in both hands, maintaining the one flat key signature.

Measures 19-22. Measure 19 starts with a treble clef and a key signature change to two sharps (F# and C#). An arrow in measure 21 points to a note in the treble staff.

Measures 23-26. Measure 23 starts with a treble clef and a key signature change to two sharps (F# and C#). The piece concludes with a final cadence in measure 26.

27

31

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The second e in Bar 18 of the lower staff and the low a in Bar 26 of the upper staff were proposed by Marx, and they have been confirmed by the original polyphone version of this piece: in NJE \*28.21 this piece has been identified as *Leal schray tante*, without text transmission, and with doubt on Josquin's authorship. The title seems to be corrupted French, *leal* (modern French *loyal*) meaning: legitimate, and *tante*: so much.

I add a keyboard edition with "corrections" from this polyphone edition. The most important differences appear in bar 18-19 and 33-35. Marx proposed an interesting coda in the lower voice of the upper staff: beginning Bar 33 note 3: quavers d'c'f', crotchet e', quaver c', final d'. The Hör manuscript mentions the composers name Josquin, and remarks: "gat nit manualiter", "cannot be performed on manuals only", referring to Bar 13.