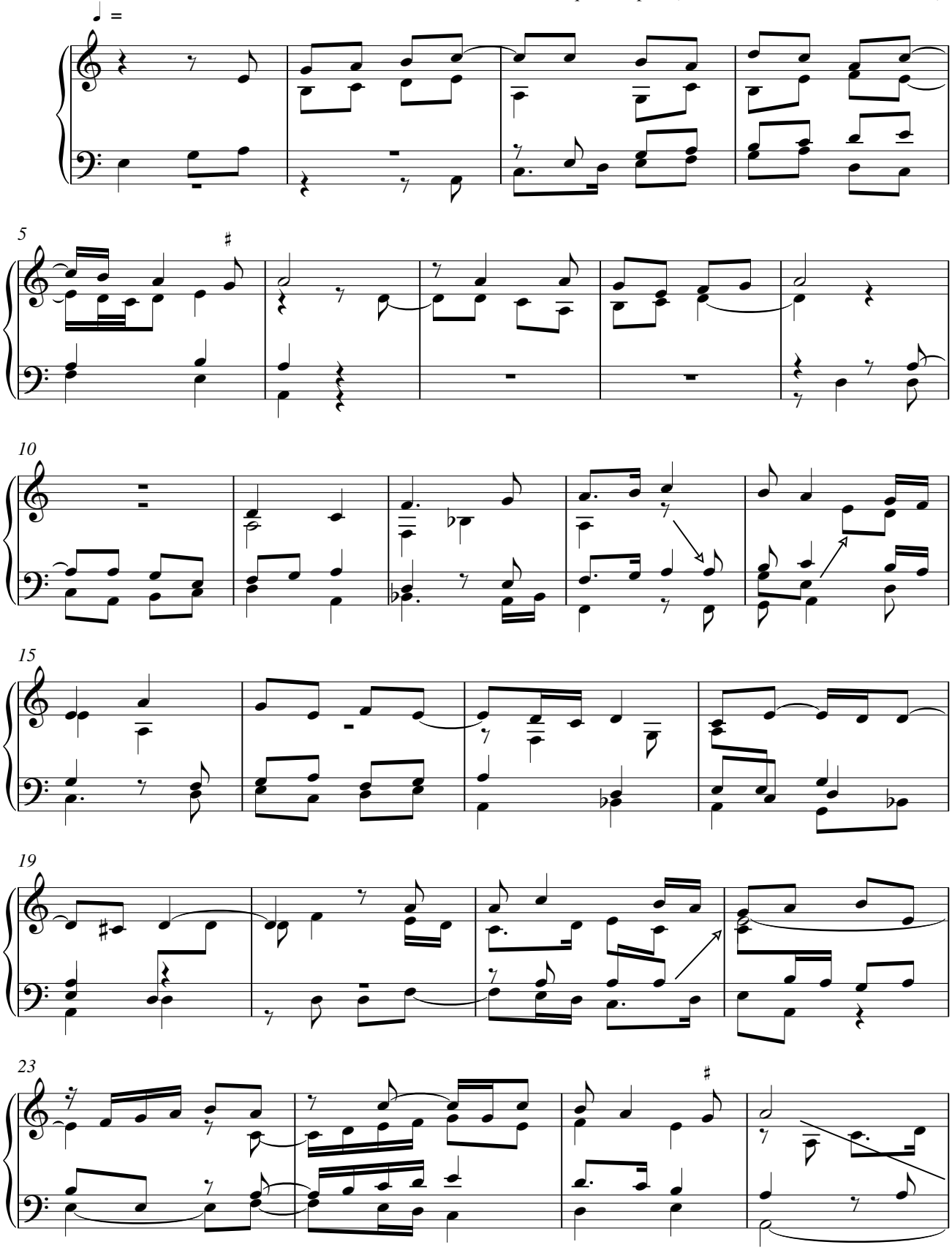
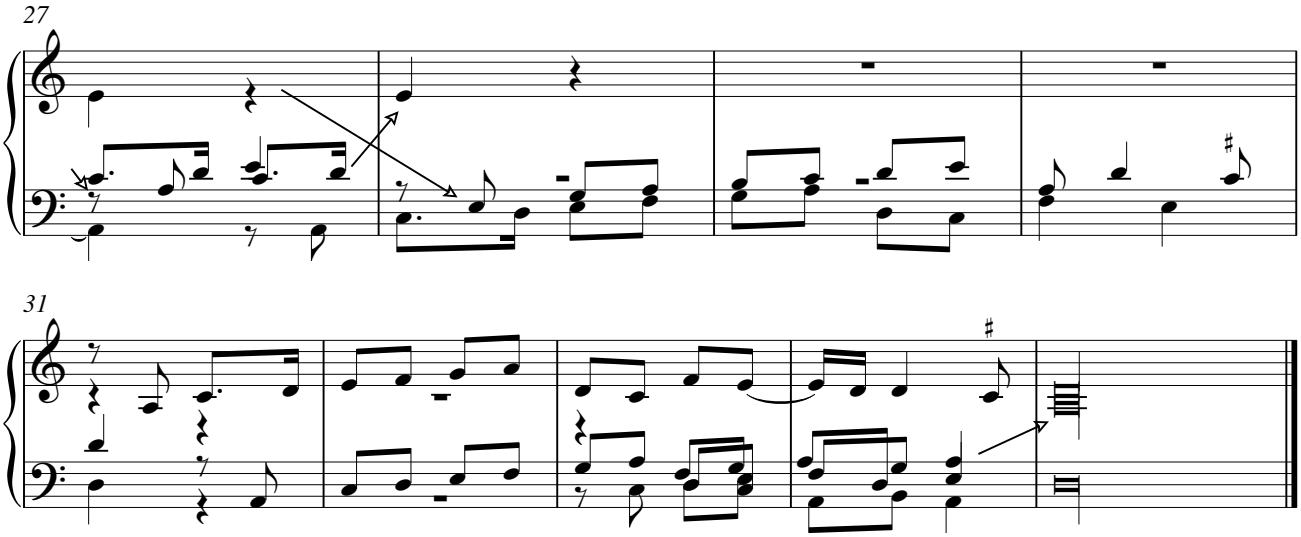
Leal schray tante

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





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..

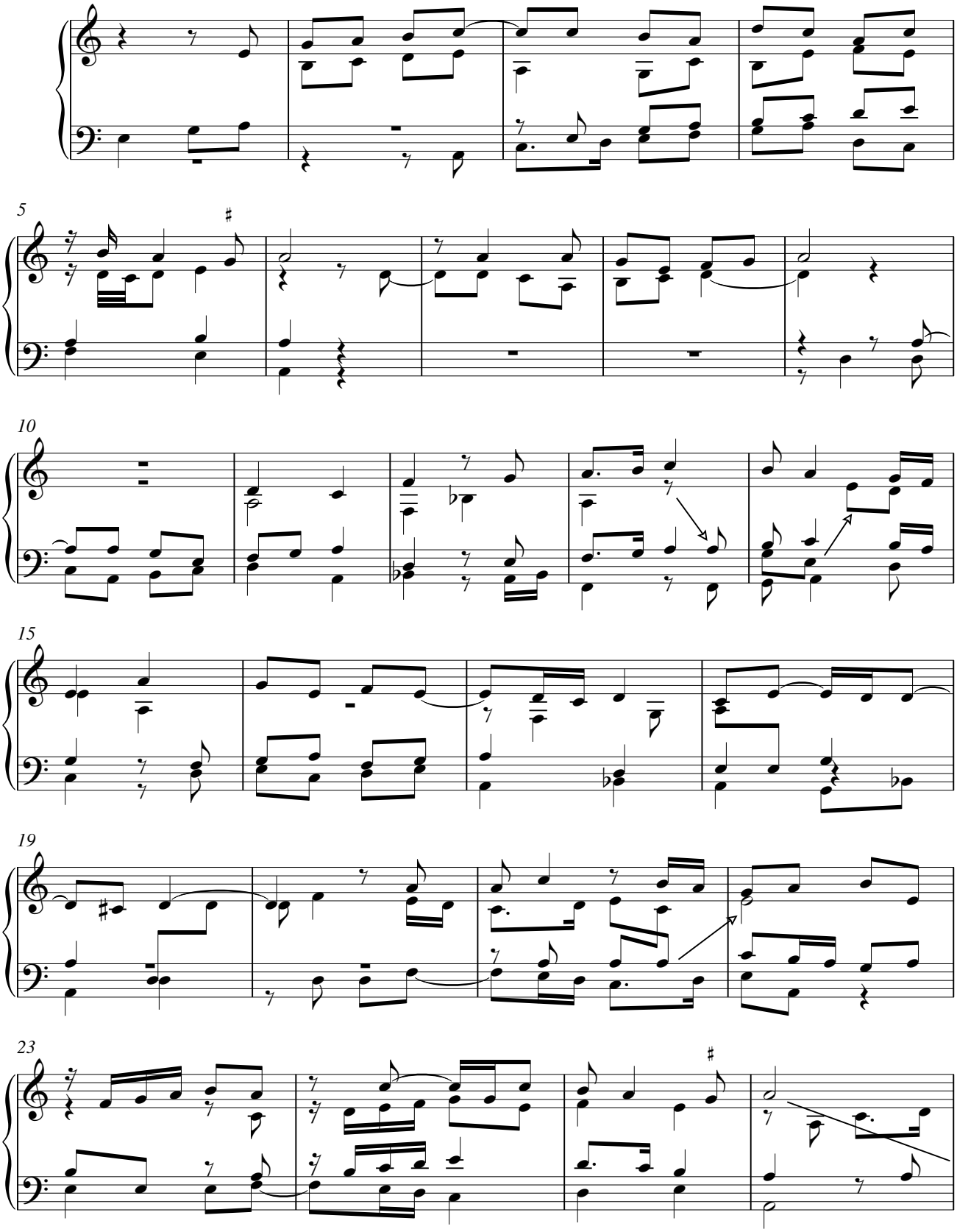
This is a keyboard edition with "corrections" from the polyphone edition. The most important differences with the Hör tablature appear in bar 18-19 and 33-35. The second e in Bar 18 of the lower staff and the low a in Bar 26 of the upper staff have been proposed by Marx, and they are confirmed by the 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.

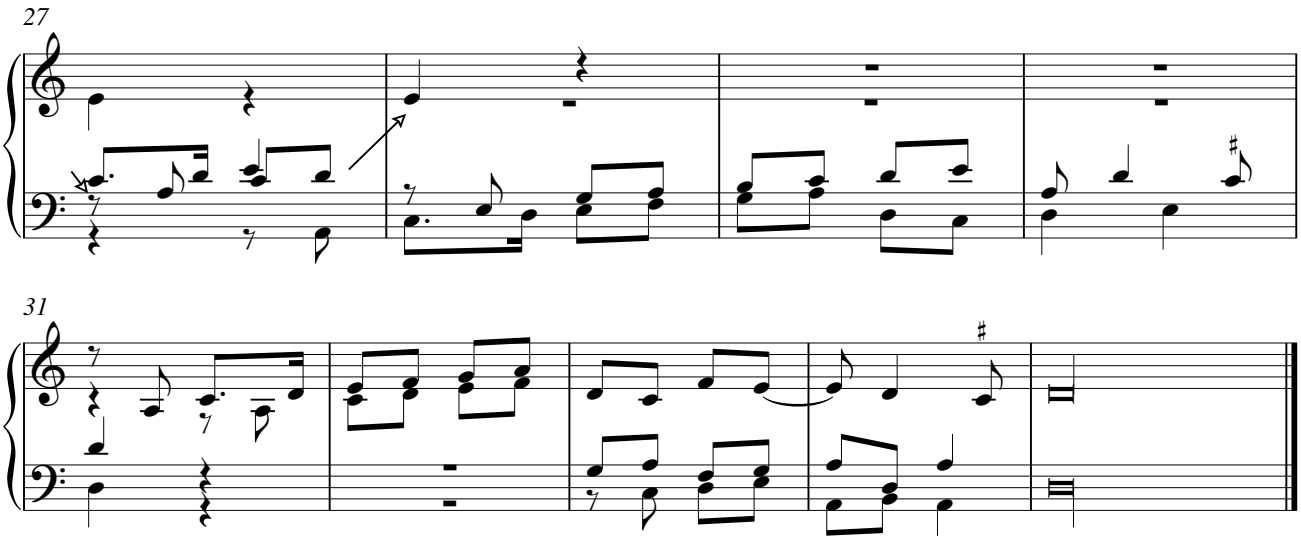
From this edition I made an arrangement for recorders ATTB, with doubled note values, but compared to the original score the note values are halved.

Untitled

Hör tablature nr. 32, identified as Leal schray tante

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





Edited from: H.J. Marx, Die Orgeltabulatur des Clemens Hör, Basel 1970. I halved the 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 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.