# Alexander Agricola

## Instrumentale Fantasien

ediert von

## Clemens Goldberg

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Goldberg Stiftung

Verwendung für wissenschaftliche Arbeiten und zu
Aufführungszwecken gestattet und erwünscht

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## Quellenverzeichnis

| | |
|---|---|
| Basevi | Firenze, Biblioteca del Conservatorio di Musica Luigi Cherubini, MS Basevi 2439 |
| Canti C | Petrucci, Canti C numero cento cinquanta |
| Casanatense | Rom, Biblioteca Casanatense, Ms 2856 |
| Florenz 229 | Firenze, Biblioteca Nazionale Centrale, MS Banco rari 229 |
| Odhecaton | Petrucci, Harmonice musices odhecaton A |
| Segovia | Segovia, Archivo Capitular de la Catedral Ms s. s. |
| Specialnik | Hradec Králové, Krajske Muzeum, Knihovna, MS II A 7 |

# *Amours amours*

## Basevi 61v-62r

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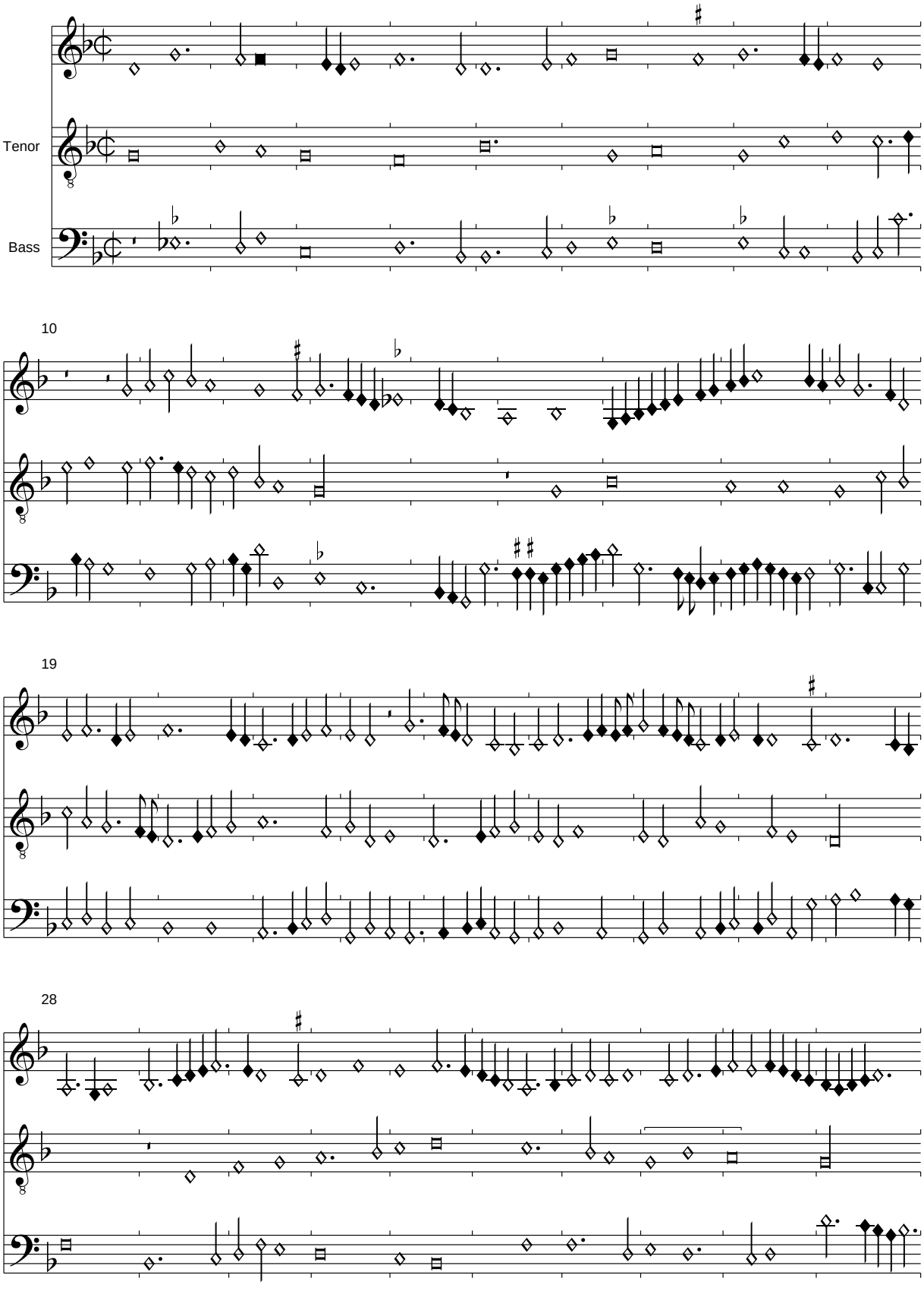
Allexander (Agricola)

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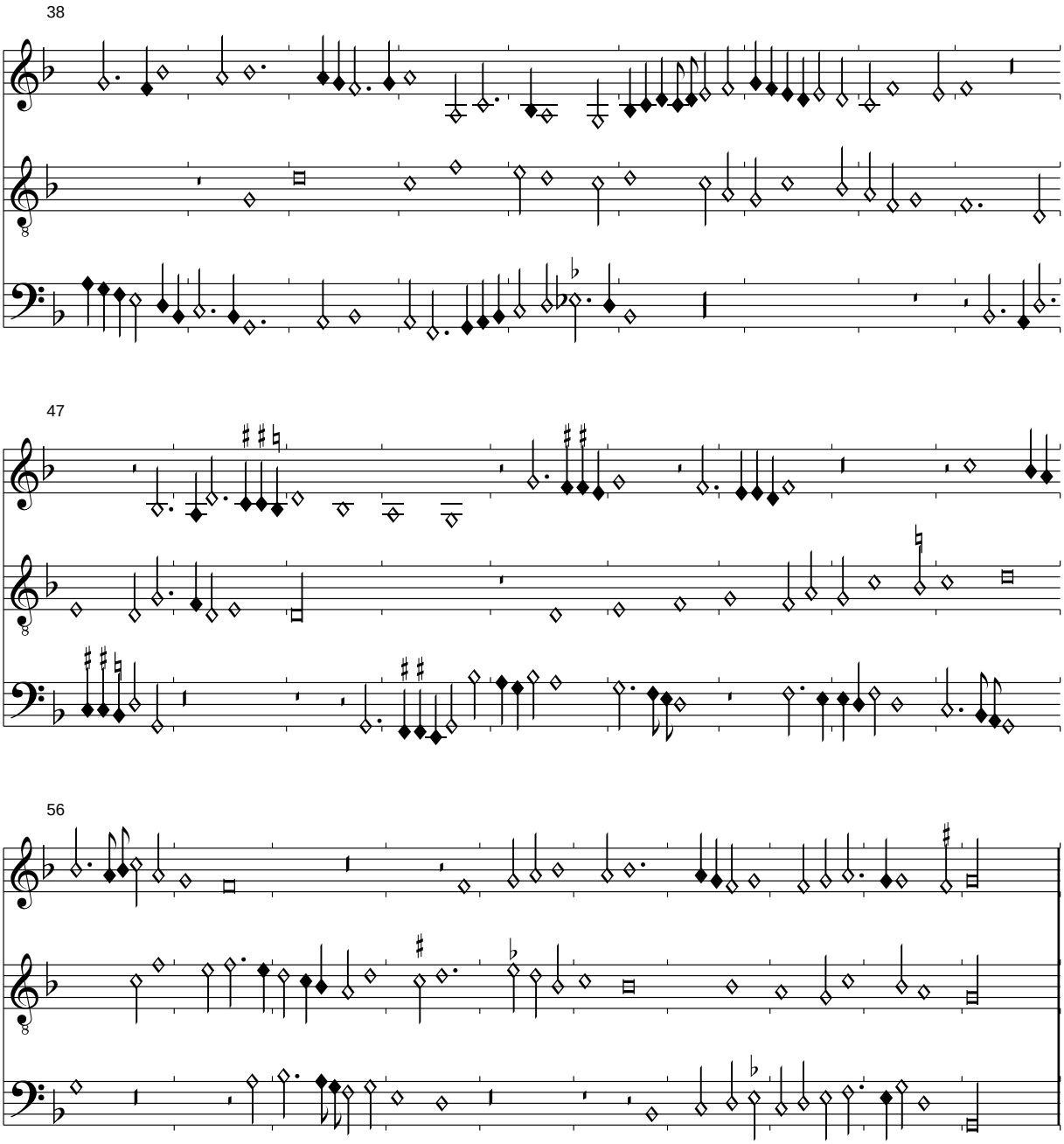


Das Stück verwendet den Tenor des gleichnamigen Stückes von Hayne van Ghizeghem.

# *Ave ancilla <Caecus non iudicat coloribus>*

## Specialnik, S. 198-201

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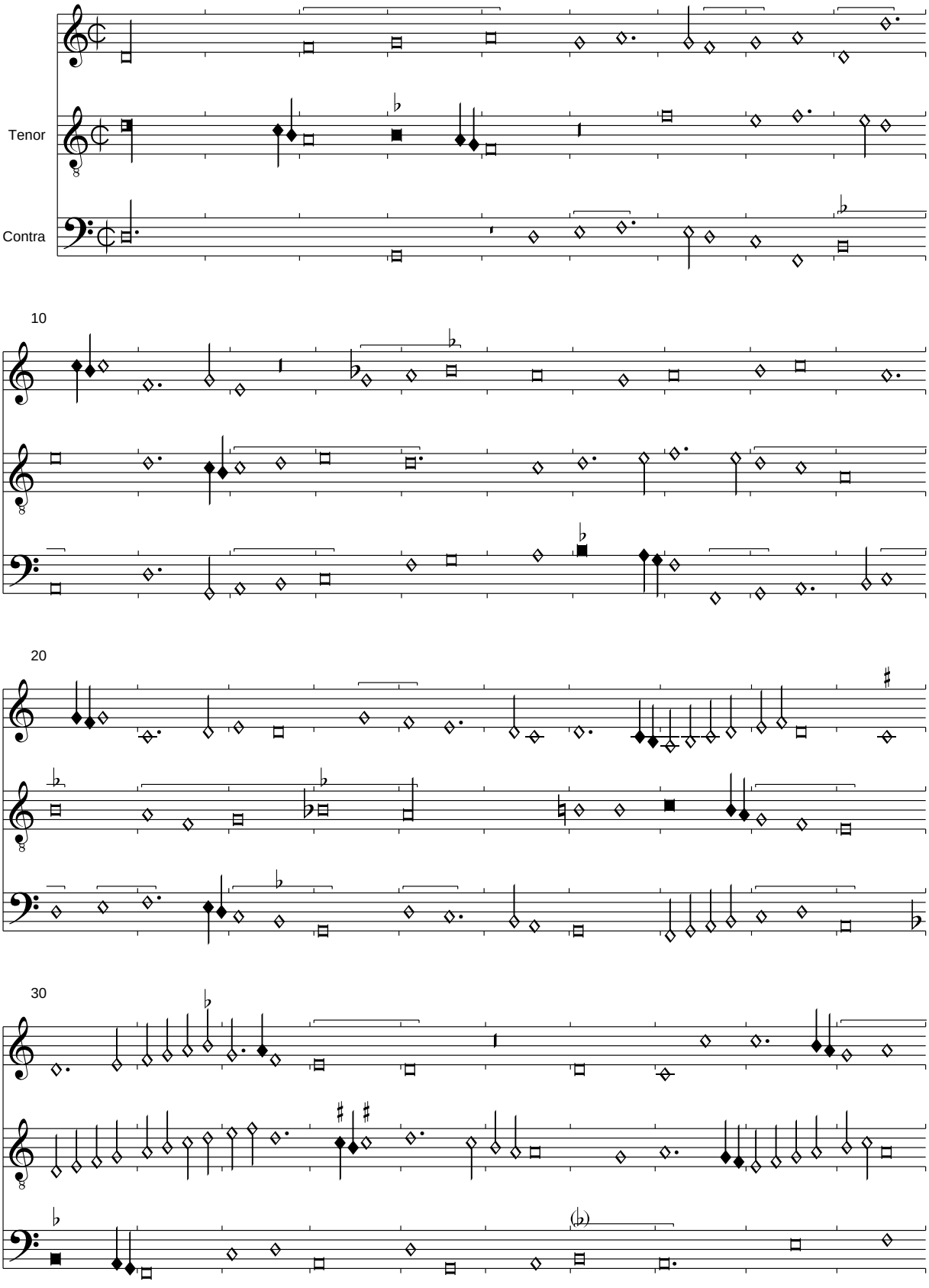
Alexander Agricola

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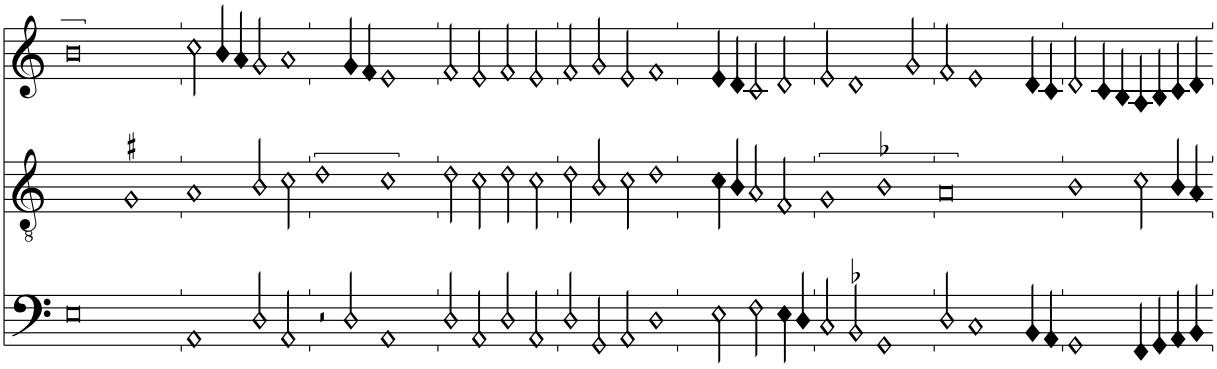

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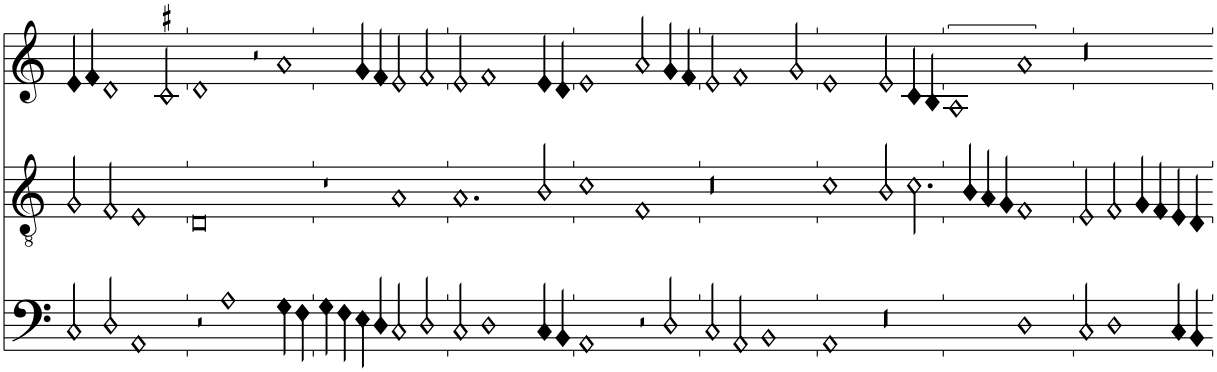

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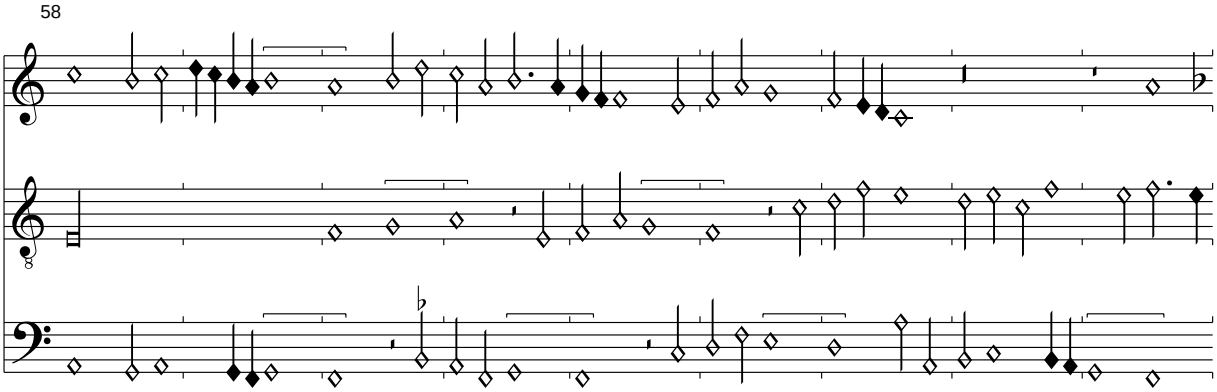

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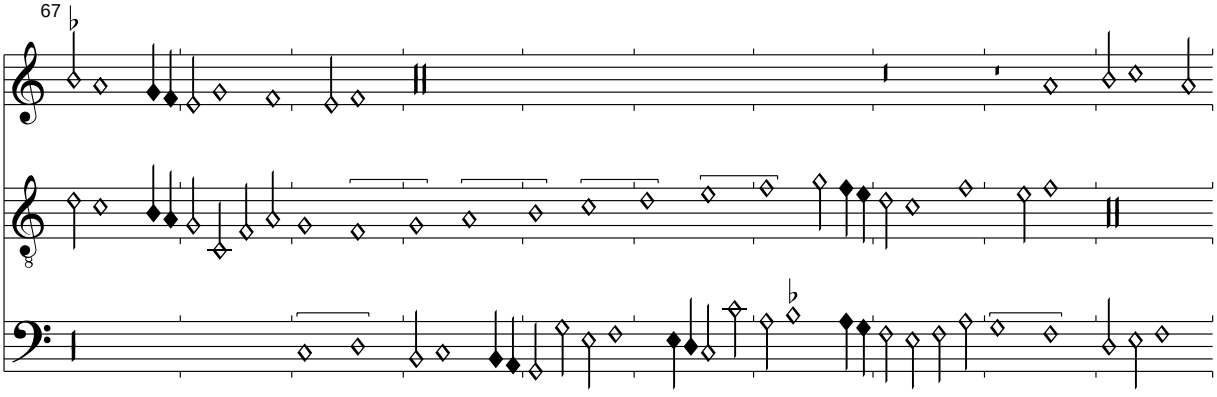

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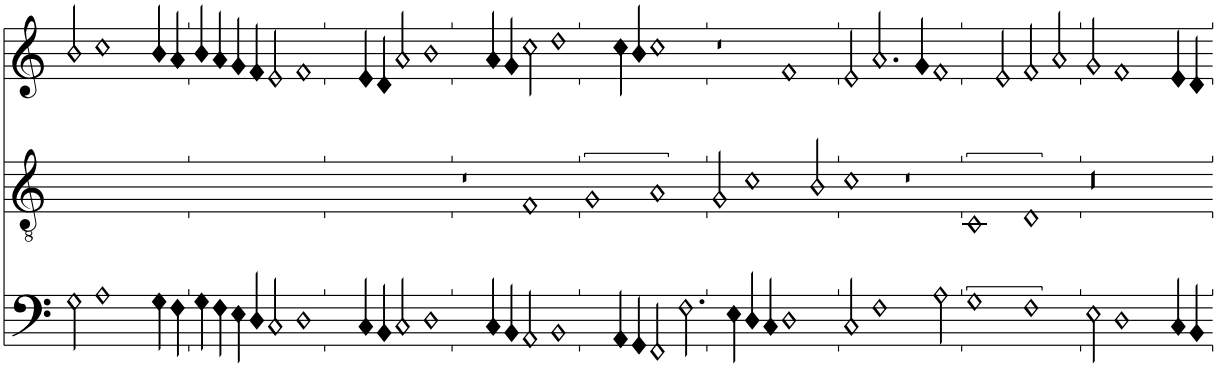

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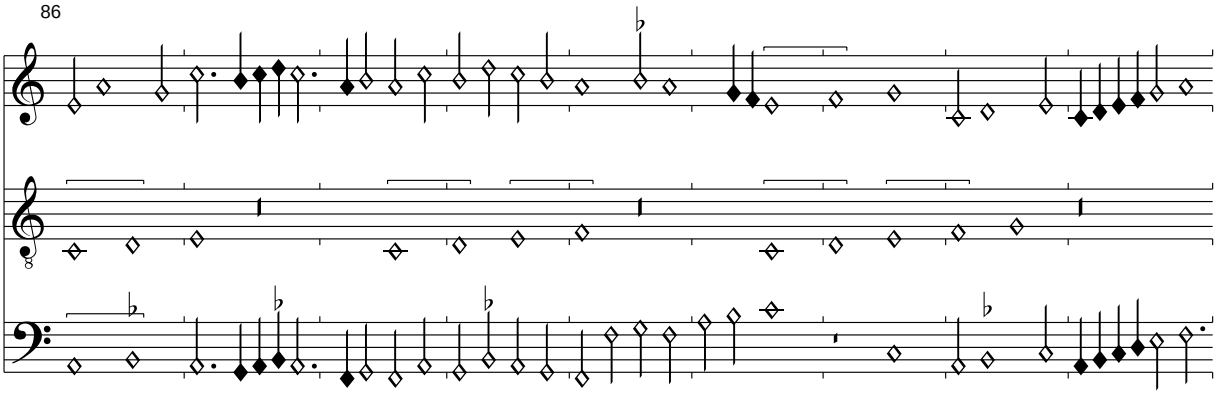

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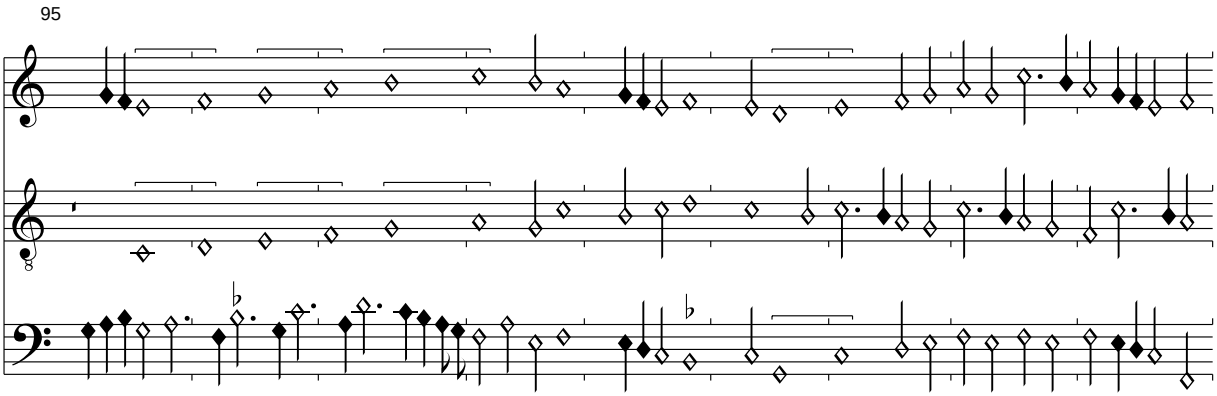

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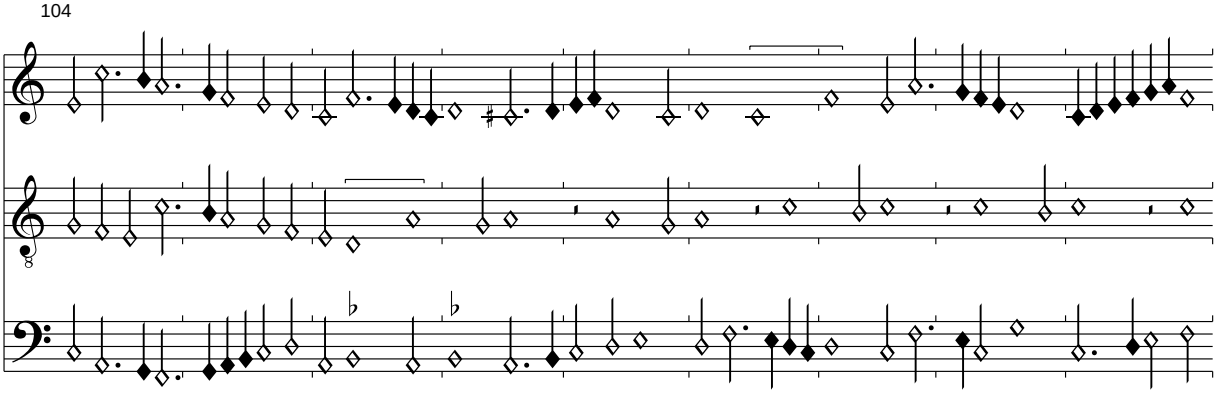

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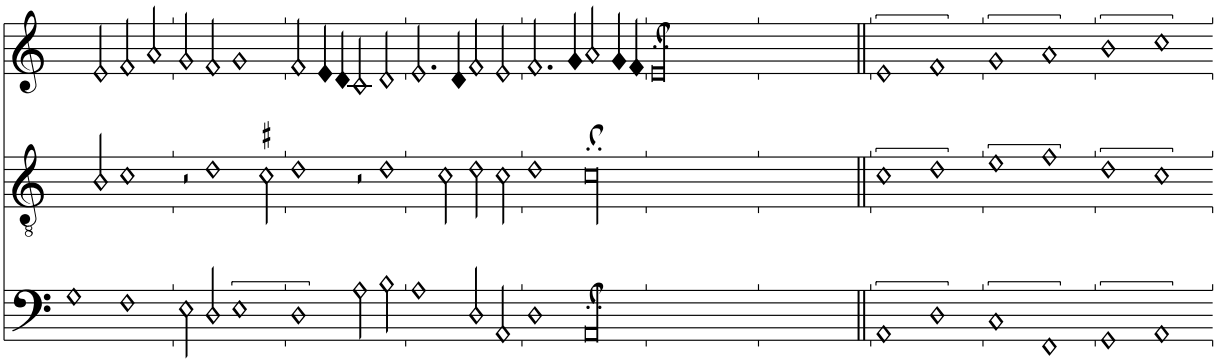

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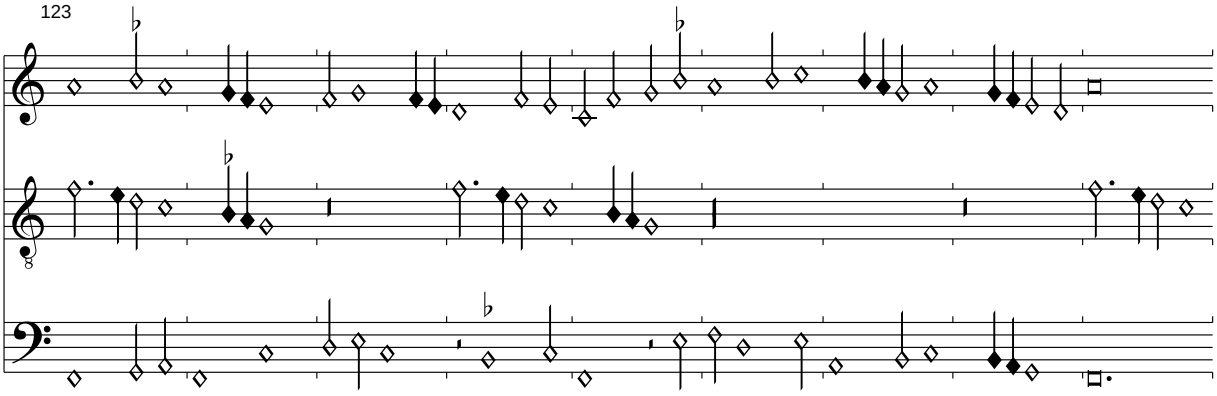

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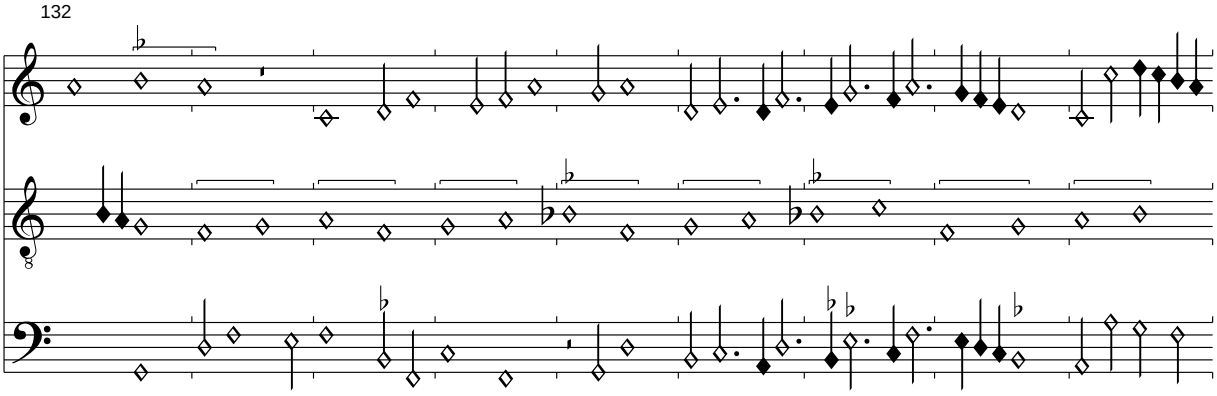

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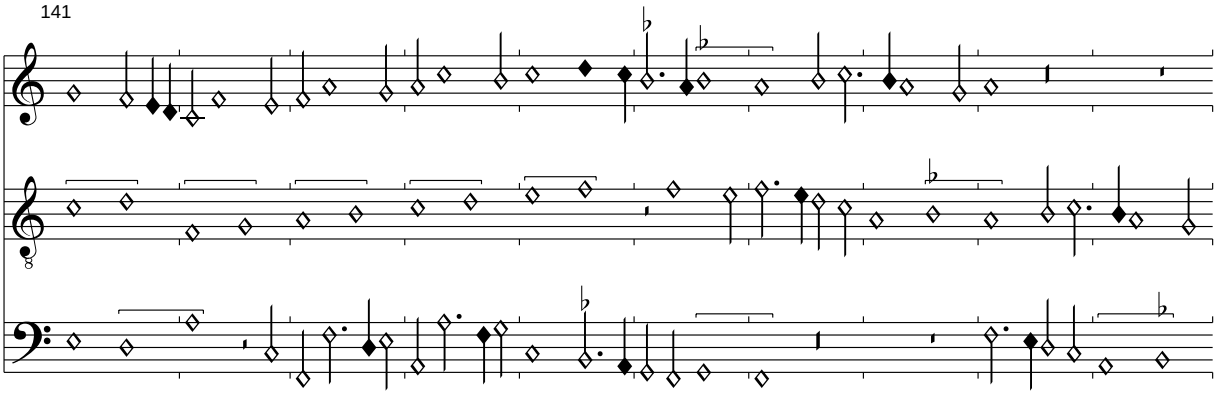

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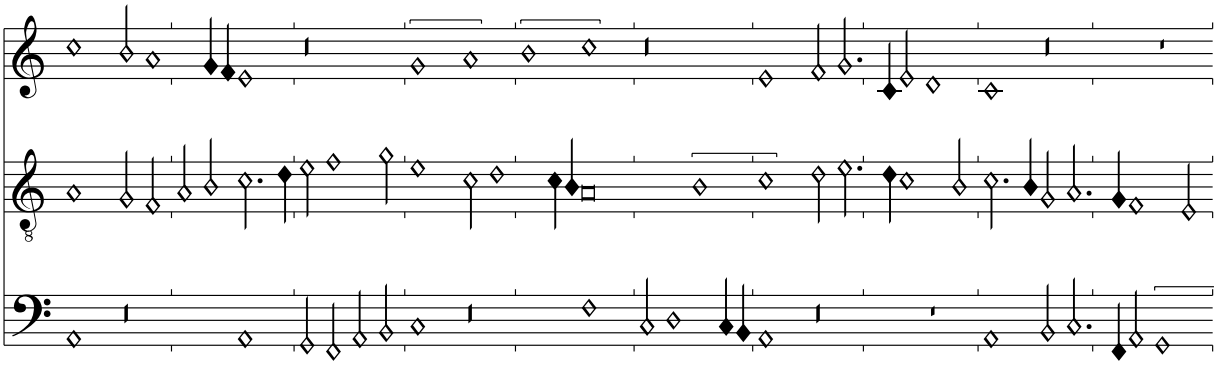

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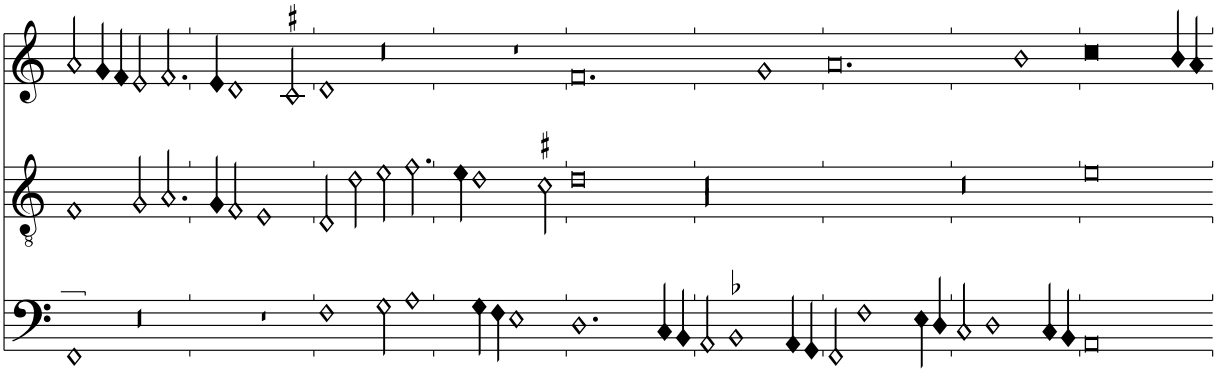

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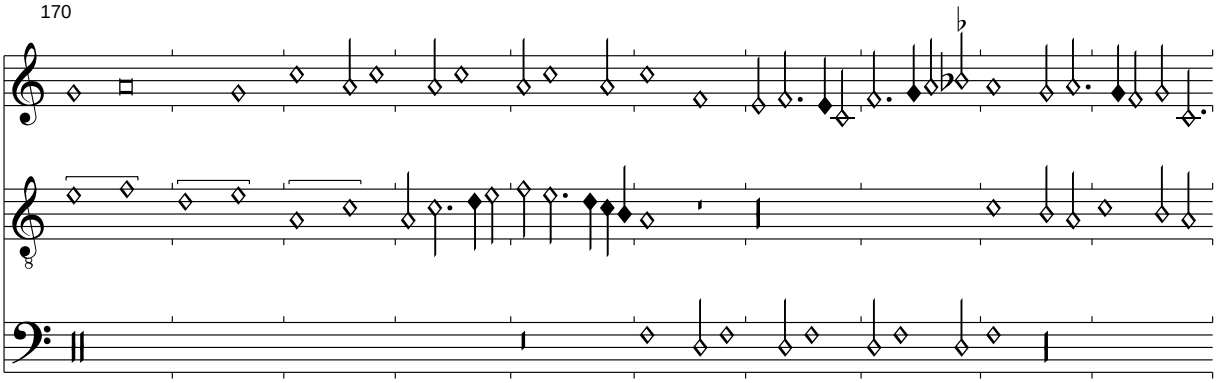

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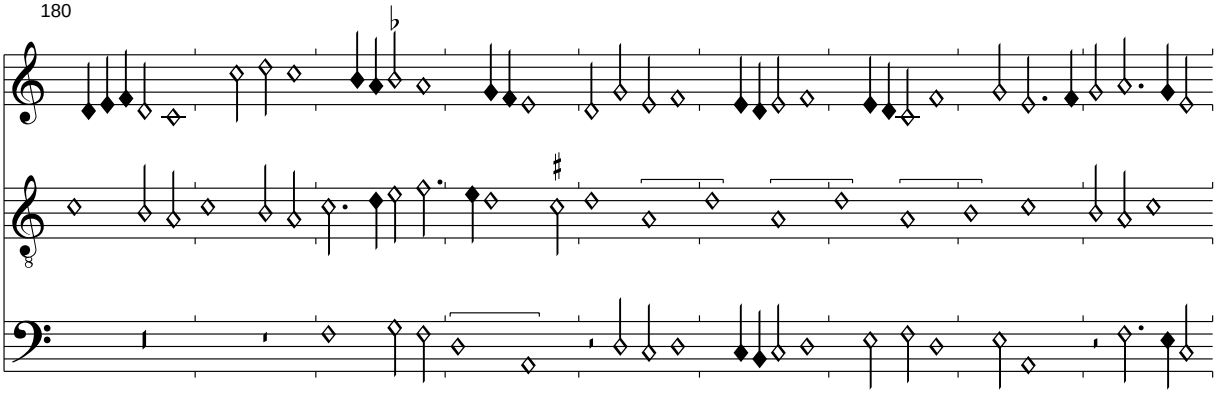

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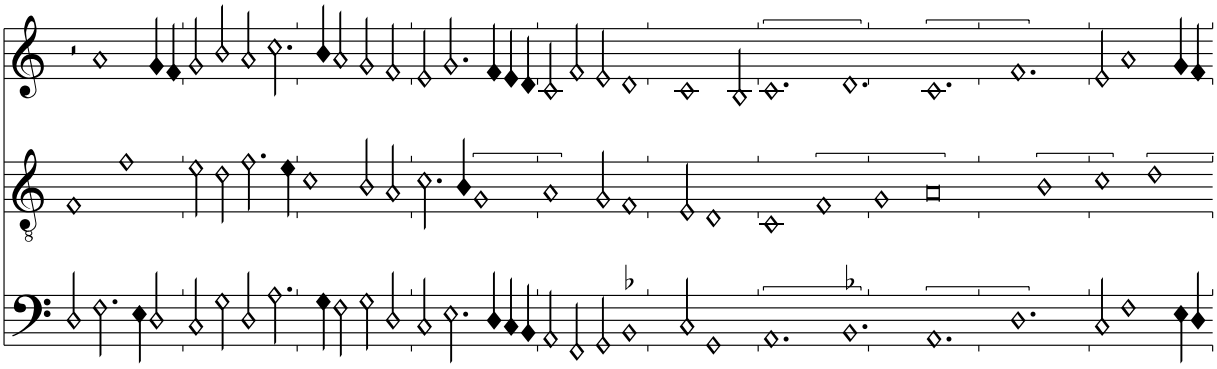

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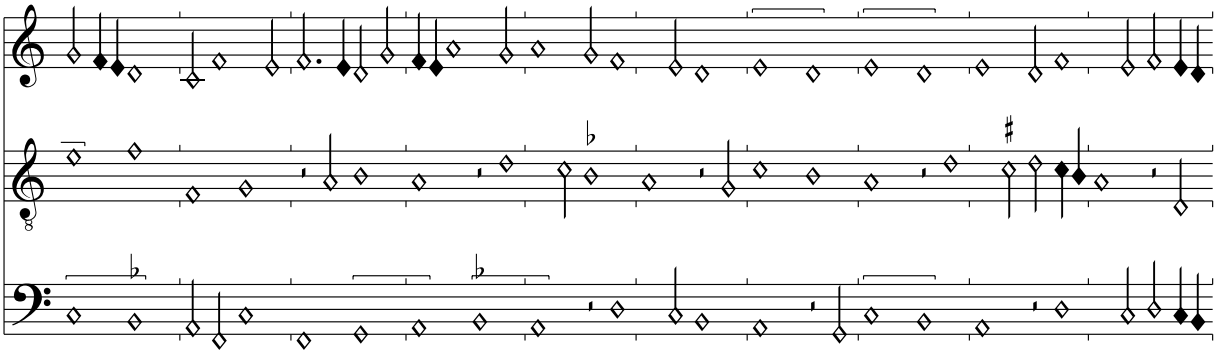

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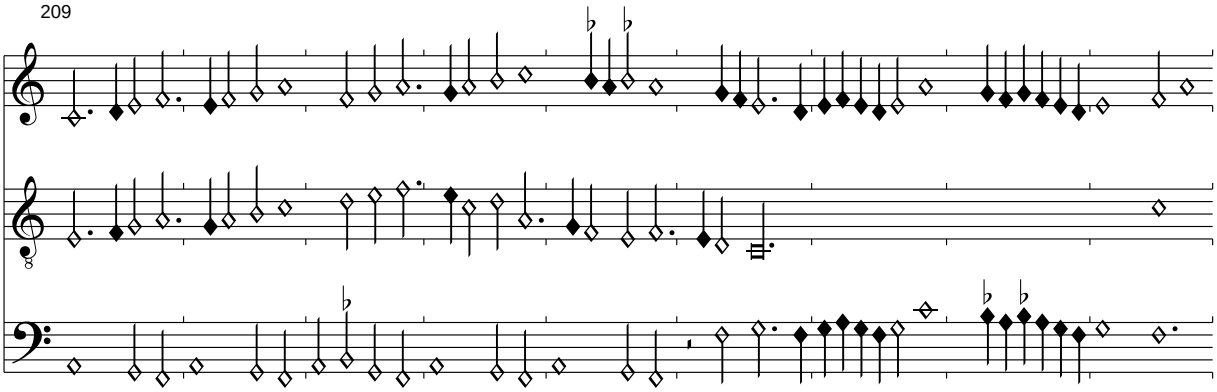

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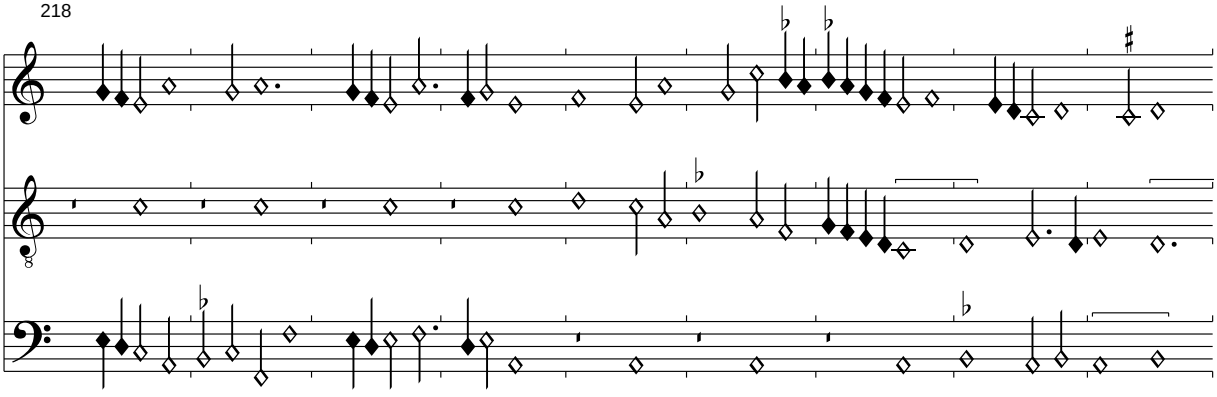

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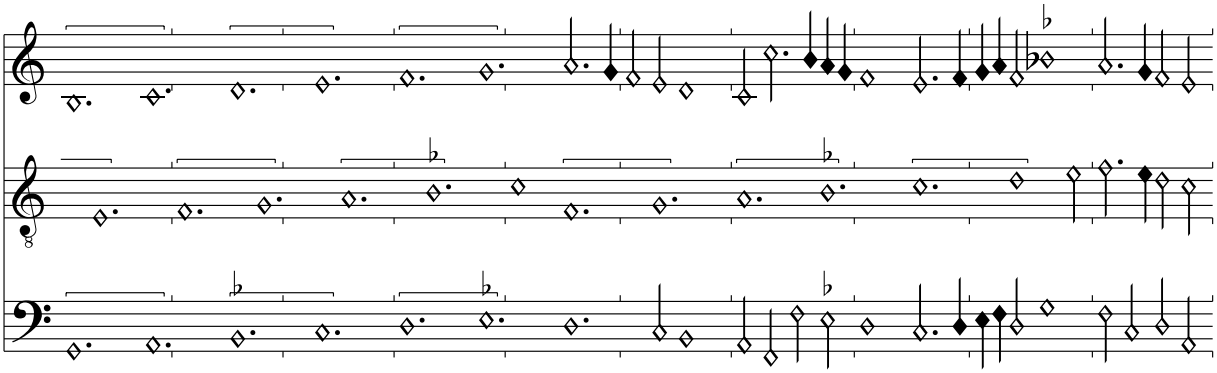

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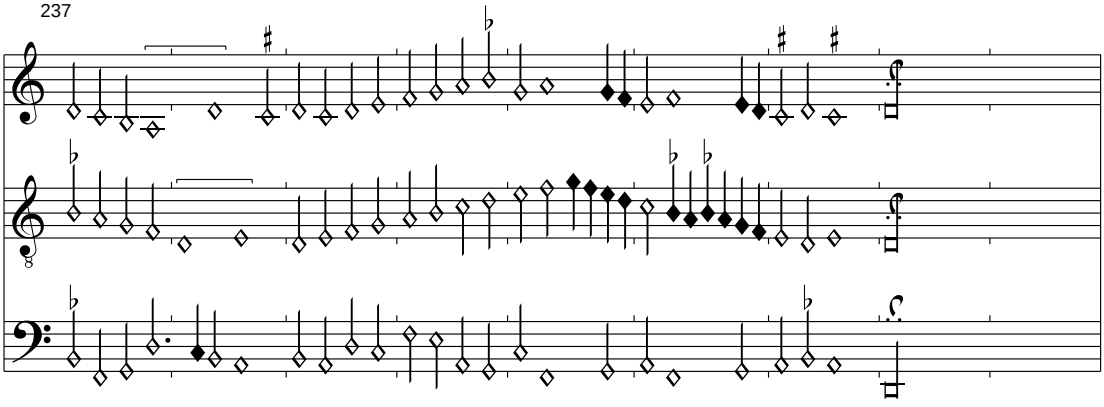

# *Comme femme*

## Segovia f. 201v

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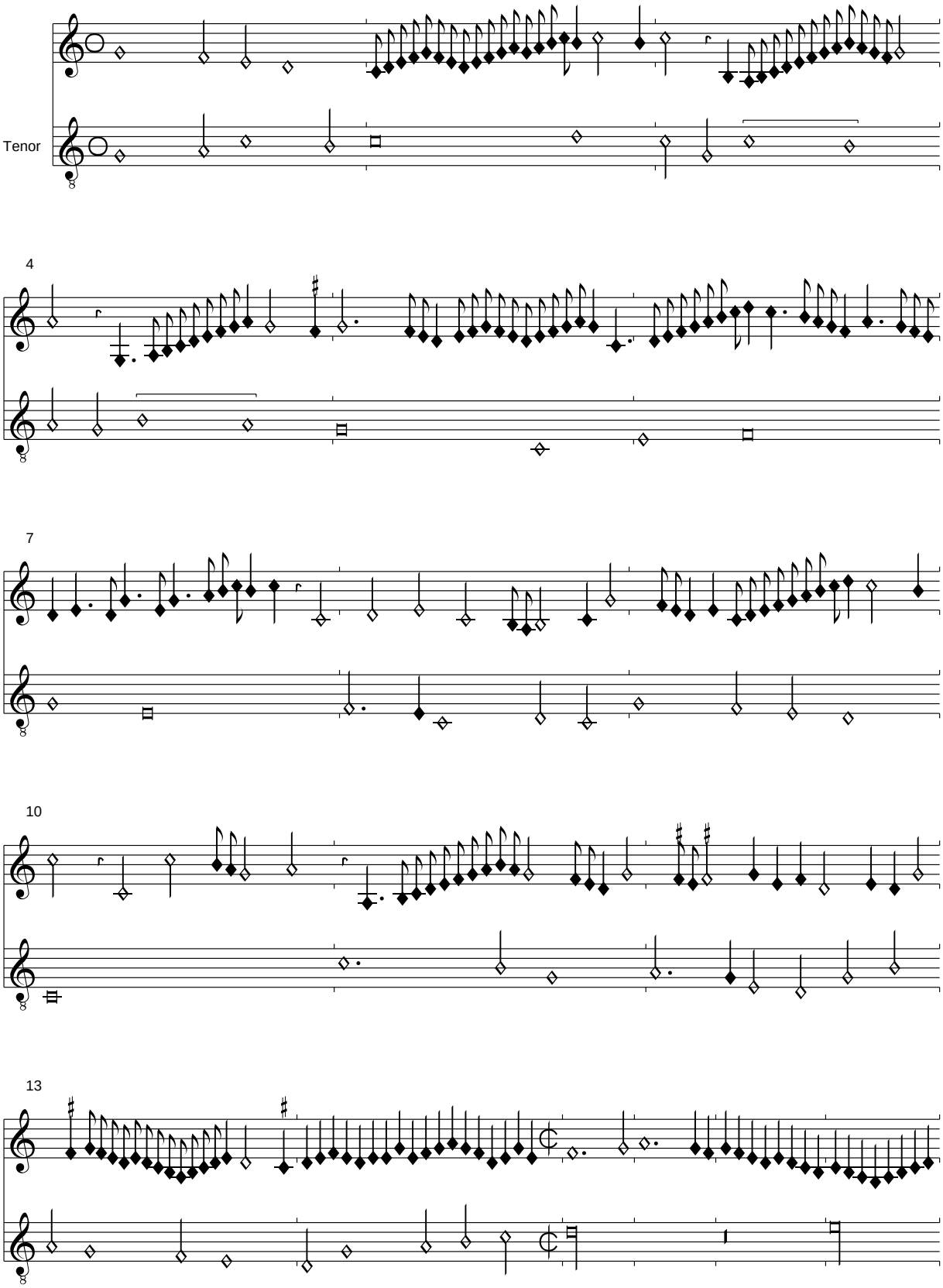
Agricola

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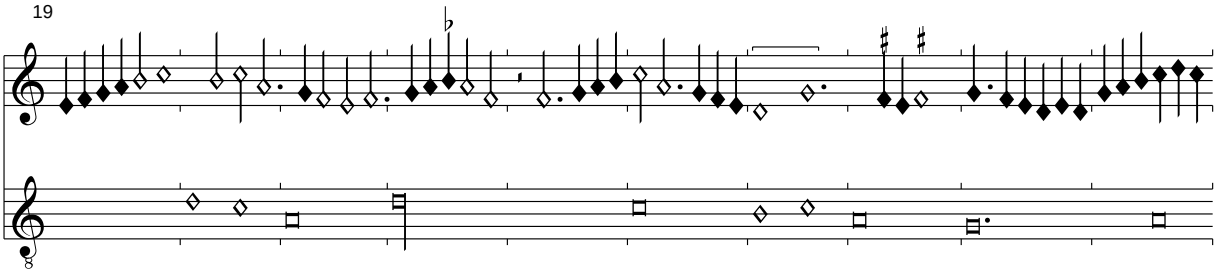

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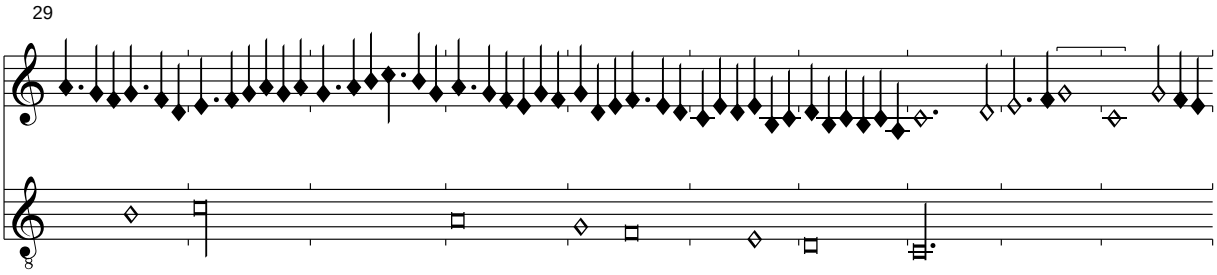

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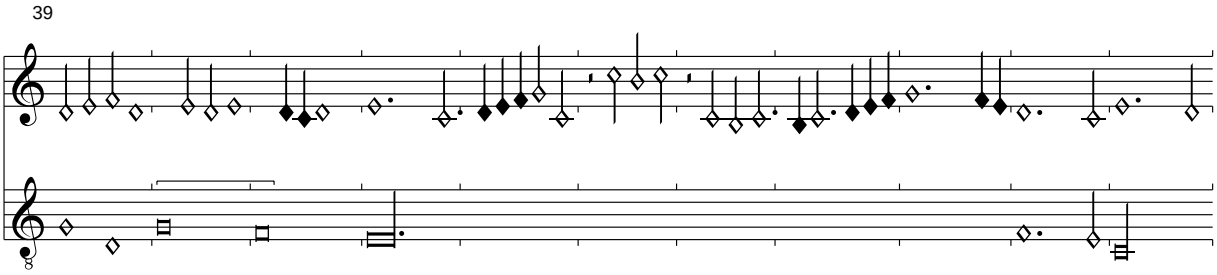

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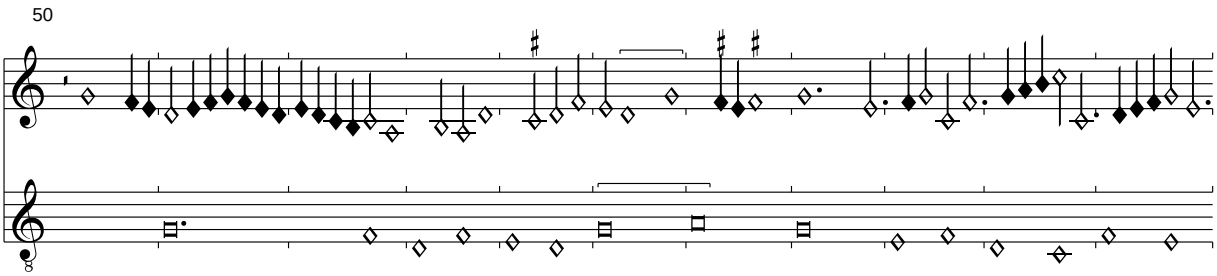

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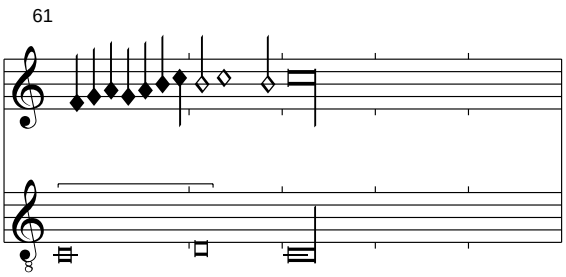

# *Come fame*

## Casanatense, f. 126v-128r

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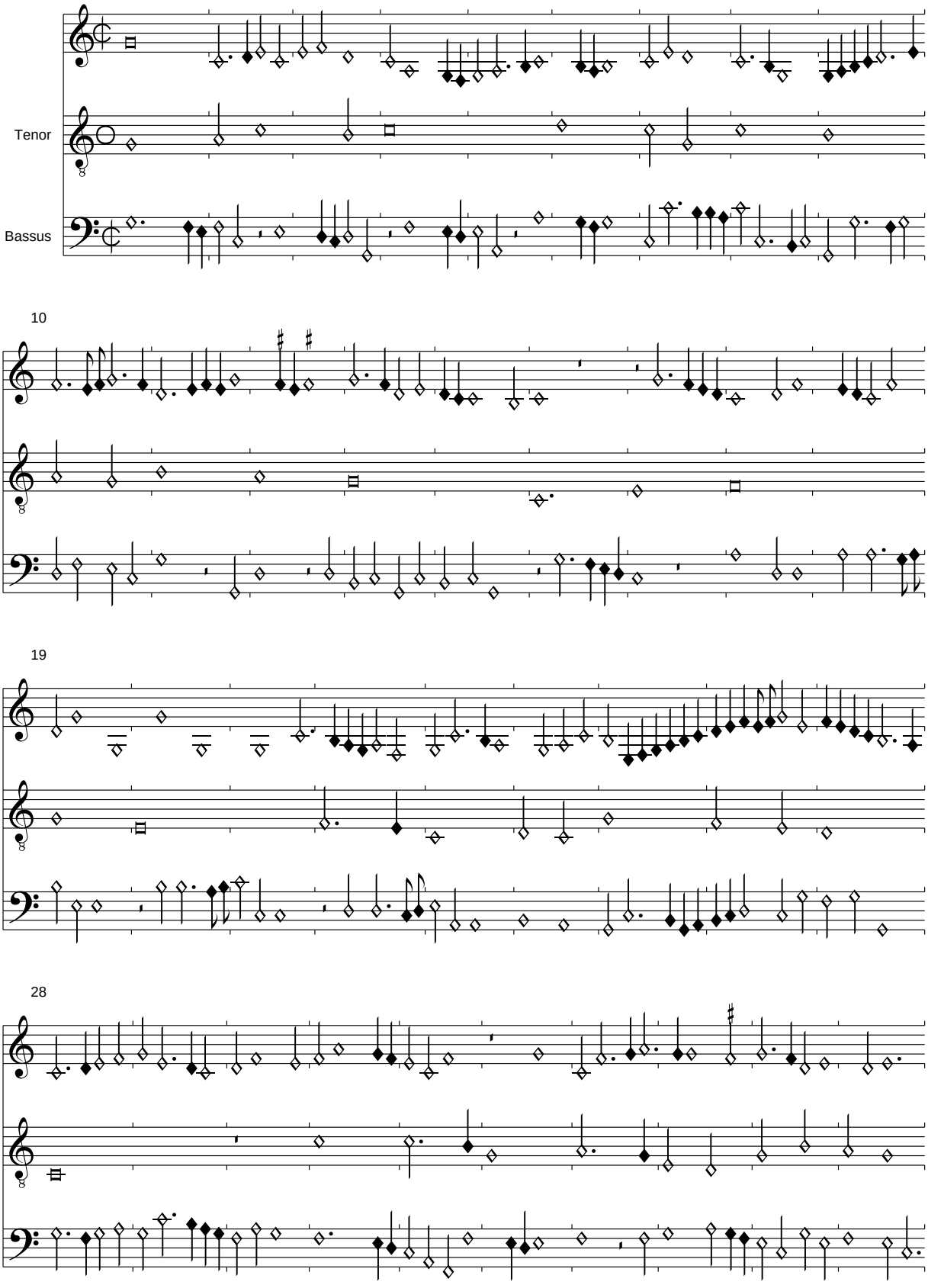
Agricola

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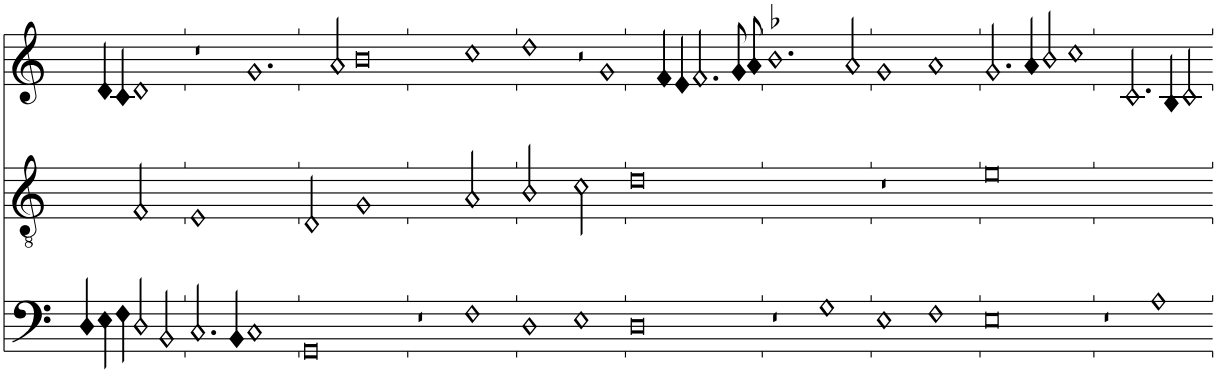

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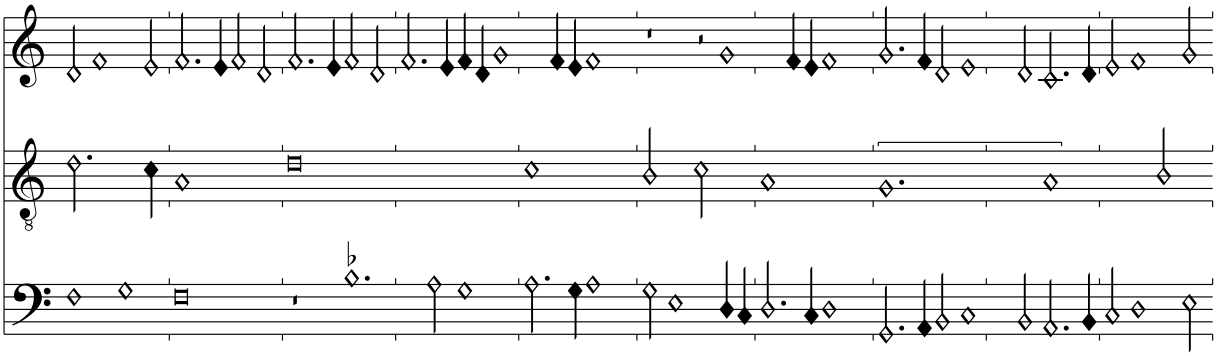

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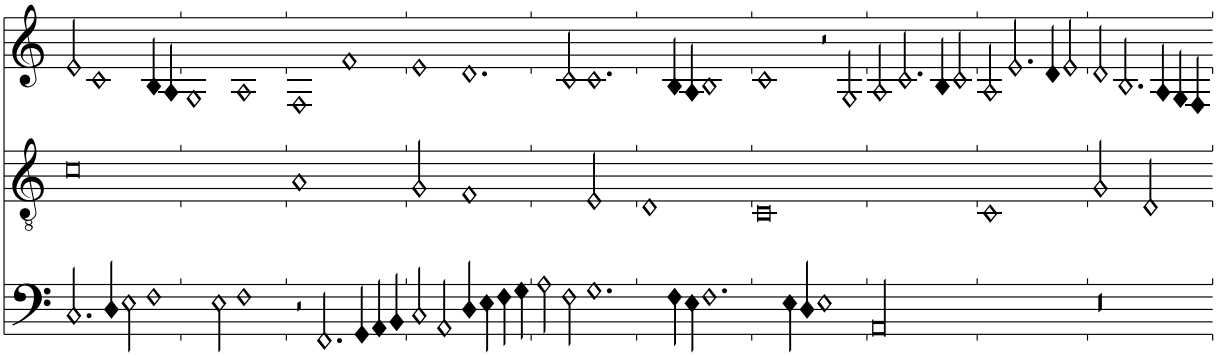

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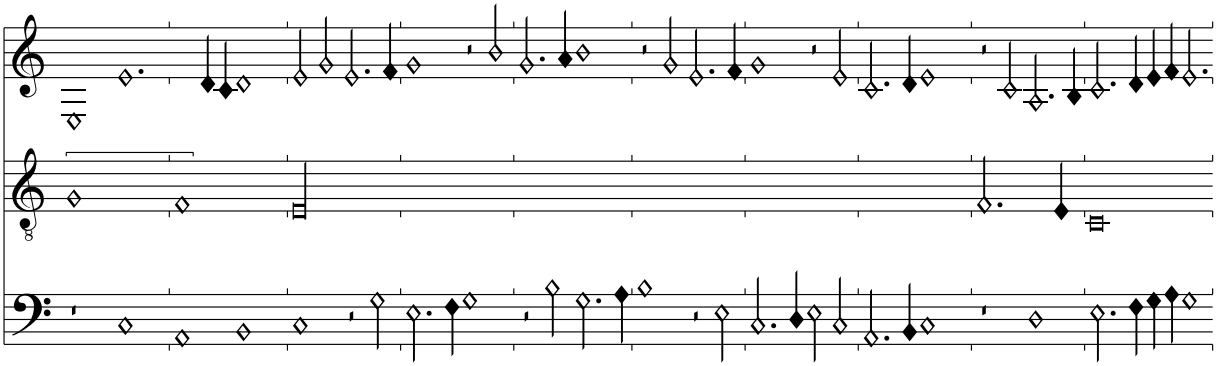

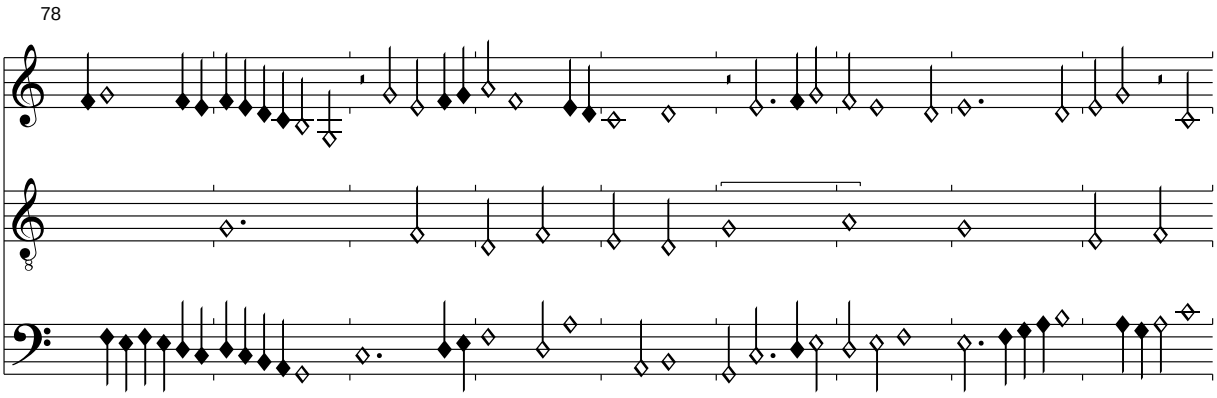


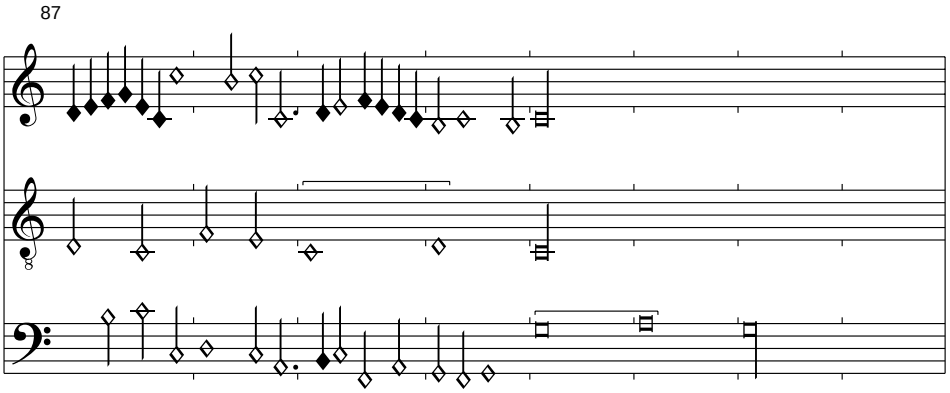


Dieses Stück ist eine Tenorbearbeitung von Binchois' Chanson "Comme femme desconfortee". Man kann an ihr sehr schön eine sicher gängige Improvisationspraxis der Zeit studieren.

# *Comme femme*

## Basevi, f. 42v-44r

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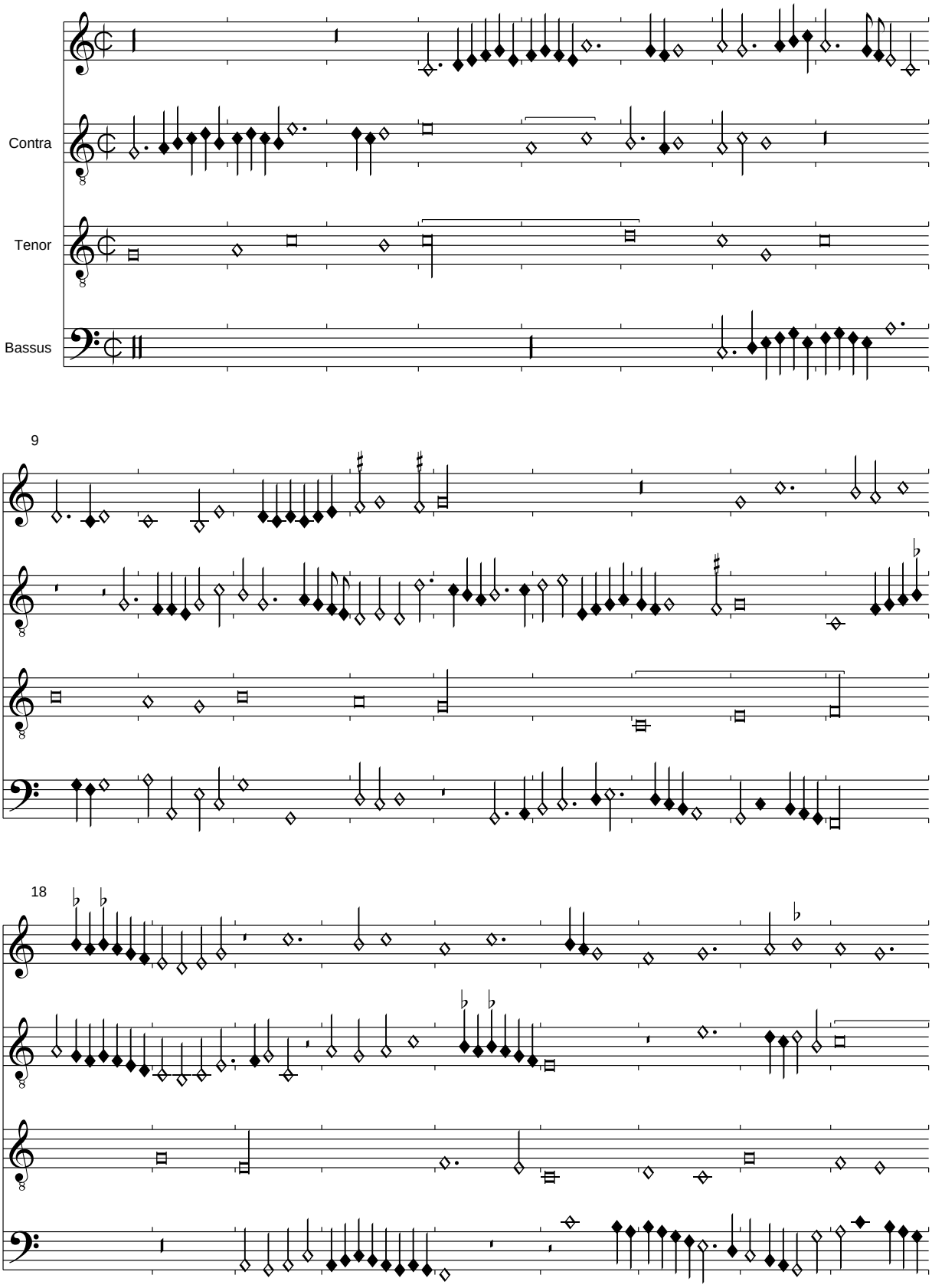
Allexander (Agricola)

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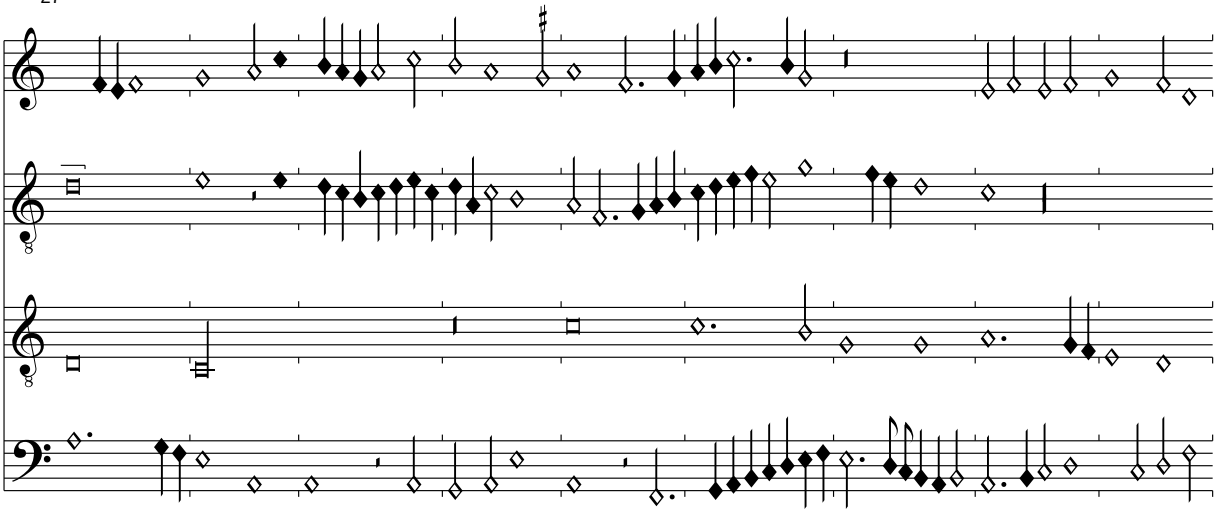

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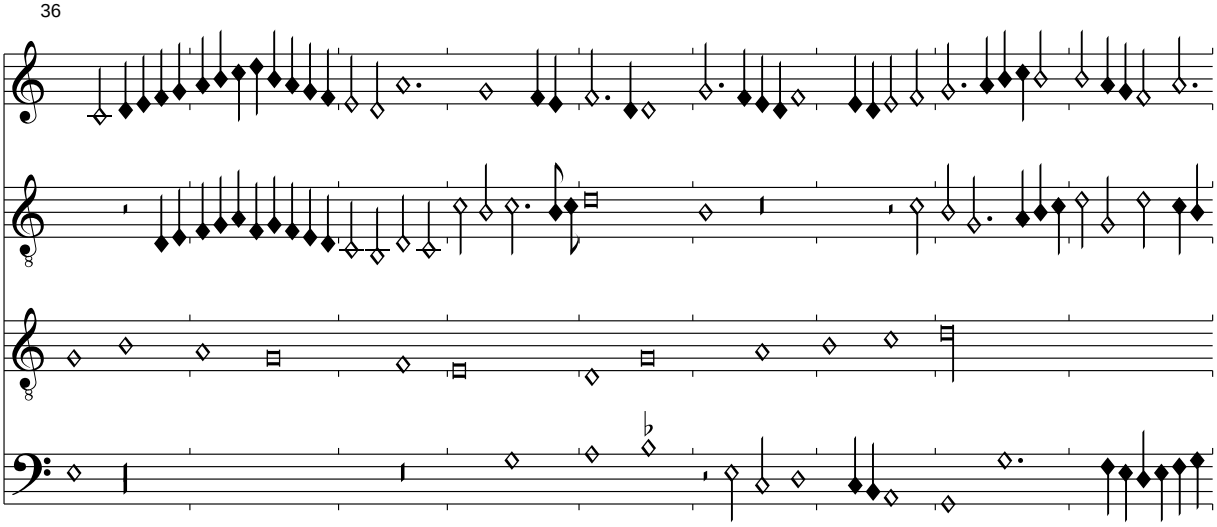

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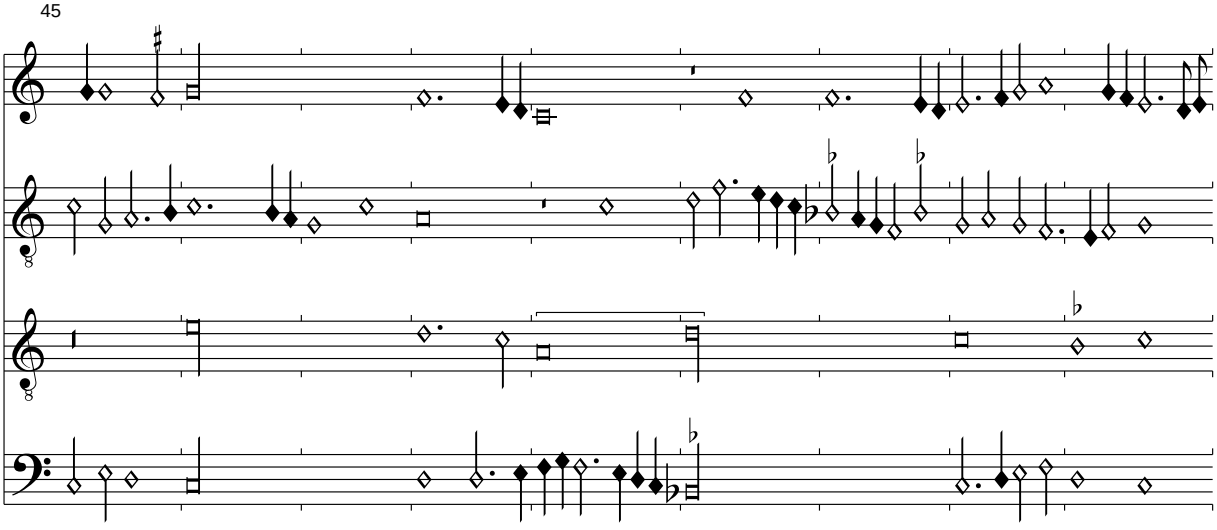

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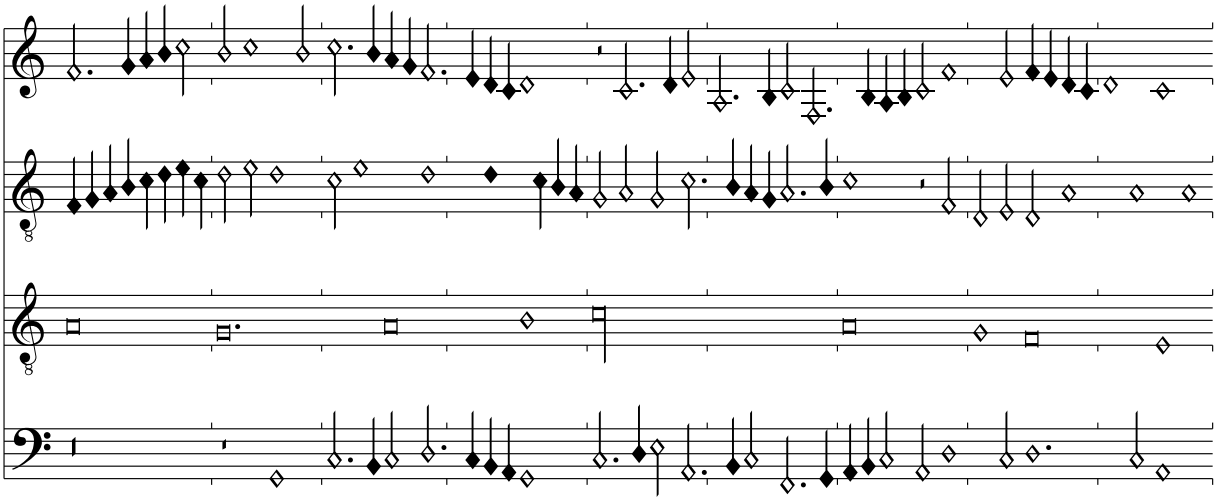

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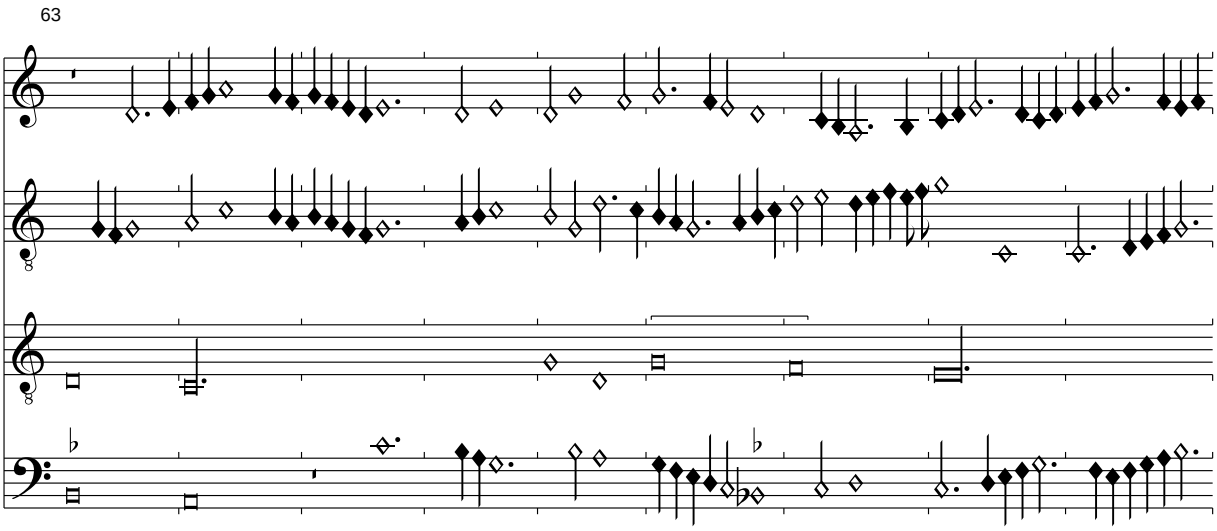

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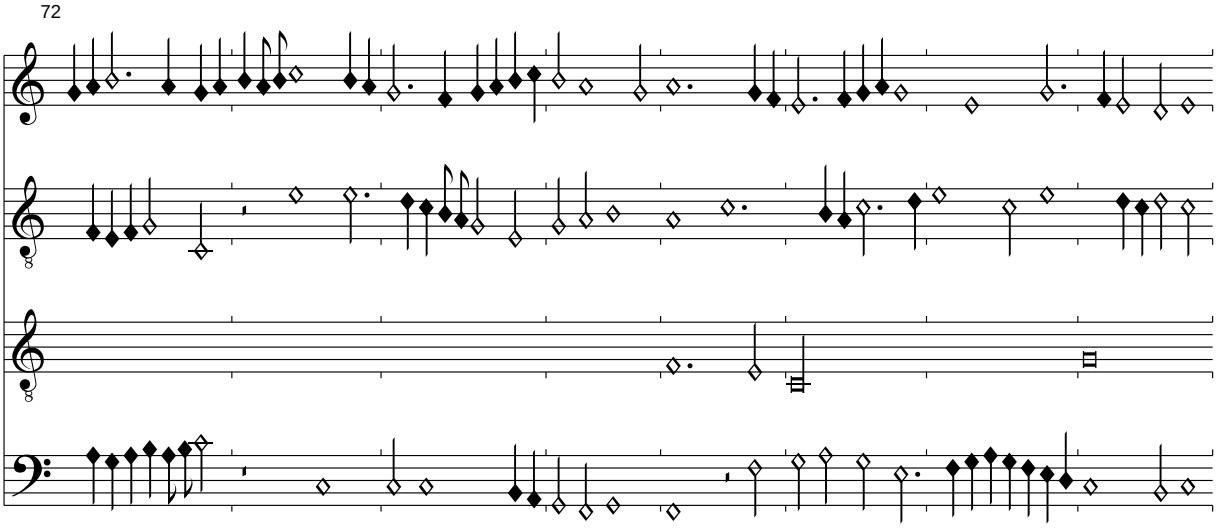

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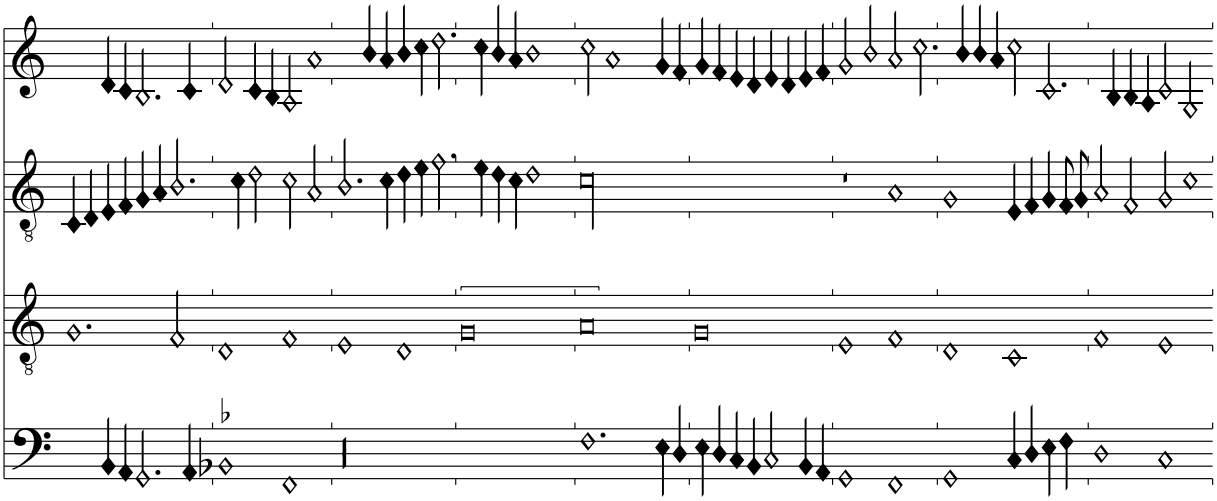

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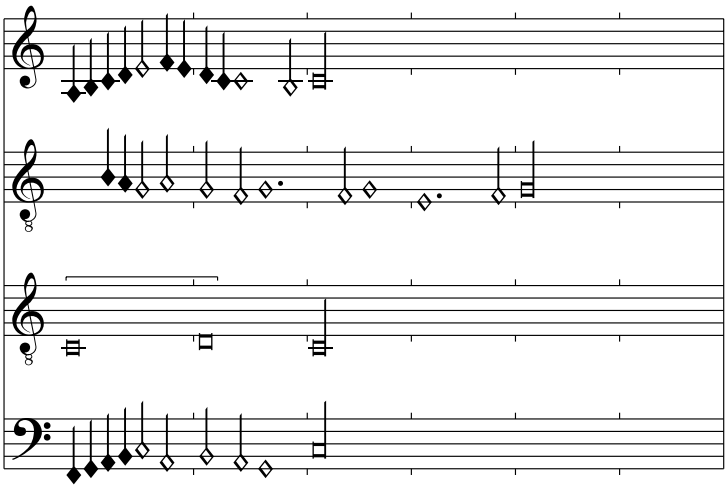

# *De tous bien plaine*

## Basevi, f. 66v-67r

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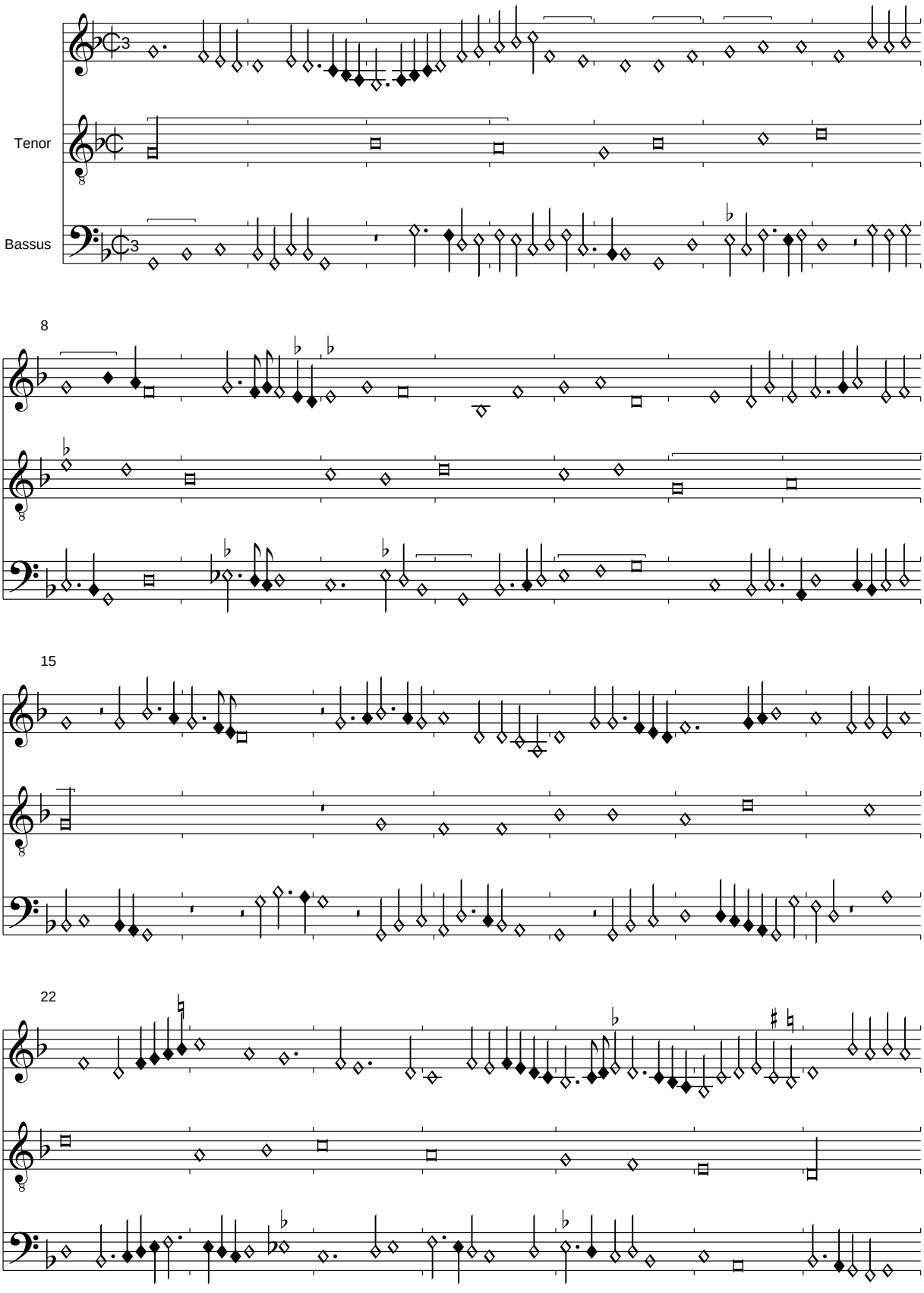
Allexander (Agricola)

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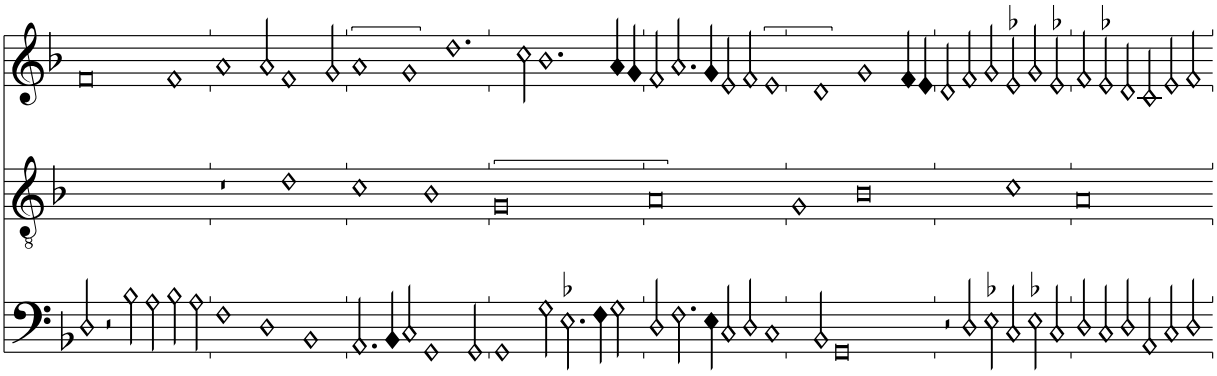

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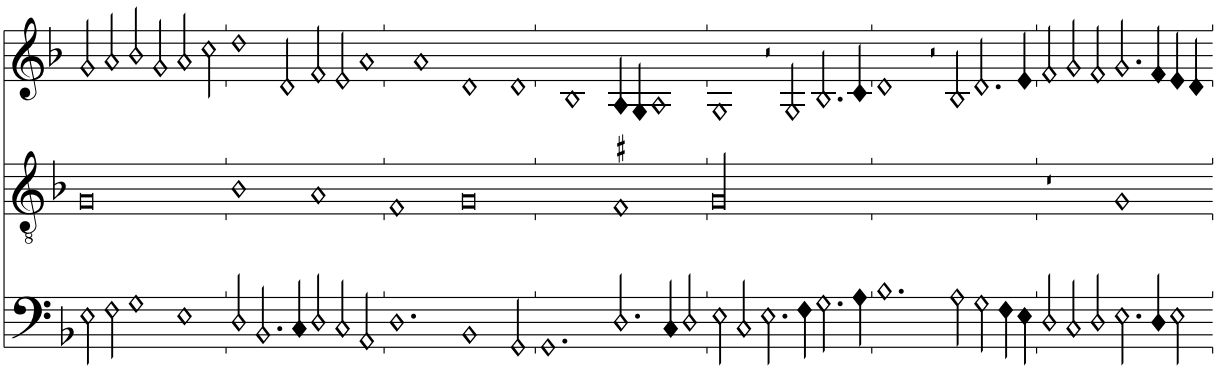

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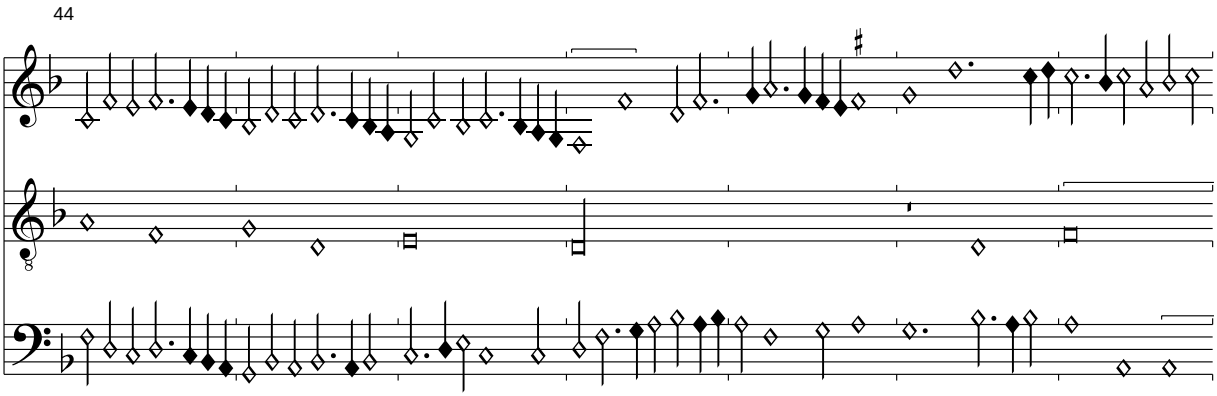

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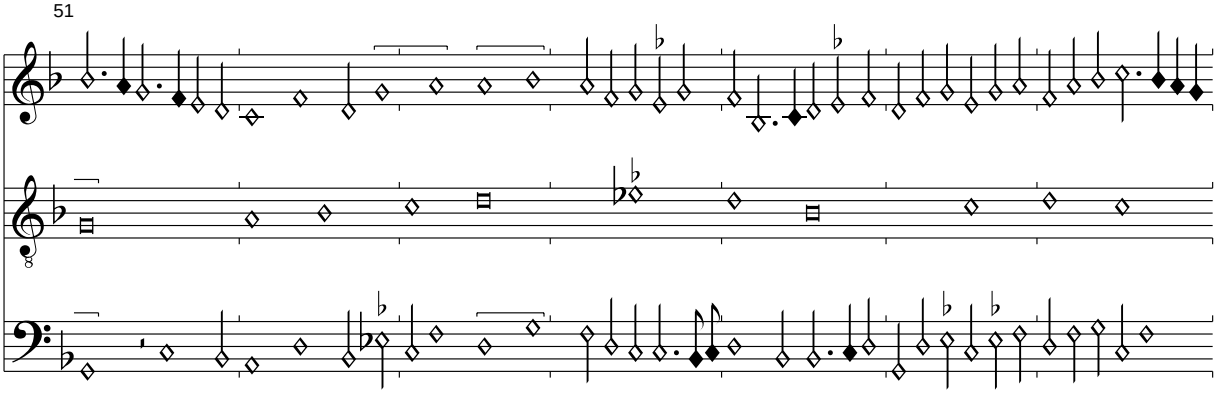
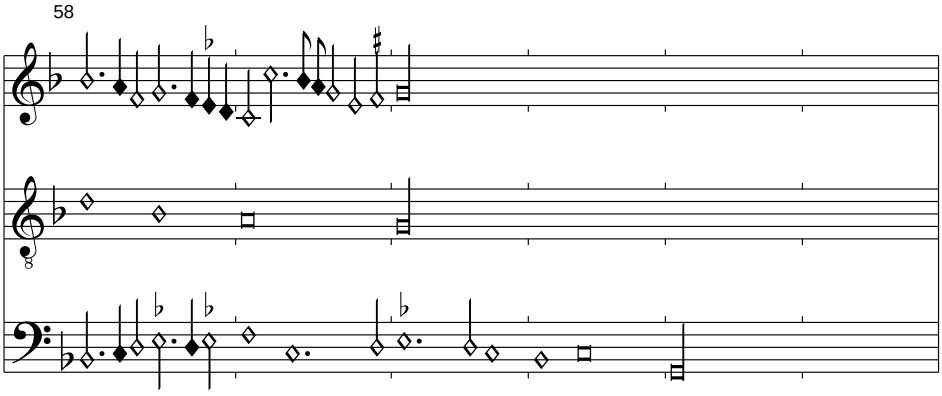


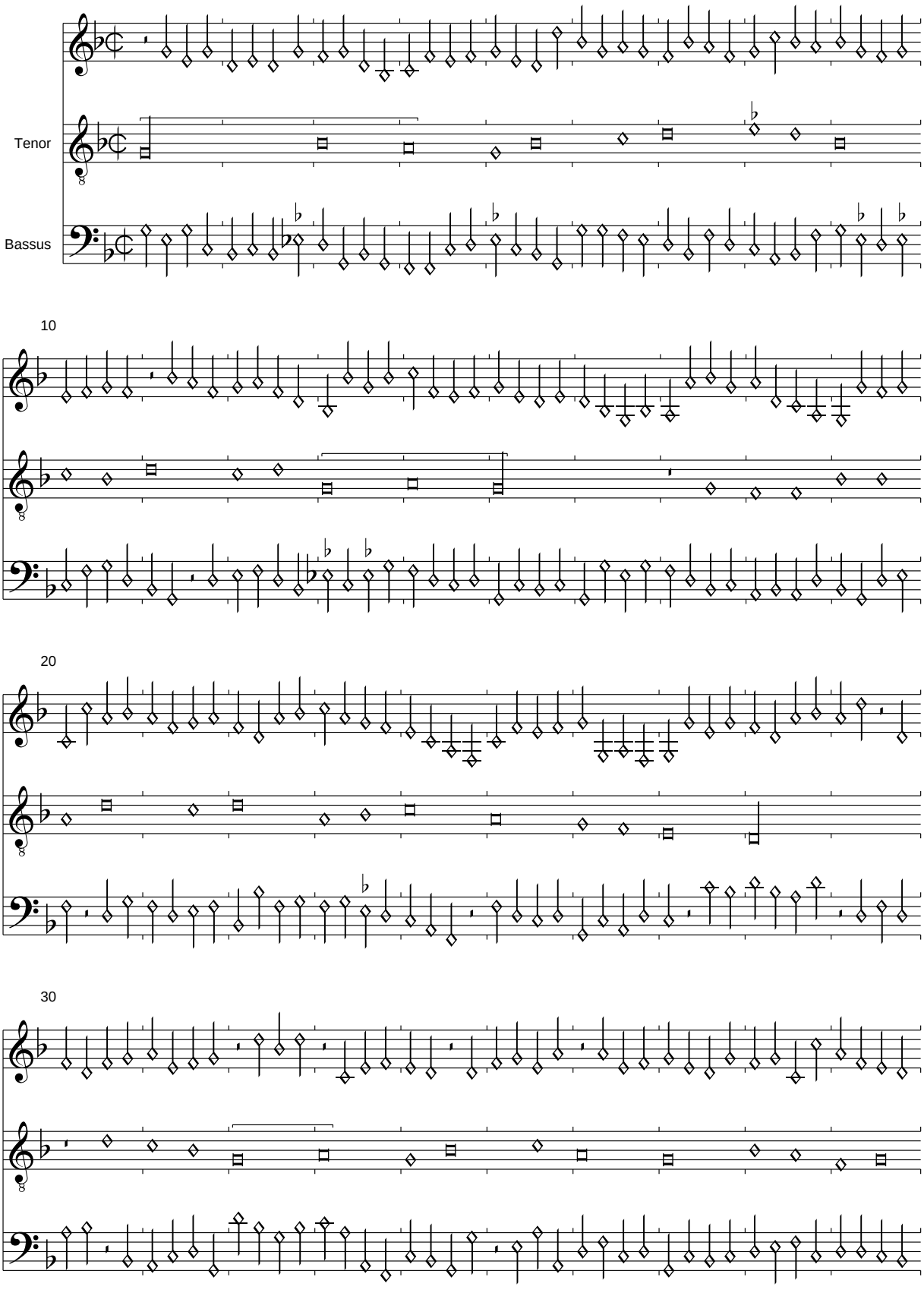

58

# *De tous biens plaine*

## Basevi, f. 67v-68r

Edited by Clemens Goldberg

Allexander (Agricola)

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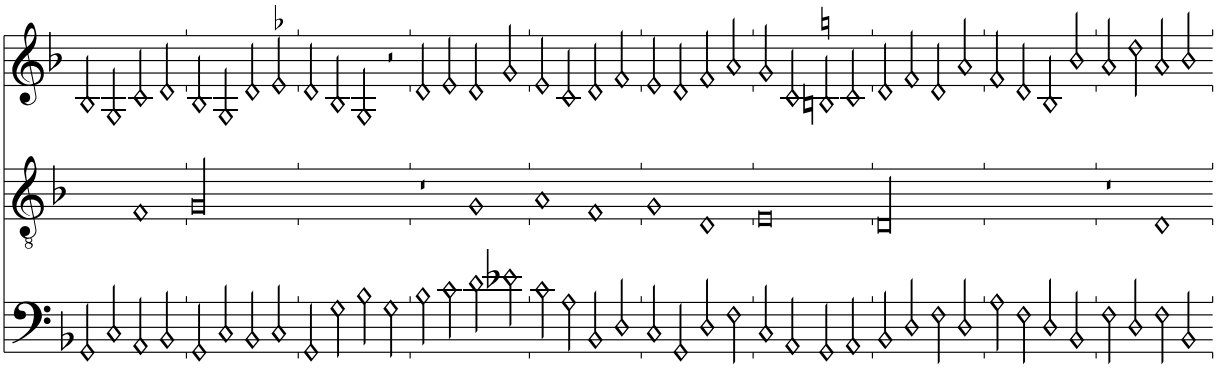

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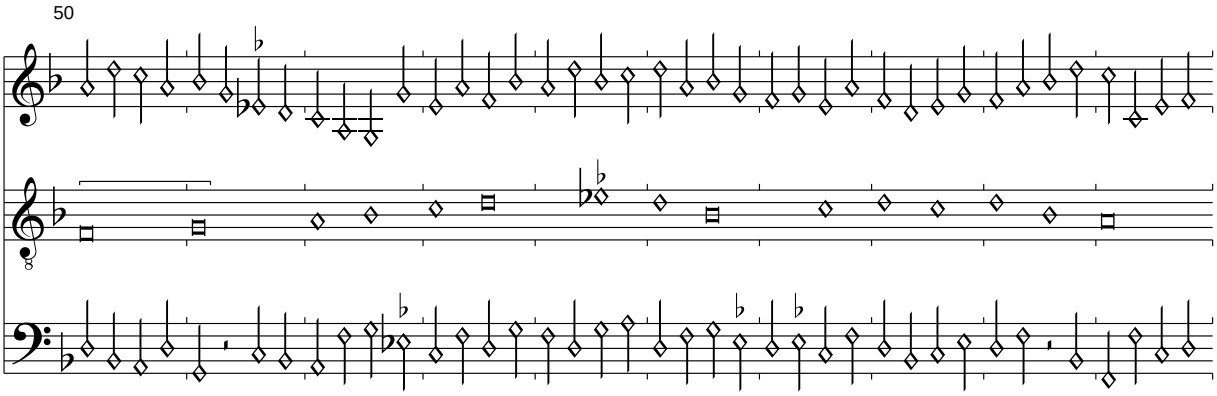

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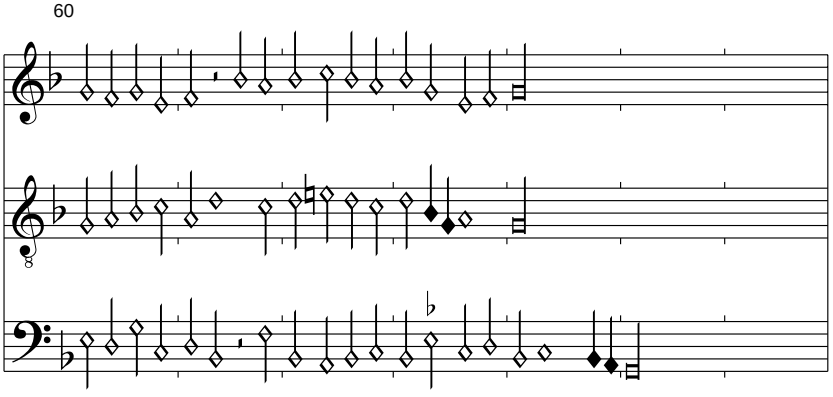
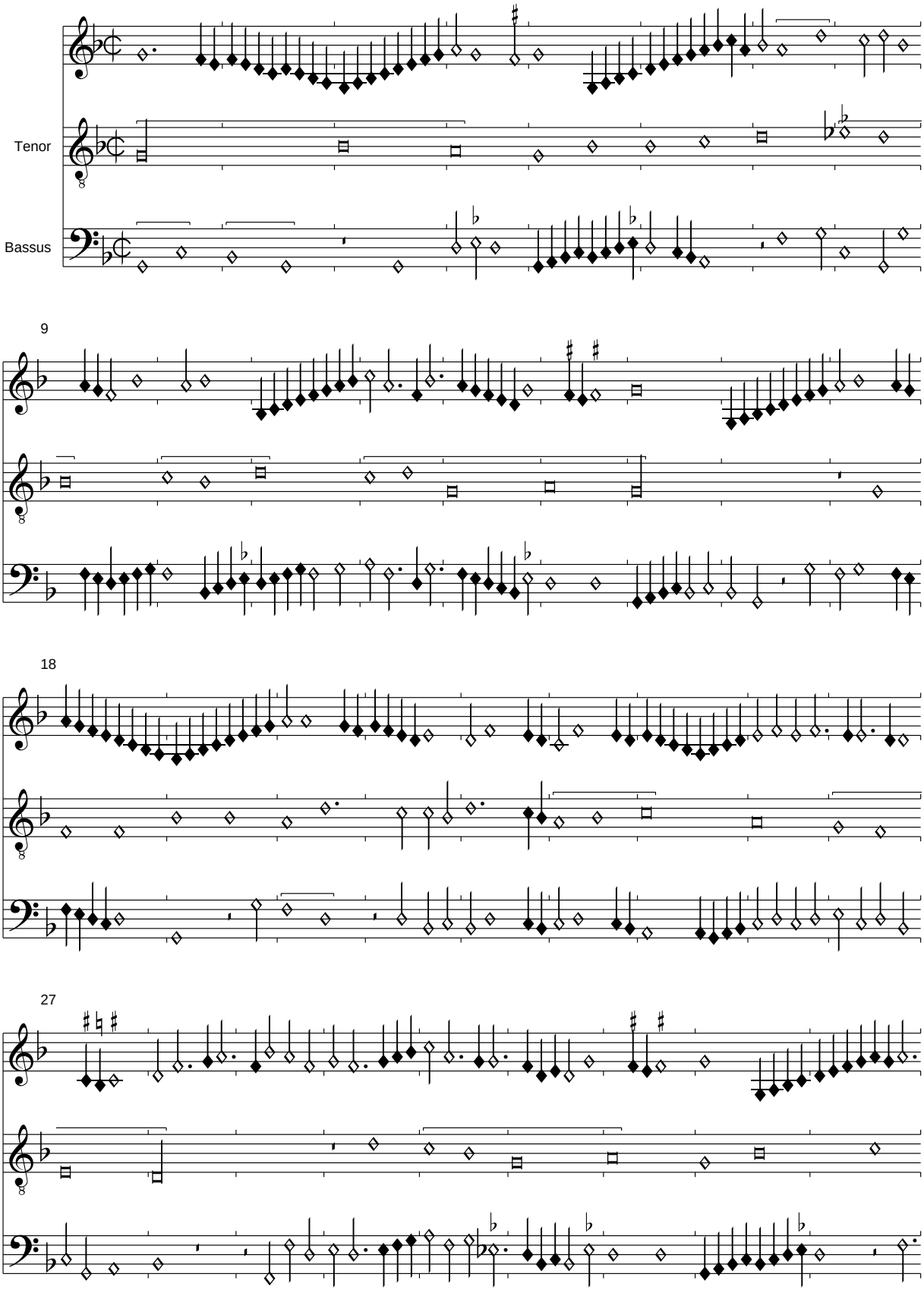


# *De tous biens plaine*

## Segovia, f. 158v-159r

Edited by Clemens Goldberg

Alexander Agricola

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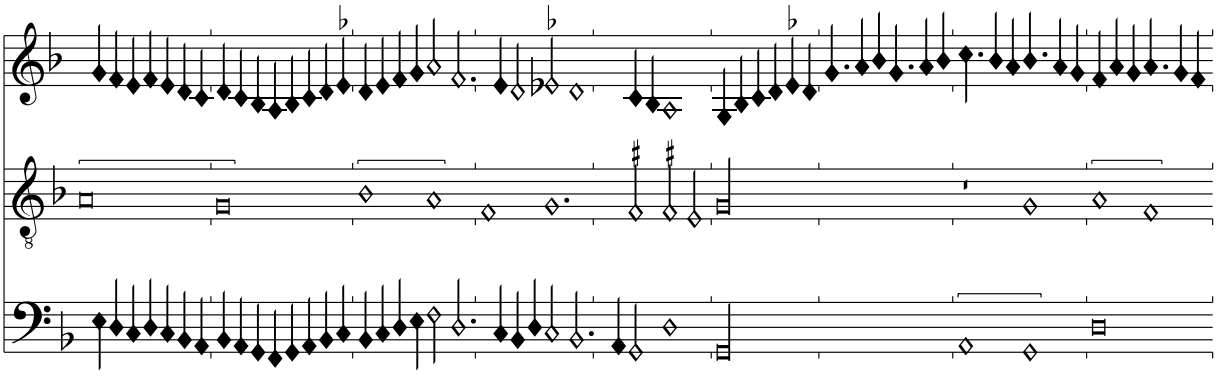
36



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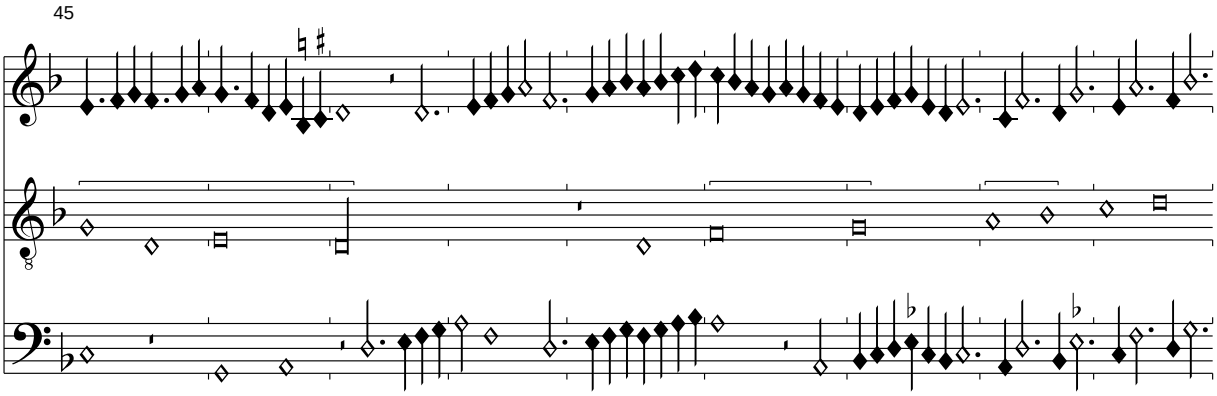

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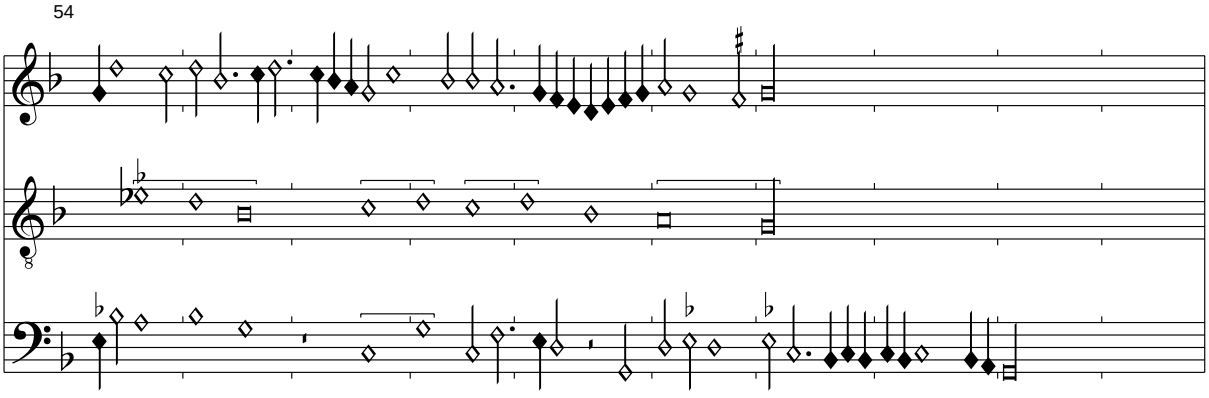
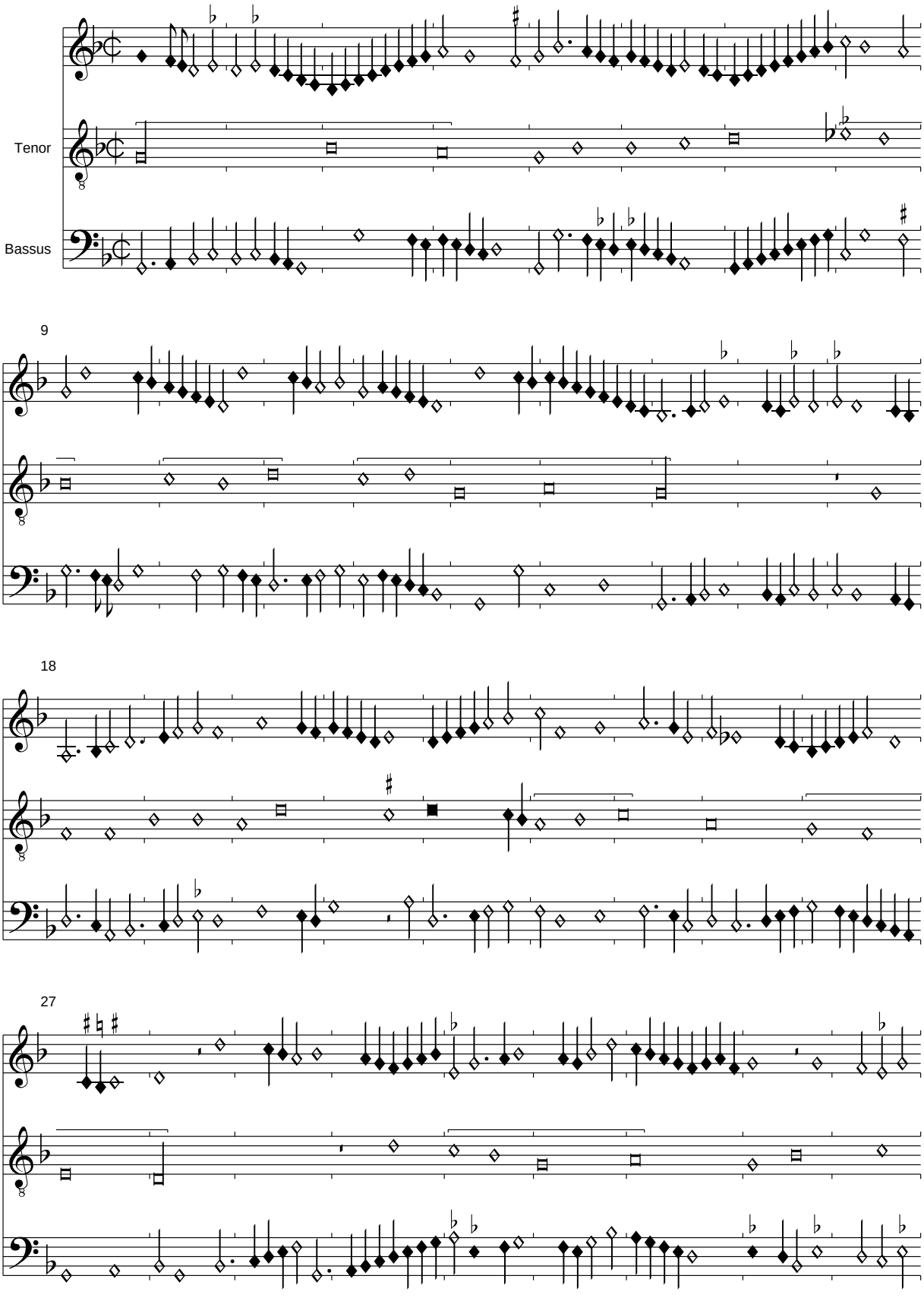


# *De tous biens plaine*

## Segovia , f. 143v-144r

Edited by Clemens Goldberg

Alexander Agricola

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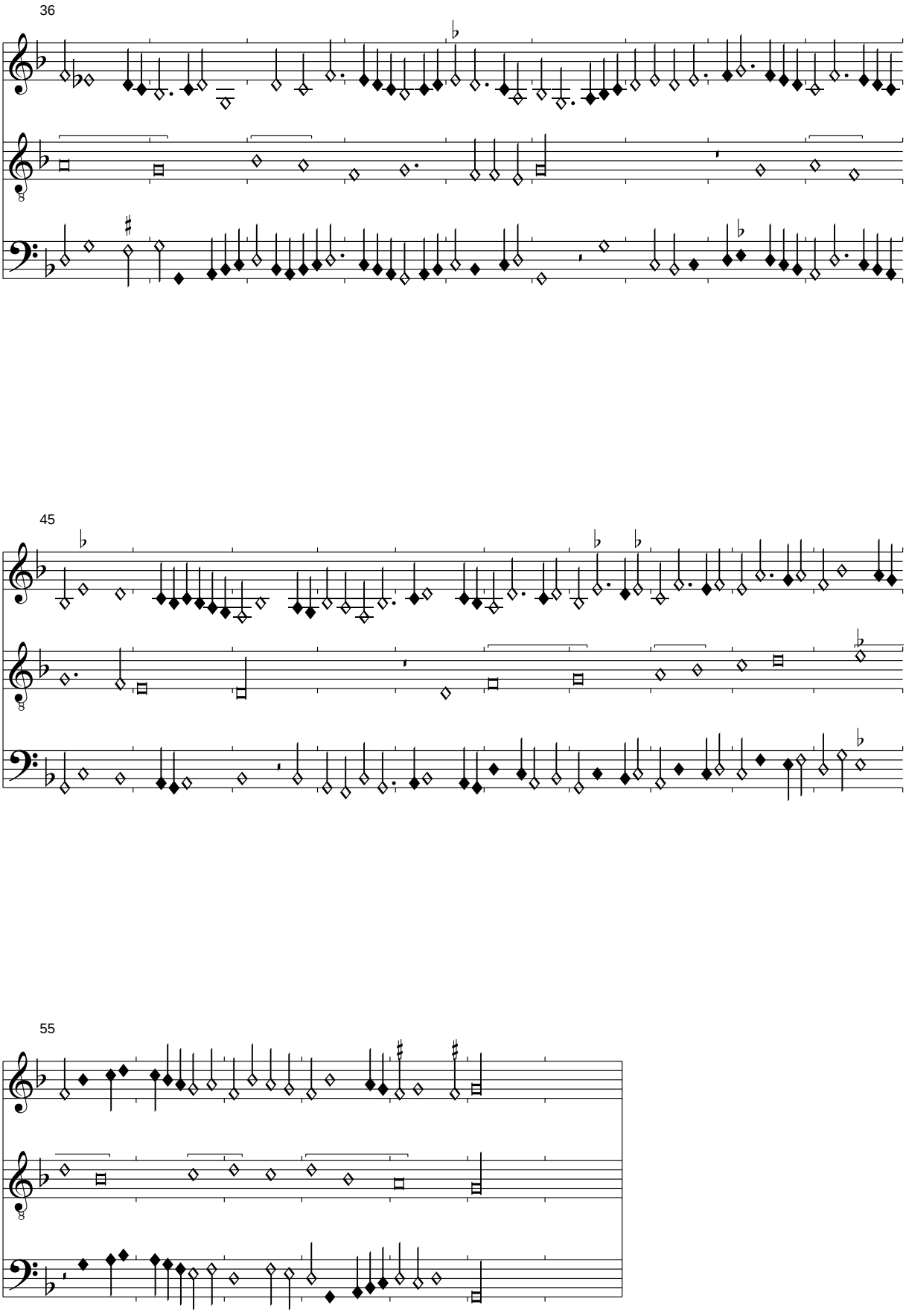


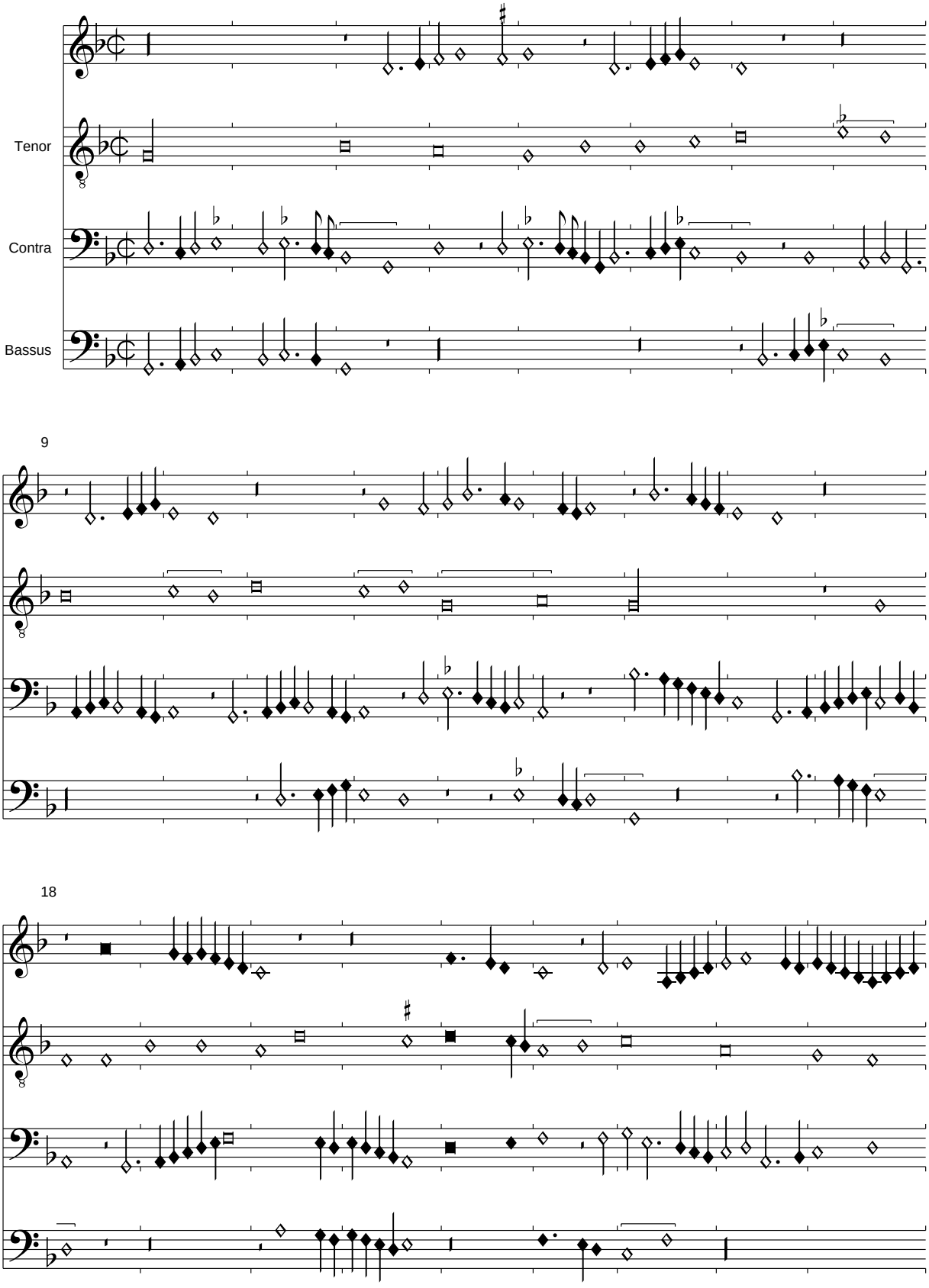

Das eb' T. 36,2 im Superius ist sehr merkwürdig in Bezug auf das a des Tenors, es sei denn, es ist nach der These Christoffersen umgekehrt gemeint, als Warnung. Aber auch das stark dissonante g im Bassus im gleich Takt ist recht eigenartig, lässt sich aber kaum vermeiden, sowie manche Konflikte der Musica ficta allgemein.

# *De tous biens plaine a 4*

## Canti C, f. 83v-84

Edited by Clemens Goldberg

Agricola

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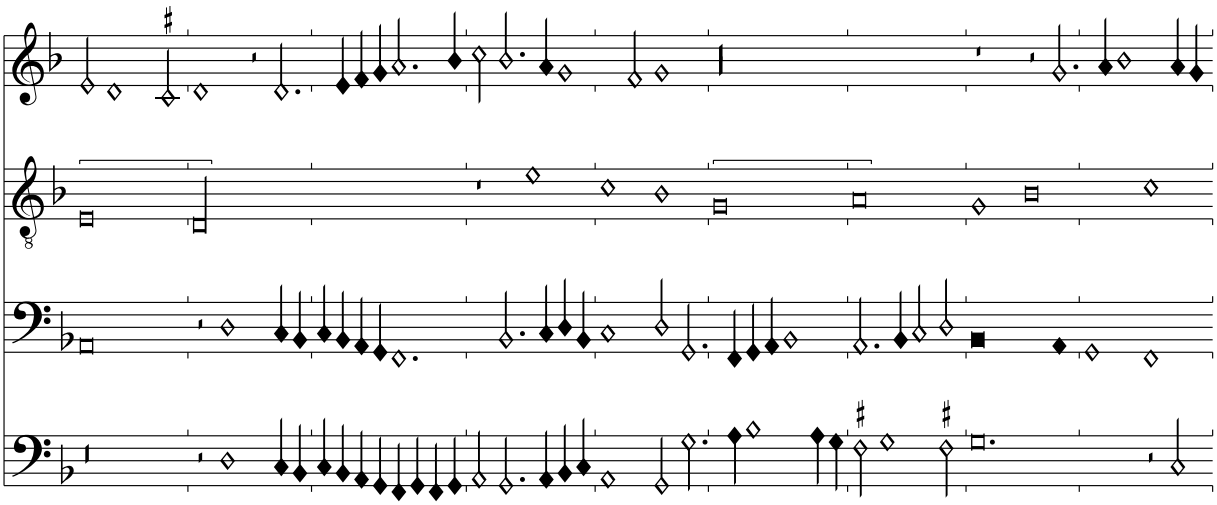
27



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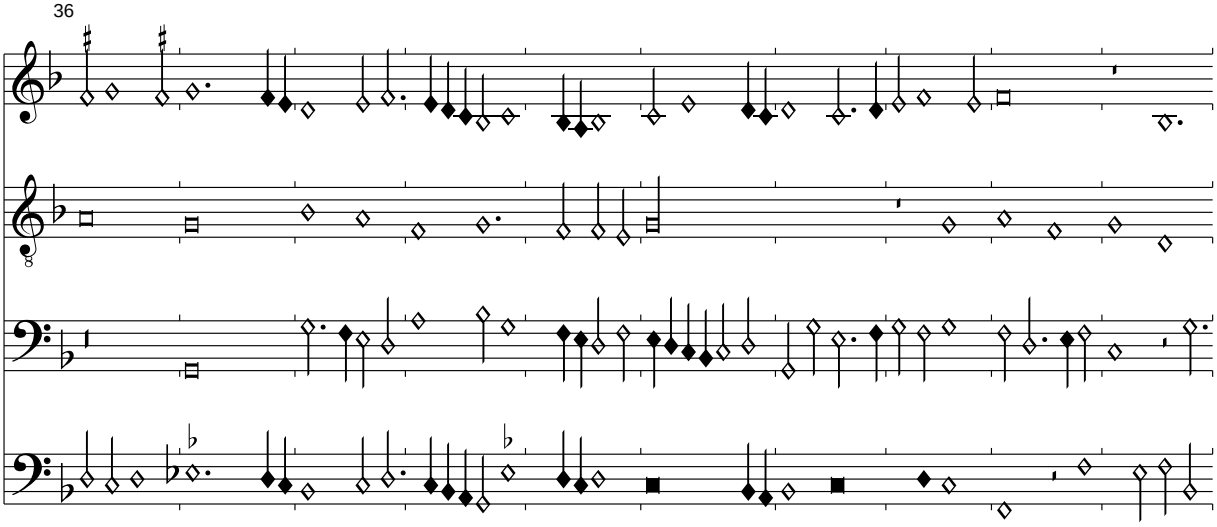

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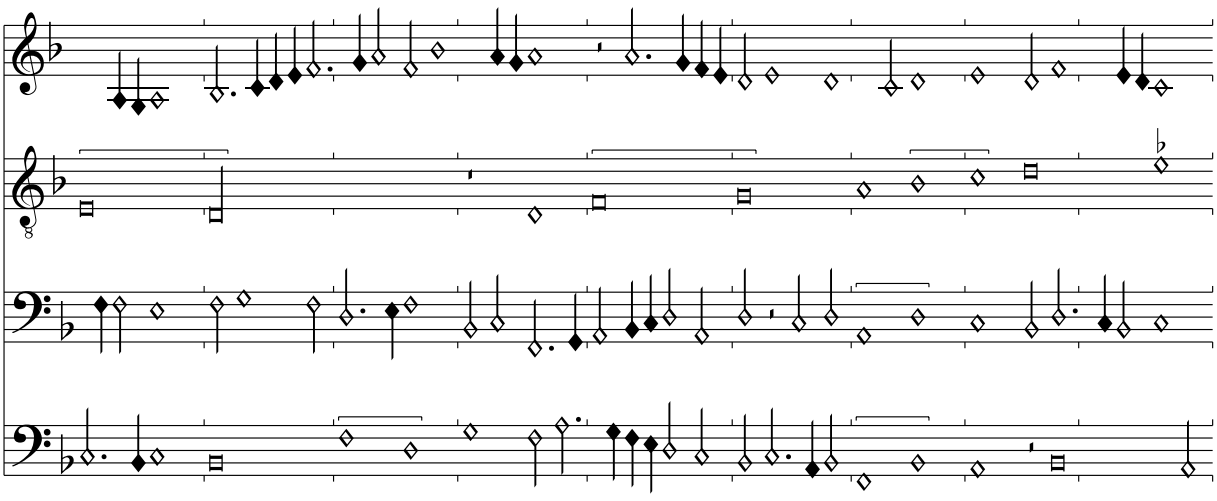
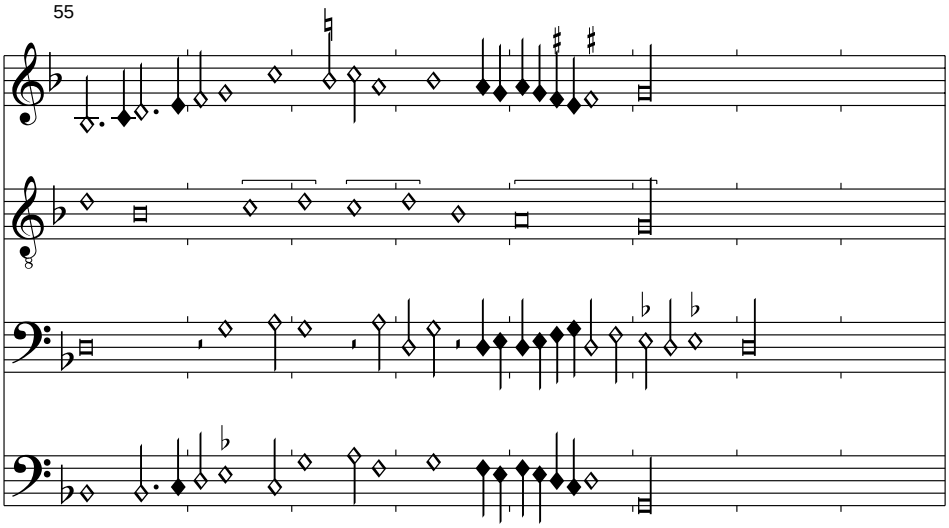


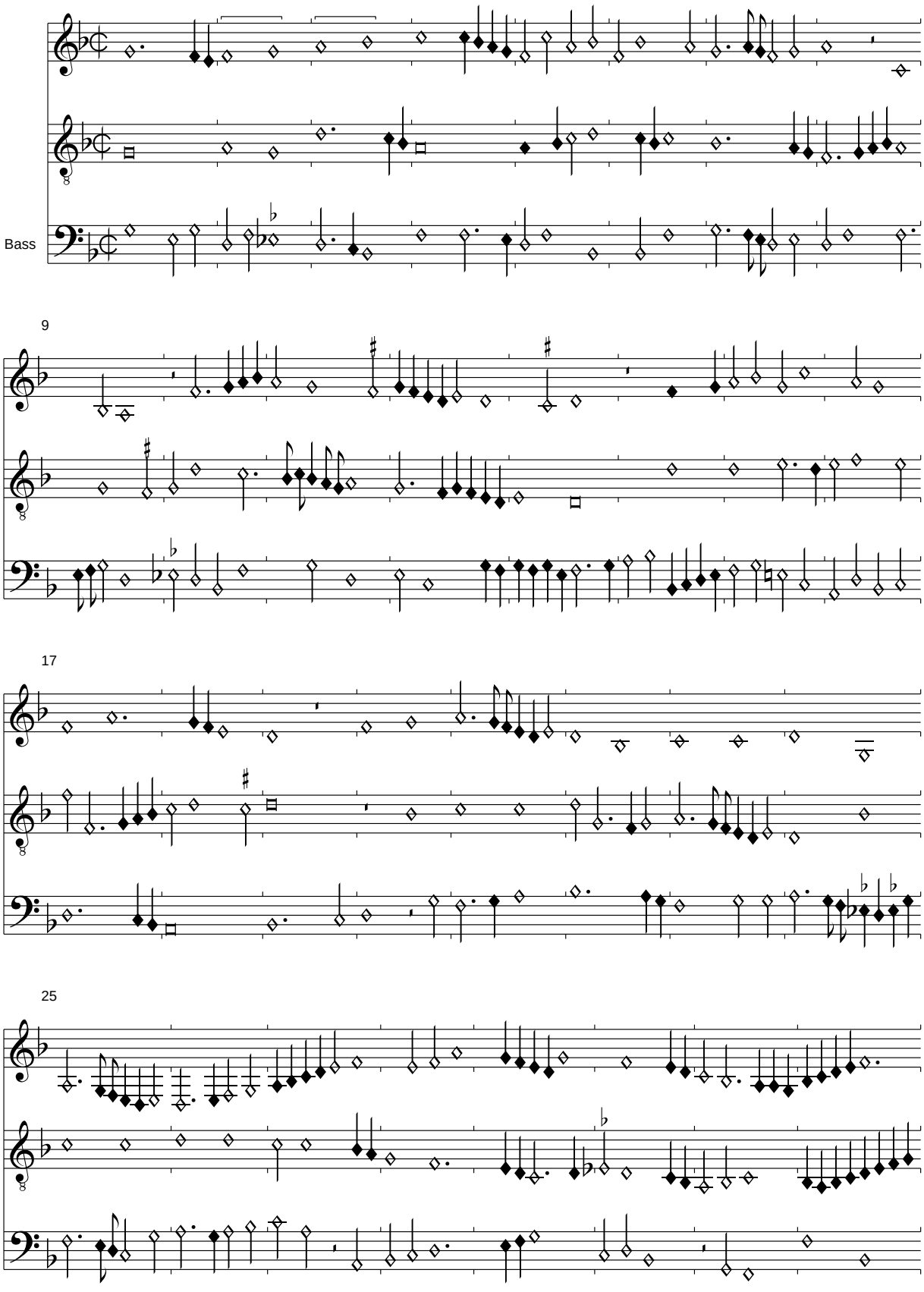

55

# *Dung aultre amer*

## Basevi, f. 70v-71r

Edited by Clemens Goldberg

Allexander (Agricola)

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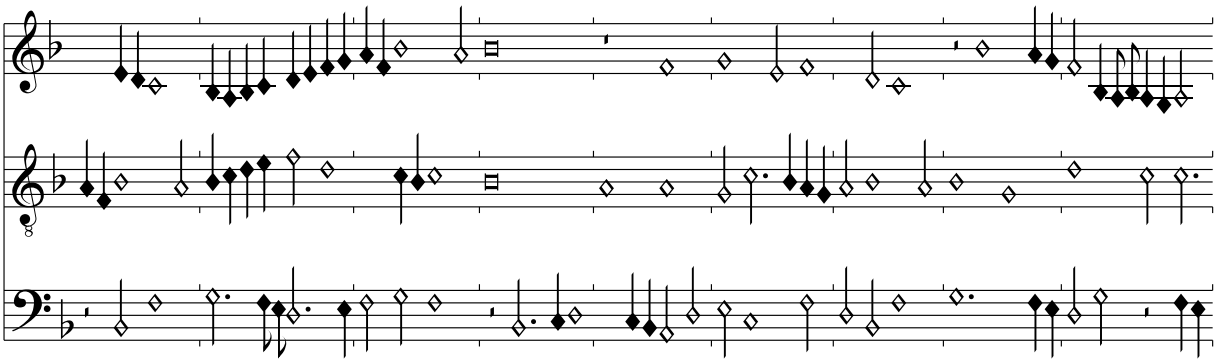
33



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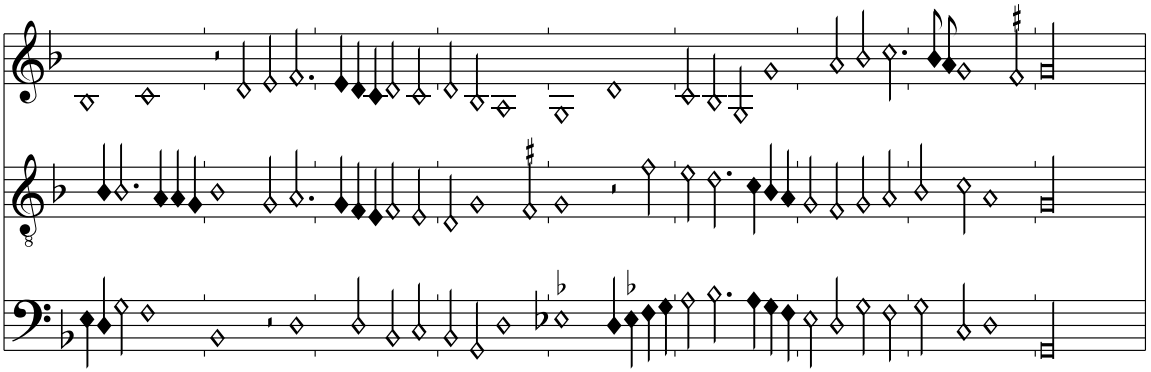
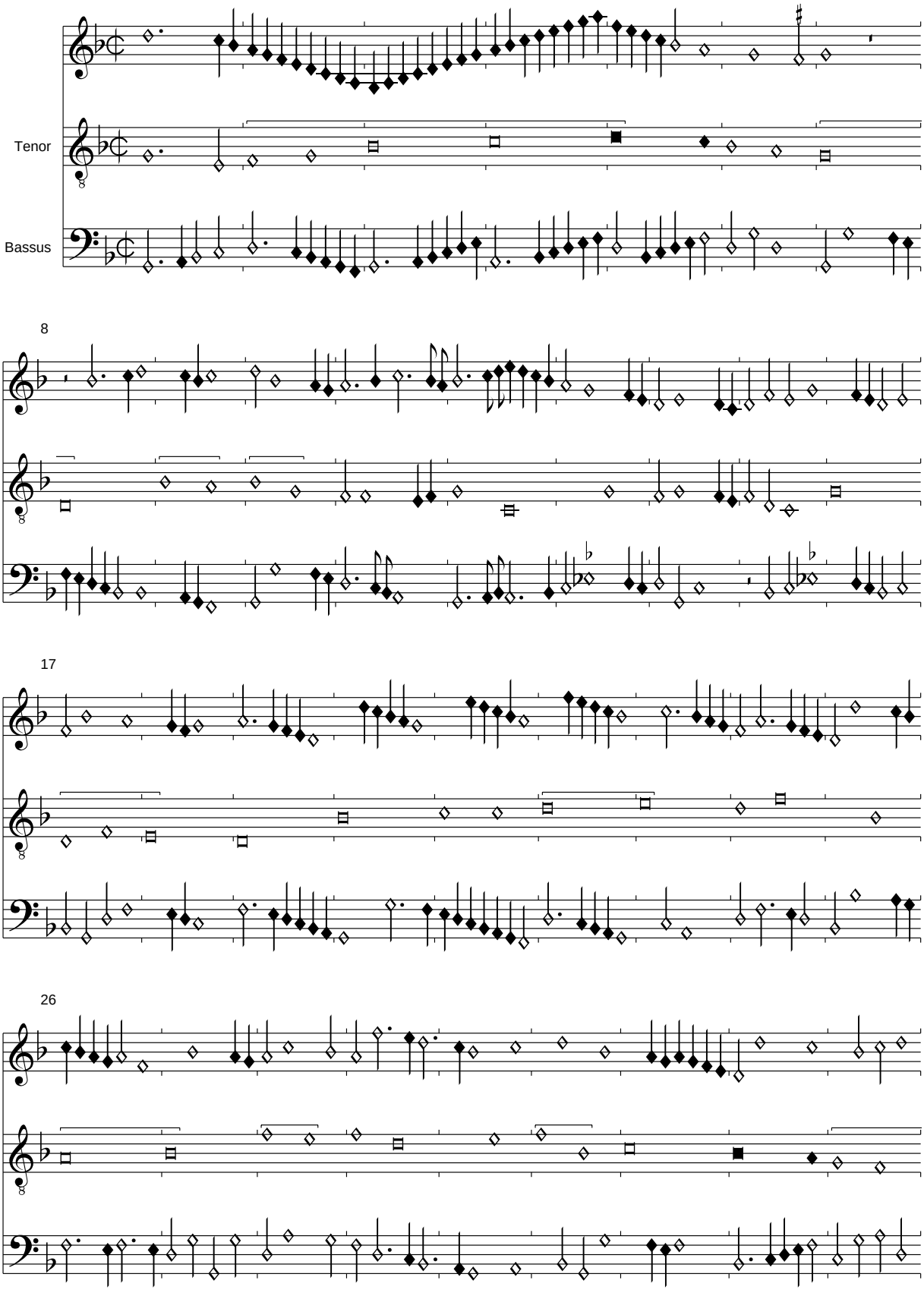


# *Dung aultre amer*

## Segovia, f. 160v

Edited by Clemens Goldberg

Alexander Agricola

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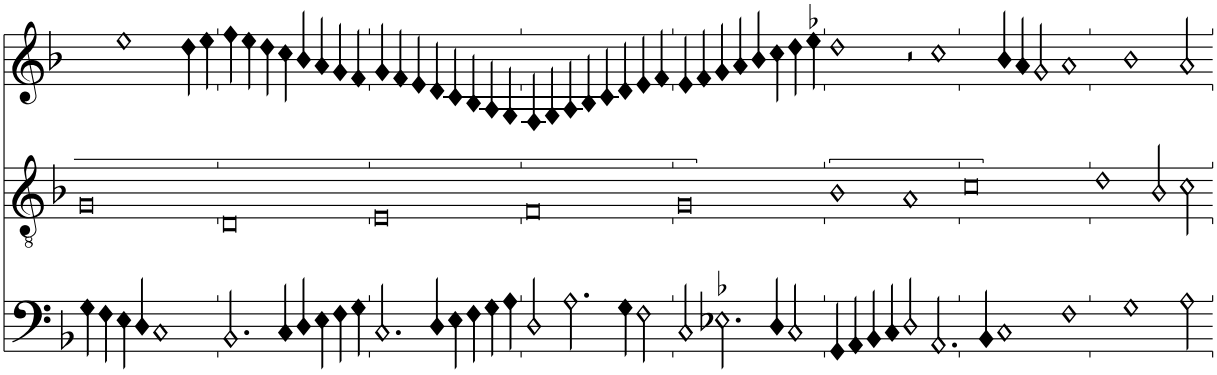

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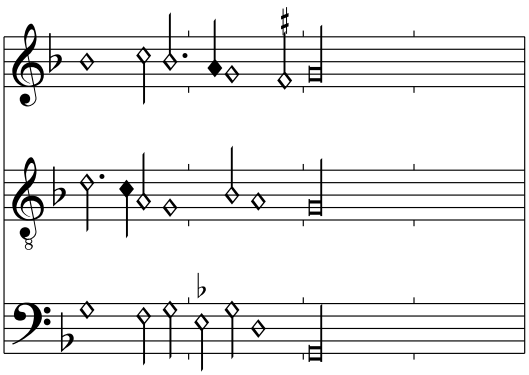
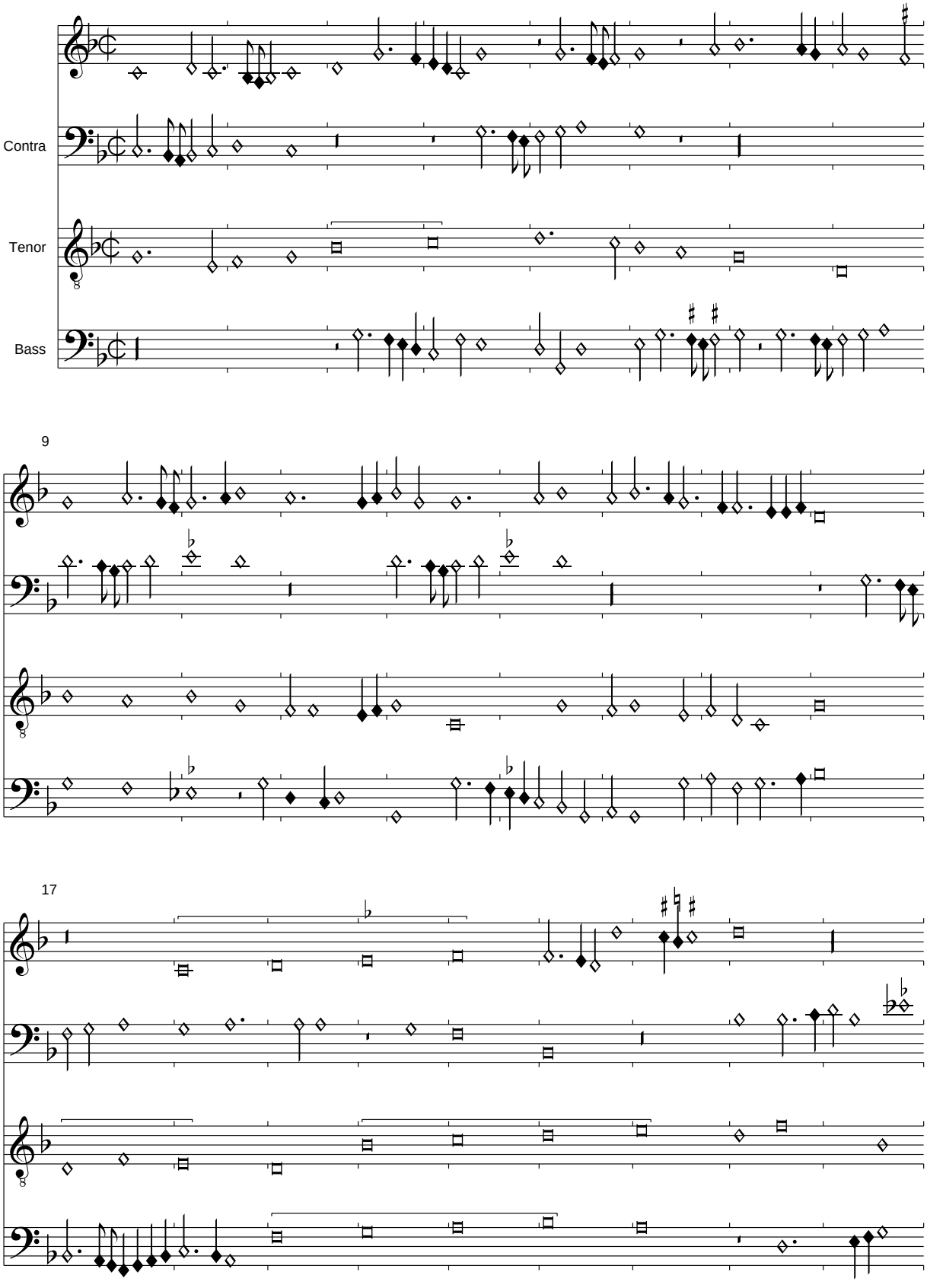


# *Dung aultre amer a 4*

## Basevi, f. 7v-8r

Edited by Clemens Goldberg

Allexander (Agricola)

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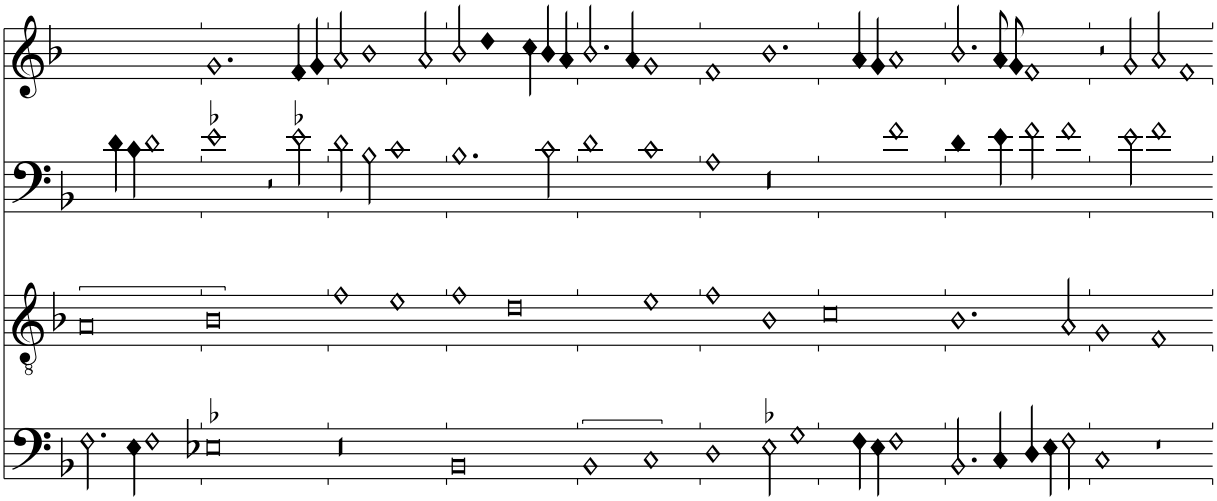

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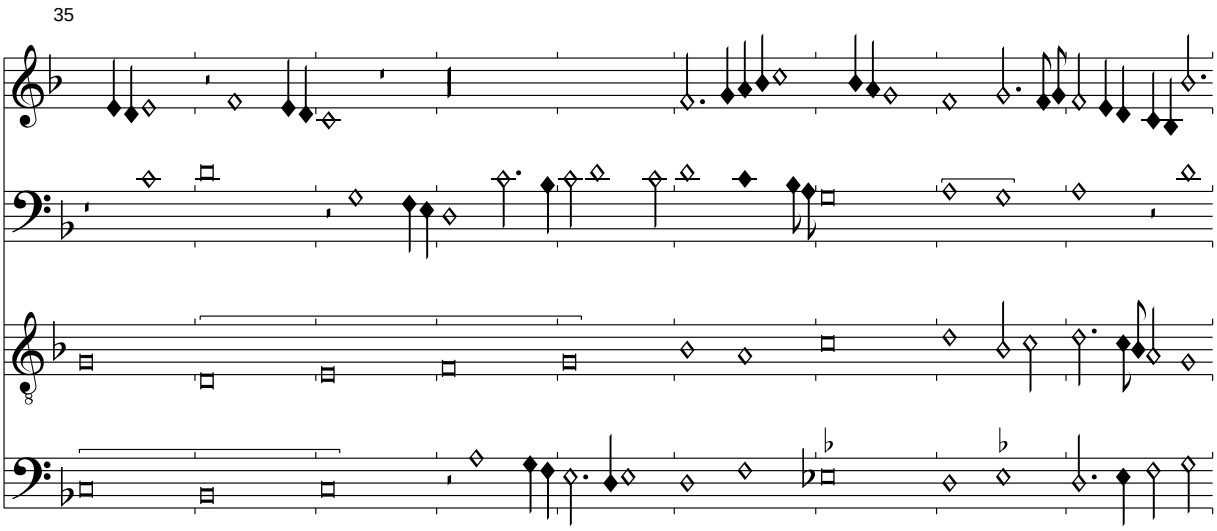

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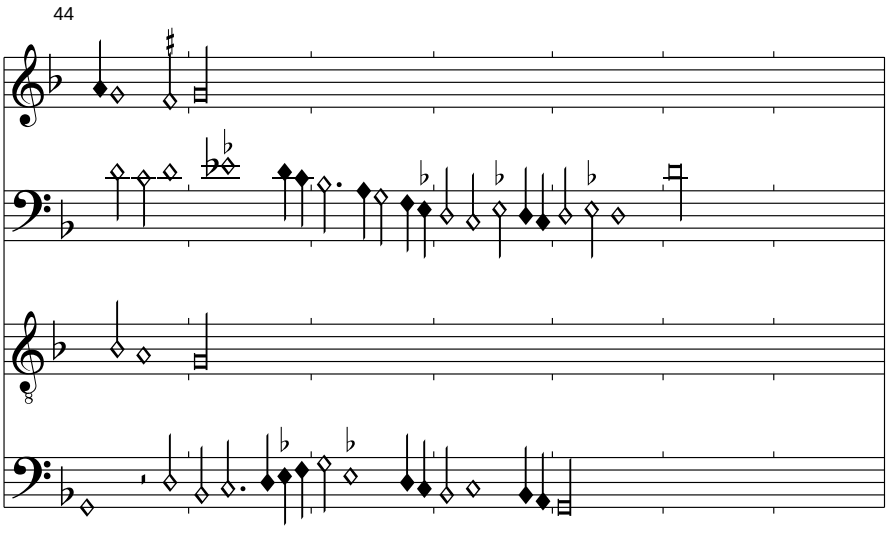
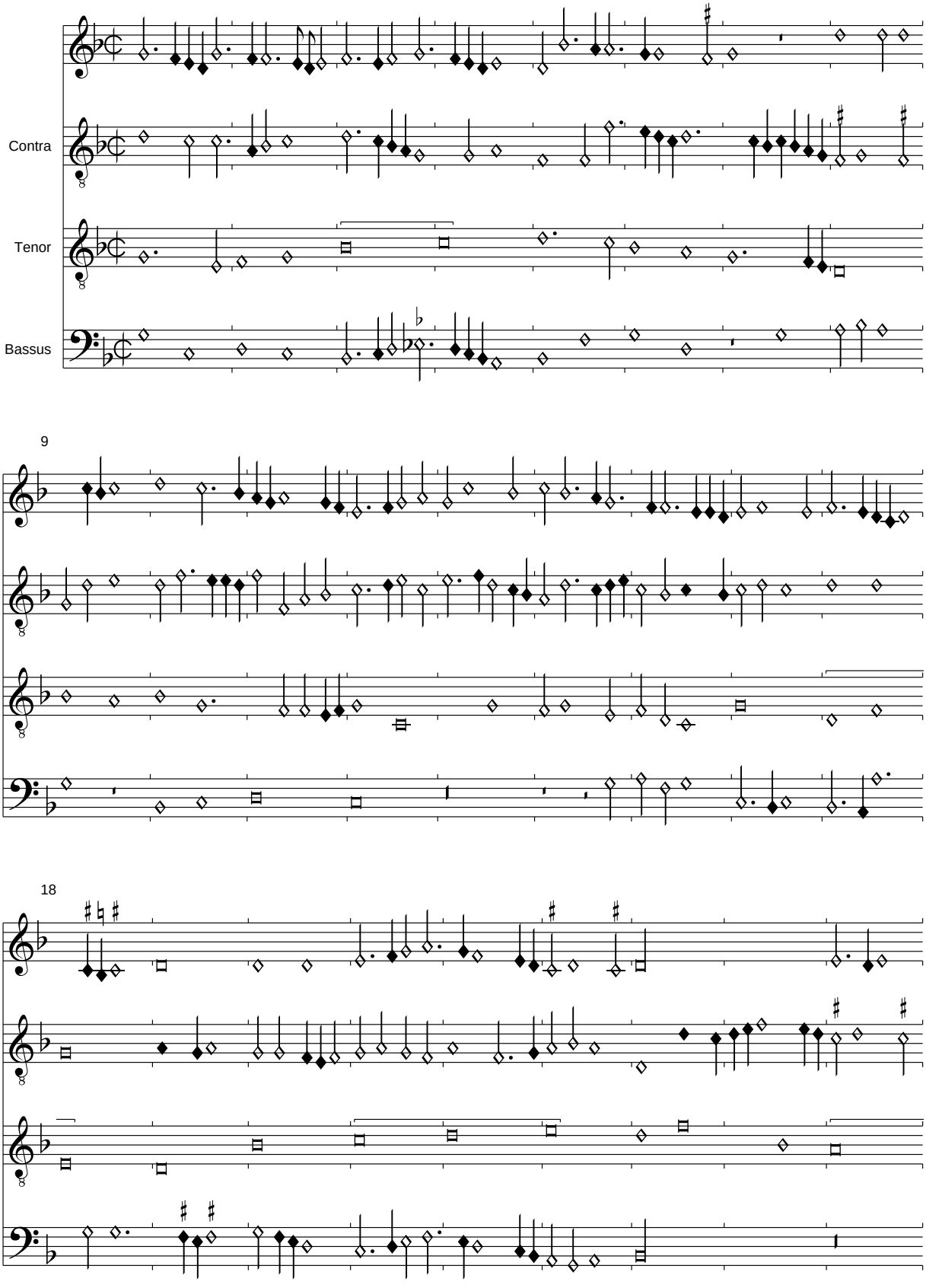


# *Dung aultre amer a 4*

## Basevi, f. 7v-8r

Edited by Clemens Goldberg

Allexander (Agricola)

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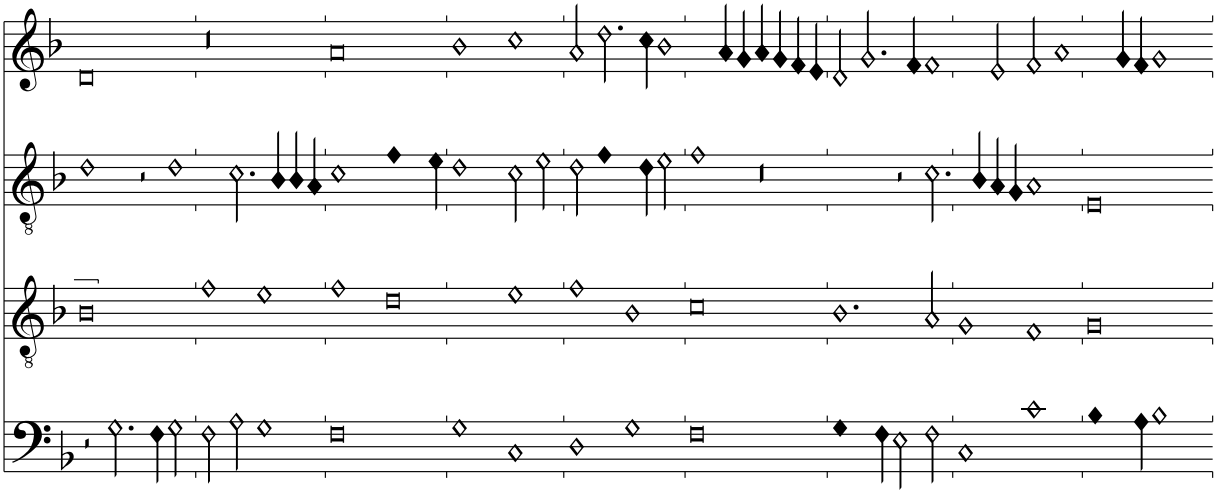

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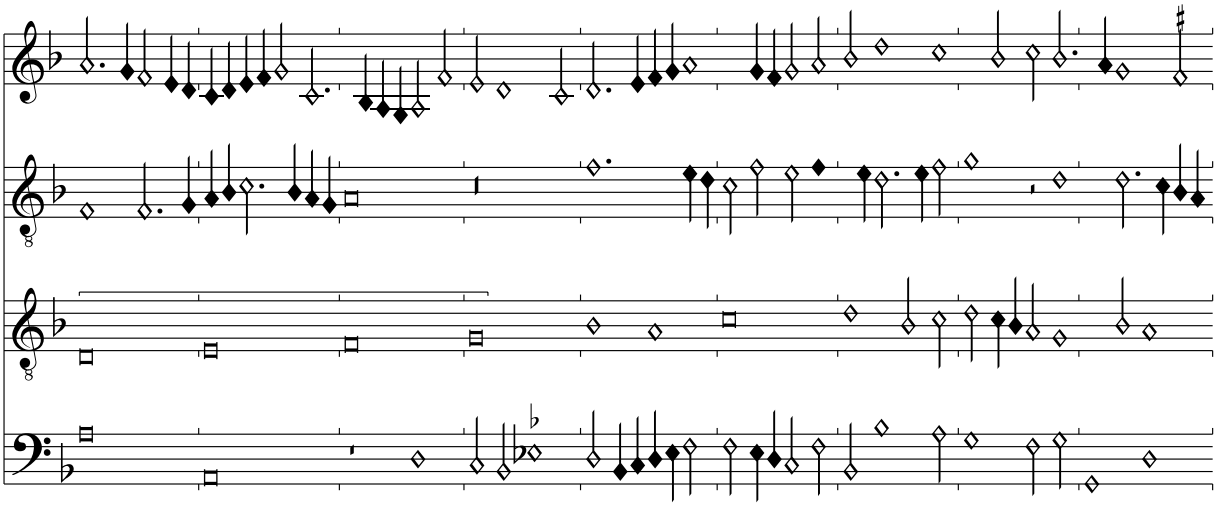

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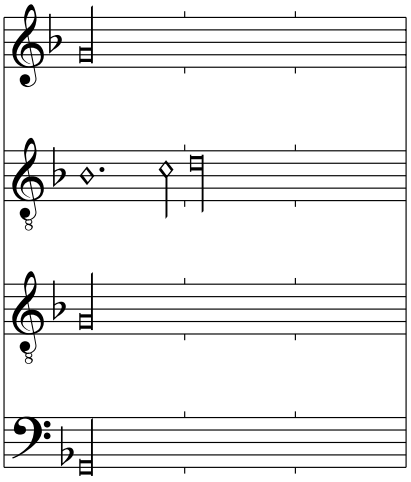
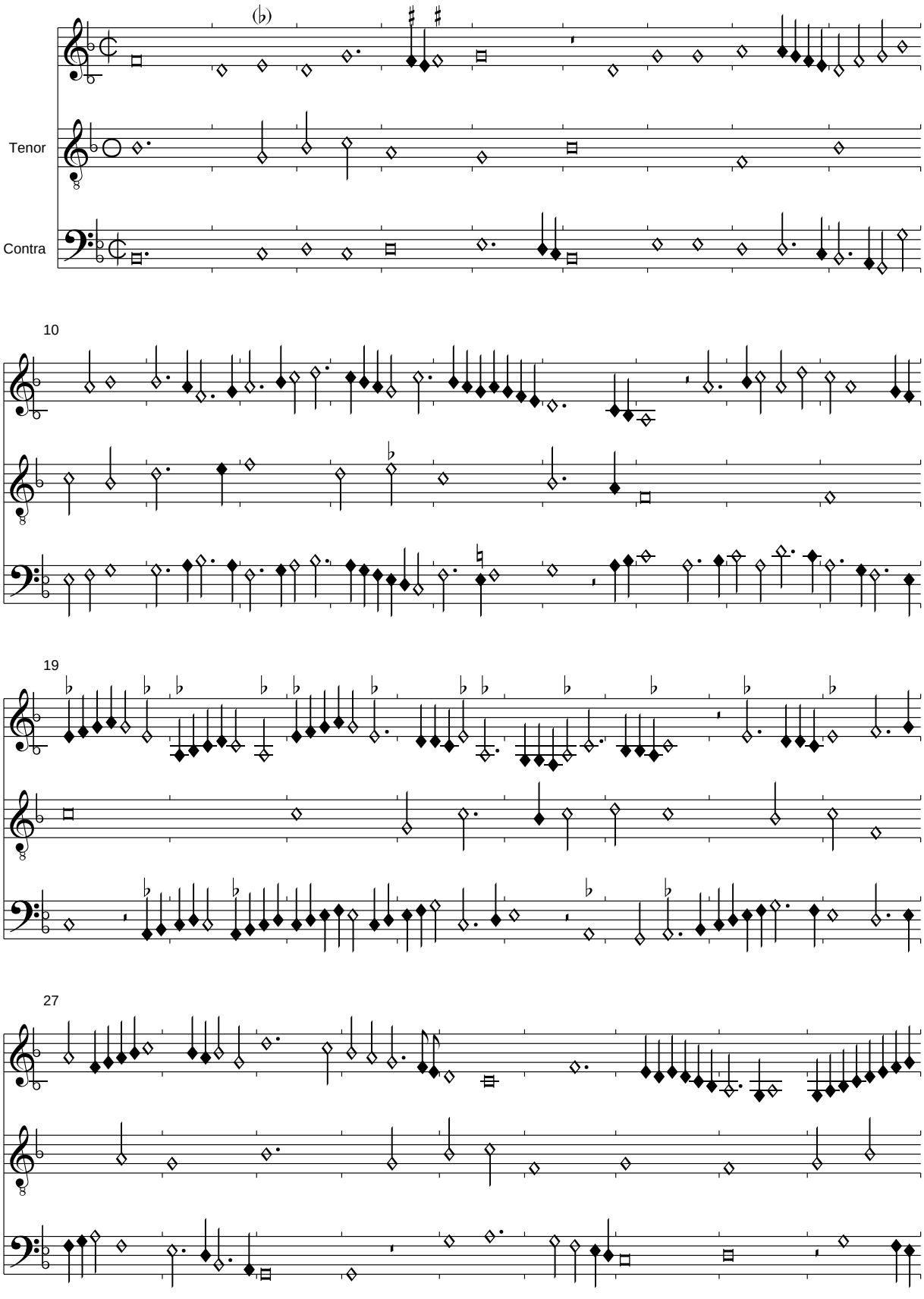


# *Lomme banni*

## Odhecaton A, f. 52v-53r

Edited by Clemens Goldberg

Agricola

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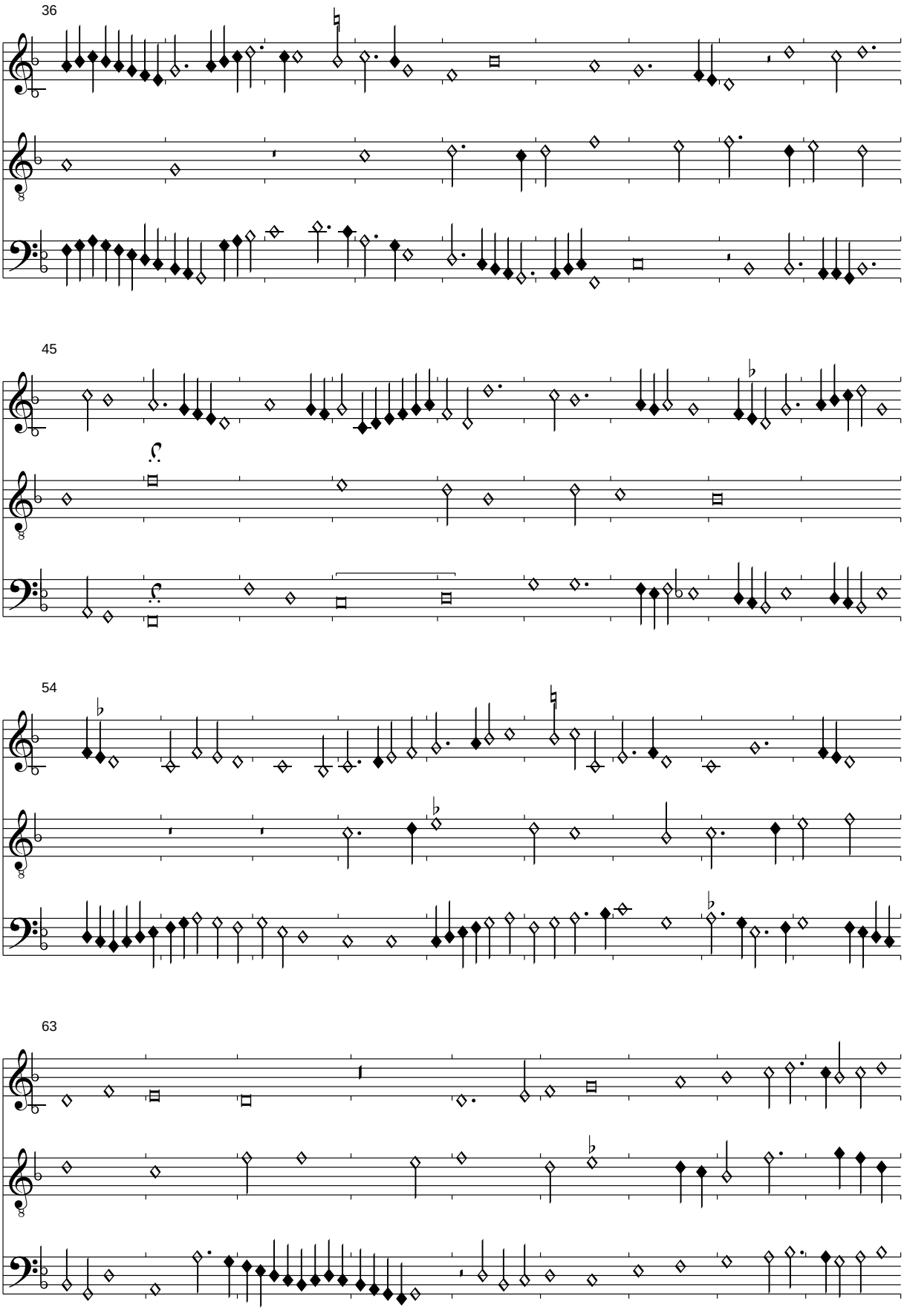
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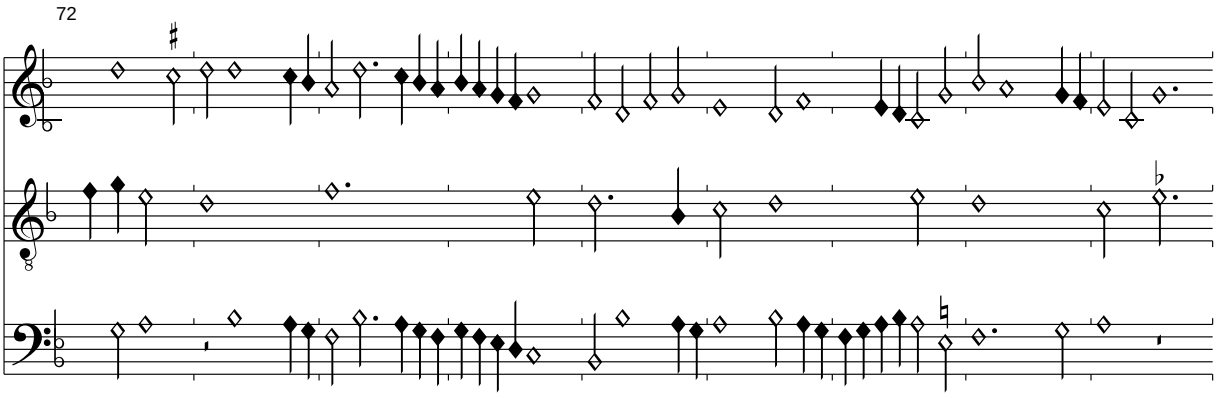
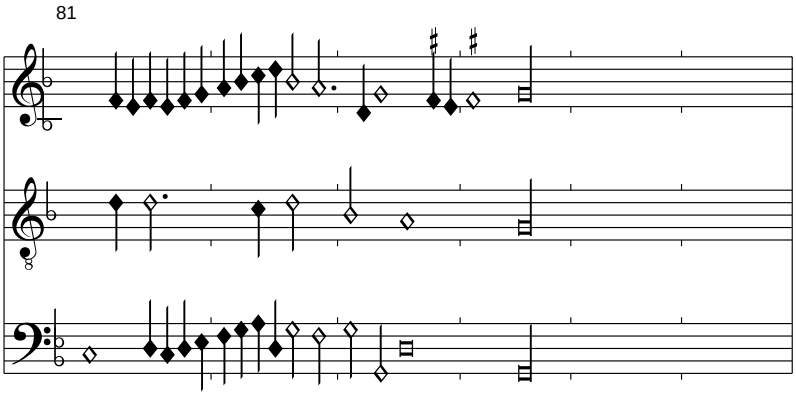


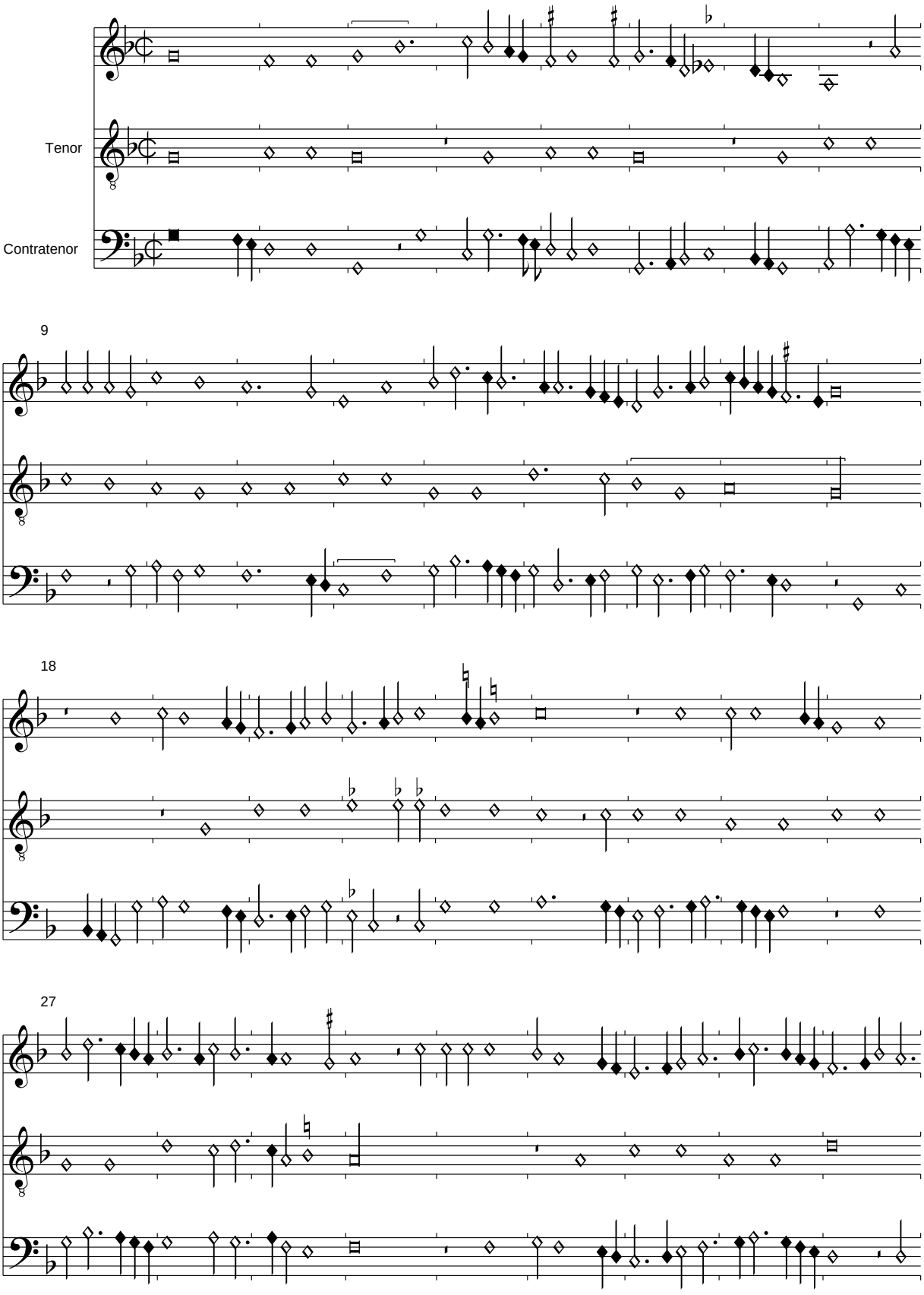

Wie in Barbingants Vorlage ergeben sich schwere und verschieden zu lösende Konflikte der Musica Ficta. Das Wort "banni" wird in beiden Fällten durch kontrastreiche Harmonik besonders beleuchtet.

# *O Venus bant*

## Florenz 229, f. 70v-71r

Edited by Clemens Goldberg

(Agricola)

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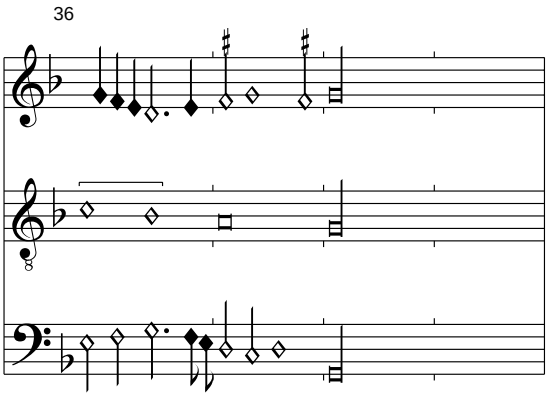
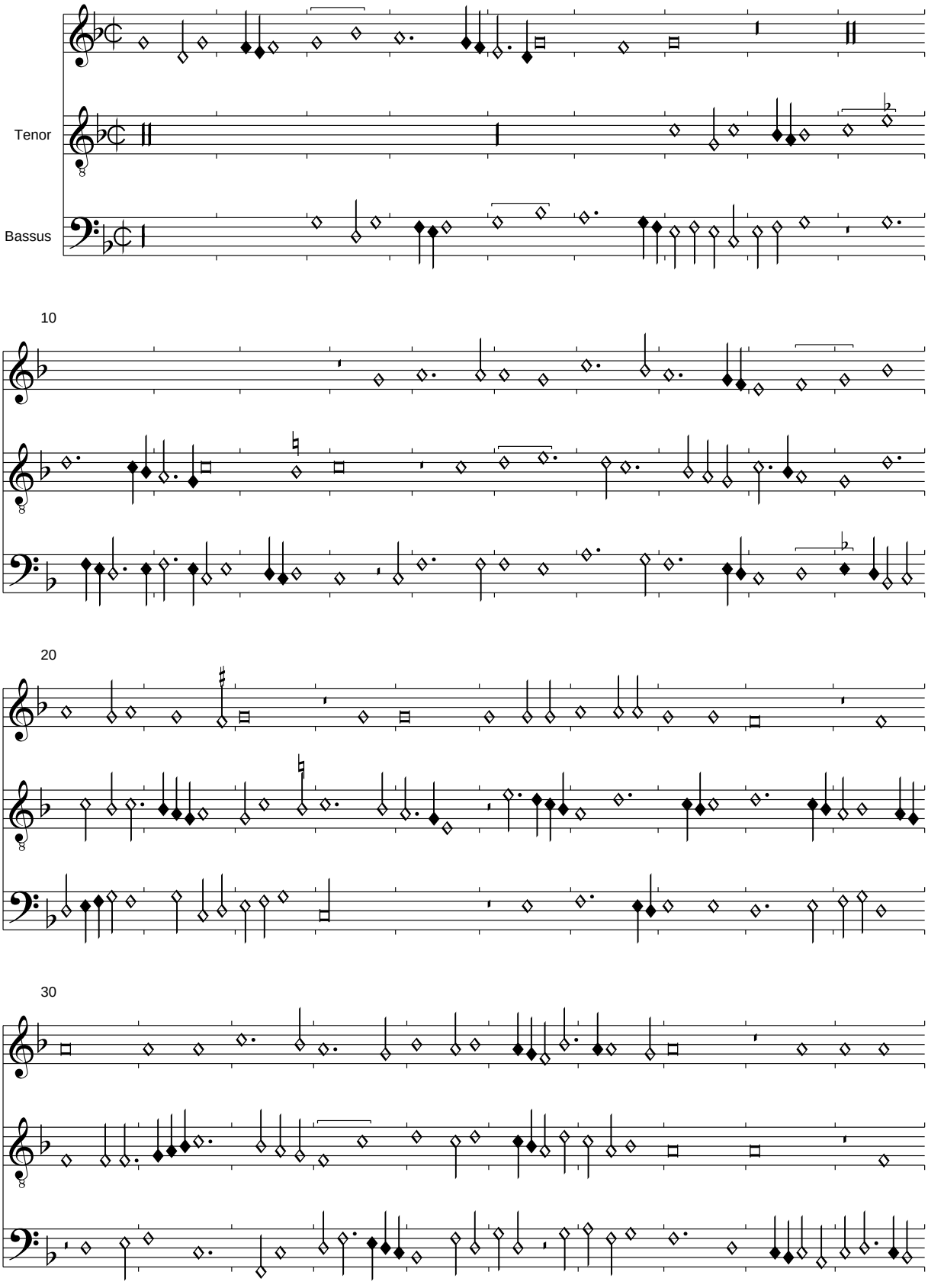

36

# *O venus bant*

## Casanatense, f. 78v-80r

Edited by Clemens Goldberg

Agricola

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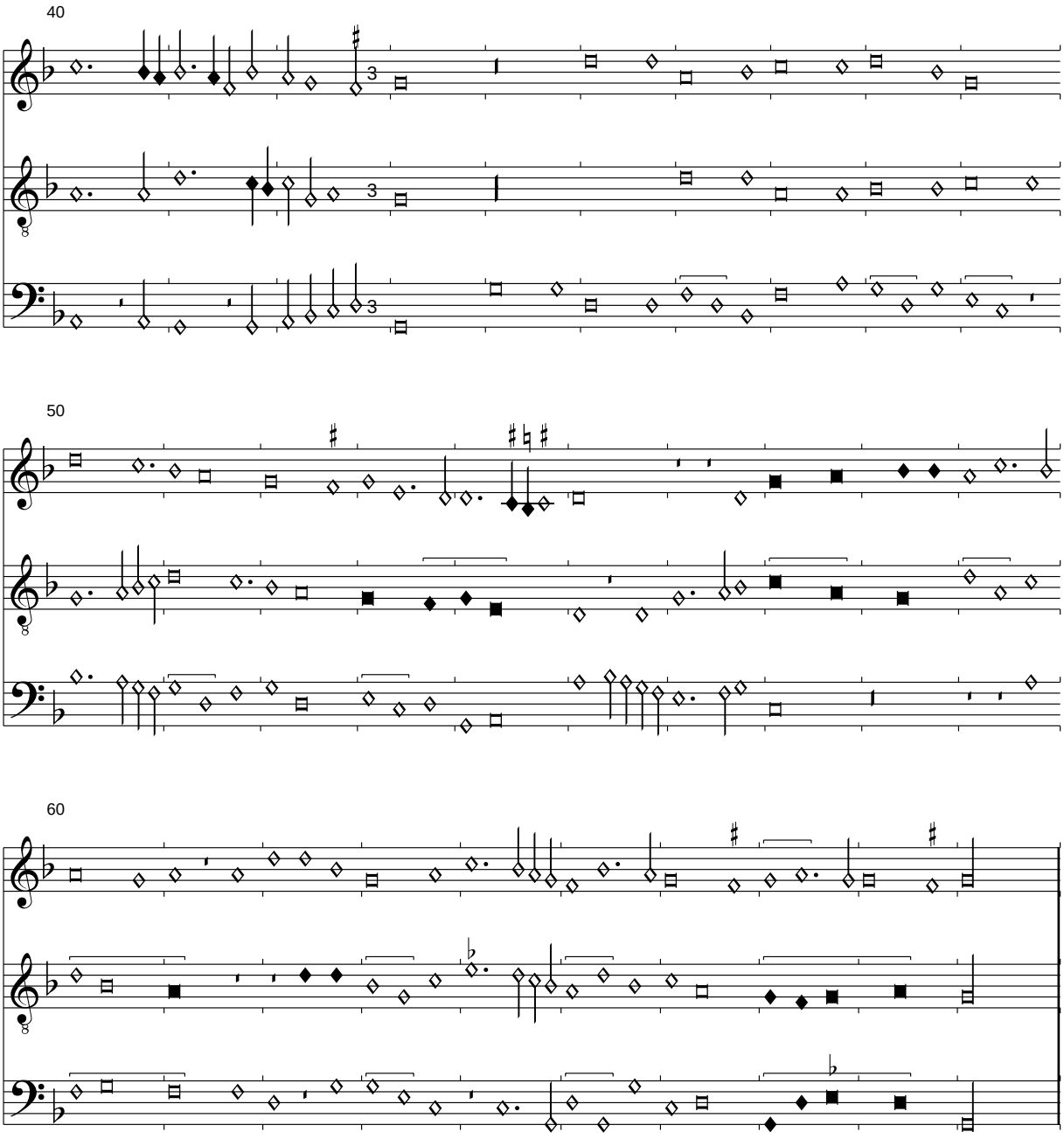


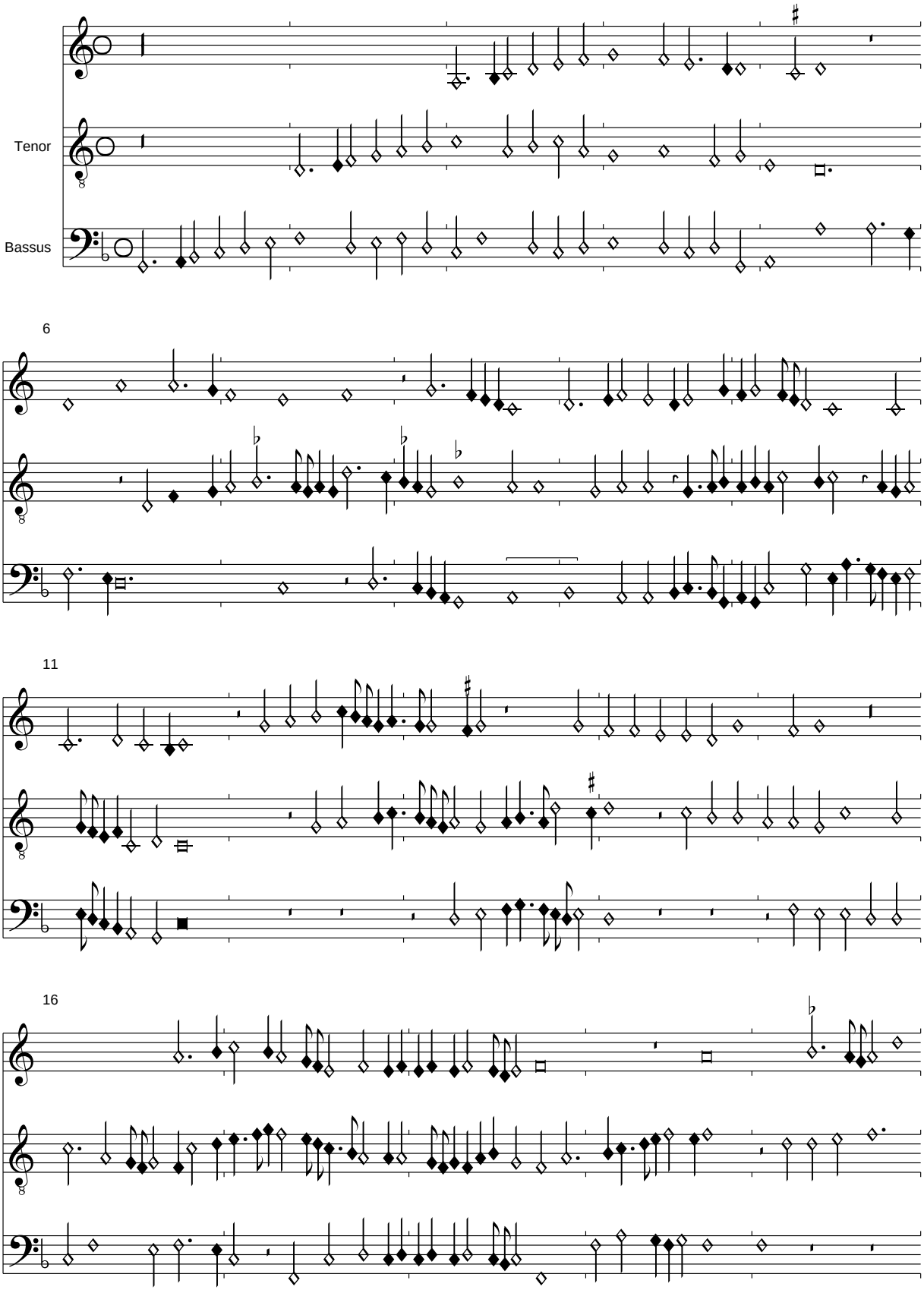

Dieses Stück ist unabhängig von der Chanson "O Venus bant o vierich brant" von Josquin bzw. vanWeerbecke und auch unabhängig von einem weiteren Stück von Agricola, in dem die ursprüngliche Melodie verwendet wird. Besonders bemerkenswert sind die eigentlich nach Erhöhung verlangenden Leittöne, die aber in den meisten Fällen wegen des Kontrapunktes nicht erhöht werden können.

# *Pater meus agricola est*

## Petrucci, Motetti Liber 4

Edited by Clemens Goldberg

Agricola

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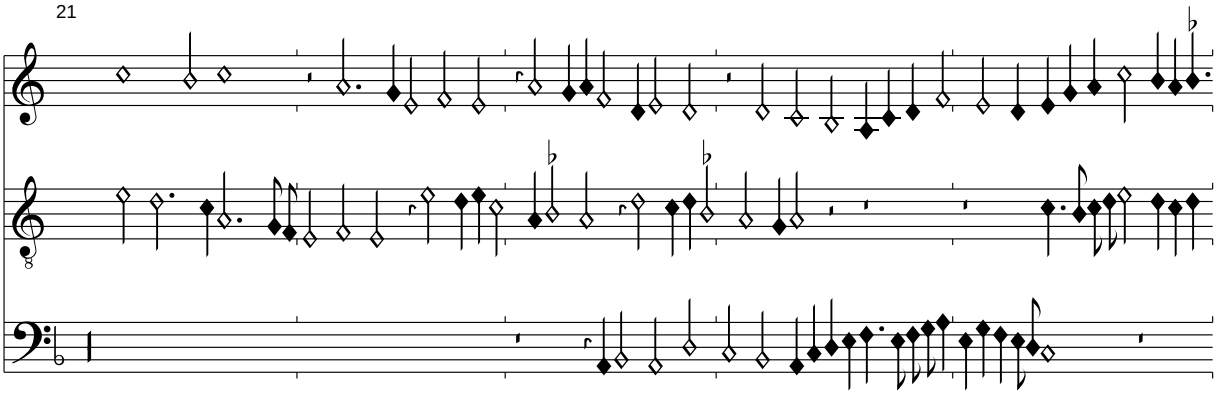

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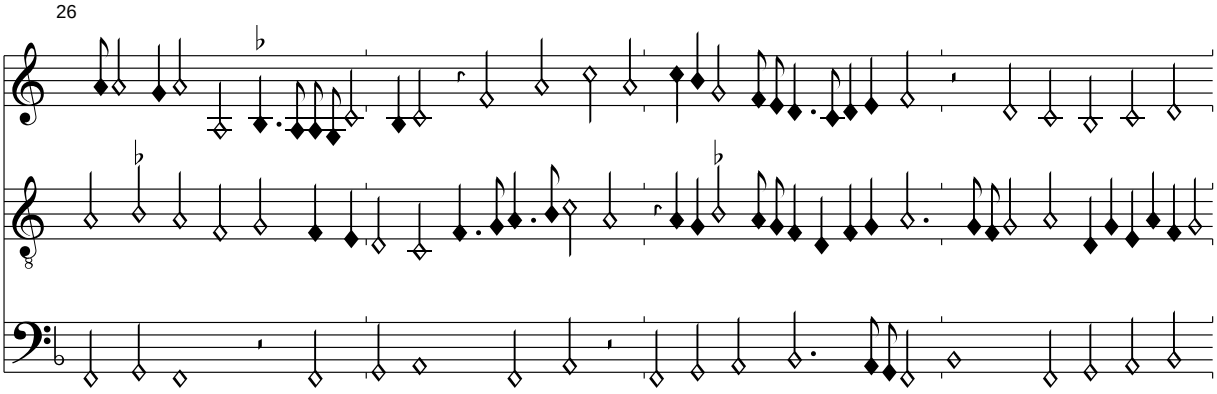

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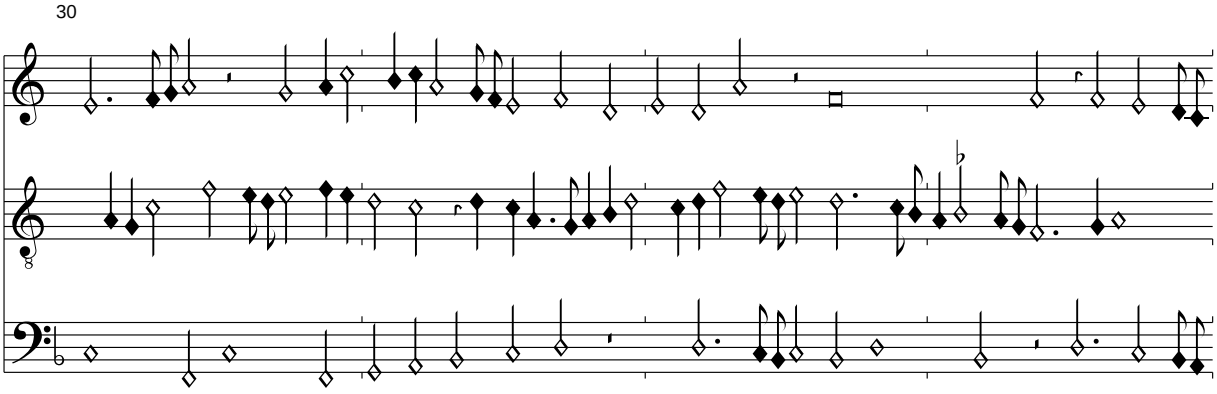

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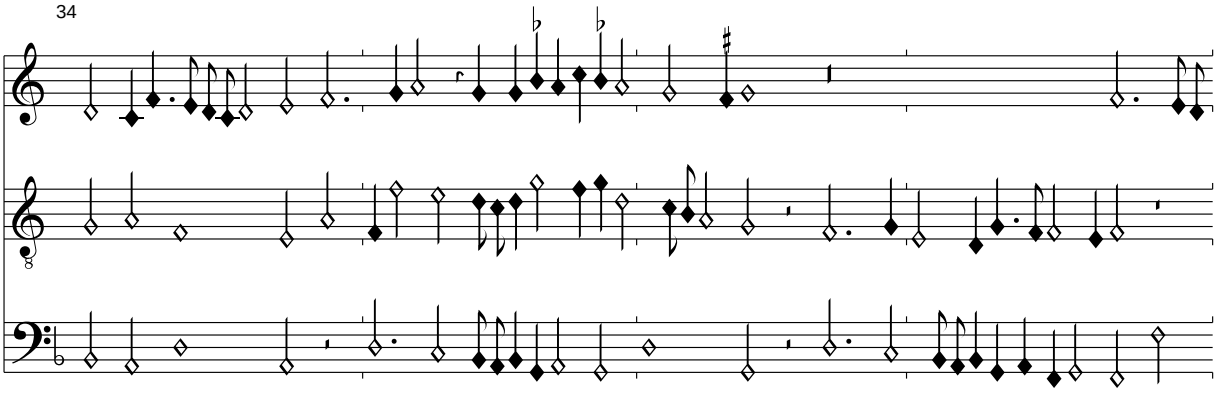

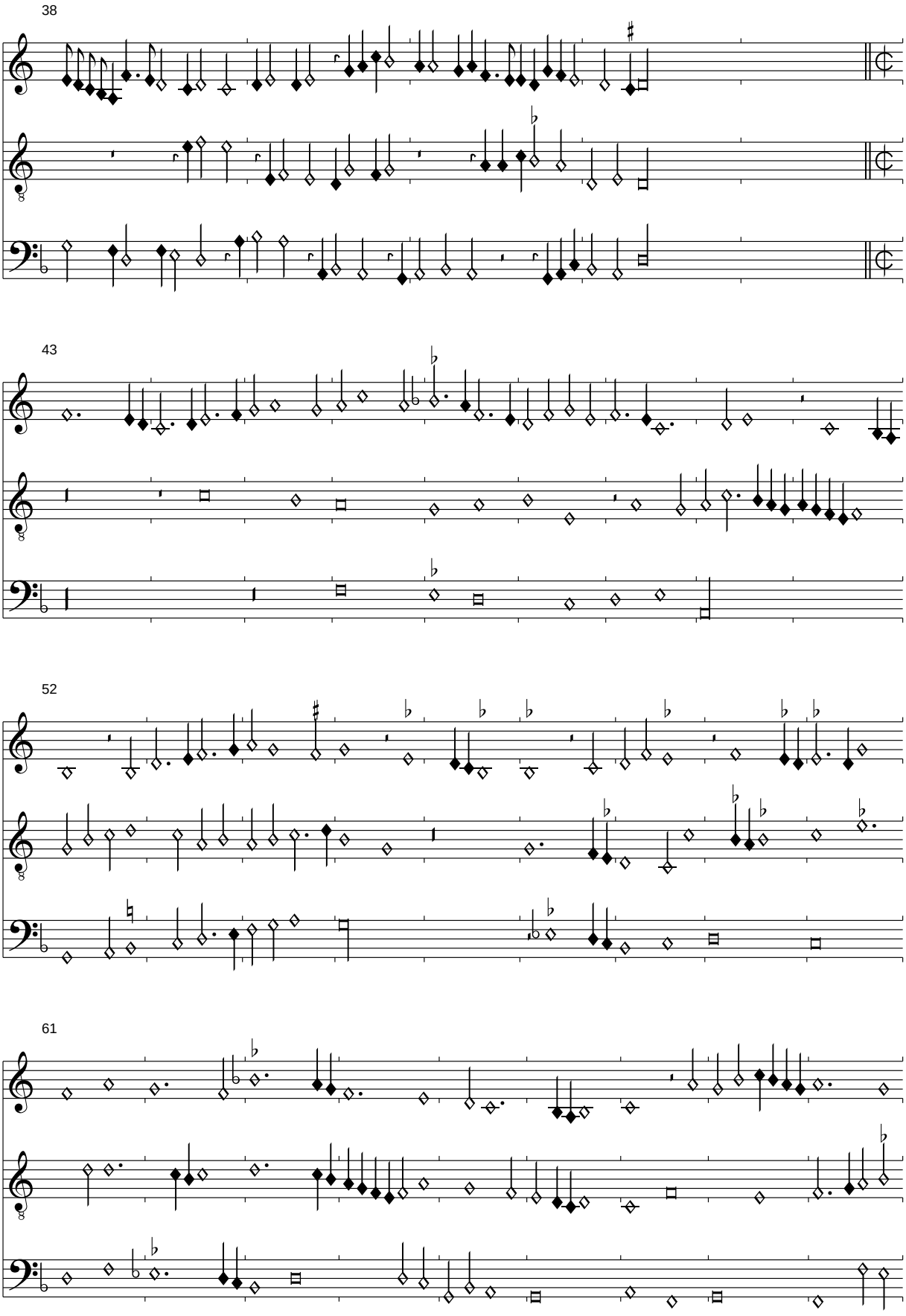
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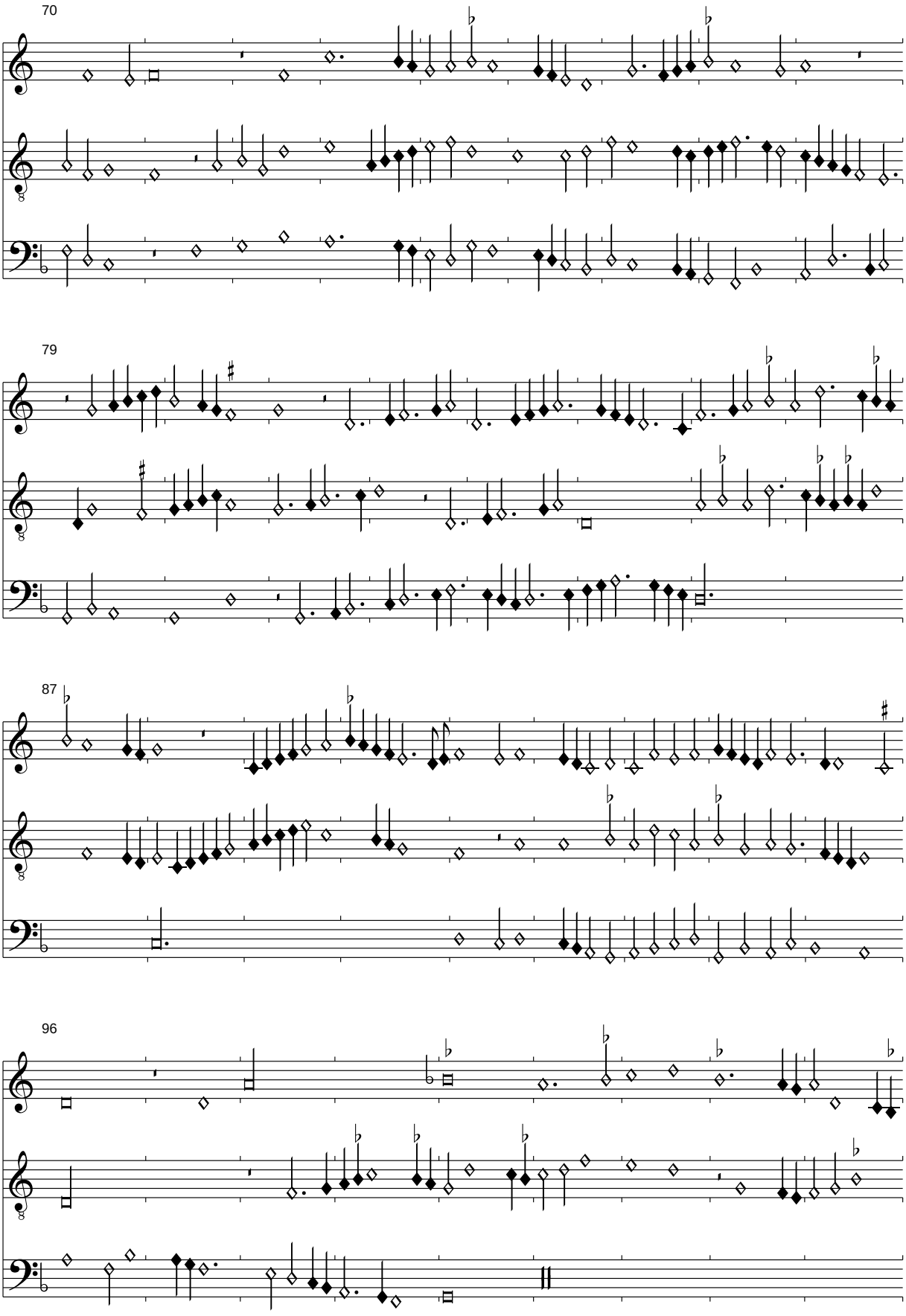
43
52
61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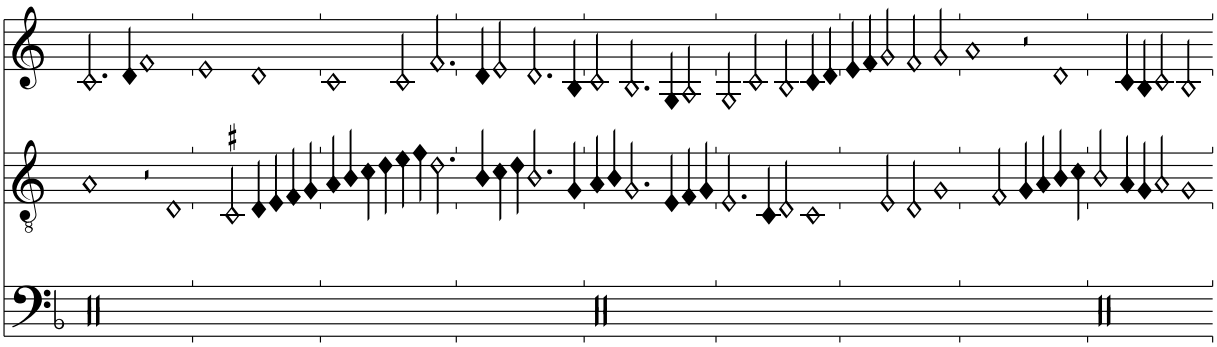

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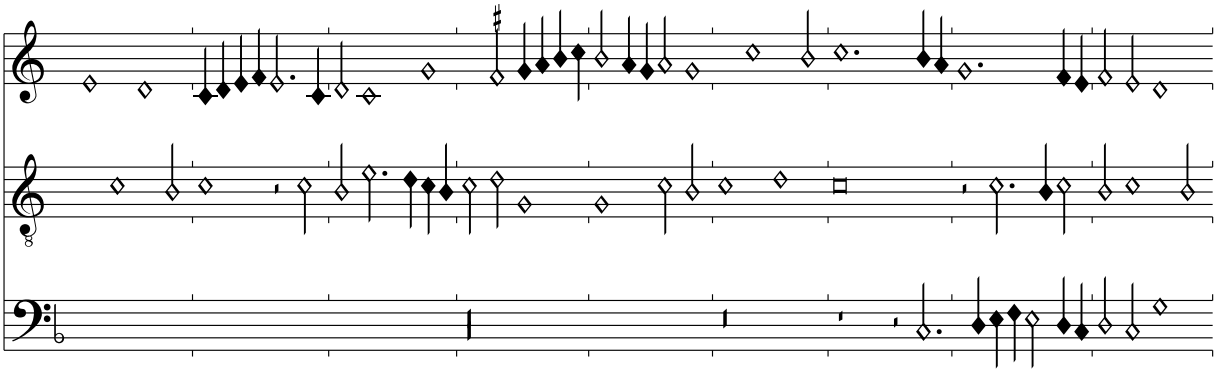

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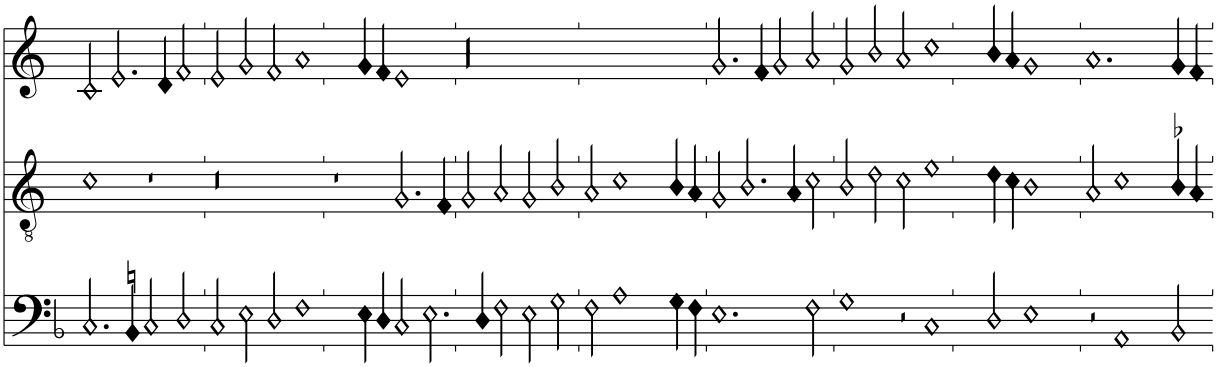

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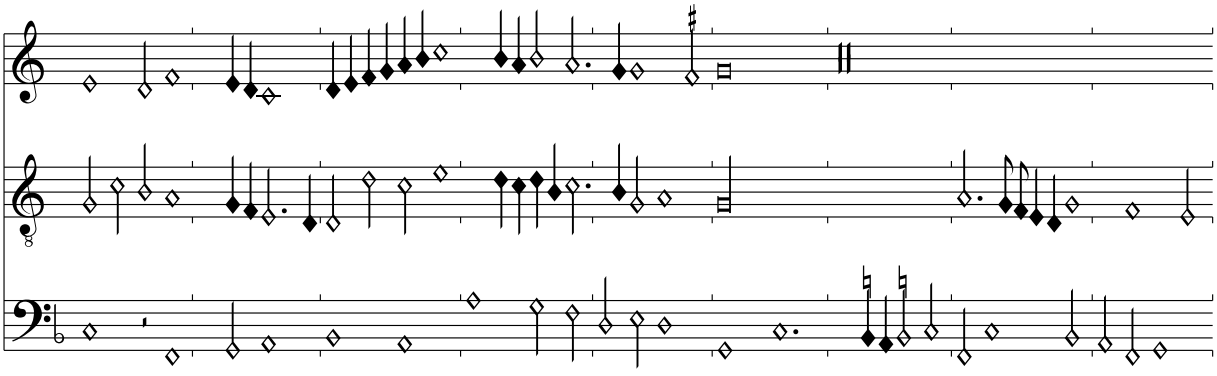

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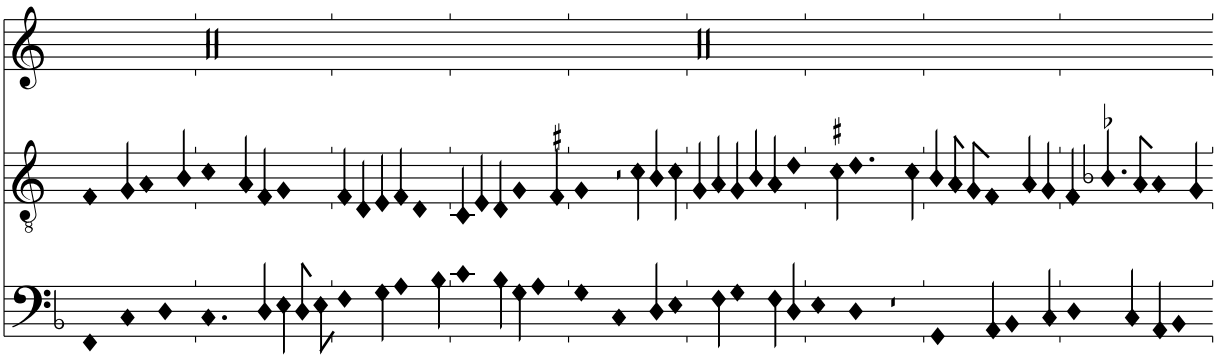

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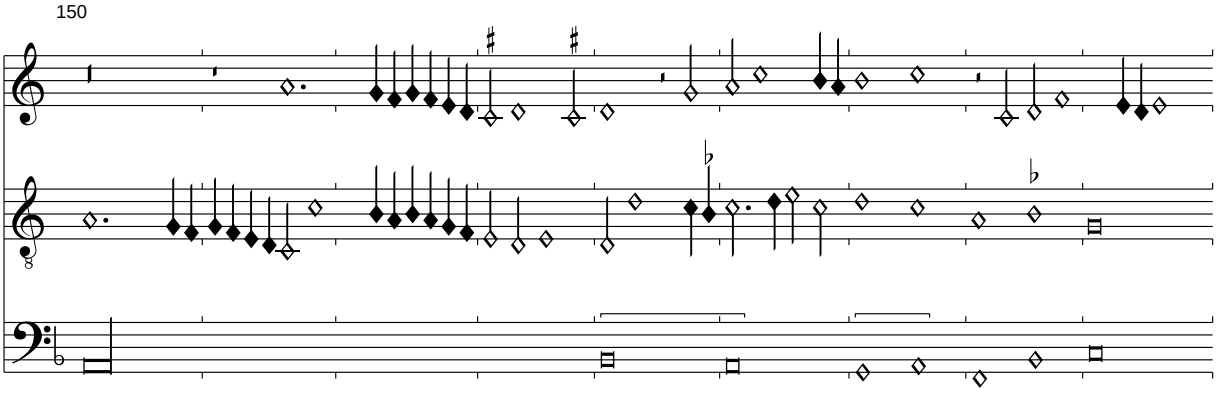

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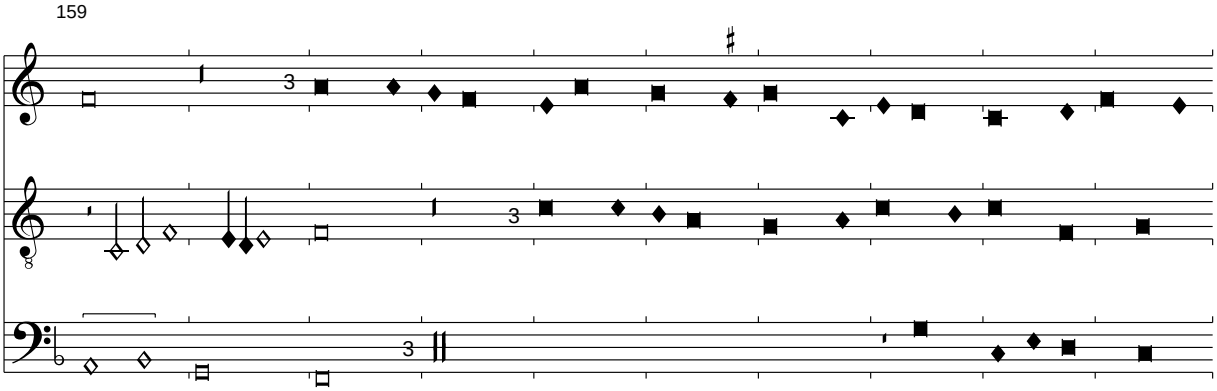


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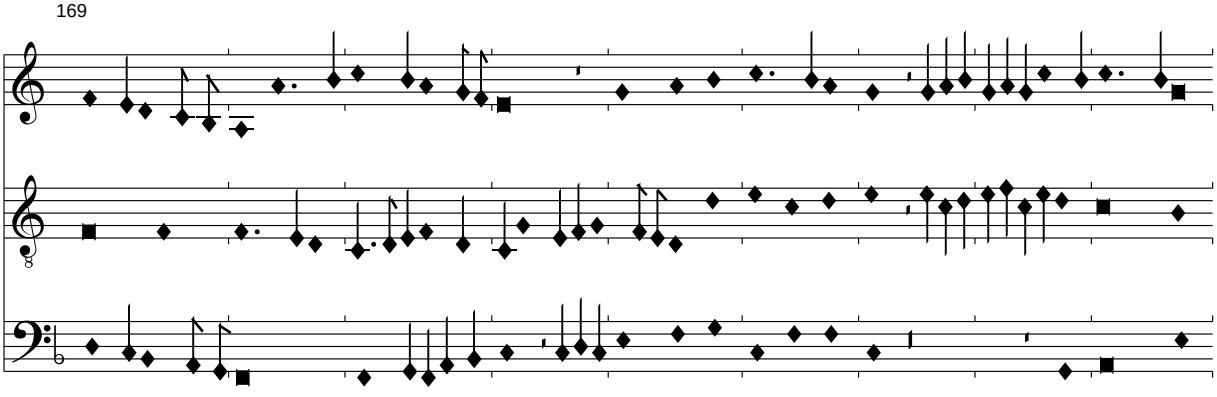

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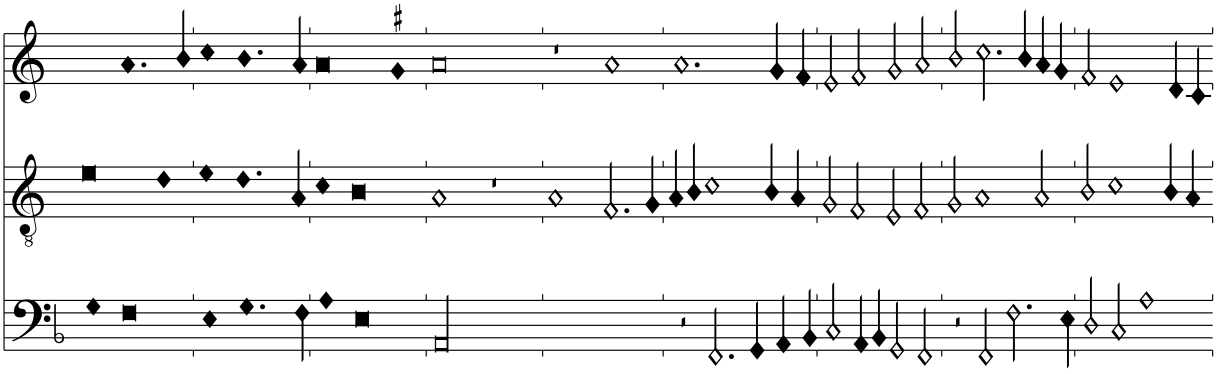

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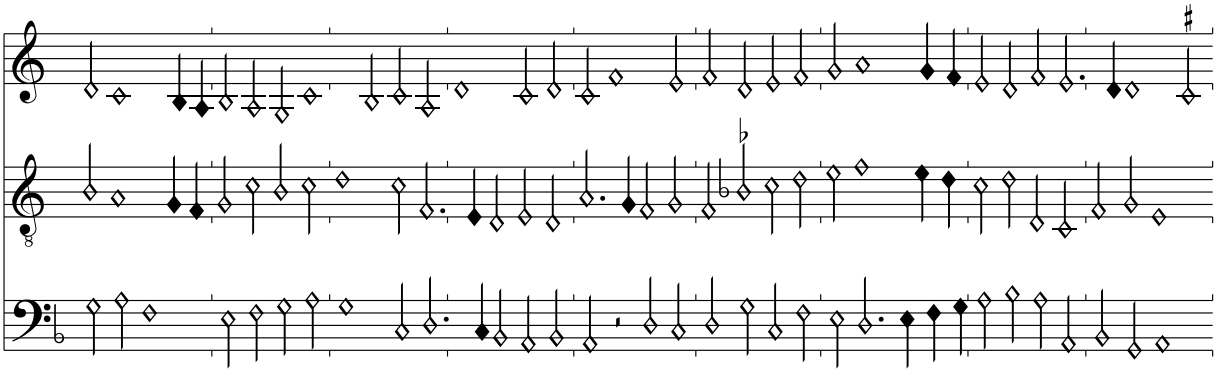

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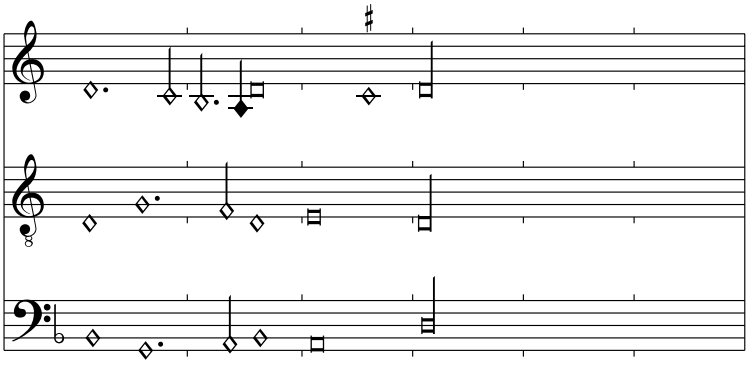
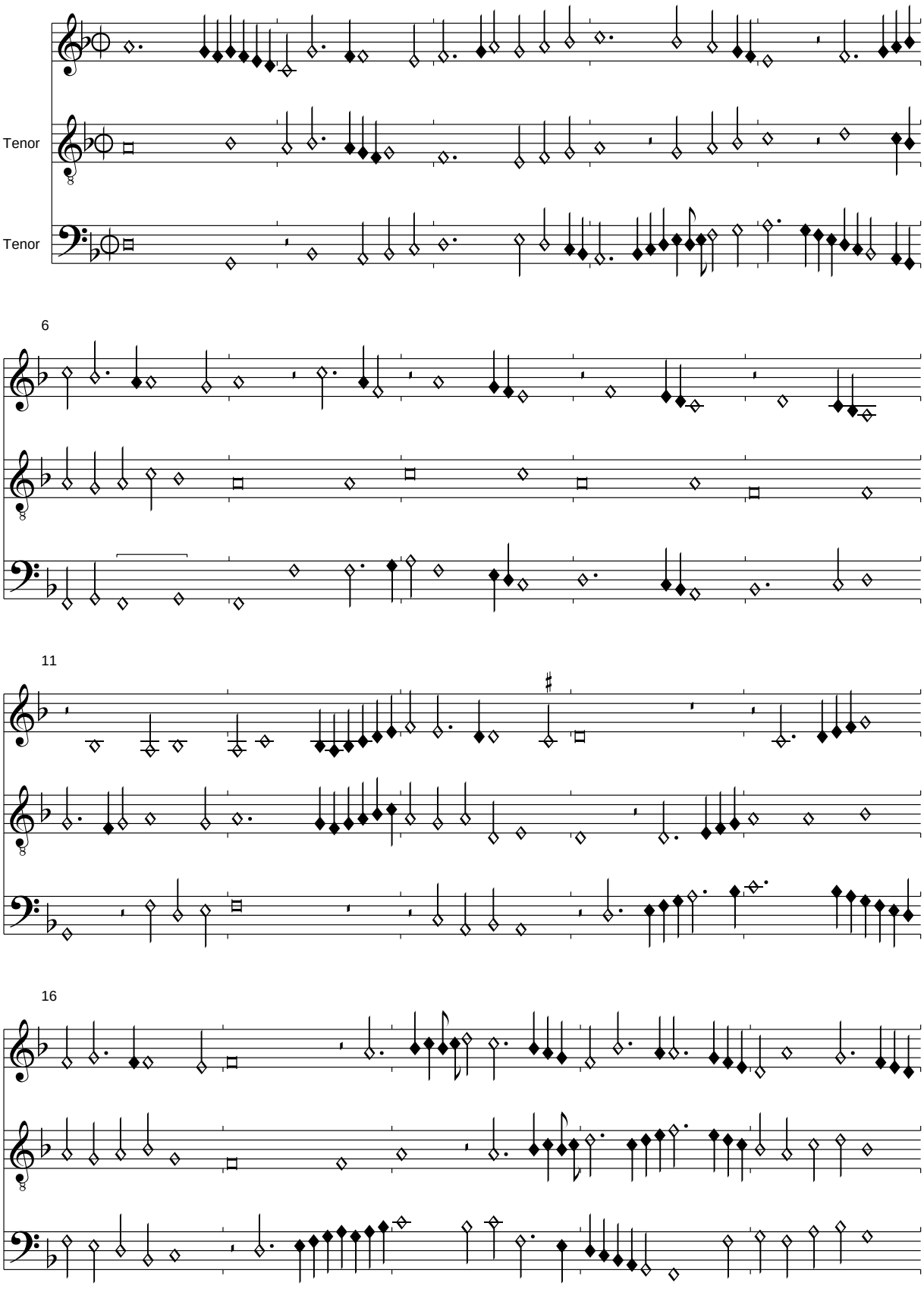


# *Tandernaken*

## CantiC, f. 144v-146r

Edited by Clemens Goldberg

Agricola

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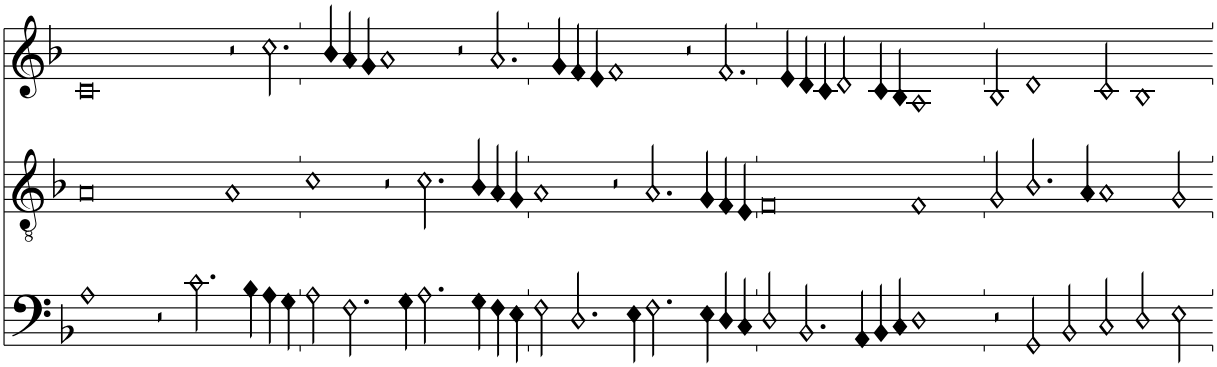
21



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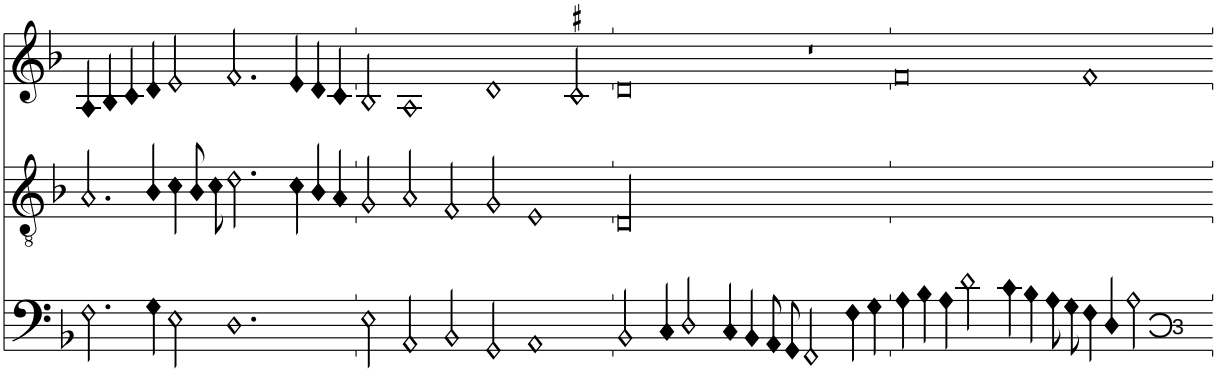

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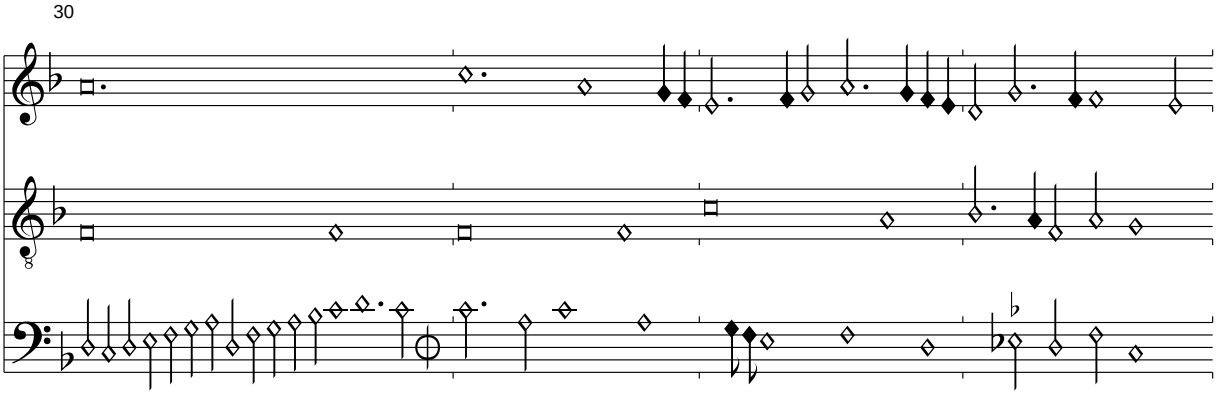

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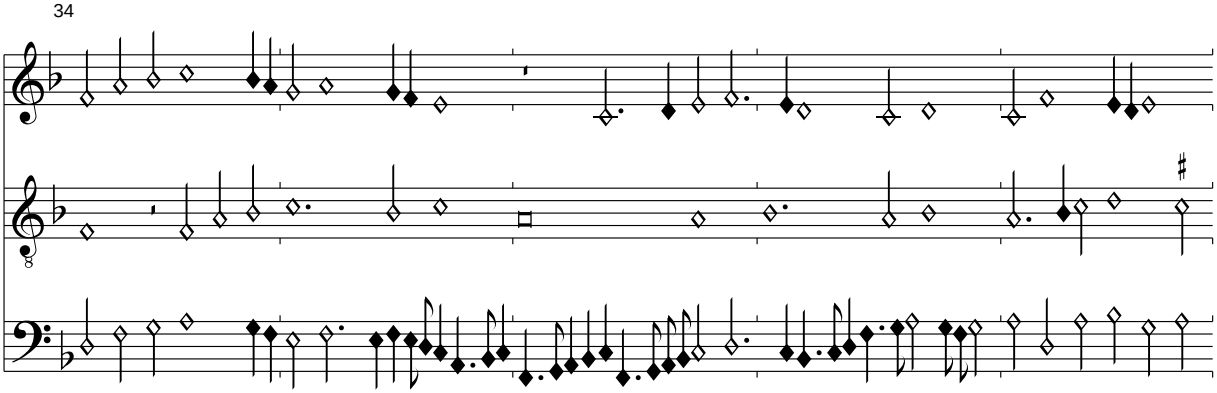

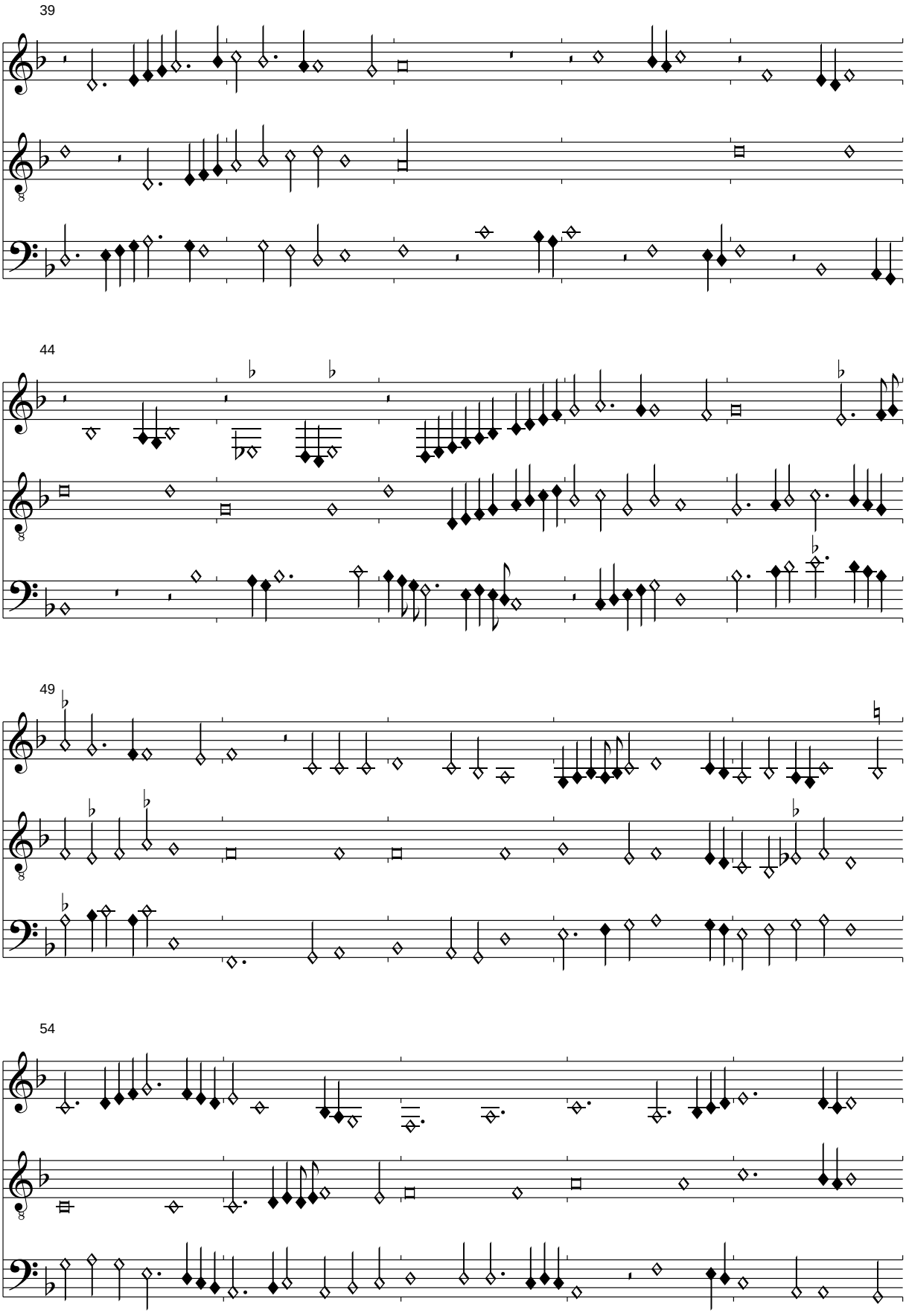
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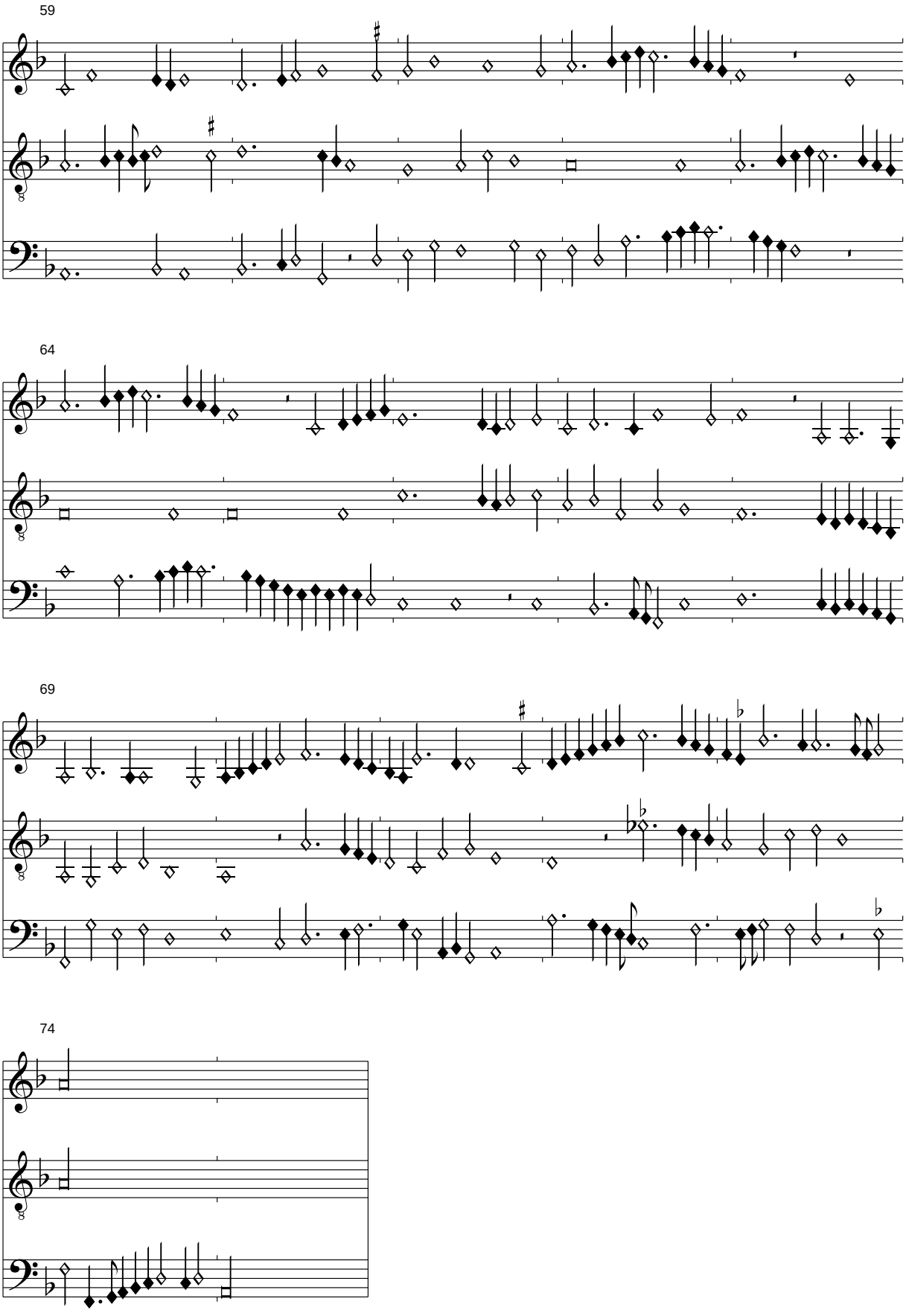
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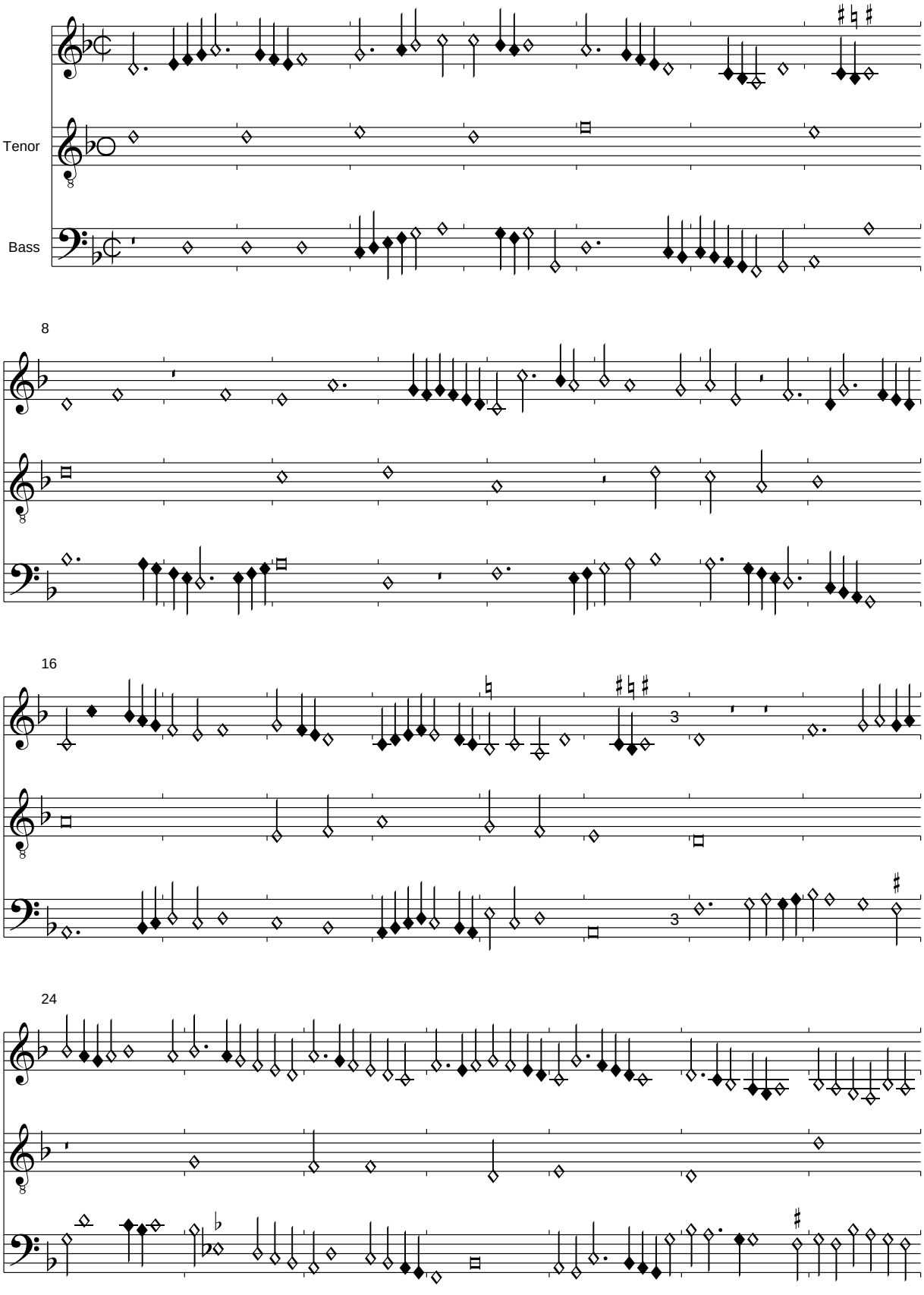
# *Tout a part moy a 3*

## Basevi, f. 68v-70r

Edited by Clemens Goldberg

Allexander (Agricola)

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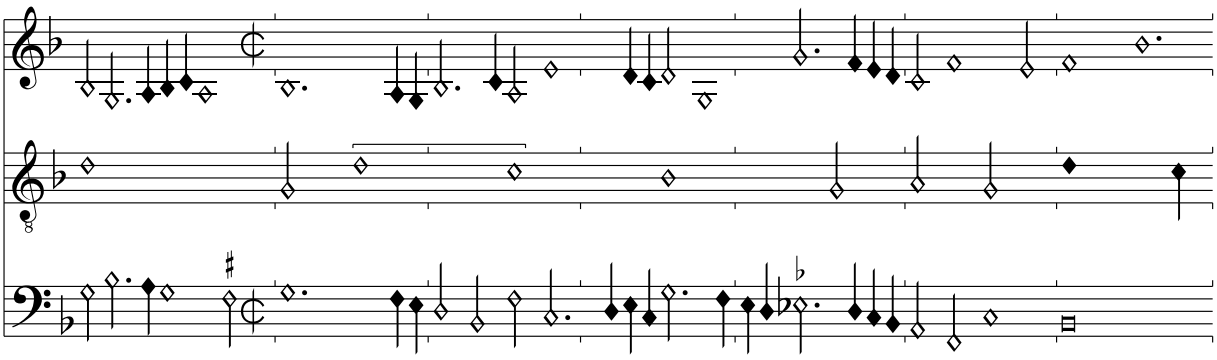
31



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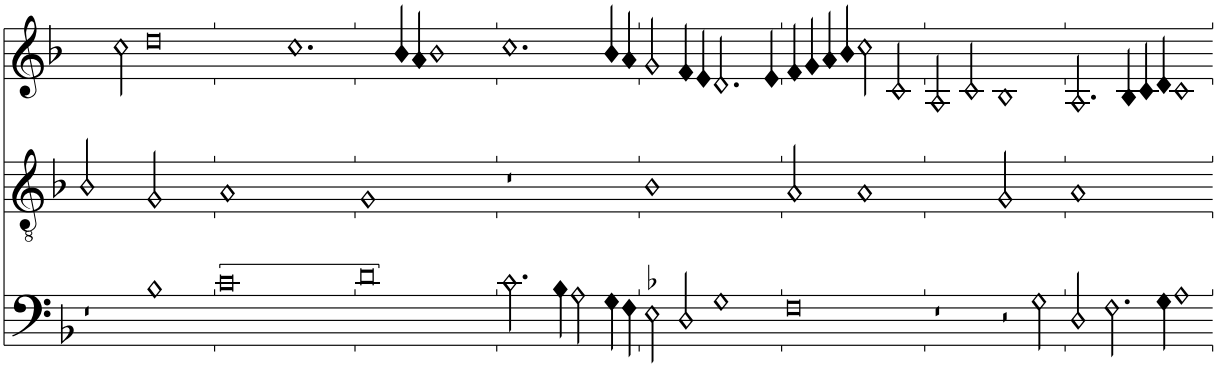

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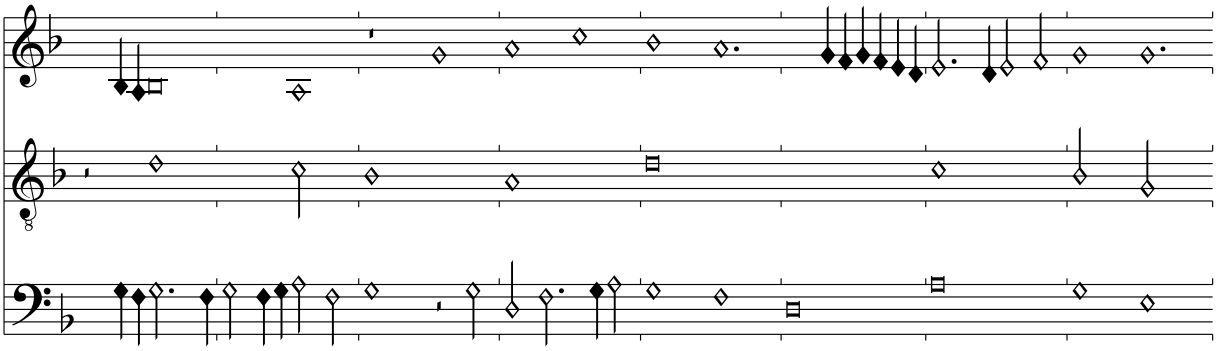

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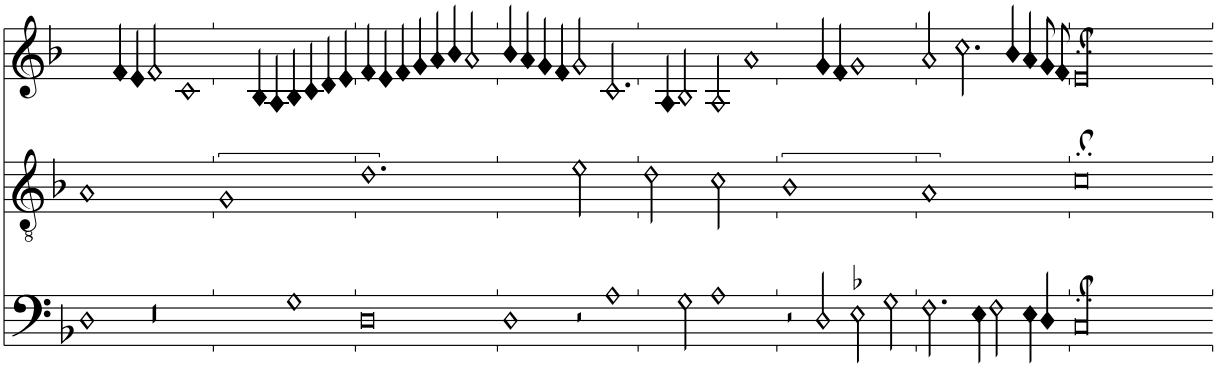

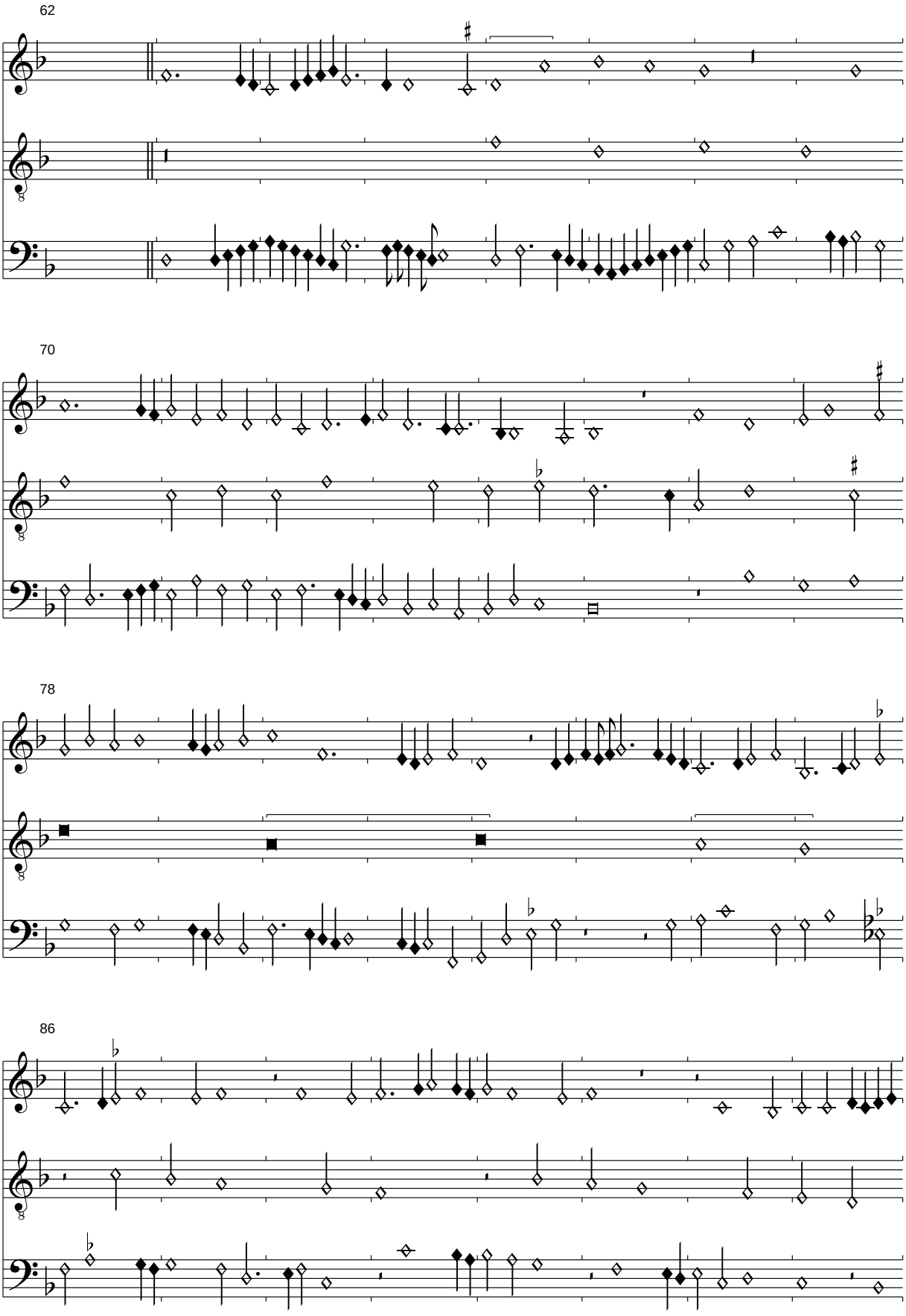
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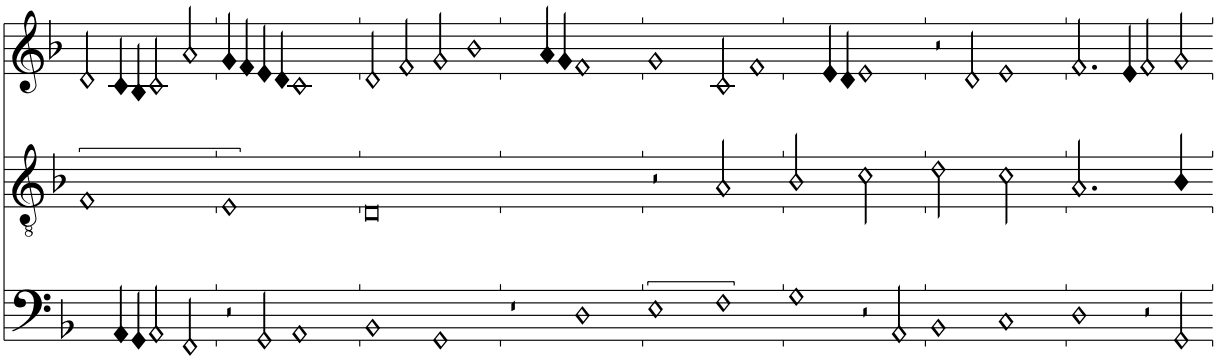

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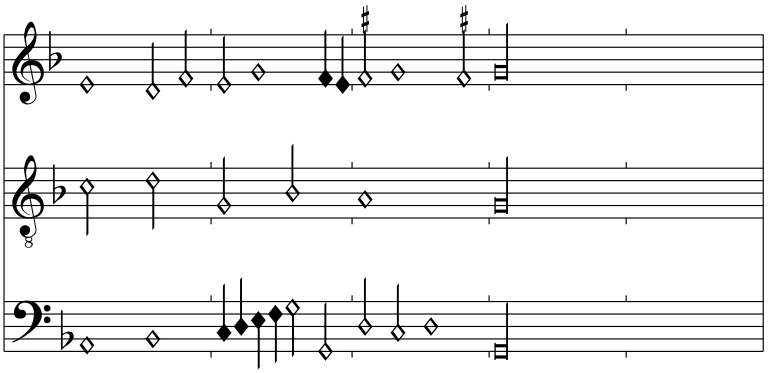
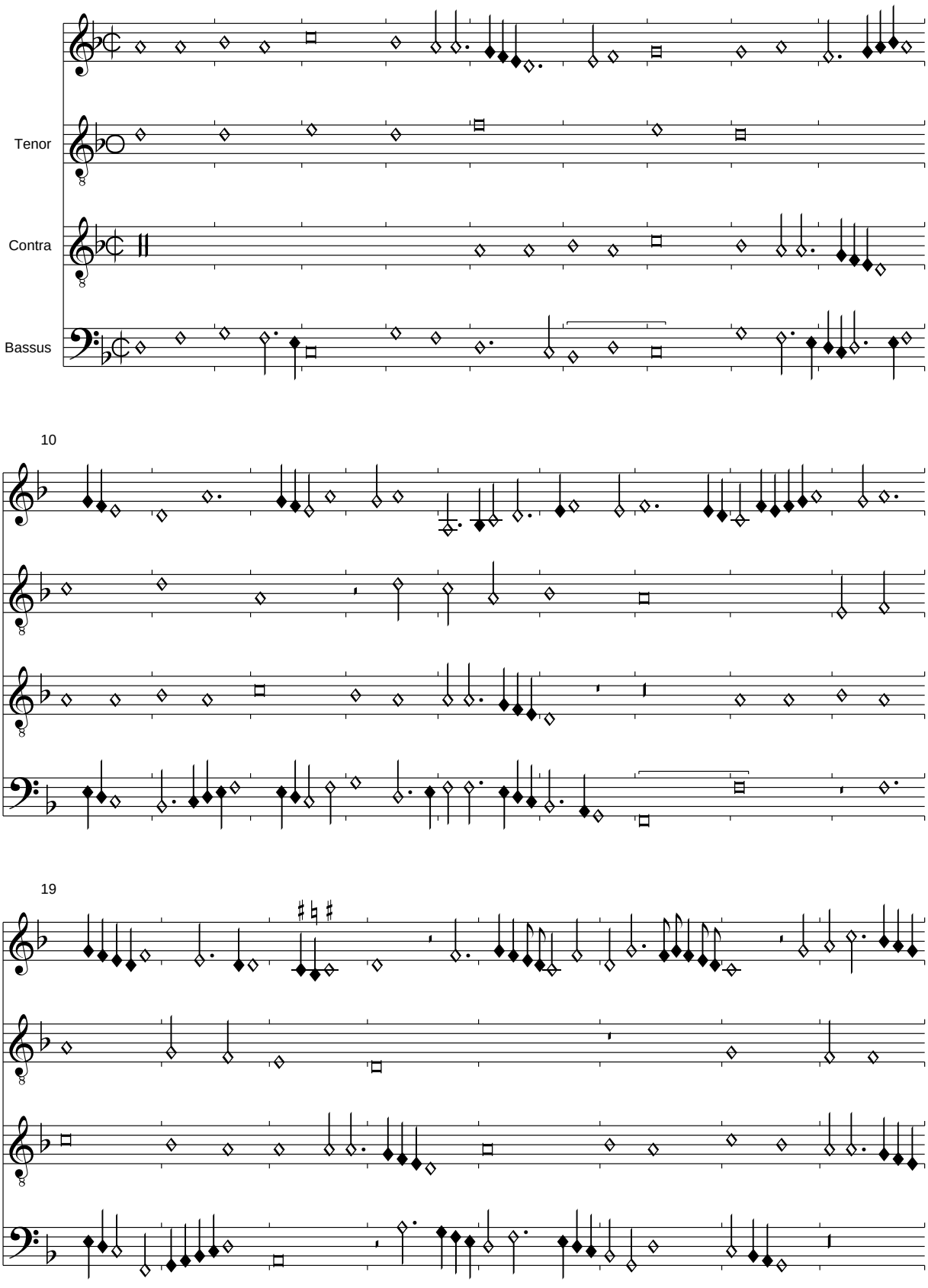


# *Tout a par moy a 4*

## Basevi, f. 5v-7r

Edited by Clemens Goldberg

Allexander (Agricola)

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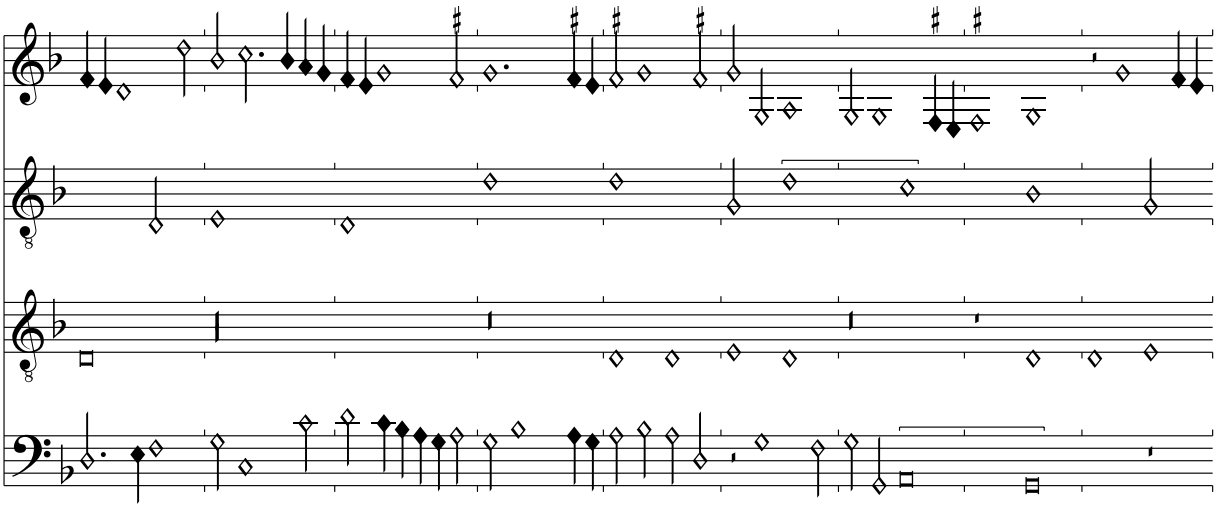

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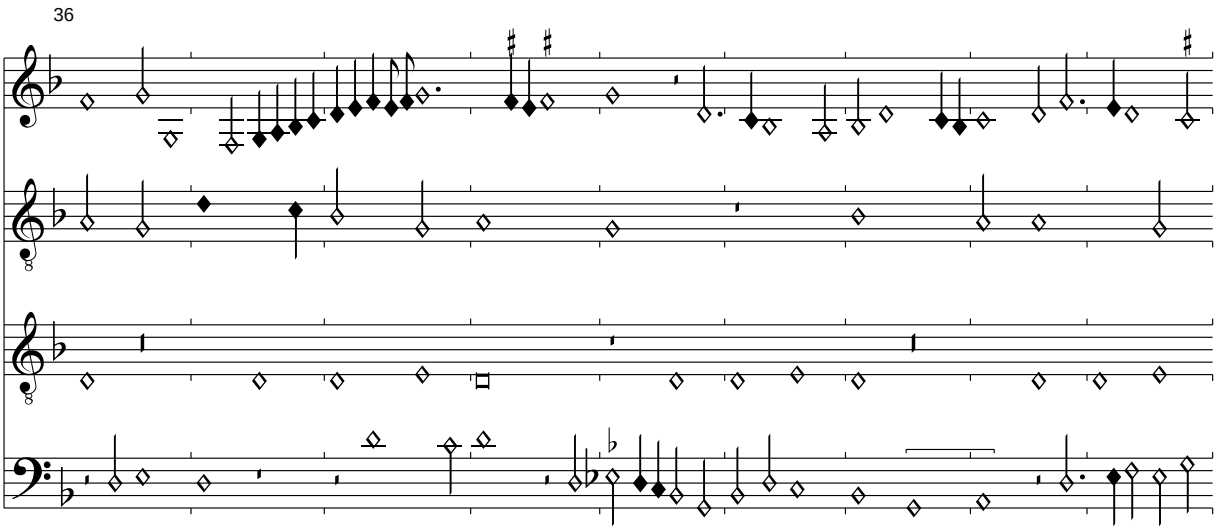

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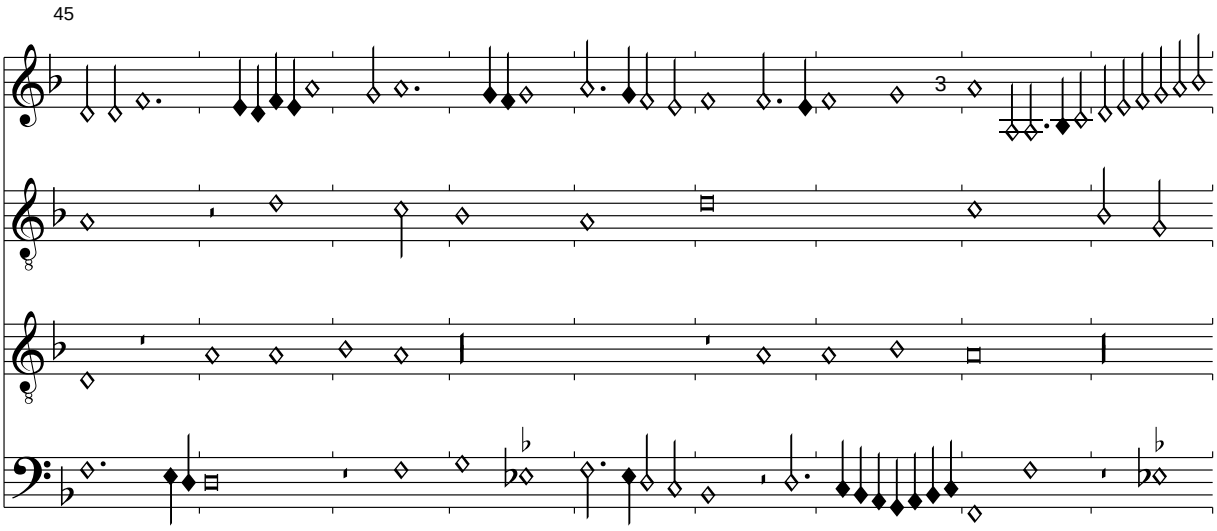

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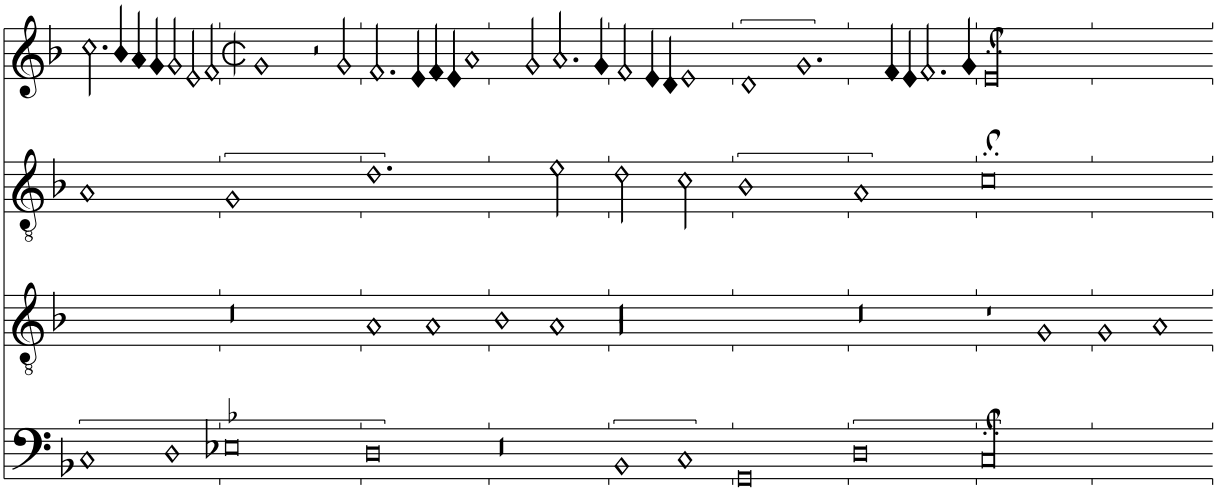

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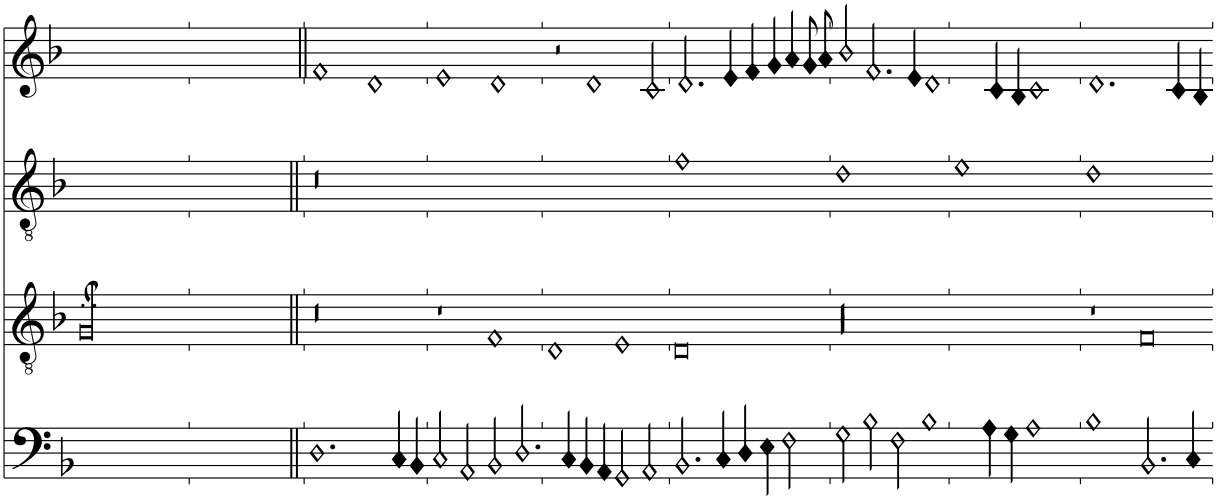

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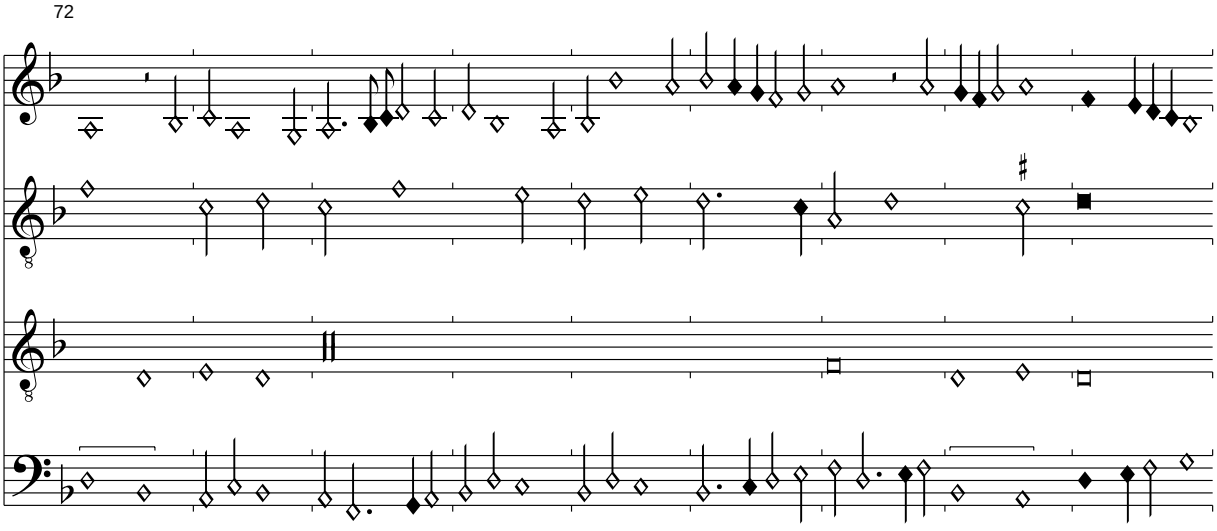

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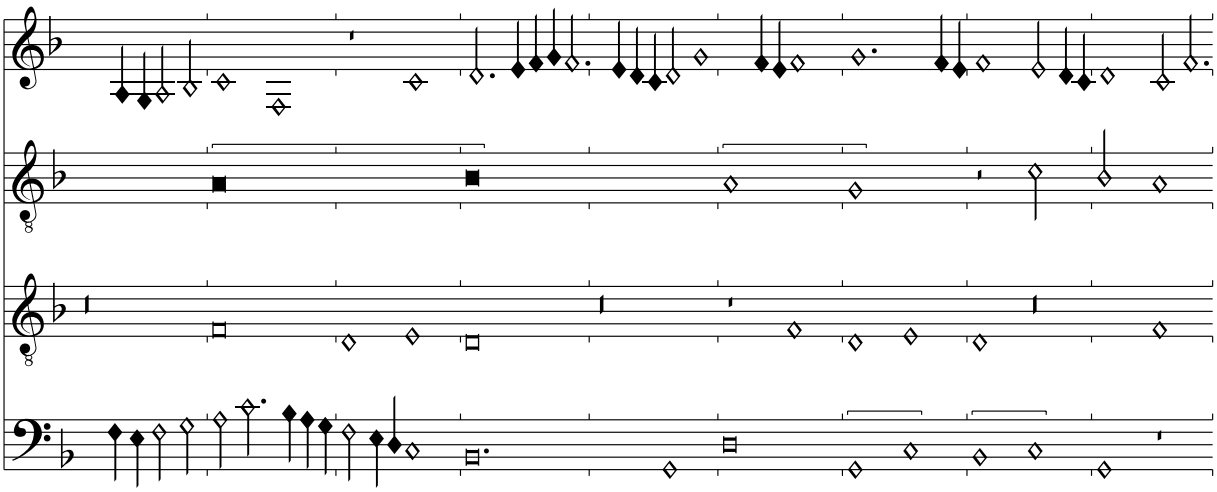

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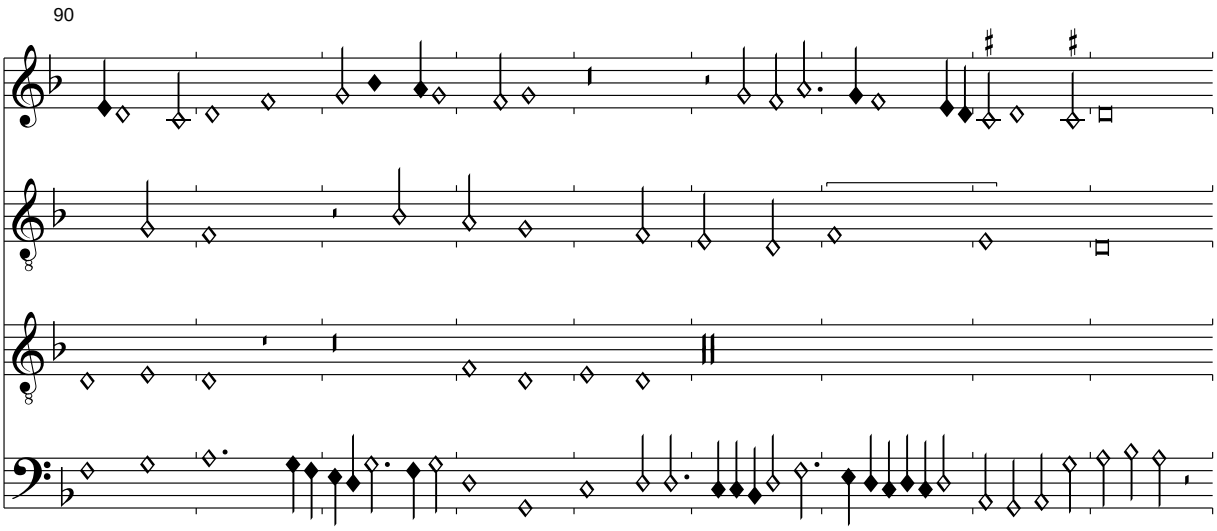

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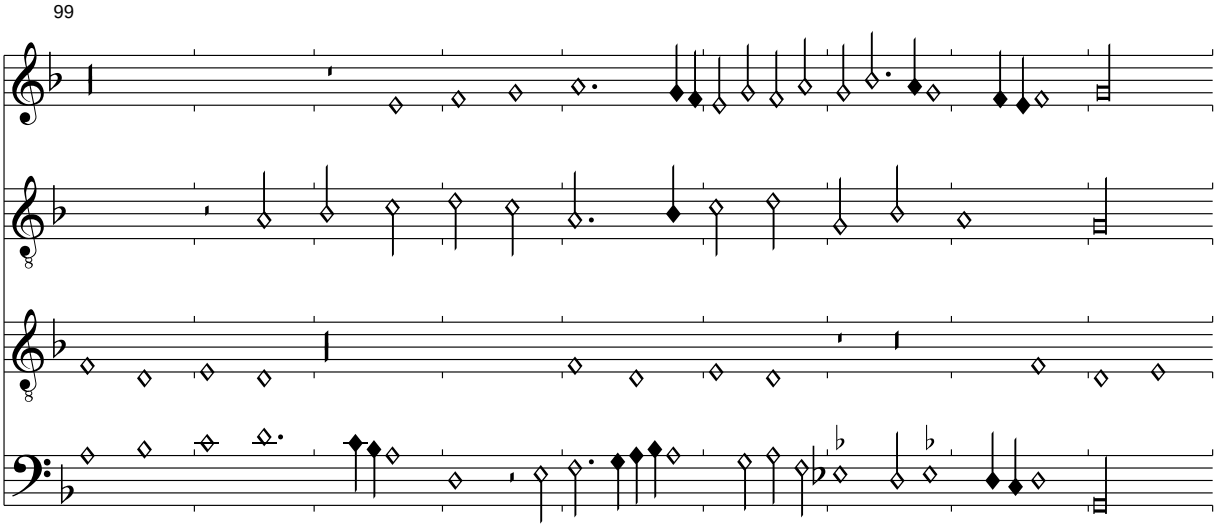

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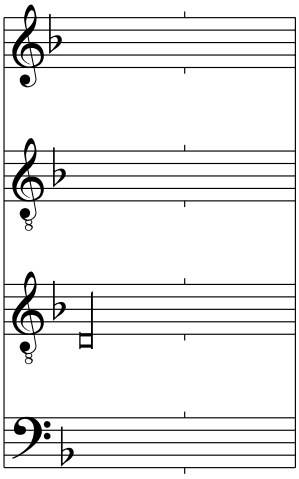
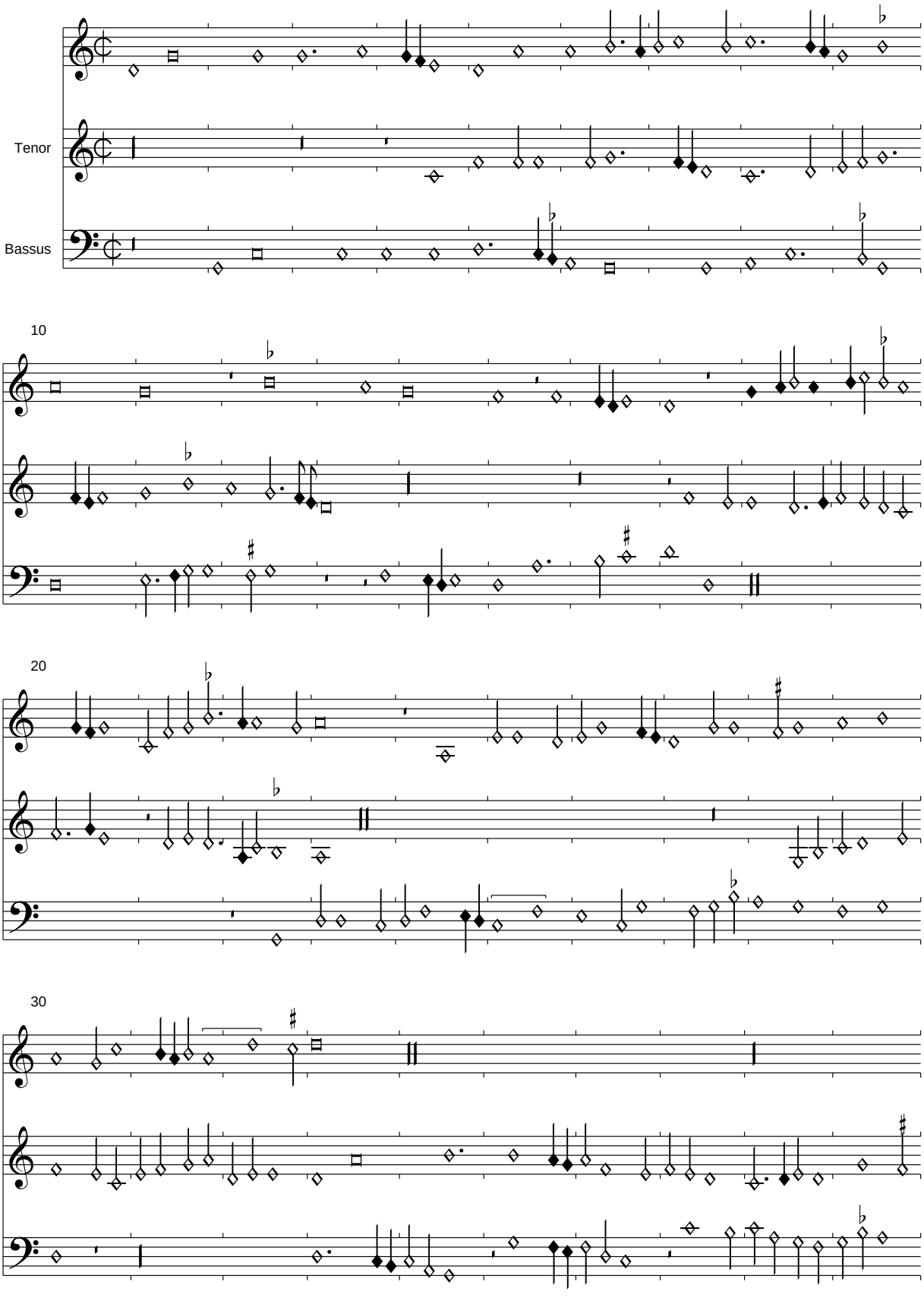


# *Velupern laet ons <Pourquoy tant>*

## Casanatense, f. 143v-145r

Edited by Clemens Goldberg

(Agricola)

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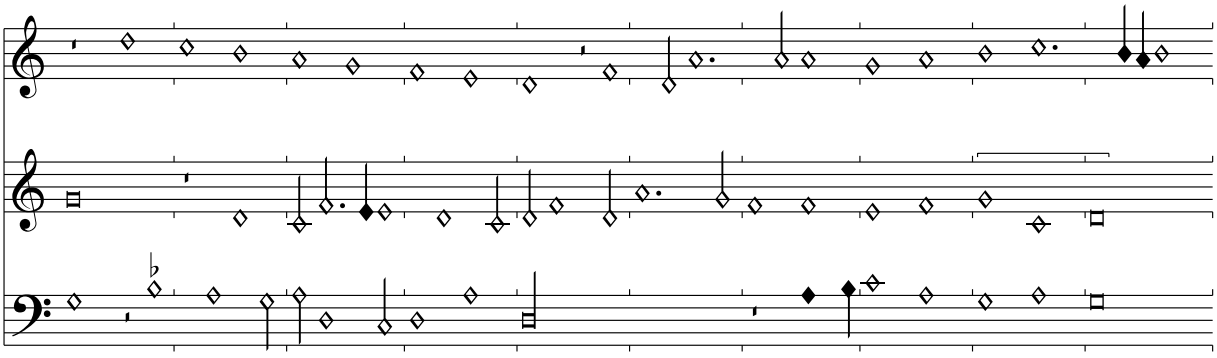

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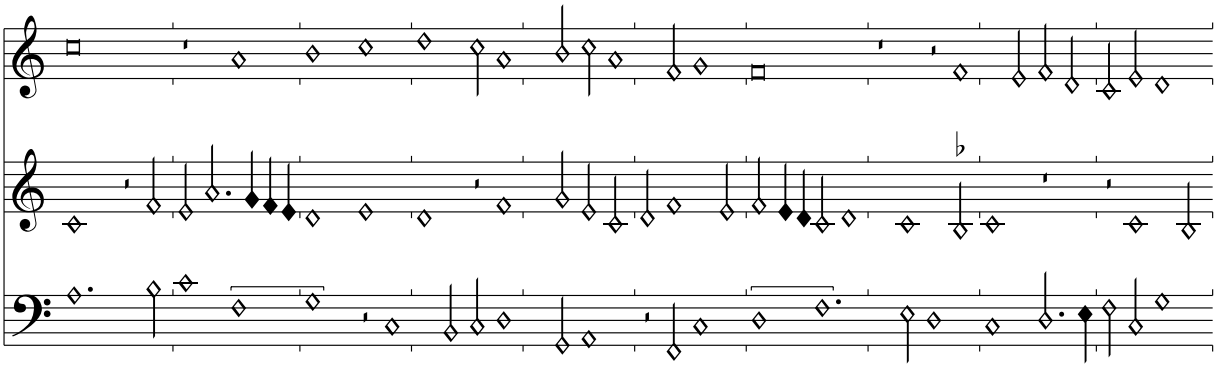

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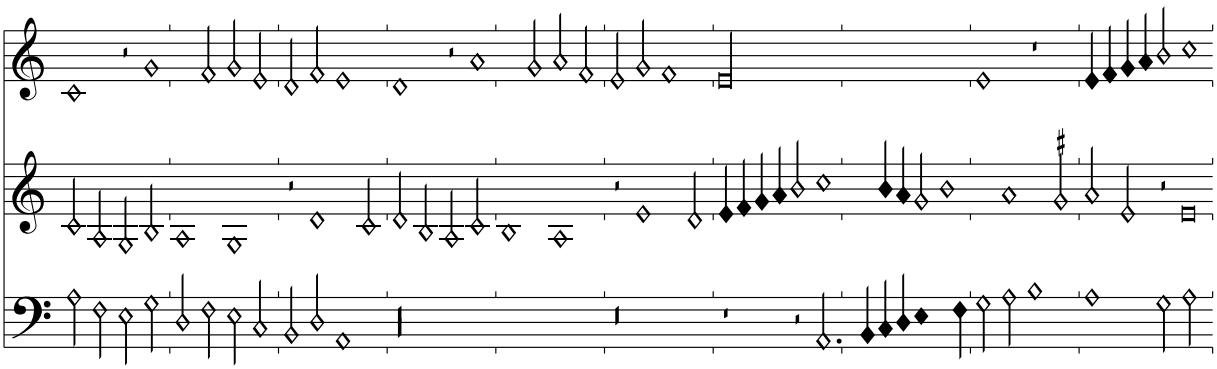

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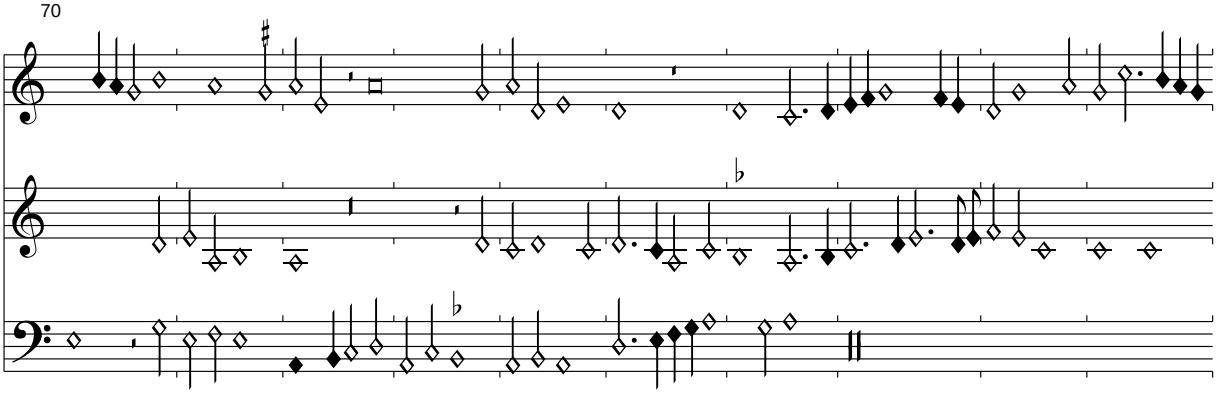

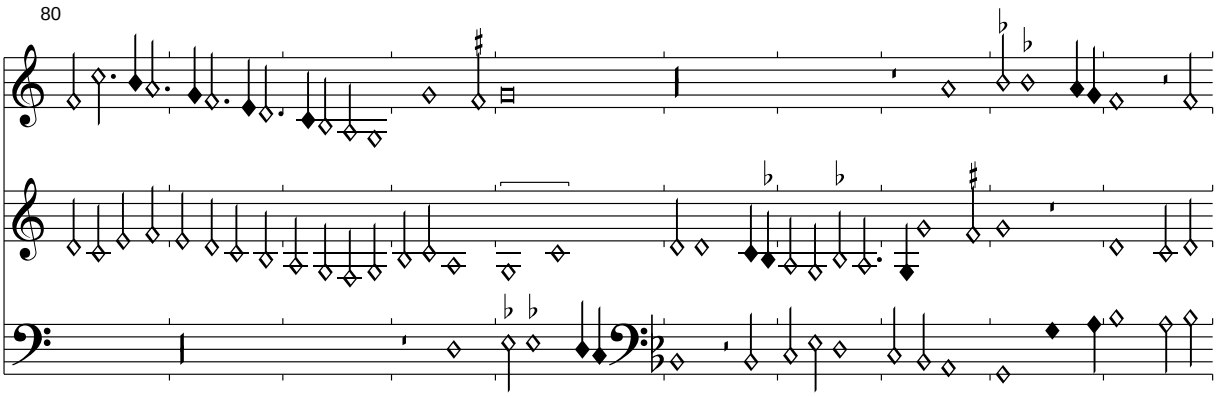


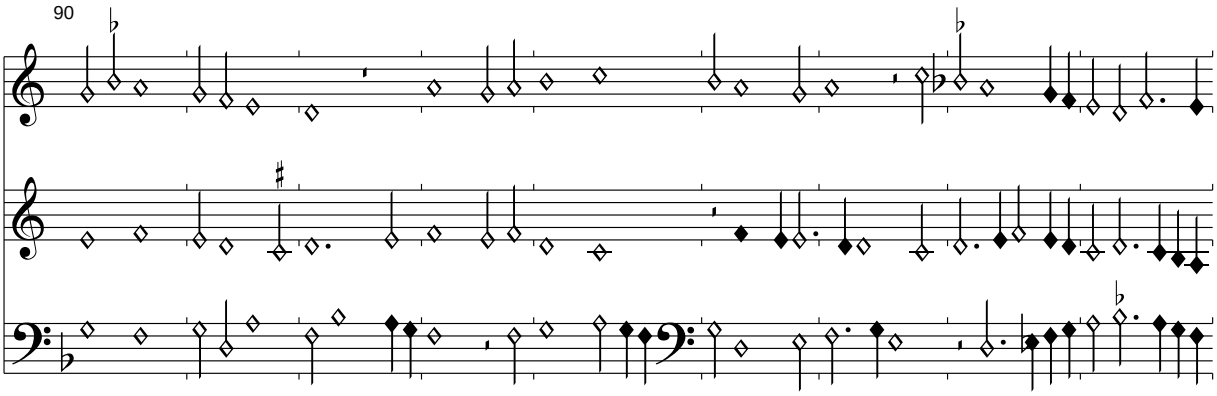


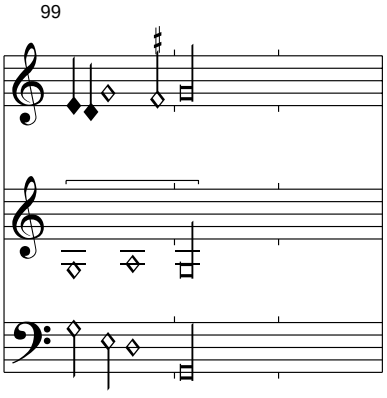


Das Stück ist in Basevi mit verschiedenen Incipits in den Stimmen überliefert: im Diskant "Pourquoy tant", im Tenor "Pour ce quil paine" und im Contratenor "Pour quel paine". Die in Brüssel 5557 überlieferte Messe von Cornelius Heyns "Pour quelque paine" benutzt den Tenor des Unikums aus Sevilla (ff. f8v-9r), "Pour quelque paine que jendure". Unsere Chanson zitiert den Anfang des Tenors dieser Chanson als Imitation durch alle drei Stimmen. Der Text der Chanson de la Rues (ebenfalls in Basevi, f. 10v-11r) "Pour quoy tant me fault il attendre" passt nicht gut auf die Phrasenverteilung unserer Chanson. Die sehr farbige und gewollt kontrastreiche Musica ficta könnte aber gut den Inhalt dieses "Wartens" umsetzen. Diese Farbigkeit passt aber auch gut auf den Schmerz von "Pour quelque paine"!