Johannes Martini

Chansons

ediert von

Clemens Goldberg

alle Rechte verbleiben beim Autor und der
Goldberg Stiftung

Verwendung für wissenschaftliche Arbeiten und zu
Aufführungszwecken gestattet und erwünscht

Inhaltsverzeichnis

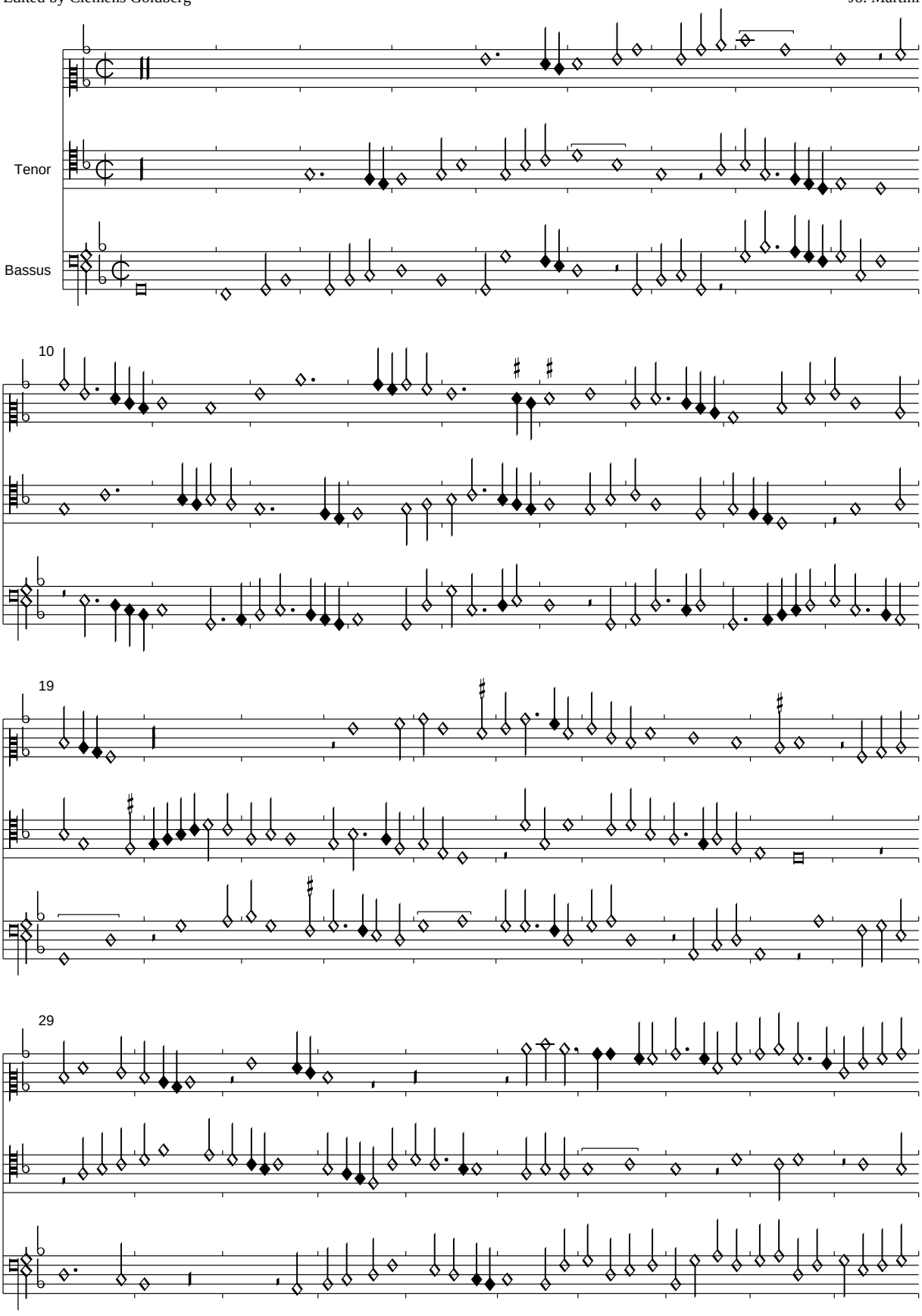
Titel	Quelle	Seite
Biaulx parle toujours	Casanatense	3
Cayphas	Segovia	5
Cela sans plus (et puis hola)	Casanatense	7
De la bonne chiere	Casanatense	9
Der newe pawir schantcz bzw. O intemerata	Florenz 229	11
Des biens damours (3stimmig)	Casanatense	13
Des biens damours (4stimmig)	Bologna Q 18	15
Fault il que heur soy	Canti C	18
Fortuna desperata	Casanatense	21
Fortuna dun gran tempo	Florenz 229	24
Fuge la morie	Casanatense	27
Helas comment aves	Bologna Q 16	29
Il est tel	Casanatense	31
Il est tousjours	Casanatense	33
Jay prins ymours tout au rebours	Odhecaton A	35
Jay pris amours	Florenz 229	37
Je remerchi dieu <Se mai il cielo>	Casanatense	39
Iespoir mieulx	Casanatense	41
La fleur de biaulte	Canti C	43
La Martinella	Casanatense	45
La martinella pittzulo	Casanatense	48
La pouverte	Casanatense	50
Necniozza mia	Sevilla	52
Non per la	Casanatense	54
Non seul uno	Casanatense	56
Pour faire tousjours	Casanatense	59
Que je fasoye	Casanatense	61
Sans siens du mal	Casanatense	62
Tant que dieu voldra	Casanatense	64
Tousiours me souviendra	Casanatense	66
Tousjours bien	Casanatense	68
Tout joyeulx	Casanatense	70
Tres doulx regart	Florenz 229	72
Tres doulx regart a 4	Canti C	74
Vive vive <Gardez vous donc>	Casanatense	76
Ohne Titel	Florenz 229	78
Ohne Titel	Florenz 229	80
Ohne Titel	Florenz 229	82

Biaulx parle toujours

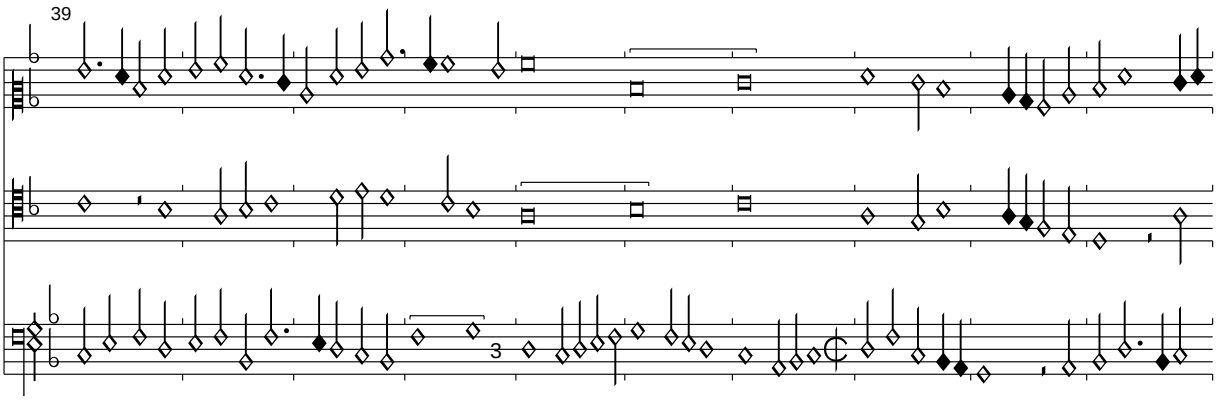
Casanatense, f.129v-130v

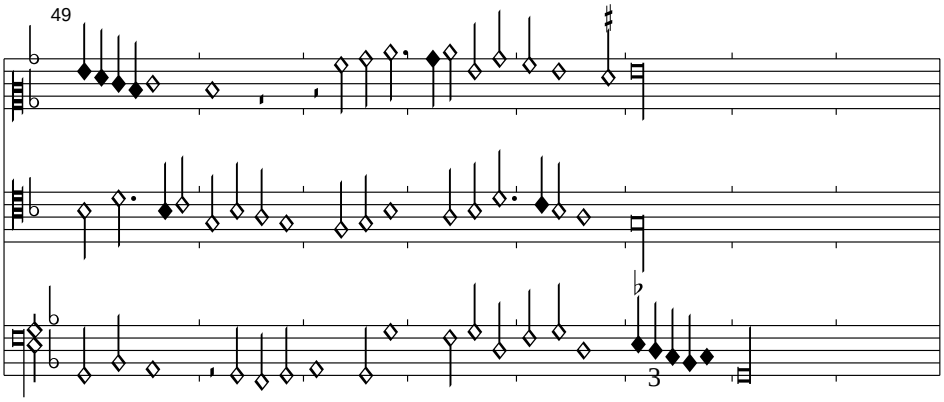
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)


39
3

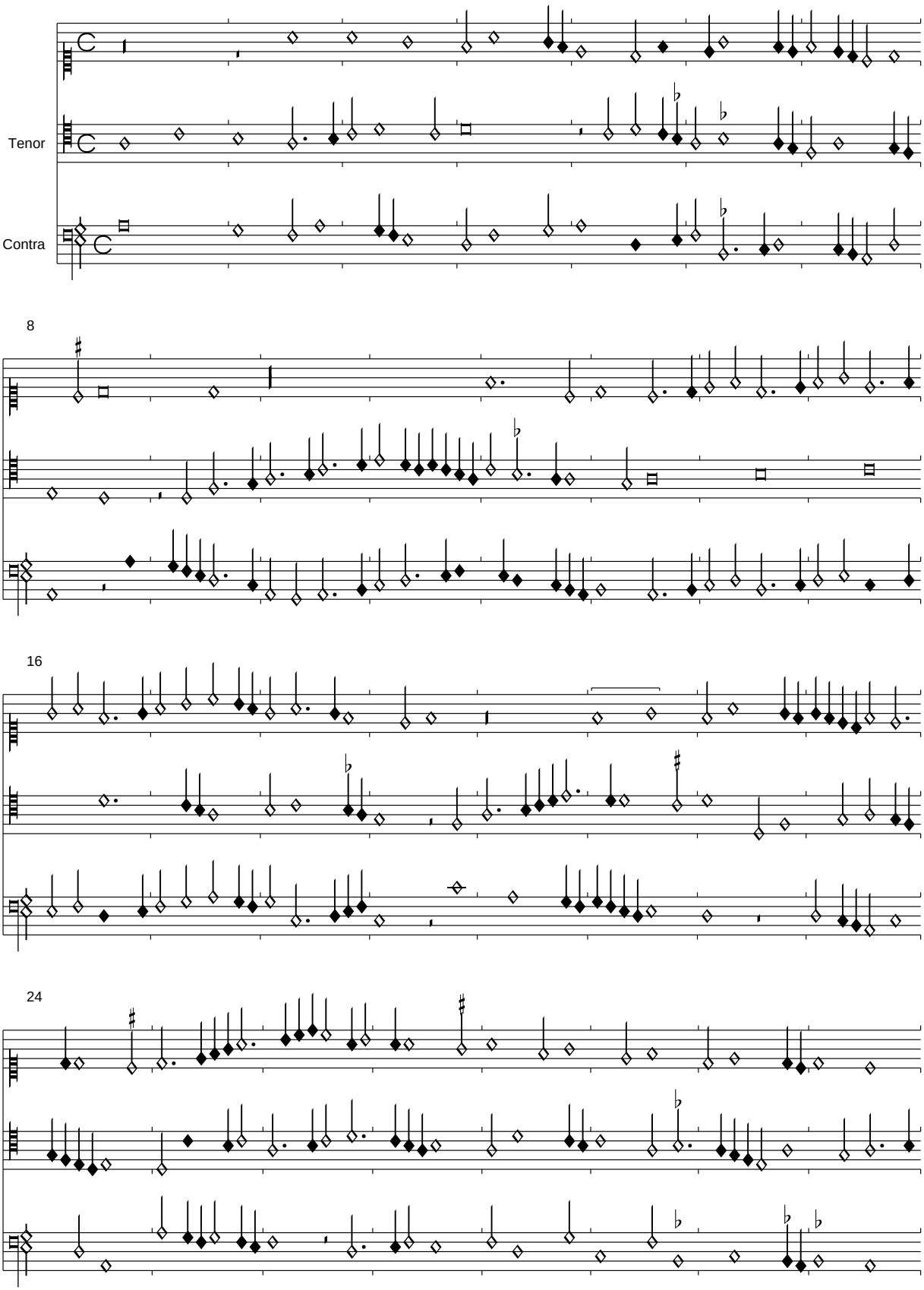

49
3

Cayphas

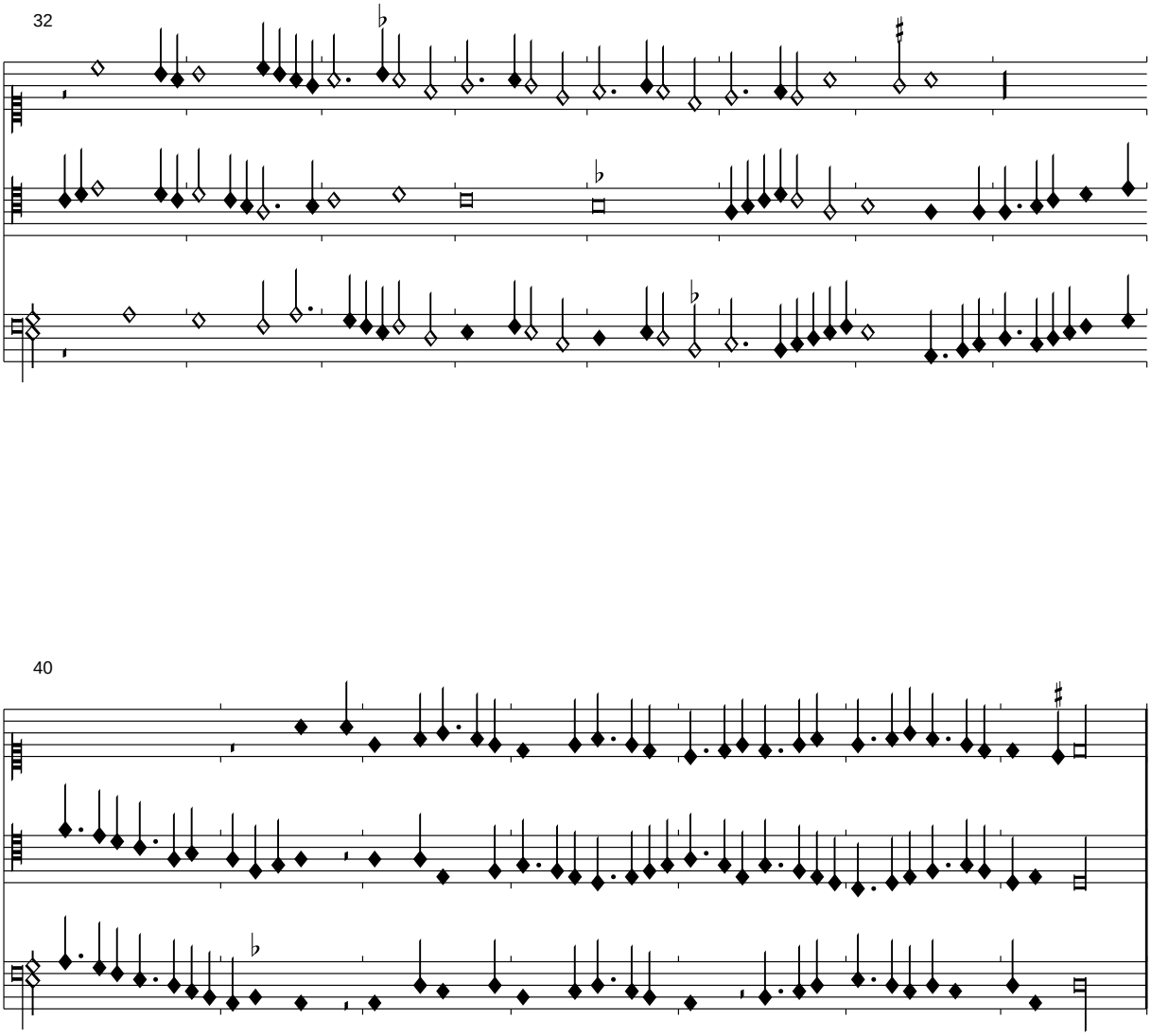
Segovia, f. 185

Edited by Clemens Goldberg

Loysete Compere Zohannes Martini



PDF generated automatically from CMME music data (www.cmme.org)



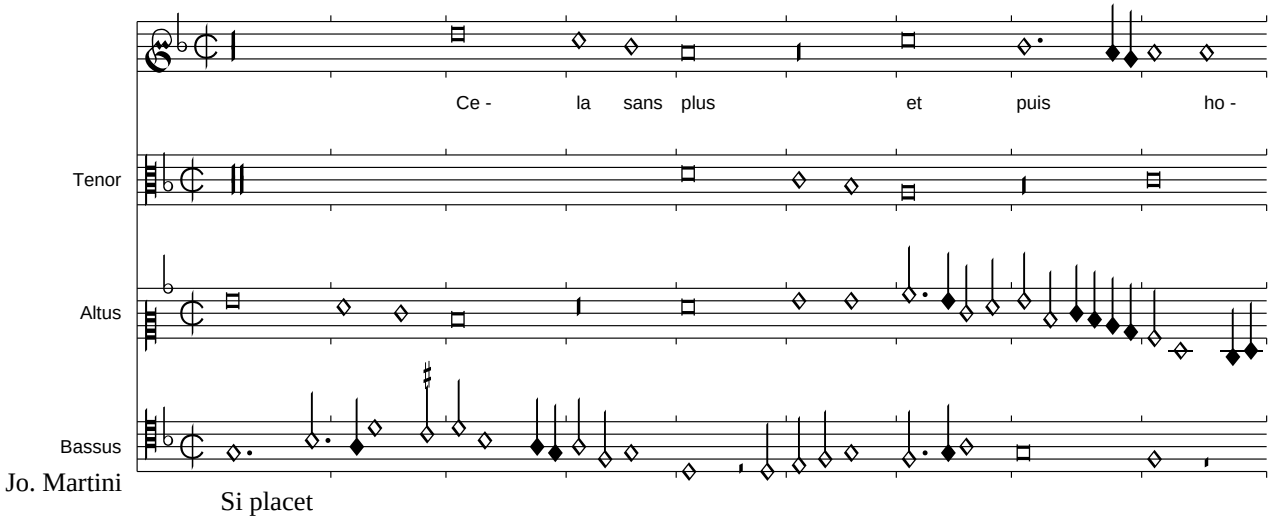
Die Zuschreibung an gleich zwei Komponisten in dieser unikalen Quelle ist rätselhaft, vielleicht handelt es sich tatsächlich um eine Kooperation? Insgesamt scheint mir mehr für Compere zu sprechen.

Cela sans plus (et puis hola)

Casanatense, f. 153v-154r

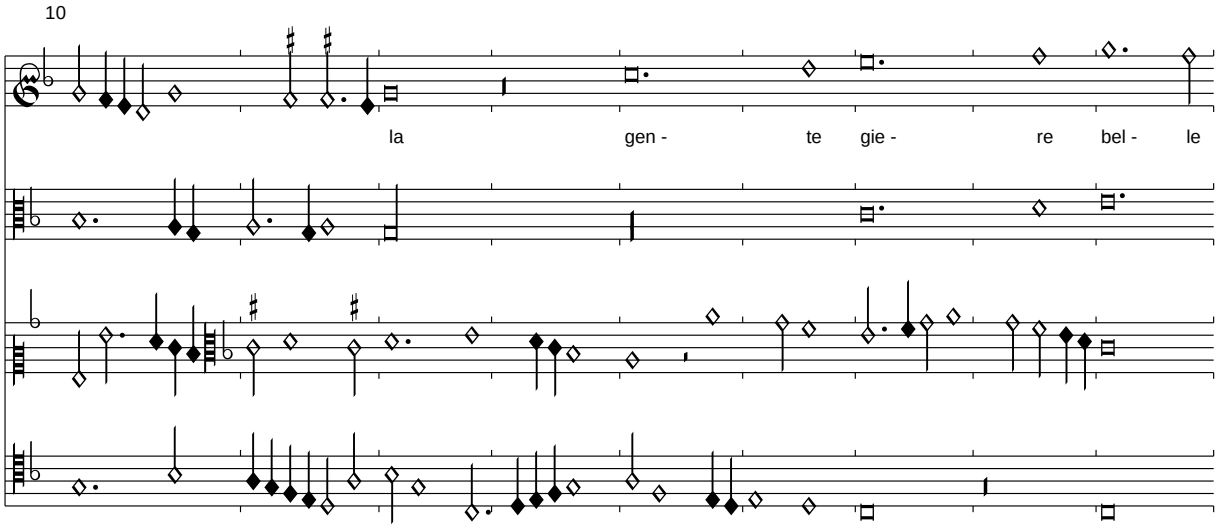
Edited by Clemens Goldberg

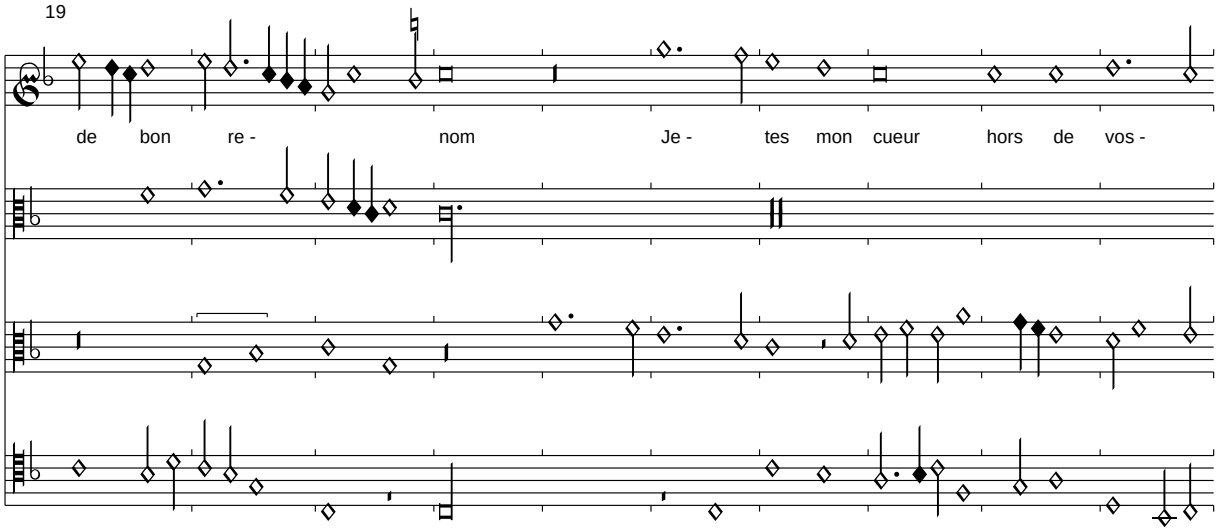
Colinet de Lannoy und Jo. Martini



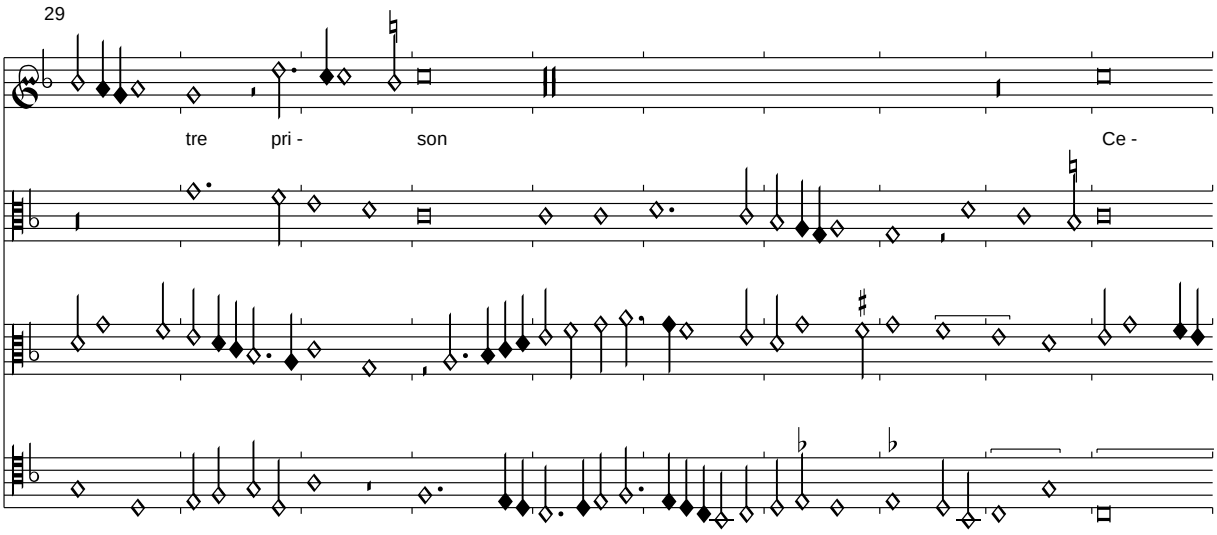
Jo. Martini

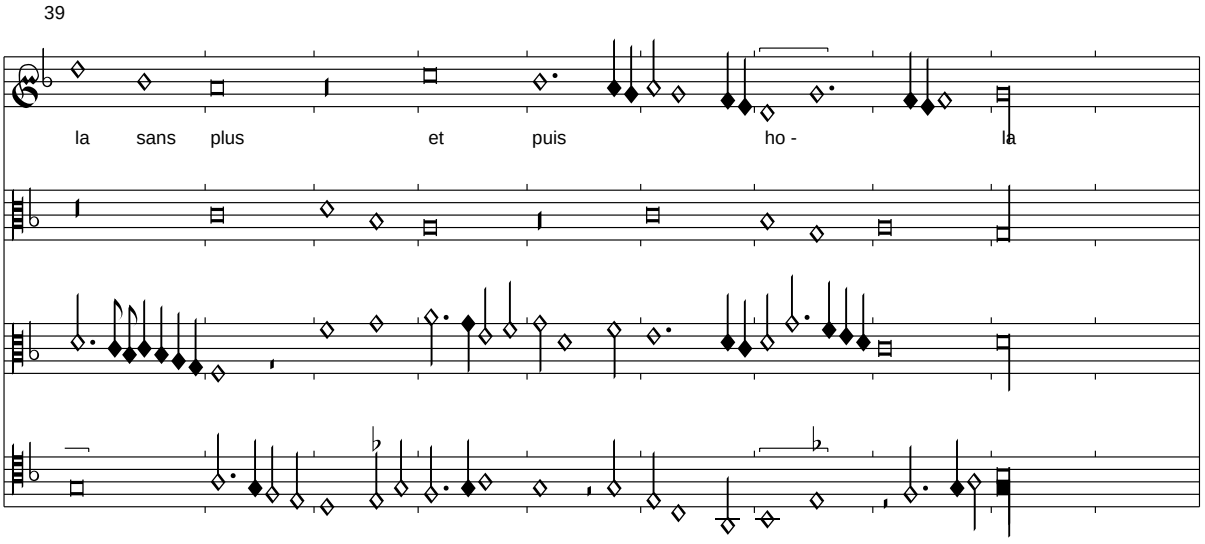
Si placet





PDF generated automatically from CMME music data (www.cmme.org)





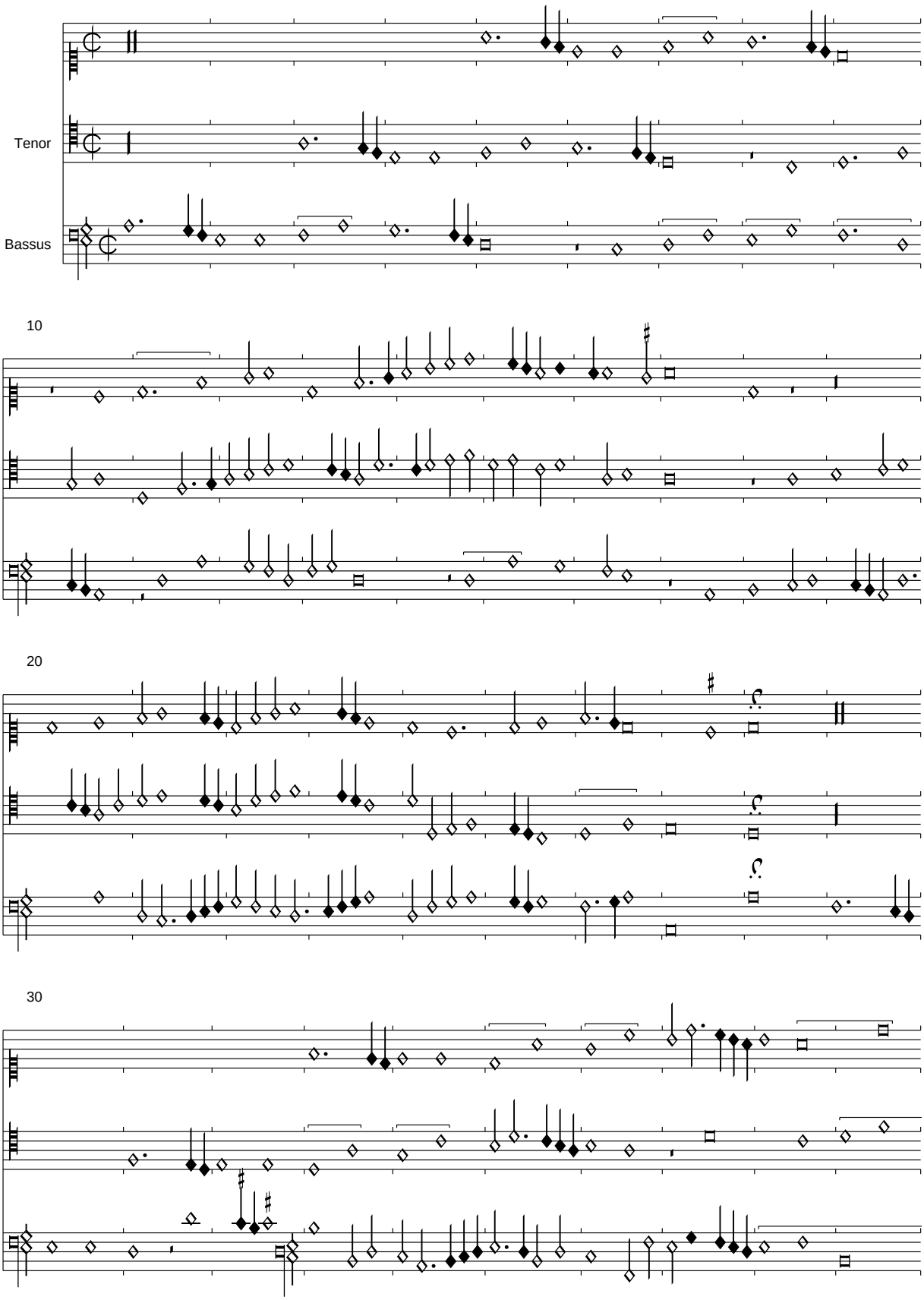
Der fehlende Text des einzig erhaltenen Refrains wird aus Pixérécourt übernommen. Die vierte Stimme wurde in der Stimme als von Johannes Martini hinzukomponiert bezeichnet und mit "si placet" qualifiziert. Im Gegensatz zur dreistimmigen Version, die rein mixolydisch ist, sind alle Stimmen in Casanatense mit einem B vorgezeichnet, was nicht immer sehr überzeugend ist!

De la bonne chiere

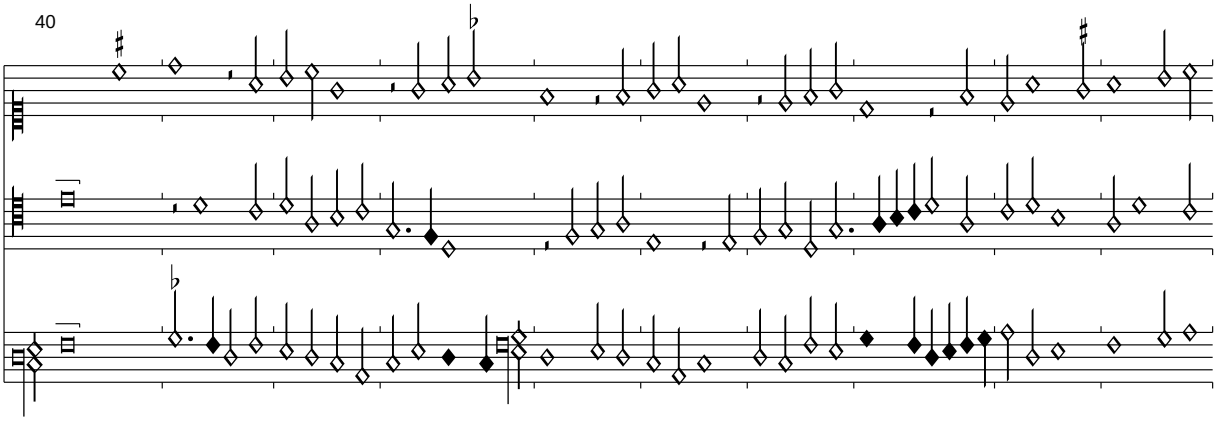
Casanatense, f. 132v-133r

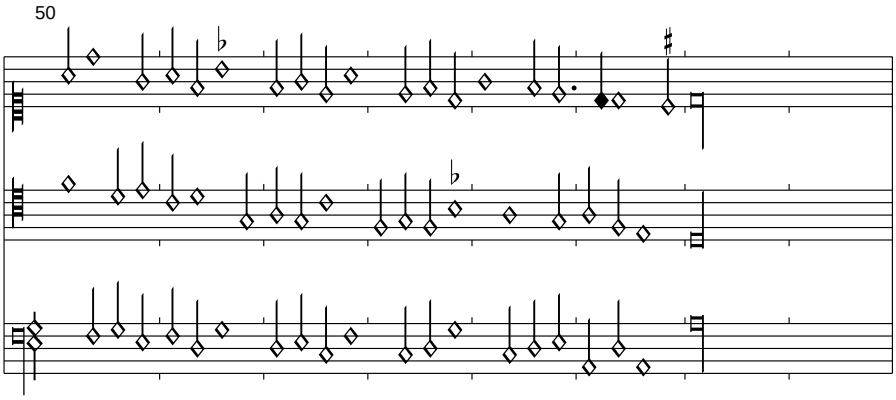
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)


40

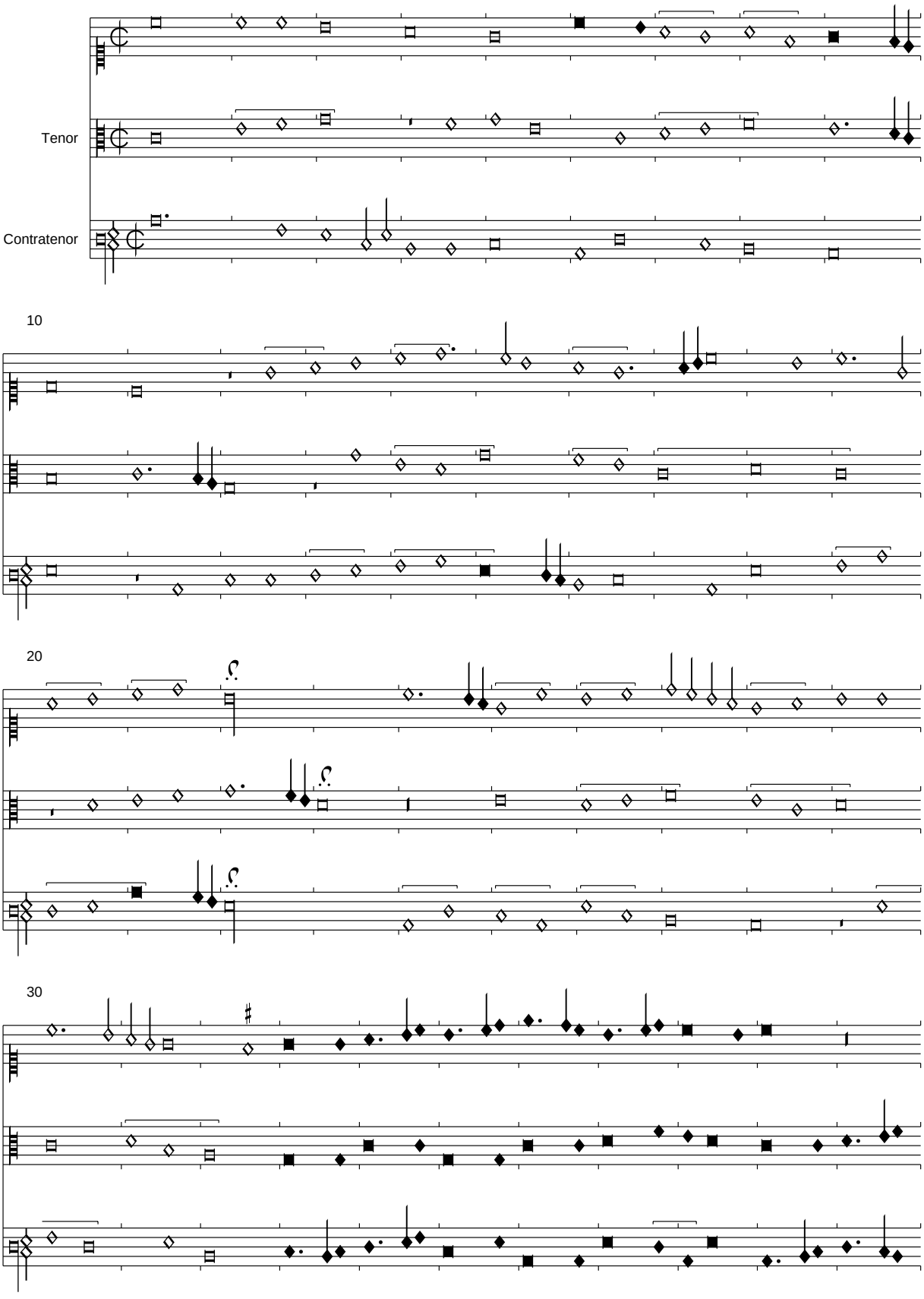

50

<Der newe pawir schwantcz; O Intemerata>

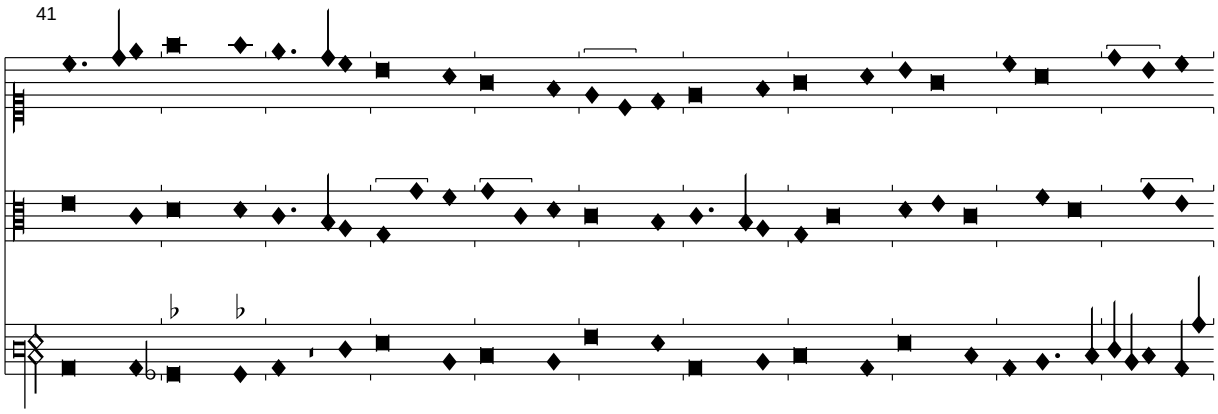
Florenz 229, f. 129v-130r

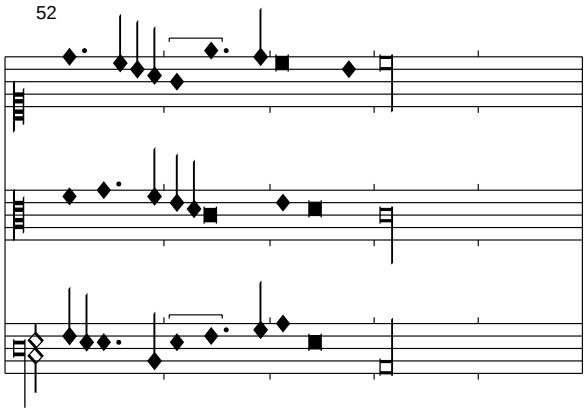
Edited by Clemens Goldberg

(Martini)



PDF generated automatically from CMME music data (www.cmme.org)





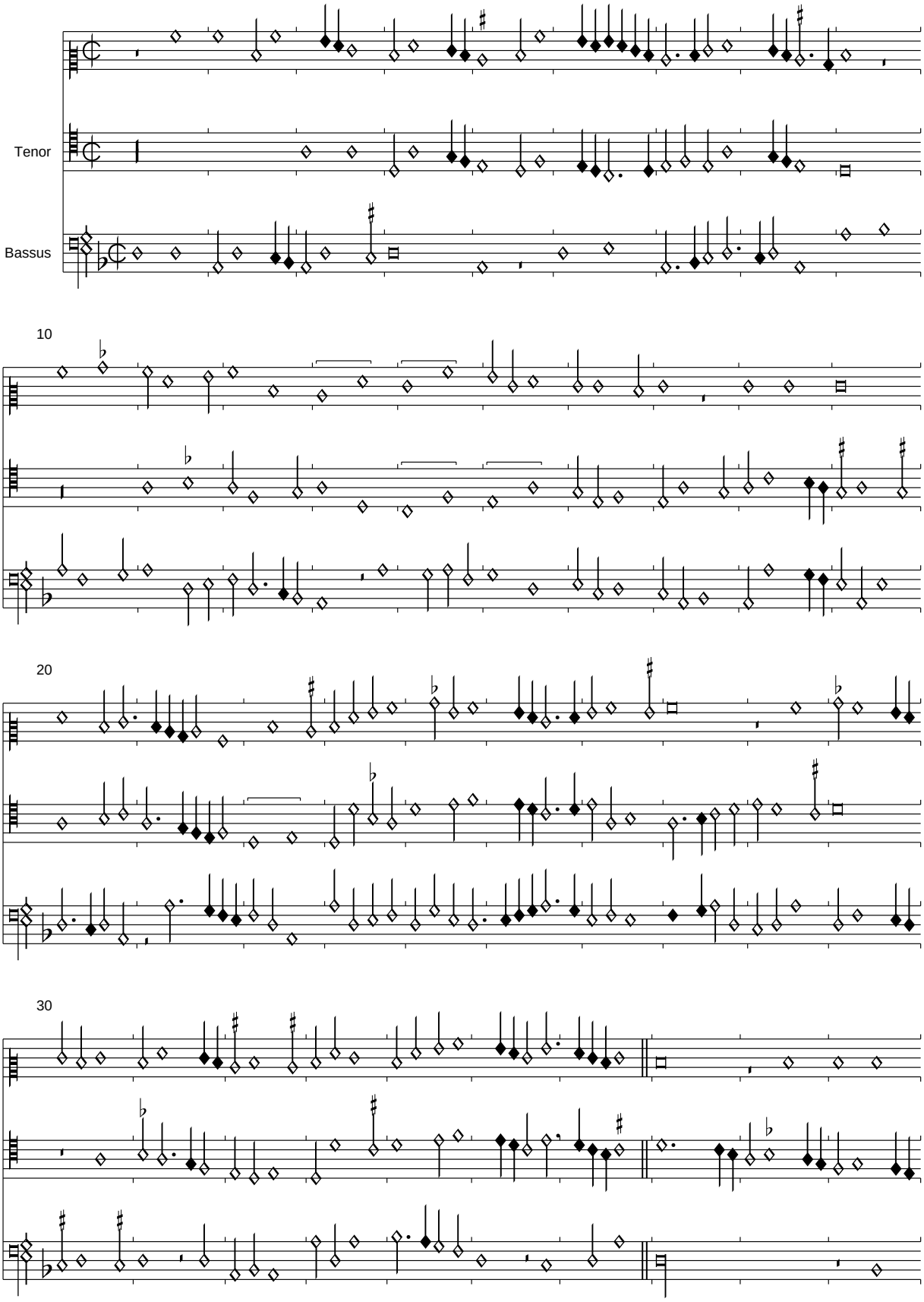
In Glogau ist dieses Stück mit dem "Pfauenschwanz"-Titel überliefert, in Segovia mit dem nicht auf einer religiösen Melodie beruhenden Titel "Intemerata". Es handelt sich um eine klare Bearbeitung von "Entre Peronne et Saint Quentin", auf dem auch die weiteren Pfauenschwanz-Kompositionen beruhen.

Des biens damours

Casanatense, f. 5v-6v

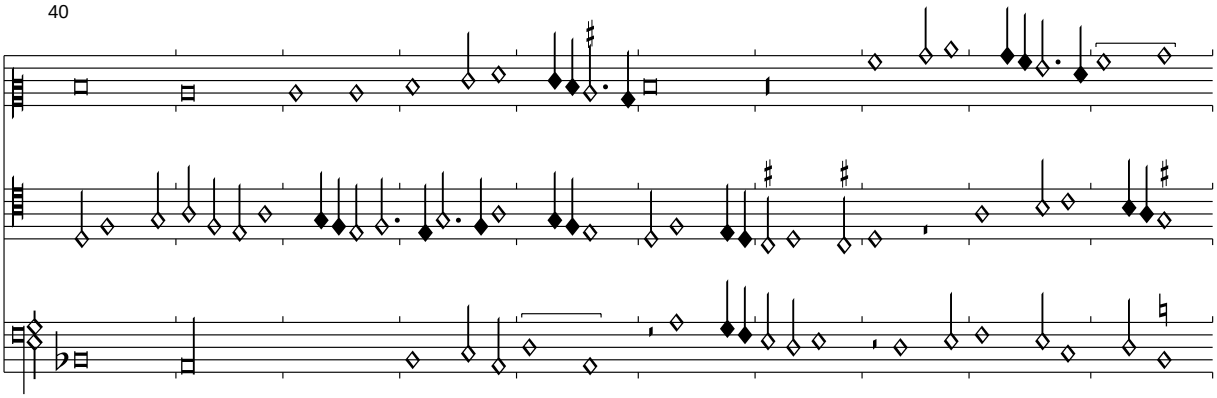
Edited by Clemens Goldberg

(Martini/Isaac)

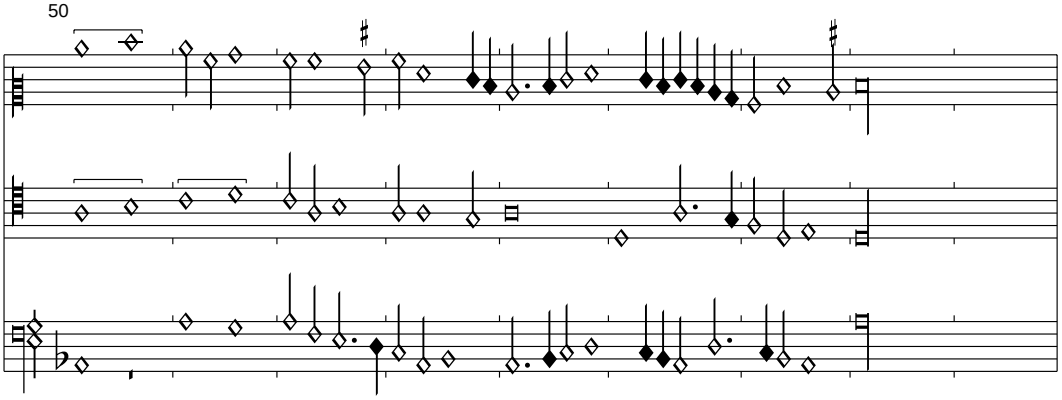


PDF generated automatically from CMME music data (www.cmme.org)

40



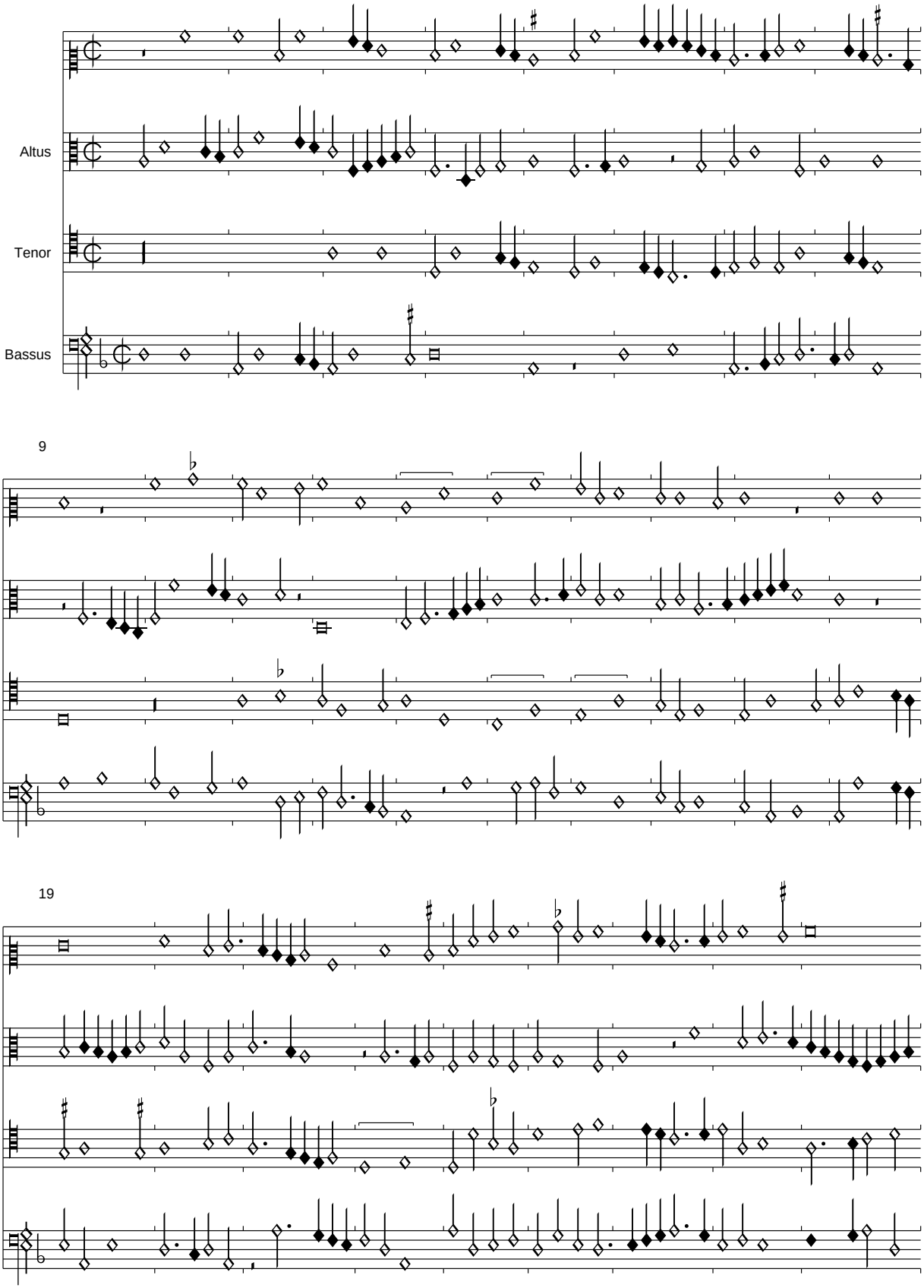
50



Des biens damours

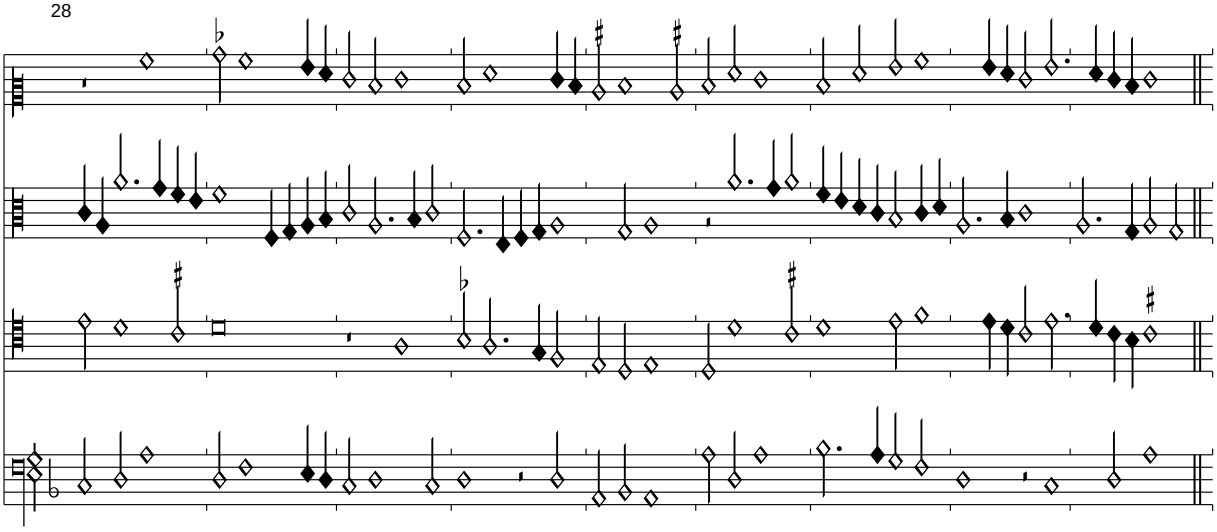
Bologna Q 18, f. 64v-65r

Edited by Clemens Goldberg

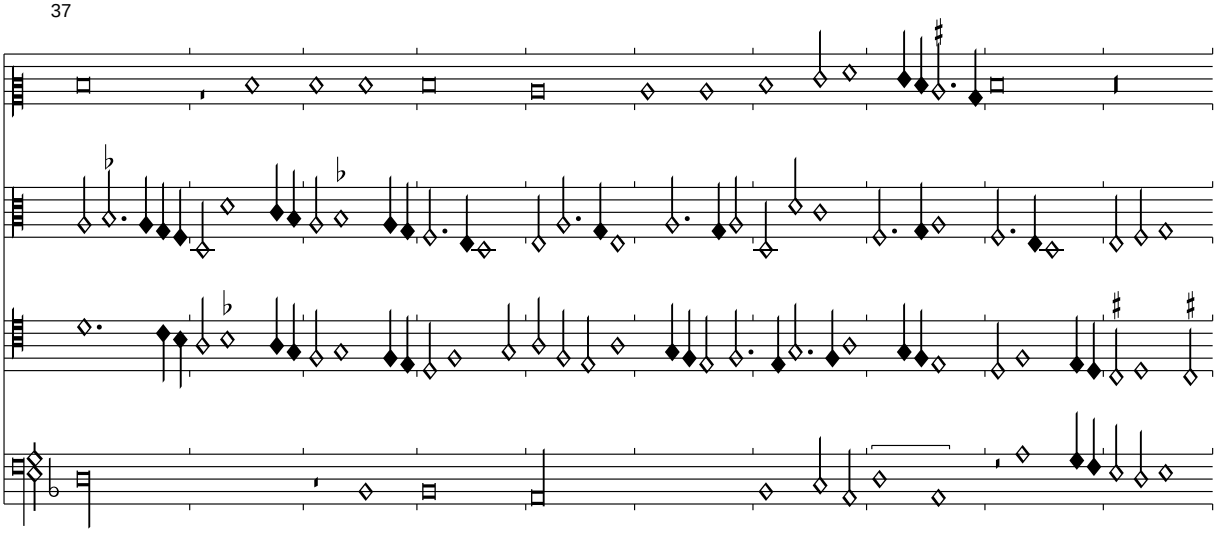


PDF generated automatically from CMME music data (www.cmme.org)

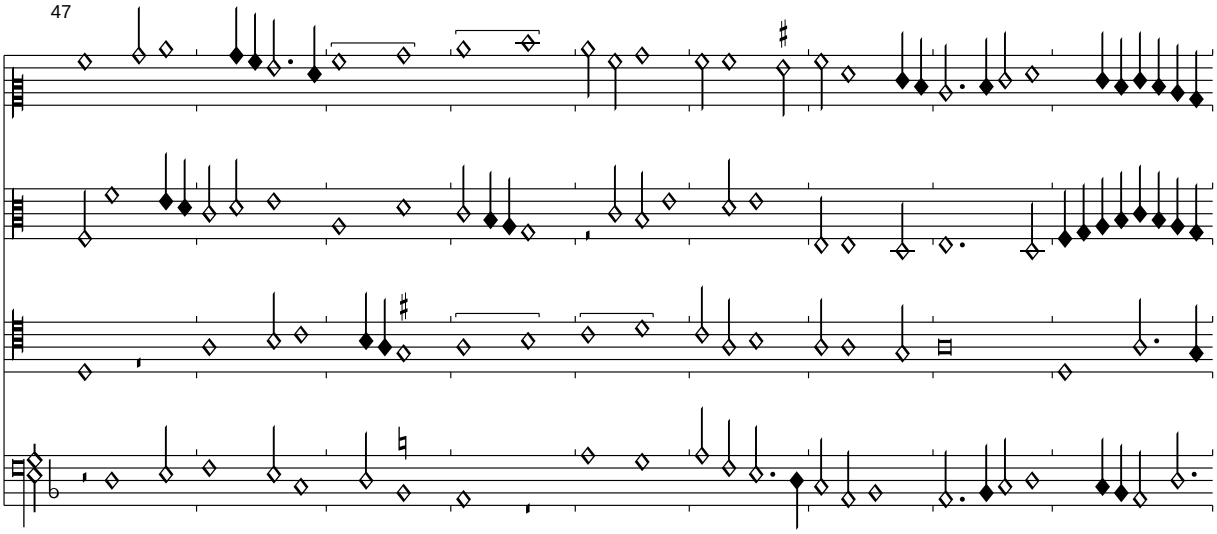
28



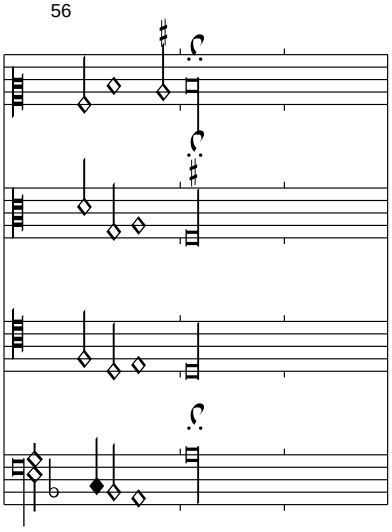
37



47



56

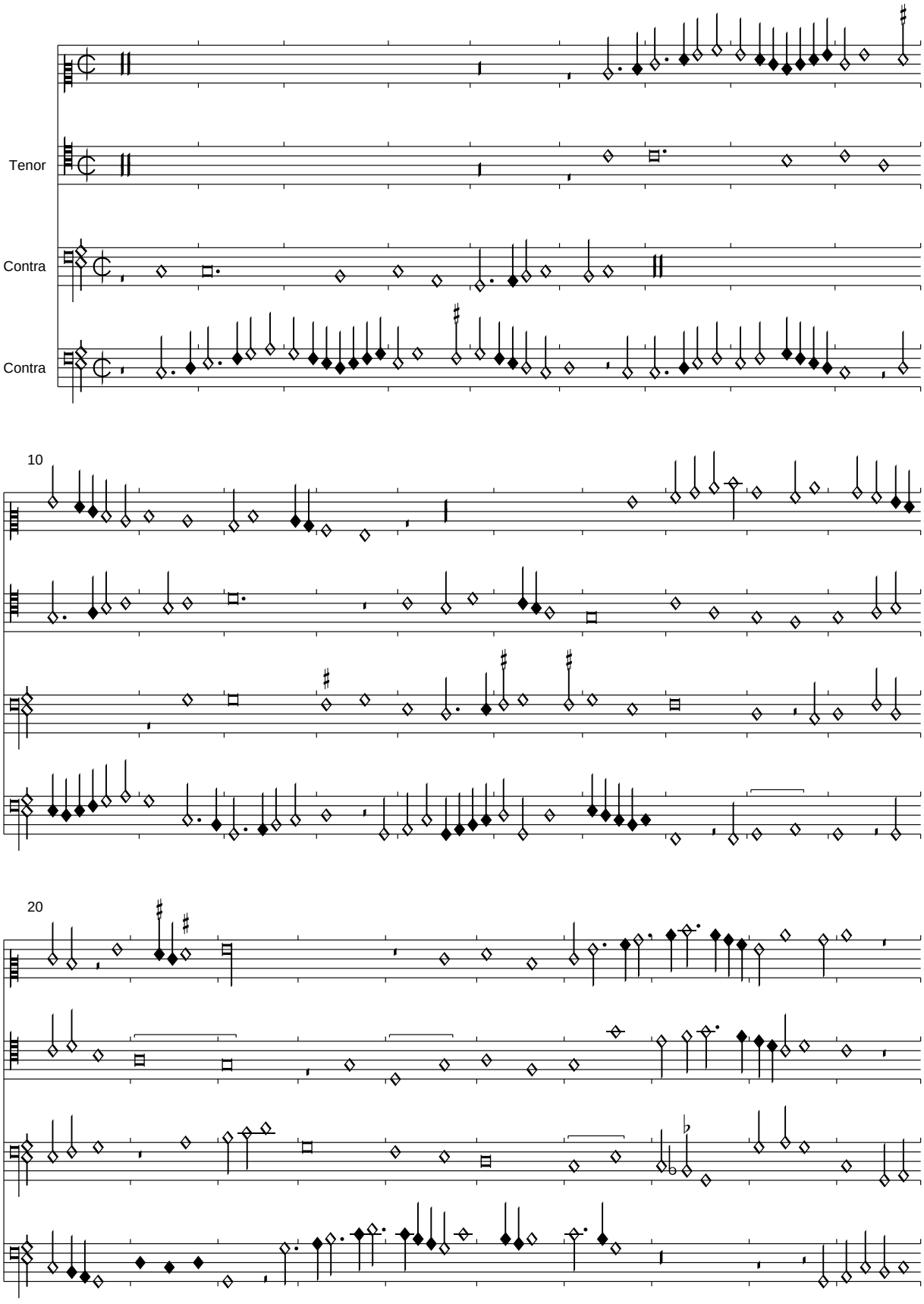


Fault il que heur soy

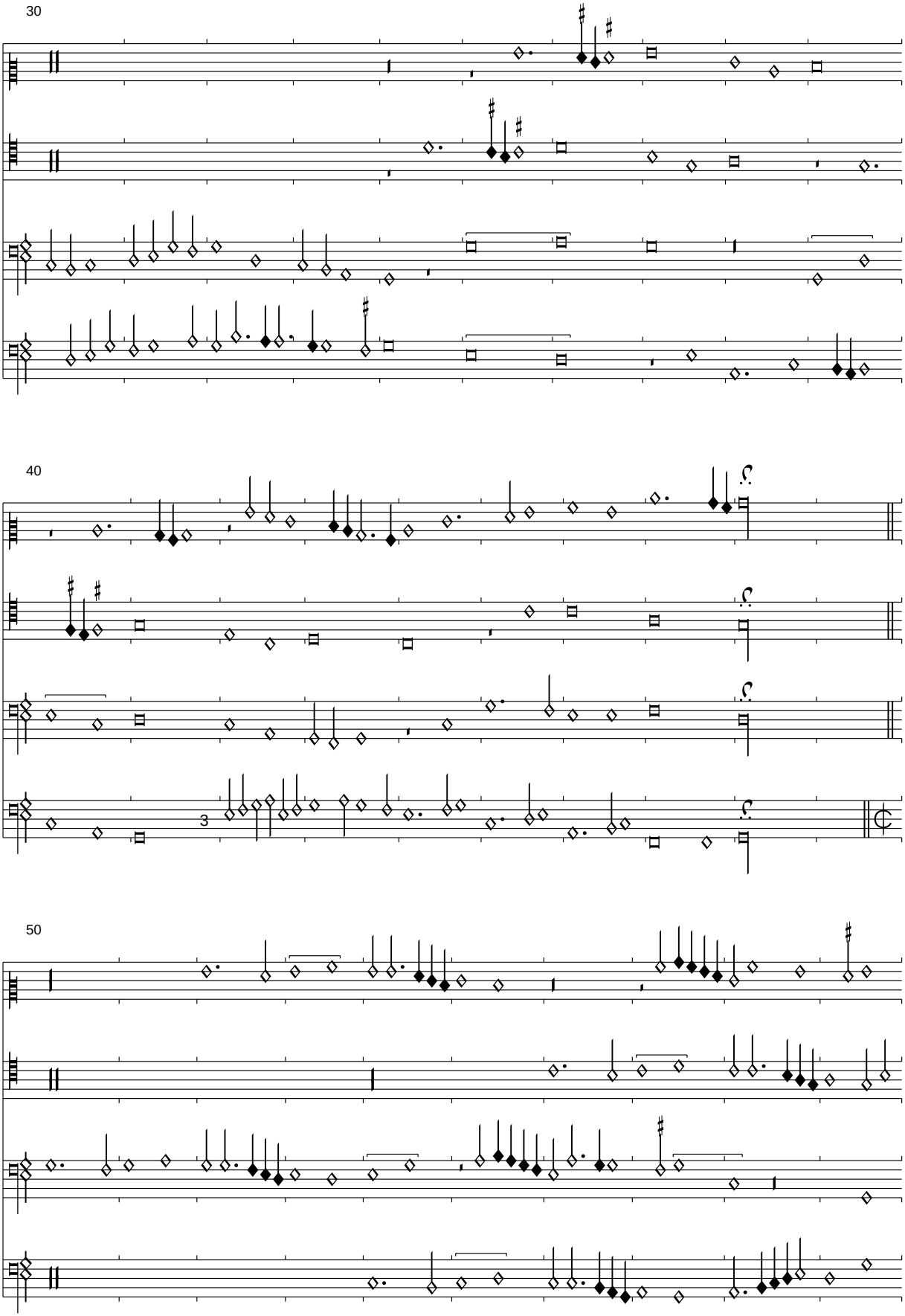
Canti C, f. 72v-74r

Edited by Clemens Goldberg

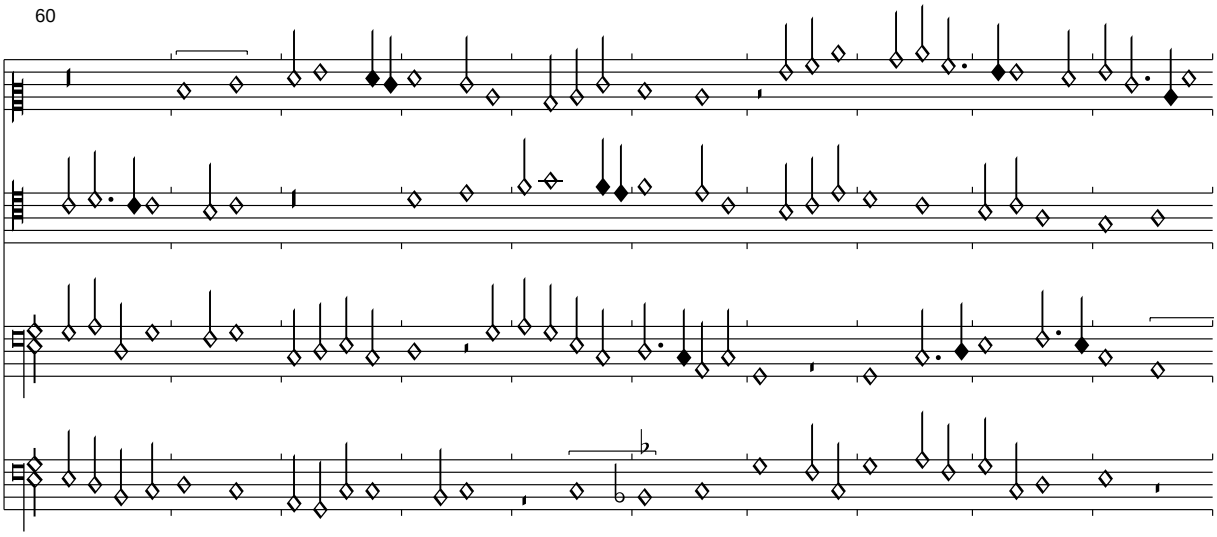
Jo. Martini



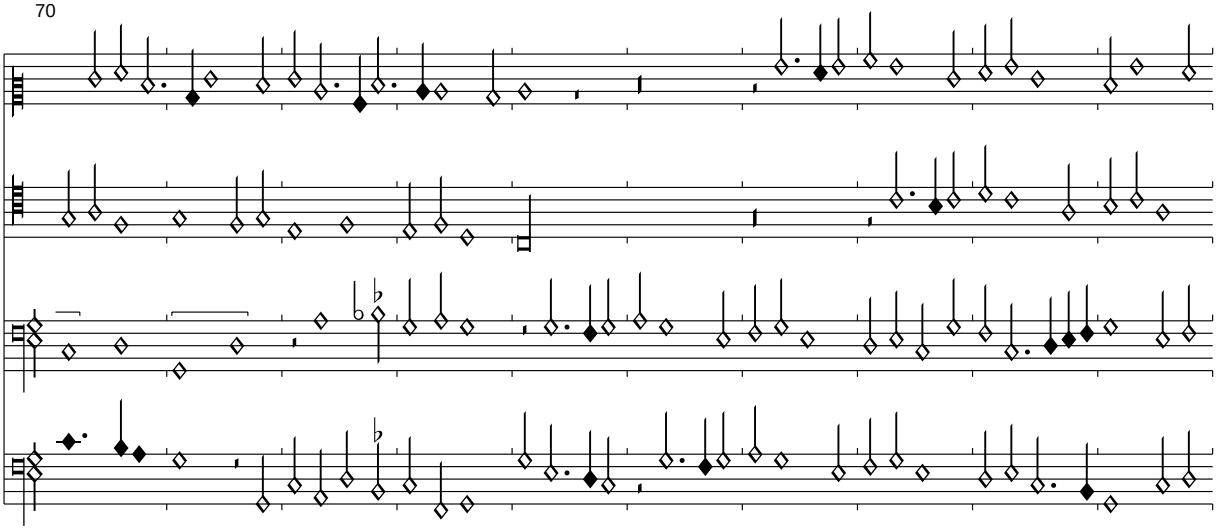
PDF generated automatically from CMME music data (www.cmme.org)


30
40
3
50

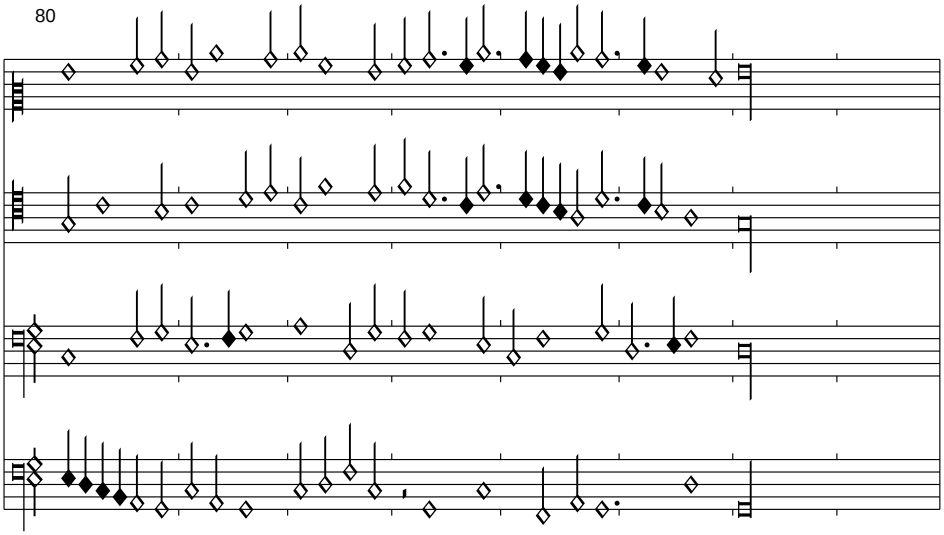
60



70



80

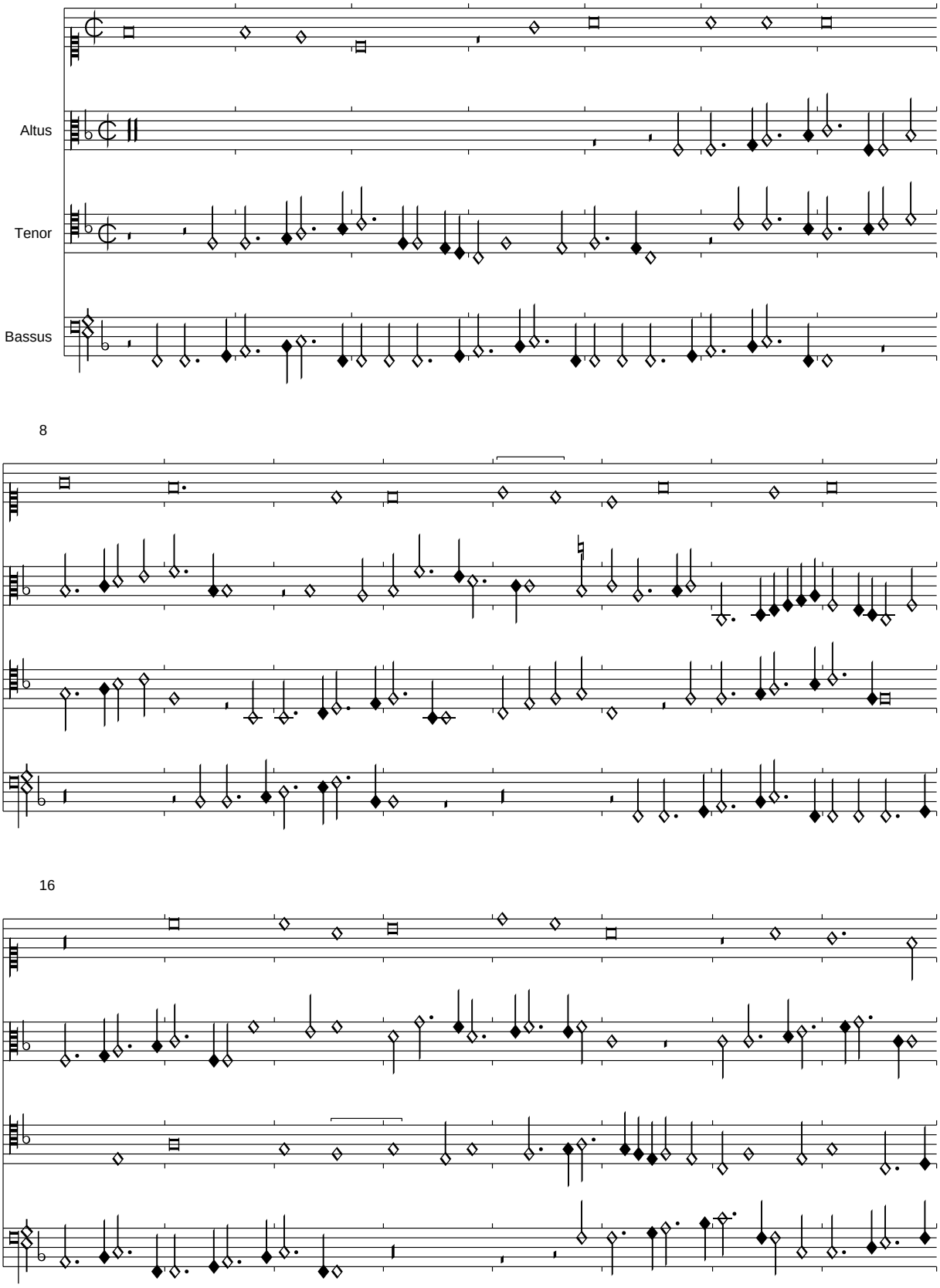


Fortuna desperata

Casanatense, f. 147v-149r

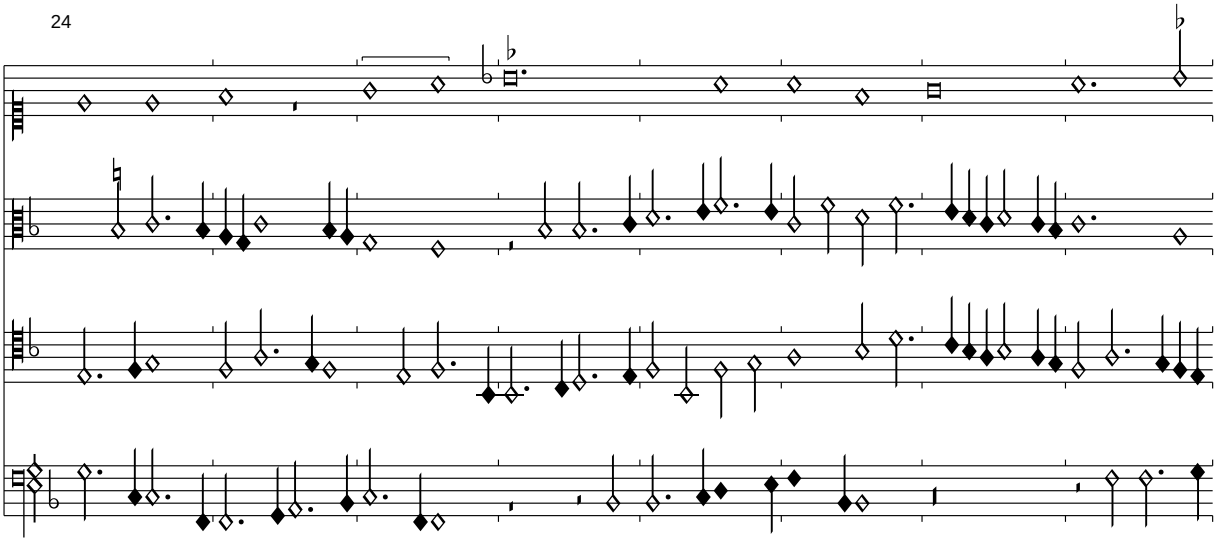
Edited by Clemens Goldberg

Jo. Martini

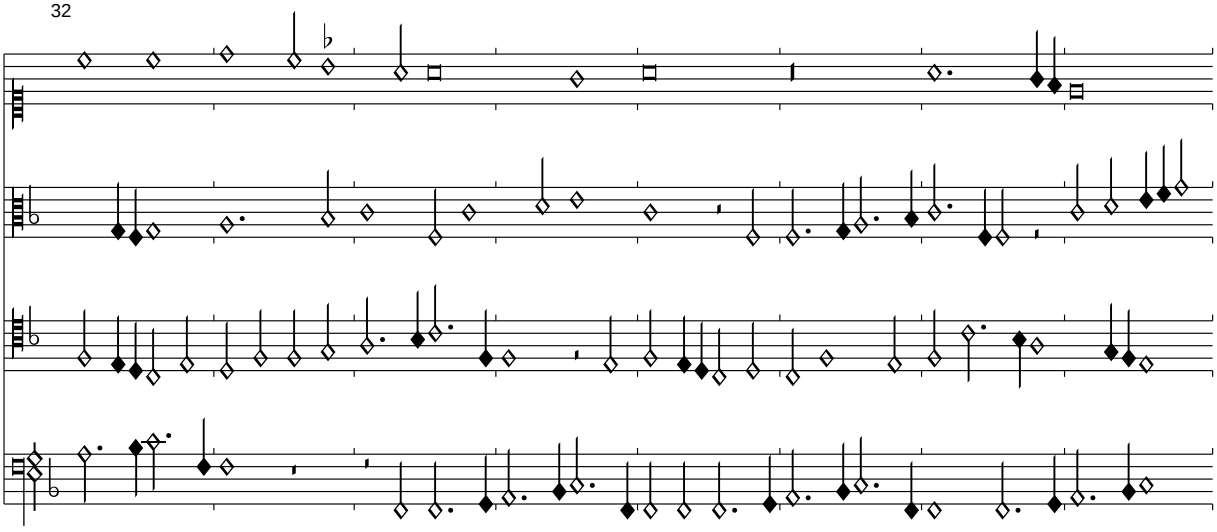


PDF generated automatically from CMME music data (www.cmme.org)

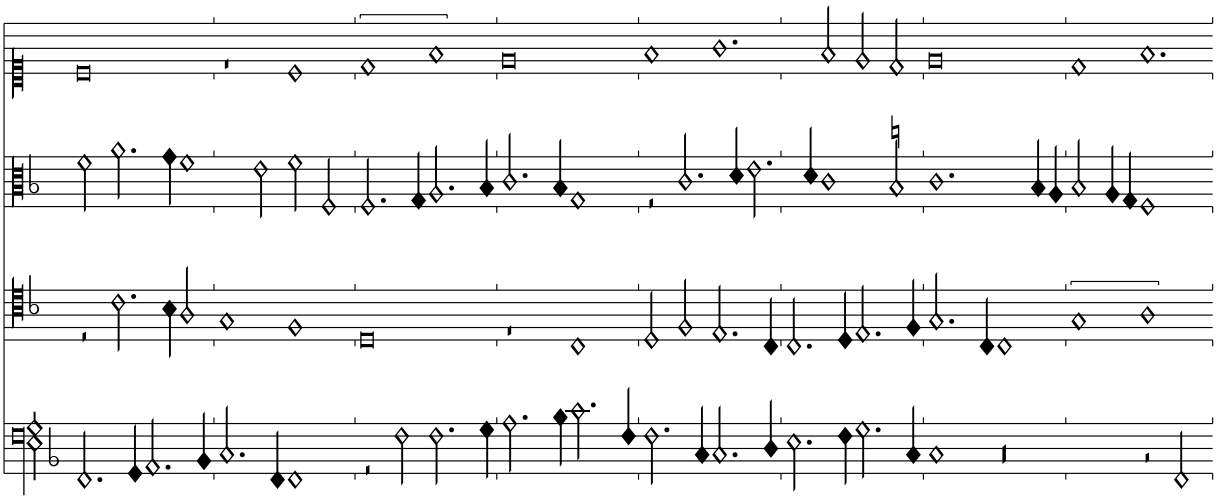
24



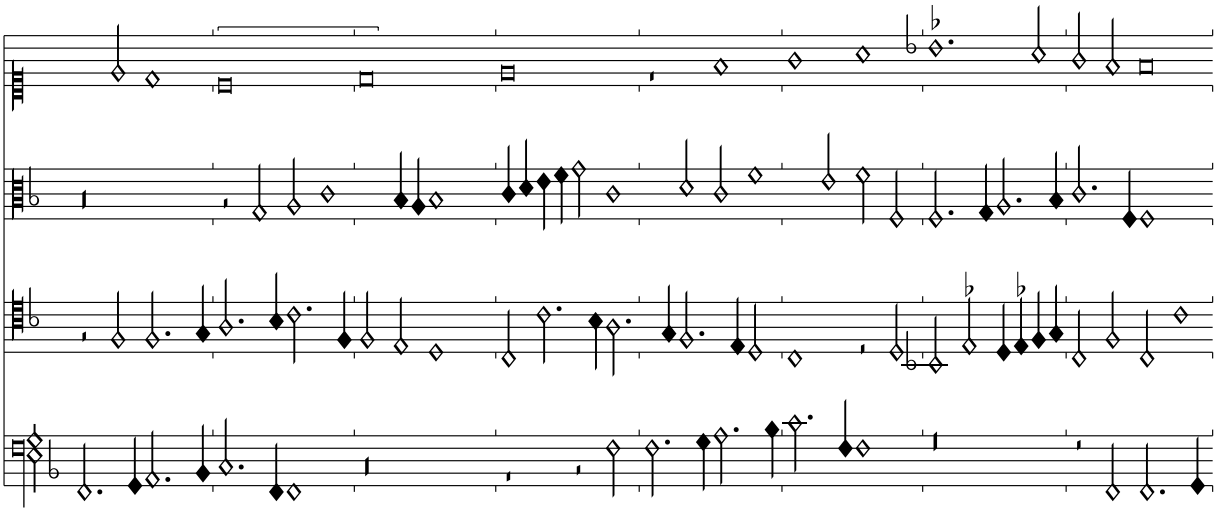
32



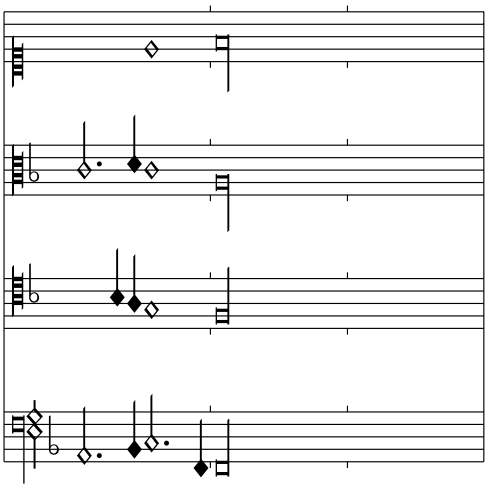
40



48



56

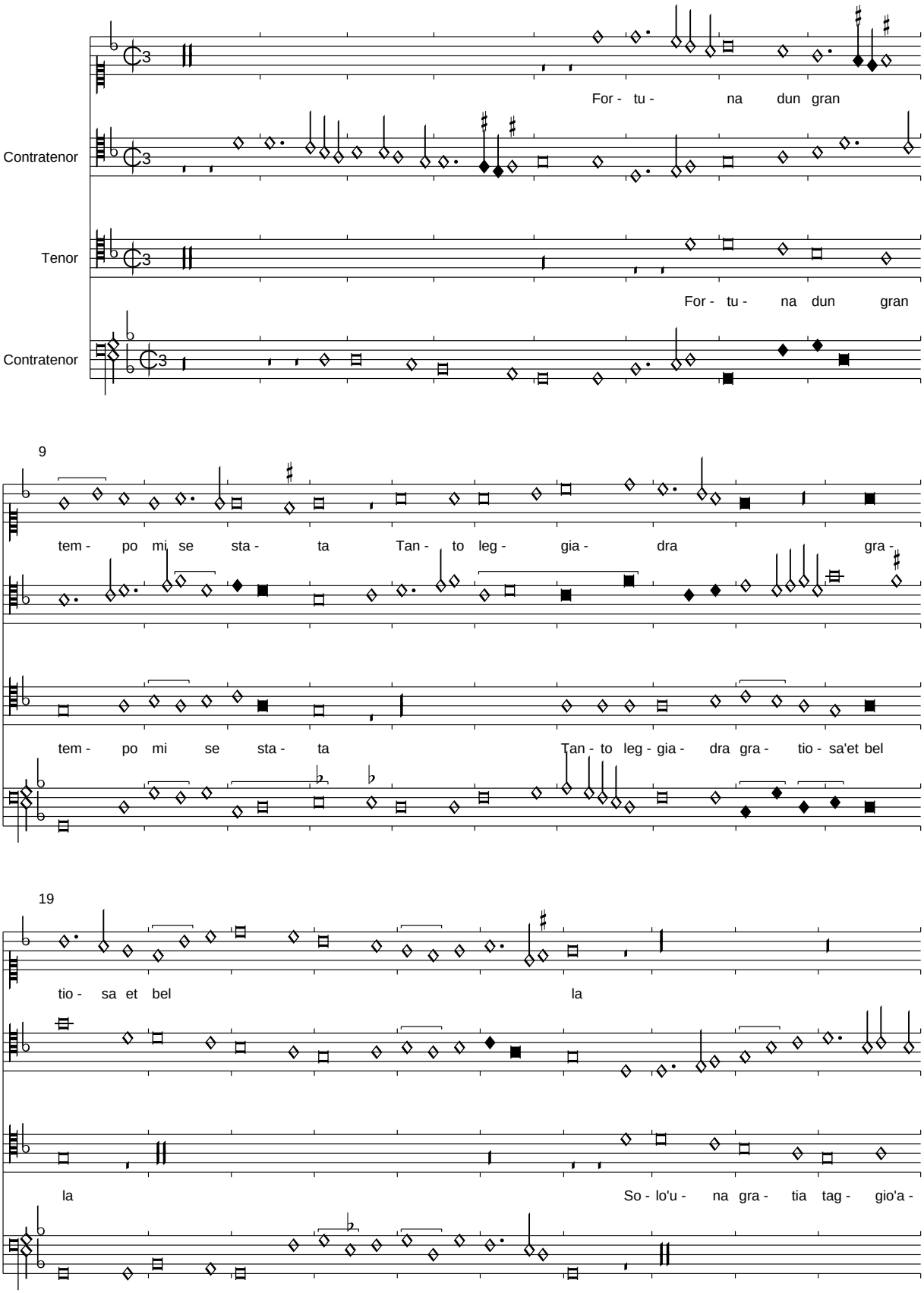


Fortuna dun gran tempo

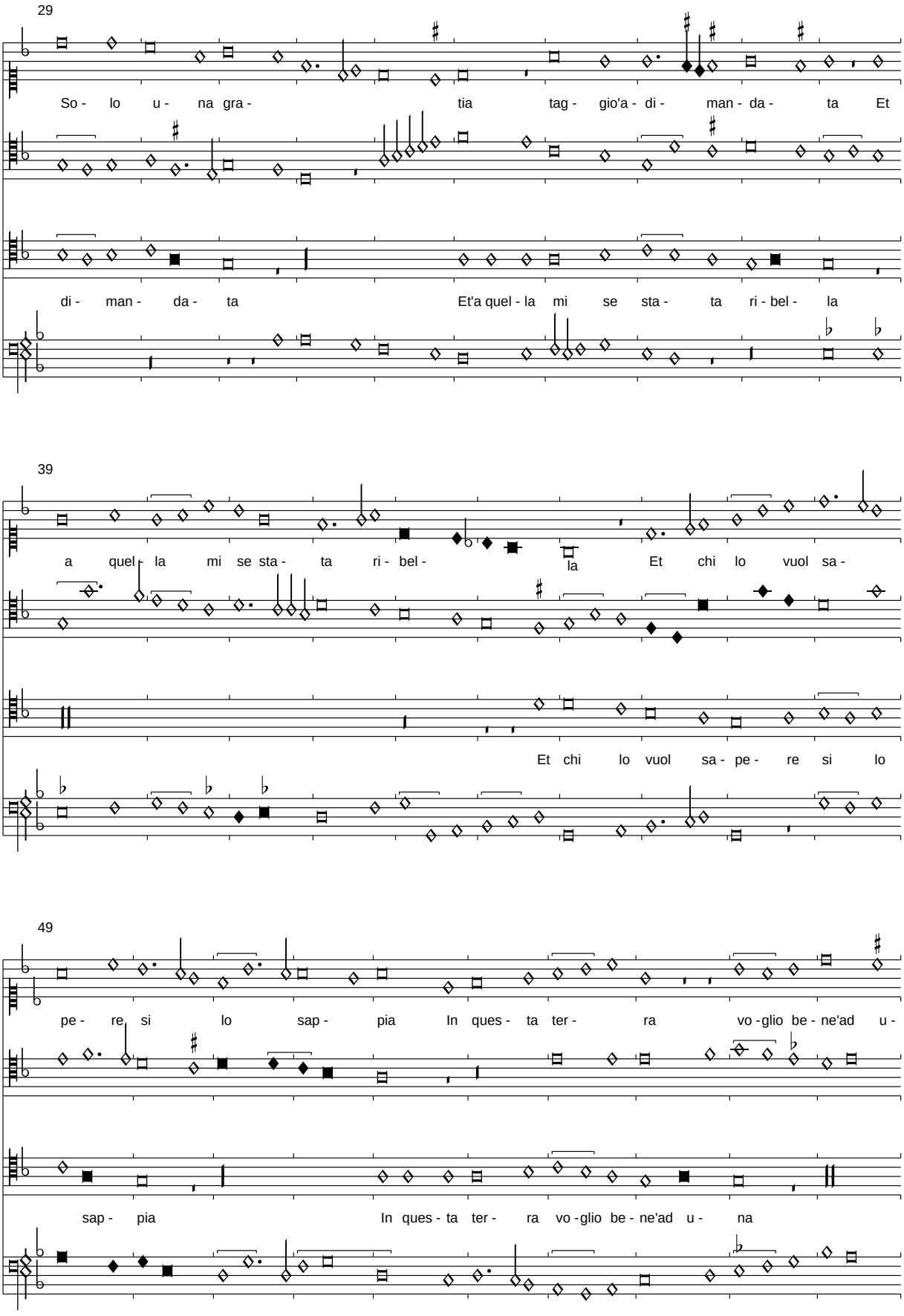
Florenz 229, f. 156v-158r

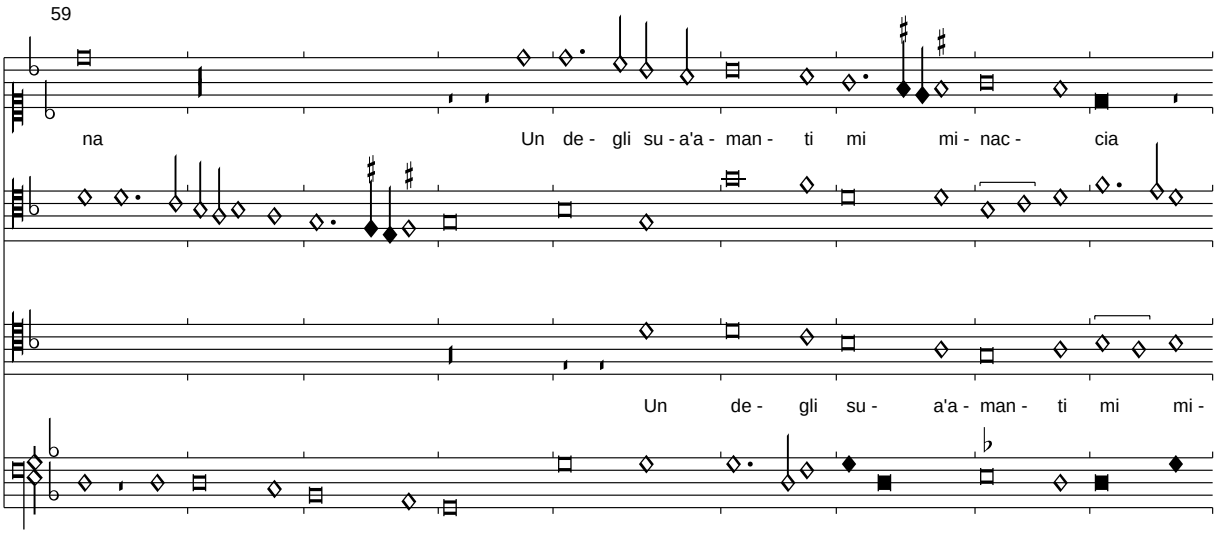
Edited by Clemens Goldberg

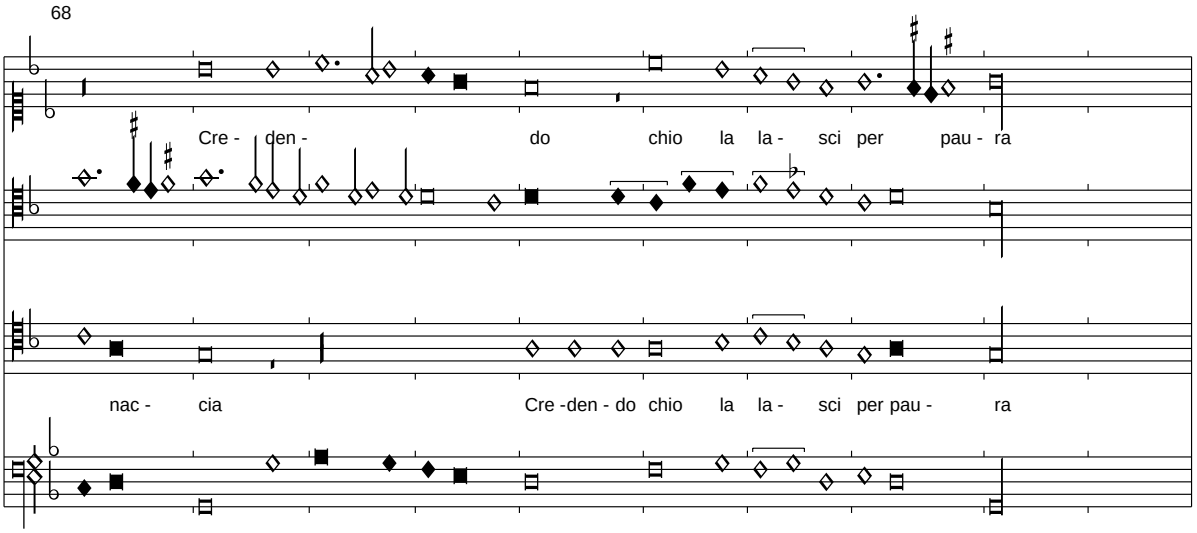
Jannes Martini



PDF generated automatically from CMME music data (www.cmme.org)


29
So - lo u - na gra - tia tag - gio'a - di - man - da - ta Et
di - man - da - ta Et'a quel - la mi se sta - ta ri - bel - la
39
a quel - la mi se sta - ta ri - bel - la Et chi lo vuol sa -
Et chi lo vuol sa - pe - re si lo
49
pe - re si lo sap - pia In ques - ta ter - ra vo - glio be - ne'ad u -
sap - pia In ques - ta ter - ra vo - glio be - ne'ad u - na


59
na
Un de - gli su - a'a - man - ti mi mi - nac - cia
Un de - gli su - a'a - man - ti mi mi -

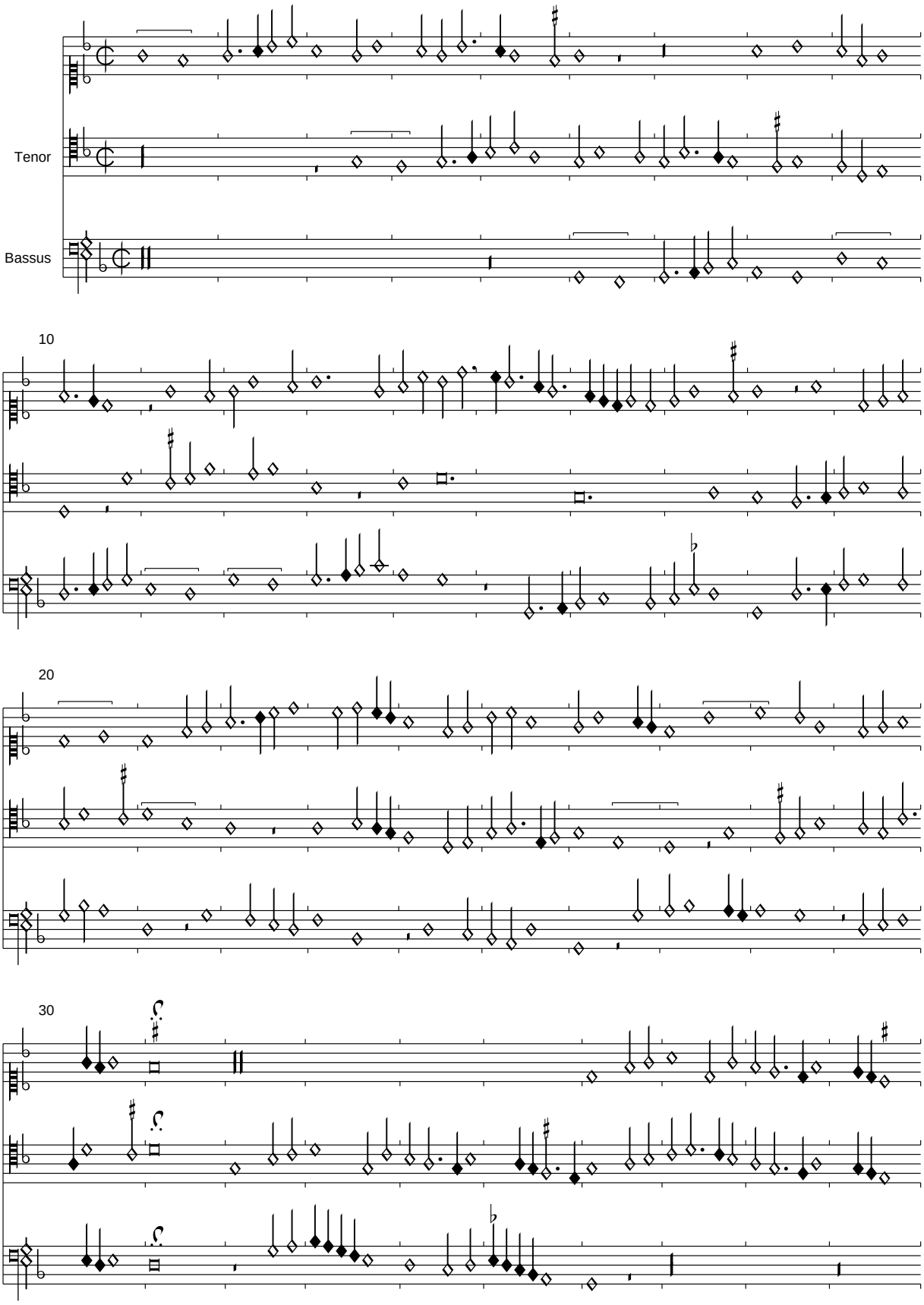

68
Cre - den - do chio la la - sci per pau - ra
nac - cia
Cre -den - do chio la la - sci per pau - ra

Fuge la morie

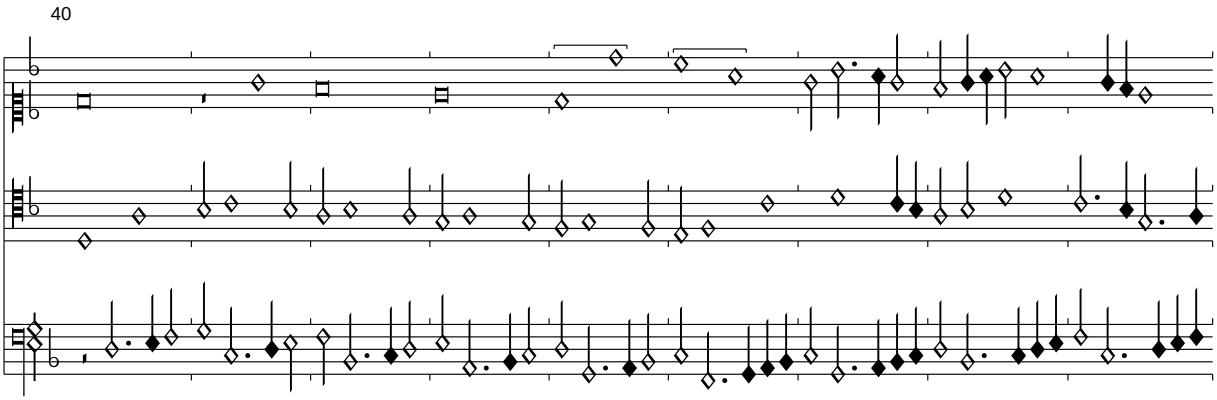
Casanatense, f. 102v-104r

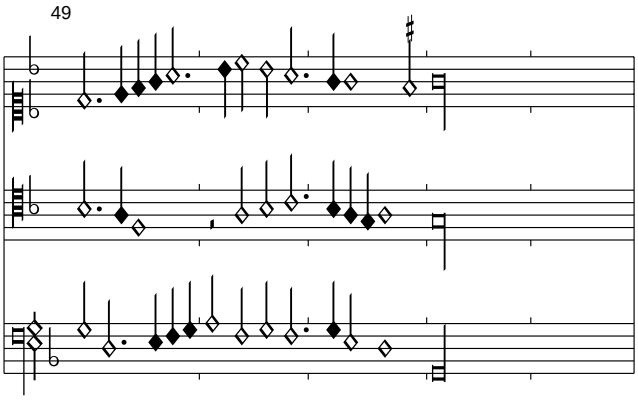
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)

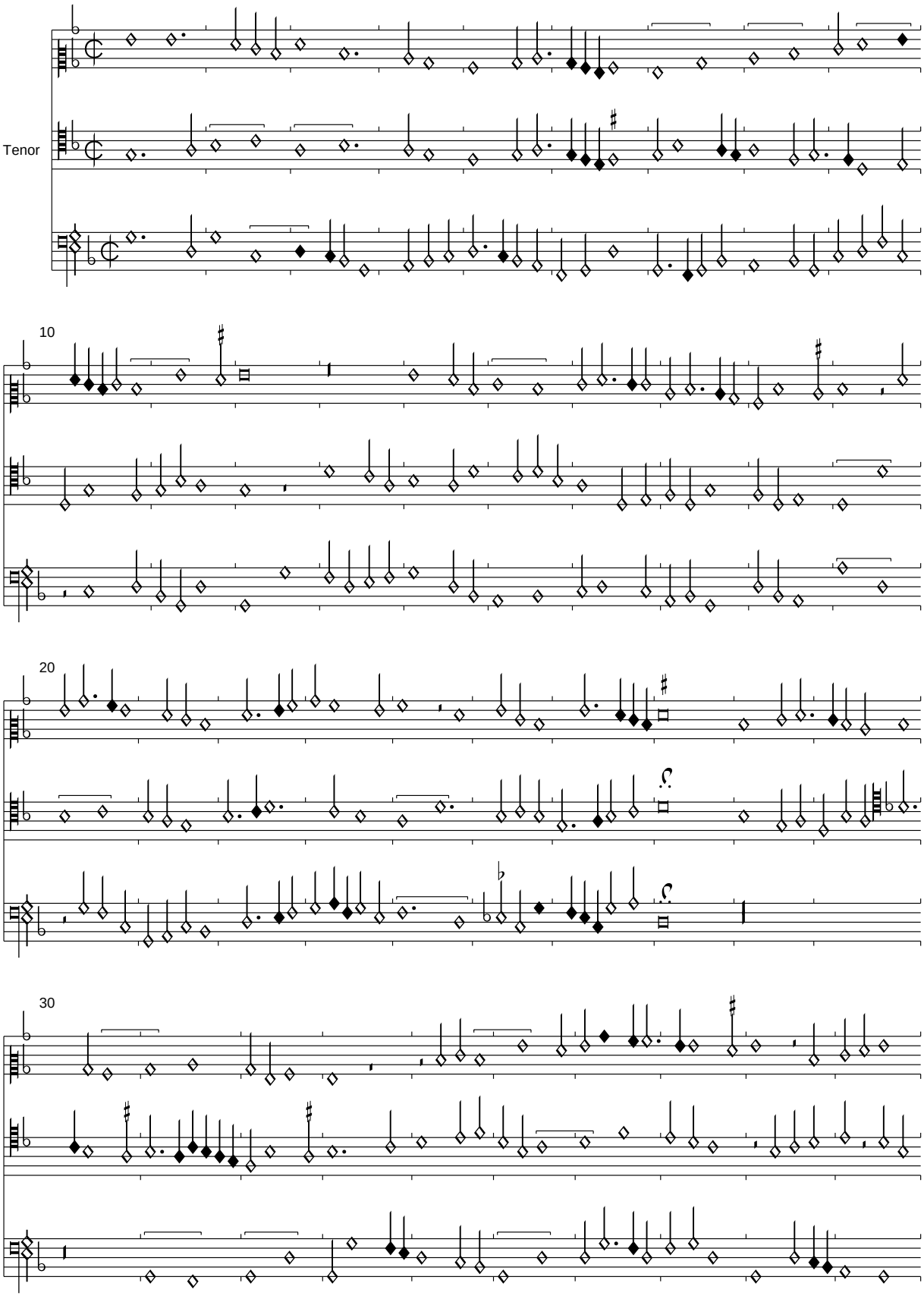


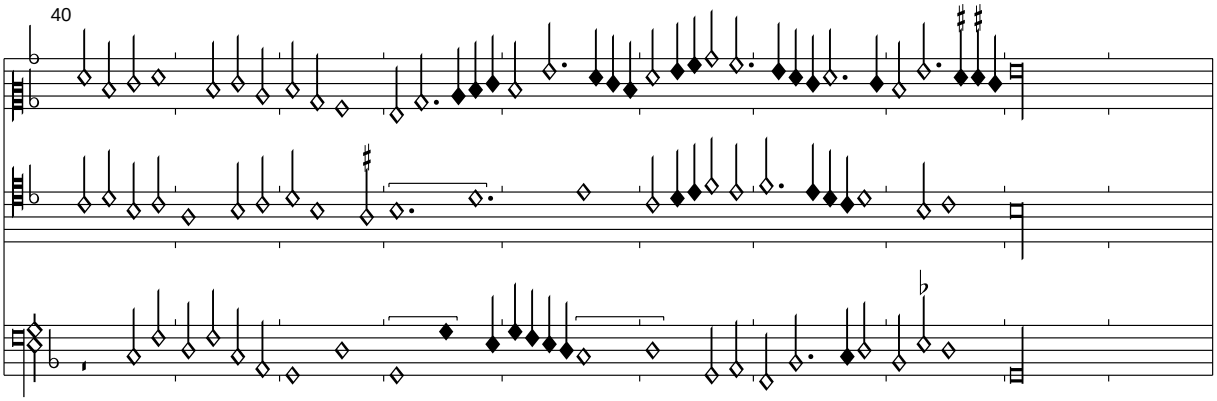


Der Titel bezieht sich nicht auf ein kanonisches Verfahren, sondern vermutlich auf die sequenzierenden Figuren vor allem in Tenor und Bassus. Eine Beziehung zu Isaacs "La Morra" besteht nicht.

(Johannes Martini): Helas comment aves

Bologna Q 16, f. 57v-58r



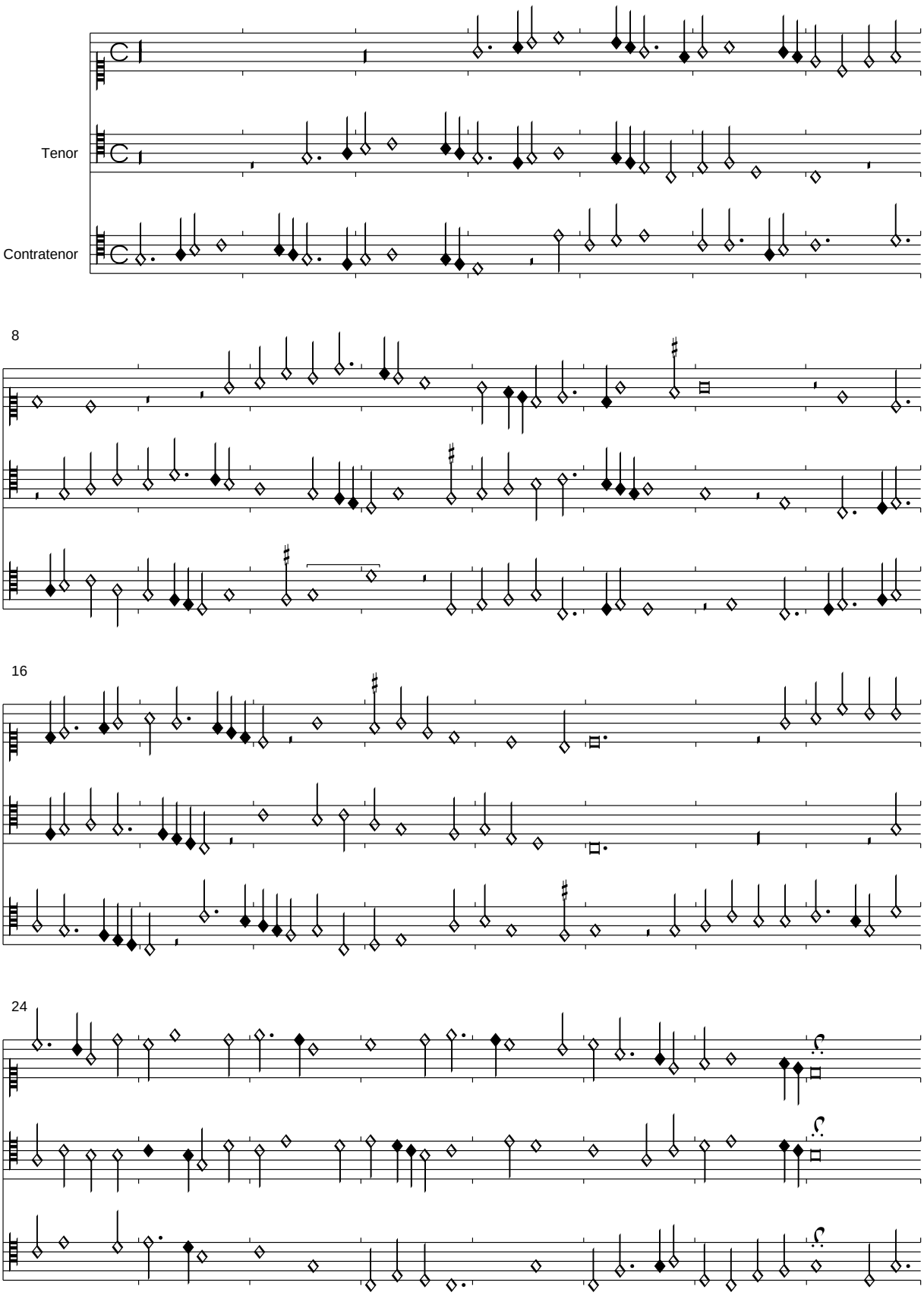

40

Il est tel

Casanatense, f. 76v-78r

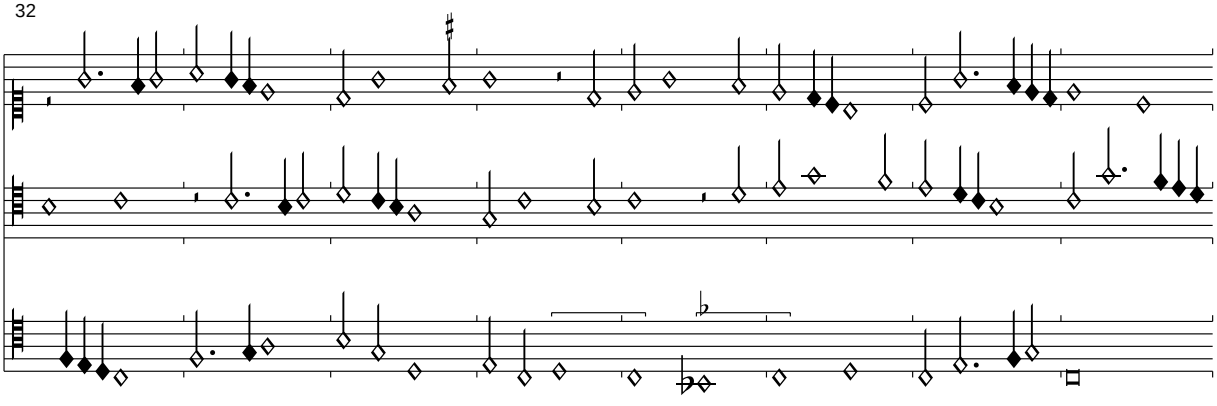
Edited by Clemens Goldberg

Jo. Martini

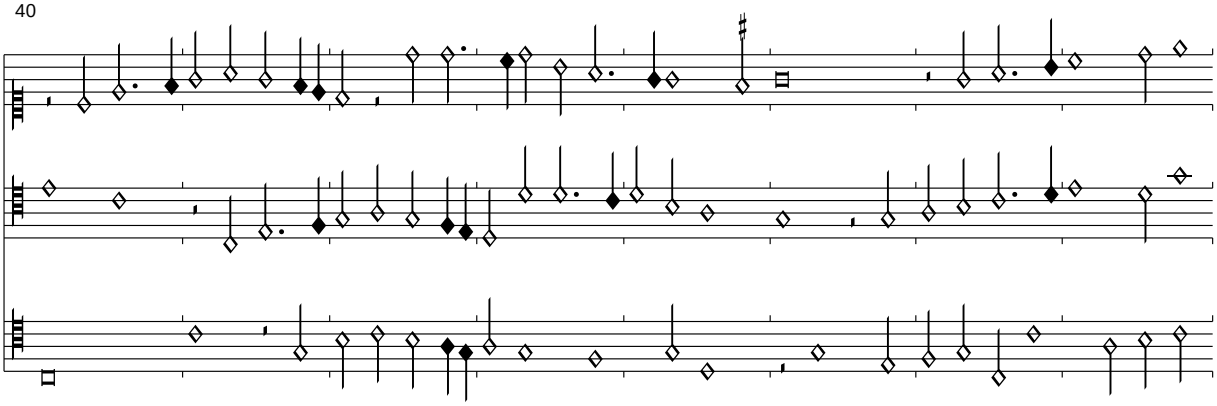


PDF generated automatically from CMME music data (www.cmme.org)

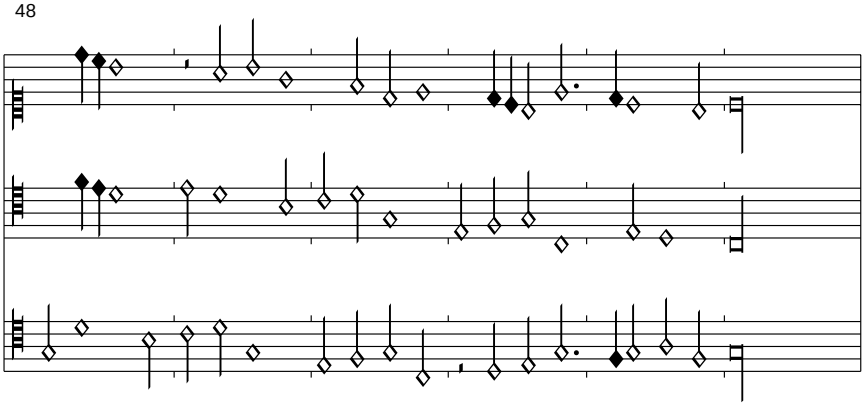
32



40



48

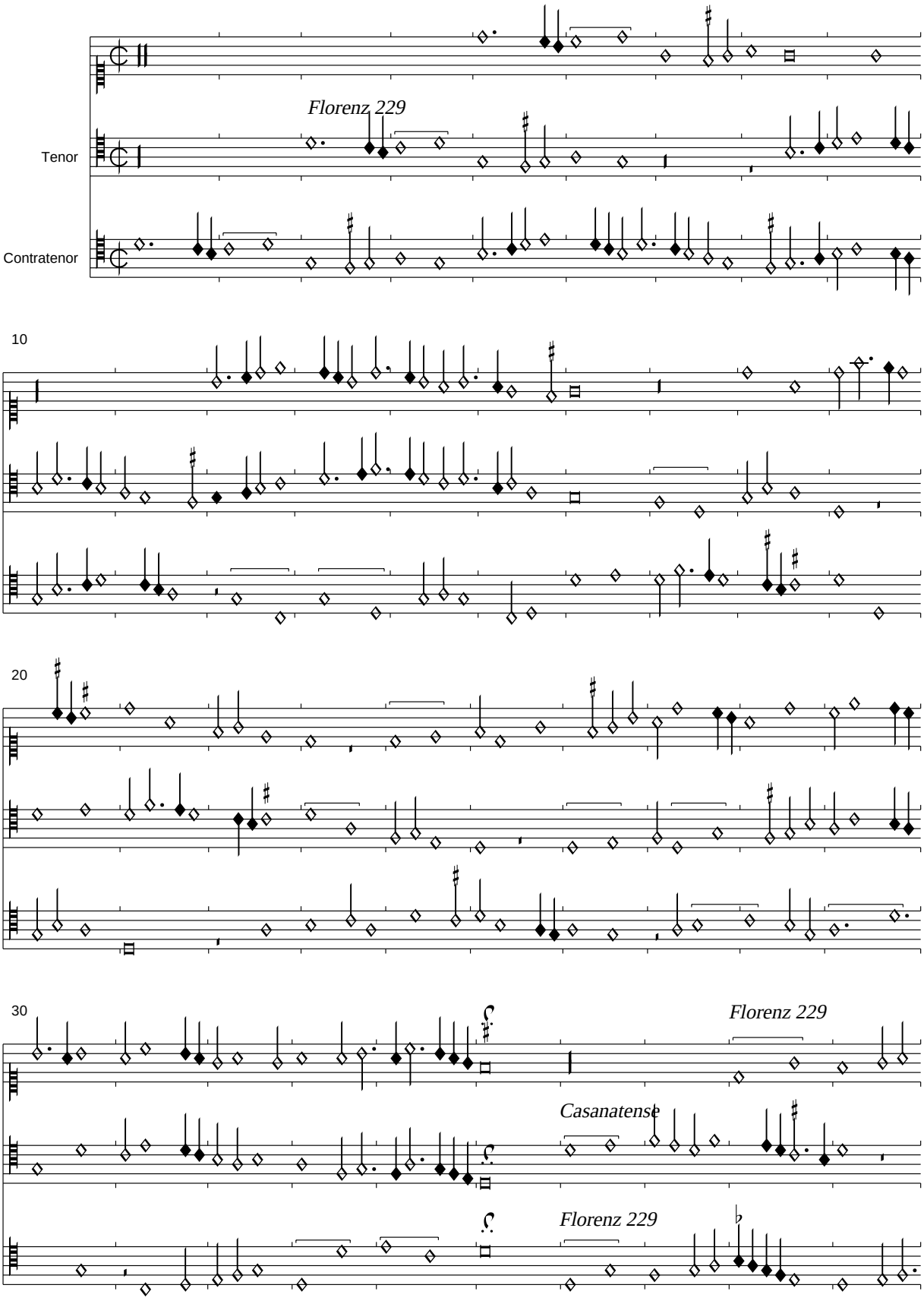


Il est tousjours

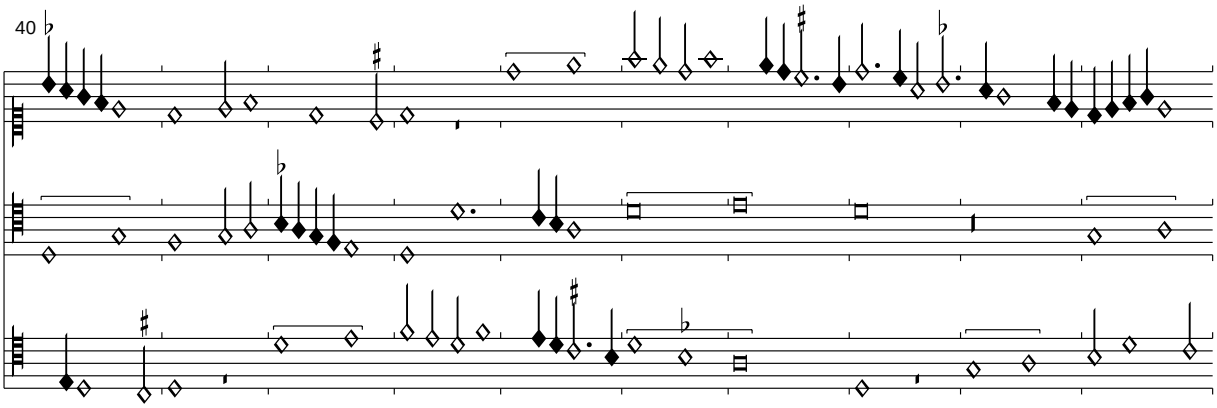
Casanatense, f. 112v-113r

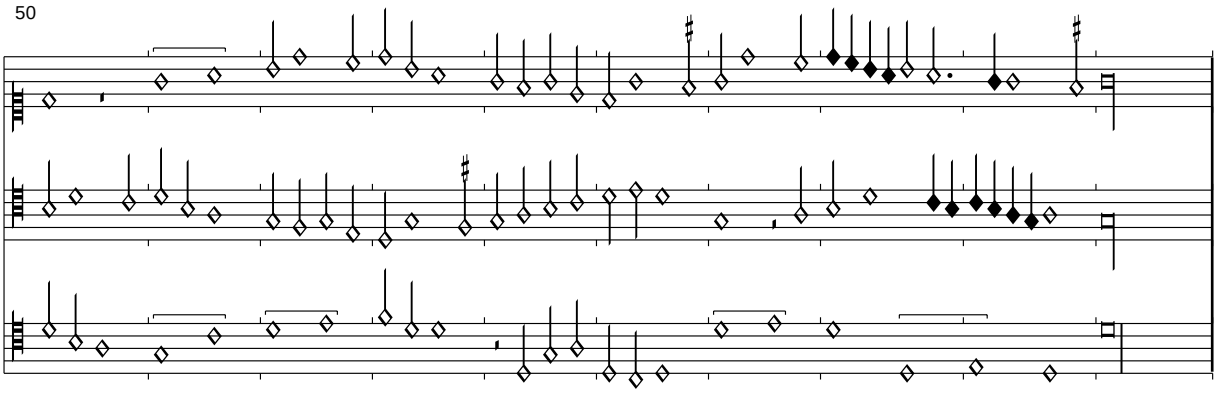
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)





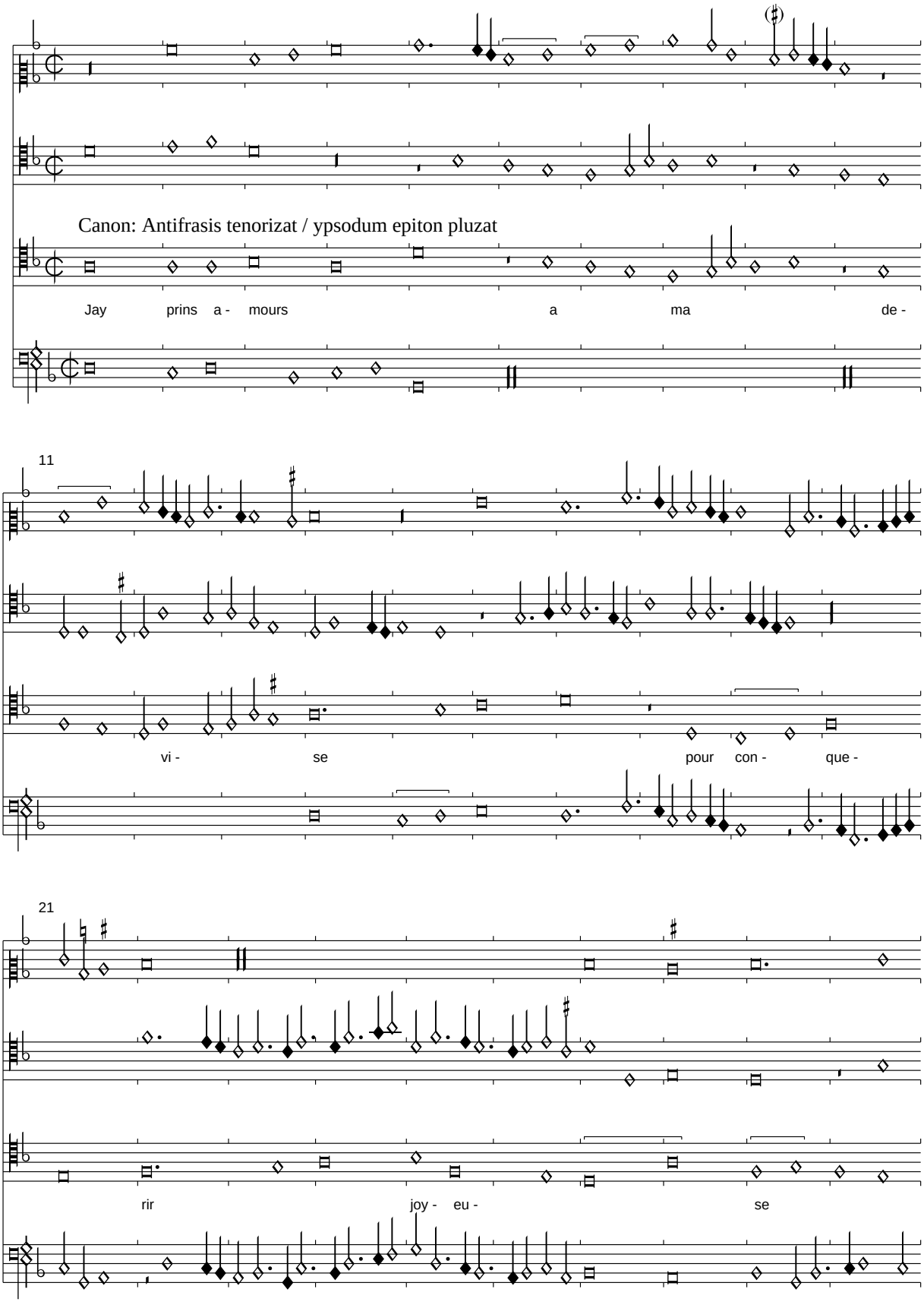
Durch ein fehlendes Folio sind in Casanatense nur der Superius und Contratenor der 1. Hälfte sowie der Tenor der 2. Hälfte erhalten. Die restlichen Stimmen werden aus Florenz 229 übernommen.

Jay prins amours tout au rebours

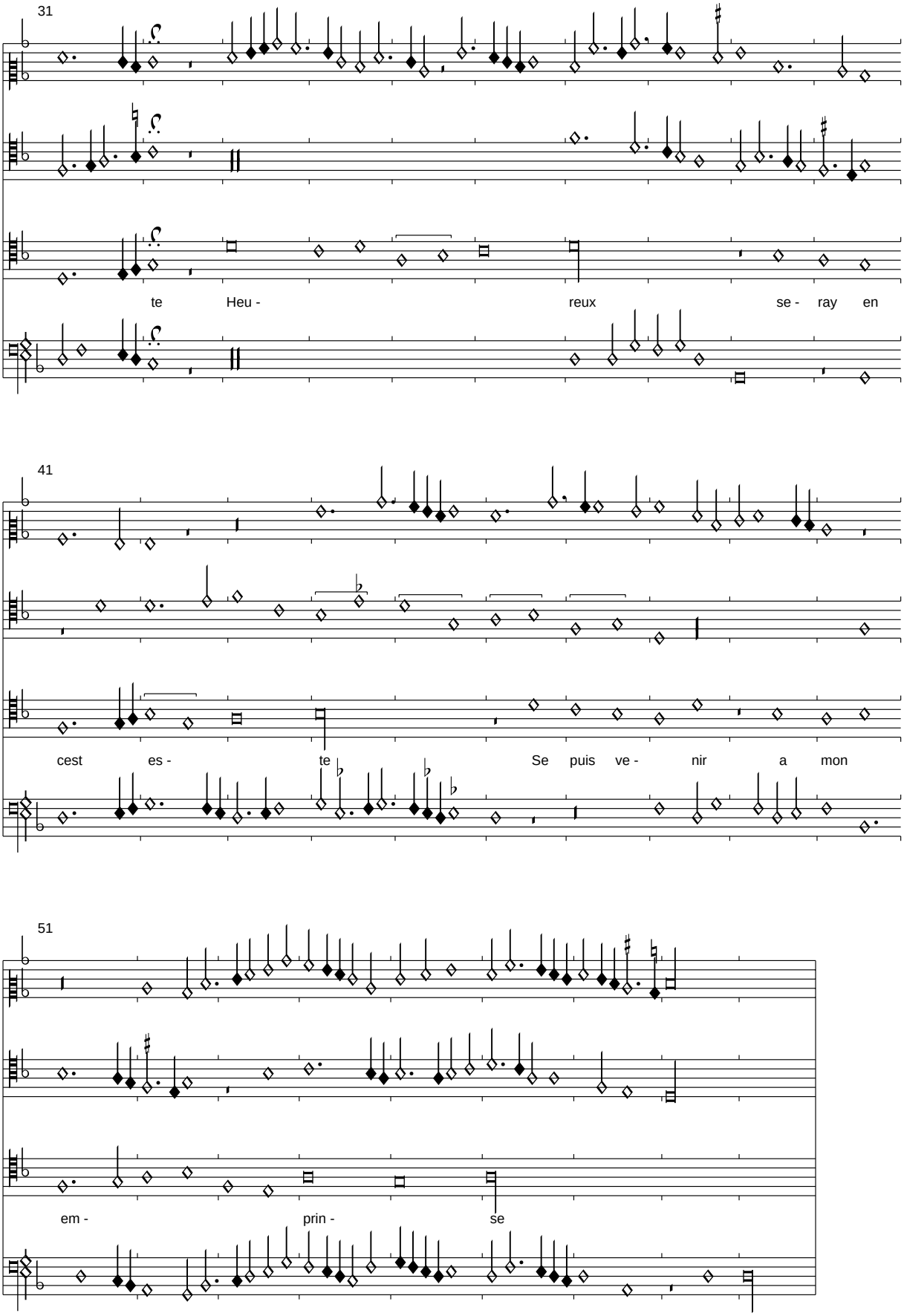
Petrucci Odhecaton, f. 44v-45r

Edited by Clemens Goldberg

Busnoys (Martini)



PDF generated automatically from CMME music data (www.cmme.org)



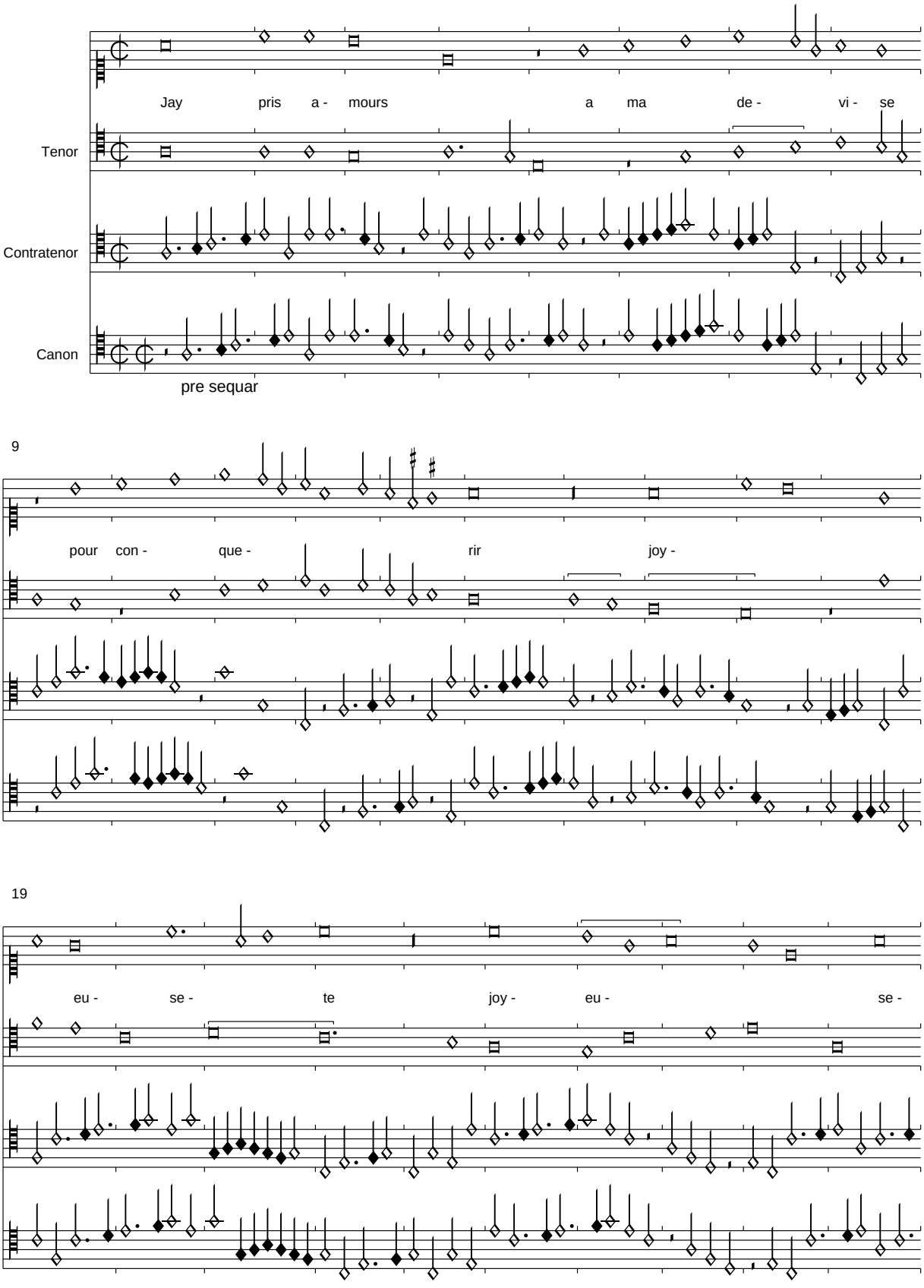
Die Zuschreibung in Segovia ist unwahrscheinlich, da das Stück auch bei Ramos mit der Kanonvorschrift Busnois zugeschrieben wird. Dieser Canon findet sich wiederum in Segovia (!) und bedeutet, dass der Tenor in Umkehrung des Originals gesungen wird.

Jay pris amours

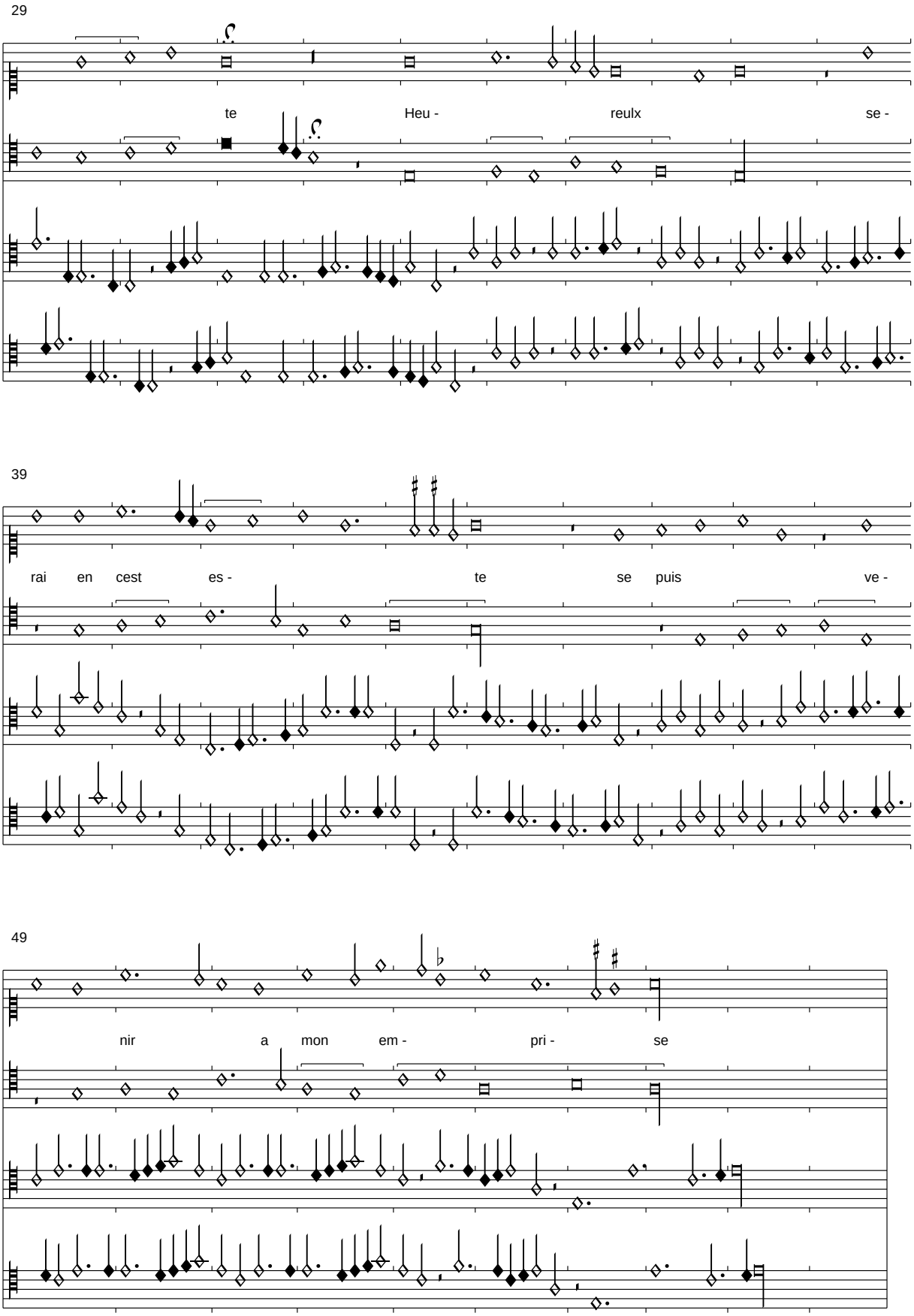
Florenz 229, f. 189v-190r

Edited by Clemens Goldberg

Jannes Martini



PDF generated automatically from CMME music data (www.cmme.org)



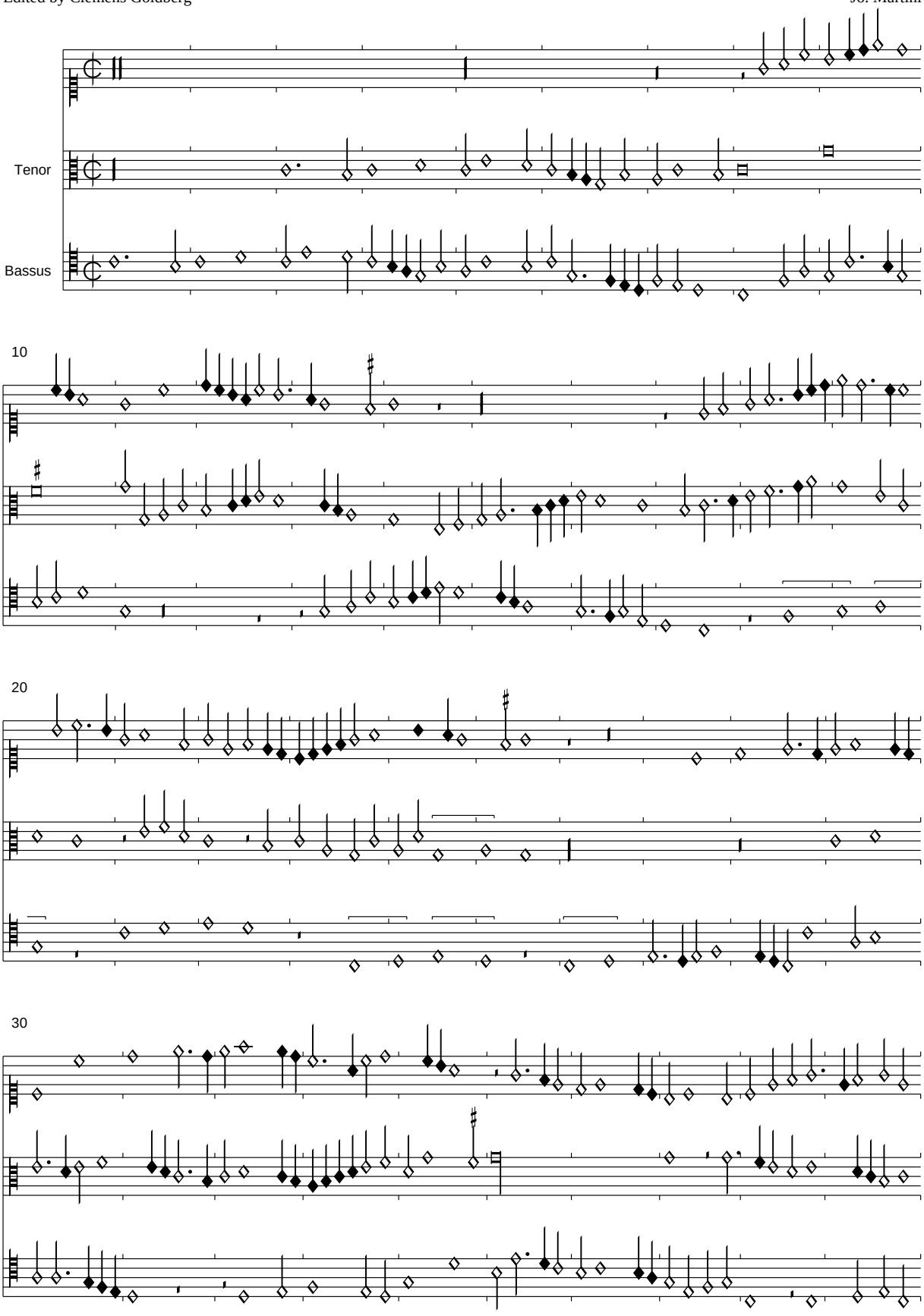
Der Superius ist in der Quelle untextiert, man kann sich aber eine Textierung von Superius und Tenor vorstellen. Die Canon-Vorschrift ergibt nicht direkt die gemeinte Fuga ad minimam.

Je remerchi dieu <Se mai il cielo>

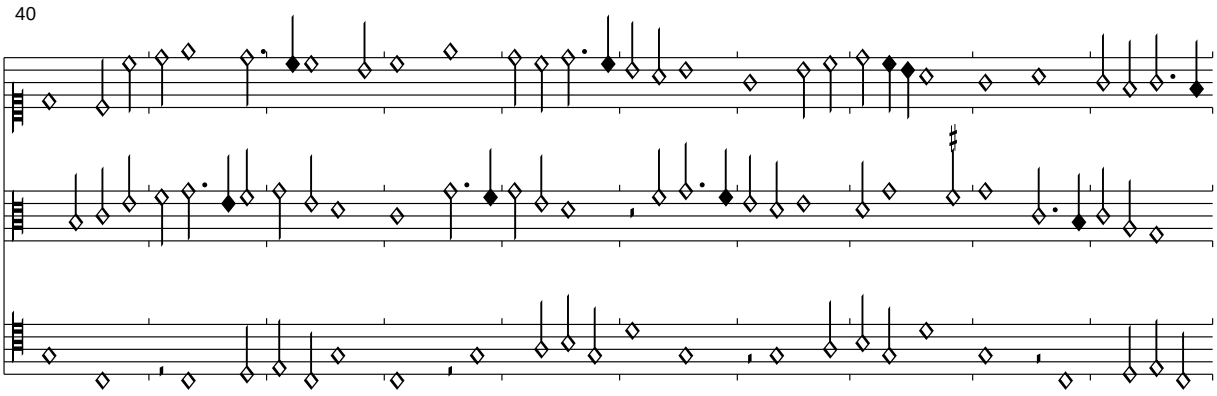
Casanatense, f. 120v-121r

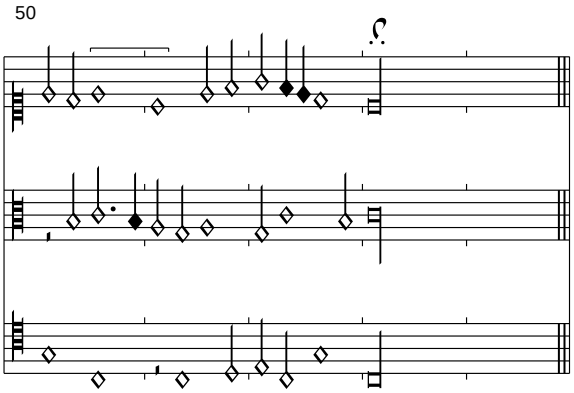
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)





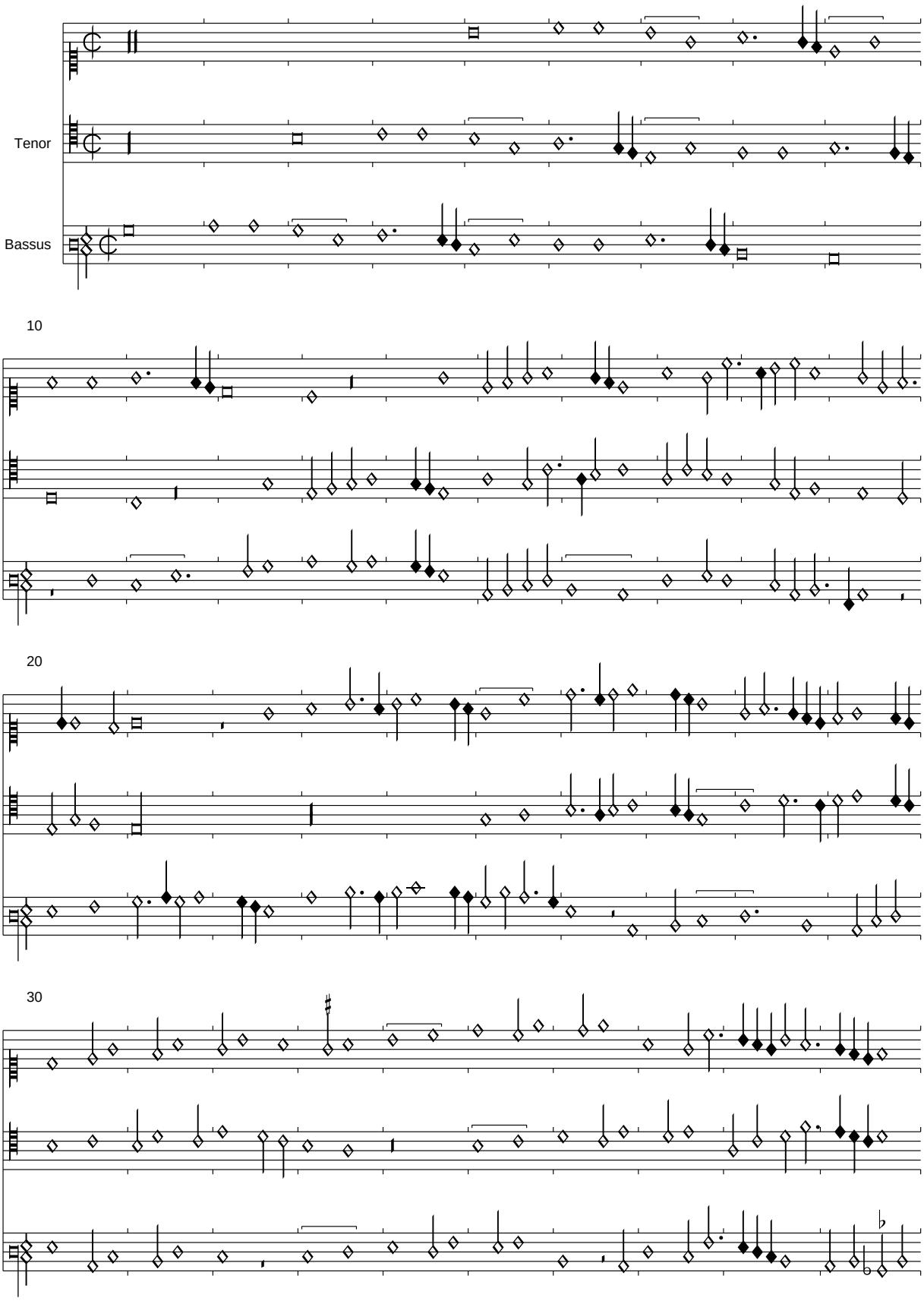
Das Stück ist auch mit dem italienischen ersten Vers "Se mai il cielo e fati fur benigni" überliefert. Die Fermate am Ende des Superius ist unikal in Casanatense, es folgt aber kein zweiter Teil, vielleicht ist er verloren.

Iespoir mieulx

Casnatense, f. 88v-90r

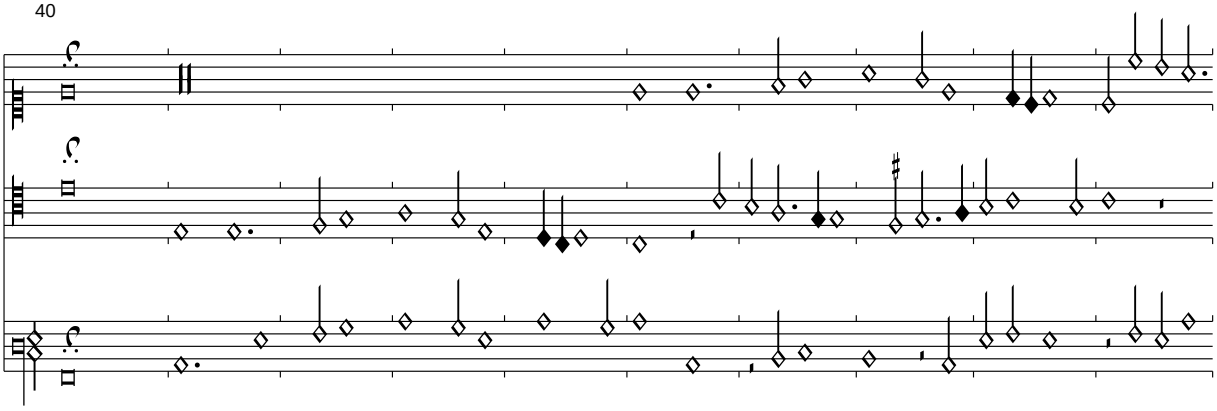
Edited by Clemens Goldberg

Jo. Martini

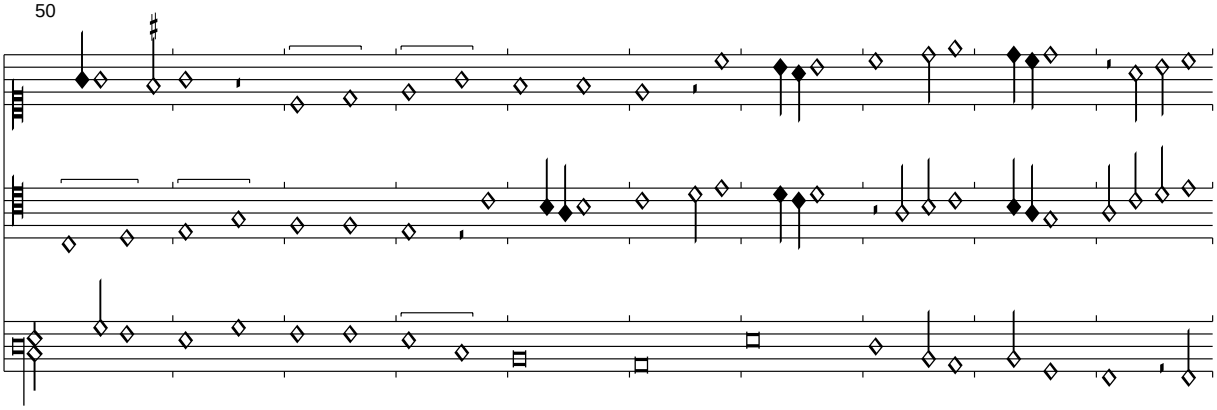


PDF generated automatically from CMME music data (www.cmme.org)

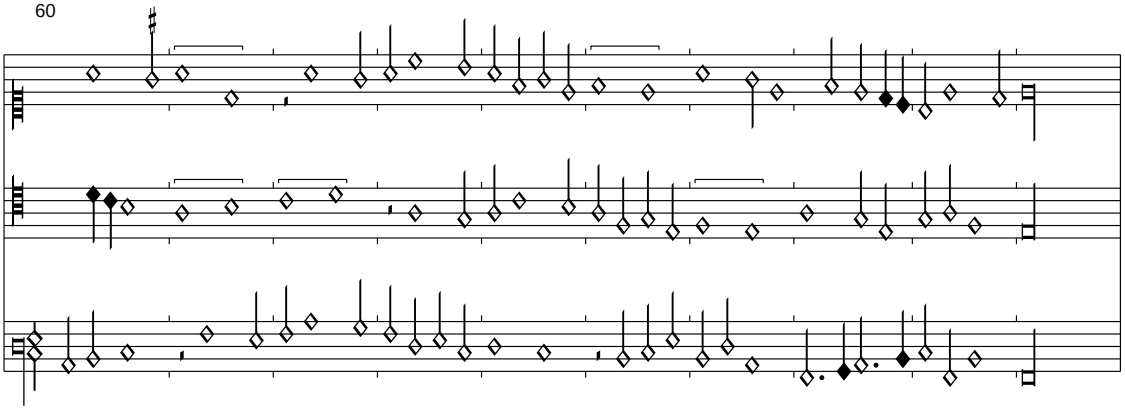
40



50



60

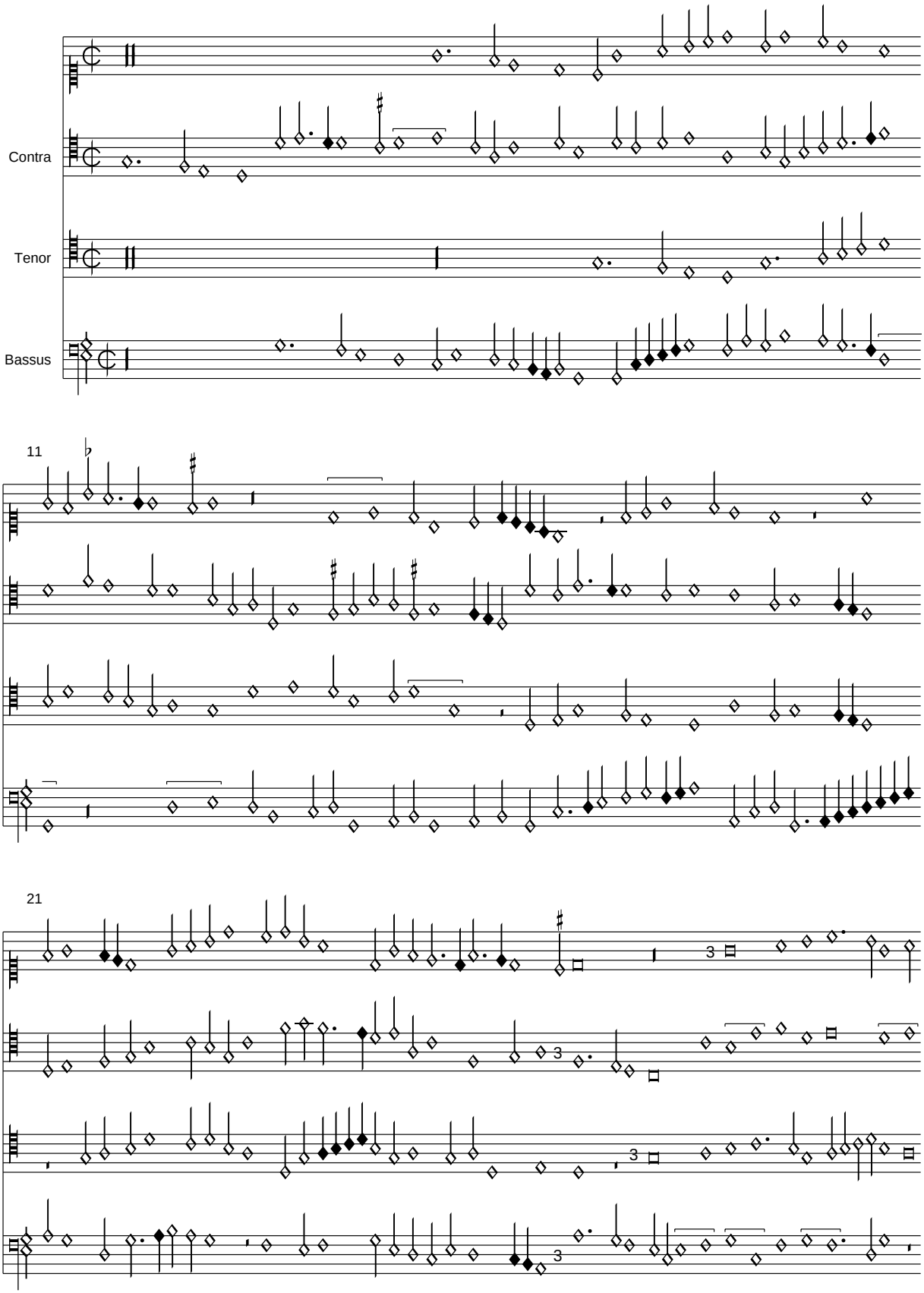


La fleur de biaulte

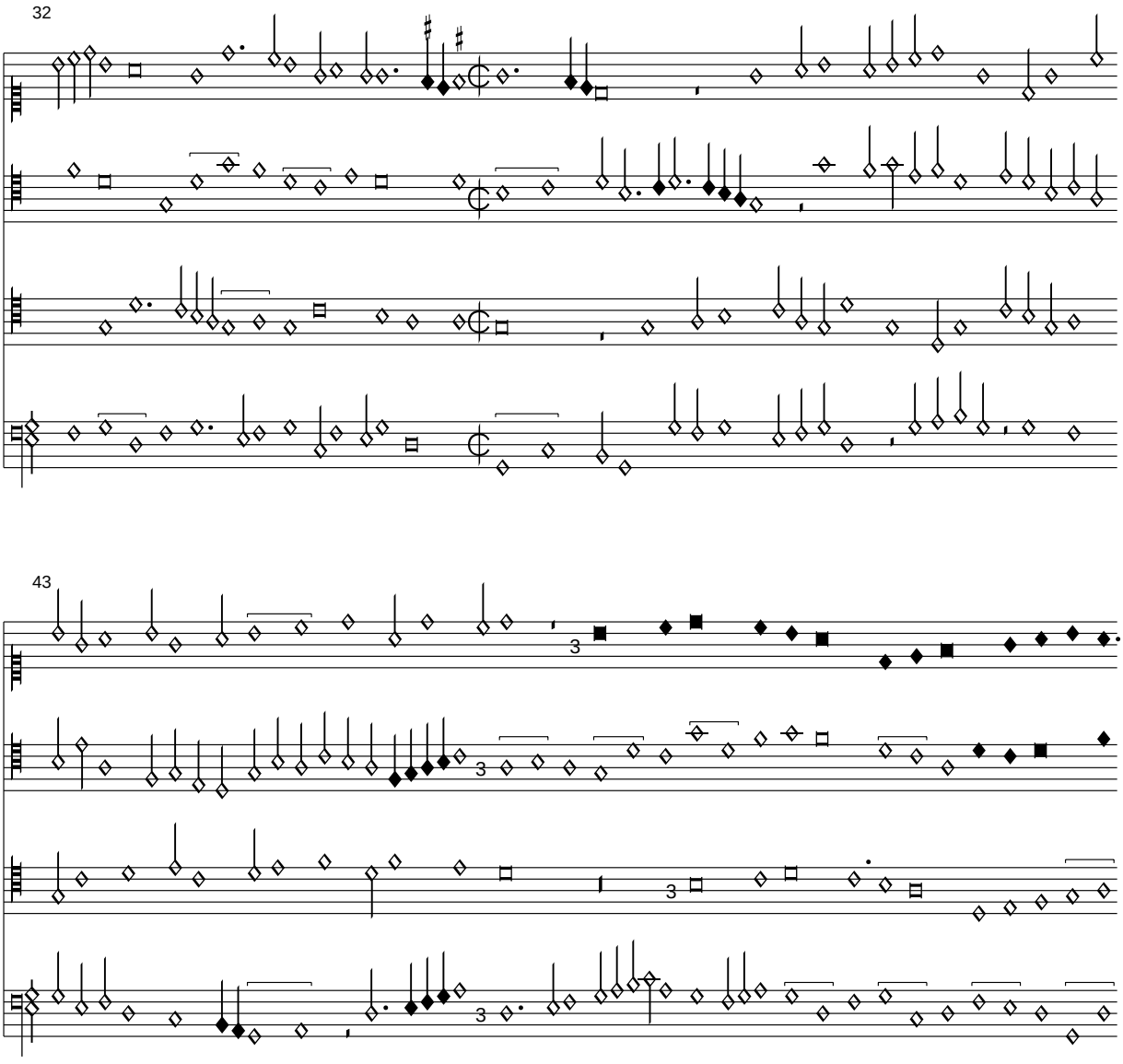
Canti C, f. 69v-70r

Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)



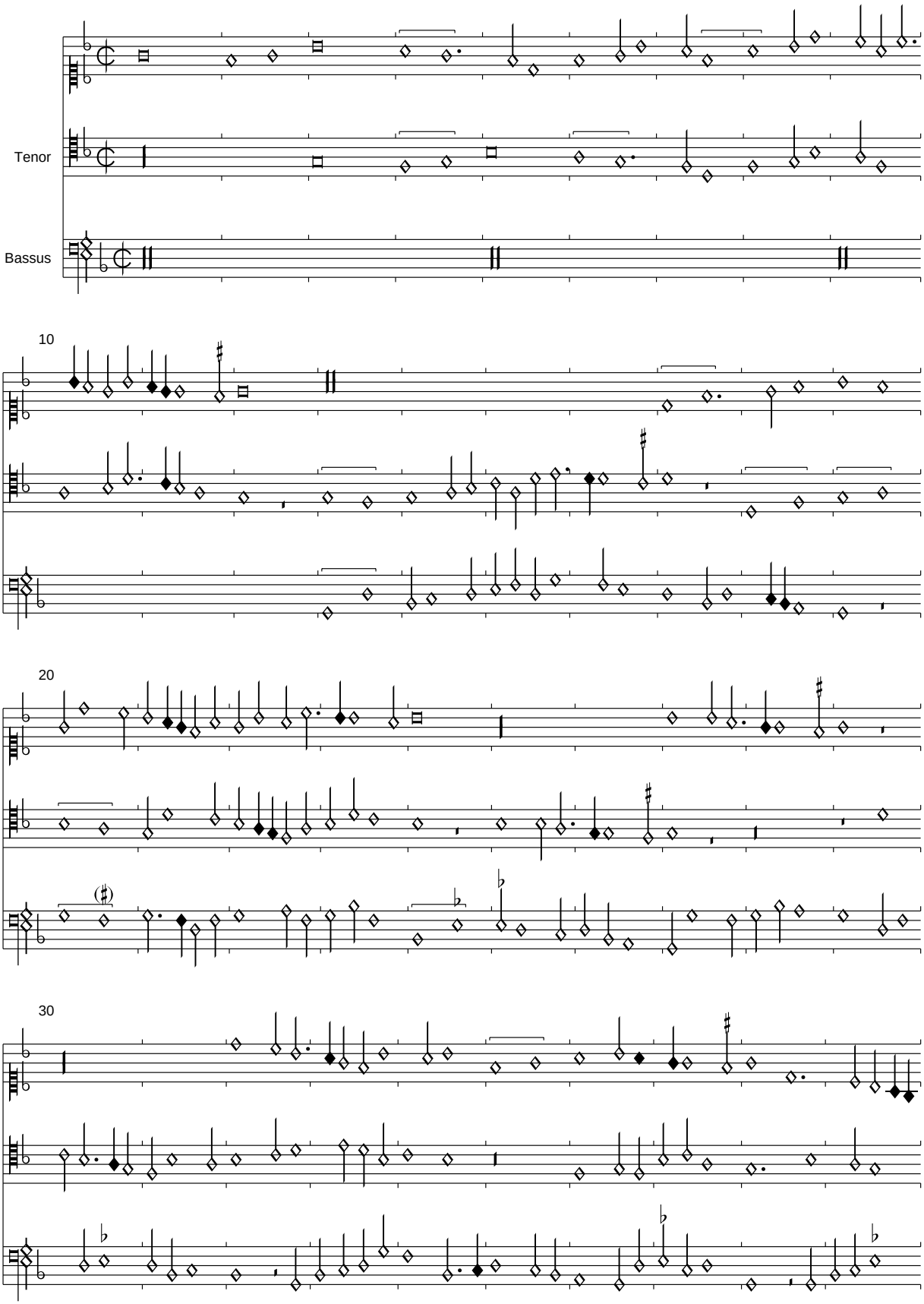
Beim Übergang in die erste Sesquialtera-Passage ist es zu einer Verschiebung um eine Semibrevis gekommen. Daher wurde hier auf die Mensurstriche verzichtet, um das Schriftbild nicht zu verunklaren.

La Martinella

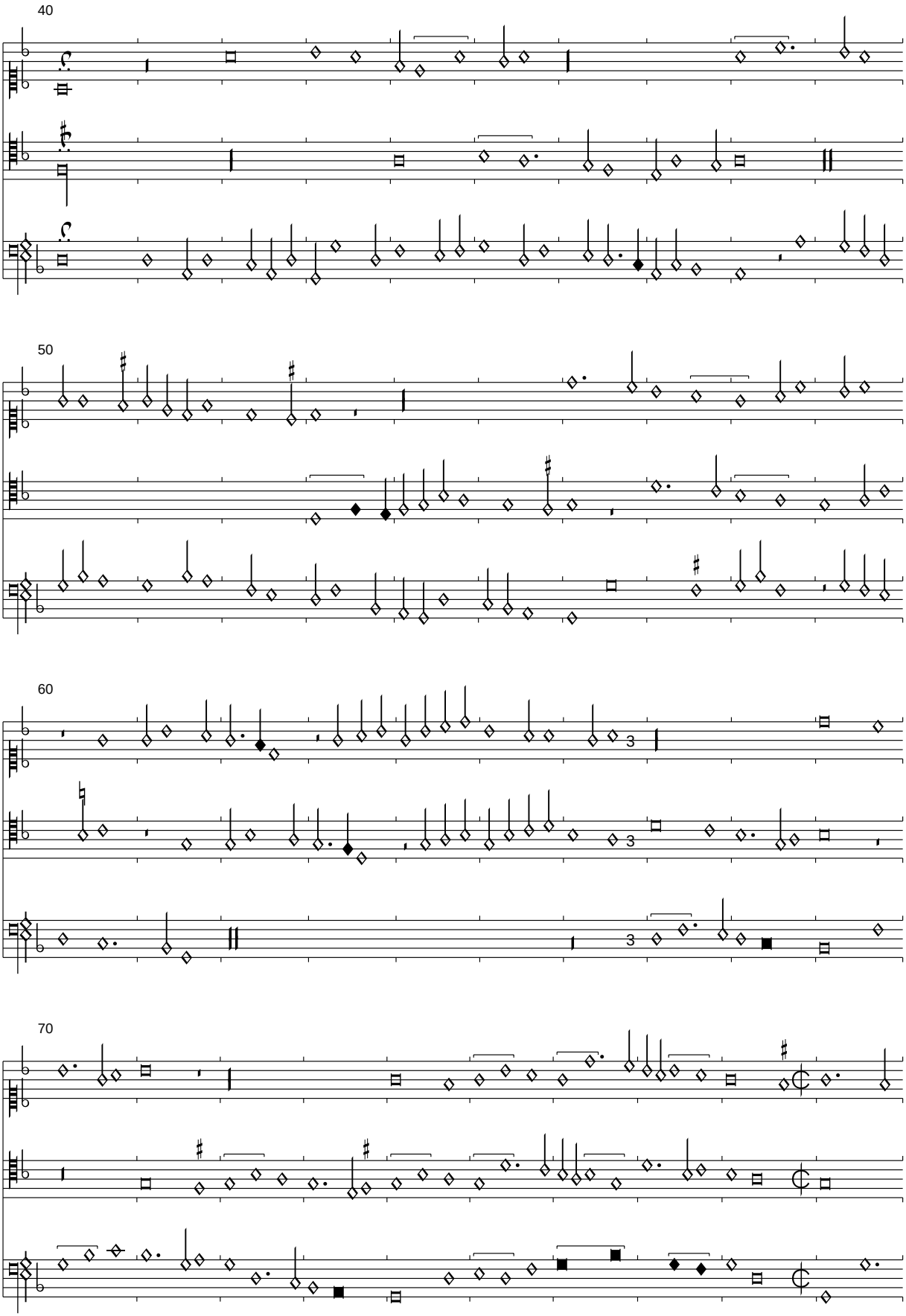
Casanatense, f. 55v-57r

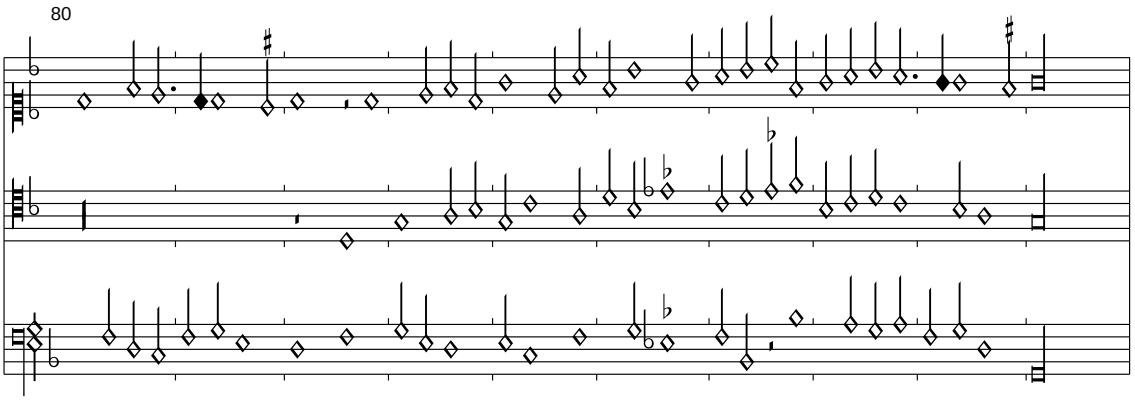
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)


40
50
60
3
3
3
70

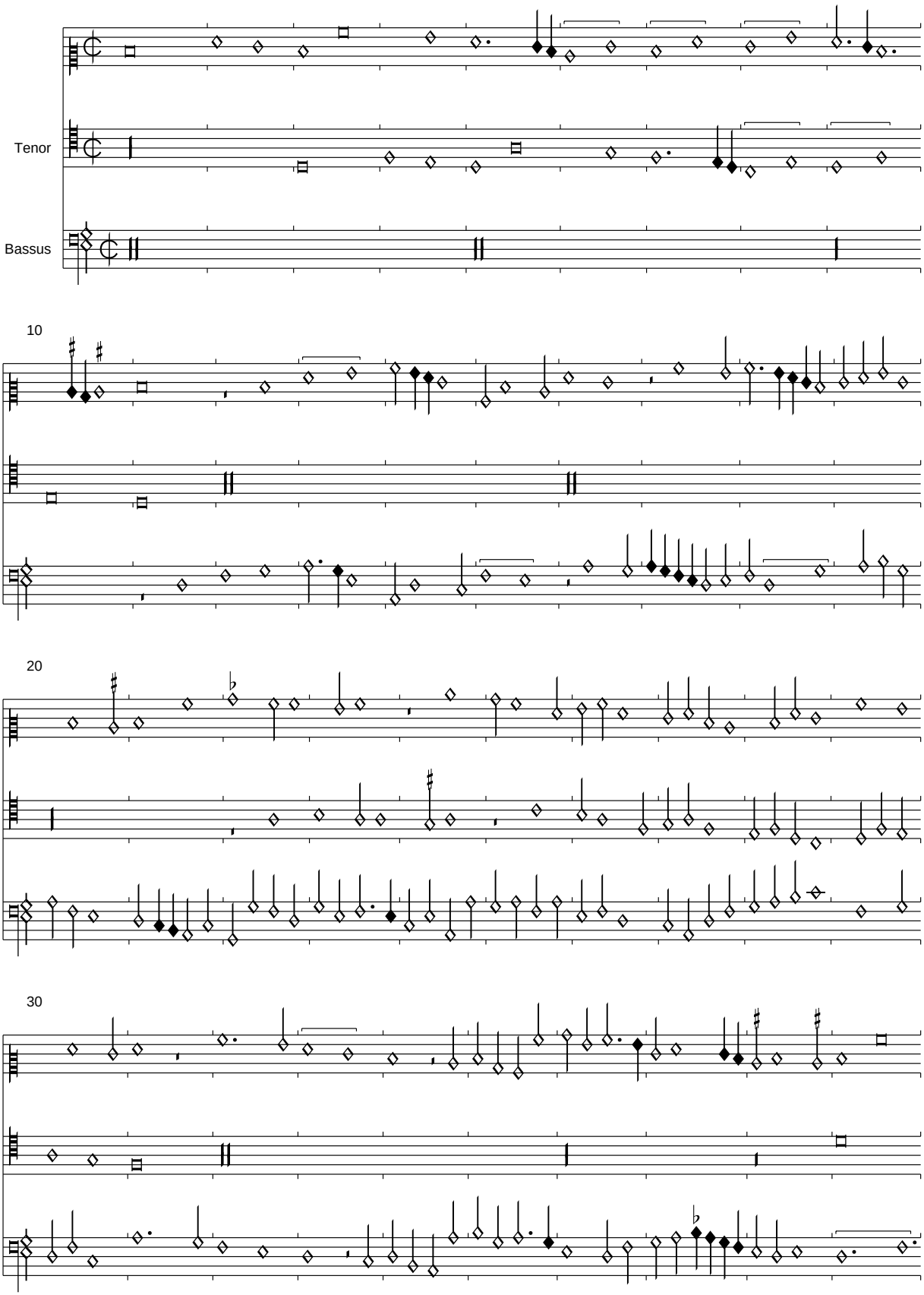

80

La martinella pittzulo

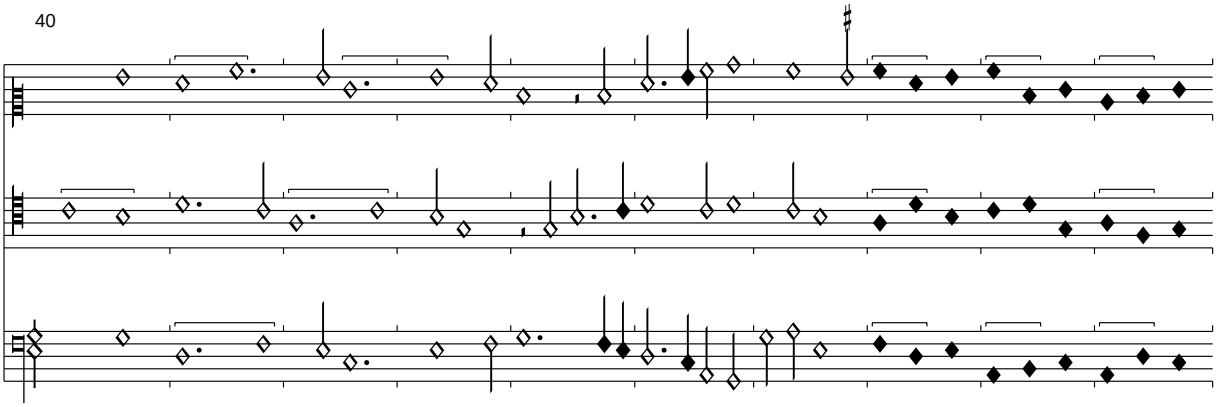
Casanatense, f. 86v-87r

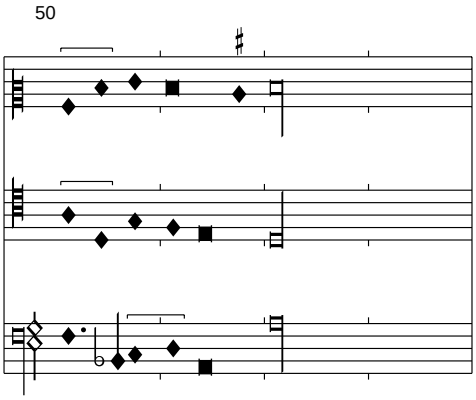
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)





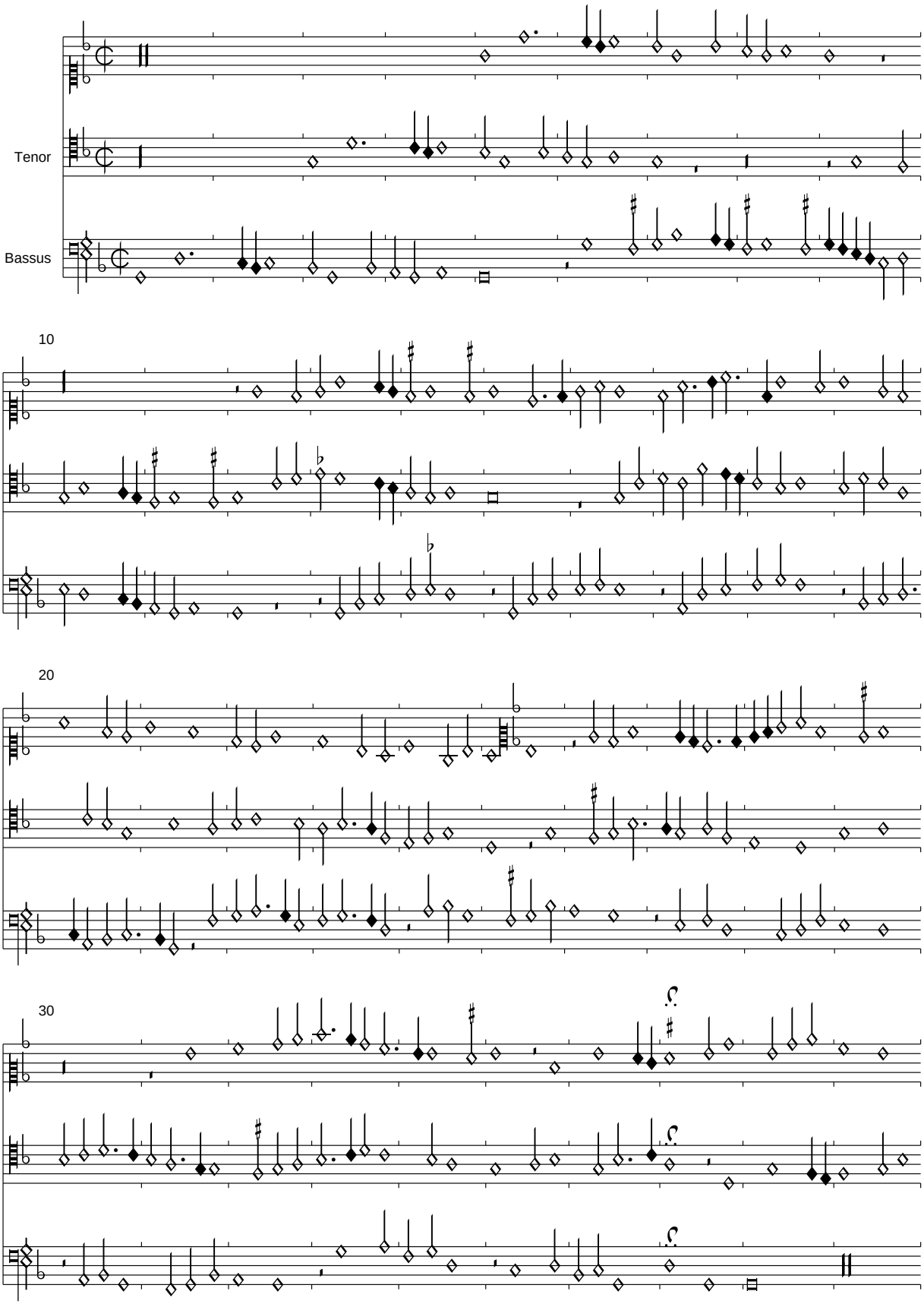
Der Ausdruck "pittzulo" (malerisch) könnte sich auf die geschwärzte Schlusspassage beziehen.

Le pouverte

Casanatense, f. 80v-82r

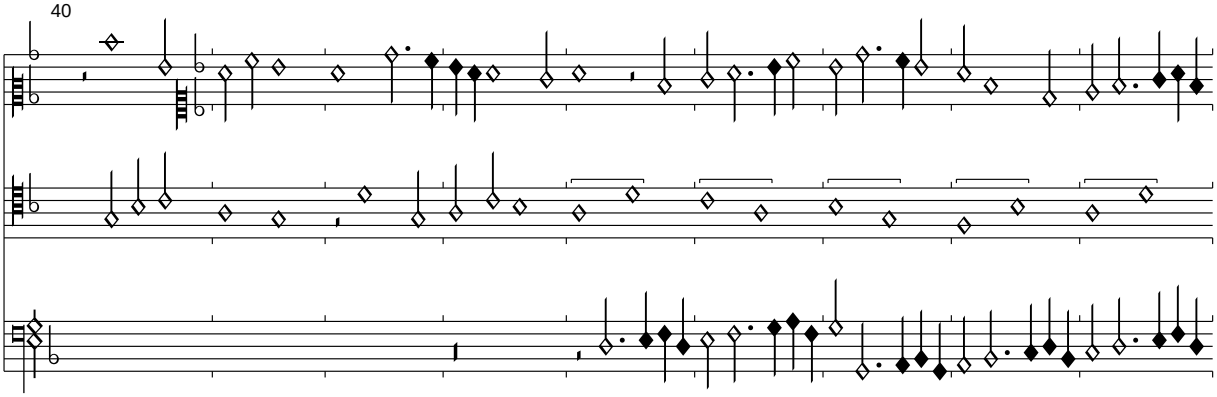
Edited by Clemens Goldberg

Jo. Martini

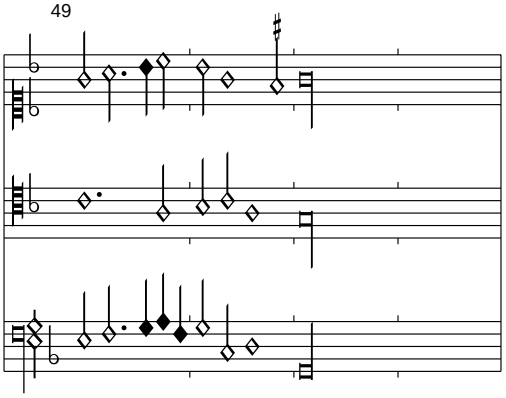


PDF generated automatically from CMME music data (www.cmme.org)

40

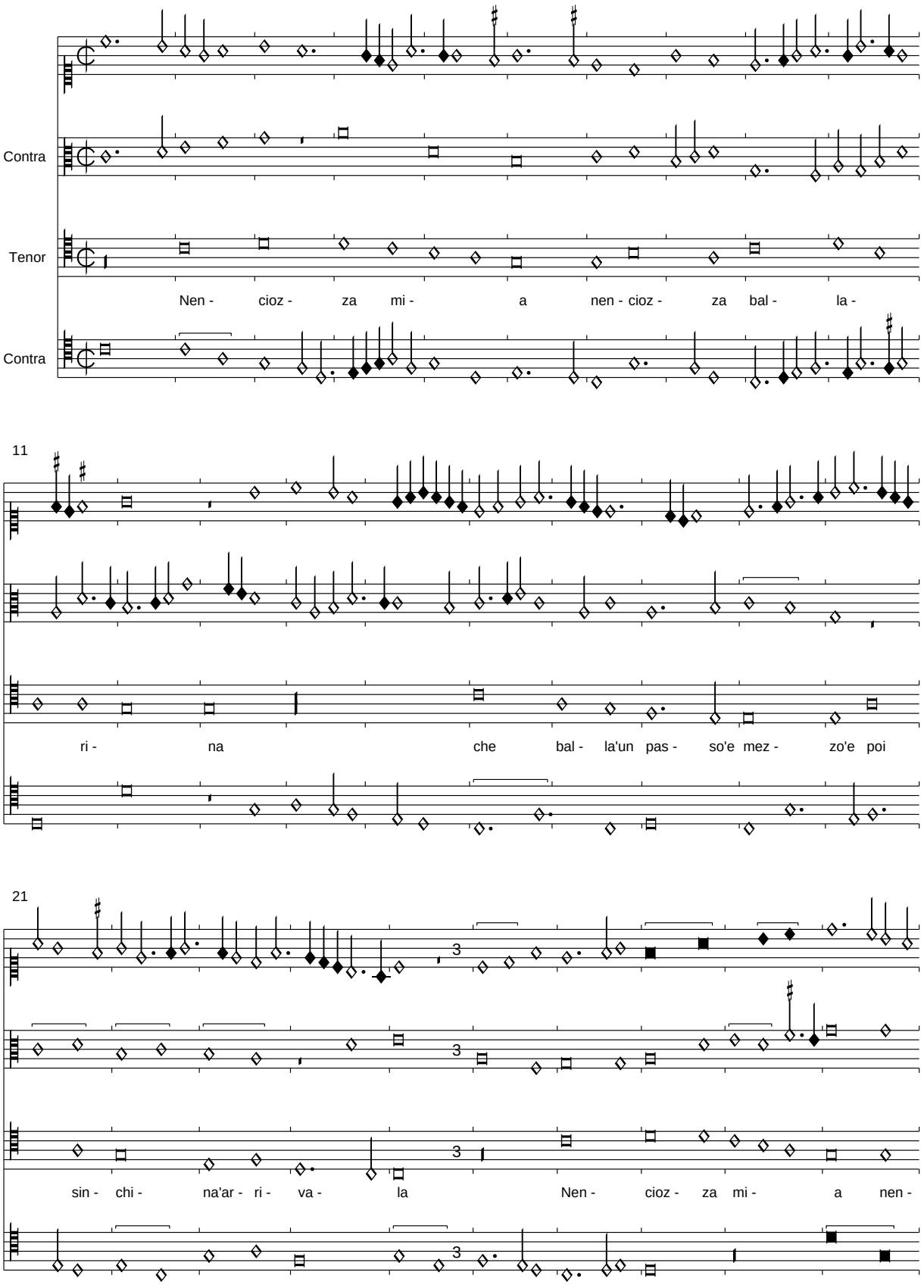


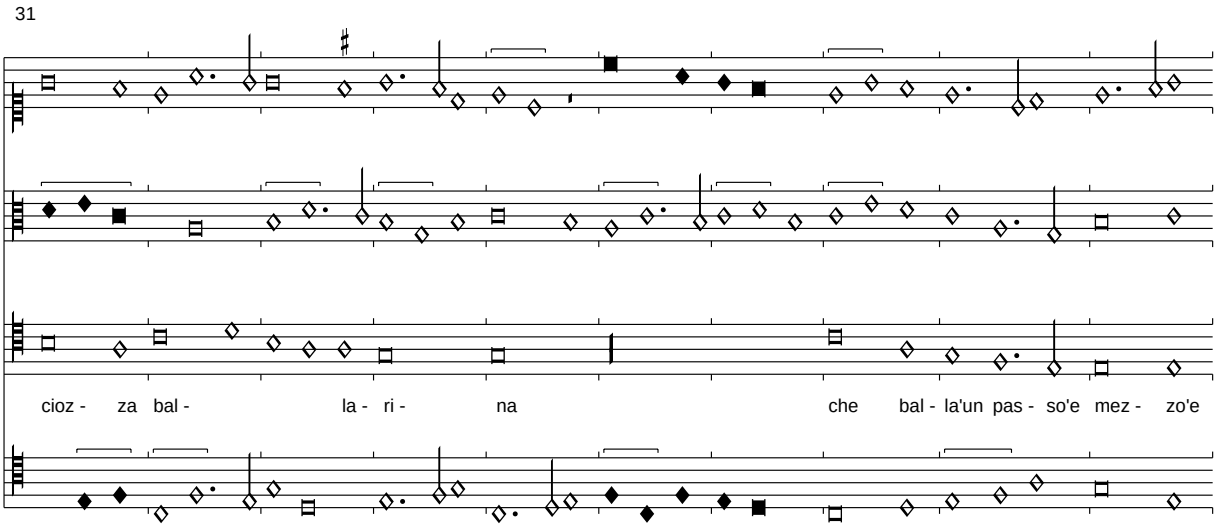
49

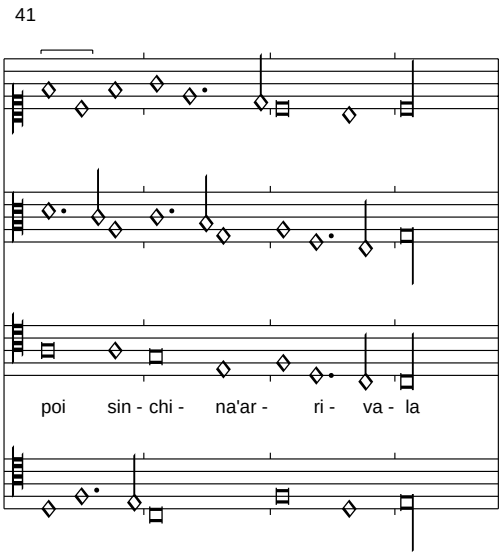


(Martini): Nenciozza mia

Sevilla, f. q10v-r1r







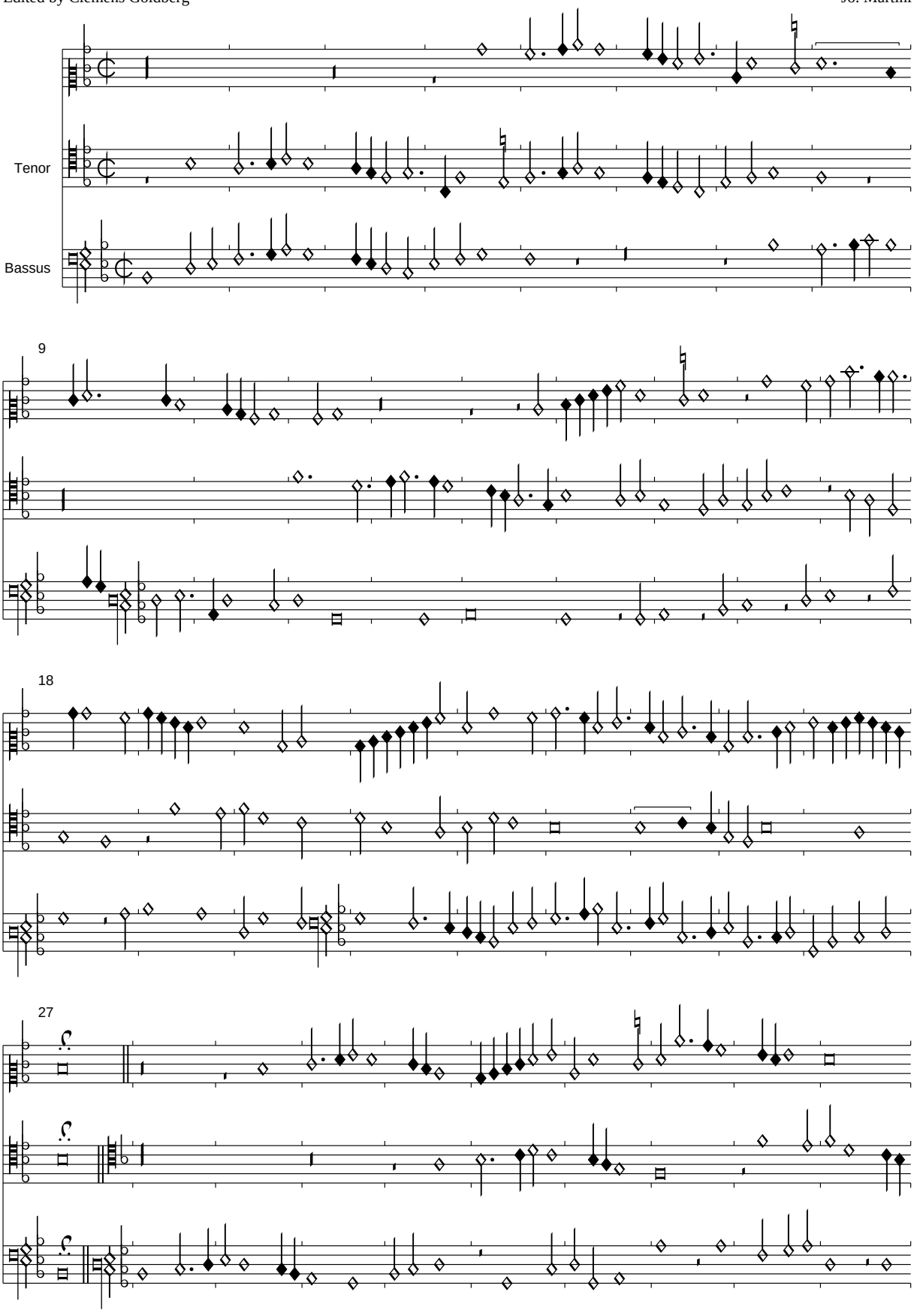
Es handelt sich um ein echtes erotisches Tanzlied. Das toskanische Mädchen Nenciozza wurde von Lorenz de Medici in einem Gedicht verewigt. Hier taucht sie in einem im Text erwähnten Passamezzo auf, mit dem charakteristischen Taktwechsel und einer beschleunigten Drehung. Der Tenor, der allein textiert ist, ist nur einmal notiert, die Drei am Anfang bezieht sich nur auf den zweiten Durchgang. Die Umstehenden werfen aufmunternd wie in Spanien ein "e arriva la" ein, das anstacheln soll. (vgl. Reinhard Strohm, The Rise of European Music, S. 555f.

Non per la

Casanatense, f. 84v-85v

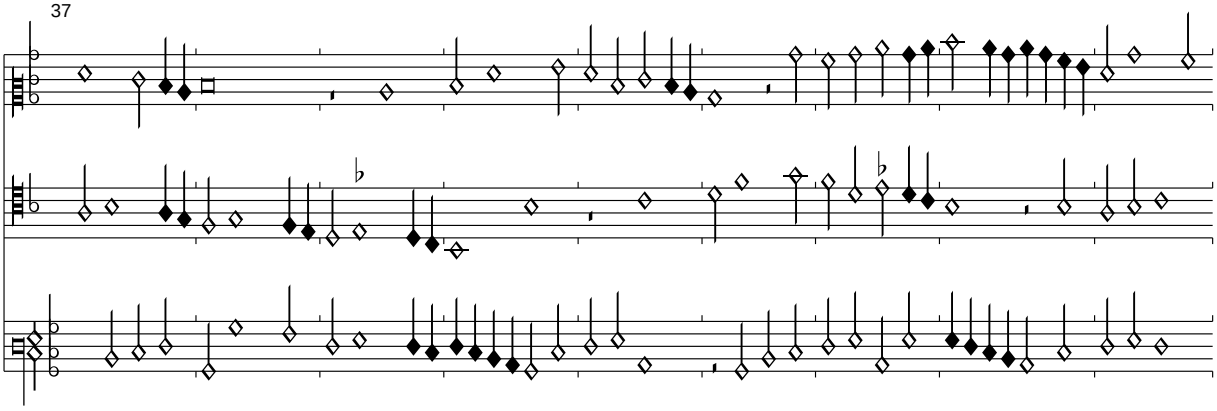
Edited by Clemens Goldberg

Jo. Martini

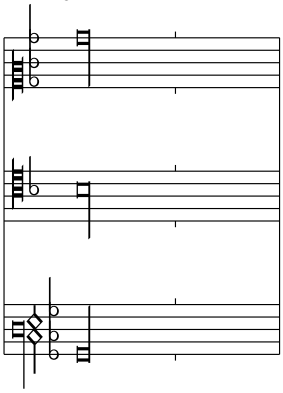


PDF generated automatically from CMME music data (www.cmme.org)

37



46

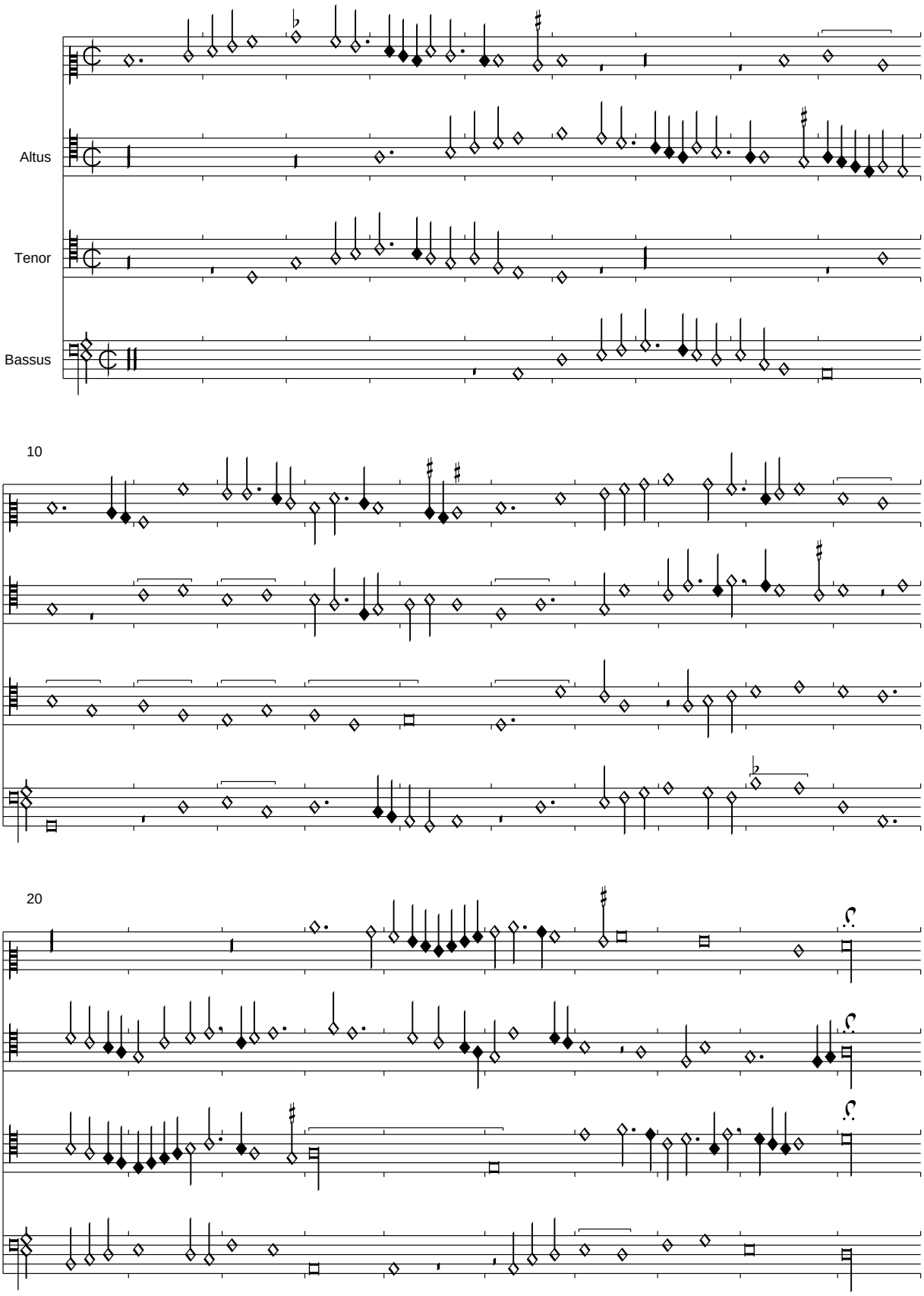


Non seul uno

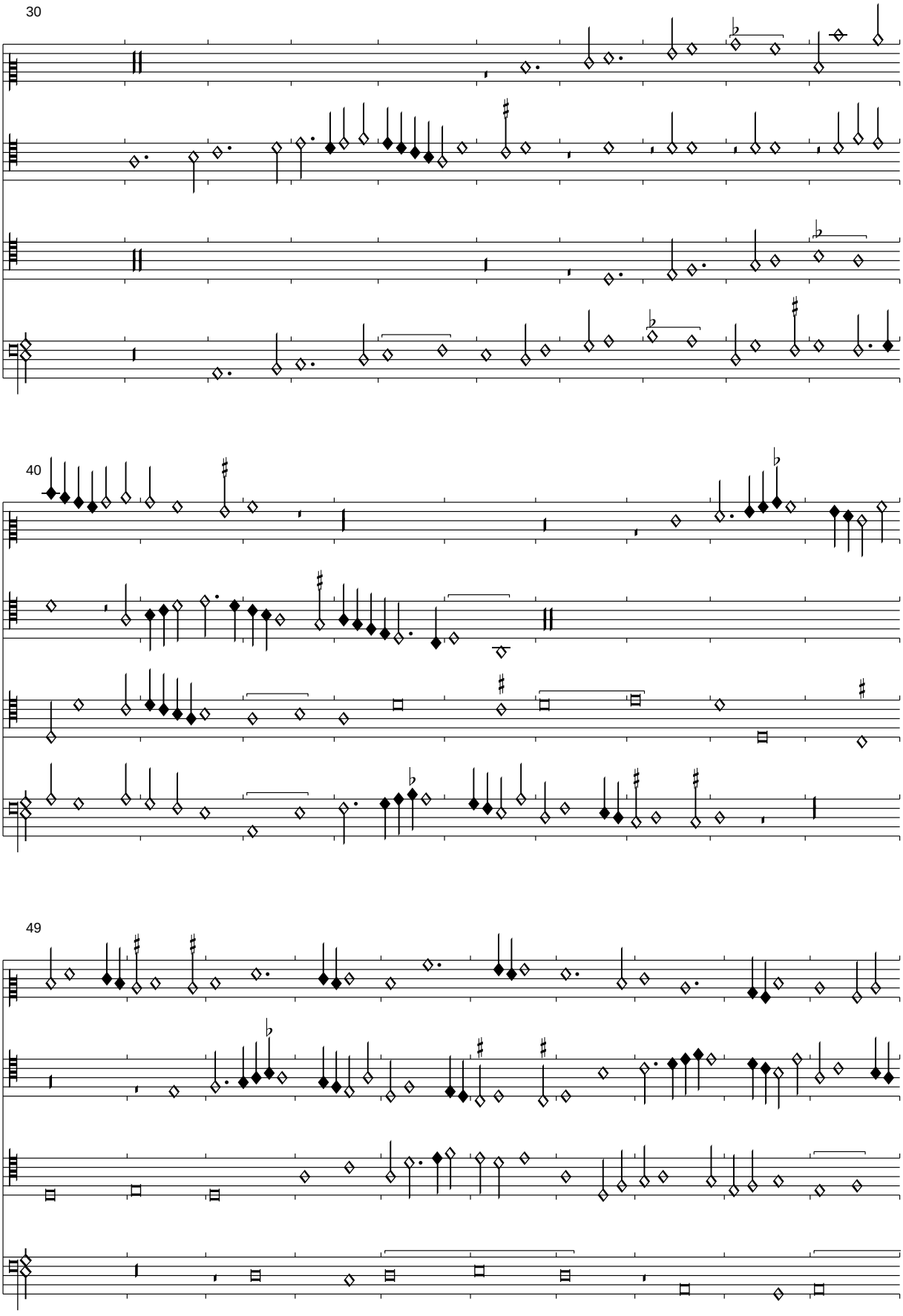
Casanatense, f. 157v-159r

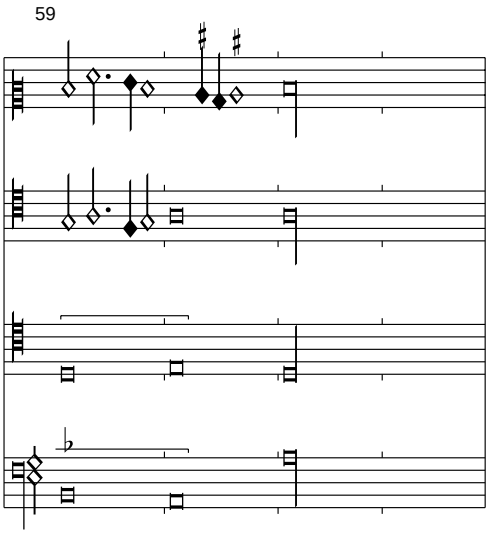
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)


30
40
49

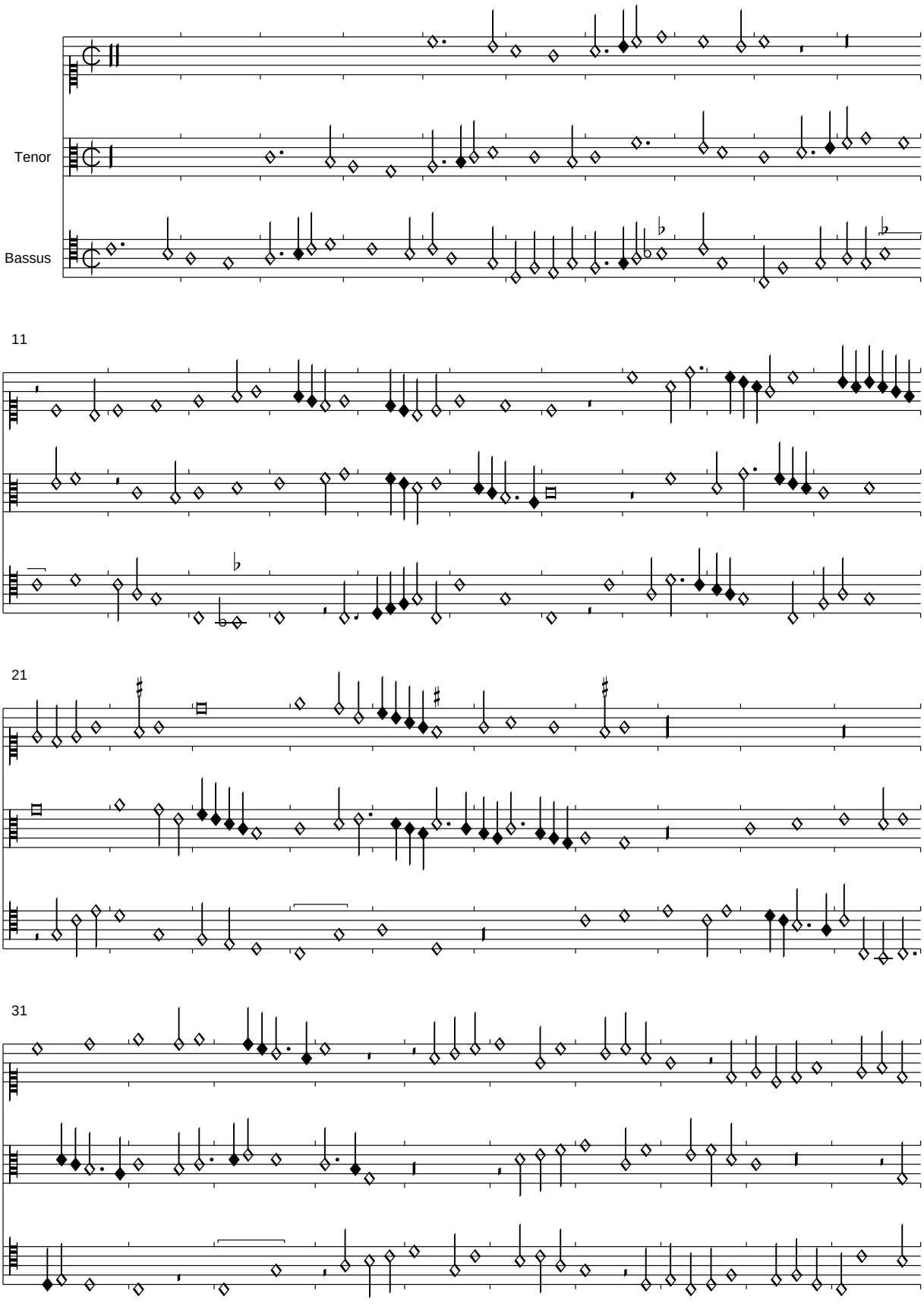

59

Pour faire tousjours

Casanatense, f. 95v-96r

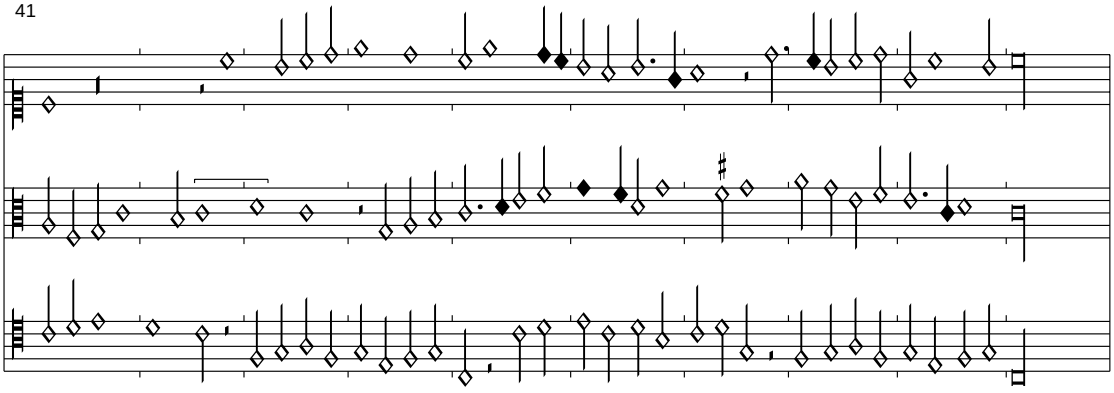
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)

41

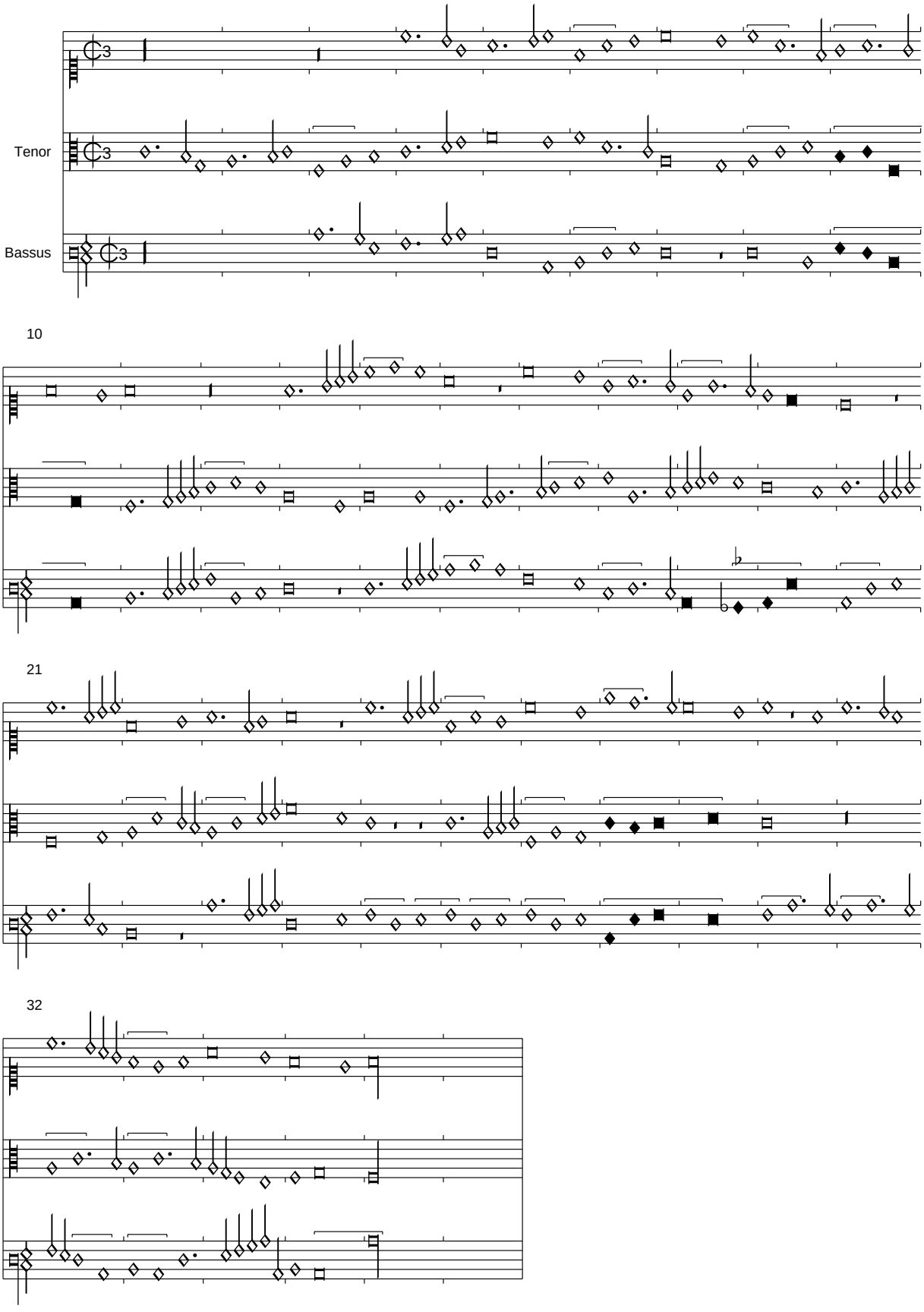


Que je fasoye

Casanatense, f. 133v-134r

Edited by Clemens Goldberg

Jo. Martini



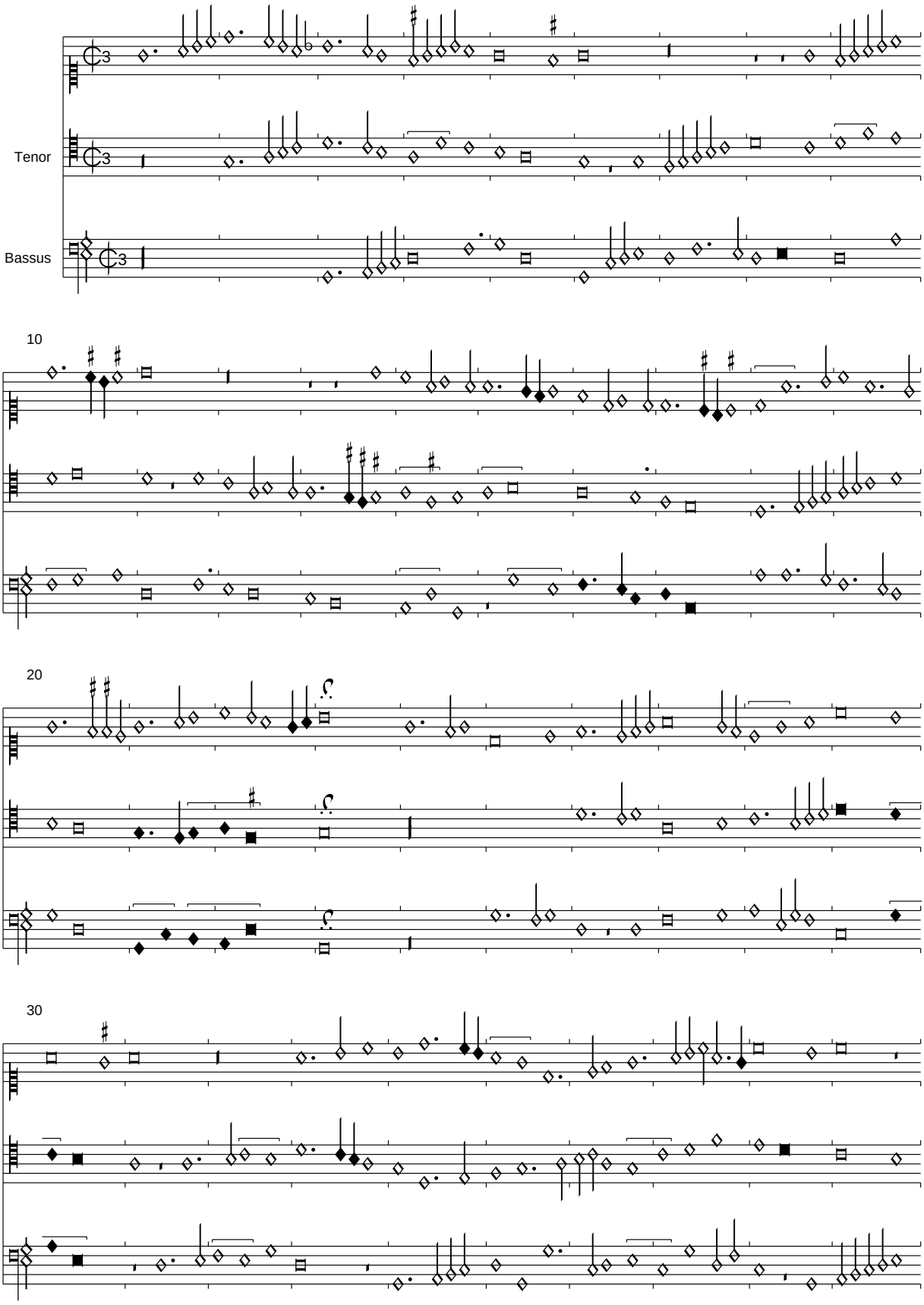
PDF generated automatically from CMME music data (www.cmme.org)

Sans siens du mal

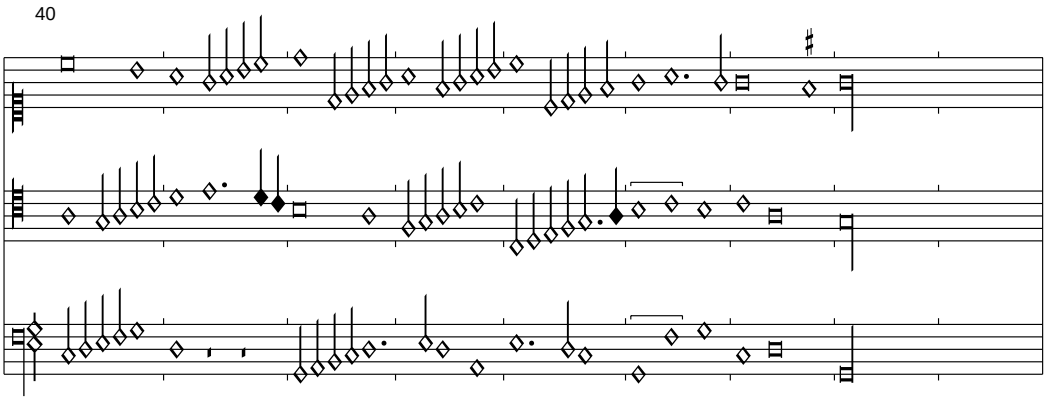
Casanatense, f. 115v-117r

Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)



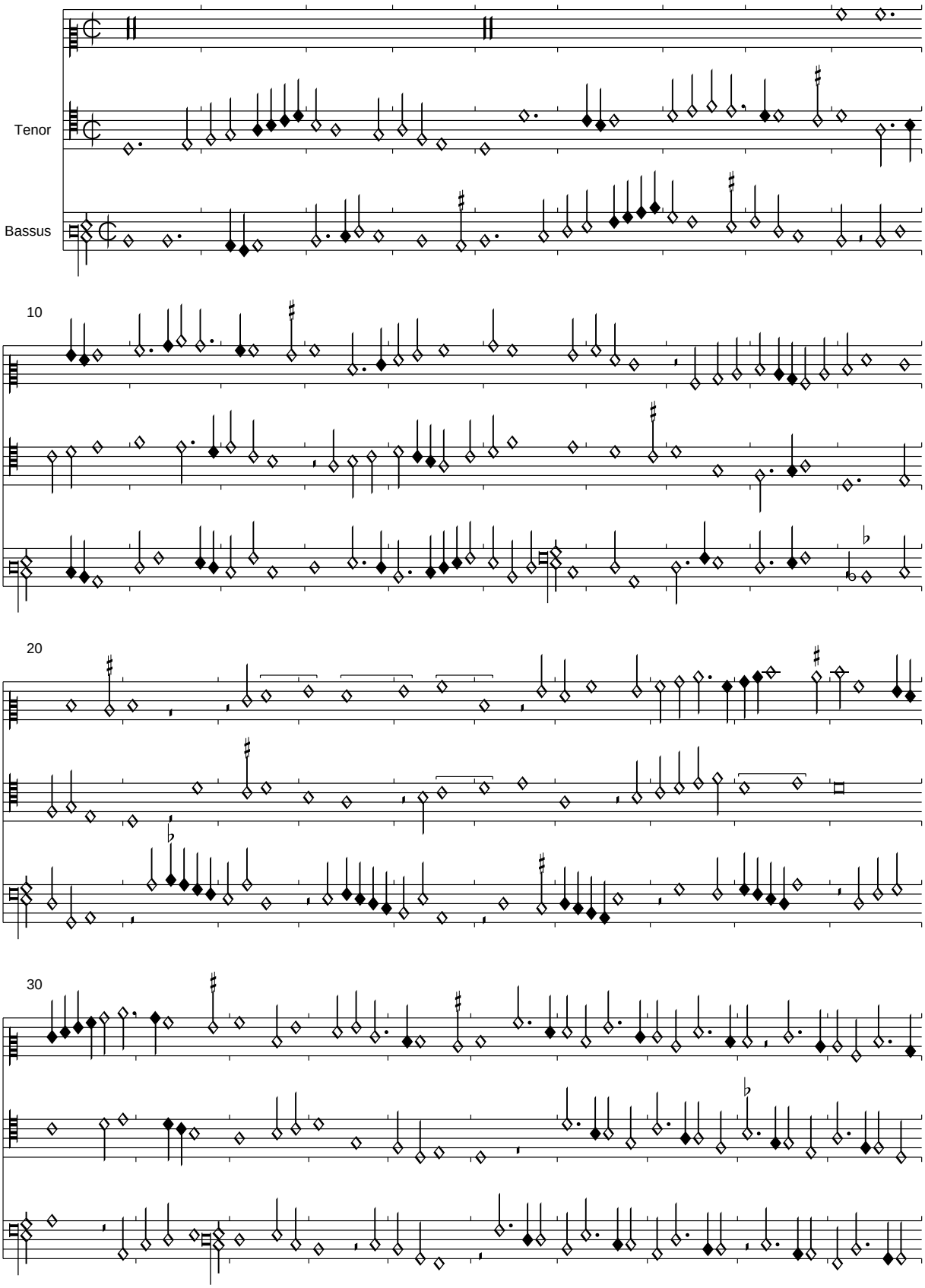
Das B in T. 3 des Superius ist wenig überzeugend in diesem klar mixolydischen Stück, es hätte weit reichende Folgen auch für die anderen Stimmen.

Tant que dieu voldra

Casanatense, f. 98v-100r

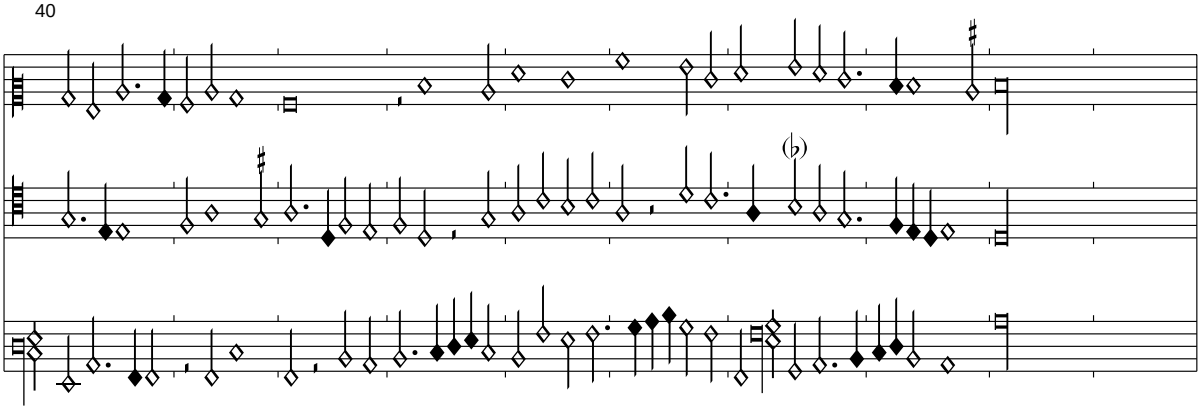
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)

40

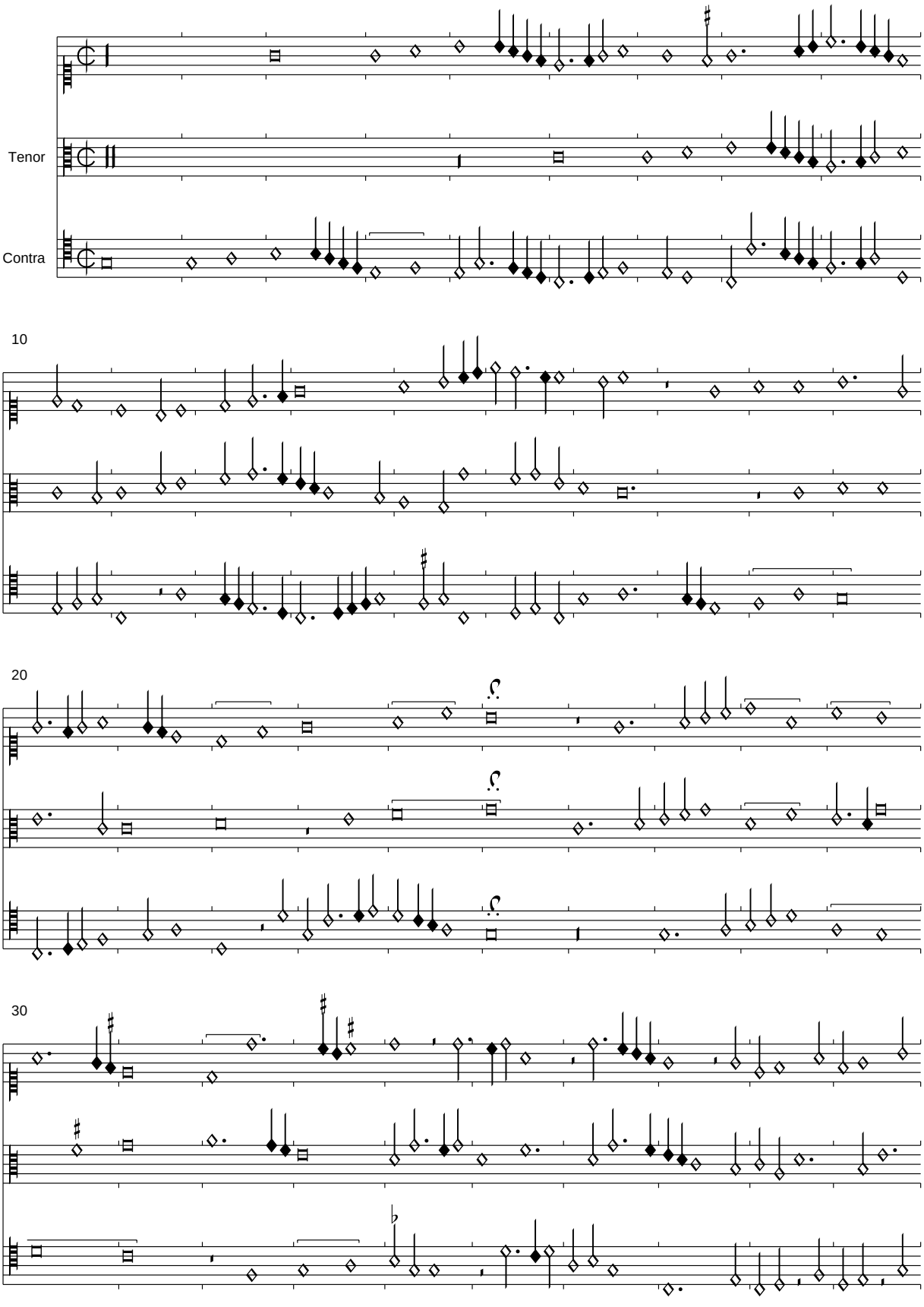


Tousiours me souviendra

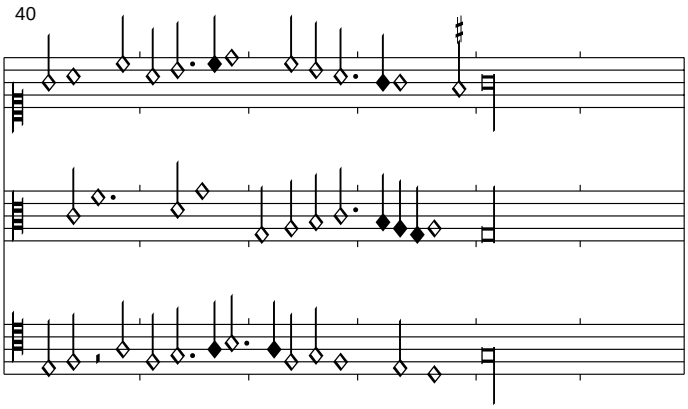
Casanatense, f. 131v-132r

Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)

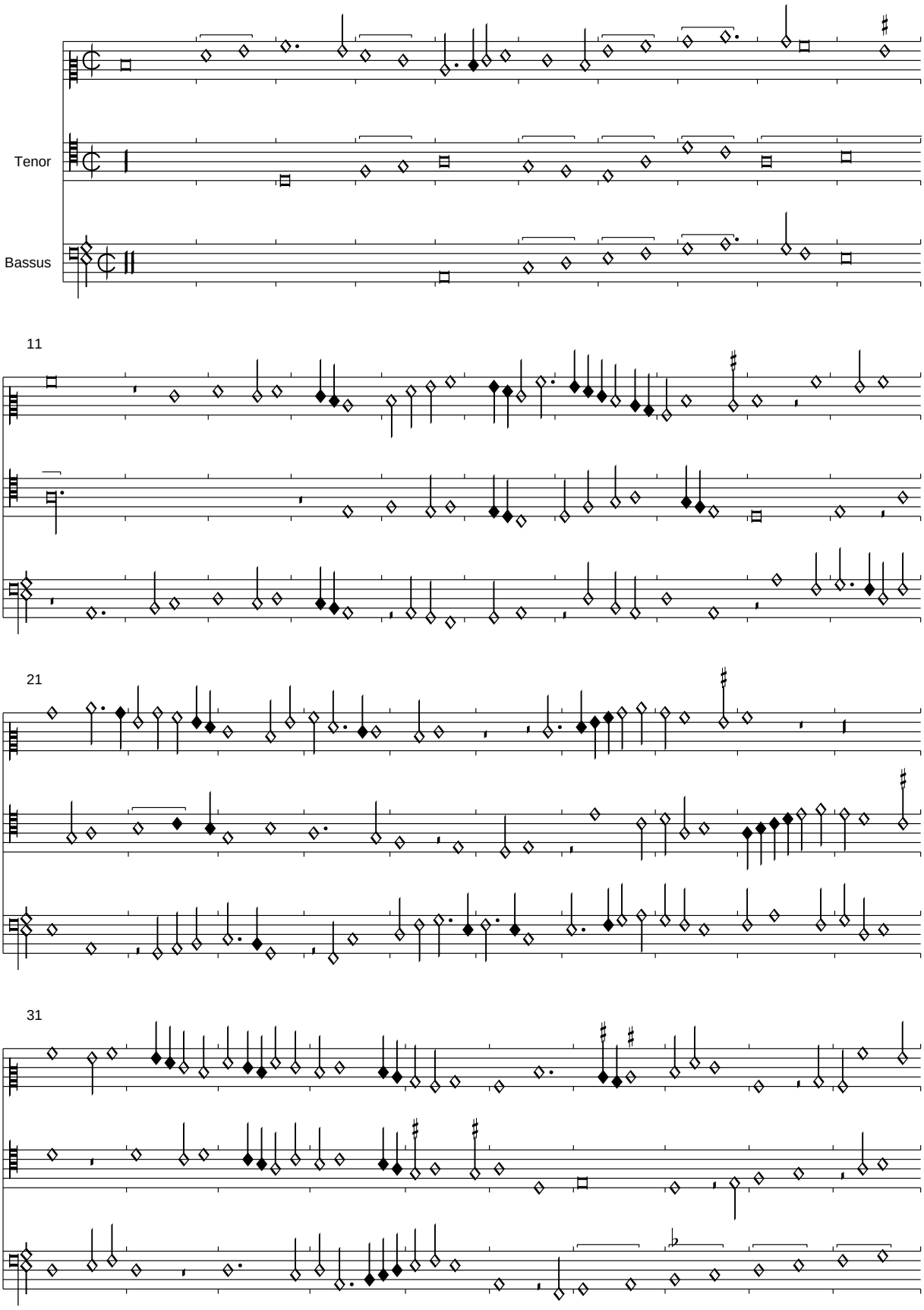

40

Tousjours bien

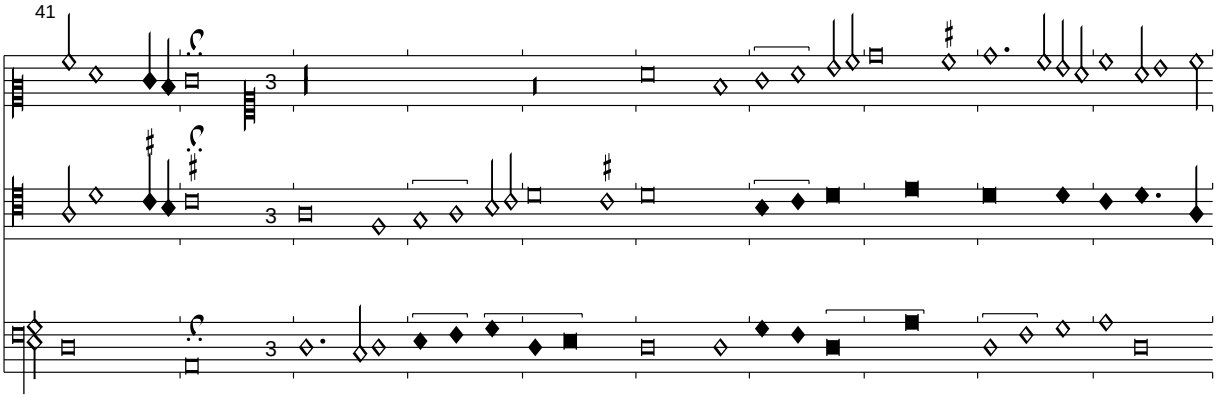
Casanatense, f. 108v-109r

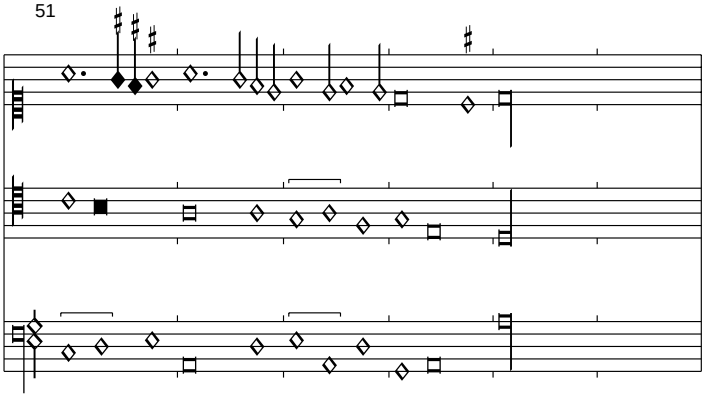
Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)


41

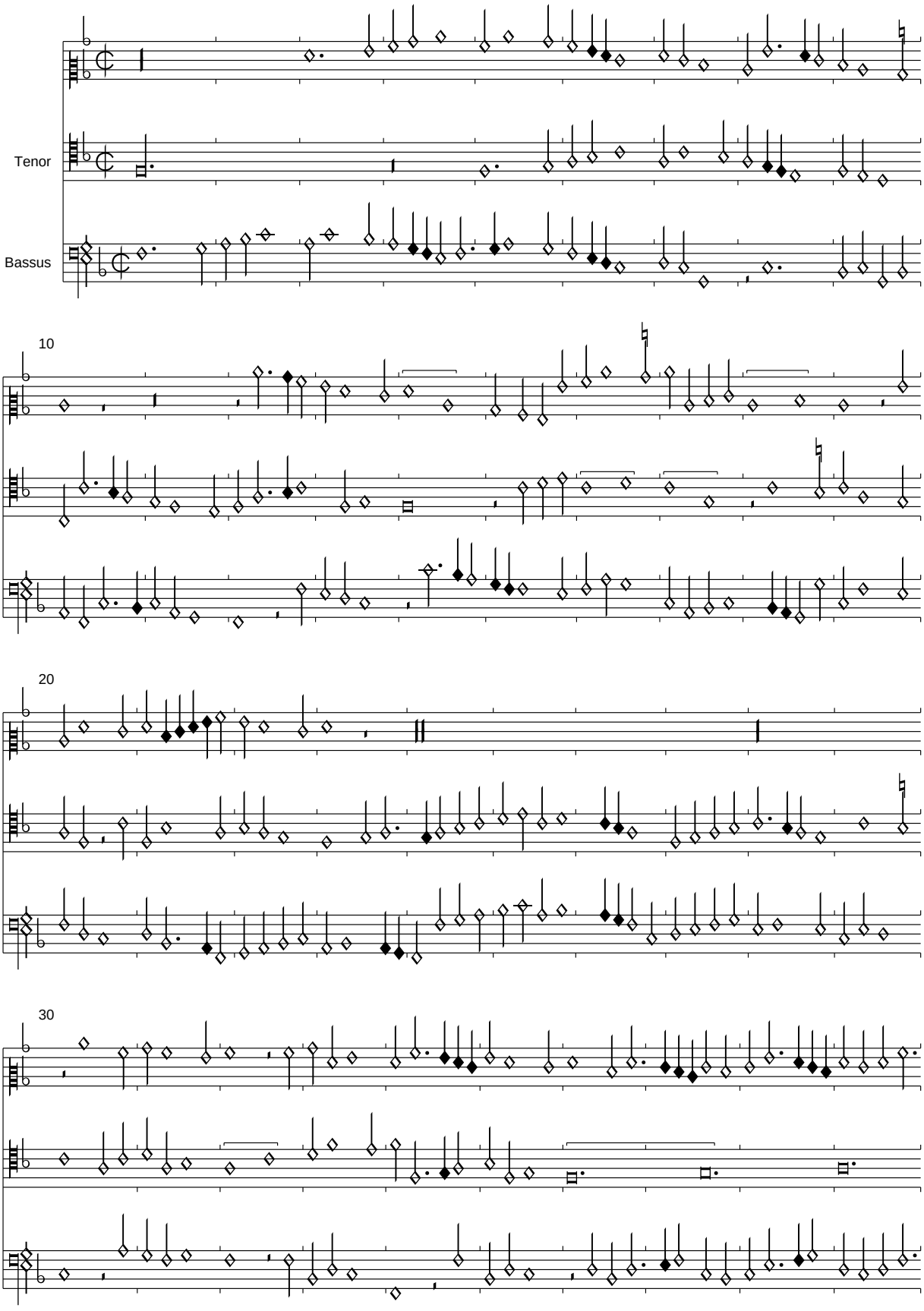

51

Tout joyeulx

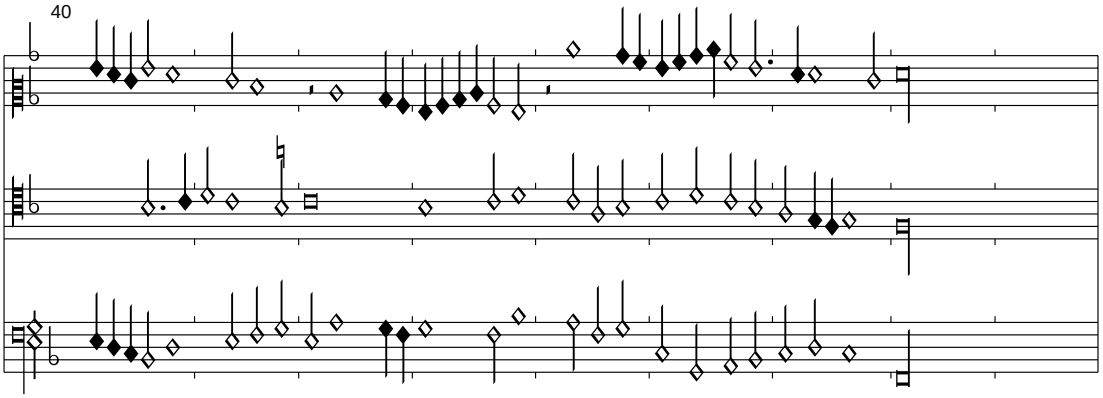
Casanatense, f. 117v-118r

Edited by Clemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)

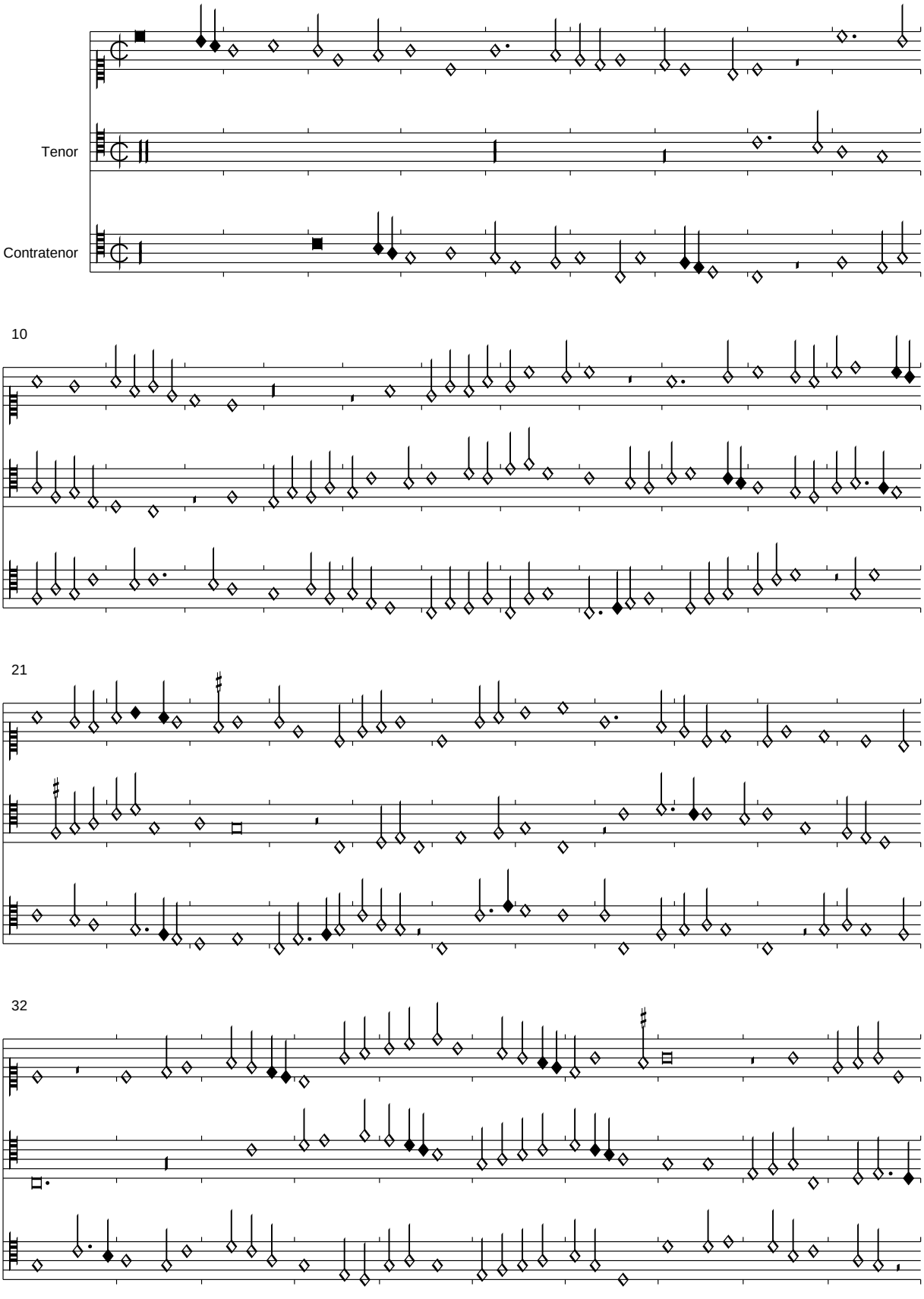

40

<*Tres doulx regart*>

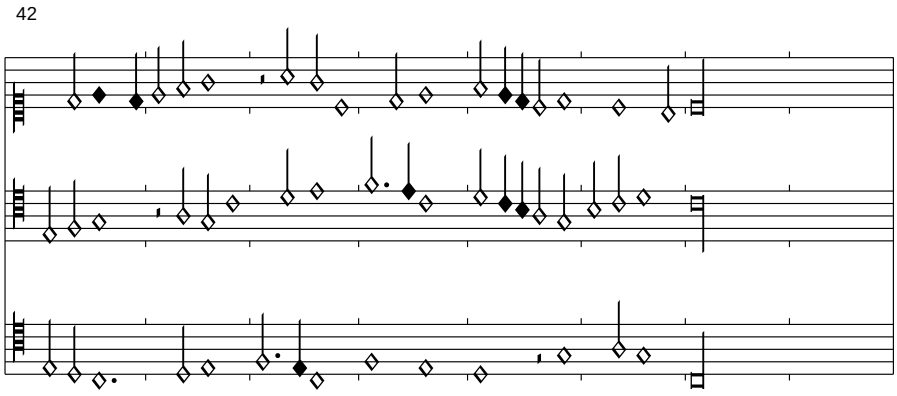
Florenz 229, f. IVv-1r

Edited by Clemens Goldberg

Jannes Martini



PDF generated automatically from CMME music data (www.cmme.org)



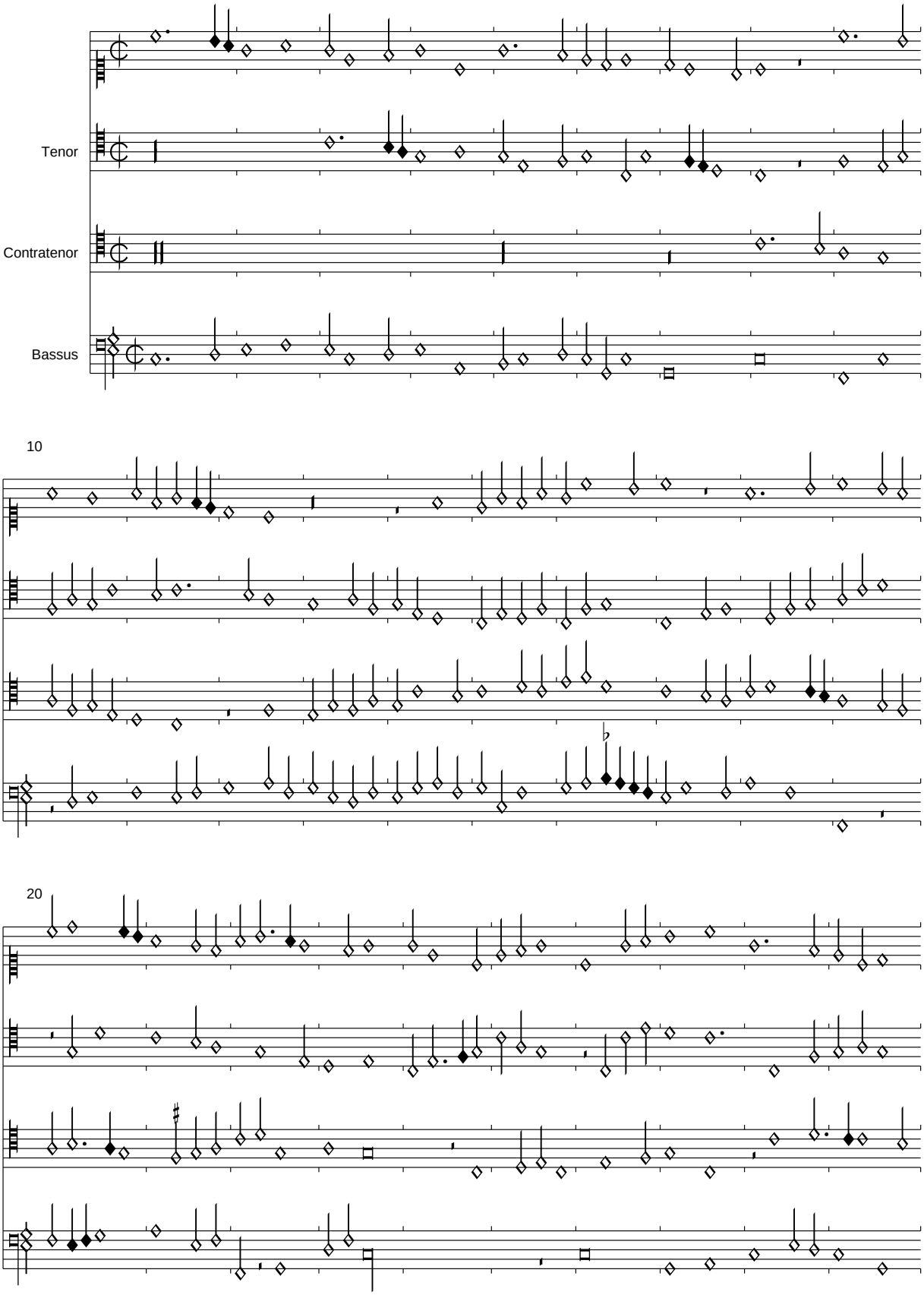
Das Incipit ist aus der parallelen Quelle Canti C übernommen.

Tres doulx regart (a 4)

Canti C, 114v-115r

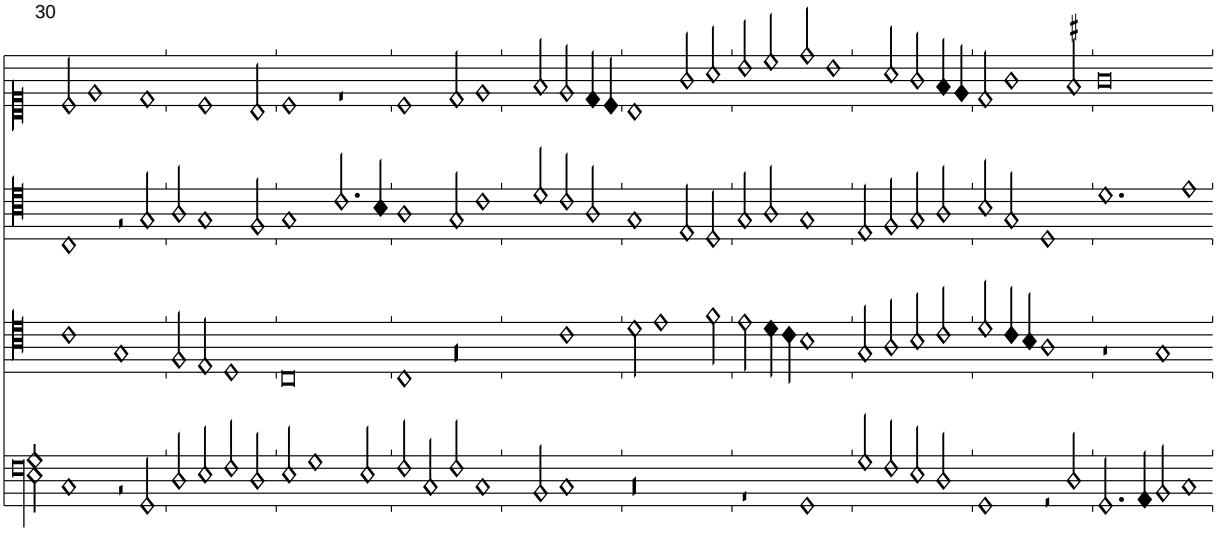
Edited by Clemens Goldberg

(Martini)

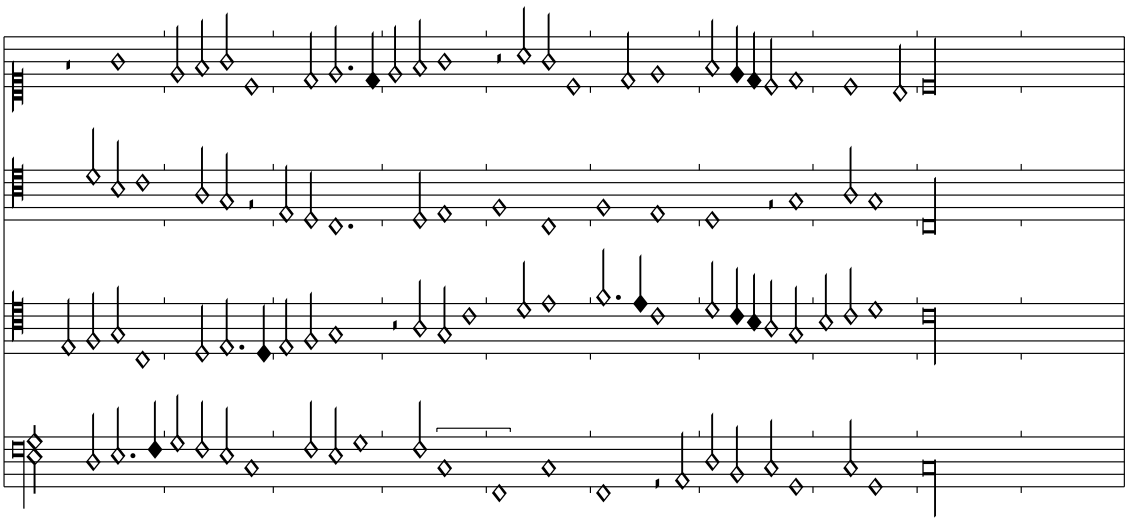


PDF generated automatically from CMME music data (www.cmme.org)

30



40

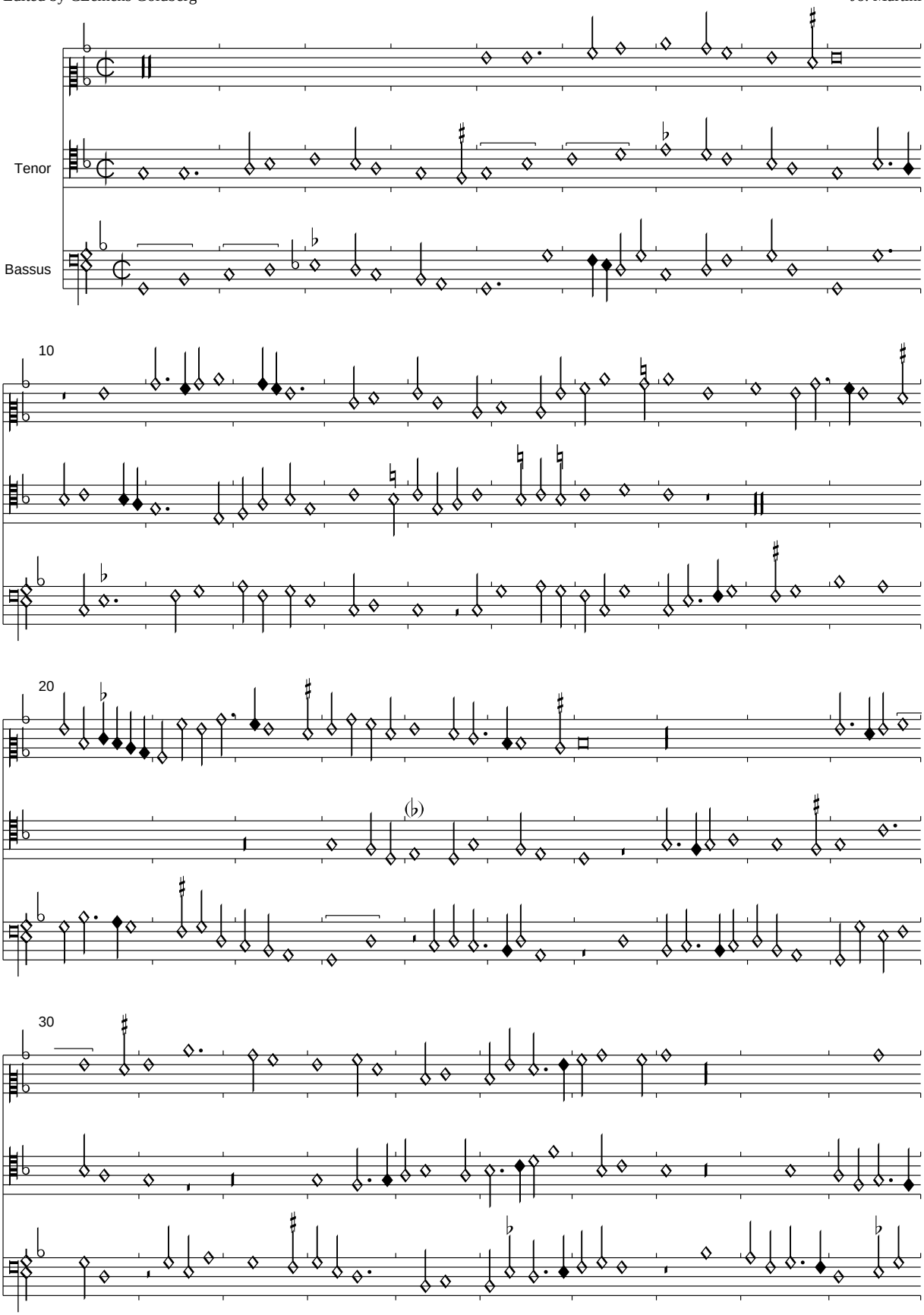


Vive Vive <Gardez vous donc>

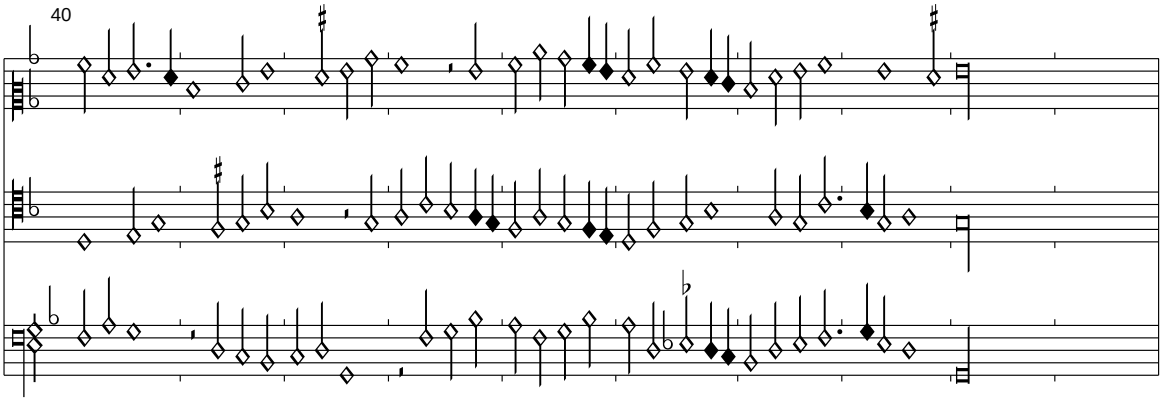
Casanatense, f. 28v-29r

Edited by CLemens Goldberg

Jo. Martini



PDF generated automatically from CMME music data (www.cmme.org)



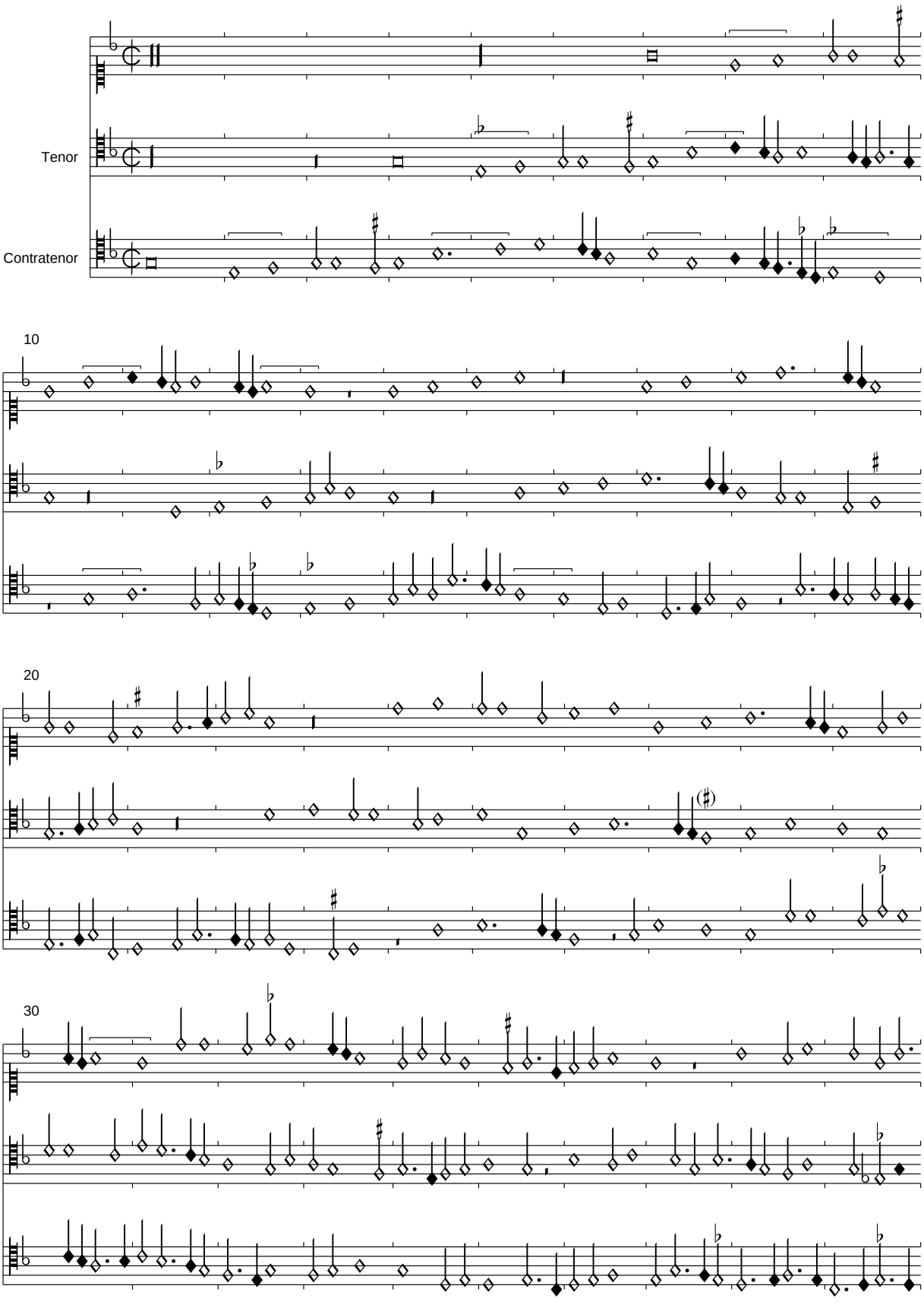
Das Stück ist auch unter dem Titel "Martinella" überliefert. Interessanter Weise ist unser Incipit wohl in Bezug auf das vorangehende "Vive Carloys" entstanden, die dortigen Trompetenfanfaren haben durchaus auch ein Echo im vorliegenden Stück.

<ohne Titel>

Florenz 229, f. 235v-236r

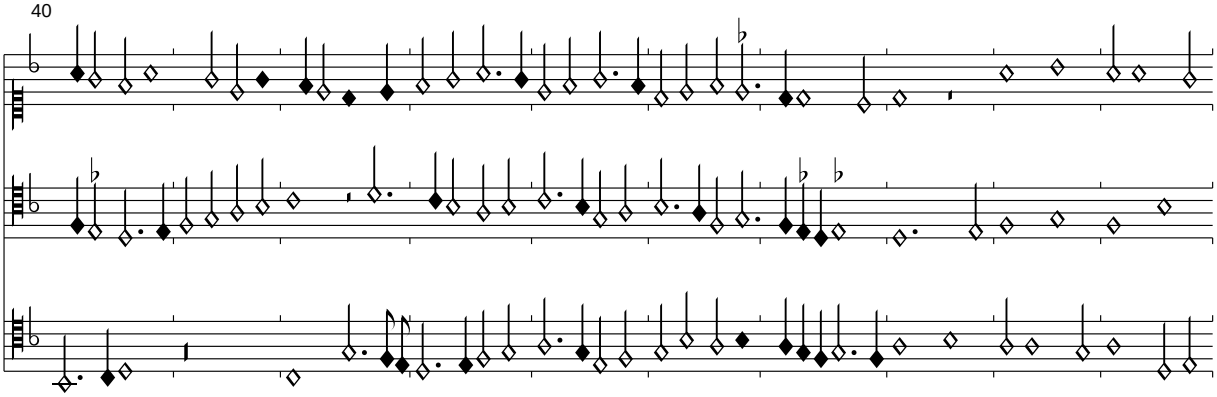
Edited by Clemens Goldberg

Jannes Martini

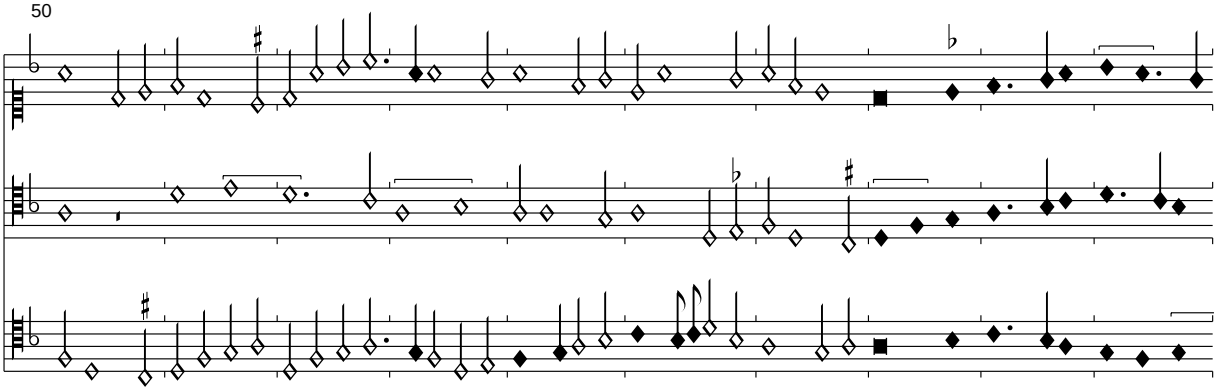


PDF generated automatically from CMME music data (www.cmme.org)

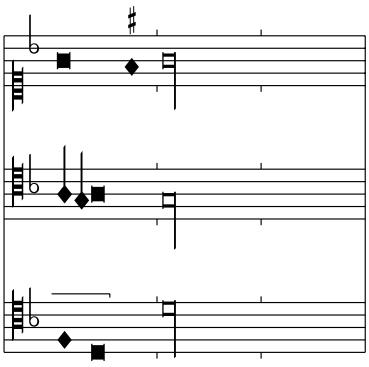
40



50



60



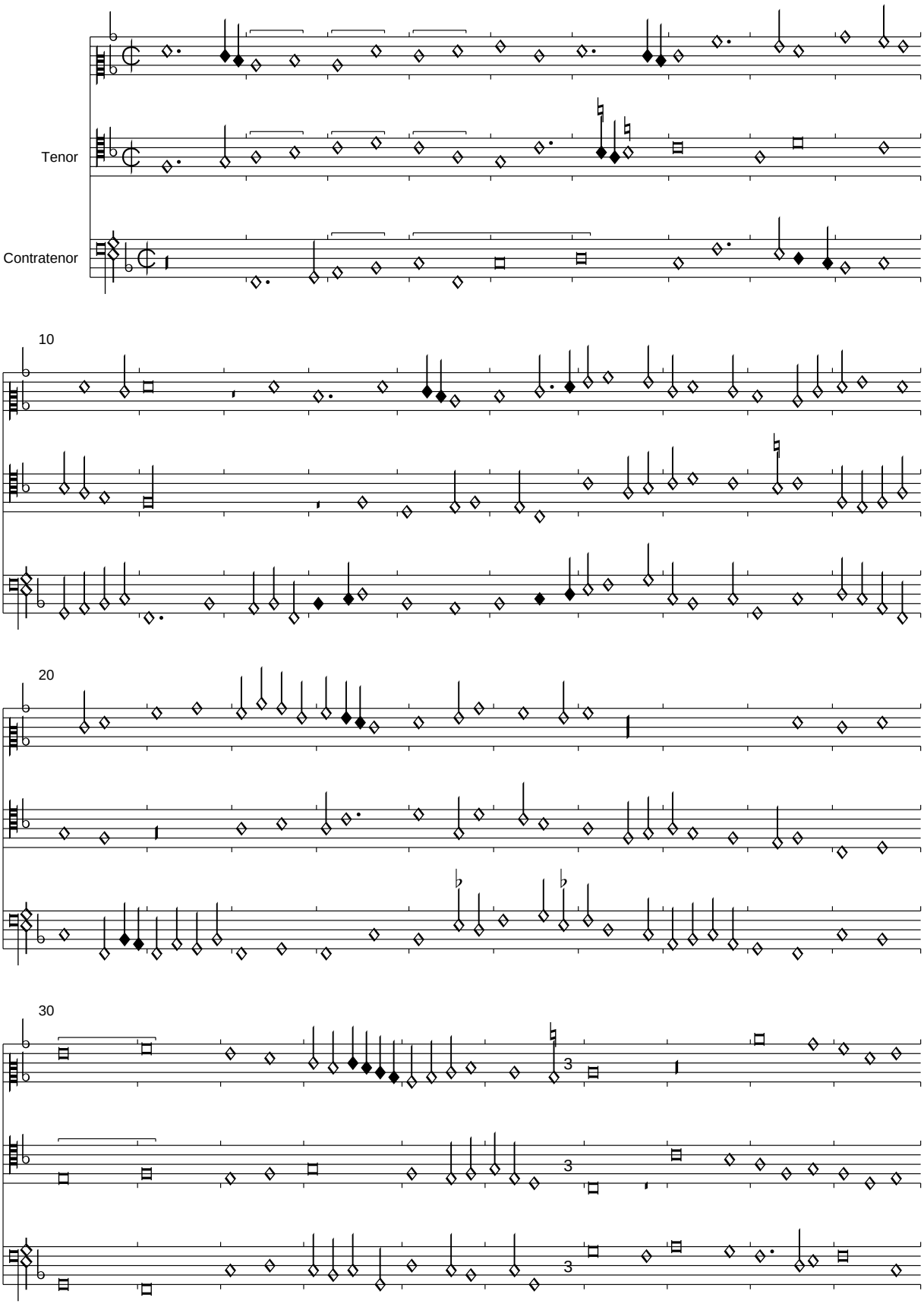
Im Contratenor T. 36,3-4 wurden M-b und M-c um eine Terz nach unten korrigiert.

<*ohne Titel*>

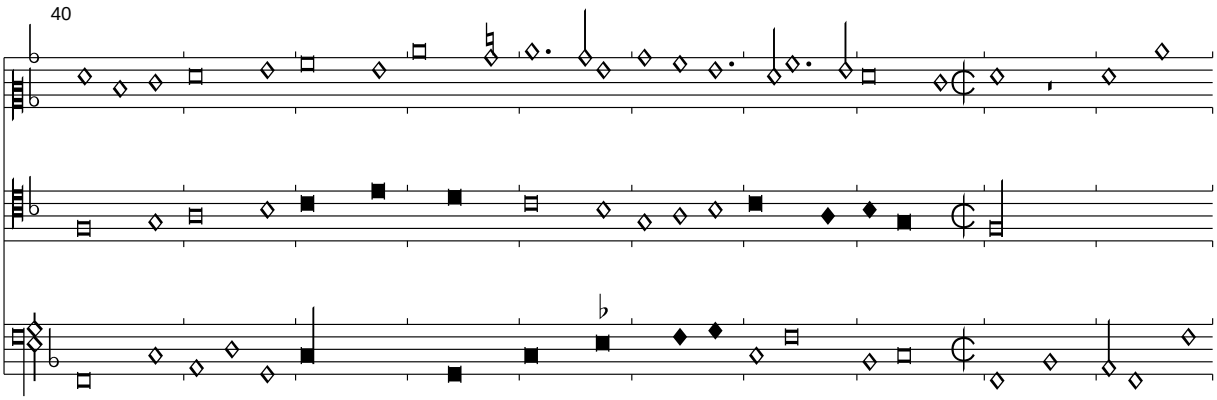
Florenz 229, f. 8v-9r

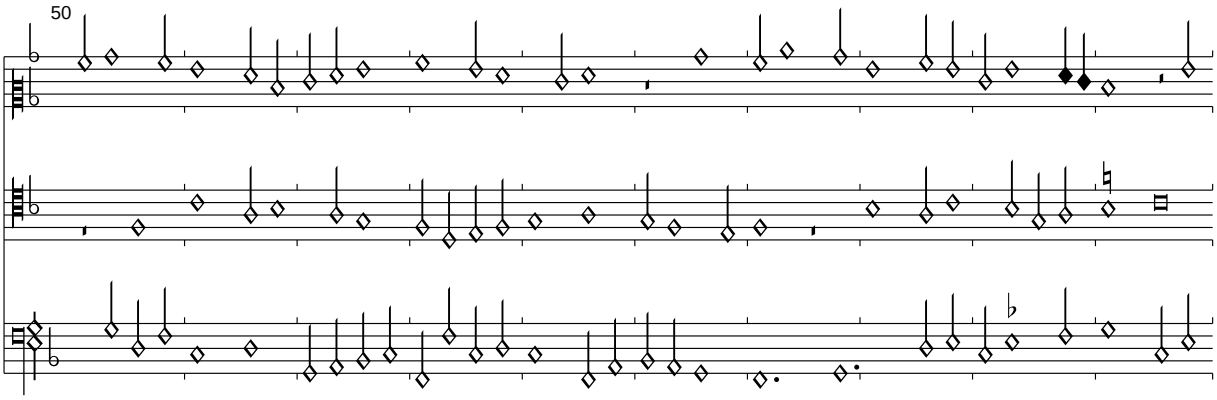
Edited by Clemens Goldberg

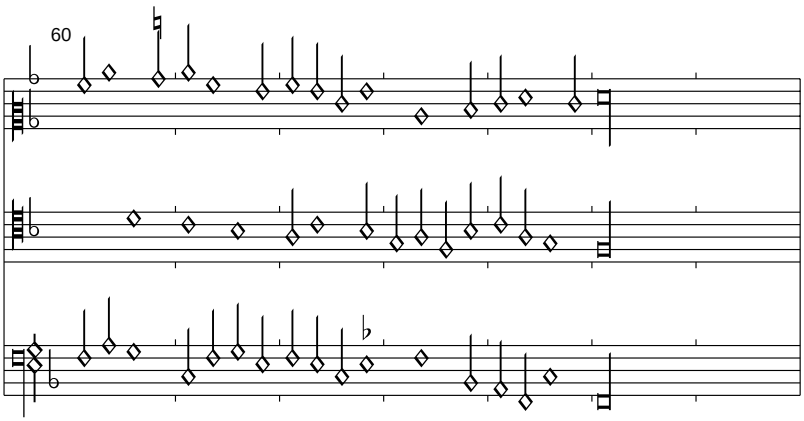
Jannes Martini



PDF generated automatically from CMME music data (www.cmme.org)


40


50

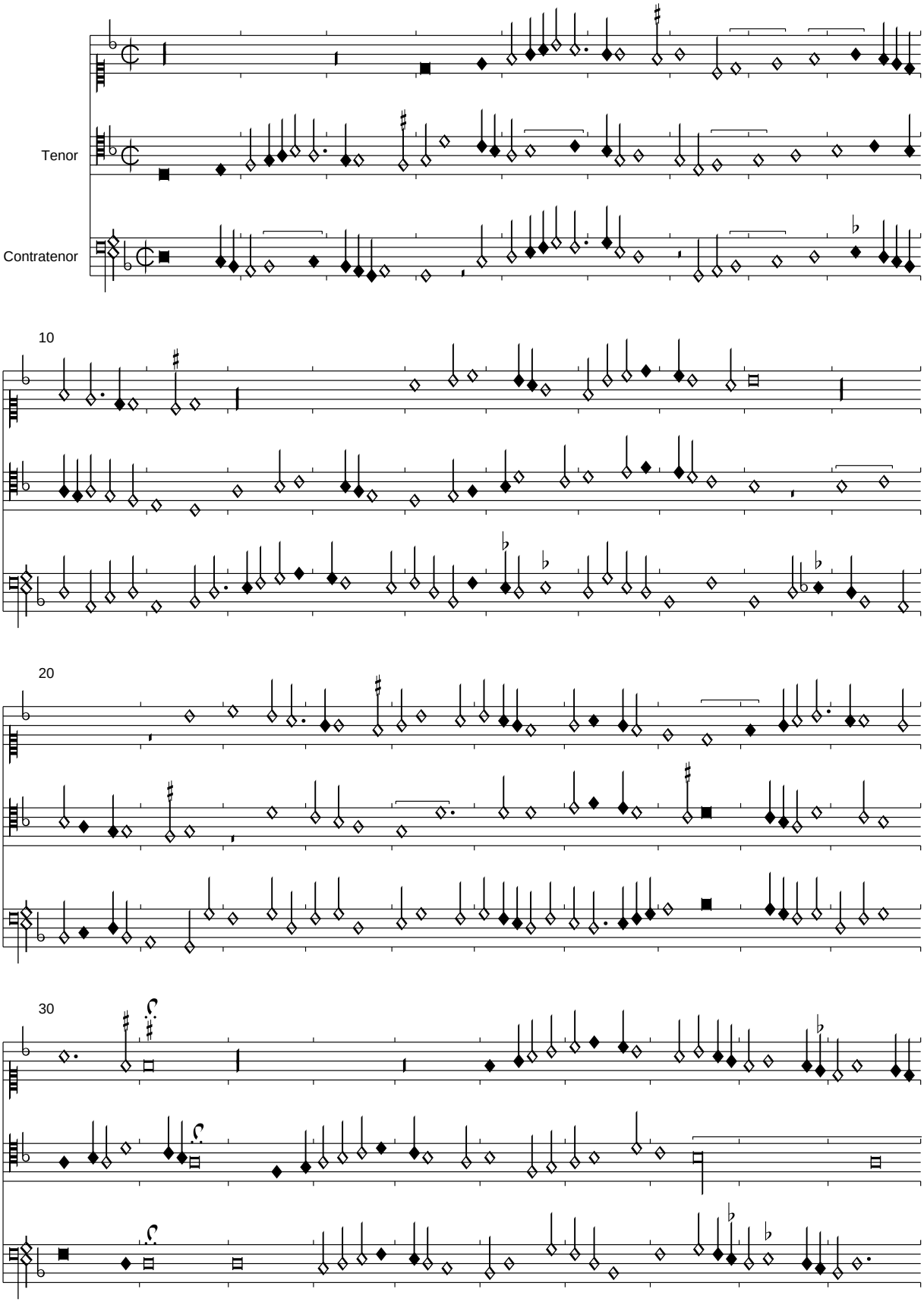

60

<*ohne Titel*>

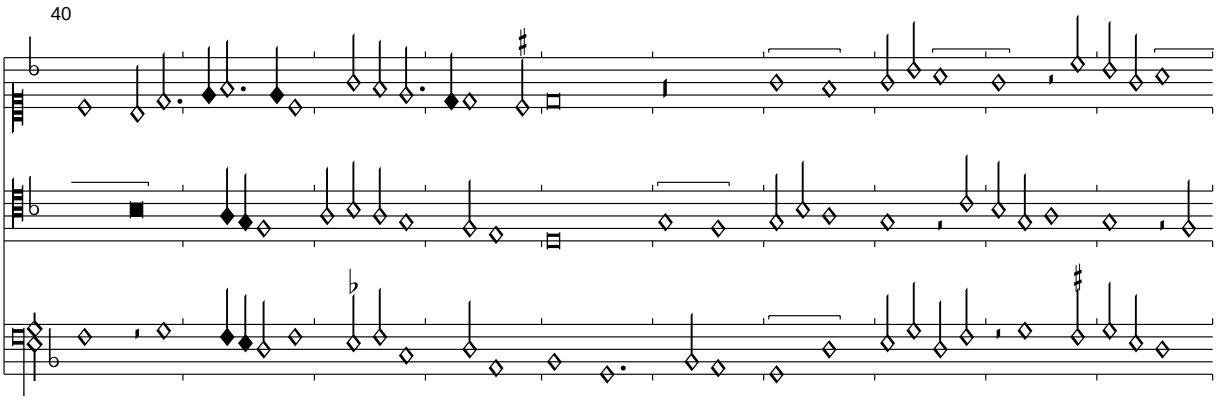
Florenz 229, f. 216v-217r

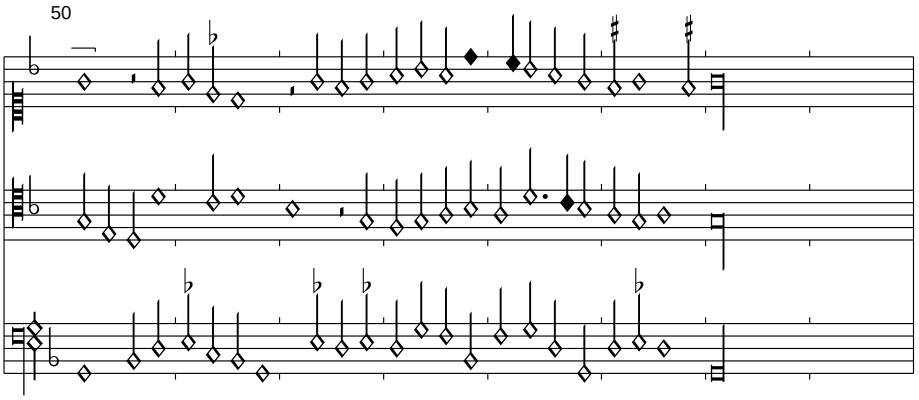
Edited by Clemens Goldberg

Jannes Martini



PDF generated automatically from CMME music data (www.cmme.org)


40


50