Johannes Martini

Chansons

ediert von

Clemens Goldberg

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Verwendung für wissenschaftliche Arbeiten und zu
Aufführungszwecken gestattet und erwünscht

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Biaulx parle toujours

Casanatense, f.129v-130r

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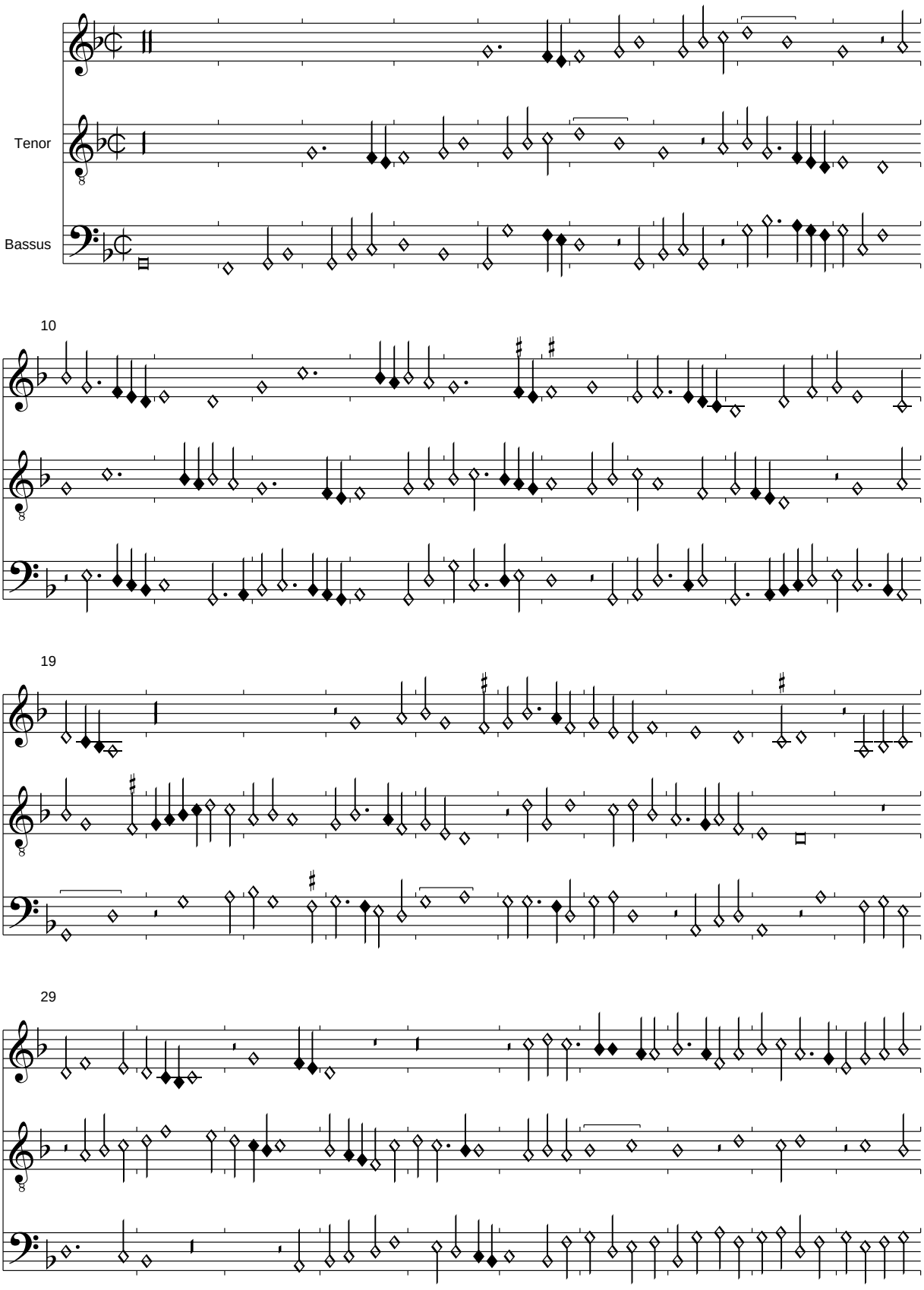
Jo. Martini



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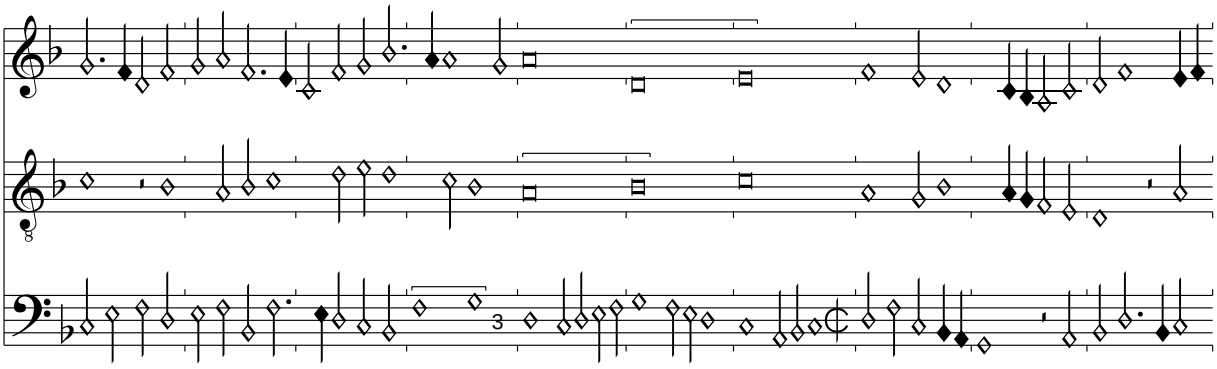

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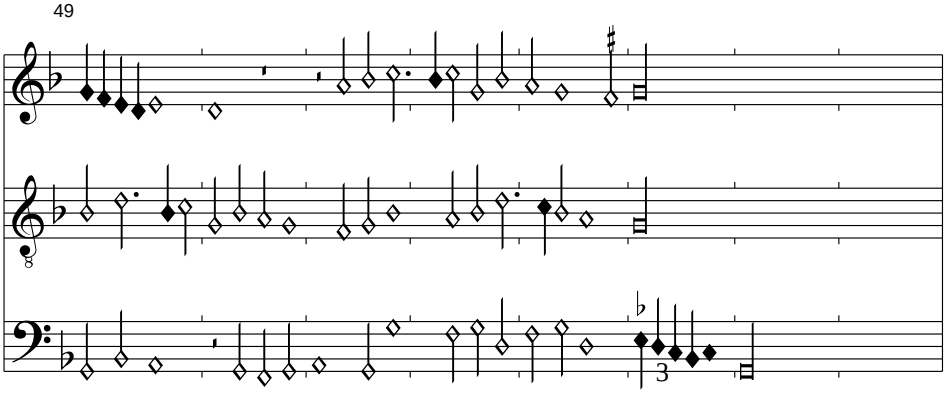

Cayphas

Segovia, f. 185

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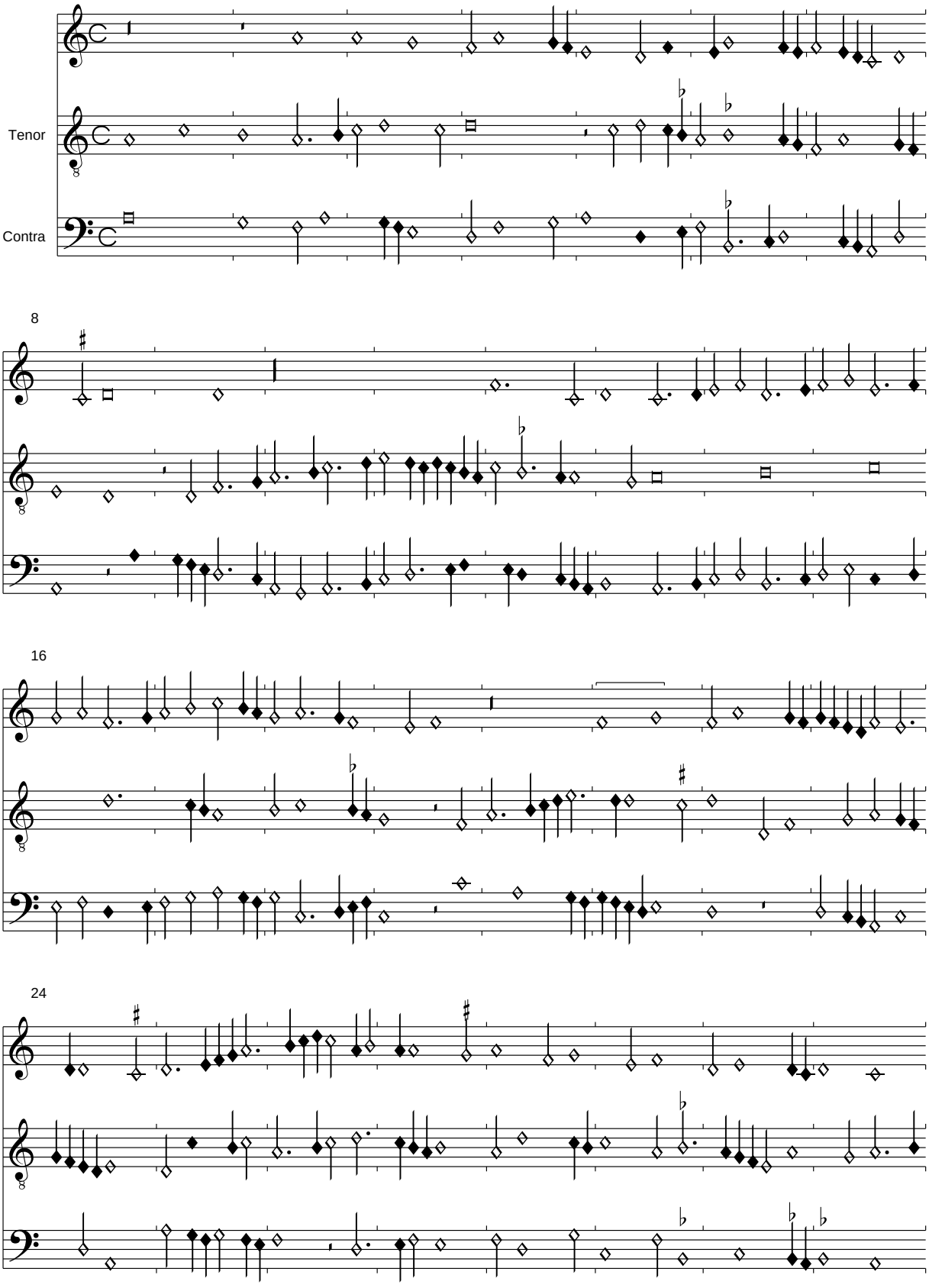
Loysete Compere Zohannes Martini



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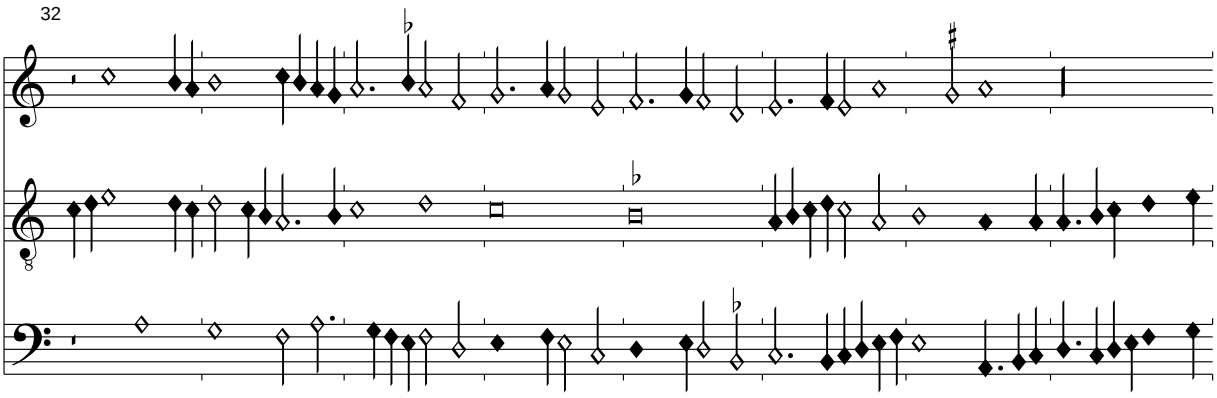
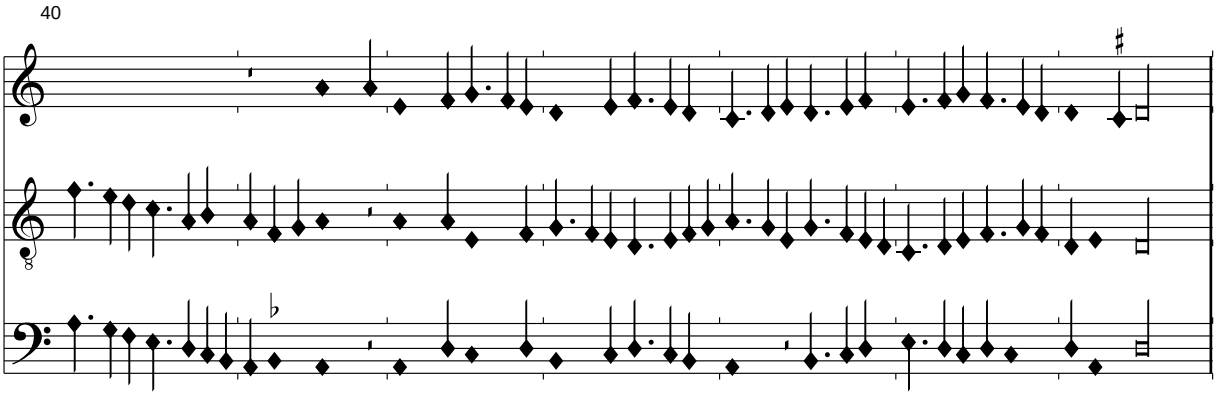




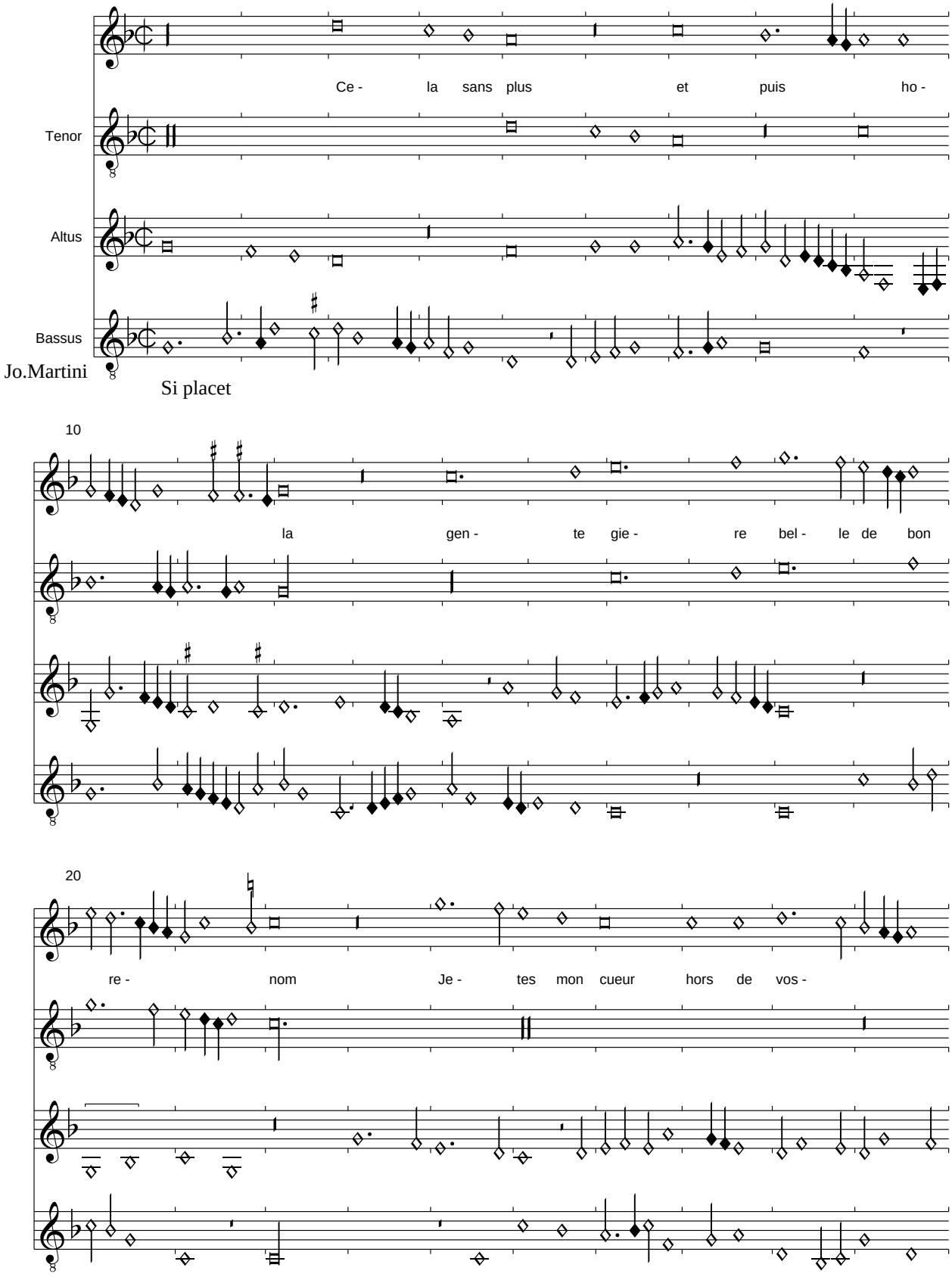
Die Zuschreibung an gleich zwei Komponisten in dieser unikalen Quelle ist rätselhaft, vielleicht handelt es sich tatsächlich um eine Kooperation? Insgesamt scheint mir mehr für Compere zu sprechen.

Cela sans plus (et puis hola)

Casanatense, f. 153v-154r

Edited by Clemens Goldberg

Colinet de Lannoy und Jo. Martini



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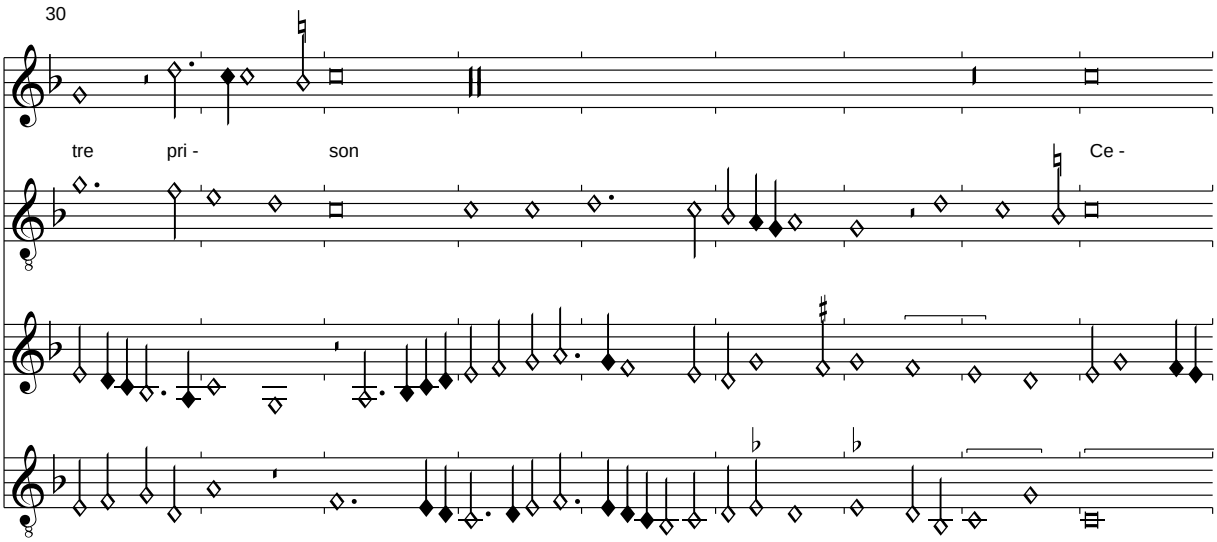
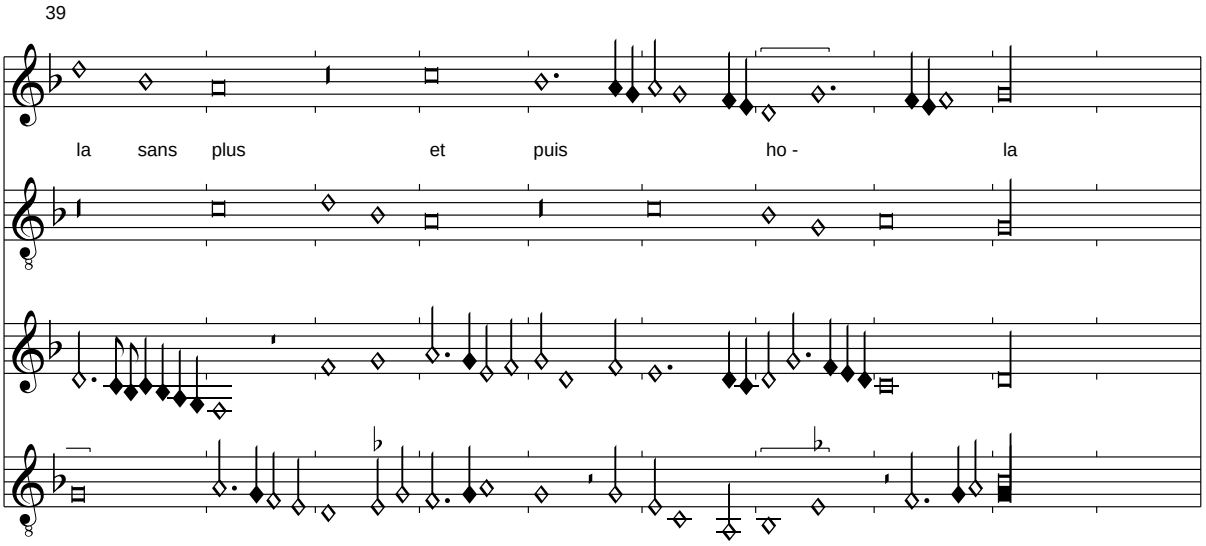




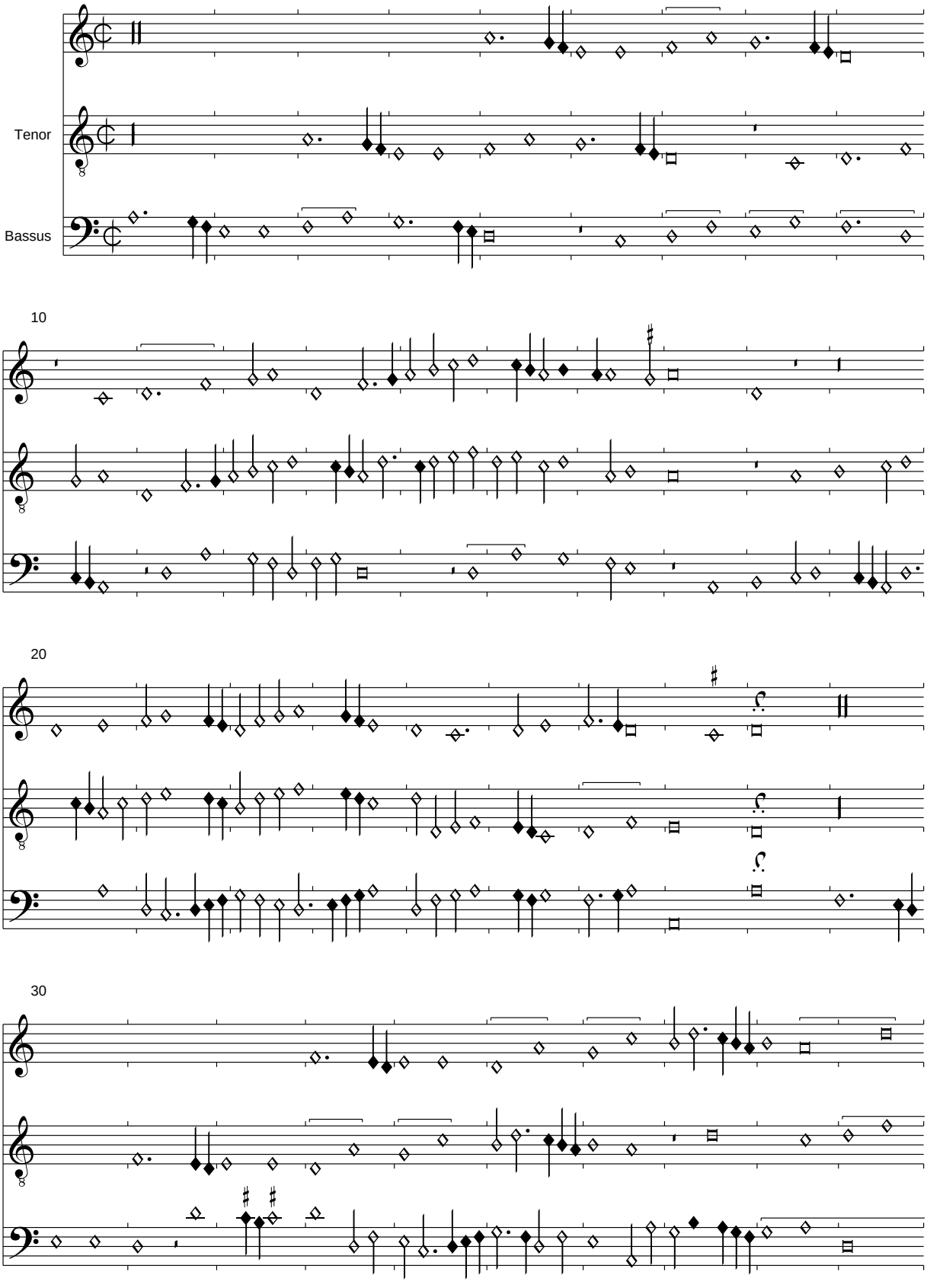
Der fehlende Text des einzig erhaltenen Refrains wird aus Pixérécourt übernommen. Die vierte Stimme wurde in der Stimme als von Johannes Martini hinzukomponiert bezeichnet. Im Gegensatz zur dreistimmigen Version, die rein mixolydisch ist, sind alle Stimmen in Casanatense mit einem B vorgezeichnet, was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

De la bonne chiere

Casanatense, f. 132v-133r

Edited by Clemens Goldberg

Jo. Martini



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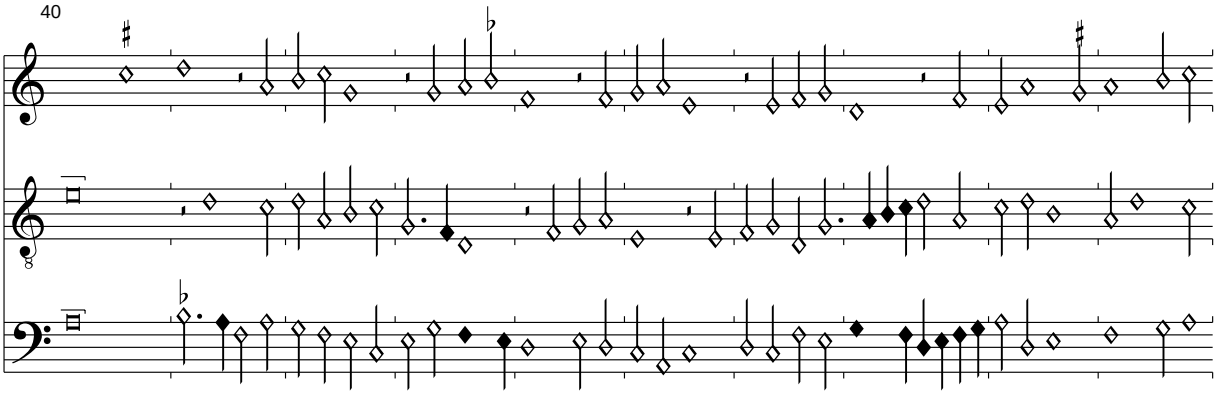

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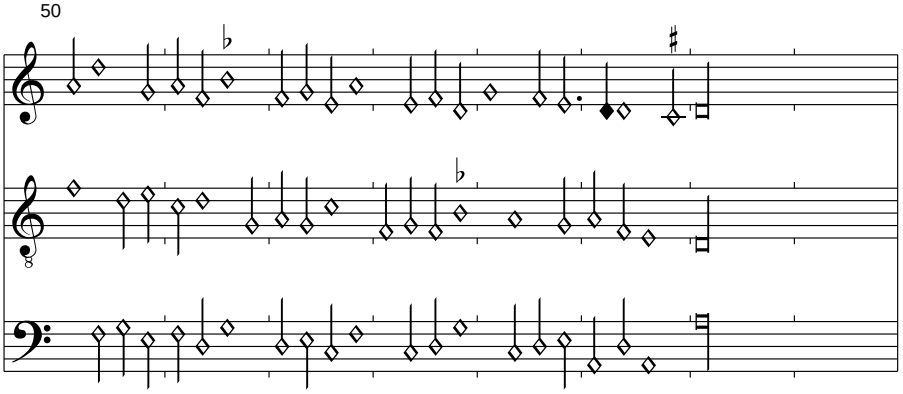
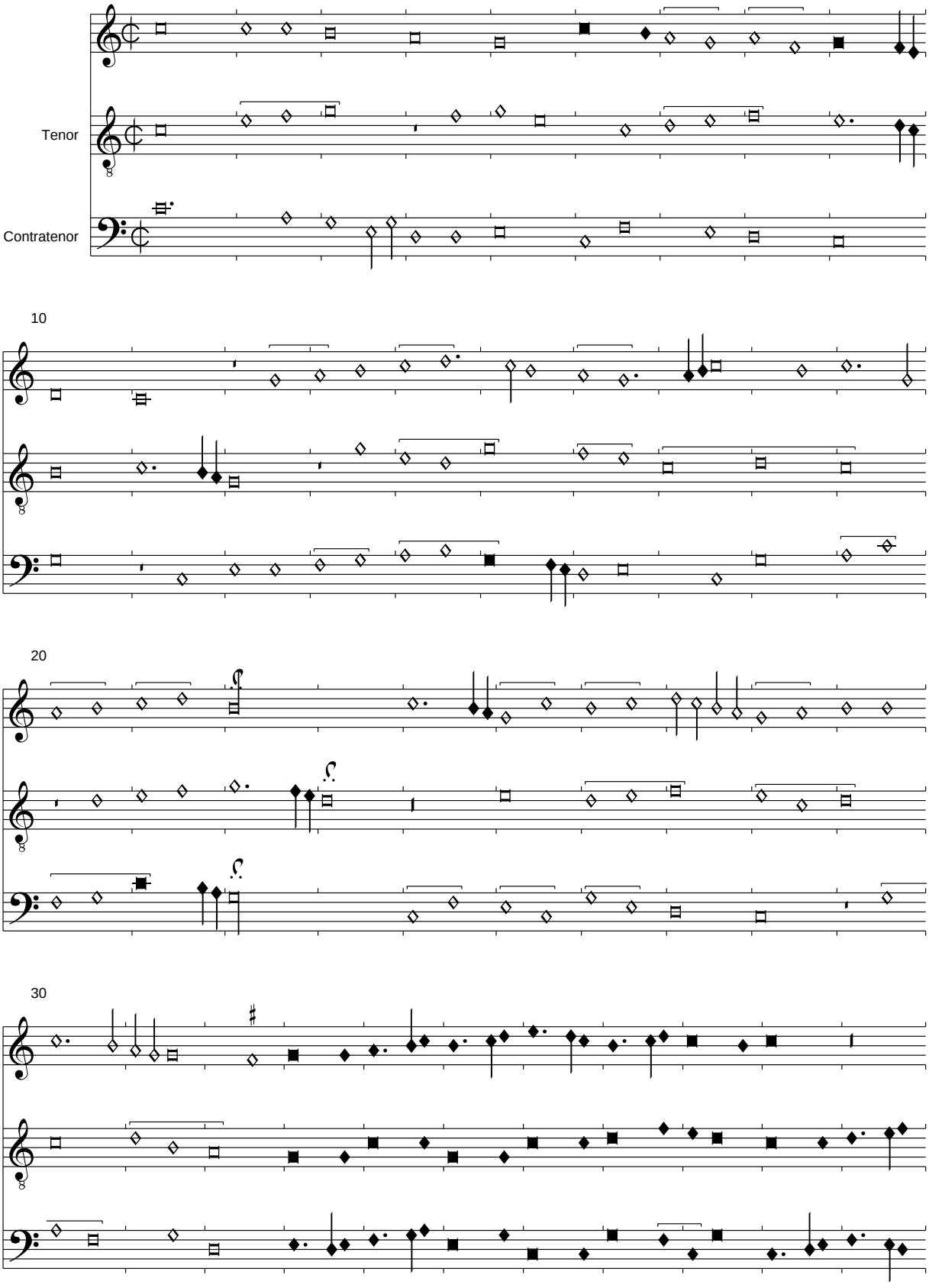


<*Der newe pawir schwantcz; O Intemerata*>

Florenz 229, f. 129v-130r

Edited by Clemens Goldberg

(Martini)



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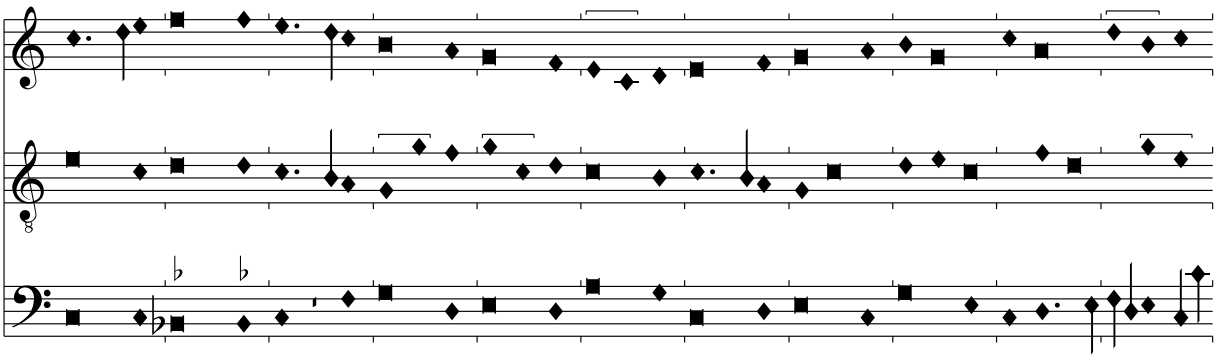

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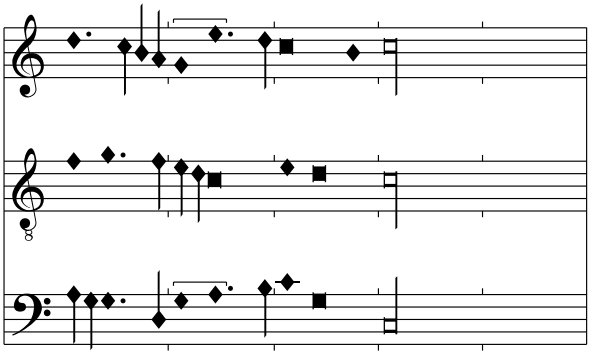


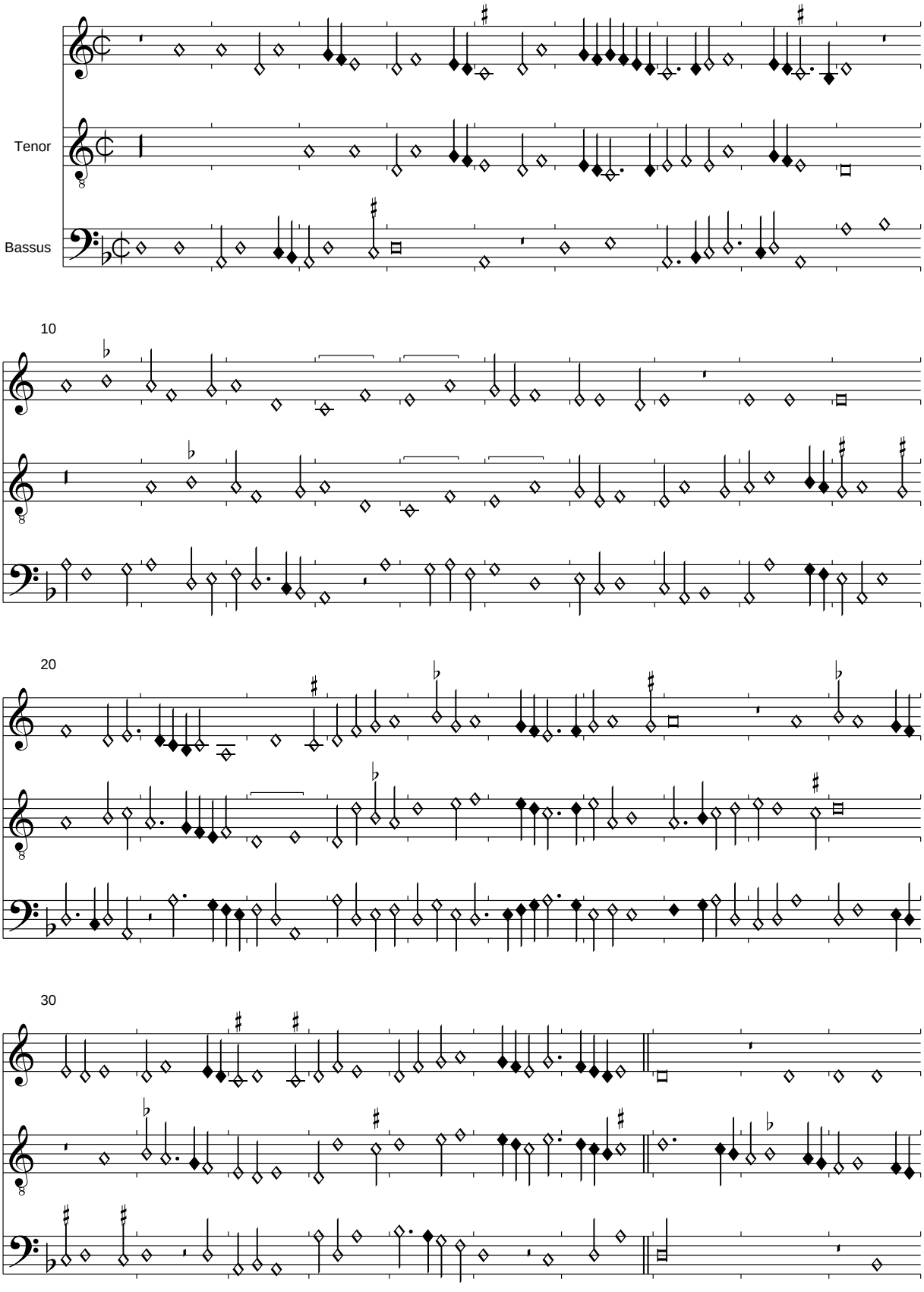
In Glogau ist dieses Stück mit dem "Pfauenschwanz"-Titel überliefert, in Segovia mit dem nicht auf einer religiösen Melodie beruhenden Titel "Intemerata". Es handelt sich um eine klare Bearbeitung von "Entre Peronne et Saint Quentin", auf dem auch die weiteren Pfauenschwanz-Kompositionen beruhen.

Des biens damours

Casanatense, f. 5v-6v

Edited by Clemens Goldberg

(Martini/Isaac)



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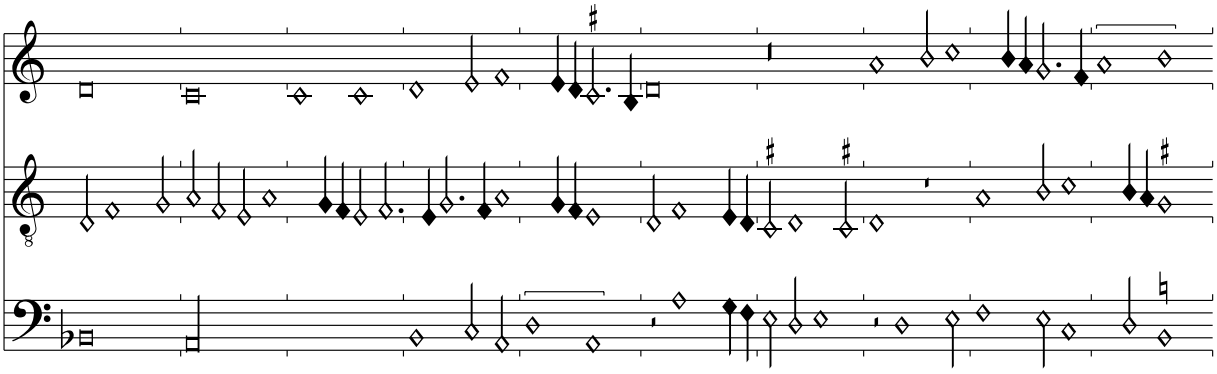

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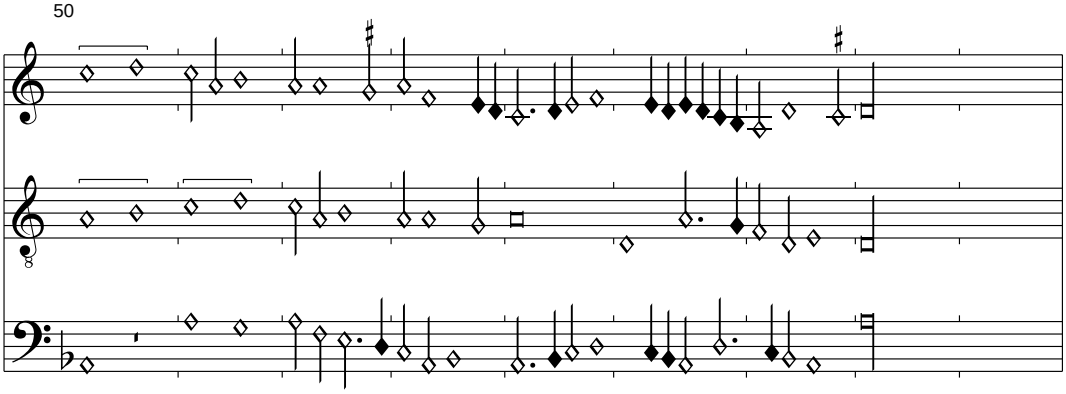
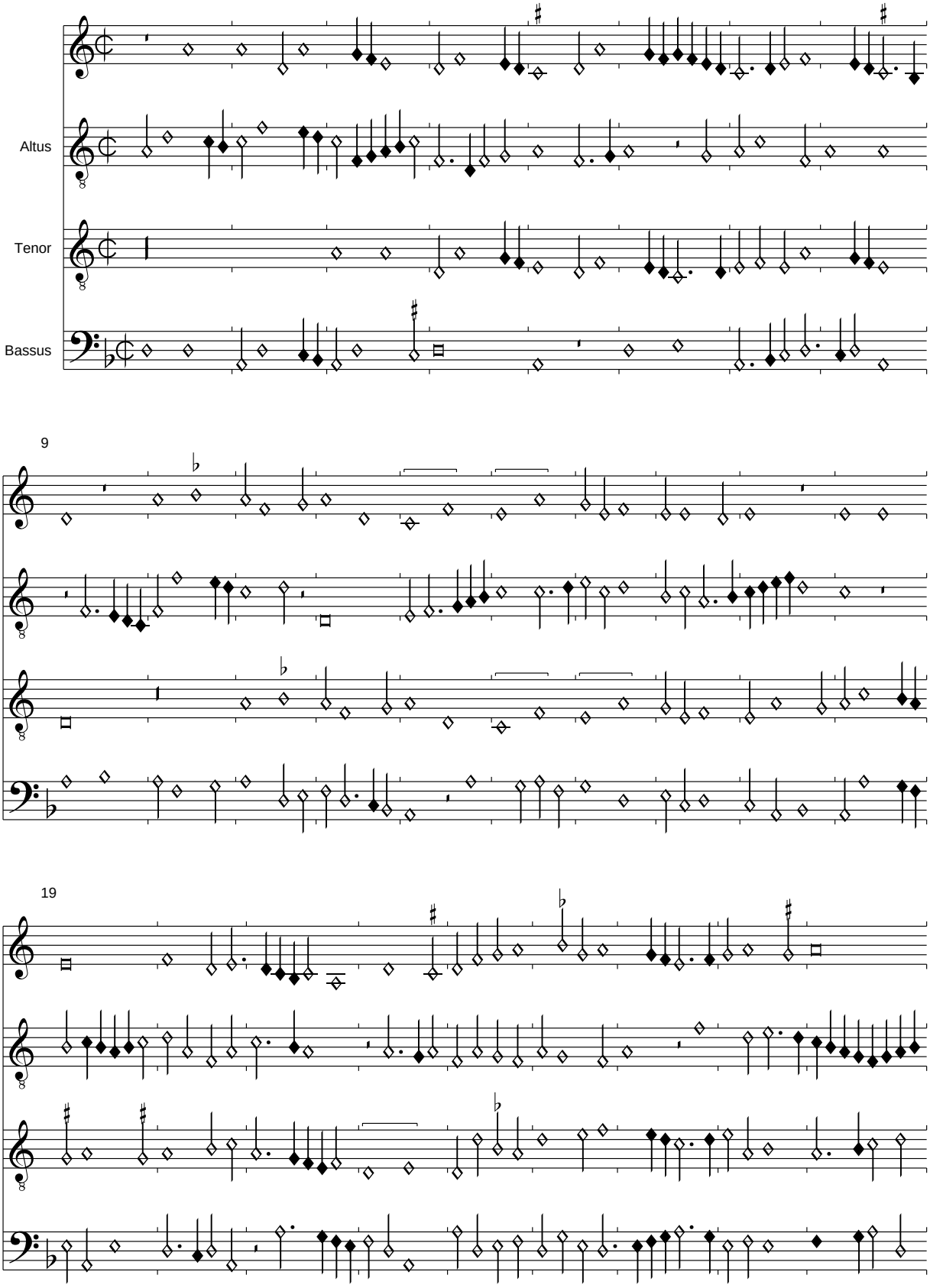


Des biens damours

Bologna Q 18, f. 64v-65r

Edited by Clemens Goldberg



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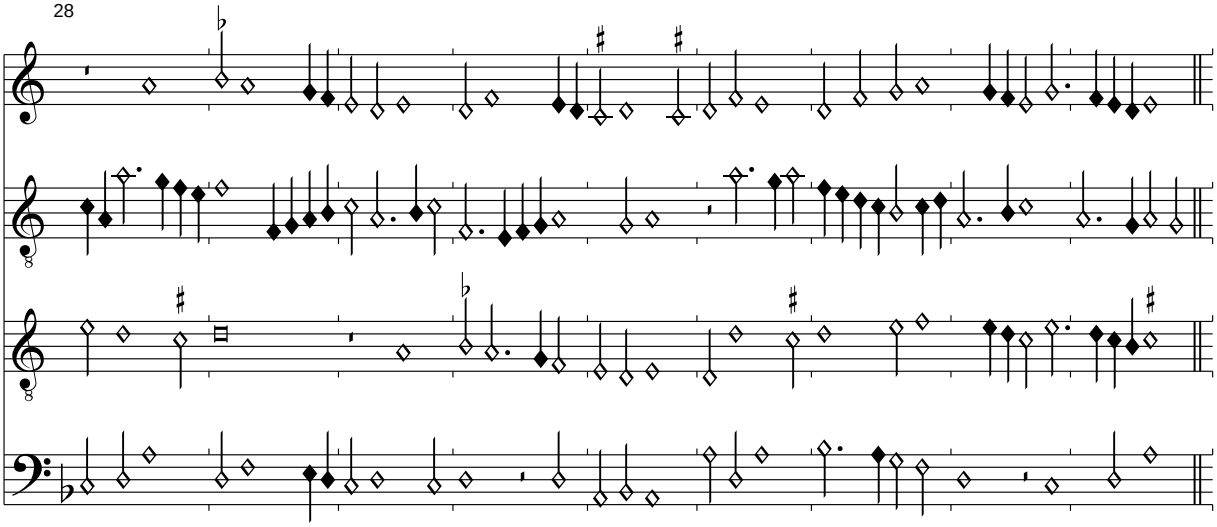

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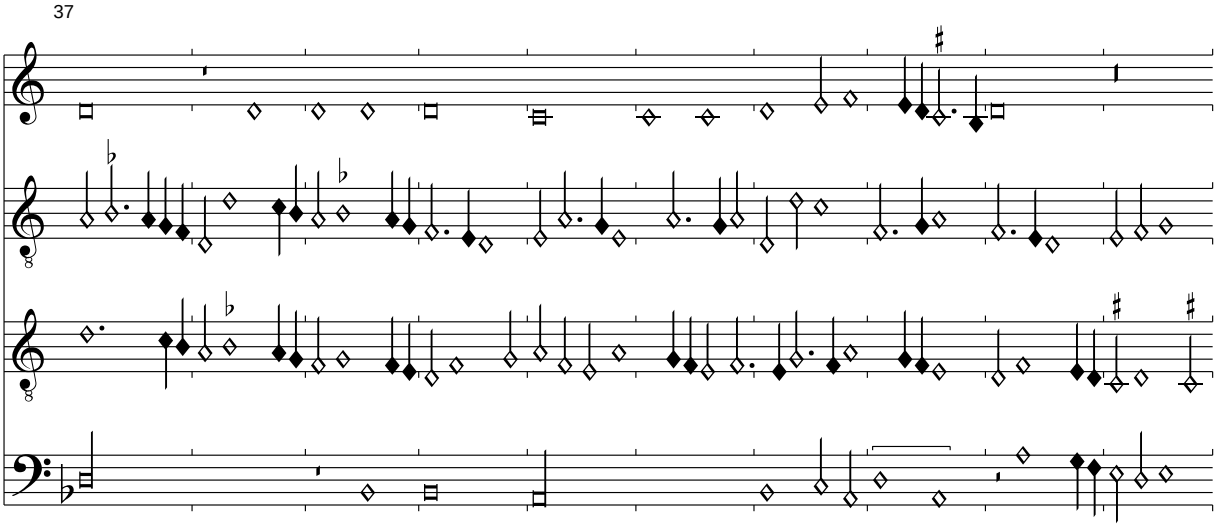

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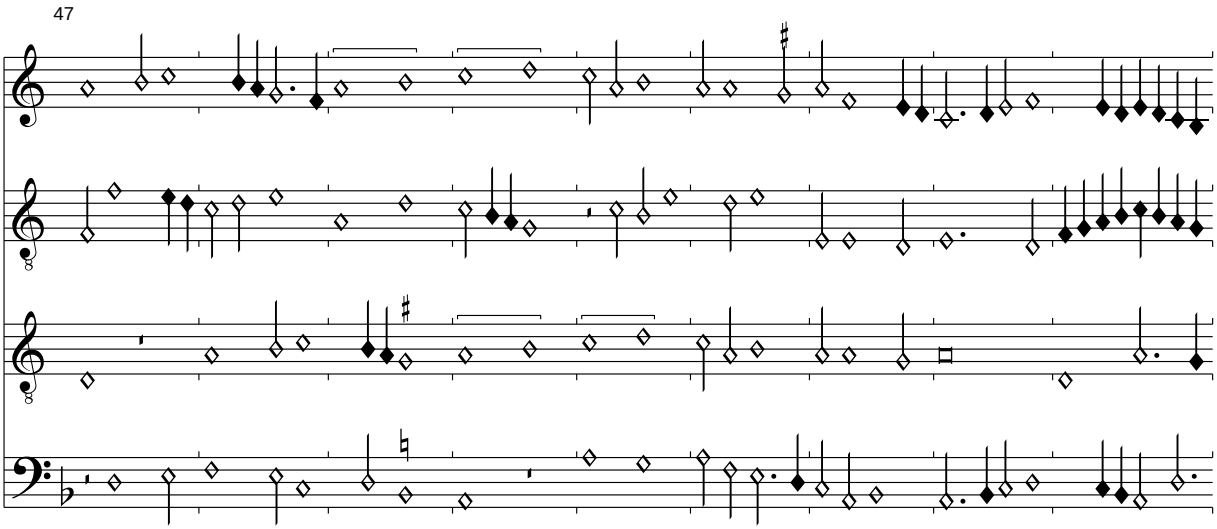

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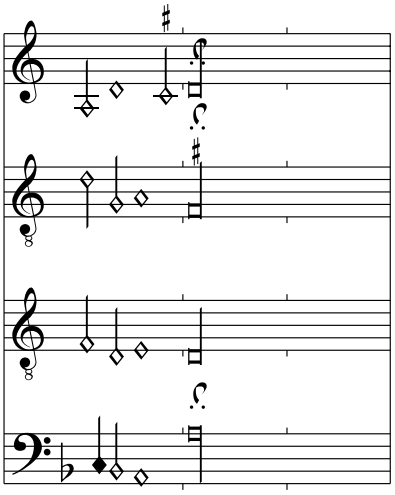
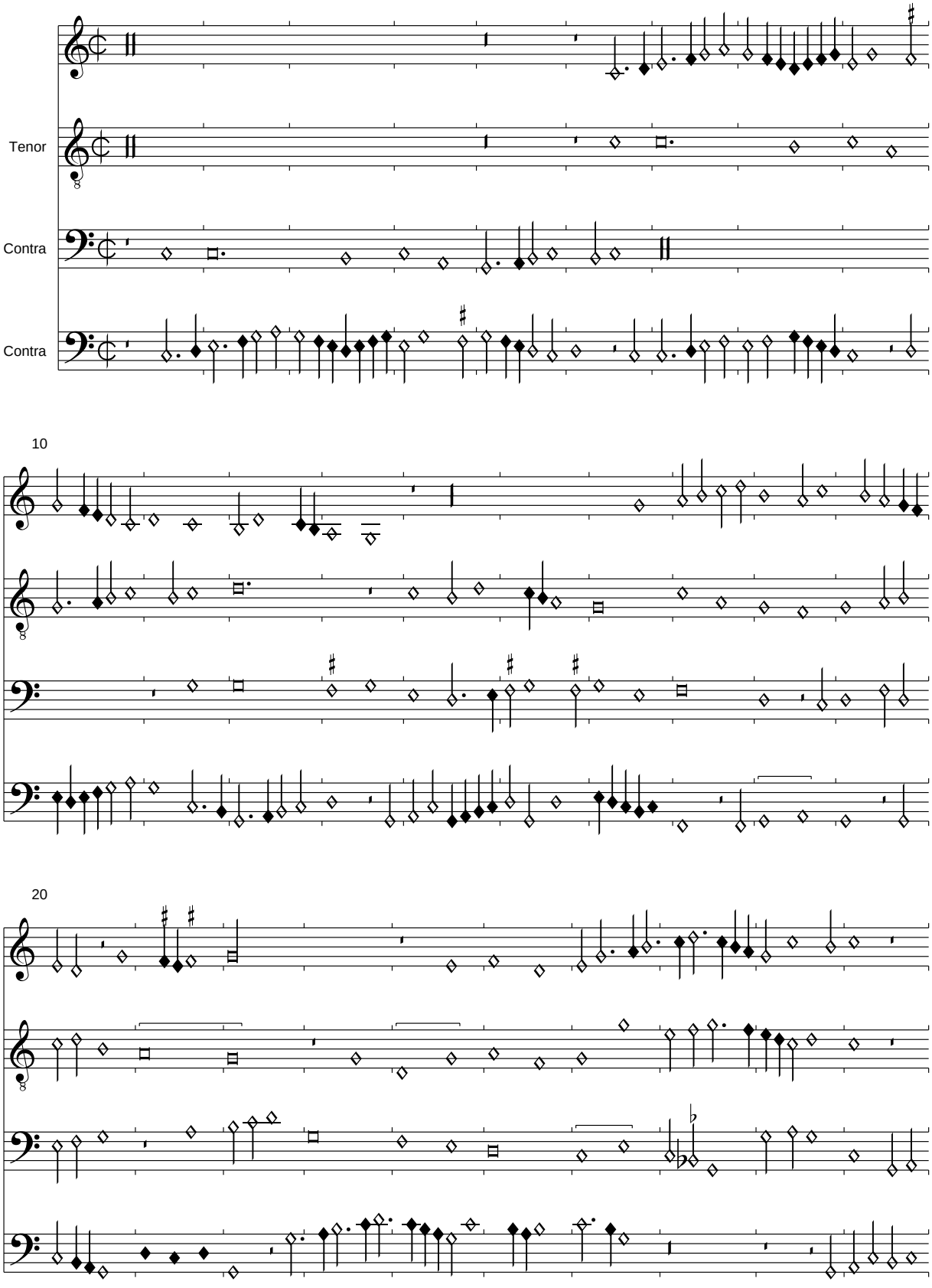


Fault il que heur soy

Canti C, f. 72v-74r

Edited by Clemens Goldberg

Jo. Martini



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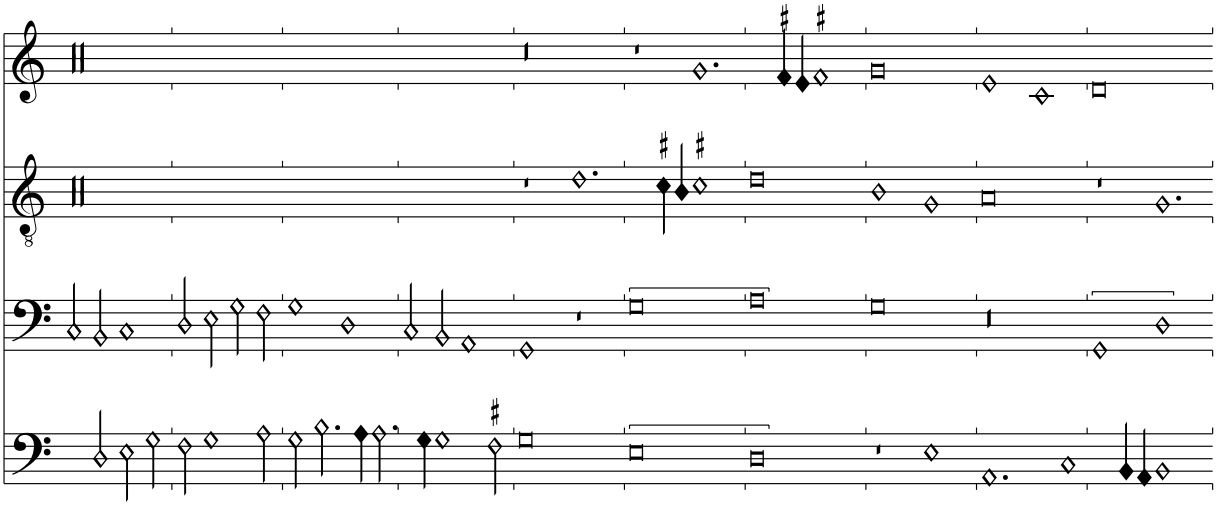

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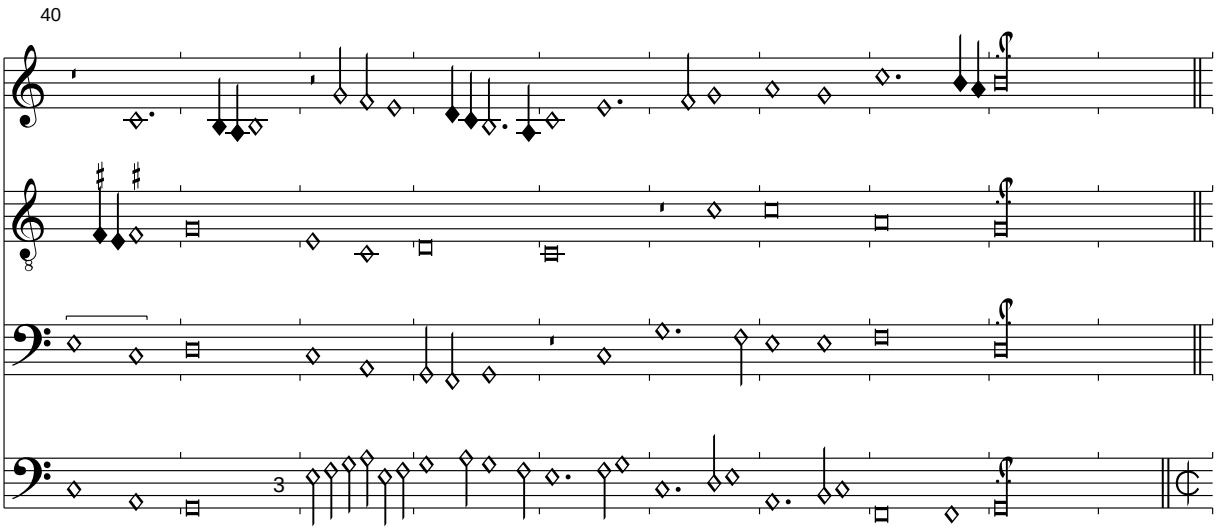

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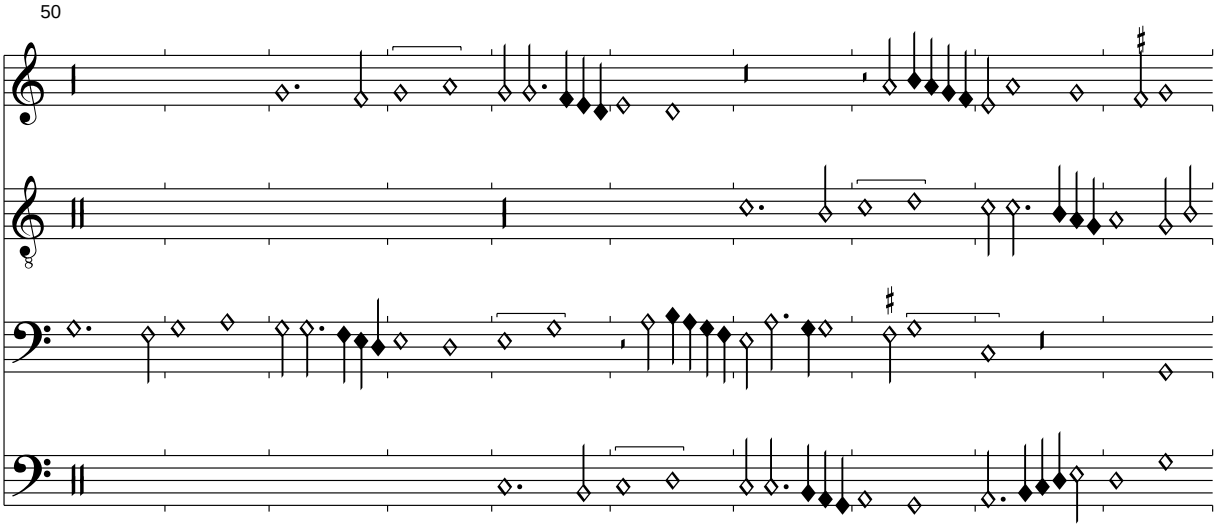

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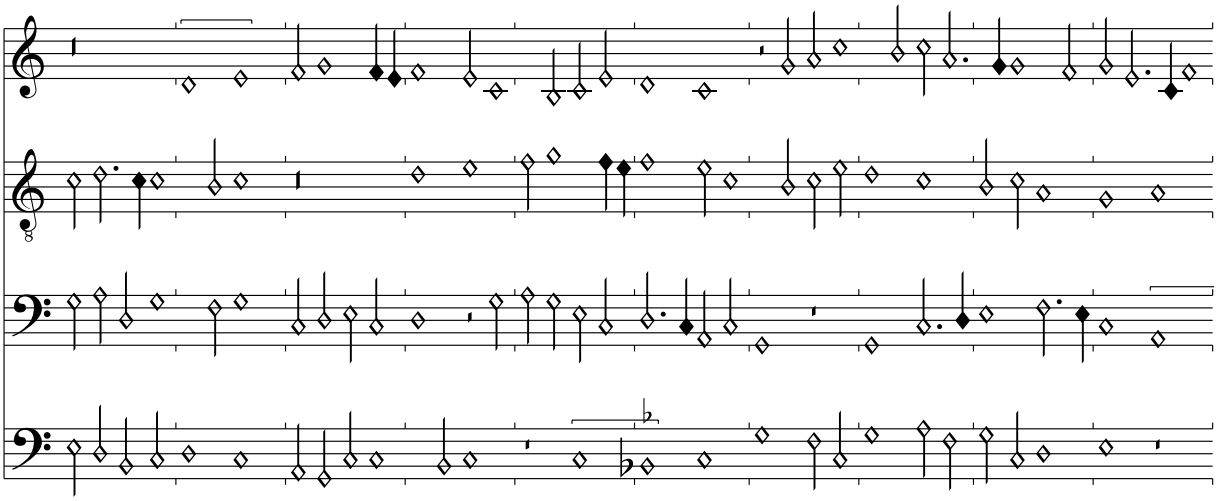

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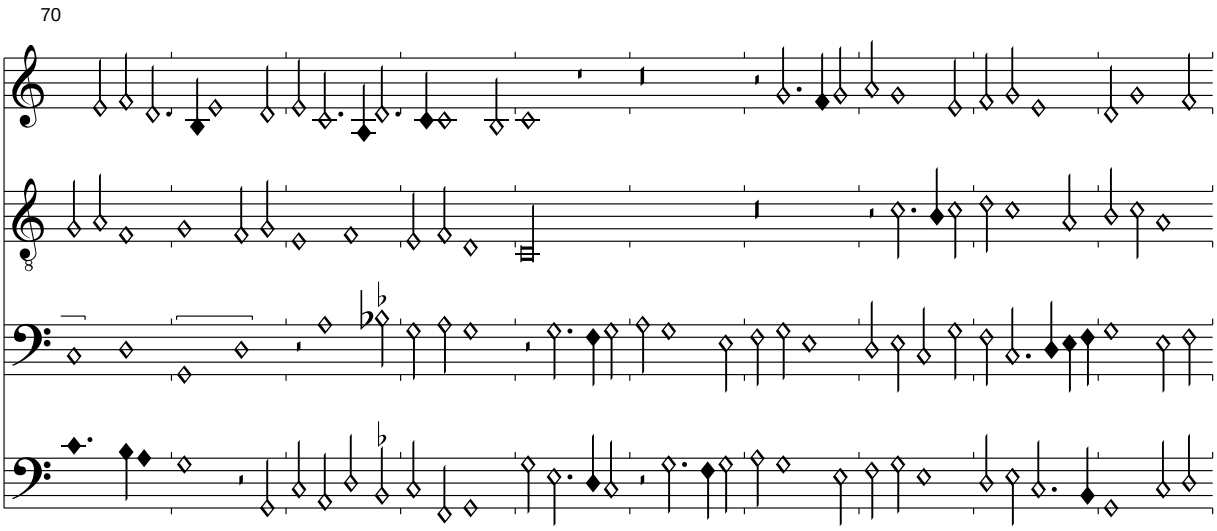

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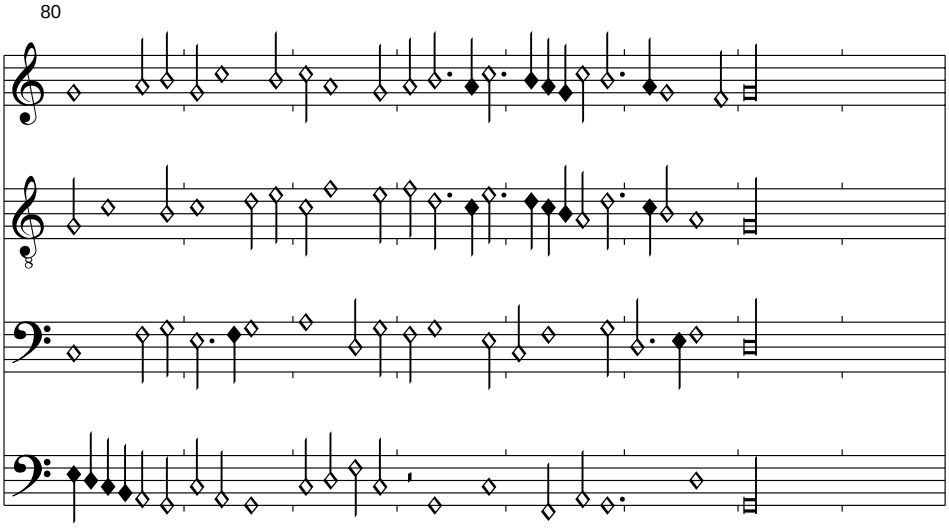

Fortuna desperata

Casanatense, f. 147v-149r

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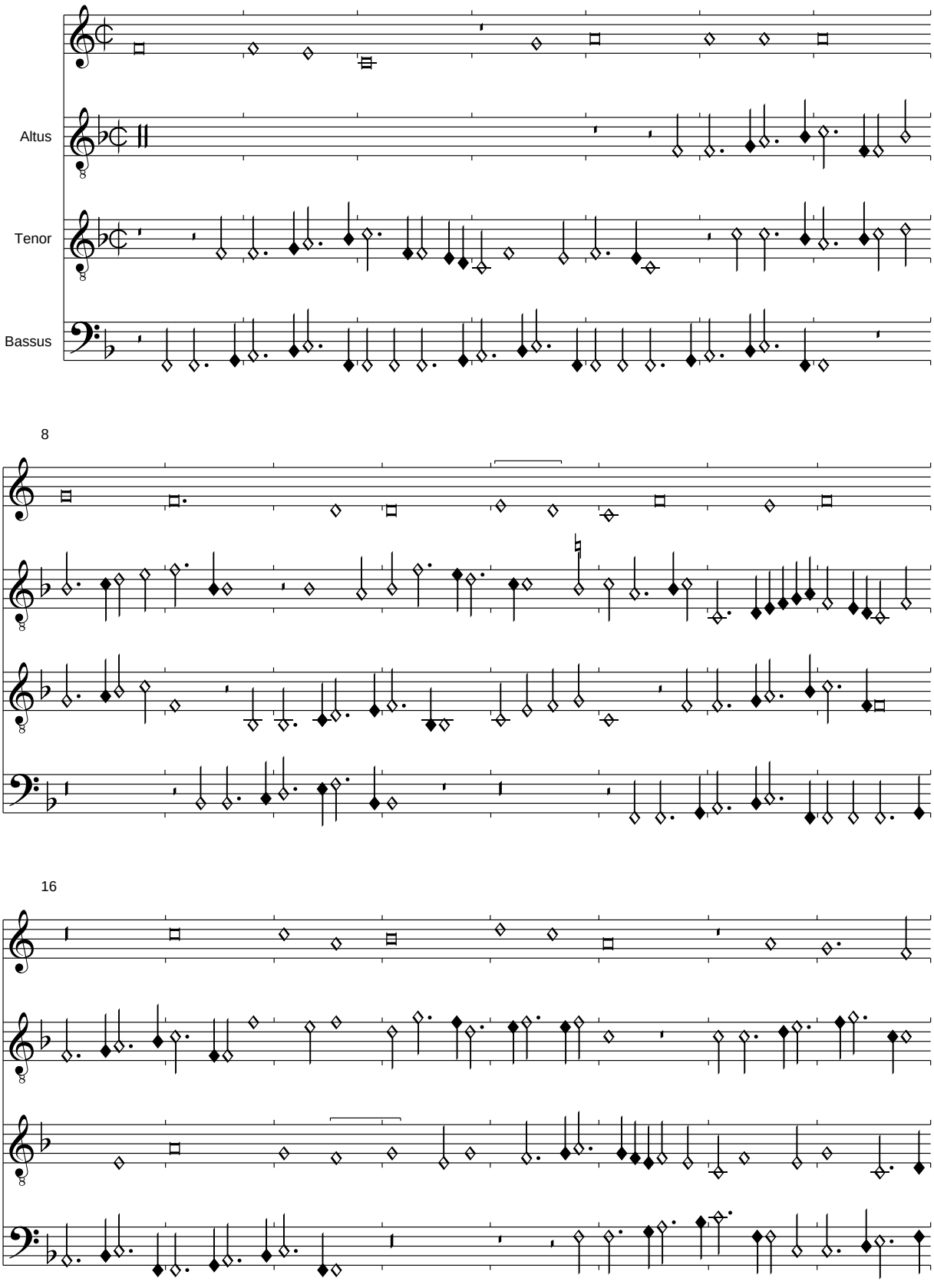
Jo. Martini



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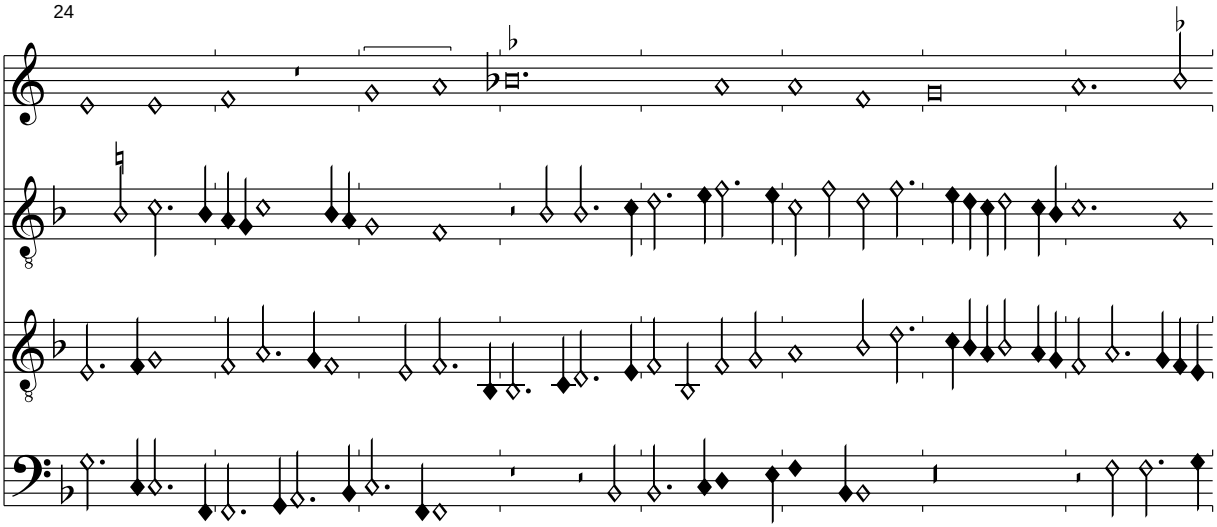

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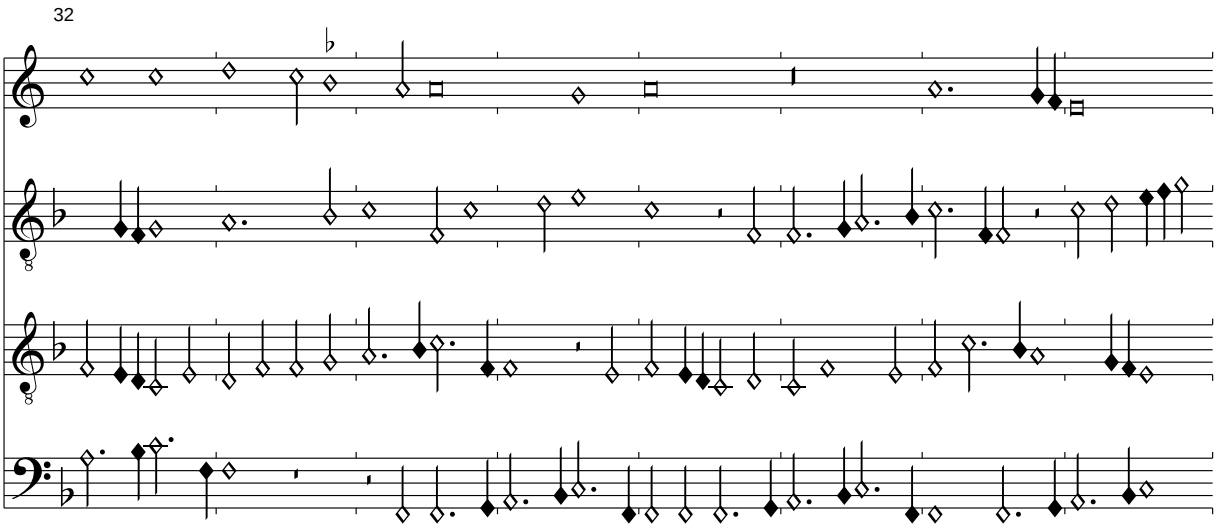

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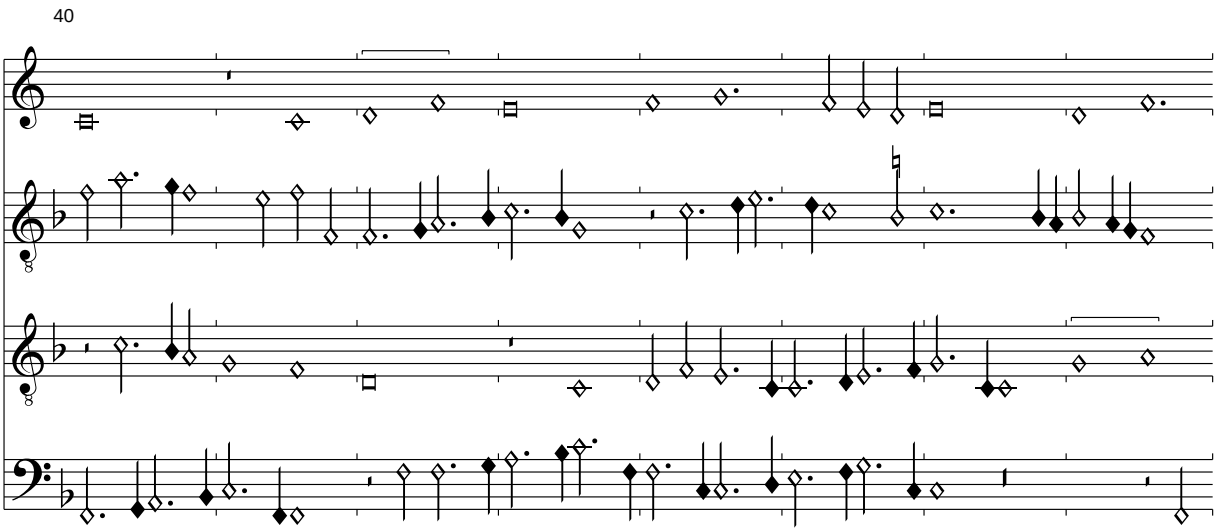

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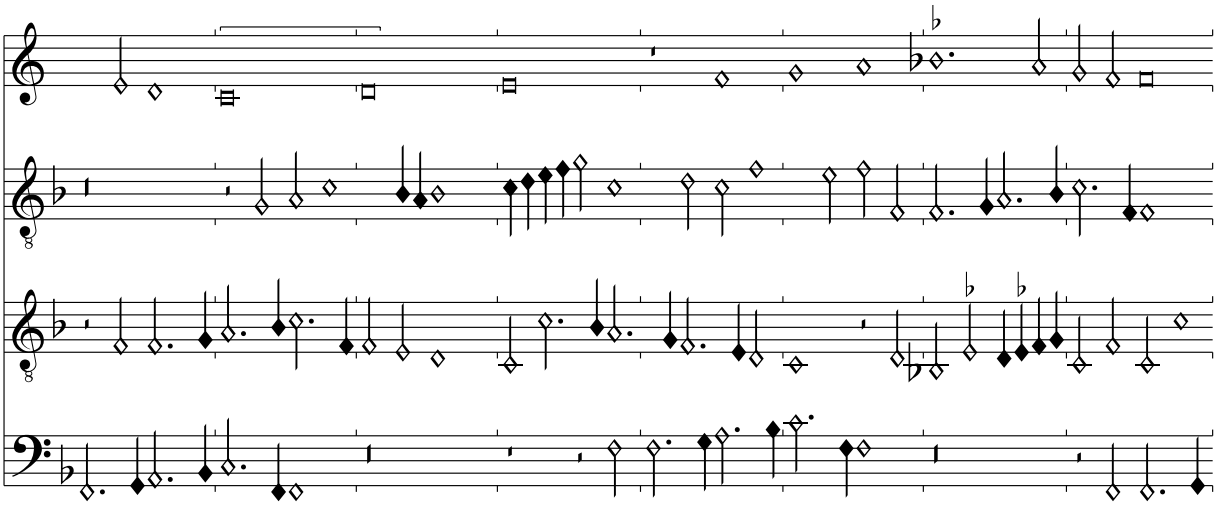

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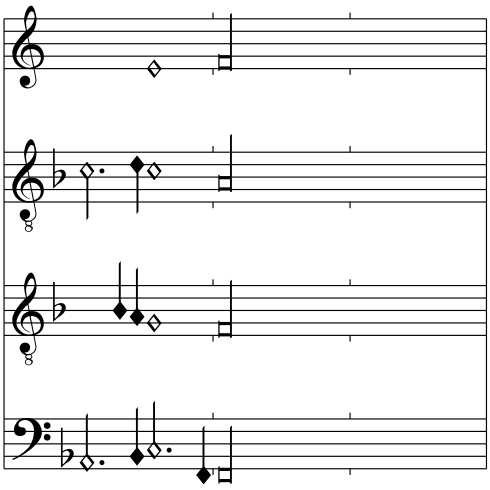
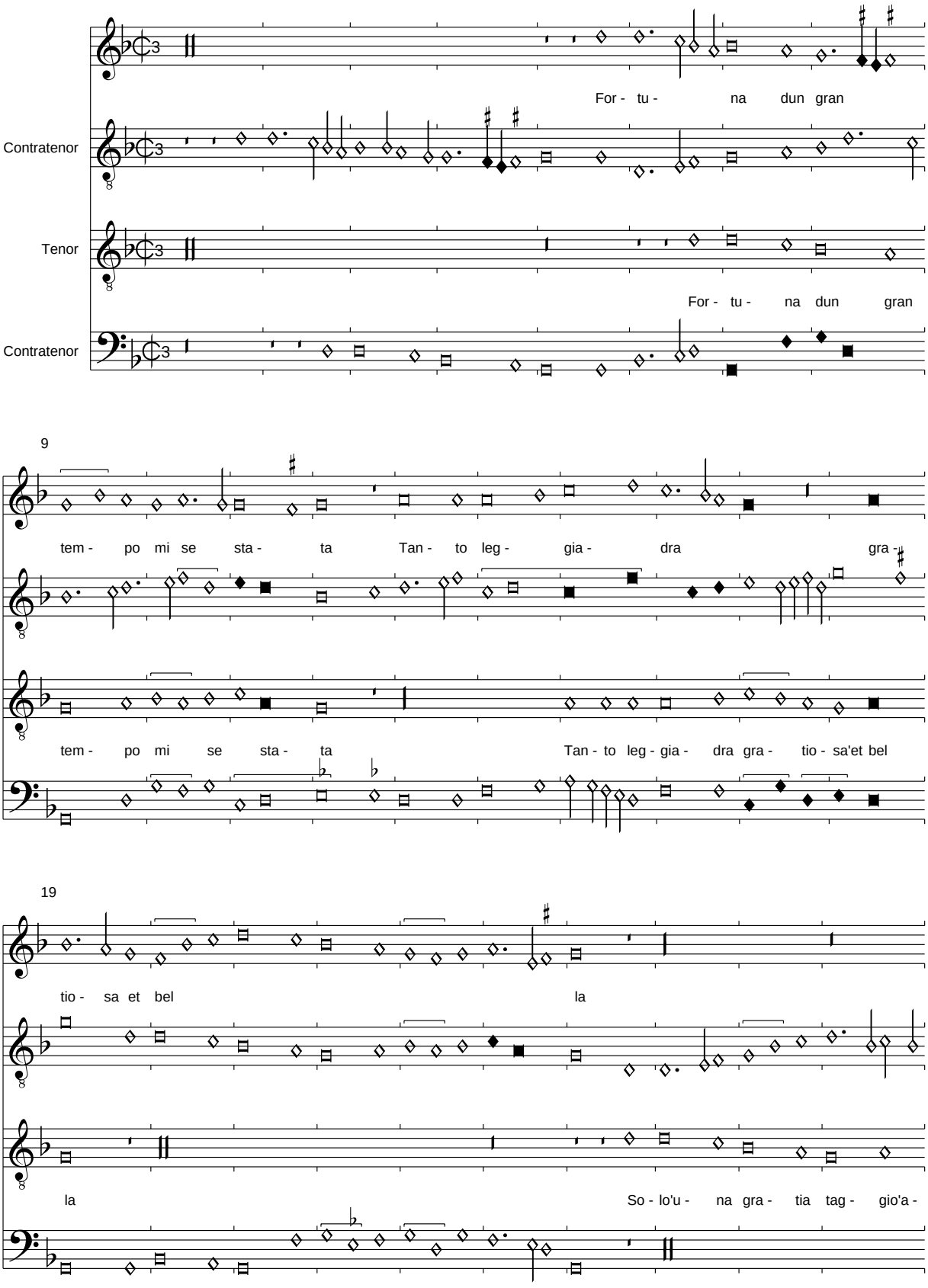


Fortuna dun gran tempo

Florenz 229, f. 156v-158r

Edited by Clemens Goldberg

Jannes Martini



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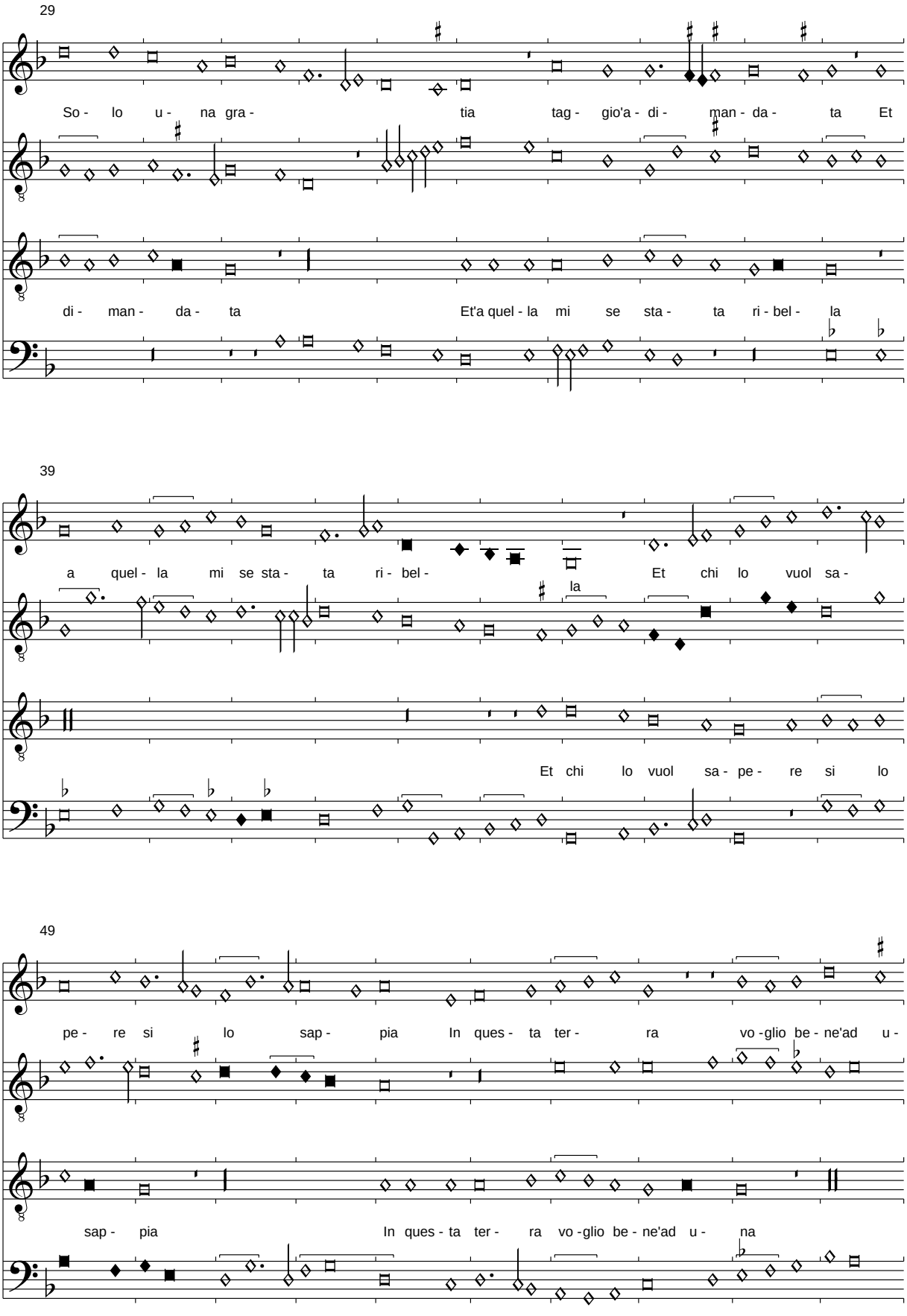
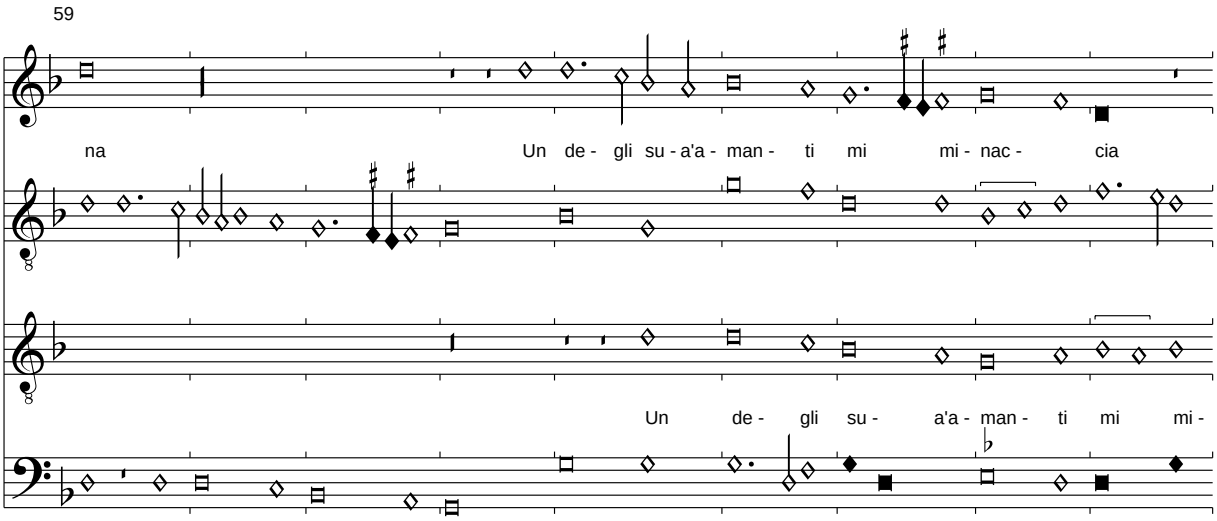
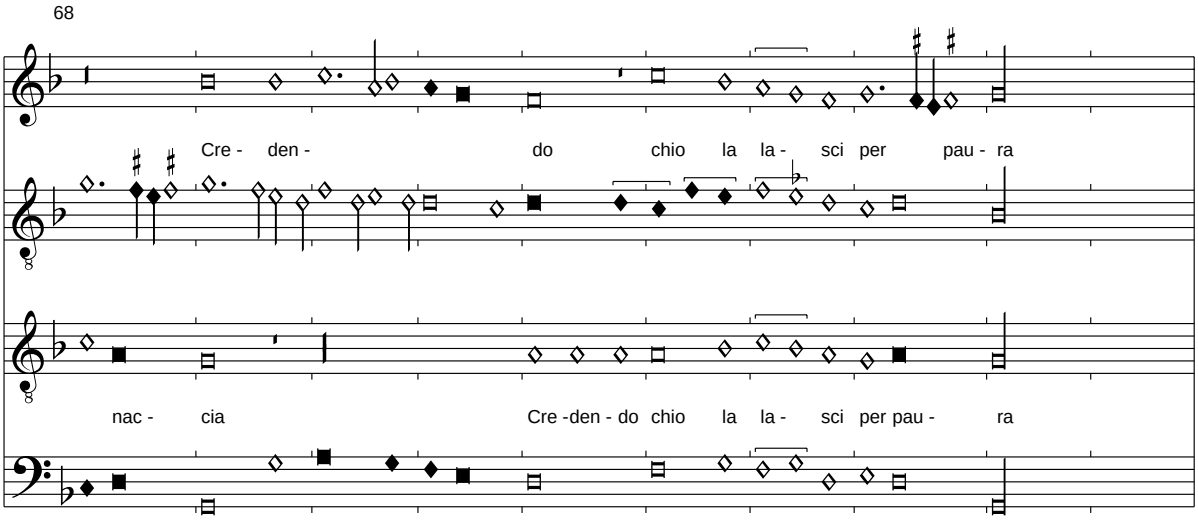

29
So - lo u - na gra - tia tag - gio'a - di - man - da - ta Et
di - man - da - ta Et'a quel - la mi se sta - ta ri - bel - la
39
a quel - la mi se sta - ta ri - bel - Et chi lo vuol sa -
la
Et chi lo vuol sa - pe - re si lo
49
pe - re si lo sap - pia In ques - ta ter - ra vo - glio be - ne'ad u -
sap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

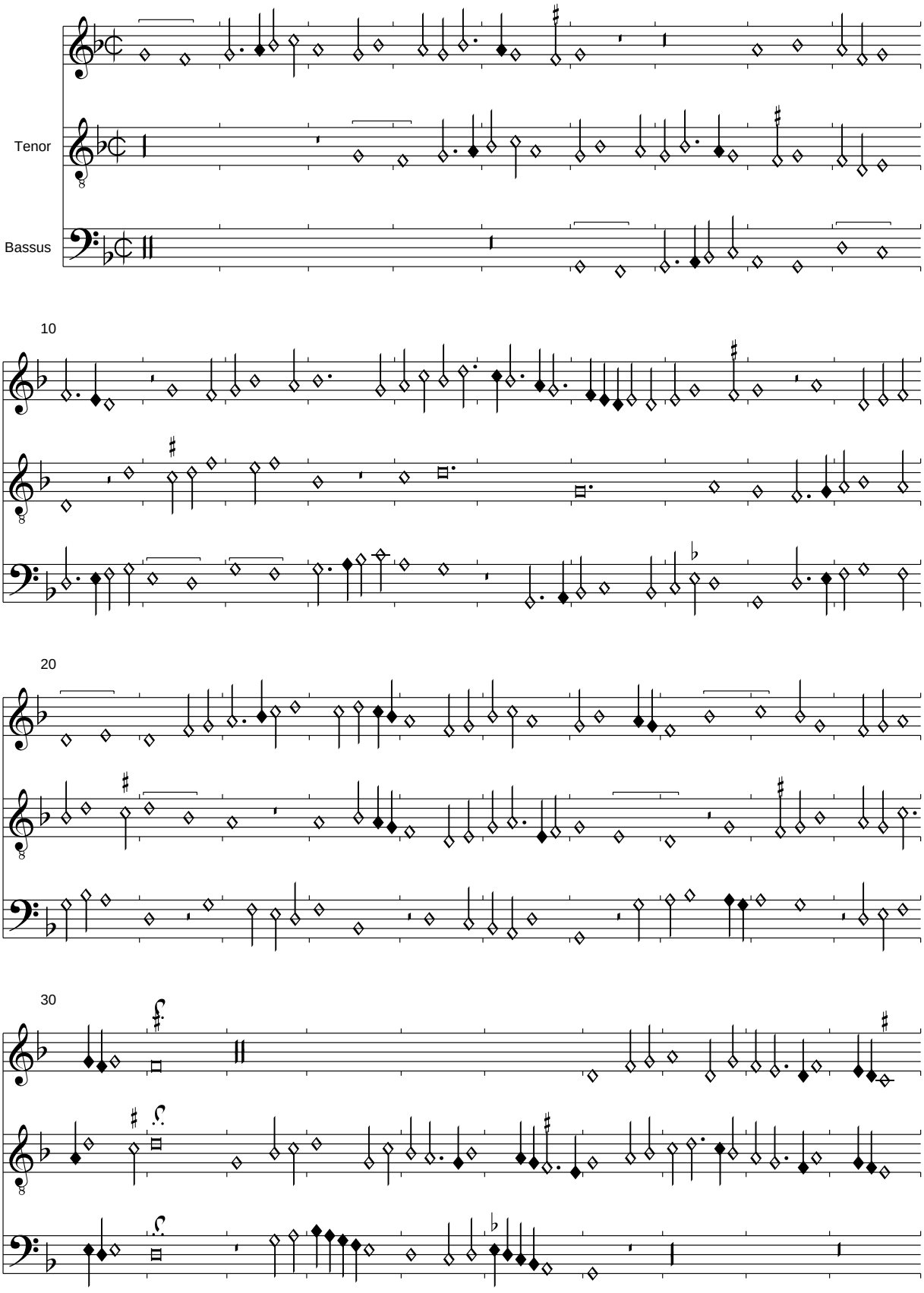

68
Cre - den - do chio la la - sci per pau - ra
nac - cia
Cre -den - do chio la la - sci per pau - ra

Fuge la morie

Casanatense, f. 102v-104r

Edited by Clemens Goldberg

Jo. Martini



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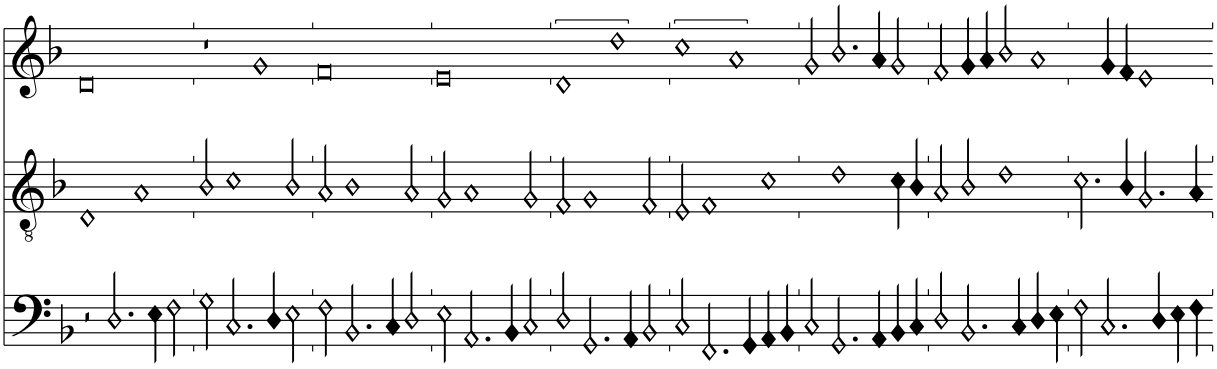

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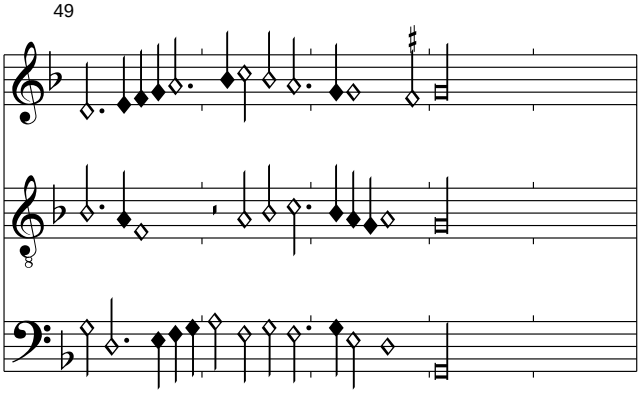
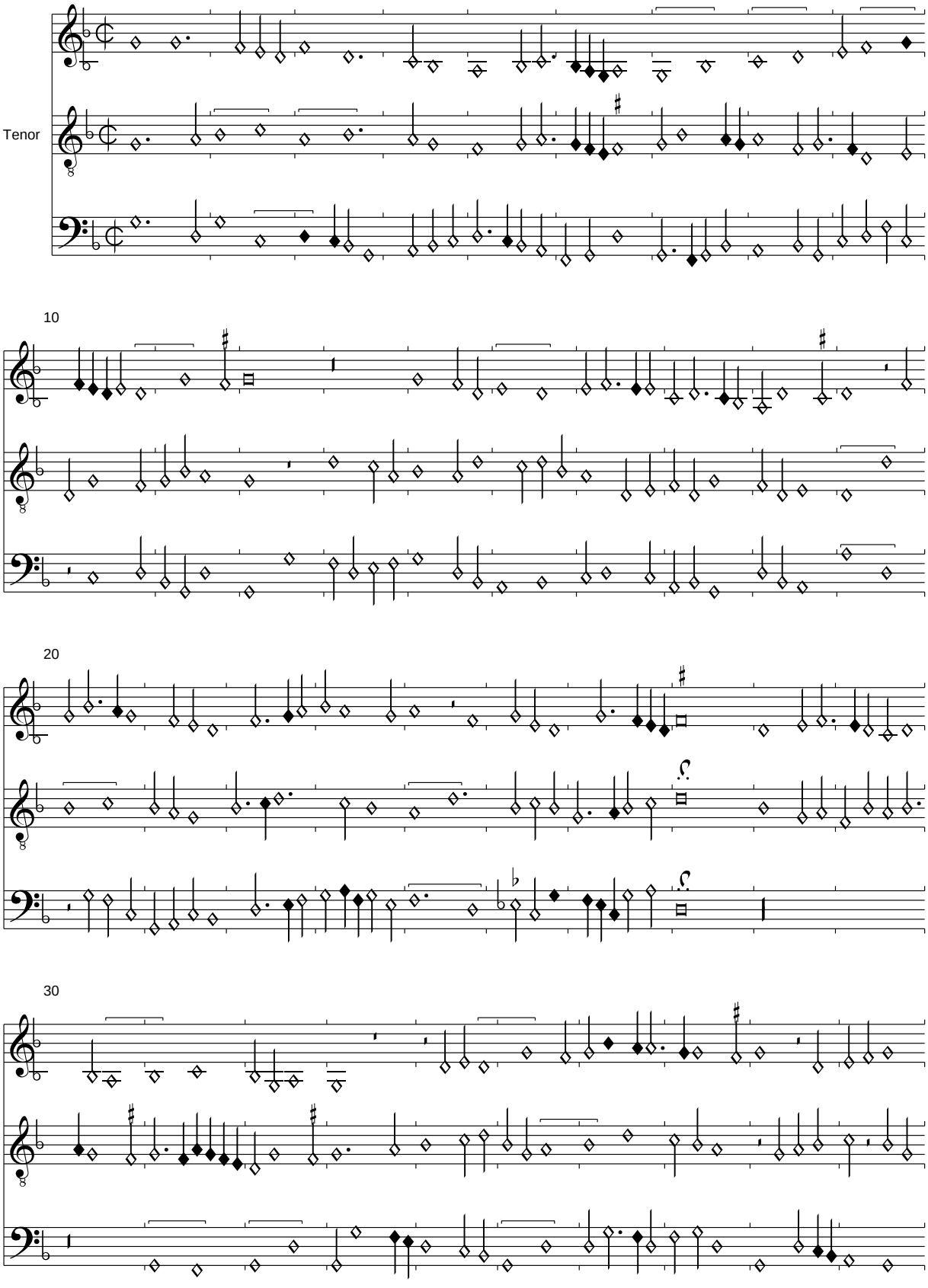


Der Titel bezieht sich nicht auf ein kanonisches Verfahren, sondern vermutlich auf die sequenzierenden Figuren vor alllem in Tenor und Bassus. Eine Beziehung zu Isaacs "La Morra" besteht nicht.

(Johannes Martini): Helas comment aves

Bologna Q 16, f. 57v-58r



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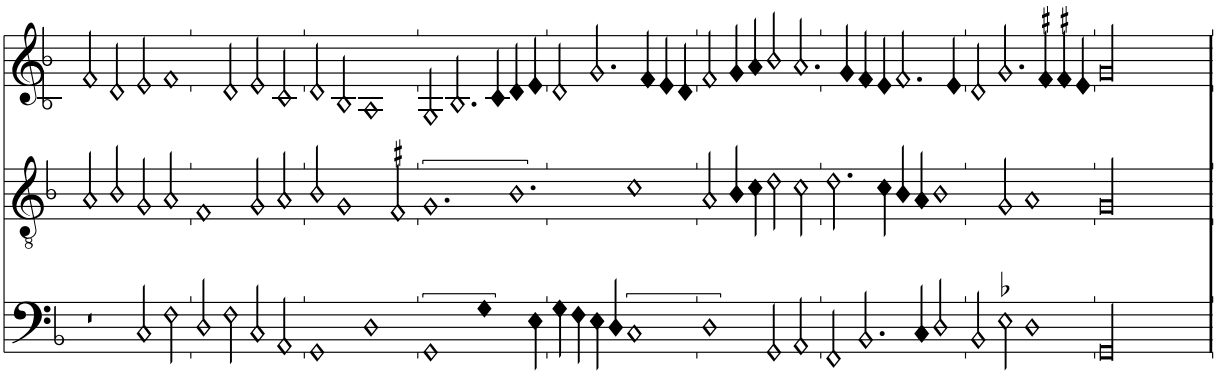
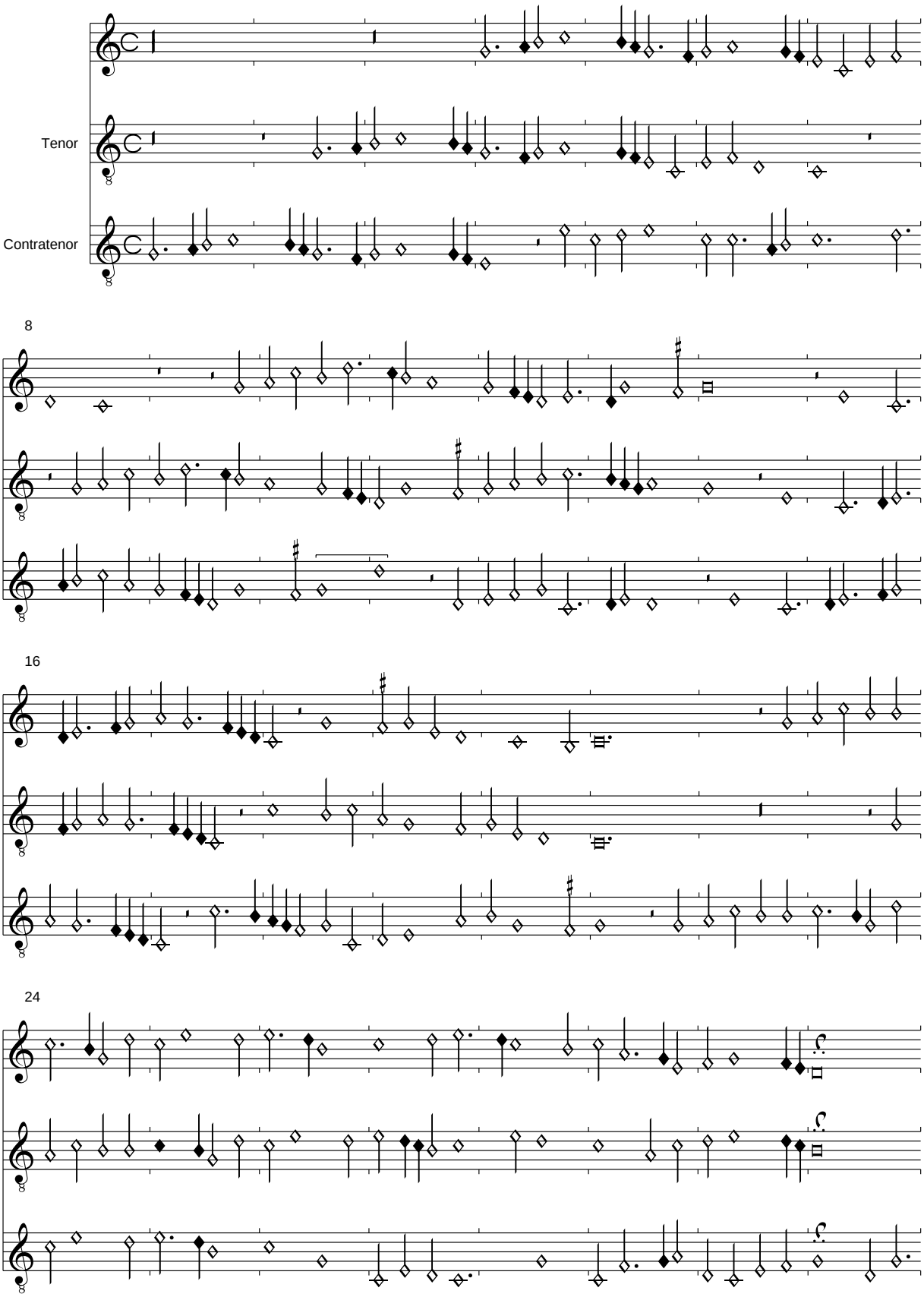


Il est tel

Casanatense, f. 76v-78r

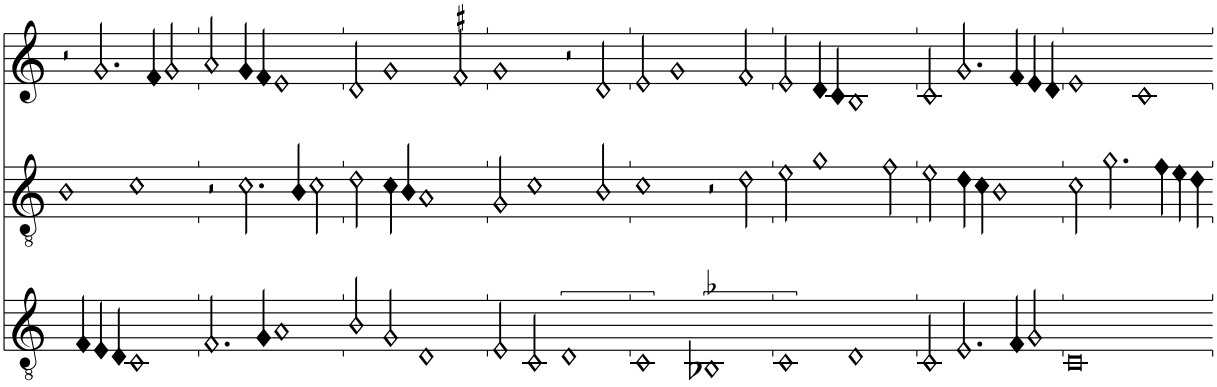
Edited by Clemens Goldberg

Jo. Martini



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

32



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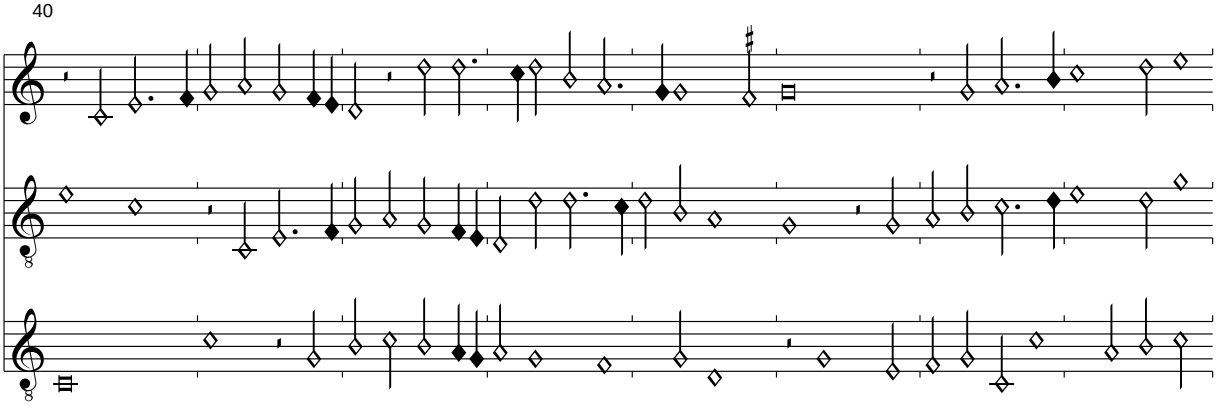

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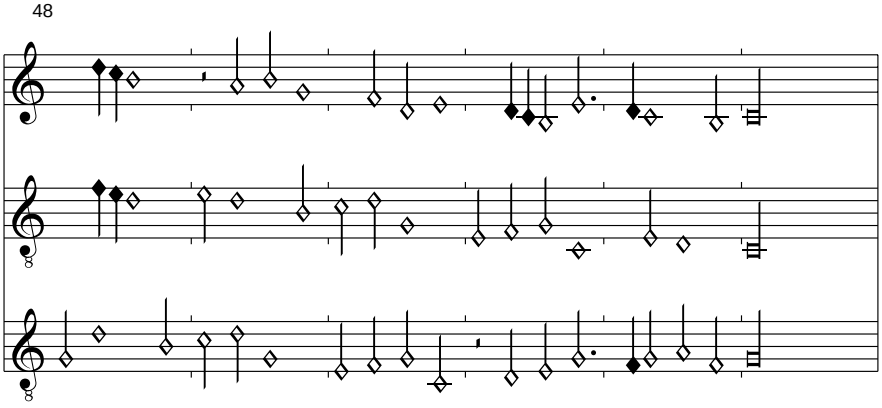
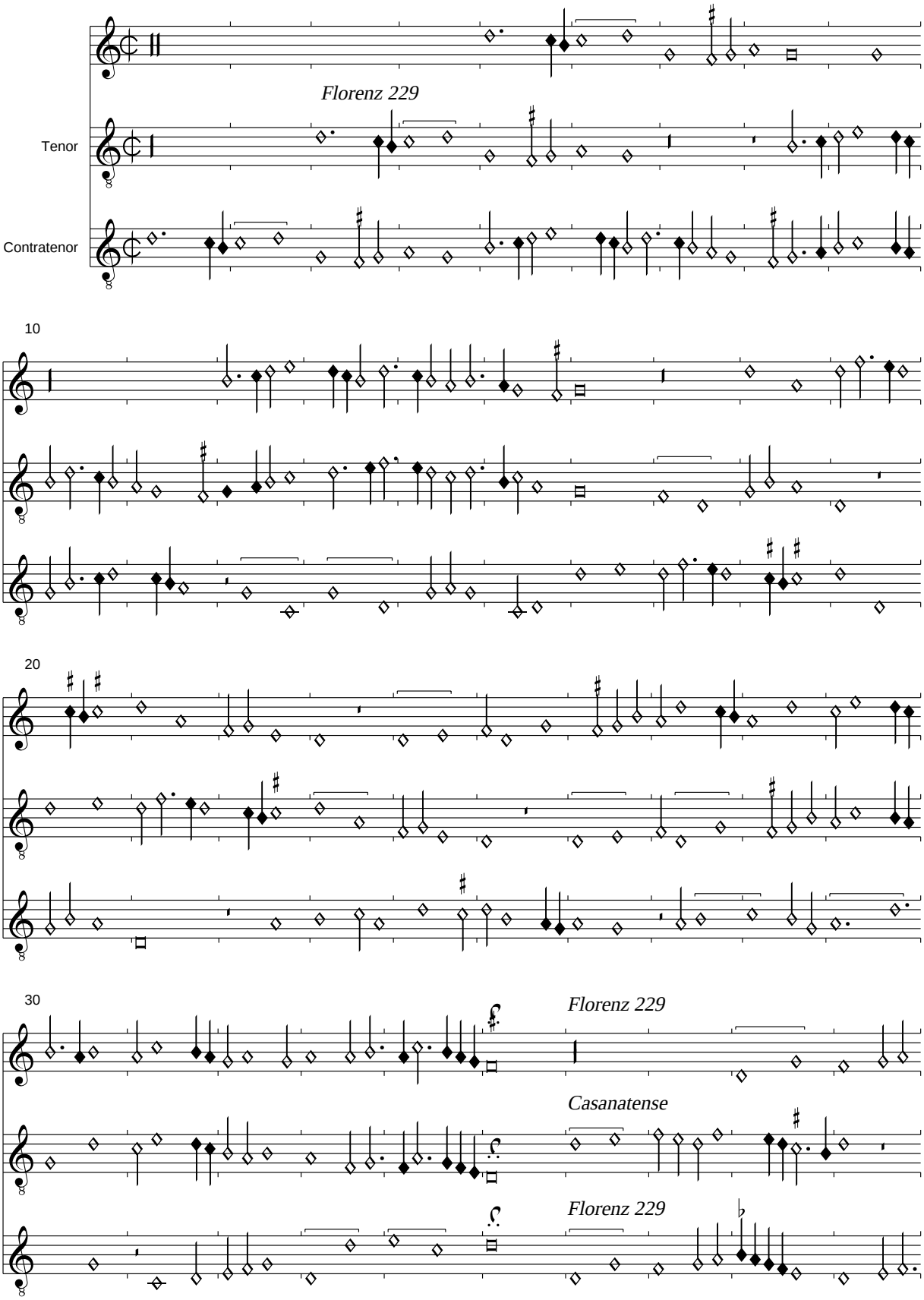


Il est tousjours

Casanatense, f. 112v-113r

Edited by Clemens Goldberg

Jo. Martini



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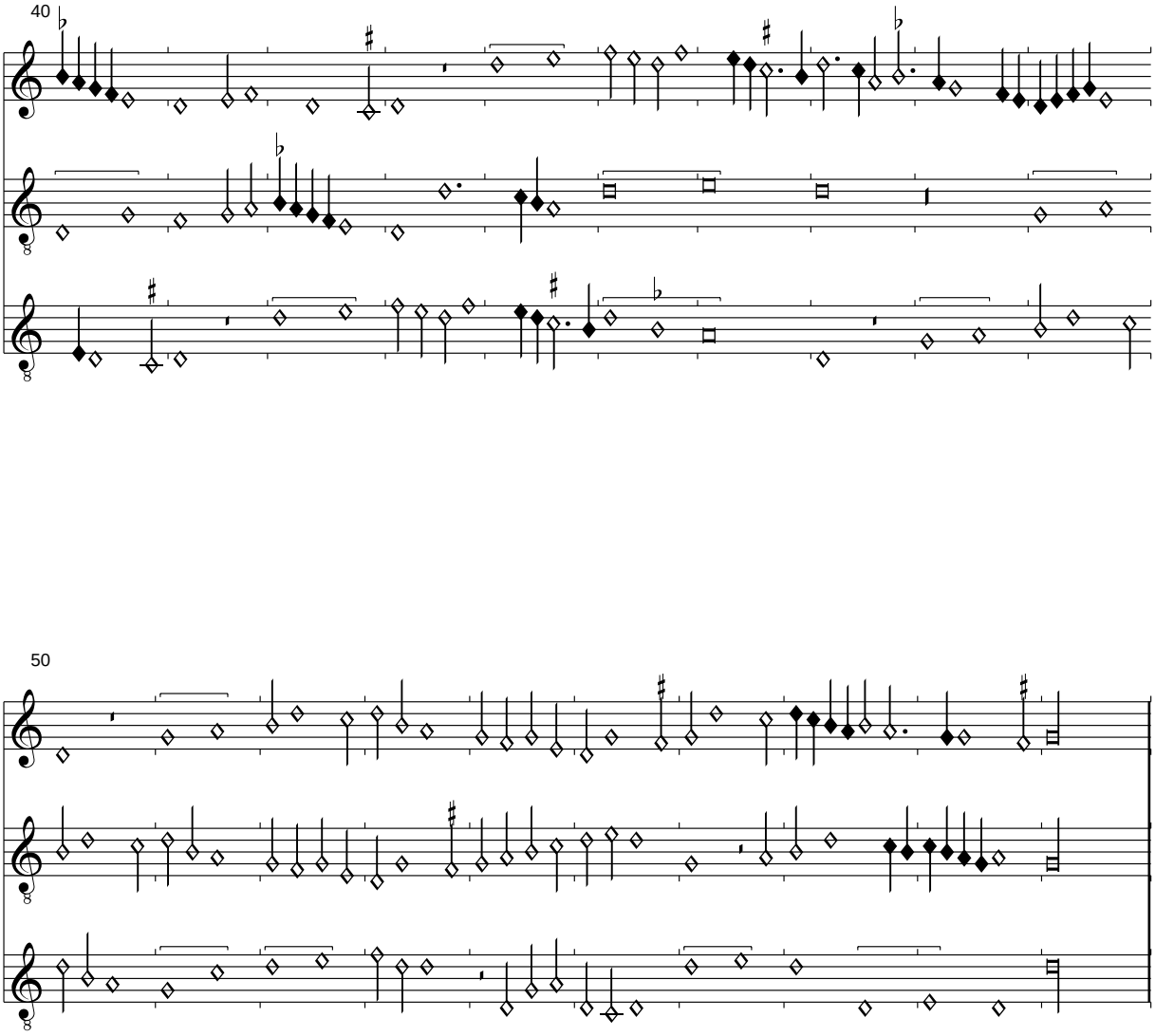


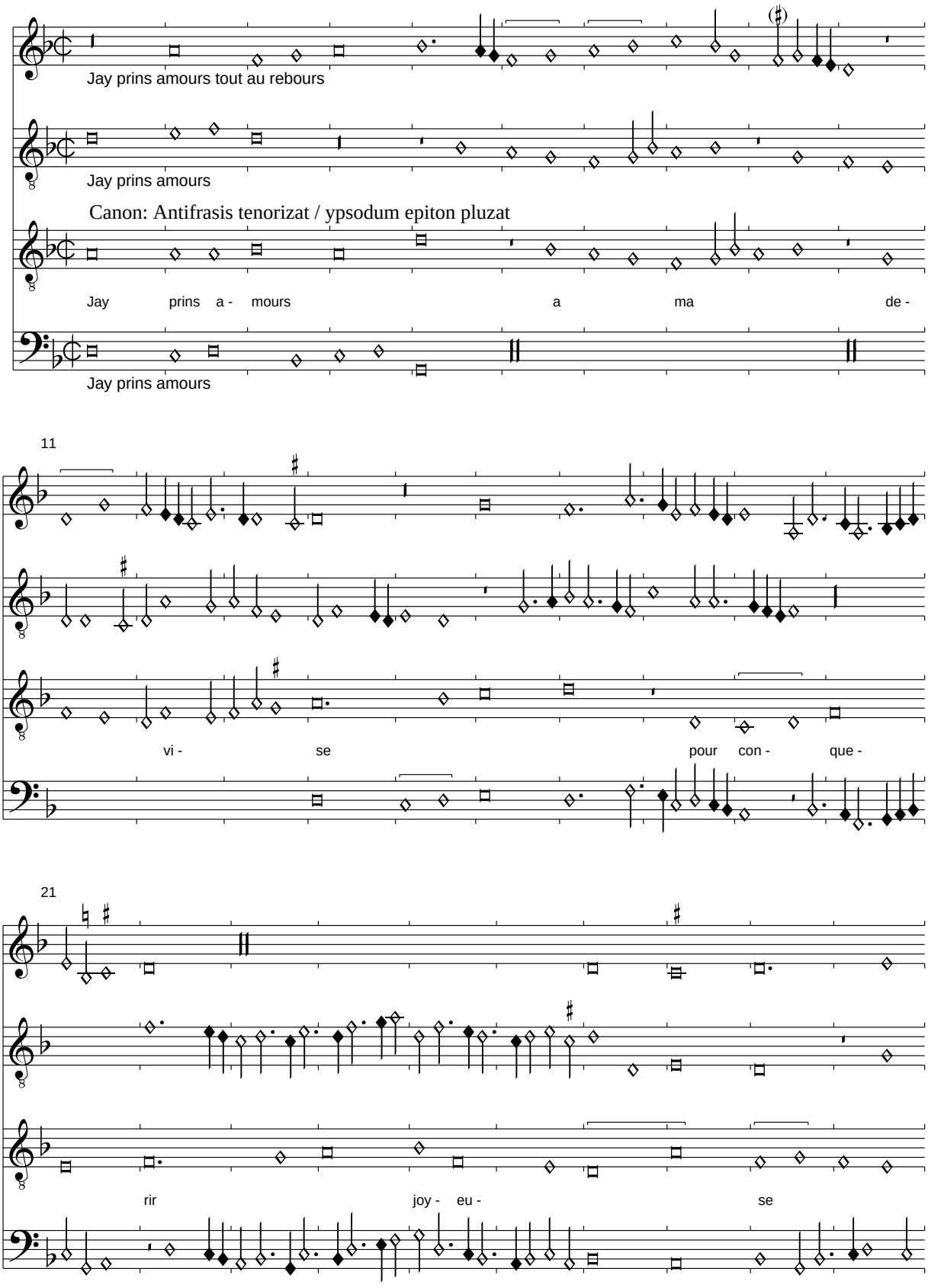
Durch ein fehlendes Folio sind in Casanatense nur der Superius und Contratenor der 1. Hälfte sowie der Tenor der 2. Hälfte erhalten. Die restlichen Stimmen werden aus Florenz 229 übernommen.

Jay prins amours tout au rebours

Petrucci Odhecaton, f. 44v-45r

Edited by Clemens Goldberg

Busnoys (Martini)



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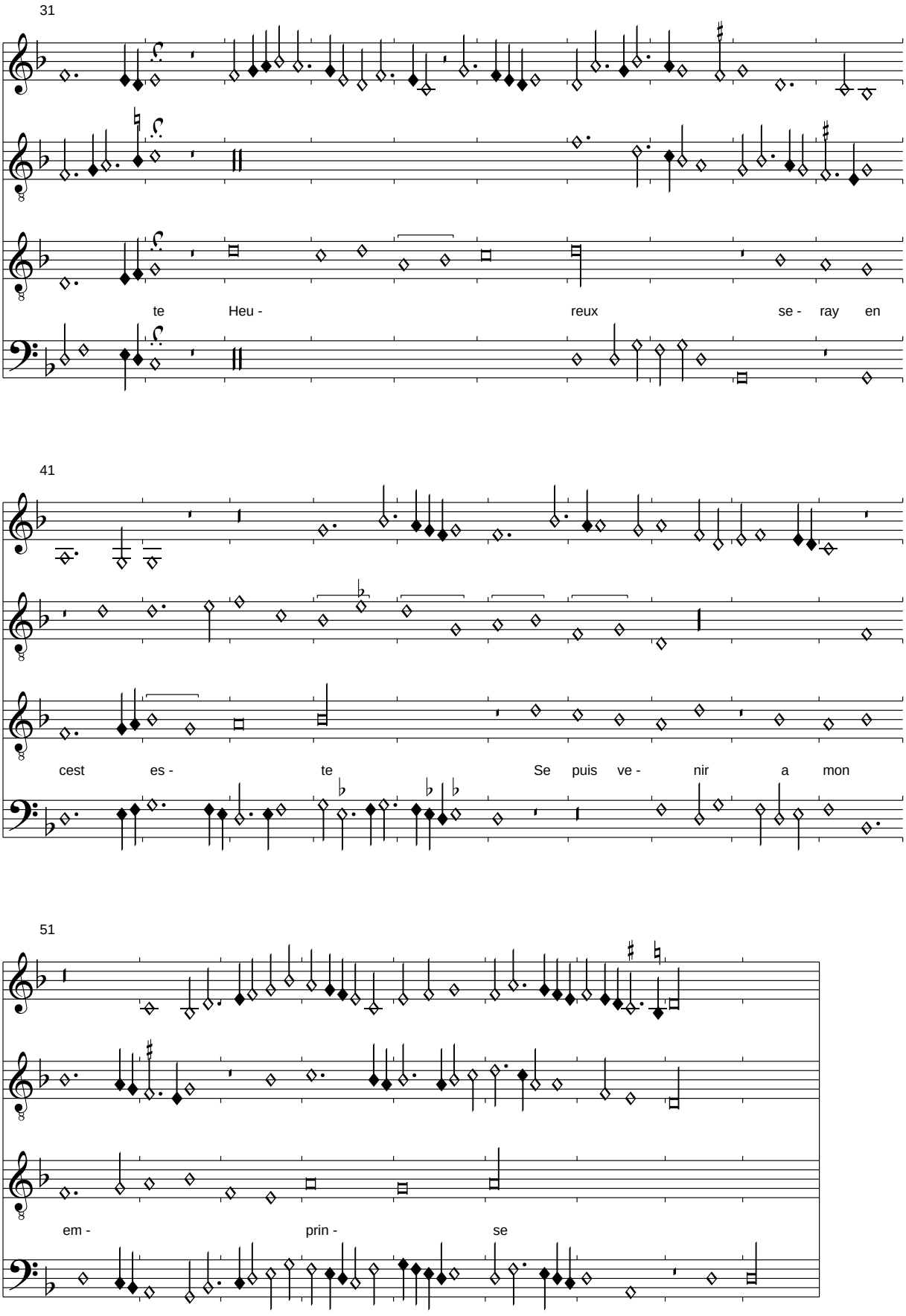


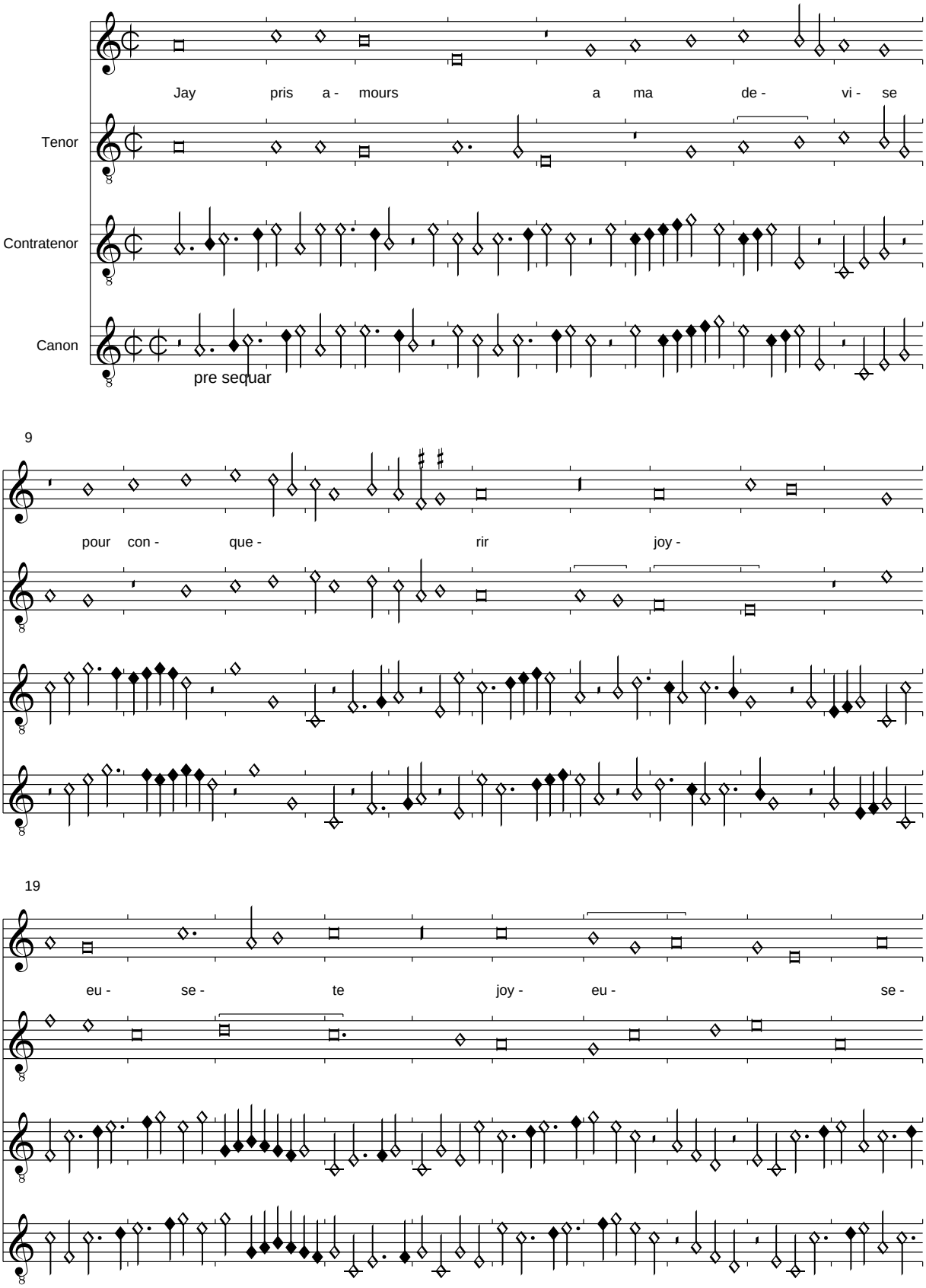
Die Zuschreibung in Segovia ist unwahrscheinlich, da das Stück auch bei Ramos mit der Canon-vorschrift Busnois zugeschrieben wird. Dieser Canon findet sich wiederum in Segovia (!) und bedeutet, dass der Tenor in Umkehrung des Originals gesungen wird.

Jay pris amours

Florenz 229, f. 189v-190r

Edited by Clemens Goldberg

Jannes Martini



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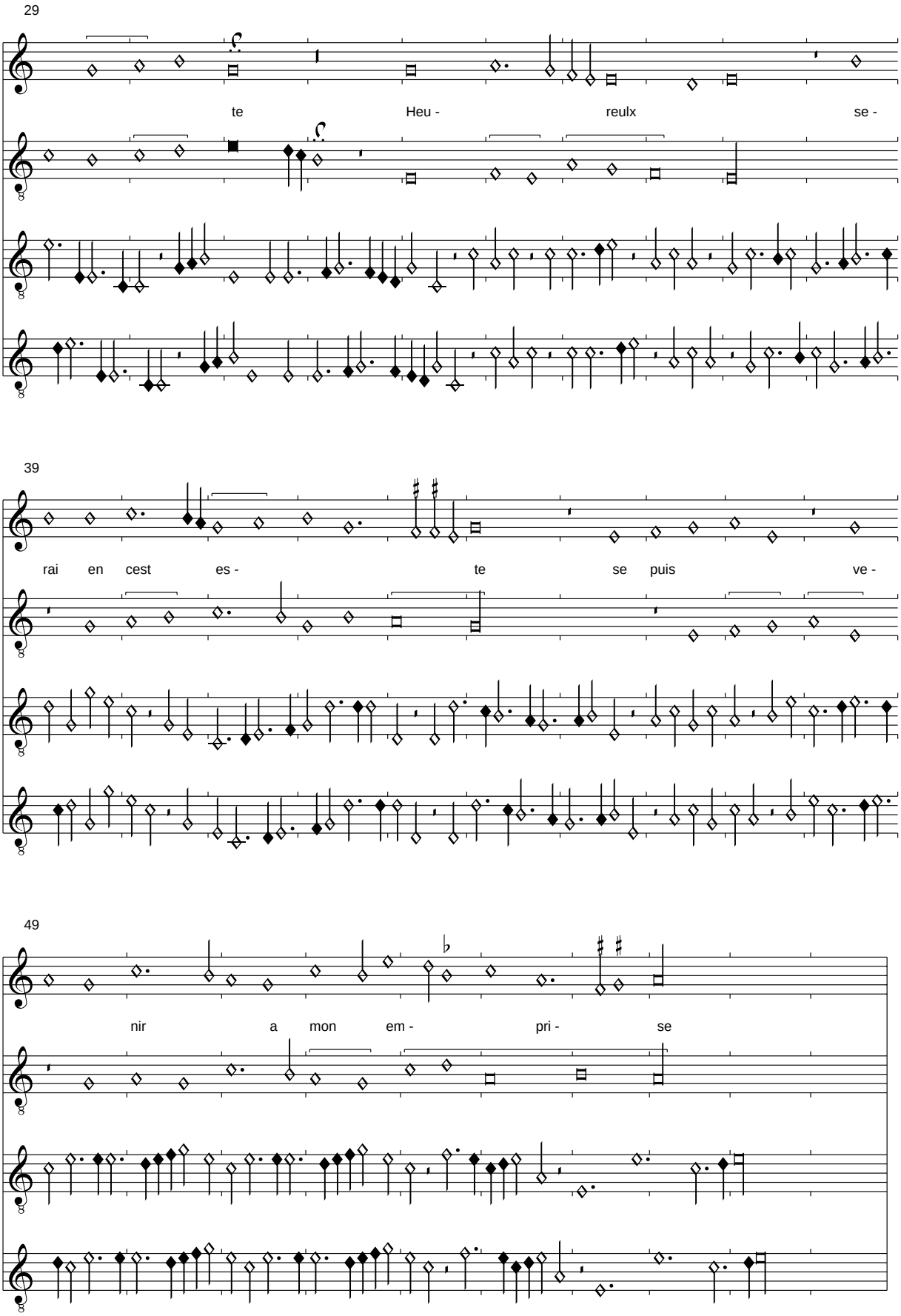


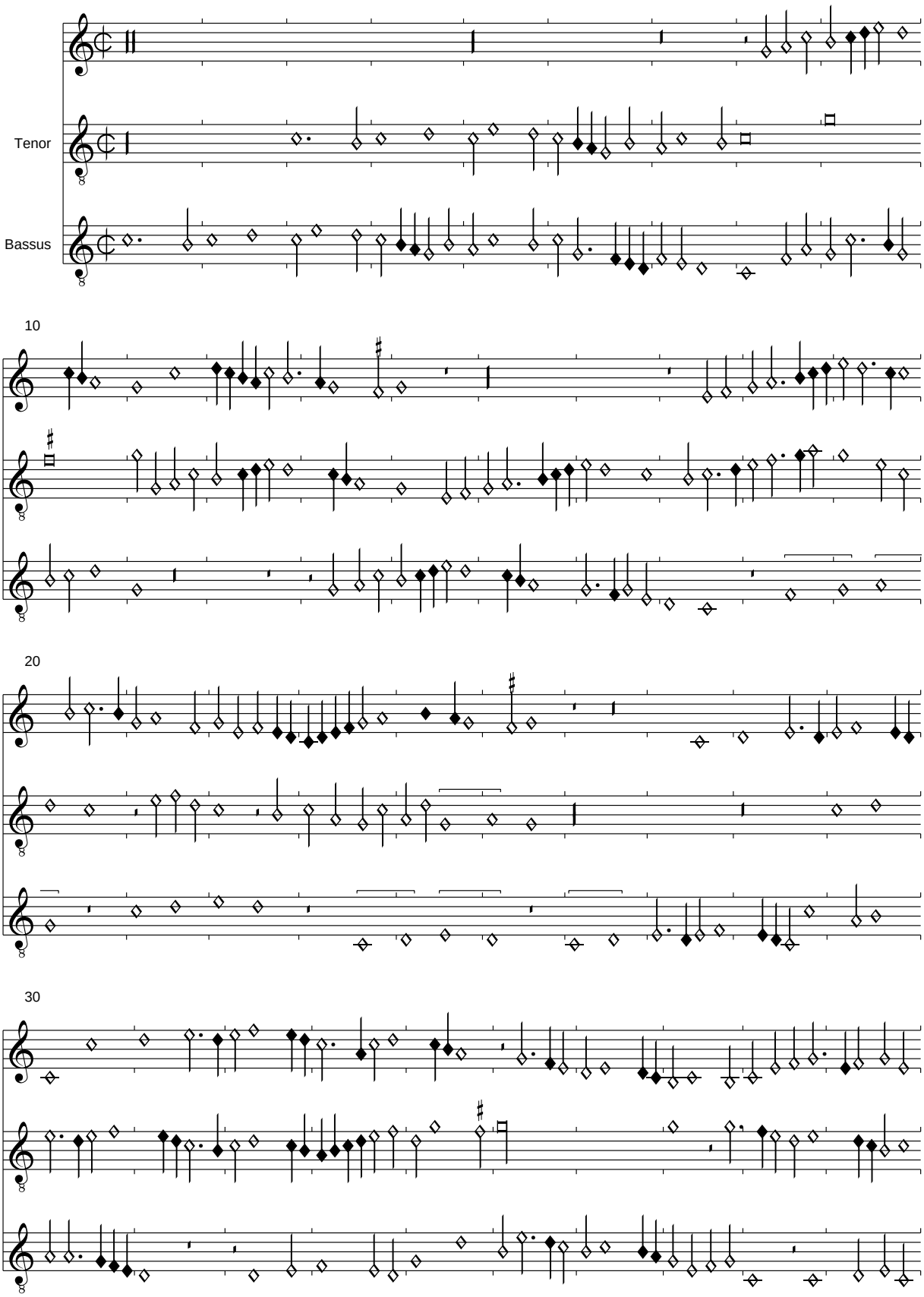
Der Superius ist in der Quelle untextiert, man kann sich aber eine Textierung von Superius und Tenor vorstellen. Die Canon-Vorschrift ergibt nicht direkt die gemeinte Fuga ad minimam.

Je remerchi dieu <Se mai il cielo>

Casanatense, f. 120v-121r

Edited by Clemens Goldberg

Jo. Martini



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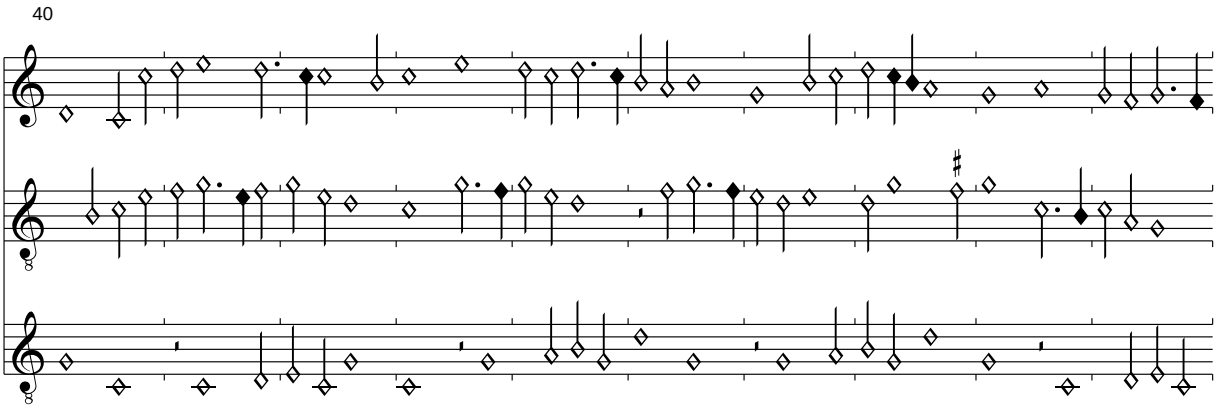
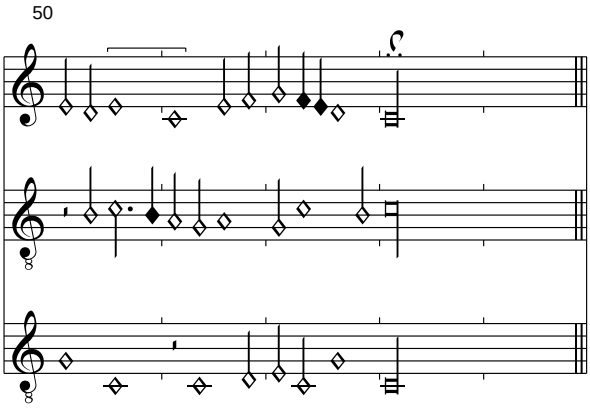




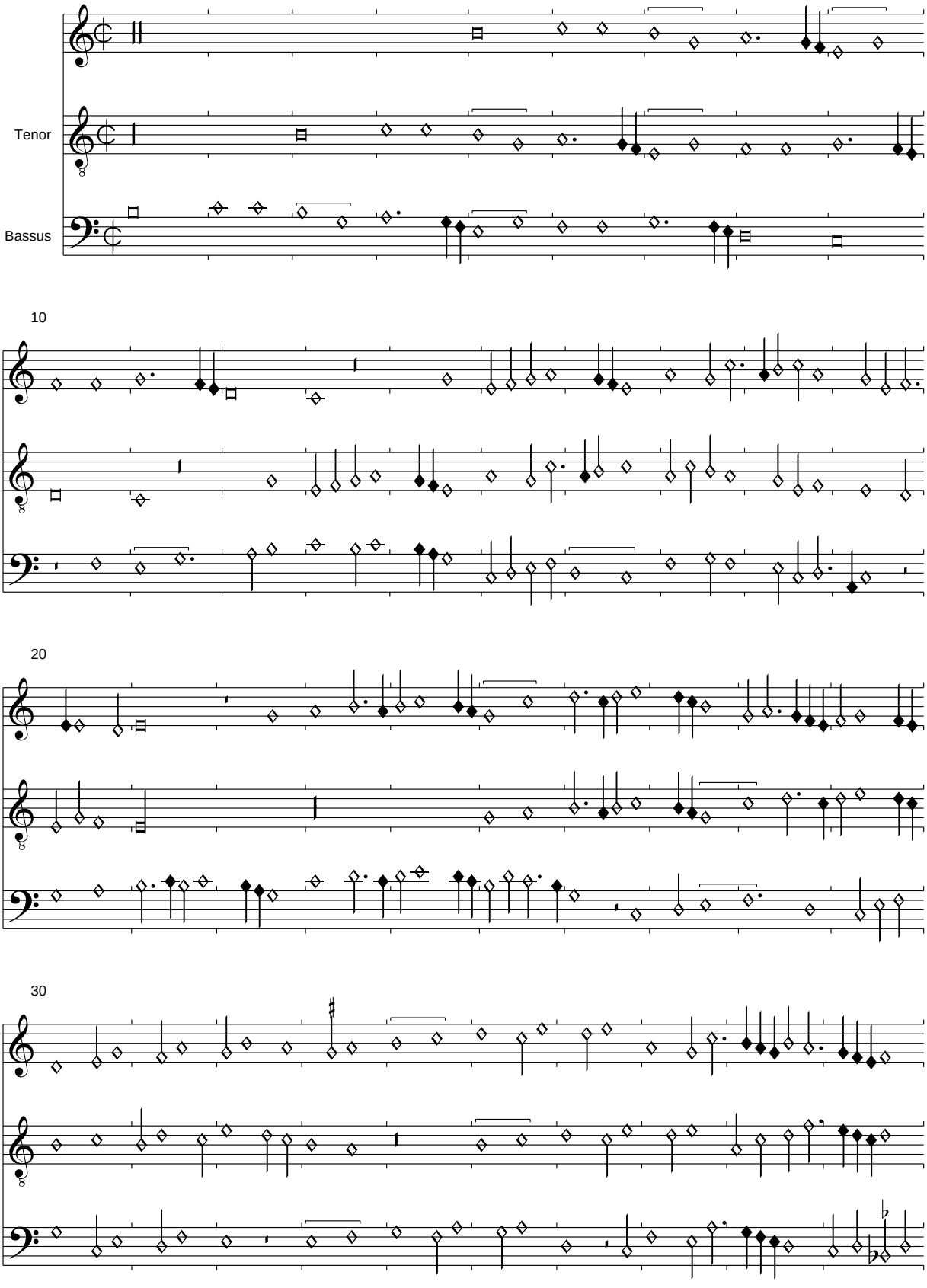
Das Stück ist auch mit dem italienischen ersten Vers "Se mai il cielo e fati fur benigni" überliefert. Die Fermate am Ende des Superius ist unikal in Casanatense, es folgt aber kein zweiter Teil, vielleicht ist er verloren.

Iespoir mieulx

Casnatense, f. 88v-90r

Edited by Clemens Goldberg

Jo. Martini



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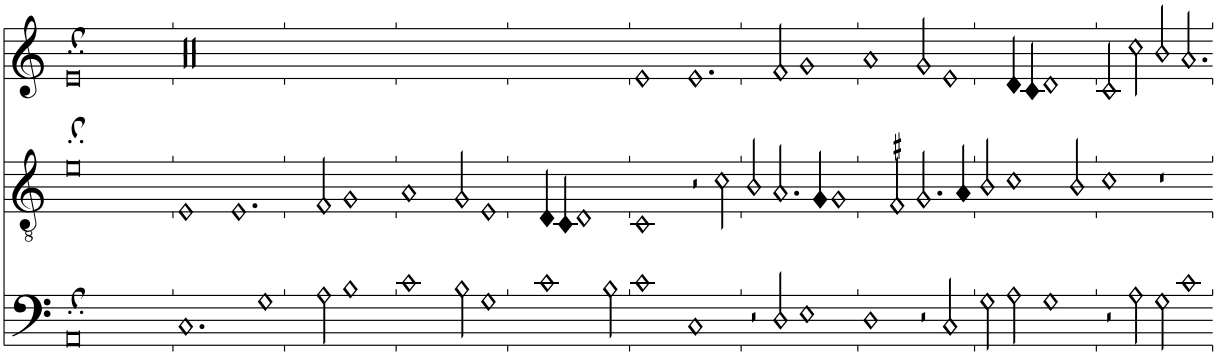

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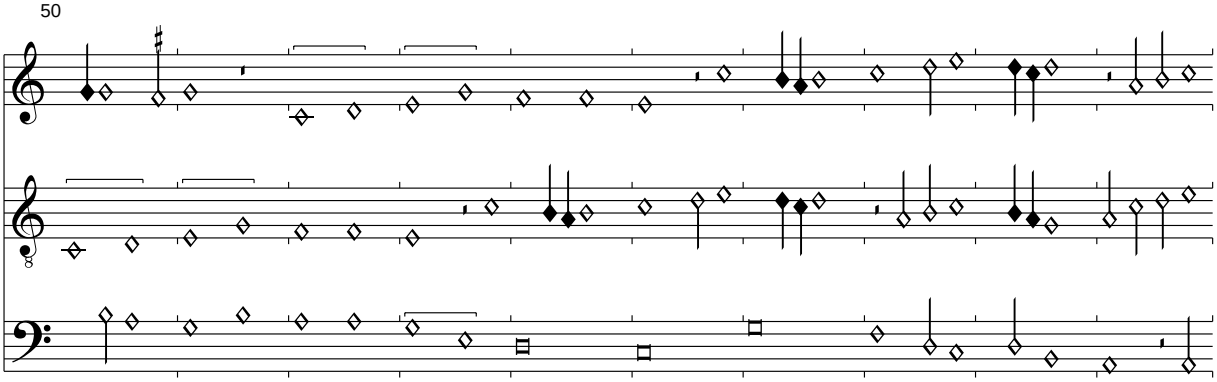

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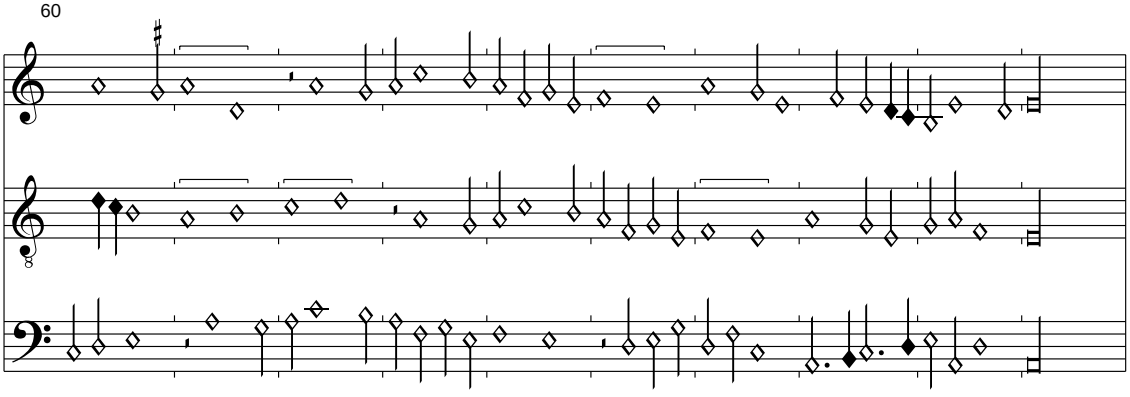
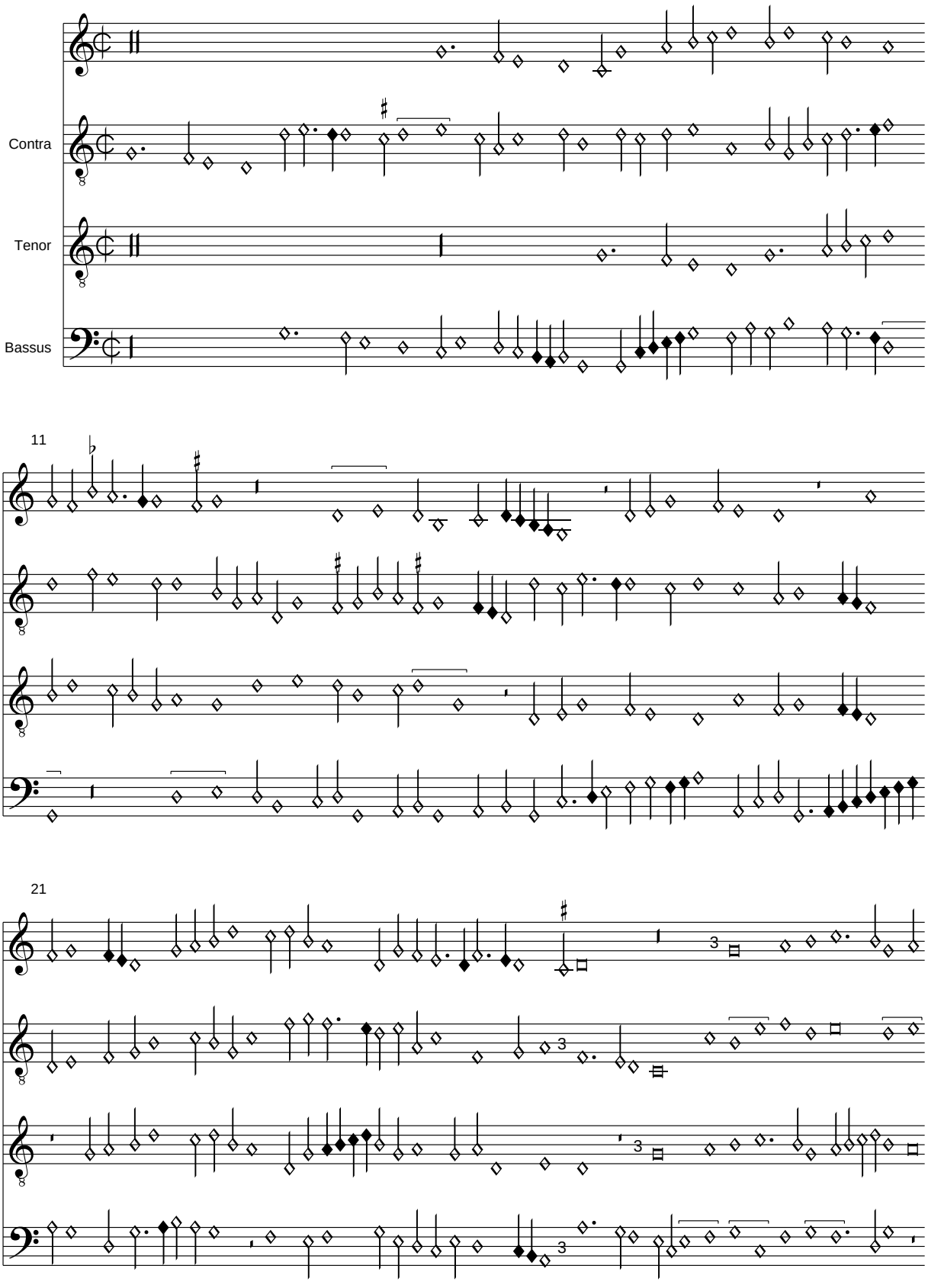


La fleur de biaulte

Canti C, f. 69v-70r

Edited by Clemens Goldberg

Jo. Martini



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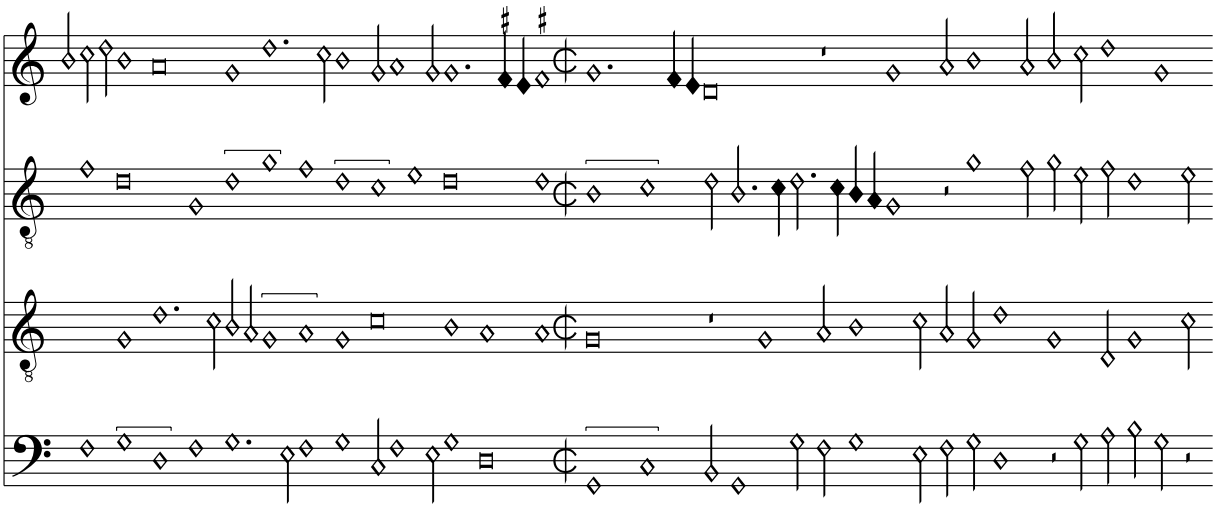

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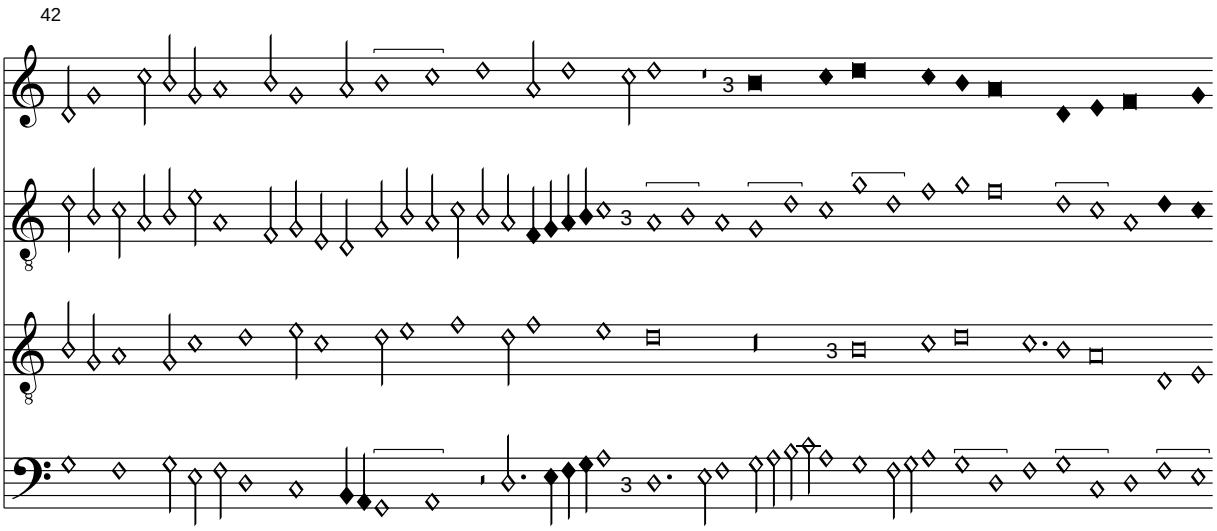

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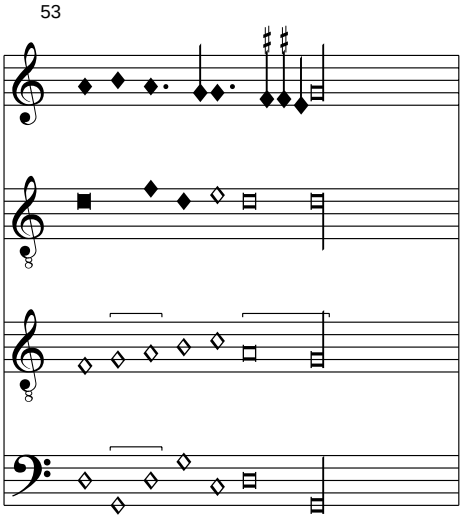


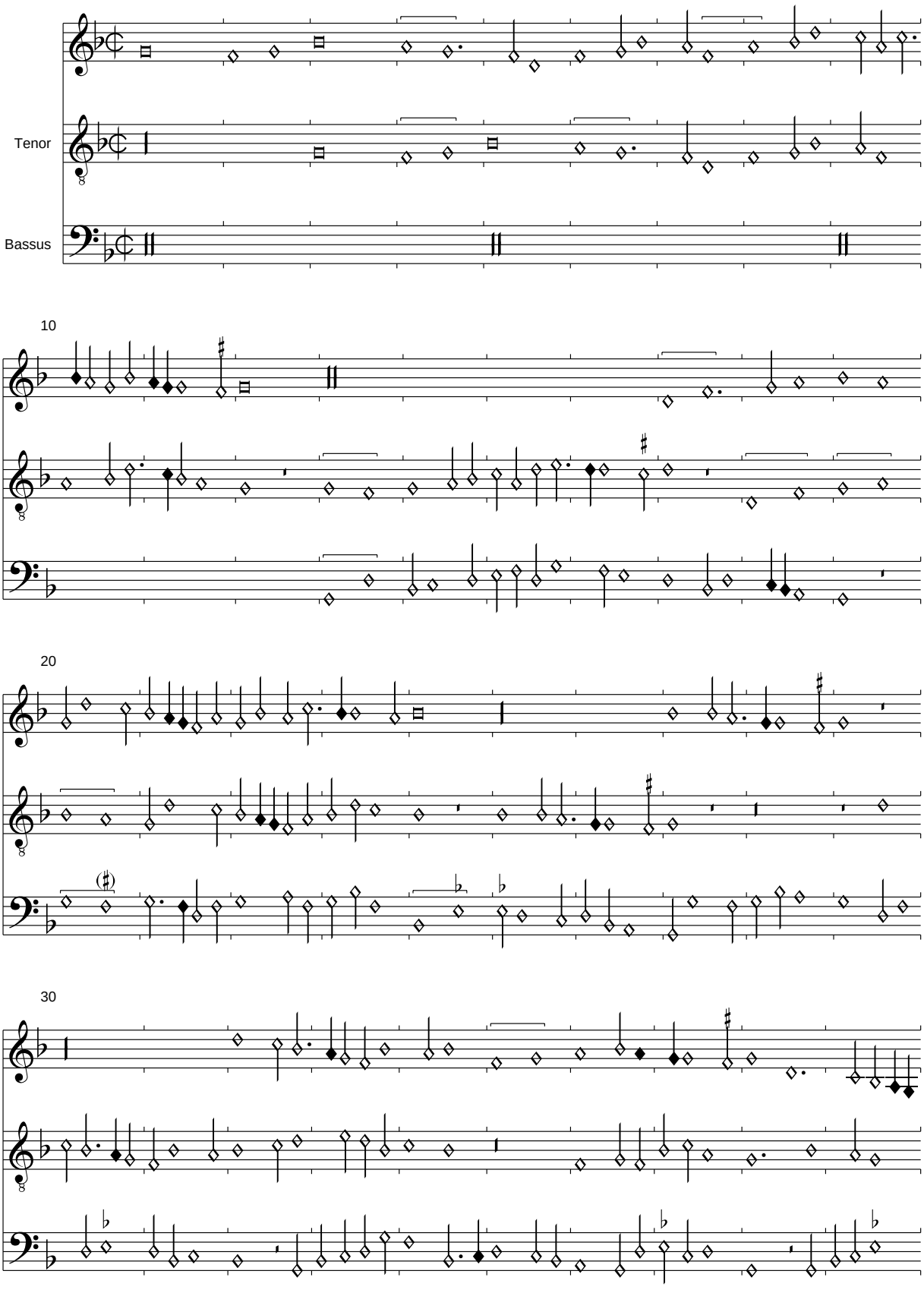
Beim Übergang in die erste Sesquialtera-Passage ist es zu einer Verschiebung um eine Semibrevis gekommen. Daher wurde hier auf die Mensurstriche verzichtet, um das Schriftbild nicht zu verunklaren.

La Martinella

Casanatense, f. 55v-57r

Edited by Clemens Goldberg

Jo. Martini



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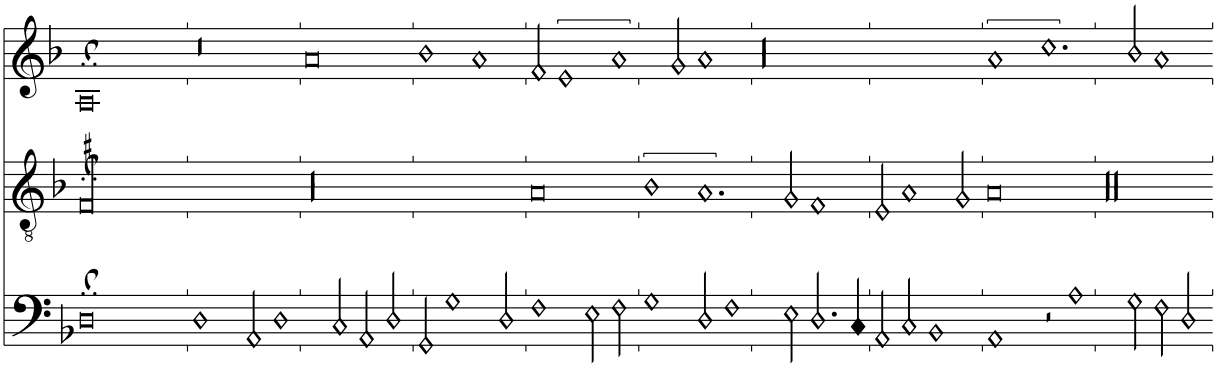

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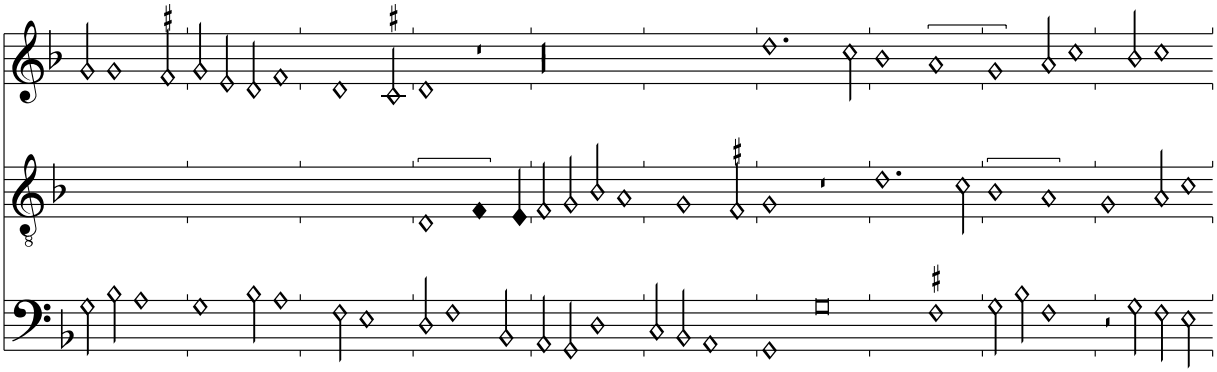

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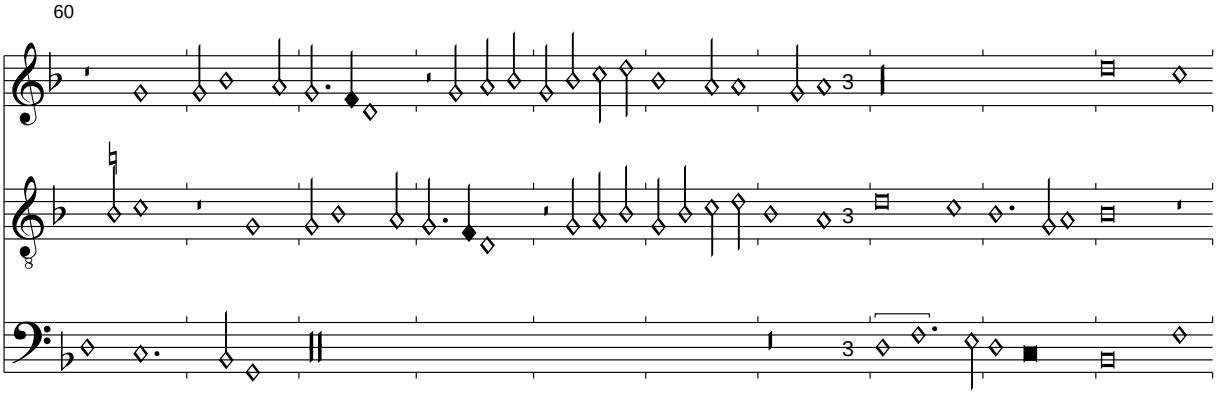

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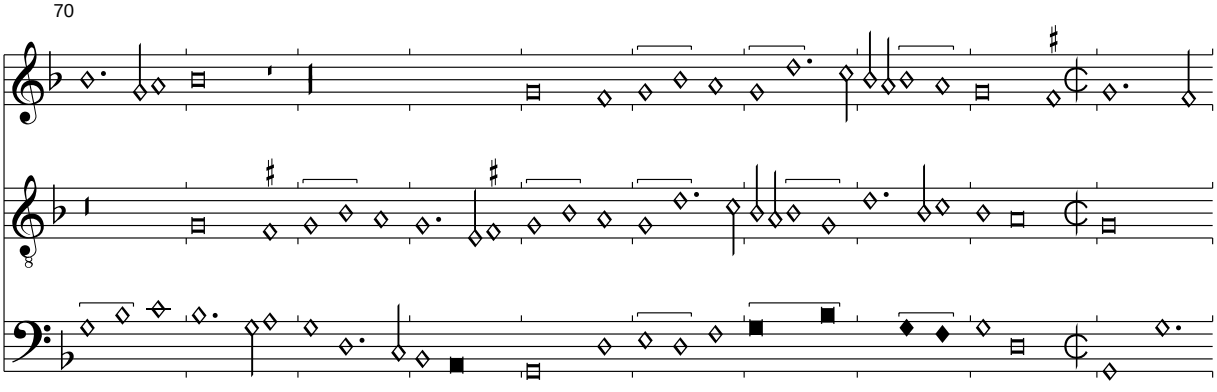

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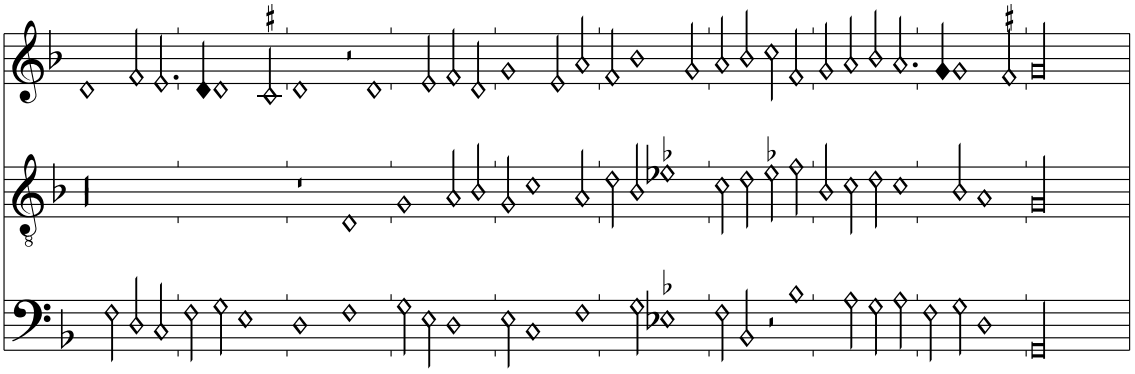
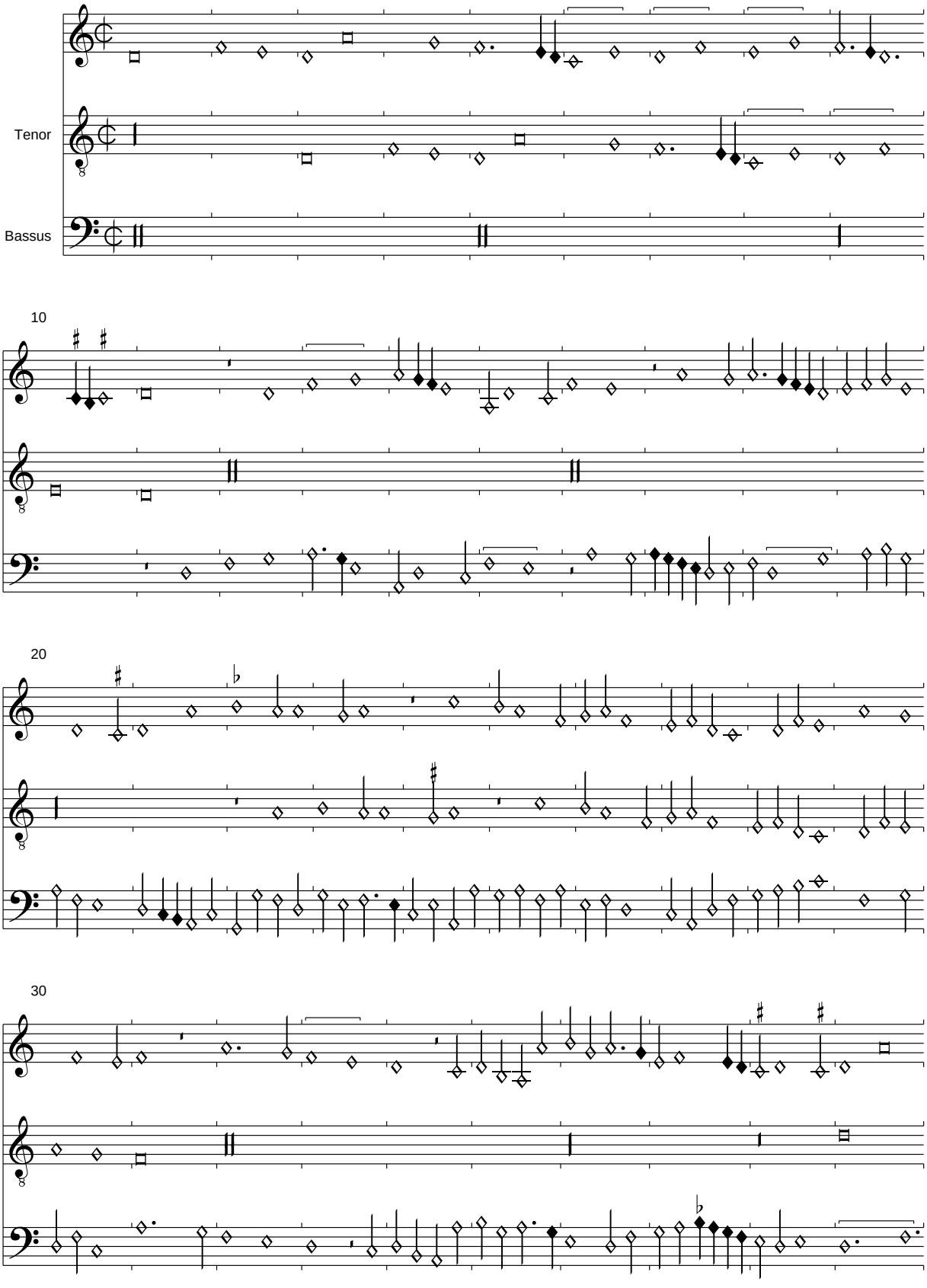


La martinella pittzulo

Casanatense, f. 86v-87r

Edited by Clemens Goldberg

Jo. Martini



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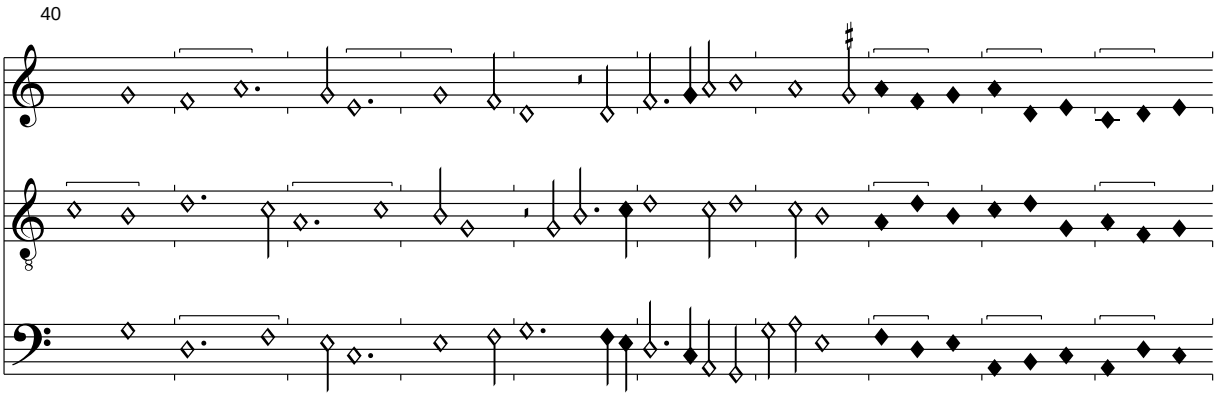
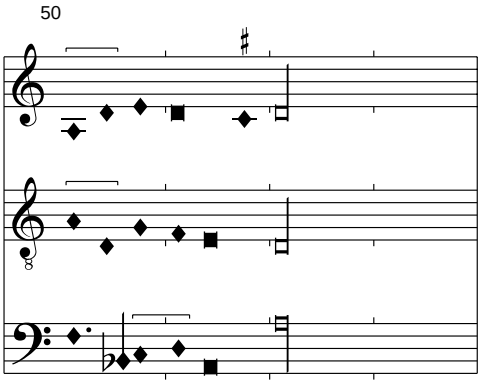




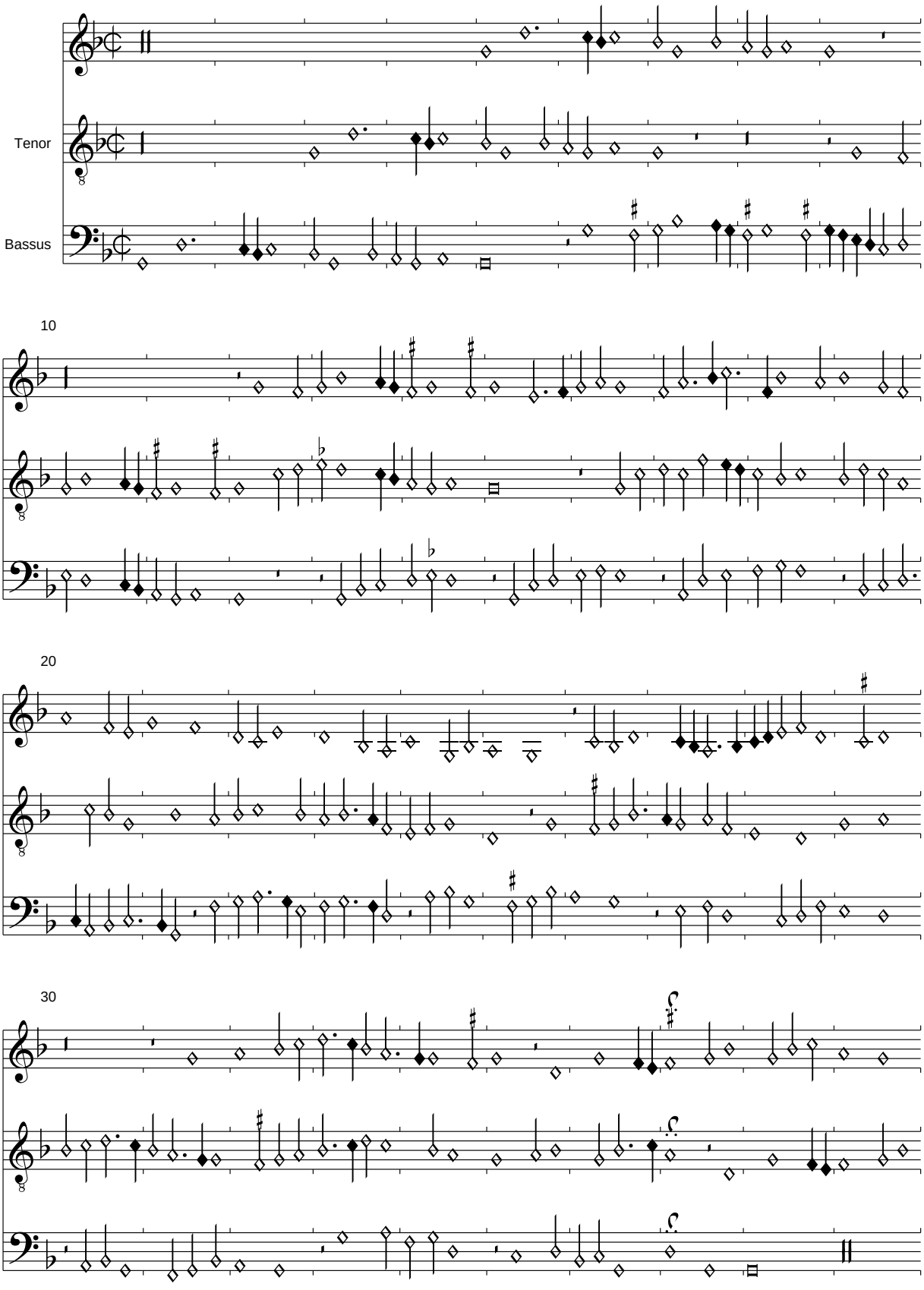
Der Ausdruck "pittzulo" (malerisch) könnte sich auf die geschwärzte Schlusspassage beziehen.

Le pouverte

Casanatense, f. 80v-82r

Edited by Clemens Goldberg

Jo. Martini



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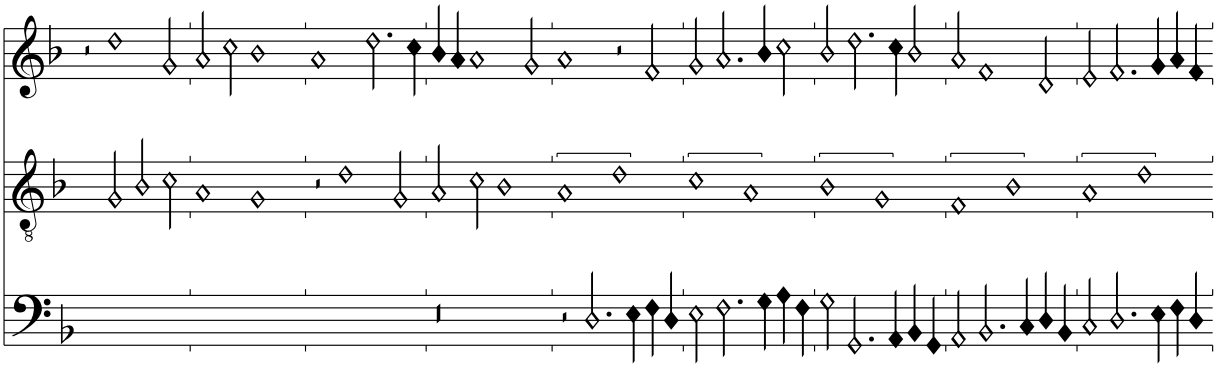

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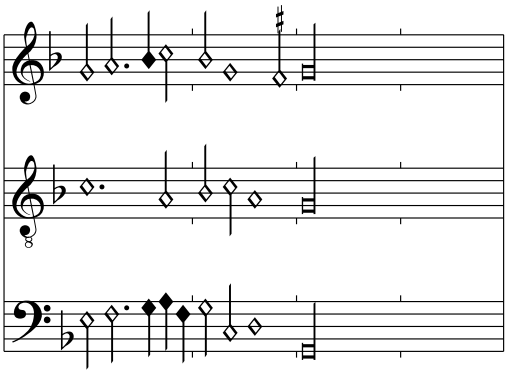
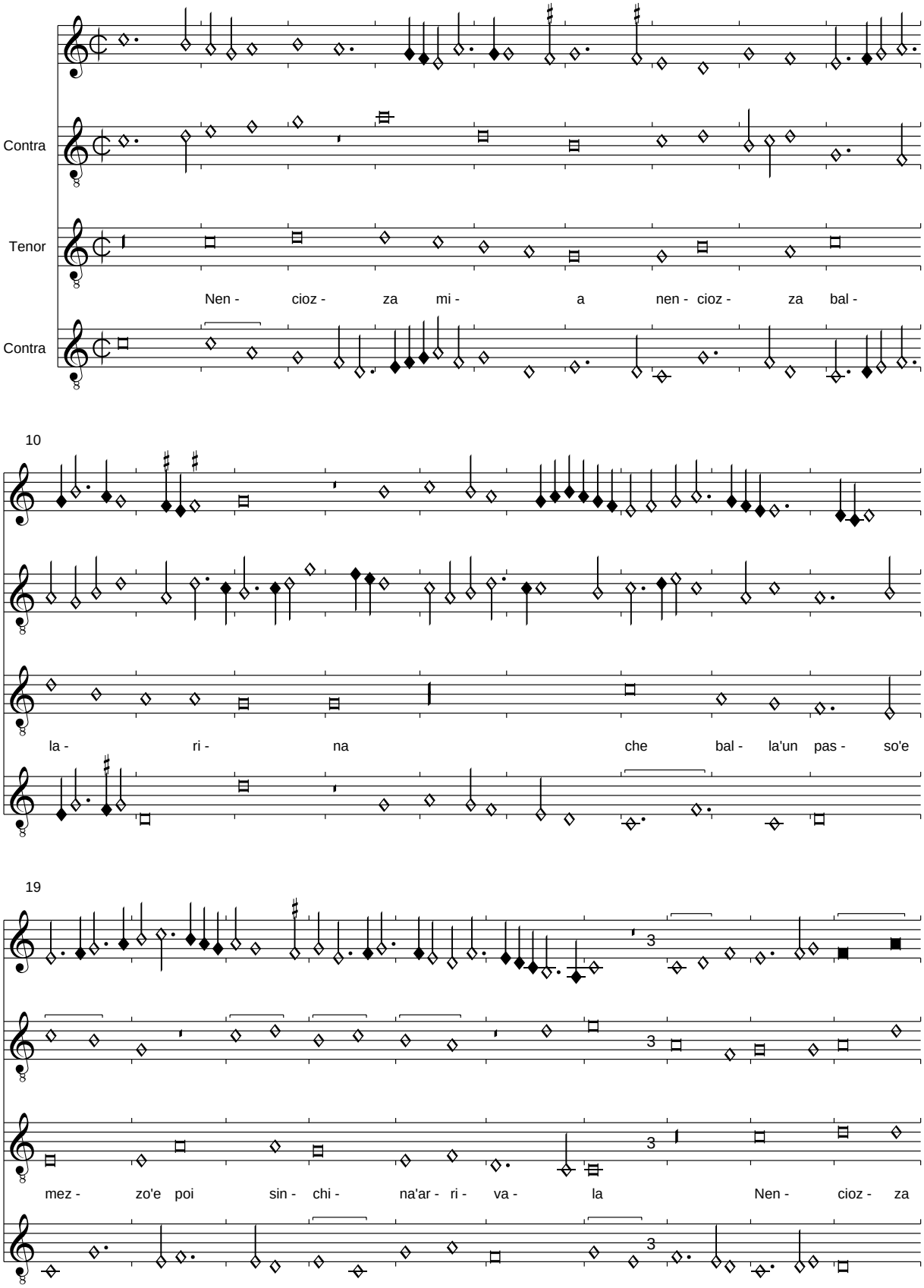
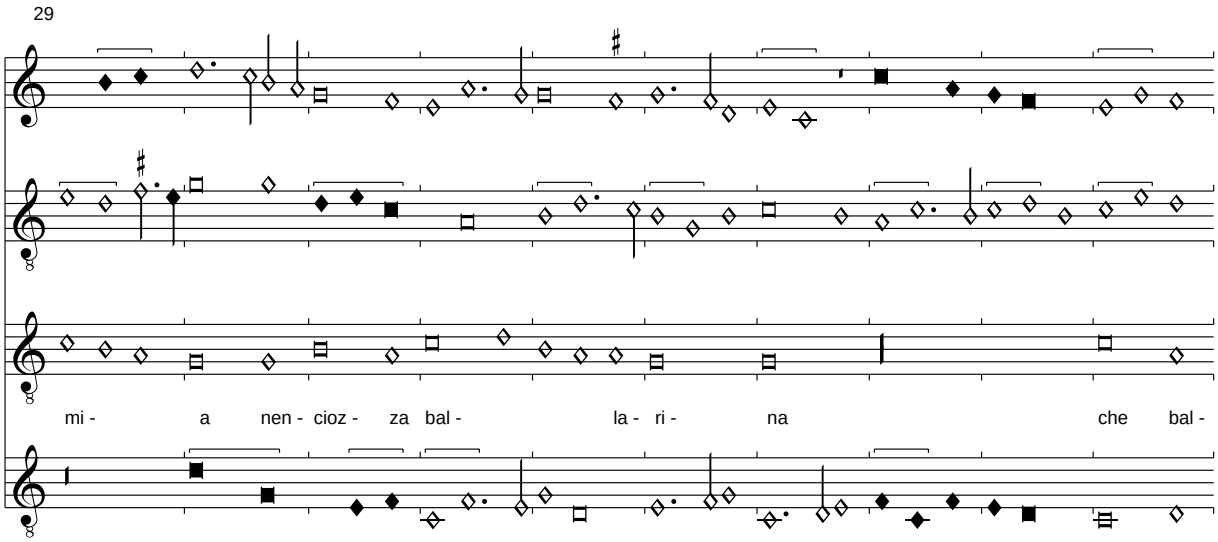
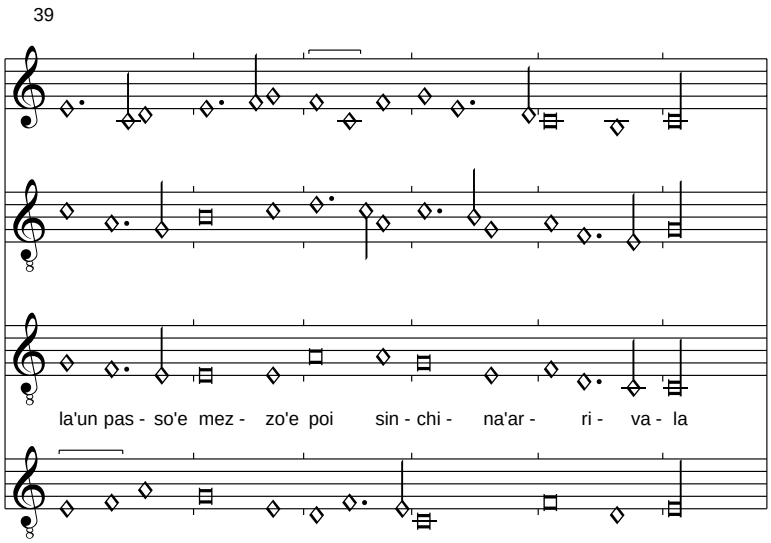


(Martini): Nenciozza mia
Sevilla, f. q10v-r1r







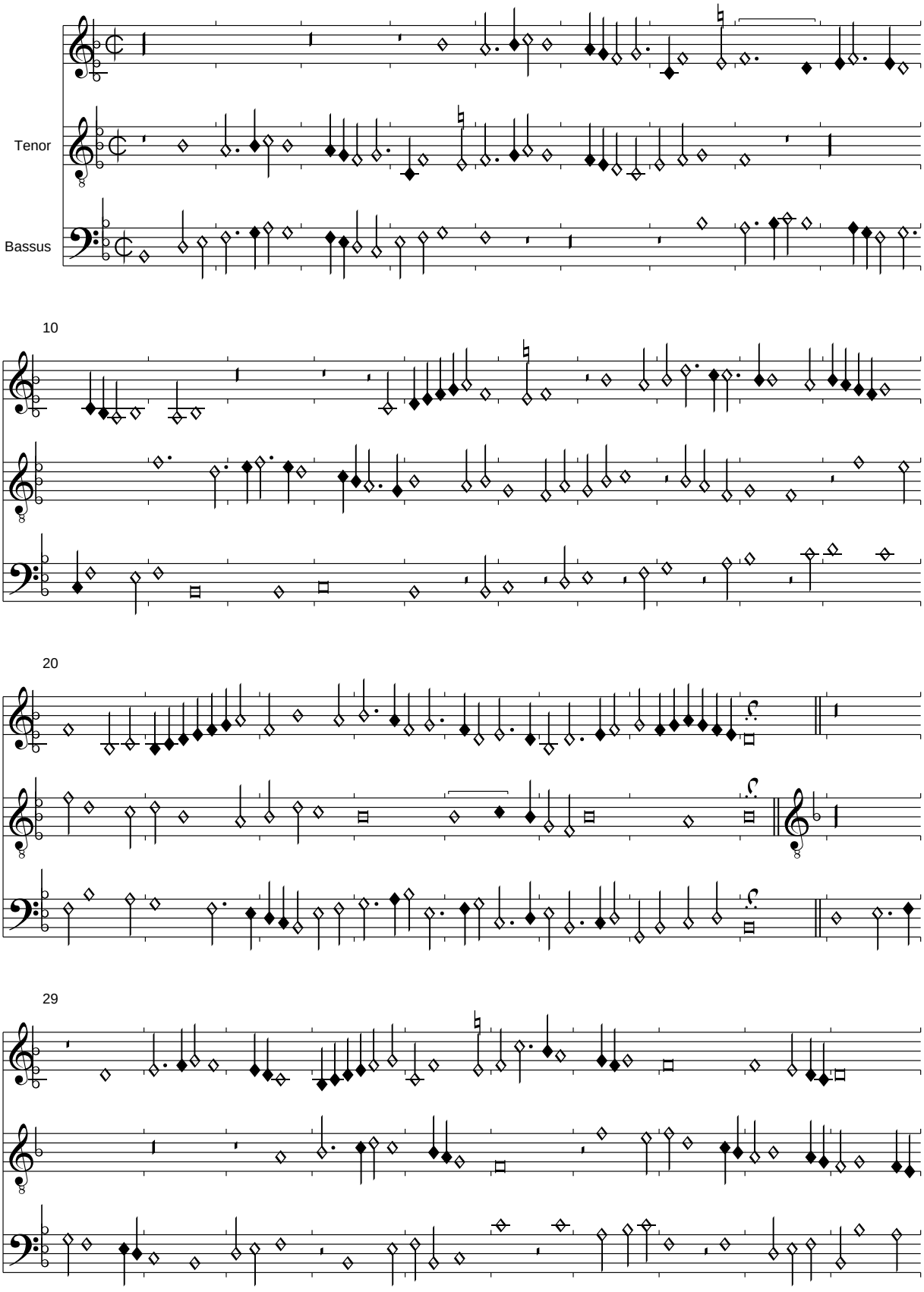
Es handelt sich um ein echtes erotisches Tanzlied. Das toskanische Mädchen Nenciozza wurde von Lorenz de Medici in einem Gedicht verewigt. Hier taucht sie in einem im Text erwähnten Passamezzo auf, mit dem charakteristischen Taktwechsel und einer beschleunigten Drehung. Der Tenor, der allein textiert 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



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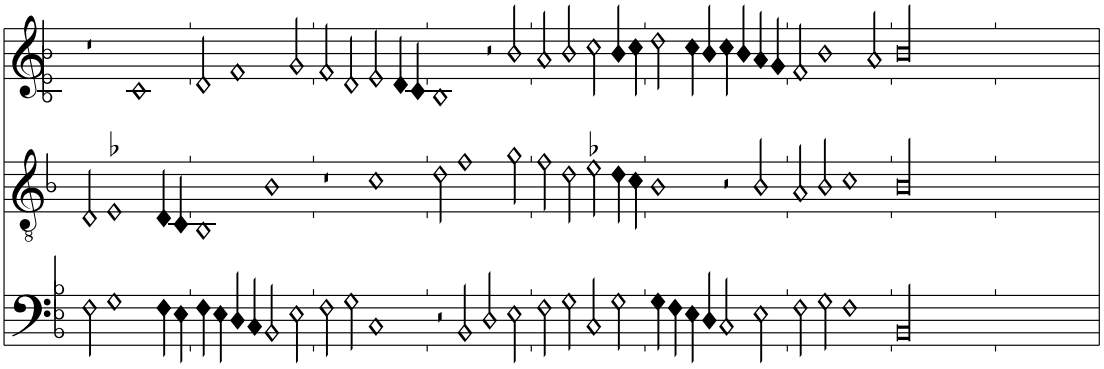
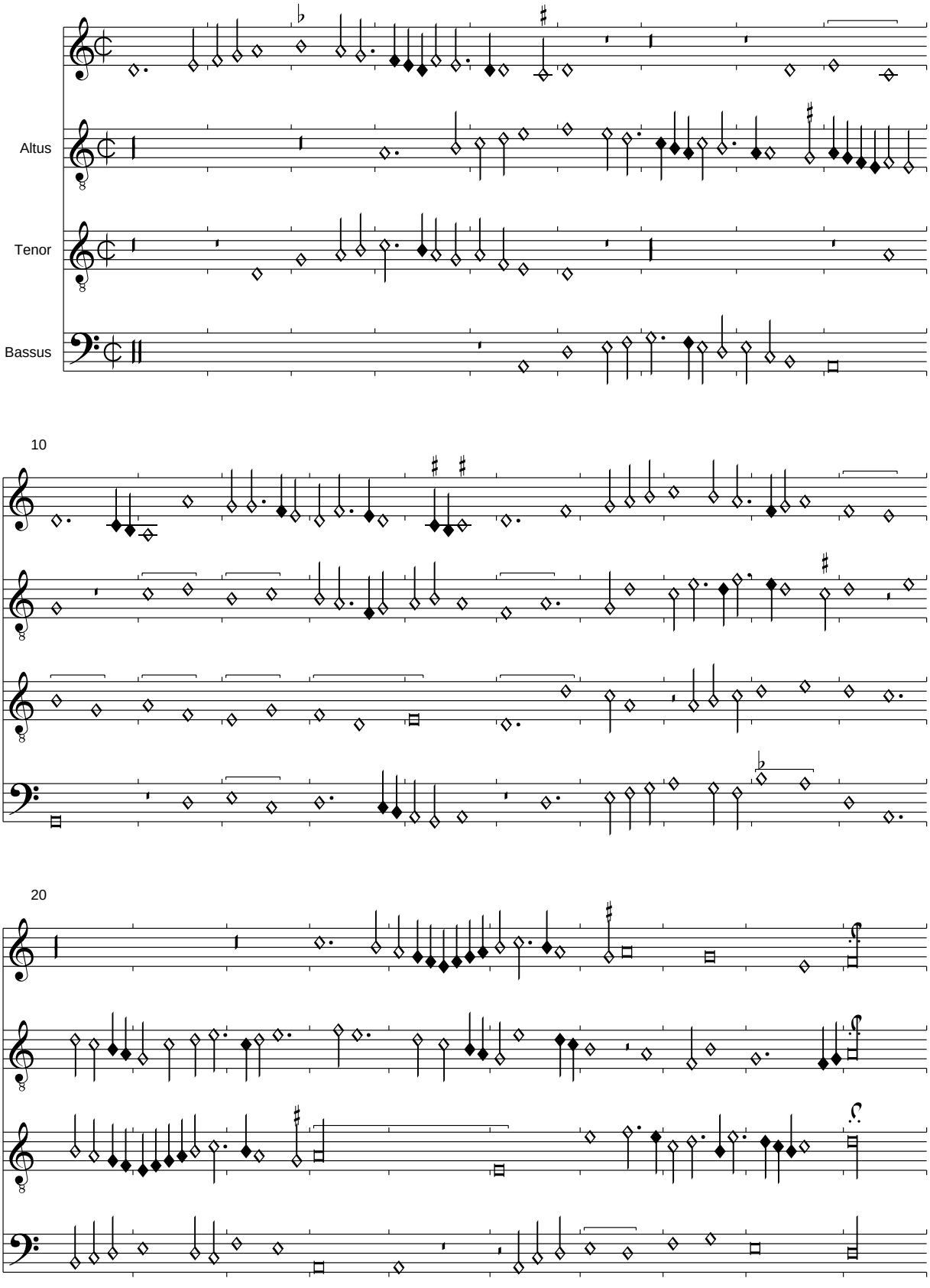


Non seul uno

Casanatense, f. 157v-159r

Edited by Clemens Goldberg

Jo. Martini



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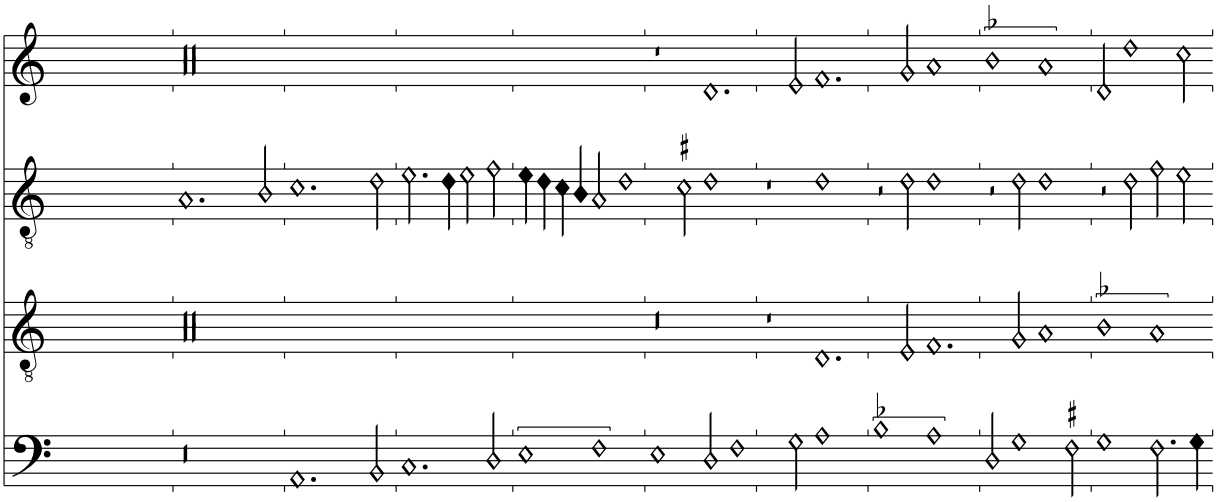

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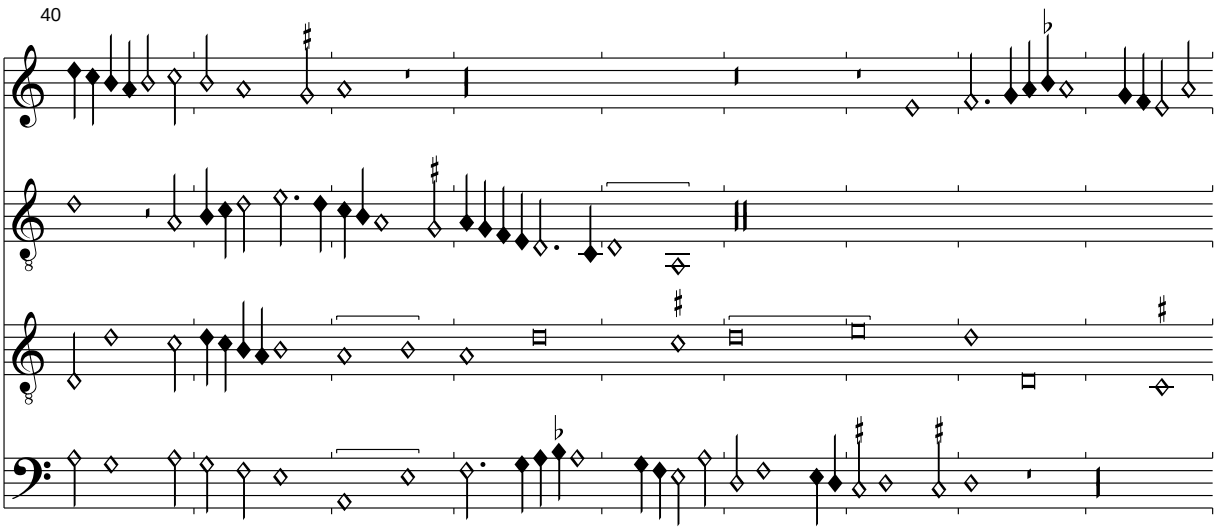

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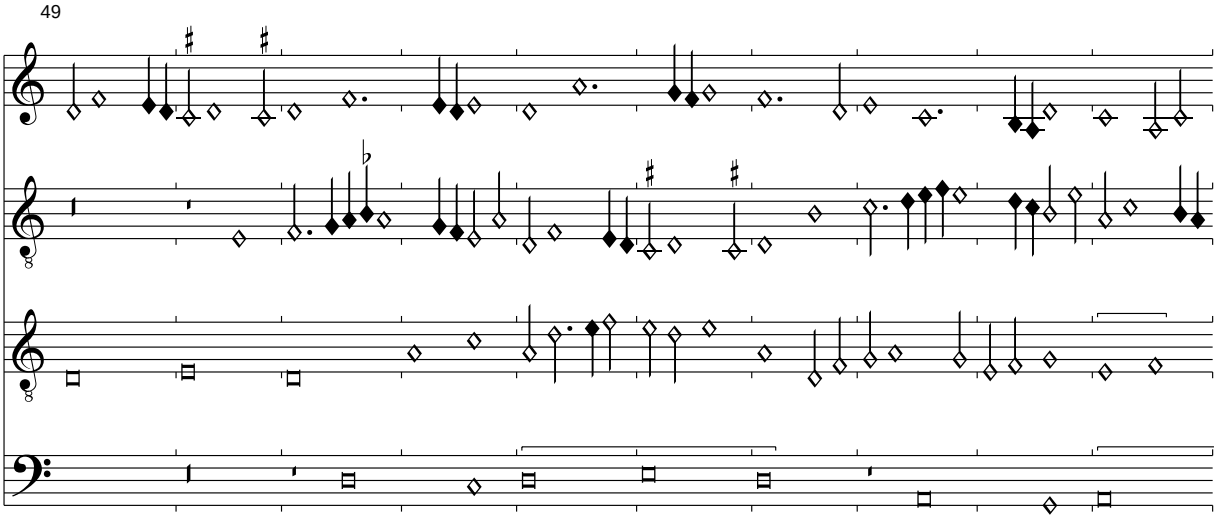

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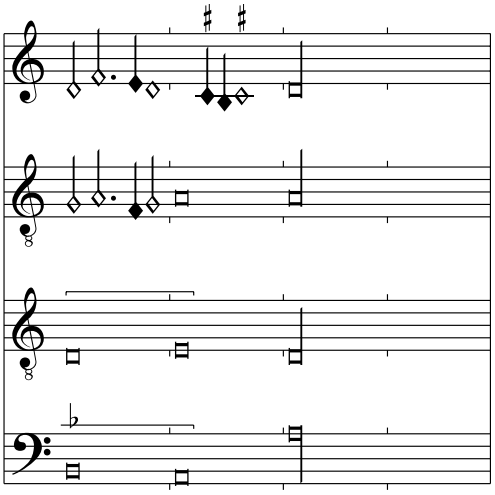
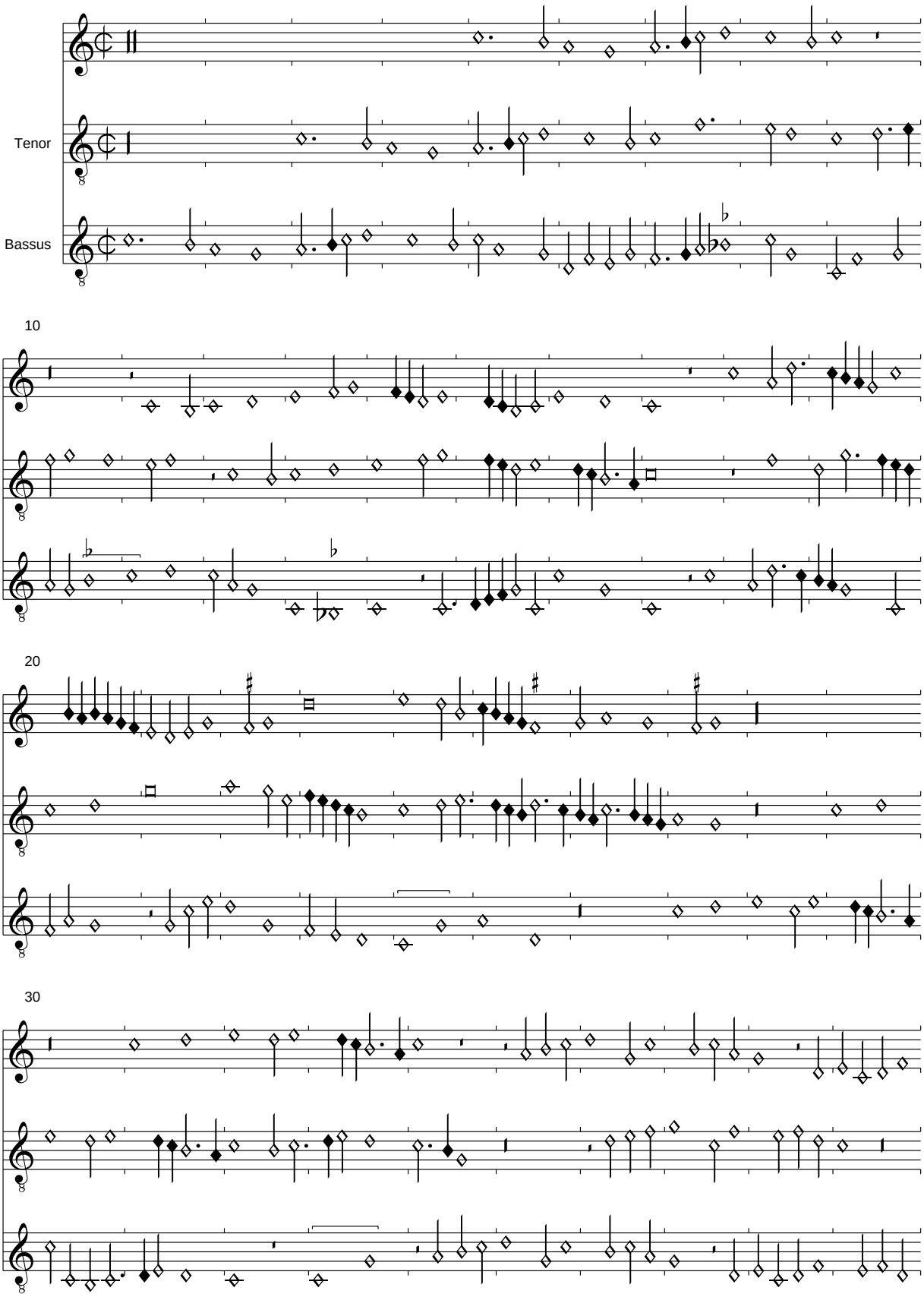


Pour faire tousjours

Casanatense, f. 95v-96r

Edited by Clemens Goldberg

Jo. Martini



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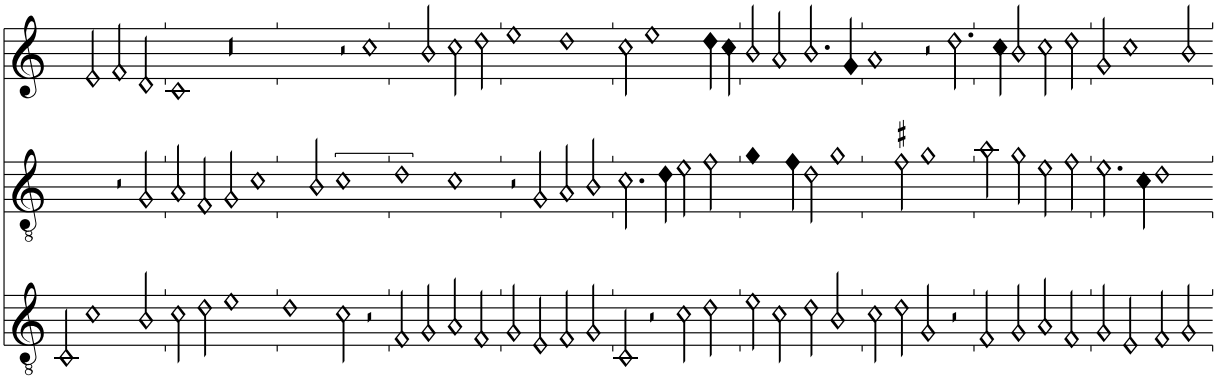

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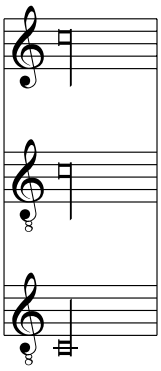
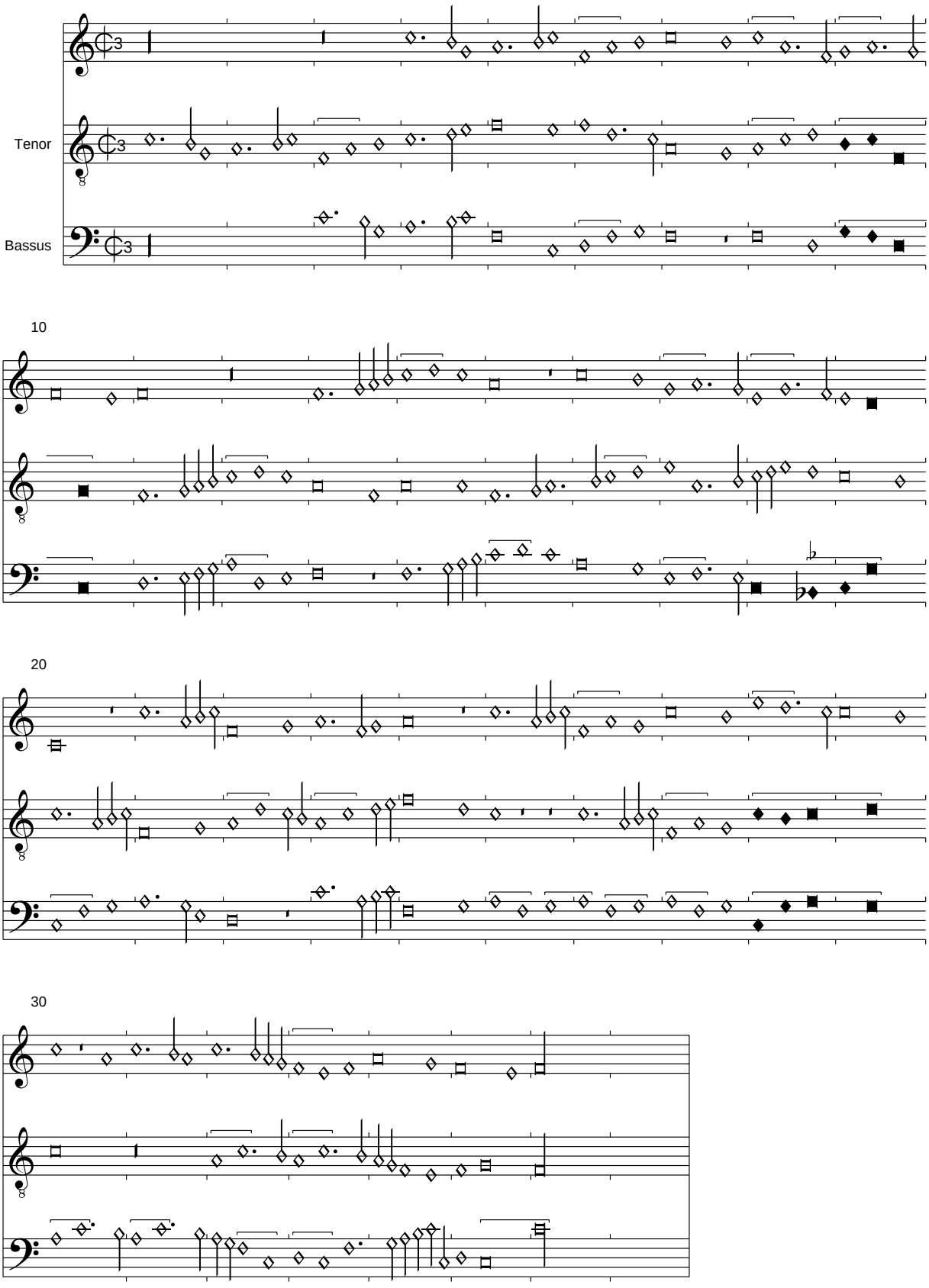


Que je fasoye

Casanatense, f. 133v-134r

Edited by Clemens Goldberg

Jo. Martini



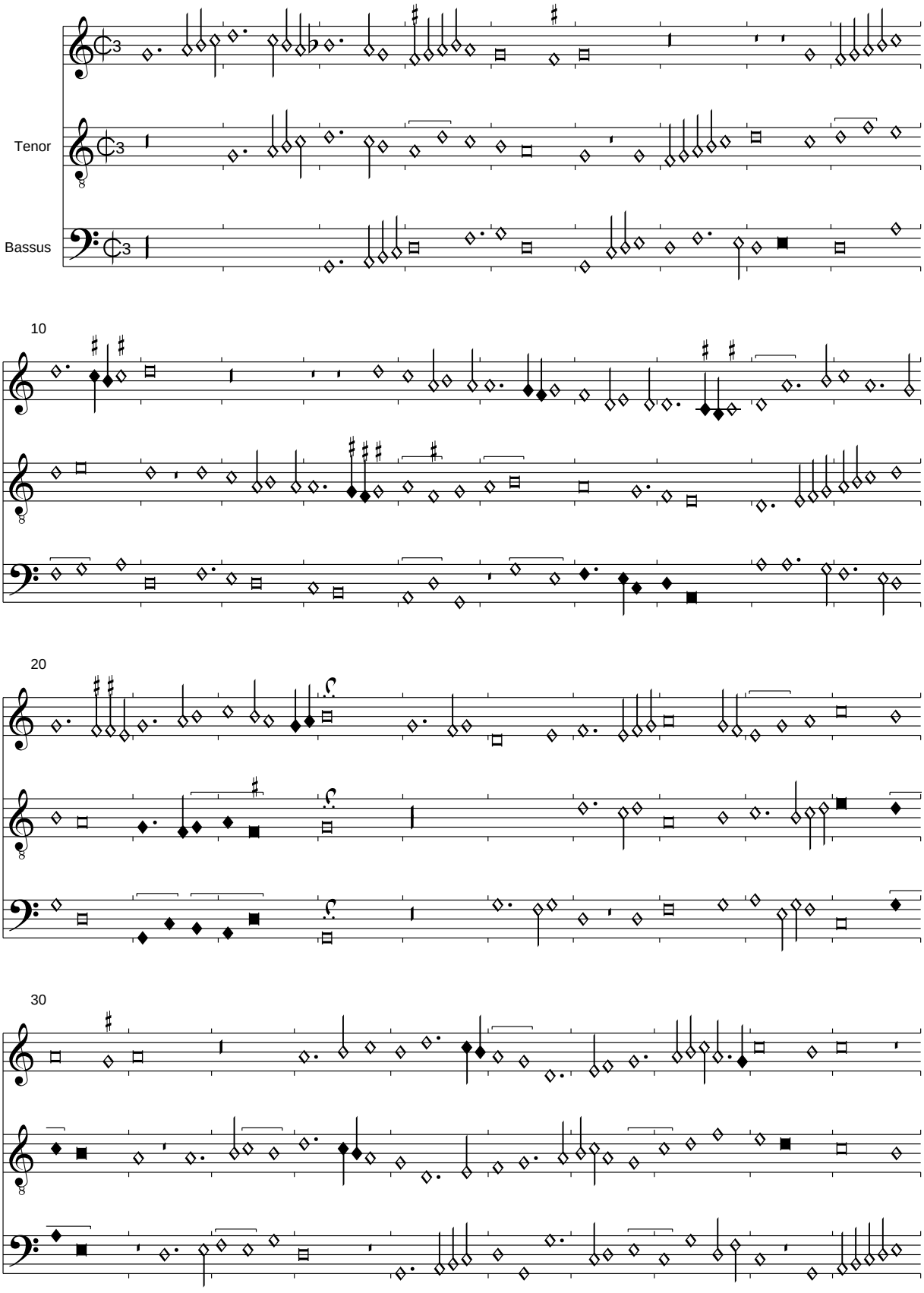
PDF generated automatically from CMME music data (www.cmme.org)

Sans siens du mal

Casanatense, f. 115v-117r

Edited by Clemens Goldberg

Jo. Martini



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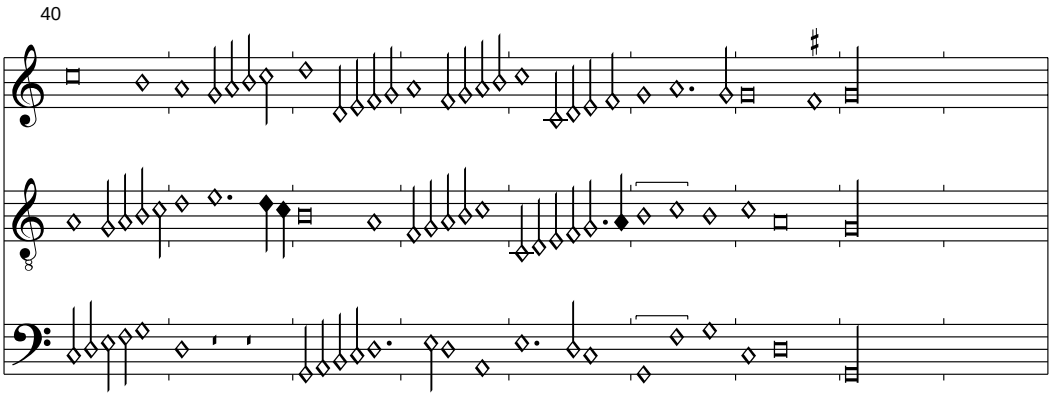


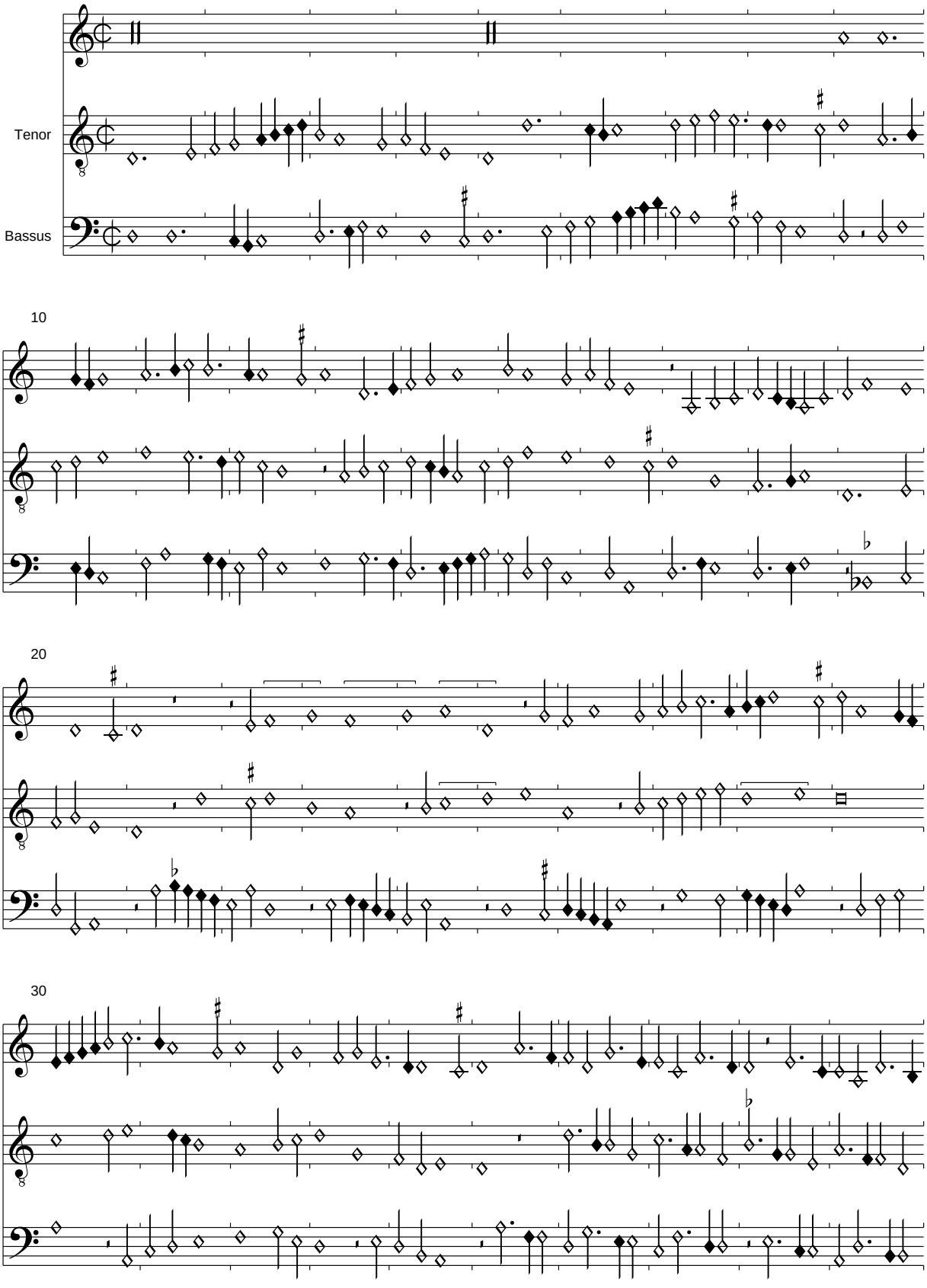
Das B in T. 3 des Superius ist wenig überzeugend in diesem klar mixolydischen Stück, es hätte weit reichende Folgen auch für die anderen Stimmen.

Tant que dieu voldra

Casanatense, f. 98v-100r

Edited by Clemens Goldberg

Jo. Martini



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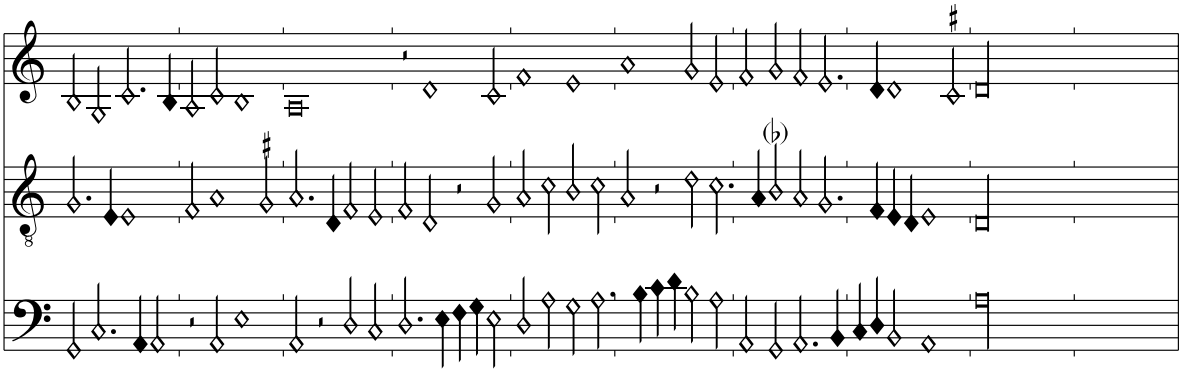
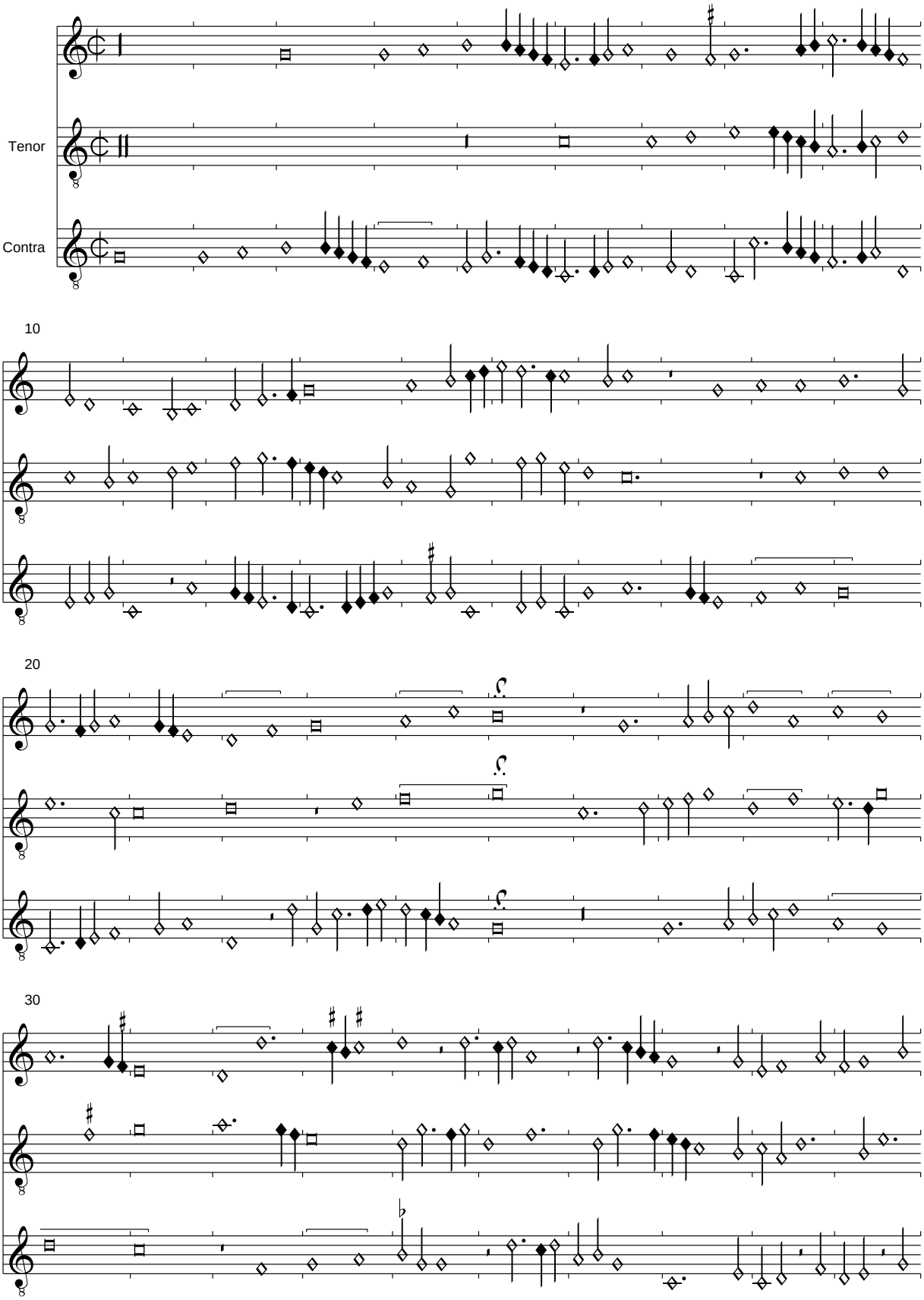


Tousiours me souviendra

Casanatense, f. 131v-132r

Edited by Clemens Goldberg

Jo. Martini



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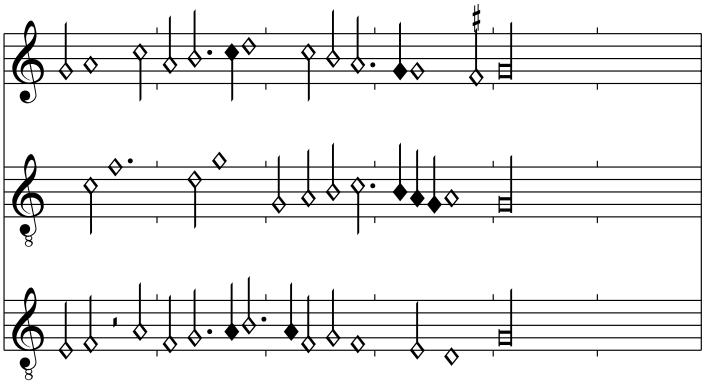
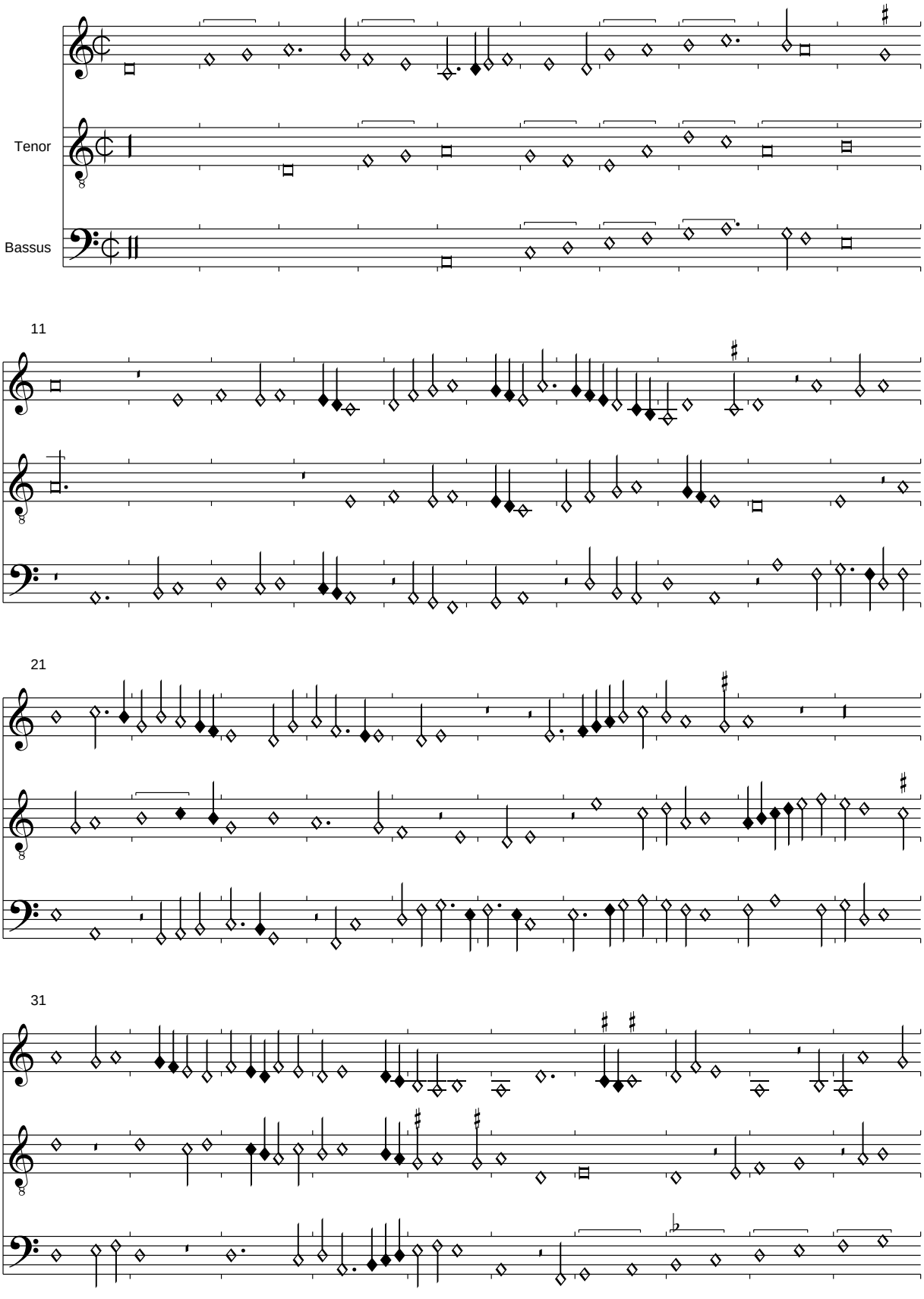


Tousjours bien

Casanatense, f. 108v-109r

Edited by Clemens Goldberg

Jo. Martini



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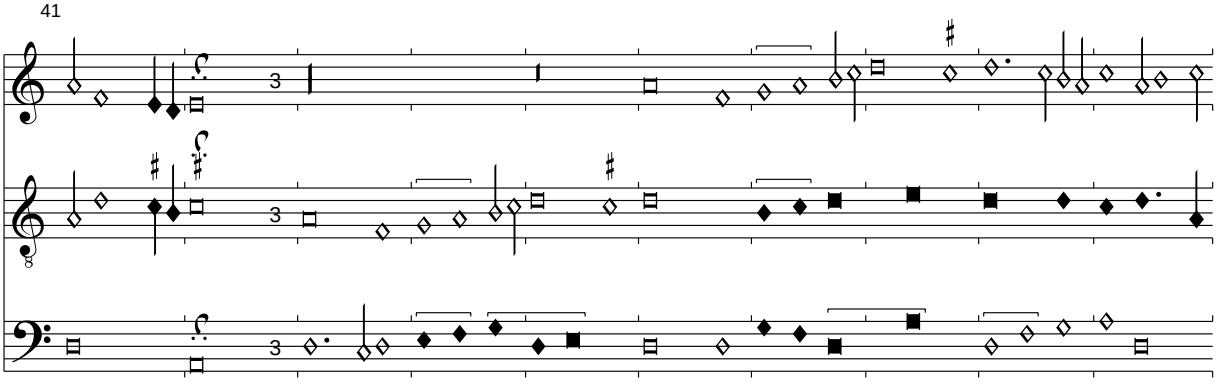

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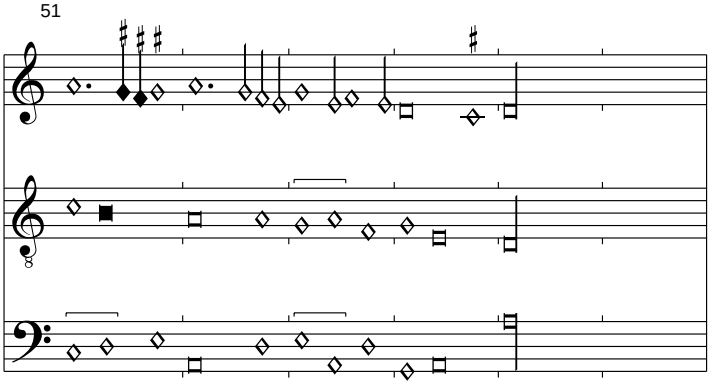
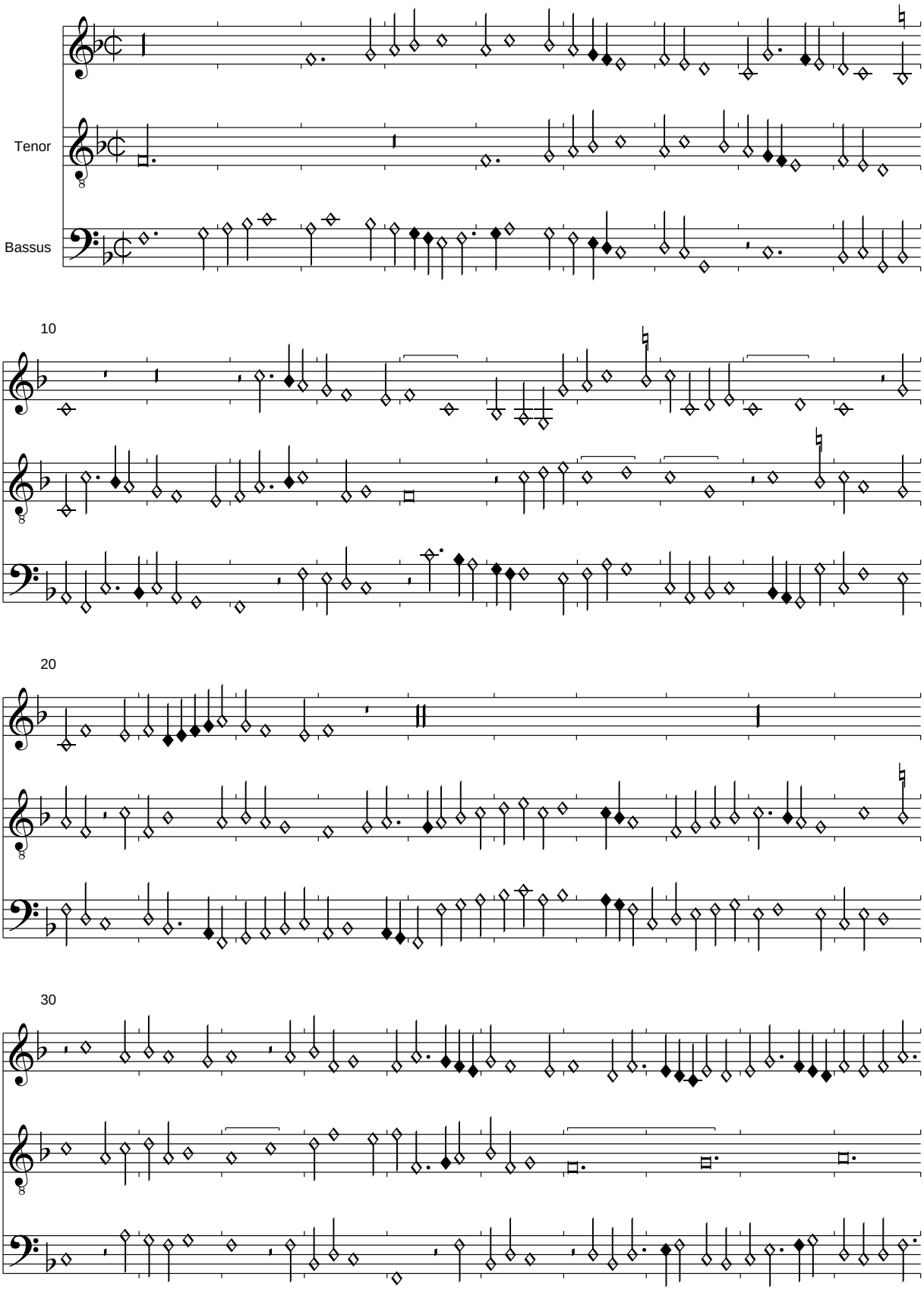


Tout joyeulx

Casanatense, f. 117v-118r

Edited by Clemens Goldberg

Jo. Martini



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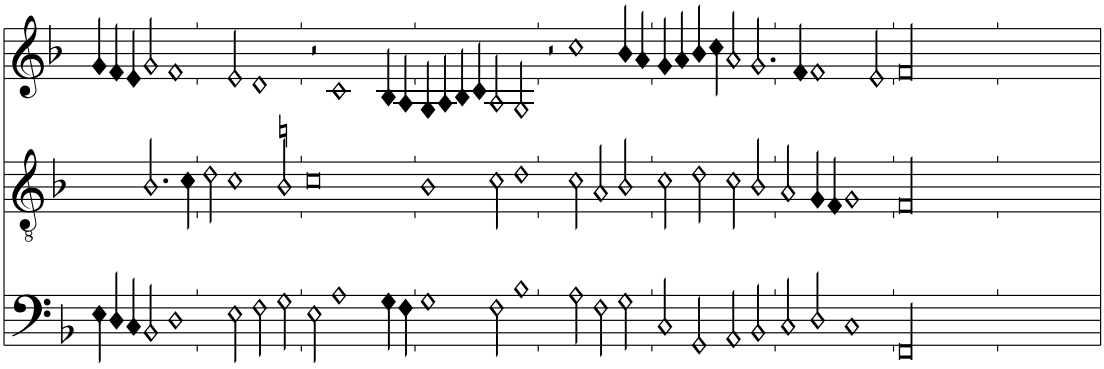
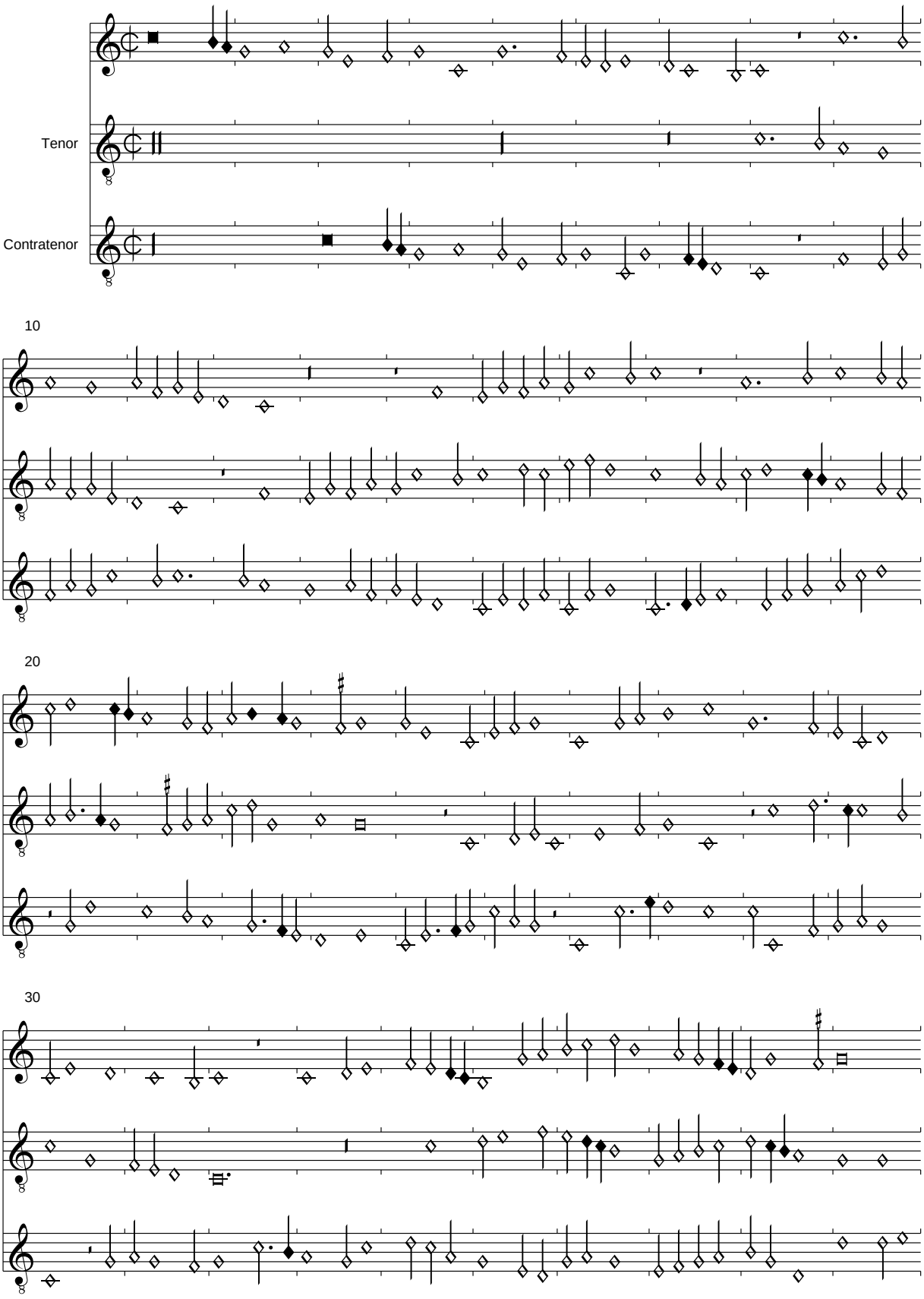


<*Tres doulx regart*>

Florenz 229, f. IVv-1r

Edited by Clemens Goldberg

Jannes Martini



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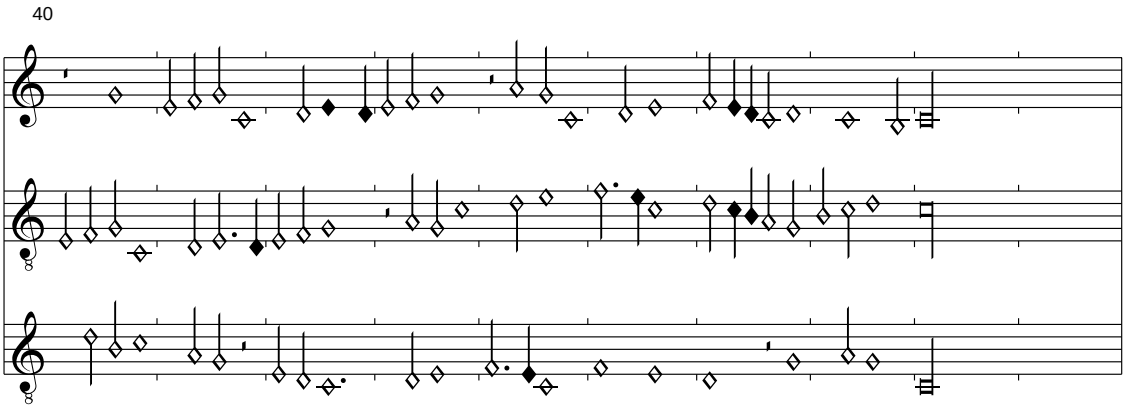


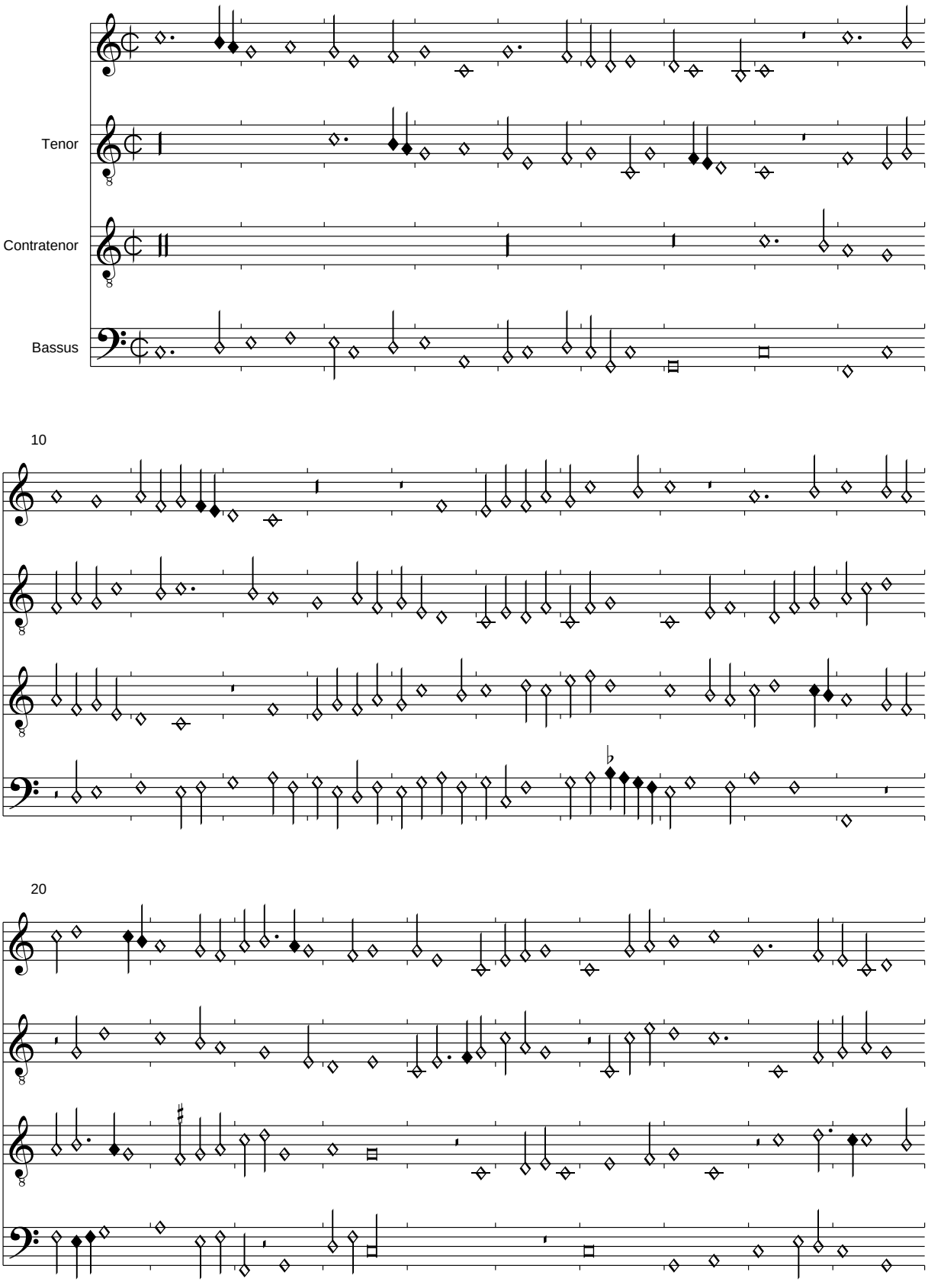
Das Incipit ist aus der parallelen Quelle Canti C übernommen.

Tres doulx regart (a 4)

Canti C, 114v-115r

Edited by Clemens Goldberg

(Martini)



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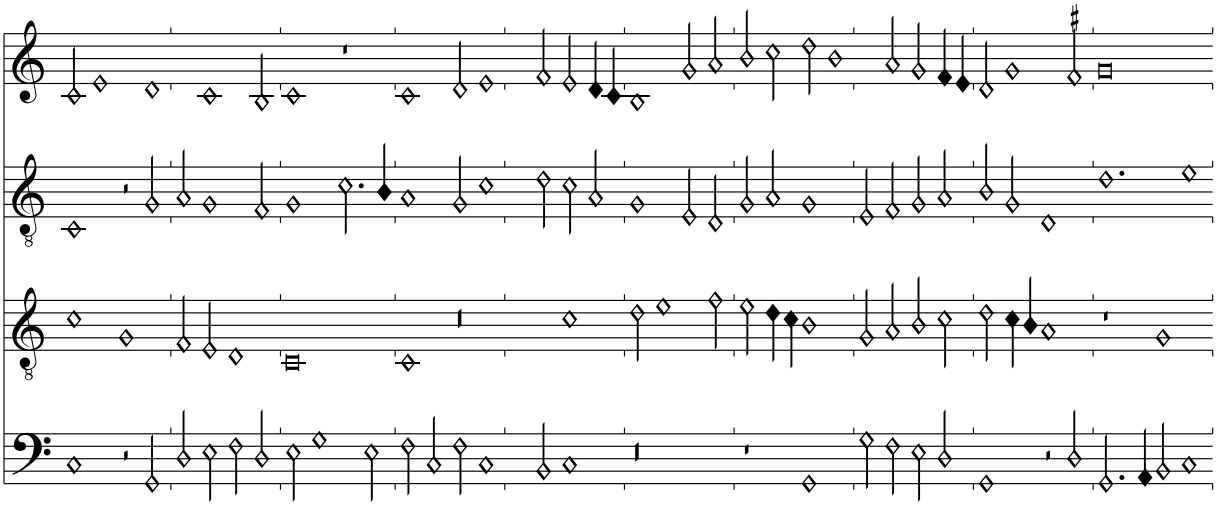

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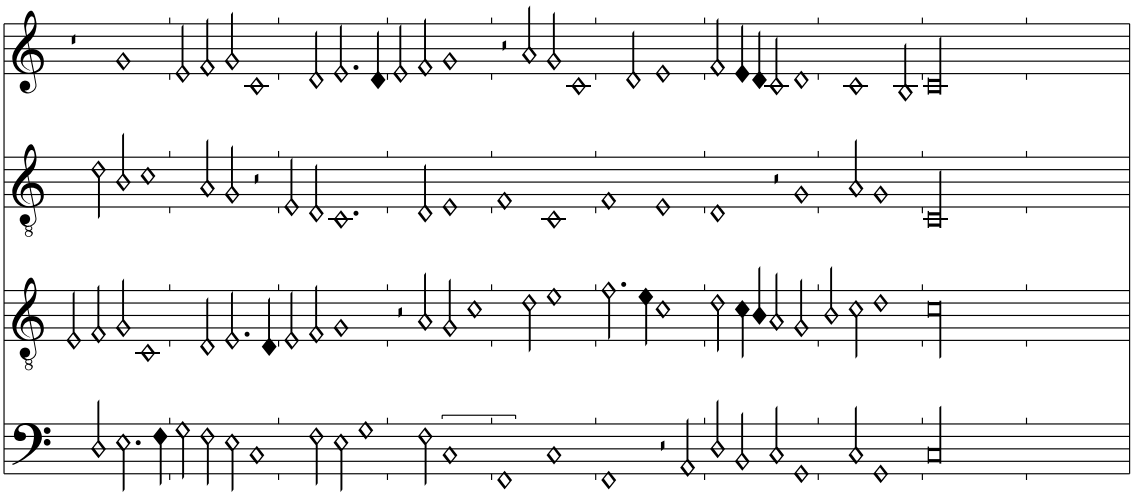
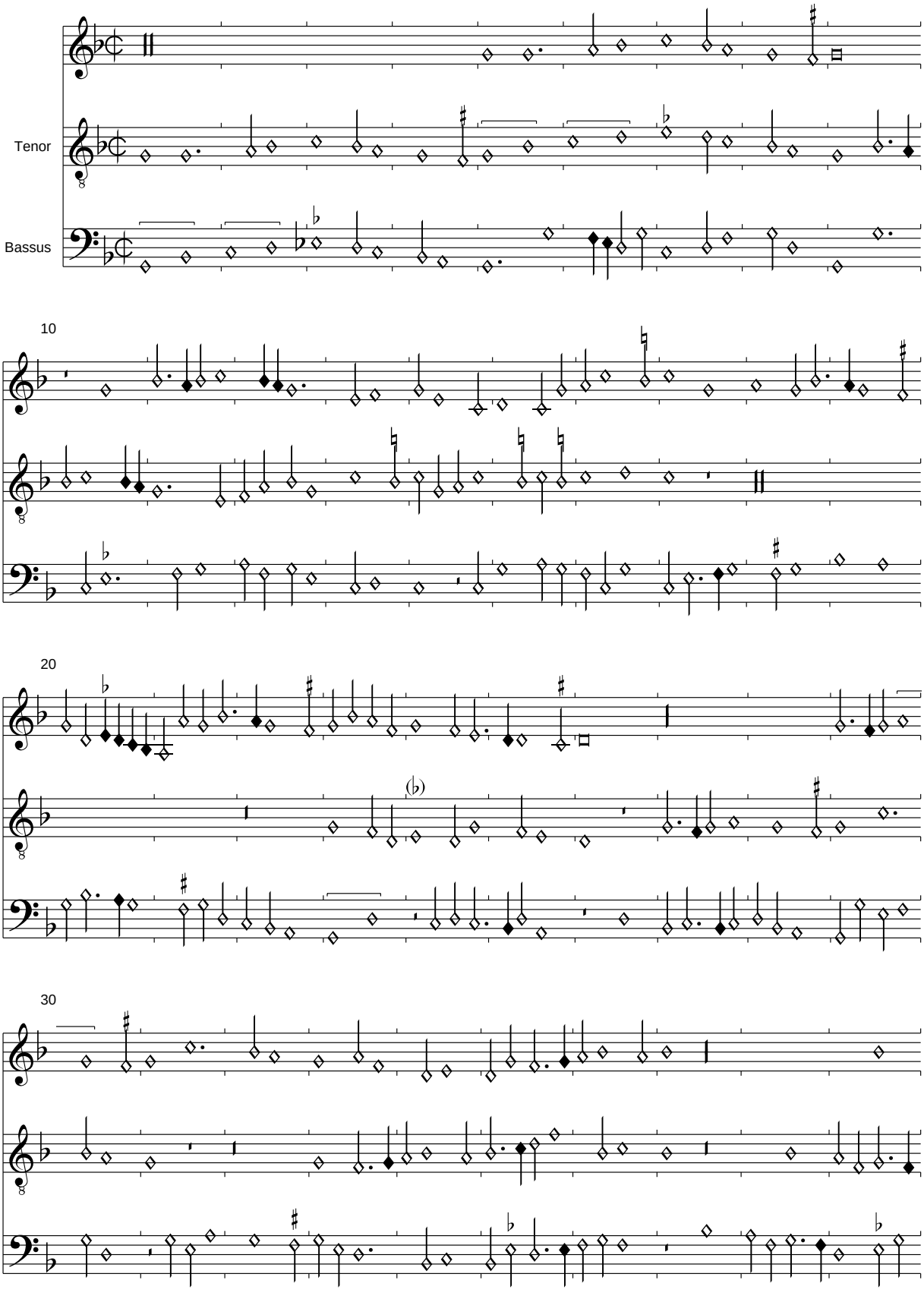


Vive Vive <Gardez vous donc>

Casanatense, f. 28v-29r

Edited by CLemens Goldberg

Jo. Martini



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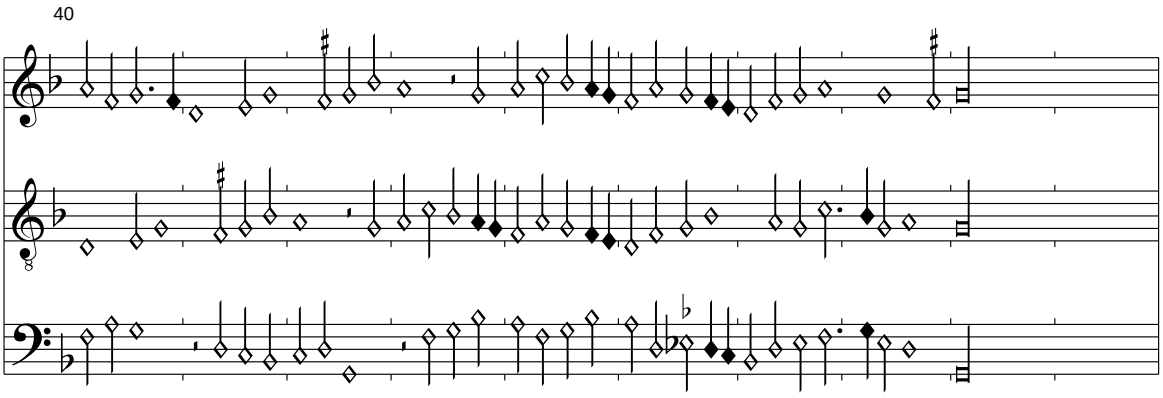


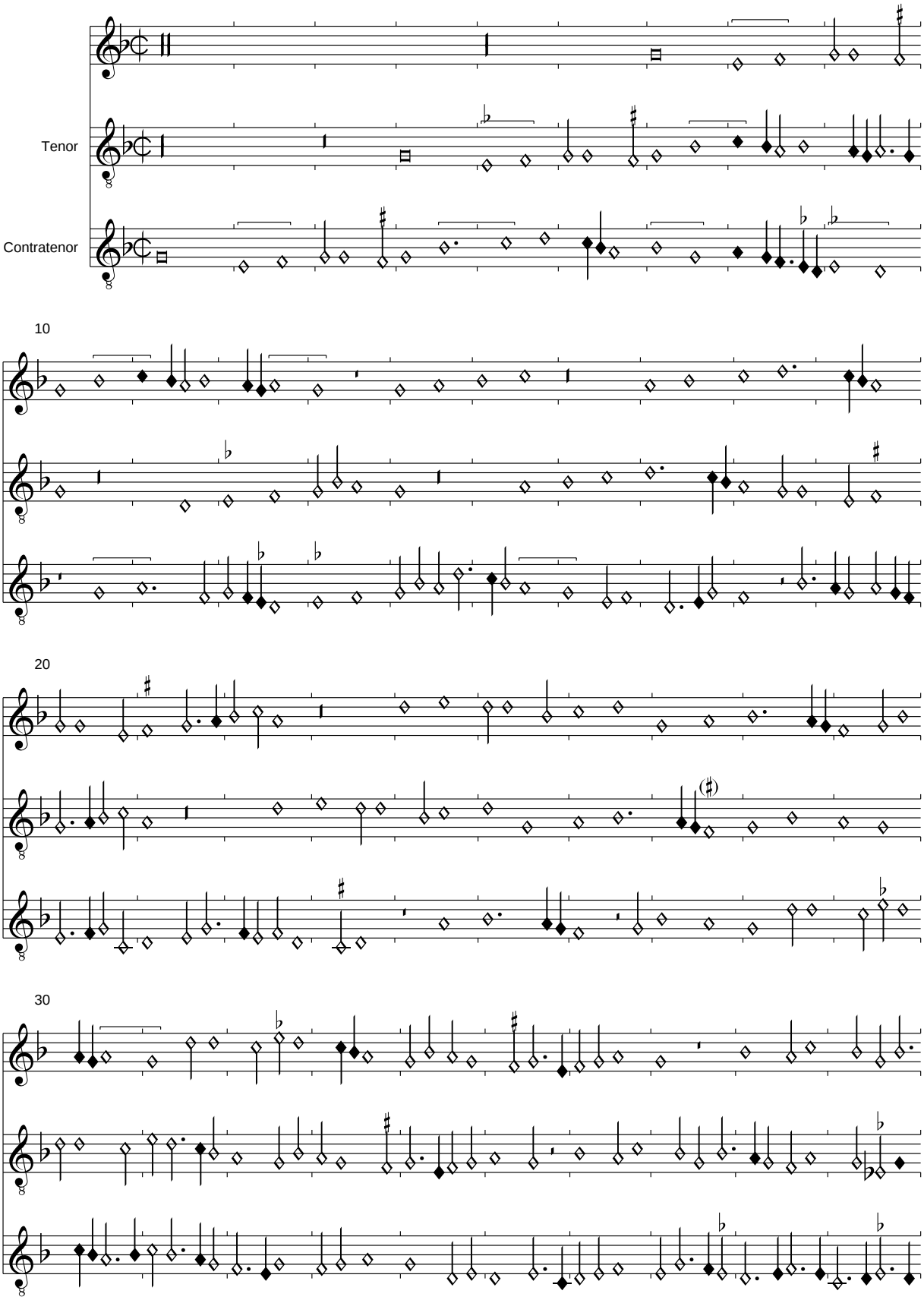
Das Stück ist auch unter dem Titel "Martinella" überliefert. Interessanter Weise ist unser Incipit wohl in Bezug auf das vorangehende "Vive Carloys" entstanden, die dortigen Trompetenfanfaren haben durchaus auch ein Echo im vorliegenden Stück.

<*ohne Titel*>

Florenz 229, f. 235v-236r

Edited by Clemens Goldberg

Jannes Martini



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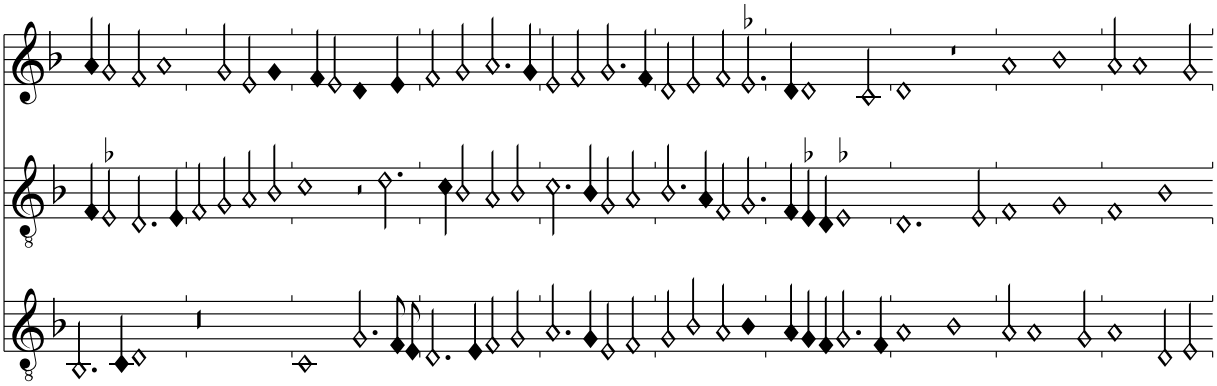

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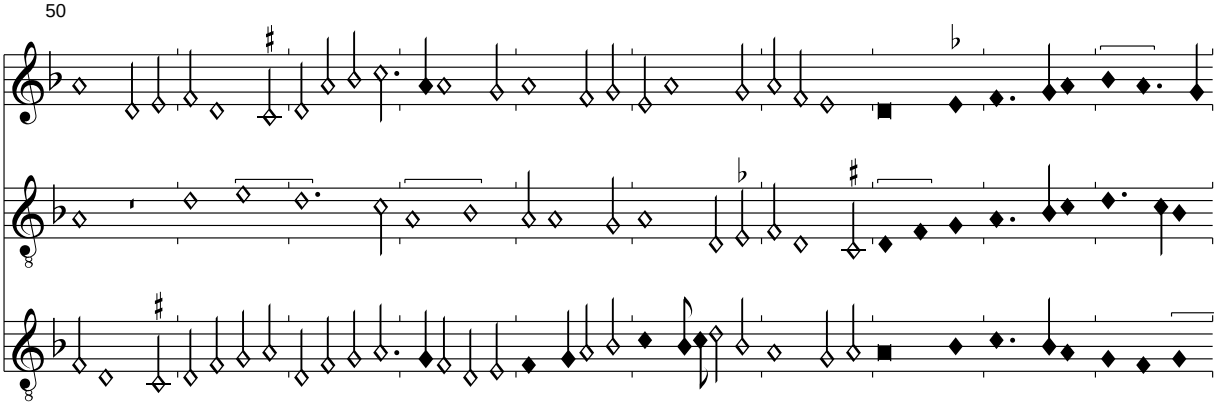

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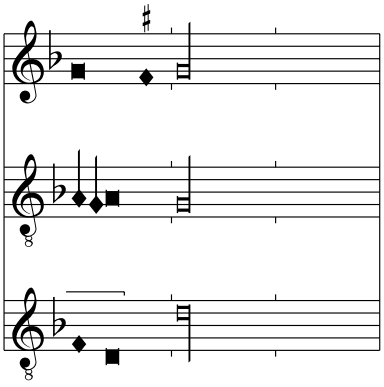


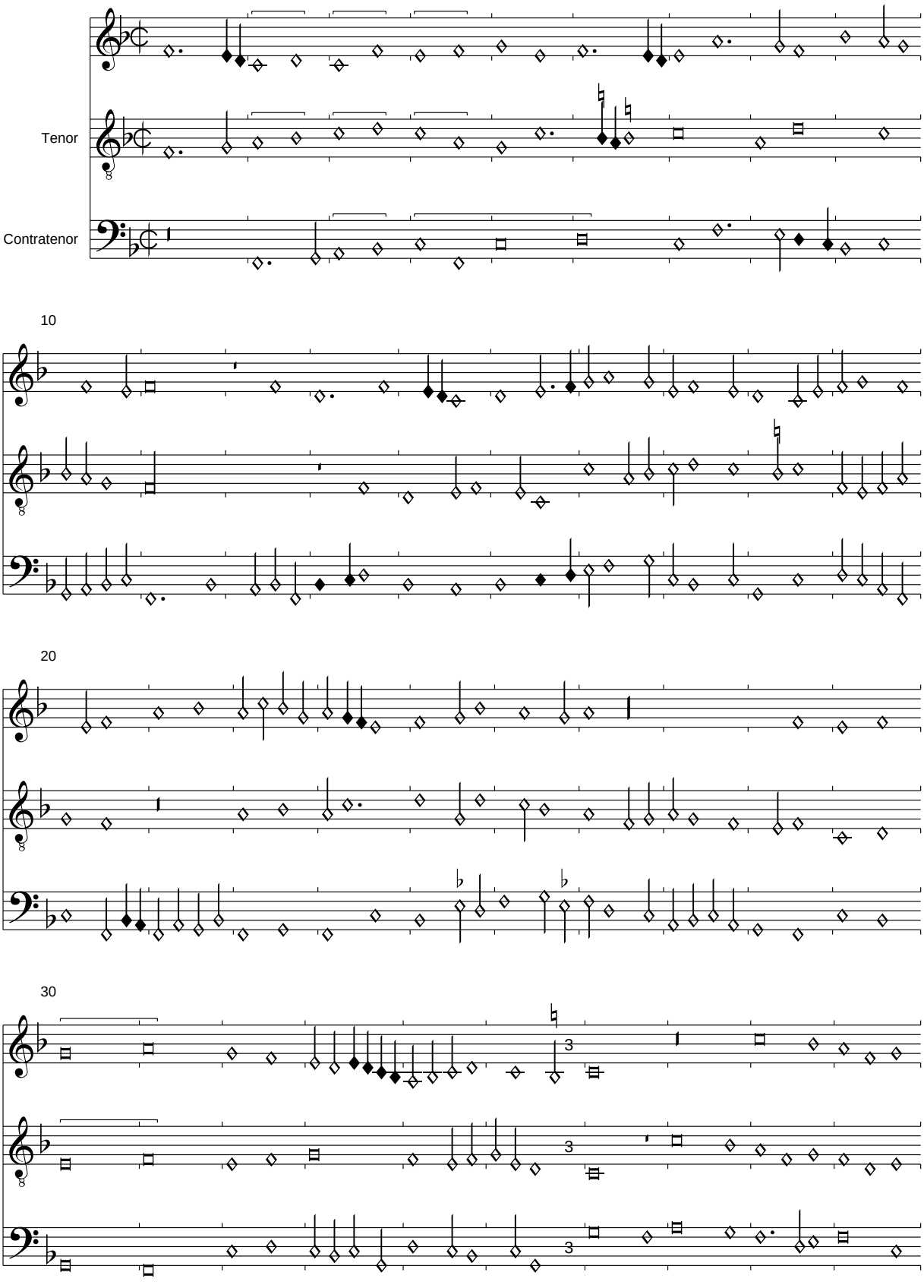
Im Contratenor T. 36,3-4 wurden M-b und M-c um eine Terz nach unten korrigiert.

<*ohne Titel*>

Florenz 229, f. 8v-9r

Edited by Clemens Goldberg

Jannes Martini



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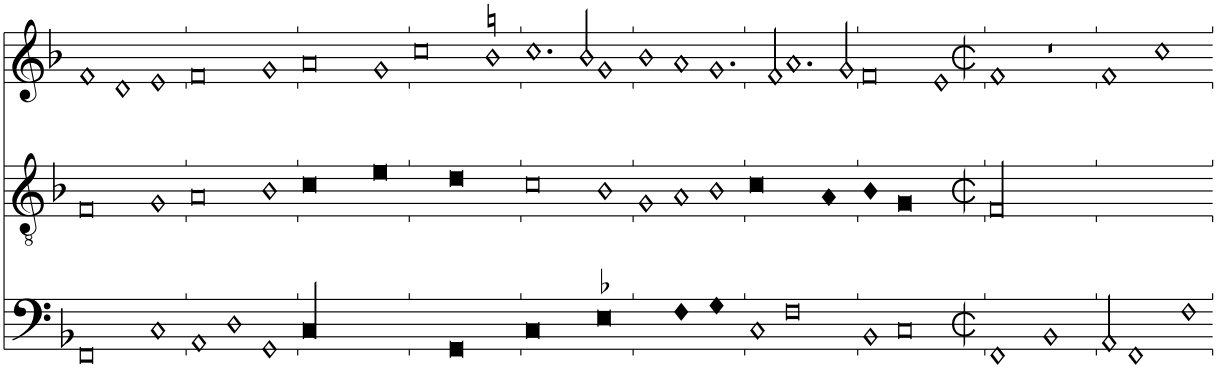

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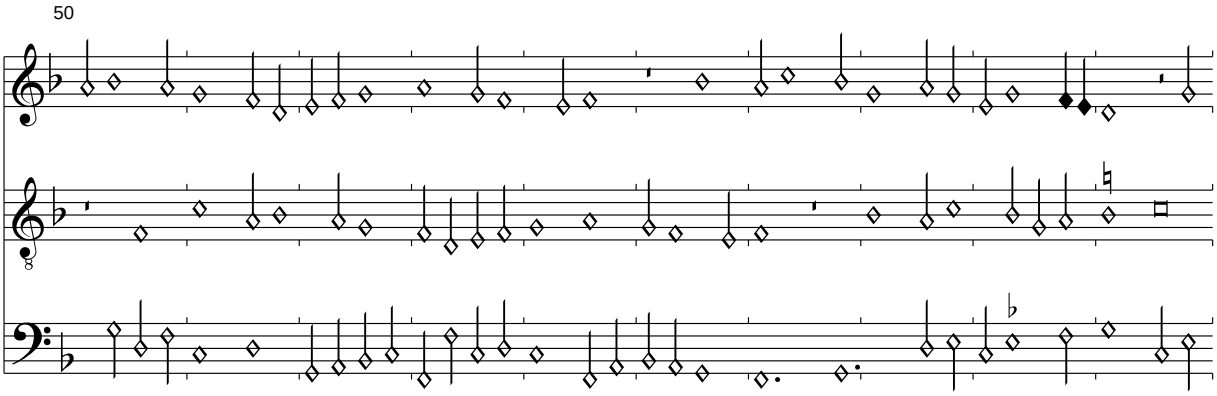

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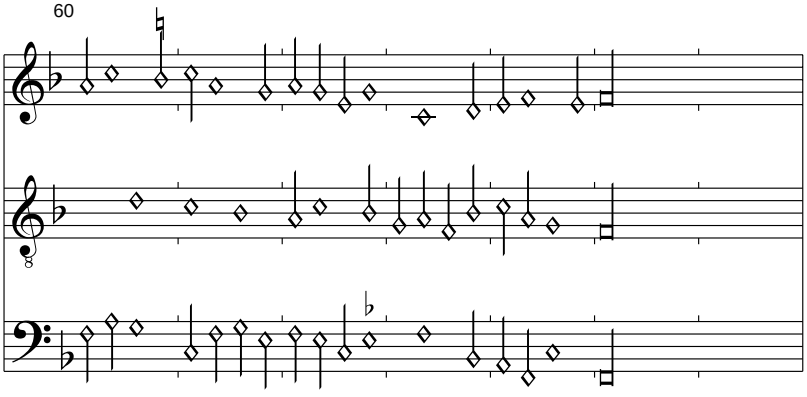
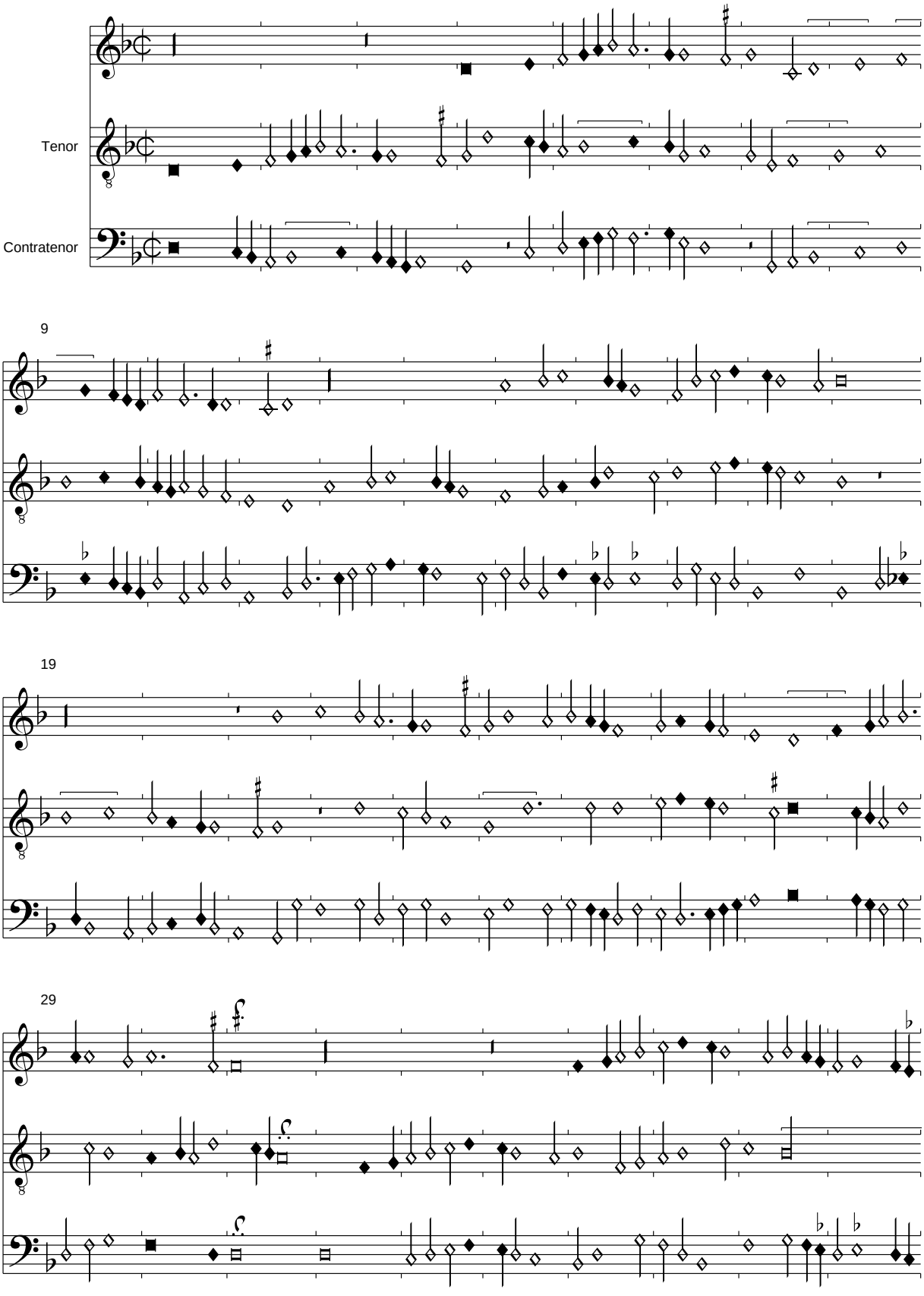


<*ohne Titel*>

Florenz 229, f. 216v-217r

Edited by Clemens Goldberg

Jannes Martini



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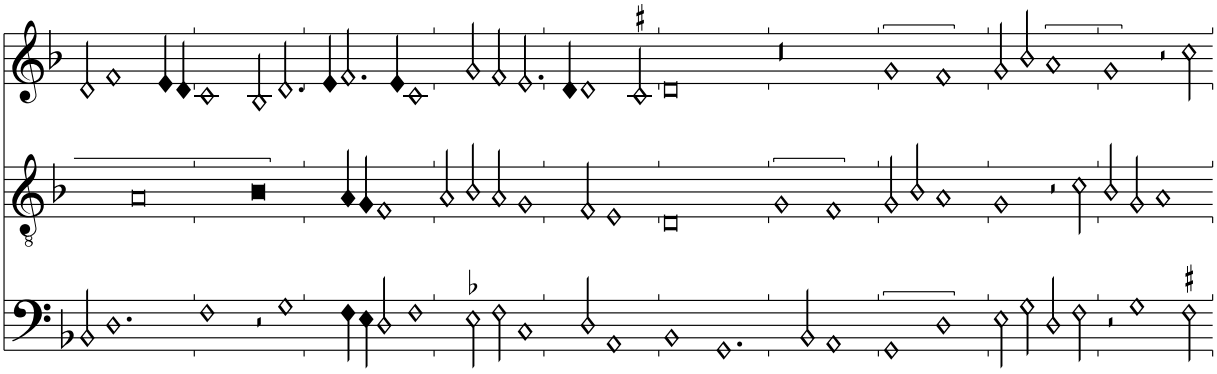
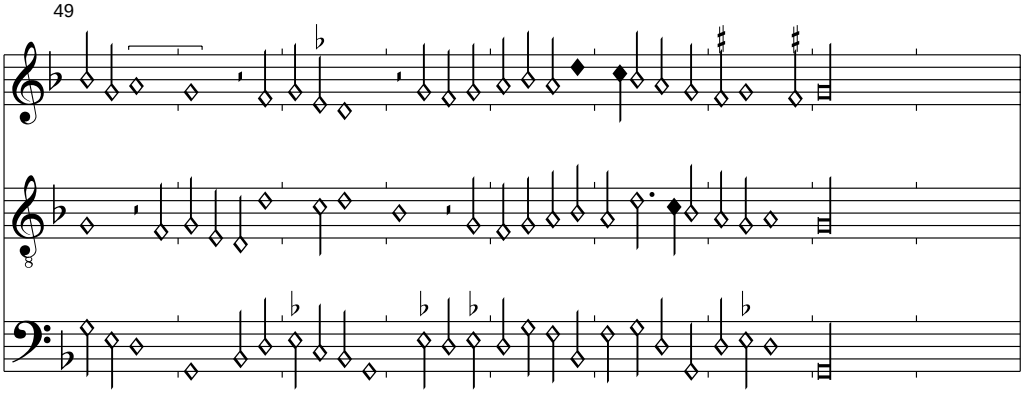
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