THE KEYBOARD REPERTOIRE

Early music for harpsichord and organ

4

MUSIC FROM THE BUXHEIM ORGAN BOOK

I. Chanson intabulations and *basse danse* settings

LONDON PRO MUSICA EDITION

EK4

This is the first of three volumes of selected music from the Buxheim Organ Book: the second will consist of pieces with German titles, together with a few settings of Italian songs, while the third will contain free preludes and sacred works. Simultaneously with the present volume, we are publishing a companion edition of the French songs that appear here in intabulations (nos. 1-10).

The Buxheim Organ Book is an enormous collection of music in tablature, written between 1450 and 1470, which is now held in the Bayerische Staatsbibliothek in Munich under the shelf-mark Cim. 352b (*olim* mus. 3725): it is also available in an excellently produced facsimile[1]. Buxheim is a small town in southern Bavaria on the Iller: before the manuscript was acquired by the library, it was preserved in a monastery there.

The music is notated in a hybrid tablature system, somewhat similar to that used a little later by Schlick and by organists such as Kotter, Kleber and Sicher. The left hand simply gives note names (essentially the modern ones), with little dashes to indicate notes above middle C, and rhythm signs above: these letters are arranged in two rows, the lower giving the tenor, the upper the contratenor, when that part is present. The discantus is written in a way that has some of the characteristics of mensural notation: there is a six-line stave, and the notes look like the black notation that was in use in the first part of the fifteenth century. However, the use of barlines, the joining up of the flags in the faster notes and the ambiguous use of rests are really features of tablature; in one of the later sections of the manuscript (f. 124v-147v) the flag is only given for the first of each group of semiquavers, a feature that is also characteristic of tablature rather than mensural notation. This right-hand notation is in many ways very similar to that used for both hands in early sixteenth-century Italian keyboard tablatures, and in the keyboard prints of Attaingnant[2]. At the end of the manuscript there is a brief explanation of the notation, which shows a total compass of B-f".

Several attempts have been made to determine the different hands in the manuscript, and to date the various sections[3]. Not surprisingly, there has been some disagreement, but most writers agree that the first 124 folios were written by the same scribe, and make up the original section of the manuscript: the original index, written in the same hand as the titles above the pieces in these folios, does not refer to any of the music after f. 124. The remainder of the collection is not only written in several different hands (Southern identifies eight), with slightly varying notational styles, but also contains a slightly later repertoire, including newer chansons such as *J'ay pris amours* and *Tout a par moy* , which probably began to circulate in the 1460s, and which are much more modern in style than the many Binchois pieces found in the first half of Buxheim. An interesting reflection of the difference between the two main sections of the source can be seen by comparing two settings of Frye's *Ave Regina*: the first (no. 159 on f. 87) has a contratenor with the same range as the tenor, but a later version, at the very end of the manuscript, has a contratenor that consistently lies below the tenor. Hans Zöbeley puts the compilation of the main section of the manuscript in the 1450s, probably a few years after 1452, a date that appears on the *Fundamentum* of Conrad Paumann in the Locheimer Liederbuch. He points out that the pieces after f. 124 show a marked difference in style (they rely more on decorative figuration, less on rhythmic variety), and suggests a date in the 1470s for this later section: however, this argument is not very convincing, and it seems to me that the main consideration in dating must be the difference in repertoire. It seems to me that the later section cannot have been written much after 1470, for in that year Paumann travelled to Italy, and it is reasonable to expect that he would have brought back some music from that country, none of which appears in the later section of the collection.

Conrad Paumann (c. 1410-1473) was the leading figure in the southern German organ-playing world at this time, and it seems extremely likely that he was responsible either directly or indirectly for much of the music in Buxheim. He got his first major appointment in 1446, when he became organist at the church of St. Sebald in Nürnberg, where a new instrument had been built by Heinrich Traxdorf in 1440; in 1447 he became official town organist. Three years later he was "poached" by Duke Albrecht III of Bavaria, and he went off to Munich after some rather tense negotiations with the Nürnberg authorities. In 1454 he was asked to play to Philip the Good of Burgundy, one of the most distinguished patrons of the arts, and towards the end of his life he was required to play to Emperor Frederick III at Ratisbon. In 1470 he was sent to Mantua, where he must have been a great success, for contemporary Italian writers refer to him as the "cieco miracoloso" (he was blind, like Hofhaimer and many other great organists). When he died in 1473 he was buried at the Frauenkirche in Munich: a carved stone in his honour shows him with a portative, lute, recorder, harp and fiddle (it is reproduced with the article on Paumann in *MGG*).

Paumann is given as the author of three of the *Fundamenta* in Buxheim. These are essentially collections of examples of keyboard improvisation, organised in a way quite similar to the sixteenth-century diminution manuals, that is according to in-

terval, together with examples of cadences: the difference, of course, is that here we have polyphonic improvisation, consisting of more or less elaborate figuration in the right hand, over a slow-moving tenor. Compared to the *Fundamentum* in the Locheimer book, those in Buxheim are much more varied rhythmically: as well as the strings of quavers and semiquavers there are passages of syncopated counterpoint in dotted rhythms like those found in *Collinetto* and other similar pieces. And many of the cadence formulas show the freedom towards the given melody characteristic of much of the music in Bux: the principle by which at cadences the descending note of the tenor need only appear at the very end of the bar is well-established in Paumann's examples. The fast complimentary rhythms between the hands (as in no. 17 here, bars 15-16) are found in the *Fundamenta* (see CE, p. 247), as is the descending sequence with demisemiquaver turns in *Se la face ay pale* (p. 356). Even the opening gambit of a piece like *Ma doulce amour* comes straight out of the *Fundamenta* (p. 234). There is no detectable stylistic difference between the *Fundamenta* attributed to Paumann in the manuscript, and those given anonymously, and we have to consider the possibility that the master was responsible in some way for them all: as he was blind, he cannot have physically written any of them, even in a form to be copied from, and it is reasonable to assume that the material was taken down by his pupils. Only one complete piece of music is clearly attributed to him in Buxheim, a short song setting, *Ich beger nit mer* (no. 99). This is really rather surprising, given the importance of Paumann and his *Fundamenta*, and leads us to speculate if many of the more ambitious pieces in Bux were composed by him. It is interesting in this context that a contemporary poem by Hans Rosenblüt (*Der Sprüch von Nürnberg*), refers to Paumann as a "master of proportions": could the rhythmically complex pieces such as the *Longus tenor* and the *Collinetto* settings (14-17) be his work, or the beautiful little passage in *Esclave* (bars 17-18)? They certainly show a lively and inventive mind, and seem to reflect the spirit of a gifted improvisor who is constantly trying to surprise his audience, just the sort of person who would be the centre of a school of playing. It is really rather unlikely that a manuscript of the scope of Buxheim would have been written in Bavaria during Paumann's lifetime without including much of his music. Given that the manuscript is in many respects stunningly inaccurate, it is not too surprising that the scribes did not trouble to clarify which pieces were by Paumann, which by his pupils.

The repertoire contained in Buxheim overlaps to a considerable extent with that of two roughly contemporary German collections, the slightly earlier Locheimer Liederbuch, and the slightly later Schedel Liederbuch[4]: in the first case nearly all the pieces in common are German ones, but in the second there are several foreign pieces, notably by Dufay, Frye and John Bedingham. Other important foreign musicians whose music has been identified in Buxheim are Johannes Ciconia (1336-1411), John Dunstable (c. 1385-1453), Gilles Binchois (c. 1400-1460) and Robert Morton (d. 1475). An obstacle to identifying more non-German pieces lies in the fact that these are often found with Latin titles: Morton's *Le souvenir*, for instance, is found in a different version on f. 162 with the text *Salve Radix Josophanie*, just a few pages before the present setting. Such contrafacta are common in German sources: the Schedel Liederbuch contains the well-known chanson sometimes attributed to Dufay, *Le serviteur*, with the sacred text *Celebris hic dies agitur*, and there are many more examples in the Glogauer Liederbuch.

Chanson Intabulations

The treatment of the models in these pieces varies enormously. One one extreme is the remarkably plain version of *J'ay pris amours*, which is as remarkable for what it leaves out as for what it adds: for most of the second half the contratenor is absent, or silent, and the embellishment of the top part is simple, not to say mindless. On the other extreme is a piece such as *Je loe amours*, in which Binchois' tenor is presented in augmentation, allowing scope for inventive and varied figuration in the discantus, and sometimes the contratenor: this piece is quite close to some of the settings of presumed basse danse melodies. In between is a setting like *Portugaler*, which although very ornate at times, actually follows the line of the discantus of the model very closely, as well as playing the original tenor with only slight modifications. The arrangers pay little attention to the contratenor parts of their models, however, so that often the harmonic progressions in the intabulations differ radically from those in the models, or indeed from other settings in Buxheim. This can be seen by comparing the two settings of Binchois' *Adieu mes tres belle*: in the second setting (144) the first section ends on a D major chord, rather than the A-E fifth found in the model and in the first setting, and there are other striking harmonic differences between the two arrangements. The first setting ends with a cadence pattern in which the harmonic rhythm of the original is greatly accelerated: this is a common feature of the Buxheim intabulations, especially in cases where the model goes back a generation or so, as it must with the Binchois arrangements. These accelerated cadences are often very effective in giving the sections of a piece some sense of direction, particularly when they follow the kind of writing where a slow-moving left hand accompanies chains of semiquavers in the right. They also suggest that the intabulator was thinking at a much slower tempo than the composer of the model, for they reduce the length of the cadential suspension from a whole beat to a half. It is interesting in this context that two fairly early pieces of Binchois, *Je loe amours* and *Qui veult mesdire*, appear in augmentation in Buxheim: obviously the rather fast harmonic rhythm

of such pieces would have otherwise left little scope for figuration. Sometimes the arranger goes so far as to alter the tonal character of the tenor: in *Qui veult mesdire* a Phrygian cadence (E flat to D) is substituted for the normal C sharp to D one in the model, and in *Esclave* (bar 25) the tenor has an F sharp (with a D in the contra) where the original has an F natural (made necessary by an F in the contra).

In the intabulations there is a noticeable stylistic difference between the pieces found in the main part of the manuscript (up to no. 230) and the others. The later settings are often quite elaborate, as is the case in *Se la face ay pale*, but they are less varied, and are more dependent on runs of fast notes, often using sequence in a way that is rare in the earlier pieces. We miss the nice cross-rhythms and syncopations found, for instance, in many of the Binchois settings. Another important difference between the two groups of pieces is in the somewhat surprising fact that the later ones stick more closely not only to the top parts and tenors of the models, but even to the contratenors, as is the case in *Le souvenir*. At a time when it was fashionable to compose new contratenor parts to well-known chansons such as *J'ay pris amours* (for which several alternative parts have survived), it seems distinctly odd that the intabulator of these later pieces should have been so cautious - perhaps it was just a lack of imagination.

Basse danse settings

The Buxheim book contains a number of settings of basse danse tenors found in the Brussels and Toulouse collections[5], such as *Collinetto*, as well as a few pieces in a similar style that seem to be based on presumed or lost dance tenors, like the *Longus tenor* arrangements. The problem is, that once the discovery was made that basse danse melodies lay beneath some of the more ambitious numbers in Buxheim, some rather dubious claims were made for some of the pieces[6]. Raymond Meylan introduced a degree of rigour into the discussion by getting a computer to analyse both the basse danse melodies in the treatises and the apparently related pieces, and to objectively assess the amount they had in common. An added complication is that several of the basse danse melodies seem to have been derived from chansons, some of which have been lost. Each of the two settings in Buxheim of *Ma doulce amour* is in two sections, in the first of which the tenor corresponds exactly to the basse danse of the same name in Toulouse (the Brussels MS gives the title as *La doulce amour*), but the second section of each does not relate to the basse danse, or to any other dance tenor, and Crane has suggested that the pieces are settings not of the dance melody itself, but of the chanson from which it was originally taken: the fact that the second section of no. 79/80 (see p. 34 here) actually sets the same music twice would suggest that the model might have been a virelai. It would be nice to be able to differentiate stylistically between the pieces that are clearly basse danse settings and the *Ma doulce amour* arrangements, but unfortunately it is not possible to do so: the latter are less elaborate rhythmically than the *Collinetto* pieces, but no more complex in this respect than *Je loe amours*, for which no dance connection has been shown. Until the original chanson turns up, it is not going to be possible to decide definitively either way: there is just the possibility that the second section is based on another (lost) basse danse that was connected choreographically with the first. It is certainly rather unusual for a basse danse melody to coincide as exactly with a chanson from which it was taken as do the two *Ma doulce amour* settings in Buxheim with the Toulouse/Brussels melody. With the nine settings of *Une fois avant que morir*, of which four are printed here (pp.56-63), it seems a little more likely that the Buxheim pieces are arrangements of the chanson tenor rather than of the basse danse, as the latter is spread out over a few more bars than the former. This problem is linked with another question, which is whether any of the apparent basse danse settings, even the relatively uncontroversial ones, could ever have been danced to, with their often heavily disguised tenors, and rhythmically complex figuration. Given the way that the last bar of a phrase is often decorated in a way that obscures the beat, and that bars are sometimes added at these points, it does seem rather unlikely: it is much more probable that the basse danse tenors were used by the Bavarian organists purely as a structure for abstract improvisation, in the same way that certain chanson tenors were, such as *Je loe amours*. Keyboard instruments are conspicuously absent from fifteenth-century pictures of dancing: the usual instruments are either the loud combination of shawm, slide trumpet (or sackbut) and bombard, or the quiet ensemble of lute, harp and recorder. This is not to say that elements of the improvised dance music of the time are necessarily absent from the Buxheim settings: it is quite possible that some of the cross-rhythms and syncopations were picked up from the dance-bands of the time, and mixed in with more keyboard-inspired figuration. But it is likely that this music was no more dance music in the strict sense than is the Isaac *Missa La Spagna* (a three-part section of which survives in the Verona Chansonnier as a separate piece, one that has been frequently interpreted as an example of fifteenth-century dance music) or the Faugues *Missa La basse danse*[7]. After all, it was not only Bavarian organists who liked to improvise over tenors: there are many late fifteenth-century three- and four-part elaborate ensemble pieces by French and Flemish musicians based on the tenors of such rondeaux as *De tous biens playne, Comme femme desconfortee, Le serviteur, Tart ara* and others.

The organ in the fifteenth century

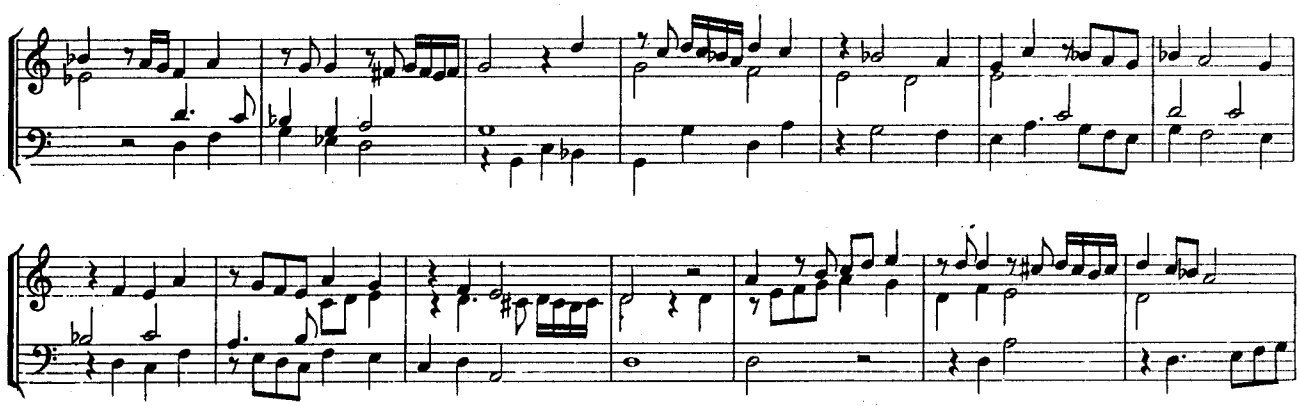
Two main types of instruments would have been available to organists of Paumann's school. There were the permanent church instruments, which by this time could have two or even three manuals and a pedal board: however, the separate stops that we take for granted today, and which appeared on late fifteenth-century Italian instruments, had not yet hit the German-speaking world; and all the pipes connected to a given manual would have played all the time. These instruments probably consisted entirely of flue stops with metal pipes: although Arnaut of Zwolle does mention reeds in his treatise (written between 1436 and 1454), it was not until the 1480s that organ builders in Germany started introducing these in imitation of instruments like the shawm and crumhorn. The pedal-board in the middle of the century would have probably sounded in the same octave as the manuals, though it would have sometimes extended the range downwards by a note or two: according to Klotz[8], the organ that Paumann must have played at St. Sebald in Nürnberg had the usual manual going down to B natural (as in the Buxheim diagram), but the pedal went a tone lower to A, a note that could be very useful in the Buxheim repertoire, for it would avoid the 6/4 chords that appear occasionally at cadences, as in bar 7 of *Tout a par moy*. Instruments of this type would presumably have been suitable for the liturgical material in Buxheim, but they must also have been used for some of the intabulations, to judge by the occasional pedal signs: that these pieces were originally secular would not necessarily have been a problem, for, as we have seen, they were often given sacred texts, and anyway they were foreign, and therefore free of connotations that might disturb the priesthood. Although the pedal indications do occur in quite ornate pieces, such as *Le souvenir*, they do not appear in the more rhythmically complex pieces such as the presumed basse danse settings, and indeed it is hard to imagine such music sounding well on a large instrument. But in Paumann's day there were also small positive organs: normally these would have had a single rank of metal pipes, with a keyboard again going up from B natural, probably to f''.

It is difficult to say exactly what tuning system might have been used in Paumann's day. The Buxheim manuscript was compiled at a time when things were changing quite fast in this respect, and it is likely that both a pythagorean tuning and a form of meantone were used side by side: although some of the pieces, such as *Qui veult mesdire*, seem to work in the Arnaut of Zwolle pythagorean with the wolf between B and F sharp (in which major thirds A-C sharp and D-F sharp are actually quite good), there are other pieces for which this system would be out of the question, including a few in which the B-F sharp fifth appears several times, and others with sustained major thirds on C and F, which are fairly gruesome in Arnaut's tuning. In fact Mark Lindley has shown pretty convincingly that some sort of meantone system was well established by 1480[9], and that the bulk of the music in Buxheim seems to require it.

PEFORMANCE

There are three main problem areas in the interpretation of this music:

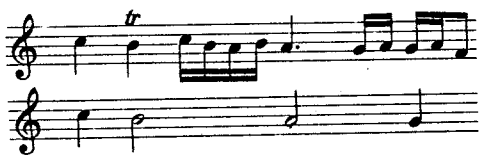
1) The question of when rests, especially short ones in the top part, mean what they appear to. It is quite obvious that some of the time these are used as an equivalent to the modern tie, which is completely absent from Buxheim, as it is from all keyboard sources before the second half of the sixteenth century. Sometimes dots appear at the beginning of a bar to indicate that the last note of the previous bar has to be held, but these are used only for a limited number of rhythmic stereotypes, chiefly cadential formulas (e.g. the start of the penultimate bar of *Je loe amours*), or for groups of syncopated dotted rhythms, such as bars 2 and 3 of the second *Mi ut re ut* (p.60). That we should be suspicious of rests in early German keyboard sources is clear from the early sixteenth-century manuscripts associated with the school of Paul Hofhaimer (Kotter, Kleber tablatures), in which the normal stereotyped cross-rhythms of contemporary mensural music are often written with rests instead of dots, as in this extract from Heinrich Isaac's *La morra* in the Codex Amerbach:



Most of the rests in this extract are written as dots in the ensemble version of the piece. On the other hand, Bernhard Schmid, in his tablature print of 1577, says that for the sake of the ornamentation it was permissible to break a beat and insert a small rest, and in the fingering example given in Buchner's *Fundamentum* (written in the 1520s) there is a case where a note after one of these puzzling short rests is played with the same finger as the note before the rest. A common inconsistency in Buxheim is where the right hand has dotted crotchets and quavers, while the left hand has the same rhythm displaced by a crotchet, but with rests instead of dots (see *L'ardant desir*, bar 29). It must be admitted that in the left-hand notation used in Buxheim it is graphically clearer to write dotted rhythms as rests, as the alternative is to jam together two rhythm signs above one letter, which gives a rather cramped effect when it happens. Also, there are some rhythms which it is impossible to notate without using either ties, or failing that, rests, as in bar 10 of no. 15 here, where a crotchet tied to a semiquaver seems to be intended. This is hardly the place to go into the complex differences between tablature and mensural notation, but essentially the former does not concern itself very much about where a note ends - this is left to the discretion of the player. A quite common situation, especially in the basse danse settings, is where the discantus and tenor move in parallel thirds, with only one part having rests, as in bar 27 of the second *Longus tenor*. In bar 33 of *Collinetto* a short rest occurs between a trilled crotchet and a run of semiquavers: as the trill sign occurs almost invariably on a note before a run or turn, there seems little sense in taking this bar literally. It is impossible today to define where rests are to be taken seriously, and where they are used to indicate sustained notes: the individual performer must make up his own mind, bearing in mind that, in spite of the sometimes casual approach to dissonance in running passages, most of the time the writing conforms to the principle that dissonances have to be resolved downwards. A slightly related problem is whether repeating notes in the tenor should always in fact be repeated: often the second time the note comes it is dissonant with the top part. Again, as the lack of ties meant that these notes had to be written as repeated notes, there is a strong argument for sustaining them when it sounds better to do so.

2. Another slightly vexed question is whether the contratenor should be filled in when it is absent, and if so, in exactly what situations. I mentioned above that the tenor part often moves in crotchets in the two bars before a cadence chord: it is quite common for the contratenor, having been silent for some time, to come in just for these cadence bars, usually playing a third above the tenor, often resulting in *faux-bourdon* (parallel 6/3 chords), normally with some decoration in the top part. But if we compare the two versions of *Venise* (22/23), we find that the first setting regularly has this kind of three-part writing, while the second remains in two parts. Given that (a) the contratenor at this time was a "negotiable" element in the music that was not fixed for posterity by the composer, and (b) that *faux-bourdon* was an important ingredient in much fifteenth-century music, it seems hard to believe that a competent organist would not have automatically added a contratenor a third above the tenor (perhaps with the occasional fifth) in passages like 52 to the end of the second *Venise*: it is so easy to do that it seems hardly worth writing down.

3. There is no explanation in Buxheim of the trill sign, so we have to deduce its interpretation from other sources and from the contexts in which it is used. The nearest source to throw any light in our direction is Hans Buchner's *Fundamentum*[10], a manuscript treatise written in the 1520s, which contains a slightly impenetrable description of an ornament equivalent to that in Buxheim. Buchner describes a kind of mordent with a lower auxilary note, though he seems to be saying that the main note is held down throughout: whether this is exactly what he means or not, it is clear that the ornament begins on the main note, and it is likely that this applied to the Buxheim repertoire as well. It is striking in the present context that the ornament is almost invariably called for before a run of semiquavers; the latter are often in the form of a turn, especially at cadences, as in the following formula, which I give together with its undecorated form:



This comparison is quite interesting, for it suggests that the trilled note and the turn should be seen as an entity, something that is confirmed by the fact that often the first note of the turn is dissonant with the left hand, as in bar 4 of no. 15. Incidentally, there are a number of cases where the crotchet plus turn formula appears without a trill: the large number of errors in the manuscript would suggest that such omissions were not necessarily intended. In the opening of *Franc cuer gentil* the same thing happens in the left hand, but for a different reason: there was simply no provision for notating ornaments in the left-hand notation in Buxheim. A related question is how to perform the turns that begin many of the pieces in the manuscript: these appear as semiquavers, quavers, or (exceptionally, in *J'ay pris amours*) in crotchets, an inconsistency which strongly argues for a free, unmeasured performance of these figures.

EDITORIAL NOTE

In this edition the original note values have been halved: the black semibreve of the original right-hand notation appears as a modern minim. Editorial accidentals appear above the stave in the right hand, applying only to the one note, but for obvious reasons this method cannot be used in the left hand, so they appear on the stave in brackets. All accidentals on the stave, whether original or bracketed, are taken as applying to the whole bar unless contradicted. Certain rhythmic inconsistencies between the hands have been retained, in the hope that the user will gain more insight into the provisional nature of the Buxheim notation than if these discrepancies had been tidied up.

The spelling of the titles follows the manuscript where these are in German or Latin, in other words where there is some chance that they may be right, but the extremely corrupt titles (e.g. *Dulongesux* for *Dueil angoisseux*) have been replaced by the normal spellings of the original songs, though the Buxheim spellings are given in the commentary. The numbers after the titles refer to the numbering in the manuscript, which was apparently done in the last century: it is sometimes a little illogical, as when it gives a separate number to the second section of a piece (as in the two settings of *Ma doulce amour*).

An attempt has been made to indicate the tenor and contratenor parts in the left hand, and to show where they cross, but the standard fifteenth-century cadence, in which the contra leaps an octave to form the fifth above the tenor, has been taken for granted. It seems hardly necessary to point out that when there is only one part playing, it is the tenor, except in the opening of *Franc cuer gentil*, where the contra enters before the tenor. There is one consistent ambiguity in the left-hand notation in the manuscript: the letter H is used without a stroke both for the B natural below tenor C and for that an octave higher, so that the exact pitch of the note has to be deduced from the context. A slightly different problem occurs in *Tout a par moy*, which comes in the later part of the manuscript: the contratenor seems to really need a low B flat, though this note goes below the B natural that is the lowest note shown on the original explanation of the tablature: possibly in the years between the writing of the different sections, keyboards became extended at the bottom of the range.

In the basse danse settings and the more elaborate chanson intabulations, fermatas appear in the edition at the end of some of the sections: these indicate that the final note of the phrase is a breve or long. A comparison of different settings of the same tenor shows that sometimes a bar is added to the end of a phrase to allow for right-hand ornamentation, but at other times a long note is put on the last beat of the bar instead.

Although most of the manuscript is quite neatly written, it is in fact very inaccurate, and reveals a degree of alienation from his work on the part of the scribe rather reminiscent of the modern garage mechanic who casually forgets to check one's brakes. In one extreme case a piece appears with the bars in the wrong order[11]; in a few other places there are bars missing; in *Dueil angoisseux* (59) our friend gets the form wrong, and instructs us to end in the wrong place. A very common mistake in the right hand is to be a third too high or low: it is easy to see how this could happen for a whole line, but more frequently it occurs just for a bar or two. The system of indicating in what octave a left-hand note is to sound by means of lines above the letters provides great scope for confusion; fortunately, having something to check against, it has been possible to clear up the majority of these errors. There are many cases where either or both hands have what seem to be the right notes, but with the wrong rhythms. And there are the occasional bars of complete nonsense, which have had to be virtually recomposed.

Often the business of making sense of corrupt passages in Buxheim is quite problematic, as the music seems to be a mixture of older, medieval elements, such as the drone-like improvisation over a very long note, and the newer, more suave sonorities of mainstream Franco-Burgundian music, with its predominance of 6/3 chords, and careful approach to dissonance. In the passages where both hands move about the same amount it is really the latter style that rules, and it does seem reasonable to expect something like the same concern about controlling and resolving dissonance that we would find in the mature music of Dufay, say. There does, however, seem to be a slight difference in the dissonance treatment in the syncopated passages: quite often the top part moves to an off-beat note that is dissonant, and then the tenor changes on the next main beat, so that the resolution happens on the beat, rather than after it: similar behaviour can be found in some of the instrumental pieces in the Glogauer Liederbuch. In the other main kind of texture, where the right hand goes off into strings of semiquavers over held notes, different criteria apply: it is interesting that several examples in the *Fundamenta* tolerate a high degree of dissonance where a tenor note is held. But because the rules are less clear, it is much more difficult to identify errors in this kind of writing: serious performers will no doubt prefer to find their own solutions. The application of *musica ficta* in this music is another area where the performer should be prepared to use his own discretion: this is especially true in the running passages in the right hand, to which the normal conventions of polyphonic music do not necessarily apply.

Bernard Thomas,
London, 1981.

NOTES

1) Facsimile pub. Bärenreiter (*Documenta Musicologica*). A complete transcription of the Buxheim Organ Book by Bertha Wallner is in *Das Erbe Deutscher Musik*, vols 37-9 (Kassel, 1958-9); however, this edition is a purely "diplomatic" one that makes no attempt to correct any of the many errors in the source.

2) For example, the *Quatorze Gaillardes, Neuf Pavennes*... of 1531 (complete edition in volume 14 of this series)

3) Eileen Southern, *The Buxheim Organ Book*, Brooklyn, 1963; Hans Zöbeley, *Die Musik des Buxheimer Orgelbuchs*, Tutzing, 1964.

4) Facsimile of Locheimer Liederbuch pub. Bärenreiter; the keyboard music is printed in Apel, *Keyboard Music of the fourteenth and fifteenth century*, American Institute of Musicology. Facsimile of the Schedel book in *Das Erbe Deutscher Musik* as well as edition of same by Besseler apparently in preparation.

5) The melodies from both are printed in Crane, *Materials for the Study of the Fifteenth-century Basse Danse*, Institute of Medieval Music, 1968.

6) Southern, "Some Keyboard Basse Dances of the Fifteenth Century" in *Acta Musicologica* 35 (1963); see also Jan LaRue, ed., *Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese* (New York, 1966), p. 738. Raymond Meylan, *L'énigme des basse danse du quinzième siècle*, Berne, 1968, also "Recherche de parentés parmi les basse dances du quinzième siècle, *Acta Musicologica* 38 (1966)

7) See Crane, no. 106. The mass is in the Trent Codex 91, no2. 1151-1155.

8) Klotz, *Die Orgel der Gotik der Renaissance und der Barock*

9) "Fifteenth-century Evidence for Meantone Temperament", *PRMA* 1976, p.37.

10) Edition and facsimiles in Hans Buchner, *Orgelwerke I (Das Erbe Deutscher Musik)*. The instruction on playing the ornament reads as follows: "duas esse simul tangendas, ea videlicet quae per lineam curvatam signatur medio digito, proxima vero inferiorque indice digito, qui tamen tremebundus mox est subducendus.

11) The other version of *Dueil angoisseux* (60). See *Early Music*, October 1979, p.520.

COMMENTARY

1. Je loe amours (16)

Original reads "Geloymors". One of seven settings of Binchois' ballade in Buxheim; nos. 17, 18 and 202 are further complete arrangements of the piece, while nos. 168-170 are each headed "Inicium Jeloemors", and are in fact settings of the first section only. The present arrangement overlaps with all three "Inicium" settings: bars 1-5 are almost identical with no. 169, bars 11-14 correspond closely with no. 170, and 15-20 with no. 168. Binchois' tenor appears in the Locheimer Liederbuch (a fourth lower) with the sacred text "Ave dulce instrumentum". Two elaborate three-part instrumental arrangements of the same tenor appeared in Petrucci's *Canti C*, one by Ghiselin, the other by a certain Vilde (the latter to be published in our AN3).

2(C): first five notes written in tenor part, but passage is correctly written in the concordant no. 169.
7(C): third note octave lower in original
9(T): fifth note 3' in original
17-18(D): written a third lower in original (as far as the thirteenth note of 18
27(D): crotchet a instead of 9th and 10th notes
34(D): tied note written as dotted semiquaver
50(D): tied notes written as dotted crotchets.

2. Dueil angoisseux (59)

"Dulongesux". One of two settings of Binchois' ballade in Buxheim, the other being no. 60.

12(D): second note e'
20(D): fourth note quaver, followed by crotchet rest
24(D): crotchets a tone lower
39-41: the intabulator has missed out one of the four bars of C major chords, possibly deliberately.

3. Esclave puis yl (102)

"Aliud Esclaphe". This follows another piece, also called "Eschlave", but which appears to be based on a completely different chanson, though Eileen Southern has described it as a free reworking of the Binchois rondeau. The present setting, though ornate at times, sticks fairly closely to all three parts of the model. It is, however, written a fourth higher.

4(D): first five notes a tone higher
6(C): last note a
8(C): last note f
23(C): first e flat written as natural

4. Franc cuer gentil (116)

"Franckurgent". A fairly literal intabulation of Dufay's rondeau.

19(C): contra written in tenor line
27: this bar, missing in Bux, supplied from model.

5. Qui veut mesdire (128)

"Qui vult messite". Has Binchois' rondeau in augmentation: the tenor is followed fairly closely, the discantus less so.

5(D): 9th and 14th notes quavers
17(T): last note (e') an octave lower
24(D): last five notes b-a-g-f-f

6. Adieu mes tres belle (143)

"Adien ma tres belle". One of three settings of Binchois' rondeau: the third is no. 196 (down a fourth).

15: redundant chord bar here (same as bar 16)

6(b). Adieu mes tres belle (144)

"Adyen matres belle"

3(C): second note a in original.

7. J'ay pris amours (239)

Untitled in original. This arrangement of the anonymous, but extremely widely distributed rondeau, is written with larger note values than the other pieces printed here. But the cadential and other ornamentation does not differ in any important respect from that in other pieces, suggesting that the arranger was thinking in quite a fast tempo, with two in the bar rather than four. Exceptionally, as every B in both right and left hand is marked flat in the MS, a flat has been put in the key-signature in the present edition. The original rondeau was normally written a tone higher, though a few of the many arrangements (e.g. one by Isaac) have it in G.

16. sign indicating end of first section appears after the first beat in the original.

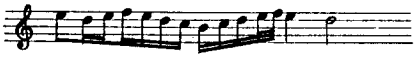
8. Tout a par moy (252)

"Tant apart". A mostly straightforward arrangement of Frye's widely known rondeau.

16(D): this bar a third lower in original
17(D): fourth note quaver
21: fermata
25(D): third note with sharp instead of trill
29(D): second note with sharp instead of trill
32(T/C): third and fourth notes crotchets.

9. Se la face ay pale (255)

"Se la phasepale". One of two intabulations of Dufay's ballade in Bux: no. 83 is a much simpler arrangement. The present setting decorates the original discantus, and has the original tenor fairly intact. But Dufay's contratenor is not used, and in fact the Buxheim version is closer to the 4-part setting of the ballade in the Trent Codex 89 (pub. in *Opera Omnia* VI, p.105), which may well have been used by the intabulator.

8(D): 

22(T): fourth note a'

29(D):

10. Le souvenir (256)

"Le sovenir". Buxheim 250 is another setting of Morton's rondeau, with the sacred text "Salve Radix Joxophanie", and at the same pitch as the model, while the present setting is transposed up a fifth.

17(C): last note B natural in original

11. Portugaler (43)

Based on an anonymous chanson wrongly attributed to Dufay in one source, which has survived in a Munich MS with the sacred text "Ave tota casta virgo", printed in Dufay, *Opera Omnia* VI, p.106. A basse danse *La portingaloise* in the Toulouse and Brussels sources begins similarly to the tenor of the chanson, but continues differently. The many B flats in the present setting are not found in the model. Although the chanson text has not survived, the form of the piece suggests that it must have been a ballade. The Buxheim version ends at bar 58: the editorial repetition of bars 20-29 has been added to bring the piece in line with the model.

3(D): last five notes a tone higher
7(D): last note g'
18(D): 9th note a quaver
22, 60(T/C): first two notes d'-d in original
25(C): first note an octave higher
26: first beat is held for an extra bar in model
43(D): 10th note crotchet
46(C): last note c' in original
49(D): a on first beat

12. L'ardant desir (133)

"Lardant desier". One of two consecutive settings of a lost chanson. An anonymous *Missa L'ardant desir* has survived: according to Crane the Kyrie uses the same tenor as the present setting. The title is mentioned as a basse danse by Martial d'Auvergne around 1460. A peculiarity of the two Buxheim settings is that in no. 134 certain passages are telescoped, so that, for instance, the four semibreves in bars 6-9 of the tenor in the present version appear as minims in the other.

3(C): crotchet-minim-crotchet
10(C): minim and two crotchets
30(D): first note g' in original
34(T): quavers an octave lower
40(C): a in original
51(D): semiquavers a tone higher

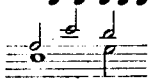
13. Ma doulce amour (79/80)

"Modocomo, Bystu die rechte". This piece, as well as the following one in Buxheim (81/82), is a setting either of the basse danse melody *Ma (La) doulce amour* (Crane 43), or of a lost chanson from which the basse danse must have been taken. The fact that there are many similarities between the two settings, suggesting an original in a polyphonic model, argues for the second possibility.

7(D): first and third notes crotchets
15(T/C): bottom part is notated on contratenor line
26(C): first note written an octave lower
32: this bar supplied by analogy with other setting, and the basse danse melody.
38(D): minim-crotchet rest-three crotchets
42(D): extra semiquaver b flat before last note.

Repetico

This sets the same music twice, though no. 82 sets it only once (and has six missing bars). The tenor seems to have nothing to do with the basse danse melody.

11-12(D): a third higher
38(D): rhythm reads:
50(T/C): reads: 
58(T/C): semibreve-minim in both parts
61(D): these quavers written as triplets
78(T): crotchet rest-crotchet-minim-two crotchets.

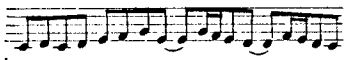
14. Longus tenor (54)

This and the following piece would seem to be settings of a lost basse-danse melody. The tenor does not correspond to any of the surviving dance tunes.

3(D): first four notes semiquavers
11(D): first two notes minims
19(D): first note crotchet
27(T): last note a'
29(T): c'-g-c'
36(C): dotted semibreve, no rest
37(T): it is possible that this should be up an octave
39(T): f is an octave higher in original
46(D): last note f'
54(C): g is three beats long in original
64(D): last note e"
75(D): first note crotchet
83(T): last note a

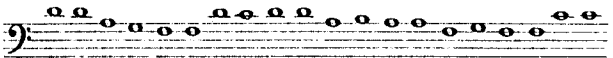
15. Longus tenor quartum notarum

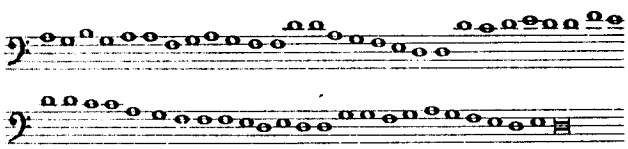
12(T):

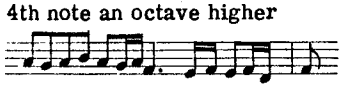
14(D): tied note written as dotted minim
31(C): g' written an octave lower
34(C): third to fifth notes written quavers-crotchet
36-7(T):
41(D): written a tone higher
43-4(D): last semi in 43 and quavers in 44 a third higher.
53(D): second half of bar is badly written, could be inpreted as follows: 
55(D): last eight notes quavers
58(D): first note minim, fifth a crotchet
74(D): no dots after third and fifth notes
78(D): first of each group of semis written as quaver
80(D): second note written with sharp instead of trill
81(T): first note crotchet, last note minim.

16. Collinetto tertium notarum (56)

"Collinit. 3^{m} notarum". Based on the basse danse melody given by Cornazano (Crane 99), which runs as follows:

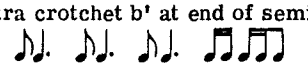
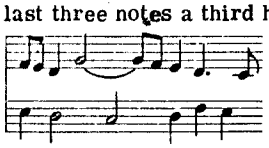




11(T): last two notes an octave lower
15: first eight notes of D, first 7 of T/C as triplets.
20(D): barline after first beat
21(D): no dot after seventh note
22(T): last note d
32(D): 7th note a quaver
51(C): 4th note an octave higher
64(D): 

17. Collinetto quartum notarum (57)

"Sequitur adhuc semel Collinit 4^{or} notarum"

16(D): tied note written as dotted quaver
29(D): fourth note e'
30(D): tied note written as dotted semiquaver
32(D): 9th-12th notes semiquavers
42(D): fourth note crotchet
46(D): extra crotchet b' at end of semiquavers
52(D): 
53(D): last note e'
59(T): last three notes a third higher
60: 

18. Vil lieber zeit uff diser Erde (51)

This and the three following pieces have been selected out of nine settings in Bux or an anonymous three-part chanson in the British Library MS Cotton Titus A xxvi: the five others are nos. 37, 52, 92, 93 and 217. The "Annavasanna" would seem to be a corruption of the French title *Une fois avant que morir*, for the Locheimer book contains another keyboard setting of the same piece headed "Anavois". A basse danse melody based on the tenor of the chanson has survived in the Brussels MS, no. 24 (Crane, no. 94). However, the nine settings in Bux are closer to the tenor of the chanson than to the basse danse, for the latter is spread over a few more bars.

4(C): first of quavers g
11(C): first and last notes an octave higher
20(C): reads e'
21(D): crotchet written as dotted quaver
26(T/C): the lower part of this bar appears in tenor, but it is probably the upper one that belongs there. First note an octave lower
31(T): last three notes two quavers and crotchet.

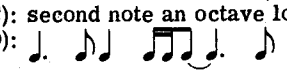
19. Annavassanna quarta (89)

9(C): last note d'
29(D): third note d"

20. Annavasanna tertia (90)

12(C): first two notes minim-crotchet

21. Annavasanna tertia (91)

7(D): last three notes crotchets
16(D): last note e'
21: tenor notes all crotchets, D has dtd. crt. and 5 qvrs.
32(C): second note an octave lower
35(D): 

22. Mi ut re ut

This and the following piece are settings of one of two basse-danse melodies in the Schedel Liederbuch, headed "Carmina ytalica, utilis pro coreis" (facsimile in Meylan, *op. cit.*) Crane has shown that the Schedel melody is similar to two basse-danse tunes from the Brussels MS, no. 7, *La franchoise*, and no. 53, *Venise*: the second of these seems to be the closer. No. 212 in Bux is another setting of the same melody.

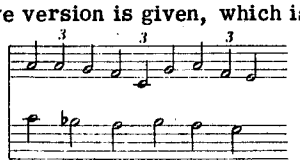
13(C): second and third notes a third lower in MS
14-16(T/C): from the last beat of 14, the upper line is notated in the contra, but it behaves like a tenor.

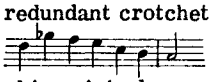
23. Aliud Mi ut re ut

8(T): fourth note c
14(D): third to fifth notes a tone lower
15(T): dotted minim and three crotchets
21(D): last two notes a third lower, but dot indicating tied c" in following bar
25(T): third and fourth notes crotchets
32(T): no dot after crotchet
47-8: C has g in 47, nothing in 48; T has g in 48
50-1(T): third note of 50 to third of 51 a tone lower.

24. Stublin (135)

This and the following piece seem to be settings of the basse-danse melody *Languir en mille destresse*, found in both Toulouse and Brussels (Crane no. 52). The tenor appears in the Locheimer book headed *Stüblein*, but with the Latin text *Virginalis flos vernalis* rather clumsily underlaid. The two settings are sufficiently different to suggest that they are based purely on the tenor, and not on any polyphonic original.

18: the notes in this bar are all twice as long in the original, thus adding an extra bar to the melody.
32: marked *sexquialtera* with the D in bar 32 and first note of 33 written in white (i.e. "coloured") semibreves. An alternative version is given, which is headed *vel sic sexquialtera*: 

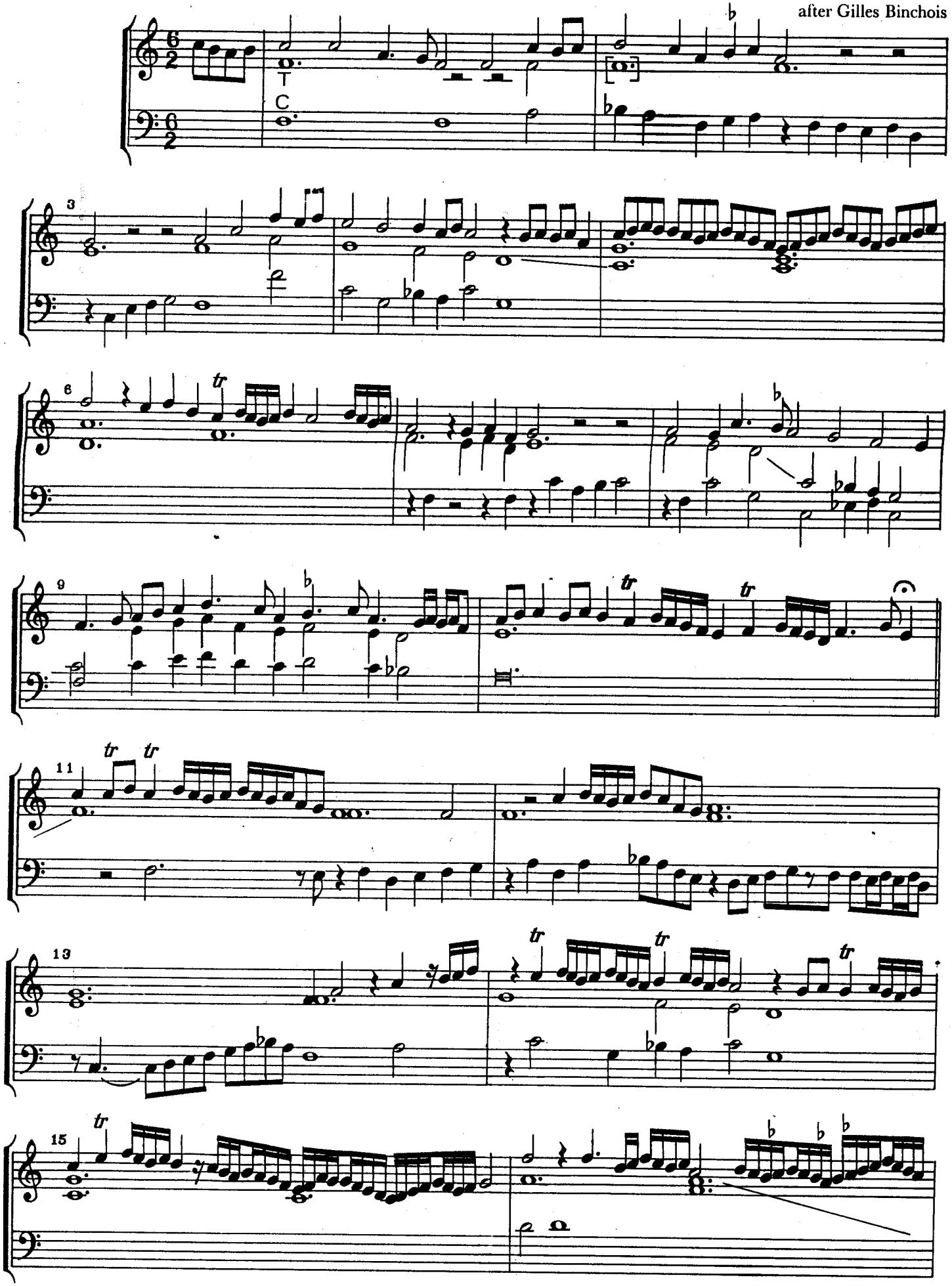
38(D): redundant crotchet a' at beginning of bar
46(C): 
58(T): c' in original.

25. Stublin (136)

5(T): fifth note a
22(D): quavers written as triplets
46(T): last note a
51(C): c-d' an octave lower
55(T/C): third note of each part e' and g respectively
60(D): first five notes written as triplets
60(C): c' an octave lower.

1. Je loe amours (16)

after Gilles Binchois



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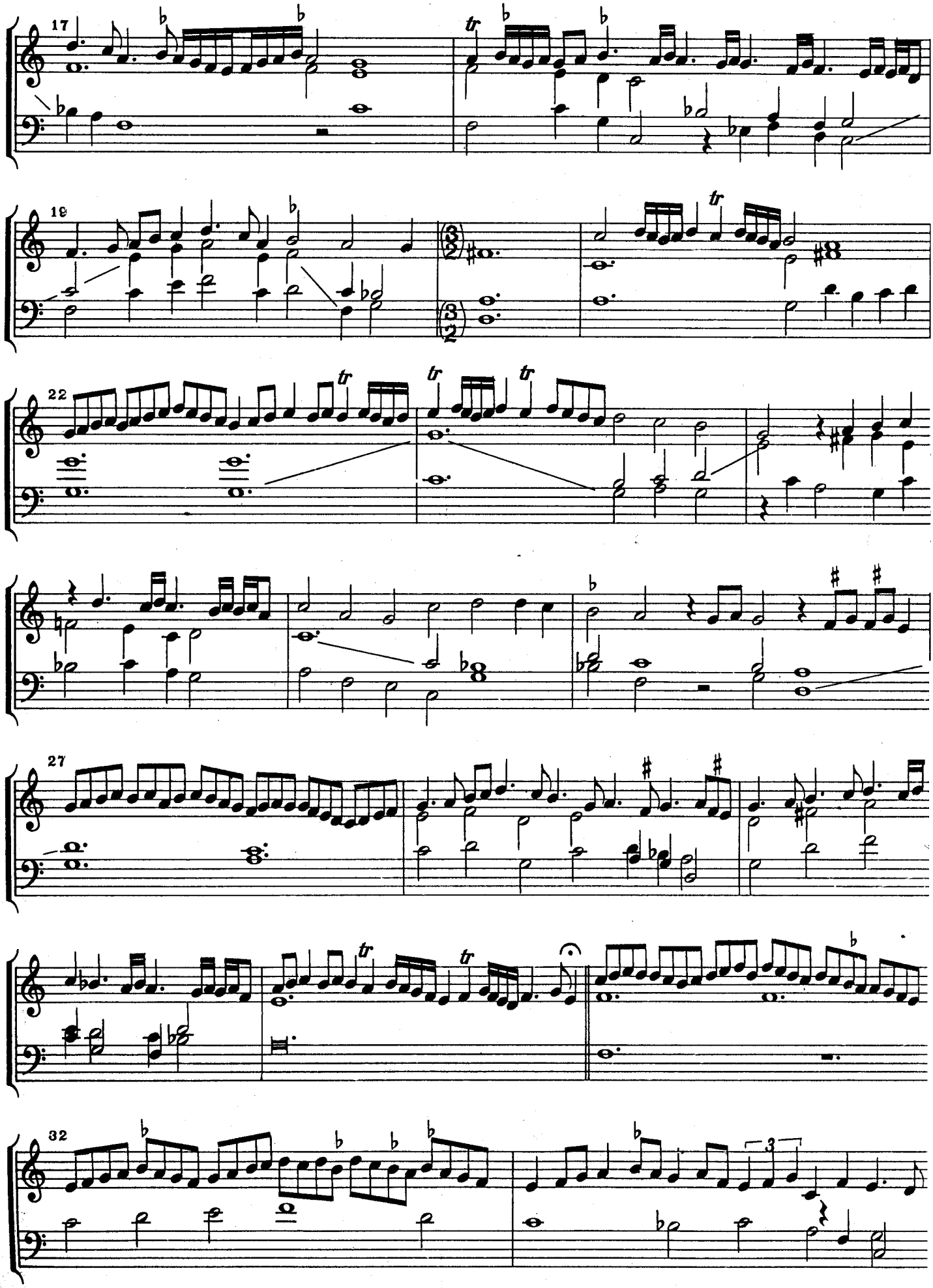

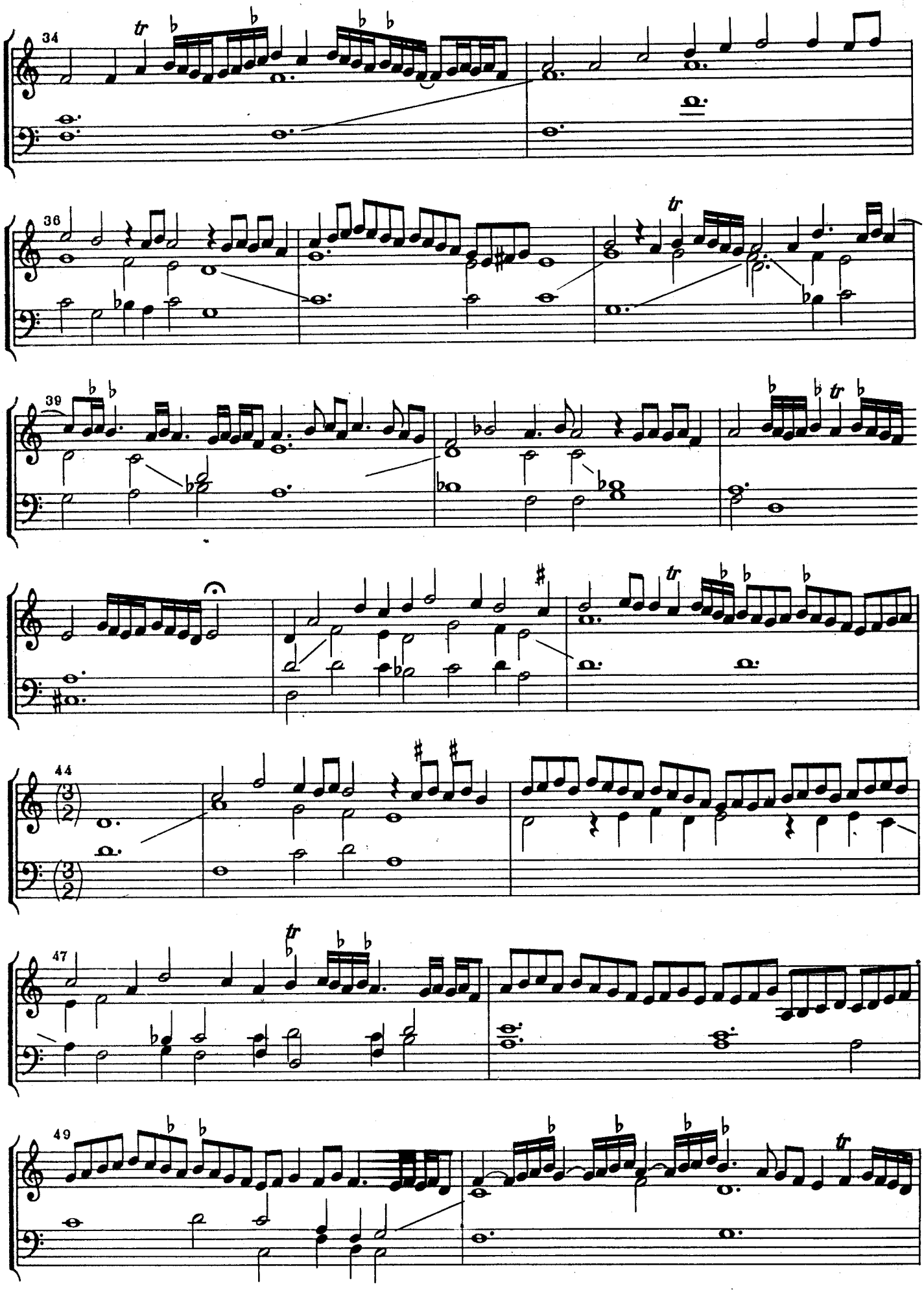
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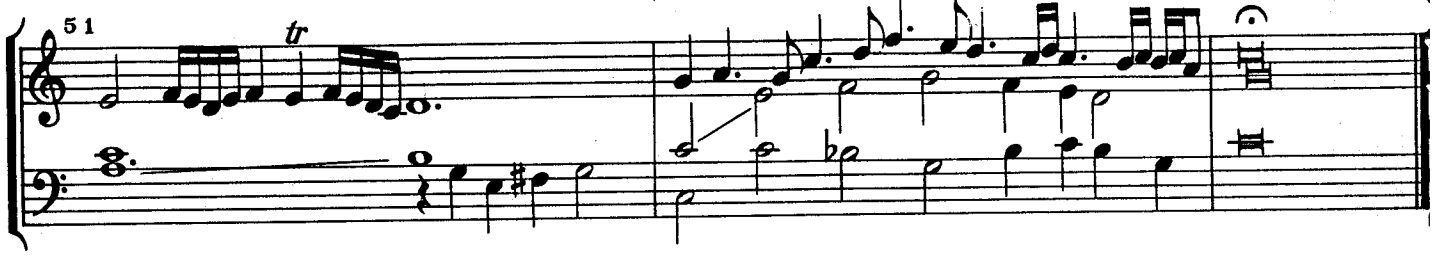
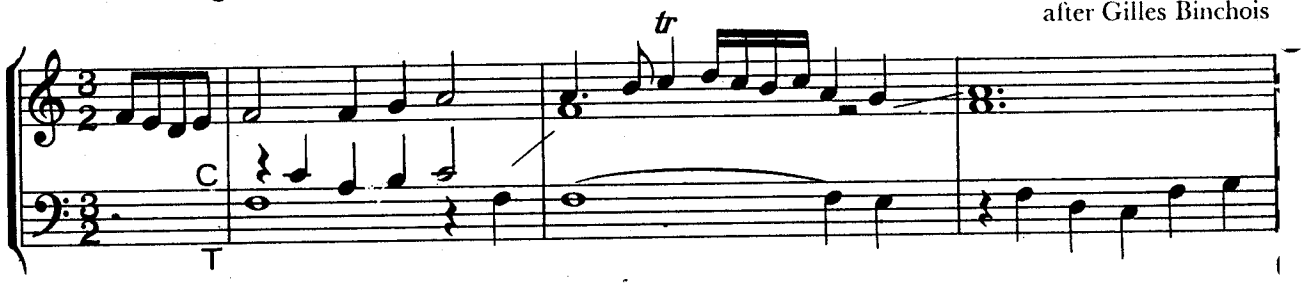
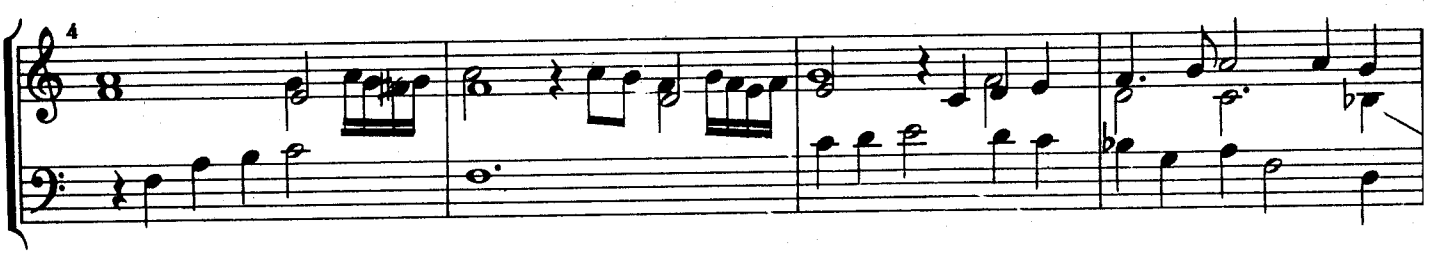
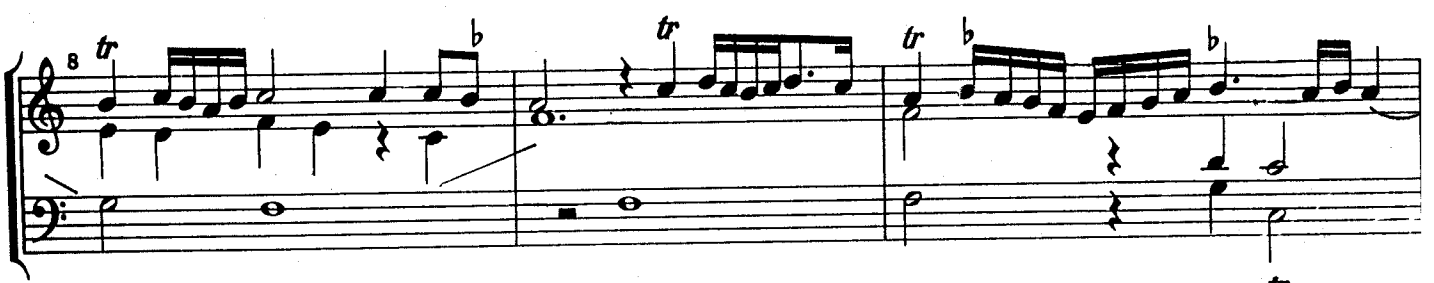


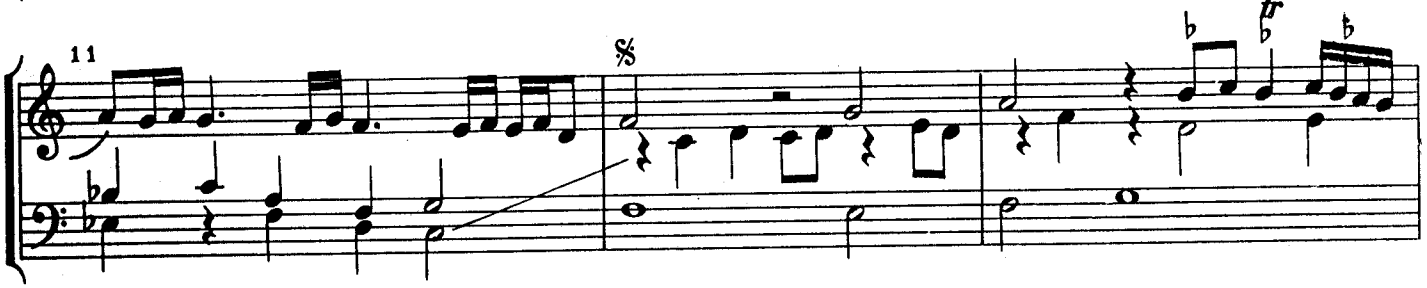
2. Dueil angoisseux (59)

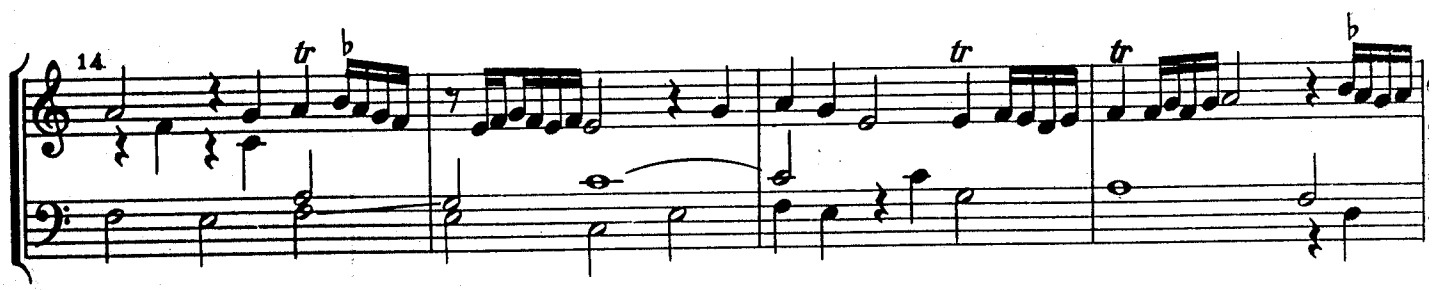
after Gilles Binchois

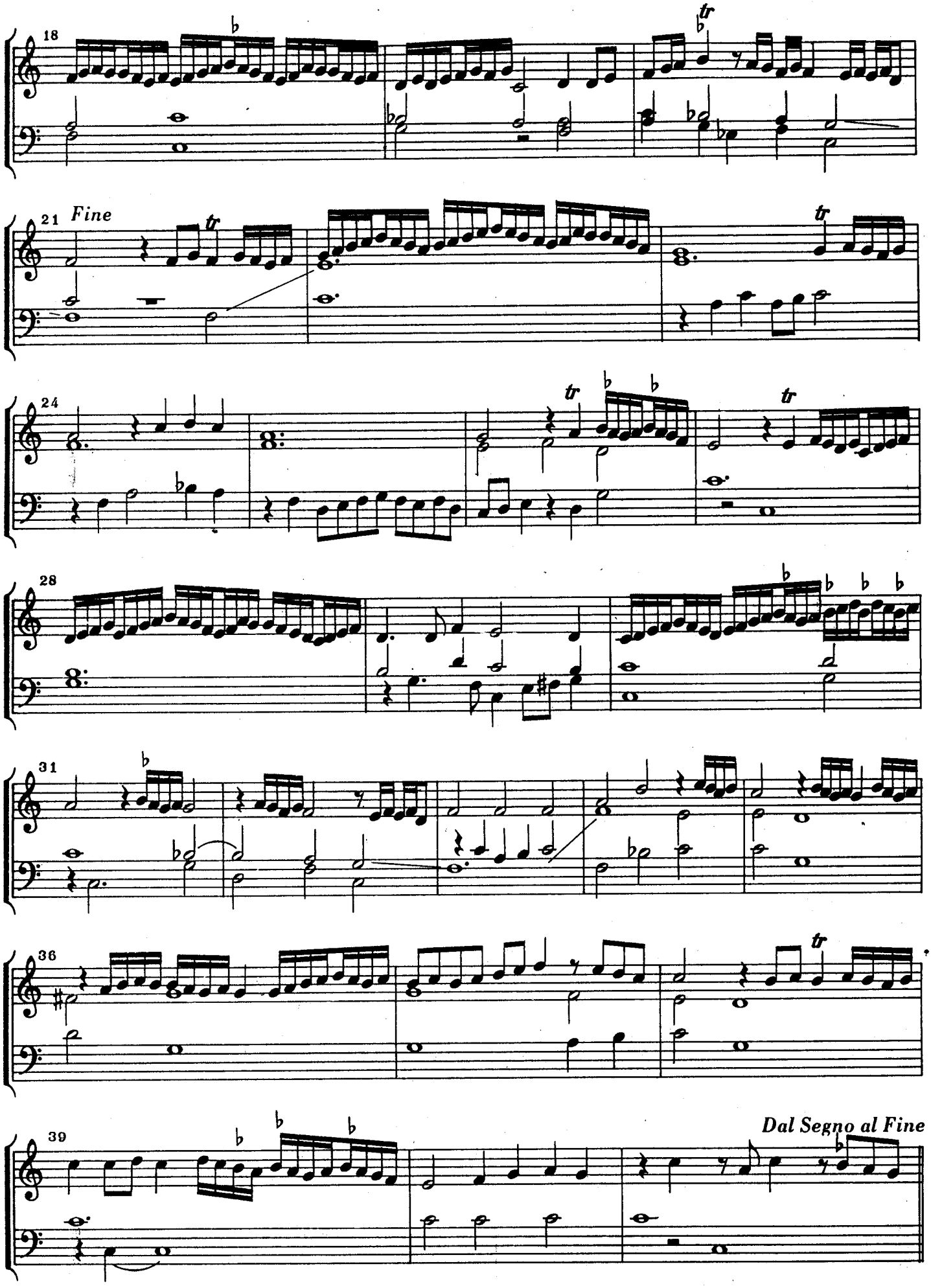











18
21
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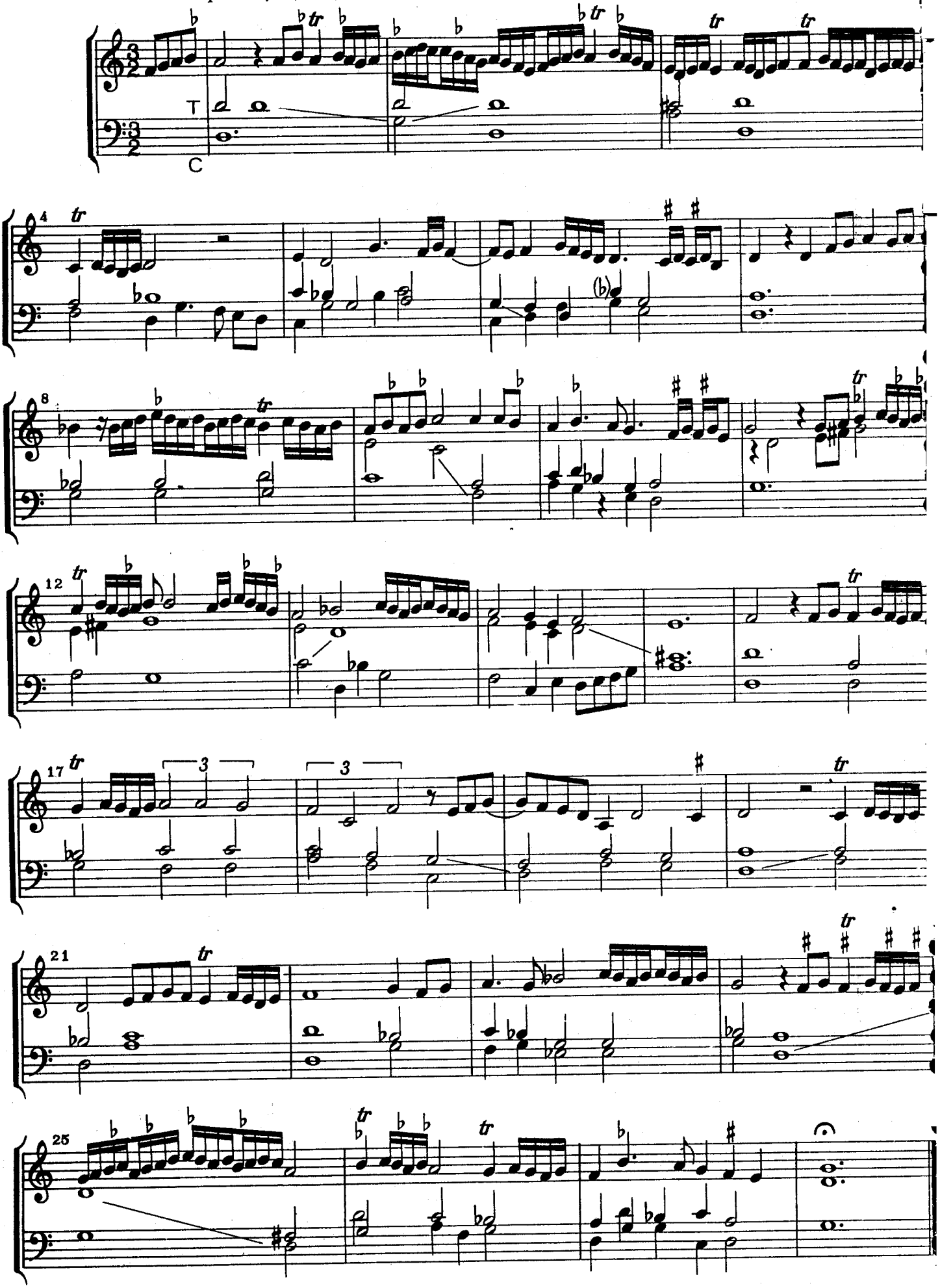
Dal Segno al Fine

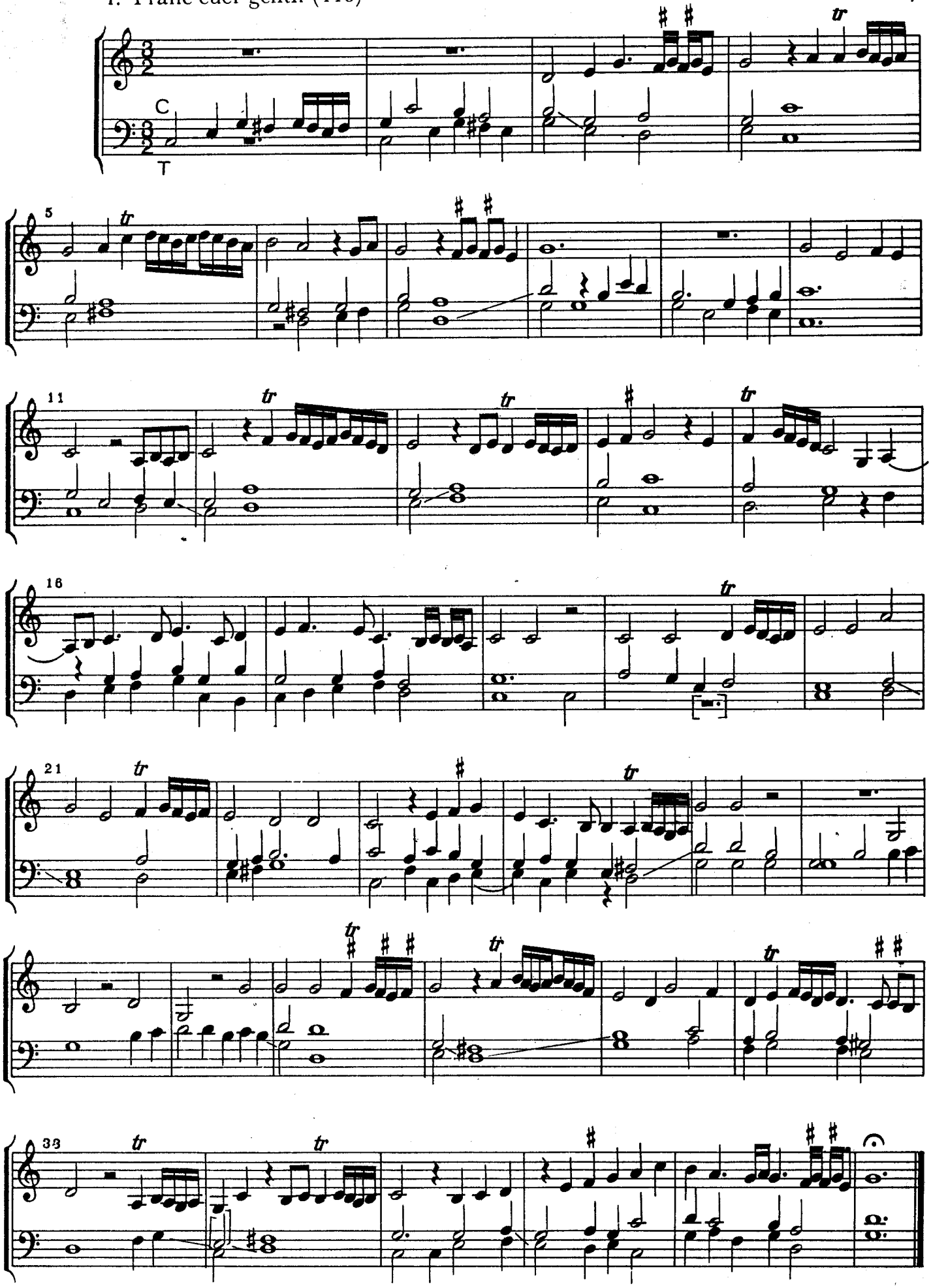
3. Esclave puist yl (102)

after Gilles Binchois



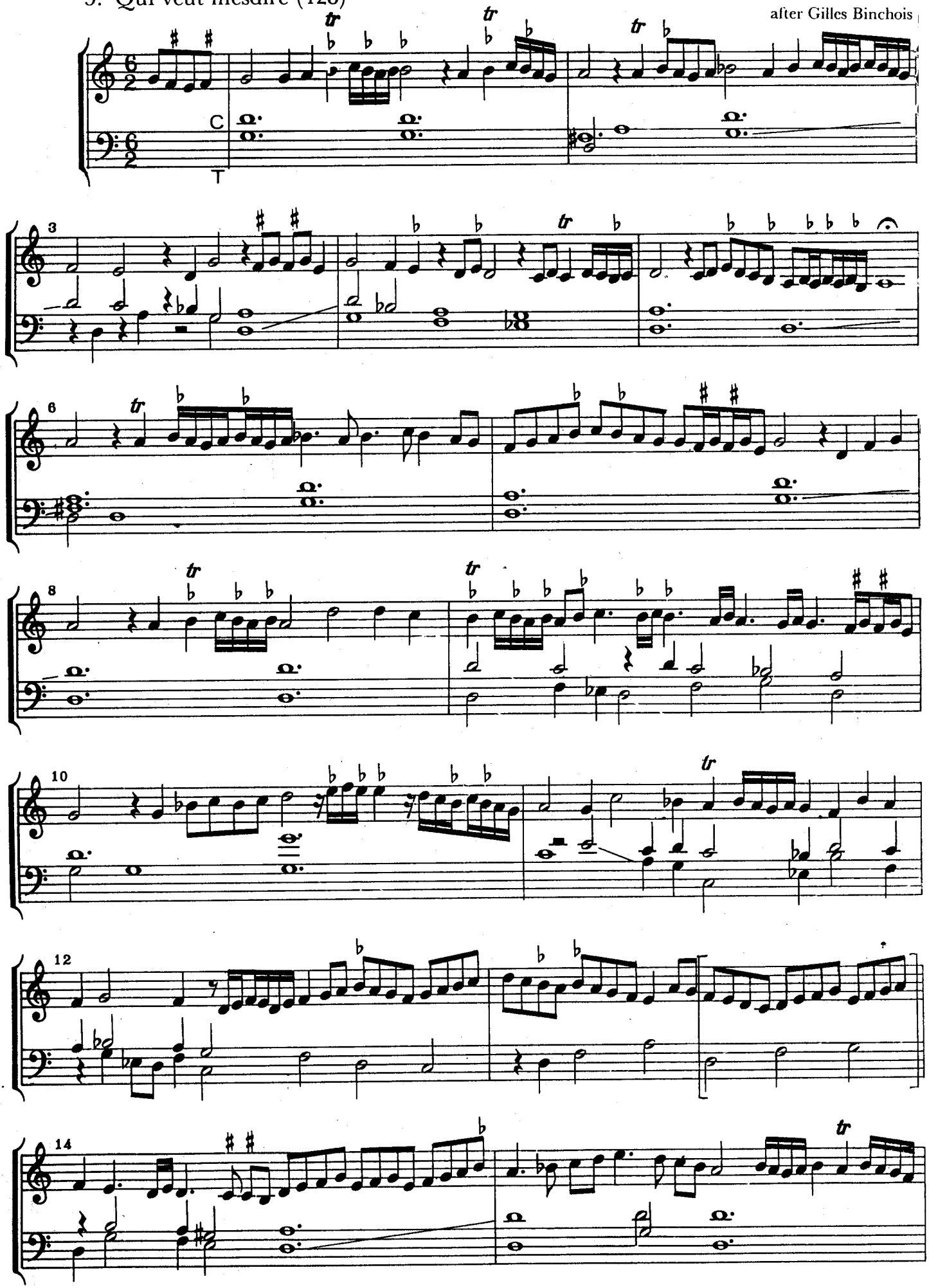
4. Franc cuer gentil (116)

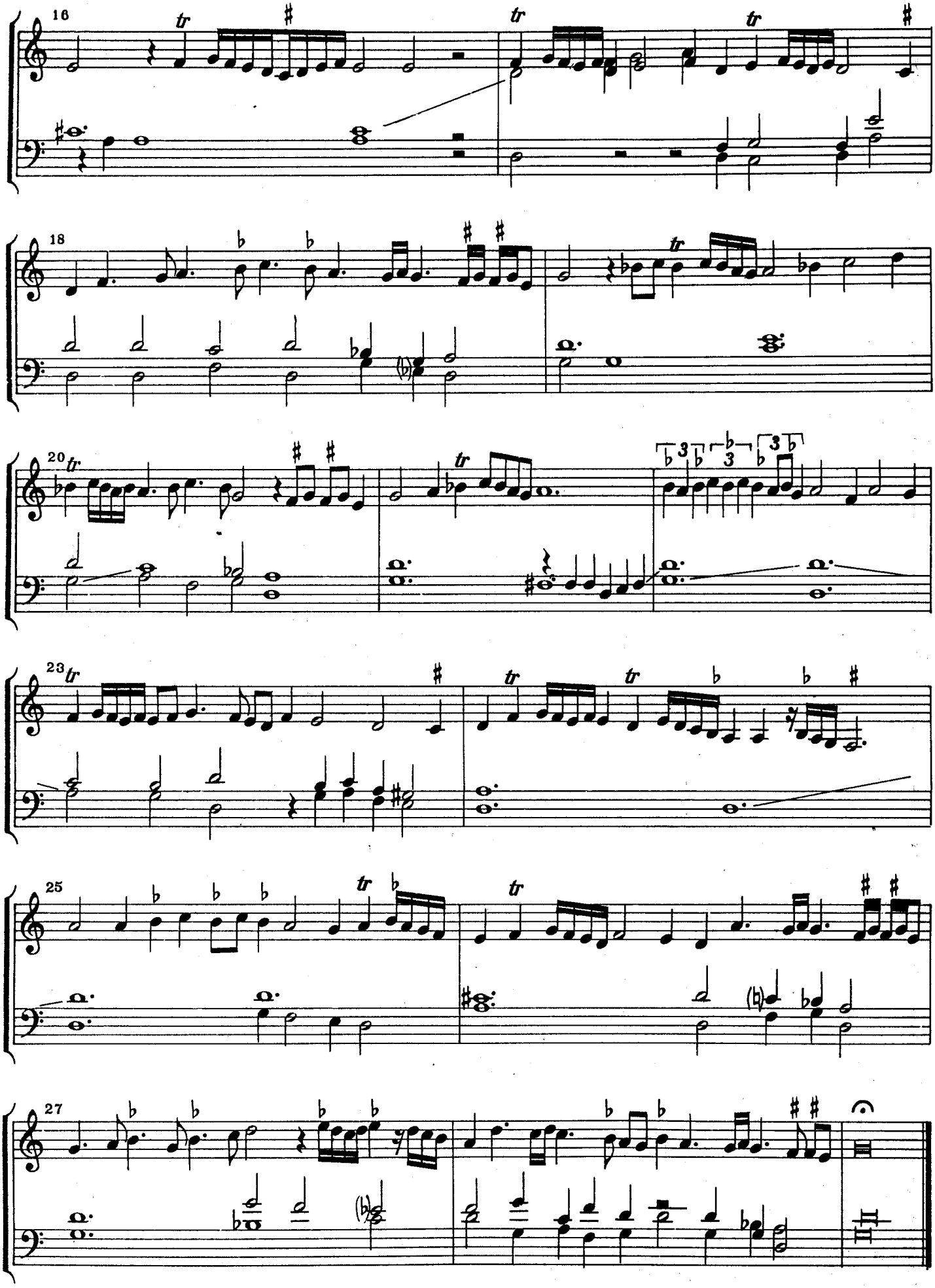
after Guillaume Dufay



5. Qui veut mesdire (128)

after Gilles Binchois

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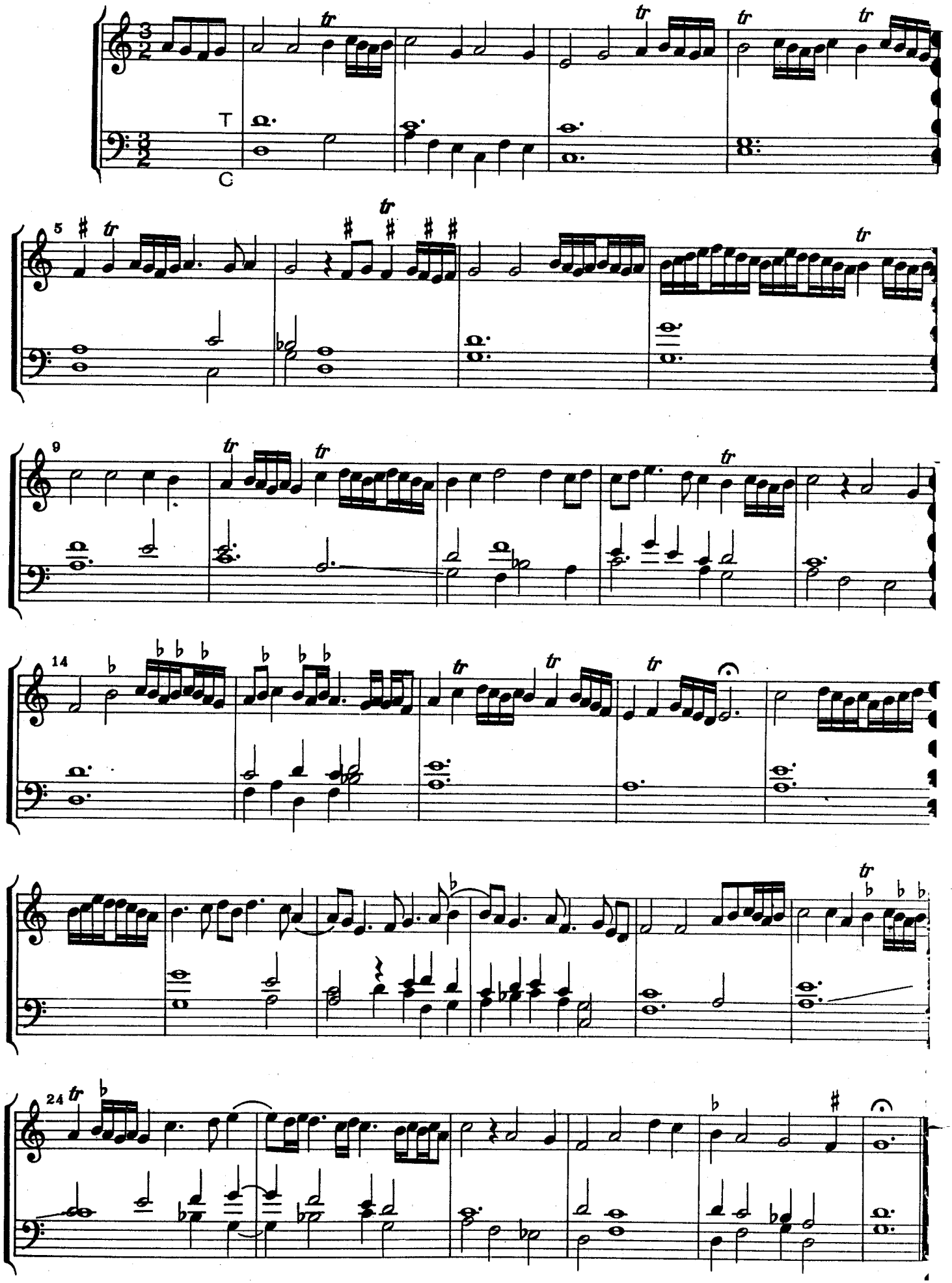
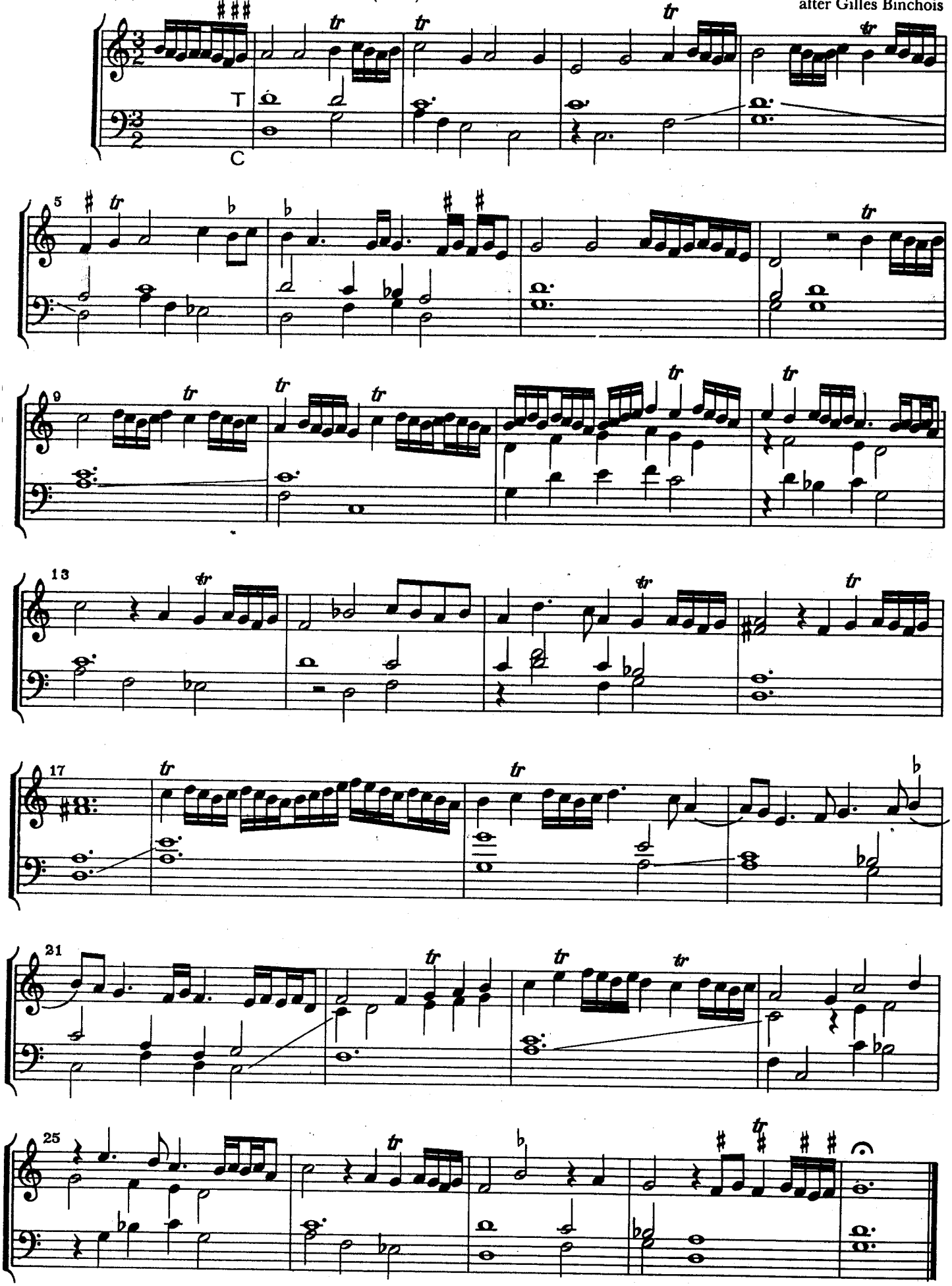
6(a). Adieu mes tres belle (143)

after Gilles Binchois

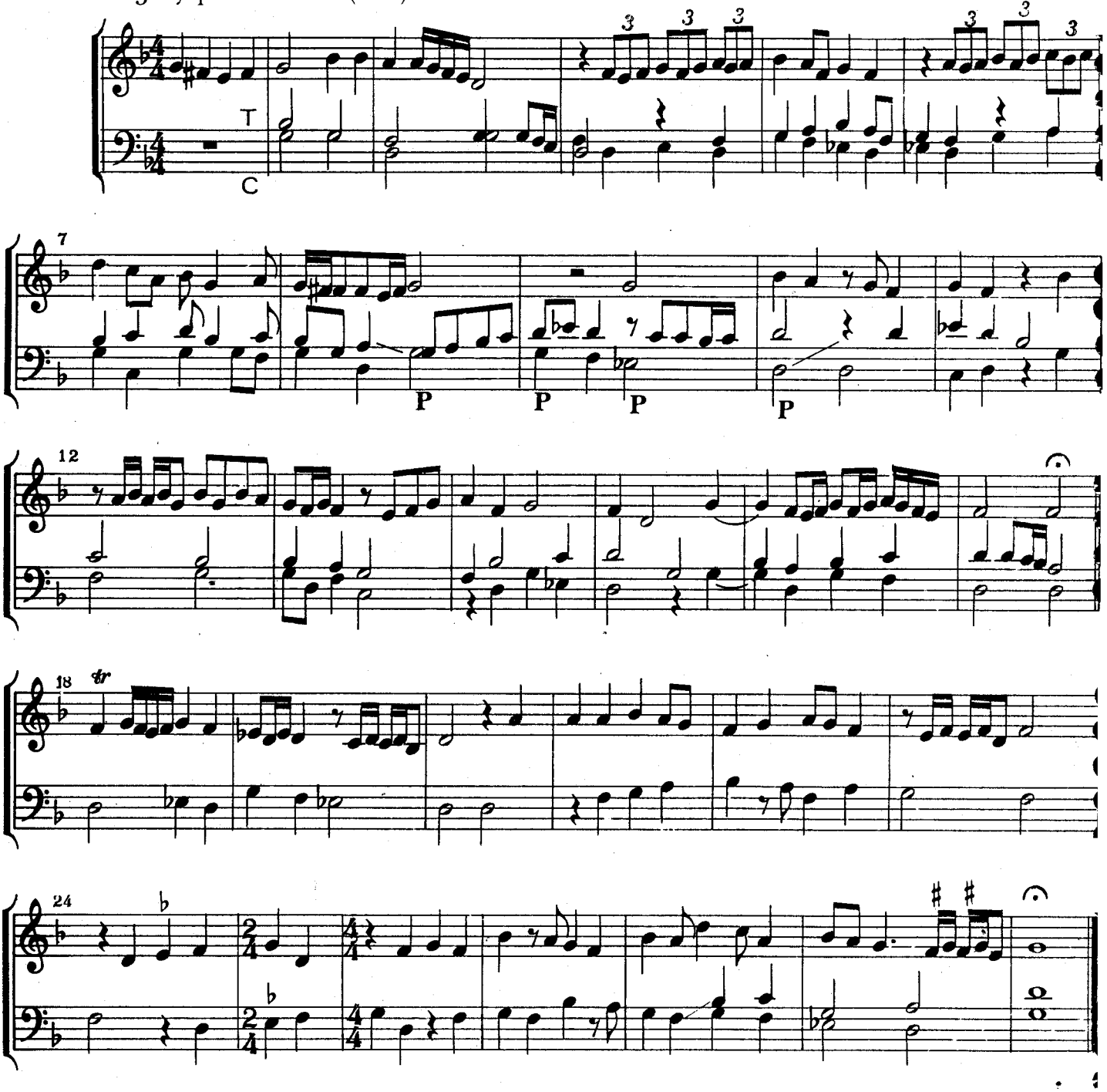


6(b). Adieu mes tres belle (144)

after Gilles Binchois

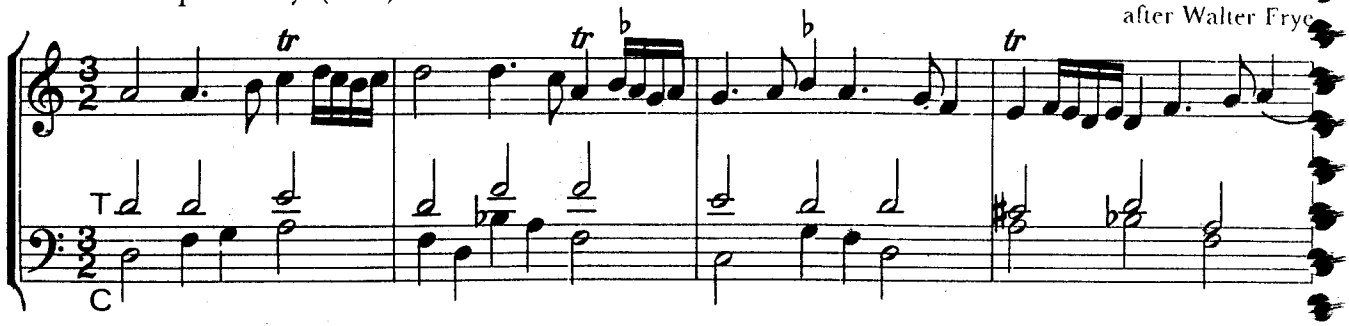


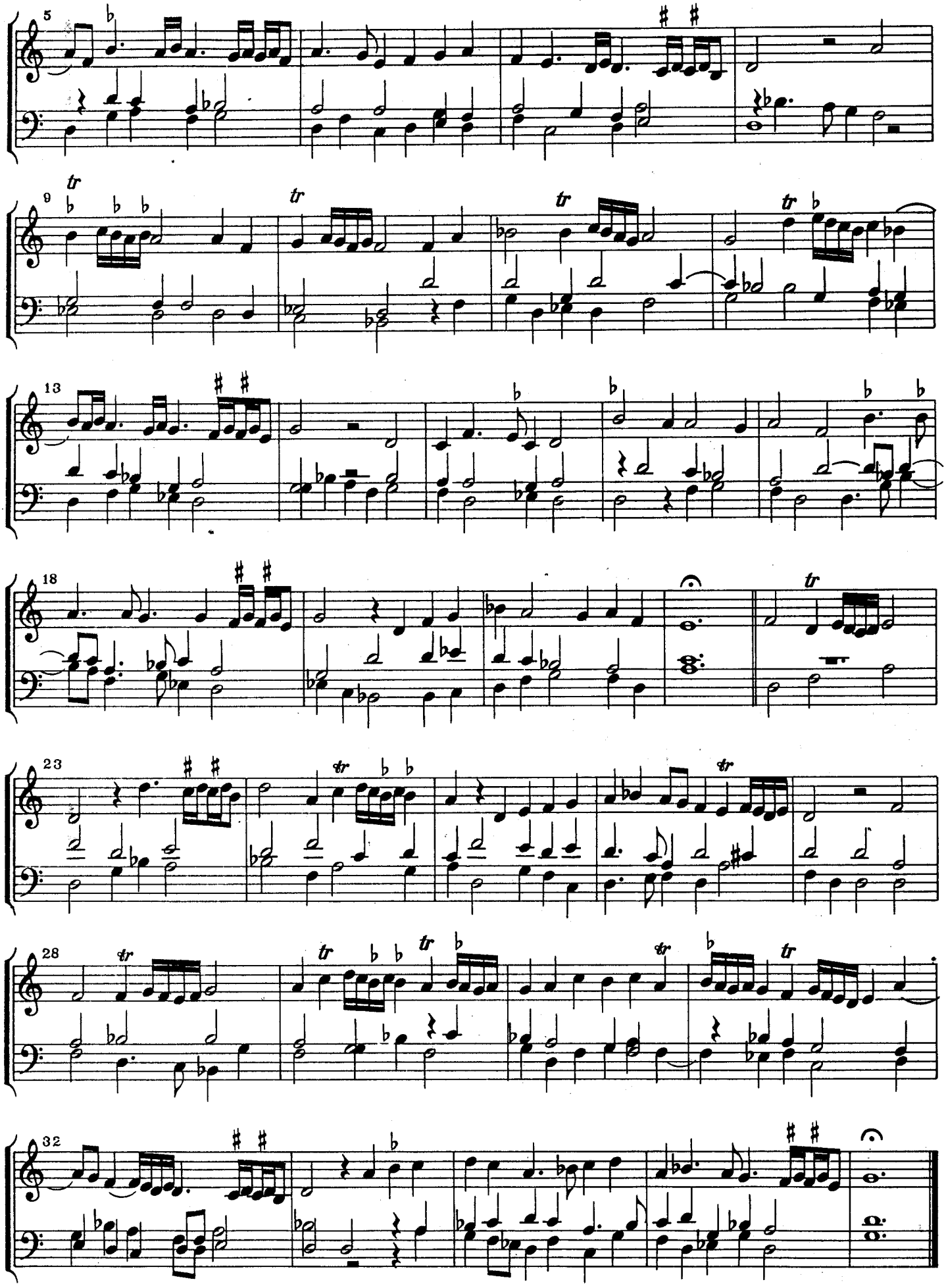
7. J'ay pris amours (239)



8. Tout a par moy (252)

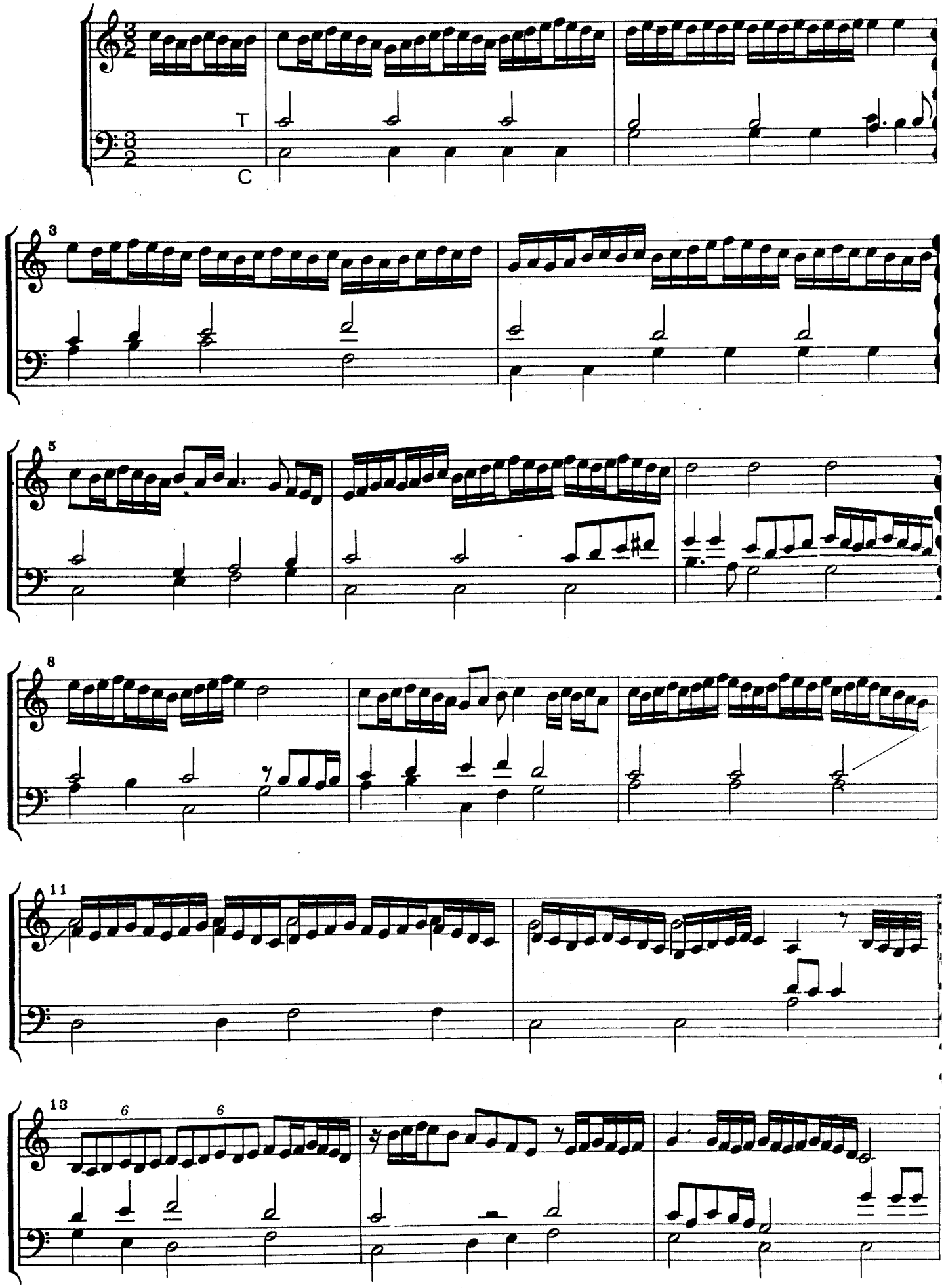
after Walter Frye

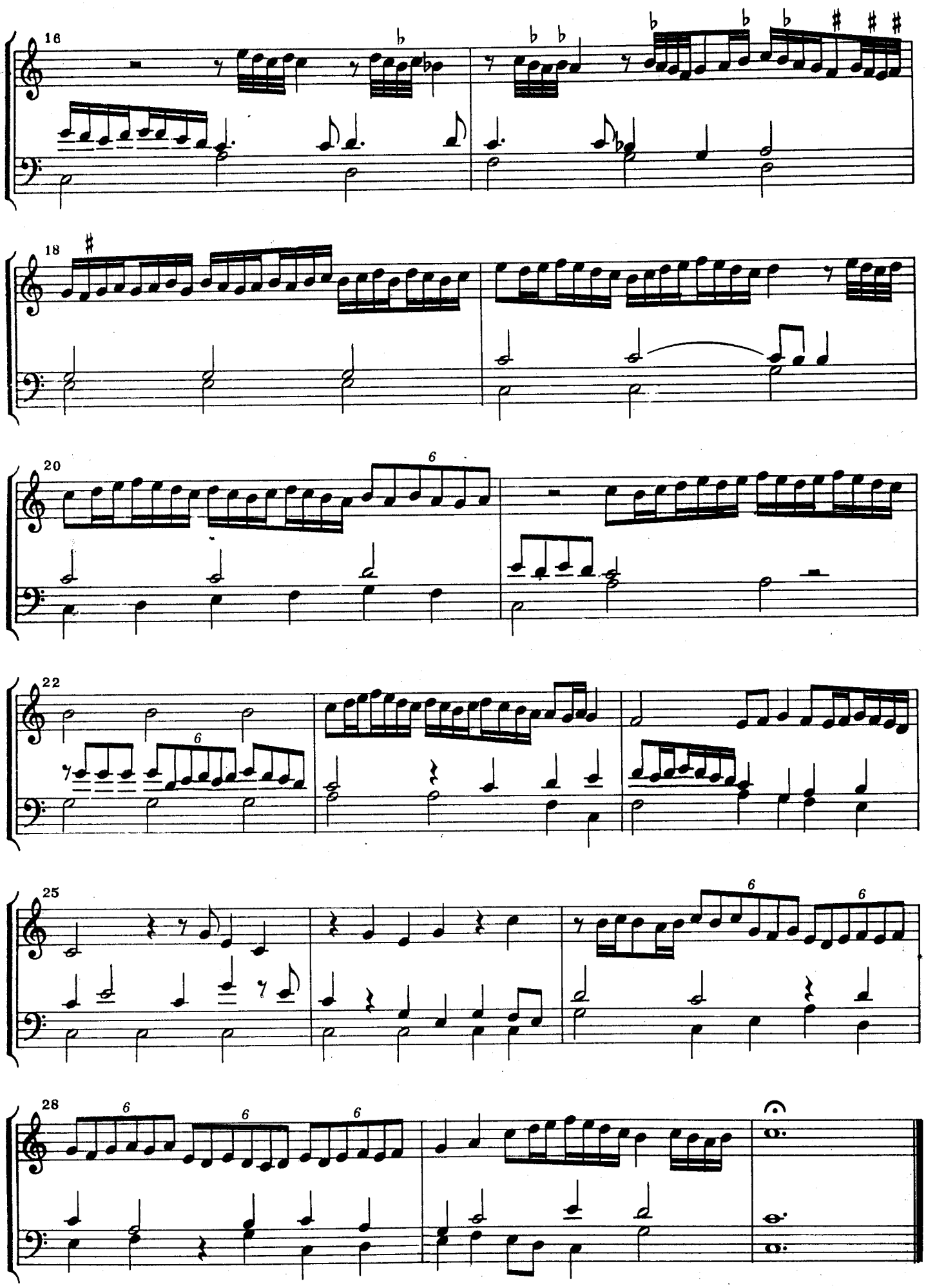




9. Se la face ay pale (255)

after Guillaume Dufay

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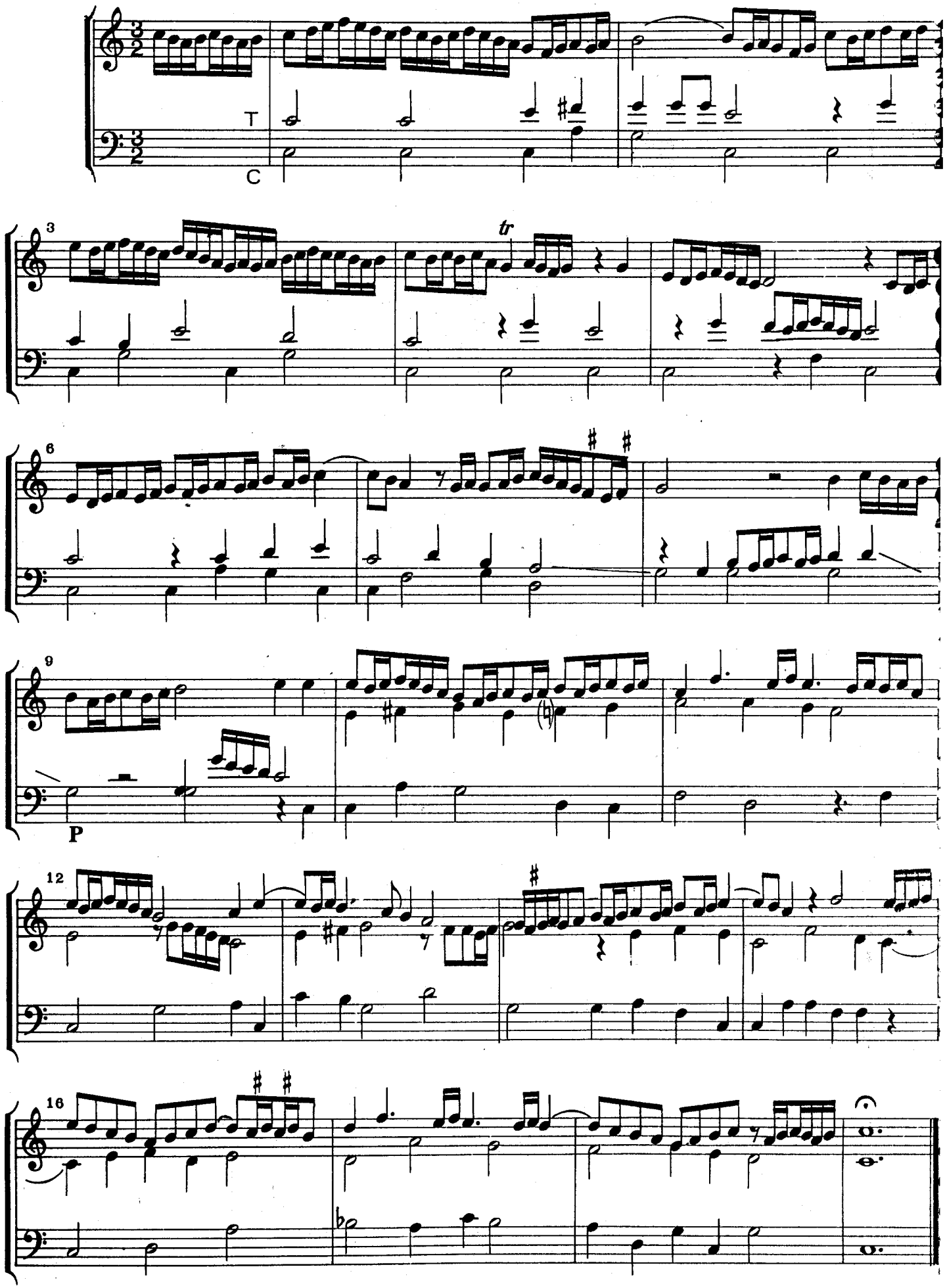
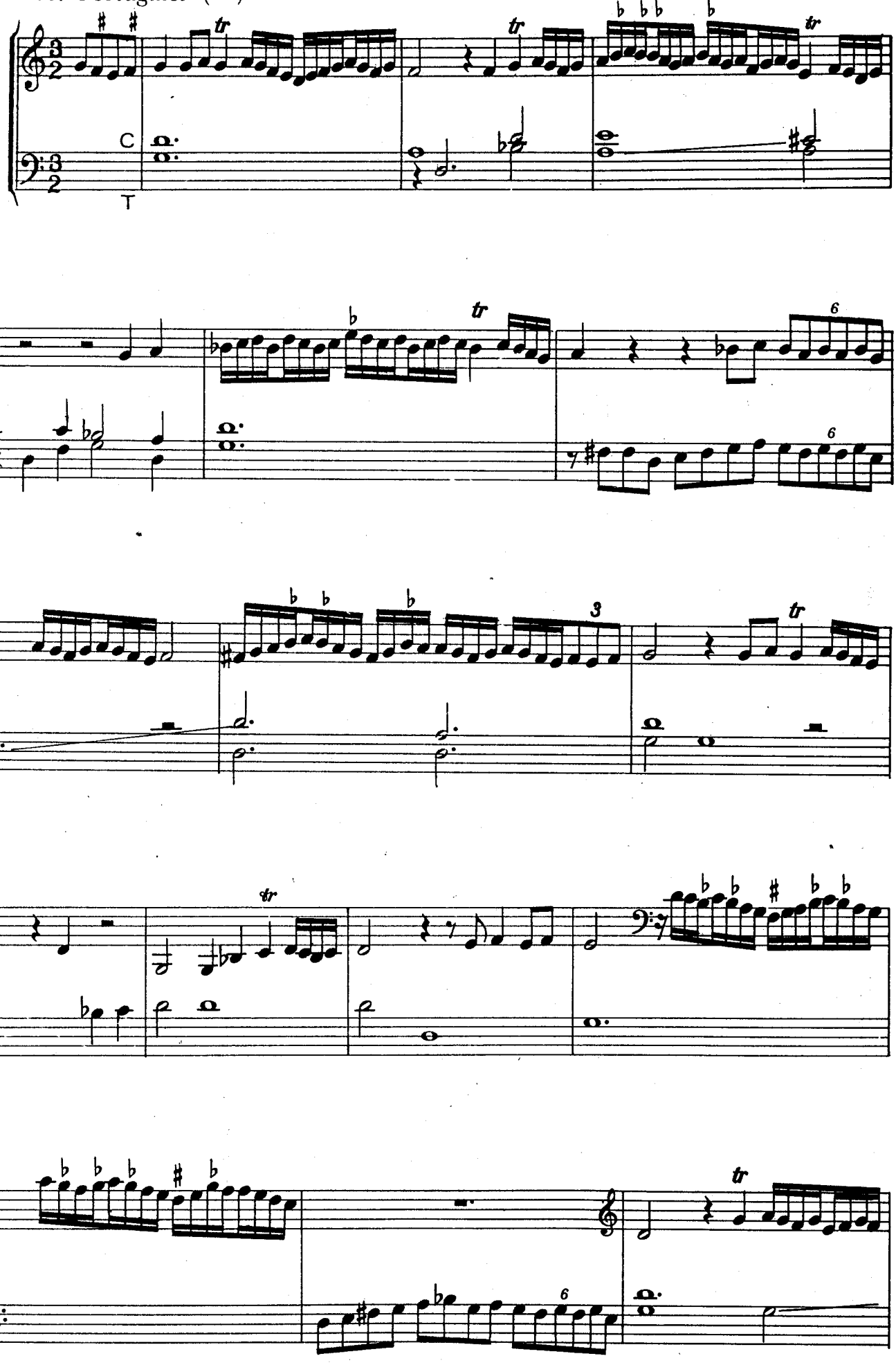
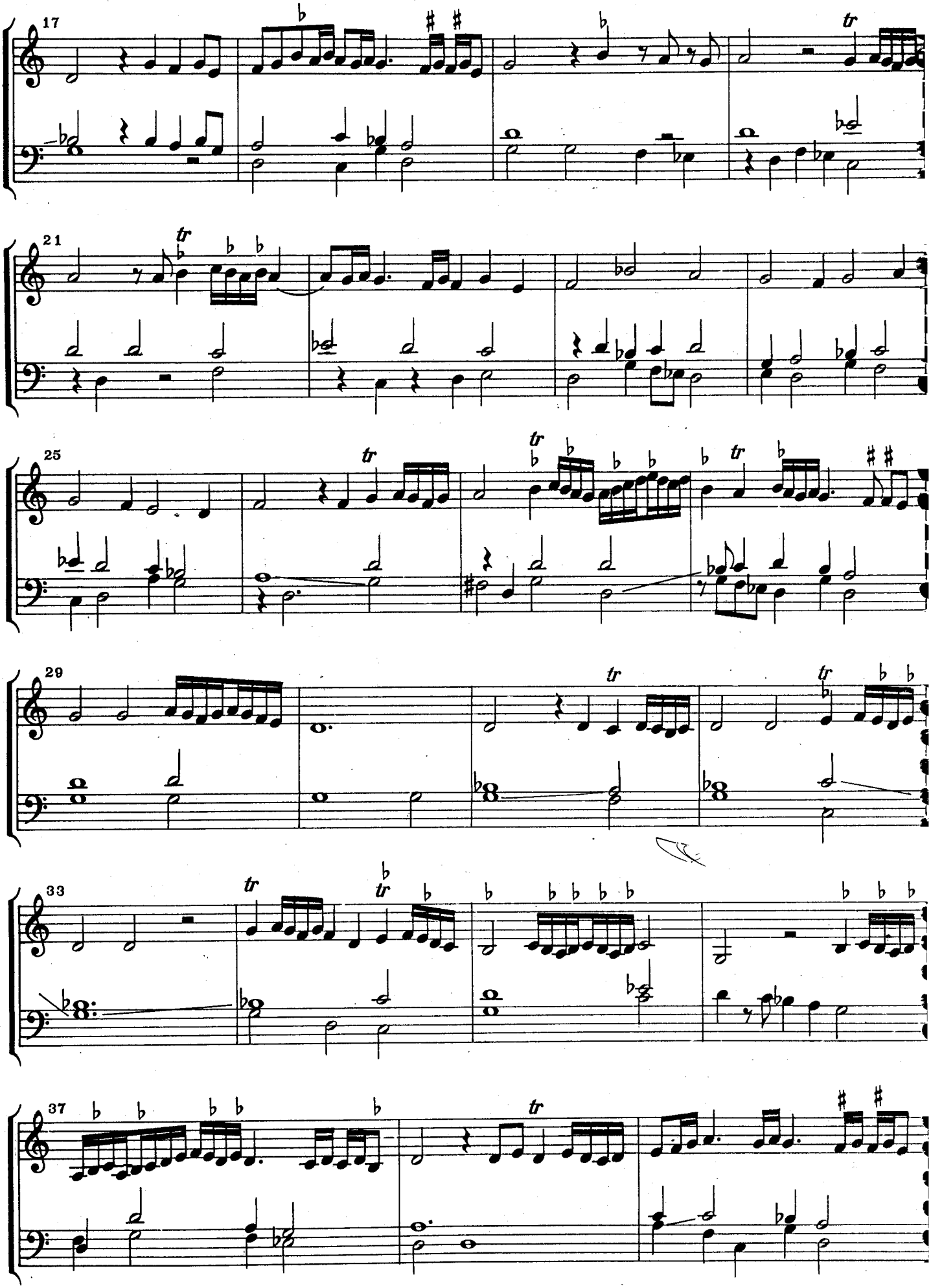
10. Le souvenir (256)

after Robert Morto



11. Portugaler (43)

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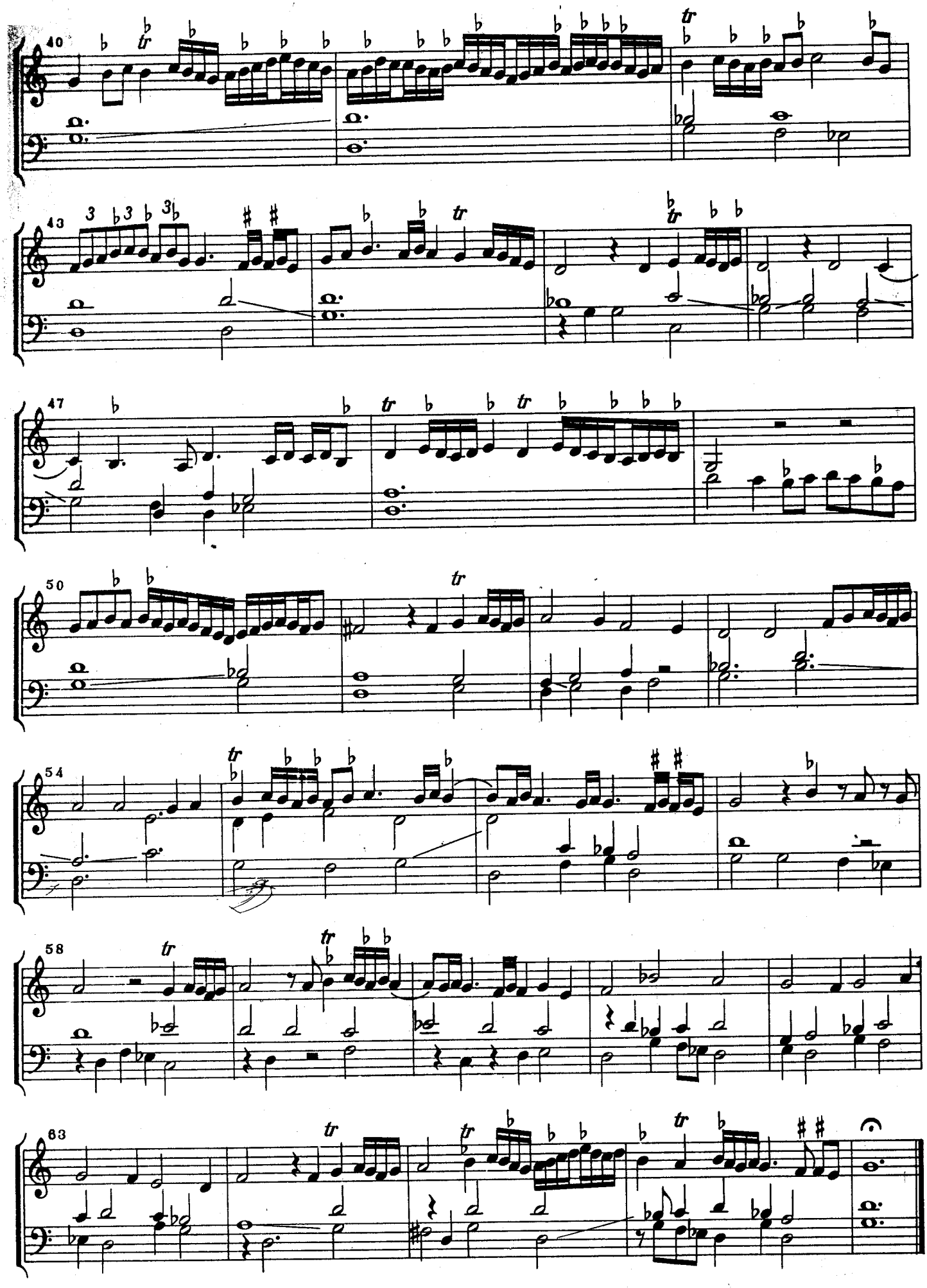
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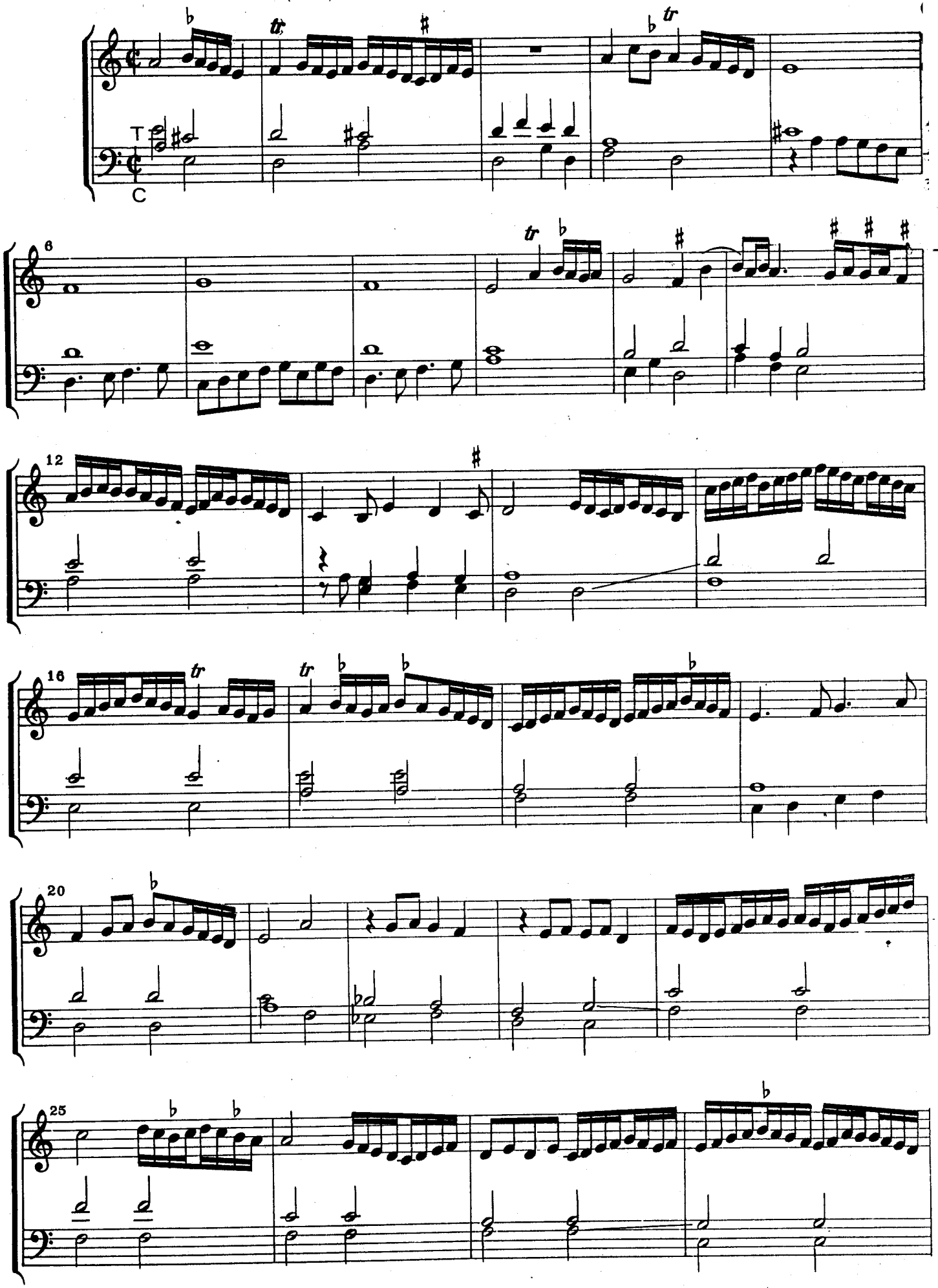
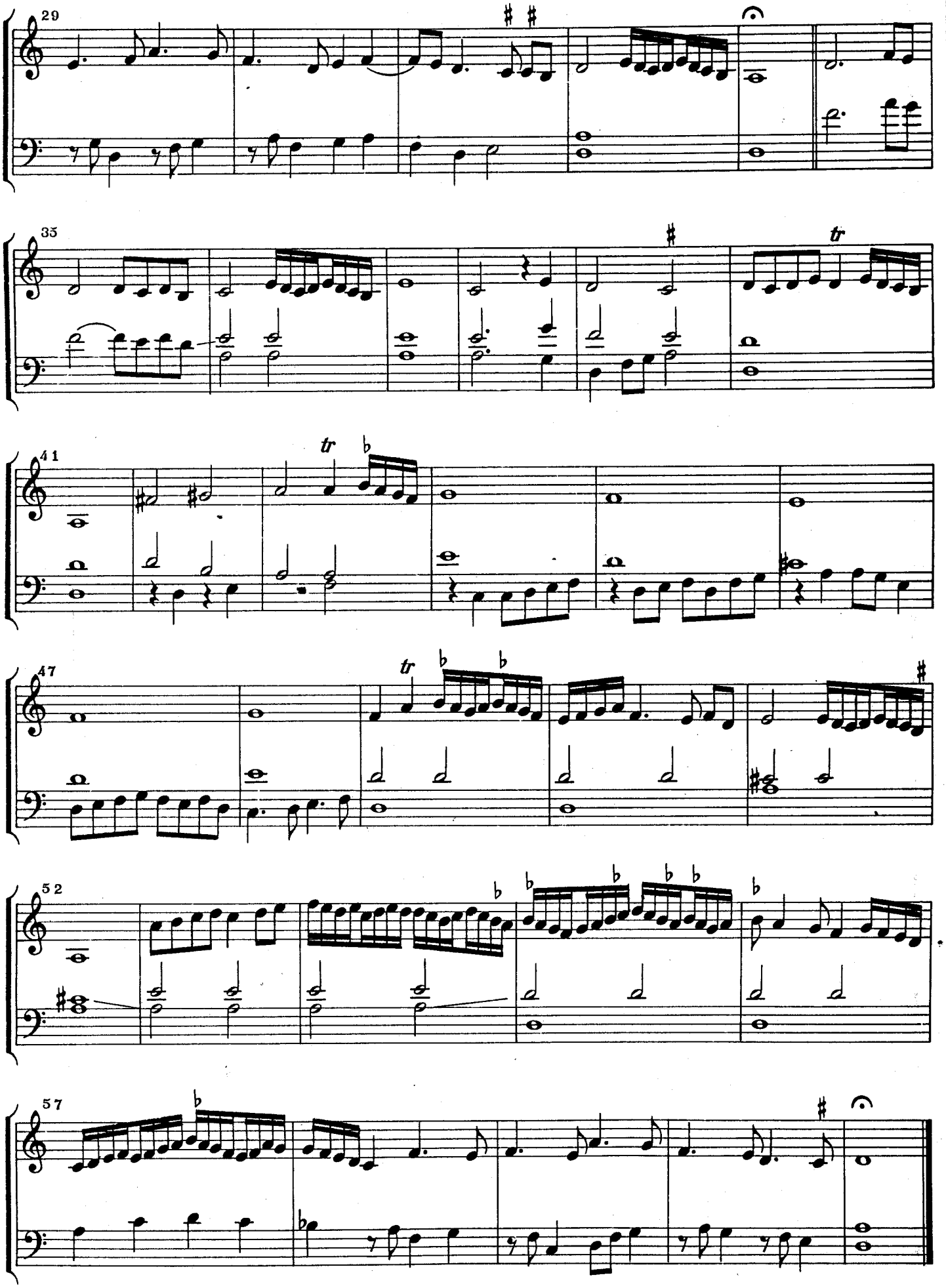
12. L'ardant desir (133)

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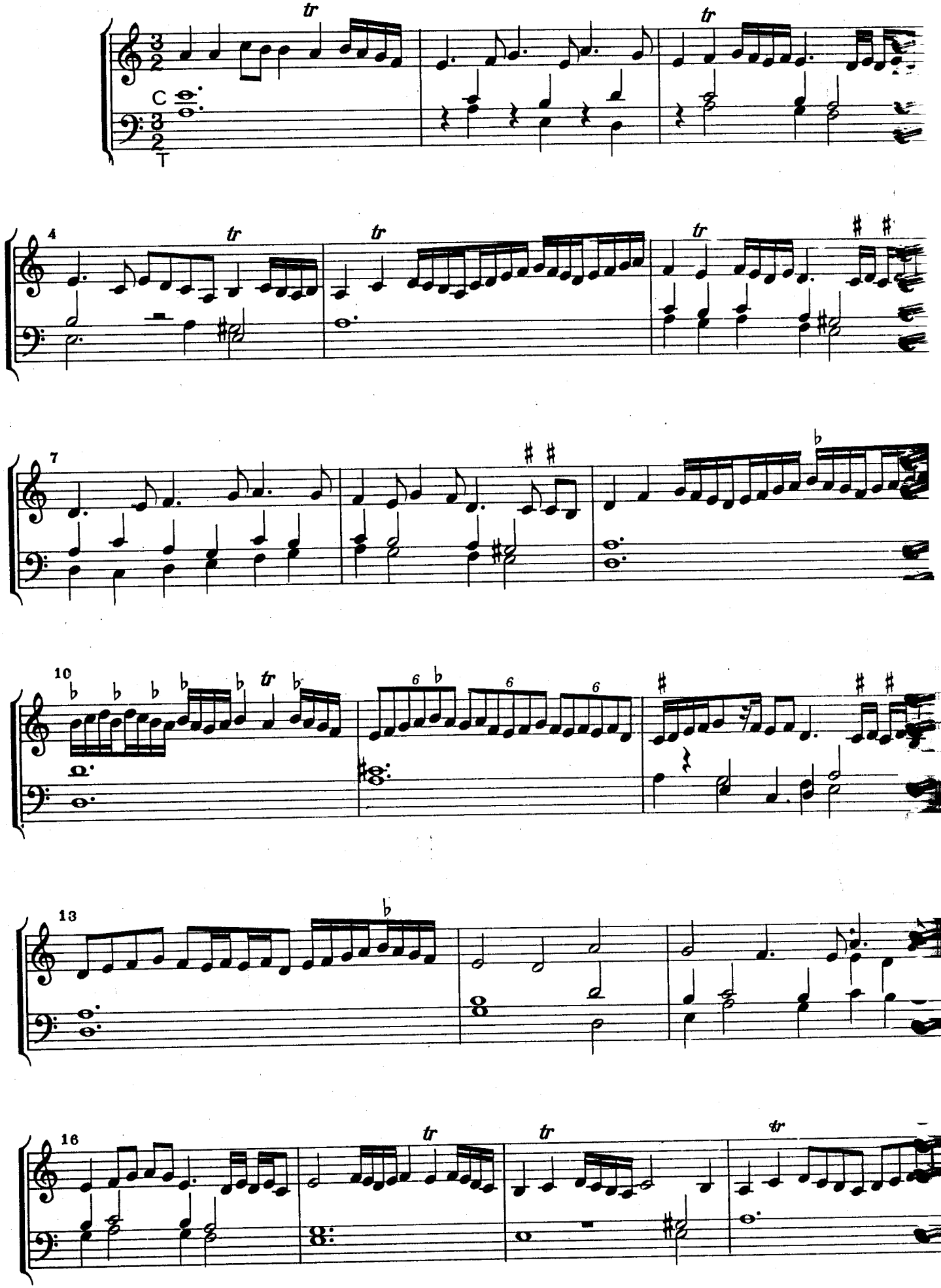
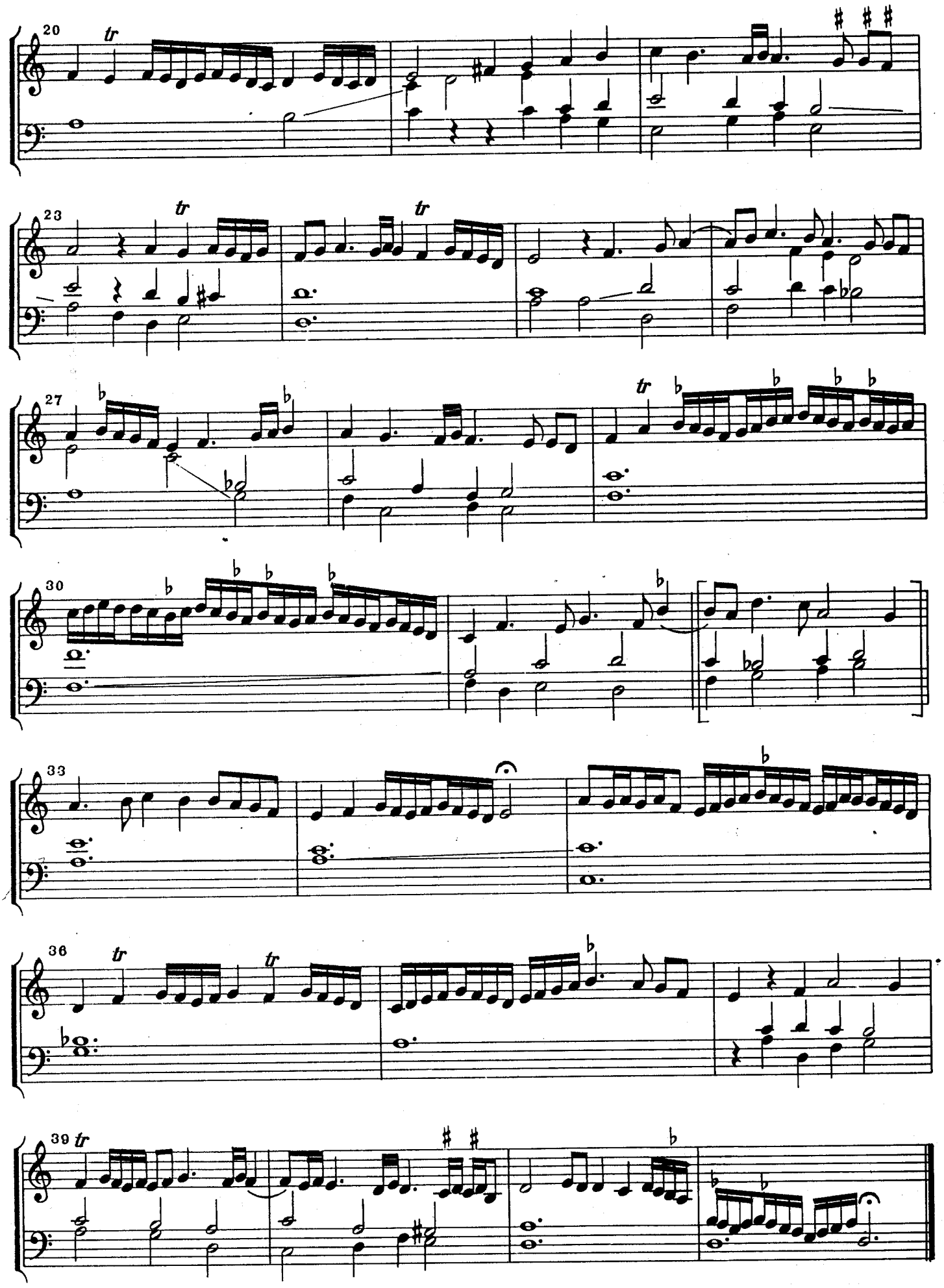
13. Ma doulce amour (79/80)

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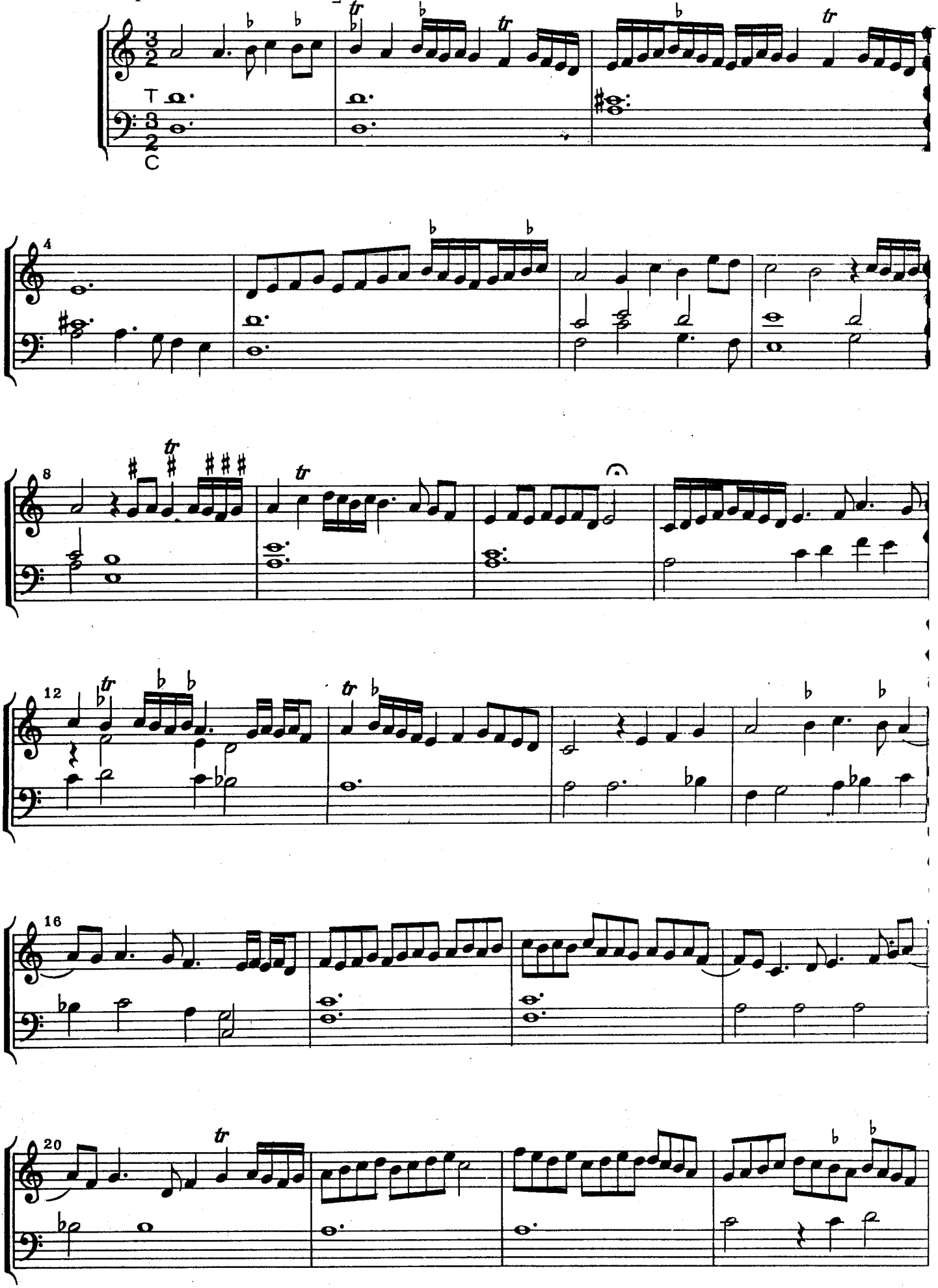
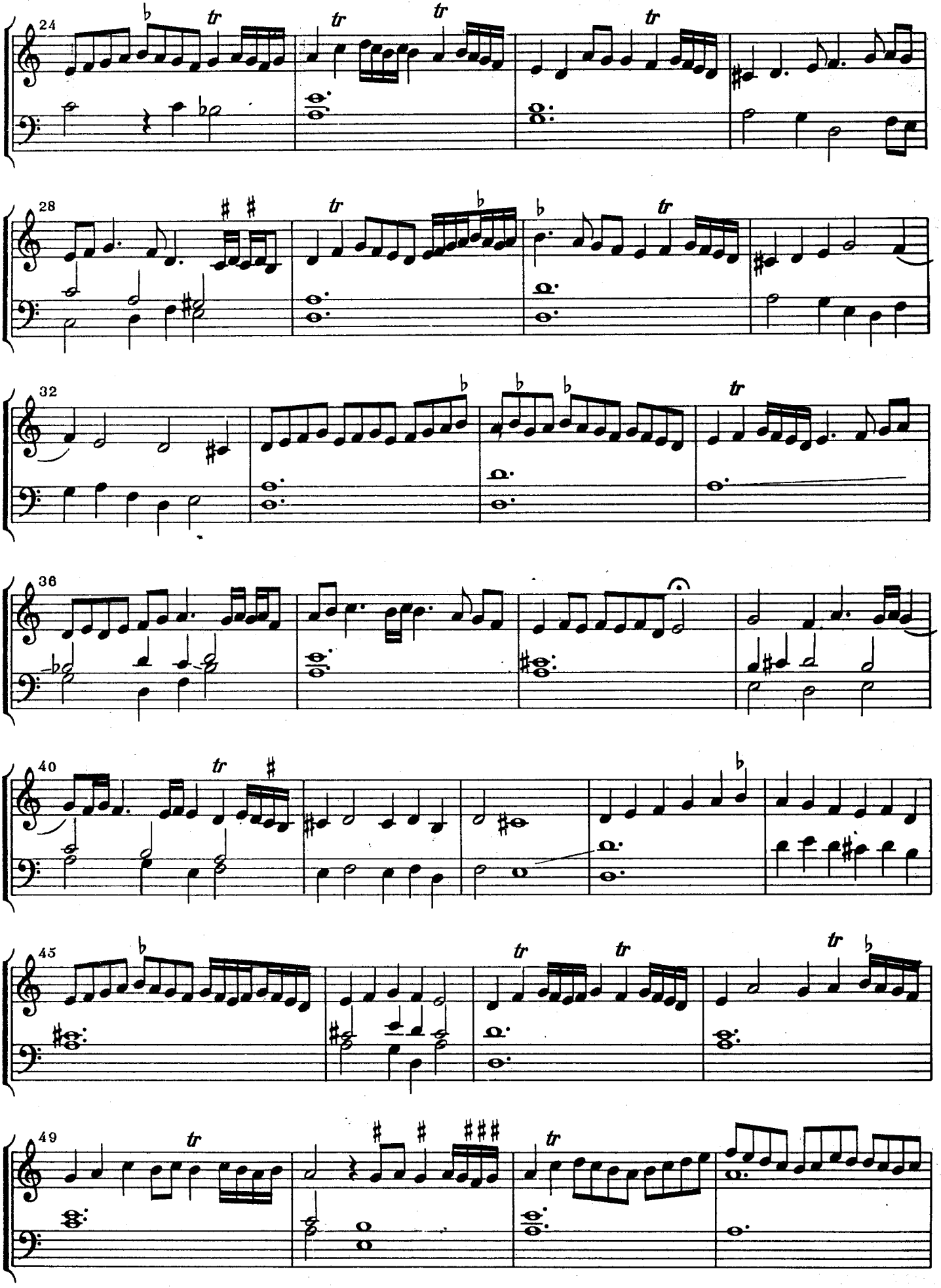
Repetico[Secunda Pars]

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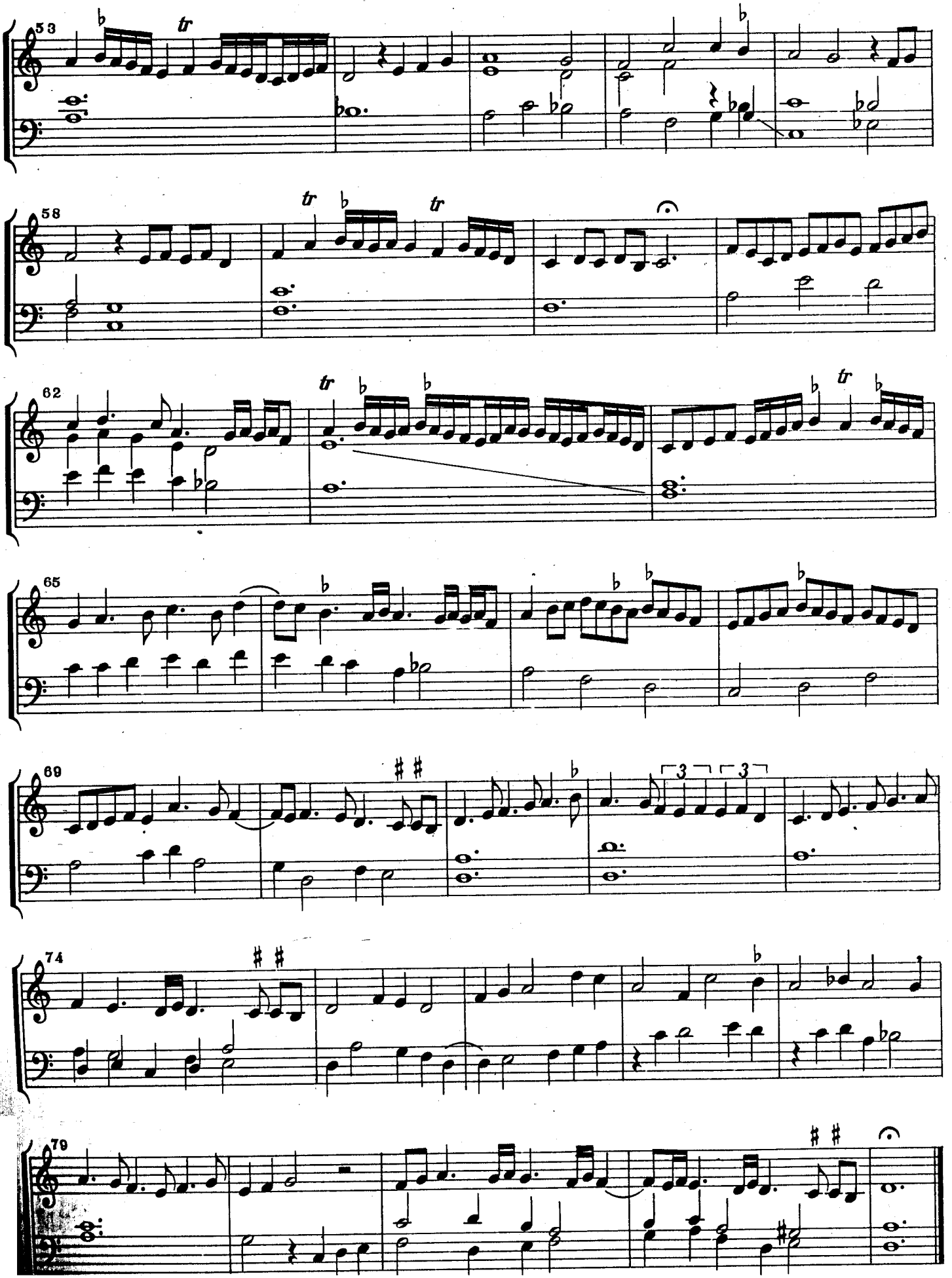
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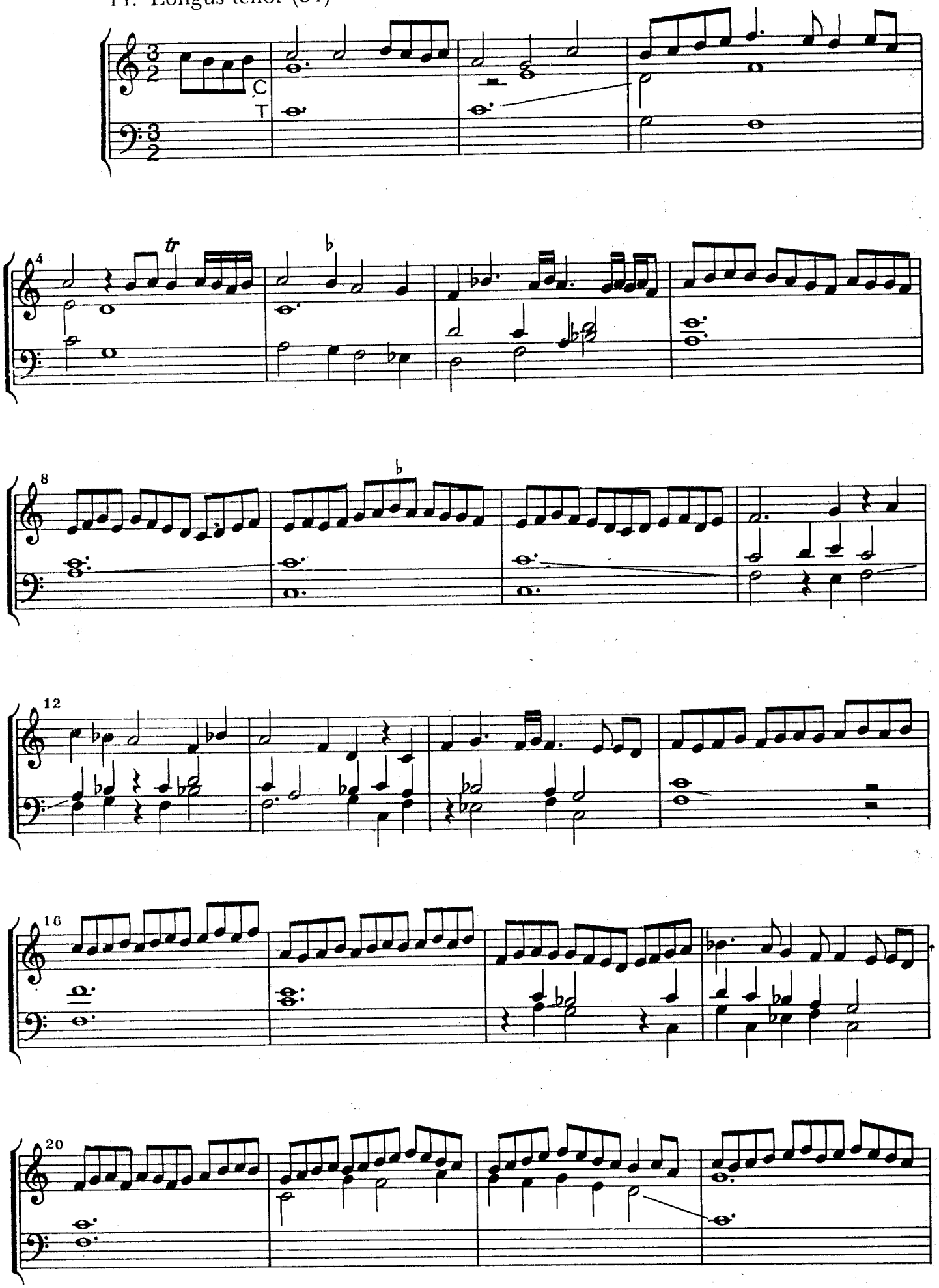
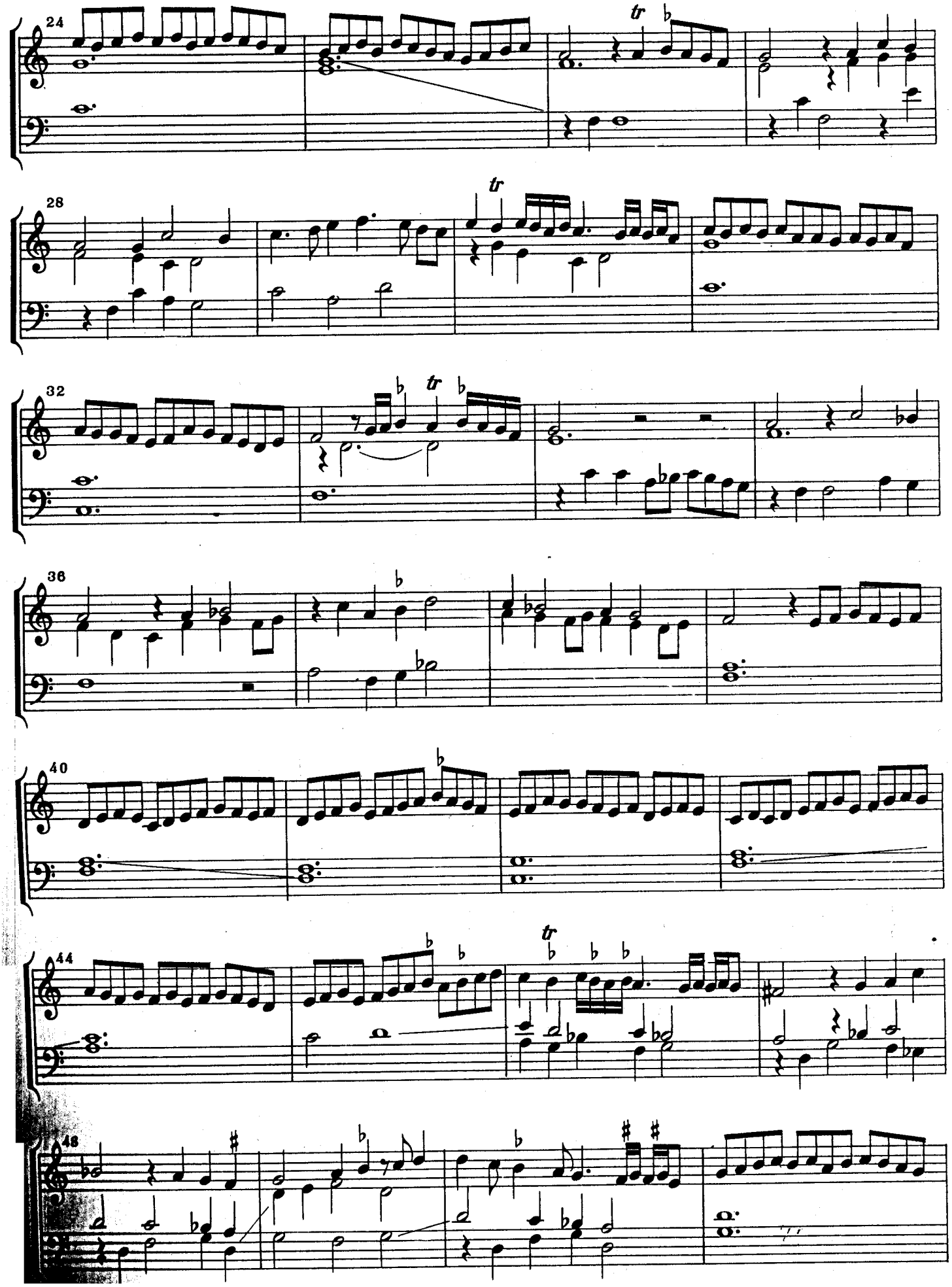
14. Longus tenor (54)

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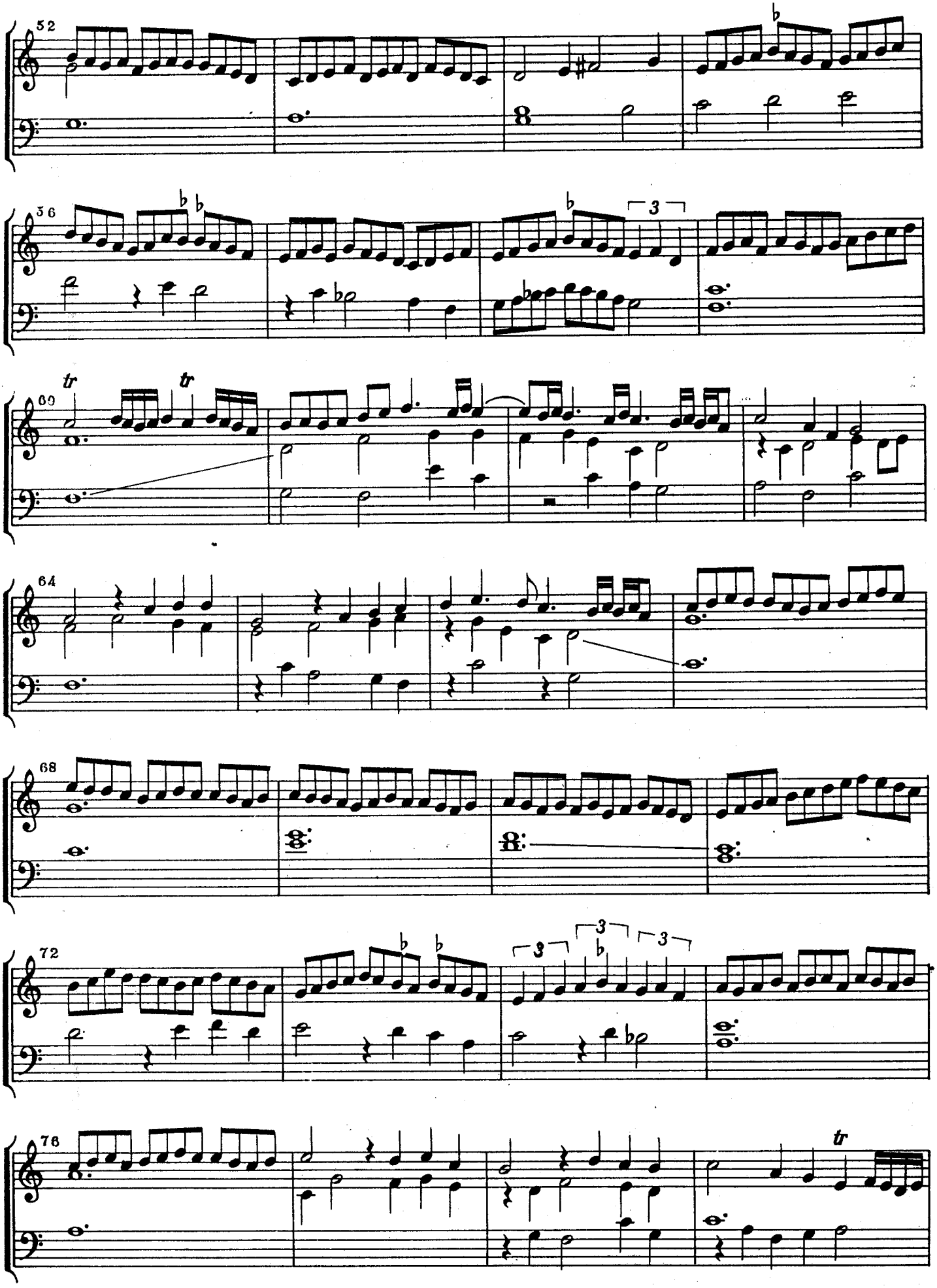
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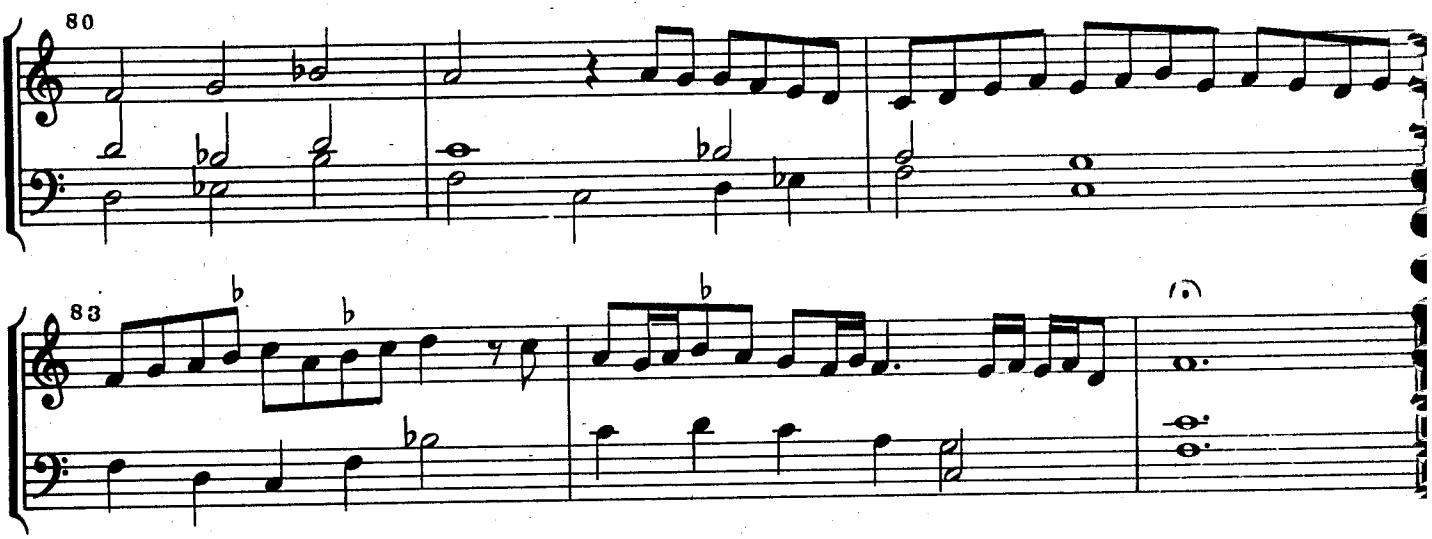
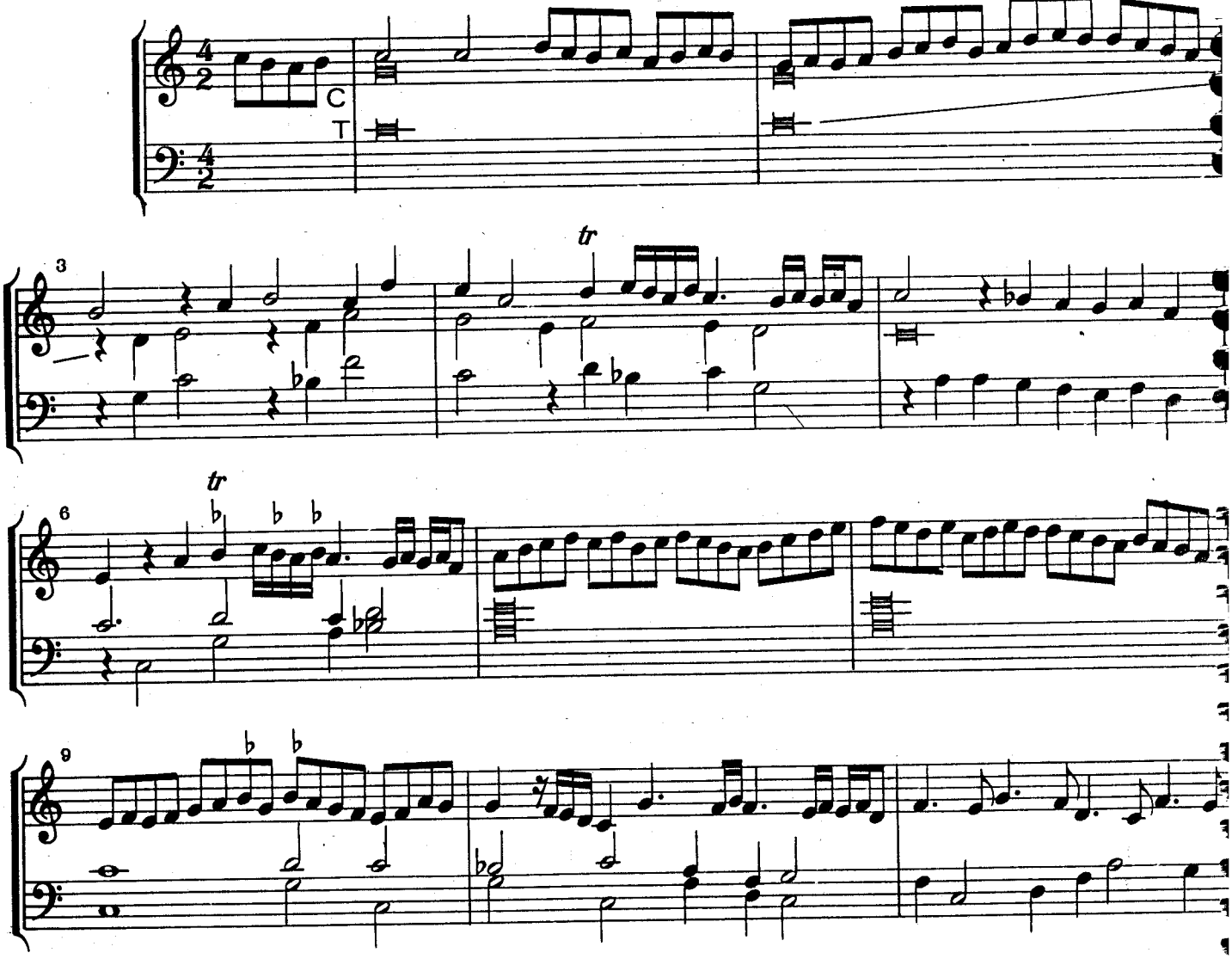
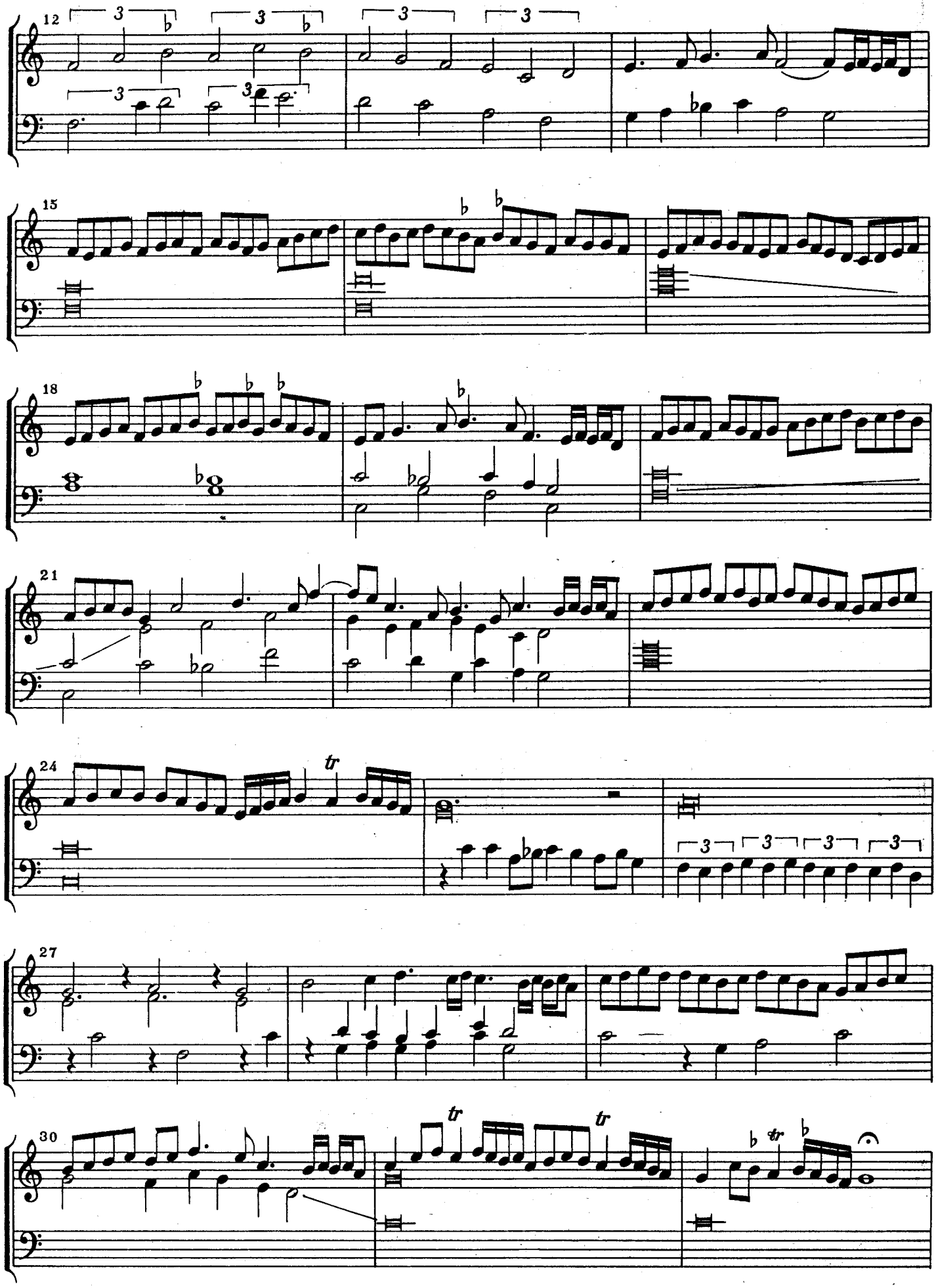


15. Longus tenor quartum notarum (55)

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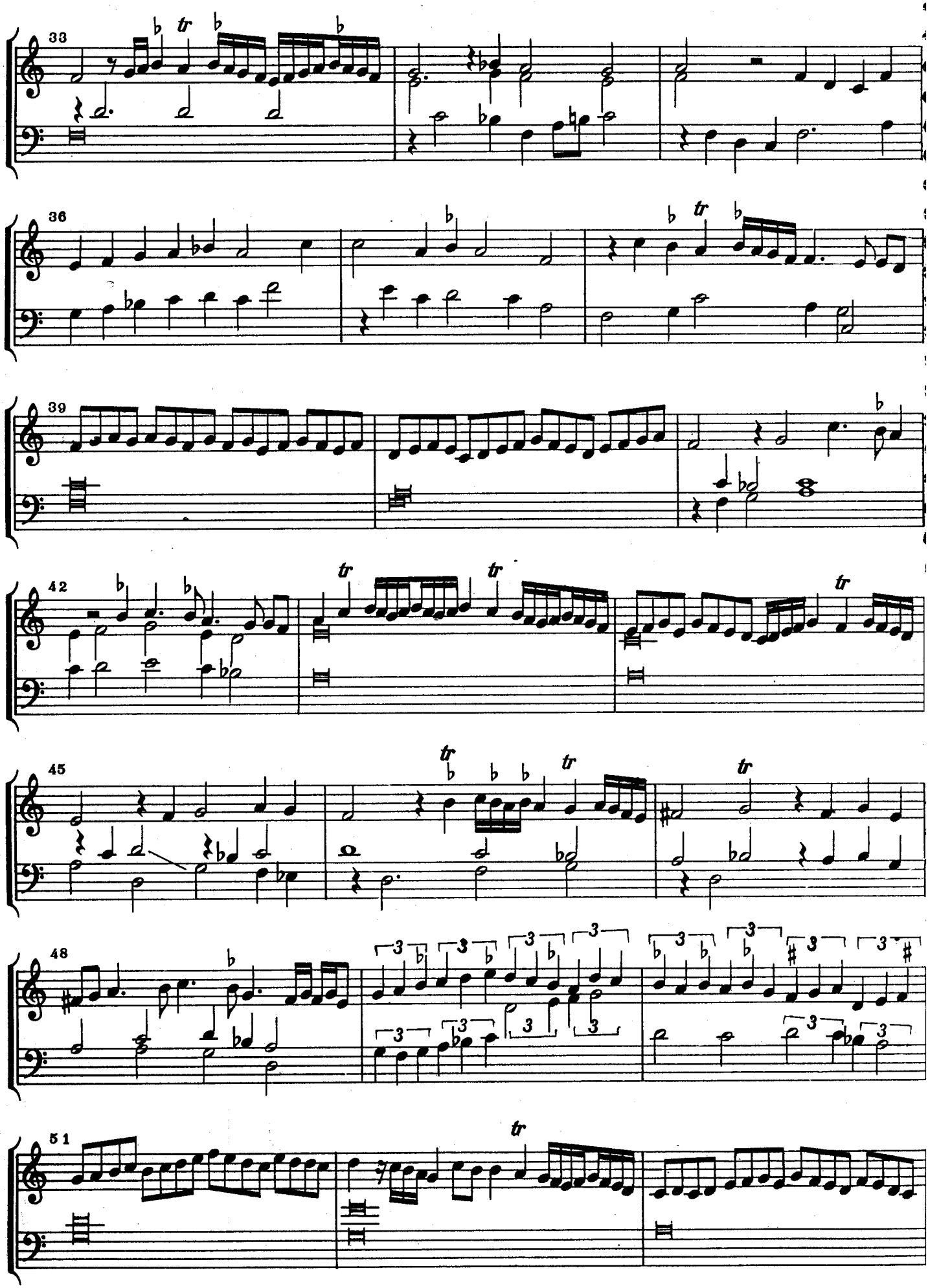
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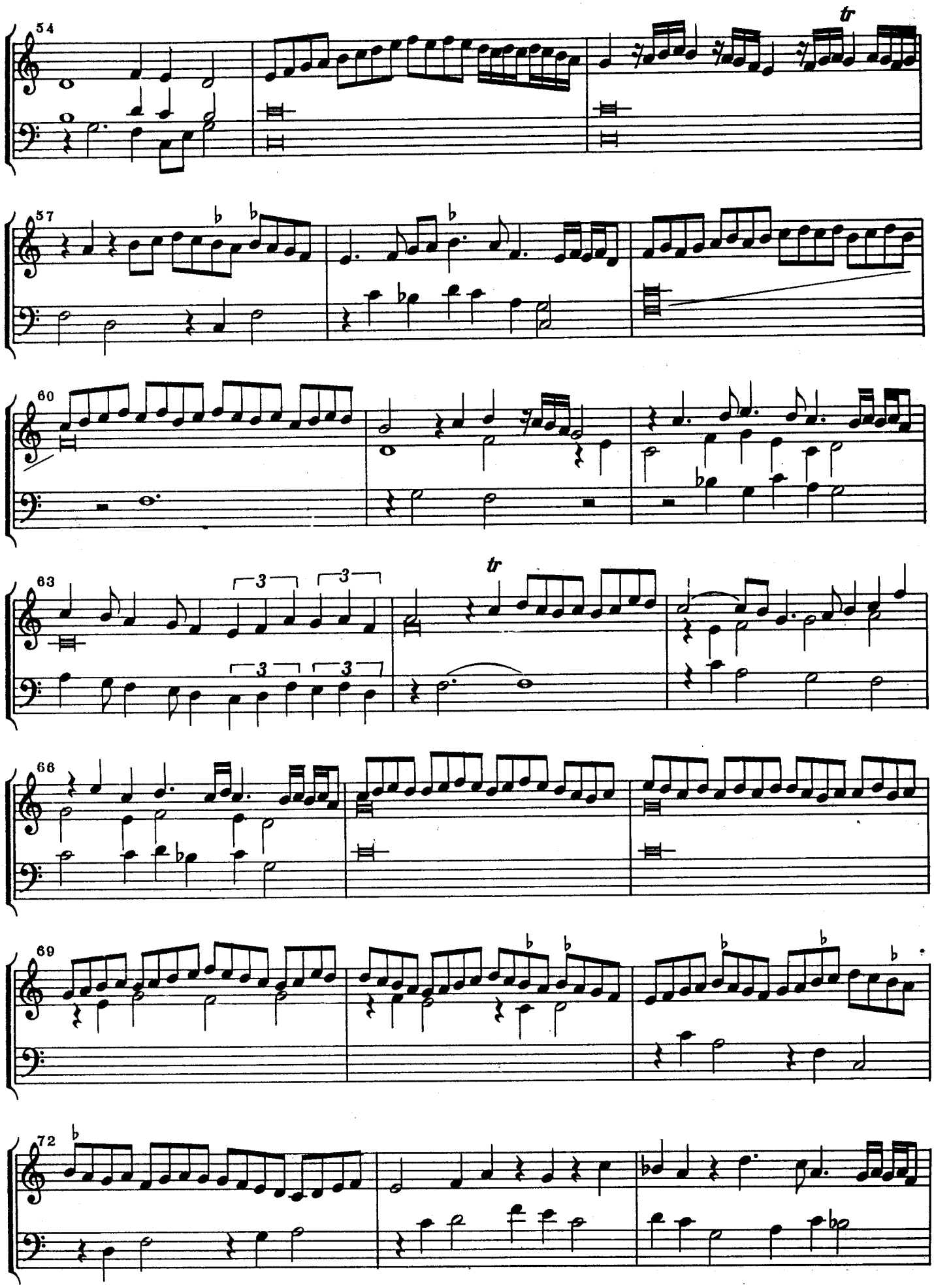
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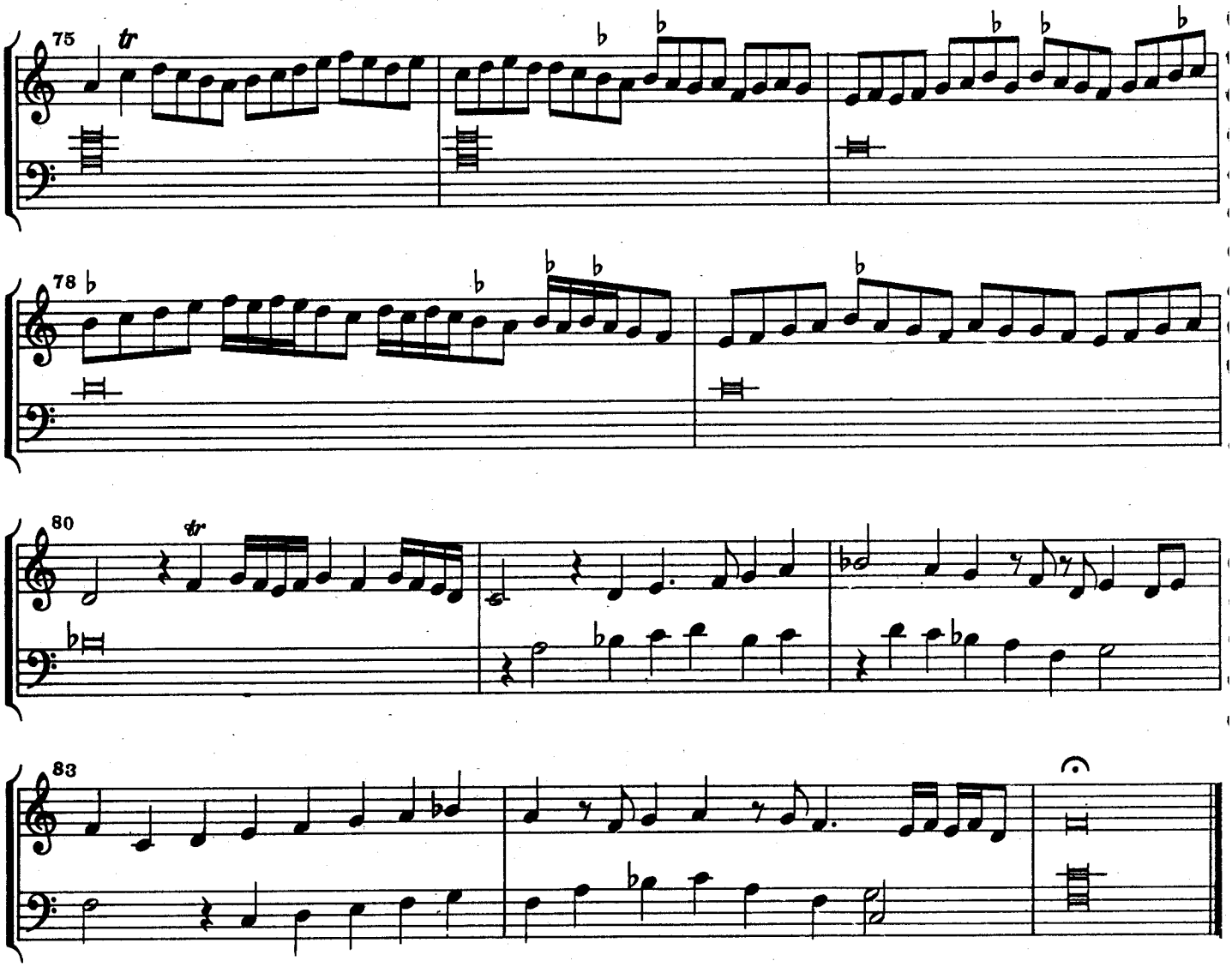
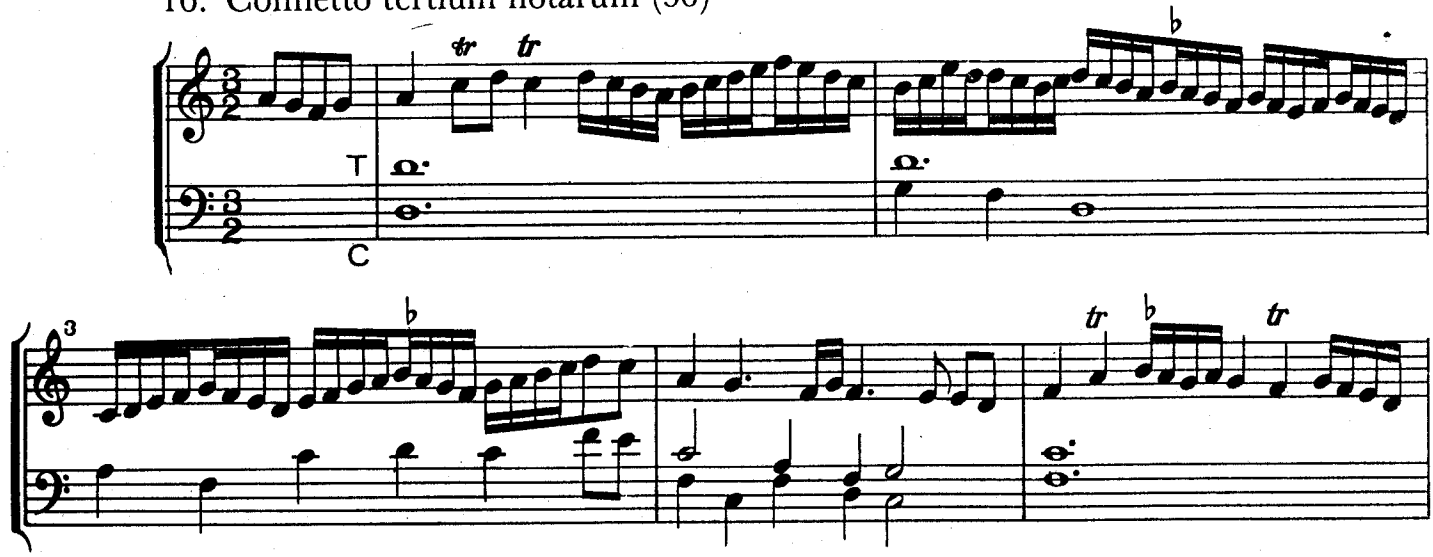
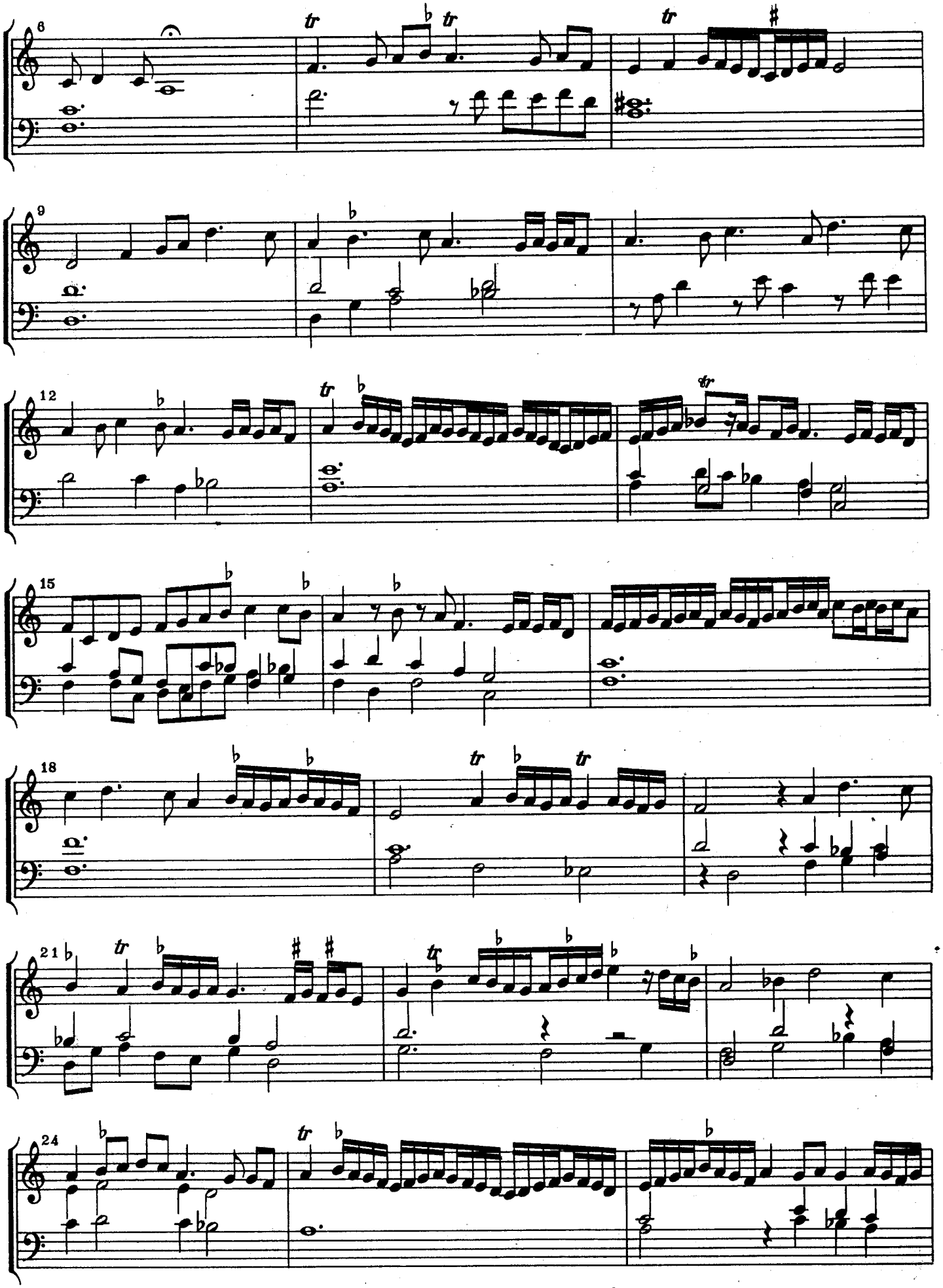
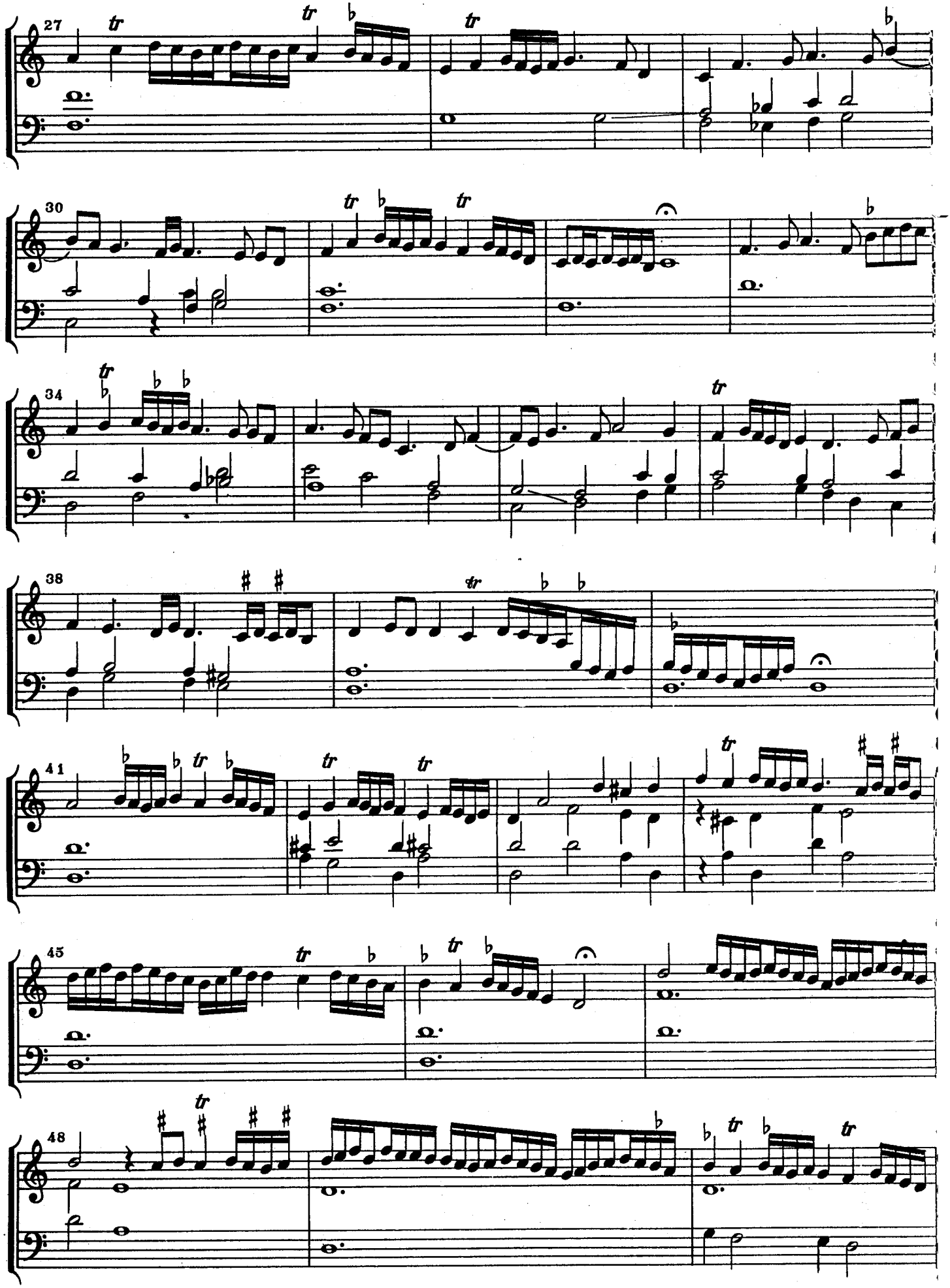


16. Colinetto tertium notarum (56)



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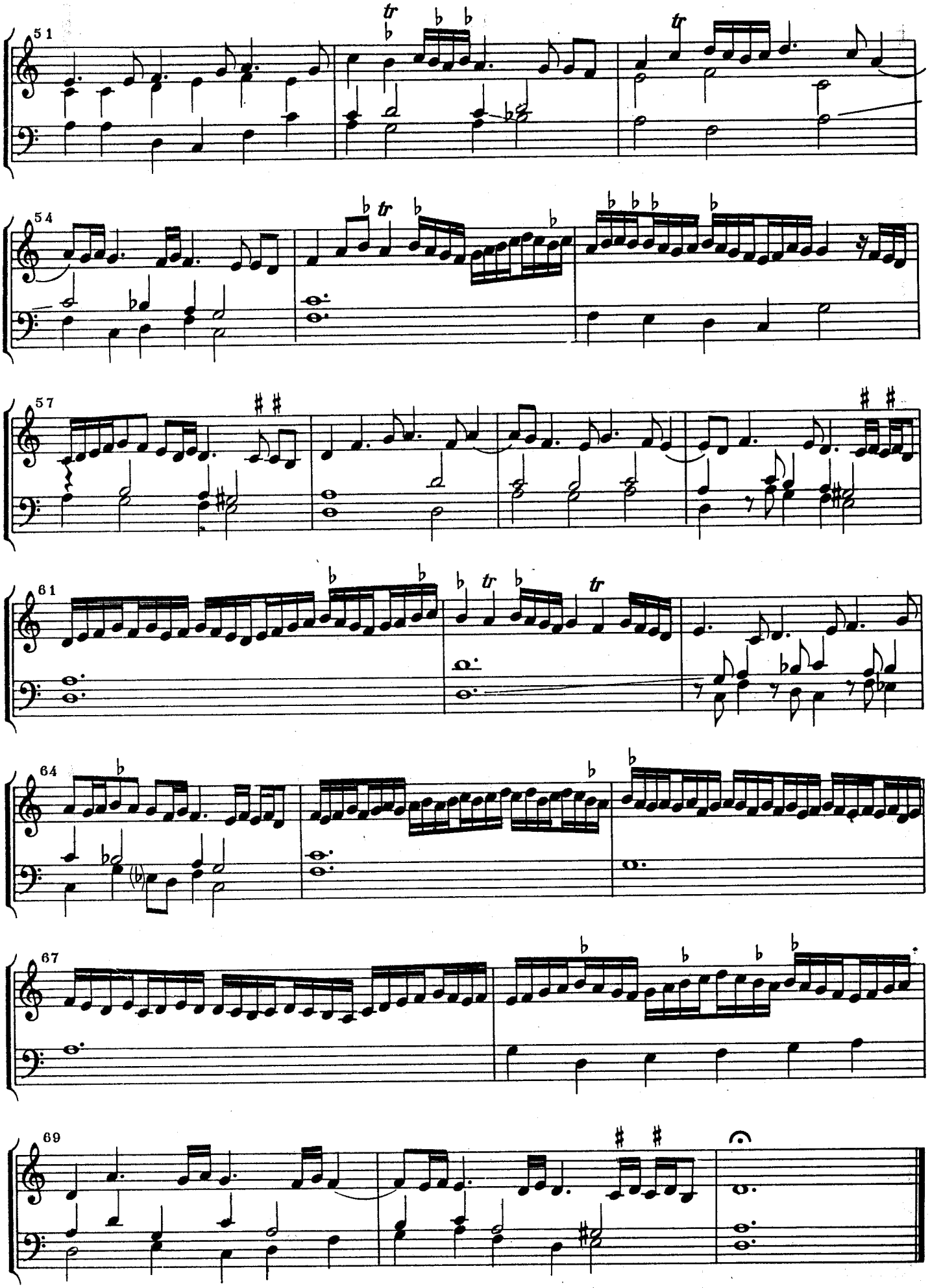
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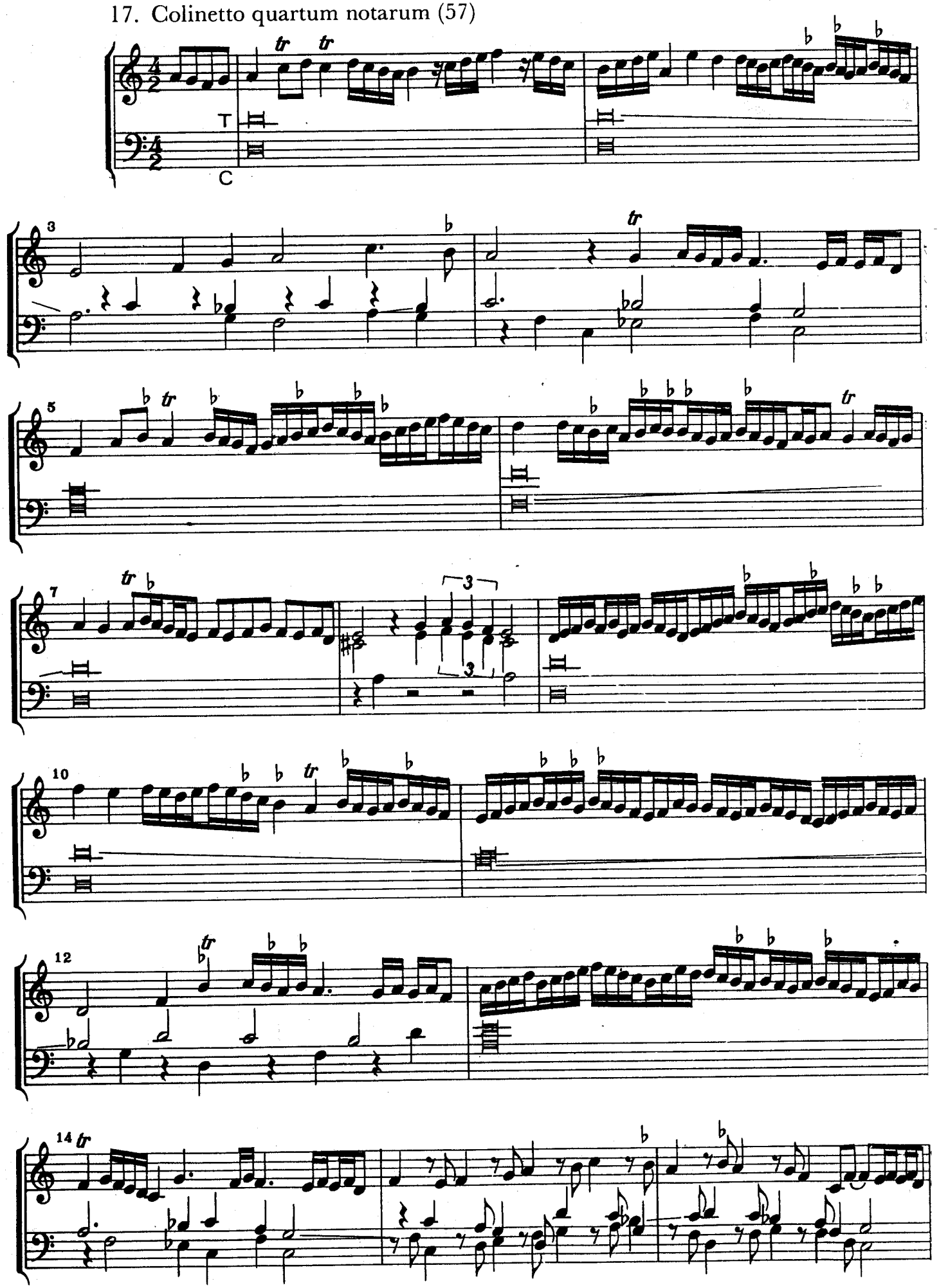
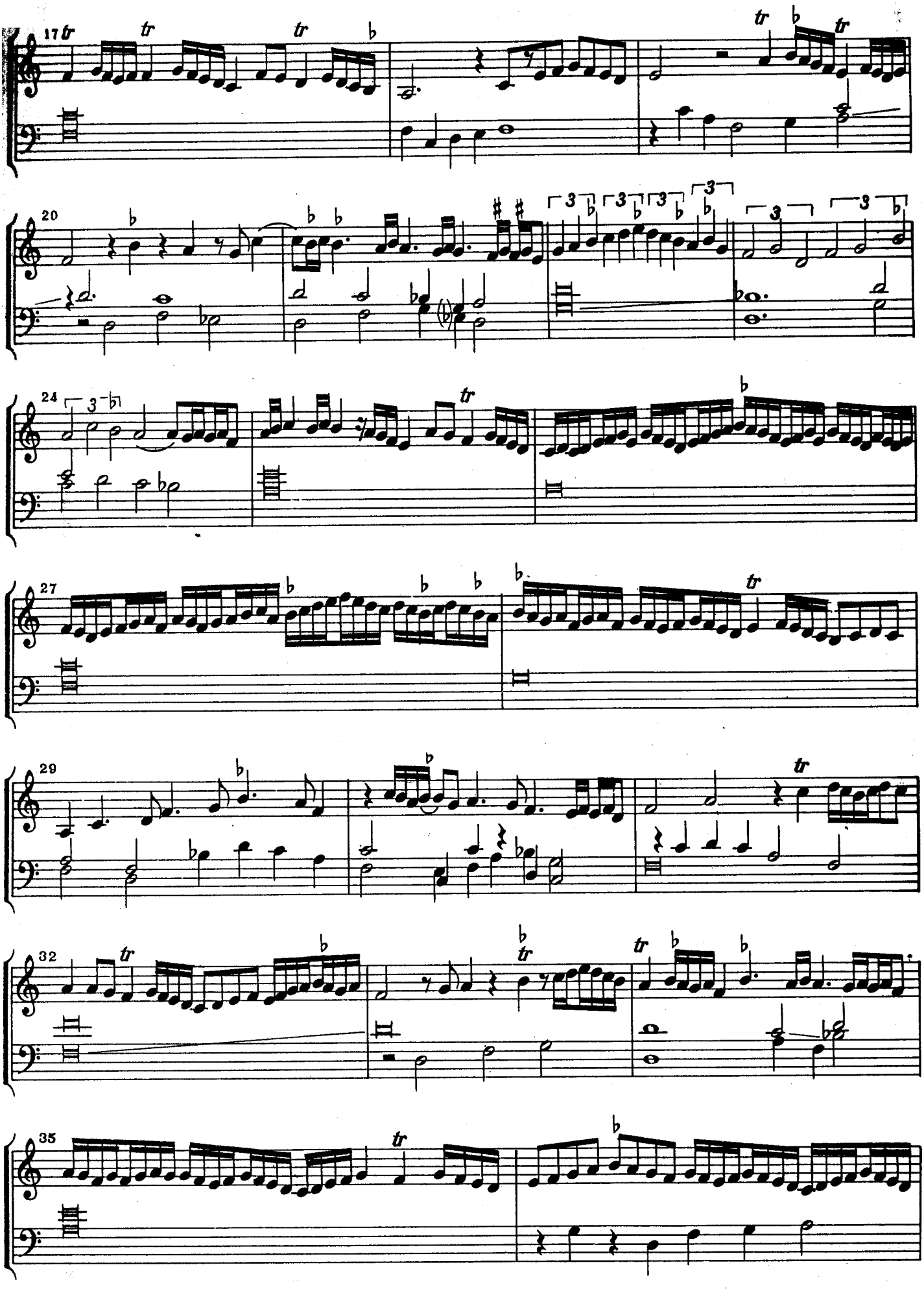
17. Colinetto quartum notarum (57)

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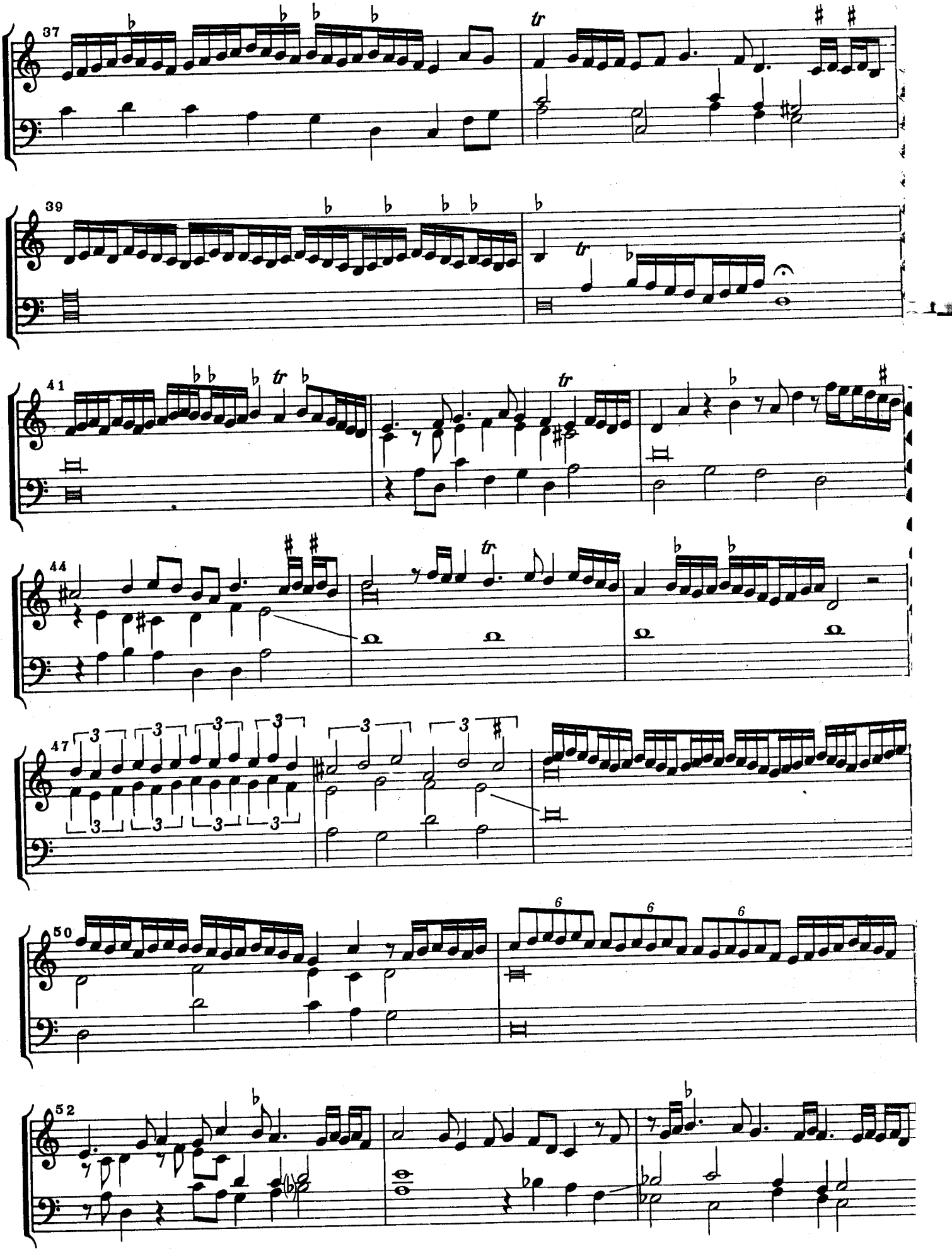
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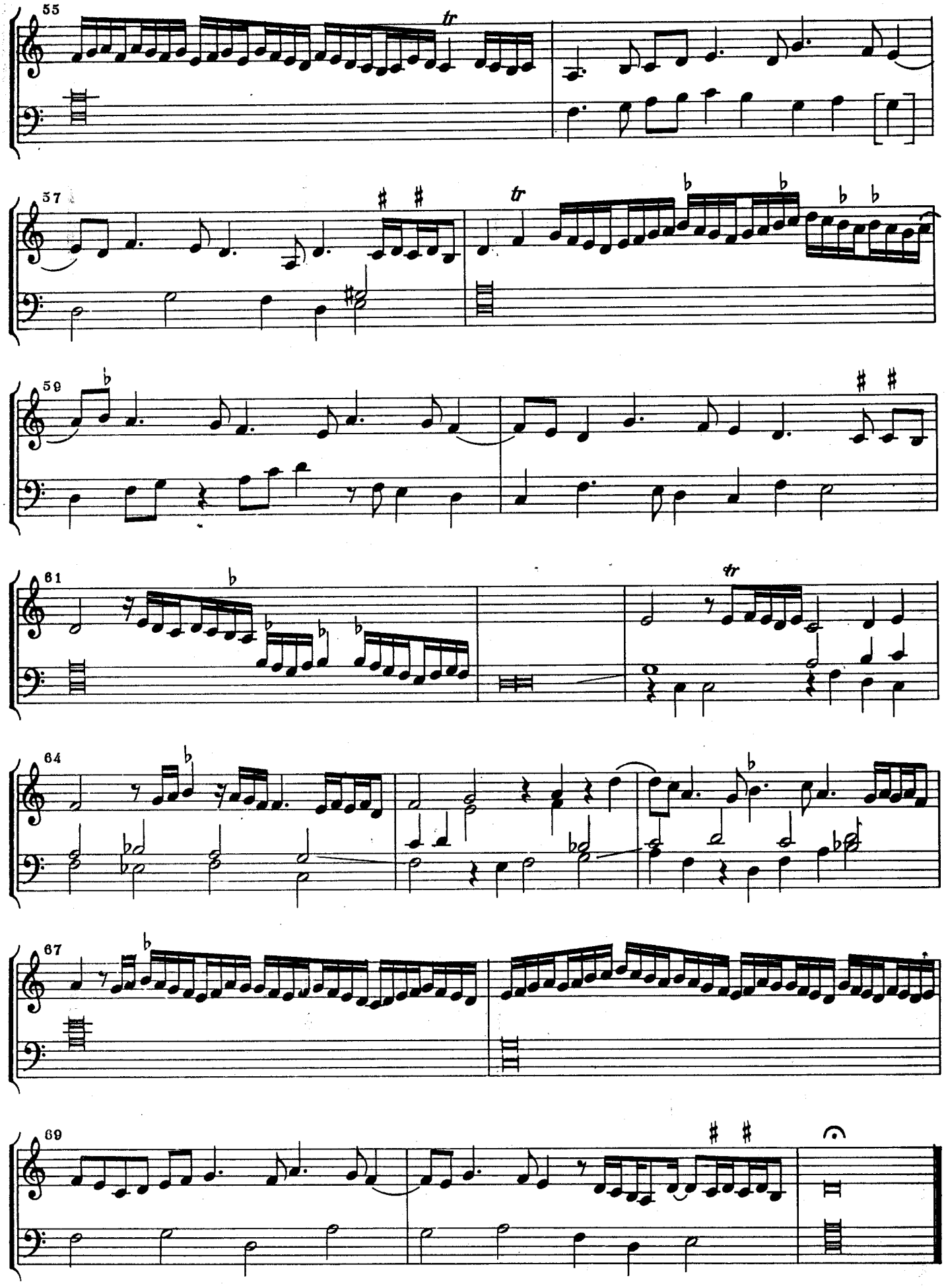
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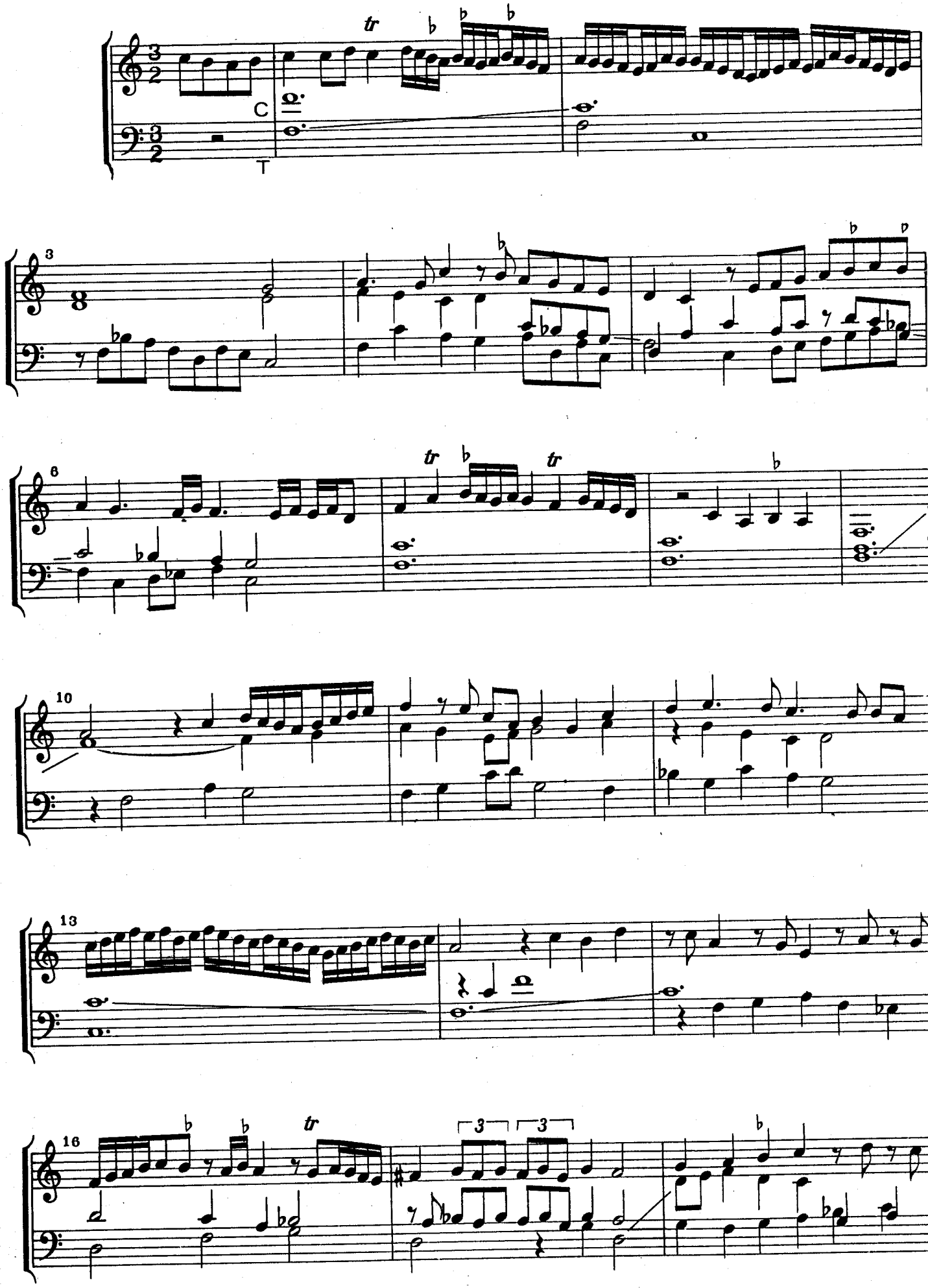
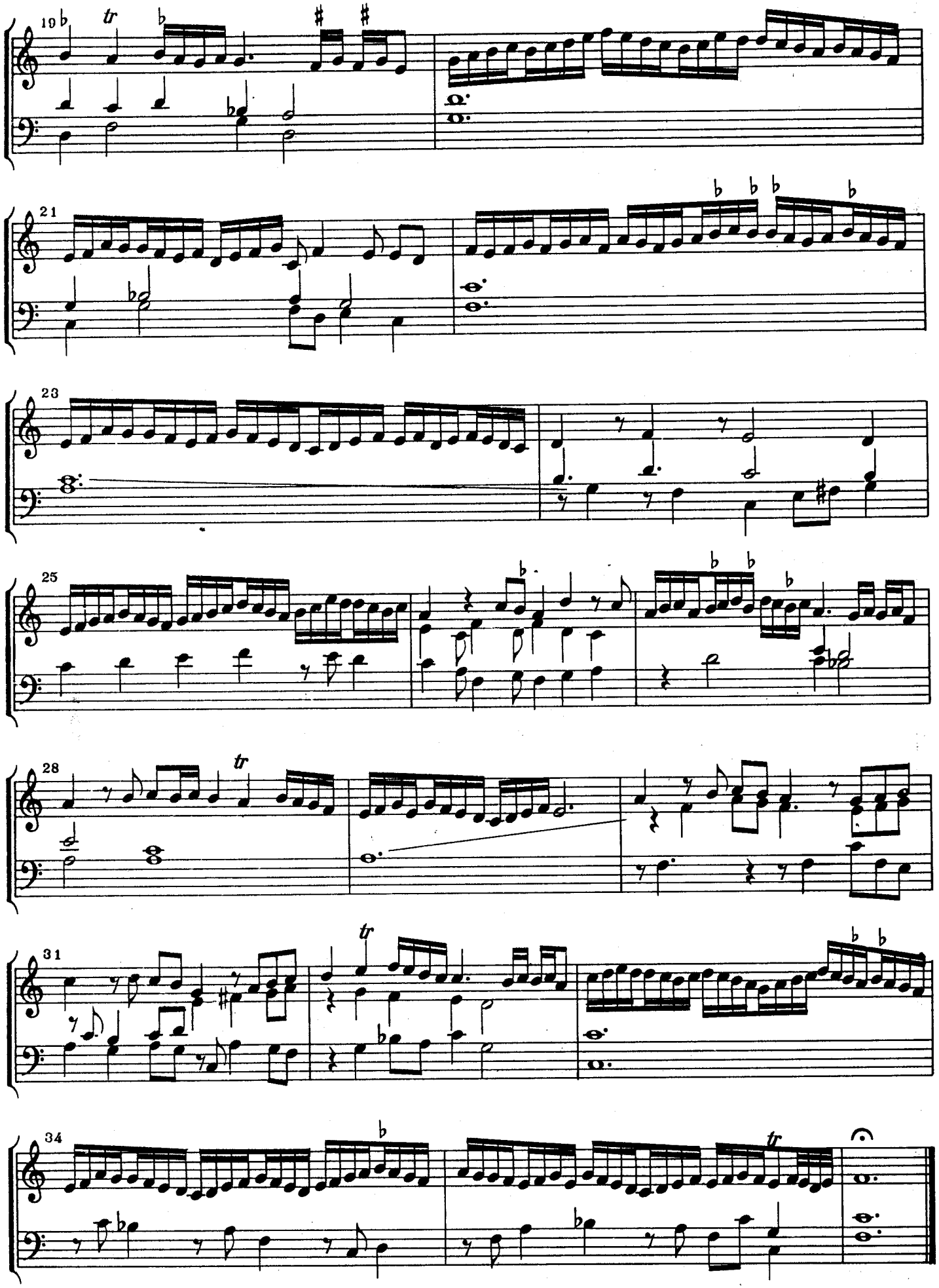
18. Vil lieber zeit uff diser Erde [Une fois avant que morir] (51)

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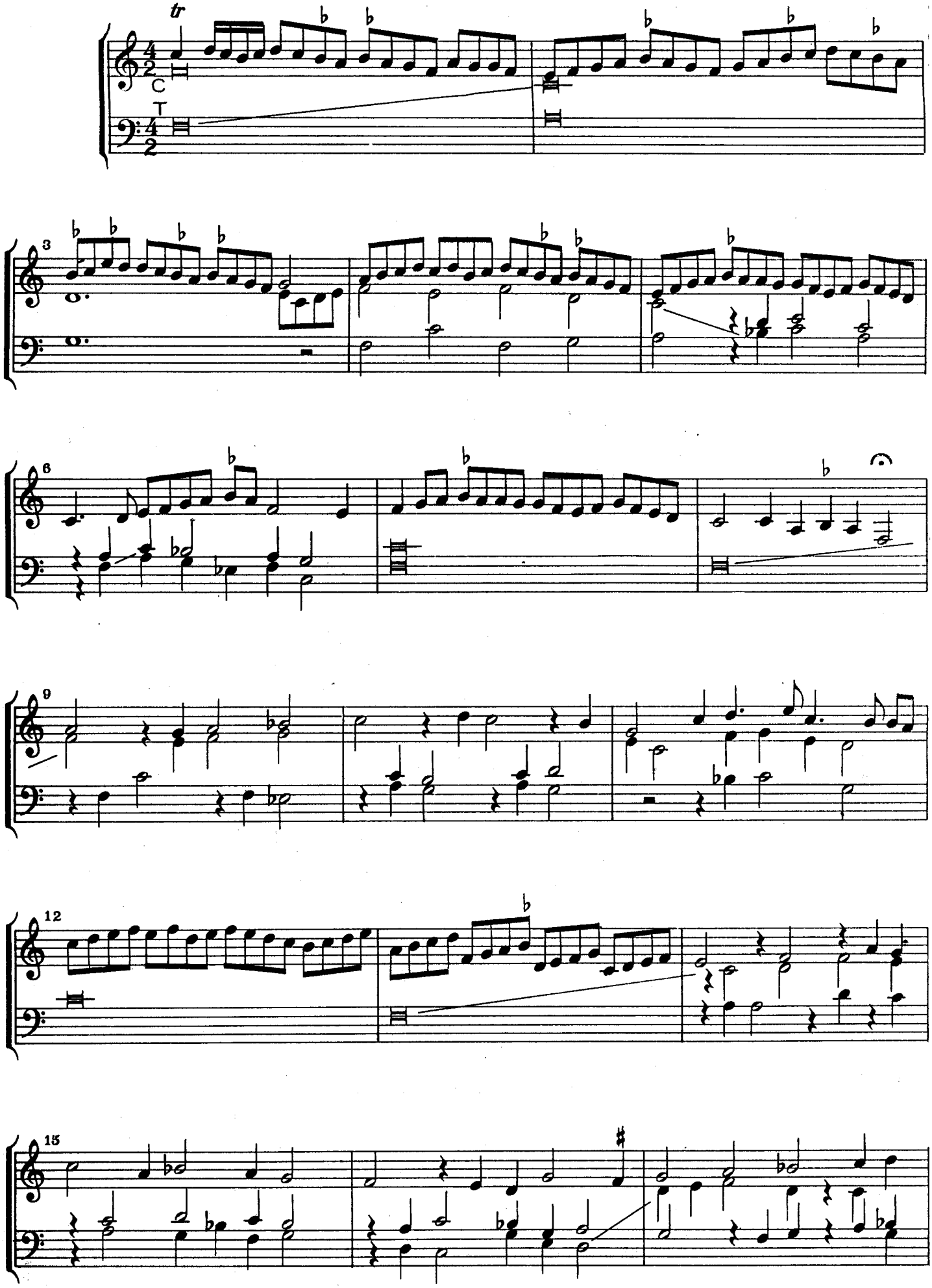
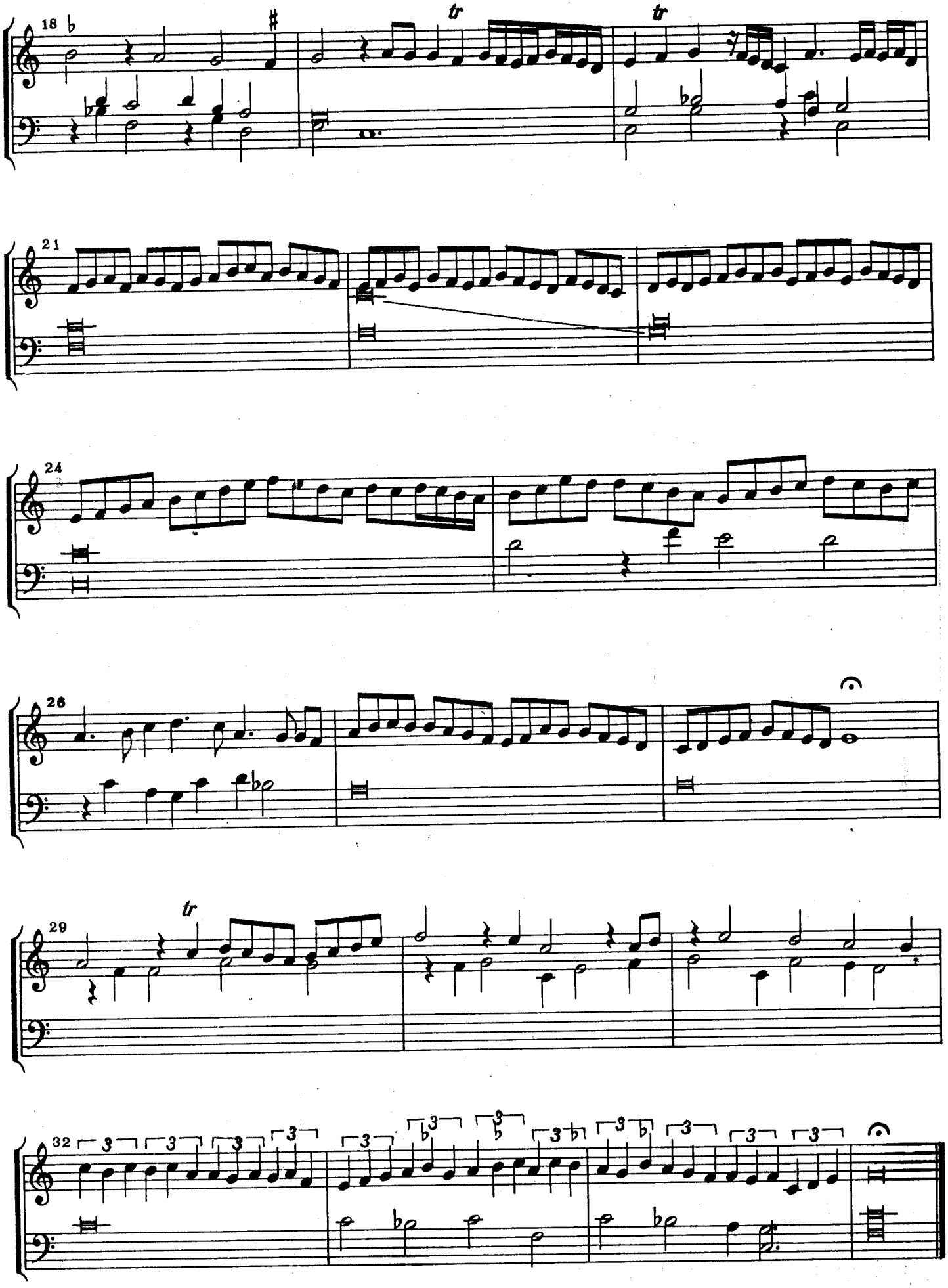
19. Annavasanna quarta [Une fois avant que morir] (89)

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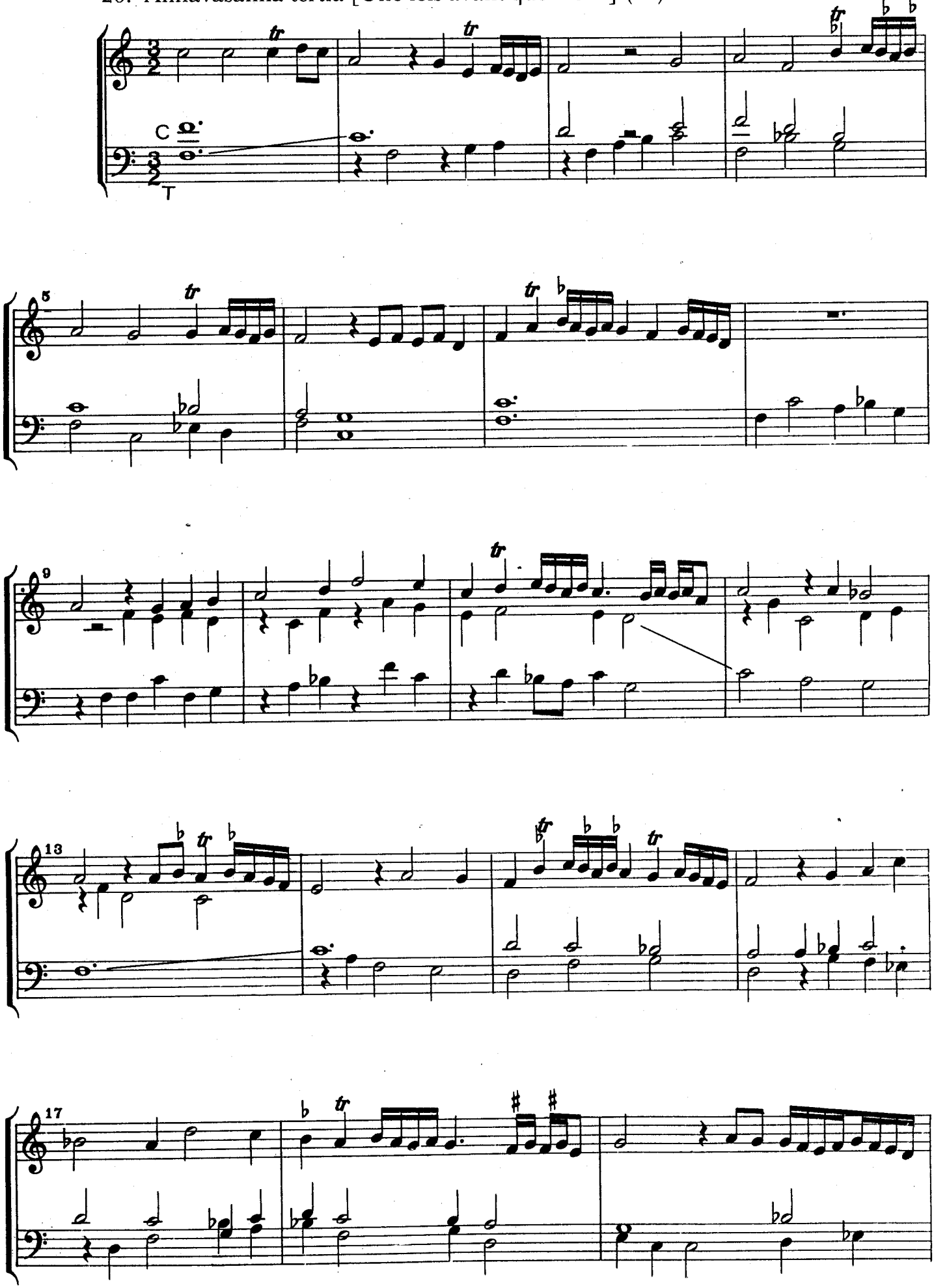
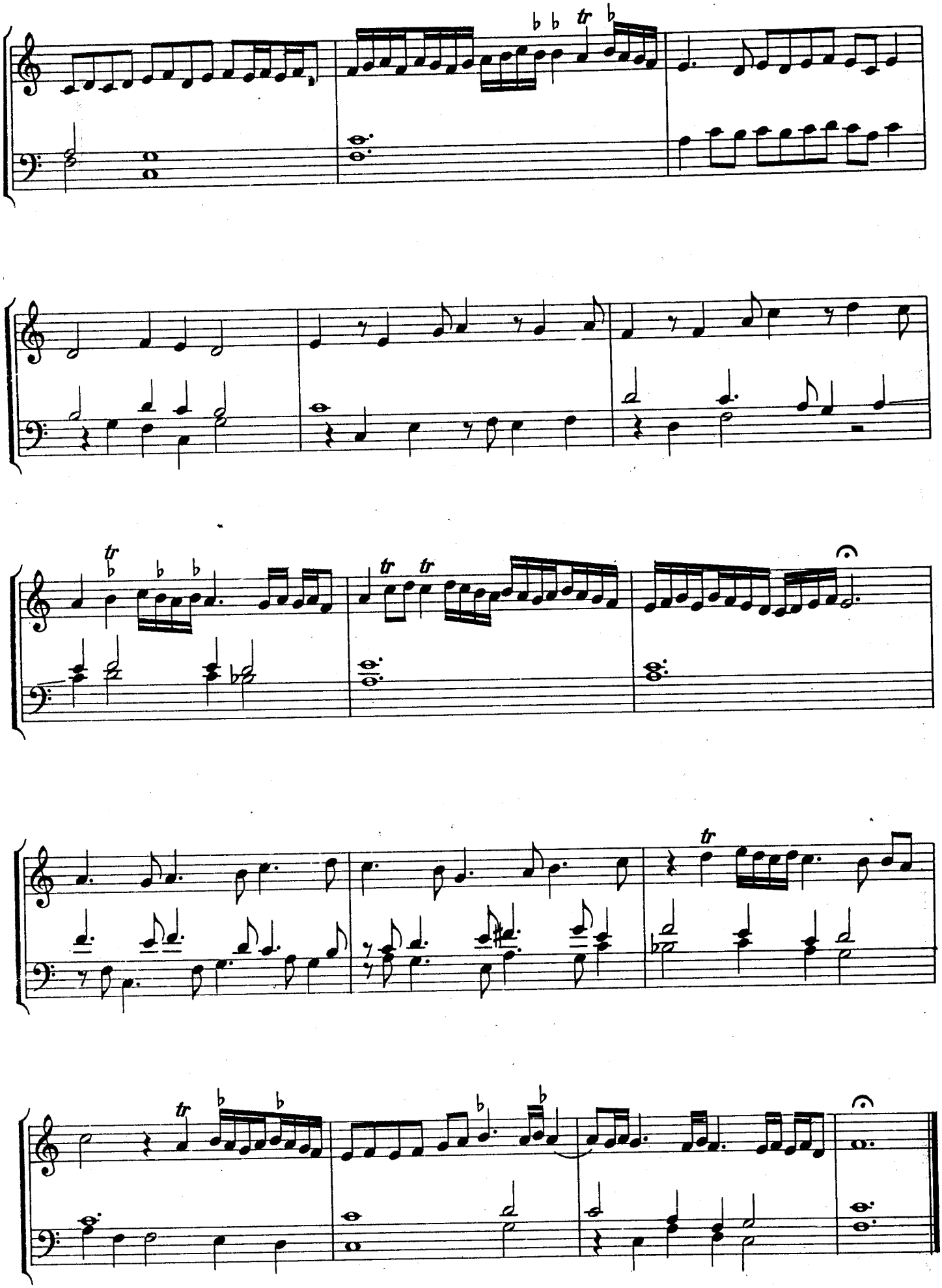
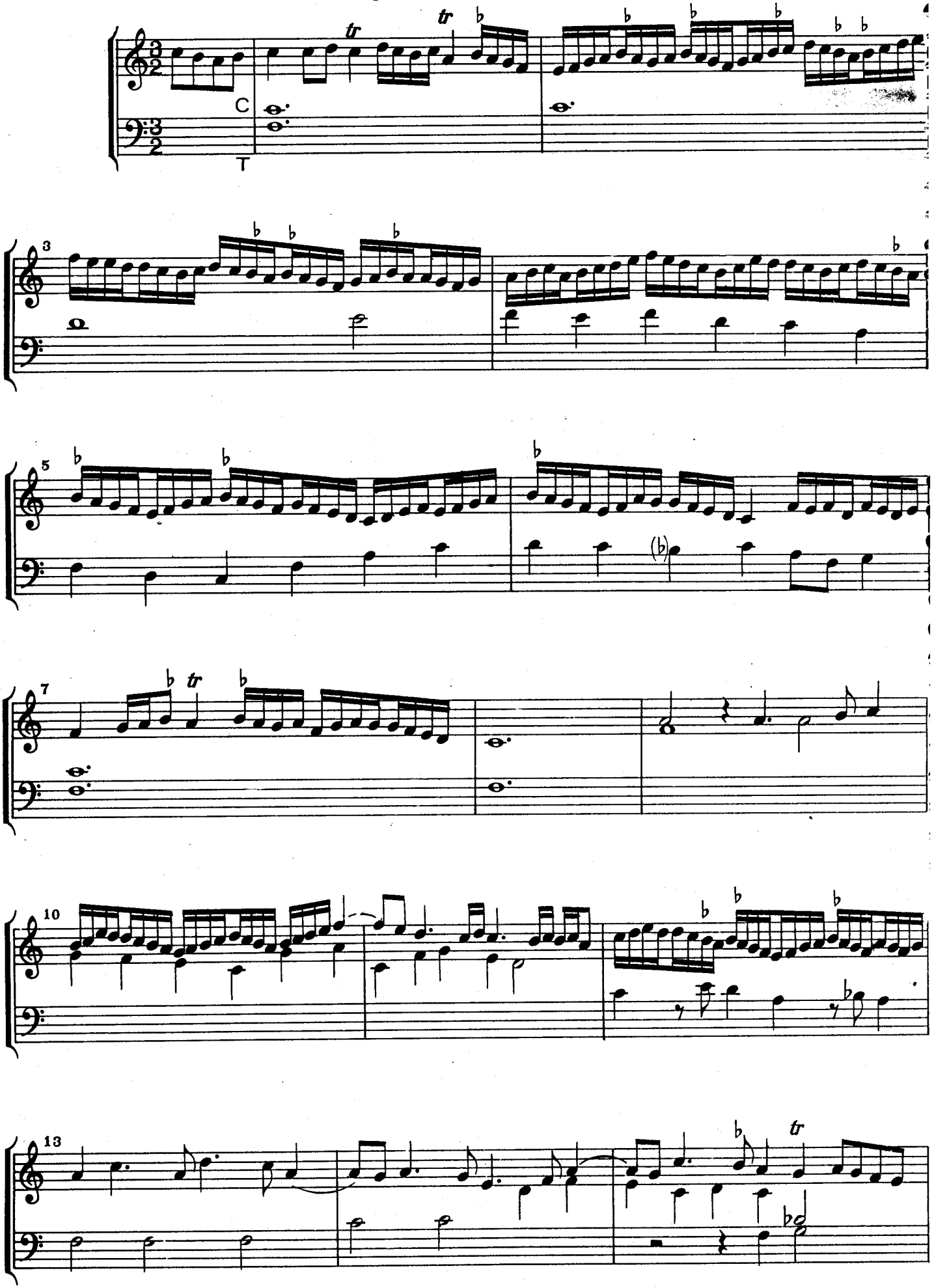
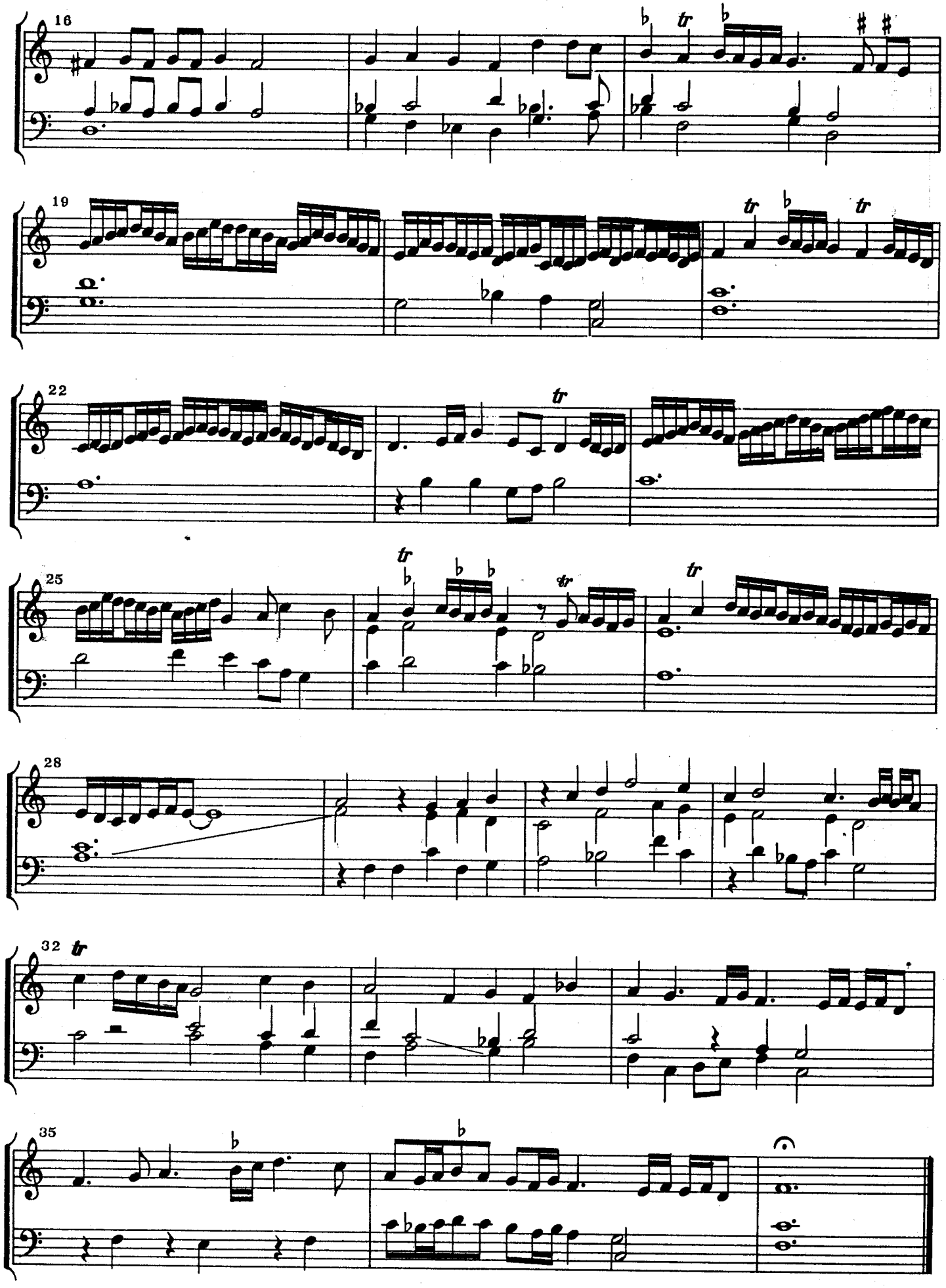
20. Annavasanna tertia [Une fois avant que morir] (90)





21. Annavasanna tertia [Une fois avant que morir] (91)

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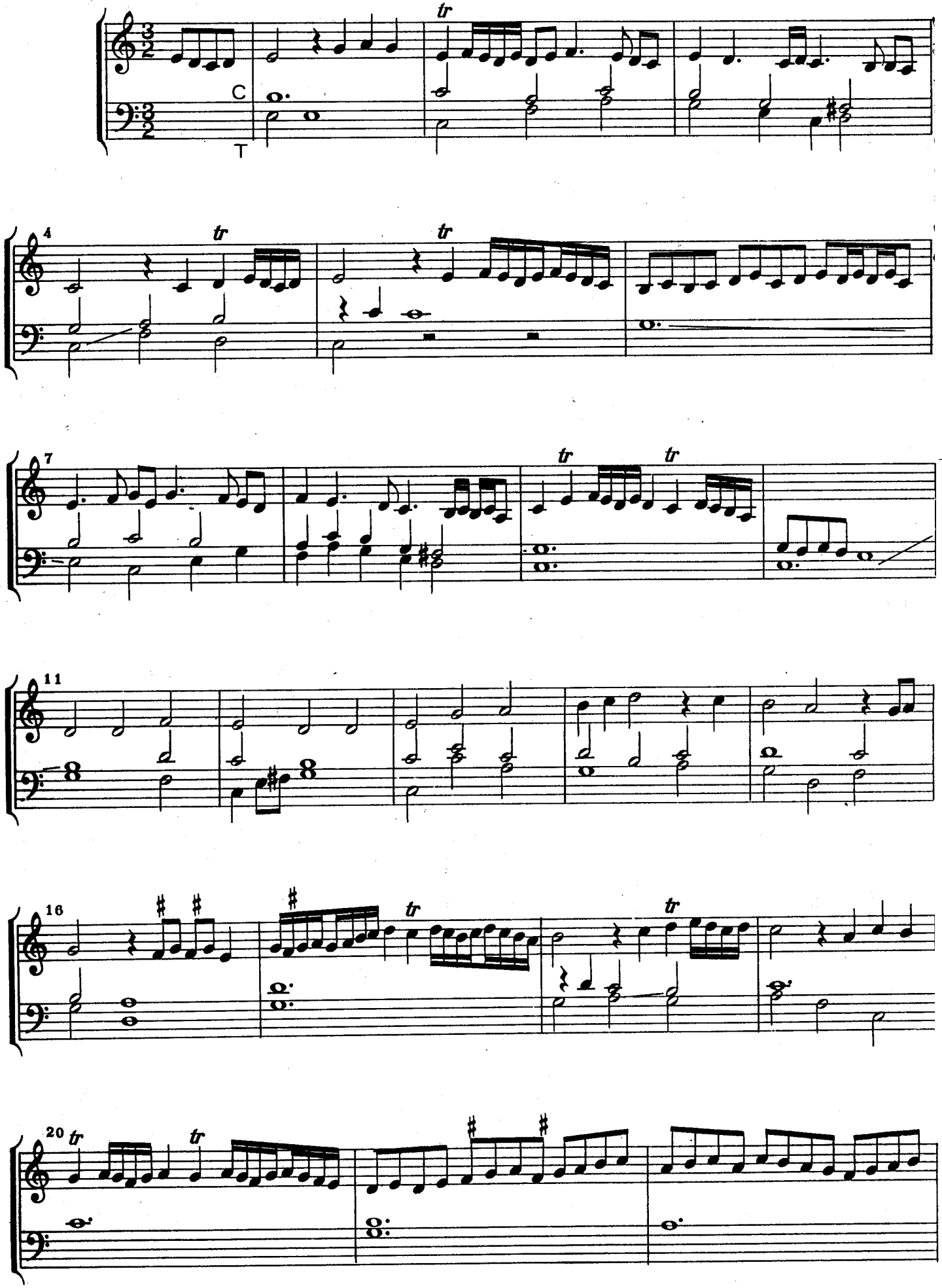
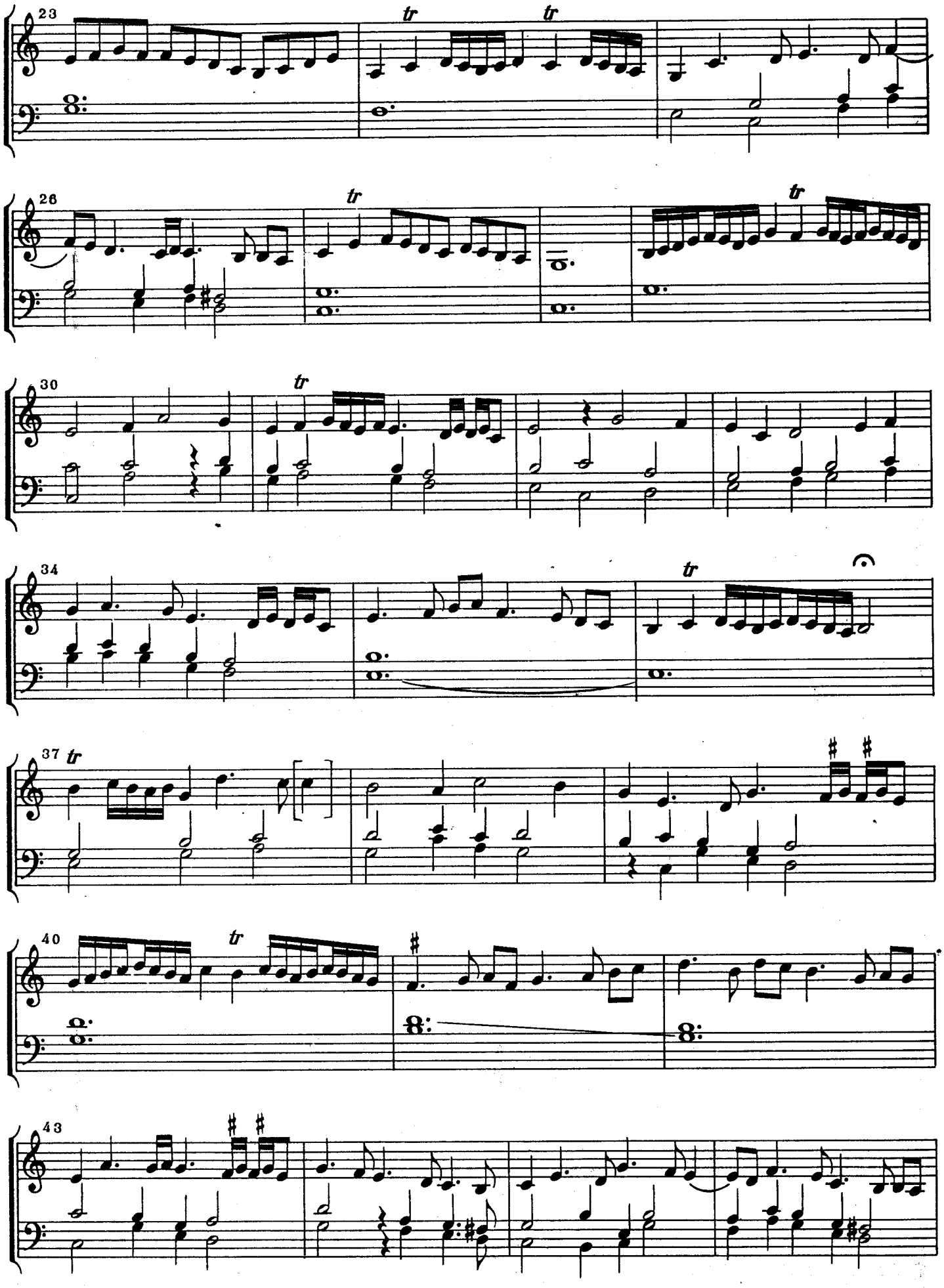
22. Mi ut re ut [Venise] (118)

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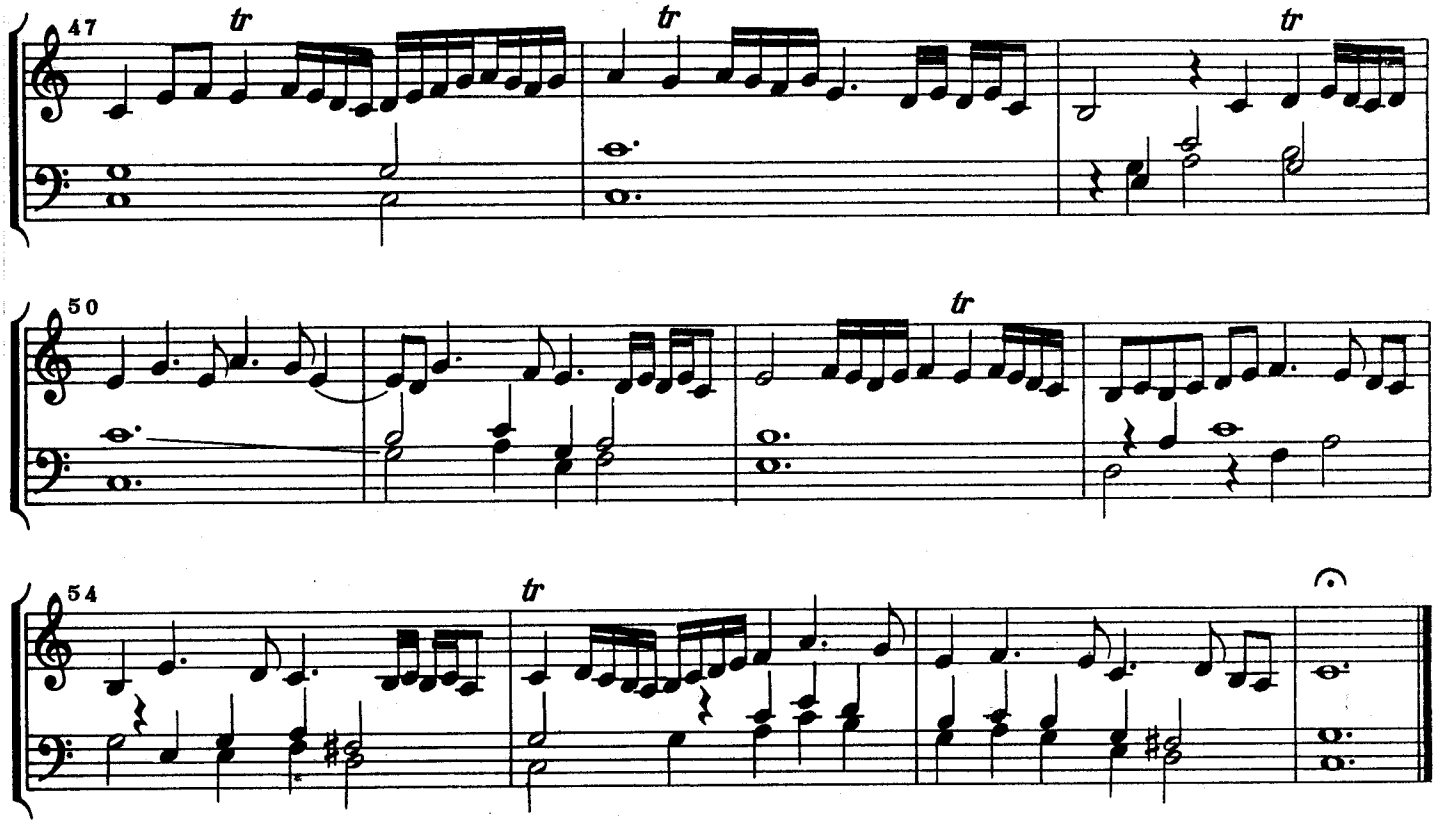
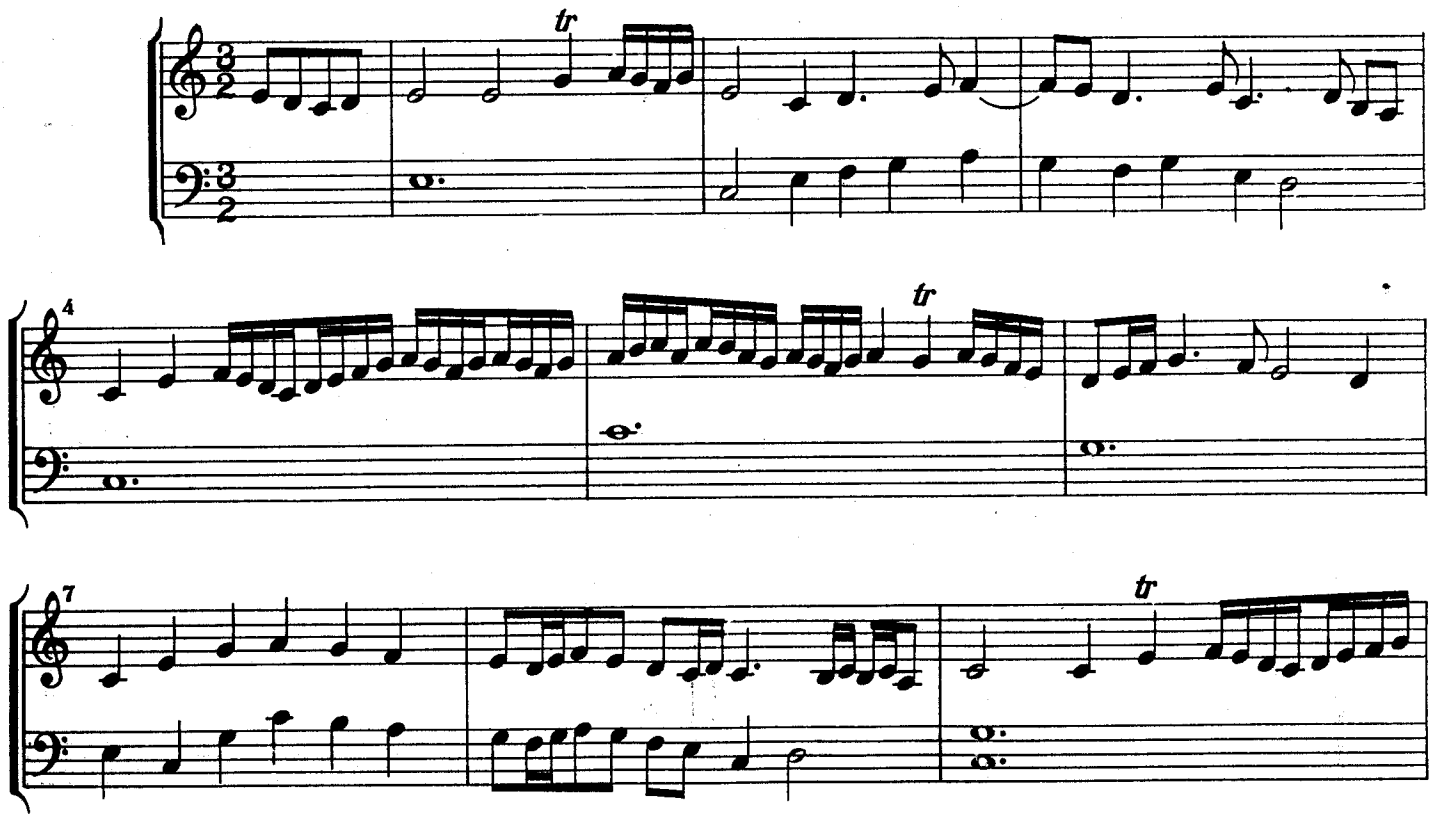
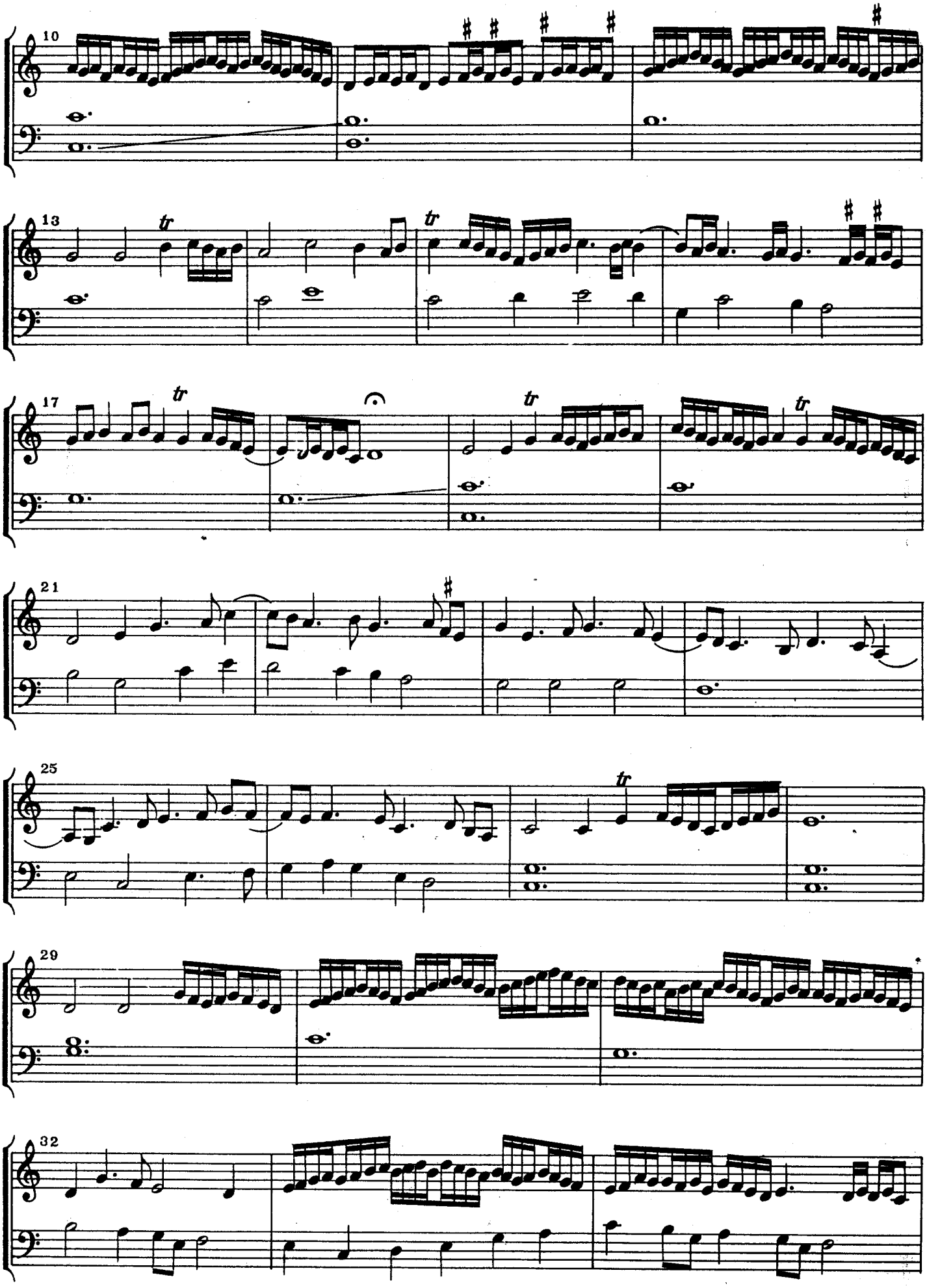


23. Aliud Mi ut re ut [Venise] (119)

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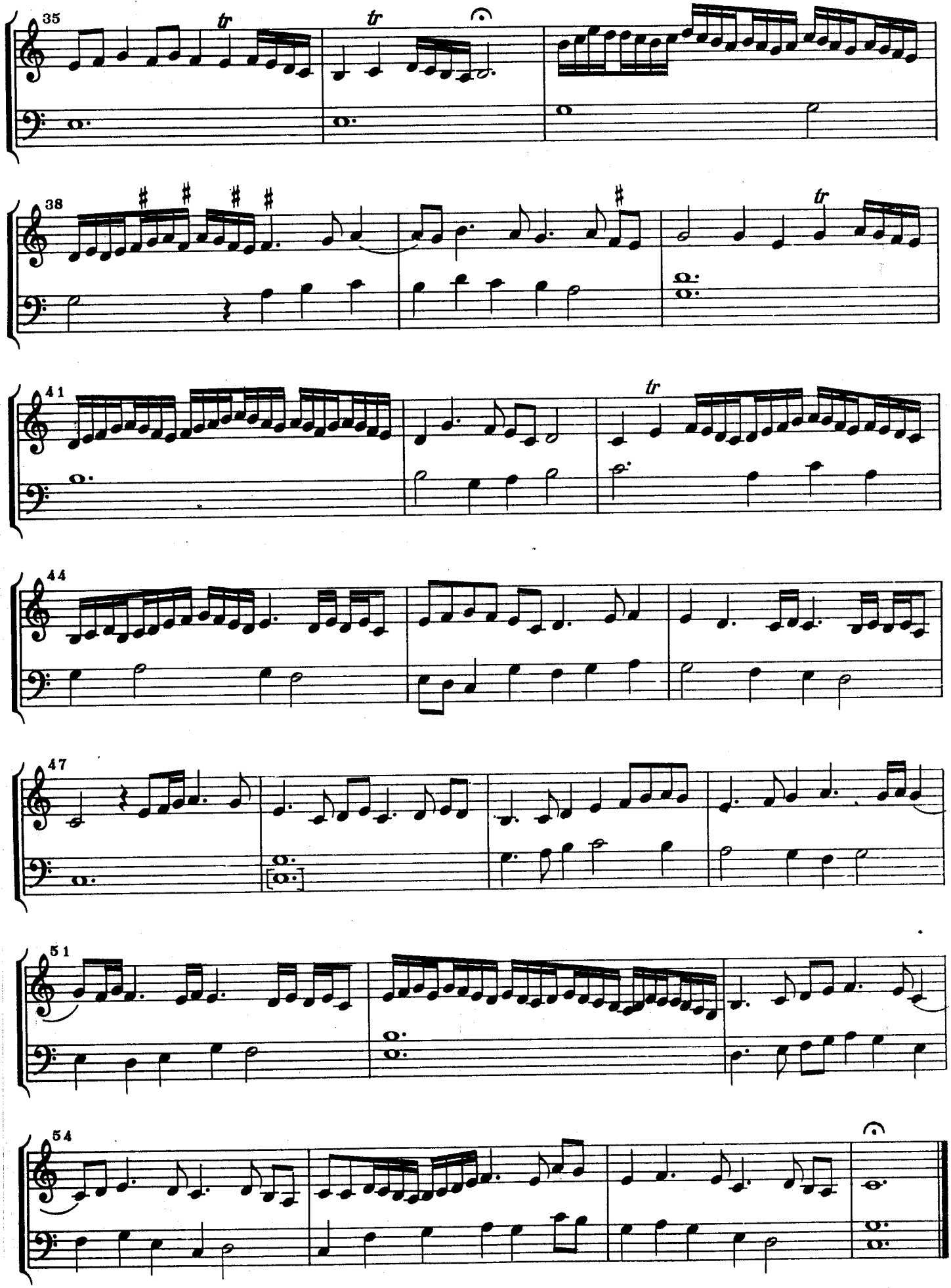
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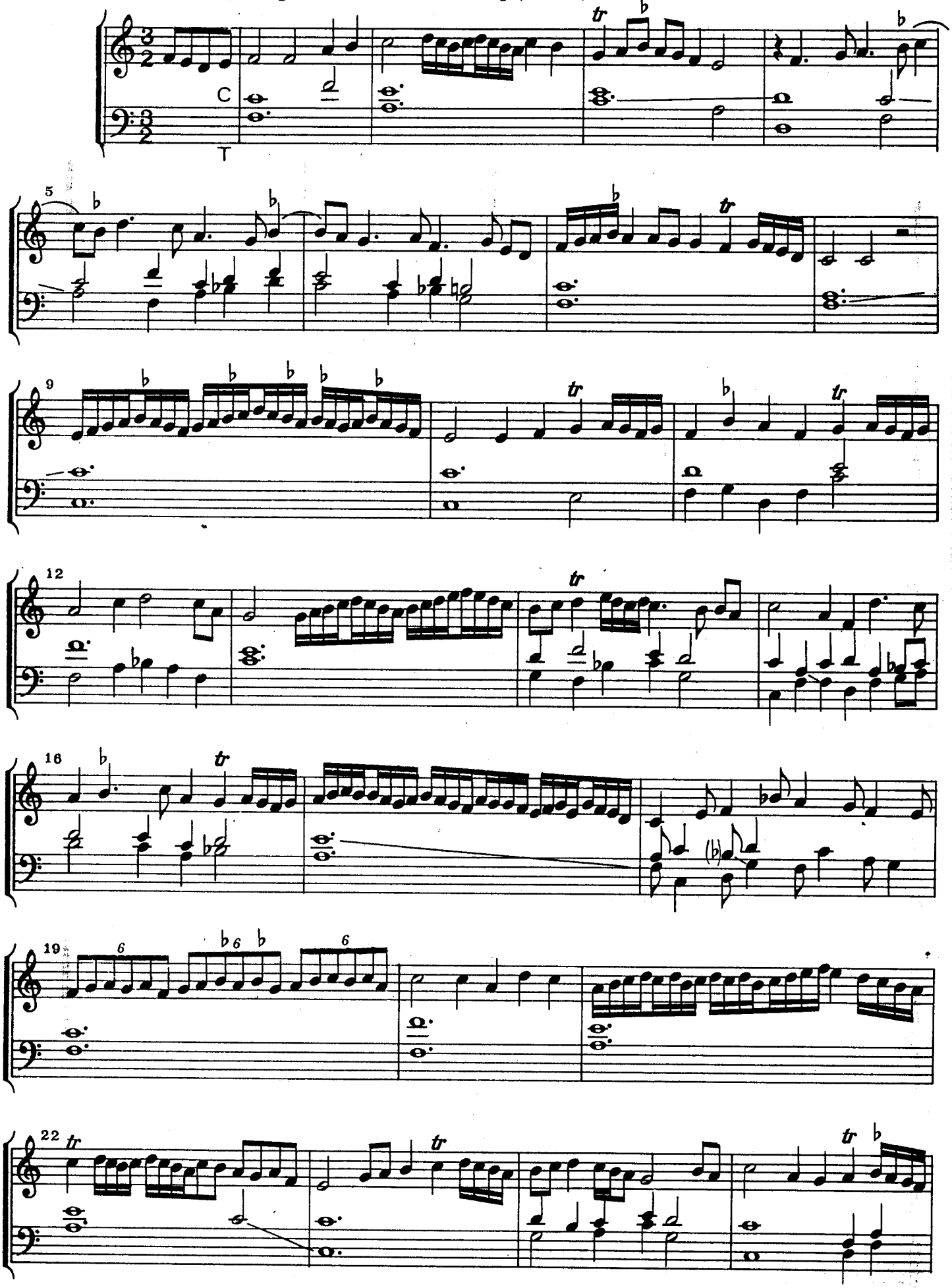
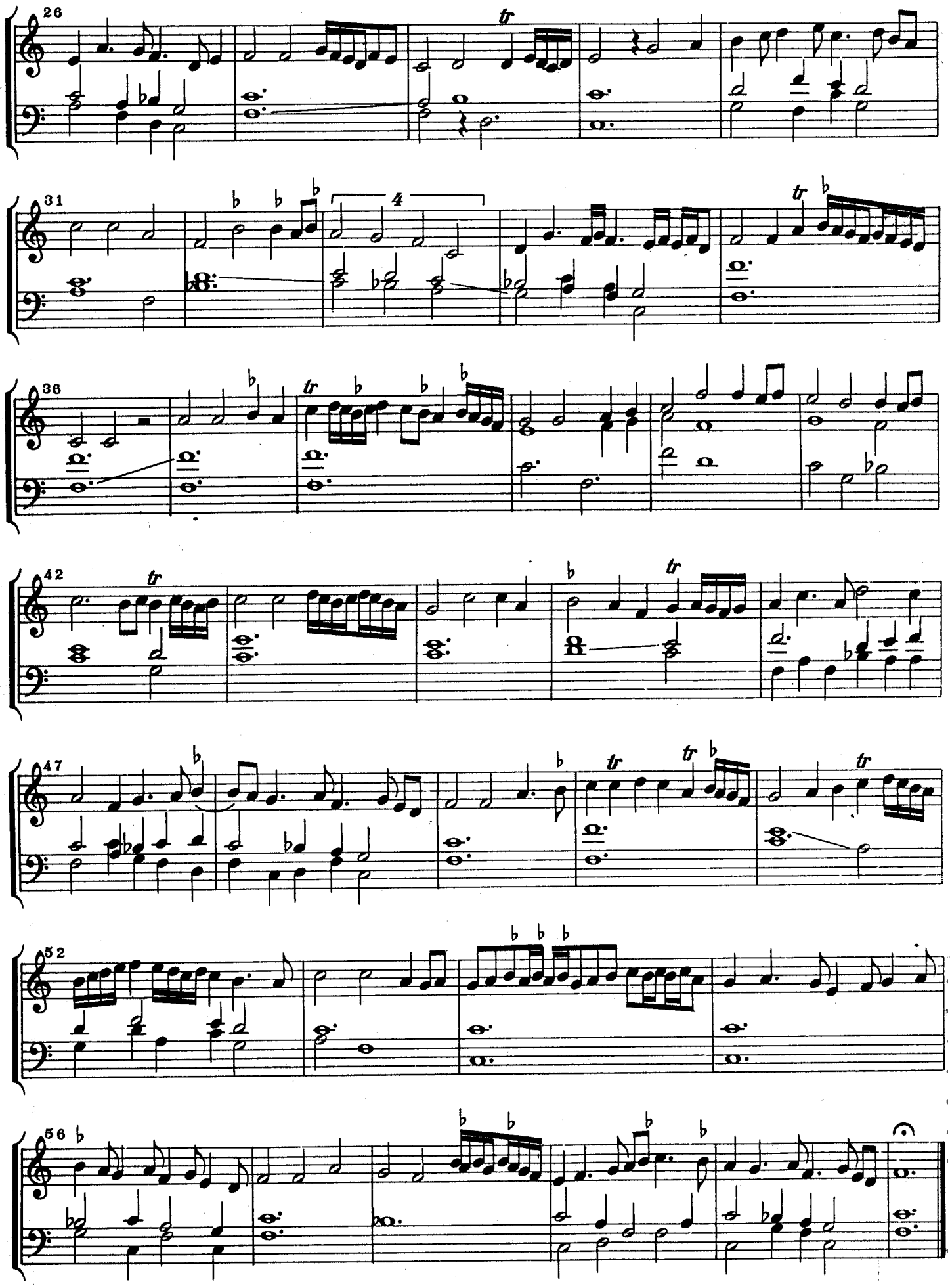
24. Stublin [Languir en mille destresse] (135)

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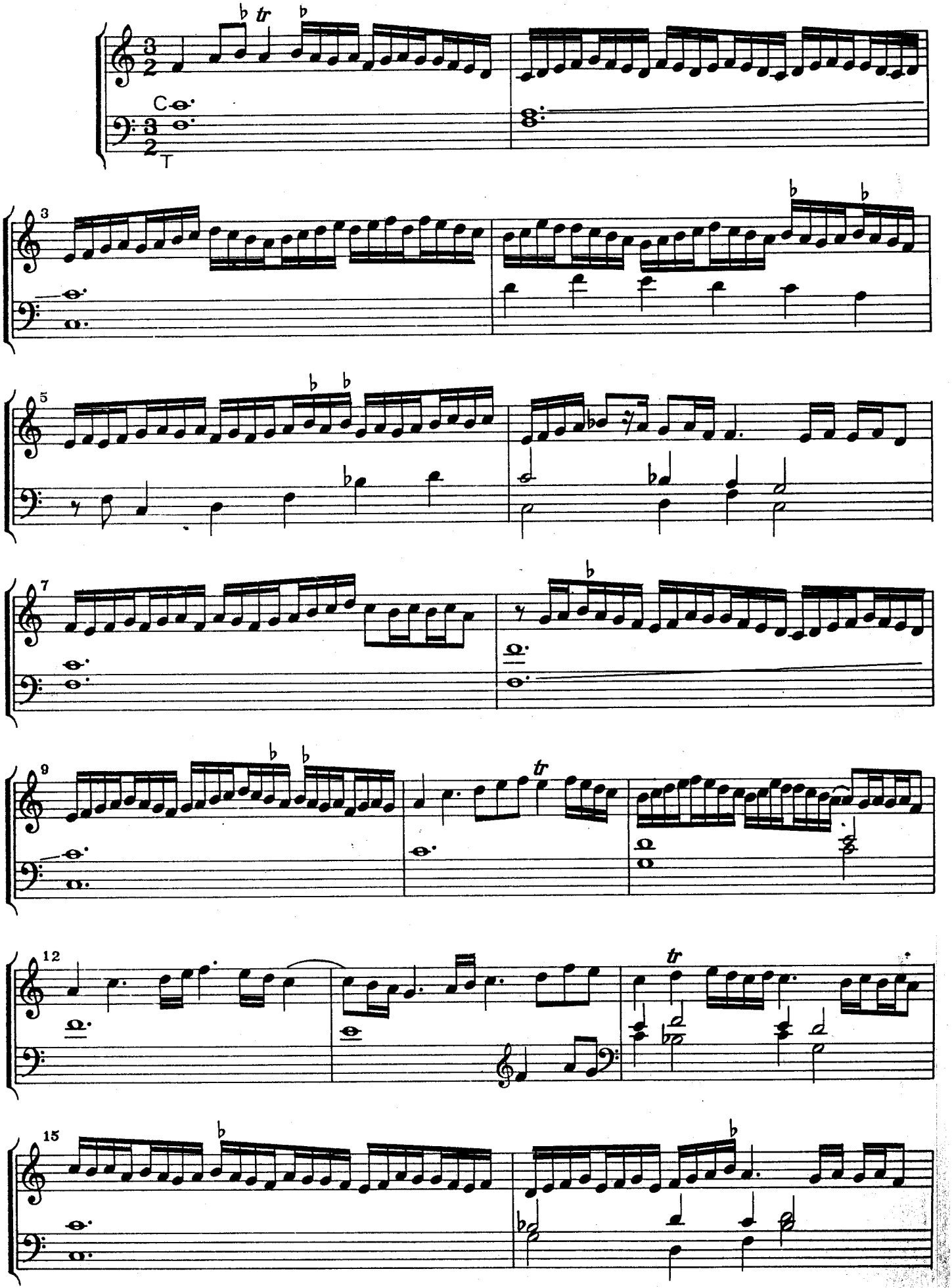
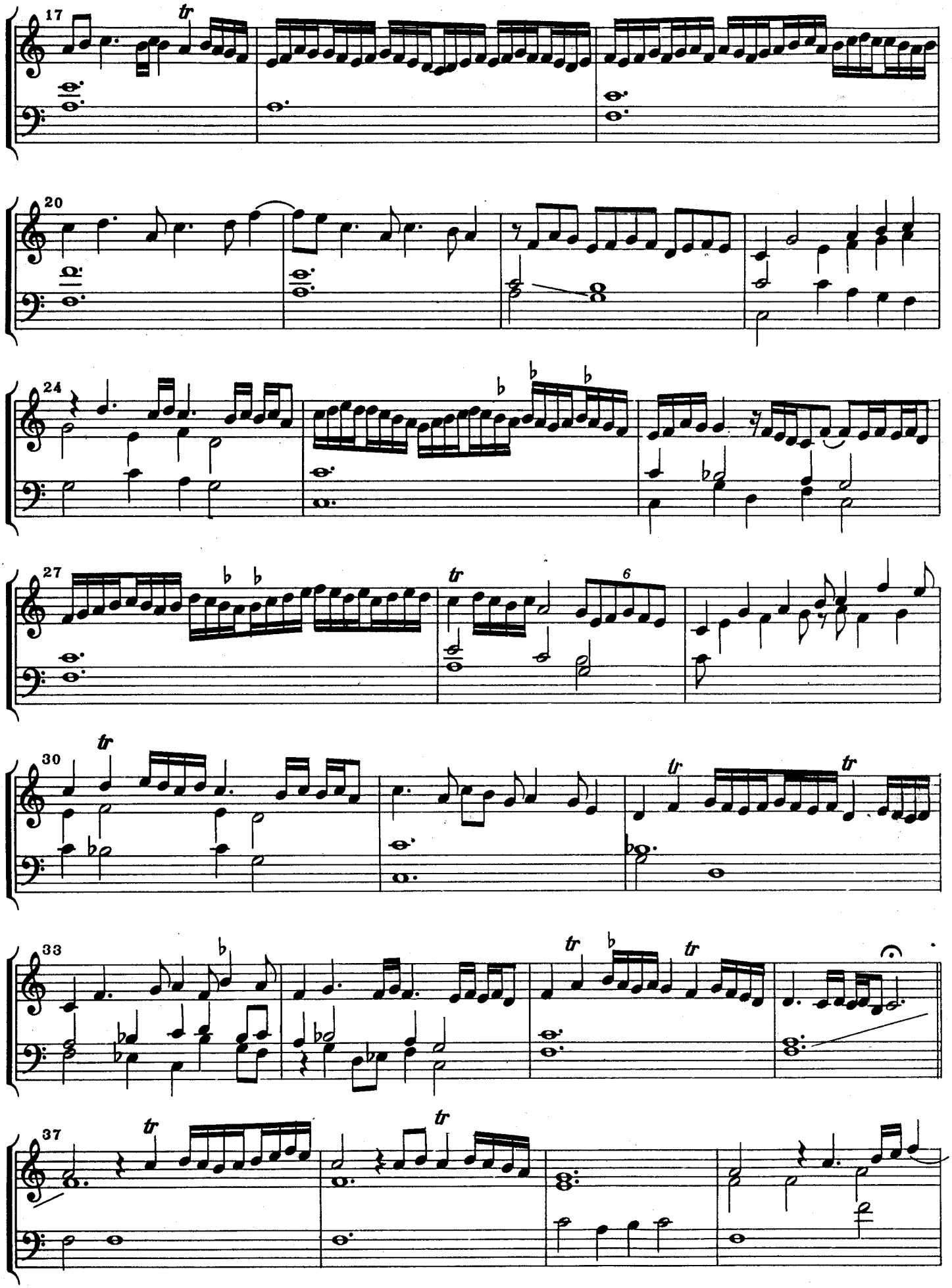
25. Stublin [Languir en mille destresse] (136)

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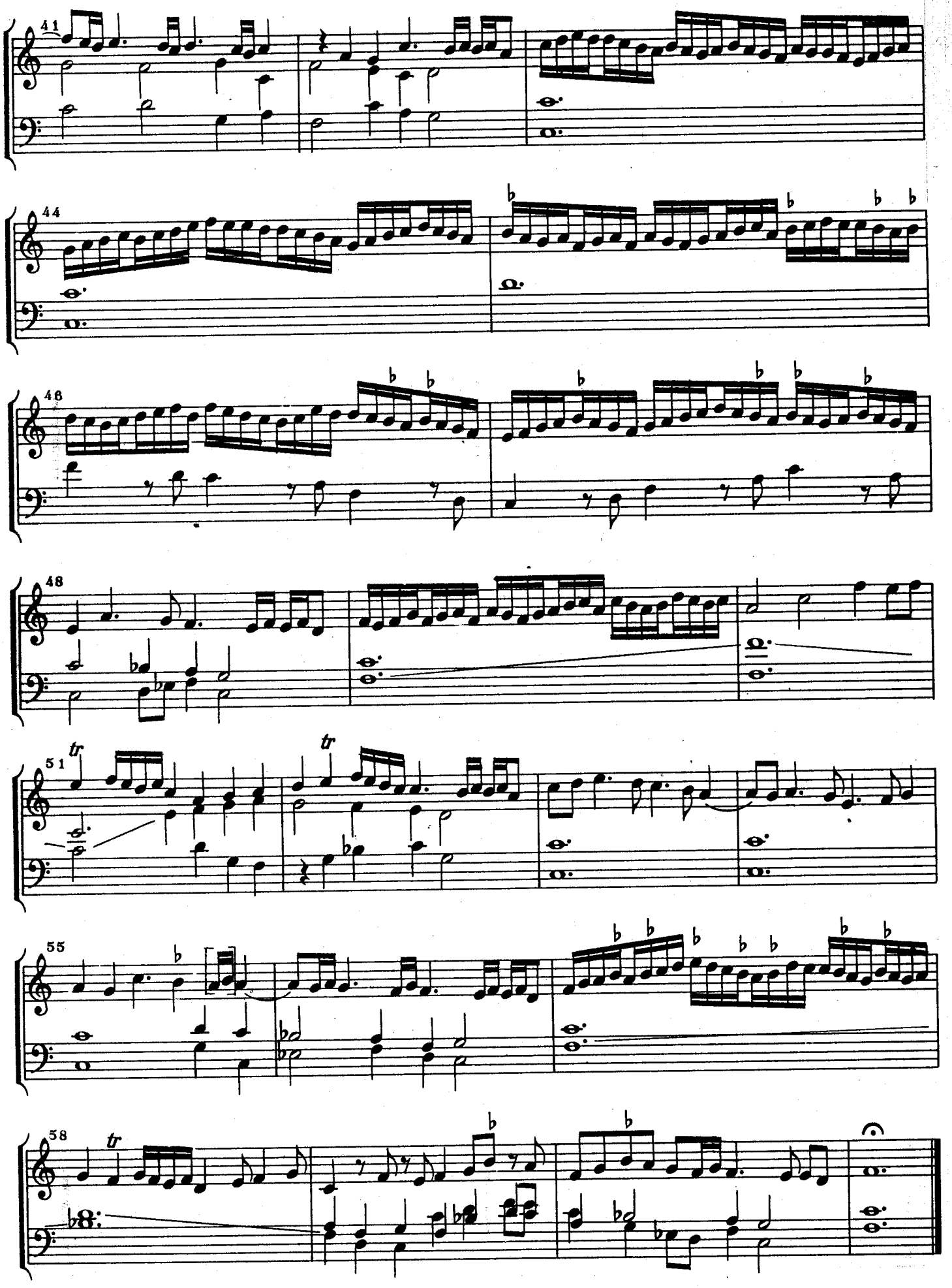
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