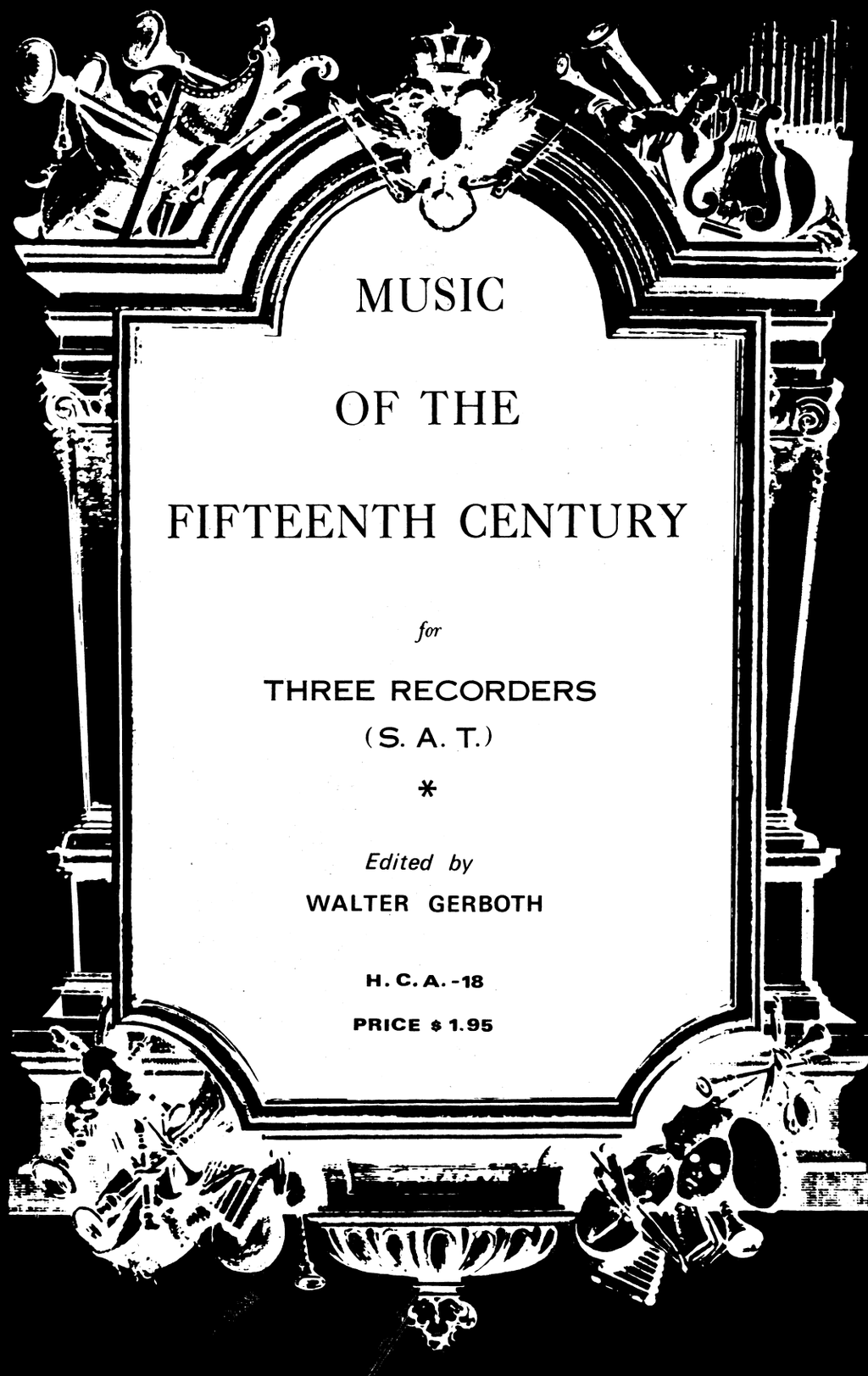
THE HARGAIL CLASSICAL ANTHOLOGY



MUSIC OF THE FIFTEENTH CENTURY

for

THREE RECORDERS

(S. A. T.)

*

Edited by

WALTER GERBOTH

H. C. A. -18

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PREFACE

The following observations will prove helpful in performing this music:

1) Bar lines do not indicate accents. Accents are determined by the contour of each individual melodic line. Strong accents are rare.

2) For the most part, these pieces are best played by tonguing each note with a gentle legato tonguing. A few editorial indications of articulation appear, particularly in #6. These are purely interpretive and, therefore, not essential.

3) Wherever practicable, arrange the breathing spots so that one or more parts are constantly playing.

4) The conflicting signatures in numbers 2, 3, 4 and 9, and the added accidentals must be played exactly as printed.

   Editorial accidentals are required because the composers frequently did not indicate accidentals which contemporary performers could be expected to add according to certain well known rules of musica ficta. They are an essential part of the music. (I am especially indebted to Dr. Edward E. Lowinsky for his guidance and assistance in these matters.)

W. G.

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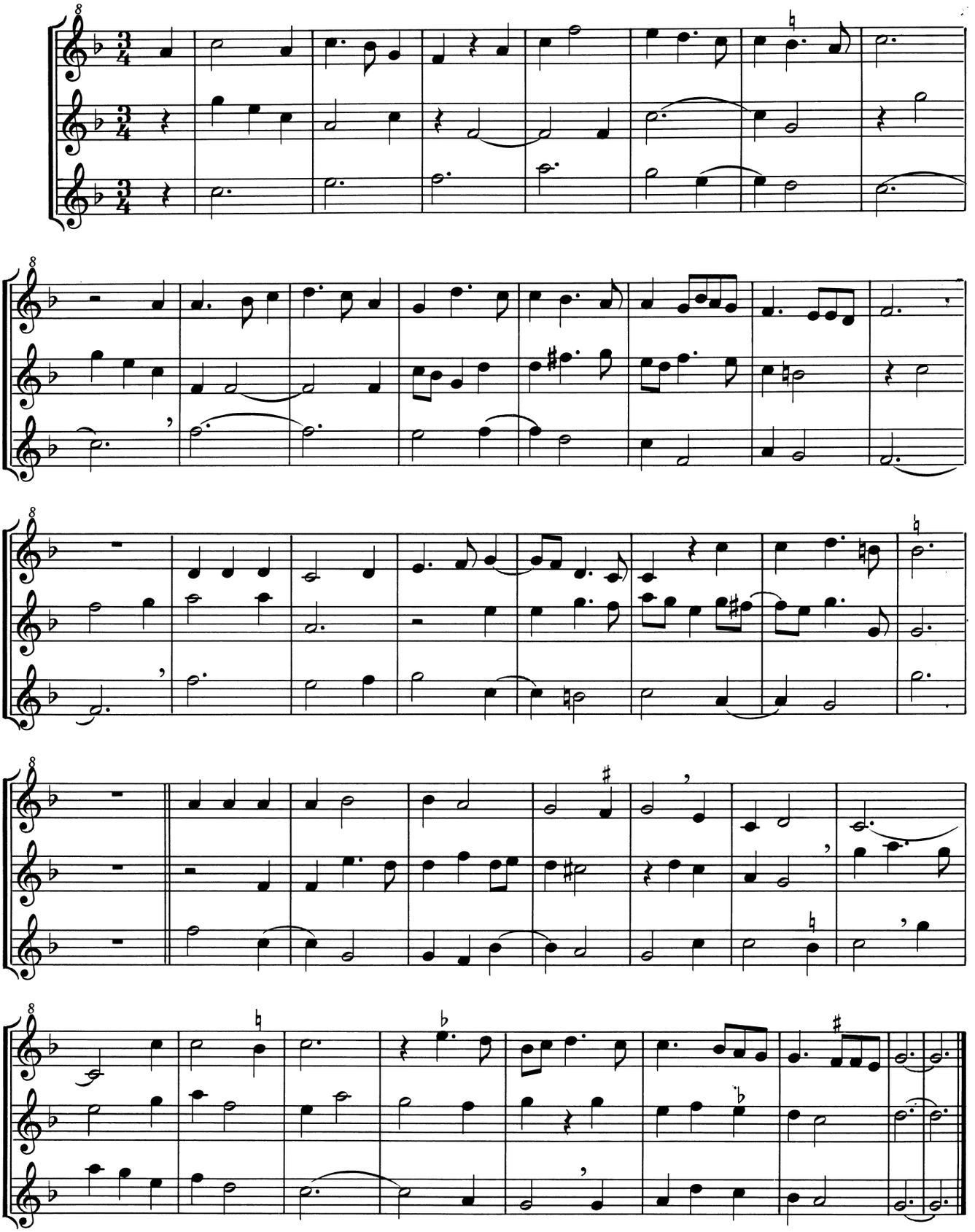
De Plus en Plus

Gilles Binchois



(Source: Ockeghem Werke. D. Plamenac, ed. vol. 2 p. 78.) Orig. 4th lower.

HFA - 8

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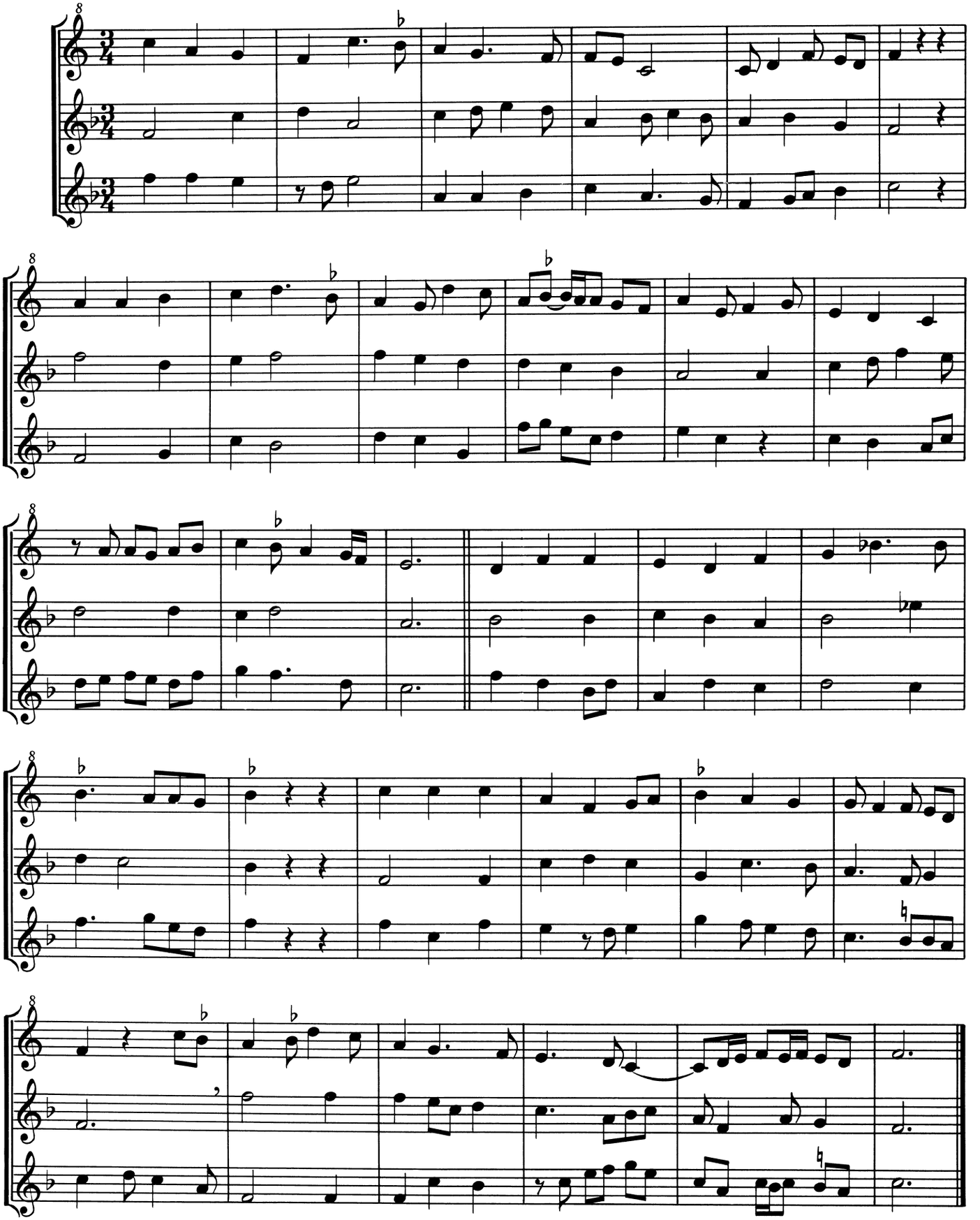
Puisque Je Voy

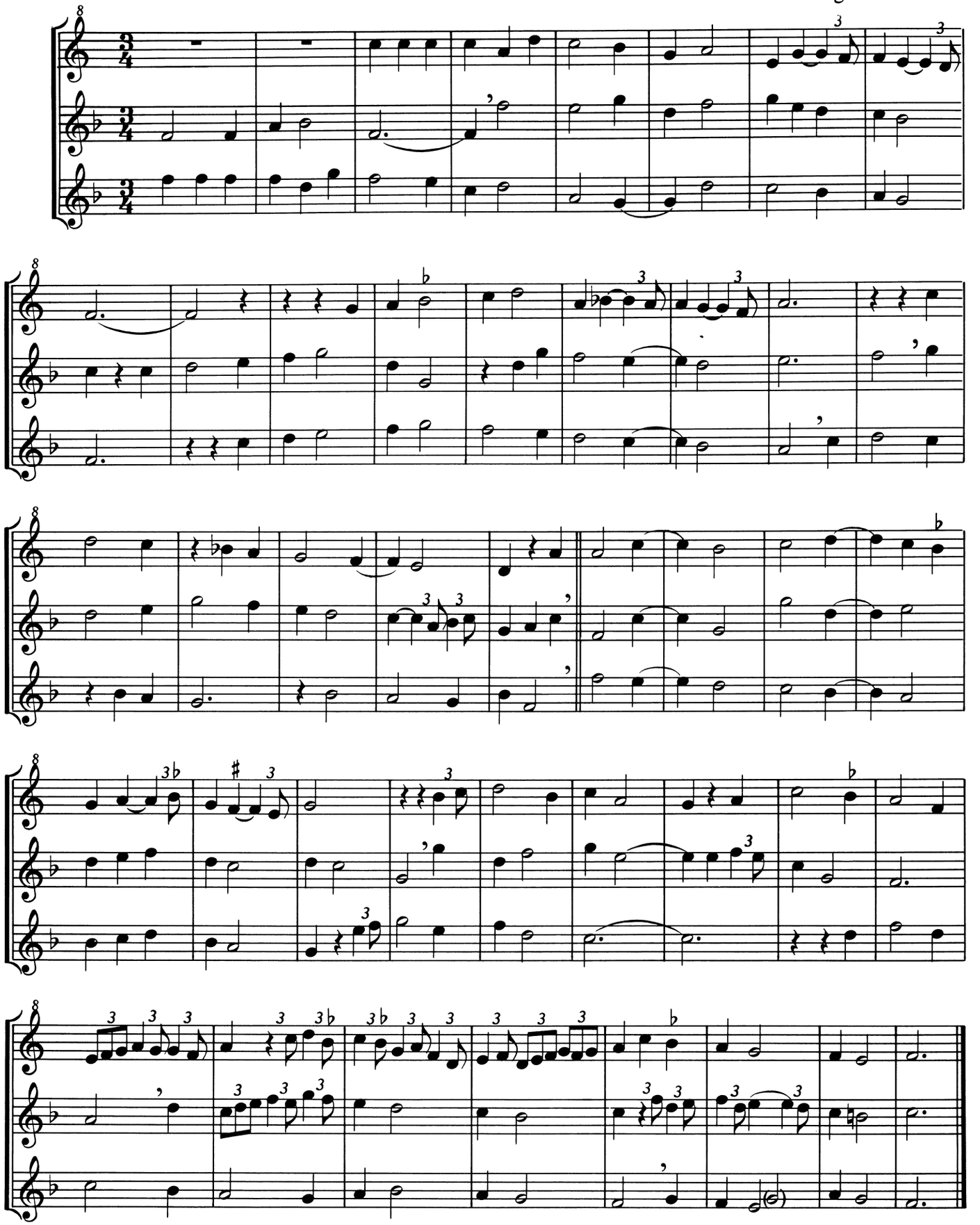
Arnold de Lantins



(Source: Pièces Polyphoniques Profanes de Provenance Liègeoise (XVe Siècle) C. van den Borren, ed. pp. 18 - 19)

Ce Ieusse Fait

Hugo de Lantins



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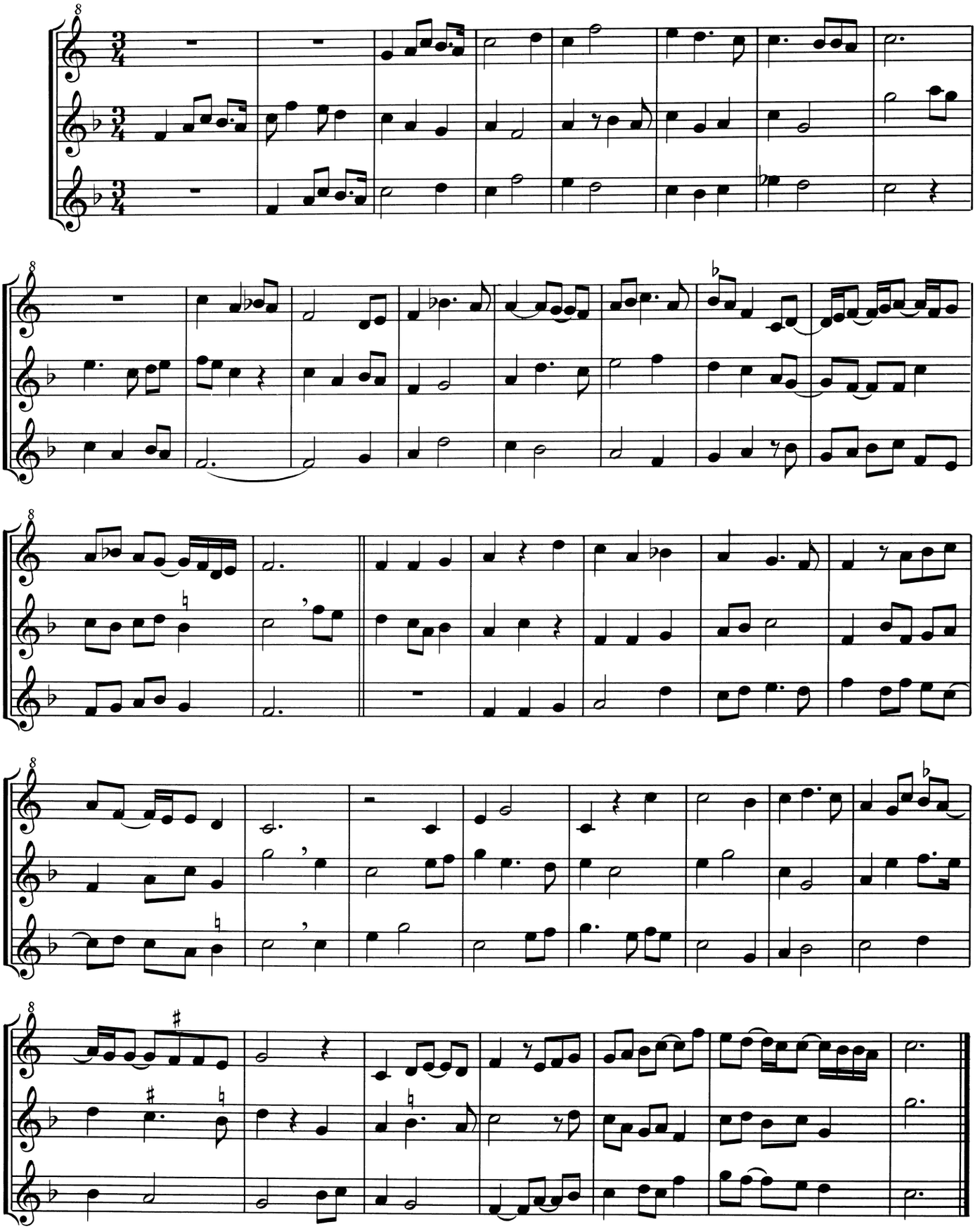
Franc Cueur Gentil

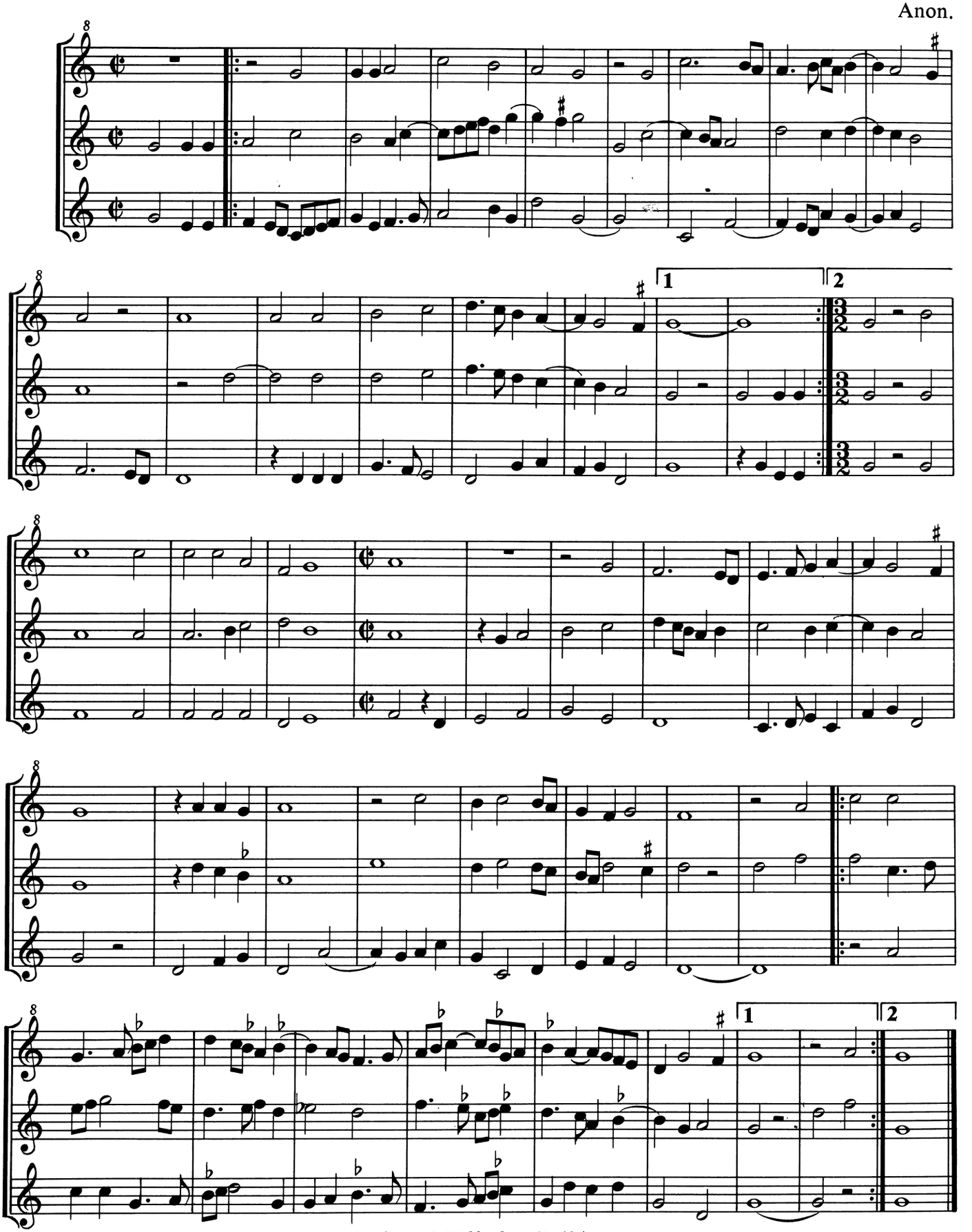
Guillaume Dufay



(Source: Das Chorwerk, vol. 19. H. Besseller, ed. pp. 19-20.)

Noch Weet Ic Een Ionc Fraukin Fijn

Anon.



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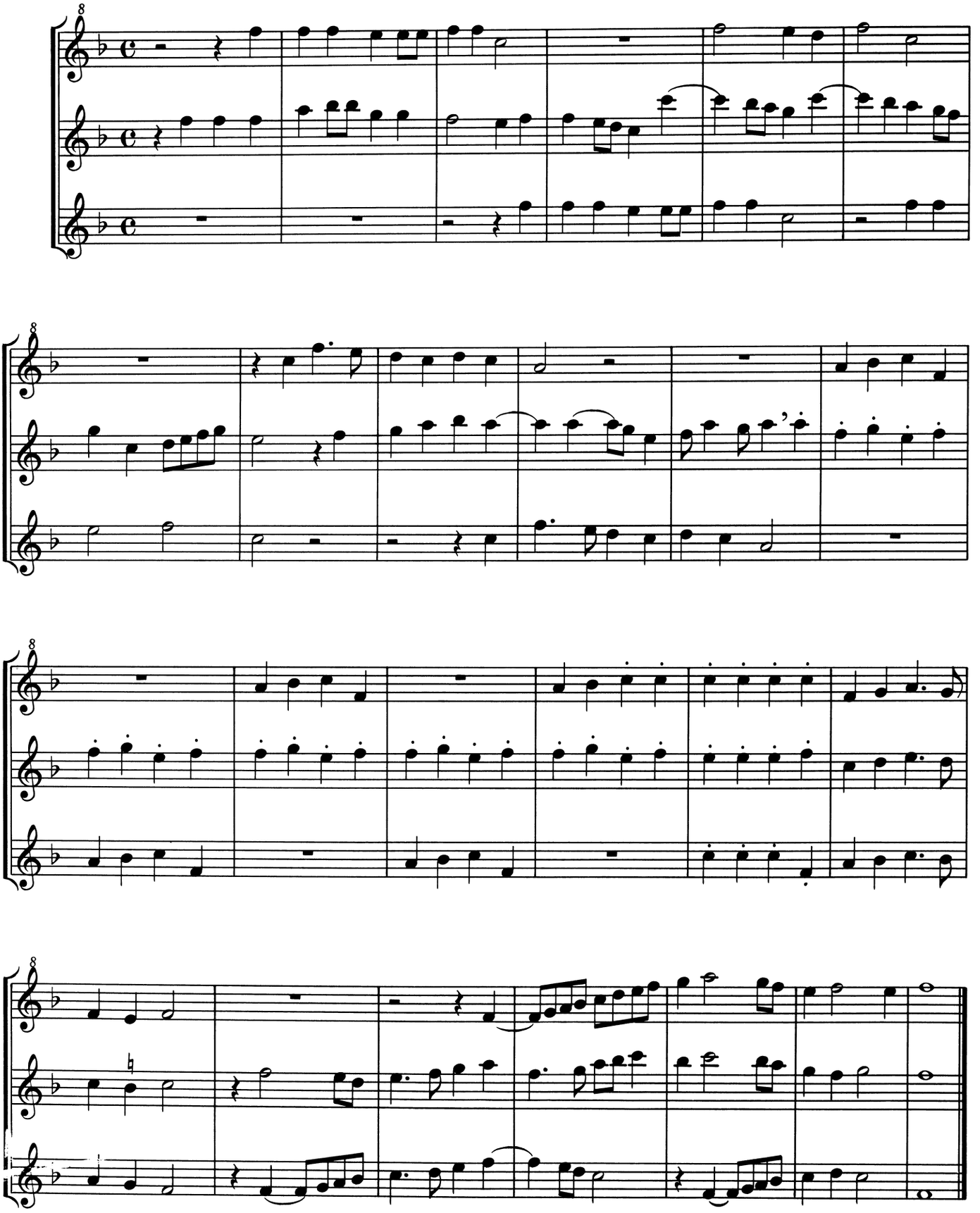
Mij Heeft Een Piperken Dach Ghestelt

Anon.



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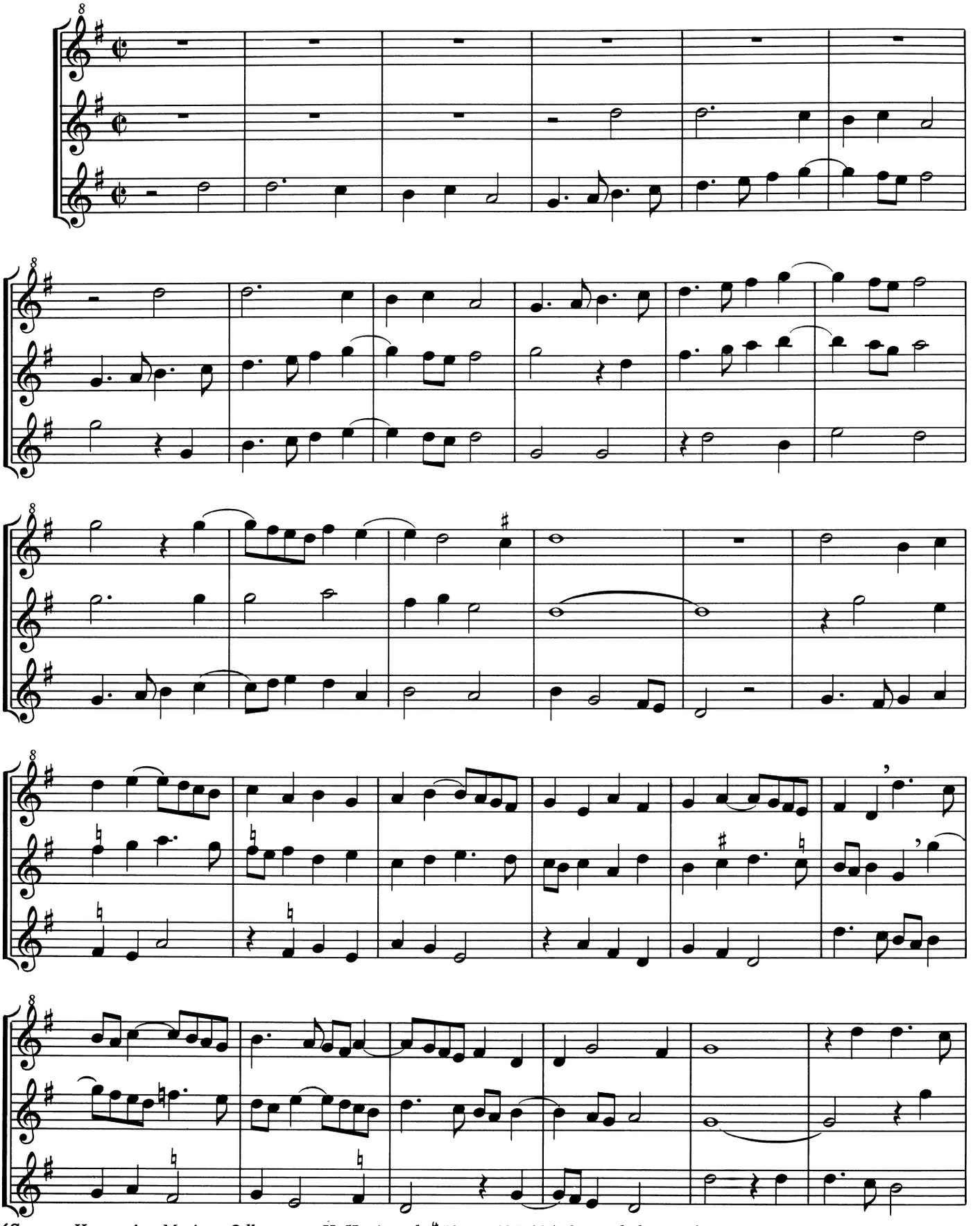
Helas Que Devera Mon Cuer

Heinrich Isaac



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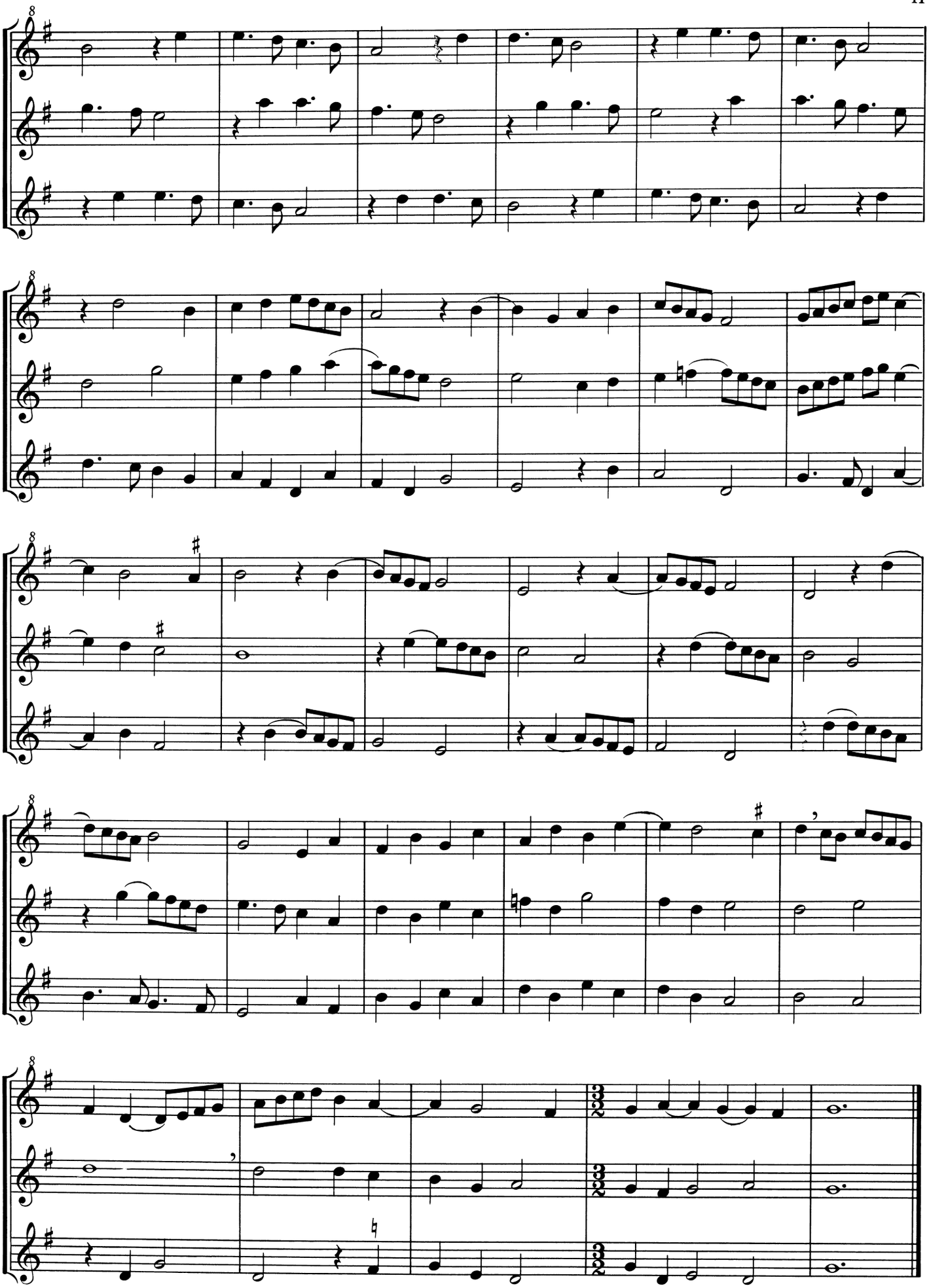
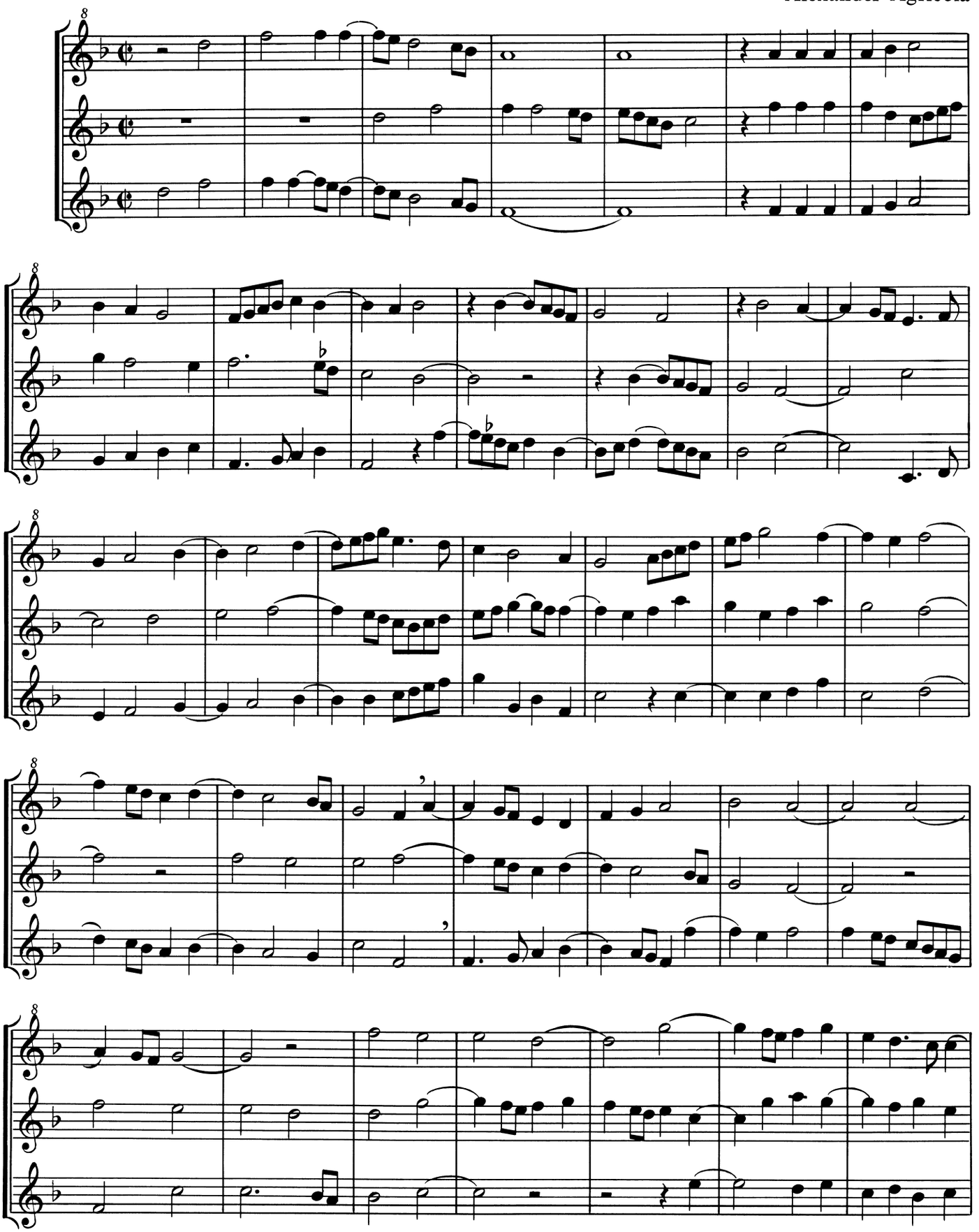


Crions Nouel

Alexander Agricola



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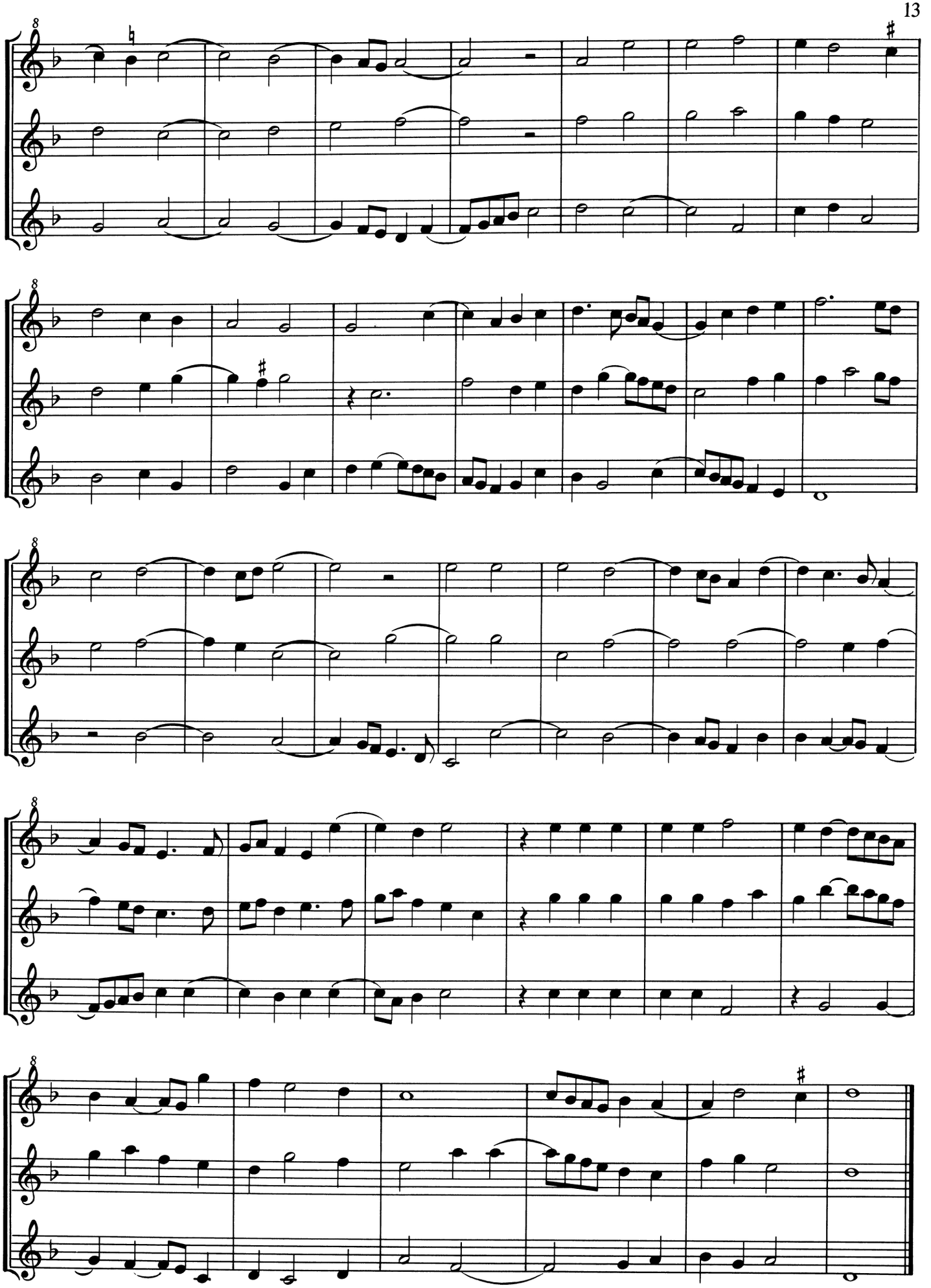
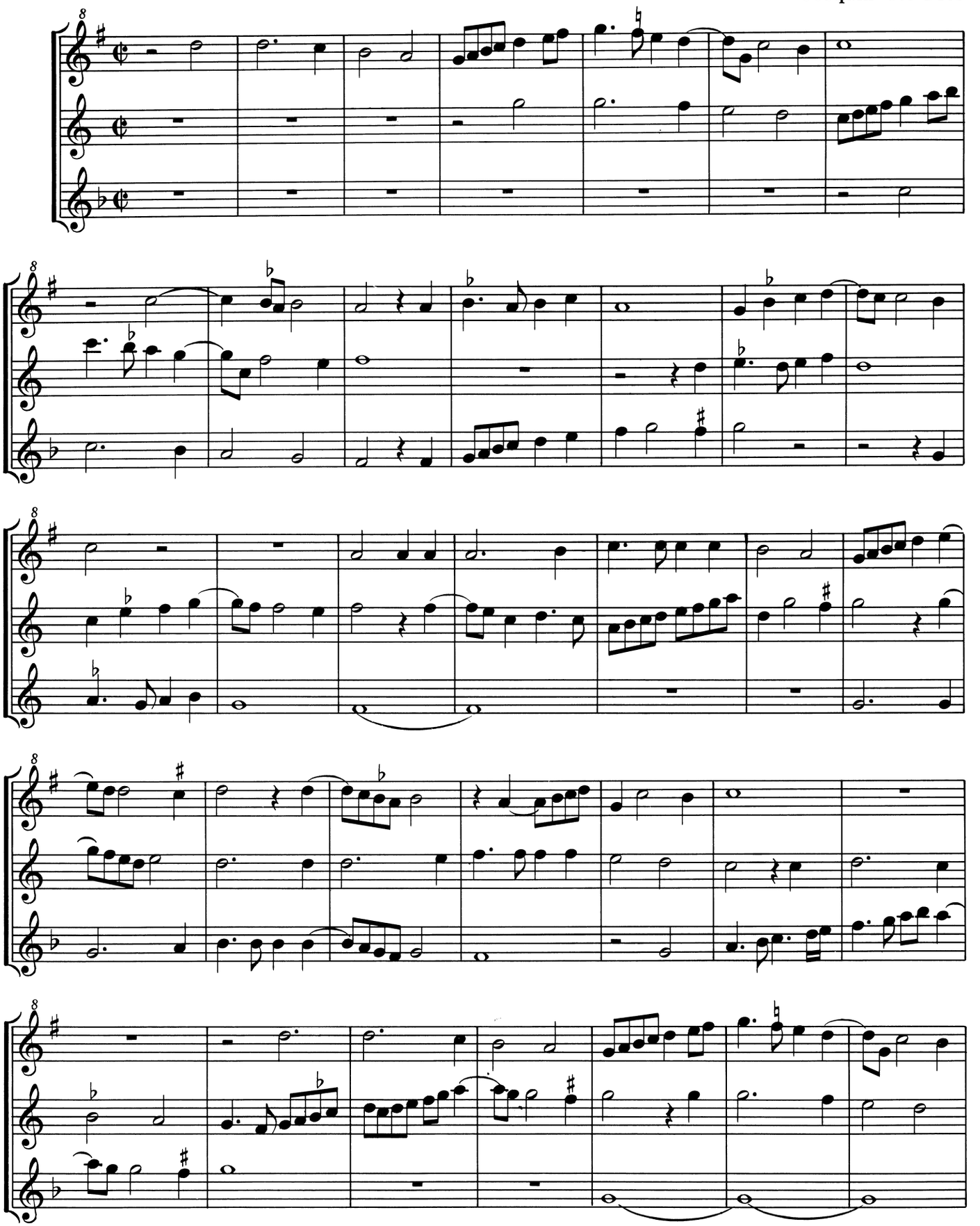


Fortuna D'un Gran Tempo

Josquin des Prés



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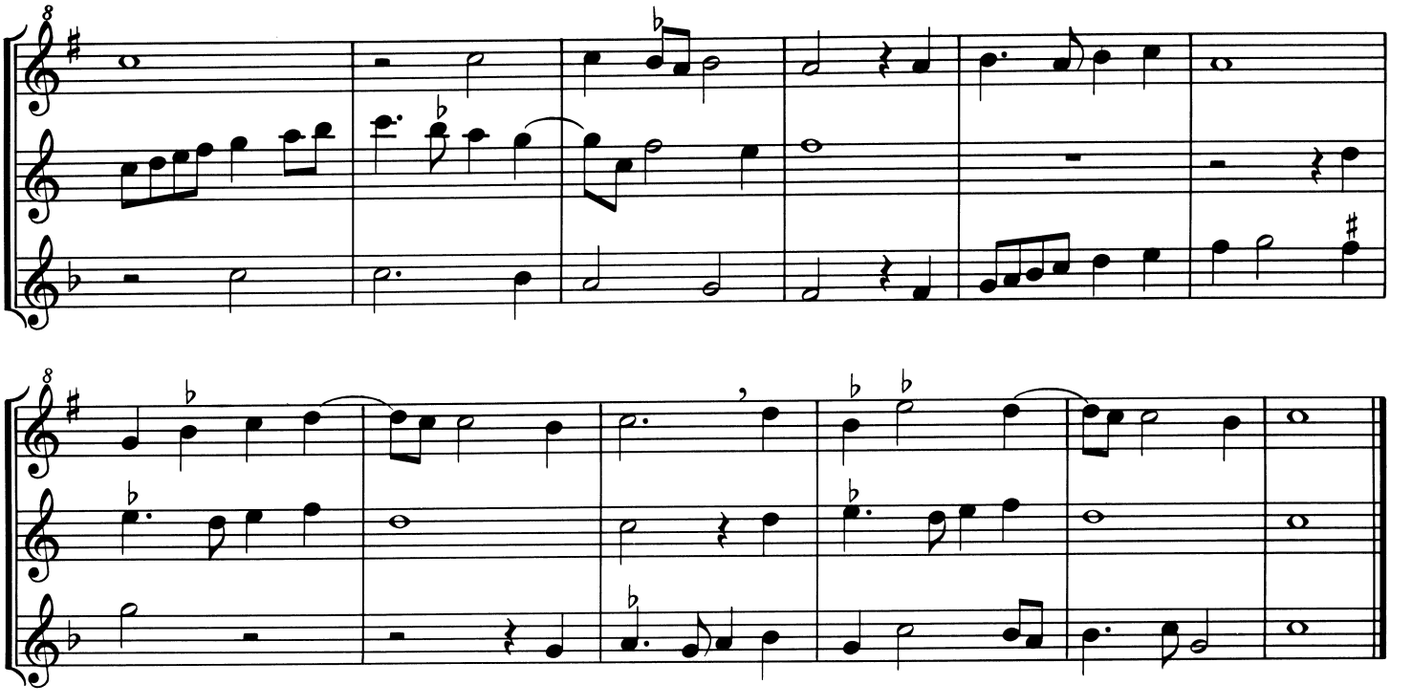
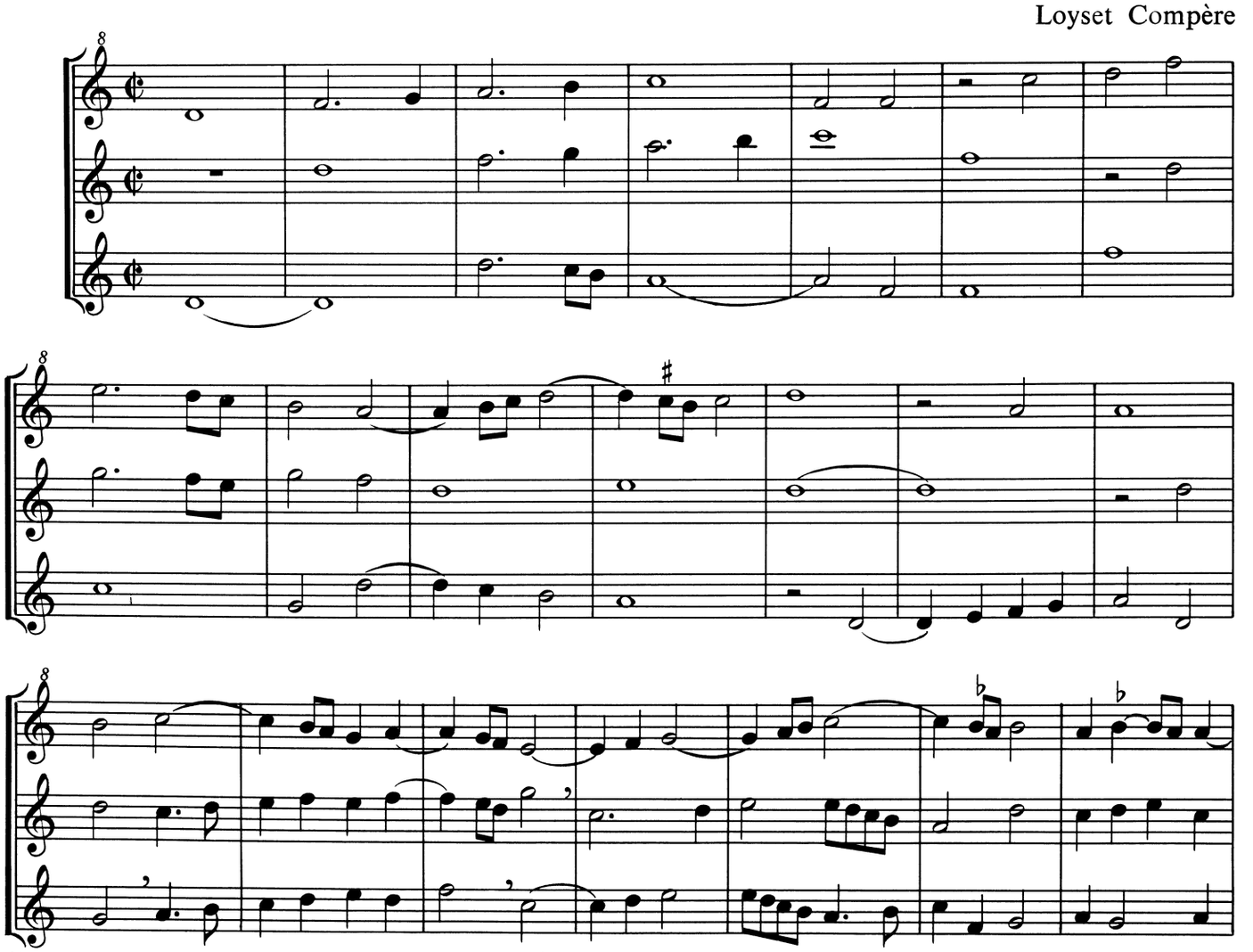


Le Renvoy

Loyset Compère



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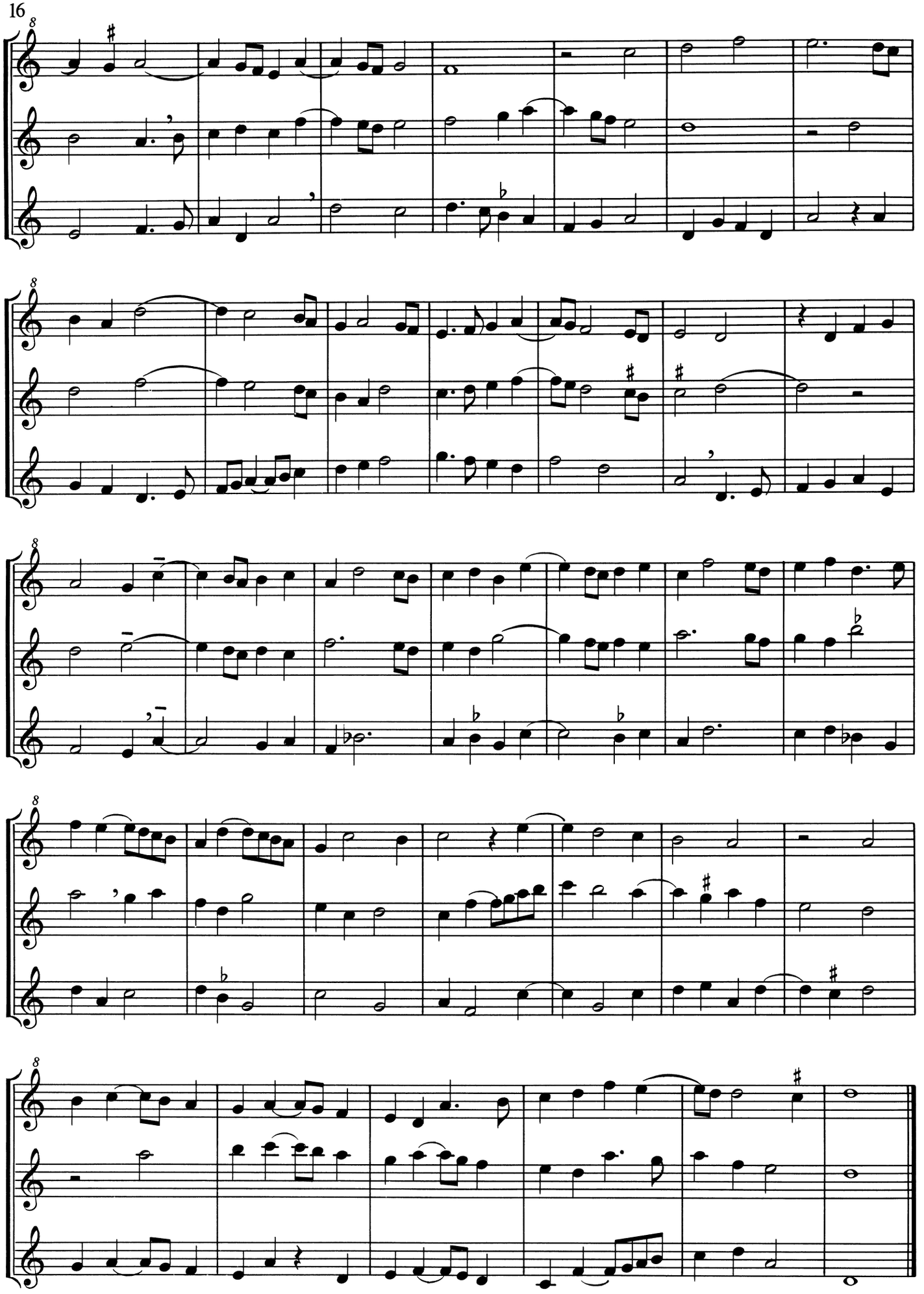

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