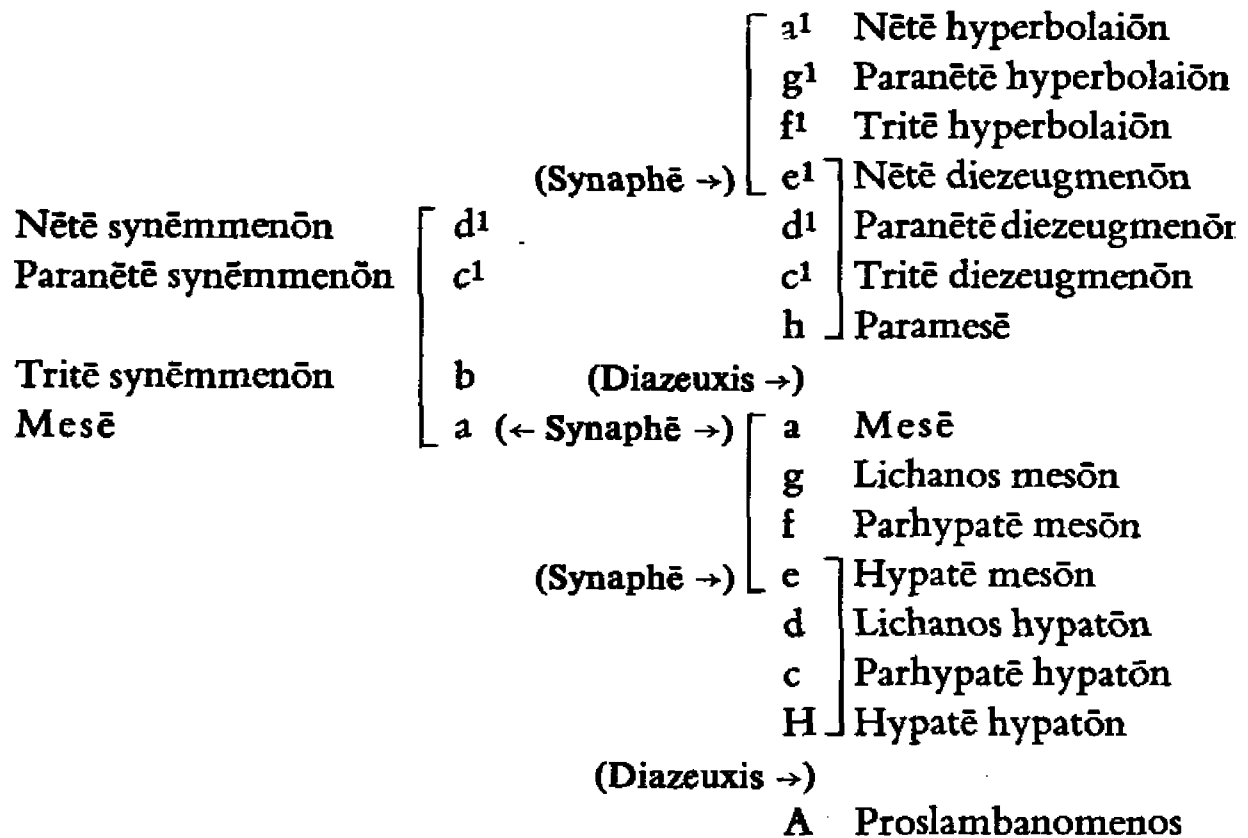


V Musik des Mittelalters

Das griechische *Systema teleion*



Griechische Tonarten

mein anerkannt:

	harmonia							Oktav- gattung
Hypodorisch:	e ¹	d ¹	c ¹	h	a	g	fis	e a ¹ -a, a-A
Hypophrygisch:	e ¹	d ¹	cis ¹	h	a	gis	fis	e g ¹ -g
Hypolydisch:	e ¹	dis ¹	cis ¹	h	ais	gis	fis	e f ¹ -f
Dorisch:	e ¹	d ¹	c ¹	h	a	g	f	e e ¹ -e
Phrygisch:	e ¹	d ¹	cis ¹	h	a	g	fis	e d ¹ -d
Lydisch:	e ¹	dis ¹	cis ¹	h	a	gis	fis	e c ¹ -c
Mixolydisch:	e ¹	d ¹	c ¹	b	a	g	f	e h-H

Responsorium breve: *Omnes de Saba venient*

R̃. Deo gra-tias.

Responsorium breve. VI

O-MNES de Sa-ba vé-ni- ent, *

Alle- lú- ia, al-le- lú- ia.

Omnes. V. Aurum et thus de- fe- rén- tes. * Alle- lú- ia.

V. Gló-ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto.

Omnes.

Vel, ad libitum, R̃. Illuminare, ad calcem Antiphonarii.

Responsorium breve: *Omnes de Saba venient* - Tonus simplex

Tonus simplex pro diebus infra Octavam.

R̃. br.
VI

O-mnes de Saba vé-ni- ent, * Alle- lú- ia, alle-lú- ia.

Omnes. V. Aurum et thus de- fe- réntes. * Alle- lú- ia. V. Gló-ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. Omnes.

Responsorium prolixum: Illuminare Ierusalem

In Epiphania Domini.

Resp.
v

L-lumi-ná-re, * il-lumi-ná-re, Je-
rú-sa-lem, qui-a ve-nit lux tu-
a : * Et gló-ri-a Dó-mi-ni super
te orta est.
V. Et ambu-lábunt gentes in lú-mi-ne tu-o et
reges in splendó-re ortus tu-i. * Et gló-ri-
a. V. Gló-ri-a Pa-tri, et Fí-li-o, et Spi-rí-
tu-i San-cto. * Et gló-ri-a.

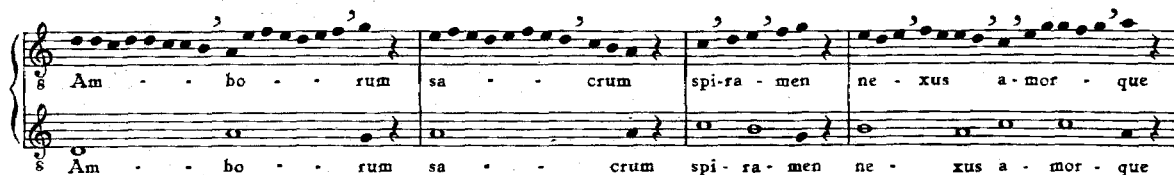
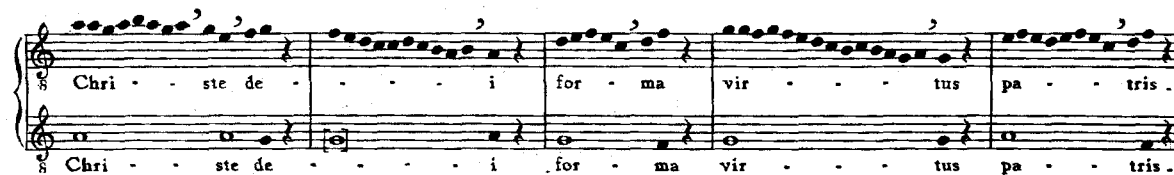
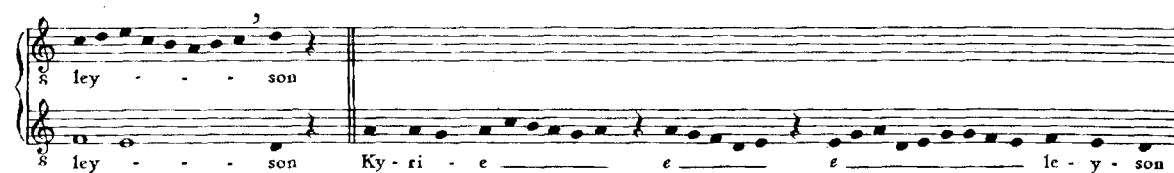
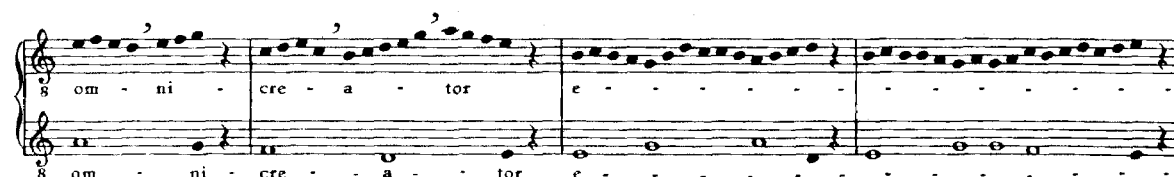
Kyrie - Tropus

Kyrie Cunctipotens genitor

Santiago da Compostella



Ky-ri - e ———



Notker, Sequenz *Congaudent angelorum chori*

1 Congau- dent an-ge-lo- rum cho- ri glo- ri- o sae vir- gi- ni,

2a Quae si- ne vi- ri- li com- mix- ti- o- ne ge- nu- it
2b Fi- li- um, qui su- o mon- dum cru- o- re me- di- cat,

3a Nam ip- sa lae- ta- tur, quod cae- li- am con- spi- ca- tur prin- ci- pem,
3b In ter- ris cui quondam su- gen- das vir- go ma- mul- las, prae- bu- it,

4a Quem ce- le- bris an- ge- lis Ma- ri- a- le- su- ma- ter, cre- di- tar,
4b Qui fi- li- us li- ti- li- us de- bi- tos se- cog- no- scunt, fa- mu- los,

5a Qua glo- ri- a in cae- lis is- ta vi- go co- li- tur,
5b Quam spen- di- ta po- lo stel- la ma- ris ru- ti- lat,

Quae do- mi- no cue- li men- prae- bu- it
Quae om- ni- um lu- men a- stro- rum

hospi- ti- um su- i sanc- tis- si- mu- cor- po- ris
et ho- mi- num at- que spi- ri- tu- um ge- nu- it!

6a Te cae- li re- gi- na, haec ple- be- cu- la pi- is con- ce- le- brat men- ti- bus
6b Te can- tu me- lo- do su- per ae- the- ra u- na cum an- ge- lis e- le- vat,

7a Te li- bris,
7b Te ple- bes

vir- go con- ci- nunt pro- phe- ta- rum,
se- xus se- qui- tur u- tri- us- que,

cho- rus iu- bi- lat sa- cer- do- tum, a- po- sto- li, Chri- sti- que mar- ty- res prae- di- cant,
vi- tam di- li- gens vir- gi- na- lem, cae- li- co- las in- ca- sti- mo- ni- a ae- mu- lans,

8 Ec- cle- si- a er- go cunc- ta, te- cordi- bus te- que car- mi- ni- bus ve- ne- rans,
8 Ti- bi su- am ma- ni- fe- stat de- vo- tio- nem,

9a Prae- ca- tu te sup- pli- ci im- plo- rans, Ma- ri- a,

9b Ut si- bi au- xi- li- o cir- ca Christum do- mi- num es- se dig- ne- ris per ae- rum,

Sequenz Dies irae aus LU

1810

Missae pro Defunctis.

Seq.
1.

D

I-es írae, dí-es ílla, Sólvet saéclum in favílla :

Téste Dávid cum Sibýlla. Quántus trémor est futúrus,

Quando jú-dex est ventúrus, Cúnc̃ta stricte discussúrus!

Túba mí-rum spár-gens sónum Per sepúl̃cra regi-ónum,

Cóget ómnes ante thrónum. Mors stupé-bit et natú-

ra, Cum resúrget cre-a-túra, Judi-cán-ti responsúra.

Líber scríptus pro-fe-ré-tur, In quo tó-tum continé-tur,

Unde múñdus judi-cé-tur. Júdex ergo cum sedé-bit,

Quídd̃quid lá-tet apparé-bit : Nil inúltum remané-bit.

(undiastematische) Neumen

	St. Gallen	Benevent	Nordfran- zösisch	Aquita- nisch	Paläo- fränkisch	Metz	Römische Choral- notation	Deutsche Choral- notation
Punctum	• (•)	~	-	•	•	•	■	•
Tractulus	—	—		-	—	~		
Virga	/ /			∟ ∟ ∟			┐	┐
Pes (Podatus)	✓ ✓	└	└	~	∟ ∟	└	■	└
Flexa (Clivis)	∩	└┐	└	~	∟ ∟	└┐	■	└┐
Climacus	∟ ∟	└┐	└ (P)	~	∟	└┐	■	└┐
Scandicus	∟ ∟	└	└	~	∟	└	■	└
Torculus	∟ S —	└	└	~	∟ ∟ ∟	└	■	└
Porrectus	∟	└┐	└	~	∟	└	■	└┐
Pes subbipunctis	∟ ∟	└┐	└	~	(—)	∟	■	└┐
Climacus resupinus	∟ ∟	└┐		~	∟	└┐	■	└┐
Oriscus	∟	[•]	~ (•)	~			■	•
Pressusver- bindungen	∟ ∟ ∟	└		~ (—)		└	(■)	
Salicus	∟	└	└	(—)(—)	∟	∟	(■)	└
Strophicus	∟ ∟	└┐	∟ (—)	(—)
Quilisma	∟	└	└ (—)	∟	~ ~	∟		
Liquescens, beson- ders Cephalicus	∟	└	(P) ^	∟	∟	∟	■	└
Epiphonus	∟	└	∟ ∟		∟	∟	■	

Confirma hoc deus quod opera tu-
plo tuo quod est in heru salem

St. Galler Schrift
(St. Gallen, Stiftsbibl., Cod. 339; 10. Jh.).



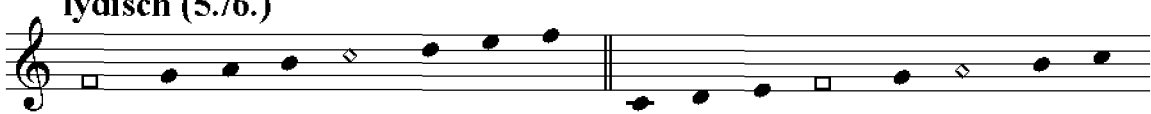
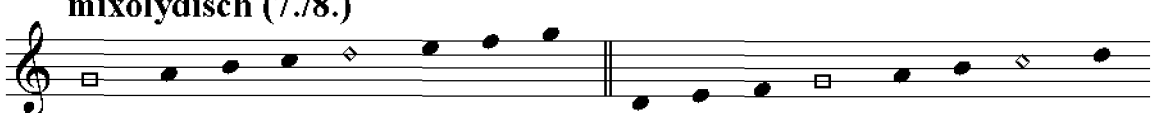
Sanctus cum beatus et non
quoniam cum et domine

Beneventanische Schrift
(Rom, Bibl. Vat., Ms. lat. 10673; 11. Jh.).

liberavit me dedit in ob-
dum in susceperunt me in
domini ad te et in nomine Domini alleluia

Nordfranzösische Schrift
(Mont-Renaud, Privatbibl.; 10. Jh.).

Modalsystem des Mittelalters

authentisch	plagal
dorisch (1./2.)	
phrygisch (3./4.)	
lydisch (5./6.)	
mixolydisch (7./8.)	

(2. Modus)

2.
H Lle-lú-ia. * ij. V. Dñ-

es sancti- ficátus illúxit nó- bis :

ve- ní-te géntes, et adorá-te Dómi-

num : qui- a hó-di- e descéndit lux má-

gna * su-per tér- ram.

Modi - charakteristische Melodiegestaltung

1. Modus:

Séq.
1.
V



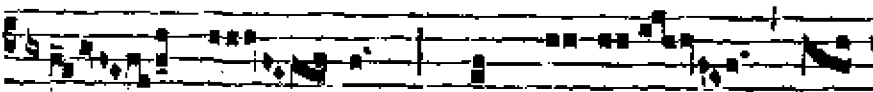
Ictimae paschá-li láudes * immolent Christi- áni.



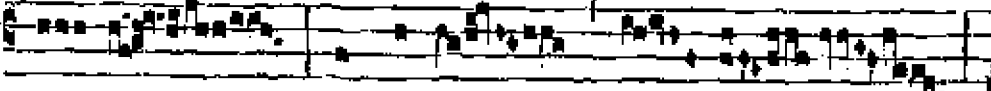
Agnus redémit óves : Christus innocens Pátri reconci-

2. Modus (transponiert):

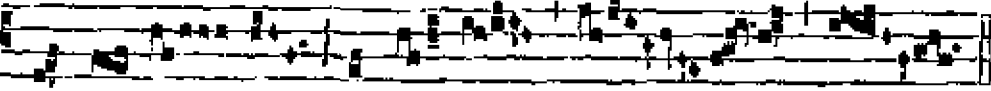
Ant.
2.
h



Aec dñ- es, * quam fé- cit Dó-



mi- nus : exsulté- mus,



et lae-té- mur in é- a.

5. Modus:

Grad.
5.
V



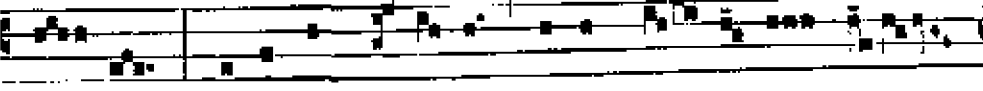
Idérunt ó- mnes * fines tér- rae sa-

7. Modus:

Intr.
7.
p



U-er * ná- tus est nó- bis, et ff- li- us dá- tus est



nó- bis : cú- jus impé- ri- um super hú- me- rum é-

Organum - Musica enchiriadis

1. Dasiasystem



2. Mehrstimmigkeit im Dasia-System

a)

b)

c)

P. No/ qui vivimus benedicimus

H. No/ qui vivimus benedicimus

A. No/ qui vivimus benedicimus

d)

Pr. XI. No/ qui vivimus

Or. VIII. No/ qui vivimus

Pr. III. No/ qui vivimus

Musica und Scholia enchiriadis (9. Jh.)

a) u. b): nach H. B. Briggs, *The Musical Notation of the Middle Ages* (1890), T. 17;

c) u. d): nach Gerbert, *Scriptores*, S. 185, 186

Organum - Winchester Tropar [Grafik, Übertragung nach Gülke]

ALEXANDER
BEATUS VIR STEPHANUS .

[illegible]

VOX ORGANALIS

VOX PRINCIPALIS

Organum - Entwicklung vor Notre Dame

1. Guido von Arezzo, *Micrologus* [Modus durus]

○ = cantus ● = organum

Mi - se - re - re me - i De - us

2. Bamberger Organum-Dialoge [lt. Guido: Modus mollis]

Gra - tu - le - tur om - nis ca - ro na - lo Chri - sto do - mi - no

Tu sa - cer sub - i - re cel - sa po - scit a - stra iu - pi - ter

3. 'Neues Organum' (ab ca. 1100)

a. Bibliothèque Municipale in Chartres

b. Traktat der Hs. Mailand, Biblioteca Ambrosiana

a

de - scen - - - - - dit

b

de ____ ce - - lo

Hoc ____ sit ____

vo - hic i - ter

Organum - St. Martial/Codex Calixtinus: Alleluia. Vocavit Jesus

auf erstanden Gottes ephs suemigig. Alleluia. Vocavit Jesus Jhe sus ia co bum

(Übertragungen)

Al - le - lu - ia. Vocavit

Jhe - sus Ja - co - bum

Al - le - lu - ia. Vocavit Jhe - sus Ja - co - bum. ner - ges

Notre Dame-Periode I

Organum *Haec dies* (Leonin?)

Hec dies

Codex Wolfenbüttel 677

Notre Dame-Periode II

Discantus-Partie: Perotins Ersatzklauseln

1. domino Handschriften Florenz und Wolfenbüttel 1

1. do - mi - no

II.

2. quoni- Handschriften Florenz und Wolfenbüttel 12

1. quo -

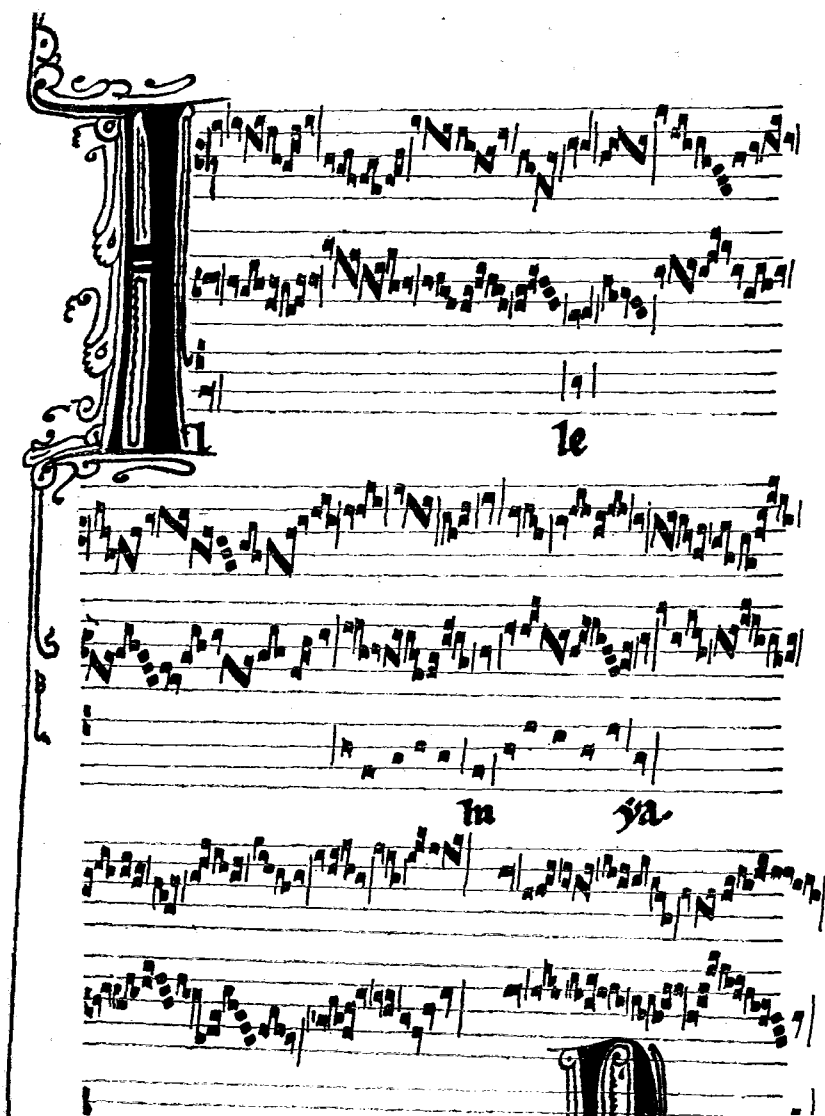
II.

ni-

3. bo- Handschriften Florenz und Wolfenbüttel 12

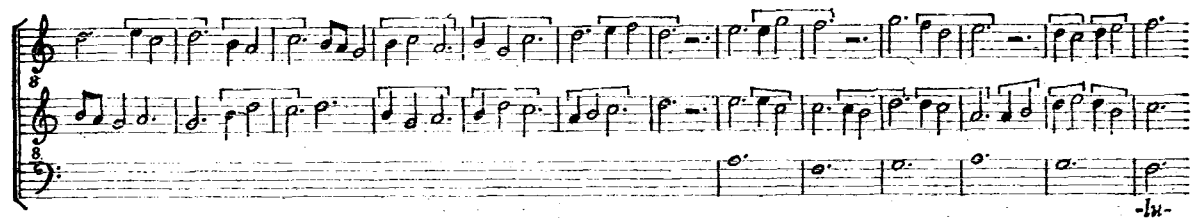
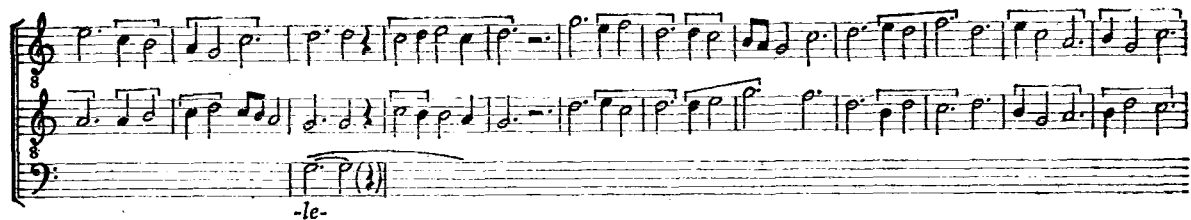
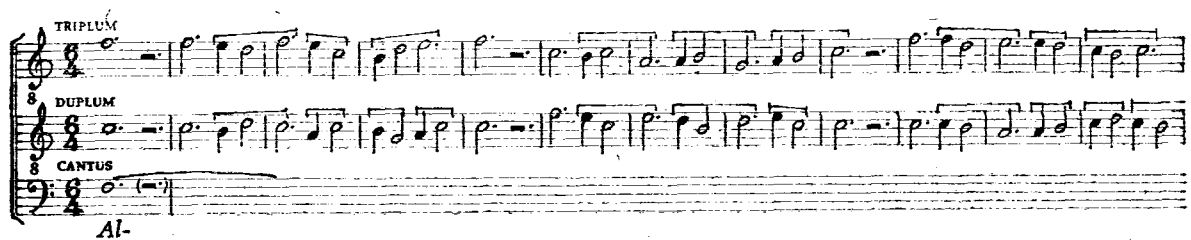
bo -

Notre Dame III: Perotin, Alleluia



TRIPLUM
8
DUPLUM
8
CANTUS
8

Al-



Modalrhythmik

Modus	Kombination	Beispiel	rhythmische Bedeutung	
			mittelalterliche Theorie	heute
1.	3 2 2 ...		LBL BL BL	
2.	... 2 2 3		BL BL BLB	
3. (oder 6.)	1 3 3 ...		L BBL BBL	
4.	kommt offenbar sehr selten vor und ist umstritten			
5.	1 1 1 ...		L L L	
6. (oder 3.)	4 3 3 ...		BBBB BBB BBB	

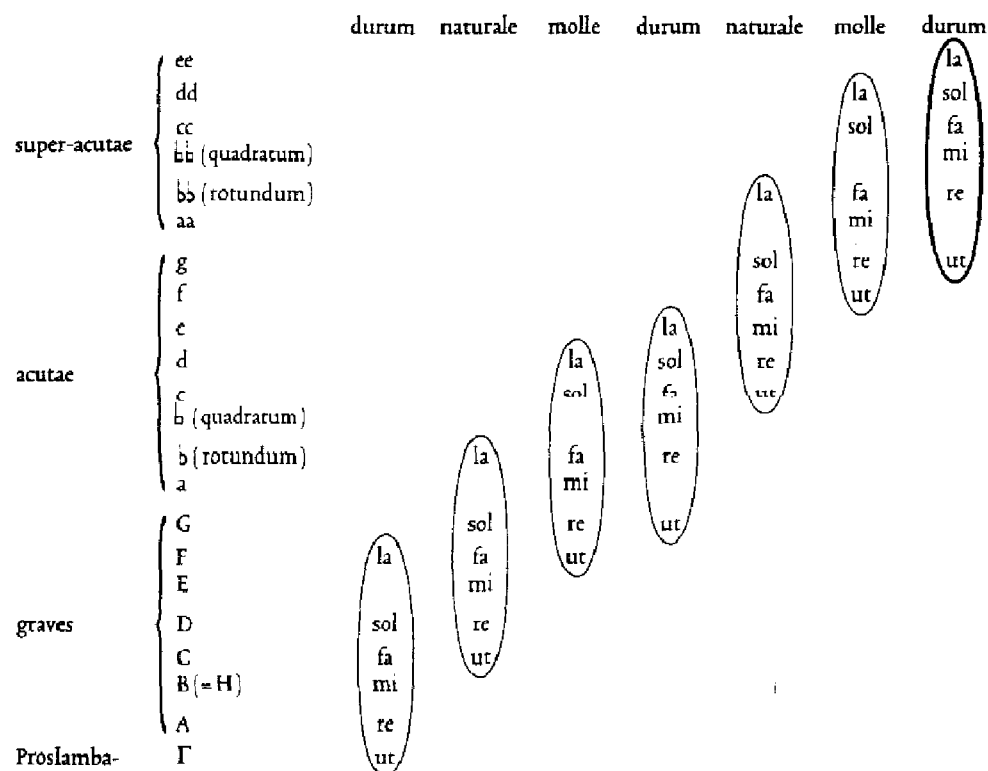
Die rhythmischen Ordnies:

<i>Primus ordo</i>	<i>Secundus ordo</i>	<i>Tertius ordo</i>
1.		
2.		
3.		
4.		
5.		
6.		

Modus-Übertragungen:

Kombination	Beispiel	Übertragung
1. 3 2 2 2 2		
2. 2 2 2 2 2		
3. 1 3 3 3		
4. 3 3 3 1		
5. 3 3 3		
6. 4 3 3		

Hexachordsystem:



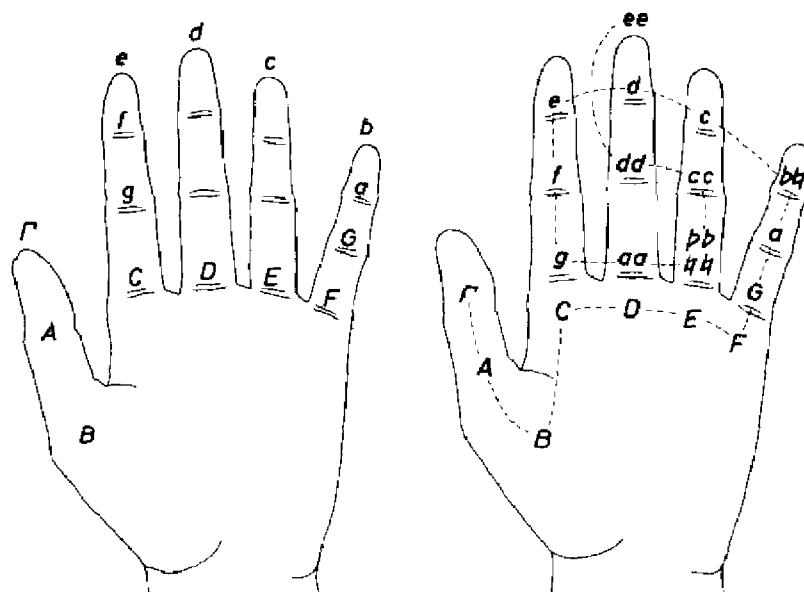
Solmisation: *Ut queant laxis*

Ut que-ant la-xis re-so-na-re fi-bris / mi-ra

ge-sto-rum fa-mu-li tu-o-rum / sol-ve

po-lu-ti la-bi-i re-a-tum / Sanc-te Jo-han-nes.

Guidonische Hand:



Hoquetus *In seculum longum*



Petrus de Cruce, *Aucun out trouvé /Lonc tans/ANNUNTIANTES*



Philippe de Vitry, *O canenda-Rex* - Tenor:

A I Rex regum.

II

III

IV

B.V

VI

VII

VIII

C 1

2

8

4

Machaut, Guillaume de, *Messe de nostre dame*

a. Gloria - b. Credo

a.

A-do-ra-mus te; Glo-ri-fi-ca-mus te;

Gra-ti-as a-gi-mus ti-bi pro-pter

b.

Vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um;

Et in u-num do-mi-num ihe-sum chri-scum