

## V Musik des Mittelalters

### Das griechische *Systema teleion*

<i>Nētē synēmmenōn</i>	<i>d<sup>1</sup></i>	<i>a<sup>1</sup></i> <i>Nētē hyperbolaiōn</i>
<i>Paranētē synēmmenōn</i>	<i>c<sup>1</sup></i>	<i>g<sup>1</sup></i> <i>Paranētē hyperbolaiōn</i>
<i>Tritē synēmmenōn</i>	<i>b</i> ( <i>Diazeuxis</i> →)	<i>f<sup>1</sup></i> <i>Tritē hyperbolaiōn</i>
<i>Mesē</i>	<i>a</i> ( <i>← Synaphē</i> →)	<i>e<sup>1</sup></i> <i>Nētē diezeugmenōn</i>
		<i>d<sup>1</sup></i> <i>Paranētē diezeugmenōn</i>
		<i>c<sup>1</sup></i> <i>Tritē diezeugmenōn</i>
		<i>h</i> <i>Paramesē</i>
		<i>(Synaphē →)</i>
		<i>a</i> <i>Mesē</i>
		<i>g</i> <i>Lichanos mesōn</i>
		<i>f</i> <i>Parhypatē mesōn</i>
		<i>e</i> <i>Hypatē mesōn</i>
		<i>d</i> <i>Lichanos hypatōn</i>
		<i>c</i> <i>Parhypatē hypatōn</i>
		<i>H</i> <i>Hypatē hypatōn</i>
		<i>(Diazeuxis →)</i>
		<b>A</b> <i>Proslambanomenos</i>

### Griechische Tonarten

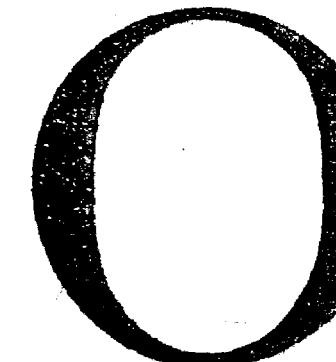
mein anerkannt:

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

## Responsorium breve: *Omnes de Saba venient*

R. Ueo graias.

### Responsorium breve. vi



-MNES de Sa-ba vé-ni- ent, \*

Alle- lú- ia, alle- 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- ri- tu- i Sancto.

Omnes.

*Vel, ad libitum, R. Illumináre, ad calcem Antiphonarii.*

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

Tonus simplex pro diebus infra Octavam.

R. br.

VI

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

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

Responsorium prolixum: Illuminare Ierusalem

*In Epiphania Domini.*

Resp.

I

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 Fi-li- o, et Spi-rí-

tu- i San- cto. \* Et gló- ri- a.

## Kyrie - Tropus

### Kyrie Cunctipotens genitor



8 Ky-ri - e ——

Santiago da Compostella

8 Cunc - ti - po - tens ge - ni - tor de - - - us  
8 Cunc - - - ti - - - po - - - tens ge - - - ni - - - tor de - - - - - us

8 om - ni - cre - a - tor e - - - - -  
8 om - - - ni - - - cre - - - a - - - tor e - - - - -

8 ley - - - son  
8 ley - - - son Ky - ri - e —— e —— e —— le - y - son

8 Chri - - ste de - - - i for - ma vir - - - tus pa - - tris.  
8 Chri - - - ste de - - - i for - - ma vir - - - tus pa - - tris.

8 que so - phi - a e - - - ley - - - son  
8 que so - - - phi - a e - - - ley - - - son Christe —— e — le-y-son

8 Am - - bo - - rum sa - - - crum spi-ra - men ne - xus a - mor - que  
8 Am - - - bo - - - rum sa - - - crum spi - ra - men ne - - xus a - - mor - que

8 e - - - - - ley - - - son  
8 e - - - - - ley - - - son Ky - ri - e —— e —— ley-son.

# Notker, Sequenz *Congaudent angelorum chori*

1 Con-gau-dent an-ge-lo-tum 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 Li-li-um, qui su-o mun dum cru-o-re me-di-cat.

3a Nam ip-sa lag-ta-tur quod cae-li- am con spi-ca-tur pri-ci-pem,  
3b In ter-sa cui quandam su-gen-das vir go ma mil-fas pre-hu-it.

4a Quem ce-le-bris an-ge-lis Ma-ri-a le-su-ma-ter, cre-di-tar,  
4b Qui li-hi-i-lis bi-to-s se-cog-no-scent fa-mu-lox?

Sa Qua glo-ri-a in-ta cae-lis lo is-ta vir-go co-li-tur.  
Sb Quam spien-di in-po ple-bu-it ru-tri-lat.

Quae domi-no cae-li men prae-bu-it  
Quae om-ni-um lu- ple-bu-it astro-rum.

hospi-ti-um su-i que sanc-ti-sti-mi cor-po-rois!  
et ho-mi-num al-i que spir-tu-tu-mi ge-nu-it!

6a Te cat-li re-gi-na, haec pi-is na con-ce-le-brat men-ti-bus:  
6b Te can-tu-me-lo-do, su-per ae-the-ra pi-u-con-ge-his e-le-vat.

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

vit-go se-xus con-ci-nunt pro-pheta-rum,  
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-sti-ca que mo-ni-a ac-mu-lans.

8 Ec-cle-si-a er-go cuncta, tecordi-bus te-que car-mi-ni-bus ve-ne-rans.  
8 Ti-bi su-am ma-ni-te-stat de-votio-nem.

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

.9b Lt 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 illa, Sólvet saéclum in favílla :  
Téste Dávid cum Sibýlla. Quántus trémor est futúrus,  
Quando jú-dex est ventúrus, Cúncta stricte discussúrus!  
Túba mí-rum spár-gens sónum Per sepúlcra regi- ónum,  
Cóget ómnes ante thrónum. Mors stupé-bit et natú-  
ra, Cum resúrget cre-a-túra, Judi-cán-ti responsúra.  
Líber scriptus pro-fe-ré-tur, In quo tó-tum continé-tur,  
Unde mún-dus judi-cé-tur. Júdex ergo cum sedébit,  
Quídquid lá-tet apparébit : Nil inúltum remanébit.

# (undiastematische) Neumen

	St. Gallen	Benevent	Nordfranzösisch	Aquitanisch	Paläofränkisch	Metz	Römische Choralnotation	Deutsche Choralnotation
Punctum	• (·)	✗	-	·	·	·	▪	•
Tractulus	-	-	-	-	-	~		
Virga	/ /	! !	! !	! !			! !	! !
Pes (Podatus)	✓ ✓	J J	J J	✓	✓ :	✓ :	:	J J
Flexa (Clivis)	~	1 1	1	1 :	1 :	1 1	1 1	1 1
Climacus	/. /	‡ ‡	! (β)	!	!	‡ :	‡ :	‡ :
Scandicus	! !	J J	! !	! !	! !	! !	! !	! !
Torculus	✓ S -	Λ	Σ	Λ	Λ Λ	Λ	Λ	Λ
Porrectus	N	N N	N	±	V	V	N	N
Pes subbipunctis	/. /	‡ :	J .	‡ :	(-)	-. .	‡ .	‡ .
Climacus resupinus	/. /	‡ :		‡ :	! /	‡ ~ ˘	! . .	! . .
Oriscus	γ	[ • ]	• (·)	•			▪	•
Pressusverbindungen	✓ ✓ ✓	¶		n (-)		¶	(“ ”)	
Salicus	! !	♩	! !	(-)(-)(-)	! !	! !	(. .)	! !
Strophicus	” ”	↔ ↔ ↔	” (–)	(--)	...	...-	↔ ↔	” ”
Quilisma	w	w w	w / w (~)	w	~ ~	~		
Liquescens, besonders Cephalicus	ρ	†	(P) n	J	~	~	†	†
Epiphonus	~	~	~ ~		~	~	~	

Conferma hoc deus quod opera tuo  
pro tuo quod est in hunc salem

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

Le m'medi o um b'f mor' m'f non m'  
Aq'ni'c'm m'ume e'um es domine.

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

liberatur me deduc in obx trium concil can  
d'raq'ns f'c'p'f'f'mo ne c'd'la'c'f'f'i' in i'm'co  
di'c'ur a'c'ra'f'f'f'f'm'c'. Domine le'f'r

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. Di-

es sancti- ficátus illúxit nō- bis :

ve- ní-te géntes, et adorá-te Dómi-

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

gna \* su-per térr- ram.

## Modi - charakteristische Melodiegestaltung

### 1. Modus:

Séq.  
1.

**V** Ictimae paschá-li láudes \* immolent Christi- áni.

Agnus redémit óves : Christus ínnocens Pátri reconcili-

### 2. Modus (transponiert):

Ant.  
2.

**h** Aec dí- cs, \* quam sé- cit Dó-

mi- nus : exsulté- mus,

et lae-té- mur in é- a.

### 5. Modus:

Grad.  
5.

**V** Idérunt ó- mnes \* fínes té- rae sa-

### 7. Modus:

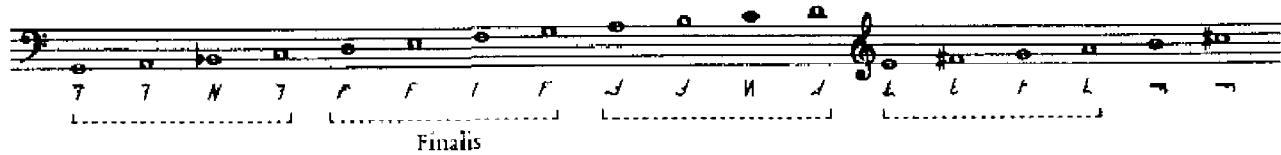
Intr.  
7.

**P** U-er \* ná- tus est nó- bis, ct ff- li- us dá- tus est

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

# Organum - Musica enchiriadis

## 1. Dasiasystem



## 2. Mehrstimmigkeit im Dasia-System

a)

b)

c)

*No/ qui vivimus benedicimus*

P J os! P J  
H c J os! P J  
A c J os! P J

d)

*No/ qui vivimus*

Pr. XI. f os! P  
Ox. VII. f os! P  
Pr. III. f os! P

*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 Gölke]

**A**LLĒ L̄YIA  
 d  
 d  
 d  
 d  
 d  
 BEATUS VIR STEPHANUS .

**A**LLĒ L̄YIA  
 d  
 d  
 d  
 d  
 d  
 BEATUS VIR .

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

This musical example shows two staves. The top staff is labeled 'cantus' and the bottom staff 'organum'. The music consists of short vertical dashes representing note heads. The lyrics 'Mi - se - re - re me - i De - us' are written below the notes.

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

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

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

This musical example shows two staves. The top staff has lyrics 'Gra - tu - le - tur om - nis ca - ro na - lo Cri - sto do - mi - no'. The bottom staff has lyrics 'Tu - sa - cer sub - i - re cel - sa po - seit a - stra iu - pi - ter'. The notation uses vertical dashes for note heads.

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

- a. Bibliothéque Municipale in Chartres
- b. Traktat der Hs. Mailand, Biblioteca Ambrosiana

a  
de - scen - - - - - dit

b  
de - ce - - - lo Hoc - sit -

vo - hic i - - ter

This block contains three musical staves. Staff 'a' starts with a sharp sign and has lyrics 'de - scen - - - - - dit'. Staff 'b' has lyrics 'de - ce - - - lo Hoc - sit -'. Staff 'c' ends with lyrics 'vo - hic i - - ter'. The notation uses vertical dashes for note heads and includes slurs and a sharp sign.

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

ant omagdō gōtēr̄ eps̄ suſſiḡtis. Al - le - lu - ia.  
Vo - ca - tur - - - the ſuf - ia - co - būm.

(Übertragungen)

Al - - - le - - - lu - - - ia. Vo - - - ca - - - vit

Jhe - sus Ja - - - co - - - bum

Al - - - le - - - lu - - - ia.  
Vo - - - ca - - -  
ner - - - ges

# Notre Dame-Periode I

## Organum *Haec dies* (Leonin?)

### Hec dies

Codex Wolfenbüttel 677

The musical score consists of two staves of organum notation. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The notation uses vertical stems and horizontal dashes to represent pitch and duration. The lyrics are written below the notes. The score includes the following lyrics:

- Top staff: "Hec dies" (with 's' and 'e' underlined)
- Bottom staff: "e"
- Top staff: "e"
- Bottom staff: "e"
- Top staff: "d i e"
- Bottom staff: "d i e"
- Top staff: "hec dies" (with 's' and 'e' underlined)
- Bottom staff: "di i e"
- Top staff: "i es quam fe cit"
- Bottom staff: "i es quam fe cit"
- Top staff: "i exultemus"
- Bottom staff: "i exultemus"
- Top staff: "Do mi nus exultemus"
- Bottom staff: "Do mi nus exultemus"
- Top staff: "et le te mur in ea"
- Bottom staff: "et le te mur in ea"

# Notre Dame-Periode II

## Discantus-Partie: Perotins Ersatzklauseln

1. domino

Handschriften Florenz und Wolfenbüttel 1

do - mi - no

II.

8

2. quoni-

Handschriften Florenz und Wolfenbüttel 12

quo - o

II.

8

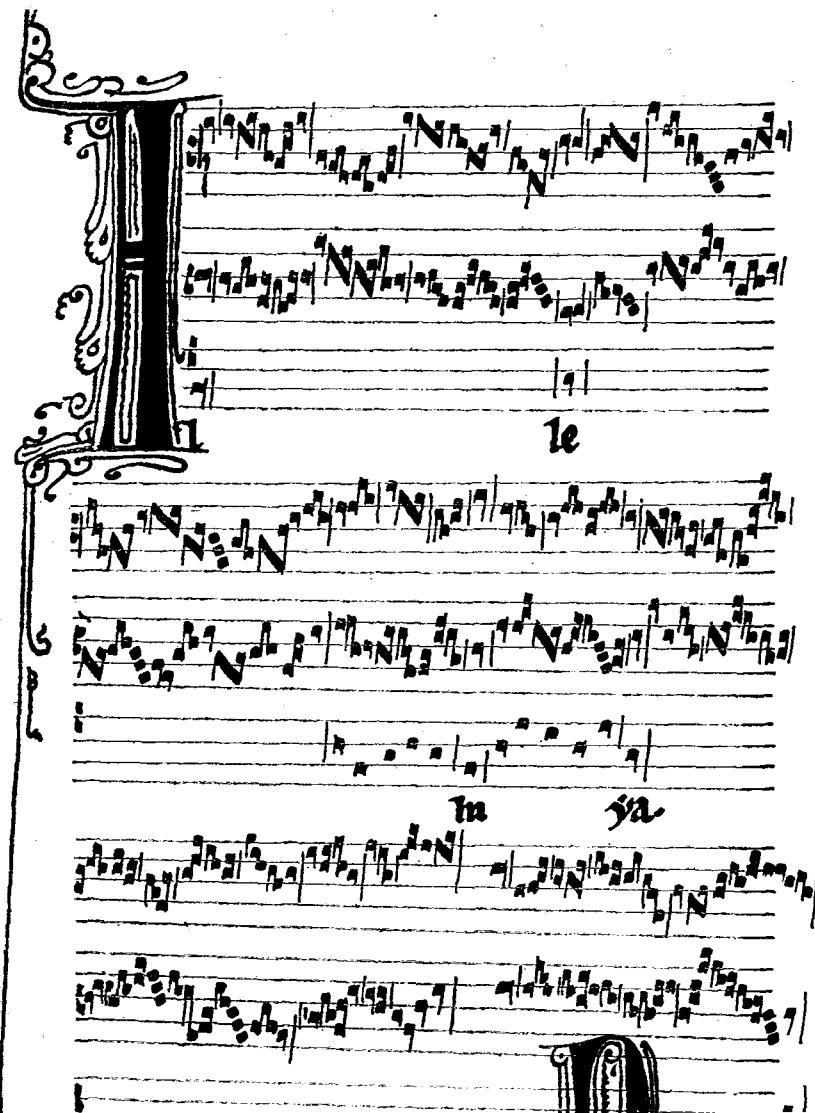
3. bo-

Handschriften Florenz und Wolfenbüttel 12

bo - o

8

# Notre Dame III: Perotin, *Alleluia*



TRIPLUM

DUPLUM

CANTUS

Al-

-le-

-la-

Sheet music for three voices (Triplum, Duplum, Cantus) in common time. The Triplum and Duplum staves are in soprano range, while the Cantus staff is in basso range. The music consists of short note heads connected by vertical stems, with horizontal dashes indicating pitch and rhythm. The vocal parts are separated by vertical bar lines.

# Modalrhythmisik

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	

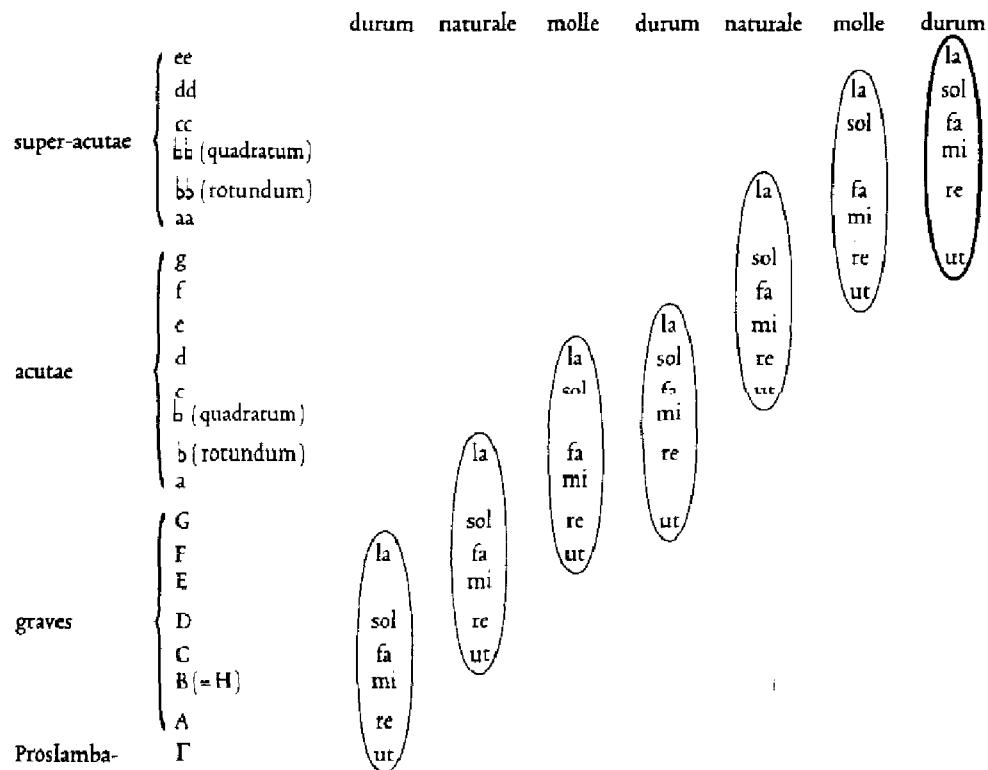
## Die rhythmischen Ordnungen:

<i>Primus ordo</i>	<i>Secundus ordo</i>	<i>Tertius ordo</i>

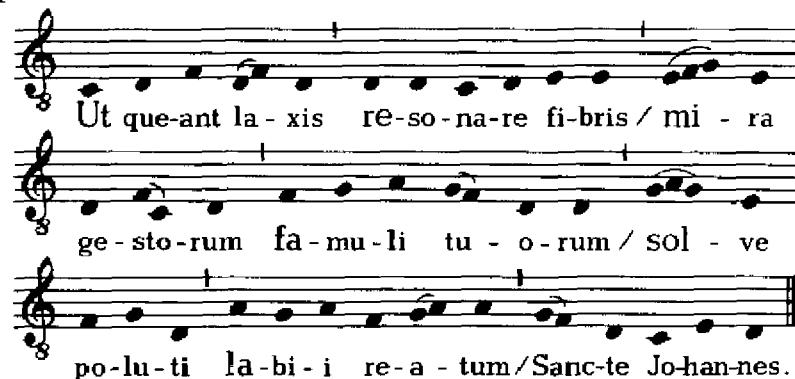
## Modus-Übertragungen:

<b>Kombination</b>	<b>Beispiel</b>	<b>Übertragung</b>
1. <b>3 2 2 2 2</b>		
2. <b>2 2 2 2 3</b>		
3. <b>1 3 3 3 3</b>		
4. <b>3 3 3 1</b>		
5. <b>3 3 3</b>		
6. <b>4 3 3</b>		

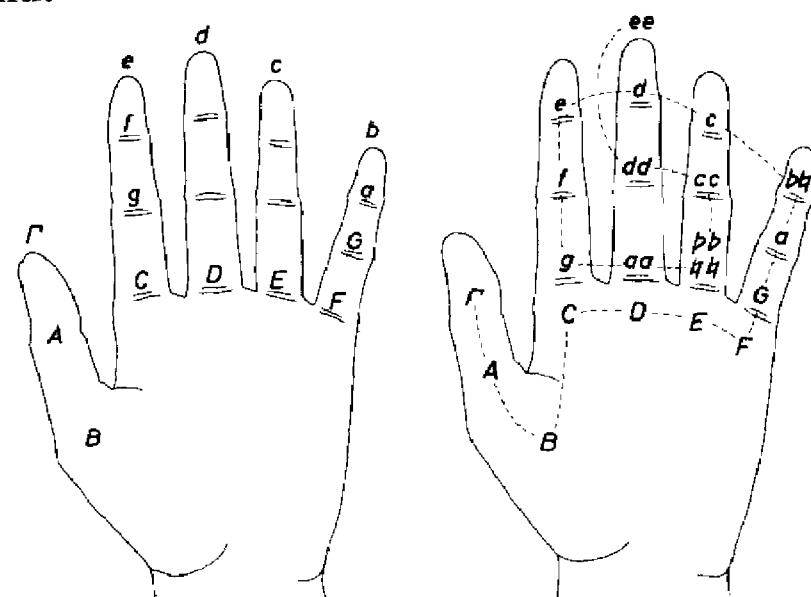
## Hexachordsystem:



## Solmisation: *Ut queant laxis*



## Guidonische Hand:



## *Hoquetus In seculum longum*



## *Petrus de Cruce, Aucun out trouvé /Lone tans/ANNUNTIANTES*

The musical score consists of three systems of music for three voices (Soprano, Alto, Bass). The lyrics are in French and are repeated in each system.

**System 1:**

Au-cun	ont tro-veit	chan par u-	sa-ge	Mais a moi en do-ne-o.cai.
Lone	tens	me	sui	
Annuntiantes				

**System 2:**

son	A-mours	ki	res-baudist mun co-ra-	ge Si	k'ilh moi
te - nus	de	chan -	-	teit	
E <sup>14</sup>					

**System 3:**

stuet fa-i	te	chan	chou	Car a - meir	moi
Mais or ai rai - son					

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

A musical score for the Tenor part of the chant "O canenda-Rex". The score consists of ten staves, each representing a different section or mode of the chant. The sections are labeled as follows:

- Staff 1: A I Rex regum.
- Staff 2: II
- Staff 3: III
- Staff 4: IV
- Staff 5: B.V
- Staff 6: VI.
- Staff 7: VII
- Staff 8: VIII
- Staff 9: C 1
- Staff 10: 2 3 4

The notation is based on square neumes on four-line red staves. The first staff begins with a long note followed by a series of shorter notes. Subsequent staves show various patterns of neumes, some with vertical stems and others without. Measure lines divide the staves into measures, and a vertical bar line separates the eighth and ninth staves. The final staff ends with a short note followed by a long note.

Machaut, Guillaume de, *Messe de nostre dame*

a. Gloria - b. Credo

a.

A-do - ra - mus te; Glo - ri - fi - ca-mus te;  
A-du - ia - mus te; Glo - ri - fi - ca-mus te;  
A-do - ia - mus te; Glo - ri - fi - ca-mus te.  
A-do - ra - mus te; Glo - ri - fi - ca-mus te.

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

b.

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

Et in u - num do - minum ihe - sum chri - stum  
Et in u - num do - mi - num ihe - sum chri - stum  
Et in u - num do - mi - num ihe - sum chri - stum  
Et in u - num do - mi - num ihe - sum chri - stum