

Cantigas de Santa Maria of Alfonso X, el Sabio

A Performing Edition

Volume 1 - Prologo to CSM 100

Sample only

**This document contains the Preface, Introduction,
bibliography and CSM 0, 1, 2, 9 & 10 only.**

**For the complete edition contact the author at
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Preface

I recently completed a set of transcriptions of the Cantigas d'amigo by Martin Codax and the Llibre Vermell as I felt that there was no readily available set of transcriptions of either group of songs and wanted to fill that gap. I have been persuaded that there is also a gap in transcriptions of the Cantigas de Santa Maria. The only complete edition is that of Anglés (3 volumes with facsimile and commentary) but it is not in print, is prohibitively expensive if it can be found, and is found in very few libraries. This is my attempt to present the Cantigas in an affordable published form to those interested in performing more than the handful of transcriptions readily available.

This booklet covers the first 101 cantigas from the Prologue to CSM 100. The numbering and most transcriptions are based on the Escorial manuscript (E₁); the same basis used by Anglés in his edition. Time and energy permitting I hope to produce another three volumes of approximately 100 transcriptions to complete the set of over 400 cantigas from E₁.

I have produced these transcriptions as a performer and for other performers. It is not intended to be a Critical Edition nor a work of exhaustive scholarship. As a performer I do not feel tied to one musical theory concerning the cantiga notation or period style and I believe performers are in the best position to explore different approaches to performance. This approach can be open to extremes but, if we keep in mind a clear distinction between what is known and what is speculation, then it is also useful tool for questioning (and supporting) conventional thinking.

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The transcriptions of melodies and texts are taken from the facsimiles of the manuscripts. These facsimiles have been made available to a wider public thanks to Greg Lindahl who has created a website with scans from the Anglés edition of *E₁* and the Ribera edition of *To*. (and to many other links). Many thanks to him for providing the resources allowing me to get started.

Chris Elmes
Edinburgh, 2004

Permission is given to use these musical transcriptions as a basis for performance or recordings on the condition that the author's contribution is clearly identified for each performance or recording.

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Introduction

The Cantigas de Santa Maria

The *Cantigas de Santa Maria* are a group of over 400 songs praising, and recounting miracles performed by, the Virgin Mary. These have been preserved in four remarkable manuscripts dating from c.1270-84. They were compiled under the patronage of Alfonso X, el Sabio (the Wise), king of Castille and León and are written in Galician-Portuguese, the literary language of the court of Alfonso.

The Prologue, CSM 1 and every tenth cantiga is a song of praise to the Virgin Mary or *Cantiga de Loor*. All the others narrate the miracles associated with Mary. There are also two small groups of cantigas added later called the *Cantigas das Fiestas de Santa Maria* and *Cantigas das Festas de Nostro Sennor*.

The Transcriptions

No one as yet has put forward a generally accepted theory explaining the notation system used in the cantigas manuscripts. The complete edition by Anglés remains the benchmark both for academics and performers and is by far the most common source for performance – not surprising as it currently is the only complete source of transcriptions. More recently Ferreira, van der Werf and Cunningham have written on the subject with a more systematic approach. Of the three, only Cunningham has applied his ideas to create commercially available transcriptions and he has only covered the cantigas de loor (40 in all) but, in my opinion, his approach does not always produce viable and satisfying results.

Following Anglés I have used the Escorial manuscript (E₁) as the basis of the set of transcriptions. Ferreira argues, quite convincingly, that the Toledo manuscript (To.) is the earlier and more accurate but as it contains only around 120 of the cantigas I have decided to use the more complete source and use To. as a cross-reference.

This collection is not meant to be an authoritative edition. I have decided to take a pragmatic approach and have tried to give transcriptions of all cantigas that balance ‘performability’ with an attempt to stay as close as possible to the set of literal values for the symbols in the manuscript that I have outlined below. There is also the matter of producing a musically satisfying result. This raises the thorny issue of whether “musically satisfying” to the modern ear is a valid gauge for transcriptions of medieval music. Inevitably there will be an element of subjectivity in any transcription of medieval music and, though I would love to reproduce medieval music as it was performed originally, we can never really know what it was like. We can use what information we have but the music is filtered through our own perceptions and ultimately through those of our audiences.

A number of different approaches have been used to produce these transcriptions and sometimes two similarly notated cantigas have been transcribed with different rhythms (cf. CSM 10 and 41). I do not assume that all the cantigas are in some form of ternary rhythm. I have explored the possibilities for binary rhythms and larger groupings of rhythms more common outside the closed world of Parisian music theory of the medieval period.¹ Some of the cantigas clearly are in a modal rhythm (see below) but very few adhere strictly to the rules. Even where a song clearly starts in a modal rhythm there are often irregularities in heading towards cadences.

In many of the cantigas I have assumed, like Anglés, that the notation is basically mensural (each note or ligature has a fixed duration irrespective of context) but, unlike Anglés, have accepted that there are some ambiguous symbols. I have interpreted these symbols flexibly where I feel it would otherwise break the flow of the melody, but the flow may not necessarily follow an even rhythm. Much of the difficulty in understanding the rhythm of the cantigas I believe stems from the

¹ Some possibilities are discussed by Ferreira in ‘Andalusian Music and the Cantigas de Santa Maria’.

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possibility that uneven, or irregular, rhythms were present but without a notation system suited to recording them.

Rhythmic Modes

1 st	♪ ♪ ♪ ♪ ...	e.g. CSM 21 (with occasional 2 nd)
2 nd	♪ ♪ ♪ ♪ ...	e.g. CSM 8
3 rd	♪. ♪ ♪ ♪. ♪ ♪ ...	e.g. CSM 17
4 th	♪ ♪ ♪. ♪ ♪ ♪. ...	
5 th	♪. ♪. ♪. ♪. ...	
6 th	♪ ♪ ♪ ♪ ♪ ♪ ...	

In effect the 4th and 5th modes are not used in the cantigas and the 6th used only rarely.

Other rhythmic patterns used in transcriptions

Binary	♪ ♪ ... or ♪ ♪ ...	e.g. CSM 25, 26
3+2	♪ ♪ ♪ ♪ ♪ ♪ ...	e.g. CSM 5, 10
3+3+2+2	♪ ♪ ♪ ♪ ♪ ♪ ...	e.g. CSM 9
3+3+2+2+3+3	♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ...	e.g. CSM 15 (variant in note)

Most of the cantigas seem to be in some form of ternary or binary rhythm with ‘building blocks’ of long and short notes or ligatures (longs or L, and breves or B). These blocks can be further subdivided (breves can be divided into semibreves or S) but for rhythmic purposes L and B are the basic elements. L can be thought of as 2 tempora (or beats) and B as one. A ‘perfection’ is a group of three tempora, e.g. LB or BL. L can also be ‘perfected’, that is, increased to a value of 3 tempora (indicated as L+).

The one-note and most of the two-note symbols have a clear mensural value. Below is a table with the values I have assumed for most of the ligatures used in the manuscripts in terms of duration – L or B.




L	♪	♩	♩	♩	♩	♩	♩	??	♩	♩
B	♪	♩	♩	♩	♩	♩	♩	??	♩	♩








The problems occur mostly with the value of ♩ and ♩ which appear to be used inconsistently between cantigas for both L and B, though they usually have the same value within a particular cantiga. In some cantigas they seem to be used indiscriminately (and possibly interchangeably) with ♩ and ♩. My initial assumptions when transcribing ♩ and ♩ is to assign them a value of B though as often as not in the finished transcription they are given as L.

Three-note ligatures are generally transcribed as L or perfected to L+. My initial assumptions were:

L	♪	♩	♩	♩	♩	♩	♩
L+	♪.	♩	♩	♩	♩	♩	♩

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The actual value of the component notes of a ligature is also a matter of conjecture. For example, many different ligatures are used for 3 falling notes – it is probable that they were performed in contrasting ways, e.g. , , . Practically it is not of great importance; the flow and pulse of the melody remains the same. The choice is largely a matter of performance style and taste.

Generally, plicated ligatures (rising or falling stem on the right side) are transcribed as a quaver with stroke through the stem and subtracts its value from the previous note, e.g.  = . The performance of plicated ligatures  and  is another open question. These have been transcribed as B-B with a cross bar on the stem of the lesser note, eg . They could be  or ; again it is matter of taste and context.

Where a cantiga naturally falls into ternary rhythm (with little use of perfection on longs) I generally have adopted it and have looked no further for other rhythmic solutions. These ternary rhythms are usually a mix of 1st and 2nd mode rhythms. In other cases, perfection has not always been applied to longs where, by not doing so, it produces a regular rhythm on a larger scale than those available to modal rhythms – usually mixtures of 3 and 2, e.g. 3+2, 3+3+2+2. Occasionally there appears to be no regular rhythm that fits the notation so I have given these in an unmeasured transcription. Where there appear to be other rhythmic options I have given notes as to possible other interpretations.

Generally, I have not followed the practice of alteration (altering the length of the second of a pair breves followed by a longa to make the pair of breves a perfection, eg BBL becomes |BL| L+) except when transcribing a melody into 3rd mode. As far as I can see, if you assume a ternary rhythm, using a combination of perfection and alteration allows any tune to be wedged into any of the modal rhythms, and therefore it is of no use to justify a choice of rhythm.

While trying to remain as close as possible to the manuscript occasionally I have changed explicit note values where these have an analogous note elsewhere in the cantiga or where the rhythm in To. implies the change. I have noted these in each cantiga. For a few cantigas I have used To. as the basis where it seems to have a clearer indication of the rhythm.

The Texts

The texts given with the transcriptions are literal readings of the first stanzas in E₁ and allowances must be made for my limited knowledge of palaeography and Old Galician-Portuguese. I have made no attempt to edit these apart from expanding scribal shorthand notations, e.g. per, que, nn, deus. I have given sources for complete editions of the lyrics and translations in the bibliography. Often the full texts are also available on the internet – the best way to find them is to search on the first two or three words.

The Cantigas

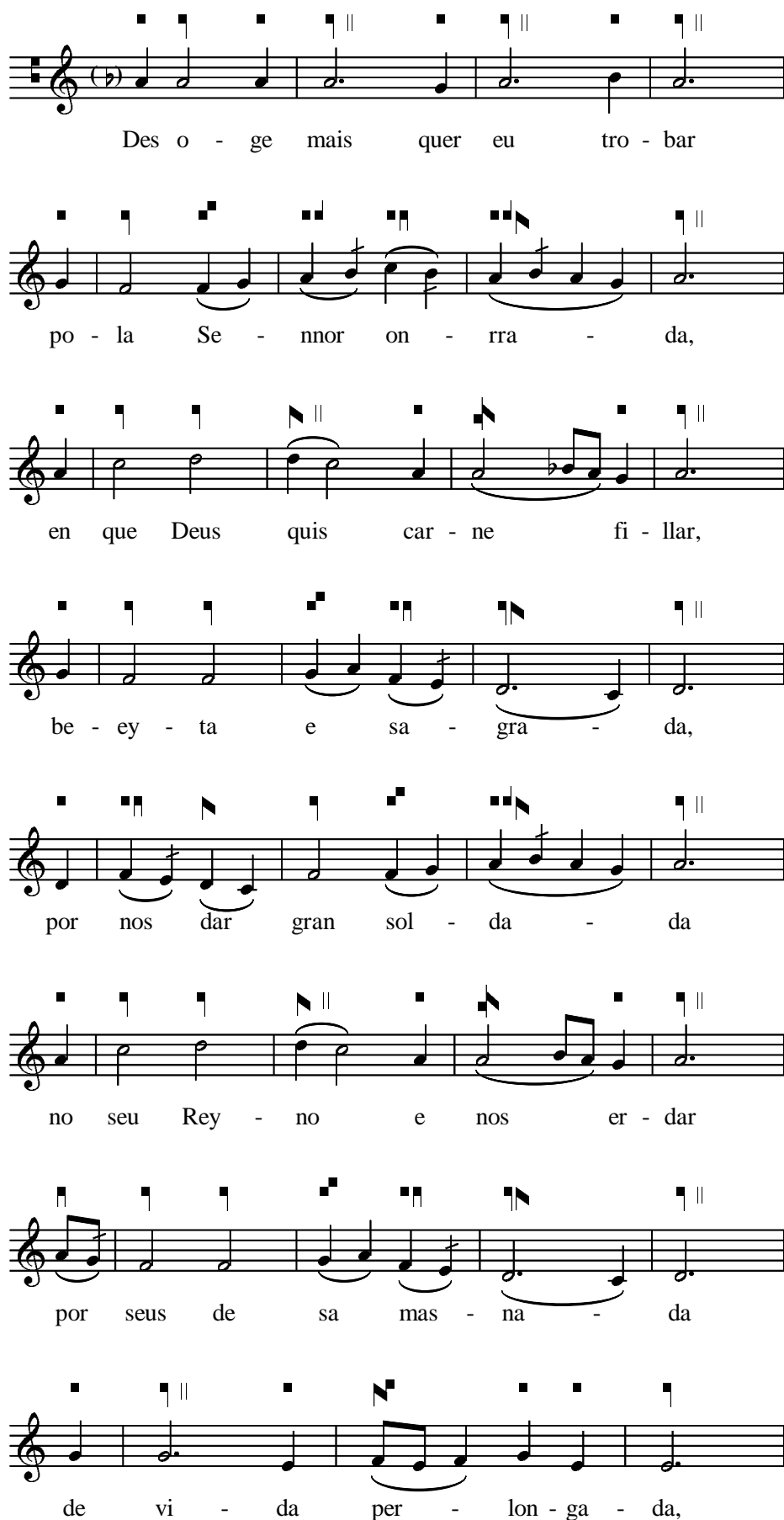
Prologo – Por que trobar e cousa

Por que tro - bar e cou - sa en que iaz
en - ten - di - men - to po - ren que - no faz
a - o d'a - ver e de ra - zon as - saz,
per que en - ten - da'e sa - bi - a di - zer
o que en - ten - de de di - zer lle praz,
ca ben tro - bar as - si s'a de ffa - zer.

The musical score is written on a single staff in G major (one sharp) and 3/4 time. It consists of six lines of music, each with a corresponding line of lyrics. The melody is simple and rhythmic, with a mix of quarter and eighth notes. The lyrics are in Galician and describe the purpose of the cantigas: to praise the Virgin Mary. The piece is through-composed, meaning it is not divided into separate stanzas.

This piece is an introduction to the collection of songs in praise of, and miracles about, the Virgin. It is unusual in the cantigas because it is through-composed in the manner often used by the troubadours (the only other through-composed cantiga in the first 100 is CSM 1). A rhythmically free interpretation stressing the lyrics would appear to be justified.

Cantiga 1 – Des oge mais



Des o - ge mais quer eu tro - bar
po - la Se - nnor on - rra - da,
en que Deus quis car - ne fi - llar,
be - ey - ta e sa - gra - da,
por nos dar gran sol - da - da
no seu Rey - no e nos er - dar
por seus de sa mas - na - da
de vi - da per - lon - ga - da,

sen a - ver - mos pois a pas - sar

per mort' ou - tra ve - ga - da.

The first of the Cantigas de Loor in praise of the Virgin. These occur every tenth cantiga after the first (10, 20, etc.). Unusual in being through-composed song with no refrain .

Both Anglés and Cunningham (and therefore nearly all performers) transcribe this cantiga in D mode with a B \flat throughout. E₁ though has a \square clef (with no B \flat) except in the line in the manuscript 'Deus quis carne fillar beeyta' where it changes to $\square \flat$ and therefore should only effect the B at 3.6 and probably, by analogy, 6.6. To. has no occurrences of B \flat . It was acceptable medieval practice to flatten a B when it is between two As which covers most of the occurrences.

Cantiga 2 – Muito devemos

Refrain



Mui-to de - ve - mos, va - rão - es,
lo - ar a San - ta Ma - ri - a,
que sas gra - cas et seus do - es
da a quen por e - la fi - a.

Stanza



Sen mui - ta de bõ - a ma - nna
que deu a un seu pre - la - do,
que pri - ma - do foi d'Es - pa - nna
et Af - fons' e - ra cha - ma - do,

deull hú - a tal ves - ti - du - ra
que trou - xe de pa - ra - ý - so,
ben feý - ta a ssa me - su - ra,
por que me - te - ra seu si - so
en a lo - ar noý - t'e di - a.

The first of the cantigas recounting miracles of the Virgin.

If a ternary rhythm is implied in the notation, it appears to use the ligature \blacktriangleright as S-S at 3.5, 5.5, 7.5 and 12.5, and as B-B at 4.6, 6.6, 8.6 and 13.6.

Cantiga 9 – Por que nos aiamos

Refrain



Por que nos a - ia - mos sem - pre, noit' e di - a,
de - la re-nen - bran - ça, en Do - mas a - cha - mos
que San - ta Ma - ri - a fez gran de-mos - tran - ça.

Stanza



En es - ta ci - da - de, que vos ei ia di - ta,
ouv' y hú - a do - na de mui san - ta vi - da,
mui fa - ze - dor d'al - gu'e de to - do mal qui - ta,
ri - ca e mui no - bre e de ben com - pri - da.

Mas, por que sa - biá - mos co - mo non que - ri - a
do mun - do ga - ban - ça, co - mo fez di - ga - mos
hú' al - ber - ga - ri - a, u fi - llou mo - ran - ça.

This cantiga is given with a literal transcription (with unperfected long). The rhythm can be seen as phrases of 3+3+2+2.

Cantiga 10 – Rosa das rosas

Refrain

Ro - sa das ro - sas e Fror das fro-res,
Do - na das do - nas, Se - nnor das se - nno-res.

Stanza

Ro - sa de bel - dad e de pa - re - cer
e Fror d'a - le - gri - a e de pra - zer,
Do - na en mui pi - a - do - sa se - er,
Se - nnor en to - ller coi - tas e do - o - res.

This cantiga is normally given in 3rd rhythmic mode. This is a literal transcription which produces a 5/4 rhythm (7/4 at ends of phrases) or could be performed freely. To perform in 3rd mode lengthen the first note or ligature of each measure to L+. For the first line this would be:

| d. . d. | | d. . d. | (???) |

List of Incipits

- | | | | |
|----|---|-----|--|
| 86 | Acorrer nos pode e de mal guardar | 27 | Non devemos por maravilla teer |
| 65 | A creer devemos que todo pecado | 50 | Non deve null ome desto per ren dultar |
| 68 | A Groriosa grandes faz | 26 | Non e gran cousa se sabe |
| 51 | A Madre de Deus devemos teer | 78 | Non pode prender nunca |
| 89 | A Madre de Deus onrrada | 93 | Nulla enfermidade non é de sãar |
| 4 | A Madre do que livrou | 75 | Omildade con pobreça |
| 83 | Aos seus acomendados | 35 | O que a Santa Maria der algo ou prometer |
| 6 | A que do bon rey Davi | 12 | O que a Santa Maria mais despraz |
| 67 | A Reýnna groriosa | 84 | O que en Santa Maria |
| 82 | A Santa Maria mui bon servir faz | 25 | Pagar ben pod o que dever |
| 13 | Assi como Jesu-Cristo estand ena cruz | 14 | Par Deus, mui é gran razon |
| 96 | Atal Sennor é bõa que faz salvalo pecador | 81 | Par Deus tal sennor muito val |
| 55 | A tant e Santa Maria | 85 | Pera toller gran perfia |
| 41 | A Virgen, Madre de Nostro Sennor | 38 | Pois que Deus quis da Virgen fillo |
| 42 | A Virgen mui groriosa Reya espirital | 18 | Por nos de dulta tirar |
| 91 | A Virgen nos da saude tolle mal | 46 | Por que aian de seer |
| 45 | A Virgen Santa Maria tant e de gran piedade | 43 | Por que e Santa Maria |
| 8 | A Virgen Santa Maria todos a loar devemos | 9 | Por que nos aiamos |
| 97 | A Virgen sempr' acorrer acorrer | *0 | Porque trobar e cousa |
| 79 | Ay Santa Maria quen se per vos guya | 66 | Quantos en Santa Maria |
| 49 | Ben com' aos que van per mar | 72 | Quem diz mal da Reýna Espirital |
| 73 | Ben pod as cousas feas remosas tornar | 95 | Quen aos servos da Virgen |
| 23 | Como Deus fez vynno d'agua | 5 | Quen as coitas deste mundo |
| 53 | Como pod a Groriosa mui ben enfermos saar | 76 | Quen a sas figuras da Virgen partir |
| 80 | De graça chéa e damor | 59 | Quena Virgen ben servir nunca podera falir |
| 77 | Da que Deus mamou leite do seu peito | 63 | Quen ben serv' a Madre |
| 58 | De muitas guysas nos guarda de mal | 16 | Quen dona fremosa e boa quiser amar |
| 1 | Des oge mais quer eu trobar | 44 | Quen fiar na Madre do Salvador |
| 40 | Deus te salve groriosa Reya Maria | 32 | Quen loar podia com ela quera |
| 94 | De vergonna nos guardar | 64 | Quen mui ben quiser |
| 70 | Eno nome de Maria | 74 | Quen Santa Maria quiser deffender |
| 60 | Entre ave Eva | 88 | Quen servir a Madre |
| 61 | Fol é o que cuyda | 10 | Rosa das rosas e Fror das frores |
| 56 | Gran dereit é de seer | 7 | Santa Maria amar |
| 34 | Gran dereit e que fill'o | 69 | Santa Maria os enfermos sãa |
| 33 | Gran poder a de mandar | 21 | Santa Maria pod' enfermos guarir |
| 19 | Gran sandece faz | 92 | Santa Maria poder á |
| 11 | Macar ome per folia | 62 | Santa Maria sempros seus ajuda |
| 24 | Madre de Deus non pod' errar | 100 | Santa Maria Stela do dia |
| 3 | Mais nos faz Santa Maria | 17 | Sempre seia beeita e loada |
| 37 | Miragres fremosos faz por nos Santa Maria | 71 | Se muito non amamos |
| 52 | Mui gran dereit é das bestias | 90 | Sola fusti senlleira |
| 57 | Mui grandes noit e dia | 31 | Tanto se Deus me perdon |
| 22 | Mui gran poder á a Madre de Deus | 48 | Tanto son da Groriosa |
| 36 | Muit' amar devemos en nossas voontades | 54 | Toda saude de Santa Reýa |
| 2 | Muito devemos varões | 28 | Todo logar mui ben pode sseer defendudo |
| 87 | Muito punna dos seus onrrar | 15 | Todo los Santos que son Ceo |
| 99 | Muito sse deven téer | 39 | Torto seria grand e desmesura |
| 30 | Muito valvera mais, se Deus manpar | 20 | Virga de Jesse |
| 29 | Nas mentes senpre teer | 47 | Virgen Santa Maria guarda nos se te praz |
| 98 | Non deva Santa Maria mercée pedir | | |

*0 = Prologo

Cross-reference of E₁ with To.

E ₁ number	To.	
	Ribera's number	Codex number
(0)	1	Prologo
1	2	I
2	3	II
3	4	III
4	5	IV
5	20	XIX
6	6	V
7	7	VI
8	9	VIII
9	10	IX
10	11	X
11	12	XI
12	14	XIII
13	15	XIV
14	16	XV
15	34	XXXIII
16	13	XII
17	8	VII
18	17	XVI
19	19	XVIII
20	21	XX
21	27	XXVI
22	23	XXII
23	24	XXIII
24	18	XVII
25	39	XXXVIII
26	25	XXIV
27	26	XXV
28	28	XXVII
29	30	XXIX
30	41	XL

E ₁ number	To.	
	Ribera's number	Codex number
31	33	XXXII
32	35	XXXIV
33	36	XXXV
34	37	XXXVI
35	93	XCII
36	38	XXXVII
37	40	XXXIX
38	42	XLI
39	44	XLIII
40	31	XXX
41	45	XLIV
42	58	LVII
43	57 & 129	LVI 129 = no 57 from E ₂
44	59	LVIII
45	84	LXXXIII
46	60	LIX
47	62	LXI
48	63	LXII
49	64	LXIII
50	61	LX
51	65	LXIV
52	67	LXVI
53	68	LXVII
54	70	LXIX
55	87	LXXXVI
56	72	LXXI
57	73	LXXII
58	74	LXXIII
59	76	LXXV

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E ₁ number	To.	
	Ribera's number	Codex number
60	71	LXX
61	48	XLVII
62	50	XLIX
63	52	LI
64	53	LII
65	89	LXXXVIII
66	79	LXXVIII
67	66	LXVI
68	69	LXVIII
69	55	LIV
70	81	LXXX
71	92	XCI
72	127	XIII de otras
73	90	LXXXIX
74	88	LXXXVII
75	100	XLIX
76	-	-
77	-	-
78	54	LIV
79	43	XLII
80	91	XC
81	49	XLVIII

E ₁ number	To.	
	Ribera's number	Codex number
82	117	V de otras
83	128	XIV de otras
84	99	XCVIII
85	-	-
86	29	XXVIII
87	22	XXI
88	124	XI de otras
89	125	XII de otras
90	-	-
91	83	LXXXII
92	86	LXXXV
93	-	-
94	32	XXXI
95	-	-
96	-	-
97	120	VIII de otras
98	95	XCIV
99	-	-
100	123	X (sic) de loor

Select Bibliography

Manuscripts

Escorial	E ₁ = 'codice princeps' = MS. b.I.2 = B.J.2 = j.b.2
	E ₂ = 'codice rico' = MS. T.I.1 = T.J.1 = T.j.1
Toledo	To. Biblioteca Nacional MS. 10 069

Facsimiles and Editions

Anglés, Higinio, ed. *La musica de las cantigas de Santa Maria del Rey Alfonso El Sabio*, 3 vols (Barcelona, 1943-64)

Volume 1 has complete facsimiles; volume 2 has transcriptions; volume 3 has commentaries.

Cunningham, Martin G, *Alfonso X, el Sabio, Cantigas de Loor*, (UCD Press, Dublin 2000)
ISBN 1 900621 31 2

Critical edition of Cantigas de Loor (as an arbitrary subset) with study of notation and text. Transcriptions, complete texts and translations of cantigas de loor.

Mettmann, Walter, ed. *Cantigas de Santa Maria*, 4 vols (Coimbra: Acta Universitatis Conimbrigensis, 1959-72.) Reprinted 3 vols (Castalia, Madrid, 1984-89).

Complete edition of the lyrics (no translations)

The Cantigas de Santa Maria: Facsimilies. Maintained by Greg Lindahl at
<http://www.pbm.com/~lindahl/cantigas/facsimiles/>

Complete facsimiles of all E₁ cantigas taken from Anglés (see above) and all To. from Ribera.

Translations

Kulp-Hill, Kathleen, *Songs of Holy Mary of Alfonso X, the Wise: A translation of the Cantigas de Santa Maria*, Tempe, Arizona 2000

English prose translations of all cantigas in E₁.

Musical Studies

Ferreira, Manuel Pedro, 'Andalusian Music and the Cantigas de Santa Maria', in *Cobras e Son. Papers from a Colloquium...*, edited by Parkinson, Stephen (Oxford, Julho de 1994), Oxford: Legenda, forthcoming.

Also maintained by Centro de Estudos de Sociologia e Estética Musical at
http://www.fcs.unl.pt/cesem/29_10_02/outraspublicacoes.html

Ferreira, Manuel Pedro, 'Bases for Transcription: Gregorian Chant and the Notation of the Cantigas de Santa Maria', in *Los Instrumentos del Pórtico de la Gloria: Su Reconstrucción y la Música de su Tiempo*, Vol II, edited by José López-Calo (Fundación Pedro Barrié de la Maza, La Coruña, 1993.) ISBN 84-87819-72-9.

Also maintained by Centro de Estudos de Sociologia e Estética Musical at
http://www.fcs.unl.pt/cesem/29_10_02/outraspublicacoes.html

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Ferreira, Manuel Pedro, 'Iberian Monophony', in *A Performer's Guide to Medieval Music*, edited by Ross W. Duffin, (Indiana University Press, Bloomington and Indianapolis, 2000.) ISBN 0-253-33752-6

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Codex Verus

Mittelalternative Liedersammlung

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Version 2

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1 Einleitung

1.1 Was das Buch bietet

Der Codex Verus, was übrigens ‚wahres Buch‘ oder damit auch ‚reales Buch‘ bedeutet, ist eine Liedersammlung, die das Repertoire der *mittelalternativen* (s.u.) Musik sammeln und veröffentlichen will. Also all die Stücke die von Gruppen des Genres gespielt werden, egal ob diese nun original Melodien des Mittelalters, Melodien des 16. Jahrhunderts oder jünger, bis hin zu zeitgenössischen, teilweise vermündlichten, Neukompositionen der Szene sind. Getreu des Vorbildes, dem Realbook des Jazz, versucht es damit die sogenannten *Standards* allen Interessierten kostenlos zur Verfügung zu stellen.

Dabei wird versucht auf die tatsächliche musikalische Praxis einzugehen. Es werden die Melodien gesammelt, die auch gespielt werden, in der Form, oder in einem Konsens¹, in der die Musik populär und bekannt geworden ist, egal ob die Melodie ‚in echt‘ anders ginge oder ob die hier aufgeführte nur eine populärere Variante sei.

Das Repertoire

Die ursprünglichen Vorlagen für mittelalternative Musik waren einstimmige Lieder und ein paar wenige Instrumentalstücke, oft aus dem Hochmittelalter (Minnesang, Troubadore, spanische Cantigas) entnommen, da man diese auf dem Standardinstrument, dem dorischen Mittelaltermarkt-Dudelsack, liebevoll auch Marktschwein genannt, am besten spielen konnte. Das Instrument ist, ohne optisches und bautechnisches Vorbild zu einem Instrument vergangener Epochen (speziell nicht aus dem Mittelalter), aus der Schottischen ‚Great Highland Bagpipe‘ entwickelt worden und auch bautechnisch mit ihr verwandt. Aufgrund der großen Lautstärke, dem Bordunklang, der unabhängig davon ob die Quelle Bordunmusik war oder nicht² eingesetzt wurde und somit aus allem Bordunmusik machte, sowie der Begleitung mit Trommeln hat sich ein spezifischer Klang entwickelt der sich leicht auf alle denkbaren Melodien übertragen lassen konnte.

Der spezifische Klang ist so überzeugend und eigenständig, dass sich andere Melodien, z.B. Renaissancetänze, zeitgenössische Eigenkompositionen, Rock&Pop-Melodien, Folklore aus aller Welt und noch viele weitere aufführen lassen, ohne dass Laie auf diesem Gebiet einen deutlichen Unterschied hören würde. Natürlich gehen nicht spezielle charakteristische Merkmale einer Melodie verloren, jedoch alles was evtl. noch

¹ Siehe Kapitel 2

² Meistens nicht. Alle drei obigen Beispiele sind einstimmige Musik, aber keine Bordunmusik.

zu ihr gehörte (Harmonie, Klangfarben etc.). In dieser Klangvorstellung gibt es natürlich noch mehr Instrumente als das Marktschwein, um es mal beim Namen zu nennen, allerdings ist kein anderes so repräsentativ und wichtig für das hier behandelte Genre.

Die angesprochenen Stücke werden also nun hier gesammelt und wieder verbreitet und somit mehr Musikern zugänglich gemacht, damit die Melodien sich verändern, Arrangements geschaffen werden und auf ihrer Grundlage neues erschaffen wird. Eine Entwicklung die zu begrüßen ist, wenn man sich Parallelen zu Jazzstandards ansieht.

Die Praxis zeigt, dass sich inzwischen feste Stimmungen und Tonarten etabliert haben und man als Interpret somit in der Lage ist spontan mit anderen, fremden, Musikern zusammen Stücke zu spielen ‚die man halt so kennt‘, da Instrumente gleich gestimmt sind und man eine kompatible musikalische Vorstellung hat. Somit hat man mit diesen Stücken eine Grundlage für Improvisation, Stilbildung und Klangideal für weitere Stücke, etwa Eigenkompositionen.

Bevor es aber nun zu diesen Stücken kommt sollen noch einige wichtige Zeilen zum musikalischen Selbstverständnis gesagt werden.

1.2 Sorgenkind Musikszene

Die Mittelaltermarkt-Musik Szene ist eine Junge und noch nicht weit über die deutschsprachigen Grenzen hinausgetragene. Sie wird von den einen, der Frühe-Musik Szene mit Interpreten und Wissenschaftlern, als "schlechtes Anhängsel" mit musikalischer Ignoranz und Unbildung sowie zu stark kommerziellen Motiven angesehen und den Anderen, den Fans und Zuhörern ist es oft egal welche Art Musik sie nun tatsächlich hören, das emotionale Hören steht im Vordergrund. Von der Frühen-Musik-Szene wird die Musik belächelt und für nicht berechtigt empfunden sie in ihrem eigenen Kontext einer Bewertung zu unterziehen. Die Zuhörerschaft setzt nicht kaum mit ihr auseinander und nimmt die Musik kritiklos auf während die Interpreten selbst kein Bestreben zeigen ihre musikalische Intention richtig zu stellen, Publikumsaufklärung zu betreiben und die Emanzipation ihres Musikstils als eigenes Genre voranzutreiben.

Somit ist die Mittelaltermarkt-Musik eines der wenigen, vielleicht sogar das einzige, Genre, dass sich über die Weltanschauung, Sozialisierung und Hörgewohnheiten seiner Zuhörer definiert und eingrenzt; und nicht über die musikalischen Eigenschaften, Herkunft der Musiker oder sonstige oder andere andere Faktoren, die in der Vergangenheit zur Bildung eines Genres geführt haben.

Dies führt zu einem Dilemma: Die Mittelaltermarkt-Musik wird nicht als eigenständiger Musikstil wahrgenommen und wird nach Kriterien betrachtet, die sie nicht für sich beansprucht und auch nicht für sich beanspruchen kann, nämlich die von

echter Mittelaltermusik. Dies zeigt allein schon der Name, der bei den meisten Personen, aus Werbezwecken oder aus Ignoranz, lediglich als ‚Mittelaltermusik‘ geführt wird, was sofort einen Konflikt mit der historisch informierten Aufführungspraxis³ hervorruft. Diese sieht sich nun einem losen, und so gut wie gar nicht definiertem Genre, gegenüber, dass vom Zuhörer als zu ihrer Musik verwandt empfunden wird.

Wir haben es also mit einer Gegenüberstellung von faktisch zwei verschiedenen Musikrichtungen zu tun. Auf der einen Seite ein relativ enger und abgegrenzter Kreis: Die für uns klanglich und musikphilosophisch sehr ferne Musik des Mittelalters (ca. 900 bis 1430), deren klingender Rekonstruktion sich die Historisch Informierte Aufführungspraxis verschrieben hat und andererseits eine Musik, die im Gegenteil überhaupt nicht fern ist, sondern im Prinzip die Hörgewohnheiten der heutigen Hörer bedient, diese jedoch durch diverse Mittel verfremdet: die Musik der Mittelaltermärkte (ab 80er Jahren des 20. Jahrhunderts).

Anstatt sich aber nun in dieser Weise voneinander abzugrenzen versucht eben diese Mittelaltermarkt-Musik, die inzwischen gut 20 Jahre lang groß genug ist um beachtet zu werden, aus sehr verschiedenen Gründen mit Biegen und Brechen in die tatsächliche Mittelaltermusik eingegliedert zu werden, was zur Folge hat, dass man nun, egal ob als Musik- Schaffender oder Rezipient, einer sehr verwirrenden Situation gegenübersteht, in der Begriffswelten, Marketingstrategien und teilweise auch musikalische Prinzipien sich überschneiden oder zumindest so wahrgenommen werden.

1.3 ‚Mittelalternativ‘ - Der Musikstil

Aus diesem Grund sei an dieser Stelle der Versuch gewagt die Musikstile, die wie oben erwähnt scheinbar nur durch ein gemeinsames Publikum überhaupt zu einem Genre werden, trotzdem zu beschreiben. Der Autor ist der Meinung, dass dies am besten durch abstrakte Beschreibungen der musikalischen Eigenheiten geschieht, und erst in folgenden Schritten musikalische Referenzbeispiele herangezogen werden sollten. Des weiteren wird auf tonsätzerische Details so weit es geht verzichtet. Zwar sind diese überaus relevant, doch würden sie den Rahmen dieses Dokuments, eigentlich eine Liedersammlung, völlig sprengen. Es ist jedoch von größter Wichtigkeit, dass der ausführende Musiker sich völlig darüber im klaren ist, welche Art von Musik er gerade spielt, nicht zuletzt aus interpretatorischen Gründen.

Der Name - Mittelalternativ

Der Codex Verus wählt als Genrebezeichnung für die hier vorgestellte Musik den Namen ‚Mittelalternativ‘⁴ -oder ‚mittelalternative Musik‘- und legt nahe, diesen

³ Auf den Begriff ‚authentisch‘ wird hier bewusst verzichtet

auch als Rezipient oder Interpret zu benutzen. Für die Emanzipation des Genres ist es gar nicht überzubewerten einen eigenen, leicht merkbaren, intelligenten⁵ und vor allem unmissverständlichen Begriff zu haben, der präzise ausdrückt was gemeint ist.

Es ist leicht zu erkennen, dass wir es hier einerseits mit dem Wort *Mittelalter* und andererseits mit *Alternative* zu tun haben. Abgesehen von der Verkürzung des doppelten *alter* aus sprachästhetischen Gründen, ist die Musikepoche Mittelalter hier sehr stark vertreten, allerdings nur in einer Alternative zu ihr. Einerseits wird mit diesem Wort also einer Verbindung zum Begriff Mittelalter hergestellt, der schon relativ stark mit der Szene verknüpft ist und dessen Einfluss nicht außer acht gelassen werden darf (s.u.) andererseits hat man sofort eine Abgrenzung, die klar macht, dass man es mit etwas eigenem, speziellen zu tun hat.

Zwar hat nun die hier behandelte Musik mit der Musik des Mittelalters genau so viel zu tun wie mit der Musik der Gruppe Scooter, allerdings darf man einerseits die existierenden Marketingstrategien der Musikszene nicht völlig außer acht lassen, andererseits darf man auch nicht den Begriff des ‚Mittelaltermarkts‘ vergessen, der untrennbar mit der mittelalternativen Musik verknüpft ist. Die Märkte, auch sie mit dem Zusatz *Mittelalter* versehen, sind genau wie die Musik, die auf Ihnen gespielt wird keine historisch museale Veranstaltung sondern ein buntes Gemisch aus allerlei Epochen der Weltgeschichte und in erster Linie dazu da, den Zuschauer gegen Gebühr zu unterhalten⁶ ebenso wie dies Vergnügungsparks wie das Disneyland oder das Phantasialand machen. Die Schwerpunkte sind freilich anders, dennoch geht es um ein Entertainmentangebot für alle Sinne, in dem Klischees der Menschen bedient werden, die sie aus Büchern, Film und Fernsehen kennen.

Diese Märkte sind also nun so wichtig, weil die mittelalternative Musik hier ihr Forum und ihre Bühne hat. Bis auf einige Ausnahmen spielt sich das Hauptgeschehen des Genres hier ab und beginnt auch für die meisten Interpreten hier. Daraus ergibt sich jedoch noch eine Folgerung: Ebenso wie die Märkte ein frei erfundenes Gebilde sind, ist auch die Musik eine Musik des hier und jetzt. Das Etikett Mittelalter ist nicht aus den Märkten wegzudenken, wohl aber aus der Musik, da diese in der Regel noch viel ungebundener ist als die Rahmenveranstaltung selbst. Es ist grober Unfug eine Art Mittelalterfaktor oder eine Authentizitätsquote der Veranstaltung oder der Musik aufzudrücken. ‚Ein bisschen‘ Historische Aufführungspraxis ist nicht möglich, entweder man macht es ganz oder gar nicht. Die Gründe warum die Märkte Mittelaltermärkte heißen und damit die Musik Mittelaltermusik genannt wird verschwinden wohl in den Urzeiten der 1970er und 1980er Jahre, als diese geplant und umgesetzt wurden, spielen aber auch hier keine Rolle mehr, da man sie zunächst(!) als gegebene Situation hinnehmen muss.

⁴ Mit deutscher Aussprache

⁵ Damit wird natürlich behauptet, dass ‚Mittelalternativ‘ eben dies ist

⁶ Und es sei ausdrücklich gesagt, dass dies keinesfalls ein Qualitätsurteil ist!

Hier beginnt also nun die eigentliche Problemstellung in Form einer Zusammenfassung des bisher gesagten: Man spielt eine Musik, die nicht mittelalterlich ist aber so genannt wird, spielt auf den Bühnen sogenannter Mittelaltermärkte, die aber kein Mittelalter zeigen und hat dies, ebenso wie das Publikum, unter diesem Etikett kennen gelernt und beworben. Erschreckend und skurril zugleich!

Mit *Mittelalternative Musik* soll also eine Alternative zum Begriff *Mittelaltermusik* geschaffen werden, um im Sprachgebrauch unter Musikern, zum Hörer sowie zur Veranstalterseite, oder eher zur Wirtschaft im Allgemeinen, einen eindeutigen Begriff zur Verfügung zu haben. Der Begriff sollte in den Sprachgebrauch aller Beteiligten übergehen um so Missverständnissen vorzubeugen und eine klare musikalische- (und damit auch eine Verhandlungs-)Position zu beziehen.

Stilbeschreibung

Nun zur eigentlichen Erklärung welche Musik gemeint ist. Natürlich kann an dieser Stelle keine umfassende Stilanalyse und -beschreibung angeboten werden, es soll nur darauf hingewiesen werden an welche Interpreten sich die Notensammlung in erster Linie richtet.

Mittelalternative Musik besteht aus zwei Hauptrichtungen⁷ also Subgenres, die sich durch Instrumentierung und Repertoire relativ stark unterscheiden: Einmal *die* mittelalternative Musik überhaupt, die Dudelsack/Trommel Ensembles in all ihren Ausprägungen sowie die folkloristischen Ensembles, die eine größere Varianz aufweisen. Als weitere Unterteilungsmerkmale für diese Richtungen werden oft genannt: Laute und Leise(re) Musik, Ost- und Westrichtung⁸ und schließlich auch Qualitätsurteile der Kategorie Brachial vs. Filigran oder gar unauthentisch vs. authentisch⁹, wobei dieser irre Glaube völlig aus der Luft geholt ist, beruht er doch einzig allein auf dem Gedankenprinzip, dass es im Mittelalter keine laute Musik gegeben hätte und im Umkehrschluss alles Leise also mittelalterlich sein müsse. Das dies natürlich auch dann nicht zutrifft wenn jemand ein deutsches Revolutionslied aus den 1840er Jahren auf einer Gitarrenlaute des 20. Jahrhunderts spielt sollte eigentlich einleuchtend sein, selbst wenn er sich auf einem sogenannten Mittelaltermarkt befindet, der auf einem Barockschlosshof abgehalten wird, und dabei Kostüme aus dem Film "Robin Hood - König der Diebe"(mit Kevin Costner) trägt. Das letzte Beispiel klingt

⁷ An dieser Stelle dank an den Wikipediaartikel ‚Musik der Mittelalterszene‘ der in Teilen als recht intelligent angesehen werden kann, im Zuge der üblichen Wikipediamethoden allerdings schon von fanatischen Fans wieder soweit zurecht gebogen wurde, dass er keine Quelle für den Interessierten mehr sein sollte. Stand: 16. Januar 2008

⁸ Spielt auf DDR und BRD Zeiten bzw. auf Alte und Neue Bundesländer an, da immer wieder die Behauptung aufkommt, der Dudelsackstil sei im Osten entstanden, was zu diesem Zeitpunkt weder dementiert noch bekräftigt werden kann und soll

⁹ Auch hier soll dieser Begriff lediglich als Karikatur eingesetzt werden

sehr konstruiert, könnte aber auf einer Veranstaltung mit mittelalternativer Musik durchaus vorkommen, doch dazu jetzt mehr.

Der Hauptunterschied zwischen beiden Richtungen ist das Leitinstrument¹⁰, welches sich von den anderen im Ensemble durch verschiedene musikalische Parameter abhebt und klanglich führt. In der folkloristischen Musik ist dies die Stimme, also der Gesang. Dieser steht durch die gleichzeitige Übermittlung von Text und Klang sowie der großen Ausdrucksmöglichkeiten im Vordergrund. Die Dudelsackrichtung hat das Marktschwein, der zwar nicht so variabel ist, dafür aber wesentlich lauter und durch die Bordune auch eigenständiger. Daraus ergibt sich, vornehmlich durch Lautstärkeunterschiede, die Zweiteilung durch die Besetzung der Musikgruppe. Natürlich gibt es auch Instrumentalmusik in den folkloristischen Musik und Gesang mit Dudelsäcken, allerdings lässt sich bei solchen Konstellationen eine Trennung auf der Ebene der einzelnen Stücke ausmachen.

In der Praxis sieht es so aus, dass sich eine Gruppe auf einer der beiden Richtungen spezialisiert und im Zweifelsfall zweigleisig fährt, also mit zwei verschiedenen Besetzungen aufwarten kann. Kompromisse sind selten anzutreffen und betreffen meist die Reduzierung der Lautstärke in der Dudelsackbesetzung, damit beispielsweise Saiteninstrumente im Ensemble möglich sind.

¹⁰ Wir gehen von einer generell ‚unplugged‘ Aufführungspraxis aus, d.h. dass die relativen Lautstärkeverhältnisse der Instrumente untereinander erhalten bleiben. Dies schließt natürlich eine Verstärkung insgesamt, also des unveränderten Gesamtklangs, nicht aus.

2 Interpretationshilfen

Dieses Kapitel soll dabei helfen die aufgeführten Noten und die damit verbundenen Abkürzungen richtig zu interpretieren. Dabei meint richtig nicht etwa die Art und Weise, wie sie zu spielen sind, sondern viel mehr die rein technischen Anforderungen, die das Notenbild inne hat. Um die Stücke aus dem *Codex Verus* spielen zu können bedarf es eigentlich nicht viel. Der Lesende Musiker wird wahrscheinlich schon wissen welches Instrument er benutzt, wie es gestimmt ist und wie es benutzt wird.

Desweiteren wird Wert darauf gelegt, dass die Noten möglichst frei von Vorinterpretationen sind. Verzierungen, verselbstständigte zweite Stimmen wie Quintparallelen als Extrateile und weiteres, was evtl. populäre Interpreten in ihren eigenen Versionen anbieten werden herausgelassen, soweit erkennbar. Die Melodien sind also ein Konsens aus allen dem Autor bekannten Versionen einer Melodie, sozusagen ein Gemisch und eine standardisierte Version. In den meisten Fällen wird dies kaum auffallen, jedoch kann es hier und da zu Abweichungen kommen, falls der Leser eine Melodieversion besonders verinnerlicht hat. Das bedeutet in keinem Fall, dass die Melodieversionen hier besonders ‚authentisch‘, ‚ursprünglich‘ oder ‚rein‘ wären, sondern es handelt sich lediglich um einen Kompromiss mit keinerlei Bezug zu einem eventuellen original.

2.1 Erklärung des Notenbildes

An dieser Stelle stand in der ersten Auflage des *Codex Verus* eine mehr oder weniger ausführliche Erklärung wie man die Noten für sein eigenes Instrument umsetzt, welche Skalen und Tonarten es gibt und wie die einzelnen Stück in das Skalensystem eingeordnet werden können. Diese Erklärungen haben sich für den Anfänger als zu verwirrend erwiesen und waren aufgrund ihrer begrenzten Ausführlichkeit auch nicht von großem Nutzen, für den Wissenden waren sie jedoch trivial. Daher werden die Stücke sich selbst überlassen und es werden nur einige Stichworte als Möglichkeit des Nachschlagens gegeben.

Bordun und Skalen

Alle hier verzeichneten Stücke sind in dieser Form Bordunmusik, d.h. sie benötigen mindestens einen ständig mitklingenden Grundton, den *Bordun*. Einige Instrumente wie Dudelsäcke und Drehleiern haben diesen schon im Instrument selbst dabei. In der Mittelalternativen Musik sind die meisten Instrumente darüber hinaus in der Lage ihren Bordunton zu wechseln während ihre Melodieskala meistens einen begrenzten Ambitus auf eine None oder eine Dezime haben, je nach Instrumentenart diatonisch bis vollchromatisch, meistens fehlen jedoch einige Töne zur Vollchromatik.

In der Praxis hat dies die Konsequenz, dass der Bordun manchmal umgestimmt werden muss, um eine bestimmte Skala (etwa phrygisch, da die kleine Sekunde über dem Grundton meistens nicht vorhanden ist) zu bedienen. Der Bordunton steht deswegen immer unter dem Titel des Stückes.

Die Skalen sind meistens eindeutig zu bestimmen, manchmal fehlen allerdings Schlüsseltöne, so dass man sich bei Arrangements und Improvisationen entscheiden muss, welche Skala man bedient.

Tonart und Transposition

Alle Stücke wurden so notiert, dass sie ein möglichst gut lesbares Notenbild ergeben, also unabhängig von einem bestimmten Instrument. Zwar ist dem Autor bewusst, dass die mittelalterliche Musik sich hauptsächlich auf Dudelsäcken abspielt, dessen native Skala zum Bordun A-Dorisch ergibt (nicht etwa Moll), wobei der Bordun auf dem 2. physikalischen Ton des Instruments aufsetzt, jedoch ist dieses Notenbild relativ schwierig zu lesen, da man es die ganze Zeit mit Vorzeichen und Hilfslinien zu tun hätte.

Aus diesem Grunde ist meist nötig, die Stücke entweder vorher zu transponieren (immer auf den Bordunton bezogen) oder relativ zu spielen, das heißt die Notation als gegeben zu akzeptieren und den logischen Grundton mit seinem physikalischen gleichzusetzen. Das ermöglicht es nur den Verlauf der Noten zu spielen.

Quellen

Über den Noten steht der Titel des Stückes. Viele der Stücke sind oft unter anderem Namen bekannt. Dies liegt meist daran, dass populäre Gruppen des Genres diesen Stücken ihren eigenen Titel gegeben haben. In diesem Fall stehen bekannte Alternativtitel, ebenso wie weitere Anmerkungen, unter dem Notentext. Rechts über den Noten steht der Komponist bzw. die Quelle des Stückes. Hier die Bedeutungen der Abkürzungen:

- *Name* - Der Name eines Komponisten
- *CB* - Carmina Burana. ‚Lieder aus Benedikt-Beuern‘.
Eine Sammlung von vielen Texten um das Jahr 1230 von denen ein geringer Teil Neumen über dem Text hat. Viele dieser Neumen konnten nur mit Kontrafaktur durch Parallelhandschriften zugeordnet werden.
- *CSM* - Cantigas de Santa Maria.
Eine große Liedersammlung mit über 400 Liedern über die heilige Maria. Gesammelt vom König Alfonso X ‚Der Weise‘ (1221-1284).

- *LBL* - London, British Library Add. 29987 (14. Jh).
Praktisch die größte Sammlung an rein instrumentaler mittelalterlichen Musik.
Aus dem italienischen Spätmittelalter.
- *LD* - Ludus Danielis. (ca. 1230)
Ein mittelalterliches Mysterienspiel über die biblische Geschichte von Daniel in der Löwengrube. Viele der Carmina Burana Melodien sind hieraus entnommen.
- *GLO* - Glogauer Liederbuch (2. Hälfte 15. Jahrhundert)
Liedersammlung aus Deutschland
- *Trad.* - Traditionell.
Die Herkunft ist (noch) nicht genau ermittelt. Ab und zu will man den Autor auch garnicht wissen. Manchmal steht eine Zeit oder ein Ort dabei.

Schlußendlich sei noch auf zwei Abkürzungen hingewiesen: ‚InEx‘ steht für die populäre Gruppe In Extremo während ‚CC‘ für Corvus Corax steht. Beide Gruppen sind maßgeblich an der Verbreitung von Melodiematerial beteiligt und haben den Melodien eigene Titel hinzugefügt, die oft bekannter als die originaltitel sind.

3 Verzeichnis der Melodien

Ai vis lo lop

Bordun in D

Trad.(Frankreich)

The image shows three staves of musical notation for the piece 'Ai vis lo lop'. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of a sequence of eighth and quarter notes. The second and third staves continue the melody with similar rhythmic patterns, ending with a double bar line and repeat dots. The notes are primarily on the middle lines of the staff, with some descending motion in the later measures.

All Voll

Bordun in D

GLO

The musical notation for 'All Voll' is presented in three staves. The first staff begins with a treble clef and a 3/4 time signature, followed by a sequence of eighth and quarter notes. The second staff starts with a treble clef, a whole note with a fermata, a double bar line, and a 3/8 time signature, followed by eighth and quarter notes. The third staff continues with eighth and quarter notes, ending with a double bar line.

Ay Linda Amiga

Trägt auch den Titel ‚Vor Vollen Schüsseln‘(InEx) oder ‚Für Minne‘ (CC). siehe Variation

Bordun in A

Trad.(Spanien)



Variation



Bärentanz

Auch: Melange Bretonique

Bordun in D

Trad.

The image shows three staves of musical notation for the piece 'Bärentanz'. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes. The second staff features a repeat sign (double bar line with two dots) in the middle, indicating a first ending. The third staff concludes the piece with a final double bar line and repeat dots.

Bärentanz II

Bordun in D

Trad.

The musical notation for 'Bärentanz II' is presented on three staves in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The melody consists of quarter and eighth notes, with a repeat sign after the fourth measure. The second staff continues the melody with similar rhythmic patterns and a repeat sign after the second measure. The third staff concludes the piece with a final double bar line.

Branle d'Ecosse

Manchmal mit großer Terz und renaissancetypischer Erhöhung der 7. Stufe

Bordun in D

Arbeau

The image shows the musical notation for 'Branle d'Ecosse' on a lute (Bordun) in D major, 3/4 time, by Arbeau. The notation is presented on three staves:

- Staff 1:** The first staff begins with a treble clef and a common time signature (C). The melody consists of a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. This is followed by a measure with two eighth notes (D4, E4), then a measure with two eighth notes (F4, G4), and finally a measure with two eighth notes (A4, B4).
- Staff 2:** The second staff continues the melody with two eighth notes (C5, B4), followed by two eighth notes (A4, G4), and two eighth notes (F4, E4). This is followed by a double bar line, then two eighth notes (D4, E4), two eighth notes (F4, G4), and two eighth notes (A4, B4).
- Staff 3:** The third staff begins with two eighth notes (C5, B4), followed by two eighth notes (A4, G4), and two eighth notes (F4, E4). This is followed by two eighth notes (D4, E4), two eighth notes (F4, G4), and two eighth notes (A4, B4). The piece concludes with a final double bar line.

Chaos

Bordun in A

Trad.

The image displays four staves of musical notation for the piece 'Chaos' on a Bordun in A. The notation is written in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature, followed by a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The second, third, and fourth staves are marked with repeat signs at the beginning and end, indicating repeated rhythmic patterns. The notation is clean and uses standard musical symbols.

Como Poden

Bordun in D

CSM

The musical notation consists of four staves of music in D major and 12/8 time. The first staff begins with a treble clef, a 12/8 time signature, and a key signature of one sharp (F#). The melody is written in a single line. The second staff contains a repeat sign at the beginning of the second measure. The third staff also contains a repeat sign at the beginning of the second measure. The fourth staff concludes the piece with a double bar line.

Davertanz

Bordun in D

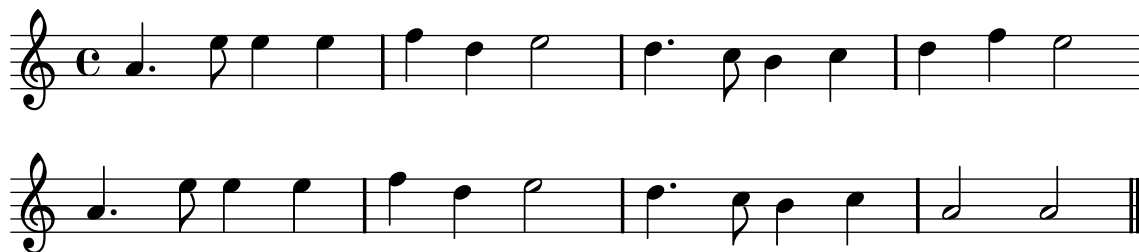
Trad.

The musical score for 'Davertanz' is written in treble clef with a 6/8 time signature. It consists of six staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and quarter notes. The second staff contains a repeat sign (double bar line with two dots) after the first measure, followed by a sequence of notes. The third staff also features a repeat sign after the first measure. The fourth staff continues the melody with eighth and quarter notes. The fifth staff has a repeat sign after the first measure. The sixth and final staff concludes the piece with a repeat sign at the end.

Der Galgen

Bordun in D

Trad.



Douce Dame Jolie

Bordun in D

Guillaume de Machaut

The image shows a musical score for the piece 'Douce Dame Jolie' by Guillaume de Machaut, arranged for a Bordun in D. The score is written on four staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes. The second staff continues the melody, ending with a double bar line. The third and fourth staves provide a harmonic accompaniment, primarily using quarter notes and eighth notes, with some sixteenth-note runs. The piece concludes with a double bar line at the end of the fourth staff.

Ecce Rex Darius

Bordun in D

LD

The musical score for 'Ecce Rex Darius' is presented on eight staves. It is written in common time (C) and features a single melodic line. The notation includes eighth and sixteenth notes, with triplet markings (indicated by a '3' above the notes) in the second, seventh, and eighth staves. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Hameln

Bordun in D

Trad.

The image shows a musical score for the melody 'Hameln' in D major, 4/4 time, for Bordun. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is written in a simple, folk-like style with quarter and eighth notes. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the melody with a double bar line and repeat dots at the beginning and end.

Heyduckentanz

Bordun in D

Trad.

The musical score consists of five staves of music in treble clef with a common time signature (C). The melody is written in D major. The first staff begins with a treble clef and a common time signature. The second staff contains a repeat sign. The third staff ends with a double bar line and repeat dots. The fourth staff begins with a repeat sign. The fifth staff ends with a double bar line.

Hiemali Tempore

Melodie vermutlich von InEx

Bordun in D

CB (Text)



In Taberna

Bordun in D

CB

The image shows three staves of musical notation for a 'Bordun in D'. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of a sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff continues the melody with: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff concludes the piece with: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, followed by a double bar line.

Madre Deus

Bordun in D

Trad.



Meienzit

Bordun in D

Neidhardt

The image shows three staves of musical notation for the piece 'Meienzit'. The notation is written in a single treble clef. The first staff begins with a 2/4 time signature and contains eight measures of music. The second staff starts with a repeat sign, followed by a 3/4 time signature, and ends with a 2/4 time signature. The third staff concludes the piece with a final double bar line. The melody consists of eighth and quarter notes, with some rests and a final dotted half note.

Merseburger Zaubersprüche

Bordun in D

Trad. (20. Jahrhundert)

The musical notation consists of three staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of quarter and eighth notes, with a final whole note. The second staff continues the melody with similar rhythmic patterns, including a double bar line. The third staff concludes the piece with a final whole note and a double bar line.

Nevâ Ceng-i Harbi

Achtelpaare werden oft ternär(geswingt) gespielt.

Bordun in D

Trad.

The musical score consists of five staves of music in treble clef, common time (C), and the key of D major. The notation includes eighth and sixteenth notes, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The second staff features a series of eighth notes with slurs. The third staff ends with a double bar line. The fourth and fifth staves continue the melodic line with various rhythmic patterns and end with double bar lines.

Orazel

Bordun in D

Trad.

The musical score for 'Orazel' is written for a Bordun in D, a traditional Breton bagpipe. The piece is in the key of D major and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and quarter notes. The second staff contains a first ending, marked with a double bar line and repeat dots. The third staff contains a second ending, also marked with a double bar line and repeat dots. The fourth and fifth staves continue the melody, with the fifth staff ending with a final double bar line and repeat dots. The music is characterized by its simple, rhythmic structure and the use of repeat signs to indicate first and second endings.

Palästinalied

Bordun in D

Walter von der Vogelweide

The image shows a musical score for a four-staff system. The first staff begins with a treble clef and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features a double bar line followed by a sequence of quarter and eighth notes. The fourth staff concludes the piece with a final cadence, including a long note and a double bar line.

Pavane

Bordun in D

Trad.

The musical score consists of two staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The melody starts with a dotted quarter note, followed by eighth notes, and ends with a double bar line and repeat sign. Above the staff, two first and second endings are indicated by boxes labeled '1.' and '2.'. The second staff begins with a treble clef and a repeat sign. It contains a sequence of eighth notes and quarter notes, ending with a double bar line and repeat sign. Above this staff, two first and second endings are also indicated by boxes labeled '1.' and '2.'. The piece concludes with a final double bar line.

Platerspil

Basiert auf CSM Nr.77

Bordun in D

Trad.(20. Jahrhundert)



Propinan de Melyor

Wird auch als Spielmannsfluch (InEx) und als Spielmannstanz (CC) verwendet.

Bordun in D

Anonym 15. Jahrhundert

The musical score for 'Propinan de Melyor' is presented in three staves of music. The first staff begins with a treble clef and a 2/4 time signature, followed by a series of eighth and quarter notes. The second staff continues the melody, featuring a 6/8 time signature and a variety of note values including eighth, quarter, and half notes. The third staff concludes the piece, starting with a 2/4 time signature and ending with a double bar line. The key signature is D major, indicated by a single sharp (F#).

Quem A Omagen Da Virgin

Bordun in D

CSM

The musical notation is presented on three staves in treble clef with a common time signature (C). The melody is written in D major. The first staff contains 10 measures. The second staff contains 10 measures, with a double bar line after the 5th measure. The third staff contains 10 measures, ending with a double bar line.

Santa Maria Strela Do Dia

Bordun in D

CSM

The image shows a musical score for a four-staff system. The first staff begins with a treble clef and a common time signature (C). The melody consists of a series of eighth and quarter notes. The second staff continues the melody with a double bar line in the middle. The third staff continues the melody with a double bar line at the end. The fourth staff continues the melody with a double bar line at the end.

Serbokroatisch I

Bordun in D

Trad.

The musical score consists of five staves of music in G major (one sharp). The first staff begins with a common time signature (C) and contains four measures. The second staff begins with a 5/4 time signature, followed by a repeat sign, then a common time signature (C), and ends with a 5/4 time signature. The third staff begins with a repeat sign and a 5/4 time signature. The fourth staff begins with a common time signature (C) and contains four measures. The fifth staff begins with a common time signature (C) and contains four measures, ending with a double bar line and repeat dots.

Schirazula

Trägt auch Namen wie ‚Schiarazula‘ oder ‚Schirazula Marazula‘. Selten auch ‚Karascha‘

Bordun in D

Trad.

The image shows three staves of musical notation for the melody 'Schirazula'. The first staff begins with a treble clef and a common time signature 'C'. The melody is composed of quarter and eighth notes, with some beamed eighth notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

Skudrinka

Bordun in D

Trad.

The image shows three staves of musical notation for the piece 'Skudrinka'. The notation is in common time (C) and D major. The first staff begins with a treble clef and a common time signature. The melody consists of quarter and eighth notes. The second staff features a repeat sign (double bar line with two dots) in the middle, indicating a first ending. The third staff concludes the piece with a final double bar line and repeat dots.

Tanz der Pferde

Auch: Branle Des Chevaux

Bordun in C

Arbeau

The musical score consists of four staves of music in treble clef. The first staff is in C major and common time (C), starting with a treble clef and a common time signature. The second staff continues in C major. The third staff changes to B-flat major (one flat) and common time. The fourth staff continues in B-flat major. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and repeat signs. The piece concludes with a double bar line.

Totentanz

Angeblich Variation eines barocken Foliabasses

Bordun in D

Trad.

The image shows three staves of musical notation for the piece 'Totentanz'. The music is written in a treble clef with a 3/4 time signature. The key signature is one sharp (F#), indicating the key of D major. The melody consists of a sequence of eighth and quarter notes, with some rests. The first staff contains the first five measures, the second staff contains the next five measures, and the third staff contains the final five measures, ending with a double bar line. The overall structure is a simple, rhythmic melody.

Totus Floreo

Auch: ‚Tempus est Iocundum‘. Melodie sehr vage aus den Neumen aus den CB transkribiert

Bordun in D

20. Jahrhundert



Tourdion

Bordun in A

Trad.

The image shows the musical notation for the piece 'Tourdion'. It consists of three staves of music written in treble clef. The time signature is 3/4. The melody is written in a single line across the three staves. The notes are as follows: Staff 1: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Staff 2: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Staff 3: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line.

Traubentritt I

Bordun in D

Trad.

The musical score consists of two staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. Above the staff, there are two first endings: a box containing the number '1.' followed by a double bar line, and a box containing the number '2.' followed by a double bar line. The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff continues the melody and ends with a double bar line.

Traubentritt II

Bordun in D

Trad.

The image shows two staves of musical notation for the piece 'Traubentritt II'. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of four measures: the first measure contains a quarter note D4, a quarter note E4, and an eighth note G4; the second measure contains a quarter note F#4, a quarter note G4, and a quarter note A4; the third measure contains a quarter note B4, a quarter note C5, and an eighth note B4; the fourth measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The second staff continues the melody with four measures: the first measure contains an eighth note E4, an eighth note F#4, an eighth note G4, and a quarter note A4; the second measure contains a quarter note B4, a quarter note A4, and a quarter note G4; the third measure contains a quarter note F#4, a quarter note E4, and a quarter note D4; the fourth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The piece concludes with a double bar line.

Ungaresca

Bordun in C

Trad.

The musical notation consists of three staves in treble clef, with a common time signature (C). The melody is written in a single line across the three staves. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures, ending with a double bar line. The melody is characterized by a series of eighth and sixteenth notes, with some rests and a final cadence.

Villeman Og Magnhild

Manchmal auch nicht geswingt(6/8), sondern binär gespielt.

Bordun in D

Trad.(Norwegen)

The musical score is written in treble clef with a 6/8 time signature. It consists of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody starts with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5. The second staff continues the melody with eighth notes on D5, C5, B4, and A4. The third staff concludes the piece with a dotted quarter note on G4, followed by eighth notes on A4, B4, and C5, ending with a double bar line.

Wolfstanz

Bordun in D

Trad.

The musical score for 'Wolfstanz' is written for a Bordun in D, a traditional German folk instrument. The piece is in the key of D major and 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some rests. The second staff continues the melody. The third staff features a repeat sign (double bar line with two dots) after the first measure, followed by a sequence of eighth and quarter notes. The fourth staff continues the melody. The fifth staff also features a repeat sign after the first measure, followed by a sequence of eighth and quarter notes. The sixth staff continues the melody. The seventh staff concludes the piece with a final cadence, marked by a double bar line and a repeat sign.

A RENAISSANCE MISCELLANY

Tielman Susato

Den Hoboken danse
Reihentaenze
Ronde IV & Salterelle

Claude Gervaise

Bransle de Burgogne
Bransle Simple
Almande

A RENAISSANCE MISCELLANY

1: TIELMAN SUSATO c1500–1561

Den Hoboeken Danse

Tielman Susato

Musical score for 'Den Hoboeken Danse' by Tielman Susato. The piece is in G major and 6/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody is composed of quarter and eighth notes. The second and third staves continue the melody with repeat signs and final double bar lines.

Reihentaenze

Tielman Susato

Musical score for 'Reihentaenze' by Tielman Susato. The piece is in G major and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes. The second and third staves include first and second endings, indicated by brackets and numbers '1' and '2'. The fourth staff concludes the piece with a final double bar line.

Ronde VI & Salterelle

Tielman Susato

Musical score for 'Ronde VI & Salterelle' by Tielman Susato. The piece is in G major and 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes. The second and third staves continue the melody. The fourth and fifth staves include a change in time signature to 6/8, indicated by a '6' over the time signature. The sixth and seventh staves conclude the piece with a final double bar line.

Ronde I Pour Quoy

Susato

RondeVII Il Estoit Une Fillette

Tielman Susato

2: CLAUDE GERVAISE 1500s

Bransle de Bourgogne 9

Claude Gervaise

Bransle Simple 1

Claude Gervaise

Bransle Simple2

Bransle

Claude Gervaise

Three staves of music in G major and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody and accompaniment. The piece concludes with a double bar line and repeat dots.

Bransle de Montarde

Claude Gervaise

Two staves of music in B-flat major and 4/4 time. The first staff features first and second endings, indicated by brackets and the numbers '1' and '2'. The second staff continues the melody and accompaniment, also including first and second endings.

Almande

Claude Gervaise

Three staves of music in G major and 2/2 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody and accompaniment. The piece concludes with a double bar line and repeat dots.

Gervaise3

Claude Gervaise

Seven staves of music in G major and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody and accompaniment. The fourth staff changes to a 3/4 time signature. The fifth and sixth staves include first and second endings, indicated by brackets and the numbers '1' and '2'. The seventh staff concludes the piece with a double bar line and repeat dots.

Gervaise8

Claude Gervaise

Musical score for Gervaise8, Claude Gervaise. The score is in 4/4 time and consists of three staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one flat (Bb). The piece ends with a double bar line and repeat dots.

3: MICHAEL PRAETORIUS 1571–1621

Ballet 268

Michael Praetorius

Musical score for Ballet 268, Michael Praetorius. The score is in 4/4 time and consists of four staves. The first two staves are treble clefs with a key signature of one sharp (F#). The last two staves are bass clefs with a key signature of one flat (Bb). The piece ends with a double bar line and repeat dots.

bouree 32a & b

Michael Praetorius

Musical score for bouree 32a & b, Michael Praetorius. The score is in 4/4 time and consists of six staves. The first two staves are treble clefs with a key signature of one sharp (F#). The last four staves are bass clefs with a key signature of one flat (Bb). The piece includes first and second endings, indicated by '1' and '2' above the notes. The piece ends with a double bar line and repeat dots.

La volta 202

Michael Praetorius

Musical score for La volta 202, Michael Praetorius. The score is in 4/4 time and consists of two staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The piece features a complex rhythmic pattern with changing time signatures (4/4, 6/4, 4/4, 6/4) and ends with a double bar line and repeat dots.

Lavolta 210

Michael Praetorius

Musical score for Lavolta 210, featuring three staves of music in 3/4 time, key of D major. The score includes a repeat sign at the beginning of the second staff.

Courante 183

Michael Praetorius

Musical score for Courante 183, featuring four staves of music in 6/8 time, key of D major. The score includes a repeat sign at the beginning of the third staff.

Praetorius 254

Michael Praetorius

Musical score for Praetorius 254, featuring four staves of music in 4/4 time, key of D major. The score includes a repeat sign at the beginning of the third staff.

Espagnoletta

Michael Praetorius

Musical score for Espagnoletta, featuring three staves of music in 6/8 time, key of D major. The score includes a repeat sign at the beginning of the second staff and first/second endings in the second staff.

4: MISCELLANEOUS

edi beo thu hevene quene

Anon English C13

Musical score for 'edi beo thu hevene quene' in G major, 3/4 time. It consists of three staves. The top staff is the melody, and the two lower staves are accompaniment. The piece ends with a double bar line and repeat dots.

Lamento D Tristana
Often played with La Rotta

Anon C14 Italian

Musical score for 'Lamento D Tristana' in G major, 3/4 time. It consists of seven staves. The top staff is the melody, and the six lower staves are accompaniment. The piece features first and second endings, indicated by brackets and numbers 1 and 2. It ends with a double bar line and repeat dots.

La Rotta

Anon C14 Italian

Musical score for 'La Rotta' in G major, 2/4 time. It consists of two staves. The top staff is the melody, and the bottom staff is accompaniment. The piece features first and second endings, indicated by brackets and numbers 1 and 2. It ends with a double bar line and repeat dots.

Ductia

Musical score for 'Ductia' in G major, 3/8 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and repeat dots.

Trotto

Anon

Musical score for 'Trotto' in G major, 3/8 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece includes first and second endings, indicated by bracketed lines with '1' and '2' above them. The piece concludes with a double bar line and repeat dots.

Pase El Agua Ma Julieta

Anon Spain

Musical score for 'Pase El Agua Ma Julieta' in 6/8 time. It consists of five staves of music. The first two staves form the first phrase, and the last three staves form the second phrase. The key signature has one sharp (F#).

La Quinte Estampie Real

Anon French C13

Musical score for 'La Quinte Estampie Real' in 3/4 time. It consists of three staves of music. The first two staves form the first phrase, and the third staff forms the second phrase. The key signature has one sharp (F#).

La Bergamasca

Anon

Musical score for 'La Bergamasca' in 4/4 time. It consists of four staves of music. The first two staves form the first phrase, and the last two staves form the second phrase. The key signature has two sharps (F# and C#).

Patapan

Musical score for 'Patapan' in 2/2 time. It consists of two staves of music. The first staff forms the first phrase, and the second staff forms the second phrase. The key signature has one sharp (F#). The second staff includes first and second endings.

Pavane

Anon

Musical score for Pavane, featuring three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains the main melody. The second and third staves provide harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

Danza Dei Bastoni

Anon

Musical score for Danza Dei Bastoni, featuring four staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff contains the main melody. The second and third staves provide harmonic accompaniment. The fourth staff contains a rhythmic accompaniment. The piece concludes with a double bar line and repeat dots.

sing care away

Musical score for sing care away, featuring three staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff contains the main melody. The second and third staves provide harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

Mistress Winter's Jump

Dowland

Musical score for Mistress Winter's Jump, featuring three staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains the main melody. The second and third staves provide harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

Nota 39

Anon

Musical score for Nota 39, featuring ten staves of music in 6/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots.

Saltarello 3

Anon

Musical score for Saltarello 3, featuring seven staves of music in 6/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots.

Salterello

Anon Italian

Musical score for Salterello, featuring four staves of music in 6/8 time with a key signature of one flat. The melody is characterized by eighth and sixteenth notes, with a repeat sign at the end of the fourth staff.

Alli in Midbar

Anon Spanish

Musical score for Alli in Midbar, featuring two staves of music in 4/4 time with a key signature of one flat. The melody consists of quarter and eighth notes, with first and second endings indicated by brackets and numbers 1 and 2.

Canario

anon Spanish

Musical score for Canario, featuring seven staves of music in 6/8 time with a key signature of two sharps. The melody is highly rhythmic, featuring many eighth and sixteenth notes, with repeat signs and fermatas throughout.

Chester Waits

Musical score for Chester Waits, featuring three staves in 4/4 time with a key signature of one flat. The first staff contains a melody with a repeat sign at the end. The second and third staves provide accompaniment with eighth and sixteenth note patterns.

Staines Morris

Trad English

Musical score for Staines Morris, featuring three staves in 4/4 time with a key signature of one sharp. The first staff contains a melody with a repeat sign at the end. The second and third staves provide accompaniment with eighth and sixteenth note patterns.

Abbots Bromley Horn Dance

Traditional English

Musical score for Abbots Bromley Horn Dance, featuring four staves in 6/8 time with a key signature of one sharp. The first staff contains a melody with two first and second endings. The second and third staves provide accompaniment with eighth and sixteenth note patterns. The fourth staff contains a bass line with two first and second endings.

Rufty Tufty

Playford

Musical score for Rufty Tufty, featuring three staves in 2/2 time with a key signature of one sharp. The first staff contains a melody with two first and second endings. The second and third staves provide accompaniment with quarter and eighth note patterns.

Gavotte

Thoinot Arbeau : Orchesographie, 1589

Two staves of musical notation for the Gavotte. The key signature is one sharp (F#) and the time signature is 4/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. Both staves end with a double bar line and repeat dots.

La Belle Qui Tiens Ma Vie

Thoinot Arbeau : Orchesographie, 1589

Two staves of musical notation for La Belle Qui Tiens Ma Vie. The key signature is one sharp (F#) and the time signature is 4/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. Both staves end with a double bar line and repeat dots.

Buffens

Thoinot Arbeau : Orchesographie, 1589

Four staves of musical notation for Buffens. The first two staves are in 4/4 time with a key signature of one flat (Bb). The last two staves are in 4/4 time with a key signature of one sharp (F#). All staves end with a double bar line and repeat dots.

Pastime With Good Company

Henry VIII

Three staves of musical notation for Pastime With Good Company. The key signature is one sharp (F#) and the time signature is 4/4. The first staff includes first and second endings. The second and third staves end with a double bar line and repeat dots.

En Vray Amoure

Henry VIII

The musical score consists of six staves of music, all in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The second and fourth staves contain repeat signs at the beginning. The third and sixth staves include first and second endings, indicated by brackets and the numbers '1' and '2' above the notes. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps).

Llibre Vermell de Montserrat

Edition nimmersêlich

Quia interdum peregrini quando vigilant in ecclesia Beate Marie de Monte Serrato volunt cantare et trepudiare, et etiam in platea de die, et ibi non debeant nisi honestas ac devotas cantilenas cantare, idcirco superius et inferius alique sunt scripte. Et de hoc uti debent honeste et parce, ne perturbent perseverantes in orationibus et devotis contemplationibus ...

Da es vorkommt, daß die Pilger, die Nachtwache in der Kirche der Heiligen Maria in Montserrat halten, singen und tanzen wollen, und dies auch tagsüber auf dem Kirchplatz, und sie dort nur sittliche und andächtige Lieder singen dürfen, sind einige hier niedergeschrieben. Diese sollten mit Rücksicht und Mäßigung verwendet werden, ohne Störung für jene, die ihre Gebete und geistlichen Kontemplationen fortführen möchten ...

Editorische Notiz

Es ist ein seltener Fall, dass eine Liedersammlung so eineutig in seinem Zweck gekennzeichnet ist, wie es im Llibre Vermell de Montserrat der Fall ist. Siehe dazu das Zitat auf der Titelseite dieser Edition.

Leider bedeutet das aber nicht, dass diese Sammlung besonders sorgfältig aufgeschrieben wurde. Es gibt leider viele unklar geschriebene Stellen, die verschiedene Interpretationen zulassen.

Außerdem lässt die verwendete Notationsform der Handschrift in verschiedenen Fällen ebenso vielfältige Deutungsmöglichkeiten offen.

Die hier vorliegenden Übertragungen wurden von Mitgliedern des Ensemble »nimmersêlich« zunächst für den Eigenbedarf erstellt und schließlich zu dieser Edition zusammengestellt. Daraus ergibt sich das zum Teil uneinheitliche Erscheinungsbild der Notentexte. Wir denken aber, dass dies für den gedachten Zweck ausreichend ist - dem an mittelalterlicher Musik interessierten Musiker eine Handhabe zu geben, die Stücke dieser berühmten Handschrift interpretieren zu können.

Wie schon erwähnt, entziehen sich manche Stellen einiger Stücke einer eindeutigen Interpretation – darauf wird an den entsprechenden Stellen hingewiesen.

Bei manchen Stücken haben wir uns nicht die Mühe gemacht, den Text sauber unter die Noten zu tippen, wie sich das für eine »richtige« Edition gehören würde. Da wir der Meinung sind, dass sich die Textverteilung sowieso besser anhand der Originalhandschrift und am Sprachrhythmus orientiert, haben wir das auch nicht nachgebessert.

Eine ausgezeichnete Internetquelle zu Abbildungen der Originalhandschrift findet sich unter folgender (leider recht kryptischen) URL:

<http://www.luisvives.com/servlet/SirveObras/jlv/78004675091293806999979/thm0002.htm>

Viel Spaß beim spielen!

mu
Ensemble »nimmersêlich«

O virgo splendens

caça de duobus vel tribus? / Kanon mit zwei oder drei Stimmen?

1 2




O - o - o - o - vir - go Splen - - dens hic

3




In mon - - te cel - so Mi - ra - cu - lis ser - - ra - to




Ful - gen - ti - bu - s u - bi - - que Que - m fi - de - - les



Con - scen - dunt u - ni - ver - - si E - - ya pie - ta - tis



O - cu - - lo pla - ca - to Cer - ne li - ga - to - s fu - ne pec - ca - to - rum



Ne in - fern - o - rum ic - ti - bu - s gra - ven - tur Sed cum be - a - tis tu - - - a



Pre - ce vo - cen - - - tur

Dieses Stück ist nicht wirklich eine echte Antiphon. Es klingt aber auch schön, wenn man es einstimmig interpretiert. Die Kanon-Variante ist recht anspruchsvoll.

O virgo splendens

Antiphona dulcis armonia dulcissime virginis Marie de Monteserrato. Caça de duobus vel tribus:

O Virgo splendens hic in monte celso Miraculis serrato
fulgentibus ubique quem fideles conscendunt universi.
Eya pietatis oculo placato cerne ligatos fune peccatorum
ne infernorum ictibus graventur sed cum beatis tua prece
vocentur.

Antiphon in süßer Harmonie für die Jungfrau Maria von Montserrat. Kanon mit zwei oder drei Stimmen:

O leuchtende Jungfrau hier auf dem hohen Berg, der von herrlichen Wundern erstrahlt, wohin die Gläubigen von überall her emporsteigen. Ah, mit deinem sanft liebenden Auge, sieh auf die von der Sünde Gefesselten, damit sie nicht leiden unter den Schlägen der Hölle, sondern durch deine Fürbitte zu den Seligen zählen.

Stella splendens in monte

Sequitur alia cantilena ad trepidium rotundum / Es folgt ein anderes Lied, als Rundtanz

Stel - la splen - dens in mon - te ut so - lis ra - di - um

The first system of music consists of two staves. The upper staff is in treble clef and contains the vocal line with lyrics. The lower staff is in bass clef and contains the accompaniment. The melody is a simple, rhythmic sequence of notes.

Mi - ra - cu - lis se - rra - to ex - au - di po - pu - lum

The second system of music consists of two staves. The upper staff is in treble clef and contains the vocal line with lyrics. The lower staff is in bass clef and contains the accompaniment. The melody continues with a similar rhythmic pattern.

Con - cu - runt u - ni - ver - si gau - den - tes - po - pu - li

The third system of music consists of two staves. The upper staff is in treble clef and contains the vocal line with lyrics. The lower staff is in bass clef and contains the accompaniment. The melody continues with a similar rhythmic pattern.

Di - vi - tes et e - ge - ni, gran - des et par - vu - li

The fourth system of music consists of two staves. The upper staff is in treble clef and contains the vocal line with lyrics. The lower staff is in bass clef and contains the accompaniment. The melody continues with a similar rhythmic pattern.

Das wohl bekannteste Stück aus dem Libre Vermell. Rhythmisch nicht ganz klar ist der Anfang des B-Teils.

STELLA SPLENDENS

Sequitur alia cantilena ad trepidium rotundum:

Stella splendens in monte ut solis radium
miraculis serrato exaudi populum.

Concurrunt universi gaudentes populi
divites et egeni grandes et parvuli
ipsum ingrediuntur ut cernunt oculi
et inde revertuntur gratijs repleti.

Principes et magnates extirpe regia
saeculi potestates obtenta venia
peccaminum proclamant tundentes pectora
poplite flexo clamant hic: Ave Maria.

Prelati et barones comites incliti
religiosi omnes atque presbyteri
milites mercatores cives marinari
burgenses piscatores praemiantur ibi.

Rustici aratores nec non notarii
advocati sculptores cuncti ligni
fabri sartores et sutores nec non lanifici
artifices et omnes gratulantur ibi.

Reginae comitissae illustres dominae
potentes et ancillae juvenes parvulae
virgines et antiquae pariter viduae
conscendunt et hunc montem et religiosas.

Coetus hic aggregantur hic ut exhibeant
vota regratiantur ut ipsa et reddant
aulam istam ditantes hoc cuncti videant
jocalibus ornantes soluti redeant.

Cuncti ergo precantes sexus utriusque
mentes nostras mundantes oremus devote
virginem gloriosam matrem clementiae
in coelis gratiosam sentiamus vere.

Es folgt ein anderes Lied, als Rundtanz:

*Glanzvoller Stern auf dem Berg, wie ein Sonnenstrahl
wunderbar erstrahlend, erhöre das Volk.*

*Alle fröhlichen Menschen versammeln sich: Arme und Reiche,
Junge und Alte besteigen den Berg
um mit ihren Augen zu schauen, und kehren von ihm der
Gnade voll zurück.*

*Herrscher und Magnaten von königlichem Stamm,
die Mächtigen der Welt, der Gnade teilhaftig,
bekennen ihre Sünden, sich die Brust schlagend,
und rufen mit gebeugten Knien: Ave Maria.*

*Prälaten und Barone mit edlem Gefolge,
alle Mönche und auch Priester,
Soldaten, Händler, Bürger, Seeleute,
Städter und Fischer lobpreisen hier.*

*Bauern, Pflüger und auch Schreiber,
Advokaten, Steinmetze und alle Schreiner,
Schneider und Schuster und auch Weber,
alle Handwerker danken hier.*

*Königinnen, Gräfinnen, mächtige
und angesehene Damen und Mägde, junge Mädchen,
Jungfrauen und alte Frauen und Witwen
steigen auf den Berg, und Nonnen.*

*Die Gemeinde versammelt sich hier um ein Gelübde zu sprechen,
zu danken und das Gelübde zu erfüllen,
diesem Ort zu Ehren, damit alle sehen
und sie freudig zurückkehren, des Heiles teilhaftig.*

*Wir wollen alle beten, jedwelchen Geschlechts,
und voll Demut unsere Sünden bekennen
der ruhmvollen Jungfrau, Mutter der Barmherzigkeit,
um im Himmel der Gnadenreichen nahe zu sein.*

Laudemus virginem

caça de duobus vel tribus / Kanon mit zwei oder drei Stimmen



Lau - de - mus vir - gi - nem ma - ter est Et ei - us fi - li - us ihe - sus est
Plan - ga - mus sce - le - ra a - cri - ter Spe - ran - tes in Ihe - sum ju - gi - ter

Splendens ceptigera

caça de duobus vel tribus / Kanon mit zwei oder drei Stimmen



Splen - dens cep - ti - ge - ra Nos - tri sis ad - vo - cata Vir - go pu - er - per - ra
Tun - den - tes pec - to - ra Cri - mi - na con - fi - dentes Si - mus al - tis - si - mo

Laudemus virginem mater est et ejus filius Ihesus est.
Plangemus scelera acriter Sperantes in Ihesum jugiter.

Wir lobpreisen die Jungfrau Mutter und ihren Sohn Jesus. Heftig beweinen wir unsere Sünden, beständig auf Jesus hoffend.

Splendens ceptigera Nostris sis advocata Virgo puerpera.
Tundentes pectora Crimina confitentes Simus altissimo.

Strahlende Herrscherin sei unsere Fürsprecherin, gebärende Jungfrau. Unsere Brust schlagend bekennen wir unsere Schuld, oh Höchster.

Beide Stück sind auch gut geradtaktig machbar. In der Handschrift stehen sie unmittelbar untereinander ohne deutliche Abgrenzung voneinander, was die Vermutung nahe legen könnte, dass es sich um *ein* Stück handelt. Allerdings steht über beiden Zeilen der Hinweis auf die *caça* also handelt es sicher tatsächlich um zwei Stücke.

Los set gytxs recomptarem

Ballada dels goytxs de Nostre Dona en vulgar cathallan a ball redon /

Ballade von den Freuden unserer Lieben Frau in katalanischer Volkssprache, als Rundtanz



Los set gotxs recomptarem et devotament xantant
humilment saludarem la dolça verge Maria.

Ave Maria gracia plena Dominus tecum Virgo serena.

Verge fos anans del part pura e sans falliment
en lo part e prés lo part sens negun corrupiment.
Lo Fill de Déus Verge pia de vós nasque verament.

Verge tres reys d'Orient cavalcant amb gran corage
al l'estrella precedent vengren al vostré bitage.
Offerint vos de gradatge Aur et mirre et encenç.

Verge estant dolorosa per la mort del Fill molt car
romangues tota joyosa can lo vis resuscitar:
A vos madre piadosa prima se volch demostrar.

Verge lo quint alegratge que'n agues del fill molt car
estant al munt d'olivatge Al cell l'on vehes puyar:
On aurem tots alegratge Si per nos vos plau pregar.

Verge quan foren complitz los dies de pentecosta
Ab vos eren aunits los apostols et de costa.
Sobre tots sens nuylla costa devallà l'esperit sant.

Verge'l derrer alegratge que'n agues en aquest mon
vostre Fill ab coratge vos munta al cel pregon.
On sots tots temps coronada regina perpetual.

*Von den sieben Freuden berichten wir, andächtig singend,
grüßen wir demütig die süße Jungfrau Maria.*

*Gegrübet seist du, Maria, voller Gnade, der Herr sei mit dir,
holde Jungfrau.*

*Jungfrau, vor der Geburt warst du rein und ohne Fehl,
bei der Geburt und nach der Geburt unverdorben.
Der Sohn Gottes ist wahrlich aus dir, heilige Jungfrau, geboren.*

*Jungfrau, drei Könige aus dem Morgenland mutig reitend,
dem Stern folgten sie und kamen zu deinem Haus.
Sie brachten euch, einer nach dem anderen, Gold und Weih-
rauch und Myrrhe dar.*

*Jungfrau, voller Schmerz wegen des Todes deines geliebten
Sohns,
du bist nun voller Freude, da du ihn auferstehen siehst.
Dir, heilige Mutter, wollte er sich zuerst zeigen.*

*Jungfrau, die fünfte Freude, die du von deinem geliebten Sohn
empfangen hast, geschah,
als Du ihn auf dem Ölberg zum Himmel aufsteigen sahst.
Wir werden voller Freude sein, wenn Du für uns betest.*

*Jungfrau, als die Pfingsttage vergangen waren,
wurden die Apostel und die Anderen von dir vereint.
Über alle kam der heilige Geist.*

*Jungfrau, die letzte Freude erlebst Du nicht auf dieser Welt;
dein Sohn nimmt dich mutig zum Himmel,
wo du für alle Zeiten gekrönt sein wirst, ewige Königin.*

Der Notentext des B-Teils ist hier bloße Remineszenz an die moderne Notenschreibweise. Bitte die Taktstriche »wegdenken« und am Textrhythmus orientieren!

Cuncti simus concanentes

a ball redon / als Rundtanz



|: Cuncti simus concanentes: Ave maria :|

Virgo sola existente en affuit angelus
Gabriel est appellatus atque missus celitus.

|: Clara facieque dixit: Ave Maria. :|

|: Clara facieque dixit: audite karissimi. :|

|: En concipies Maria, Ave Maria :|

|: En concipies Maria, T: audite ... :|

|: Pariesque filium, Ave ... :|

|: Pariesque filium, audite karissimi :|

|: Vocabis eum Ihesum. Ave ... :|

Alle wollen wir singen: Ave Maria.

*Vor die Jungfrau alleine trat ein Engel. Gabriel wird er genannt
und vom Himmel ist er gesandt.*

*Strahlend sprach er: Gegrüßet seist du Maria. Strahlend sprach
er (hört ihr Lieben):*

*Du wirst empfangen, Maria. Einen Sohn gebären (hört ihr
Lieben). Du wirst ihn Jesus nennen.*

Der Rhythmus des Stücks ist nicht ganz eindeutig. Unsere Fassung hielten wir für sinnvoll - es sind aber andere Versionen möglich.

Polorum regina

a ball redon / als Rundtanz

Po - lo - rum re - gi - na om - ni - um nos - - - tra
Sem - per per - man - sis - ti in - vi - o - la - - - ta

9
Stel - la ma - tu - ti - na de - le sce - le - - - ra
Stel - la ...

16
An - te par - tum - vir - go de - o gra - ti - - a

Polorum regina omnium nostra. Stella matutina dele scelera.

*Unsere Königin aller Himmel, Morgenstern,
nimm unsere Sünden hinweg.*

Ante partum virgo Deo gravida Semper permansisti inviolata.

*Vor der Geburt, Jungfrau, befruchtet durch Gott,
verbliebst du immer unversehrt.*

Et in partu virgo Deo fecunda Semper permansisti inviolata.

*Auch bei der Geburt, Jungfrau, fruchtbar durch Gott,
verbliebst du immer unversehrt.*

Et post partum virgo mater enixa Semper permansisti inviolata.

*Auch nach der Geburt, Jungfrau, Mutter,
verbliebst du immer unversehrt.*

Die Bogen sind hier keine Binde-Bogen sondern kennzeichnen eine uns unklare Stelle. Die hier geschriebene Variante erschien uns sinnvoll und schön.

Mariam matrem virginem

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a whole rest, followed by a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The middle staff is a piano accompaniment in treble clef, starting with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, and a half note B2.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a whole rest, followed by a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The middle staff is a piano accompaniment in treble clef, starting with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, and a half note B2.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a whole rest, followed by a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The middle staff is a piano accompaniment in treble clef, starting with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, a half note F4, a half note E4, a half note D4, and a half note C4. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, and a half note B2.

Contratenor und Tenor sind nicht eindeutig textiert. Entweder auf einer Vokalise singen oder instrumental begleiten.

Mariam matrem virginem

17

First system of musical notation, measures 17-25. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The vocal line begins with a fermata over a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line.

26

Second system of musical notation, measures 26-31. The vocal line continues with a melodic phrase, ending with a descending eighth-note scale. The piano accompaniment provides harmonic support with a consistent eighth-note pattern.

32

Third system of musical notation, measures 32-37. The vocal line features a melodic line with a long note held over a bar line. The piano accompaniment continues with its characteristic eighth-note accompaniment.

38

Fourth system of musical notation, measures 38-42. The vocal line concludes with a melodic phrase that ends on a sharp sign. The piano accompaniment concludes with a final chord and a fermata.

Mariam matrem virginem

Mariam Matrem Virginem attolite
Ihesum Christum extollite concorditer.

Maria seculi asilum defende nos.
Ihesu tutum refugium exaudi nos.
Iam estis nos totaliter diffugium
totum mundi confugium realiter.

Ihesu suprema bonitas verissima.
Maria dulcis pietas gratissima.
Amplissima conformiter sit caritas
ad nos pellit vanitas enormiter.

Maria facta saeculis salvatio.
Ihesu damnati hominis redemptio.
Pugnare quem viriliter per famulis
percussus duris iaculis atrociter.

*Preiset Maria, die Mutter und Jungfrau.
Preiset alle Jesus Christus.*

*Maria, Zuflucht der ganzen Welt, beschütze uns.
Jesus, unser aller Zuflucht, erhöre uns.
Ihr seid wahrlich unsere ganze Zuflucht,
wahre Zuflucht für die ganze Welt.*

*Jesus, voller wahrer Güte.
Maria, süße und gnädigste Milde.
Gleichermaßen zeigt ihr uns euer Mitleid, die wir von der Ver-
gänglichkeit des Daseins sehr bedrängt werden.*

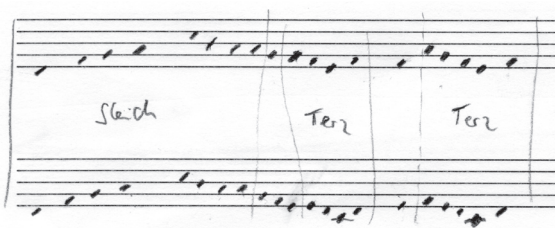
*Maria war für alle die Erlösung,
Jesus die Erlösung der Verdammten,
mutig kämpfend für seine Ergebenen,
schwere Schläge und Stöße erdulnd.*

Bei diesem Stück sind wir an einer Stelle überhaupt nicht sicher, ob ein Schreibfehler vorliegt (der dann recht umfangreich ausgefallen wäre) oder ob es tatsächlich so gedacht war, wie notiert. Üblicherweise wird aber ein Schreibfehler angenommen, so daß wir dieser Version auch folgten.

Betroffen sind die Takte 9–14 unserer Edition. Im Original notiert ist die Variante wie sie in untenstehender Skizze, erste Zeile, wiedergegeben ist.

Die Parallelstelle dazu (Takte 36-Schluß) ist in Zeile zwei wiedergegeben. Zeile zwei ist auch die übliche Lesart beider Stellen.

Bemerkenswert ist aber, dass Zeile eins durchaus einen Sinn ergibt, sowohl im Zusammenklang mit den anderen beiden Stimmen, als auch an dieser Stelle des Liedaufbaus. (Halbschluß - aber ein Halbschluß-Ganzschlußmodell gibt es bei dieser Liedform nicht).



Inperayritz de la ciutat joyosa

a ball redon / als Rundtanz

The image displays a musical score for a piece titled "Inperayritz de la ciutat joyosa". The score is written for two voices on a grand staff (treble and bass clefs). The first system includes the lyrics "Inperayeritz ..." and "Verges ses par ...". The music consists of six systems of two staves each, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The notation is in black ink on a white background.

Die zweite Stimme ist dringend eine Oktave tiefer zu spielen als notiert!
Besonders an diesem Stück ist, dass die zweite Stimme einen anderen Text hat, als die erste Stimme, wie das bei den französischen Motetten der Fall ist.

Imperayritz de la ciudad joyosa

de paradís ab tot gaug eternal
neta de crims de virtutz habundosa
mayres de Dieu per obra divinal
verges plasen ab fas angelical
axi com sotz a Dieu molt graciosa
placaus estar als fizels piadosa
preyan per lor al rey celestial.

Rosa flagran de vera benenanca
fons de merce jamays no defallen
palays d'onor on se fech l'alianca
de deu e d'hom per nostre salvamen
e fo ver Dieus es hom perfetamen
ses defallir en alcuna substancia
e segons hom mori senes dubtanca
e com ver Dieus levech del monimen.

Flor de les flor dolca clement et pia
l'angel de Dieu vesem tot corrocat
e par que Dieus lamandat qu'ens alcia
don el es prest ab l'estoch affilat.
Donchos placa vos que'l sia comandat
qu'estoyg l'estoch e que remes nos sia
tot fallimen tro en lo presen dia
ens done gaug e patz e sanitat.

Verges ses par misericordiosa

de vos se tany quens defenats de mal
e no siats devas nos endenyosa
pels fallimentz que fem en general.
Mas quens cubratz ab lo manto real
de pietat pus quen etz cupiosa
car totz em faytz d'avol pasta fangosa
per que'l fallir es de carn humenal.

Vexell de patz corona d'esperanca
port de salut be segur de tot ven
vos merexets de tenir la balanca
on es pesat be dreyturerarem.
E pesa mays vostre fill excellen
mort en la crotz per nostra delivranca
quels peccats d'om en fayt nen cobeganca
al be fizel confes e peniden.

Estel de mar qui los perillans guia
e'ls fay venir al bona salvetat
si Jesu Christ obeir no volia
co que per vos li sera supplicat
mostratz-li'els pitz don l'avetz alletat
et totz los santz ab la gran jerarchia
de paradís qui us faran companya
tot quan voiretz vos er ben autreyat.

Herrscherin der freudigen Stadt des Paradieses, ewiglich glücklich, gereinigt von der Sünde, überreich an Tugend, Mutter Gottes, durch göttliche Fügung; holde Jungfrau mit engelsgleichem Antlitz, weil Du Gefallen fandest vor Gott, habe Erbarmen mit den Gläubigen, Mitleidvolle, betend für sie zum himmlischen Herrscher.

Duftende Rose von wahrer Güte, nie versiegende Quelle der Tugend, Ehrenpalast in dem das Bündnis vollzogen zwischen Gott und Mensch, für unser Heil. Die sah, wie Gott ein vollkommener Mensch ohne jeden Fehl wurde, der – nach menschlichem Zeugnis – ohne Zweifel starb, und aus dem Grab als der wahre Gott auferstand.

Blume unter den Blumen, süß, gnadenreich und fromm, den grimmigen Engel Gottes sehen wir, und weil Gott ihn sandte um zu strafen, ist er dazu mit erhobnem Schwert bereit. Es möge Dir gefallen, daß ihm befohlen wird, das Schwert nicht zu zücken und uns alle Sünden vergeben seien, bis zum heutigen Tag, und uns Freude, Frieden und Gesundheit gegeben werden.

Jungfrau aus Barmherzigkeit, Dir vertrauen jene, die vor dem Bösen zu schützen sind. Und zürne uns nicht wegen der Fehler, die wir immer begehen, sondern gib uns Schutz unter deinem königlichen Mantel aus Mitleid, denn wer voll der Tugend ist, kann den gemeinen Morast verbessern, denn das Versagen ist menschlichen Fleisches.

Gefäß des Friedens, Krone der Hoffnung, Hafen der Gesundheit, allen gewiß sicher, du bist würdig, die Waage zu halten, auf der die Rechtschaffenheit gemessen wird, und schwerer wiegt dein vortrefflicher Sohn, der am Kreuz starb für unsere Erlösung, als die Sünden, die unter denen begonnen wurden, die beichten und Buße tun.

Meeresstern, der uns durch die Gefahren leitet, damit wir sicher den Hafen erreichen, wenn Jesus Christus nicht erhören will, was durch Dich von ihm erbeten wird, dann zeige ihm die Brüste, die ihn gestillt haben, und alle die Heiligen aus der großen Hierarchie des Paradieses, die zu deiner Gesellschaft gehören werden: Alles was du wünscht wird dir gewährt, und vieles mehr.

Ad mortem festinamus



Rhythmische Variante
21



Häufig wird dieses Stück als »Totentanz« bezeichnet. Doch ob sich ein Zusammenhang mit den als »danse macabre«, »Totentanz«, etc. bezeichneten Bilderzyklen (in denen der Tot Menschen aller Stände mit sich zieht) herstellen lässt ist fraglich. Auf jeden Fall aber greift dieses Stück in recht beschwingt-tänzerischer Weise das lebensbegleitende Leitmotiv des mittelalterlichen Menschen – »memento mori« – auf.

Ad mortem festinamus

Ad mortem festinamus peccare desistamus.

Scribere proposui de contemptu mundano ut degentes
seculi non mulcentur in vano.
Iam est hora surgere a sompno mortis pravo.

Vita brevis breviter in brevi finietur mors venit velociter
quae neminem veretur:
Omnia mors perimit et nulli miseretur.

Ni conversus fueris et sicut puer factus et vitam mutaveris
in meliores actus
intrare non poteris regnum Dei beatus.

Tuba cum sonuerit dies erit extrema et iudex advenerit
vocabit sempiterna
electos in patria prescitos ad inferna.

Quam felices fuerint qui cum Christo regnabunt facie ad
faciem sic eum adspectabunt
Sanctus Dominus Sabaoth conclamabunt.

Et quam tristes fuerint qui eterne peribunt pene non defi-
cient nec propter has obibunt.
Heu heu miseri numquam inde exibunt.

Cuncti reges seculi et in mundo magnates advertant et
clerici omnesque potestates
fiant velut parvuli dimitant vanitates.

Heu fratres karissimi si digne contemplemus passionem
Domini amara et si flemus
ut pupillam oculi servabit ne peccemus.

Alma Virgo virginum in celis coronata apud tuum filium sis
nobis advocata
Et post hoc exilium occurens mediata.

Vila cadaver eris
cur non peccare vereris.
Cur intumescere quearis.
Ut quid peccuniam quearis.
Quid vestes pomposas geris.
Ut quid honores quearis.
Cur non paenitens confiteris.
Contra proximum non laeteris.

Wir eilen dem Tod entgegen, wir wollen nicht mehr sündigen.

*Ich habe mich entschlossen, vom Verächtlichen der Welt zu
schreiben, damit diese degenerierten Zeiten nicht vergeblich
vergehen. Nun ist die Stunde, um vom bösen Todesschlaf zu
erwachen.*

*Kurz ist das Leben und in Kürze endet es, der Tod kommt
schneller als man glaubt.
Der Tod vernichtet alles und verschont keinen.*

*Wenn du nicht umkehrst und rein wie ein Kind wirst, dein
Leben durch gute Taten änderst,
kannst du nicht selig in Gottes Reich eingehen.*

*Wenn das Horn für den jüngsten Tag tönt, erscheint der Richter
und ruft auf ewig die Auserwählten in sein Reich,
die Verdammten in die Hölle.*

*Wie glücklich werden jene sein, die mit Christus herrschen, ihm
ins Angesicht schauend werden sie rufen:
Heilig Herr Zebaoth.*

*Wie traurig werden die auf ewig Verdammten sein, sie können
sich nicht befreien, werden zugrunde gehen.
Wehe, wehe, rufen die Elenden, nie werden sie von dort ent-
kommen.*

*Alle weltlichen Könige, alle Mächtigen dieser Erde, alle Kleriker
und alle Staatsleute müssen sich verändern;
sie müssen wie Kinder werden, auf Prahlerei verzichten.*

*Ach, liebste Brüder, es ist schicklich, daß wir die bitteren Qualen
Gottes kontemplieren, und weinen,
nicht mehr zu sündigen geloben.*

*Gütige Jungfrau unter den Jungfrauen, im Himmel gekrönt, sei
unsere Fürsprecherin bei deinem Sohn,
und sei unsere Mittlerin nach diesem Exil.*

*Du wirst ein wertloser Kadaver sein;
warum schützt Du dich nicht gegen die Sünde?
Warum strebst Du, dich zu erzürnen?
Warum begehrst Du nach Geld?
Warum trägst du wertvolle Kleider?
Welche Ehren erwartest Du?
Warum bekennst Du nicht deine Schuld?
Warum nimmst Du dich nicht deines Nächsten an?*

1. $\text{\textcircled{O}}$ Virgo splendens

Three-part canon

$\text{\textcircled{O}}$ Vir - go splen - - - dens,
 hic in - - - te cel - so
 mi - ra - cu - lis ser - - - ra - to ful - gen - ti - bus
 u - bi - - - que, quem fi - - - de - - - les
 cons - cer - dunt u - ni - ver - si. E - - - ia
 pi - e - ta - tis o - - - cu - lo pla - ca - to
 cer - ne li - ga - tus fu - ne pec - ca - to - rum, ne in - fer - no - rum ic - ti -
 - bus gra - ven - tur, sed cum be - a - tis tu - - - a
 pre - ce vo - cent - - - tur.



2. Stella splendens in monte

Dance

Stel - la splen - dens in mon - te ut so - lis ra - di - um. Mi - ra - cu -
Ip - sum in gre di - un - tur ut cer - runt oc - cu - li et in - de

lis ser - ra - - - to ex - au - di po - pu - lum. Con - cur - runt u - ni - ver - si gau -
re - ver - tun - - - tur gra - ci - is re - ple - ti. *Fine*

den - tes po - pu - li, di - vi - tes et e - ge - ni gran - des et par - vu - li. *D.C. al Fine*

2. Stella...

Principes et magnates extirpe regia
Seculi potestates optenta venia.
Peccaminum proclamant tundentes pectora
Poplite flexo clamant hic Ave Maria.

3. Stella...

Prelati et barones, comites incliti,
religiosi omnes atque presbiteri,
milites, mercatores, cives, marinari,
burguenses, piscatores premiantur ibi.

4. Stella...

Rustici aratores nec non notarii,
Advocati, scaltores, cuncti ligni fabri,
Sartores et sutores nec non lanifici
Artifices et omnes gratulantur ibi.

5. Stella...

Regine comitisse, illustres domine
potentes et ancille, invenes parvule,
virgines et antique pariter vidue
conscendunt et hunc montem et religiose.

6. Stella...

Cetus hi aggantur, hic ut exhibeant
vota regraciantur ut ipsa et reddant.
Aulam istam ditantes, hoc cuncti videant
Jocalibus ornantes solti redeant.

7. Stella....

Cuncti ergo precantes sexus utriusque,
mentes nostras mundantes oremus devote
Virgine gloriosam Matrem clementie
in celis graciousam senciamus vere. Stella...



2. Stella splendens in monte

Dance

Stel - la splen - dens in mon - te ut so - lis ra - di - um. Mi - ra - cu -
Ip - sum in gre di - un - tur ut cer - runt oc - cu - li et in - de

lis ser - ra - to ex - au - di po - pu - lum. Con - cur - runt u - ni - ver - si gau -
re - ver - tun - tur gra - ci - is re - ple - ti. *Fine*

den - tes po - pu - li, di - vi - tes et e - ge - ni gran - des et par - vu - li. *D.C. al Fine*

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Principes et magnates extirpe regia
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Poplite flexo clamant hic Ave Maria.

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Prelati et barones, comites incliti,
religiosi omnes atque presbiteri,
milites, mercatores, cives, marinari,
burguenses, piscatores premiantur ibi.

4. Stella...

Rustici aratores nec non notarii,
Advocati, scaltres, cuncti ligni fabri,
Sartores et sutores nec non lanifici
Artifices et omnes gratulantur ibi.

5. Stella...

Regine comitisse, illustres domine
potentes et ancille, invenes parvule,
virgines et antique pariter vidue
conscendunt et hunc montem et religiose.

6. Stella...

Cetus hi aggantur, hic ut exhibeant
vota regraciantur ut ipsa et reddant.
Aulam istam ditantes, hoc cuncti videant
Jocalibus ornantes solti redeant.

7. Stella...

Cuncti ergo precantes sexus utriusque,
mentes nostras mundantes oremus devote
Virgine gloriosam Matrem clementie
in celis graciousam senciamus vere. Stella...

4. Mariam Matrem virginem

Part-song

Ma - ri - am, Ma - trem vir - gi -

5

nem, at - tol - - - li - te, The sum Chris -

10

tum ex - tol - li - te con - cer - di - ter.

15

Ma - ri - a, sae - cu - li a - si - - - lum, de -
The - su - su - pre - ma bo - ni - - - tas ve -
Ma - ri - a fac - ta sae - cu - - - lis sal -

20

fen - de nos. The - su tu - tum re - fu - gi -
ris - si - ma. Ma - ri - a dul - cis pi - e -
va - ti - o. The - su dam - na - ti ho - mi -

26

um, ex au - di nos. Jam es - tis nos to -
tas gra tis - si - ma. Am - plis - si - ma con -
nis re - demp - ti - o. Pug - na - re quem vi -

31

ta - li - ter dif - fu - gi - um, to - tum mun -
for - mi - ter sit ca - ri - tas ad nos quos
ri - li - ter per fa - mu - lis per - cus - sis

37

di con - fu - gi - um re - a - li - ter.
pel - lit va - ni - tas e - nor - mi - ter.
du - ris ia - cu - lis a - tro - ci - ter.

5. Polorum Regina

Dance

Po - lo - rum re - gi - na im - ni - um nos - tra.

8
Stel - la ma - tu - ti - na, de - le sce - le - ra.

15
An - te par - tum vir - go De - o gra - vi - da.
Et in par - tu vir - go De - o fe - cun - da.
Et post par - tum vir - go ma - ter e - ni - xa.

22
An - te par - tum vir - go De - o gra - vi - da.
Et in par - tu vir - go De - o fe - cun - da.
Et post par - tum vir - go ma - ter e - ni - xa.

29
Sem - per per - man - sis - ti in - vi - o - la - ta.

36
Stel - la ma - tu - ti - na, de - le sce - le - ra.

6. *Cuncti Simus*

Dance



Cunc - ti si - mus con - ca - nen - tes: A - ve Ma - ri - a.



Vir - go so - la e - ris - ten - te en af - fu - it an - ge - lus.
 Cla - ra fa - ci - e - que di - xit, au - di - te, ka - ris - si - mi.
 En con - ci - pi - es, Ma - ri - a, au - di - te, ka - ris - si - mi.
 Pa - ri - es - que fi - li - um, au - di - te, ka - ris - si - mi.



Ga - bri - el est ap - pel - la - tus at - que mis - sus ce - li - tus.
 Cla - ra fa - ci - e - que di - xit, au - di - te, ka - ris - si - mi.
 En - con - ci - pi - es, Ma - ri - a, au - di - te, ka - ris - si - mi.
 Pa - ri - es - que fi - li - um, au - di - te, ka - ris - si - mi.



Cla - ra fa - ci - e - que di - xit: A - ve Ma - ri - a.
 En con - ci - pi - es, Ma - ri - a, A - ve Ma - ri - a.
 Pa - ri - es - que fi - li - im. A - ve Ma - ri - a.
 Vo - ca - bis e - um Jhe - sum. A - ve Ma - ri - a.



Cla - ra fa - ci - e - que di - xit: A - ve Ma - ri - a.
 En con - ci - pi - es, Ma - ri - a, A - ve Ma - ri - a.
 Pa - ri - es - que fi - li - im. A - ve Ma - ri - a.
 Vo - ca - bis e - um Jhe - sum. A - ve Ma - ri - a.

3. *Laudemus Virginem*

Three-part canon

Close canon

Lau-de-mus Vir-gi-nem Ma-ter est
 et e jus Fi-li-um Je-sus est.
 Plan-ga-mus sce-le-ra a - cri - ter
 spe-ran-tes in Je-sum ju - gi - ter.

Broad canon

Lau-de-mus Vir-gi-nem Ma-ter est
 et e jus Fi-li-um Je-sus est.
 Plan-ga-mus sce-le-ra a - cri - ter
 spe-ran-tes in Je-sum ju - gi - ter.

7. *Splendens ceptigera*

Four-part canon



Splen-dens cep - ti - ge - ra Nos-tri sis ad-vo-ca-ta Vir-go pu - er - pe - ra.
 Tun - den - tes pec-to - ra Cri-mi-na con-fi-den-tes si-mus al - tis - si - mo.

8. Los Set Gotxs

Dance

Los set gotxs re - comp - ta - rem et de - vo - ta -
Hu - mil - ment sa - lu - da - rem la dol - ça ver -

7
ment xan - tant A - ve Ma - ri - a,
ge Ma - - ri - a.

12
gra - ci - a ple - na Do - mi - nus te - cum, Vir - go se - re - na.

1. Los set gotxs recomptarem
et devotament xantant
Humilment saludarem
la dolça Verge Maria.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.

4. Verge, estant dolorosa
per la mort del Fill molt car
romangués tota joyosa
can lo vis resuscitar
a vos, mare piadosa,
primer se volch demostrar.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.

7. Verge, 'l derrer alegratge
que'n agues en aquest mon,
vostre Fill amb gran coratge
vos munta al cel pregon,
on sots tots temps coronada,
Regina perpetual.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.

2. Verge fos abans del part
pura e sens falliment
en lo part, e près lo part
sens negun corrupiment,
lo Dill de Deus, Verge pia
de vos nasque verament.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.

5. Verge, lo quint alegratge
que'n agues del Fill molt car
estant al Munt d'Olivage
al cell l'on vehe puyar
on aurem tots alegratge
si per nos vos plau pregar.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.

8. Tots donques nos esforcem,
en aquesta present vida,
que peccats foragitem
de nosta anima mesquina,
e vos, dulce Verge pia,
vuyllats-nos-lo empetrar.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.

3. Verge, tres reys d'orient
cavalcant amb gran corage
a l'estrella precedent
vengen al vostre habitage
offerint vos de gradage
aur et mirre et encenç.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.

6. Verge, quan foren complitz
los dies de Pentacosta,
ab vos eren aunits
los apostols et decosta,
sobre tots, sens nuylla costa,
devalla l'Spirit Sant.
Ave Maria, gracia plena,
Dominus tecum, Virgo serena.



9. Imperayritz de la ciutat joyosa

Part-song

Im - pe - ray - ritz de la ciu - tat jo - yo - - - sa,

de pa - ra - dis ab tot ga - ug e - ter - nal, ne - ta de crims, de

vir - tuts ha - bun do - - - sa, may - res de dieu per

o - bra di - vi - nal. Ver - ges pla - sen, ab fas an - ge - li -

cal, ai - xi com sotz a dieu molt gra - ci - o - - -

sa, pla - caus es - tar als fi - zels pi - a - do - - -

sa, per - gant per lor al Rey ce - les - ti - - - al.

1. Imperayritz de la ciutat joyosa
de paradís ab tot gaug eternal,
neta de crims, de virtuts habundosa,
mayres de dieu per obra divinal.
Verges plasen, ab fas angelical,
així com sotz a dieu molt graciosa,
placaus estar als fizels piadosa,
preyan per lor al rey celestial.

2. Rosa flagran de vera benenança
fons de merce jamays no defallen
palays d'onor on se fech l'aliança
de Deu e d'hom per nostre salvamen
efo ver Dieus es hom perfetamen
ses defallir en alcuna substança
e segons hom mori senes dubtança
e com ver Dieus levech del monimen.

3. Flor de les flor dolça clement et pia
l'angel de Dieu vesem tot corrocat
e par que Dieus lamandat qu'ens alcia
Don el es prest ab l'estoch affilat.
Donchos placavos que'l sia comandat
qu'estoyg l'estoch e que remes nos sia
tot fallimen troen lo presen dia
ens done gaug e patz e sanitat.

4. Verges ses par misericordiosa
de vos se tany quans defenatz de mal
eno siats devas nos endenyosa
pels falimentz que fem engeneral.
Mas quens cubratz ab lo manto real
de pietat pus quen etz cupiosa
car totz em faytz d'avo pasta fangosa
per que fallir es de carn humanal.

5. Vexell de pats, corona d'esperança
Port de salut, be segur de tot ven
vos merexets de tenir la balança
on es pesat be dreytureramen
e pesa mays vostre fill excellen,
mort en la crotz per nostra deliurança
quels peccats d'om en fayt nen cobegança
al be fizel confes e peniden.

6. Estel de mar qui los perillans guia
es fay venir a bona salvetat,
si Jhesu Christo besir no volia
co que per vos li sera suplicat
mostratz lils pitz d'on l'avetz alletat
et totz los santz ab la gran ierarchia
de paradís quius faran companya
tot quan volretz vos er ben autreyat.



9. Imperayritz de la ciutat joyosa

Part-song

Im - pe - ray - ritz de — la ciu - tat jo - yo - - - sa,

de pa - ra - dis ab tot ga - ug e - ter - nal, ne - ta de crims, de

vir - tuts ha - bur - do - - - sa, may - res de dieu — per

o - bra di - vi - nal. Ver - ges — pla - sen, ab fas an - ge - li -

cal, ai - xi com sotz a dieu molt gra - ci - o - - -

sa, pla - caus es - tar als fi - zels pi - a - do - - -

sa, per - gant per lor al Rey ce - les - ti - - - al.

10. *Ad mortem festinamus*

Death dance

6 Ad mortem fes - ti - namus, pec - ca - re de - sis - ta - mus, pec - ca - re de - sis -

11 ta - mus. Scri - be - re pro - po - su - i de con - temp - tu mun - da - no,

16 ut de - gen - tes se - cu - li non mul - cen - tur in va - no. Jam est ho - ra

sur - ge - re a somp - no mor - tis pra - vo, a somp - no mor - tis pra - vo.

2. Vita brevis breviter
in brevi finietur.
Mors venit volociter
quae neminem veretur.
Omnia mors perimit
et nulli miseretur.

3. Ni conversus fueris
et sicut puer factus,
et vitam mutaveris
in meliores actus,
intrare non poteris
regnum Dei beatus.

4. Tuba cum sonuerit,
dies erit extrema
et iudex advenerit,
vocabit sempiterna
electos in patria
prescitos ad inferna.

5. Quam felices fuerint
qui cum Christo regnabunt,
facie ad faciem
sic eum spectabunt,
Sanctus, sanctus Dominus
sabaot conclamabunt.

6. Et quam tristes fuerint
qui eterne peribunt,
pene non deficient
nec propter has obibunt.
Heu, heu, heu, miseri,
nunquam inde exibunt.

7. Cuncti reges seculi
et in mundo magnates
advertant et clerici
omnesque potestates:
fiant velut parvuli
dimittant vanitates.

8. Heu, fratres karissimi,
si digne contemplemus
passionem Domini,
amara et si flemus,
ut pupillam oculi
sevabit ne peccemus.

9. Alma Virgo virginum,
in celis coronata
apud tuum filium
sis nobis advocata.
Et post hoc exilium
occurrans mediata.

Vila cadaver eris
Cur non peccare vereris?
Cur intumescere quaeris?
Ut quid pecuniam quaeris?
Quid vestes pomposas geris?
Ut quid honores quaeris?
Cur non paenitens confiteris?
Contra proximum non laeteris?

EIGHT MEDIEVAL DANCES

**FOR ONE OR TWO DESCANT RECORDERS
WITH OPTIONAL DRONE
AND PERCUSSION**

1. DANSE, FRENCH 13TH CENTURY
 2. LA QUARTE ESTAMPIE REAL, FRENCH, 14TH CENTURY
 3. LA QUINTE ESTAMPIE REAL, FRENCH, 14TH CENTURY
 4. LA UITIME ESTAMPIE REAL, FRENCH, 14TH CENTURY
 5. SALTERELLO, ITALIAN, 14/15TH CENTURY
 6. STANTIPES (1), ENGLISH, 13TH CENTURY
 7. STANTIPES (2), ENGLISH, 13TH CENTURY
 8. STANTIPES (3), ENGLISH, 13TH CENTURY
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DANSE

FRENCH, 13TH CENTURY

MELODY

DRONE

PERCUSSION

SIMILE ->

7

1. OUVERT

2. CLOS

17

25

25

1.

2.

33

41

41

1.

2.

LA QUARTE ESTAMPIE REAL

FRENCH, 14TH CENTURY

MELODY

DRONE

PERCUSSION

1

SIMILE -->

9

2

17

20

1

25

2

33

39

41

1

49

2

57

60

1

65

2

Musical score for 'LA QUARTE ESTAMPIE ROYAL' in D major (two sharps) and 3/4 time. The score consists of eight staves of music, each starting with a measure number. The first staff begins at measure 73 and ends with a repeat sign at measure 79. The second staff starts at measure 81 and includes a first ending bracket (1) from measure 93 to 97. The third staff starts at measure 89 and includes a second ending bracket (2) from measure 97 to 100. The fourth staff starts at measure 97 and includes a first ending bracket (1) from measure 100 to 105. The fifth staff starts at measure 105 and includes a second ending bracket (2) from measure 105 to 113. The sixth staff starts at measure 113 and includes a first ending bracket (1) from measure 113 to 121. The seventh staff starts at measure 121 and includes a second ending bracket (2) from measure 121 to 127. The eighth staff starts at measure 127 and includes a first ending bracket (1) from measure 127 to 134. The piece concludes with a final double bar line at the end of the eighth staff.

LA QUARTE ESTAMPIE ROYAL

LA QUINTE ESTAMPIE REAL

FRENCH, 14TH CENTURY

The musical score is presented in three staves: MELODY, DRONE, and PERCUSSION. The time signature is 3/4. The melody is written in treble clef with a key signature of one flat (B-flat). The drone part consists of sustained chords, and the percussion part consists of a steady rhythmic pattern of quarter notes. The score is divided into two systems, each with seven staves. The first system covers measures 1 to 12, and the second system covers measures 13 to 49. Measure numbers 13, 17, 29, 33, 45, and 49 are indicated at the beginning of their respective staves. First and second endings are marked with '1.' and '2.' respectively. The first ending of the melody and drone parts concludes with a 'SIMILE ->' instruction. The percussion part continues throughout the piece.

LA VITIME ESTAMPIE REAL

FRENCH, 14TH CENTURY

MELODY

DRONE

PERCUSSION

8

14

22

30

36

42

50

58

64

70

Detailed description: This musical score is for a 14th-century French piece titled 'La Vitime Estampie Real'. It consists of three parts: Melody, Drone, and Percussion. The Melody is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Drone part is also in a treble clef with the same key signature and time signature, featuring sustained chords. The Percussion part is in a square clef with the same key signature and time signature, consisting of a series of rhythmic pulses. The score is divided into systems, with measure numbers 8, 14, 22, 30, 36, 42, 50, 58, 64, and 70 marked at the beginning of each system. The piece includes first and second endings, indicated by '1.' and '2.' above the notes. The final measure of the piece is a double bar line.

SALTERELLO

ITALIAN, 14TH/15TH CENTURY

MELODY *PRIMA PARS*

DRONE

PERCUSSION

The first system of the Salterello consists of three staves. The top staff is the Melody, written in treble clef with a 6/8 time signature, starting with the label 'PRIMA PARS'. The middle staff is the Drone, also in treble clef with a 6/8 time signature, featuring a series of sustained chords. The bottom staff is the Percussion, written in a square clef with a 6/8 time signature, showing a rhythmic pattern of eighth notes.

1. APERTO

2. CHIOSO

SECUNDA PARS

The second system of the Salterello consists of a single staff with treble clef and 6/8 time signature. It contains three measures: the first measure is labeled '1. APERTO', the second measure is labeled '2. CHIOSO', and the third measure is labeled 'SECUNDA PARS'. The first and second measures are connected by a repeat sign with a first ending bracket.

13

The third system of the Salterello consists of a single staff with treble clef and 6/8 time signature, starting with the measure number '13'. It contains six measures of the melody.

1.

2.

TERZA PARS

The fourth system of the Salterello consists of a single staff with treble clef and 6/8 time signature. It contains three measures: the first measure is labeled '1.', the second measure is labeled '2.', and the third measure is labeled 'TERZA PARS'. The first and second measures are connected by a repeat sign with a first ending bracket.

25

The fifth system of the Salterello consists of a single staff with treble clef and 6/8 time signature, starting with the measure number '25'. It contains six measures of the melody.

1.

2.

QUARTA PARS

The sixth system of the Salterello consists of a single staff with treble clef and 6/8 time signature. It contains three measures: the first measure is labeled '1.', the second measure is labeled '2.', and the third measure is labeled 'QUARTA PARS'. The first and second measures are connected by a repeat sign with a first ending bracket.

37

The seventh system of the Salterello consists of a single staff with treble clef and 6/8 time signature, starting with the measure number '37'. It contains six measures of the melody.

43

1.

2.

The eighth system of the Salterello consists of a single staff with treble clef and 6/8 time signature, starting with the measure number '43'. It contains six measures: the first measure is labeled '1.', and the second measure is labeled '2.'. The first and second measures are connected by a repeat sign with a first ending bracket.

STANTIPES (1)

ENGLISH, 13TH CENTURY

MELODY

DRONE

PERCUSSION

SIMILE →

Detailed description: This system contains the first three staves of the score. The top staff is the Melody, written in treble clef with a key signature of two sharps (D major) and a common time signature. The second staff is the Drone, also in treble clef, consisting of a series of dotted half notes. The third staff is the Percussion, written on a single line with a square symbol at the beginning and rhythmic notation below. The word 'SIMILE' with an arrow points to the right, indicating that the drone and percussion parts should be repeated for the remainder of the piece.

Detailed description: This system contains two staves of musical notation, measures 9 through 16. The top staff continues the melody, and the bottom staff continues the drone. The percussion part is not explicitly shown in this system but is implied to continue.

Detailed description: This system contains two staves of musical notation, measures 17 through 24. The top staff continues the melody, and the bottom staff continues the drone.

Detailed description: This system contains two staves of musical notation, measures 25 through 32. The top staff continues the melody, and the bottom staff continues the drone.

Detailed description: This system contains two staves of musical notation, measures 33 through 40. The top staff continues the melody, and the bottom staff continues the drone.

Detailed description: This system contains two staves of musical notation, measures 41 through 48. The top staff continues the melody, and the bottom staff continues the drone. The piece concludes with a double bar line.

STANTIPES (2)

ENGLISH, 13TH CENTURY

Musical notation for the first system of 'Stantipes (2)'. It consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The third staff is in treble clef with a key signature of two sharps, containing sustained chords with some slurs. The bottom staff is a rhythmic staff with a square clef and a series of vertical lines representing rhythmic values.

Musical notation for the second system of 'Stantipes (2)'. It consists of two staves in treble clef with a key signature of two sharps. The notation continues from the first system.

Musical notation for the third system of 'Stantipes (2)'. It consists of two staves in treble clef with a key signature of two sharps. The notation continues from the second system.

Musical notation for the fourth system of 'Stantipes (2)'. It consists of two staves in treble clef with a key signature of two sharps. The notation continues from the third system.

STANTIPES (3)

ENGLISH, 13TH CENTURY

Agincourt Carol*



Musical score for Agincourt Carol, consisting of four staves of music in treble clef. The first staff includes a triplet of eighth notes marked with a '3' above a bracket. The piece concludes with a double bar line on the fourth staff.

Angelus ad virginem*



Musical score for Angelus ad virginem, consisting of three staves of music in treble clef. The music is primarily composed of quarter and eighth notes, with some rests. It ends with a double bar line on the third staff.

Brid one brev



Musical score for Brid one brev, consisting of two staves of music in treble clef. The music features a mix of quarter, eighth, and sixteenth notes. It concludes with a double bar line on the second staff.

Guillaume de Machaut: Douce dame jolie*

The musical score for 'Douce dame jolie' consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. The second staff continues the melody, featuring a sharp sign (F#) under a note. The third staff concludes the piece with a double bar line.

Walther von der Vogelweide: Palastinlied

The musical score for 'Palastinlied' consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff concludes the piece with a double bar line.

A l'entrada del tens clar

The musical score for 'A l'entrada del tens clar' consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes. The second staff continues the melody and includes a triplet of eighth notes marked with a '3' above a bracket. The third staff concludes the piece with a double bar line.

Raimbaut de Vaqueiras: Kalenda Maya

Three staves of musical notation for the piece 'Kalenda Maya'. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The second and third staves continue the melody, with the third staff ending with a double bar line.

L'homme armee*

Two staves of musical notation for the piece 'L'homme armee*'. The first staff begins with a treble clef and a key signature of one flat. The music features a melodic line with frequent rests, characteristic of the 'L'homme armee' style. The second staff continues the melody and concludes with a double bar line.

Lullay, lullay: als i lay on Doolis night*

Two staves of musical notation for the piece 'Lullay, lullay: als i lay on Doolis night*'. The first staff begins with a treble clef and a key signature of one flat. The music is a single melodic line with a lullaby-like character. The second staff continues the melody and ends with a double bar line.

Worldes bliss ne last no throme

Musical score for the piece 'Worldes bliss ne last no throme'. It consists of four staves of music in a single system. The notation is in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The piece concludes with a double bar line.

Edi beo thu hevenc queene*

Musical score for the piece 'Edi beo thu hevenc queene*'. It consists of three staves of music in a single system. The notation is in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody features a mix of eighth, sixteenth, and quarter notes, with some rests. The piece ends with a double bar line.

Guitraut de Borneill: Reiz glorios (2 versions)

The first system of musical notation consists of three staves. The top staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a triplet of eighth notes marked with a '3' and a slur. The middle staff continues the melody with a similar triplet. The bottom staff provides a harmonic accompaniment, also featuring a triplet of eighth notes. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The top staff continues the melodic line from the first system. The bottom staff continues the harmonic accompaniment. The system concludes with a double bar line.


Sumer is icumen in*

The first system of musical notation for 'Sumer is icumen in' consists of three staves. The top staff begins with a treble clef and a key signature of two flats. It contains a melodic line with a dotted half note. The middle staff continues the melody with a dotted half note. The bottom staff provides a harmonic accompaniment with a dotted half note. The system concludes with a double bar line.

The second system of musical notation for 'Sumer is icumen in' consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the melody with a dotted half note. The bottom staff continues the harmonic accompaniment with a dotted half note. The system concludes with a double bar line.


Prendes i garde

Guillaume d'Amiens




Musical staff 1: Treble clef, 4/4 time signature. The melody consists of quarter notes on G4, A4, B4, C5, followed by a half note on D5, then quarter notes on E5, F5, G5, and a final quarter note on G5.

Pren - dés i gar - de s'on mi re - gar - de!




Musical staff 2: Treble clef, 4/4 time signature. The melody continues with quarter notes on G5, A5, B5, C6, followed by a half note on D6, then quarter notes on E6, F6, G6, and a final quarter note on G6.

S'on mi re - gar - de, di - tes le moi. C'est tout la jus




Musical staff 3: Treble clef, 4/4 time signature. The melody continues with quarter notes on G6, A6, B6, C7, followed by a half note on D7, then quarter notes on E7, F7, G7, and a final quarter note on G7.

en cel bos - chai - ge; pren - dés i gar - de, s'on mi re - gar - de.



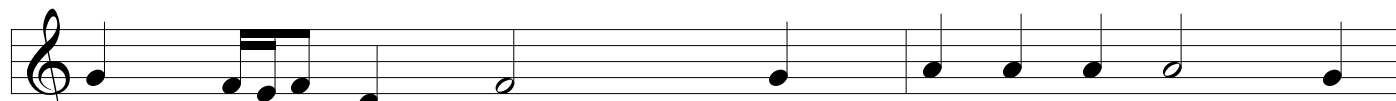
Musical staff 4: Treble clef, 4/4 time signature. The melody continues with quarter notes on G7, A7, B7, C8, followed by a half note on D8, then quarter notes on E8, F8, G8, and a final quarter note on G8.

La pas - tou - rele i gar - de va - ches: "Plai - sans bru - nete a




Musical staff 5: Treble clef, 4/4 time signature. The melody continues with quarter notes on G8, A8, B8, C9, followed by a half note on D9, then quarter notes on E9, F9, G9, and a final quarter note on G9.

vous m'o - troi!" Prend - dés i gar - de,



Musical staff 6: Treble clef, 4/4 time signature. The melody continues with quarter notes on G9, A9, B9, C10, followed by a half note on D10, then quarter notes on E10, F10, G10, and a final quarter note on G10.

s'on mi re - gar - de S'on mi re - gar - de,



Musical staff 7: Treble clef, 4/4 time signature. The melody continues with quarter notes on G10, A10, B10, C11, followed by a half note on D11, then quarter notes on E11, F11, G11, and a final quarter note on G11.

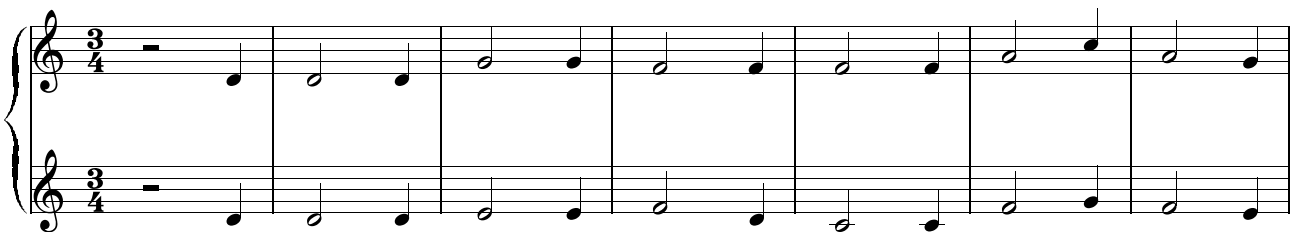
di - tes le moi.

Puer Natus in Bethlehem


anonym, Finnland

Piæ Cantiones, 16. Jh.

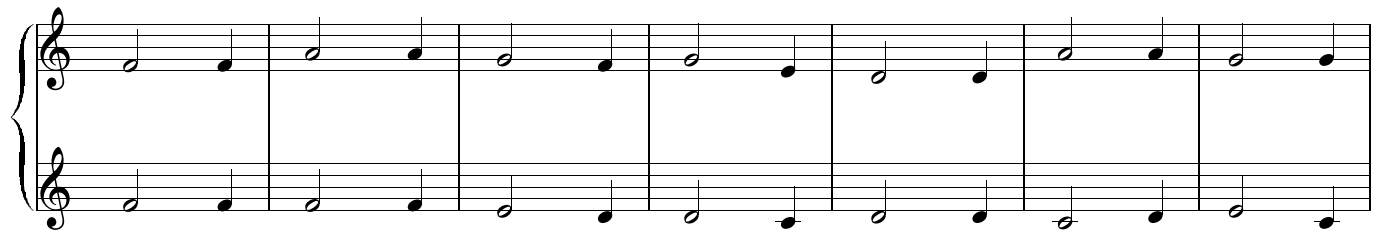
Tenor



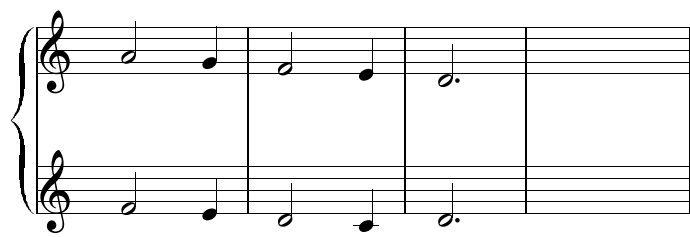
Bassus



Pu - er na - tus in Beth - leh - hem " " " " "



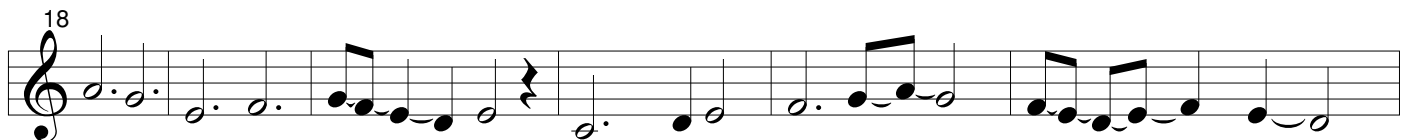
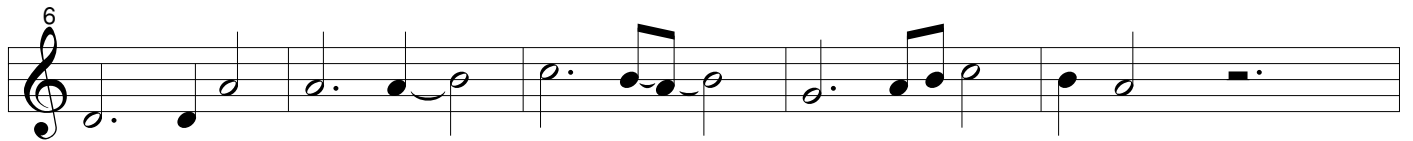
" un - de gau - det Je - ru - sa - lem Al - le - - - -



- - - - li - ia

Reis glorios

Guiraut de Bornelh



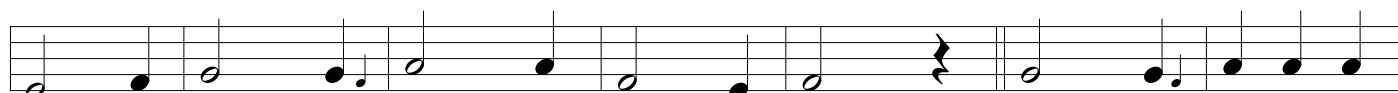
En mai au douz tens nouvel

anonym, Frankreich, 13. Jh

Chansonier de l'Arsenal, Hss.: K pag. 366, X fol. 236a



En mai au douz tens nou - vel, O - i sor un ar - broi -
Que ra - ver - dis - sent pra - el,



sel Chan - ter le ro - si - gno - let: Sa - de - ra - la - don!



Tant bon fet Dor - mir lez le buis - so net.

Saltarello (1)

London, British Lib., Add. 29987

www.spielteut.de

aperto/chiuso

The first system of the musical score consists of four staves. The first two staves are treble clefs with a key signature of one flat (B-flat) and a 6/8 time signature. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The second staff continues the melody. The third and fourth staves are also treble clefs with a key signature of one flat and a 6/8 time signature. The third staff has a first ending bracket labeled '1' and a repeat sign. The fourth staff has a second ending bracket labeled '2' and a repeat sign.

prima pars

The prima pars consists of a single staff in treble clef with a key signature of one flat and a 6/8 time signature. It contains a single melodic line.

sechunda pars

The sechunda pars consists of a single staff in treble clef with a key signature of one flat and a 6/8 time signature. It contains a single melodic line.

terçia pars

The terçia pars consists of two staves in treble clef with a key signature of one flat and a 6/8 time signature. Both staves contain a single melodic line.

quartta pars

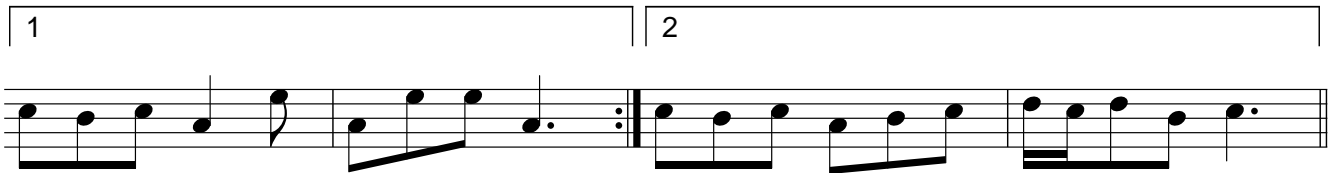
The quartta pars consists of four staves in treble clef with a key signature of one flat and a 6/8 time signature. Each staff contains a single melodic line.

Saltarello (2)

London, British Lib., Add. 29987

www.spielteut.de

aperto/chiuso



prima pars



secunda pars



terça pars



quarta pars



Saltarello (3)

London, British Lib., Add.29987

www.spiellet.de

prima pars

Musical notation for the first part of the Saltarello (3). It consists of two staves. The first staff starts with a treble clef and a flat key signature. The second staff continues the melody. There is an asterisk symbol above the first staff at the beginning of the second measure.

Musical notation for the first part of the Saltarello (3), showing two first endings. The first ending is marked with a '1' and the second with a '2'. Both endings lead to the same conclusion.

secunda pars

Musical notation for the second part of the Saltarello (3). It consists of two staves. The first staff starts with a treble clef and a flat key signature. The second staff continues the melody.

Musical notation for the second part of the Saltarello (3), showing two first endings. The first ending is marked with a '1' and the second with a '2'. Both endings lead to the same conclusion.

terçia pars

Musical notation for the third part of the Saltarello (3). It consists of two staves. The first staff starts with a treble clef and a flat key signature. The second staff continues the melody.

[part 1 ab *

Musical notation for the third part of the Saltarello (3), showing a first ending marked with a '1' and an asterisk. It leads back to the beginning of the first part.

quattro pars

weiter mit
terçia pars

Musical notation for the fourth part of the Saltarello (3). It consists of two staves. The first staff starts with a treble clef and a flat key signature. The second staff continues the melody.

Saltarello (4)

London, British Library

Aperto



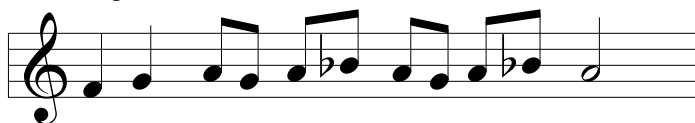
The Aperto section consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is composed of eighth and sixteenth notes, with some accidentals (sharps and naturals) appearing in the second half of the staff. The second staff continues the melody, ending with a whole note.

Chiuso



The Chiuso section consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes, with some accidentals. The second staff continues the melody, ending with a whole note.

Prima pars



The Prima pars section consists of one staff of music. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes, ending with a whole note.

Secunda Pars besteht nur aus Aperto und Chiuso

Tertia pars



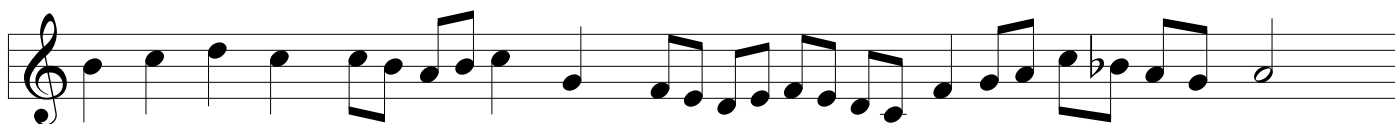
The Tertia pars section consists of one staff of music. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes, ending with a whole note.

Quarta pars



The Quarta pars section consists of one staff of music. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes, ending with a whole note.

Quinta pars



The Quinta pars section consists of one staff of music. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes, ending with a whole note.

Sesta pars



The Sesta pars section consists of one staff of music. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes, ending with a whole note.

Santa Maria, strelo do dia



San-ta Ma - ri - a, stre - la do di - a. mos-tra-nos vi - a pe - ra Deus et nos



gui - a. Ca ve - er fa - zel - os er - ra - dos que per - der



fo - ran per pe - ca - dos en - ten - der de que mui - cul - pa - dos son; mais



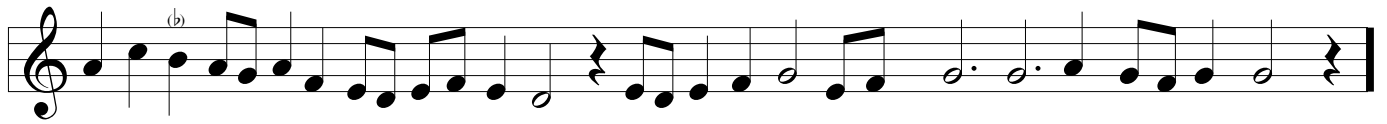
per ti son per - do - a - dos da ou - sa - di - a que les fa - zi - a



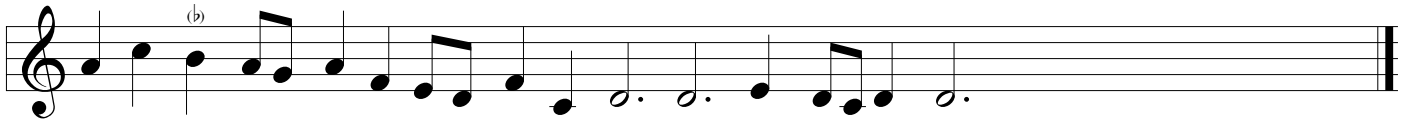
fa - zer fo - li - a mais que non de - ve - ri - a.

la 2de estampe royal

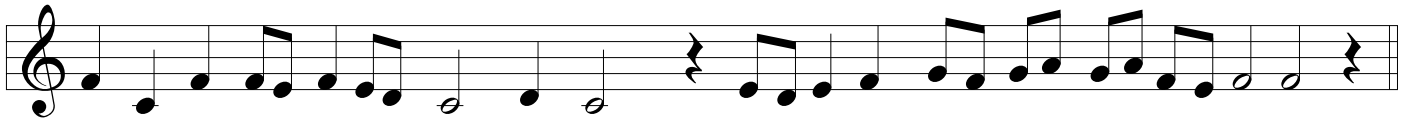
apertum



claustrum



1.



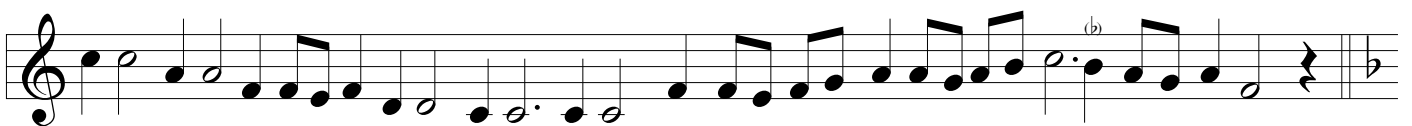
2.



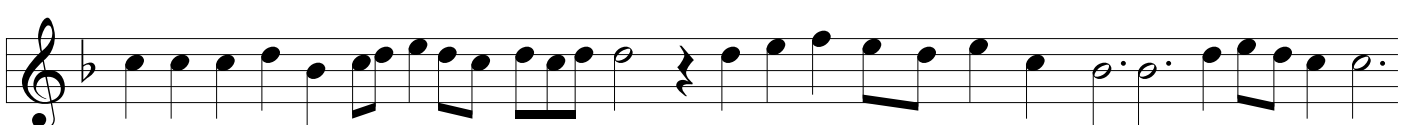
3.



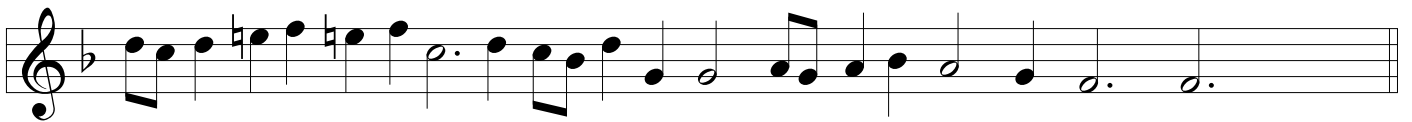
4.



5.



[3]



Stella Splendens

Libre Vermell de Montserrat

Stel - la splen - dens in mon - te ut so - lis ra - di - um

The first system of musical notation consists of two staves. The upper staff contains the vocal line with lyrics: "Stel - la splen - dens in mon - te ut so - lis ra - di - um". The lower staff contains the piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature.

Mi - ra - cu - lis se - rra - to ex - au - di po - pu - lum

The second system of musical notation consists of two staves. The upper staff contains the vocal line with lyrics: "Mi - ra - cu - lis se - rra - to ex - au - di po - pu - lum". The lower staff contains the piano accompaniment. The music continues in the same key and time signature.

Con - cu - runt u - ni - ver - si gau - den - tes - po - pu - li

The third system of musical notation consists of two staves. The upper staff contains the vocal line with lyrics: "Con - cu - runt u - ni - ver - si gau - den - tes - po - pu - li". The lower staff contains the piano accompaniment. The music continues in the same key and time signature.

Di - vi - tes et e - ge - ni, gran - des et par - vu - li


The fourth system of musical notation consists of two staves. The upper staff contains the vocal line with lyrics: "Di - vi - tes et e - ge - ni, gran - des et par - vu - li". The lower staff contains the piano accompaniment. The music continues in the same key and time signature.

Der vil lieben sumerzît

Herr Neidhard



8 Der vil lie - ben su - mer - z t ma - nec her - ze wun - nec - l che er - la - chet
schou wet wie diu hei - de lt mei - e wun - nec - l - chiu klei - der ma - chet



6
8 swer den win - ter her in sen - den sor - gen was der sol n an h - hen vr u - den r - chen
lieh - te bluo - men dring - ent durch daz gre - ne gras nah - te - gal ir h - gen lat dar str - chen




12
8 schou - wet an den gre - nen walt der ht sich mit lou - be sch n be - de - cket



17
8 r - che ble - te ma - nec - valt vr h - tec saft z gre - nem zw ge er - we - cket



22
8 swie der win - ter truoc dem su - mer gr - zen n t der ht in ge - wal - tec - l che er -



27
8 schre - cket

Trotto

London, British Library, Add. 29987, fol 62v

prima pars *



Aperto Chiuso



secunda pars weiter mit *



terça pars weiter mit *



quarta pars weiter mit prima pars



quinta pars weiter mit prima pars



Veris ad imperia conductus

Florenz, Laurenziana, Pluteo 29.1

The first system of the musical score consists of three staves. The top staff begins with a treble clef and a 4/4 time signature. The music is written in a medieval style, featuring a mix of quarter, eighth, and sixteenth notes, along with rests. The second and third staves continue the melodic and harmonic lines, with the third staff showing a more active rhythmic pattern.

The second system of the musical score begins with a measure number '6' at the start of the first staff. It continues with three staves of music, maintaining the same notation style as the first system. The music features a variety of rhythmic values and rests, typical of a conductus.

The third system of the musical score begins with a measure number '11' at the start of the first staff. It consists of three staves of music. The notation includes a sharp sign on a note in the first staff, indicating a change in pitch or a specific interval. The overall structure remains consistent with the previous systems.

Winder, wie ist nû dîn kraft

Neidhardt von Reuenthal

The musical score is presented on eight staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The second staff continues the melody with quarter and eighth notes. The third staff features a repeat sign with first and second endings. The fourth staff continues the melody with quarter and eighth notes. The fifth staff continues the melody with quarter and eighth notes. The sixth staff continues the melody with quarter and eighth notes. The seventh staff continues the melody with quarter and eighth notes. The eighth staff concludes the piece with quarter and eighth notes.

A l'entrada del temps clar

anonym, provençalisch



A l'en-tra - da del tens clar, E - y - a Per joi - a re - co - men - ar,

6



E - y - a E per je - los ir - ri - tar E - y - a Vol la re - gi -

11



na mos - trar Qu el es si a - mo - ro - sa. A la vi A la vi -

16



a Je - los Lais - saz nos Lais - sez nos Bal - lar en - tre nos,

21



en - tre nos.

All voll - Glogauer Liederbuch

Discant

Tenor

Contratenor

The first system of the musical score consists of three staves. The top staff is labeled 'Discant' and contains a melodic line in 9/4 time, starting with a half note followed by eighth notes. The middle staff is labeled 'Tenor' and contains a line of four half notes. The bottom staff is labeled 'Contratenor' and contains a line of eighth notes. All staves have a treble clef and a common time signature of 9/4.

D.

T.

Ct.

The second system of the musical score consists of three staves. The top staff is labeled 'D.' and contains a melodic line with eighth notes and a quarter note. The middle staff is labeled 'T.' and contains a line of four half notes. The bottom staff is labeled 'Ct.' and contains a line of eighth notes. All staves have a treble clef and a common time signature of 9/4.

D.

T.

Ct.

The third system of the musical score consists of three staves. The top staff is labeled 'D.' and contains a melodic line with eighth notes and a quarter note. The middle staff is labeled 'T.' and contains a line of four half notes. The bottom staff is labeled 'Ct.' and contains a line of eighth notes. All staves have a treble clef and a common time signature of 9/4.

D. 
 T. 
 Ct. 

D. 
 T. 
 Ct. 

D. 
 T. 
 Ct. 

Chanzoneta Tedescha (1)

London, British Library, Add. 29987

1 Prima Pars

5

9

13

17

21

25 Secunda Pars

29

33

Chavalcando und giovine accorto

[Majestro Piero, 14.Jh]

The first system of music consists of two staves in common time (C). The upper staff begins with a half rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff has a whole rest for the first two measures, then a half note G3 with a sharp sign (#), followed by a series of eighth notes: A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

The second system of music consists of two staves. The upper staff starts with a measure number '5' above the staff. It contains eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff also starts with a measure number '5' above the staff. It contains eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

The third system of music consists of two staves. The upper staff starts with a measure number '10' above the staff. It contains eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff also starts with a measure number '10' above the staff. It contains eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

The fourth system of music consists of two staves. The upper staff starts with a measure number '14' above the staff. It contains eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff also starts with a measure number '14' above the staff. It contains eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

19

Musical notation for measures 19-22. The top staff (treble clef) contains a melodic line with eighth-note runs and rests. The bottom staff (treble clef) contains a bass line with a whole note chord (F#) and eighth-note accompaniment.

23

Musical notation for measures 23-27. The top staff (treble clef) features a melodic line with eighth-note runs and a whole note chord (F#). The bottom staff (treble clef) features a bass line with eighth-note accompaniment and a whole note chord (F#).

28

Musical notation for measures 28-32. The top staff (treble clef) features a melodic line with eighth-note runs and a whole note chord (F#). The bottom staff (treble clef) features a bass line with eighth-note accompaniment and a whole note chord (F#).

33

Musical notation for measures 33-36. The top staff (treble clef) features a melodic line with eighth-note runs and a whole note chord (F#). The bottom staff (treble clef) features a bass line with eighth-note accompaniment and a whole note chord (F#).

37

Musical notation for measures 37-40. The top staff (treble clef) features a melodic line with eighth-note runs and a whole note chord (F#). The bottom staff (treble clef) features a bass line with eighth-note accompaniment and a whole note chord (F#).

42

Musical notation for measures 42-45. The top staff contains a melodic line with a half note, a quarter note, a quarter note with a sharp, and a series of eighth notes. The bottom staff contains a bass line with a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

46

Musical notation for measures 46-49. The top staff features a complex melodic line with many sixteenth notes. The bottom staff contains a bass line with a quarter note, a quarter note, a quarter note with a sharp, and a half note, followed by two measures with rests.

51

Musical notation for measures 51-54. The staff contains four measures, each with a whole rest.

55

Musical notation for measures 55-59. The staff contains five measures, each with a whole rest.

60

Musical notation for measures 60-64. The staff contains five measures, each with a whole rest, ending with a double bar line.

Des oge mais quer' eu trobar

Cantigas de Santa Maria

CSM 1

Des o - ge mais quer eu tro - bar po -
E po - ren que - ro co - me - çar co -
la Sen - nor on - rra - da en que Deus quis car -
mo foy sa - u - da de gab - ri - e - ll u
ne ar bey - ta e sa - gra - da por
lle cha - mar foy: "Be - na - ven - tu - ra - da Vi -
nos dar gran sol - da - da no seu rey - no e
rgen de deus a - ma - da do que o mu - nd á
nos er - dar por seus de sa mas - na - da de
de sal - var fi - cas o - ra pre - nna - da e
vi - da per - lon - ga - da sen a - ver - mos pois a
de - mais ta cu - nna - da E - li - sa - beth, que foi
pa - sar per mo - rt ou - tra ver - ga - da
du - ltar, é e - nd' en - ver - go - nna - da

MY
FAVOURITE
MUSIC



Skudrinka

Bulgaria

Presto

Tenor Recorder

5

9

13

Skudrinka 2

Bulgaria

Allegro

Tenor Recorder

5

La viudita de Miranda

Moderato

Recorder

Snare Drum

G5 F6add2

G5 F6add2 D5

G5 Bb6add2 F6add2 Cadd2

G5 F6add2 G5 Bb6add2 Cadd2

1. D5 2. D5

Miri it is while sumer ilast

from early-mid 13th century
(arr. Y. Skrypnik)

Em D Em D

Soprano Recorder

Guitar

Em D Em Bm

Em Am G C D

Em Am G C Bm

G D C D E

Tourdion

Recorder

Guitar

Dm F Gm Dm C

8

Dm C Dm Am Dm

1.

5

Dm Dm F C

2.

9

Dm F C Dm Am Dm

13

13

Douce Dame Jolie

V. 4

Guillaume de Machaut

Moderato

1

Em

D

Em

Tenor Recorder

Bm

Em

D

Em

Bm

5

Em

2

Em

G

9

D

Em

Em

13

G

D

Em

Em

17

D

Em

Bm

Em

21

D

Em

Bm

Em

25

J'aim sans penser laidure

V. 14

Guillaume de Machaut

Allegro

1



He dame de valour que j'aim

V. 11

Guillaume de Machaut

Allegro

1



Dou mal qui m'a

V. 8

Guillaume de Machaut

Kalimba **1** Andante

6

11

16

Je vivoie liement

V. 23

Guillaume de Machaut

Tenor Recorder **1** Con moto

7

13

19

27



ADD 2003

Guillaume de Machaut & l'Ars Nova
LA MAIRACHE

The Chanter Tune

Irish dance

Con brio

Soprano Recorder

E5 D5add9/6 B5sus4

E5 D5 A5 C#5 D5 B5sus4 F#5 G5 A5add9

B5sus4 A5add9 B5sus4 F#5 G5

E5 D5 A5 C#5 D5 A5add9 E5

Isvoros

Greece

Maestoso

Tenor Recorder

Dm Gm

Dm C Dm

Gm Dm C Dm

Ajde pominovam

Macedonian song

Vivace

Recorder

The musical score for Recorder is written in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It consists of six staves of music. The first staff begins with a 'break' section. The second staff continues the melody. The third staff includes a 'verse' section. The fourth staff continues the melody. The fifth staff begins with a 'chorus' section. The sixth staff concludes the piece with two endings.

break Am Em D

Em D D Em

D Em verse G

D Em D

chorus Am Em D

Em

1. 2.

Ai vis lo lop

Soprano Recorder

The musical score for Soprano Recorder is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves of music. The first staff begins with a 'Presto' section. The second staff continues the melody and includes two endings.

Presto Em D Em

C G D Em C D G D Em

1. 2.

Zamanska Igra

Bulgaria

Recorder

Guitar

Musical score for Recorder and Guitar. The Recorder part is in treble clef with a 15/16 time signature. The Guitar part is in treble clef with a 16/8 time signature. Both parts feature a complex, rhythmic melody with many sixteenth notes and triplets. The Recorder part has a repeat sign at the end of the first system. The Guitar part has a repeat sign at the end of the first system and a double bar line at the end of the second system.

Cercle Circassien

France

Presto

Soprano Recorder

Am Am G Am F G

Am Am G Am F G Am

Am G F G

Am G F Dm G Am Am

1. 2.

Musical score for Soprano Recorder. The piece is in 6/8 time and marked 'Presto'. The melody is in treble clef and features a mix of eighth and sixteenth notes. Chords are indicated below the staff: Am, G, F, Dm, and G. The score includes a repeat sign at the end of the first system and a double bar line at the end of the second system. The final measure has two endings, labeled '1.' and '2.'.

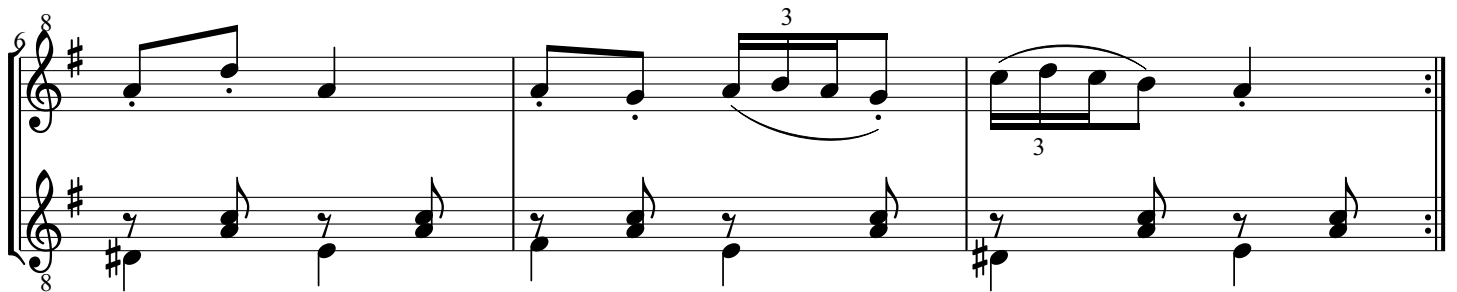
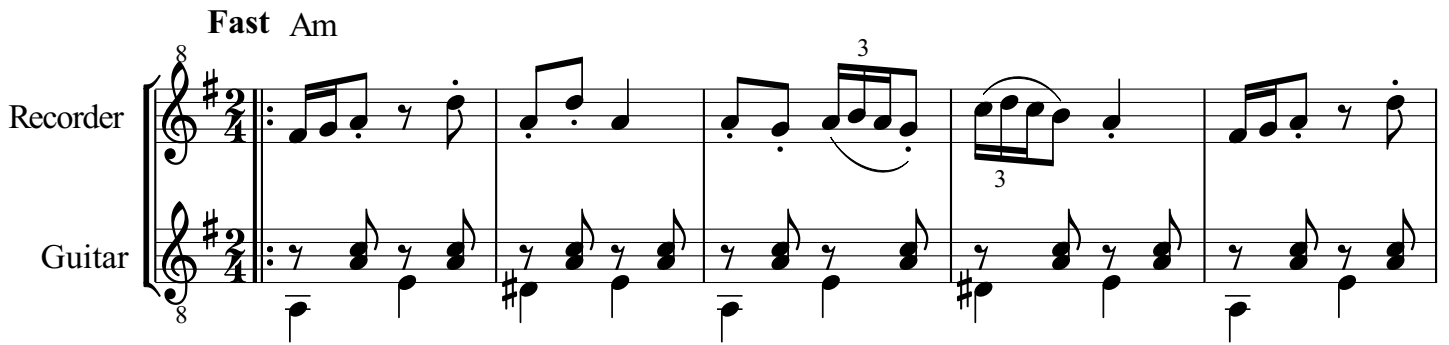
Vulpita

Romania

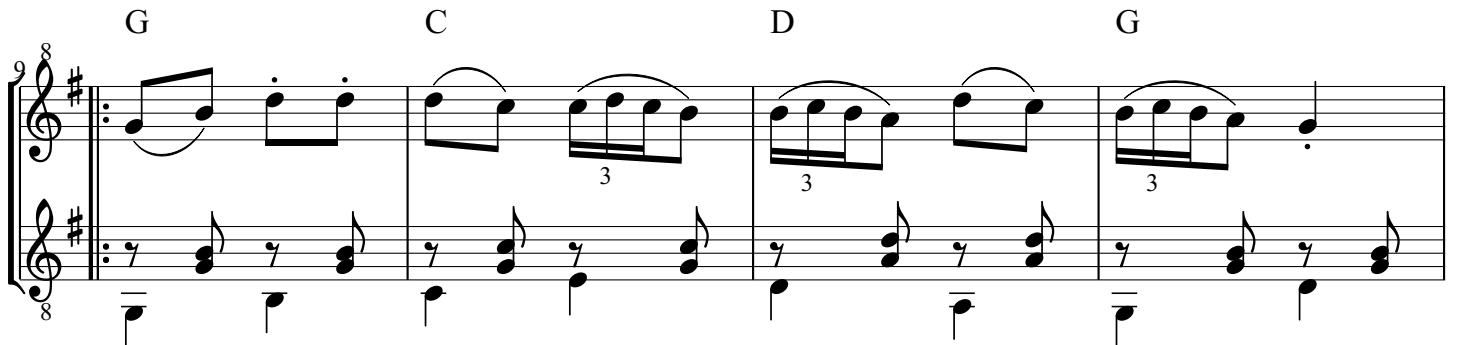
Fast Am

Recorder

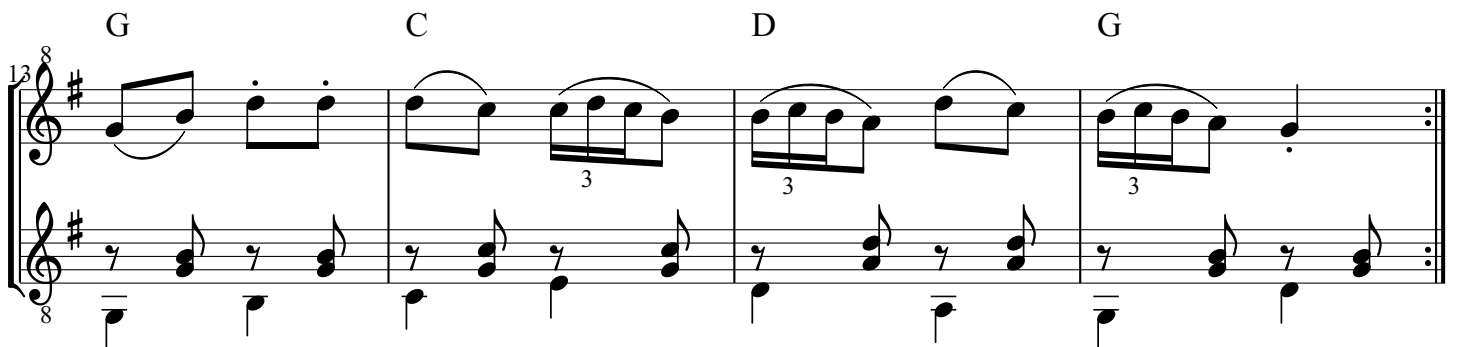
Guitar



G C D G



G C D G



Tant es gaya

Troubadour melodie

Con moto 1 Am Em G

Tenor Recorder

Snare Drum

Em Em Am 2 C Am D

Bm Em C Bm C D G

D C 3 Am Em

G Em Em Am

Daphne

England

Em D Em G D/F# Em D Em

Soprano Recorder

Tenor Recorder

Tenor Recorder

Em D Em G Bm Em Bm G D G GD G GD G

28

Em D Em G D/F# Em D Em Em D Em

12

Prince Rupert's March

England

Allegro

Recorder

1 Am E Am

2 G C Am

G E Am Am

8

6

8

10

1.

2.

Domakine

Macedonian song

Recorder

Em D Em Em D Em A Em

Em Am Em Em Am Em Dm Em

G D Am Em Dm Em

8

6

11

1.

2.

Lomka po lomka

Bulgaria

Allegretto Em

Recorder

Am B7 Em

G C D G C D

G Am B7 Em

8 5 9 12

Detailed description: This is a musical score for a recorder in the key of E minor (one sharp) and 2/4 time. The tempo is marked 'Allegretto'. The score consists of five staves. The first staff is the recorder part, starting with a repeat sign and a first ending bracket. The second staff has a measure rest of 5 measures. The third staff has a measure rest of 9 measures. The fourth staff has a measure rest of 12 measures. The score includes various musical notations such as eighth notes, quarter notes, and slurs. Chord symbols are placed below the staves: Am, B7, Em, G, C, D, and Am, B7, Em.

Ball de Quatre Espases

Pau Albert Huergo Domènech

Allegretto Em

Recorder

G D Bm Em

Em G D Em

Em D Bm G C

D Em Em D G

Am G Bm Em

8 5 9 12 15

Detailed description: This is a musical score for a recorder in the key of E minor (one sharp) and 2/4 time. The tempo is marked 'Allegretto'. The score consists of five staves. The first staff is the recorder part, starting with a repeat sign. The second staff has a measure rest of 5 measures. The third staff has a measure rest of 9 measures. The fourth staff has a measure rest of 12 measures. The fifth staff has a measure rest of 15 measures. The score includes various musical notations such as eighth notes, quarter notes, and slurs. Chord symbols are placed below the staves: G, D, Bm, Em, Em, G, D, Em, Em, D, Bm, G, C, D, G, Am, G, Bm, Em.

Dospatsko horo

Allegro

Bulgaria

Recorder

1 Em Am Em

2 A D Em

9 A D Em A Em

13 3 D C G Am D G

17 D C G Am Bm Em

21 4 D G Am

25 D G Am Bm Em

Paikos Tancz

Anonymus
arr. by Y. Skrypnik

Vivo

Soprano Recorder

Alto Recorder

Guitar

Frame Drum

The first system of the musical score is for Soprano Recorder, Alto Recorder, Guitar, and Frame Drum. It is in 4/4 time with a key signature of one sharp (F#). The Soprano Recorder part features a melodic line with eighth and sixteenth notes. The Alto Recorder part provides a harmonic accompaniment with dotted quarter notes. The Guitar part has a rhythmic pattern of eighth notes with a '7' above the staff. The Frame Drum part has a simple rhythmic accompaniment of quarter notes.

The second system of the musical score continues the piece. It includes first and second endings. The Soprano Recorder part has a melodic line with eighth and sixteenth notes. The Alto Recorder part provides a harmonic accompaniment with dotted quarter notes. The Guitar part has a rhythmic pattern of eighth notes with a '7' above the staff. The Frame Drum part has a simple rhythmic accompaniment of quarter notes. The first ending leads to a repeat, and the second ending leads to a final cadence.



La Vaca Ventanera

Allegretto

Recorder

Drum

1

7

8

2

13

1.

19

2.

3

25

1.

2.

Dune mori malaj mome

Bulgaria

Allegro

break

Recorder

C G C G C

5

Dm Am F G Am

verse

9

Am C D Dm Am

chorus

13

G C Dm Am

Birjina Gaztettobat Zegoen

Basque

Allegretto

Soprano Recorder

Am F G C

4

Am F E Am C

8

Dm C G Dm E7

13

Am Dm F E Am Am

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Introduction

This is a collection of medieval tunes from 12th -14th Centuries. It is a very small selection from the thousands of tunes written down in this period. It has been compiled mainly as a source of instrumental pieces, though singers may also find it useful. We have tried to select some of the more 'catchy' melodies, to emphasise that music of this period is not necessarily difficult to perform or to enjoy, and that there's a lot more to it than 'chant'. We have also tried to list as many sources as possible for finding further music.

Almost all of the pieces are originally songs (as very little instrumental music was ever written down) but we have found that most of this selection can work well on instruments alone. Playing a tune on whatever instruments were available is the most likely period practice - pieces were not 'scored' for particular instruments till the renaissance. Most of these tunes work well with a simple accompaniment (drones, parallel octaves, fourths or fifths, 'shadowing', simple counter melodies, percussion, etc - but avoid modern guitar-type 1-3-5 chords!). The tune could be played by a single self-accompanying instrument (fiddle or other strings, harp, bagpipe, etc.) or two or three contrasting instruments (e.g. plucked + bowed + wind). Or, of course, they can be sung, with or without accompaniment. Our experience is that they are not good pieces for large ensembles or recorder consorts - as is the case for almost all medieval music.

Relative Pitches

There was no notion of fixed pitch in the medieval period. A melody may have been notated as starting on D but this was an indication of the mode (the disposition of whole and half tones in a scale) and not a specific note as played on a piano. The melody would be sung at whatever pitch was convenient. The songs included here have been notated in a pitch suitable for the instruments on which we play them. They can be transposed to any pitch that is comfortable for your voice or that lies well on your instruments. Few of the melodies have a range of more than a ninth.

Tempo

None of the melodies in the manuscripts have any indication of tempo. The limitations of a singer are probably the best guide to tempo. They obviously would not have been sung faster than is possible to sing - though you cannot rule out an instrumentalist getting carried away - but a tune also can get too slow. A useful rule-of-thumb is that a line of text should be sung in one breath. If you cannot sing the line without taking a breath it is probably too slow.

Lyrics

In most cases we have included only the first stanza of the songs. This is to save space and avoid upsetting anyone over copyrights. The bibliography has references that should help you find the rest of the words. Complete versions (sometimes with translations) can often be found on the internet usually by searching on the first few words of the song; you may find more accurate transcriptions than we were capable of doing. It is also worth noting that it was a period practice to invent new words to fit an old tune, so feel free to supply your own.

Gaïta

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Troubadour and Trouvère

These tunes come from the 12th and 13th centuries, from what is now France. The Troubadours were from the south (but also from parts of NW Italy and Catalonia) and wrote songs in Old Occitan. About 3000 songs, but only 300 with music, have been recorded in manuscripts. The Trouvères were from the northern areas and wrote in Old French. They flourished slightly later than the Troubadours, but used the same forms and similar style. There are thousands of Trouvère songs recorded in manuscripts.

Nearly all the troubadour (and many of the trouvère) songs were notated without any rhythm. It is likely that most of them would have been performed freely (though this is hotly debated) and possibly unaccompanied (even more hotly debated) but some are of a more popular style which can imply rhythm and use of instruments. It is known that instrumentalists made arrangements of popular songs, so it seems reasonable to play this music. One way to transform a troubadour or trouvère tune to an instrumental is to arrange it in the estampie form (see below). We have included a late troubadour tune 'Pus astres' and our own estampie arrangement of it as an example.

Generally, the structure of most troubadour and trouvère songs is strophic, that is, a series of strophes sung to the same music. As stated earlier we have only included the first strophe.

Kalenda Maya

One of the better-known troubadour tunes. It was composed by Raimbaut de Vacqueiras and is said to have used the melody from an 'estampida' played by two northern French fiddlers at the court of the Count of Montferrat. It tells that none of the joys of May can please the singer until he has a message of love from his Dona (the Lady - the object of his love).



Ka - len-da ma - ya, ne fuelh de fa-ya ni chan d'au - zel ni flor de gla - ya,
Non trueb que.m pla-ya pros do-na ga-ya tro c'un ir - nel mes - sa-tje n'a - ya,
Del vos-tre bel, cors que.m re - tra - ya, Pla - zer no - vel c'a - mors m'a - tra - ya,
Qu'ieu a - ya, e.m tra-ya vas vos, do - na ve - ra-ya,
E cha-ya de pla-ya ge - los ans que.m n'es - tra - ya.

Be m'an perdut

This is a song by the most famous of the troubadours - Bernart de Ventadorn. Strictly speaking, this is a Canso - the highest form of the troubadour songs. Many people believe they should be sung a-rhythmically and unaccompanied. The melodic structure (AAB) is a common one in this repertory, though here the first part of the melody is repeated with a slightly different ending. This form was to influence the Ballade form of later periods. This is our own rhythmic arrangement for playing instrumentally - the tune is too good not to use. Bernart complains of being exiled from Ventadorn because his lady is angry at him - for loving her too much.

Be m'an per - dut lay en - ves Ven - ta - dorn

Tuih mei a - mic pos ma do - na no m'a - ma

Et es be dreihz que ja mais lai no torn

C'a-des es - tai vas me sal - vat - j'e gra - ma.

Veus per que.m fai sem - blan i - rat e morn:

Car en s'a - mor mi de - lieg em so - jorn

E de res als nos ran - cu - ra nis cla - ma.

A l'entrada del tens clar

Another well-known tune that, curiously, has found its way back into the modern Provençal folk canon. We have given two arrangements here. Our favourite is the first in 7/8 which gives it a lively momentum. For those of a more delicate disposition we also include a version in 6/8.

A l'en-tra-da del tens clar, e - y - a! Pir joi-e re - co-men-car, e - y - a!

et pir ja-lous ir-ri-tar, e - y - a! vol la re-gi - ne mos-tar te'ele est-si a - mo - rou se.

A la vi-e, a la vi - e, Ja-lous, las-saz nos, (las-saz nos),

Bal-lar en-tre nos, en-tre nos

A l'en-tra-da del tens clar, e - y - a! Pir joi-e re - co-men-car, e - y - a!

et pir ja-lous ir-ri-tar, e - y - a! vol la re-gi - ne mos-tar te'ele est-si a - mo - rou se.

A la vi-e, a la vi - e, Ja-lous, las-saz nos, (las-saz nos),

Bal-lar en-tre nos, en-tre nos

Pus astres and estampie

This is a refrain song by the late troubadour Guiraut Riquier. It tells of the poet's wish to be instructed in the ways of true love amongst the noble and gracious ladies of Catalonia (presumably written for the court there).

The estampie is made up from sections of the original tune. The 'open' and 'close' are the two halves of the refrain. This form allows you to add extra sections if you wish - variations, freely composed, improvised, etc. (See Estampies Real for more on this form.)

Pus as - tres no m'es do - natz Que de mi-dons bes m'es - cha-ia,
 Ni nulhs mos pla - zers no.l platz, Ni ai po-der que.m n'es - tra-ia,
 Ops m'es qu'ieu si - a fon - datz En vi - a d'a - mor ve - ra - ia;
 E puesc n'a-pen - re as - satz En Ca - ta-lue - nha la ga-ia,
Refrain
 En tre.ls Ca-ta - lans va - lens E las do-nas a - vi - nens.

Estampie on Pus astres

1st Punctum [1.Open] [2.Close]
2nd Punctum [1.Open] ... [2.Close] ...
3rd Punctum [1.Open] ... [2.Close] ...
4th Punctum [1.Open] ... [2.Close] ...

Domna, pos vos ai chausida and Tant es gaya

These are two examples of Dansas or dance songs. They are some of the very few troubadour melodies to be written in mensural notation (i.e. the manuscript indicates note duration as well as pitch value). It is also common that dansas only have one strophe in the manuscript. The structure of these is similar to the virelai (AbaA - see Cantigas de Santa Maria) where the first two lines act as a refrain, followed by a new section of music, then a repeat of the first section's music to new words, then a repeat of the first section (refrain). This form differs in that it has no more stanzas to follow.

Dom - na, pos vos ai chau - si - da, fatz-me bel sem - blant,
qu'ieu sui a to - ta ma vi - da a vos - tre co - mand.
A vos - tre co - mand se - rai
a tots los jorns de ma vi - a,
e ja de vos no'm par - trai
per de - gu - na au - tra que si - a,
qu'E - recs non a - met E - ni - da tant ni'I - seuts Tris - tan
com ieu vos, dom - na gra - si - da, qu'ieu am ses en - gan
Dom - na, pos vos ai chau - si - da, fatz-me bel sem - blant,
qu'ieu sui a to - ta ma vi - da a vos - tre co - mand.

Tant es gaya

Tant es ga - y'et a - vi - nentz mi - dons, que fin pretz am - pa - ra,
e sa beu - tats si pla - sents per qu'ieu l'am e la tenh ca - ra.
Tant la sai de joi com - pli - da
que non n'a par, sees men - ti - re;
ga - ya, pros et eis - ser - ni - da
per qu'ieu l'am ses con - tra - di - re;
e par es - lu - me - na - ments, tant a fres - ca co - lor ca - ra.
Et a tots bons com - pli - ments e va - lor qu'en ren no's va - ra.
Tant es ga - y'et a - vi - nentz mi - dons, que fin pretz am - pa - ra,
e sa beu - tats si pla - sents per qu'ieu l'am e la tenh ca - ra.

Three Caroles – Tuit cil, Que ferai and C'est la fins

Medieval caroles have no particular connection to Christmas but rather are a type of dance song. The popularity of caroles can be measured by the large number of medieval sermons denouncing the dancing of caroles (often in the church graveyard). Unfortunately, we do not have any record of what the dance was apart from various painted depictions which show dancers in a line or a circle. The three caroles included here (the first in Occitan; the other two in Old French) show the standard form of these songs. The capitalised text is sung by all the dancers; the rest by the soloist - a form that you can be echoed by an instrumental group. There is never more than one stanza recorded for caroles. People appeared to have spent hours caroling so, presumably, they repeated them many times, made up new words (on the trot, as it were), strung a number of caroles together, or used any other idea to keep the dancers moving.

TUIT CIL QUI SUNT AN - A - MOU-RAT VIE - GNENT DAN-CAR, LI AU-TRE NON!

La re - gi-ne le com - men-dat! TUIT CIL QUI SUNT AN - A - MOU-RAT

Que li ja-lous soi - ent fus-tat Fors de la dan - ce d'un bas-ton.

TUIT CIL QUI SUNT AN - A - MOU-RAT VIE - GNENT DAN-CAR, LI AU - TRE NON!

LI RE - GART DE SES VERZ EUZ M'O - CIST

Que fe - rai, biau si - re Diex? LI RE - GART DE SES VERZ EUZ

J'ai - ten - drai pou a - voir mieux mer - ci

LI RE - GART DE SES VERZ EUZ M'O - CIST

C'est la fins

C'EST LA FINS KOI QUE NUS DI-E, J'A - ME - RAIS.

C'est la jus en mi le pre C'EST LA FINS JE VUL A - MER.

Jus et baus i a le - ves; Be-le a - mie ai.

C'EST LA FINS KOI QUE NUS DI-E, J'A - ME - RAIS.

The musical score for 'C'est la fins' consists of four staves of music in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with quarter and eighth notes. The lyrics are written below the notes, with some words hyphenated across lines. The piece concludes with a double bar line.

J'a nun hons pris

Attributed (by some) to Richard Lionheart and said to have been written whilst he was being held captive in Austria. It is basically a complaint that no-one is paying his ransom - but a lovely tune. This one is good to sing or play fairly freely - don't let it become a waltz.

J'a nun hons pris ne di - ra sa rai - son,

A - droi-te - ment, se do - lan - te-ment non.

Mais par ef - fort puet il fai - re chan - son,

Mout ai a - mis, mais pov - re sunt li don.

Hon-tei a - vront, se por ma re - an - son

Sui ca Deus y - vers pris

The musical score for 'J'a nun hons pris' consists of six staves of music in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with quarter and eighth notes. The lyrics are written below the notes, with some words hyphenated across lines. The piece concludes with a double bar line. There are three triplet markings (indicated by a '3' above the notes) in the second, fourth, and sixth staves.

Au renouvel

This is an example of one of the lighter styles of trouvère song. A knight is riding along in spring and overhears a debate between two women in a field as to whether it is better to love a poor man who is handsome and refined or a rich man with no beauty or brains...



Au re-nou-vel du tens que la flo - re - te Nest pae ces prez et in - dete et blan - che - te,



Trou-vai soz u - ne cou-dre-te coil - lant vi - o - le - te



Da-me qui re - sen-bloit fe - e et sa com-pai - gne - te,



A qui el se de-men-tiot De deus a - mis qu'ele a - voit Au quel ele ert a - mi - e:



Ou au po-vre qu'est cor-tois, Preuz et lar-ges plus que rois Et biaux sanz vi - la - ni - e,



Ou au ri - che qu'a as-sez a - voir et ma-nan - di - e,



Mes en li n'a ne biau-te ne sens ne cor-toi - si - e.

Estampies Real

Two of the 7 (and a half) "Estampies Real" (i.e. royal estampies) from the *Manuscrit du Roi*. The estampie was also a dance form, but we know even less about how it was danced than the carole. It also appears to have been the most common form of instrumental music (but there are only 30-odd instrumental pieces recorded before 1400). What is distinctive is the form, with each section repeating a melody first with an 'open' ending, then with a 'closed' ending, and the same endings used throughout. They are much played and loved by instrumentalists. These two make a nice pair (we usually play them in the opposite order - no. 6 then no. 5)

Estampie no. 5

The musical score for Estampie no. 5 consists of four staves, each representing a punctum. The first staff is labeled "1st Punctum" and features two endings: "1. Open" and "2. Close". The second staff is labeled "2nd Punctum" and features two endings: "1. Open ..." and "2. Close ...". The third staff is labeled "3rd Punctum" and features two endings: "1. Open ..." and "2. Close ...". The fourth staff is labeled "4th Punctum" and features two endings: "1. Open ..." and "2. Close ...". The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat).

Note: the end of each punctum has the complete 'Open' on the first time through, then the complete 'Close' on the repeat.

Estampie no. 6

The musical score for Estampie no. 6 consists of four staves, each representing a punctum. The first staff is labeled "1st Punctum" and features two endings: "1. Open" and "2. Close". The second staff is labeled "2nd Punctum" and features two endings: "1. Open ..." and "2. Close ...". The third staff is labeled "3rd Punctum" and features two endings: "1. Open ..." and "2. Close ...". The fourth staff is labeled "4th Punctum" and features two endings: "1. Open ..." and "2. Close ...". The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat).

Miri it is while sumer ilast

Very few songs in (Middle) English have survived with music (all of them can be found in Dobson and Harrison, *Medieval English Songs*.) as most songs at this time were written in Anglo-Norman or Latin. Most that have been found are fragments, eg. with the manuscript used in bindings for later books. Such is the case for 'Miri it is'. It is fortunate that we now have the tune but unfortunate that it was at the bottom of the fragment so only the first stanza has survived. This song dates from early-mid 13th century and probably comes from around Cambridge which, presumably, had some spectacularly miserable winters in those days.

Mi - ri it is whi - le su - mer i - last with fu - ghe - les song,
oc nu ne - heth win - des blast and we - der strong.
Ei, ei what this niht is long, and ich, with wel mi - chel wrong,
so - regh and murn and fast.

The image shows a musical score for the song 'Miri it is while sumer ilast'. It consists of four staves of music in a single system. The first three staves have lyrics underneath them, and the fourth staff has lyrics underneath it as well. The music is written in a medieval style with a treble clef and a key signature of one flat (B-flat). The lyrics are: 'Mi - ri it is whi - le su - mer i - last with fu - ghe - les song, oc nu ne - heth win - des blast and we - der strong. Ei, ei what this niht is long, and ich, with wel mi - chel wrong, so - regh and murn and fast.'

Cantigas de Santa Maria (CSM)

These are from the collection of 400+ songs relating miracles performed by the Virgin Mary recorded in four manuscripts (only three with music), commissioned by Alfonso X 'El Sabio' (the Wise) of Castille in the late 13th century. The stories themselves seem to vary from the fanciful to the extremely implausible and often go on at great length (up to 30 stanzas) - no doubt all part of a fine evening's entertainment.

The tunes are often in a popular 'folk' style with refrains that could have been sung by the original audience in much the same way as more recent folk tunes. Many of the tunes would make a good basis for folk.

The form of most cantigas is the Virelai. This starts with the refrain and then has stanzas with refrains between and ends again with the refrain. The second part of each stanza has the same melody as the refrain. This can be expressed as:

AbaAbaAba... where 'A' is the refrain,

'b' is the first part of the stanza (often with a repeated section), and

'a' is the second part of the stanza to the music of the refrain

The notation used by the scribes for the cantigas indicates the rhythm (unlike the troubadour and trouvère repertory) but in many places is quite ambiguous. It is quite possible for different people to transcribe these tunes with very different rhythmic interpretation. Most of those we have included are generally accepted transcriptions with minor differences (except CSM 9 which has a non-standard rhythm but seems entirely plausible to us).

The numbering of the cantigas is different in each manuscript. The numbering we use is from E1 (El Escorial MS B.I.2 / B.J.2 / j.b.2) which is the same as used by Hingio Anglés in his complete edition.

A very useful website for the Cantigas with facsimiles is <http://www.pbm.com/~lindahl/cantigas/>

Included:

CSM 7 - Santa Maria amar

CSM 9 - Por que nos aiamos

CSM 100 - Santa Maria Stella do Dia

CSM 111 - En todo tempo

CSM 119 - Como somos per consello

CSM 139 - Maravillosos et piadosos

CSM 159 - Non soffre Santa Maria

CSM 167 - Quen quer que na Virgen fia

CSM 302 - A madre de Jhesu Cristo

CSM 377 - Sempr'a Virgen groriosa

CSM 391 - Como pod' a groriosa

CSM 7 - Santa Maria amar

Refrain



San-ta Ma-ri - a a - mar de-ve - mos muit' e ro - gar que
a ssa gra-ca pon - na so-bre nos, por - que er - rar
non nos fa - ca nen pec - car o de - mo sen ver - gon - na.

Stanza



Po-ren - de vos con - ta - rey d'un mi - ra - gre que a - chei, que
por hu - a ba - des - sa fez a Ma-dre do gran Rei,
ca, per com' eu a - pres' ei, e - ra - xe su - a es - sa.
Mas o de-mo en - ar - tar a foi, por - que em - pren - nar s'ou-
- ve d'un de Bo - lon - na, o-me que de ra - ca - dar
a - vi - a, et de guar - dar, seu feit' e sa be - son - na.

CSM 9 - Por que nos aiamos

Refrain



Por que nos a - ia - mos sen-pre, noit' e di - a, de-la re - nen-bran-ça,



en Do-mas ac - ha-mos que San-ta Ma-r - ia fez gran de-mo-stran - ça.

Stanza



En es - ta ci - da - de, que vos ei ja di - ta, ouv' y hu - a do - na, de mui san - ta vi - da,



Mui fa - ze - dor d'alg - u'e, de to - do mal qui - ta, ri - ca e mui no - bre, e de ben com - pri - da



Mas, por que sa - biá - mos co - mo non que - ri - a do mun - do ga - ban - ça,



co - mo fez di - ga - mos h al - ber - ga - ri - a, u fi - llou mo - ran - ça.

CSM 100 - Santa Maria Stella do Dia

Refrain



San - ta Ma - ri - a Ste - la do di - a mos - tra nos ui - a pe - ra Deus et nos gui - a.

Stanza



Ca ue er fa - zel os er - ra - dos que per - der fo - ran per pe - ca - dos



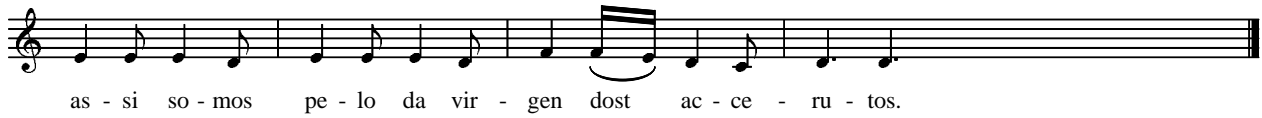
en - ten - der de que mui cul - pa - dos son, mais per ti son per - do - a - dos



da ou - sa - di - a que lles fa - zi - a fa - zer fo - li - a mais que non deu - e - ri - a.

CSM 119 - Como somos per consello

Refrain



Stanza



CSM 139 - Maravillosos et piadosos

Refrain



Stanza



CSM 159 - Non soffre Santa Maria

Refrain



Non sof - fre San - ta Ma - ri - a de se - e - ren per - di - do - sos



os que as sas ro - ma - ri - as son de fa - zer de - sei - o - sos.

Stanza



E d'est' o yd un mi - ra - gre de que uos que - ro fa - lar,



que mos - trou San - ta Ma - ri - a per com eu o y con - tar



a u - is ro - meus que fo - ron a Ro - ca - ma - dor o - rar



co - mo mui bo - os cris - cha - os sim - ple - ment e o - mil - do - sos.

CSM 167 - Quen quer que

Refrain

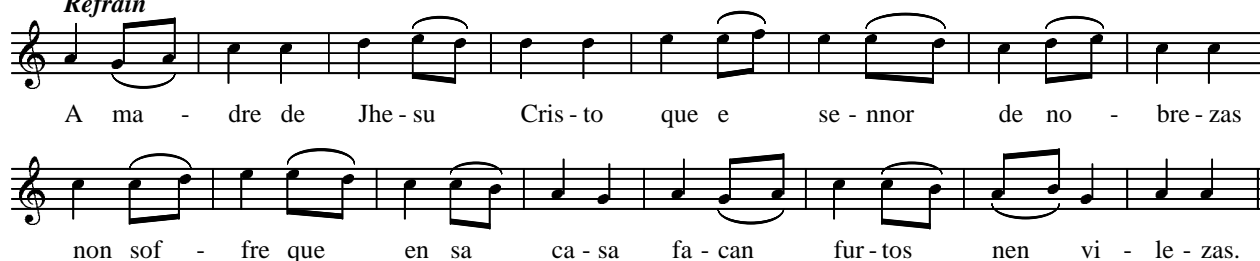
Quen quer que na Vir-gen fi - a e a ro - ga de fe - men ³ - ça,
va - ler - ll - á, pe - ro que se - ja d'ou - tra lee en cre - en - ça

Stanza

De - sta ra - zon fez mi - ra - gre San - ta Ma - ri - a, fre - mo - so,
de Sa - las, por ha mou - ra de Bor - ja, e pi - a - do - so,
ea un fi - llo que a - vi - a, que cri - a - va, mui vi - ço ³ - so,
lle mor - re - ra mui coi - ta - do da [muy] for - te do - en - ça.

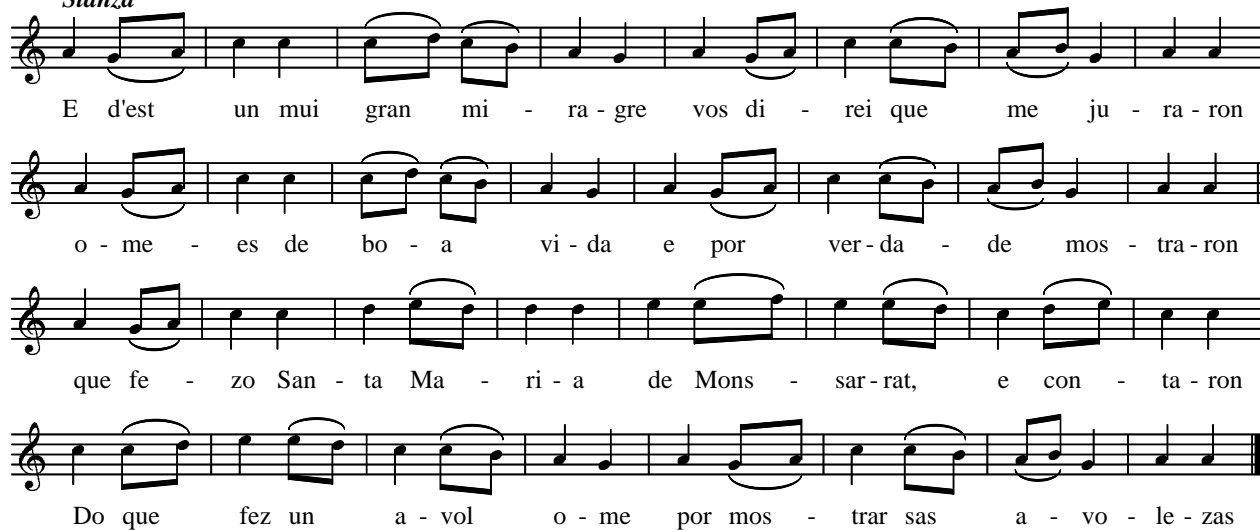
CSM 302 - A madre de Jhesu Cristo

Refrain



A ma - dre de Jhe - su Cris - to que e se - nnor de no - bre - zas
non sof - fre que en sa ca - sa fa - can fur - tos nen vi - le - zas.

Stanza



E d'est un mui gran mi - ra - gre vos di - rei que me ju - ra - ron
o - me - es de bo - a vi - da e por ver - da - de mos - tra - ron
que fe - zo San - ta Ma - ri - a de Mons - sar - rat, e con - ta - ron
Do que fez un a - vol o - me por mos - trar sas a - vo - le - zas

CSM 377 - Sempr'a Virgen groriosa

Refrain

Sem - pr'a Vir - gen gro - ri - o - sa ao que s'en e - la fi - a
a - ju - da - o per que ven - ca gran bra - ve - za e per - fi - a.

Stanza

E de tal ra - zon com' es - ta fez un mi - ra - gr'a rey - nna
San - ta Ma - ri - a do Por - to por un o - me que se tij - nna
con e - la e os seus li - vros pin - ta - va ben e a - gi - nna,
as - si que a mui - tos ou - tros de sa - ber pin - ta ven - ci - a.

CSM 391 - Como pod' a groriosa

Refrain

Co - mo pod' a gro - ri - o - sa os mor - tos fa - zer vi - ver,
ben ou - tros - si pod' os nem - bros dos con - trei - tos cor - re - ger.

Stanza

Des - to di - rei un mi - ra - gre que e - no gran Por - to fez,
que e seu des - ta Re - in - na glo - ri - o - sa de gran prez,
a u - a mo - ca que ve - o y con - trei - ta de Xe - rez,
que be - yes as - si na - ce - ra, se - gun que o - i di - zer.

Italian Lauda

The Laudi were devotional hymns of the confraternities of Italy in the 13th – 14th century. They were often used in processions involving a number of singers and instrumentalists (laudesi). Some have suggested that many Laudi were sacred texts set to popular tunes (a common process as was the setting of secular texts to ‘sacred’ melodies). This would appear to be a largely untapped area of medieval music. It is also a fine source for ‘ceremonial’ music.

Lauda novela

Refrain

Lau - da no - vel - la si - a can - ta - ta A l'al - ta don - na en - co - ro - na - ta.

Stanza

Fres - ca ver - ge - ne don - cel - la Pri - mo fior ro - sa no - vel - la

Tut - to' l' mon - do a te s'a - pel - la Nel - la bo - nor fo - sti na - ta

Plangiamo quel crudel

Refrain

Plan - gia - mo quel cru - del ba - scia - re

Ke fe' per noi De - o cru - cia - re.

Stanza

Ven - ne Ju - da fra - di - to - re,

Ba - scio li die - d'e gran do - lo - re; Lo qual fa - ciam noi per a - mo - re

A lui fo si - gno di pe - na - re.

Guillaume de Machaut

Guillaume de Machaut was the secretary to, in succession, the Kings of Luxembourg, Navarre, France and Cyprus and was active through much of the 14th century. He was probably the most influential composer and poet in France in that period. He has been described as the bridge between the older styles (ars antiqua) and the new (ars nova). Although better known for his sacred and polyphonic works we have included 2 of his monophonic virelai.

Comment qu'a moy lontaine

Refrain



Stanza




Douce dame jolie

Refrain



Dou - ce da - me jo - li - e, Pour dieu ne pen - sés mi - e
Que nulle ait si - gno - ri - e Seul moy fors vous seu - le - ment.

Stanza



Qu'a - dès sans tri - che - ri - e Chie - ri - e Vous ay et hum - ble - ment
Tous les jours de ma vi - e Ser - vi - e Sans vi - llain pen - se - ment.
He - las! et je men - di - e D'es - pe - ran - ce et d'aï - e;
Dont ma joie est fe - ni - e, Se pi - té ne vous en prent.

Italian Instrumental Dances

Two more of the surviving instrumental pieces, these are from a late 14th century North Italian manuscript containing 17 instrumental pieces among secular and sacred vocal pieces. La Manfredina and Rotta are a dance pair where the first part is slow and the second part is a fast variation. (Lamento di Tristano is another better known example – there is only one other that I know of.) Note that the structure is the same as for the estampie but typically with longer 'open' and 'close' sections.

Saltarello no. 2

The musical score for Saltarello no. 2 is presented in a single system with eight staves. The first two staves are labeled '1. Open' and '2. Close'. The next two staves are labeled '1st Punctum' and '2nd Punctum', each with 'Open ...' and 'Close ...' sections. The third and fourth staves are labeled '% 3rd Punctum' and '4th Punctum', with the fourth punctum including a 'D.S.% (3rd Punctum)' instruction. The music is written in a single melodic line on a treble clef staff.

La Manfredina and Rotta

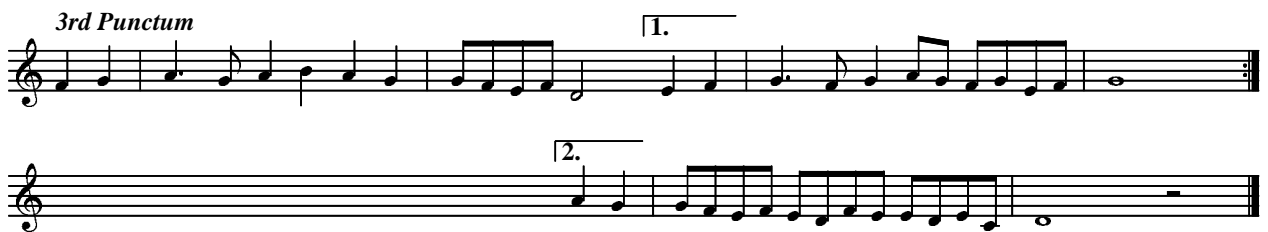
1st Punctum



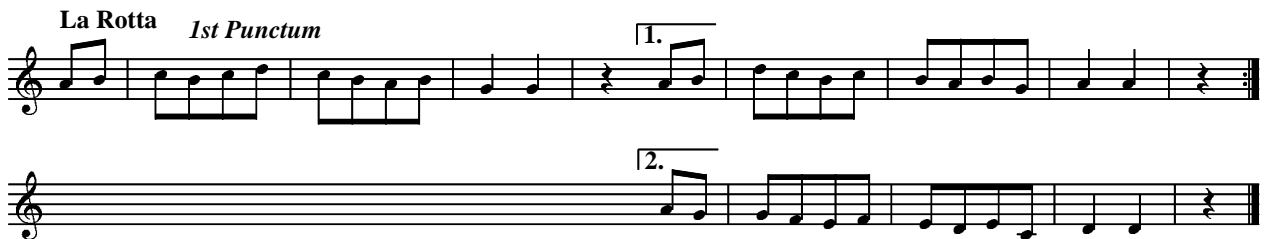
2nd Punctum



3rd Punctum



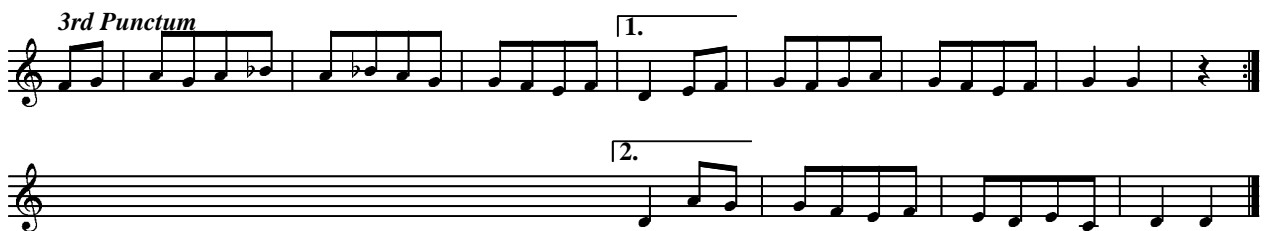
La Rotta 1st Punctum



2nd Punctum



3rd Punctum



Llibre Vermell

The Llibre Vermell of Montserrat was compiled in Northern Spain at the end of the 14th Century. The name ('Red Book') derives from a 18th century leather binding. It is a collection of ten pilgrim songs. There is a story that pilgrims in the area were spending too much time singing and dancing popular songs & dances instead of contemplating the meaning of their pilgrimage. So the church gave them some songs that had more suitable lyrics, reusing the popular tunes. They are all in the virelai form discussed in the Cantigas section.

Cuncti simus

Refrain




Cunc-ti si-mus con-ca-nen-tes, A-ve Ma-ri-a



Cunc-ti si-mus con-ca-nen-tes, A-ve Ma-ri-a

Stanza



Vir-go so-la ex-sis-ten-te en af-fu-it an-ge-lus



Ga-bri-el est ap-pel-la-tus at-que mis-sus ce-li-tus



Cla-ra fa-ci-e-que di-xit, A-ve Ma-ri-a



Cla-ra fa-ci-e-que di-xit, A-ve Ma-ri-a

Los sept goyts

Refrain



A - ve Ma - ri - a, gra - ci - a ple - nna Do - mi - nus te - cum, Vir - go se - re - na



A - ve Ma - ri - a, gra - ci - a ple - nna Do - mi - nus te - cum, Vir - go se - re - na

Stanza



Ver - ge, fos a - nans del part Pu - ra, e sens fal - li - ment



En lo part e pres lo part Sens nu - gen cor - rum - pi - ment.



Lo fill de De - us, ver - ge pi - a, de vos nas - que ve - ra - ment.



Lo fill de De - us, ver - ge pi - a, de vos nas - que ve - ra - ment.

Polorum Regina

Refrain



Po - lo - rum Re - gi - na, om - ni - um nos - tra



Stel - la ma - tu - ti - na, de - le sce - le - ra.

Stanza



An - te par - tum vir - go De - o gra - vi - da



Sem - per per - man - sis - ti in - vi - o - la - ta



Stel - la ma - tu - ti - na, de - le sce - le - ra.

Ad mortem festinamus

Refrain



Ad mor - tem fes - ti - na - mus, pec - ca - re de - sis - ta - mus

Stanza



Scri - be - re pro - po - su - i de con - temp - tu mun - da - no



Ut de gen - tes se - cu - li non mul - cen - tur in va - no.



Jam est ho - ra sur - ge - re A somp - no mor - tis pra - vo

Sources

Kalenda maya, Be m'an perdut, Pus astres	Troubadour MS R - Paris, B.N., f.fr.22543
A l'entrada del tens clar	Le Chansonnier de St Germain - Paris B.N. ,f.fr. 20050
Domna pos vos ai chausida, Tant es gaia, Estampies Real	Le Manuscrit du Roi - Paris B.N., f.fr. 844c
Tuit cil, Que ferai	Montpellier - Faculté de Médecine, H 196 (duplum of Li jalous/Tuit cil/VERTATEM and J'ai les maus/Que ferai/IN SECULUM)
C'est la fins	Rome, Biblioteca Vaticana 1490
J'a nun hons pris	Le Chansonnier Cangé - Paris B.N., f.fr. 846
Au renouvel	Trouvère MS K - Paris, Bibliotheque de l'Arsenal, 5198
Miri it is	Oxford, Bodleian Library, MS Rawlinson G.22
Cantigas de Santa Maria	El Escorial, MS j.b.2
Lauda novela, Plangiamo	Cortona, Biblioteca del Comune e dell'Accademia Etrusca 91
Comment qu'a moy lonteinne, Douce dame jolie	Paris, B.N., f.fr. 22546
Italian Instrumental Dances	London, BL, Additional 29987
Llibre Vermell	el Llibre Vermell de Montserrat, fol 21v - 27

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Marrocco, William T. and Nicholas Sandon, eds, *Medieval Music*, Oxford University Press, London 1997.
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Troubadour and Trouvère Songs

Rosenberg, Samuel N, Margaret Switten and Gerard Le Vot, eds, *Songs of the Troubadours and Trouvères*, Garland Publishing, NY and London, 1998. ISBN 0 8153 1341 1

Transcribed in stemless notation, 134 troubadour trouvère songs, not all with music. Good introduction. Includes CD.

Tischler, Hans, *Trouvère lyrics with melodies: complete comparative edition* (15 volumes) Neuhausen, American Institute of Musicology, Hanssler-Verlag, 1997

Recently completed. The only complete edition of trouvère songs. Transcribed in modal rhythms. Very detailed and very difficult to use.

Werf, Hendrik van der, *The Chansons of the Troubadours and Trouvères*, Utrecht 1972

Transcribed in stemless notation, about 20 songs, Good introduction.

Werf, Hendrik van der, *The Extant Troubadour Melodies*, Published by the Author, Rochester NY 1984

Transcribed in stemless notation. Hard to find but, as the title suggests, complete with every known melody in all versions.

Spanish Song

Anglés, Higinio, ed. *La musica de las cantigas de Santa Maria del Rey Alfonso El Sabio* 3 vols, Barcelona 1943-64

Very hard to find; it tends to hide in the rare books section of National Libraries. Apparently the only book with more than 4 or 5 of the 400+ cantigas. Volume 1 has complete facsimiles; volume 2 has transcriptions; volume 3 has commentaries.

<http://www.pbm.com/~lindahl/cantigas/>

Complete facsimiles of all cantigas taken from Anglés (see above), plus links to other cantiga related materials on the web.

German Song

Clemencic, Rene, *Carmina Burana: lateinisch-deutsch* Heimeran, Munchen 1979

Reconstructed (occasionally invented) melodies for a number of the Carmina Burana songs, with the latin words and translations into German.

Taylor, Ronald J, *The Art of the Minnesinger*, 2 vols, University of Wales Press, Cardiff 1968

Volume 1 has most known minnesinger melodies in modal rhythm transcriptions; volume 2 has commentaries.

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Harrison, Frank L. and Eric Dobson, eds. *Medieval English Songs*, Cambridge 1979

Instrumental

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“Includes all of the compositions that are known or suspected to be instrumental dances from before ca. 1430.” Useful introduction.

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