A Notre Dame-orgánumok forrásai 1
A források általános szerkezete 1
A legfontosabb elméletírók 1
Skála és szolmizáció 2
A modális kottaírás alapjai 2
Anonymus: Ars organi („vatikáni organum-traktátus”) 3

A Notre Dame-orgánumok forrásai

— („F”) Firenze, Bibl. Medicea-Laurenziana Plut. 29.1
441 folio, 22 × 16 cm (tükör: 15 × 9 cm); egyetlen kéztől, Párizs, 13. század közepe (1240–50?) A legnagyobb, leggazdagabban díszített forrás

— („W2”) Wolfenbüttel, Herzog August Bibl. Cod. Guelf. 1099 Helmstad
253 folio, 18 × 13 cm (tükör: 10–12 × 7,5 cm) hét különböző másolótól, Párizs, 13. század közepe (1240–75?)

— („W1”) Wolfenbüttel, Herzog August Bibl. Cod. Guelf. 628 Helmstad
197 folio, 21 × 15 cm (tükör: 16 × 8–9 cm), három, hasonlóan író másolótól, 1230–40 körül, a skóciai St. Andrews székesegyház számára (talán ott másolták? de mindenképp Párizsban tanult kéztől)

és még egy tucatnyi kisebb töredék, Anglia, Németország, Spanyolország, Skandinávia;egészen a 14. század elejéig

A források általános szerkezete:

1) Organa *quadrupla*
2) *tripla*
3) *dupla* „Magnus Liber”: responzóriumok, utána gradualék és alleluják;
Benedicamus Dominók
4) conductusok
5) motetták és egyebek (tropusok, tételek Mária-misékhez)

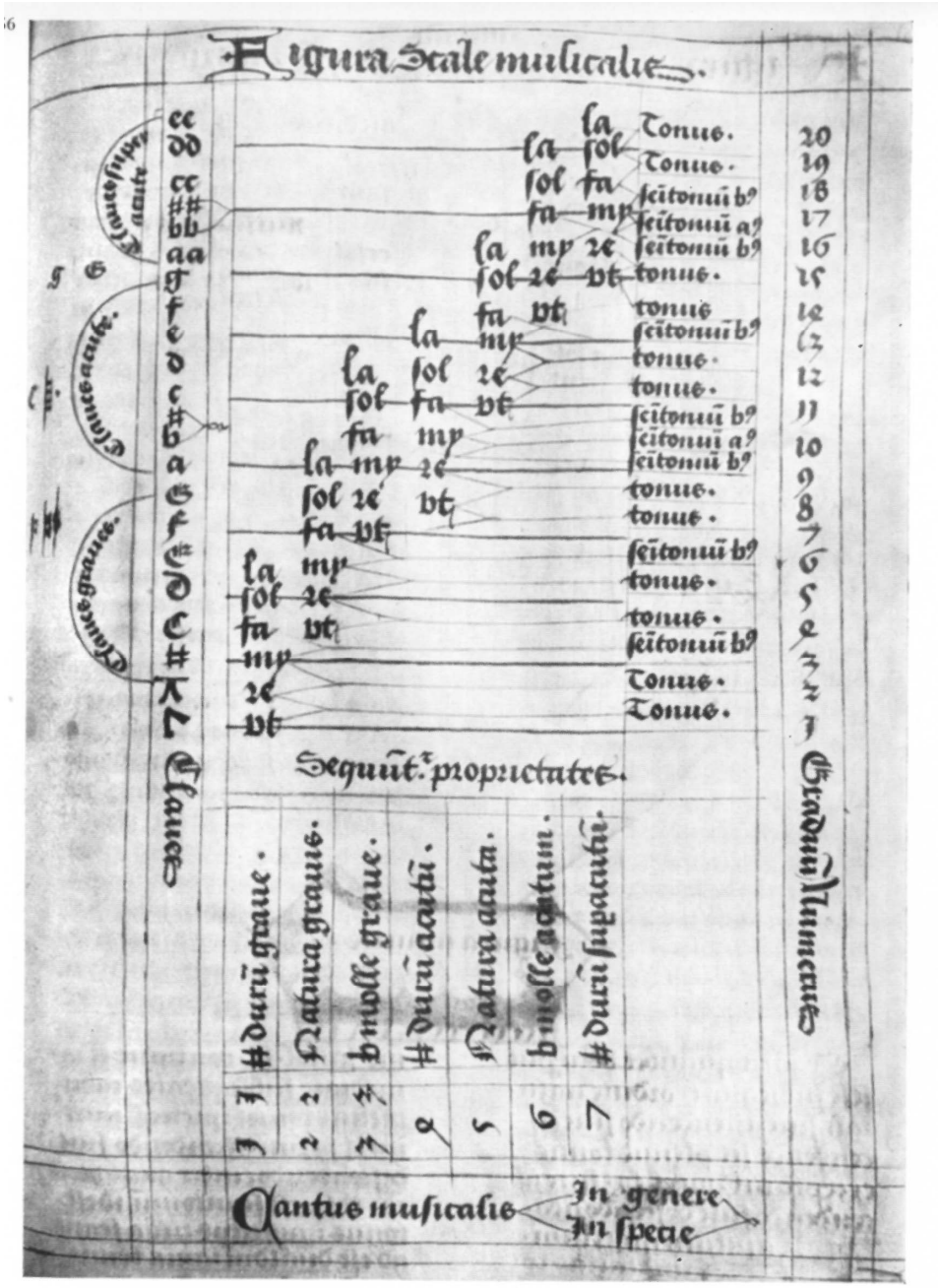
A legfontosabb elméletírók

— *Johannes de Garlandia*, francia zenetudós (műk. 1270–1320): *De mensurabili musica*
http://www.chmtl.indiana.edu/tml/13th/GARDMM_TEXT.html

— *Anonymus IV*, 1270-80 között Párizsban tanuló angol diák; írása két töredékben (13. és 14. századi angol másolatok) maradt fenn.
http://www.chmtl.indiana.edu/tml/13th/ANO4MUS_TEXT.html. Angol fordítás:
http://ia700602.us.archive.org/29/items/anonymousivconce00ditt/anonymousivconce00ditt.pdf

— *Kölni Franco*, német zenetudós: *Ars cantus mensurabilis* (~1250)
http://www.chmtl.indiana.edu/tml/13th/FRAACME_MPBN1666.html

— *Anonymus II*: *Tractatus de discantu*
http://www.chmtl.indiana.edu/tml/13th/ANO2TRA_TEXT.html



Gent, Univ. Bibl. Ms. 70/(71), fol 108r

1. LB: (*trocheus*)
2. BL: (*jambus*)
3. LBB: (*daktilus*)
4. BBL: (*anapesztus*)
5. LL: (*spondeus*)
6. BBB: (*tribrachus*)

	Primus ordo	Secundus ordo	Tertius ordo
1.	7	7	7
2.	7	7	7
3.			
4.			
5.			
6.	7	7	7

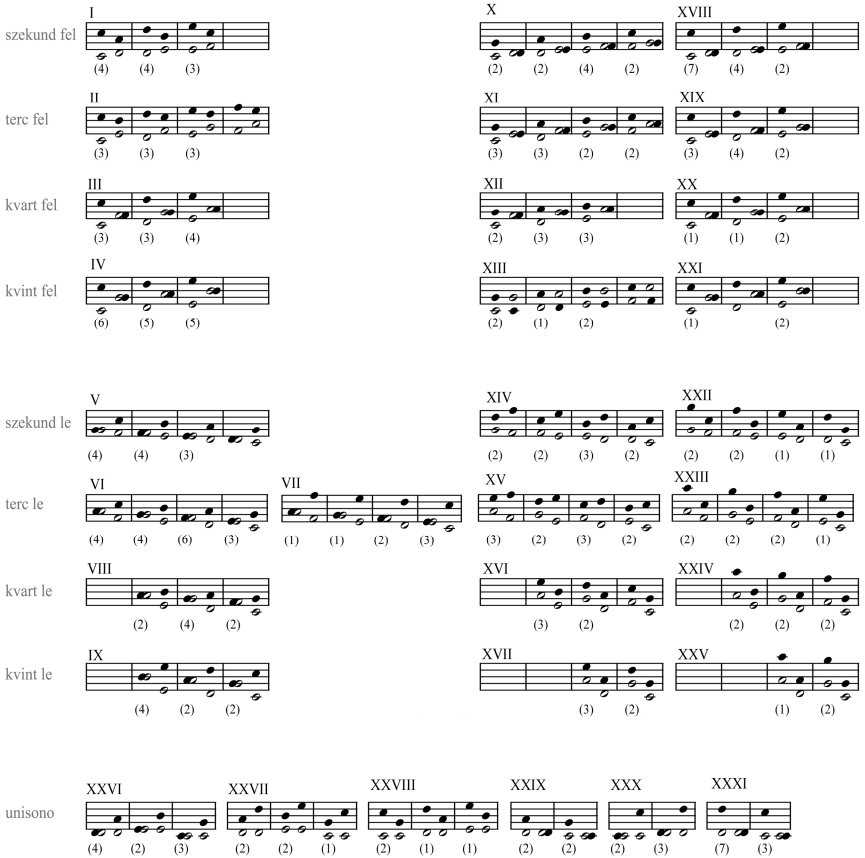
1. 3 2 2 2 2
2. 2 2 2 2 3
3. 1 3 3 3
4. 3 3 3 1
5. 3 3 3
6. 4 3 3

Anonymus: Ars organi („vatikáni organum-traktátus”)

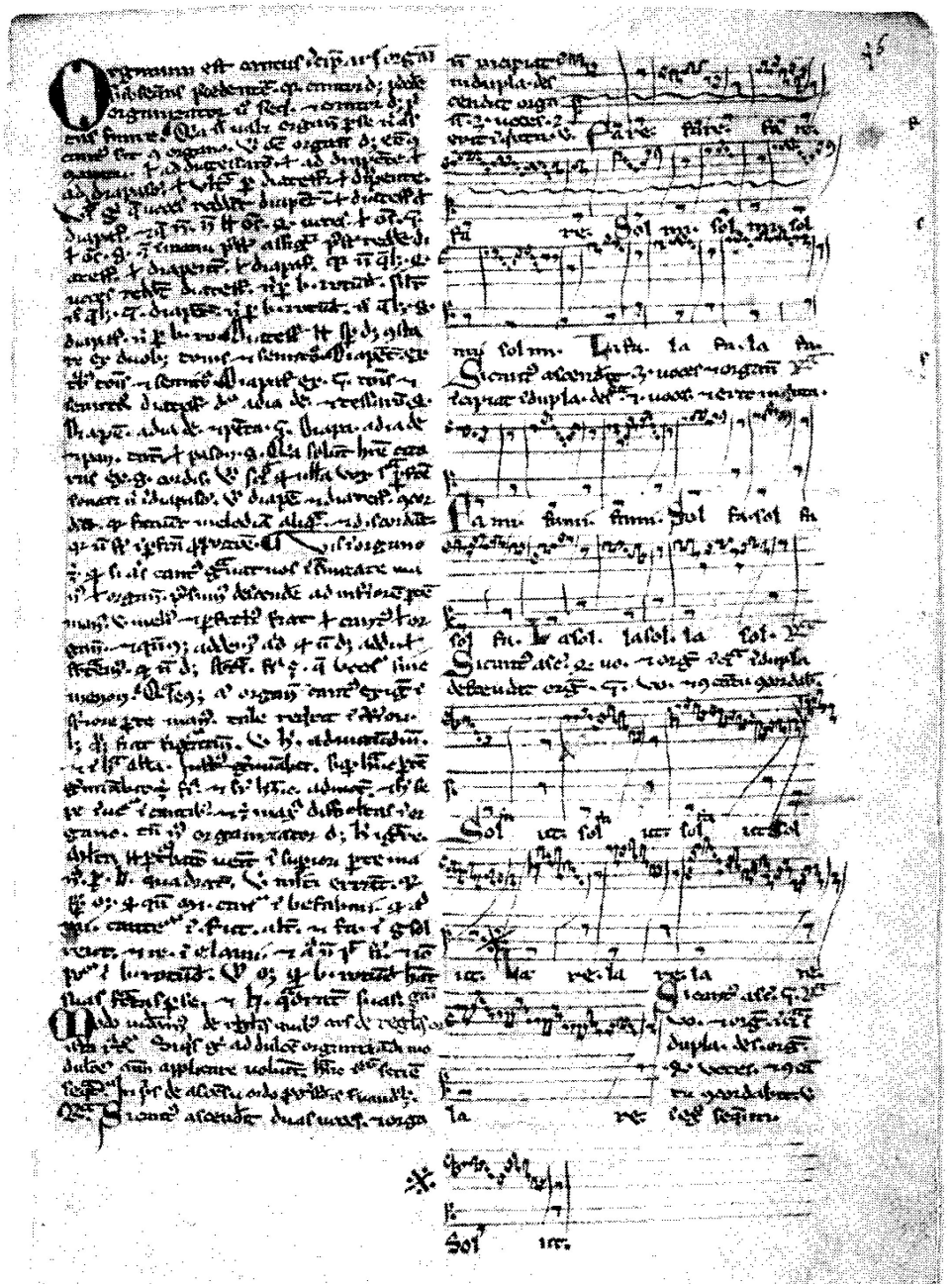
13. század első negyede; vsz. észak-francia vagy angol eredetű
Vatikán, Ottob. lat. 3025, fols. 46–50
(http://www.chmtl.indiana.edu/tml/12th/ARSORG_TEXT.html)

Tartalom

1. rész: bevezetés 3
2. rész: ellenszólamok a vox principalis elemi elmozdulásaihoz: 31 szabály 3



3. rész: vegyes 18
4. rész: különféle fordulatok a discantus számára 20
5. rész: három példa: Alleluia. Hic Martinus, facsimile 21
Alleluia. Hic Martinus, modern átírás 22
Operibus sanctis 24
Petre amas me (töredék) 26



Vatikán, Ottob. lat. 3025, fol. 46^{r}

[1. rész: bevezetés]

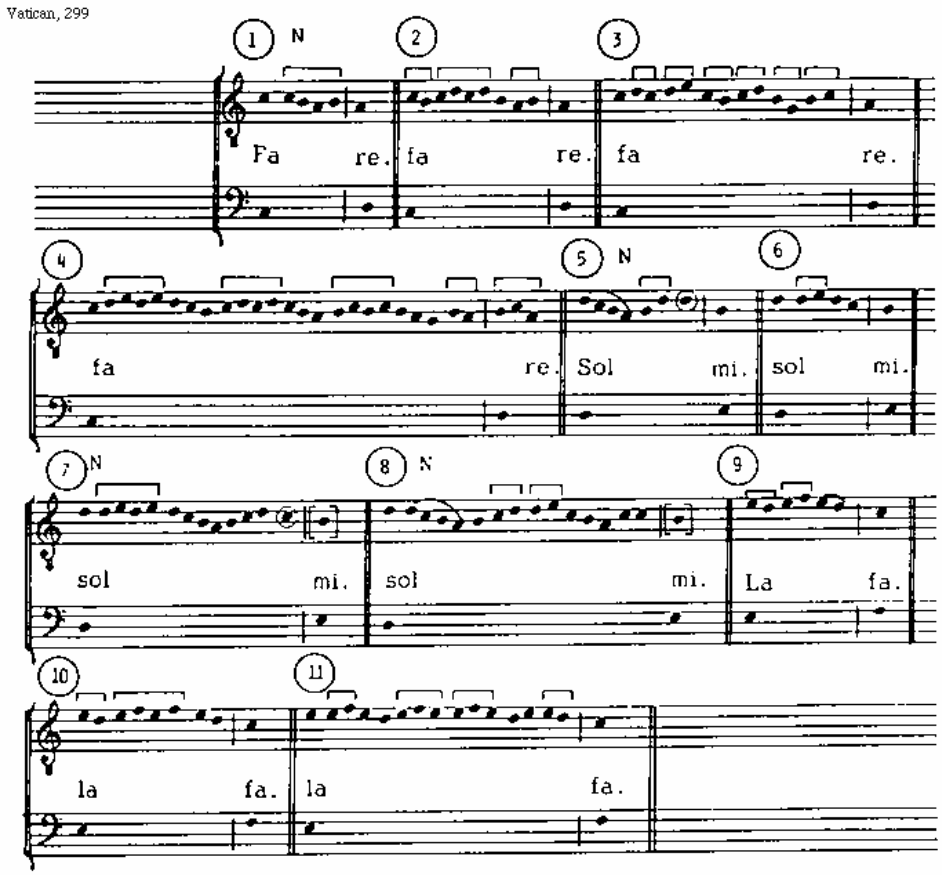
Organum est cantus subsequens precedentem, quia cantor debet precedere organizator vero sequi, et cantor debet primitus finire. Quia nihil valet organum per se nisi aliquis cantus sit cum organo. Unde omne organum debet esse cum cum cantu, vel ad diatessaron vel ad diapente, vel ad diapason, vel ultra per diatessaron vel diapente. Videndum igitur que voces reddant diapente vel diatessaron, vel diapason, et que non. Non enim omnes 4 voces uel omnes 5 vel omnes 8, que in manu possunt assignari possunt reddere diatessaron, vel diapente, vel diapason, quia non quelibet 4 voces reddunt diatessaron nisi per b rotundum, similiter nec quelibet 5 diapente nisi per b rotundum, nec quelibet 8 diapason nisi per b rotundum. Diatessaron enim semper debet constare ex duobus tonis et semitonio. Diapente ex tribus tonis et semitonio. Diapason ex 5 tonis et duobus semitoniis. Diatessaron dicitur a dia de, et tessaron 4. Diapente a dia de, et penta 5. Diapason a dia de et pan totum, vel pason 8. Quia soluerunt habere citaras ex 8 cordis. Unde sciendum quod nulla vox supra perfecte sonat nisi in diapason. Unde diapente et diatessaron concordant, quia faciunt melodiam aliquam, et discordant, quia non sunt in perfecta proportione.

Vis in organo est, quod si aliquis cantus gravat nos in summitate manus vel organum, possumus descendere ad inferiorem partem manus, ut melius et perfectius fiat vel cantus vel organum. Et quandocumque addemus aliquid quod non debet addi, vel subtraemus, quod non debet subtrai, figura est, que vocatur sinemenon. Qualecumque autem organum cantus exigit in superiore parte manus, tale requirit in inferiori, licet quandoque fiat figuratum, ut hic admittendum et in hac alleluya Justus germinabit super hanc partem germinabit est figura, et super hanc admittendum et hoc sepe invenitur in cantibus, et est maxima difficultas in organo. Tum nullus organizator debet hoc ignorare. Multa enim perturbatio venit in superiore parte manus per b quadratum, ubi multi errant, quia semper oportet, quod, quando mi canitur in be fa b mi, quod aliud mi cantetur in f ut altum, et fa in g sol re ut, et re in e la mi, et alia non potest fieri, et ideo ponitur in b rotundum. Unde oportet quod b rotundum habeat suas facturas per se et b quadratum suas.

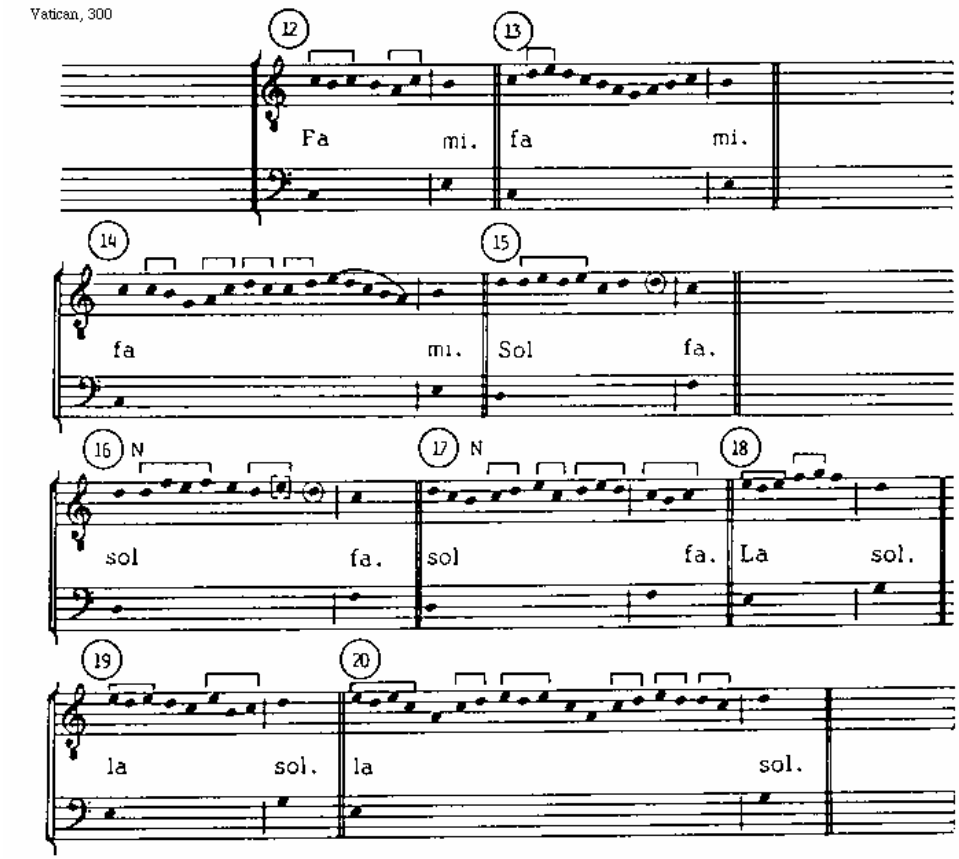
Modo videamus de regulis quibus ars ista regulatur. Si quis igitur ad dulcem organizandi modulationem animum applicare voluerit, hanc regularum seriem sequatur. In primis de ascensu ordo progressionis servandus est.

[2. rész: ellenszólamok a vox principalis elmozdulásaihoz, hangközök szerint — 31 „regula”:]

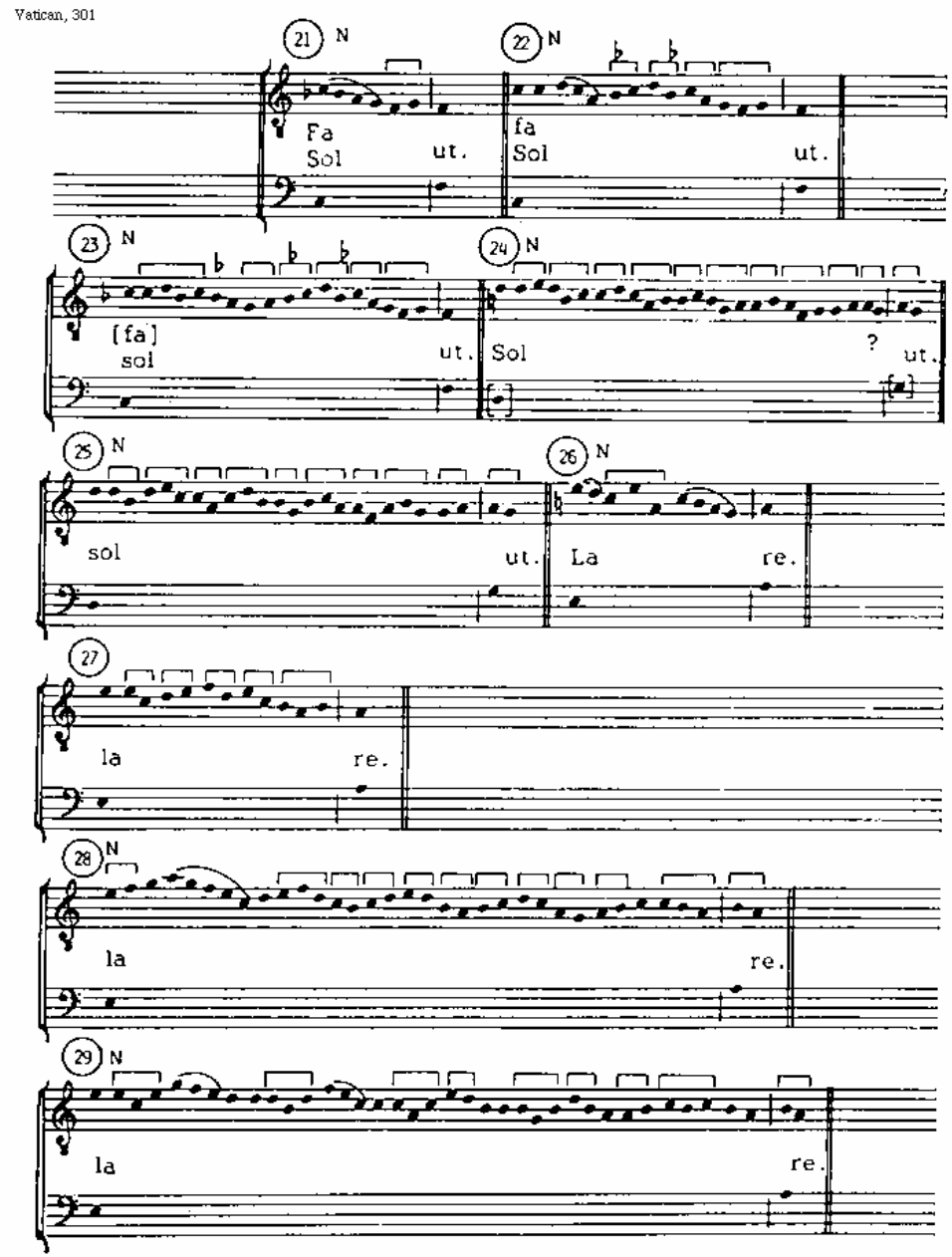
I. Si cantus ascenderit duas voces et organum incipiat in dupla, descendat organum 3 voces et erit in quinta, ut:



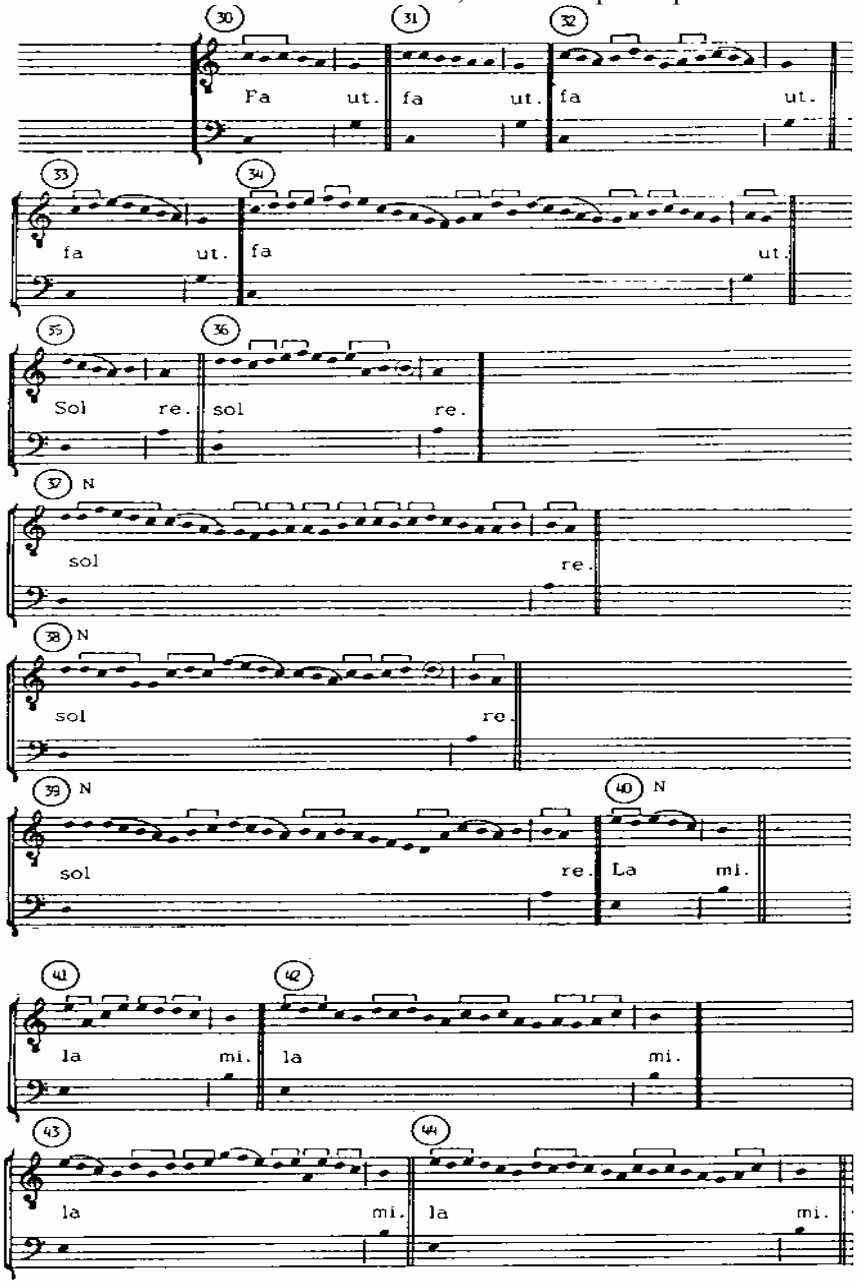
II. Si cantus ascenderit 3 voces et organum incipiat in dupla, descendat 2 voces et erit in quinta:



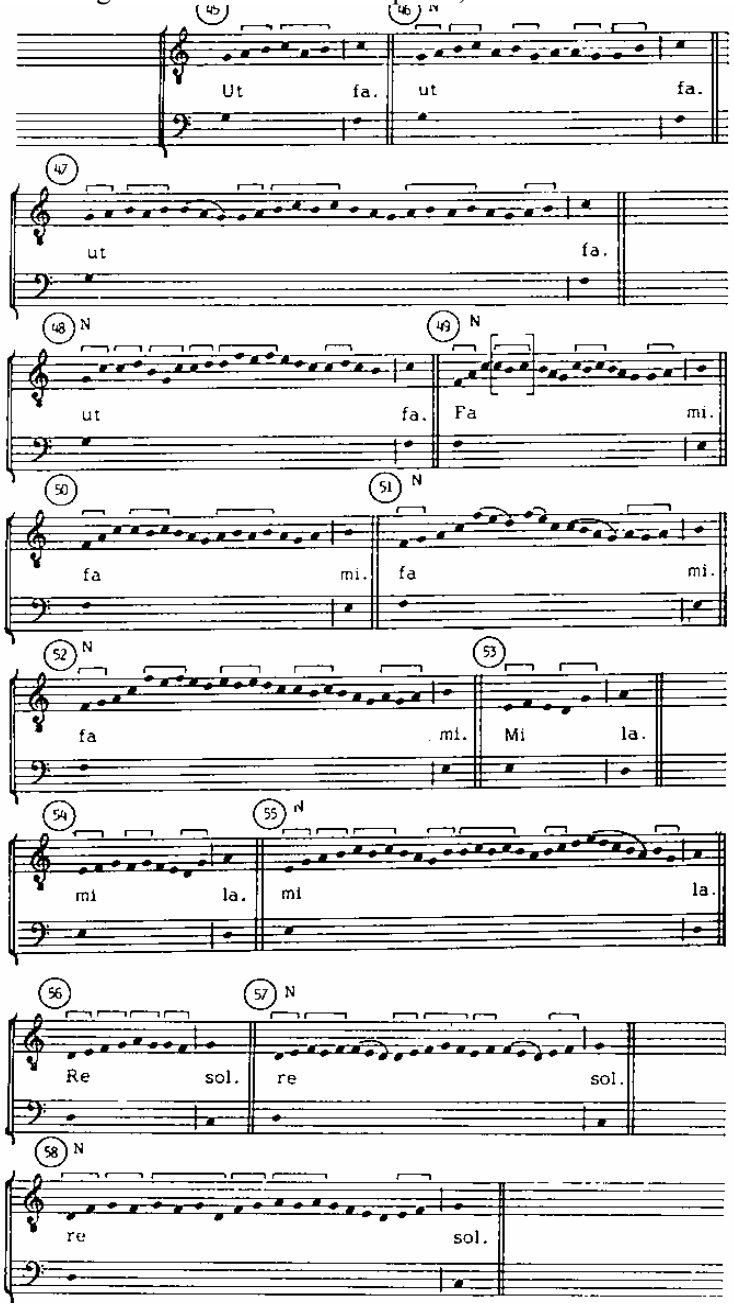
III. Si cantus ascenderit 4 voces et organum incipiat in dupla, descendat organum 5 voces et cum cantu concordabit:



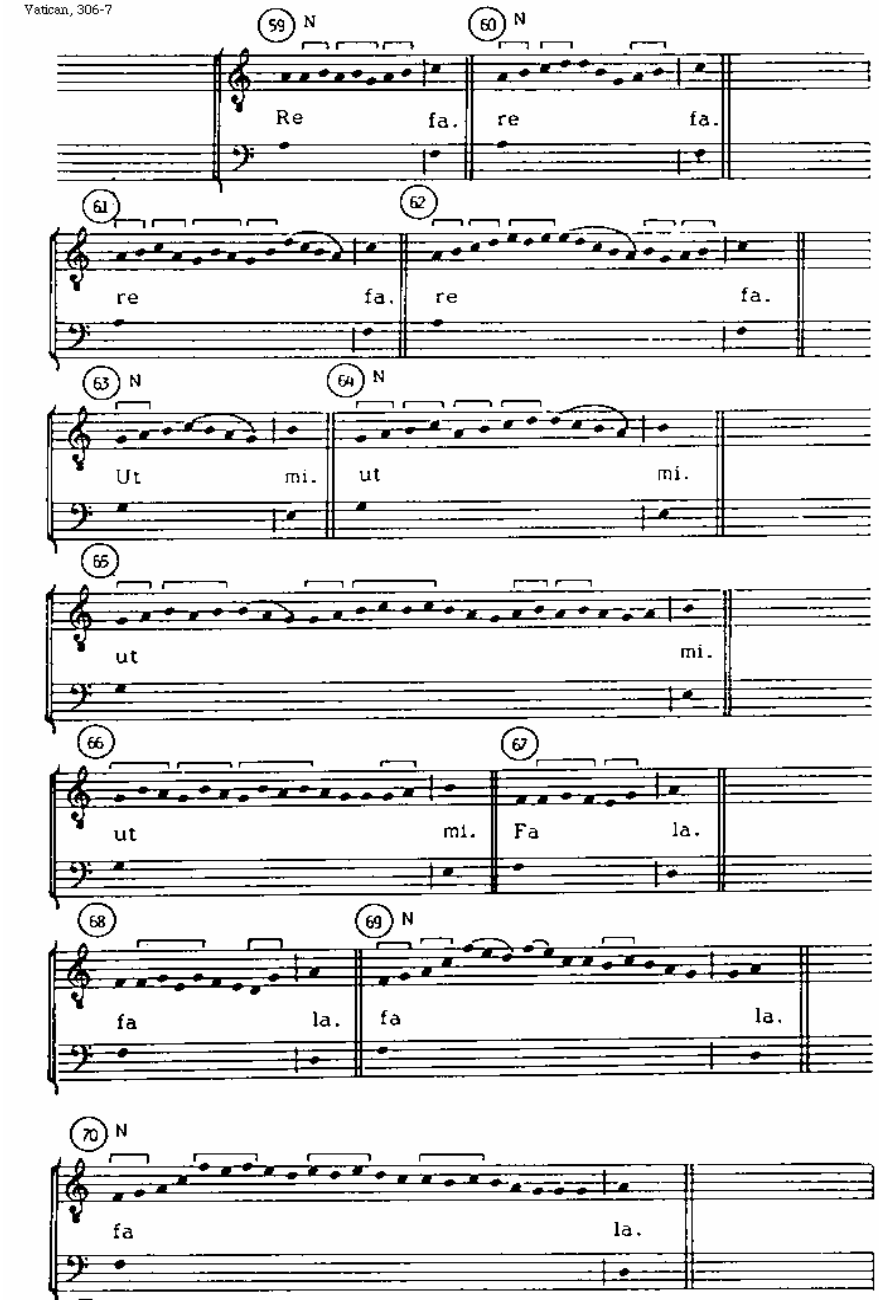
IV. Si cantus ascenderit 5 voces et organum incipiat in dupla, descendat organum 4 voces et cum cantu concordabit, ut in exemplo sequenti:

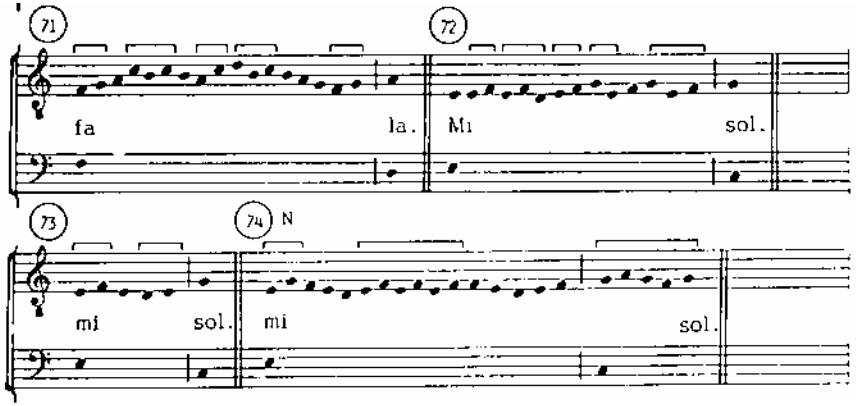


V. Nunc de descensu. Si cantus descenderit duas voces et organum incipiat cum cantu, ascendat organum 4 voces et erit in quinta, ut hic:

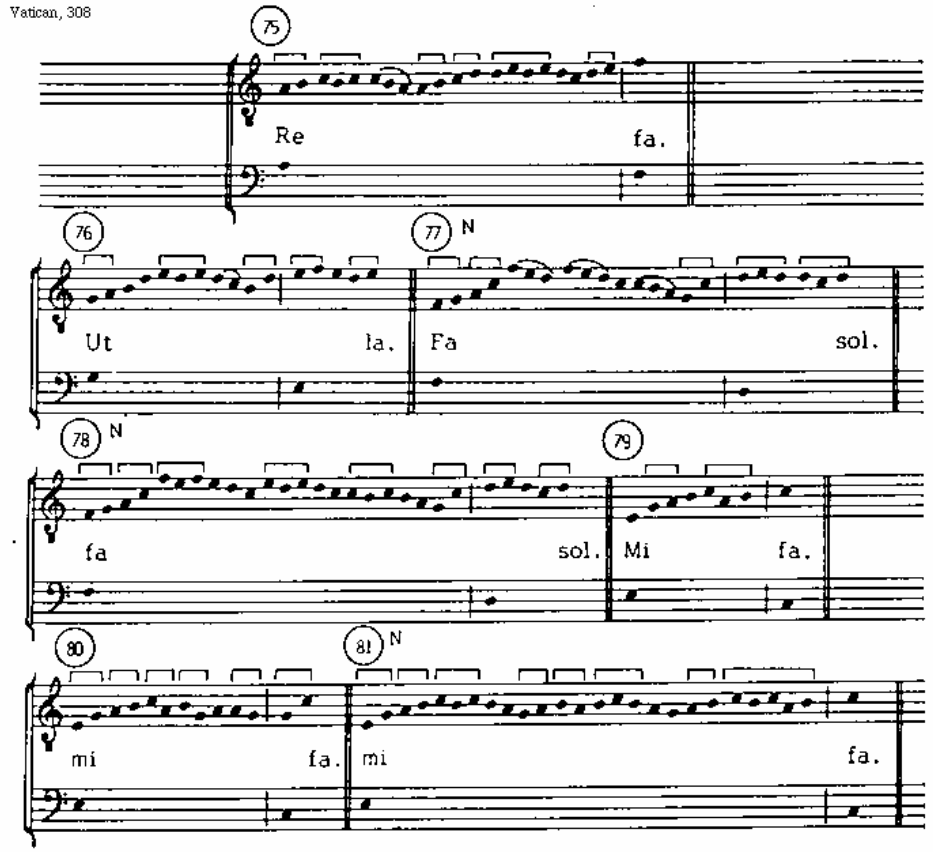


VI. Si cantus descenderit 3 voces et organum incipiat cum cantu, ascendat organum similiter 3 voces et erit in quinta, ut hic:

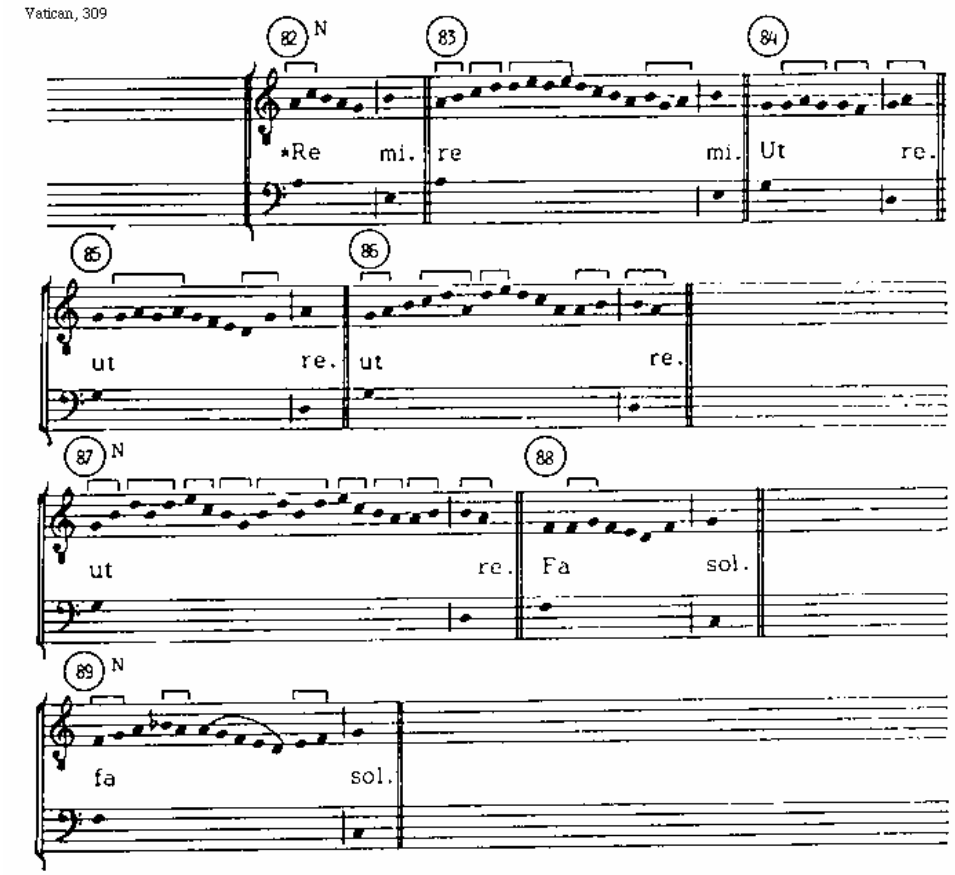




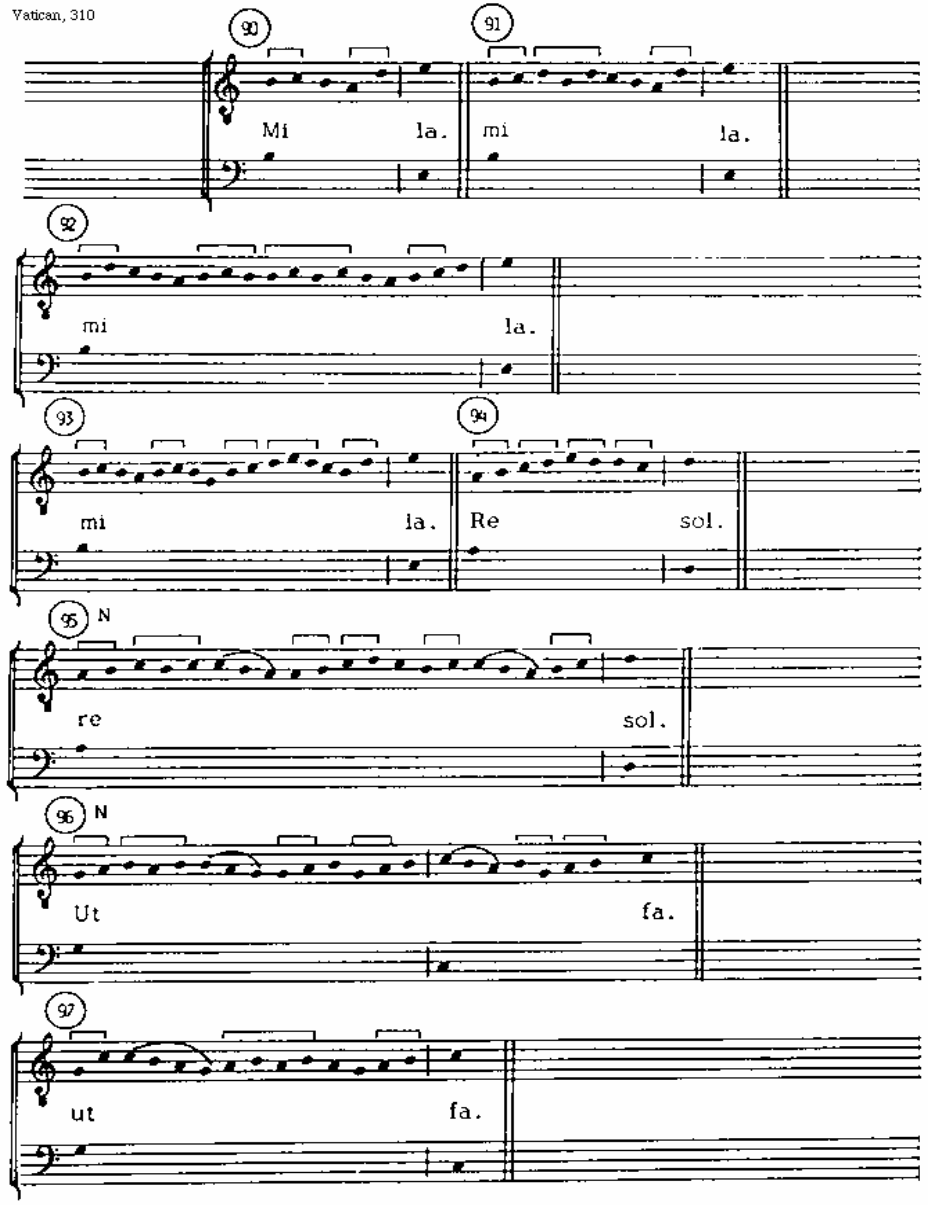
VII. Si cantus descenderit 3 voces et organum incipiat cum cantu, ascendat organum 6 voces et erit in diapason:



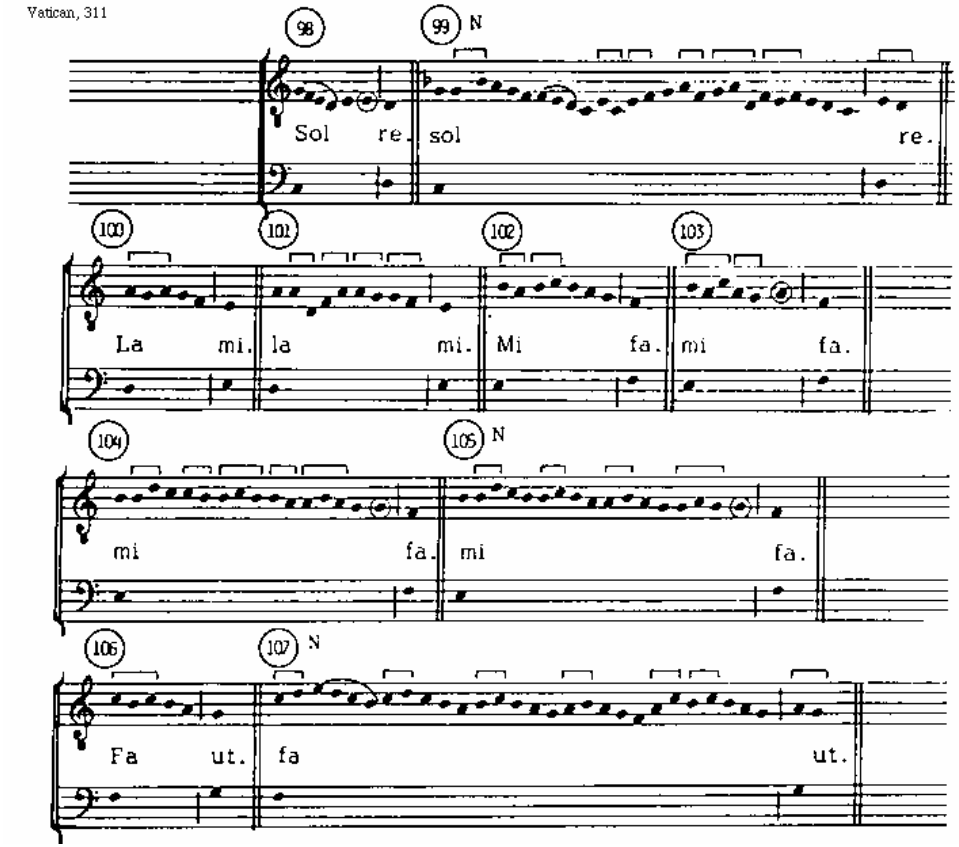
VIII. Si cantus descenderit 4 voces et organum incipiat cum cantu, ascendat organum duas voces et erit in quinta et hec regula debet esse ad re mi hoc signo*



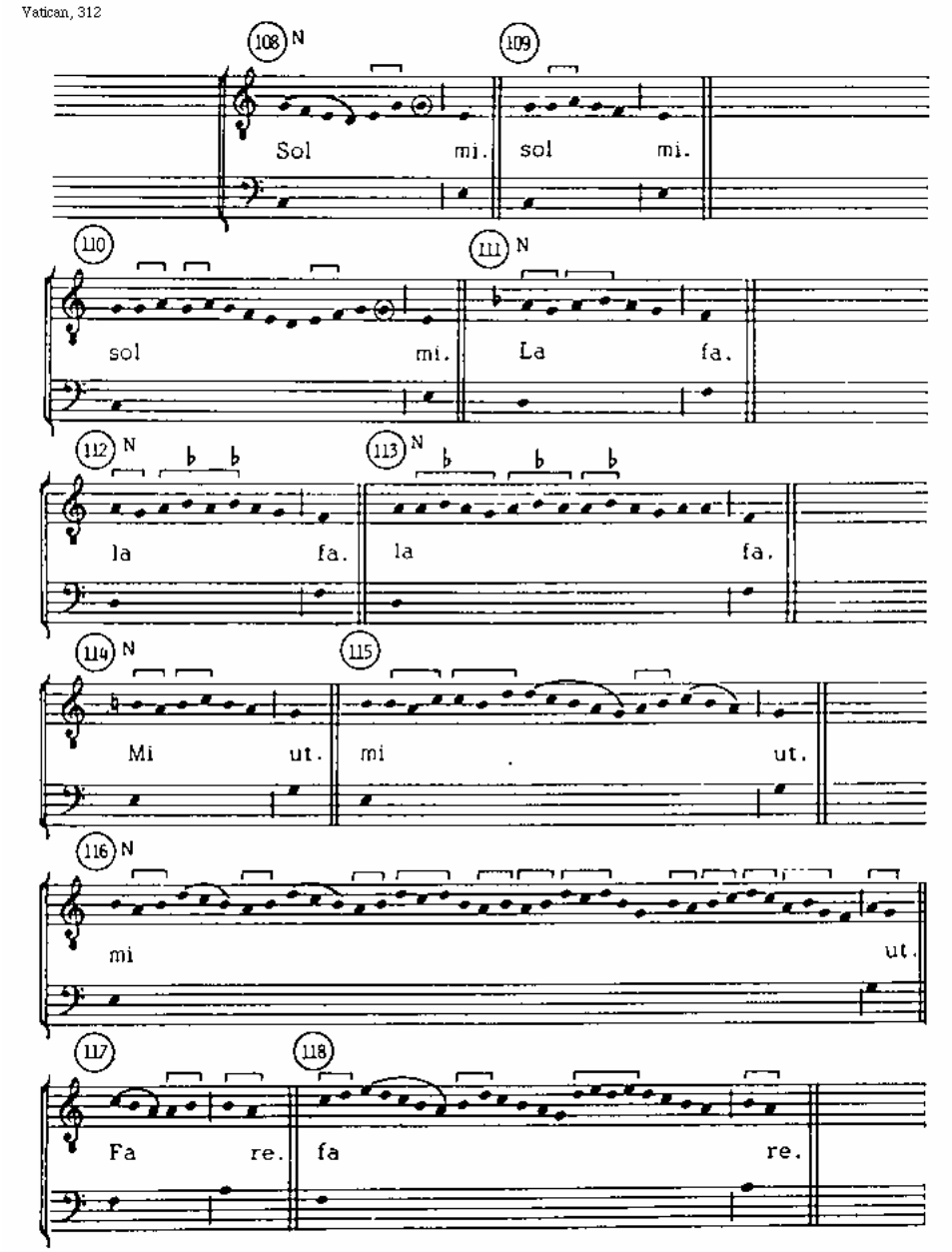
IX. Si cantus descenderit 5 voces et organum incipiat cum cantu, ascendat organum 4 voces et erit in dupla, ut exemplo sequenti:



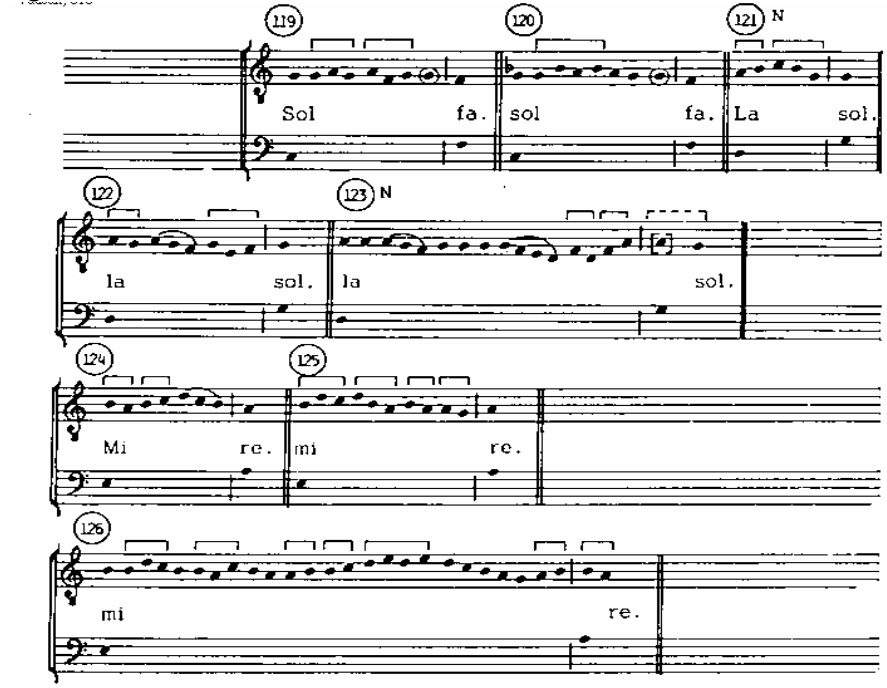
X. Si cantus ascenderit duas voces et organum incipiat in 5-ta, descendat organum 4 et erit cum cantu:



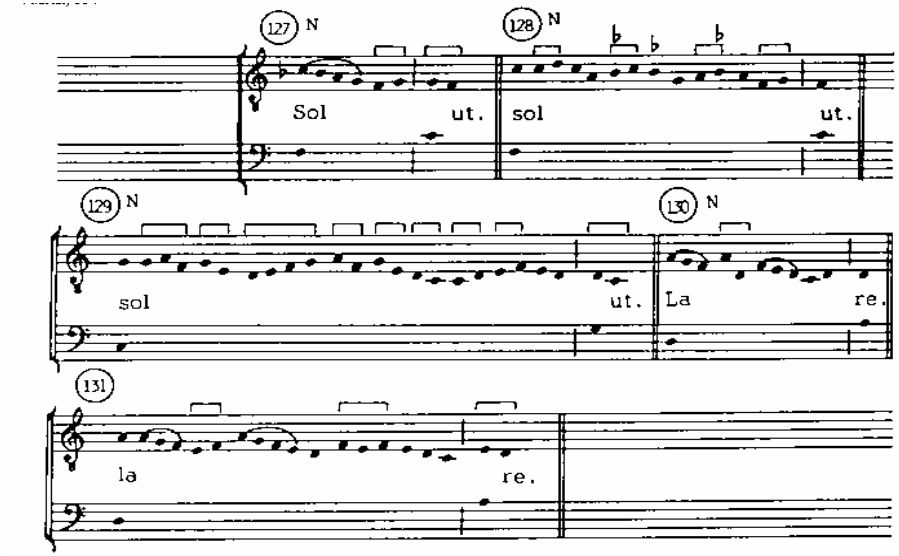
XI. Si cantus ascenderit 3 voces et organum incipiat in quinta, descendat organum 3 voces et erit simile:



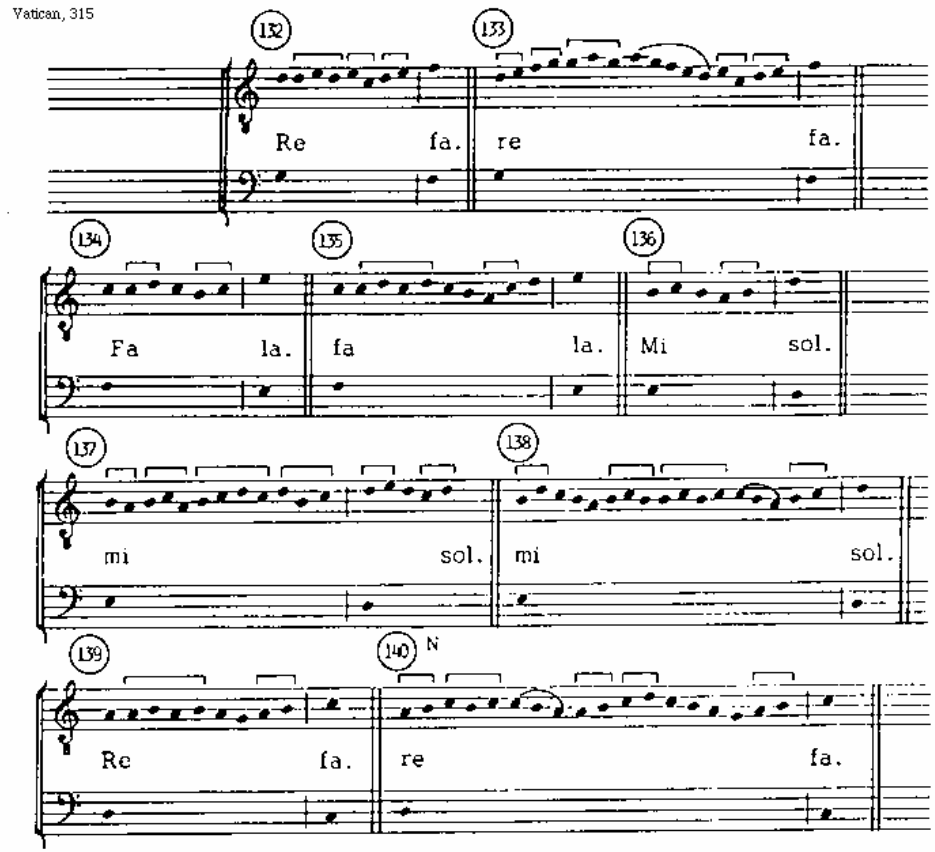
XII. Si cantus ascenderit 4 voces et organum incipiat in quinta, descendat organum in duas voces et concordabit cum cantu:



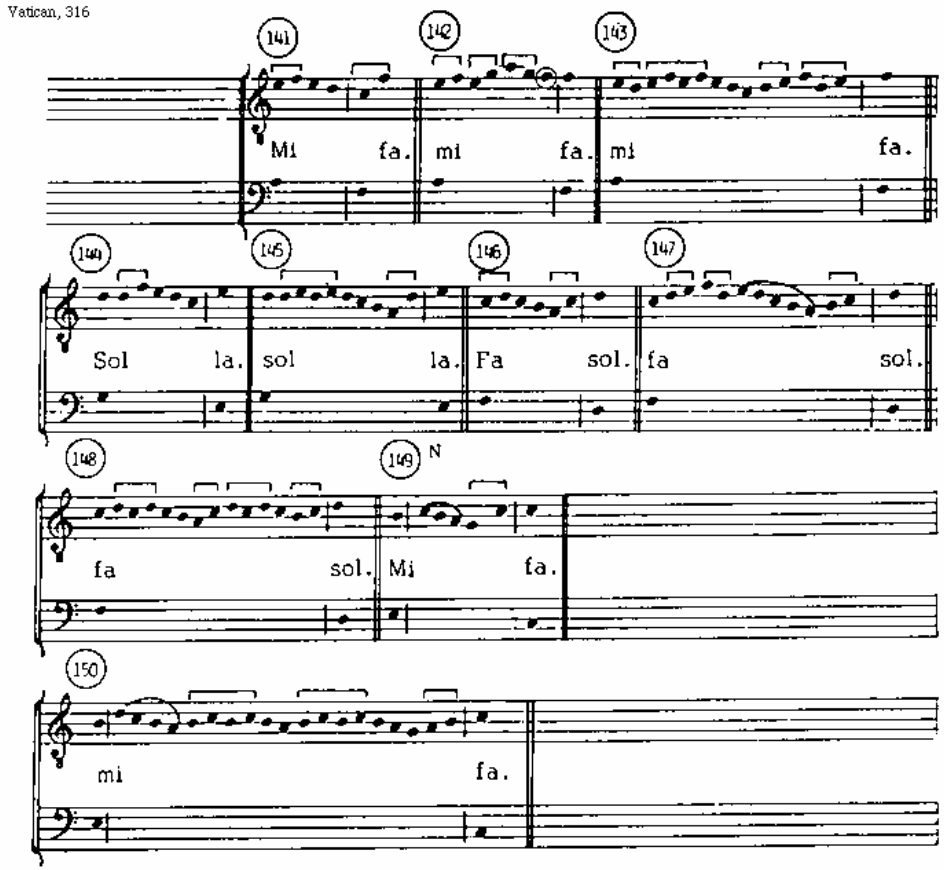
XIII. Si cantus ascenderit 5 voces et organum incipiat in 5, descendat organum 5 voces et erit in 5 sub cantu:



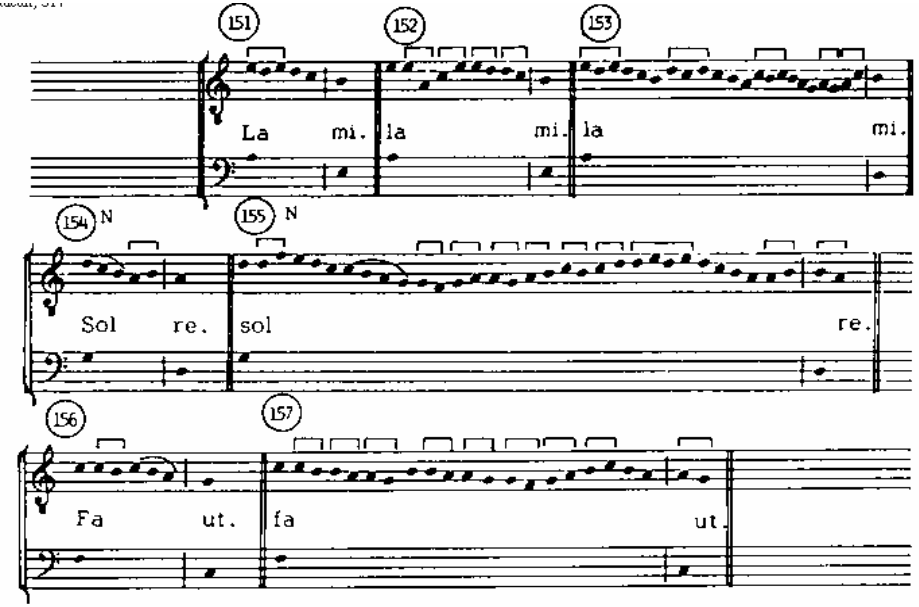
XIV. Si cantus descenderit 2 voces et organum incipiat in 5, ascendat organum in quinta et erit in dupla, ut hic:



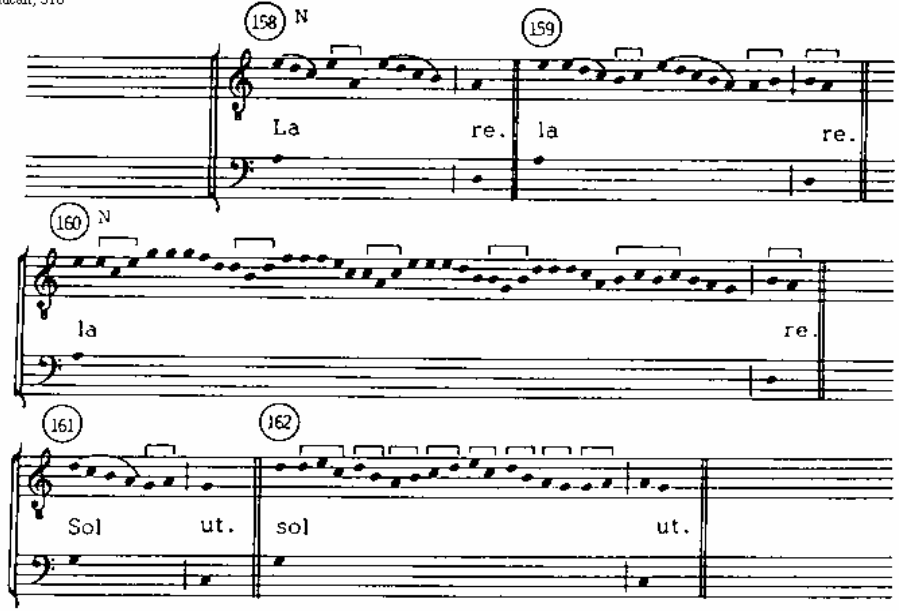
XV. Si cantus descenderit 3 voces et organum incipiat in 5, organum ascendat duas voces et erit in dupla:



XVI. Si cantus descenderit 4 voces et organum incipiat in 5, descendat organum similiter 4 voces et erit in 5-ta:

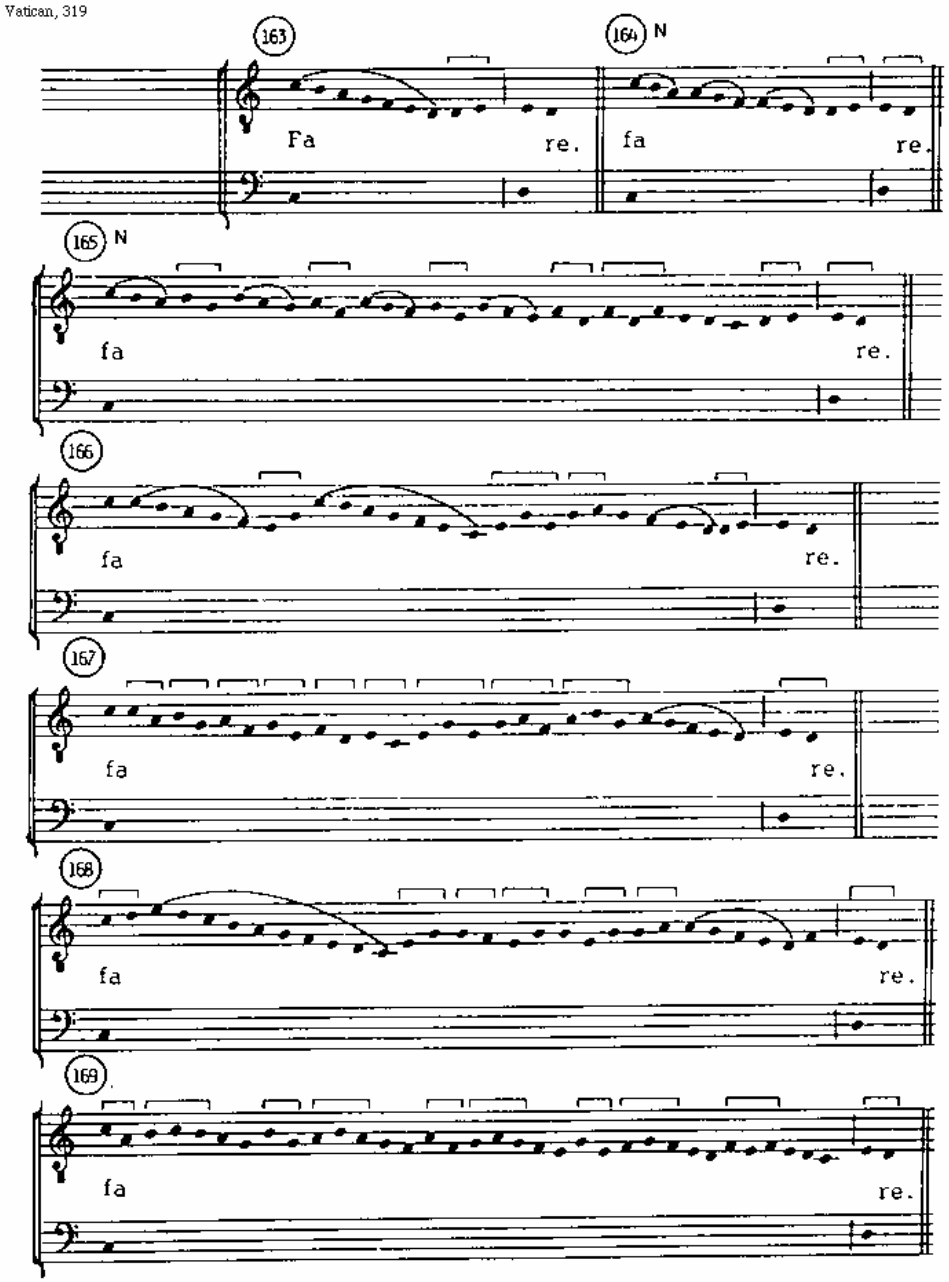


XVII. Si cantus descenderit 5 voces et organum incipiat in 5-ta, descendat organum 5 voces et erit in quinta:

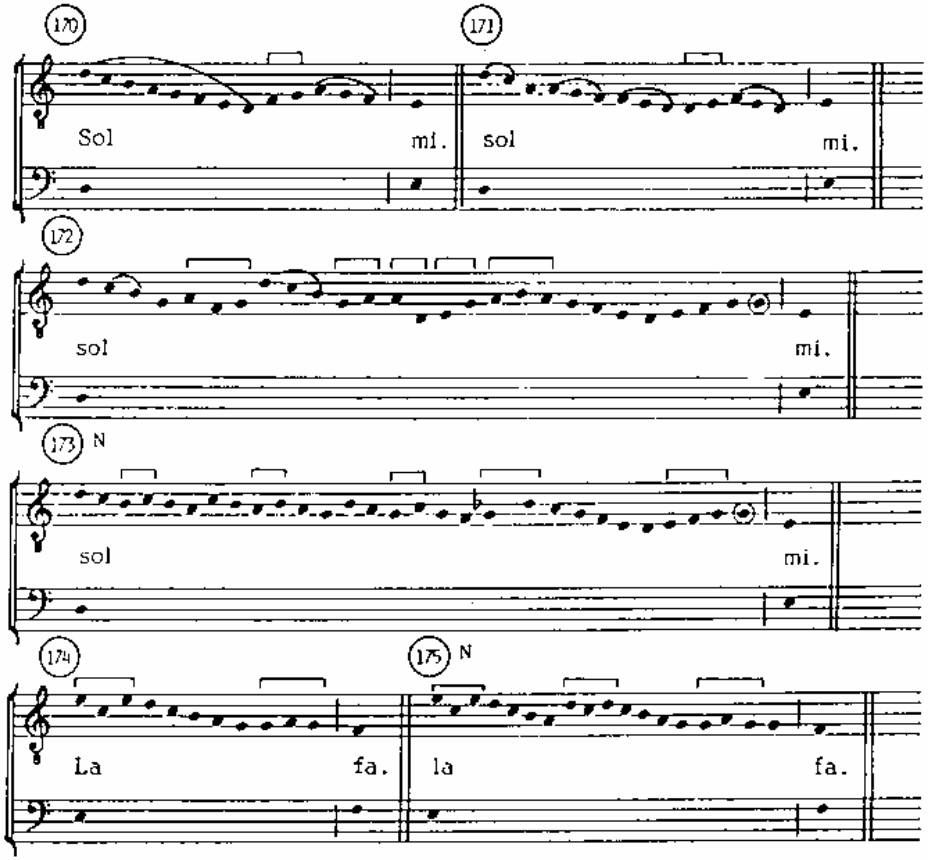


XVIII. Si cantus ascenderit duas voces et organum incipiat in dupla, descendat organum 7 voces et erit cum cantu, ut post:

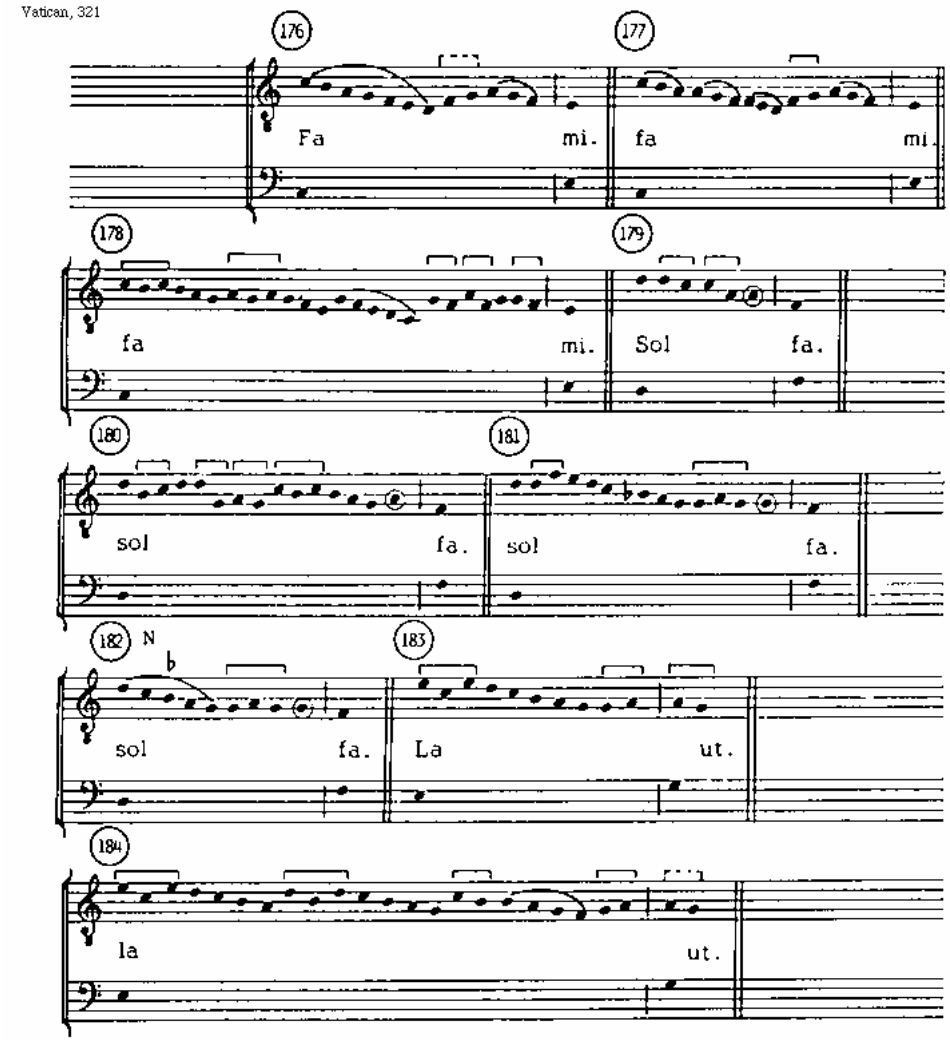
Vatican, 319



Vatican, 320

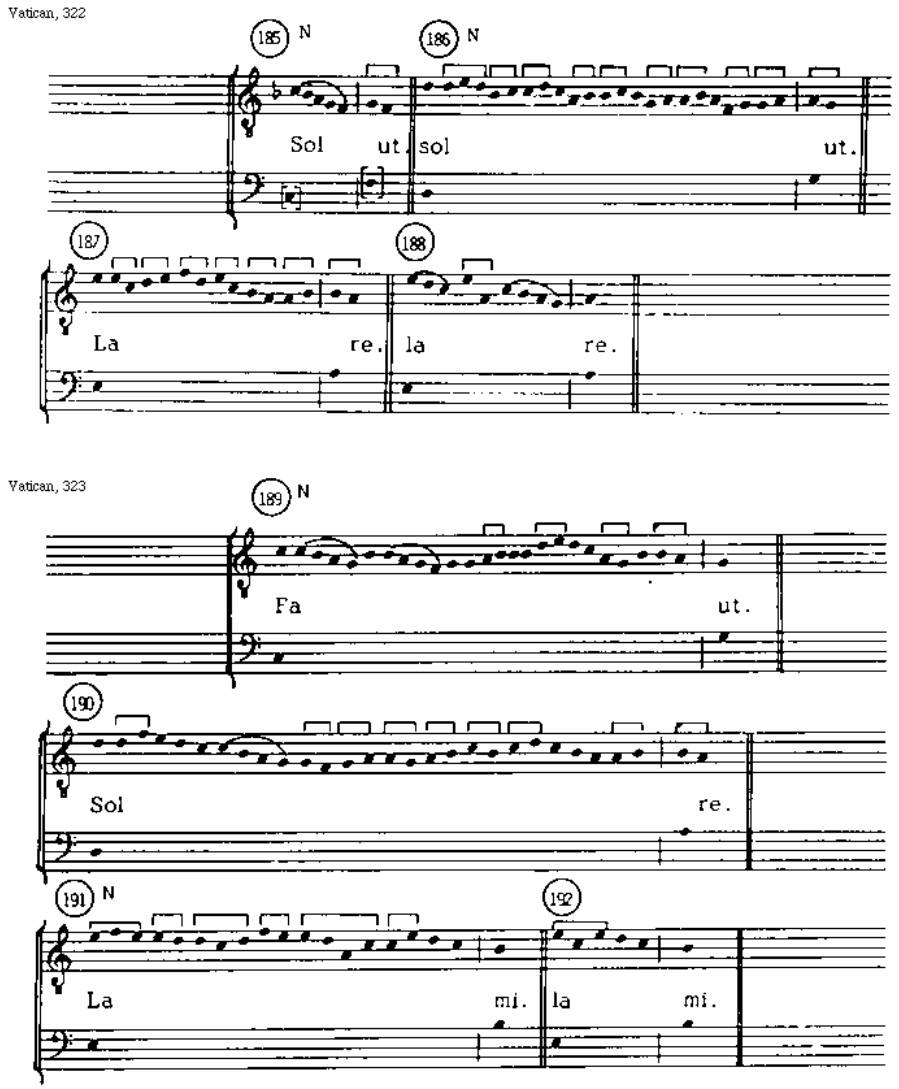


XIX. Si cantus ascenderit 3 voces et organum incipiat in dupla, descendat organum 6 voces et erit cum cantu:

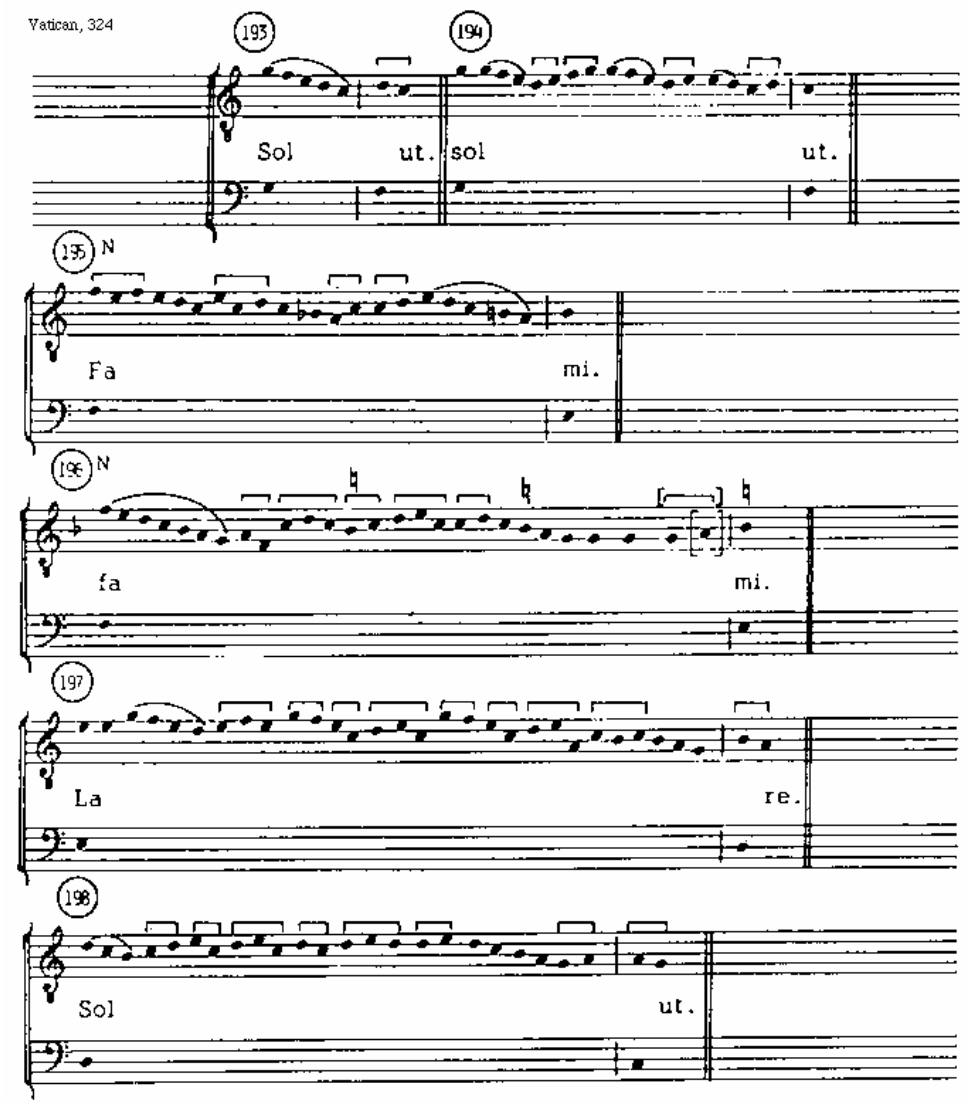


XX. Si cantus ascenderit 4 voces et organum incipiat in dupla, descendat organum 5 voces et erit cum cantu, ut hic:

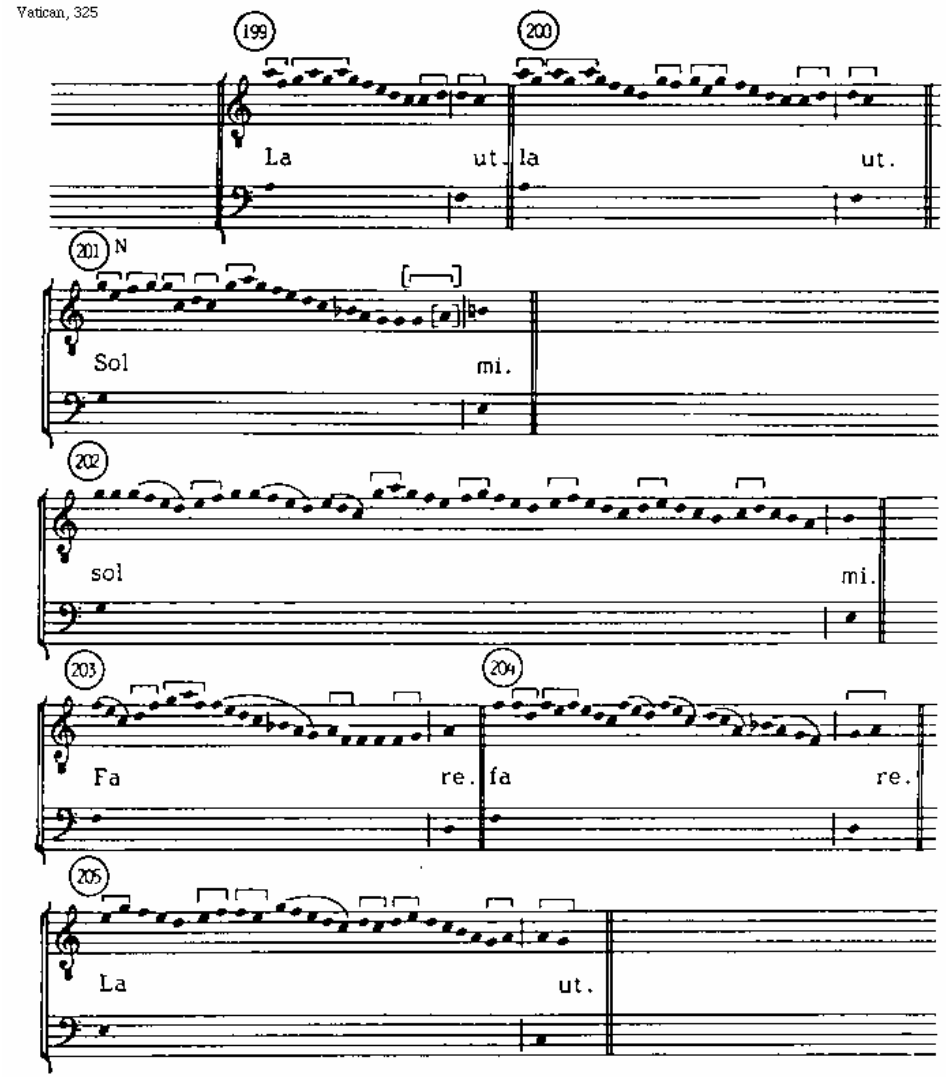
XXI. Si cantus ascenderit 5 voces et organum incipiat in dupla, descendat organum 4 voces et cum cantu concordabit:



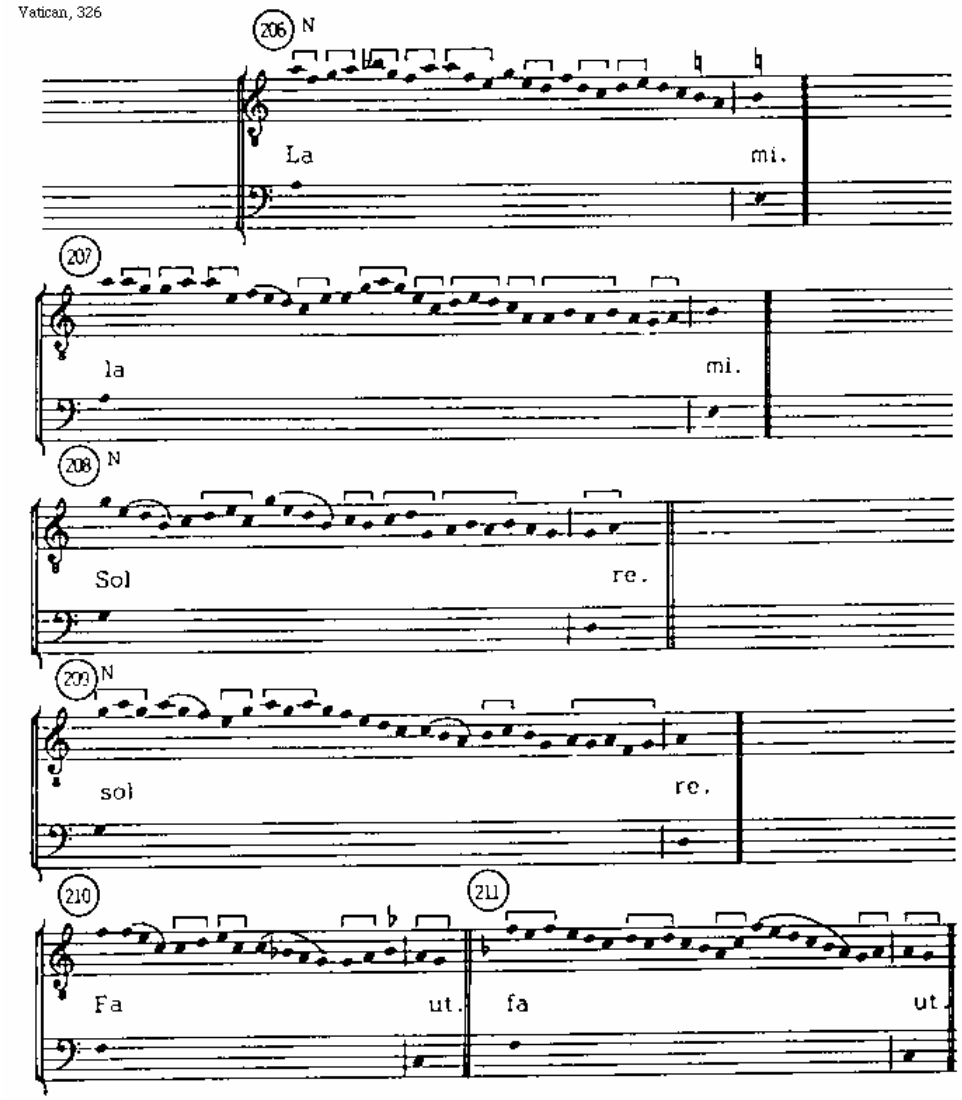
XXII. Si cantus descenderit duas voces et organum incipiat in dupla, descendat organum 5 voces et erit in quinta, ut hic:



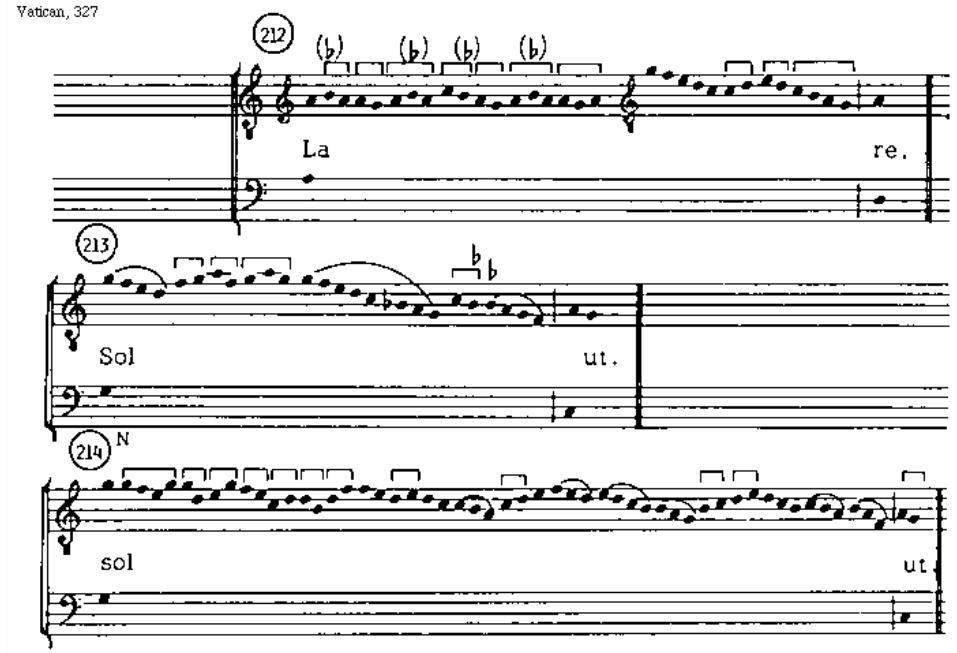
XXIII. Si cantus descenderit 3 voces et organum incipiat in dupla, descendat organum 6 voces et erit in quinta:



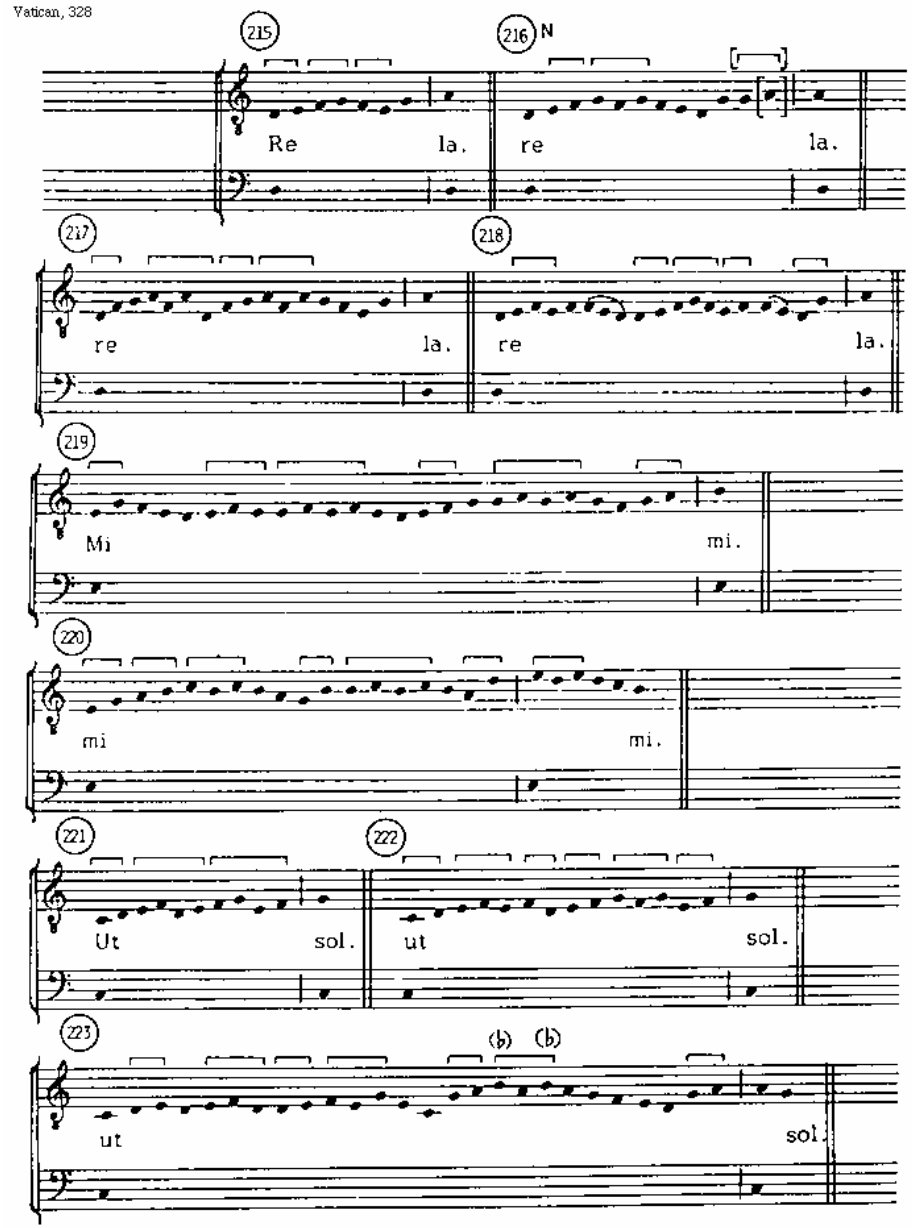
XXIV. Si cantus descenderit 4 voces et organum incipiat in dupla, descendat organum 7 et erit in quinta:



XXV. Si cantus descenderit 5 voces et organum incipiat in dupla, descendat organum 8 voces et erit in quinta:

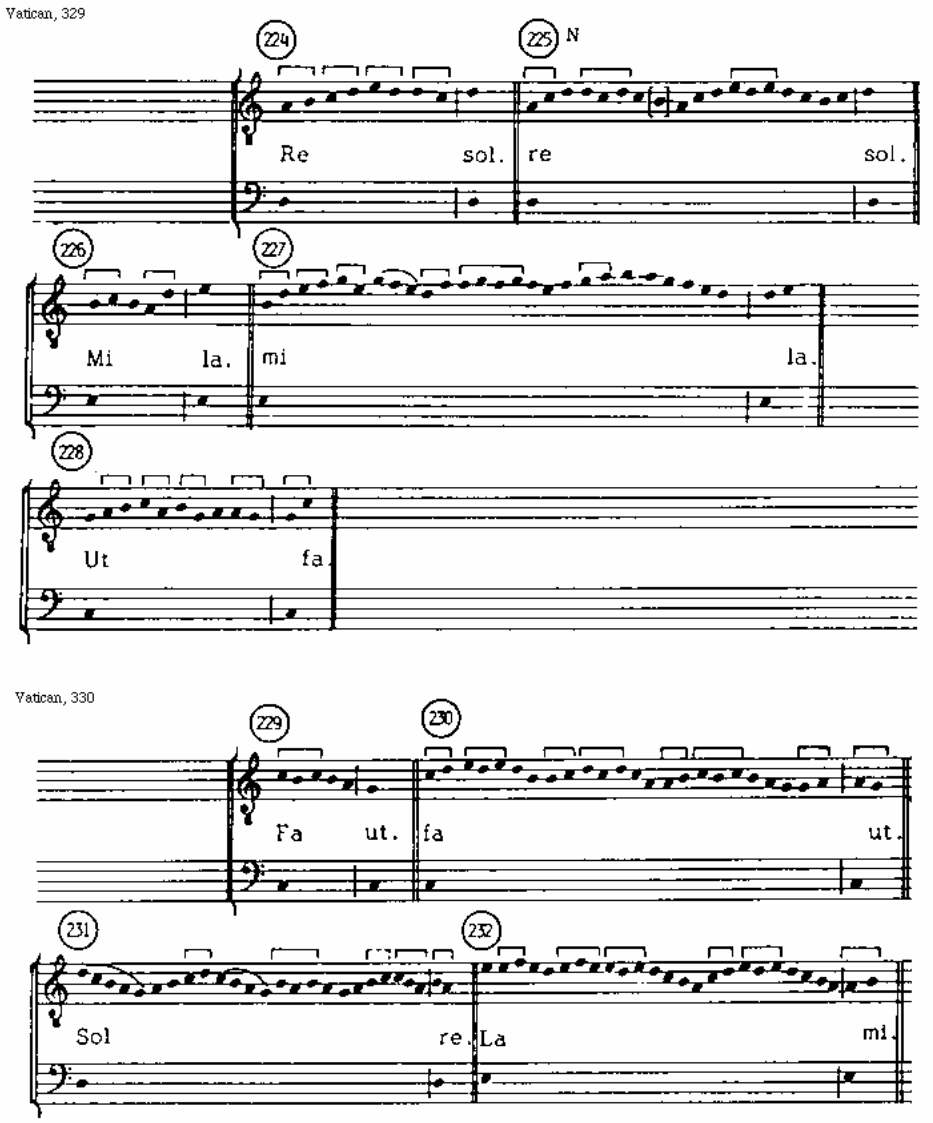


XXVI. [Si duo puncta fuerint equalia et organum incipiat cum cantu, ascendat organum 5 voces, erit in 5-ta:



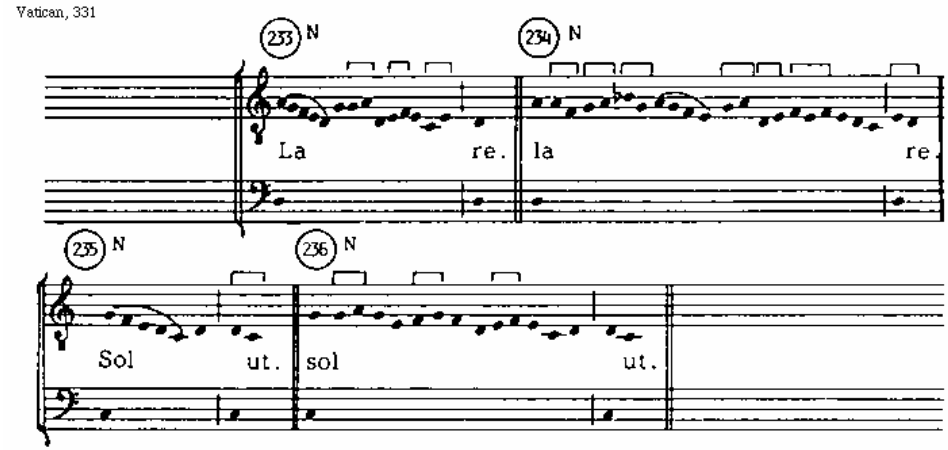
XXVII. Si duo puncta erint equalia et organum incipiat in 5-ta, ascendat organum 4 voces et erit in dupla:

XXVIII. Si duo puncta equalia erint et organum incipiat in dupla, organum descendat 4 voces et erit in quinta, ut hic:



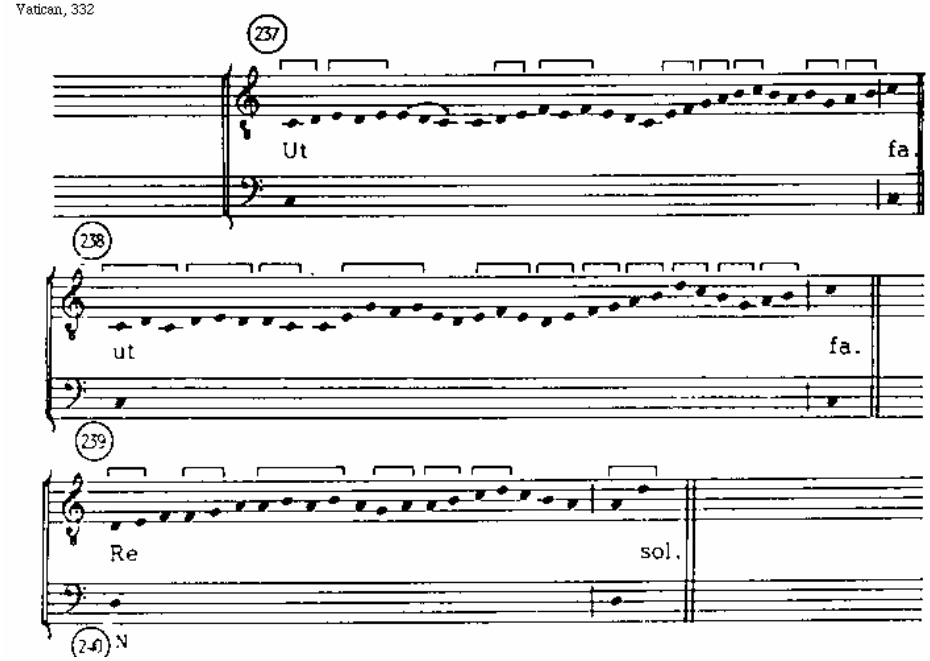
XXIX. Si duo puncta erint equalia et organum incipiat in 5-ta, descendat organum 5 voces et concordabunt:

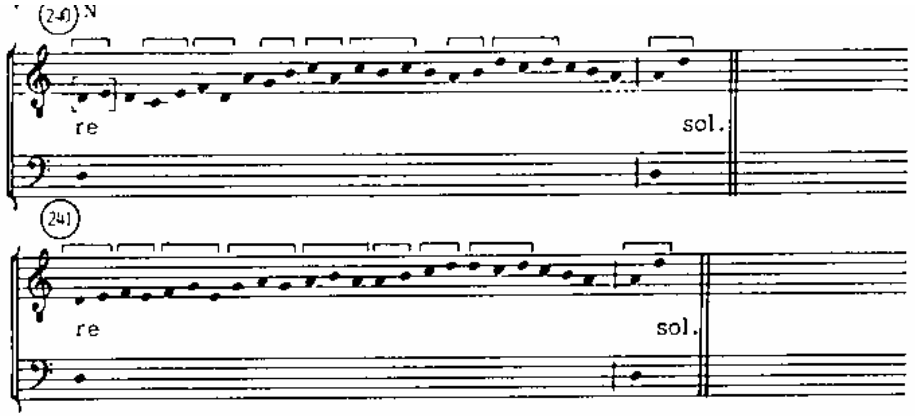
Vatican, 331



XXX. Si duo puncta erint equalia et organum incipiat cum cantu, ascendat organum 8 voces et erit in dupla, ut post:

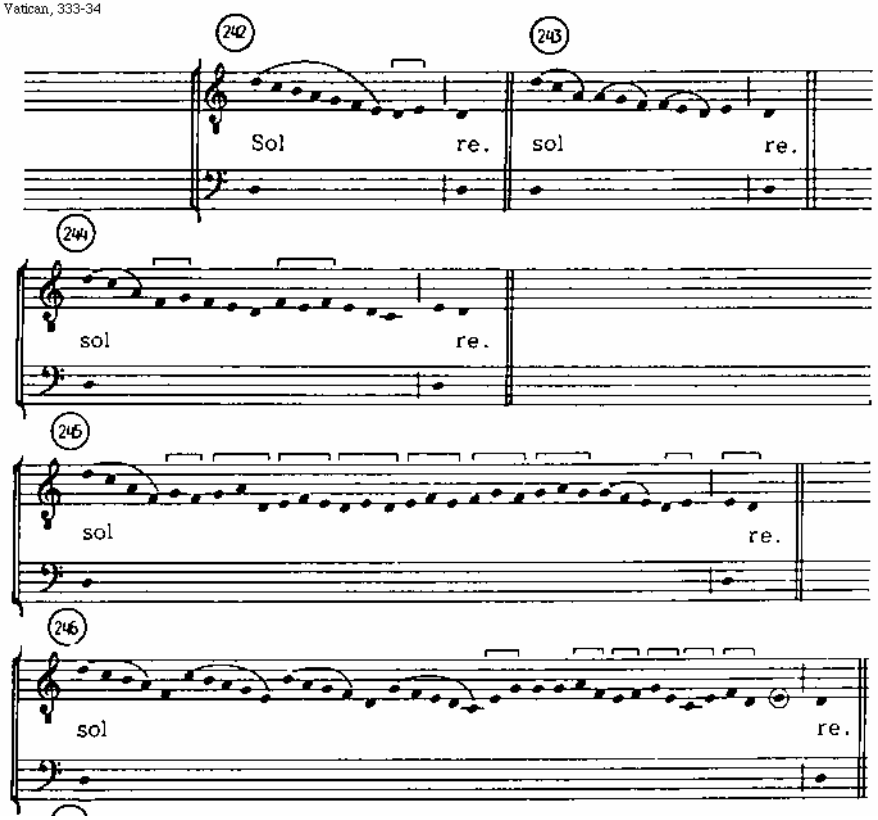
Vatican, 332

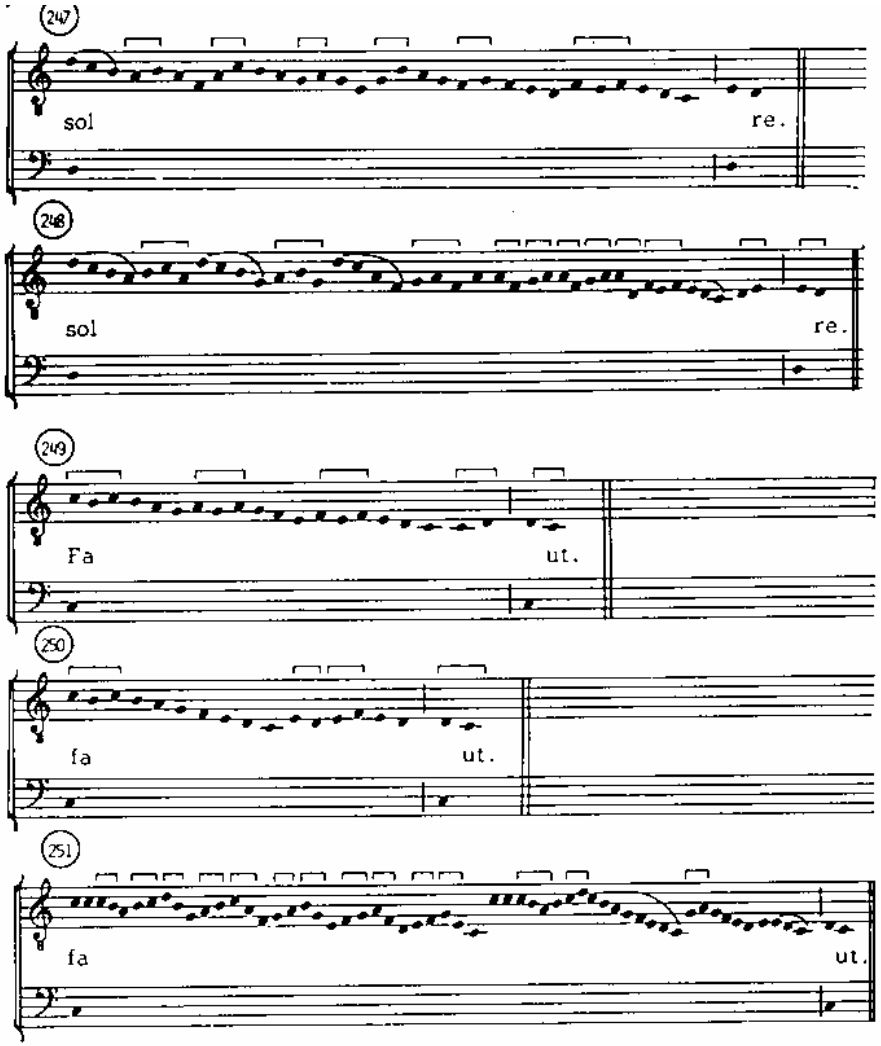




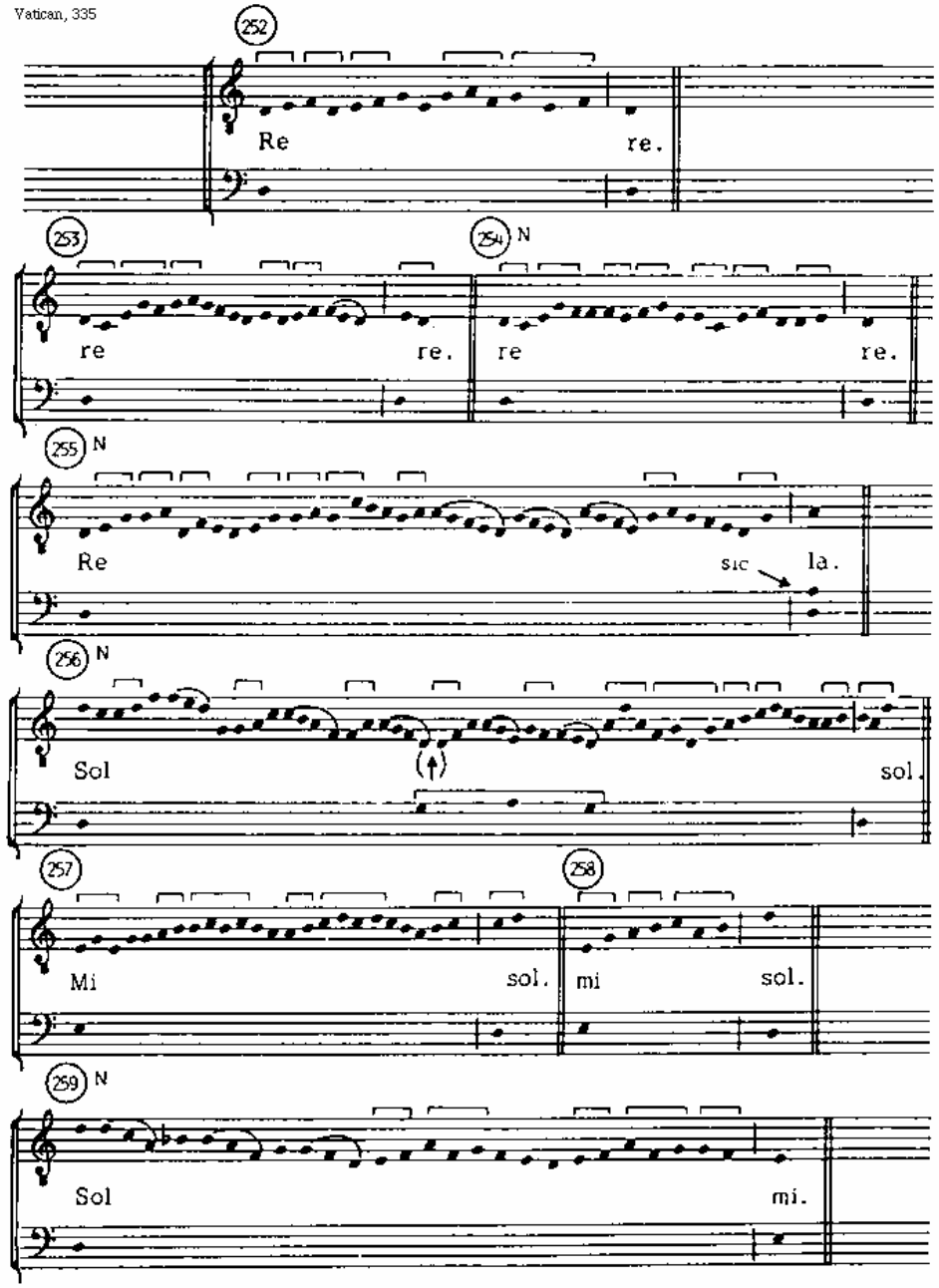
XXXI. Si duo puncta fuerint equalia et organum incipiat in dupla, descendat [organum] 8 [voces] et erit simile:

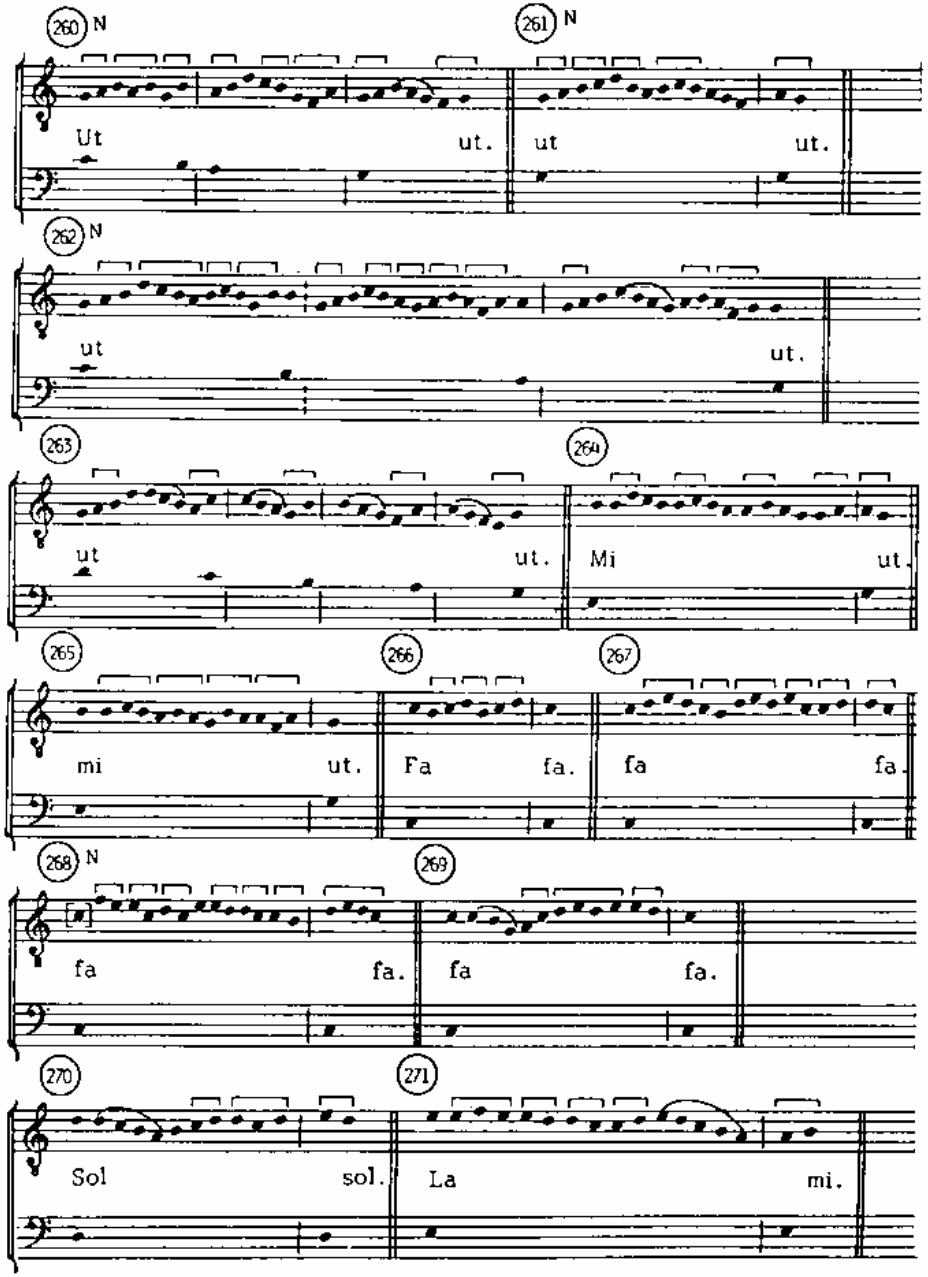
Vatican, 333-34





[3. rész: vegyes]

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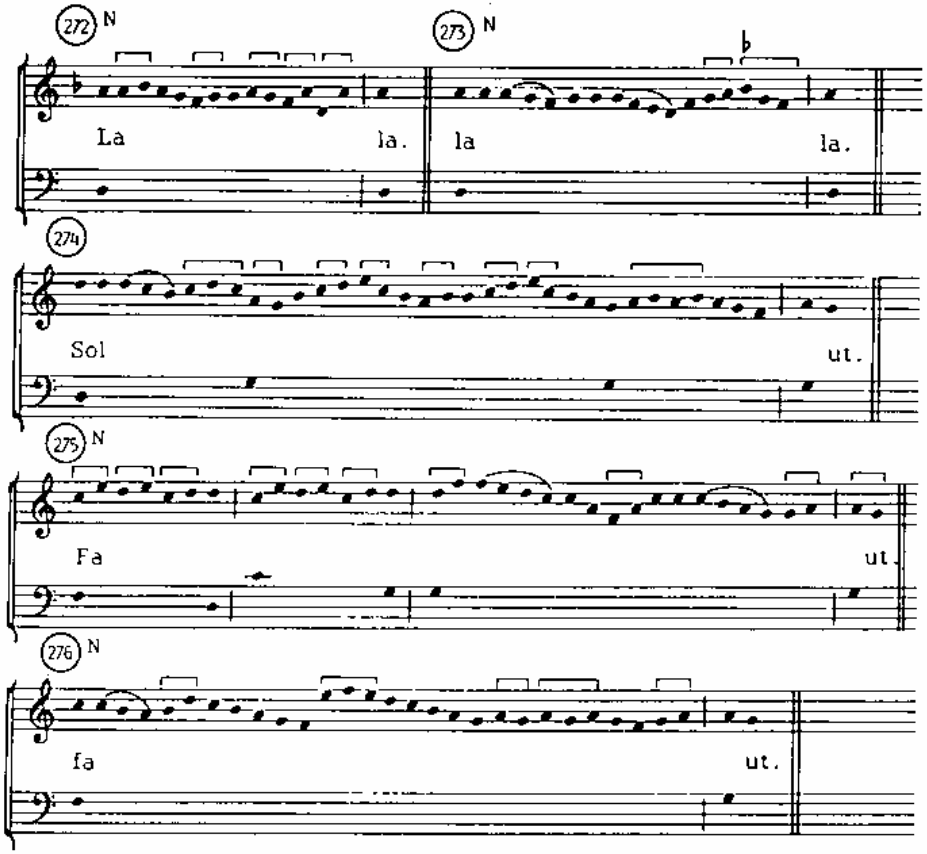
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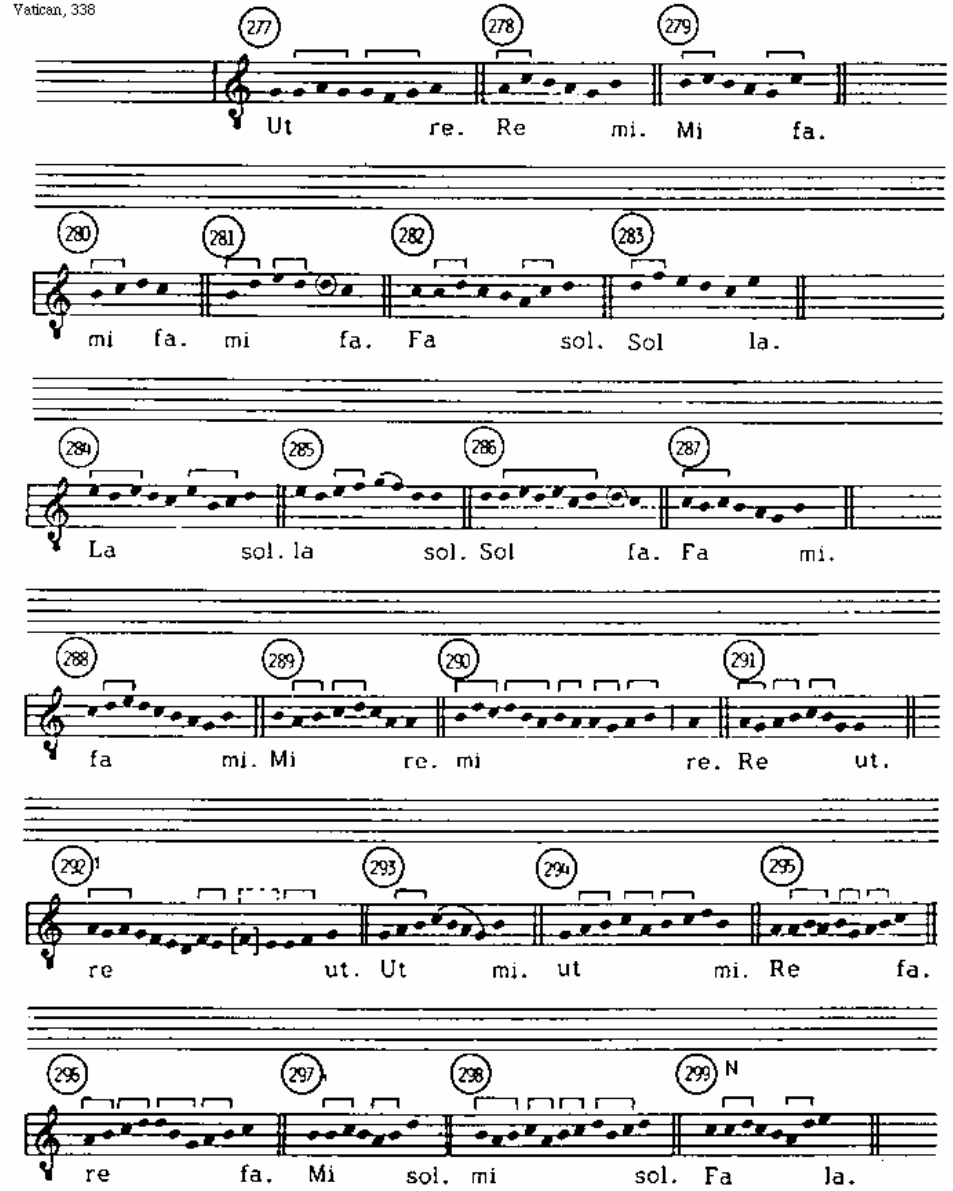
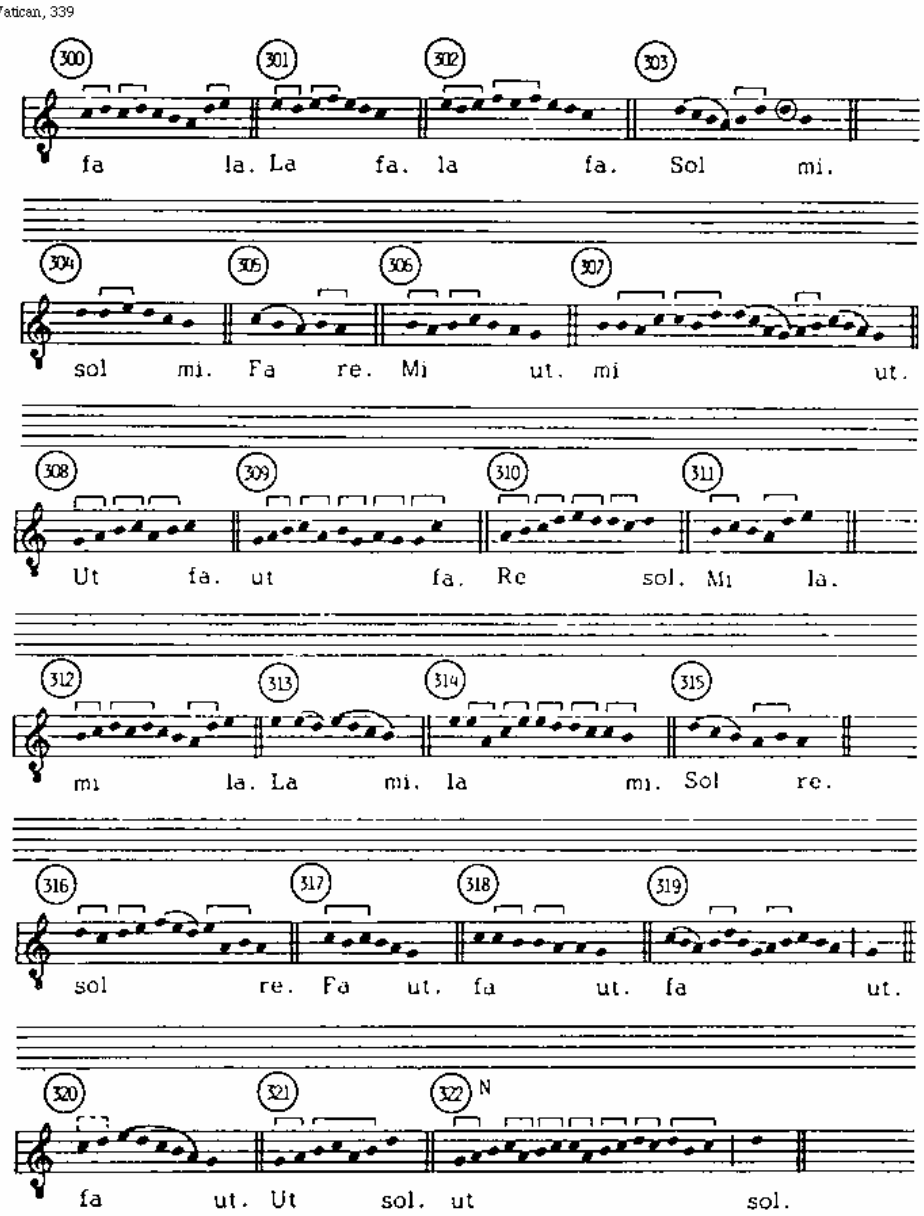
[4. rész: különféle fordulatok a discantus számára]

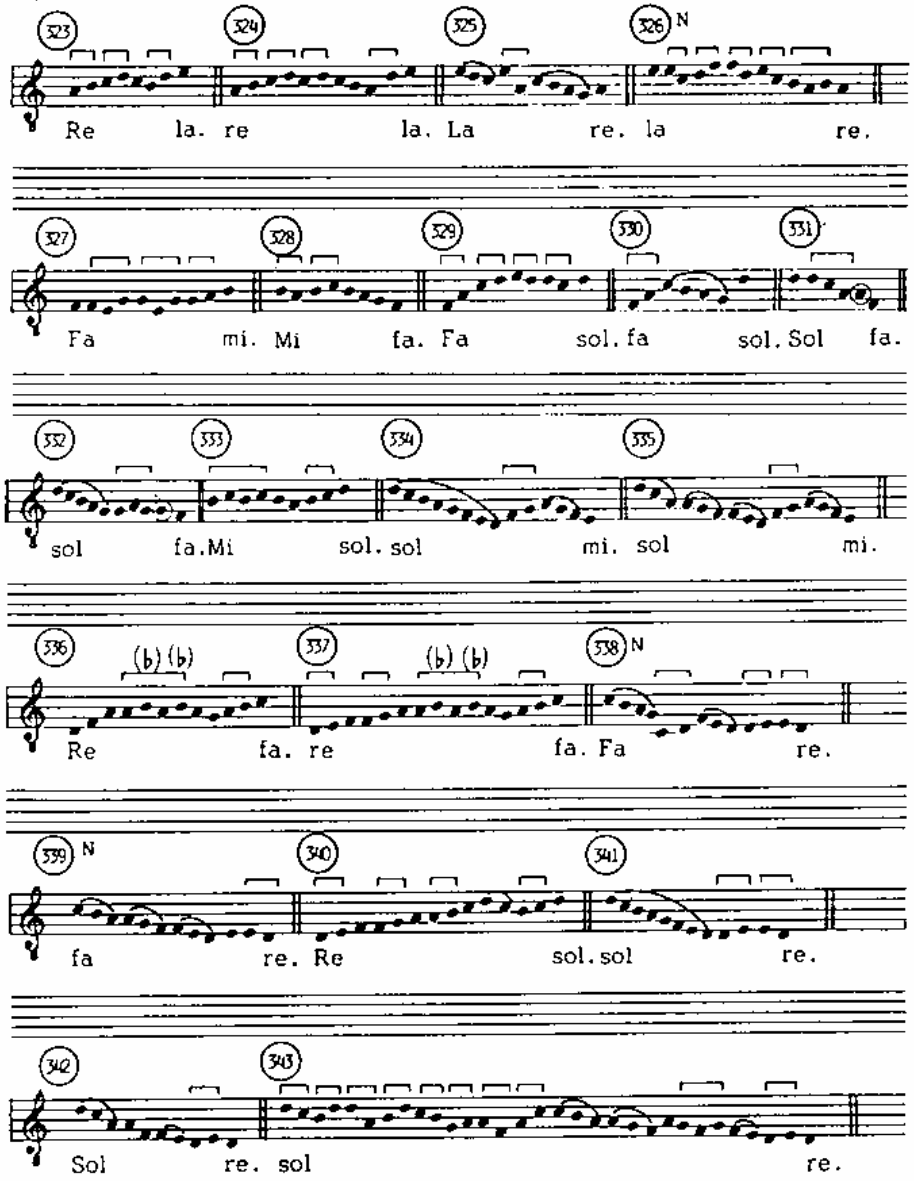
Vatican, 338



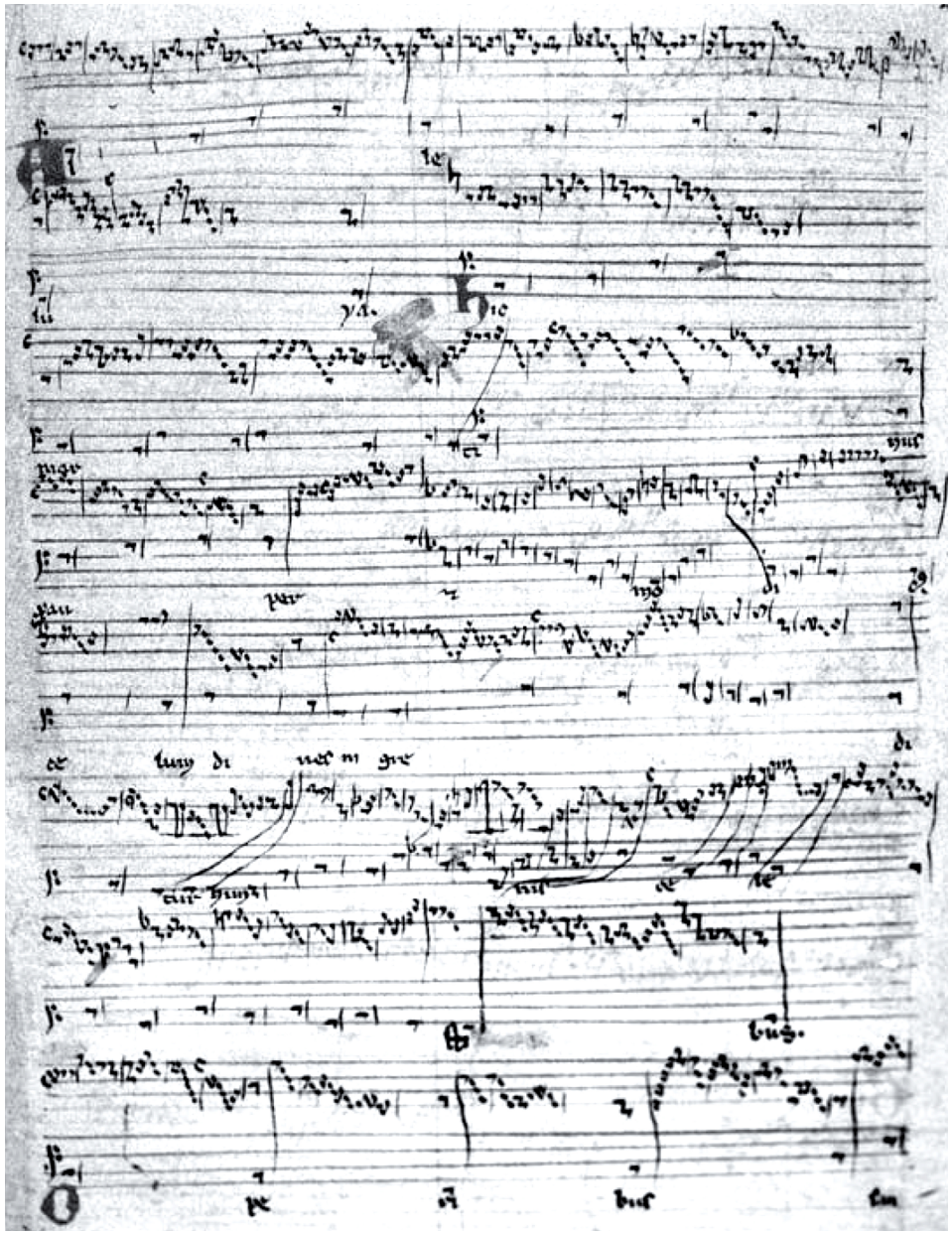
Vatican, 339



Vatican, 340



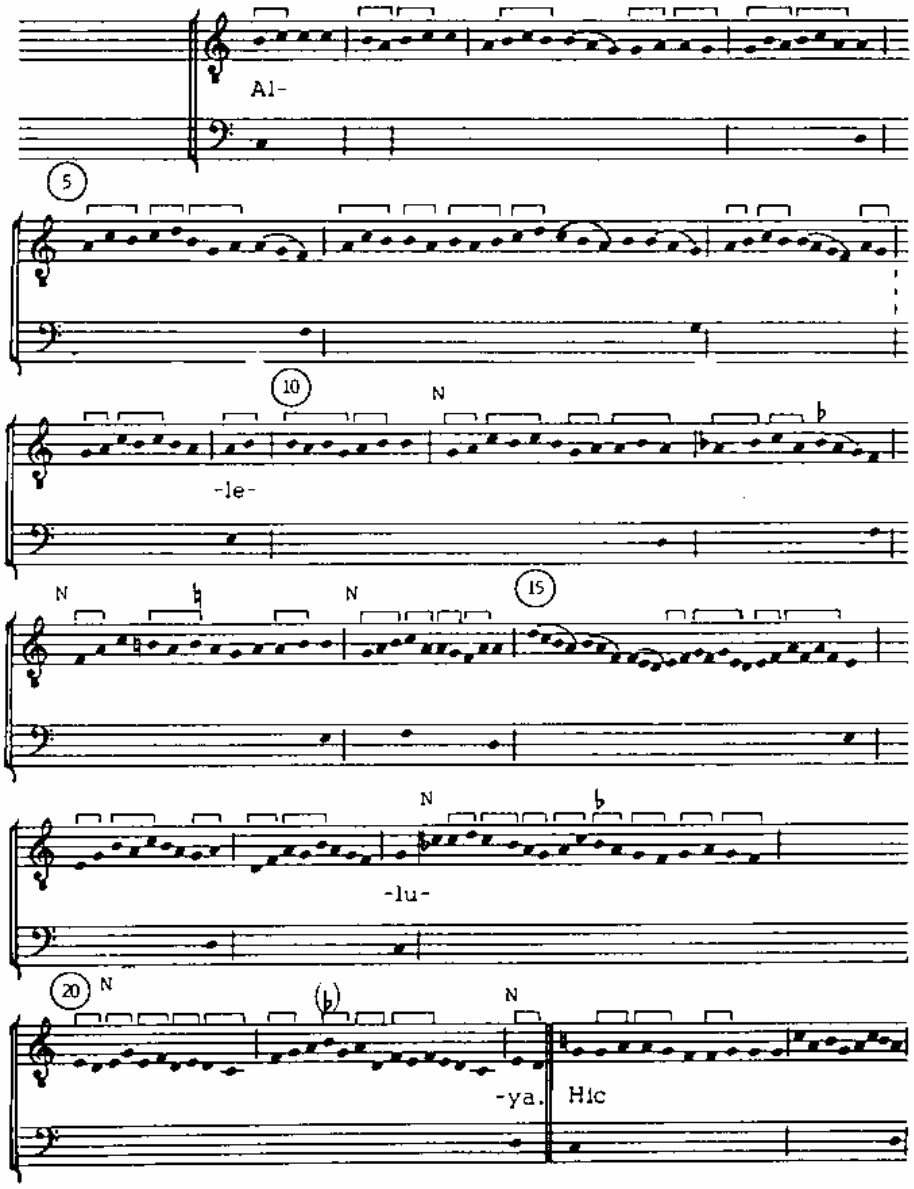
[5. rész: három példa]



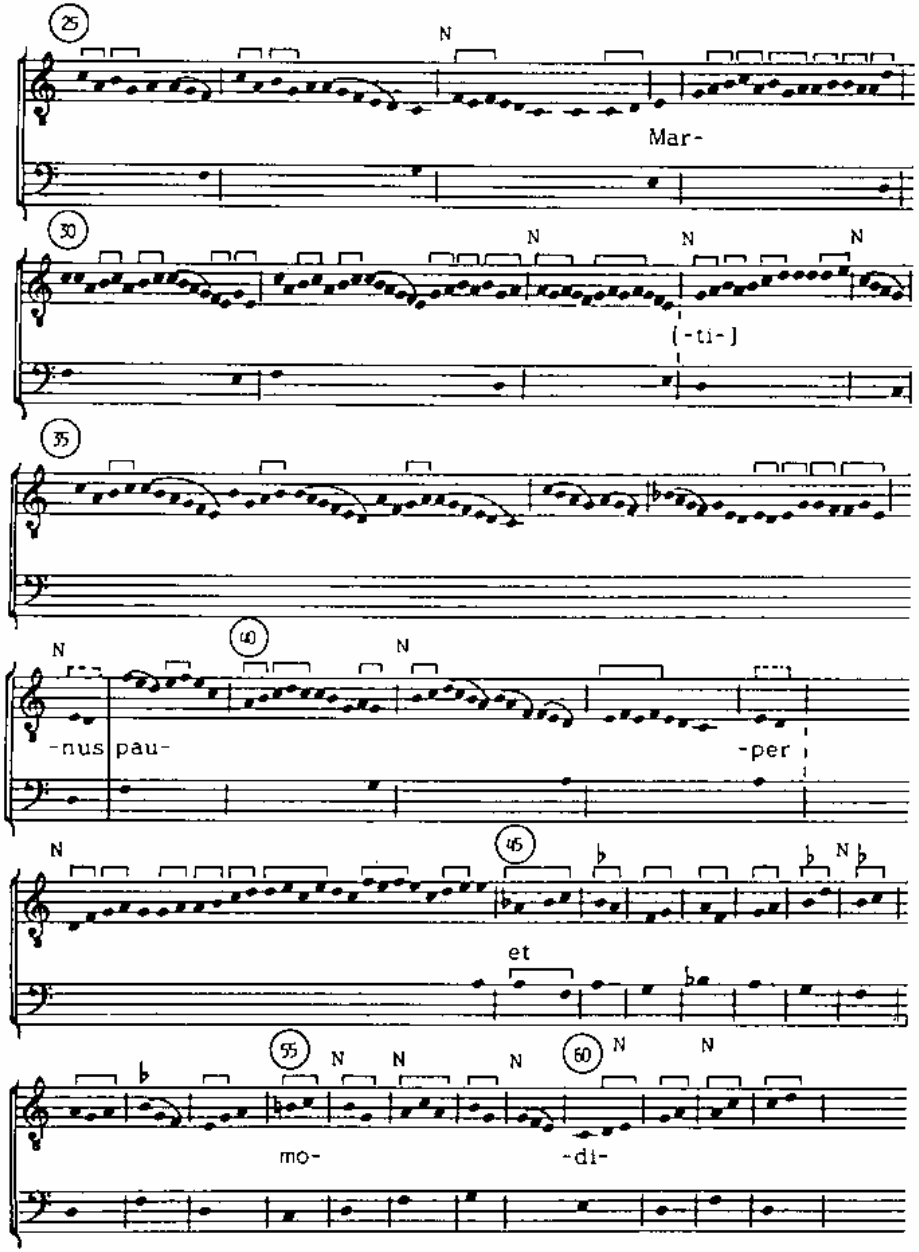
Vatikán, Ottob. lat. 3025, fol. 49^{r}

Vatican, 341

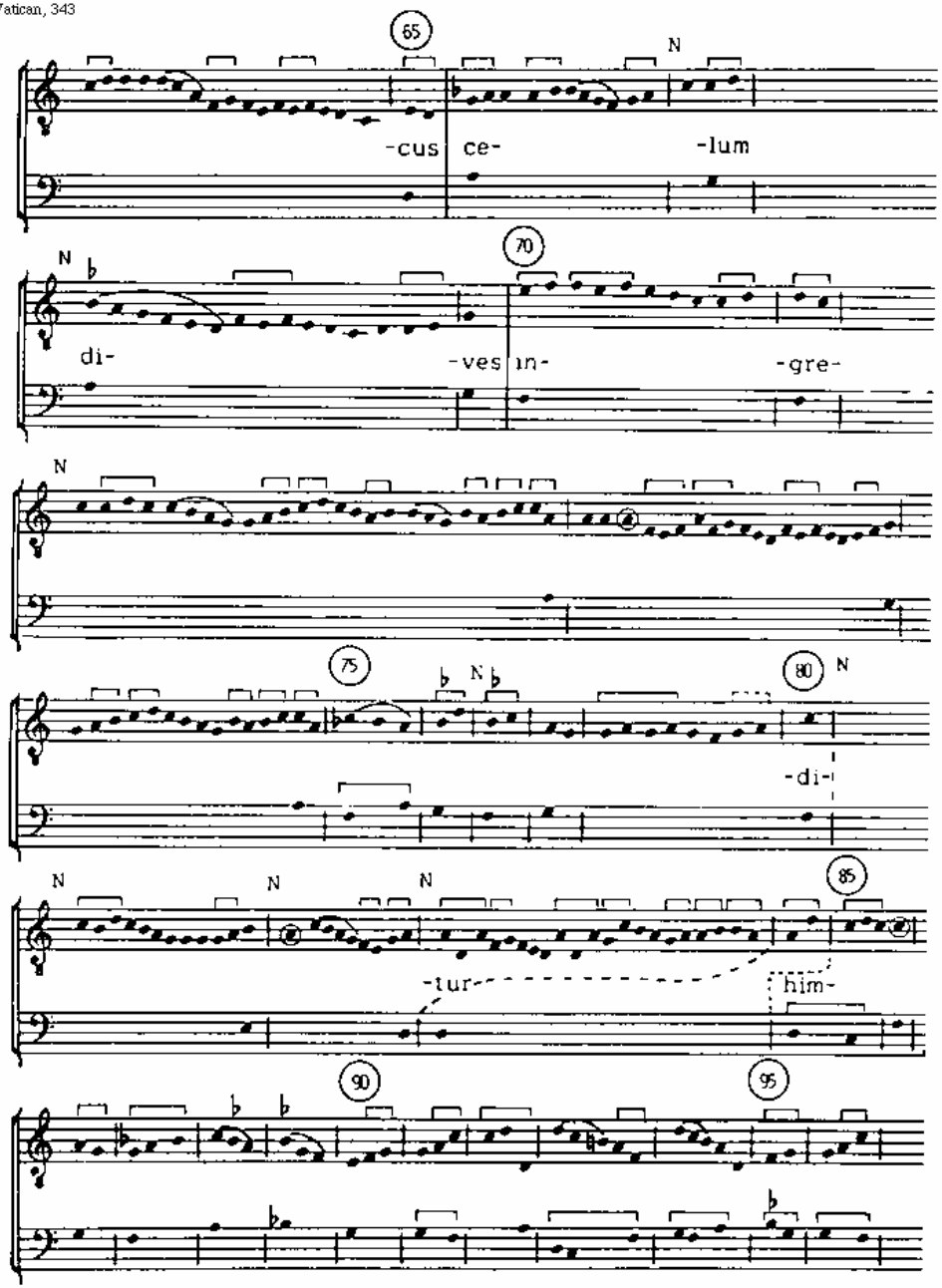
Alleluia. Hic Martinus (A)



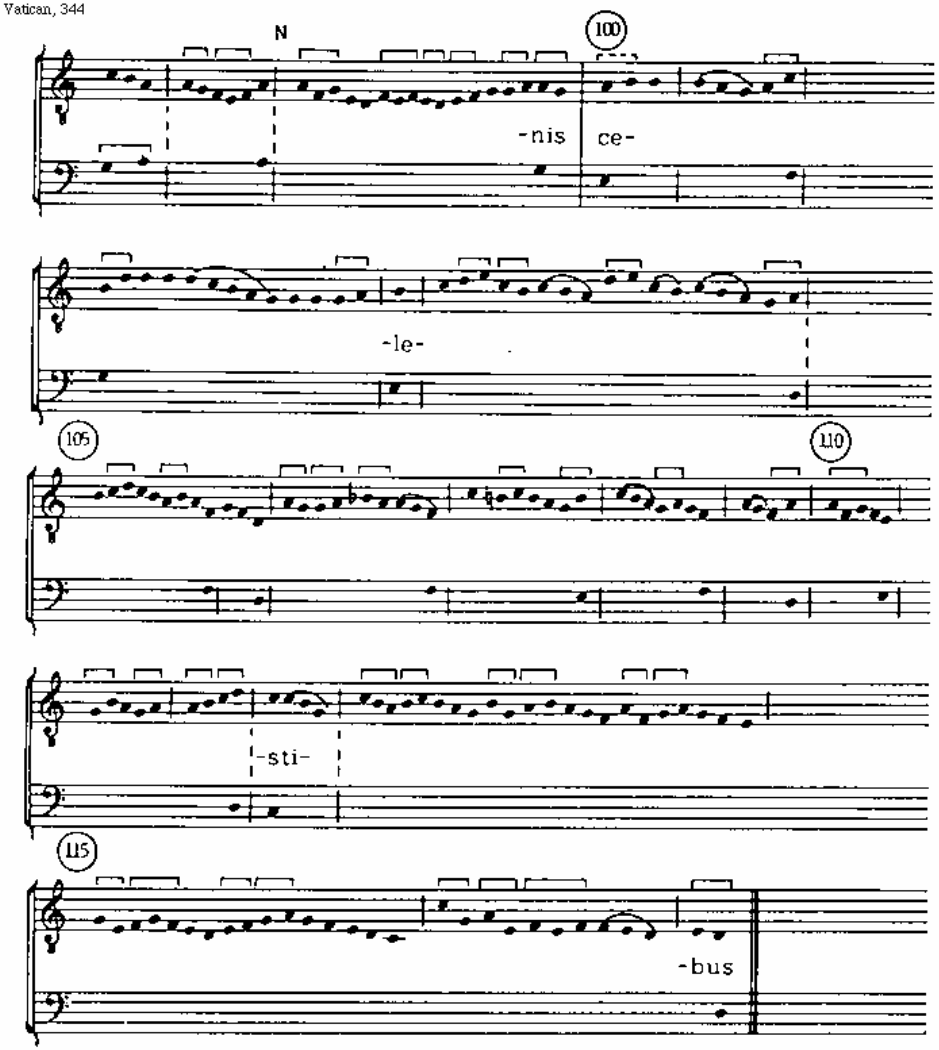
Vatican, 342



Vatican, 343

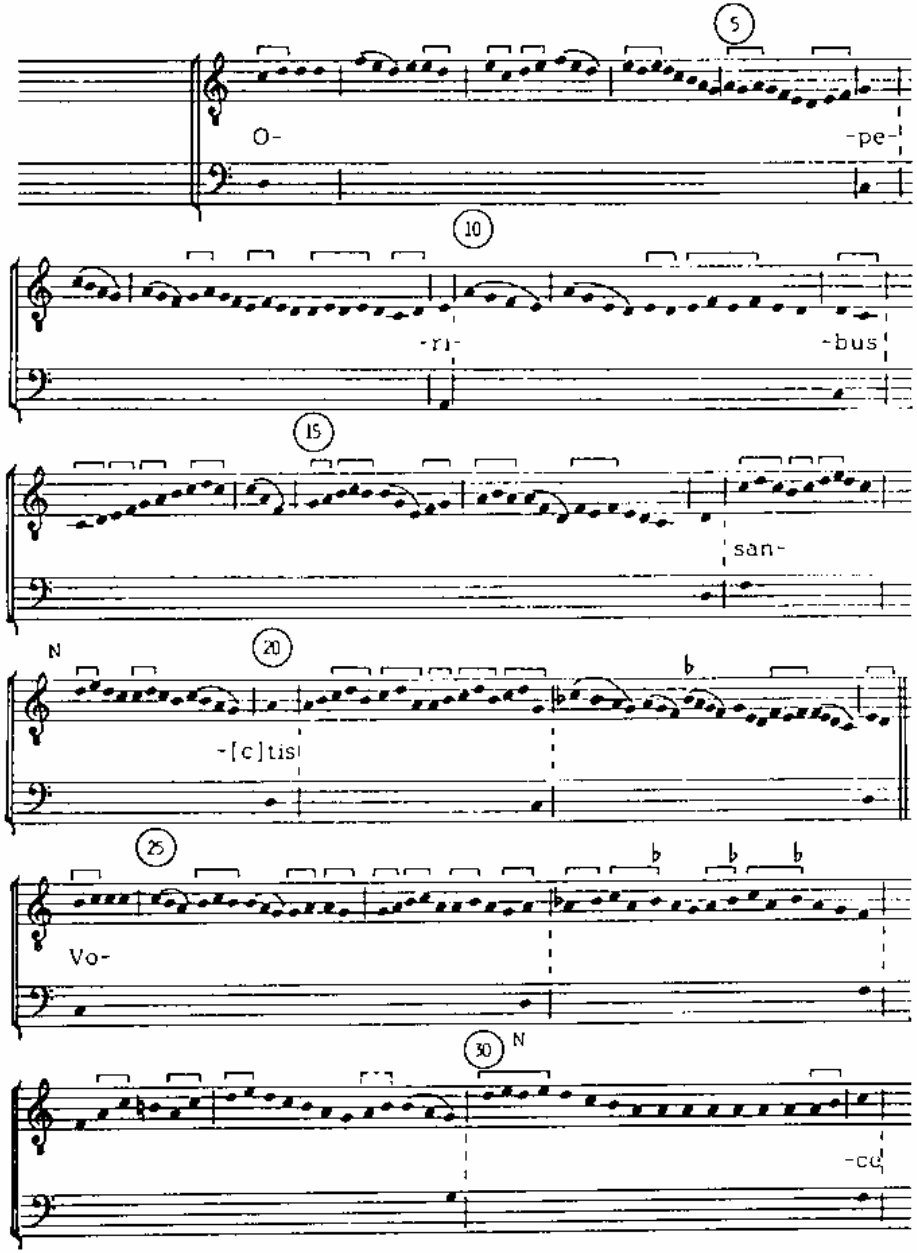


Vatican, 344

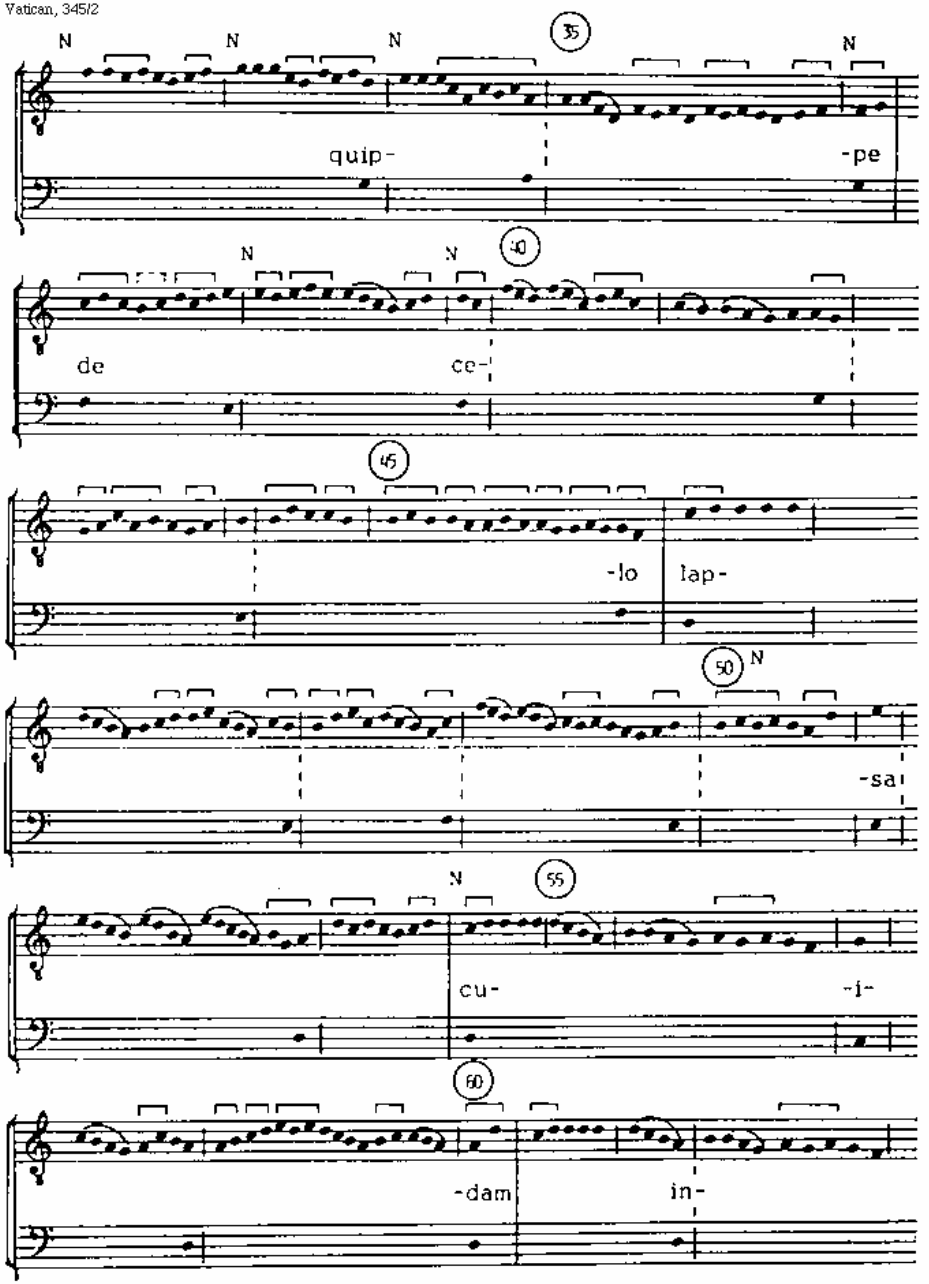


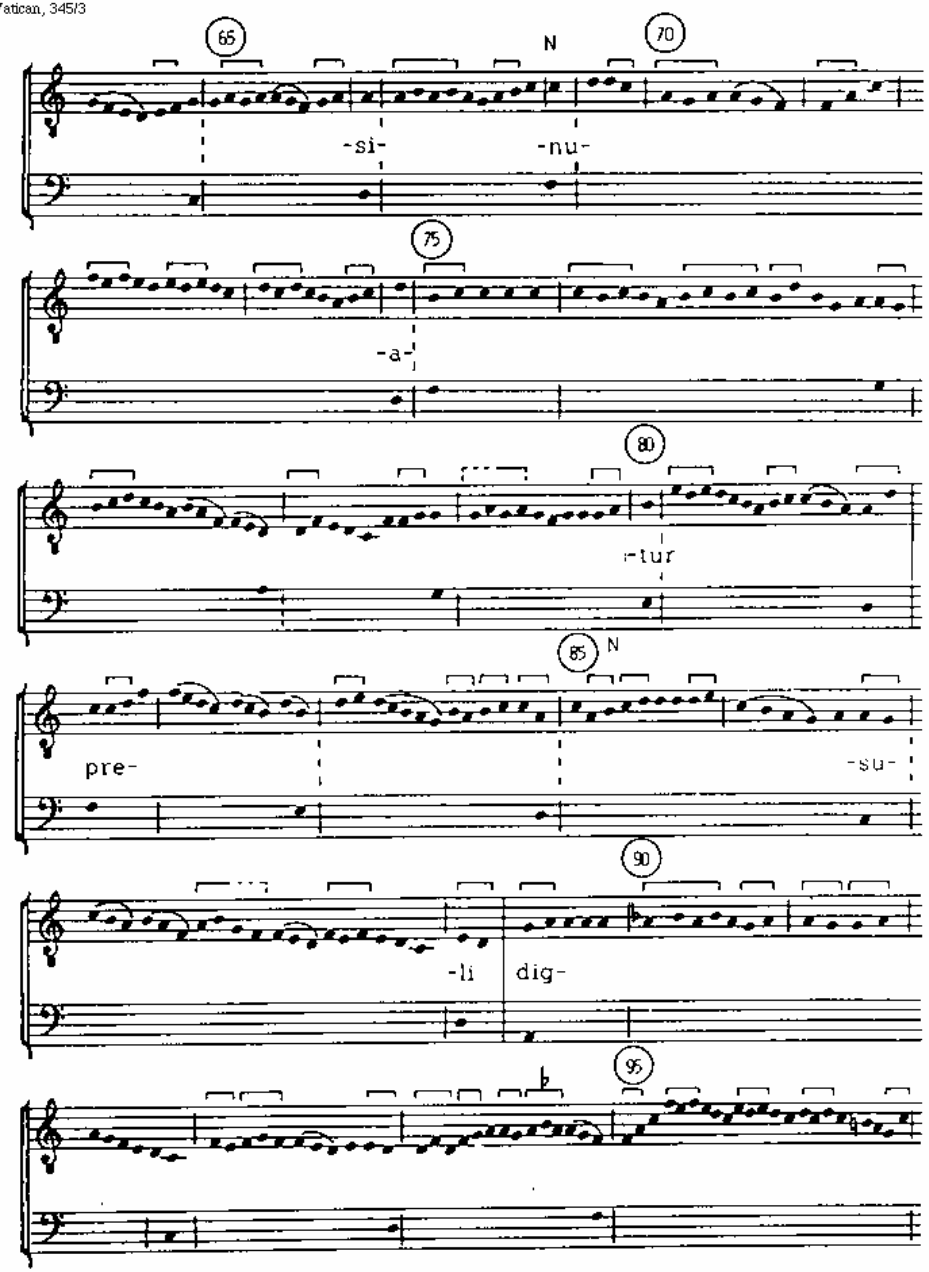
Vatican, 345/1

Operibus sanctis (O)



Vatican, 345/2

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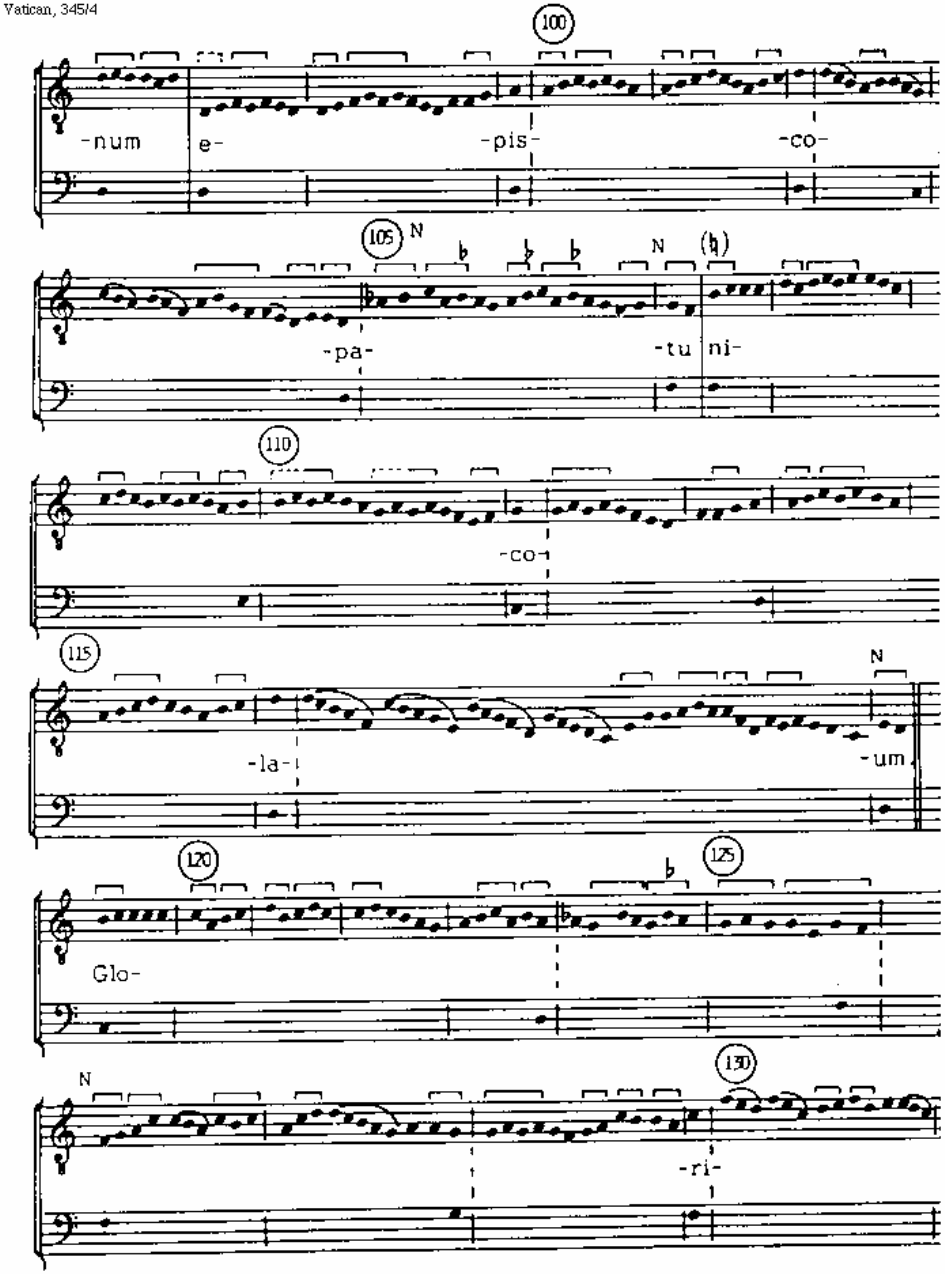
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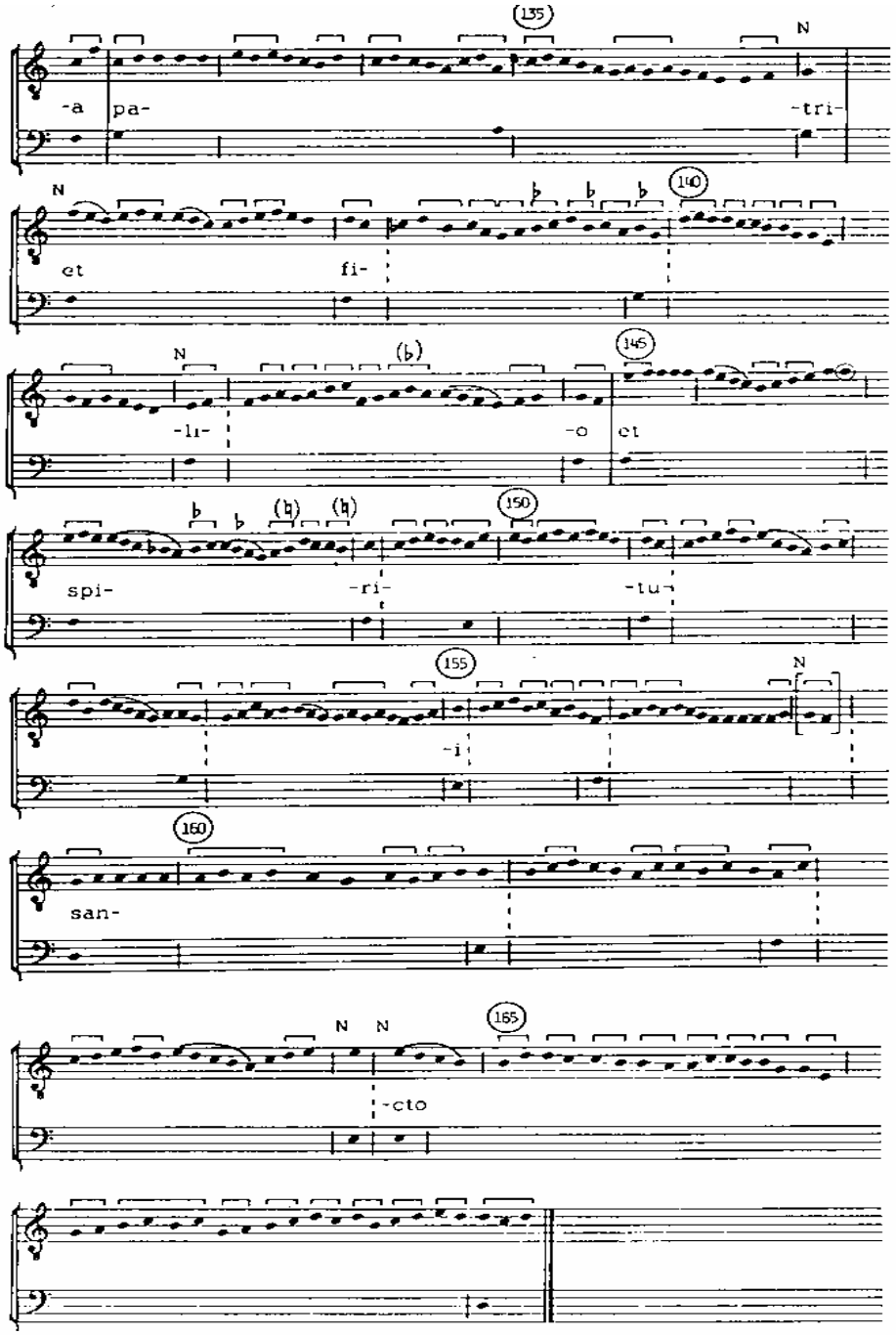
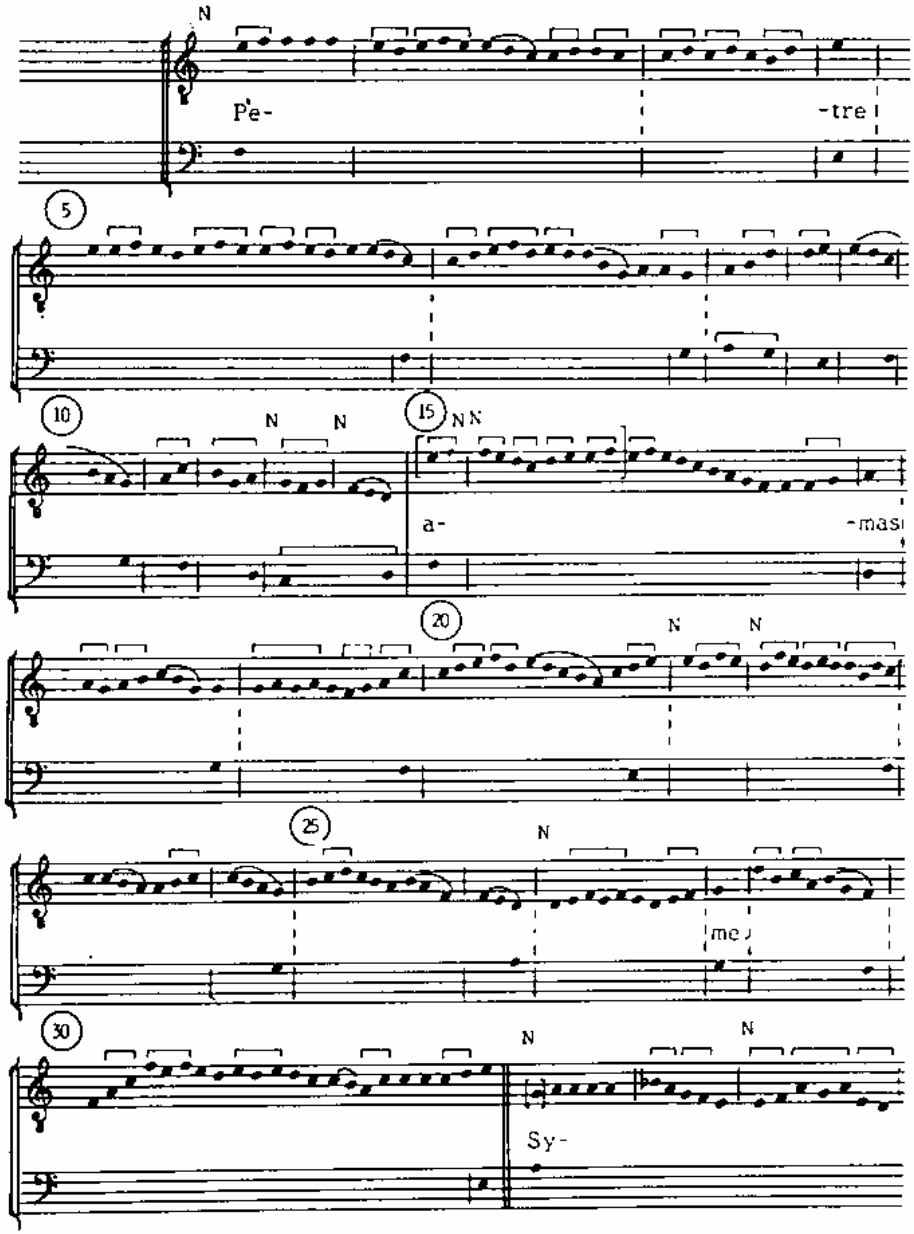
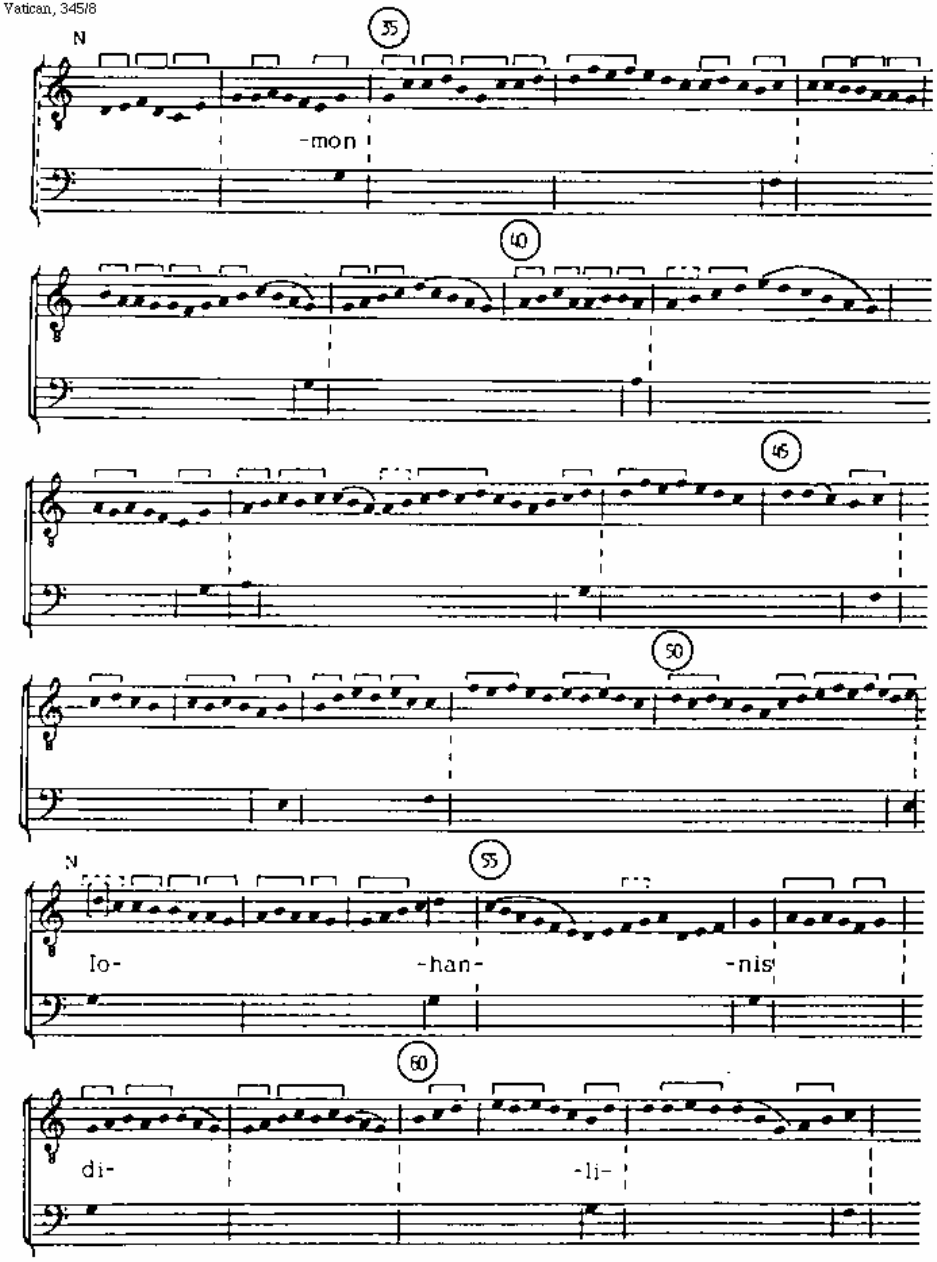


Petre amas me (P)

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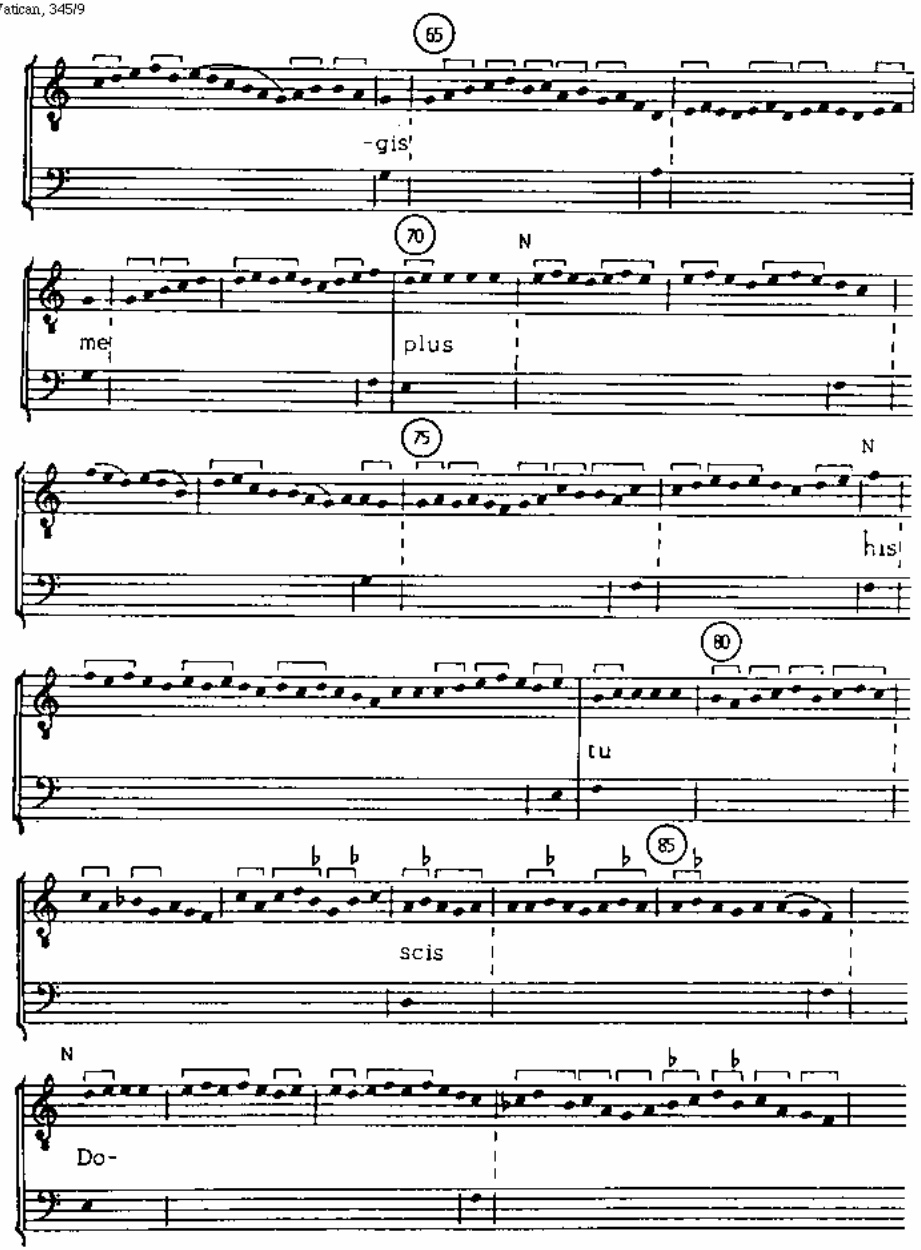
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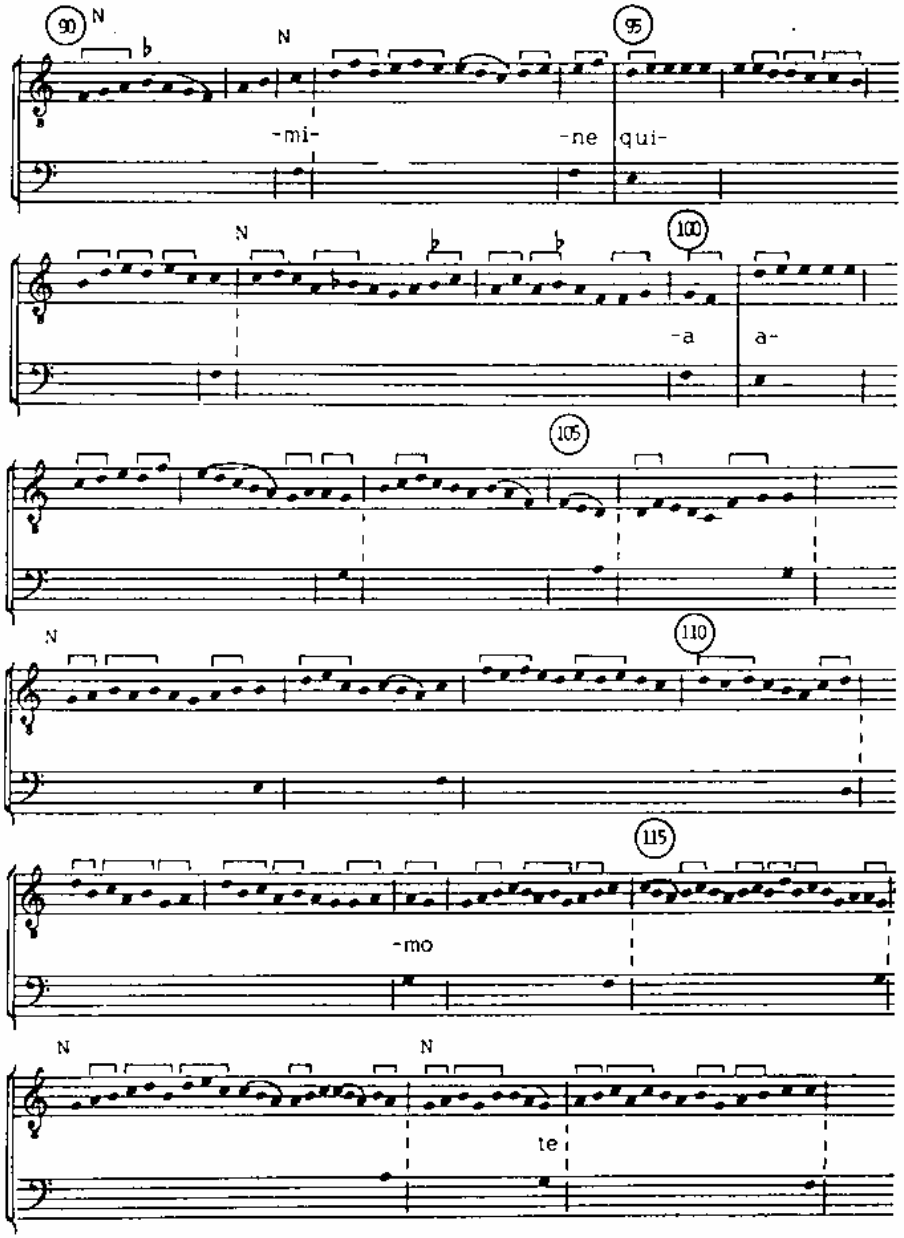
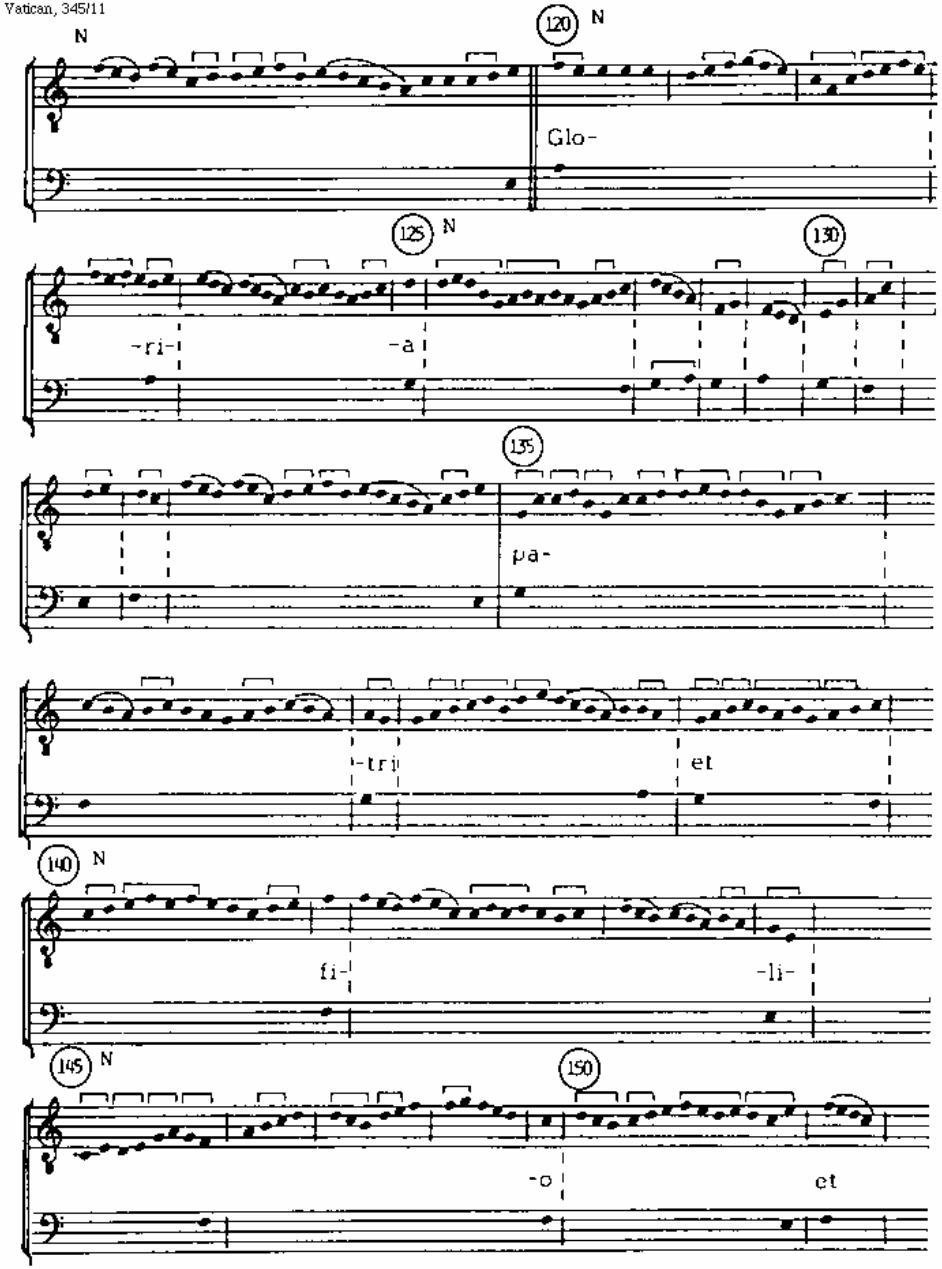
Vatican, 345/10



Vatican, 345/11



[itt megszakad]