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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/anonymousovconce00ditt/anonymousovconce00ditt.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

Figura Scale musicalis.

	la	sol	fa	mi	re	ut	tonus.	20
							scitonuū b ⁹	19
							scitonuū a ⁹	18
							scitonuū b ⁹	17
							tonus.	16
							tonus.	15
							scitonuū b ⁹	14
							tonus.	13
							scitonuū b ⁹	12
							scitonuū a ⁹	11
							scitonuū b ⁹	10
							tonus.	9
							tonus.	8
							scitonuū b ⁹	7
							tonus.	6
							scitonuū b ⁹	5
							tonus.	4
							tonus.	3
							tonus.	2
							tonus.	1

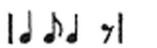
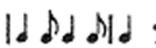
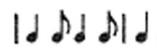
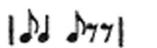
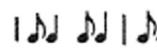
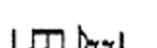
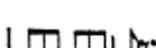
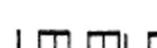
Sequitur proprietates.

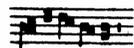
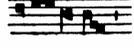
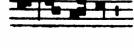
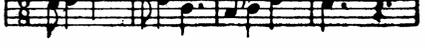
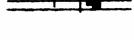
3	# durū graue.	2	Natura grauis.	7	# durū acutū.	6	b molle acutum.	7	# durū supacutū.
7		2		7		6		7	

Quantus musicalis

In genere
In specie

- 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.			
2.			
3.			
4.			
5.			
6.			

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		

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

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

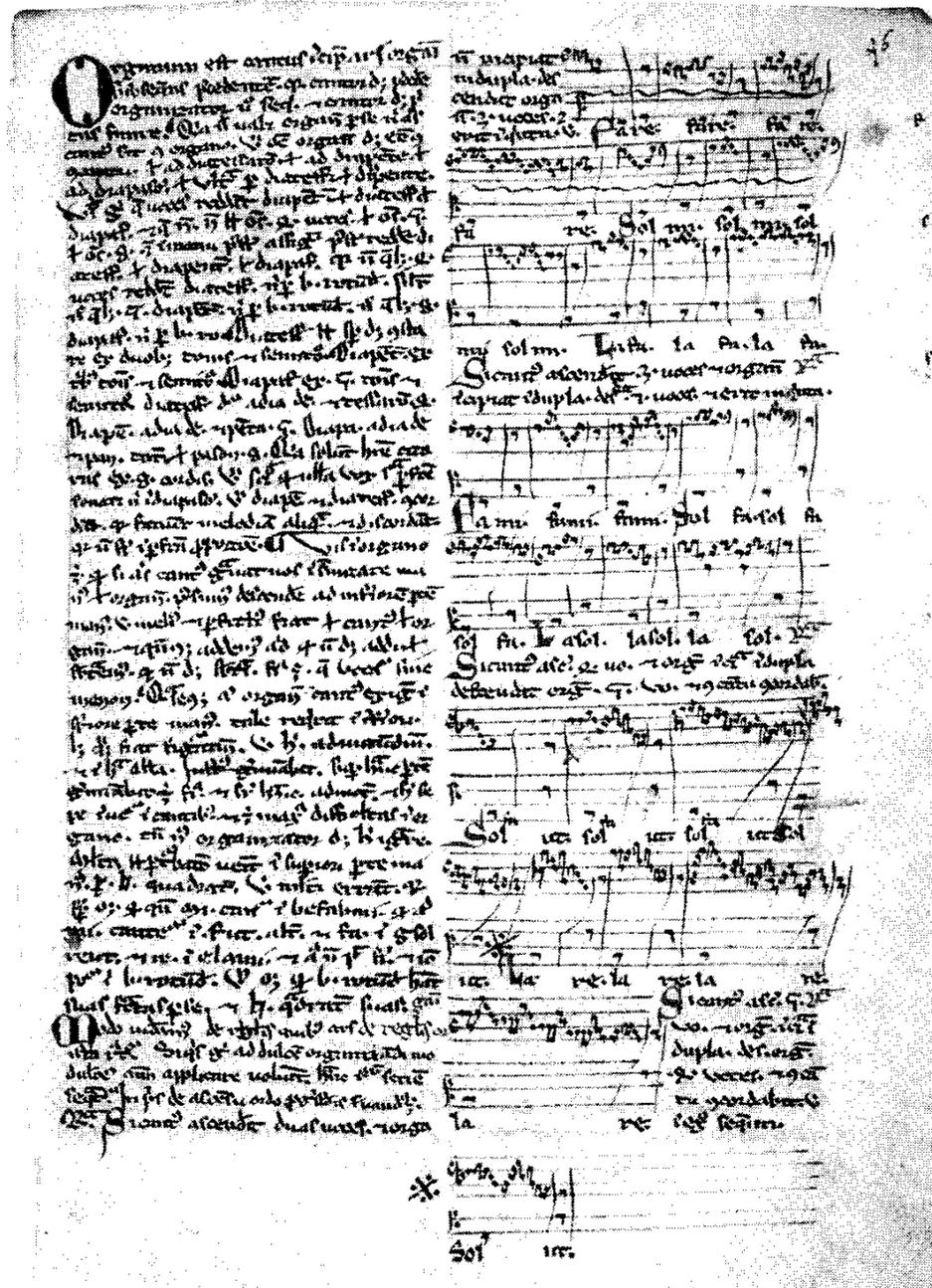
13. század első negyede; vsz. észak-francia vagy angol eredetű
 Vatikán, Ottob. lat. 3025, fols. 46–50
 (http://www.chmtl.indiana.edu/tml/12th/ARSORG_TEXT.html)

Tartalom

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

szekund fel	I (4) (4) (3)	X (2) (2) (4) (2)	XVIII (7) (4) (2)			
terc fel	II (3) (3) (3)	XI (3) (3) (2) (2)	XIX (3) (4) (2)			
kvart fel	III (3) (3) (4)	XII (2) (3) (3)	XX (1) (1) (2)			
kvint fel	IV (6) (5) (5)	XIII (2) (1) (2)	XXI (1) (1) (2)			
szekund le	V (4) (4) (3)	XIV (2) (2) (3) (2)	XXII (2) (2) (1) (1)			
terc le	VI (4) (4) (6) (3)	VII (1) (1) (2) (3)	XV (3) (2) (3) (2)			
kvart le	VIII (2) (4) (2)	XVI (3) (2)	XXIII (2) (2) (2) (1)			
kvint le	IX (4) (2) (2)	XVII (3) (2)	XXIV (2) (2) (2)			
unisono	XXVI (4) (2) (3)	XXVII (2) (2) (1)	XXVIII (2) (1) (1)	XXIX (2) (2)	XXX (2) (3)	XXXI (7) (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 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 semitoniiis. 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 subtrahi, 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:

Vatican, 299

The image shows a musical score for organum, consisting of 11 numbered examples. Each example is presented on a two-staff system: the upper staff is for the voice (cantus) and the lower staff is for the organum. The music is written in a medieval style with square neumes on a four-line staff. The vocal line is in a higher register, and the organum line is in a lower register. The examples show various intervals and progressions, with some marked 'N' for natural. The lyrics are: 1. Fa re. fa re. fa re. 2. fa re. Sol mi. sol mi. 3. sol mi. sol mi. La fa. 4. la fa. la fa.

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

Vatican, 300

Musical score for Vatican, 300, showing vocal lines and organ accompaniment. The score is in two systems, each with two staves (treble and bass clef). The lyrics are: Fa mi. fa mi. (measures 12-13), fa mi. Sol fa. (measures 14-15), sol fa. sol fa. La sol. (measures 16-18), la sol. la sol. (measures 19-20). Measure numbers 12, 13, 14, 15, 16, 17, 18, 19, and 20 are circled. Some measures have a circled 'N' above them.

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

Vatican, 301

Musical score for Vatican, 301, showing vocal lines and organ accompaniment. The score is in two systems, each with two staves (treble and bass clef). The lyrics are: Fa Sol ut. fa Sol ut. (measures 21-22), [fa] sol ut. Sol ? ut. [fa] (measures 23-24), sol ut. La re. (measures 25-26), la re. (measure 27), la re. (measures 28-29). Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, and 29 are circled. Some measures have a circled 'N' above them.

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

Example IV: Musical score for five voices and organum. The organum begins in dupla (measures 30-32) and descends to 4 voices (measures 33-34). It then returns to 5 voices (measures 35-45). The lyrics are: Fa ut. fa ut. fa ut. fa ut. fa ut. fa ut. sol re. sol re. sol re. sol re. sol re. La mi. la mi. la mi. la mi.

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

Example V: Musical score for five voices and organum. The organum begins with the cantus (measures 47-48) and ascends to 4 voices (measures 49-58). The lyrics are: Ut fa. ut fa. ut fa. ut fa. ut fa. mi. fa mi. fa mi. fa mi. Mi la. mi la. mi la. Re sol. re sol. re sol.

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

Vatican, 306-7

Musical score for exercise VI, measures 59-70. The score is written for a single voice line with a treble clef and a bass line. The notes are as follows:

- Measure 59: Re fa. re fa.
- Measure 60: re fa. re fa.
- Measure 61: re fa. re fa.
- Measure 62: re fa. re fa.
- Measure 63: Ut mi. ut mi.
- Measure 64: ut mi. ut mi.
- Measure 65: ut mi. ut mi.
- Measure 66: ut mi. Fa la.
- Measure 67: ut mi. Fa la.
- Measure 68: fa la. fa la.
- Measure 69: fa la. fa la.
- Measure 70: fa la. fa la.

Musical score for exercise VI, measures 71-74. The score is written for a single voice line with a treble clef and a bass line. The notes are as follows:

- Measure 71: fa la. Mi sol.
- Measure 72: fa la. Mi sol.
- Measure 73: mi sol. mi sol.
- Measure 74: mi sol. mi sol.

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

Vatican, 308

Musical score for exercise VII, measures 75-81. The score is written for a single voice line with a treble clef and a bass line. The notes are as follows:

- Measure 75: Re fa.
- Measure 76: Ut la. Fa sol.
- Measure 77: Ut la. Fa sol.
- Measure 78: fa sol. Mi fa.
- Measure 79: fa sol. Mi fa.
- Measure 80: mi fa. mi fa.
- Measure 81: mi fa. mi fa.

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*

Vatican, 309

82 N
*Re mi. re

83
mi. Ut re.

84

85
ut re. ut re.

86

87 N
ut re. Fa sol.

88

89 N
fa sol.

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

Vatican, 310

90
Mi la. mi la.

91

92
mi la.

93
mi la. Re sol.

94

95 N
re sol.

96 N
Ut fa.

97
ut fa.

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

Vatican, 311

Musical score for Vatican, 311. It consists of four systems of vocal and organ staves. The lyrics are: Sol re. sol re. La mi. la mi. Mi fa. mi fa. mi fa. mi fa. Fa ut. fa ut.

Measures 98-107 are marked with circled numbers and 'N' above them. The organ part begins in measure 98 with a 5th on the staff.

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

Vatican, 312

Musical score for Vatican, 312. It consists of seven systems of vocal and organ staves. The lyrics are: Sol mi. sol mi. sol mi. La fa. la fa. la fa. Mi ut. mi ut. mi ut. mi ut. Fa re. fa re.

Measures 108-118 are marked with circled numbers and 'N' above them. The organ part begins in measure 108 with a 5th on the staff.

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

Musical score for exercise XII, measures 119-126. The score is written in two staves (treble and bass clef) and includes vocal lines with lyrics and organ accompaniment. The lyrics are: Sol fa. sol fa. La sol. (119-120), la sol. la sol. (122-123), Mi re. mi re. (124-125), and mi re. (126). Measure numbers 119, 120, 121, 122, 123, 124, 125, and 126 are circled. Measure 121 is marked with an 'N'.

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

Musical score for exercise XIII, measures 127-131. The score is written in two staves (treble and bass clef) and includes vocal lines with lyrics and organ accompaniment. The lyrics are: Sol ut. sol ut. (127-128), sol ut. La re. (129-130), and la re. (131). Measure numbers 127, 128, 129, 130, and 131 are circled. Measures 127, 128, 129, and 130 are marked with an 'N'.

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

Vatican, 315

Musical score for exercise XIV, measures 132-140. The score is written in two staves (treble and bass clef) and includes vocal lines with lyrics and organ accompaniment. The lyrics are: Re fa. re fa. (132-133), Fa la. fa la. Mi sol. (134-135), mi sol. mi sol. (137-138), and Re fa. re fa. (139-140). Measure numbers 132, 133, 134, 135, 136, 137, 138, 139, and 140 are circled. Measure 140 is marked with an 'N'.

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

Vatican, 316

Musical score for XV, showing vocal and organ parts with lyrics and measure numbers 141-150. The score consists of four systems of two staves each (treble and bass clef). The lyrics are: 141 Mi fa. mi fa. mi fa., 142 Sol la. sol la. Fa sol. fa sol., 143 fa sol. Mi fa., 144 mi fa.

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

Vatican, 317

Musical score for XVI, showing vocal and organ parts with lyrics and measure numbers 151-157. The score consists of three systems of two staves each (treble and bass clef). The lyrics are: 151 La mi. la mi. la mi., 152 Sol re. sol re., 153 Fa ut. fa ut.

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

Vatican, 318

Musical score for XVII, showing vocal and organ parts with lyrics and measure numbers 158-162. The score consists of three systems of two staves each (treble and bass clef). The lyrics are: 158 La re. la re., 159 la re., 160 la re., 161 Sol ut. sol ut., 162 Sol ut.

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

Vatican, 319

Musical score for Vatican, 319, measures 163-169. The score is written for two staves (treble and bass clef). Measure 163 starts with a circled number 163. The lyrics are "Fa re. fa re." with "Fa" on the first staff and "re. fa re." on the second. Measure 164 starts with a circled number 164 and a "N" above it. The lyrics are "fa re." with "fa" on the first staff and "re." on the second. Measures 165 through 169 follow a similar pattern, with lyrics "fa re." on the first staff and "re." on the second. Each measure contains a melodic line in the treble clef and a bass line in the bass clef.

Vatican, 320

Musical score for Vatican, 320, measures 170-175. The score is written for two staves (treble and bass clef). Measure 170 starts with a circled number 170. The lyrics are "Sol mi. sol mi." with "Sol" on the first staff and "mi. sol mi." on the second. Measure 171 starts with a circled number 171. The lyrics are "sol mi." with "sol" on the first staff and "mi." on the second. Measure 172 starts with a circled number 172. The lyrics are "sol mi." with "sol" on the first staff and "mi." on the second. Measure 173 starts with a circled number 173 and a "N" above it. The lyrics are "sol mi." with "sol" on the first staff and "mi." on the second. Measure 174 starts with a circled number 174. The lyrics are "La fa. la fa." with "La" on the first staff and "fa. la fa." on the second. Measure 175 starts with a circled number 175 and a "N" above it. The lyrics are "La fa. la fa." with "La" on the first staff and "fa. la fa." on the second. Each measure contains a melodic line in the treble clef and a bass line in the bass clef.

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

Vatican, 321

Musical score for Vatican, 321, showing six systems of vocal and organ parts. The score is written in a single system with two staves (treble and bass clef) for each system. The lyrics are: Fa mi. fa mi. (176-177), fa mi. Sol fa. (178-179), sol fa. sol fa. (180-181), sol fa. La ut. (182-183), and la ut. (184). The organ part is in dupla.

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:

Vatican, 322

Musical score for Vatican, 322, showing two systems of vocal and organ parts. The score is written in a single system with two staves (treble and bass clef) for each system. The lyrics are: Sol ut. sol ut. (185-186) and La re. la re. (187-188). The organ part is in dupla.

Vatican, 323

Musical score for Vatican, 323, showing four systems of vocal and organ parts. The score is written in a single system with two staves (treble and bass clef) for each system. The lyrics are: Fa ut. (189), Sol re. (190), and La mi. la mi. (191-192). The organ part is in dupla.

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

Vatican, 324

Musical score for XXII, Vatican 324. The score consists of five systems, each with a vocal line (treble clef) and an organ line (bass clef). The lyrics are: Sol ut. sol ut. (measures 193-194), Fa mi. (measure 195), fa mi. (measure 196), La re. (measure 197), and Sol ut. (measure 198). Measure numbers 193, 194, 195, 196, 197, and 198 are circled at the beginning of their respective systems. A 'N' is written above measure 195.

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

Vatican, 325

Musical score for XXIII, Vatican 325. The score consists of five systems, each with a vocal line (treble clef) and an organ line (bass clef). The lyrics are: La ut la ut. (measures 199-200), Sol mi. (measure 201), sol mi. (measure 202), Fa re. fa re. (measures 203-204), and La ut. (measure 205). Measure numbers 199, 200, 201, 202, 203, 204, and 205 are circled at the beginning of their respective systems. A 'N' is written above measure 201.

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

Vatican, 326

Musical score for XXIV, Vatican 326, showing five systems of vocal and organ staves. The notation includes treble and bass clefs, notes, rests, and lyrics. Measure numbers 206, 207, 208, 209, 210, and 211 are circled. The lyrics are: La mi., la mi., Sol re., sol re., Fa ut. fa ut.

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

Vatican, 327

Musical score for XXV, Vatican 327, showing three systems of vocal and organ staves. The notation includes treble and bass clefs, notes, rests, and lyrics. Measure numbers 212, 213, and 214 are circled. The lyrics are: La re., Sol ut., sol ut.

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

Vatican, 328

Musical score for XXVI, Vatican 328. The score consists of five systems, each with a vocal line and an organ line. The notes are: 215: Re la. re la.; 216: re la.; 217: re la. re la.; 218: re la.; 219: Mi mi.; 220: mi mi.; 221: Ut sol. ut sol.; 222: ut sol.; 223: ut sol. There are two flats (b) indicated above the organ line in the final system.

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:

Vatican, 329

Musical score for XXVII and XXVIII, Vatican 329. The score consists of two systems, each with a vocal line and an organ line. The notes are: 224: Re sol. re sol.; 225: re sol.; 226: Mi la. mi la.; 227: mi la.; 228: Ut fa.

Vatican, 330

Musical score for XXIX and XXX, Vatican 330. The score consists of two systems, each with a vocal line and an organ line. The notes are: 229: Fa ut. fa ut.; 230: fa ut.; 231: Sol re. La mi.; 232: re. La mi.

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

(247) sol re.

(248) sol re.

(249) Fa ut.

(250) fa ut.

(251) fa ut.

[3. rész: vegyes]

Vatican, 335

(252) Re re.

(253) re re. re re.

(254) N

(255) N Re sic la.

(256) N Sol sol.

(257) Mi sol. mi sol.

(258)

(259) N Sol mi.

[4. rész: különféle fordulatok a discantus számára]

Vatican, 338

277 Ut re. Re mi. Mi fa.

280 mi fa. mi fa. Fa sol. Sol la.

284 La sol. la sol. Sol fa. Fa mi.

288 fa mi. Mi re. mi re. Re ut.

292 re ut. Ut mi. ut mi. Re fa.

296 re fa. Mi sol. mi sol. Fa la.

278

279

281

282

283

285

286

287

289

290

291

293

294

295

297

298

299 N

Vatican, 339

300 fa la. La fa. la fa. Sol mi.

304 sol mi. Fa re. Mi ut. mi ut.

308 Ut fa. ut fa. Re sol. Mi la.

312 mi la. La mi. la mi. Sol re.

316 sol re. Fa ut. fa ut. fa ut.

320 fa ut. Ut sol. ut sol.

301

302

303

305

306

307

309

310

311

313

314

315

317

318

319

321

322 N

323 324 325 326^N

Re la. re la. La re. la re.

327 328 329 330 331

Fa mi. Mi fa. Fa sol. fa sol. Sol fa.

332 333 334 335

sol fa. Mi sol. sol mi. sol mi.

336 (b) (b) 337 (b) (b) 338^N

Re fa. re fa. Fa re.

339^N 340 341

fa re. Re sol. sol re.

342 343

Sol re. sol re.

[5. rész: három példa]

Handwritten musical score on aged paper, featuring multiple staves of music with lyrics in Latin. The lyrics include: "ce luy de nos m gre", "ce luy de nos m gre", "ce luy de nos m gre", "ce luy de nos m gre". The notation includes various musical symbols, clefs, and dynamic markings such as "pizz." and "cresc.".

Vatikán, Ottob. lat. 3025, fol. 49'

Alleluia. Hic Martinus (A)

Musical score for Vatican 341, Alleluia. Hic Martinus (A). The score is written in G major and 4/4 time. It consists of six systems of two staves each (treble and bass clef). The lyrics are: Al- (5), -le- (10), -lu- (15), -ya. Hic (20). The score includes various musical notations such as slurs, ties, and dynamic markings like 'b' (basso).

Musical score for Vatican 342, continuation of Alleluia. Hic Martinus (A). The score is written in G major and 4/4 time. It consists of six systems of two staves each (treble and bass clef). The lyrics are: Mar- (25), (-ti-) (30), -nus pau- (35), -per (40), et (45), mo- (50), -di- (55). The score includes various musical notations such as slurs, ties, and dynamic markings like 'b' (basso) and 'N' (normal).

65 N
-cus ce- -lum

70 N b
di- -ves in- -gre-

75 N b N b 80 N
-di-

85 N N N
-tur- -him-

90 95

N 100
-nis ce-

105 110
-le-

115
-sti- -bus

Operibus sanctis (O)

5

10

15

20

25

30

O-pe-ri-bus san-ctis! Vo-cu-

35

40

45

50

55

60

quip-pe de-ce-lo lap-sa-i-cu-j-dam in-

65 N 70

-si- -nu-

75

-a-

80

-tur

85 N

pre- -su-

90

-li dig-

95

b

Detailed description: This page contains six systems of musical notation. Each system consists of a vocal line (treble clef) and a bass line (bass clef). The music is in a major key with a common time signature. The lyrics are: -si- -nu- (65-70), -a- (75), -tur (80), pre- -su- (85), -li dig- (90), and a system with a flat sign (95). There are fermatas above measures 70, 75, 80, 85, and 90. A circled measure number '65' is at the start, and '70' is above the first measure of the second system. A circled '75' is above the first measure of the third system. A circled '80' is above the first measure of the fourth system. A circled '85' with an 'N' above it is above the first measure of the fifth system. A circled '90' is above the first measure of the sixth system. A circled '95' with a flat sign below it is above the first measure of the seventh system.

100

-num e- -pis- -co-

105 N b b b N (h)

-pa- -tu ni-

110

-co-

115

-la- -um

120 b 125

Glo-

130

N -ri-

Detailed description: This page contains six systems of musical notation. Each system consists of a vocal line (treble clef) and a bass line (bass clef). The music is in a major key with a common time signature. The lyrics are: -num e- -pis- -co- (100), -pa- -tu ni- (105), -co- (110), -la- -um (115), Glo- (120), and -ri- (130). There are fermatas above measures 100, 105, 110, 115, 120, and 130. A circled measure number '100' is at the start. A circled '105' with an 'N' above it and three flats below it is above the first measure of the second system. A circled '110' is above the first measure of the third system. A circled '115' is above the first measure of the fourth system. A circled '120' with a flat sign below it and a circled '125' is above the first measure of the fifth system. A circled '130' with an 'N' above it is above the first measure of the sixth system.

-a pa- -tri-
 et fi-
 -li- o et
 spi- -ri- -tu-
 -i-
 san-
 -cto
 -cto

Petre amas me (P)

Pe- -tre
 a- -mas
 me
 Sy-

N

35

-mon

40

45

50

55

Io- -han- -nis

60

di- -li-

65

-gis'

70

N

mei plus

75

N

his'

80

tu

85

scis

N

Do-

Musical score for Vatican, 345/10, measures 90-115. The score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked 'N' (Normal). The lyrics are: -mi- -ne qui- -a a- -mo -te

Musical score for Vatican, 345/11, measures 120-150. The score is written for voice and piano. The tempo is marked 'N' (Normal). The lyrics are: Glo- -ri- -a -a -pa- -tri et -li- -o et

[itt megszakad]