

# Glogauer Liederbuch

Teil 1 (Nr. 1-150)

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ediert von

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Verwendung für wissenschaftliche Arbeiten und zu  
Aufführungszwecken gestattet und erwünscht

Die drei Stimmbücher des Glogauer Liederbuchs waren einmal ursprünglich in der Berliner Staatsbibliothek beheimatet und sind im Zuge des 2. Weltkriegs in Krakau gelandet.

Die mehrbändige Edition im Rahmen der Reihe „Das Erbe deutscher Musik“ sind in vielfältiger Hinsicht revisionsbedürftig. Zum einen sind die Stücke durch die verschiedenen Bände auseinander gerissen und nicht in ihrer ursprünglichen Ordnung nachvollziehbar. Dabei ist zu beachten, dass die Stücke in den Stimmbüchern nicht immer an der gleichen parallelen Stelle stehen, z. T. sind sie weit voneinander entfernt. An der im Cantus gegebenen Abfolge kann jedoch kein Zweifel bestehen.

Zum zweiten wurde nicht konsequent die Schlüsselung modern wiedergegeben, was ein Verständnis für den lesenden Laien erschwert. Auch die halbierende Umsetzung der Notenwerte mit durchgezogenen Mensurstrichen zwischen den Systemen ist unglücklich.

Der größte Bedarf und die größte Problematik im Repertoire von Glogau ist aber eine differenzierte Musica ficta. Die vorhandenen Editionen nehmen z. T. fälschlich durchgängige B Vorzeichnungen vor, z. T. geben sie keine Musica ficta an zwingenden Stellen, etwa in springenden Intervallen, an. Die Quelle ist hier leider auch nicht hilfreich. Auch sie gibt fast nicht durchgängig notwendige b molle an, andererseits zeichnet sie häufig an Stellen vor, an denen dies erstens nicht zwingend ist und zweitens zu zusätzlichen Komplikationen führt. In diesen Fällen habe ich das B wiedergegeben, aber nicht über die Note gesetzt. Nach meiner Auffassung ist die Harmonik der Stücke meist recht farbig, immer wieder ergeben sich neue harmonische Kontexte auch in einem Stück, so dass eine sehr differenzierte Vorzeichnung angebracht ist. In meinen Entscheidungen entstehen häufig Konstellationen, die wir moderner als „Querstände“ hören. Ich bin aber überzeugt, dass dies zur Entstehungszeit nicht so empfunden wurde.

Die lateinischen Texte wurden durchgängig modernisiert, um eine Aufführung zu erleichtern.

In Glogau ist durchgängig Cantus und Tenor textiert. Ich habe dies nicht durchgeführt, um bei einer Aufführung die eigenständige Textierung nach dem Vorbild des Cantus zu erleichtern. Die Textierung der Quelle ist meist gut nachzuvollziehen. Fast immer können die Ligaturen die Textierung fast automatisch nahelegen.

## Inhalt

Nr.	Titel	Vorlage	Komponist
1	Ave salutis hostia		
2	Beata die genitrix		
3	Da nobis pie domine		
4	Maria mater gracie		
5	Aufer a nobis domine		
6	Virgo sancta Barbara		
7	Ave rosa rubicunda	Mon seul et sangle souvenir	Busnois
8	Ave sydus clarissimum	Helas que pourra devenir	Caron
9	Vatum vaticinia		
10	Regina regnancium	Au povre par necessite	Busnois
11	Beatorum omnium Maria		
12	Salve lux fidelium		
13	Dy katzen phfote		
14	Laudem demus parvulo	Chi dist en benedicite	Busnois
15	Advocata libera		
16	Accessit ad pedes Jesu		
17	Laus tibi Christe		
18	Rex in cena		
19	Barbara virgo dei		
20	Recordare virgo		
21	Letare germania		
22	Phfawn schwantz		Paulus de Broda
23	Carmen		Paulus de Broda
24	Der fochs schwantz	Aime qui vouldra	
25	Der notter schwantz		
26	Gratuletur ecclesia		
27	O sacrum misterium		
28	Ecce concipies		
29	Regnum mundi		
30	O ssapiencia		
31	Verbum caro factum est		
32	Gaude dei genitrix		
33	Nesciens mater virgo		
34	Letabundus exultet		
35	Ortus conclusus est		
36	O decus trebnicie		
37	Nobilissimus siquidem		
38	Nigra sum		
39	In fewirs hitcz		
40	Alma redemptoris mater		
41	Veni sancta spiritus		
42	O pastor eterne		
43	O beata infancia		
44	O Margaretha		
45	Salve nobilis		
46	Brudir Conrad		
47	Ich sachz eyns mols		
48	O admirabile commercium		

- 49 Vere felicem  
50 Is leyt eyn schloß in Österreich  
51 Hec est dies  
52 Apparuerunt apostolis  
53 Ich sachs eyns mols  
54 Fuerunt sine querela  
55 Sancte Nicolae  
56 Planxit autem David  
57 Grates nun omnes  
58 Dum transisset sabbatum  
59 Cuius magnifica est generatio  
60 Ecce tu pulchra es  
61 Sicut lilyum  
62 Favus destillans  
63 Emissiones tue  
64 Fons ortorum  
65 Tota pulchra es  
66 Valde honorandus es  
67 Ibo michi ad monte myrre  
68 Cui luna sol et omnia  
69 Gaude mater luminis  
70 Dies est leticie  
71 Beati eritis  
72 Ecce ergo mitto vos  
73 Veni creator spiritus  
74 Que miris sunt  
75 O preclara stella maris  
76 Solem isuticie  
77 Scio cui credidi  
78 Der pawir schwantcz  
79 Lauda syon salvatorem  
80 Es suld eyn man  
81 Que sine virili  
82 Assunt festa iubilea  
83 Vita sanctorum  
84 Festum nunc celebre  
85 Pange lingua  
86 Fit porta Christi  
87 Urbs beata ierusalem  
88 Czaenner tczaenner  
89 Regina celi  
90 Dy krebis schere  
91 Agnus redemit  
92 Du lentcze gut  
93 Victime paschali laudes  
94 Christ ist erstanden  
95 Vidi aquam egredientem  
96 Nicolai solemnia  
97 Spiritus domini  
98 Annue Christe  
99 Veni sancta spiritus  
100 <Fantasie>

101	Else else else mundo	
102	Der entrepris	
103	Ave stella matutina	
104	Pax eterna	
105	Descendi in ortum	
106	Recordare virgo	
107	O florens rosa	
108	Salve regina	
109	Virgo prudentissima	
110	Stirpe Maria	
111	Probitate eminentie	
112	O gloriosum lumen	
113	Der ratten schantcz	
114	Es suftczt eyne fraw	
115	Anima mea liquefacta	
116	Zu zu meyn lipste	
117	O rosa bella – Hostu mir dy lawte	
118	O rosa bella – Wer do sorget	
119	O rosa bella – In fewirß hitcz	
120	Ista est speciosa	
121	Christi virgo dilectissima	
122	Der fochs schwantcz	
123	Nu bitten wir den heiligen Geist	
124	Christ der ist erstanden	
125	Christus resurrexit	
126	Surrexit Christus	
127	Christ der ist erstanden	
128	Christus surrexit	
129	Admirans Christi gratiam	
130	Numine Jesu caelice	
131	Homo quidam	
132	Das yegerhorn	
133	Beata dei genitrix	
134	Elende du hast	
135	Et in terra pax	
136	Martinus abrahe sinu	
137	Der kranch schnabil	
138	Sempiterna ydeitas	
139	O mörtilicher mord	
140	Alga iacet humilis	
141	Maria virgo assumpta	
142	Viminibus Cinge	
143	Salve virgo deo grata	
144	Ave regina	Frye
145	Virga iesse floruit	
146	Oculi omnium	
147	Dy ezels crone	
148	Illuminare ierusalem	
149	Alleluia levita laurencius	
150	Induit hodie	

# Ave salutis hostia

## Glogau Nr. 1

Cantus

Tenor

Contratenor

9

19

28

A - ve sa - lu - tis ho - sti - a ae -

te - ri pa - tris vi - ma no - bis in

mor - tis an - xi - a

i - ter cae - le - ste prea - pa - ra ut at - in -

37

ga mus ae - ter - na cae -

8

47

li gau - di - a pa - la - ti - a si - de - re - a pos -

57

si - de - a - mus per in fi - ni -

66

ta sae - cu - la

# Beata dei genitrix

## Glogau Nr. 2

Cantus      |      Be - a - ta de - i

Tenor      |      |      |      |

Contratenor      |      |      |      |

9

ge - ni - trix

19

quae es mun - di re - pa - ra -

29

trix te ro - ga - mus ac pe - ti -

38

mus ut ve - lis sal - va - re nos

# Da nobis pie domine

## Glogau Nr. 3

Cantus

Tenor

Contratenor

9

tem - pus pe - ri - ten - ti - ae ac in val - le mi -

19

se - ri - ae nos pro - te - ge et tri - bu - e te -

29

cum in ae - vum vi - ve - re

# Maria mater gratiae

## Glogau Nr. 4

Cantus

Ma - ri - a ma - ter gra - ti - ae ma - ter mi -

Tenor

se - ri - cor - di - ae tu nos ab ho - ste

Contratenor

pro - te - ge in ho - ra mor -

tis nos sus - ci - pe et hoc - ve reg -

9

18

27

37

num ac - ter - num tri - bu - e

#

# Aufer a nobis domine

## Glogau Nr. 5

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

mi - ne      cun - cta      in - i -      qui - ta -      tes

no - stras      ut me - re -      a - mur

pu - ris ti -      bus      in - tro -

23

35

47

i - re ad san -

59

cta san - cto rum

(Busnois): Ave rosa - Mon seul et cele souvenir  
Glogau, Nr. 7

Cantus

Tenor

Contratenor

10

nir tout le bon destre

bi - cun - da pur - pu -

ad - ve - nir

ra - ta san - Gui - ne

es - poi de tou - te ma plai - san - ce

Bar - ba - ra

39

onc - ques ie neus tel - le gre - van -  
Quae vir - go to - ta mun - (b)

49

ce que jeus a vos - tre des - par -  
da ex - pers om - ni cri -

58

tir  
mi - ne

Ich gebe hier nur den in Glogau nicht vorhandenen Refrain-Text im Superius an, den Kontrafaktur-Text im Tenor. Die Quelle textiert immer alle drei Texte lateinisch.

(Caron): Der seyden schwanz-Ave-Helas que  
Glogau Nr. 8

Cantus

He - las que pour -

Tenor

A - ve si - dus cla -

Contratenor

10

ra de - ve - nir mon cuer sil ne peut

ris - si - mum tem - plum de - i sanc - tis - si mum

19

par - ve - nir a cel - le haul - tai - ne em -

vir - tu tum vas mun - dis - si - mum Ma - ri - a ma - ter pi - a - Je -

27

pri - se ou sa vou - len - te sest

su Chri - sti A - ve glo - ri - o - sa fe -

38

soub - mi - se pour  
mi - na que non per vi - ri se - mi - na

48

mieux sur tou - tes ad -  
sed cas - ti - ta - te ge - mi - na ma - ter

58

ve - nir  
de - i fu - i - sti

Die berühmte Passage ab T. 30 erfuhr immer wieder rhythmische Umdeutungen, eine davon findet sich hier! Der Text des Refrains passt perfekt in seiner Umdeutung zum Anbetungstext von Glogau im Tenor. Noch immer ist die Betitelung mit Tanznamen eher rätselhaft.

# Vatum vaticinia

## Glogau Nr. 9

Cantus

Tenor

Contratenor

9

19

28

measures 1-8 lyrics: Va - tum va - ti - ci -

measures 9-17 lyrics: ni - a vir - go de - cla - ra - vit

measures 18-26 lyrics: de - lens mun - di vi - ci - a et dum ge -

measures 27-35 lyrics: ne - ra - vit vir - ga Jes -

37

se flo - ru - it fruc - tum pre - pa - ra - vit

46

vel - lus mi - re - ma - du - it pa - cem no -

55

ta - vit

Die „Weissagung“ bezieht sich vermutlich auf die Sibyllen.

(Busnois): *Regina regnantium-Au povre*  
Glogau Nr. 10

Superius      C2

Tenor      C2

Contratenor      C2

11

23

35

Au po - vre par ne - ces -

Re - gi - na re -

Contratenor      C2

ci - te qui de tou - tes pars (est) ci - te

gnan - ti - um vir - go pu -

de ve - nir a ses da -

el - la ris pe - pe - ri - sti fi -

rains iours veil - les (don - ner) au -

li - um ma - ter sin - gu - la - ris

47

cun se - cours en  
sa - cra - tum pal - la - ti - um de - i

58

sa mi - se - re' ad ver - si -  
tu vo - ca - ris di - vi - num au - xi li - um no - bis lar - gi - a

67

te  
ris

Die harmonische Konzeption in Glogau weicht stark von derjenigen in Quellen mit der Chanson ab. So ist etwa in Pixérécourt eine durchgängige doppelte Vorzeichnung vorhanden.

# Beatorum omnium Glogau Nr. 11

Superius

Tenor

Contratenor

10

e - lec - ta De - um de -

20

o - rum om - ni - um i - gna - rans per - fe -

30

cta cum re - gi - na cae - lo - rum per - e - um sis

40

e - le - cta no - bis per

te pa - te - at

pre cor vi - a re -

cta

# Salve lux fidelium

## Glogau Nr. 12

Superius      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

11

ful - gens ut au - ro - ra quae es

23

su - pra li - li - um pul - chra et de - co - ra Ma -

35

ri - a om - ne quod est no - xi - um tol - le si -

47

ne mo - ra et de - i - au - xi - li - um

8

8

58

pro no - bis im - plo - ra

8

8

# Dy katzenpfothe

## Glogau Nr. 13

The musical score consists of three staves representing the voices:

- Superius:** Treble clef, common time (C). Notes are represented by open diamonds.
- Tenor:** Treble clef, common time (C). Notes are represented by open diamonds.
- Contratenor:** Bass clef, common time (C). Notes are represented by open diamonds, with some filled diamonds appearing in measures 10 and 20.

Measure numbers are indicated at the beginning of each staff:

- Measure 1: Superius starts with a solid black note.
- Measure 10: Tenor starts with a solid black note.
- Measure 20: All voices start with solid black notes.
- Measure 30: All voices start with solid black notes.

40

This section contains three staves of musical notation. The top staff is in treble clef, the middle is in alto clef, and the bottom is in bass clef. All staves have a common time signature indicated by a 'C'. The music consists of a series of diamond-shaped note heads. Measure 40 starts with a single note in each staff. Measures 41-42 show more complex patterns, including eighth-note pairs and sixteenth-note groups. Measures 43-44 continue this pattern, with measure 44 featuring a prominent bass note. Measures 45-46 show a return to simpler patterns. Measures 47-48 show a continuation of the established patterns. Measure 49 concludes with a final note in each staff.

50

This section contains three staves of musical notation. The top staff is in treble clef, the middle is in alto clef, and the bottom is in bass clef. All staves have a common time signature indicated by a 'C'. The music consists of a series of diamond-shaped note heads. Measures 50-51 show a continuation of the established patterns. Measures 52-53 show a return to simpler patterns. Measures 54-55 show a continuation of the established patterns. Measures 56-57 show a return to simpler patterns. Measures 58-59 conclude with a final note in each staff.

(Busnois): Laudem demus-Cy dist on benedicite  
Glogau Nr. 14

Superius

Tenor

Contratenor

10

ma plus grant chie - re

vir - gi - ne de pu - ra

20

et che que jeux on - ques plus chie -

qui na - ta es e - xi - li - o con - tra phy -

30

re a tres bien jou - e du chi -

sis iu - ra Ru - bus in in - cen -

40

vir de sa pri - ve - e pri -  
di - o non sen - tit ar - do - rem ma - ter

49

ve - au - to - ri - te au - to - ri -  
pu - er - pe - ri - o non per - dit pu - do -

59

te  
rem

Der Contratenor in Glogau weist einen falschen Schlüssel auf, einen c4 anstatt Bass-Schlüssel.  
Wie häufig in Glogau fehlen in F-Stücken die Bs in der Vorzeichnung, was zu neuen harmonischen Deutungen führt.  
Die Textkombination des humoristisch-frommen Rondeau mit dem Marienlob ist eine bemerkenswerte Umdeutung!

(Touront): *Advocata libera - O castitatis lilium*  
*Glogau Nr. 15*

Superius

Tenor

Contratenor

5

9

13

Ad - vo - ca - ta li - be -

O ca - sti - ta - tis li - li - um

ra co - ram sal - va - to - re po - stu -

o - do - rem quod fla - gran - ti No - bis

la - re pro - pe ra con - su - e - to - que mo - re ac pro gen - te

cre - di - di - sti Tu - um pa -

mi - se - ra be - ni - gno - sa mo - re na - tum tu - um

tris - que fi - li - um lm - plo -

18

ra no- bis au- xi- li-

23

28

33

Der Text in Glogau ist sicherlich der originale. Der zweite Text stammt aus Trent 89. Dies ist insofern bemerkenswert, als Trent 89 ja die erheblich frühere Quelle ist! Wir textieren hier den Tenor mit de Text aus Trent 89.

# Accessit ad pedes

## Glogau Nr. 16

Superius

Tenor

Contratenor

5

10

15

Ac - ces -  
sit ad pe - des Je - su pec -  
ca - trix mu - li -  
er Ma - ri -

20

a Et o - scu - la -

ta est et la - vit

la cri mis et ter -

sit cap pil -

66

lis et un - xit un -

8

78

gu - en - to nar - di pi - sti - ci ef - fun -

8

90

dens li - bram nil pa - vens a - po - sto - lo - rem ser -

8

101

mo - nem ut quid per - di - ti - o haec O fe -

8

113

lix pec - ca - trix o - ra tu do - mi - num pro no - bis

8

125

quem un - xi - sti un - gu -

8

137

en - to Di - mis - sa

8

149

sunt e - i pec -

8

161

ca - ta mul -

173

ta quo - ni - am di - le -

185

xit mul -

197

tum Glo - ri - a pa -

209

tri et fi -

li - o et

spi - ri - ri - tu - i

san - cto

# Laus tibi Christe

## Glogau Nr. 17

Cantus

Tenor

Contratenor

11

a - tor et re - dem - ptor i - dem et sal -

23

va - tor

Laus tibi virgo Maria  
mater salvatoris  
atque creatoris

27

Cae - li ter - rae - ma - ris an - ge - lo -

38

rum et ho - mi - num

Quem solum Deus  
confitemur et Dominum

47

Qui pec - ca - to - res ve - ni - sti

59

ut sal - vos fa - ce - res

3b) Sine peccato peccati assumens formulam 3c) Sicca stirps Jesse dans florem te sanctam innuit.

70

Quo - rum de gre - ge ut Cha - na - ne -

82

am Ma - ri - am vi - sti - ta - sti Mag -

94

da - le - nam

4b) Eadem mensa verbi divini  
illam micis hanc refovens po-  
culis;

4c) Te Gedeonis velleris donum  
de caelo impregnari et docuit

102

In do - mo Sy - mo - nis le - pro - si

114

con - vi - vi - is ac - cu - bans ty - pi -

126

cis

5b) Murmurat pharisaeus ubi plorat femina  
criminis conscia

5c) Sic virgo parturis ut in flamma Moysi  
rubus stans imbuit

131

Pec - ca - tor con - tem - pu - it com - pec - can - tem

142

pec - ca - ti ne - sci - us poe - ni - ten - tem ex - au - dis

154

e - mun - das foe - dam A - da -

166

mas ut pul - chram fa - ci -

178

as

6b) Pedes amplectitur dominicos  
lacrimis lavat tergit crinibus  
lavanda tergenda unguento unxit  
osculis circuit.

6b) Vernans ut lilyum convallum  
lactando filium non altum  
mamilla rorante nectar caeleste  
quam caelorum Dominum

181

Haec sunt con - vi - vi - a quae ti - bi

193

pla - cent o Pa - tris sa - pi - en - ti -

205

7b) Natus de virgine  
qui non dedignaris  
tangi te peccatrice

7c) Tu fons signatus es  
tu dei mater  
immunis ad nubilia

208

220

232

8b) Multrum dimittis  
multum amanti  
nec crimen postea repetenti

8c) Cordis dulcedo  
quae tibi potest  
de tali crescere commercio

236

8 Dae - mo - ni - is e - am se - ptem

248

mun - dans se - pti - for - mi spi - ri - tus

9b) Ex mortuis resurgentem das cunctis videre priorem 9c) Hinc Salomon clariorem te  
260 stellis et solepraedicat.

Hanc Chri - ste pro - se - ly - tam si - gnas ec -

271

cle si - am quam ad fi - li - o - rum men -

283

283

sam vo - cas a - li - e - ni ge -

295

295

nam

10b) Quam inter convivia  
legis et gratiae  
spernit pharisaeus fastus  
lepra vexat haeretica

10c) Tu nubes manna pluens  
Christum sequentium  
per baptismi fluctus  
ad chortis angelicae gaudia

298

298

Qua - lis sit tu scis tan - git te qui - a pec - ca -

310

310

trix qui - a ve - ni - ae o -

322

pta - trix

11b) Quidnam haberet negra  
si non acceptisset  
si non medicus adesset

11c) Ezechielis porta  
iugiter serrata  
tu mater es castissima

326

Rex re - gum di - ves in om - nes

338

nos sal - va pec - ca - to - rum ter -

349

gens cun - cta cri - mi - na san - cto - rum spes

360

et glo - ri - a

12b) Regina mundi Maria excusa  
peccatorum nostrorum discrimina  
et da caelorum gaudia

In der Quelle sind alle Stimmen ohne Vorzeichen. Überwiegend ist ein B anzunehmen, am seltensten im Contratenor. Ich habe versucht, dies in einer Version umzusetzen.

# Rex in caena

## Glogau Nr. 18

Cantus

Tenor

Contratenor

11

vir - gi - na - li se - den s vo -

23

cat Bar - ba - ram lau -

35

de ple - na tri - um -

47

ph - li spon - sa ve - ni lau -

59

re - am flo - re ro - sae san -

71

gui - na - tam et can - do -

83

re de al - ba - tam sto - lam pri - mam

95

ac - ci - pe ad - vo - ca - tam

8

107

te cae - lo - rum in - ces - san -

8

119

ter con - cen - tus ma -

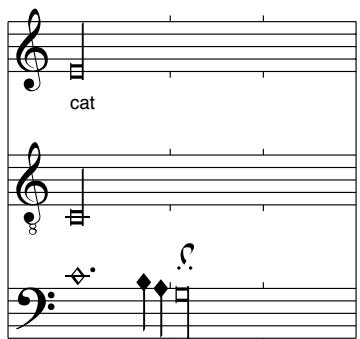
8

131

gni - fi -

8

143



# Barbara virgo dei

Glogau Nr. 19

Cantus

Tenor

Contratenor

8

16

24

Bar - ba - ra vir -

go de - i ve -

ne - ran - da lo -

cum re - qui - e -

32

i quem pos - se - di -

40

sti mo - ri - ens pro no -

48

mi - ne Chri - sti

55

Ob - ti - ne - as gen -

66

ti te pu - ro cor - de

78

ti

90

co - len -

102

ti

c.

106

Quae o - cu - lus non vi - dit nec

au - ris au - di - vit nec in cor

ho - mi - nis as - cen -

dit

113

121

129

# (Touront): Recordare virgo

## Glogau Nr. 20

Cantus

Contratenor 1

Tenor

Contratenor 2

5

da - re

da -

10

vir - go ma - ter

da -

15

dum  
ste - te - ris

in con - spe - ctu

De - i ut lo - qua -

30

ris pro no - bis bo na et ut a ver - tat

||

||

36

in di gna ti o rum su am

||

||

43

Ab hac fa mi li a tu pro pi ti

||

||

55

a ma - ter ex - i - mi - a pel - le

67

vi - ti - a fer re - me - di - a

79

re - is in vi - a dans in pa - tri - a

91

vi - tae gau - di - a pro qui - bus dul - ci - a tu

103

prae co - ri - a lau - des cim glo - ri - a su -

115

sci - pe pi - a vir - go Ma - ri -

127

a da gau - di - a no -

8

8

139

bis

8

8

# Laetare Germania

## Glogau Nr. 21

Cantus      Treble clef C2

Tenor      Treble clef C2

Contratenor      Bass clef C2

11

a      cla - ro fe - lix ger -

23

mi - ne      nas - cen - tis E -

35

li - sa - beth      ex re - ga -

47

li - se - mi - ne al - le - lu -

mi - ne al - le - lu -

se - mi - ne al - le - lu -

59

ia

ia

ia

Die Heilige Elisabeth galt als Patronin Deutschlands.

# Paulus de Broda: Der Pfauen schwantz

Glogau Nr. 22

The musical score consists of four staves, each representing a voice: Cantus (top), Altus, Tenor, and Bassus (bottom). The music is written in common time. The notation uses diamond-shaped note heads and vertical stems. Measure numbers 1 through 11 are indicated above the staves.

**Cantus:** Treble clef, mostly quarter notes and eighth notes. Measures 1-5: Notes on the first, third, and fifth lines. Measures 6-11: Notes on the first, second, and fourth lines.

**Altus:** Treble clef, mostly eighth notes. Measures 1-5: Notes on the first, second, and fourth lines. Measures 6-11: Notes on the first, second, and fourth lines.

**Tenor:** Treble clef, mostly half notes. Measures 1-5: Notes on the first and third lines. Measures 6-11: Notes on the first and third lines.

**Bassus:** Bass clef, mostly half notes. Measures 1-5: Notes on the first and third lines. Measures 6-11: Notes on the first and third lines.

16

21

26

29

34

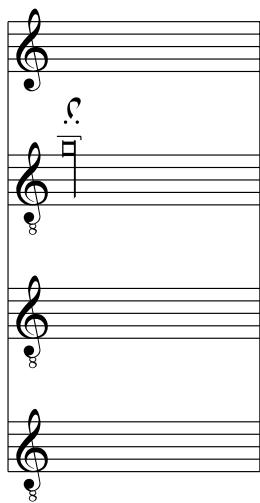
39

44

49

54

59



# Paulus de Broda: Carmen Glogau Nr. 23

The musical score consists of three staves representing different voices:

- Cantus:** Treble clef, common time (indicated by a 'C').
- Tenor:** Treble clef, common time (indicated by a 'C').
- Contratenor:** Bass clef, common time (indicated by a 'C').

The score is divided into measures by vertical bar lines. Measure numbers 1 through 9 are present at the top of each staff. Measures 10, 21, and 32 are indicated below the staff.

Notation details:

- Notes are represented by diamond shapes.
- Rests are represented by square shapes.
- Accents are shown as small diagonal strokes.
- Key changes are marked with sharp (#) and flat (b) symbols.
- Time signature changes are marked with 'C' (common time).

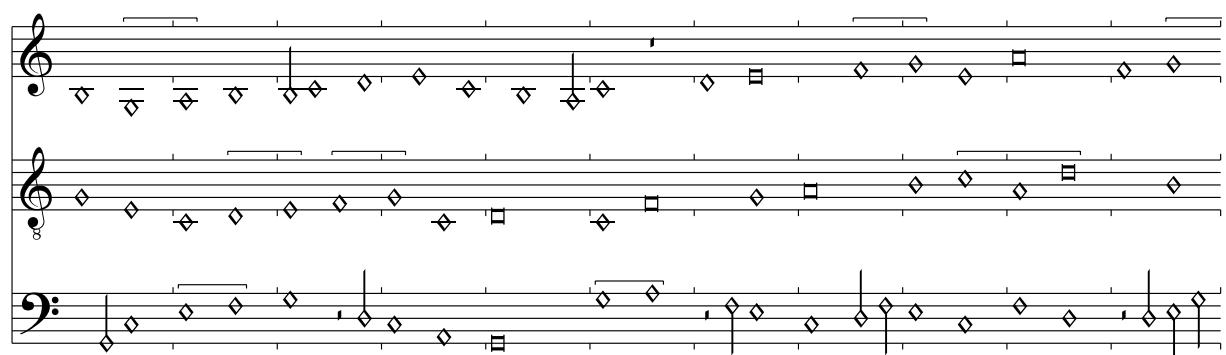
43

53

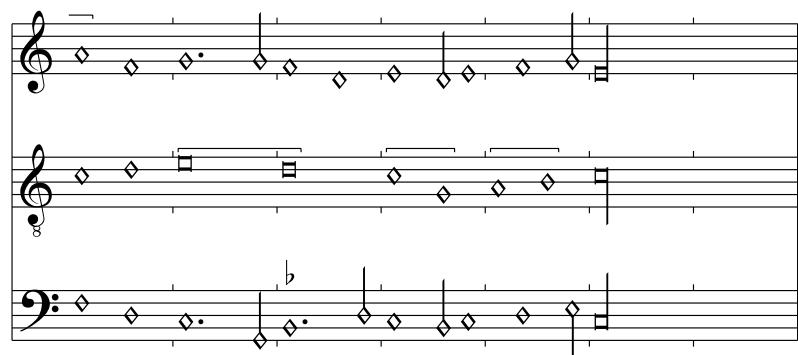
64

75

86



97



# Der Fuchs schwantz /Ame qui/O lux

Glogau Nr. 24

A - me qui voul - dra le mieux quil pour - ra

Tenor

O lux lu - mi - nis splen - dor ae -

10

Ce nest que sous -

ter - ni si - de - ris il - lu - mi - na nos in te - ne - bris

20

si Car ia - mays

ut mun - da - ti a vi -

30

sans sy A - mours

ti - is cae - li fru - a -

40

ne se - mur de - li - ci - is

50

ra

Die ursprüngliche Chanson ist in Glogau im Contratenor mit einem geistlichen Contrafactur-Text unterlegt, der sicherlich den Zusammenhang mit den umliegenden Stücken herstellt. Die weltliche Faktur reicht jedoch so weit, um es zu einem instrumentalen Stück mit Tanztitel anzubieten.

# Der Natter Schwantz

## Glogau Nr. 25

Cantus

Tenor

Contratenor

10

20

30

The musical score consists of three systems of music for three voices: Cantus (soprano), Tenor, and Contratenor. The music is written in a three-line staff system with a basso continuo staff at the bottom. The key signature changes from C major in the first system to G major in the second, and then to A major in the third. The time signature is common time throughout. The notation includes square and diamond note heads, with various rests and bar lines. Measure numbers 10, 20, and 30 are indicated above the staves.

40

50

60

70

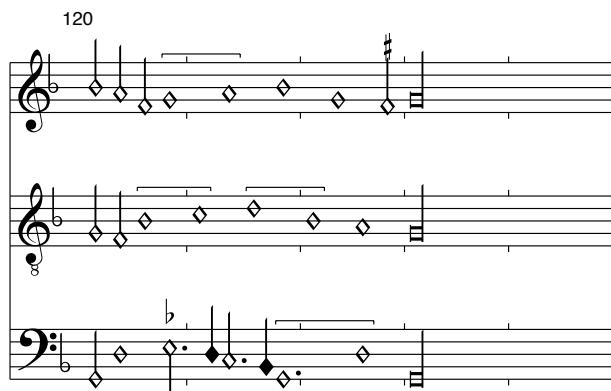
This musical score consists of three staves: Treble, Alto, and Bass. The notation is unique, using diamond-shaped note heads and square-shaped rests on a standard staff system. Measure 40 begins with a half note in the Treble staff, followed by a quarter note in the Alto staff, and a half note in the Bass staff. The music continues with a series of eighth and sixteenth note patterns, including some rests. Measures 50 and 60 show similar patterns, with the introduction of a sharp sign in the key signature around measure 55. Measure 70 marks the final section, featuring more complex rhythms and a change in the bass clef.

80

90

100

110



# Gratuletur ecclesia

## Glogau Nr. 26

The musical score consists of three staves representing different voices:

- Cantus:** Treble clef, C<sub>2</sub> pitch. Notes are represented by open squares.
- Tenor:** Treble clef, C<sub>2</sub> pitch. Notes are represented by open squares. A bass clef is shown at the beginning of the staff.
- Contratenor:** Bass clef, C<sub>2</sub> pitch. Notes are represented by open diamonds.

**Text:** The lyrics are written below the notes in two-line notation. The lyrics are:

Gra - tu - le - tur ec -  
I- sta pro Chri- ste  
cle - si - a  
ce- dit

**Measure 11:** The score begins at measure 11. The Tenor and Contratenor staves have a key signature of one sharp (F#). The lyrics "cle - si - a" are sung.

**Measure 23:** The score continues at measure 23. The Tenor and Contratenor staves have a key signature of one sharp (F#).

**Measure 35:** The score continues at measure 35. The Tenor and Contratenor staves have a key signature of one sharp (F#).

47

A musical score for three voices (Soprano, Alto, Bass) on five-line staves. The Soprano staff begins with a square note, followed by a diamond note, a square note, and a diamond note. The Alto staff begins with a diamond note, followed by a square note, a diamond note, and a square note. The Bass staff begins with a diamond note, followed by a square note, a diamond note, and a square note.

59

A musical score for three voices (Soprano, Alto, Bass) on five-line staves. The Soprano staff begins with a square note, followed by a square note, a square note, and a diamond note. The Alto staff begins with a square note, followed by a diamond note, a square note, and a square note. The Bass staff begins with a square note, followed by a square note, a square note, and a diamond note.

Die zwei Strophen des Textes sind nur im jeweils ersten Vers überliefert.

# O sacrum mysterium

Glogau Nr. 27

Cantus

o sa - crum

Tenor

Contratenor

10

my - ste - ri - um

21

in quo Chri - stus su -

32

mi - tur re - co -

42

li - tur me - mo - ri -

a pas - si - o -

nis e - ius mens

im - ple - tur gra -

85

ti - a et fu -

tu - rae glo -

96

ri - ae no - bis pig -

107

nus da - tur

128

al - le - lu - i - a

This measure consists of three staves. The top staff has a bass clef, a common time signature, and a key signature of one sharp. It contains square note heads. The middle staff has a treble clef, a common time signature, and a key signature of one sharp. It contains diamond note heads. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. It contains square note heads. The lyrics "al - le - lu - i - a" are written below the notes.

139

This measure consists of three staves. The top staff has a bass clef, a common time signature, and a key signature of one sharp. It contains square and diamond note heads. The middle staff has a treble clef, a common time signature, and a key signature of one sharp. It contains diamond and square note heads. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. It contains square and diamond note heads.

150

This measure consists of three staves. The top staff has a bass clef, a common time signature, and a key signature of one sharp. It contains square and diamond note heads. The middle staff has a treble clef, a common time signature, and a key signature of one sharp. It contains diamond and square note heads. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. It contains square and diamond note heads.

# Ecce concipies

## Glogau Nr. 28

Cantus      Ec - ce      con - ci -      pi -

Tenor      et      pa - ri - es      fi -

Contratenor      li - um

et      vo - ca - bi - tur      no - men

11

23

34

46

e - ius Je -

sus Hic e - rit ma -

gnus et fi -

li - us al - tis -

82

94

si - mi vo -

106

ca - bi -

118

130

tur

# Regnum mundi

## Glogau Nr. 29

Cantus      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

11

di      et      o -

23

men      or - na - tum      sae - cu -

35

li      con - tem -      psi      pro -

47

pter a - mo - rem do -

59

mi - ni me - i Je -

71

su Chri - sti Quem

83

vi - di

95

quem a - ma - vi in quem

||

cre - di - di quem di - le -

xi E - ru - cta - vit

cor me - um

107

119

131

143

ver - bum bo - num di - co

155

e - go o - pe -

167

ra me - a re - gi

# O sapientia Glogau Nr. 30

Cantus      Tenor      Contratenor

11

a quae ex o - re al - tis - si - mi

23

pro - di - sti at - tin - gens a

35

fi - ne us - que ad fi - nem for - ti - ter

47

for - ti - ter su - a - vi - ter dis -

59

po - nens - que om - ni - a Ve - ni ad

71

do - cen - dum nos vi -

83

am pru - den - ti - ae

# Verbum caro factus est

## Glogau Nr. 31

Cantus      Ver - bum ca - ro fa -

Tenor     

Contratenor

11

ctus      est      et

23

ha -      bi - ta -      vit in

35

no -

47

bis cu - ius glo -

59

ri - am vi - di -

71

83

mus qua - si - u - ni - ge - ni -

95

107

119

131

143

147

158

170

The musical score consists of four systems of music, each with three staves. The notation uses diamond-shaped note heads. Measure 143 has one staff with lyrics 'te' and 'C'. Measure 147 has three staves with lyrics 'In', 'prin -', 'ci -', 'pi -'. Measure 158 has three staves with lyrics 'o', 'e -', 'rat', 'ver -', 'bum'. Measure 170 has three staves with lyrics 'et', 'ver -', 'bum', 'e -', 'rat', 'a -', 'pud -', 'de -'. Measure numbers 143, 147, 158, and 170 are positioned at the top left of their respective systems.

182

um et de -

us e - rat ver -

bum

194

206

213

C<sub>2</sub>

ple - num gra - ti - a

C<sub>2</sub>

Bass C<sub>2</sub>

224

gra - ti - a et ve -

236

ri - ta -

248

te

# Gaude dei genitrix

Glogau Nr. 32

Cantus      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

15

trix      vir - go im - ma - cu - la - ta

32

Gau - de quae ab an - ge - lo gau - di - um sus -

49

ce - pi - sti      Gau - de quae

65

ge - nu - i - sti ae - ter - ni lu - mi - nis cla - ri ta -

82

tem Gau - de ma - ter gau -

99

de sanc - ta de - i ge - ni - trix

116

Vir - go tu so - la ma - ter inn nup - ta Te

133

lau - dant fac - tu - rae ge - ni - trix lu - cis

150

sis pro no - bis quae - su - mus per - pe - tu -

167

a in - ter - ven - trix ad do - mi - num

184

Je - sum Chri - stum

# Nesciens mater

## Glogau Nr. 33

Cantus       $C_2$

Ne - sci - ens ma - ter vir - go vi - rum

Tenor       $C_2$

Contratenor       $C_2$

15

pe - pe - rit pe - pe - rit si - ne d - lo -

31

re sal - va - to - rem sae - cu - lo -

48

rum ip - sum re - gem an - ge - lo - rum

65

so - la vir - go la - cta - vit u - be -

8

82

re de ca - lo ple -

8

98

no

# Laetabundus exultet

## Glogau Nr. 34

Cantus      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

11

dus      ex - sul - tet      fi - de - lis      cho -

23

rus      al - le - lu -

35

ia

Regem regum intactae  
profudit thorus  
res miranda

45

An - ge - lus con - si - li - i

56

na - tus est de vir - gi - ne

68

sol de stel -

80

la

Sol occasum nesciens  
Stella semper rutilans  
Semper clara

85

Si - cut si - dus ra - di - um

96

pro - fert vir - go fi - li -

108

um pa - ri for -

120

Neque sidus radio  
neque mater filio  
fit corrupta

127

Music score for measure 127. The top staff is in treble clef, C<sub>2</sub>, with lyrics: Ce - drus al - ta Li - ba - ni. The middle staff is in treble clef, C<sub>2</sub>, with lyrics: con for - ma - tur hys - so -. The bottom staff is in bass clef, C<sub>2</sub>, with lyrics: po val - le no - stra.

138

Music score for measure 138. The top staff is in treble clef, C<sub>2</sub>, with lyrics: Ce - drus al - ta Li - ba - ni. The middle staff is in treble clef, C<sub>2</sub>, with lyrics: con for - ma - tur hys - so -. The bottom staff is in bass clef, C<sub>2</sub>, with lyrics: po val - le no - stra.

150

Music score for measure 150. The top staff is in treble clef, C<sub>2</sub>, with lyrics: Ce - drus al - ta Li - ba - ni. The middle staff is in treble clef, C<sub>2</sub>, with lyrics: con for - ma - tur hys - so -. The bottom staff is in bass clef, C<sub>2</sub>, with lyrics: po val - le no - stra.

Verbum ens altissimi  
corporari passum est  
carne sumpta

163

I - sa - ias ce - ci - nit

174

sy - na - go - ga me - mi - nit

186

num - quam ta - men de - si -

198

nit es - se cae - ca

Si non suis vatibus  
credat vel gentilibus  
Sibyllinis versibus  
haec predicta

211

Musical notation for measure 211. The soprano staff (C<sub>2</sub>) has a bass clef, a common time signature, and a key signature of one sharp. It contains square and diamond-shaped note heads. The lyrics are: In - fe - lix pro - pe - ra cre -. The alto staff (C<sub>2</sub>) also has a bass clef and a common time signature. The basso continuo staff (C<sub>2</sub>) has a bass clef and a common time signature.

222

Musical notation for measure 222. The soprano staff (C<sub>2</sub>) has a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: de vel ve - te - ra. The alto staff (C<sub>2</sub>) has a bass clef and a common time signature. The basso continuo staff (C<sub>2</sub>) has a bass clef and a common time signature.

234

Musical notation for measure 234. The soprano staff (C<sub>2</sub>) has a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: cur dam - na - ve - ris gens mi - se - ra. The alto staff (C<sub>2</sub>) has a bass clef and a common time signature. The basso continuo staff (C<sub>2</sub>) has a bass clef and a common time signature.

Natum considera  
quem docet littera  
ipsum genuit puerpera

# Hortus conclusus est

## Glogau Nr. 35

Cantus] C<sub>2</sub>

Tenor

Contratenor

11

i ge - ni - trix hor - tus con - clu -

23

sus fons si - gna - tus

35

sur - ge pro - pe - ra a -

47

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef with a 'G' time signature, and the bottom staff is also in bass clef. The music is written in a rhythmic style using square and diamond shapes. The lyrics 'mi - ca me - a' are written below the top staff. Measure 47 begins with a bar containing a square followed by a diamond. The lyrics 'mi -' are aligned with the first square. The next bar contains a square followed by a diamond followed by a dot, with 'ca' aligned with the first square. The third bar contains a diamond followed by a square followed by a dot, with 'me -' aligned with the first square. The fourth bar contains a diamond followed by a square followed by a dot, with a sharp sign above the staff indicating a key change. The fifth bar contains a diamond followed by a square, with 'a' aligned with the first square.

# O decus Trebniciae

## Glogau Nr. 36

Cantus       $C_2$

Tenor       $C_2$

Contratenor       $C_2$

11

ae      Hed -      wi -      gis      ma -      ter

23

gra -      ti -      ae      con -      ci -      vis      mi -

35

li -      ti -      ae      cae -      les -      tis      pa -

47

tri - ae      tri - bu - e      cre - den - ti

8

59

bus so - la - men tu - is pre - ci - bus

8

71

et da fru - i lau - di - bus cum cae -

8

83

li pa - tri bus Tu tot

8

95

si - gnis      ra - di - ans      In      te      plebs      fi - de - lis

107

glo - ri - ri - ans      to - ti -

119

us      Po -      lo -      ni -      ae      di -      gna me -

131

mo -      ri -      ae      ab -      sta      po -      ste -

143

ris ma - ter Hed - wi - gis hu -

155

mi - lis no - bis pe - tens ve - ni -

167

am et cae - li pa -

179

tri - am

# Nobilissimus siquidem

## Glogau Nr. 37

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

dem na - ta - li - bus or -

23

tus ve - lut lu - ci - fer Ni - co -

35

la - us e - mi - cu - it

# Nigra sum

## Glogau Nr. 37

Cantus

Tenor

Contratenor

11

se for - mo - sa

23

fi - li - ae Je - ru -

35

sa - lem si -

47

ta - ber - na - cu -

59

la Ce -

71

dar si - cut pel - lis

83

Sa - lo mo - nis

95

No - li - te me

107

con - si - de - ra - re quod fu -

119

sca sim qui -

131

3  
de - co - lo - ra -

143

This system contains three staves of music. The top staff has a treble clef, the middle staff has a bass clef with a '8' below it, and the bottom staff has a bass clef. The music consists of diamond-shaped notes of various sizes and positions. The lyrics 'vit', 'me', and 'sol' are placed under specific notes in the top staff. A key signature of one flat is indicated at the beginning of the third measure.

154

This system contains three staves of music. The top staff has a treble clef, the middle staff has a bass clef with a '8' below it, and the bottom staff has a bass clef. The music consists of diamond-shaped notes and square-shaped notes. The notes are primarily diamond-shaped, with square-shaped notes appearing in the middle and bottom staves in the second measure.

# In fewers hitz

## Glogau Nr. 39

Cantus

A musical score for the Cantus part of Glogau Nr. 39. The music is written in common time with a treble clef. The vocal line consists of diamond-shaped note heads. The lyrics are: In feu - ers hitz so bren - net mein herz meyn lip - ste zart der mey ist. Measure numbers 8, 15, and 22 are indicated above the staff.

8

The continuation of the musical score for the Cantus part, starting at measure 8. The lyrics are: hyn der a - bent und der mor - gen freunt - lich lie - be ze - net sich nar dir ich. The staff ends with a repeat sign and a double bar line.

15

The continuation of the musical score for the Cantus part, starting at measure 15. The lyrics are: al - le mor - gen bey dir sey mich an deyn er - me - leyn was du ge - beu - test. The staff ends with a repeat sign and a double bar line.

22

The continuation of the musical score for the Cantus part, starting at measure 22. The lyrics are: das sol seyn. The staff ends with a repeat sign and a double bar line.

Dieser Gesang ist nur im Cantus vorhanden. Die beiden weiteren polyphonen Stücke mit diesem Titel haben nur das Incipit gemeinsam, alle haben aber unterschiedliche Texte.

# Alma redemptoris mater

Glogau Nr. 40

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

10

re - dem - pto - ris ma -

20

ter que per vi - a

30

cae - li por - ta ma -

40

nes et stel - la ma -

51

ris suc - cur - re ca - den -

61

ti sur - ge qui cu - rat po - pu -

71

lo Tu quae ge - nu -

81

i - sti na - tu - ra

mi - ran - te tu - um san - ctum ge -

ni - to - rem vir -

go pri -

91

101

111

121

us ac - po - ste - ri - us Ga - bri - e - lis ab

8

131

o - re su - mens il - lud a -

8

141

ve pec - ca - to - rum

8

151

mi - se - re - re

8

# Veni sancte spiritus

Glogau Nr. 41

Cantus

Ve - ni sanete spi - ri - tus

2

Cantus

Tenor

Contratenor

12

Tenor

Contratenor

24

Tenor

Contratenor

36

ac - cen - de qui per di - ver -

si - ta - tem lin - gu - a - rum cun - cta -

rum gen - tes in u - ni - ta - tem fi - de -

i con gre - ga - sti

84

Al - le - lu - ia al -

8

96

le - lu - ia al - le - lu -

8

108

ia

8

# O pastor aeterne

Glogau Nr. 42

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

ne o cle - mens et bo - ne

cu - stos qui dum

de - vo - ti gre - gis pre -

47

ces at - ten - de - ras

59

vo - ce la - psa de

71

cae - lo prae - su - li

83

san - ctis si - mo di - gnum e -

95

107

119

131

In T. 57/58 ist der Contratenor fehlerhaft und wurde emendiert.

# O beata infantia

Glogau Nr. 43

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

in - fan - ti -

23

a per quem no - stri

ge - ne - ris

This musical score consists of three systems of music for three voices: Cantus (soprano), Tenor, and Contratenor. The music is written on five-line staves. The first system begins at measure 11 with the lyrics 'in - fan - ti -'. The second system begins at measure 23 with the lyrics 'a per quem no - stri'. The third system begins at measure 35 with the lyrics 'ge - ne - ris'. The music uses square note heads and vertical stems. The vocal parts are labeled 'Cantus C<sub>2</sub>', 'Tenor C<sub>2</sub>', and 'Contratenor C<sub>2</sub>'.

47

re - pa - ra - ta est

58

vi - ta

O gra -

70

o gra - tis - si -

tis - si -

82

mi de - le - cta - bi - les -

mi

94

que va - gi -

106

tus per quos

118

ae - ter - nos plo - ra -

130

tus e - va - si -

142

nus      O      fe - li - ces      pan -

154

ni      qui - bus      pec -      ca - to -

166

rum      sor - des      ex      ter -

178

si - mus      O

190

Treble staff lyrics: prae - se - pe splen - di -

Bass staff lyrics: dum in quo non so -

202

Treble staff lyrics: dum in quo non so -

214

Treble staff lyrics: lum ia - cu - it fe -

226

Treble staff lyrics: num a - ni - ma - li -

238

Musical score for page 238. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The lyrics are: um, sed, ci-.

250

Musical score for page 250. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The lyrics are: bus, in -, ven -.

262

Musical score for page 262. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The lyrics are: tus, est, an -.

274

Musical score for page 274. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. The lyrics are: ge - lo - rum.

# O Margareta caelorum

Glogau Nr. 44

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

rum vir - go se - cre - ta iam con -

scen - di - sti su - a - vis - si -

ma vi - cti - ma Chri - sti o - ra

47

pro - no - bis vir - tus quo cre - scat a - .

59

mo - ris

: Salve nobilis virga Jesse  
Glogau, Nr. 45

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

23

35

The musical score consists of three systems of music for three voices: Cantus (soprano), Tenor, and Contratenor. The notation is in common time. The first system begins with the Cantus voice. The second system begins at measure 11, indicated by a bold '11' above the staff. The third system begins at measure 23, indicated by a bold '23' above the staff. Measures 35 and beyond are shown at the bottom of the page. The vocal parts are represented by vertical stems with square or diamond-shaped heads, indicating pitch and duration. The basso continuo part is indicated by a bass clef and a thick vertical line, with square heads for notes.

47

59

71

83

95

107

119

131

143

The musical score for measure 143 consists of three staves. The top staff is Soprano (treble clef), the middle staff is Alto (treble clef with a '8' below it), and the bottom staff is Bass (bass clef). The time signature is common time (indicated by 'C'). The key signature is C major. The music features a repeating pattern of short note heads (diamonds and squares) connected by horizontal lines. The pattern includes both single and double stems. The score ends with a key signature change to G major, indicated by a sharp sign.

155

The musical score for measure 155 consists of three blank staves. The top staff is Soprano (treble clef), the middle staff is Alto (treble clef with a '8' below it), and the bottom staff is Bass (bass clef). These staves correspond to the Soprano, Alto, and Bass parts of measure 143, respectively.

# Bruder Konrad

## Glogau Nr. 47

Contratenor C 8

7

14

22

Dieses Lied ist monophon nur als Contratenor überliefert. Fälschlicher Weise wurde es aufgrund des Anfangsdreiklangs mit dem folgenden Tenor-Lied "Ich sachz ein mal" identifiziert.

# Ich sachz eyns mols

Glogau Nr. 47

Tenor

A musical staff in G clef, common time, with a key signature of one sharp. The lyrics are: Ich sachz eyns mols. The notes are represented by diamond shapes on the staff.

8

Ich sachz eyns mols

A musical staff in G clef, common time, with a key signature of one sharp. The lyrics are: den lich - ten mor -. The notes are represented by diamond shapes on the staff.

8

den lich - ten mor -

A musical staff in G clef, common time, with a key signature of one sharp. The lyrics are: gen ster - ne bey mey - nem bu - len zo wer ich al - zeit ger -. The notes are represented by diamond shapes on the staff.

16

gen ster - ne bey mey - nem bu - len zo wer ich al - zeit ger -

Dieses Lied ist nur im Tenor, allerdings im Contratenor Buch wiedergegeben. Es dient auch als Textquelle für das dreistimmige Stück Nr. 53

: O admirabile commercium  
Glogau Nr. 48

Cantus] C<sub>2</sub>

o ad - mi - ra - bi - le com - mer -

Tenor

8

Contratenor C<sub>2</sub>

15

ci - um cre - a - tor ge - ne - ris hu -

32

ma - ni a - ni - ma -

tum cor - pus su - mens de vir - gi - ne nas - ci di -

66

gna - tus est et pro - ce - dens ho -

83

mo si - ne se - mi - ne lar -

99

gi - tus est no - bis su - um de - i - ta -

116

tem

# Vere felicem praesulem

## Glogau Nr. 49

Cantus C<sub>2</sub>

Ve - re fe - li -

Tenor C<sub>2</sub>

De sancto Gregorio

Contratenor C<sub>2</sub>

15

cem prae - su - lem ve - re fi -

31

de - i do - cto - rem quo pe -

48

ten - te pa - nis Chri - sti for - mam

65

ac - ce - pit di - gi - ti

82

Ad - fir - man - dam ple - bis fi -

99

dem ver - sus in - cru - en - tam car -

116

nem

133

A do - mi - no

150

fi - ctum est is - tud et est mi - ra -

167

bi - le in o - cu - lis

184

no - stris

Die Probleme der Musica ficta sind in dieser Antiphon besonders drastisch. Sie werden durch horizontale Quartsprünge erzwungen. Trotzdem wäre eine durchgängig doppelte Vorzeichnung dem Stück nicht gerecht. Vielmehr sollten die farbigen Unterschiede in den einzelnen Teilen nicht negiert werden.

# Es leit ein schloß in Österreich

## Glogau Nr. 50

Cantus      C<sub>2</sub>

Es leit ein Schloß in Ö ster - reich das ist gar wol

Tenor      C<sub>2</sub>

er - bau - et von zim - met und von na - ge - lein wo feint

Contratenor      C<sub>2</sub>

man sol - che mau - ren ja mau - ren

11

23

In Glogau ist nur der erste Vers wiedergegeben. Der Ergänzung erfolgt nach einem parallelen Druck.

# Haec est dies

## Glogau Nr. 51

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

quam fe - cit do - mi - nus

32

Ho - di - e do - mi - nus af -

49

flic - ti - o - nem po - pu -

66

li su - re - spe - xit et re - demp - ti - o nem

83

mi - sit Ho - di - e mor - tem quam

100

fe - mi - na in - tu - lit fe -

117

mi - na fu - ga - vit Ho - di -

134

e de - us ho - mo fac -

151

tus id quod fu - it per - man -

167

sit et quod non e - rat as - sump -

183

sit Er - go ex - or - di - um no - strae

200

re - demp - ti - o - nis de -

217

vo - te re - co - la - mus et

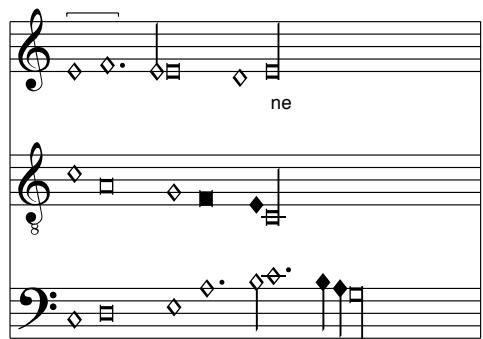
234

ex - ul - te - mus di - cen -

251

tes Glo - ri - a ti - bi do - mi -

268



# Aparuerunt apostolis

Glogau Nr. 52

Cantus C<sub>2</sub>

Ap - pa - ru - e - runt a - po -

Tenor C<sub>2</sub>

Contraetenor C<sub>2</sub>

15

sto - lis di - sper - ti - tae lin - gu - ae

32

tam - quam i - gnis al - le -

49

lu - ia se - dit - que

66

su - pra - sin - gu -

83

los e - o - rum Spi - ri - tus

99

san - ctus al - le - lu - ia al - le -

115

lu - ia Lo - que - ban -

131

147

164

180

Am Schluss ist so in der Quelle die Responsorialstruktur angegeben. Ungewöhnlicher Weise ist nur der Cantus voll textiert.

# Ich sachs eyns mols

Glogau Nr. 53

Cantus

Tenor

Contratenor

11

ster - ne bei mei - nem bu - len so wär ich al - zeit

23

ger - ne Es kan und mag doch lei - der nicht

35

sein

Der hier nur als Incipit vorhandene Text wird aus Nr. 47 übernommen.

# Fuerunt sine querela

## Glogau Nr. 54

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

32

49

Fuerunt sine querela

ala ante do mi

num et ab in vi

cem non sunt se pa ra ti

66

Ca - li - cem do - mi -

ni bi - be - runt et a -

mi - ci De - i fa - facti

sunt Tra - di - de runt cor - po - ra su - a

82

99

116

133

pro - pter De - um ad sup - pli - ci - a

i - de - o co - ro - na - tur et ac - ci -

150

pi - unt pal - mam

Ca - li - cem Glo - ri - a Pa -

167

pi - unt pal - mam

Ca - li - cem Glo - ri - a Pa -

184

Ca - li - cem Glo - ri - a Pa -

Ca - li - cem Glo - ri - a Pa -

200

tri et Fi - li - o et Spi - ri -

tu - i San -

217

tu - i San -

Ca - li - cem

234

cto

Ca - li - cem

# Sancte Nicolae

## Glogau Nr. 55

Cantus      C<sub>2</sub>

San - cte Ni - co - la - e

Tenor      C<sub>2</sub>

con - fes - sor do - mi - ni pre - ci - o -

Contratenor      C<sub>2</sub>

sae ad - e - sto no - stris pre - ci -

49

bus pi - us et pro - pi - ci - us

66

al - le - lu - ia

# Planxit autem David

## Glogau Nr. 56

Cantus

Tenor

Contratenor

16

Plan - xit au - tem Da -

vid Plan - ctu ma -

gno Su - per Saul et Jo - na - than

fi - li - um e - ius et di -

67

xit Quo - mo - do ce -

84

ci - de - runt for - tes in bel - lo et

101

in - te - ri - e - runt ar -

118

ma

135

152

169

186

203

cen - dat Quo - mo - do

Die Pausen im Contratenor ab T. 102ff. fehlen in der Quelle. Sie erhellen aber daraus, dass ein Signum im Tenor an der Einsatzstelle angebracht ist.

# Grates nunc omnes

## Glogau, Nr. 57

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

o qui su- a na- ti- vi- ta- te nos li- be- ra-

32

vit de di- a- bo- li- ca po- te- sta- te

49

Hu- ic o- por- tet ut ca- na- mus cum an- ge- lis

66

sem - per glo - ri - a in ex - cel - sis

8

C.

Das im Tenor vorgezeichnete B macht keinen Sinn.

# : Dum transisset sabbatum Glogau, Nr. 58

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

tum Ma ri -

23

a Mag da le -

35

na et Ma ri -

47

Ja - co -

59

bi et Sa - lo - me

71

e - me - runt

83

a - ro - ma -

95

ta Ut ve - ni - en - tes

107

un - ge - runt Je -

119

sum al - le - lu -

131

ia al - le - lu -

143

ia al - le -

155

lu - ia Et val - de ma -

167

ne u - na sab - ba - to - rum

179

ve - ni - unt ad mo - nu - men - tum or -

191

Musical score for page 191. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' below it, and the bottom staff is in bass clef. The music is written in a rhythmic style using square and diamond note heads. The lyrics "to iam so -" are written below the top staff. The score continues with more musical lines and lyrics.

203

Musical score for page 203. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a 'G' below it, and the bottom staff is in bass clef. The music is written in a rhythmic style using square and diamond note heads. The lyrics "le Ut ve - ni - en -" are written below the top staff. The score continues with more musical lines and lyrics.

# Cuius magnifica

Glogau, Nr. 59

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

ge - ne - ra - ti - o cu - ius vi - ta sa - cris

32

cla - ru - it a - acti - bus cu -

49

ius fi - nis ho - no - rem sum - mum si - ne

66

te - net fi - ne

Es handelt sich hier um den zweiten Teil der Marienhymne „Gaude visceribus mater“

# Ecce tu pulchra es

Glogau Nr. 60

Cantus

Tenor

Contratenor

15

32

Ec - ce tu pul - chra es a -

mi - ca me - a ec - ce tu pul - chra

o - cu - li tu - i co - lum - ba - rum

Dies ist die erste von 5 Antiphonen zum Fest der Geburt Marias mit Texten aus dem Hohen Lied.

# Sicut lilium inter spinas

Glogau Nr. 61

Cantus

Tenor

Contratenor

11

23

35

Si - cut li - li - um in -

ter spi - nas sic a - mi - ca me -

a in - ter fi - li -

as

# Favus distillans

## Glogau Nr. 62

Cantus      C<sub>2</sub>

Fa - vus di - stil - lans la - bi - a tu -

Tenor      C<sub>2</sub>

8

Contratenor      C<sub>2</sub>

15

a spon - sa et o - dor ve - sti -

32

men - to - rum tu - o - rum sic o - dor

49

thu - ris

# Emissiones tuae

## Glogau Nr. 63

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

E - mis - si - o - nes tu - ae pa - ra -

15

di - sus ma - lo - rum pu - ni - co -

32

rum cum po - mo - rum fru - cti - bus

# Fons hortorum

## Glogau Nr. 64

Cantus      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

Fons hor - to - rum pu - te - us a -

15

qua - rum vi - ven - ti - um quae flu - unt

32

im - pe - tu de Li - ba - no

# Tota pulchra es

Glogau Nr. 65

Cantus      C<sub>2</sub>

8 To - ta pul - chra es

Tenor      C<sub>2</sub>

8      pul - chra es

Contratenor      C<sub>2</sub>

8      pul - chra es

11

8 a - mi - ca me - a et ma -

9      a - mi - ca me - a et ma -

10      a - mi - ca me - a et ma -

23

8 cu - la non est in te

9      cu - la non est in te

10      cu - la non est in te

35

8 fa - vus di - stil - lans la - bi - a tu -

9      fa - vus di - stil - lans la - bi - a tu -

10      fa - vus di - stil - lans la - bi - a tu -

47

a mel et lac sub lin - gu - a tu -

59

a o - dor un - gu - en -

71

to - rum tu - o - rum su - per

83

om - ni - a a - ro - ma - ta

95

iam e - nim hi - ems trans - i - it im - ber a - bi - it

106

et re - ces - sit flo - res a - pa - ru - e -

118

runt vi - ne - ae flo - ren - tes o -

130

do - rem de - de - runt et

142

vox tur - tu - ris au -  
di - ta est in ter - ra  
no - stra sur - ge pro -  
pe - ra a - mi - ca

154

vox tur - tu - ris au -  
di - ta est in ter - ra  
no - stra sur - ge pro -  
pe - ra a - mi - ca

166

vox tur - tu - ris au -  
di - ta est in ter - ra  
no - stra sur - ge pro -  
pe - ra a - mi - ca

178

vox tur - tu - ris au -  
di - ta est in ter - ra  
no - stra sur - ge pro -  
pe - ra a - mi - ca

190

me - a ve - ni de Li - ba -

202

no ve - ni co - ro - na -

214

be - ris

Im Contratenor ist der Takt 63 einen Ton zu hoch notiert; in T. 164,2 wurde Sb-f zu Sb-g emendiert.

# Valde honorandus est

## Glogau Nr. 66

Cantus

Tenor

Contratenor

15

tus Jo - han - nes qui su - pra pe - chtus do - mi -

32

ni in cae - na re - cu - bu -

49

it

# Ibo mihi ad monte myrrhae

## Glogau Nr. 66

Cantus

Tenor

Contratenor

11

hi ad mon - tem myr -

23

rhae et ad col - les Li -

35

ba - ni et lo - quar spon -

47

sae me - ae to - ta

spe - ci - o - sa

es a - mi - ca me - a et

ma - cu - la non est in

95

te ve ni a Li ba no spon - || || ||

sa || || ||

ve ni a Li ba -

ve ni ens et trans -

i bis ad mon tem

143

Se - ir et Her - mon a cu - bi -

155

li - bus le - o - num

167

et a mon - ti - bus

179

par - do - rum

191

8

203

Cui luna  
Glogau Nr. 68

Cantus      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

11

et      om -      ni -      a      de -

23

ser - vi - unt      per      tem -      po - ra

35

per      fu - sa      cae - li      gra -

47

ti - a ge - stant pu - el - lae

59

vis - ce -

71

ra

Maria mater gratiae  
mater misericordiae  
tu nos ab hoste protege  
in hora mortis suscipe

Es handelt sich um die zweite Strophe des Hymnus „Quem terra, pontus, aethera“. Dagegen ist die in Glogau angeführte 2. Strophe hinzugedichtet und nicht Teil des ursprünglichen Hymnus.

: Gaude mater luminis  
Glogau Nr. 69

Cantus C<sub>2</sub>

Gau - de ma - ter lu - mi - nis quam di -

Tenor C<sub>2</sub>

Contra - tenor C<sub>2</sub>

15

vi - ni nu - mi - nis Vi - si - ta - vit gra - ti -

32

a Ma - ri - a

Salve virga regia  
flore fructu candida  
divina potentia Maria

41

Tu vir - tu - tum spe - cu - lum per - lu -

57

stra - sti sae - cu - lum lu - ce cla - ri - ta -

74

tis Ma - ri - a

Plena Dei munere  
meuristi gignere  
prolem sanctitatis  
Maria

85

C<sup>2</sup>

Te ho - no - rant su - pe - ri ma - trem om - nis gra -

C<sup>2</sup>

C<sup>2</sup>

101

ti - ae Ma - ri - a

Ad te clamant miseri  
de valle miseriae  
Maria

111

Au - di vo - ces ter - ge fle - tus nos com - men - da

127

fi - li - o o Ma - ri -

143

a

Ut nos suo prece tua  
collocet in solio  
O Maria

# Dies est letitiae

## Glogau Nr. 70

Cantus] C<sub>2</sub>

Tenor

Contratenor

15

li nam pro - ces - sit ho - di - e de ven - tre vir - gi - na - li

31

pu - er ad - mi - ra - bi - lis to - tus de - lec - ta - bi - lis in hu -

46

ma - ni - ta - te qui in - ae - sti - ma - bi - lis est et

62

in - ef - fa - bi - lis in di - vi - ni - ta -

79

te

Orto Dei filio  
virgine de pura  
ut rosa de lilio  
stupescit natura,  
quod pari iuvencula  
natum ante saecula  
creatorem rerum,  
quod uber munditiae  
dat lac pudicitiae  
antiquo dierum.

Ut virtum laeditur  
sole penetrante  
sic illesa creditur  
post partum et ante  
felix haec puerula  
cuius casta viscera  
Deum genuerunt,  
et beata ubera,  
in aetate tenera  
Christum lactaverunt

# Beati eritis

## Glogau Nr. 71

Cantus] C<sub>2</sub>

Tenor

Contratenor

11

Cum

23

Vos o - de - rint ho - mi -

35

Nes et cum se - pa -

The musical score consists of three systems of music for three voices: Cantus (soprano), Tenor, and Contratenor. The music is written in a four-line staff system using square neumes. A basso continuo line is provided below the voices. The first system covers measures 1-10, starting with 'Beati eritis'. The second system begins at measure 11 with 'cum'. The third system begins at measure 23 with 'vos o - de - rint ho - mi -'. The fourth system begins at measure 35 with 'nes et cum se - pa -'. The music is in common time, and the key signature changes from C major to G major at measure 23.

47

ra - ve - rint vos et

59

ex - pro - bra - ve - rint et e -

71

ie - ce - rint no - men ve - strum

83

tam - quam ma - lum pro - pter fi - li -

95

um ho - mi - nis gau - de - te

107

et e - xul - ta - te ec - ce

119

e - nim mer - ces ves - tra

131

mul - ta est in ce - lis

# Ecce ergo mitto vos

Glogau Nr. 72

Cantus       $\text{C}_2$

Ec - ce er - go

Tenor       $\text{C}_2$

Contratenor       $\text{C}_2$

11

mit - to  $\nabla$  vos si - cut o -

23

ves in me - di - o lu - po -

35

rum e - sto - te er -

47

go pru - den - tes si - cut ser -  
pen - tes et sim - pli -  
ces si - cut co - lum - bae

59

pen - tes et sim - pli -  
ces si - cut co - lum - bae

71

ces si - cut co - lum - bae

# Veni creator spiritus

Glogau Nr. 73

Cantus       $C_2$

Ve - ni      cre - a -

Tenor       $C_2$

Tor      spi - ri - tus men -

Contratenor       $C_2$

tes tu - o - rum vi - si - ta

im - ple su - per - na gra - ti - a que

11

23

35

47

tu cre - a - sti pe - cto -

59

ra

Quae paraclitus diceris  
donum dei altissimi  
fons vivus ignis caritas  
et spirialis unctionis

# Festa Christi - Quae miris sunt

Glogau Nr. 74

Cantus

Tenor

Contratenor

11

a - ni - tas ce - le - brat Quae mi - ris

23

sunt mo - dis or - na - ta cun - ctis - que

35

ve - ne - ran - da po - pu - lis

Per omnipotentis adventum  
atque vocationem gentium

45

56

At illi non cassam  
putantes tanti signi  
gloriam

65

76

88

di - cat

Atque aureo tumidi  
principis lectulo transito  
Christi prasepe quarant

93

C<sub>2</sub>

Hinc i - ra sae - vi - He - ro - dis fer - vi -

C<sub>2</sub>

104

da in - vi - di re - cens re - cto - ri ge - ni -

116

to Beth - le hem par - vu - los pra - ce - pit

128

en - se    cru - de - li    per - de - re  
O Christe, quantum partris exercitum, iuvenis doctus ad bella maxima, populis pradicens,  
colligis, sugens cum tantum miseris.

139

An - no    ho - mi - nis    tri - ce - si - mo    sub -  
An - no    ho - mi - nis    tri - ce - si - mo    sub -  
An - no    ho - mi - nis    tri - ce - si - mo    sub -

150

tus    fa - mu - li    se    in - cly - ti    in - cli - na - ve - rat  
tus    fa - mu - li    se    in - cly - ti    in - cli - na - ve - rat  
tus    fa - mu - li    se    in - cly - ti    in - cli - na - ve - rat

162

ma - nus    De - us    con - se - crans    no - bis    bap - tis -  
ma - nus    De - us    con - se - crans    no - bis    bap - tis -  
ma - nus    De - us    con - se - crans    no - bis    bap - tis -

173

ma in ab so lu ti o nem cri

185

mi num

Ecce spiritus in specie  
ipsum alitis innocuae  
uncturus sanctis p[re] omnibus  
visitat semper ipsius  
contentus mansione pectoris

189

Pa tris e ti am in s nu it

200

vox pi a ve te ris o bli ta

212

ser - mo - nis Pae - ni - tet me fe - cis -

224

se ho - mi - nem

Vere filius meus  
est mihi met placitus  
in quo sum placatus  
hodie te mi fili genui

231

Hu - ic om - nes au - scul - ta - te po - pu - li

242

prae - cep - to - ri

# O praeclara stella maris

Glogau Nr. 75

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

prae - cla - ra stel - la ma -

32

ris vir - go ma - ter sin -

48

gu - la - ris quae co - gna -

65

tam vi - si - ta - sti Jo - han - nem il -

lu - mi - na - sti pro - le prae - cla - ris - si -

ma Te pre - ca -

mur hoc fe - sto sis so - la - men

130

o - mni mae - sto fu - ga mor -

tem con - fer sor -

no -

bis in cae -

The musical score consists of four staves of music for voices. Measure 130 starts with a soprano vocal line. Measures 146 and 163 show bass and tenor entries. Measure 179 concludes the section with alto and bass voices.

195

li pa - tri - a al - le -

lu - ia Ad

te cla - mant om - nes re -

i lar - ga da - trix san - ctae

261

spe - i o fons in - de -

fi - ci - ens Glo - ri - a Pa -

tri et Fi - li - o et Spi - ri -

tu - i San - cto

277

294

311

328

The musical notation consists of three staves, each representing a voice (Soprano, Alto, and Bass). The music is in common time (indicated by '8'). The vocal parts are separated by vertical bar lines. The lyrics 'Te pre - ca - mur' are written below the top staff. The notation uses square and diamond-shaped note heads, with some notes having stems and others being stemless. The bass staff includes a bass clef and a 'B' symbol.

Der Einsatz des Responsoriums ist in der Quelle durch ein Wiederholungszeichen angegeben.

# Solem iusticiae regem Glogau Nr. 76

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

i u - s t i - t i - a e

re - gem pa - ri - tu - ra

su - pre - mum stel - la

49

65

lu - ci - da pe - ri - cu - la cun - cta mi - ti - gans Ma - ri -

81

a ma - ris ho - di -

97

e quea de re - gum ra - mis pro - dit san - cta ab ae - ter - no

113

an - te sae - cu - la ma - ter e - le - cta pro - le

129

gra - vi - da ma - nens in - ta - cta vir - go pa - rens la -

145

be ca - rens sum - mum a - de - pta es ho - no - rem no - strae

161

vi - tae so - la - men fa - cta ho - di - e pro -

177

ces - sit ad hor - tum

194

Cer - ne - re di - vi - num lu -

210

men gau - de -

227

te fi - de - les

243

stel - la lu - ci - da

Die Musica ficta ab T. 23 ist eher ungeschickt komponiert. Am besten lässt sie sich lösen, wenn man die vorgezeichneten B molle ignoriert, sie sind wie häufig in Glogau nur schwer nachvollziehbar.

# Scio cui credidi

## Glogau, Nr. 77

Cantus C3  
Tenor O2  
Contratenor O2

12

24

37

Sci - o cu - i cre - di -

di et cer - tus

sum qui - a po - tens

est de - po - si tum me -

49

um ser - va - re in il -

61

lum di -

74

em Do - mi - ne pro - ba - sti me et

87

co - gno - vi - sti me tu co - gno - vi -

99

sti ses - si - o - rem me -

111

am

Es handelt sich um den Introitus zum Fest der Konversion des Heiligen Paulus.  
Die erste Zeile des Cantus ist einen Ton zu tief notiert, auch die Mensurvorzeichnung ist inkonsistent und eher merkwürdig. Im Contratenor T. 90 mussten zwie überzählige Sb gestrichen werden.

# Rubinus: Der pawir schwantcz

Glogau, Nr. 78

Music score for the first system, featuring four voices: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is in common time, with a key signature of C major (indicated by a C with a 2). The vocal parts are represented by diamond-shaped note heads on five-line staves. The bassus part begins with a dotted half note.

Music score for the second system, starting at measure 11. The vocal parts are represented by diamond-shaped note heads on five-line staves. The bassus part begins with a dotted half note. The music continues with various note patterns and rests.

Music score for the third system, starting at measure 22. The vocal parts are represented by diamond-shaped note heads on five-line staves. The bassus part begins with a dotted half note. The music continues with various note patterns and rests.

34

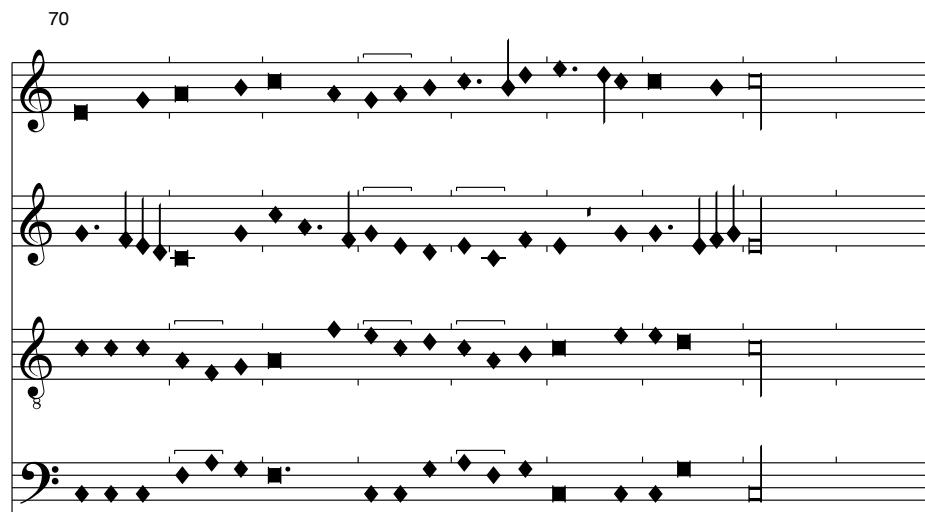
This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads on horizontal lines. Measure 34 begins with a single diamond on the first line of each staff. Subsequent measures introduce more diamonds, some with stems and some with dots, indicating different rhythmic values. Measure 34 concludes with a single diamond on the first line of each staff.

46

This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads on horizontal lines. Measure 46 begins with a single diamond on the first line of each staff. Subsequent measures introduce more diamonds, some with stems and some with dots, indicating different rhythmic values. Measure 46 concludes with a single diamond on the first line of each staff.

58

This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads on horizontal lines. Measure 58 begins with a single diamond on the first line of each staff. Subsequent measures introduce more diamonds, some with stems and some with dots, indicating different rhythmic values. Measure 58 concludes with a single diamond on the first line of each staff.



„Pawir“ heißt „Bauer“, also Bauern-Tanz.

# Lauda Syon

## Glogau Nr. 79

Cantus      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

15

et pa - sto - rem in hym - nis et can - ti -

32

cis Lau - dis the - ma spe - ci - a - lis pa - nis vi - vus

49

et vi - ta - lis ho - di - e pro - po -

66

ni - tur Sit laus ple - na sit so - no - ra

83

sit ju - cun - da sit de - co - ra men - tis

100

ju - bi - la - ti - o Di - es e - nim so - lem - nis a - gi -

116

tur in qua men - sae pri - ma re - co - li - tur hu - ius in - sti -

132

tu - ti - o Quod in ceo - na Chri - stus ges -

149

sit fa - ci - en - dum hoc es - pres - sit in su -

166

i - me - mo - ri - am Dog - ma da - tur chri - sti - a -

183

nis quod in car - nem trans - it pa - nis et vi - num in san - gu - nem Sub

198

214

231

248

264

Su - munt bo - ni su - munt ma - li sor - te ta - men in ae - qua -

8

281

li vi - tae vel in - te - ri -

8

297

Fra - cto de - mum sa - cra - men - to ne va - cil - les sed me - men - to tan -

8

313

tum es - se sub fra - gmen - to quan - tum to - to te -

8

329

gi - tur      Ec - ce pa - nis an - ge - lo - rum

fa - ctus ci - bus vi - a - to - rum ve - re

pa - nis fi - li - o - rum non mit -

ten - dus ca - ni - bus

397

Bo - ne pa - stor pa - nis ve - re Je - su no -

414

stri mi - se - re - re tu nos pa - sce nos tu -

431

e - re tu nos bo - na fac vi - de - re in ter - ra vi -

448

ven - ti - um

Vom ursprünglichen Text dieser Fronleichnamssequenz wurde immer nur jede 2. Strophe vertont, so dass es auch möglich wäre, jeden Abschnitt mit dem fehlenden Text zu wiederholen.

# Es suld eyn man keyn moele farn

Glogau Nr. 80

Cantus      G clef, C3, 1 flat

Tenor      G clef, C3, 8th note below

Contratenor      F clef, C3

10

20

Es suld eyn man keyn moele farn  
rum - pel an der tue - re nicht er

hat - te we - der roß noch wagen rum - pel an der tue - re nicht rum - pel

an der tü - re nicht mein man der ist zur moe - le nicht er ist da - hei - me

# Congaudetunt angelorum

## Glogau Nr. 81

Cantus C<sub>2</sub>

Con - gau - dent an - ge - lo - rum cho - ri glo - ri - o - sae vir -

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

gi - ni Quae si - nr vi - ri - li com - mix - ti - o - ne ge - nu -

32

it Nam i - psa - lae - ta - tur quod cae - li iam con -

49

spi - ca - tur prin - ci - pem Quam ce - le - bris an - ge - lis

66

Ma - ri - a Je - su ma - ter cre - di - tur Qua glo - ri -

83

a in cae - lis i - sta vir - go co - li - tur quae

99

do - mi - no cae - li prea - bu - it ho - spi - ti - um su - i san - ctis - si - mi

115

cor - po - ris Te cae - li re - gi - na haec ple -

131

bi - cu - la pi - is con - ce - le - brat men - ti - bus

148

Te li - bri vir - go con - ci - nunt pro - phe - ta - rum cho -

164

rus iu - bi - lat sa - cer - do - tum a - po - sto - li Chri - sti - que mar -

181

ty - res prea - di - cant Ec - cle - si - a er - go

197

te cor - di - bus te - que car - mi - ni - bus ve -  
cun - cta te cor - di - bus

214

ne - rans Ut si - bi au - xi - li - um cir - ca Chri - stum

230

do - mi - num es - se di - gne - ris per ae - vum

Diese Vertonung bringt den größten Teil der Sequenz zu Mariä Himmelfahrt.

# Assunt festa iubilaea

## Glogau Nr. 82

Cantus

As - sunt fe - sta iu - bi - lae -

Tenor

15

a in Ma - ri - ae nunc gau -

Contratenor

31

di - a to - ta psal -

48

lat ec - cle - si - a de - vo - ta lau -

65

dum dra - ma -

82

ta

## 2. Strophe des Hymnus zu Mariä Heimsuchung:

Cuius sacrata viscera  
Dei invit gratia  
ut esset virga gravida  
thori virilis nescia

# Vita sanctorum

## Glogau Nr. 83

Cantus

Tenor

Contratenor

15

32

49



Von diesem Oster- Hymnus sind in Glogau nur zwei Strophen wiedergegeben, eine dritte nur im Tenor mit Incipit:

Tu tuo laetos famulos tropaeo  
nun in his serva placidus diebus  
in quibus sanctum celebratur omnem  
pascha per orbem

Pascha quo victor rediens ab imo  
atque cum multis aliis resurgens  
isps susceptam super altam carnem  
astra levasti

# Festum nunc celebre

## Glogau Nr. 84

Cantus

Tenor

Contratenor

15

gau - di - a      com - pel - lunt      a -

32

ni - mos      car - mi - na      pro - me - re

49

cum Chri - stus      so - li - um      scan - dit ad

66

ar - du - um cae - lo - rum pi - us

83

ar - bi - ter

In Glogau werden zwei Strophen des Himmelfahrts-Hymnus wiedergegeben:

Conscendit iubilans laetus aethera  
sanctorum populus praedicat inlytum  
concinit pariter angelicus chorus  
victoris boni gloriam

# Pange lingua

## Glogau Nr. 85

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

cor - po - ris my - ste - ri - um

23

san - gu - ni - sis - que pre - ti - o - si quem

35

in mun - di pre - ti - um fru - ctus

47

ven - tri ge - ne - ro - si rex ef - fu -

59

dit gen - ti - um

## 2. Strophe des Hymnus zu Fronleichnam:

Nobis natus nobis datus  
ex intacta virgine  
et in mundo conversatus  
sparso verbi semine  
sui moras incolatus  
miro clausit ordine

# Fit porta Christi

## Glogau Nr. 86

Cantus      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

11

a      om -      ni      re -      fer -      ta

gra -      ti -      a      tran -

sit -      que      rex      et      per -

35

47

ma - net clau - sa ut fu - it per sae -

8

59

cu - la

# : Urbs beata Jerusalem

## Glogau Nr. 87

Cantus C<sub>2</sub>

Urbs be - a - ta Je - ru - sa -

Tenor C<sub>2</sub>

8

Contratenor C<sub>2</sub>

11

lem di - cta pa - cis vi -

23

si - o quae con - stru - i - tur

35

in cae - lis vi - vis vi -

47

vis ex la - pi - di - bus

et an - lis co - ro - na -

59

ta si - cut spon - sa - ta co - mi -

71

te

83

sa - ta co - mi -

# Czaenner, greyner

Glogau Nr. 88

Cantus      C<sub>2</sub>

Ze - ner      grey - ner      wy      ge - felt      dir      das      Ich      wil

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

11

bei      dir      am      tisch      sit -      zen      und      dein      weib      ins      maul      küs - sen      wy

21

ge -      felt      dir      das

In Glogau ist nur das Incipit angegeben. „Zenner“ heißt so viel wie „Mund Verzieher“.

# Regina celi

## Glogau Nr. 89

Cantus C<sub>2</sub>

Re - gi - na cae - li lae - ta -

Tenor C<sub>2</sub>

8

Contratenor C<sub>2</sub>

15

re al - le - lu -

32

ia Qui - a quem me - ru i - sti

49

por - ta - re

The musical score consists of four systems of three-part music. The voices are labeled on the left: Cantus (soprano), Tenor, and Contratenor (mezzo-soprano). The music is written on five-line staves with black note heads. In the first system, the lyrics are 'Regina celi'. In the second system, the lyrics are 're al - le - lu -'. In the third system, the lyrics are 'ia Qui - a quem me - ru i - sti'. In the fourth system, the lyrics are 'por - ta - re'. Measure numbers 15, 32, and 49 are marked above the staves. The music uses a mix of square and diamond note heads, with some stems and bar lines.

66

al - le - lu -

83

Re - sur - re - xit si - cut di -

100

xit al - le - lu -

116

ia o - ra pro no - bis de -

133

um, Al - le do - mi ne na - te ma - tris De - us al - me no -

150

bis con fer pra - sta que vi - ve - re Quo - ni - am te de - cet

166

laus ho - nor o do - mi ne qui de mor - te sur - ge - bas rex

182

pi - ae fac nos col - lau - da - re te al -

199

le - lu - ia

Die Textierung ab T. 136 ist problematisch. "Alle" stünde für "Alleluia", wofür die Silben nicht ausreichen. Überhaupt ist der Text nicht derjenige der Antiphon, er scheint etwas ungeschickt neu gedichtet worden zu sein. Die antiphonale Struktur ist ebenfalls nicht eingehalten, ein Rest davon ist in der Wiederholung im Superius erkennbar.

# : Die krebisschere Glogau Nr. 90

The musical score consists of five staves of music in common time, treble clef, and a key signature of one sharp. The vocal parts are labeled as follows:

- Discantus**: The top staff, starting at measure 1.
- Tenor**: The third staff, starting at measure 22.
- Contratenor**: The bottom staff, starting at measure 44.

The lyrics are in Latin and include:

- Measure 9: Celum calcatur dum terra per astra levatur
- Measure 17: (No lyrics)
- Measure 22: Pigmeus hic crescat, gigas decrescerre debet, in cauda cerebrum, en est mirabile monstrum
- Measure 30: (No lyrics)
- Measure 38: Postea praeque cedo verso cum vertice tali
- Measure 44: (No lyrics)
- Measure 52: (No lyrics)
- Measure 60: (No lyrics)

Measure numbers are indicated above the staff at the beginning of each line: 1, 9, 17, 22, 30, 38, 44, 52, and 60.

64

This section contains three staves of musical notation. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. All staves are in common time (indicated by 'C'). Measure 64 starts with a whole rest followed by a series of eighth notes and sixteenth notes. Measures 65 and 66 continue this pattern. Measure 67 begins with a half note, followed by a series of eighth and sixteenth notes. Measures 68 and 69 continue this pattern. Measure 70 concludes with a half note.

71

This section contains three staves of musical notation. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. All staves are in common time (indicated by 'C'). Measure 71 starts with a half note, followed by a series of eighth and sixteenth notes. Measures 72 and 73 continue this pattern. Measure 74 begins with a half note, followed by a series of eighth and sixteenth notes. Measures 75 and 76 continue this pattern. Measure 77 concludes with a half note.

79

This section contains three staves of musical notation. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The key signature changes to one flat (B-flat) at the beginning of measure 79. All staves are in common time (indicated by 'C'). Measure 79 starts with a half note, followed by a series of eighth and sixteenth notes. Measures 80 and 81 continue this pattern. Measure 82 begins with a half note, followed by a series of eighth and sixteenth notes. Measures 83 and 84 continue this pattern. Measure 85 concludes with a half note.

Leider lassen sich die originalen Schlüssel nicht genau wiedergeben, im Cantus ist der G-Schlüssel auf dem Kopf, im Contratenor nach links gedreht.

Die Übersetzung der Canones und ihre Auflösung:

Cantus:

Der Himmel wird niedergetreten während die Erde durch die Sterne erhoben wird

Die Stimme wird in Umkehrung ausgeführt (s. Schlüssel!)

Tenor:

Lass den Pygmäen wachsen und den Riesen schrumpfen. Das Gehirn sitzt in Schwanz: schau dir dieses wunderbare Monstrum an!

Die Stimme wird rückwärts gesungen (daher der Titel Krebsschwanz!) und die Mima als Semibreves bzw. die umgekehrt, Breves werden als Semiminimae und umgekehrt gesungen.

Contratenor:

Ich gehe hinterher und wende meine Verse und meinen Kopf

Die Stimme wird von hinten gesungen und die Intervalle umgekehrt (s. die Wendung des Schlüssels).

# Agnus redemit oves

Glogau Nr. 91

Cantus

Tenor

Contratenor

11

Chri - stus in - no - cens pa - tri re - con - ci -

23

li - a - vit pec - ca - to - res

34

Dic no - bis Ma - ri - a quid vi - di -

46

st i n vi - a se - pul - chrum Chri - sti vi - ven -  
tis et glo - ri - am vi - di - re - sur -

58

gen - tis Cre - den - dum est ma - gis so -  
li Ma - ri - ae ve - ra - ci quam Ju - de -

70

82

94

o - rum tur - bae fal - la -

105

# Der lentcz

## Glogau Nr. 92

Cantus

Tenor

Contratenor

7

voll was kre - a - turn den win - ter freu - den spar - ten des hast du sie er - get - zet wol

14

denn du bist lin - de und nicht zu kueh - leals ich an den win - den fueh - le die jahr - lang

21

al - so suess - lich wehn Die son - ne spilt in lich - tem schein nu sin - get li - ben

28

voe - ge - lein      ir soll dem      schoe -      pfer lo - bes jehn

Der zweite Teil des Cantus ist eine Terz zu tief notiert.

1b:

Was Kälte hält in ihres zwanges Zügel  
das ist nun ledig unde frei  
Es komm es schwimm es geh es habe Flügl  
in welcher Schöpfenung es sei  
In Luft in Woge oder auf Erden  
das beweiset mit Gebärden  
wie ihm nun Liebe sei geschehn.

2:

Vil hat der lencze Lust wenn wirs betrachten  
dazu so hat er einen Tag  
wir alle mögen nicht sein Lob vol achten  
der Christentum sich freuen mag.  
Der auserwählten Tages werden  
soln wir heut in Lobes girden <Begierden>  
hoch heben und fröhlich sein.  
Das ist der Tag, den uns hat Got geschaffen  
in ihm so soln wir Freuden han  
die leien sohlen lernen von den pfaffen  
wie er sich wolle nennen lan.  
Der Grieche Pasca ihn beschreibt  
der Jude bei dem Phase bleibt  
so nennet ihn Transitus latein.  
So ist er über deutsche Lant  
der österliche Tag genant  
an ihm so wante Adams Pein.

3.

Sei hochgelobter Tag der Freud gegrüßet  
gelobet sei er ummermehr  
der dich mit seiner offerstende <Auferstehung> süßet  
Christ Osterlamb und Opfer Herr  
der mit seim Tode den Tod kan sterben  
davon kommet daß wir erben  
mit ihm in seines Vaters Reich.  
Wald unde Laub Sath Kle Gras und Blumen  
die wollen sich zuliben dir  
in Freude groß sieht man sie heute rumen  
Christ auf dein Lob stet al ir Gir.  
Das wähn ich wenn sie könnten sprechen  
an ihnen soll es nicht gebrechen  
sie lobten dich Herr alle gleich.

Du hast gesieget in dem Streit  
des Todes Fürste niederleit  
seine groß Gewalt muß geben weich.

4.

Der mit dem Holz den Menschen überlistet  
am Holz er überwunden ward  
des oln wir alle fröhlich loben Christum  
daß er uns büßte falles schart.  
Du Satanas scheußlicher Scherge  
Christ gezämet hat dein Erge <arges Treiben<  
Christ dir die Nacht großen Raub nam.  
Die Nacht erchien vorhin an Pharaone  
da ihn verschlang das rote Meer  
der Israel nicht wollte haben schone <Schönung>  
Christ löste hint <heute Nacht> gefangen her.  
Da er der Hölln began zu nahen  
fröhlich die alten Väter sahen  
da er gewaltiglichen kam.  
Des sie begerten das geschach  
der Höllen Riegel er zerbrach  
und ölte manchen mit Adam.

5.

In Freuden groß laßt ir euch heute hören  
läßt klingen süßer Kelen Klang  
ir Lein in Kirchen ir Pfaffen in dem Chore  
zu widerstreit <um die Wette> sei eur Gesang.  
Nu singet Christ der ist erstanden  
heute von des Todes Banden  
darnach solt ir mit Fleiße gan.  
Ir solt euch mit dem osterlamme speisen  
und trinken dazu auch sein Blut  
den wahren Christ solt ir mit Lobe preisen  
daß er auch solche güte tut.  
Ir lobt den Heiland der euch freiet  
Freudenjahr ir weit beschreitet  
der Knecht sol vorbaß freiheit han.  
Du Lenze hast ein großes Len <Geschenk>  
dich teuert Christi offersten  
der uns entschlug des Schwertes Ban.

Die Hauptworte wurden zur besseren Lesbarkeit im Gegensatz zur Quelle groß geschrieben.

# Victime pascali laudes

## Glogau Nr. 93

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

des im - mo - lant Chri - sti - a - ni

23

Mors et vi - ta du - el - lo con - fli - xe - re mi -

35

ran - do dux vi - tae mor - tu - us

47

re - gnat vi - vus An - ge - li - cos

59

te - stes su - da - ri - um et ve - stes

71

sur - re - xit Chri - stus spes me - a pre - de - cet

83

su - os in Ga - li - lae - am sci - mus

95

Chri - stum sur - re - xis - se a mor - tu - is ve -

107

re tu no - bis vi - ctor rex mi -

119

se - re - re

# Christ ist erstanden

Glogau Nr. 94

5

Cantus]      Christ    ist    er - stan - den

Tenor

Contratenor

10

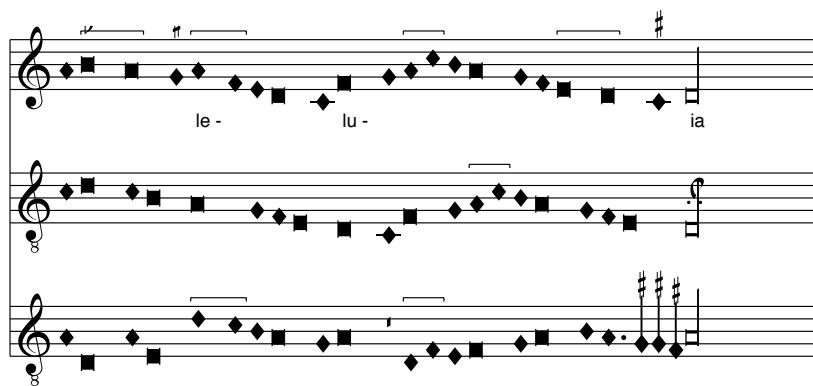
von    des    to - des    ban - den    des sol - len

15

wir al - le - lu ia    al - le - lu - ia

20

Christ sol un - Ber trost seyn Al - le - lu - ia al -



# Vidi aquam egredientem

## Glogau Nr. 95

Cantus

Vi - di a - quam

2

Cantus

e - gre - di - en - tem

Tenor

Contratenor

16

de tem - pio a

33

la - te - re dex - tro al -

50

le - lu - ia Et om - .

nes ad quos per - ve - nit a - qua i - .

sta sal - vi fa - cti .

sunt et di - cent al - .

118

135

151

168

185

Glo - ri - a pa - tri et fi - li - o et spi - ri - tu -

202

i san - cto Si - cut e - rat in prin - ci - pi -

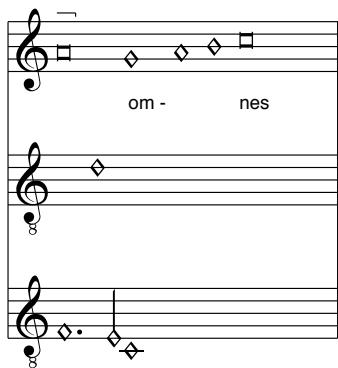
218

o et nun et sem - per et in sae - cu -

235

la sae - cu - lo - rum A - men Et

252



# Nicolai solemnia Glogau Nr. 96

Cantus

Ni - co - la - i so - lem - ni - a Ni - co - la - i so - lem - ni -

De - can - tet in ec - cle - si - a

Tenor

Contratenor

5

a su - a pre - ce fa - mi - li - a su - a pre - ce fa - mi - li -

cum can - ti - co lae - ti - ti - ae

10

a

Iste puer amabilis  
in omnibus laudabilis  
Quarta et sexta feria  
semel sugebat ubera

# Spiritus domini

## Glogau Nr. 97

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

ni re - ple - vit or -

32

bem ter - ra - rum al - le - lu - ia

48

et hoc quod con - ti - net

65



o - mni - am sci - en - ti - am ha -

bet vo - cis al - le - lu - ia

al - le - lu - ia al - le -

lu - ia

# Annue Christe

## Glogau Nr. 98

5

Cantus

Tenor

Contratenor

An - nu - e Chri - ste

sae - cu - lo - rum do - mi - ne

10

sae - cu - lo - rum do - mi - ne

15

no - bis per hu - ius ti - bi ca - ra me -

ri - ta ut qui te co - ram gra - vi -

ri - ta ut qui te co - ram gra - vi -

22

ter de - li - qui - mus hu - ius sal - va -

28

mur glo - ri - o - sus pre -

34

ci - bus

: Veni sancte spiritus  
Glogau Nr. 99

The musical score consists of three staves representing different voices:

- Cantus:** Treble clef, solid black note heads.
- Tenor:** Treble clef, hollow white note heads with black outlines.
- Contratenor:** Bass clef, hollow white note heads with black outlines.

The score is divided into four systems by measure numbers 1, 6, 12, and 18. Measure 1 starts with a common time signature. Measures 6 and 12 begin with a time signature of  $\frac{5}{8}$ . Measure 18 begins with a time signature of  $\frac{3}{8}$ .

Key changes are indicated by sharp (#) and flat (b) symbols above the staff. Measure 12 features a key change to D major (two sharps). Measure 18 features a key change to G major (one sharp).

24

34

49

58

73

88

103

119

This musical score consists of four systems of three-part music. The top system (measures 73-76) starts with a soprano line in G major, common time, featuring diamond-shaped note heads. The alto line follows with square note heads, and the bass line continues with square note heads. The middle system (measures 88-92) also begins with a soprano line in G major, common time, using diamond-shaped note heads. The alto line uses square note heads, and the bass line uses square note heads. The third system (measures 103-107) maintains the same structure with soprano diamond-shaped note heads, alto square note heads, and bass square note heads. The fourth system (measures 119-123) concludes with soprano diamond-shaped note heads, alto square note heads, and bass square note heads. Measure numbers 73, 88, 103, and 119 are printed above their respective systems.

133

Jeder Abschnitt des Pfingsthymnus wird wiederholt, mit folgendem Text:

1b)

Veni pater pauperum  
veni dator munerum  
veni lumen cordium

2b)

In labore requies  
in aestudem peries  
in fletu solacium

3b)

Sine tuo numine  
nihil est in homine  
nihil est innoxium

4b)

Flecte quod est rigidum  
fove quod est frigidum  
rege quod est devium

5b)

Da virtutis meritum  
da salutis exitum  
da perenne gaudium

<ohne Titel>  
Glogau Nr. 100

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

32

48

The musical score consists of three systems of music for three voices: Cantus (soprano), Tenor, and Contratenor. The notation is based on a five-line staff. Diamond-shaped note heads represent one pitch, while square note heads represent another. Measures are separated by vertical bar lines. Measure numbers 15, 32, and 48 are marked at the beginning of their respective systems. The first system starts with a common time signature, while the second and third systems start with a different time signature indicated by a sharp sign.

65

This musical score page contains four staves of music. The top staff uses a treble clef, the second staff a treble clef with a key signature of one sharp, the third staff a bass clef, and the bottom staff a bass clef. Measures 65-68 feature various note heads (diamonds and squares) connected by horizontal stems. Measure 65 includes a key change to one sharp. Measure 66 features a bass clef change. Measure 67 includes a key change back to no sharps or flats. Measure 68 concludes with a bass clef.

82

This page contains four staves of music. The top staff uses a treble clef, the second staff a treble clef with a key signature of one sharp, the third staff a bass clef, and the bottom staff a bass clef. Measures 82-85 show a continuation of the diamond and square note patterns from the previous page, with measure 83 featuring a bass clef change.

99

This page contains four staves of music. The top staff uses a treble clef, the second staff a treble clef with a key signature of one sharp, the third staff a bass clef, and the bottom staff a bass clef. Measures 99-102 show a continuation of the diamond and square note patterns, with measure 100 featuring a bass clef change.

116

This page contains four staves of music. The top staff uses a treble clef, the second staff a treble clef with a key signature of one sharp, the third staff a bass clef, and the bottom staff a bass clef. Measures 116-119 show a continuation of the diamond and square note patterns, with measure 117 featuring a bass clef change.

132

149

164

175

Der Contratenor ist mit Fehlern behaftet: T. 20,1 und 21,2 wird B durch A korrigiert. Der gesamte Kadenzraum T. 160ff. ist fehlerhaft (Quintparallelkadenz anstatt Quarparallelkadenz). Man könnte noch die eine oder andere Stelle glätten.

# Else el se mundo

## Glogau Nr. 101

Cantus      C<sub>2</sub>

El - se el se el se mun - do iam il - lu - xit

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

8

11

Ens ve - rum      El - se mun - do iam il - lu - xit dans

23

li - bens el hic se

Es handelt sich um ein parodierendes Stück, das durch den Anklang an Frauennamen einen aus liturgischen Versatzstücken zusammengestellten Text als Liebeslied vorstellt!

2. Nonne, nonne formam servi assumpsit. Ens verum. Nonne formam assumpsit dans libens nonne hic se
3. Metse, metse se exinanivit...
4. Barbar barbar virginis Mariae...
5. Trine, trine nobis asta in fine...
6. Nisi, nisi hominem formasset...

Aus der Edition „Das Erbe deutscher Musik“ übernehme ich die Übersetzung und Deutung:

Gott („El“) hat sich der Welt nun offenbart. Hat er nicht Knechtsgestalt angenommen? Er hat sich selbst entäußert, der Sohn („Bar“) der Jungfrau Maria. Dreieiniger, steh uns a Ende bei. Wenn er nicht den Menschen gebildet hätte... (unvollendeter Text). Die Schlussformel nach der Wiederholung des Verses bedeutet „er, der sich freiwillig hingab“. In der Mitte jeweils: „Das wahre Sein“.

: Der entrepris <Entrepris suis>  
Glogau Nr. 102

The musical score consists of three staves representing different voices:

- Cantus:** Treble clef, solid note heads.
- Tenor:** Treble clef, hollow note heads.
- Contratenor:** Bass clef, note heads with vertical stems.

The score is divided into four systems by measure numbers 5, 10, and 15. Measure 5 begins with a common time signature. Measures 10 and 15 begin with a time signature of  $\frac{9}{8}$ . Measures 10 and 15 also feature a key signature of one flat. Measures 10 and 15 conclude with a common time signature.

Notation includes various note values (eighth, sixteenth, thirty-second), rests, and grace notes. Measure 10 includes a sharp sign above the staff, likely indicating a local mode change. Measure 15 includes a double bar line with repeat dots at the beginning of the measure.

Musical score for three voices (Soprano, Alto, Bass) in G major, common time. The score consists of five systems of music, each starting with a measure number (20, 25, 30, 35) and a key signature of one sharp (F#). The Soprano voice (top line) uses a treble clef, the Alto voice (middle line) uses an alto clef, and the Bass voice (bottom line) uses a bass clef. The music features diamond-shaped note heads. Measure 20: Soprano has a dotted half note followed by eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 21: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 22: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 23: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 24: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 25: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 26: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 27: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 28: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 29: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 30: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 31: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 32: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 33: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 34: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes. Measure 35: Soprano has eighth notes. Alto has eighth notes. Bass has eighth notes.

40

45

50

Die Ur-Vorlage für dieses Stück ist offenbar Ox III, dort wird auch der Komponist „Bartholomeus Bruolo“ genannt. Dort ist auch der komplette französische Text zu finden. Bruolo ist natürlich nicht der Komponist der sehr ornamentierte Ct-Bearbeitung in Glogau. Deren Vorlage ist die Version im Schedelschen Liederbuch bzw. Strahov.

# Ave stella matutina

Glogau Nr. 103

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

10

ti - na      pec - ca - to - rum tu      sis      me - di - ci -

22

na      mun - di      prin - ceps      et      re -

34

gi - na      so - la      vir - go      di - gna      di -

46

ci con - tra te - la in - i - mi - ci cli - pe - um po - no sa -

58

lu - tis tu - ae tu - te - lam in vir - tu - tis e - sto no -

70

bis vi - a re - cta ad ae - ter - na gua - di - a

# Pax aeterna

## Glogau Nr. 104

The musical score consists of three staves representing different voices:

- Cantus:** Treble clef, two sharps (F# and C#) in the key signature. The lyrics "Pax ae - ter - na ab ae -" are written below the staff.
- Tenor:** Treble clef, one sharp (G#) in the key signature. The lyrics "ter - no Pa - tre hu - ic do -" are written below the staff.
- Contratenor:** Bass clef, two sharps (F# and C#) in the key signature. The lyrics "mu - i pax per - en -" are written below the staff.

The score is divided into four systems by measure numbers:

- System 1 (Measures 1-14):** The first system covers measures 1 through 14. It includes the lyrics "Pax ae - ter - na ab ae -", "ter - no Pa - tre hu - ic do -", and "mu - i pax per - en -". Measure 14 ends with a double bar line and repeat dots.
- System 2 (Measures 15-28):** The second system begins at measure 15. It continues the lyrics from the first system: "ter - no Pa - tre hu - ic do -", "ter - no Pa - tre hu - ic do -", and "mu - i pax per - en -".
- System 3 (Measures 29-41):** The third system begins at measure 29. It continues the lyrics: "mu - i pax per - en -", "mu - i pax per - en -", and "nis ver - bum Pa - tris sit pax hu -".
- System 4 (Measures 42-48):** The fourth system begins at measure 42. It continues the lyrics: "nis ver - bum Pa - tris sit pax hu -", "nis ver - bum Pa - tris sit pax hu -", and "nis ver - bum Pa - tris sit pax hu -".

64

80

97

113

130

am cum san - cto - rum ple - no in nu - me - ro et pre -

147

ce re - gi - nae Ma - ri ae iun - ga - mur hu - ic do -

164

mu - i

Es handelt sich um eine Kircheinweih-Antiphon. Die Vorzeichnung ist, wie fast immer in unserer Quelle, nicht überzeugend.

# Descendi in ortum nucum

## Glogau Nr. 105

Cantus

Tenor

Contratenor

11

cum ut vi - de - rem po -

23

ma con - va - li - um

35

et in - spi - ce - rem si flo - ru -

47

is - sent vi - ne - ae et ger - mi - nas -

8

59

sent ma - la pu - ni -

8

71

ca re - ver - te - re re - ver - te -

8

83

re su - na - mi - tis re - ver -

8

95

te - re re - ver - te - re

107

ut in - tu - e - a - mur

119

te

Diese Antiphon zum Fest Mariä Geburt enthält Symbole der Fruchtbarkeit: Nuss, Apfel und Granatapfel.

# Recordare virgo

## Glogau Nr. 106

Cantus      C<sub>2</sub>

Re - cor - da - re

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

15

vir - go ma - ter dum ste - te - ris

31

in con - spe - ctu De - i ut

48

lo - qua - ris pro no - bis bo -

65

na      et      ut      a-      ver-

82

in - di - gna - ti - o - nem su -

98

am      Ab hac fa - mi - li - a tu

115

pro - pi - ti - a      ma - ter      ex - i - mi - a      pel - le      vi - ti -

132

a fer re - me - di a re - is in - vi - a dans in

8

149

pa - tri - a vi - tae gau - di - a pro qui - bus dul -

8

165

ci - a tu pre - co - ni - a

cum glo - ri - a su - sci - pe

8

181

vir - go Ma - ri - a

pi - a

8

197

da gau - di - a no - bis

# O florens rosa

## Glogau Nr. 107

The musical score consists of three staves representing different voices:

- Cantus:** Treble clef, C<sub>2</sub> key signature. Notes are represented by open squares.
- Tenor:** Treble clef, C<sub>2</sub> key signature. Notes are represented by open diamonds.
- Contratenor:** Bass clef, C<sub>2</sub> key signature. Notes are represented by open squares.

**Measure 11:** The lyrics are "sa ma - ter do -". The Tenor part includes a measure with a "8" below the staff.

**Measure 23:** The lyrics are "mi - ni spe - ci - o -". A sharp sign is placed above the staff in the first measure of this section.

**Measure 35:** The lyrics are "sa o vir -". The Tenor part includes a measure with a "8" below the staff.

47

go mi - tis o fe -

59

cun - dis si - ma vi -

71

tis cla - ri - or au -

83

ro - ra pro no - bis iu - gi -

95

ter o -

107

ra

# Salve regina

## Glogau Nr. 108

Cantus

Tenor

Contratenor

8

16

24

Sal - ve re -

gi - na

mi - se - ri - cor -

di - ae Vi -

33

ta dul - ce - do

50

et spes no - stra sal - ve Ad te

67

cla - ma - mus ex - su - les fi -

84

li - i E - vae Ad te su - spi -

101

ra - mus ge - men - tes et flen -

tes in hac la - cri - ma -

rum val - le ei - a er - go ad - vo - ca -

ta no - stra il - los tu - os

169

mi - se - ri - cor - des o -

186

cu - los ad nos con - ver -

203

te Et Je - sum be - ne - di - ctum

220

fru - ctum ven - tris tu - i no -

237

Musical score for page 237. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: bis post hoc e - xi - li - um o -.

254

Musical score for page 254. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: sten - de o.

264

Musical score for page 264. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: cle - mens o.

275

Musical score for page 275. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics are: pi - a o -.

292

dul - cis vir - go Ma -

309

ri - a

Die erste und letzte Phrase des Cantus ist melodisch identisch, aber durch übereinandergestellte Mensurzeichen C bzw. C2 in beim zweiten Mal halben Werten zu singen.

# Virgo prudentissima

Glogau Nr. 109

Cantus C<sub>2</sub>

Vir - go pru - den - tis - si - ma

Tenor C<sub>2</sub>

8 quo pro - gre - de - ris

Contratenor C<sub>2</sub>

11

qua - si au - ro - ra

23

val - de ru - ti - lans fi - li - a Si -

47

59

71

83

Im Contratenor T. 24- 27 wurden die dissonierenden Töne emendiert.

# Stirpe Maria

## Glogau Nr. 110

Cantus      C<sub>2</sub>

Stir - pe Ma - ri - a re - gi - a

Tenor

Contratenor

15

pro - cre - a - ta re - gem ge - ne - rans Je -

31

sum lau - de di - gna an - ge - lo - rum sanc -

48

to rum Et nos pec - ca - to -

65

81

95

110

125

Sed quid nos i - stos re - cen - se - mus he - ro - as

141

Nos hac di - e ti - bi gre - ga - tos ser - va vir - go in

158

lu - cem mun - di qua pro - di - sti pa - ri - tu - ra

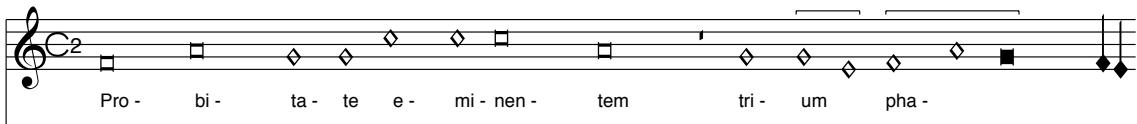
174

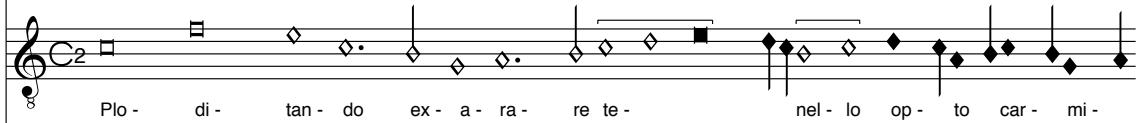
cae - lo - rum lu - men

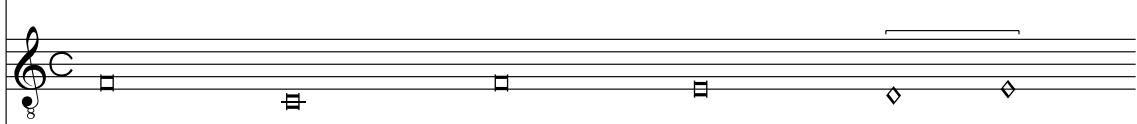
Die Überlieferung ist ungewöhnlich fehlerhaft. Im Cantus ist der Anfang, aber nicht der ganze erste Abschnitt eine Terz zu hoch notiert. Mehrere Stellen im Contratenor mussten korrigiert werden.

# Probitate eminentem

## Glogau Nr. 111

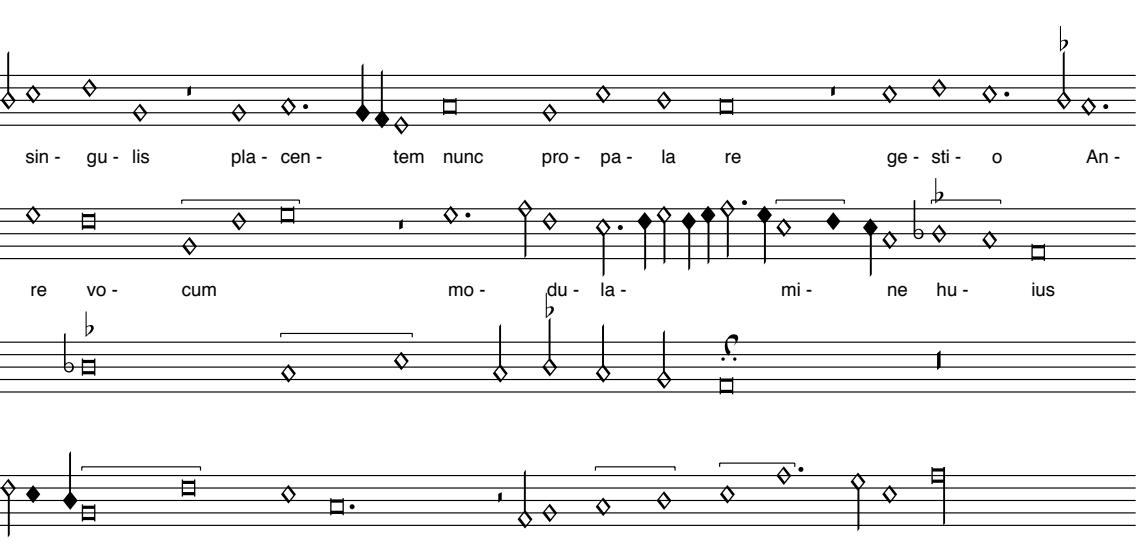
Cantus      

Altus      

Tenor      

Bassus      

11      

22      

33

dre - am Ri - ter sin - gu - rem fau - to - rem cle - ri  
vi - tae - lau - dum mo - res in par - te

43

e thi - ci da - to - rem - que li - be - ra - lem do -  
po - nam bre - vi - us par - cat quis - que si

54

ni non ec - lip - ti - ci Is sanc - tam vi - tam  
er - ro - res se in - se - rent se - cre - ti - us Hic non ad -

66

co - mi - ta - tur      et mo - rum rec - ti -  
 ver - tit      mu - li - e - res vi - ven - tes in com - po -

78

tu - di - nem am - ple - xa - tur ve - ne - ra - tur iu - sto - rum  
 si - te sed pu - el - las men - te me - ras di - li -

90

sanc - ti - tu - di - nem Hic cle - ro - rum est a -  
 git the - o - re - ti - ce Est per - se - cu - tor

102

ma - tor ho - ne - ste se re - gen - ti - um pi - us mi - tis

ru - sti - co - rum tur - pe de - li - ran - ti - um co - mes

co

mes

114

pro - cu - ra - tor pau - pe - rum de - gen - ti - um  
fi - dus ho - ne - sto - rum Chri - stum di - li - gen -  
.

126

Et in templo est de - vo - tus pro - ve - ni - a - que sup -  
ti - um Ra - ro - ma - net in ta - ber - nis pro se

138

pli - cat Quan - do bi - bit bo - nos po - tus ver -  
et su - is co - gi - tans la - cri - ma - tur pro ae -

150

ba non mul - ti - pli - cat Non est len - tus  
ter - nis de - vo - te de - um ro - gi - tans In bi -

162

se fe - sti - nus di - vi - na ad ob - se - qui - a  
ben - do com - e - den - do - que ob - ser - vat tem - pe - ran -

174

quan - do sur - git fe - re pri - mus vi - de - tur  
ti - am Fac - ta mis - sa in o - ran - do fa - cit ex - cres -

186

in ec - cle - si - a I - ste i - ste mi - te per trac - ta -  
cen - ti - am I - ste mi - te per trac - ta -

198

vit auc - to - rem hu - ius o - pe - ris Da il - li pa - cem  
vit auc - to - rem hu - ius o - pe - ris Da il -

209

et ho - no - rem om - ni - po - tens cum su - pe -  
li pa - cem et ho - no - rem om ni - po - tens cum su -  
8

221

ris  
pe - ris  
8

Die beiden Loblied-Texte auf Andreas Ritter (Sohn des Grünberger Schulrektors und Notars Konrad Ritter) sind äußerst kunstvoll verschränkt und treffen sich mit dem identischen Schluss. Etwas rätselhaft ist die Wiederholung, es gibt jedenfalls keinen weiteren Text für diese Wiederholung. Auch wie genau der Schluss gestaltet ist, ob einfach ein Halt auf der letzten Brevis oder ein Ausklingen, muss offen bleiben.

Ich gebe im Folgenden die nützlichen Übersetzungen der beiden Texte aus „Das Erbe deutscher Musik“ wieder:

Den wegen seiner hervorragenden Rechtschaffenheit allgemein beliebten Mann erkühne ich mich öffentlich zu preisen: Andreas Ritter, den sonderlichen Wohltäter des Weltklerus, den freigebigen Spender der Gabe, die nicht ausbleibt. Er führt ein frommes Leben, er befolgt die rechten Sitten, er verehrt die Heiligkeit der Gerechten. Er ist der Freund der Kleriker, die ein ordentliches Leben führen. Er ist gütig und mild gegen alle, die in Armut leben. In der Kirche ist er fromm und fleht um Vergebung. Wenn er einen guten Trunk tut, redet er nicht viele Worte. Er ist nicht lässig, sondern eifrig im Gottesdienst. Wenn er sich morgens erhebt, ist er fast der erste, den man in der Kirche sieht. Er hat mit Wohlwollen den Verfasser dieses Werkes behandelt. Gib ihm, Allmächtiger, Frieden und Ehre bei den Himmlischen.

Jubelnd will ich im kargen Liede den Andreas Ritter beschreiben und seiner im Wohlklang der Töne gedenken. Ich will kürzlich zum Teil seines Lebens lobliche Sitten kundtun. Man verzeihe, wenn sich Irrtümer einschleichen. Er blickt nicht auf Frauen, die zuchtlos leben, aber er liebt platonisch Mädchen, die reines Sinnes sind. Er verabscheut bärisches, sträfliches Tosen. Er ist der treue Gefährte der Ehrbaren, die Christus lieben. Selten weilt er im Wirtshaus. Er denkt über sich und die Seinen in Tränen nach und bittet fromm Gott um die ewigen Güter. In Trank und Speisen hält er Maß. Nach der Messe erhebt er sich im Gebete. Er hat wohlwollend den behandelt, der dieses Werk geschrieben hat. Gib ihm, Allmächtiger, Frieden und Ehre bei den Himmlischen.

# O gloriosum lumen

## Glogau Nr. 112

De sancte Paulo

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

15

ni - um ec - cle - si - a - rum so - le splen -

32

di - di - us O ve - re a - po - sto -

49

li - cum si - dus al - tis - si - me

65

San - cte Pau - le qui ae - ter - ni so - lis splen - do -

81

rem te - ne - bris gen - ti - um in - fu - di - sti

98

qui in ter - ra po - si - tus cae - lo - rum

115

se - cre - ta pe - sti et que non li -

132

cet ho - mi - ni lo - qui

148

per - spe - xi - sti ll - luc sup - pli - ces tu -

164

os post hu - ius car - nis ter - mi -

181

num per du - ce - re di - gna -

197

Musical score for page 197. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The lyrics are: "re quos fe - ci - sti". The music features diamond-shaped notes of various sizes and black dots on some of them.

213

Musical score for page 213. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The lyrics are: "ve - ri - ta - tis lu - men a -". The music features diamond-shaped notes of various sizes and black dots on some of them. A sharp sign is present above the 5th staff line.

229

Musical score for page 229. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The lyrics are: "gno - sce - re". The music features diamond-shaped notes of various sizes and black dots on some of them.

# Der ratten schwantz

## Glogau Nr. 113

The musical score consists of three staves representing different voices:

- Cantus:** The top staff, starting with a treble clef and a common time signature. It uses diamond-shaped note heads.
- Tenor:** The middle staff, starting with a C2 bass clef and a common time signature. It also uses diamond-shaped note heads.
- Contratenor:** The bottom staff, starting with a C2 bass clef and a common time signature. It uses square note heads.

Measure numbers are indicated on the left side of the score:

- Measure 11: The first measure of the second system.
- Measure 23: The first measure of the third system.
- Measure 35: The first measure of the fourth system.

The music features a mix of rhythmic values, including eighth and sixteenth notes, and rests. The notation is characterized by its use of diamond and square shapes for note heads, typical of early printed music notation.

47

A musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes from C major to G major at measure 47. The bass voice has a sustained note from measure 46. The alto voice enters with a half note at the beginning of measure 47. The soprano voice enters with a half note at the beginning of measure 48. The bass voice continues its sustained note through measure 50.

51

A musical score for two voices: Cantus (Soprano) and Tenor. Both voices begin with sustained notes. The Cantus voice has a fermata over the note in measure 51. The Tenor voice begins its sustained note in measure 52. The Cantus voice resumes its melody in measure 53. The Tenor voice continues its sustained note through measure 54.

61

A musical score for two voices: Cantus (Soprano) and Tenor. Both voices begin with sustained notes. The Tenor voice has a fermata over the note in measure 61. The Cantus voice begins its melody in measure 62. The Tenor voice resumes its melody in measure 63. The Cantus voice continues its melody in measure 64.

73

A musical score for two voices: Cantus (Soprano) and Tenor. Both voices begin with sustained notes. The Tenor voice has a fermata over the note in measure 73. The Cantus voice begins its melody in measure 74. The Tenor voice resumes its melody in measure 75. The Cantus voice continues its melody in measure 76.

85

Cantus C<sub>2</sub>

Tenor

Contratenor

95

107

119

# Es seufczt eyne fraw

Glogau Nr. 114

The musical score consists of four systems of three staves each, representing three voices: Cantus (soprano), Tenor, and Contratenor (alto). The music is written in common time with a key signature of one flat. The notation uses diamond-shaped note heads and vertical stems.

**System 1 (Measures 1-4):**

- Cantus:** Starts with a whole note followed by eighth notes. Measures 2-4 show a repeating pattern of eighth and sixteenth notes.
- Tenor:** Starts with a whole note followed by eighth notes. Measures 2-4 show a repeating pattern of eighth and sixteenth notes.
- Contratenor:** Starts with a whole note followed by eighth notes. Measures 2-4 show a repeating pattern of eighth and sixteenth notes.

**System 2 (Measures 5-8):**

- Cantus:** Starts with a whole note followed by eighth notes. Measures 6-8 show a repeating pattern of eighth and sixteenth notes.
- Tenor:** Starts with a whole note followed by eighth notes. Measures 6-8 show a repeating pattern of eighth and sixteenth notes.
- Contratenor:** Starts with a whole note followed by eighth notes. Measures 6-8 show a repeating pattern of eighth and sixteenth notes.

**System 3 (Measures 9-12):**

- Cantus:** Starts with a whole note followed by eighth notes. Measures 10-12 show a repeating pattern of eighth and sixteenth notes.
- Tenor:** Starts with a whole note followed by eighth notes. Measures 10-12 show a repeating pattern of eighth and sixteenth notes.
- Contratenor:** Starts with a whole note followed by eighth notes. Measures 10-12 show a repeating pattern of eighth and sixteenth notes.

**System 4 (Measures 13-16):**

- Cantus:** Starts with a whole note followed by eighth notes. Measures 14-16 show a repeating pattern of eighth and sixteenth notes.
- Tenor:** Starts with a whole note followed by eighth notes. Measures 14-16 show a repeating pattern of eighth and sixteenth notes.
- Contratenor:** Starts with a whole note followed by eighth notes. Measures 14-16 show a repeating pattern of eighth and sixteenth notes.

# Anima mea liquefacta

Glogau Nr. 115

Cantus      C<sub>2</sub>

              A - ni - ma   me - a   li - que - fa -

Tenor      C<sub>2</sub>

                8

Contratenor   C<sub>2</sub>

                8

16

cta   est   ut   di - le - ctus   lo - cu - tus

                8

33

est   quae - si - vi   et   non   in - ve - ni   il - lum

                8

50

vo - ca - vi   et   non   re - spon - dit   mi - hi

                8

66

in - ve - ne - runt me cu - sto - des ci - vi - ta - tis

82

per - cus - se - runt me et vul - ne - ra - ve -

99

runt me tu - le - runt pal - li - um me - um cu -

116

sto - des mu - ro - rum Fi - li - ae

132

Je - ru - sa - lem nun - ci - a - te de - le - cto

149

qui - a a - mo - re lan - gu - e - ro

# Zo zo meyn lipste zart

## Glogau Nr. 116

The musical score consists of six staves of music, divided into four sections by measure numbers: 12, 24, and 36. The music is written in common time (indicated by a 'C') and uses a treble clef. The notes are represented by diamond shapes, with stems pointing either up or down. Measures 12 through 23 show a simple harmonic progression with mostly quarter notes. Measure 24 introduces a more complex pattern with eighth-note chords and sustained notes. Measure 36 begins with a key signature change to A major (two sharps), indicated by a sharp sign over the first two staves.

# O rosa bella - Hastu mir die laute bracht

Glogau Nr. 117

Cantus

Tenor

Contratenor

7

15

22

O rosa bella - Hastu mir die laute bracht  
Nu leid und meid  
Der schön -

O rosa bel - la o dol - ce a - ni - ma mi - a non mi las - sar  
sten zu ge - fal - len Nu lo - be lin - de lo - be Es fur ein

mo ri - re in cor - te - si - a in cor - te - si - a in cor - te - si -  
paur gen hol - ze auff und iff und aff Nos a - mis E -

in cor - te - si - a Ai las - so  
ne - len - de Seid wil - kom herr fe - de - ler mit eeu - er gei - gen Mein traut ge -

29

mi ai las-  
so mi ai las-  
so mi do-  
len-

sell Hoch lob ich auch frau zar-  
te eu- er tu- gend- li- che art und da-  
zu eu- er

de zo fi- nir y bien ser- vi-  
re

36

klu-ge list Groß se-nen ich im her-zen trag Sint ich an sie Di

et le- al- ment a- ma- re

li- be libt lib- li- chen Lib- lich kommt uns der mei- e Ma- don- na Ka- the- ri- na vi- ci-

43

na no- stra

et le- al- ment a- ma- re

li- be libt lib- li- chen Lib- lich kommt uns der mei- e Ma- don- na Ka- the- ri- na vi- ci-

50

na no- stra

Der Cantus dient identisch für drei mehrtextige Lieder, der Text des Cantus wird aus Wolfenbüttel übernommen. Der Tenor bringt jeweils geradezu ein Kompendium von populären Liedanfängen als Quodlibet.

# O rosa bella - Wer da sorget

Glogau Nr. 118

Cantus

Tenor

Contratenor

7

13

20

Music score for three voices (Cantus, Tenor, Contratenor) in three systems. The first system starts with 'O' and continues with lyrics like 'Wer da sorget umb frau-en der ist ein tho-re Sunt u-'. The second system begins with 'O ro-sa bel-la' and continues with 'o dol-ce a-ni-ma mi-a bi-que Seid wil-kom-men herr mei-er was bringt euch in dem wet-ter aus'. The third system begins with 'non mi-las-sar mo-ri-re in cor-te-si-a in cor-te-' and continues with 'Mein lib-ste zart Ra-bas-ka-dol Mir ist miß-lun-gen Kein ei-nem freu-'. The fourth system begins with 'si-a in cor-te-si-a in cor-te-' and continues with 'lein zart Pan-ni pan-ni ba-bi O hoff-nun-ge mei-ner freu-den Tra-he'.

26

me post te Kein zwei - fel ich in mei - nem her - zen tra - ge So weiß ich

33

doch nicht wes ich bin Gar war mein höch - ste ge - spel Nnoch freu ich mich der

39

wie - der - fart So singt uns der schif - fer hoch hoi - o Li - be laß mich ein Kom lib

46

a - ma - re

Groß li - be hat mich um fan - gen Ich far ich far da - hin

# O rosa bella - In fewirß hitcz

Glogau Nr. 119

Cantus

Tenor

Contratenor

7

14

21

28

Ai las - so mi ai las - so mi ai las - so mi do - len -  
So so mein li - ste zart Ich wuß - te nie was rech - te li - be was Mein ist ver - ges -

35

de zo fi - nir y bien ser - vi -  
sen O se - nens kraft Fruent - li - cher ort was zei - stu mich Hab ich lib so

42

et le - al - ment a - ma - re  
leid ich not Tu auf tu auf mein al - ler - lib - ste lib Zu al - ler zeit Ich far

49

da - hin und das muß sein

# Ista est speciosa

## Glogau Nr. 120

Cantus      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

11

o - sa in - ter fi - li -

as Je - ru - sa - lem

vi - de -

47

runt e - am fi - li -

59

ae Si - on

70

et be - a - tis - si -

82

mam pre - di - ca - ve - runt

94

et re - gi - nae fa - ci - unt

106

e - ius lau - da -

118

ve -

130

runt

# Christi virgo dilectissima

Glogau Nr. 121

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

ctis -

23

si - ma vir -

35

tu -

46

tum o - pe -

58

ra - trix

70

o - perm fer mi - se - ris

82

Sub - ve - ni

94

do - mi - na

105

cla - man - ti -

116

bus ad te

128

iu - gi - ter Quo -

140

ni - am pec - ca - to -

152

rum mol - le pre - mi - mur

163

san - ctis - si - ma te

174

pre - ca - mur Sub -

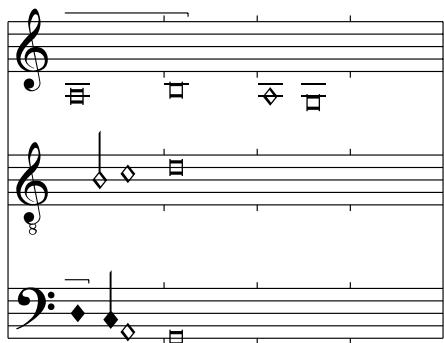
186

198

209

220

231



# Der fochs schwanctz

Glogau Nr. 122

The musical score consists of four systems of three staves each, representing three voices: Cantus (soprano), Tenor, and Contratenor (alto). The music is written in common time with a key signature of one flat. The notation uses diamond-shaped note heads and vertical stems. Measure numbers 9, 19, and 29 are indicated at the beginning of each system respectively.

**Cantus:** Treble clef, C<sub>2</sub>. Notes include open diamonds, filled diamonds, and stems with dots.

**Tenor:** Treble clef, C<sub>2</sub>. Notes include open diamonds, filled diamonds, and stems with dots.

**Contratenor:** Bass clef, C<sub>2</sub>. Notes include open diamonds, filled diamonds, and stems with dots. Measures 19 and 29 include a bass staff below the treble staff.

39

48

58

68

# Nu bitt wir den heiligen geist

Glogau Nr. 123

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

9

umb den rech - ten glau - ben al - ler -

meist daß er uns be - hue - te an un - serm en - de

so wir heim - farn auß die - sem e - len - de Ki -

19

29

C<sub>3</sub>

C<sub>3</sub>

39

ri - e e -

49

le - y -

59

son

Obwohl nicht durchgängig ein B im Contratenor vorgezeichnet ist, so ist es doch so anzunehmen.

# Christ der ist erstanden

Glogau Nr. 124

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

to - des ban - den des sol - len wir al - le

23

fro sein, al - le lu -

35

ja

Die Melodie dieses bekannten Hymnus liegt im Tenor, sie ist aber auch dort nur mit dem Incipit versehen. Dort heißt es „entstanden“, nicht „erstanden“.

# Christus resurrexit

## Glogau Nr. 125

Cantus      C<sub>2</sub>

Chri - stus re - sur - re - xit ma - la

Tenor      C<sub>2</sub>

8

Contratenor      C<sub>2</sub>

no - stra - te - xit et quos hic di - le -

11

23

xit hos ad cae - los ve - xit e - lei -

35

son

In der Quelle fehlt das Mensurzeichen.

# Surrexit Christus

## Glogau Nr. 126

Cantus      Treble clef, C<sub>2</sub>, common time

Tenor      Treble clef, C<sub>2</sub>, common time

Bass      Bass clef, C<sub>2</sub>, common time

12

qui pro no - bis pas - sus

24

pas - si - o - ne cu - ius li -

36

be - ra - ti su - mus Ky - ri - e - le - i - son

In der Quelle fehlt das Mensurzeichen.

# Christ der ist erstanden

## Glogau Nr. 127

Cantus C<sub>2</sub>

Christ der ist er - stan - den von des to - des ban -

Tenor C<sub>2</sub>

Contraenor C<sub>2</sub>

15

den des sol - len wir a - le fro sein

32

Al - le - lu - ia

49

Wie schon bei Nr. 124 so heißt es auch hier „entstanden“, es ist auch nur das Incipit angegeben.

# Christus surrexit

## Glogau Nr. 128

Cantus

Chri - stus sur - re - xit ma - la no - stra te -

Tenor

Chri - stus sur - re - xit ma - la no - stra te -

16

xit et quos hic di - le - xit hos ad cae - los

33

ve - xit Ky - ri - e e - ley - son e - ley -

50

son

# Admirans Christi gratiam

Glogau Nr. 129

Cantus

Tenor

Contratenor

15

Chri - sti gra - ti - am Jo - si - as

32

po - scit ve - ni - am Cla -

49

mans o San - cte Ja -

66

co - be fac me Chri - stum

a - gno - sce - re

Fun - dens

pre - ces cum la - cri - mis ad pe - des

134

e - ius pro - ci - dit

151

Cla - mans Glo - ri - a Pa - tri et

168

Fi - li - o et Spi - ri - tu -

185

i San - cto Cla - mans

# Numine Jesu caelice

Glogau Nr. 130

Cantus      Tenor      Contratenor

1

Cantus      Tenor      Contratenor

Nu - mi - ne Je - su cae - li - ce

7

Cantus      Tenor      Contratenor

o - mi - ne lau - dis af - fi - ce vi - mi - ne

14

Cantus      Tenor      Contratenor

spi - nae re - fi - ce lu - mi - ne tu - o - lu - ci - do

21

Cantus      Tenor      Contratenor

flu - mi - ne quo - que ro - se - o om - nes in hoc sae -

28

cu - lo      per      lu -      stra      et      e - mun -

35

da

Obwohl das Stück nicht durchgängig mit B vorgezeichnet ist, ist es doch klar G-dorisch und durchgängig mit B vorzuzeichnen.

# Homo quidam fecit

Glogau Nr. 131

Cantus

Tenor

Contratenor

15

32

49

Ho - mo qui - dam fe - cit Ce -

na ma - gnam et mi - sit ser - vum su -

um ho - ra ce - nae di - ce - re in vi - ta -

tis ut ve - ni - rent Qui - a pa - ra -

66

ta - sunt      om - ni - bus      fir - mi - ter cre - den - ti - bus

83

100

117

134

te pa - nem me - um et bi - bi -

151

te vi - num quod mi - scu - i vo -

168

bis Qui - a pa - ra - ta - sunt

# Das yeger horn

## Glogau Nr. 132

Cantus

Tenor

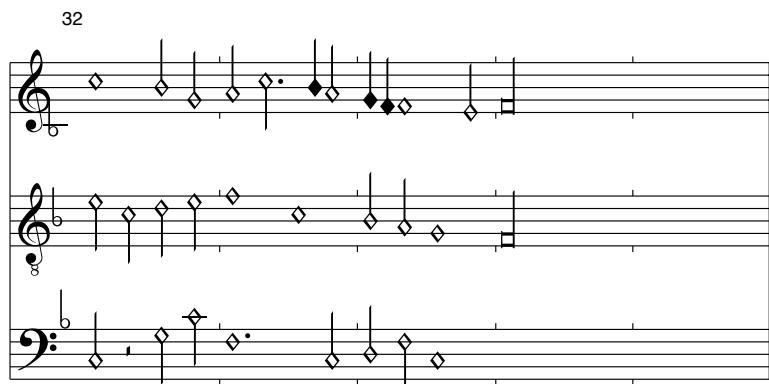
Contratenor

8

16

24

The musical score consists of four systems of three voices each. The voices are labeled 'Cantus', 'Tenor', and 'Contratenor'. The music is written in a diamond notation system. The first system (measures 1-7) is in common time and C major. The second system (measures 8-15) starts with a key change for the Tenor and Contratenor to G major, while the Cantus remains in C major. The third system (measures 16-23) continues with the Tenor and Contratenor in G major, and the Cantus in C major. The fourth system (measures 24-31) concludes with all voices in G major. Various rests and dynamic markings like 'f' and 'ff' are included.



In diesem Stück ist trotz fehlender Vorzeichnung durchweg ein B anzunehmen.

# Beata dei genitrix

## Glogau Nr. 133

Cantus

Tenor

Contratenor

15

a vir - go per - pe - tu - a temp -

32

lum do - mi - ni sa - cra - ri - um spi - ri - tus

49

san - cti tu so - la si - ne ex - em -

66

83

100

117

134

de - vo - to fe - mi - ne o

151

se - xu al - le - lu - ia

# Elende du hast

## Glogau Nr. 134

The musical score consists of three staves representing different voices:

- Cantus:** Treble clef, solid black note heads.
- Tenor:** Treble clef, hollow white note heads with a black dot.
- Contratenor:** Bass clef, hollow white note heads with a black dot.

The score is divided into measures by vertical bar lines. Measure numbers 1 through 15 are indicated above the staves. Key signatures and time signatures change periodically, indicated by small symbols above the staff lines.

Measure 1: Cantus starts with a solid black note head. Tenor and Contratenor start with hollow white note heads with a black dot.

Measure 2: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 3: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 4: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 5: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 6: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 7: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 8: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 9: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 10: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 11: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 12: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 13: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 14: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

Measure 15: Cantus has a hollow white note head with a black dot. Tenor and Contratenor have solid black note heads.

20

25

30

Man könnte dieses Stück auch als G-dorisch ansehen, ich habe mich für eine differenzierte Harmonik entschieden.

# Et in terra pax

## Glogau Nr. 135

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

10

vo - lun - ta - tis Lau - da - mus te be - ne -

21

di - ci - mus te a - do - ra - mus te

32

glo - ri - fi - ca - mus te gra - ti. as a -

43

gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -

8

54

am do - mi - ne de - us rex

8

65

ce - les - tis de - us pa - ter om - ni -

8

76

po - tens do - mi - ne fi - li u - ni - ge - ni - te

8

87

Je - su Chri - ste Spi - ri - tus et al - me or -

Piano accompaniment (right hand) consists of eighth-note chords in G major.

98

pha - no - rum pa - ra - clite

Piano accompaniment (right hand) consists of eighth-note chords in G major.

107

Tenor: C<sub>2</sub> do - mi - ne de - us a - gnus

Contratenor: C<sub>2</sub> de - i fi - li - us pa -

Piano accompaniment (right hand) consists of eighth-note chords in G major.

118

Tenor: de - i fi - li - us pa -

Contratenor: de - i fi - li - us pa -

Piano accompaniment (right hand) consists of eighth-note chords in G major.

131

tris pri - mo - ge - ni - tus

144

Ma - ri - ae vir - gi - nis ma -

157

tris

165

Cantus       $C_2$

Qui tol - lis pec - ca - ta mun - di

Tenor       $C_2$

Contratenor       $C_2$

176

mi - se - re -      re      no -      bis      qui tol -

lis      pec - ca - ta      mun -      di      su -      sci - pe de - pre - ca -

192

216

ti - o - nem      no - stram      ad Ma - ri - ae glo - ri - am

Qui se - des ad dex - te - ram pa - tris      mi - se - re - re      no - bis

238

250

262

275

287

299

glo - ri - a de - l pa - tris A -

8

8

316

men

8

b

Dieses Gloria ist mit Marienlob tropiert. Die C3-Passagen sind in der Quelle lediglich durch eine Schwärzung dargestellt, die sich hier nicht umsetzen ließ

# Martinus Abrahe sinu

## Glogau Nr. 136

Cantus

Tenor

Contratenor

11

23

35

Mar - ti - nus

A - bra -

hae

si -

nu lae - tus ex -

ci - pi - tur

47

Mar - ti - nus hic pau - per

59

et mo - di -

71

cus Cae - lum di -

83

ves in gre - di -

95

tur hym - nis cae - le -

107

sti - bus

119

ho - no - ra -

131

tur Mar - ti - nus e -

143

pi - sco - pus mi - gra - vit a sae - cu - lo vi -

154

vit in Chri - sto gem - ma sa -

166

cer - do -

178

tum Cae - lum di - ves

190

Glo - ri - a Pa - tri

202

et Fi - li - o et Spi - ri -

213

tu - i san -

224

cto Cae - lum di -

# Der Kran(i)ch schnabel

Glogau, Nr. 137

Cantus

Tenor

Contratenor

8

16

# Sempiterna Ydeitas

Glogau, Nr. 138

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

10

21

32

Measures 1-9 lyrics:

Sem - pi - ter - na i - de - i - tas lu - cis ver - bi ae - qua -

li - tas san - gui - len - ta ta - bu - la - tur Ec - ce re - gi -

nae fi - li - us quid un - quam mi - ra - bi - li - us E - ma - nu -

el tu mu - la - tur

43

O ca - ra sors tu fe - lix mors Je - su Chri - ste sor - dem tra - hem no -

48

stram la - bem de - le - vi - sti Con - ce - de in ae - de ter - ra - rum ha - rum pa ren -

53

tes Fre - de - ri - cum Lud - mil - lam na - tum ac Jo - han - nem du - ces

57

Po - lo - ni - ae et Sle - si - ae non ca - ce sed pa -

61

ce le - ga - li - ter di - u vi - ve - re nos - que per ae - vum cae - lo gau -

de - re

65

de - re

de - re

Die erwähnten Herrscher aus Schlesien und Polen sind Friedrich I. (1446-1488) der am 5. 9. 1476 die Tochter des Königs Georg Podiebrad von Böhmen, Ludmilla, heiratete. Der erwähnte Sohn Johannes wurde 1477 geboren und 1495 gestorben. Ich übernehme hier die Übersetzung aus der Erbe-Ausgabe, die allerdings auch nicht die sehr verschrobenen Inhalte komplett erhellert:

Die ewige Idee, gleichen Wesens mit dem Wort des Lichtes, wird blutend auf das Totenbett gelegt. Siehe, der Sohn der Königin, Emanuel - was ist je Erstaunlicheres geschehen? - wird zu Grabe getragen. O teures Los, du glücklicher Tod Jesu Christi, du hast unserem Sündenschmutz, unsere Last, unseren Makel zerstört. Gib, dass in unserer Erdenwohnung die Eltern Friedrich, Ludmilla und ihr Sohn Johannes, die Herzöge von Polen und Schlesien, nicht unter der Fackel des Krieges, sondern in Frieden lange leben im Schutze ihres Rechtes, und lass uns ewiglich des Himmels Freuden genießen.

# O mörtlicher Mord

Glogau, Nr. 139

The musical score consists of three staves representing different voices:

- Cantus:** Treble clef, solid black note at the beginning.
- Tenor:** Treble clef, solid black note at the beginning.
- Contratenor:** Bass clef, solid black note at the beginning.

The music is divided into three systems by vertical bar lines. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 6. The third system starts at measure 10 and ends at measure 11.

Measure 1: Cantus has open diamonds. Tenor has open diamonds. Contratenor has open diamonds.

Measure 2: Cantus has open diamonds. Tenor has open diamonds. Contratenor has open diamonds.

Measure 3: Cantus has open diamonds. Tenor has open diamonds. Contratenor has open diamonds.

Measure 4: Cantus has open diamonds. Tenor has open diamonds. Contratenor has open diamonds.

Measure 5: Cantus has open diamonds. Tenor has open diamonds. Contratenor has open diamonds.

Measure 6: Cantus has open diamonds. Tenor has open diamonds. Contratenor has open diamonds.

Measure 10: Cantus has open diamonds. Tenor has open diamonds. Contratenor has open diamonds.

Measure 11: Cantus has open diamonds. Tenor has open diamonds. Contratenor has open diamonds.

# Alga iacet humilis

Glogau, Nr. 140

Cantus

Tenor

Contratenor

11

ve - nae lex nus - quam po - ni - tur cres - cen - di li -

23

to - re my - to i - tur et in vi - o - las et a - pri ci

35

gra - mi - na cam - pi Us - que va - let thy - mus pa - liu -

47

rus sur - ge - re nes - cit ca - ra vo - lat me - ru - la co - lo -

59

ca - si - a fun - dit o - do - rem nar - cis - sus re - do - let

71

ve - sti - tur flo - rens hya - cin - thus in - se - ri - tur ci - ti -

83

sus a - ni - man - tur or - di - ne vi - tes tem - pe - rat au -

95

ra fre - tum con - ni - vent car - mi - na vul - gi can - di - dus

107

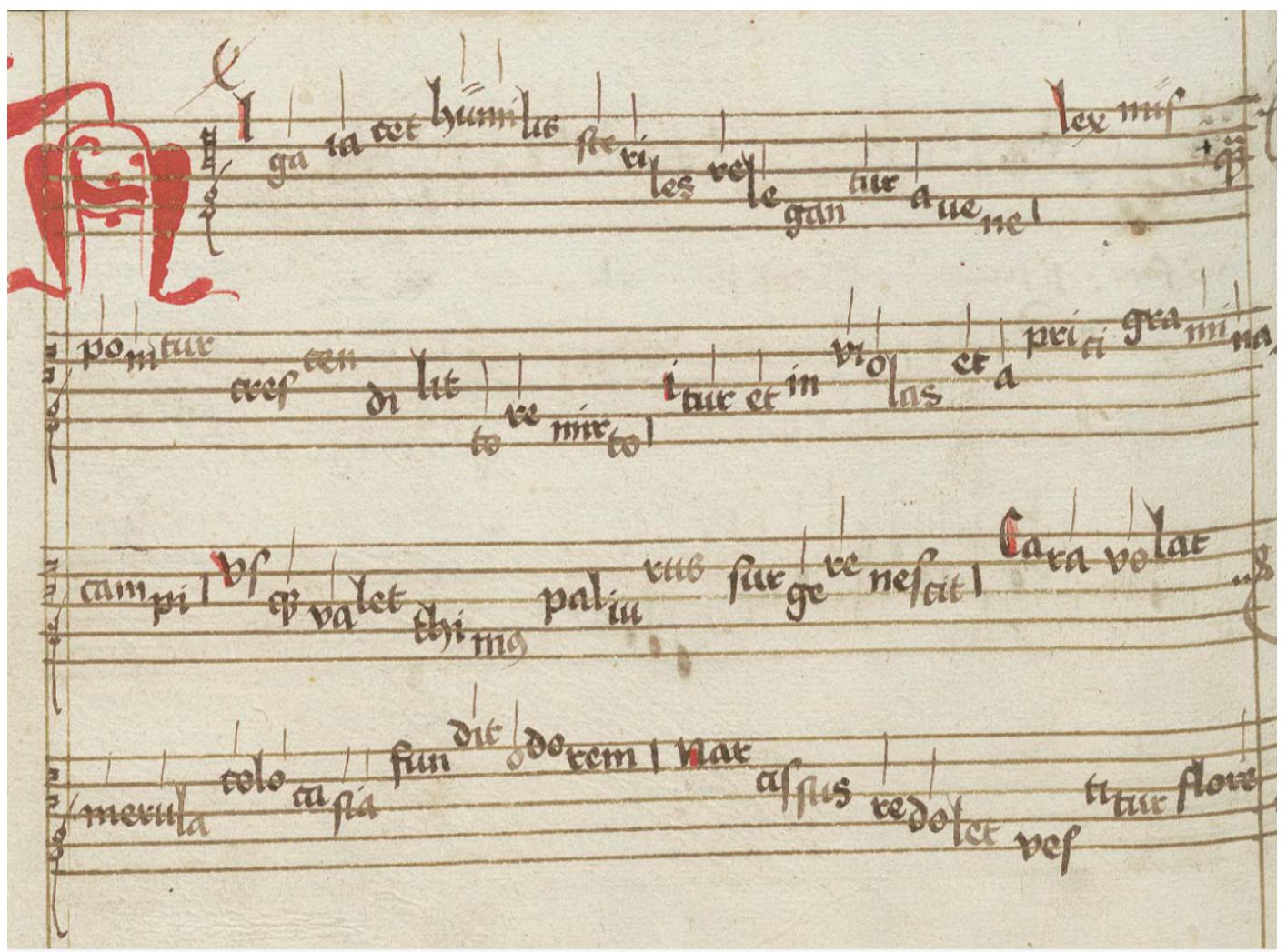
ex - cel - sum cum scan - dit Chri - stus o - lym - pum ze -

119

lo fl - mi - ge - ro cum spi - ri - tus in ti - ma pul - sat

Der Tenor dieses Natur-Hymnus ist recht eigenartig notiert. Die Tonhöhen werden durch die Silben des Textes markiert, der Rhythmus durch Striche, welche jeweils die Semibreves bezeichnen, alle anderen Noten sind Breves (s. folgende Seite). Es ist auch davon auszugehen, dass der Tenor die Hauptstimme für den Text ist. Ich gebe hier die Übersetzung aus der Erbe-Ausgabe an:

Das Seegras liegt unansehnlich da, das unfruchtbare Unkraut wird gemieden. Nirgends am Sandgestade darf die Myrte grünen. Wir gehen dorthin, wo Veilchen blühn, wo au dem Frühlingsanger Gräser sprießen. Schon kommt das Heidekraut zur Kraft, der Christdorn vermag nicht hochzukommen. Die liebe Amsel fliegt, Die Minze verströmt ihren Duft. Die Narzisse verbreitet ihren Geruch, die Hyacinthe schmückt sich mit der Blüte. Es reiht sich ein der Klee, die Reihen der Reben erwachen zum Leben. Linde Lüfte glätten die Brandung. Es stimmen ein die Lieder des Volkes, wenn strahlend Christus zum hohen Himmel steigt, wenn in flammendem Eifer der Heilige Geist die Herzen schlagen lässt.



Maria virga assumpta est  
Glogau, Nr. 141

Cantus      C<sub>2</sub>

Tenor

Contratenor

Ma - ri - a vir - go as - sump - ta est ad

14

ae - the - re - um tha - le - mum in quo rex re - gum

31

stel - la - to se - det so - li - o

# Viminibus cinge tristantem

Glogau, Nr. 141

Cantus

Tenor

Contratenor

12

lin - ge      re - tun - dens      pe - stem      ve - ne - na - tam      re - pri - me

25

ve - stem      spi - ri - tus et      sa - ni da      po - cu - la gau - di - a

38

Ja - ni      Ver - te ro - tas fa - ti gi - rans vo - lu - mi - na

51

64

77

90

Dieses Neujahrslied (?) ist wie Nr. 140 konstruiert. Ich übernehme wieder die annähernde Übersetzung aus der Erbe-Edition:  
 Gürte mir Reisern den Trauernden. Lass ihn von der Flamme lecken.  
 Stoß weg die Pest. Des Geistes vergiftetes Kleid wirf ab. Und gib die  
 Becher, die Freuden des Jahresbeginns. Drehe die Räder des Glücks,  
 rollend die Schicksalsrunden des Dankbaren. Heile die Krankheiten, die  
 Seuchen schließ in den Kerker ein. Rufe lockend herbei die Zelle, in der  
 Lebenslust wohnt, den Stern des Glanzes, o Eifer, der im Herzen tönt, o  
 Edelstein, der unser Tun krönt.

# Salve virgo

Glogau Nr. 143

Cantus

Sal - ve vir - go de - o gra -

Tenor

Contratenor

5

ta ab ae - ter - no or - di - na - ta

10

e - sto no - stra ad - vo - ca -

15

ta ut per tu - a suf - fra -

20

gi - a      vir - go      cle - mens      vir - go      pi -

a      no -      bis      de - tur      cae -

li - vi - a      de hac      sae - cu -

li      mi - se - ri - a      mi - se - ri - a

(Frye): Ave Regina  
Wolfenbüttel, Nr. 144

Cantus

A - ve

Tenor

Contratenor

5

re - gi - na ce - lo - rum ma - ter re -

gis an - ge - lo - rum o Ma - ri -

10

a flos vir - gi - num ve - lut ro - sa ve - lut

20

li - li - um      Fun - de      pre -

ad      do - mi -

num      pro      sa - lu - te      fi - de -

li - um      O      Ma - ri - a      flos      vir - gi - num      ve - lut

40

ro - sa ve - lut li - li - um

Die Version in Glogau von dieser berühmten Motette weist einerseits interessante Ornamentierungen im Cantus, andererseits bedeutsame Varianten im Contratenor auf.

# Virga Iesse floruit

Glogau, Nr. 145

Cantus

Tenor

Altus

Bassus

6

it in qua flos ap - pa - ru - it

11

Al - tis - si - mi fi - li - us sit no - bis cle - mens

16

et pro - pi - ti - us Quad lin - gua pro -

21

phe - ti scri - psit corn - ple - vit cle -

26

men - ti - a Quan - do vox an - ge - li - ca di -

31

xit A - ve de - i - ca vir - go ple -

36

ni gra - ti - a ple - ni gra -

41

ti - a

Dies ist das dritte Stück im Stil von Fryes Ave regina. Leider ist die vierte Stimme sehr verunglückt, nur im ersten Teil ist sie annehmbar. Im zweiten habe ich die schlimmsten Stellen geglättet, eigentlich nüsste sie aber neu komponiert werden. Die dreistimmige Version ist dagegen stimmig.

# Oculi omnium

## Glogau Nr. 146

Cantus      Tenor      Contratenor

11

23

35

46

58

70

81

A musical score page numbered 93, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff consists of five horizontal lines. The music is written in a rhythmic style using diamonds and squares as note heads, with various rests and bar lines. Measure numbers 1 through 10 are present above the top staff, and measure number 3 is indicated above the bottom staff.

# Dy ezels crone

## Glogau Nr. 147

The musical score consists of four systems of three-part music. The voices are labeled on the left: Cantus, Tenor, and Contratenor. The notation uses a combination of square and diamond-shaped note heads. Measure numbers 11, 23, and 34 are indicated at the beginning of each system respectively.

**Measure 11:** The music begins with a common time signature. The Cantus and Tenor parts start on C<sub>2</sub>, while the Contratenor part starts on B<sub>1</sub>. The music consists of a series of eighth-note patterns.

**Measure 23:** The time signature changes to 8/8. The music continues with eighth-note patterns, featuring some rests and a change in key signature.

**Measure 34:** The time signature changes to 6/8. The music continues with eighth-note patterns, featuring some rests and a change in key signature.



Die Musica ficta bzw. Tonalität in diesem Stück ist besonders schwierig. Ich habe mich für eine durchgängige Vorzeichnung im Contratenor entschieden, die nicht in der Quelle steht. Es igt noch eine vierte Stimme, die jedoch völlig unzureichend und dissonant ist. Sie wurde daher auch in der Erbe-Ausgabe nicht angeführt.

# Illuminare Jerusalem

## Glogau Nr. 148

Cantus      C<sub>2</sub>

Tenor      C<sub>2</sub>

Contratenor      C<sub>2</sub>

15

mi - na - re Je -

32

ru - sa - lem ve -

nit lux

64

tu - a halt voll auß

et glo - ri - a

do - mi - ni su -

per te Je - ru - sa - lem rex ae - ter - nae mi - se - ri - cor - di - ae

131

de - scen - det Chri - stus di - gna - tus est cu - ius ho - di - e lux ma - gni -

148

fi - ce or - ta est Et

165

am - bu - la - bunt gen - tes in lu -

182

mi - ne tu - o et re - ges

199

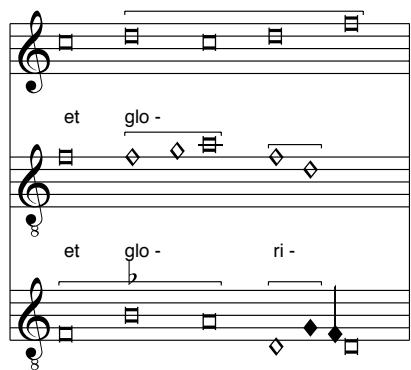
in splen - do - re or - *tus* tu -

i Glo - ri - a Pa - tri

et Fi - li - o et Spi -

ri - tu - i San - cto

267



# Alleluia levita laurencius

Glogau Nr. 149

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

11

11 ia Le -

23 vi - ta Lau - ren - ti - us

35 bo - num o - pus o - pe - ra -

47

tus est qui per si - gnum

cru - cis cae - cos il - lu - mi - na -

vit et the - sau - ros ec - cle - si -

ae de - dit pau - pe -

94

ri - bus

# Induit hodie dominus

## Glogau Nr. 150

Prosa

Cantus C<sub>2</sub>

Tenor C<sub>2</sub>

Contratenor C<sub>2</sub>

In - du - it ho - di - e do - mi - nus mi - li -

tem su - um Lau - ren - ti - um Ho - di - e mar - tyr in - si -

gnis ho - sti - am De - o pla - cen - tem ob - tu - lit

15

tem su - um Lau - ren - ti - um Ho - di - e mar - tyr in - si -

gnis ho - sti - am De - o pla - cen - tem ob - tu - lit

32

gnis ho - sti - am De - o pla - cen - tem ob - tu - lit

49

A - ni - ma - tus ad cer - ta - men mo - ni - tis be - a -

65

ti se - nis  
ac -

82      An - te re - gem

cer - si - tur et de re - bus con ve -

98      ni - tur oc - cul - tis ec - cle - si - ae Lu -

115     di - tur Va - le - ri - a - nus et le - vi - tae lar - ga

132

ma - nus dum pe - tit in - du -

149

ci - as Fu - rit i - gi - tur prea - fe -

165

et pa - ra - tur ar - dens le - ctus ctus

181

in - sul - tan - tis vi - sce - ra cra - tes u - rit a -

198

spe - ra De cu - ius

215

mi - li - ti - a cae - li gau - dem cu - ri -

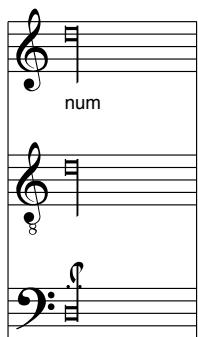
232

a Ut hunc er - go per pa - tro - num

248

con - se - qua - mur vi - tae do -

264



Diese Prosa (Sequenz) ist auch dem Leben des Hl. Laurentius gewidmet und damit mit dem vorangehenden Stück verbunden.