Glogauer Liederbuch

Teil 2 (Nr. 151-294)

Kraków, Biblioteka Jagiellońska
Ms 40098

ediert von

Clemens Goldberg

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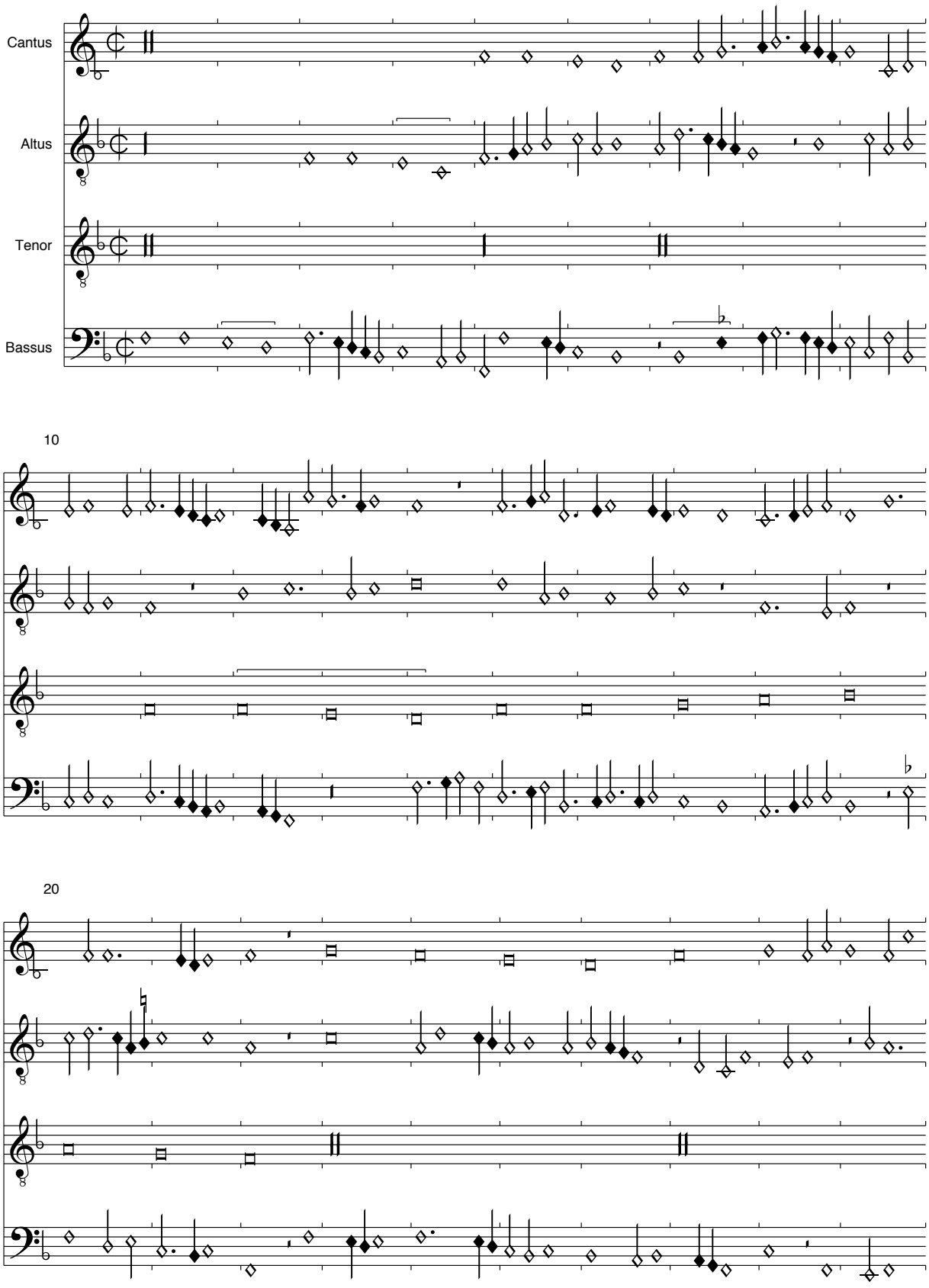
(Finck): Nigra sum
Glogau Nr. 294



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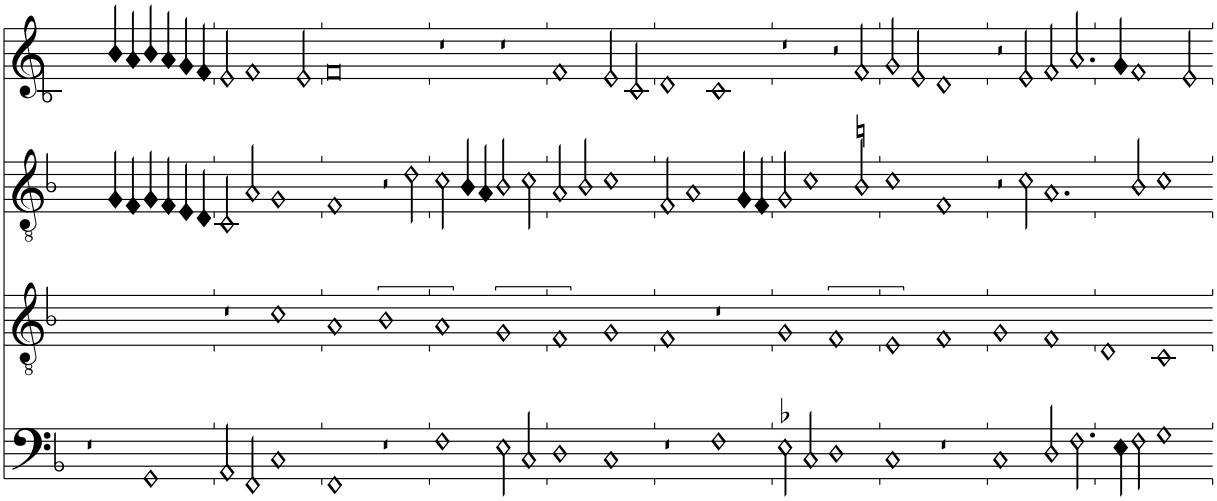

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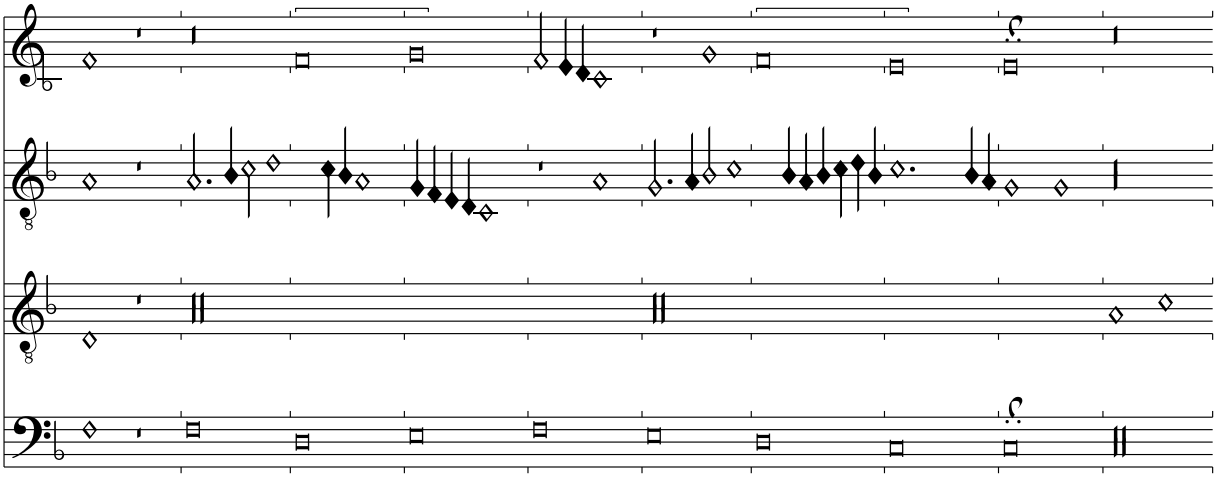

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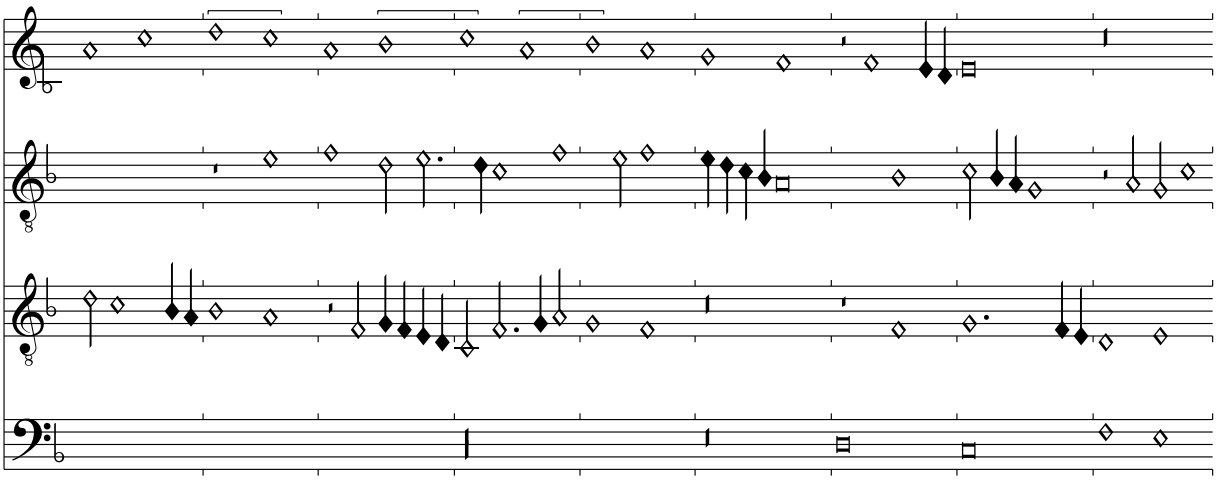

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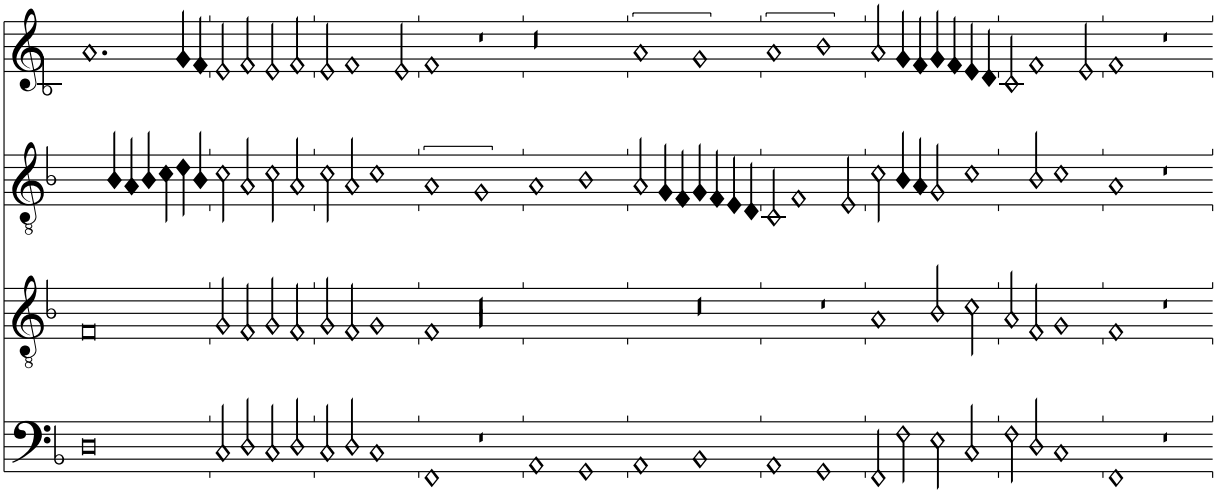

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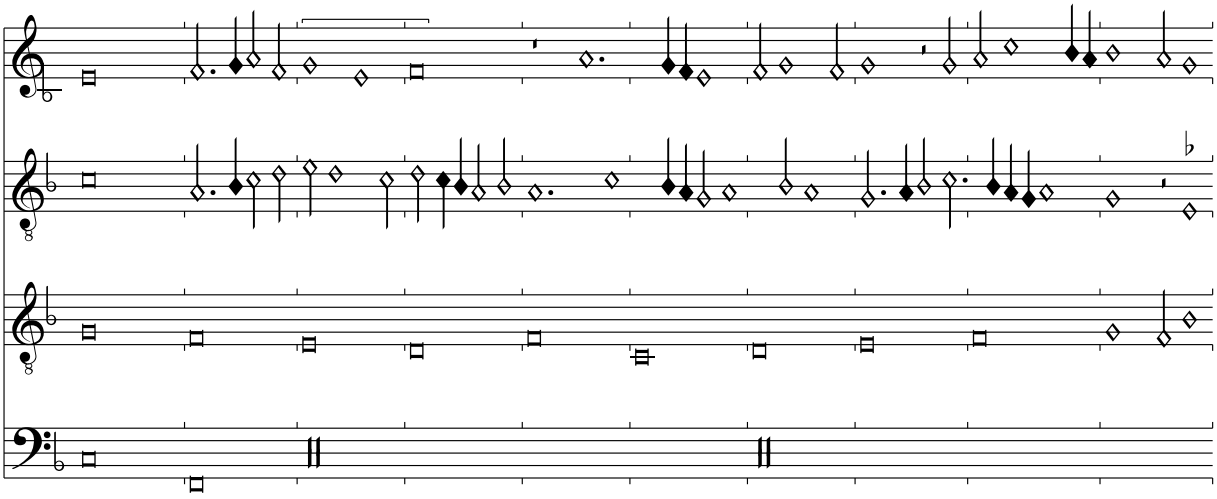

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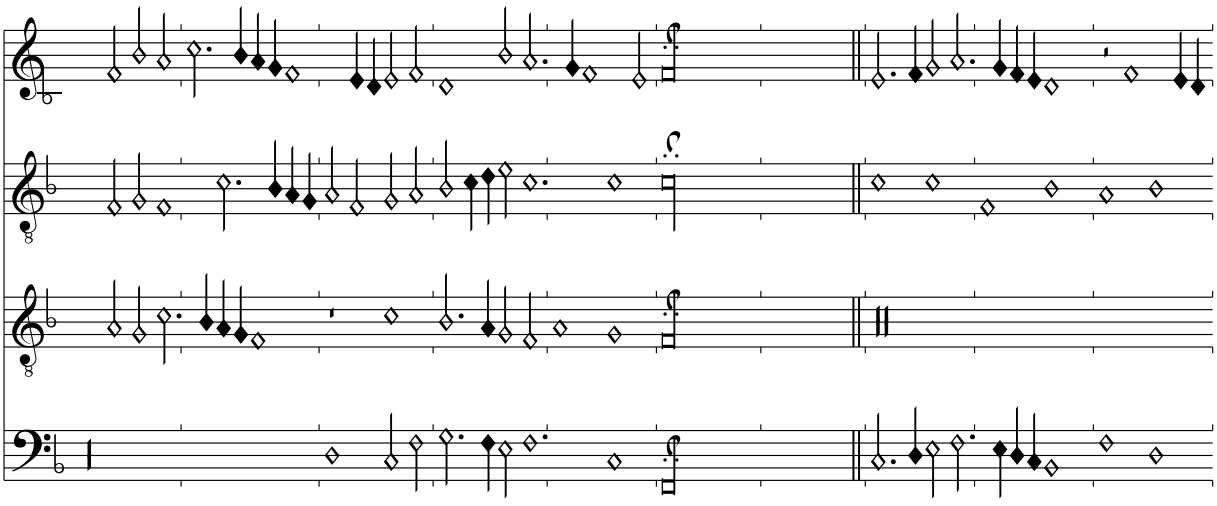

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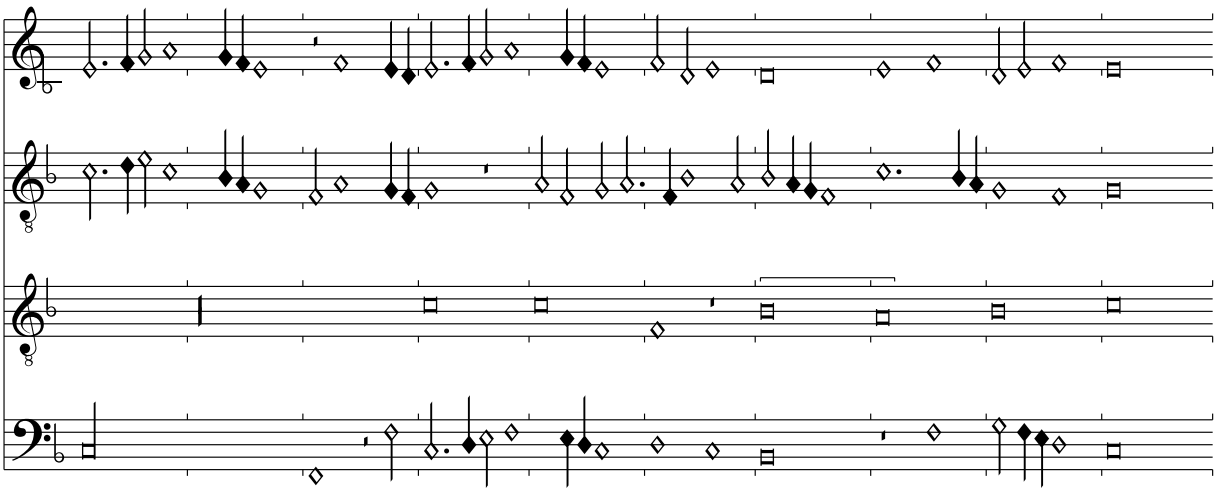

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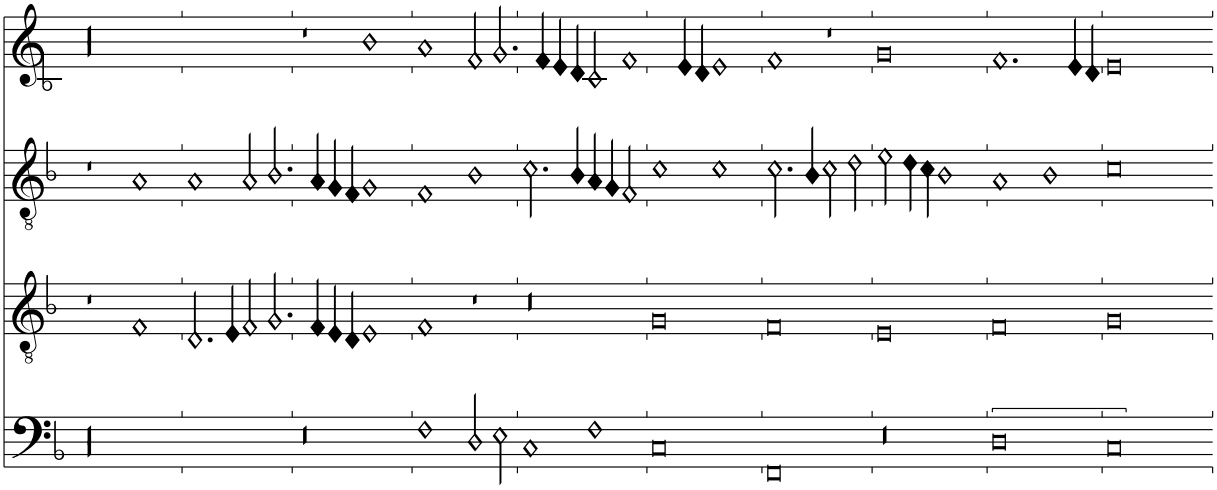

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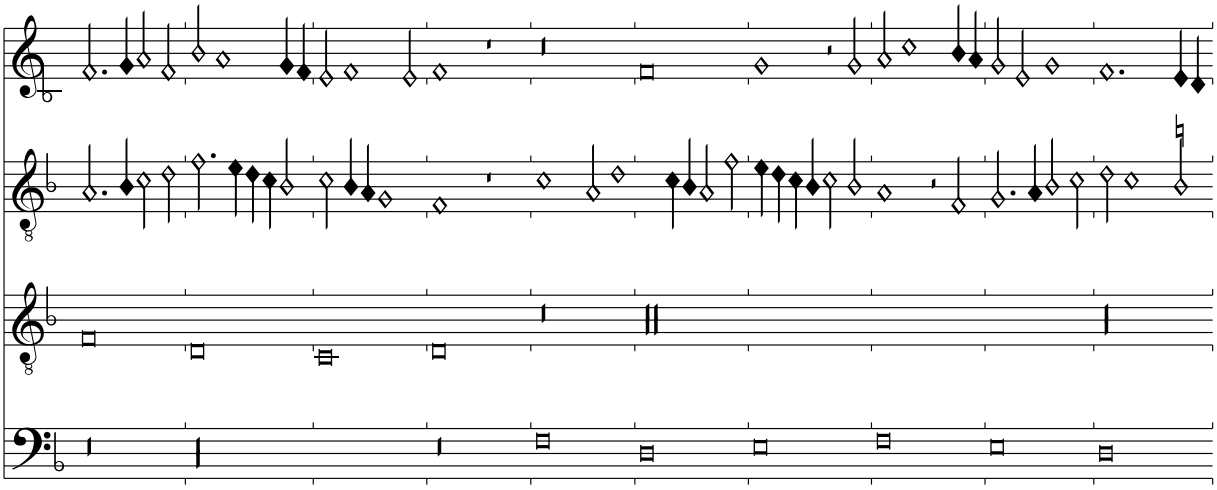

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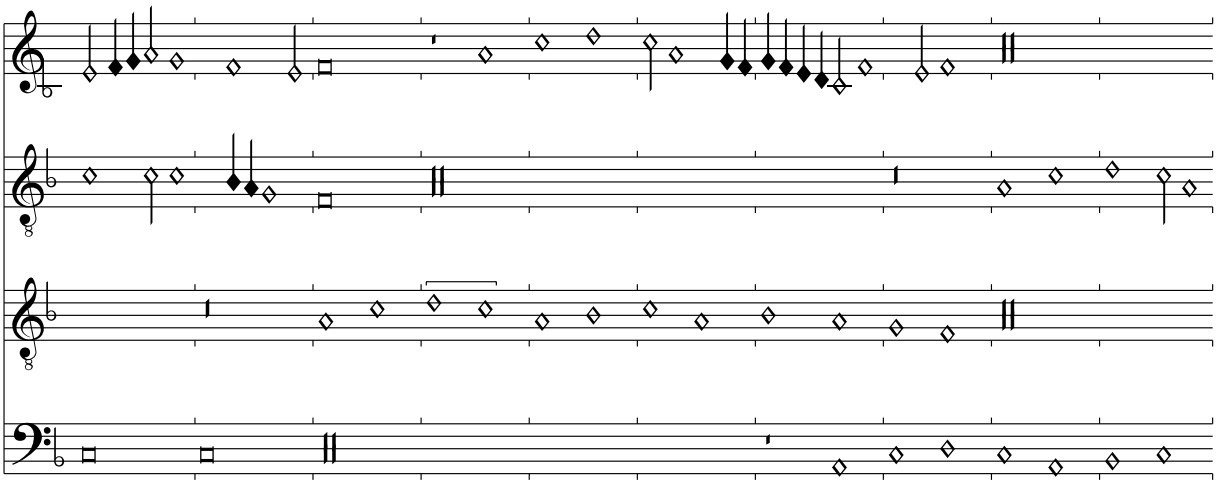

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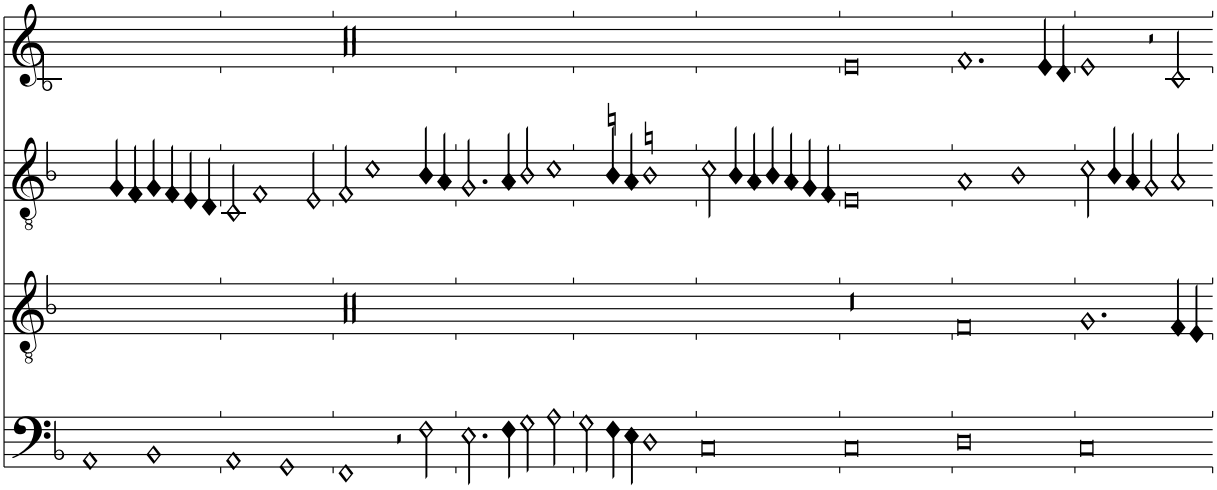

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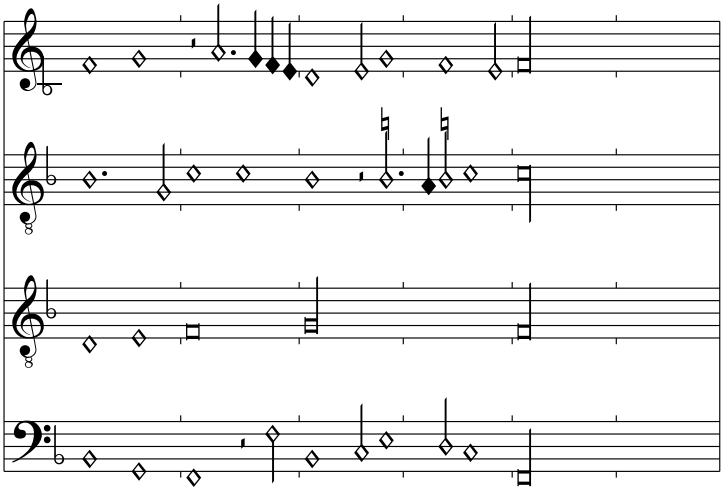


Die drei Stimmbücher des Glogauer Liederbuchs waren einmal ursprünglich in der Berliner Staatsbibliothek beheimatet und sind im Zuge des 2. Weltkriegs in Krakau gelandet.
Die mehrbändige Edition im Rahmen der Reihe „Das Erbe deutscher Musik“ sind in vielfältiger Hinsicht revisionsbedürftig. Zum einen 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.

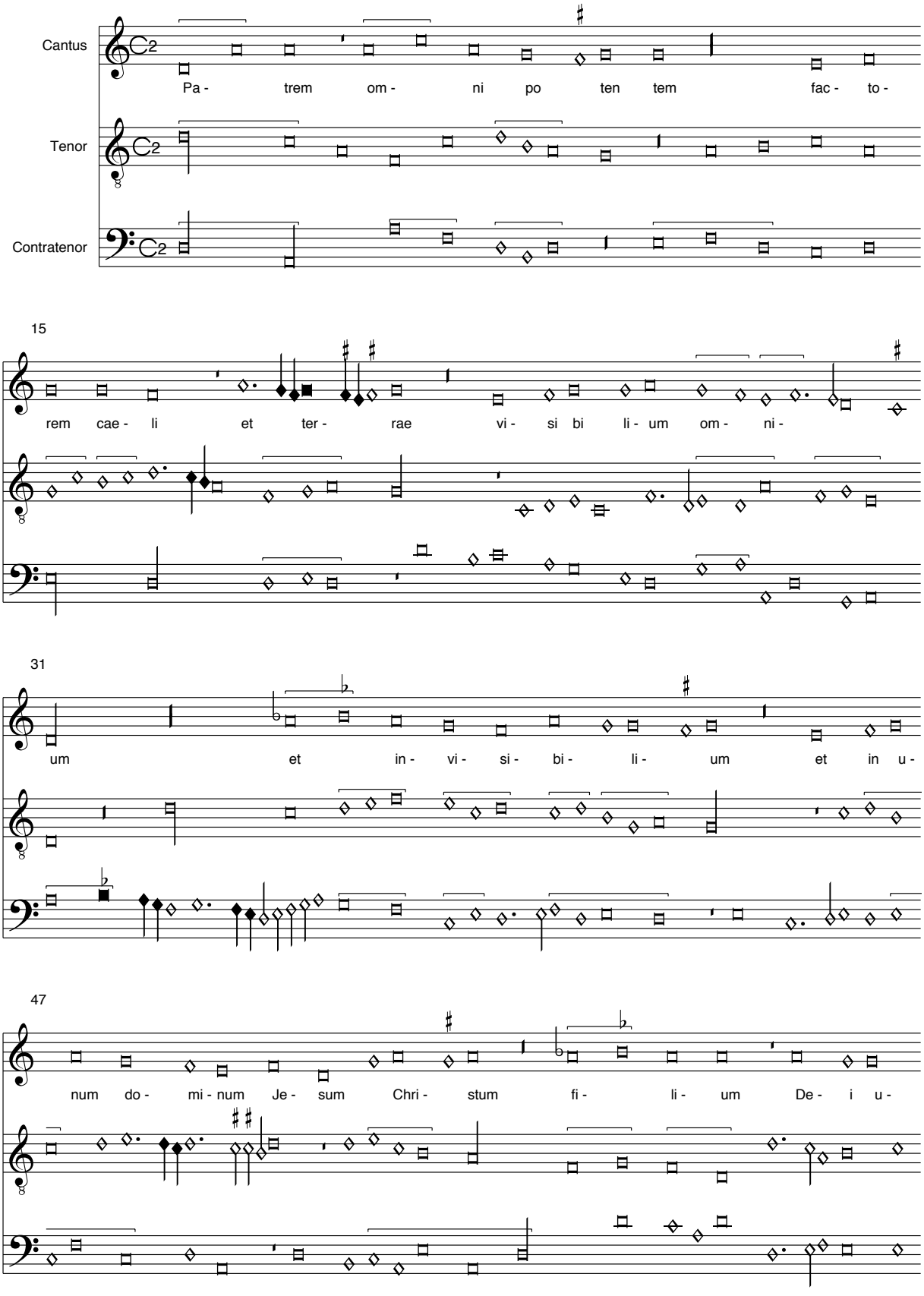
Inhalt

Nr.	Titel	Komponist
151	Patrem omnipotentem	Attamasch (?)
152	Super salutem	
152	O beata beatorum (Prosa de martiribus)	
154	Immolabit hedum	
155	Ave regina	
156	Eya sponsa salomonis (Ant. De sancta Barbara)	
157	Ave gemma claritatis (Ant. Sancta Katherina)	
158	Salve festa dies	
159	Senliche not	
160	Aperitur porta celi	
161	Ave virgo gloriosa (de beata virgine Maria)	
162	Wo lip mit libe	
163	Discubuit iesus	
164	Inventor rutili	
165	Virga yesse	
166	Deus tuorum militum	
167	Surge virgo (Resp. De sancta katherina)	
168	O Keyßerinne	
169	Eya felix virgula	
170	Iudea et ierusalem	
171	Iste confessor	
172	Veni redemptory gencium	
173	Inter natos	
174	Regina celi letare	
175	Quod chorus vatum	
176	Alleluia dei filius	
177	Christe sanctorum decus	
178	Ut queant laxis	
179	Surrexit Christus hodie	
180	Trag frischen muth	
181	Fulgent nunc natalicia	
182	Vox tonitrui (Resp. de sancto Johanne Evanglista)	
183	Al fol	
184	Isti sunt sancti	
186	Iube domine benedicere (Prima lectio in nocte natalicia Christi)	
187	(2. Teil)	
188	(3. Teil)	
189	Ich sachz eyns mols	
190	Eyns tages mir	
191	primus	
192	secundus	
193	tertius	
194	quartus	
195	quintus	
196	sextus	
197	septimus	
198	octavus	
199	nonus	

200	decimus	
201	undeciumus <Tanto lafanno>	Caron
202	duodecimus	
203	O mörtlicher mord	
204	Fruntlich begyr	
205	Möchte wonsch mit ßenen	
206	Ich bynß erfrewt	
207	Senen macht mir vil dencken	
208	Der phfawn schwantcz	
209	O plasmator	
210	Ave dei genitrix – Der mey ist hin	
211	Adest finis mesticie – Ich freu mich ser	
212	Gratulemur concinantes	
213	In libes flame	
214	Meyn schonstes lip	
215	Bonum vinum	
216	Koempt uns der mey	
217	Der vogeleyn arth	
218	Kaende ich meyn lip	
219	Gentil madonna	
220	Tärste ich mich libe koßyn	
221	Mole gravati – In fewirß hitcz	
222	Ich frew mich zer	
223	Meyn gemueth das wueth	
224	Czu aller czeyt	
225	Meyn hochß gemueth	
226	Nicht loß mich ort entgelden	
227	Dy libe ist schon	
228	O libes lip bedencke	
229	O ßenens crafft	
230	Ey weß sal ich nu troesten mich	
231	Mag libe nyrne behalden mich	
232	In frewden fro	
233	Czu sunder ist das junge hertcze	
234	Eyle und betracht	
235	Seh hyn meyn hertcz	
236	Meyden brenget leyden	
237	In preclare barbare	
238	Mander frewt sich	
239	Der ßonnen glantcz	
240	Swateo Martina	
241	Ey schaffe ich nichtß	
242	Gedencke an mich	
243	Ach reyne zcarth	
244	Ich habe mir außirkoren	
245	Mir tromte yniglich ßysse	
246	Hostu mich obirwunden	
247	Komm edeler trost	
248	Der wechter	
249	Dy nacht dy will vorbergen sich	
250	Elseleyn lipstis Elzeleyn	
251	Auf riff eyn huebsches freweleyn	

252	Ach got wy ßere twingt		
253	Der Morgenstern		
254	Saelde ich alle morgyn		
255	Mich quingen senliche gedanken		
256	Dy erlt dy hot		
257	Der newe pawir schwantcz		
258	O stella maris		
259	Virgo die throno		
260	A		
261	B		
262	C		
263	D	<Se une foys>	(van Ghizeghem)
264	E		
265	F		
266	G	<Jabandonne le souhaitier>	
267	H	<Ma bouche rit>	(Ockeghem)
268	I	<La Maritnella>	(Martini)
269	K	<Helas le bon temps>	(Tinctoris)
270	L		
271	M	<Pour entretenir mes amours>	(Busnoys)
272	N	<Adieu fortune (O vie fortune)>	(Caron)
273	O	<Vostre bruit et vostre grand fame>	(Dufay)
274	P	<Cent mille escus>	(Busnoys)
275	Q	<Fortune par ta crualte>	(Vincenet)
276	R		
277	S	Goß ßenen 1	
278		Nr. 2	
279		Nr. 3	
280	T		
281	V		
282	X		
283	O pulcherrima mulierum		
284	Alleph		
285	Beth		
286	C	Groß ßenen	
287	D		
288	E		
289	F		
290	G		
291	H		
292	I		
293	Ave preclara maris stella		
294	Nigra sum		

Credo
Glogau Nr. 151



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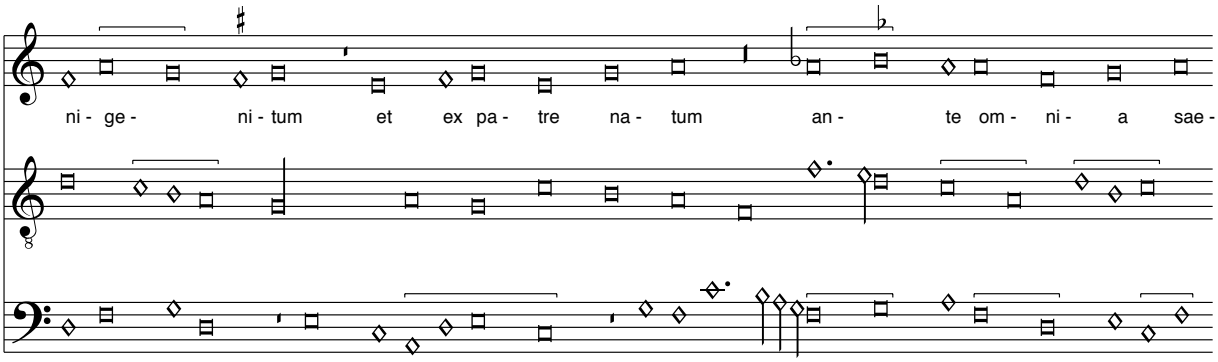
ni - ge - ni - tum et ex pa - tre na - tum an - te om - ni - a sae -

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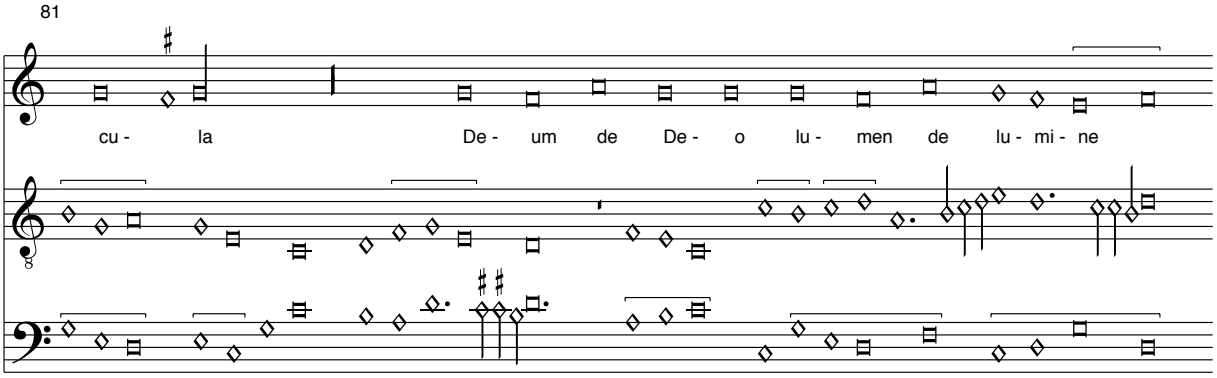
cu - la De - um de De - o lu - men de lu - mi - ne

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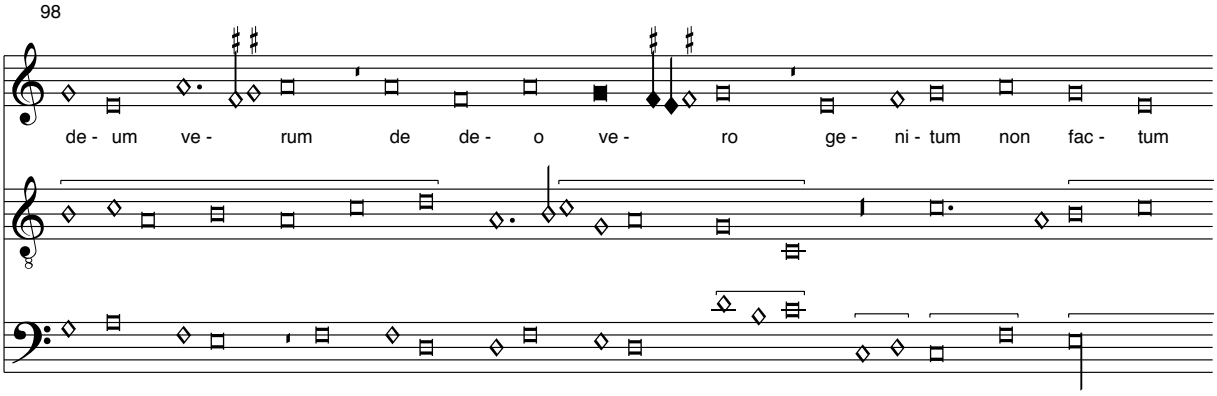
de - um ve - rum de de - o ve - ro ge - ni - tum non fac - tum

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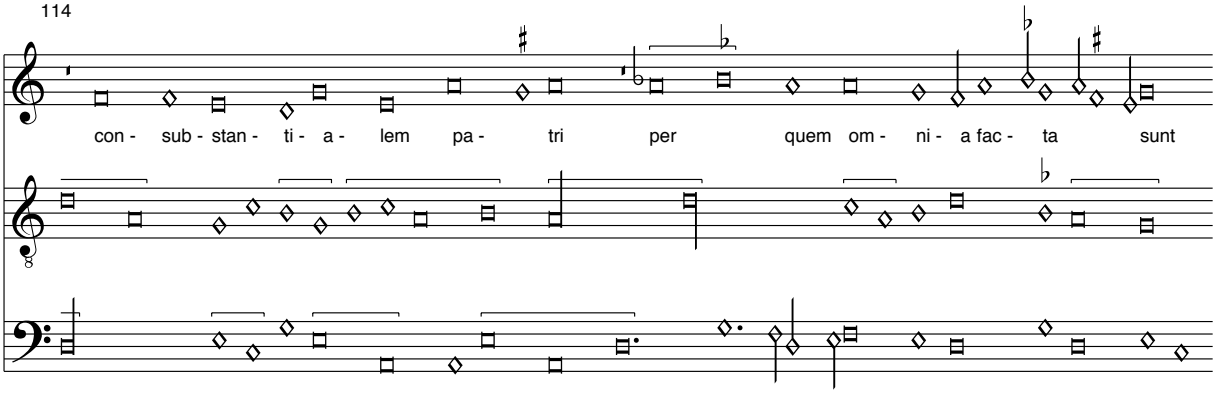
con - sub - stan - ti - a - lem pa - tri per quem om - ni - a fac - ta sunt

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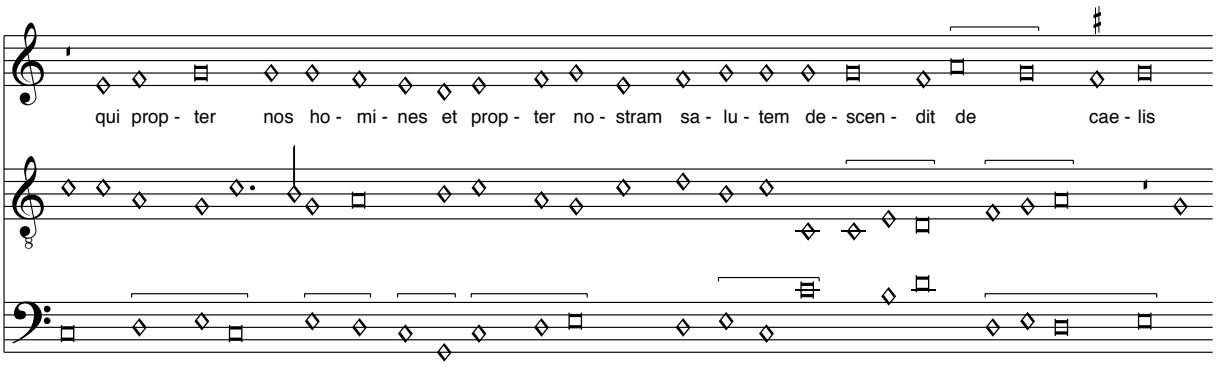

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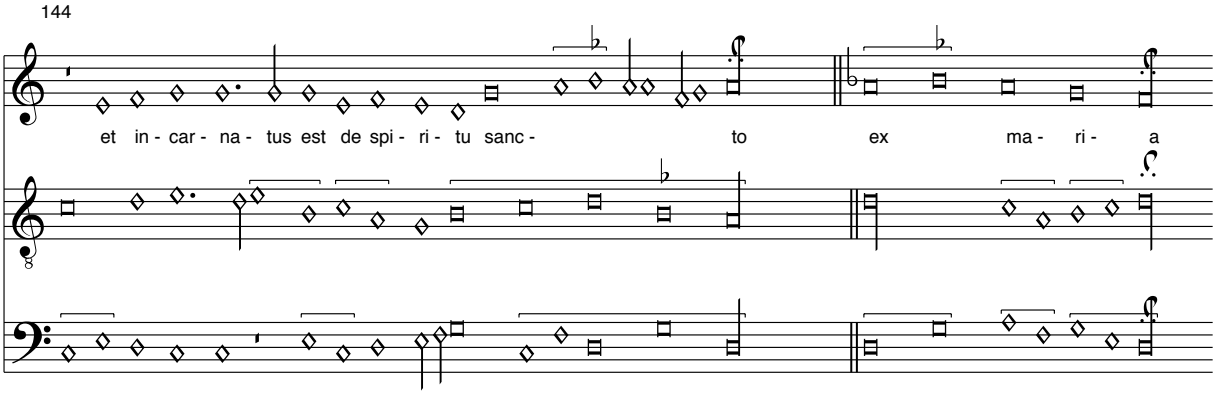

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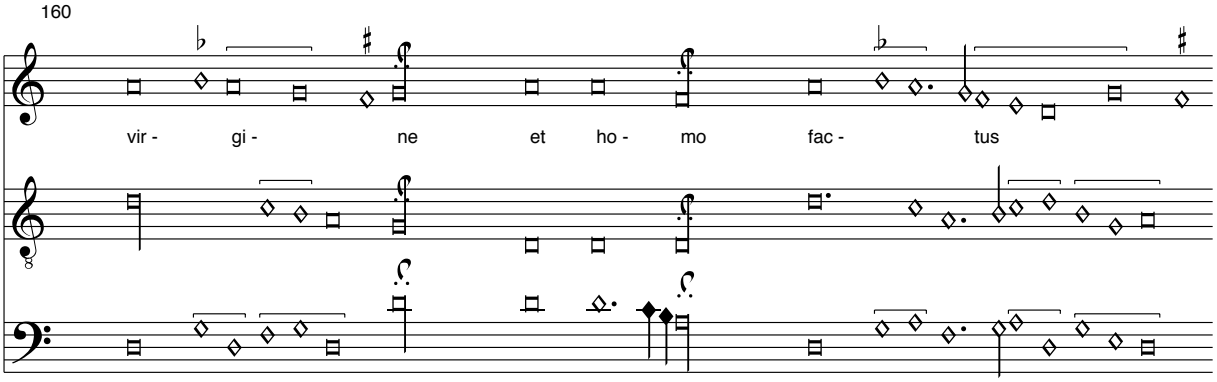

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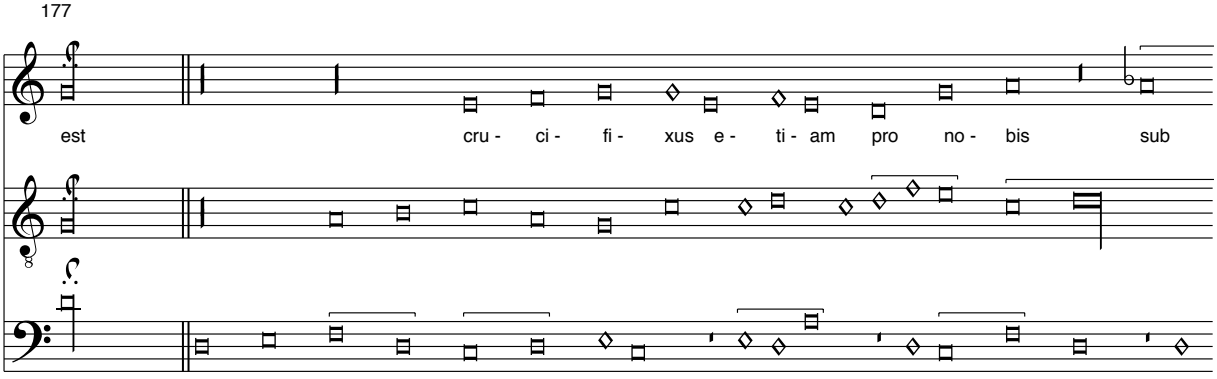

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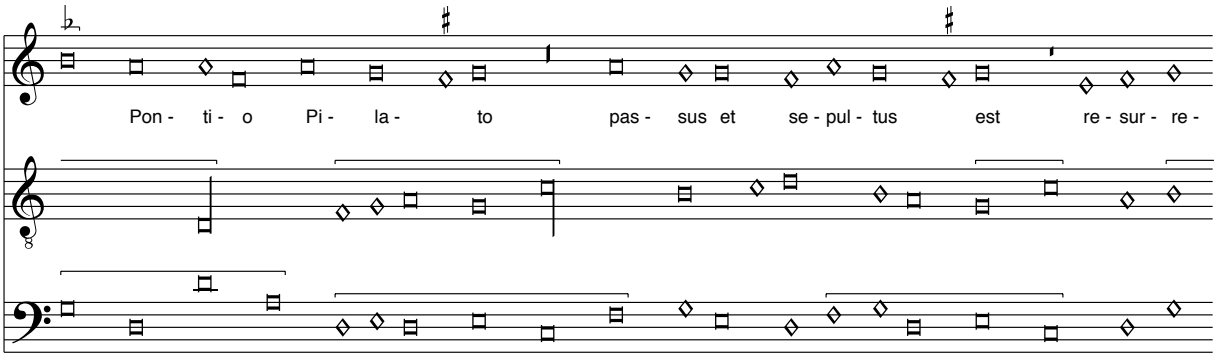

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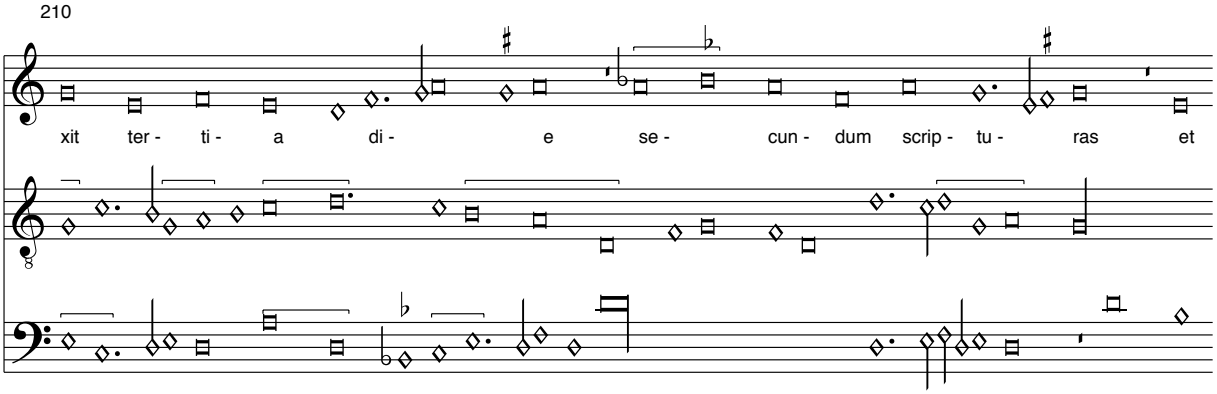

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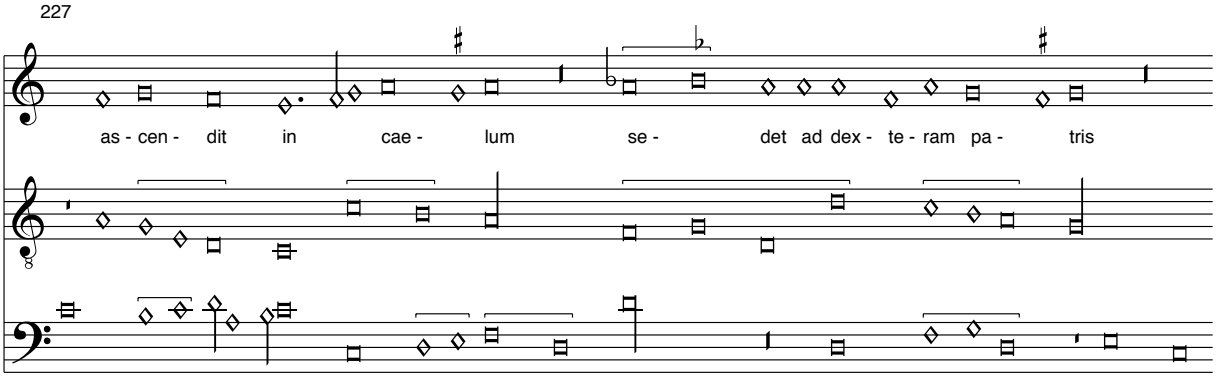

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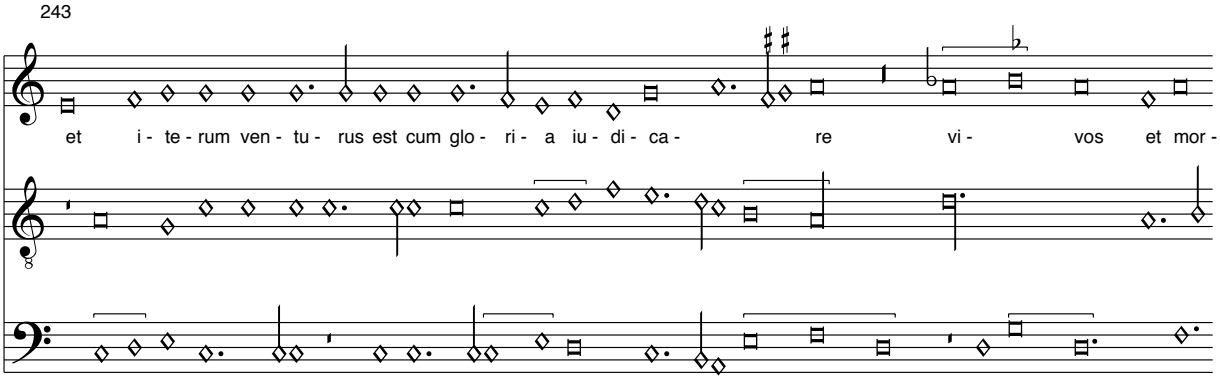

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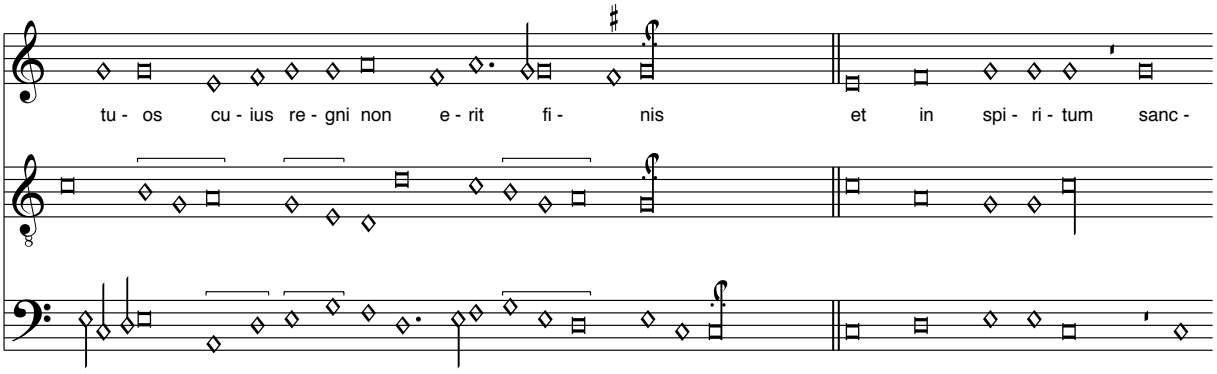

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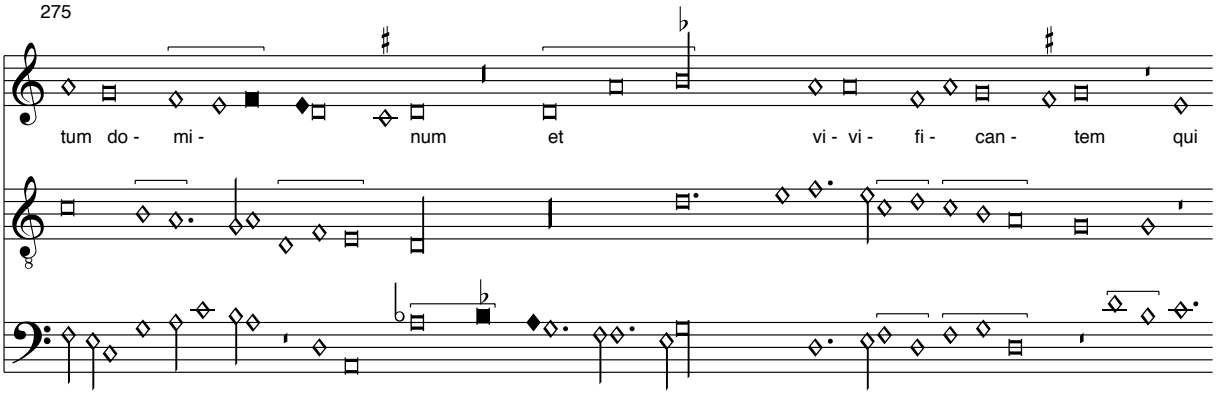

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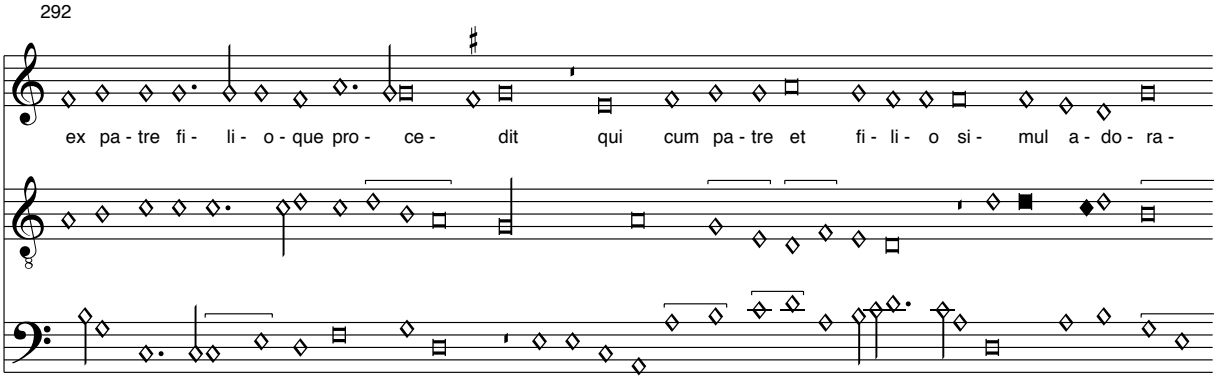

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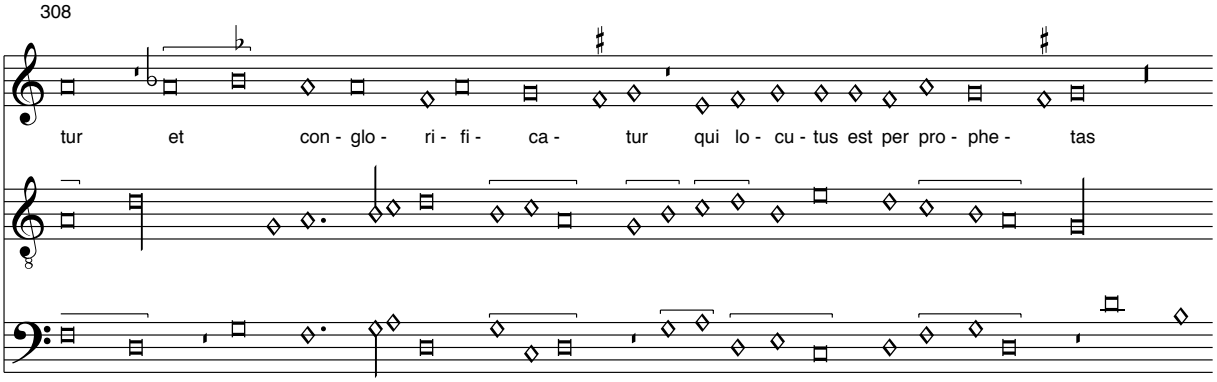

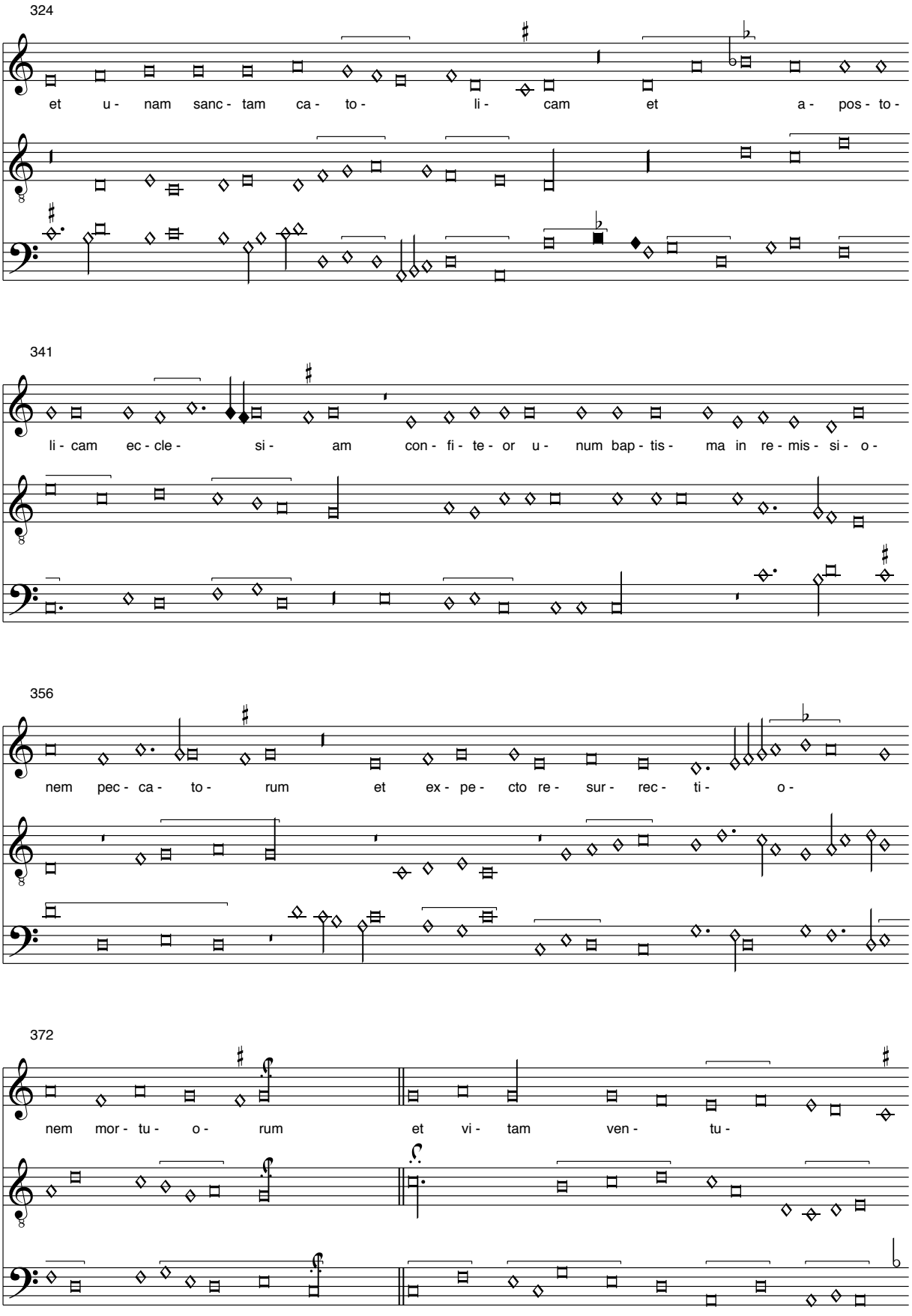
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et u - nam sanc - tam ca - to - li - cam et a - pos - to -
341
li - cam ec - cle - si - am con - fi - te - or u - num bap - tis - ma in re - mis - si - o -
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nem pec - ca - to - rum et ex - pe - cto re - sur - rec - ti - o -
372
nem mor - tu - o - rum et vi - tam ven - tu -

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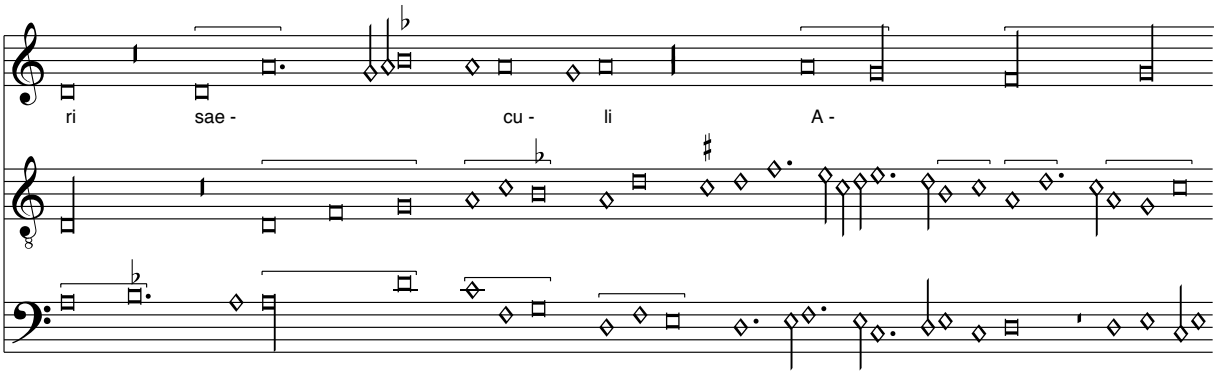

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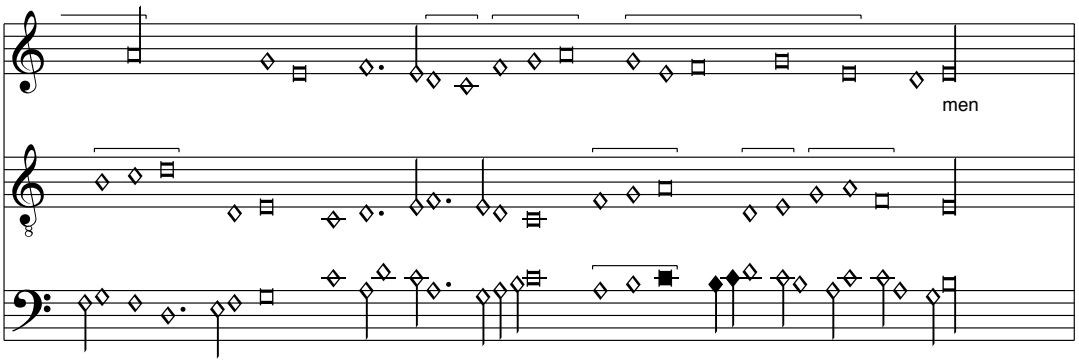
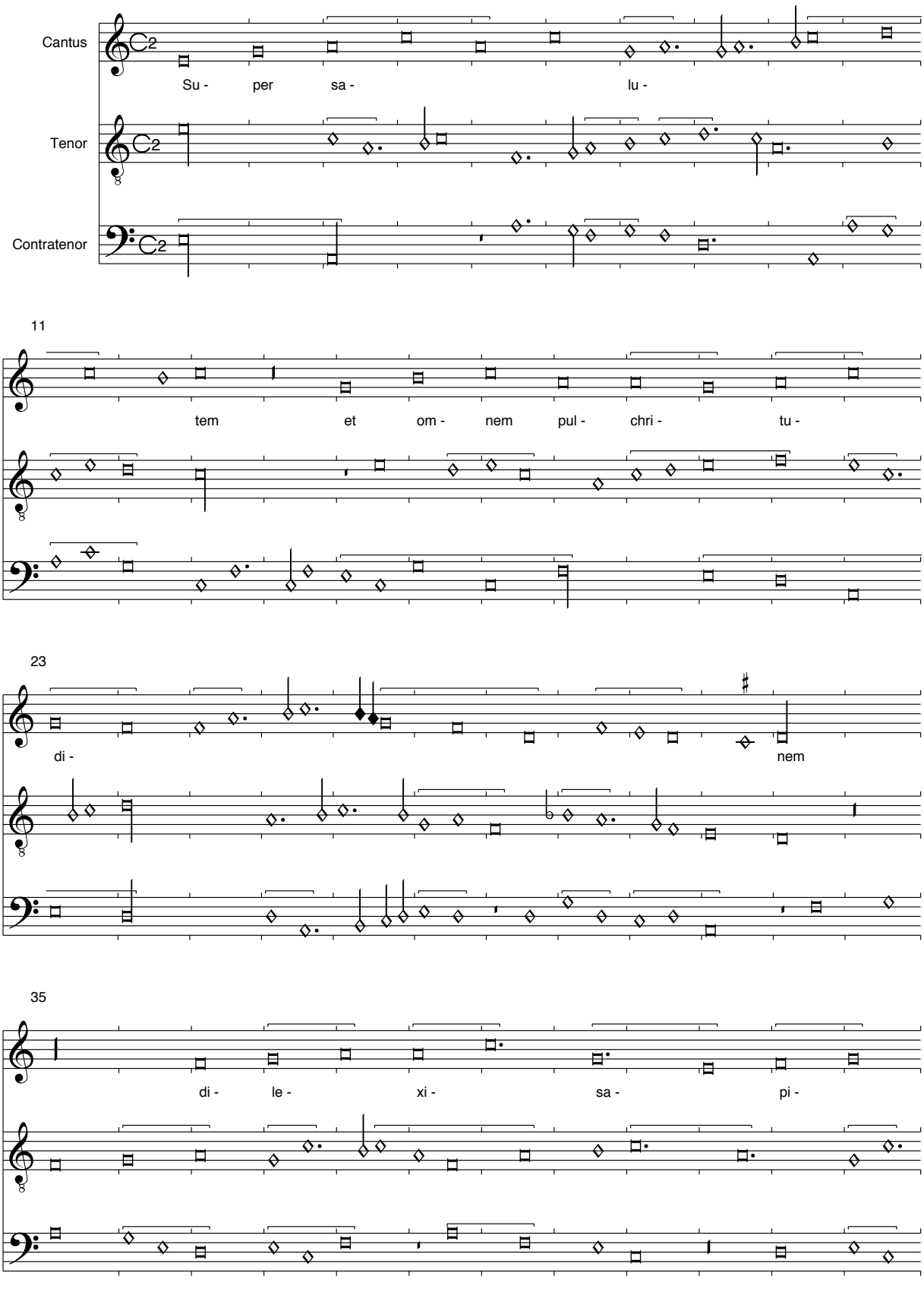


Super salutem
Glogau Nr. 152



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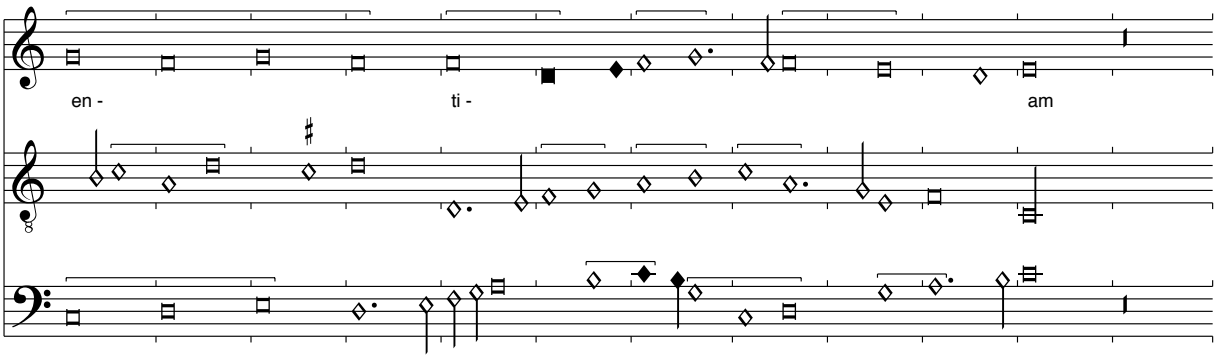

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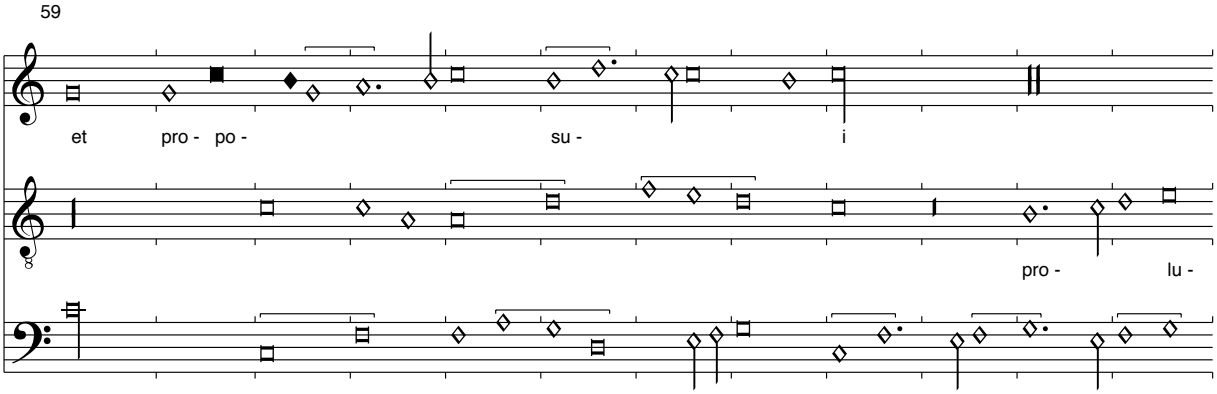

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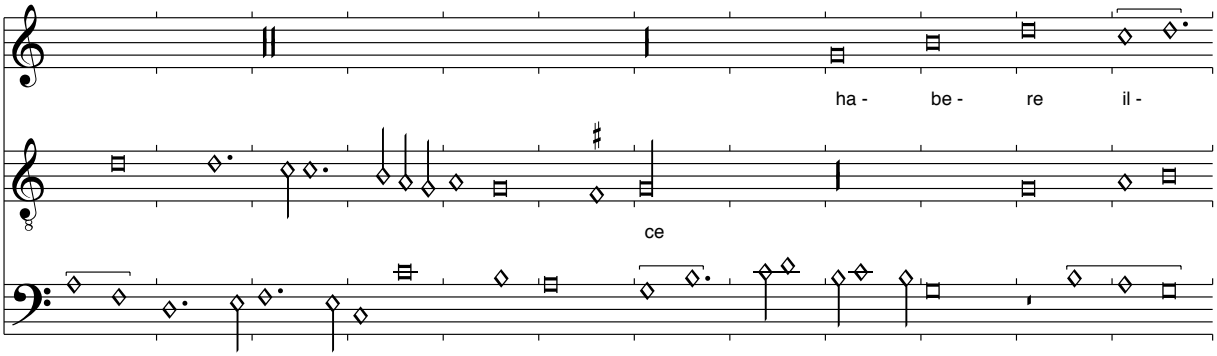
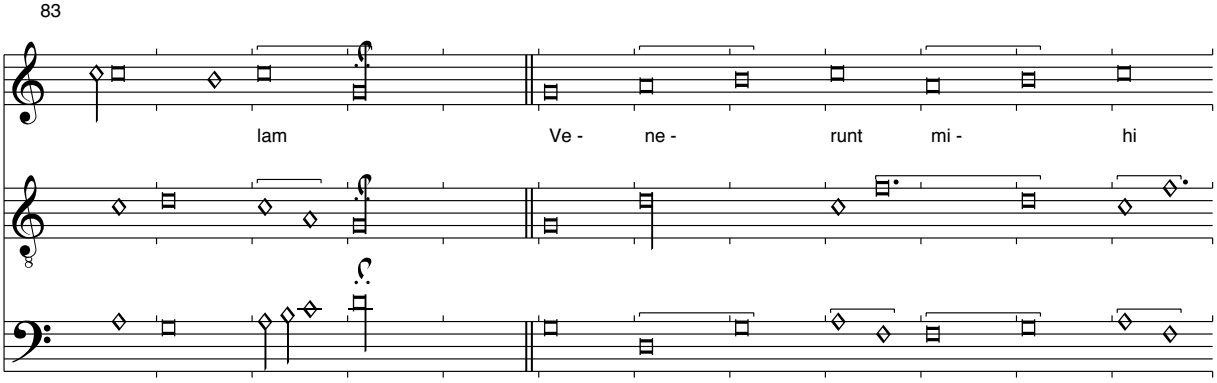
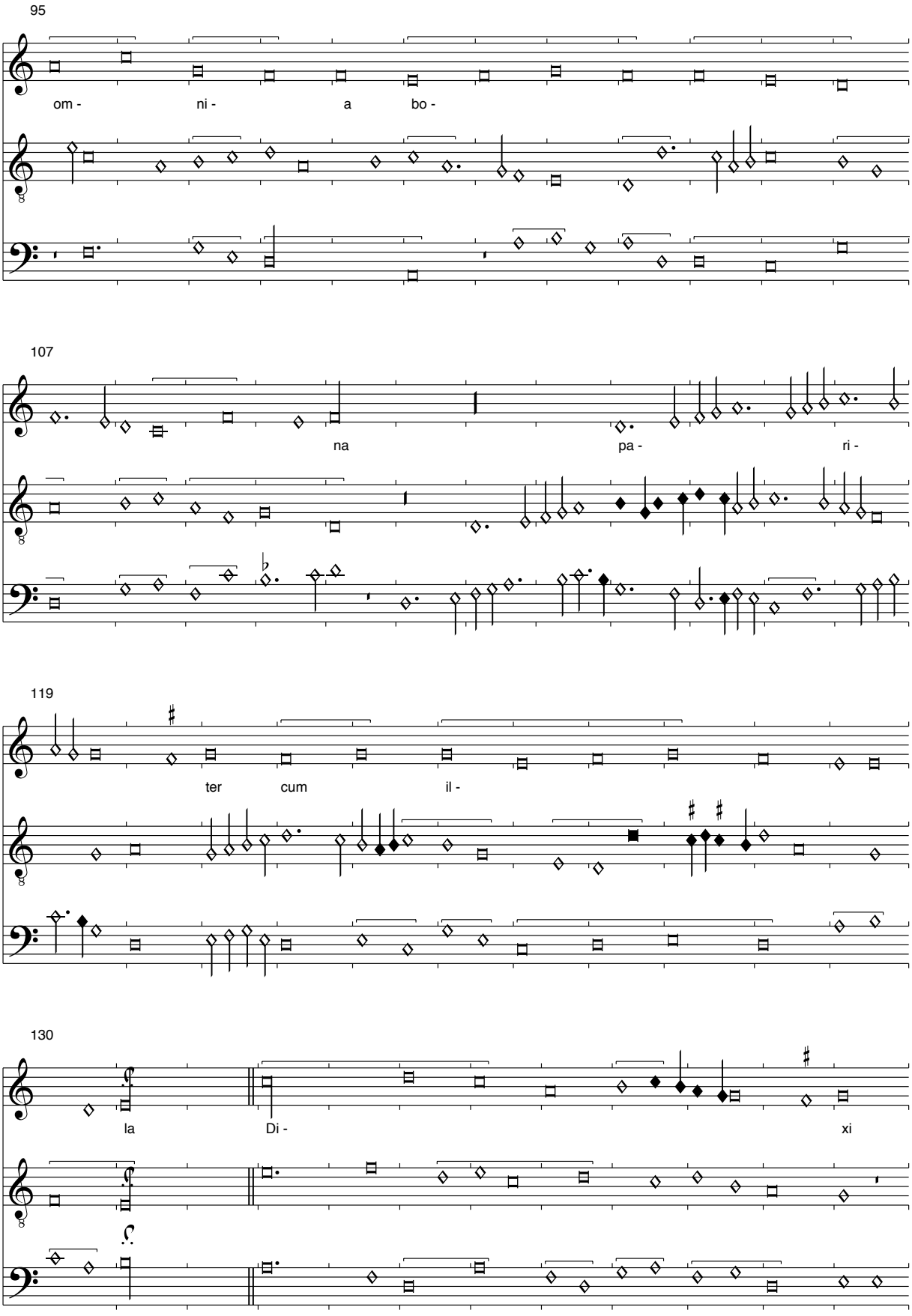
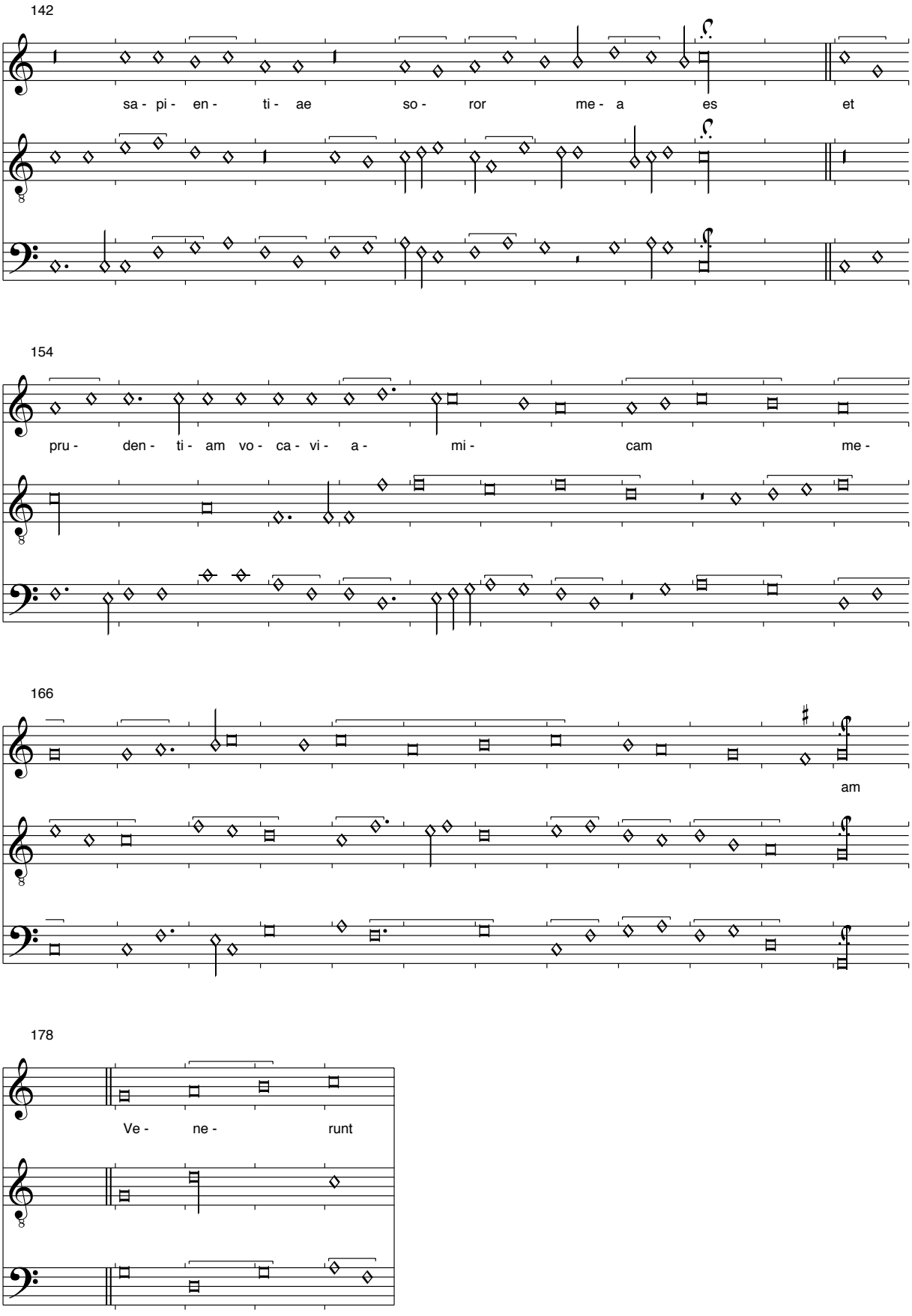


83

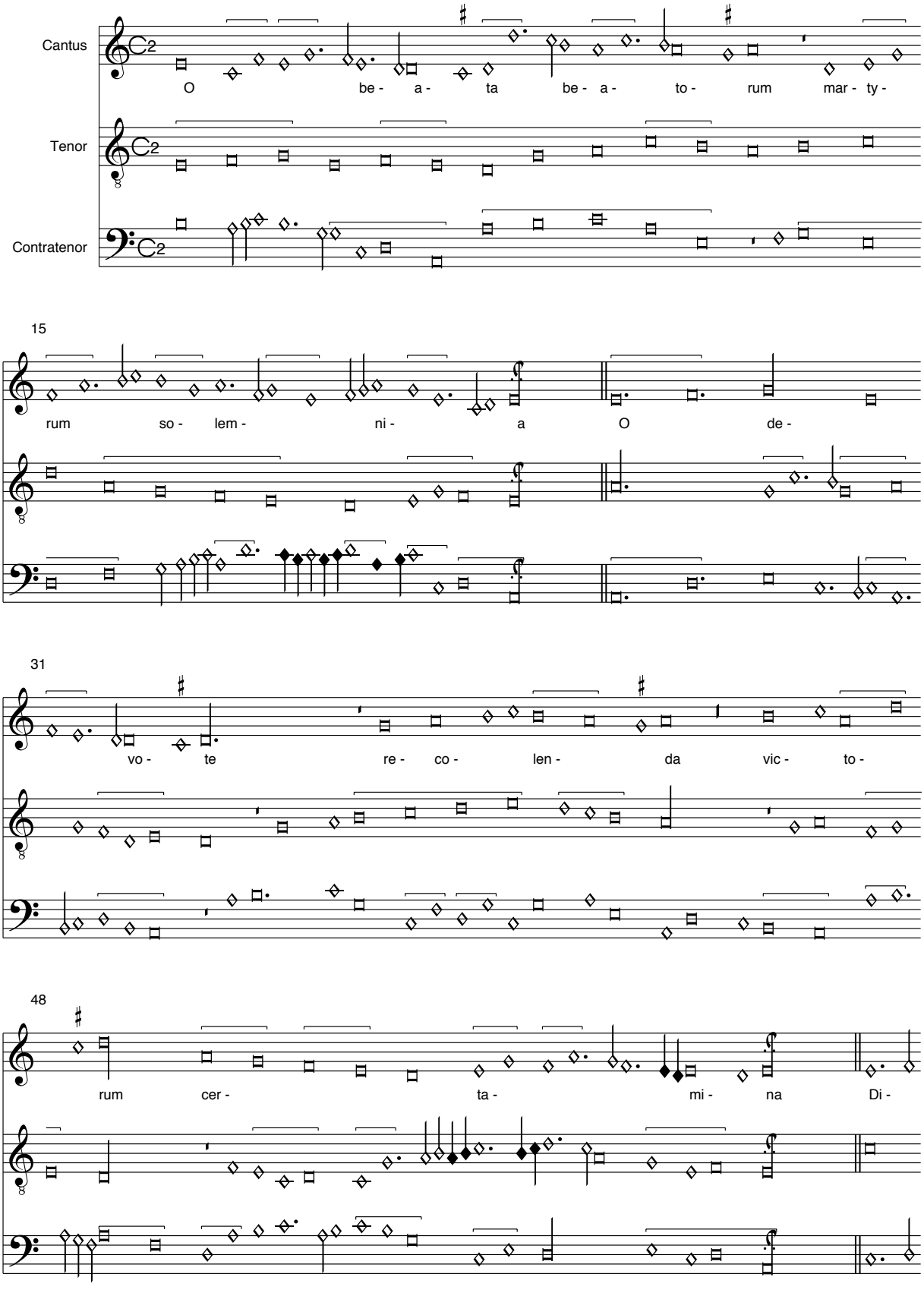



95
om - ni - a bo -
107
na pa - ri -
119
ter cum il -
130
la Di - xi

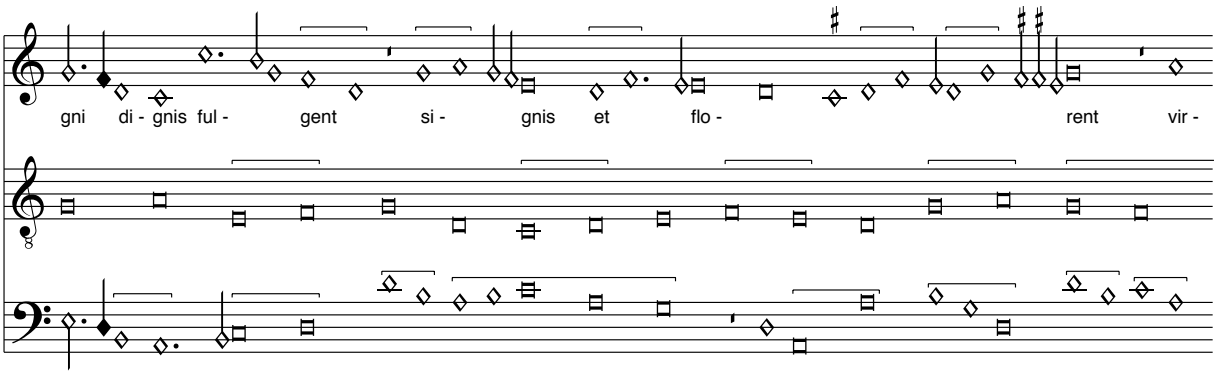


Im Contratenor mussten T. 139 Sb- c’ und h ergänzt werden; in T. 158 wurden zwei Sb-f’ gestrichen.

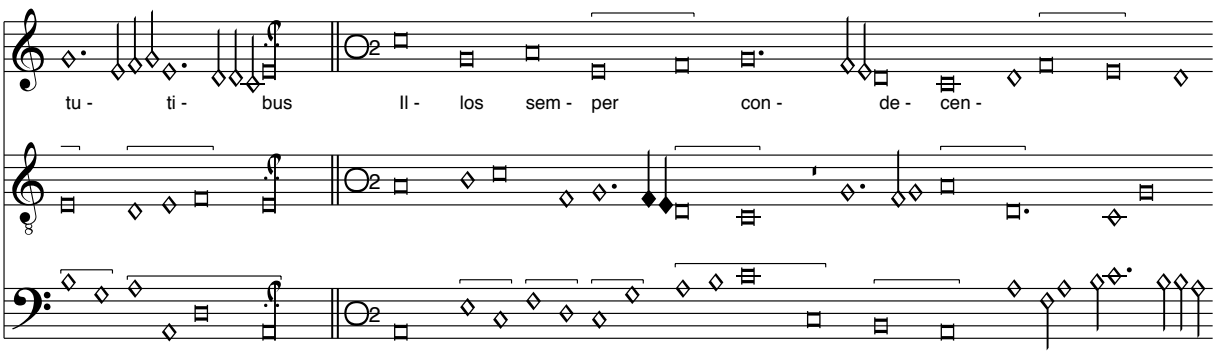
O beata beatorum
Glogau Nr. 153



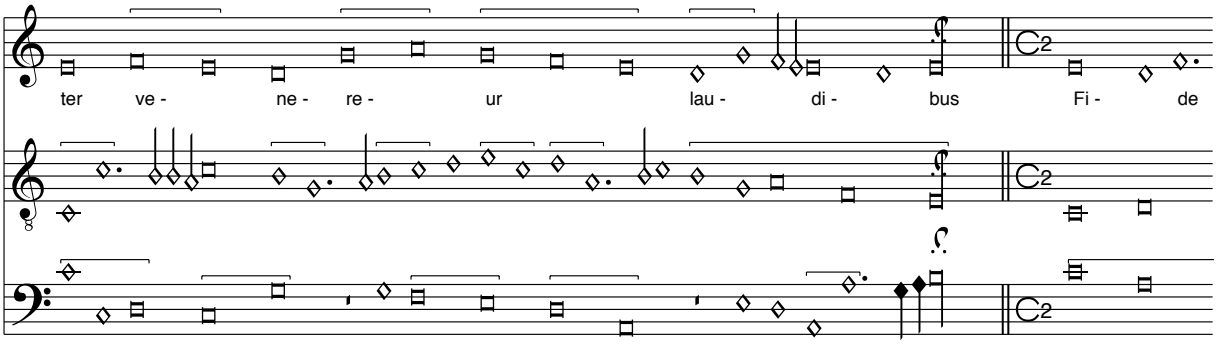
64


gni di - gnis ful - gent si - gnis et flo - rent vir -

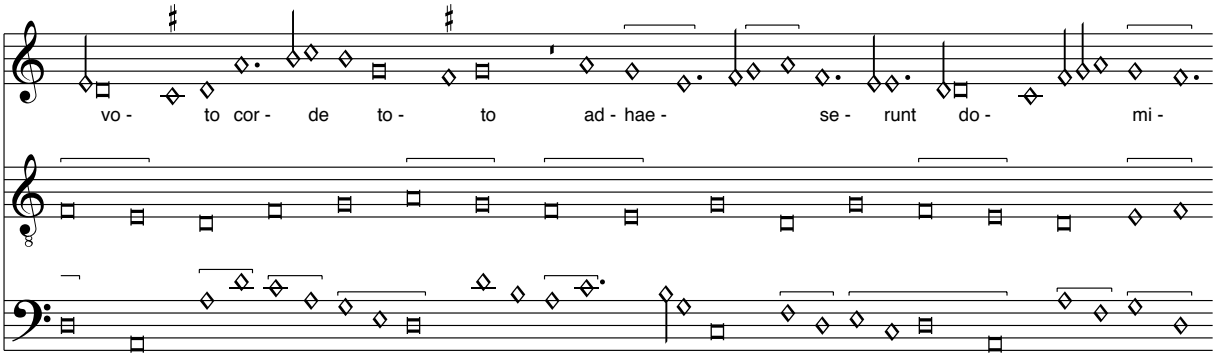
80

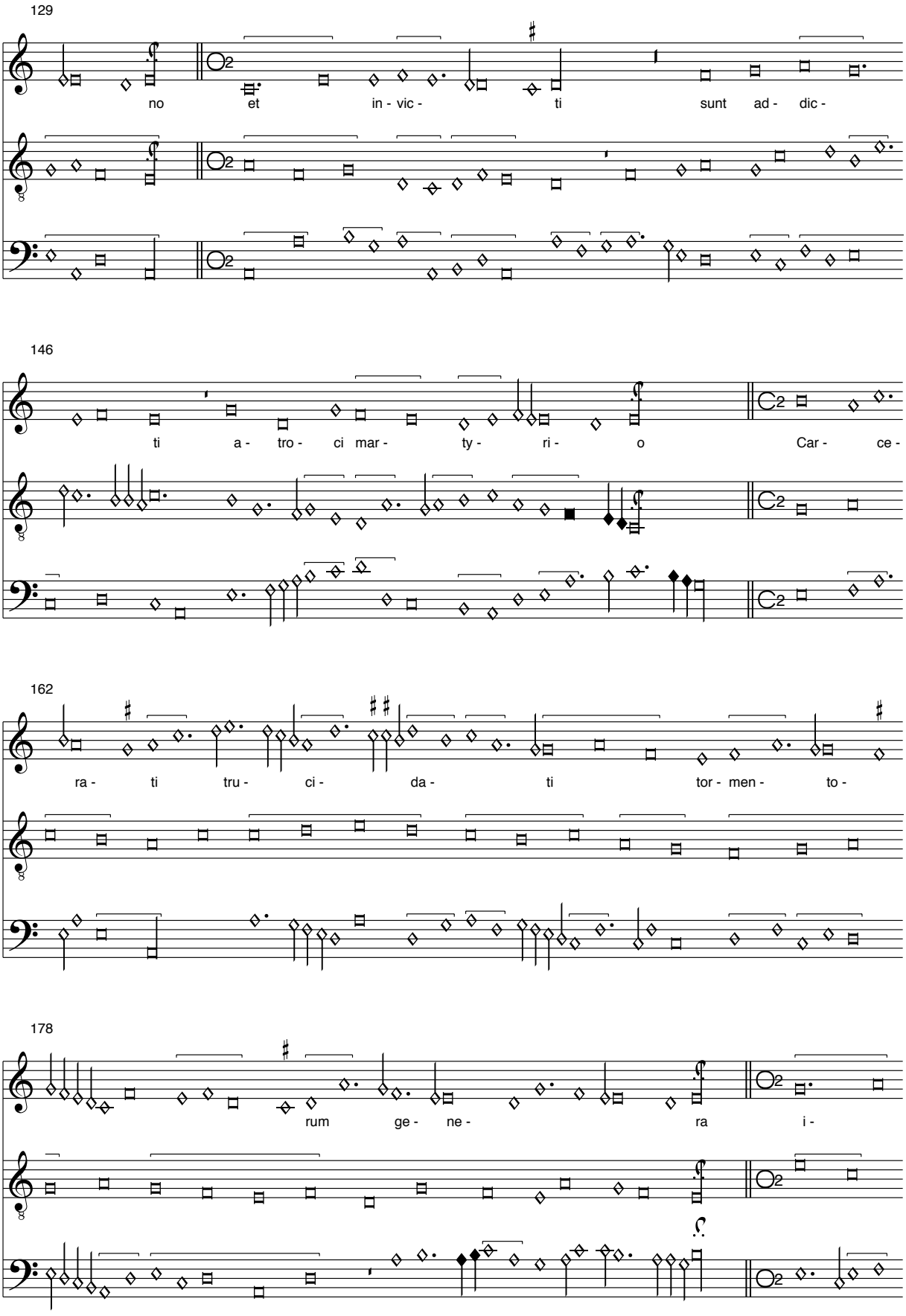

tu - ti - bus Il - los sem - per con - de - cen -

97

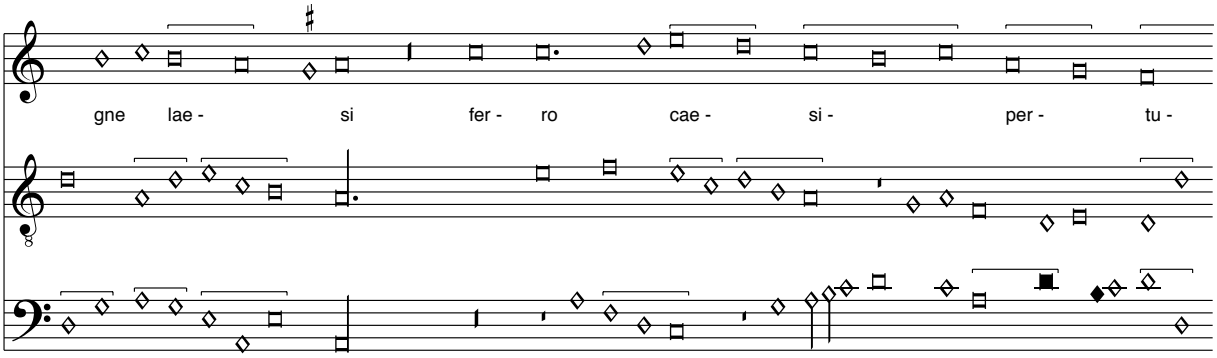

ter ve - ne - re - ur lau - di - bus Fi - de

113

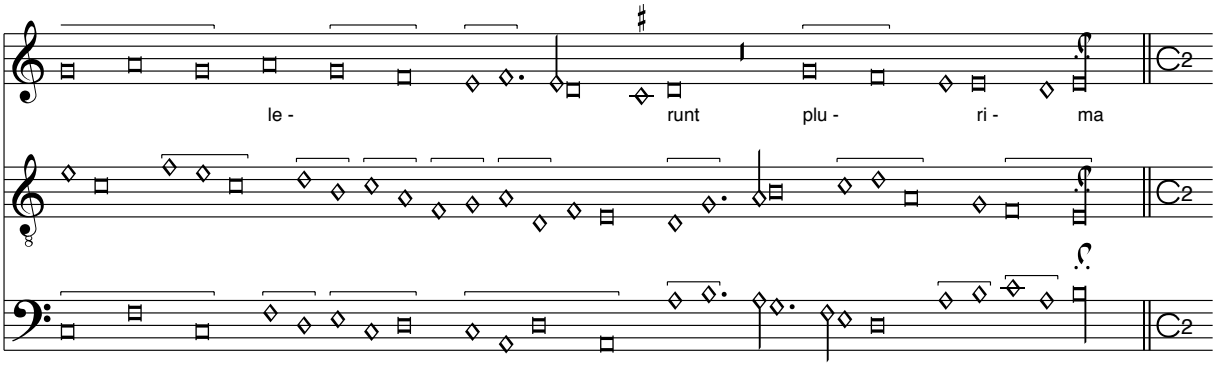

vo - to cor - de to - to ad - hae - se - runt do - mi -


129
no et in - vic - ti sunt ad - dic -
146
ti a - tro - ci mar - ty - ri - o Car - ce -
162
ra - ti tru - ci - da - ti tor - men - to -
178
rum ge - ne - ra i -

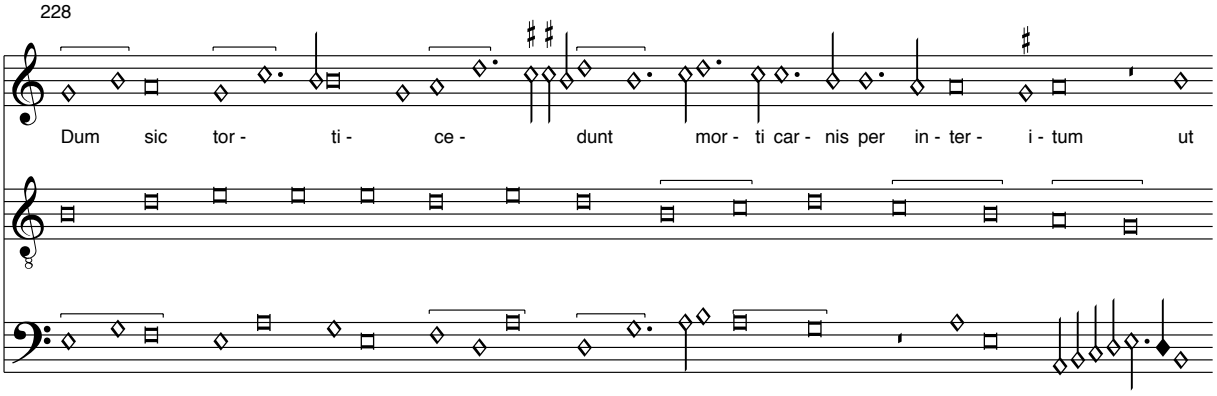
194



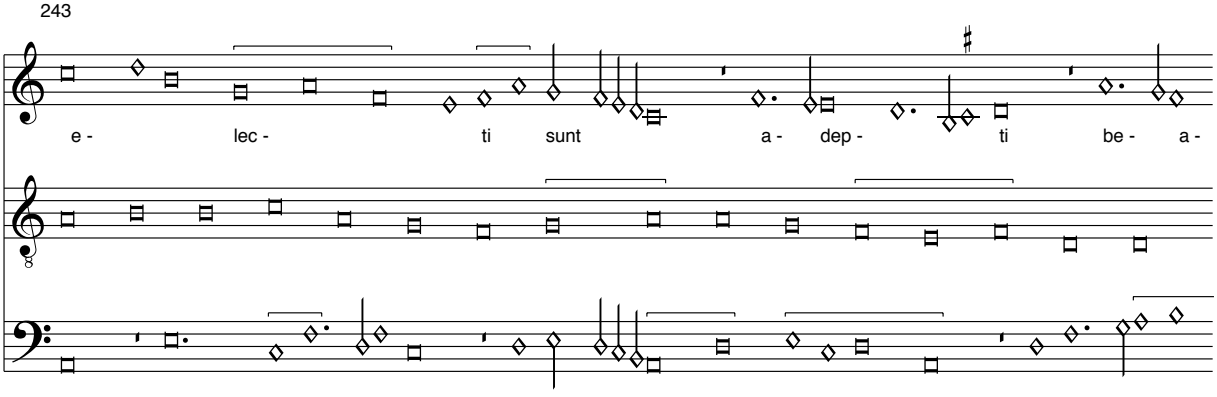
211



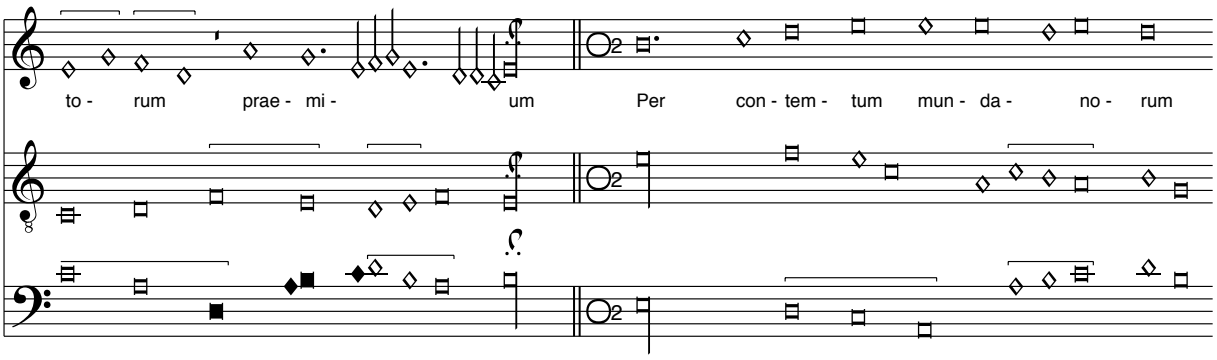
228



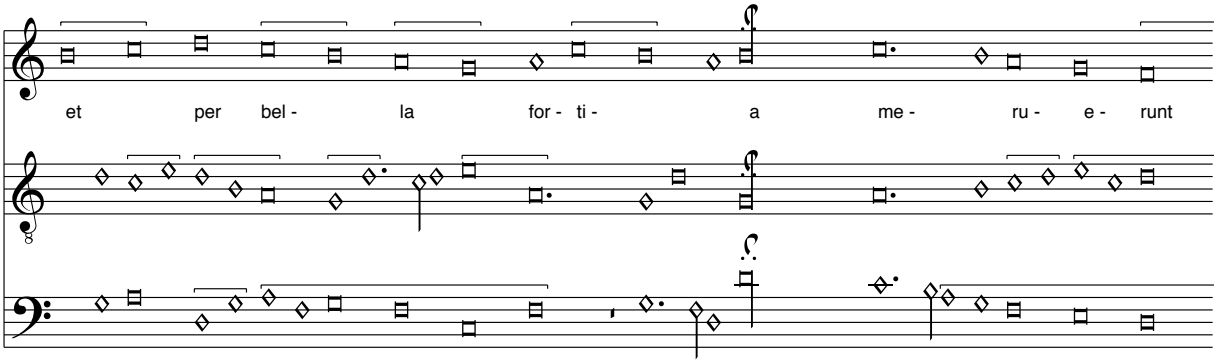
243



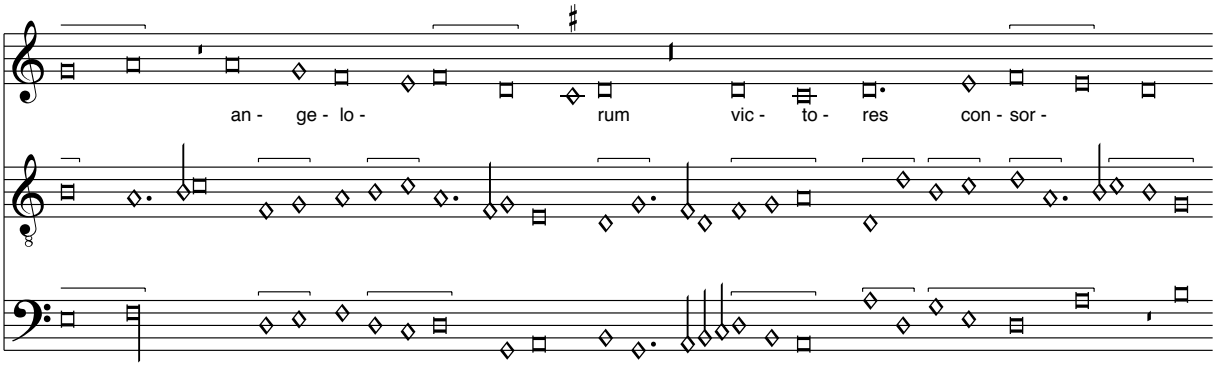
259



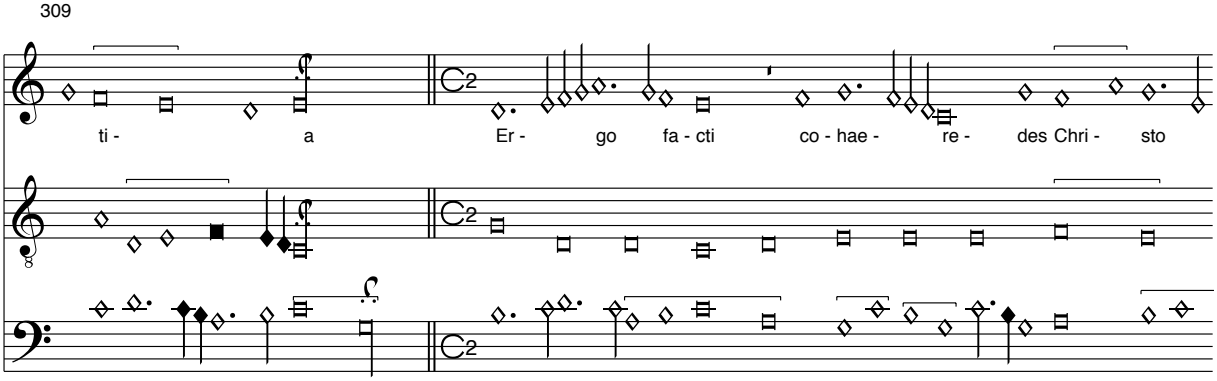
275

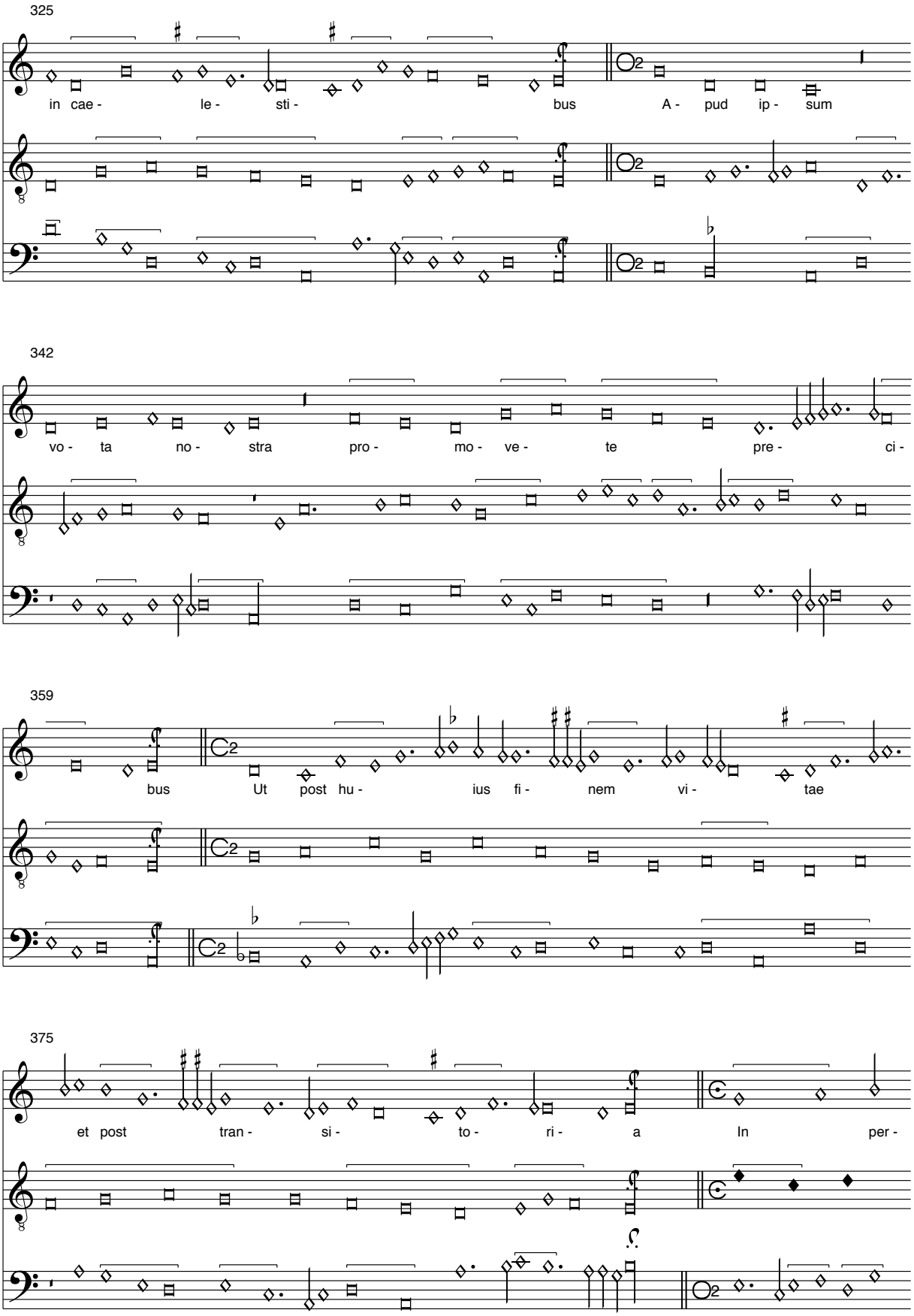


292

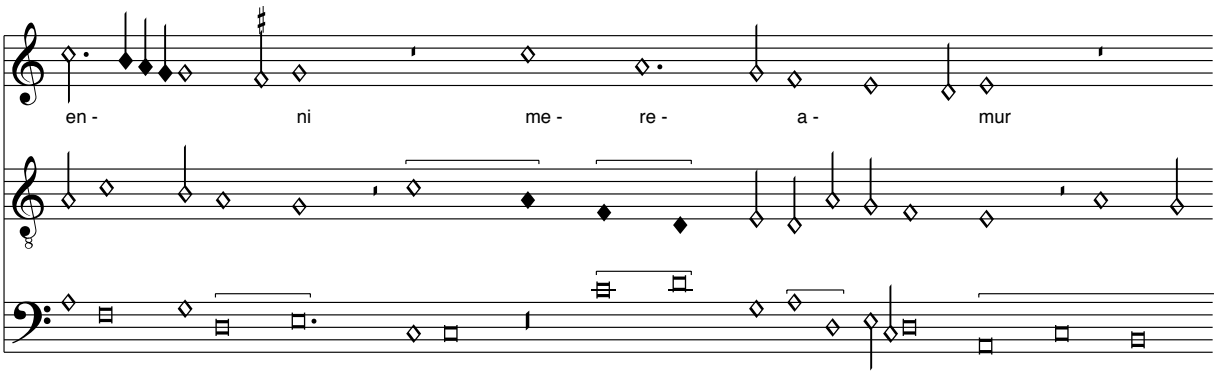


309

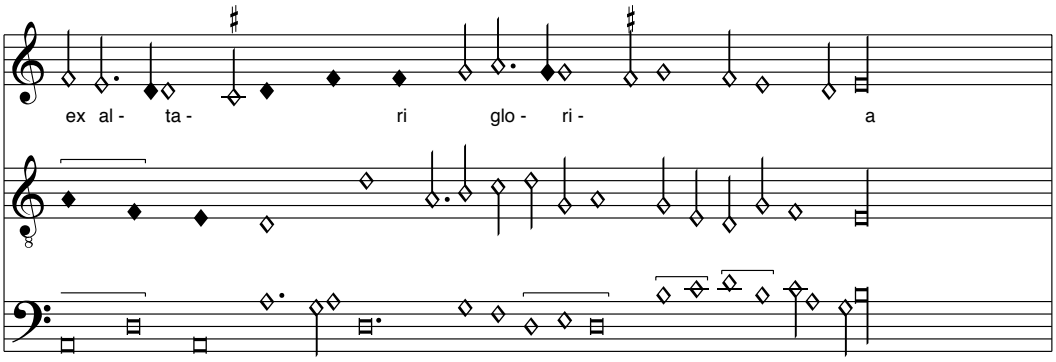



325
in cae - le - sti - bus A - pud ip - sum
342
vo - ta no - stra pro - mo - ve - te pre - ci -
359
bus Ut post hu - ius fi - nem vi - tae
375
et post tran - si - to - ri - a In per -

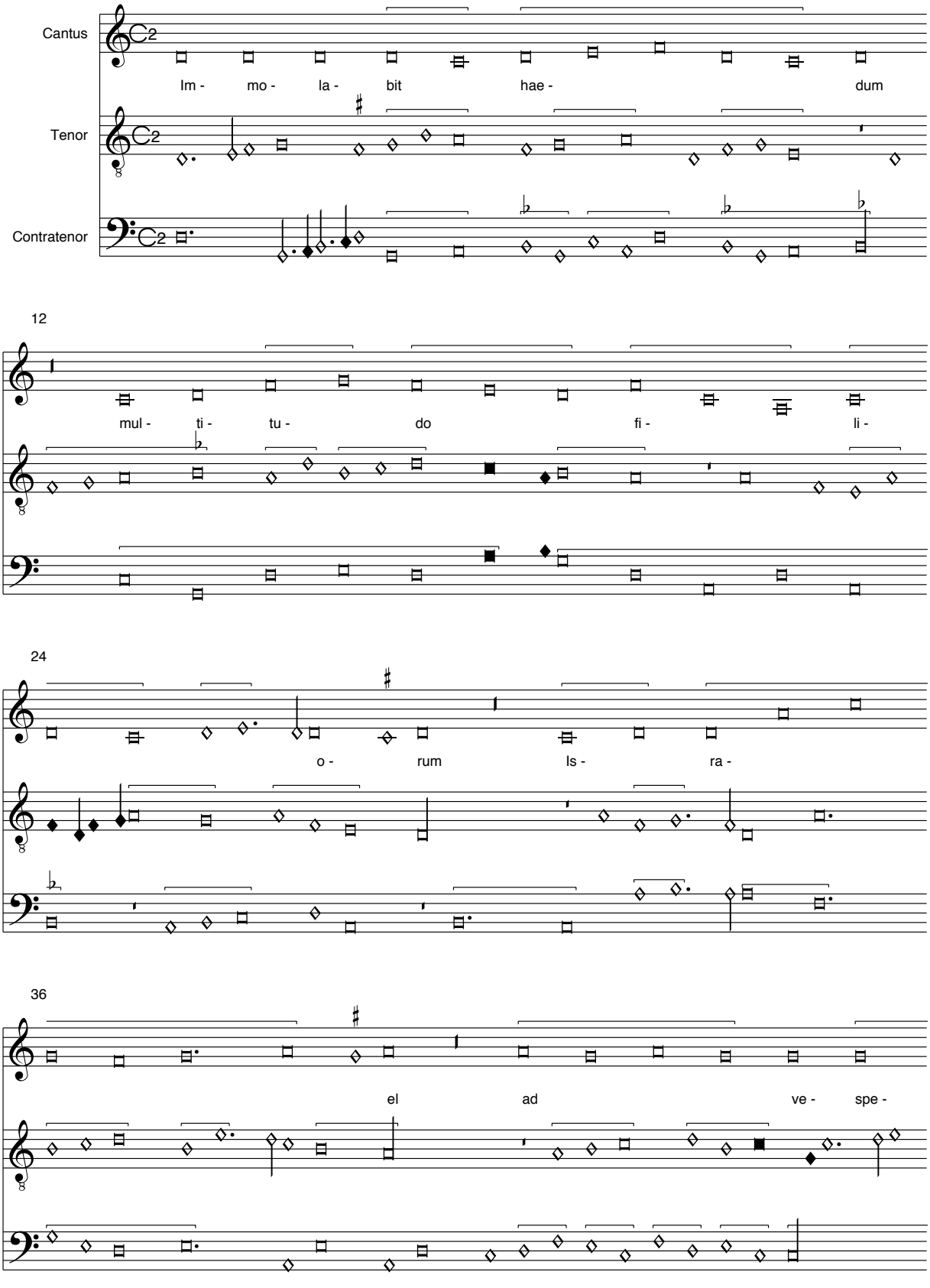
388

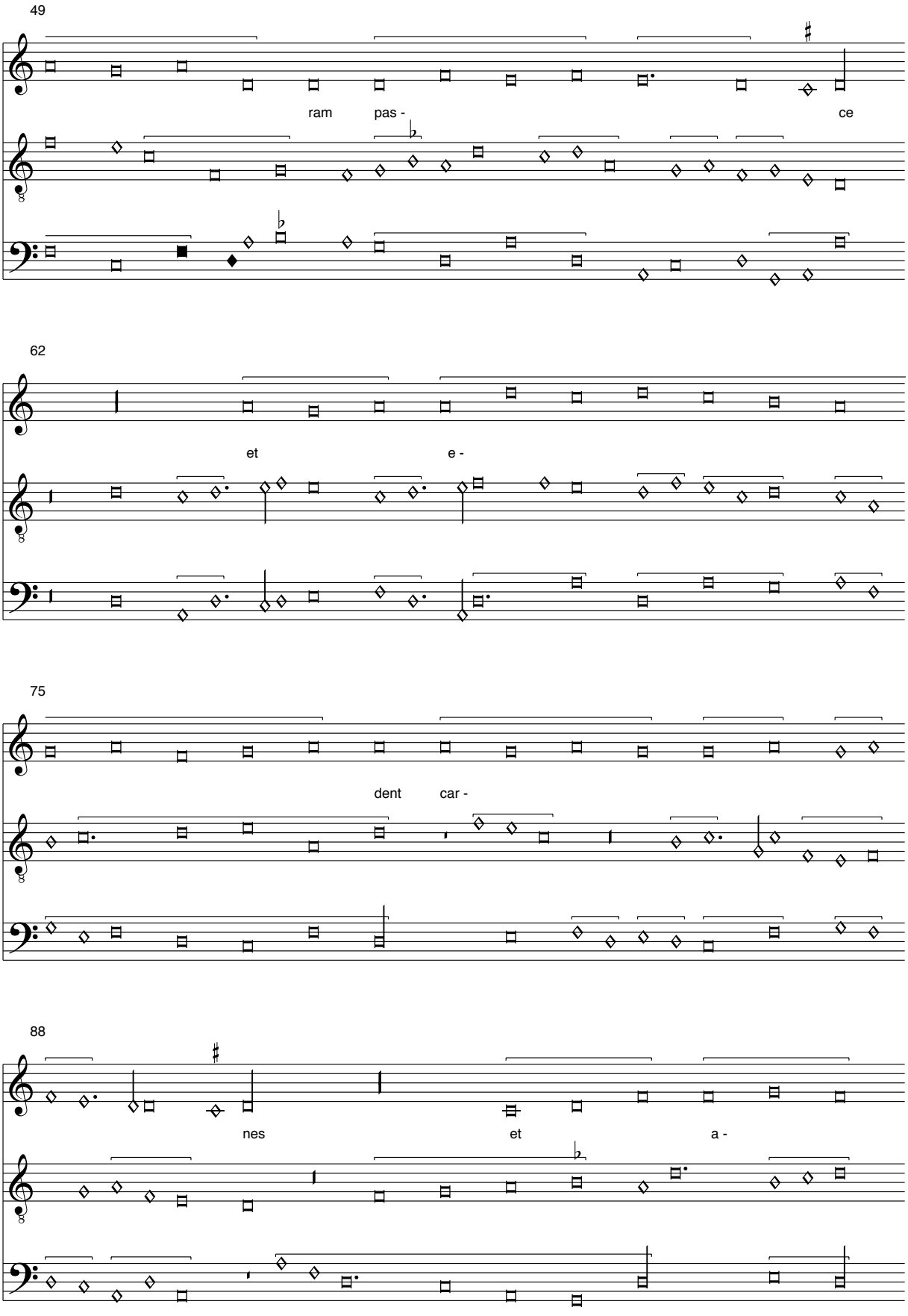


393

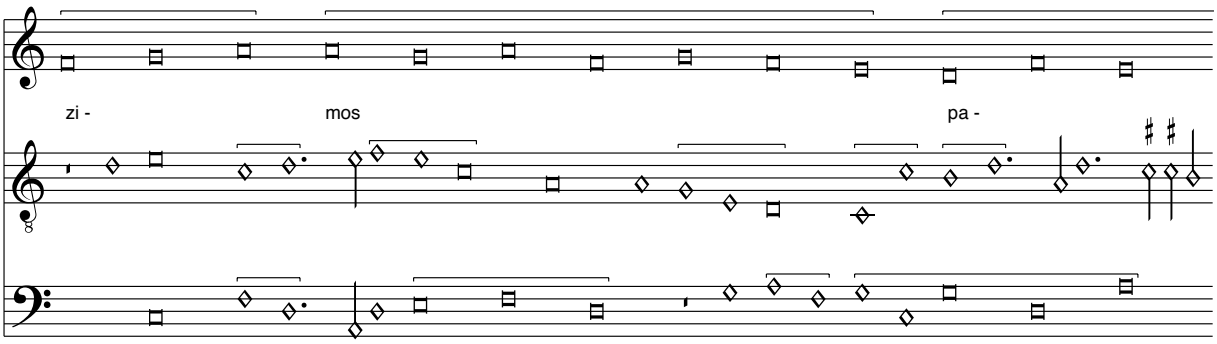


: Immolabit hedum
Glogau Nr. 154

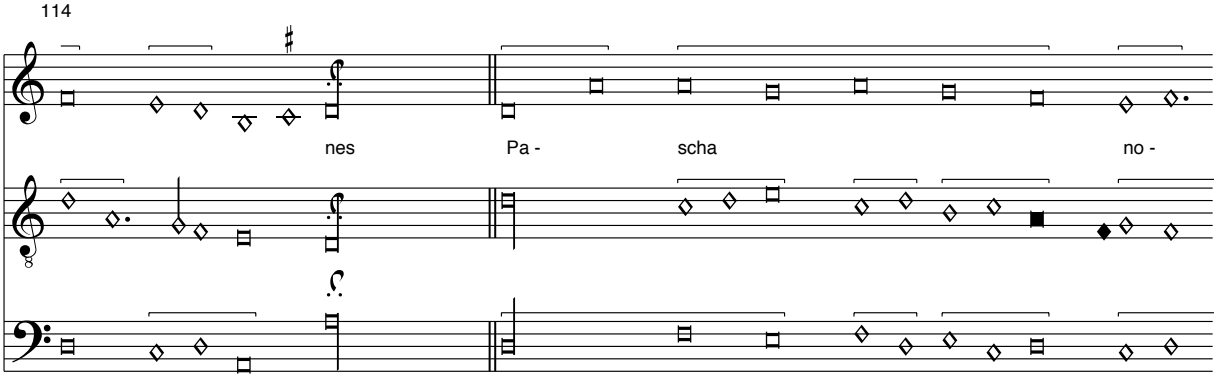



49
ram pas - ce
62
et e -
75
dent car -
88
nes et a -

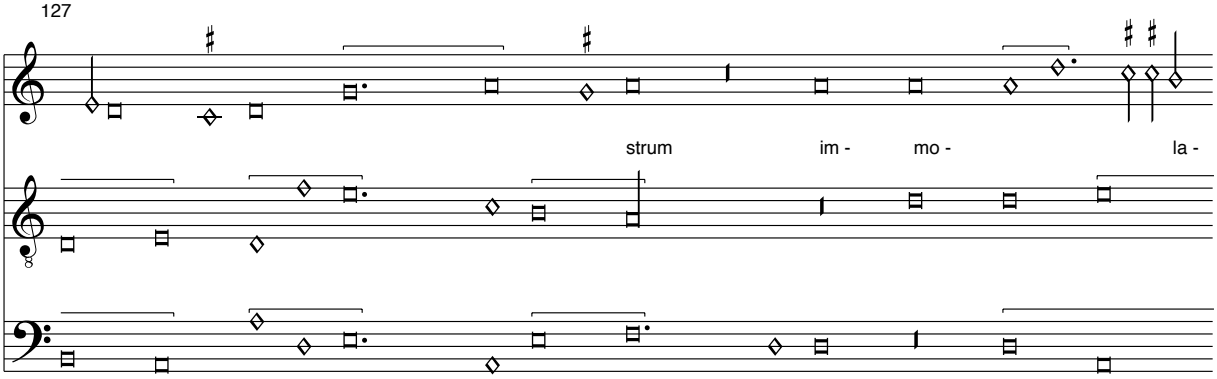
101



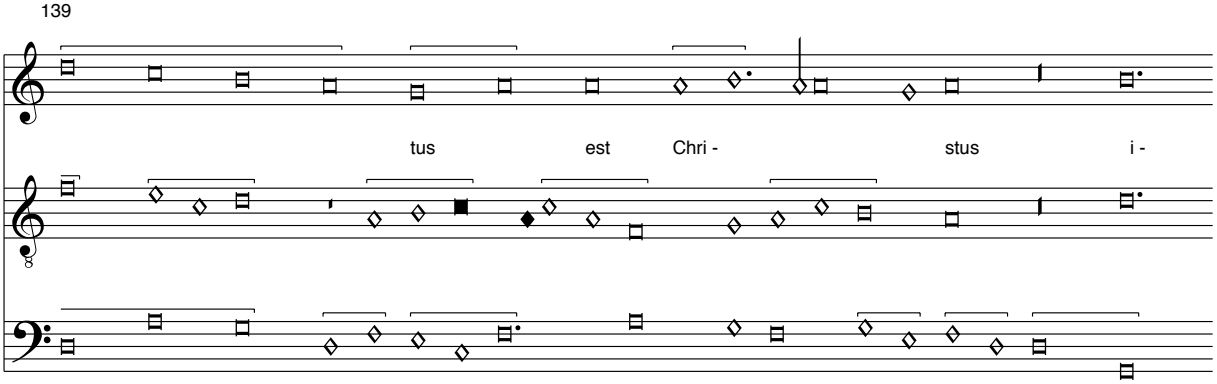
114



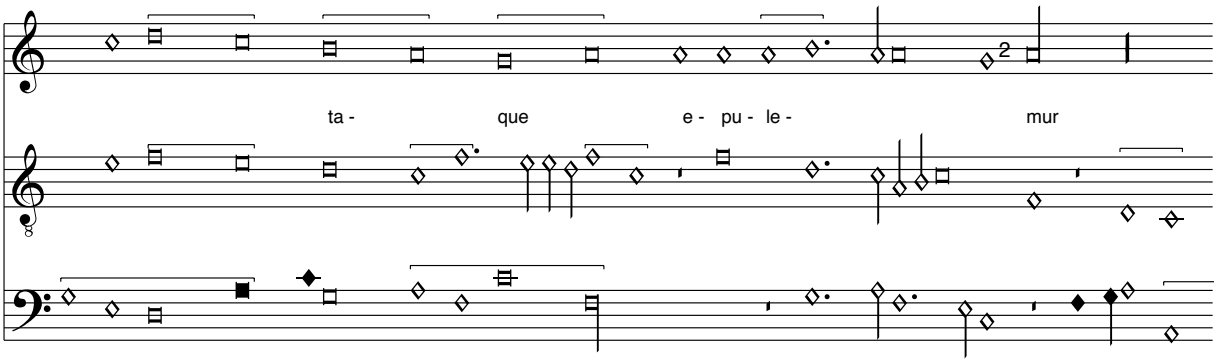
127



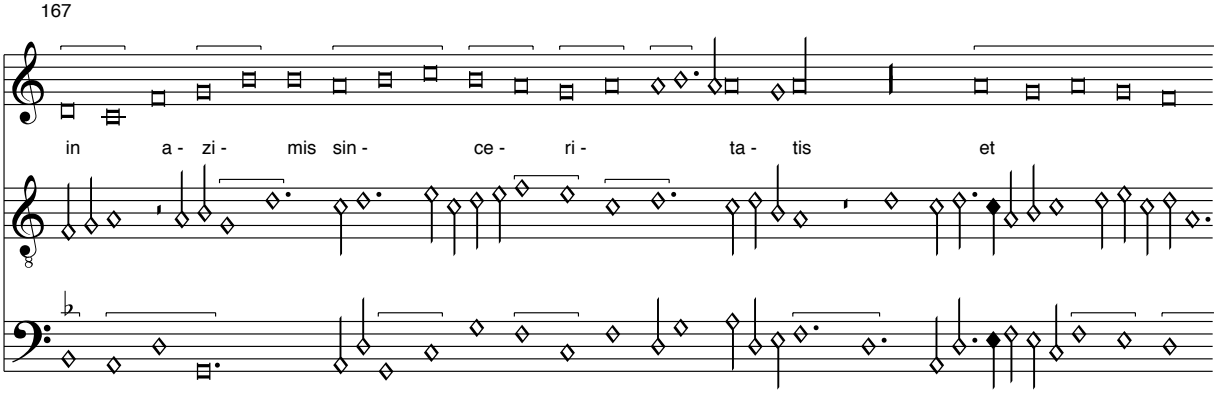
139



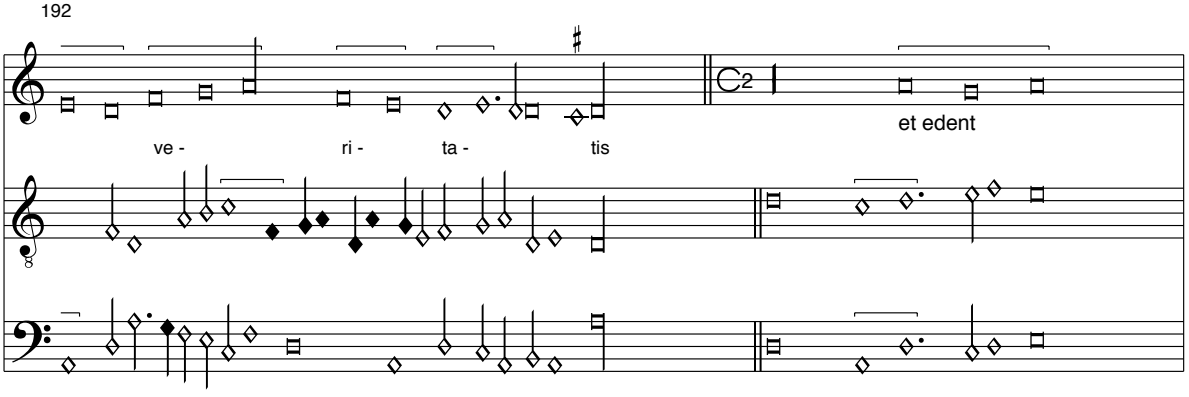
152



167



192

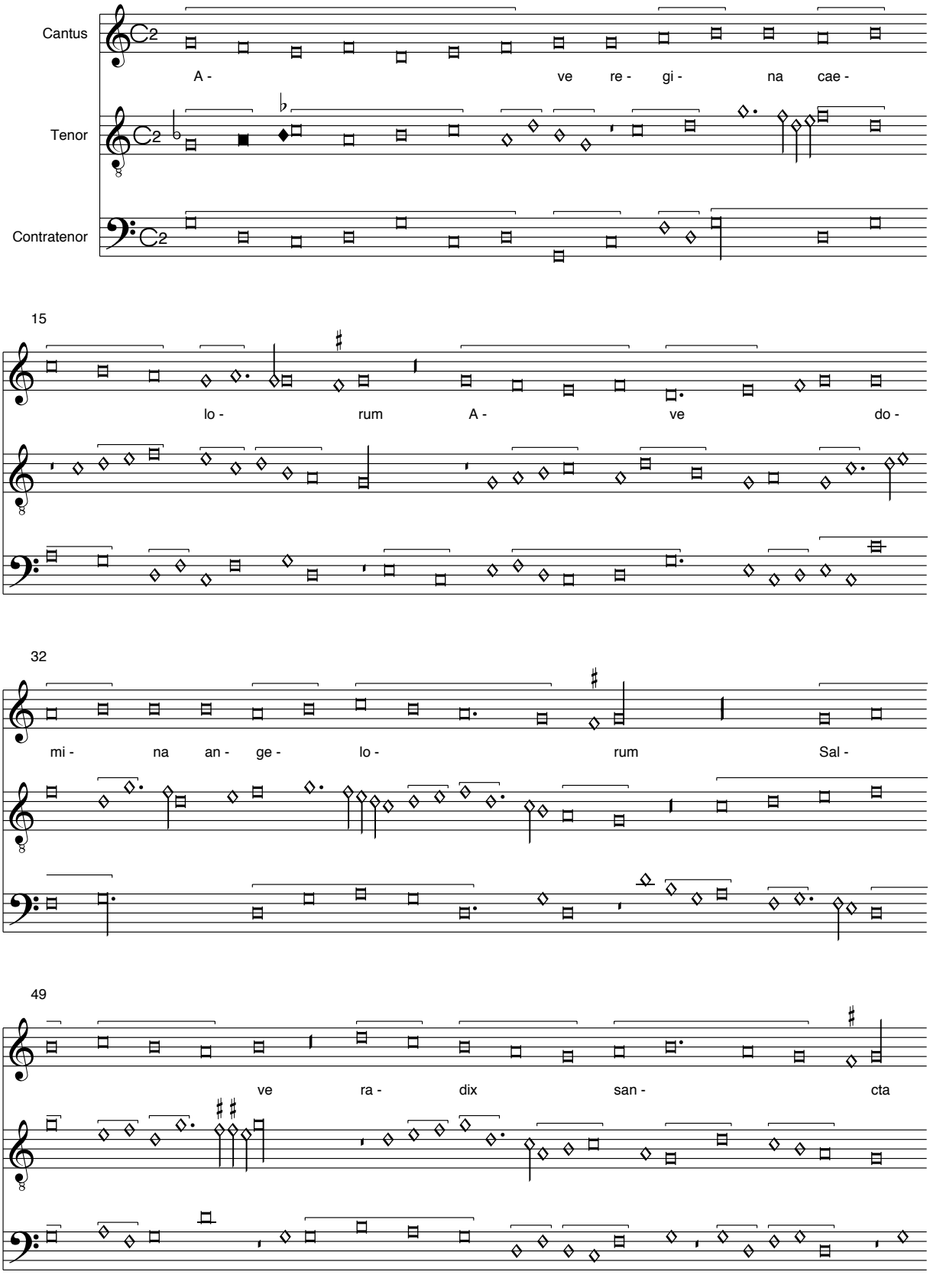


Die Proportion am Schluss des Cantus wird in der Quelle durch Schwärzung dargestellt, was sich hier nicht umsetzen ließ.

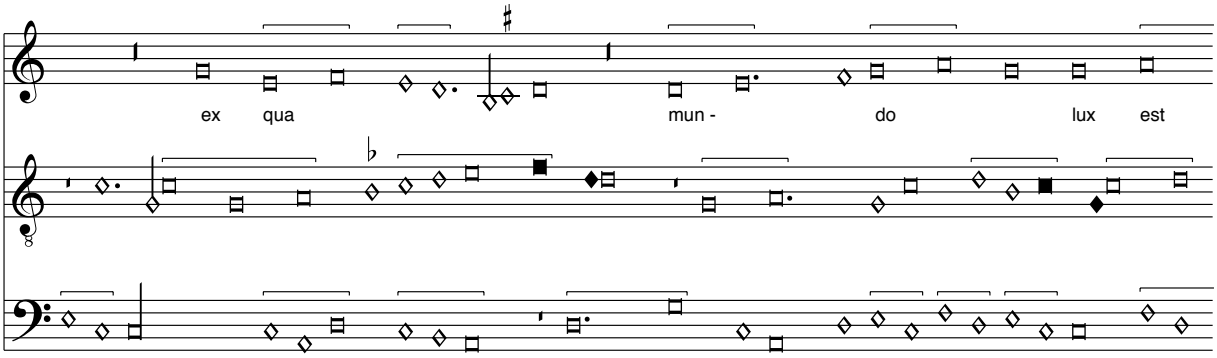
Weiterer Text:

Ite sanctum dominum in excelsis	Cherubim quoque et seraphim sane
Laudant omnes angeli dicentes	itaque proclamat et omnis caelestis ordo dicens
Te decet laus et honor domine	Te decet laus et honor domine

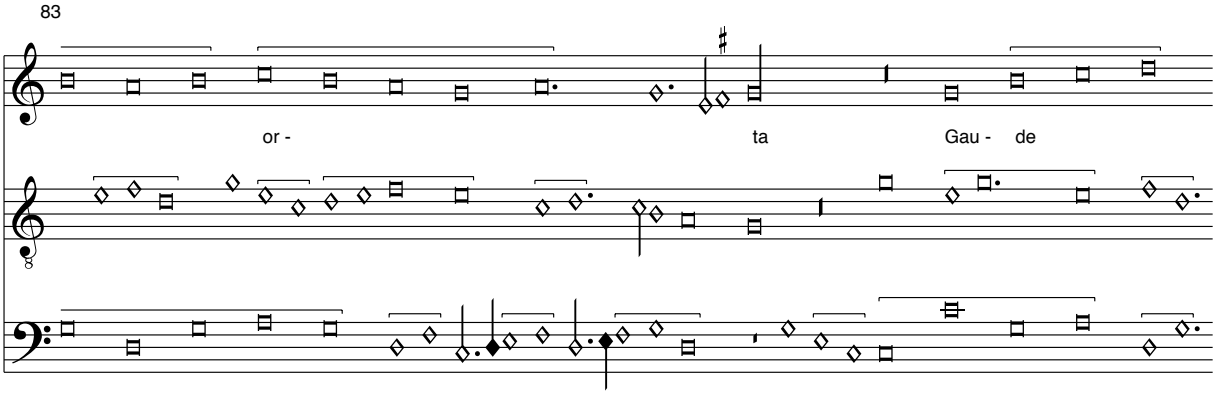
: Ave regina celorum
Glogau Nr. 155



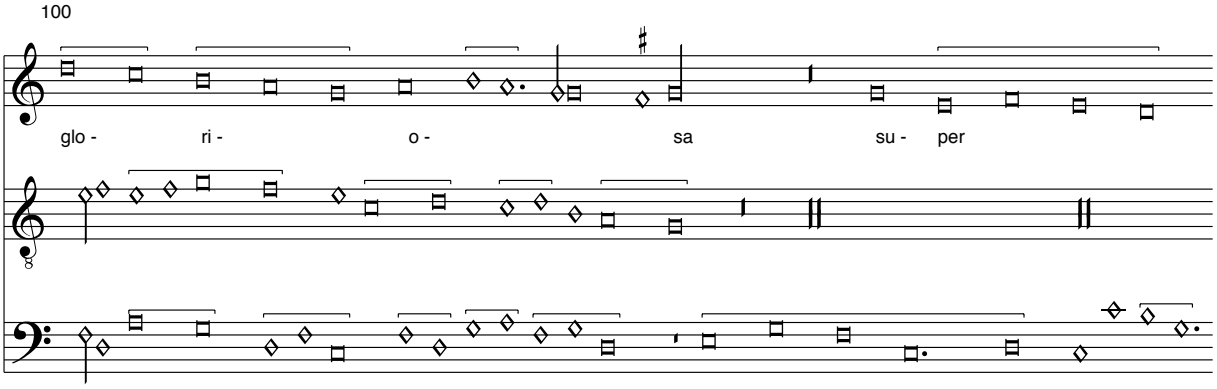
66


ex qua mun - do lux est

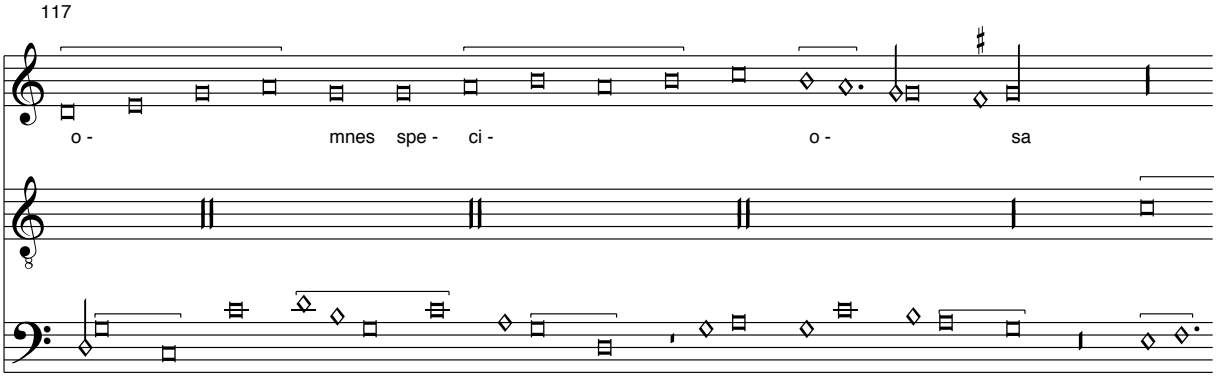
83


or - ta Gau - de

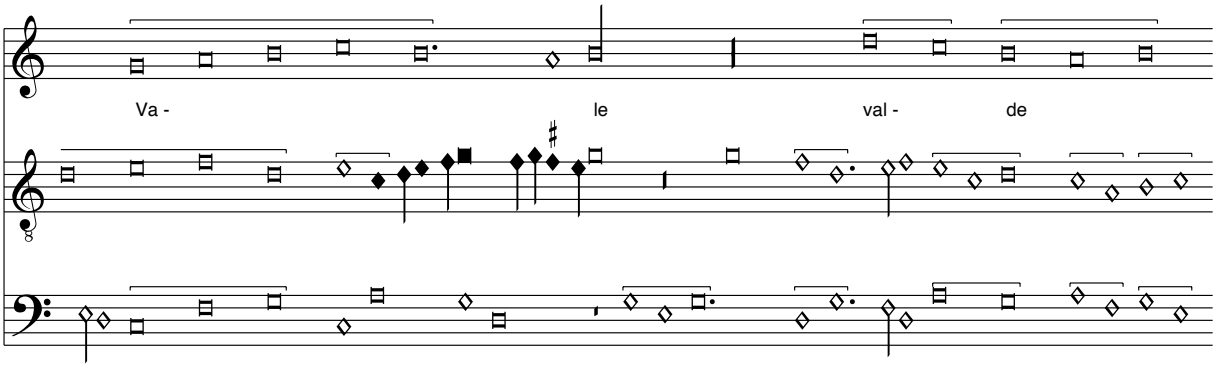
100


glo - ri - o - sa su - per

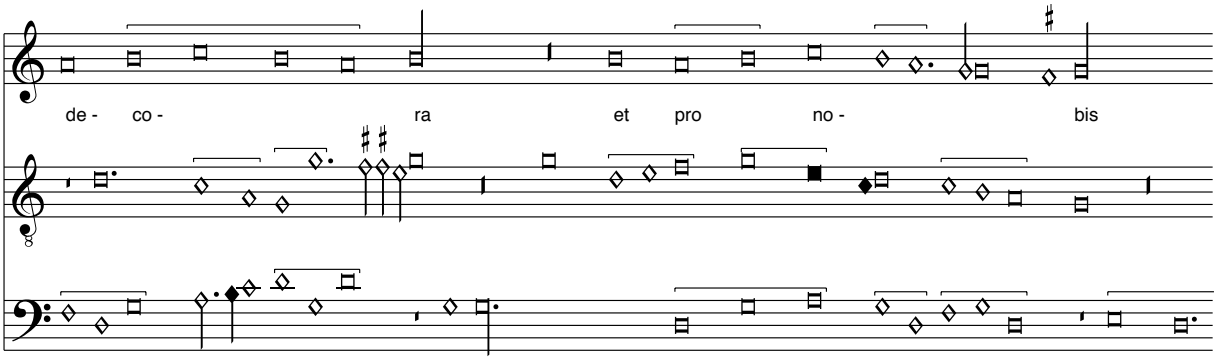
117


o - mnes spe - ci - o - sa

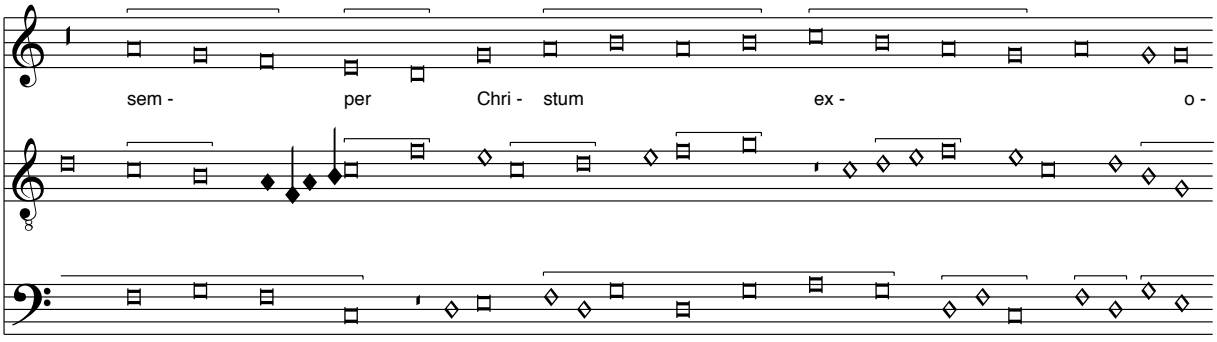
134



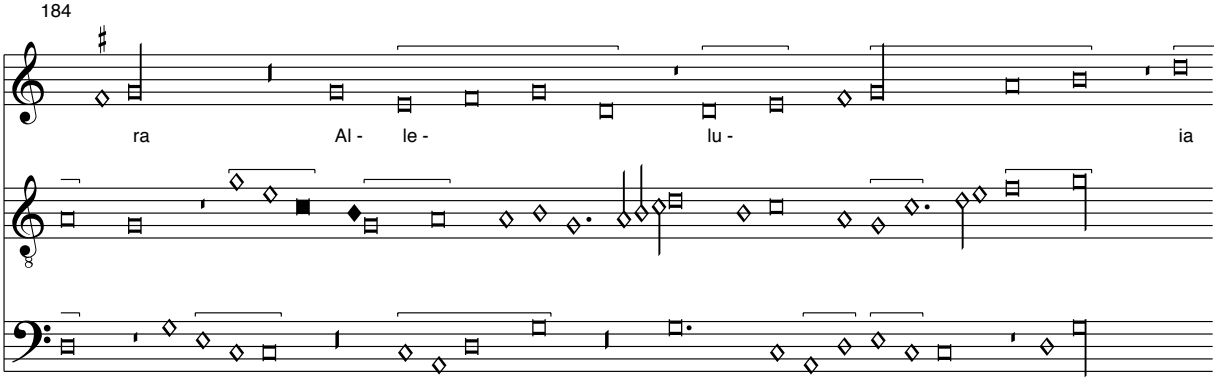
150



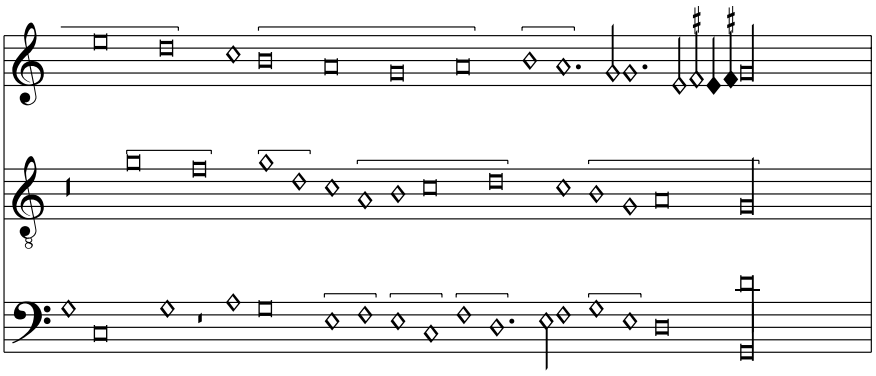
167



184

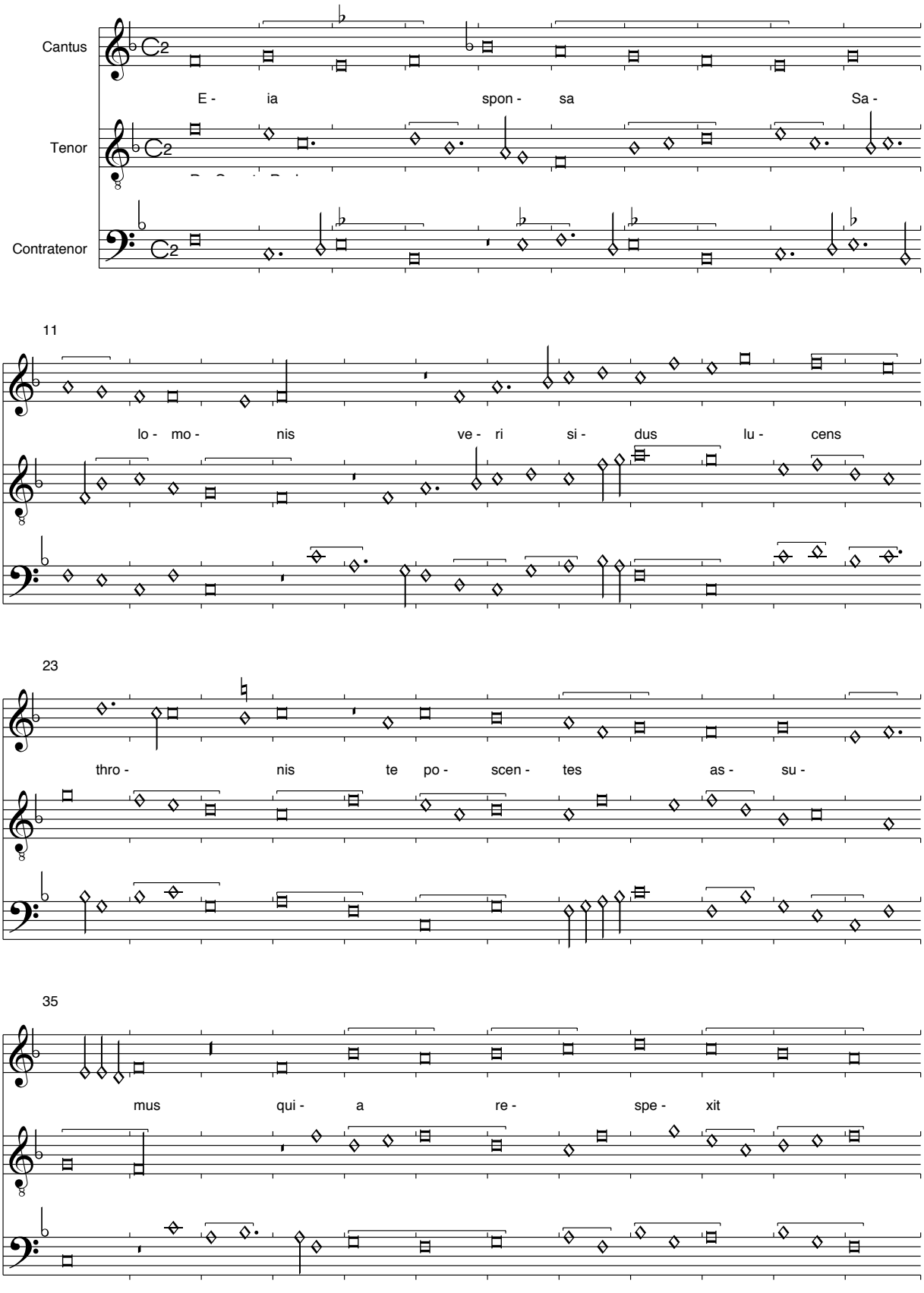


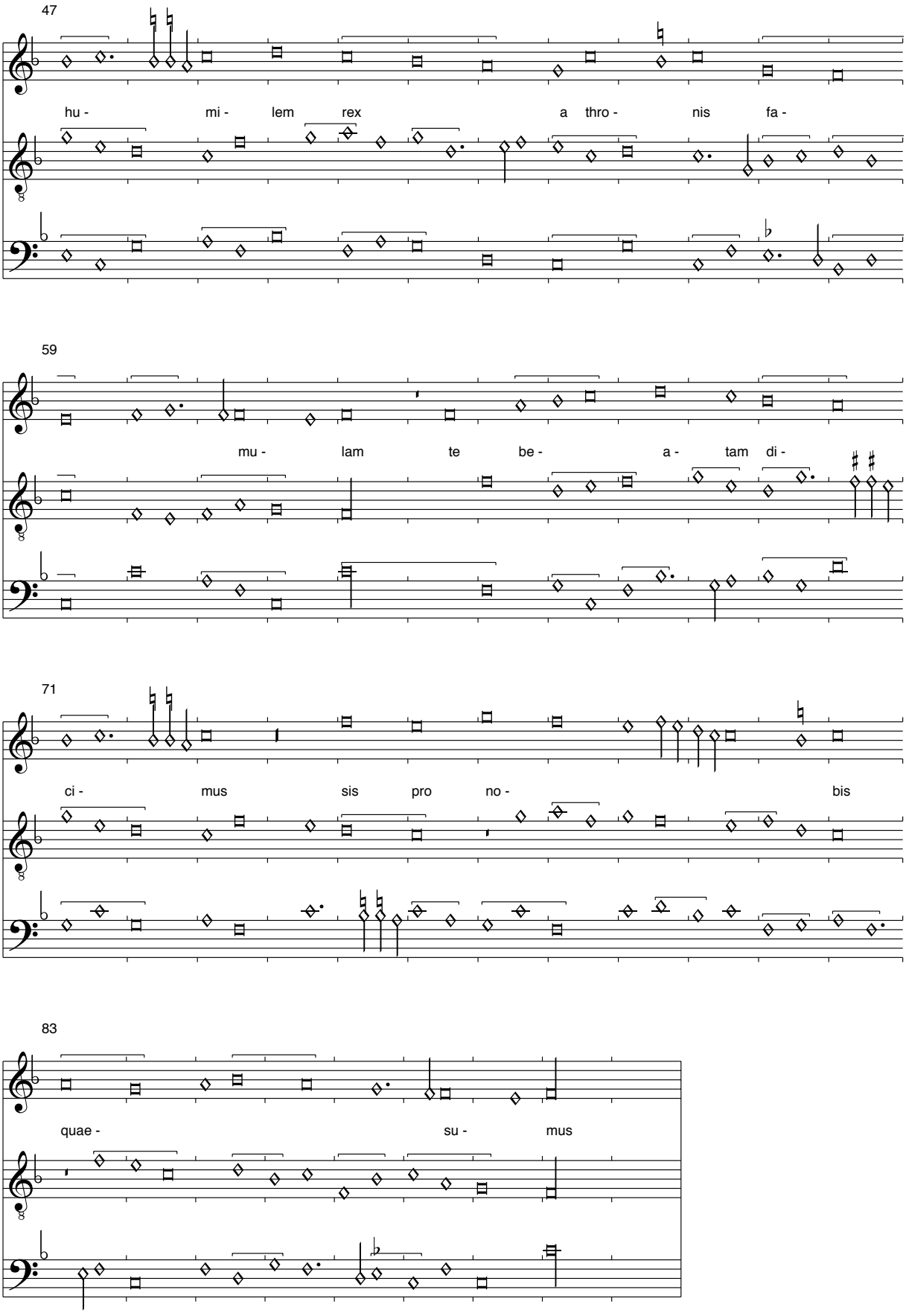
201



Eya sponsa salomonis
Glogau Nr. 156

De Sancta Barbara

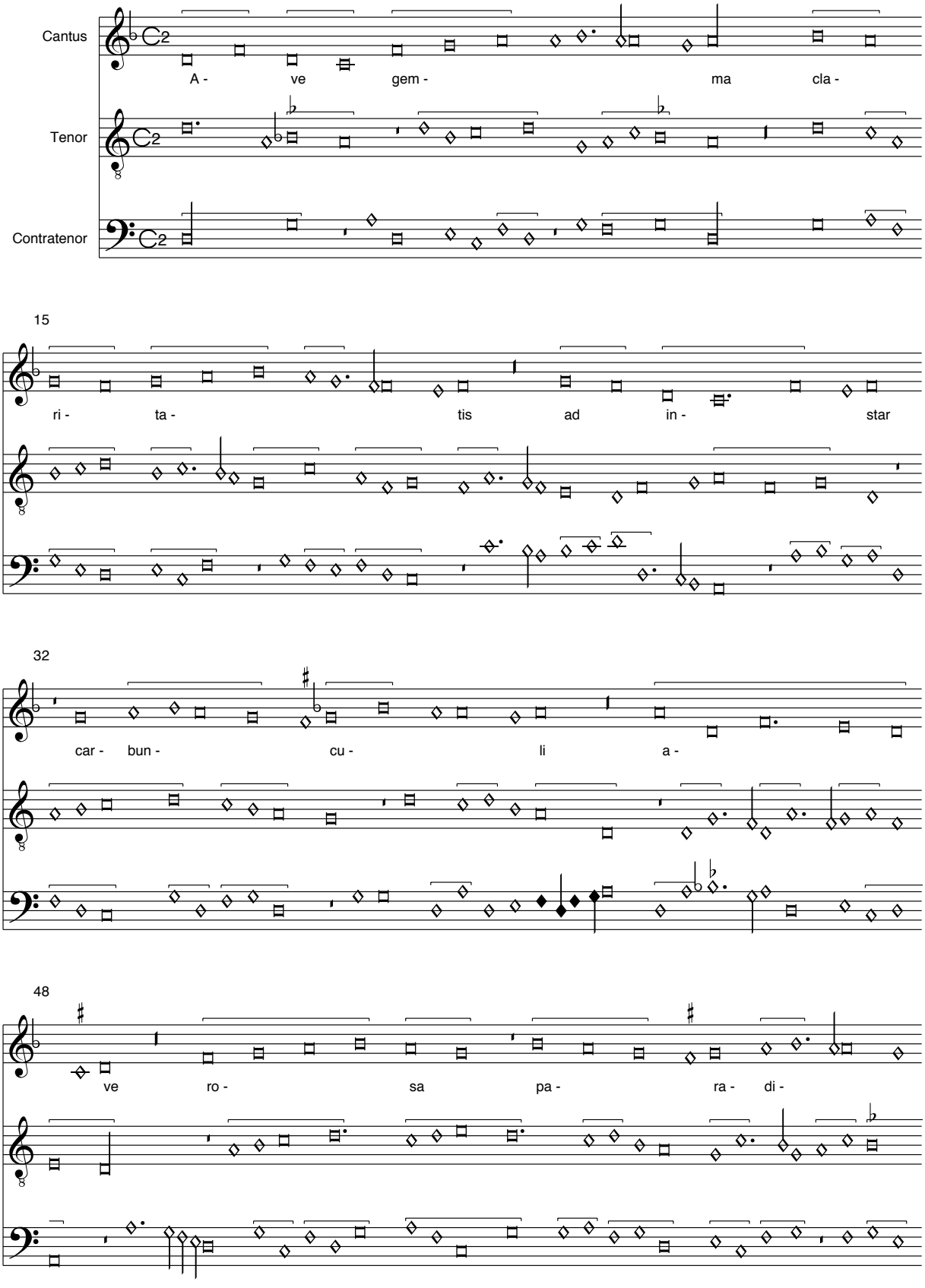


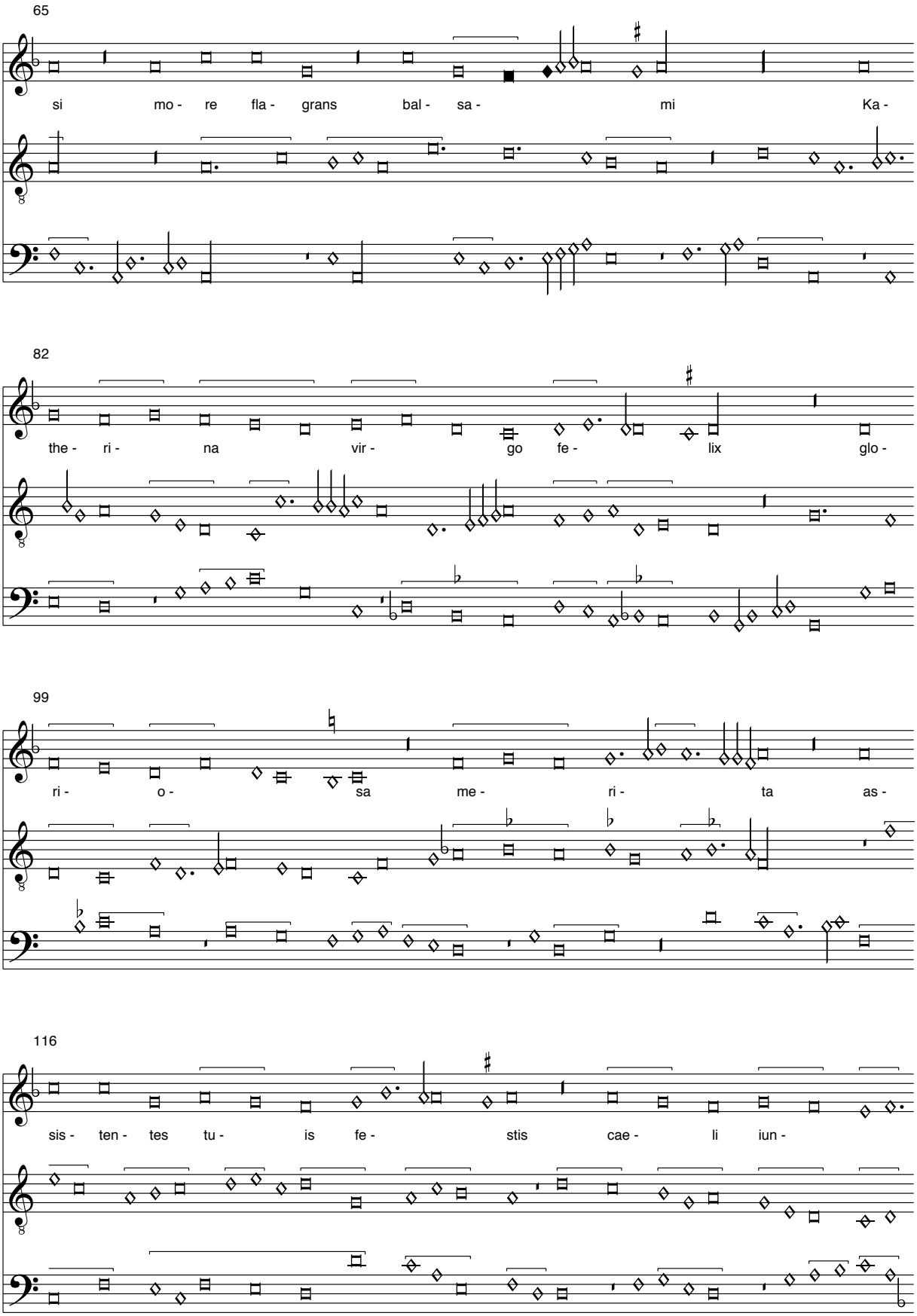


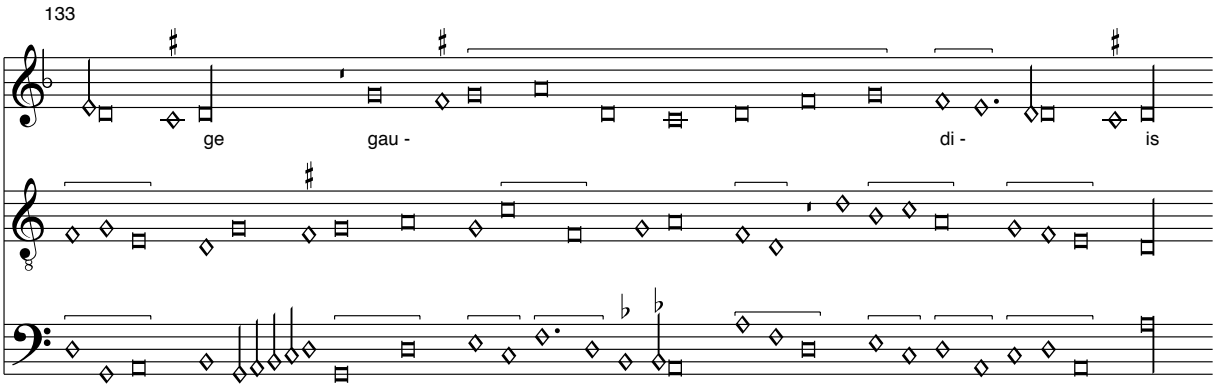
Die B sind in der Quelle nicht vorgezeichnet, sind aber in allen Stimmen durchweg anzunehmen.

Ave gemma claritatis
Glogau Nr. 157

de Sancta Katherina

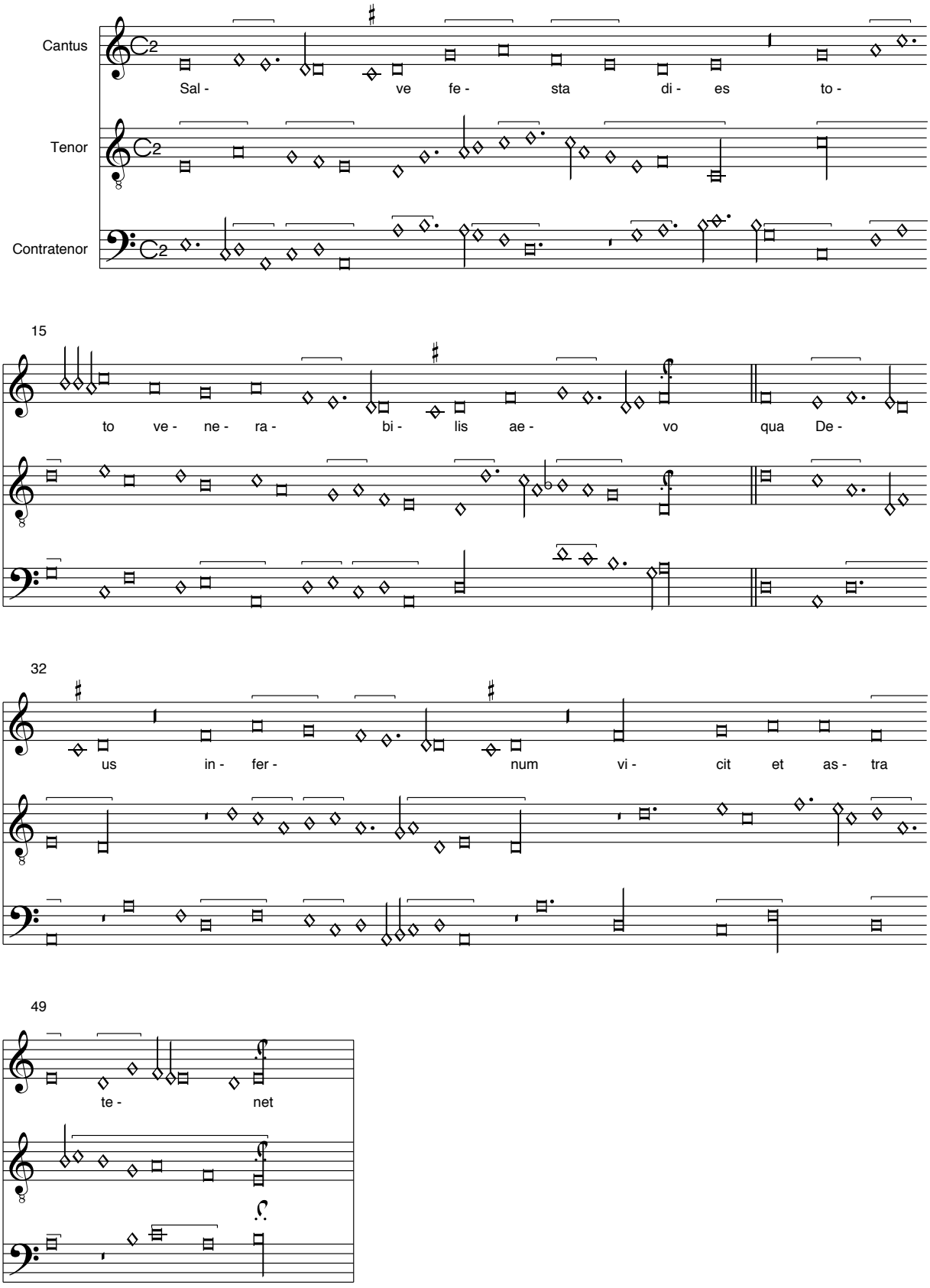



65
si mo - re fla - grans bal - sa - mi Ka -
82
the - ri - na vir - go fe - lix glo -
99
ri - o - sa me - ri - ta as -
116
sis - ten - tes tu - is fe - stis cae - li iun -

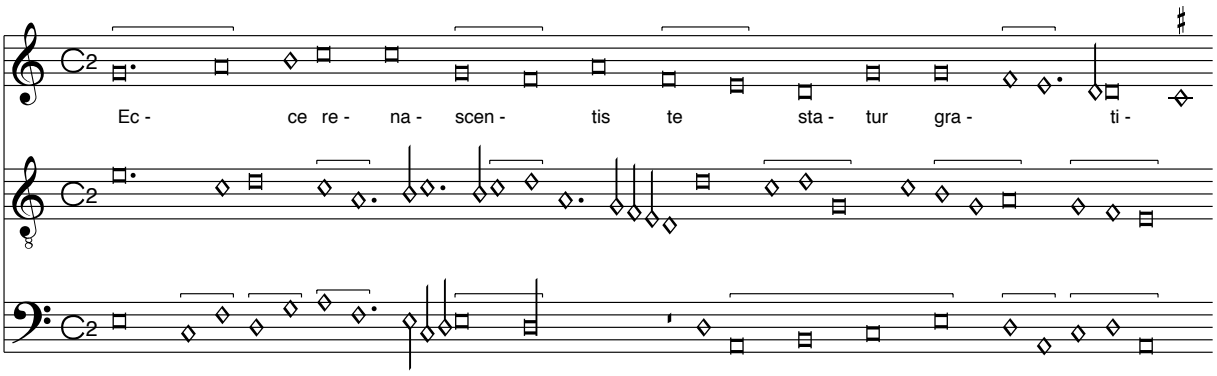


Der Cantus erfordert durchgängig ein B, das nicht in der Quelle vorgezeichnet ist.

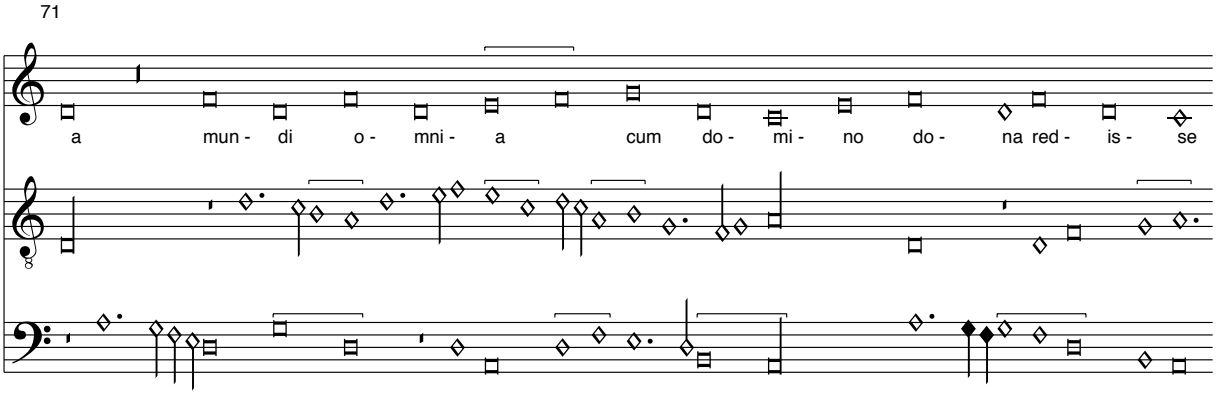
Salve festa dies
Glogau Nr. 158



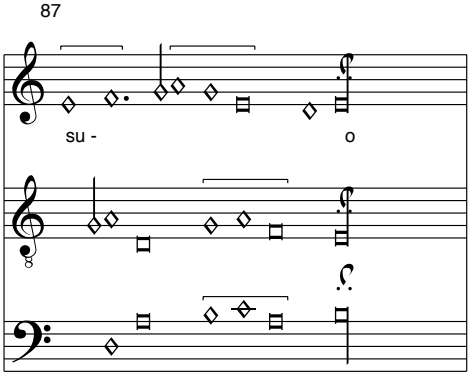
55



71



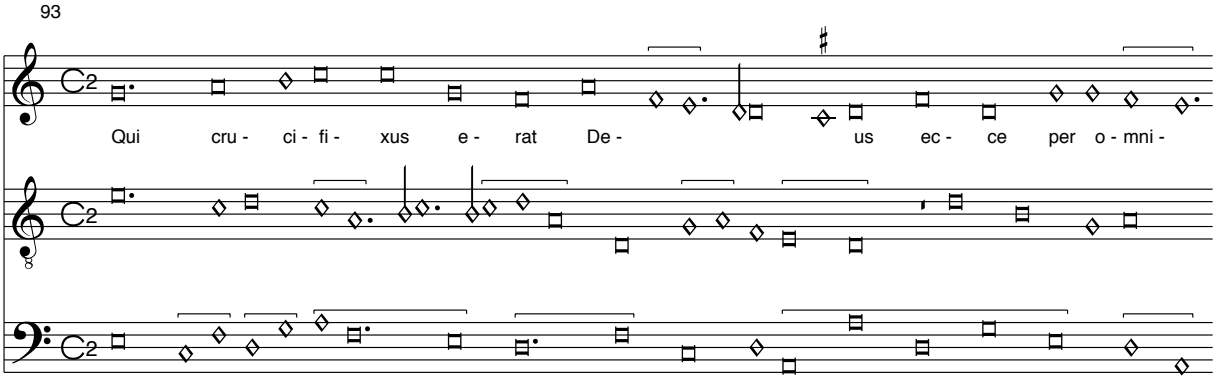
87



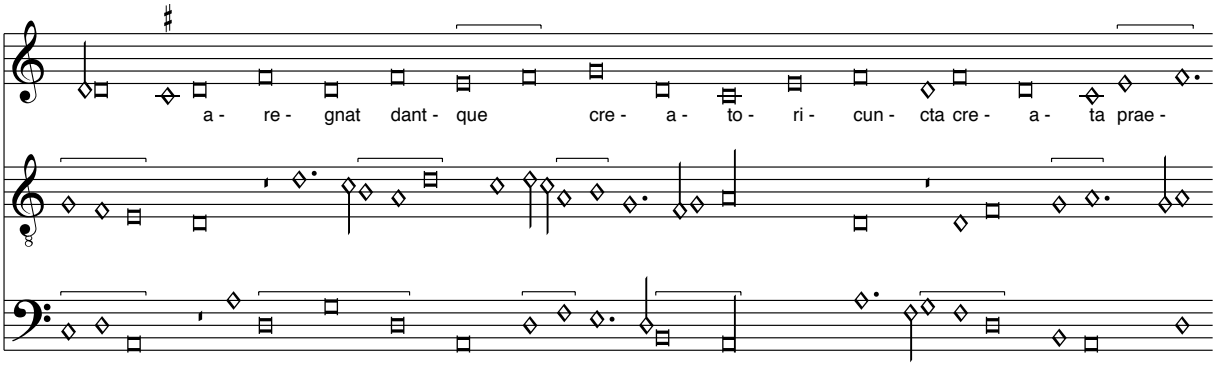
2. Namque triumphanti post tristia tartara Christo
undique fronde nemus gramina flore favent

3. Legibus inferni oppressis super astra meantem
laudant rite Deum lux polus arva fretum

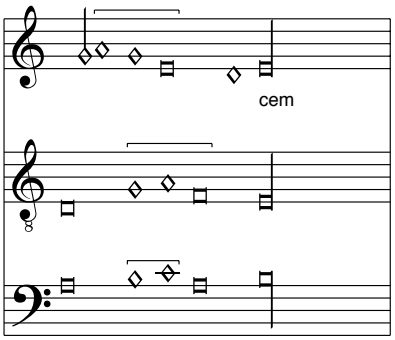
93



109

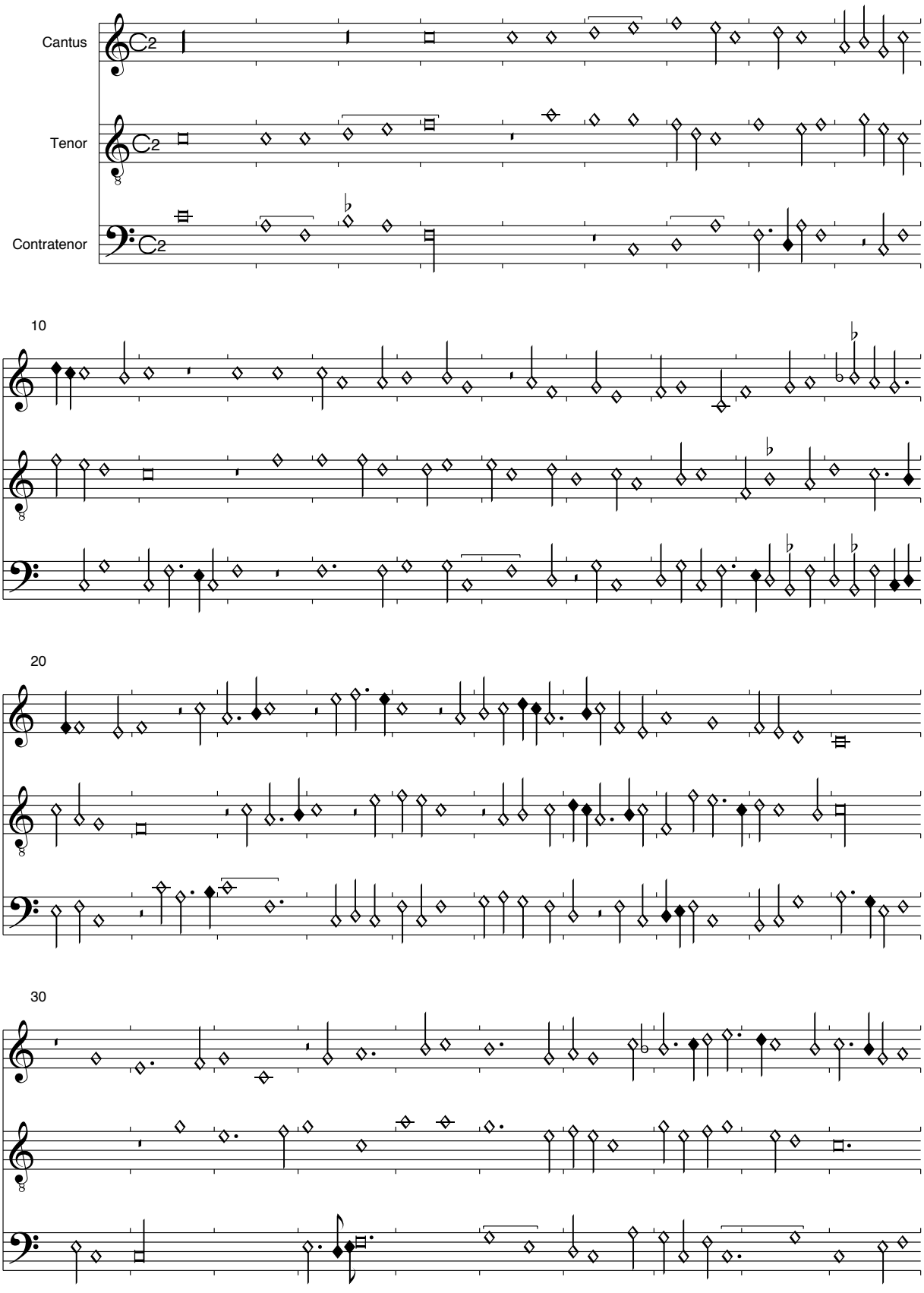


126



Senliche not fru und spoth

Glogau, Nr. 159



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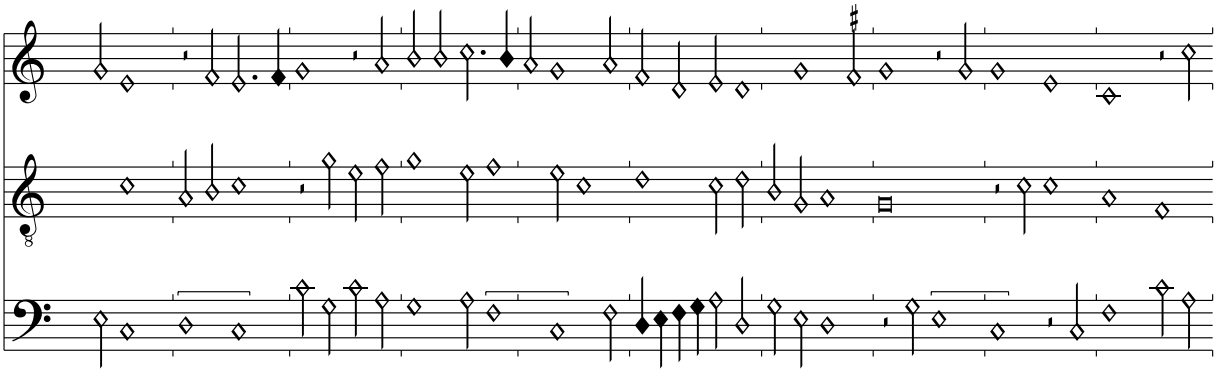

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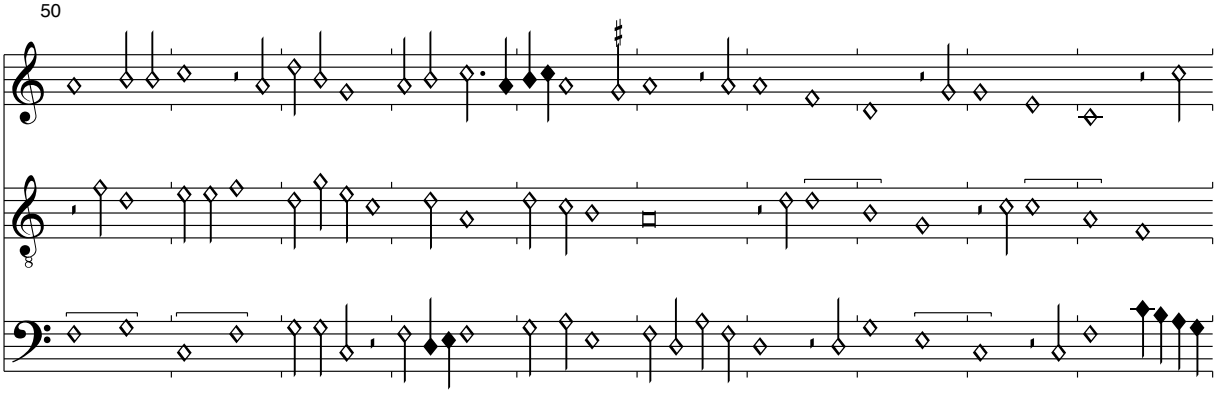

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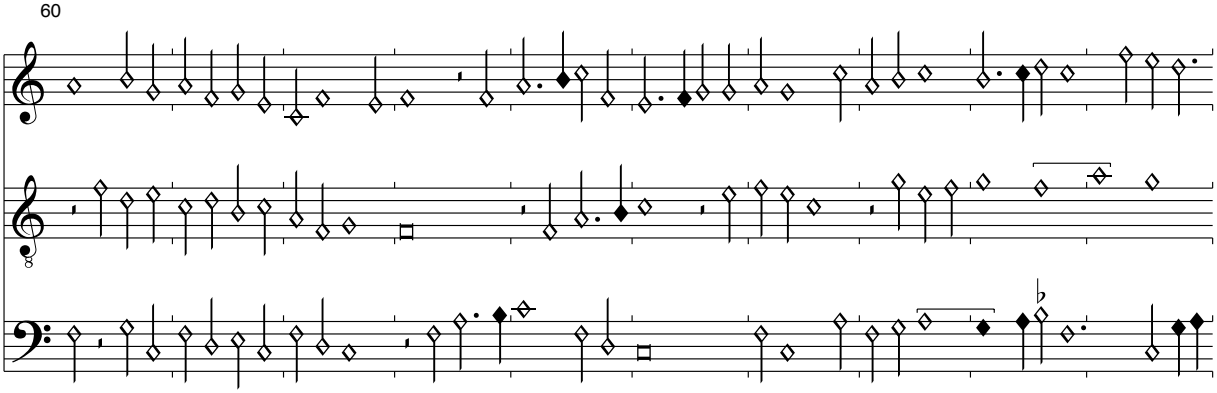

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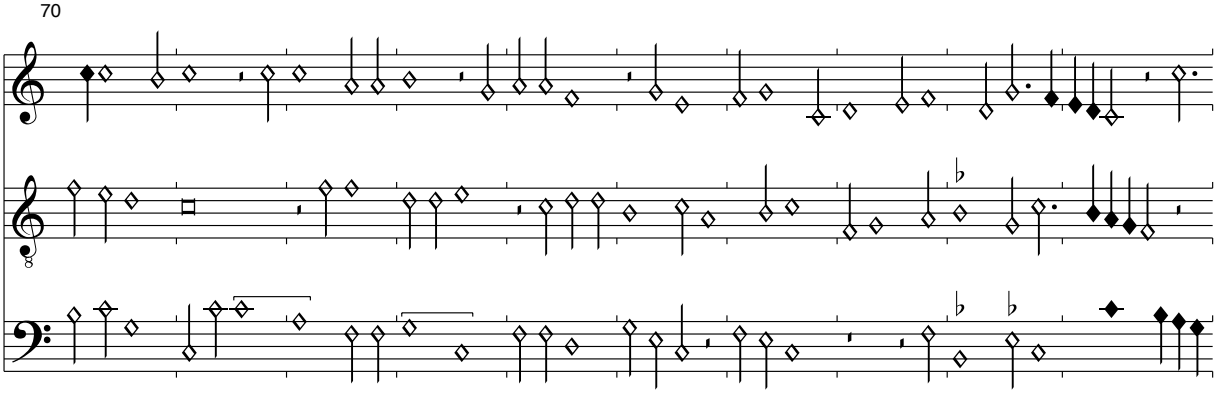
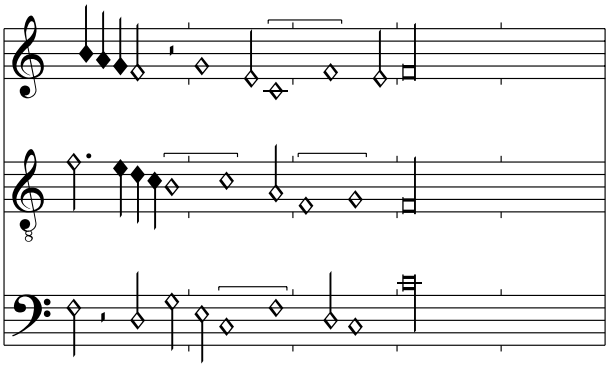
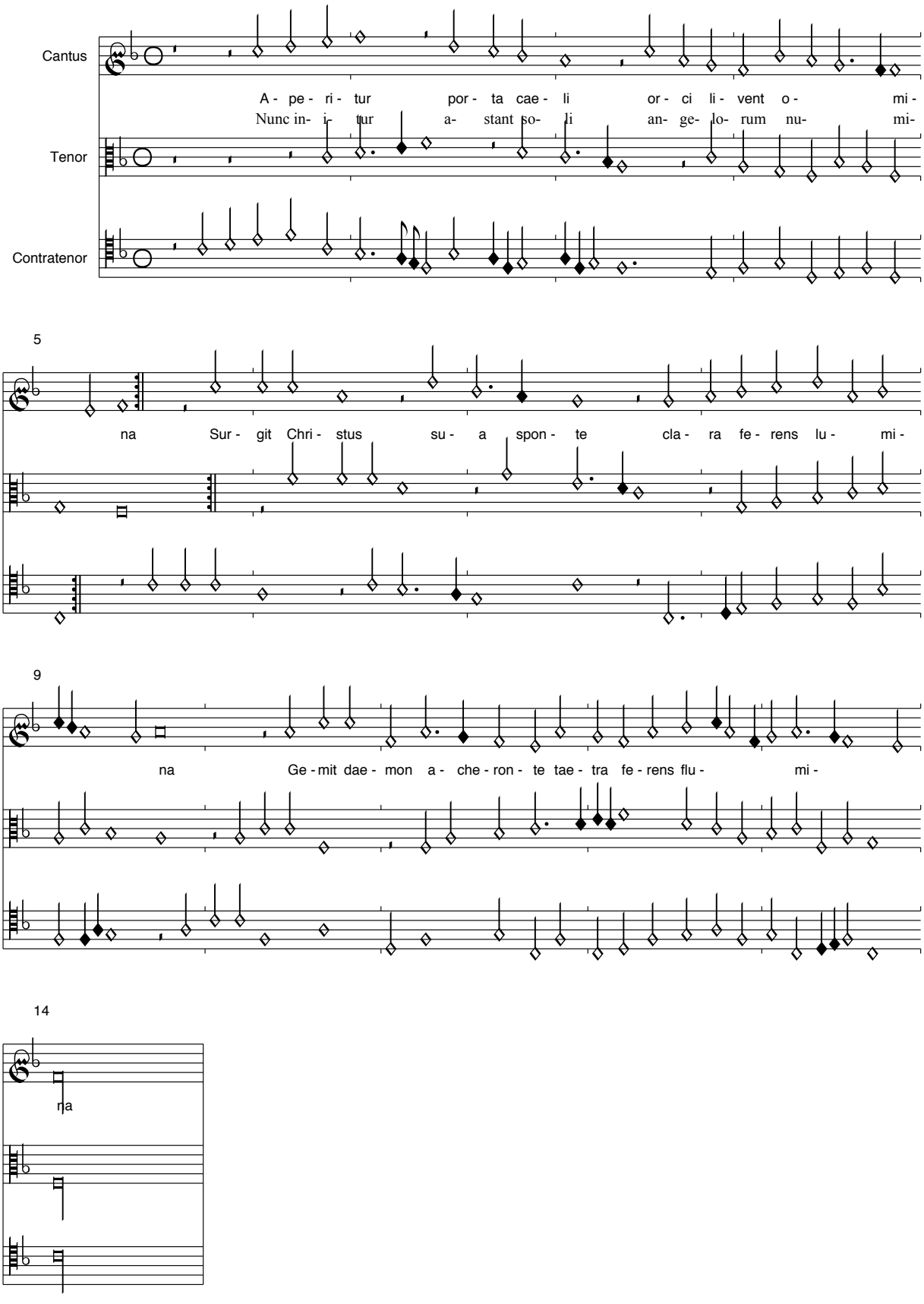


80

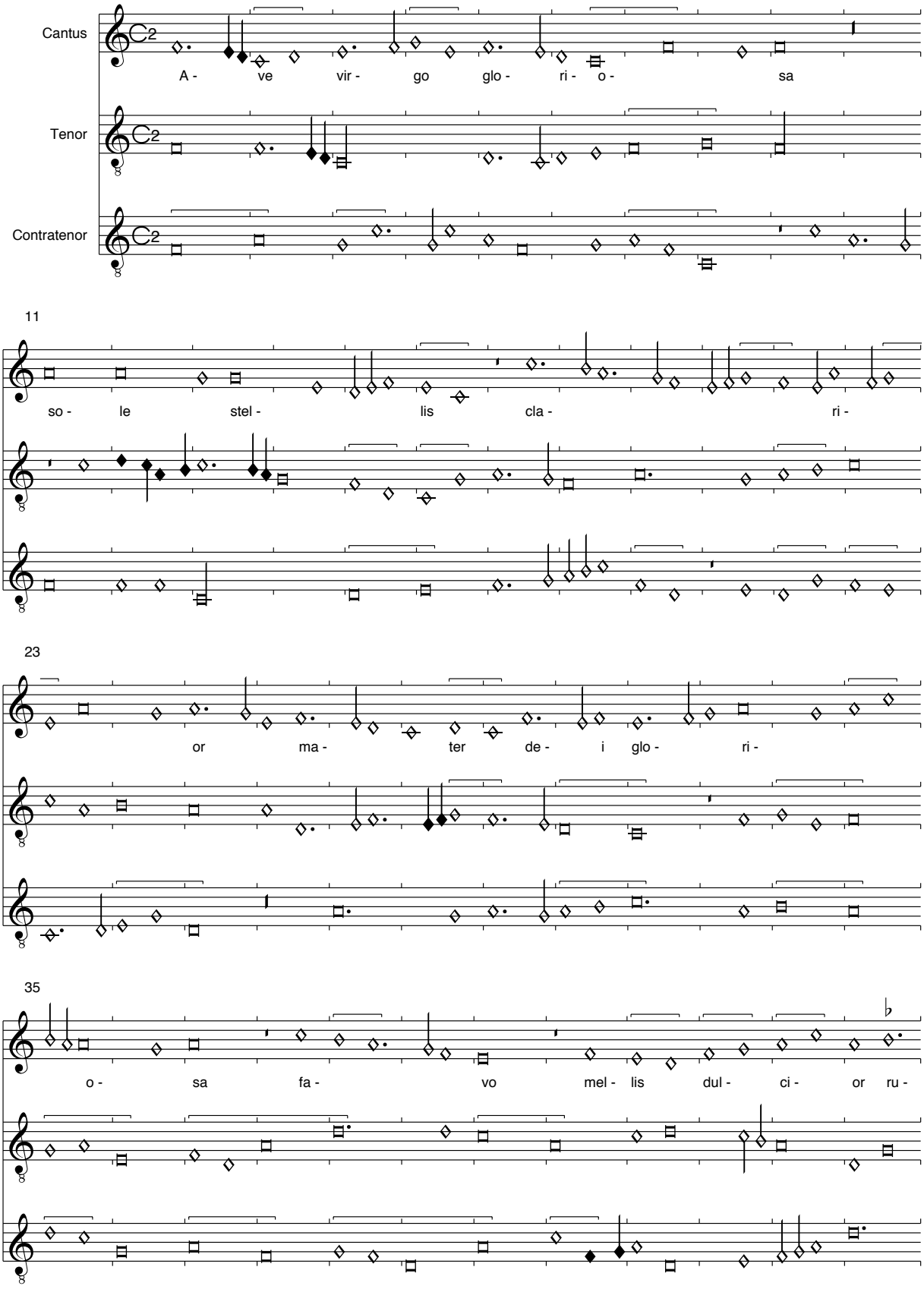


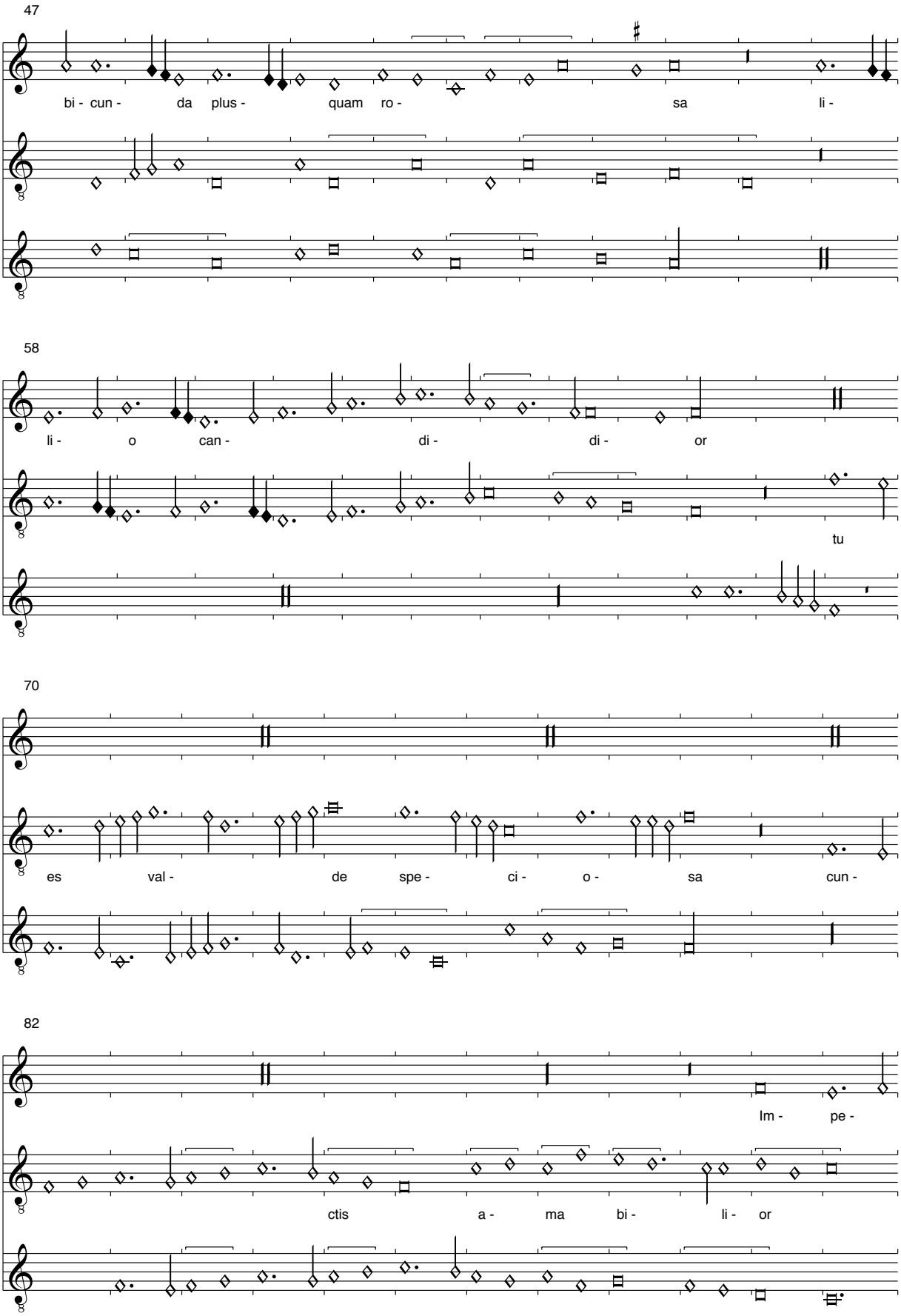
Aperitur porta caeli
Glogau, Nr. 160

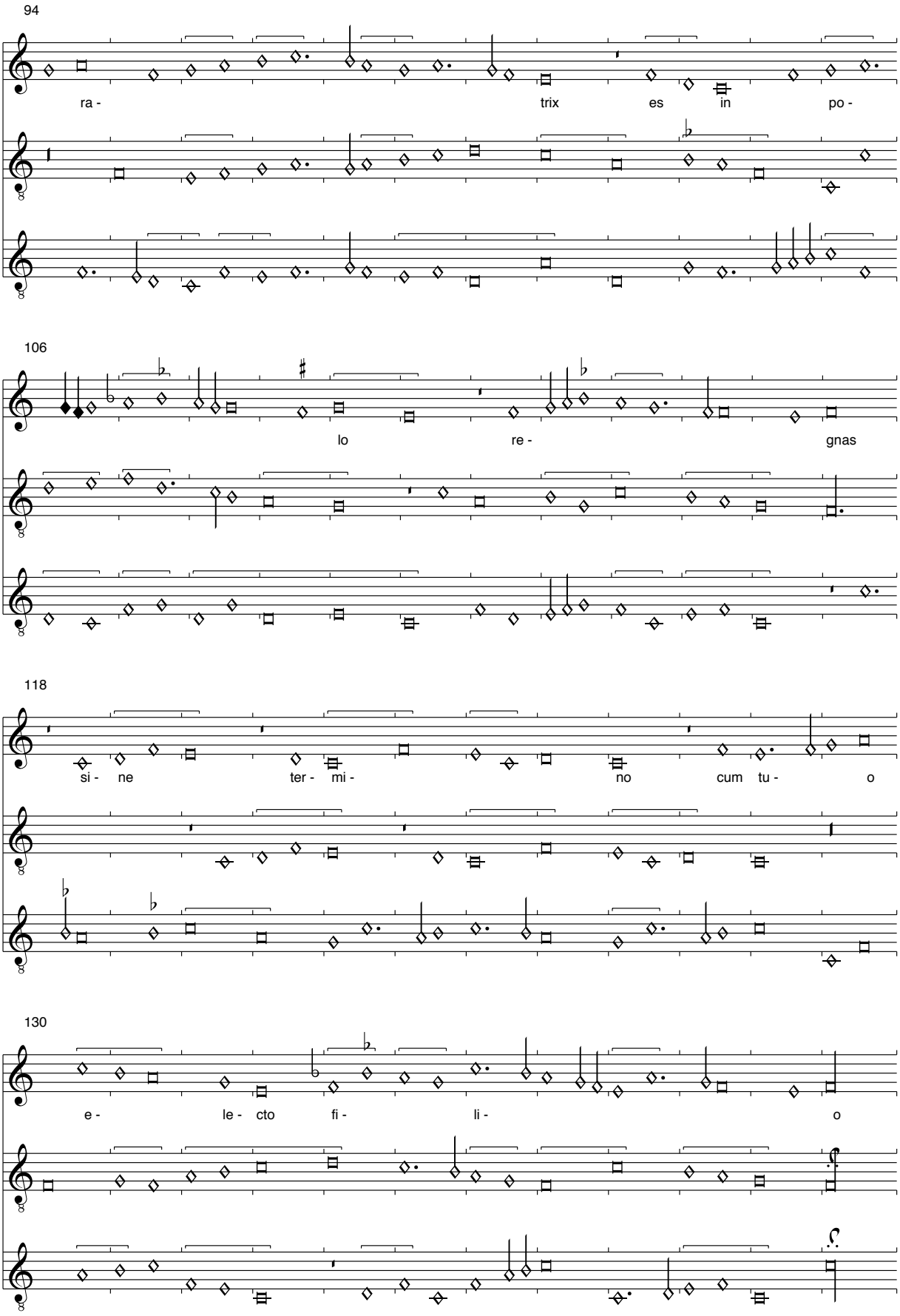


Ave regina gloriosa

Glogau, Nr. 161



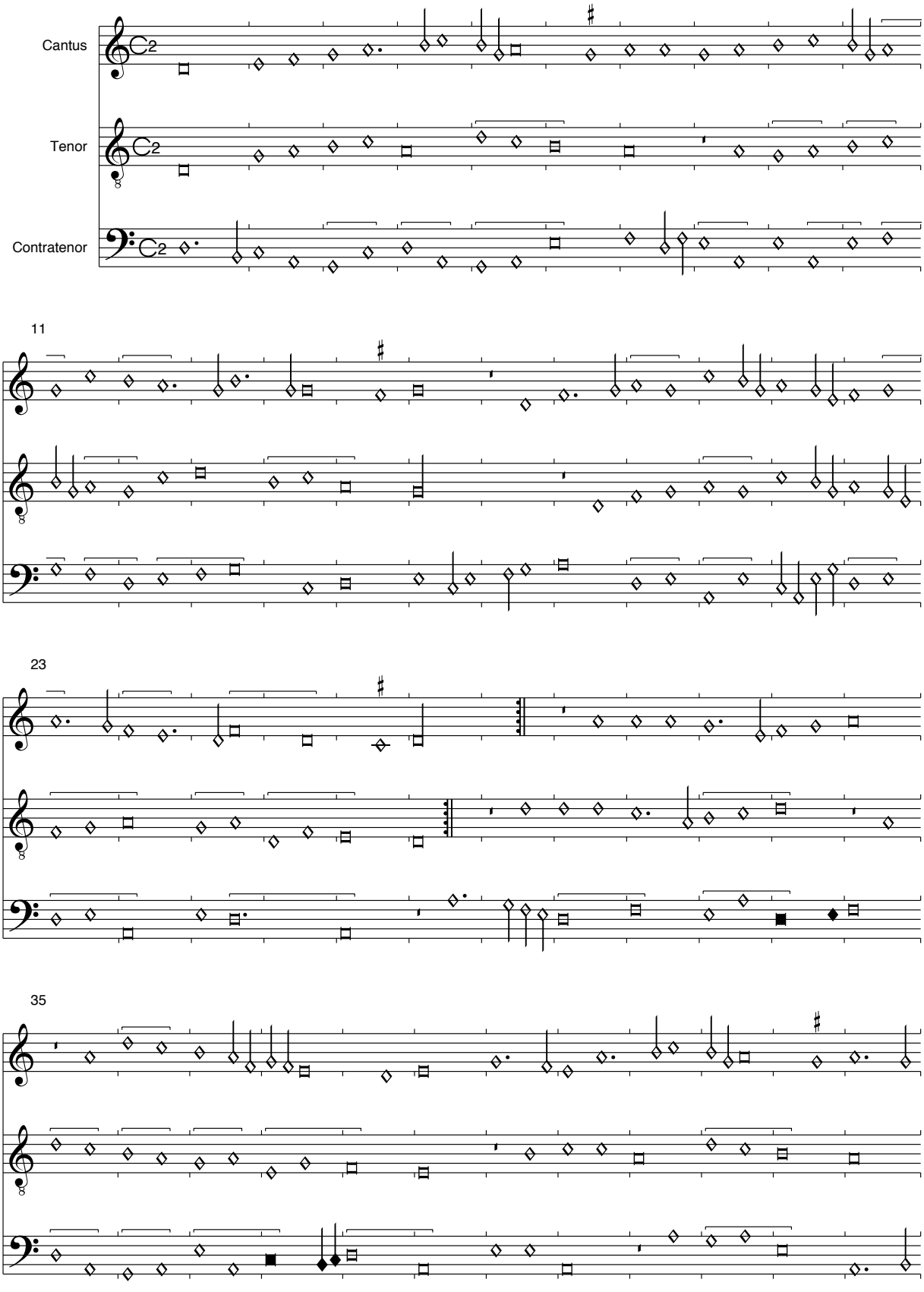

47
bi - cun - da plus - quam ro - sa li -
58
li - o can - di - di - or
tu
70
es val - de spe - ci - o - sa cun -
82
Im - pe -
ctis a - ma bi - li - or



Der Tenor T. 81-83 ist eine Terz zu tief notiert

Wo lip mit libe

Glogau, Nr. 162



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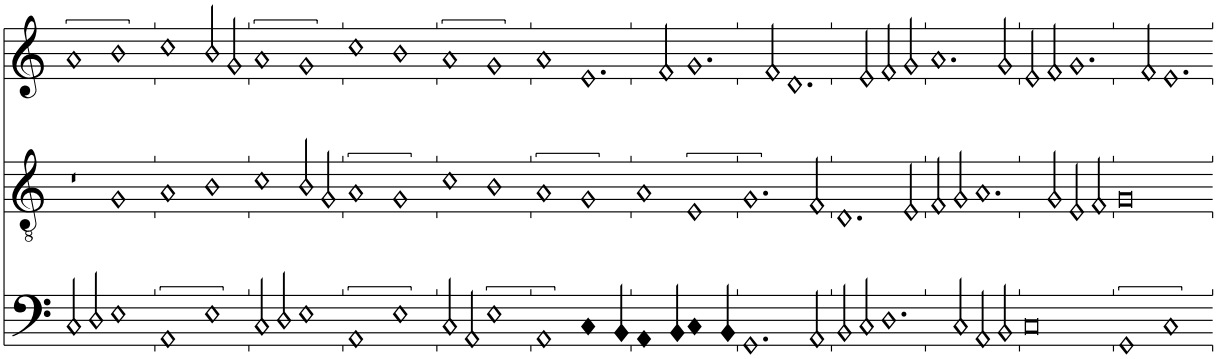
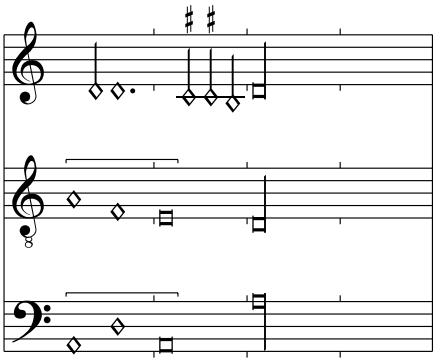
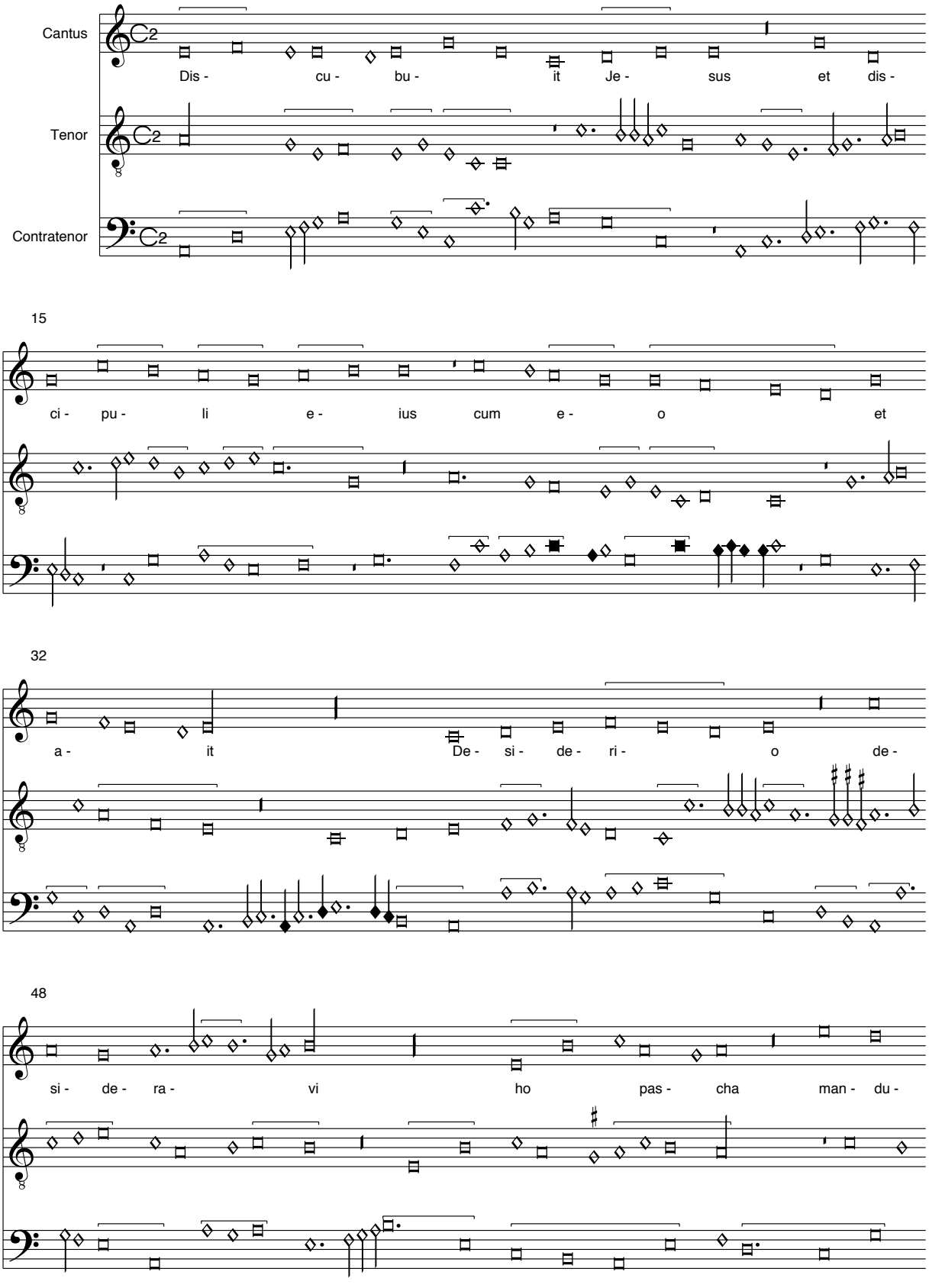
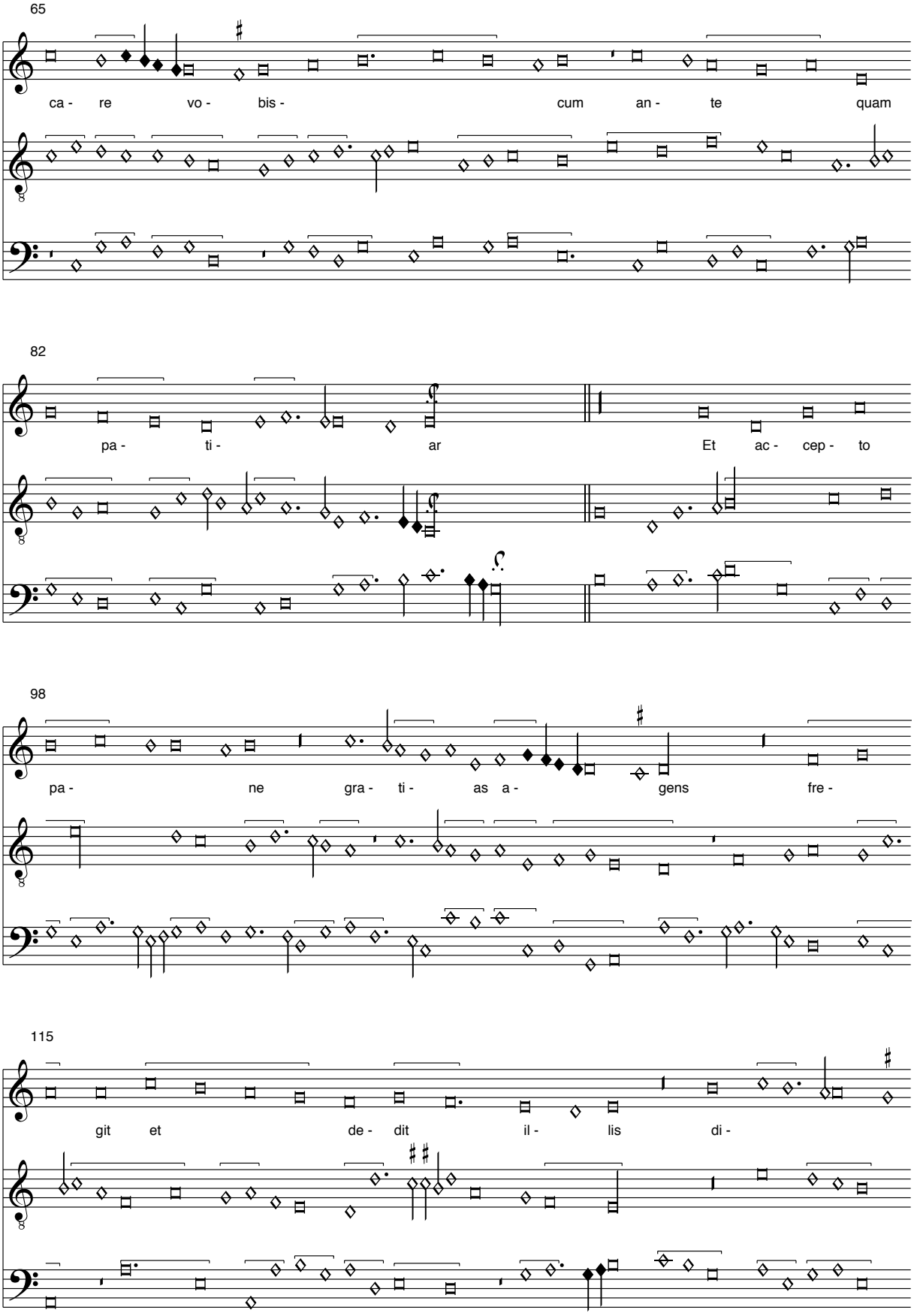


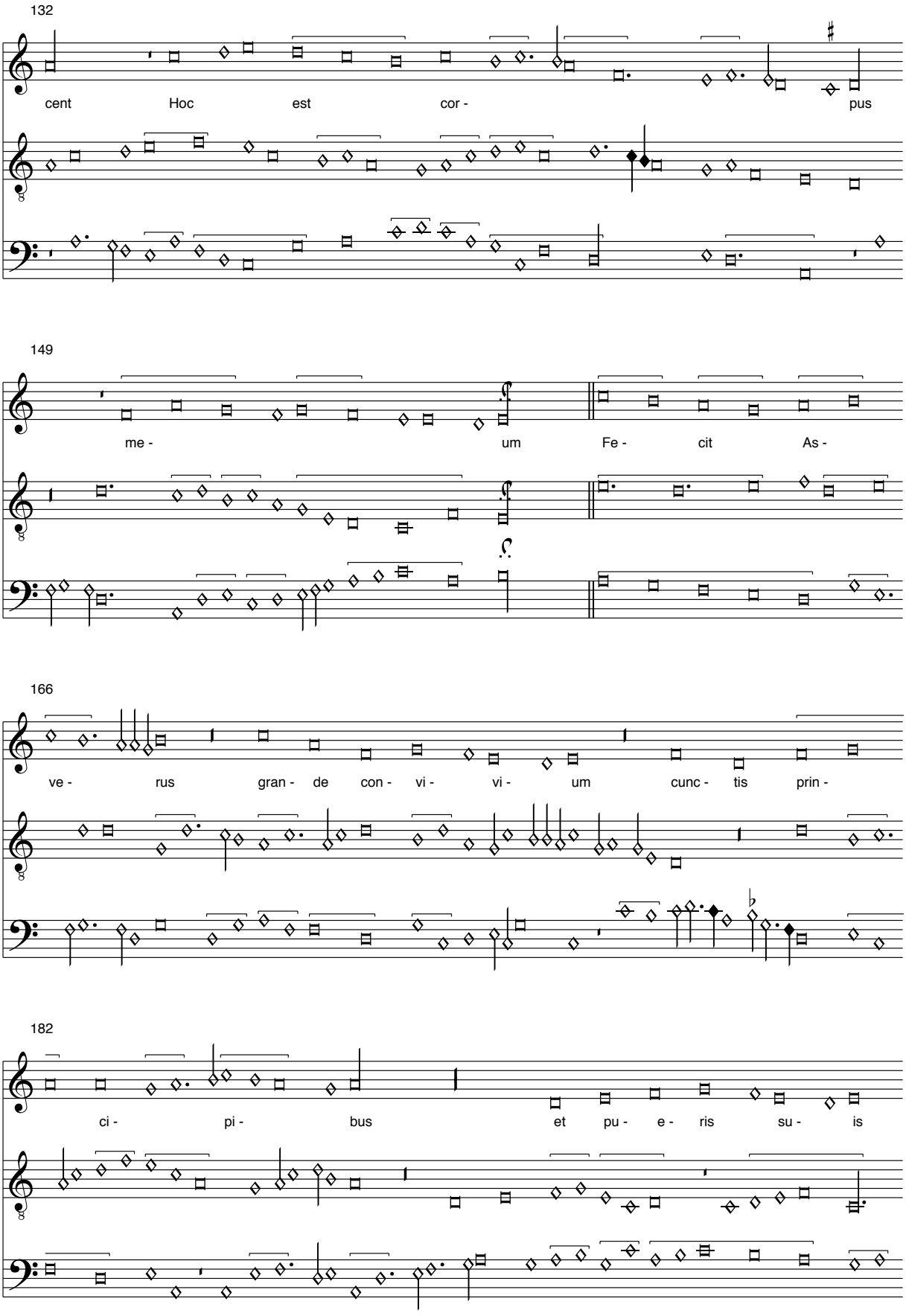
59

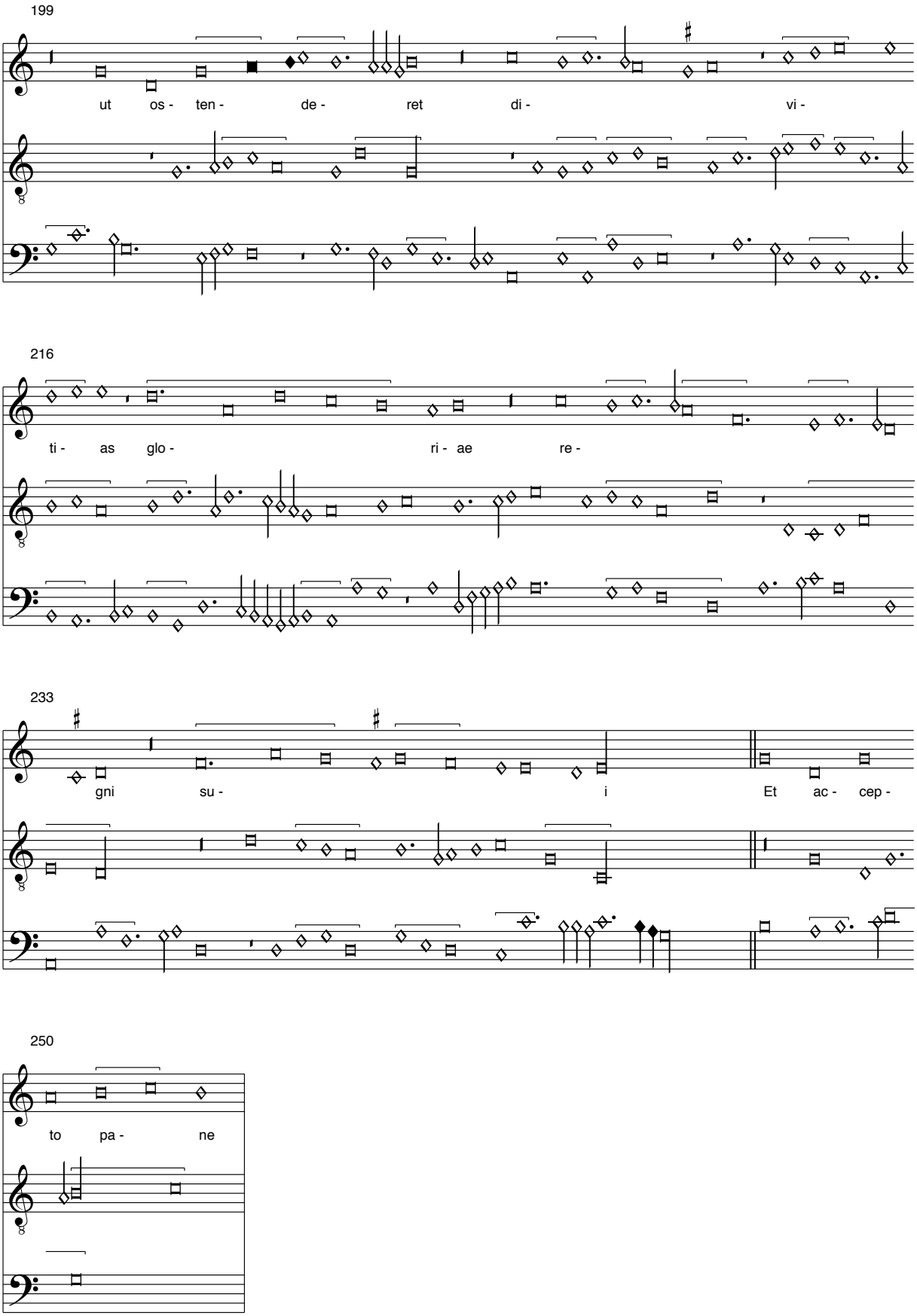


Discubuit Jesus
Glogau, Nr. 163



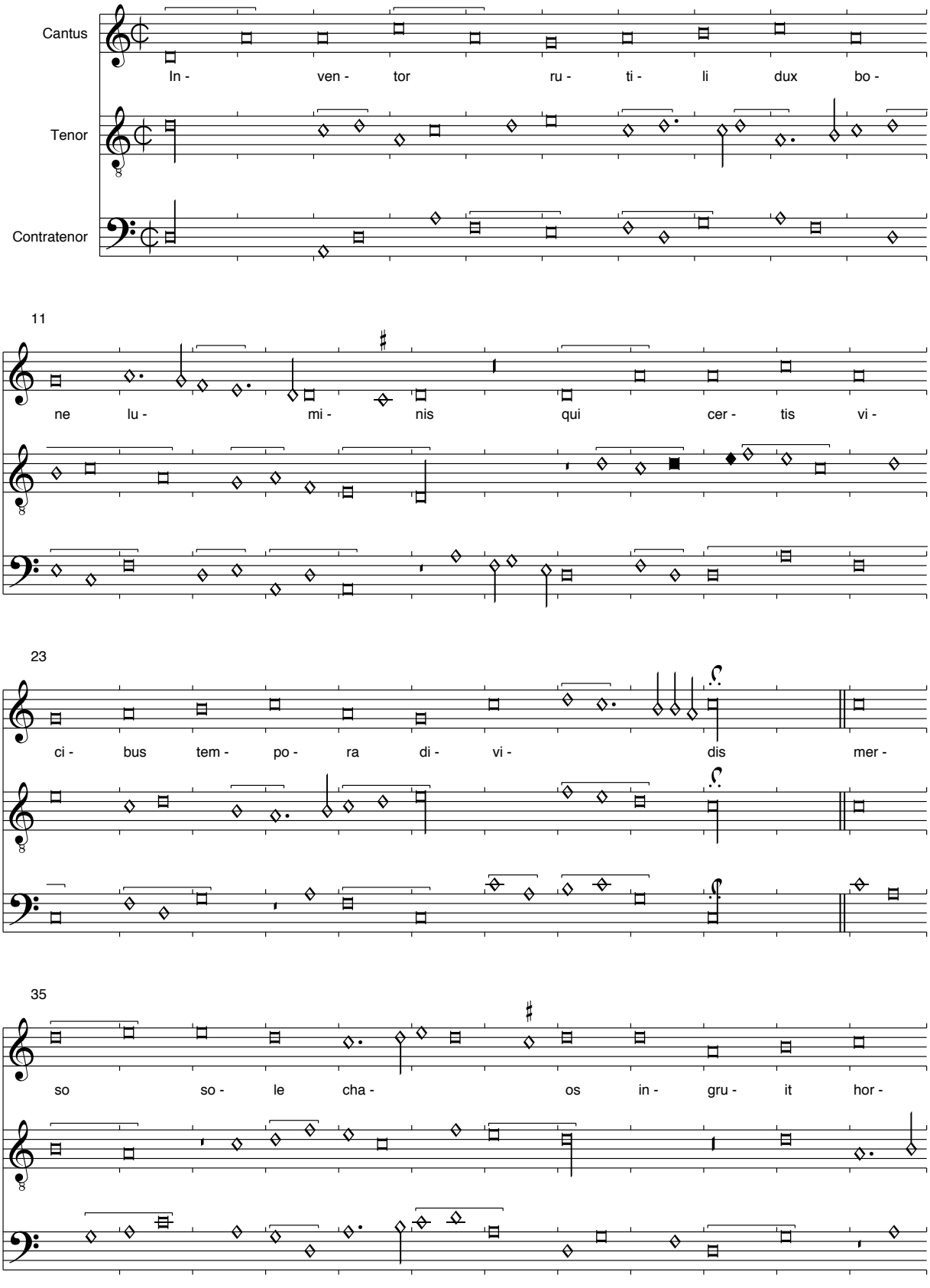

65
ca - re vo - bis - cum an - te quam
82
pa - ti - ar Et ac - cep - to
98
pa - ne gra - ti - as a - gens fre -
115
git et de - dit il - lis di -


132
cent Hoc est cor - pus
149
me - um Fe - cit As -
166
ve - rus gran - de con - vi - vi - um cunc - tis prin -
182
ci - pi - bus et pu - e - ris su - is

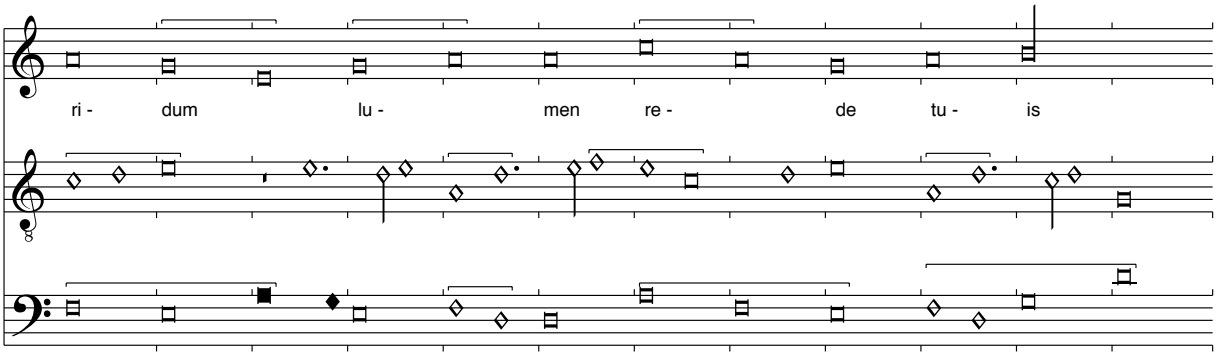


Im Contratenor T. 77-78 wurde die Gruppe Sb-Sb-Br d-g-d durch d-f-c emendiert.

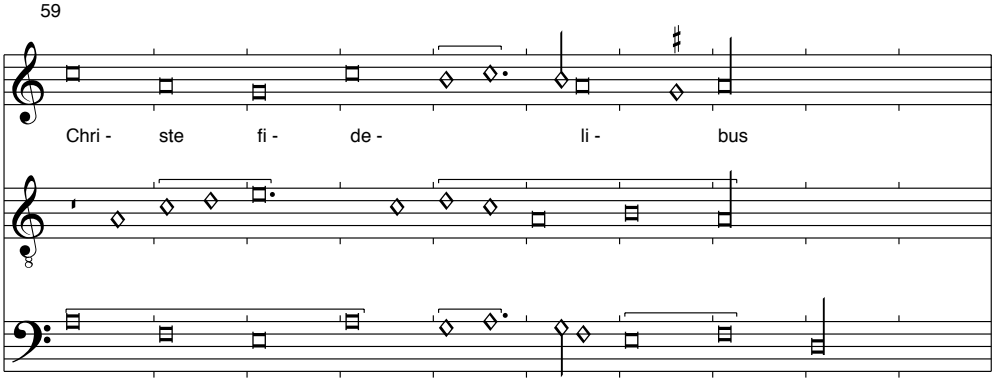
Inventur rutili
Glogau, Nr. 164



47

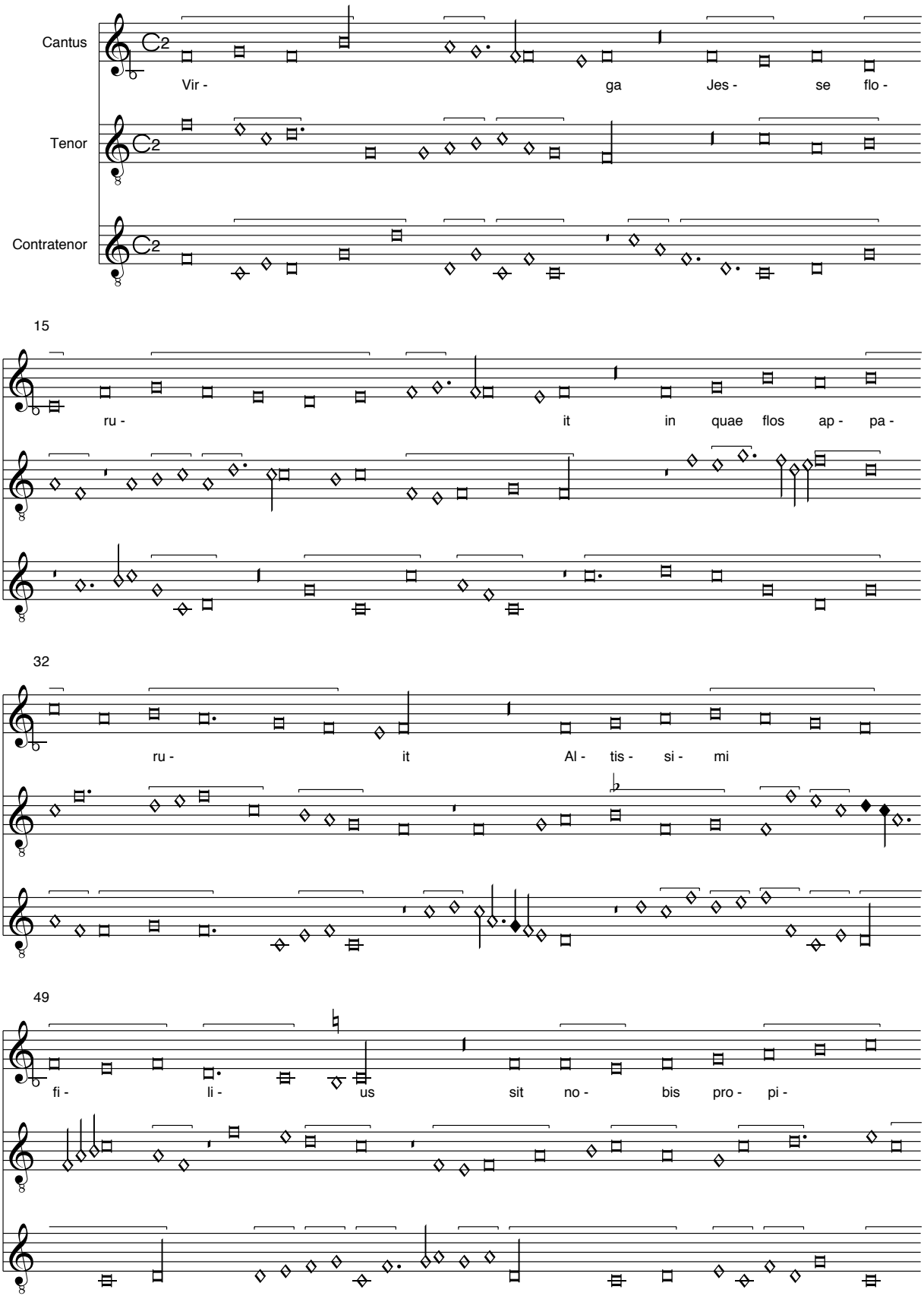


59

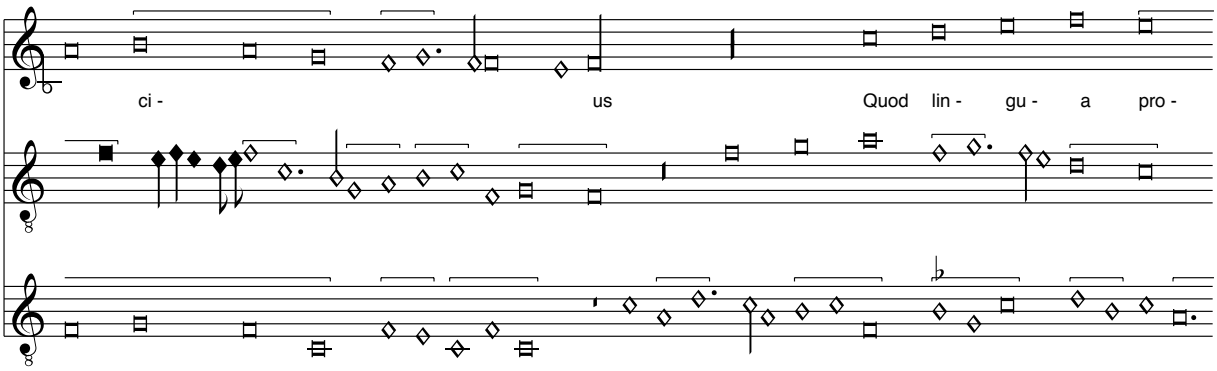


Virga Yesse
Glogau Nr. 165

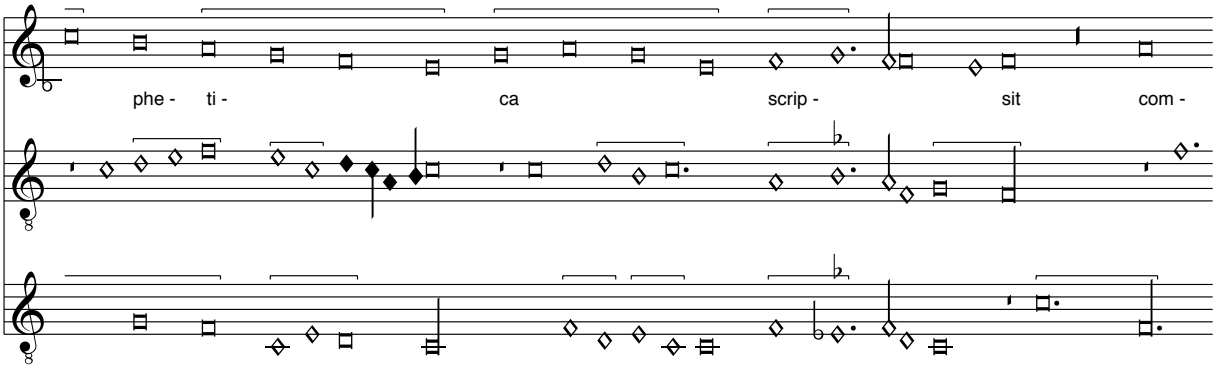
Antiphona



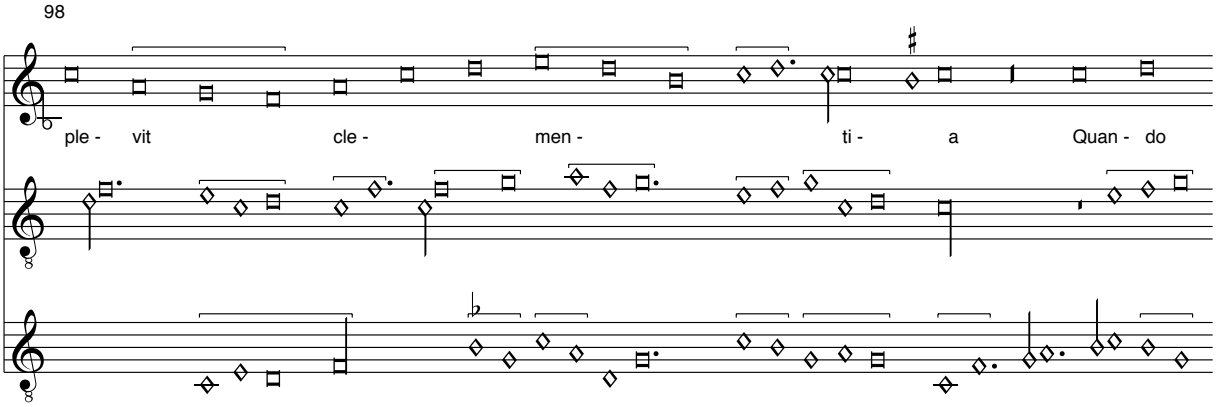
66


ci - us Quod lin - gu - a pro -

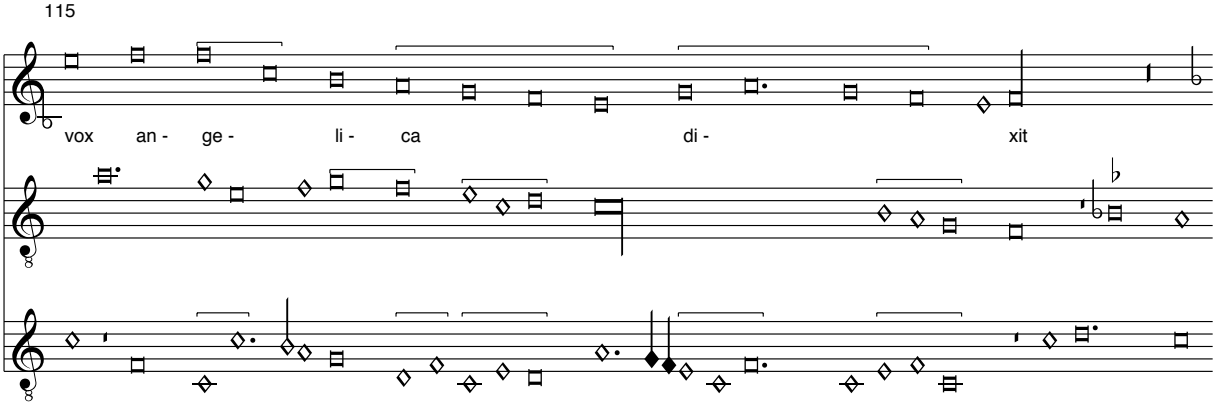
82


phe - ti - ca scrip - sit com -

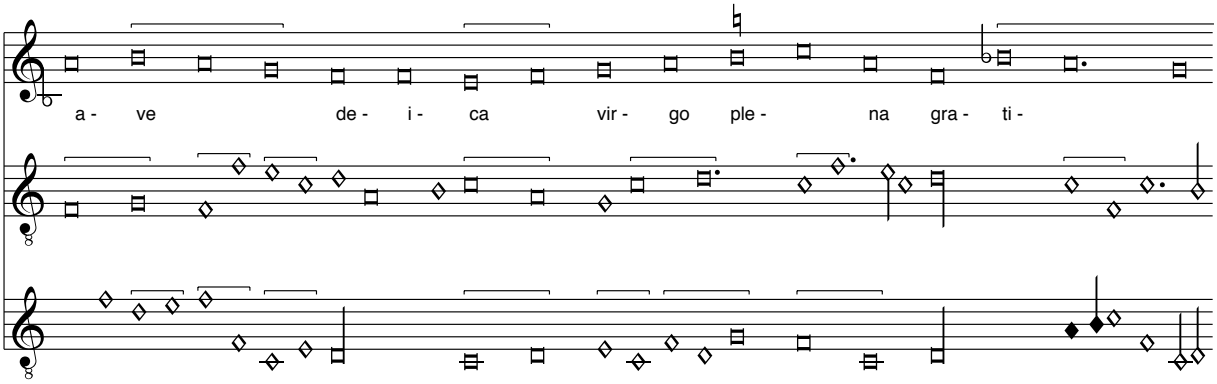
98


ple - vit cle - men - ti - a Quan - do

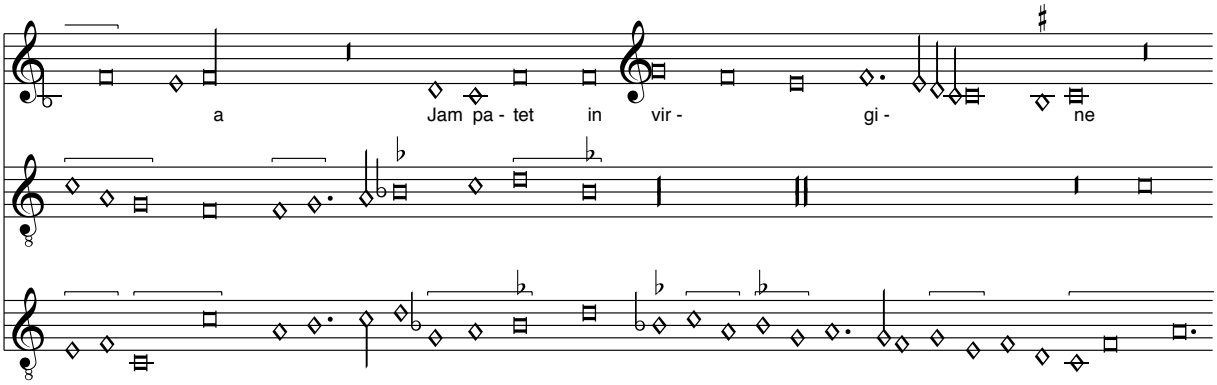
115


vox an - ge - li - ca di - xit

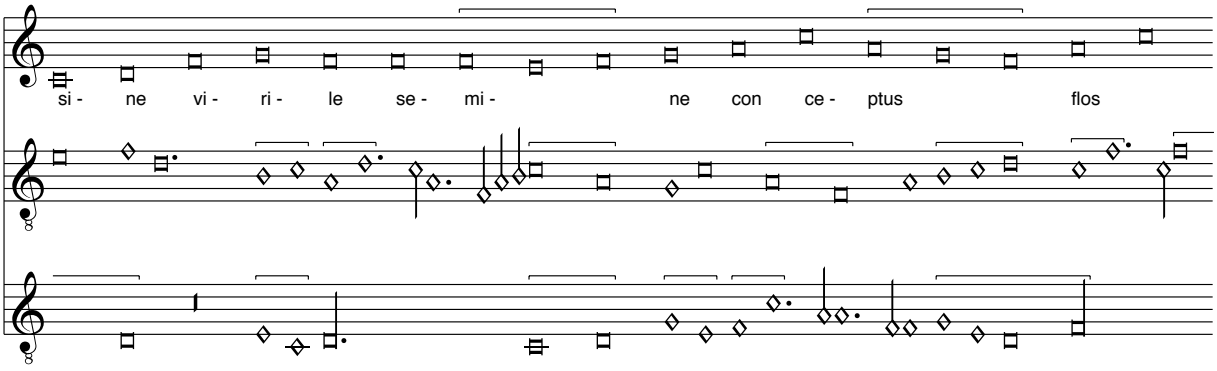
132



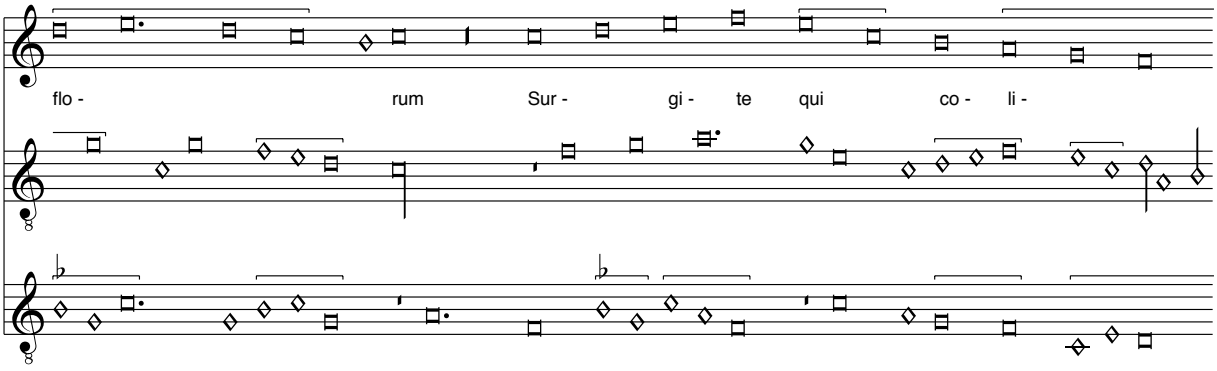
149



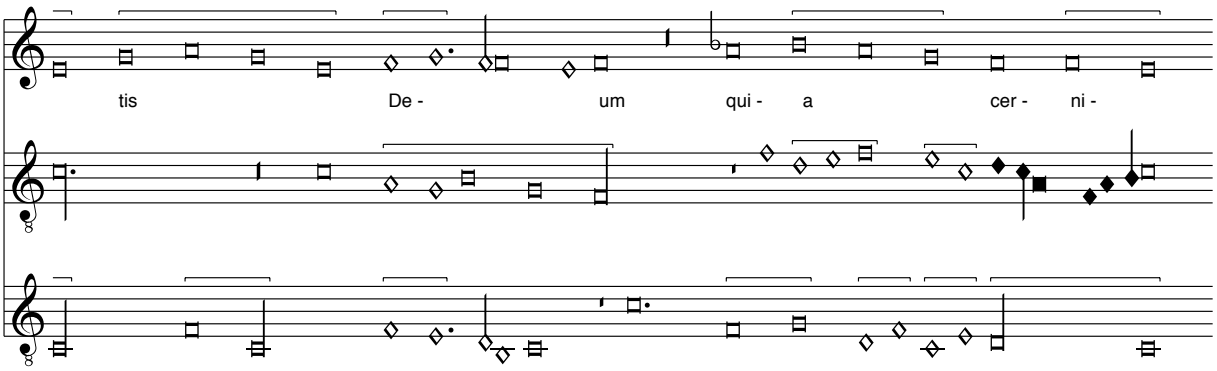
165



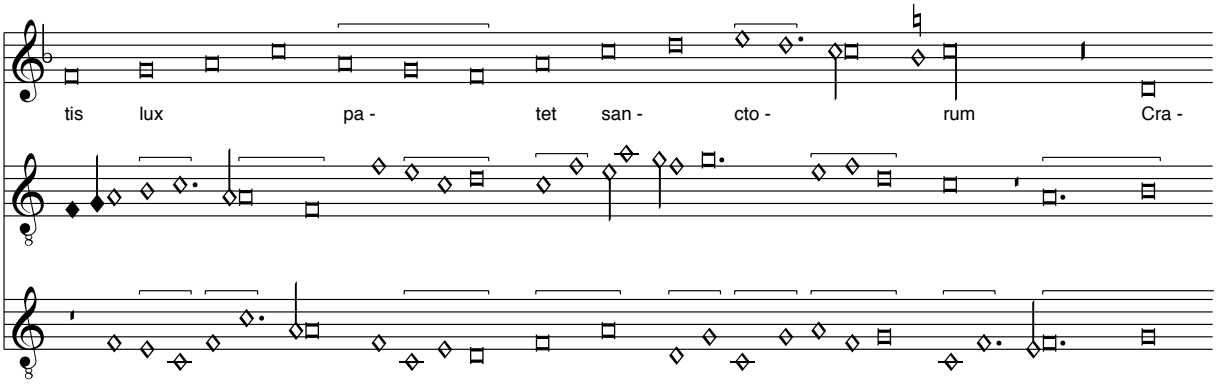
182



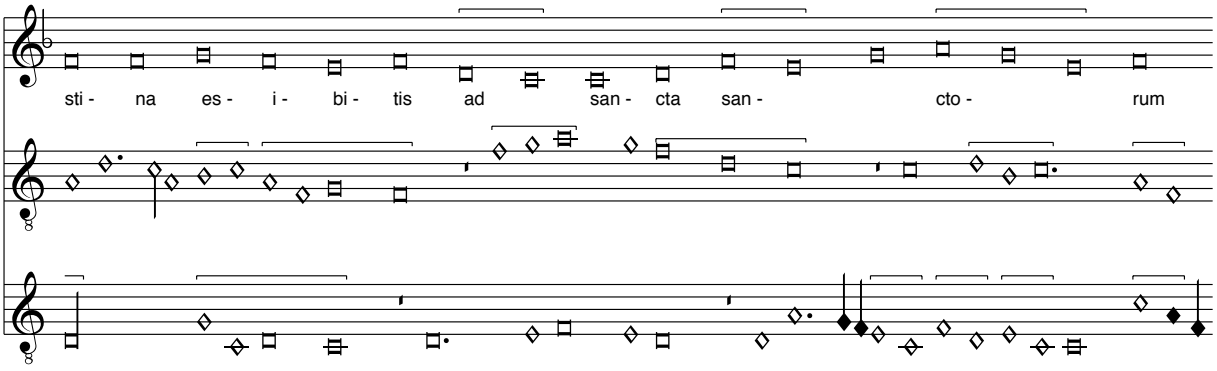
199



216



233



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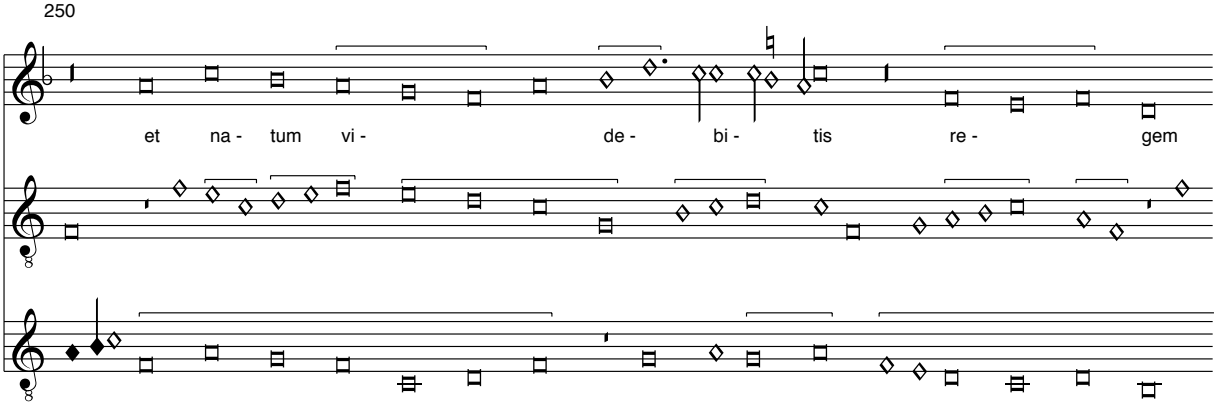
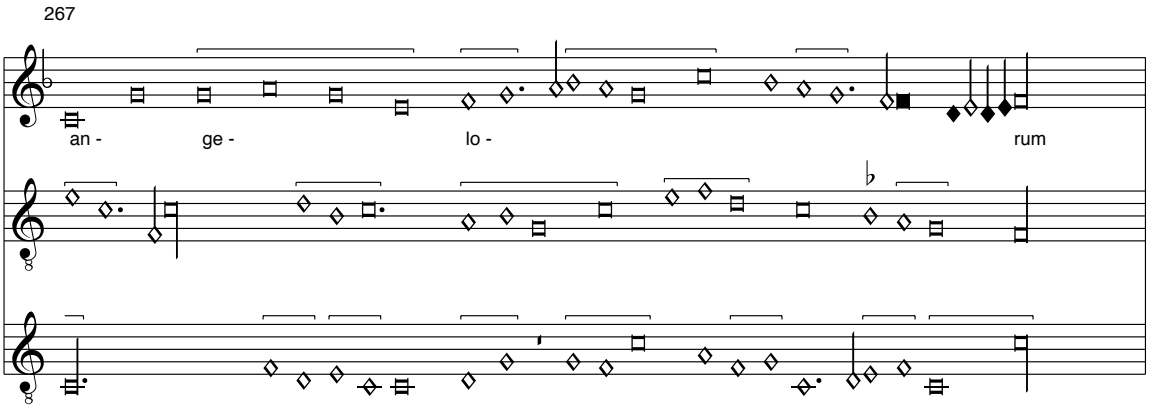
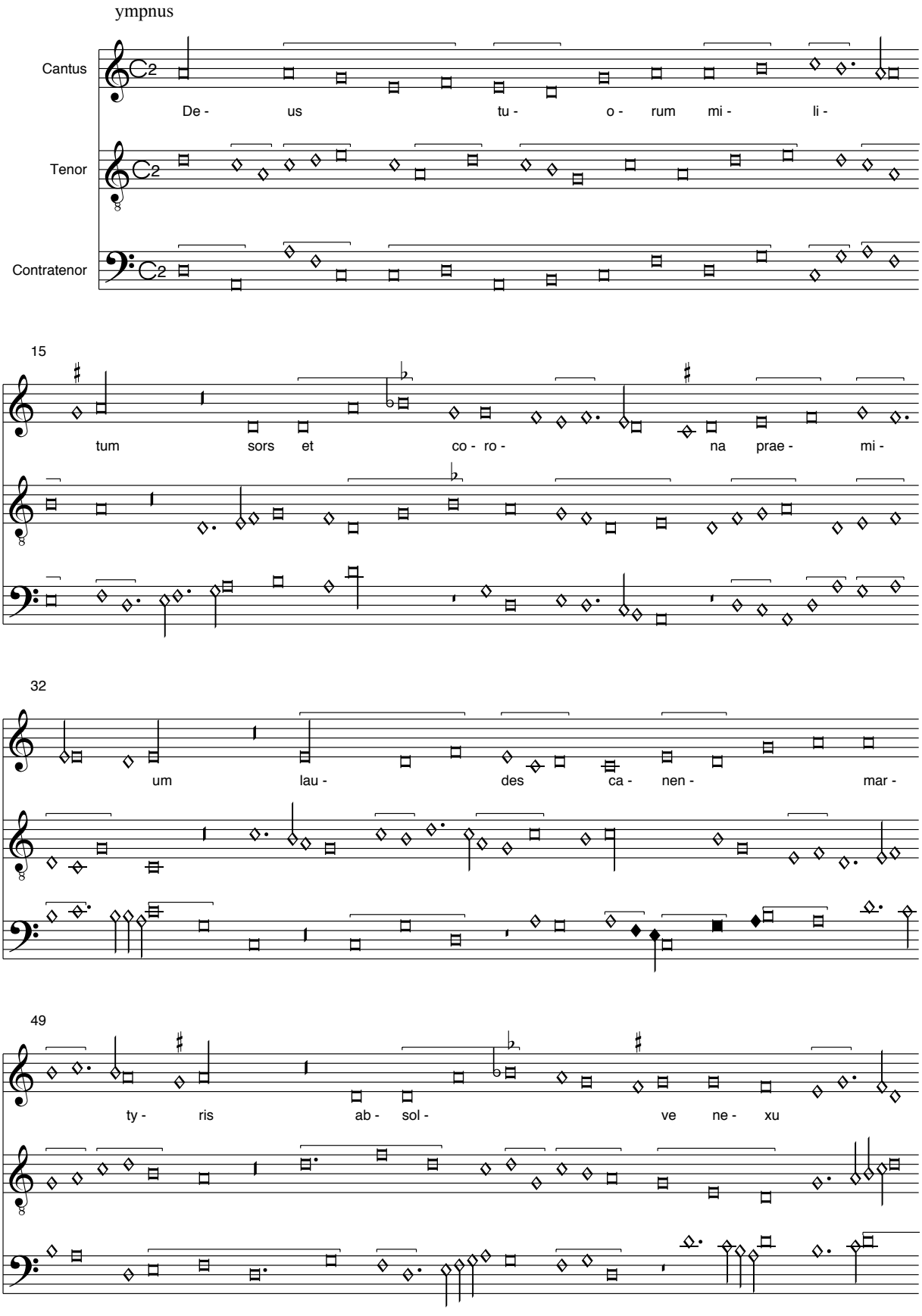


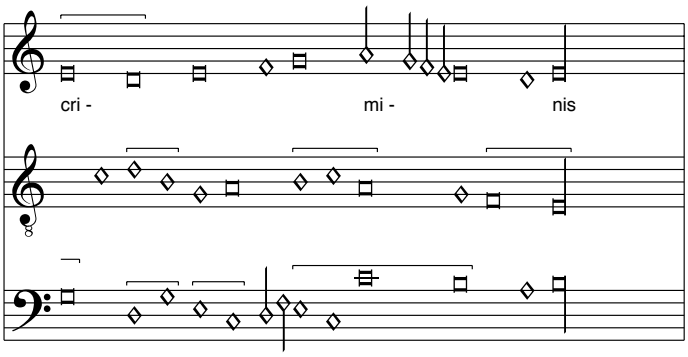


Die fast durchgängig anzunehmende Vorzeichnung von B im Cantus findet sich nicht in der Quelle.

Deus tuorum militum
Glogau Nr. 166

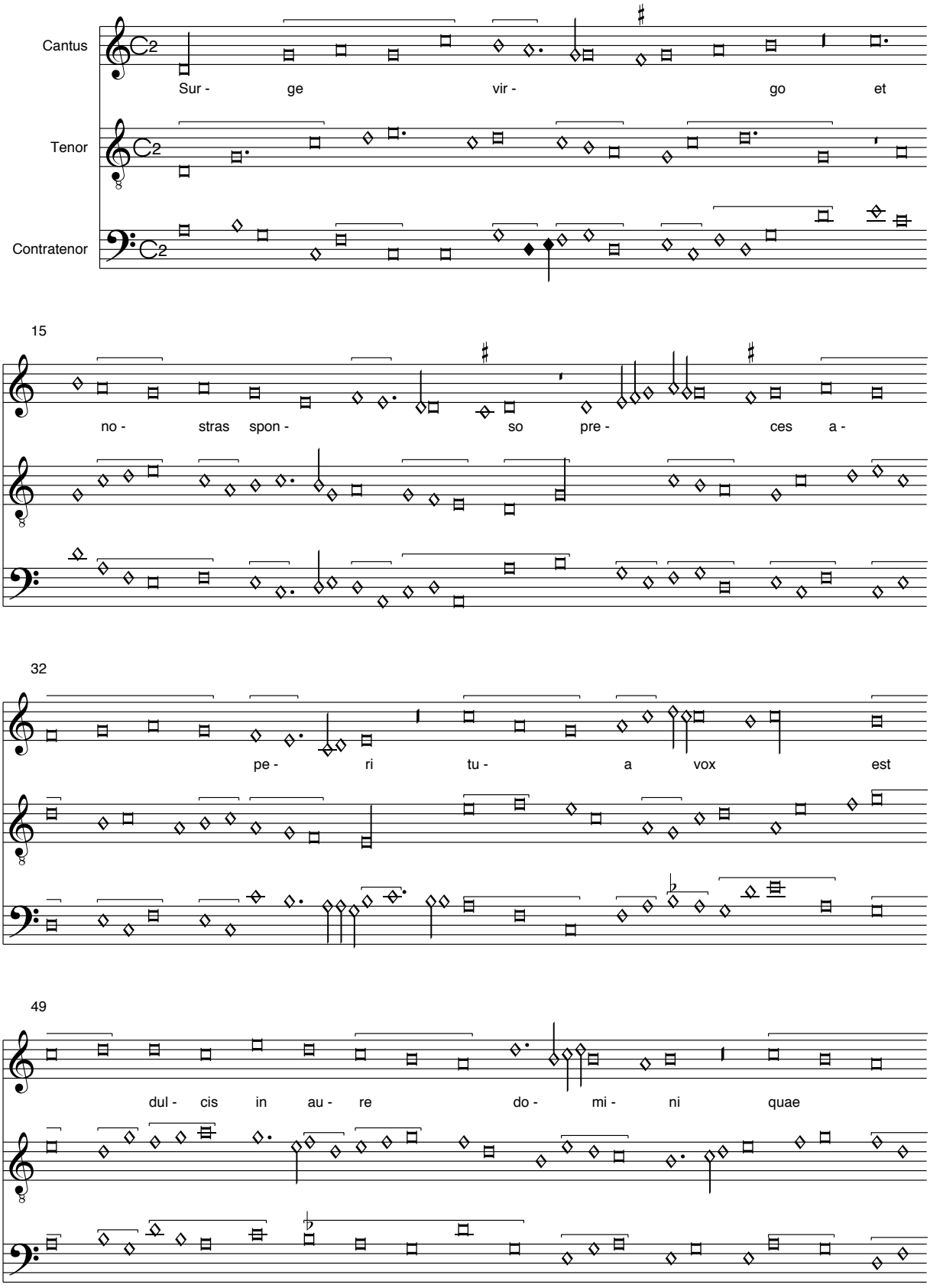


66

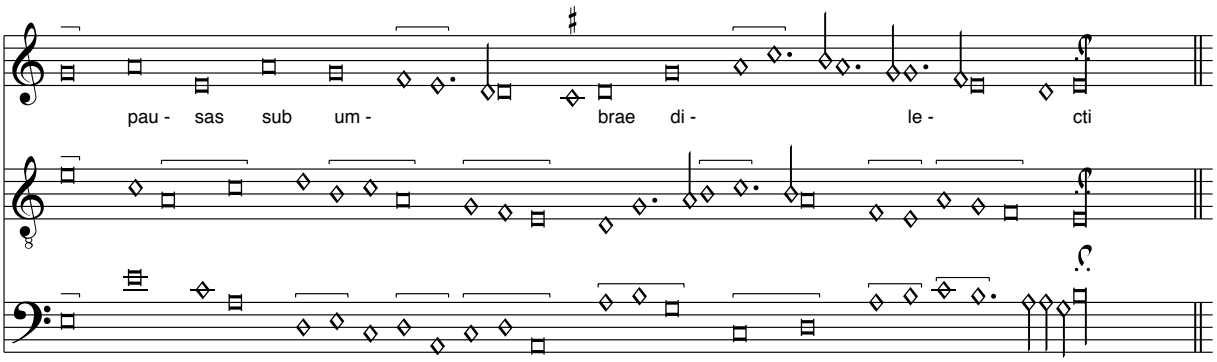


Surge virgo
Glogau Nr. 167

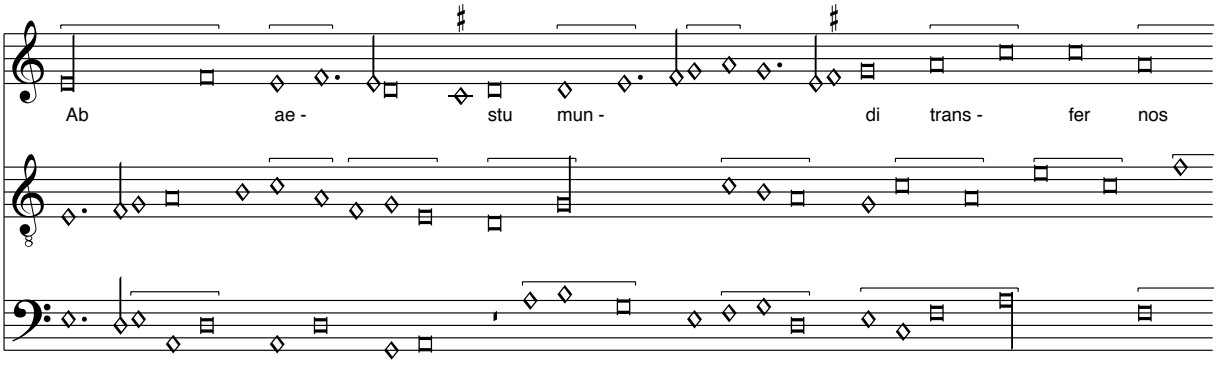
Resp. de Sancta Katherina



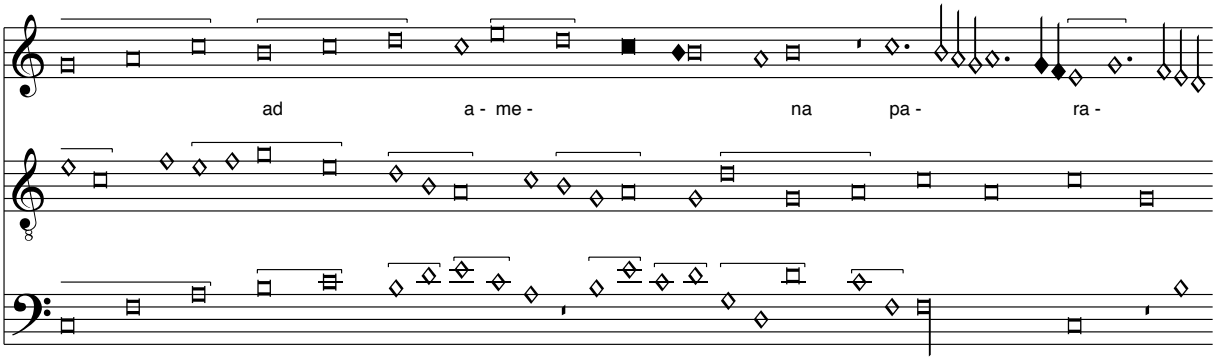
66


pau - sas sub um - brae di - le - cti

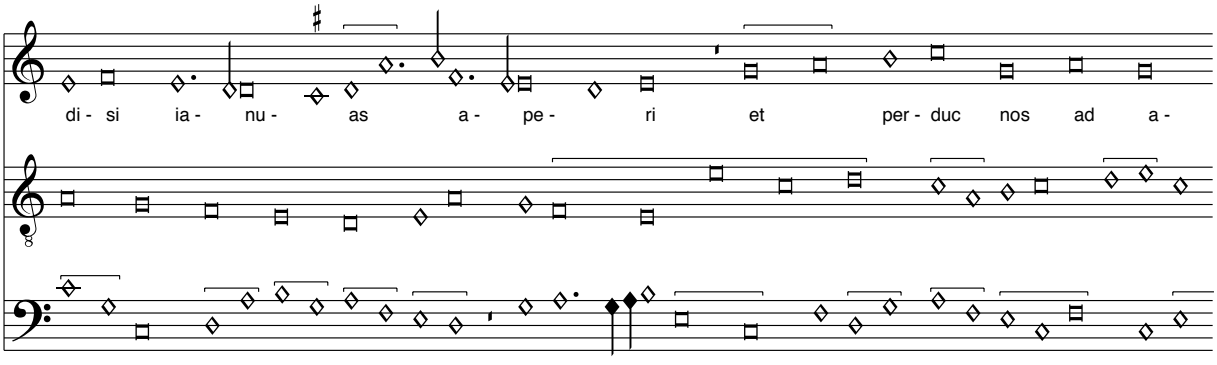
83


Ab ae - stu mun - di trans - fer nos

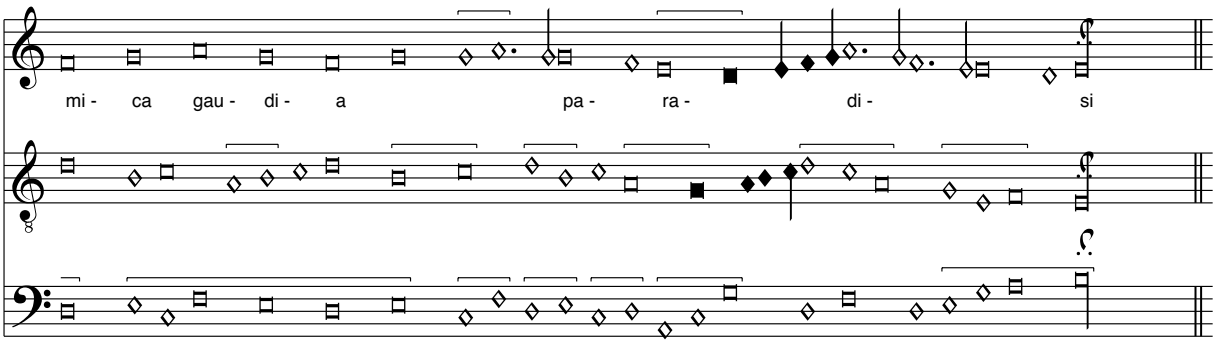
99


ad a - me - na pa - ra -

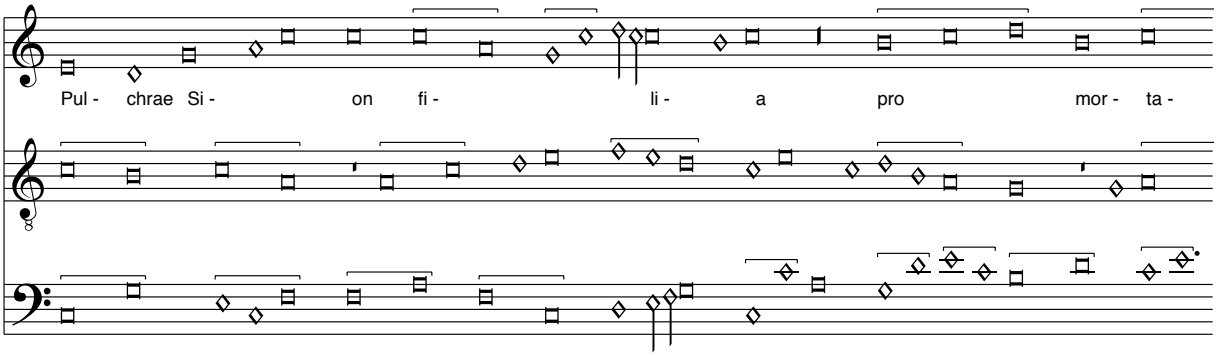
116


di - si ia - nu - as a - pe - ri et per - duc nos ad a -

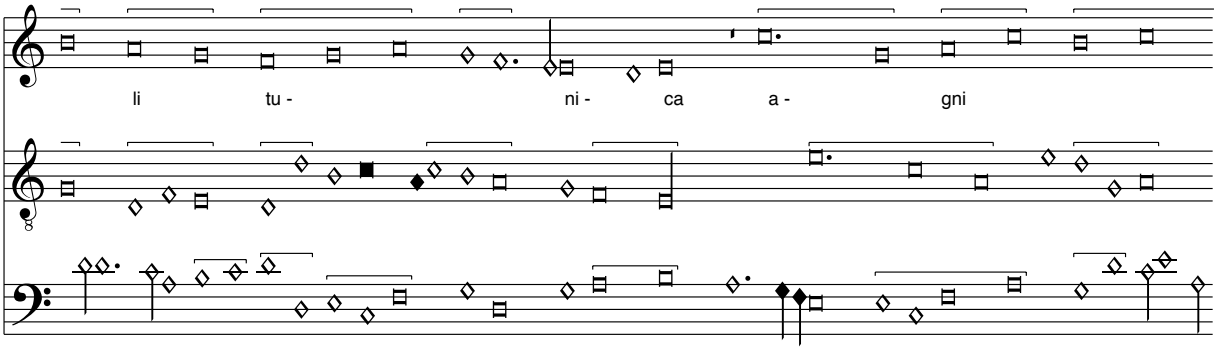
132



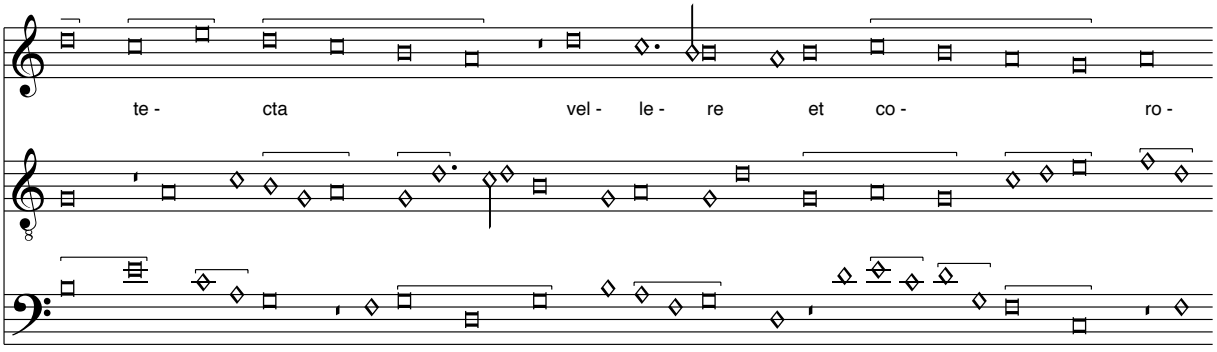
149



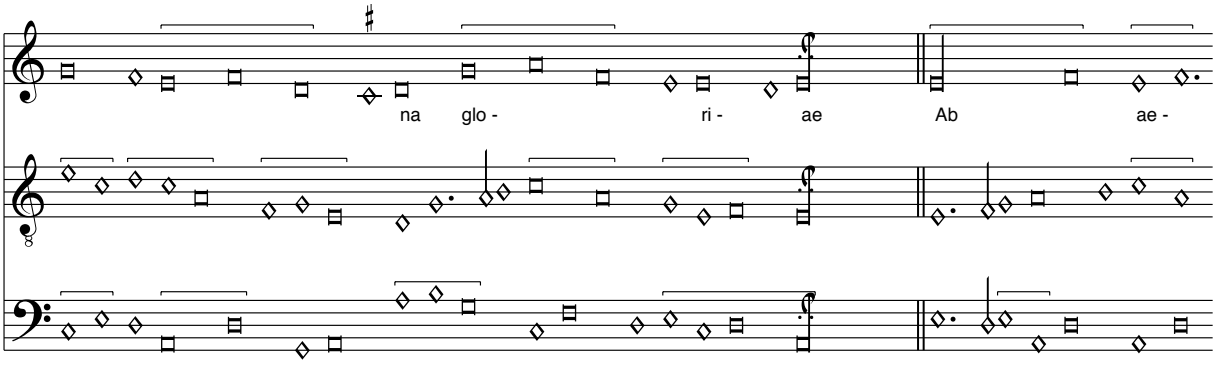
166



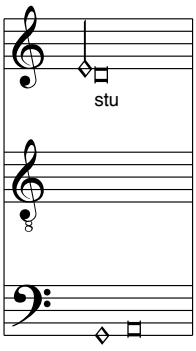
183



200

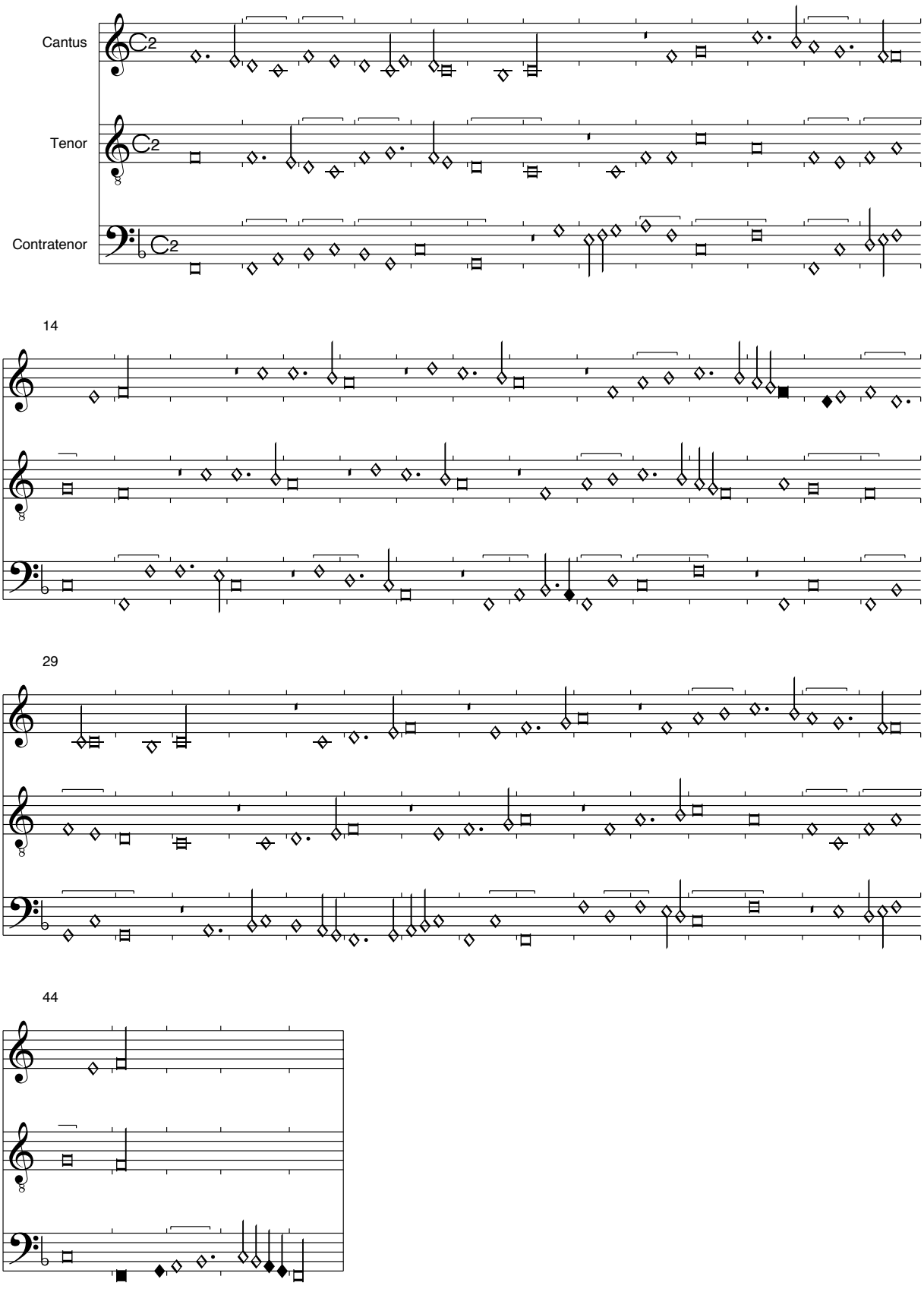


217

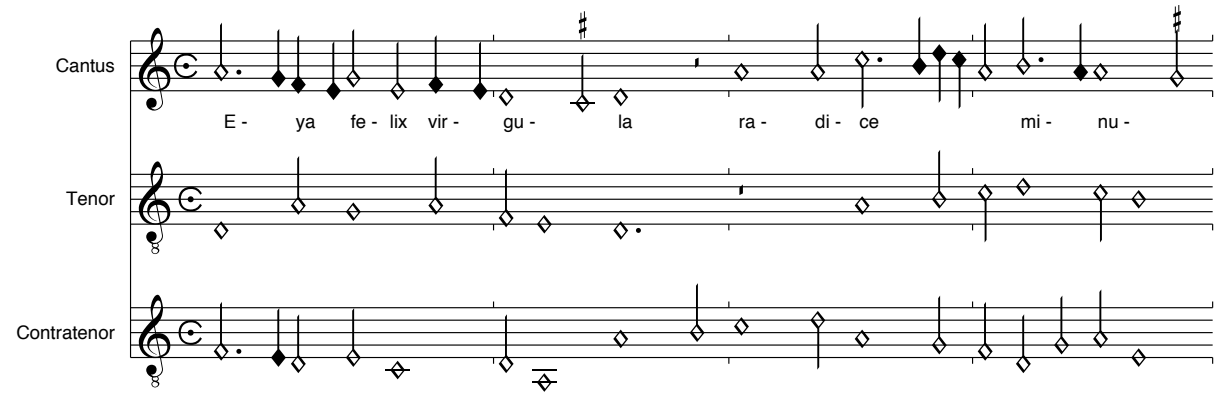


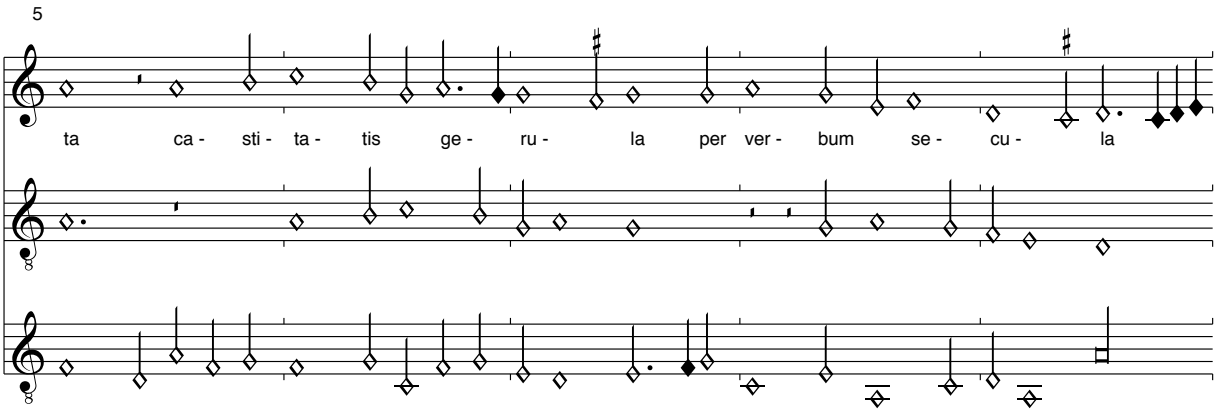
: O Keysserinne, mein leyt vertreib

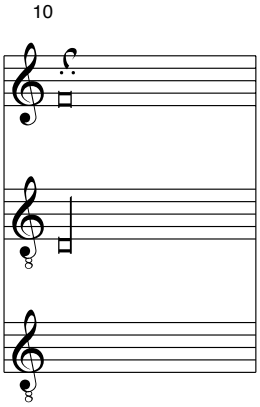
Glogau Nr. 168



Eya felix virgula
Glogau Nr. 169





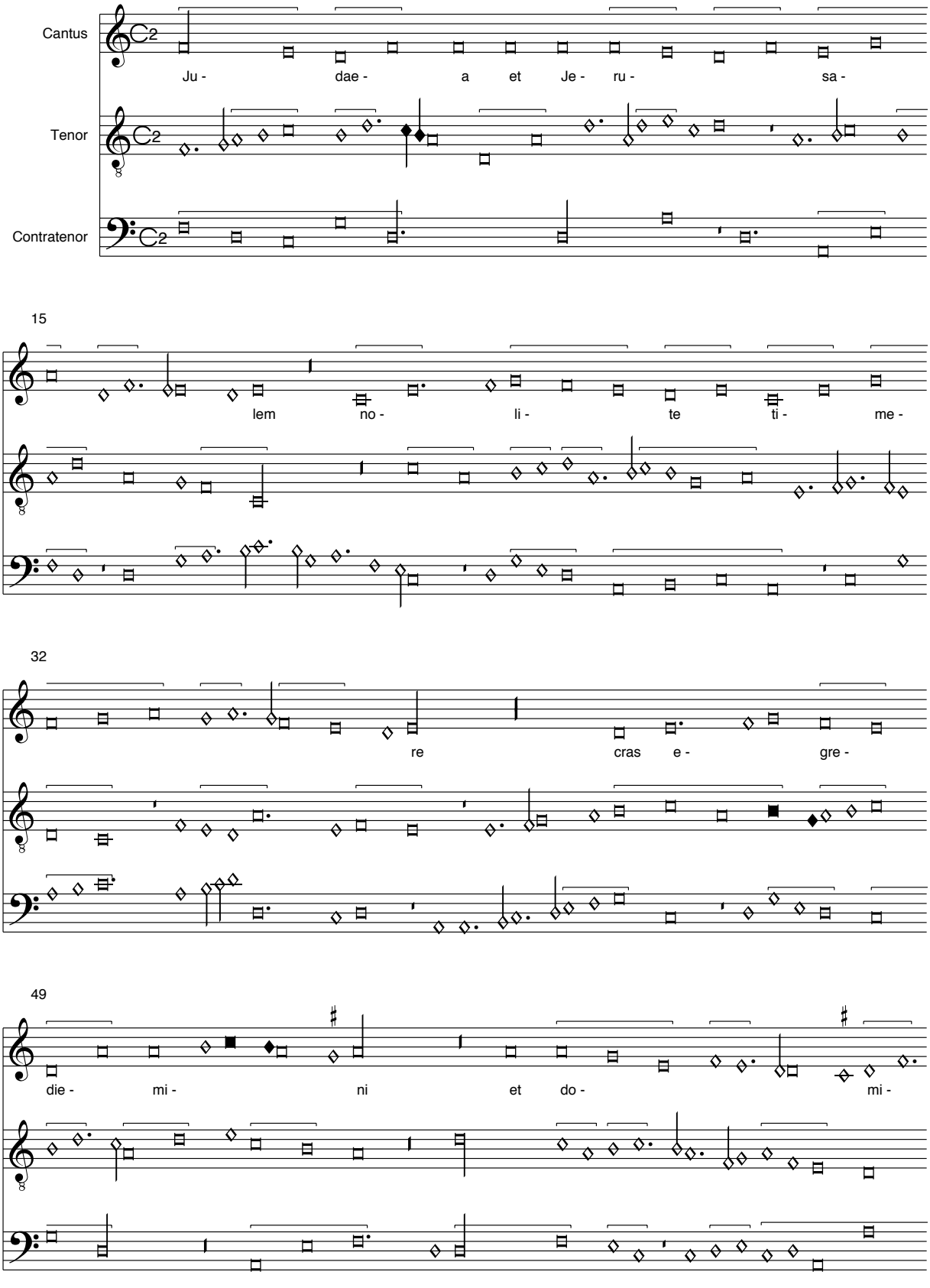


Der ursprüngliche Text umfasst drei Strophen, in der Quelle sind nur drei Verse überliefert:

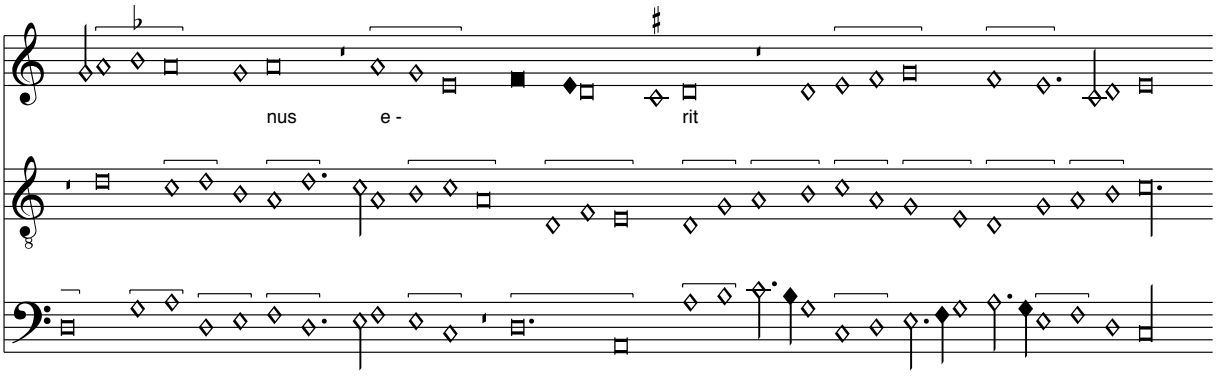
Florem flos exoritur
Virgula gestiva
Christus in quo moritur
Ruina primaeva

Asta tuis famulis
Mater gratiose
Ostende nobis filium
Tu sine spina rosa

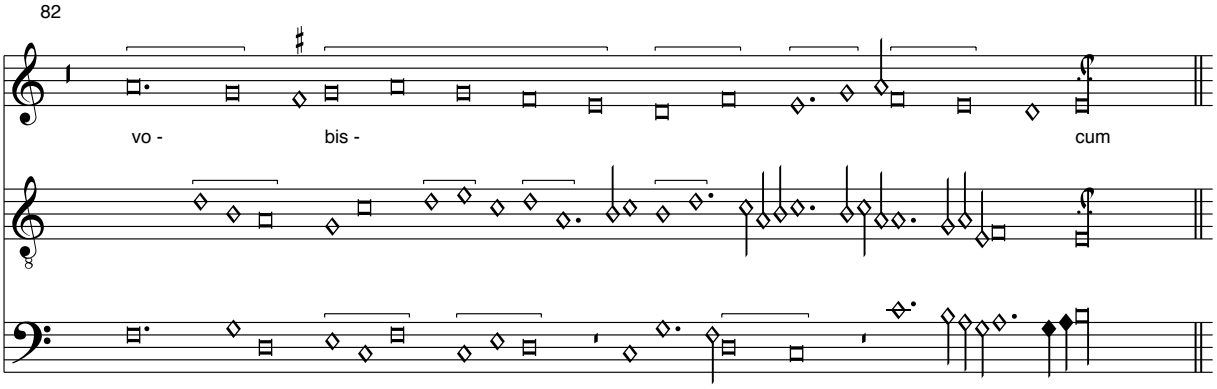
Iudea et Ierusalem
Glogau Nr. 170



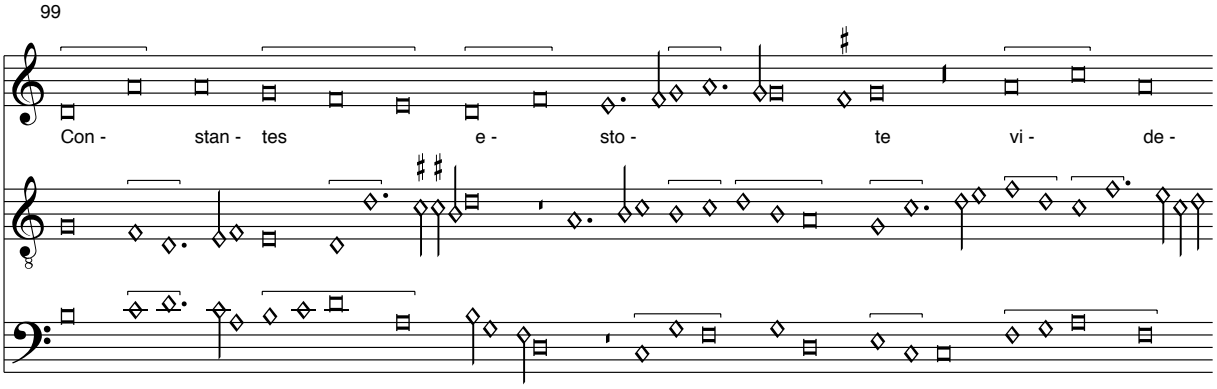
66


nus e - rit

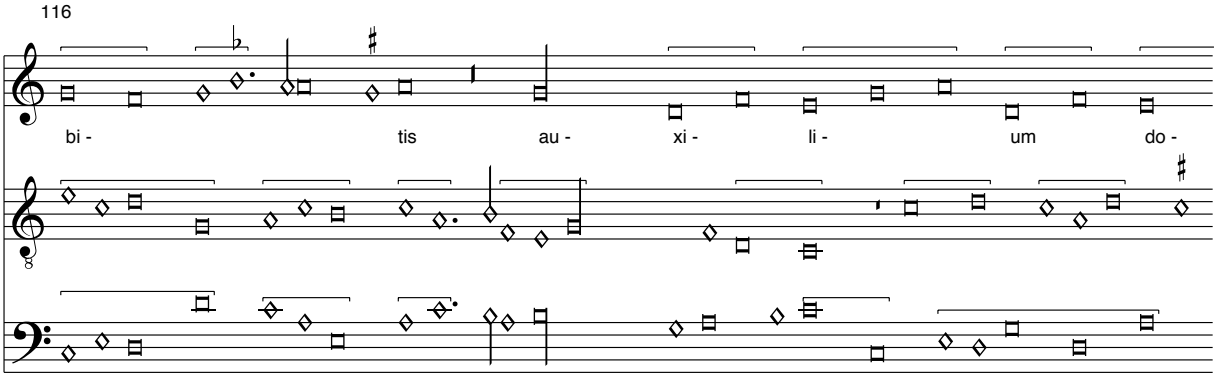
82


vo - bis - cum

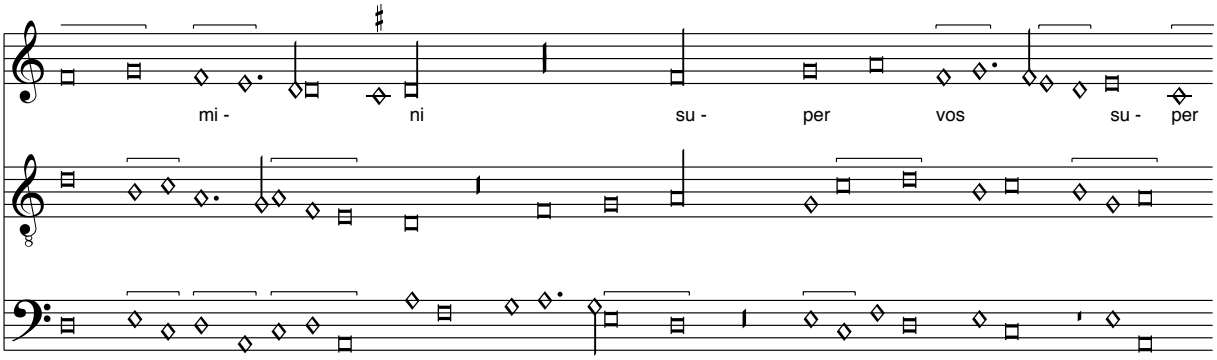
99


Con - stan - tes e - sto - te vi - de -

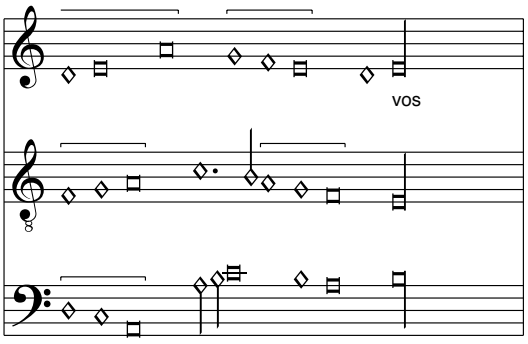
116


bi - tis au - xi - li - um do -

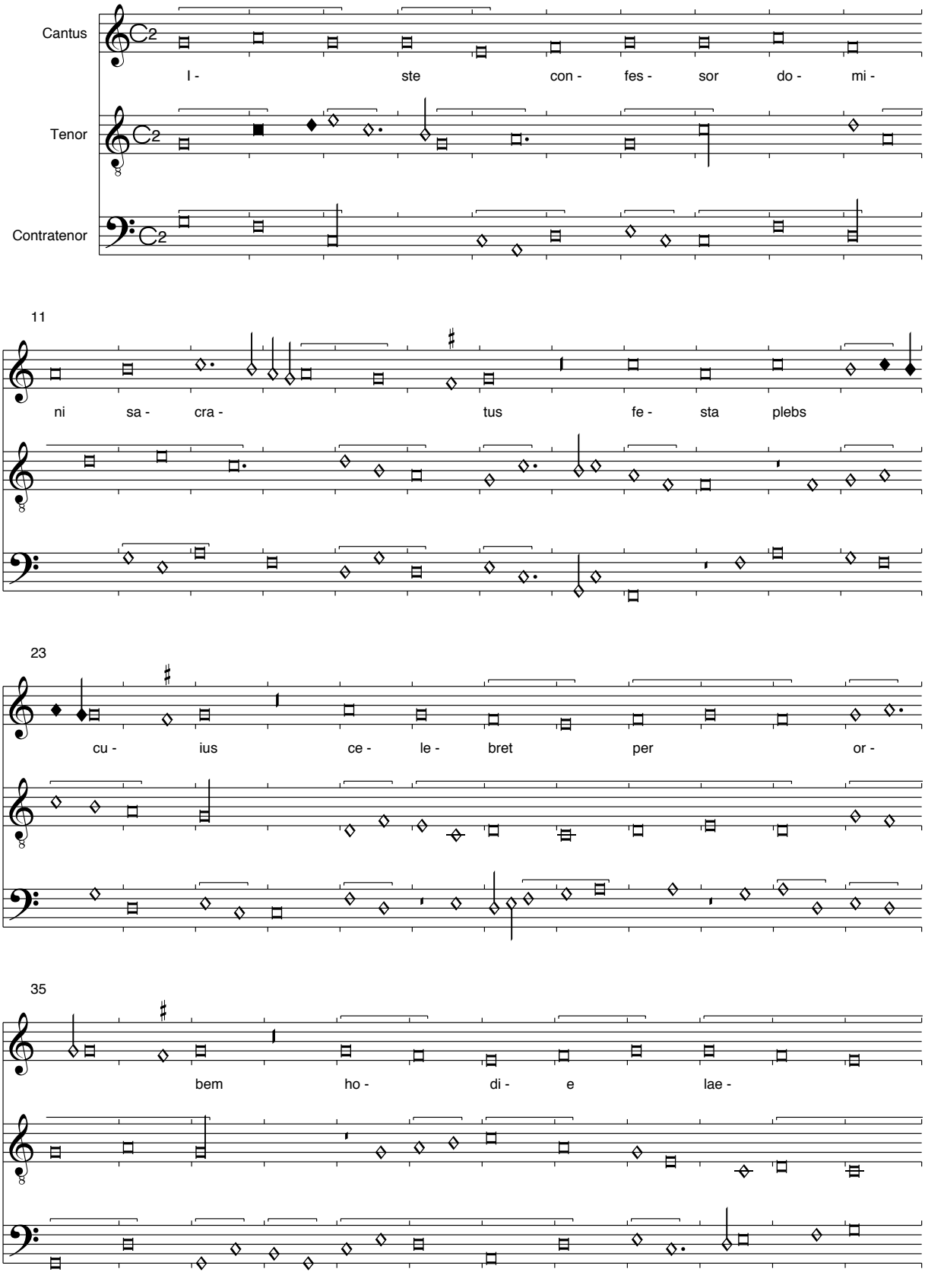
133



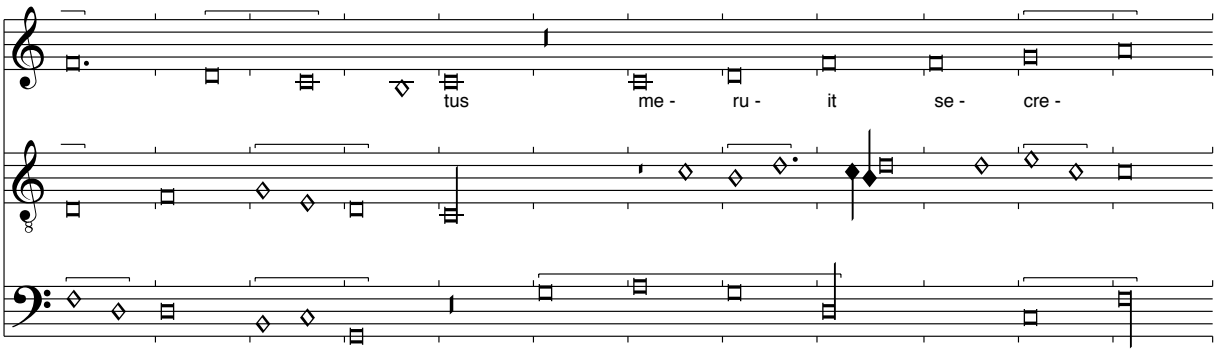
150



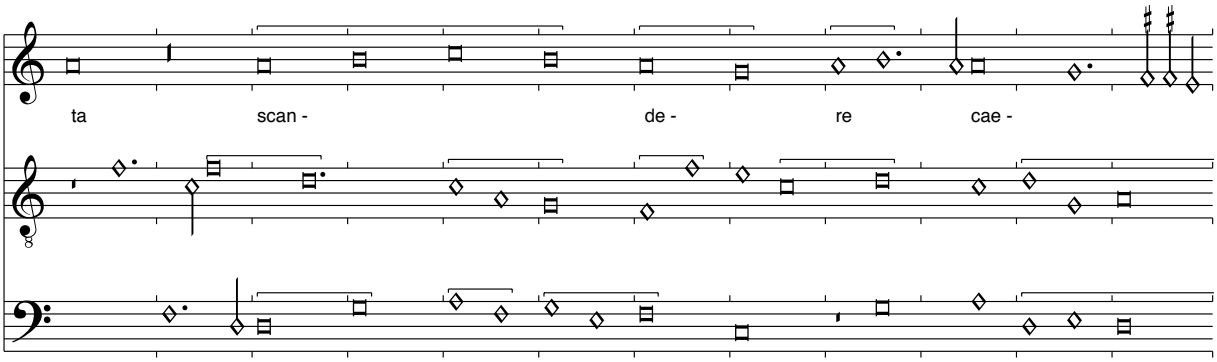
Iste confessor
Glogau Nr. 171



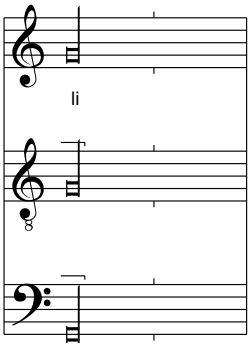
47



59

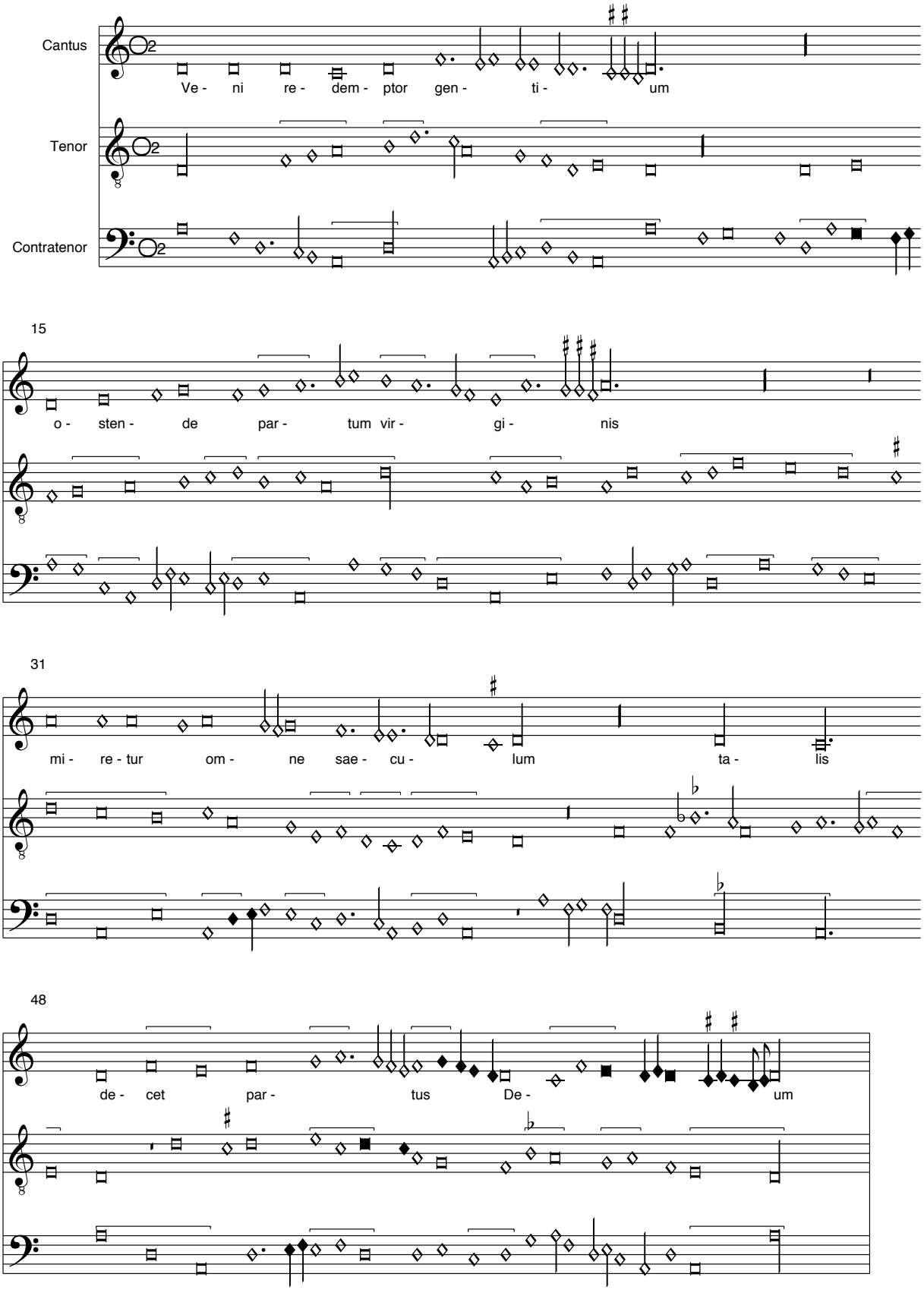


71

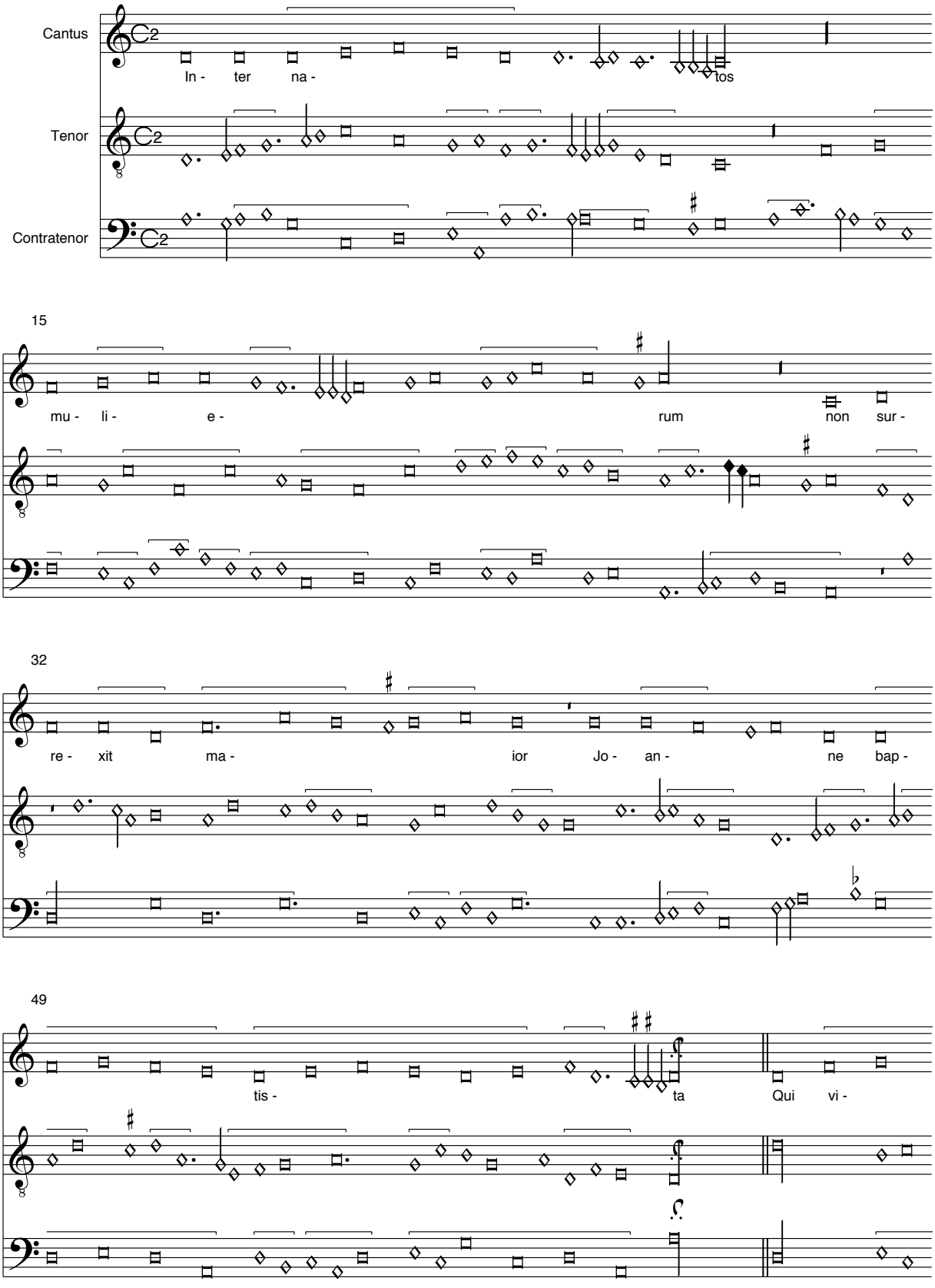


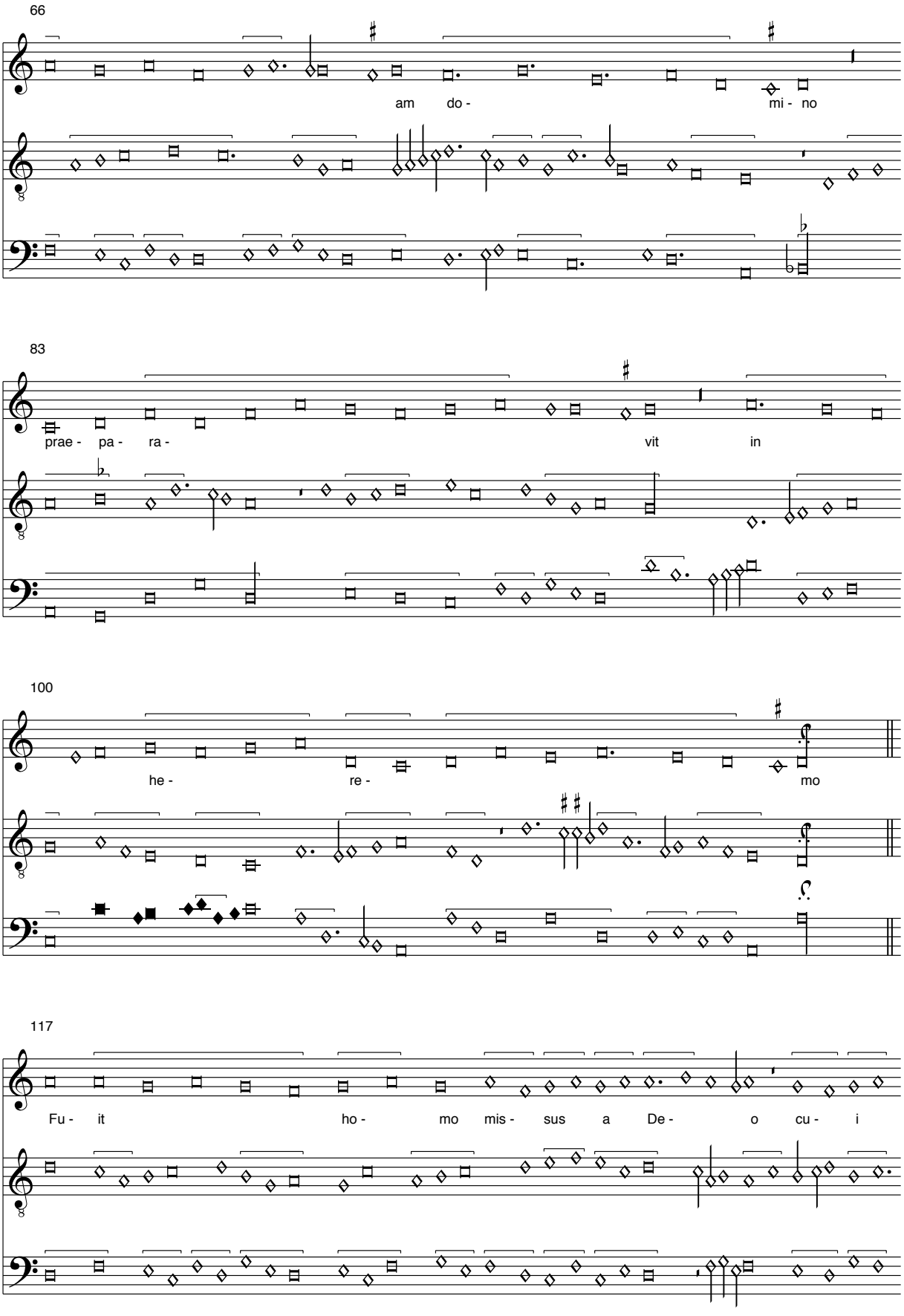
Veni redemptor gencium

Glogau Nr. 172

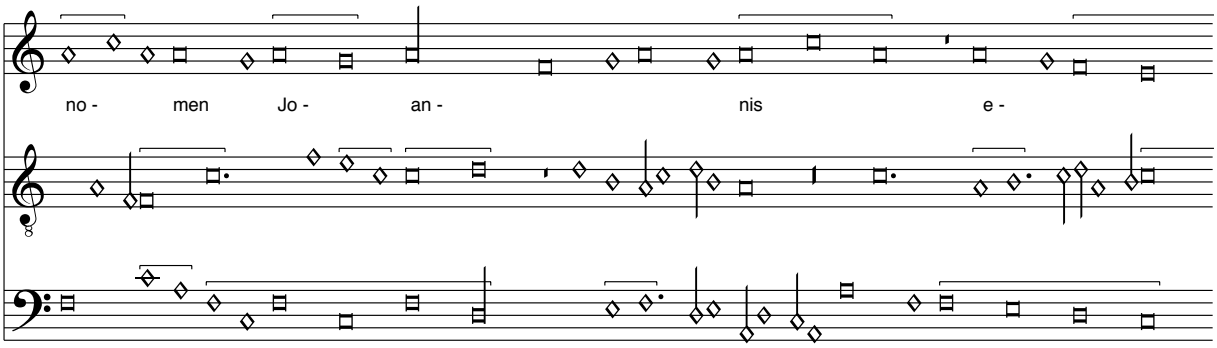


Inter natos mulierum
Glogau Nr. 173

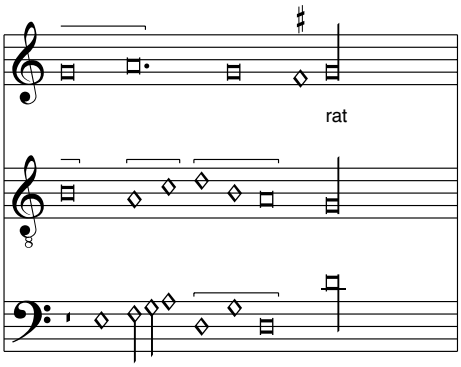



66
am do - mi - no
83
prae - pa - ra - vit in
100
he - re - mo
117
Fu - it ho - mo mis - sus a De - o cu - i

134



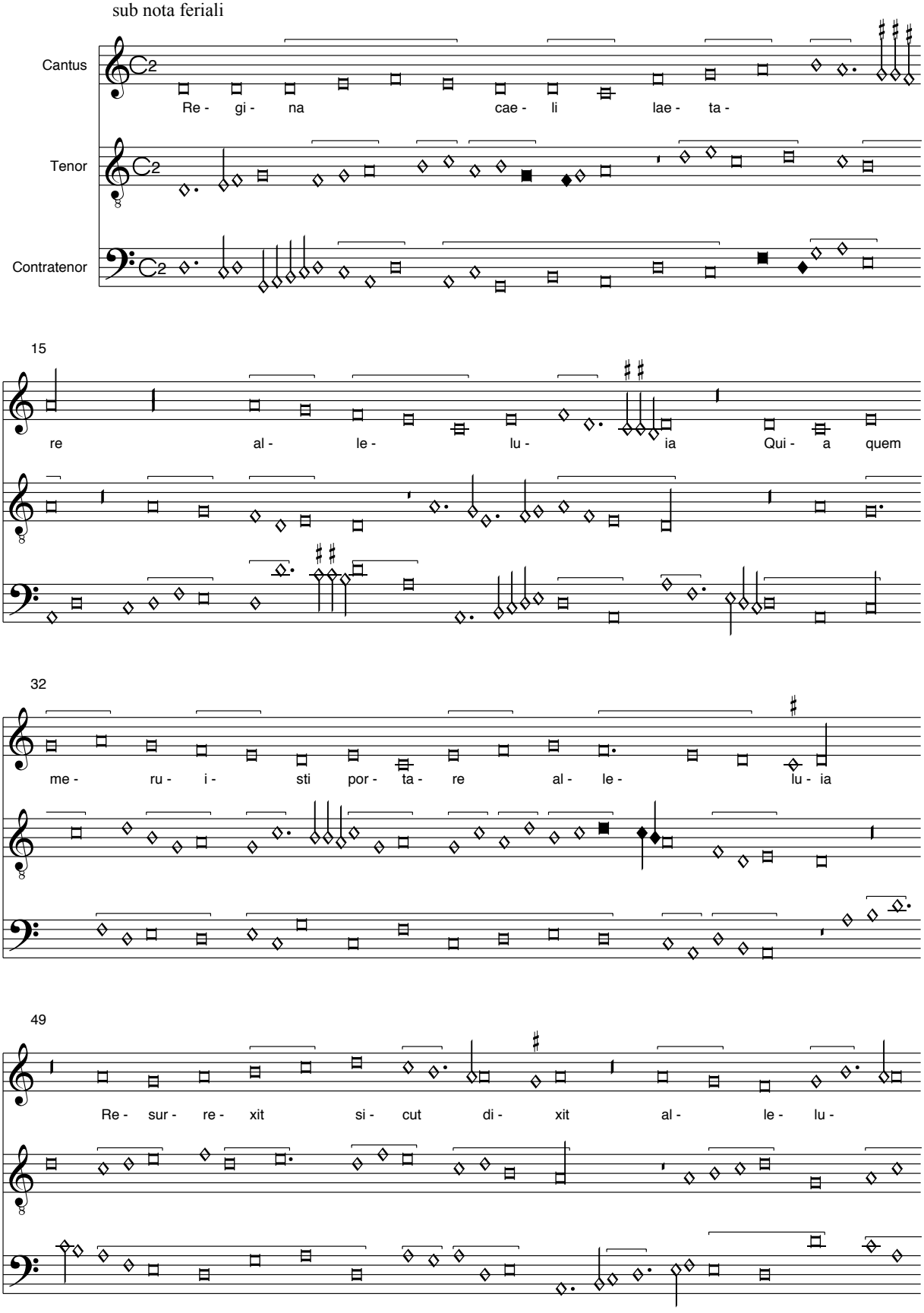
151



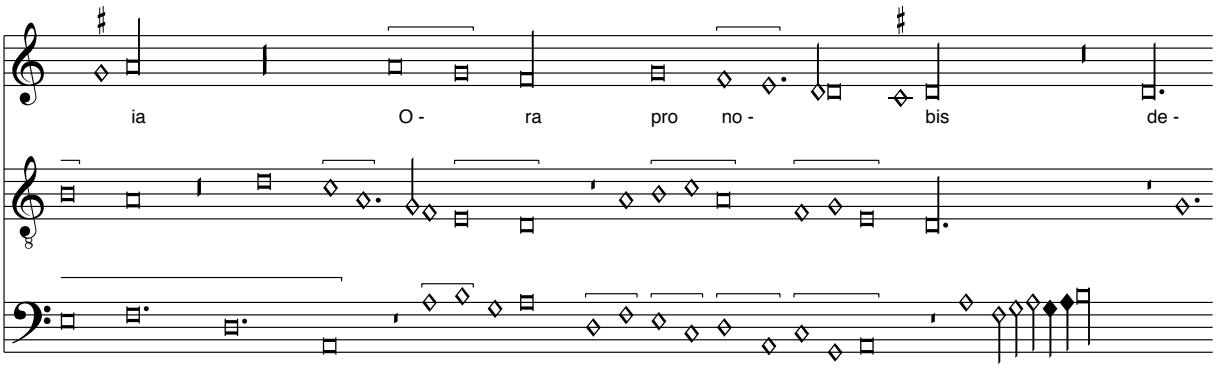
Regina celi letare

Glogau Nr. 174

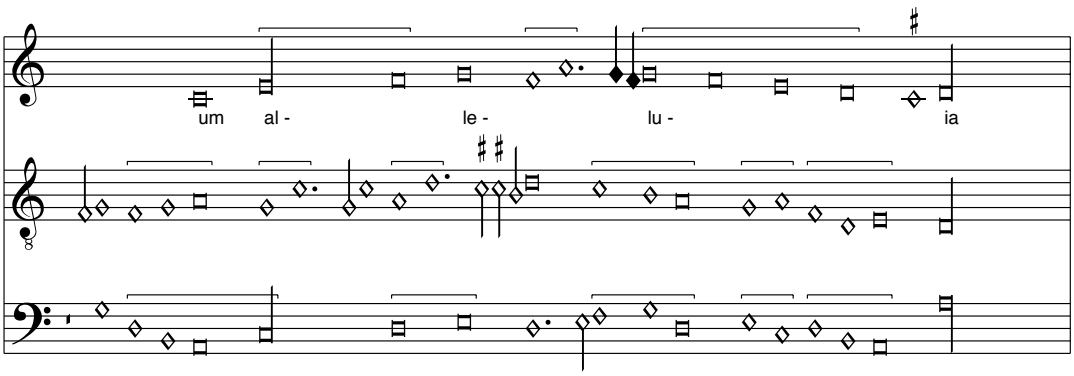
sub nota feriali



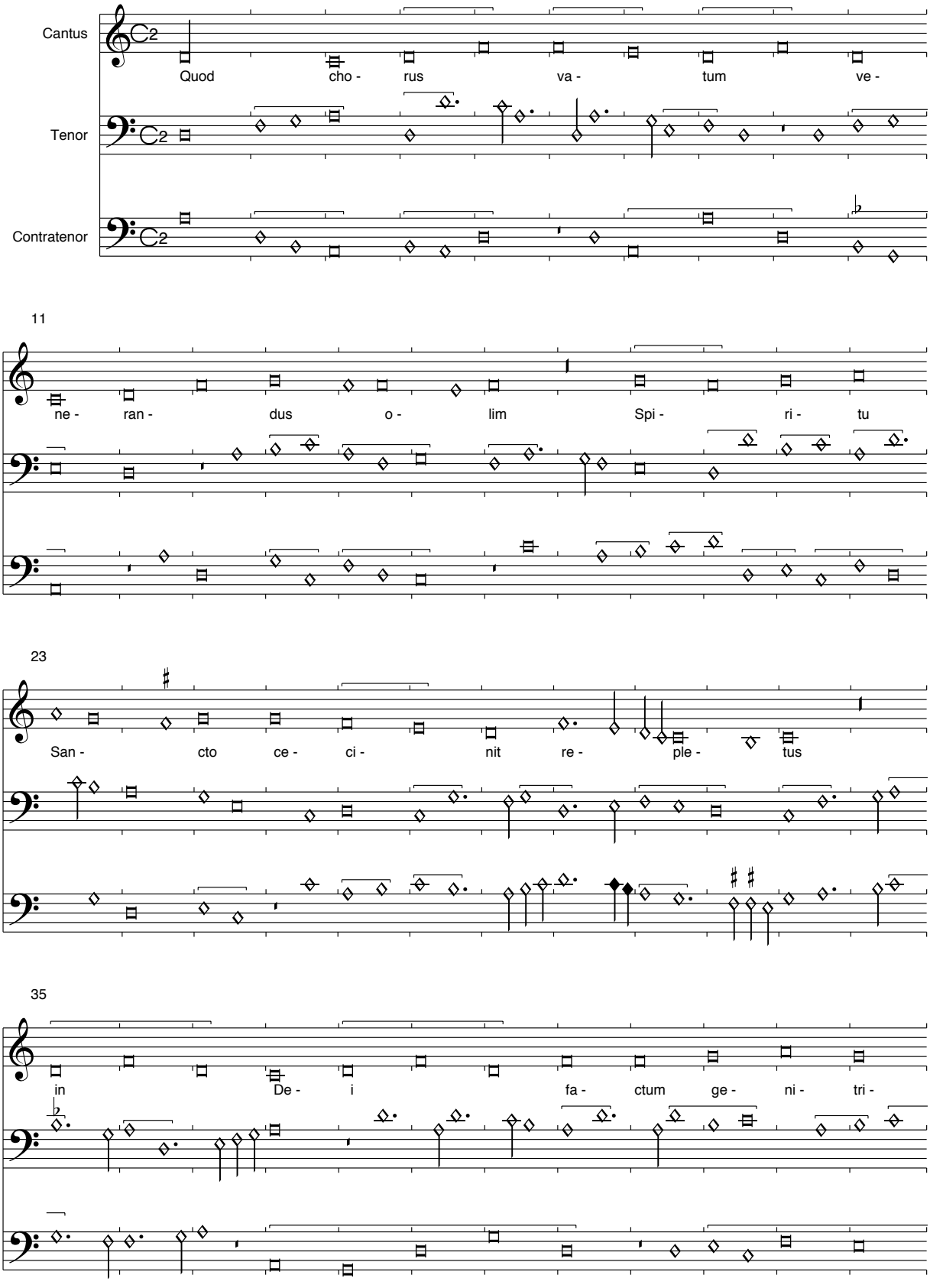
66

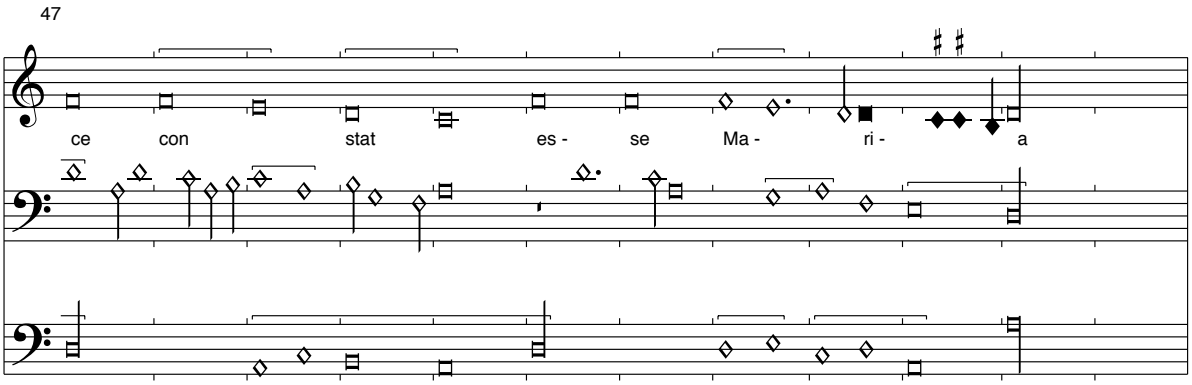


83



Quod chorus vatum
Glogau Nr. 175

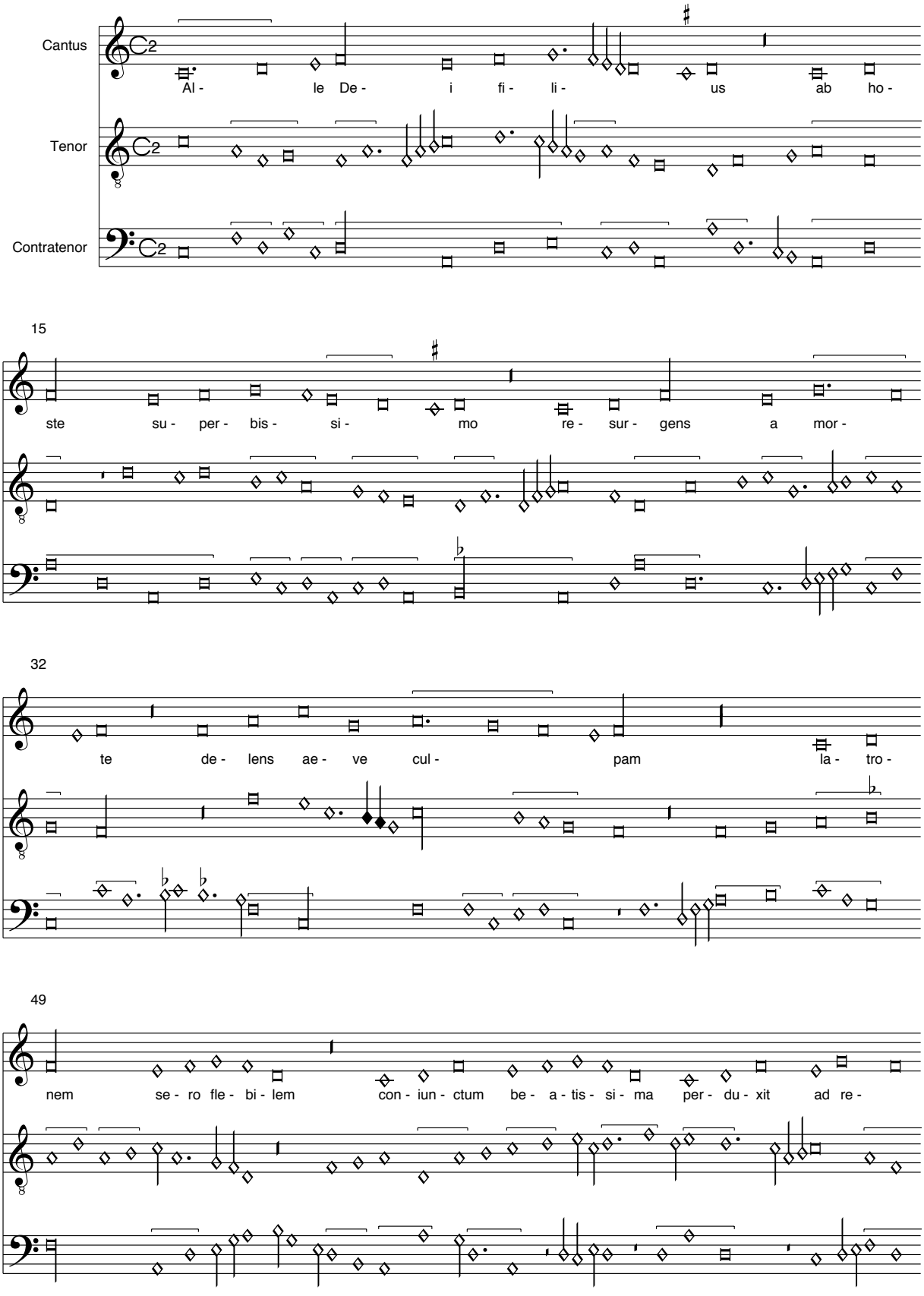




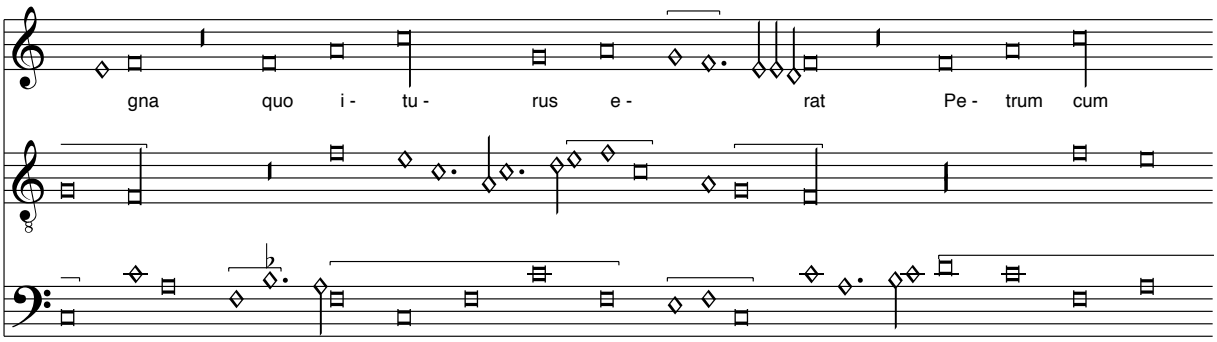
2. Strophe:

Haec Deum caeli dominumque terrae
virgo concepit peperitque virgo
atque post partum meruit manere inviolata

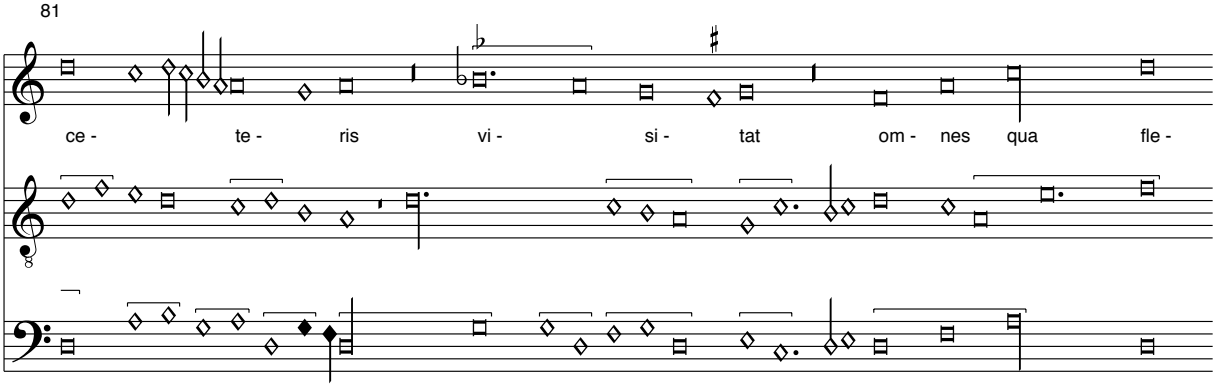
Alle(luia) dei filius
Glogau Nr. 176



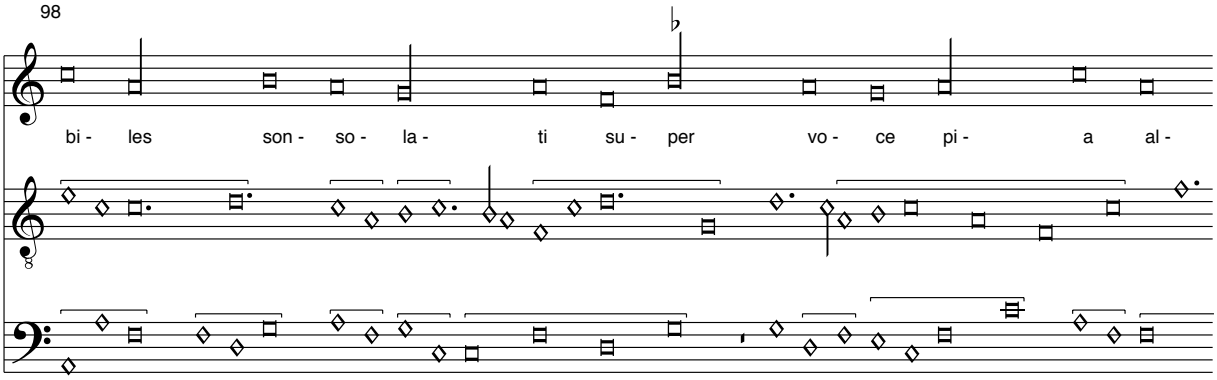
64


gna quo i - tu - rus e - rat Pe - trum cum

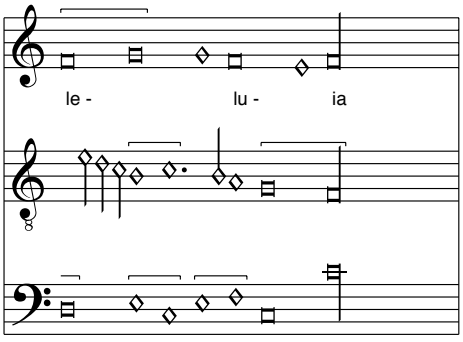
81


ce - te - ris vi - si - tat om - nes qua fle -

98

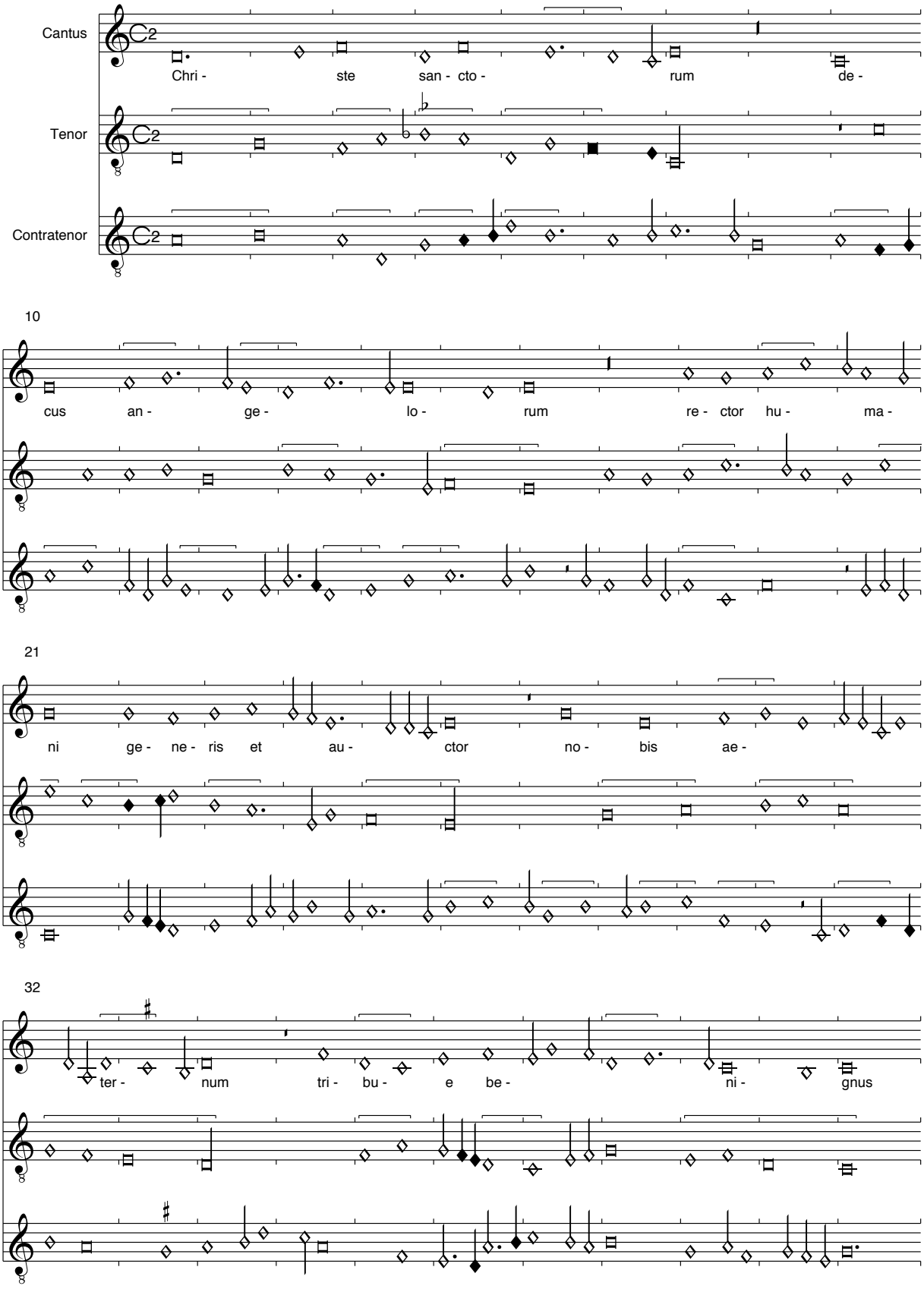

bi - les son - so - la - ti su - per vo - ce pi - a al -

115

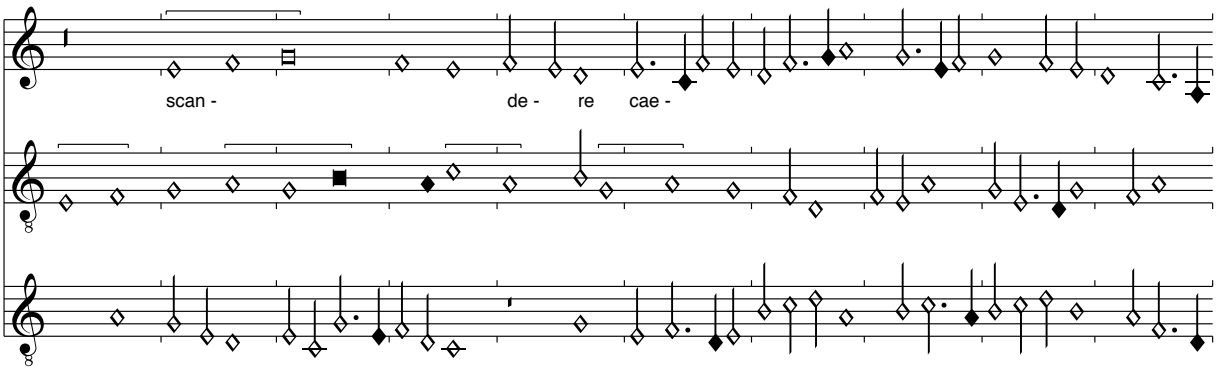

le - lu - ia

Christe sanctorum decus
Glogau Nr. 177

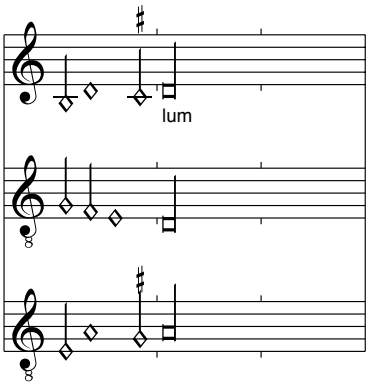
De sancto Michaele



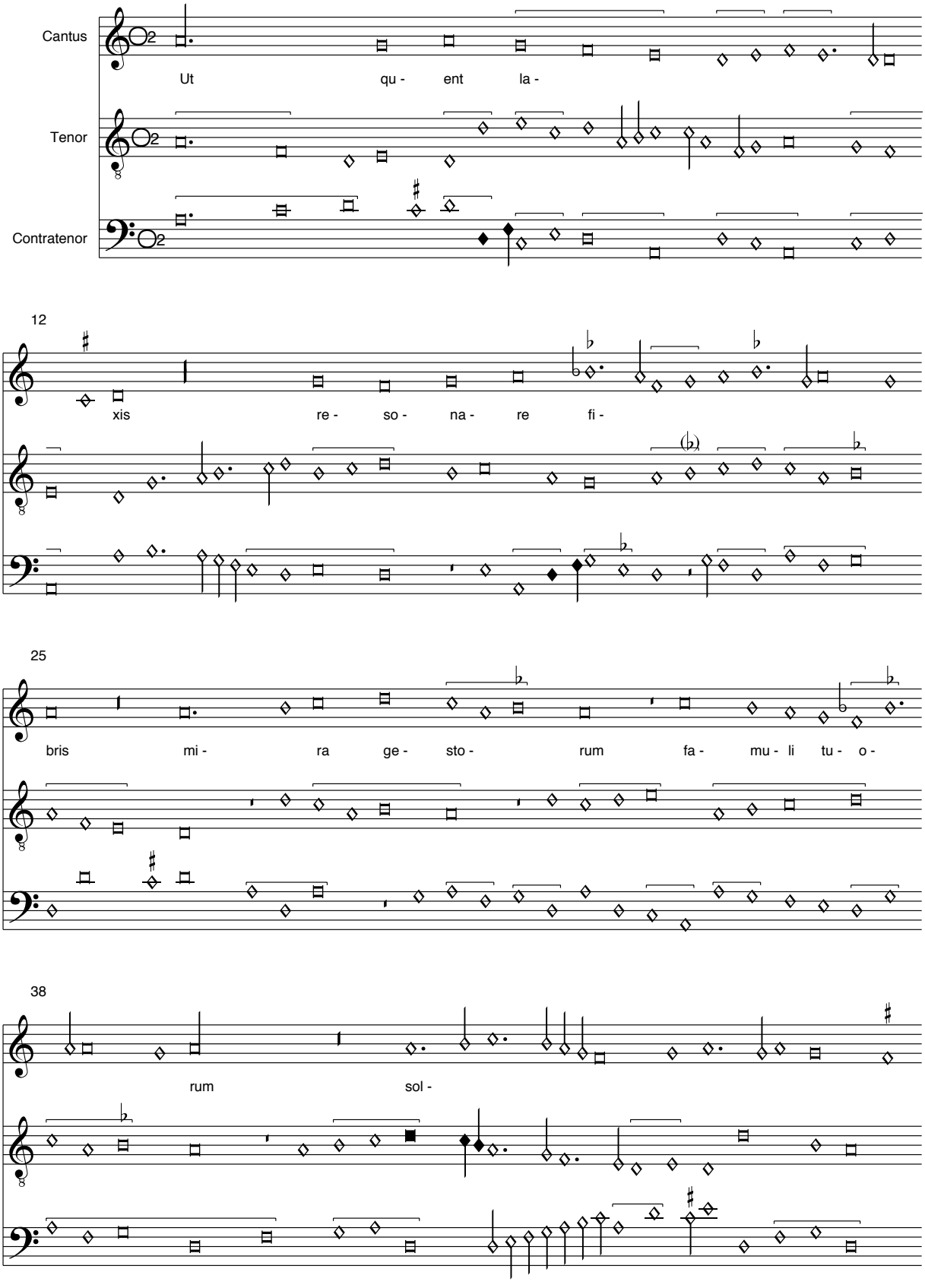
43

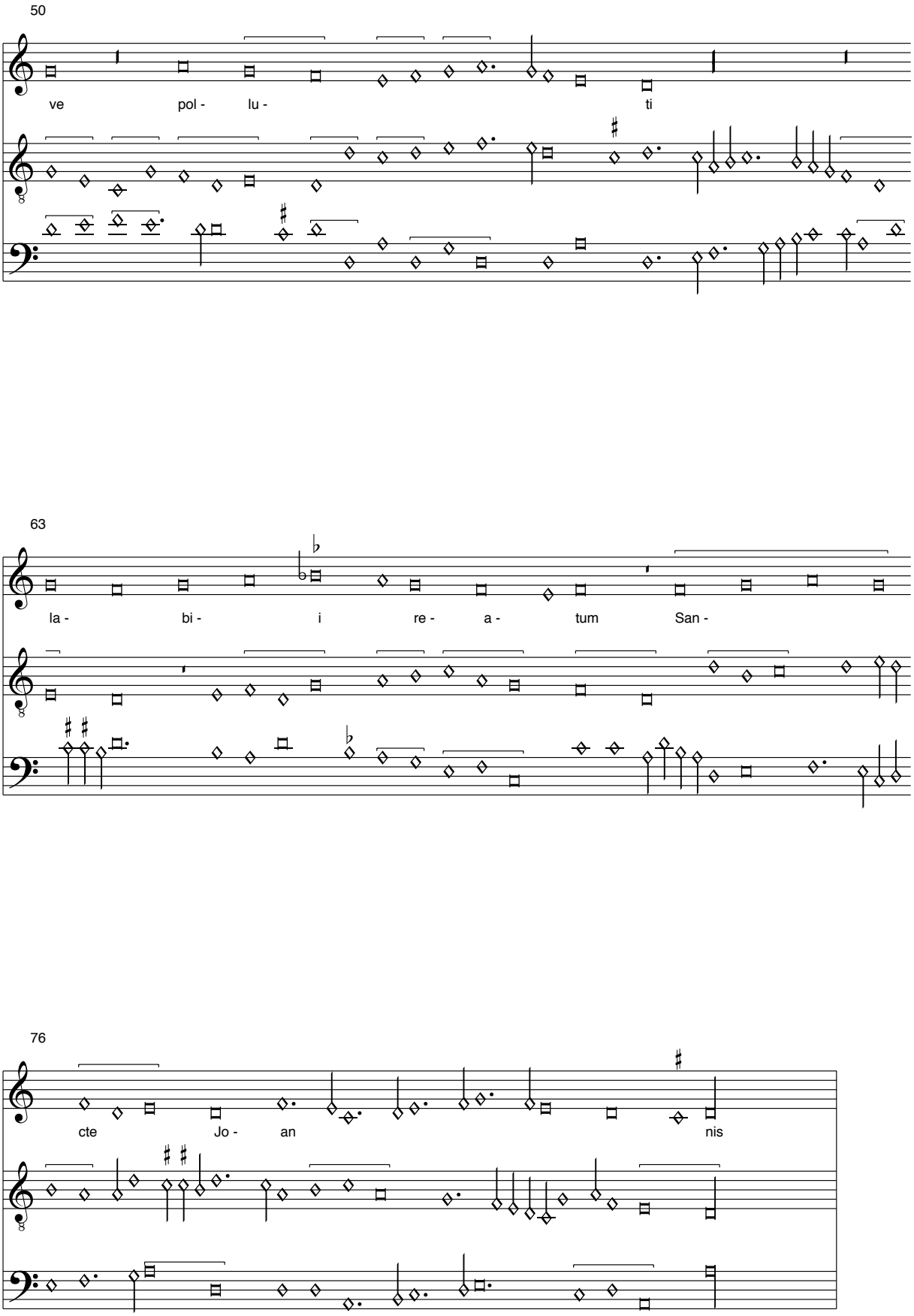


53



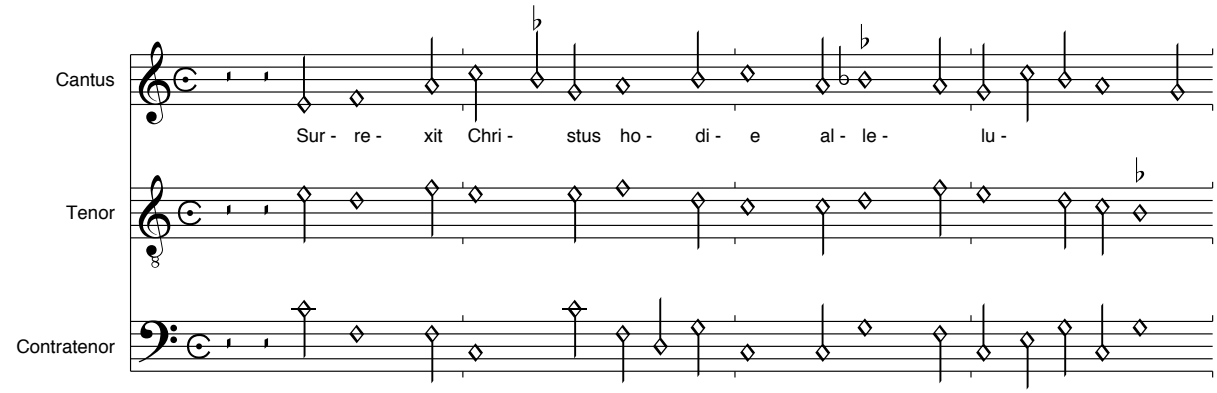
Ut queant laxis
Glogau Nr. 178

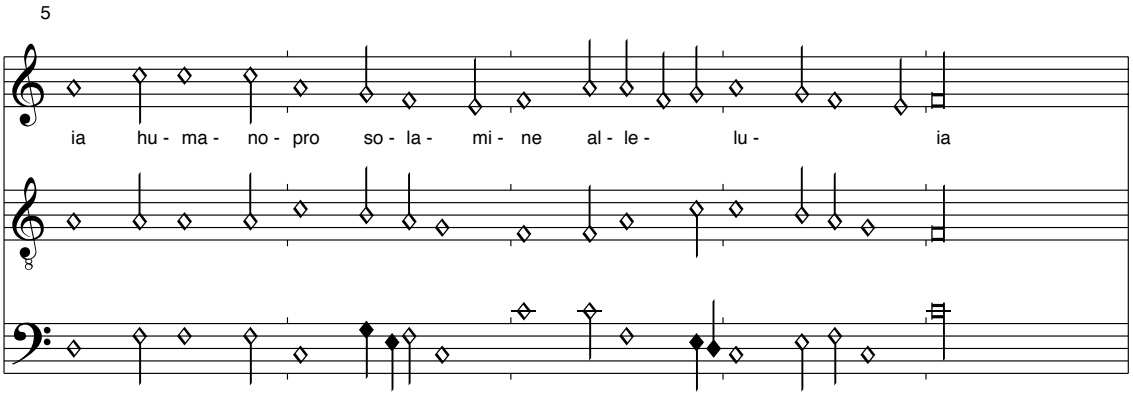




Nuntius celso veniens Olympo
te patri magnum fore nasciturum
nomen et vitae seriem gerendae
ordine promit

Surrexit Christus hodie
Glogau Nr. 179

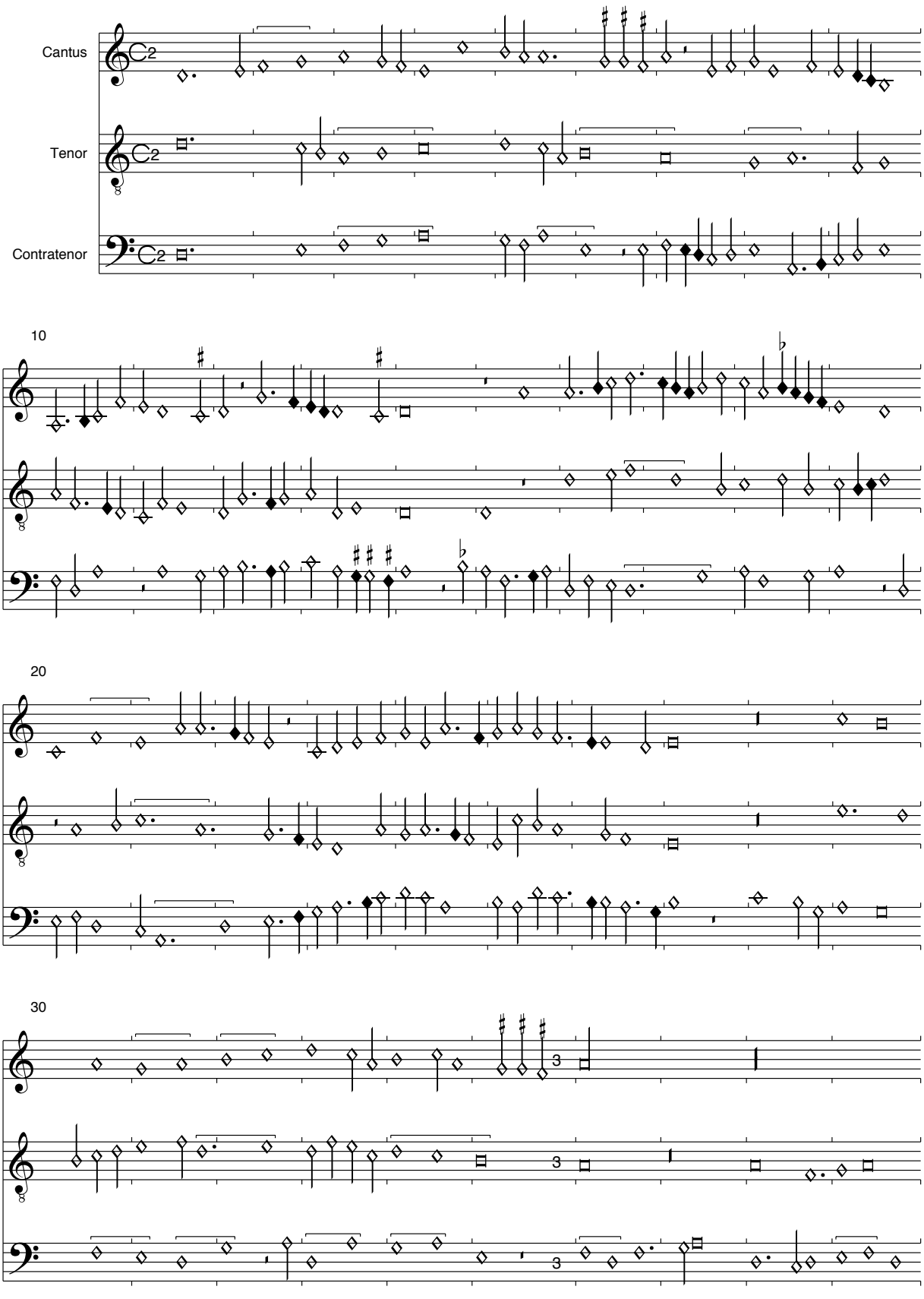




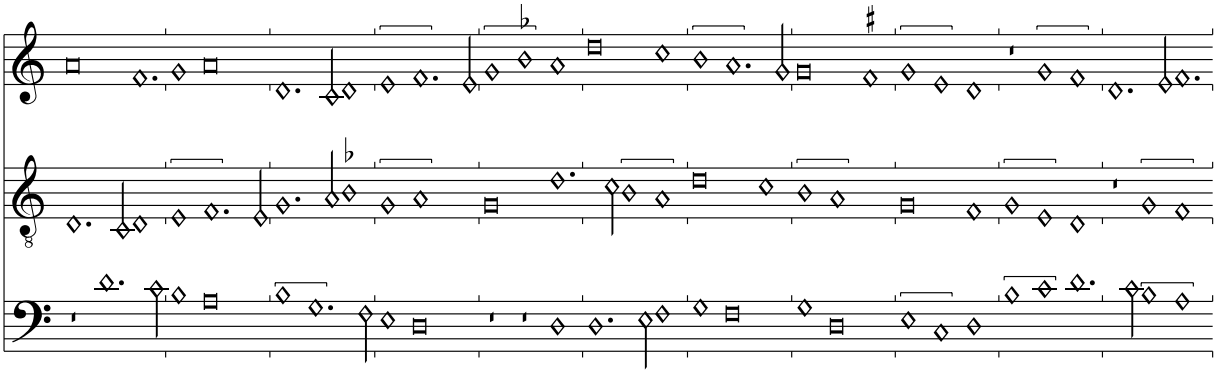
Im Tenor T. 1 wurde Sb-f’ durch Sb-d’ emendiert.

Trag frischen muth meyn schones lip

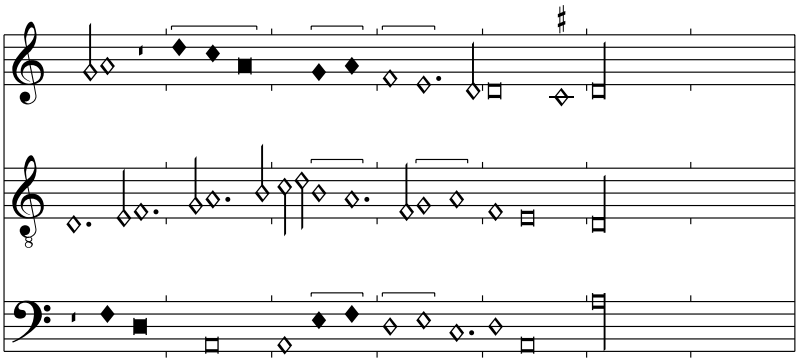
Glogau Nr. 180



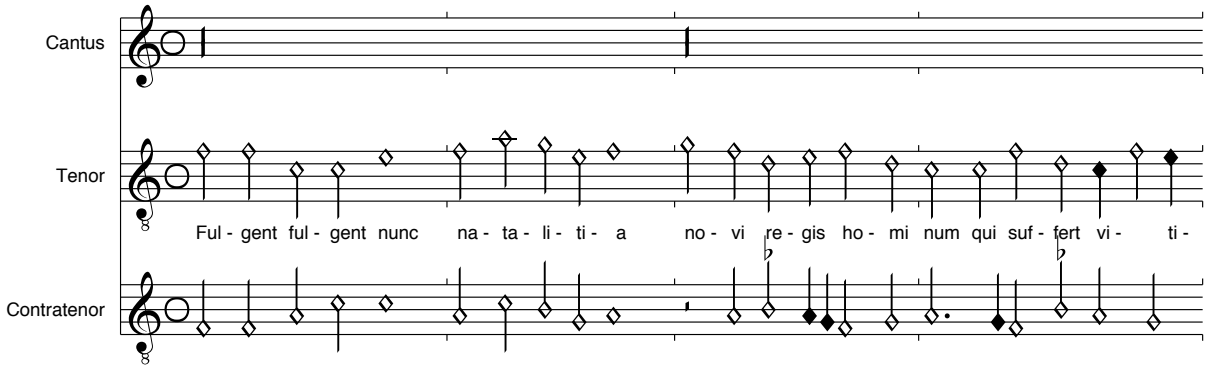
40

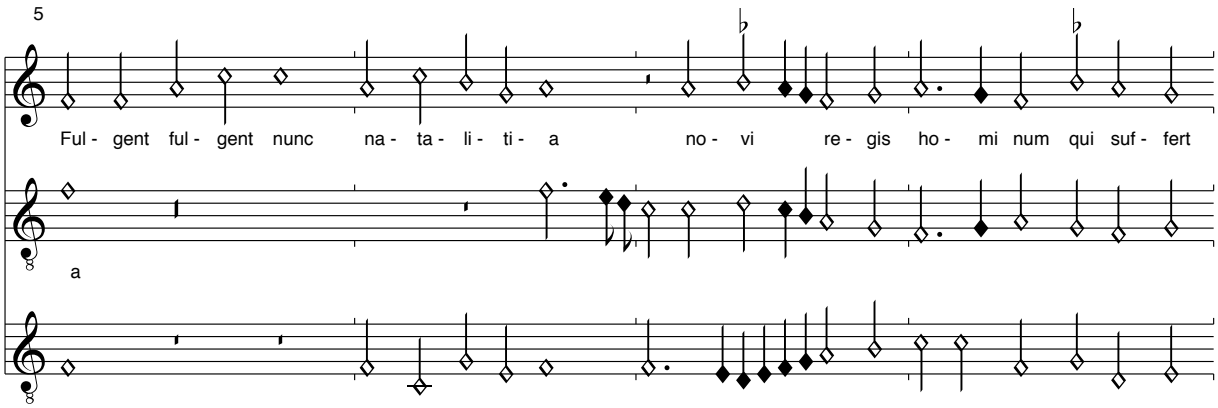


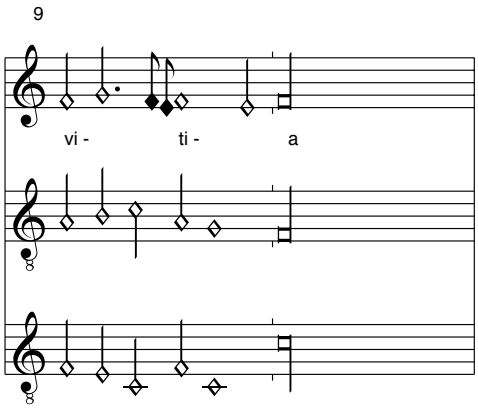
51



Fulgent nunc natalicia
Glogau Nr. 181







Die Pausen sind in allen Stimmen fehlerhaft.

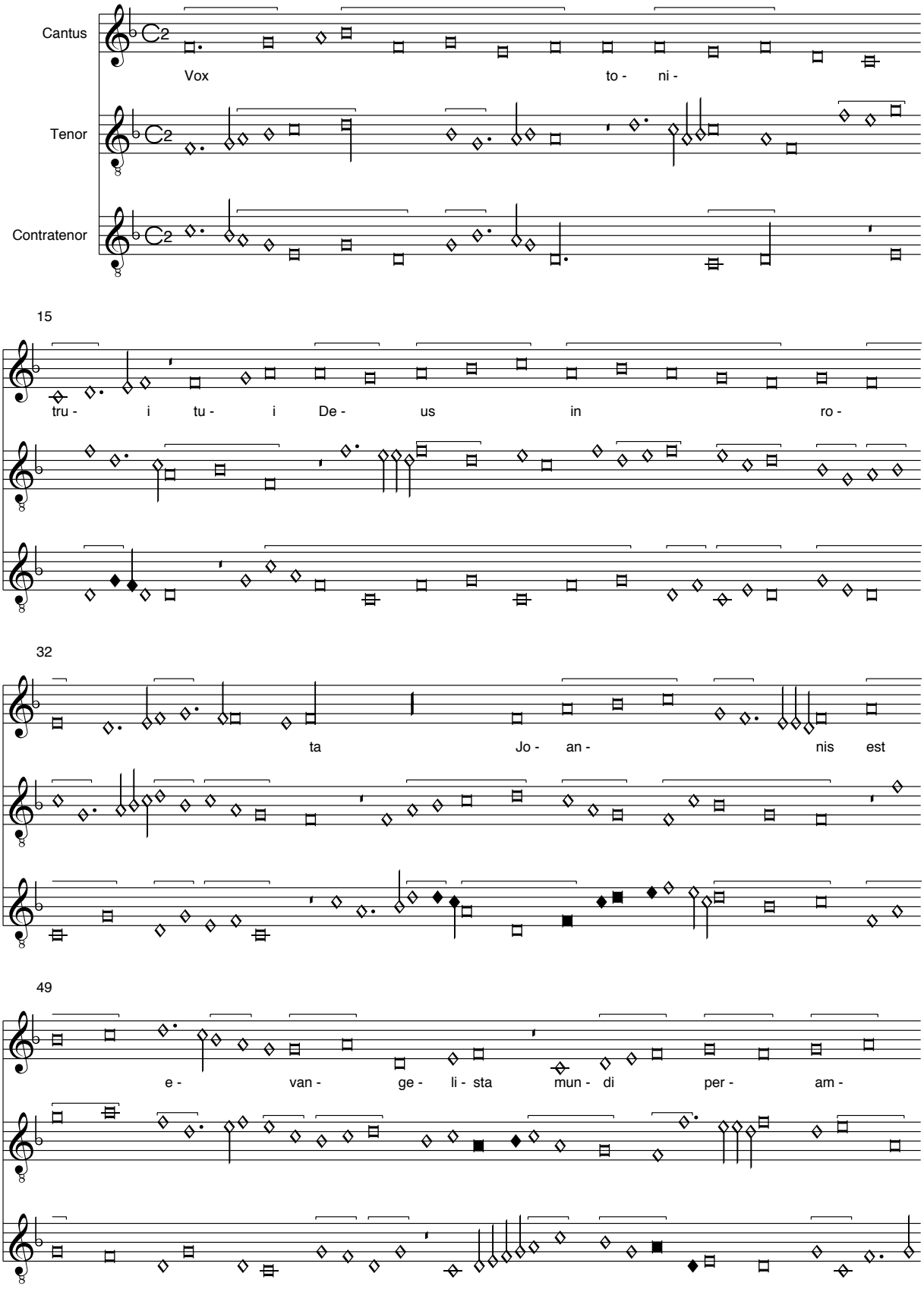
Sint su sint superi et inferi
natum regem collaudantes laude supplici

Hy for hy fortes semper animo
psallentes laudum dragmata cum iubilo

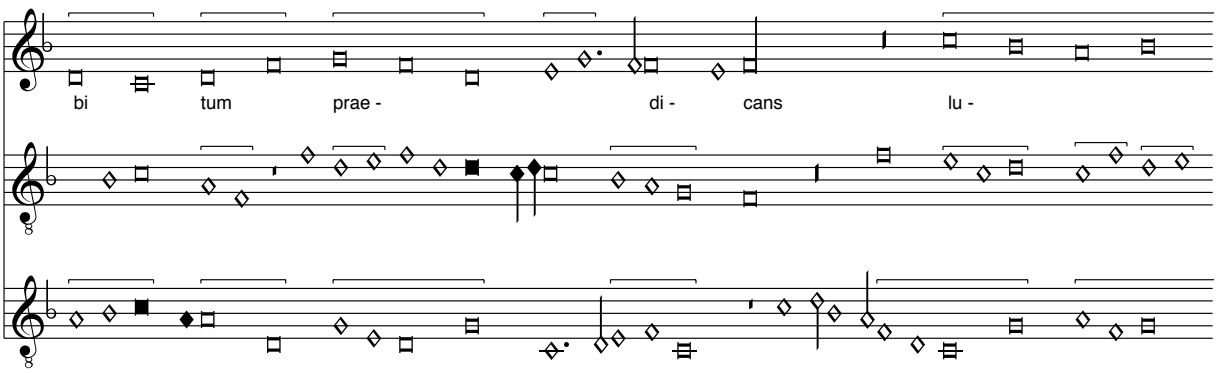
Cinctu cinctu tu plauso populo
nove regum rex da gaudia in poi solio

Vox tunitrui
Glogau Nr. 182

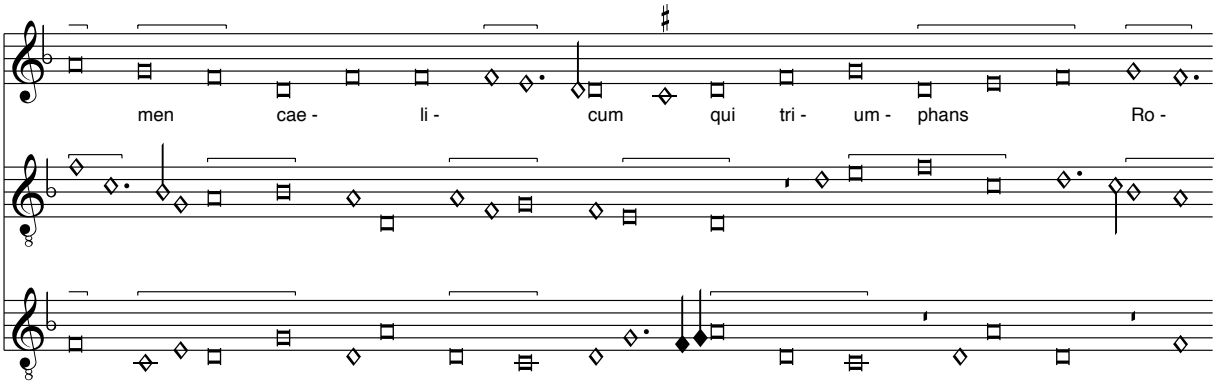
Responsorium de Sancte Johanne evangelista



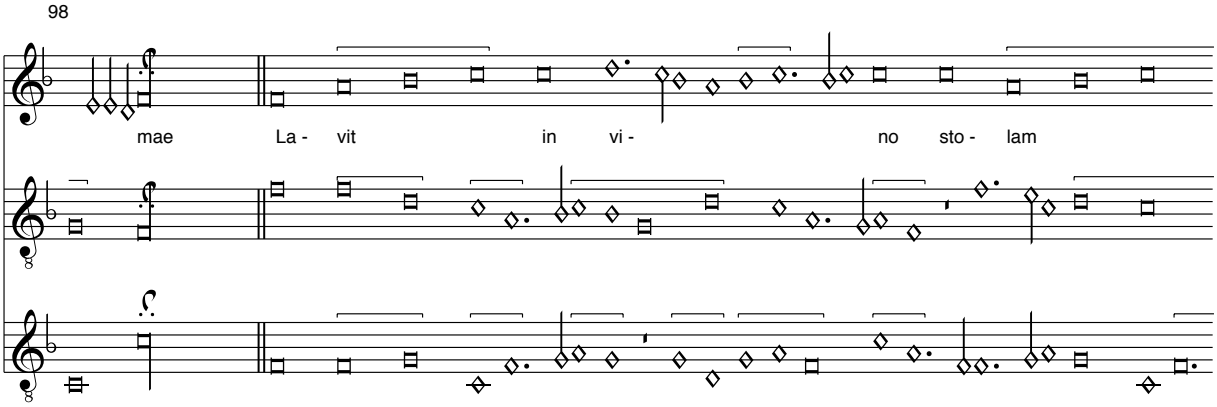
65


bi tum prae - di - cans lu -

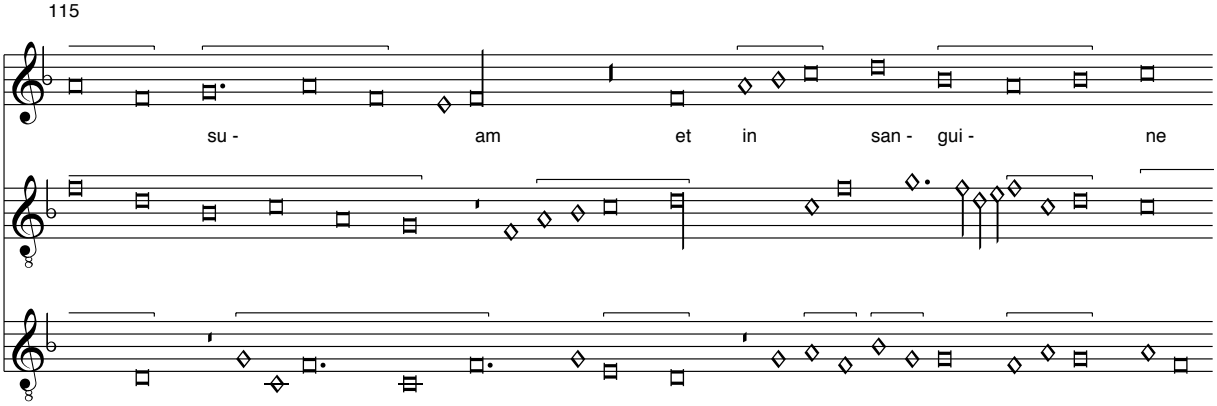
82


men cae - li - cum qui tri - um - phans Ro -

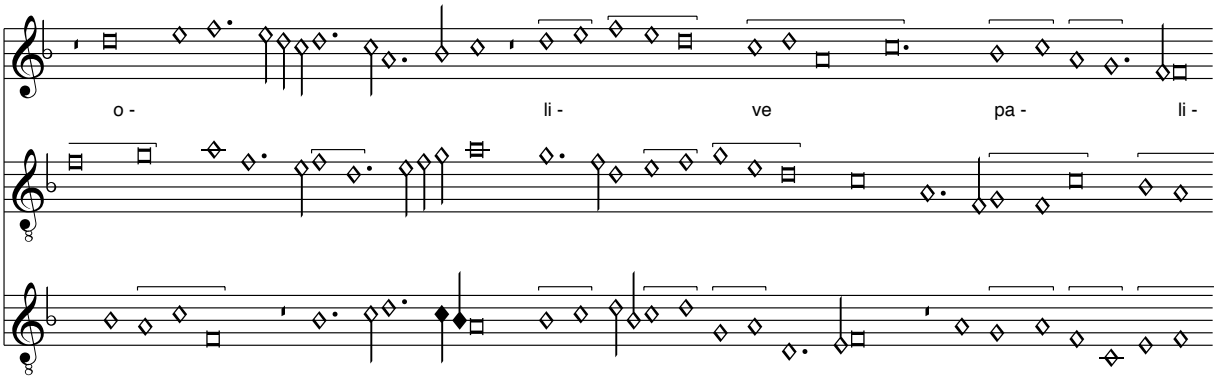
98


mae La - vit in vi - no sto - lam

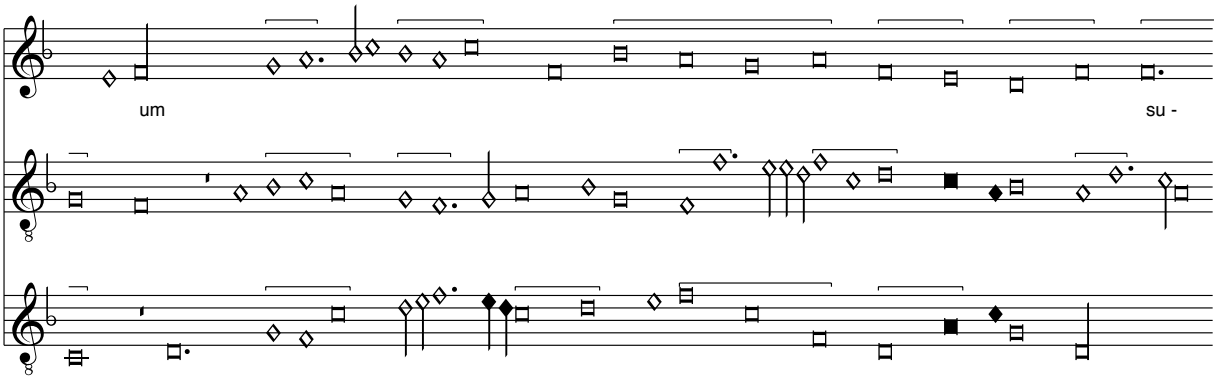
115


su - am et in san - gui - ne

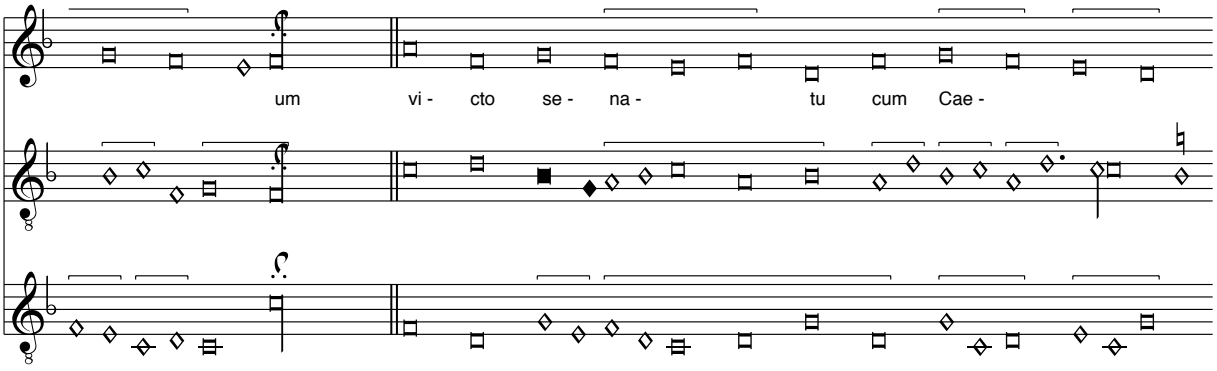
132



148



165



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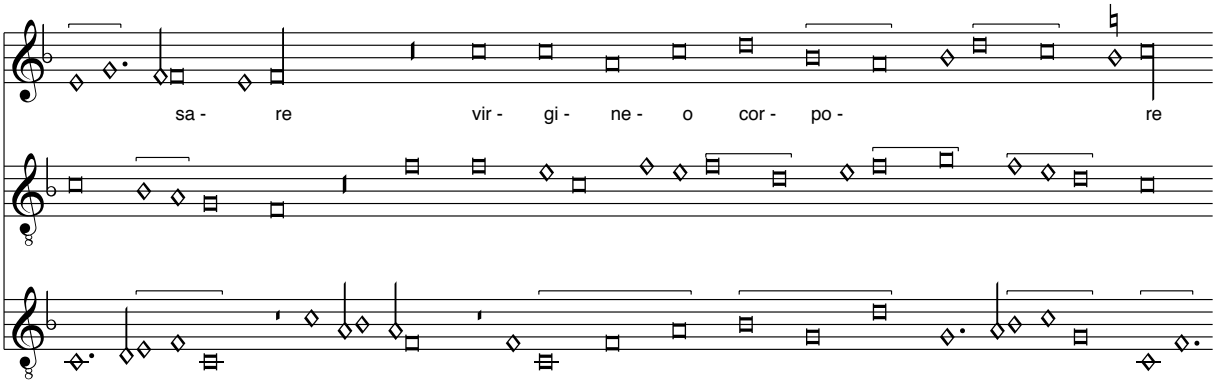
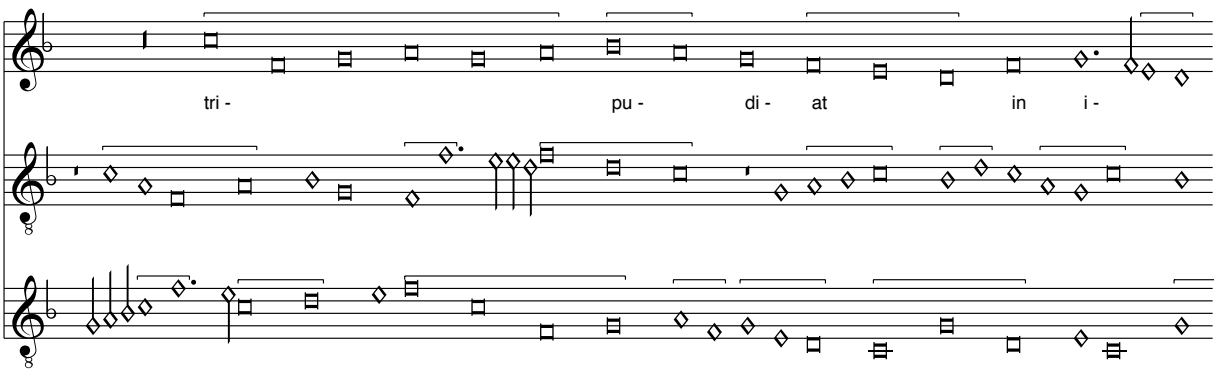
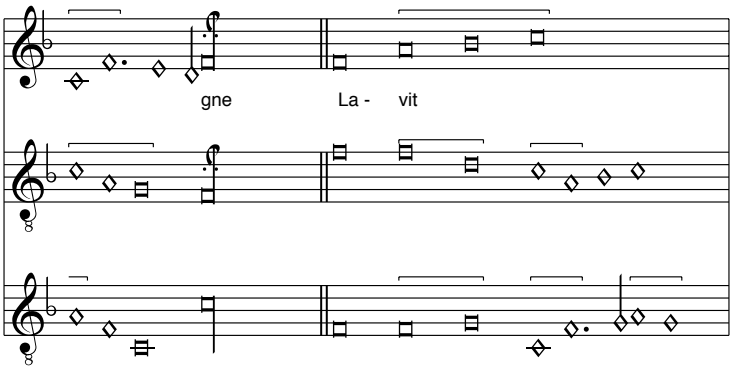


199

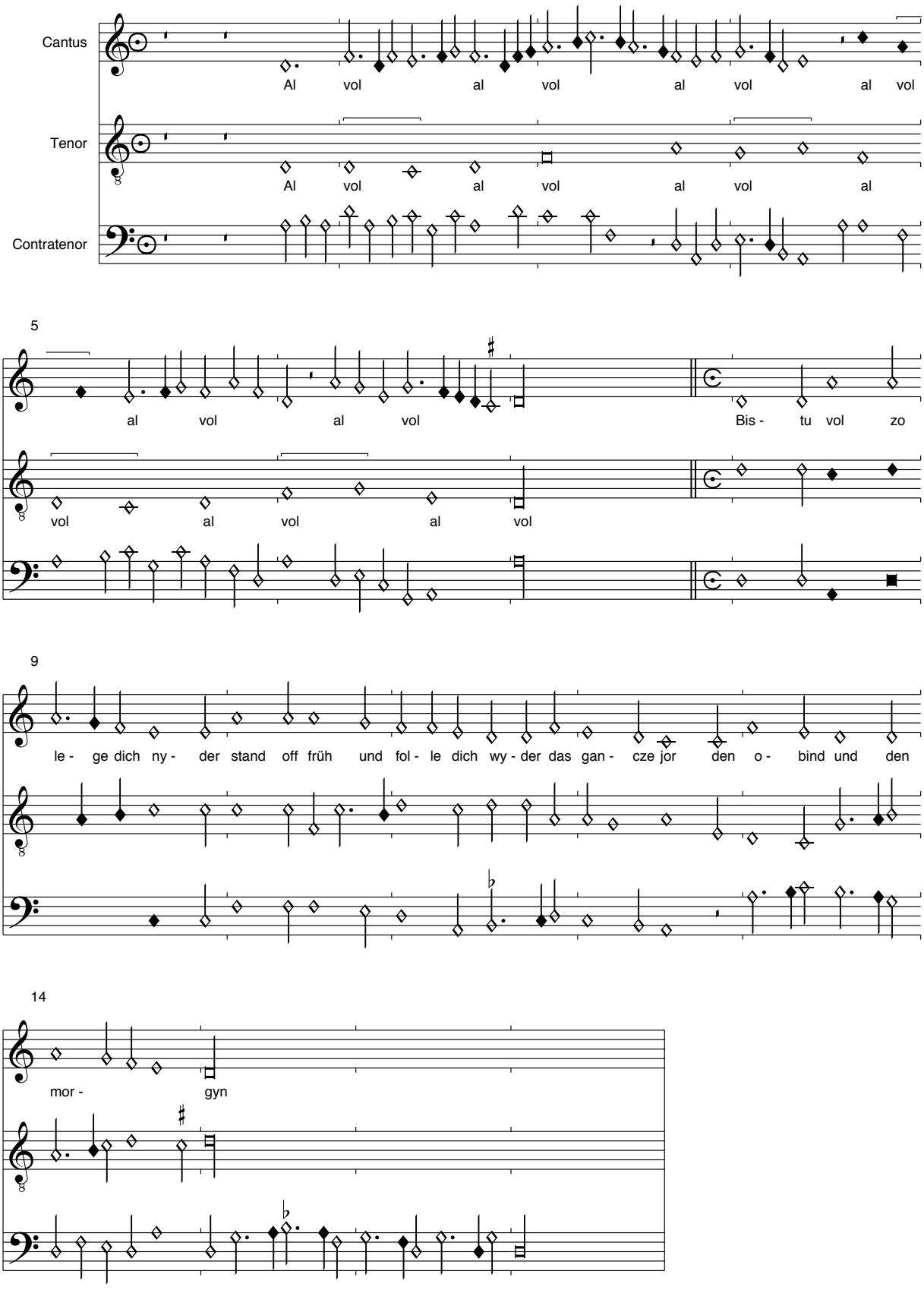


216

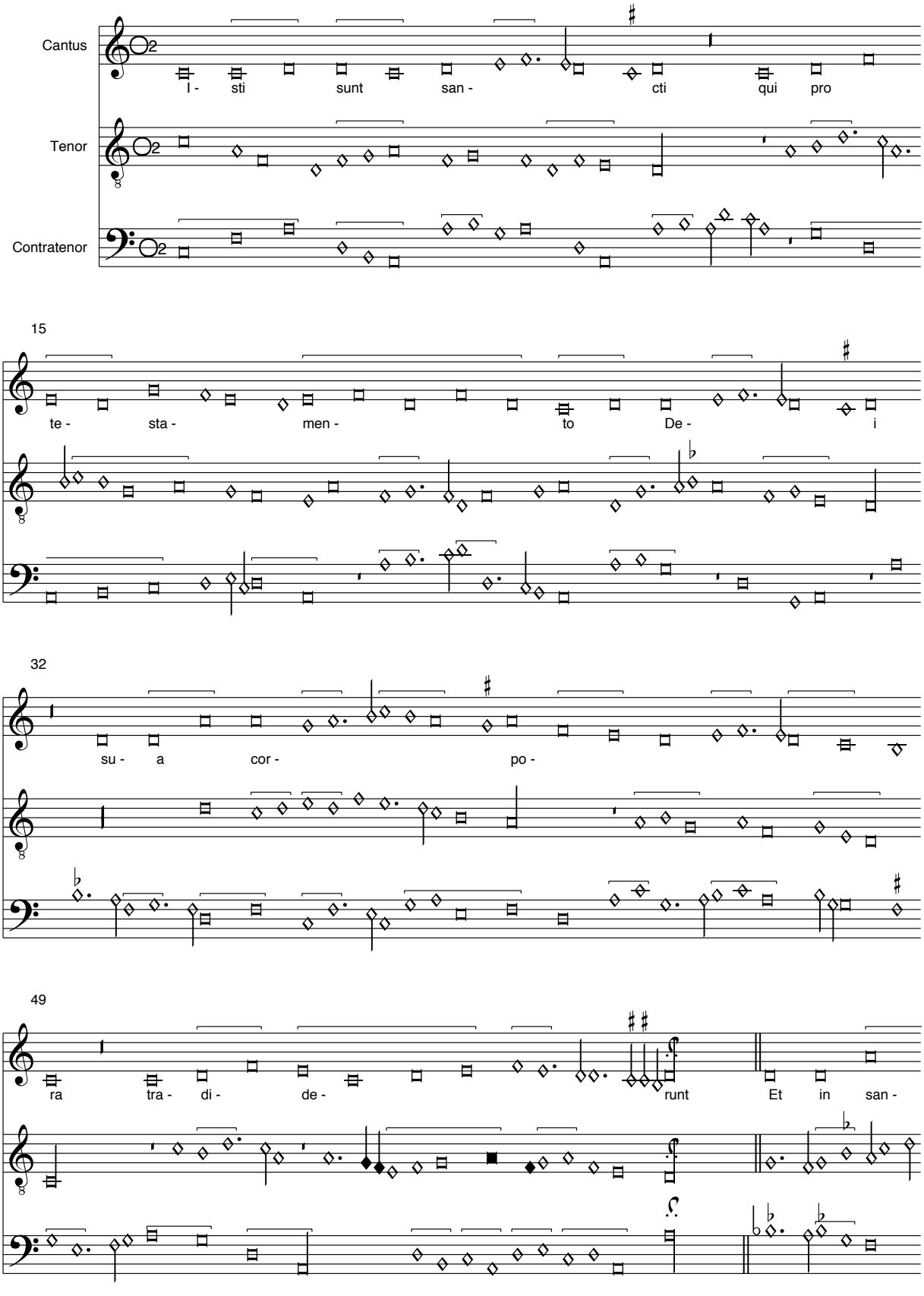


Auf den Versus wird auch die Doxologie gesungen!

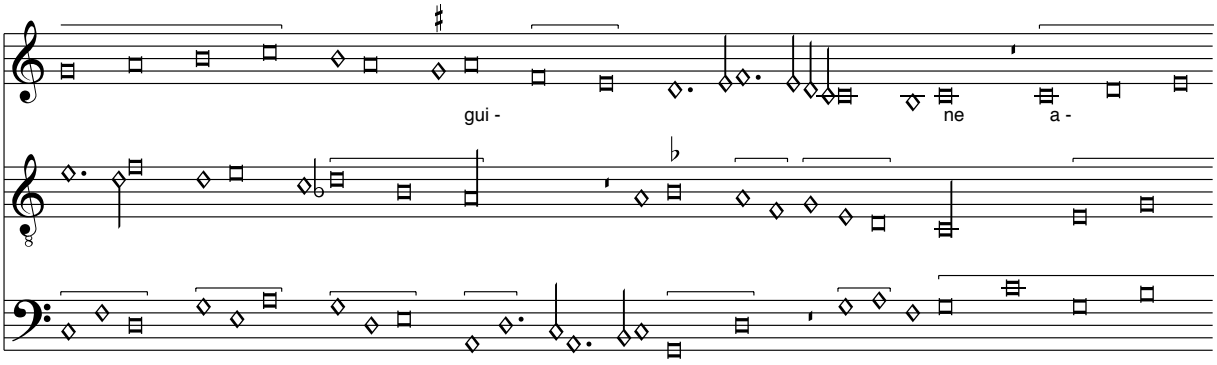
Al fol
Glogau Nr. 183



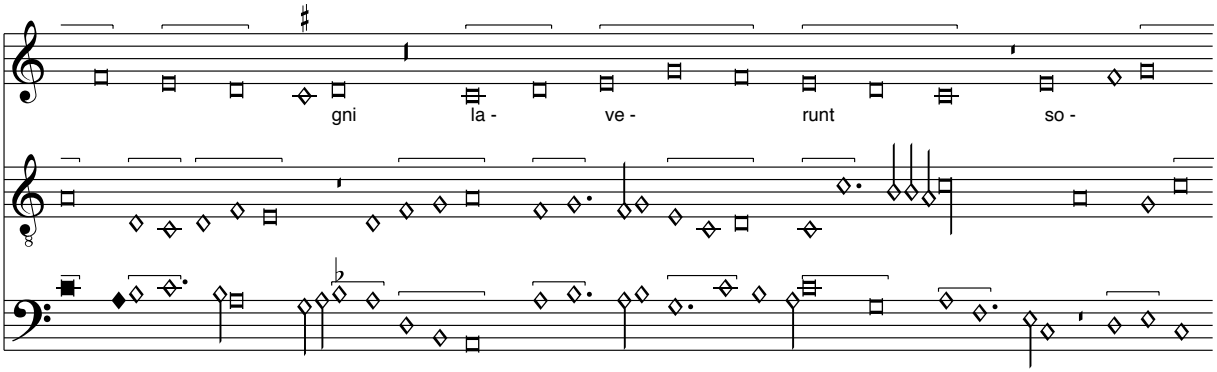
Isti sunt sancti
Glogau Nr. 184



66



83



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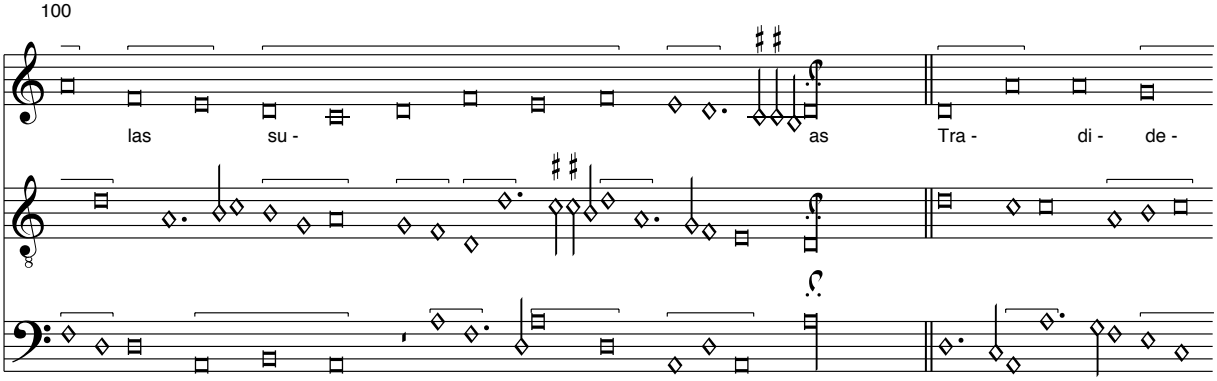
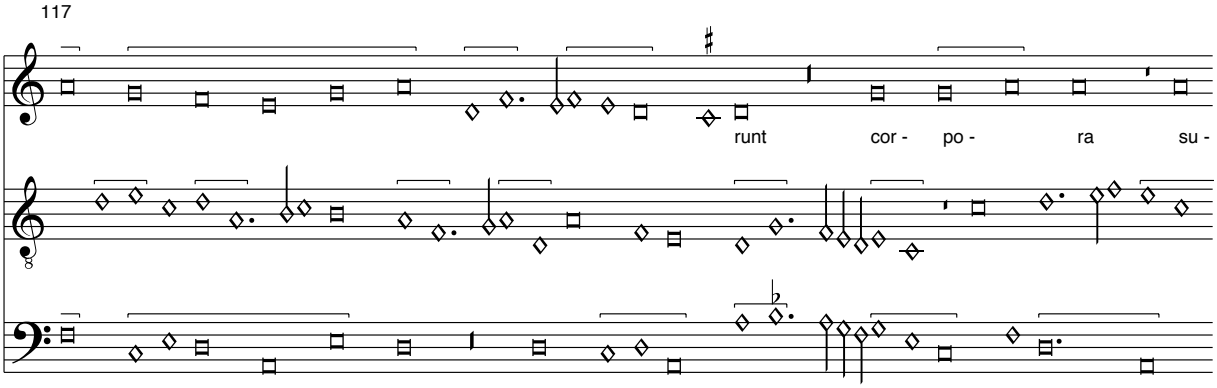
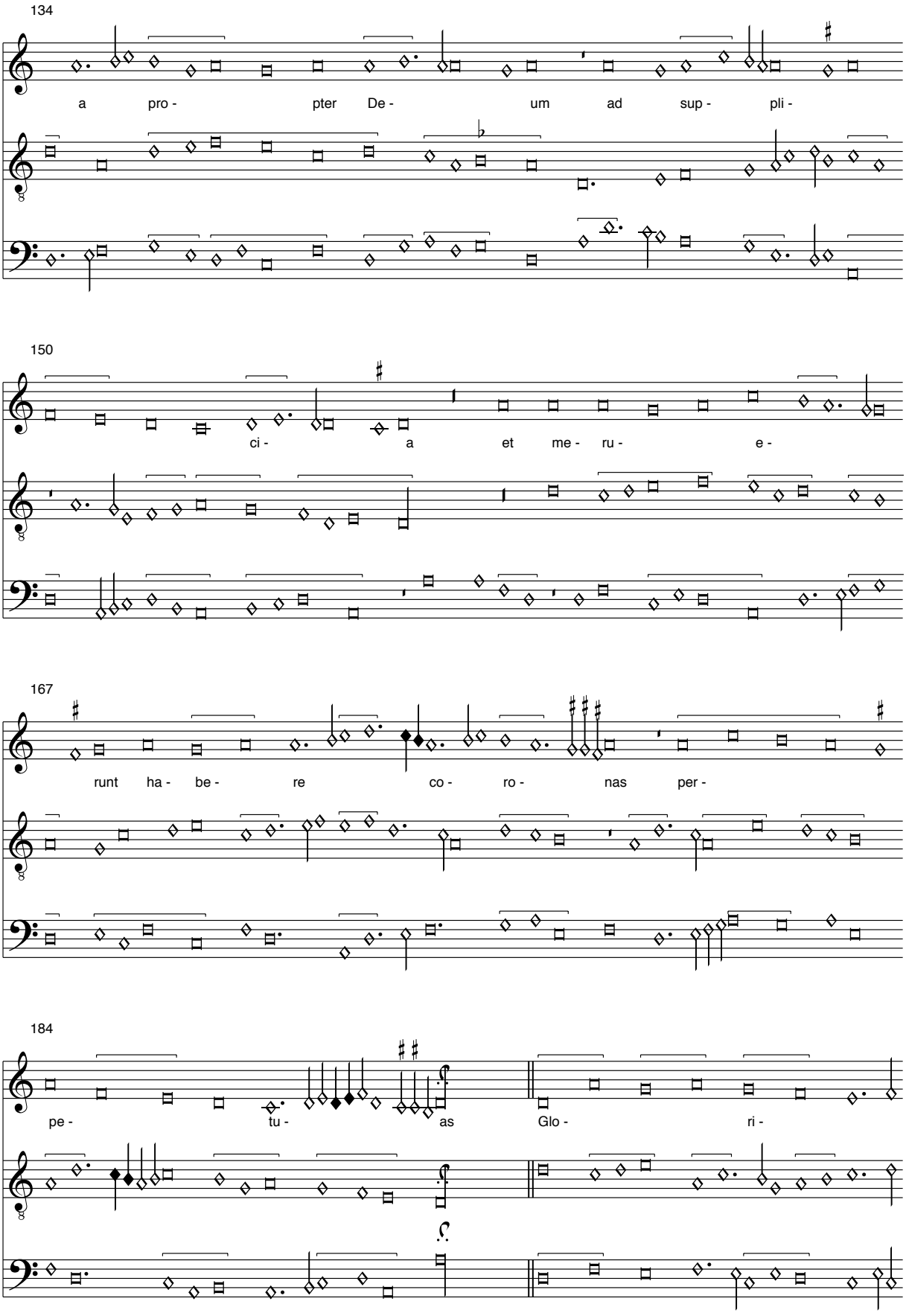
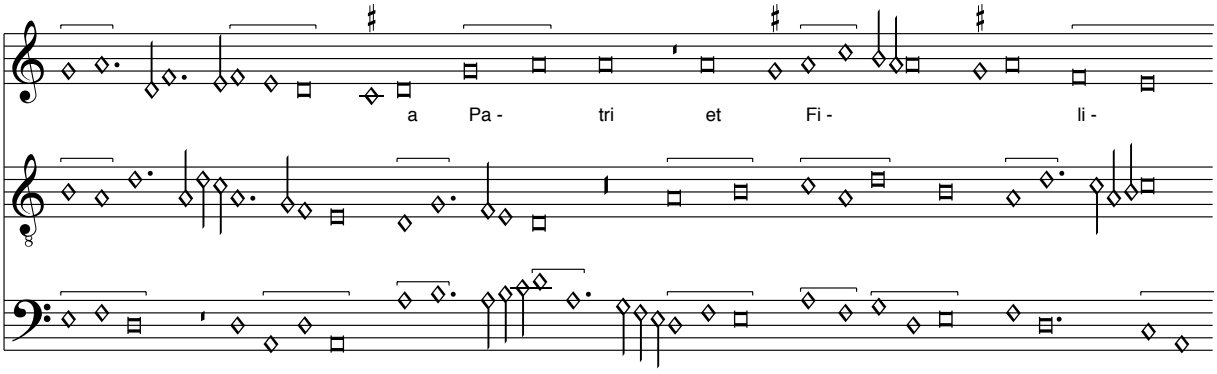


117

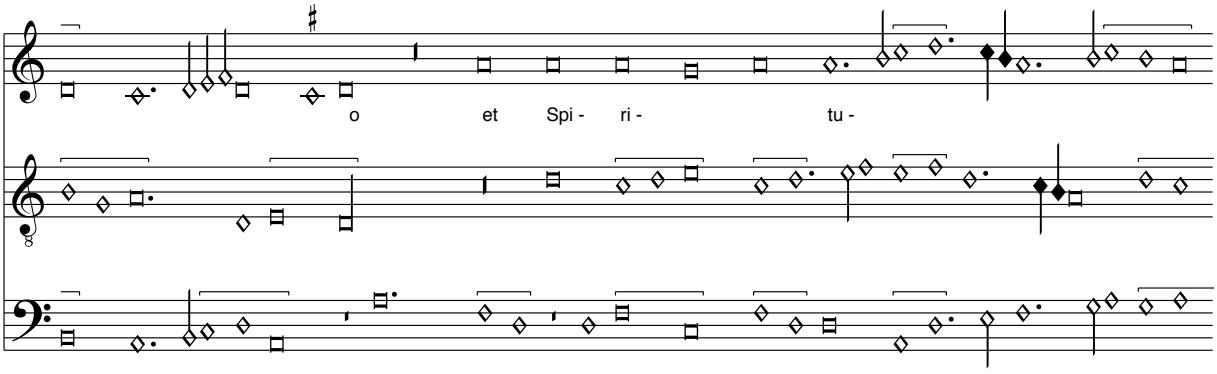



134
a pro - pter De - um ad sup - pli -
150
ci - a et me - ru - e -
167
runt ha - be - re co - ro - nas per -
184
pe - tu - as Glo - ri -

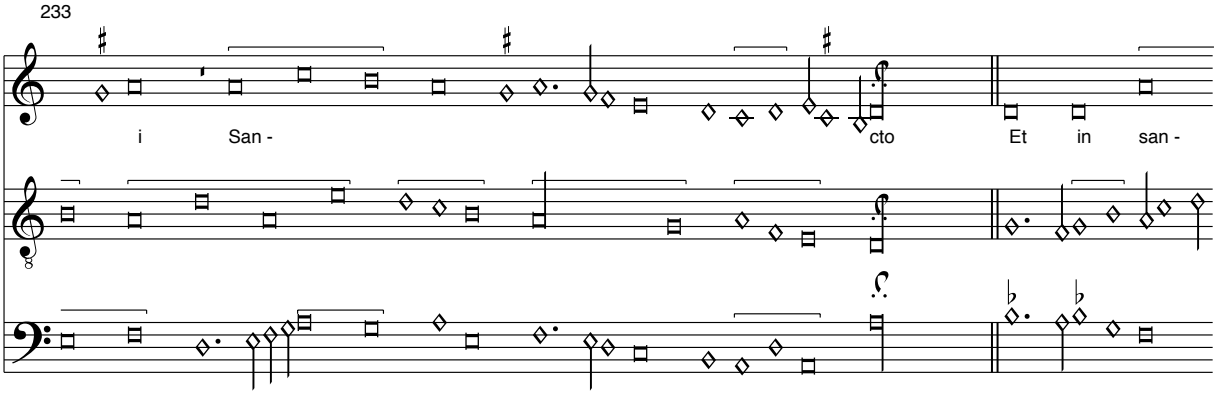
200



217



233



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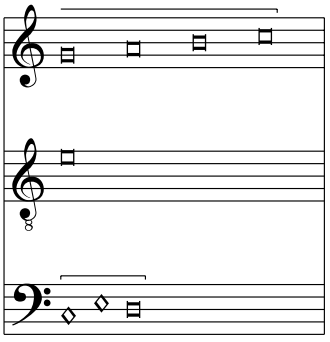
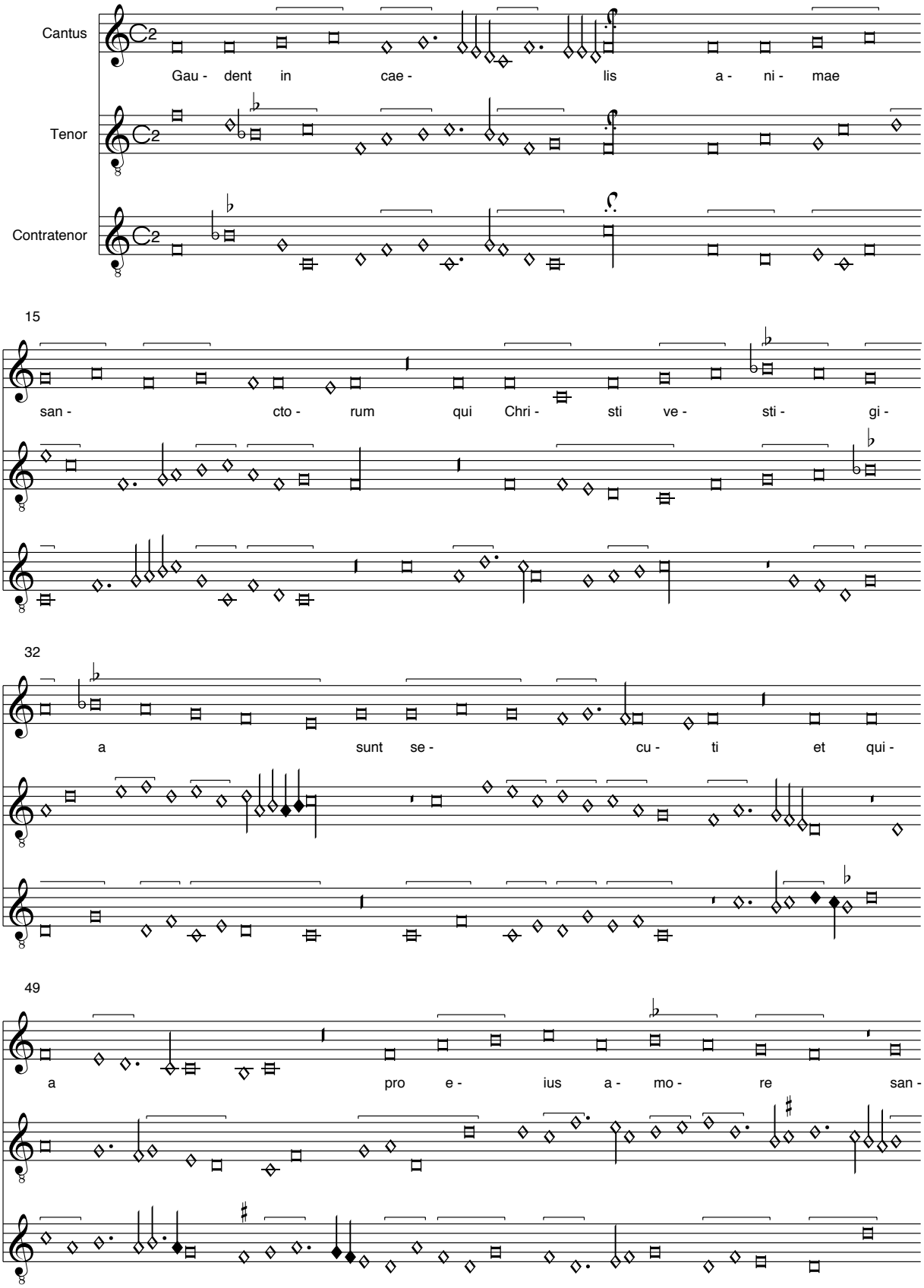
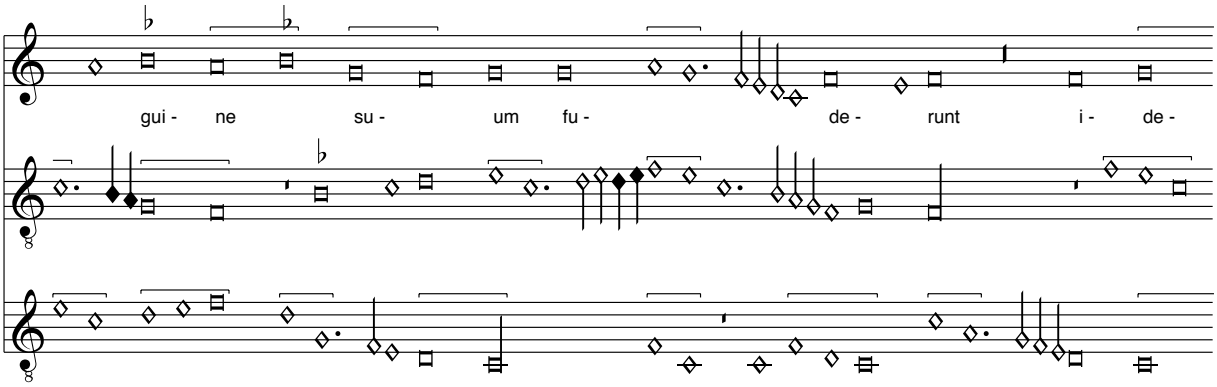


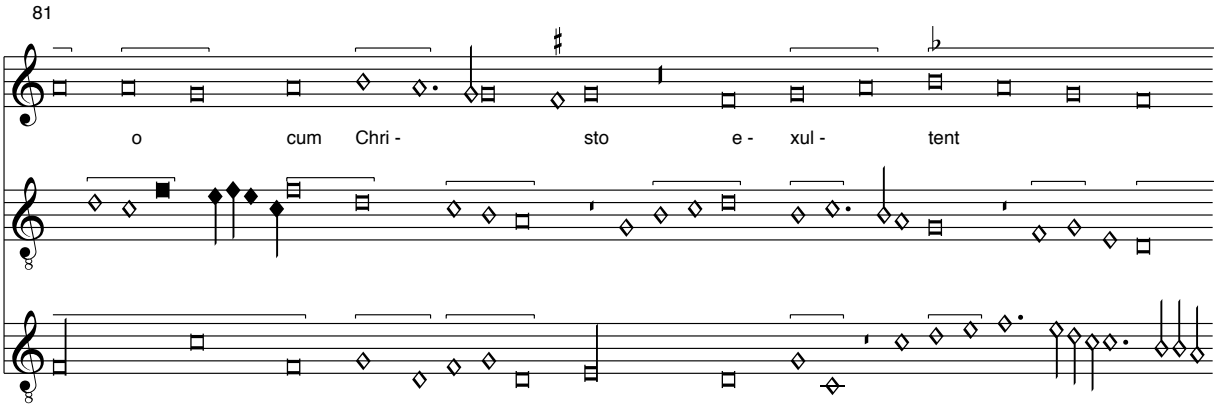
Gaudent in celis
Glogau Nr. 185



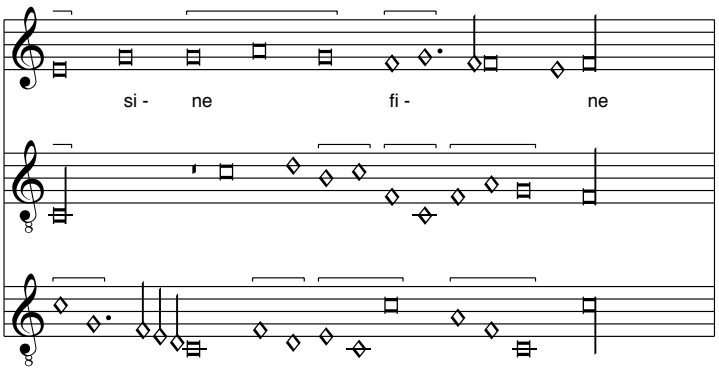
65



81

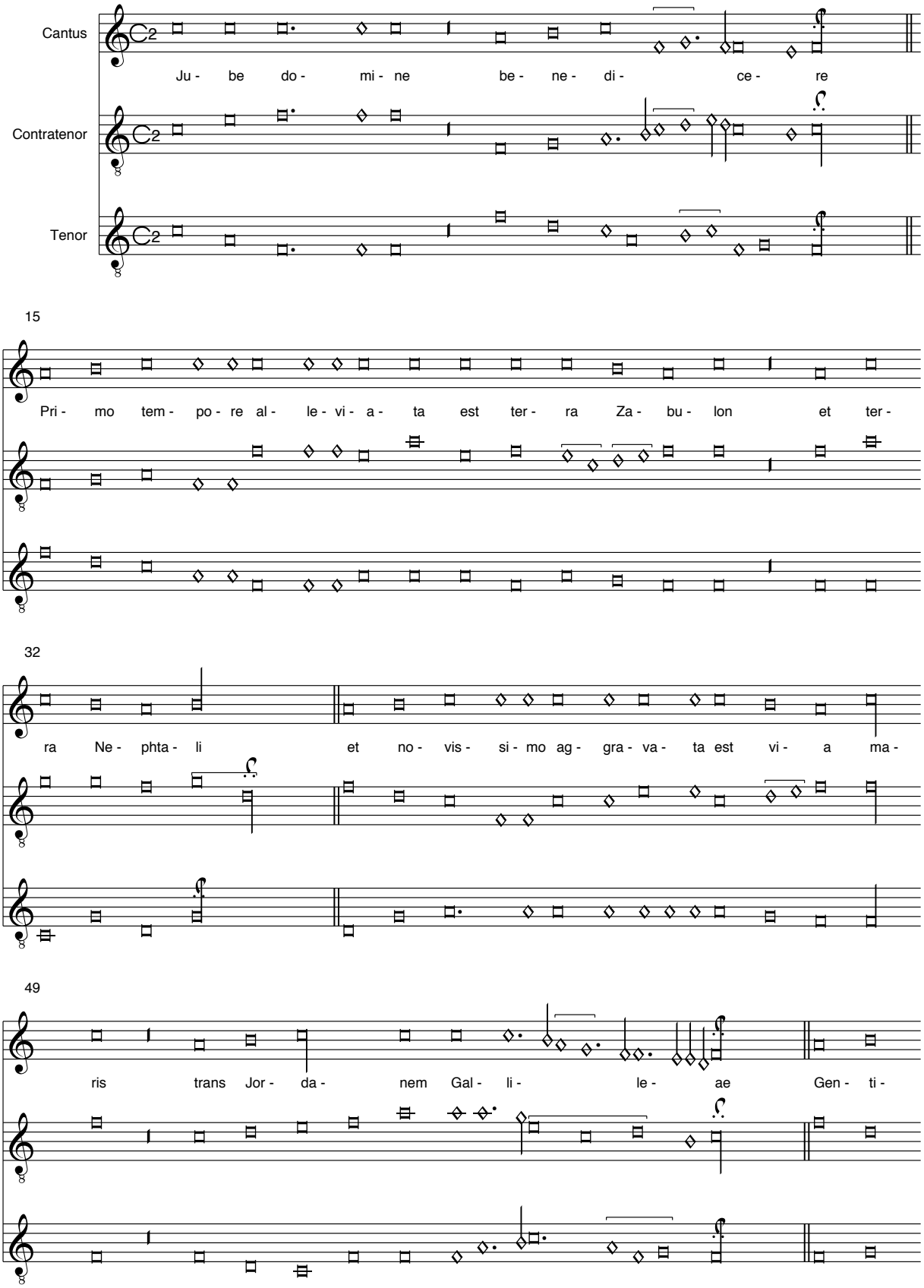


97

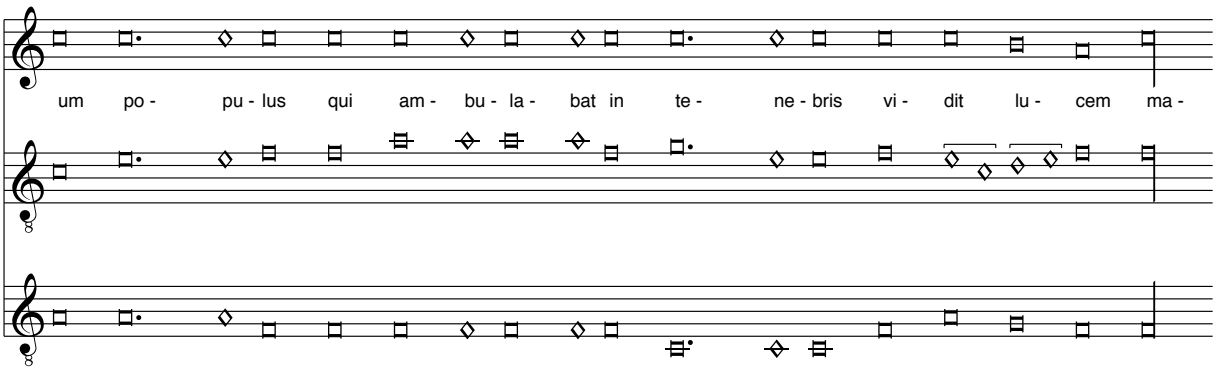


Iube domine (Prima Lectio der Weihnachtsnacht)

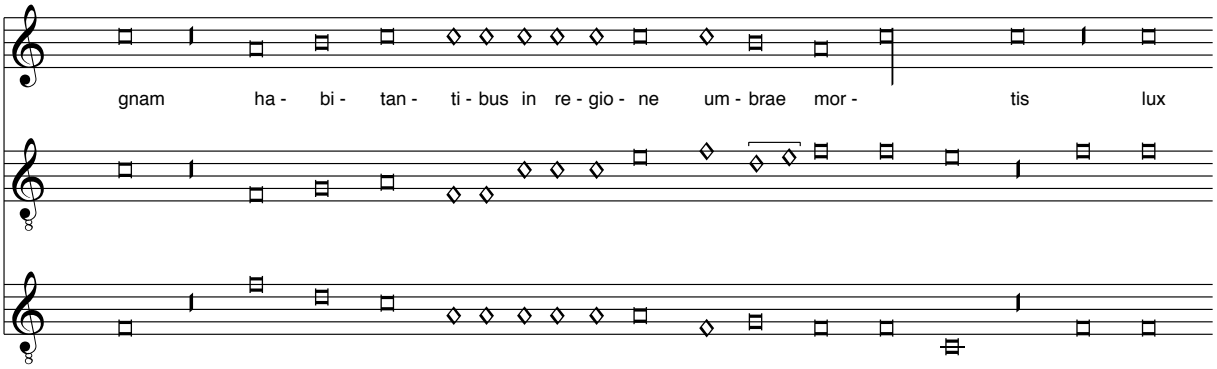
Glogau Nr. 186



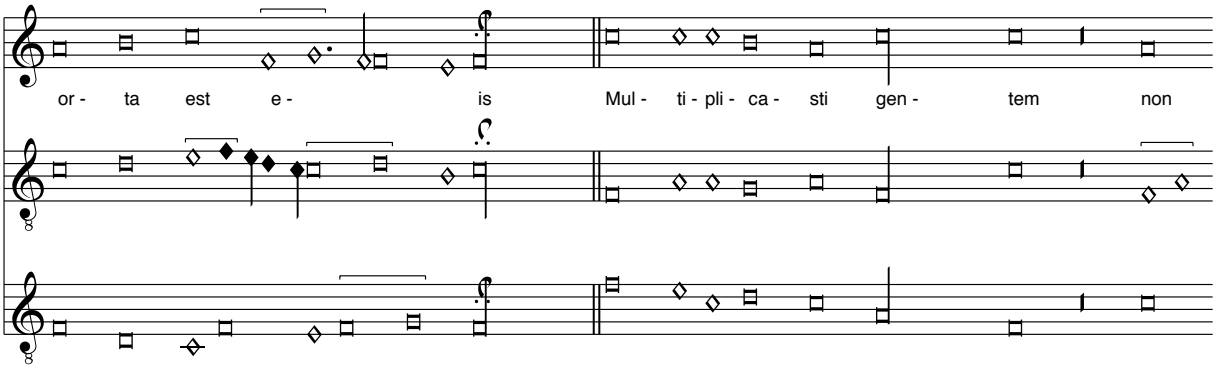
66


um po - pu - lus qui am - bu - la - bat in te - ne - bris vi - dit lu - cem ma -

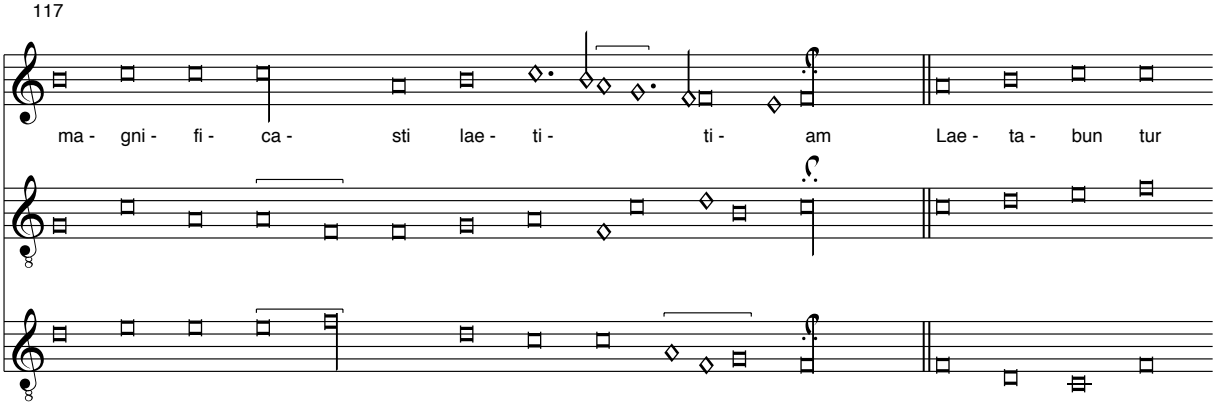
83


gnam ha - bi - tan - ti - bus in re - gio - ne um - brae mor - tis lux

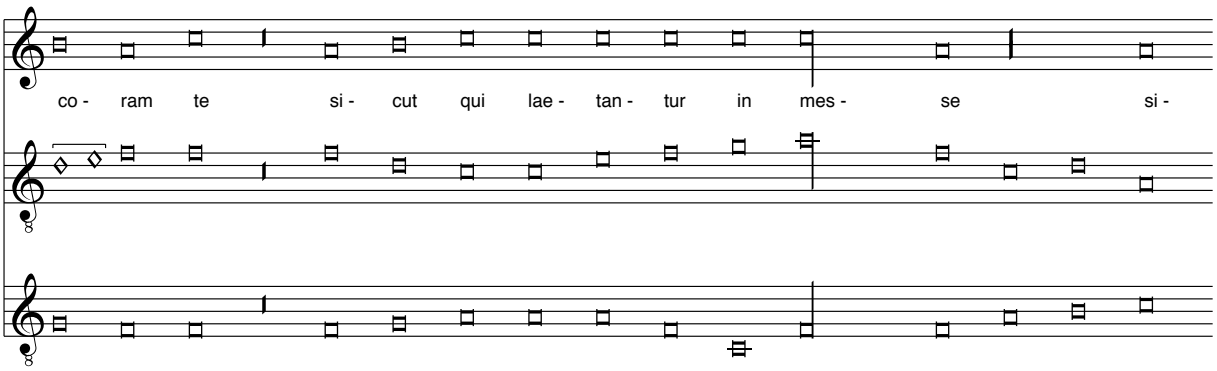
100


or - ta est e - is Mul - ti - pli - ca - sti gen - tem non

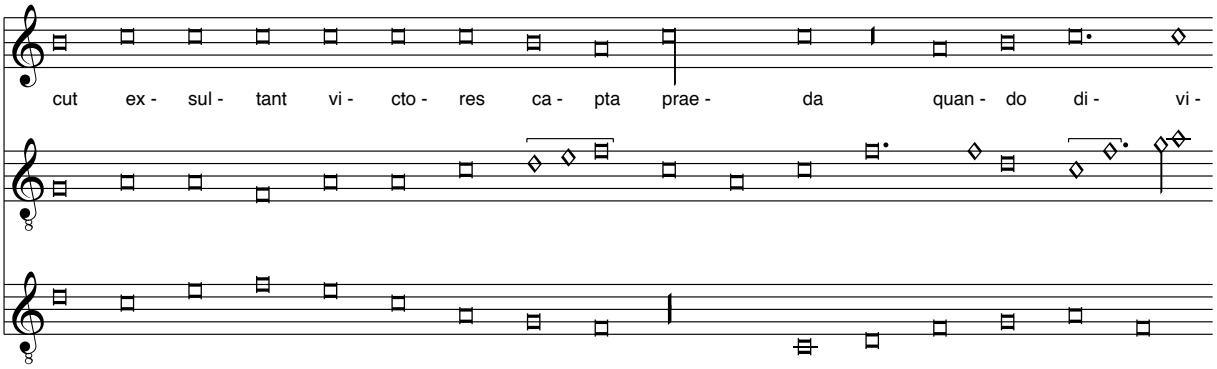
117


ma - gni - fi - ca - sti lae - ti - ti - am Lae - ta - bun tur

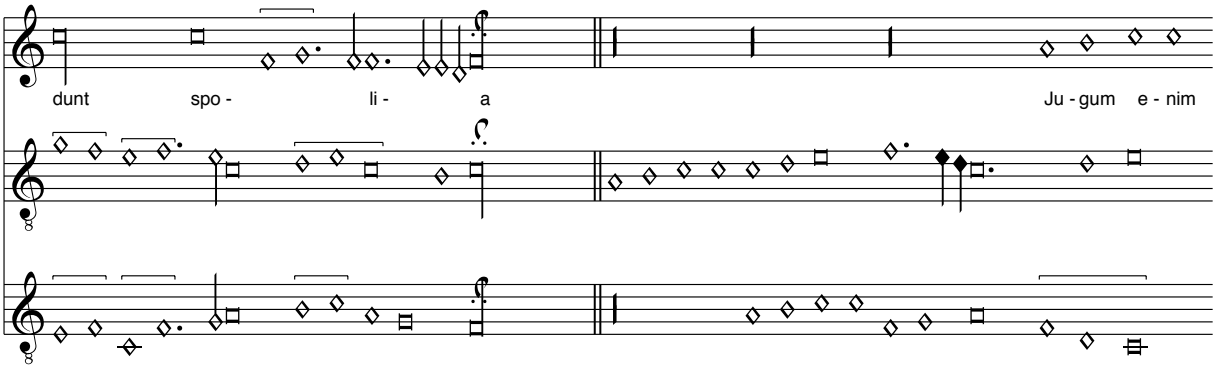
134



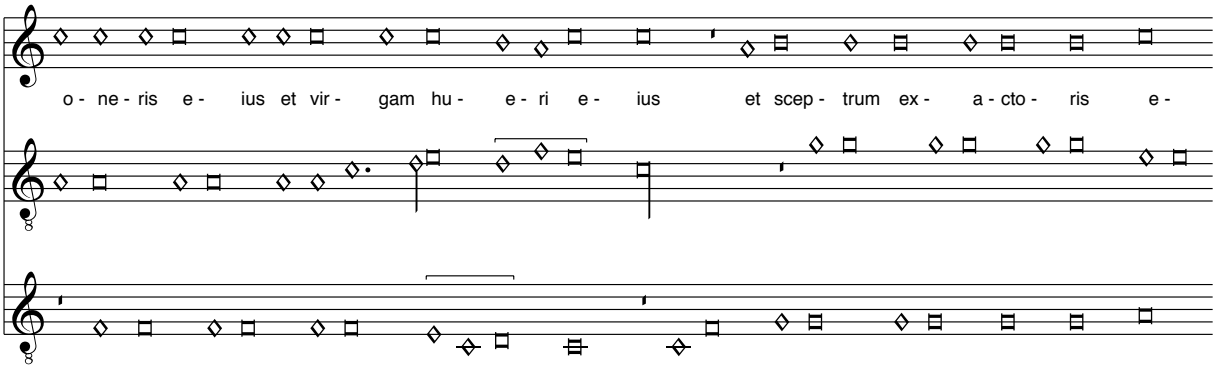
151



168



184



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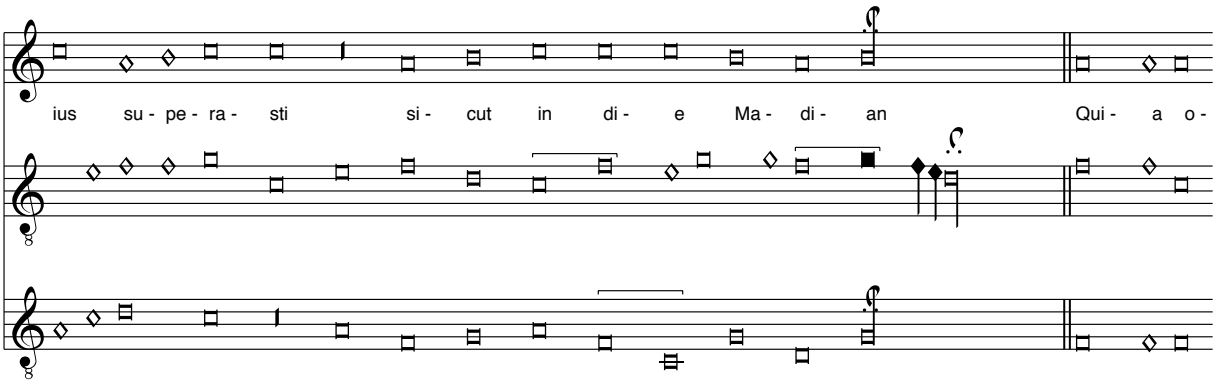
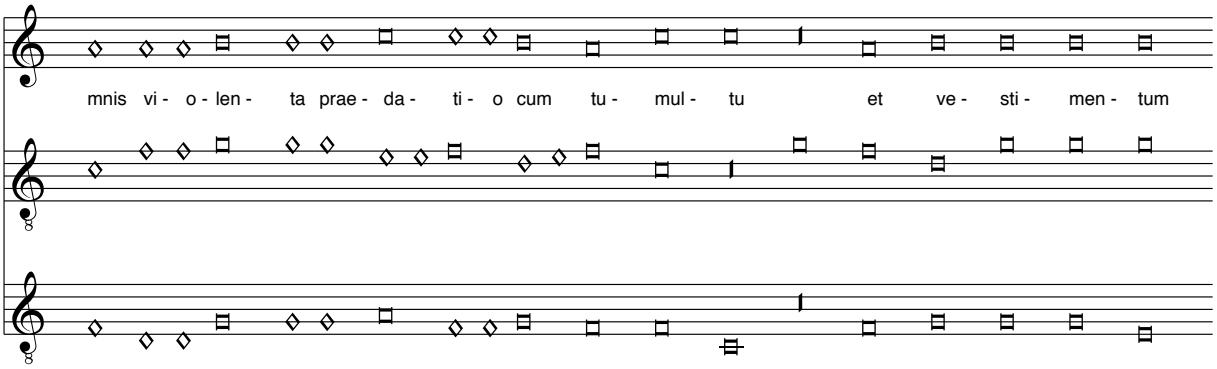
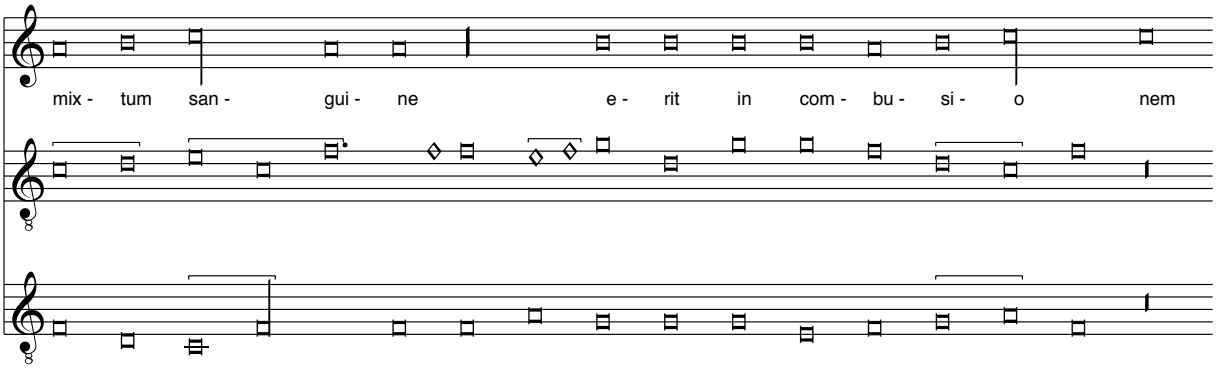


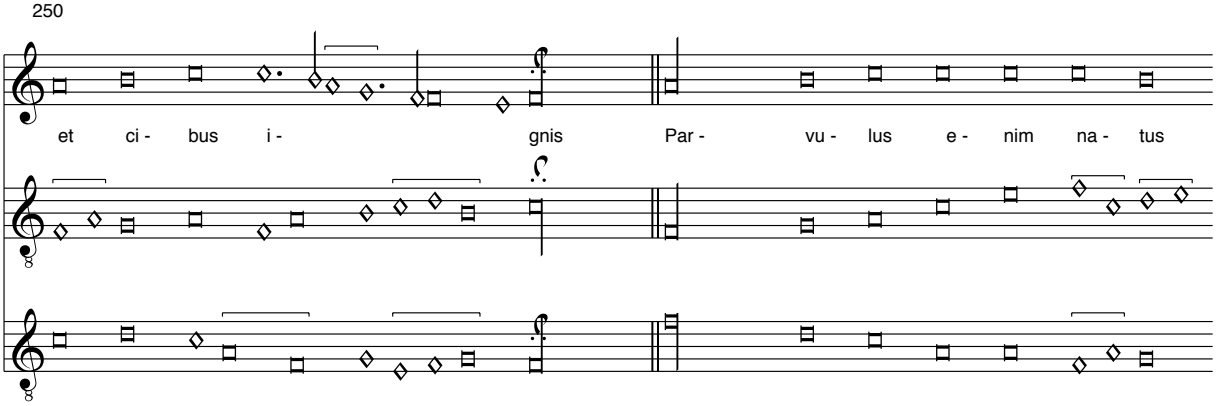
217



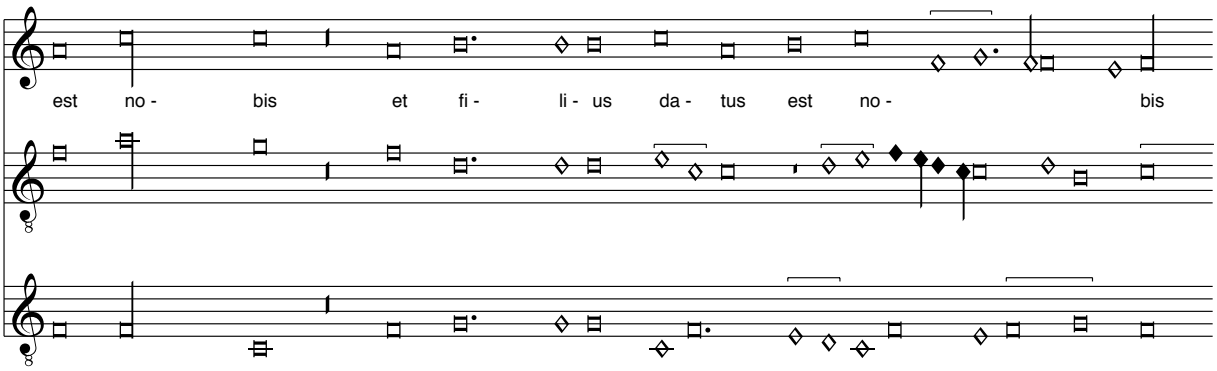
233



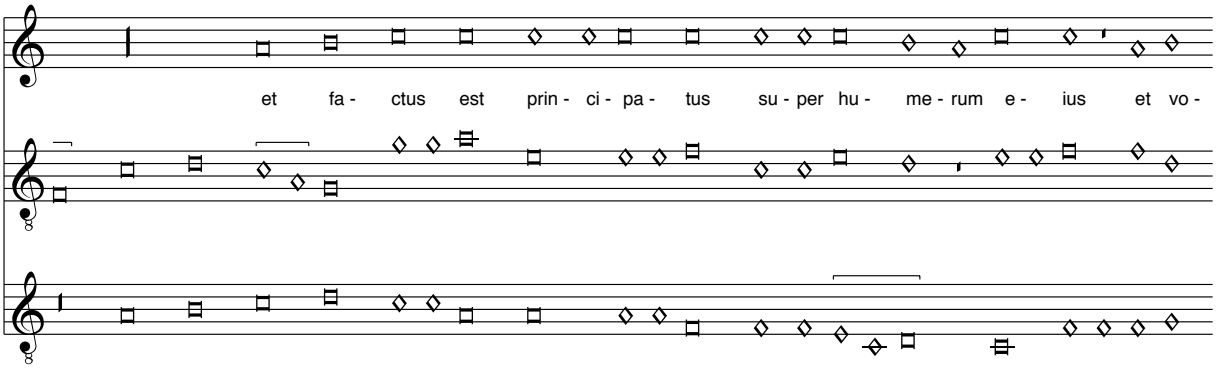
250



267



284



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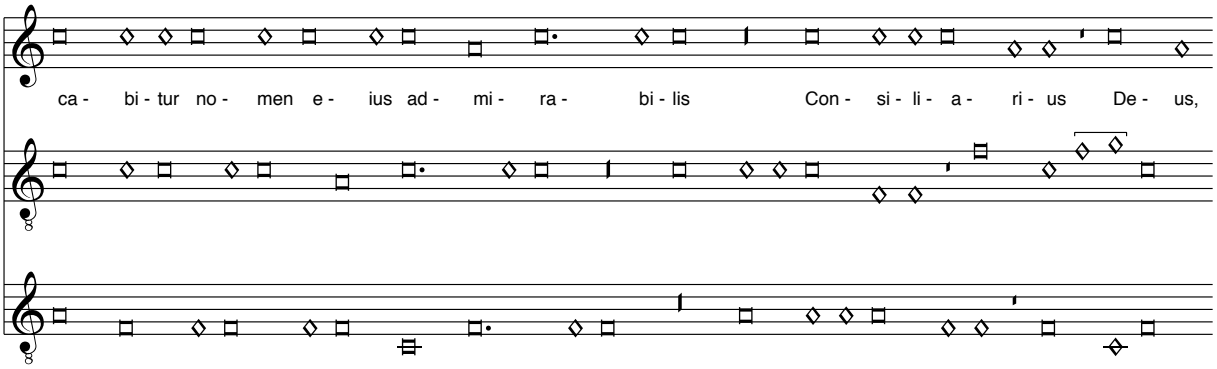
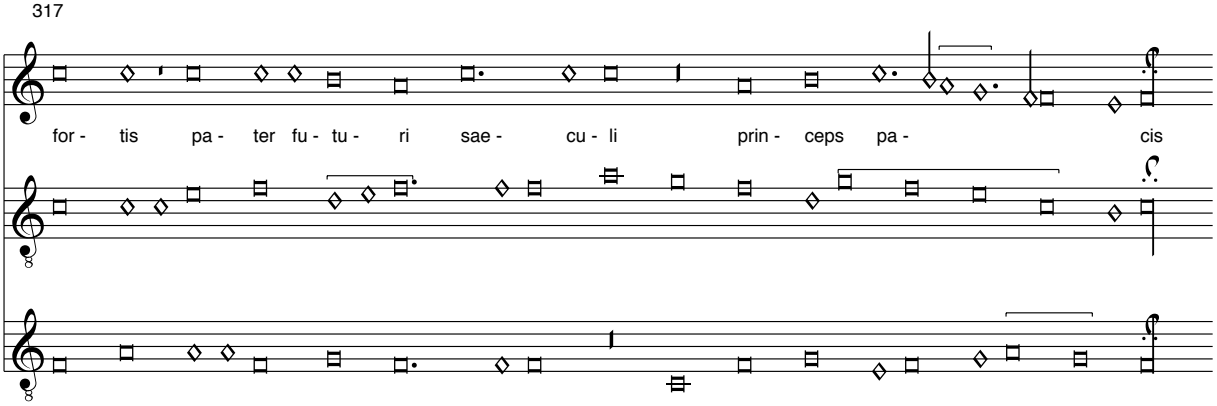
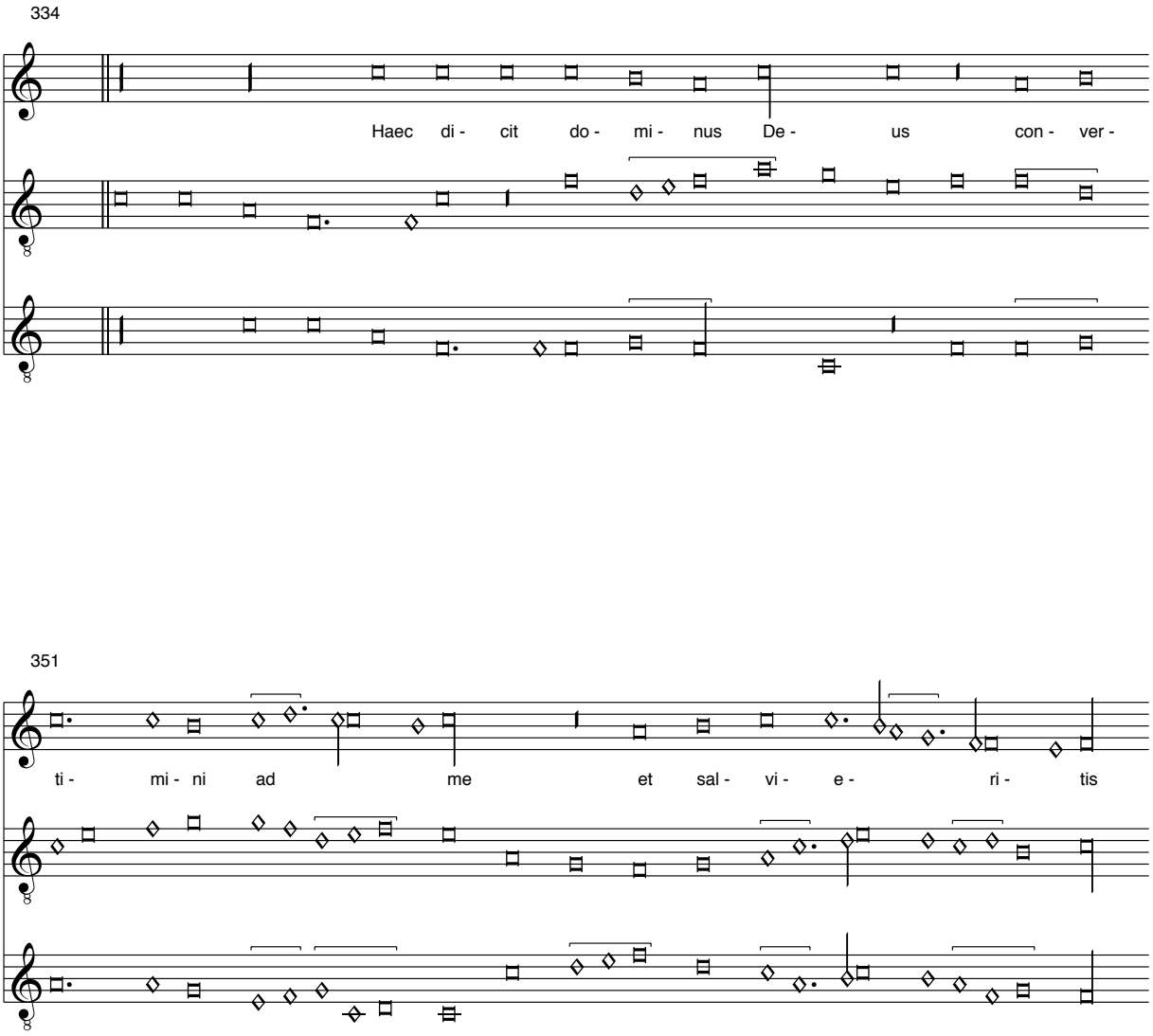


317

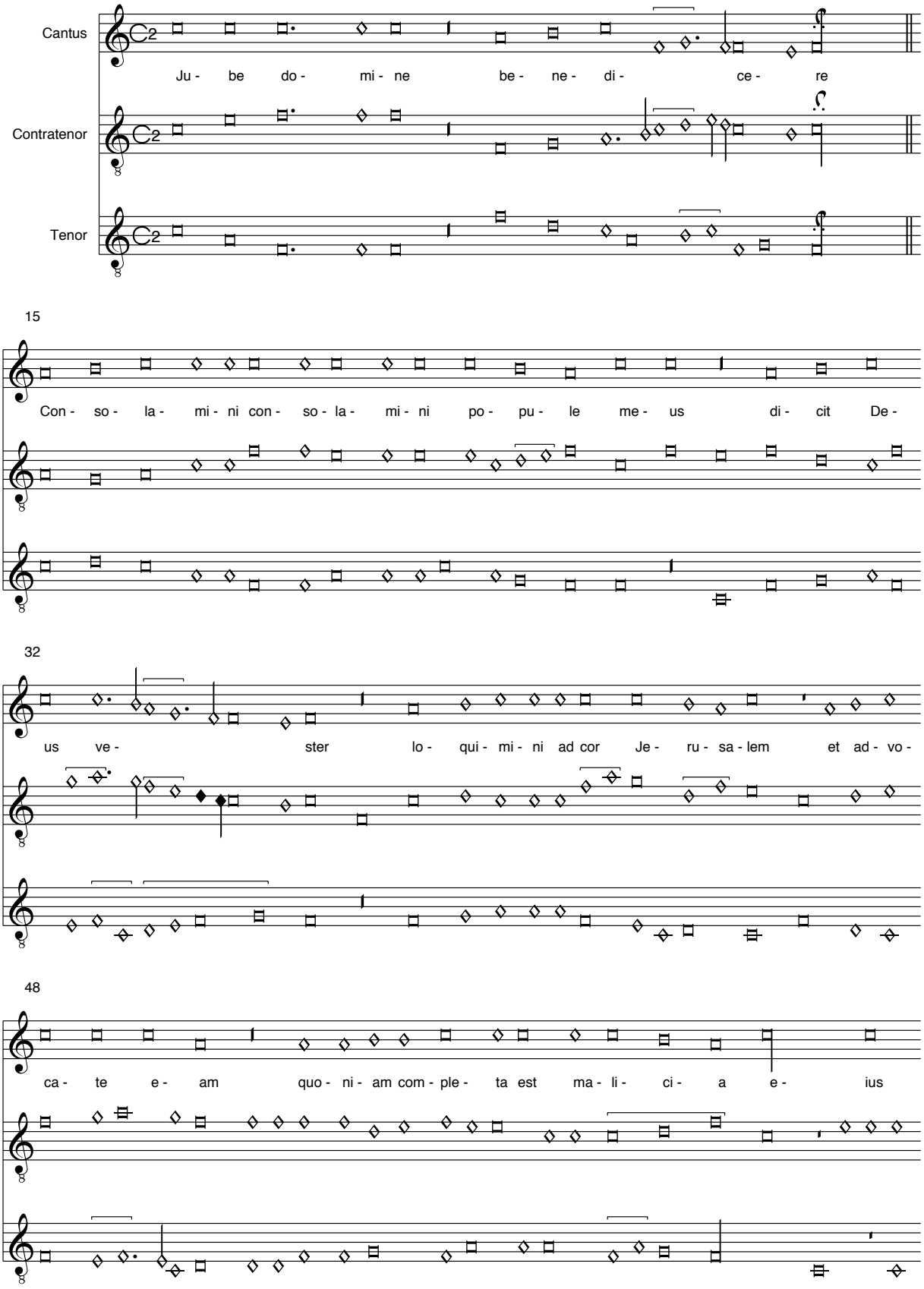




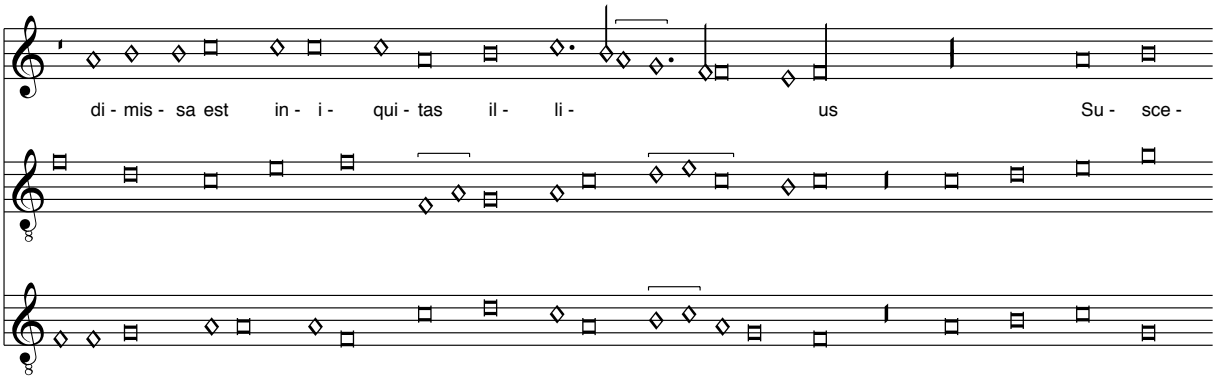
In den folgenden drei Lectiones ist der Tenor die tiefste Stimme und daher auch so notiert.

Iube domine (2. Lectio der Weihnachtsnacht)

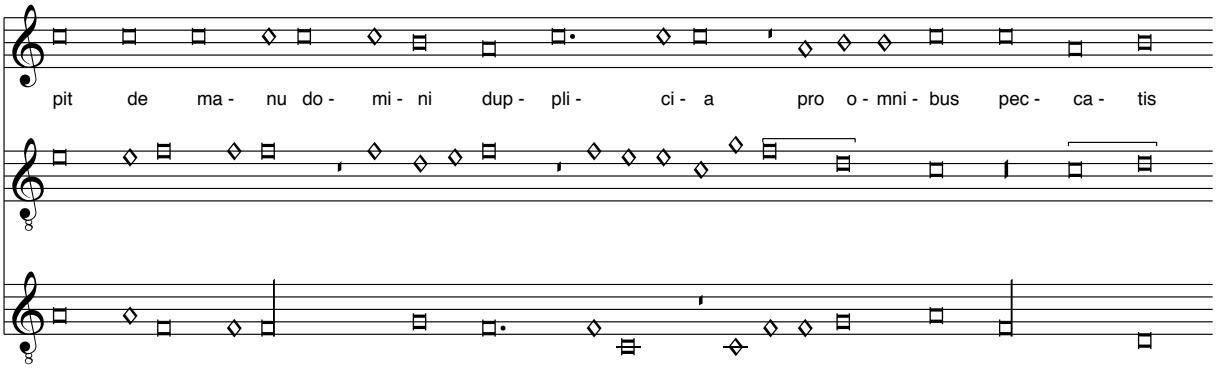
Glogau Nr. 187



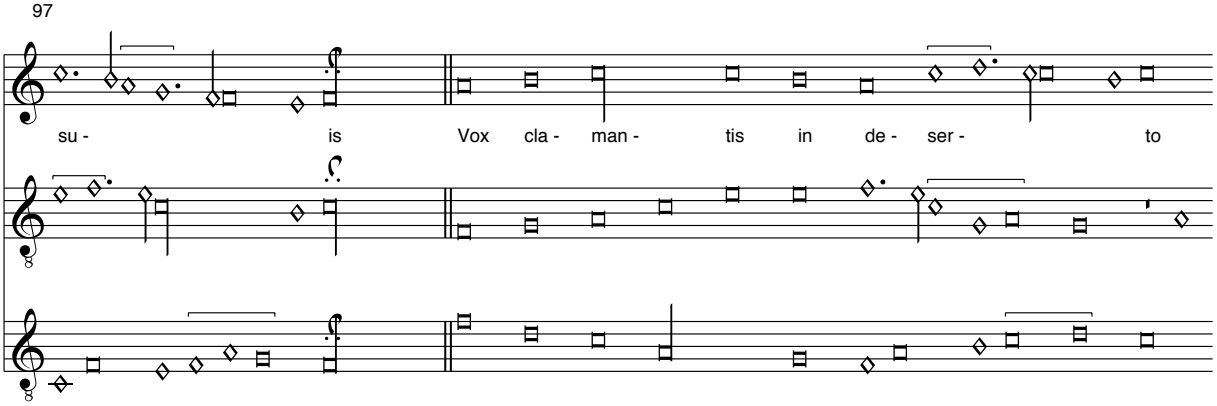
64


di - mis - sa est in - i - qui - tas il - li - us Su - sce -

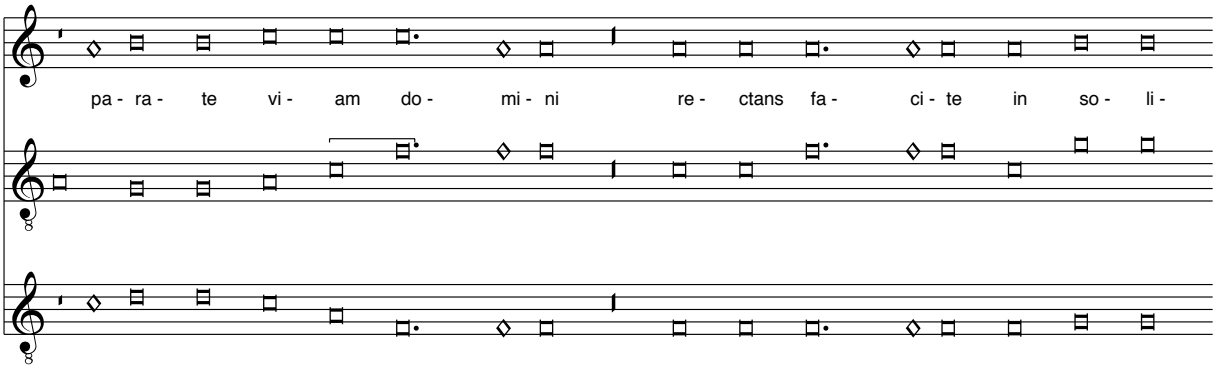
81


pit de ma - nu do - mi - ni dup - pli - ci - a pro o - mni - bus pec - ca - tis

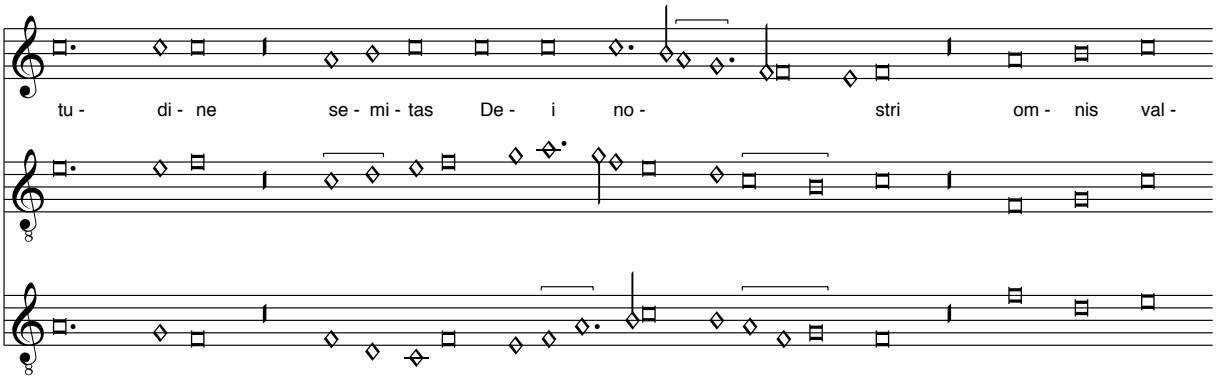
97


su - is Vox cla - man - tis in de - ser - to

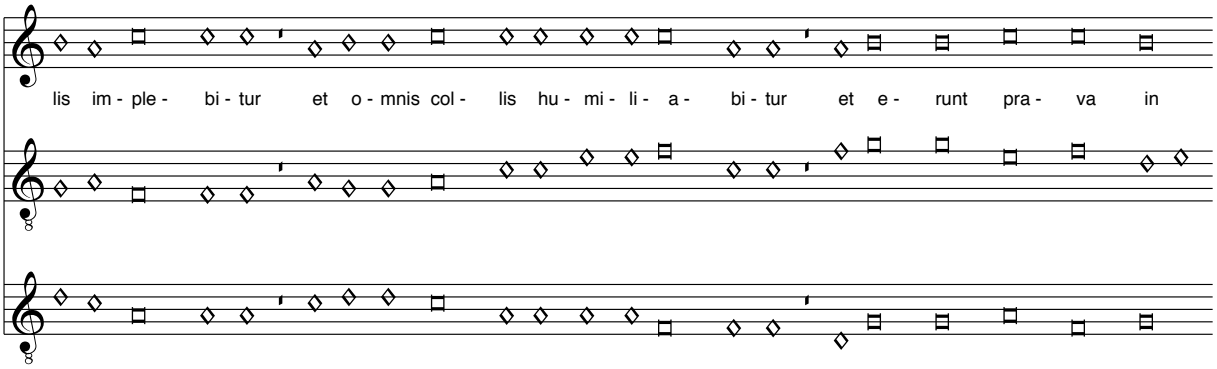
114


pa - ra - te vi - am do - mi - ni re - ctans fa - ci - te in so - li -

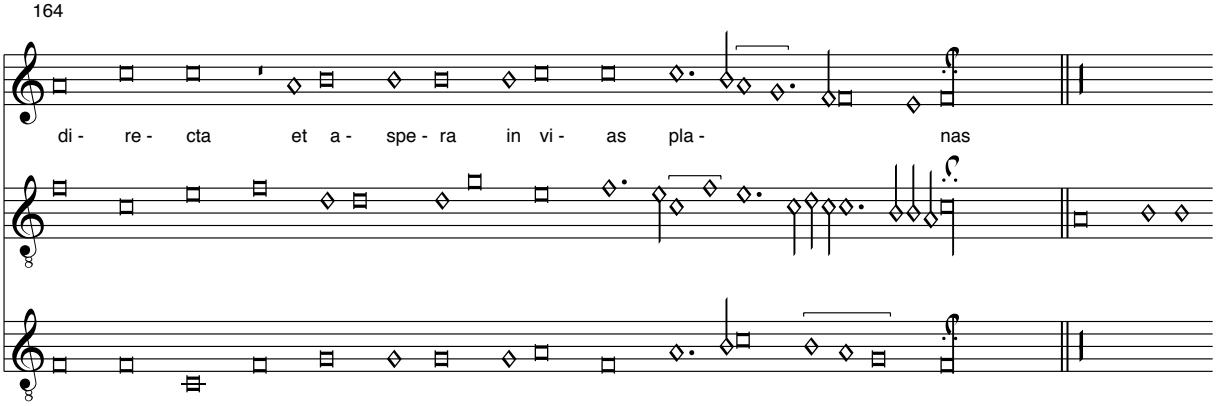
131



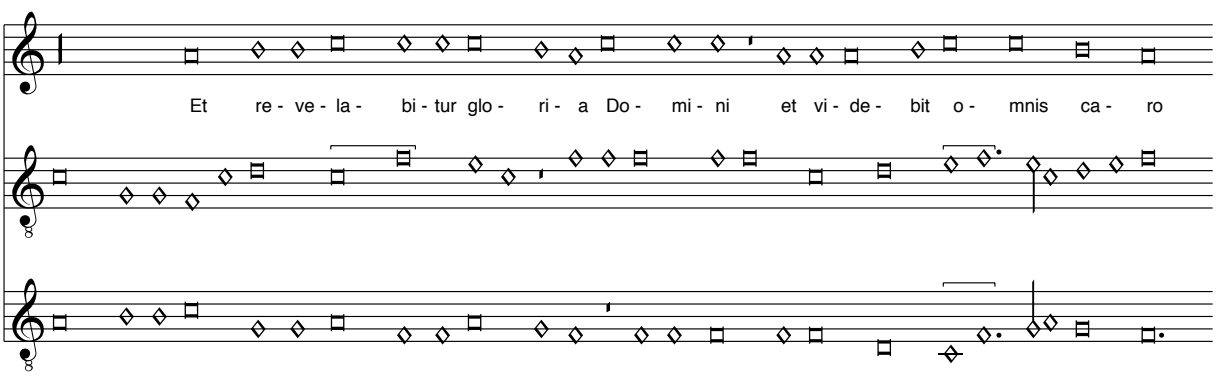
148



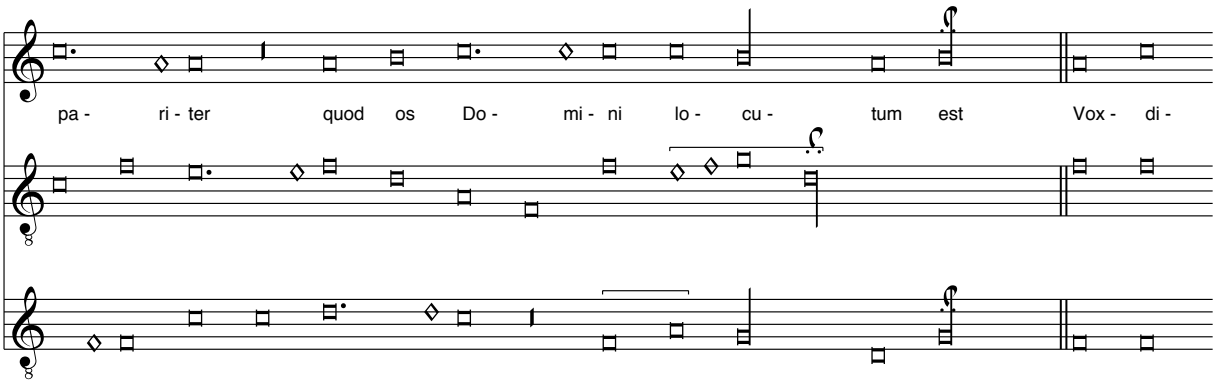
164



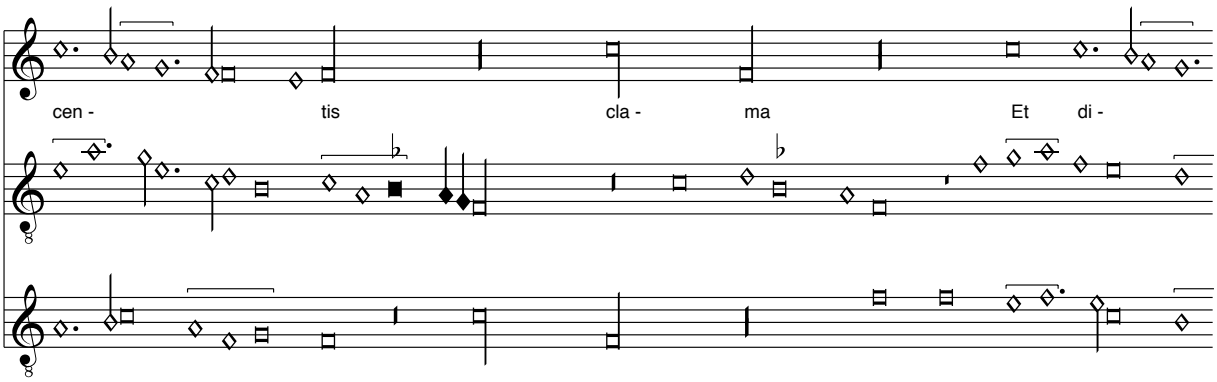
181



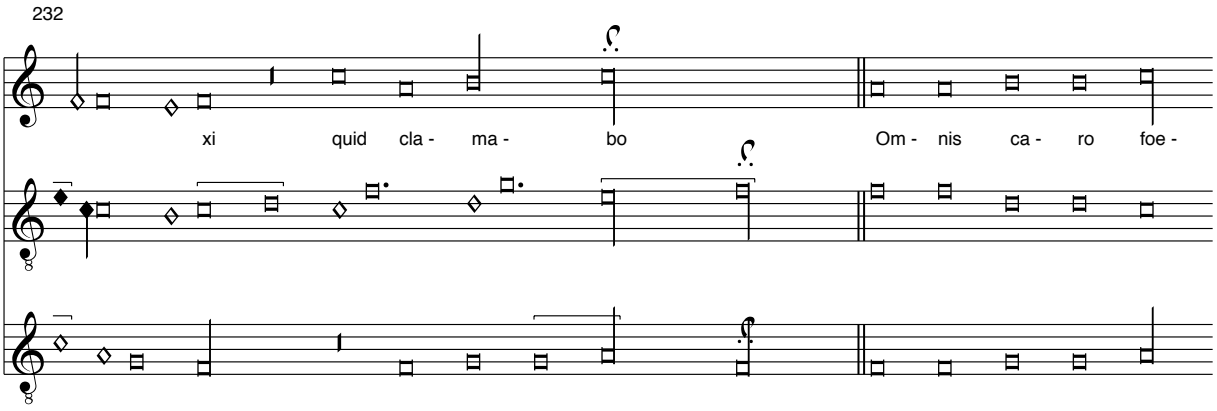
198



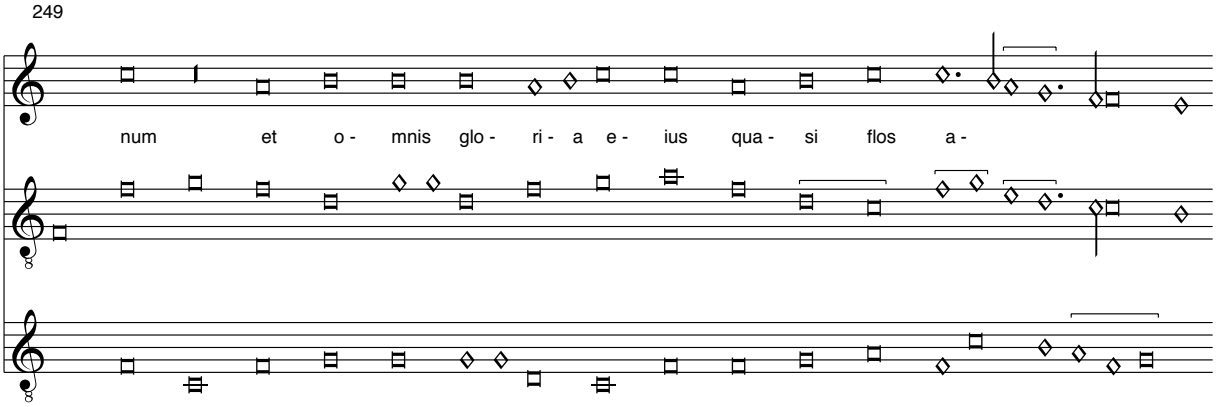
215



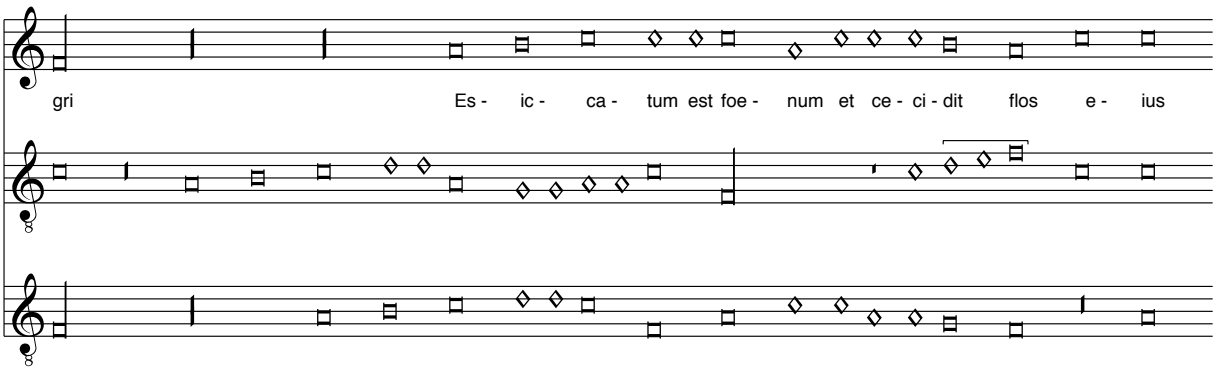
232



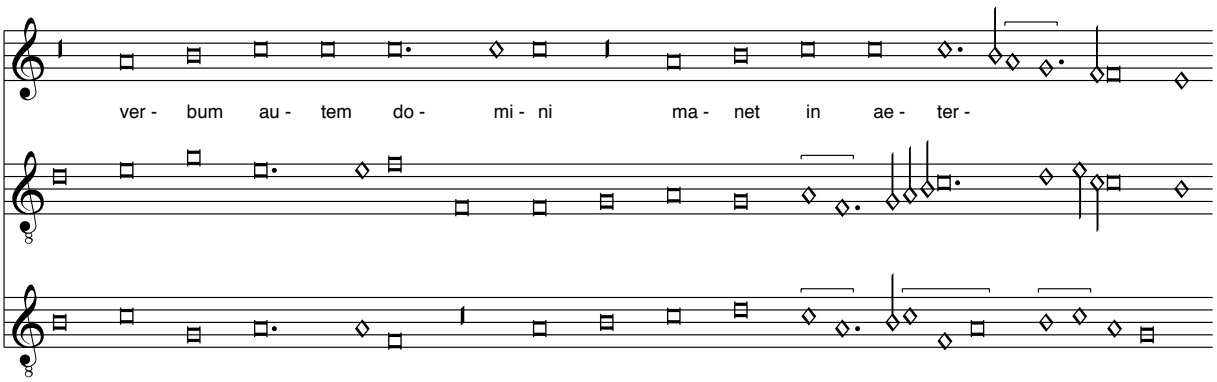
249



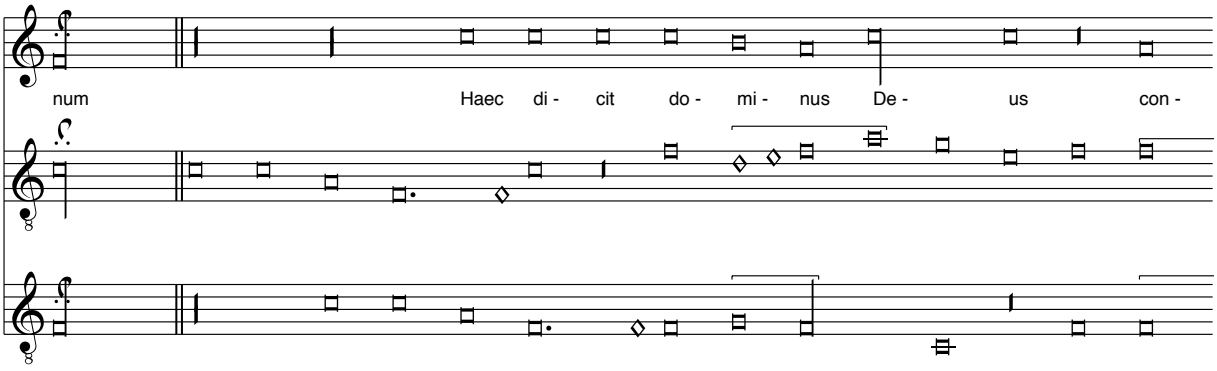
266



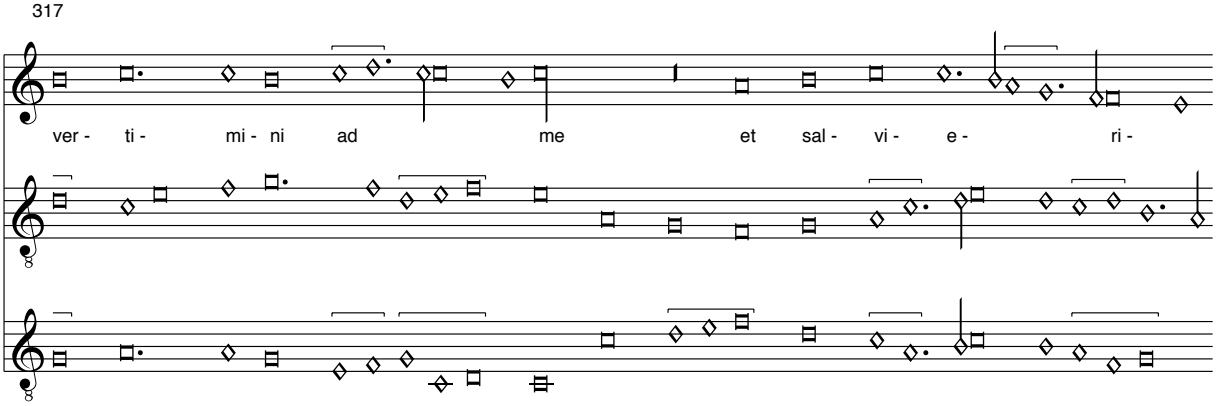
283



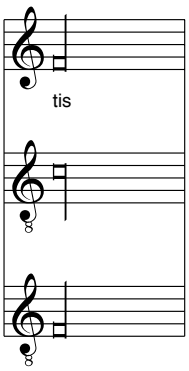
300



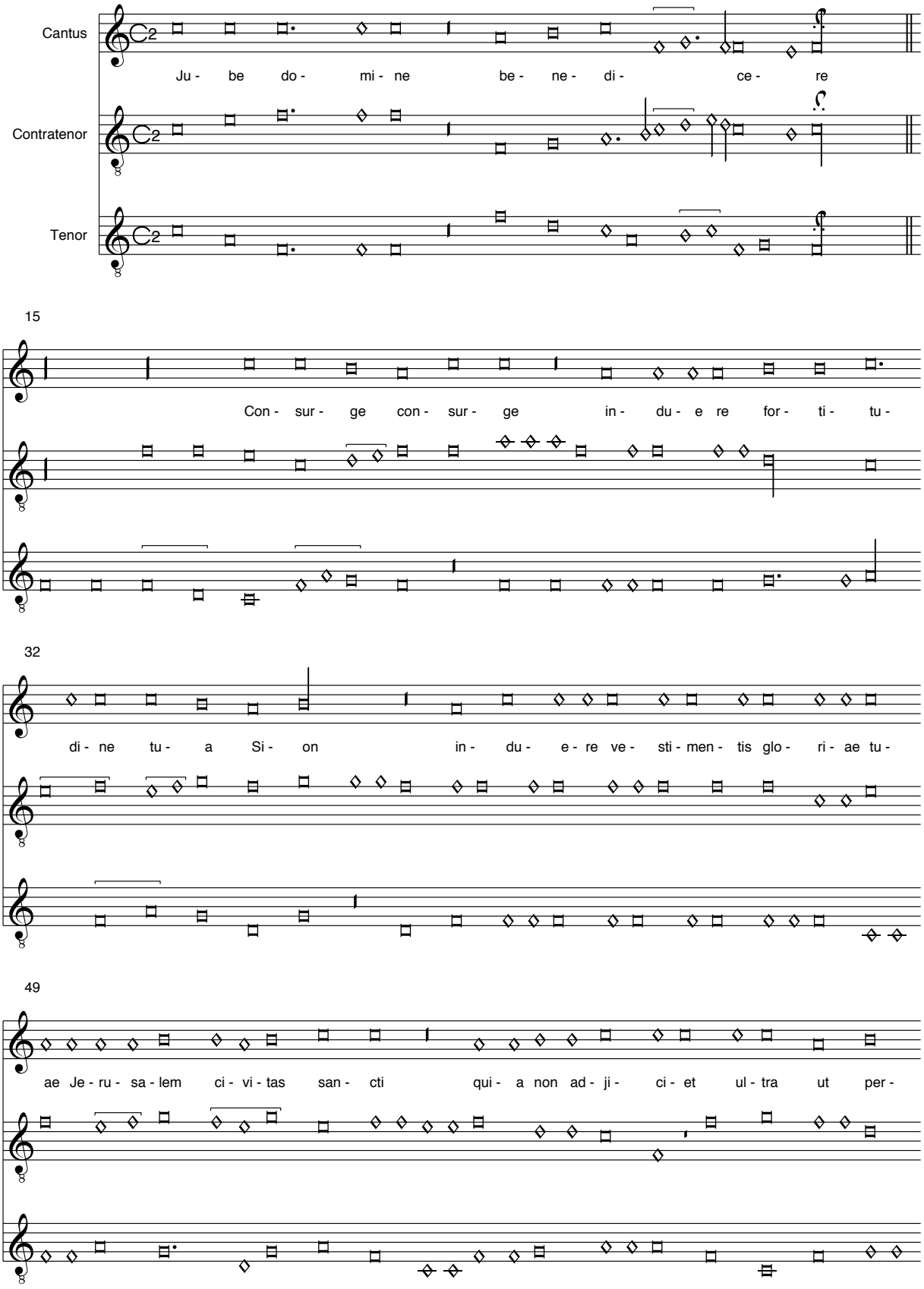
317

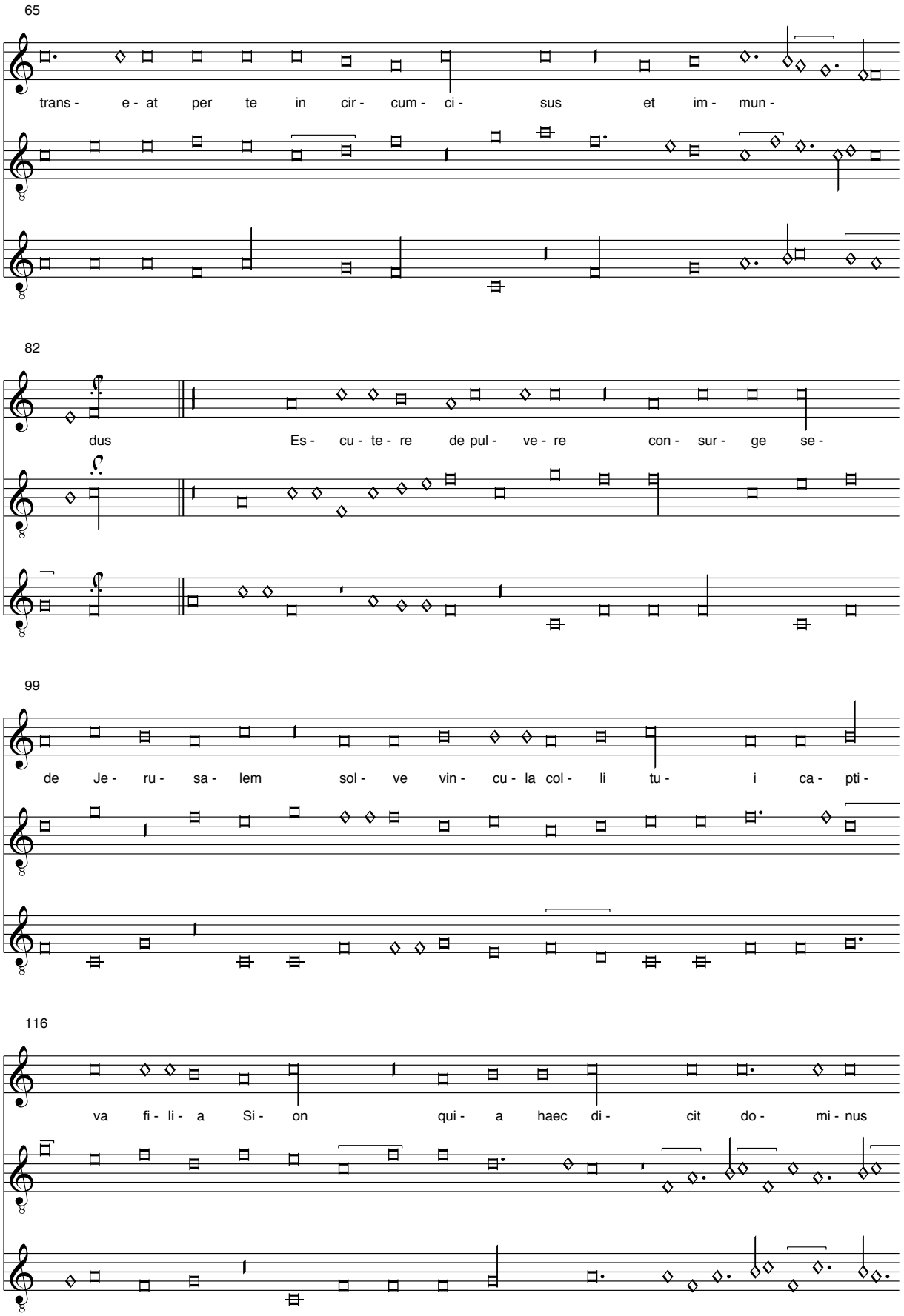


334

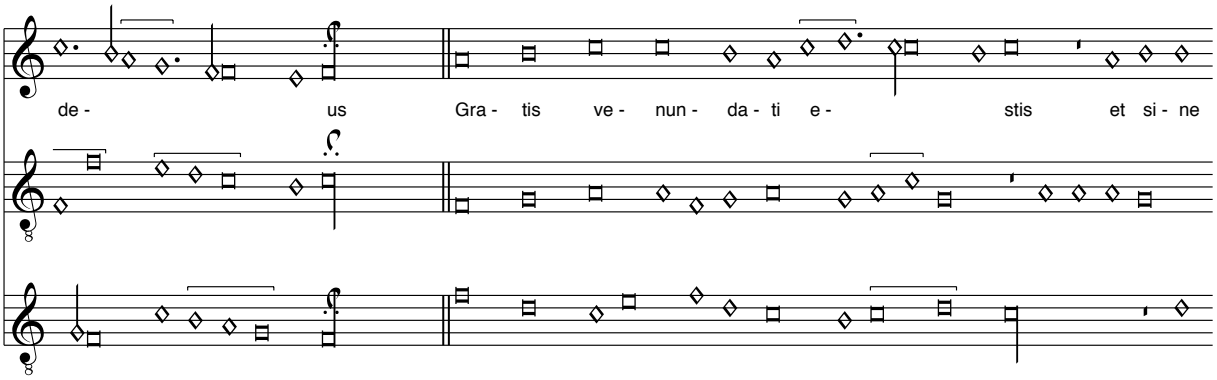


Iube domine (3. Lectio der Weihnachtsnacht)
Glogau Nr. 188

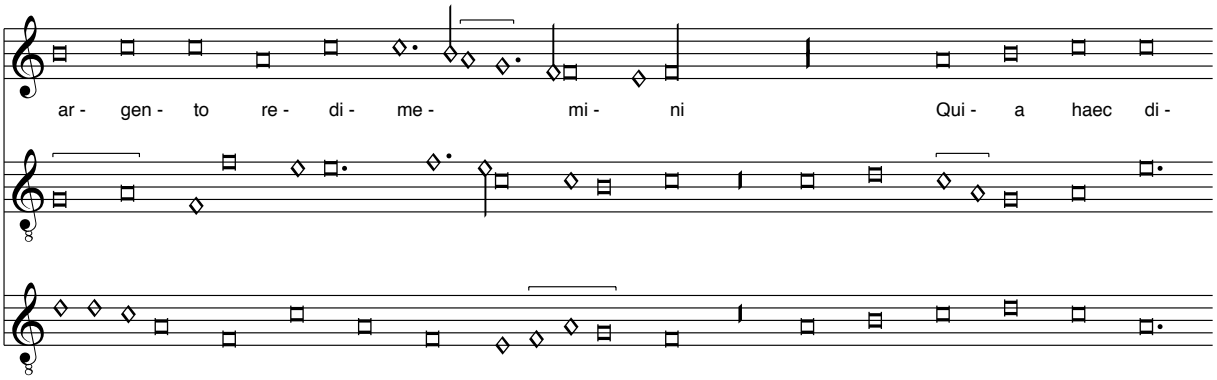



65
trans - e - at per te in cir - cum - ci - sus et im - mun -
82
dus Es - cu - te - re de pul - ve - re con - sur - ge se -
99
de Je - ru - sa - lem sol - ve vin - cu - la col - li tu - i ca - pti -
116
va fi - li - a Si - on qui - a haec di - cit do - mi - nus

133



150



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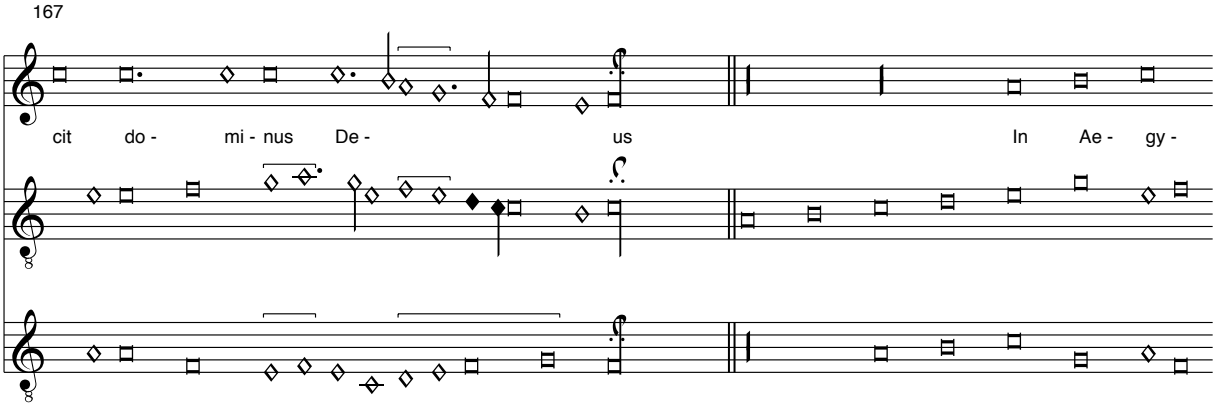
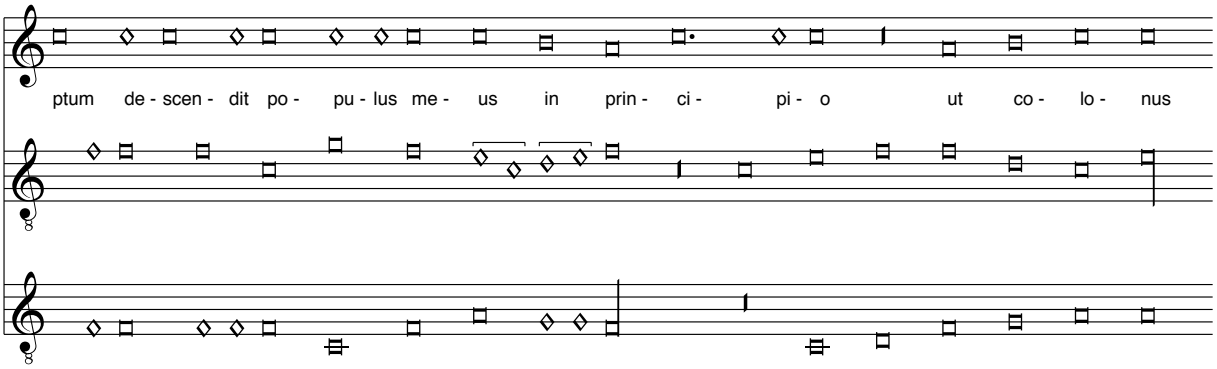
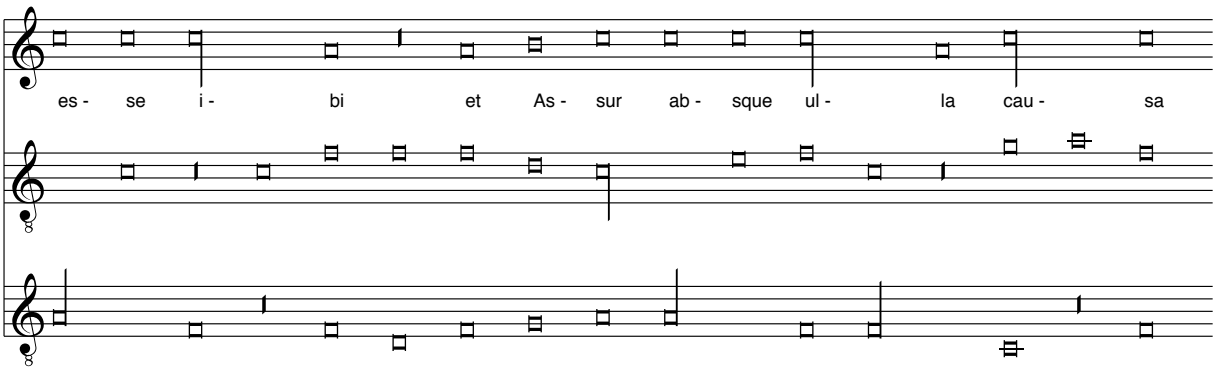


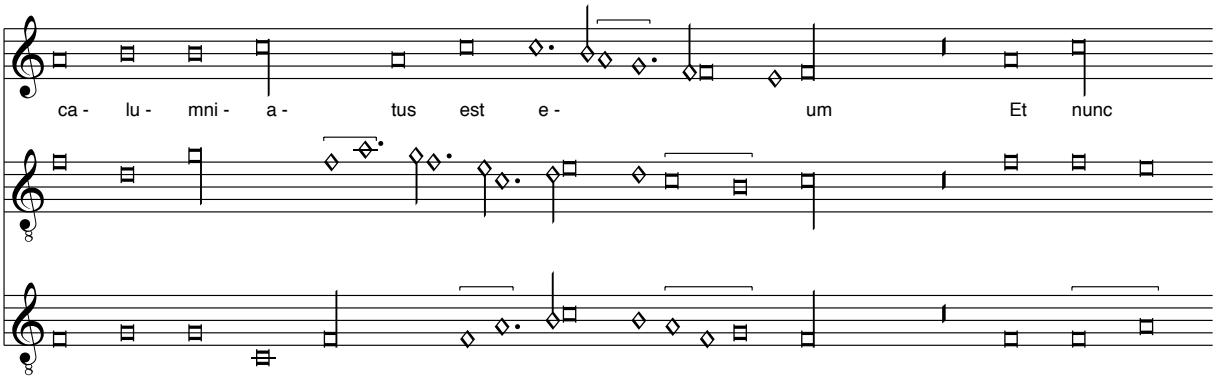
184



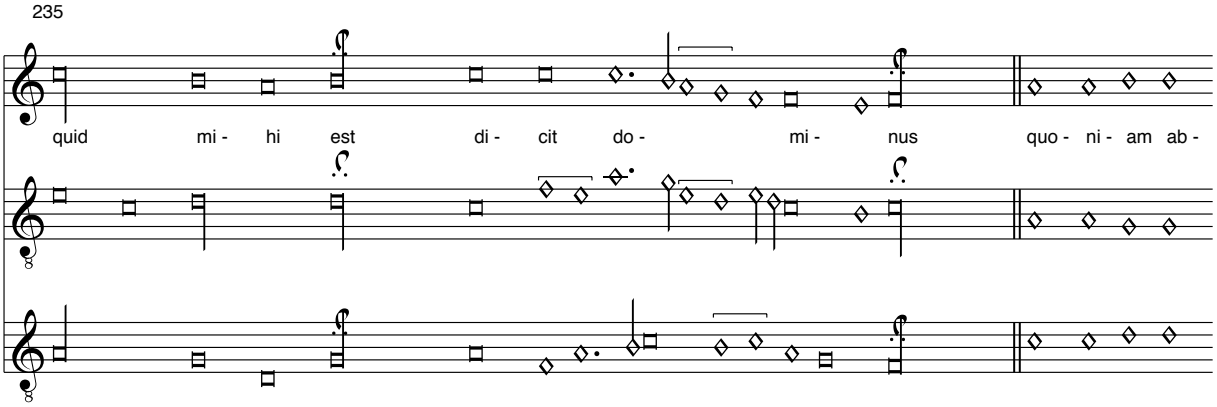
201



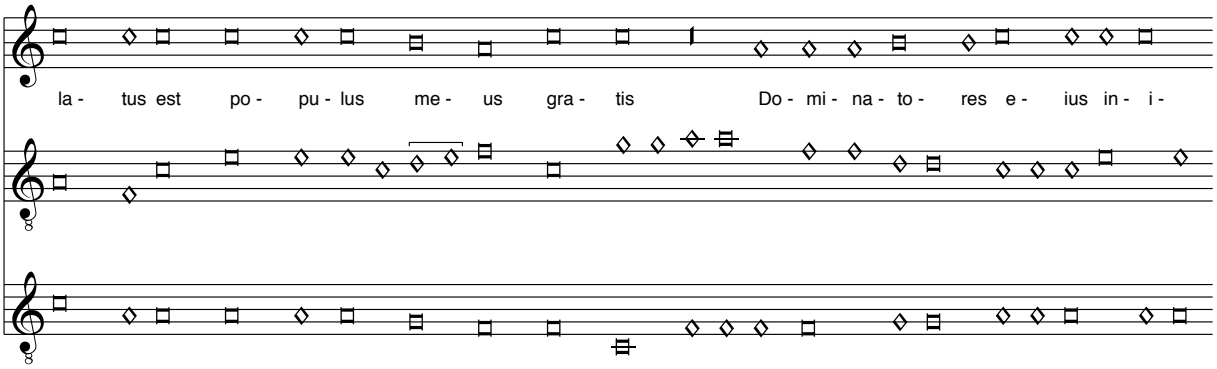
218



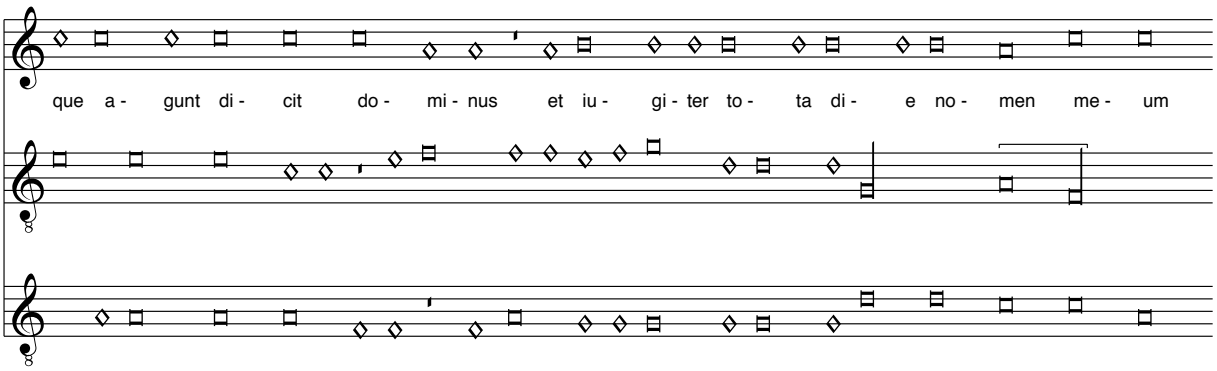
235



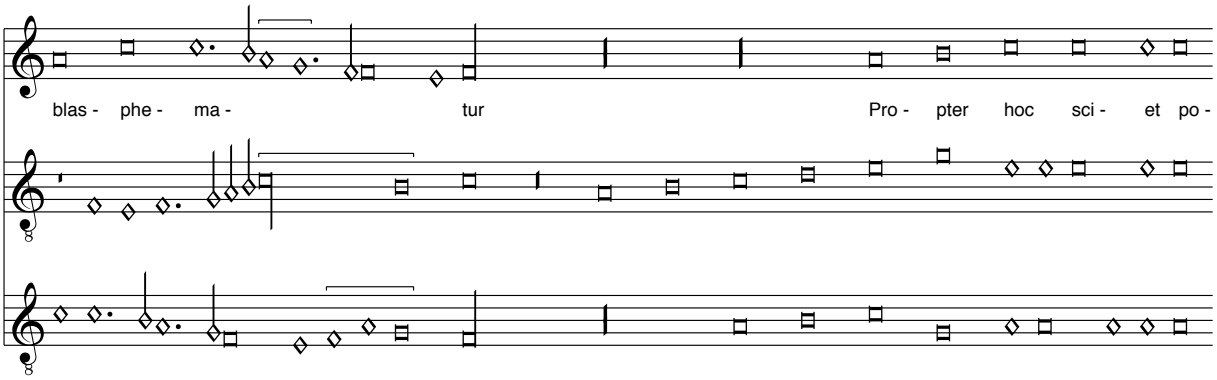
251



267



283



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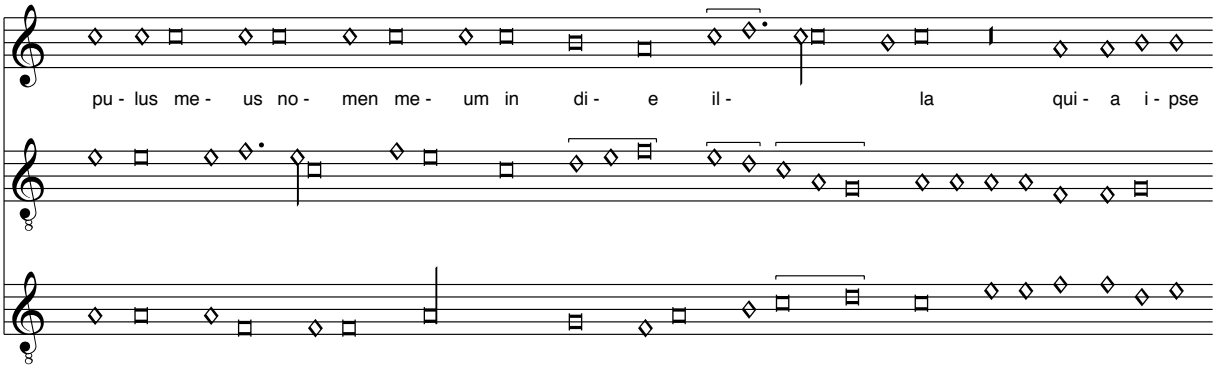
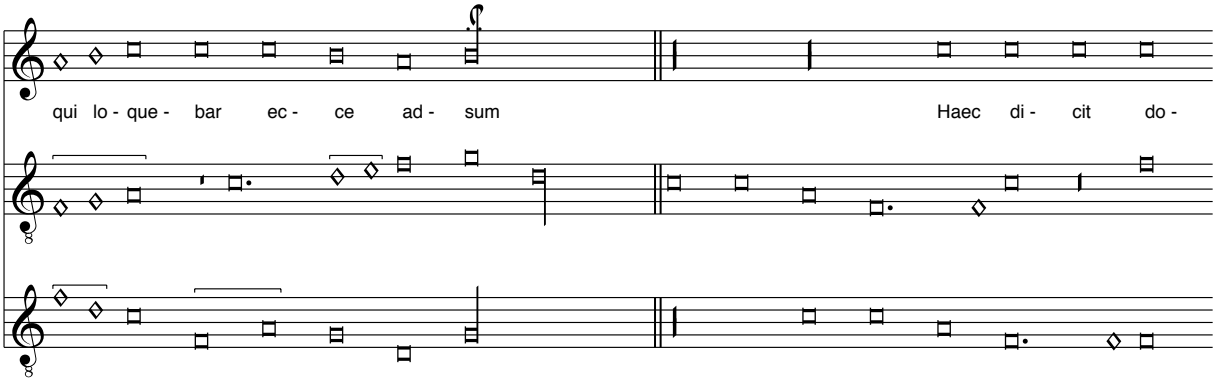
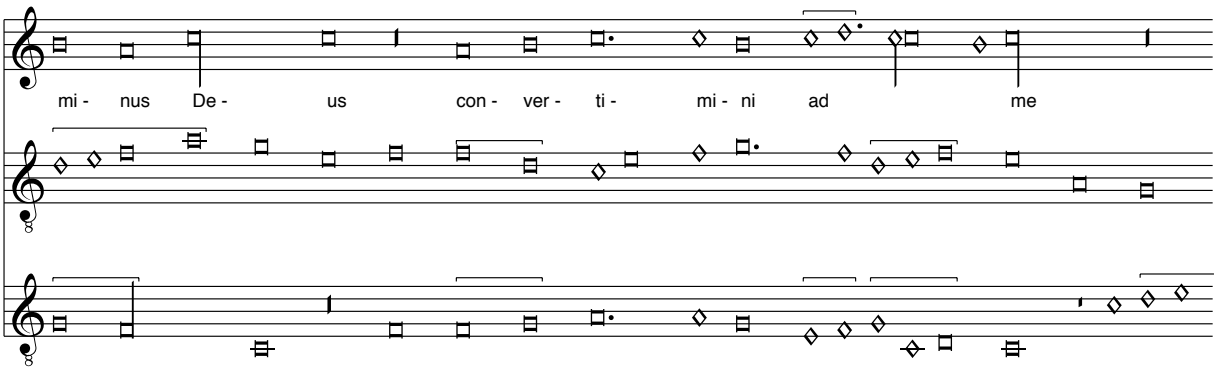


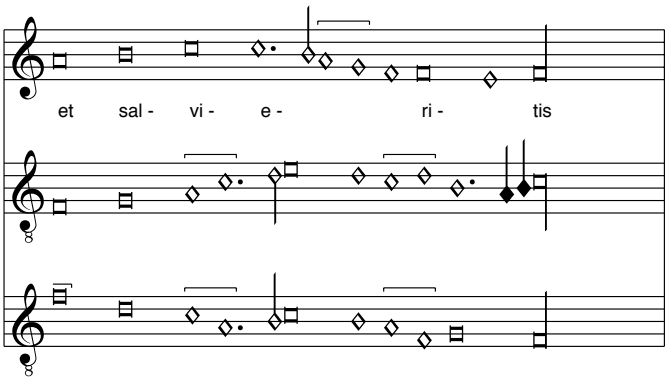
316



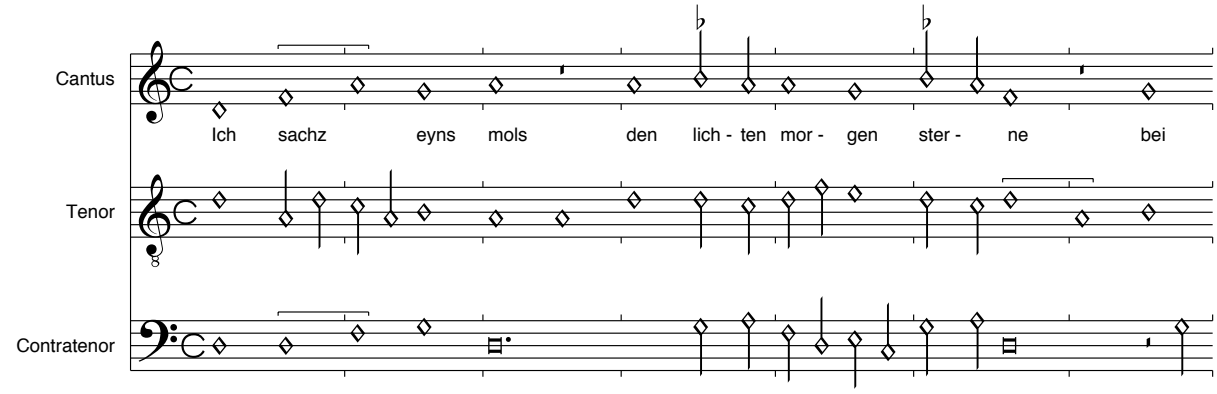
333

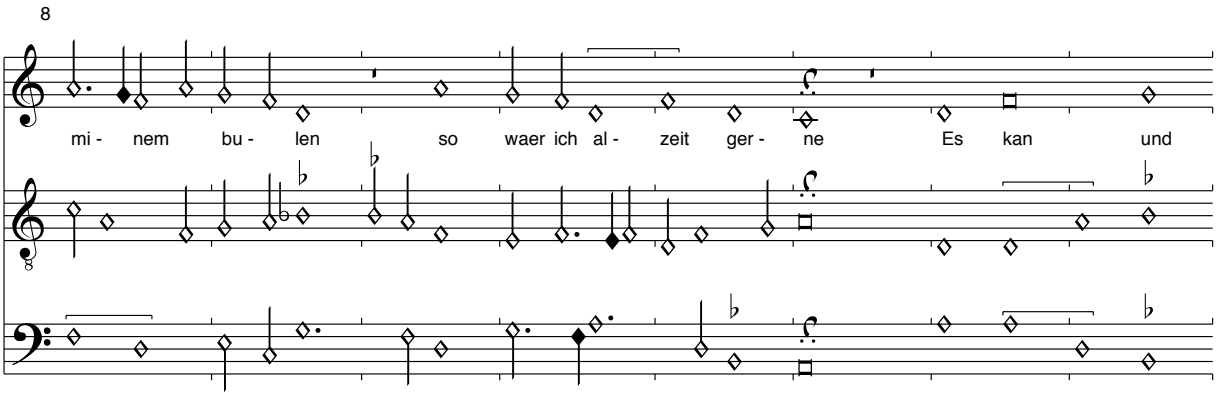


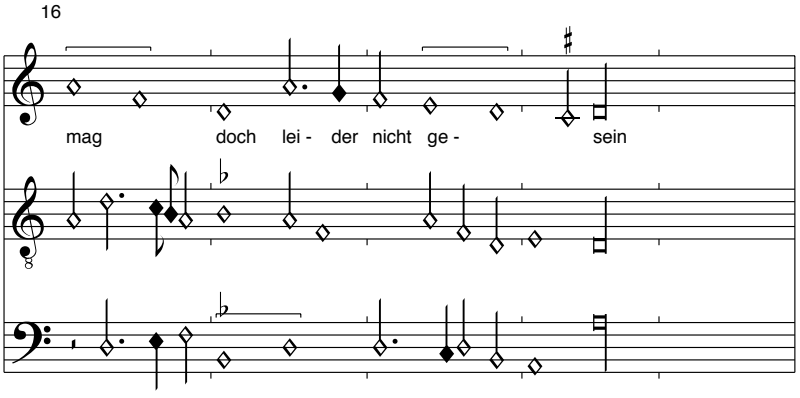
350



Ich sachsz eyns mols
Glogau Nr. 189

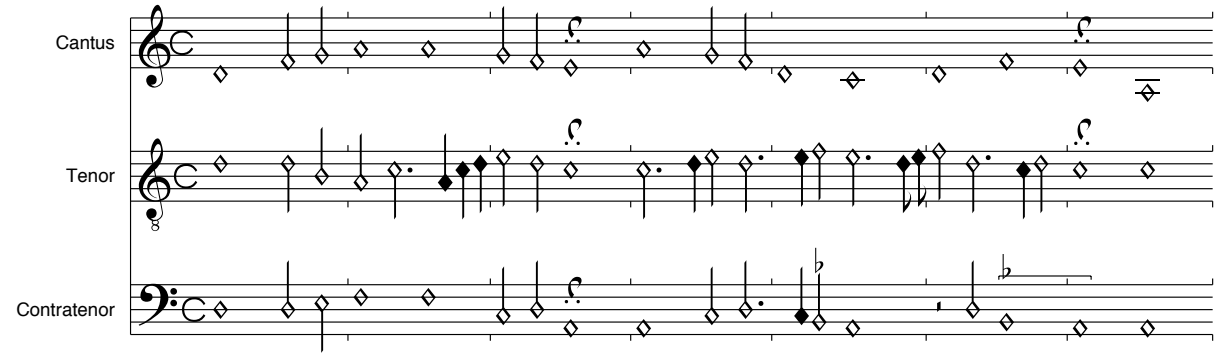


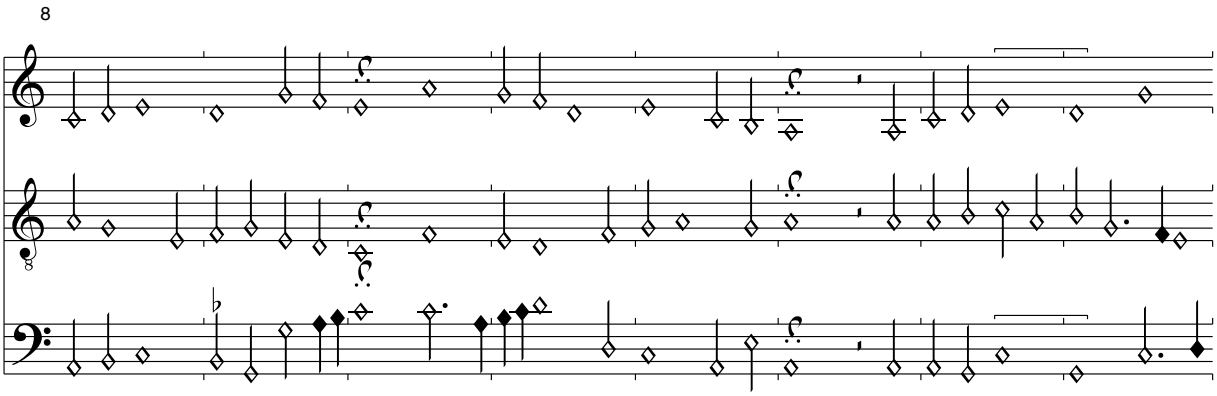


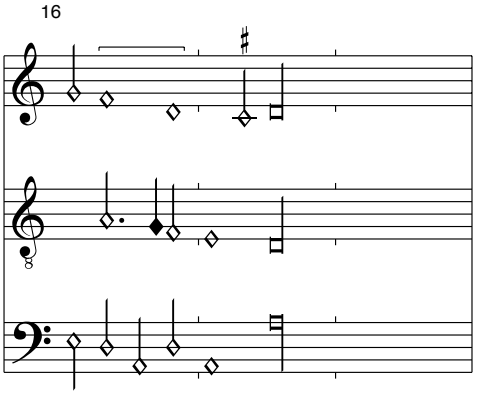


Eyns tages mir groß heil geschach

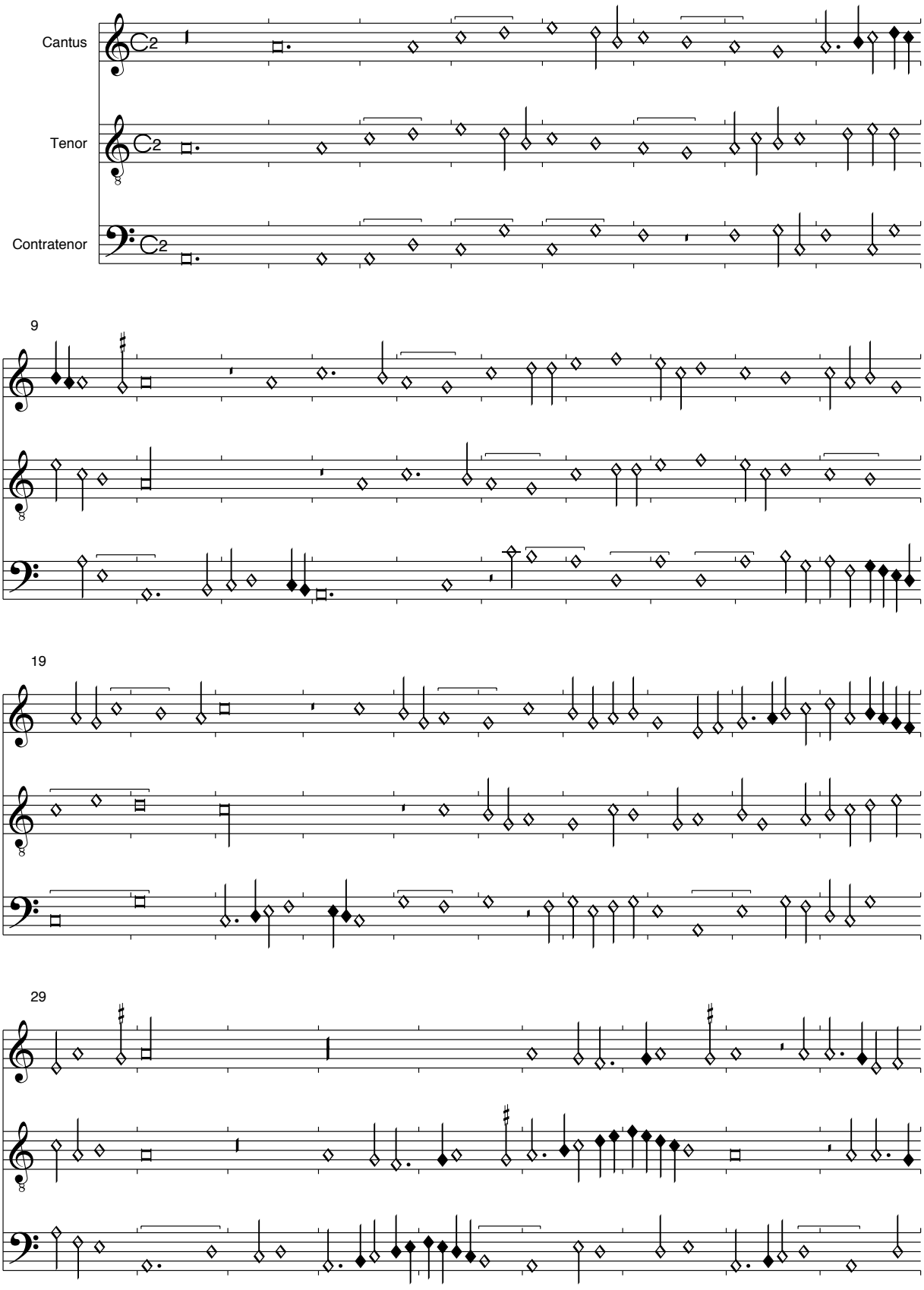
Glogau Nr. 190

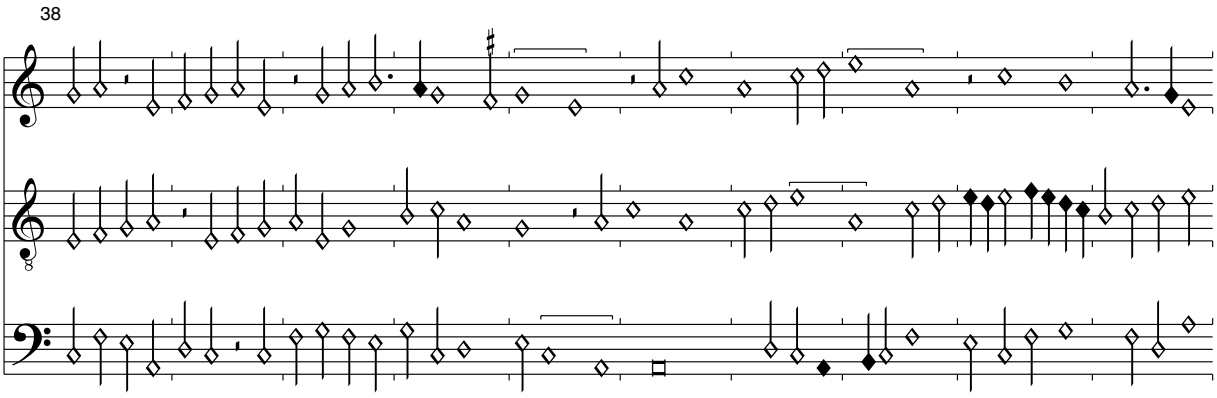


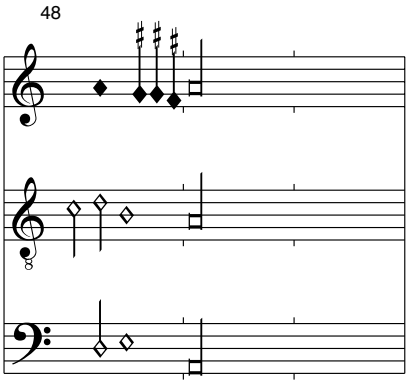




Primus (Fantasie 1)
Glogau Nr. 191

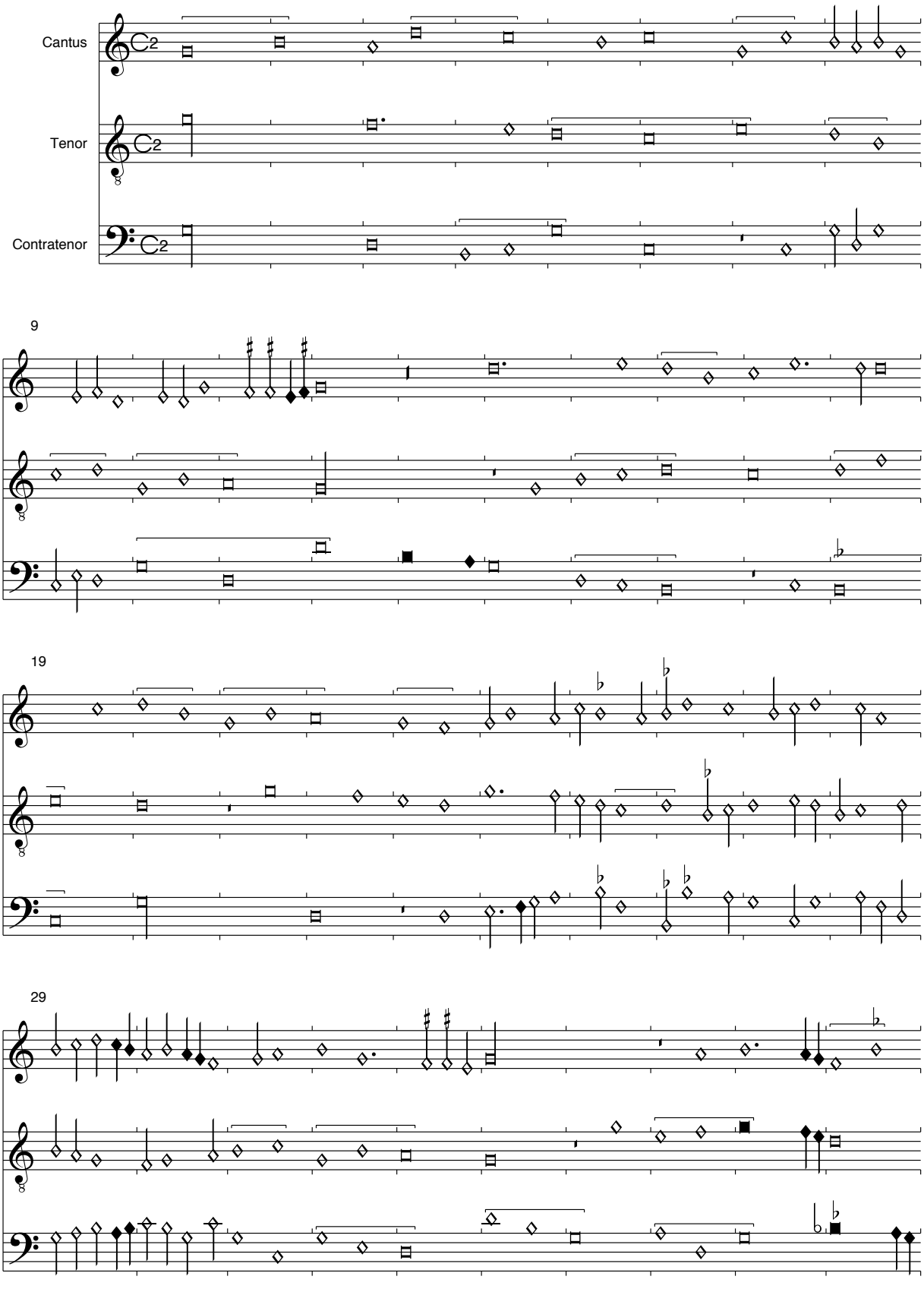


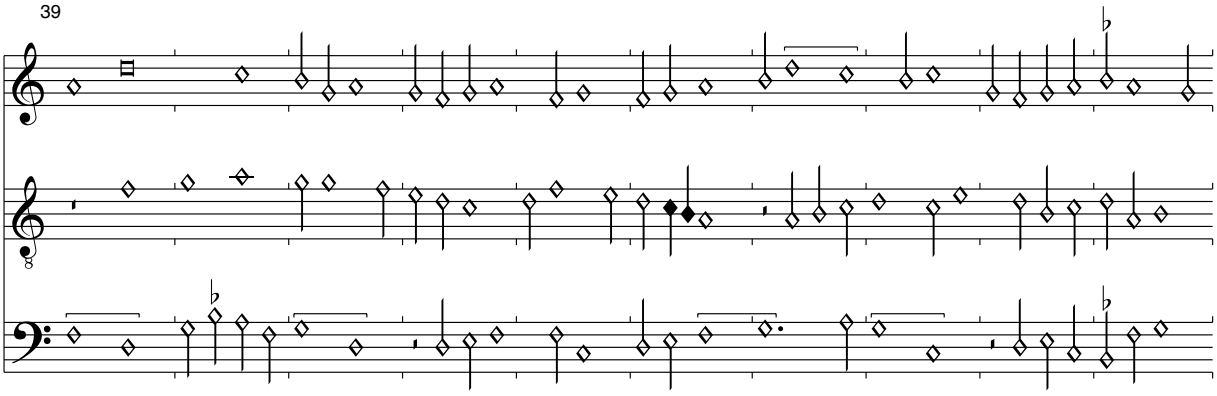


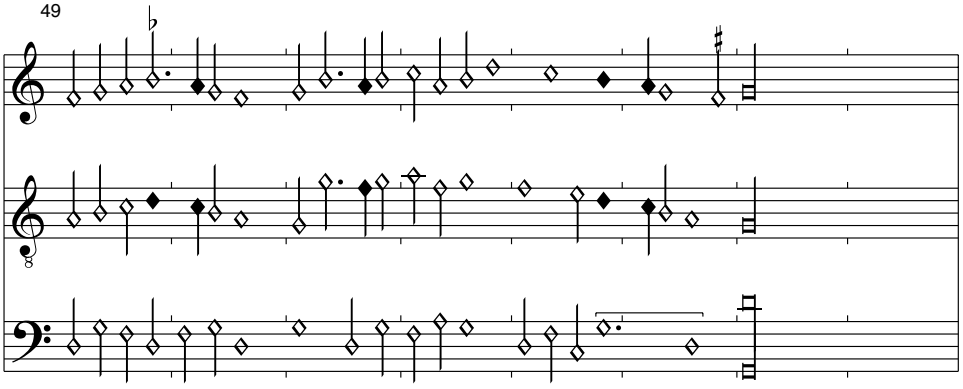


Im Cantus T. 9 mussten die Werte halbiert werden.

Secundus (Fantasie 2)
Glogau Nr. 192

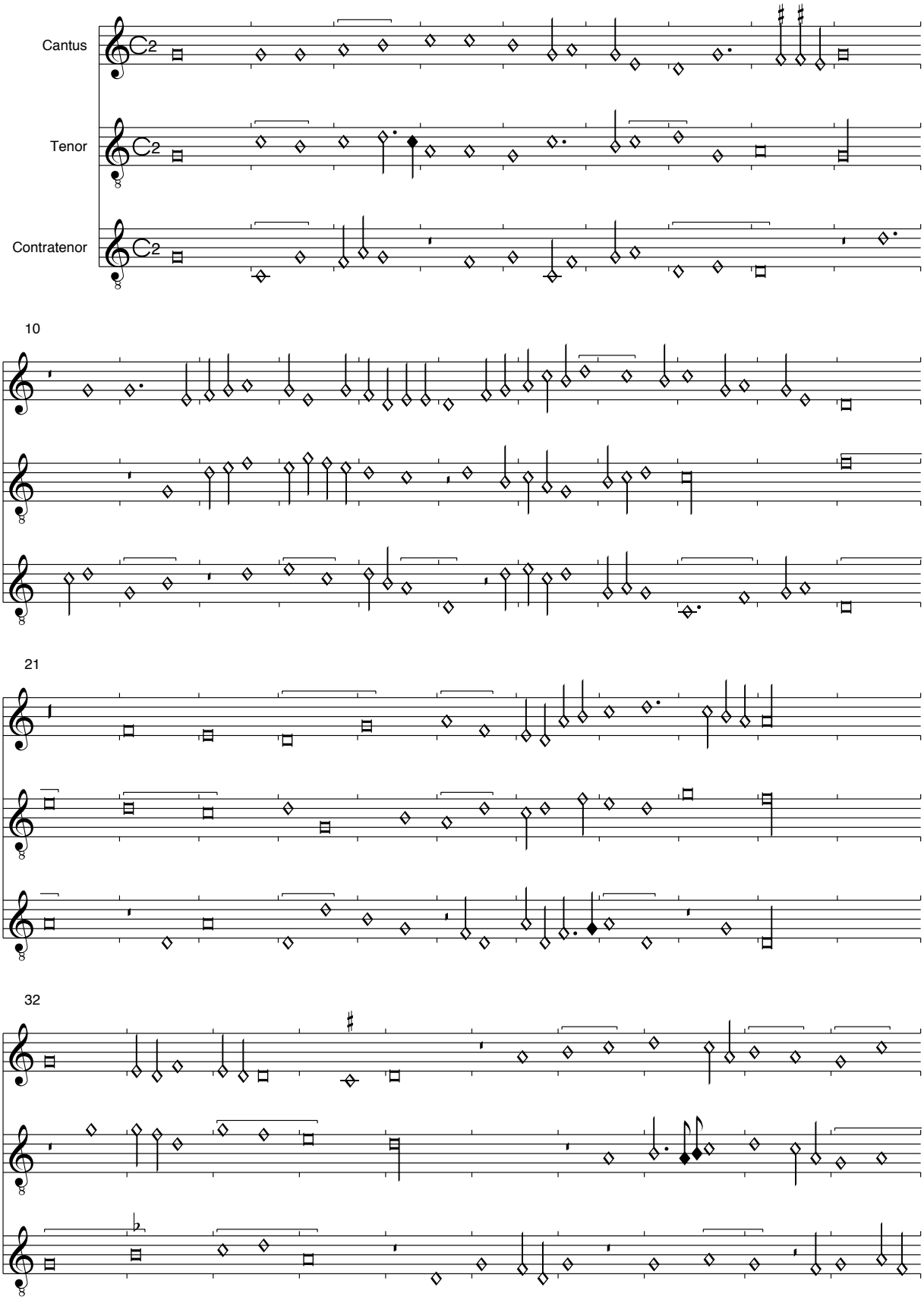




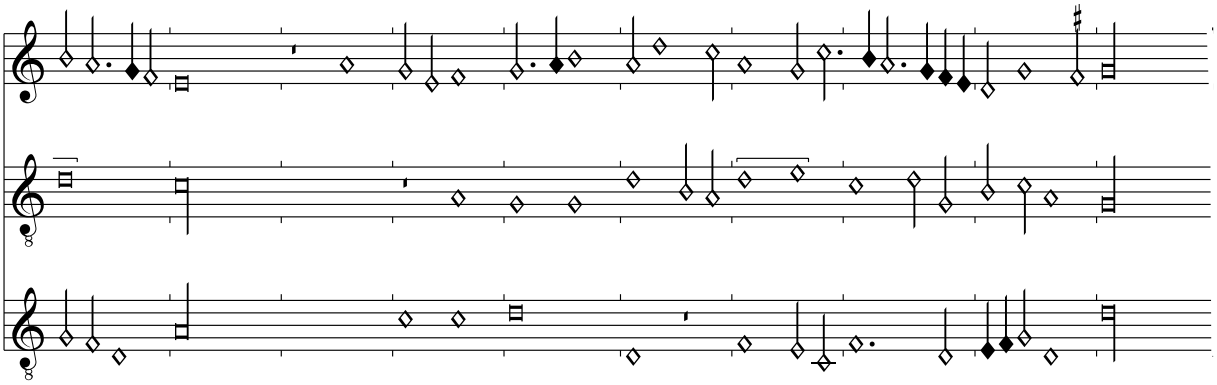


Die Musica ficta in diesem Stück ist einmal mehr recht komplex. Man könnte es sich leicht machen und einfach durchweg B vorzeichnen, dies ist allerdings nicht im Sinne der Quelle, die ja einzelne B vorzeichnet.

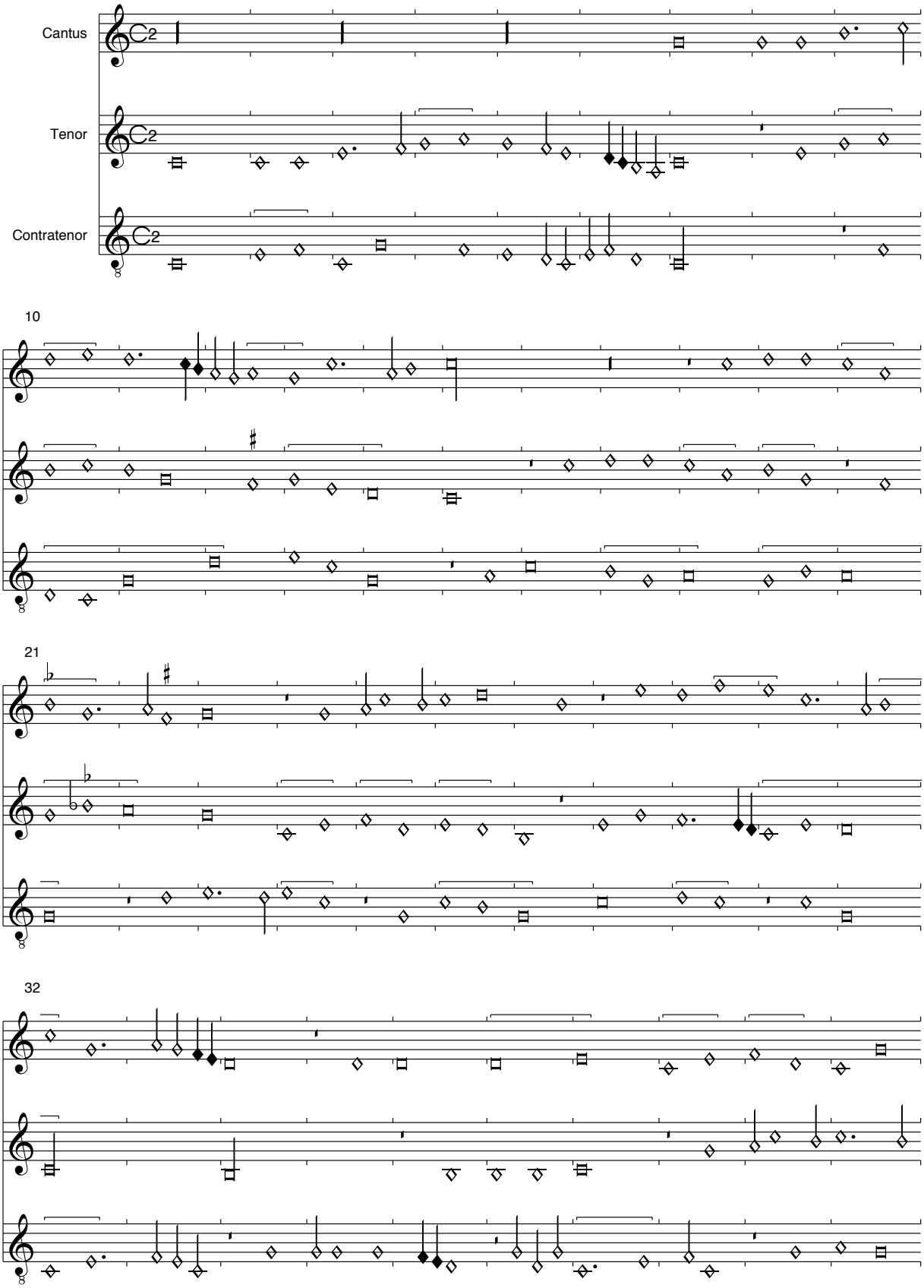
Tertius (Fantasie 3)
Glogau Nr. 193



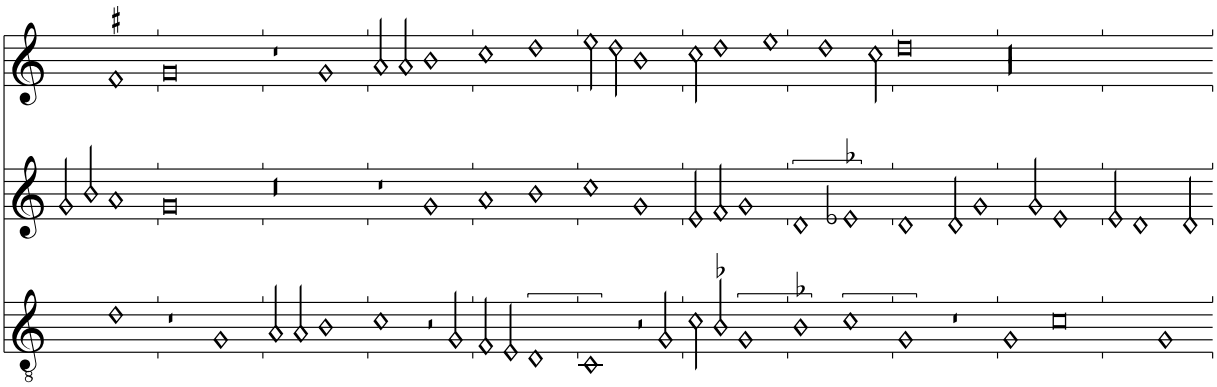
42



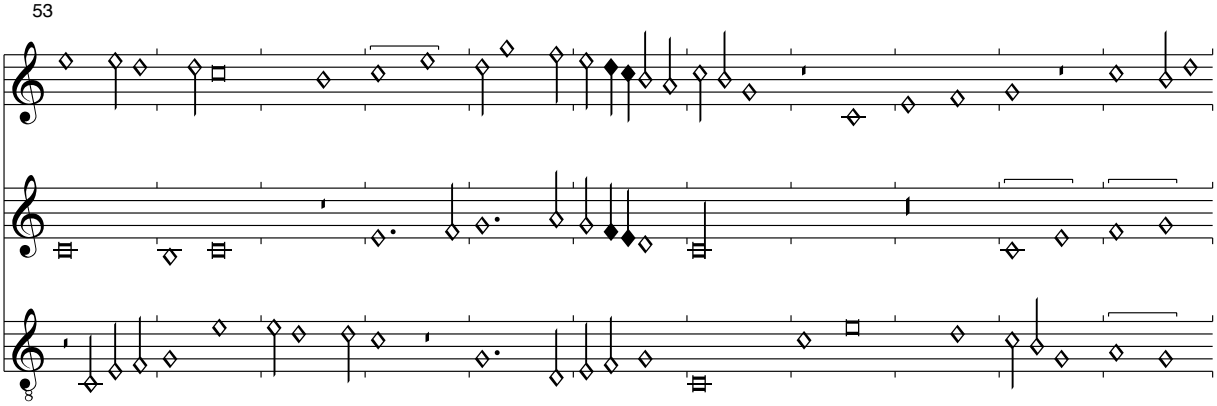
Quartus (Fantasie 4)
Glogau Nr. 194



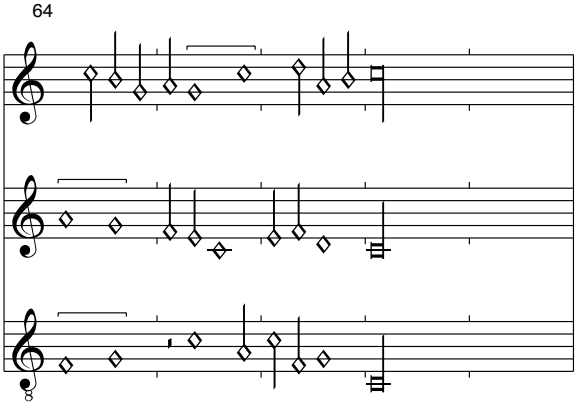
42



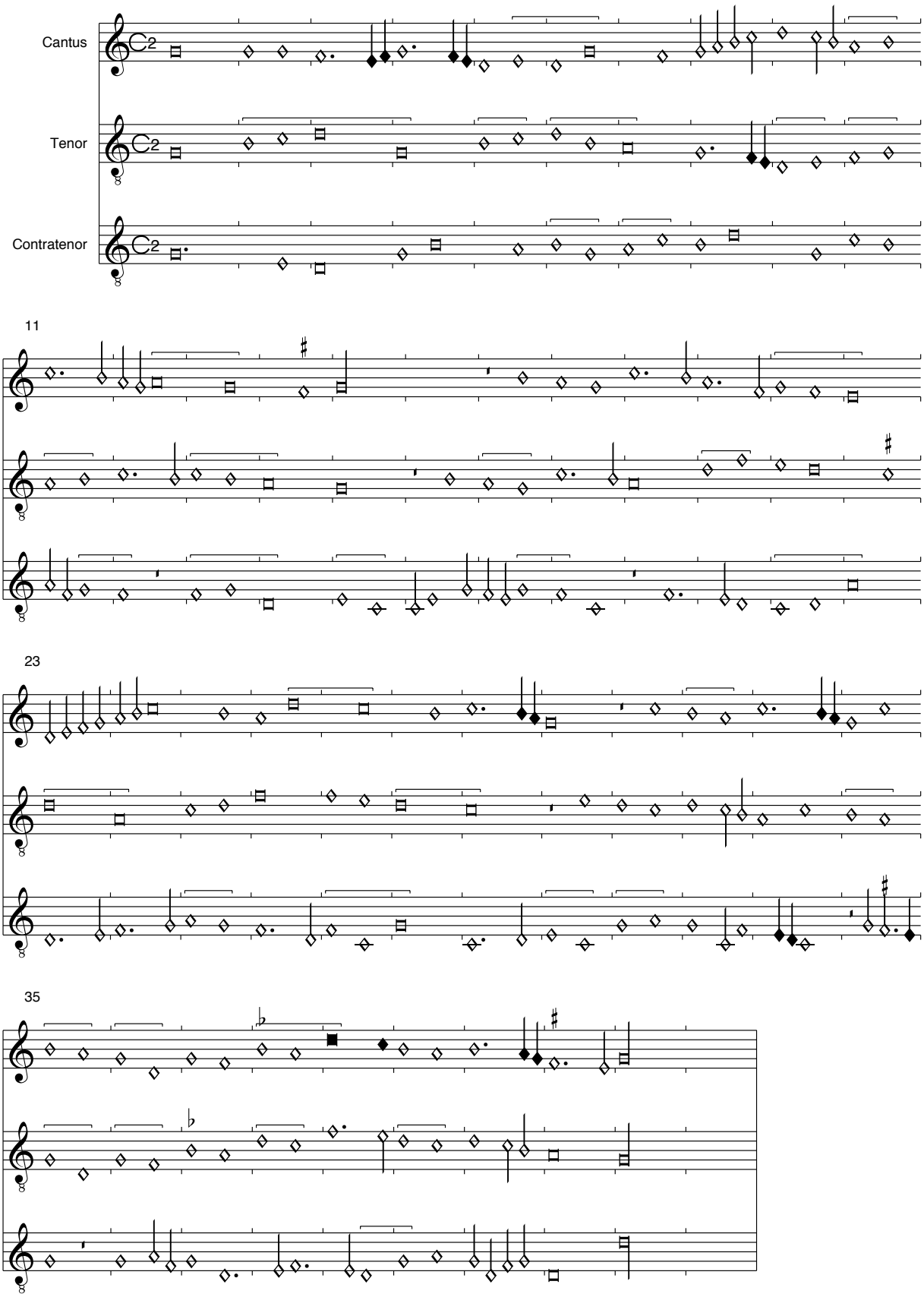
53



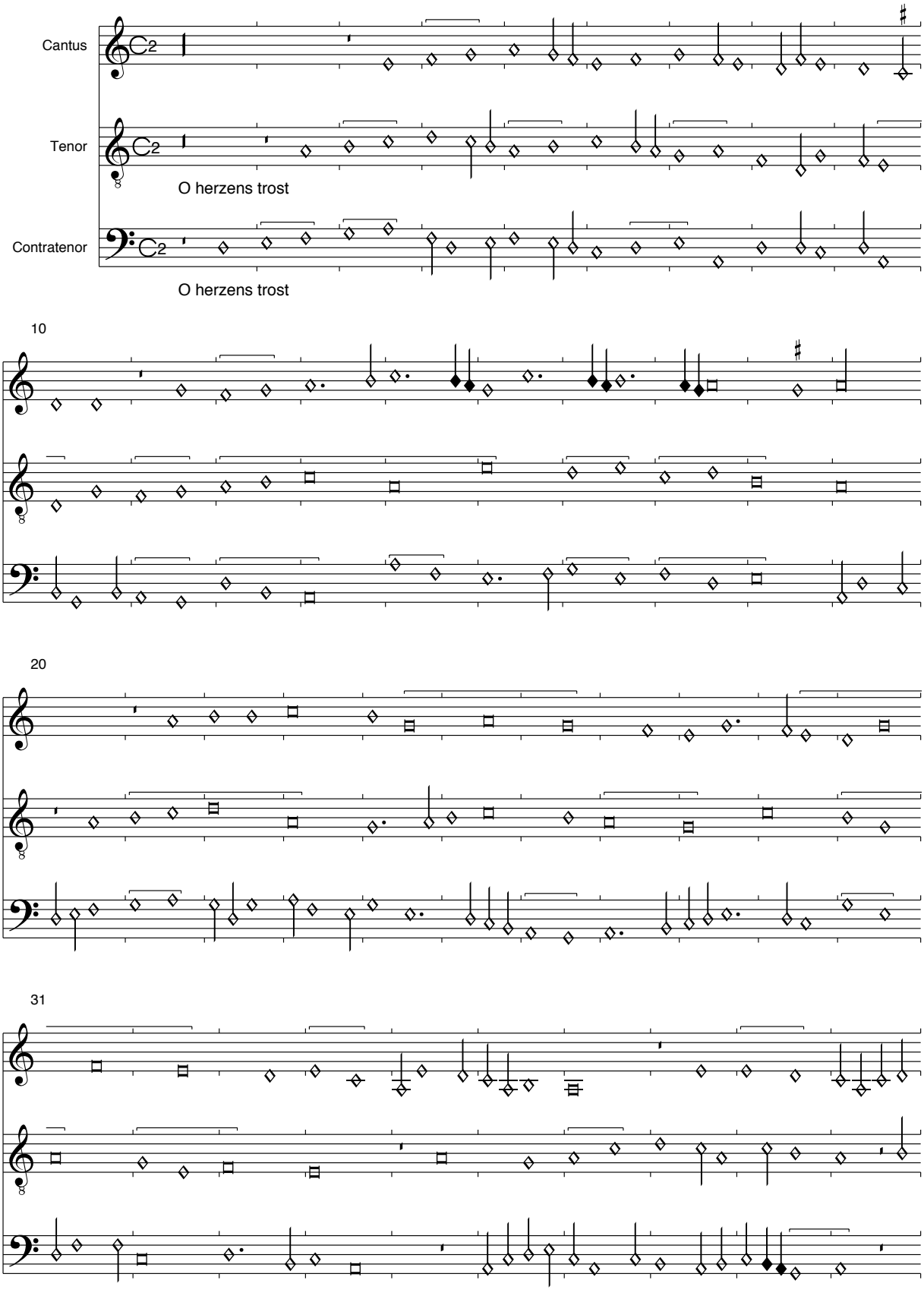
64



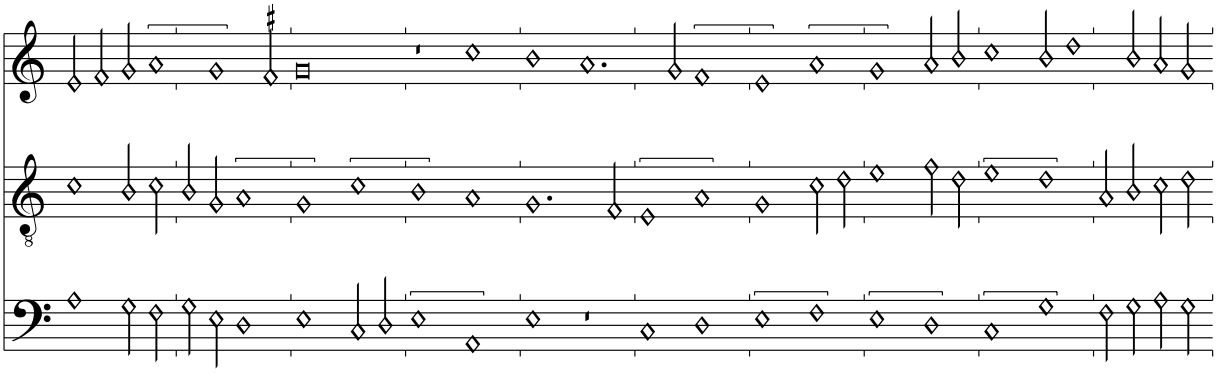
Quintus (Fantasie 5)
Glogau Nr. 195



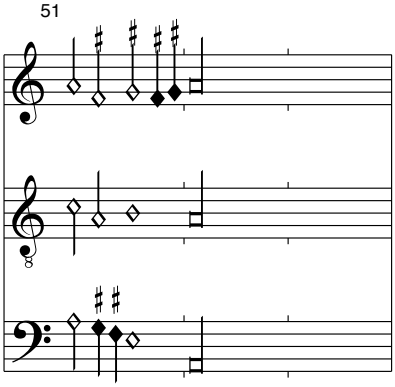
Sextus (Fantasie 6)
Glogau Nr. 196



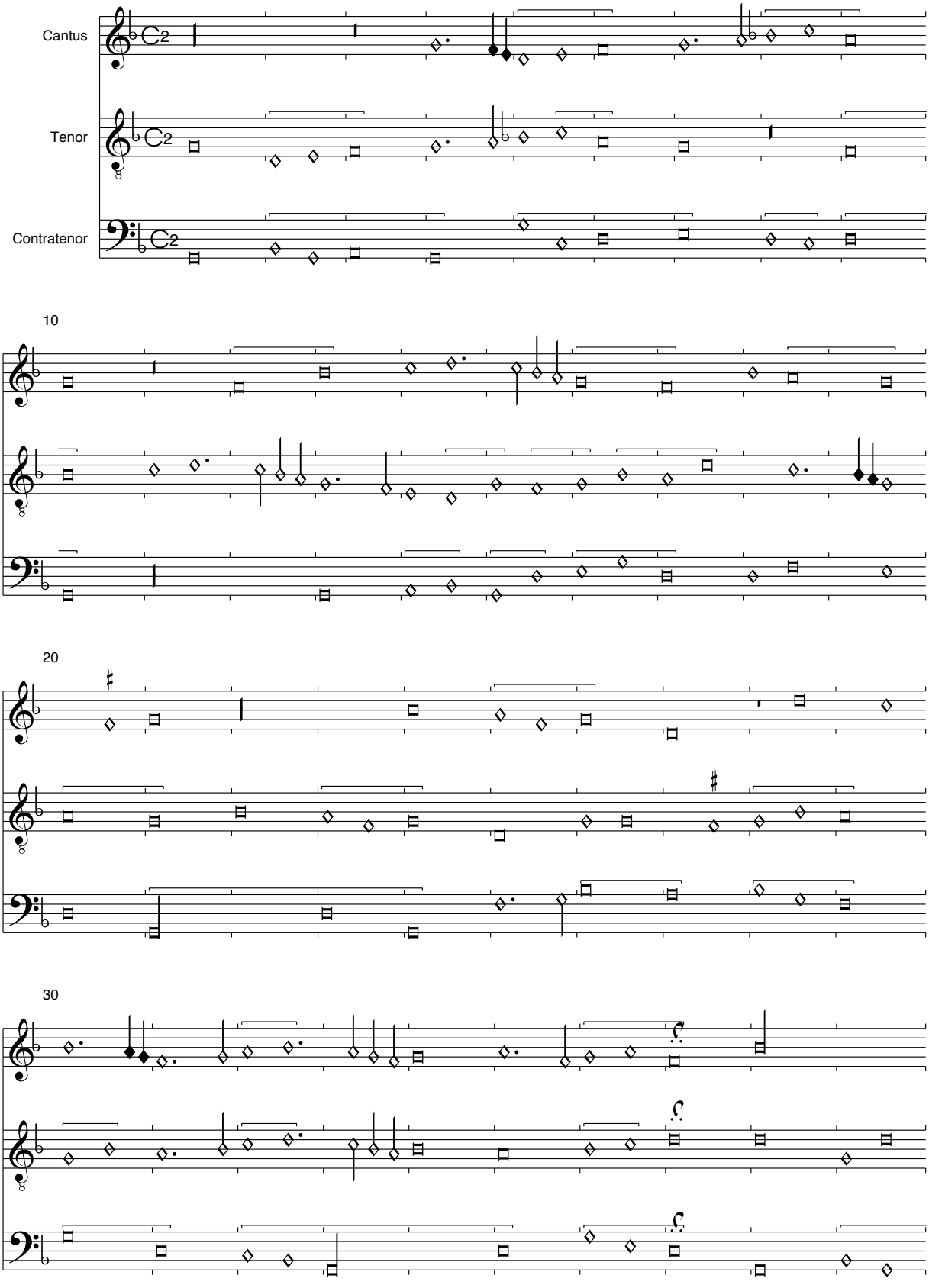
41

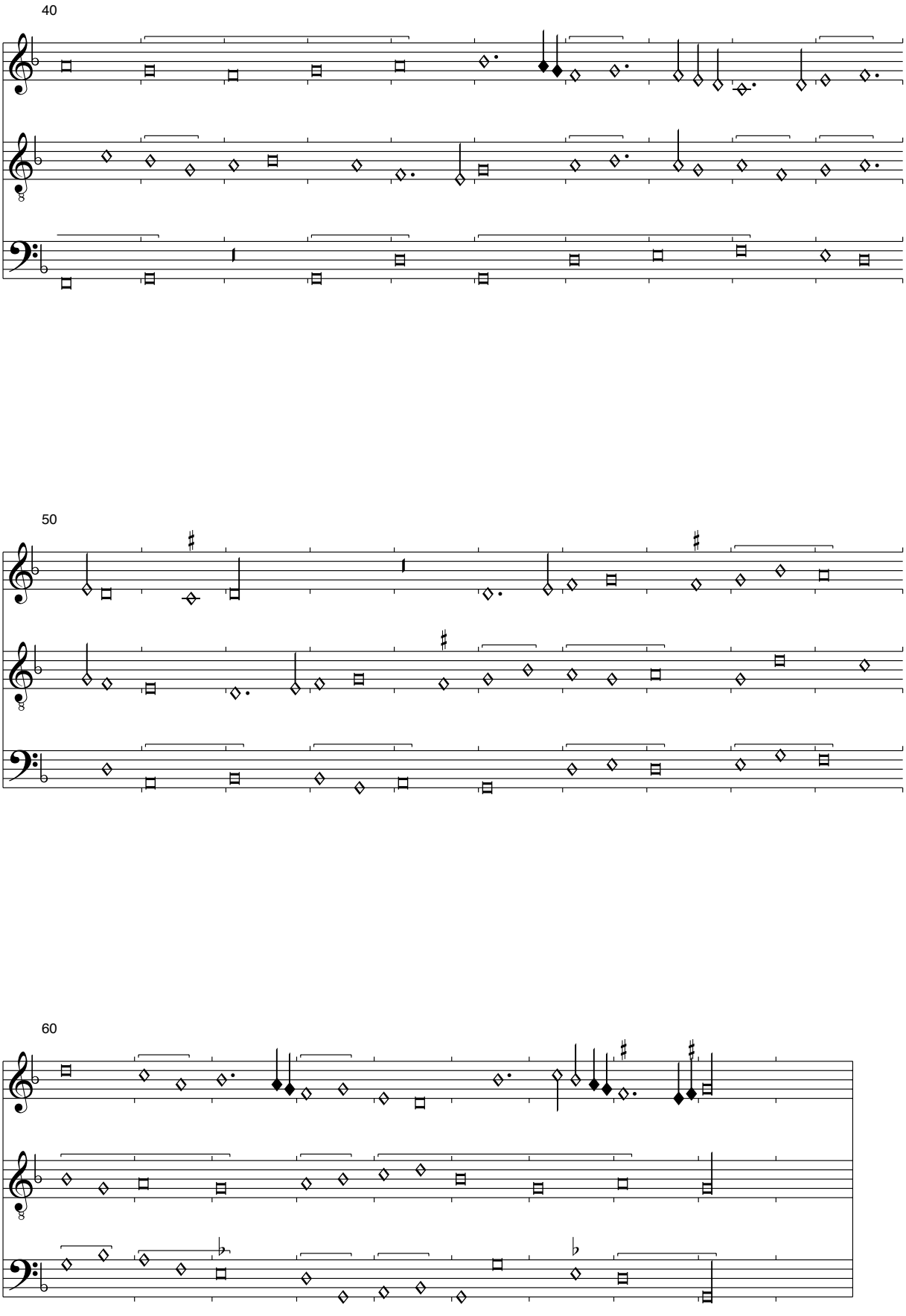


51



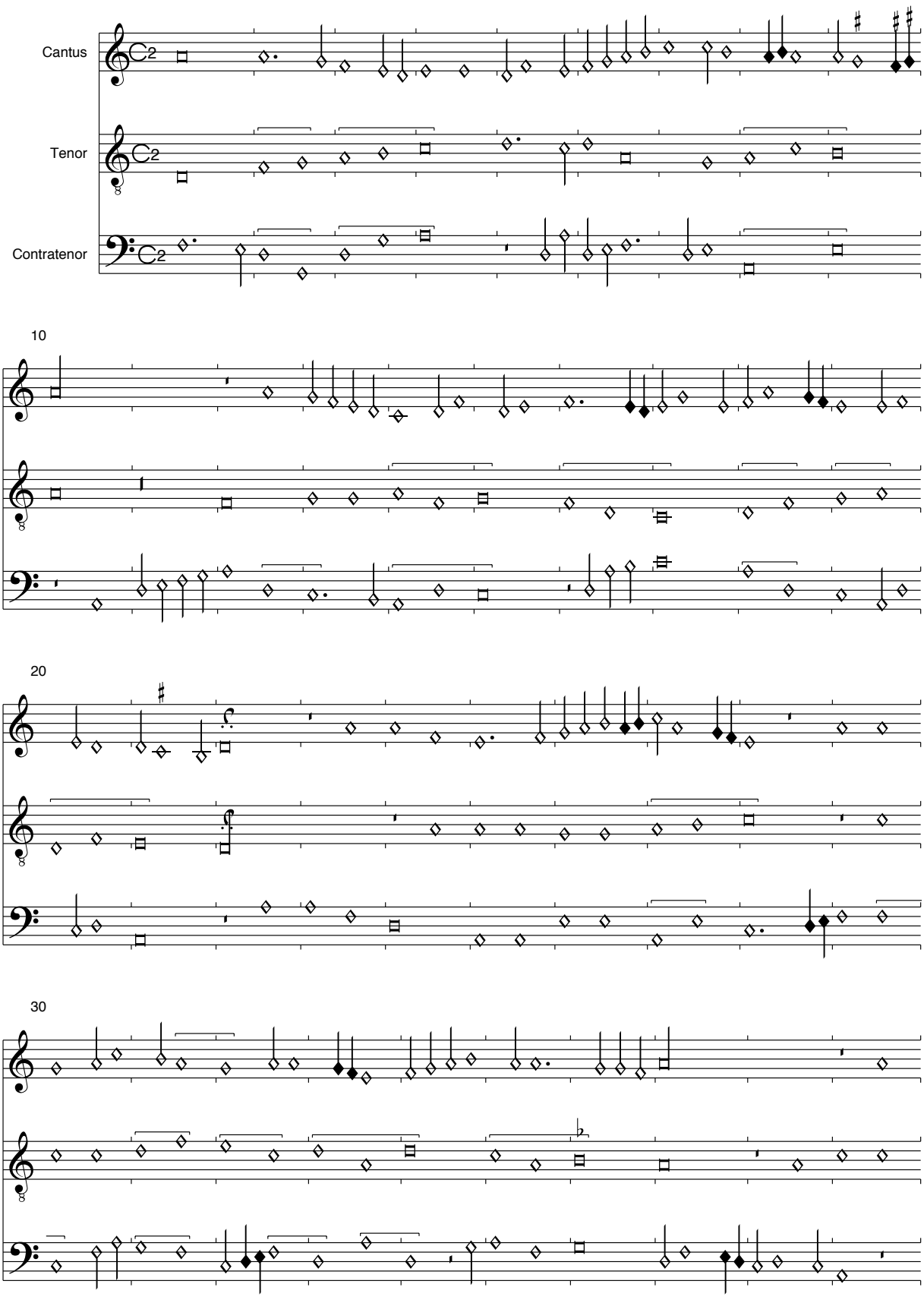
Septimus (Fantasie 7)
Glogau Nr. 197



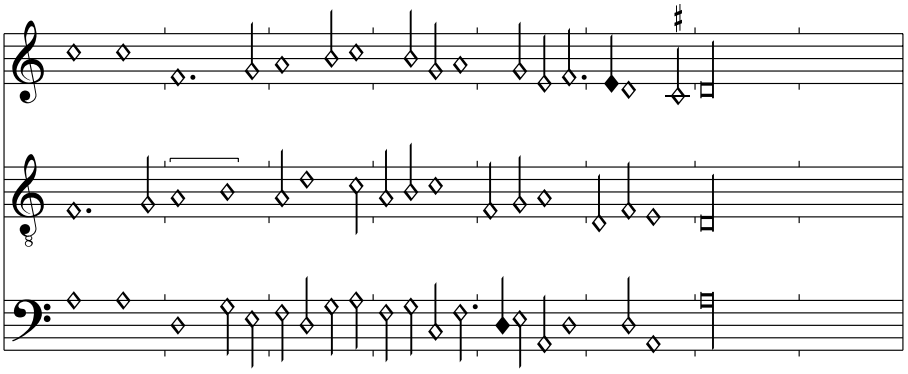


Es ist durchgängig von einem B auszugehen, das in der Quelle nur im Cantus angegeben ist.

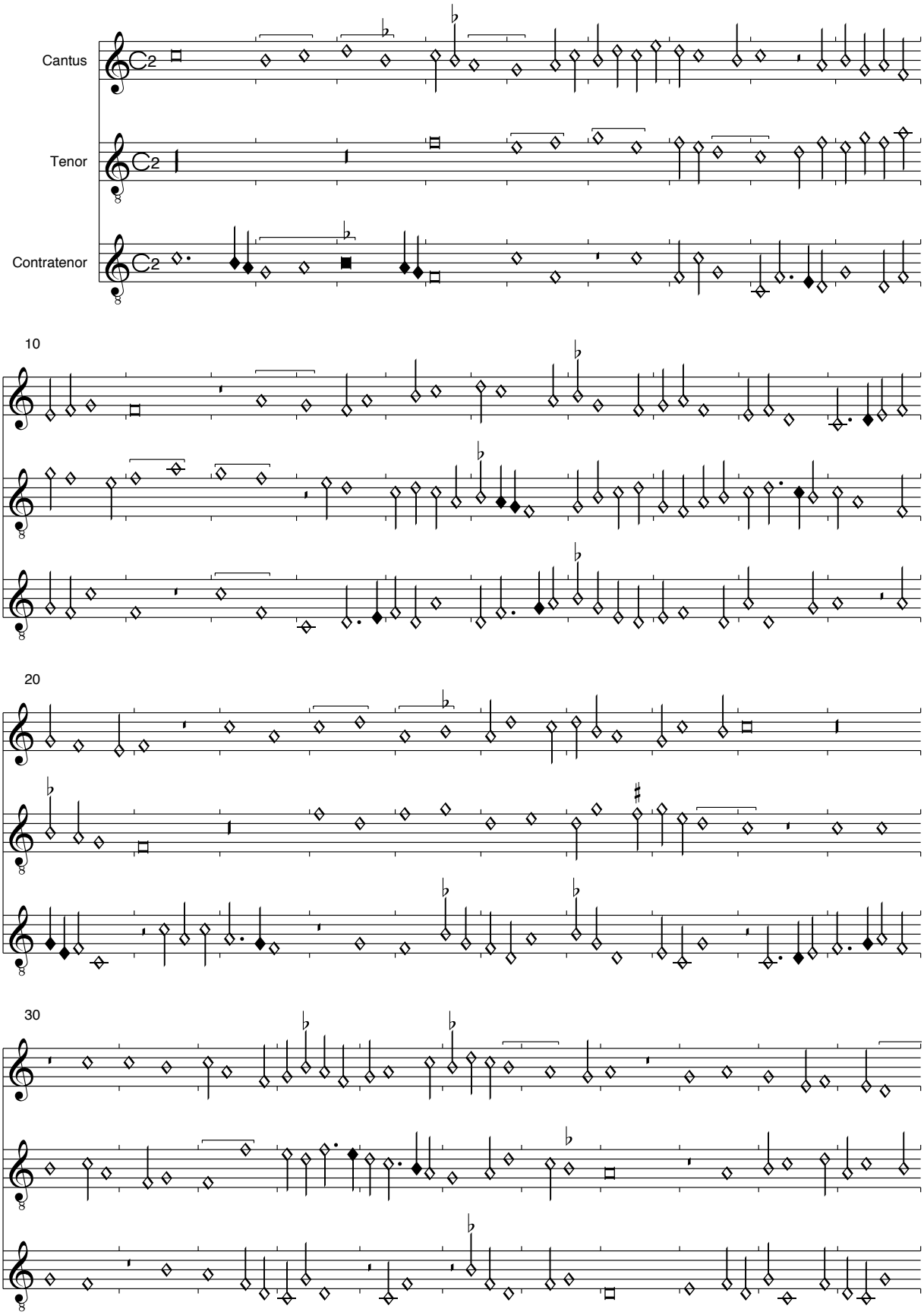
Octavus (Fantasie 8)
Glogau Nr. 198



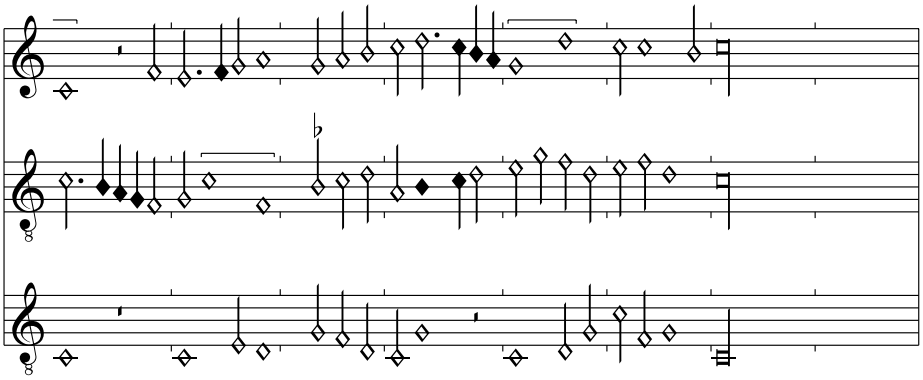
40



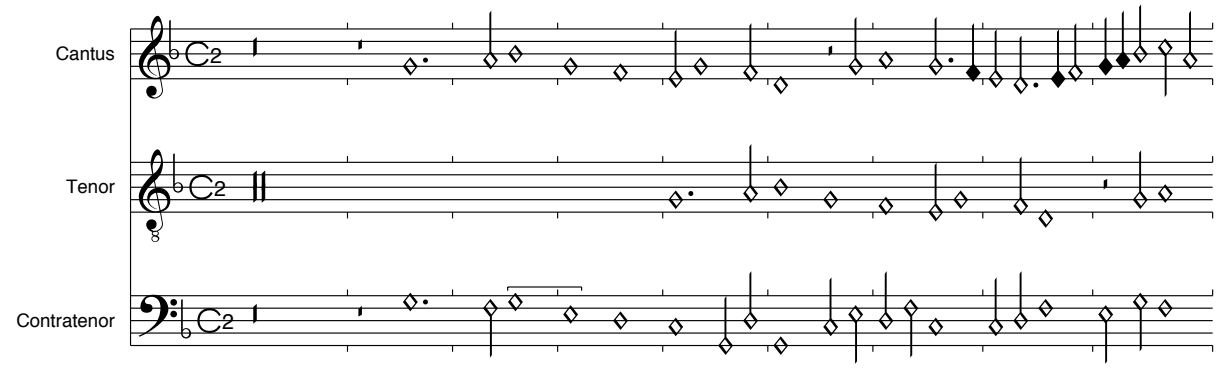
Nonus (Fantasie 9)
Glogau Nr. 199

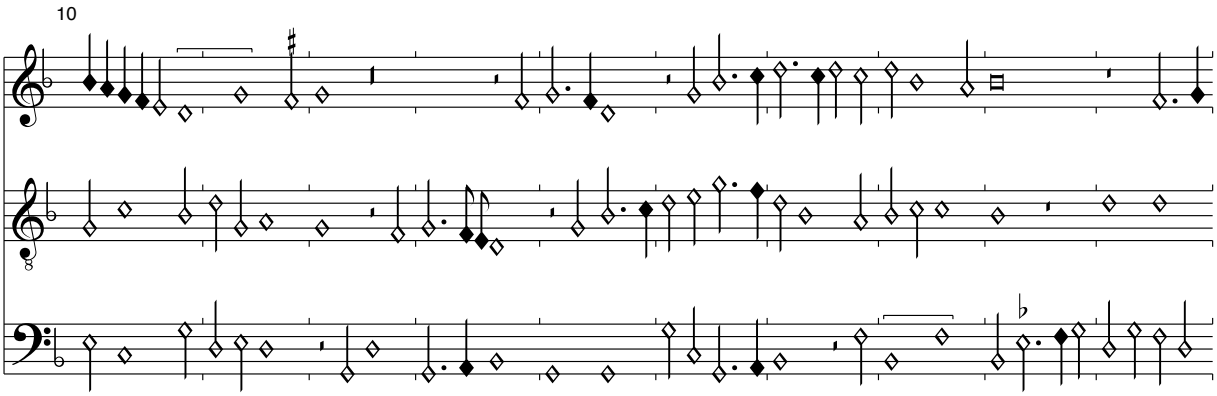


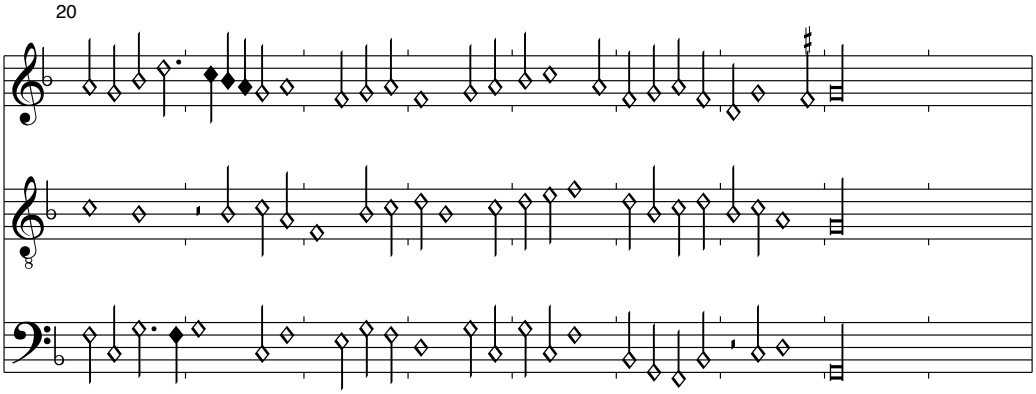
41



Decimus (Fantasie 10)
Glogau Nr. 200



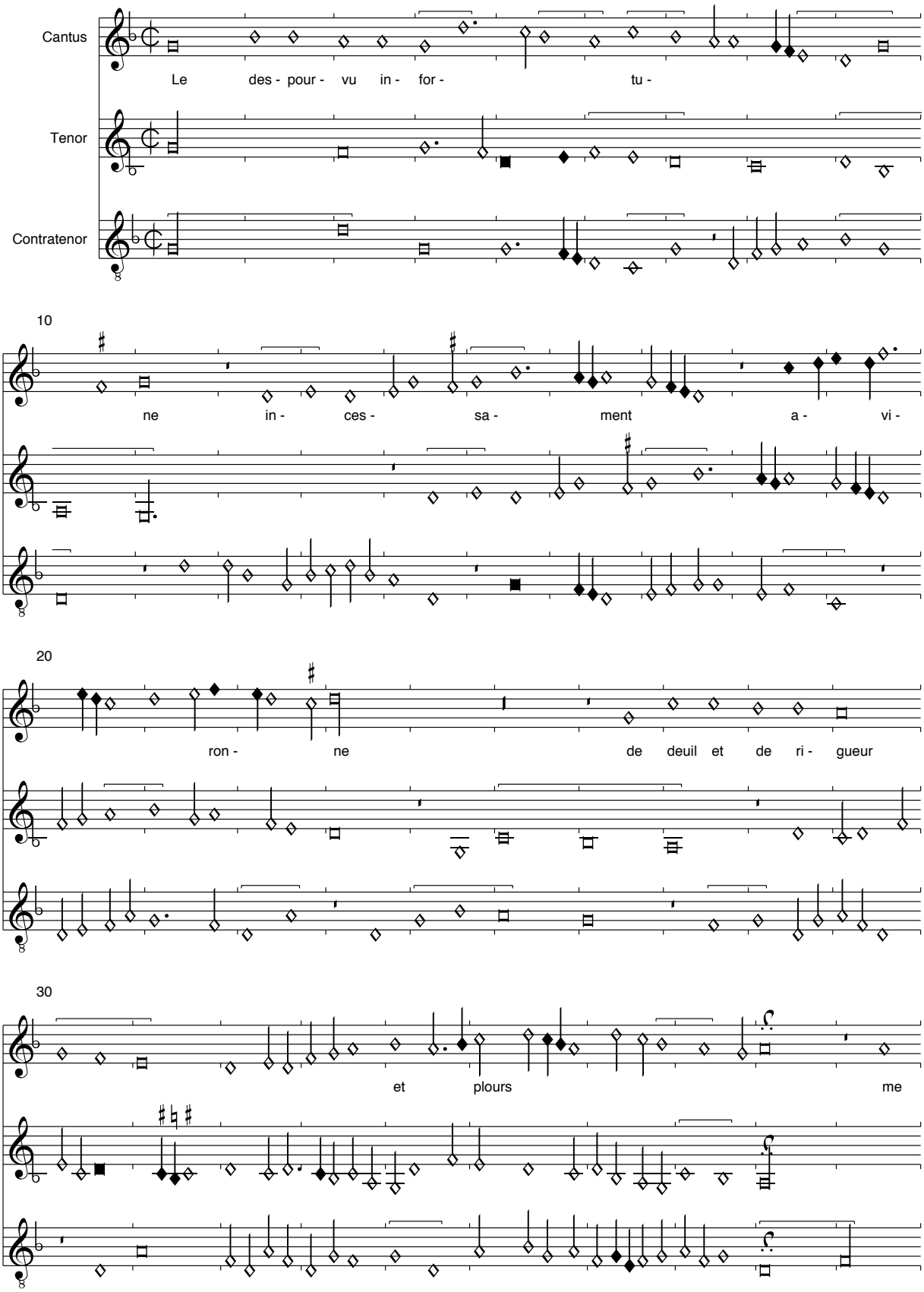


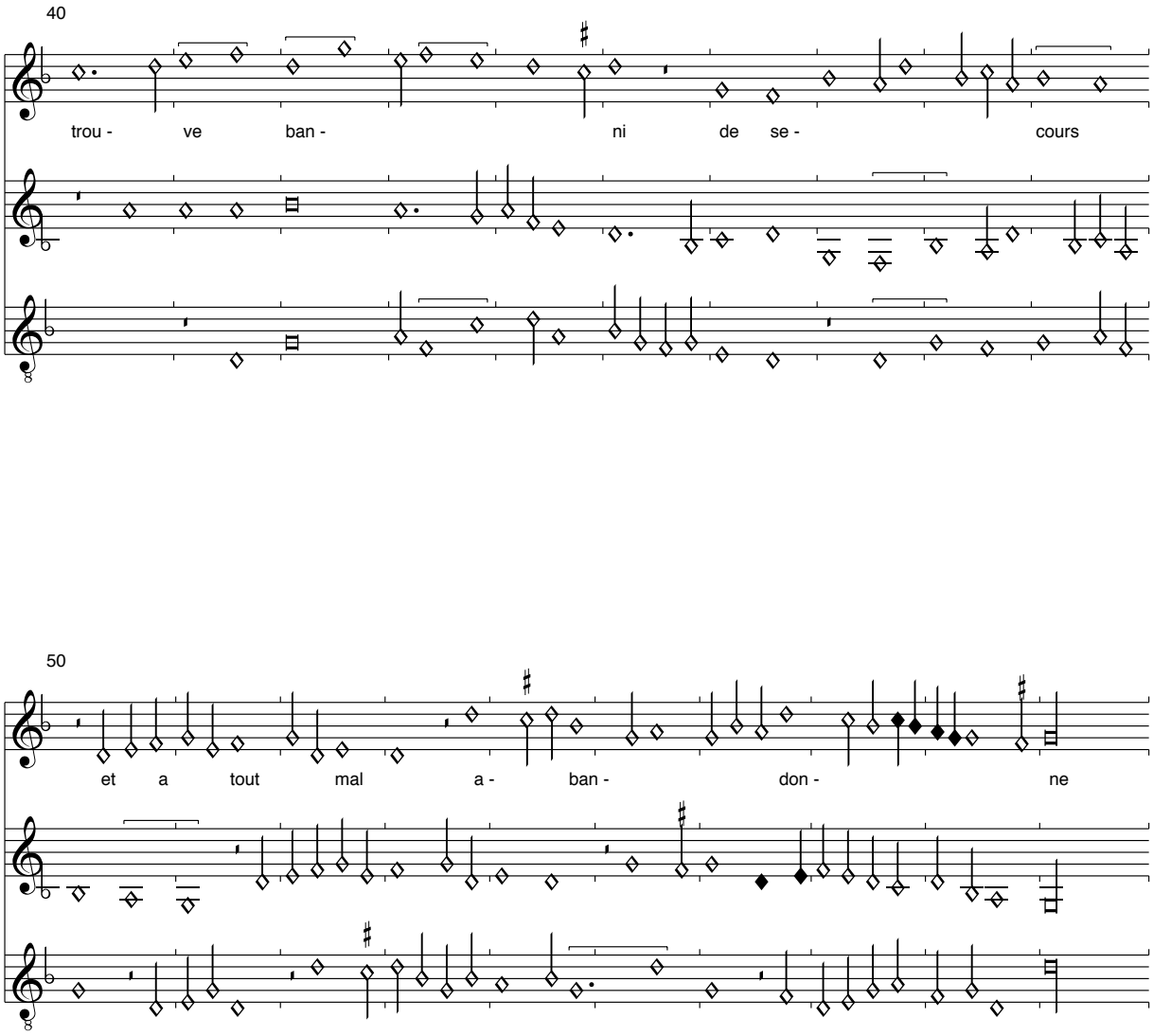


Eine durchgängige Vorzeichnung von B ist anzunehmen, aber nicht in der Quelle vorhanden. Die Anfangspause im Tenor ist in der Quelle zu kurz, was vermutlich aus der ungewöhnlichen Anfangspause der anderen Stimmen resultierte.

(Caron): Undecimus <Le despourvu infortune>

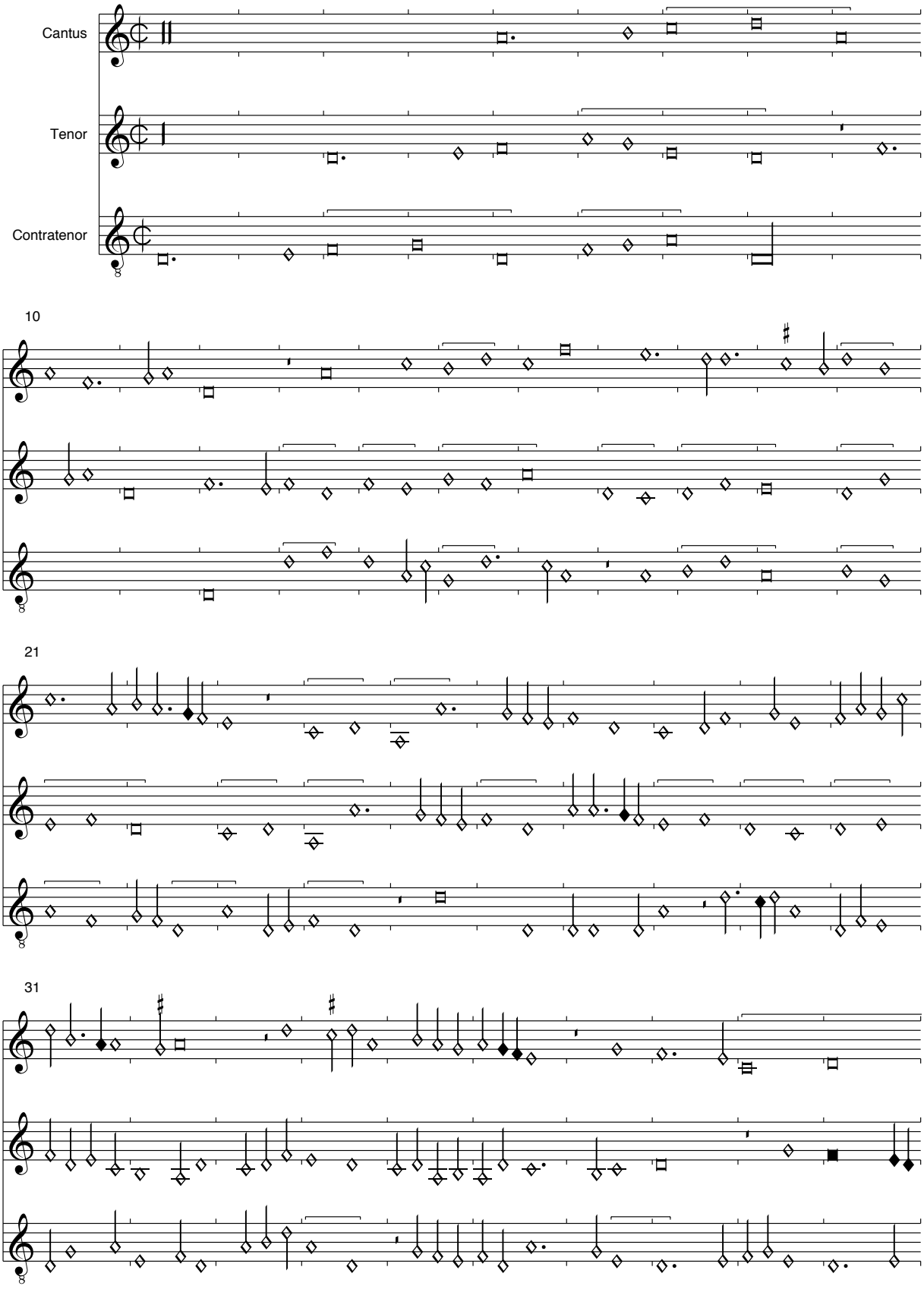
Glogau Nr. 201

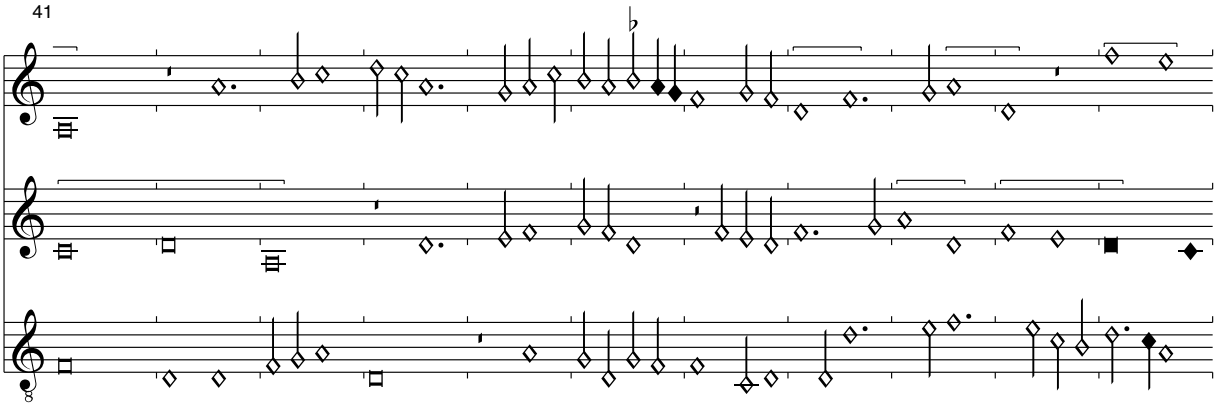


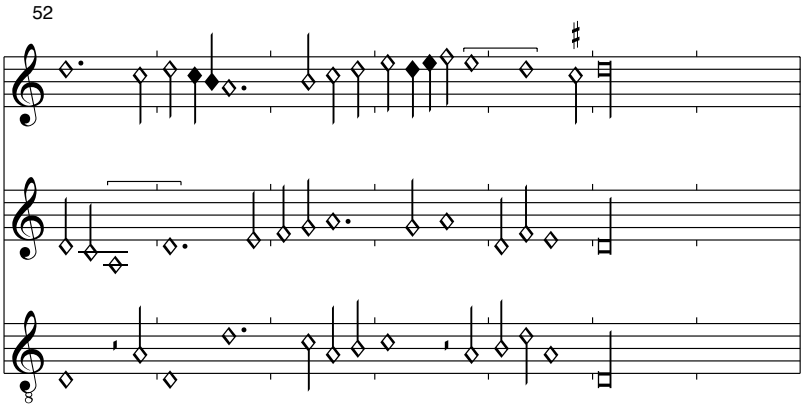


Auch hier ist durchgängig ein B anzunehmen, wie im übrigen in den parallelen Quellen in Carons Chanson überliefert wird. Wir geben hier nur den Refrain an, da im Zusammenhang mit Glogau nicht von einer Kenntnis des Textes ausgegangen werden kann. Es bleibt rätselhaft, wie in der Folge von rein instrumental gedachten Fantasien dieses Stück in den Zusammenhang geraten ist.

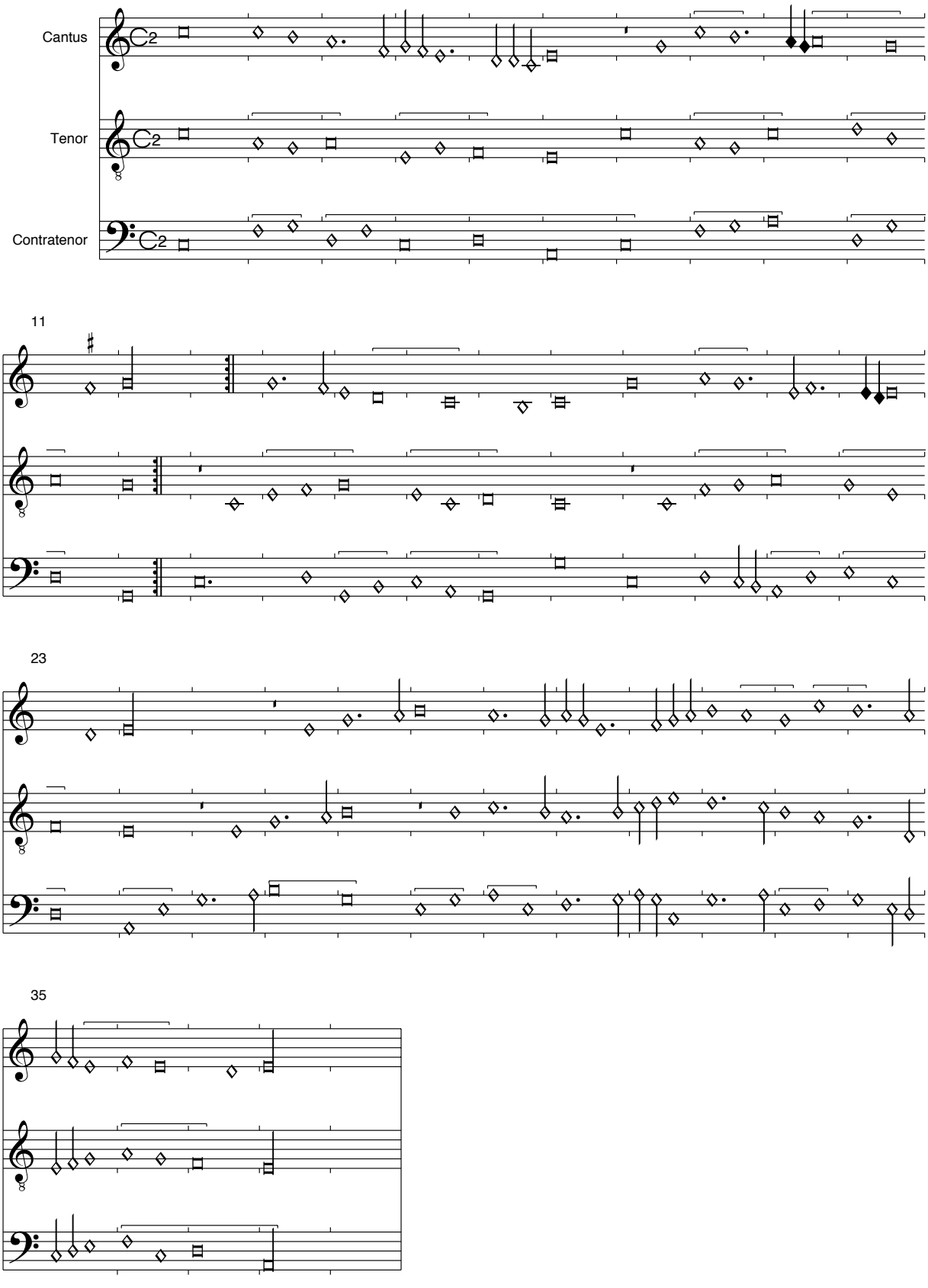
Duodecimus (Fantasie **Nr. 12)**
Glogau Nr. 202




41

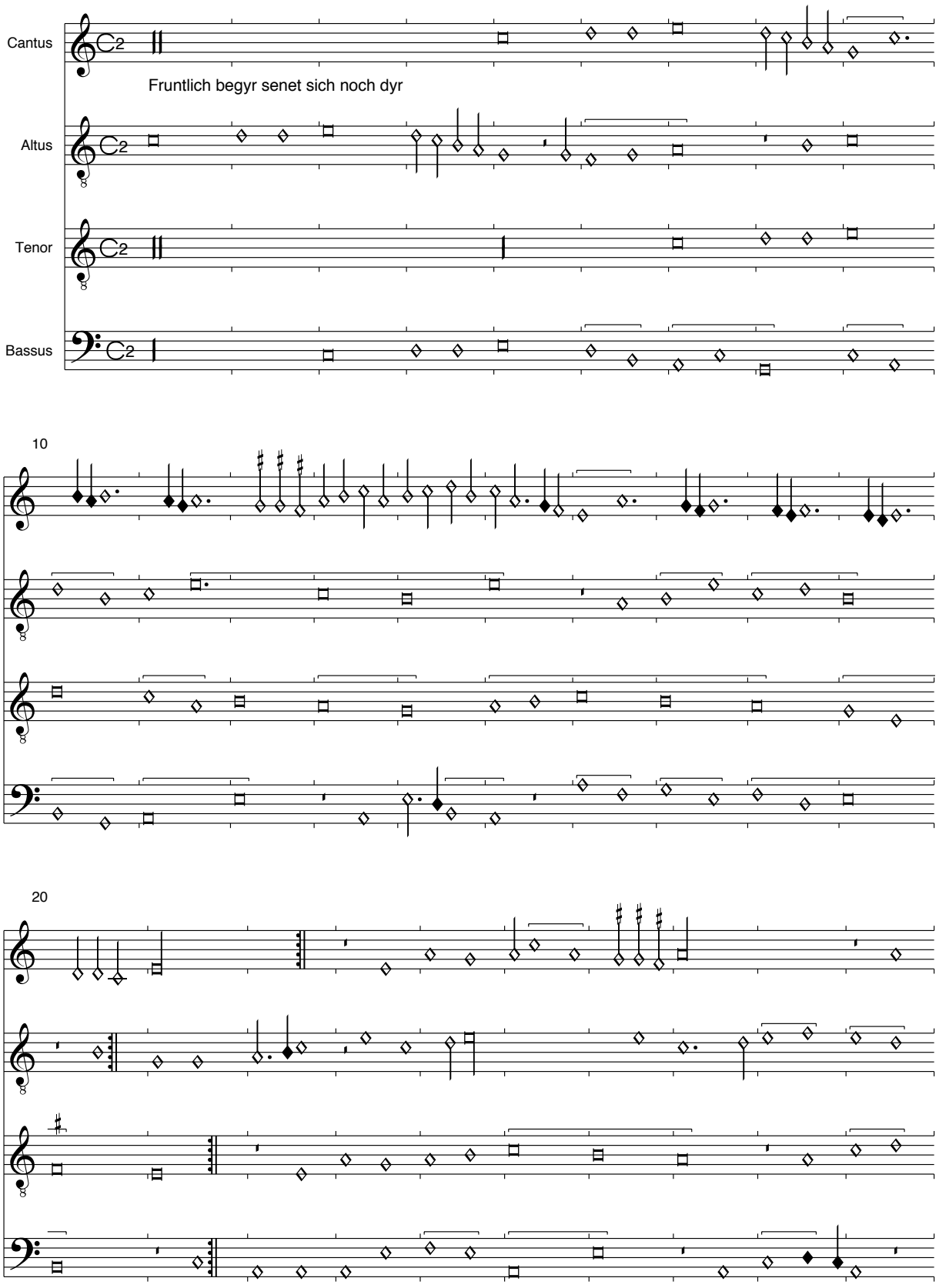

52

O mörtlicher mord
Glogau Nr. 203

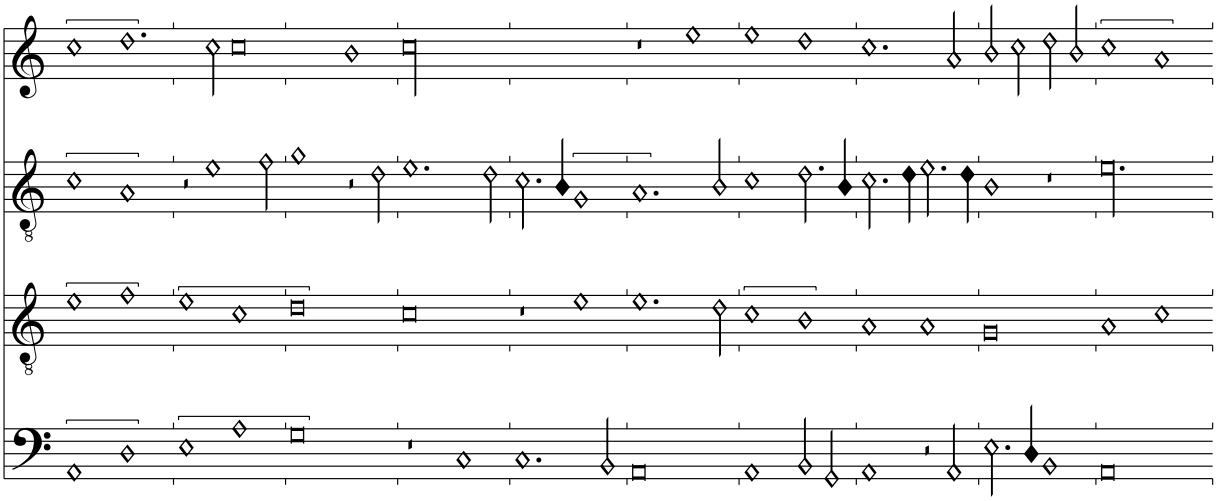


Vgl. die fast identische Nr. 139 mit gleichem Incipit.

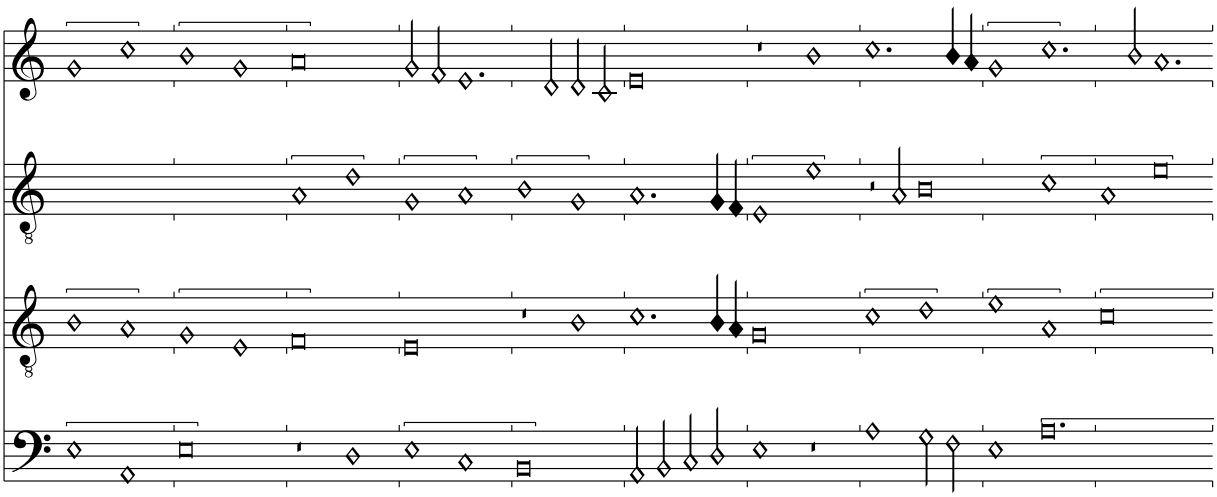
Fruntlich begyr
Glogau Nr. 204



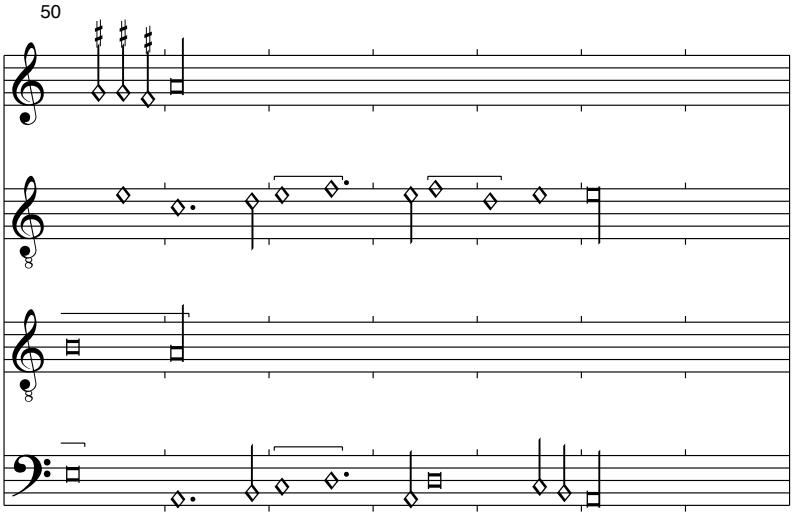
30



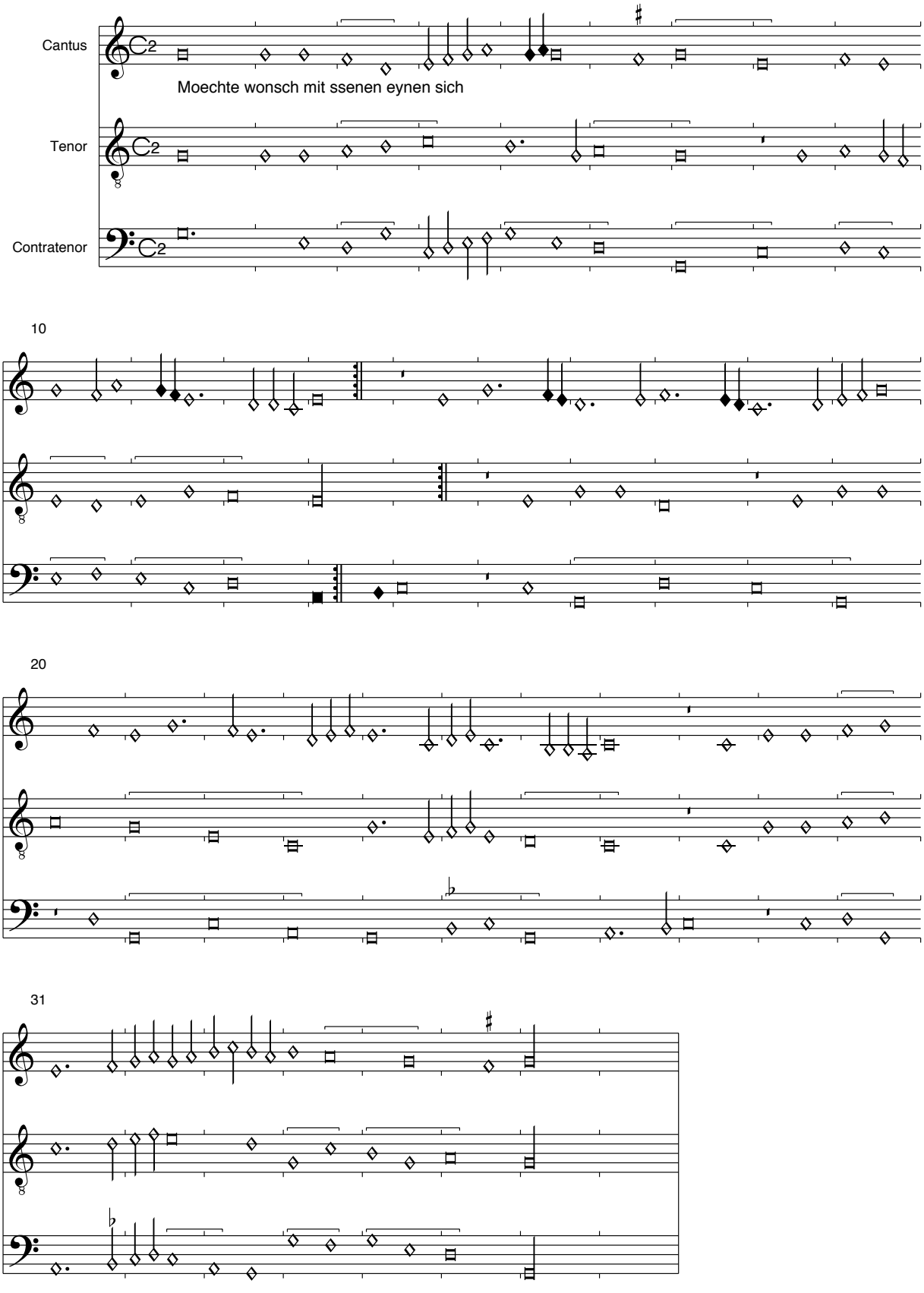
40



50

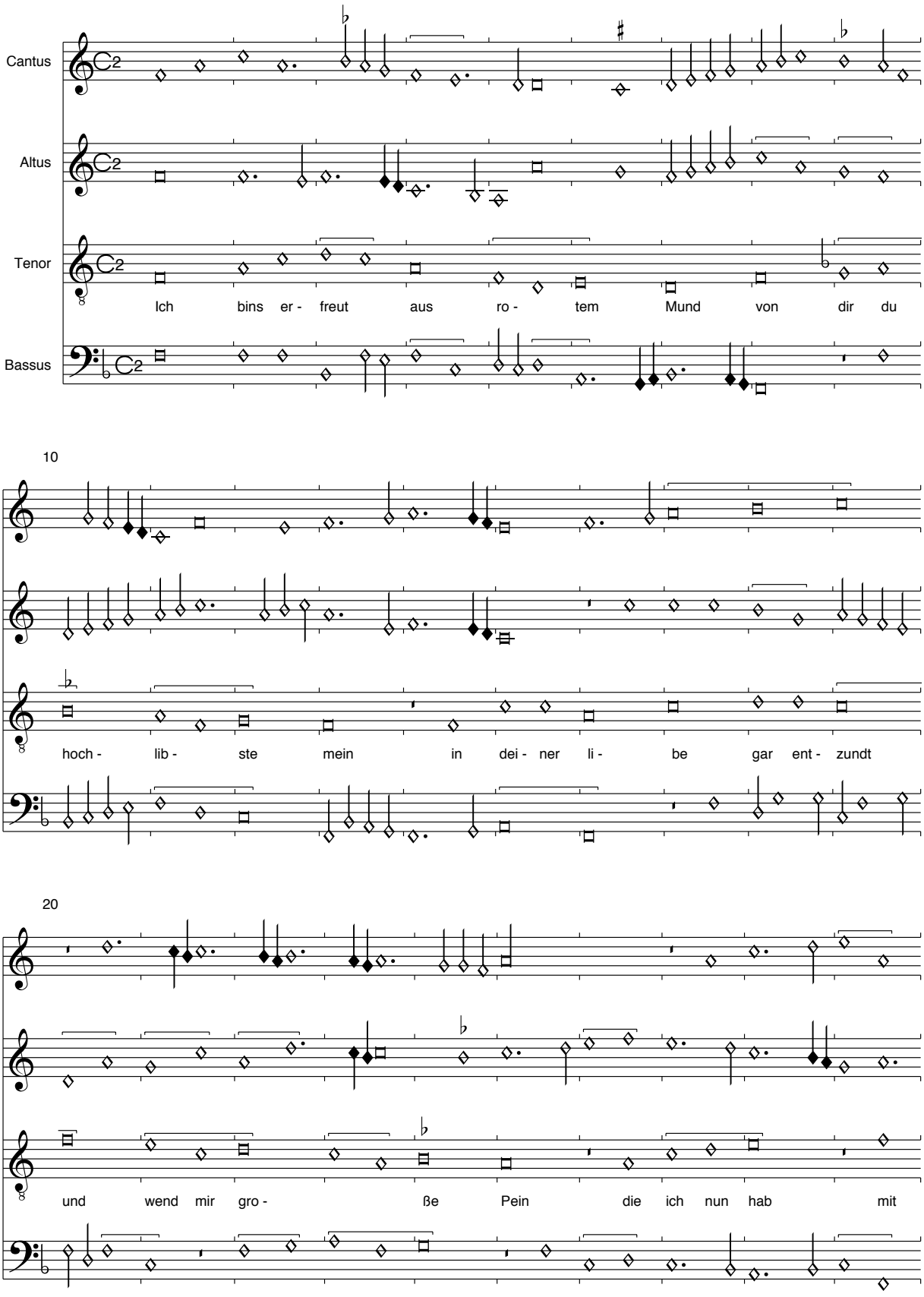


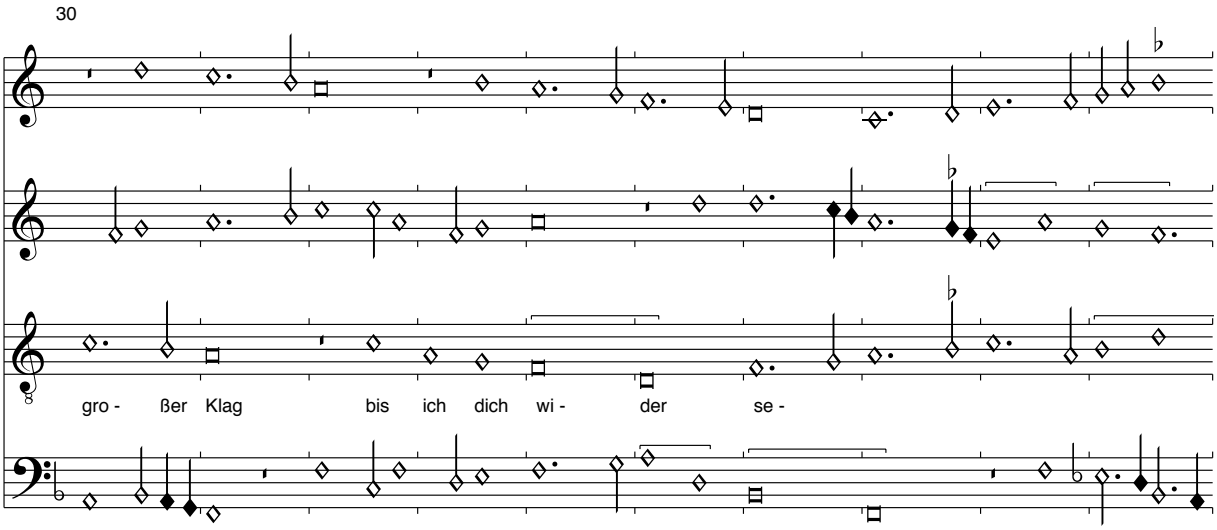
Moechte wonsch mit ssenen
Glogau Nr. 205

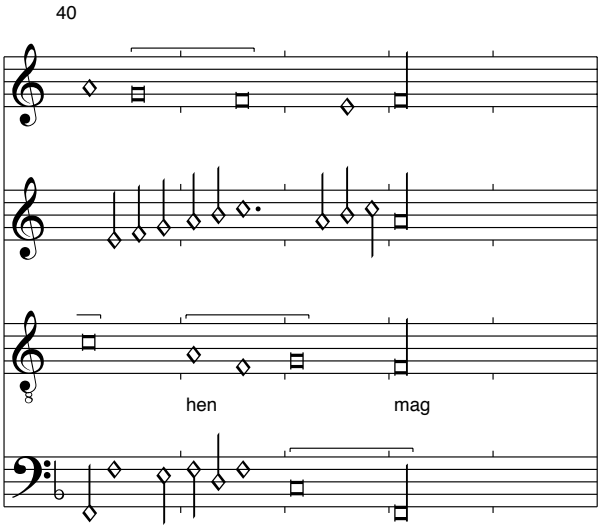


Ich bynss erfrewt

Glogau Nr. 206





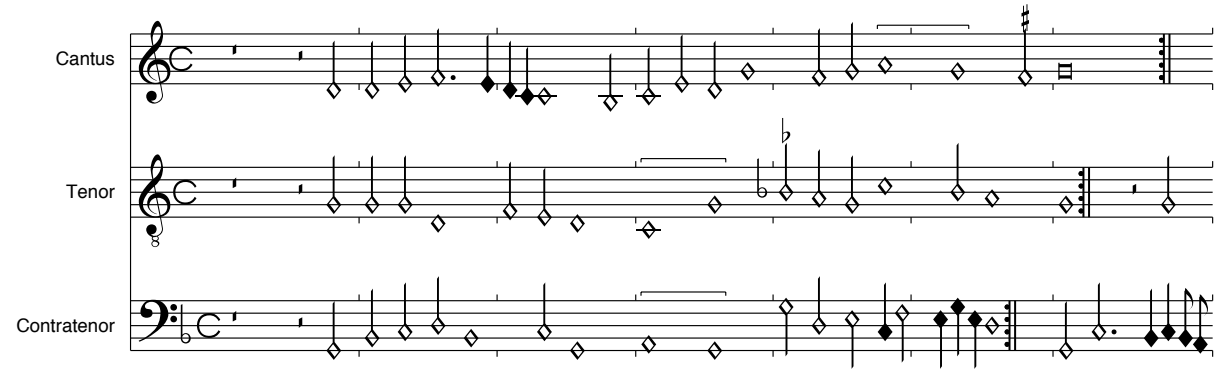


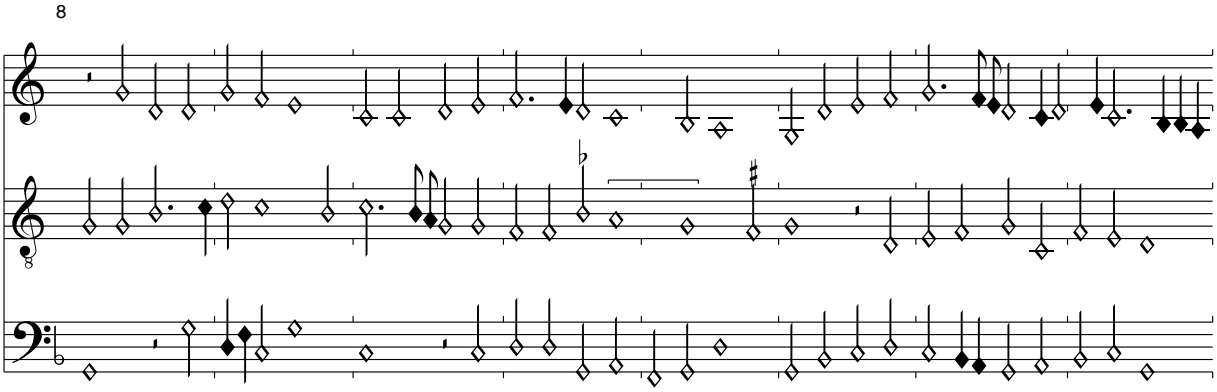
In der Quelle ist nur das Incipit angegeben. Aus einer parallelen Textquelle stammen auch die Strophen:

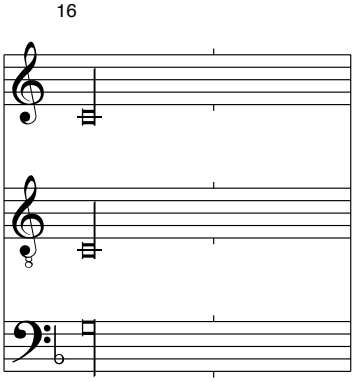
In Hoffnung steht nach dir mein Sin
du tust von mir nit keren
wenn ich allein dein eigen bin
von die so wil ich lernen
ganz freuden vil mein libst gespil
tu mir setzen ein rechtes Zil

Mein Augentrost das tu gar bald
daß ich nicht trostes werde an
gedank die sind so mannigfalt
die ich nach deiner libe hab
Vergiß mein nit des ich dich bit
ich bleib dir dein recht wie du wilt

Senen macht mir vil dencken
Glogau Nr. 207

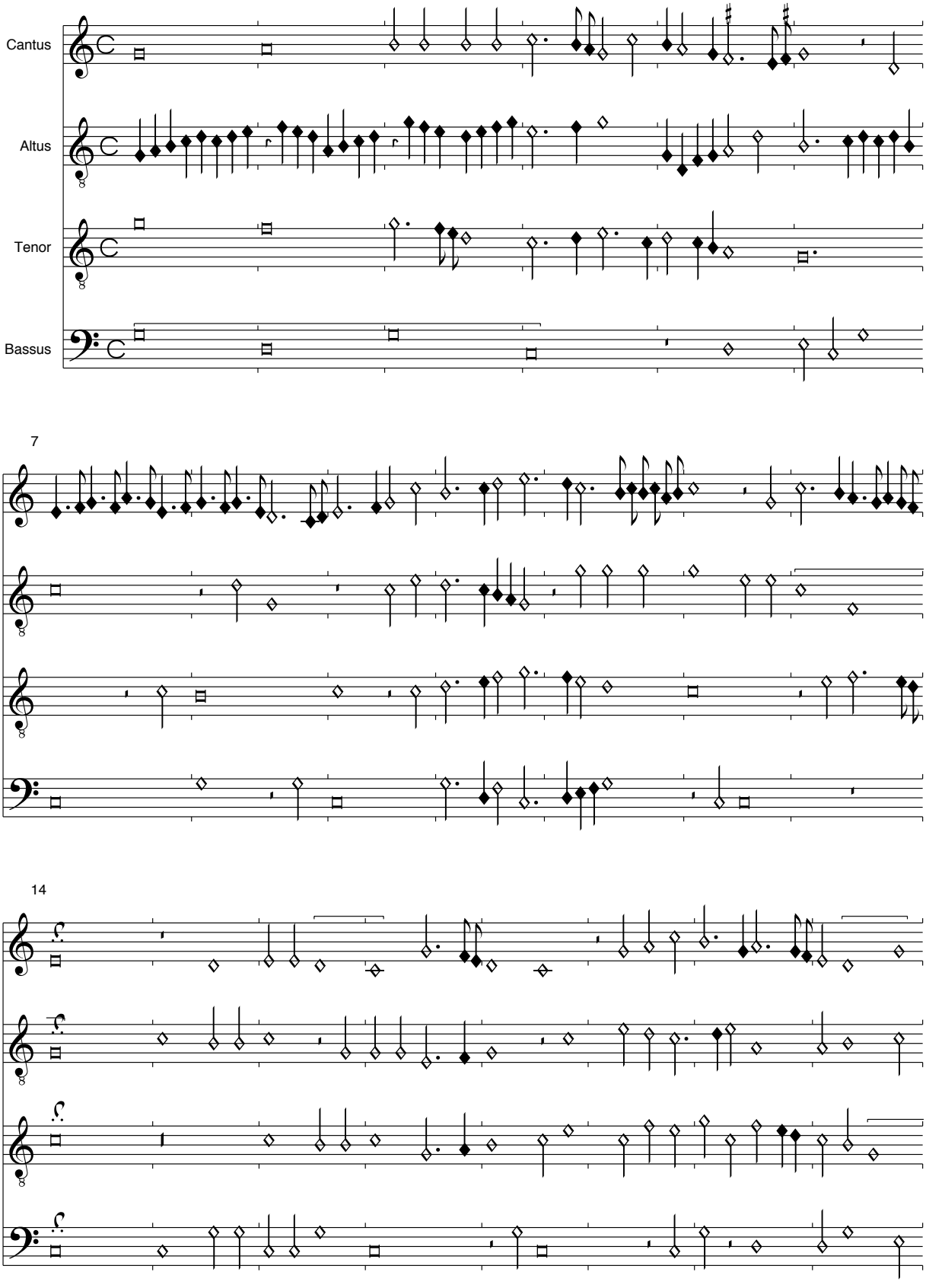




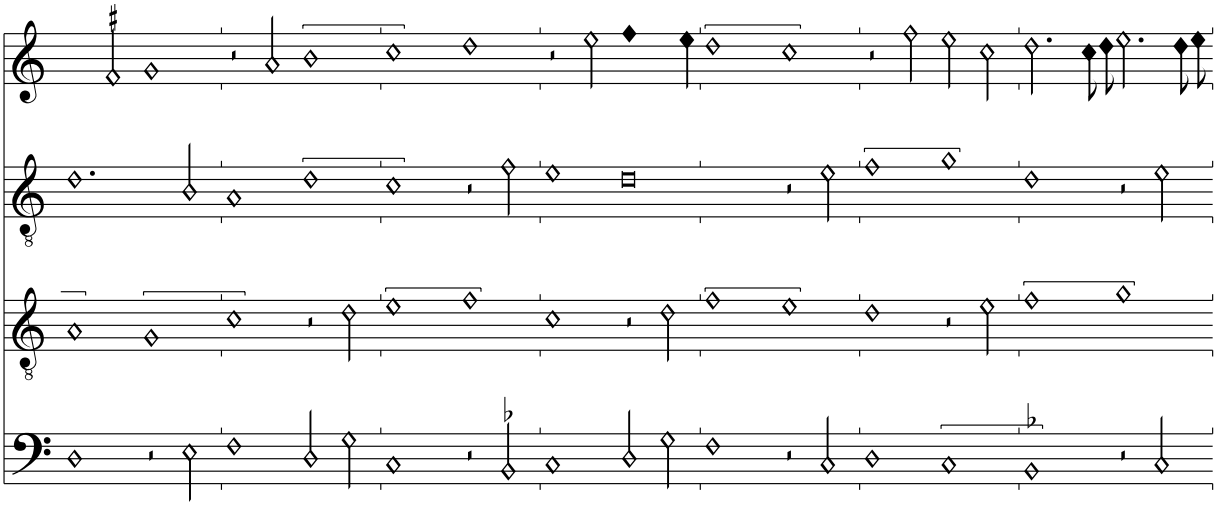


Der phfawn schwantcz

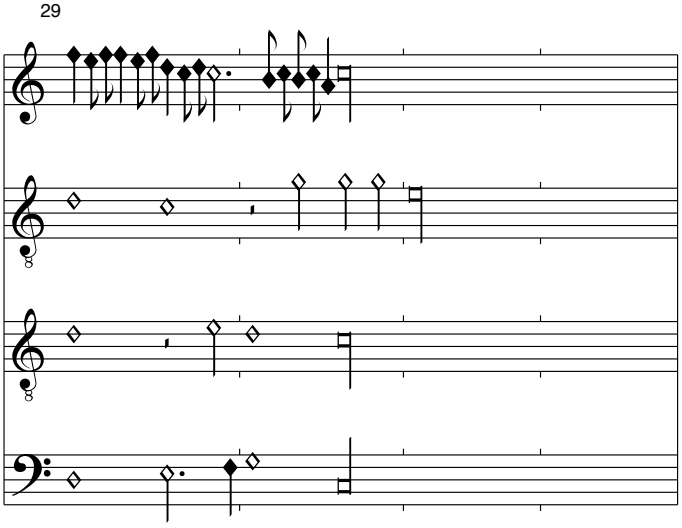
Glogau Nr. 208



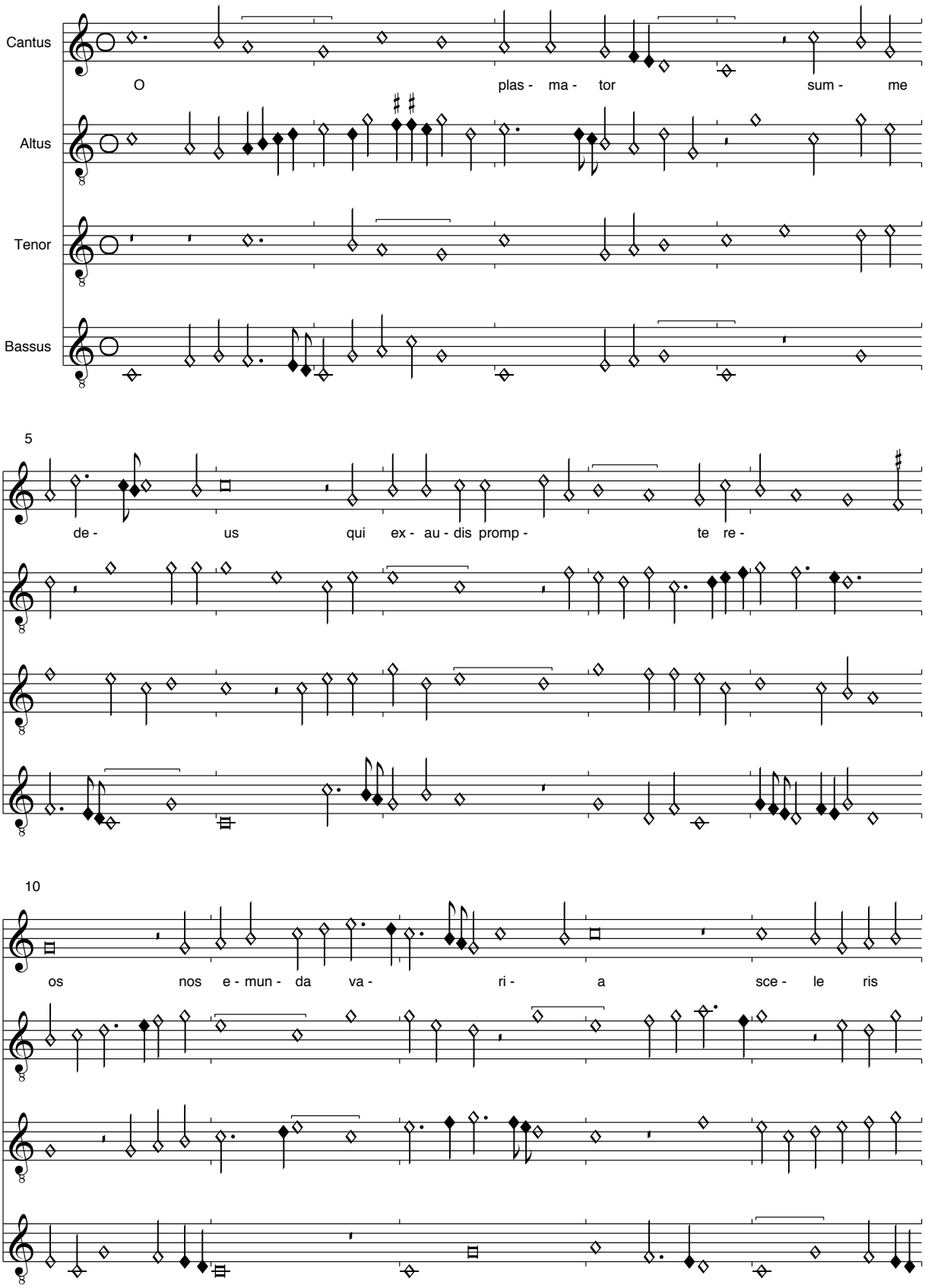
22

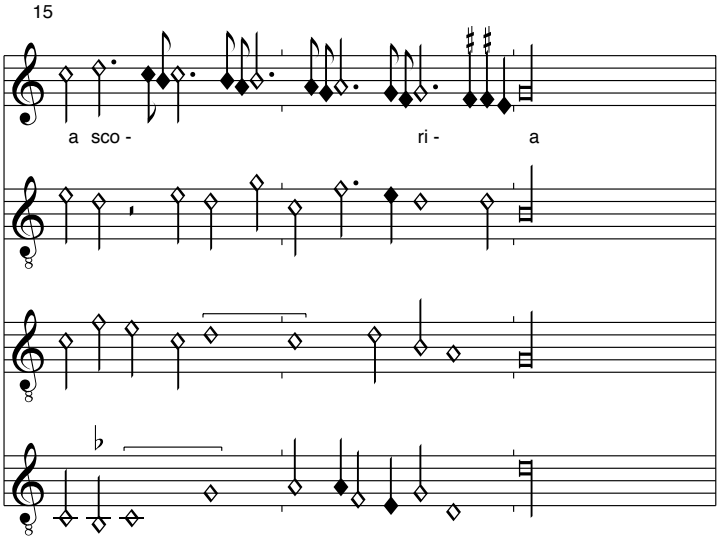


29

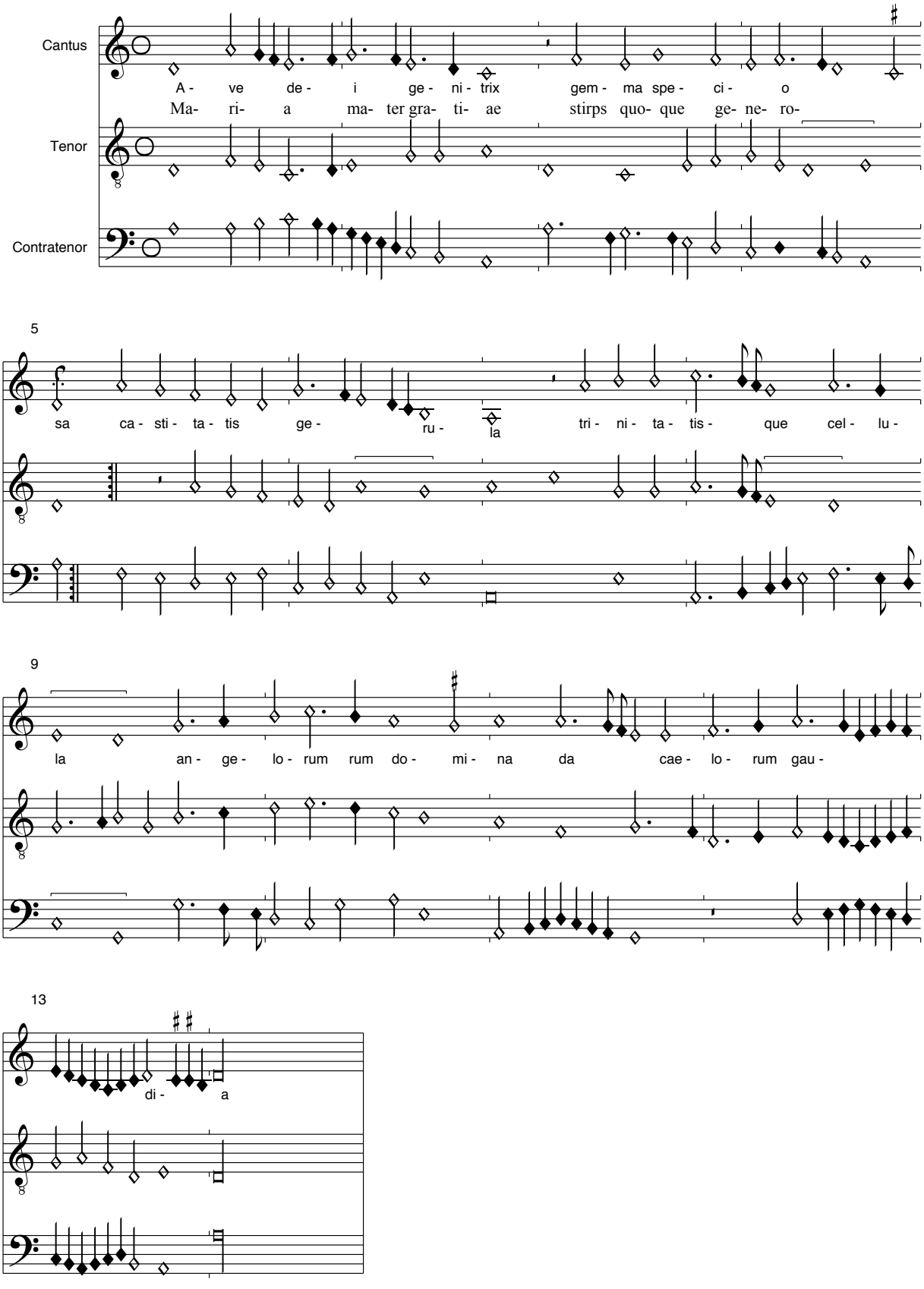


O plasmator
Glogau Nr. 209



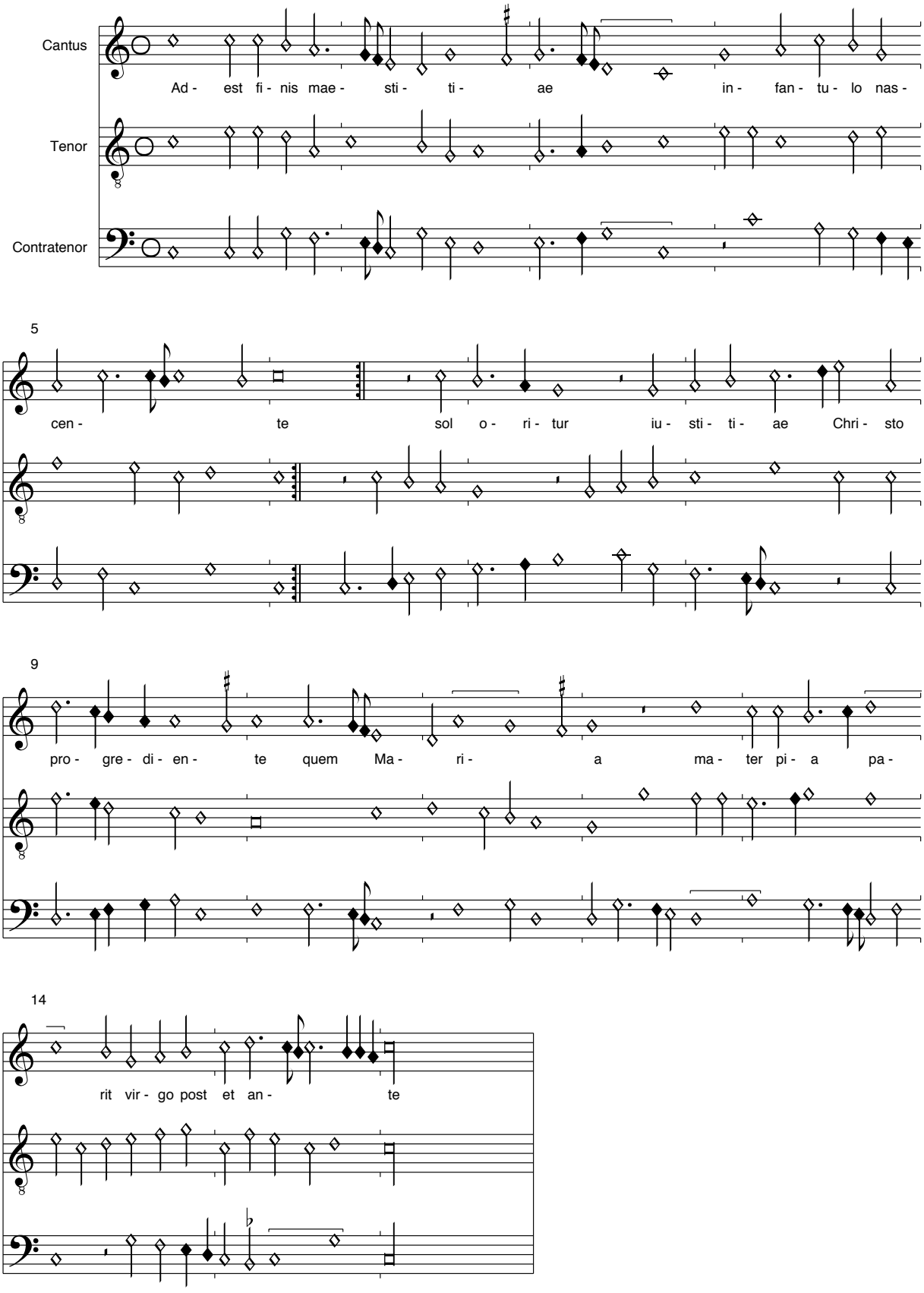

15
a sco -
ri -
a

Ave dei genitrix
Glogau Nr. 210

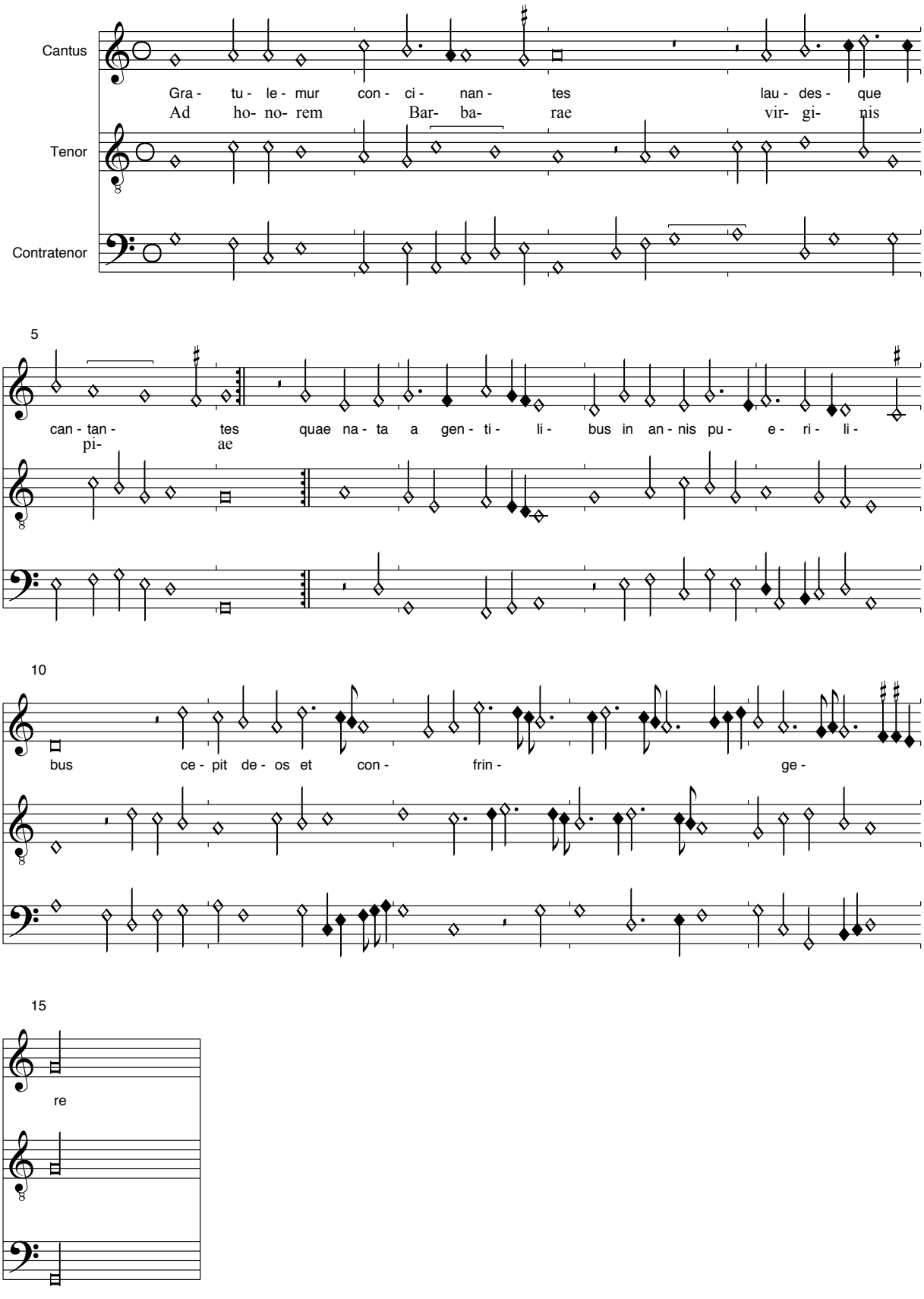


Dieses Stück ist in Schedel mit dem Incipit „Der May ist hin“ überliefert.

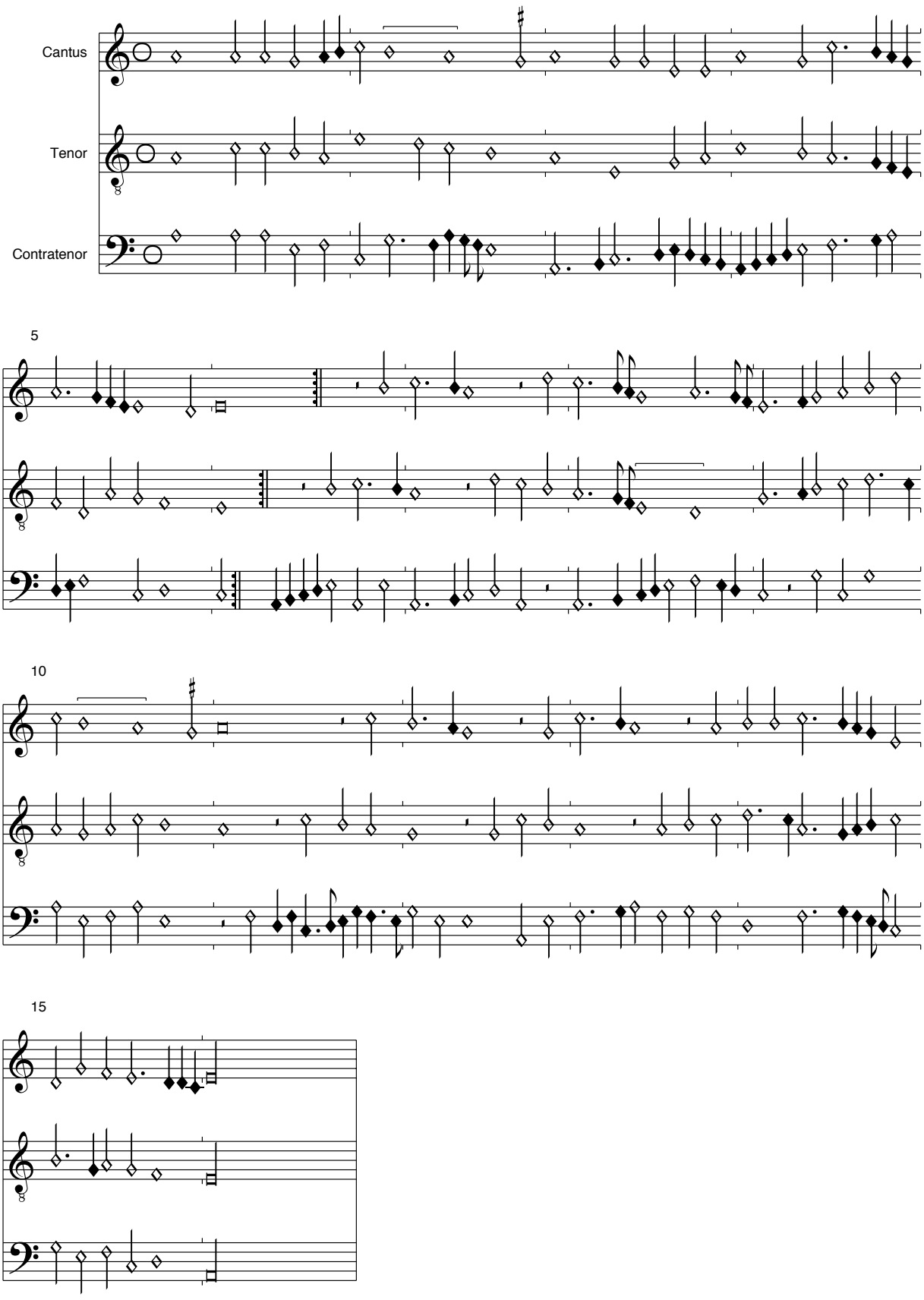
Adest finis maestitiae
Glogau Nr. 211



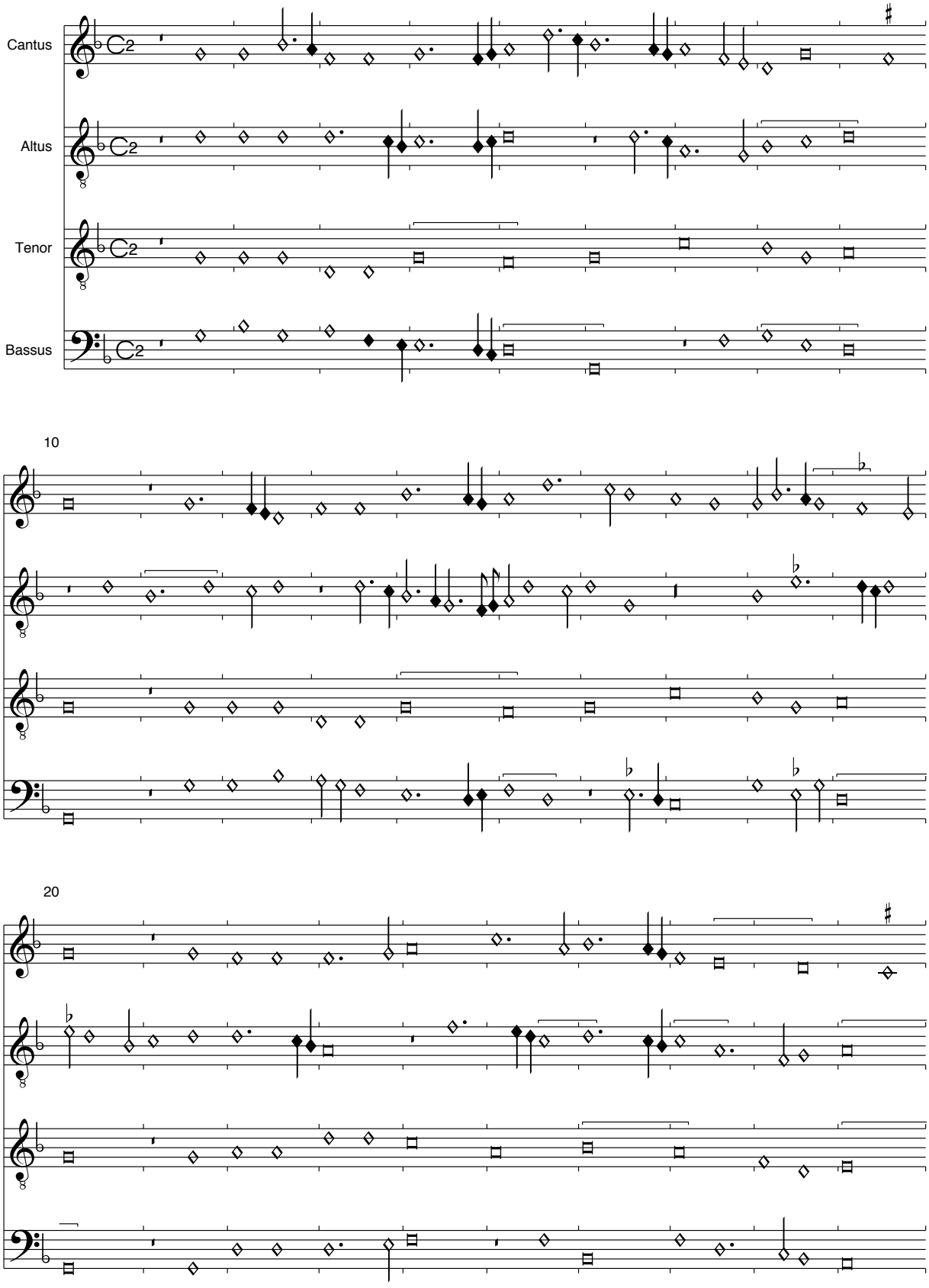
Gratulemur concinantes
Glogau Nr. 212

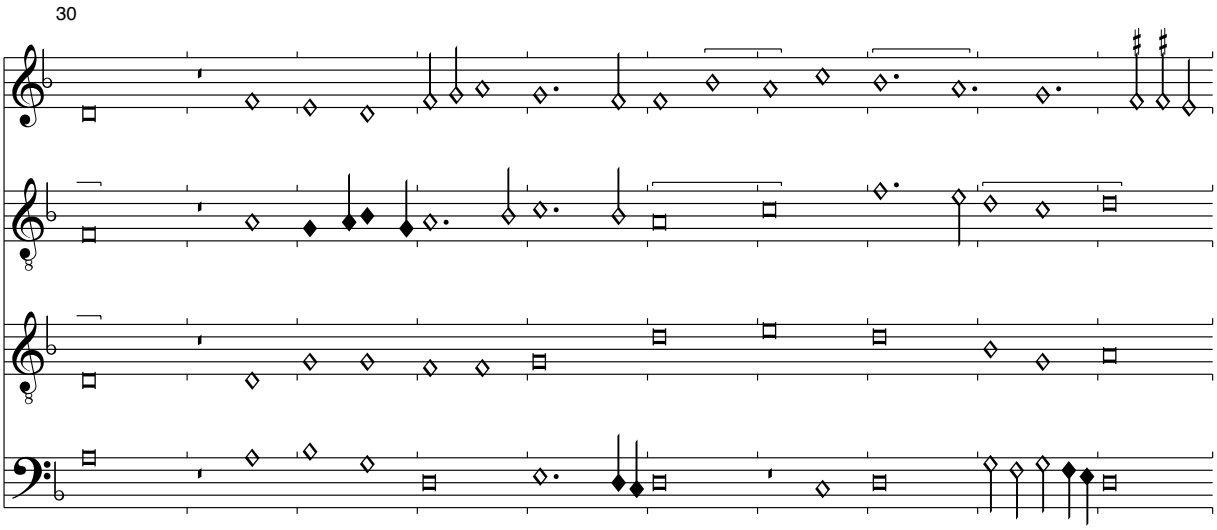


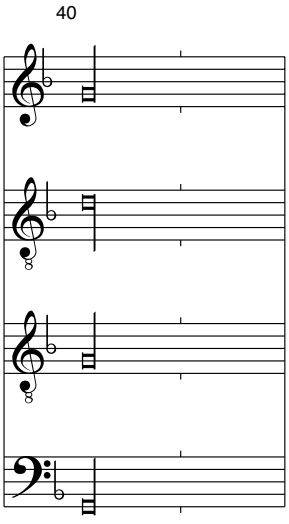
In libes flamme
Glogau Nr. 213



Meyn schonstes lip
Glogau Nr. 214

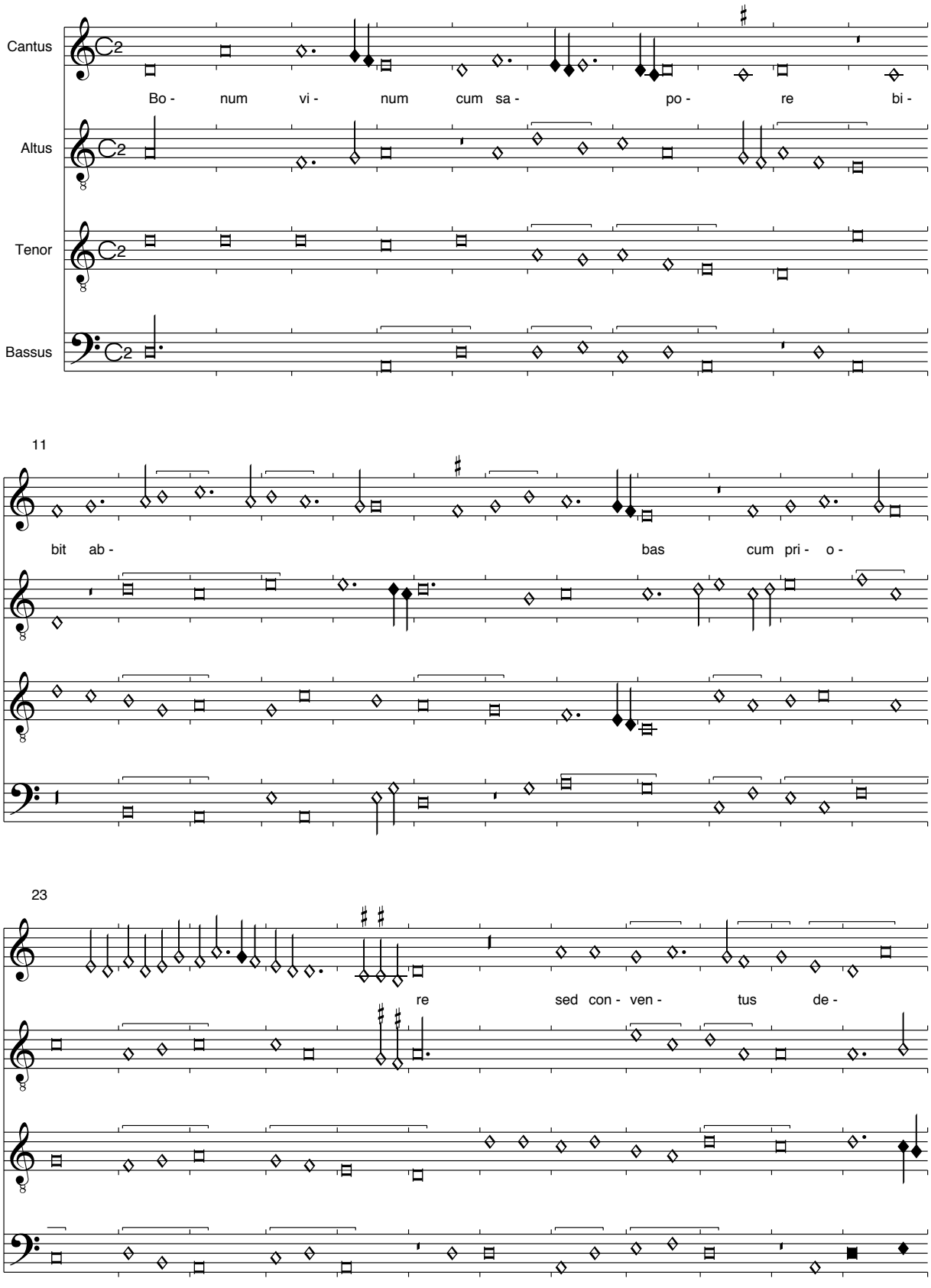




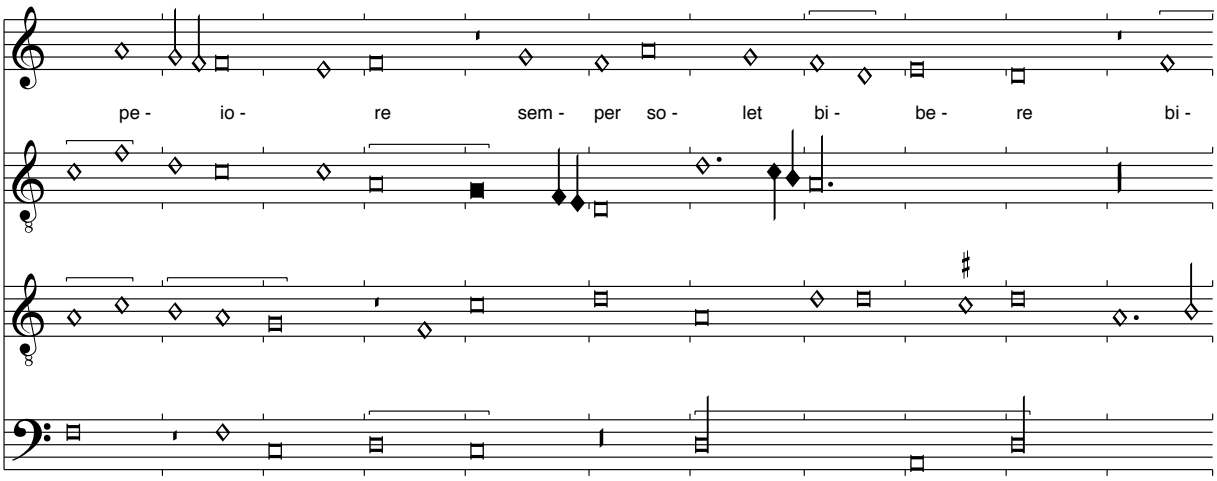


Der Altus ist zwischen T. 15-24 fehlerhaft, einerseits fehlen Noten, andererseits ist wieder eine Pause zu viel gesetzt. Ich habe hier eine gangbare Version hergestellt.

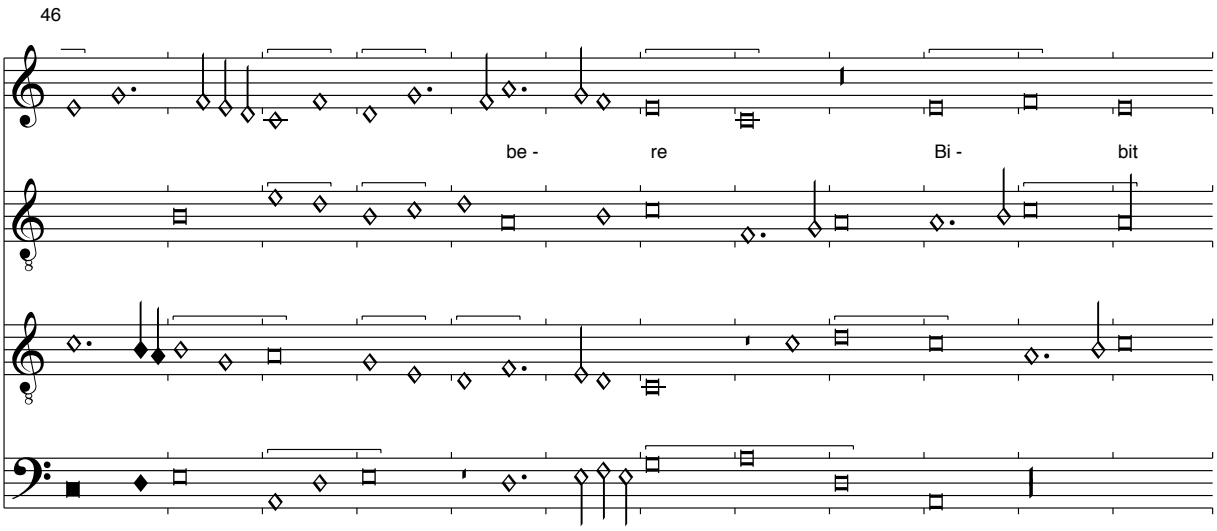
Bonum vinum
Glogau Nr. 215



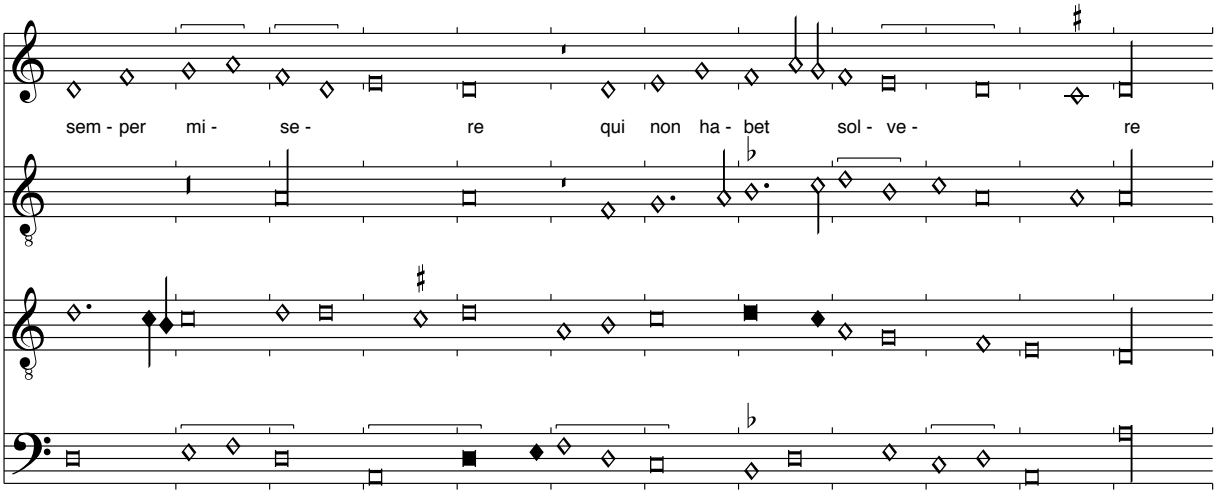
35


pe - io - re sem - per so - let bi - be - re bi -

46

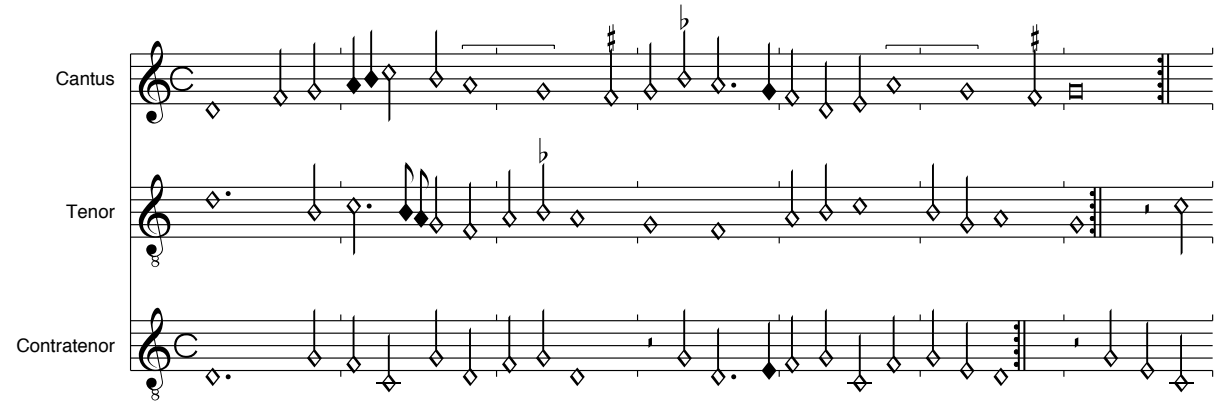

be - re Bi - bit

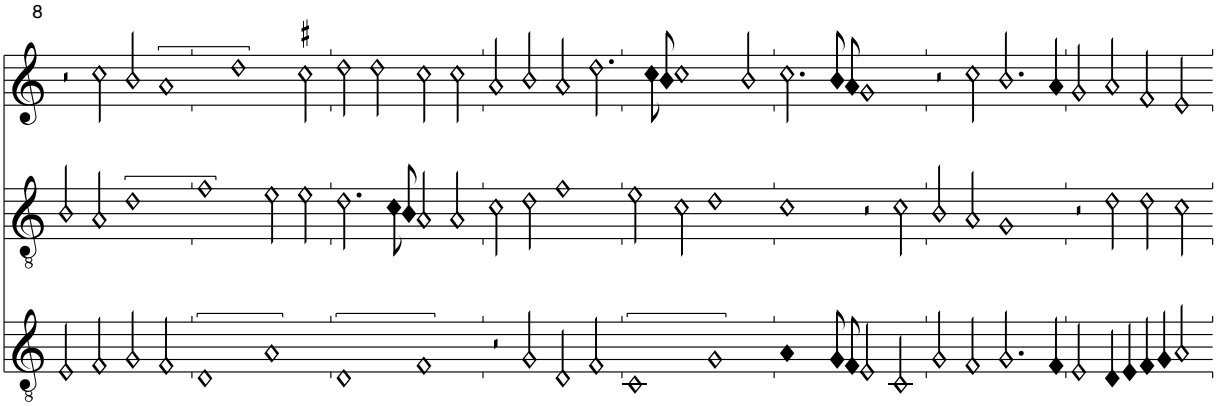
58

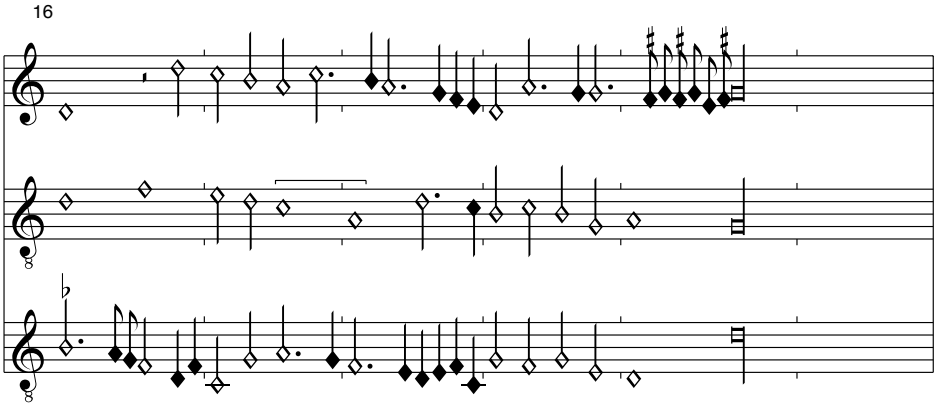

sem - per mi - se - re qui non ha - bet sol - ve - re

Koemt uns der mey mit seyner lust

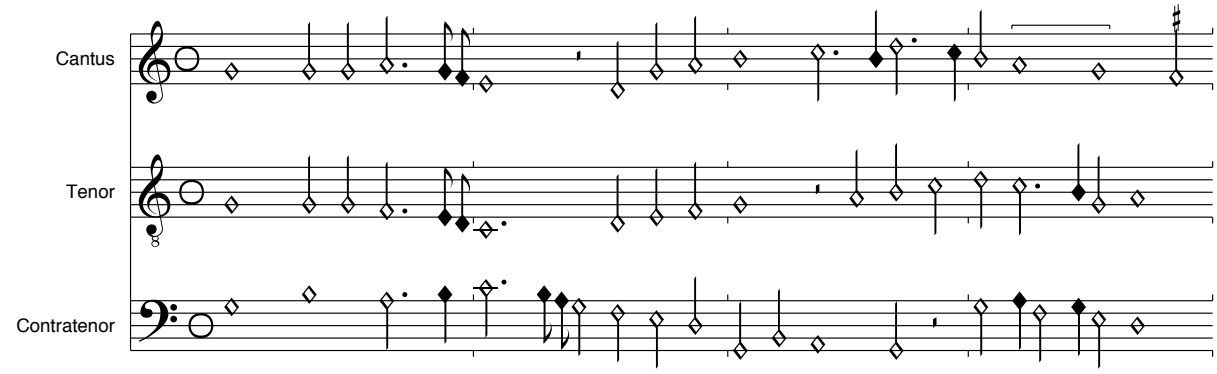
Glogau Nr. 216

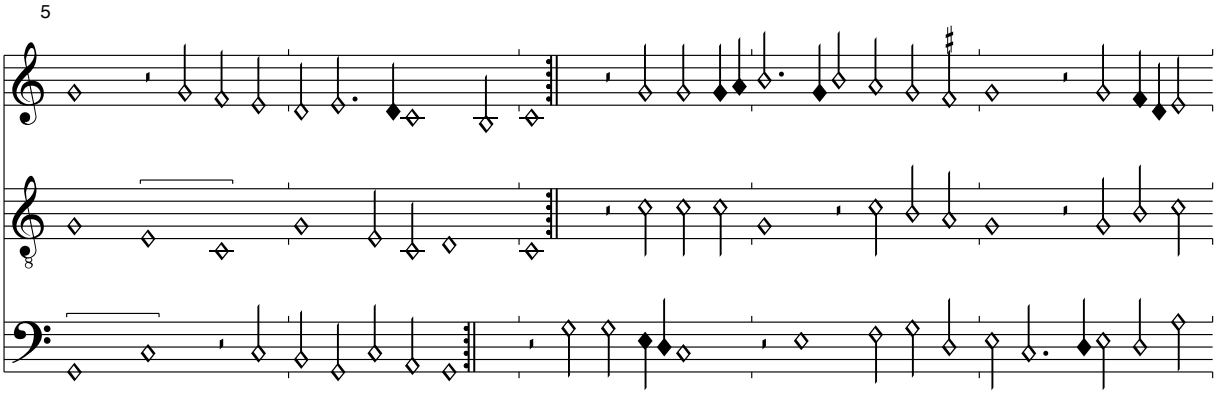


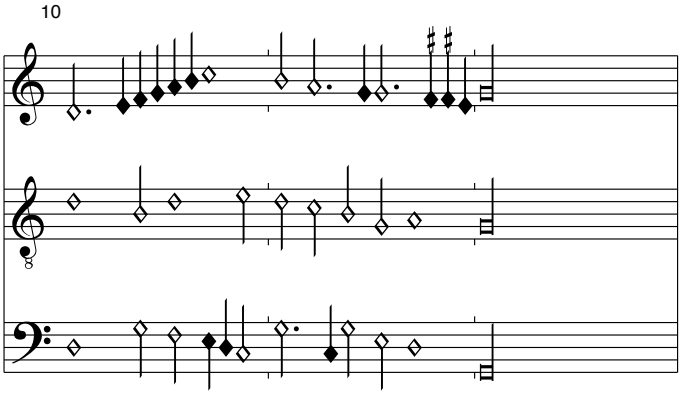




Der vogeleyn arth
Glogau Nr. 217

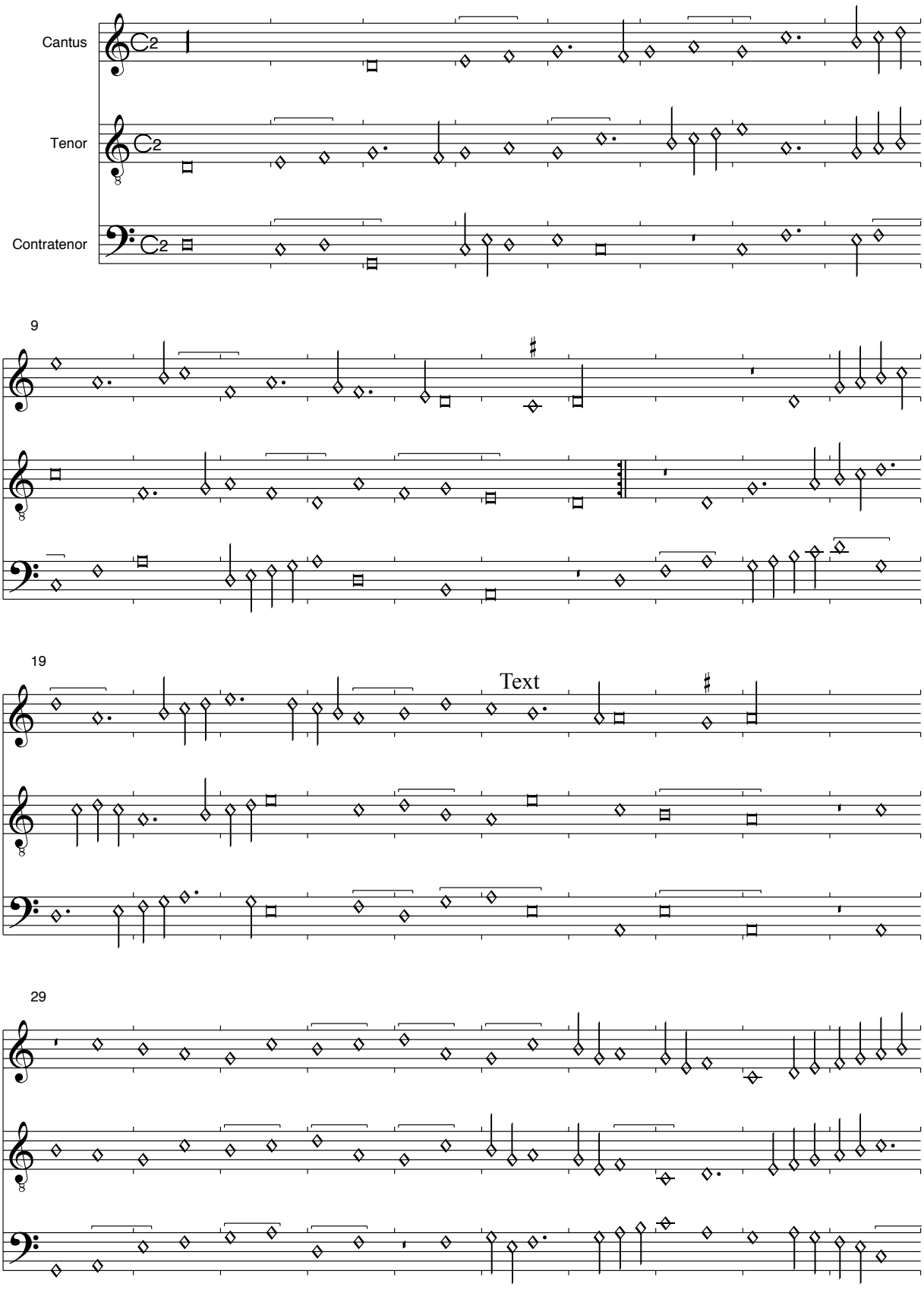


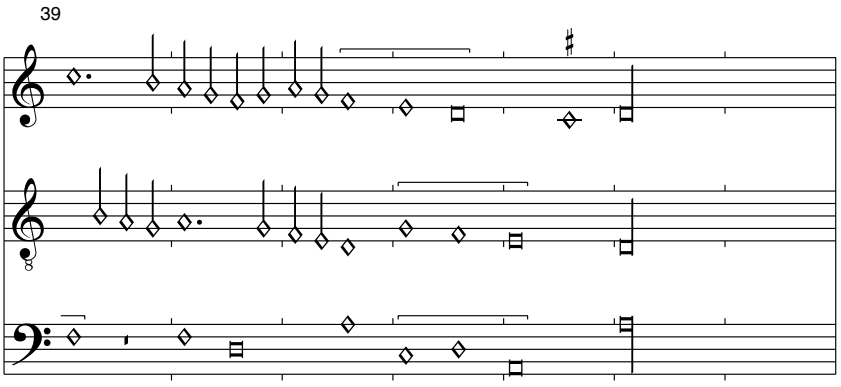




Kaende ich meyn lip erweychen

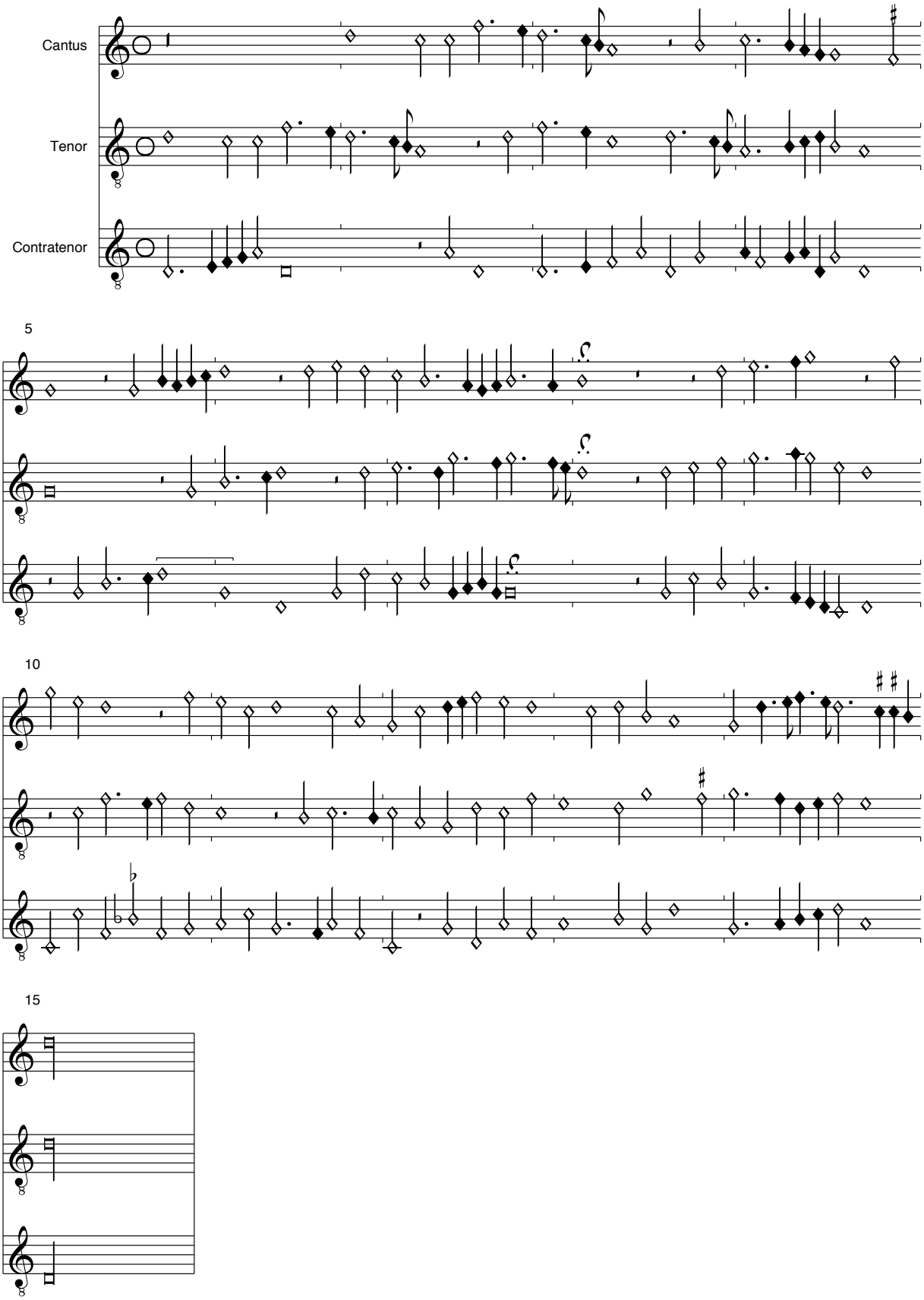
Glogau Nr. 218





Da das Wiederholungszeichen nur im Cantus steht, sehe ich die Wiederholung als optional an.

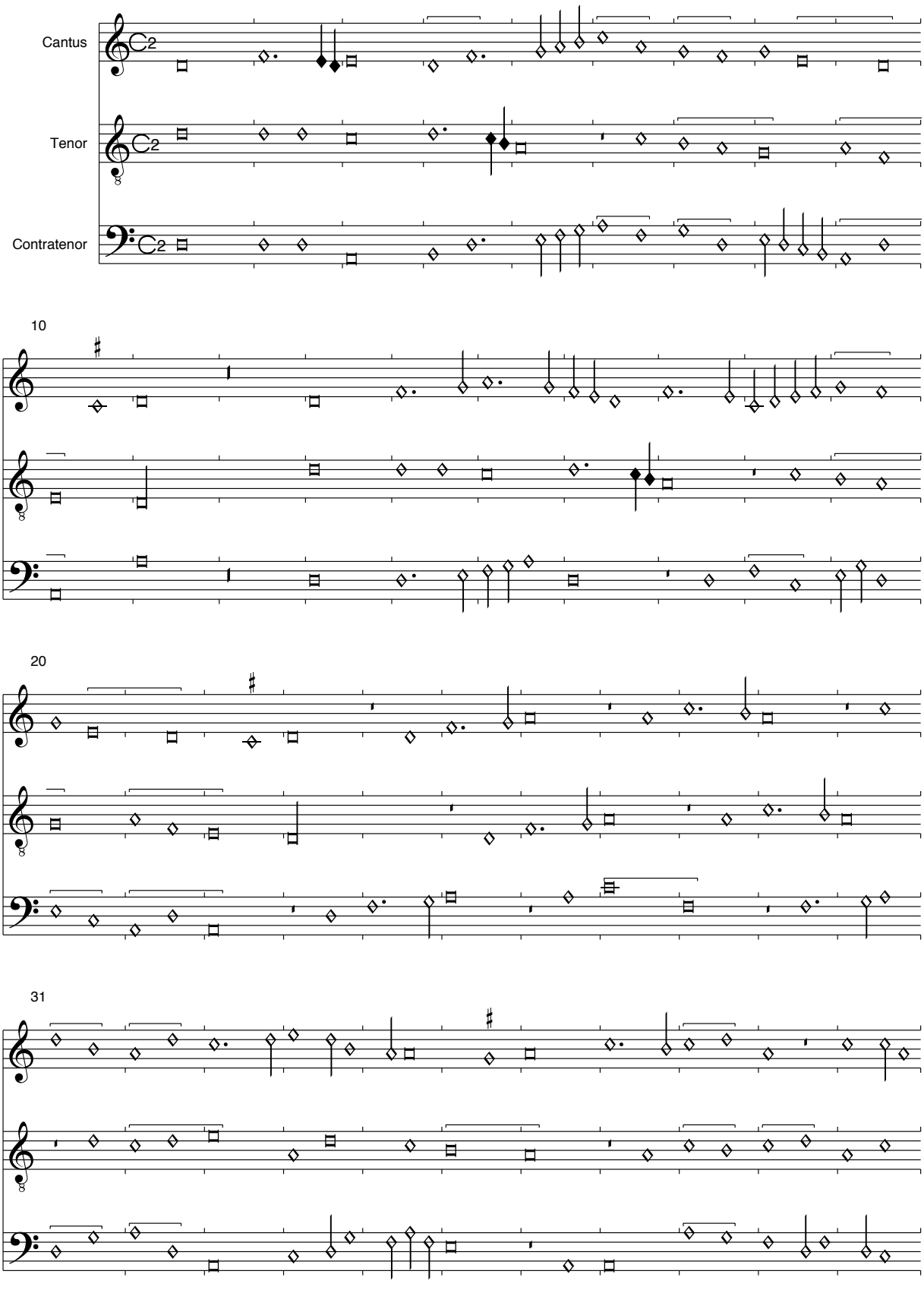
Gentil madonna
Glogau Nr. 219

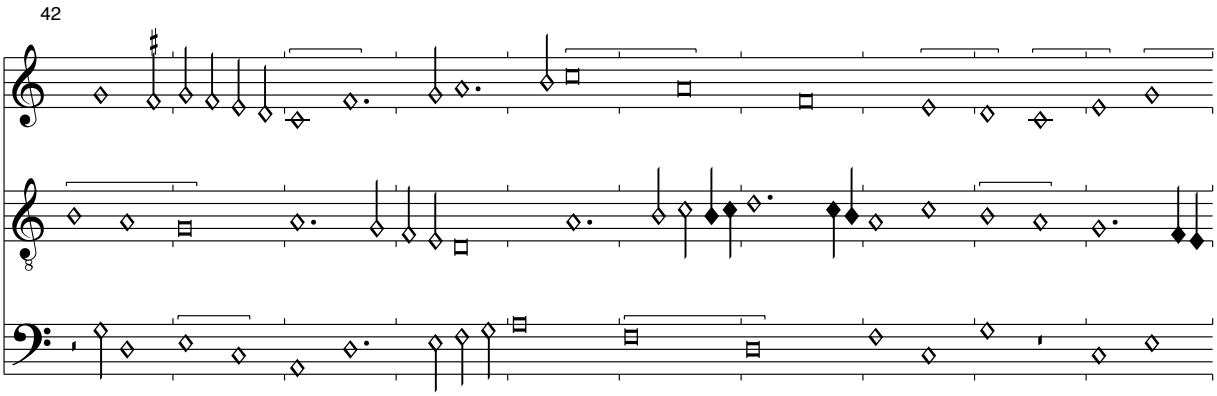


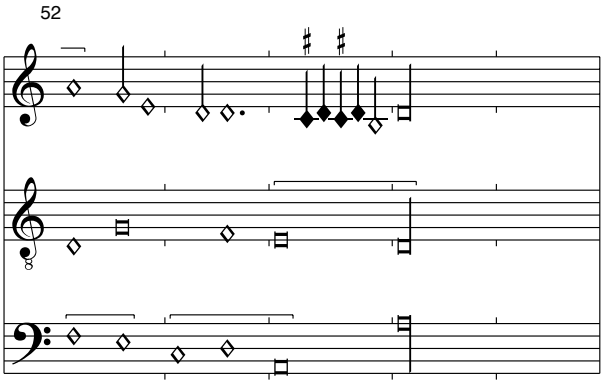
Dieses Stück ist nicht identisch mit dem weit verbreiteten Stück in Escorial B etc.

Taerste ich mit libe kossen

Glogau Nr. 220



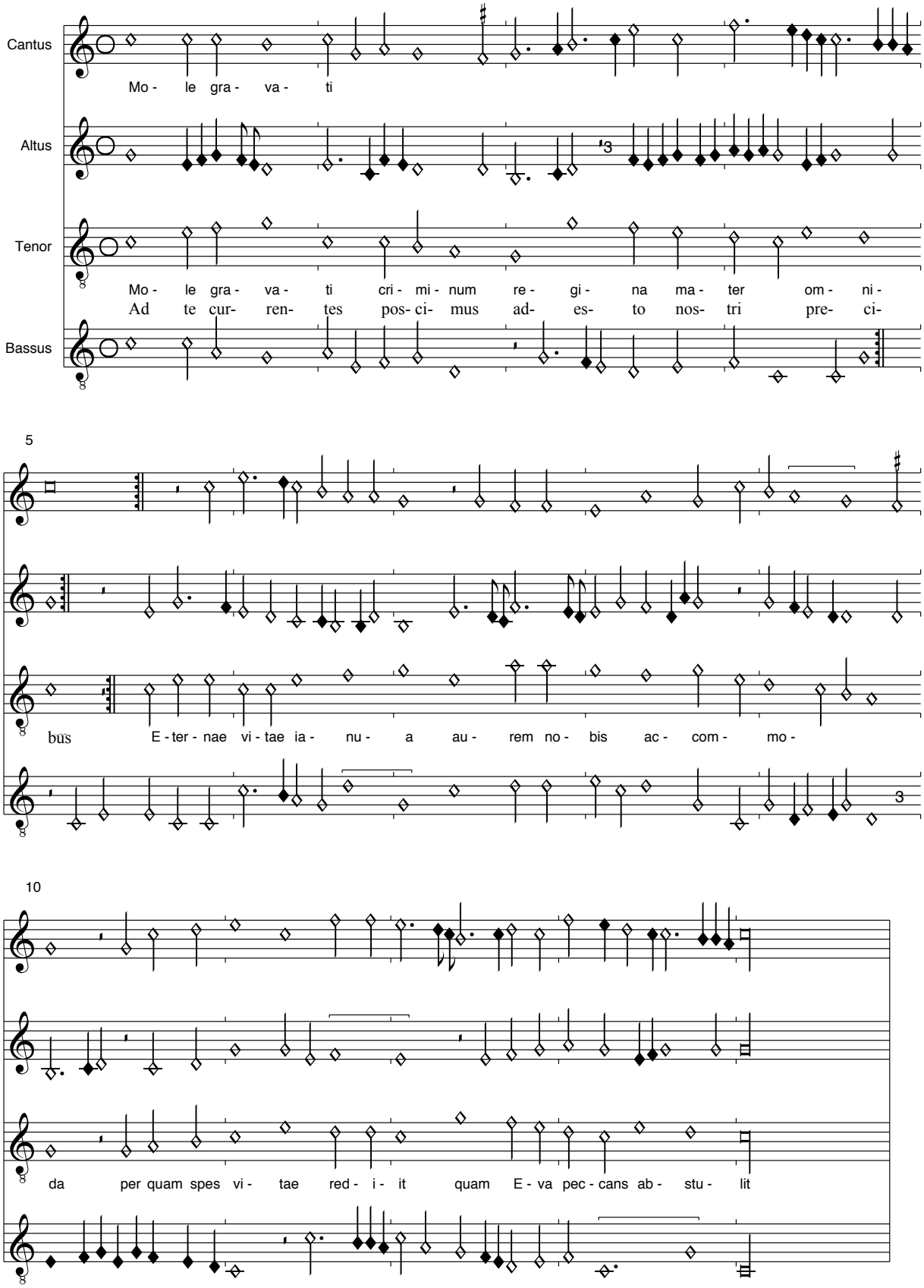




„Traerste“ heißt so viel wie „dürfte“, „wagte“.

Mole gravati criminum-In fewirsch hitcz

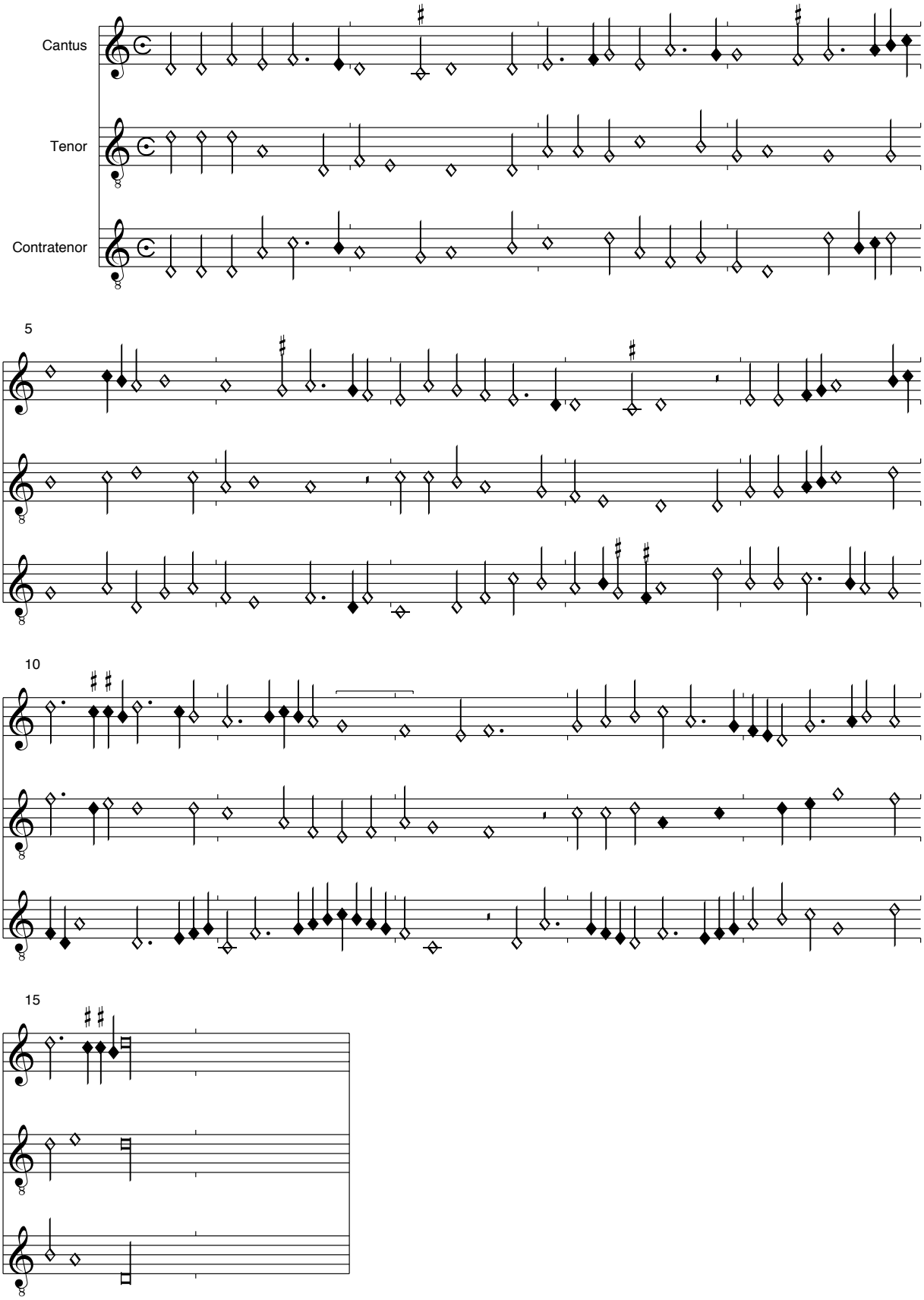
Glogau Nr. 221



Die Tenormelodie ist die ursprüngliche „in Fewirs hitcz“, Glogau Nr. 39.

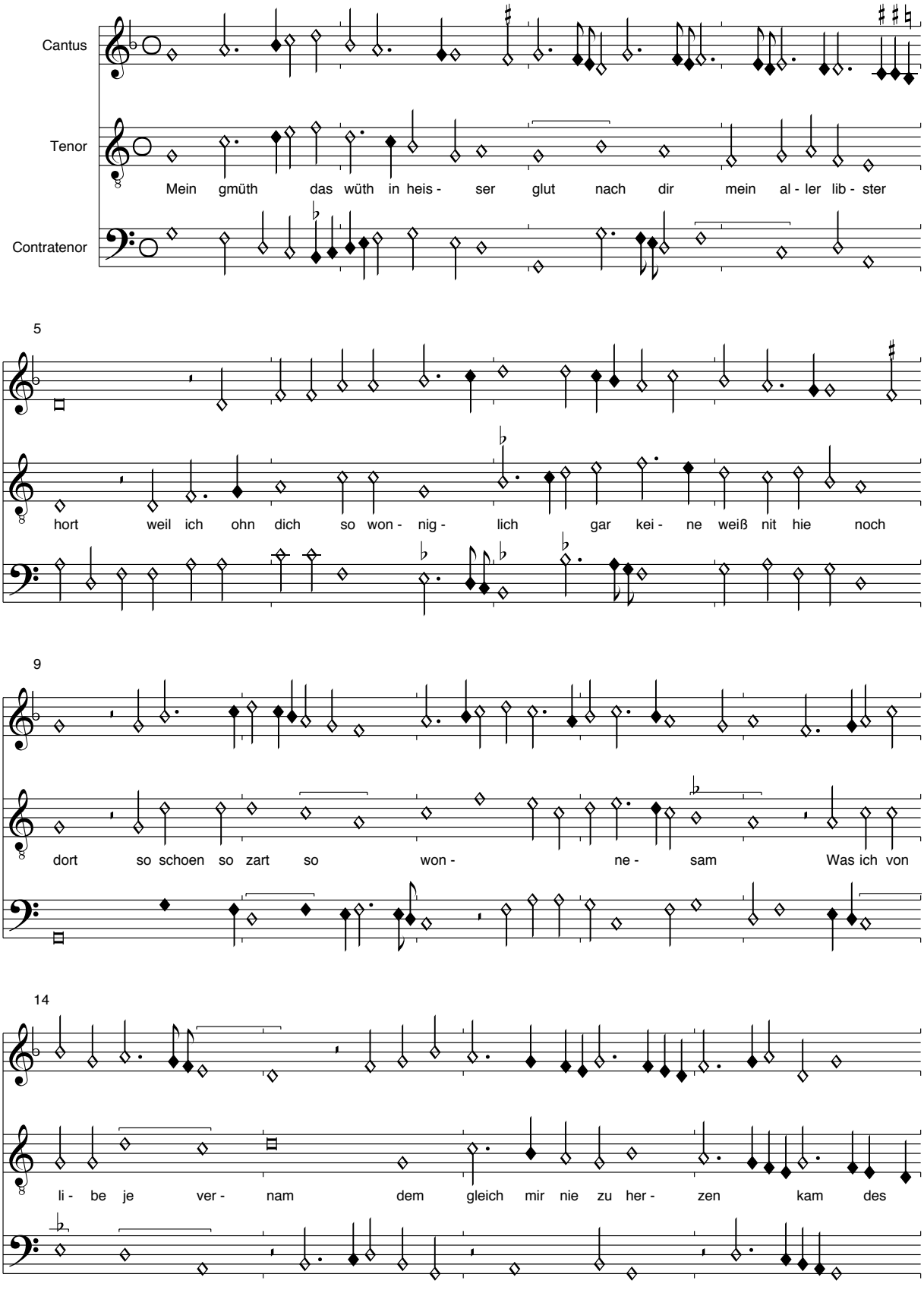
Ich frew mich zere der wedirfart

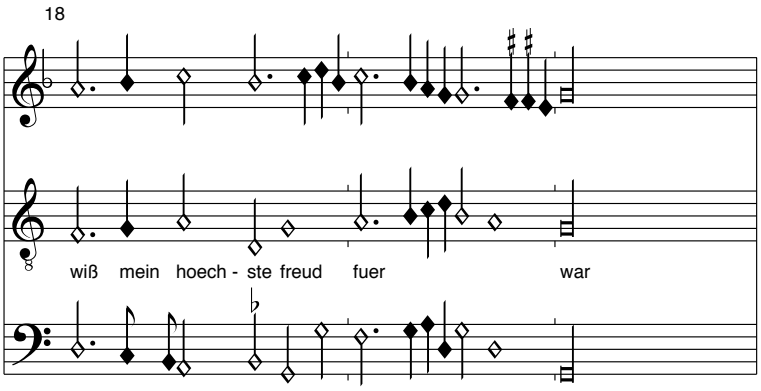
Glogau Nr. 222



Meyn gemueth das wueth

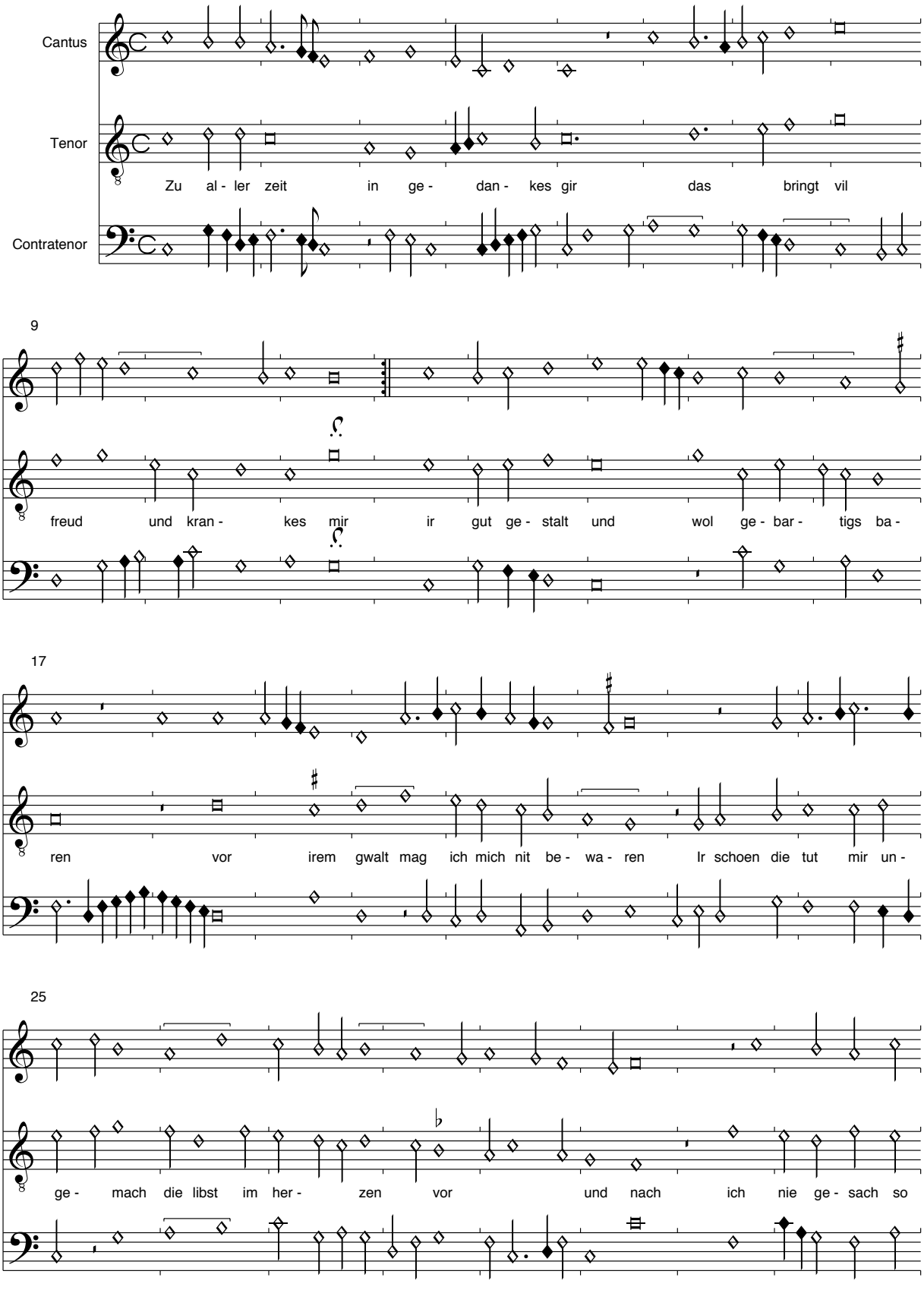
Glogau Nr. **223**

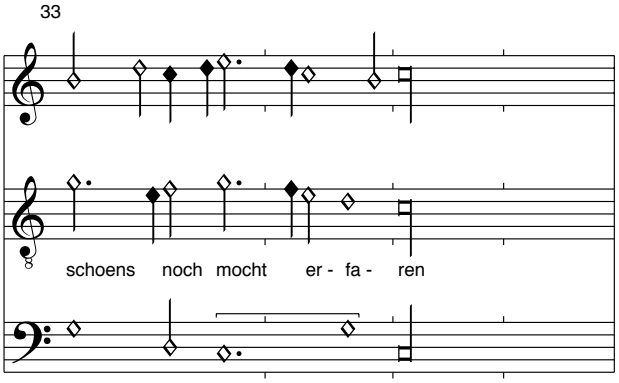




Der einer parallelen Textquelle entnommene Text passt nur sehr mühsam auf den sicher dafür vorgesehenen Tenor. Insofern verzichte ich hier auf die in der Erbe-Ausgabe wiedergegebenen Strophen.

Czu allir tczeyt
Glogau Nr. 224

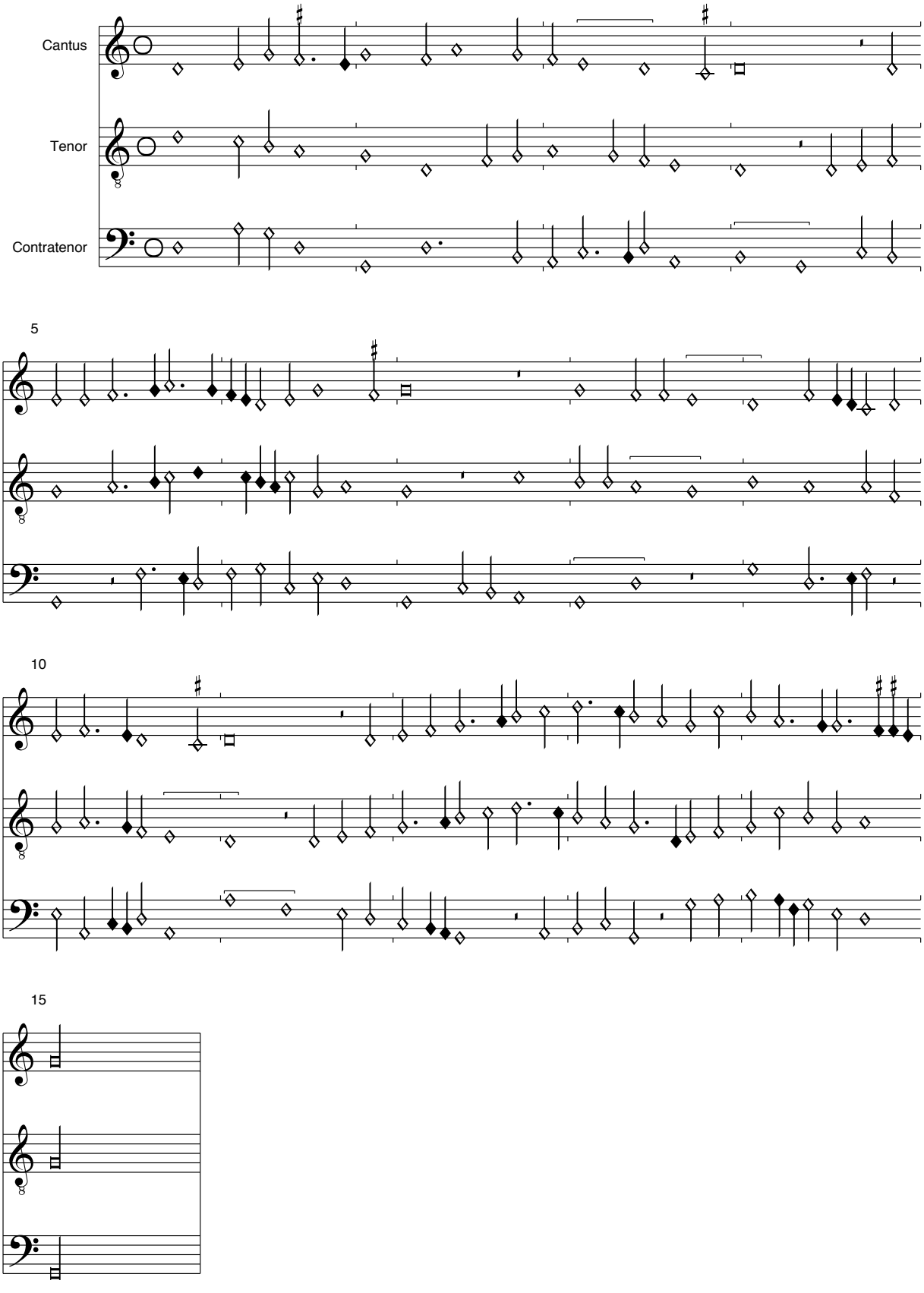




Auch dieser Text aus einer parallelen Textquelle passt nur mühsam auf den Tenor. Das Wiederholungszeichen im Cantus würde ebenfalls nicht zum Text passen. Die folgenden Strophen sind auch nur unvollständig erhalten, so dass hier auf eine Wiedergabe verzichtet wird.

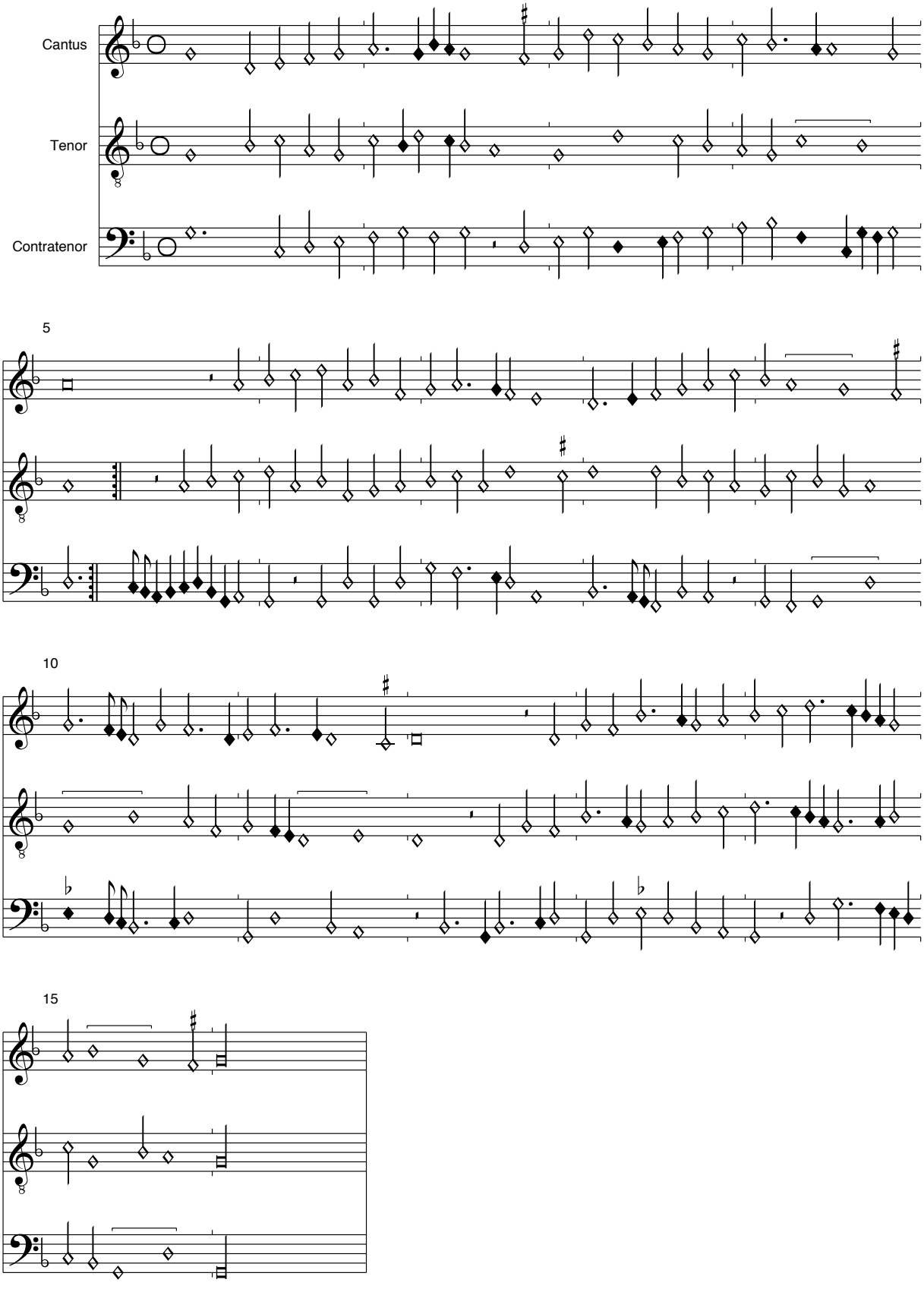
Meyn hochss gemuth

Glogau Nr. 225



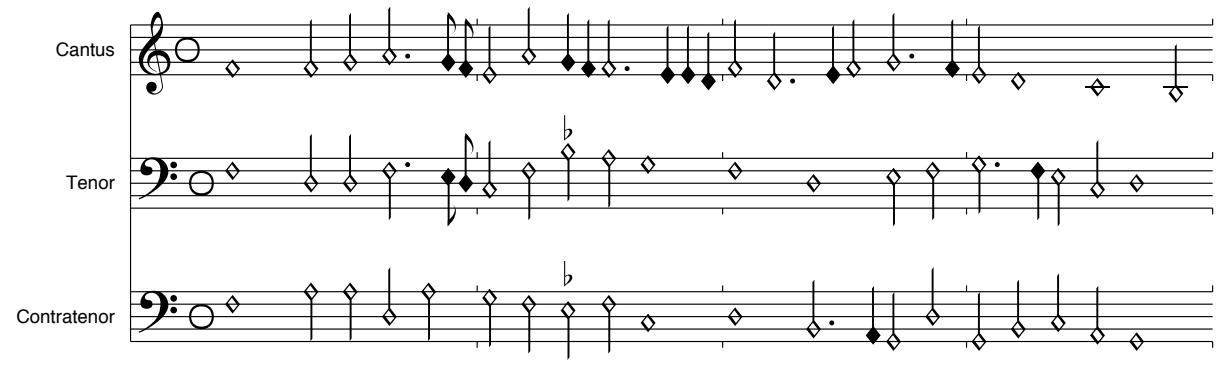
Nicht loss mich ort entgelden

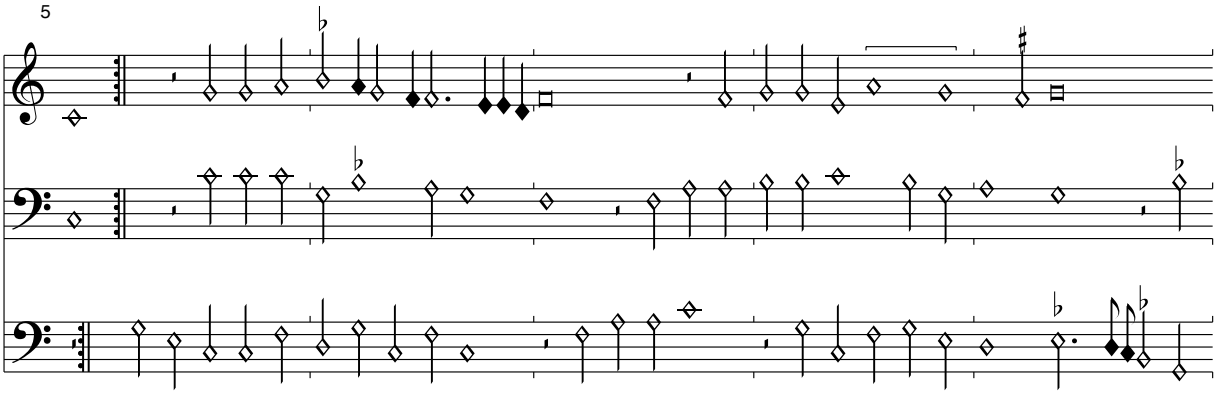
Glogau Nr. 226

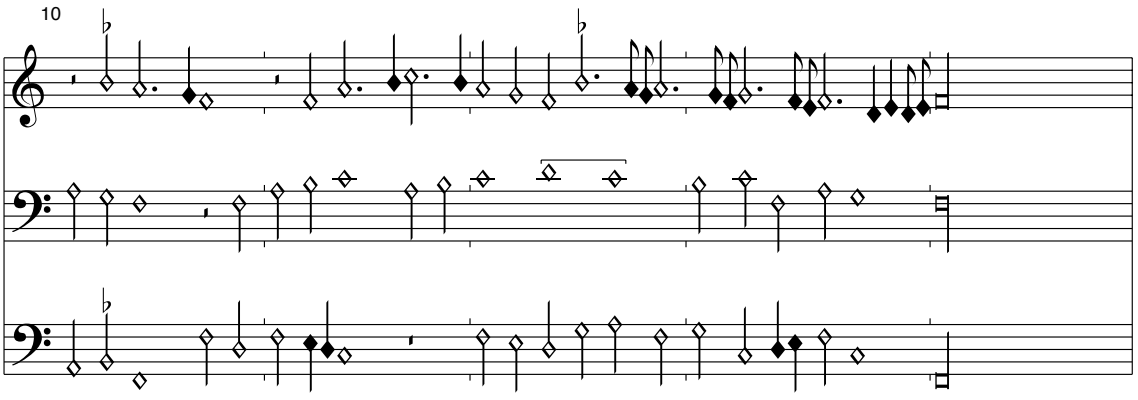


Das Incipit bedeutet in etwa: Lass mich nicht für meine Herkunft bezahlen.

Dy libe ist schon
Glogau Nr. 227



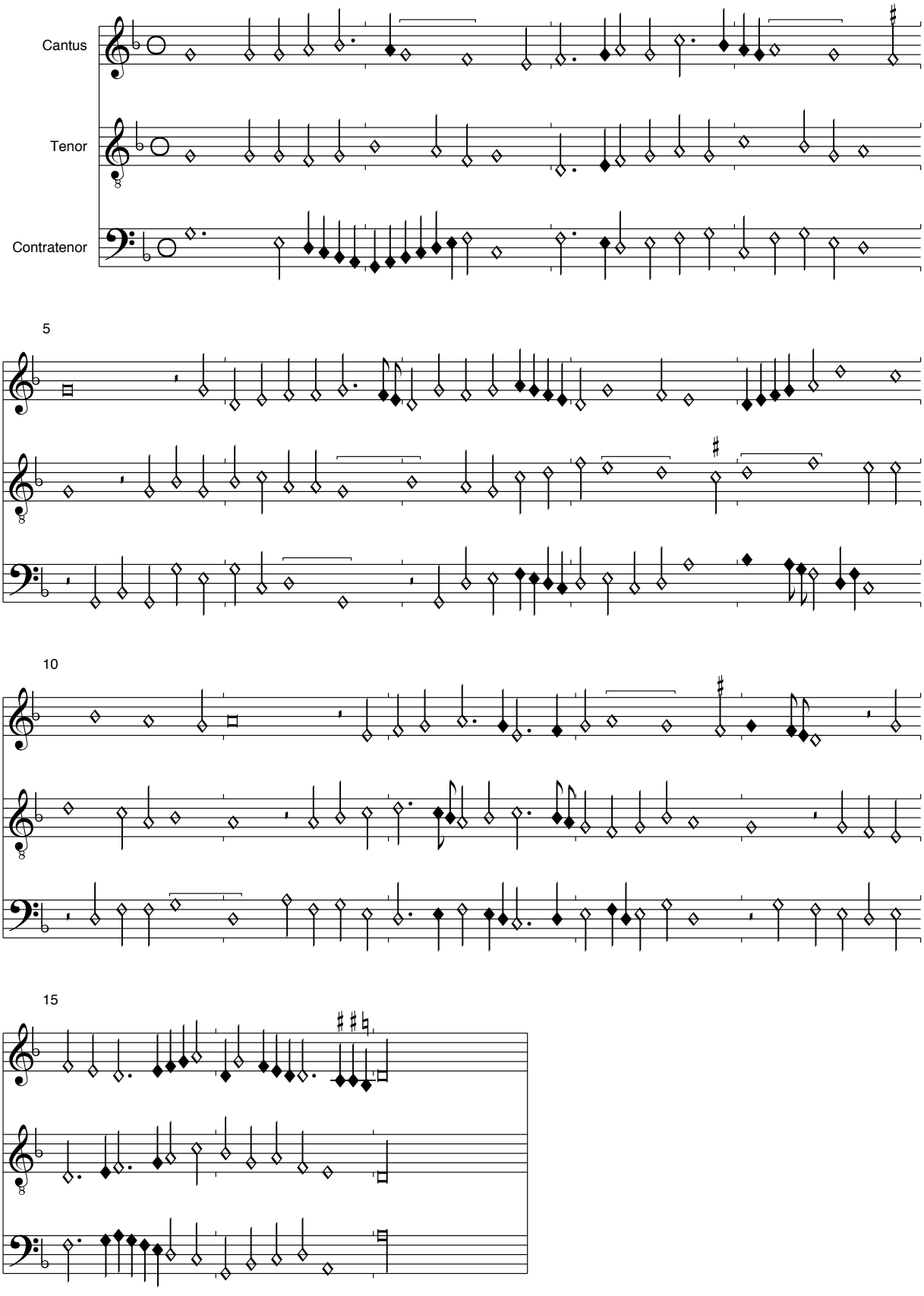




Das überzeugende Tempus perfectum ist nur im Contratenor vorgezeichnet.

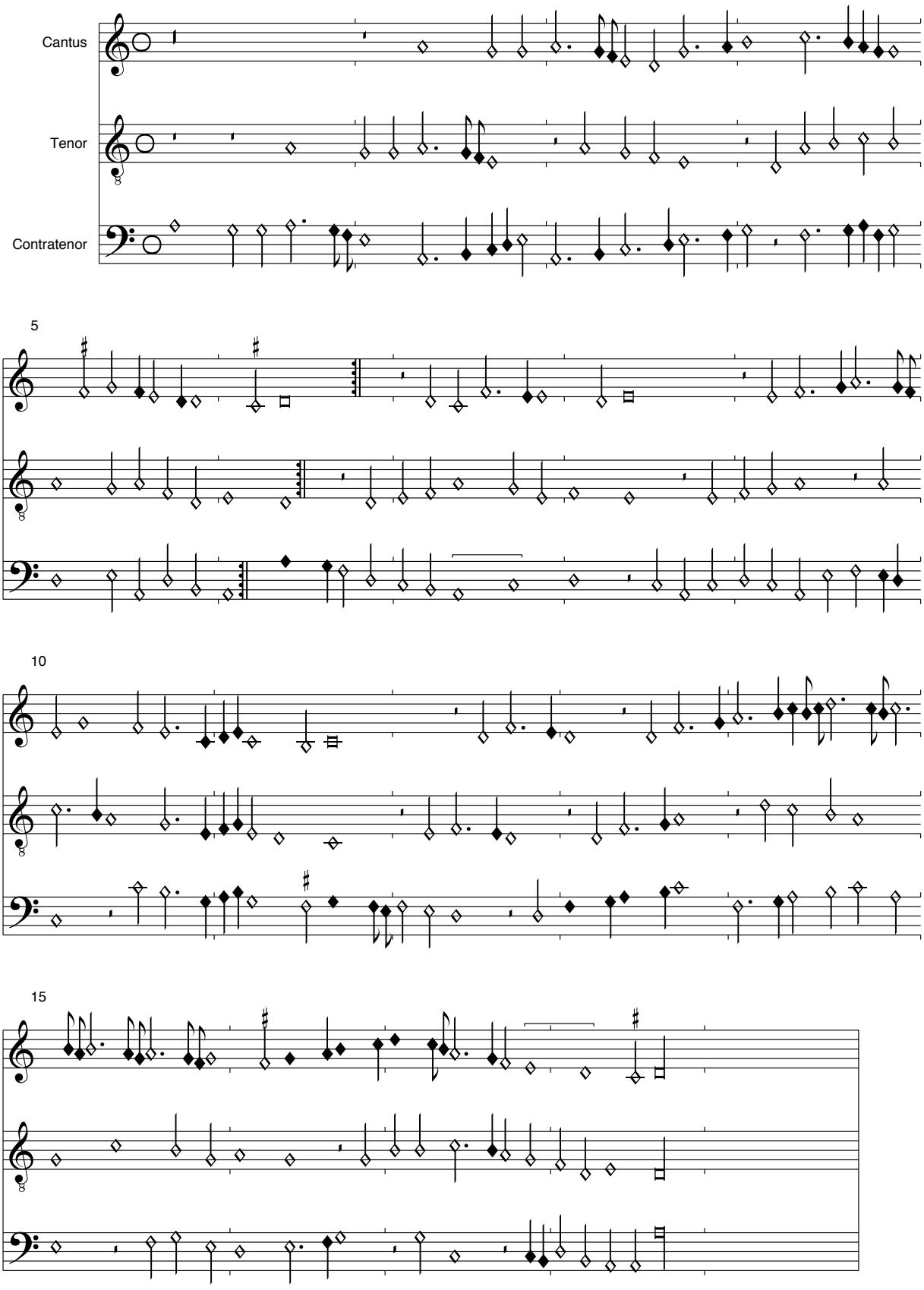
O libes lip bedencke meyne noth

Glogau Nr. 228



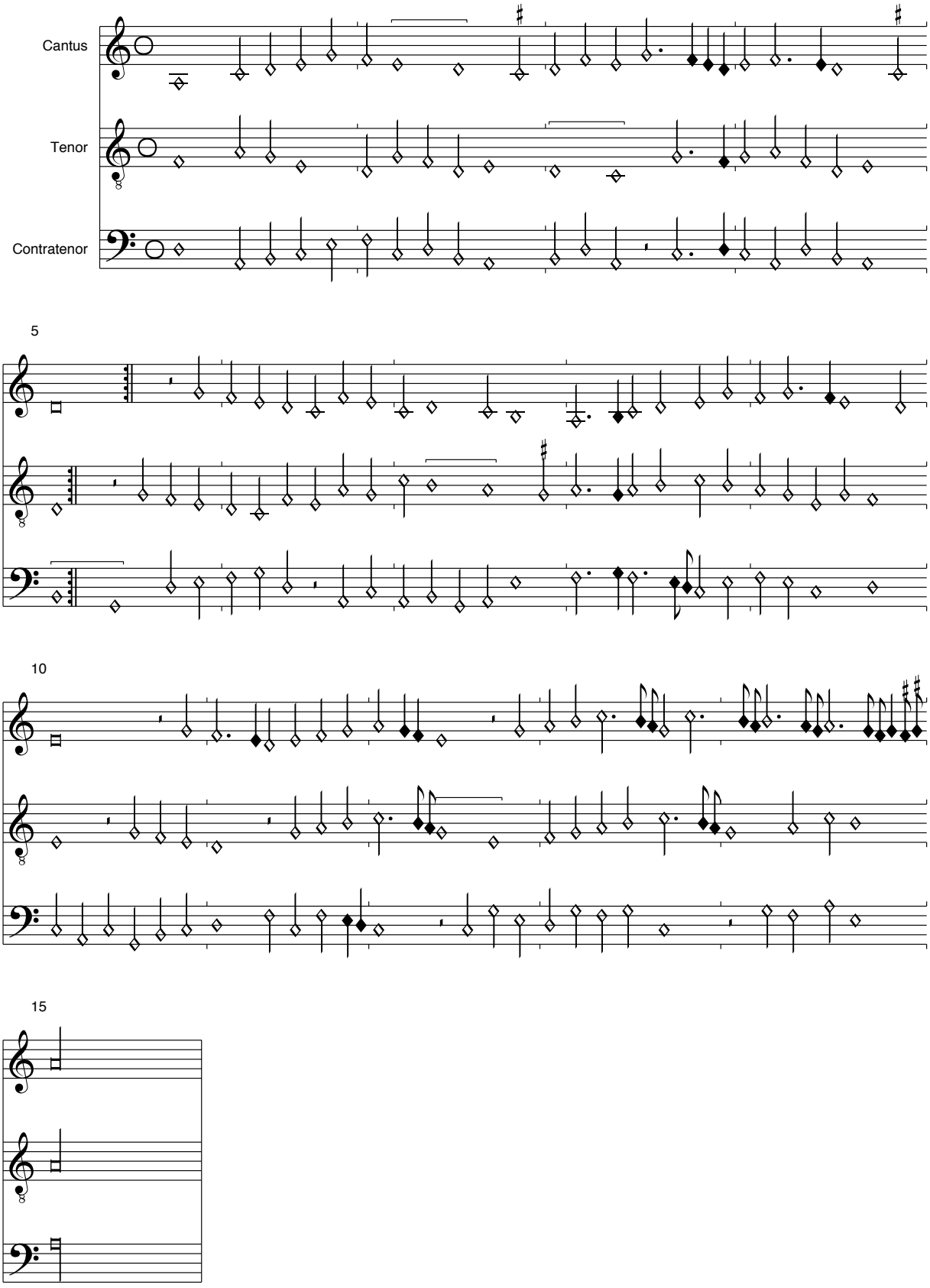
O ssenens crafft mit deynem hafft

Glogau Nr. 229



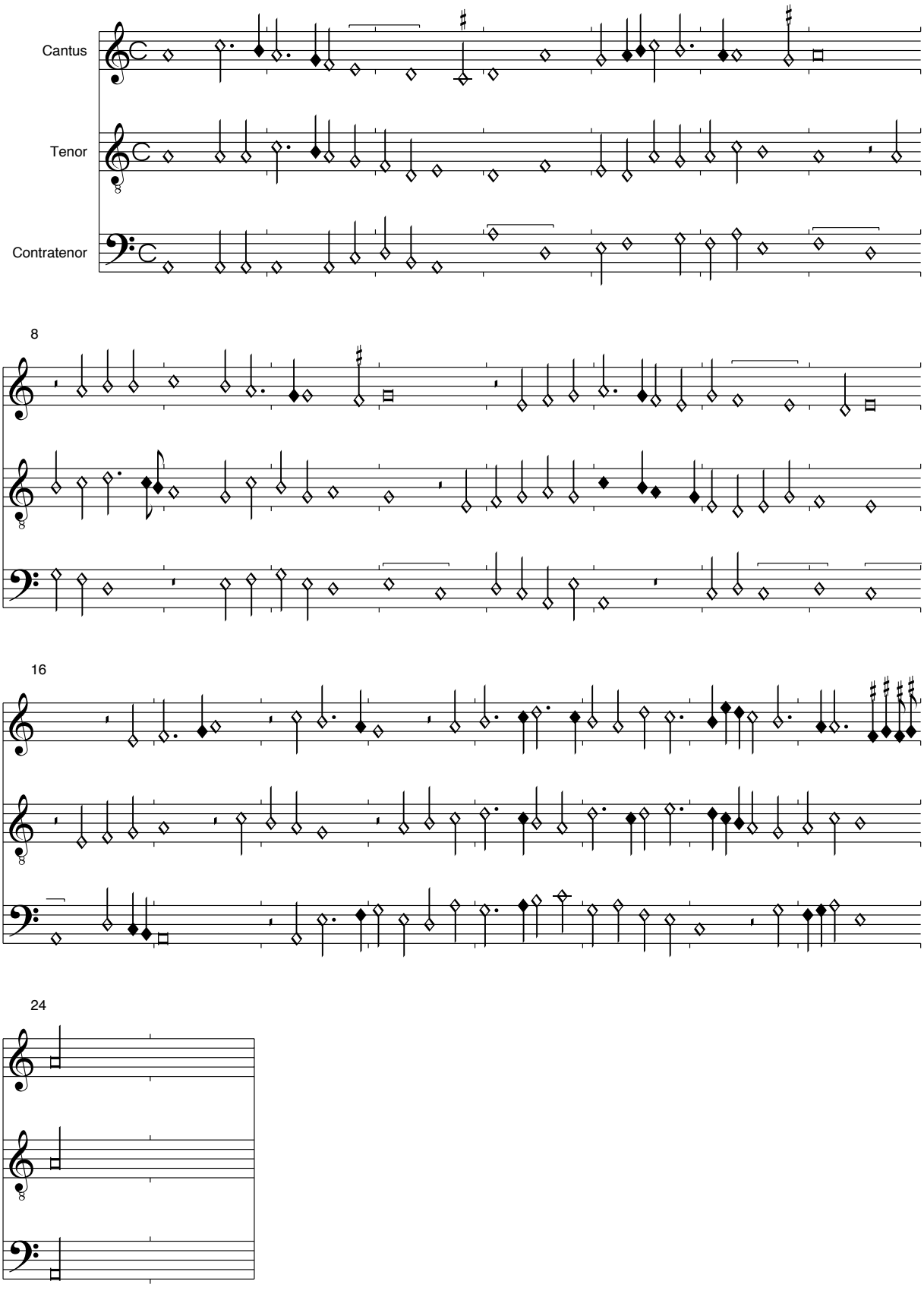
Ey wess soll ich nu troesten mich

Glogau Nr. 230



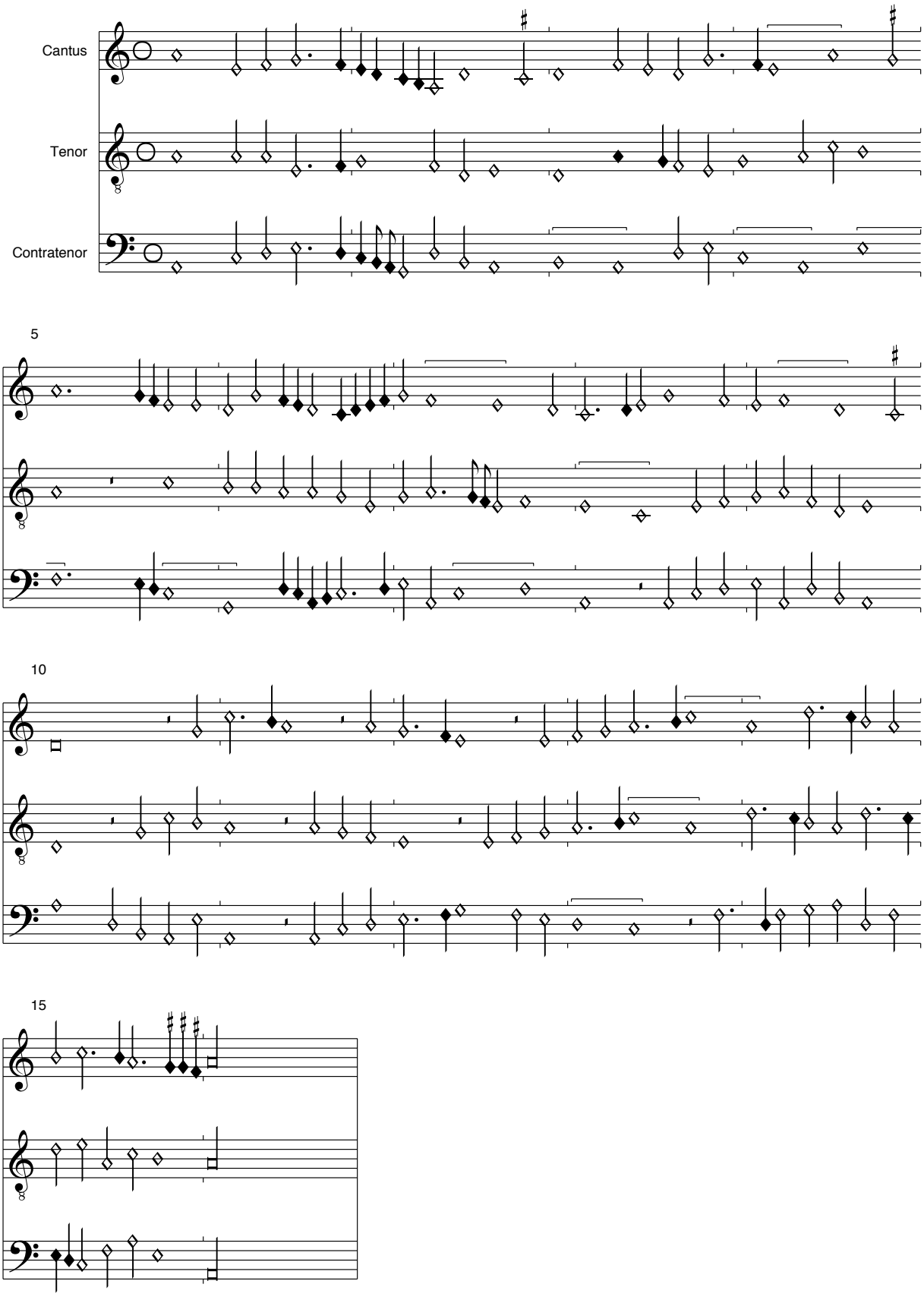
Mag libe nyrne behalden mich

Glogau Nr. 231

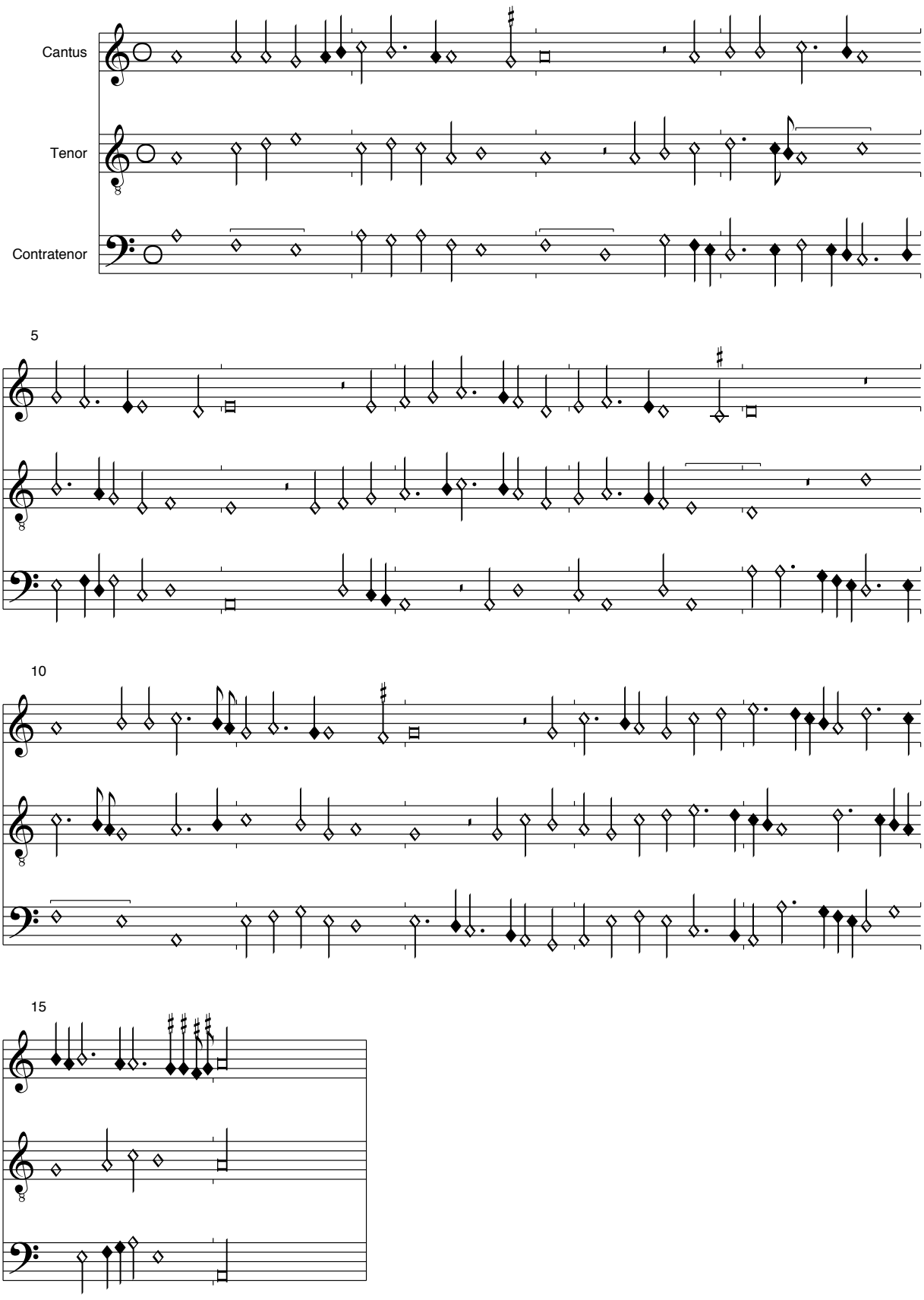


nyrne = nirgends

In frewden fro
Glogau Nr. 232

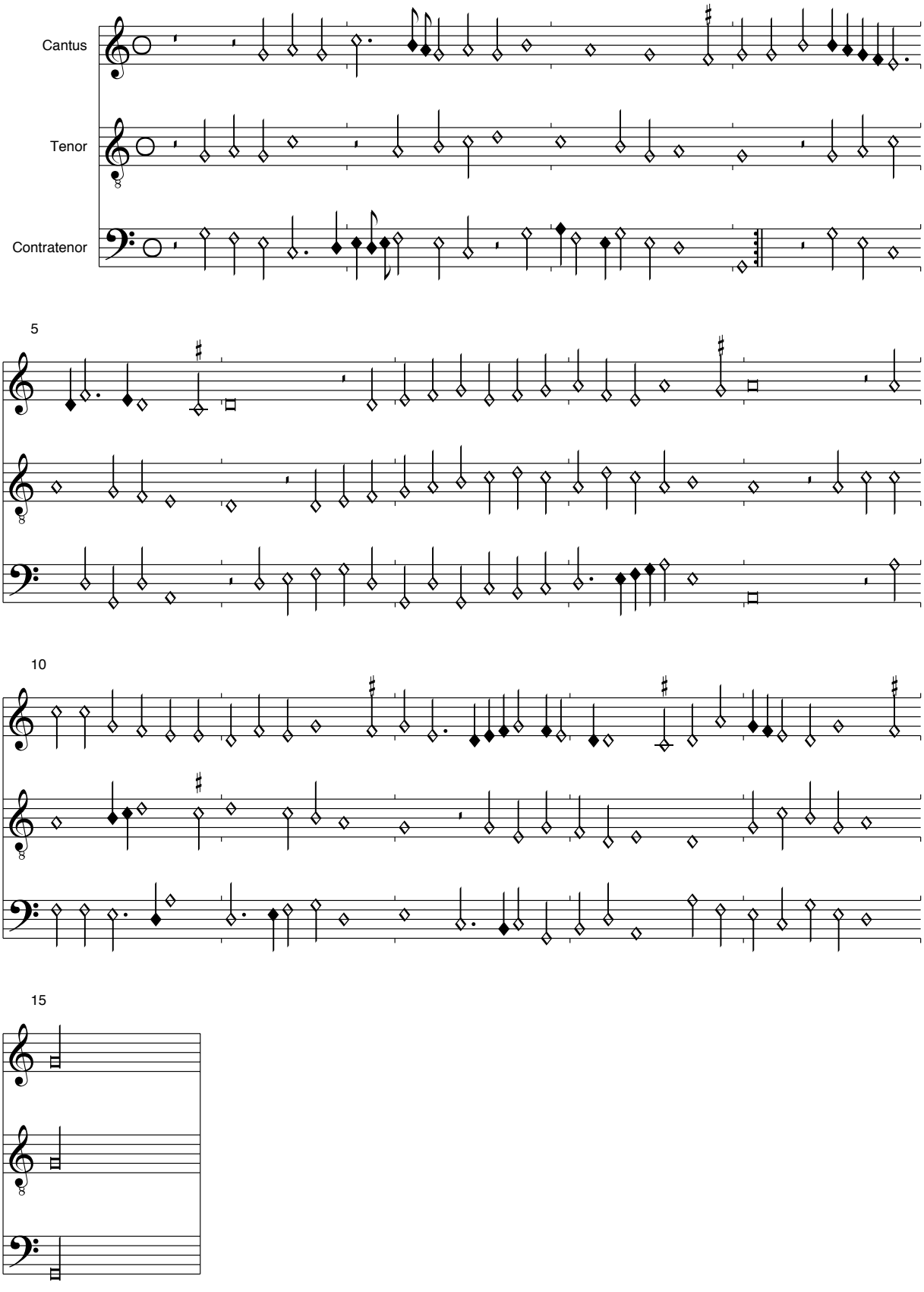


Czu sundert ist das hertze meyn
Glogau Nr. 233



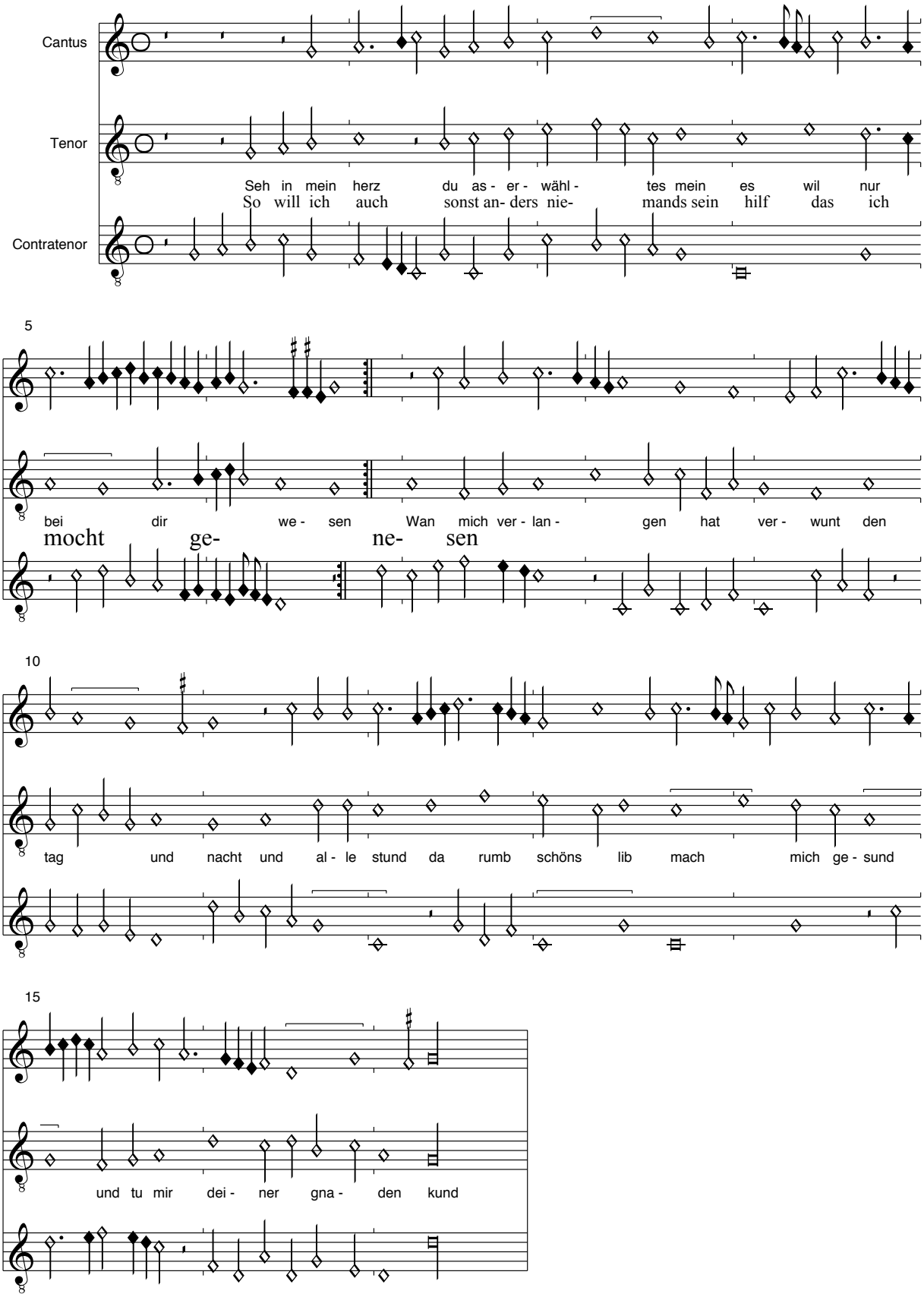
“Czu sundert“ = zersondert (zerrissen). Der Tenor diente auch als Messtenor.

Eyle und betracht
Glogau Nr. 234



Das nur im Contratenor vorhandene Wiederholungszeichen ist wenig überzeugend.

Seh hyn meyn hertz
Glogau Nr. 235

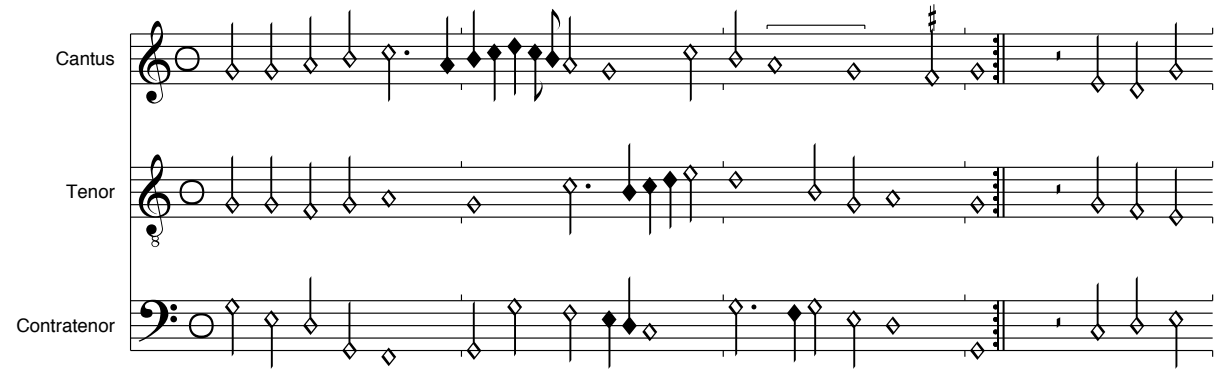


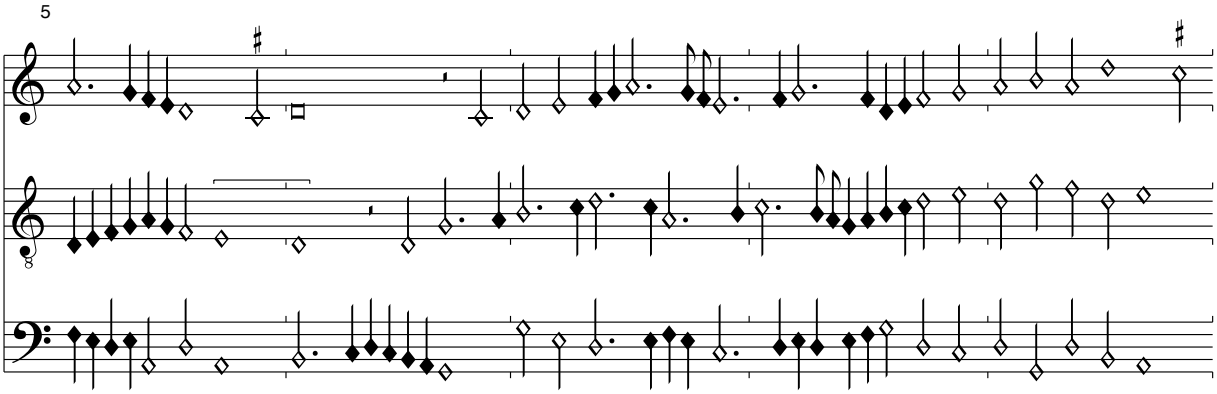
In der Quelle steht nur das Incipit. Weitere Strophen siehe nächste Seite!

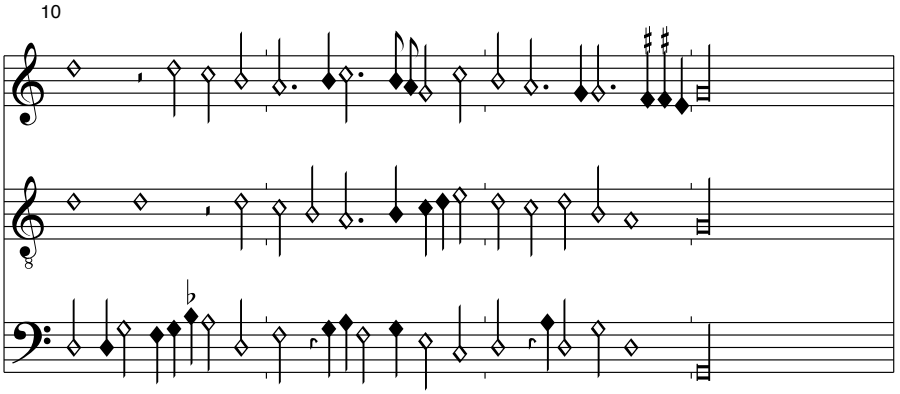
Gedank fürwar an dich nicht helfen wil
und bringt mir nichts als trauren
meins unmuts zil wurd schwerlich gar zu vil
und macht sein nicht erlauren <und könnte es nicht erwarten>
Solt es nit anders schicken sich
so möcht ich nimmer freuen mich
in ganzen treuen bit ich dich
gewer mich freulein minniglich

Wie ichs anfach so ist mir geben
unru und lib betrachten
mit ungemach nach deinem willen leben
und wil nicht libers achten
dan nim zu dank in liber gir
wan ich mich hab ergeben dir
und hoff du tust desgleichen mir
wan du mirs hast versprochen zwir <zwei mal>

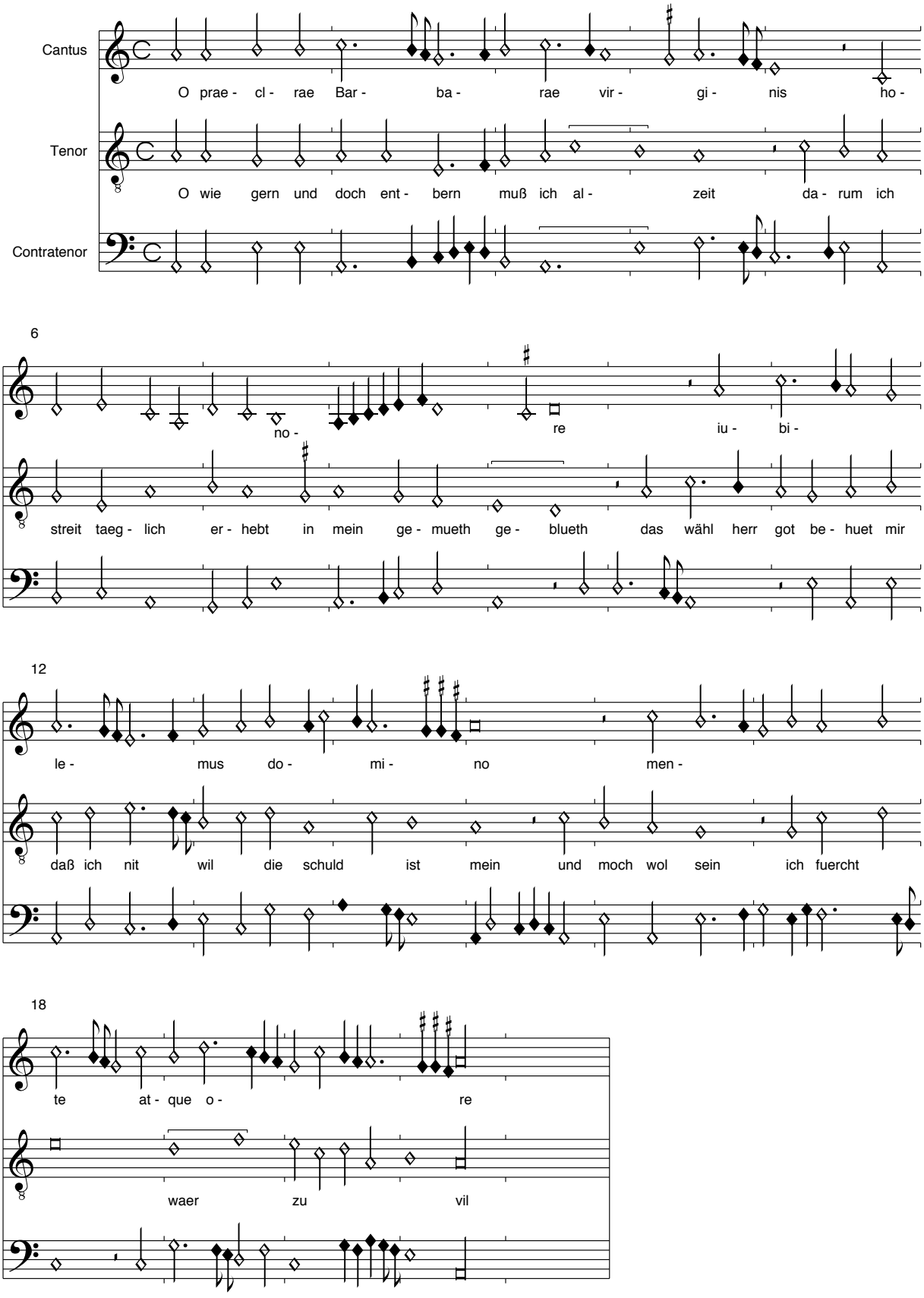
Meyden brenget leyden
Glogau Nr. 236







O preclare Barbare-O wy gerne
Glogau Nr. 237



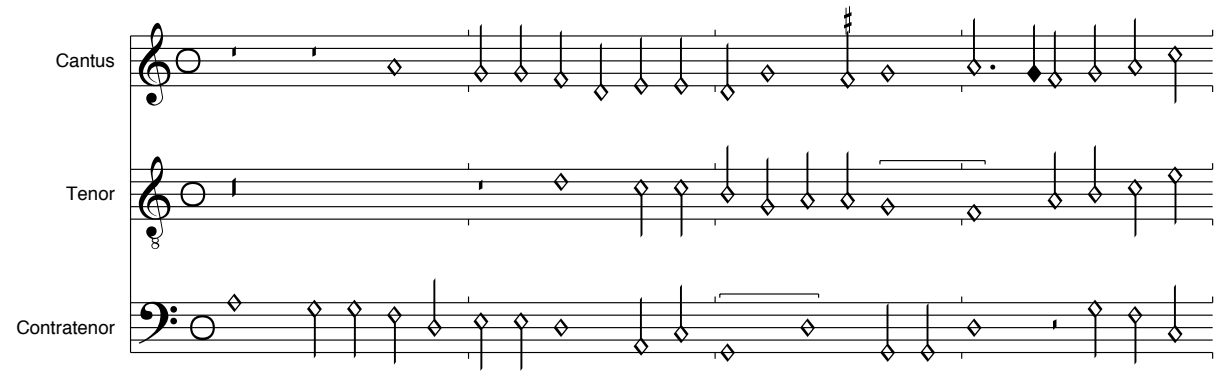
Die Quelle bringt nur den Contrafakturtext vollständig, der ursprüngliche deutsche Text ist nur als Incipit angegeben. Er liegt sicherlich im Tenor und wird hier aus einer parallelen Textquelle ergänzt. Weitere Strophen s. nächste Seite!

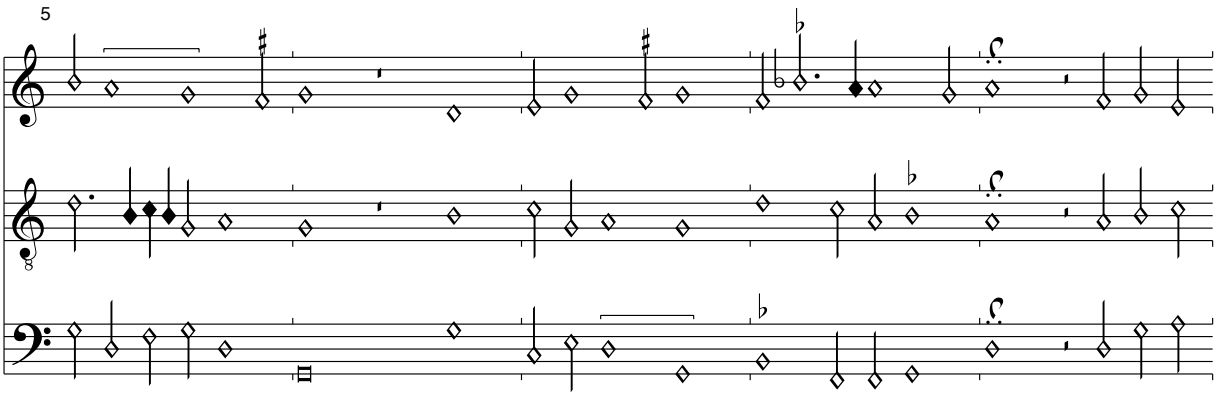
Frewd und lust ist heint umb suest
schafft das ich han des bin ich an
darumb ist mir nit wol zu mut
das thut nent gut vor claffers wort
besorgen alle stund
lieb macht mich kranck. Ich nems zu danck
wurd ich durch lieb gesunt

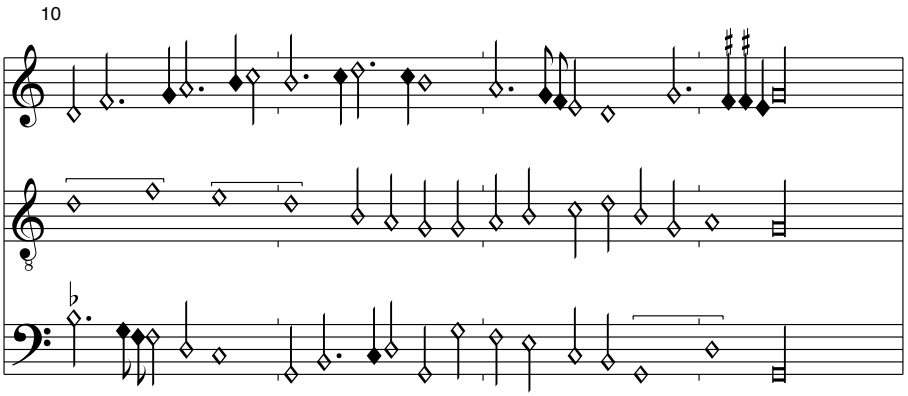
Er ist wert der mein begert
das ich im gund und wo ich kund
wird frewntschaft lieb nit gespart
von art so hart. Ich darauf wart
daz ich in lieb erschein
doch nur allein und anders kein
sunst mocht ichs lassen sein

Mancher frewt sich der liben zeyt

Glogau Nr. 238

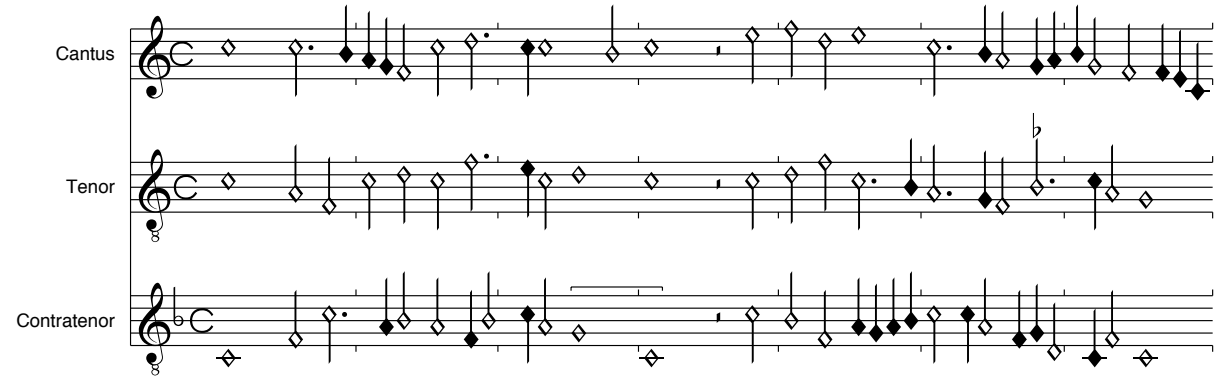


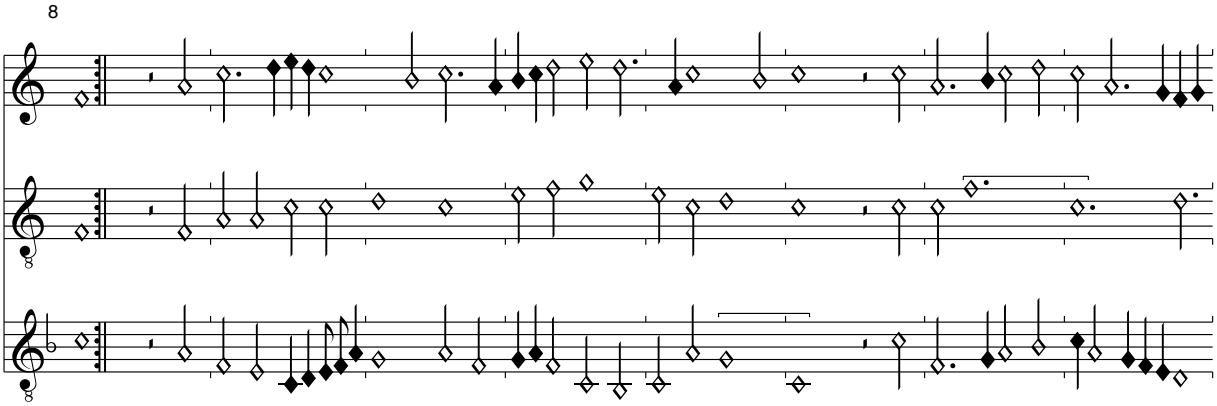


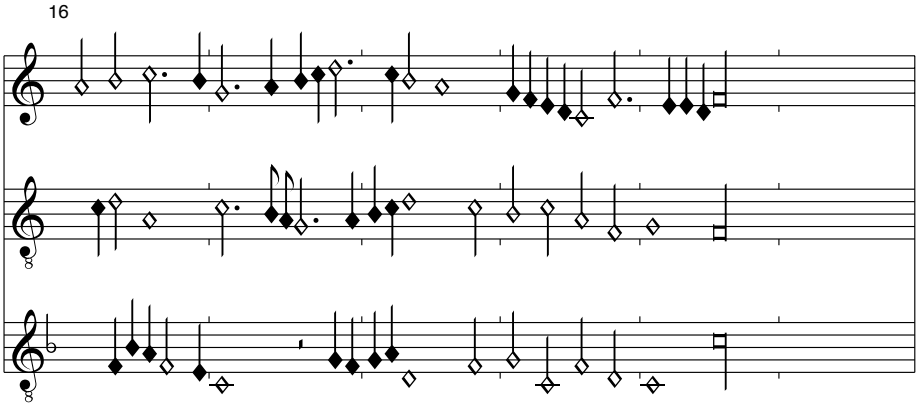


Der ssonnen glantz

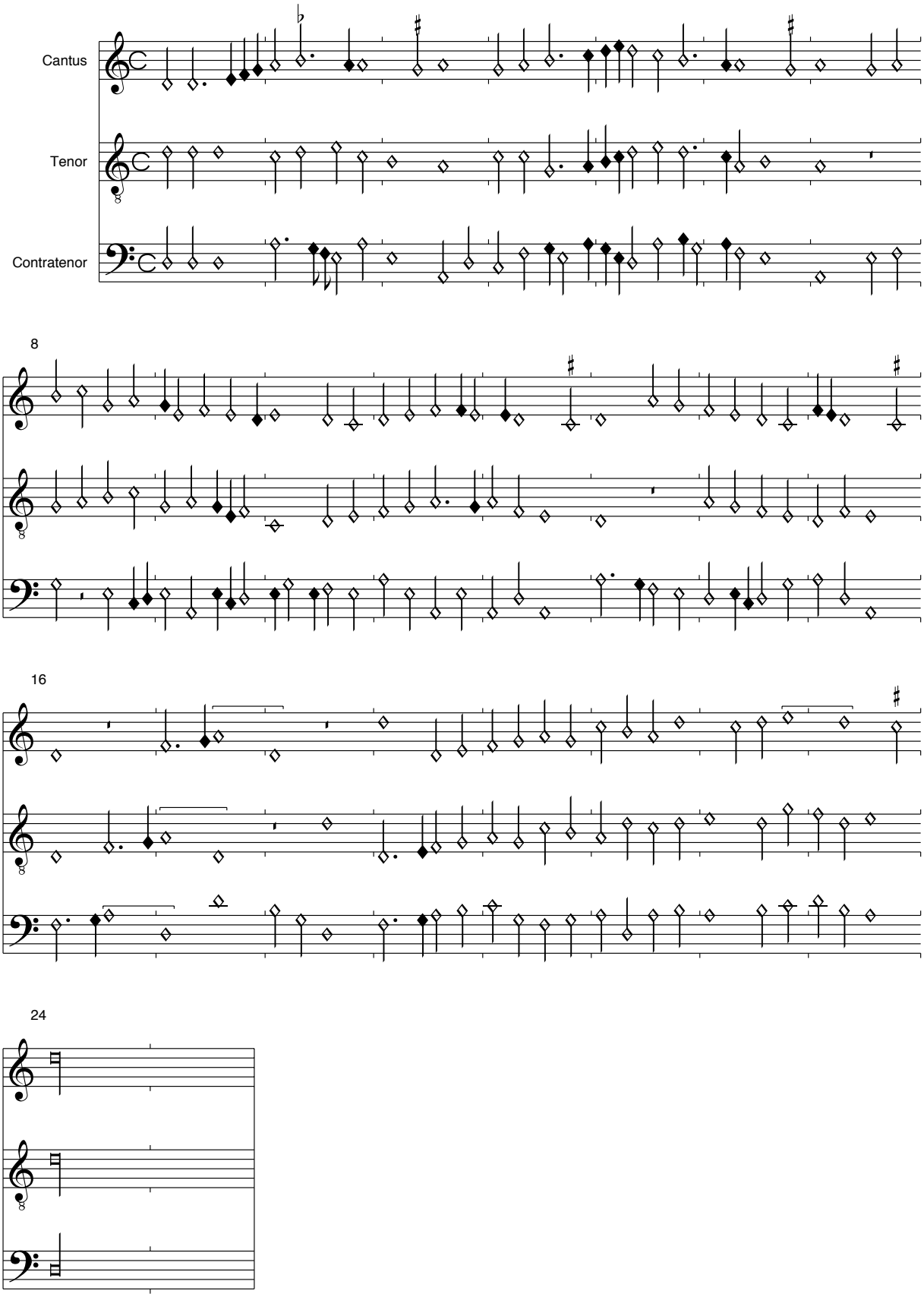
Glogau Nr. 239





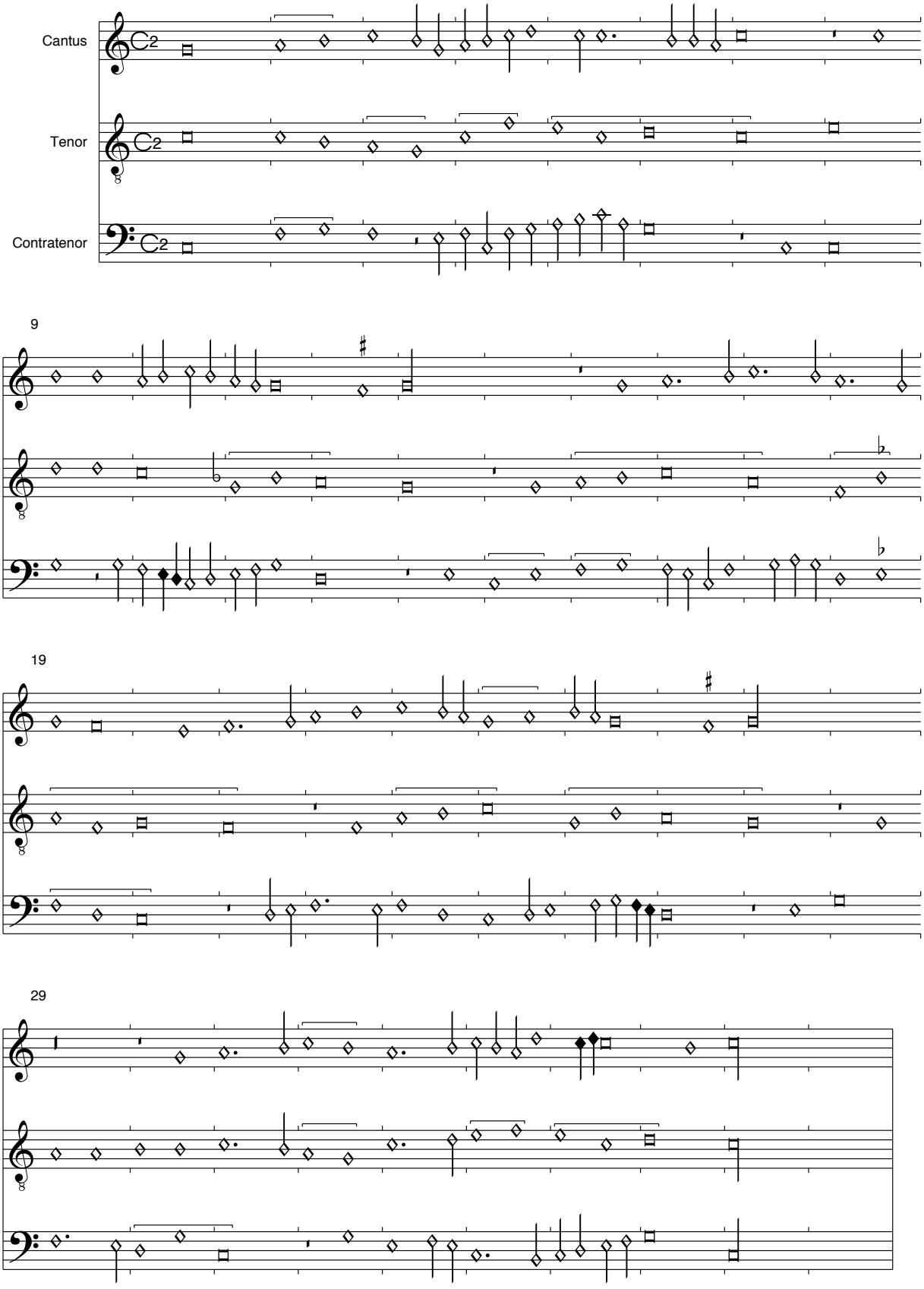


Swatheo Martina
Glogau Nr. 240

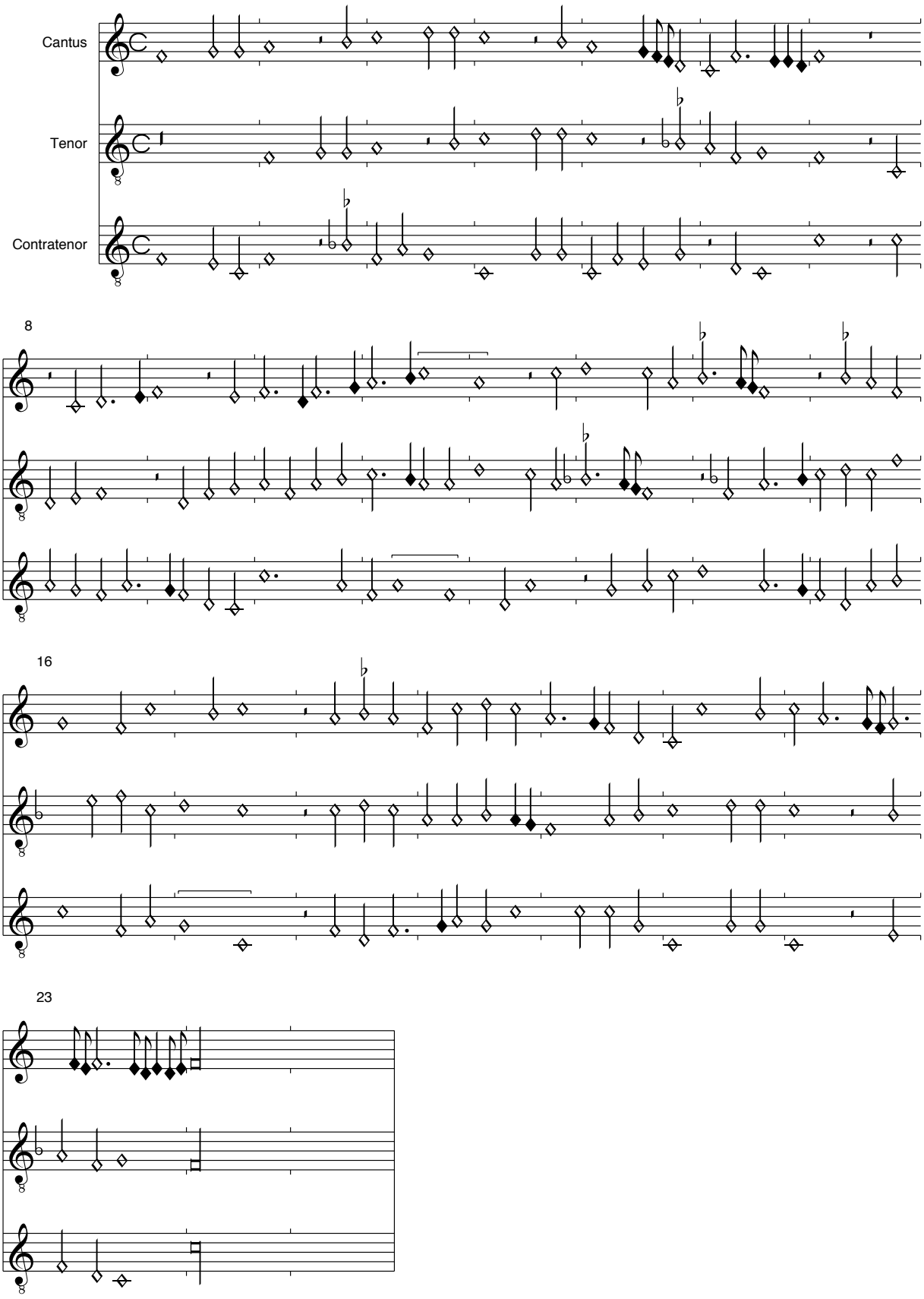


Das Incipit aus dem Böhmischen bedeutet „Vom Heiligen Martin“.

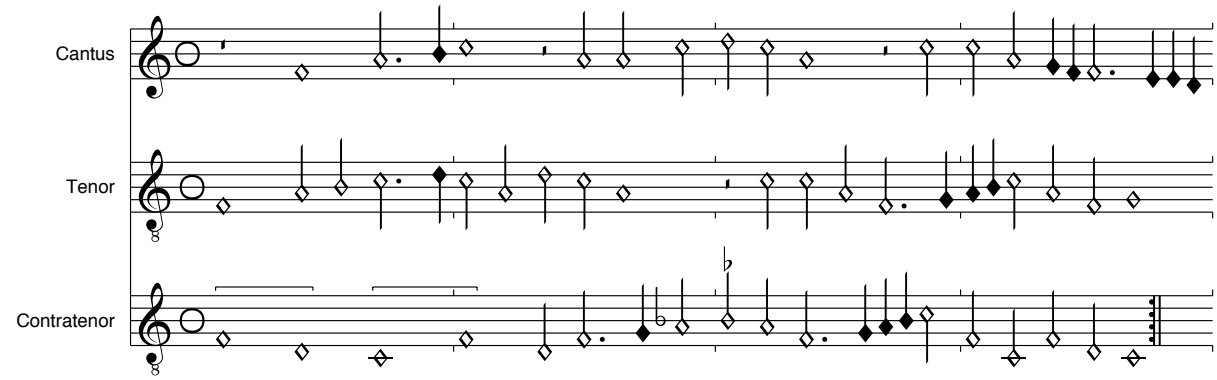
Ey schaff ich nichts
Glogau Nr. 241

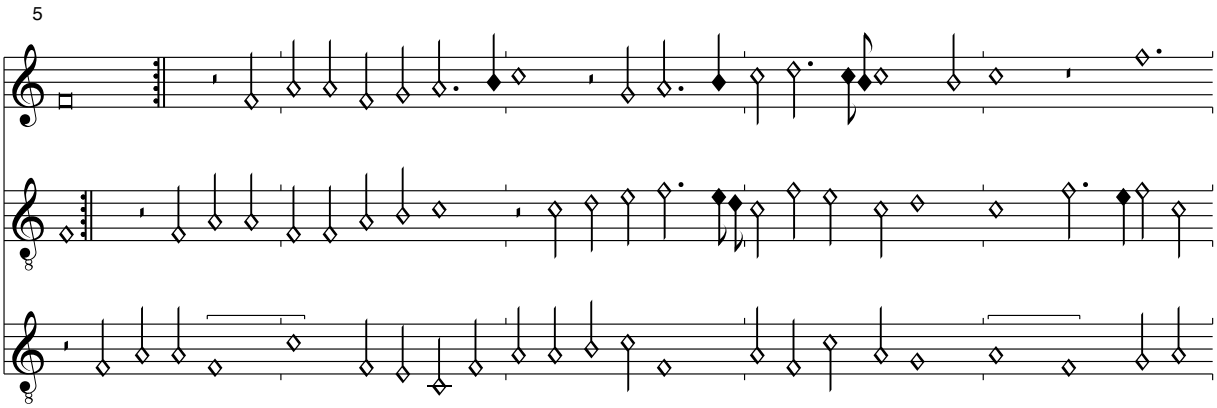


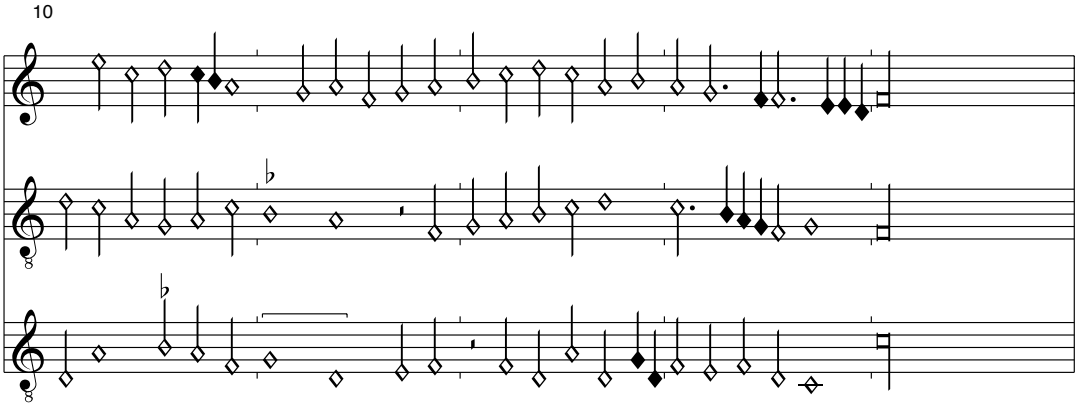
Gedencke an mich
Glogau Nr. 242



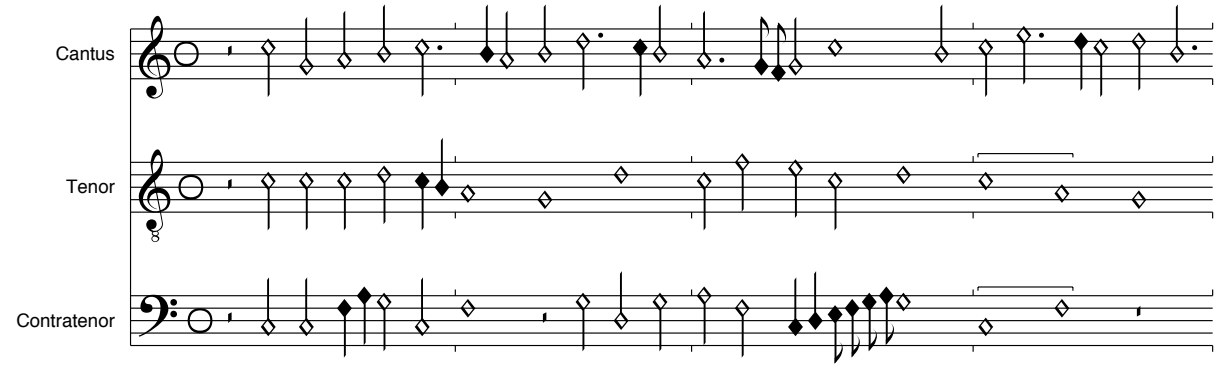
Ach reyne czarth
Glogau Nr. 243

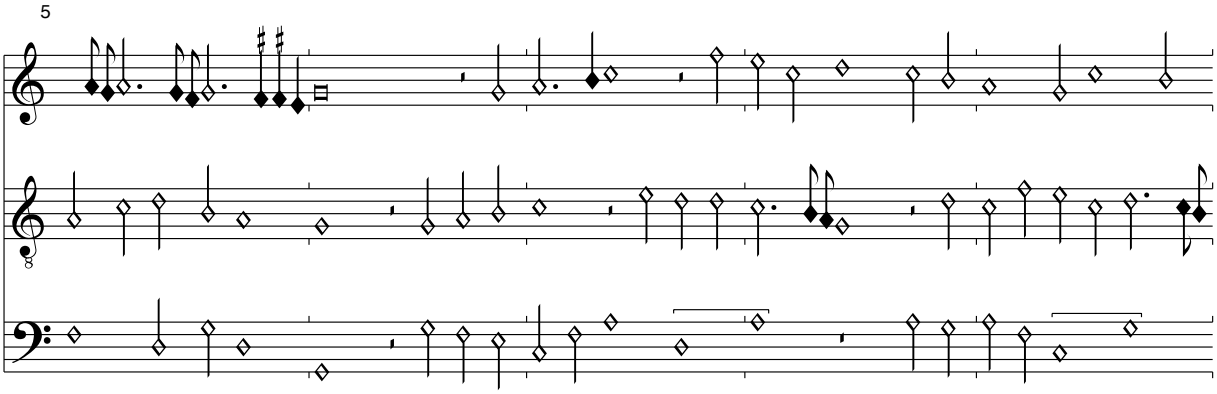


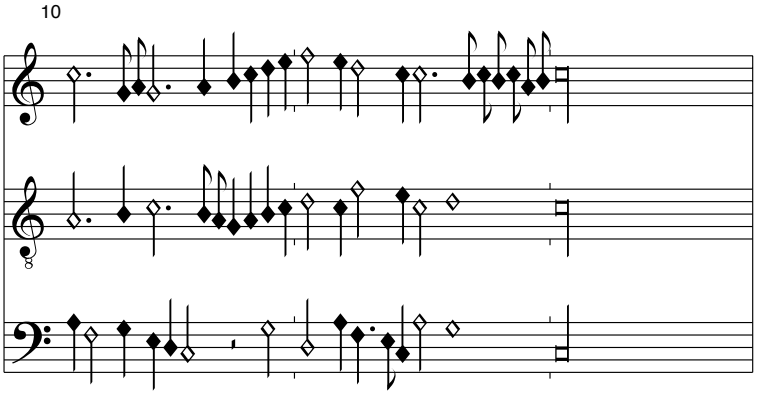




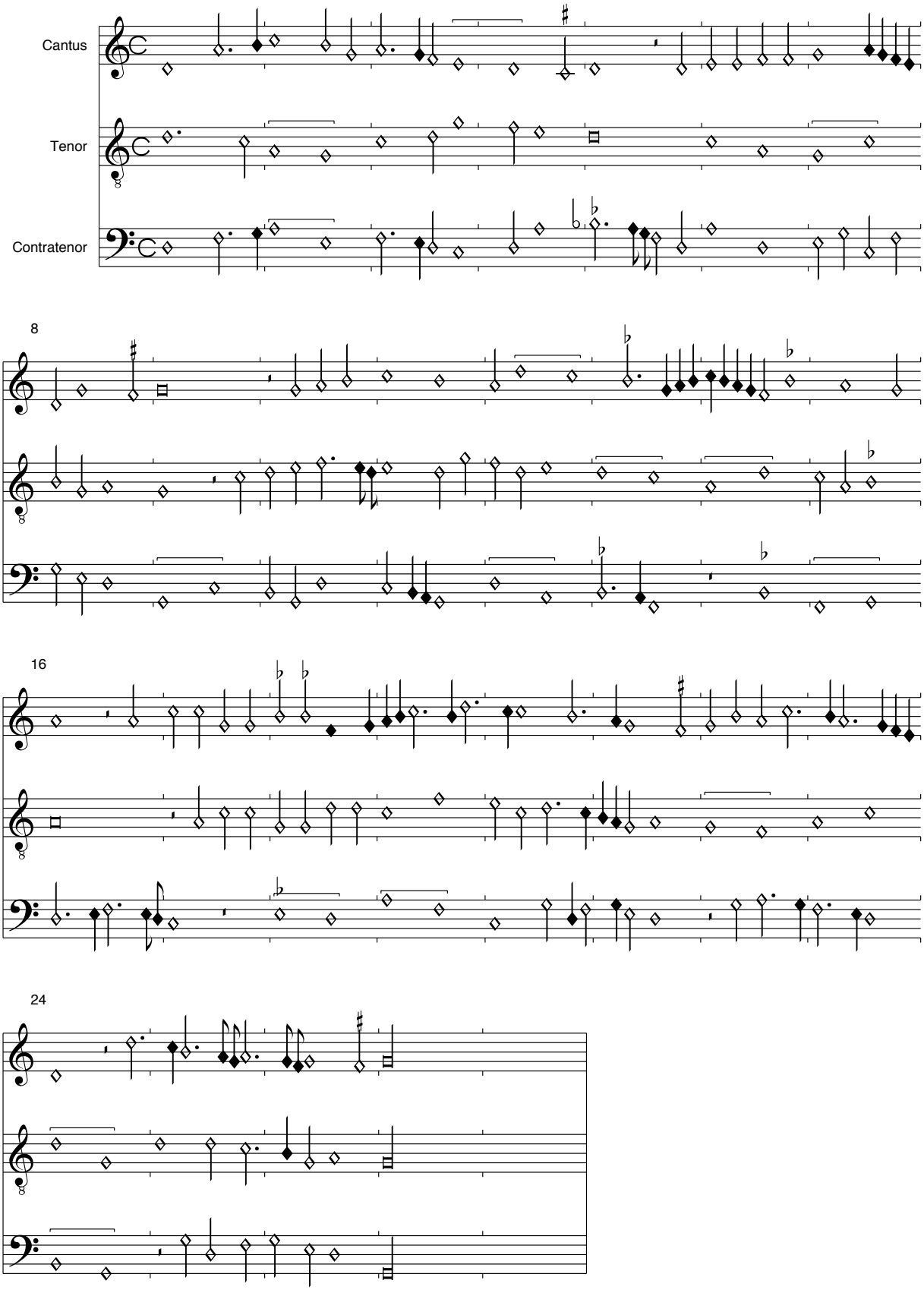
Ich habe mir ausserkoren
Glogau Nr. 244





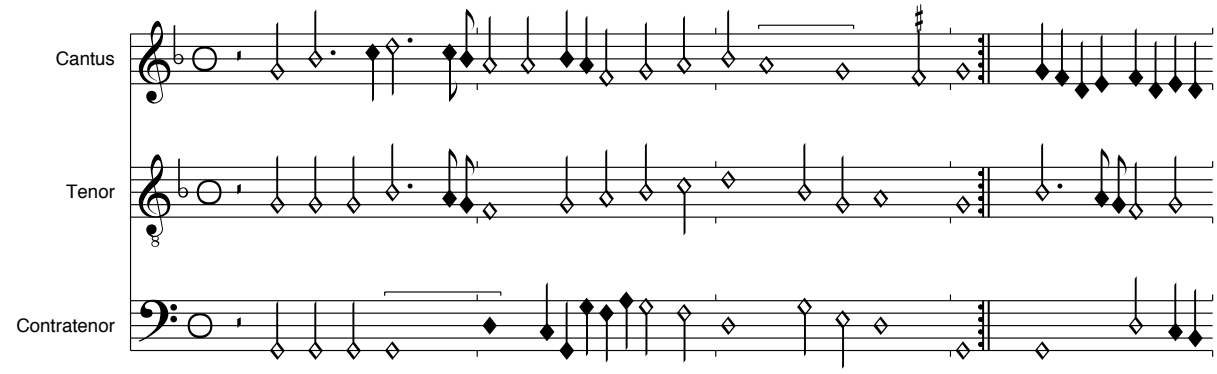


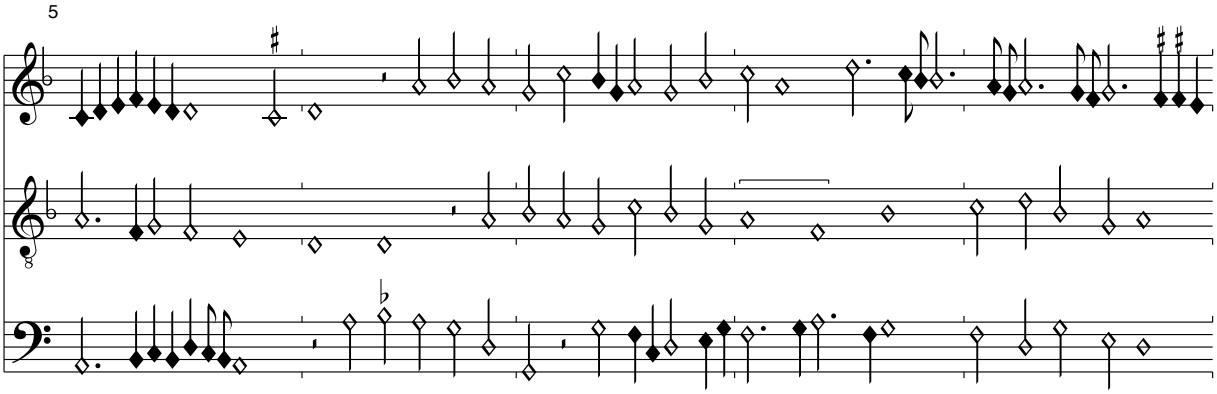
Myr tromte yniglich ssusse
Glogau Nr. 245

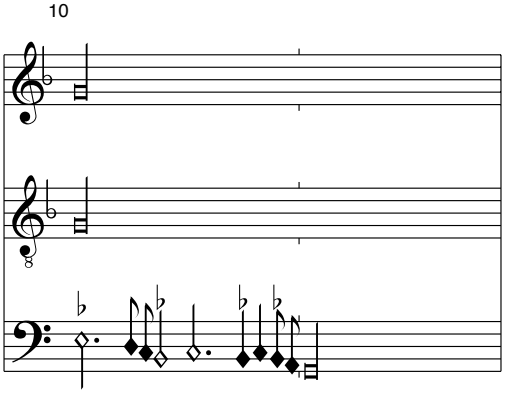


Im Contratenor T. 24, 1 wurde Sb-d zu Sb-B korrigiert.

Hastu mich oebirwuenden
Glogau Nr. 246

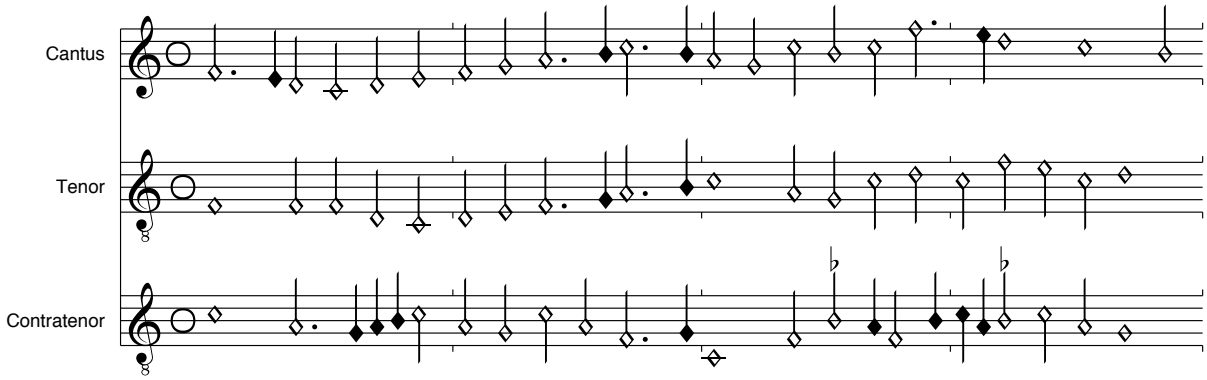


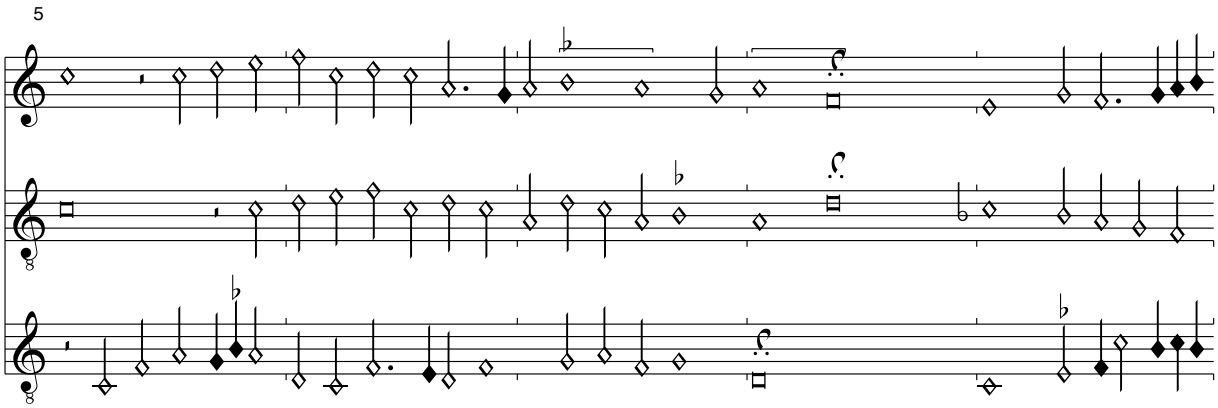


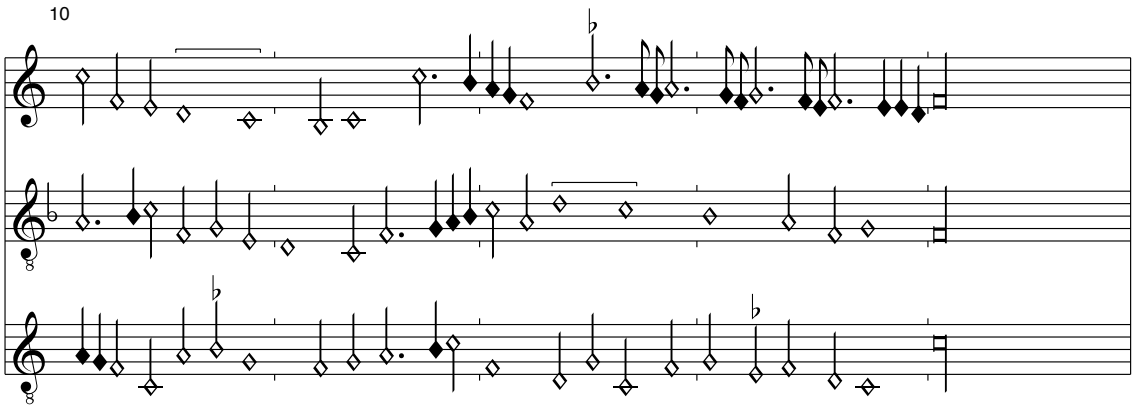


Kom edler trost

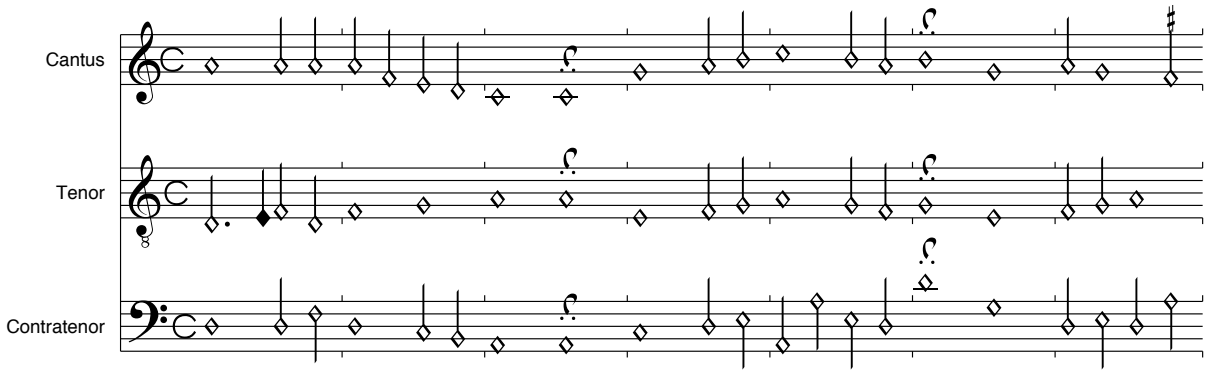
Glogau Nr. 247

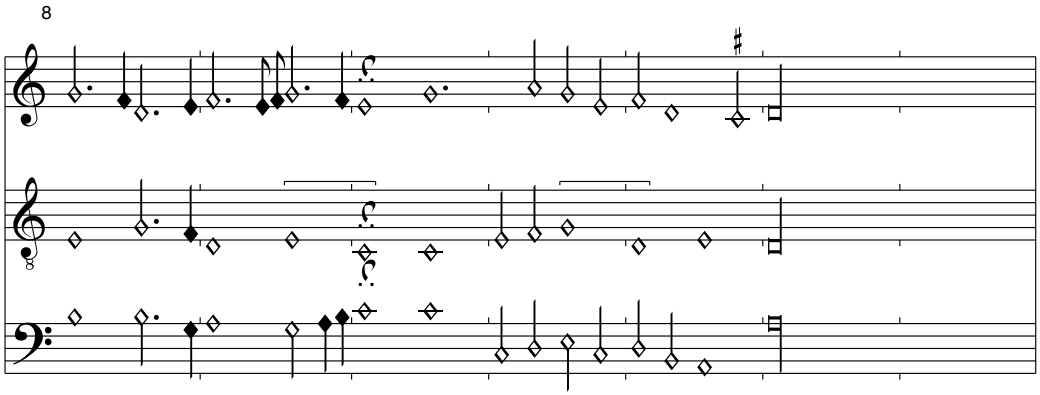






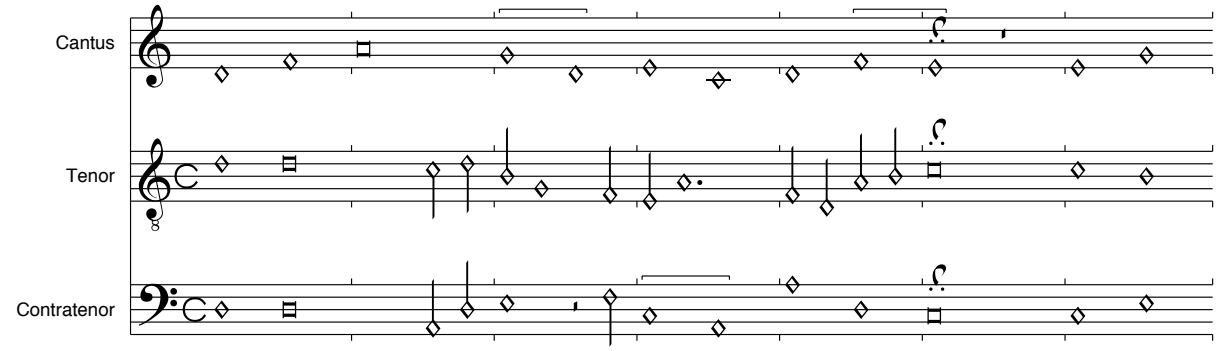
Der wechter an der zynnen
Glogau Nr. 248

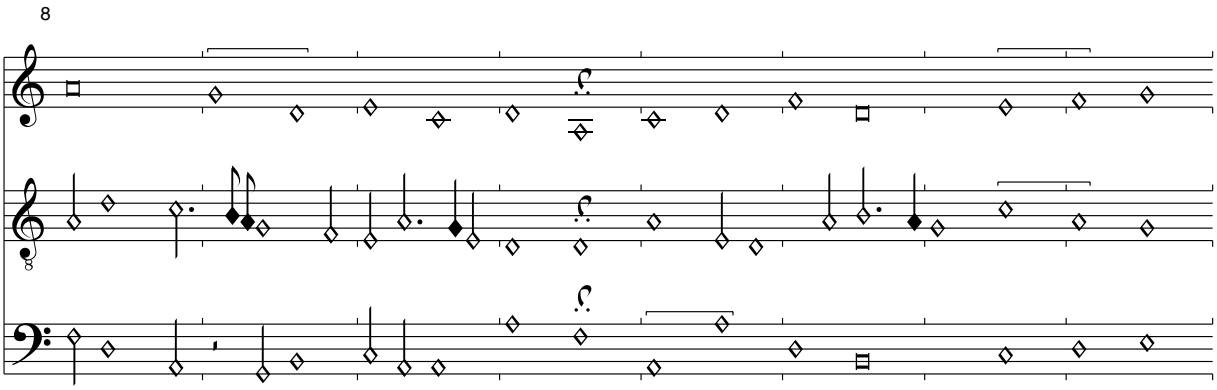


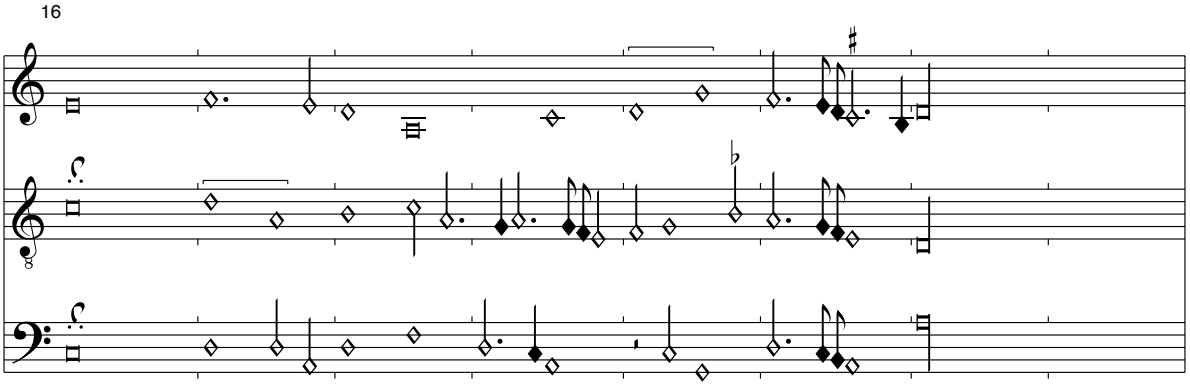


Dy nacht dy wil verbergen sich

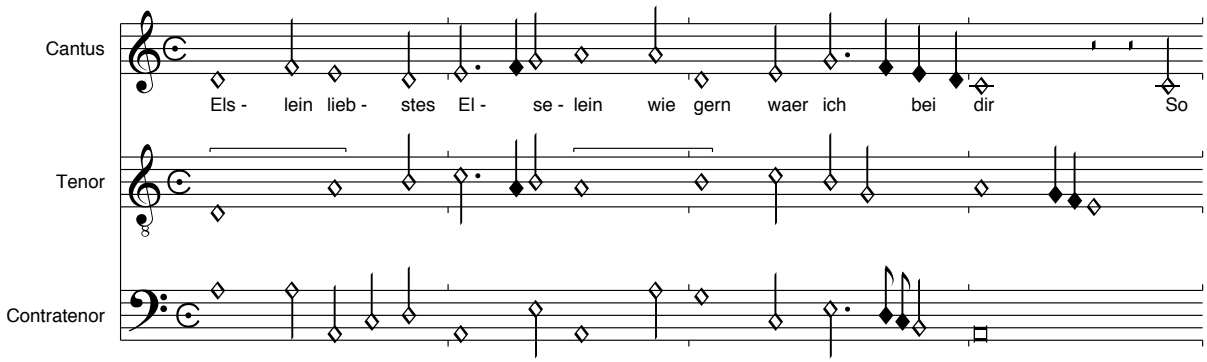
Glogau Nr. 249

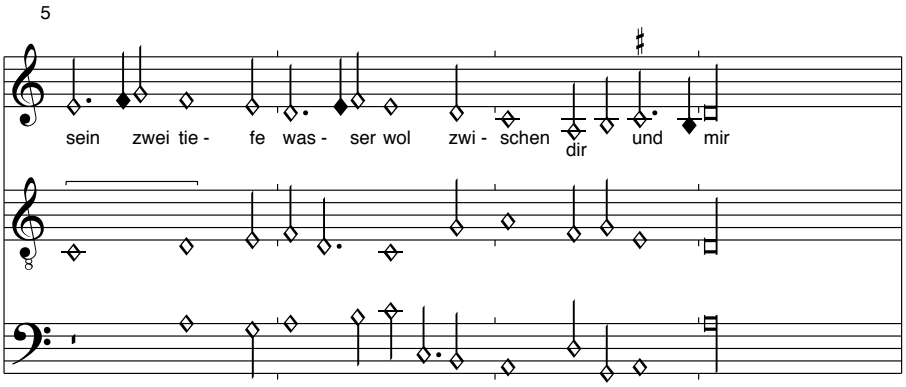






Elseleyn lipstes Elseleyn
Glogau Nr. 250



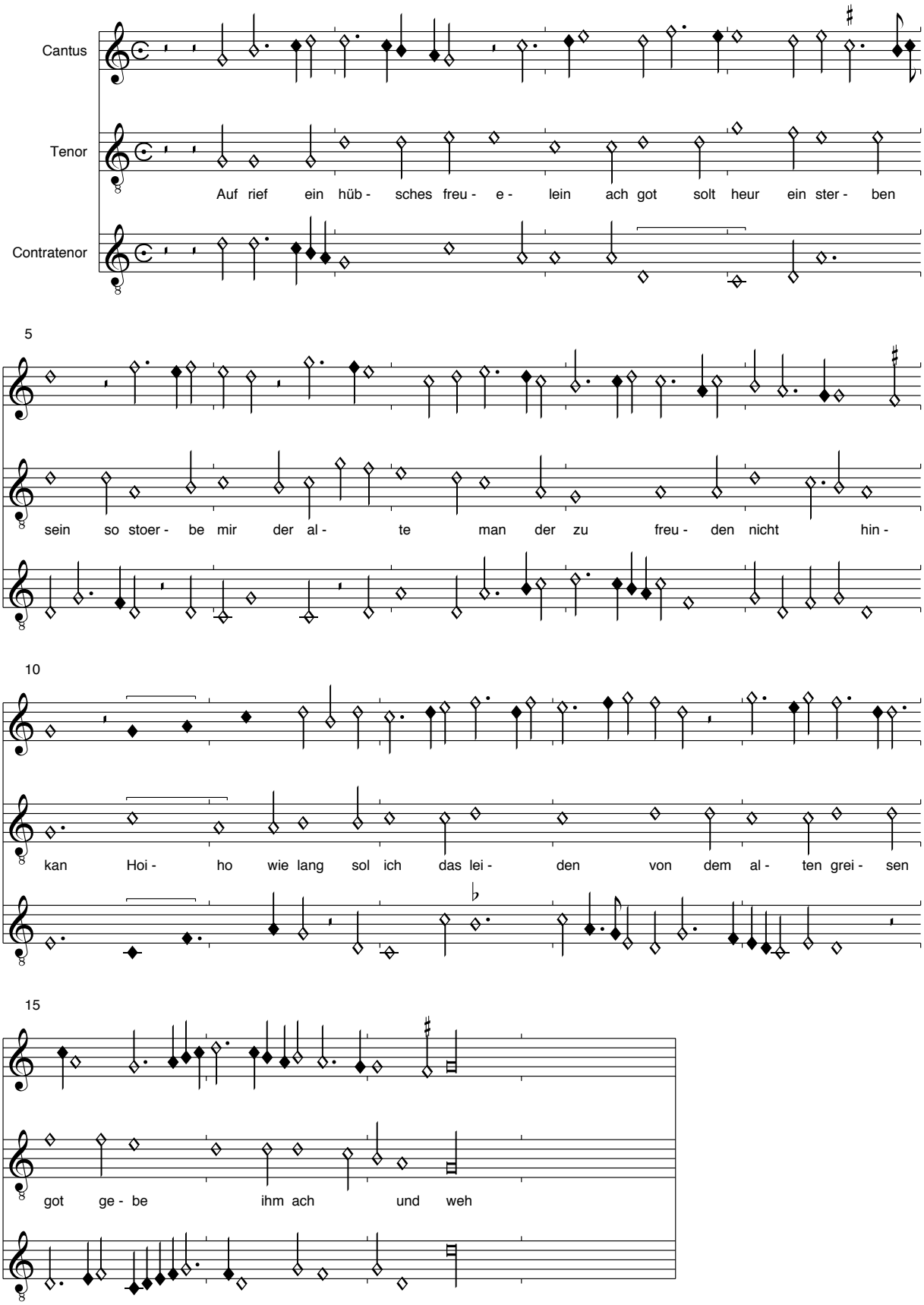


In der Quelle ist nur das Incipit vorhanden. Ich ergänze nach einer parallelen Textquelle.

Das bringt mir große schmerzen
herzallerliebster gsell
Red ich von ganzem herzen
habs fuer groß ungefaell.

Hoff zeit wird es wol enden
hoff glueck werd kommen drein
sich in alls guts verwenden
herliebstes Elselein.

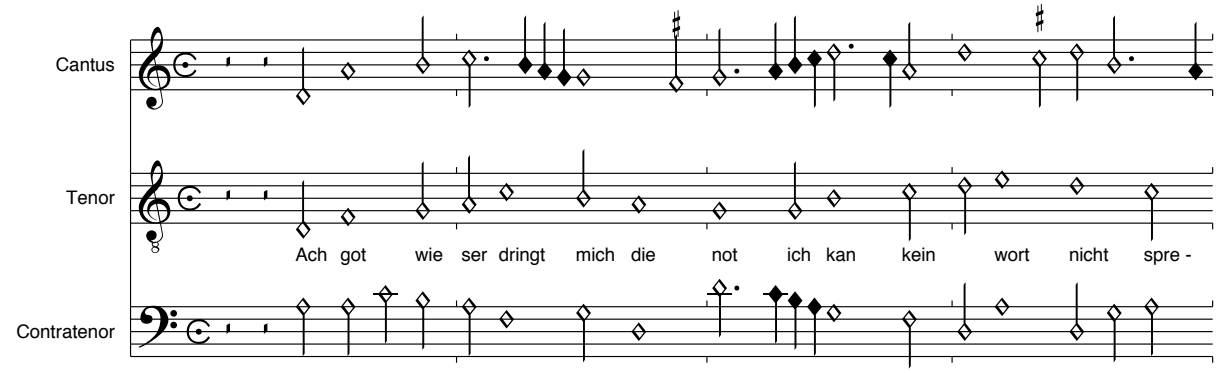
Auff riff eyn hubsches fraueleyn
Glogau Nr. 251

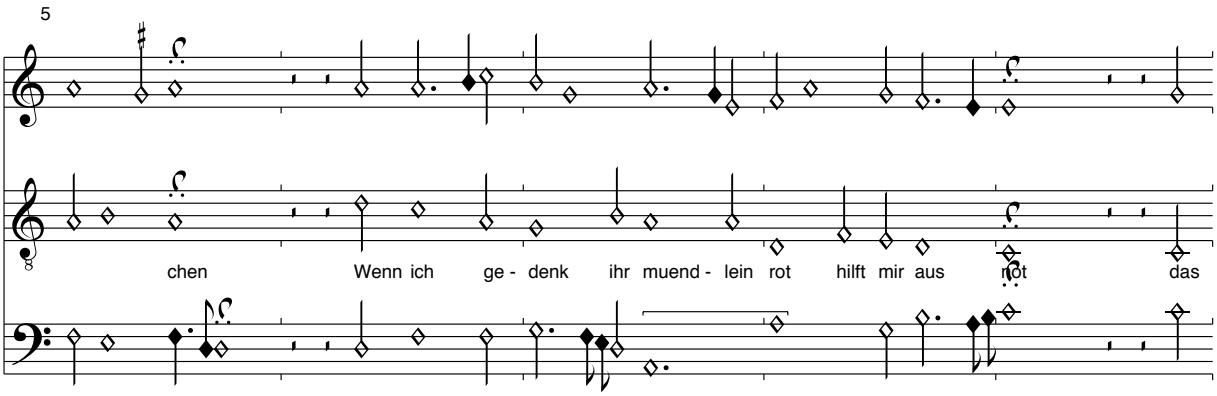


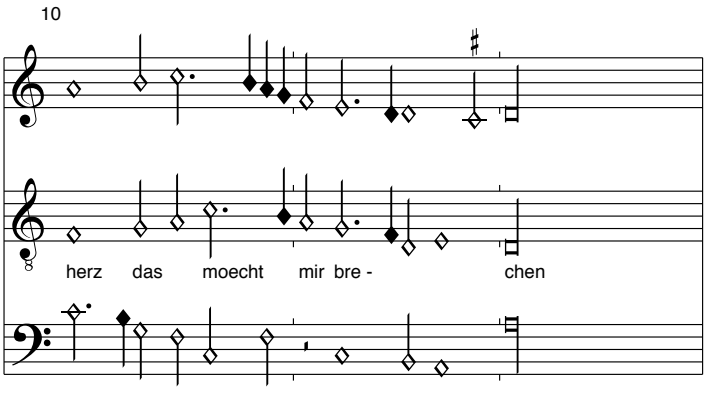
Die Takte 4-6 im Tenor fehlen in der Quelle durch Abriss. Ich verwende die gute Version der Erbe-Ausgabe.

Ach got wie ssere dringt mich die not

Glogau Nr. 252

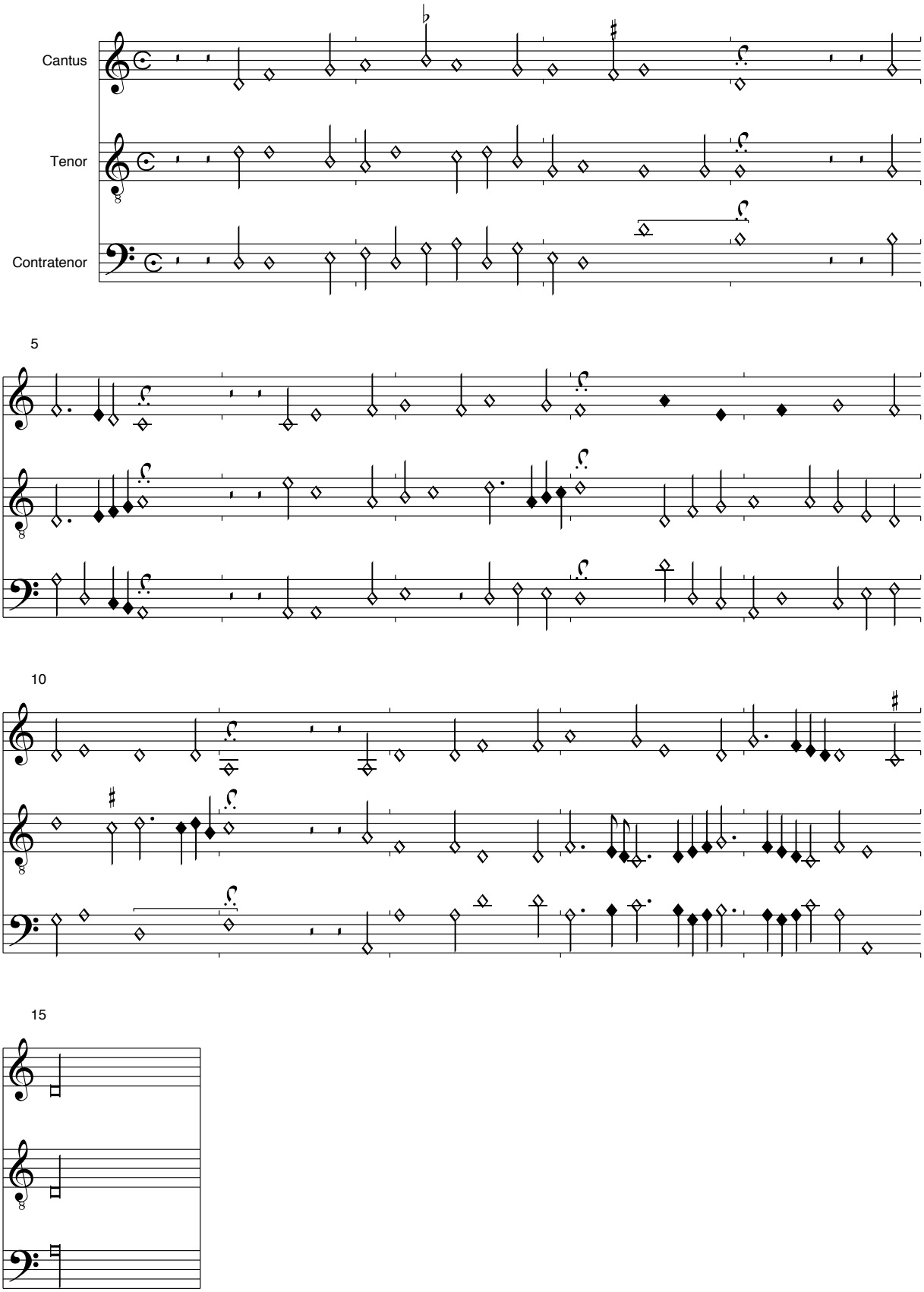






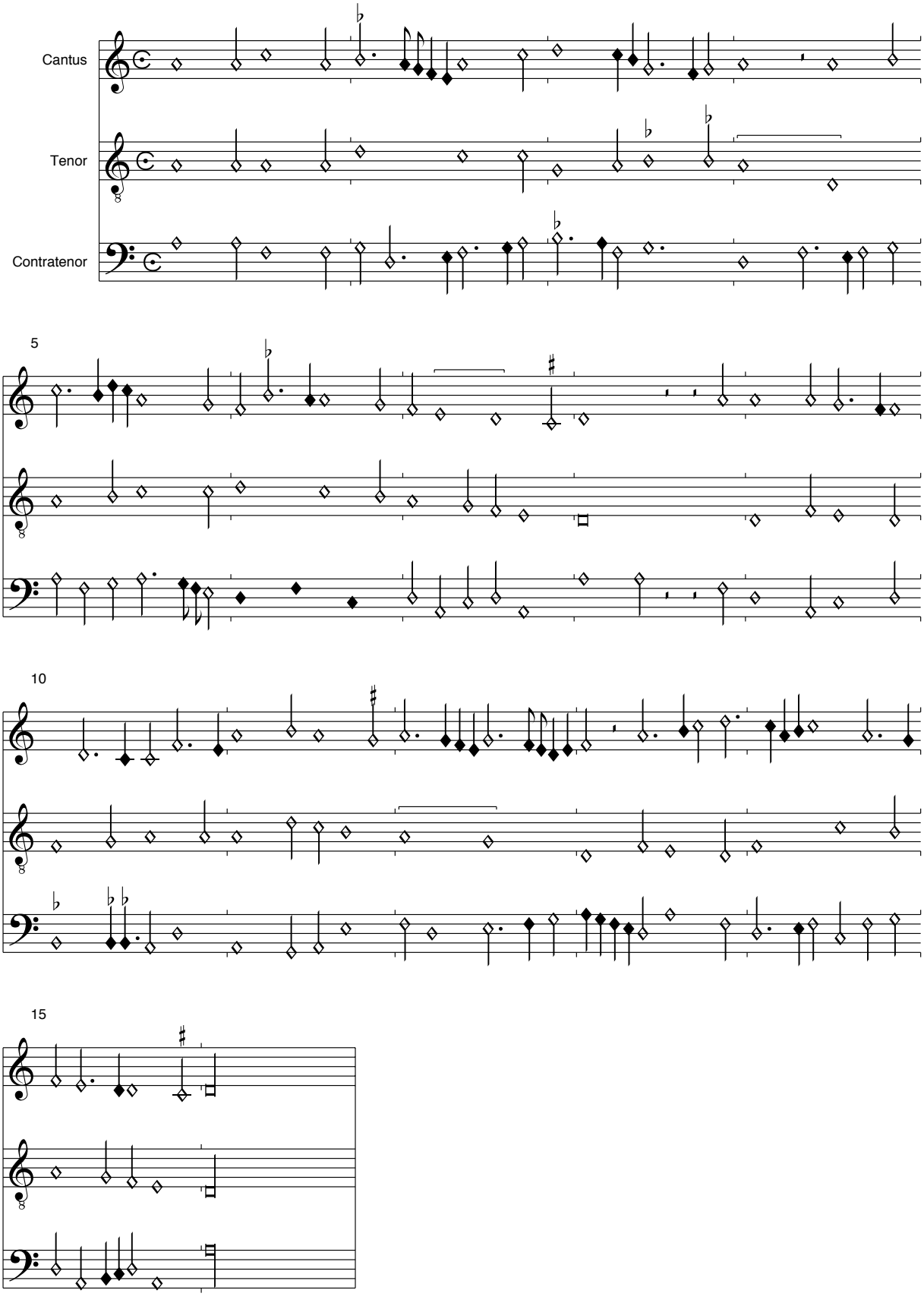
Der Morgenstern ist uns offgedrungen

Glogau Nr. 253

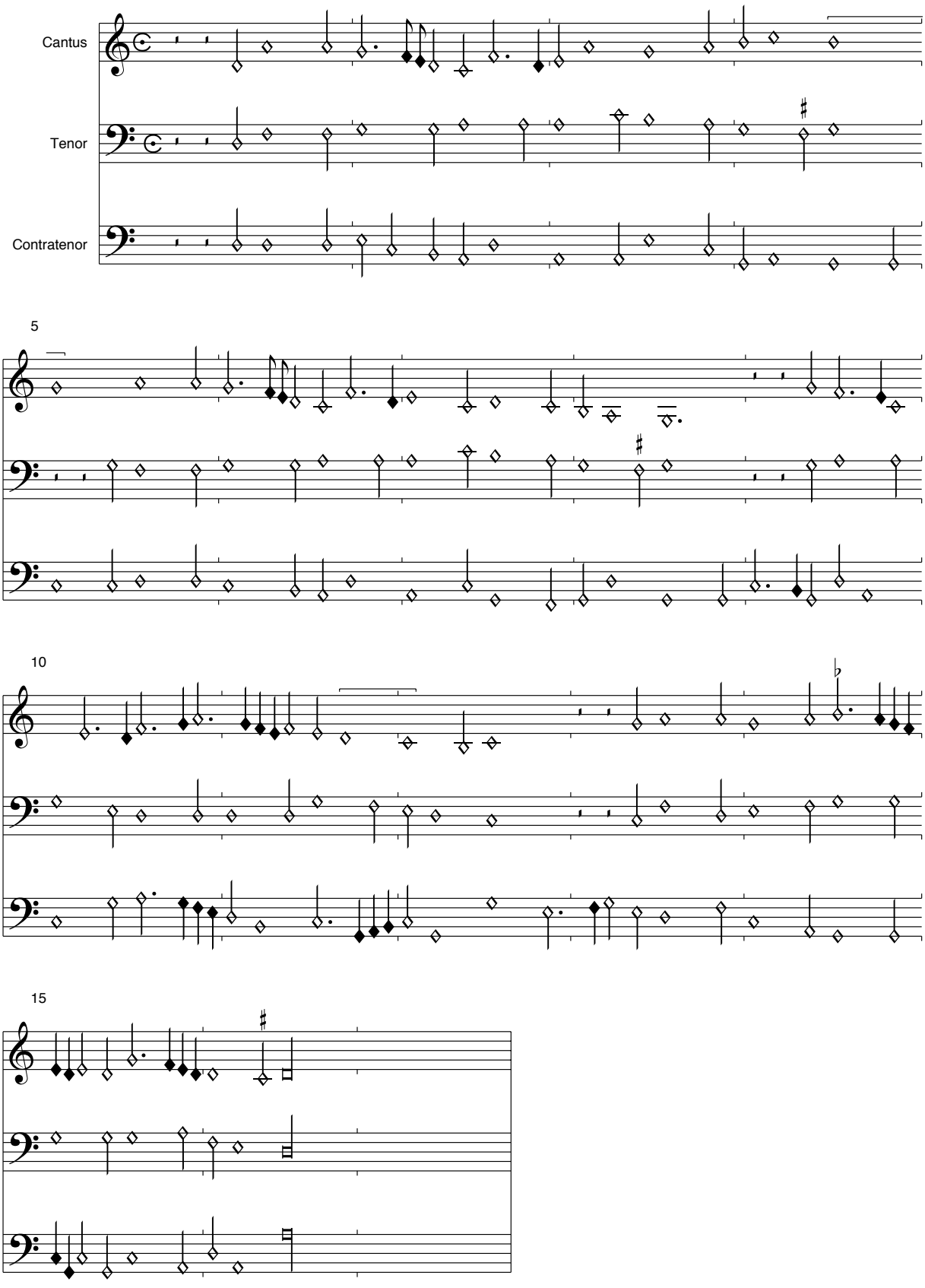


Saelde ich alle morgen czu meynem bulen gan

Glogau Nr. 254



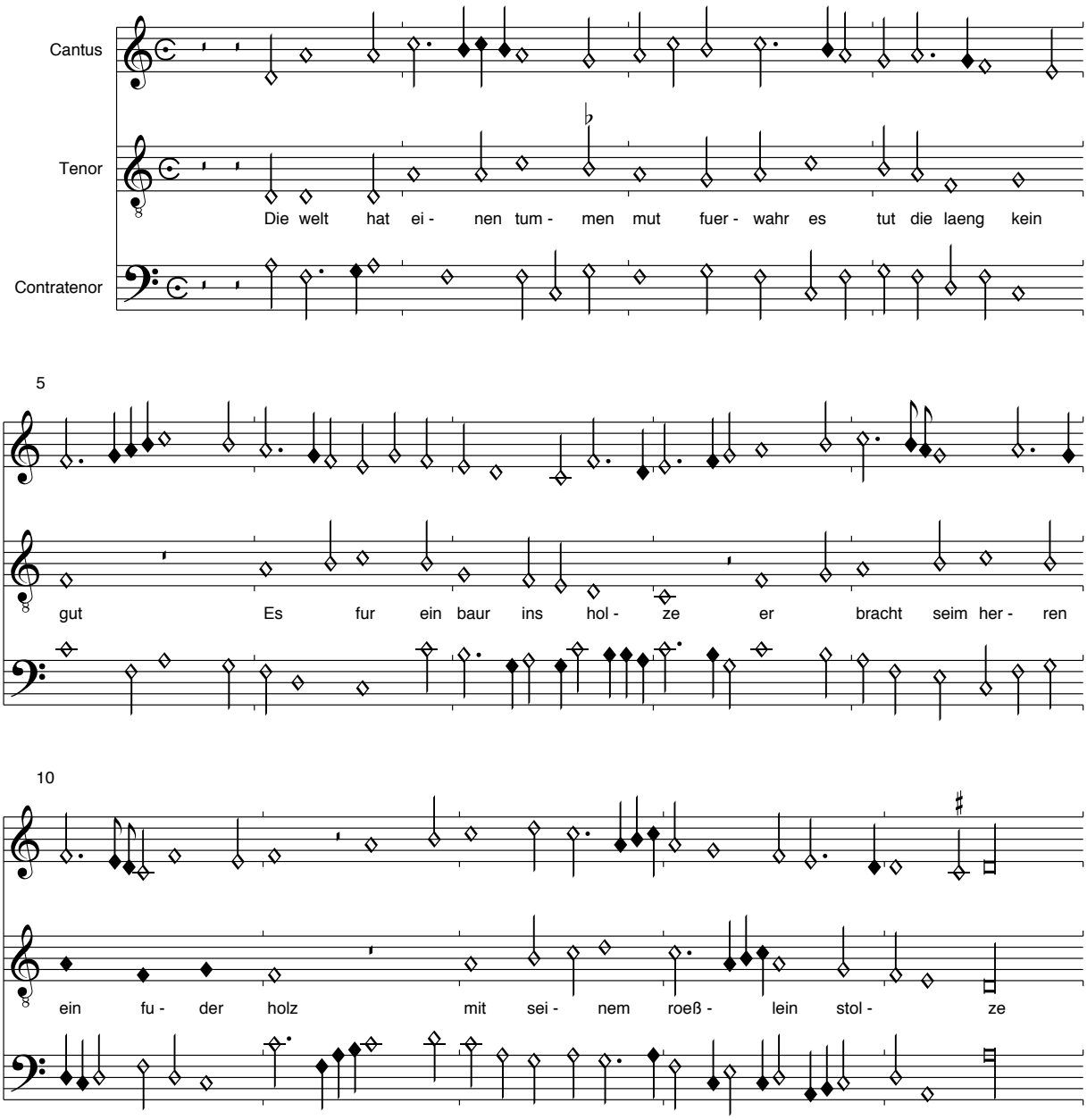
Mich qwingen zenliche gedancken
Glogau Nr. 255



qwingen = zwingen

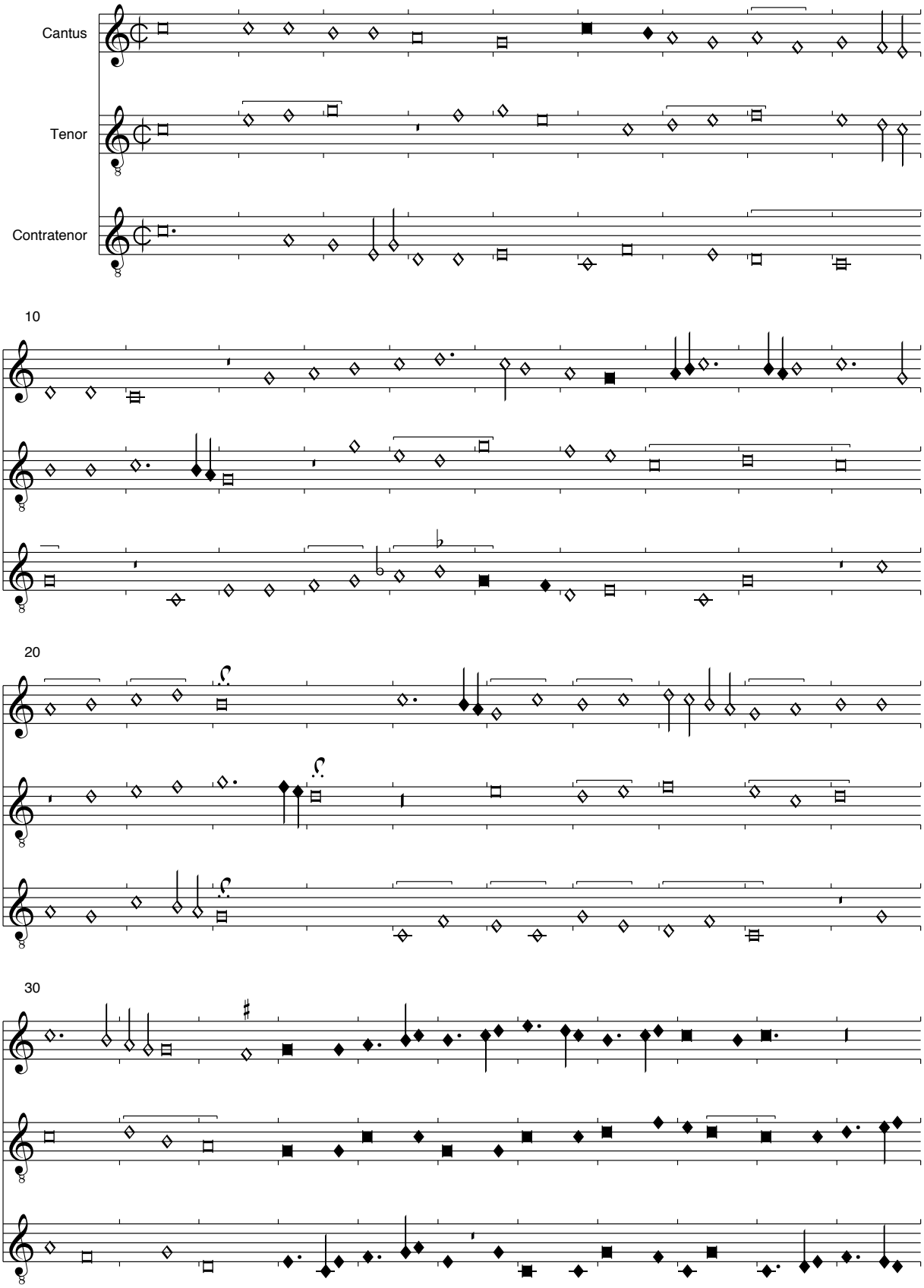
Dy werlt dy hot eynen thumen syn

Glogau Nr. 256

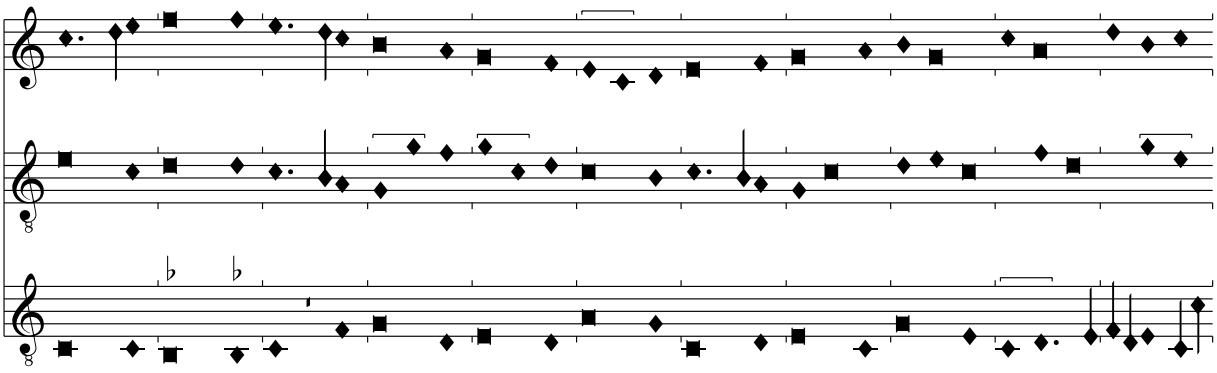


Die Quelle bringt nur das Incipit. Die leicht abweichende Version u. a. in Peter Schoeffers Liederbuch von 1536 passt aber gut.

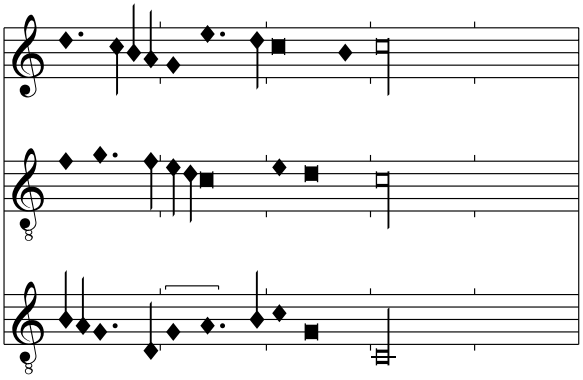
Der newe pawirschwancz
Glogau Nr. 257



41

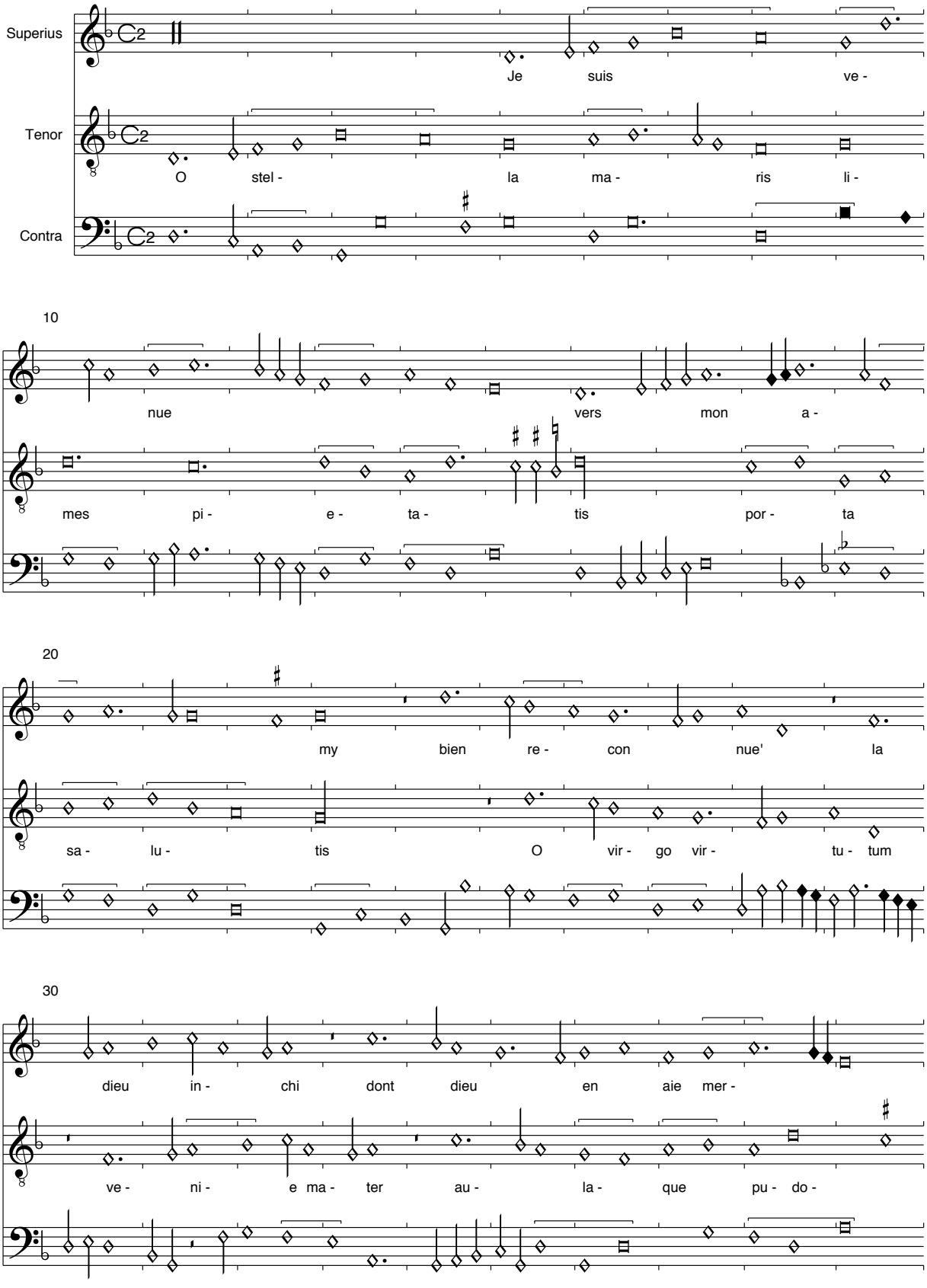


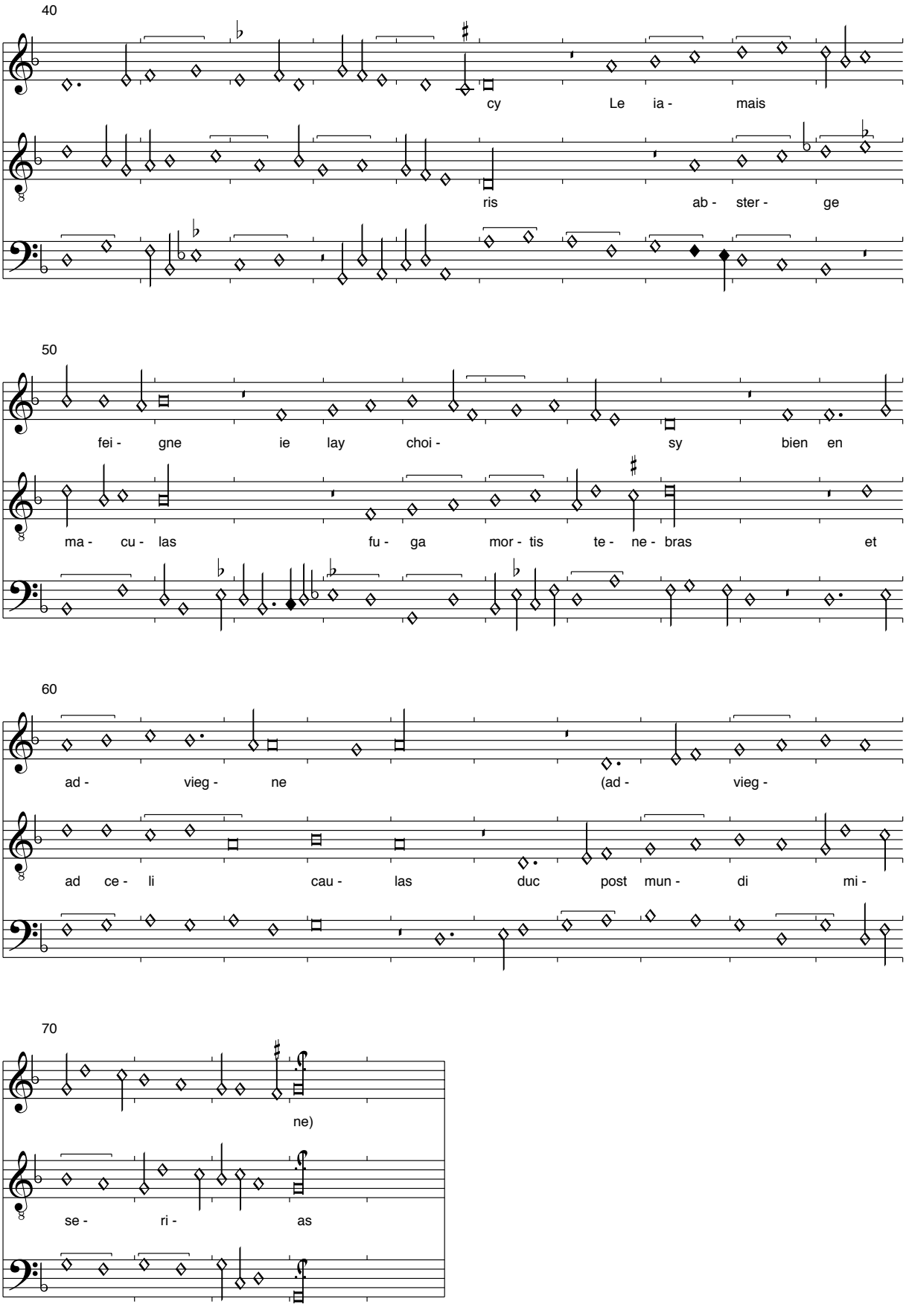
52

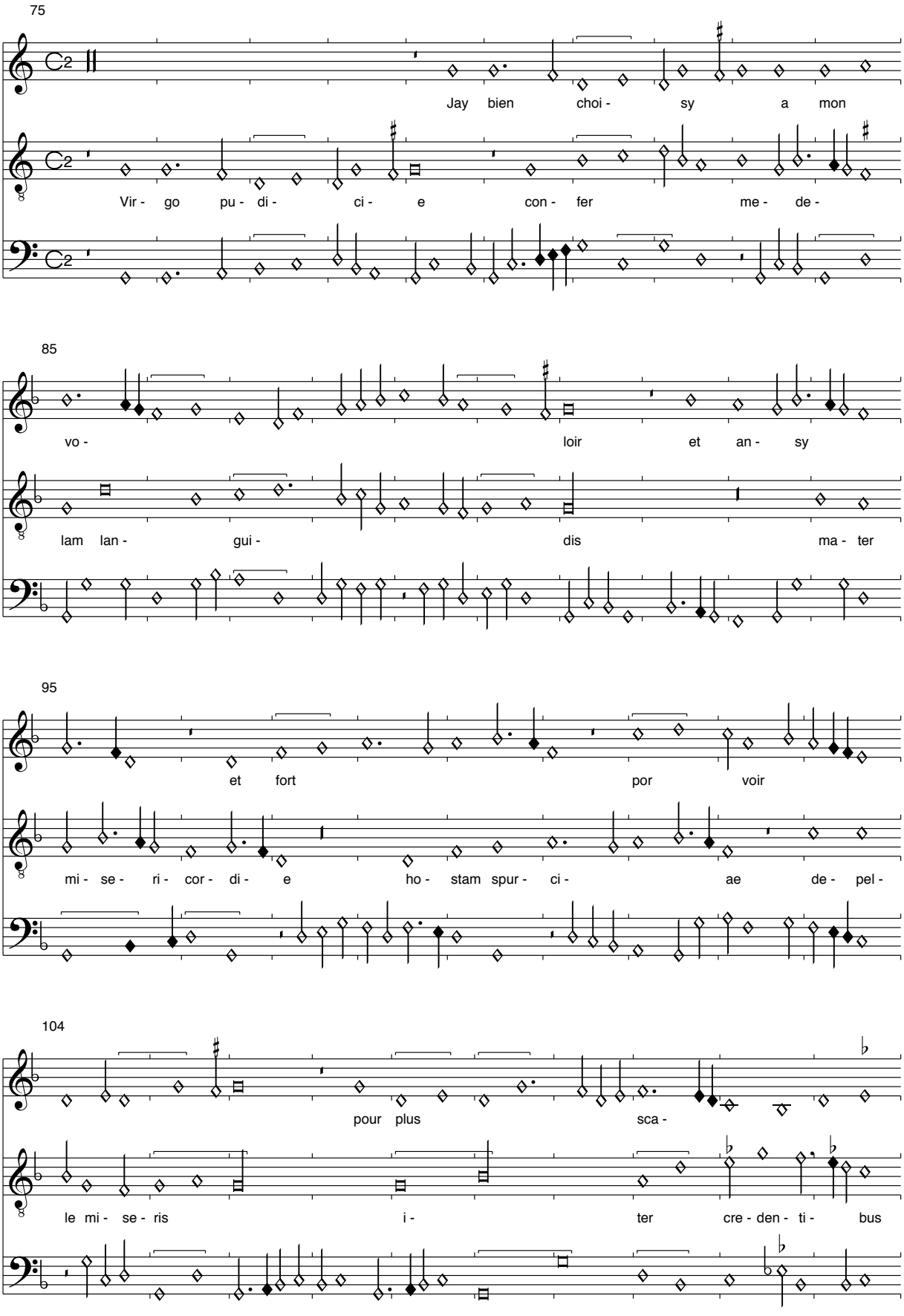


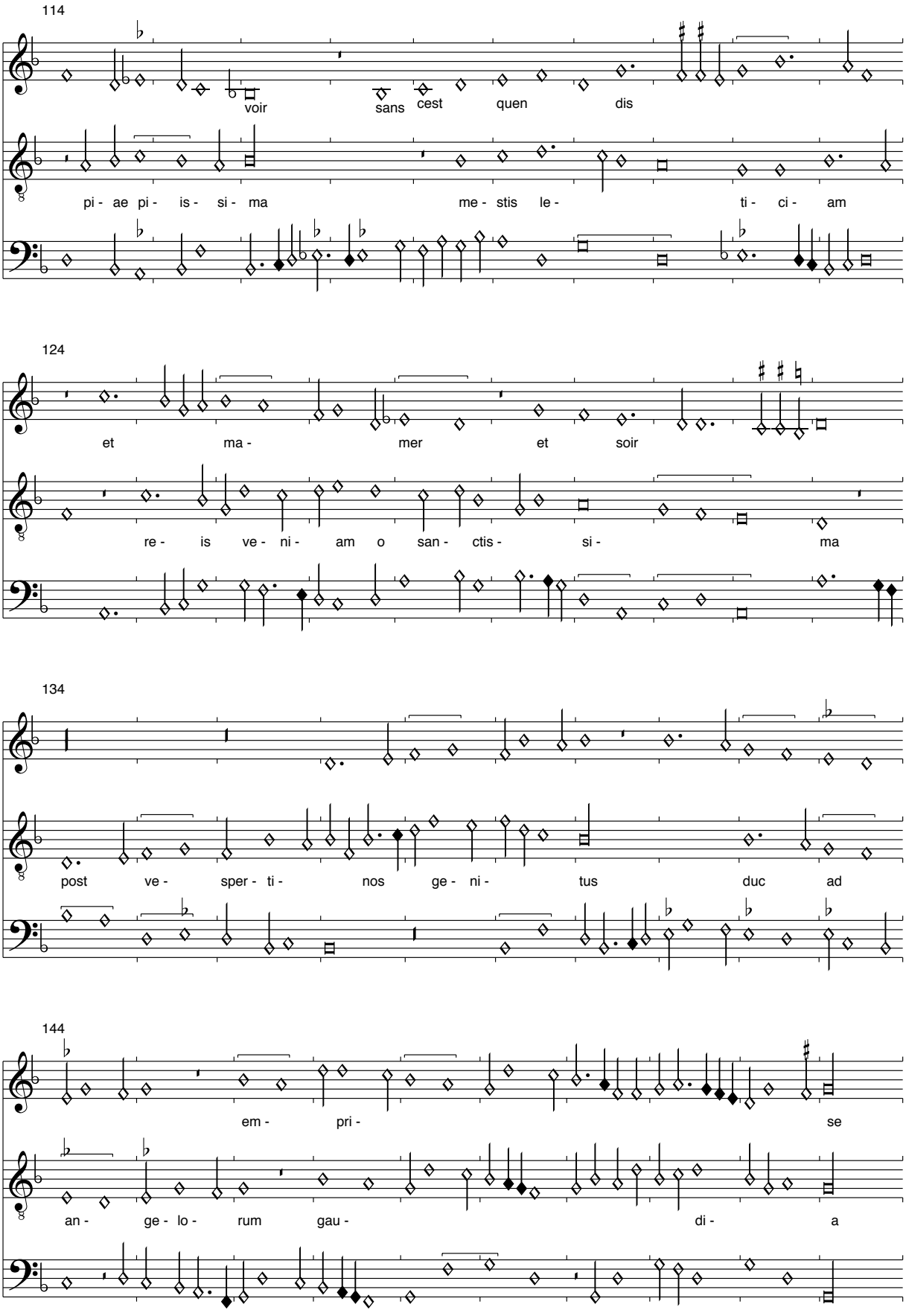
(Busnois): O stella maris

Glogau Nr. **258**




40
cy Le ia - mais
ris ab - ster - ge
50
fei - gne ie lay choi - sy bien en
ma - cu - las fu - ga mor - tis te - ne - bras et
60
ad - vieg - ne (ad - vieg -
ad ce - li cau - las duc post mun - di mi -
70
ne)
se - ri - as

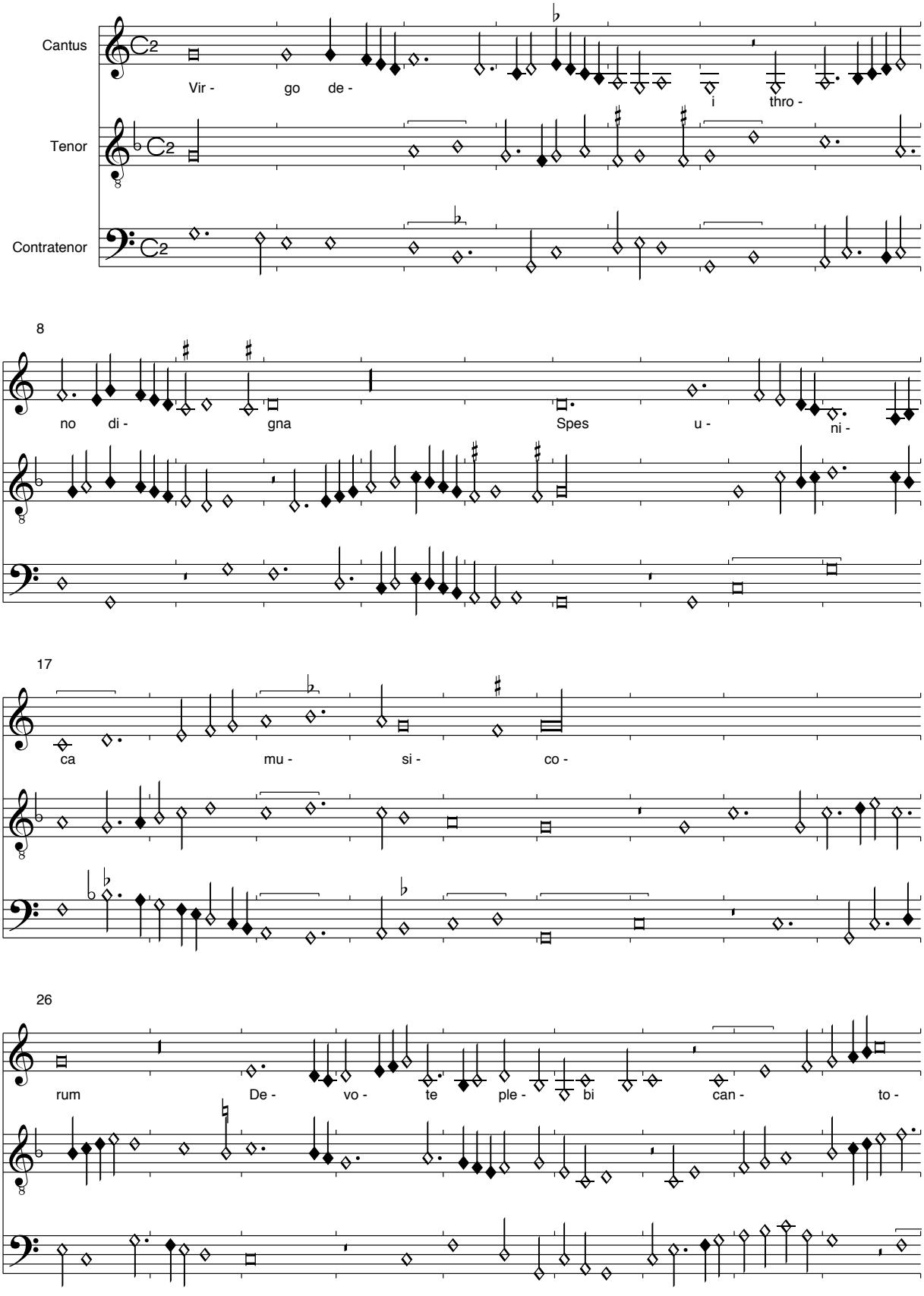

75
Jay bien choi - sy a mon
Vir - go pu - di - ci - e con - fer me - de -
85
vo - loir et an - sy
lam lan - gui - dis ma - ter
95
et fort por voir
mi - se - ri - cor - di - e ho - stam spur - ci - ae de - pel -
104
pour plus sca -
le mi - se - ris i - ter cre - den - ti - bus

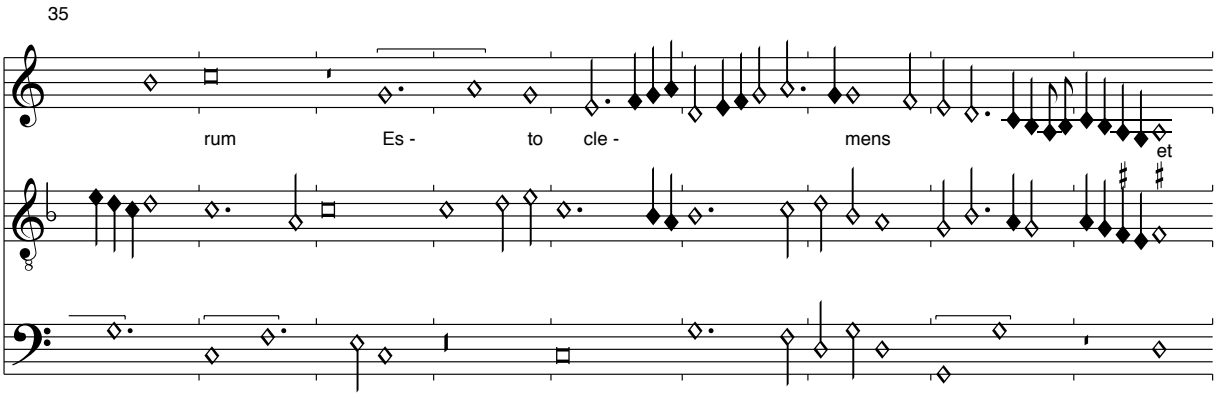

114
voir
sans cest quen dis
pi - ae pi - is - si - ma me - stis le - ti - ci - am
124
et ma - mer et soir
re - is ve - ni - am o san - ctis - si - ma
134
post ve - sper - ti - nos ge - ni - tus duc ad
144
em - pri - se
an - ge - lo - rum gau - di - a

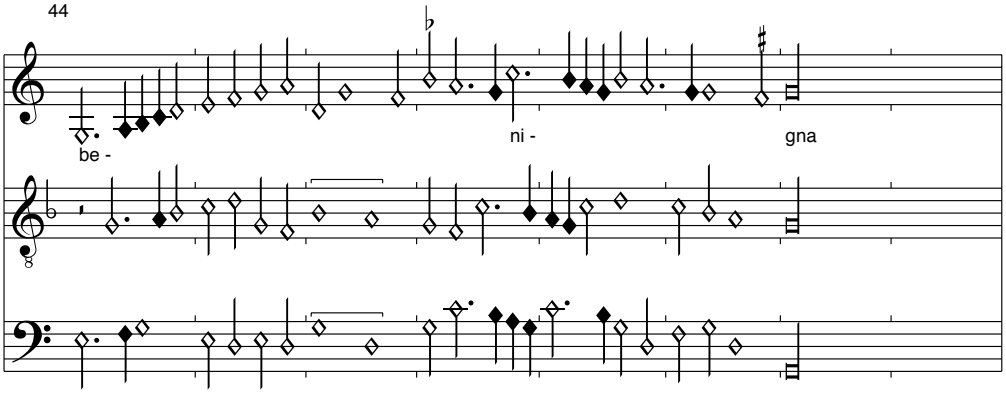
Glogau bringt den lateinischen, unikalen Marientext in Cantus und Tenor. Obwohl im Contratenor die T. 97-100 fehlen, spricht doch einiges dafür, dass dies die ursprüngliche Version ist. In der Folge wurden die beiden Teile getrennt, auch mehrfach so überliefert und gelegentlich französisch textiert, in beiden Fällen sehr korrupt bzw. unbeholfen.
Um beides vergleichen zu können, habe ich den Cantus französische, den Tenor latenisch textiert. Allerdings ist auch diese Textierung nicht sehr geschickt. Die Faktur ist insgesamt so instrumental, dass man vielleicht sogar von einer frühen Fantasie sprechen kann.

(Tinctoris): Virgo dei throno digna

Glogau Nr. 259

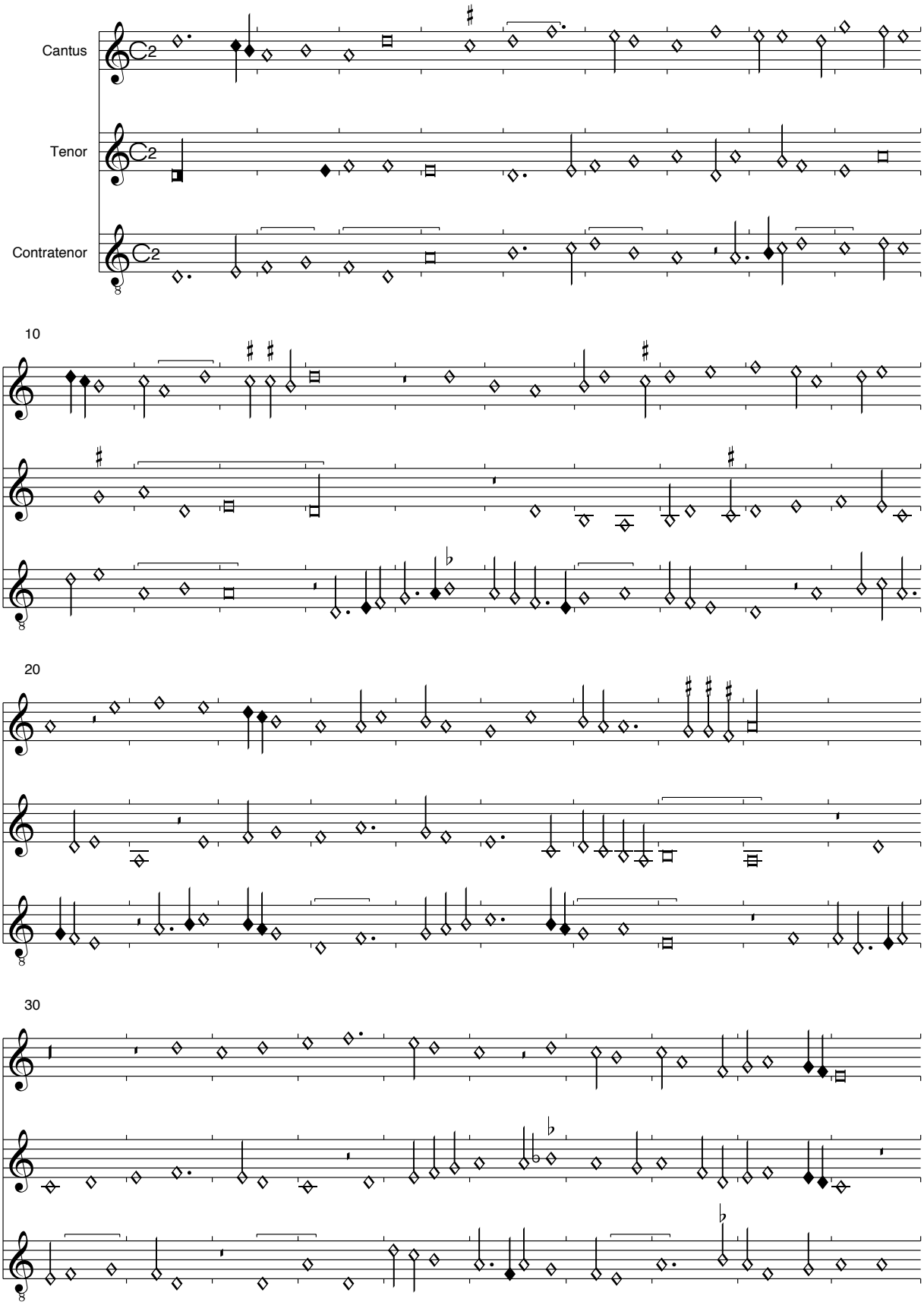


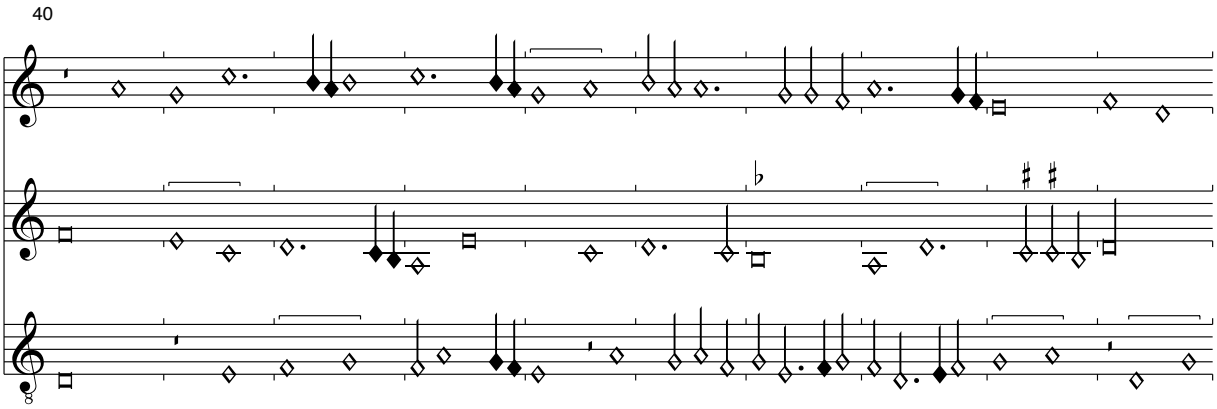


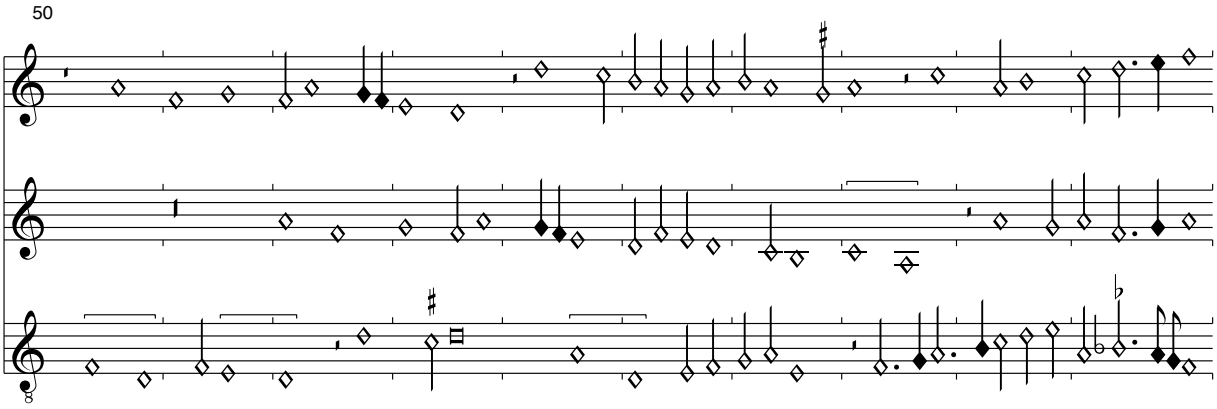


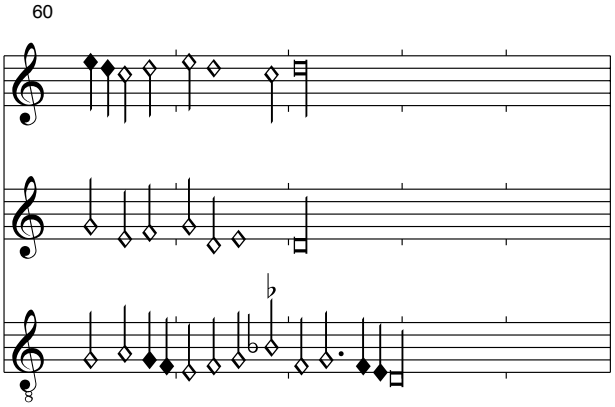
Dieses und das folgende Stück müssten eigentlich in umgekehrter Reihenfolge gesetzt werden. Da sich aber die Zählung der Erbe-Ausgabe etabliert hat, habe ich es dabei belassen.

A
Glogau Nr. 260





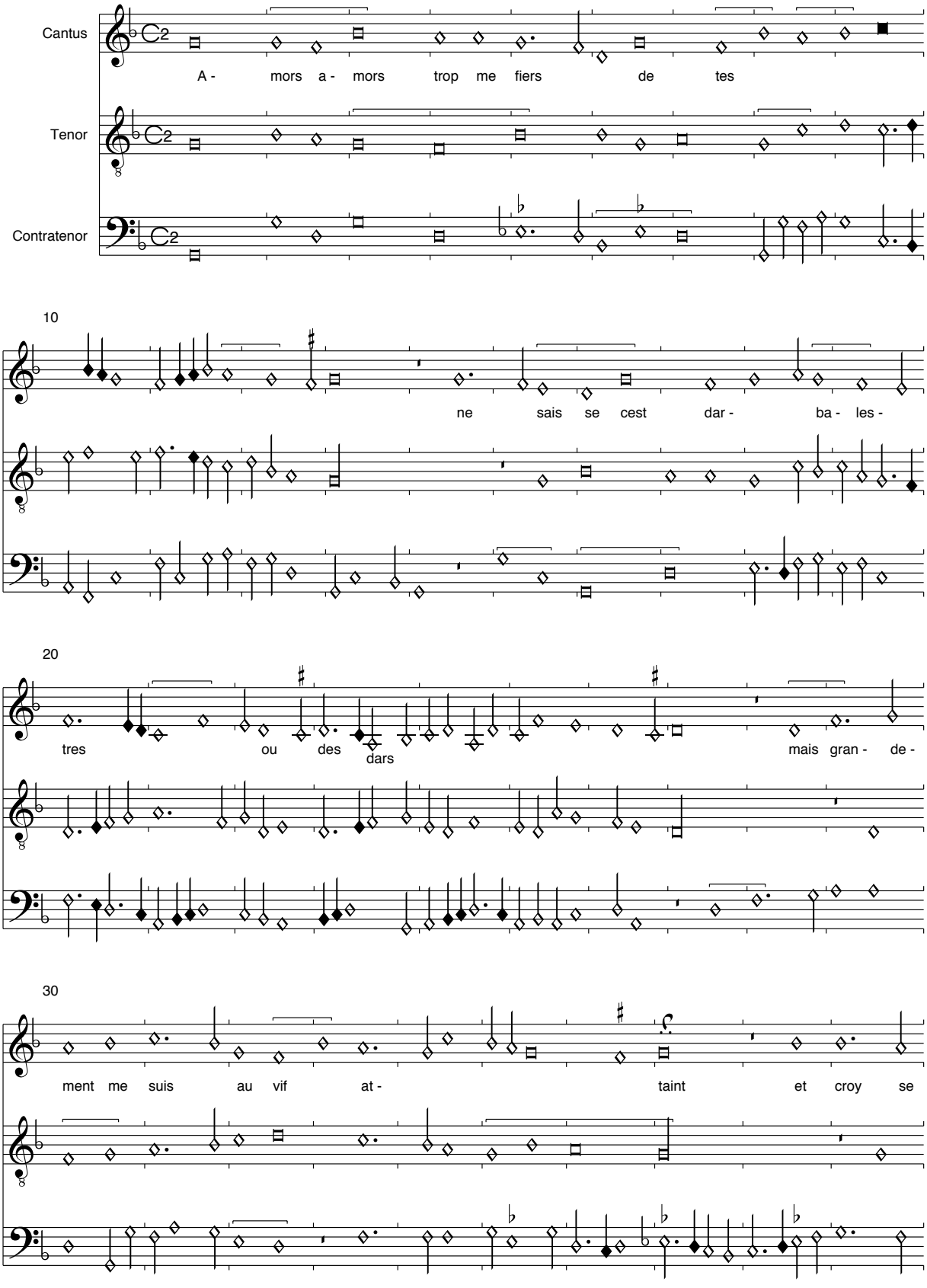


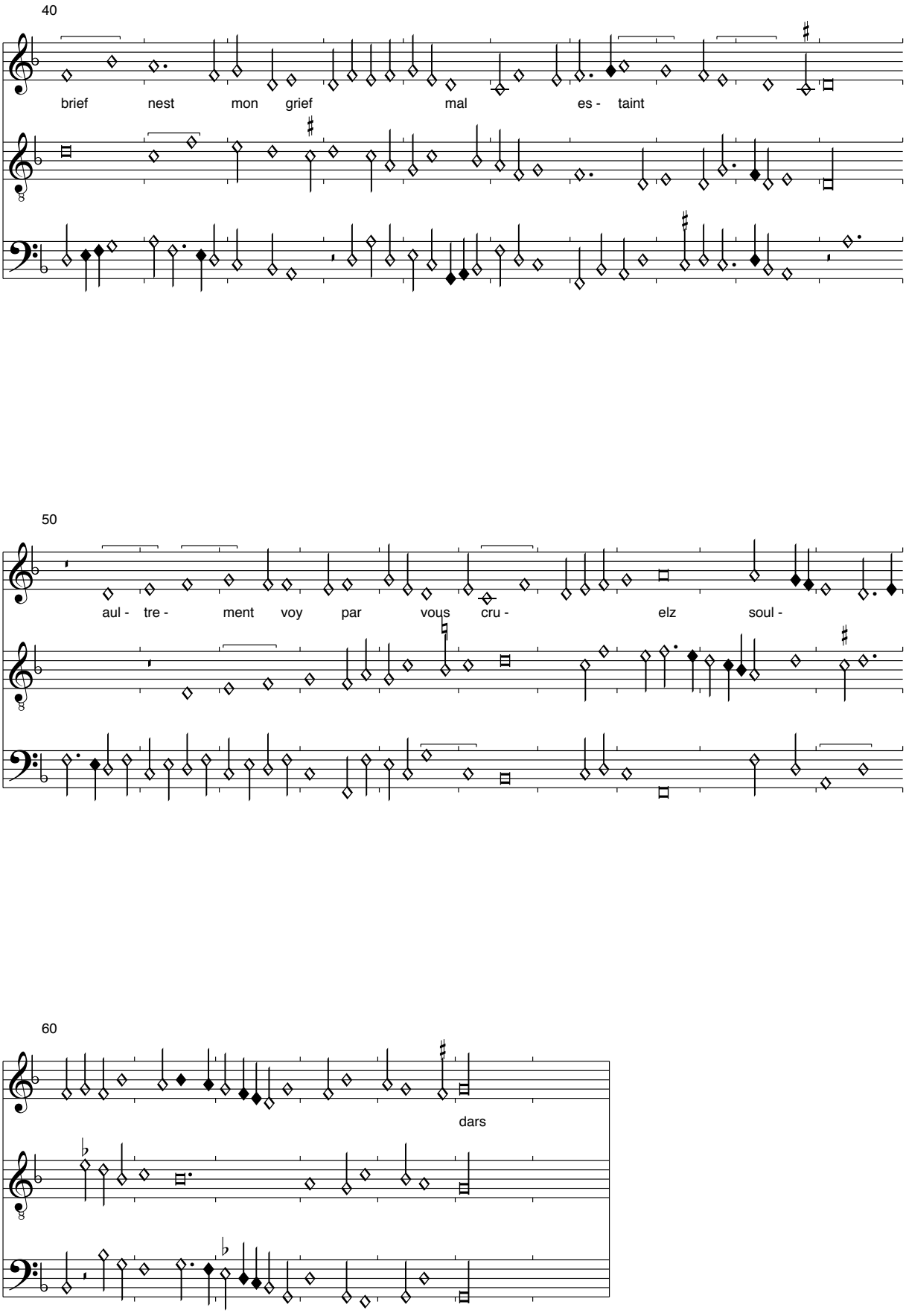


Für die meisten der folgenden mit Buchstaben bezeichneten „Fantasien“ kann man vokale Stücke identifizieren. Dies eröffnet die Perspektive, hinter den nicht identifizierten Stücken verlorene Vokalstücke zu vermuten.

(Ghizeghem): B (Amours amours)

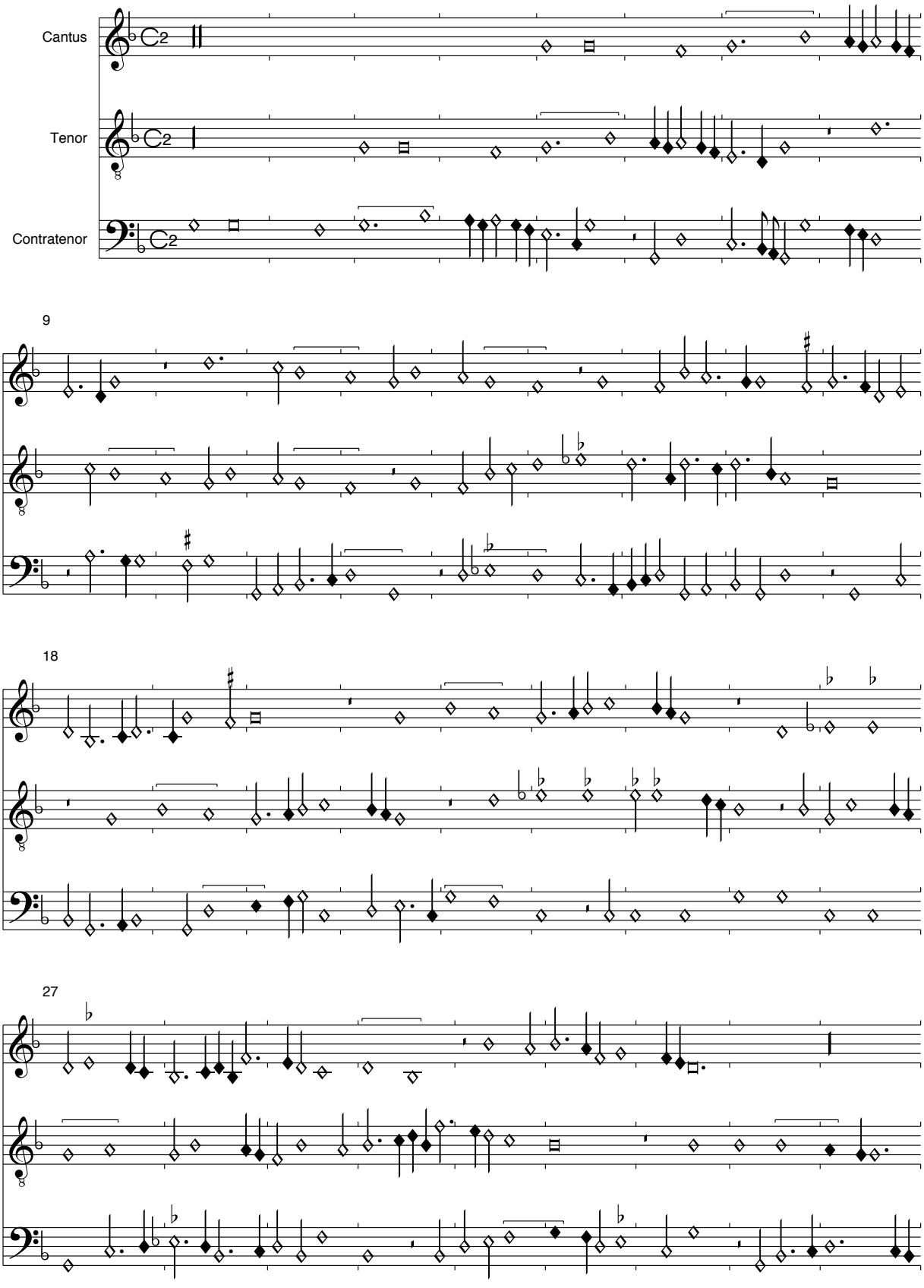
Glogau Nr. 261



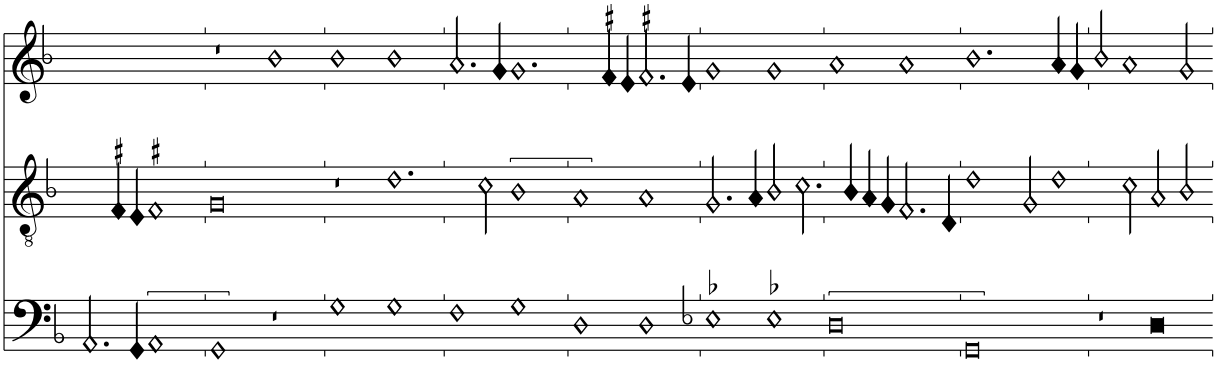


Aus den Ligaturen ergibt sich klar, dass der Redaktor hier wie in den anderen Chanson-Vorlagen nicht wirklich an eine vokale Aufführung dachte, sondern eine instrumentale Bearbeitung vornahm. Ich bringe daher hier wie in den parallelen Fällen nur den Refraintext zur Orientierung.

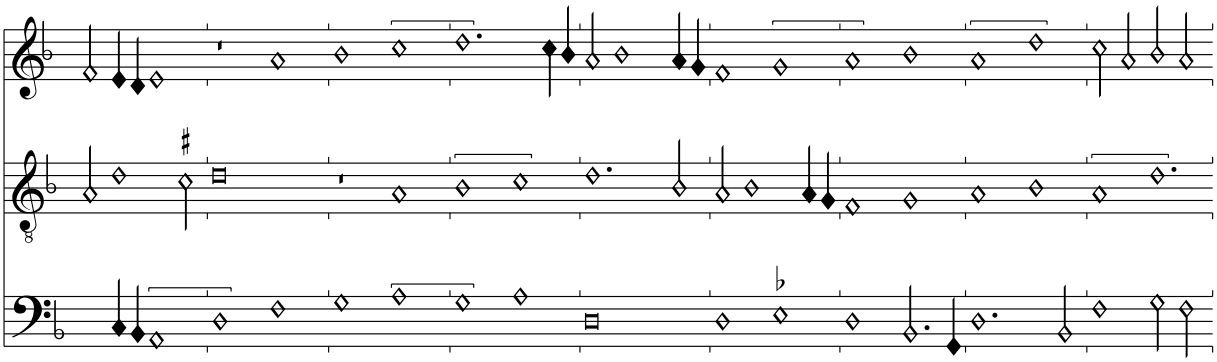
C
Glogau Nr. 262



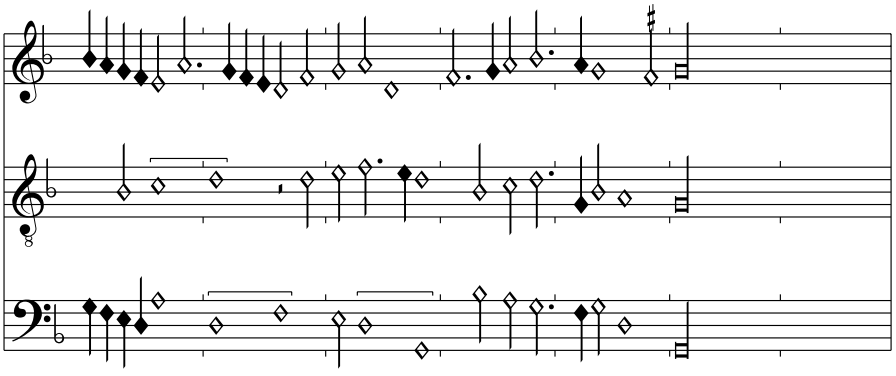
36



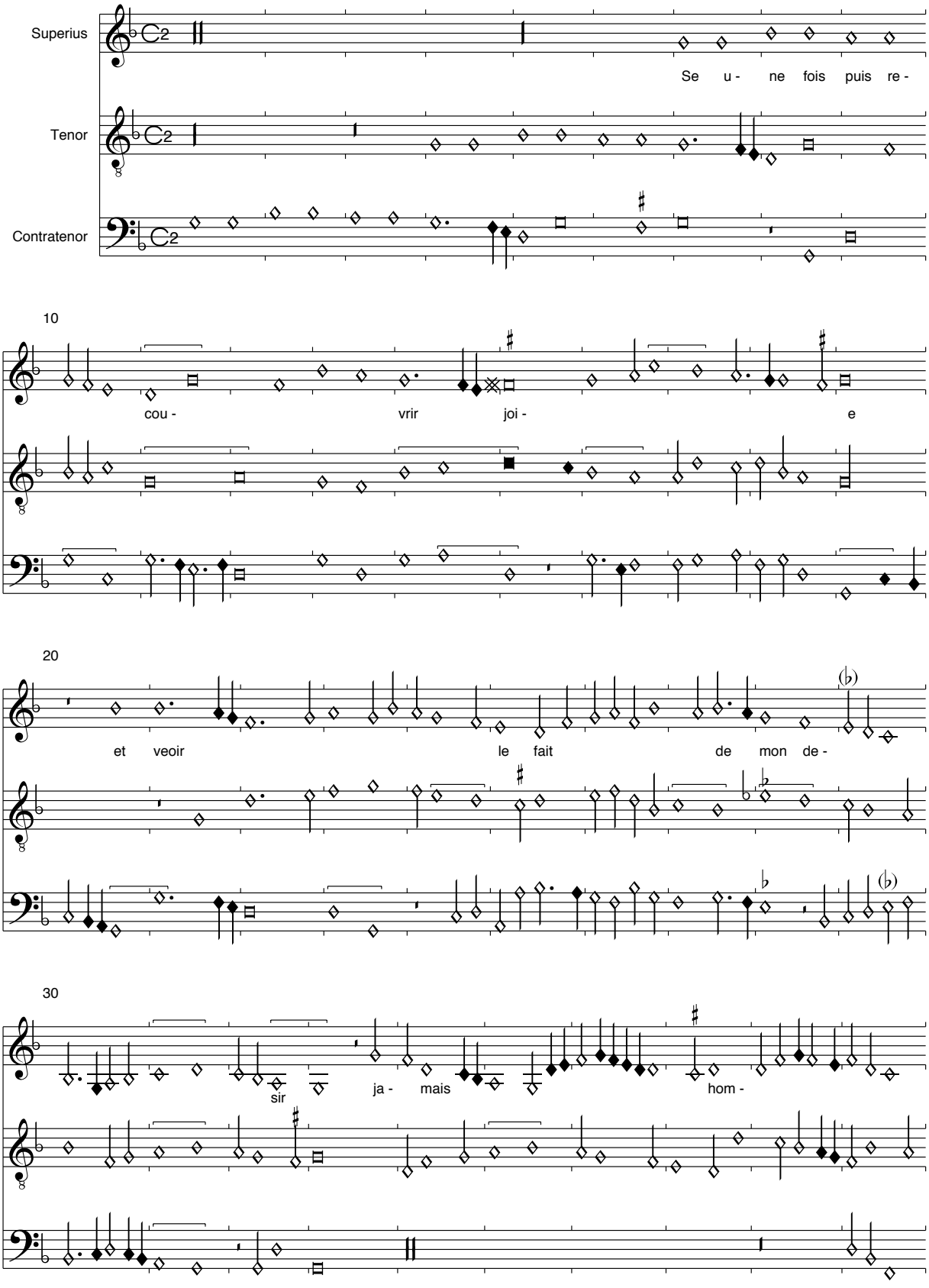
45

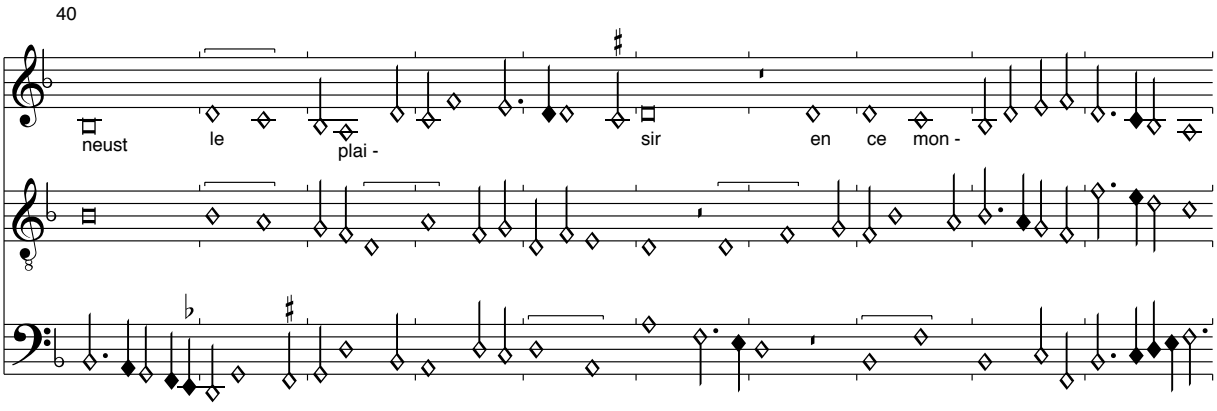


54



(Ghizeghem): D (Se une fois)
Glogau Nr. 263




40
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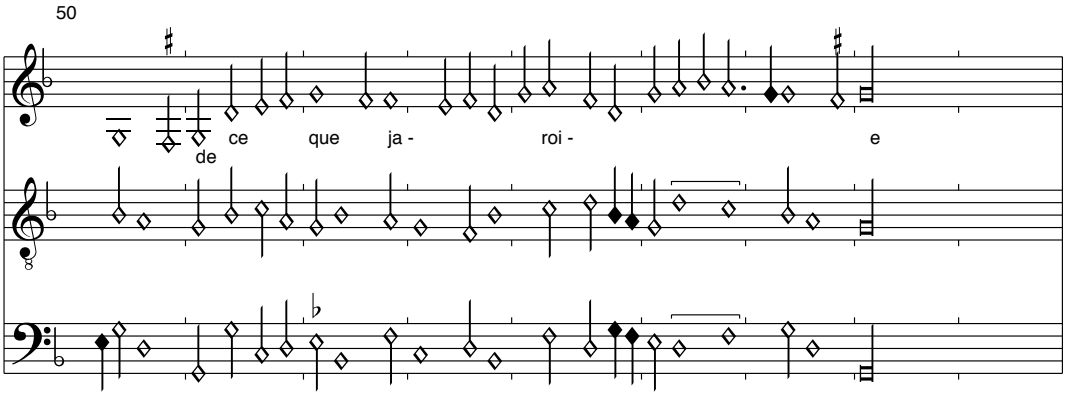
50
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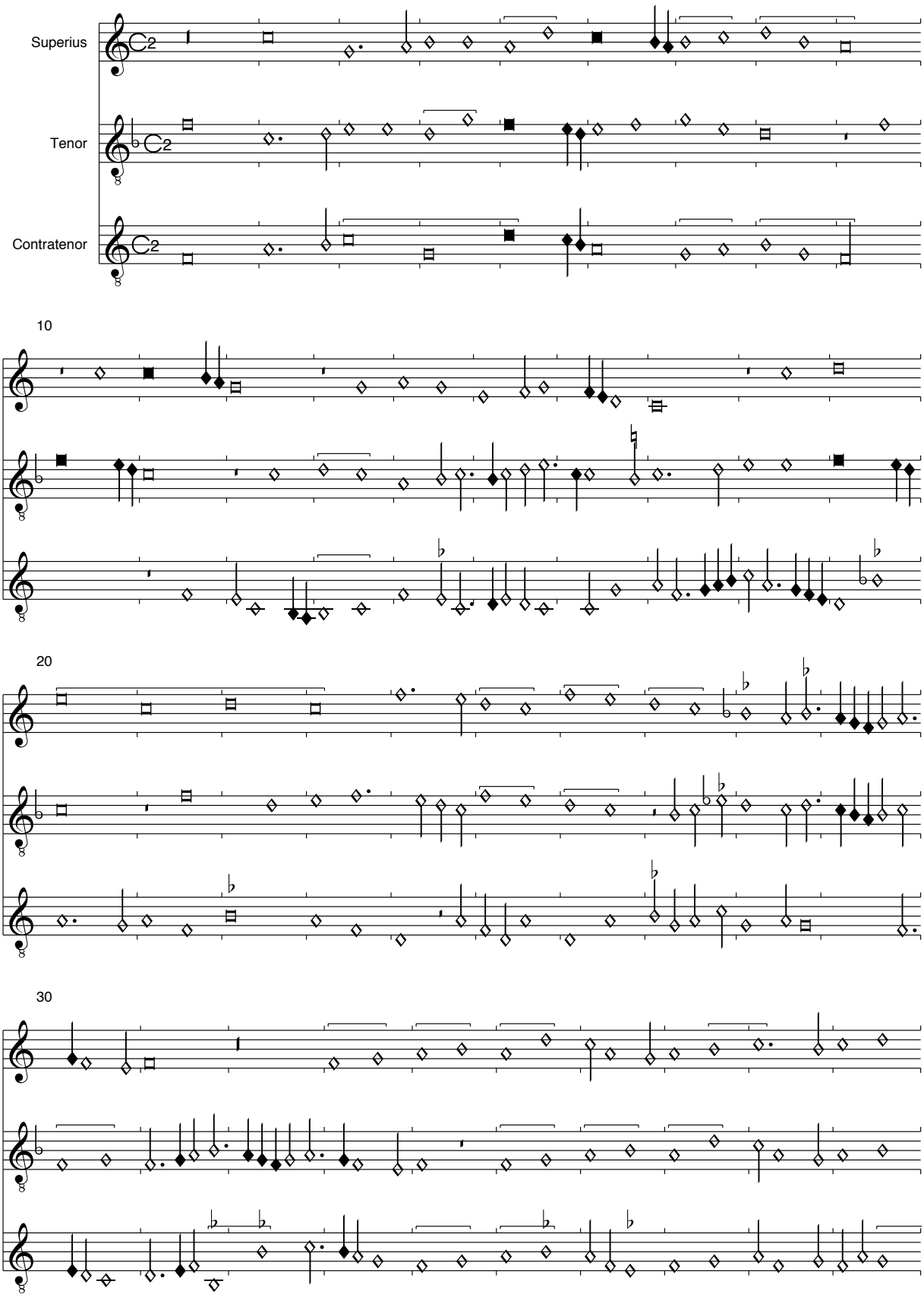
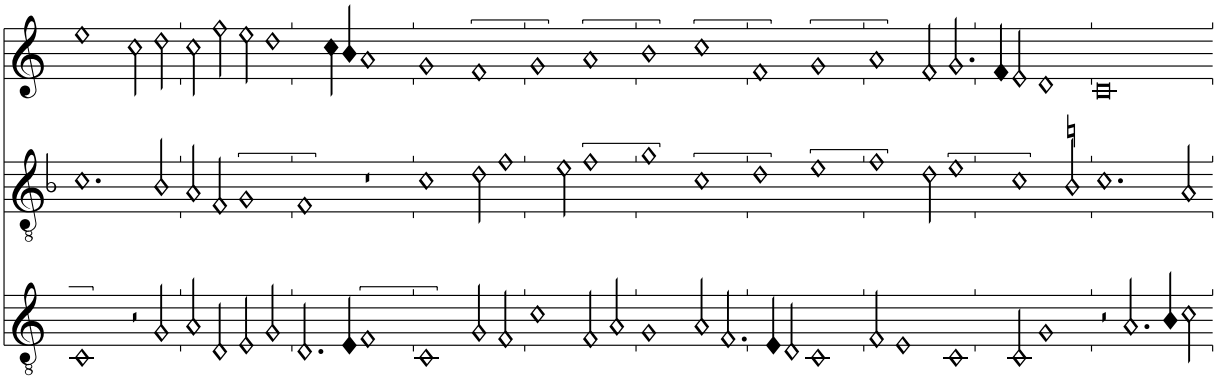
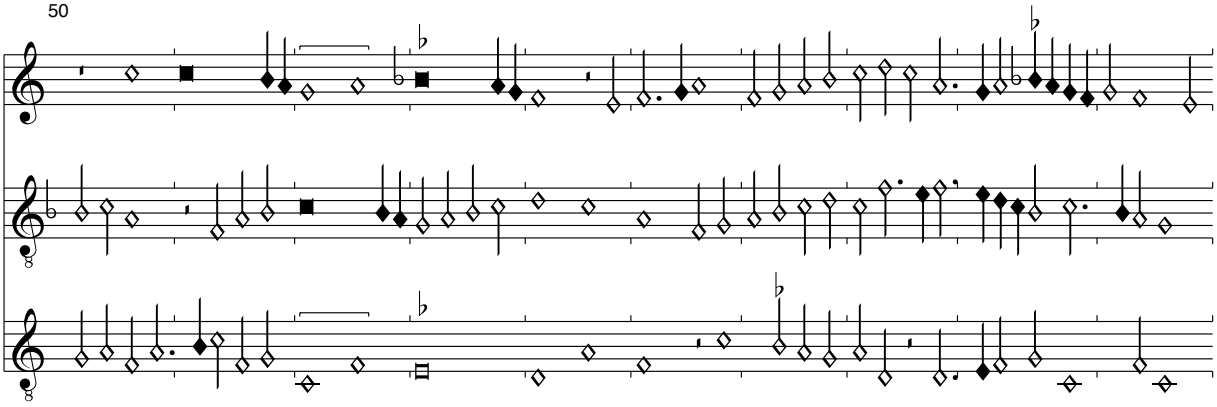
E
Glogau Nr. 264



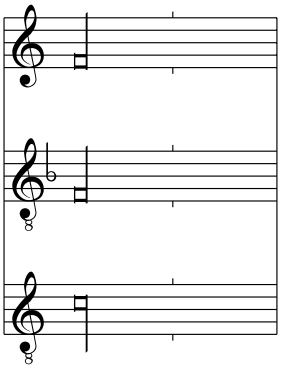
40



50

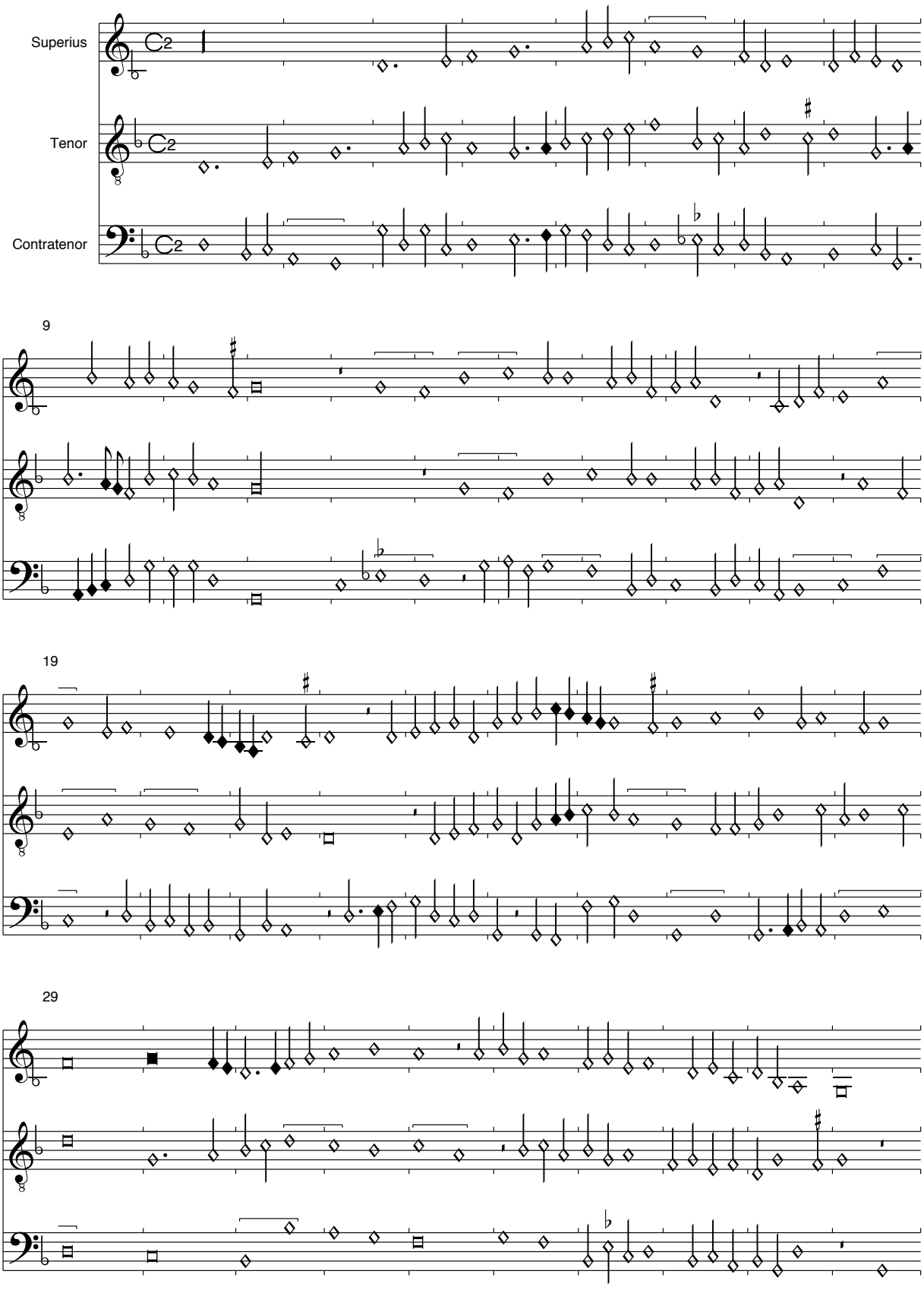


60

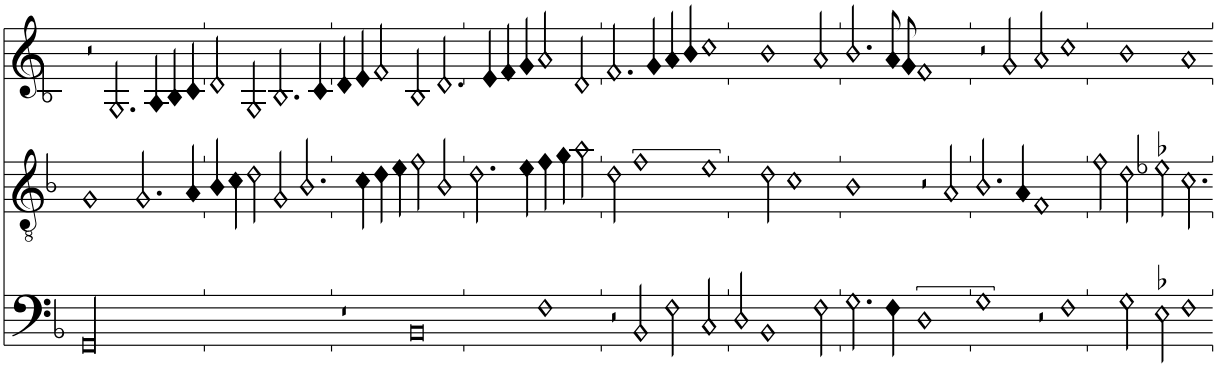


Im Contratenor T. 41,1 wurde Sb-d zu M-d korrigiert.

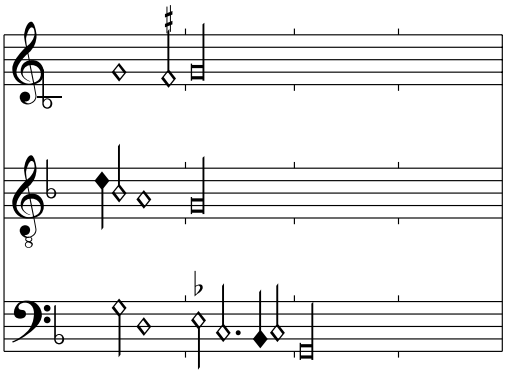
F
Glogau Nr. 265



39



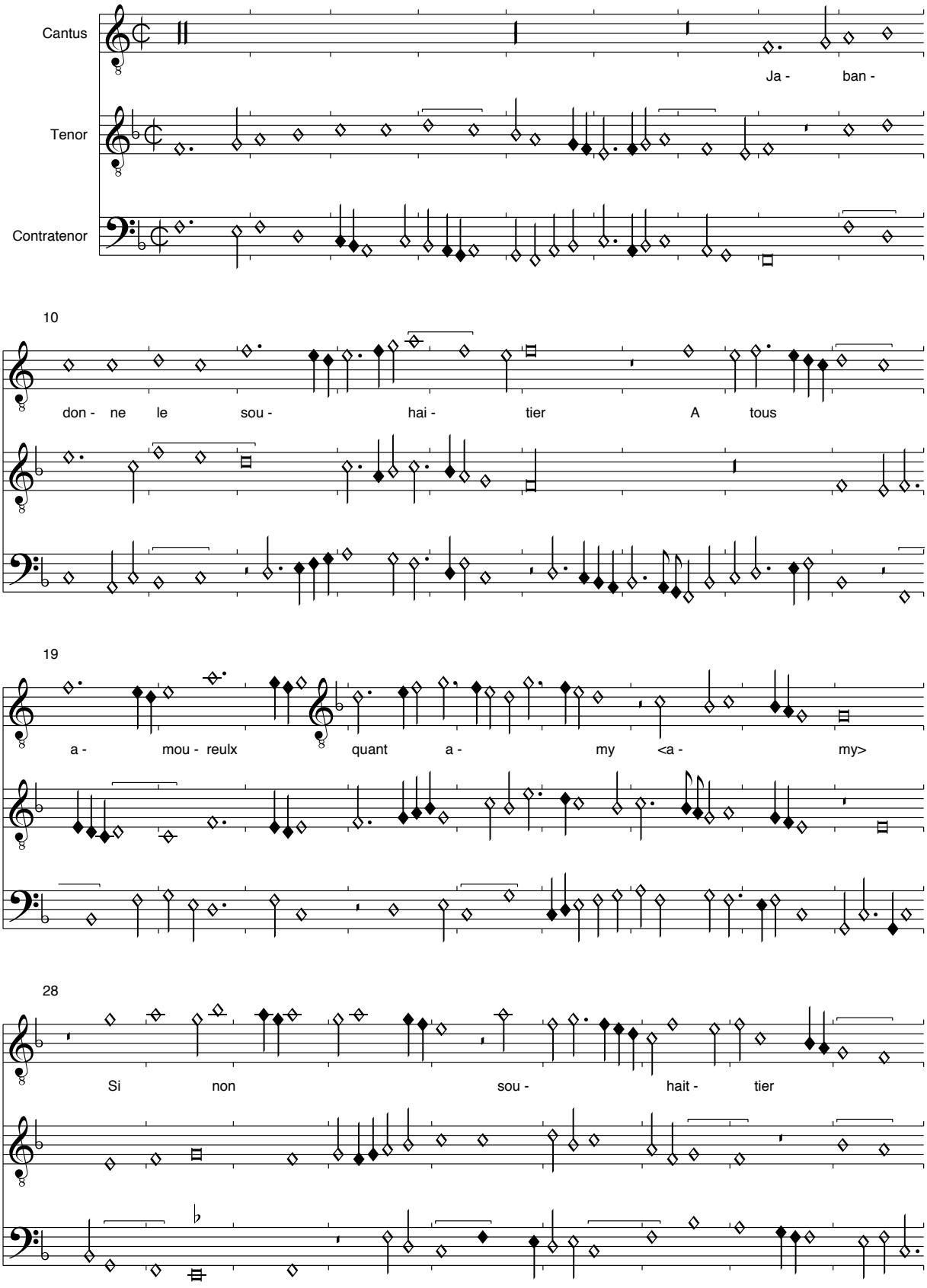
48

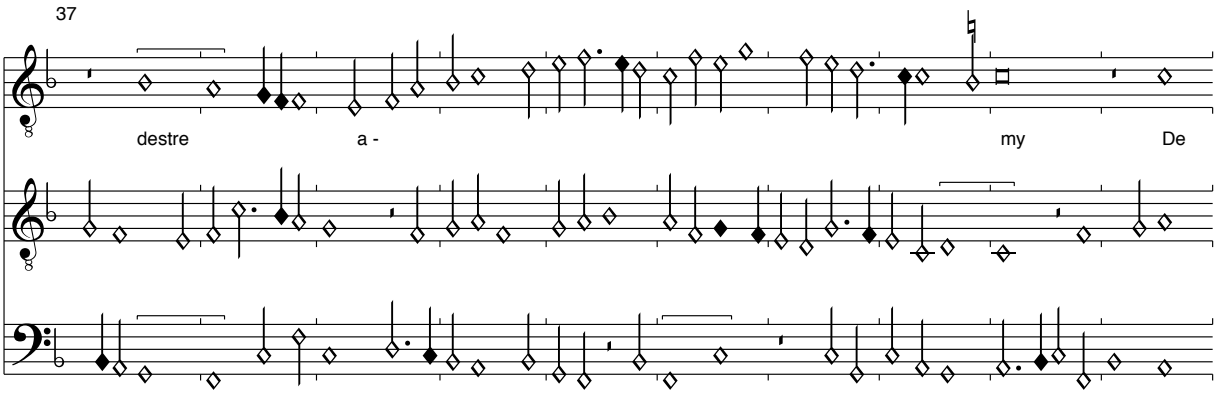


Das in der Quelle im Contratenor nur teilweise vorgezeichnete B ist durchweg anzunehmen.

: G <Jabandonne le souhaitier>

Glogau Nr. 266




37
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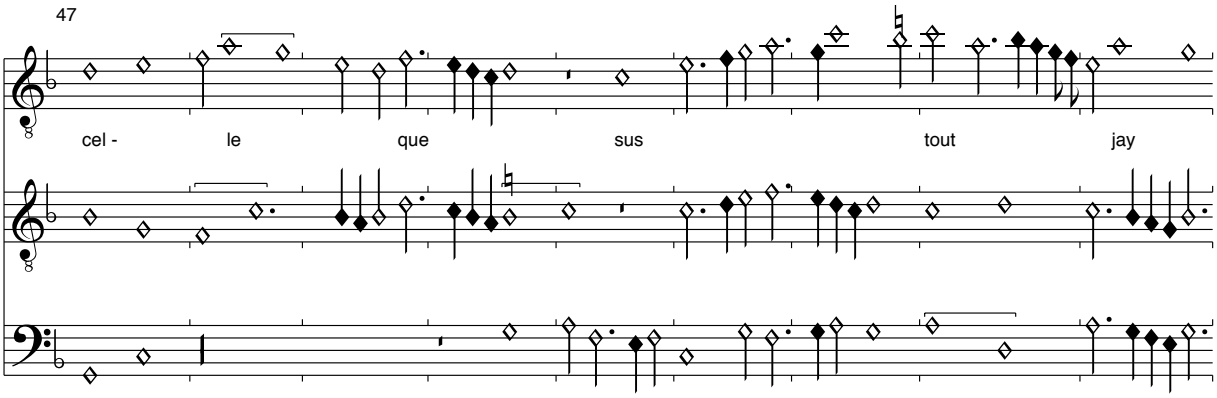
47
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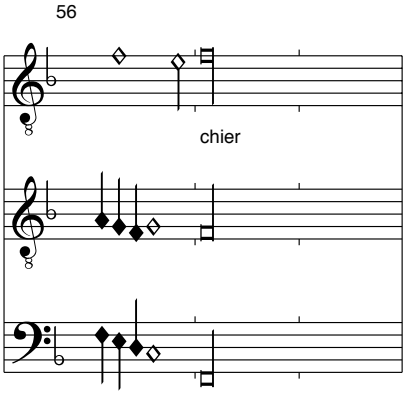
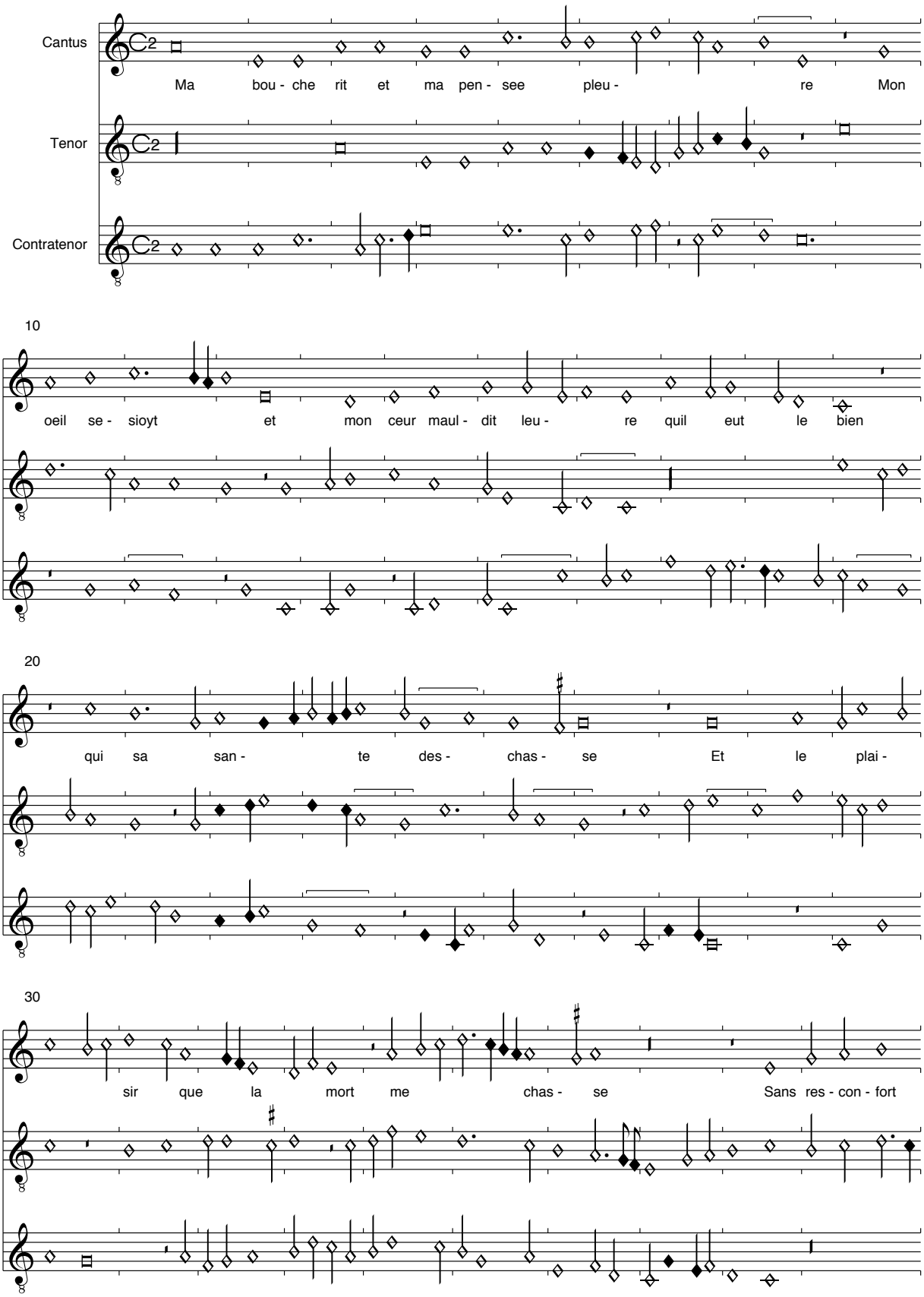
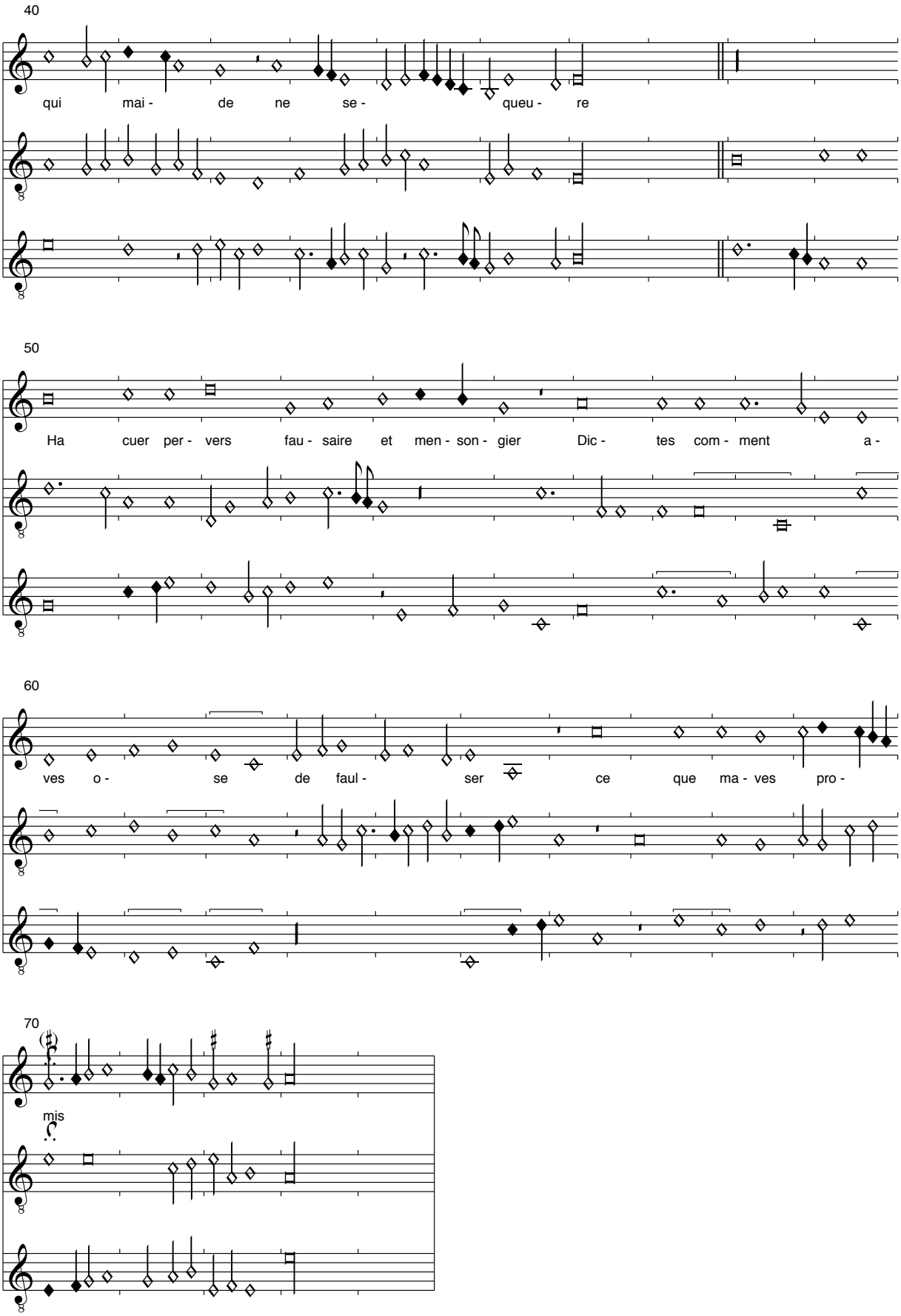

56
chier

(Ockeghem): H <Ma bouche rit>

Glogau Nr. 267

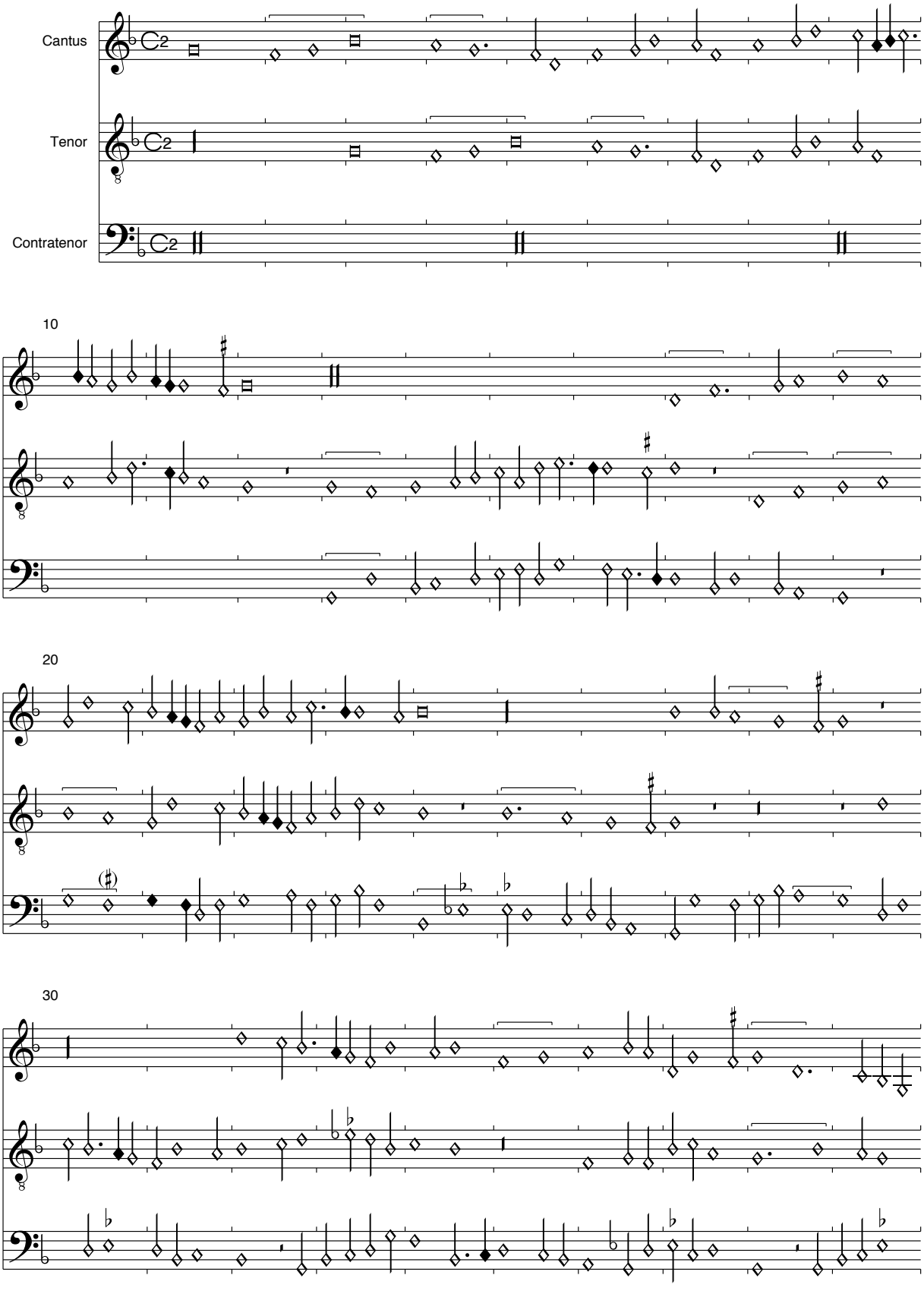




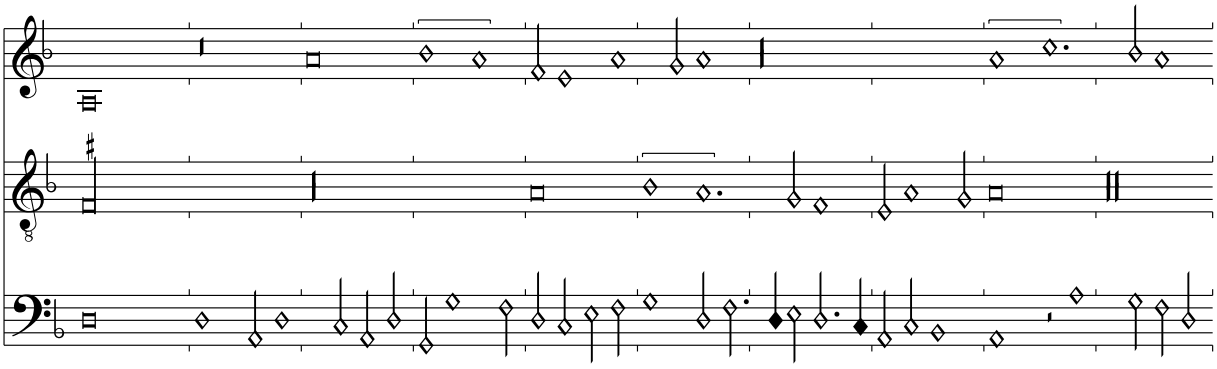
Der Contratenor bringt einige interessante Varianten im Vergleich zu textierten Quellen.

(Johannes Martini): I <La Martinella>

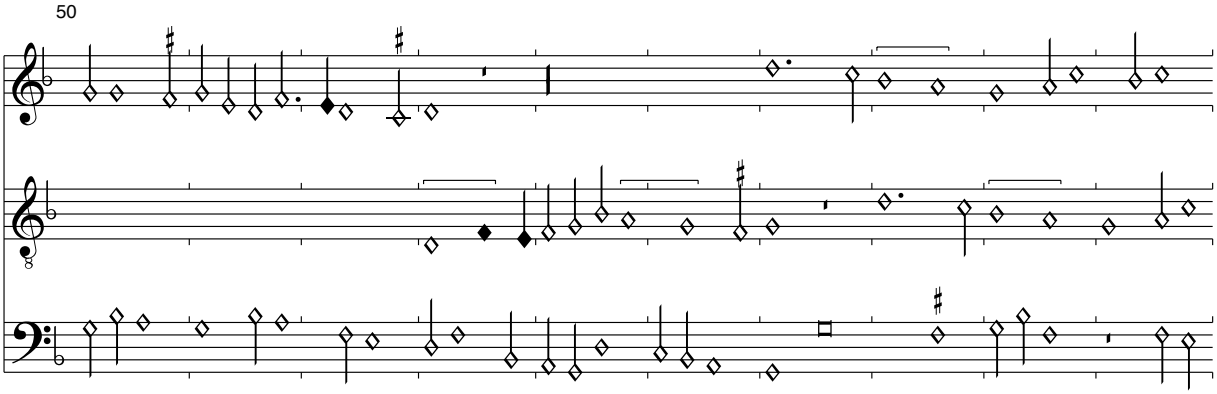
Glogau Nr. 268



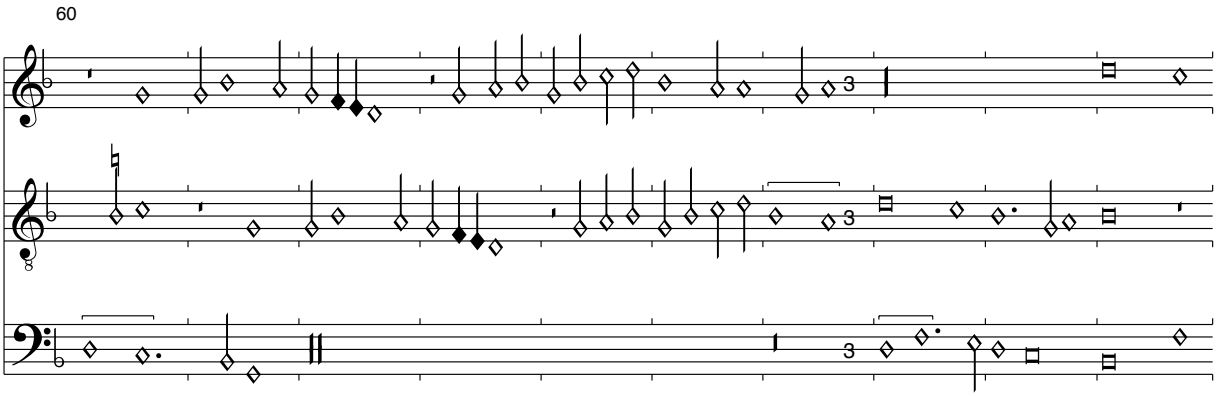
40



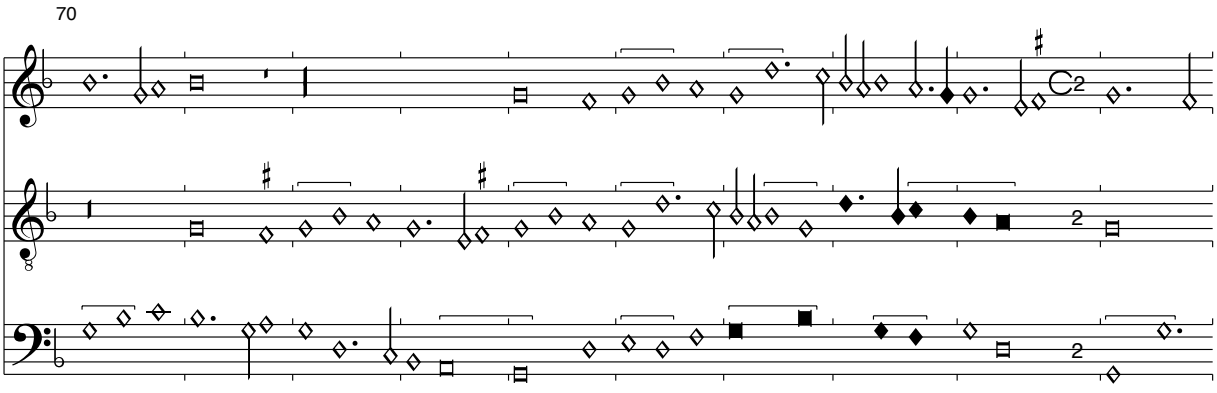
50



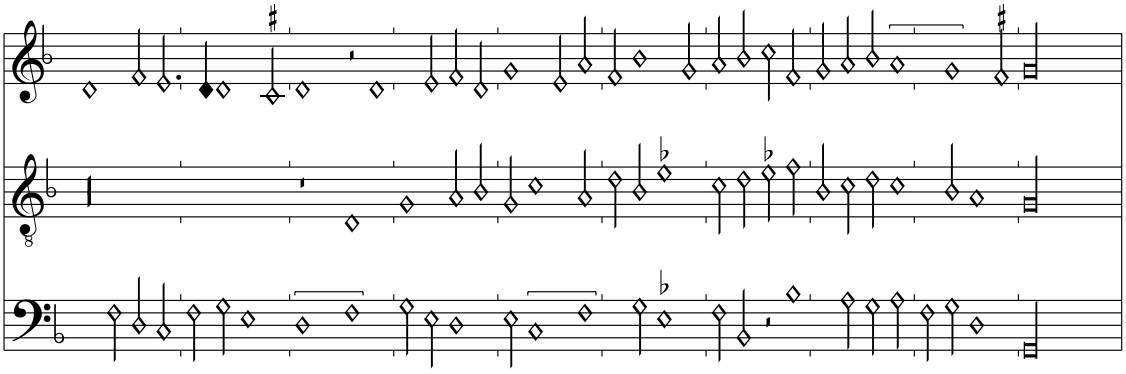
60



70

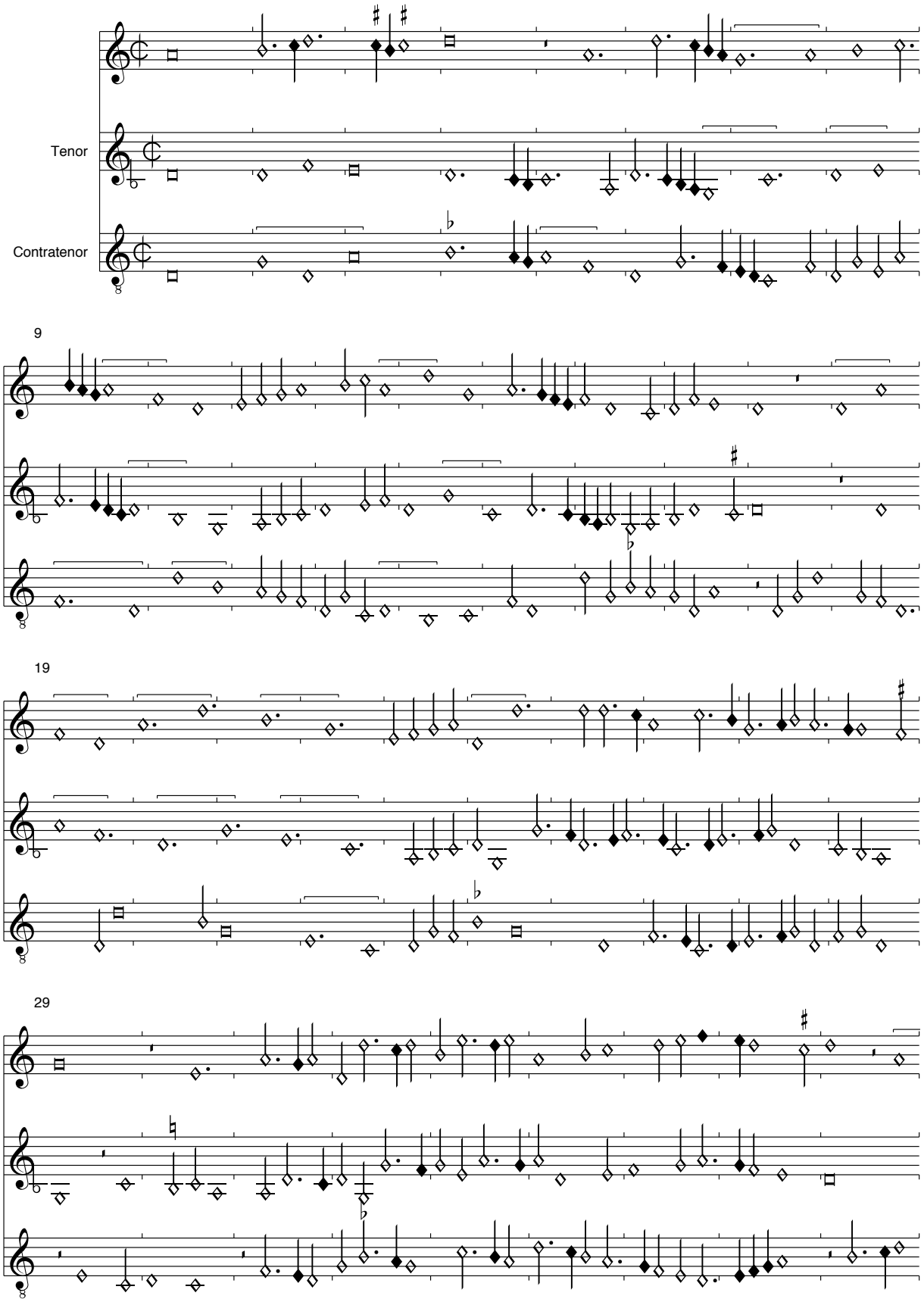


80

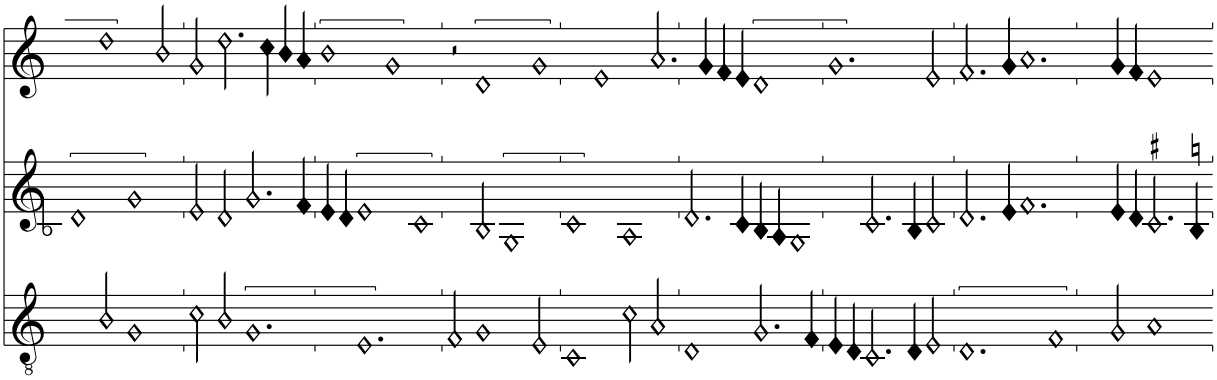


(Tinctoris): H <Hellas le bon temps que javoie>

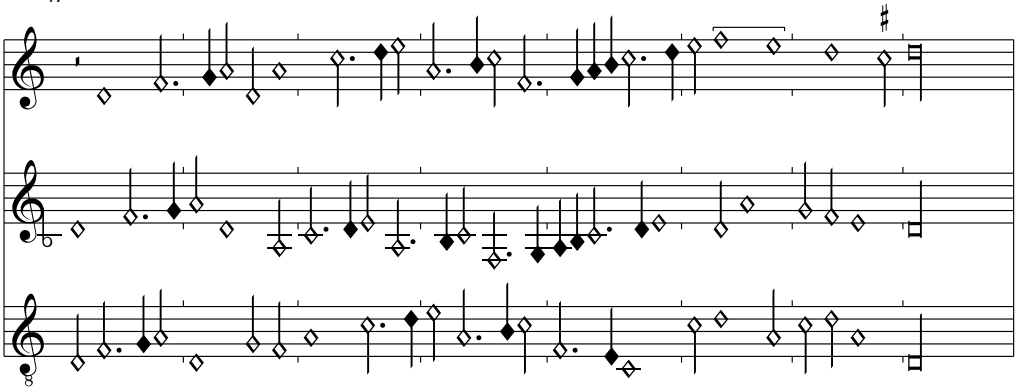
Glogau Nr. 269



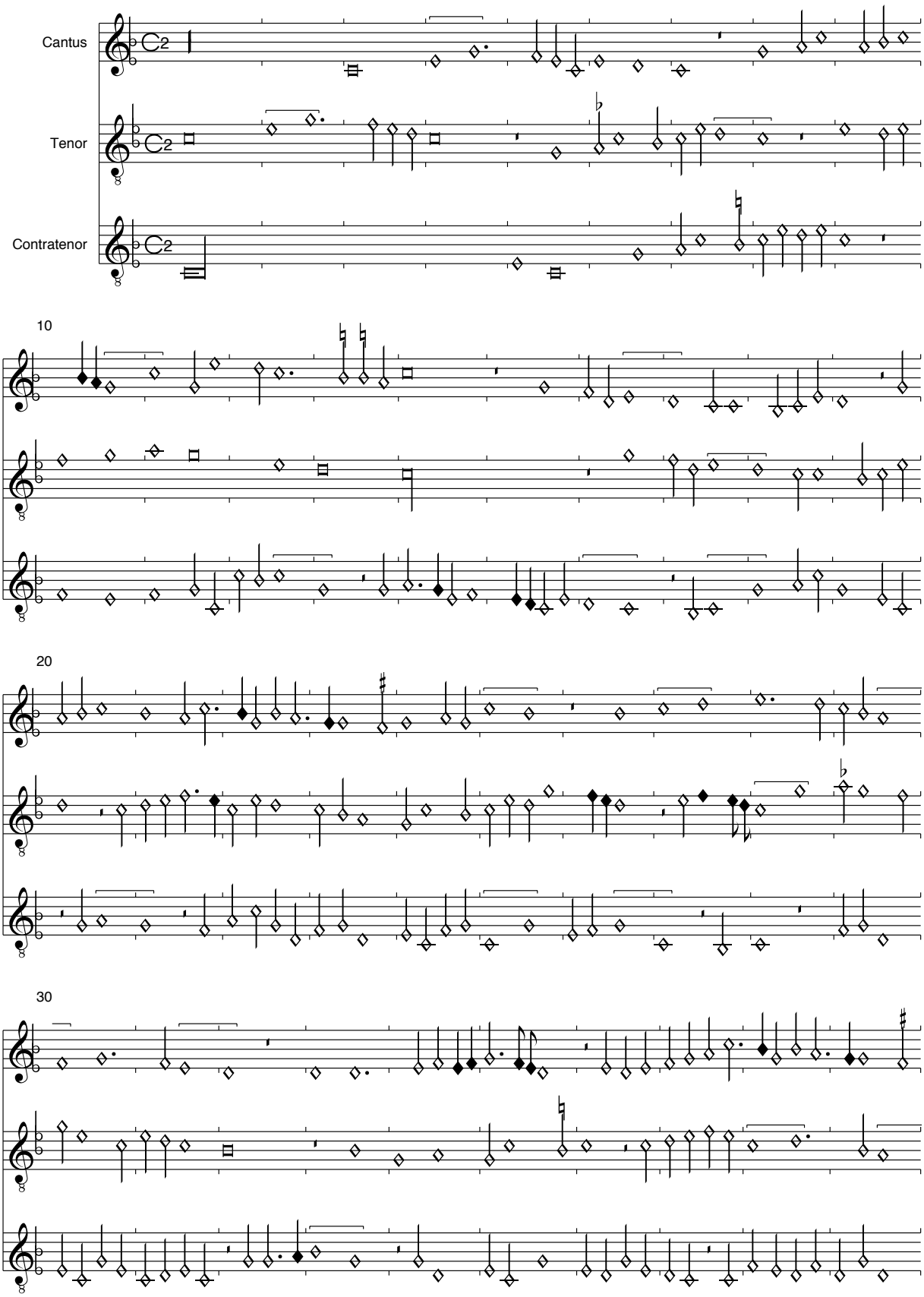
38

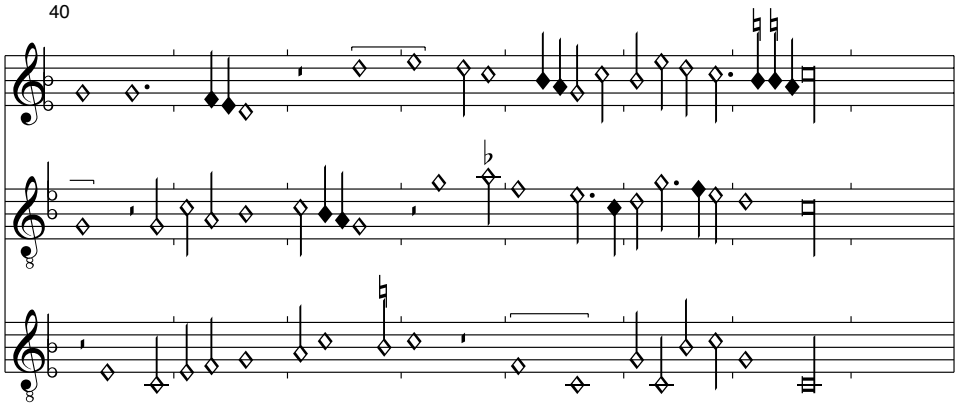


47



L
Glogau Nr. 270

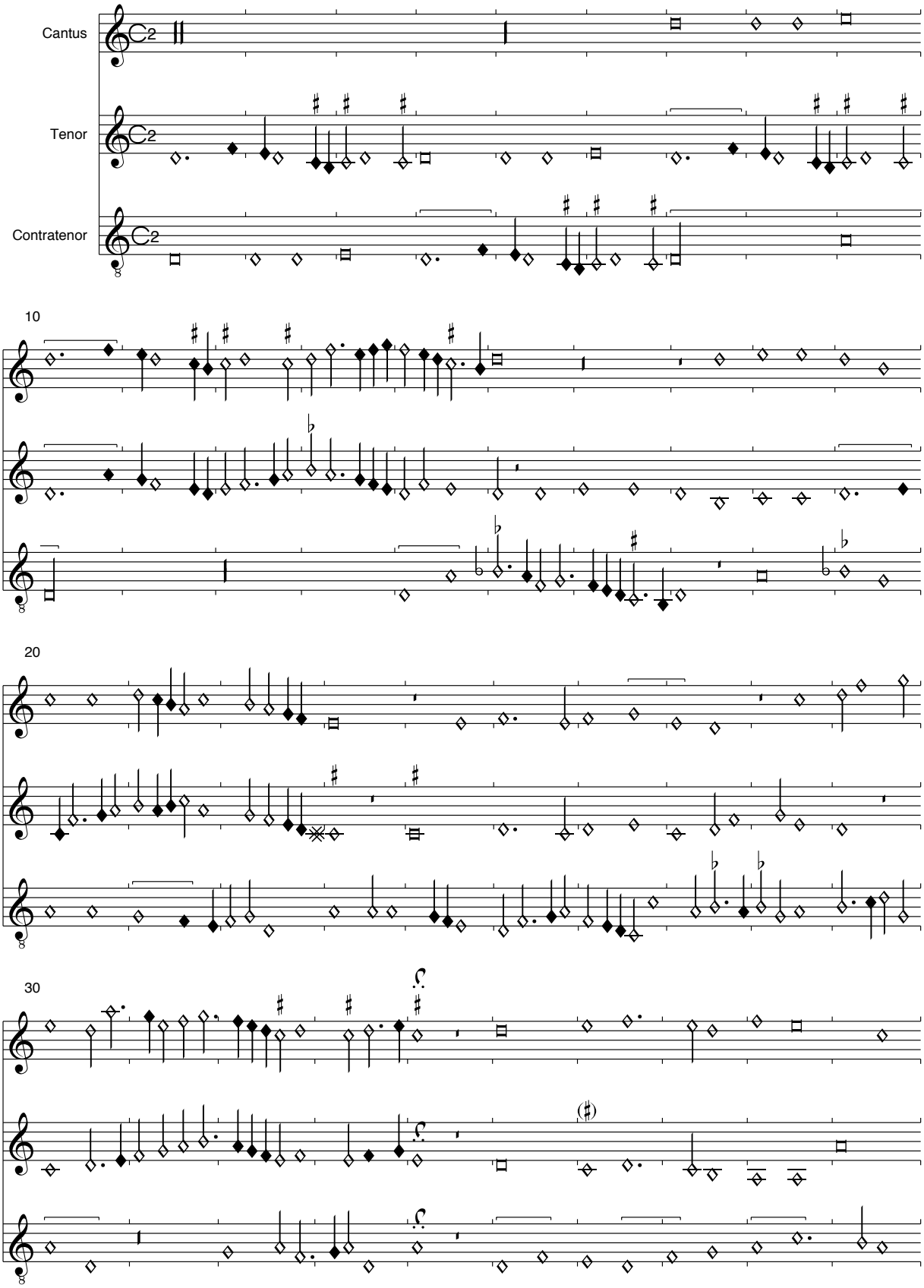




In der Quelle ist kein B im Contratenor vorgezeichnet. Im Kontext der auch ab erforderlich macht, ist jedoch ein durchgängiges Eb im Contratenor anzunehmen.

(Busnois): M <Pour entretenir mes amours>

Glogau Nr. 271



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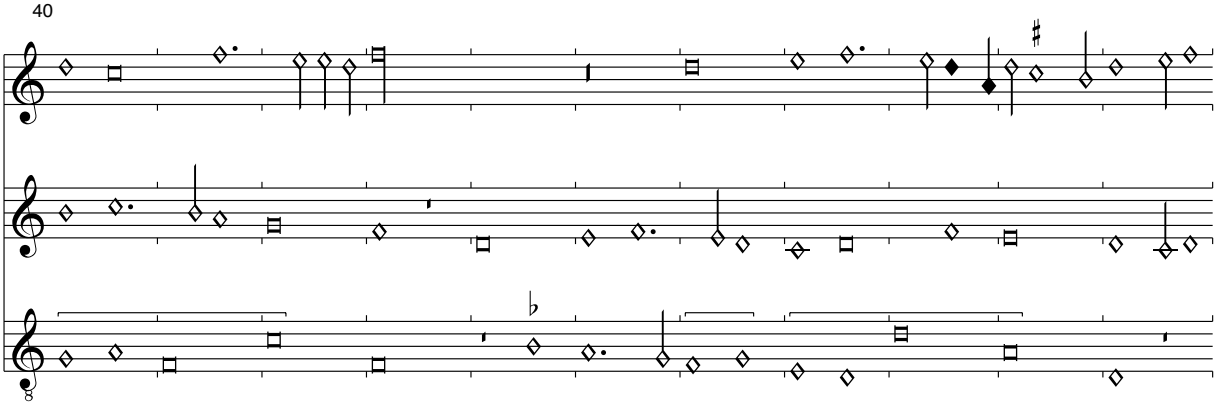
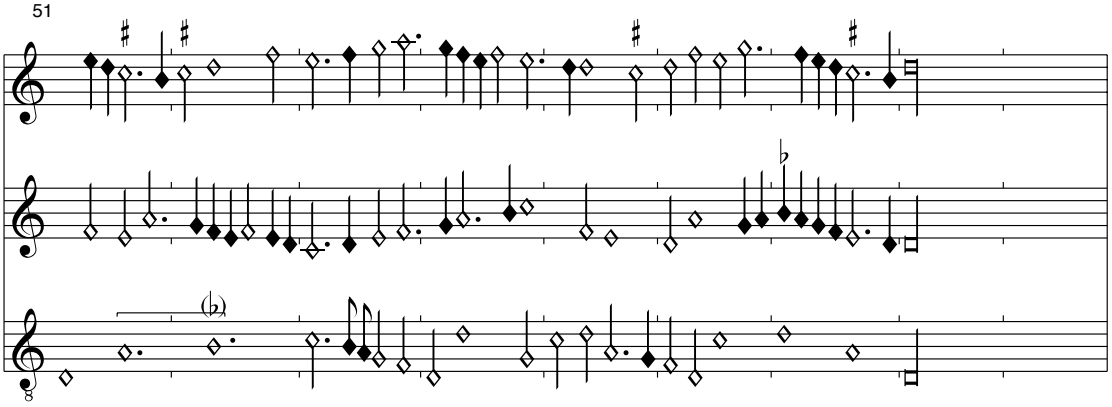
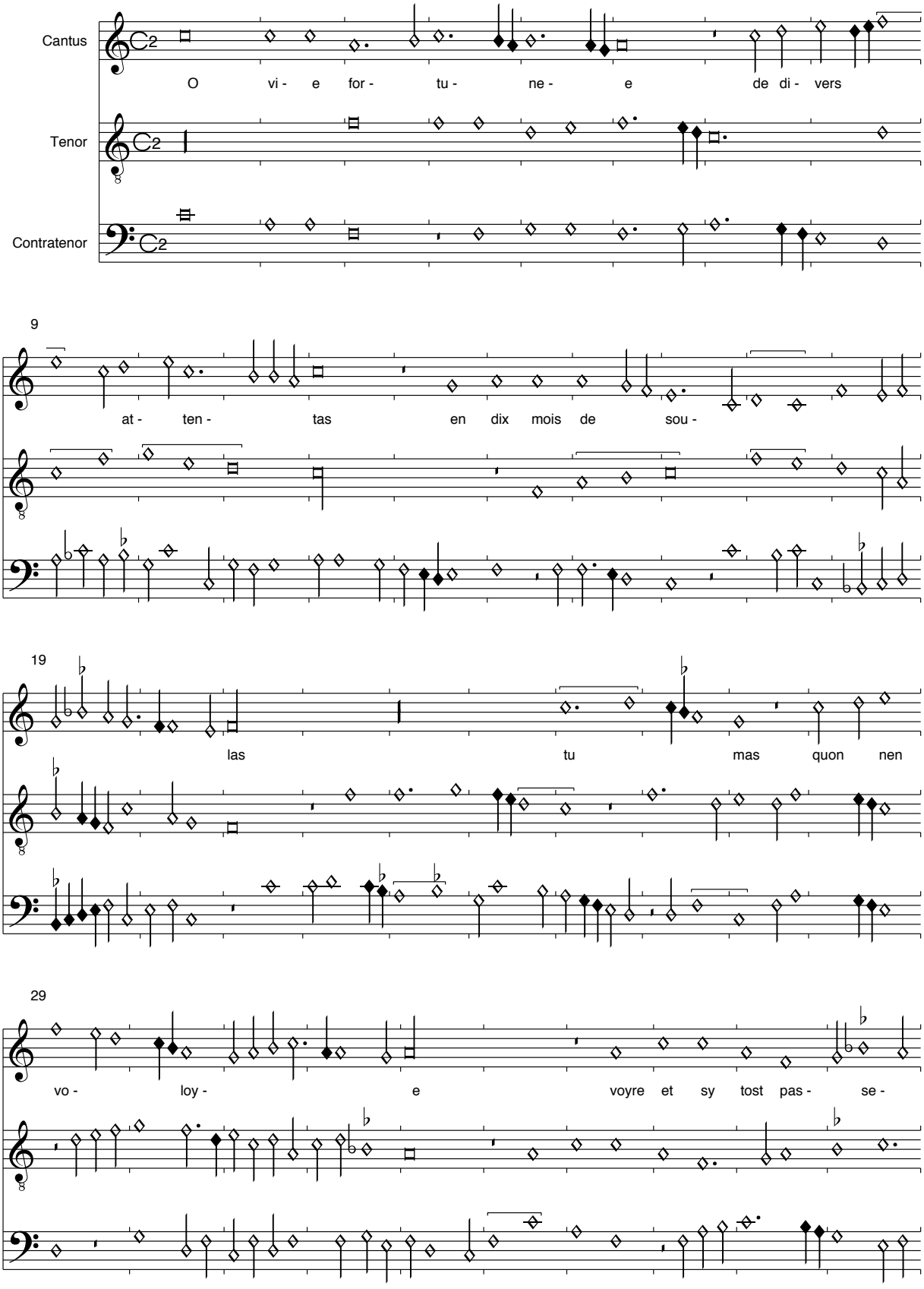


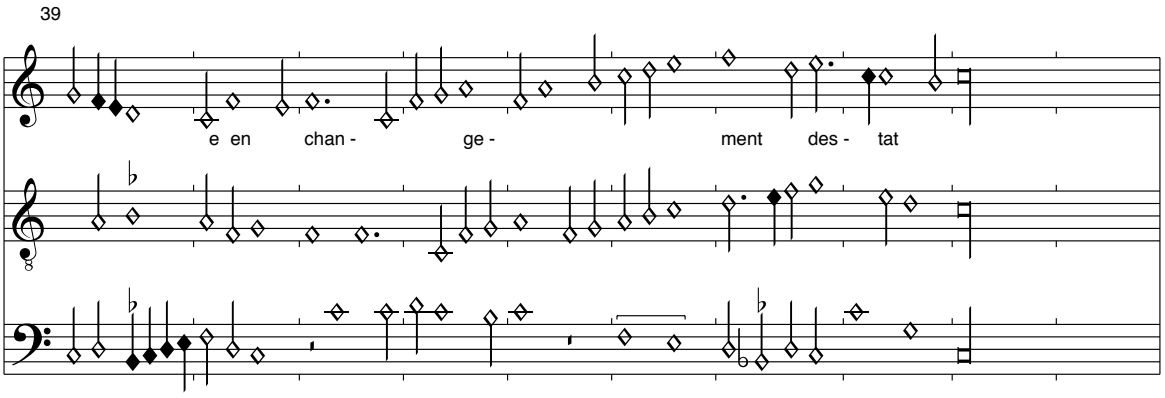
51



Caron: N <Adieu Fortune, O vie fortunee>

Glogau Nr. 272

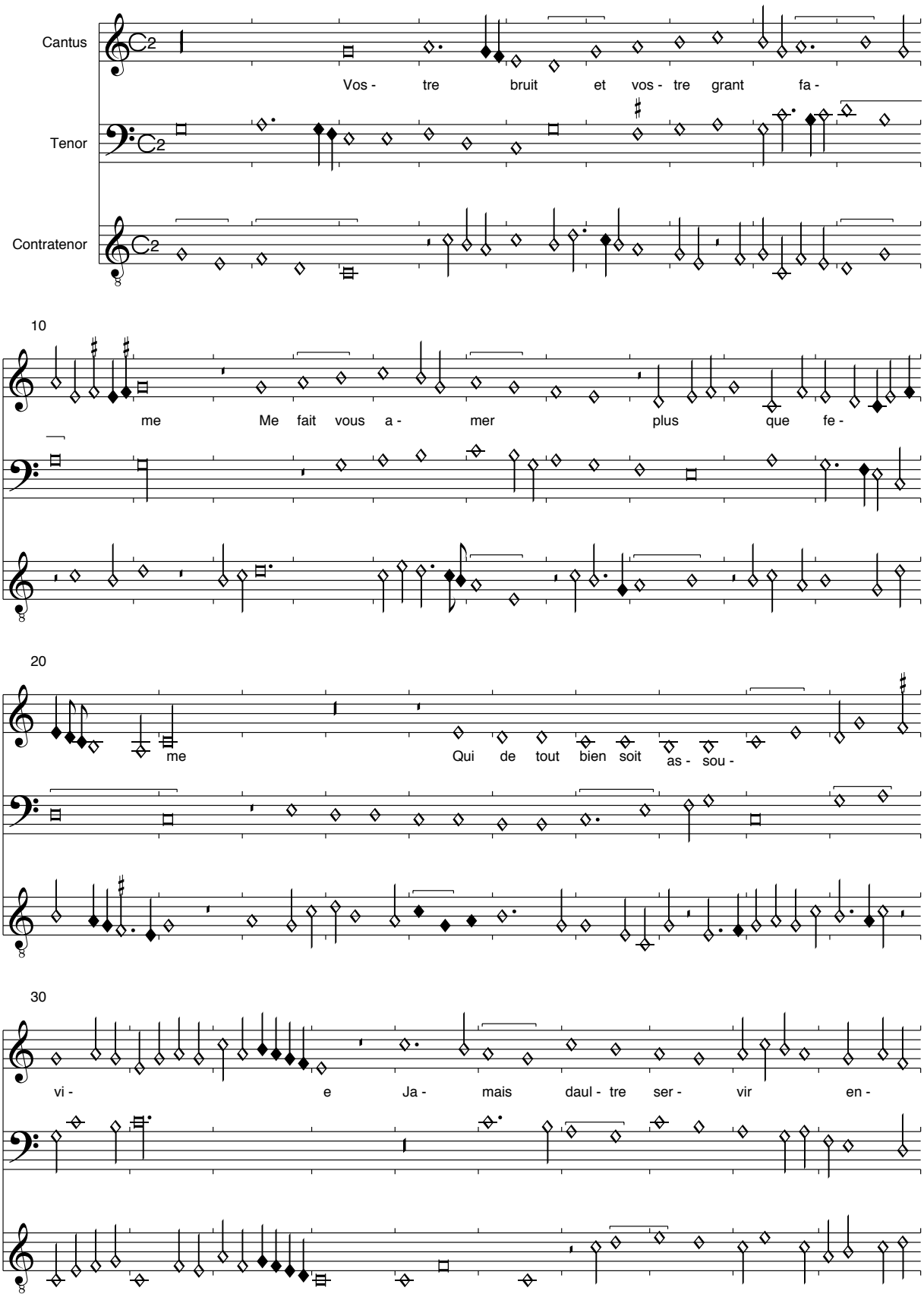


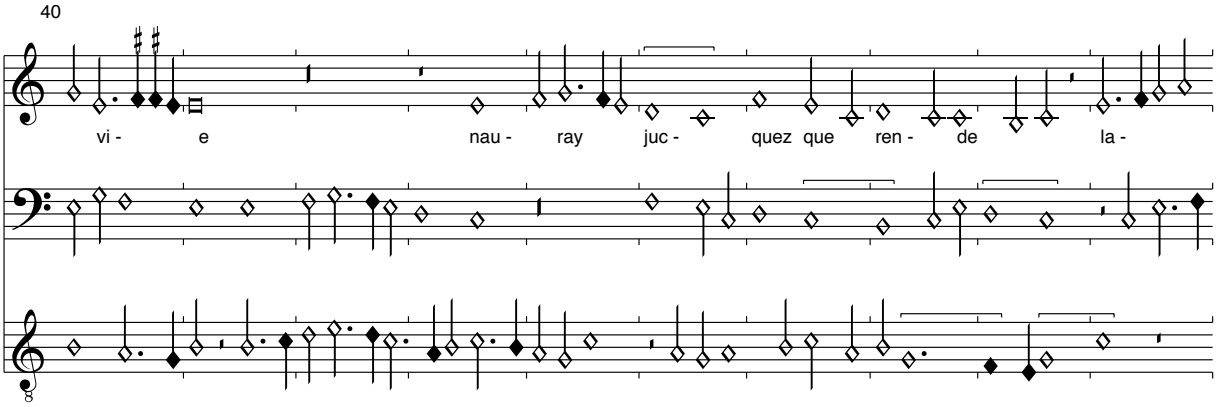


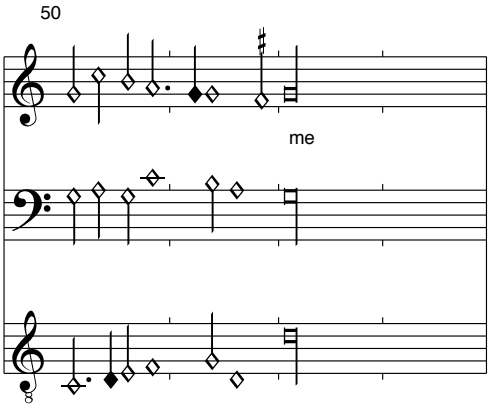
Für dieses Stück ist nur der Text des Refrains überliefert. In den untextierten Quellen kommt auch der hier verwendete Titel und „Vive fortune“ vor.

(Dufay): O <Vostre bruit et vostre grant fame>

Glogau, Nr. 273



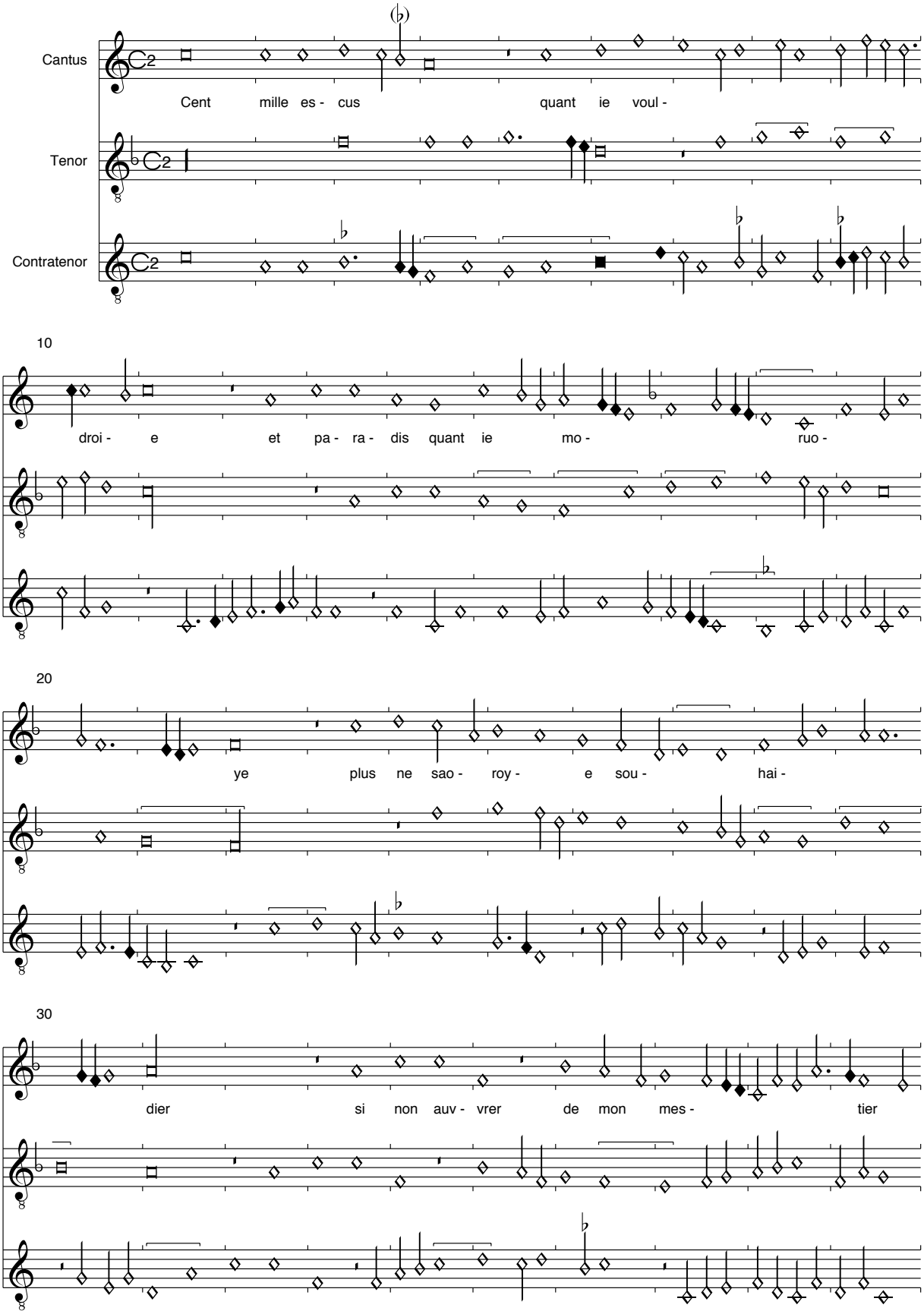


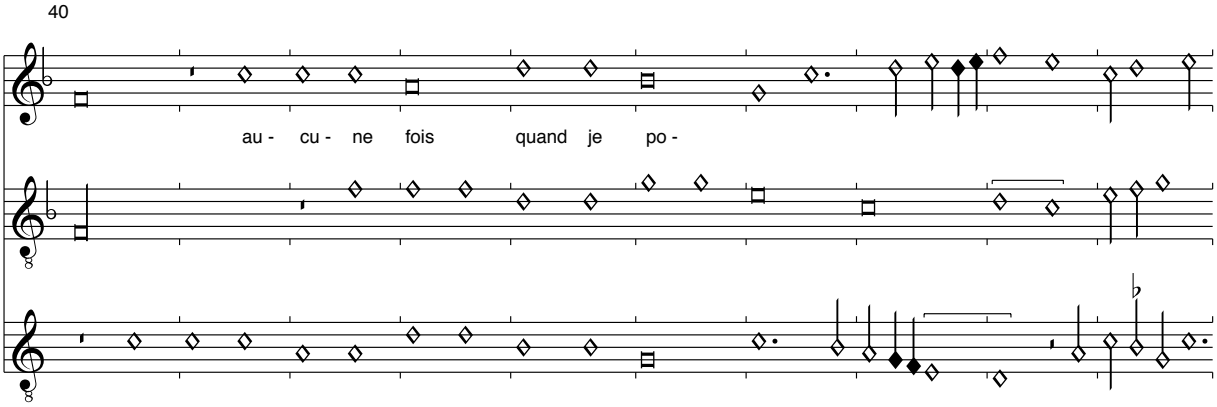


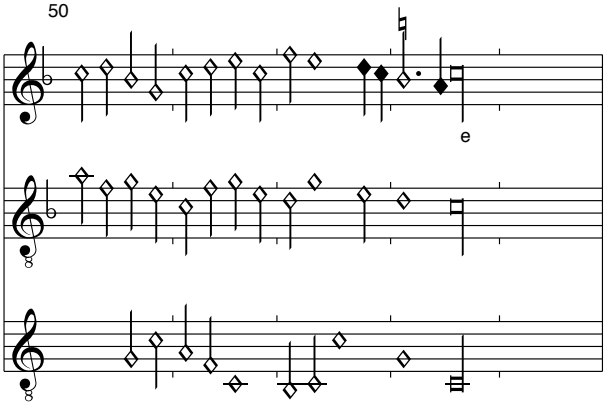
Im Cantus T. 20 musste die Verzierungsfigur korrigiert werden, sie ist in der Quelle zu kurz.

(Busnois): P <Cent mille escus>

Glogau, Nr. 274



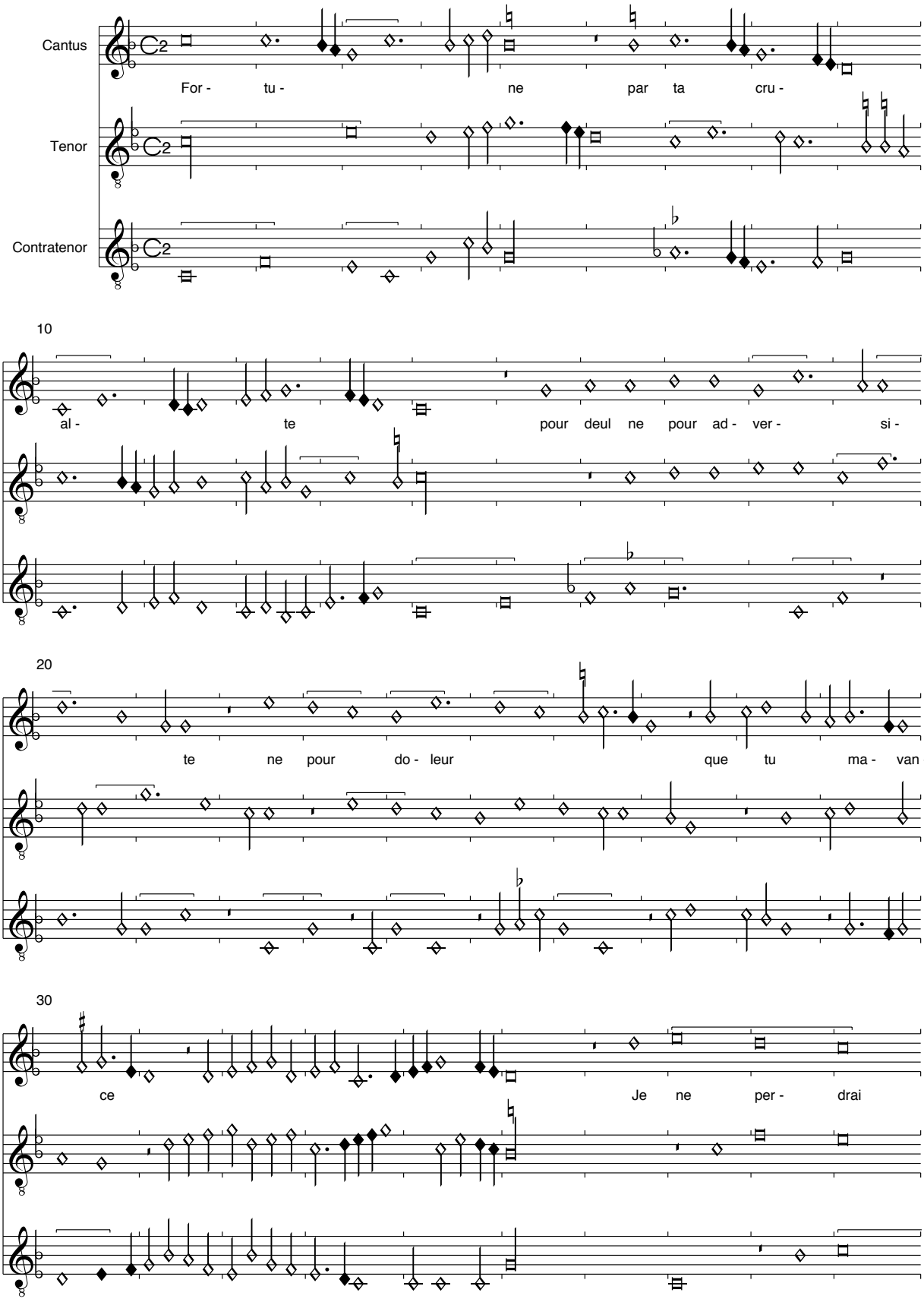


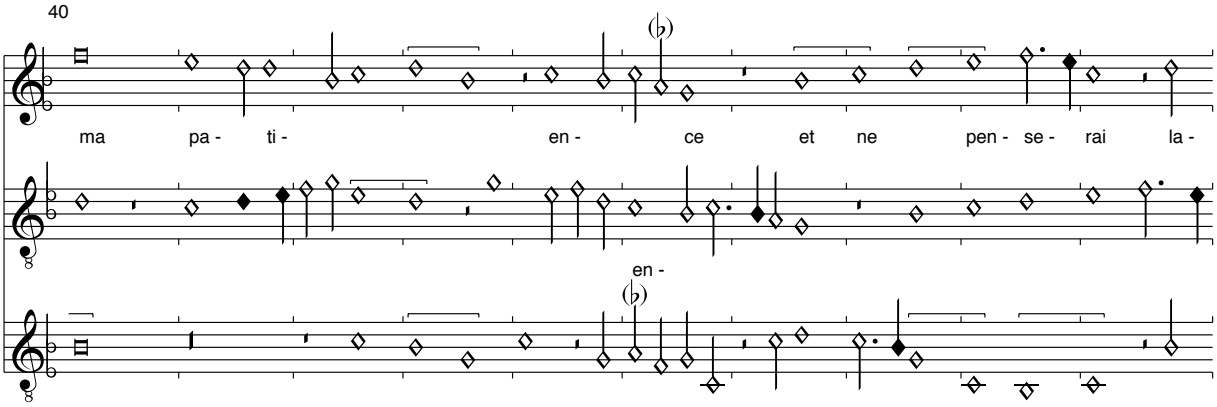


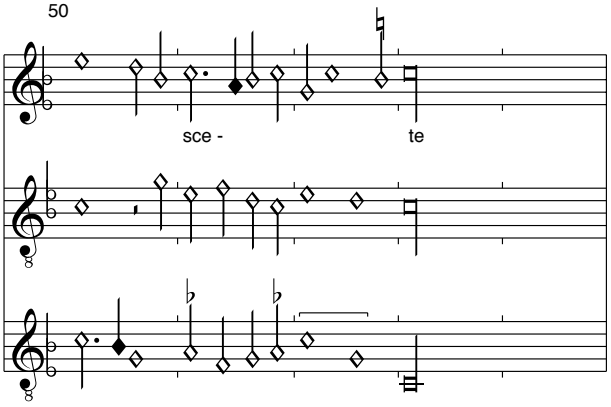
Für dieses Stück gibt es komplett verschiedene Contratenores. S. die Edition der Werke Busnois.

(Vincenet): Q <Fortune per ta crualte>

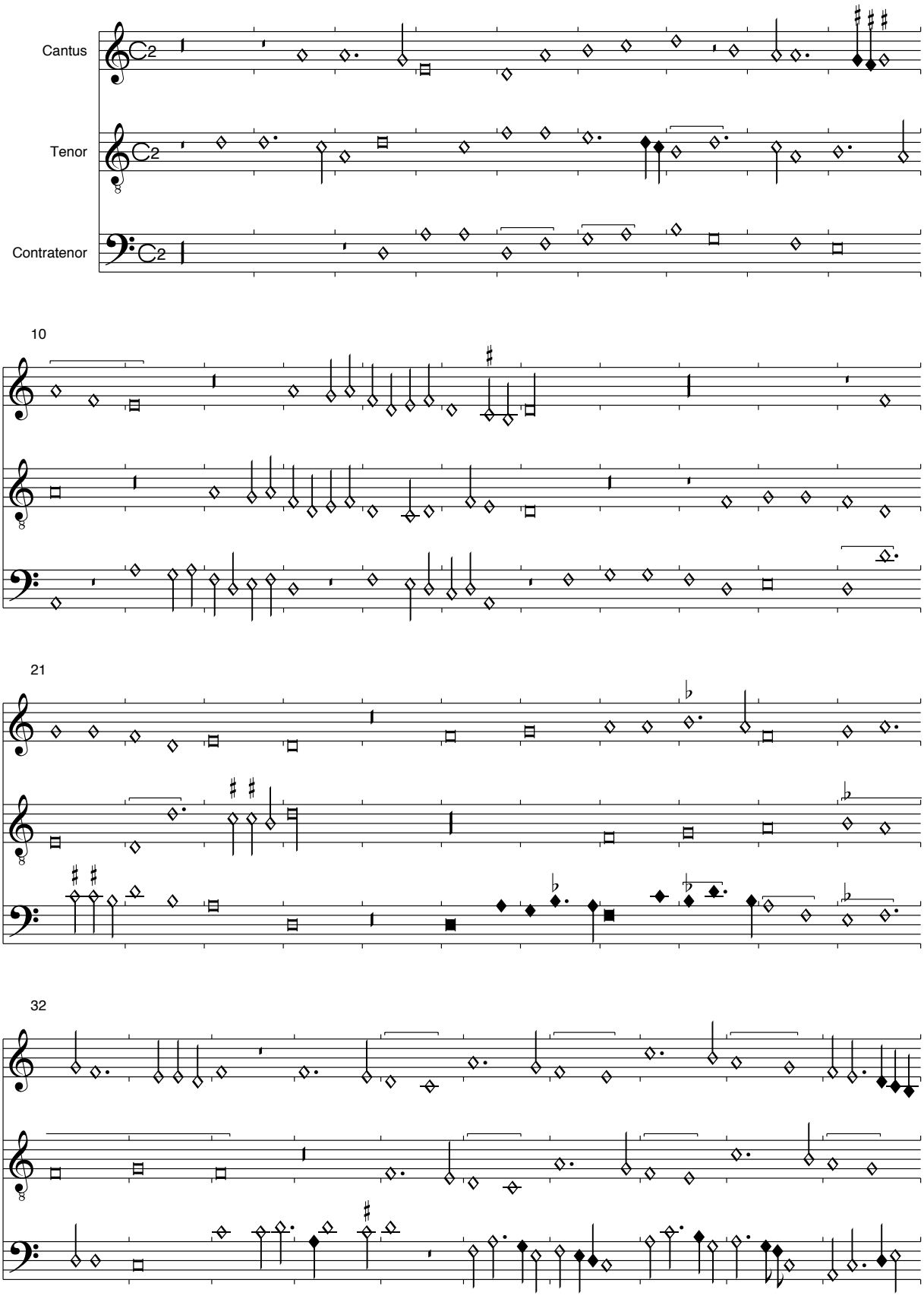
Glogau Nr. 275



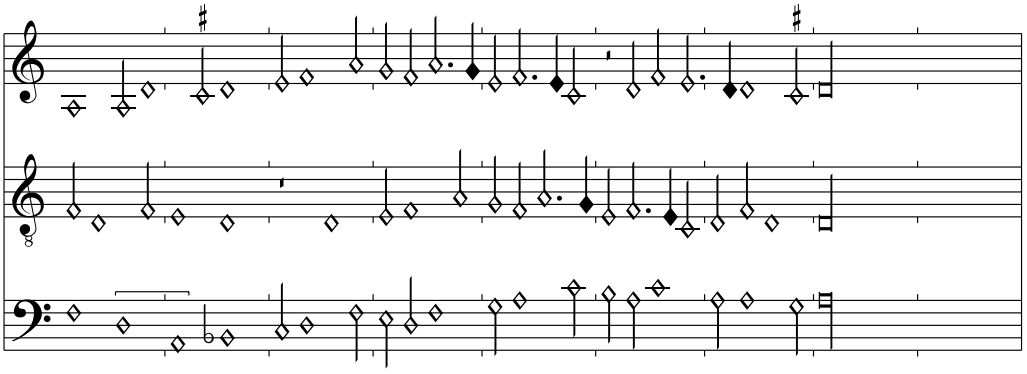

40
ma pa - ti - en - ce et ne pen - se - rai la -
en -


50
sce - te

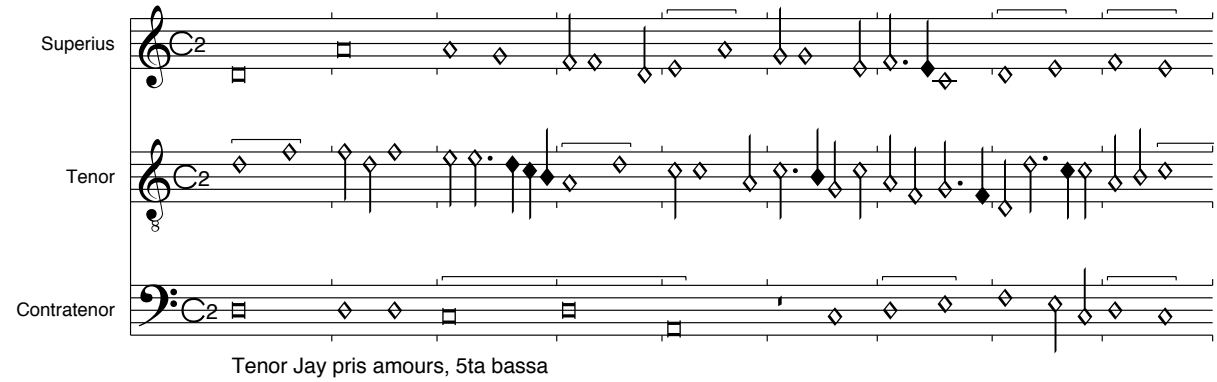
R
Glogau Nr. 276



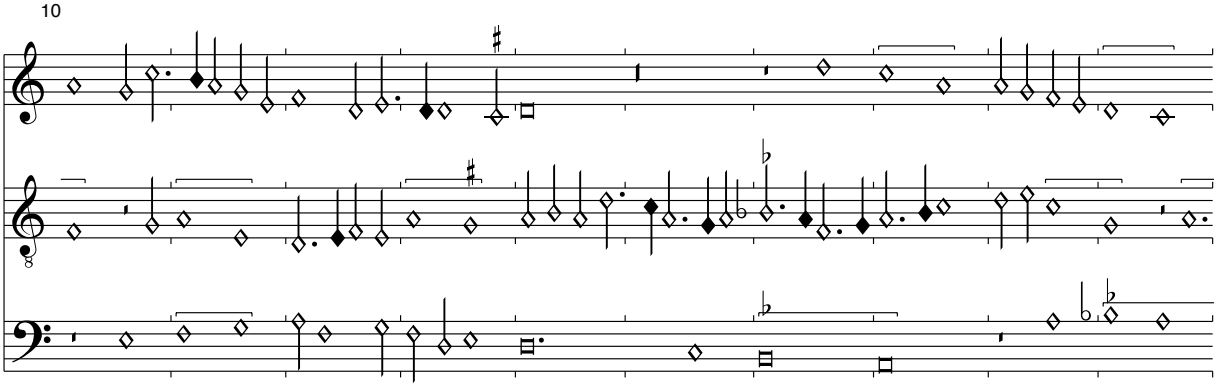
42

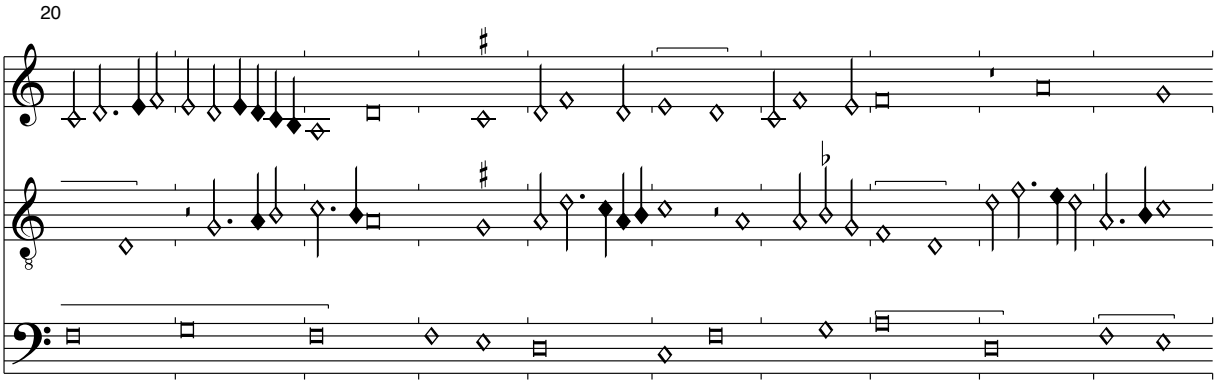


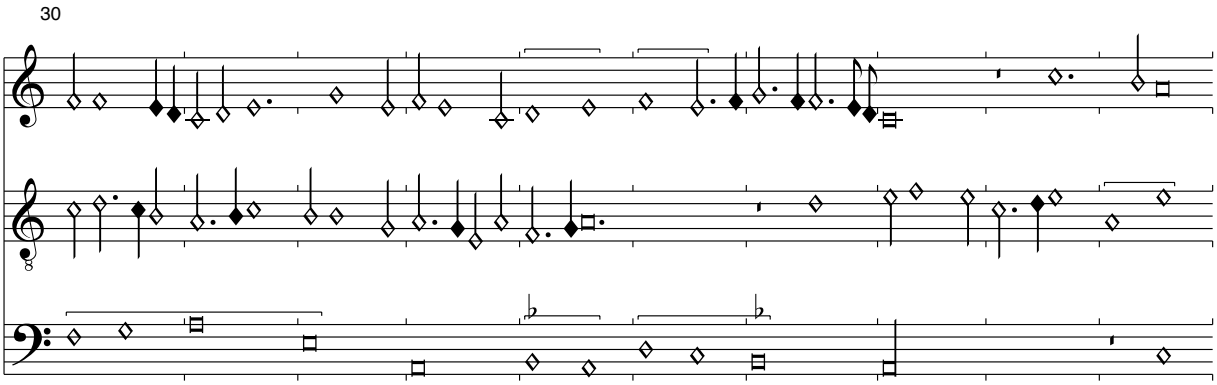
S Groß senen ich ym hertczin trag I
Glogau Nr. 277

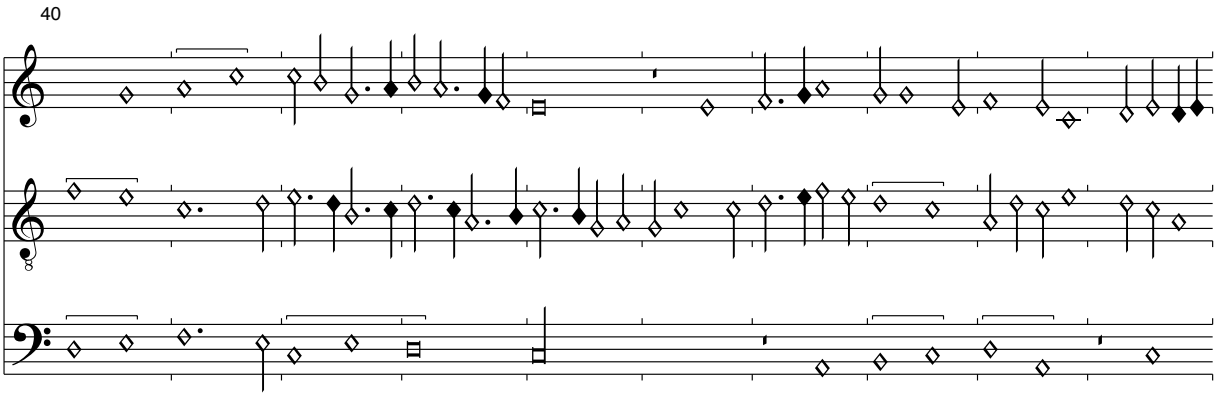


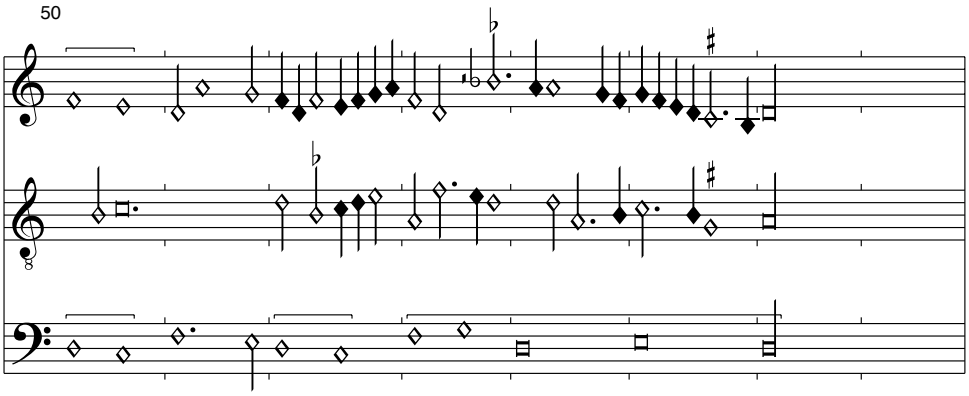
Tenor Jay pris amours, 5ta bassa







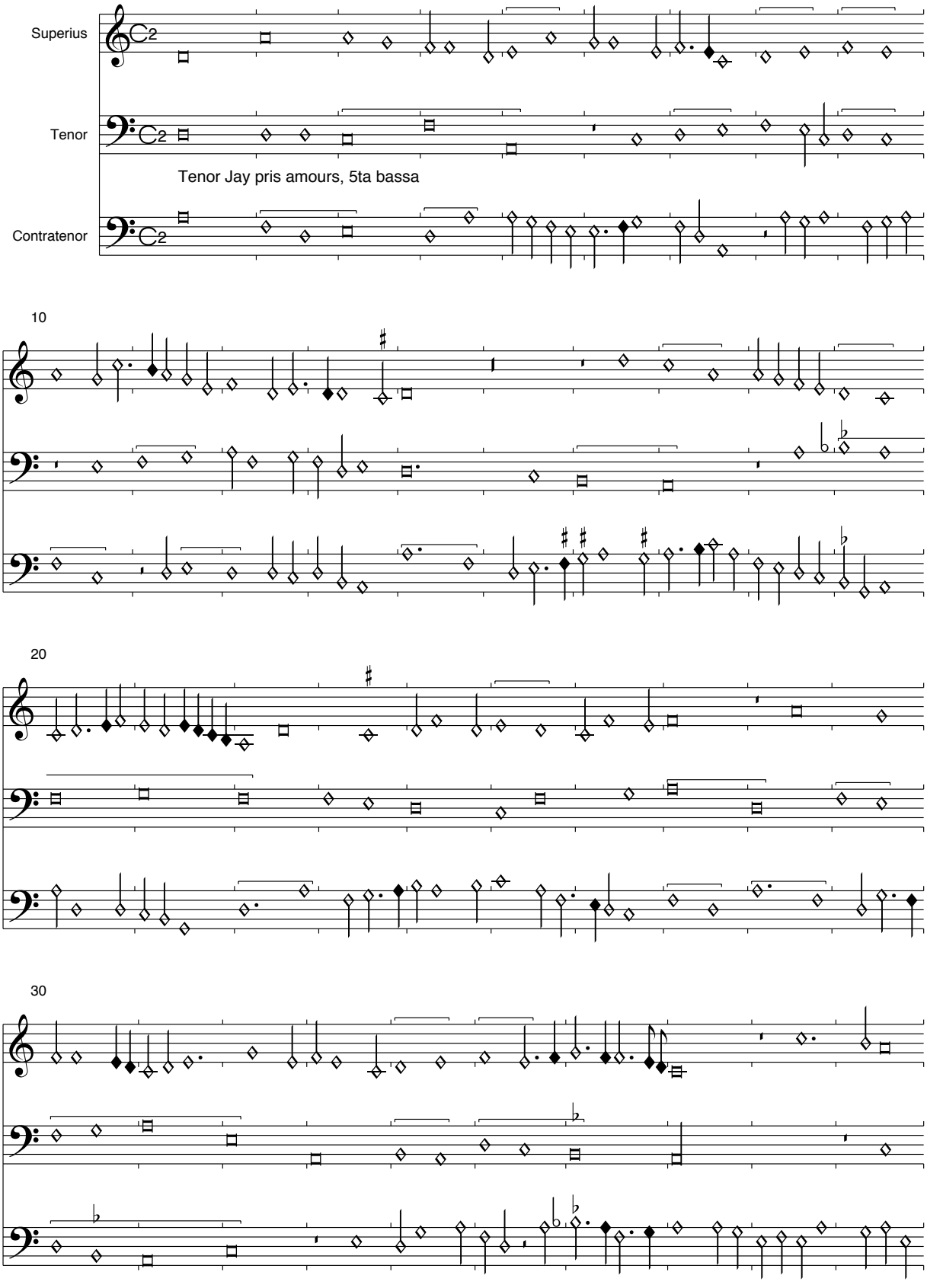




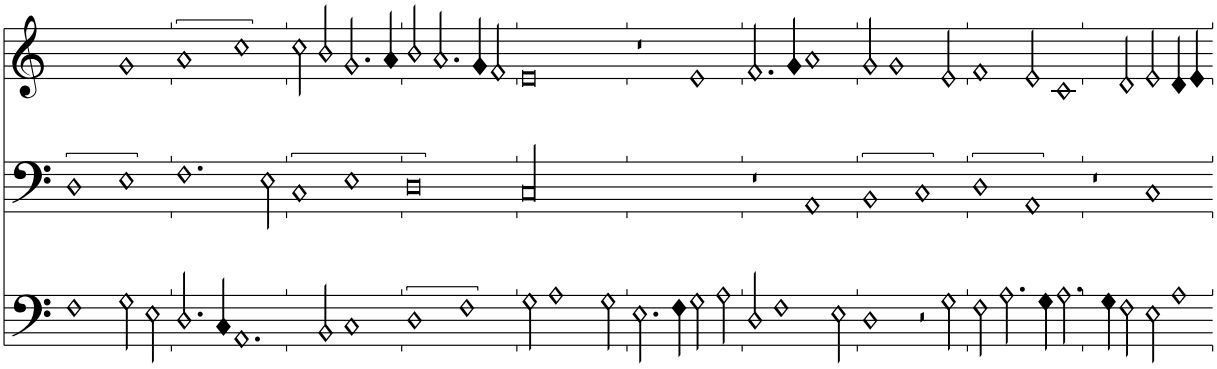
Mit dem Buchstaben S werden drei Fantasien subsumiert, die zwei ersten über Gizeghems berühmte Chanson „Jay pris amours a ma devise“. In den ersten beiden wird der Tenor der Chanson eine Quinte tiefer gebracht, allerdings einmal im Contratenor, dann im Tenor. Der Cantus bleibt gleich. Der Cantus wird dann auch in die dritte Fantasie übernommen. In einer vierten Fantasie einige Stücke später (Nr. 286) wird dann der Cantus und Tenor der Chanson als Tenor und Contratenor eine Quinte tiefer übernommen. Alle Stücke sind durch das Incipit „Groß senen“ verbunden. Irreleitend ist der Zusatz „super tres tenores“, denn diese sind ja nicht identisch.

Groß senen ich ym hertczin trag II

Glogau Nr. 278



40



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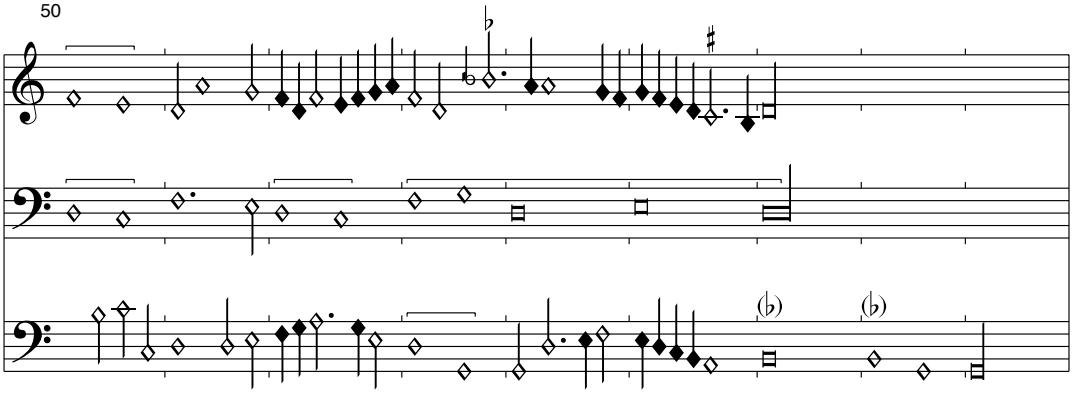
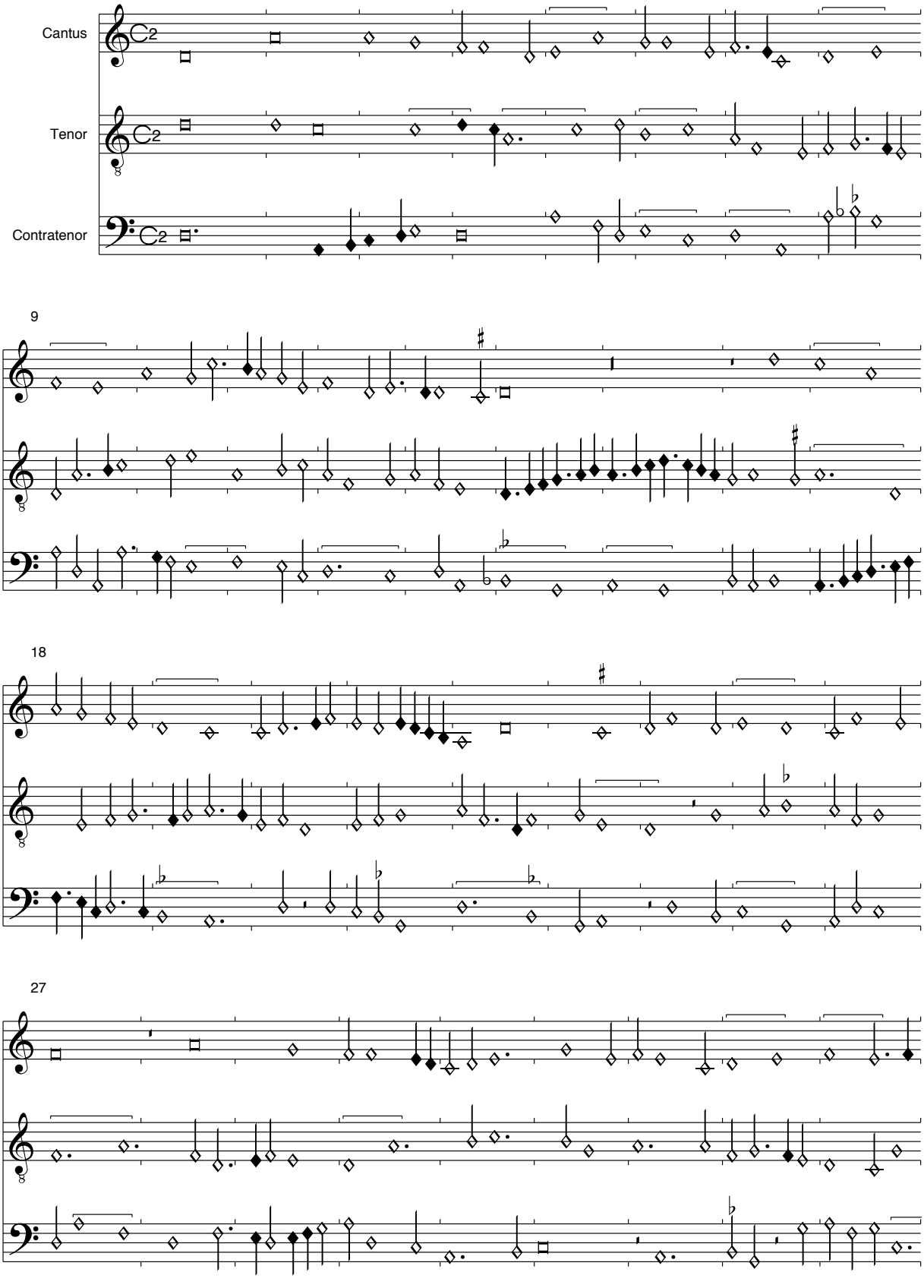
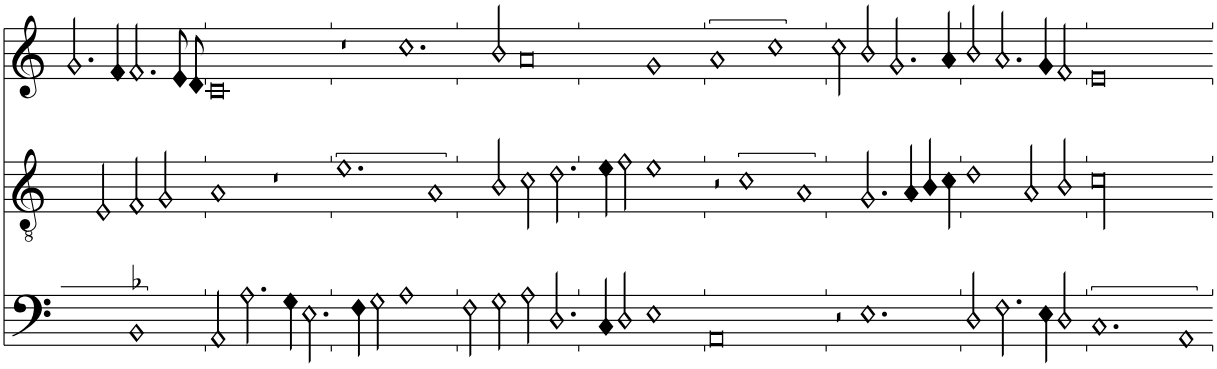


Groß senen ich ym hertczin trag III

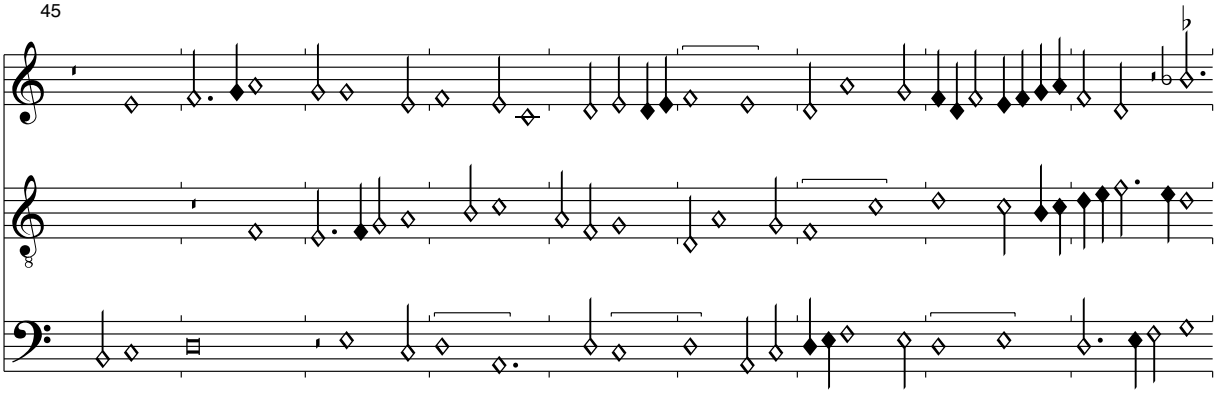
Glogau Nr. 279



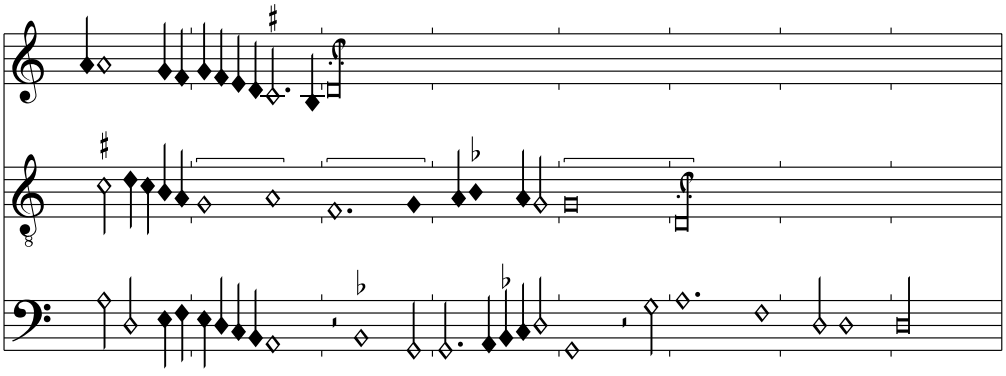
36



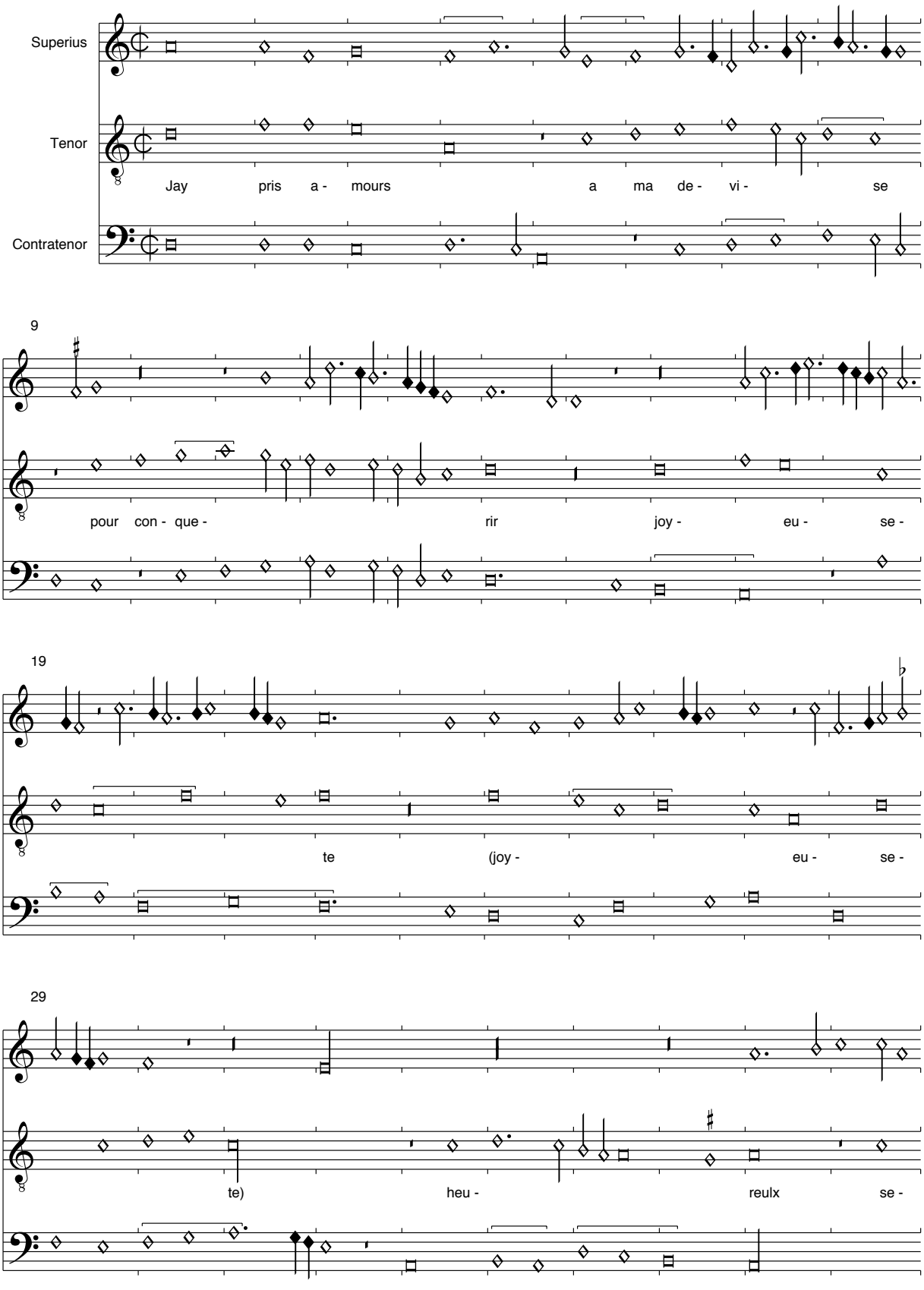
45

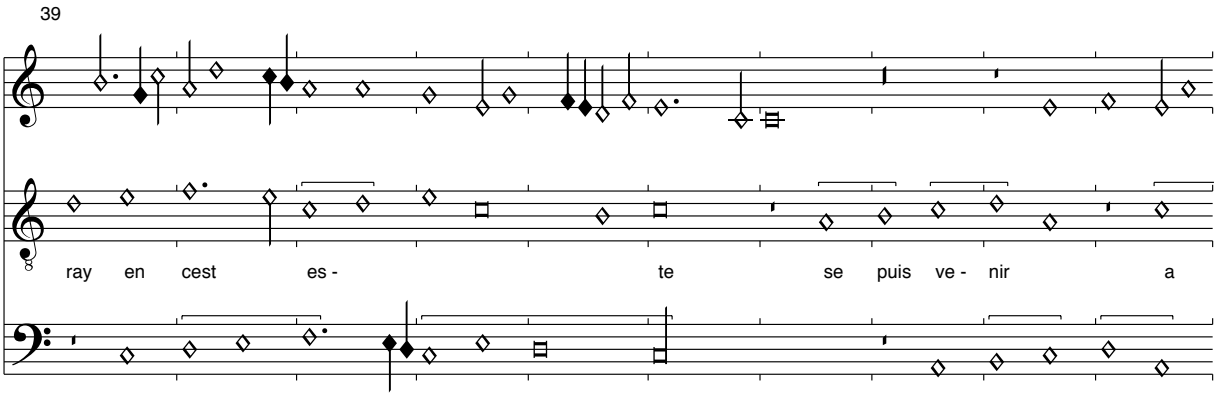


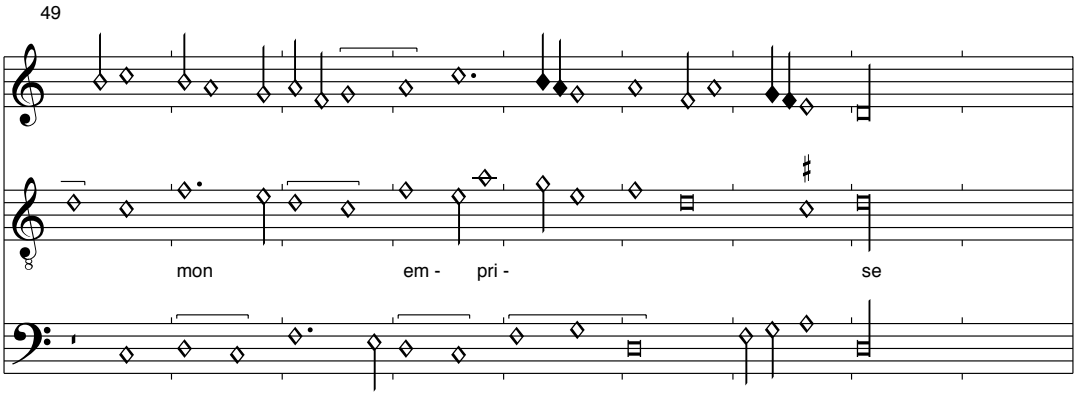
54



Groß senen IV
Glogauer Liederbuch, Nr. 286

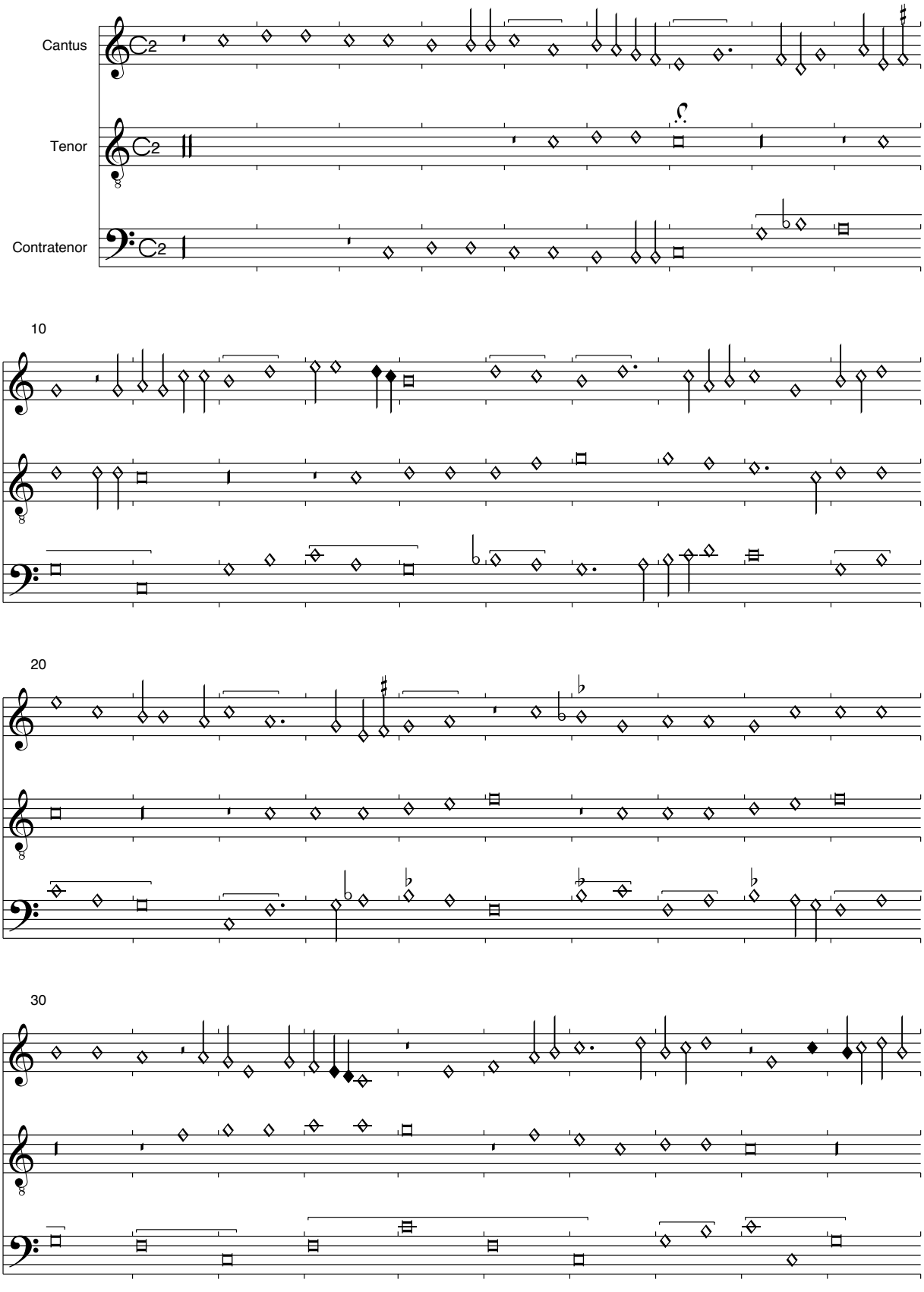






In dieser Version werden Superius und Tenor der Vorlage als Tenor und Contratenor der Bearbeitung um eine Quinte nach unten transponiert.

T
Glogau Nr. 280



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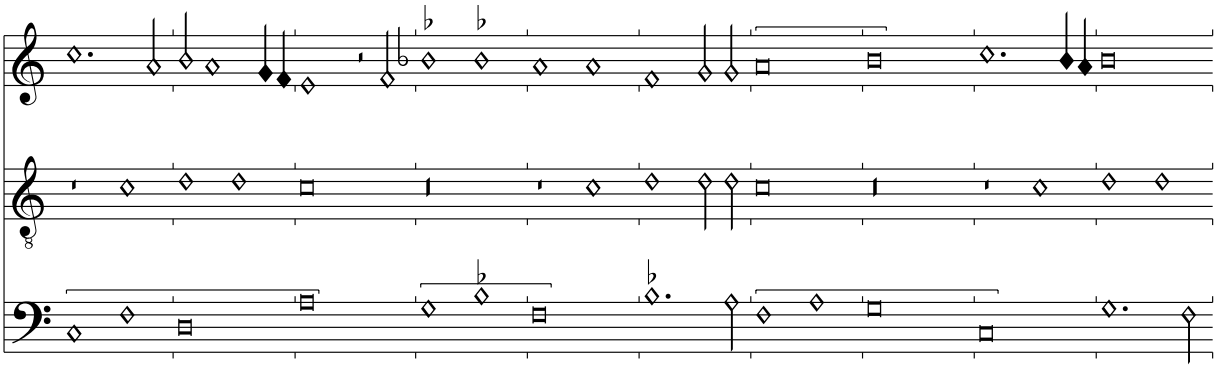

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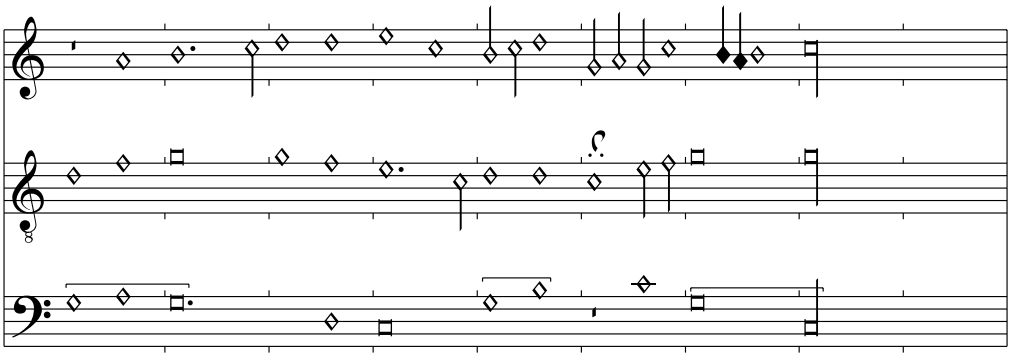
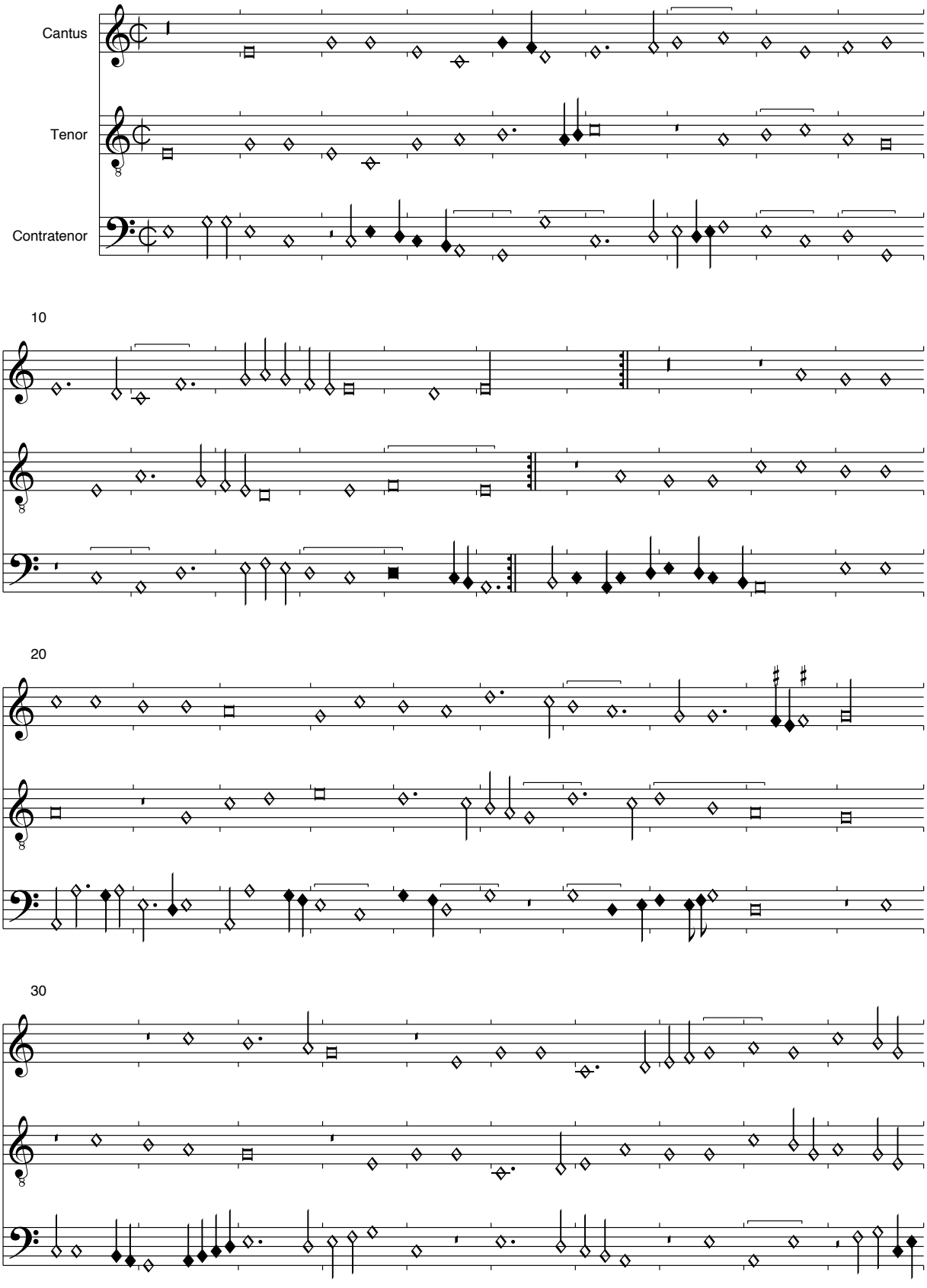


Die Schlussverzierung im Cantus ist in der Quelle rhythmisch falsch notiert. Viele der B-Vorzeichnungen der Quelle sind nicht schlüssig.
Es handelt sich hier klar um eine vokale Vorlage mit einem volkstümlichen Tenor, evtl. sogar einem zweiten Text im Cantus.

U
Glogau Nr. 281



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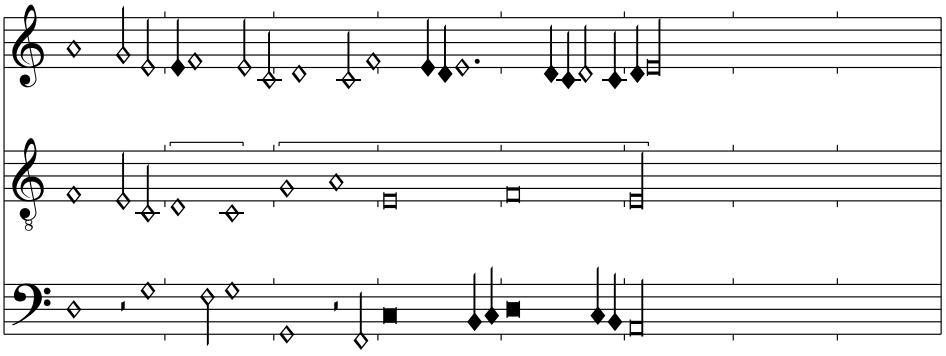
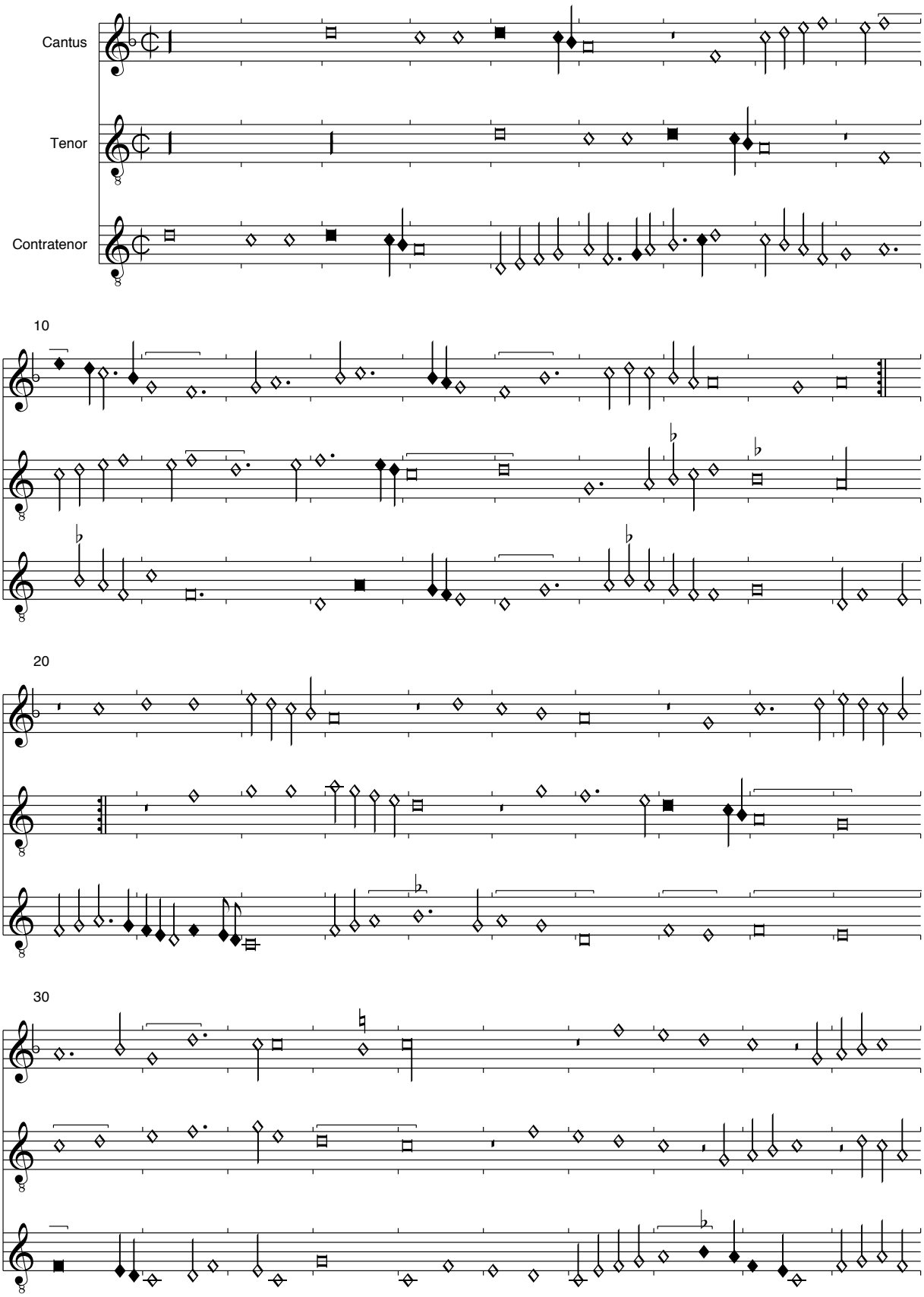


X
Glogau Nr. 282



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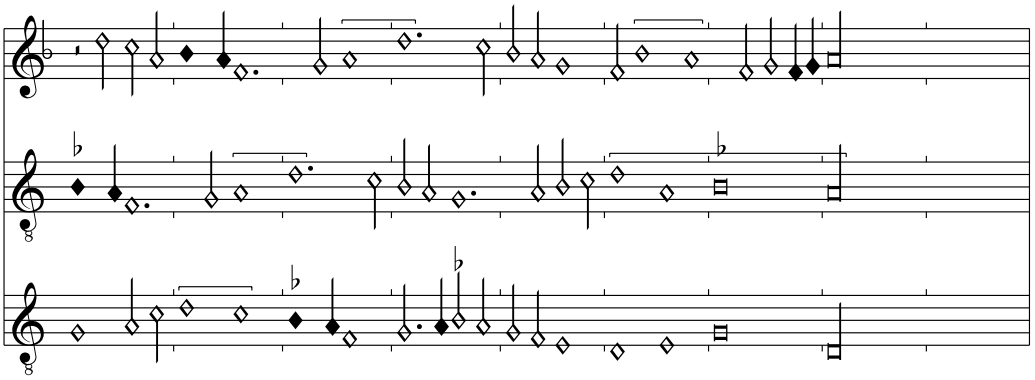
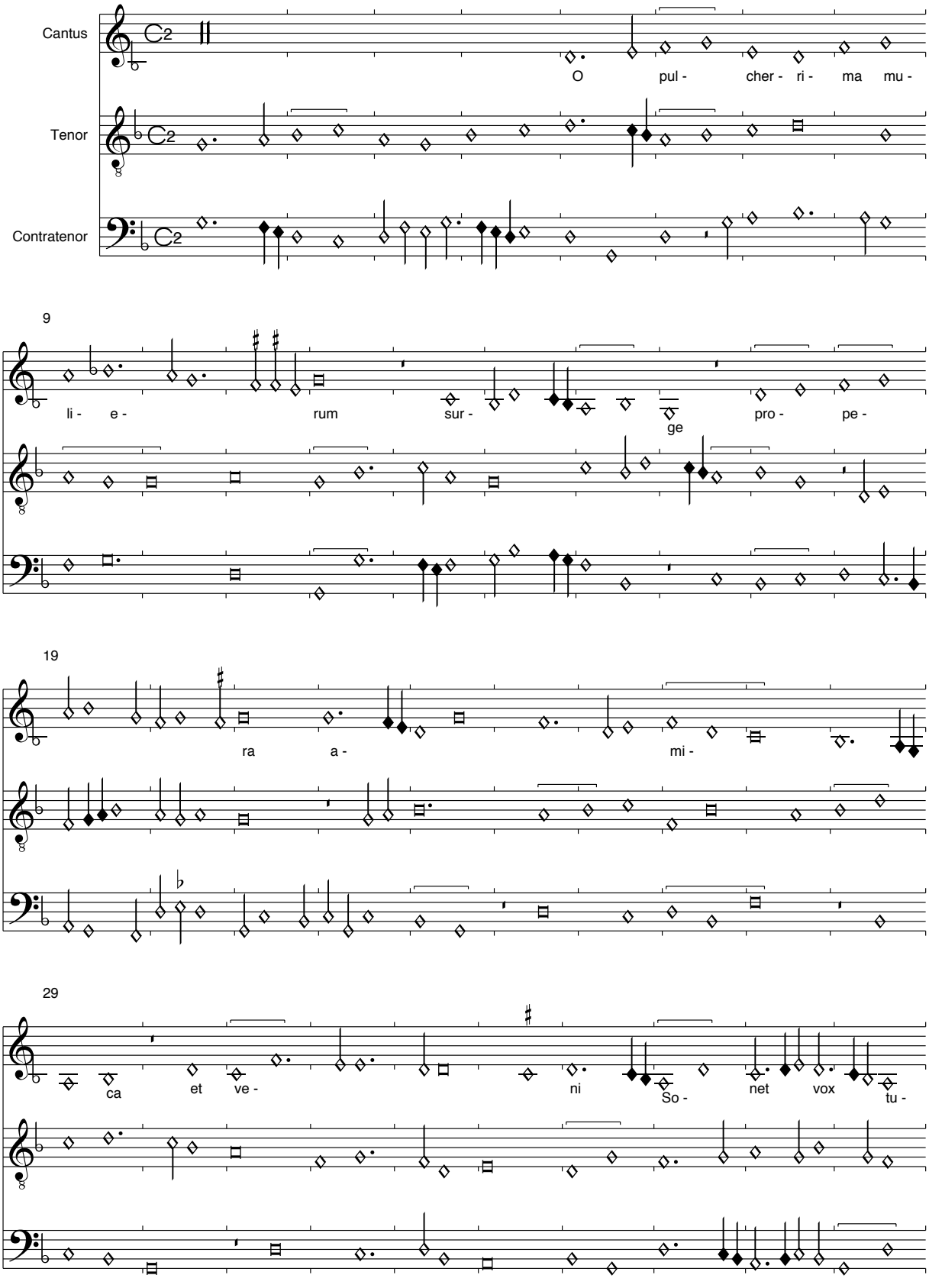
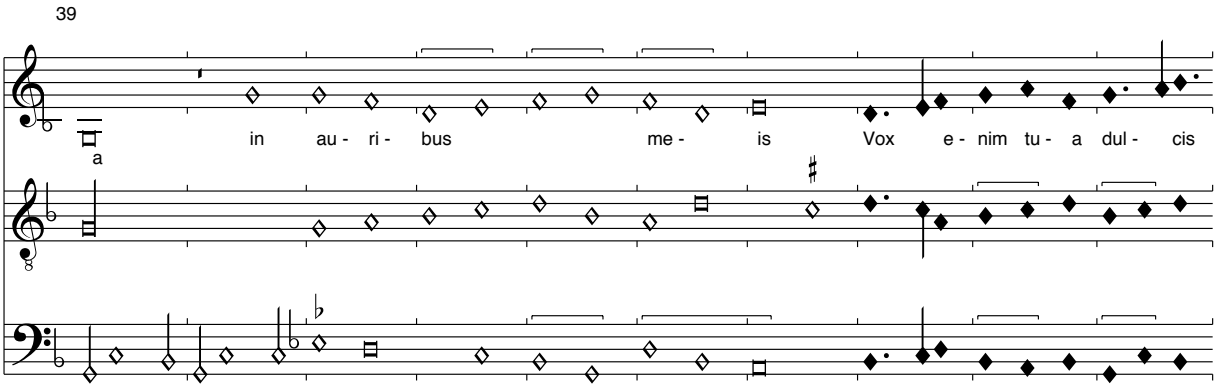
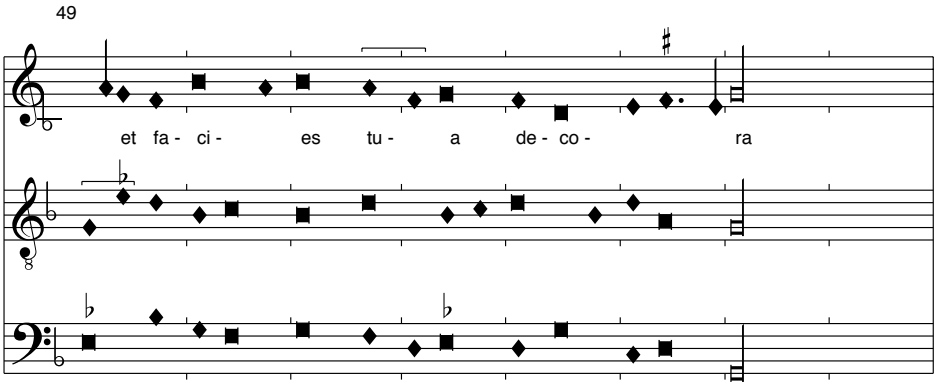


O pulcherrima mulierum

Glogau, N. 283



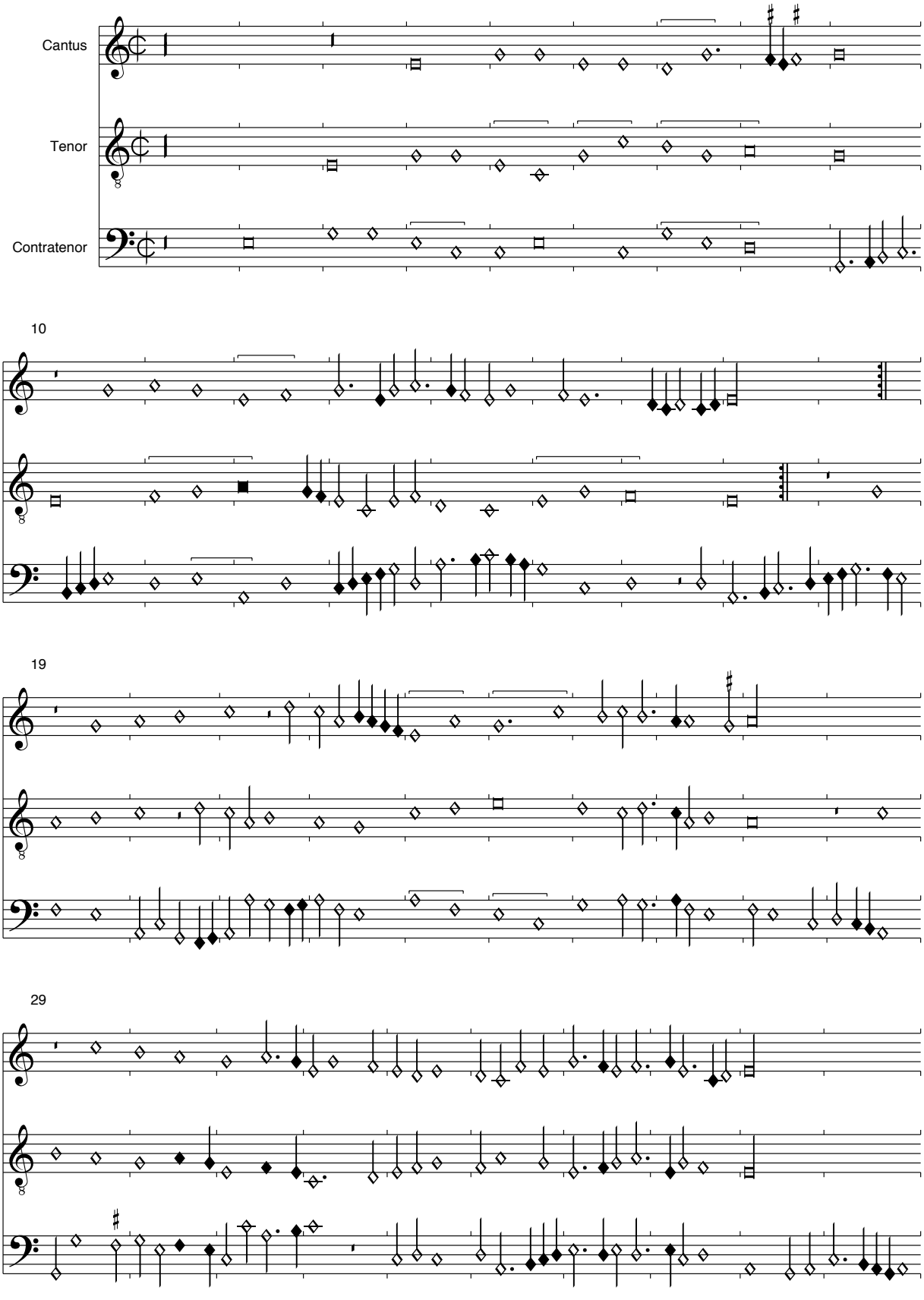




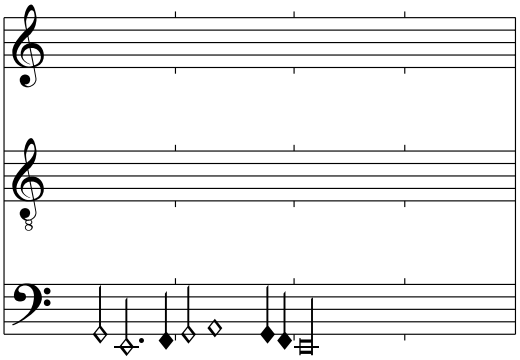
Der latinische Text stammt aus dem Marienresponsorium De beata virgine. Dieser wiederum verbindet Maria mit dem Hohen Lied. Allerdings halte ich es für sehr wahrscheinlich, dass die Musik ursprünglich einen weltlichen Text vertonte. Der lateinische Text passt nur mühsam und ungleichmäßig.
Das Stück ist klar G-dorisch und von daher wurde der Cantus mit B vorgezeichnet.

Alleph

Glogau, N. 284

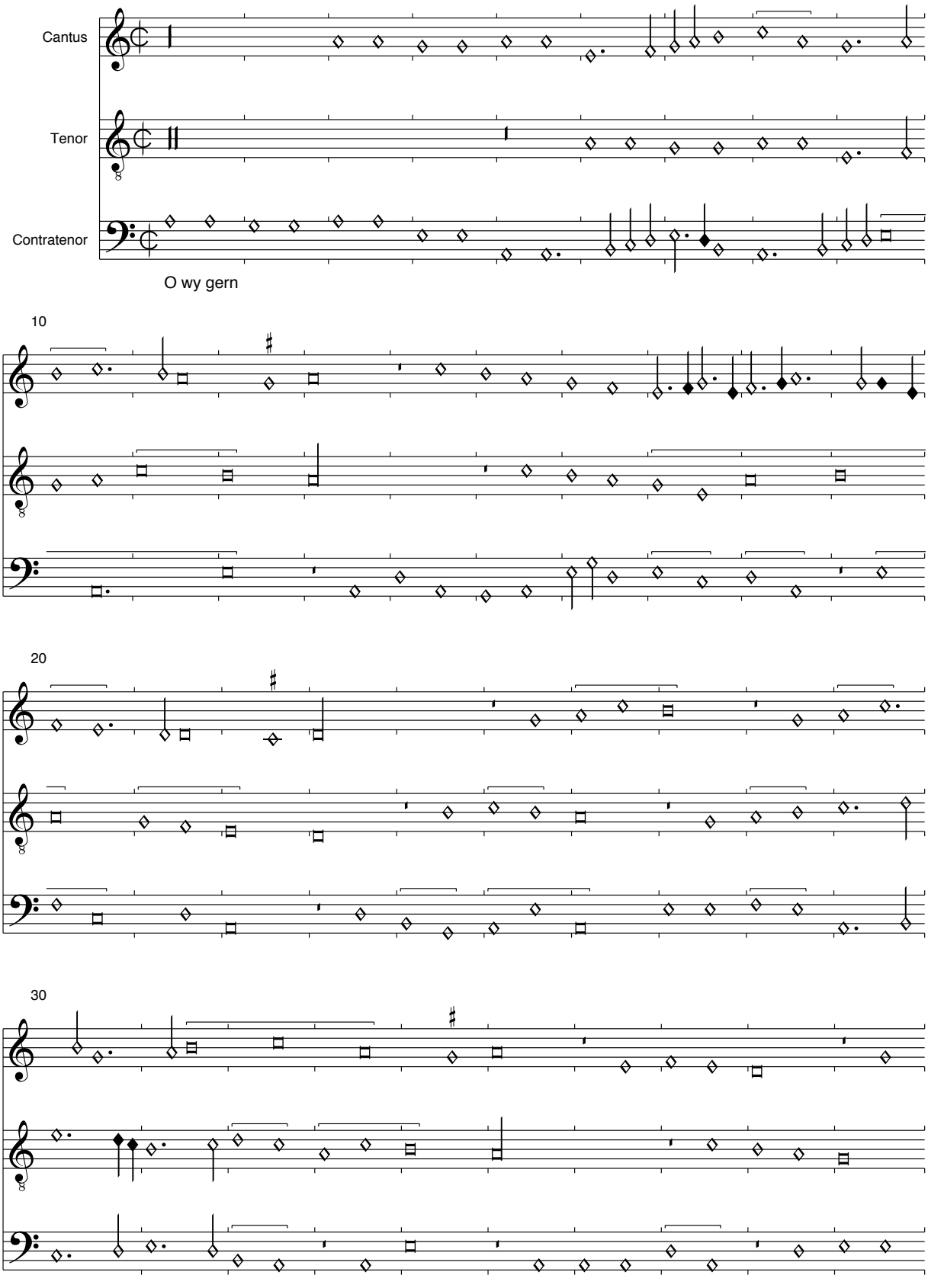


39

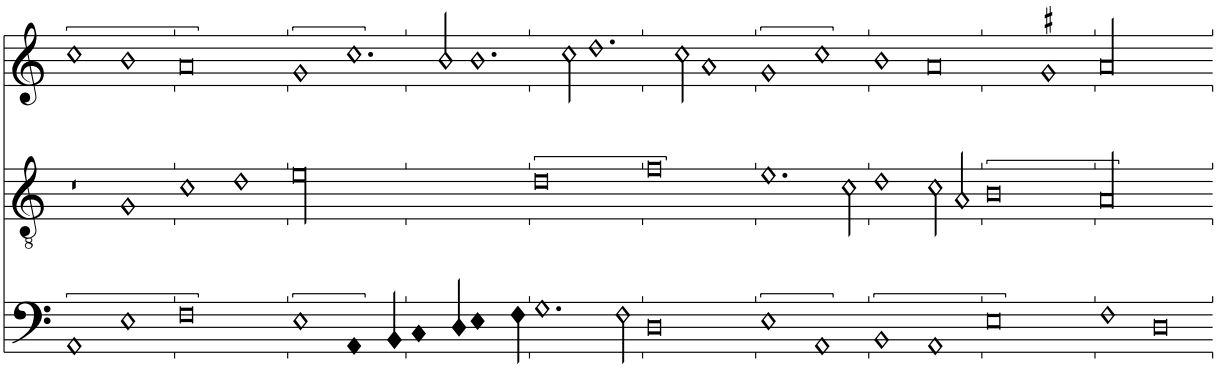


Beth, O wy gern

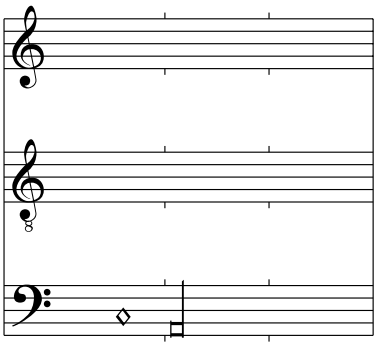
Glogau, N. 284



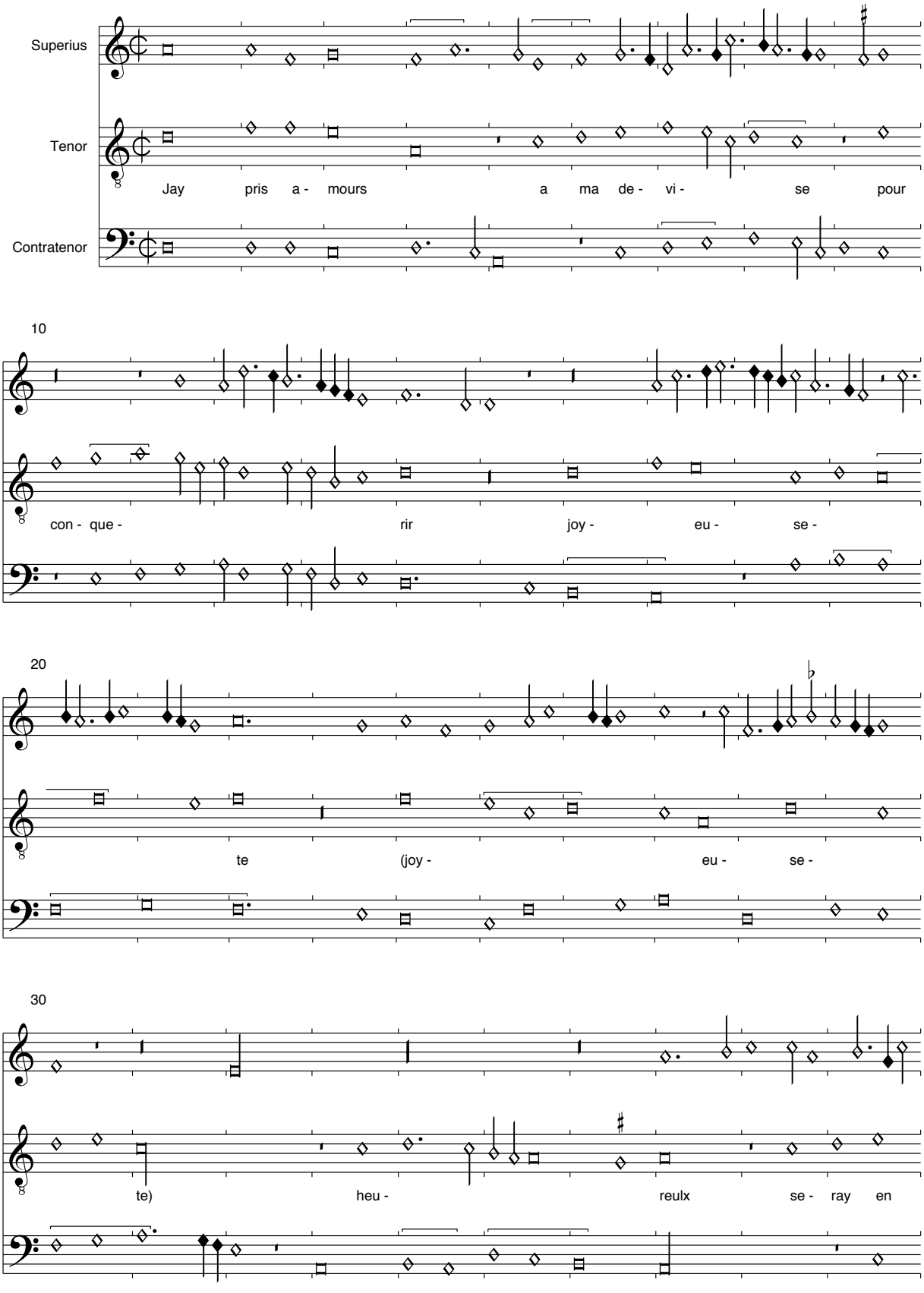
40

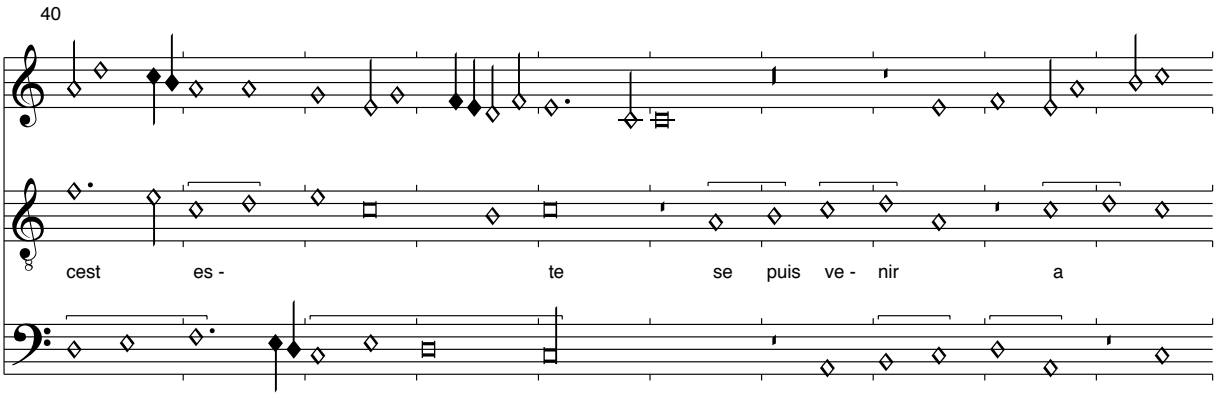


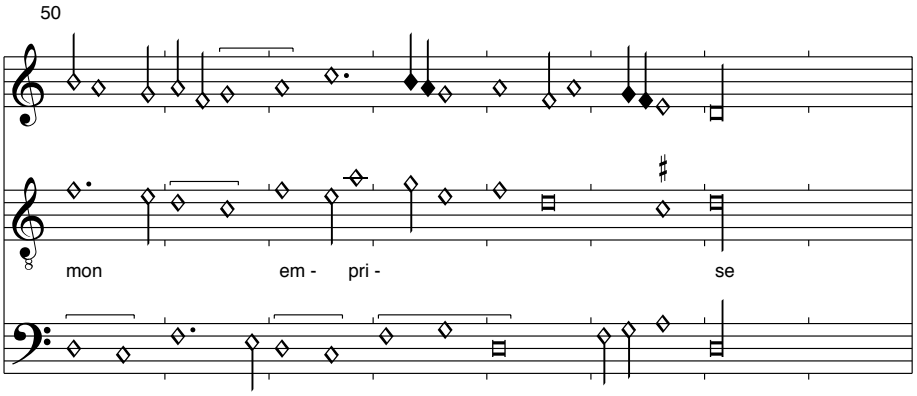
50



C Groß ßenen (Jay pris amours)
Glogau Nr. 286

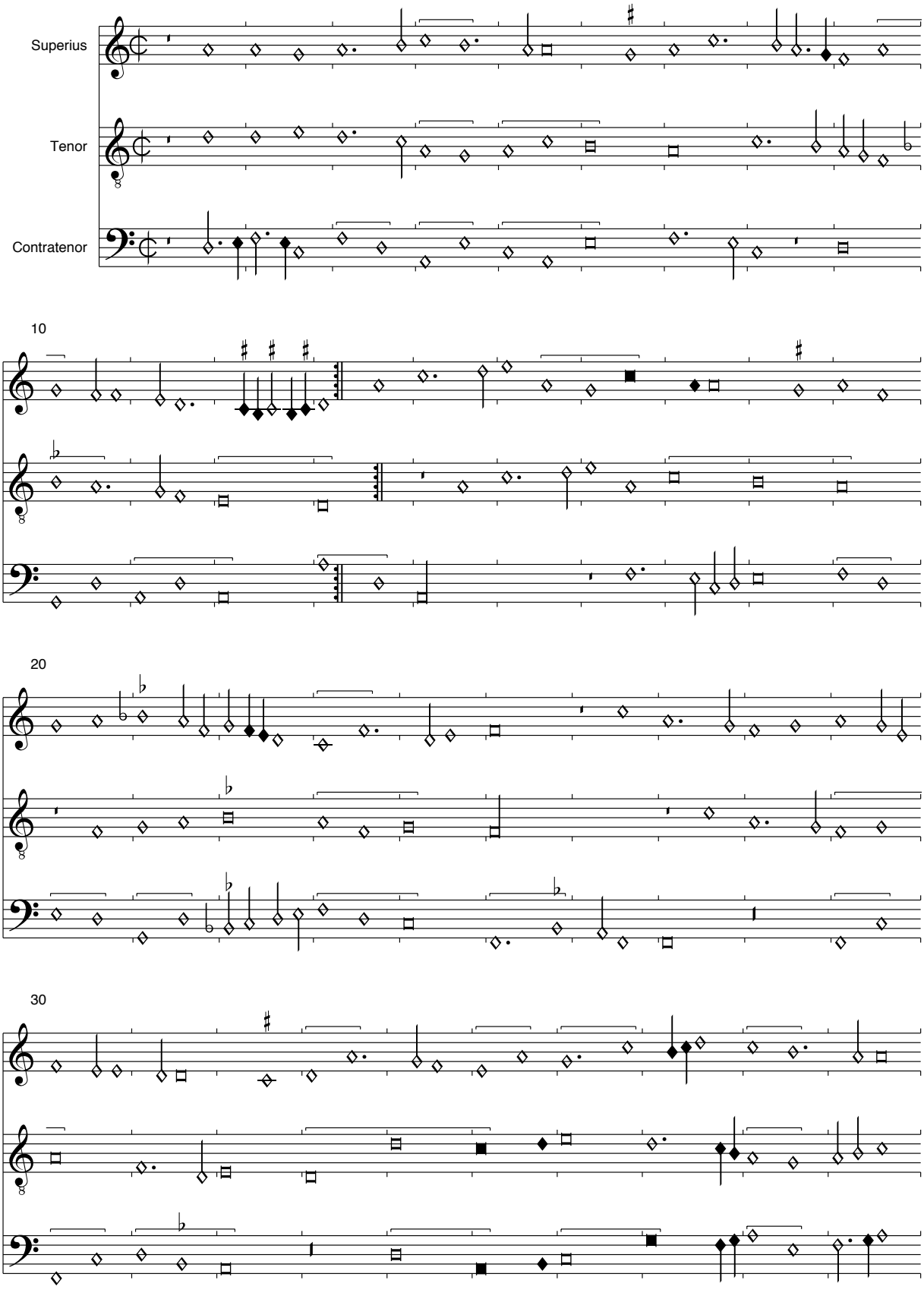




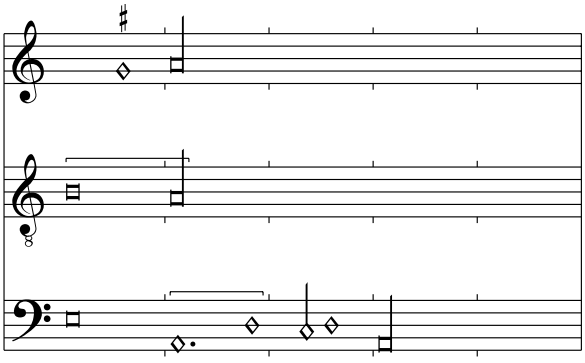


In dieser Fantasie wird die Vorlage Jay pris amours verwendet, indem Cantus und Tenor der Vorlage um eine Quinte nach unten versetzt und als Tenor und Contratenor der Bearbeitung erscheinen.

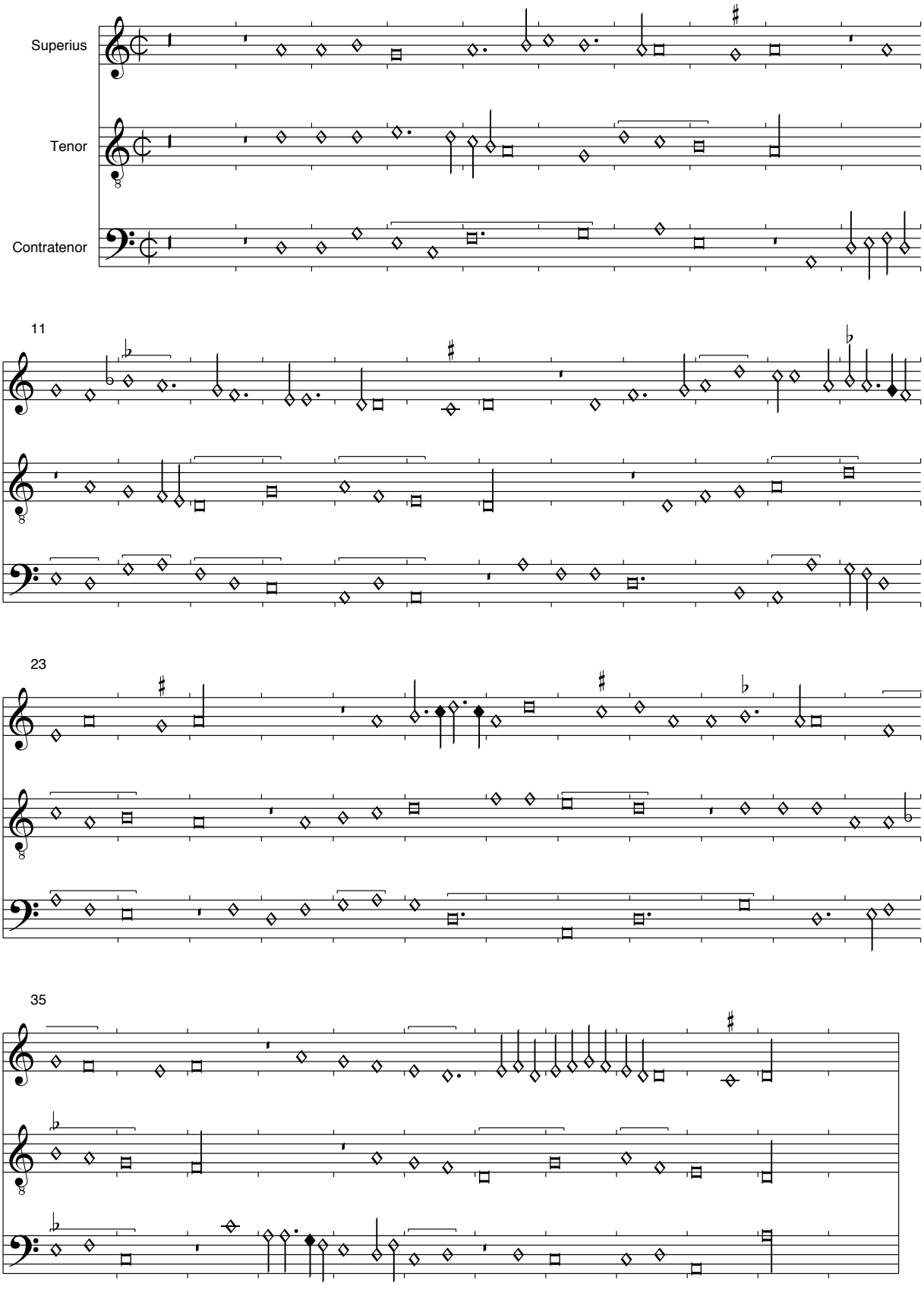
D
Glogau Nr. 287



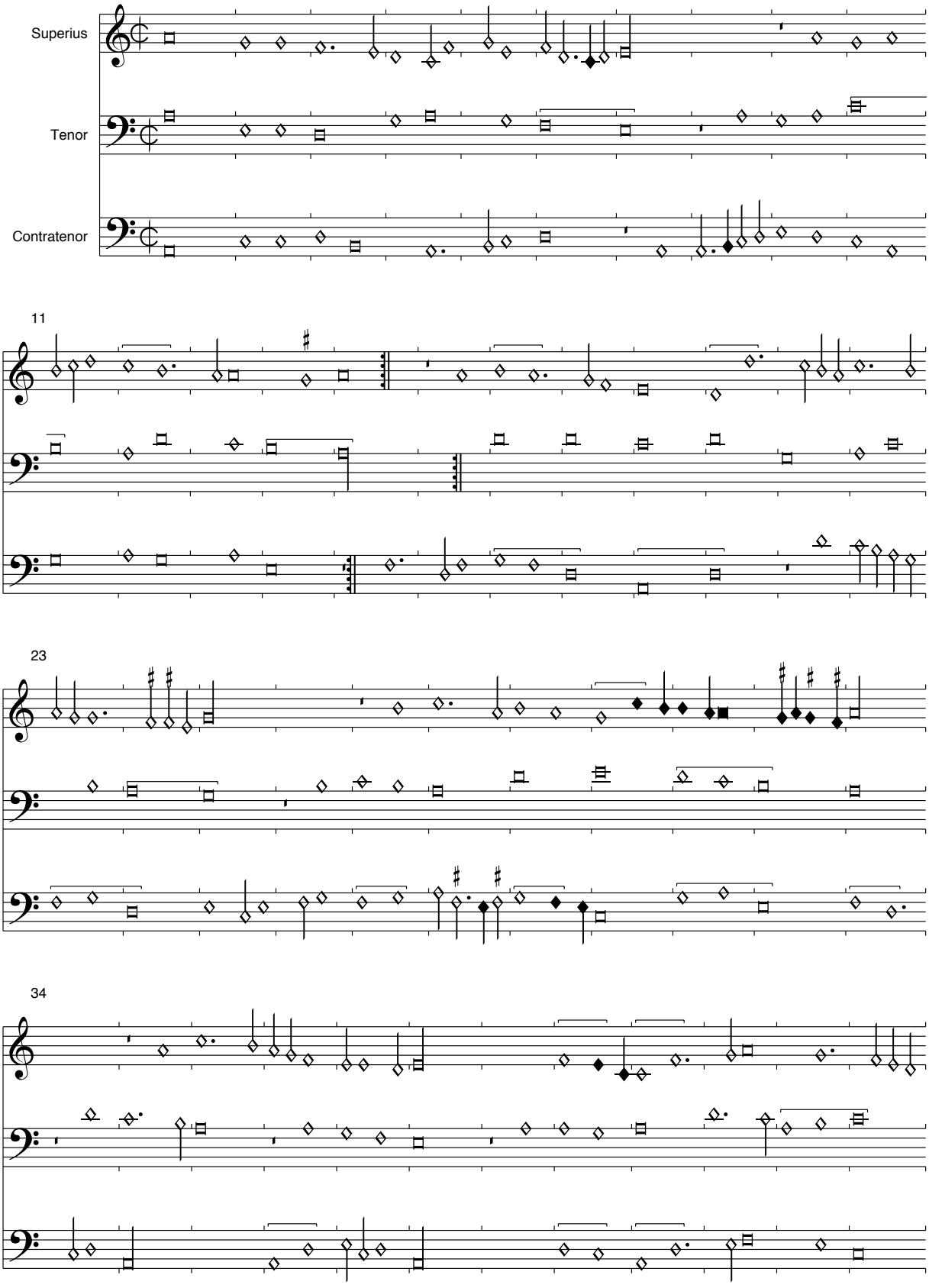
40



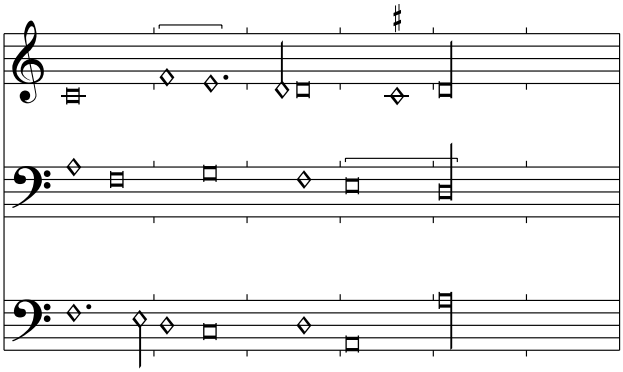
E
Glogau Nr. 288



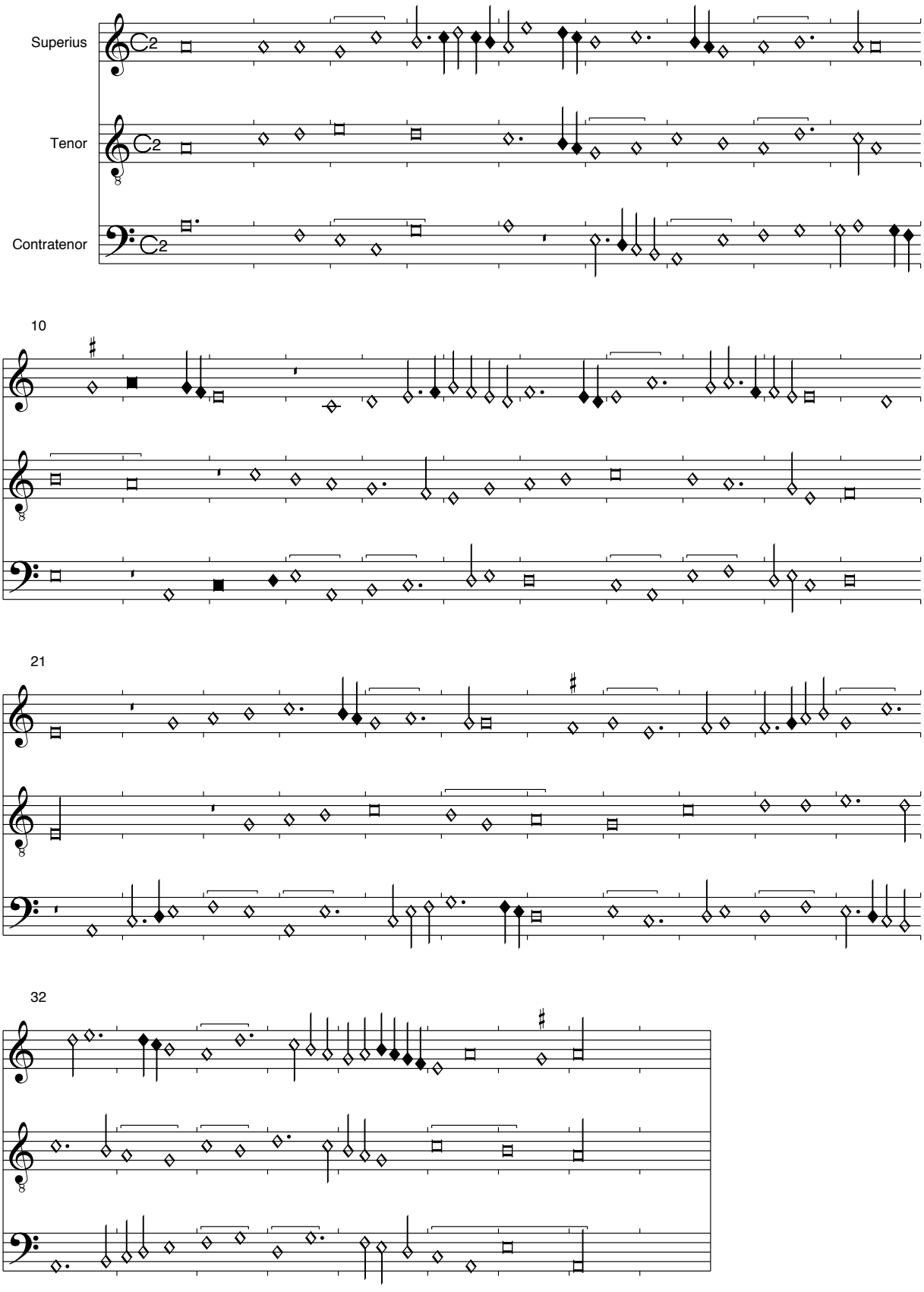
F
Glogau Nr. 289



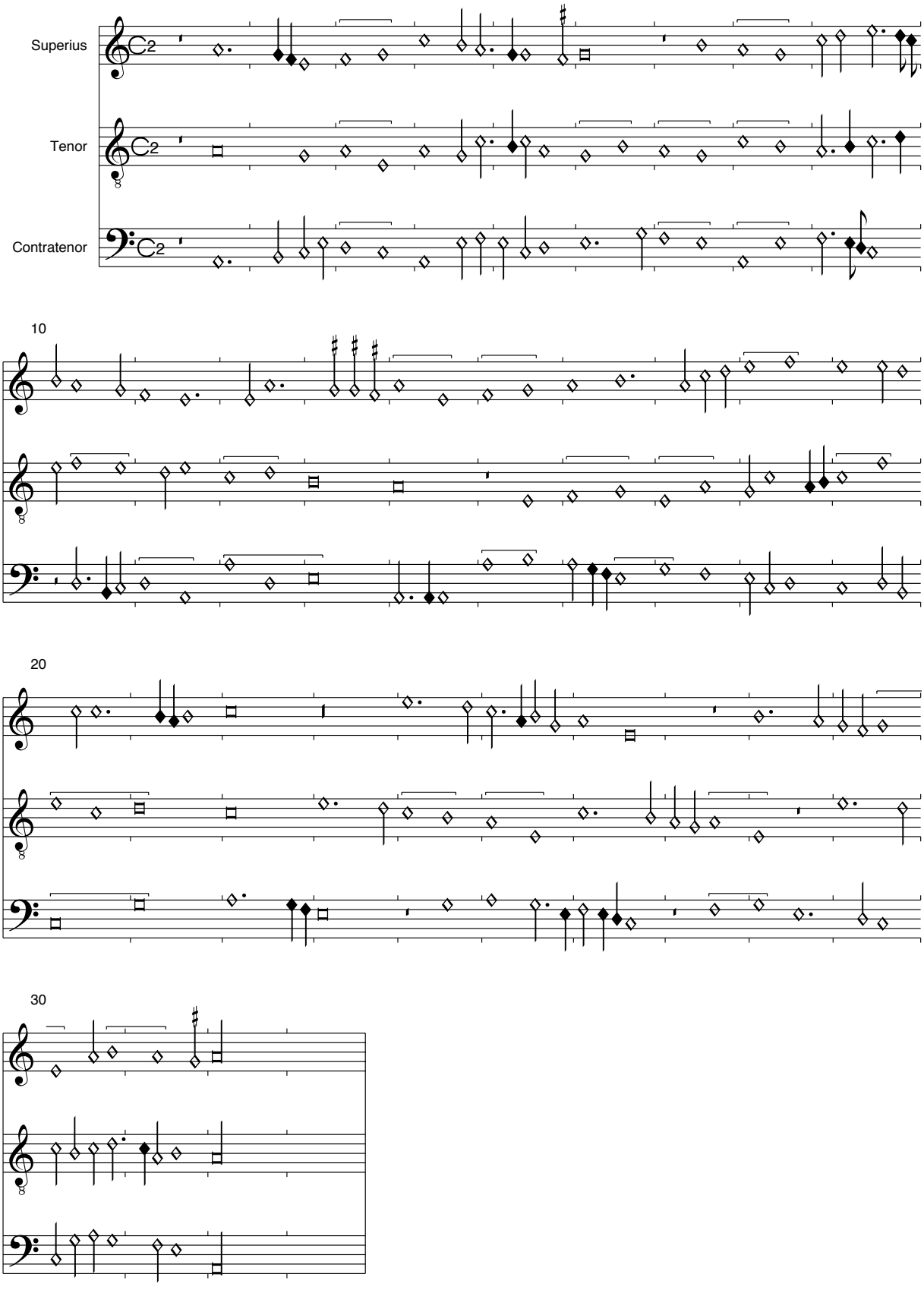
46



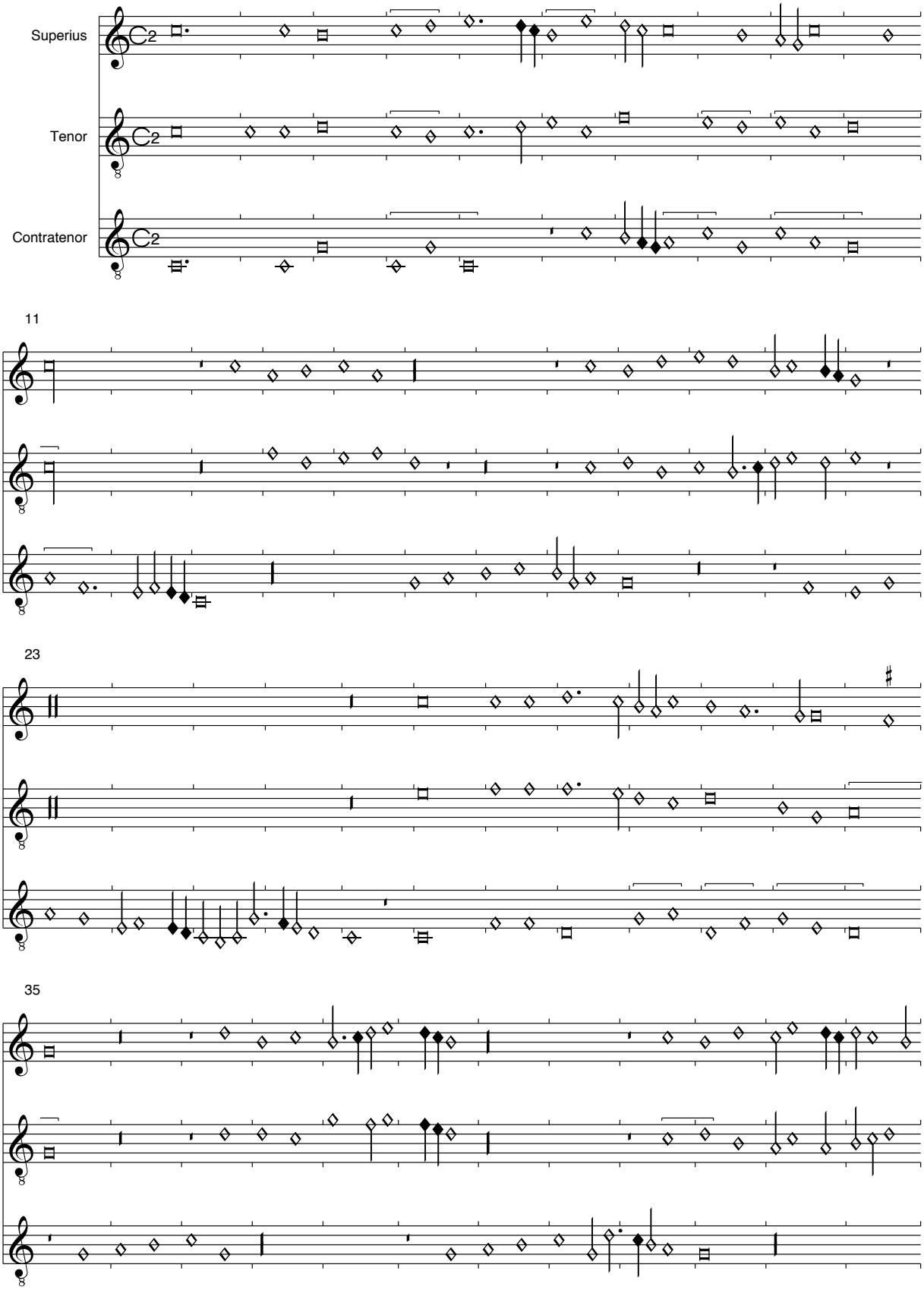
G
Glogau Nr. 290

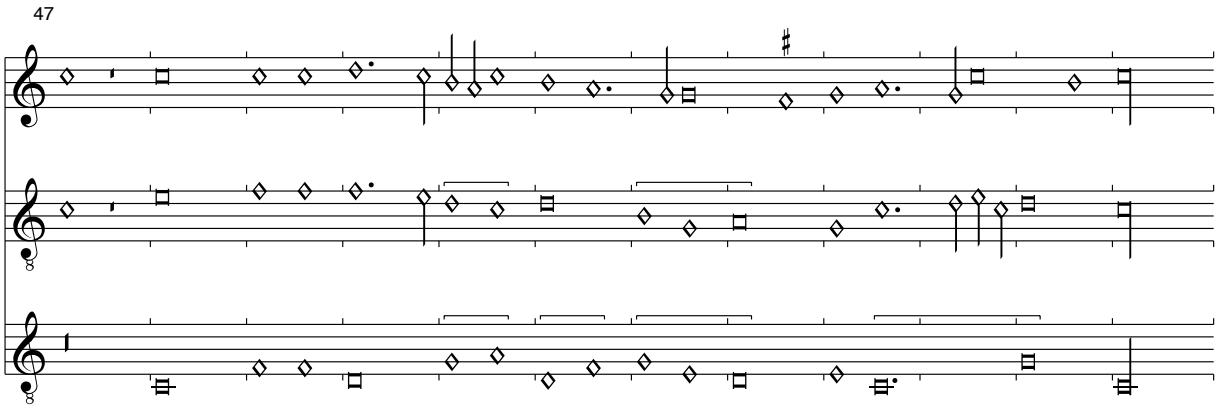


H
Glogau Nr. 291



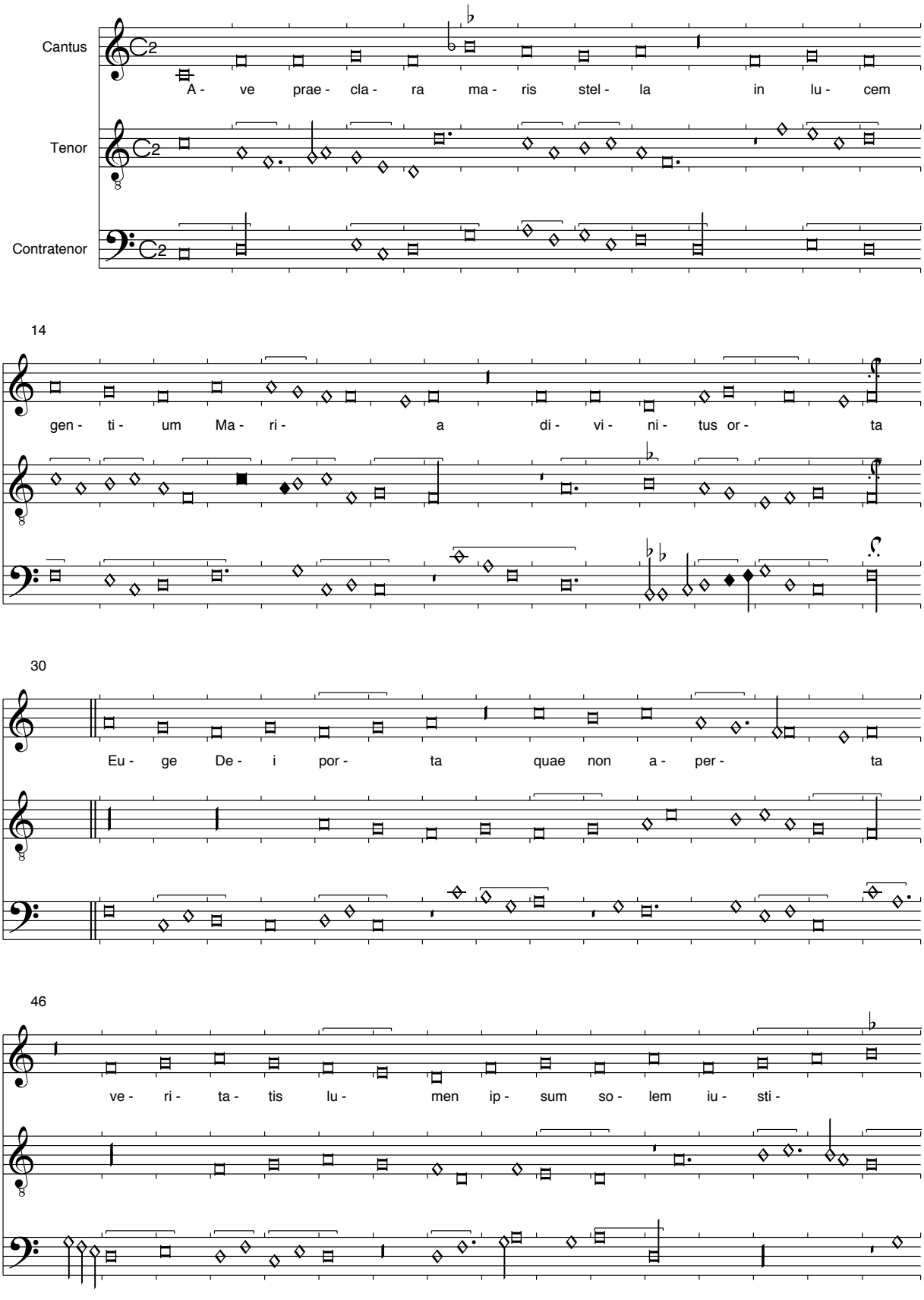
<I>
Glogau Nr. 292



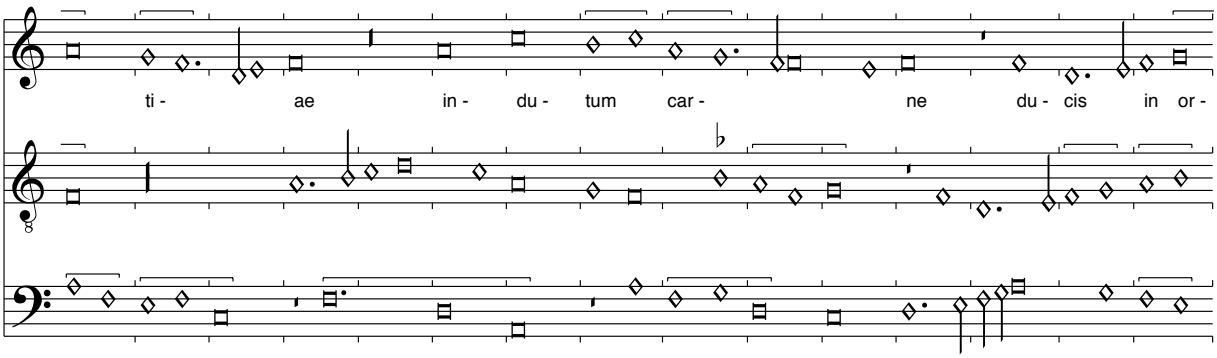


Angesichts der langen unbegleiteten Passage im Contratenor ist nicht auszuschließen, dass das Stück nicht vollständig überliefert ist.

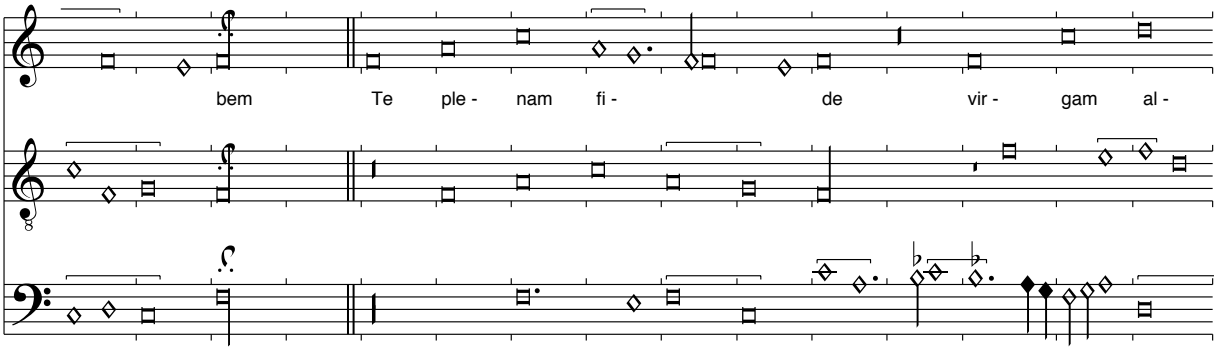
Ave preclara maris stella
Glogau Nr. 293



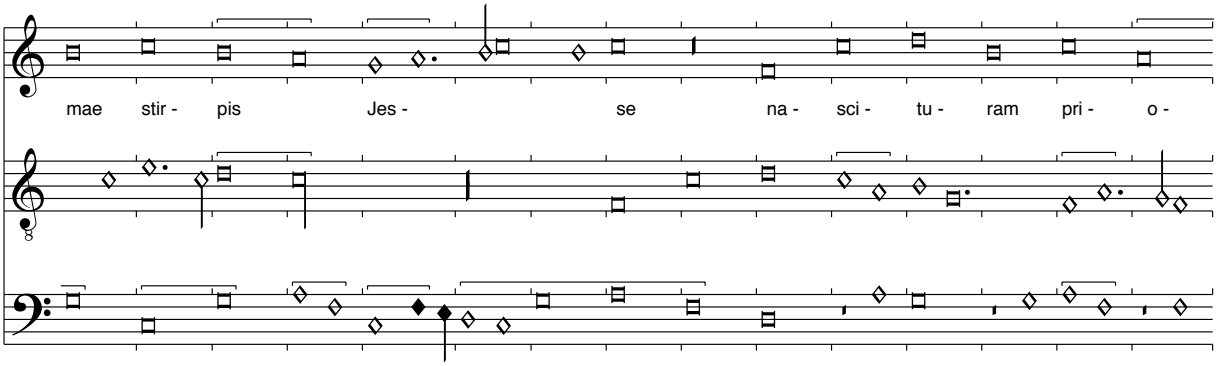
62


ti - ae in - du - tum car - ne du - cis in or -

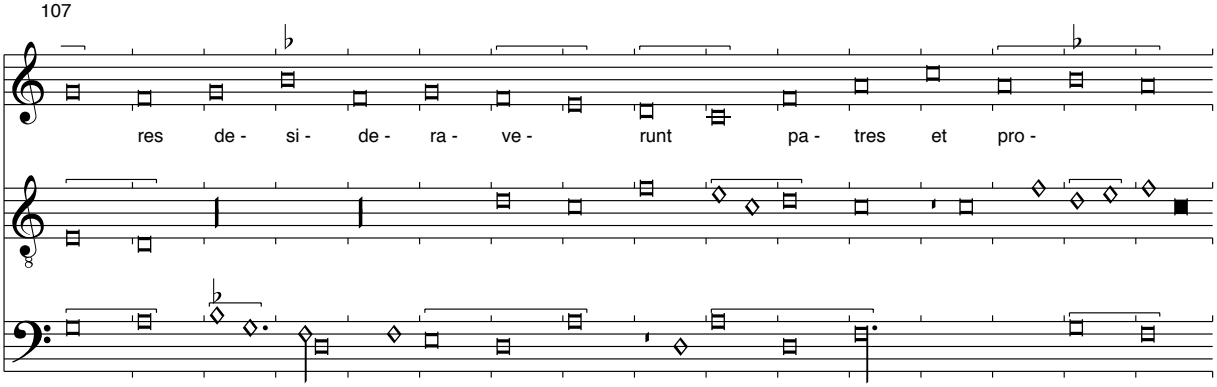
77


bem Te ple - nam fi - de vir - gam al -

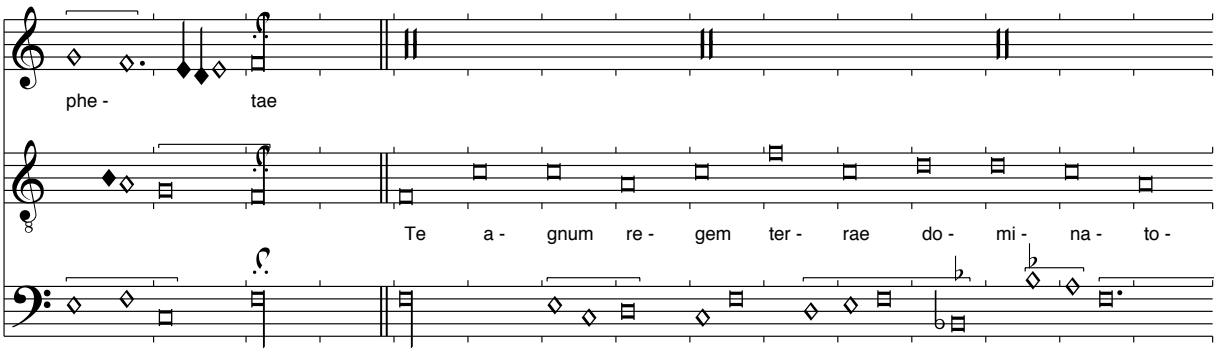
92


mae stir - pis Jes - se na - sci - tu - ram pri - o -

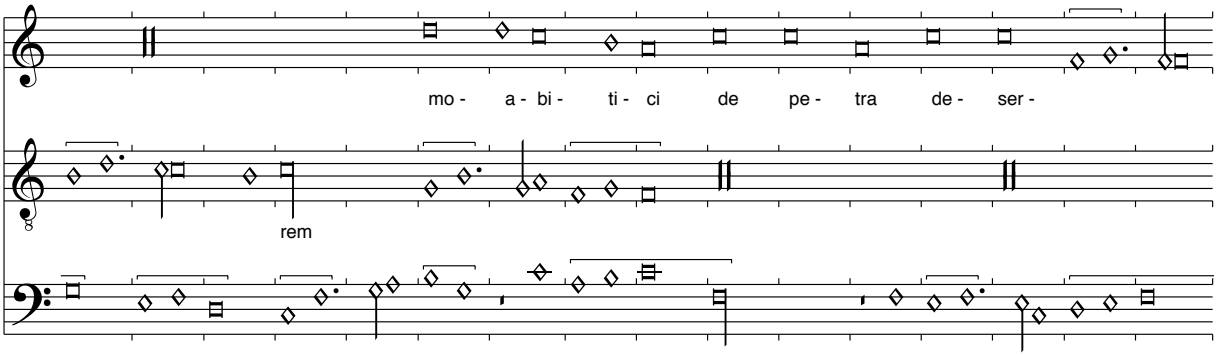
107


res de - si - de - ra - ve - runt pa - tres et pro -

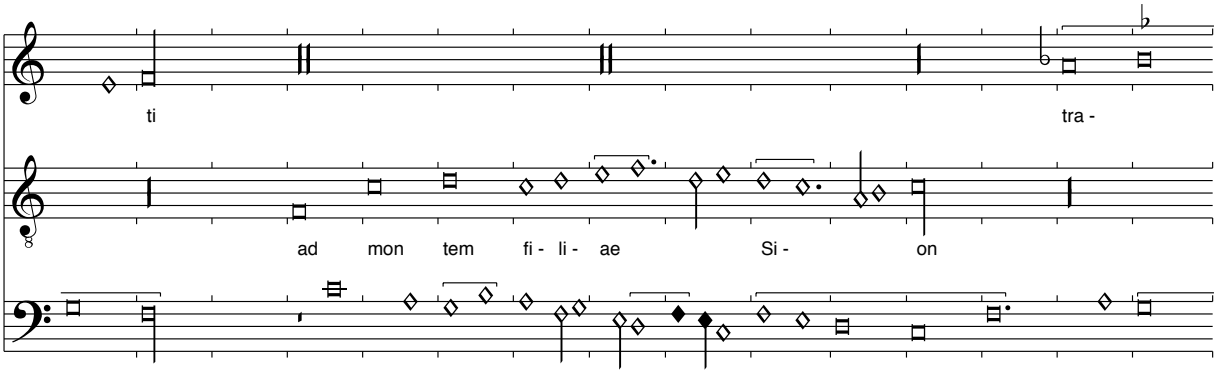
123



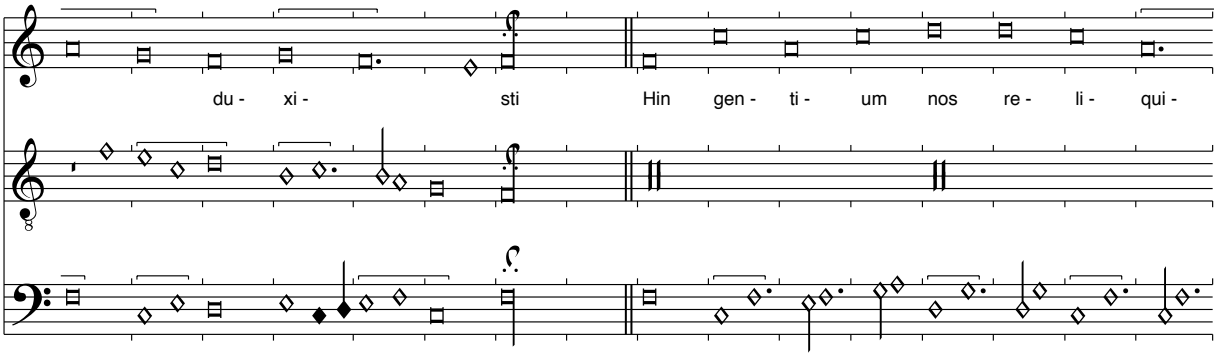
138

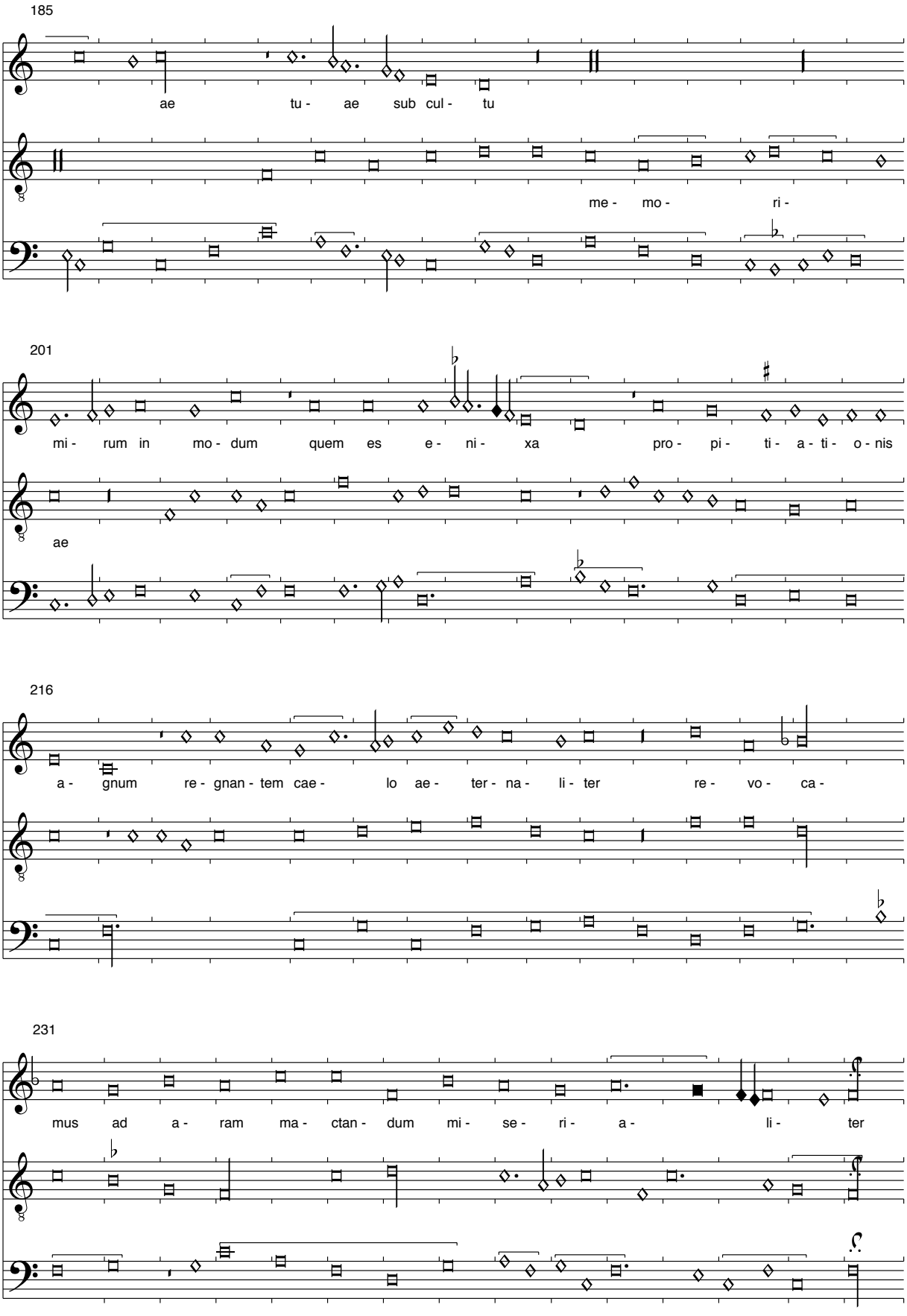


154

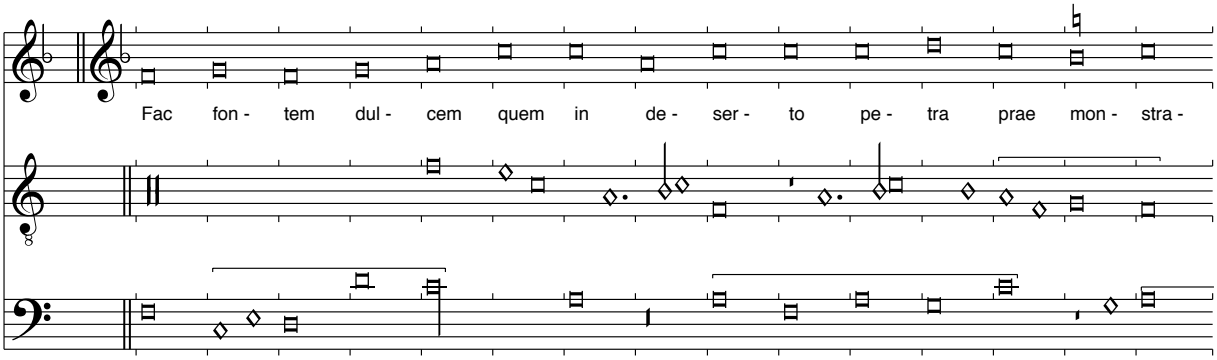


169

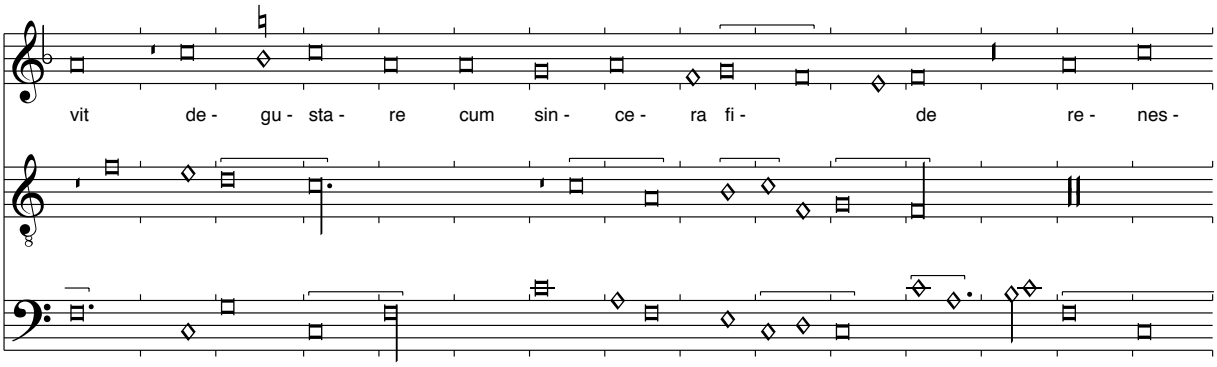



185
ae tu - ae sub cul - tu
me - mo - ri -
201
mi - rum in mo - dum quem es e - ni - xa pro - pi - ti - a - ti - o - nis
ae
216
a - gnum re - gnan - tem cae - lo ae - ter - na - li - ter re - vo - ca -
231
mus ad a - ram ma - ctan - dum mi - se - ri - a - li - ter

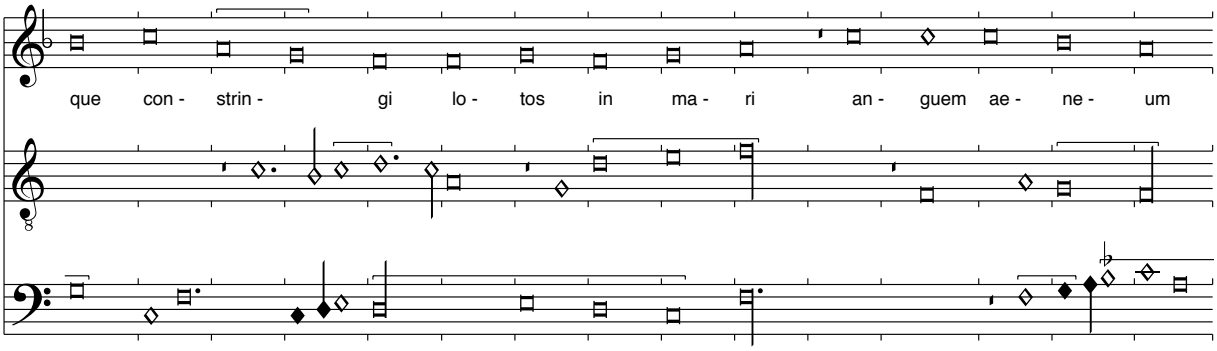
246



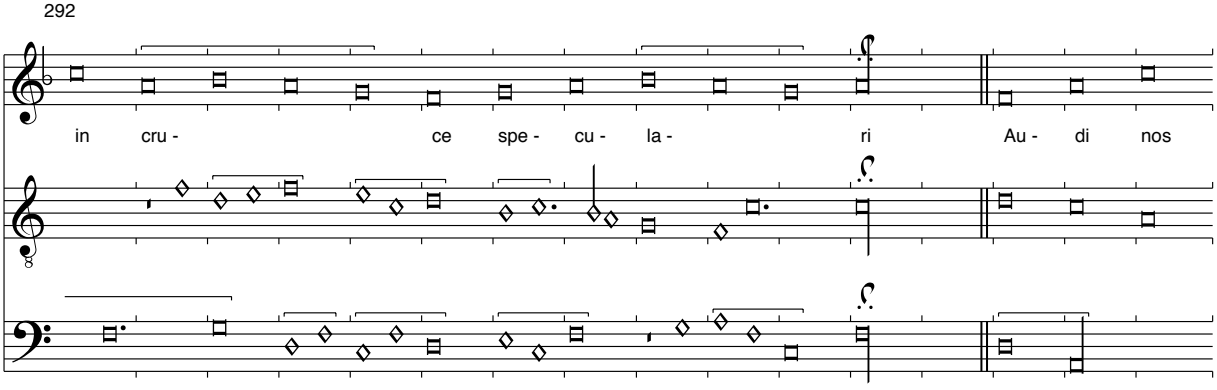
262



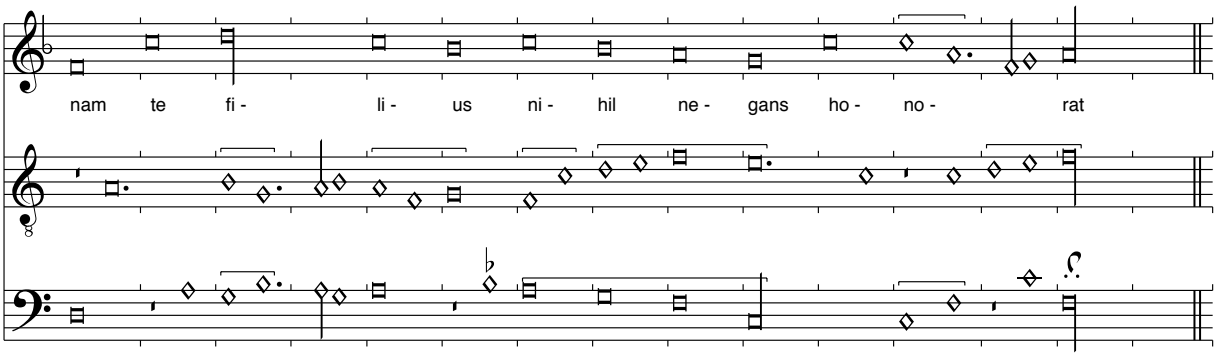
277



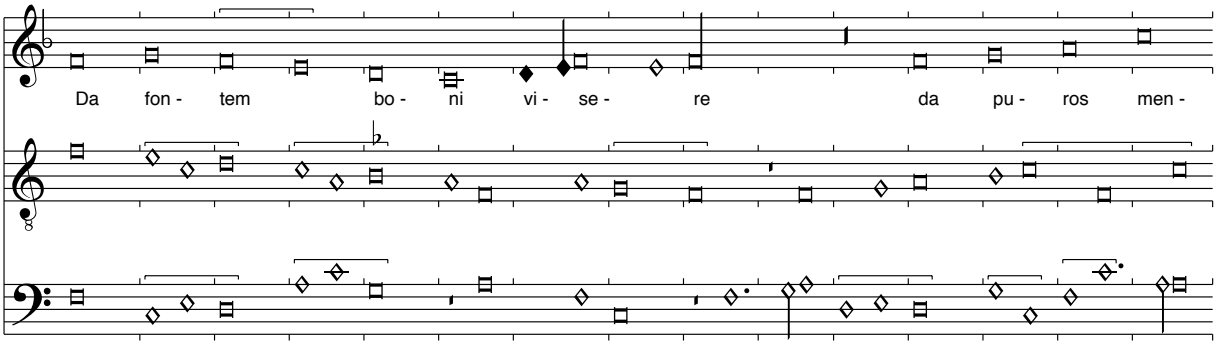
292



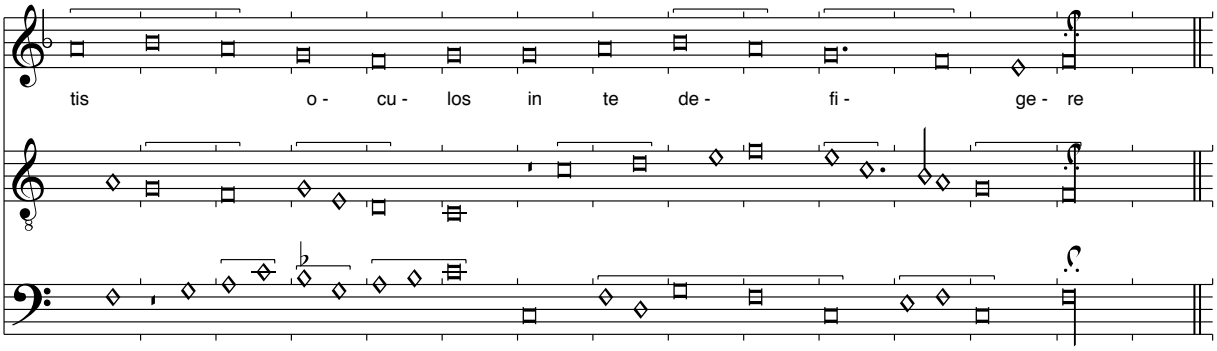
308



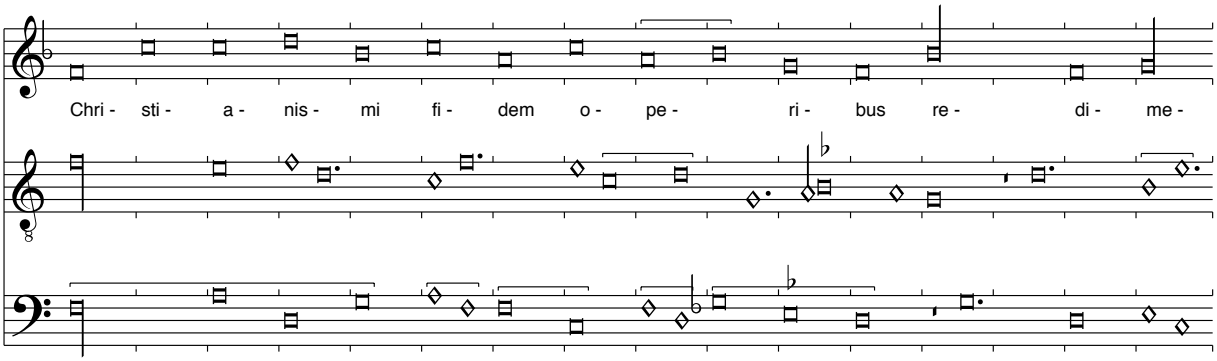
323

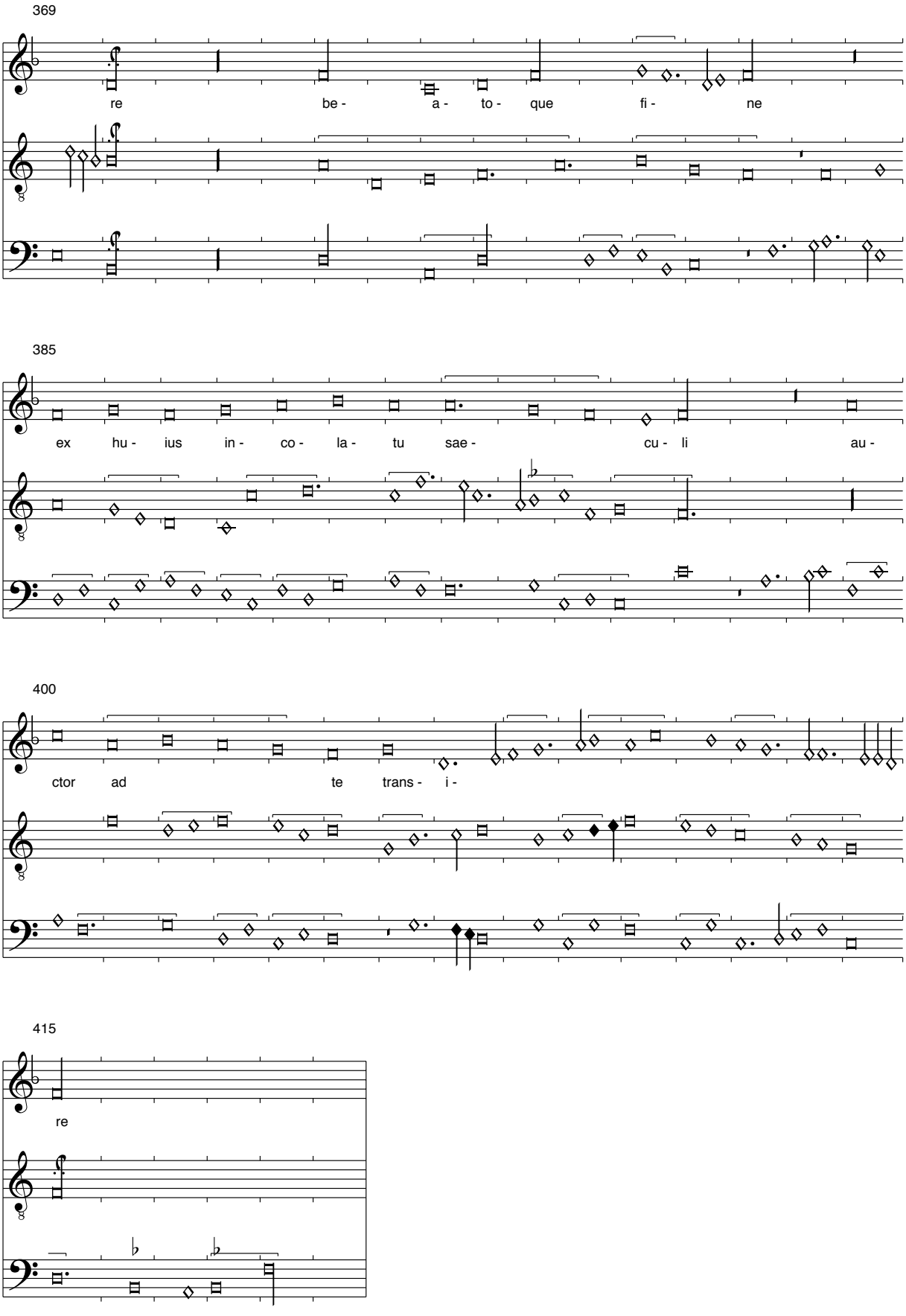


338



353





Im Contratenor T. 168 mussten Br-e-C halbiert werden.