Glogauer Liederbuch

Teil 1 (Nr. 1-150)

Kraków, Biblioteka Jagiellońska
Ms 40098

ediert von

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Verwendung für wissenschaftliche Arbeiten und zu
Aufführungszwecken gestattet und erwünscht

Die drei Stimmbücher des Glogauer Liederbuchs waren einmal ursprünglich in der Berliner Staatsbibliothek beheimatet und sind im Zuge des 2. Weltkriegs in Krakau gelandet.
Die mehrbändige Edition im Rahmen der Reihe „Das Erbe deutscher Musik“ sind in vielfältiger Hinsicht revisionsbedürftig. Zum einen sind die Stücke durch die verschiedenen Bände auseinander gerissen und nicht in ihrer ursprünglichen Ordnung nachvollziehbar. Dabei ist zu beachten, dass die Stücke in den Stimmbüchern nicht immer an der gleichen parallelen Stelle stehen, z. T. sind sie weit voneinander entfernt. An der im Cantus gegebenen Abfolge kann jedoch kein Zweifel bestehen.
Zum zweiten wurde nicht konsequent die Schlüsselung modern wiedergegeben, was ein Verständnis für den lesenden Laien erschwert. Auch die halbierende Umsetzung der Notenwerte mit durchgezogenen Mensurstrichen zwischen den Systemen ist unglücklich.
Der größte Bedarf und die größte Problematik im Repertoire von Glogau ist aber eine differenzierte Musica ficta. Die vorhandenen Editionen nehmen z. T. fälschlich durchgängige B Vorzeichnungen vor, z. T. geben sie keine Musica ficta an zwingenden Stellen, etwa in springenden Intervallen, an. Die Quelle ist hier leider auch nicht hilfreich. Auch sie gibt fast nicht durchgängig notwendige b molle an, andererseits zeichnet sie häufig an Stellen vor, an denen dies erstens nicht zwingend ist und zweitens zu zusätzlichen Komplikationen führt. In diesen Fällen habe ich das B wiedergegeben, aber nicht über die Note gesetzt. Nach meiner Auffassung ist die Harmonik der Stücke meist recht farbig, immer wieder ergeben sich neue harmonische Kontexte auch in einem Stück, so dass eine sehr differenzierte Vorzeichnung angebracht ist. In meinen Entscheidungen entstehen häufig Konstellationen, die wir moderner als „Querstände“ hören. Ich bin aber überzeugt, dass dies zur Entstehungszeit nicht so empfunden wurde.
Die lateinischen Texte wurden durchgängig modernisiert, um eine Aufführung zu erleichtern.
In Glogau ist durchgängig Cantus und Tenor textiert. Ich habe dies nicht durchgeführt, um bei einer Aufführung die eigenständige Textierung nach dem Vorbild des Cantus zu erleichtern. Die Textierung der Quelle ist meist gut nachzuvollziehen. Fast immer können die Ligaturen die Textierung fast automatisch nahelegen.

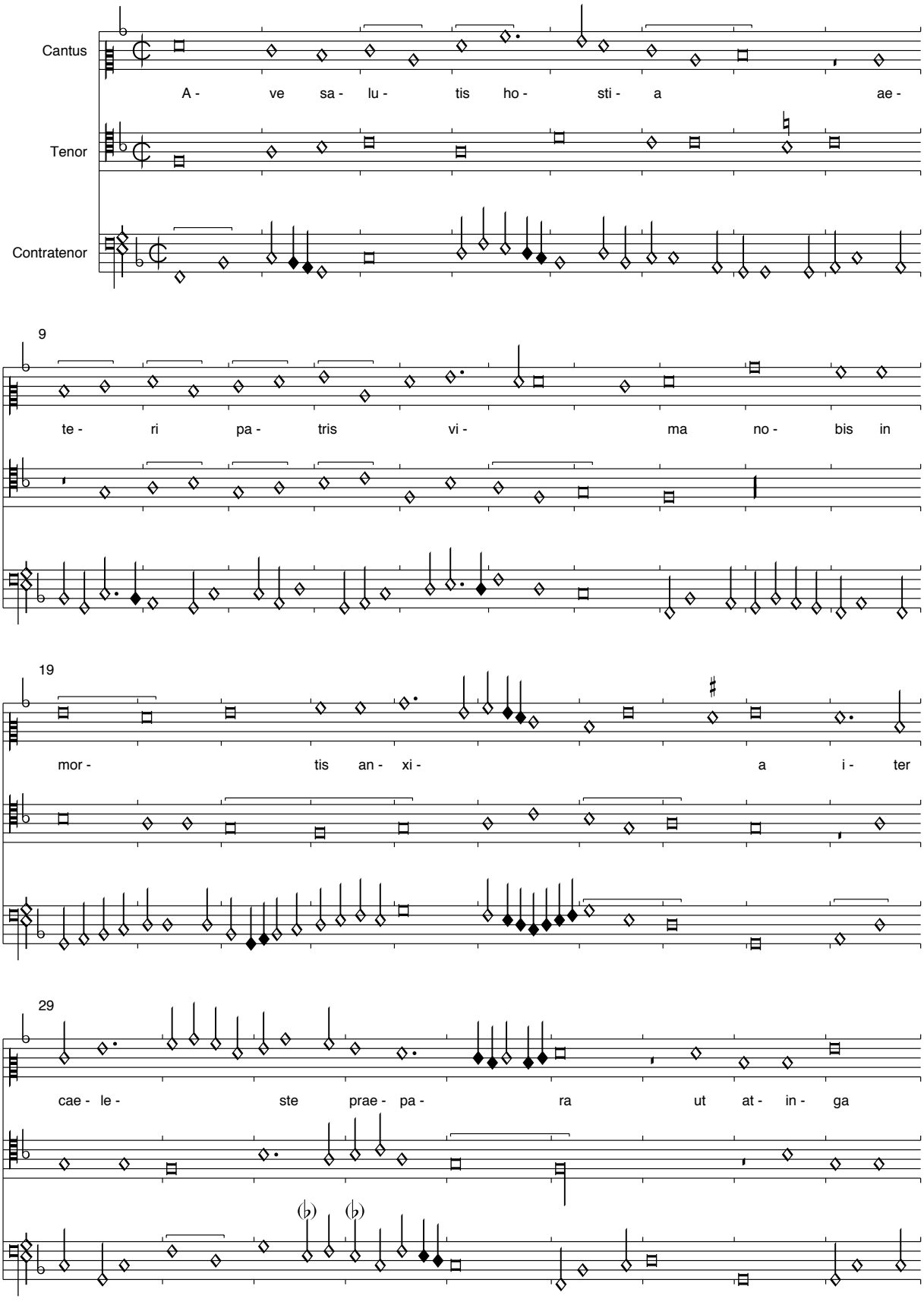
Inhalt

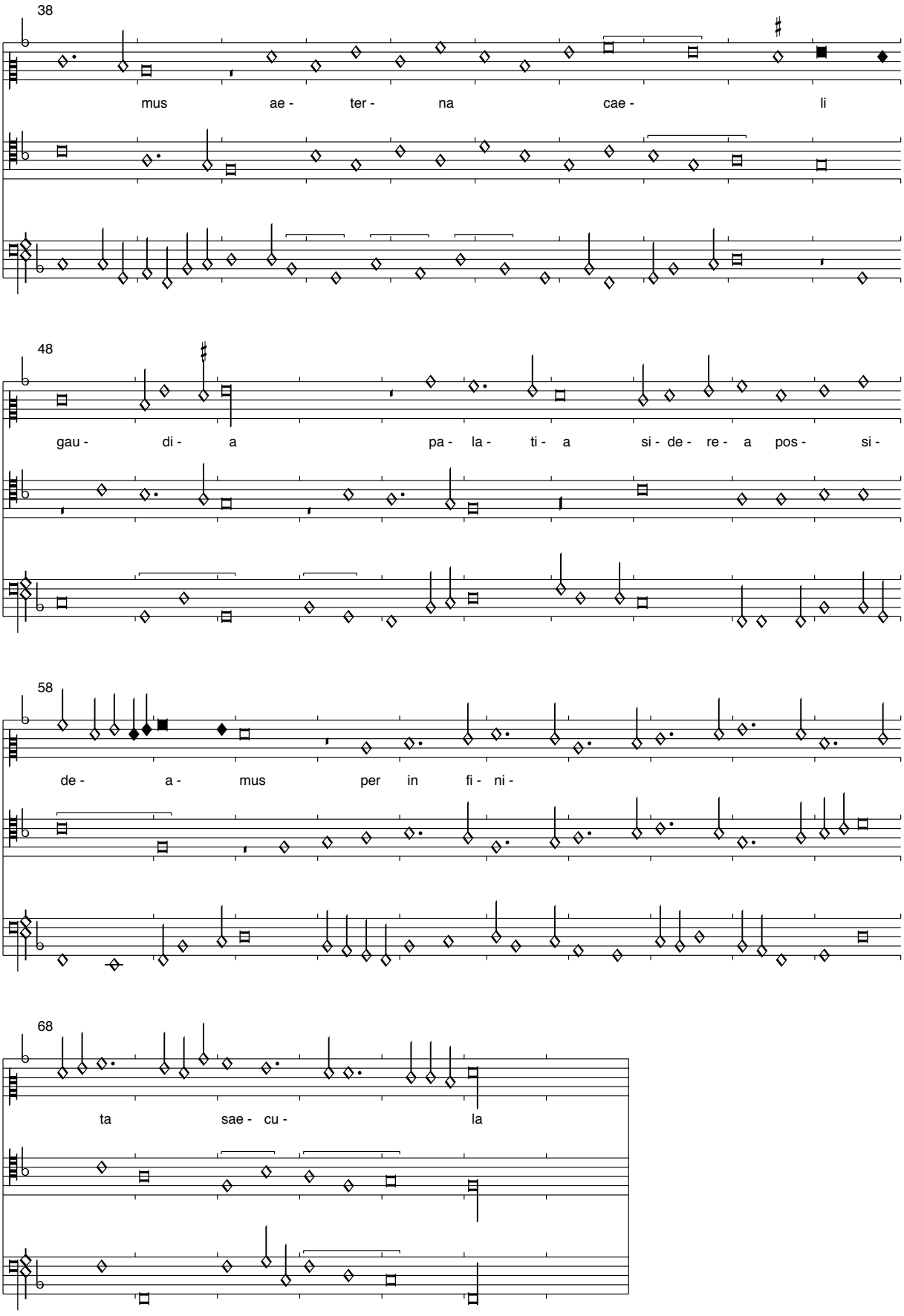
Nr.	Titel	Vorlage	Komponist
1	Ave salutis hostia		
2	Beata die genitrix		
3	Da nobis pie domine		
4	Maria mater gracie		
5	Aufer a nobis domine		
6	Virgo sancta Barbara		
7	Ave rosa rubicunda	Mon seul et sangle souvenir	Busnois
8	Ave sydus clarissimum	Helas que pourra devenir	Caron
9	Vatum vaticinia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

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

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

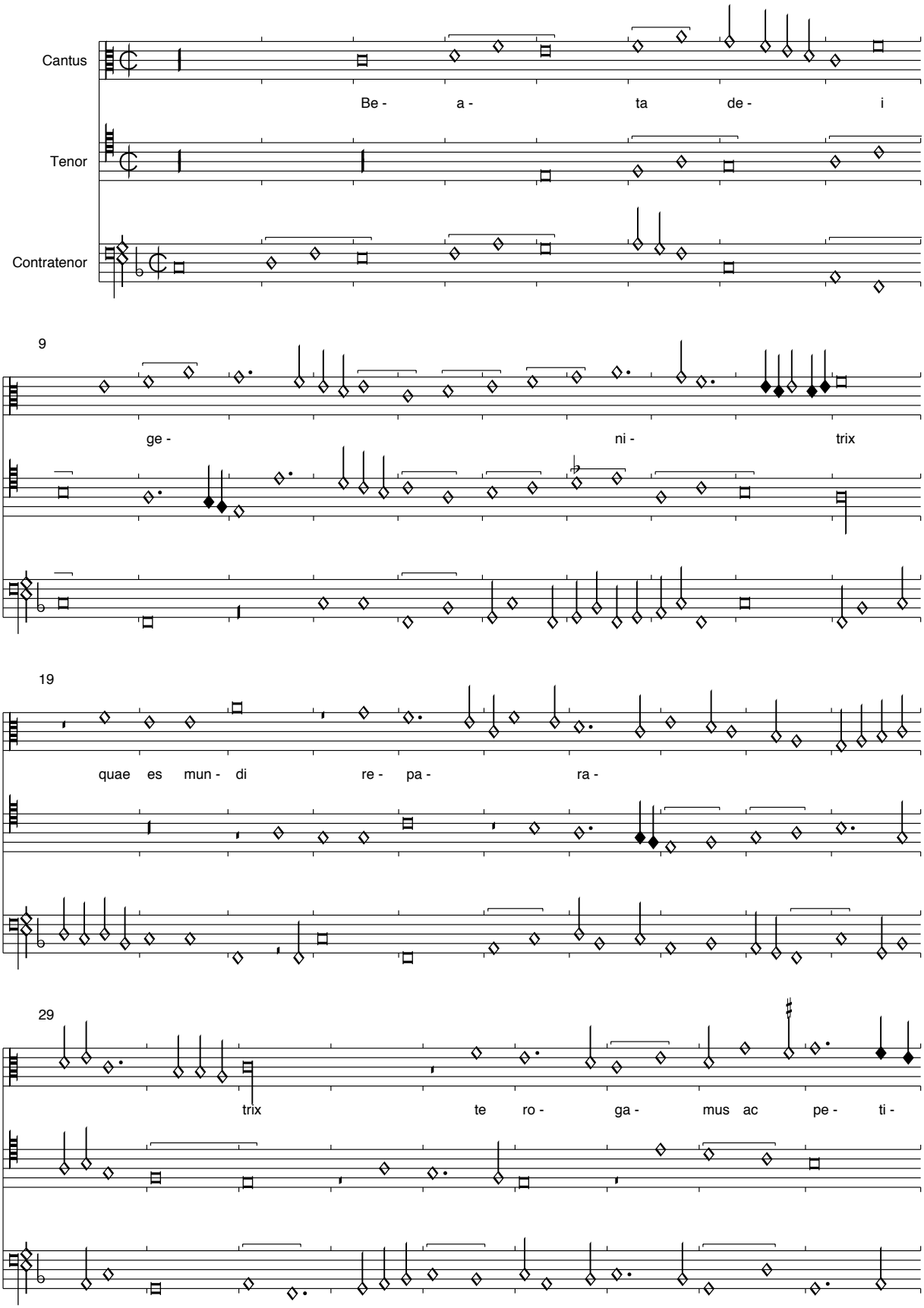
Ave salutis hostia
Glogau Nr. 1

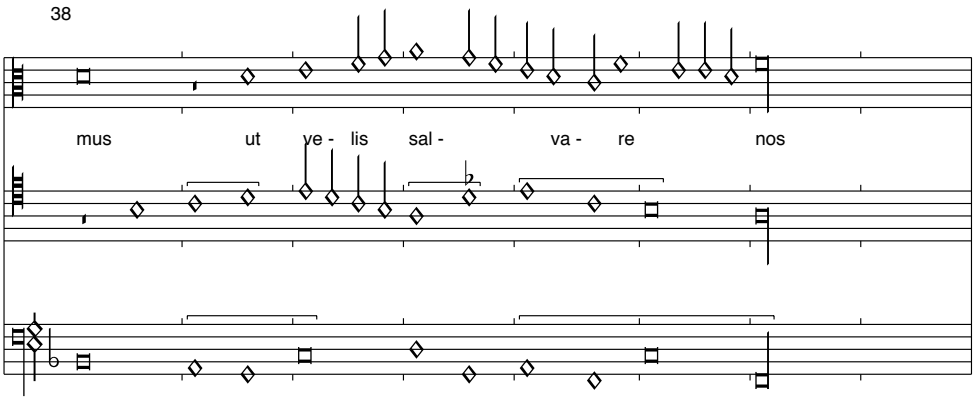



38
mus ae - ter - na cae - li
48
gau - di - a pa - la - ti - a si - de - re - a pos - si -
58
de - a - mus per in fi - ni -
68
ta sae - cu - la

Beata dei genitrix

Glogau Nr. 2

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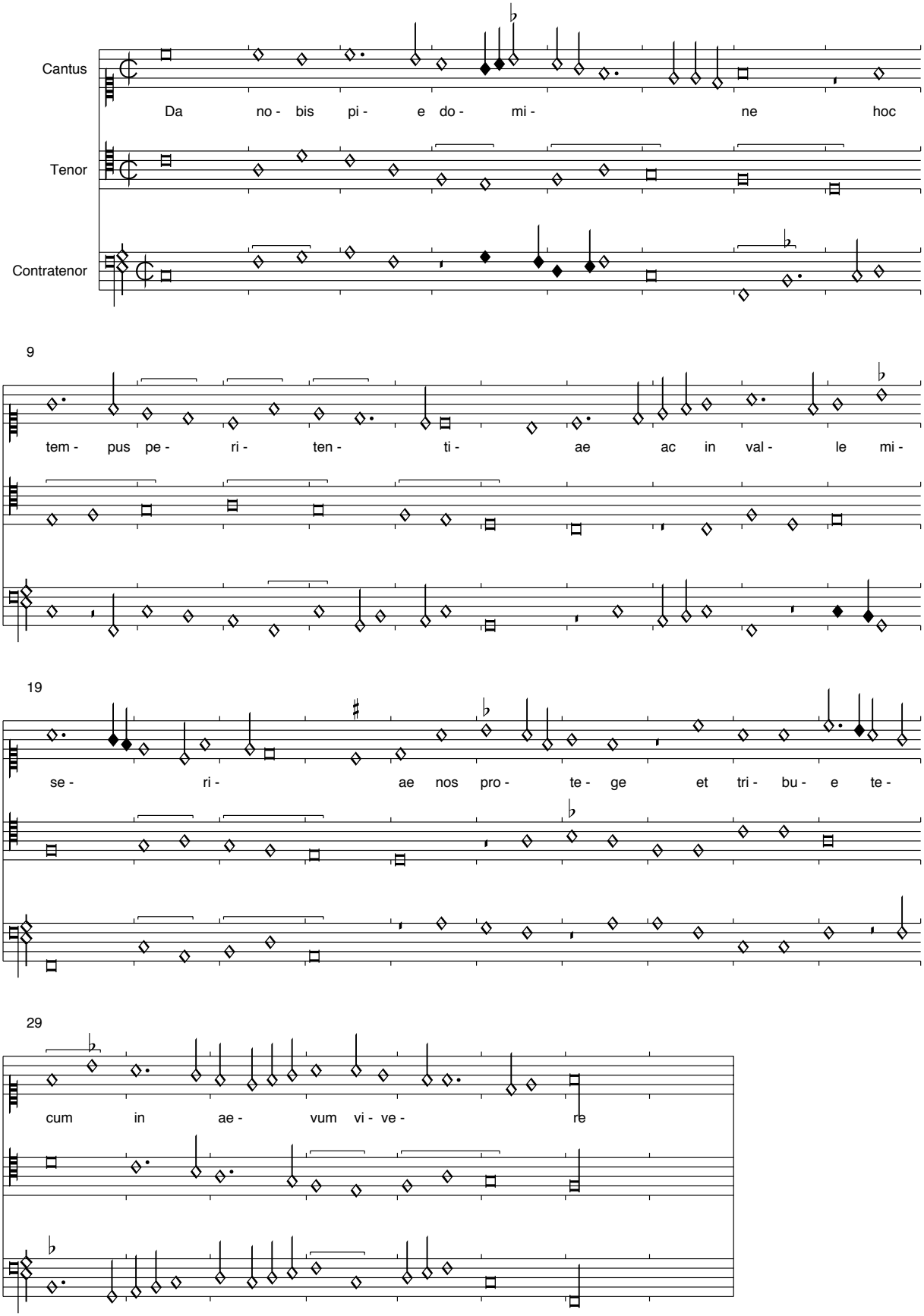
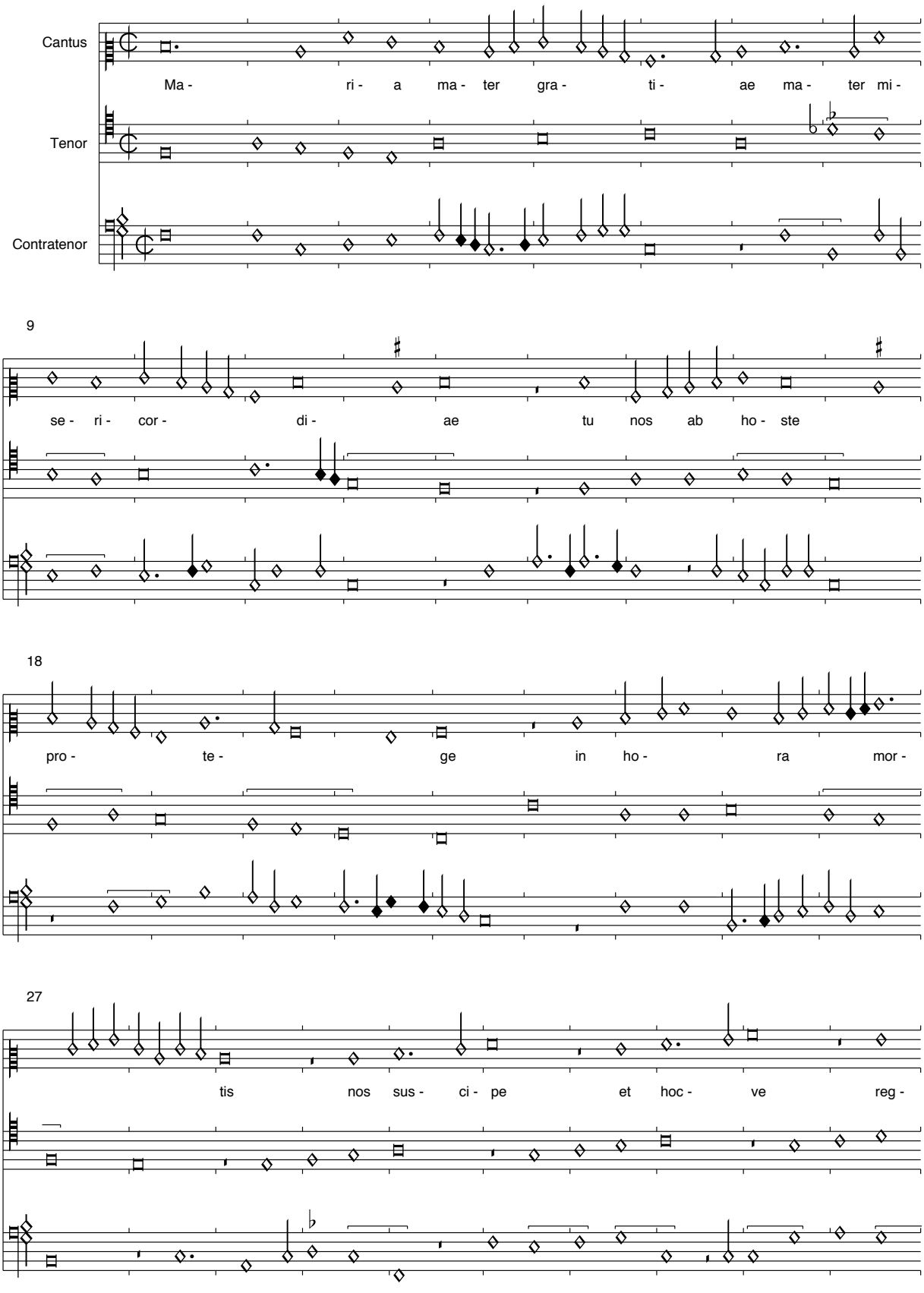
mus ut ve - lis sal - va - re nos

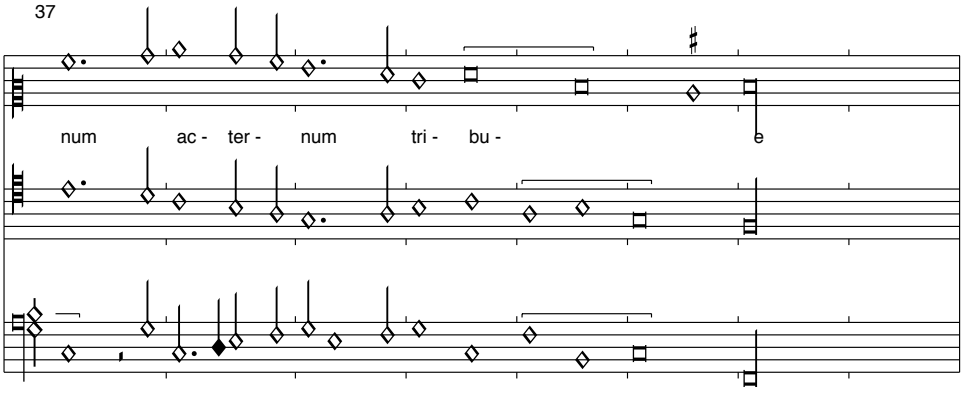
Da nobis pie domine

Glogau Nr. 3



Maria mater gratiae
Glogau Nr. 4

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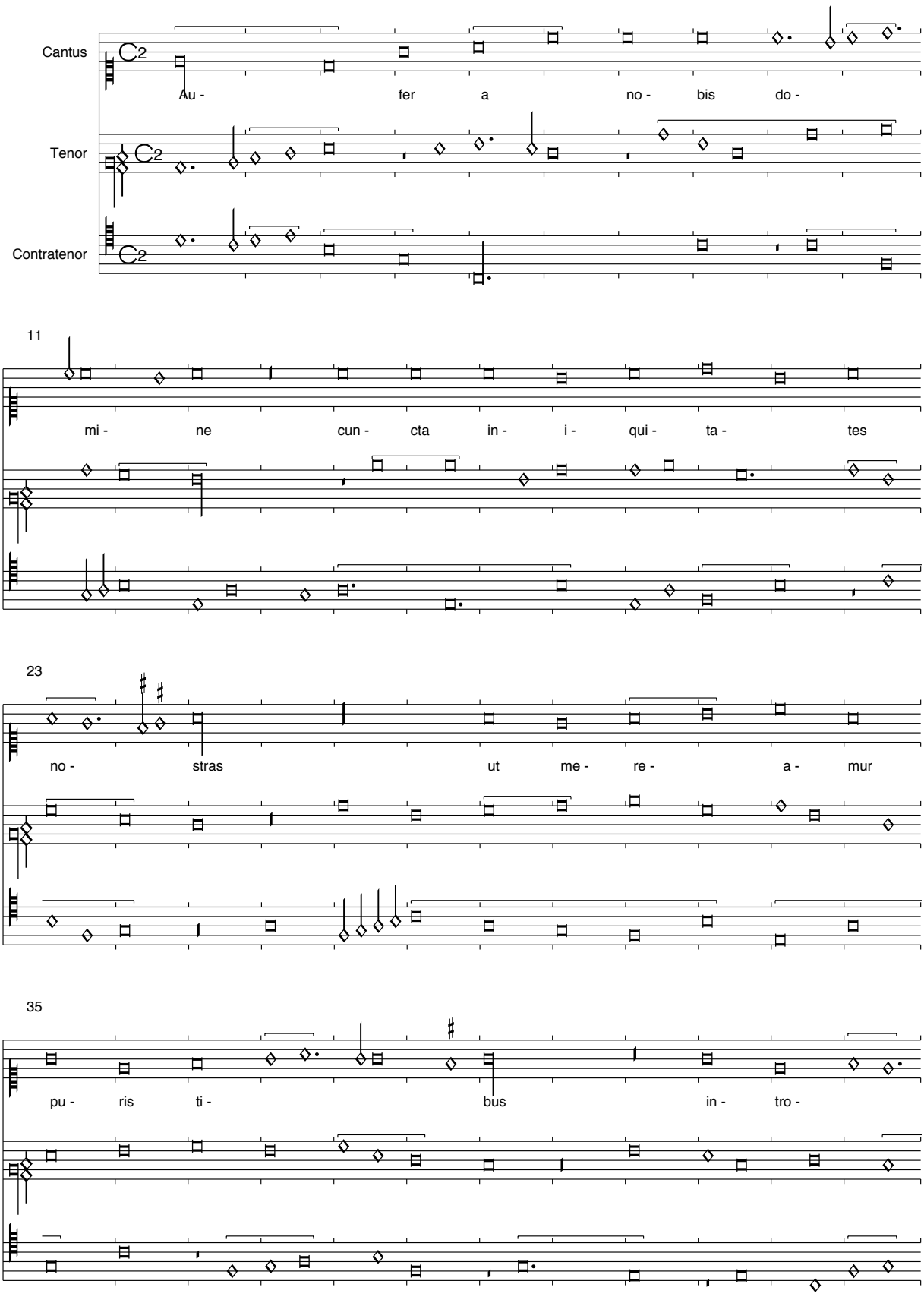
num ac - ter - num tri - bu - e

Aufer a nobis domine
Glogau Nr. 5



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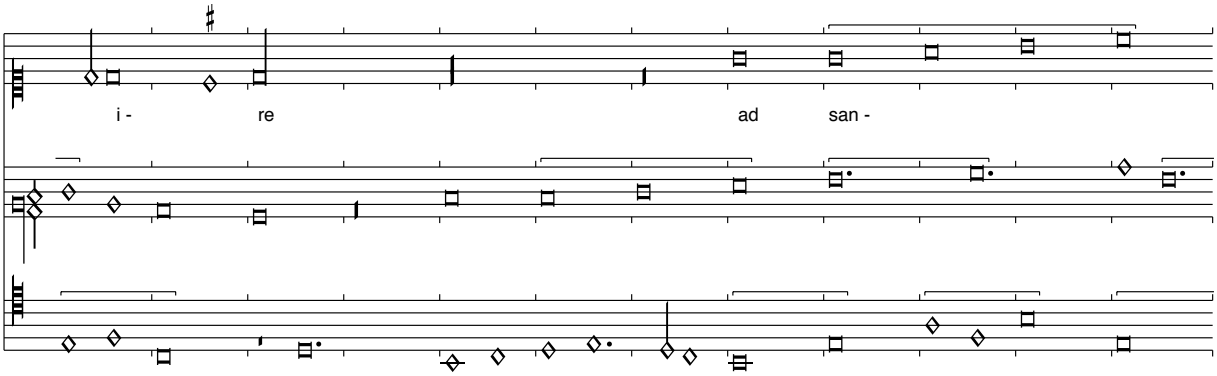

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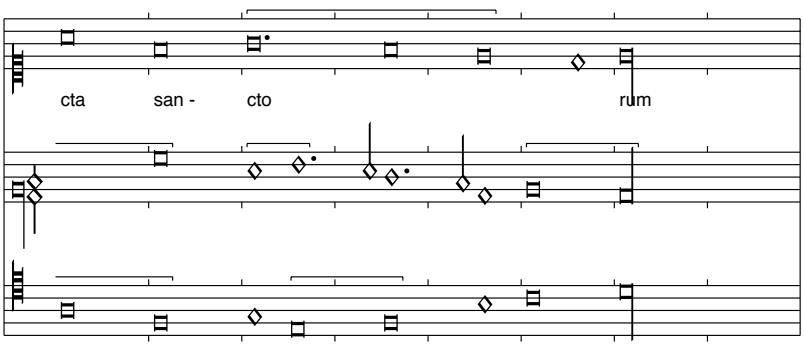
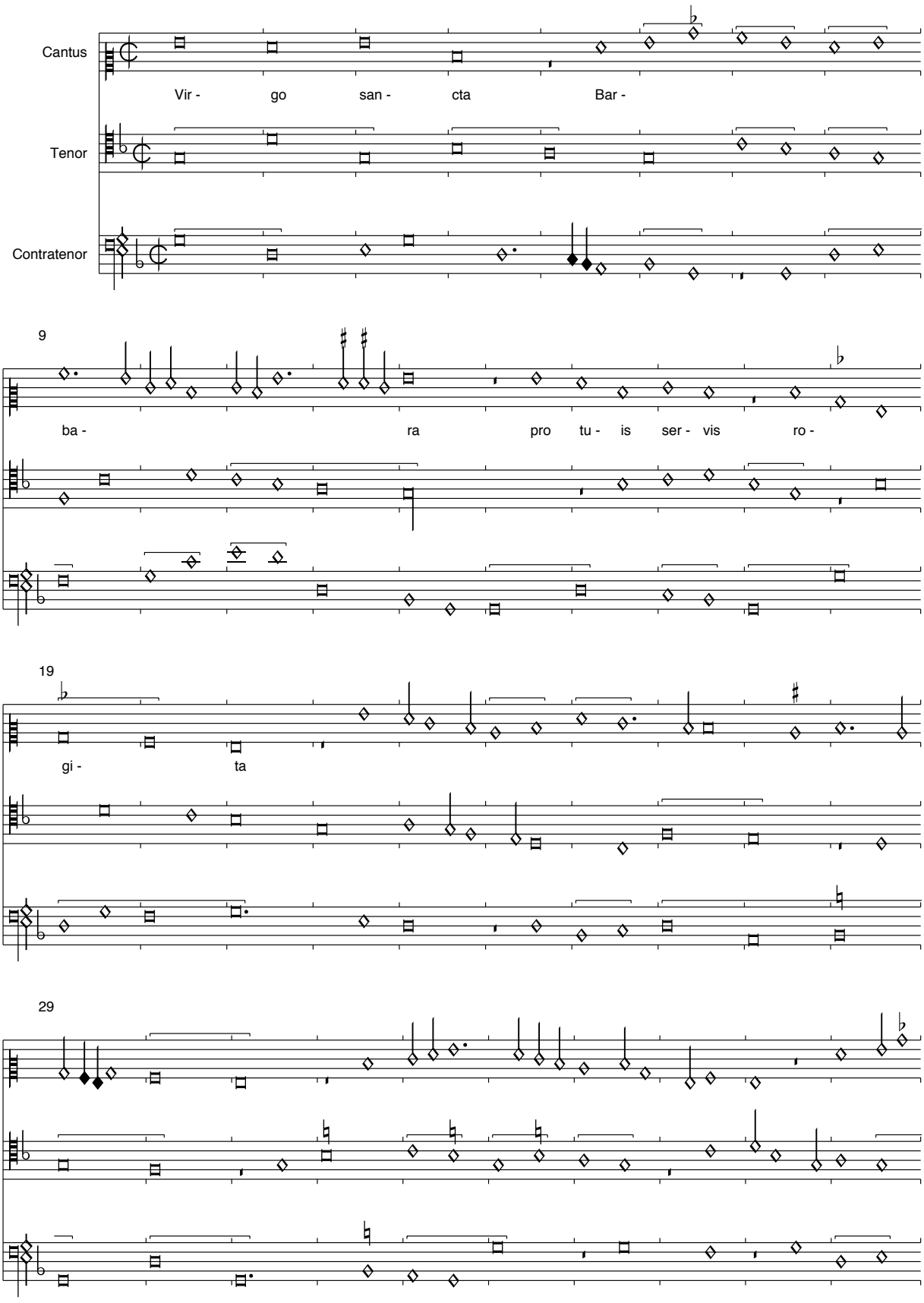
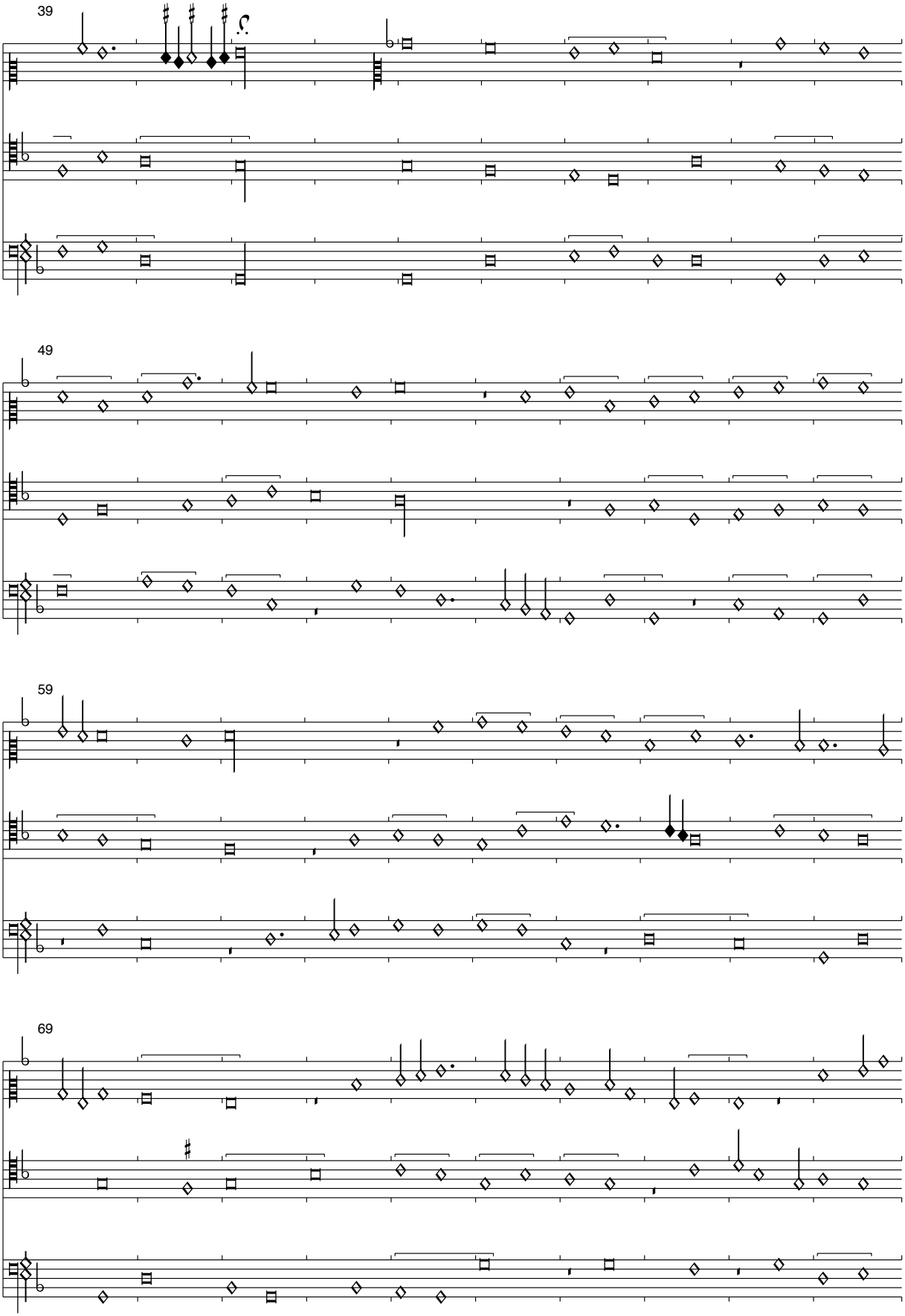


Virgo Sancta Barbara
Glogau Nr. 6

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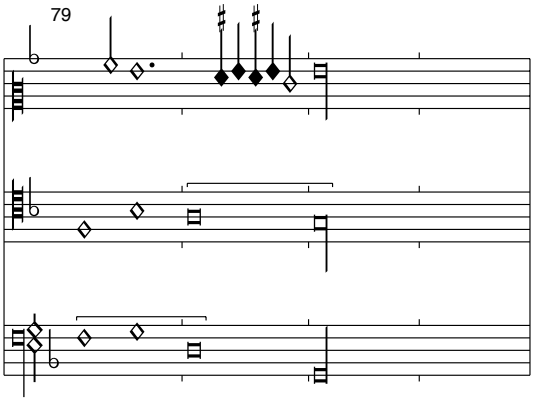
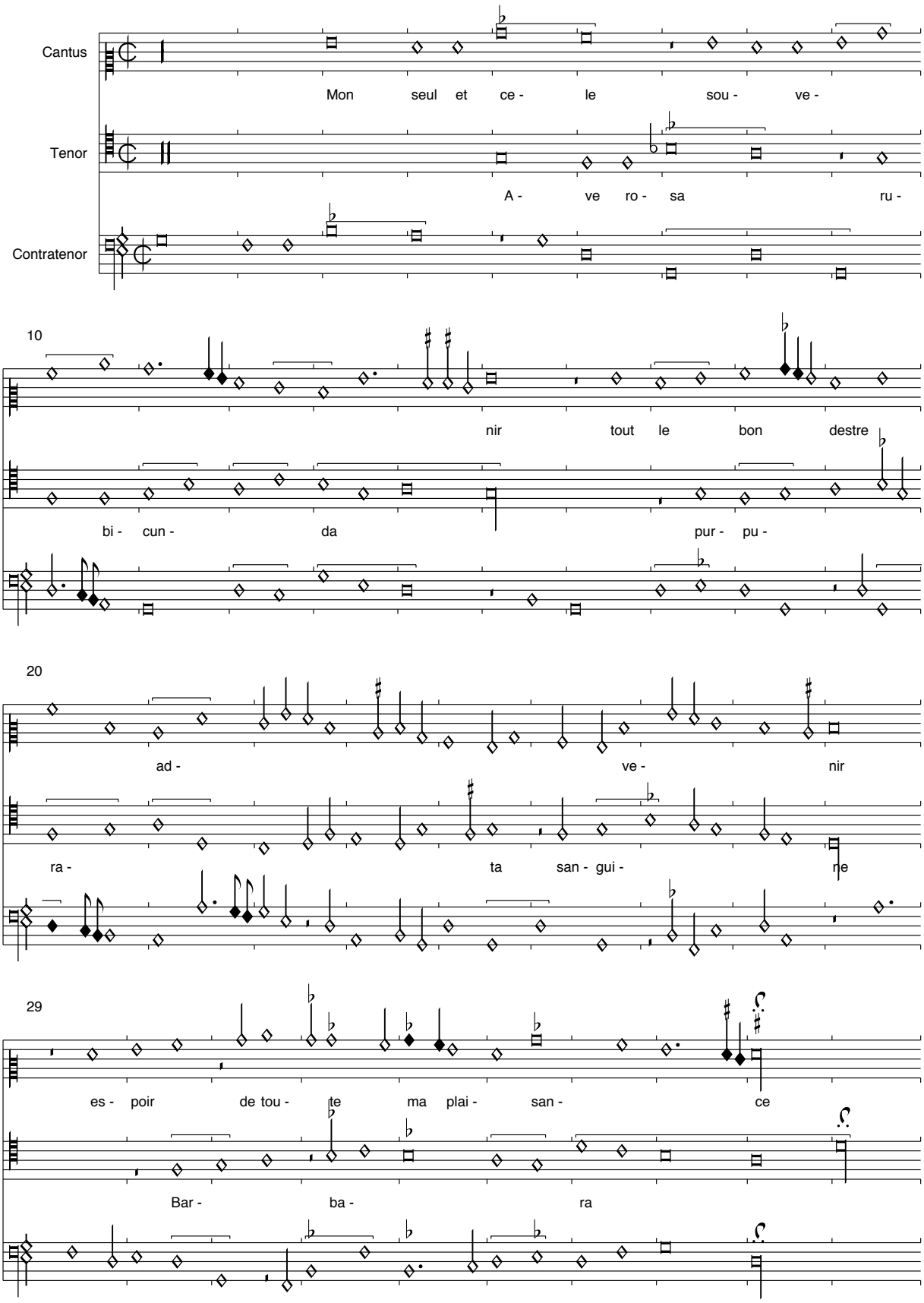
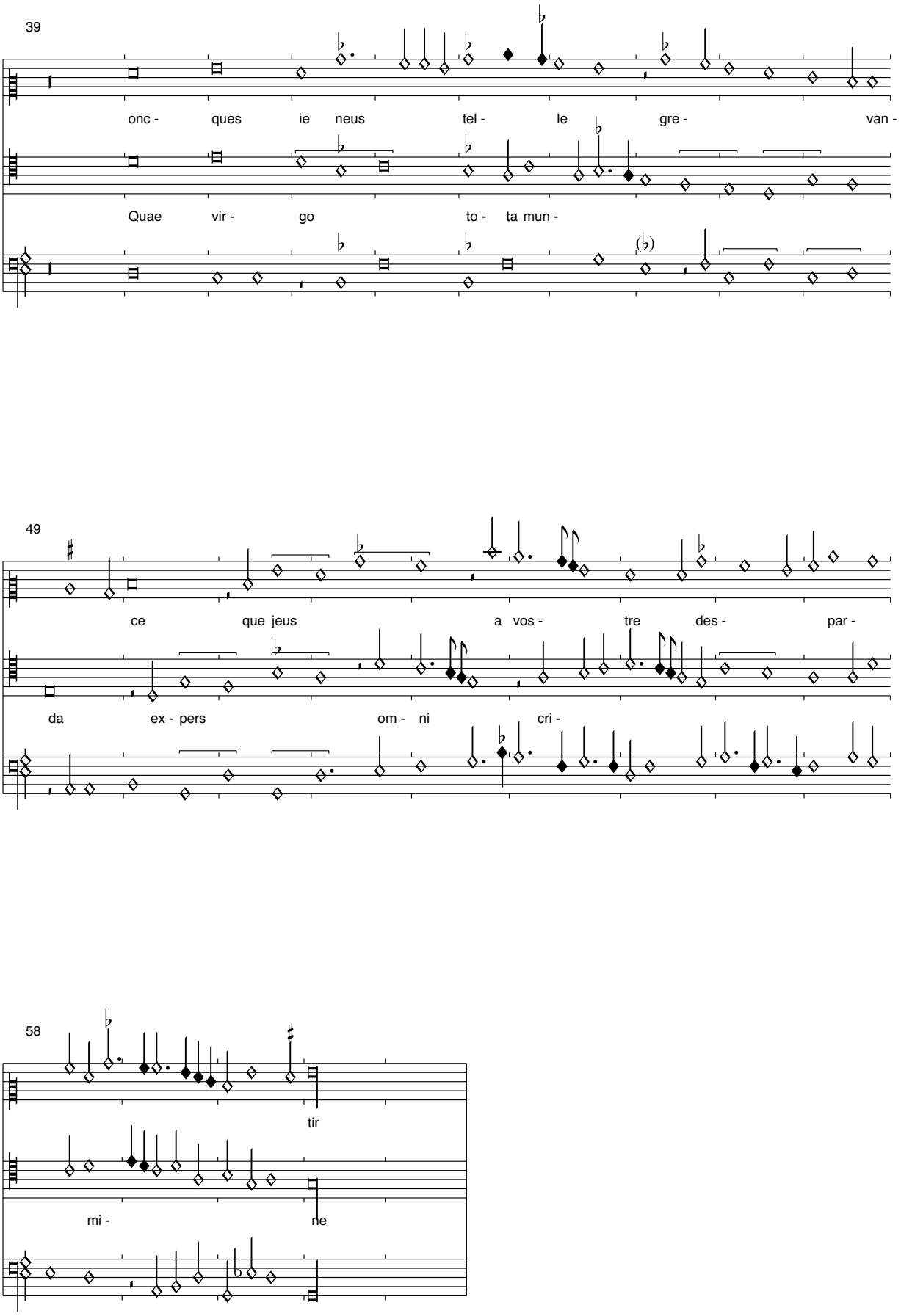
59
69


79

(Busnois): Ave rosa - Mon seul et cele souvenir

Glogau, Nr. 7

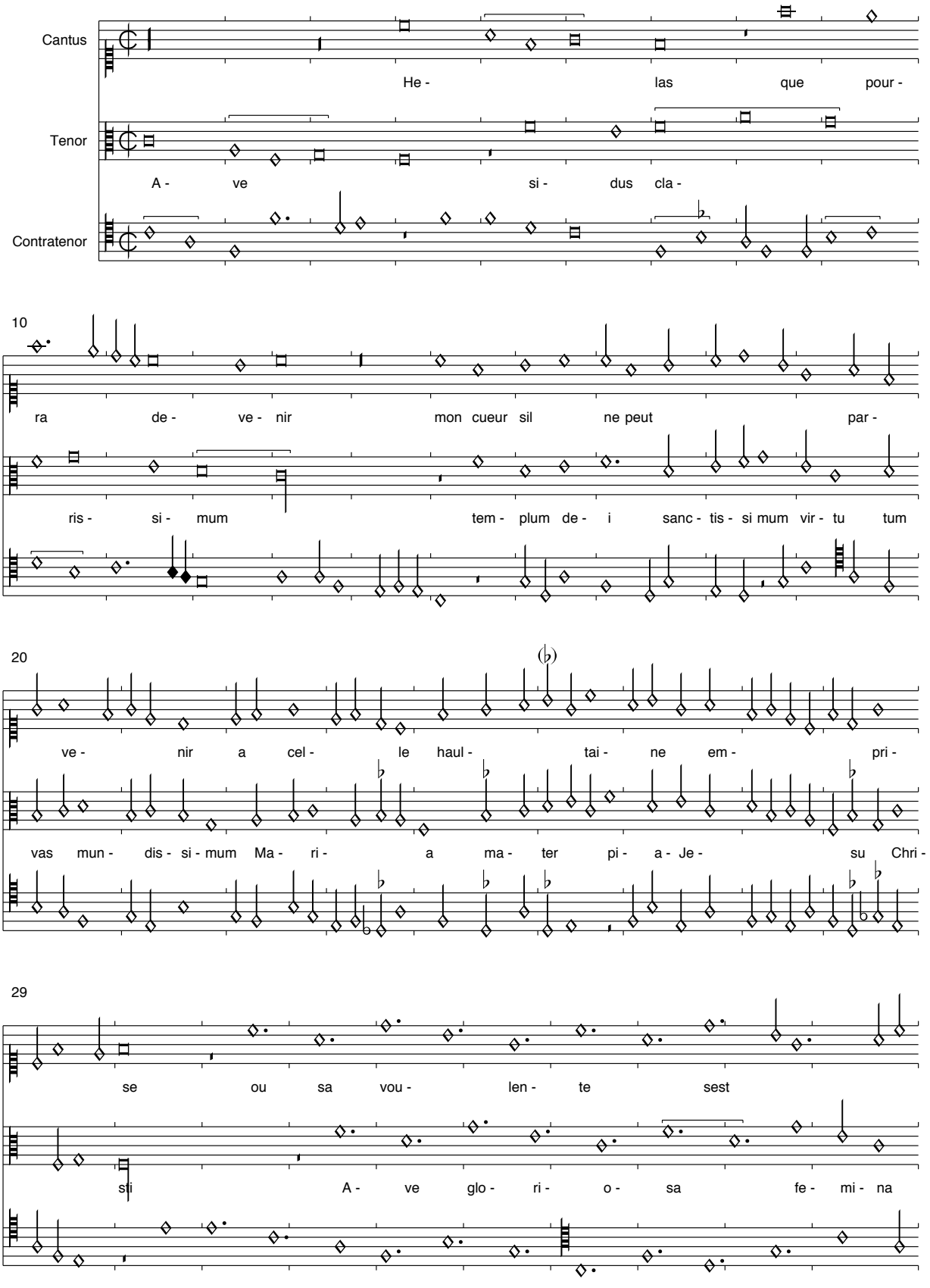


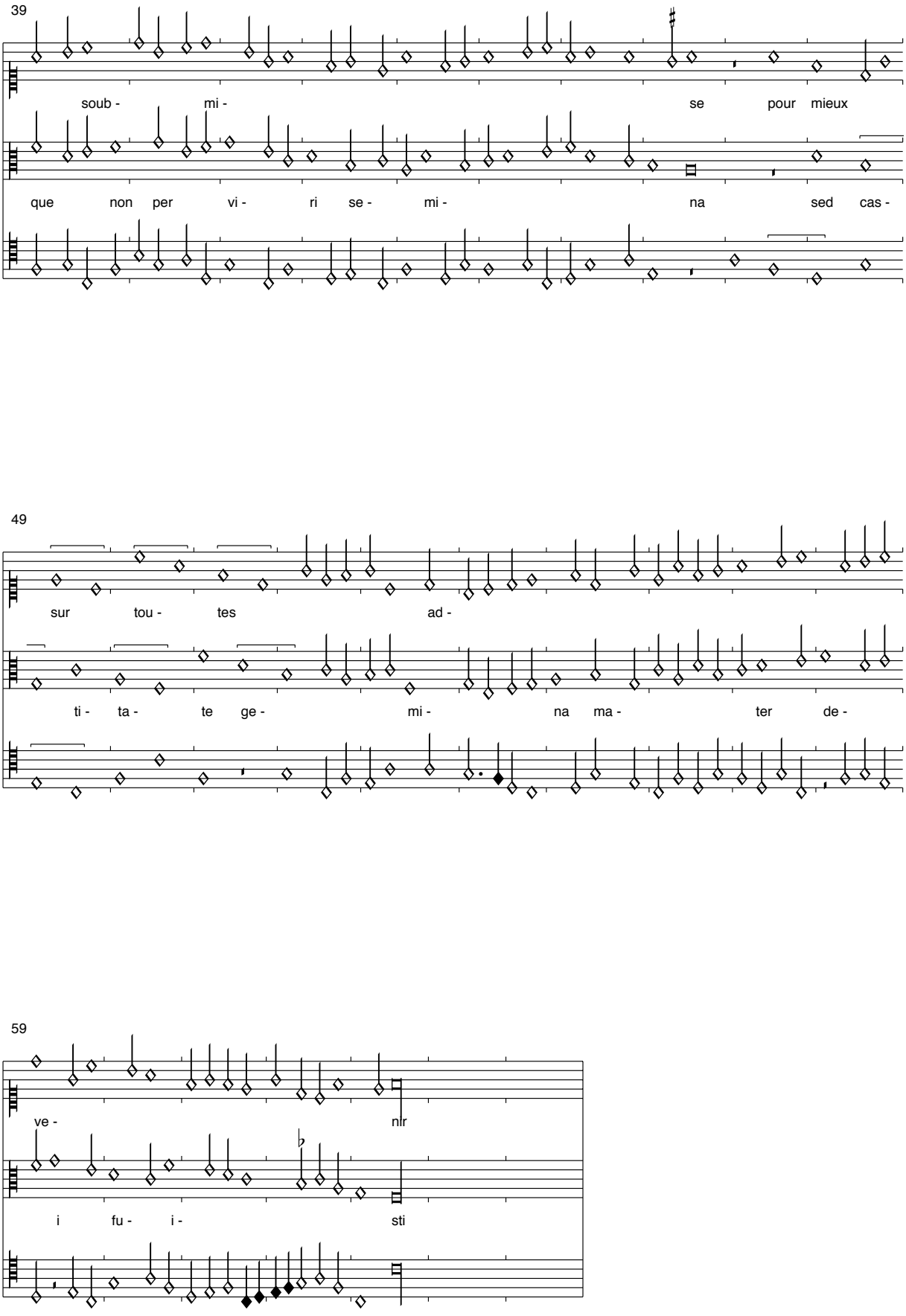


Ich gebe hier nur den in Glogau nicht vorhandenen Refrain-Text im Superius an, den Kontrafaktur-Text im Tenor. Die Quelle textiert immer alle drei Texte lateinisch.

(Caron): Der seyden schwanz-Ave-Helas que

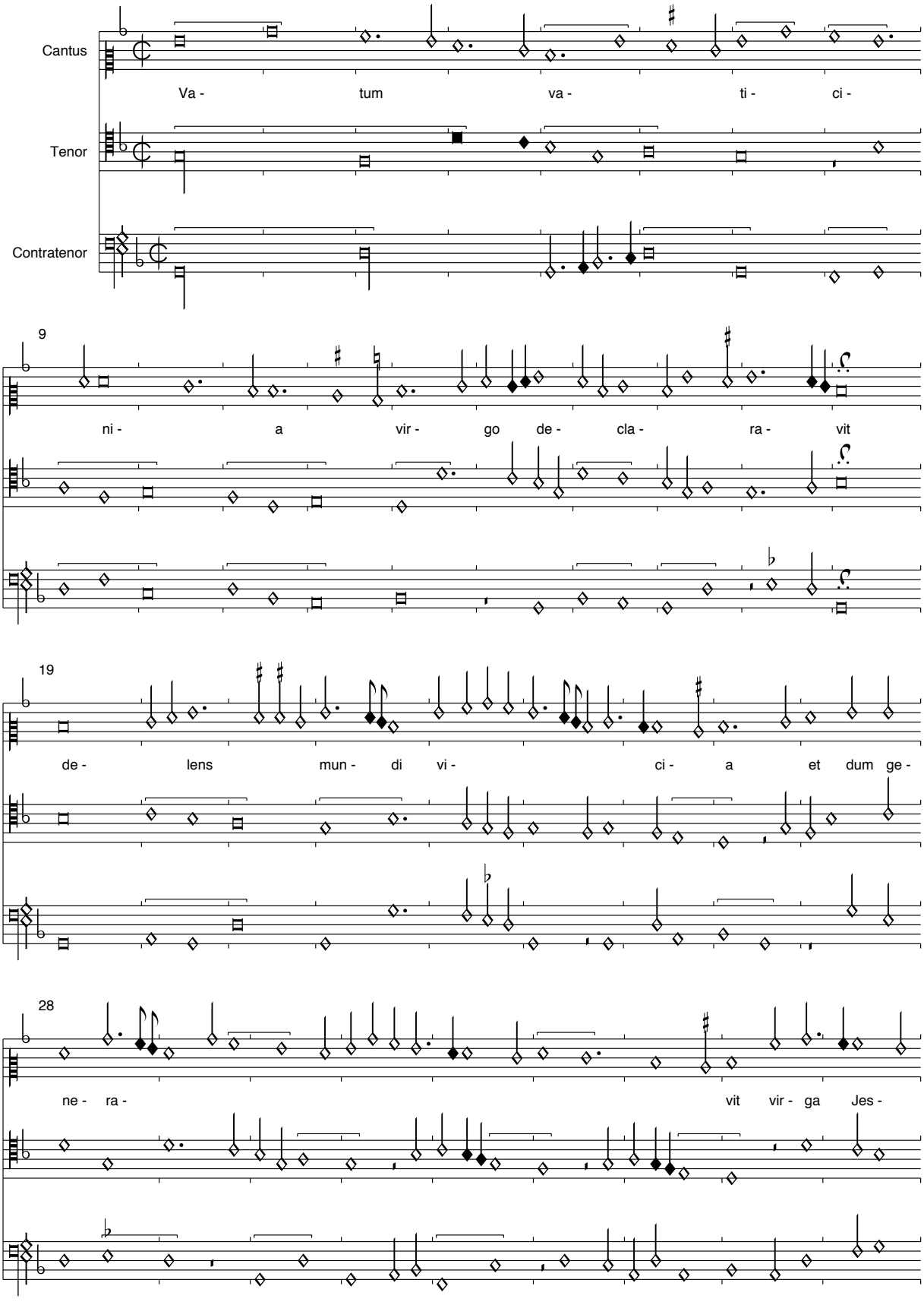
Glogau Nr. 8

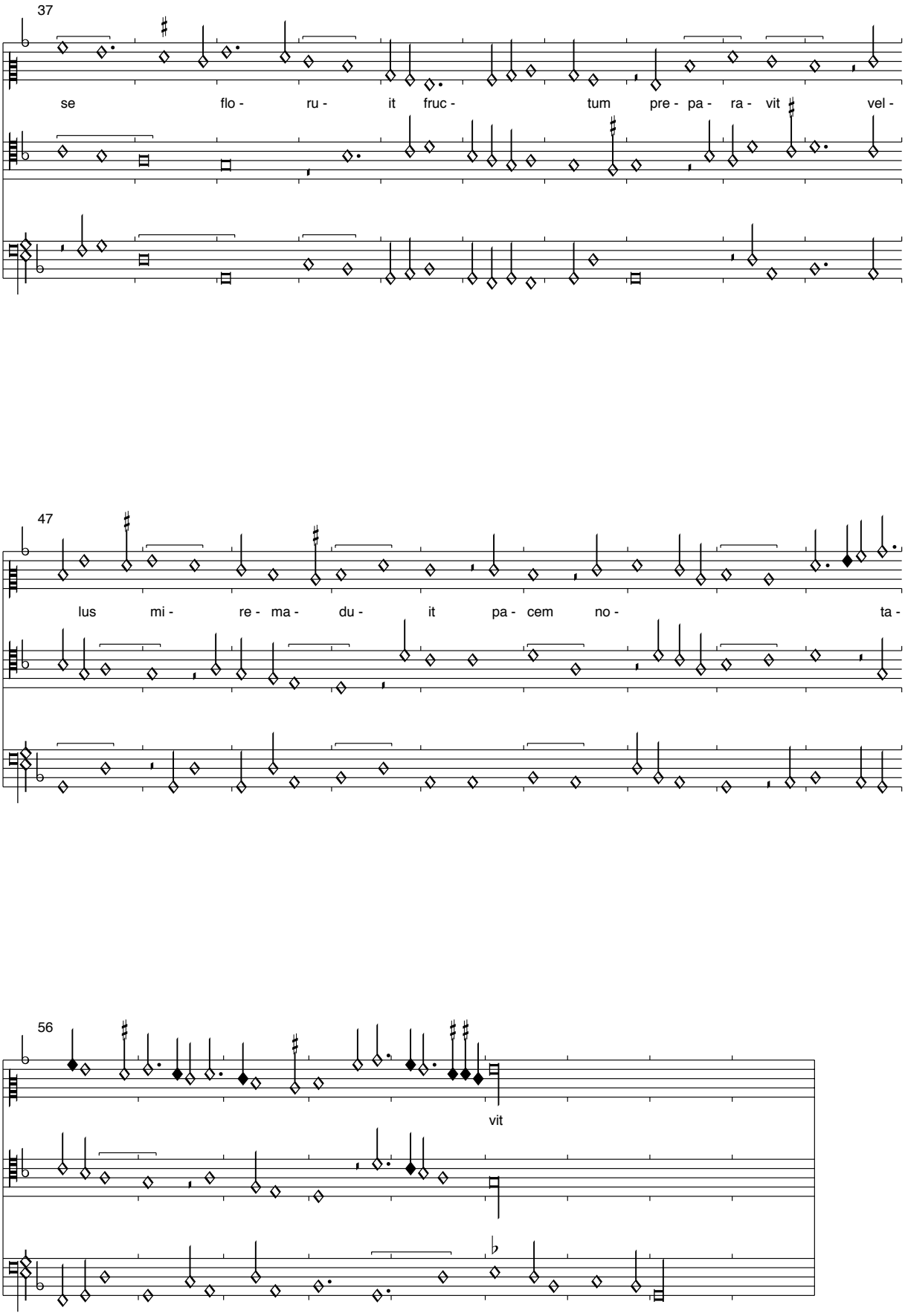




Die berühmte Passage ab T. 30 erfuhr immer wieder rhythmische Umdeutungen, eine davon findet sich hier! Der Text des Refrains passt perfekt in seiner Umdeutung zum Anbetungstext von Glogau im Tenor. Noch immer ist die Betitelung mit Tanznamen eher rätselhaft.

Vatum vaticinia
Glogau Nr. 9

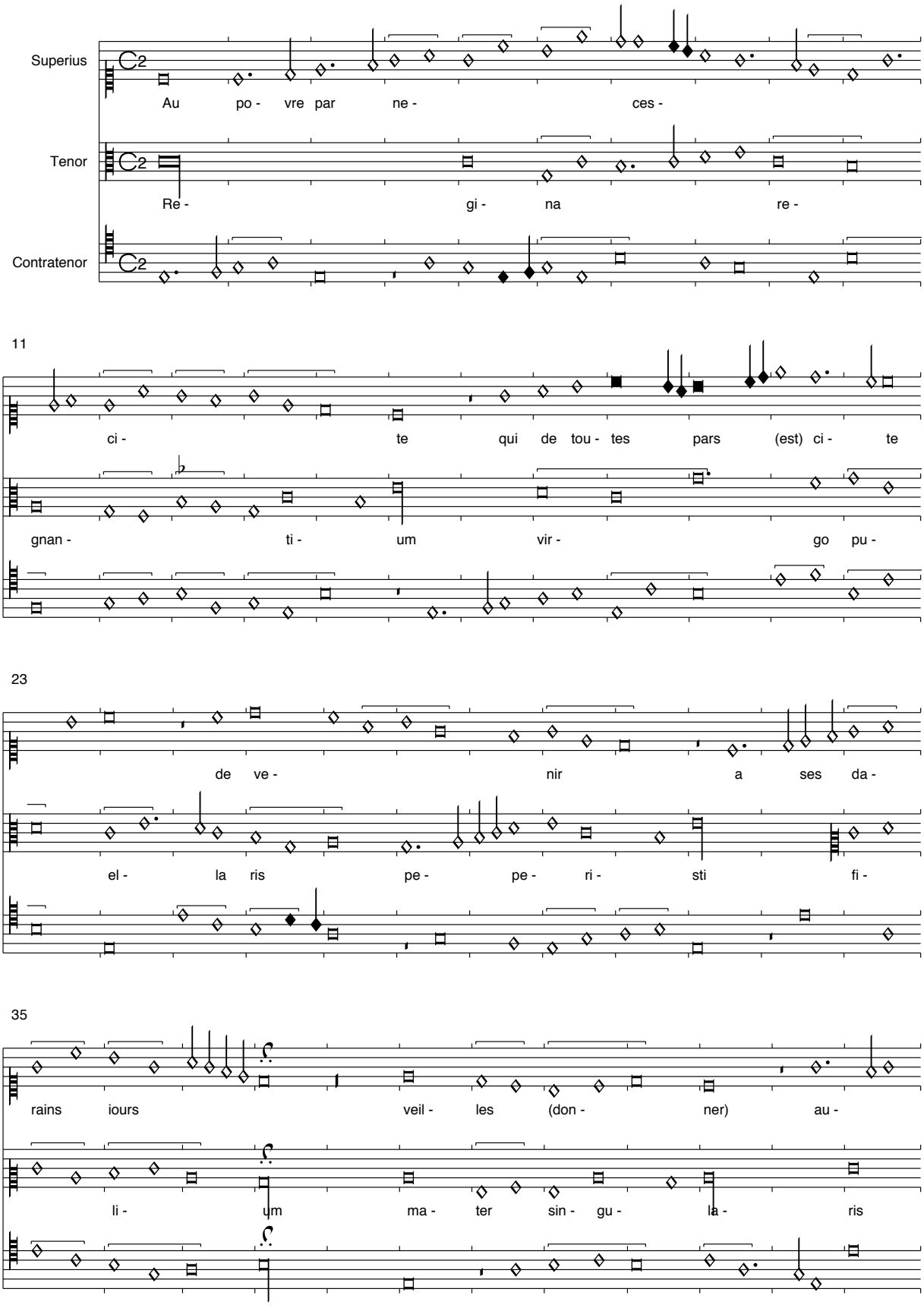


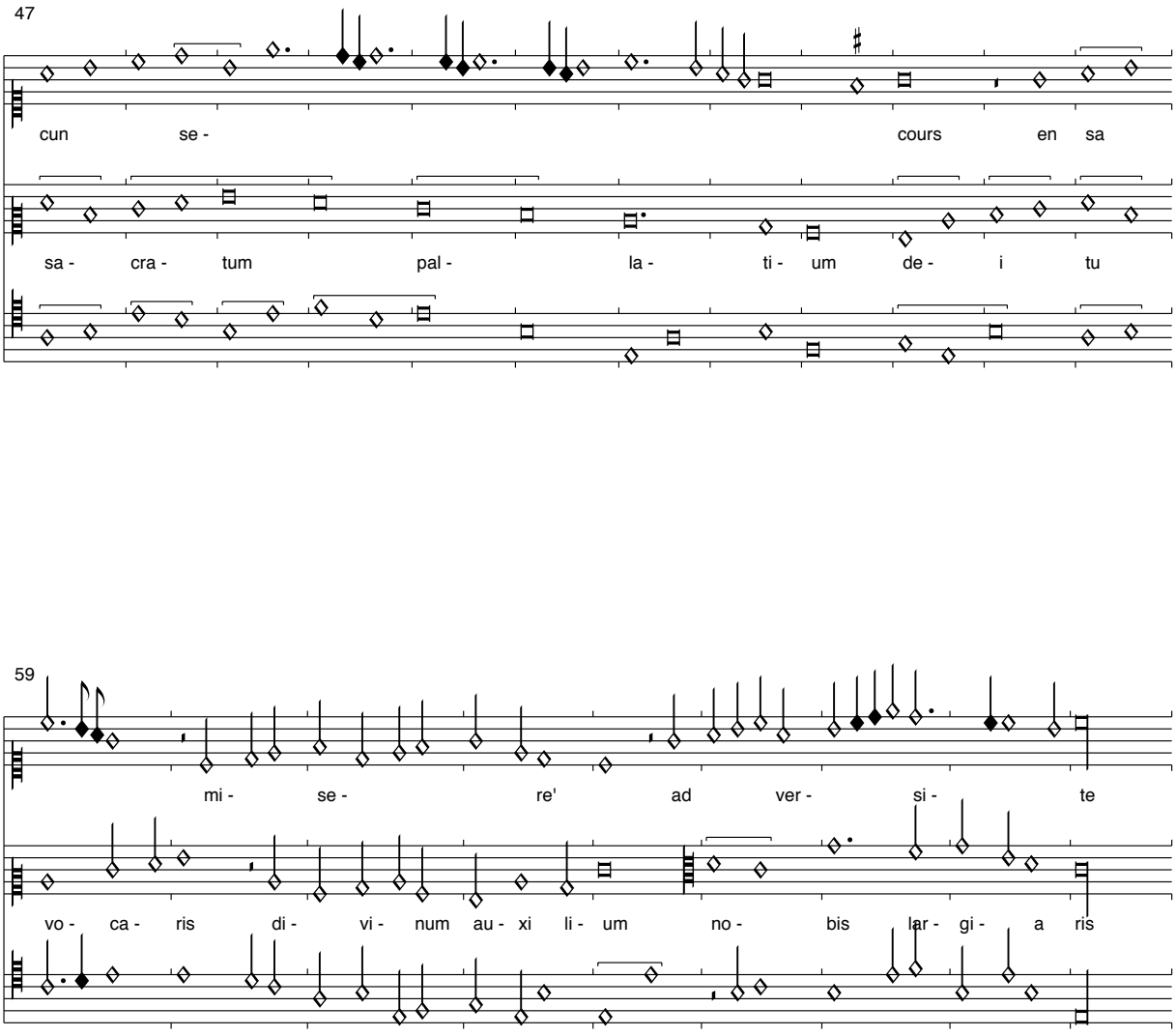


Die „Weissagung“ bezieht sich vermutlich auf die Sibyllen.

(Busnois): Regina regnantium-Au povre

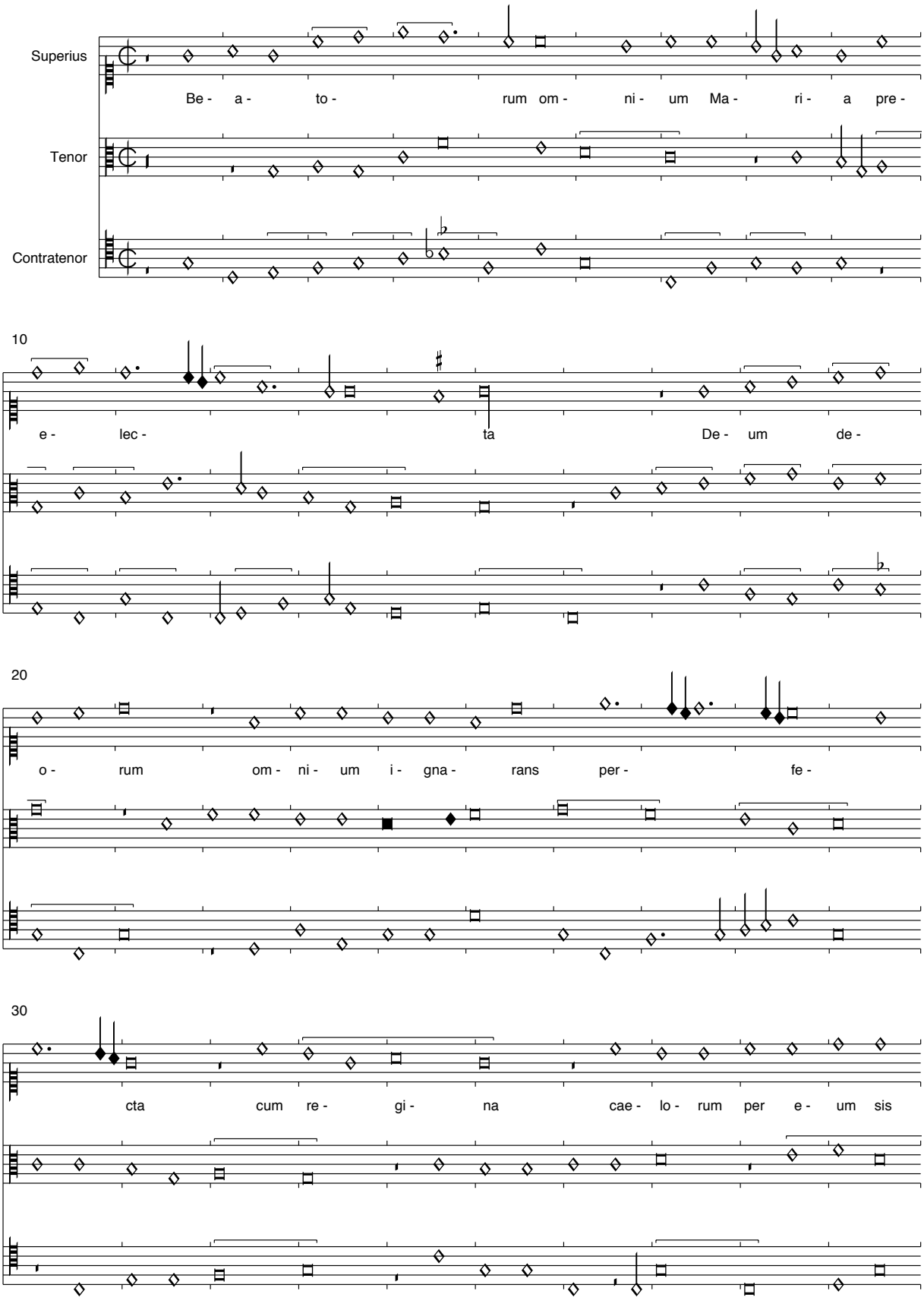
Glogau Nr. 10





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

Beatorum omnium
Glogau Nr. 11



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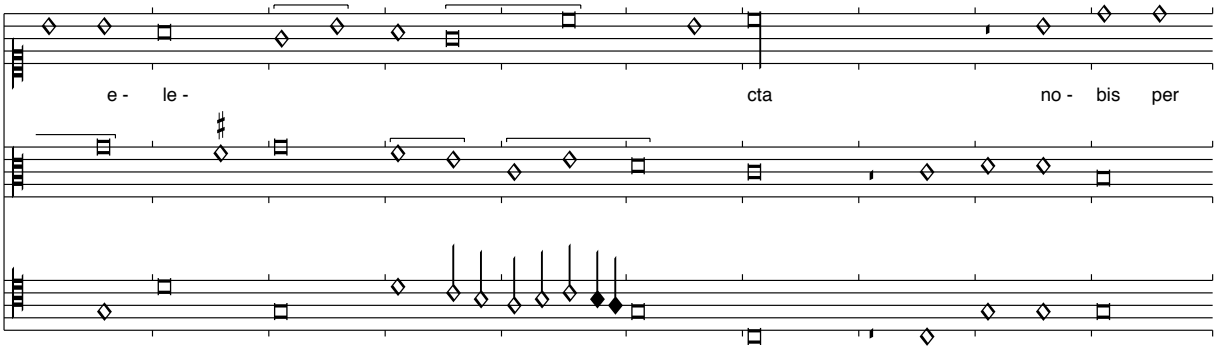

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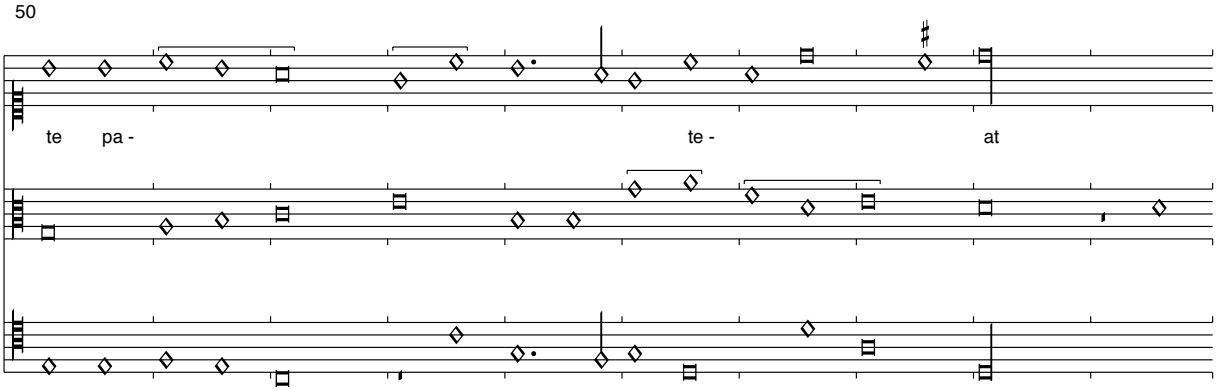

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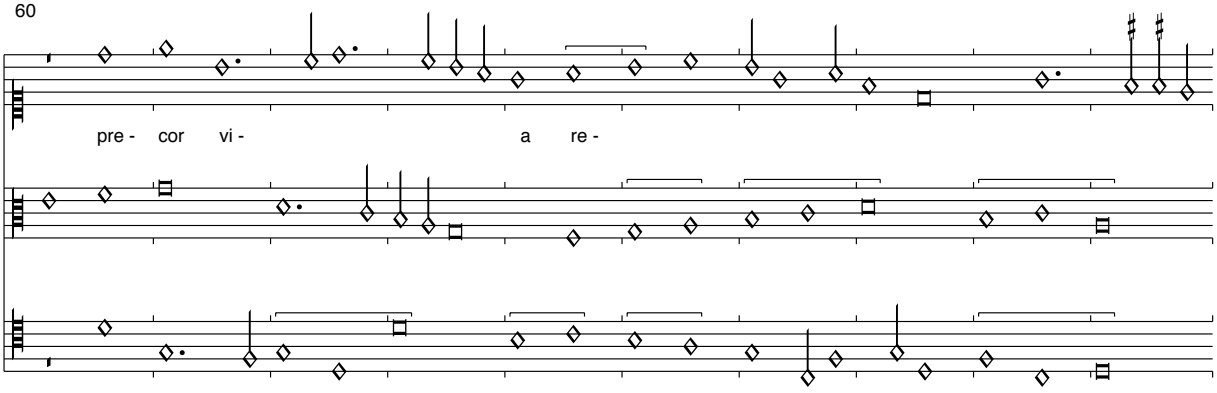

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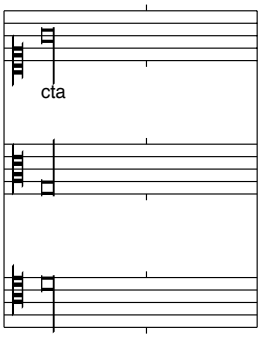
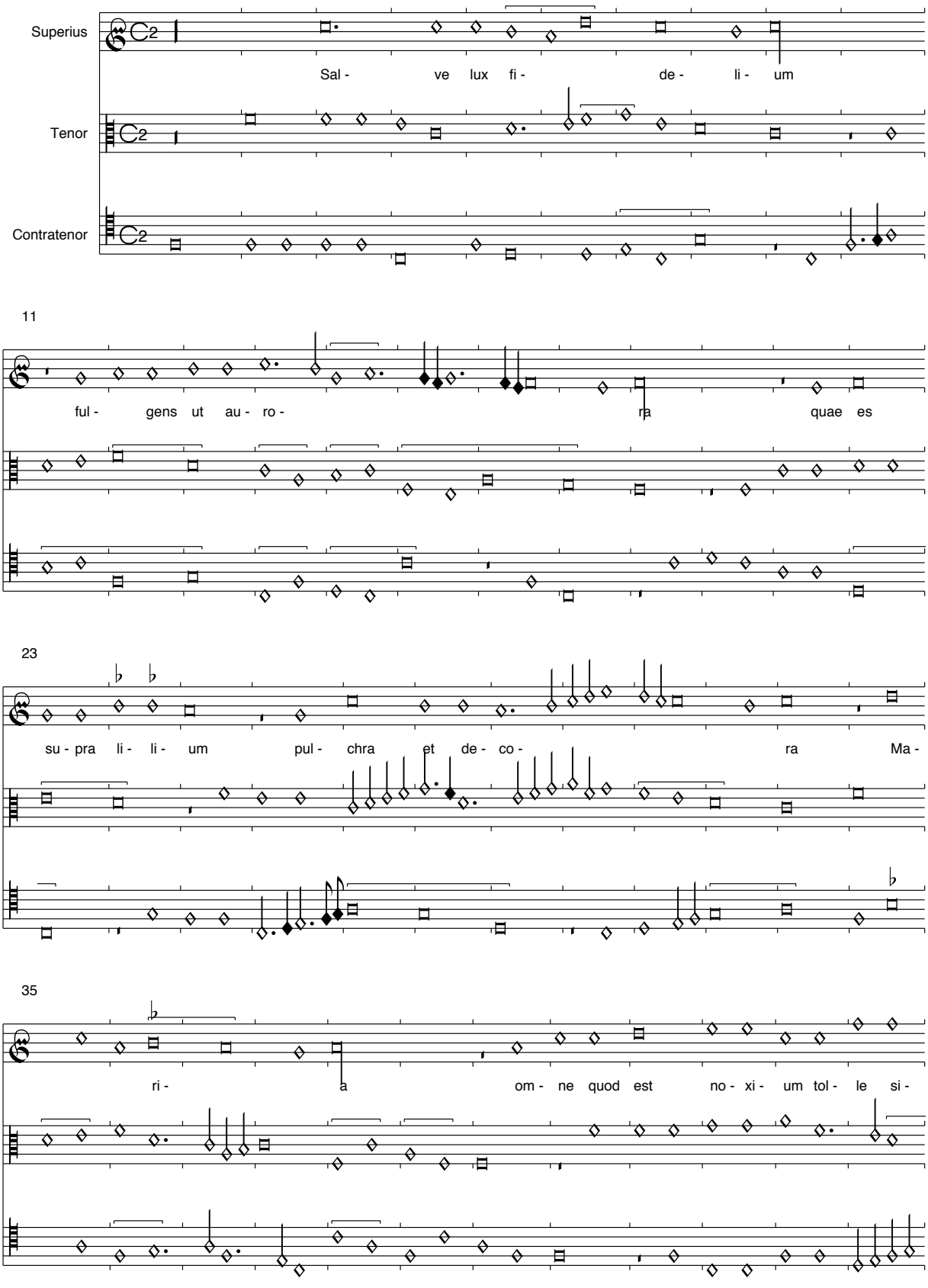


Salve lux fidelium
Glogau Nr. 12



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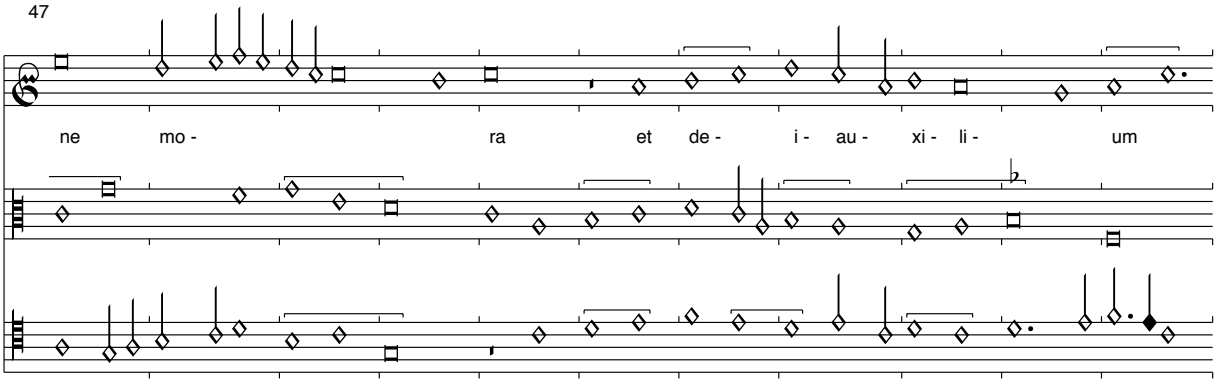

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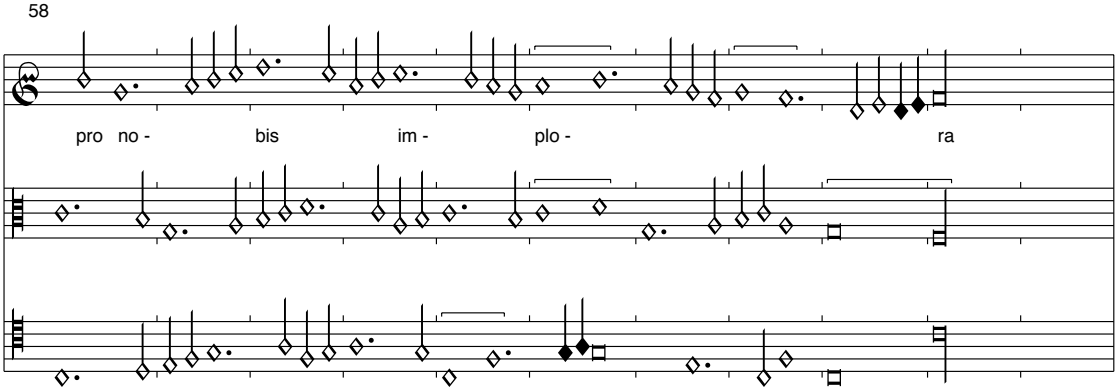
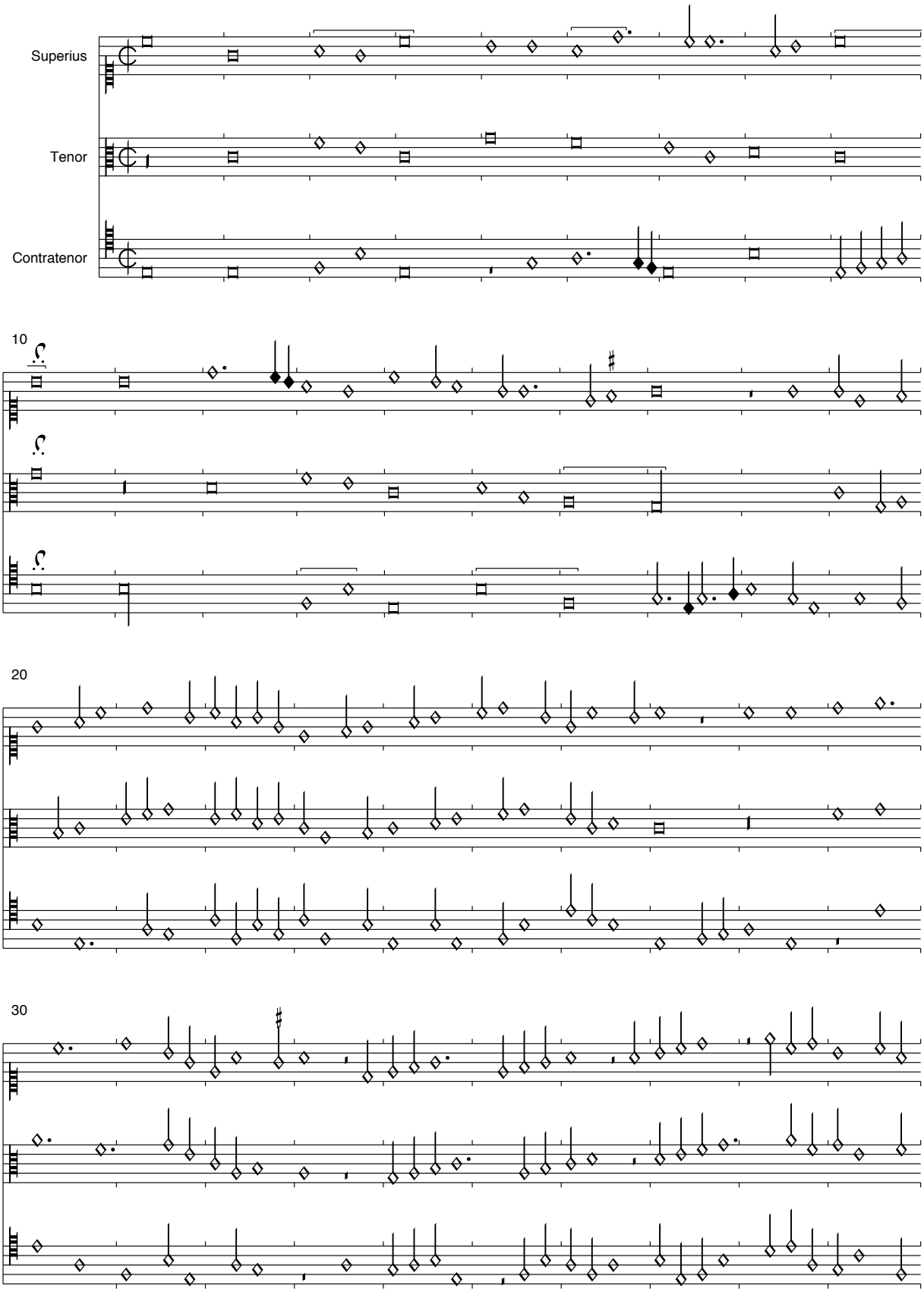


Dy katzenpfothe
Glogau Nr. 13



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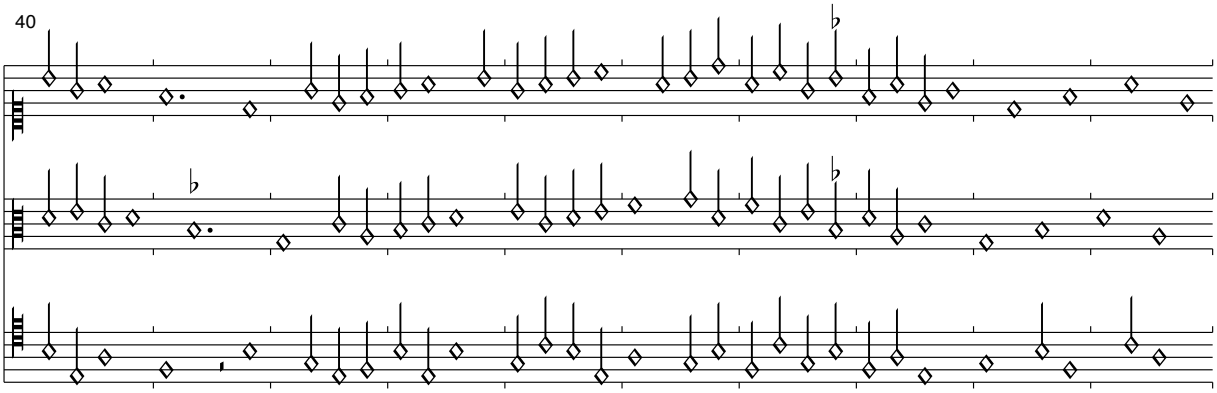

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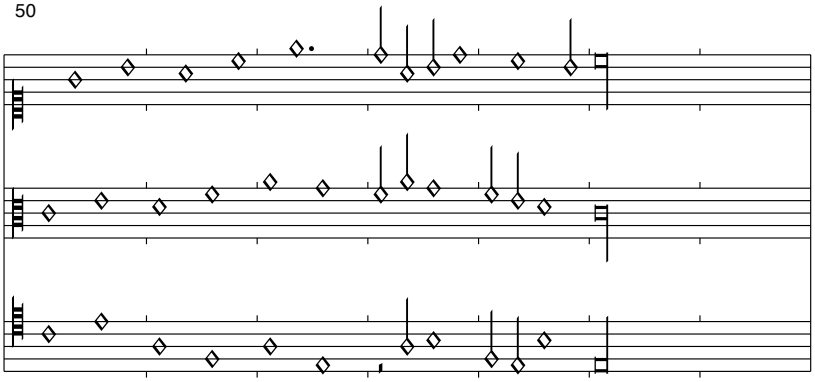
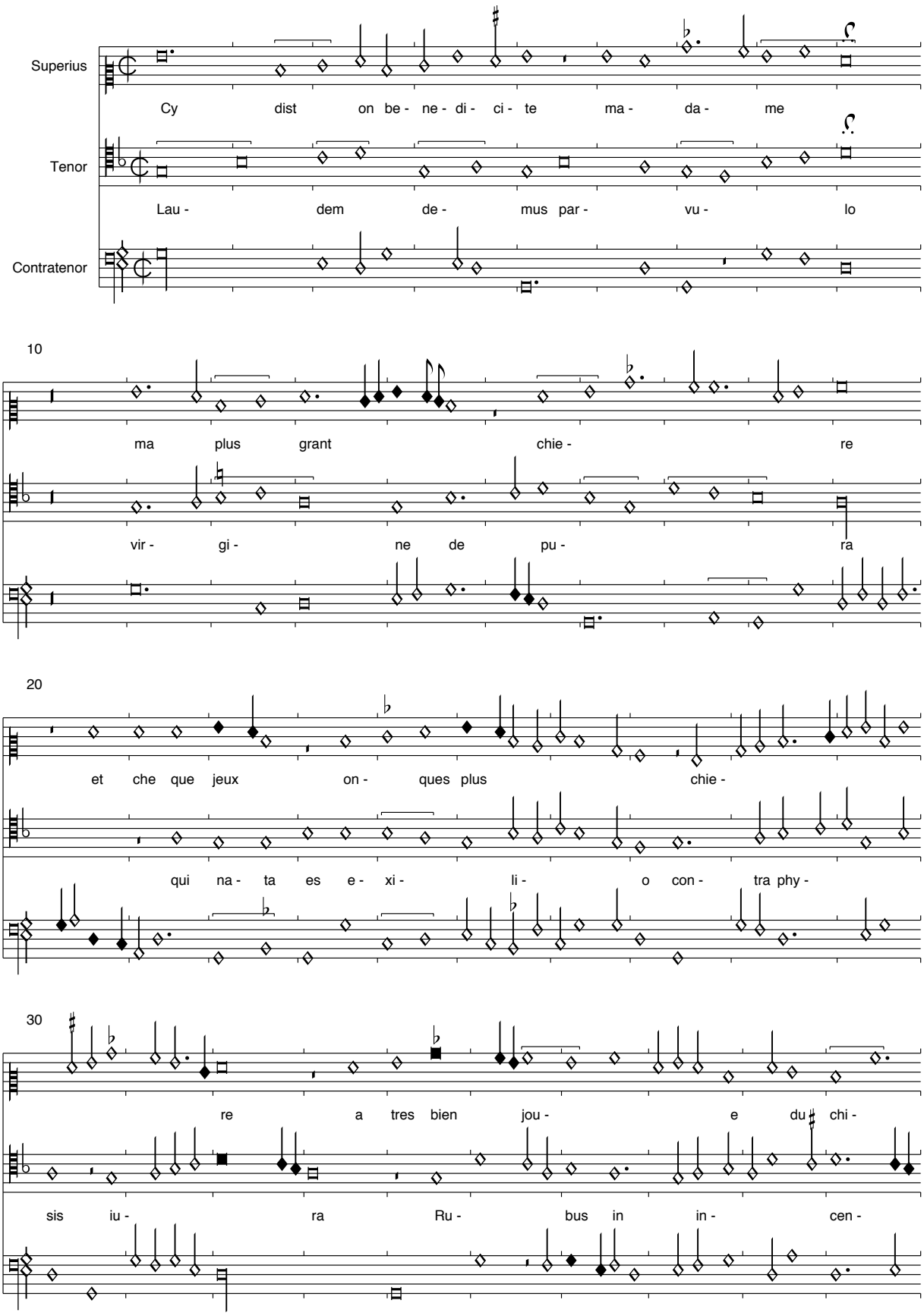
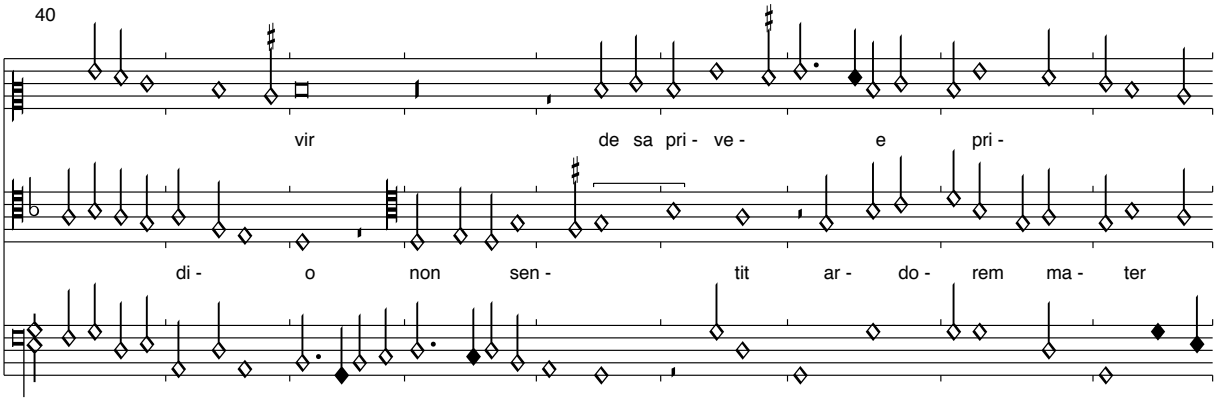
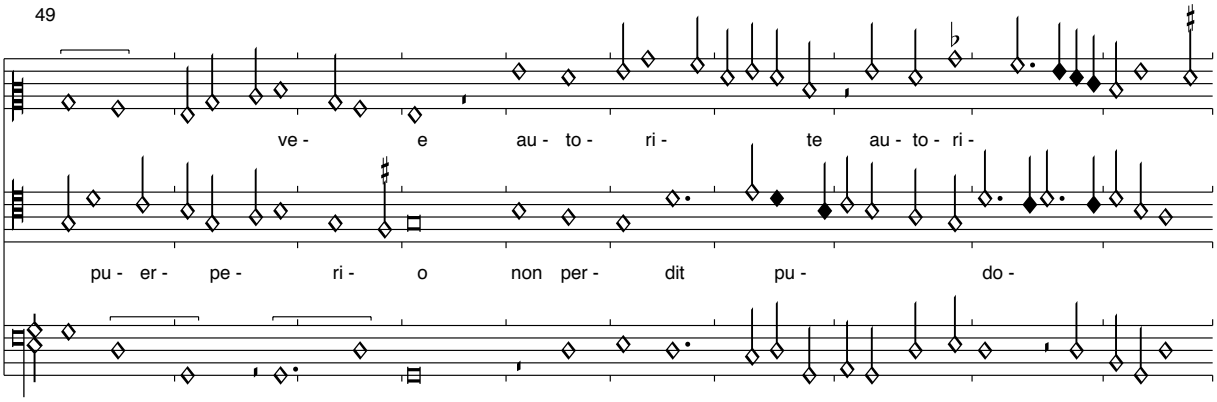


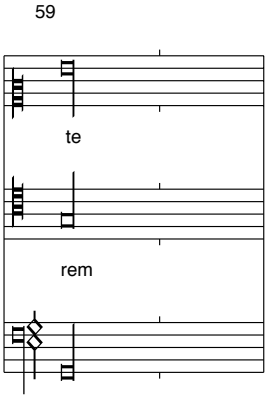
(Busnois): Laudem demus-Cy dist on benedicite

Glogau Nr. 14





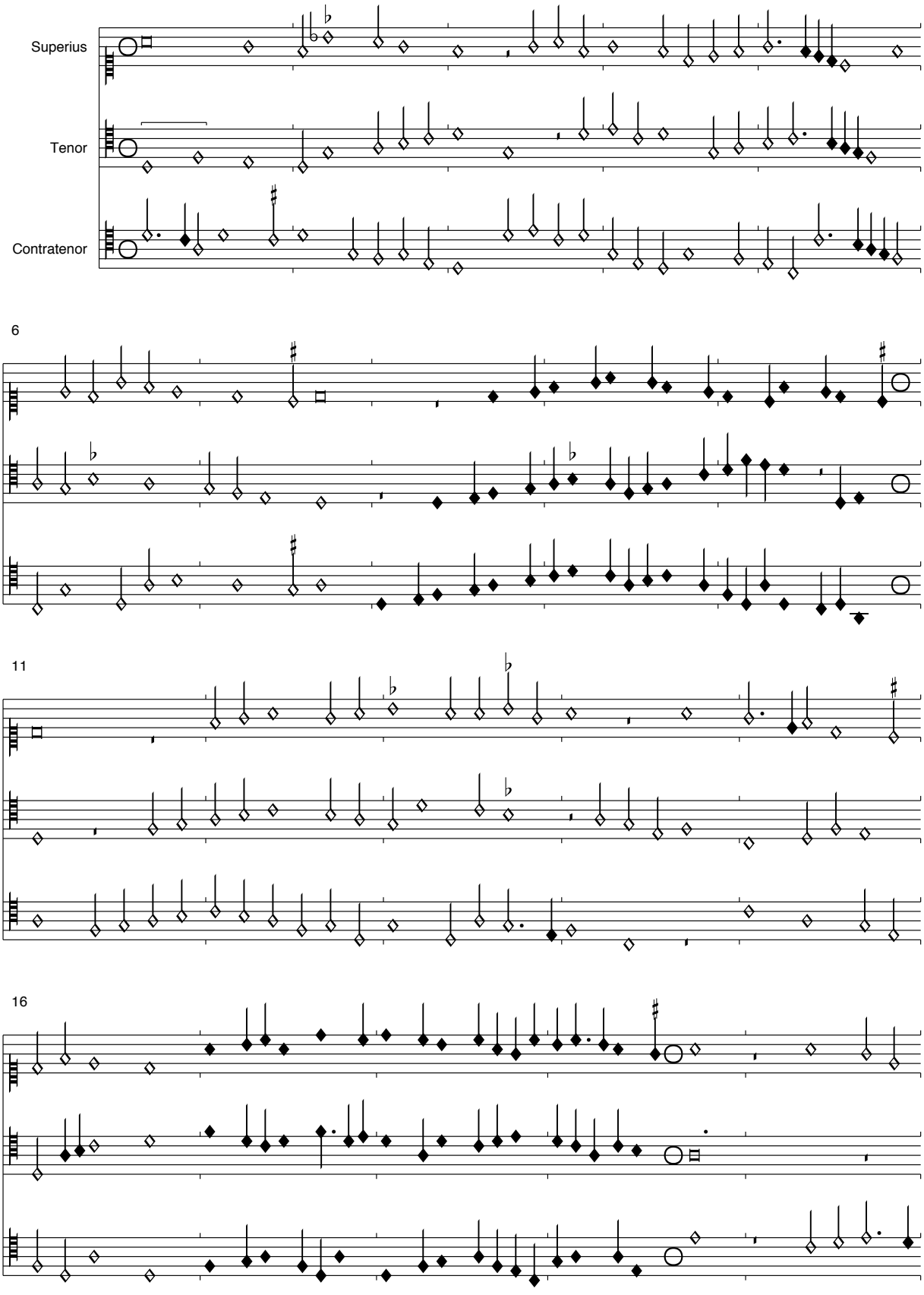




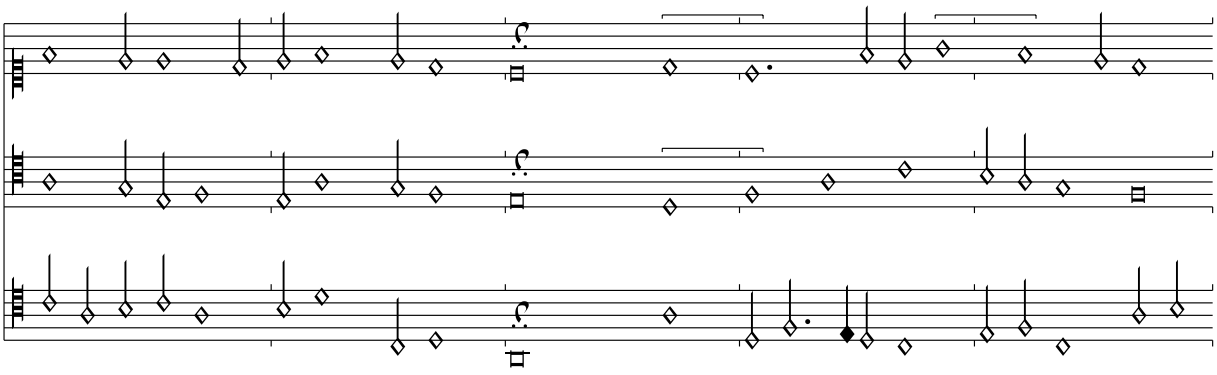
Der Contratenor in Glogau weist einen falschen Schlüssel auf, einen c4 anstatt Bass-Schlüssel.
Wie häufig in Glogau fehlen in F-Stücken die Bs in der Vorzeichnung, was zu neuen harmonischen Deutungen führt.
Die Textkombination des humoristisch-frommen Rondeau mit dem Marienlob ist eine bemerkenswerte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

(Touront): Advocata libera - O castitatis lilium

Glogau Nr. 15



21



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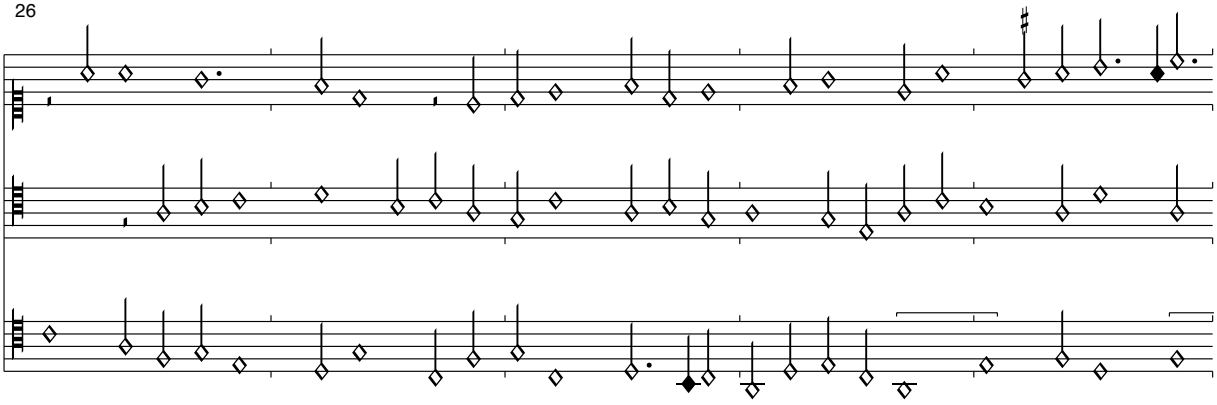

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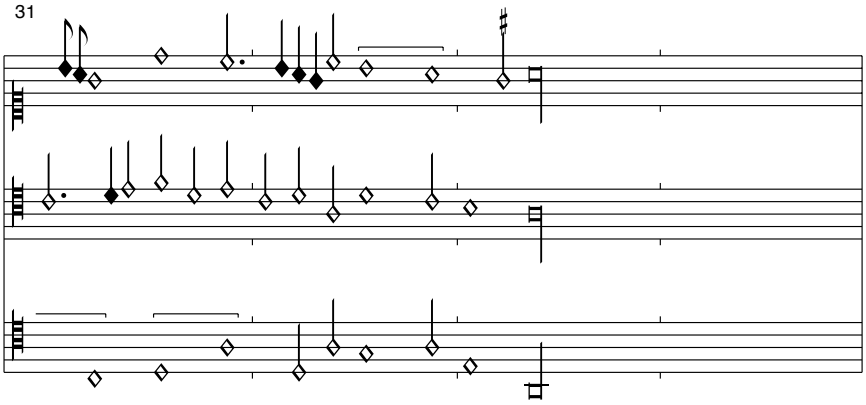
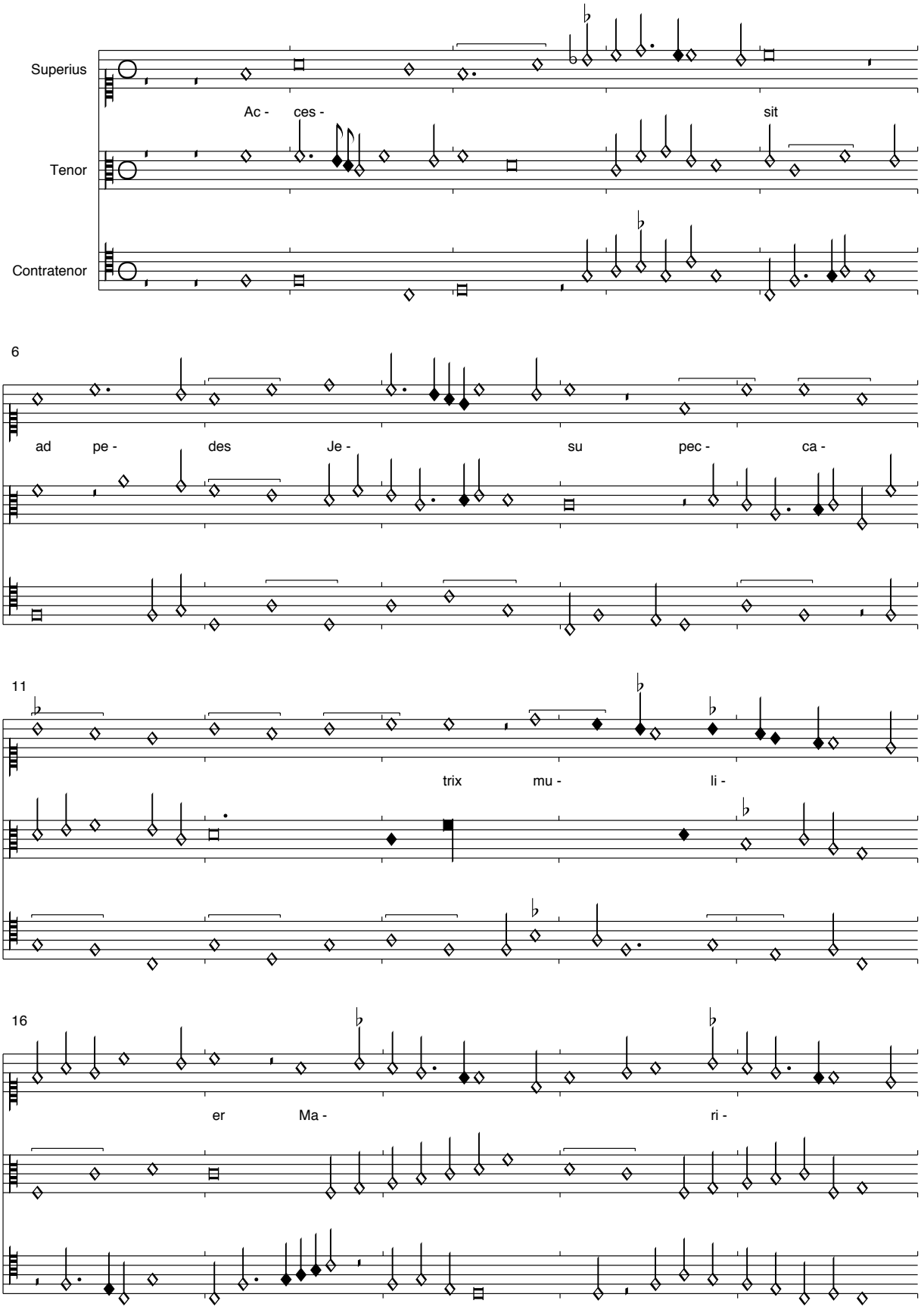
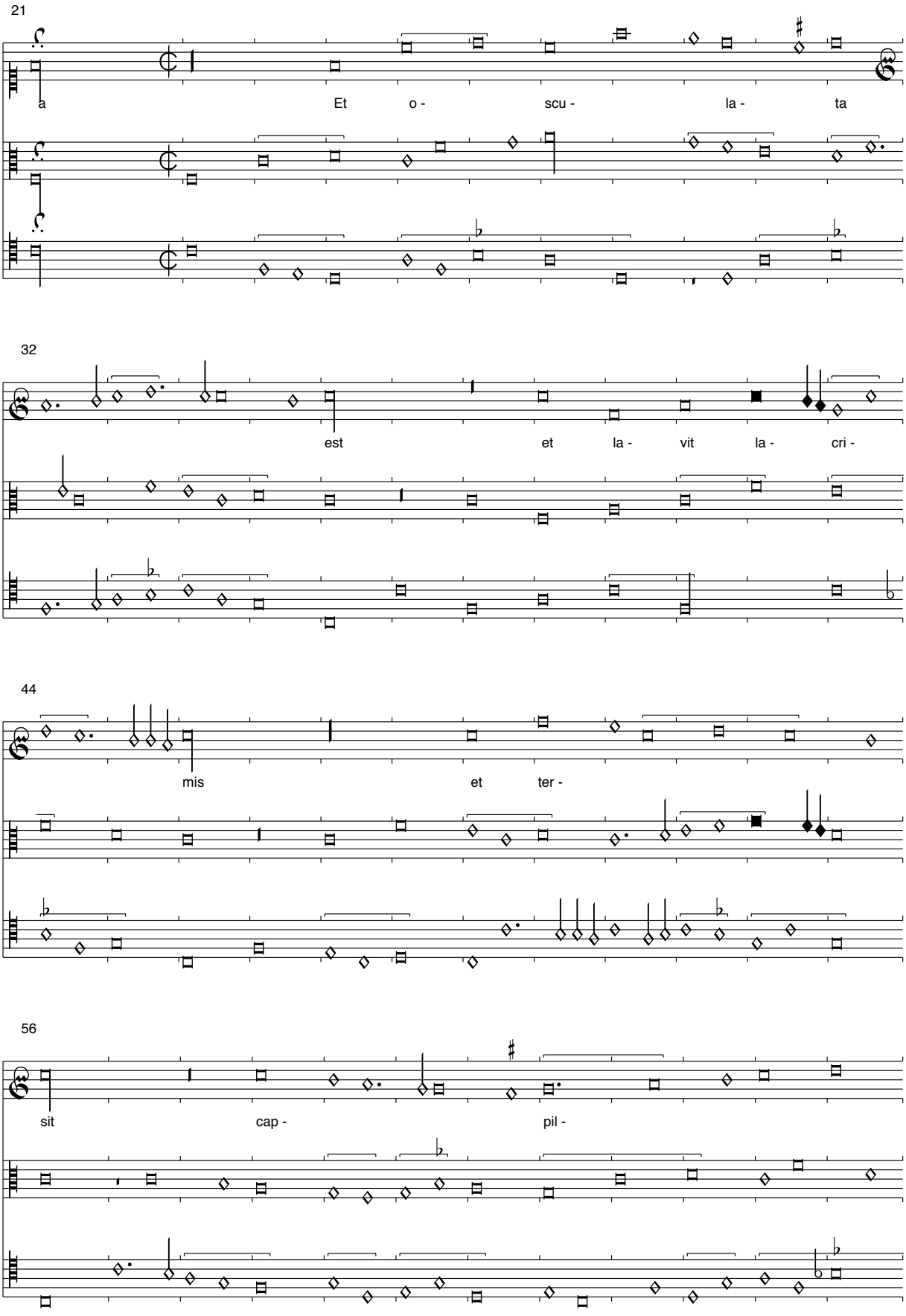


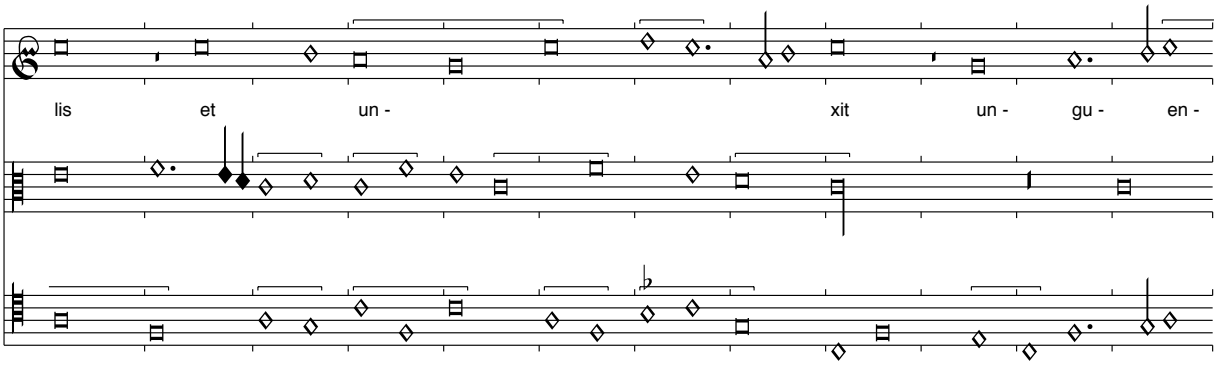
Der Text in Glogau ist sicherlich der originale. Der zweite Text stammt aus Trent 89. Dies ist insofern bemerkenswert, als Trent 89 ja die erheblich frühere Quelle ist! Wir textieren hier den Tenor mit de Text aus Trent 89.

Accessit ad pedes
Glogau Nr. 16

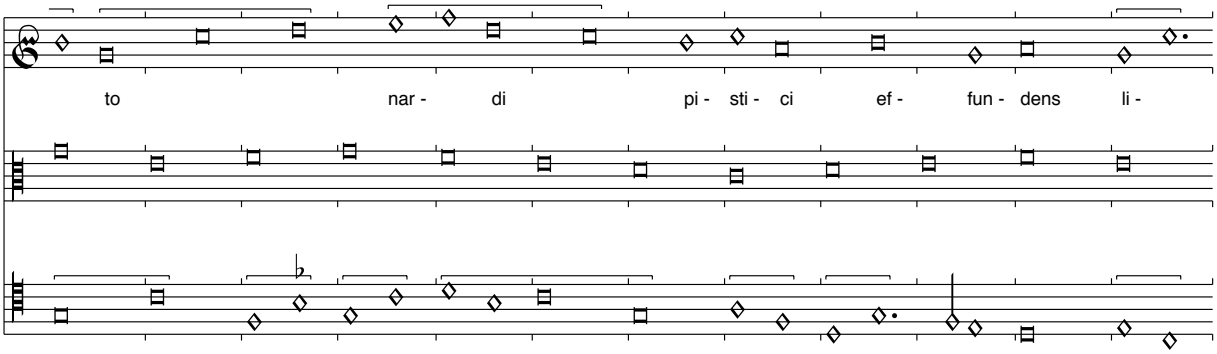



21
a
Et o - scu - la - ta
32
est et la - vit la - cri -
44
mis et ter -
56
sit cap - pil -

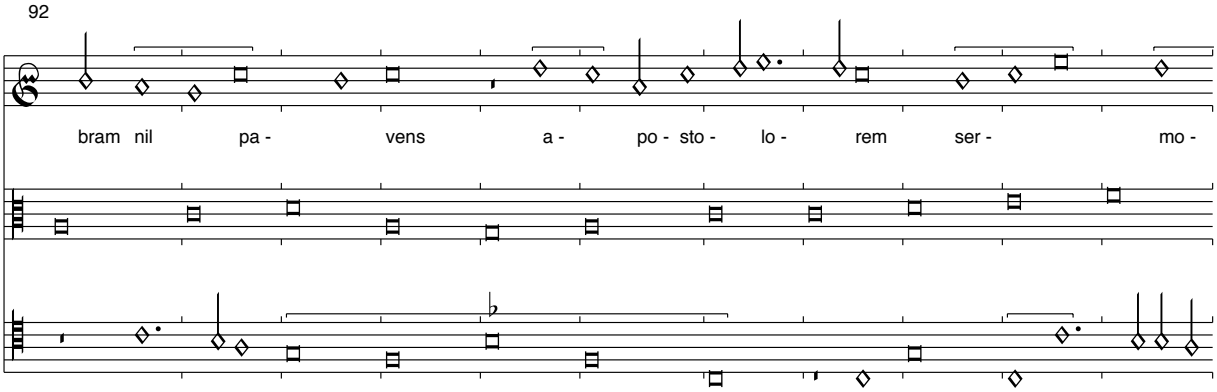
68


lis et un - xit un - gu - en -

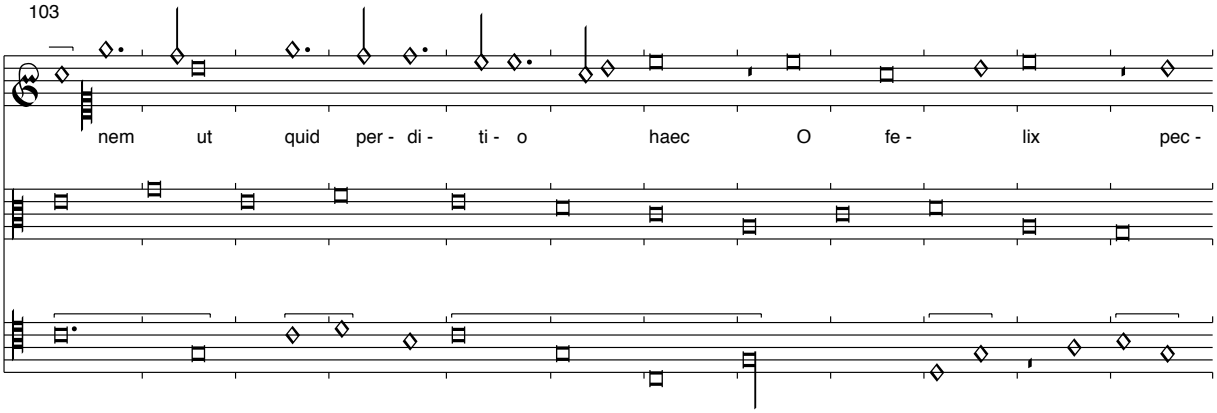
80


to nar - di pi - sti - ci ef - fun - dens li -

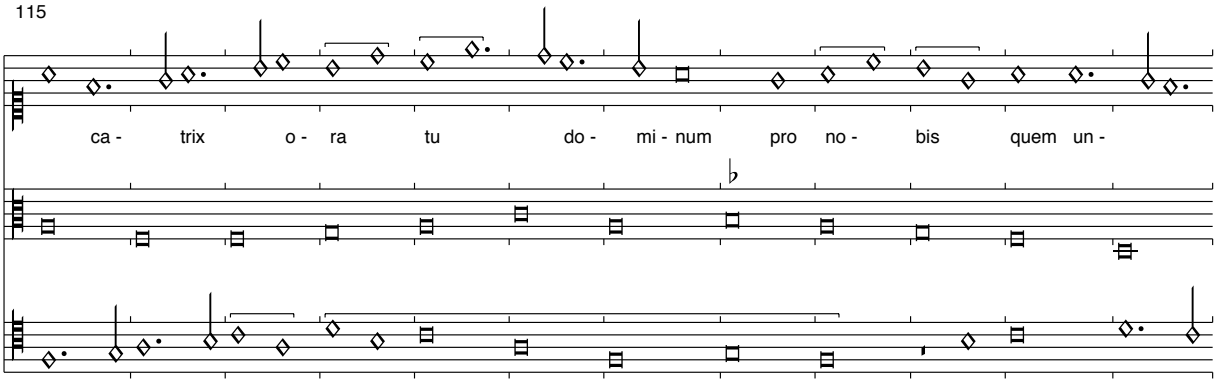
92


bram nil pa - vens a - po - sto - lo - rem ser - mo -

103


nem ut quid per - di - ti - o haec O fe - lix pec -

115



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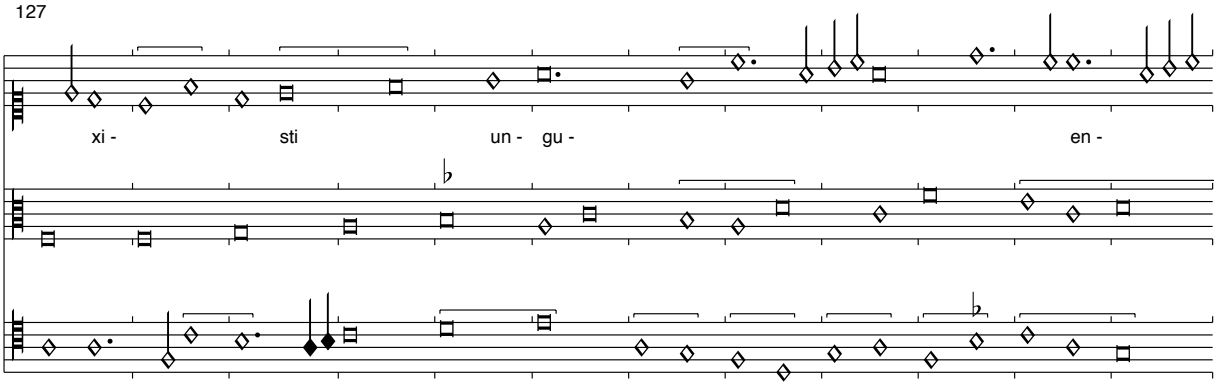

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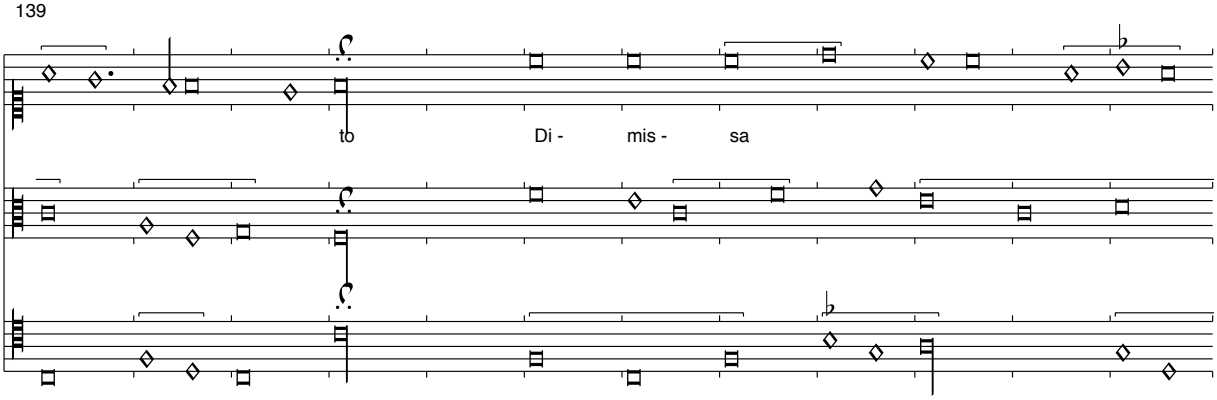
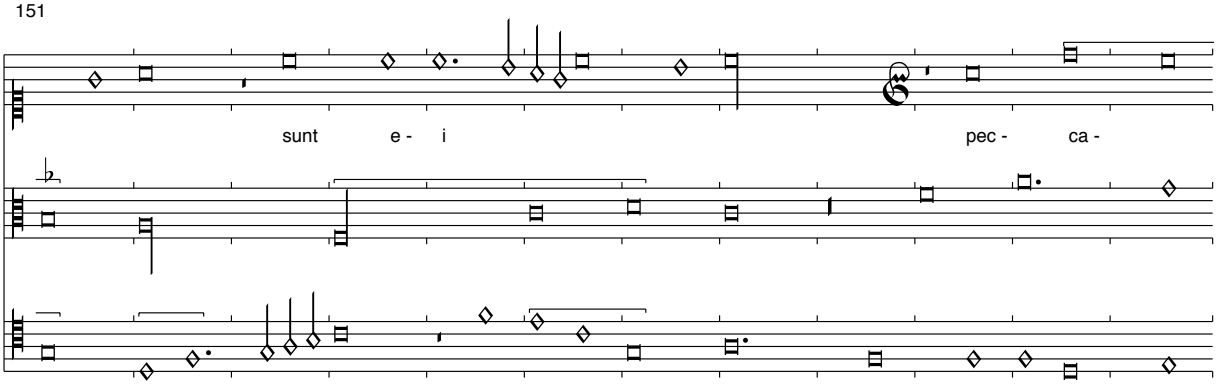
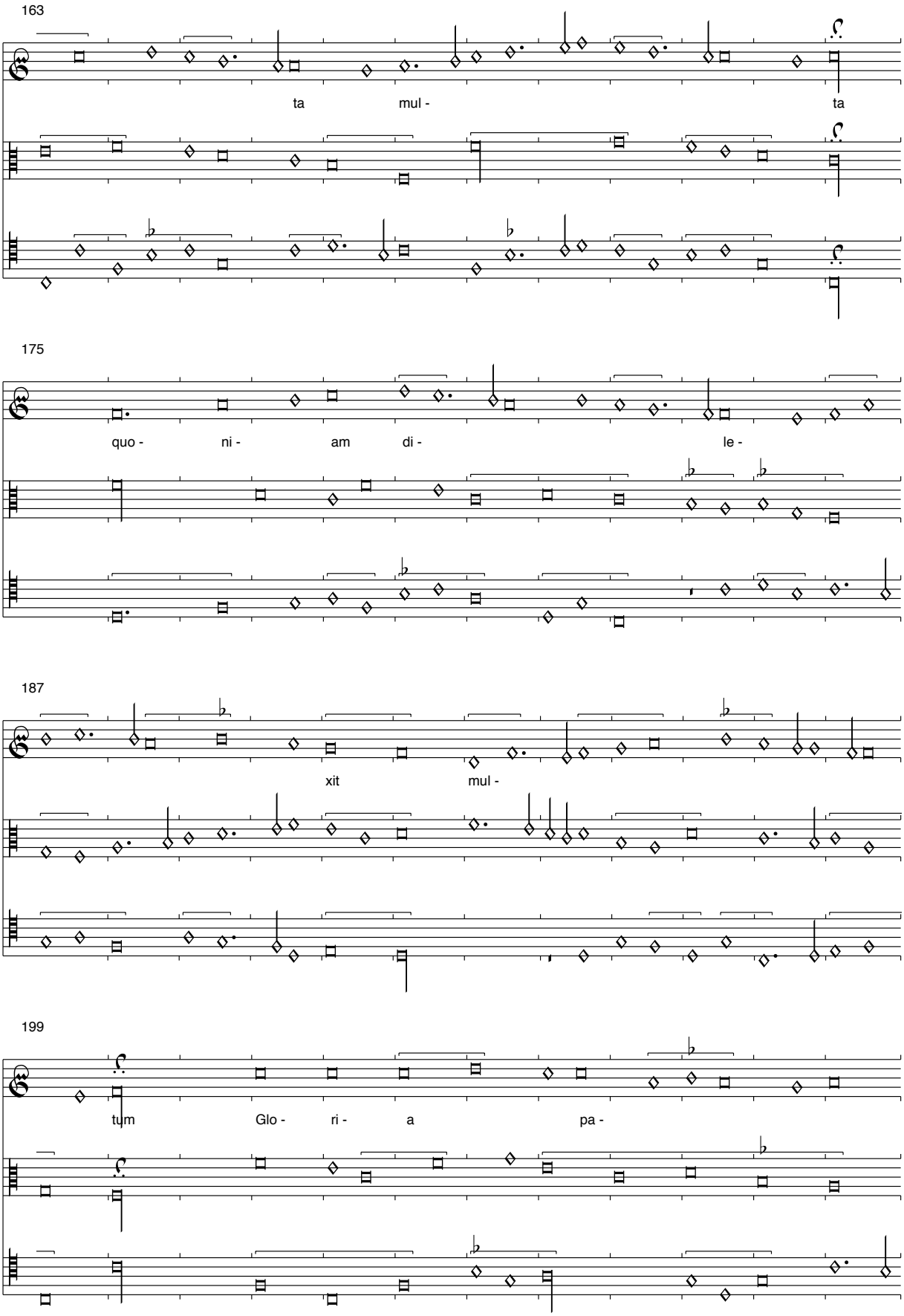
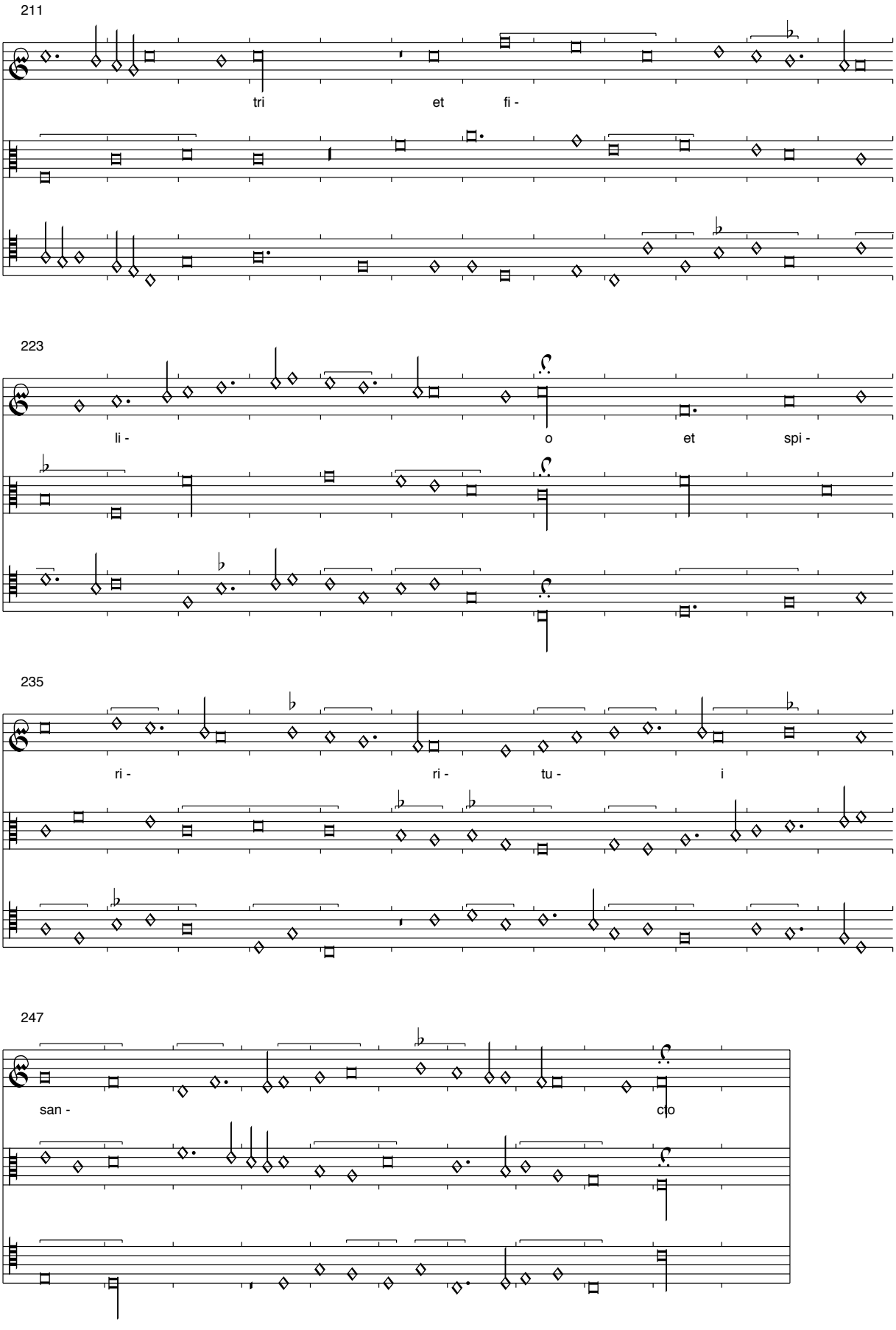


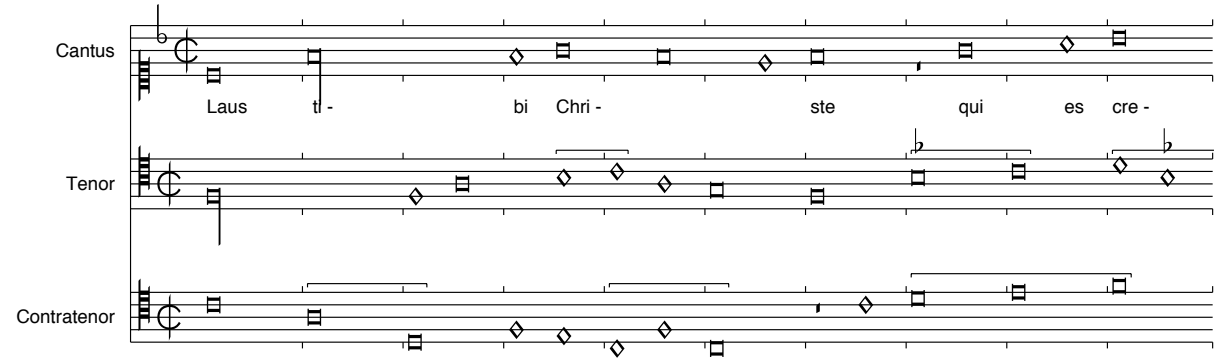
151

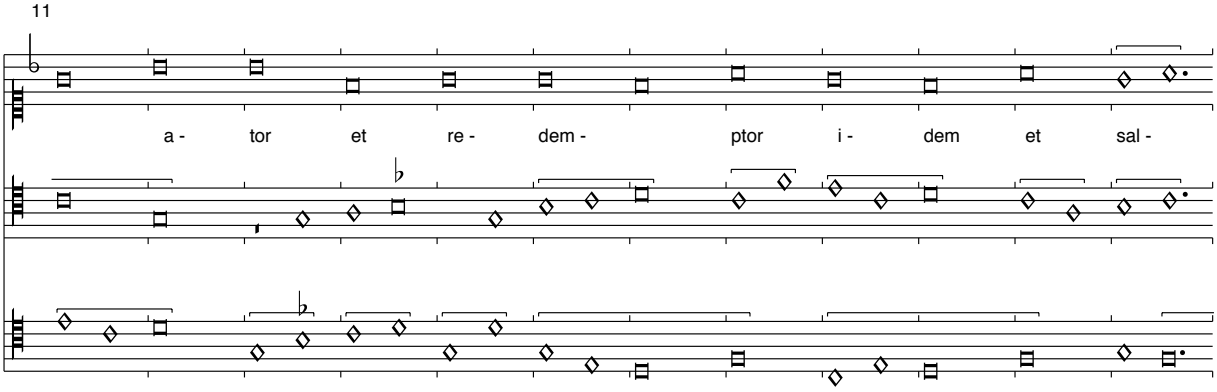


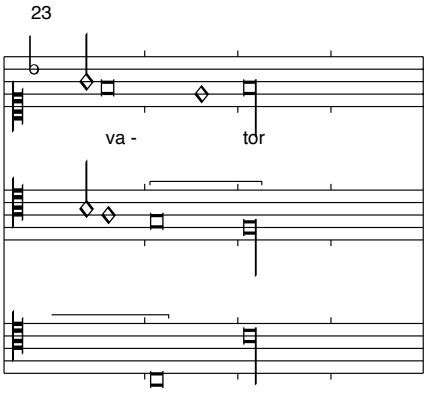

163
ta mul - ta
175
quo - ni - am di - le -
187
xit mul -
199
tum Glo - ri - a pa -


211
tri et fi -
223
li - o et spi -
235
ri - ri - tu - i
247
san - c|o

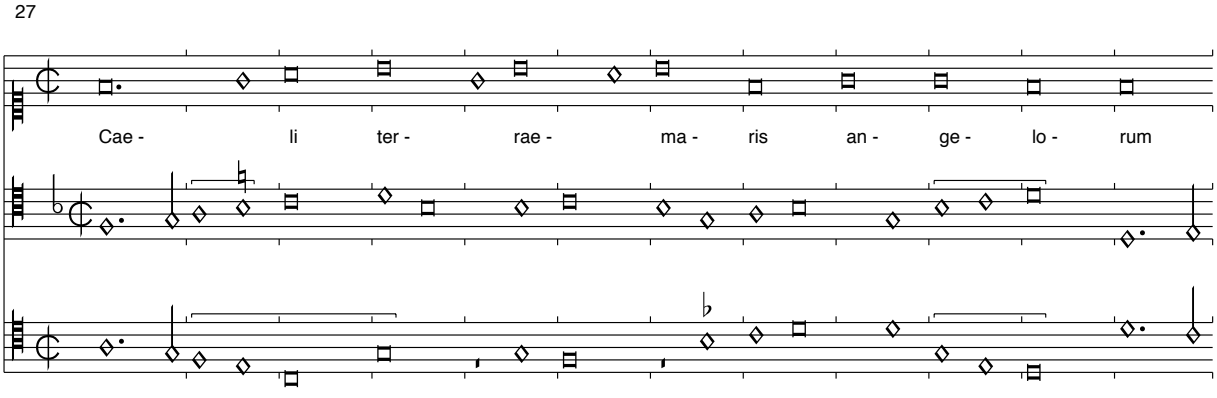
Laus tibi Christe
Glogau Nr. 17

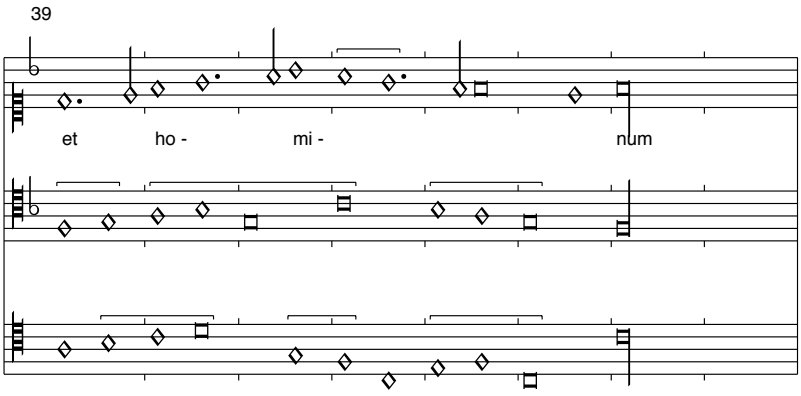




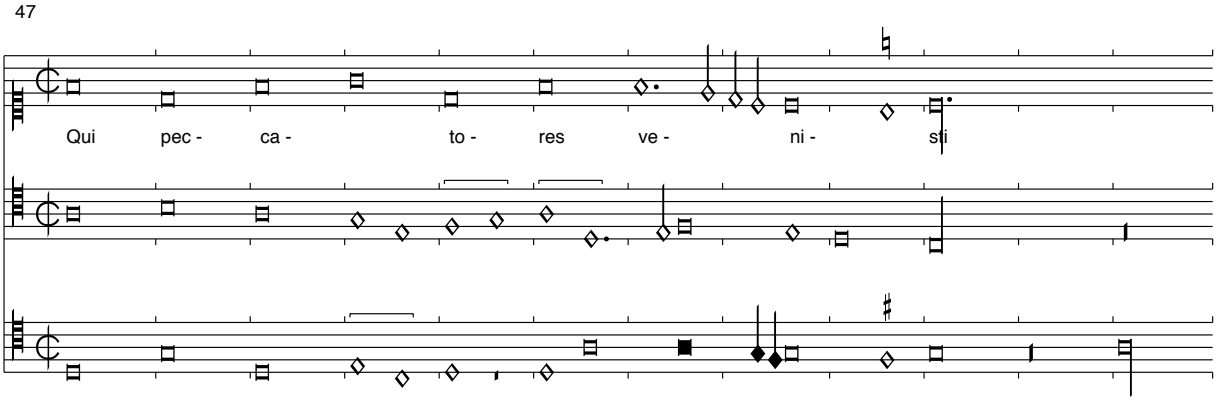


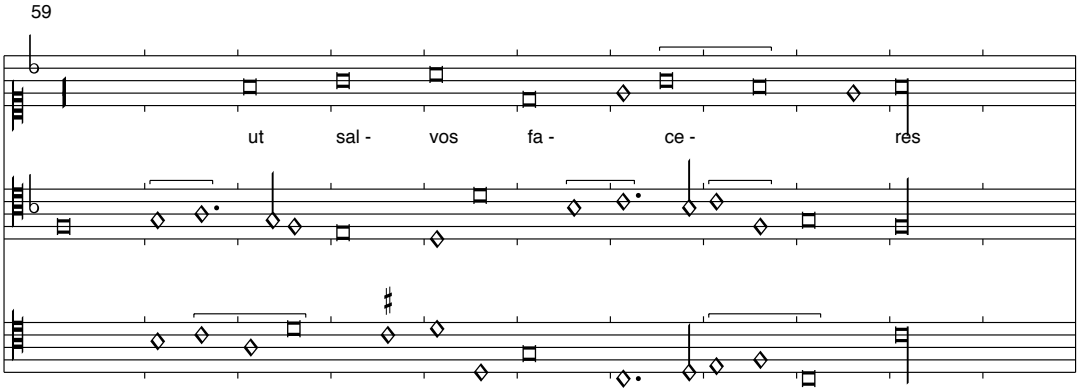
Laus tibi virgo Maria
mater salvatoris
atque creatoris



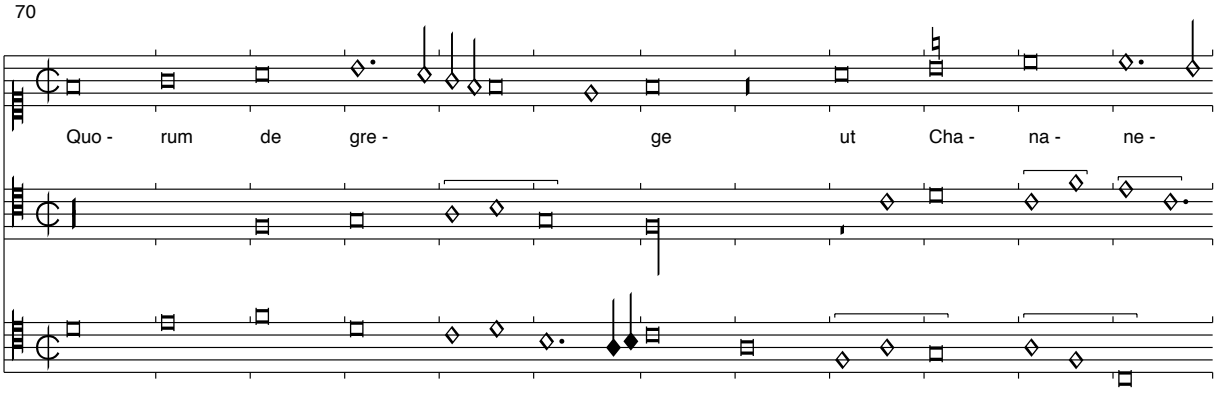


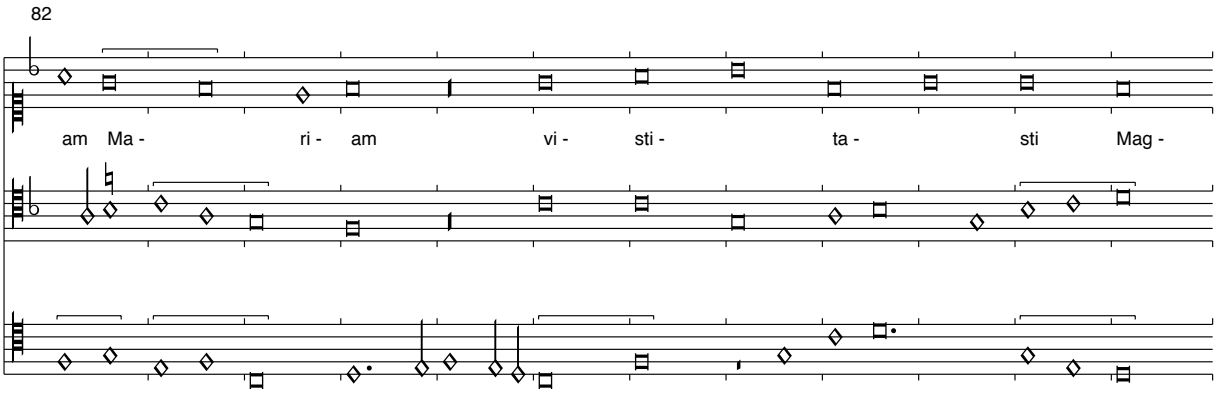
Quem solum Deus
confitemur et Dominum

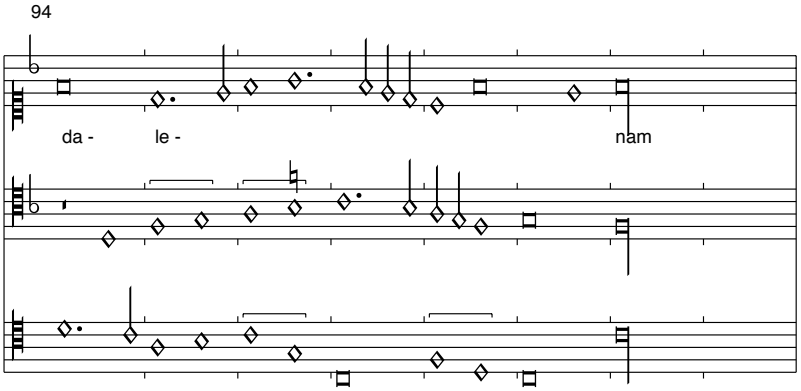




3b) Sine peccato peccati assumens formulam 3c) Sicca stirps Jesse dans florem te sanctam innuit.

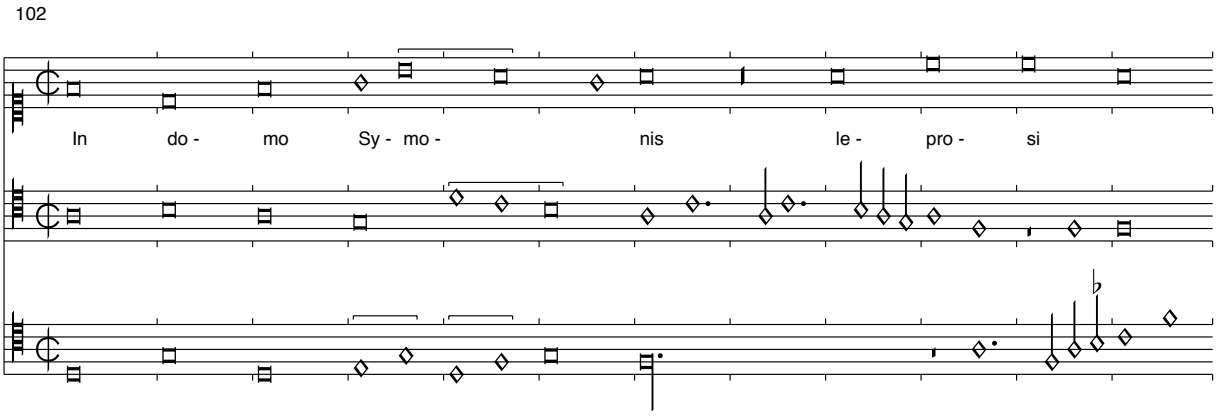


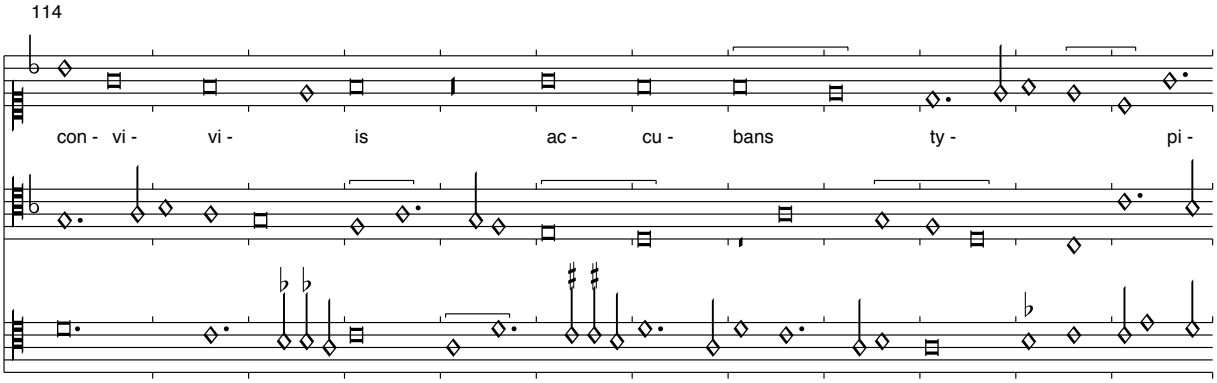




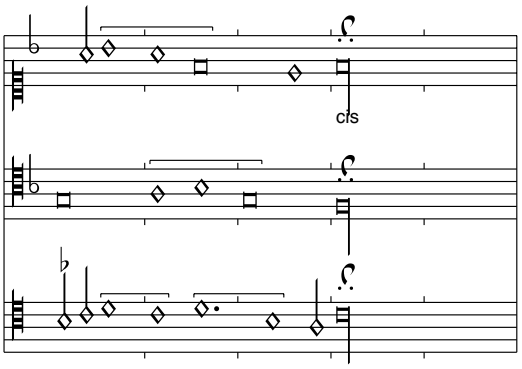
4b) Eadem mensa verbi divini illam micis hanc refovens poculis;

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





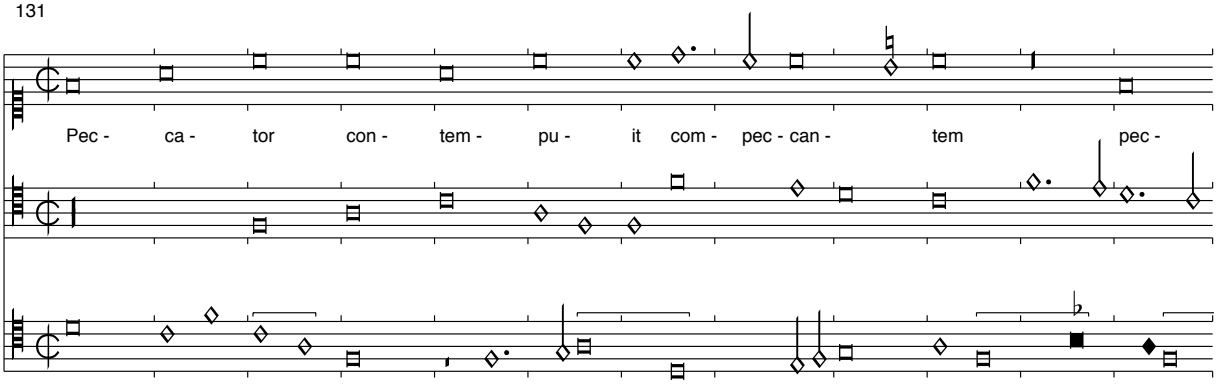
126



5b) Murmurat pharisaeus ubi plorat femina criminis conscia

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

131



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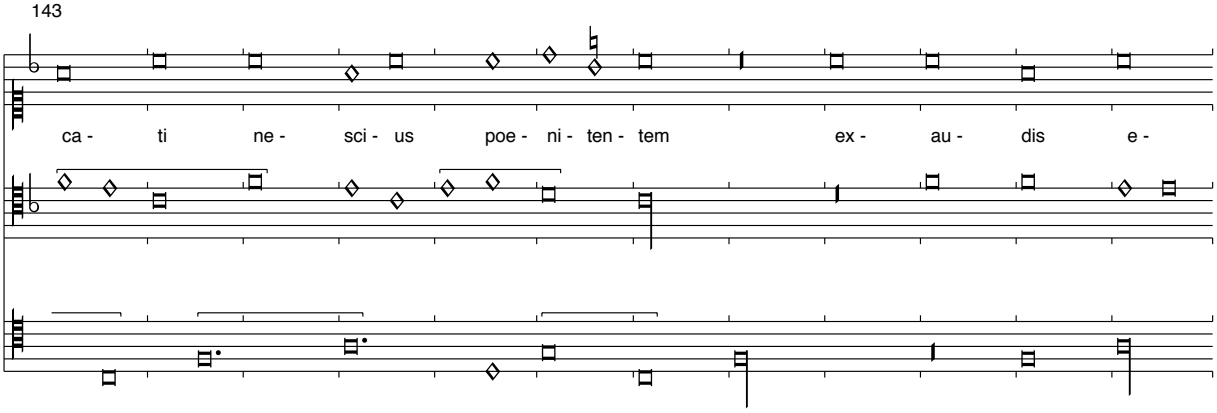

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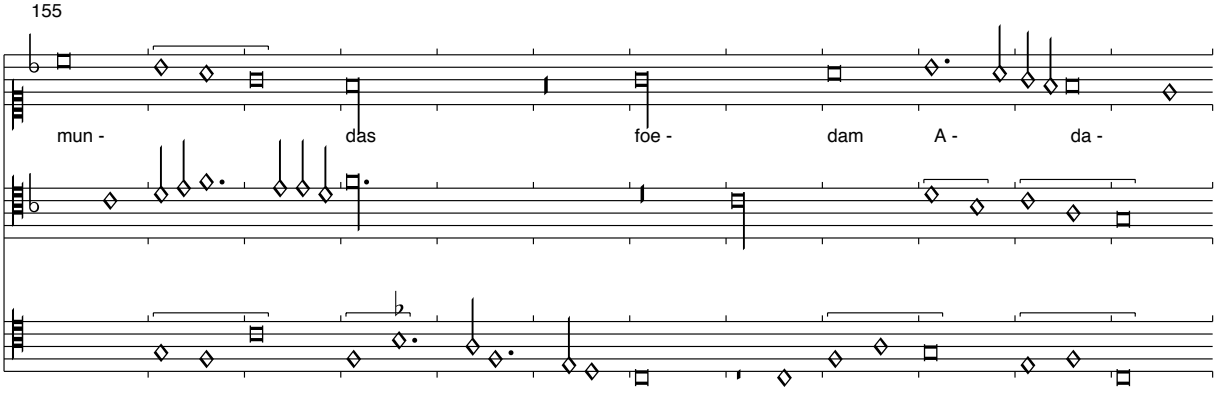
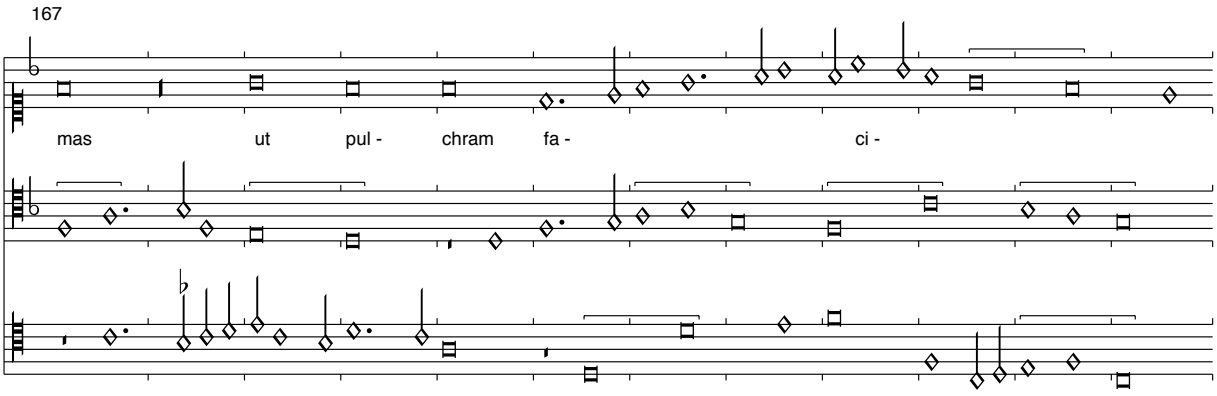
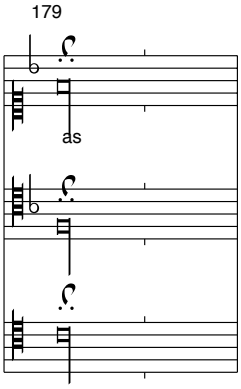
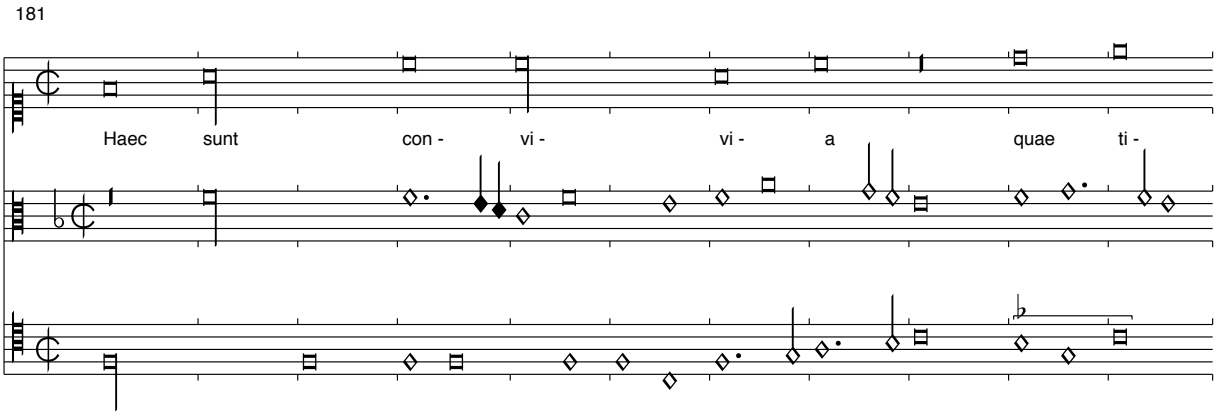


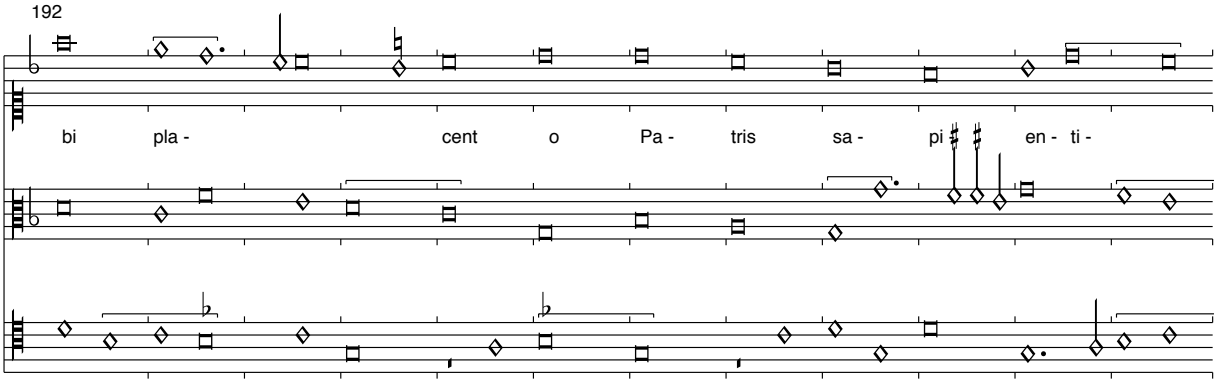


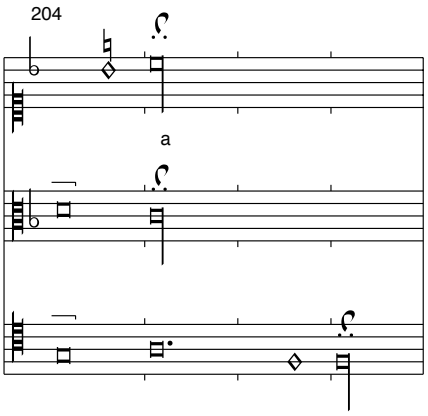


6b) Pedes amplecitur dominicos
lacrimis lavat tergit crinibus
lavanda tergenda unguento unxit
osculis circuit.

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

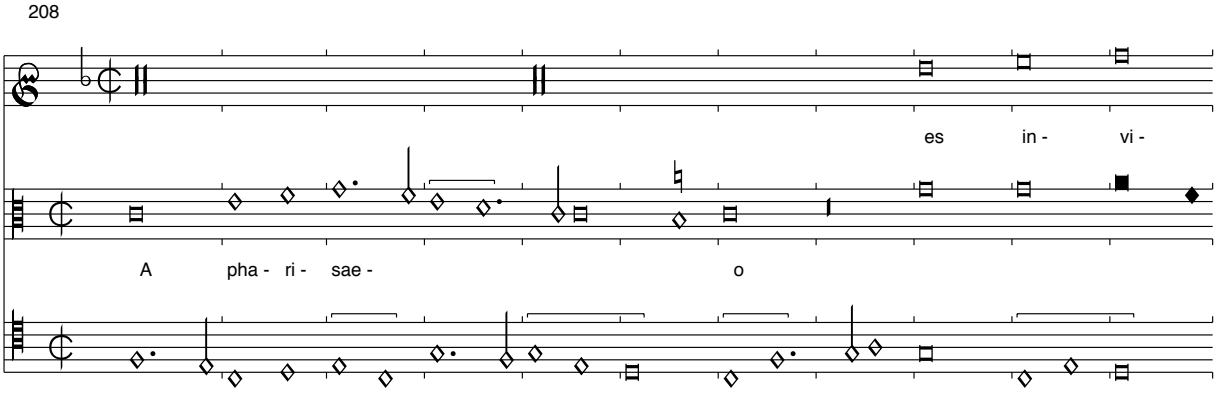


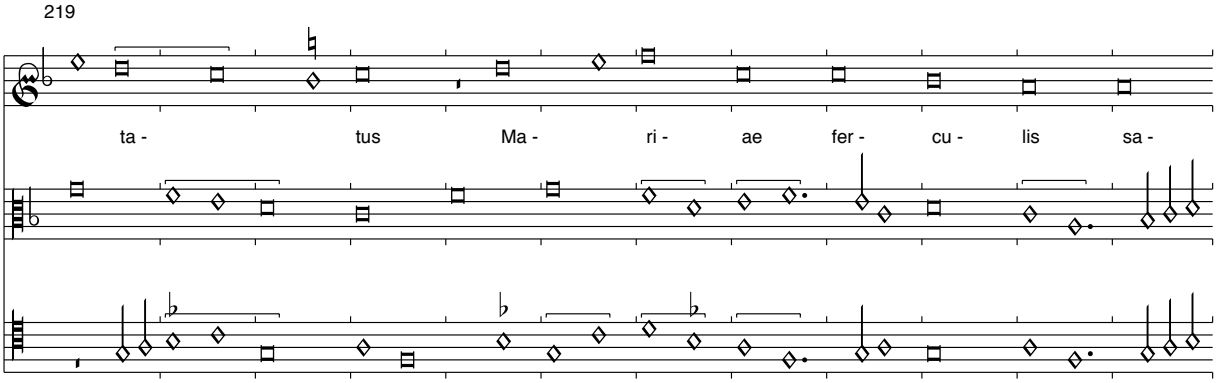


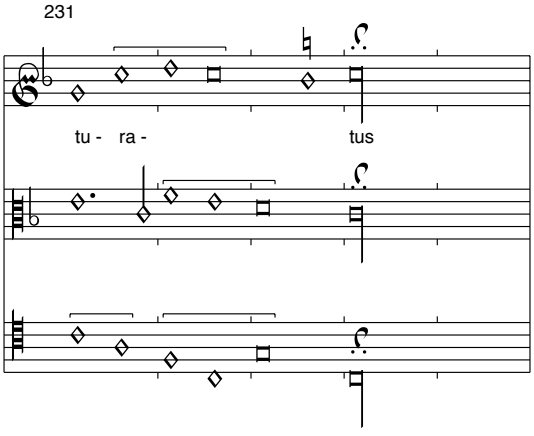


7b) Natus de virgine
qui non dedignaris
tangi te peccatrice

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

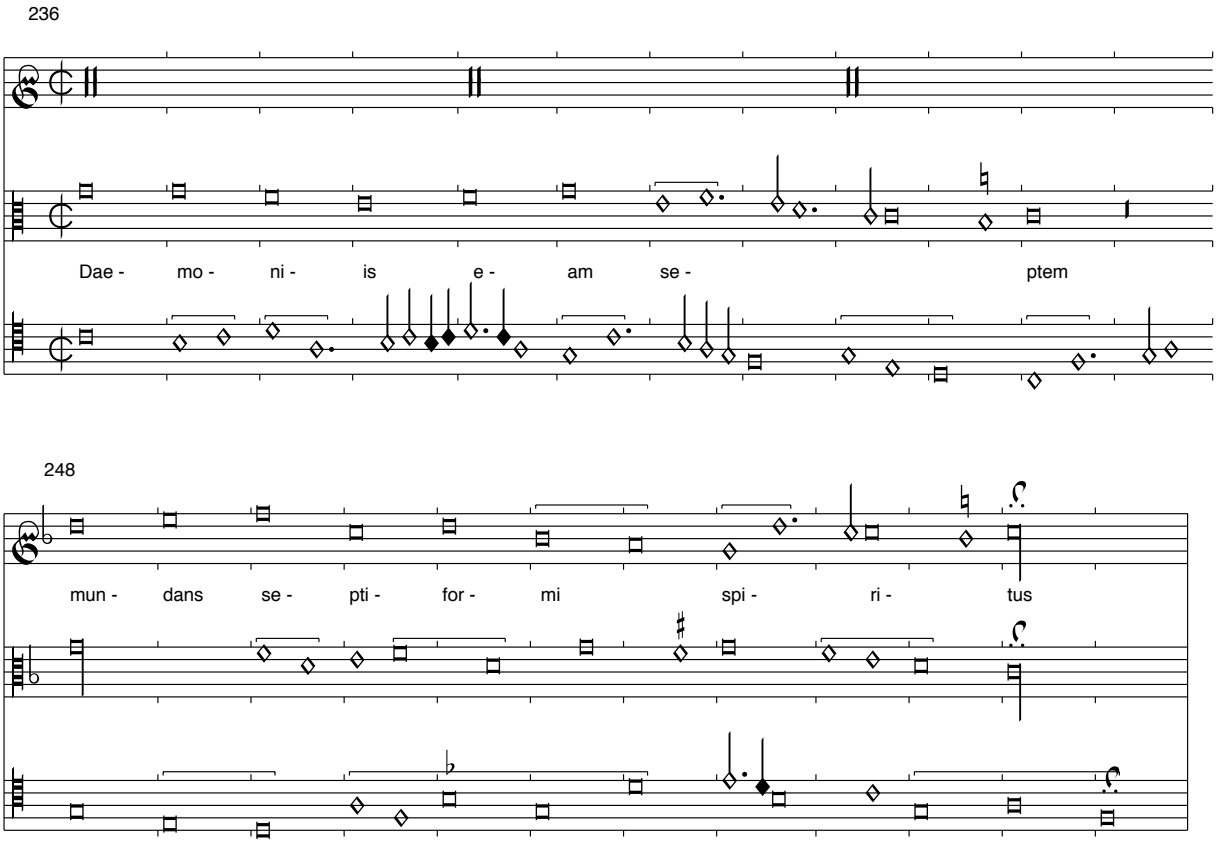




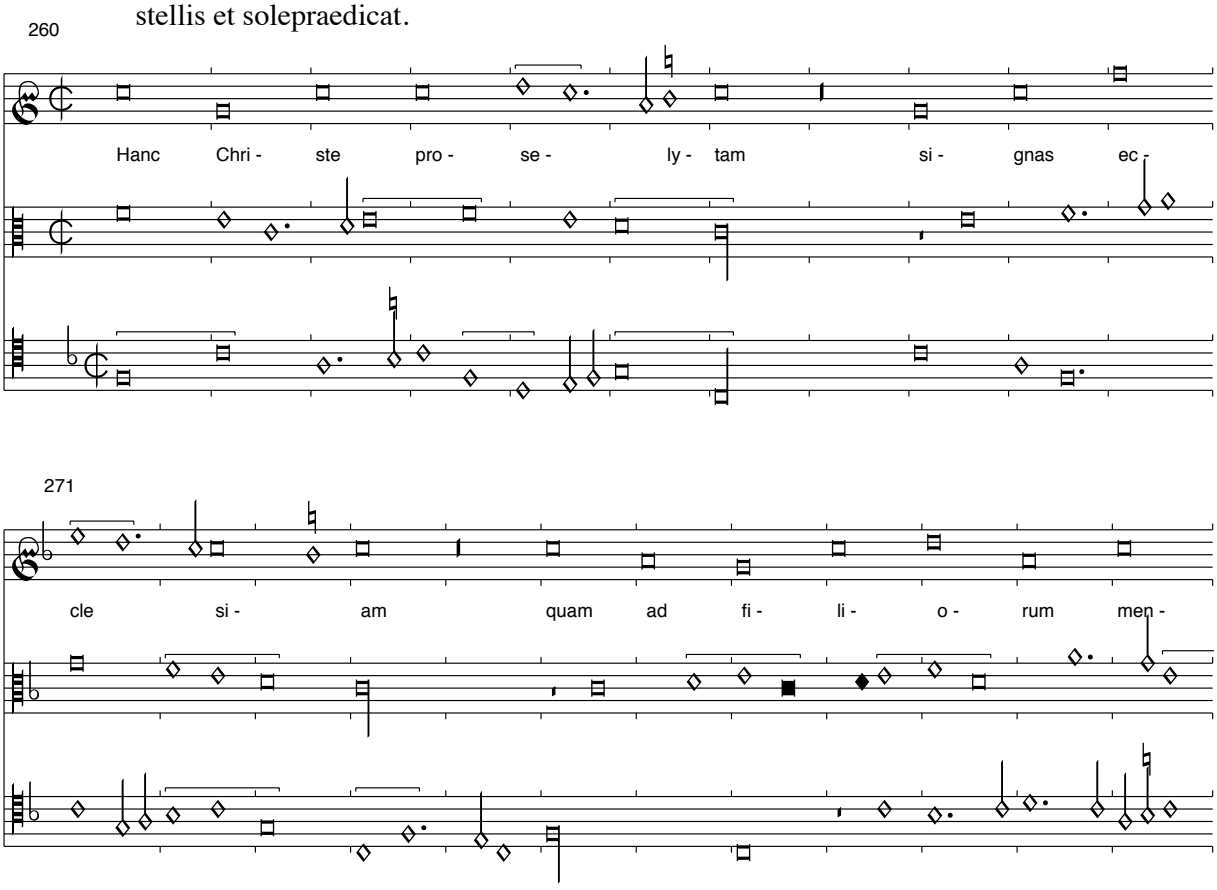


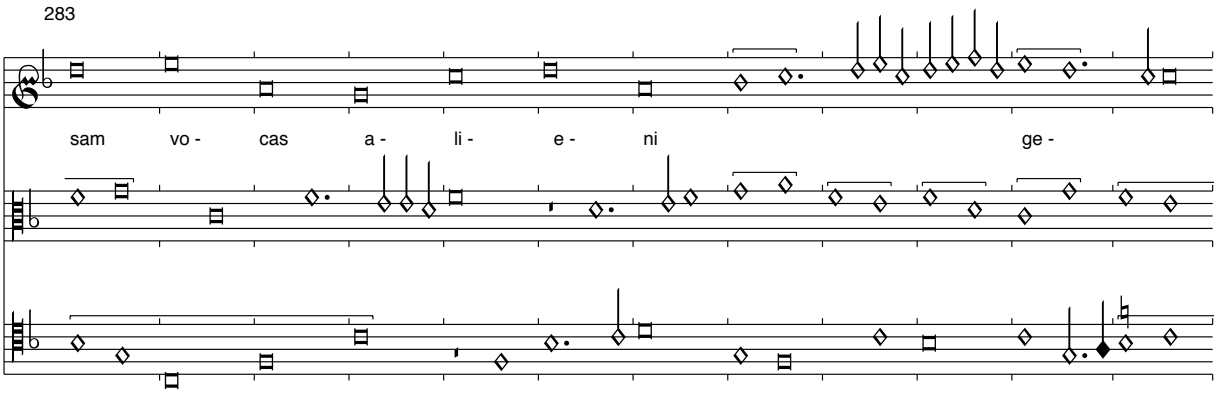
8b) Multrum dimittis
multum amanti
nec crimen postea repetenti

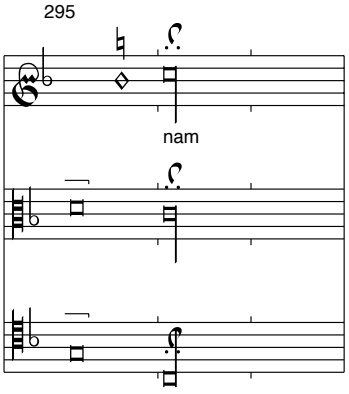
8c) Cordis dulcedo
quae tibi potest
de tali crescere commercio



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

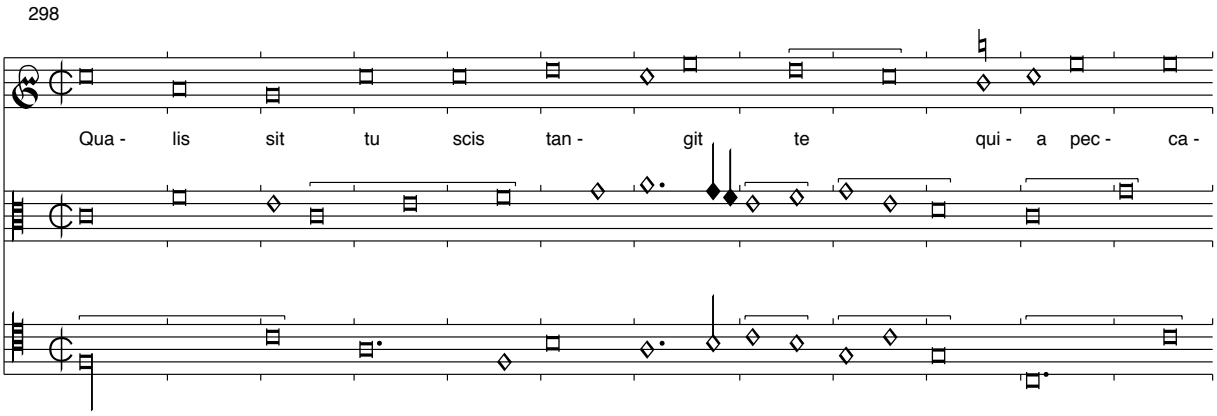


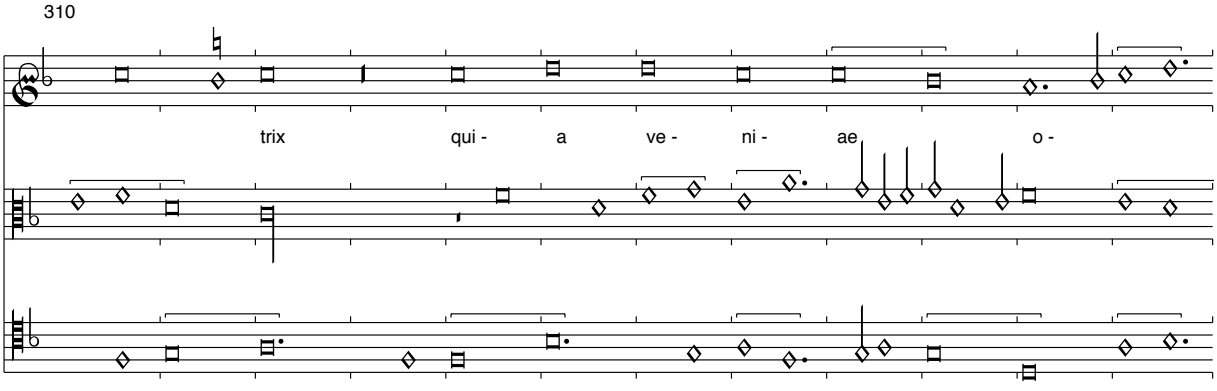


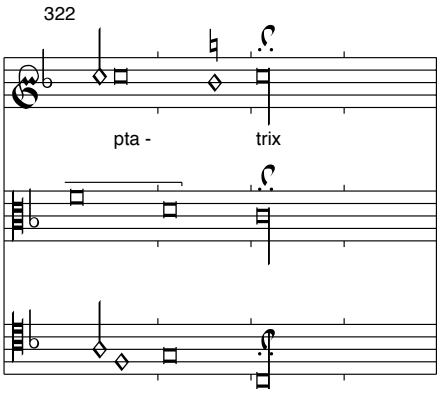


10b) Quam inter convivia
legis et gratiae
spernit pharisaeus fastus
lepra vexat haeretica

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

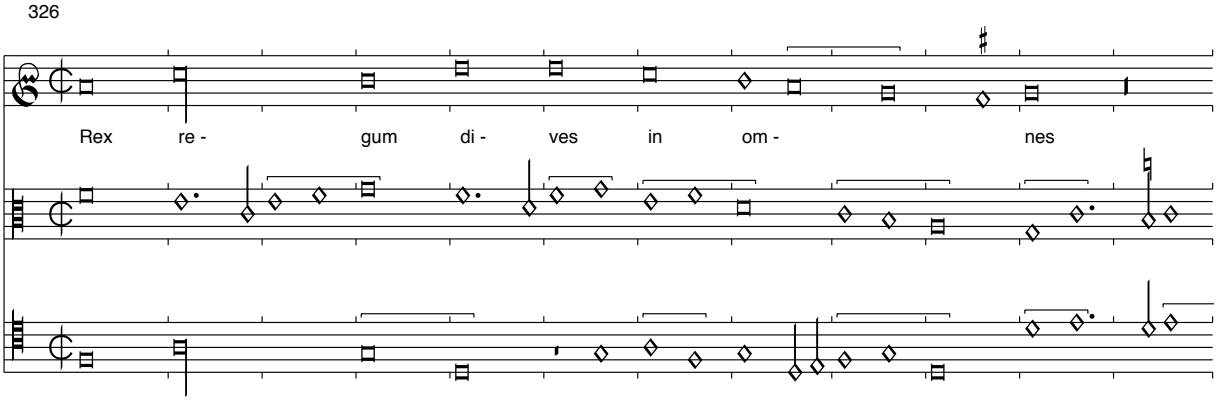


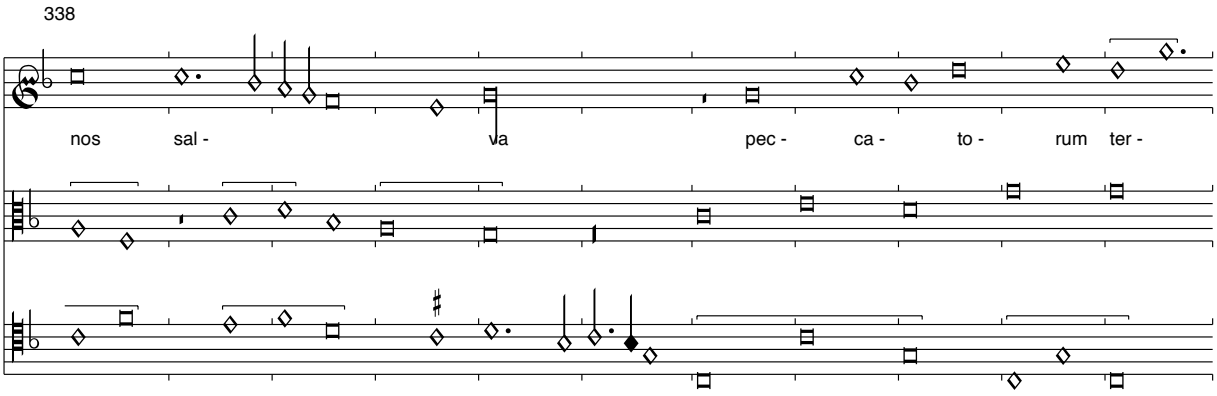


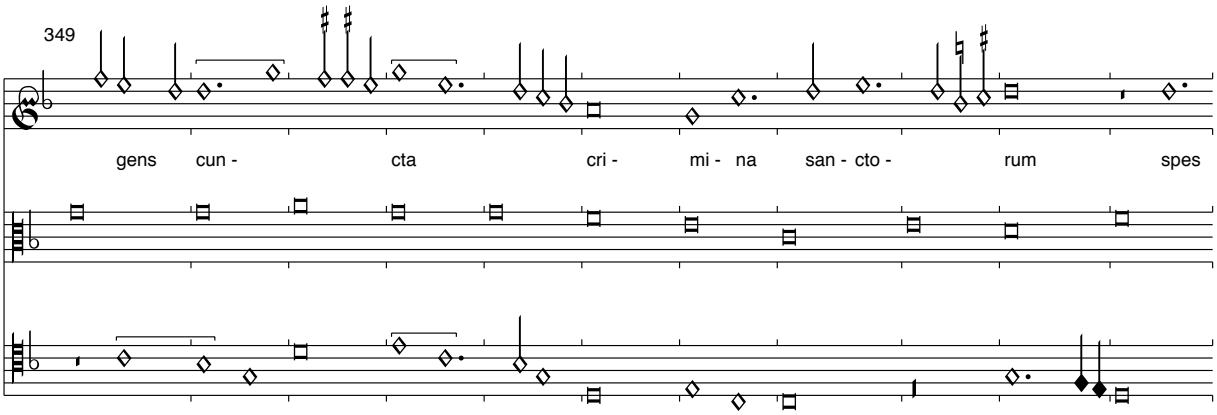


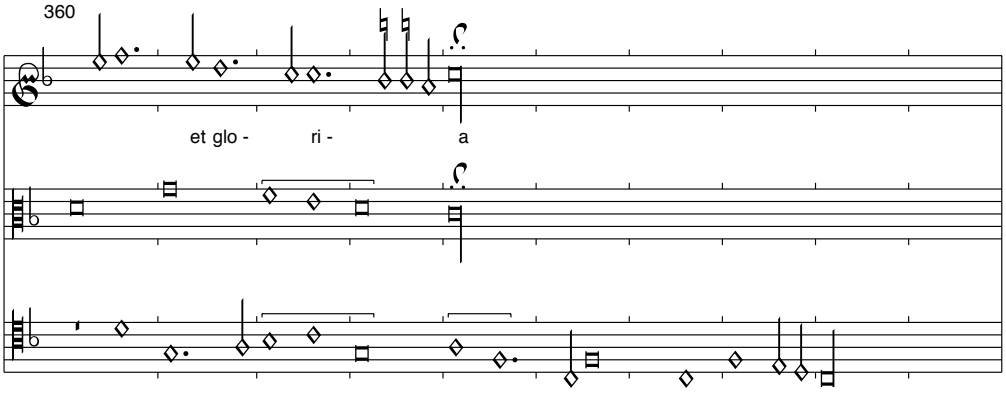
11b) Quidnam haberet negra
si non acceptisset
si non medicus adesset

11c) Ezechielis porta
iugiter serrata
tu mater es castissima





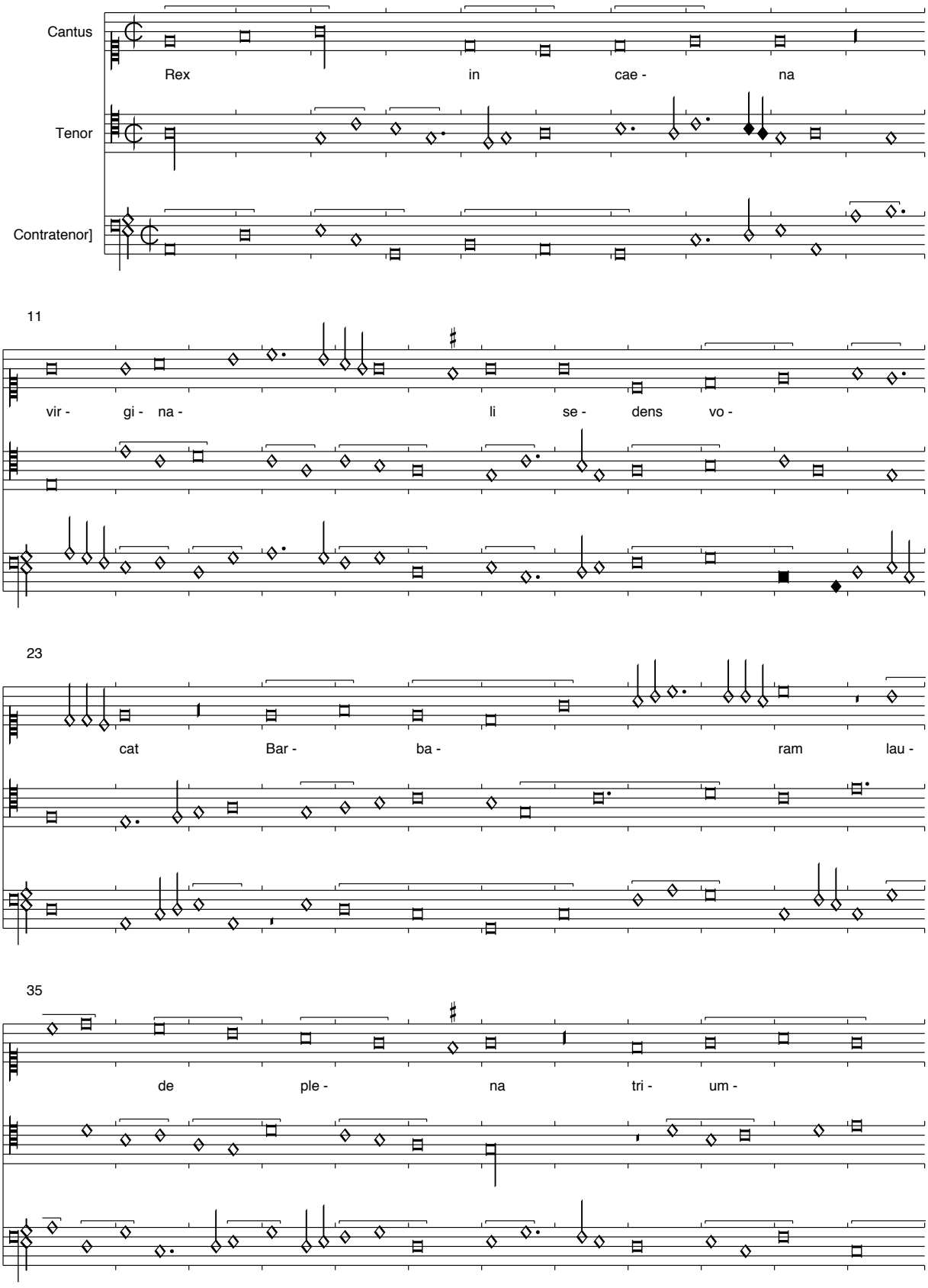




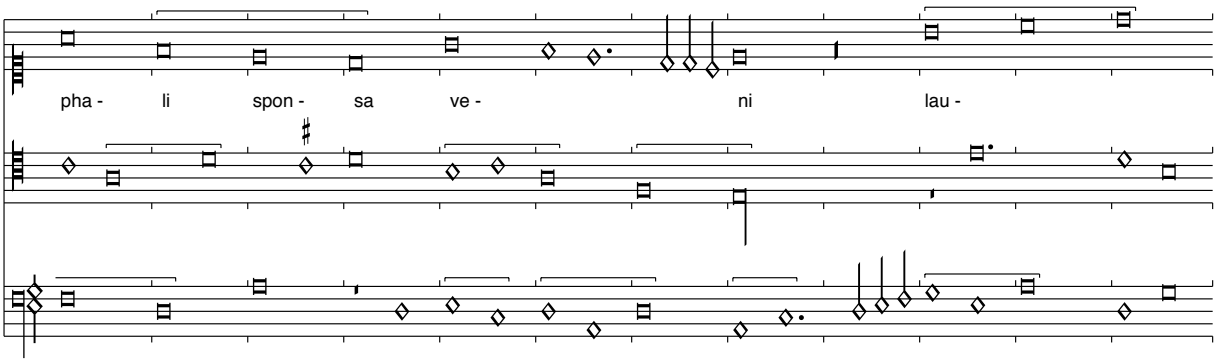
12b) Regina mundi Maria excusa
peccatorum nostrorum discrimina
et da caelorum gaudia

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

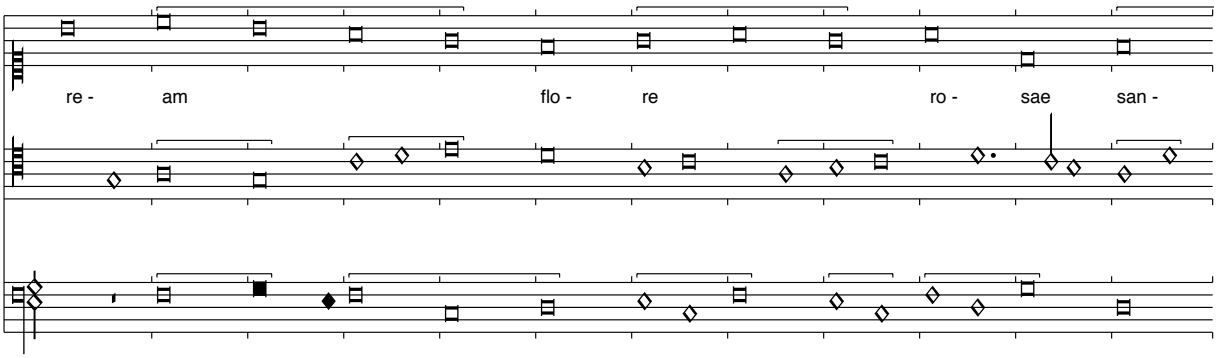
Rex in caena
Glogau Nr. 18



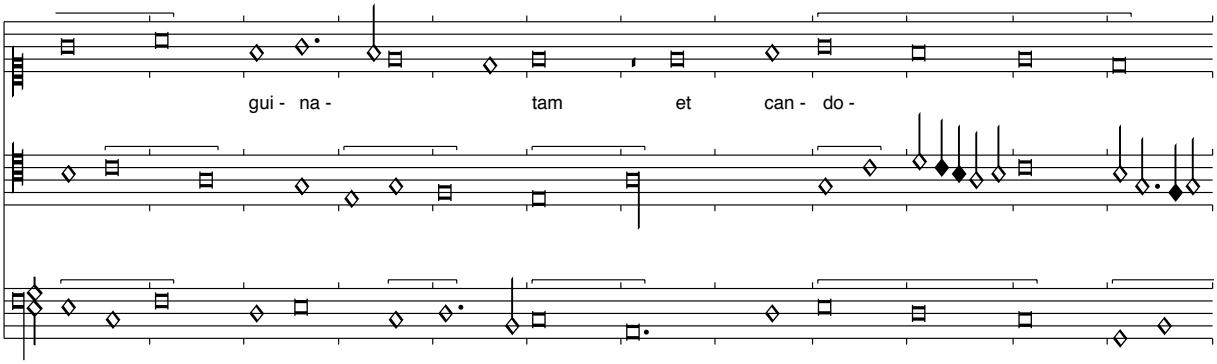
47


pha - li spon - sa ve - ni lau -

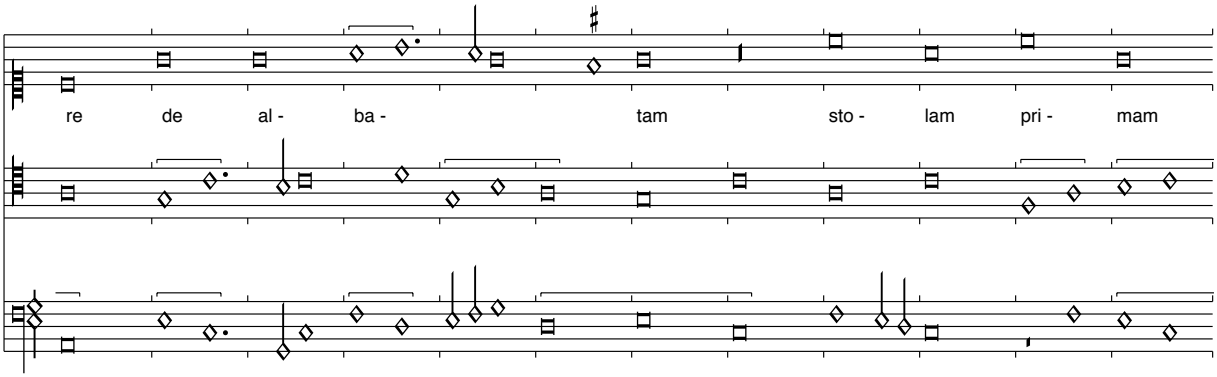
59


re - am flo - re ro - sae san -

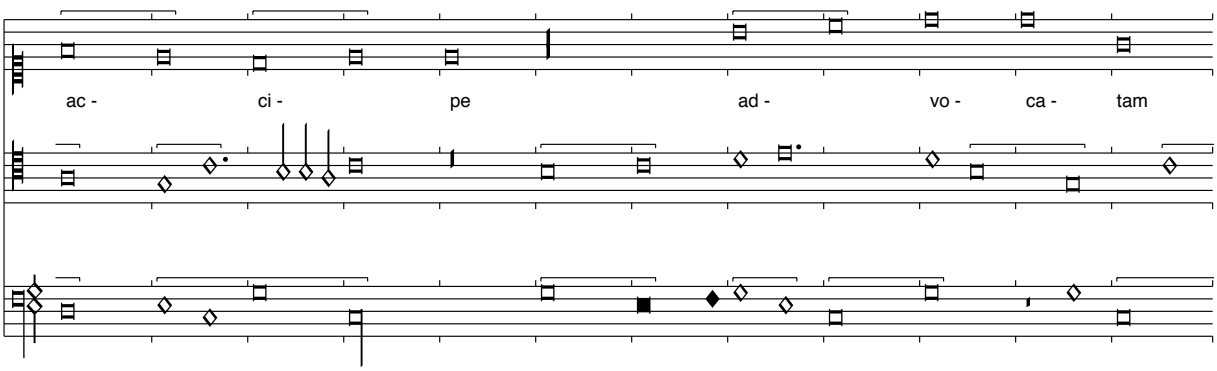
71


gui - na - tam et can - do -

83


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

95



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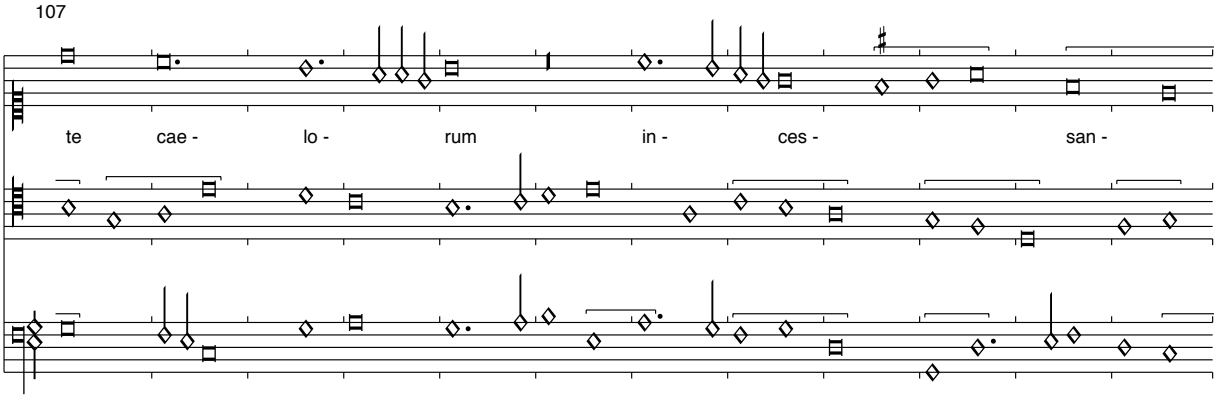

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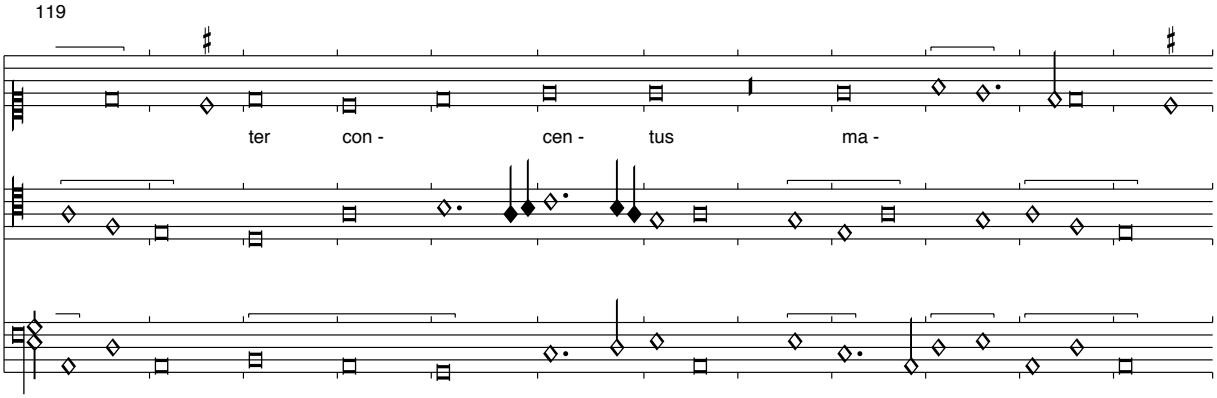

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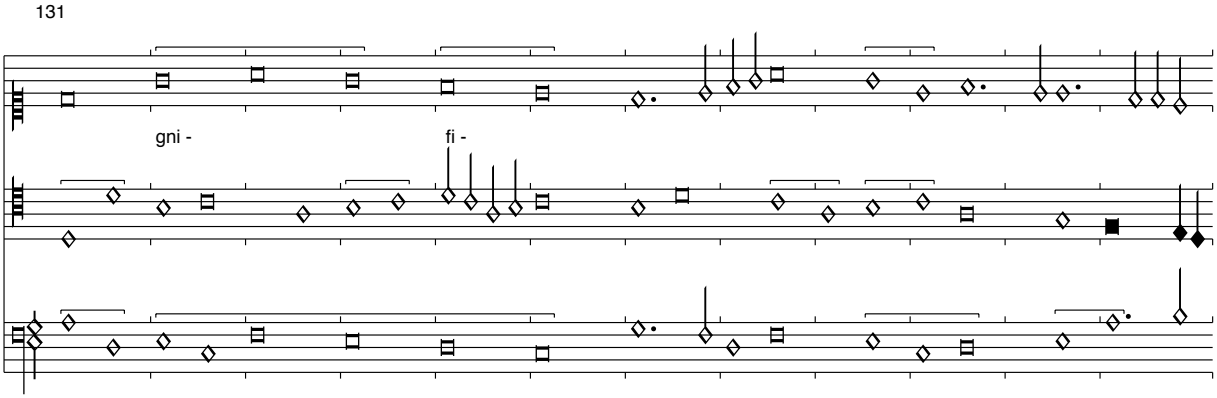

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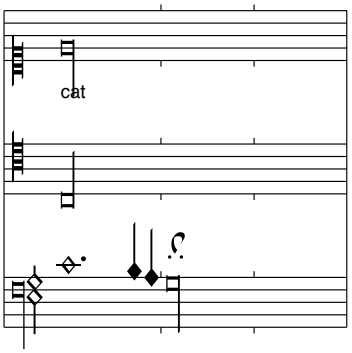
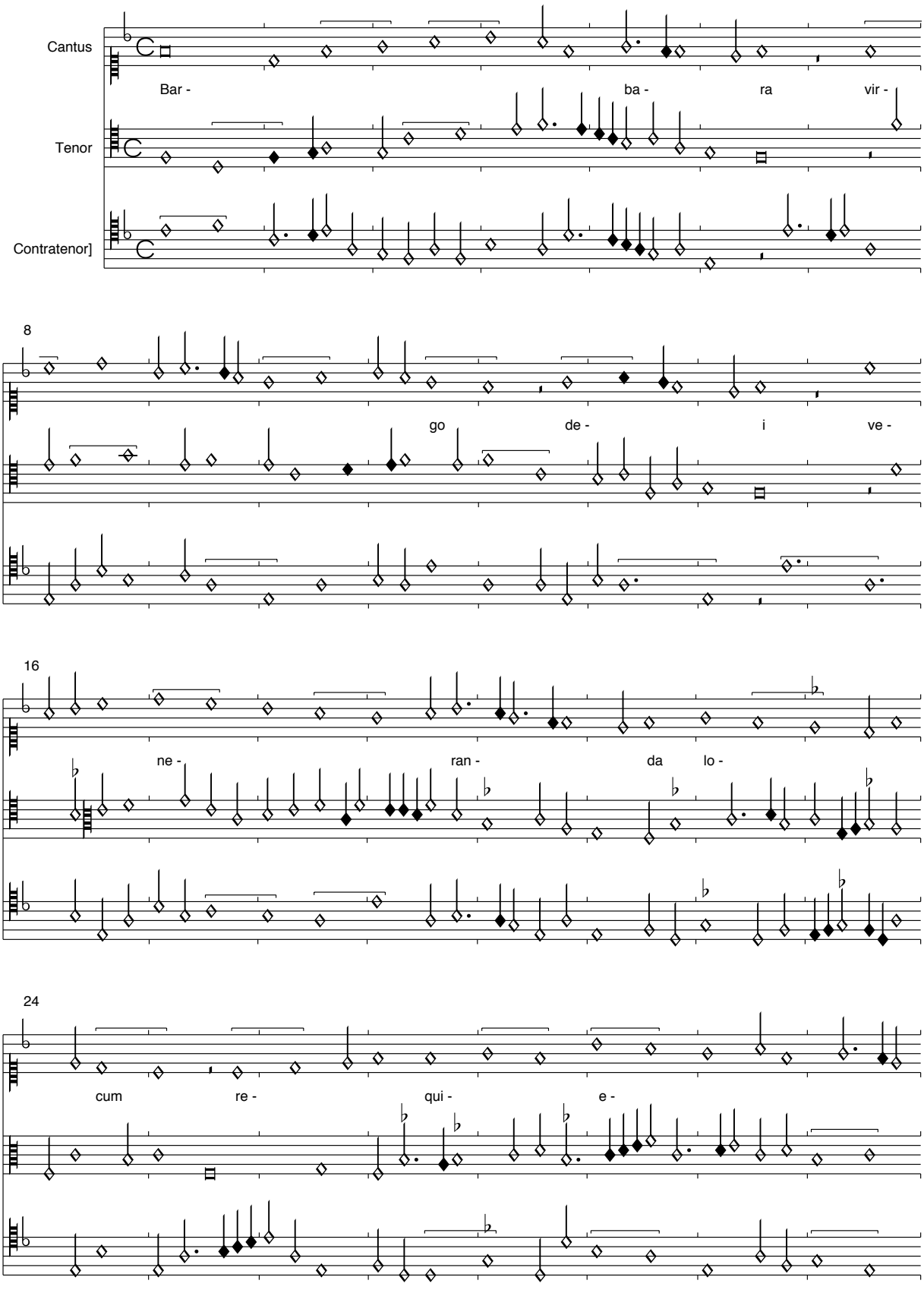
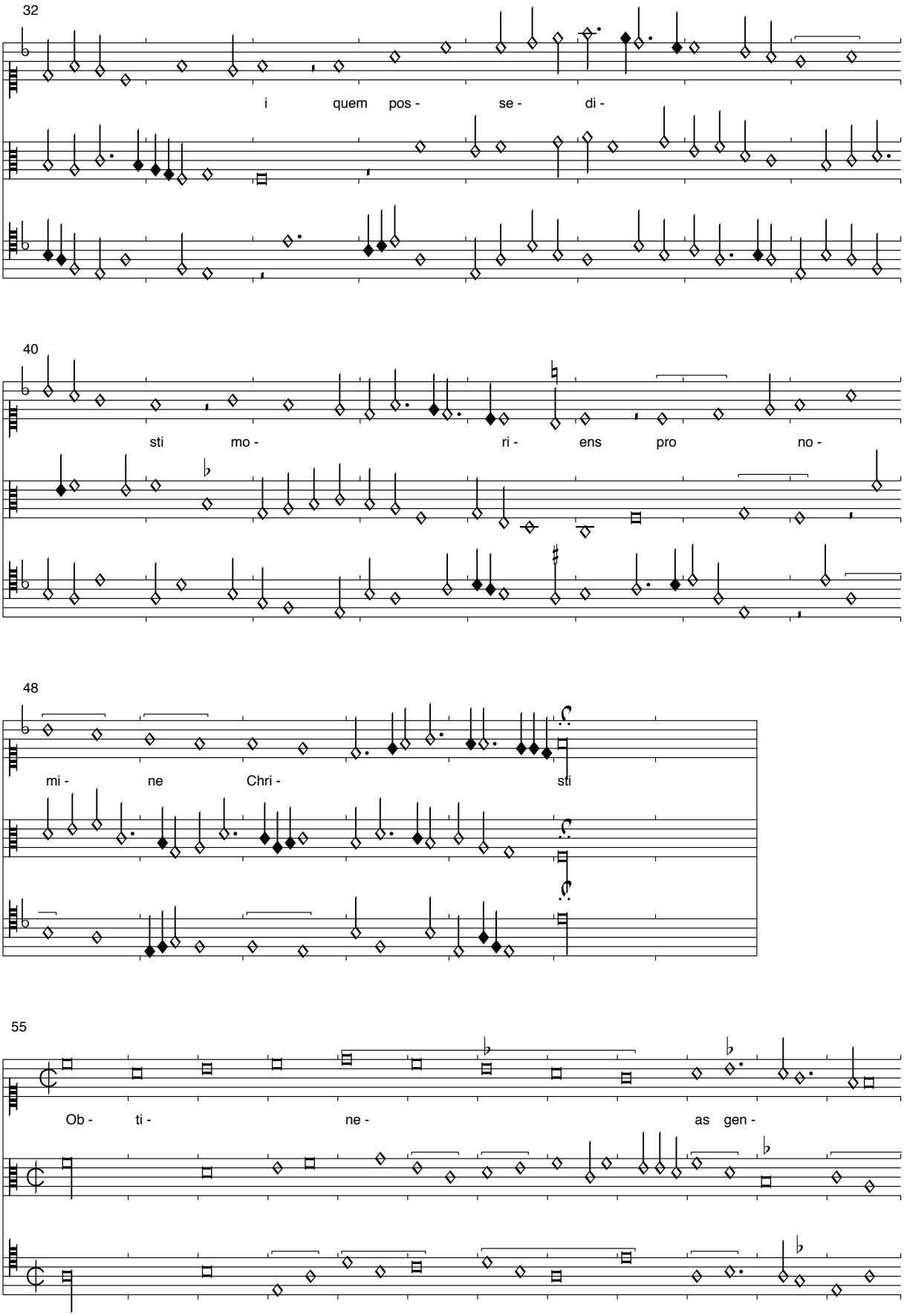
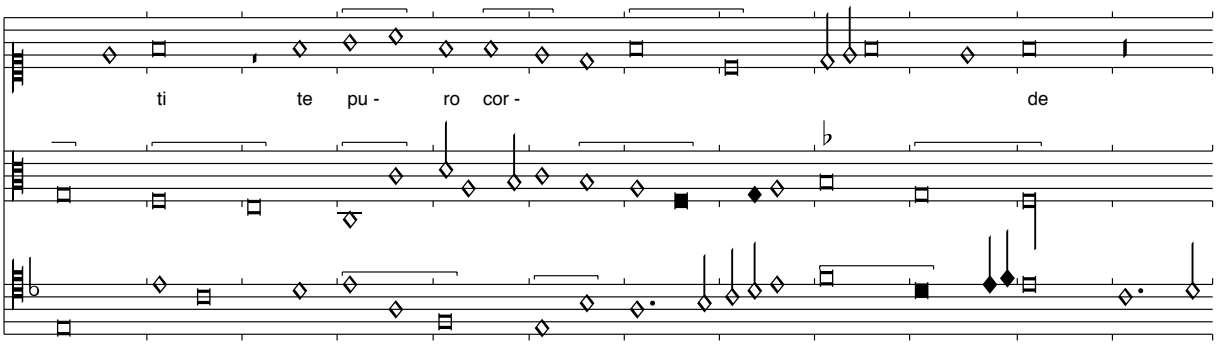


Barbara virgo dei
Glogau Nr. 19




32
i quem pos - se - di -
40
sti mo - ri - ens pro no -
48
mi - ne Chri - sti
55
Ob - ti - ne - as gen -

67



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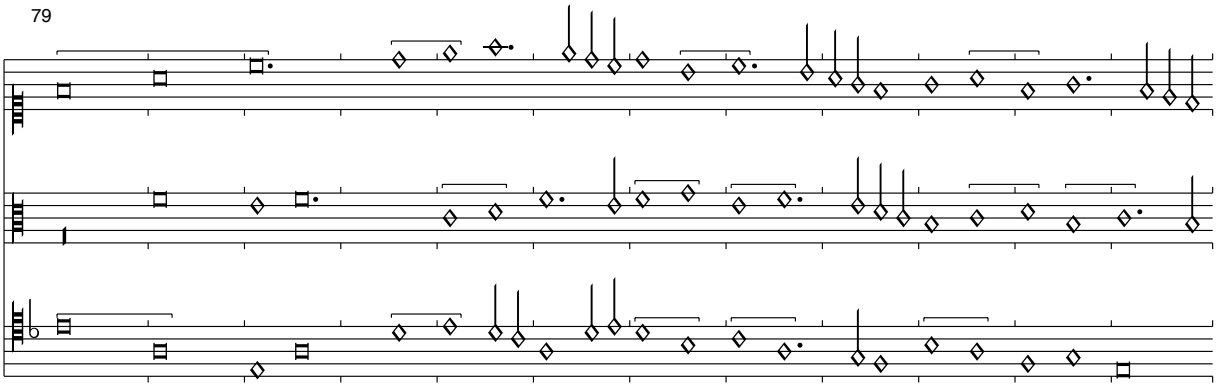

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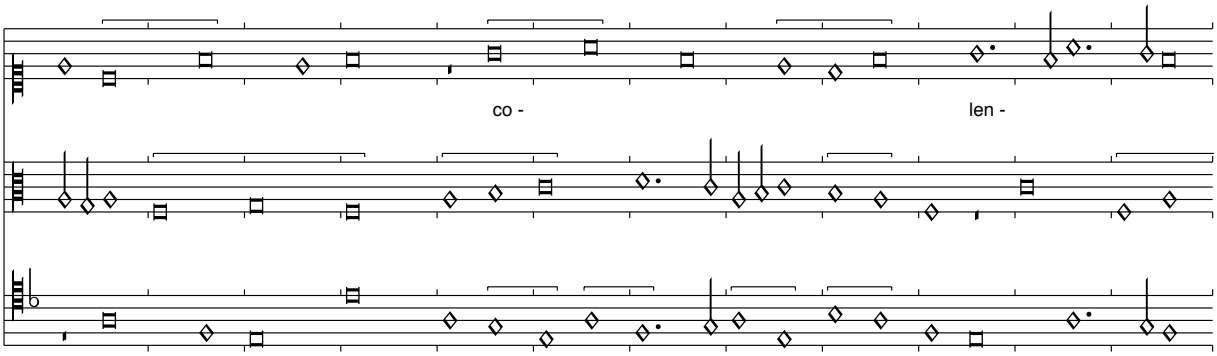

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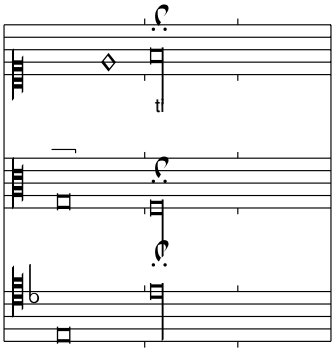
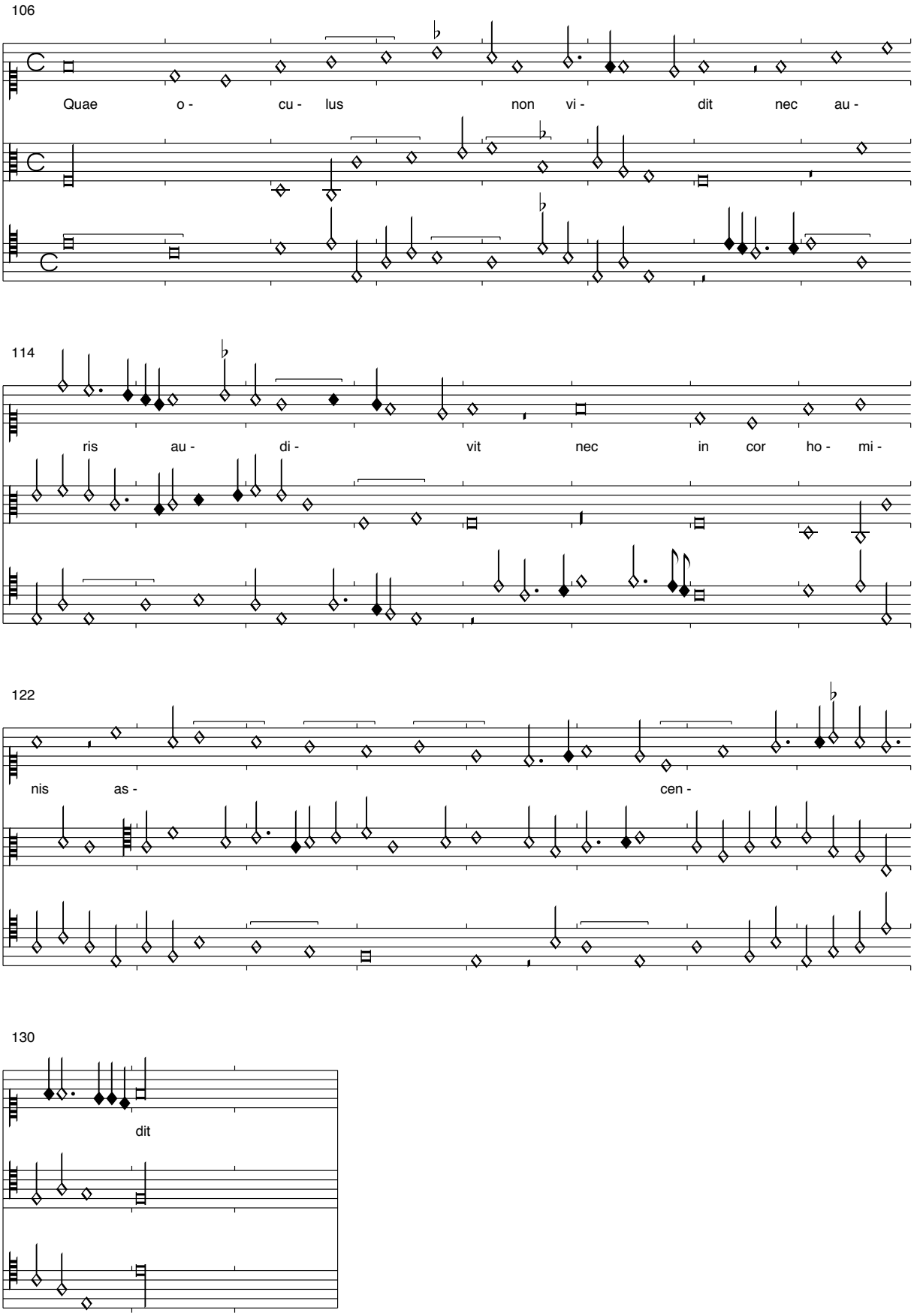
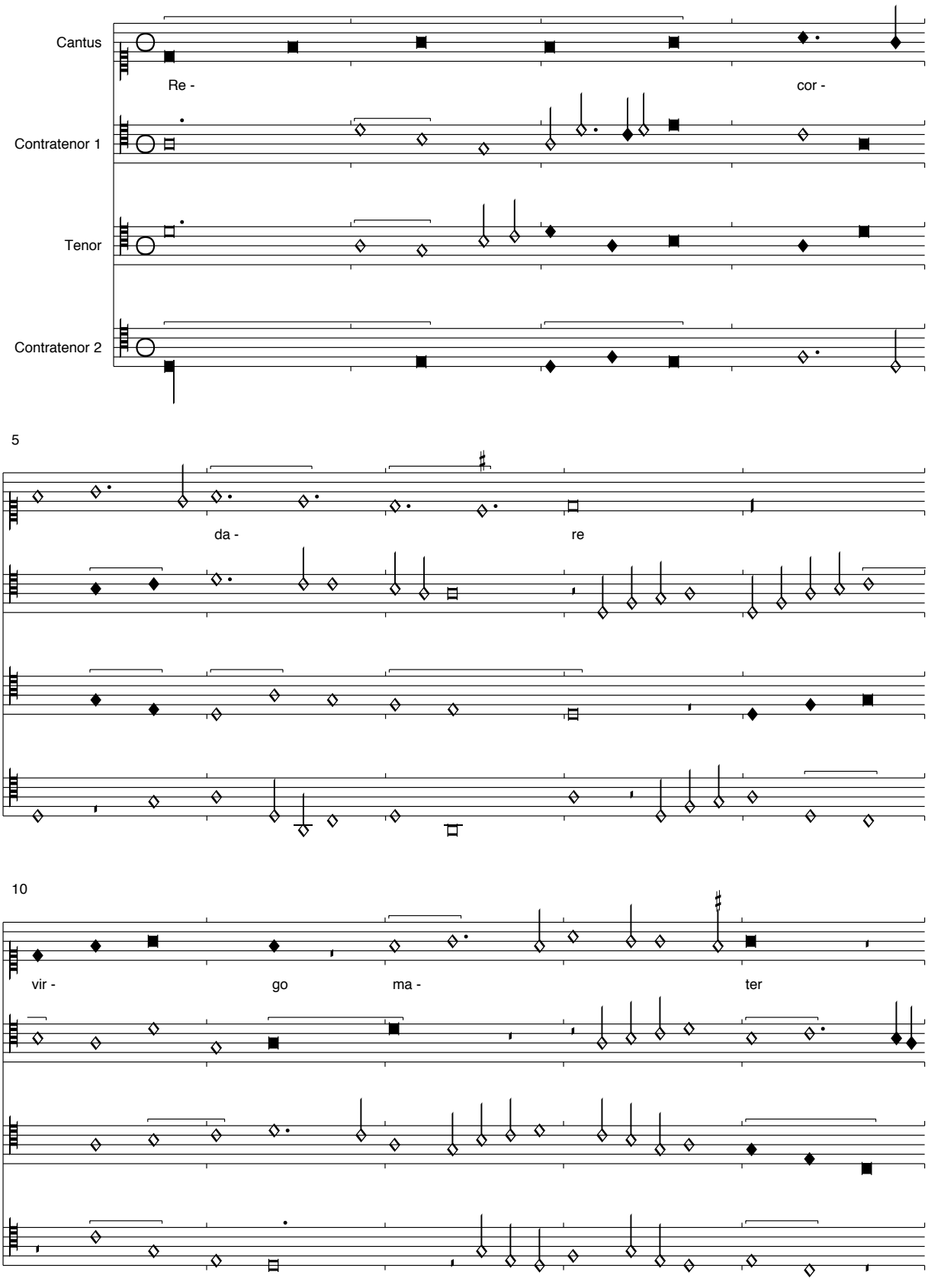
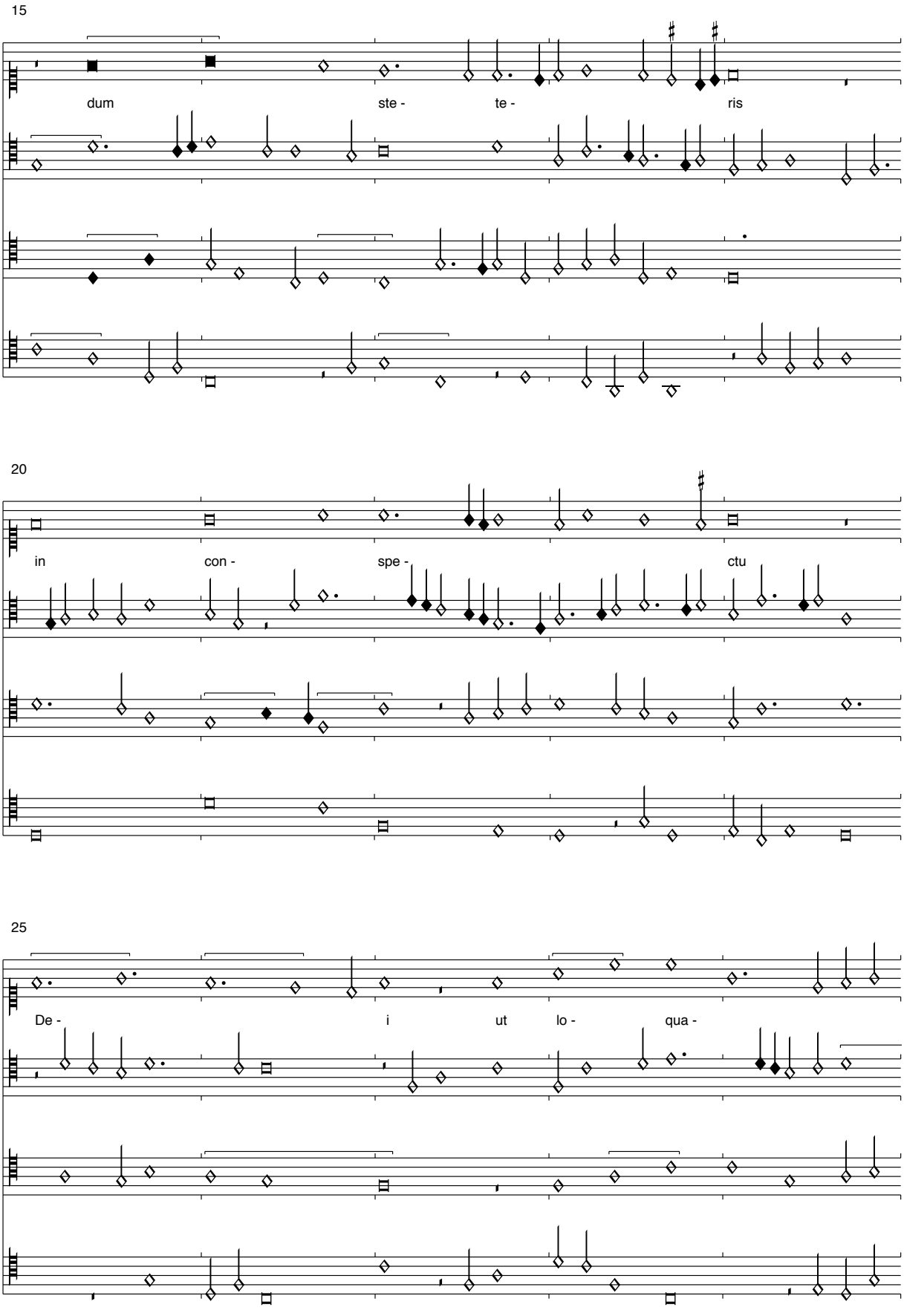
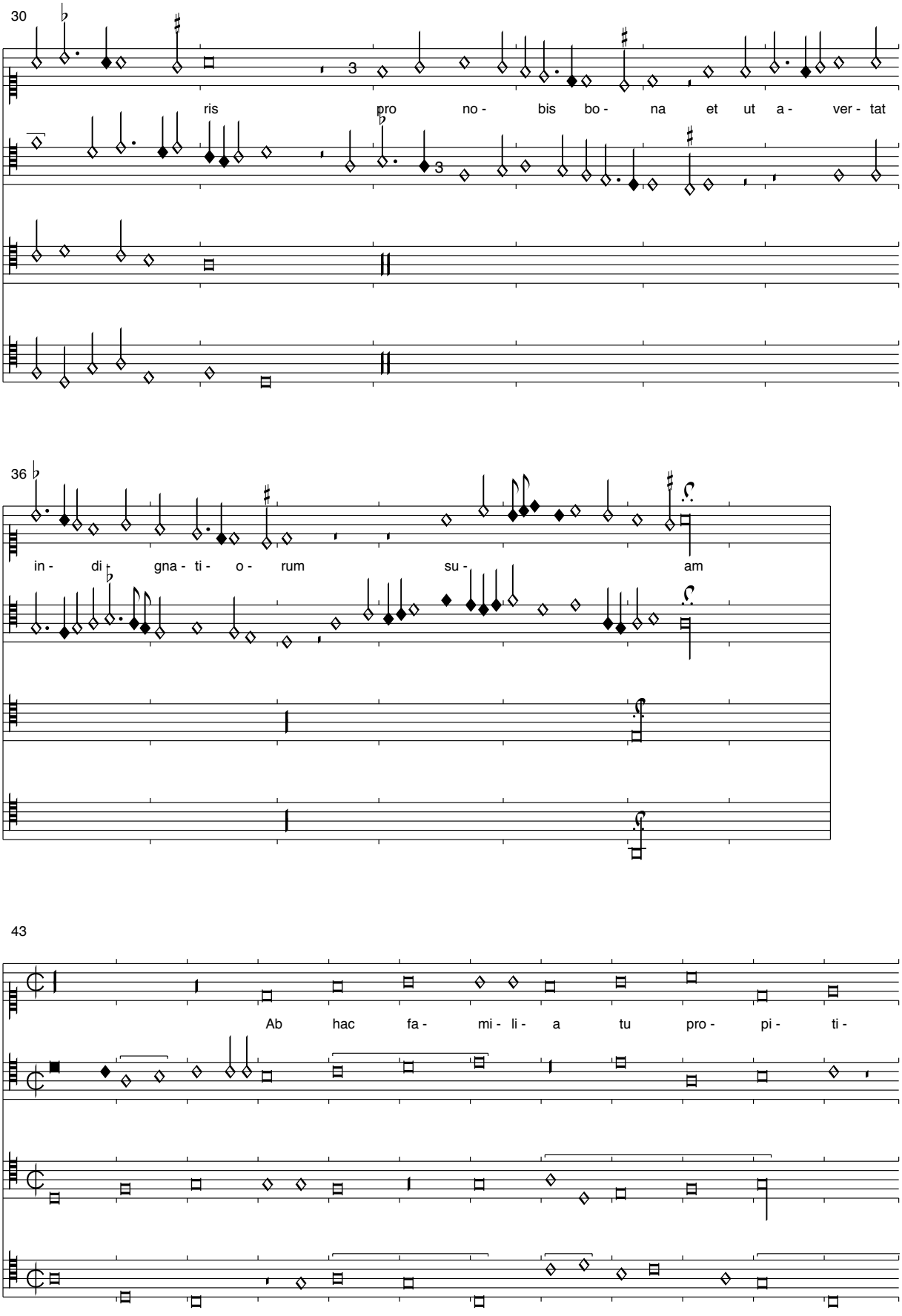



106
Quae o - cu - lus non vi - dit nec au -
114
ris au - di - vit nec in cor ho - mi -
122
nis as - cen -
130
dit

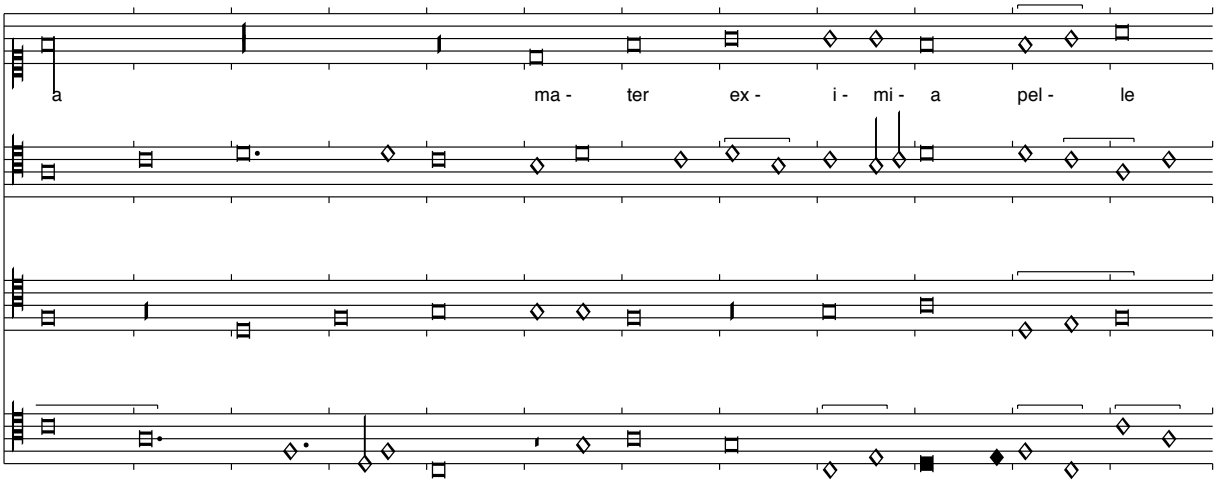
(Touront): Recordare virgo
Glogau Nr. 20



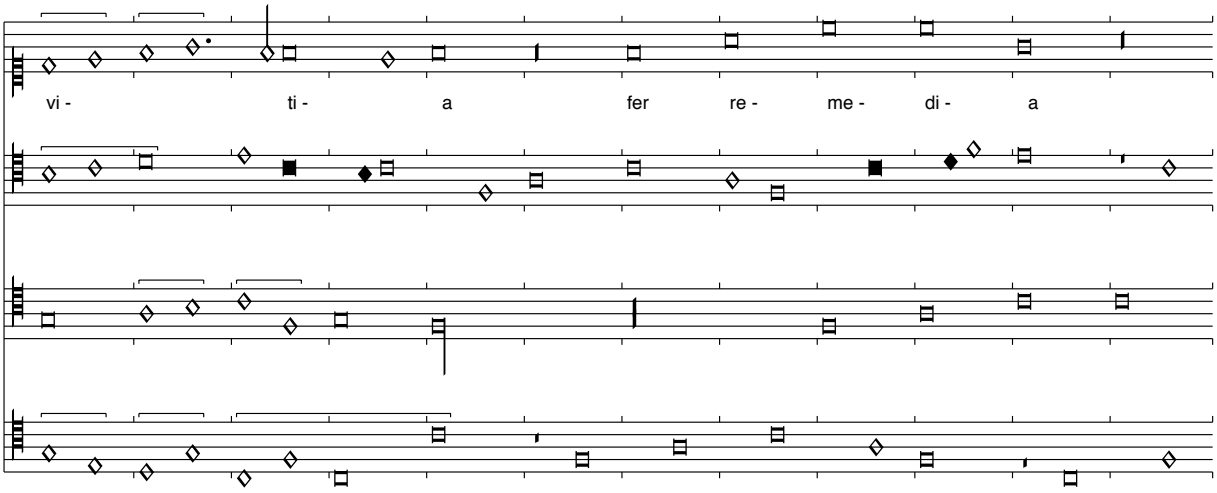

15
dum ste - te - ris
20
in con - spe - ctu
25
De - i ut lo - qua -


30
ris pro no - bis bo - na et ut a - ver - tat
36
in - di - gna - ti - o - rum su - am
43
Ab hac fa - mi - li - a tu pro - pi - ti -

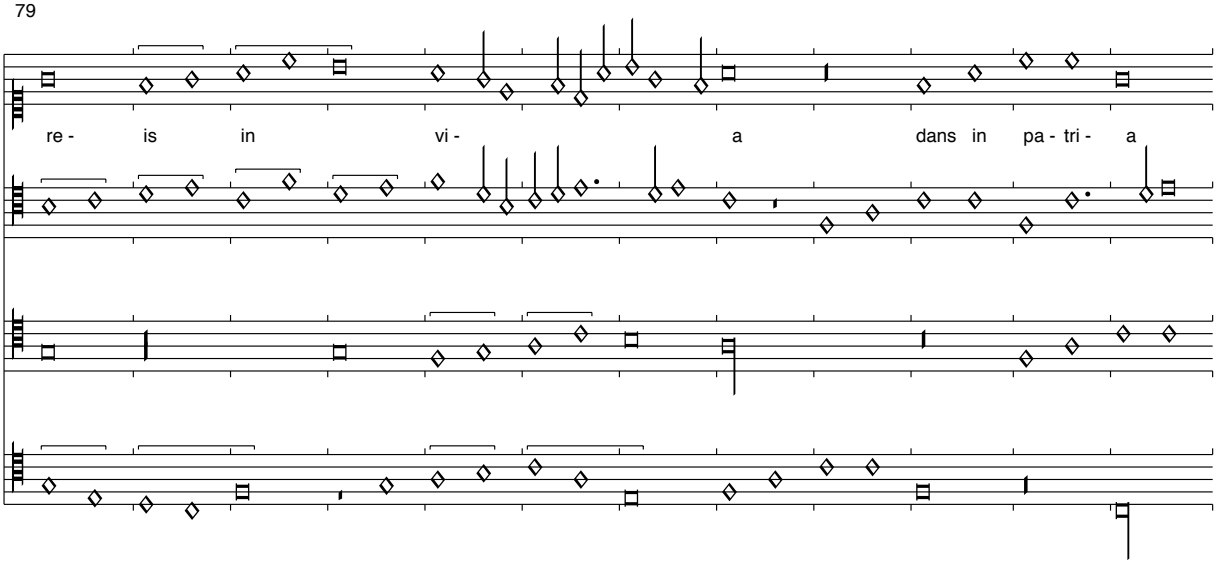
55

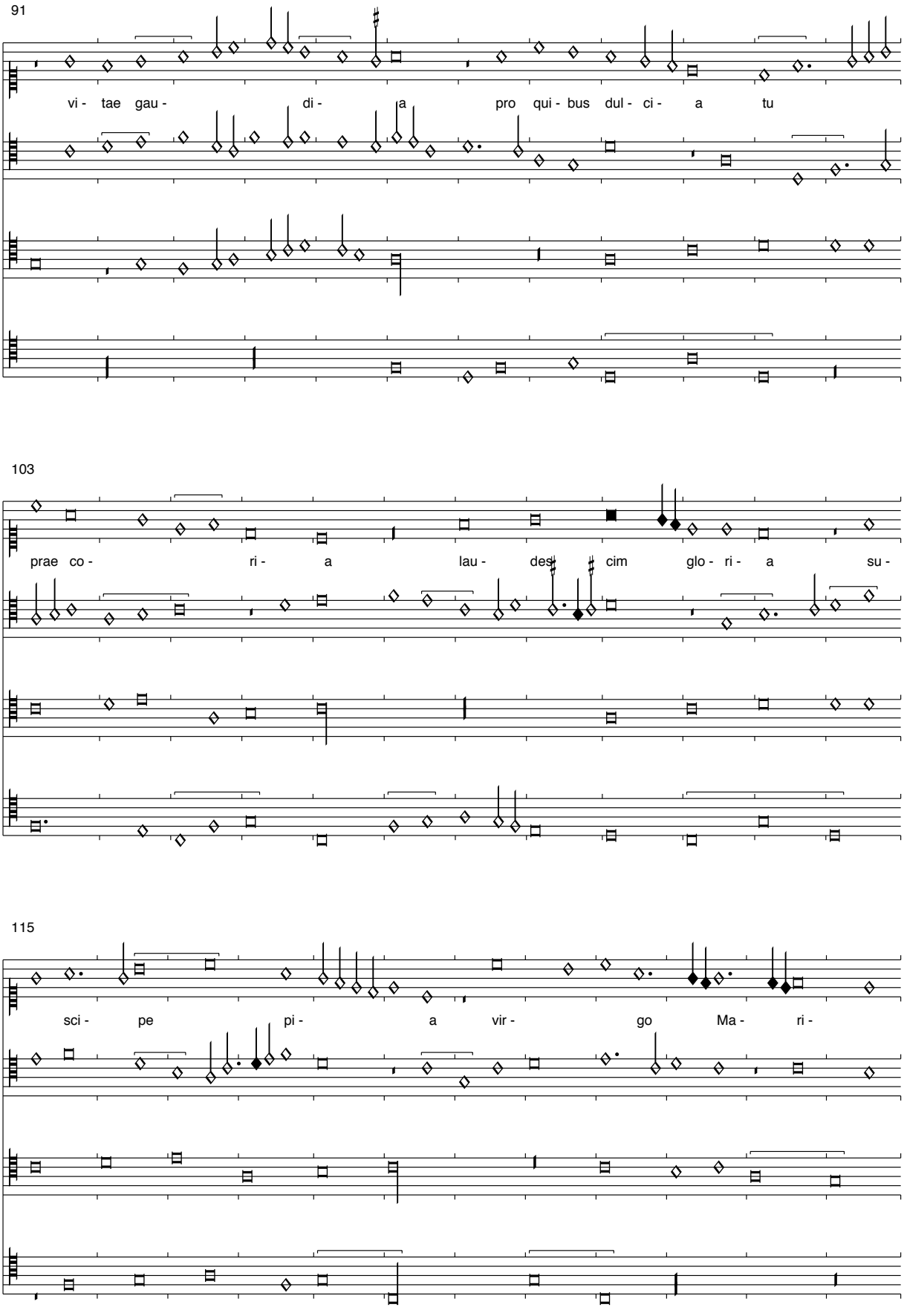

a ma - ter ex - i - mi - a pel - le

67

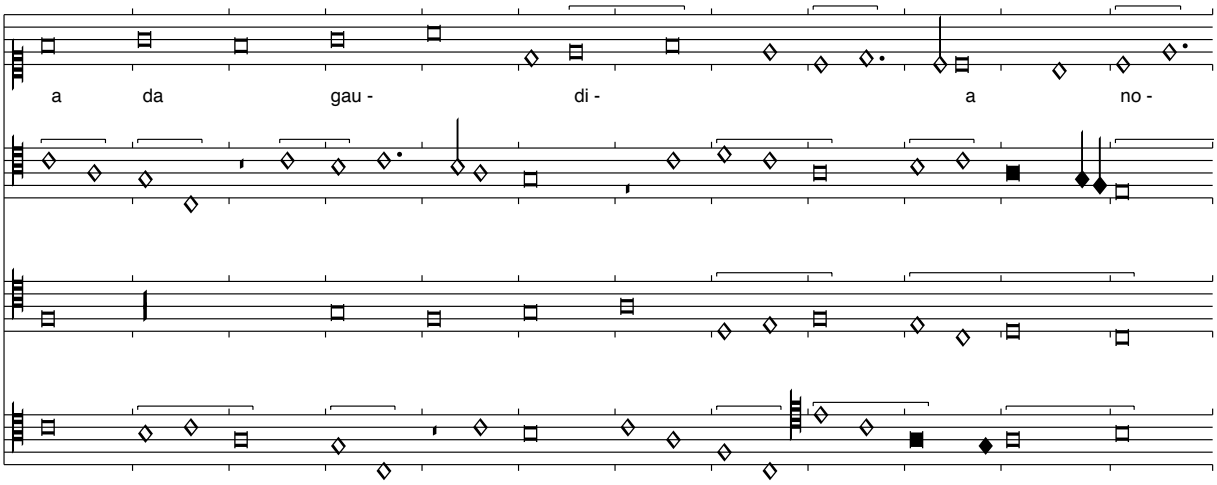

vi - ti - a fer re - me - di - a

79


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


91
vi - tae gau - di - a pro qui - bus dul - ci - a tu
103
prae co - ri - a lau - des cim glo - ri - a su -
115
sci - pe pi - a vir - go Ma - ri -

127



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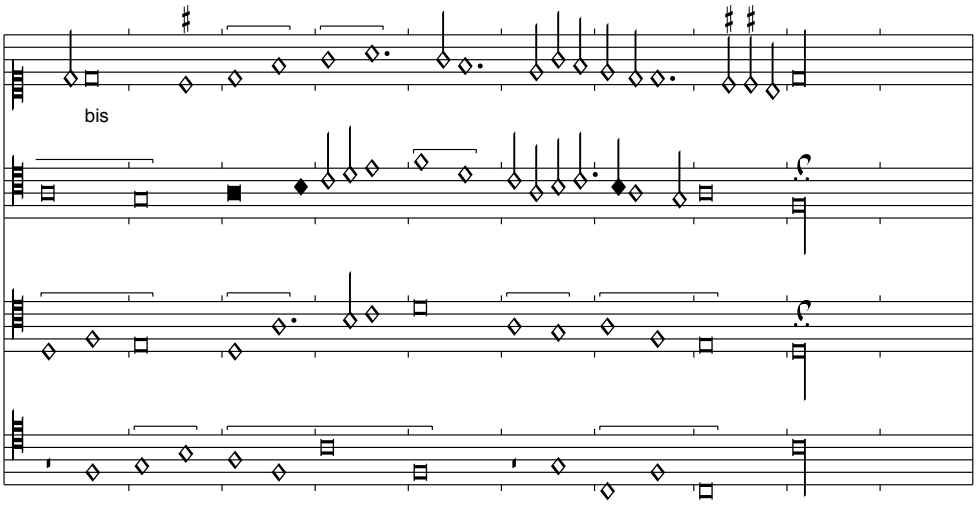
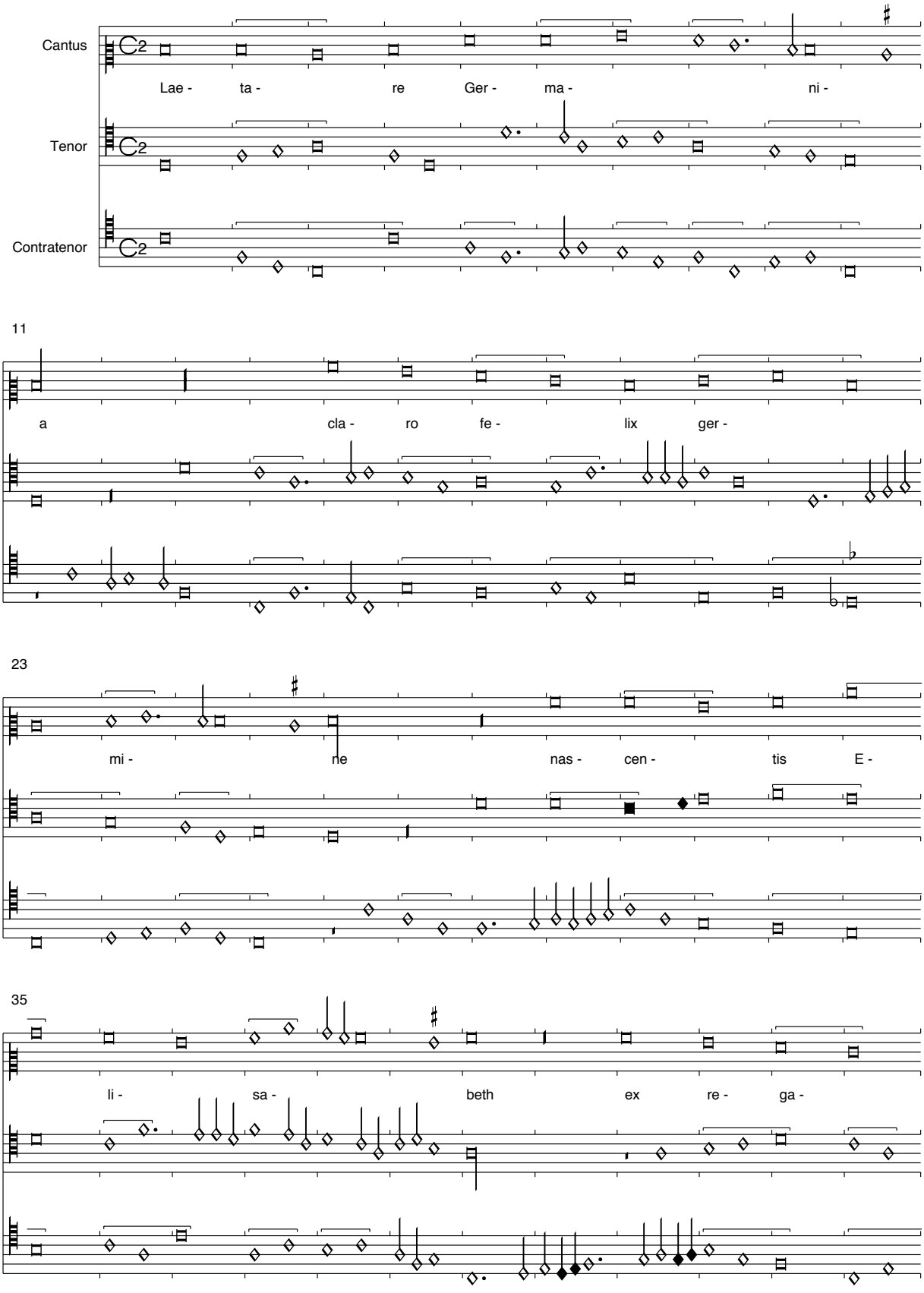


Laetare Germania
Glogau Nr. 21



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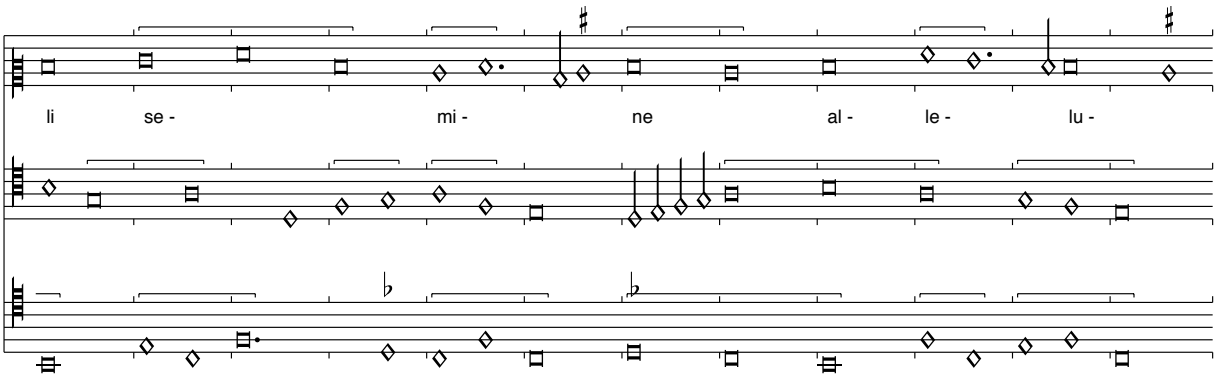

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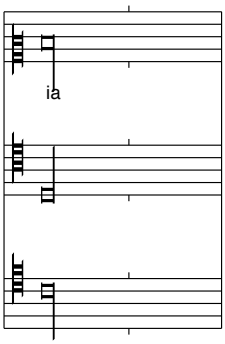
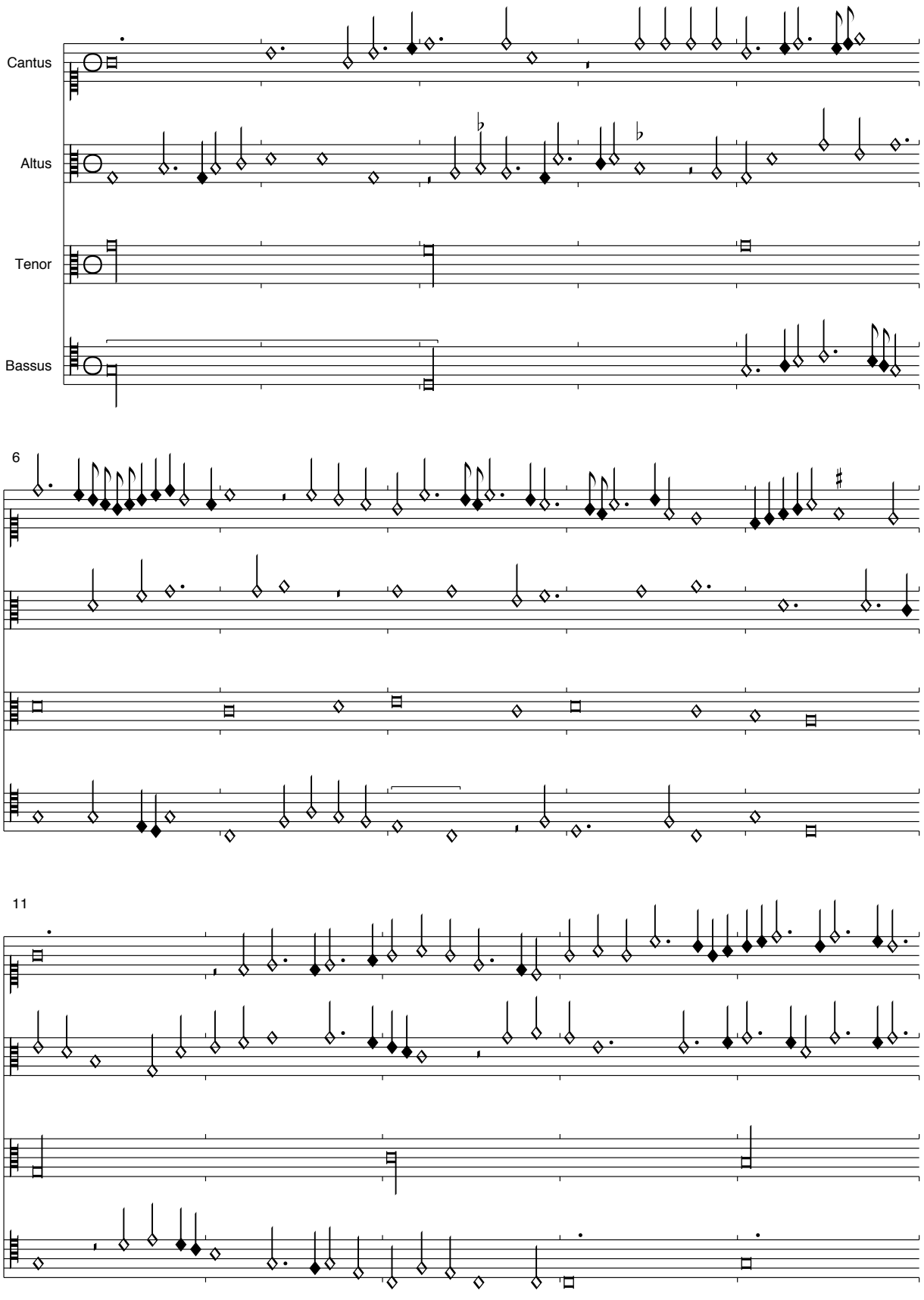
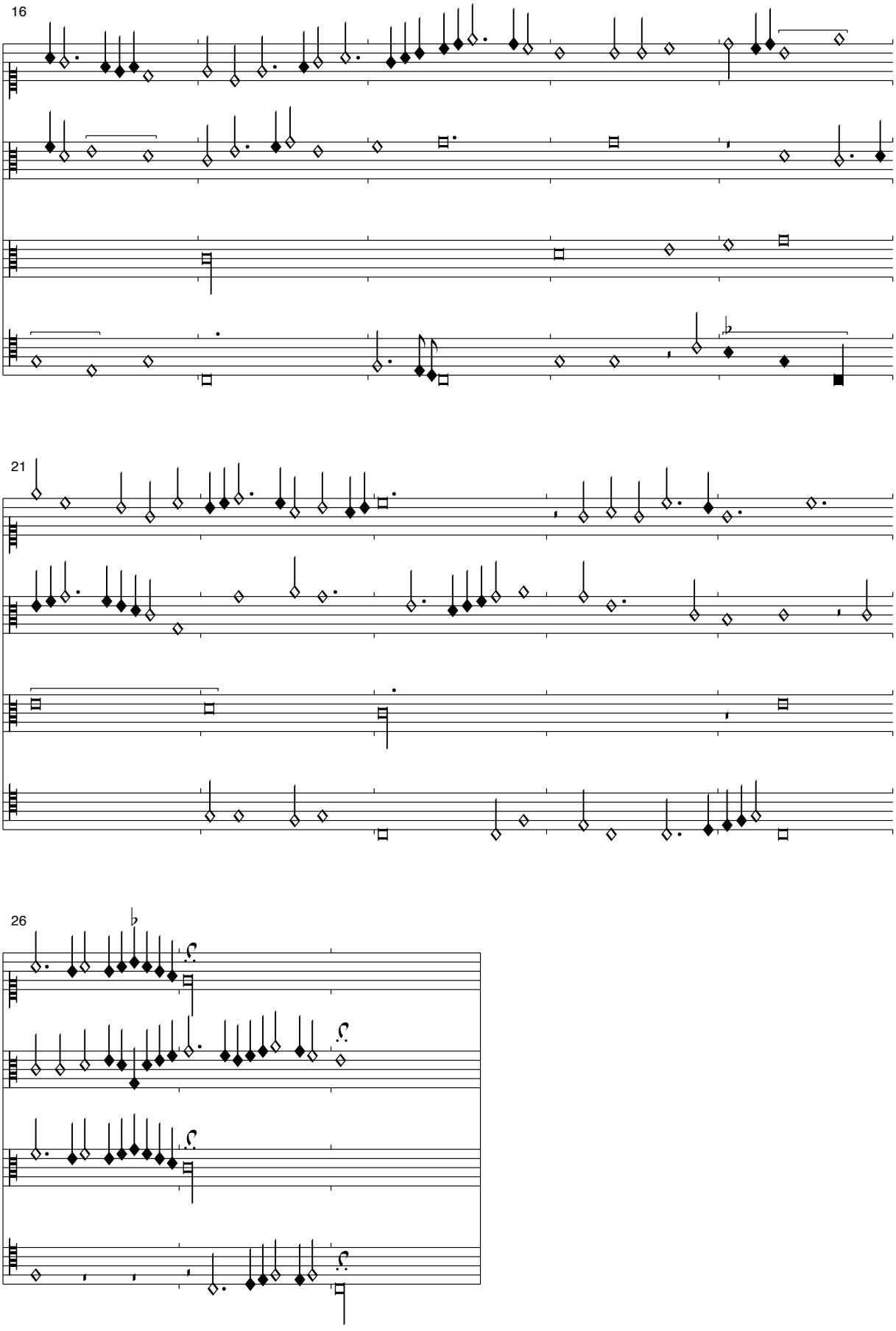


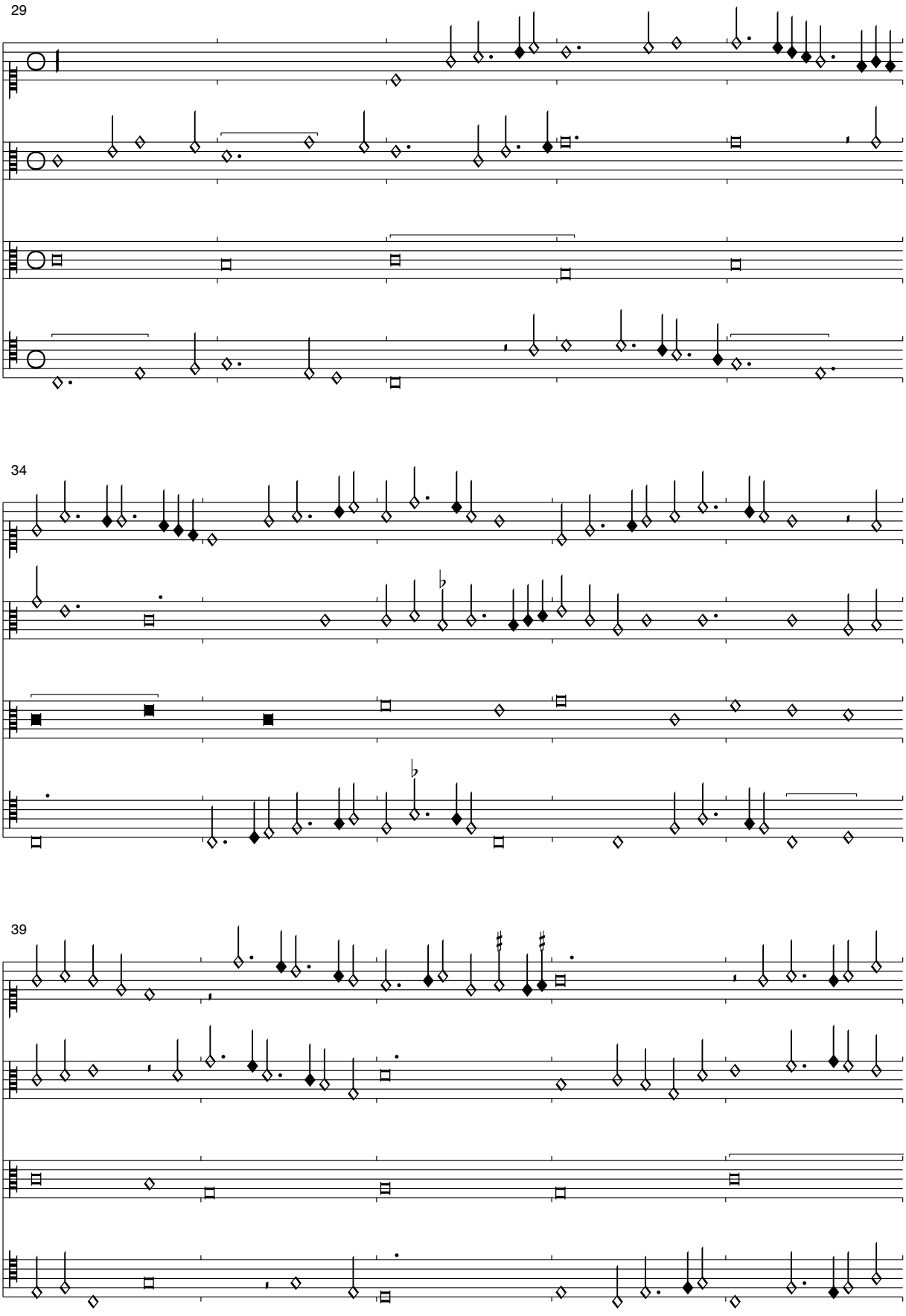
Die Heilige Elisabeth galt als Patronin Deutschlands.

Paulus de Broda: Der Pfauen schwantz

Glogau Nr. 22




16
21
26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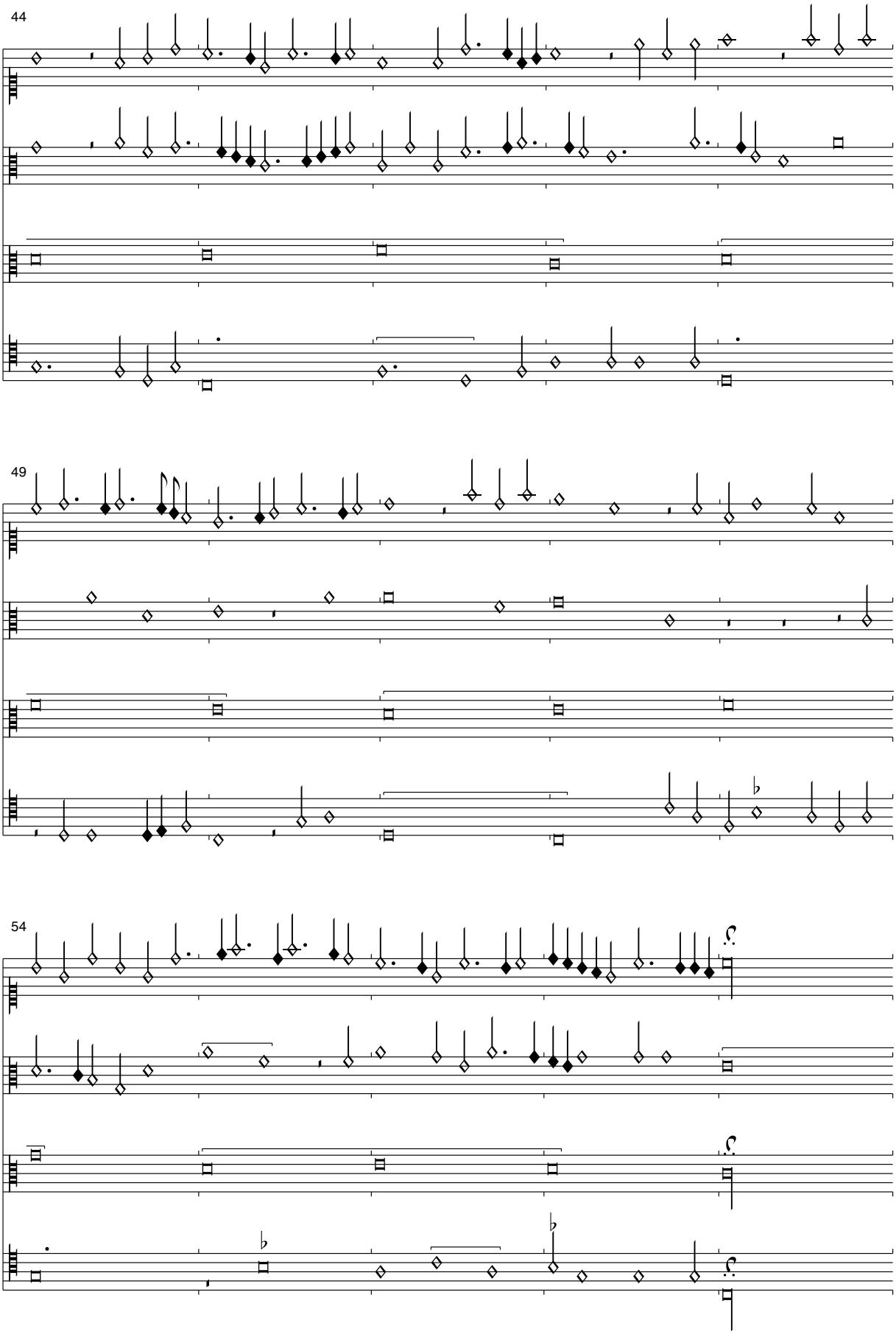
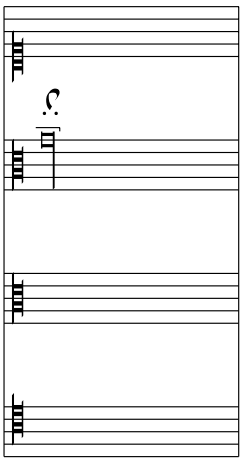
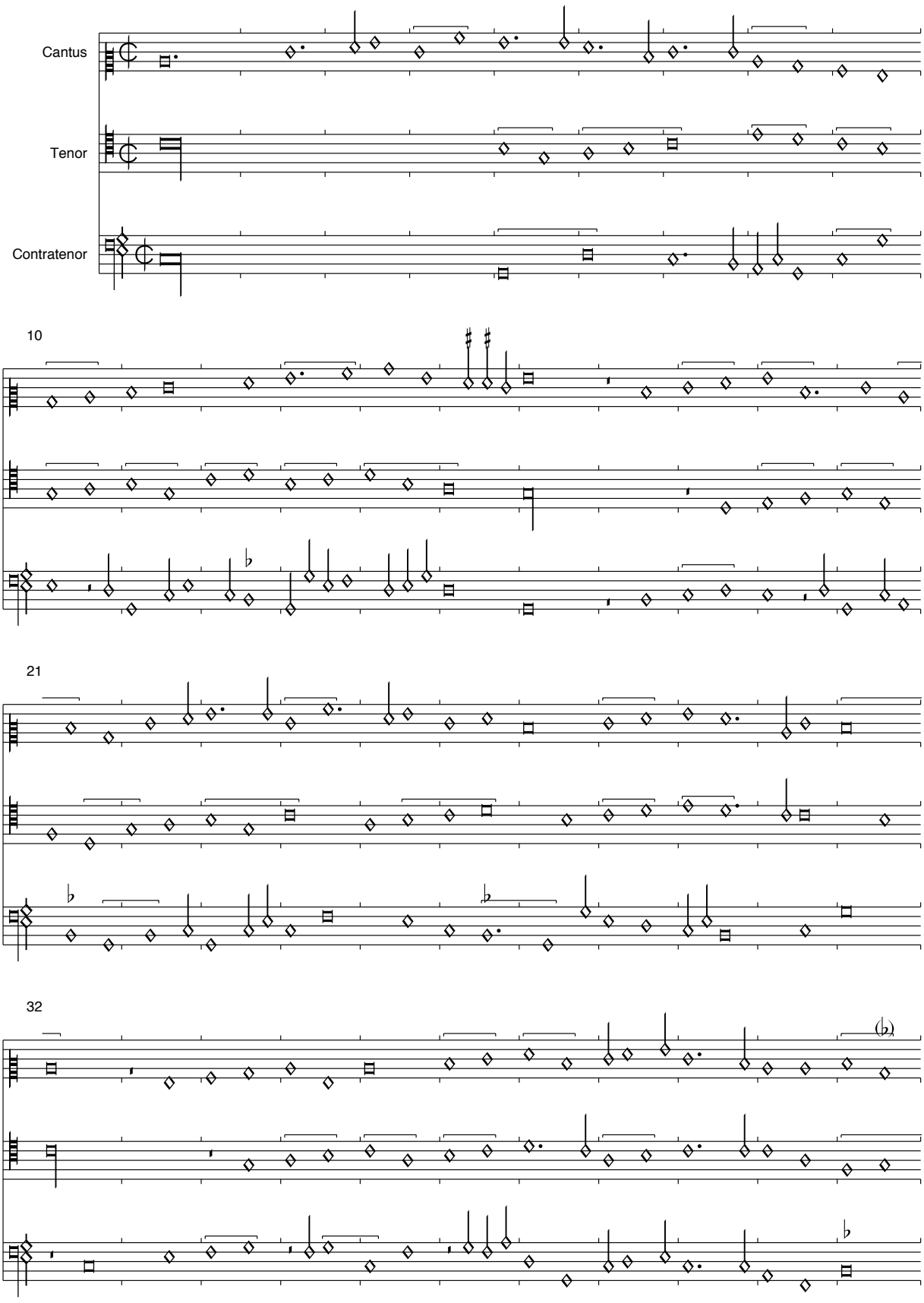
34
39


44
49
54

59



Paulus de Broda: Carmen
Glogau Nr. 23



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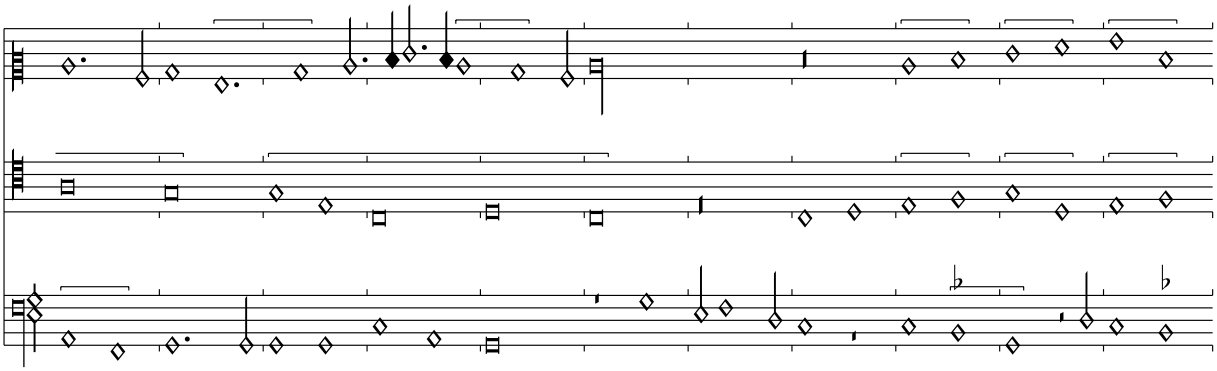

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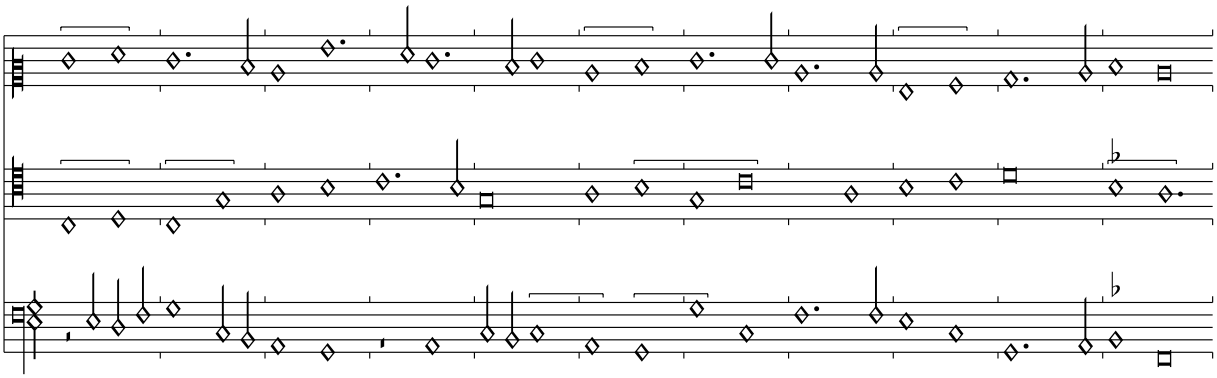

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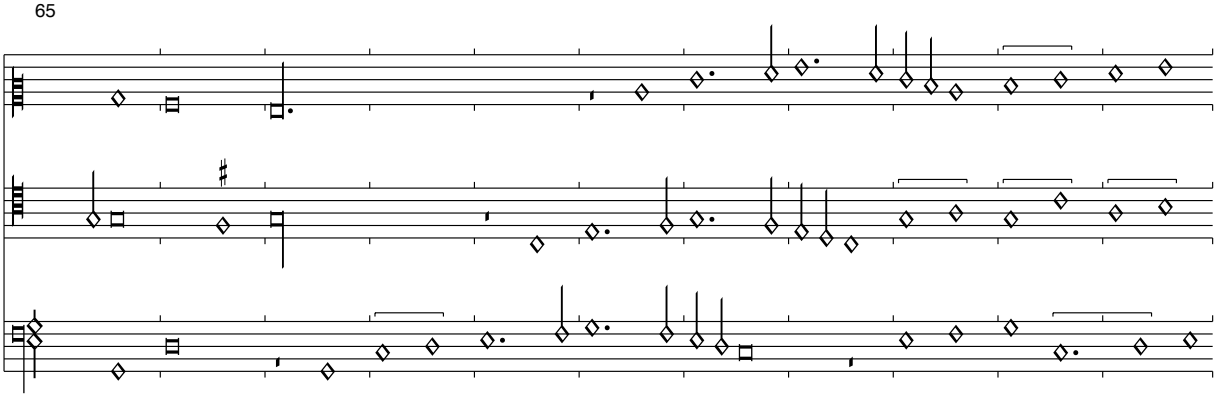

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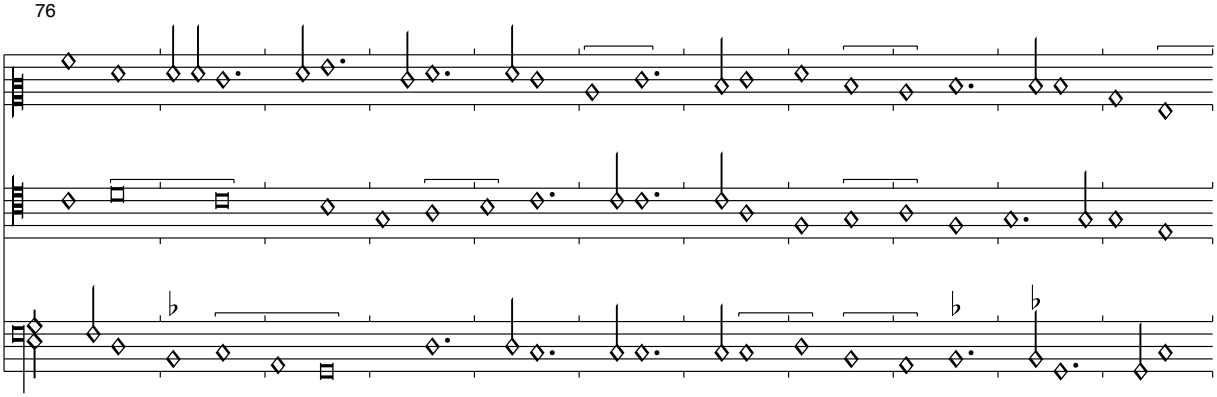

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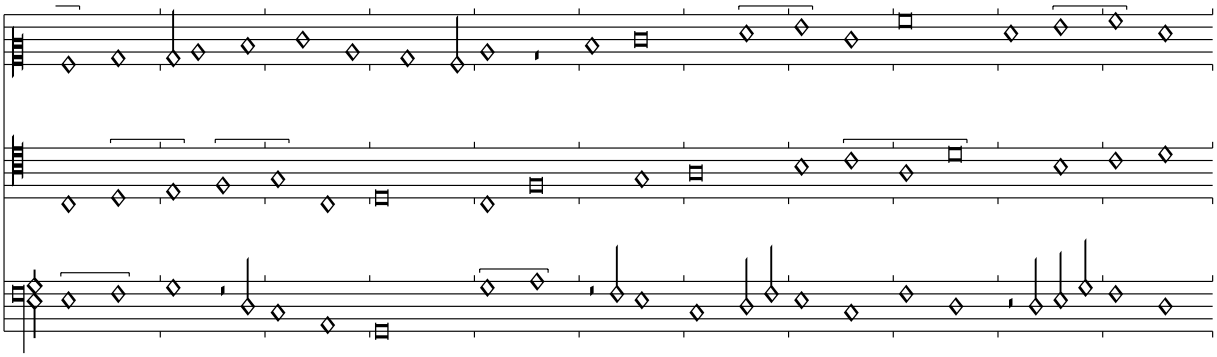

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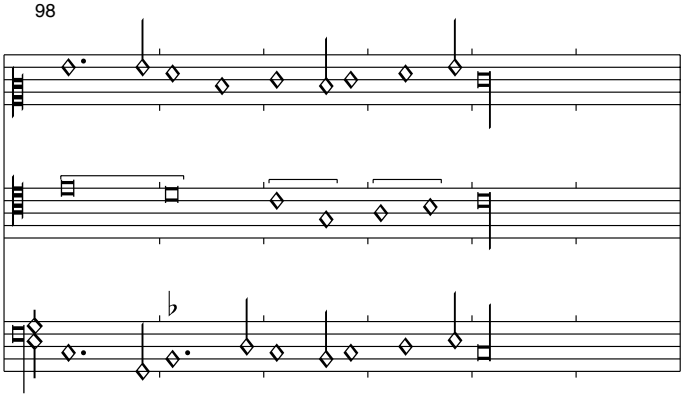
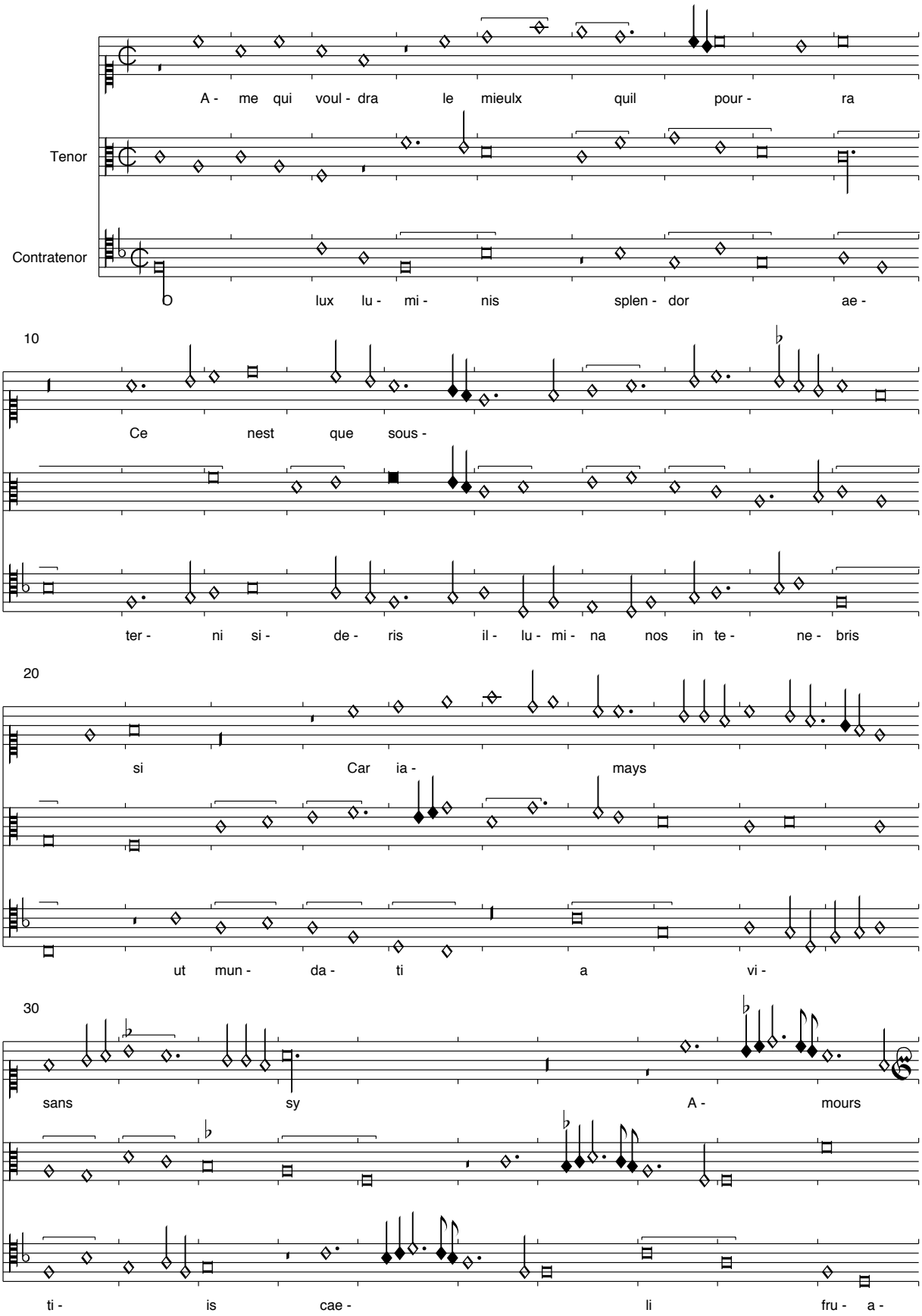
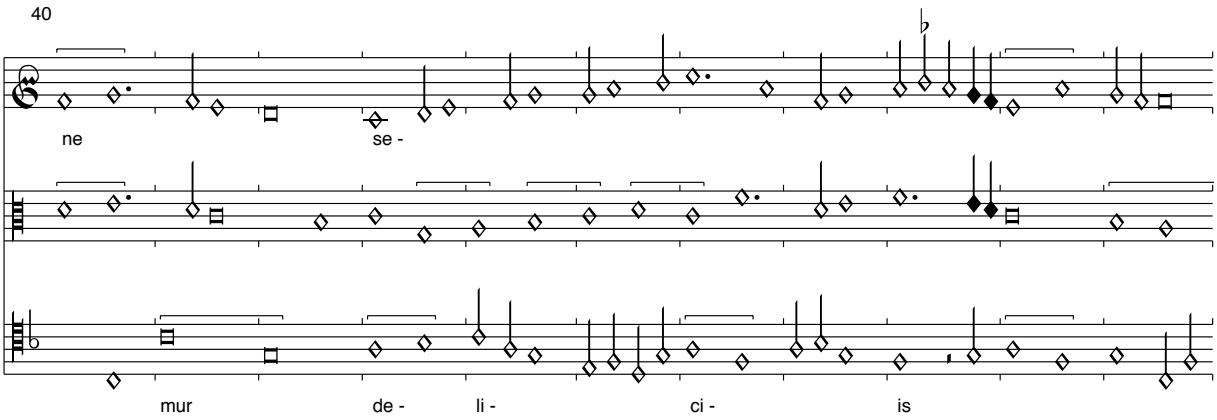
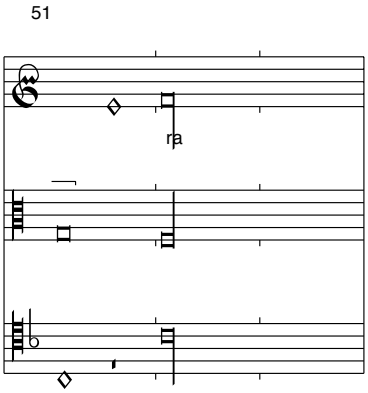


Der Fochs schwantz /Ame qui/O lux

Glogau Nr. 24

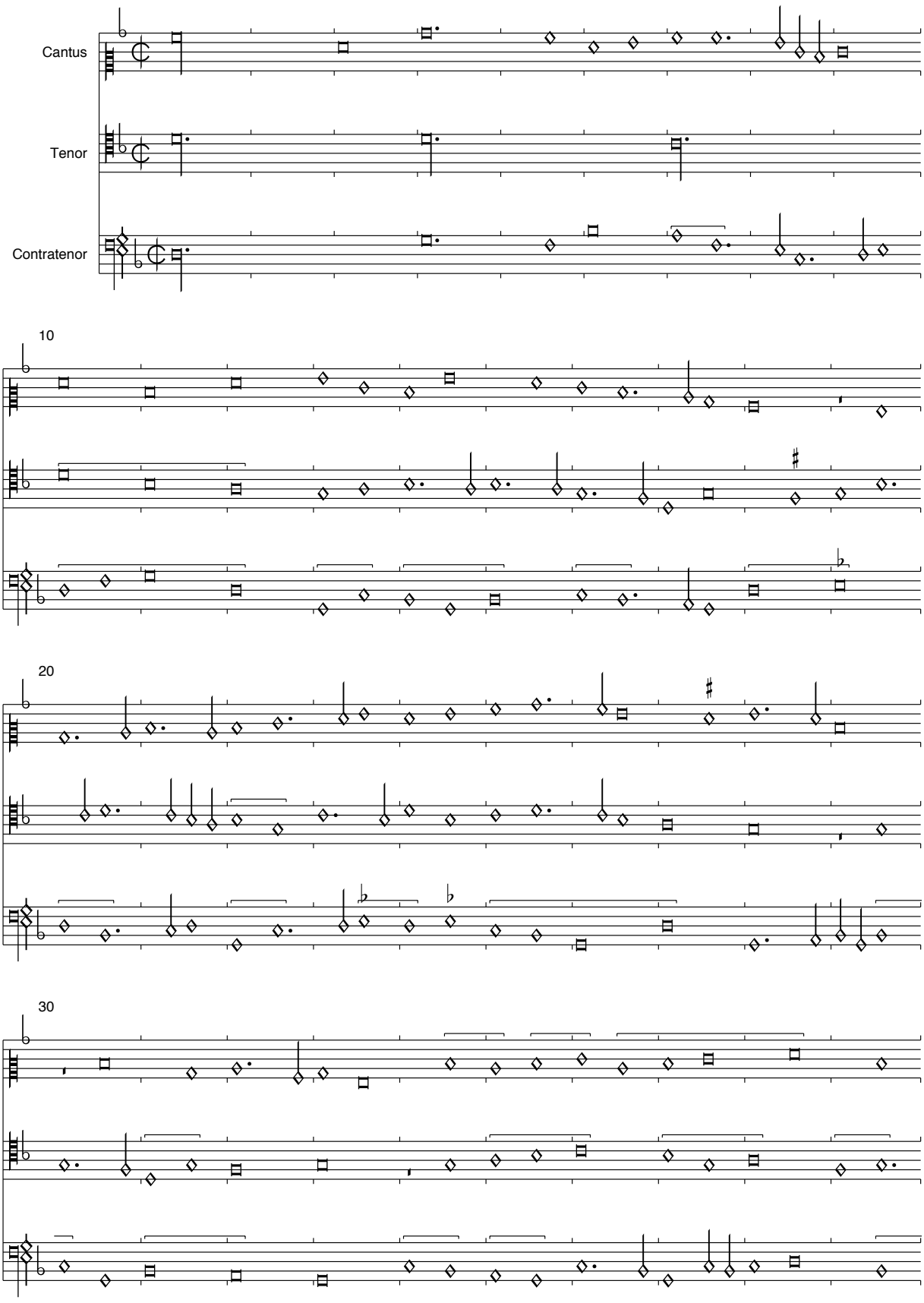


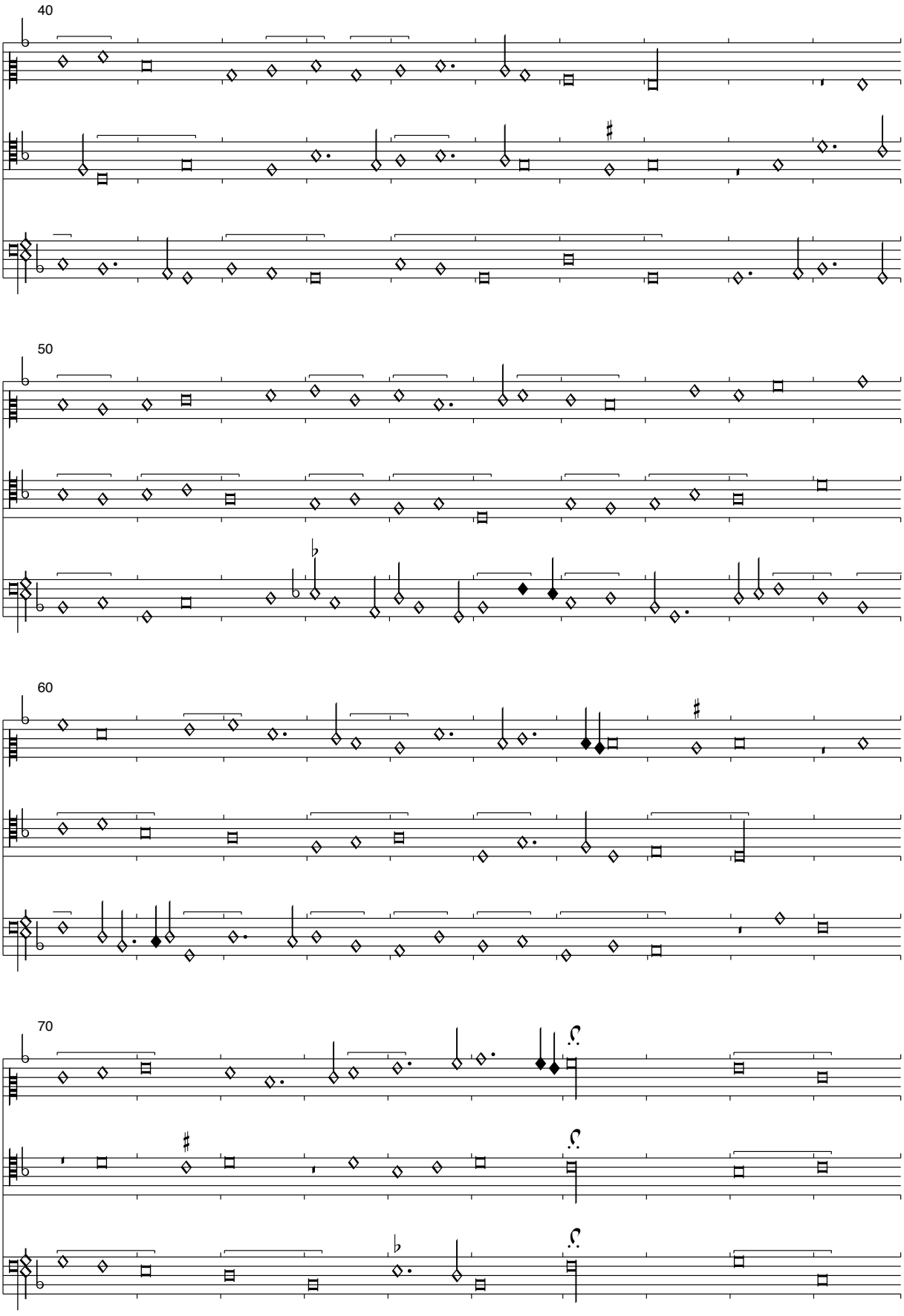


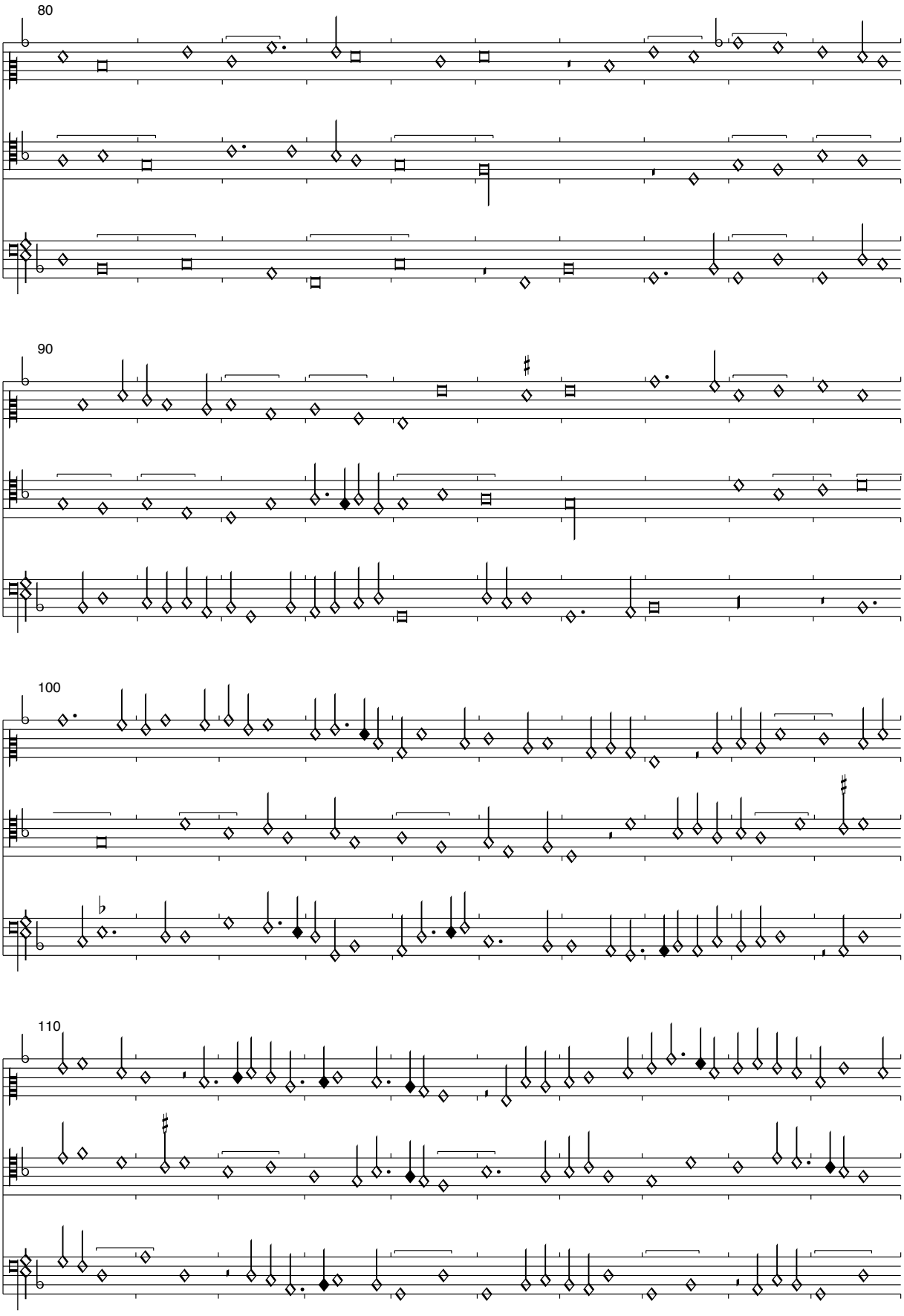


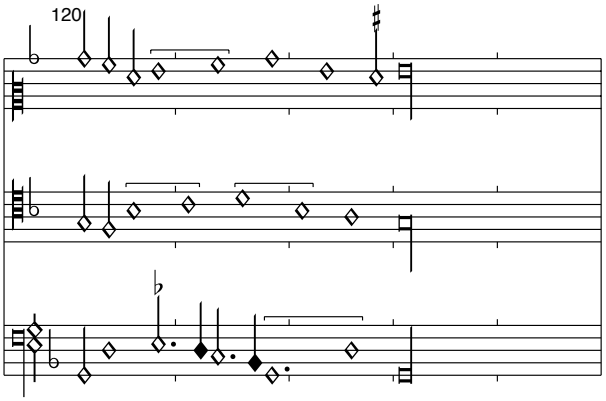
Die ursprüngliche Chanson ist in Glogau im Contratenor mit einem geistlichen Contrafactur-Text unterlegt, der sicherlich den Zusammenhang mit den umliegenden Stücken herstellt. Die weltliche Faktur reicht jedoch so weit, um es zu einem instrumentalen Stück mit Tanztitel anzubieten.

Der Natter Schwantz
Glogau Nr. 25

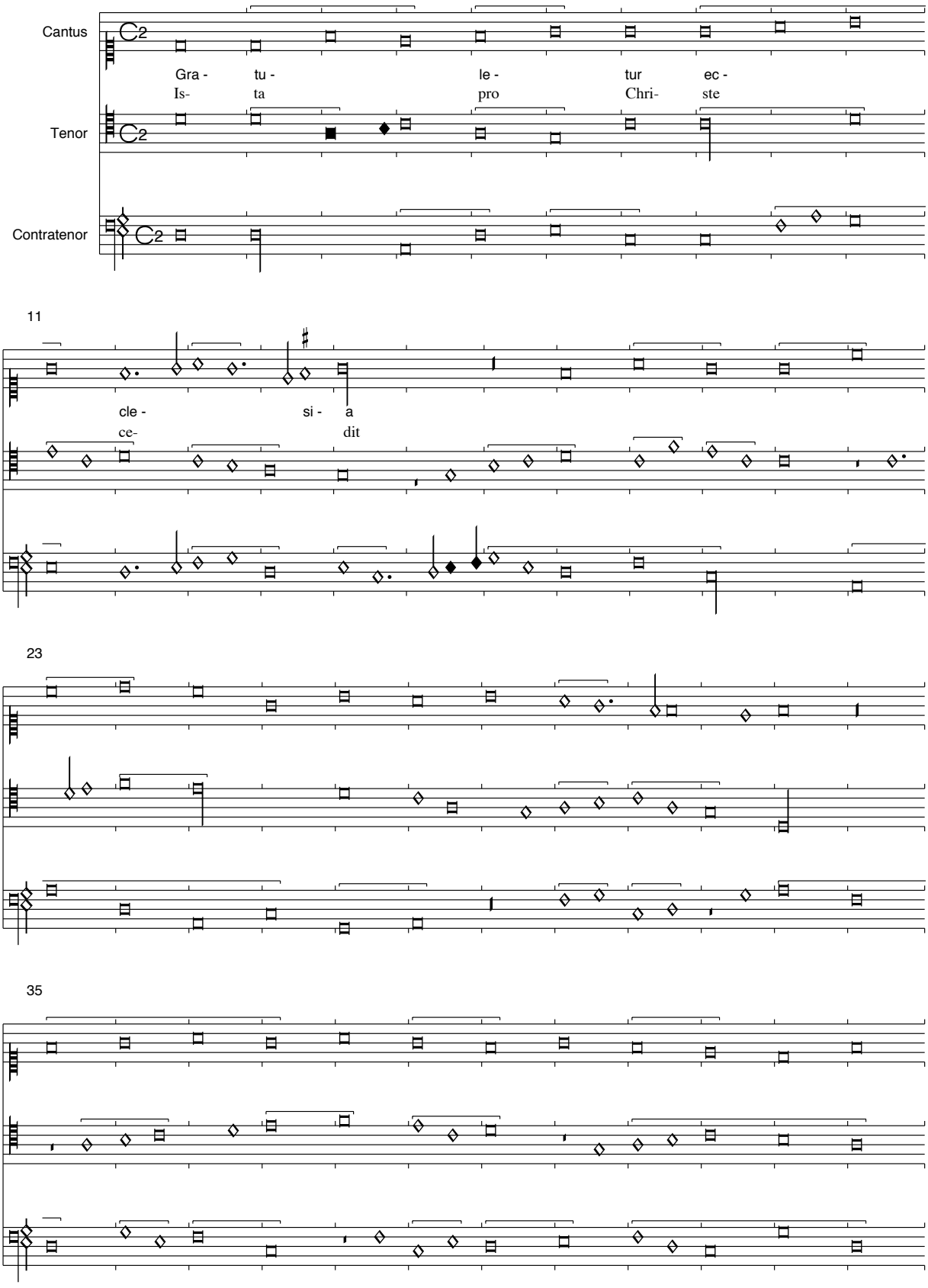



40
50
60
70


80
90
100
110


120

Gratuletur ecclesia
Glogau Nr. 26



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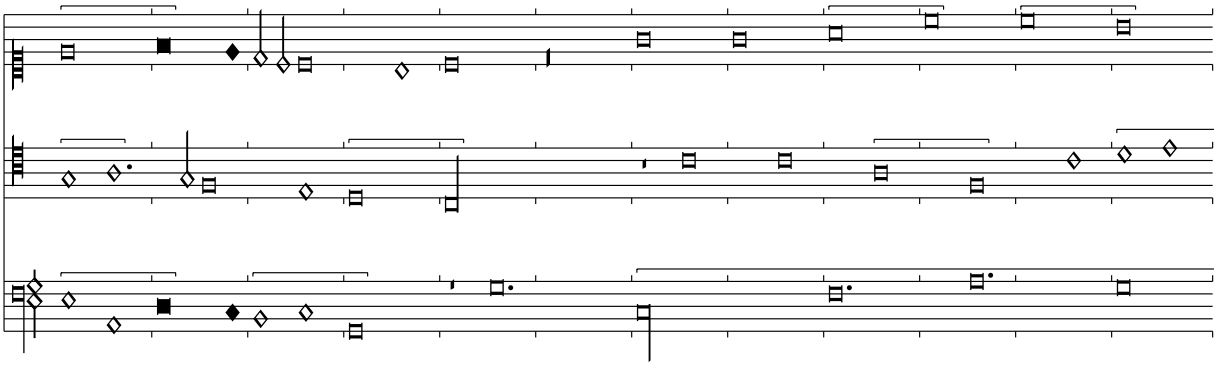

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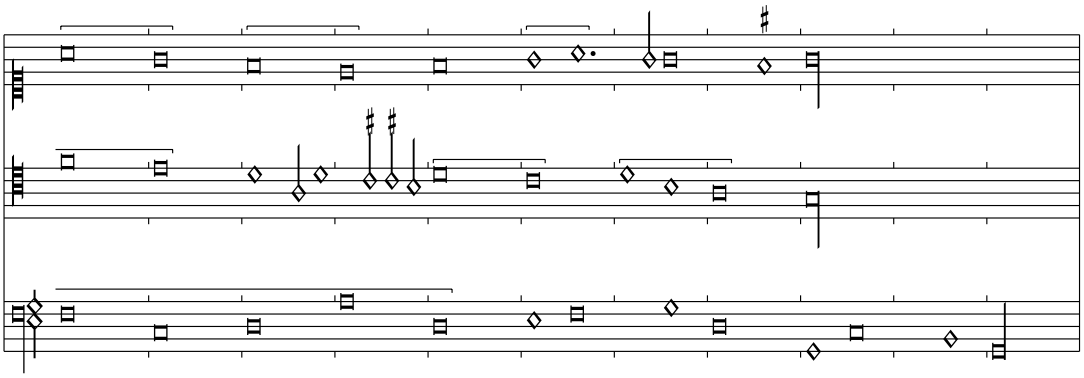
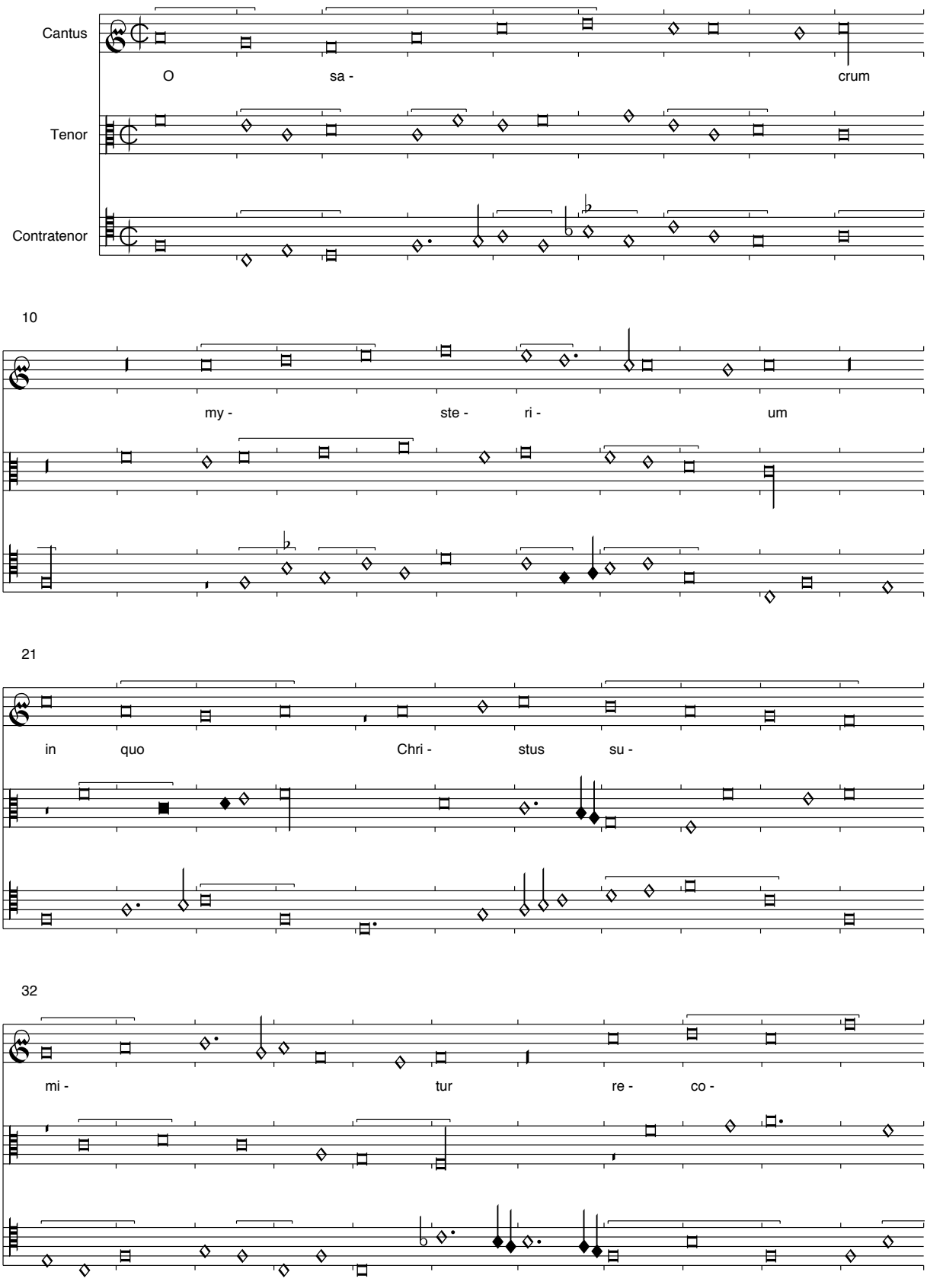
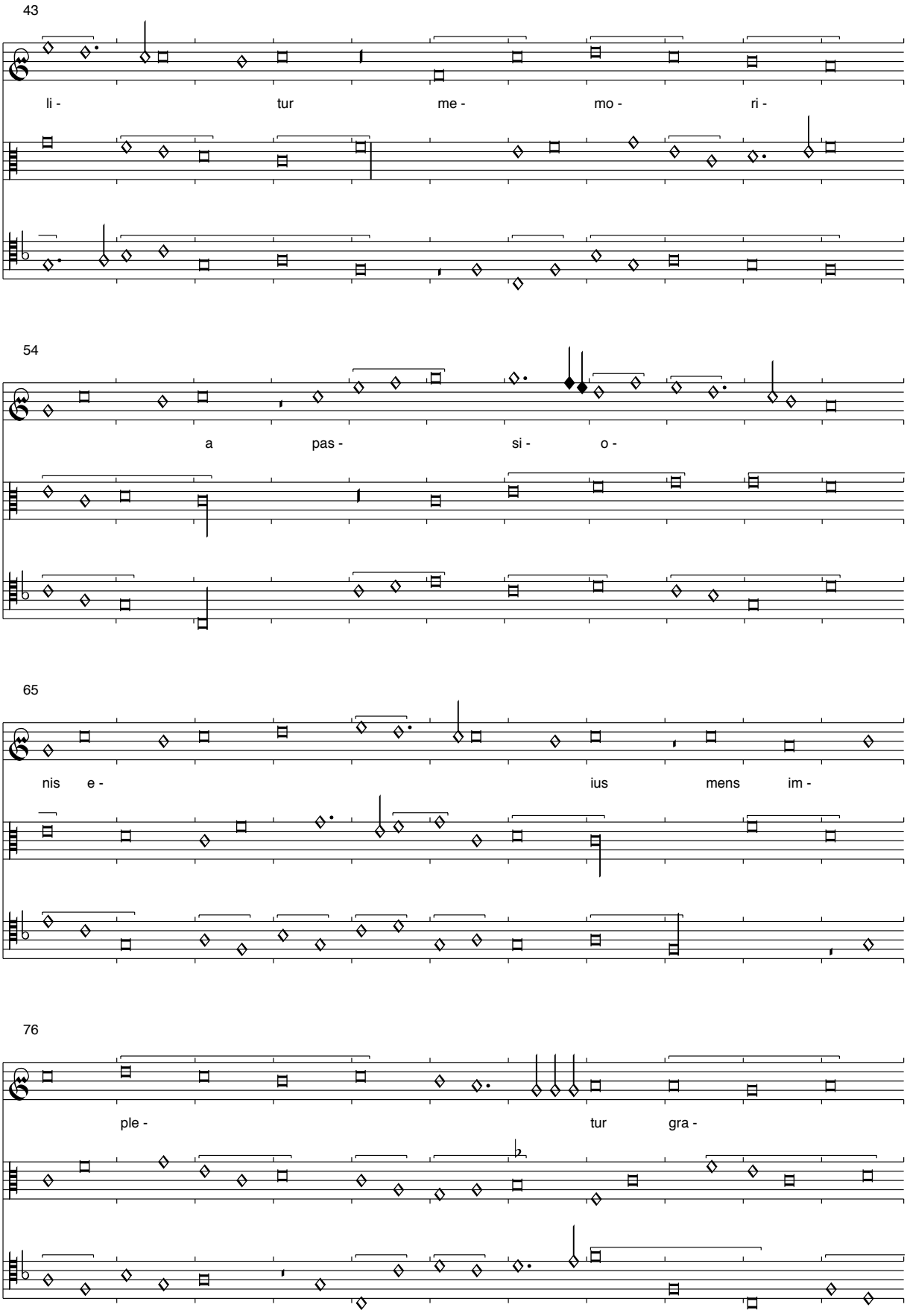


Die zwei Strophen des Textes sind nur im jeweils ersten Vers überliefert.

O sacrum mysterium
Glogau Nr. 27

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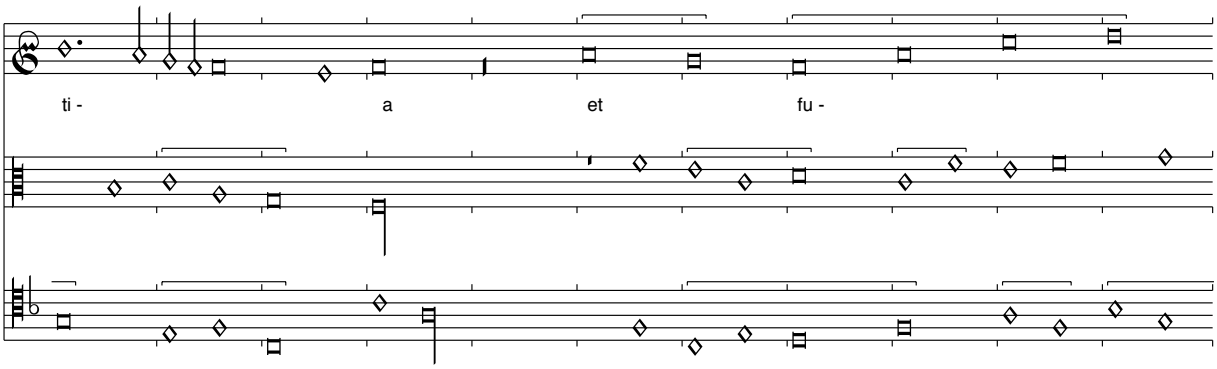
a pas - si - o -
65
nis e - ius mens im -
76
ple - tur gra -

87



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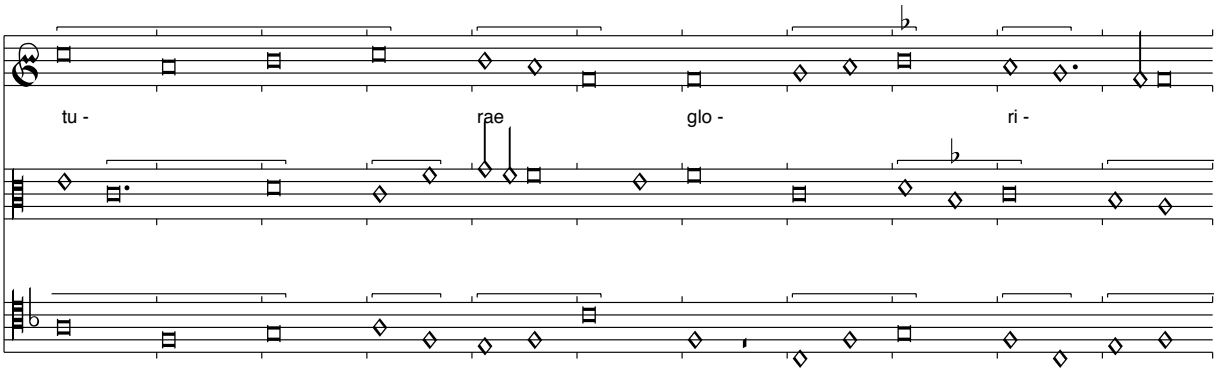

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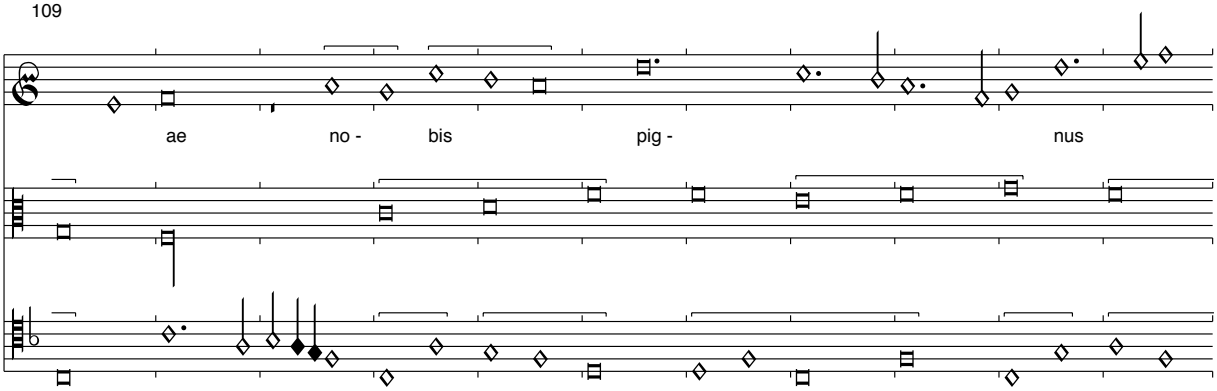

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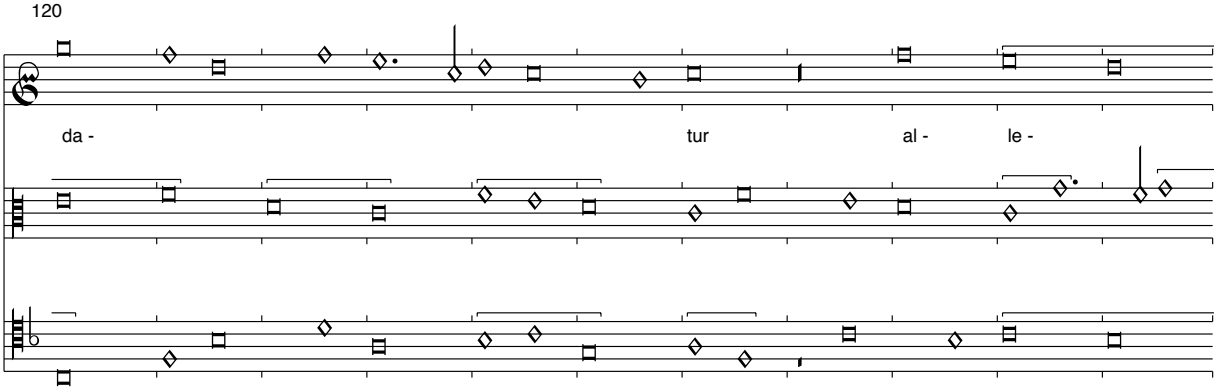

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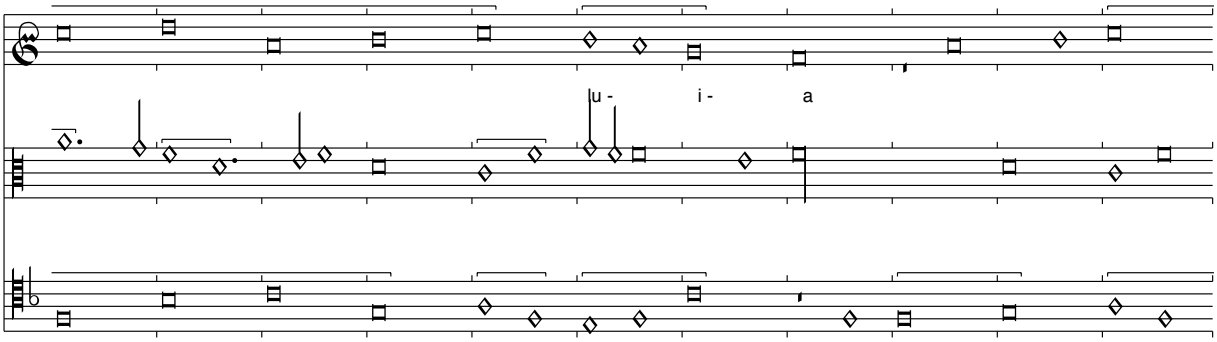

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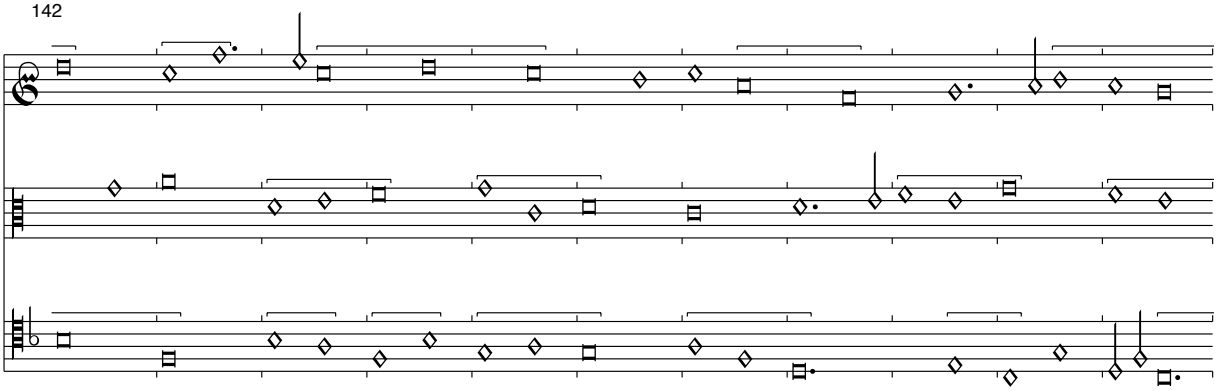

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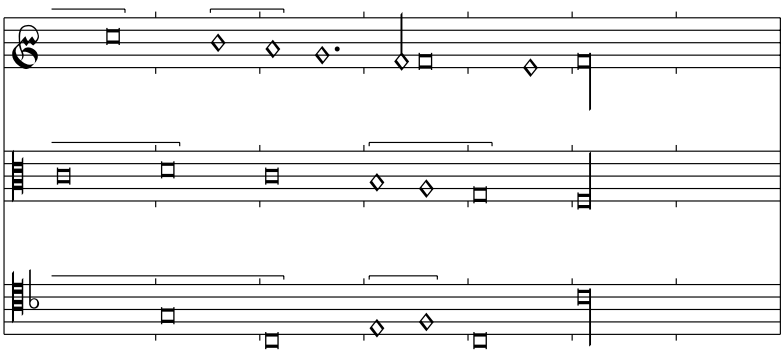
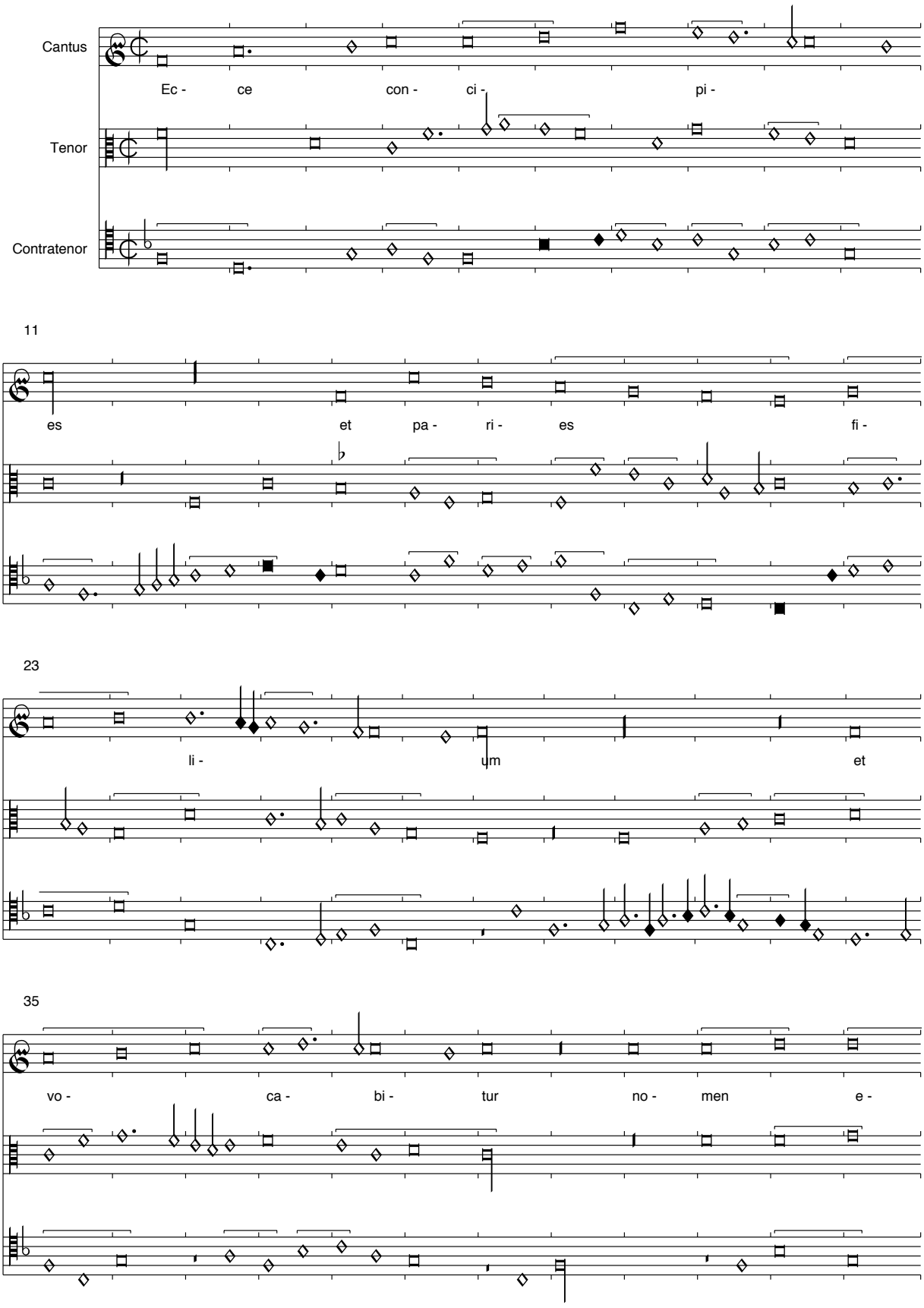


Ecce concipies
Glogau Nr. 28



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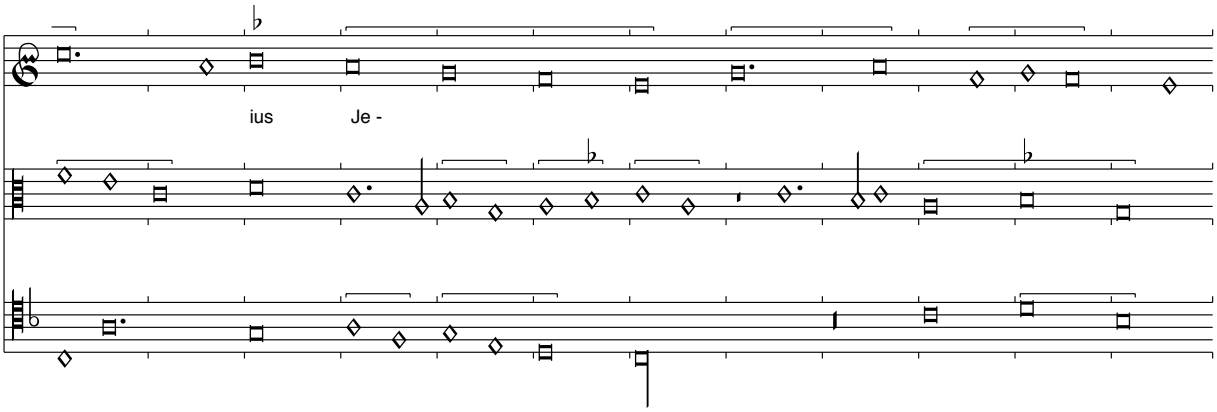

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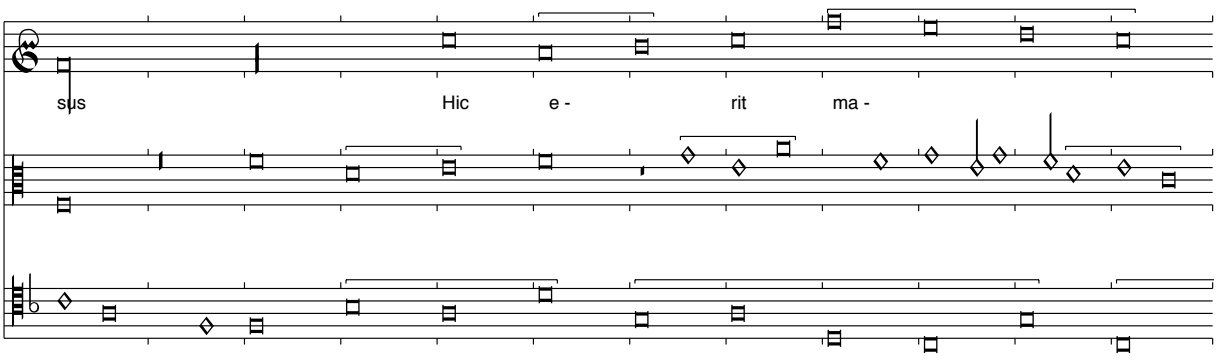

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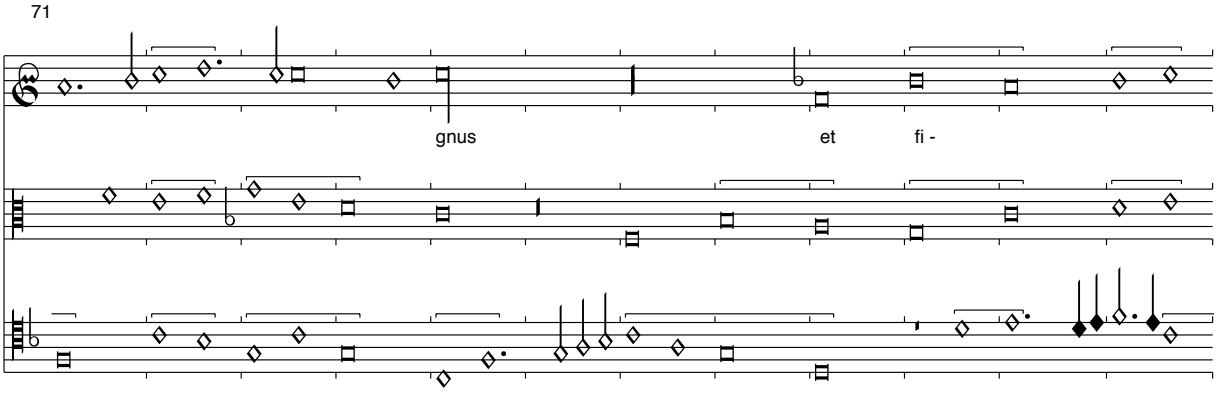

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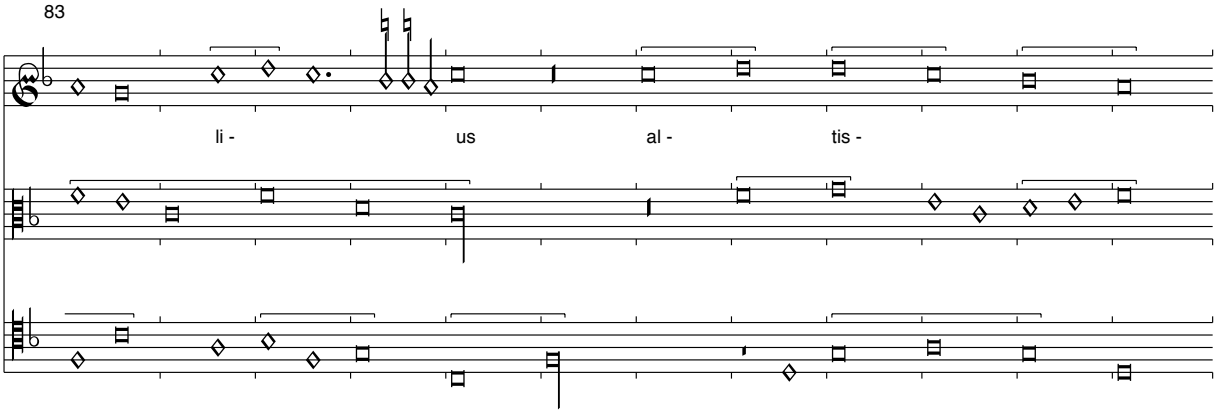
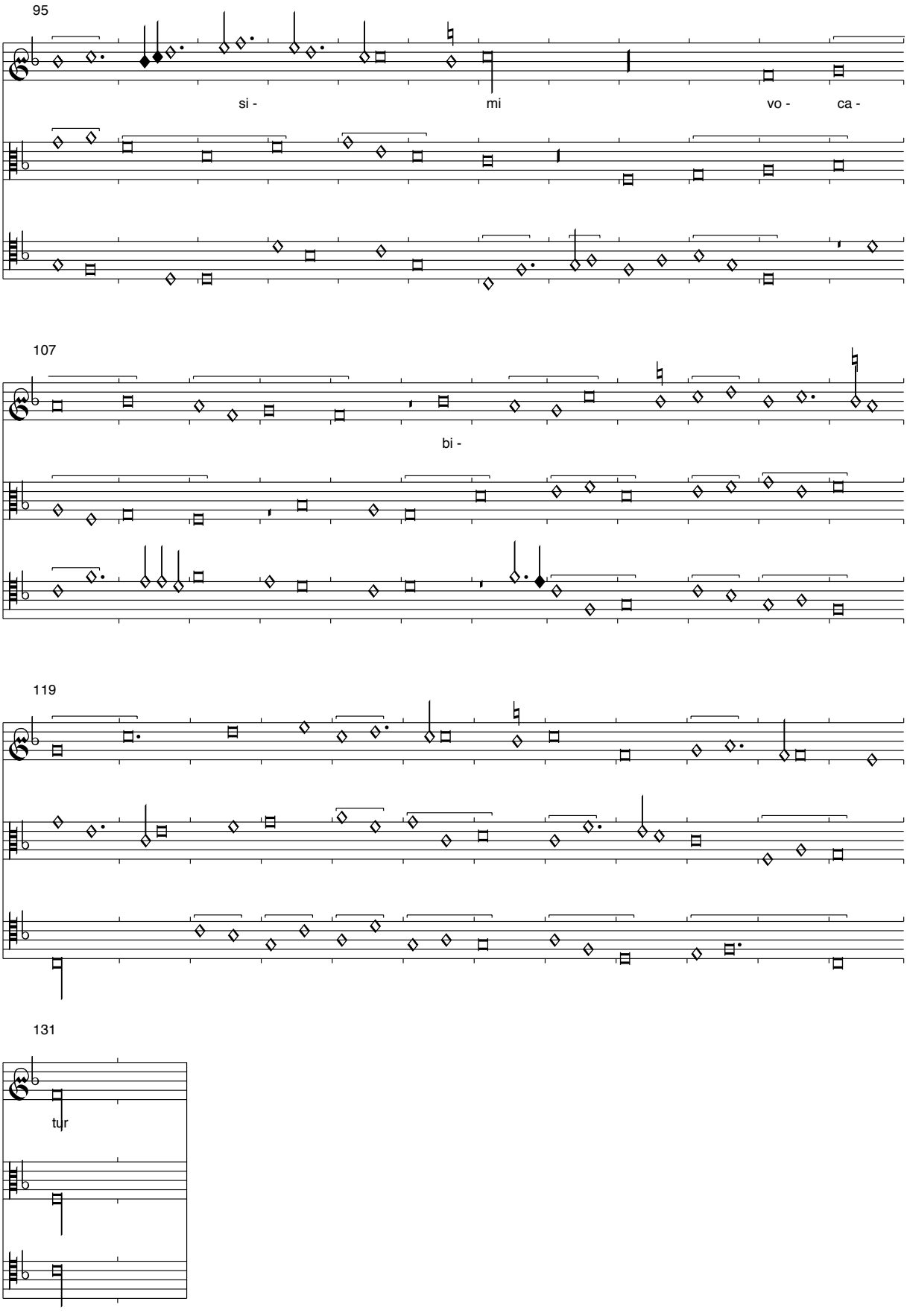
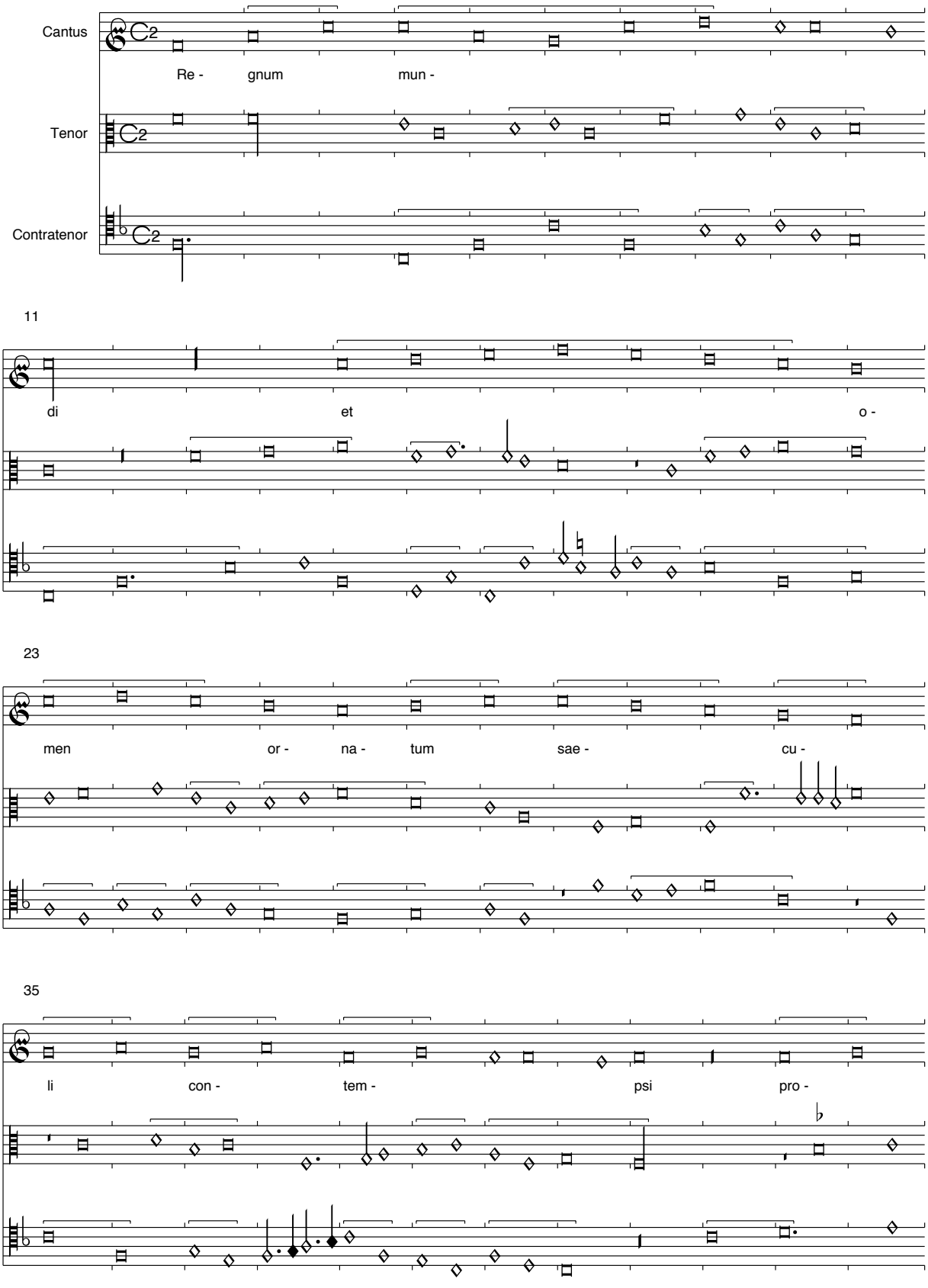



95
si -
mi
vo -
ca -
107
bi -
119
131
tur

Regnum mundi
Glogau Nr. 29



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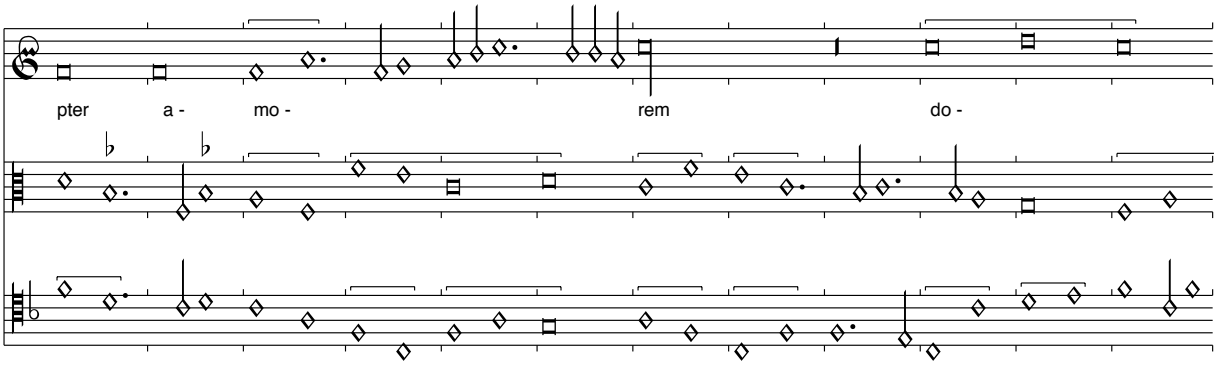

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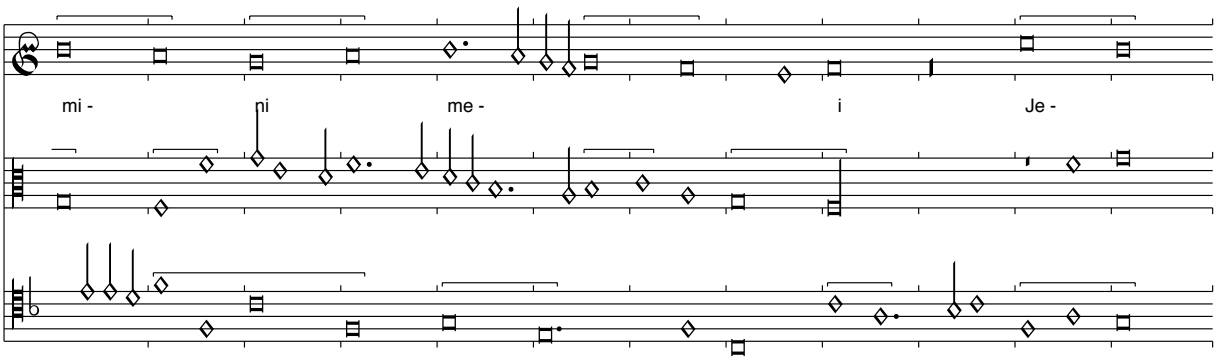

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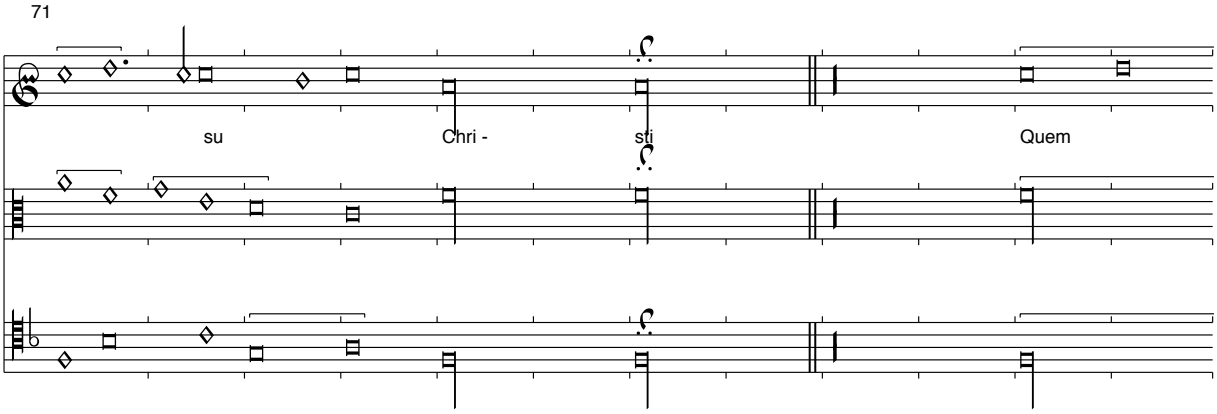

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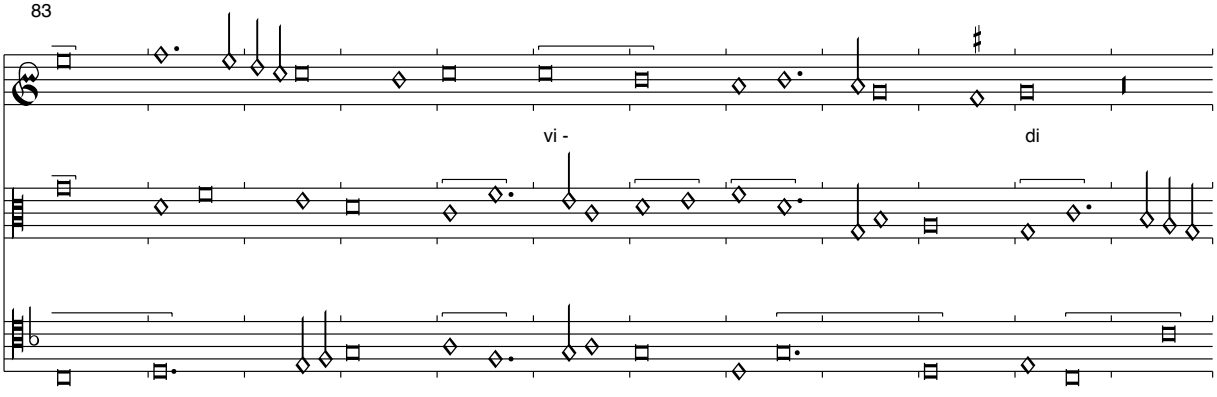
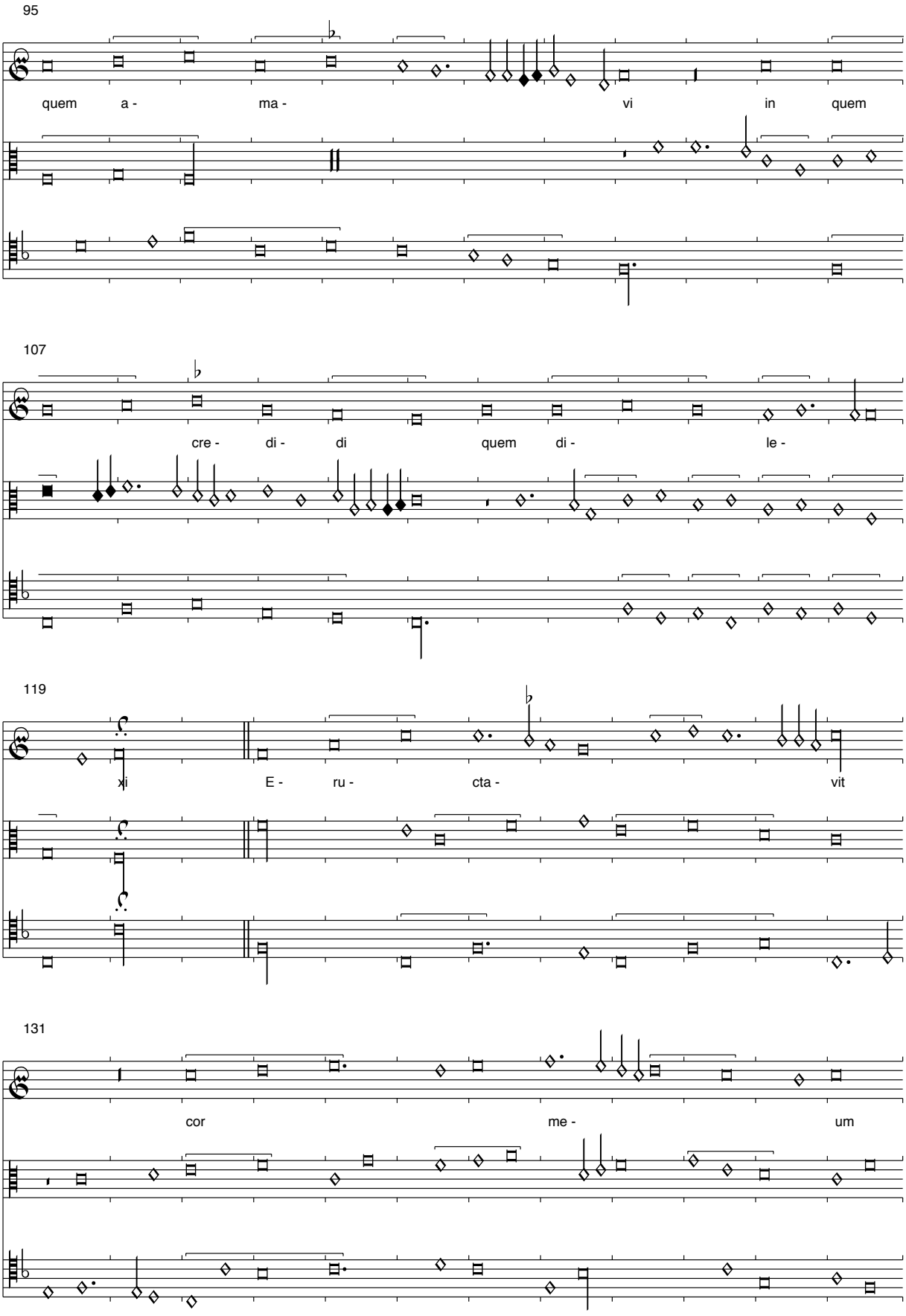
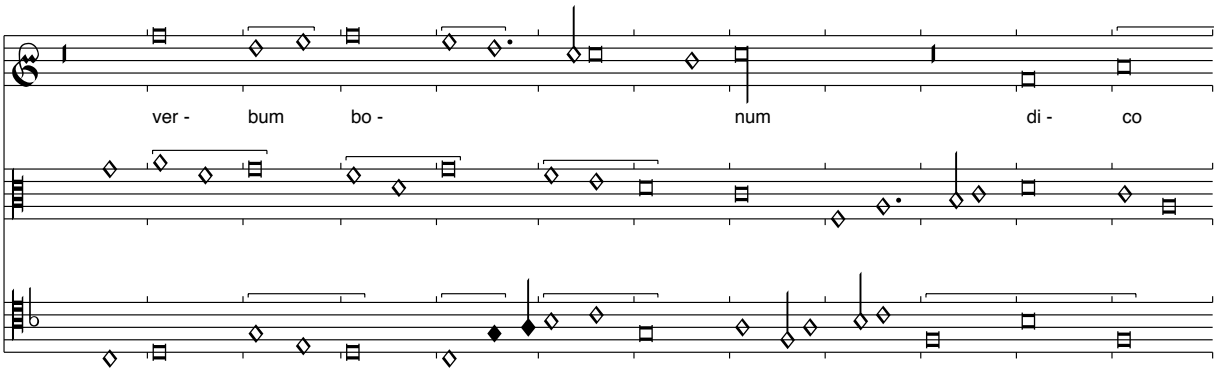



95
quem a - ma - vi in quem
107
cre - di - di quem di - le -
119
xi E - ru - cta - vit
131
cor me - um

143



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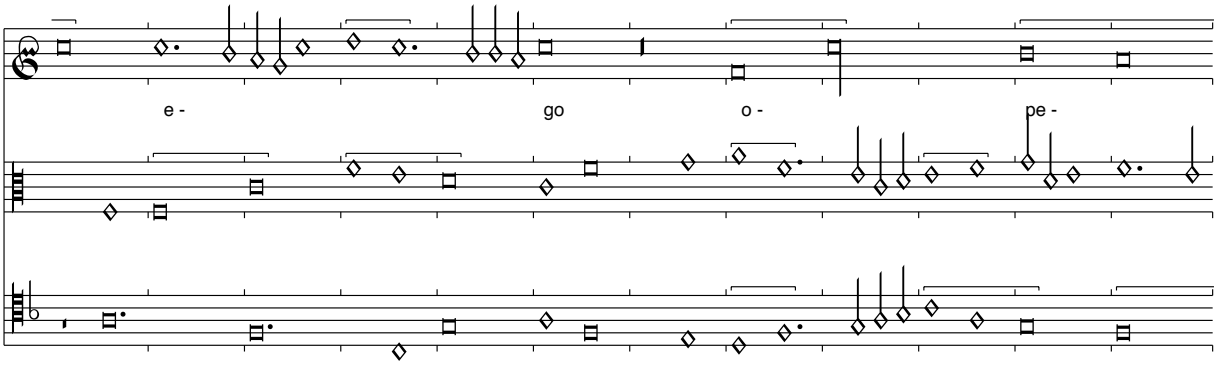

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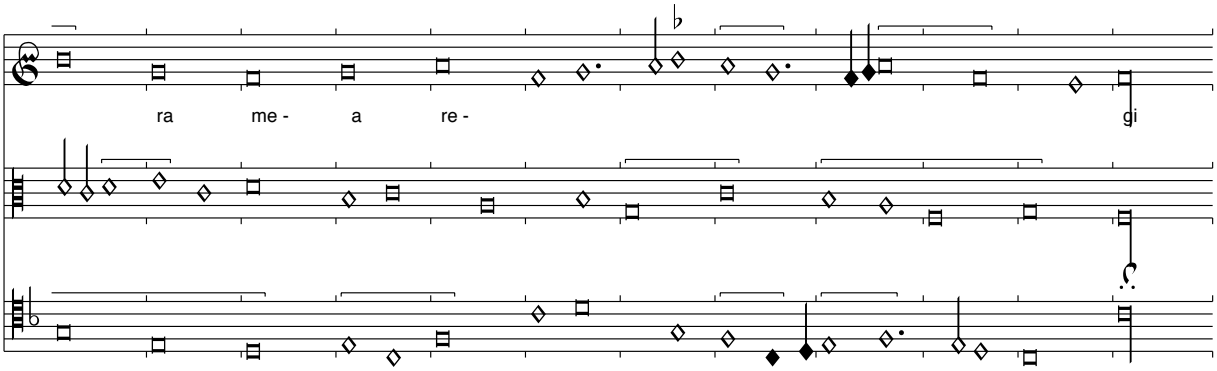
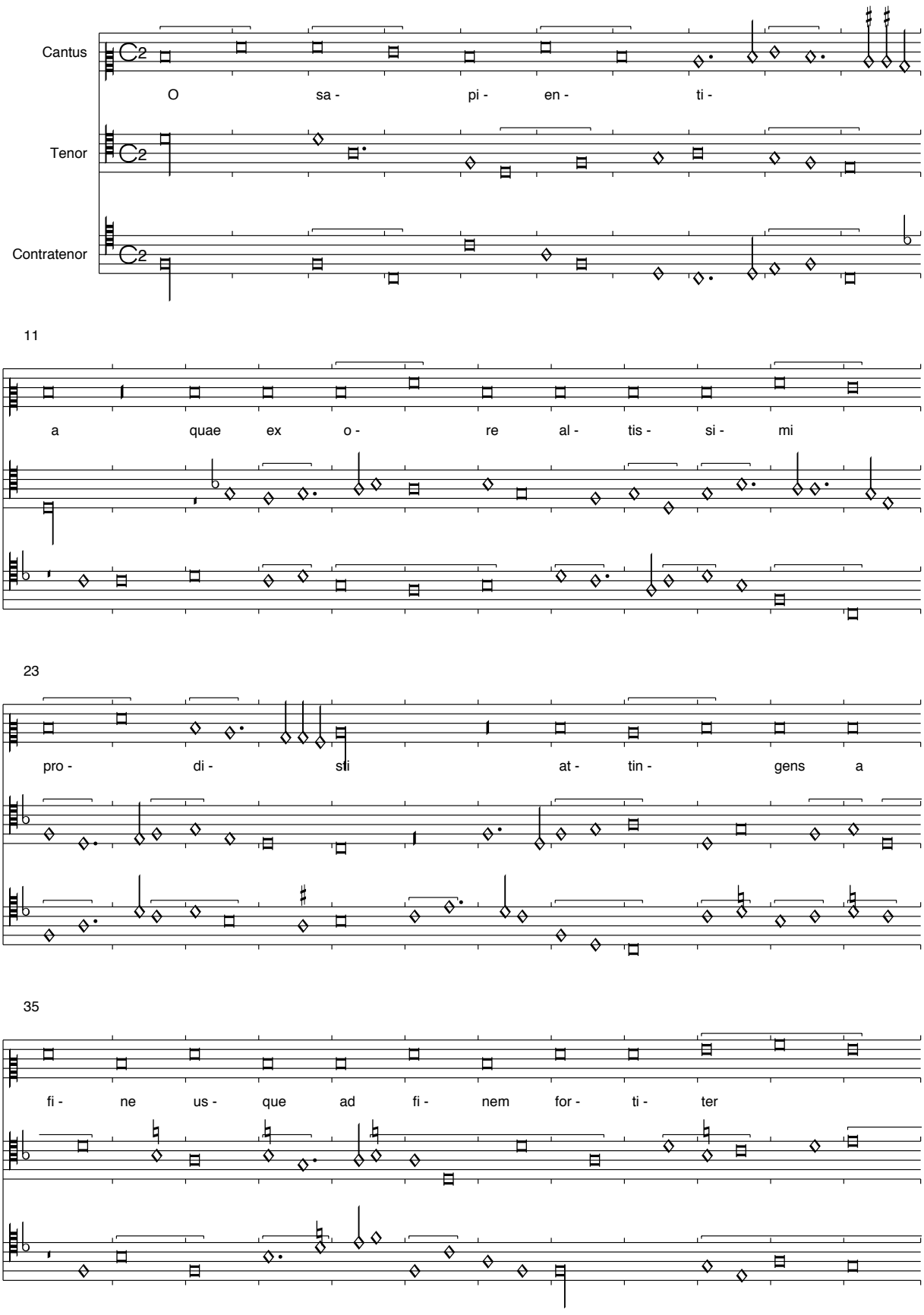
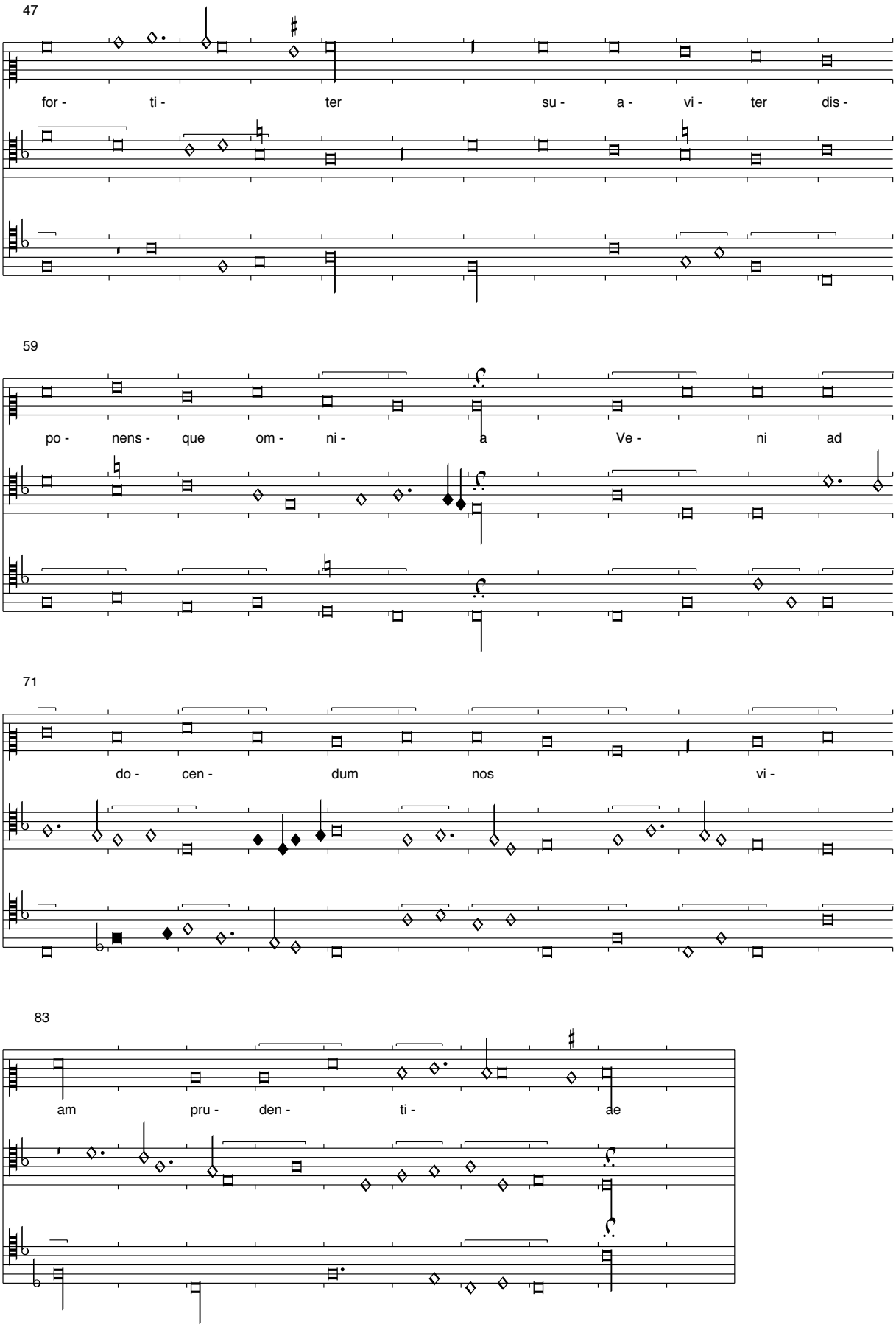


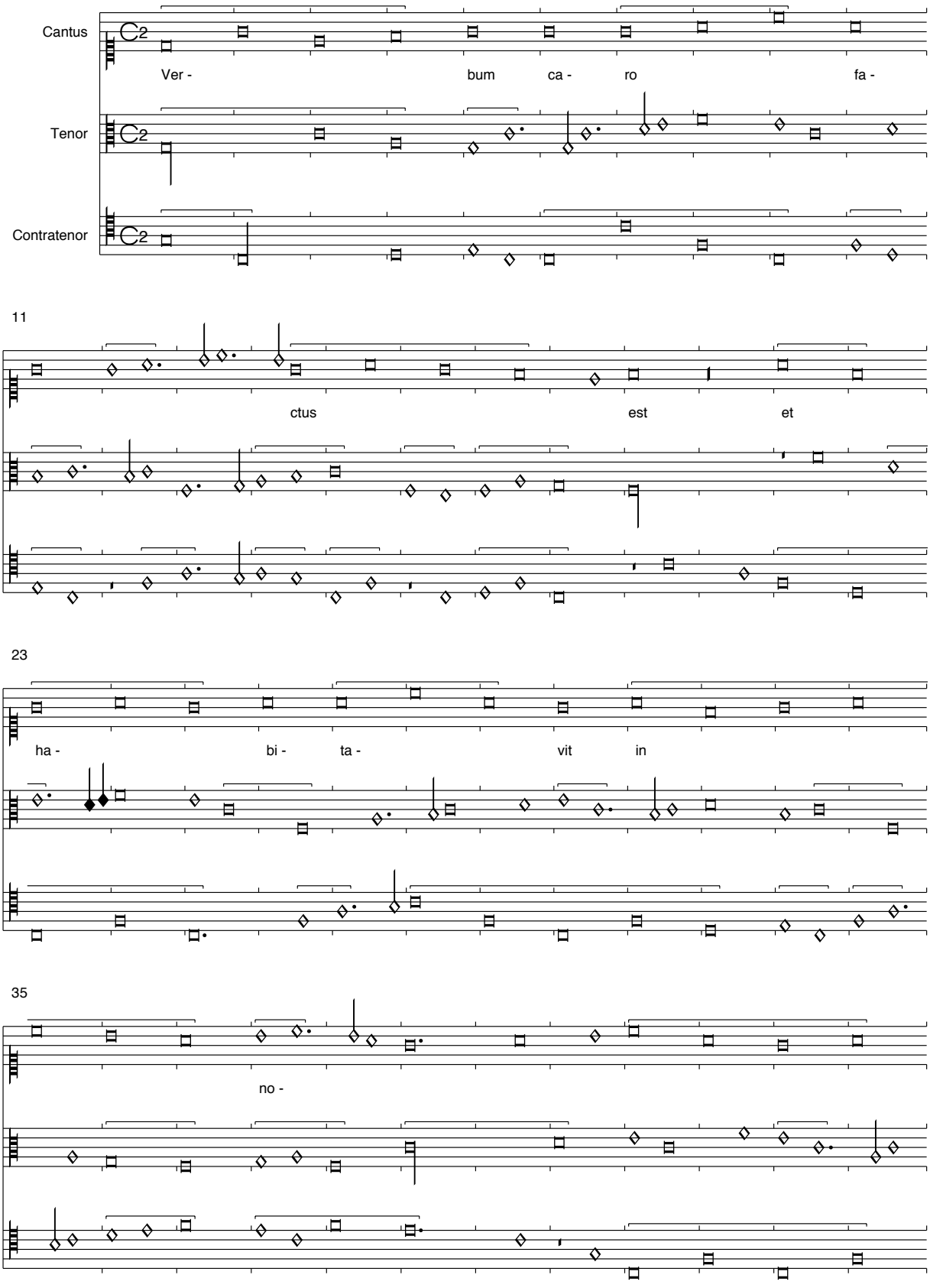
O sapientia
Glogau Nr. 30

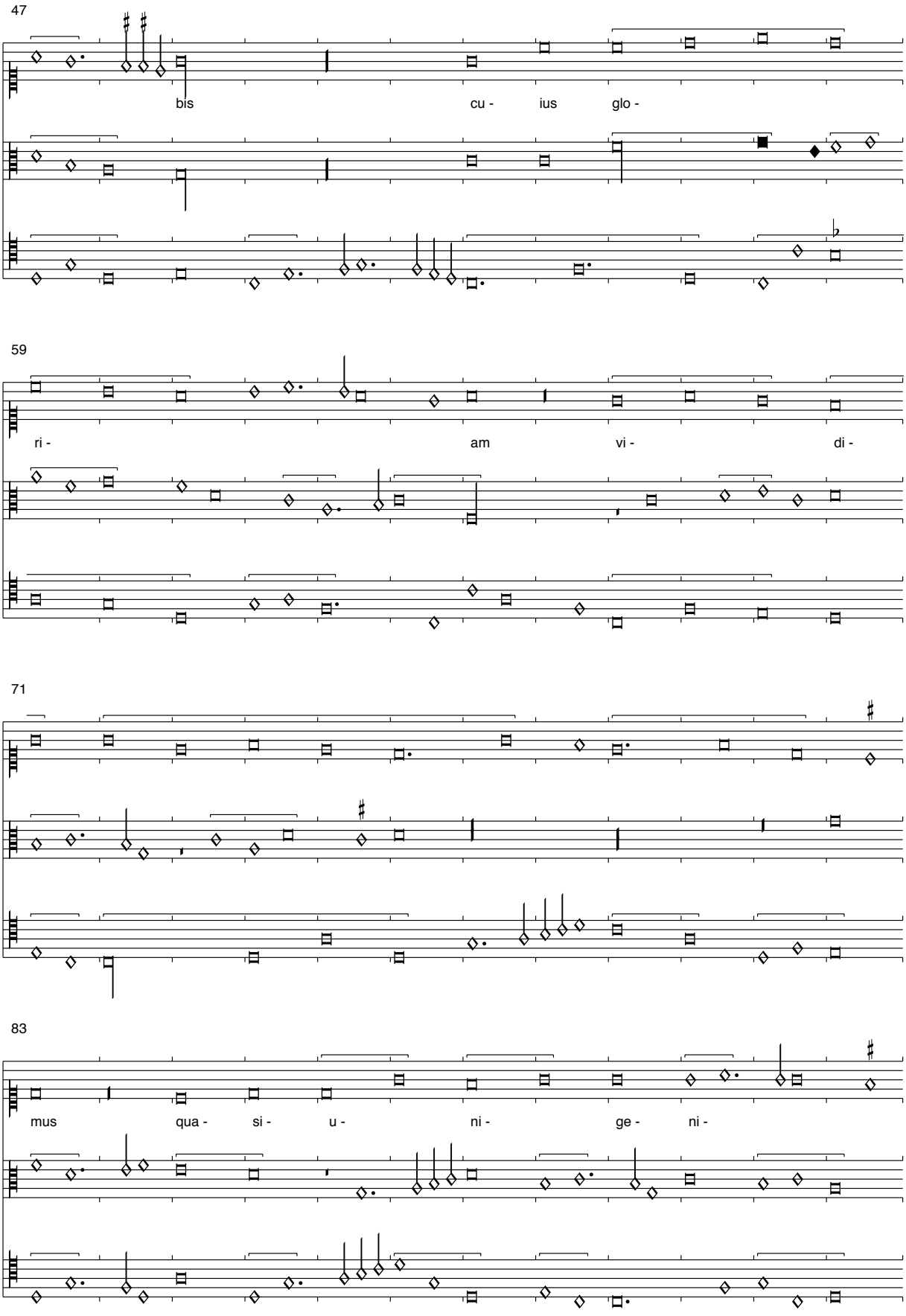



47
for - ti - ter su - a - vi - ter dis -
59
po - nens - que om - ni - a Ve - ni ad
71
do - cen - dum nos vi -
83
am pru - den - ti - ae

Verbum caro factus est

Glogau Nr. 31

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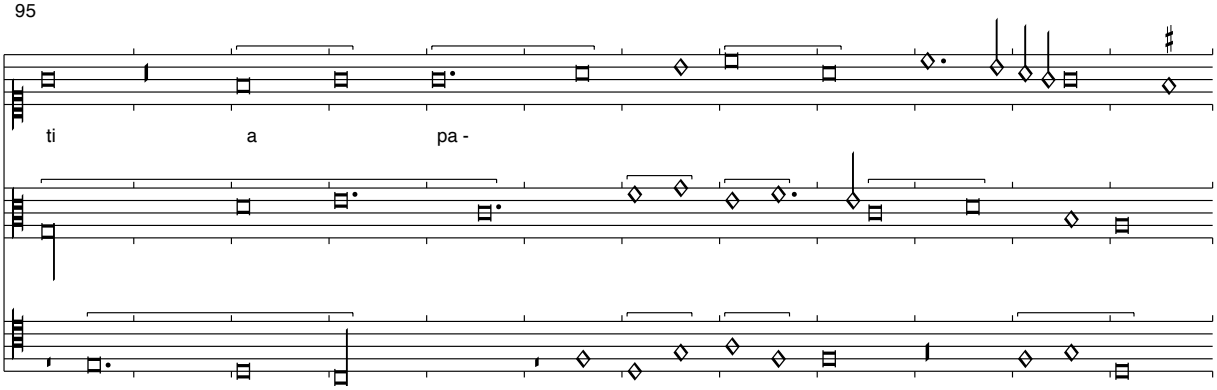
bis cu - ius glo -
59
ri - am vi - di -
71
83
mus qua - si - u - ni - ge - ni -

95



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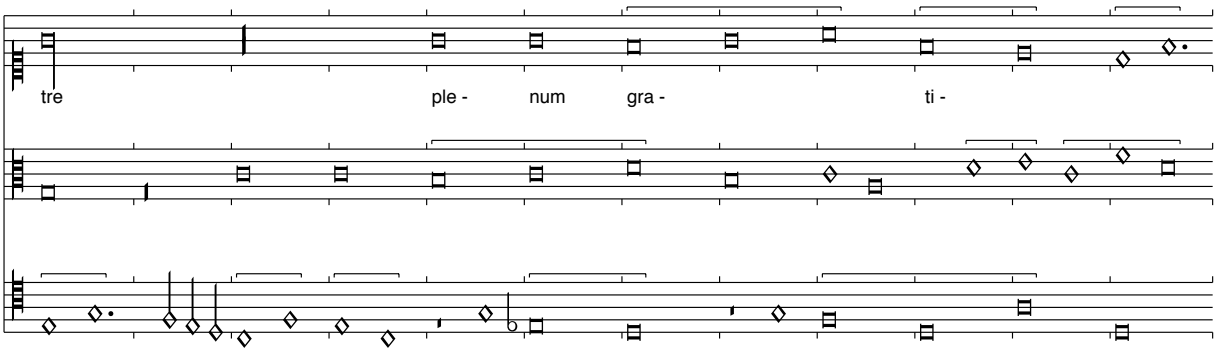

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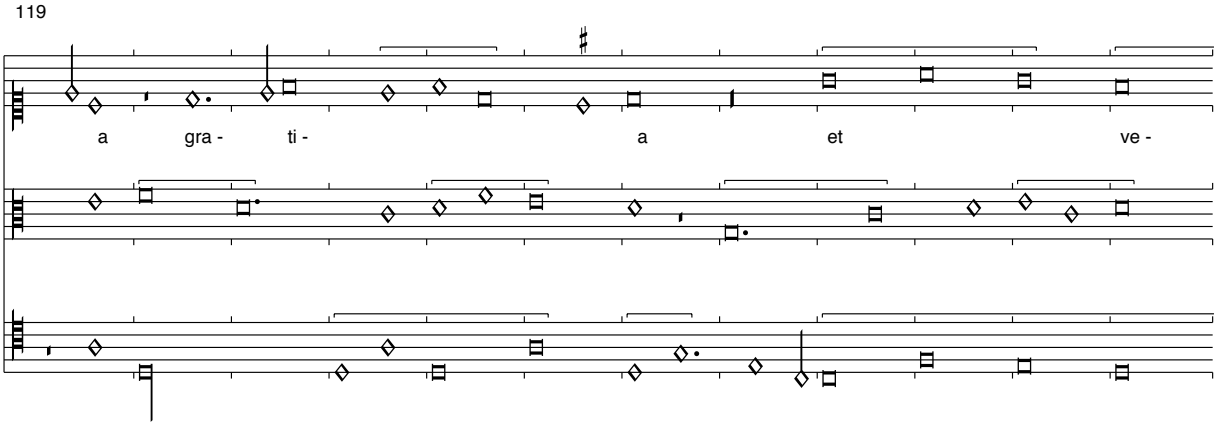

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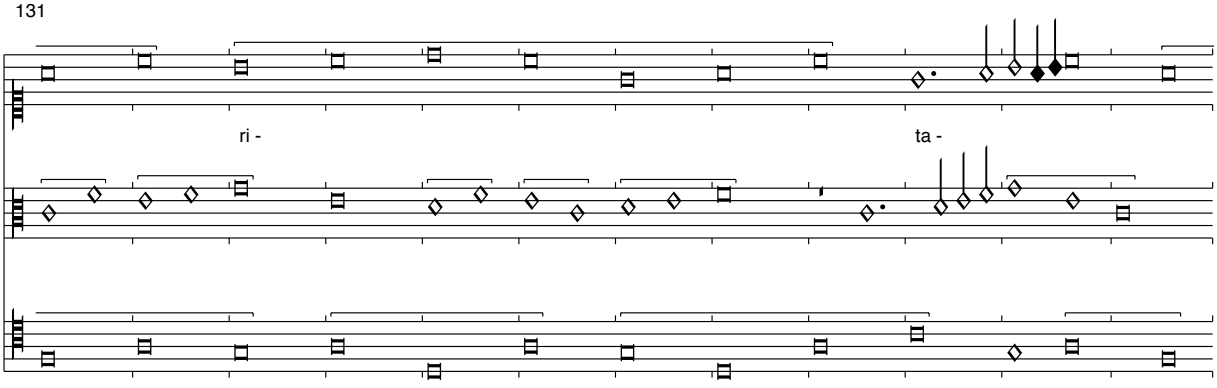

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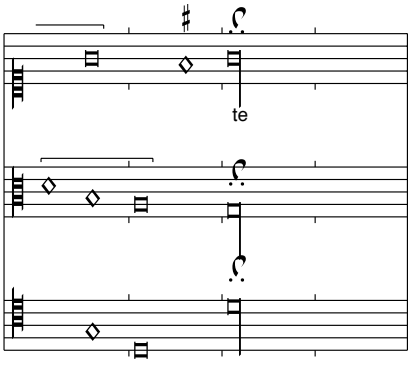

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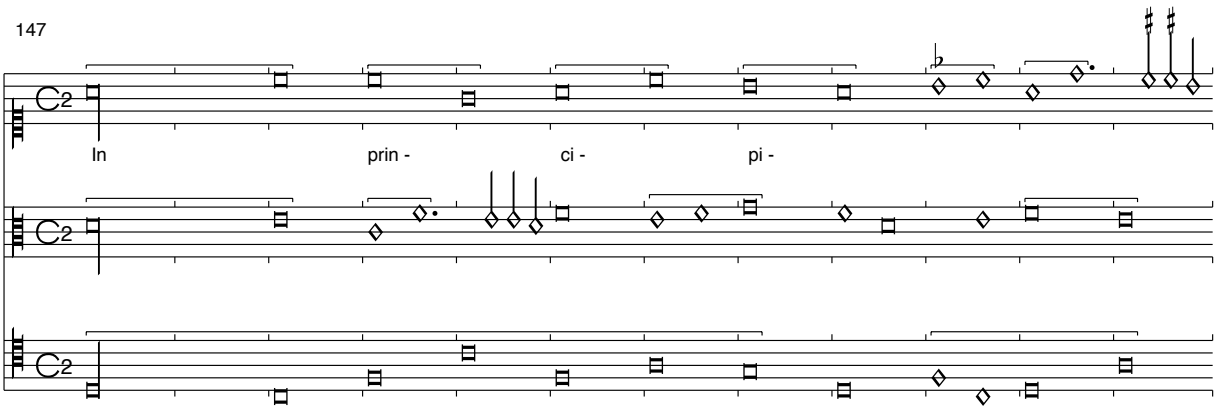

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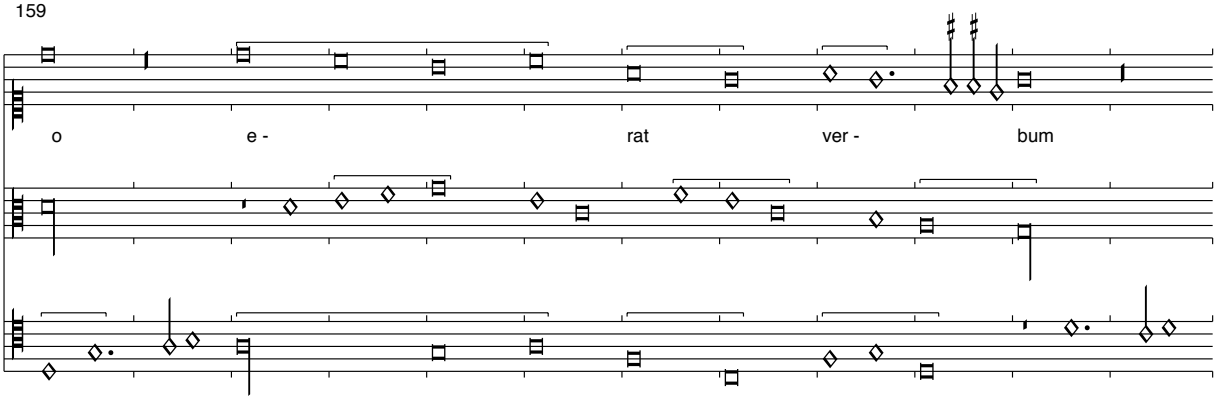

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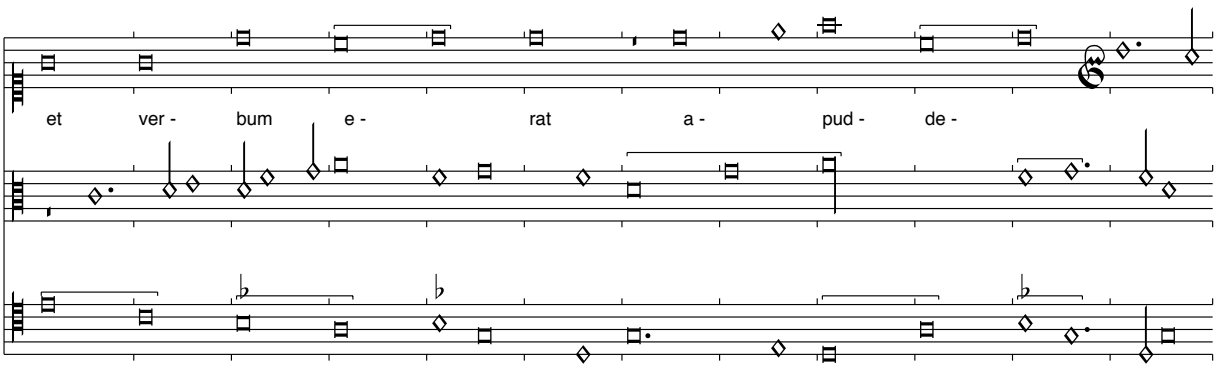

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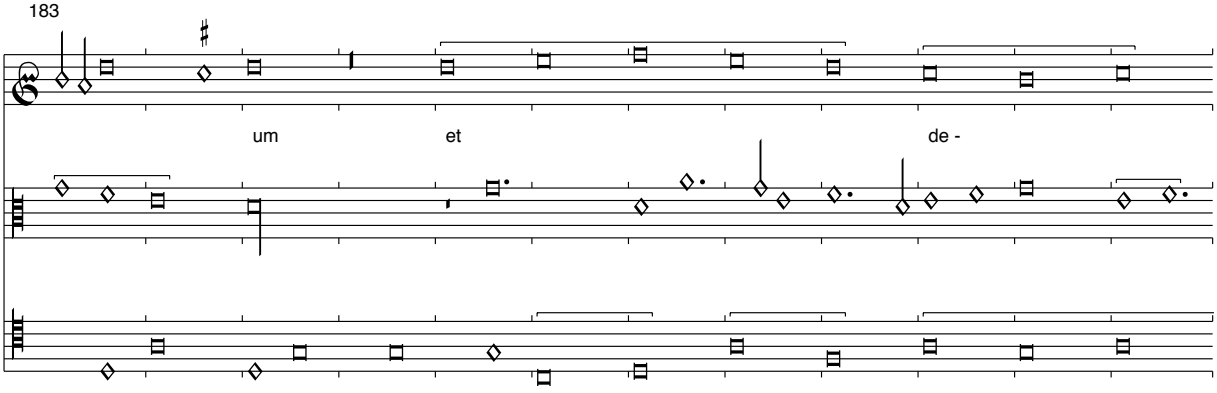

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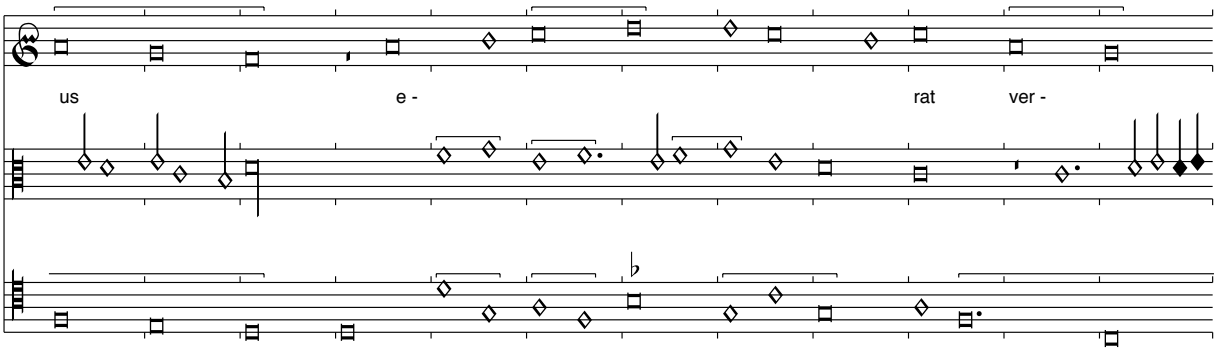

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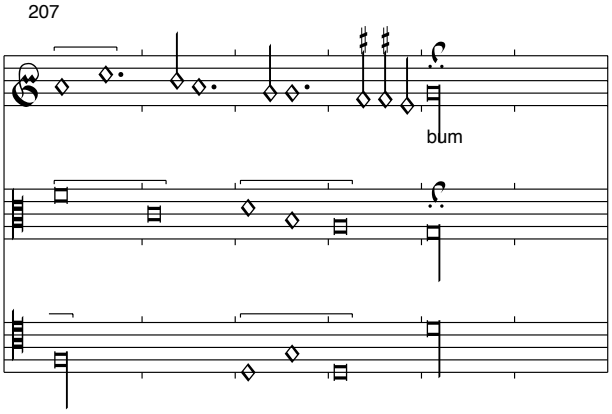

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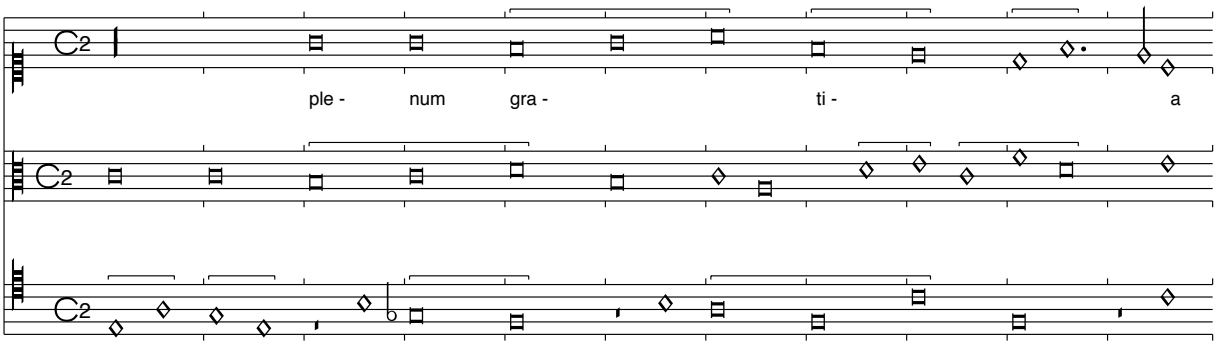

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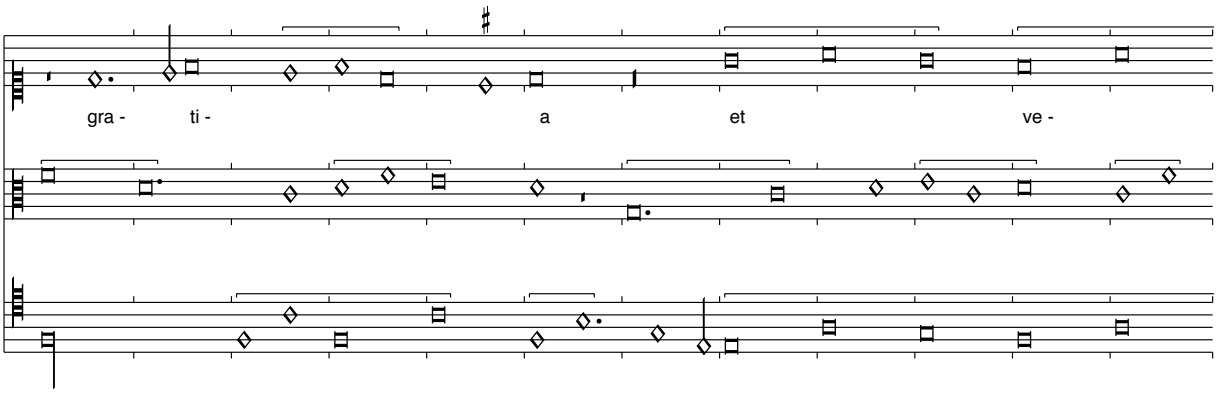

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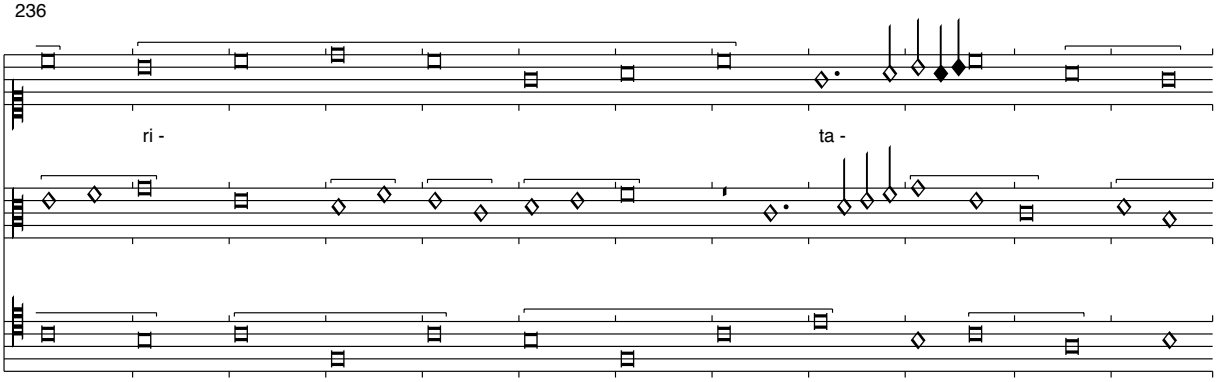

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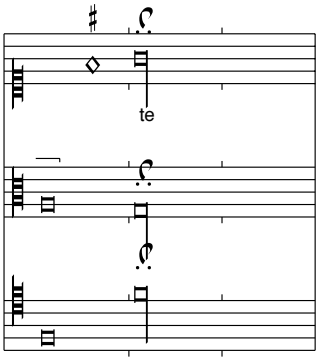
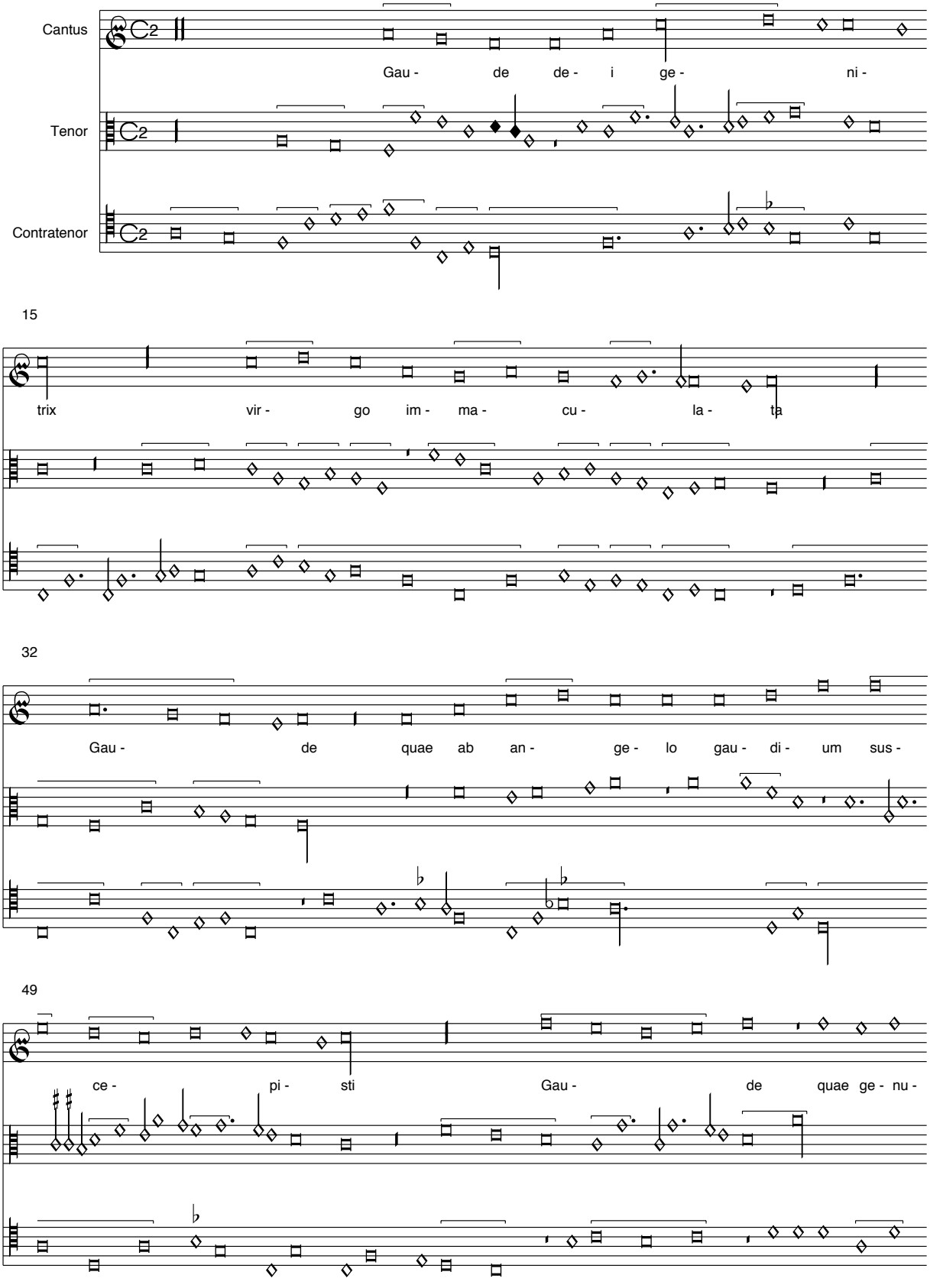


Gaude dei genitrix
Glogau Nr. 32



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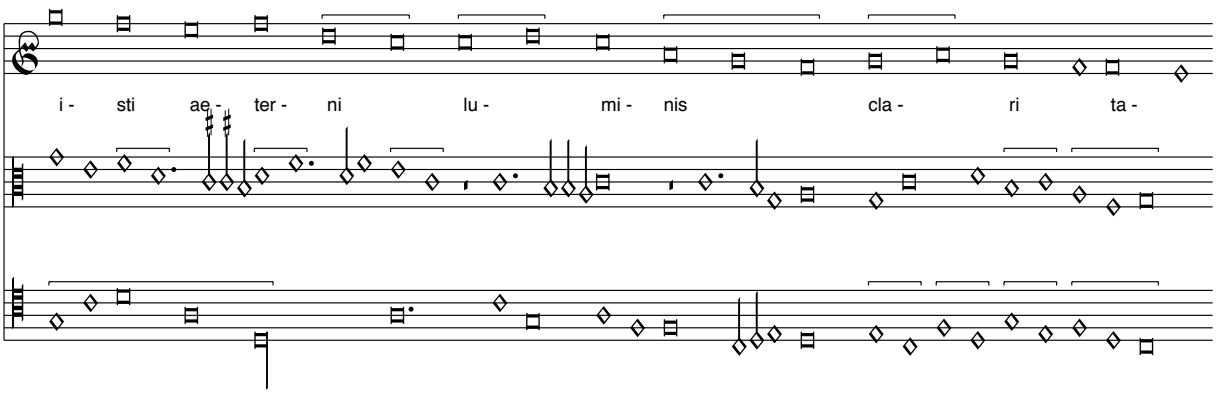
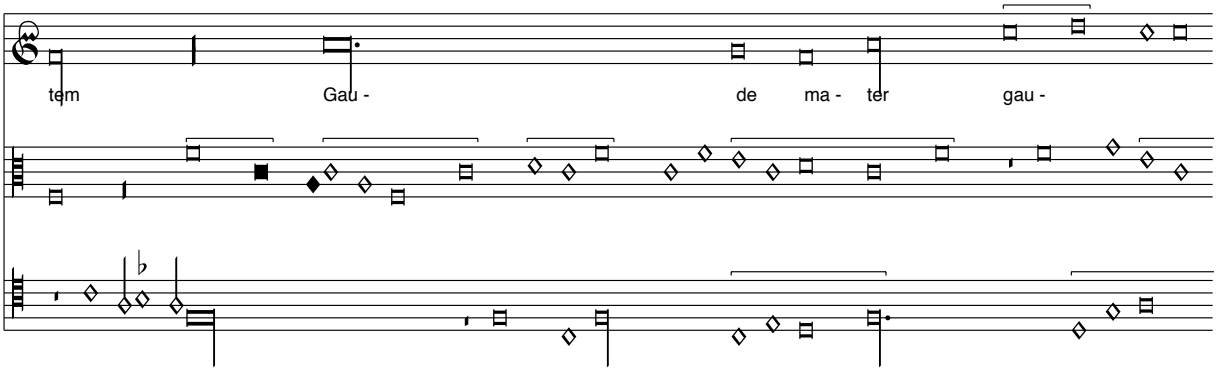
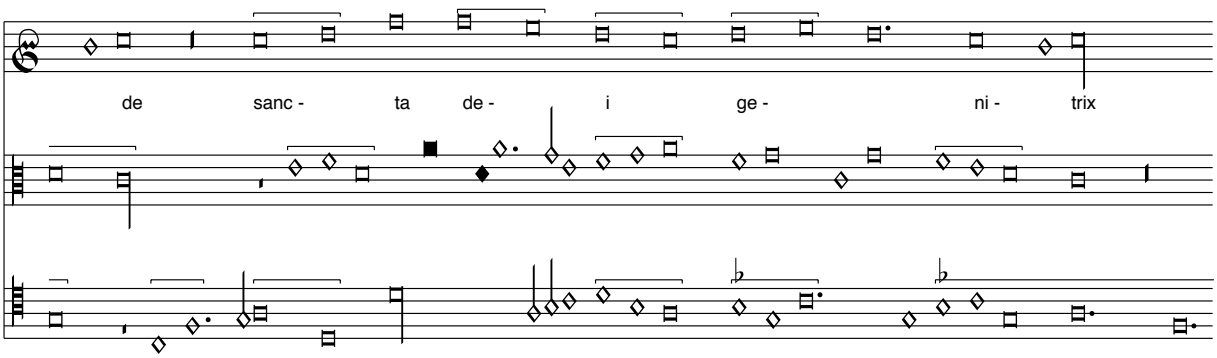

i - sti ae - ter - ni lu - mi - nis cla - ri ta -

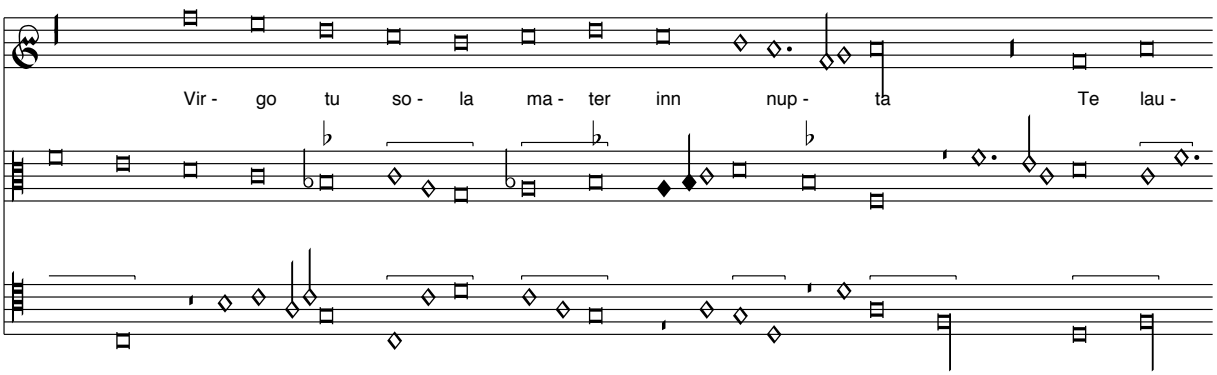
83


tem Gau - de ma - ter gau -

100


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

117


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

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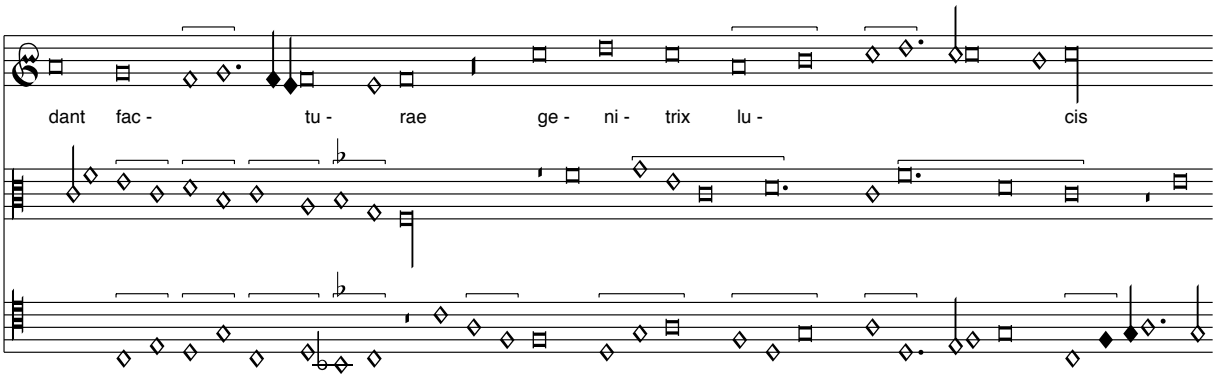

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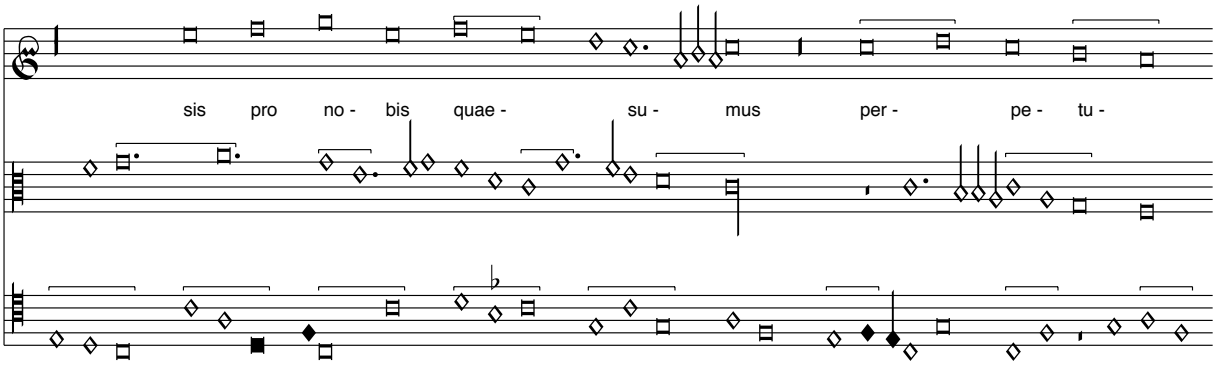
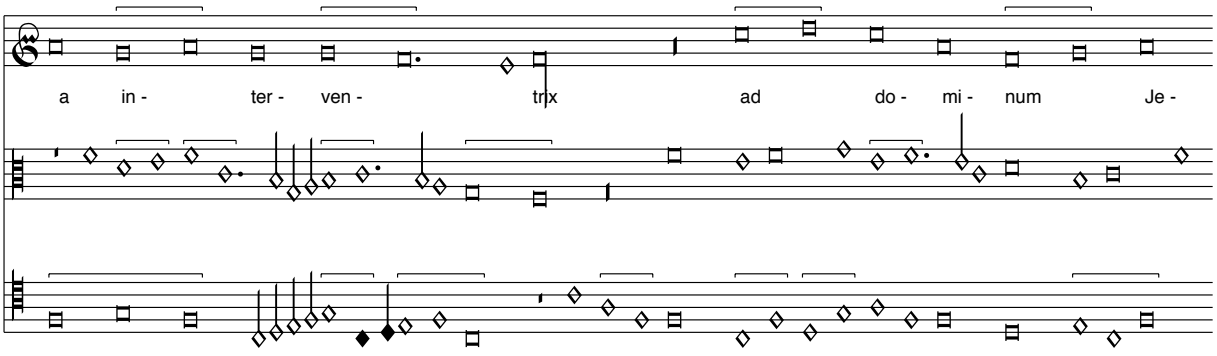
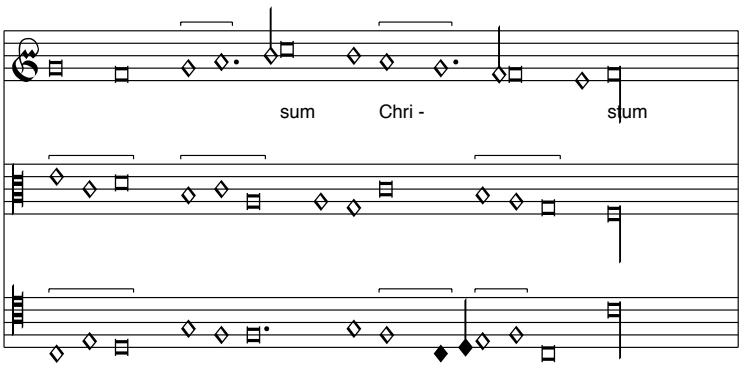


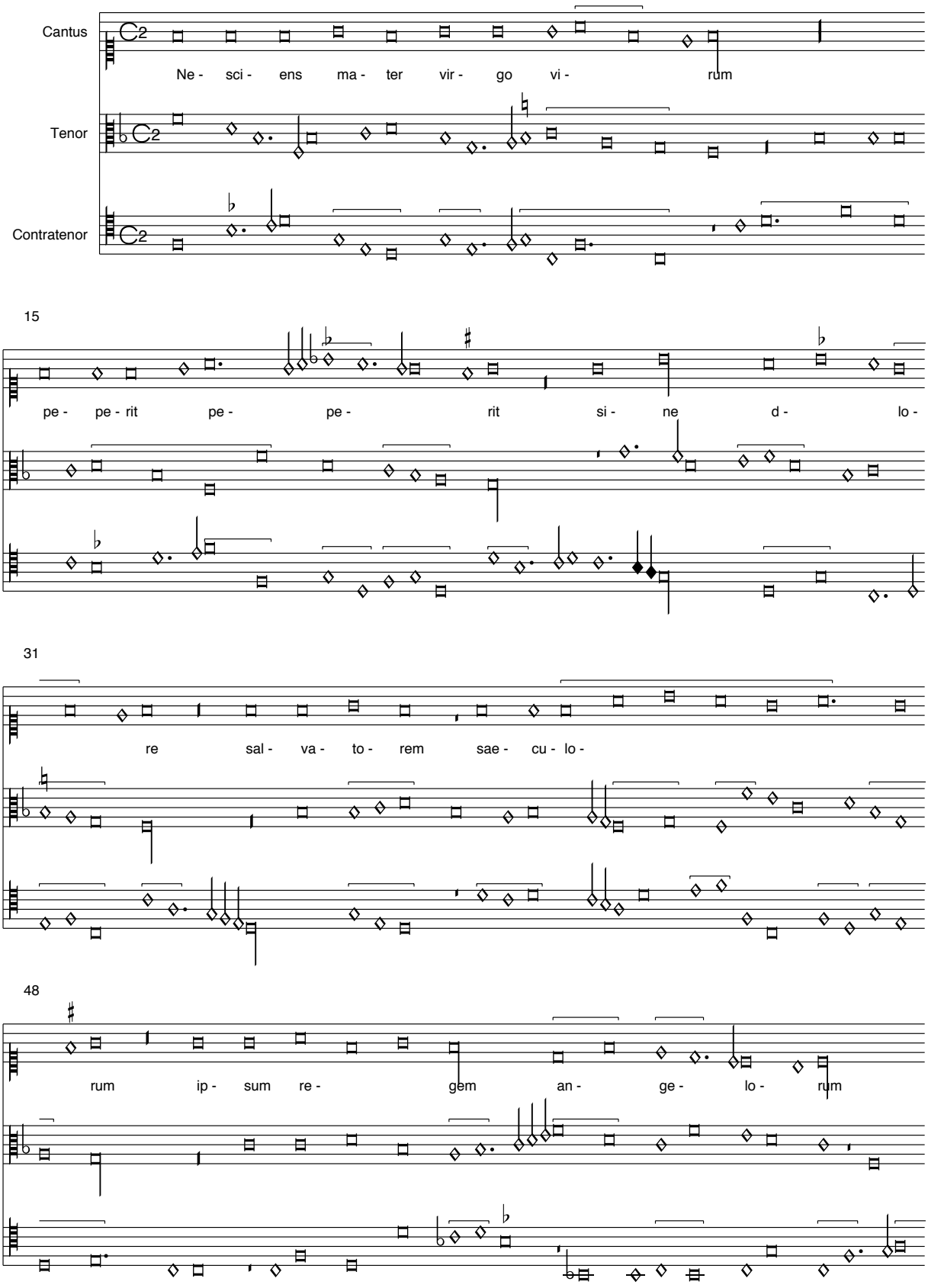
168



185



Nesciens mater
Glogau Nr. 33



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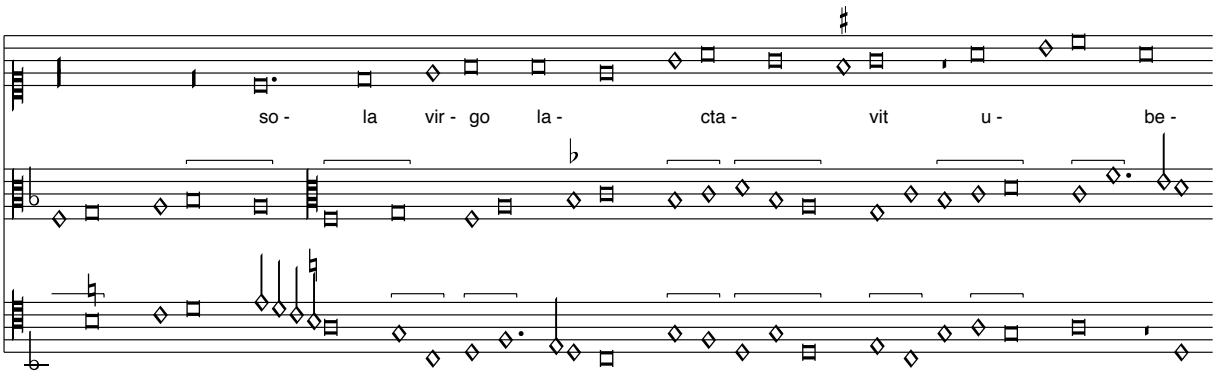
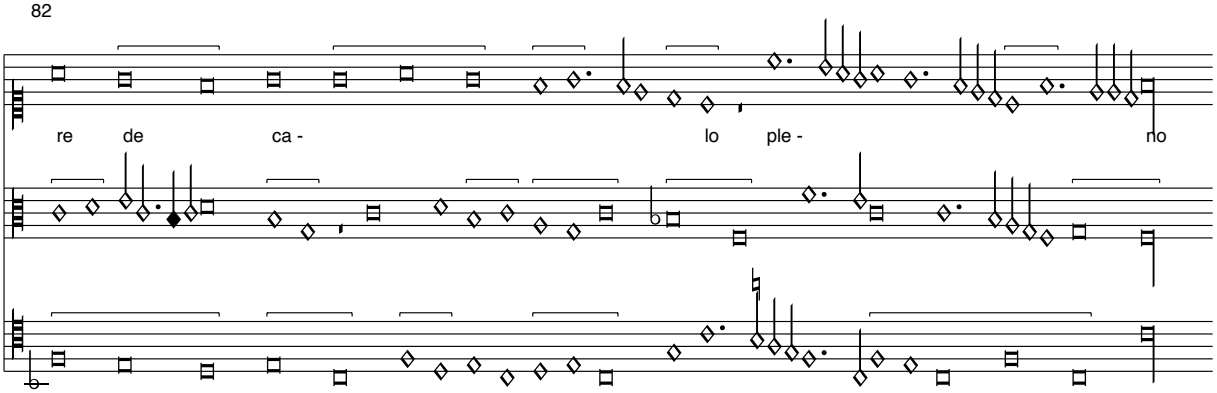
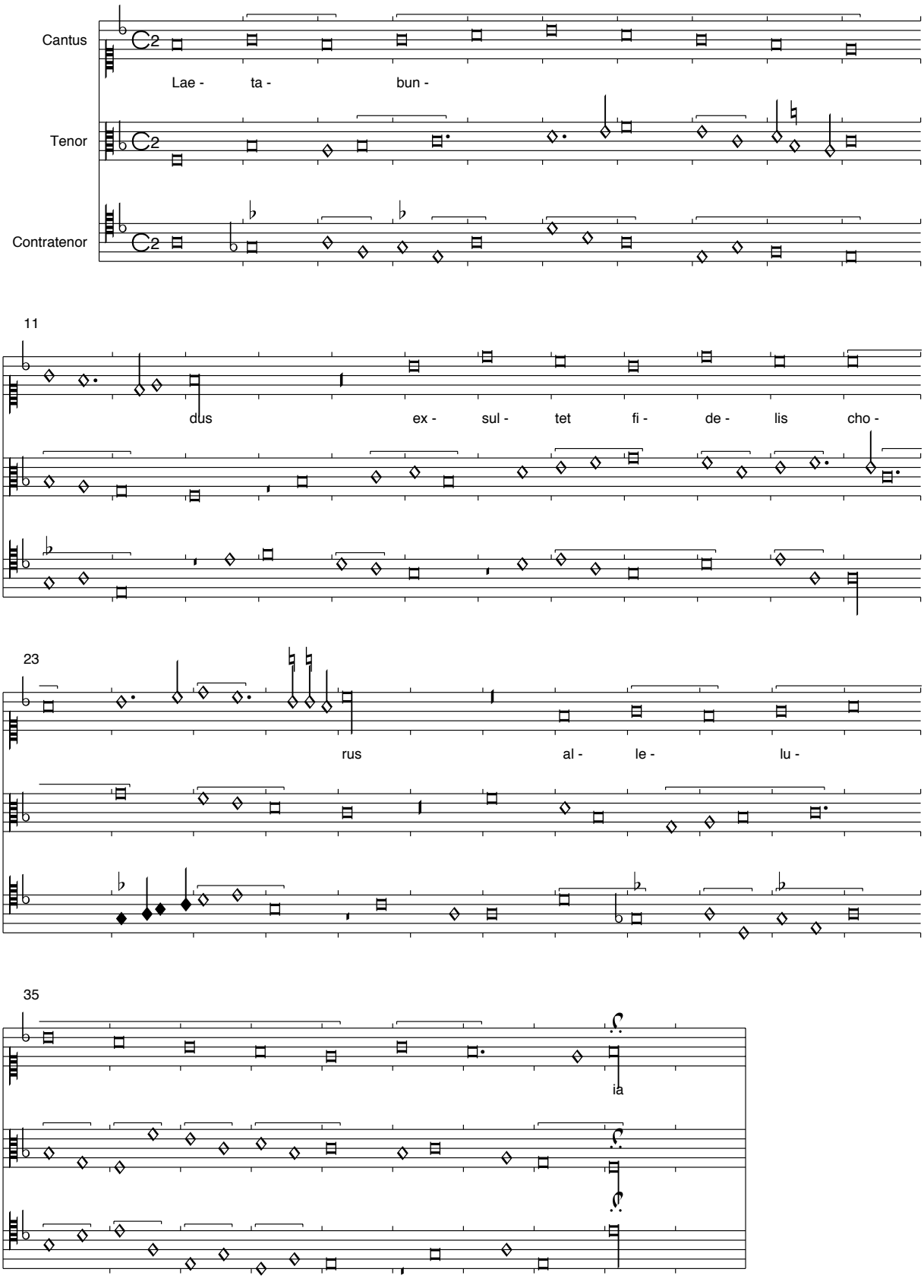


82

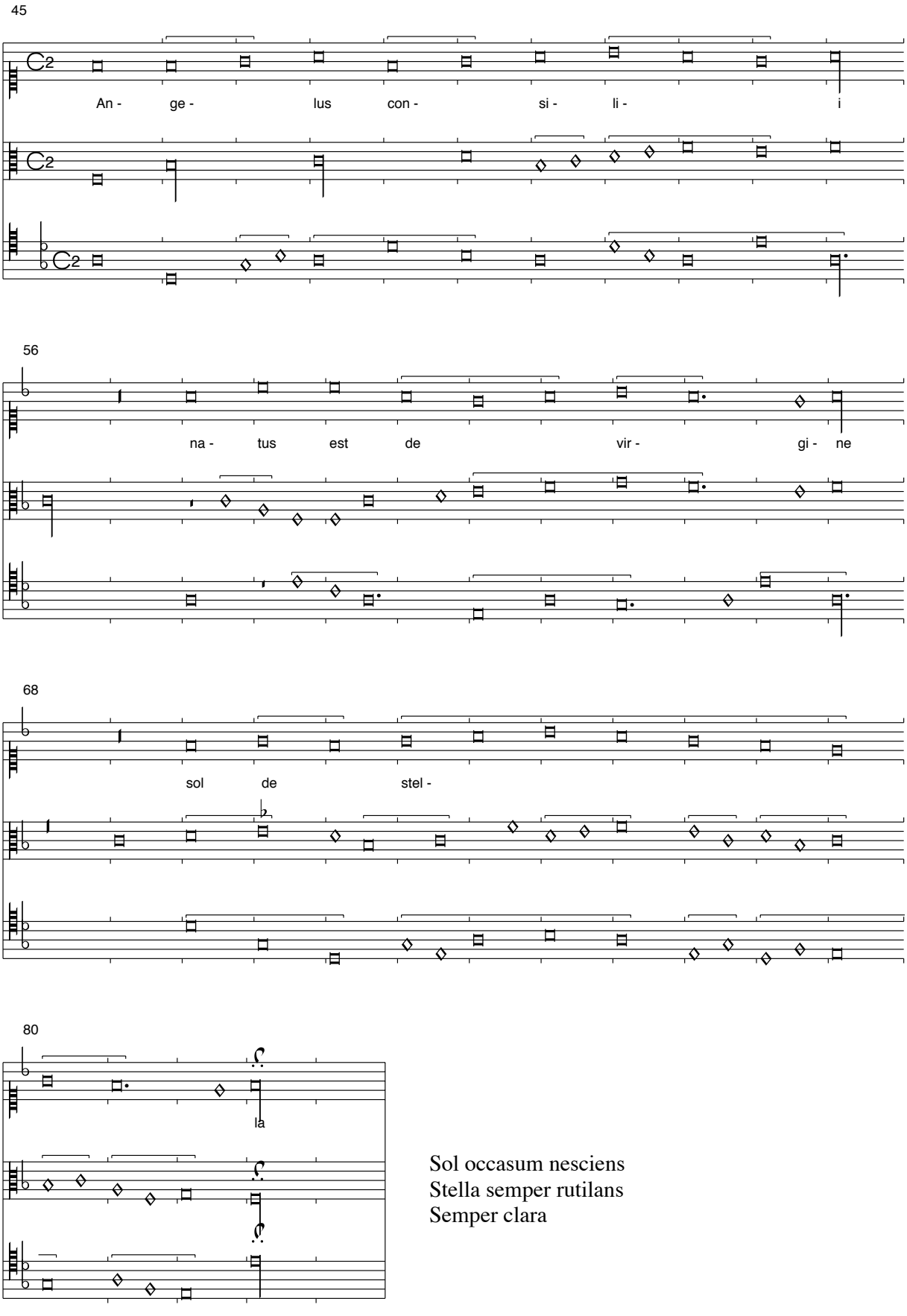


99

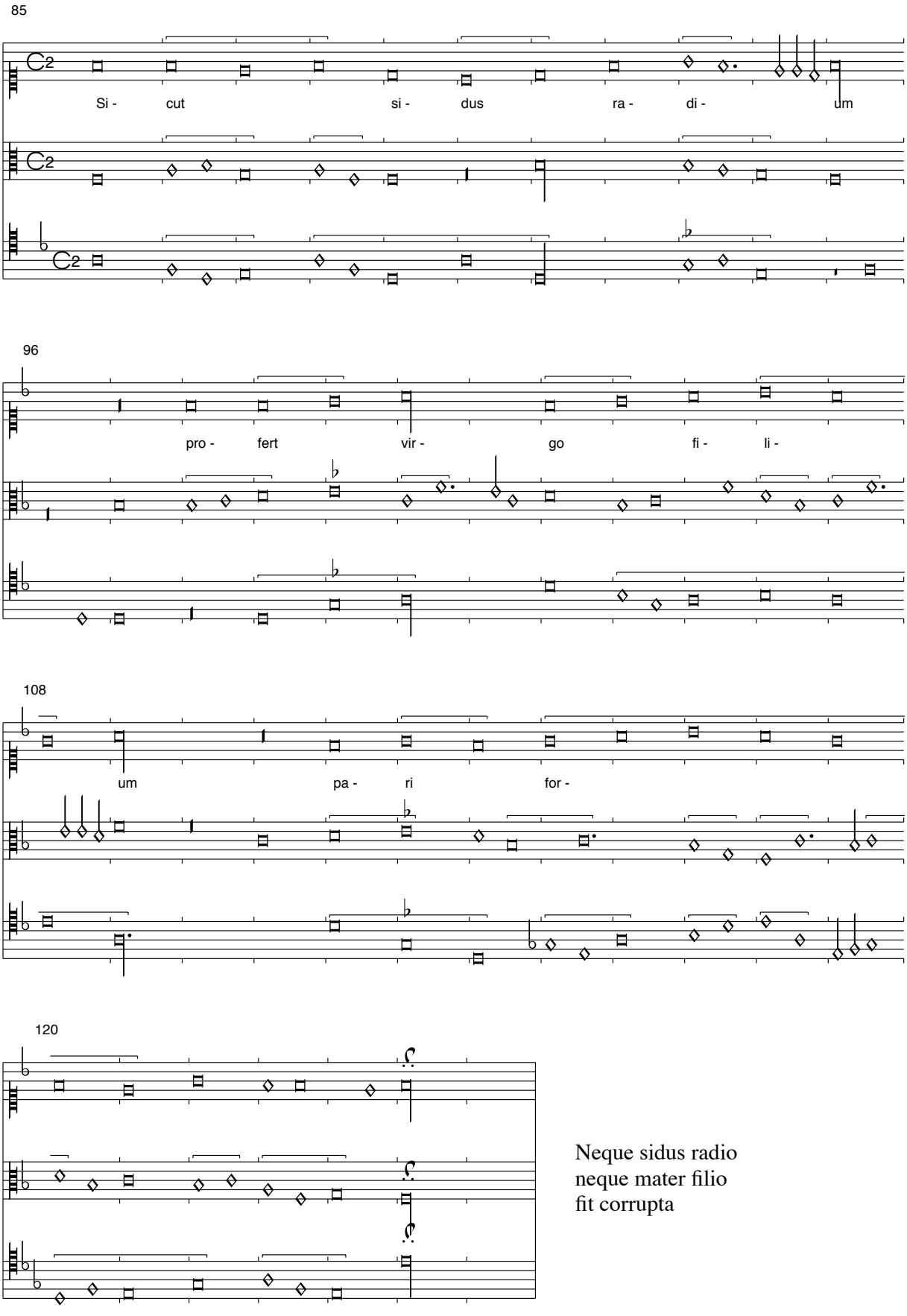
Laetabundus exultet
Glogau Nr. 34



Regem regum intactae
profudit thorus
res miranda



Sol occasum nesciens
Stella semper rutilans
Semper clara



Neque sidus radio
neque mater filio
fit corrupta

127

Ce - drus al - ta Li - ba - ni con

139

for - ma - tur hys - so -

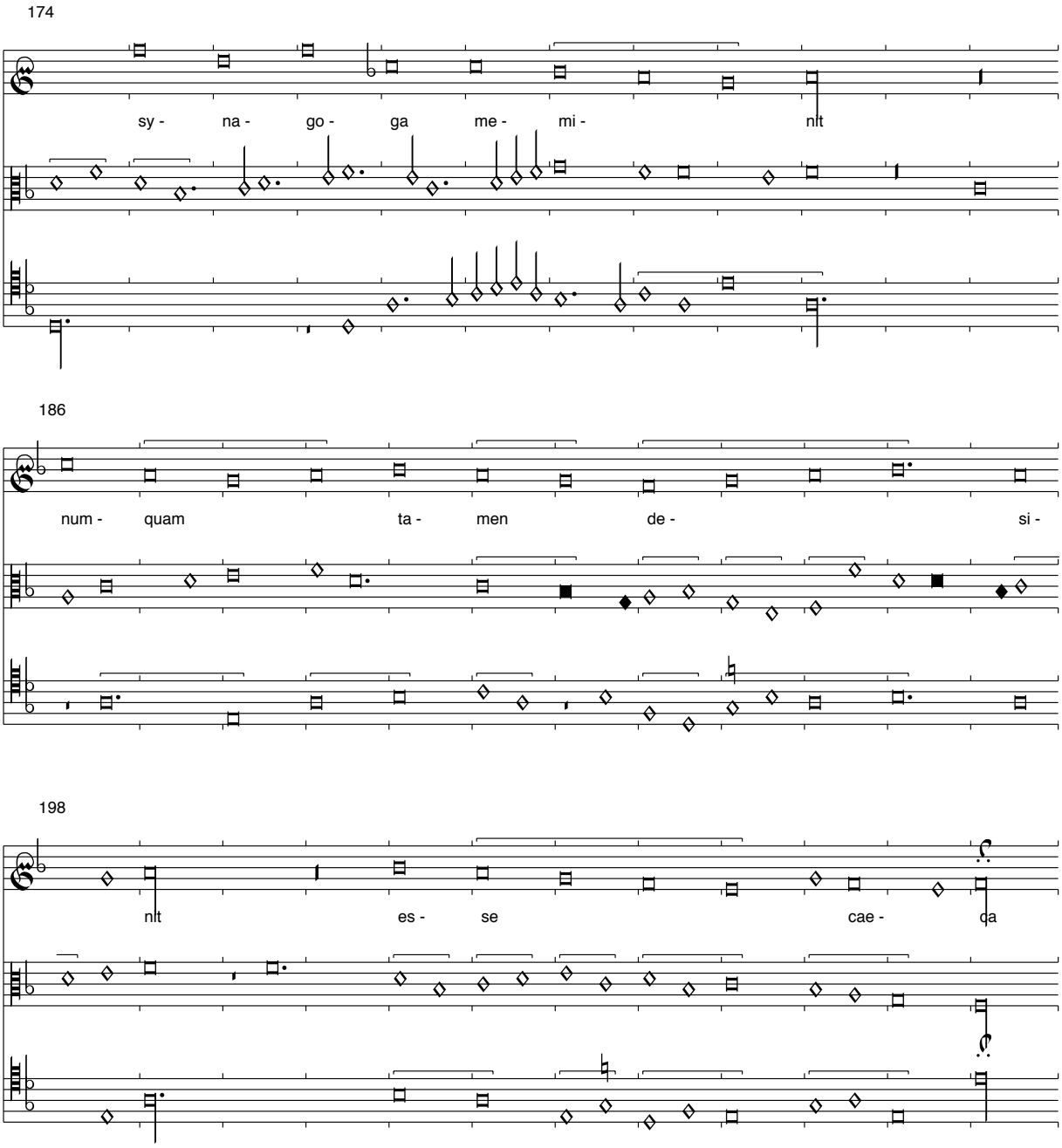
151

po val - le no - stra

Verbum ens altissimi
corporari passum est
carne sumpta

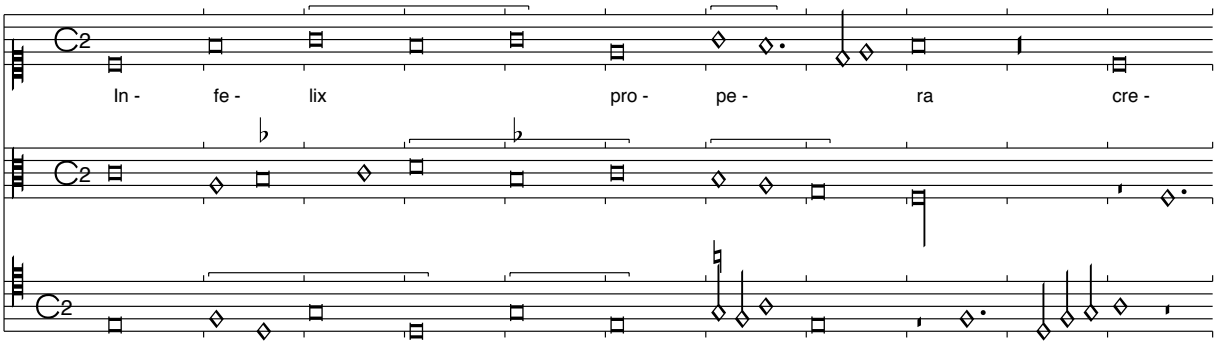
163

I - sa - ias ce - ci - nit

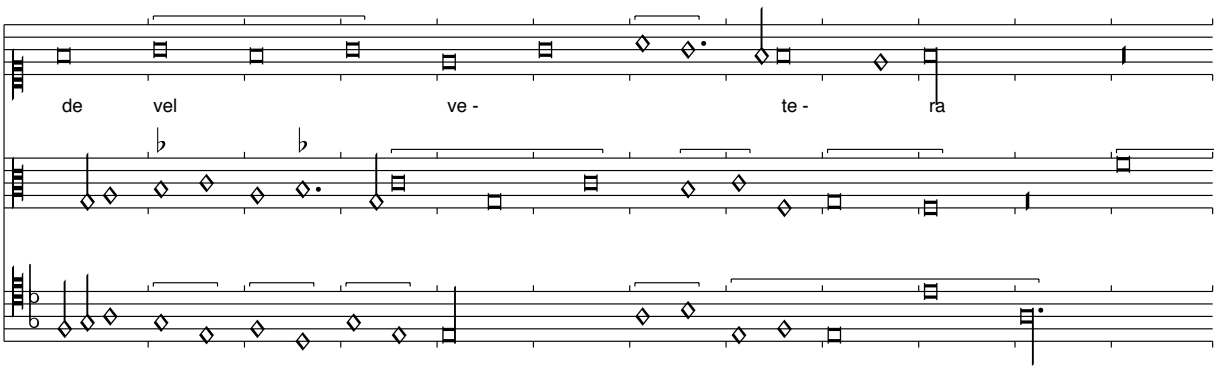


Si non suis vatibus
credat vel gentilibus
Sibyllinis versibus
haec predicta

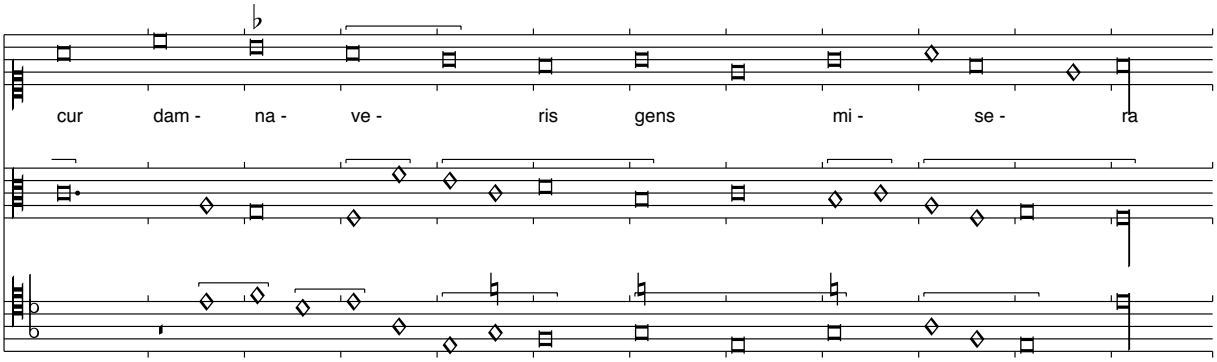
211



222

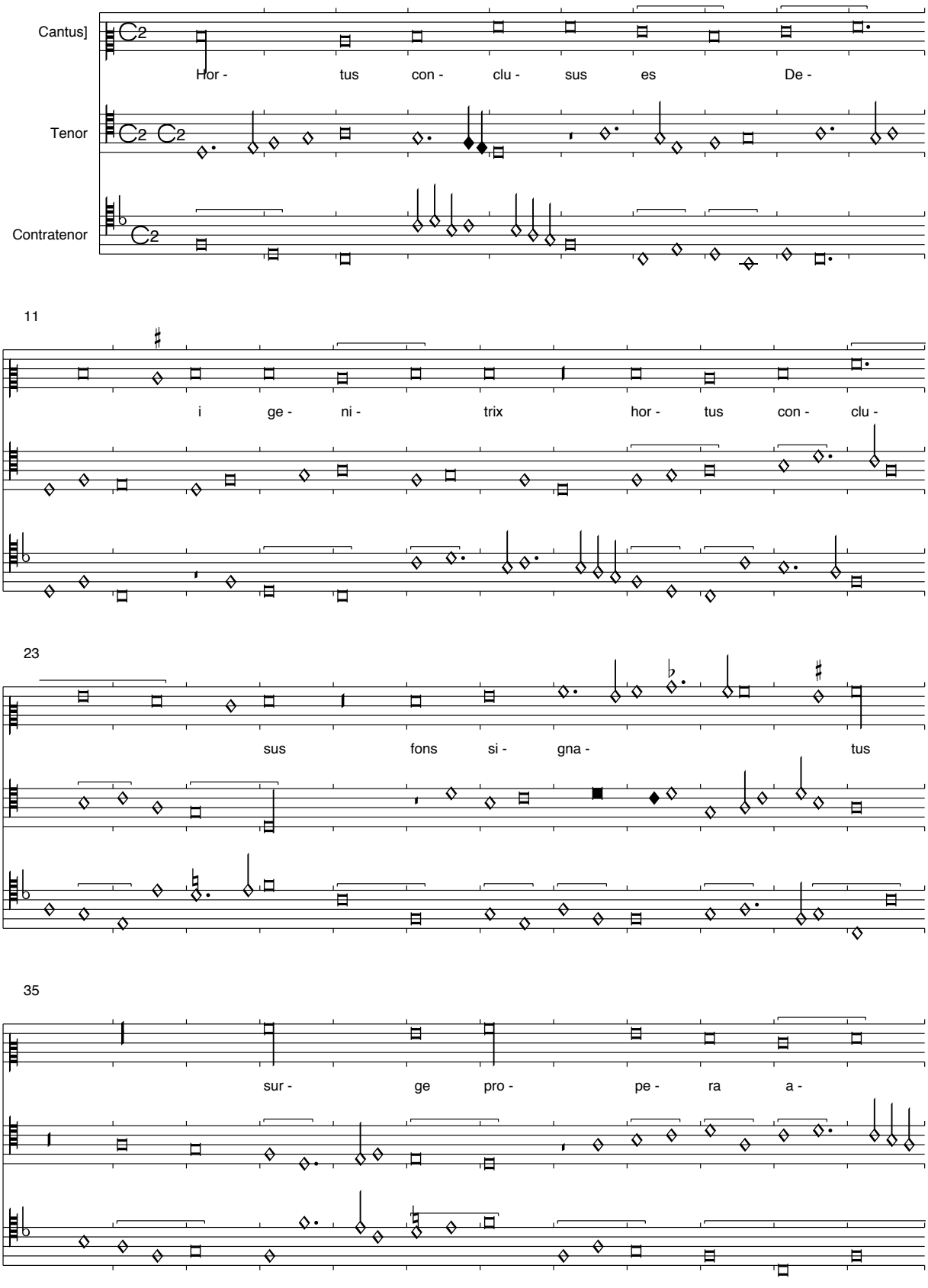


234



Natum considera
quem docet littera
ipsum genuit puerpera

Hortus conclusus est
Glogau Nr. 35



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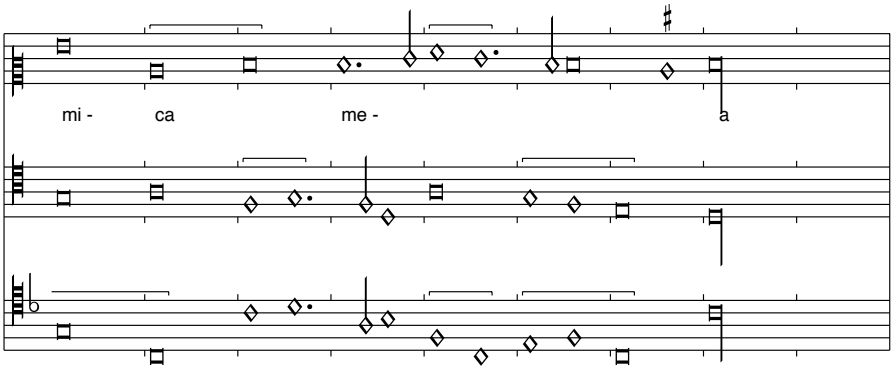
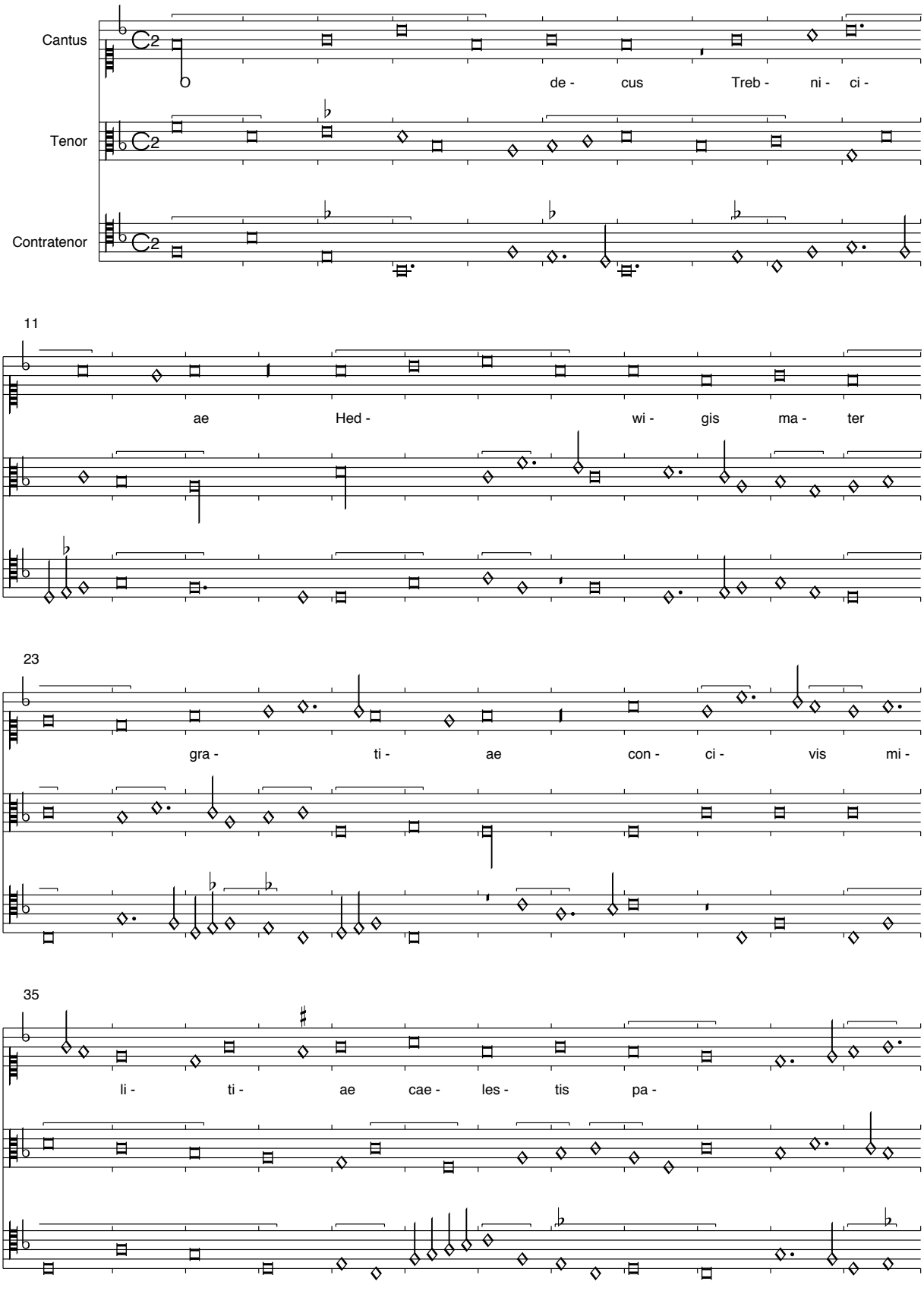
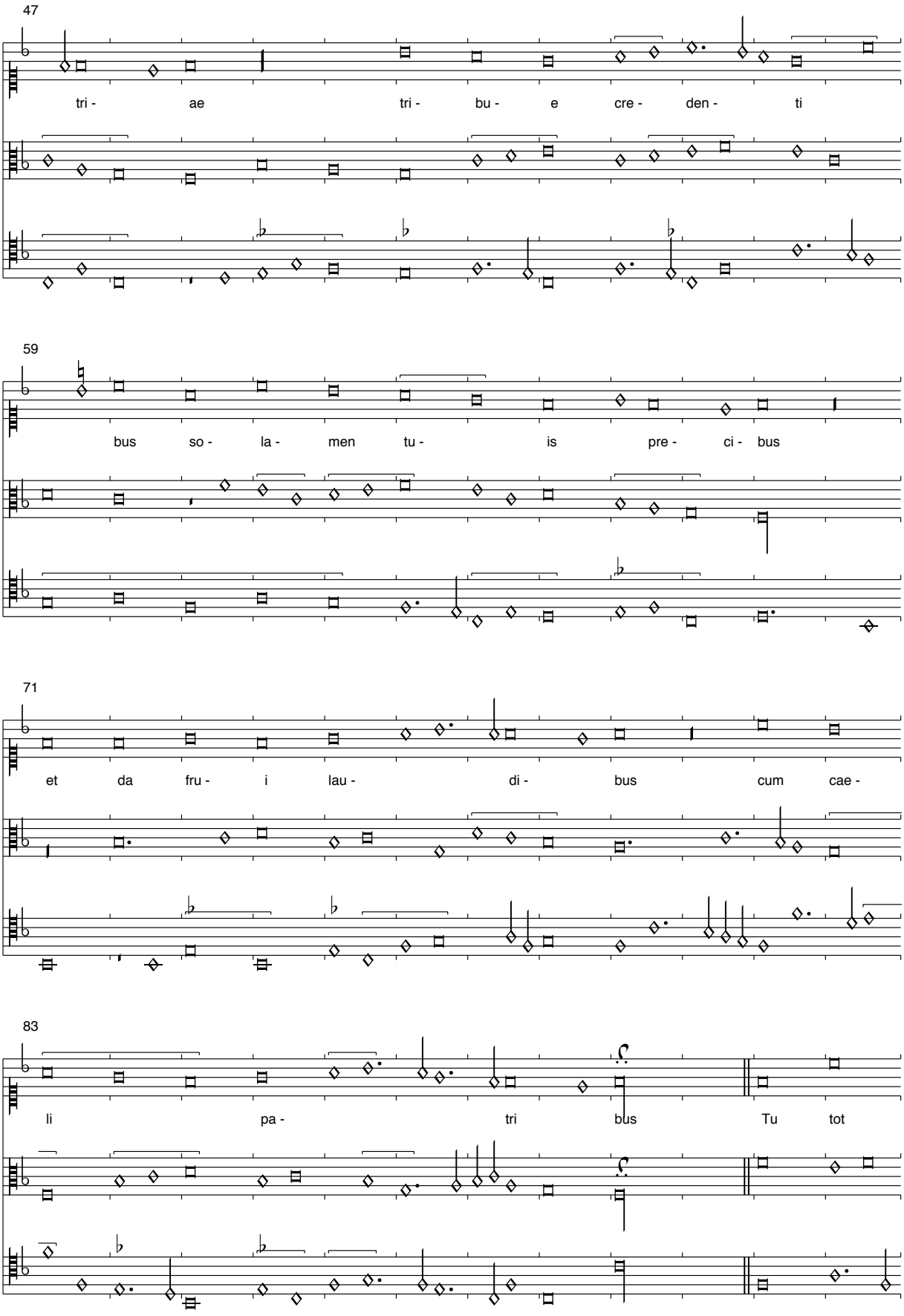
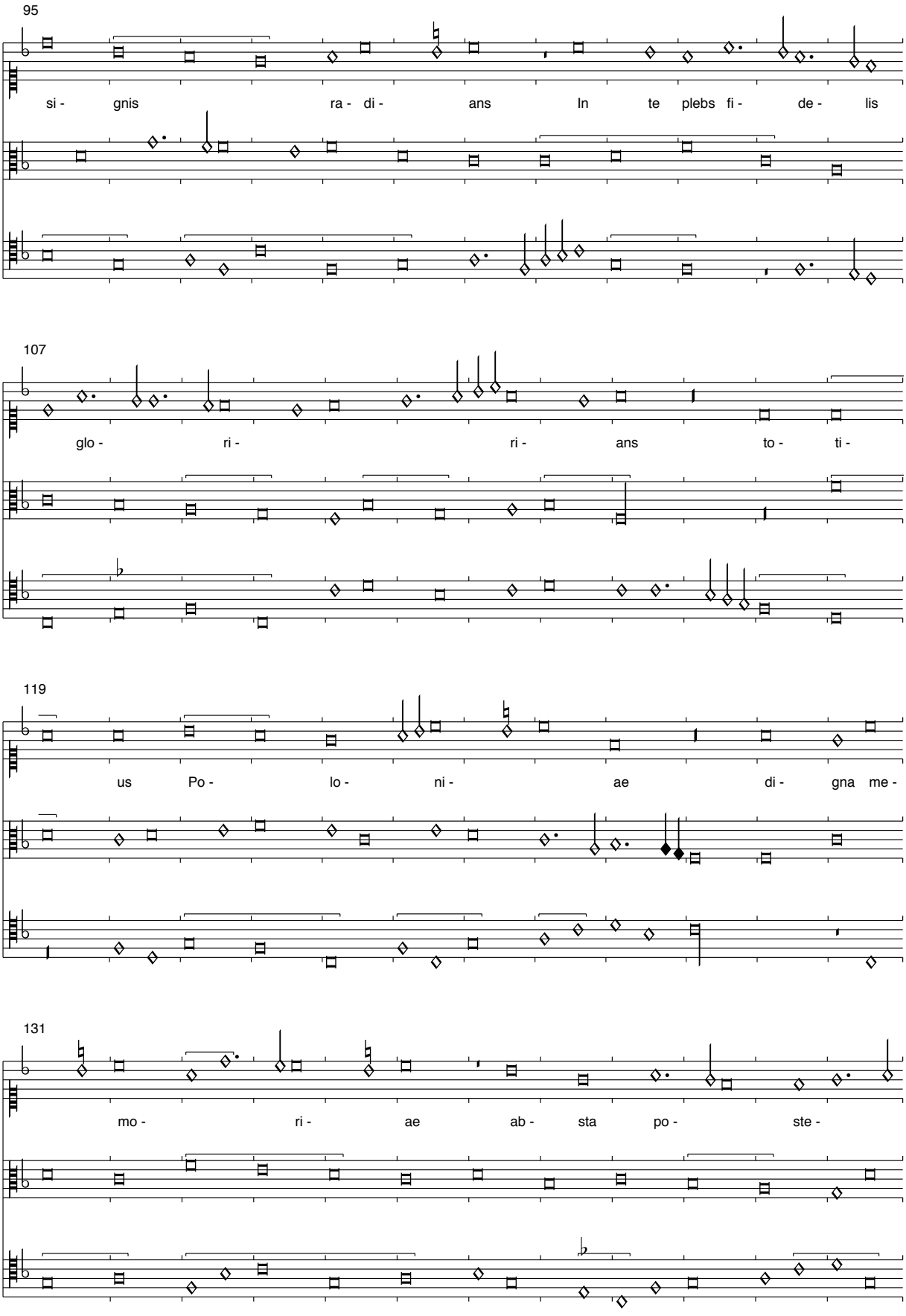
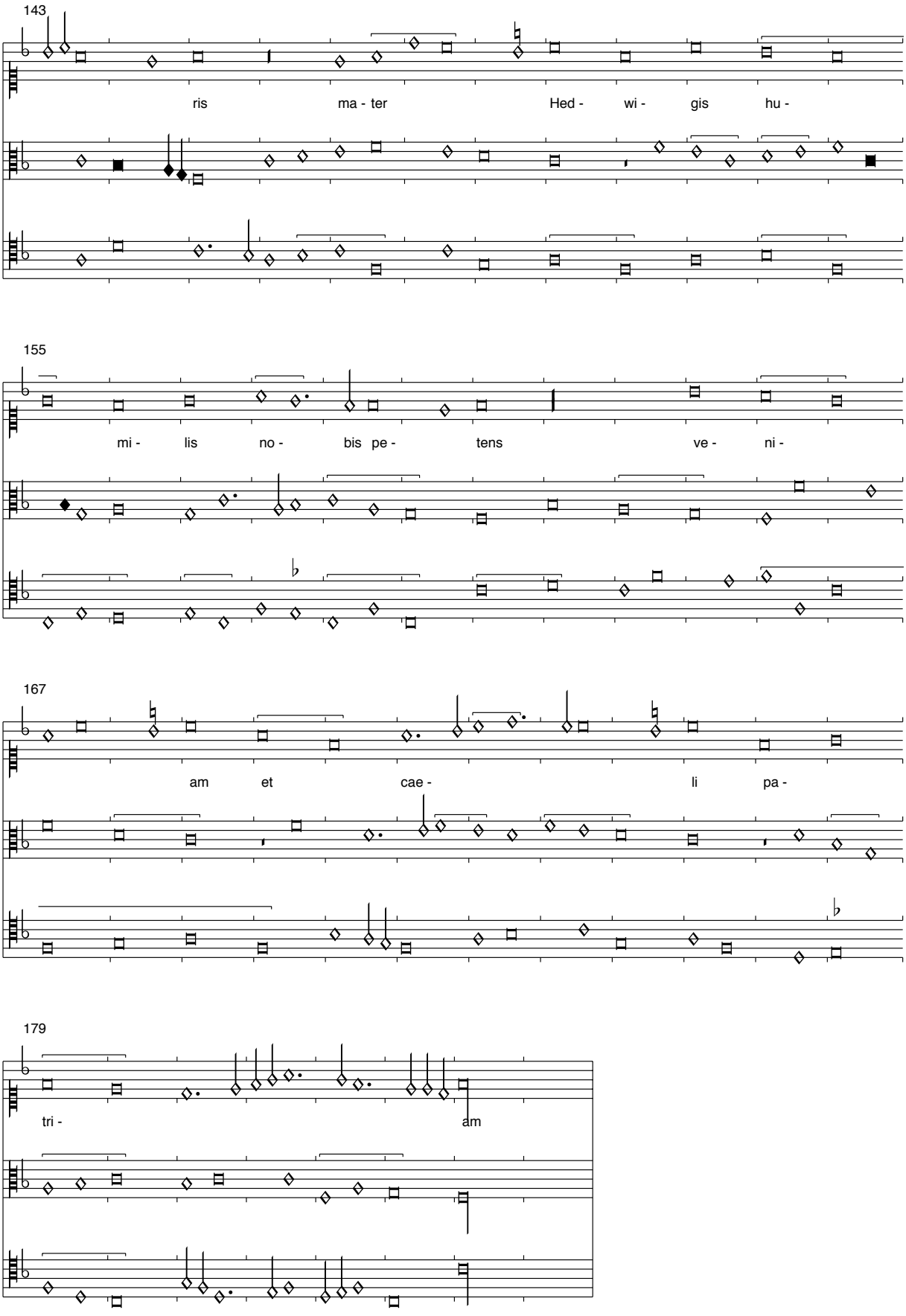


O decus Trebniciae
Glogau Nr. 36

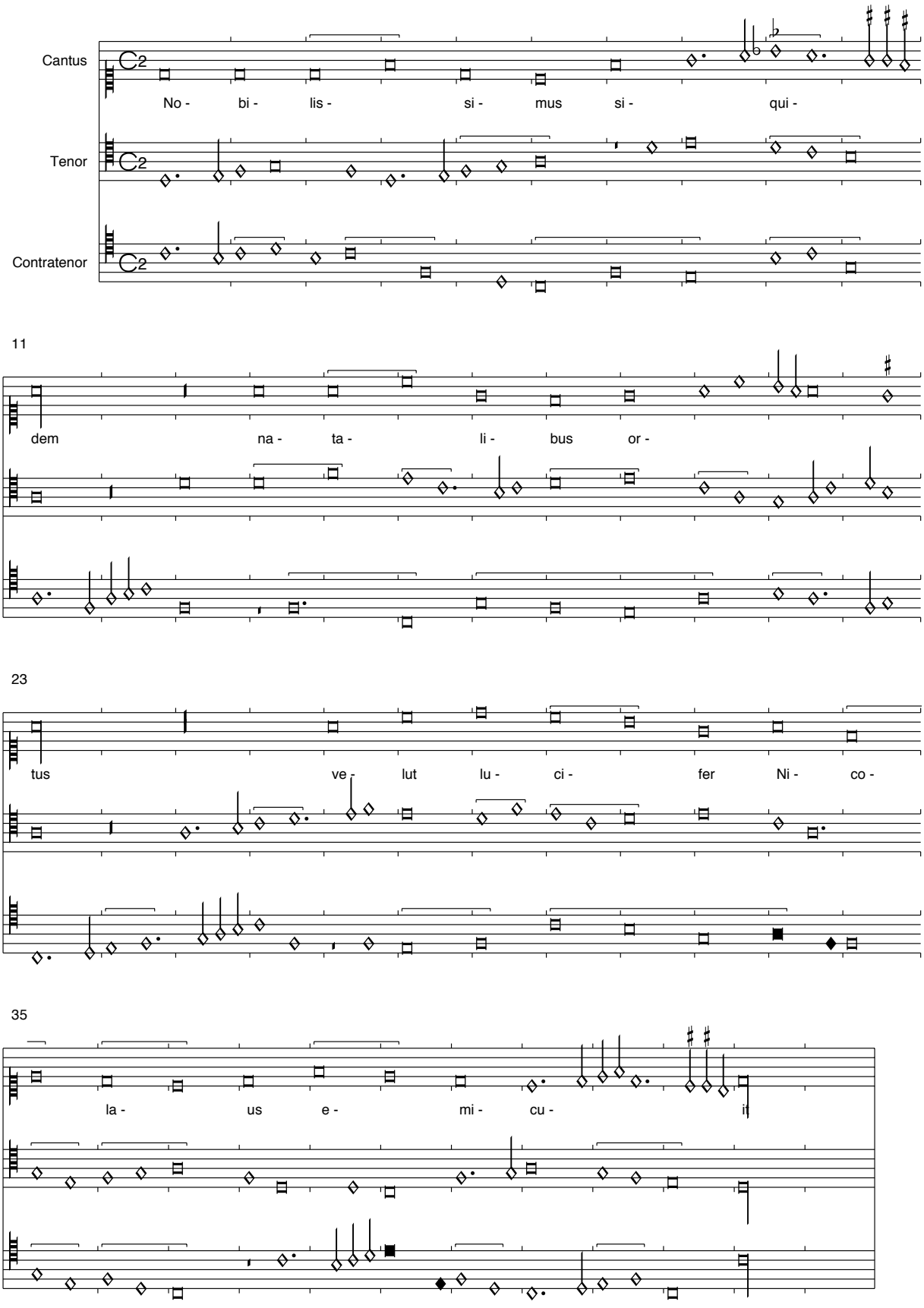



47
tri - ae tri - bu - e cre - den - ti
59
bus so - la - men tu - is pre - ci - bus
71
et da fru - i lau - di - bus cum cae -
83
li pa - tri bus Tu tot

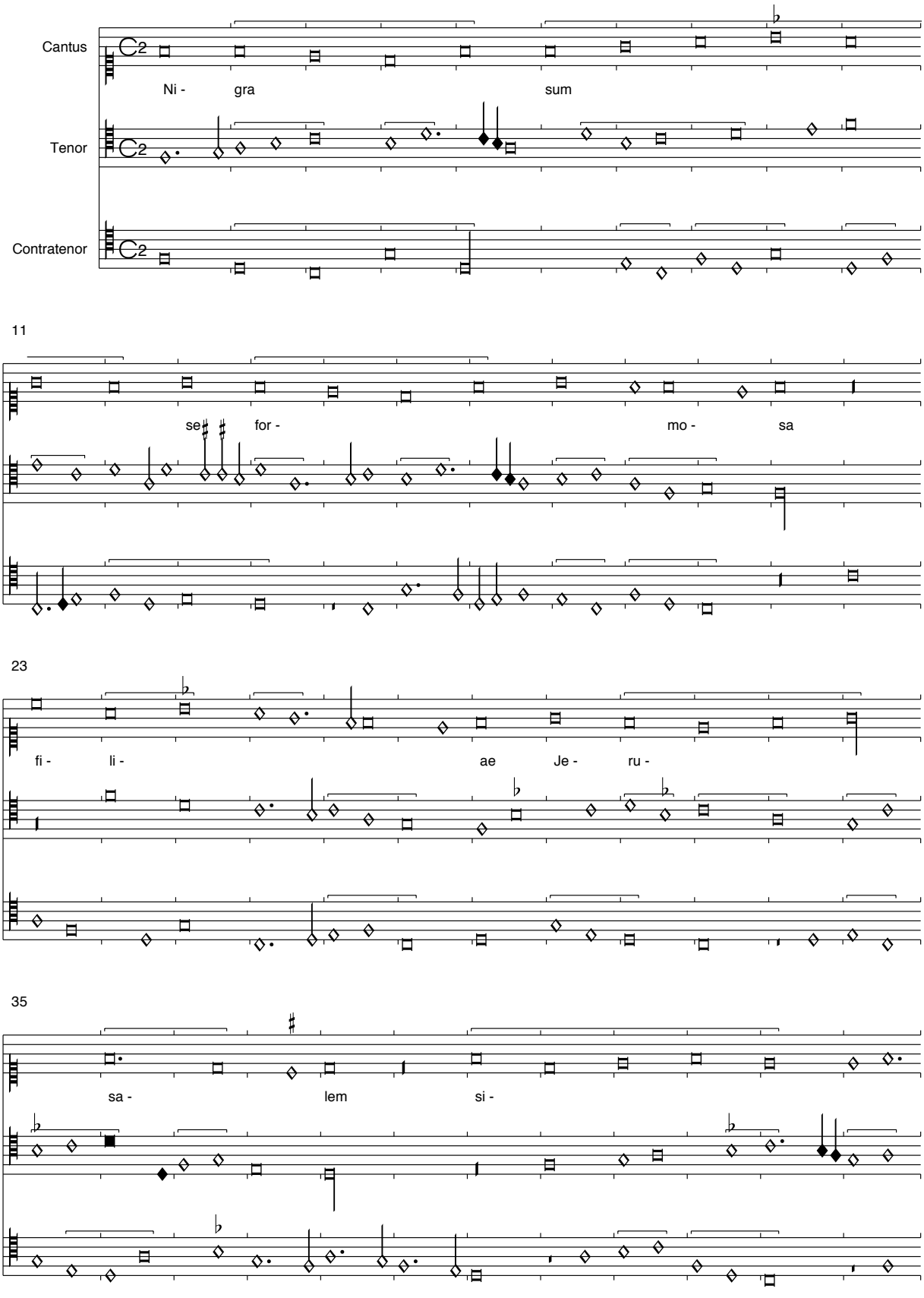

95
si - gnis ra - di - ans In te plebs fi - de - lis
107
glo - ri - ri - ans to - ti -
119
us Po - lo - ni - ae di - gna me -
131
mo - ri - ae ab - sta po - ste -


143
ris ma - ter Hed - wi - gis hu -
155
mi - lis no - bis pe - tens ve - ni -
167
am et cae - li pa -
179
tri - am

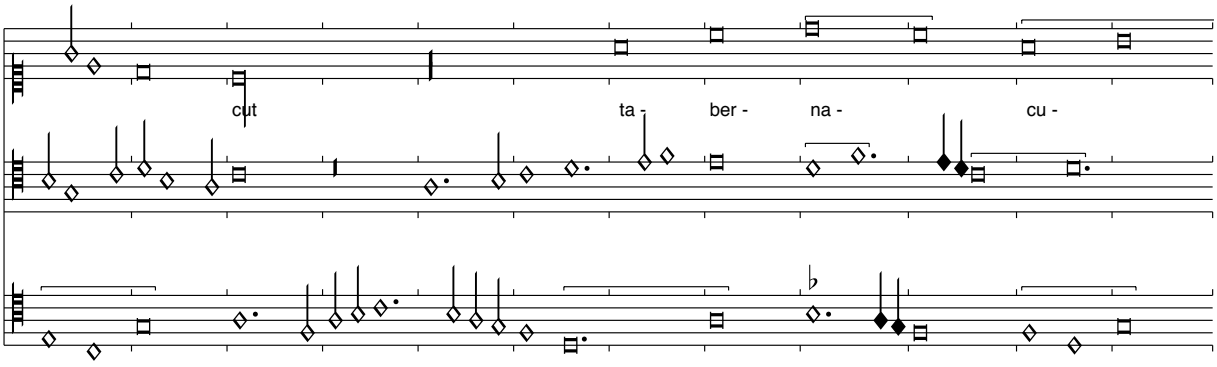
Nobilissimus siquidem
Glogau Nr. 37



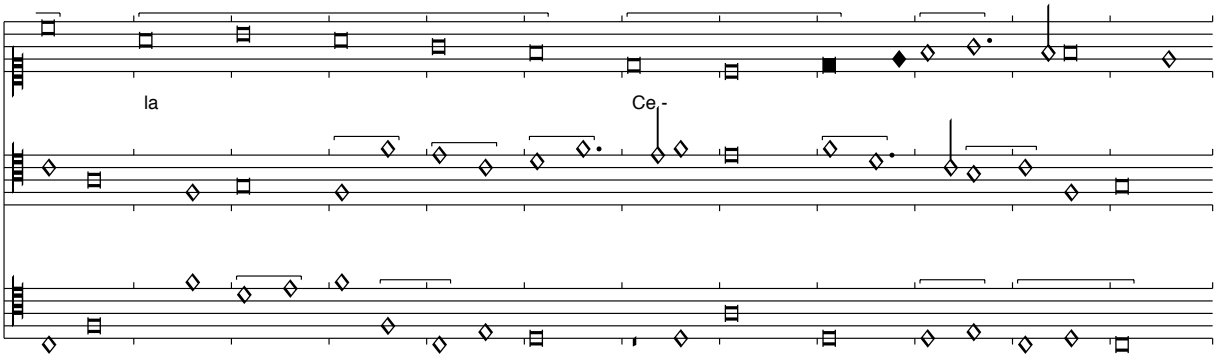
Nigra sum
Glogau Nr. 37



47



59



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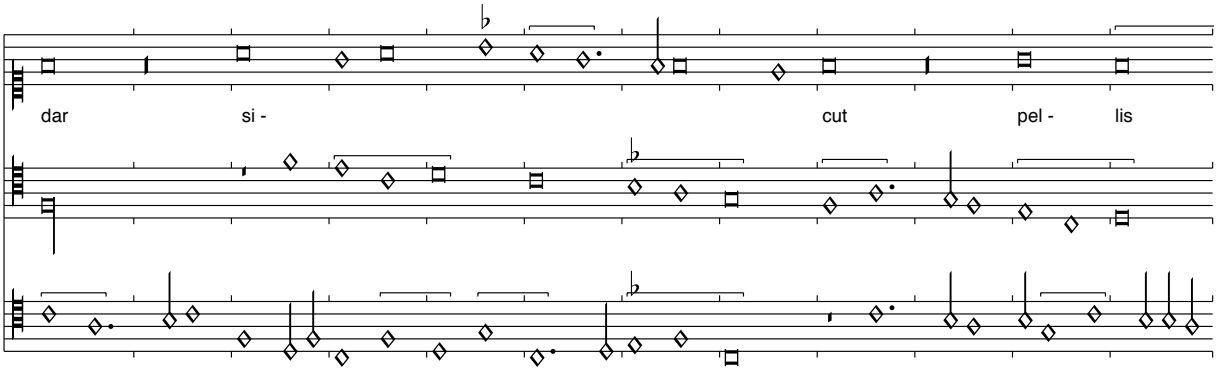
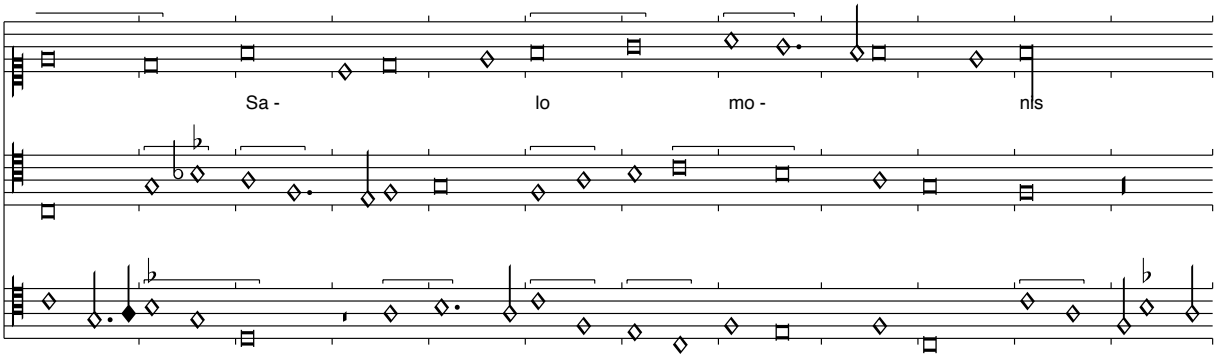
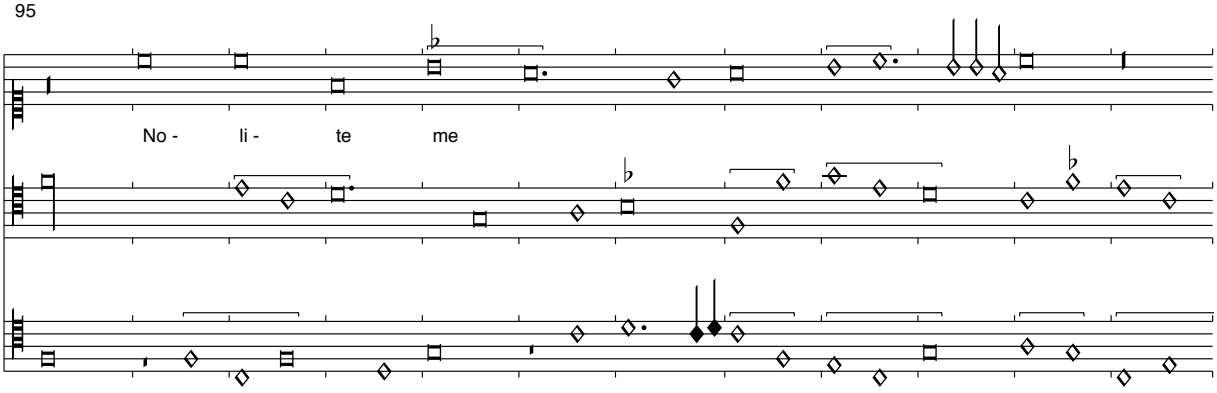


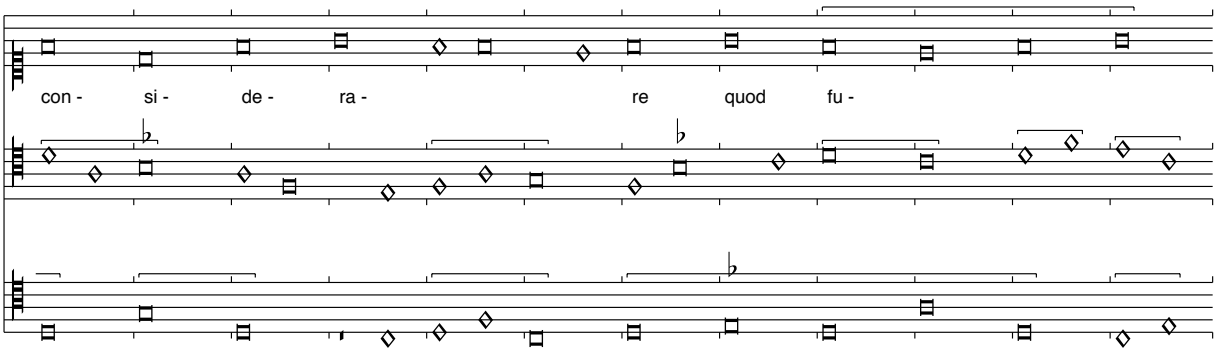
83



95



107



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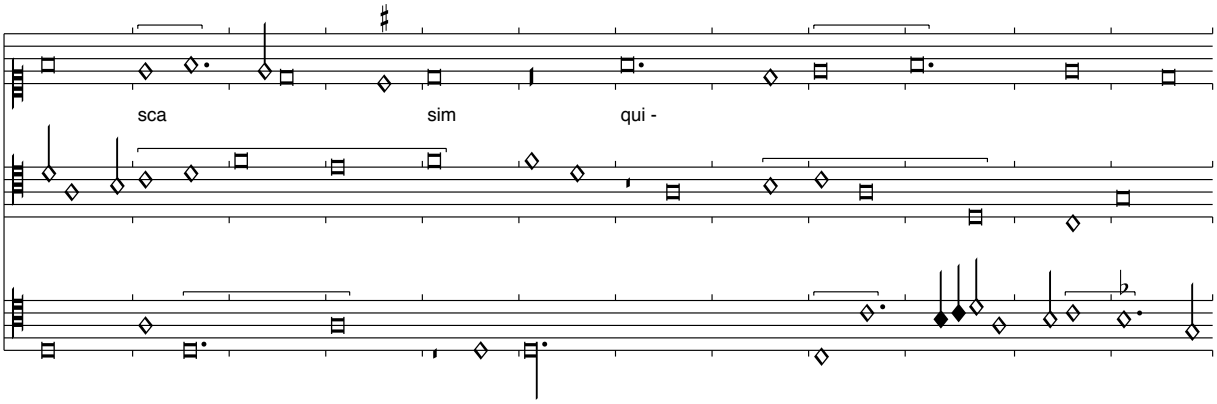
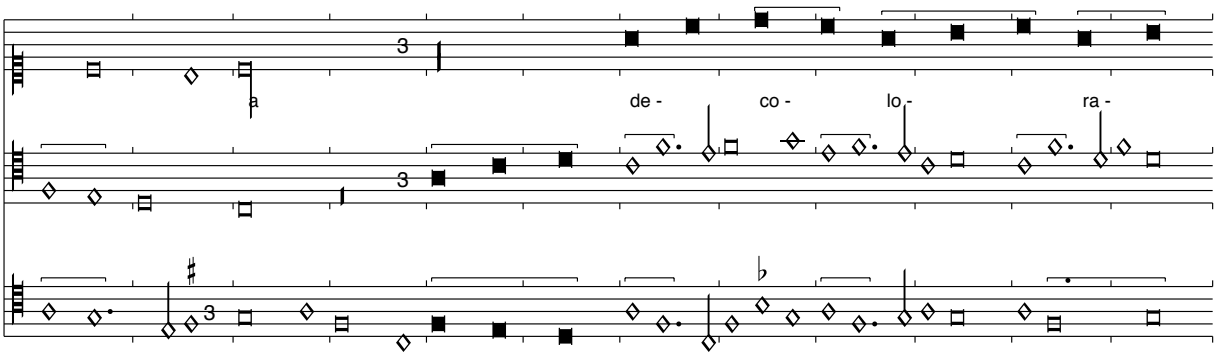


131



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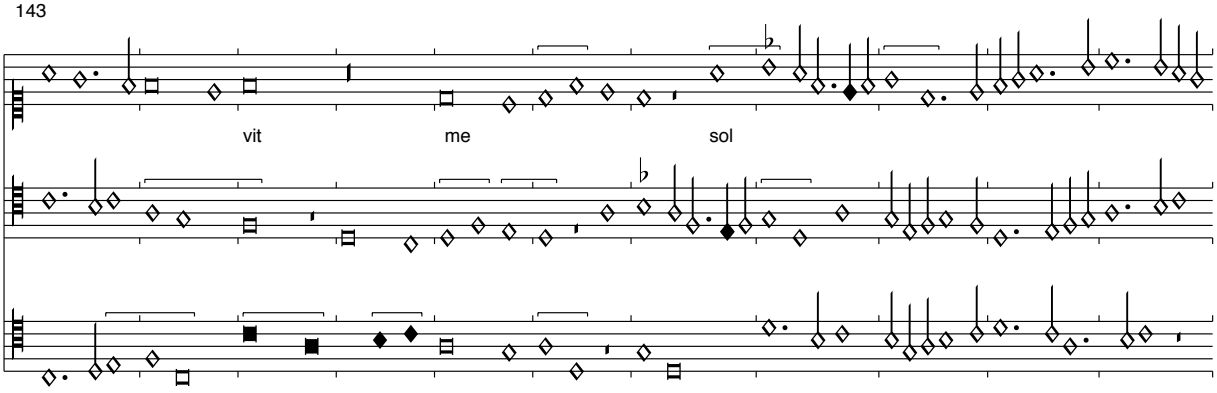
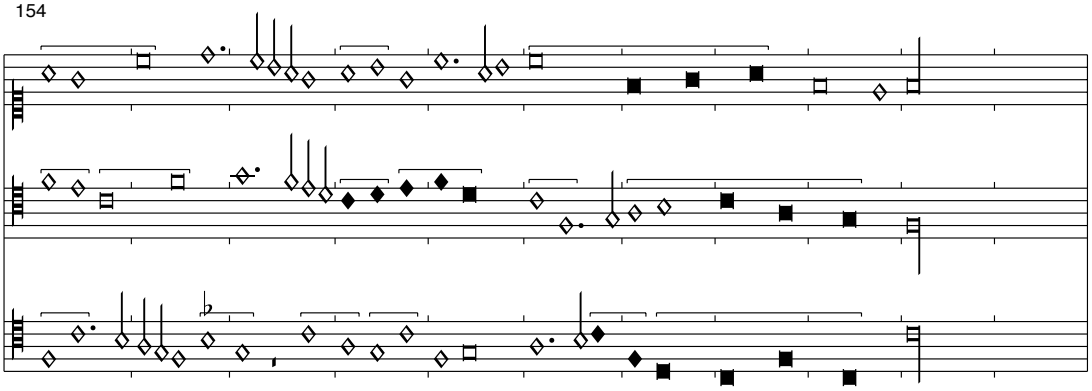
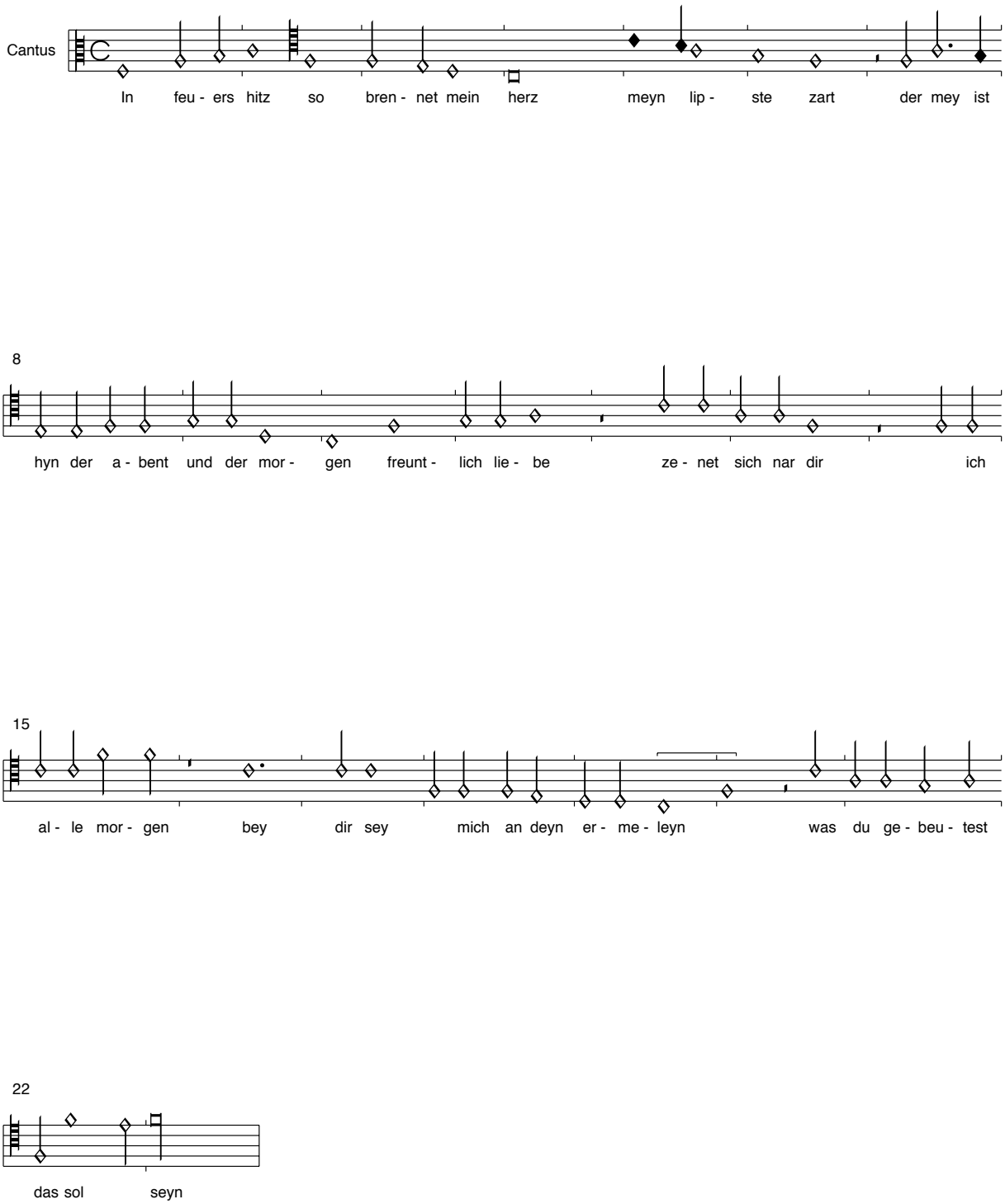


154



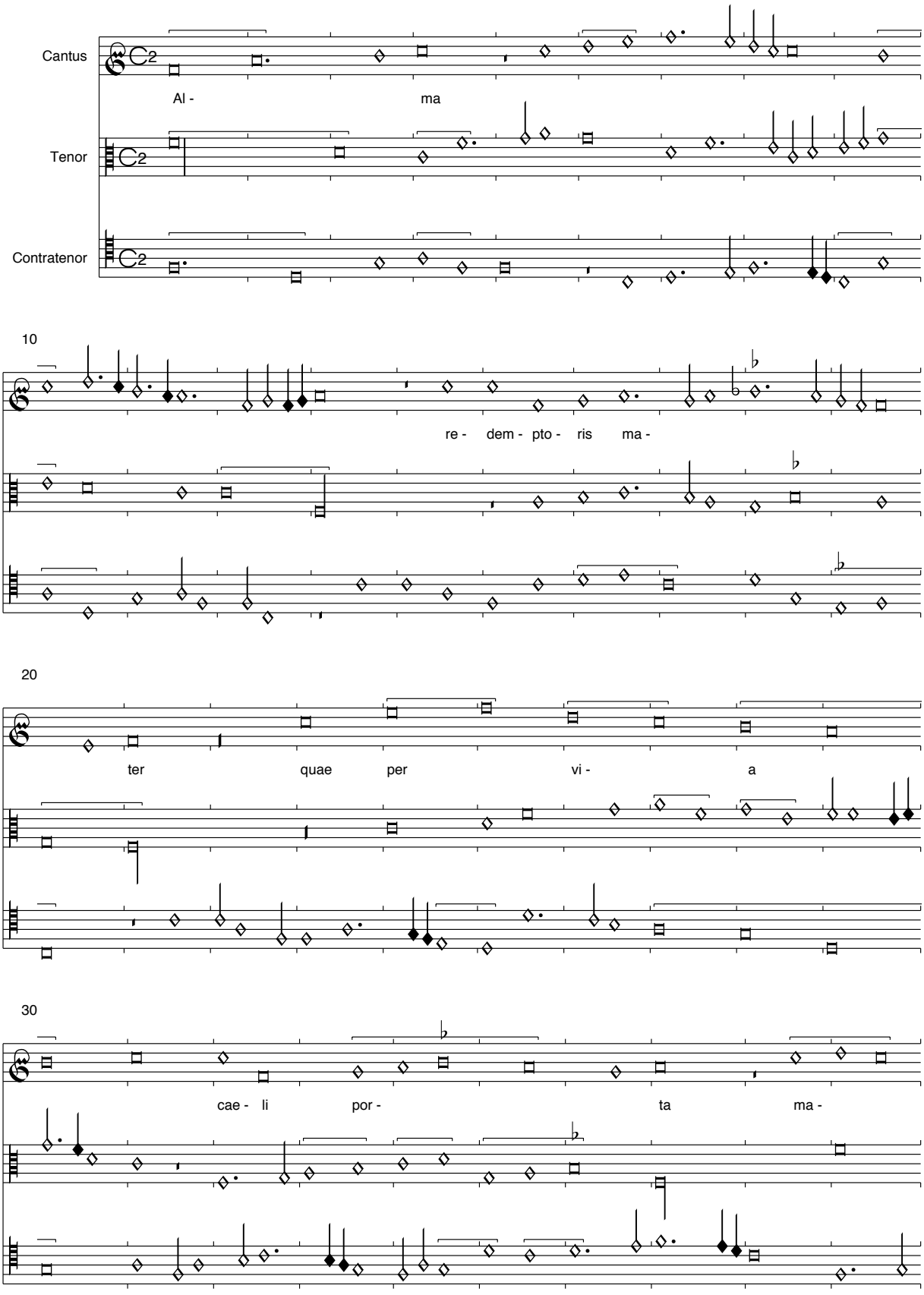
In fewers hitz
Glogau Nr. 39

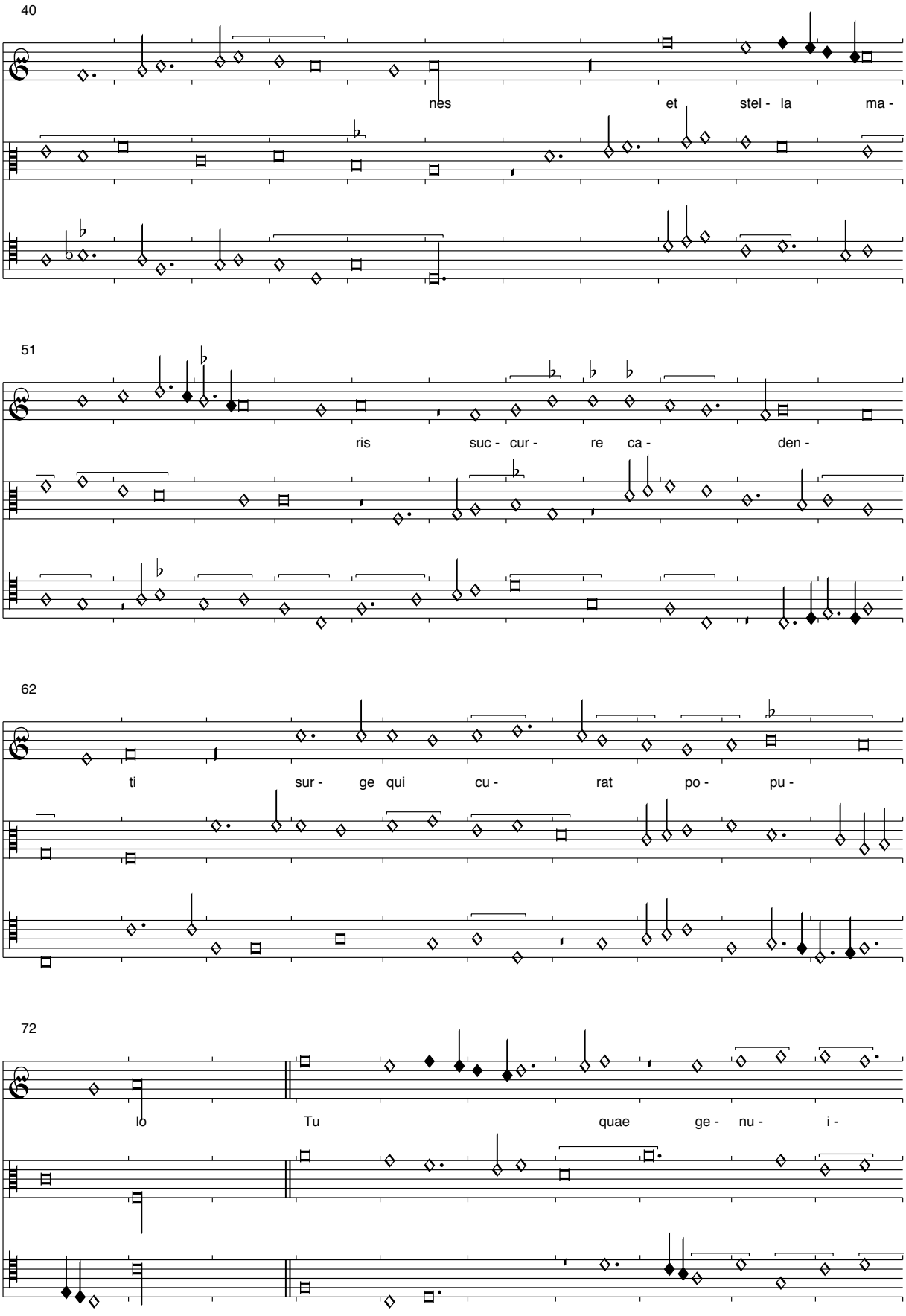


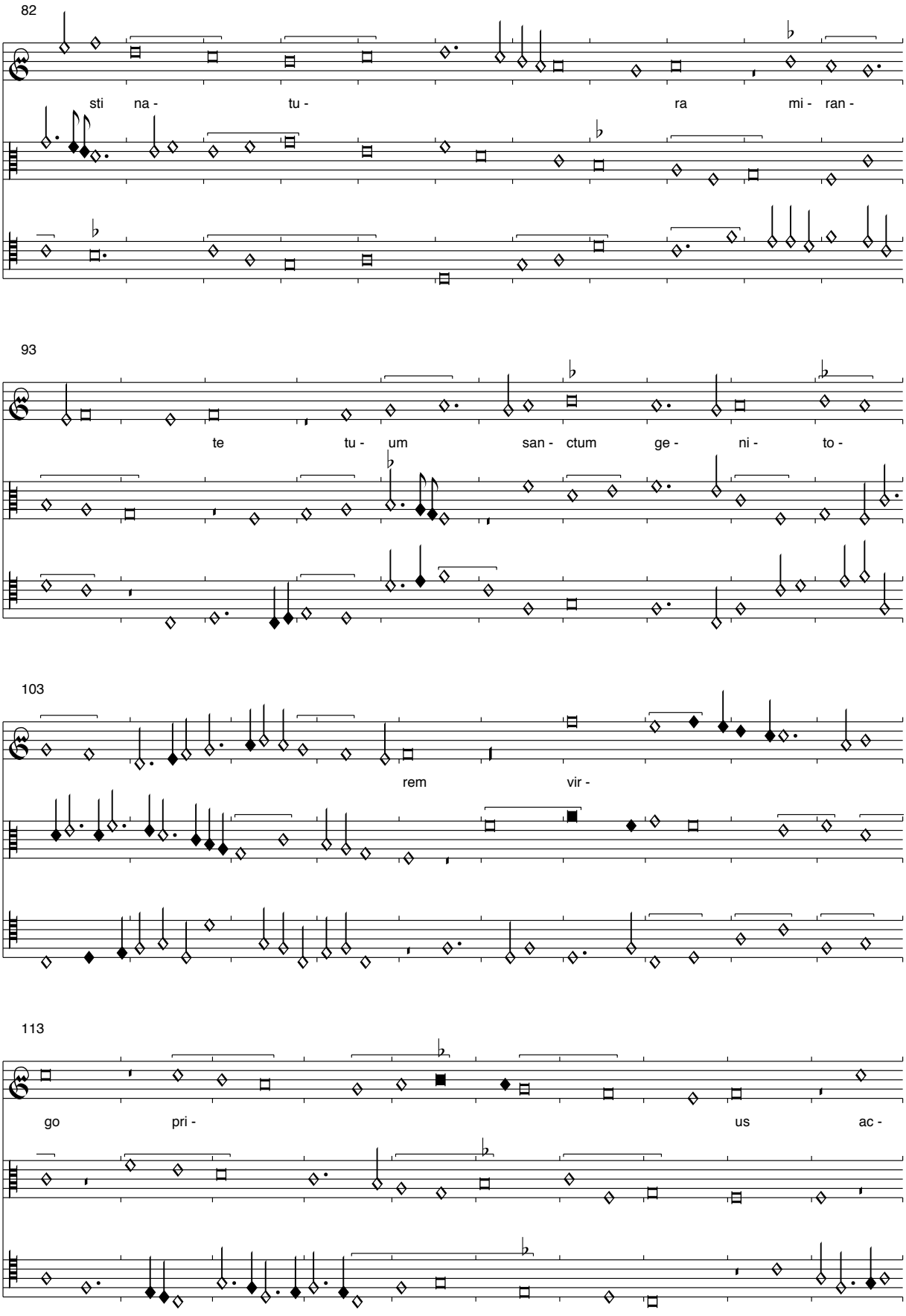
Dieser Gesang ist nur im Cantus vorhanden. Die beiden weiteren polyphonen Stücke mit diesem Titel haben

: Alma redemptoris mater

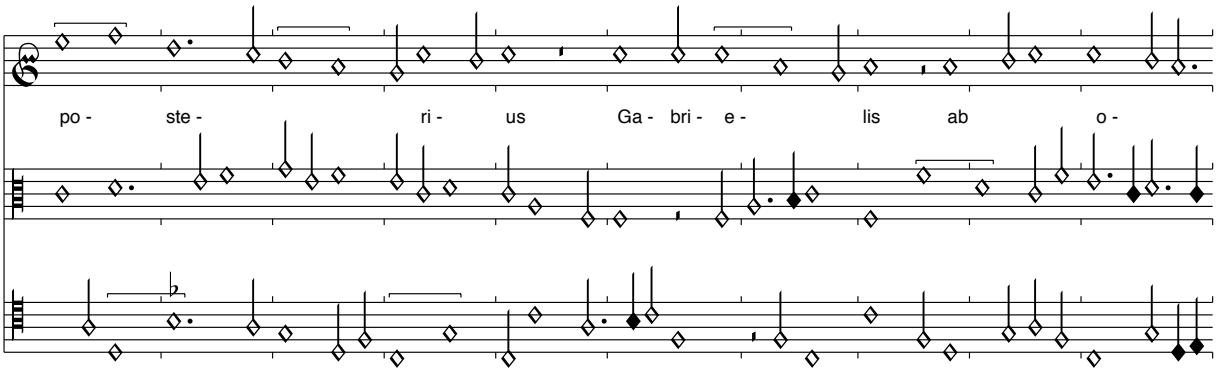
Glogau Nr. 40




40
nes et stel - la ma -
51
ris suc - cur - re ca - den -
62
ti sur - ge qui cu - rat po - pu -
72
lo Tu quae ge - nu - i -


82
sti na - tu - ra mi - ran -
93
te tu - um san - ctum ge - ni - to -
103
rem vir -
113
go pri - us ac -

123



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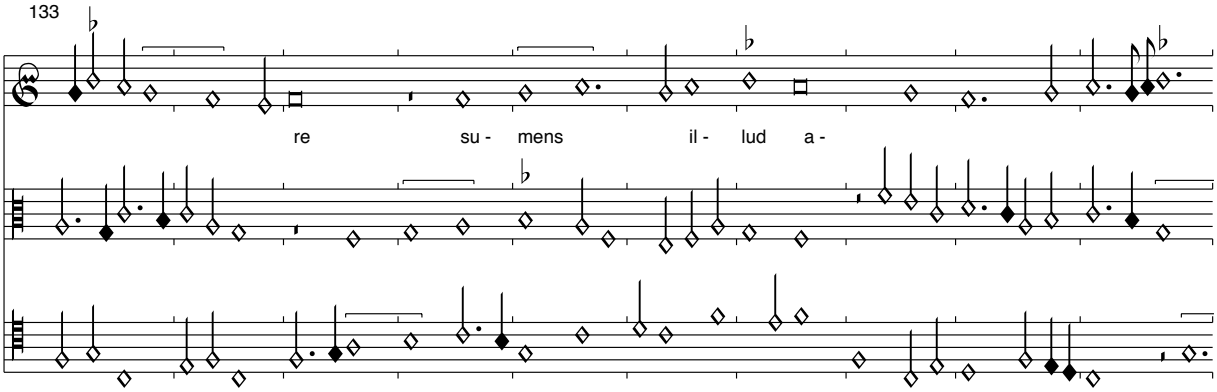

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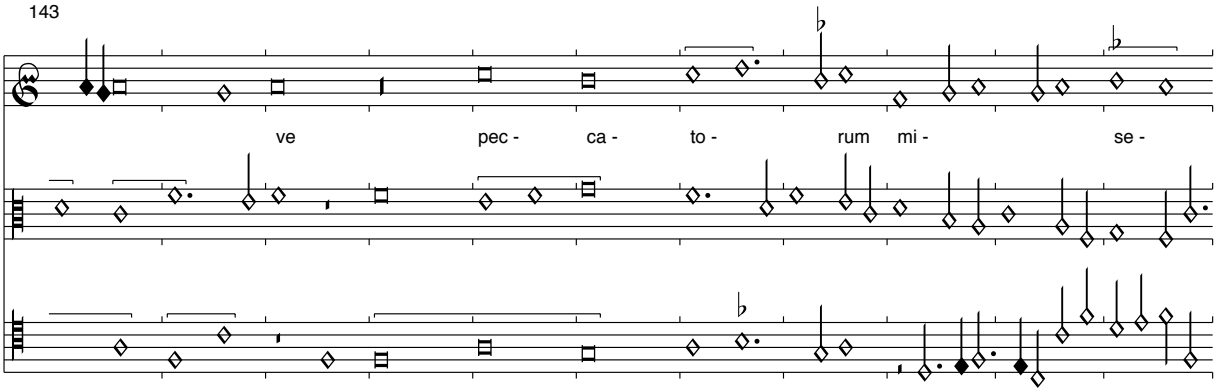

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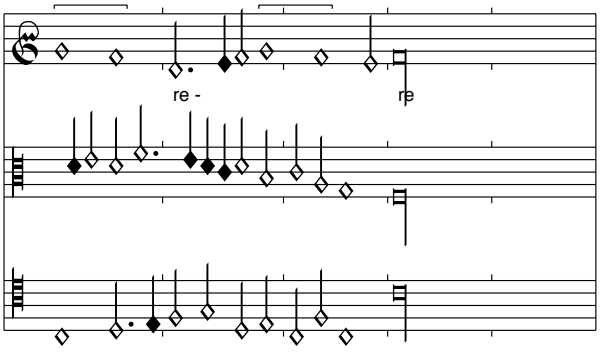
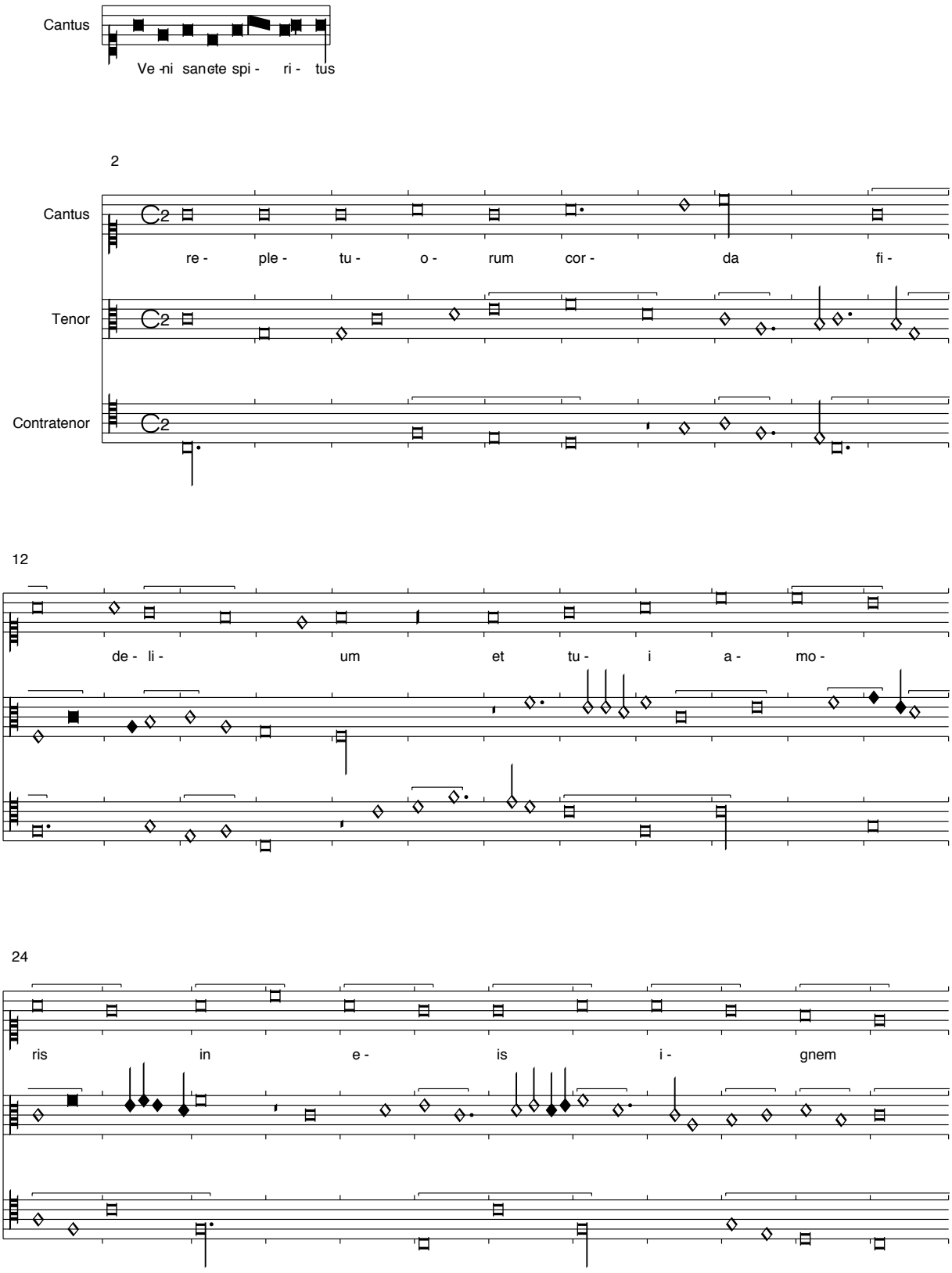
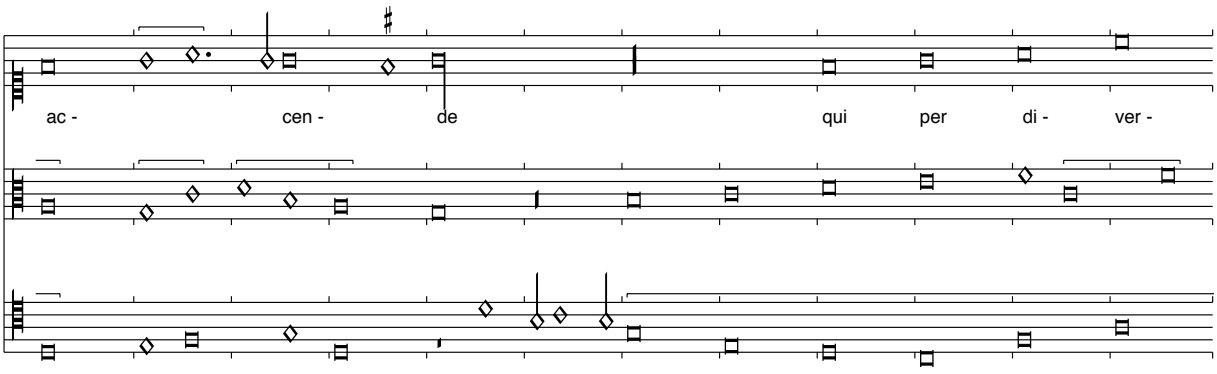


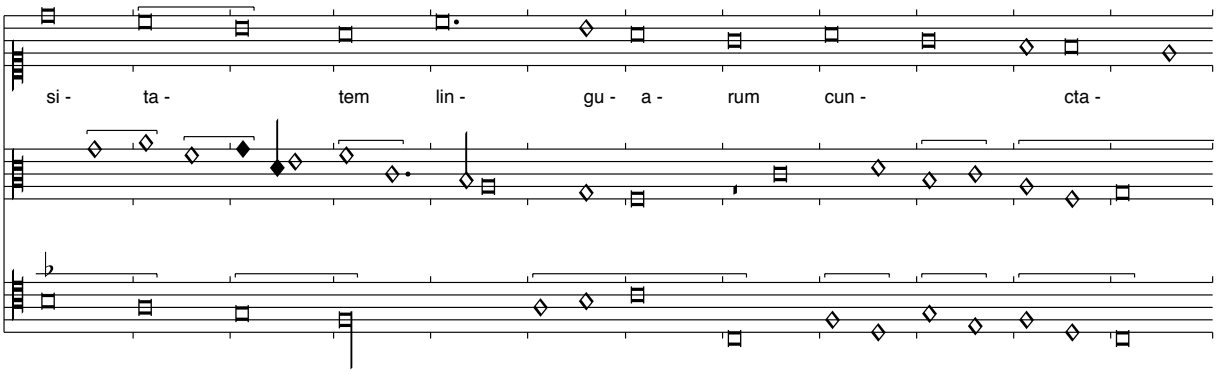
Veni sancte spiritus
Glogau Nr. 41



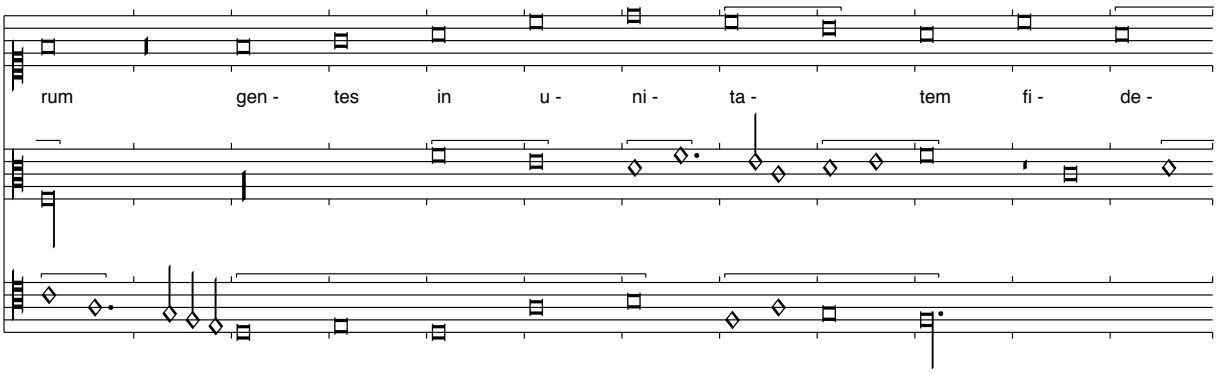
36


ac - cen - de qui per di - ver -

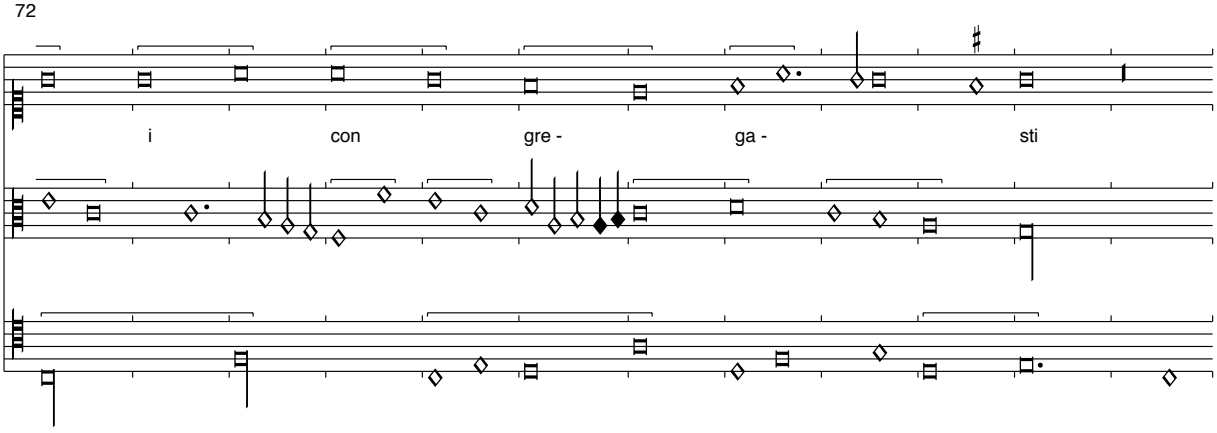
48


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

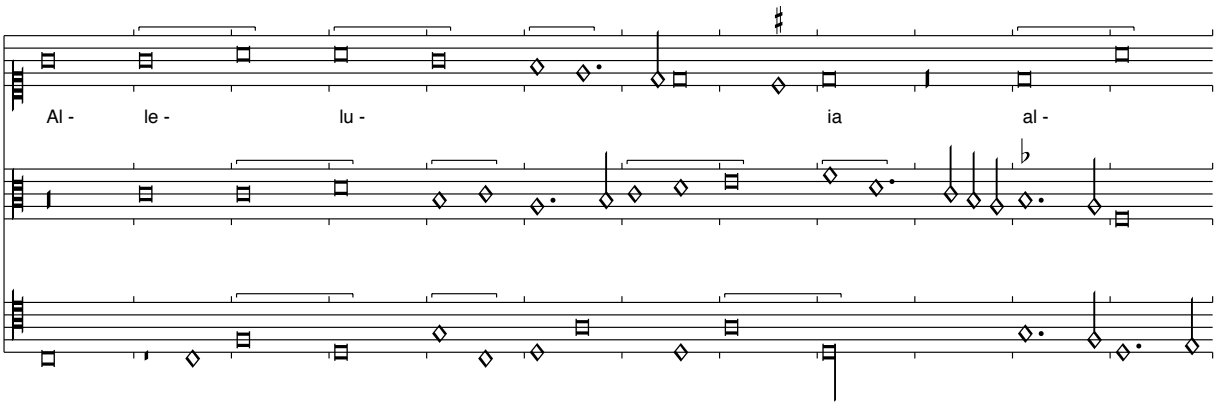
60


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

72


i con gre - ga - sti

84



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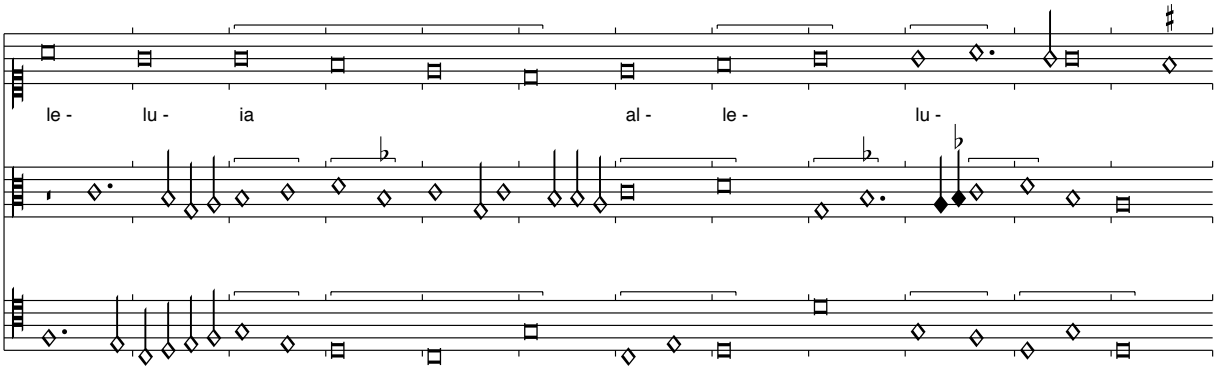
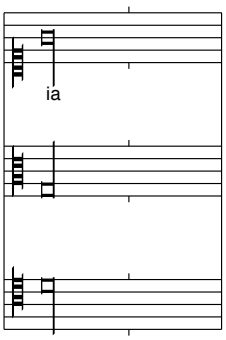
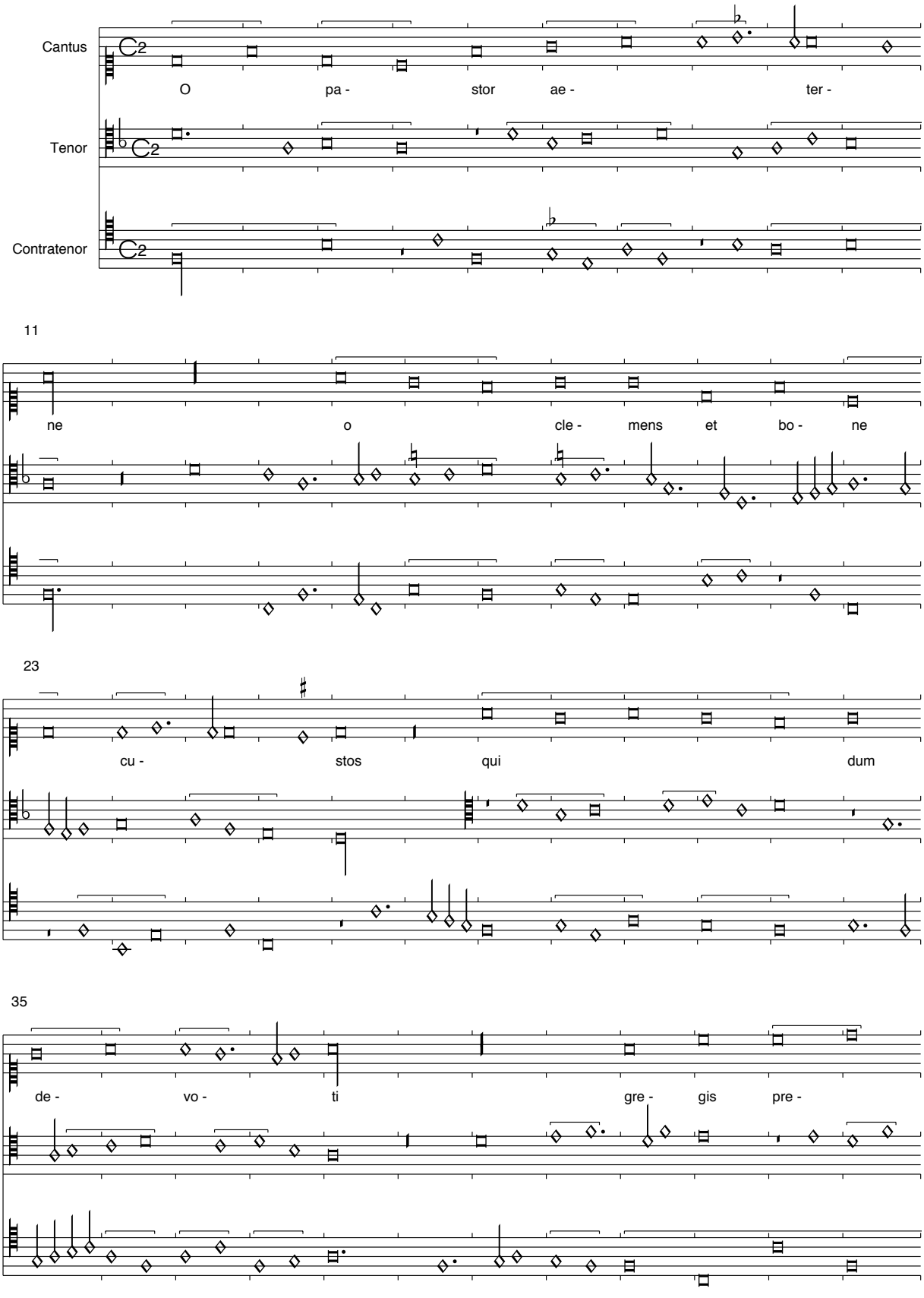


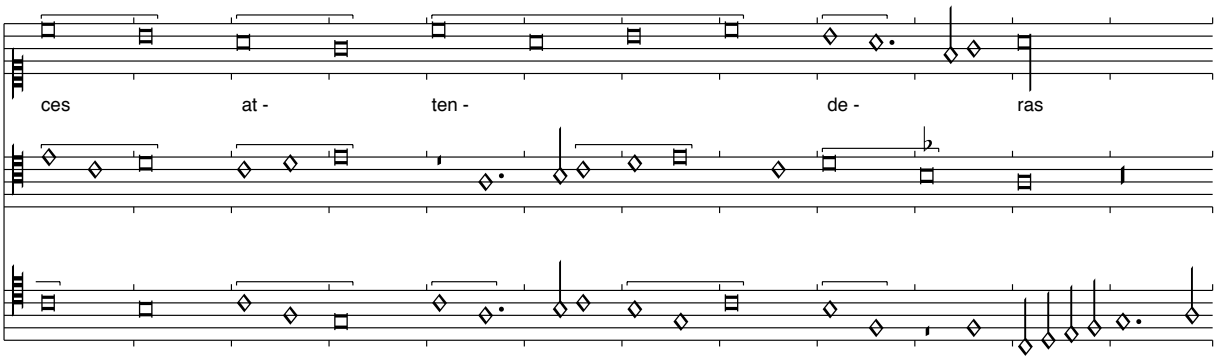
108



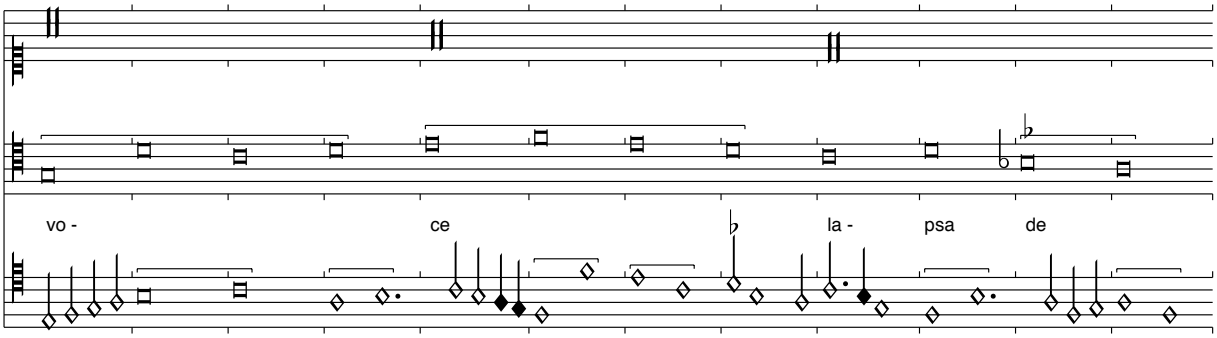
O pastor aeterne
Glogau Nr. 42



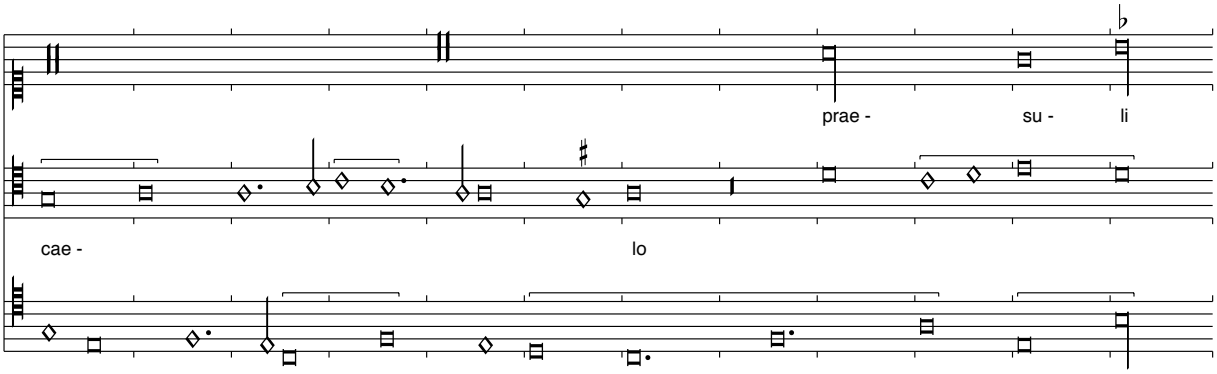
47


ces at - ten - de - ras

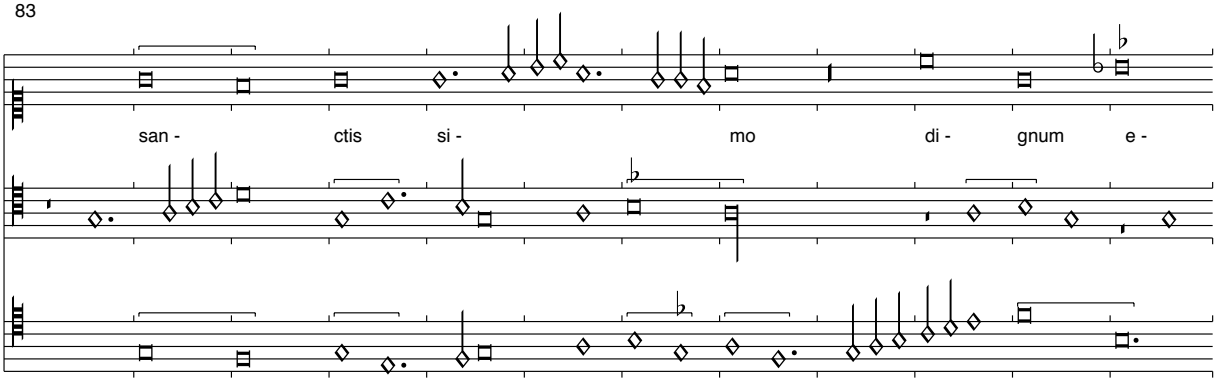
59

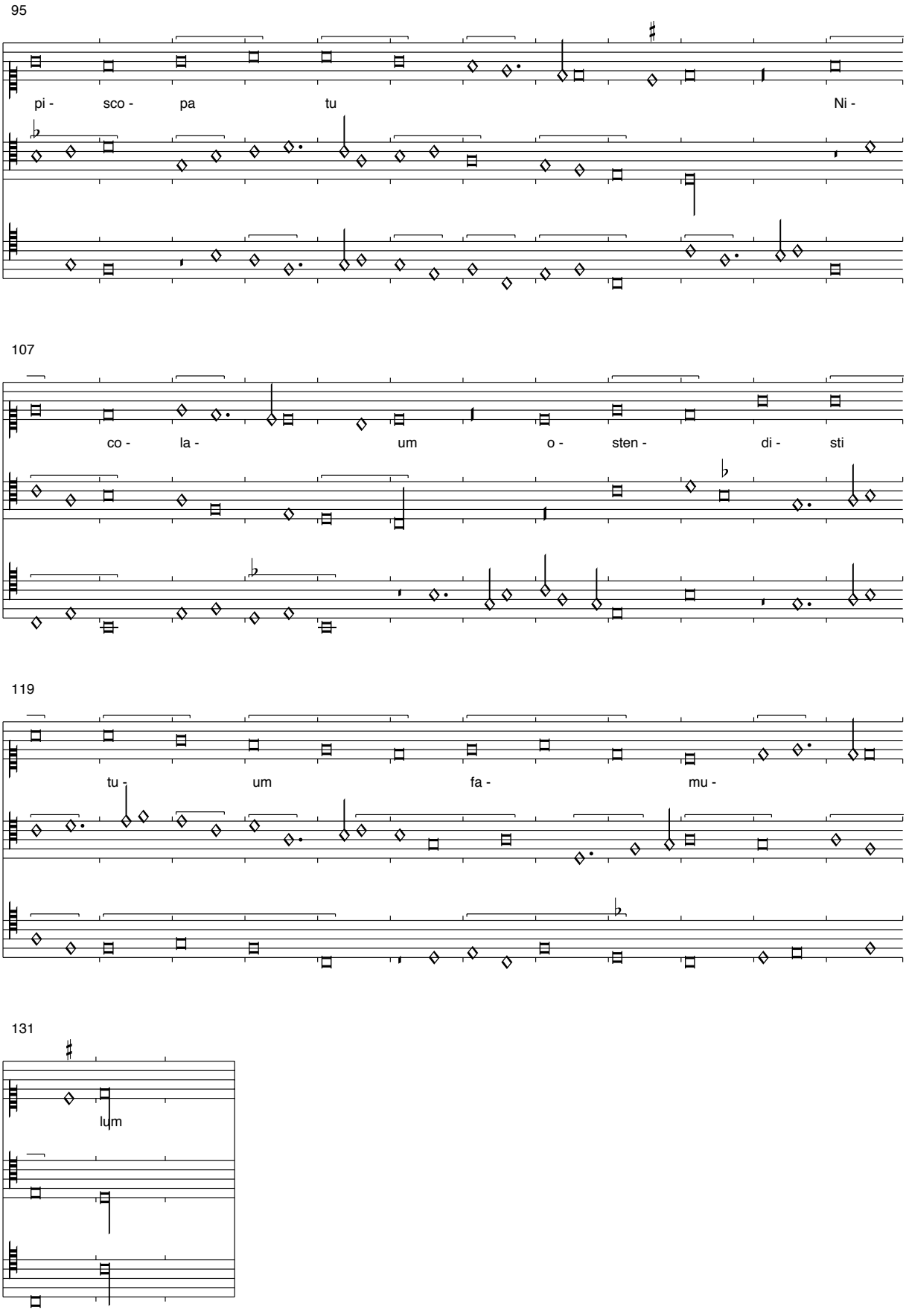

vo - ce la - psa de

71


prae - su - li
cae - lo

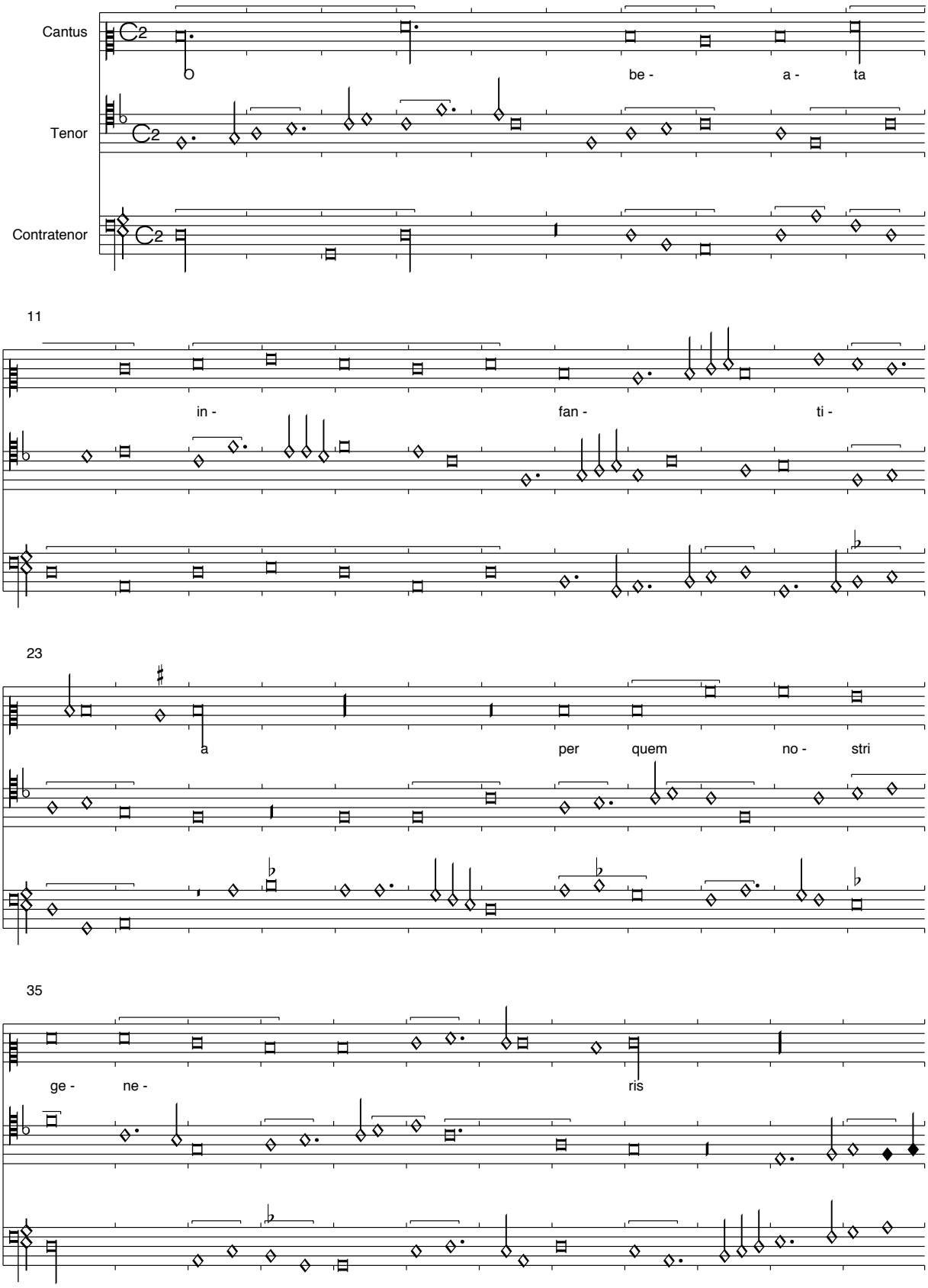
83


san - ctis si - mo di - gnum e -



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

O beata infantia
Glogau Nr. 43



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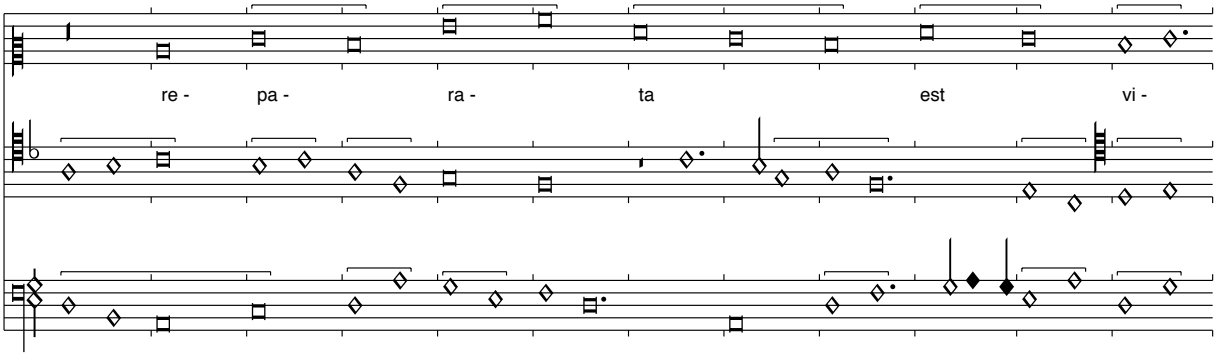

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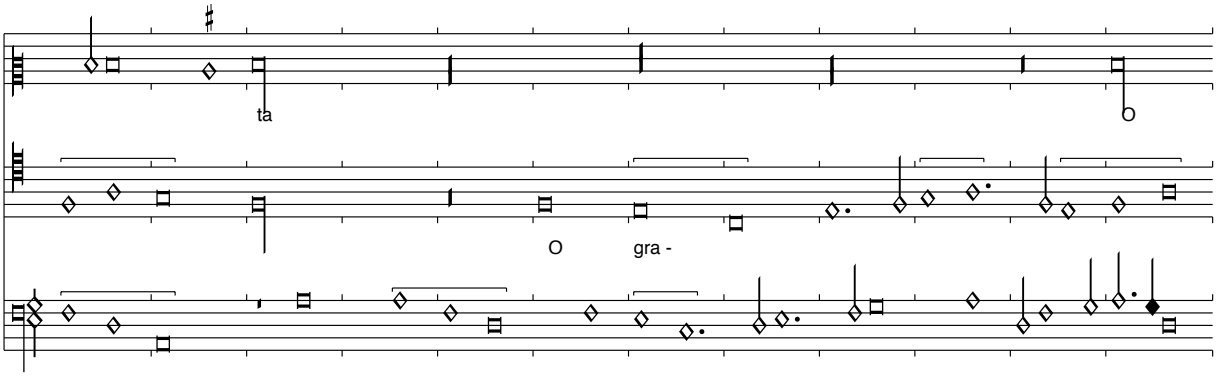

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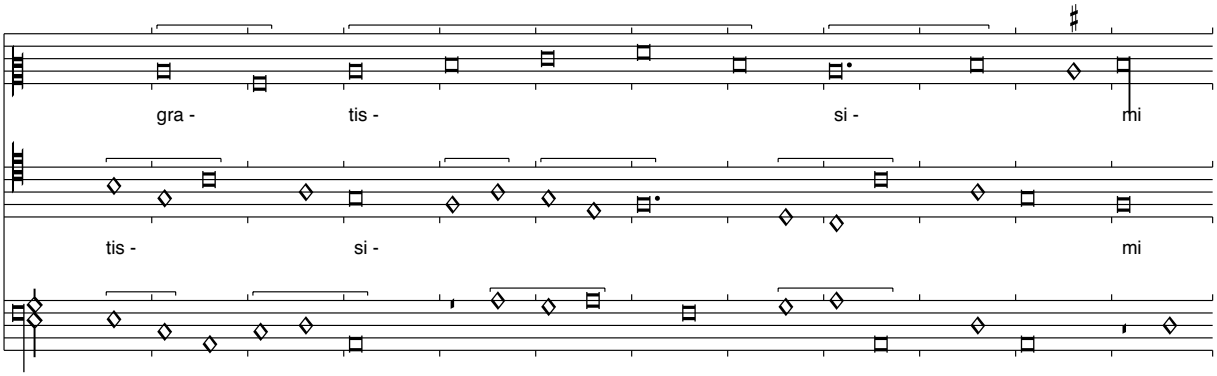

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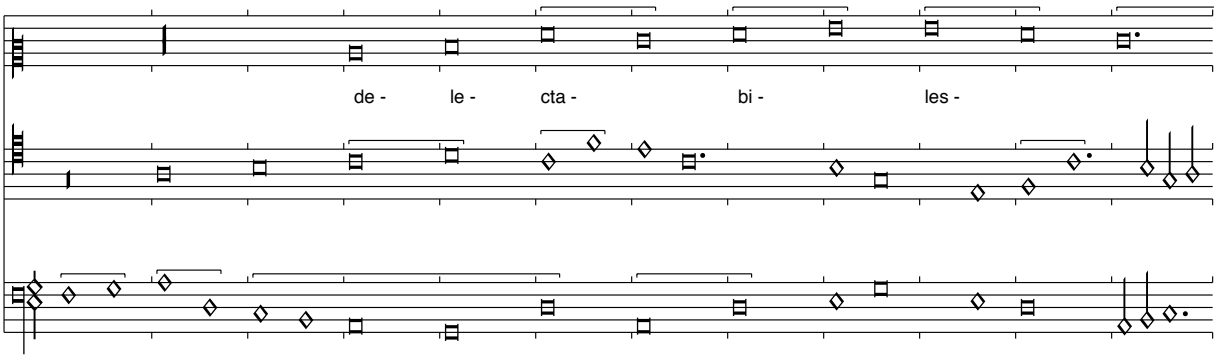

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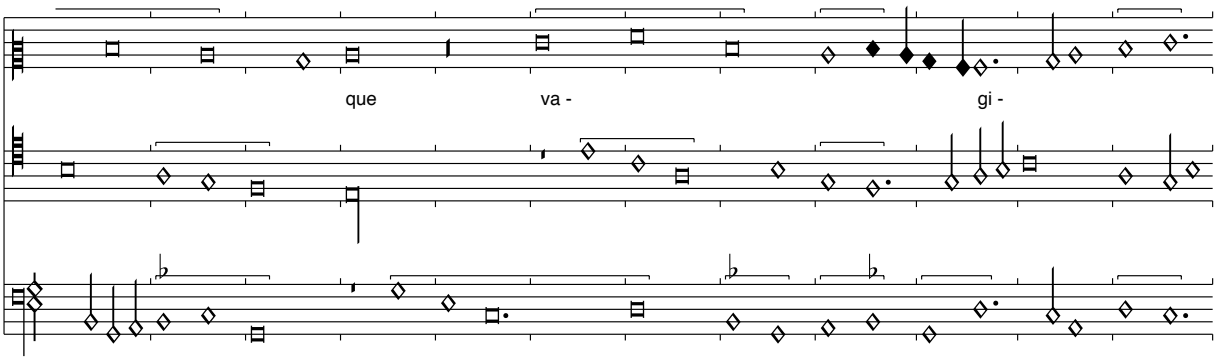

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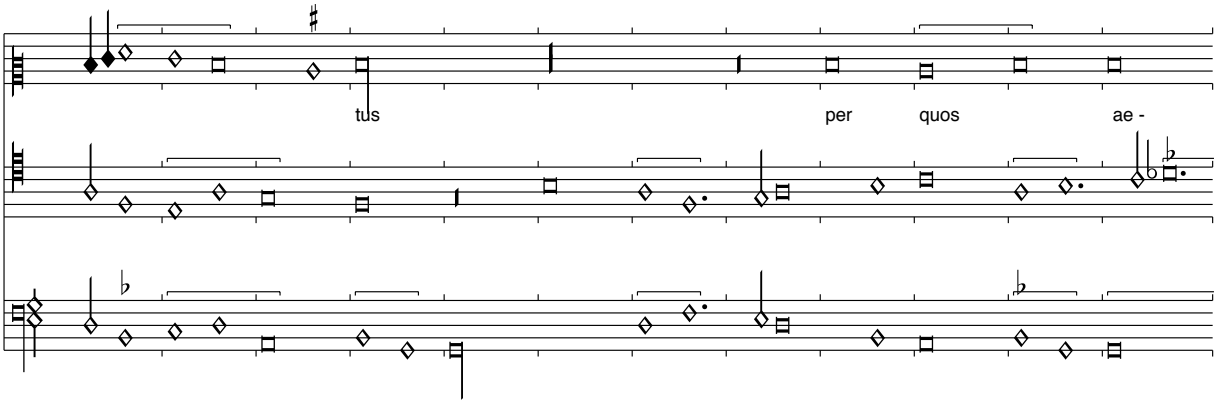

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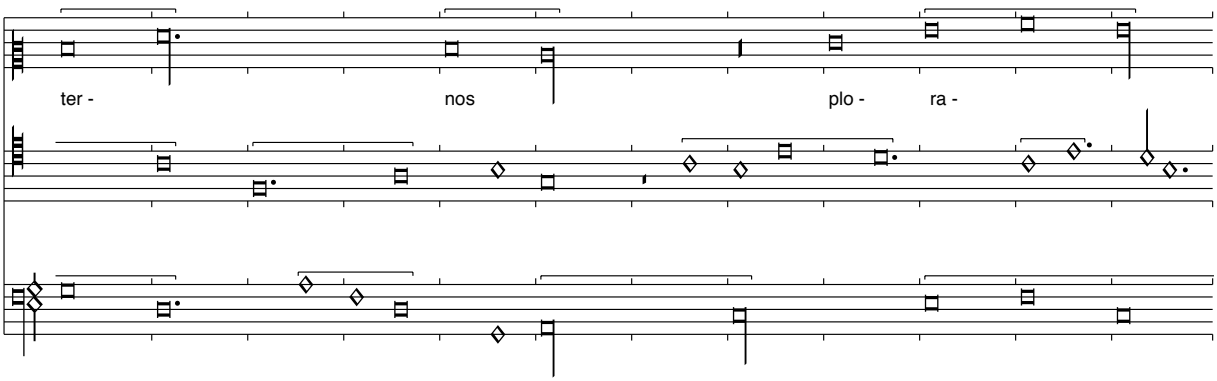

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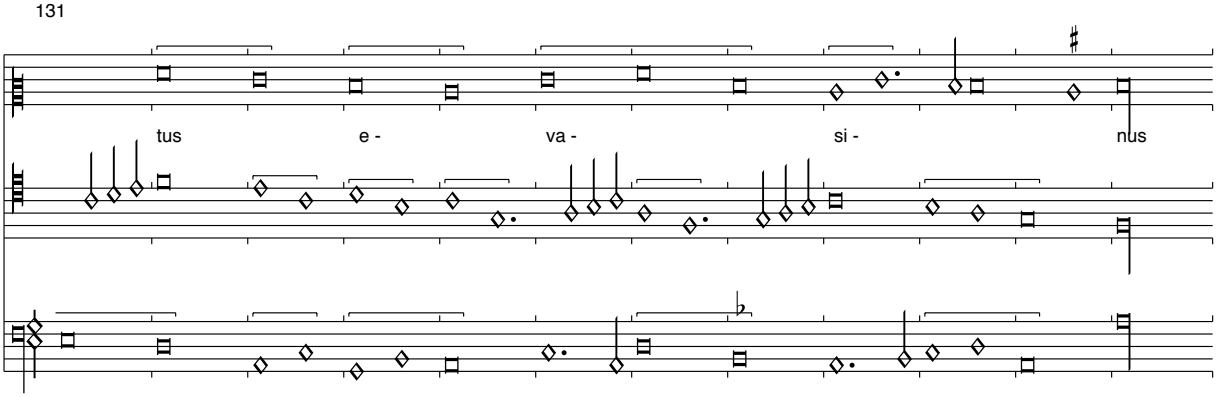

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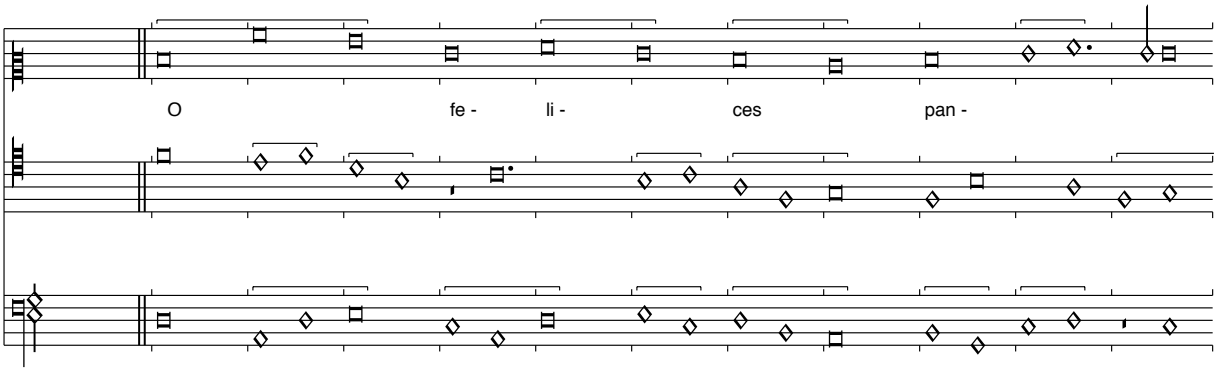

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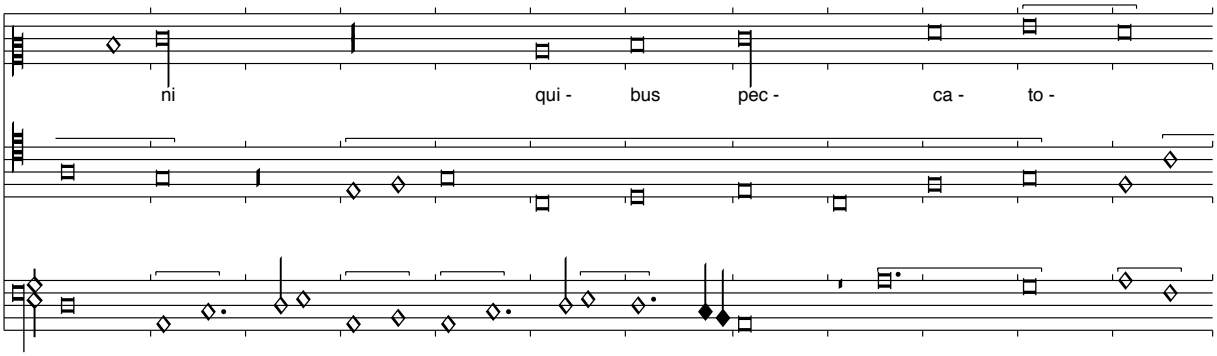

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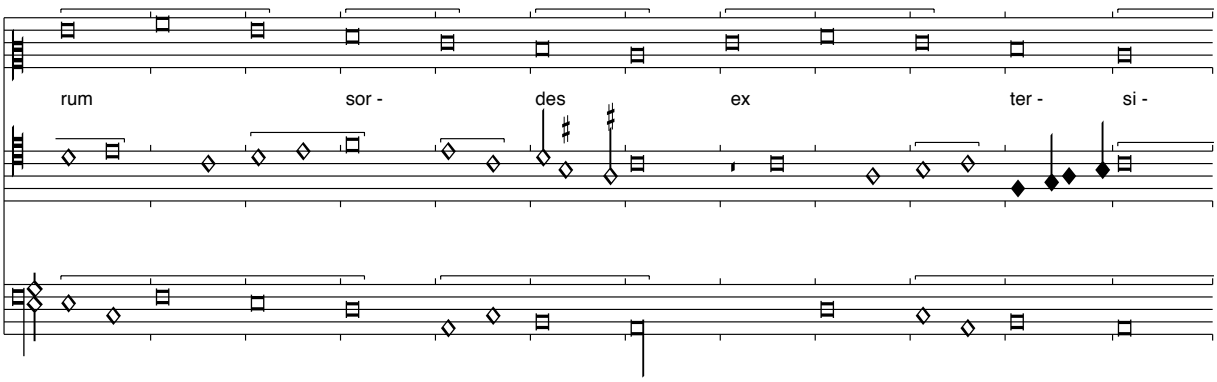

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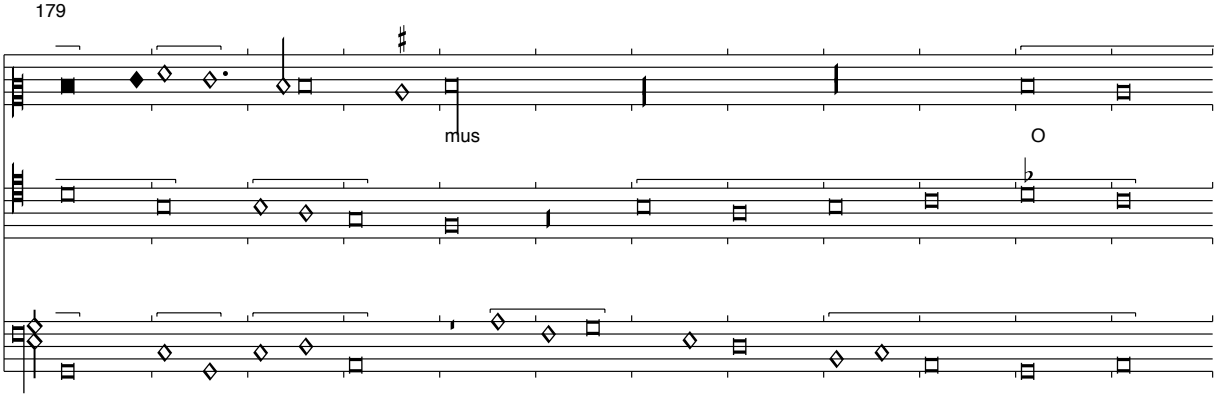

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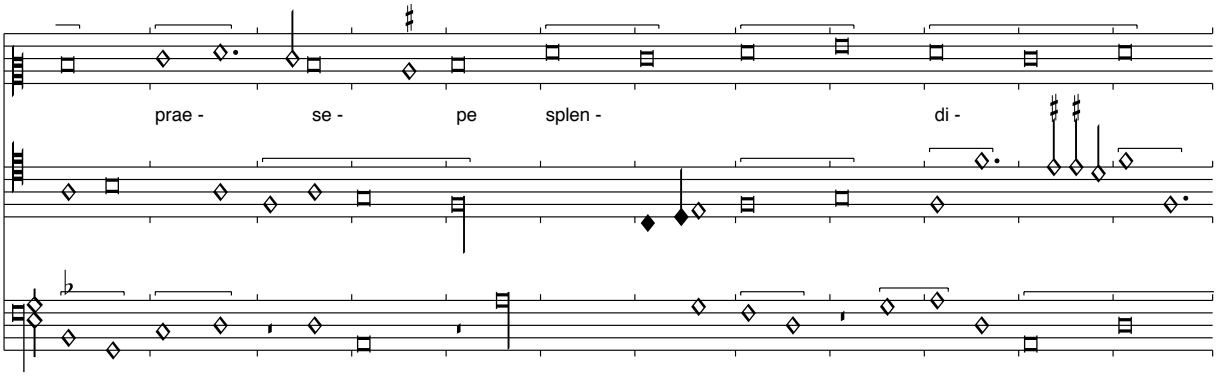

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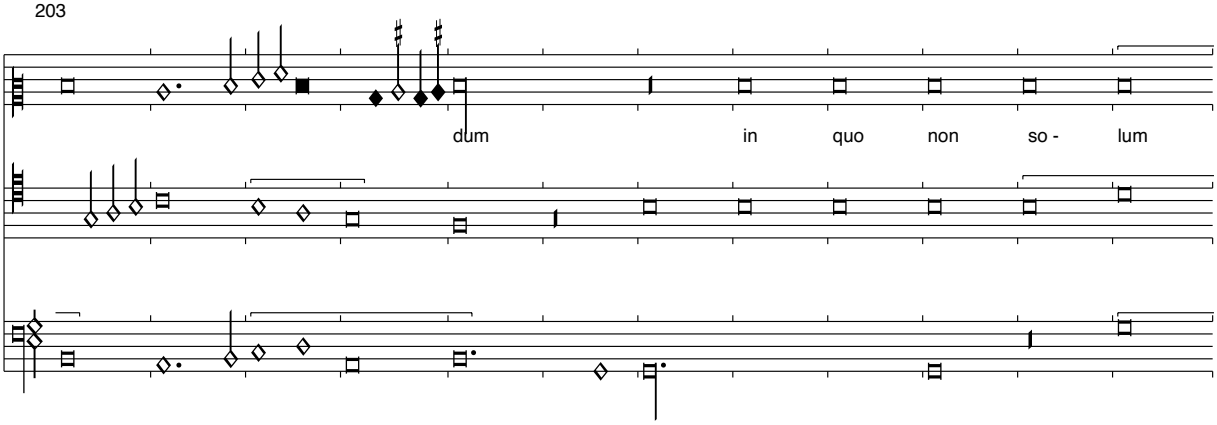

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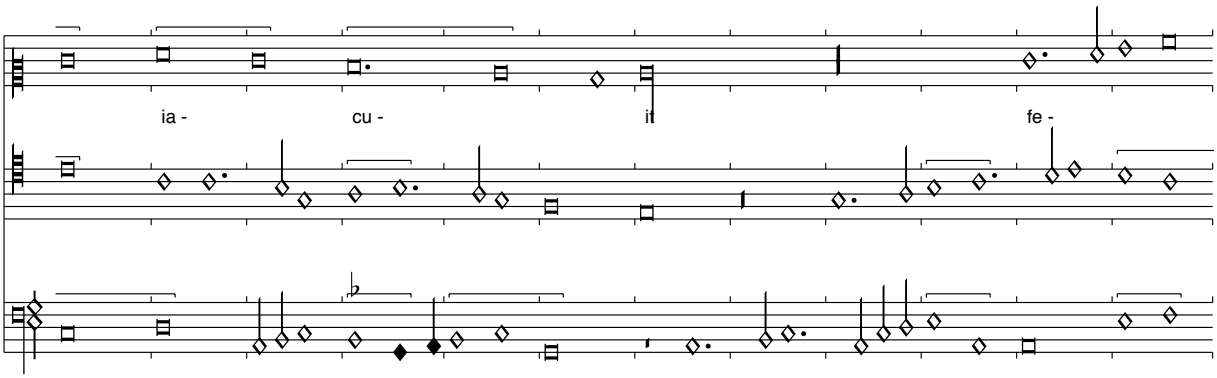

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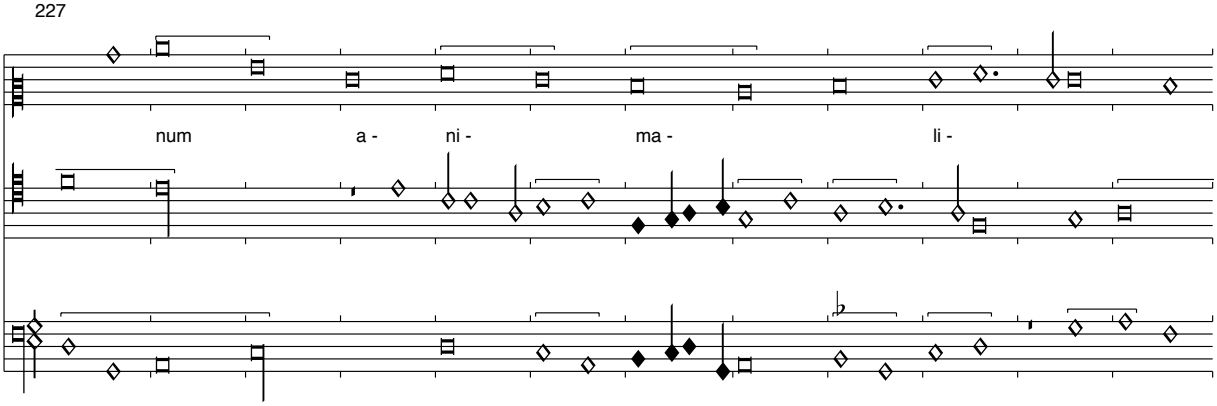

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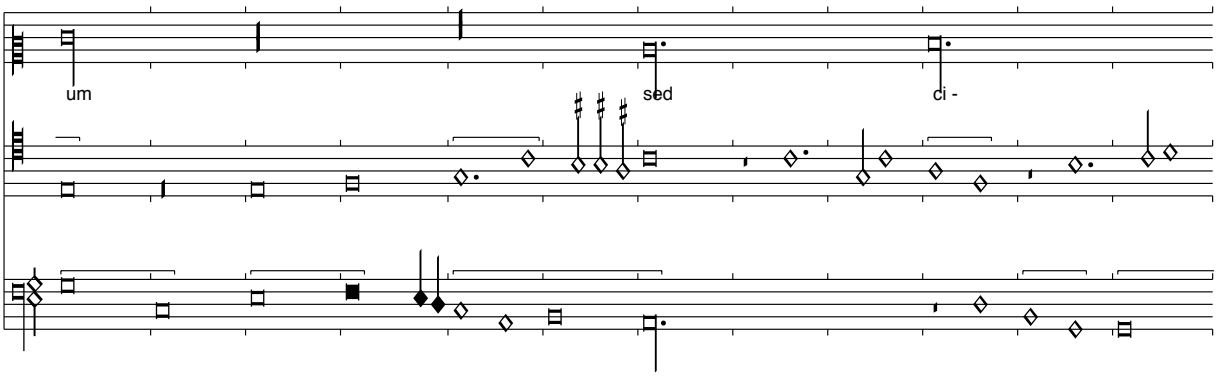

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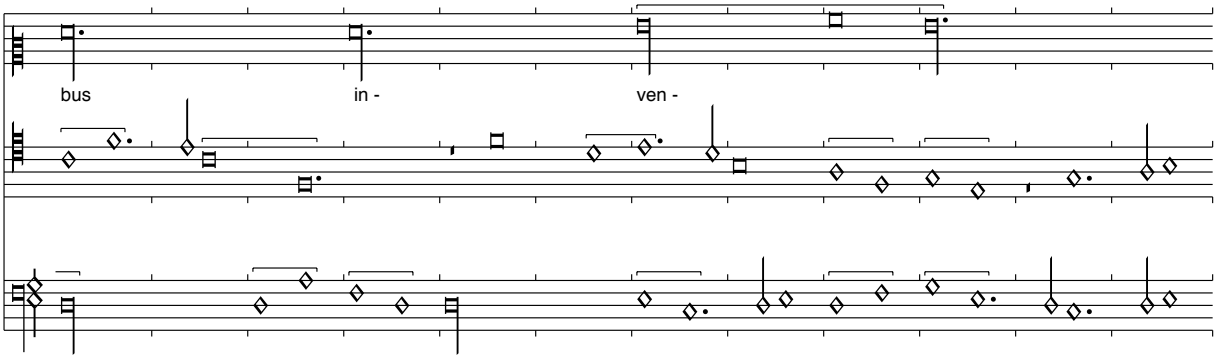

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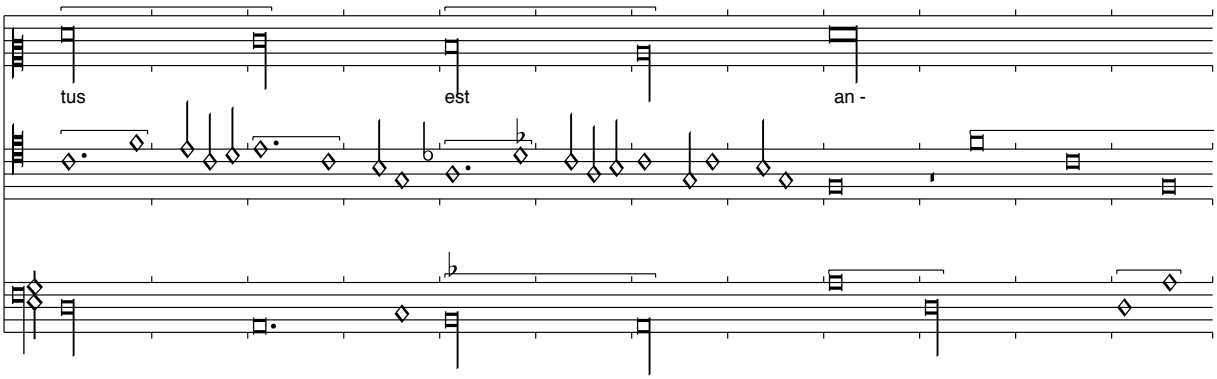

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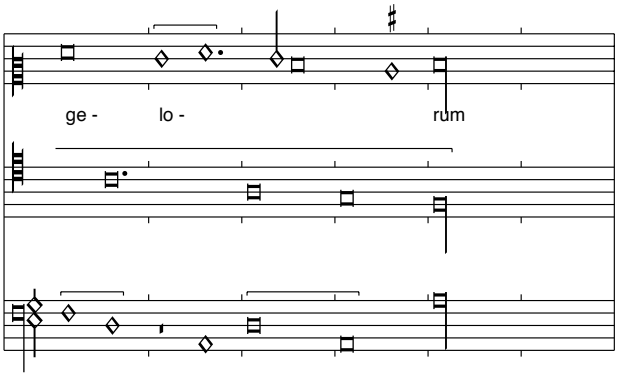
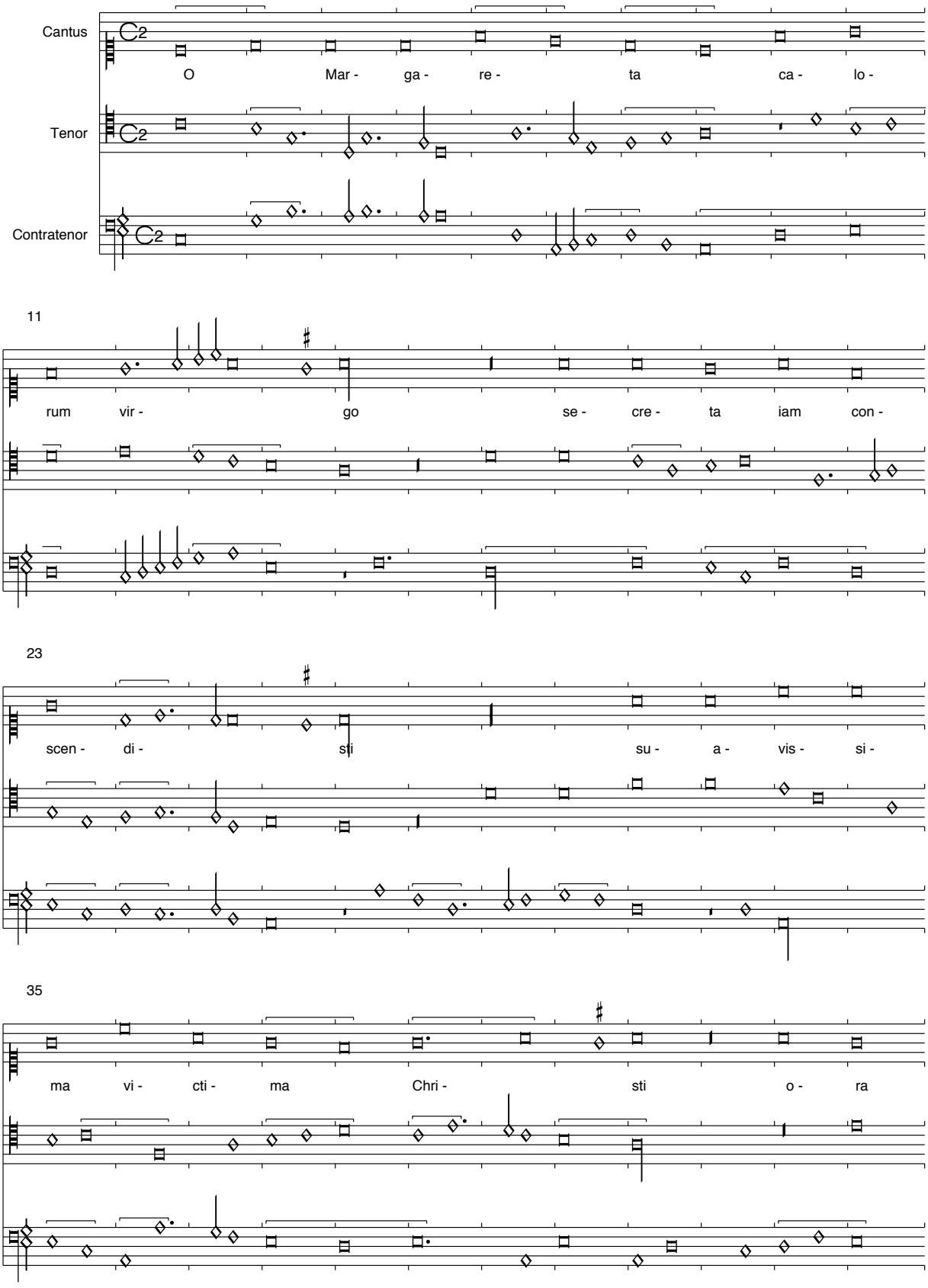


O Margareta caelorum
Glogau Nr. 44



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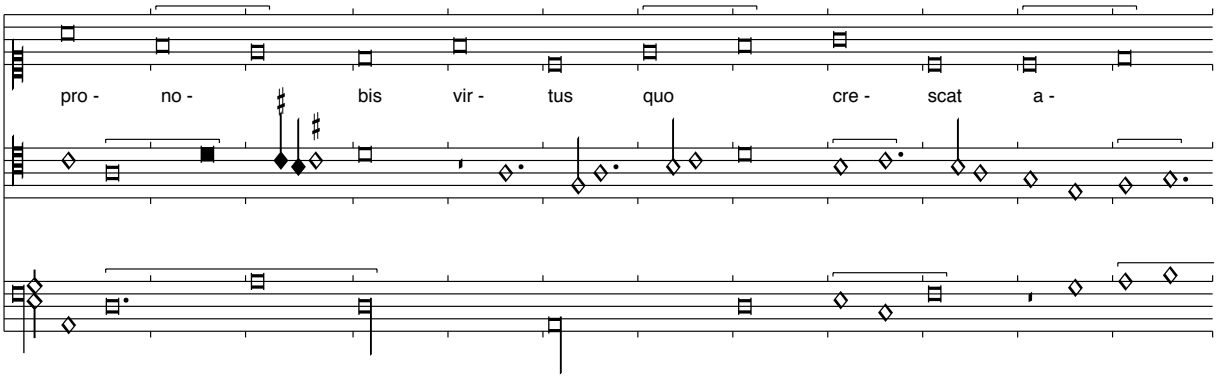

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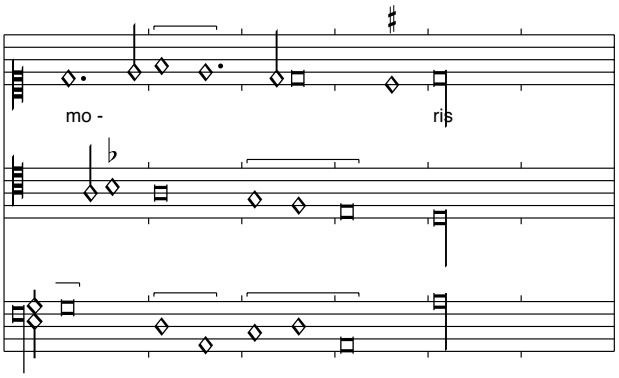
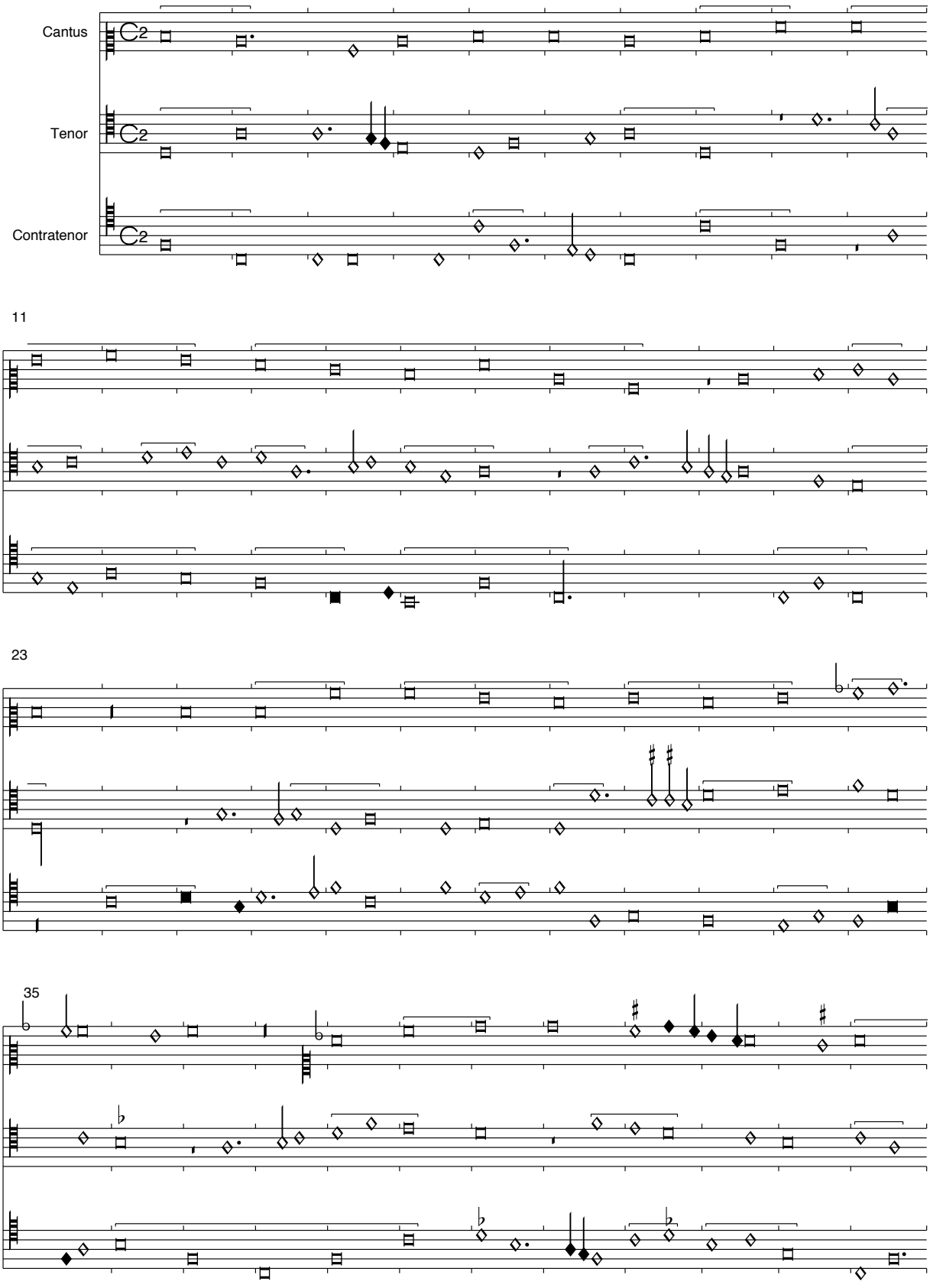


Salve nobilis virga Jesse

Glogau, Nr. 45



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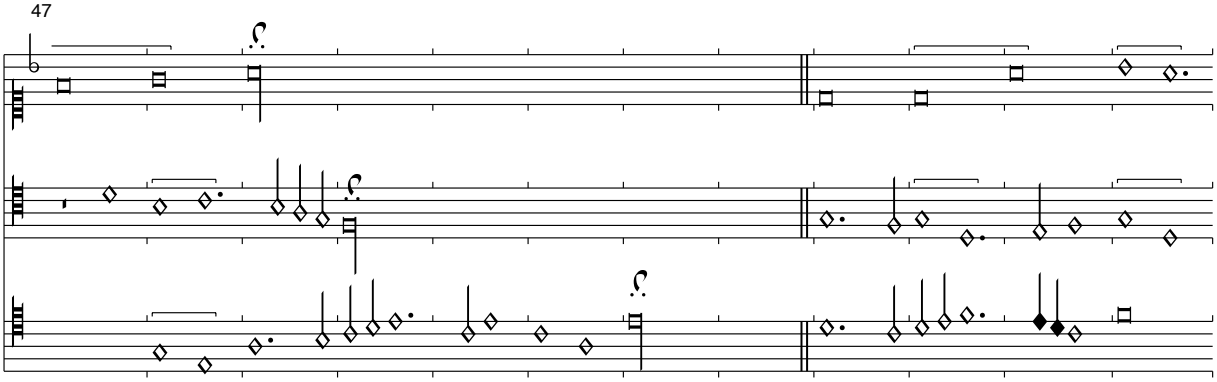

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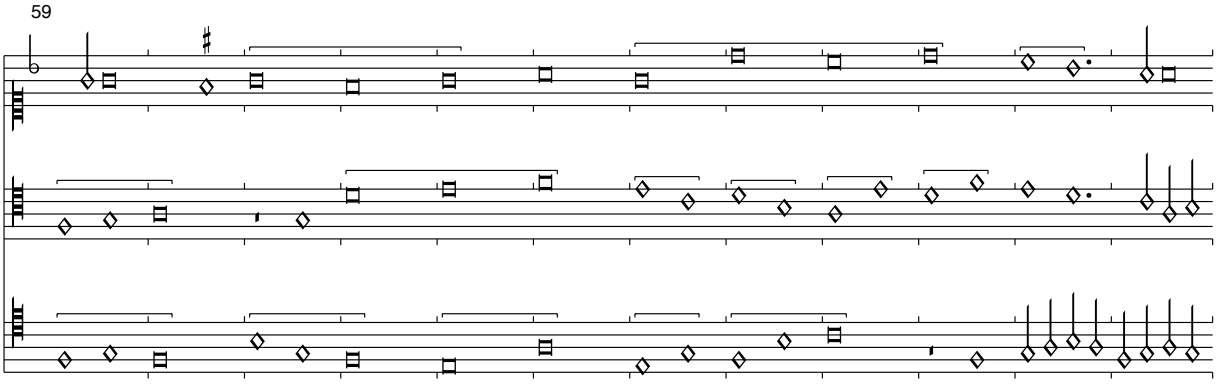

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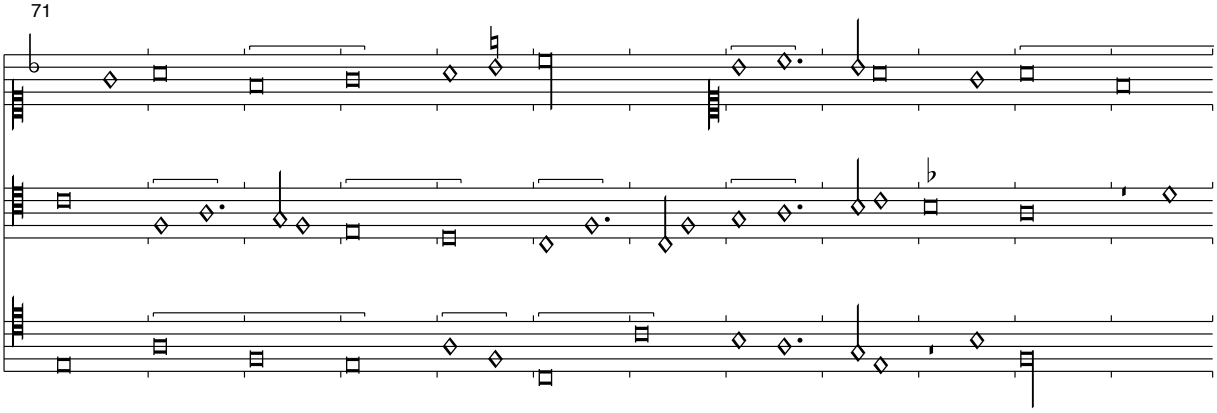

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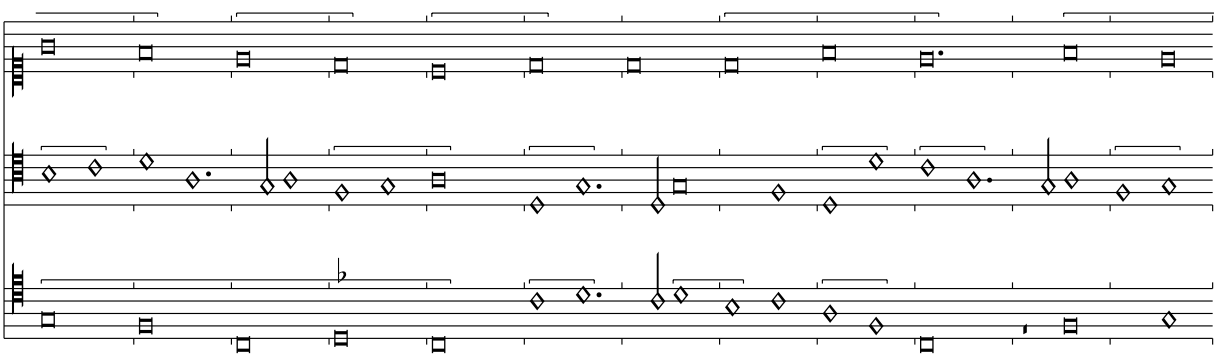
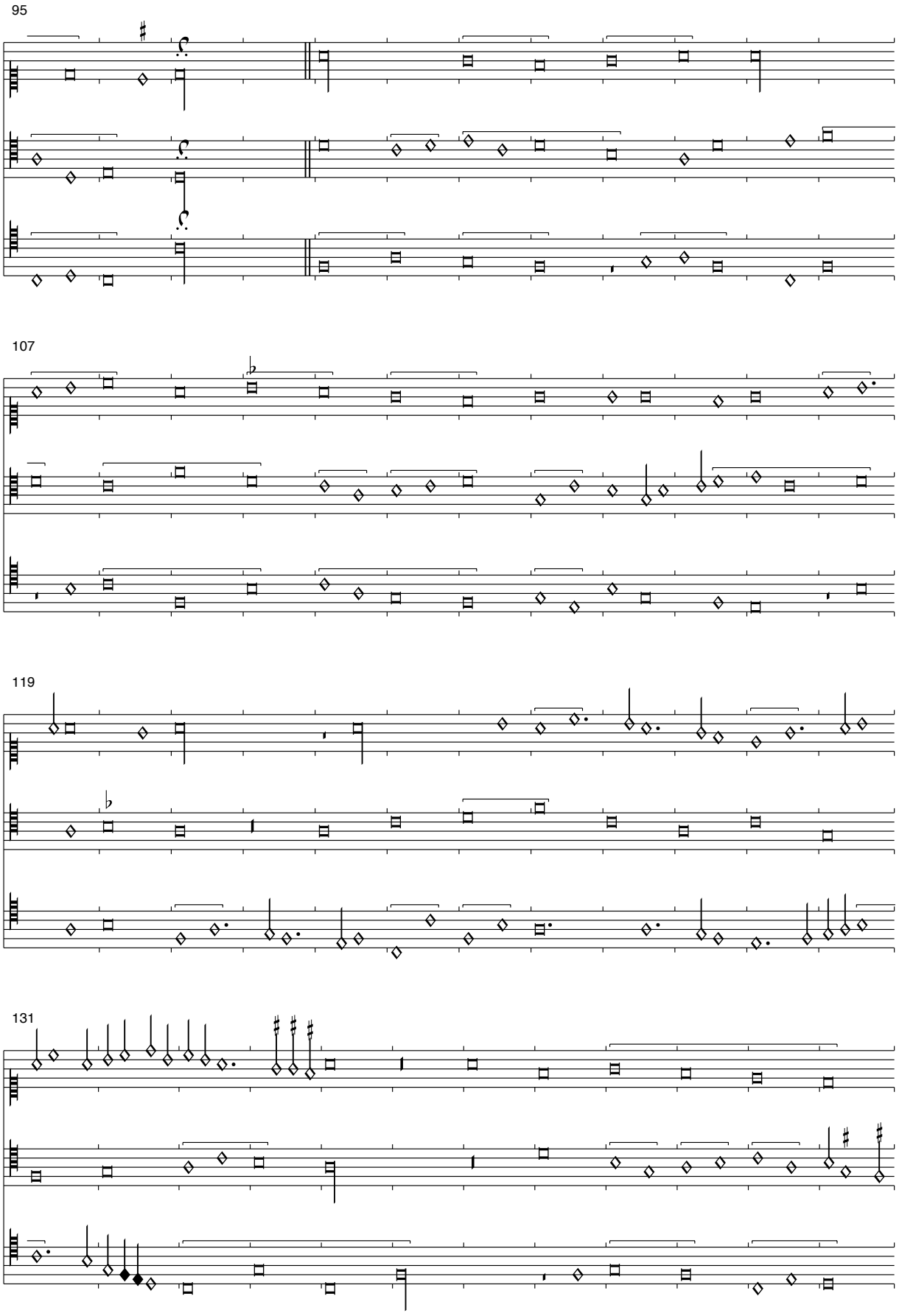
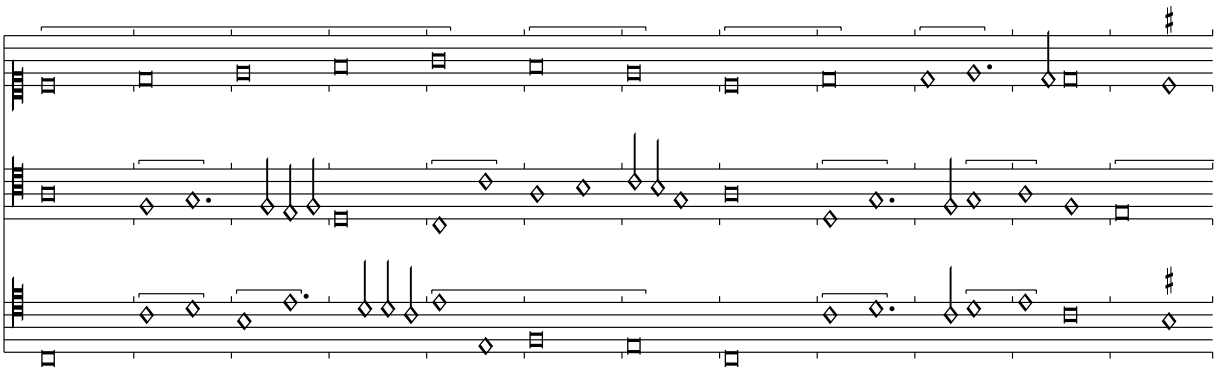



95
107
119
131

143



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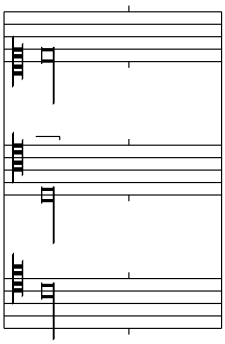
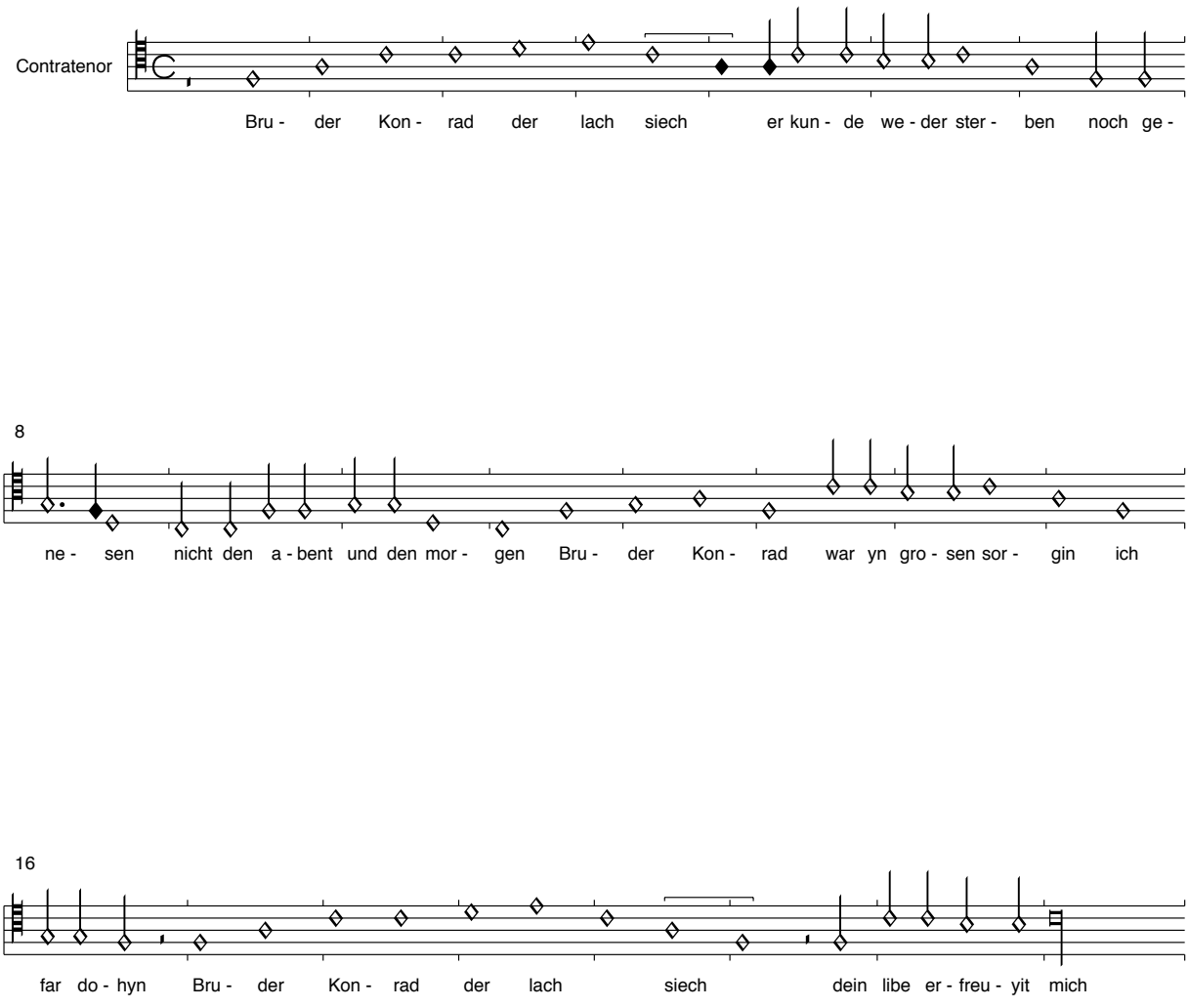
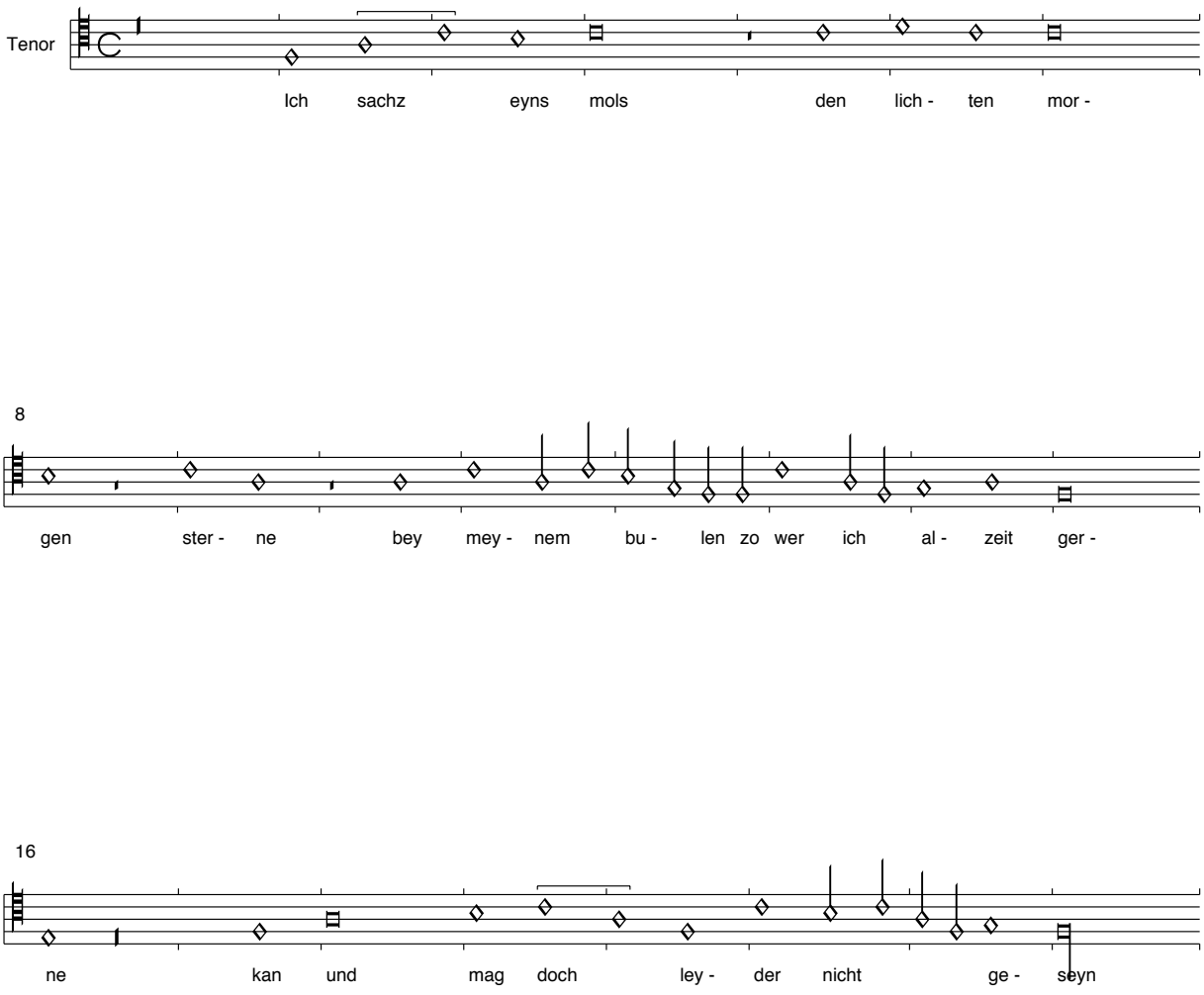


Bruder Konrad
Glogau Nr. 47



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

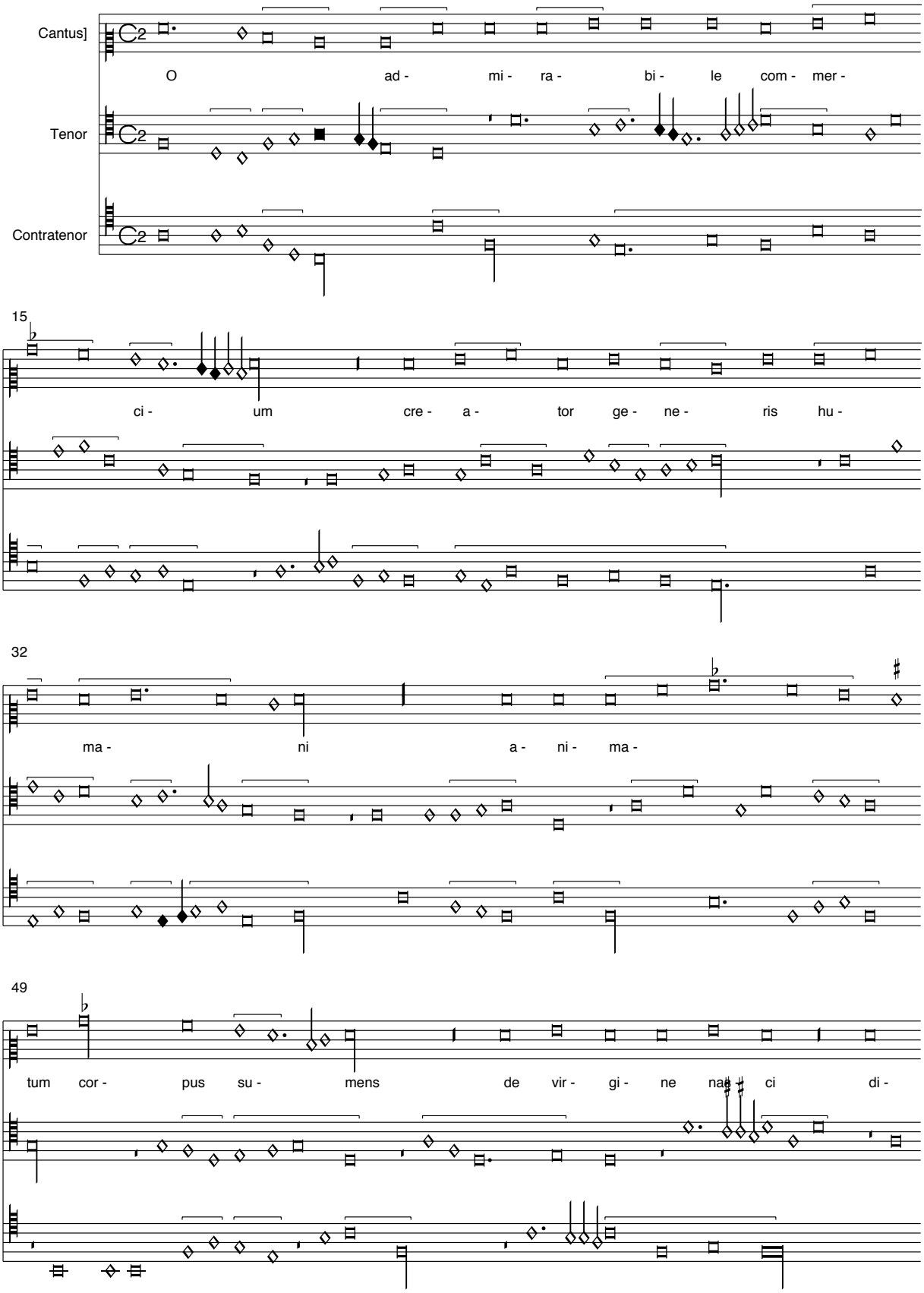
Ich sachz eyns mols
Glogau Nr. 47



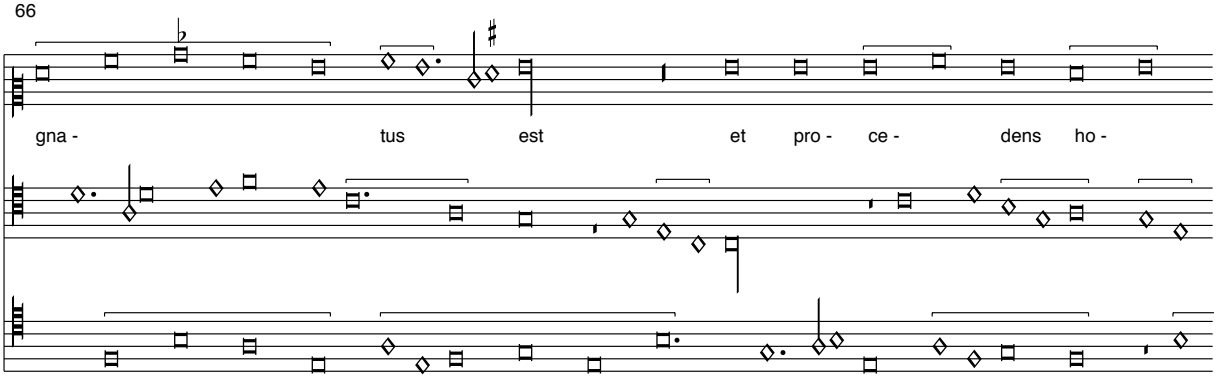
Dieses Lied ist nur im Tenor, allerdings im Contratenor Buch wiedergegeben. Es dient auch als Textquelle für das dreistimmige Stück Nr. 53

O admirabile commercium

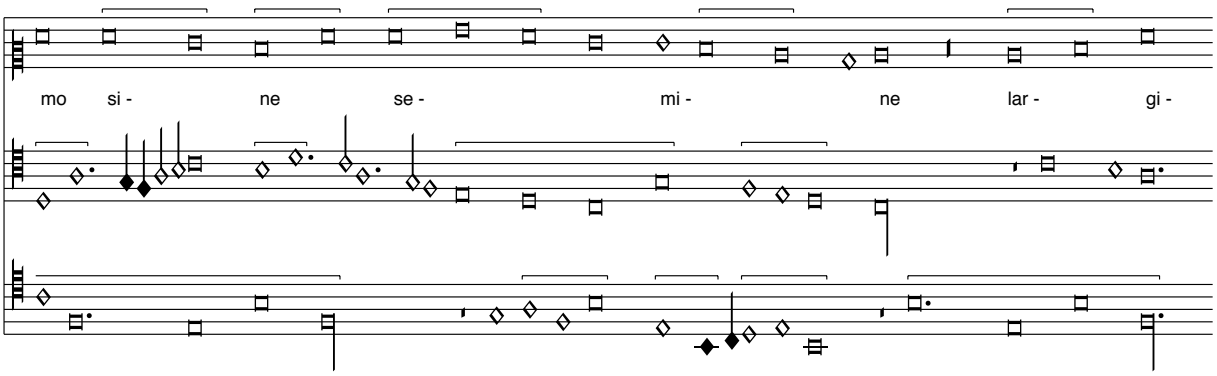
Glogau Nr. 48



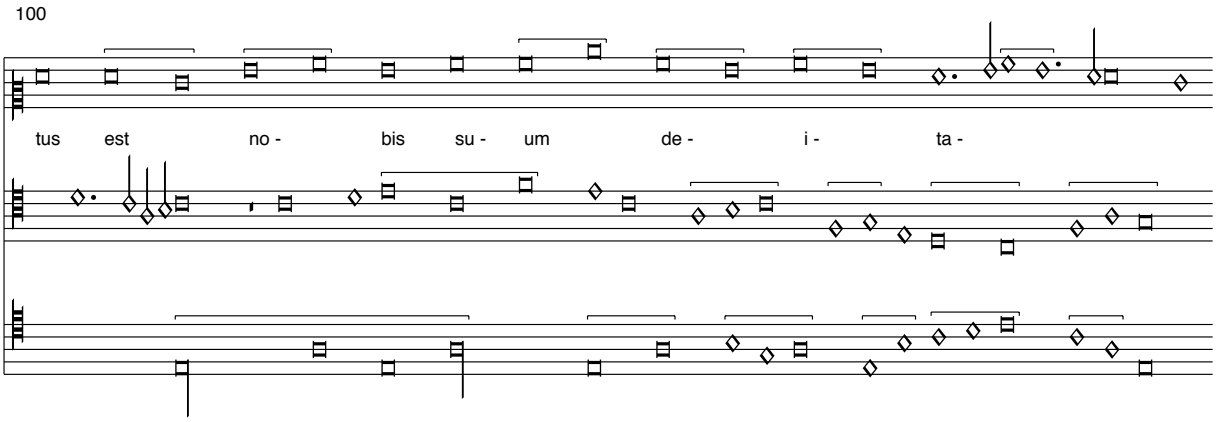
66


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

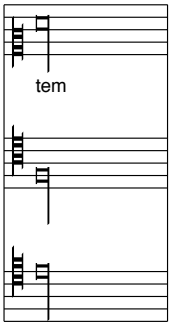
83


mo si - ne se - mi - ne lar - gi -

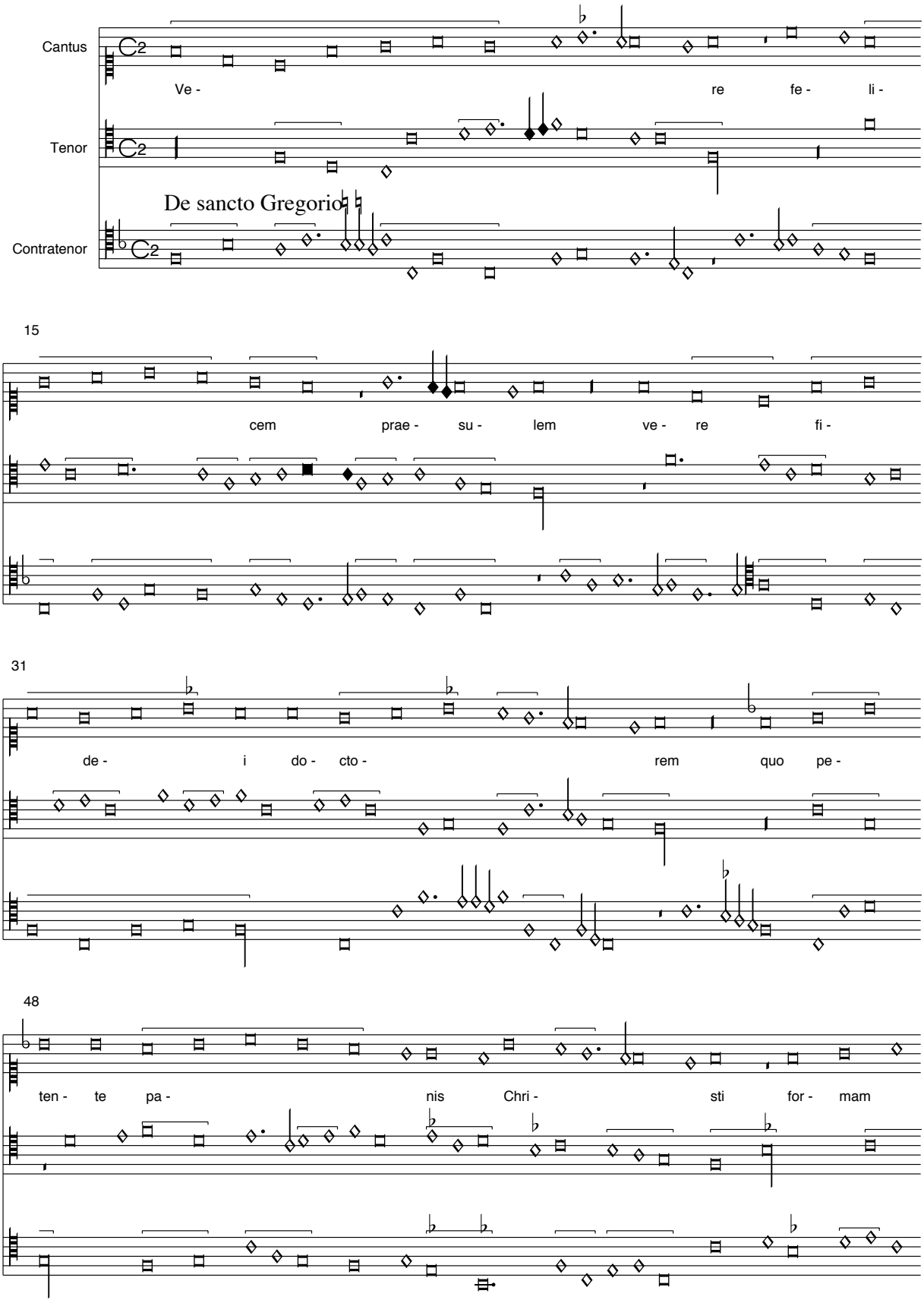
100

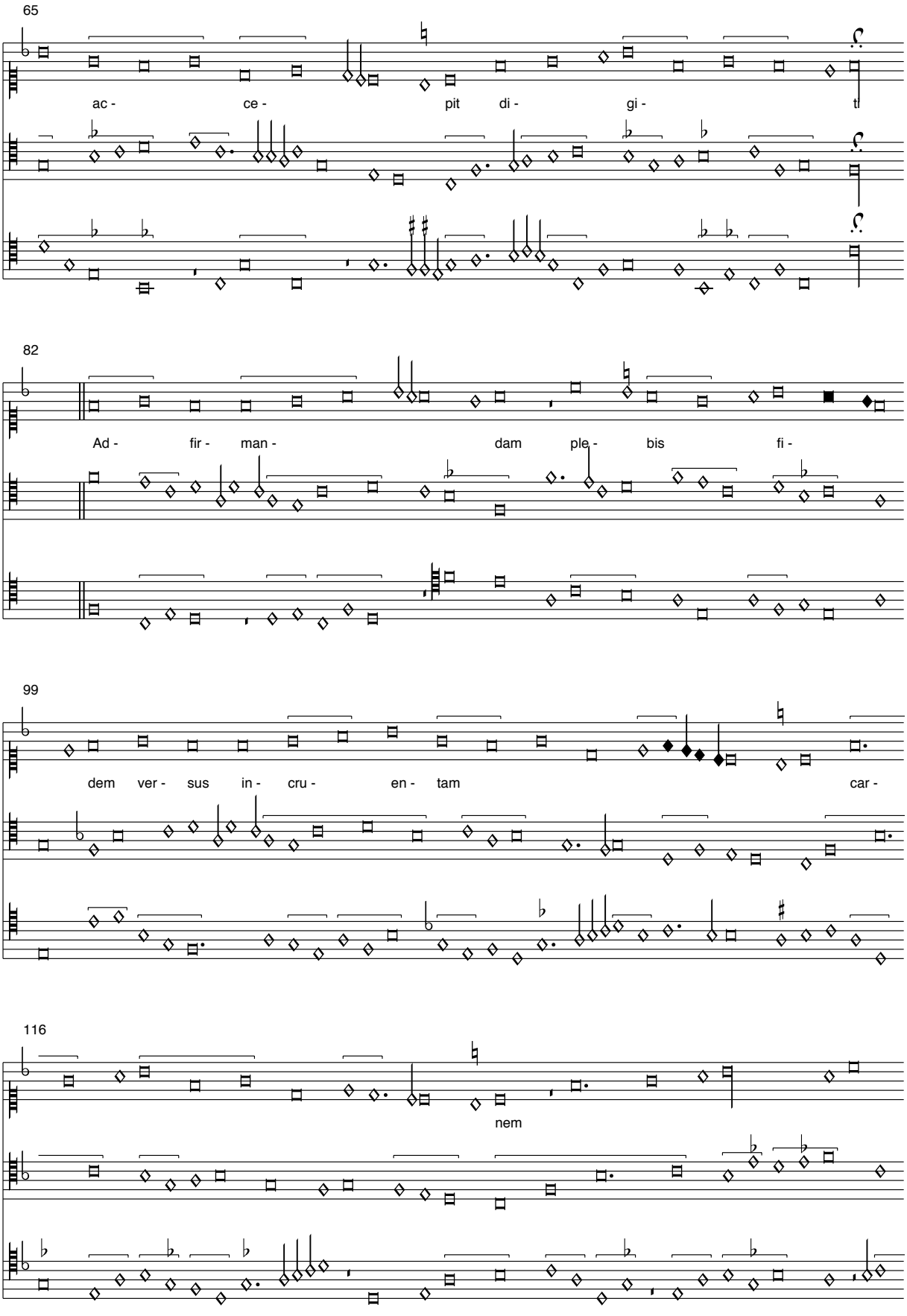

tus est no - bis su - um de - i - ta -

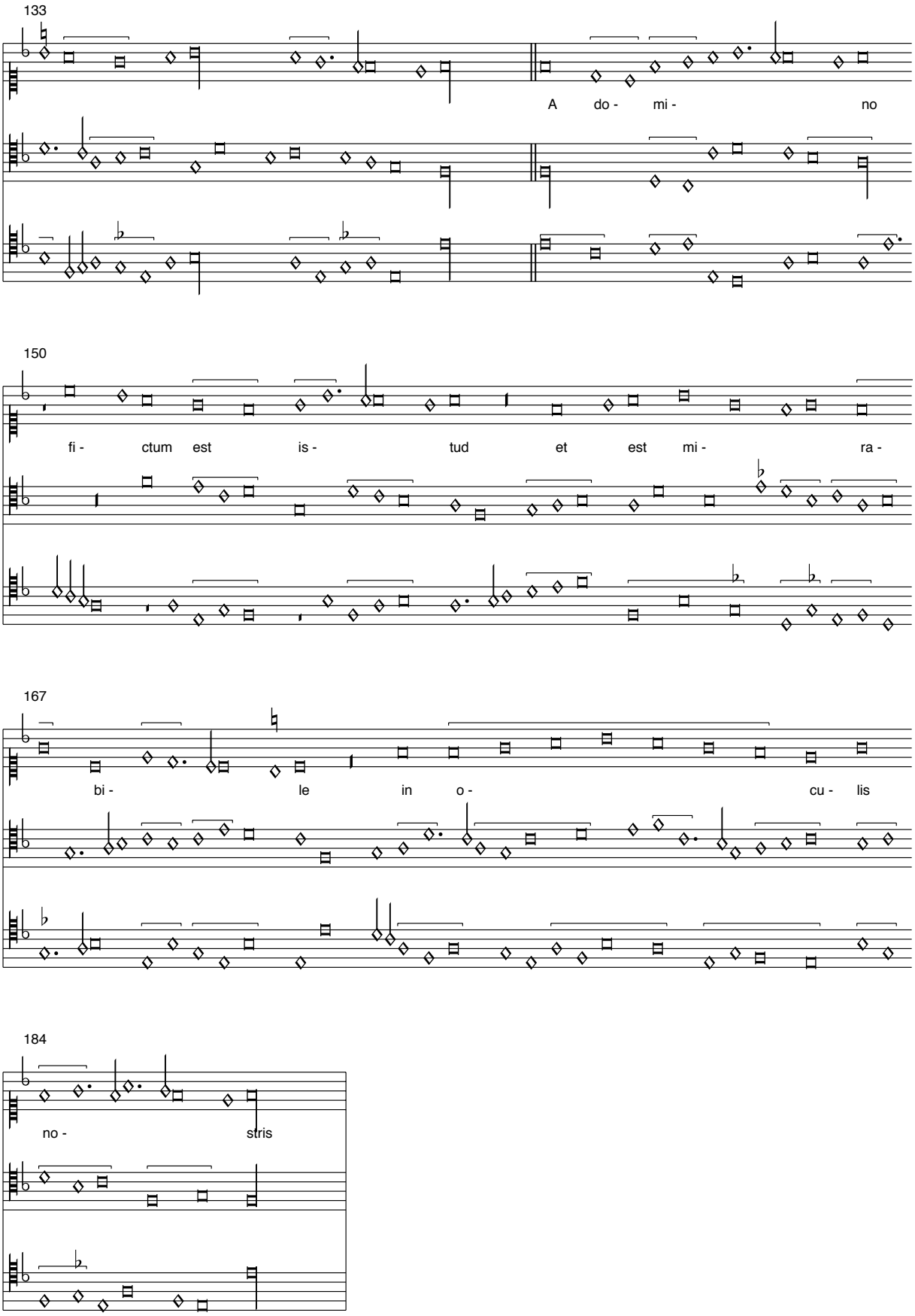
117


tem

Vere felicem praesulem
Glogau Nr. 49



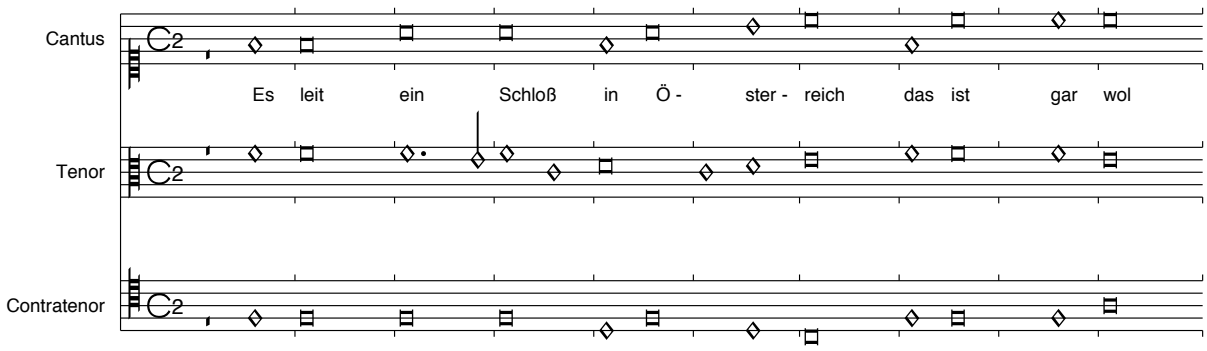

65
ac - ce - pit di - gi - t
82
Ad - fir - man - dam ple - bis fi -
99
dem ver - sus in - cru - en - tam car -
116
nem

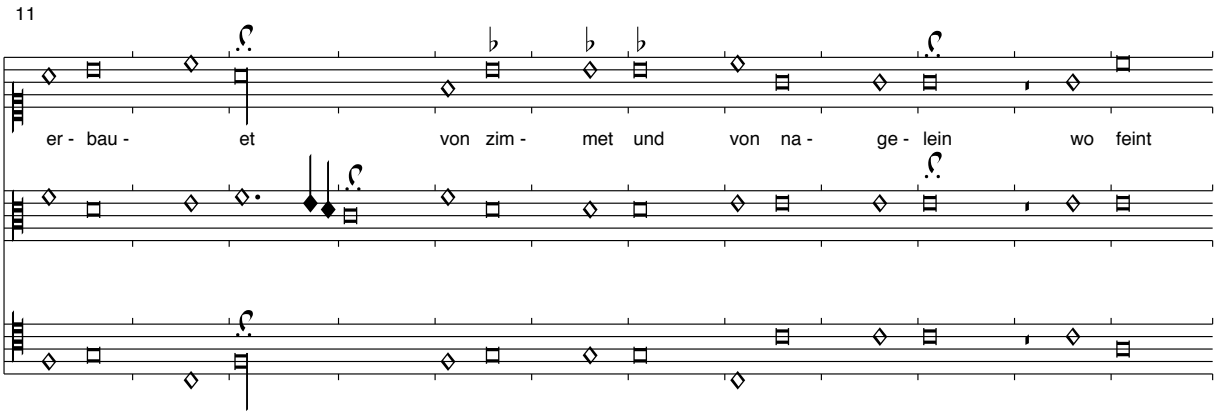


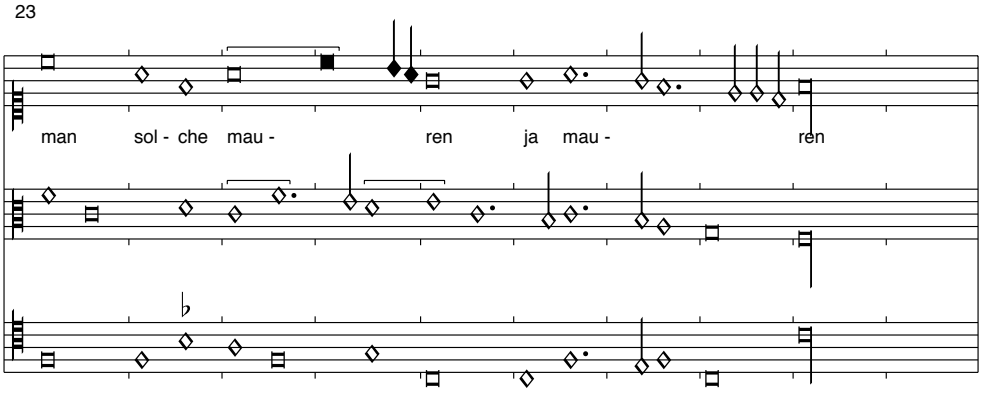
Die Probleme der Musica ficta sind in dieser Antiphon besonders drastisch. Sie werden durch horizontale Quartsprünge erzwungen. Trotzdem wäre eine durchgängig doppelte Vorzeichnung dem Stück nicht gerecht. Vielmehr sollten die farbigen Unterschiede in den einzelnen Teilen nicht negiert werden.

Es leit ein schloß in Österreich

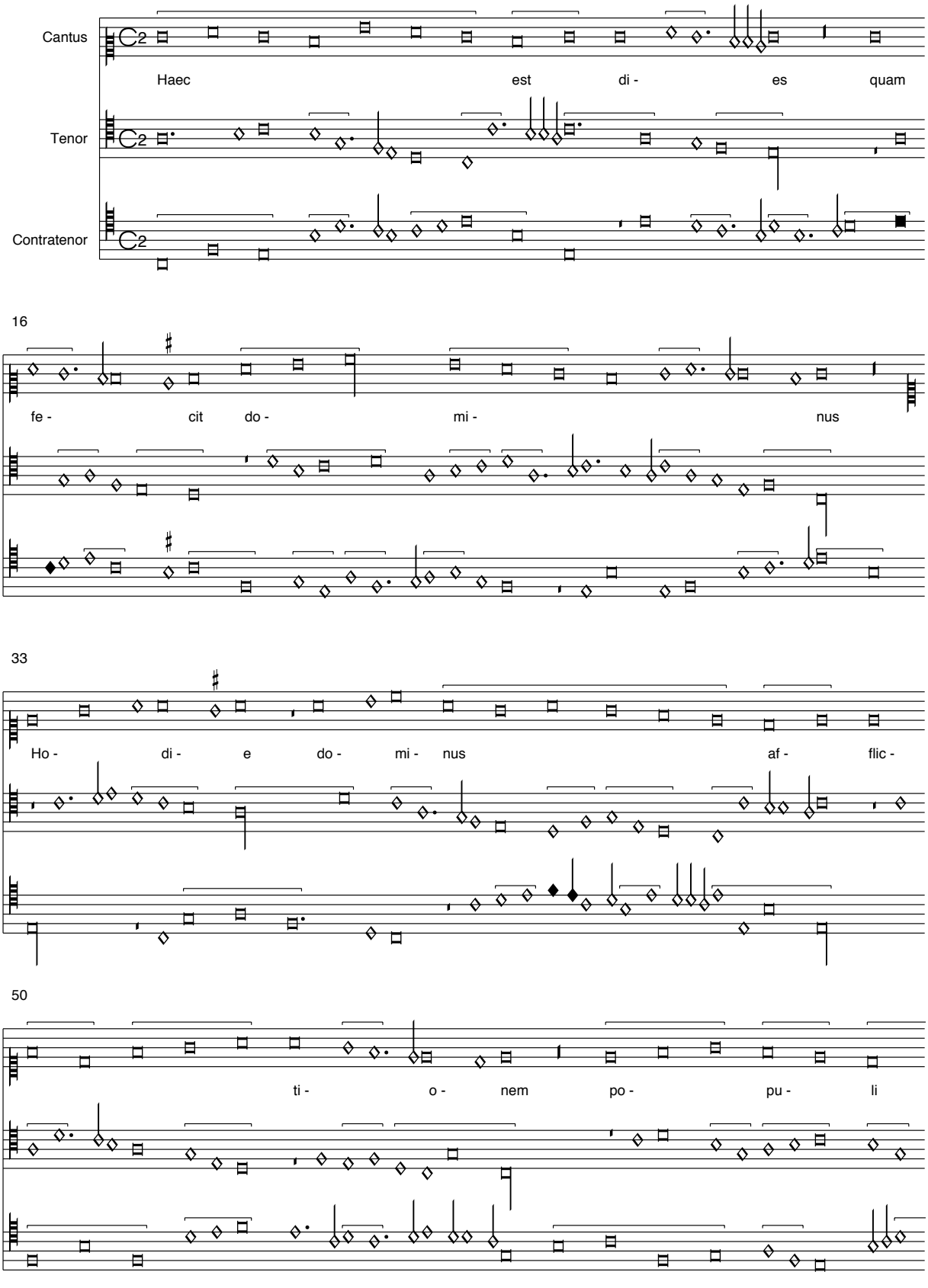
Glogau Nr. 50



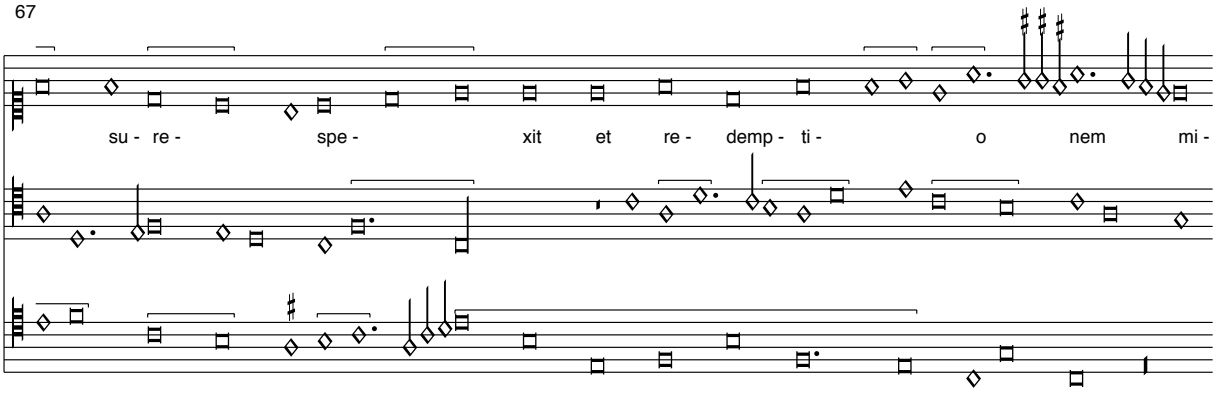




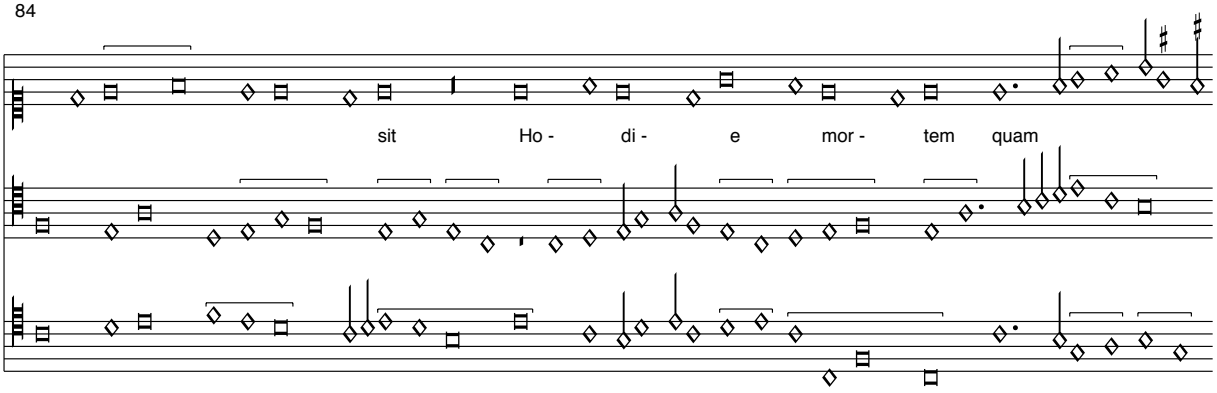
Haec est dies
Glogau Nr. 51



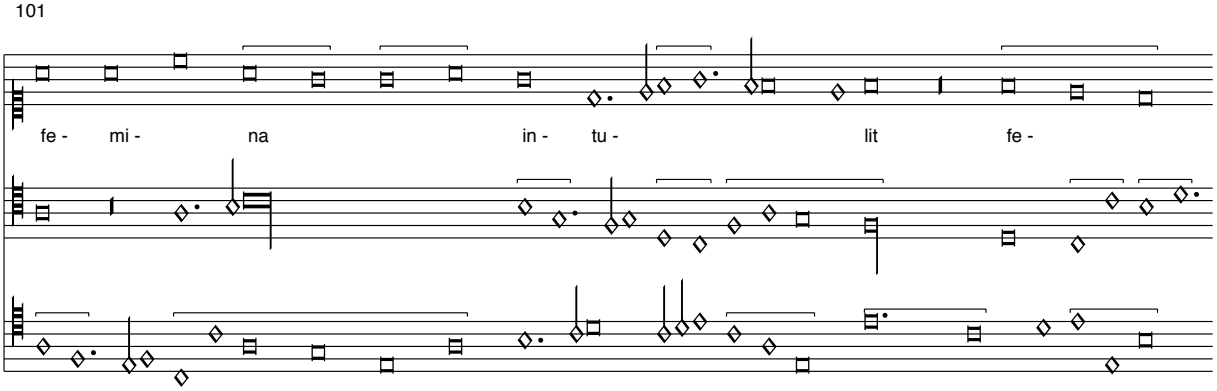
67


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

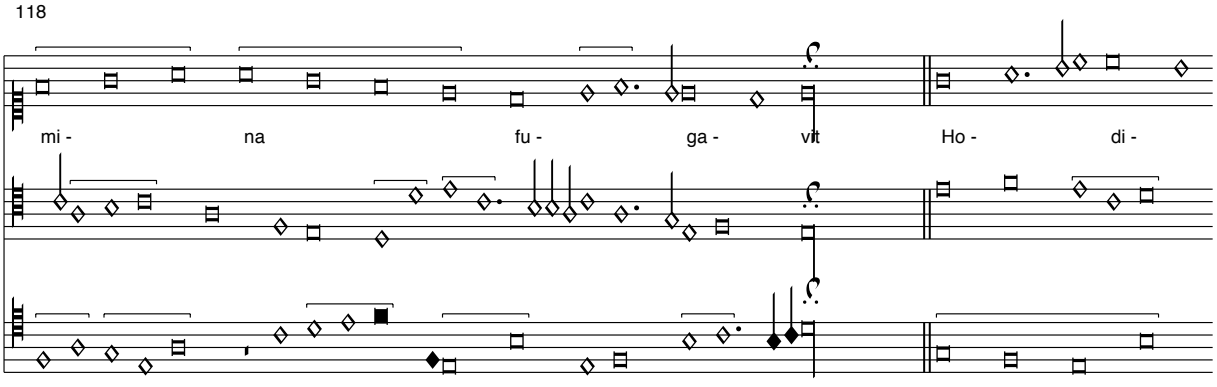
84


sit Ho - di - e mor - tem quam

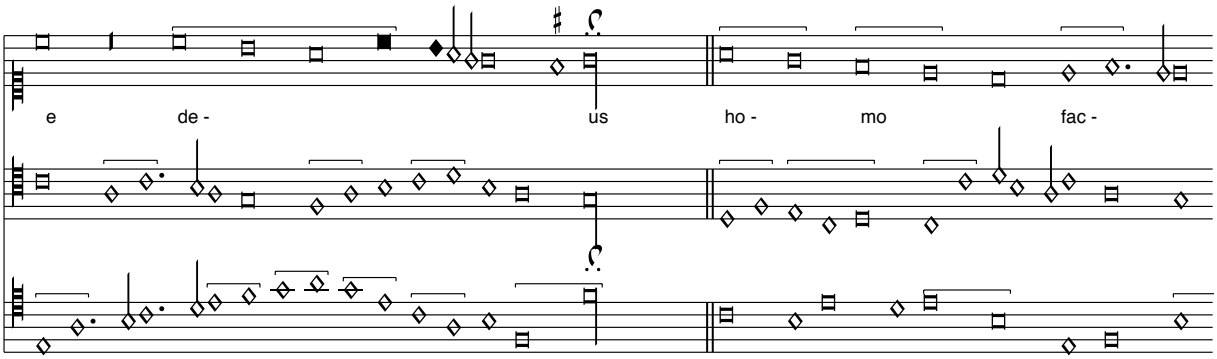
101


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

118


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

135



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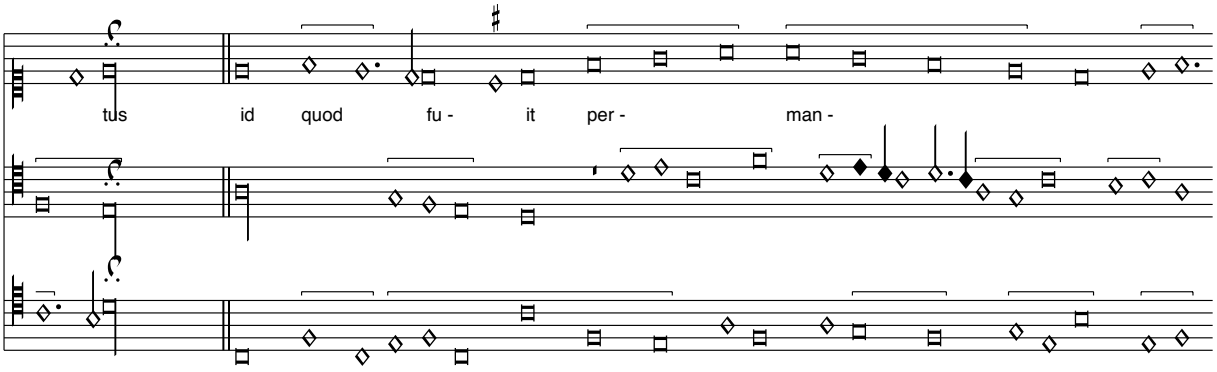

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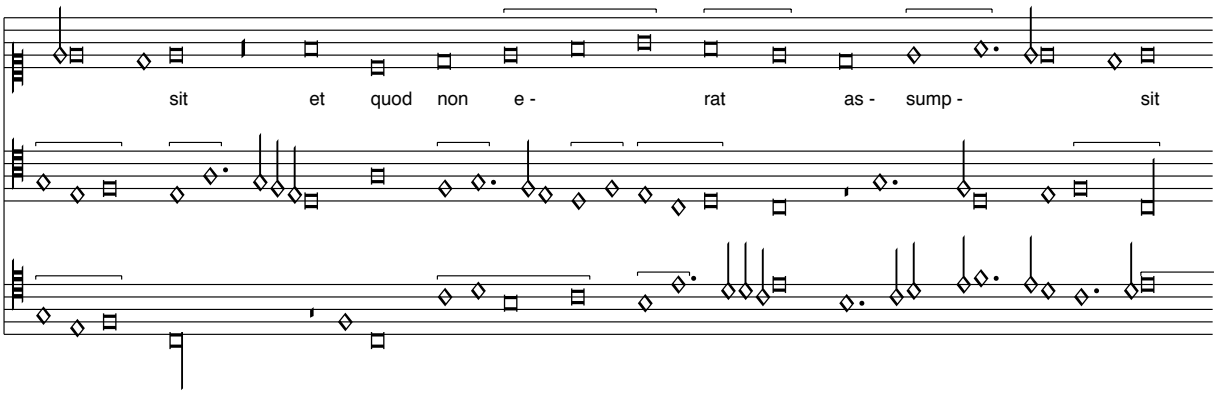

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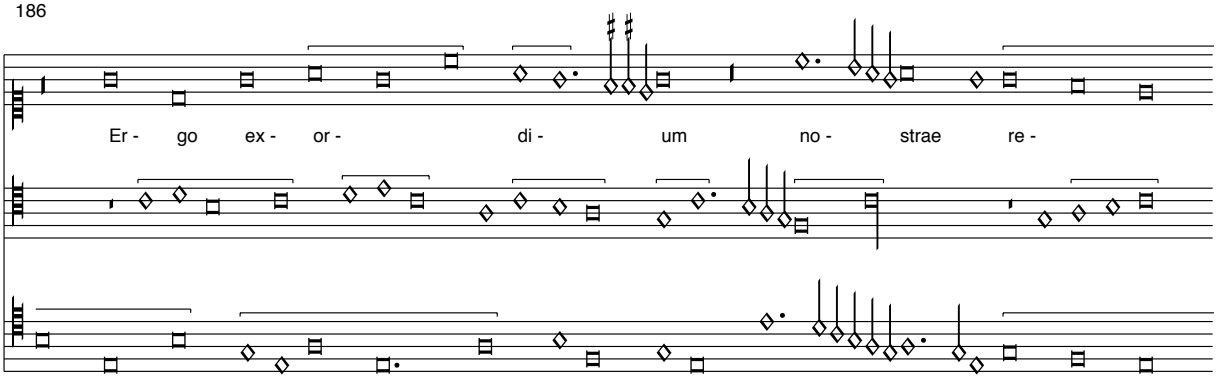
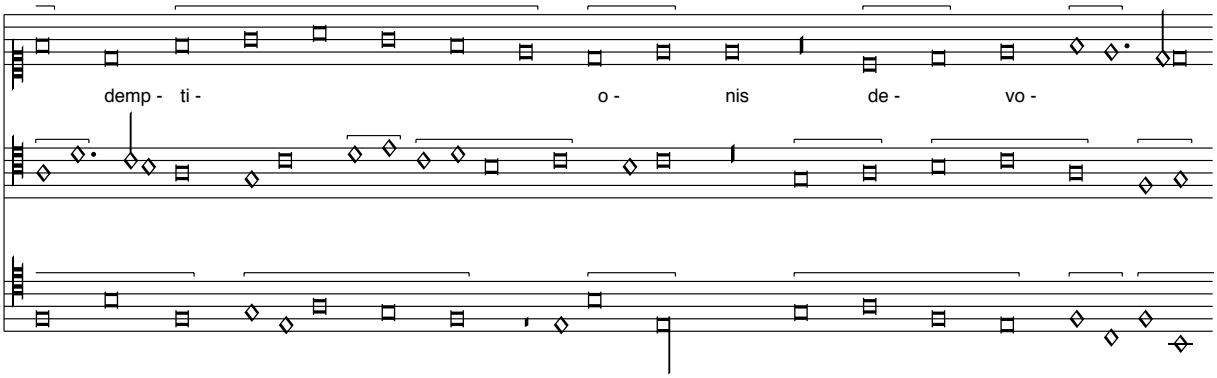


203



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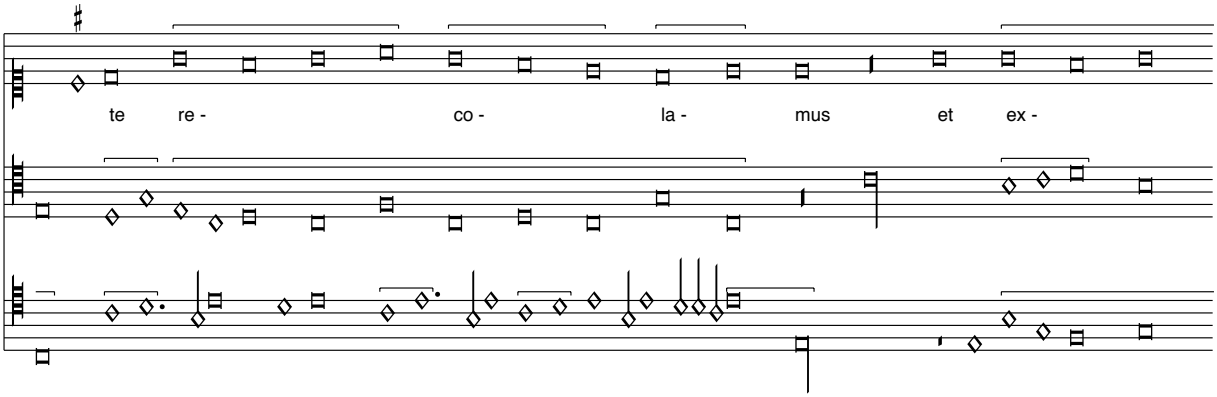

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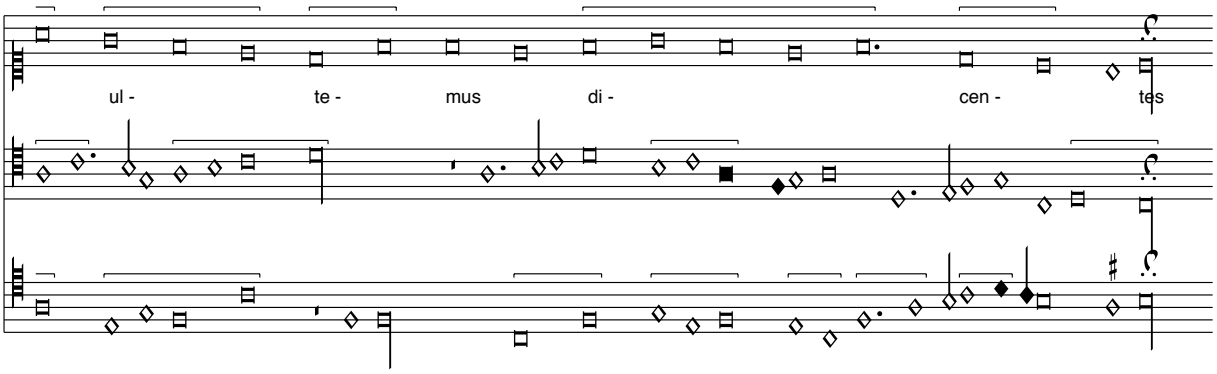

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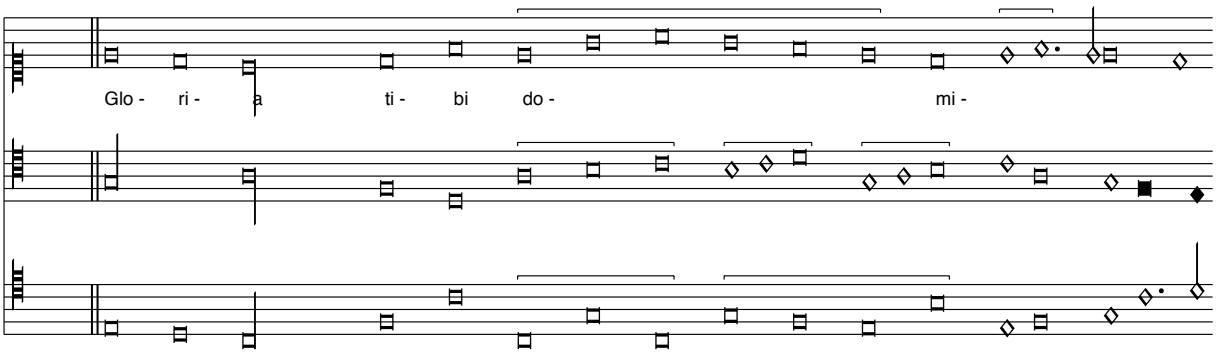
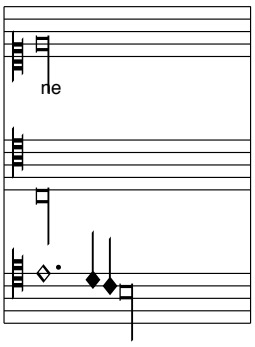
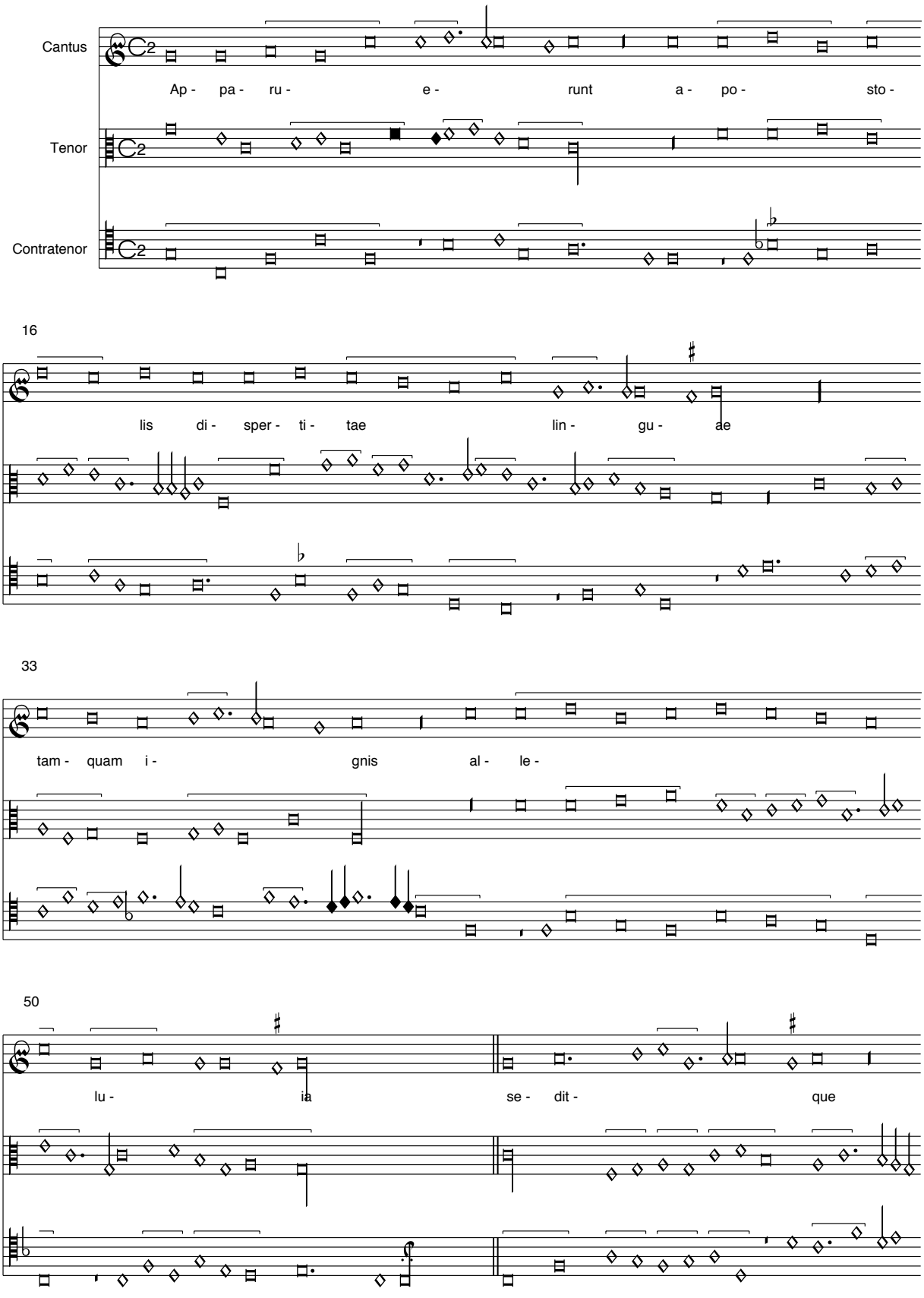


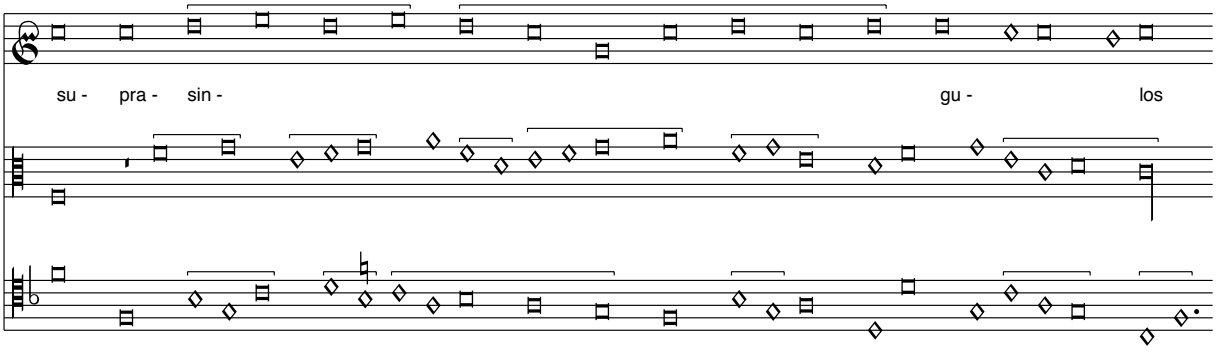
271



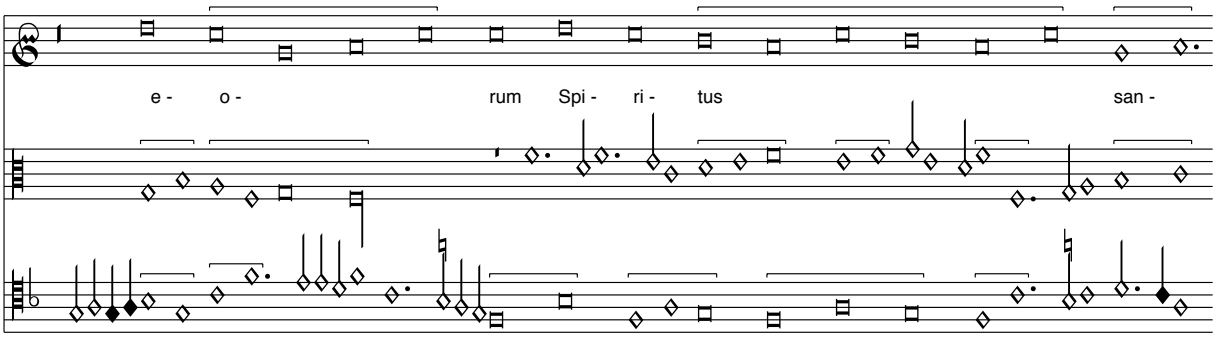
Aparuerunt apostolis
Glogau Nr. 52



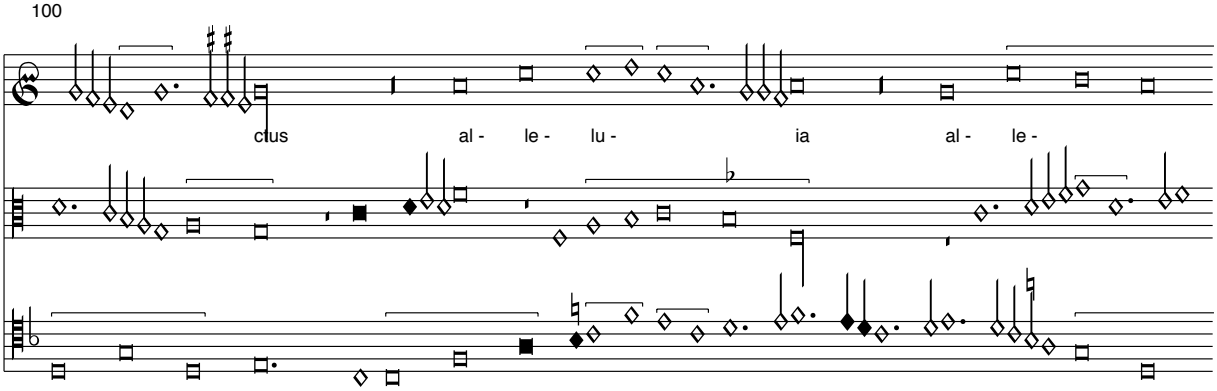
67


su - pra - sin - gu - los

84


e - o - rum Spi - ri - tus san -

100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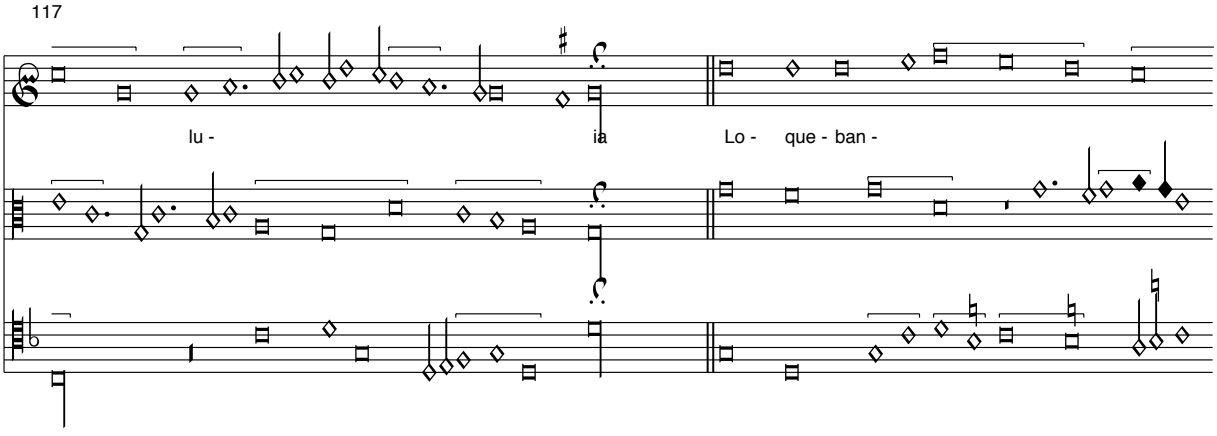
117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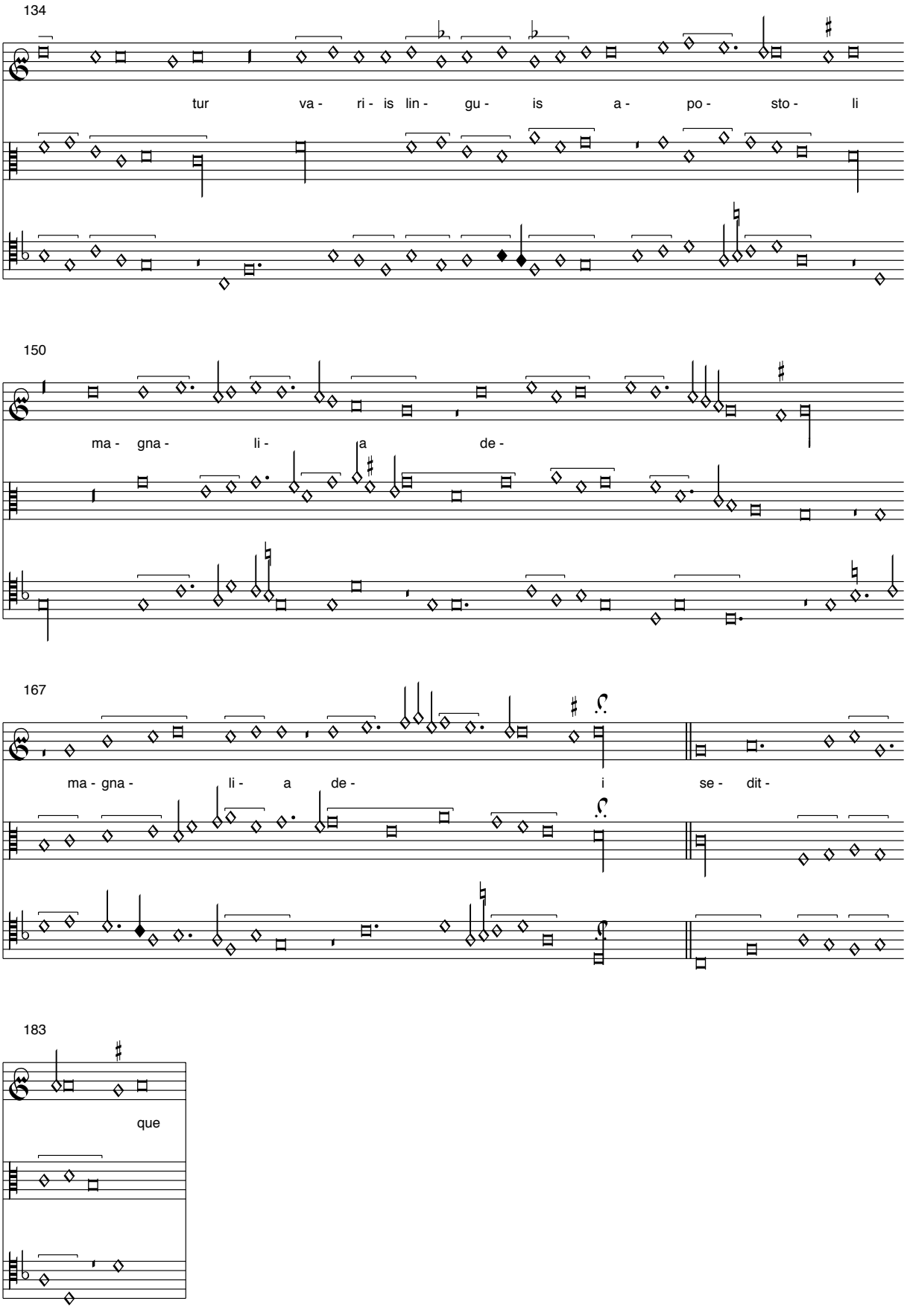
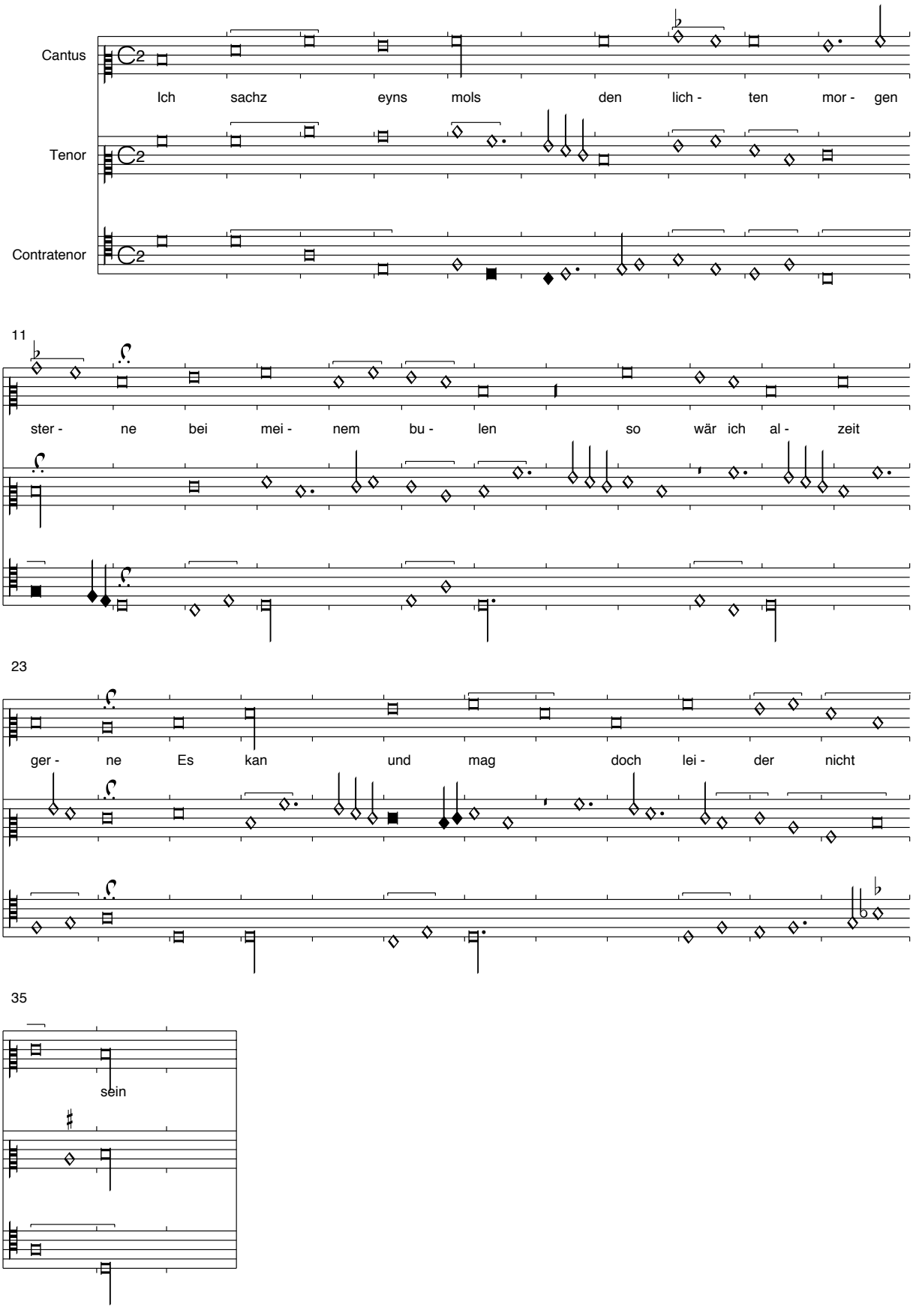


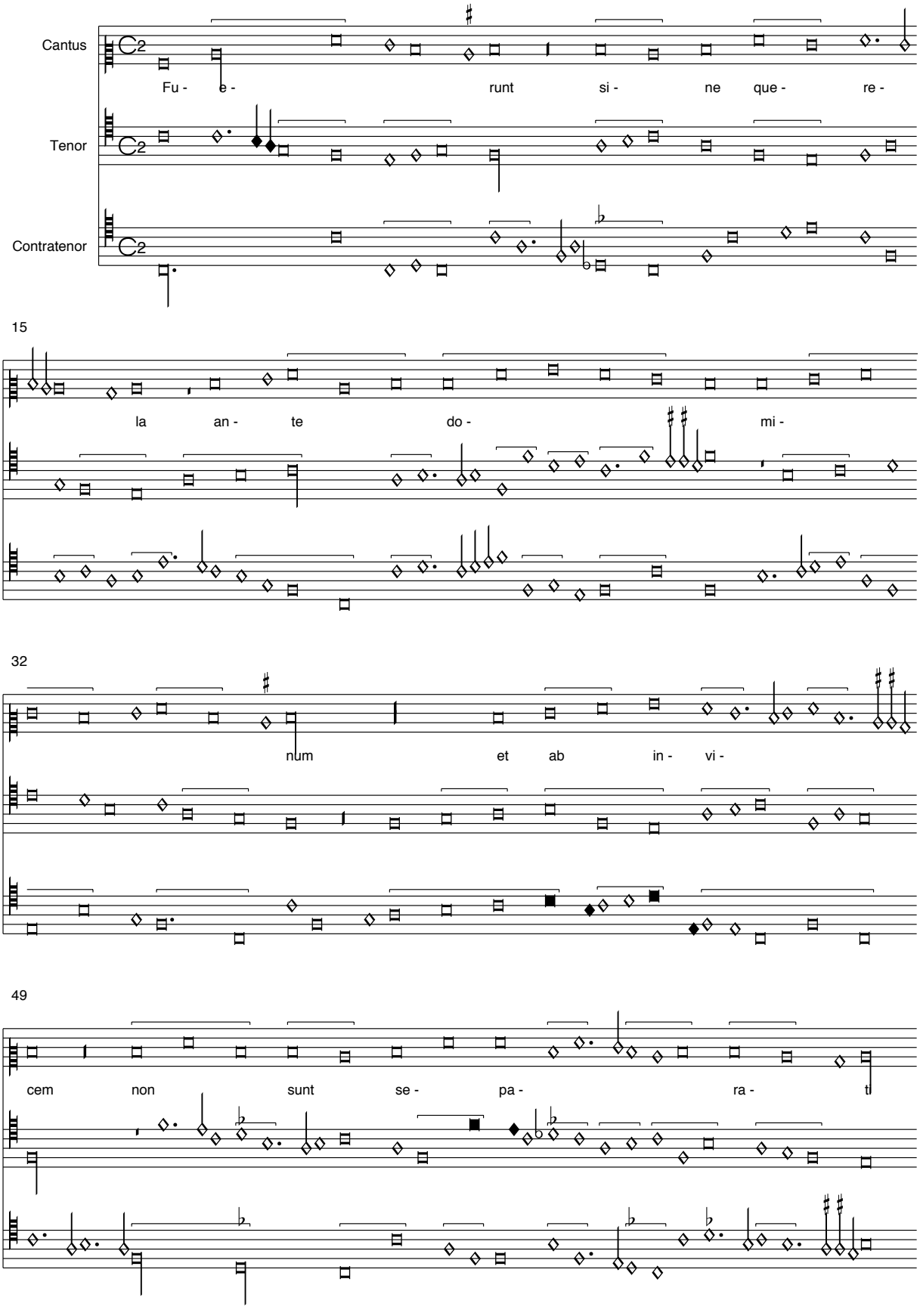
Am Schluss ist so in der Quelle die Responsorialstruktur angegeben.

Ich sachs eyns mols
Glogau Nr. 53

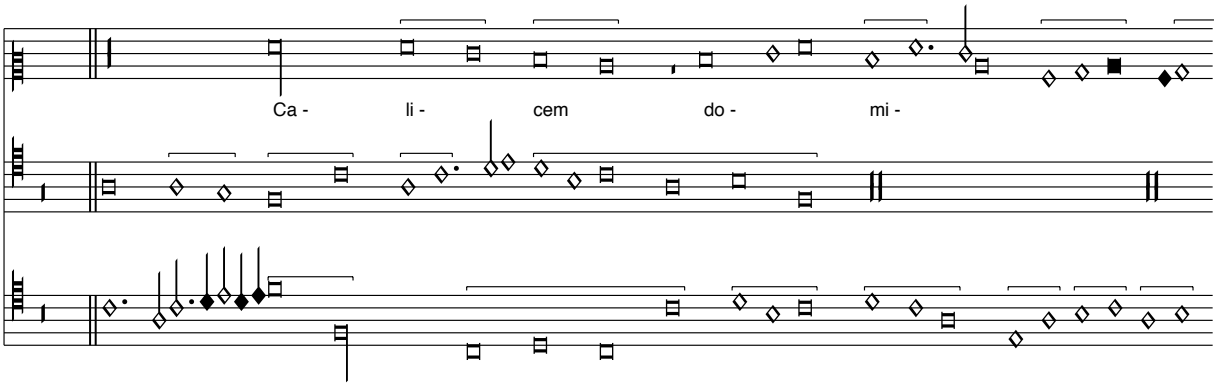


Der hier nur als Incipit vorhandene Text wird aus Nr. 47 übernommen.

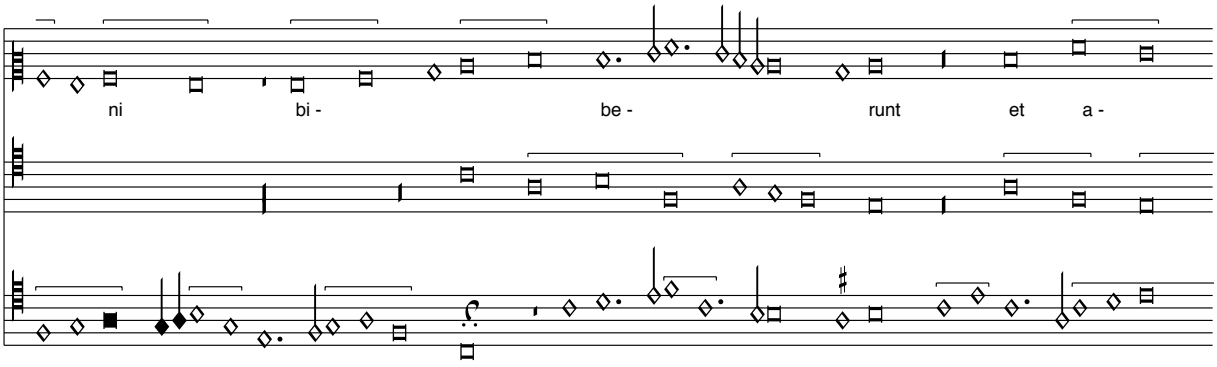
Fuerunt sine querela
Glogau Nr. 54



66


Ca - li - cem do - mi -

83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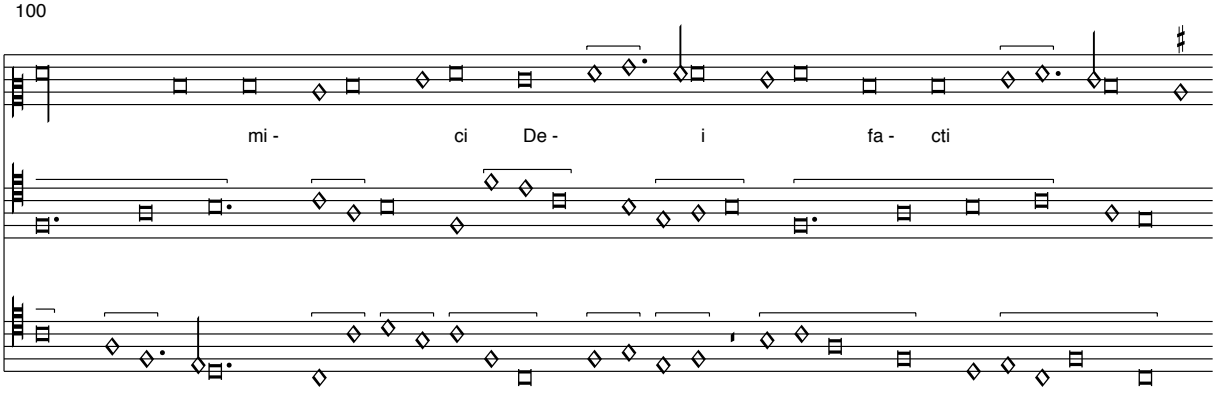
100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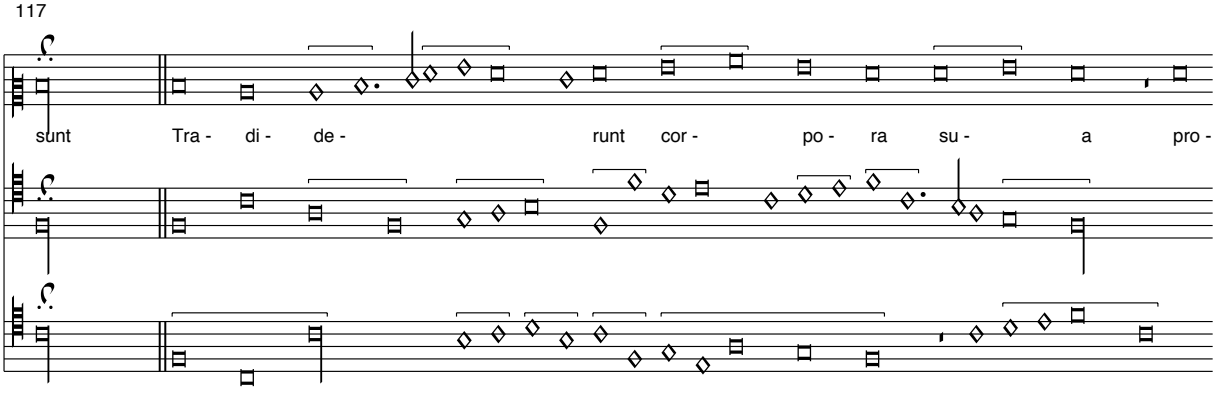
117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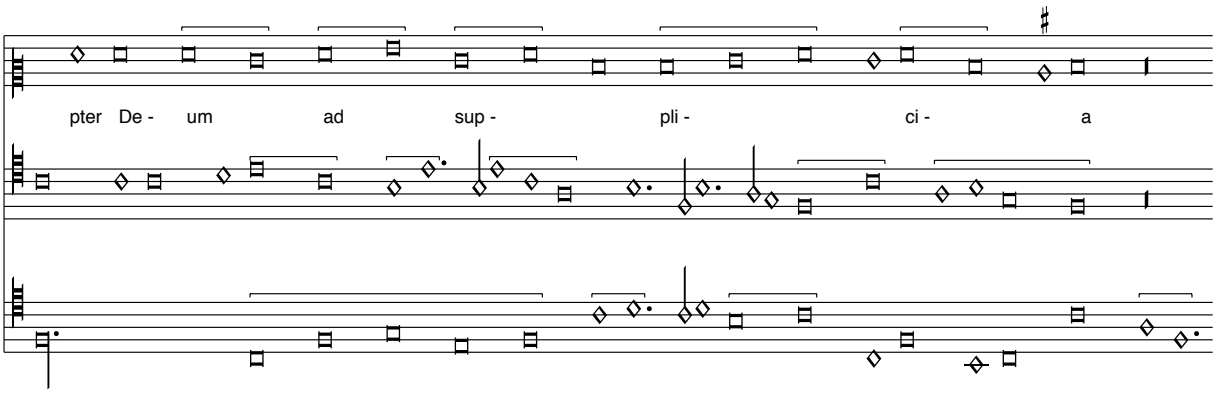
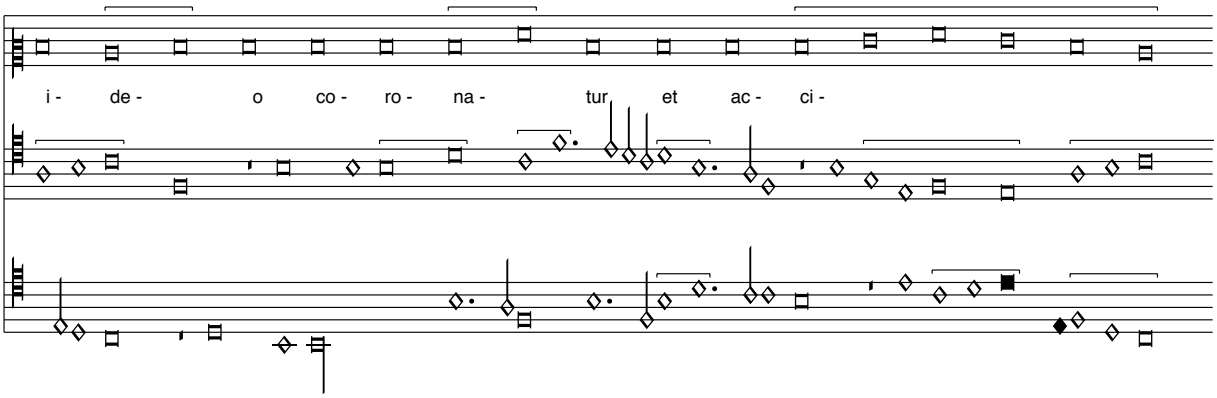
134



151



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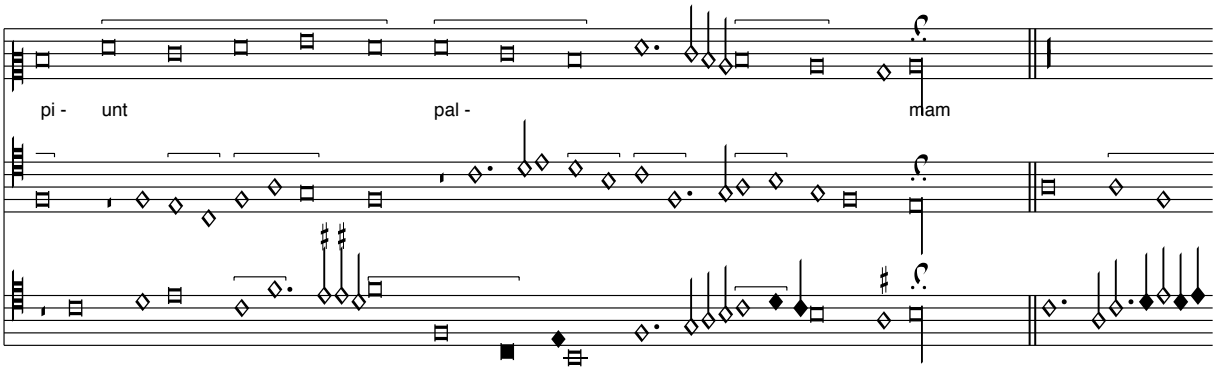
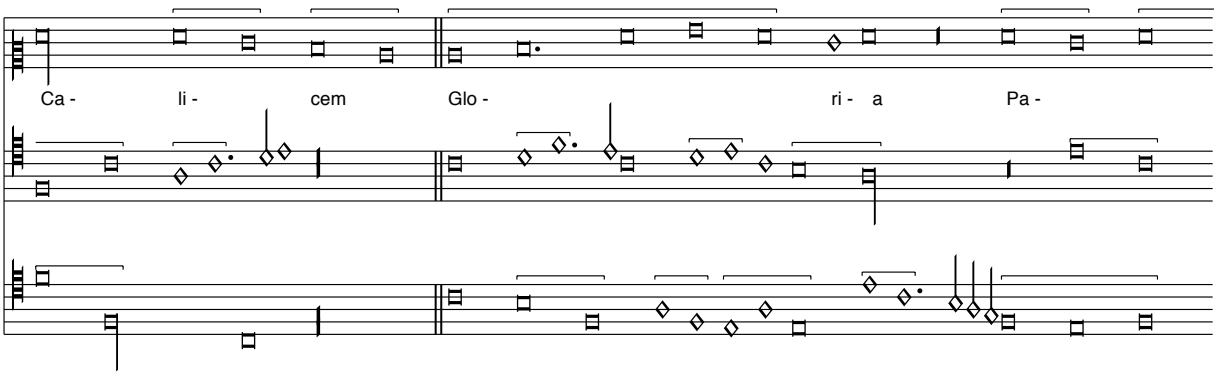
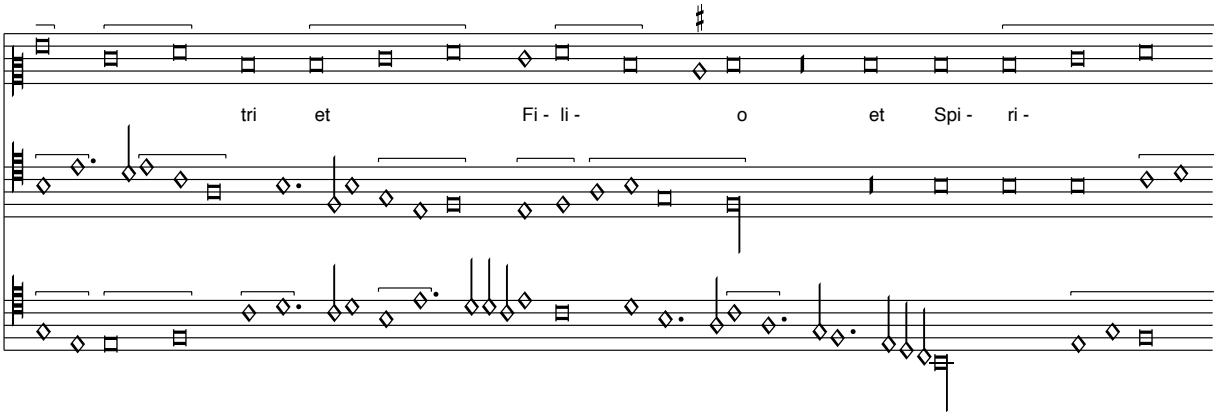


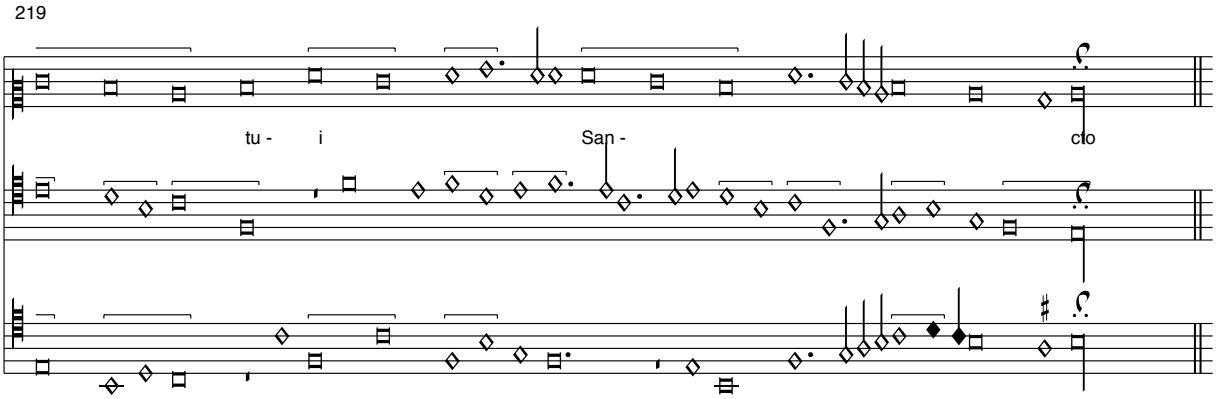
185



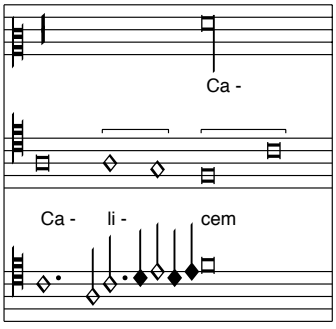
202



219

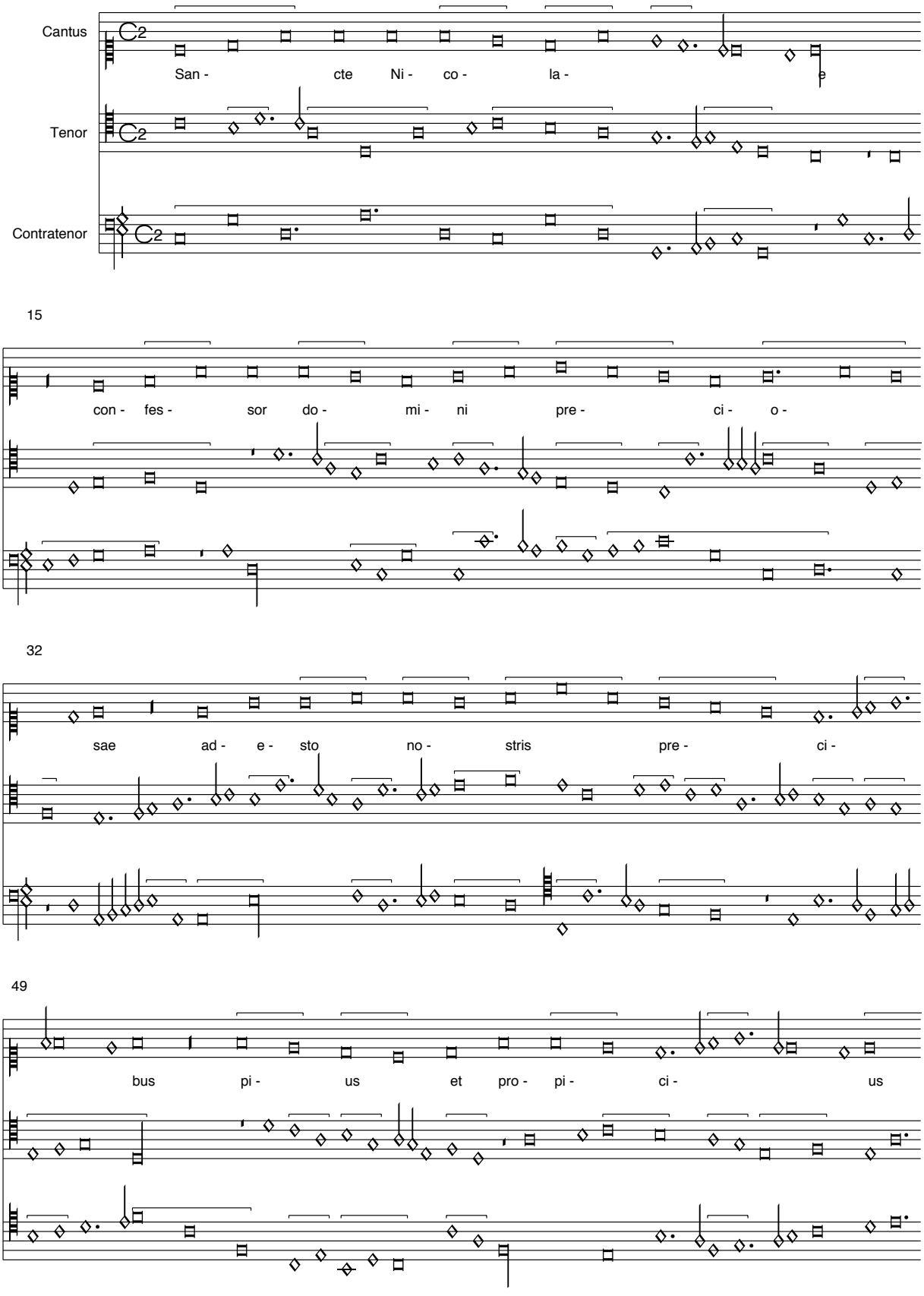


236

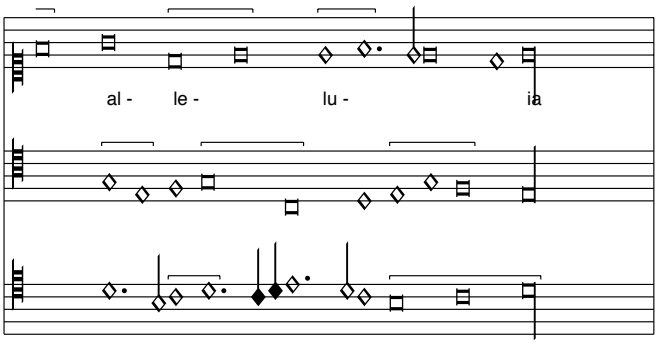


Wie in der Quelle gebe ich den Responsorialabschnitt „Calicem“ jeweils mit dessen Anfang wieder.

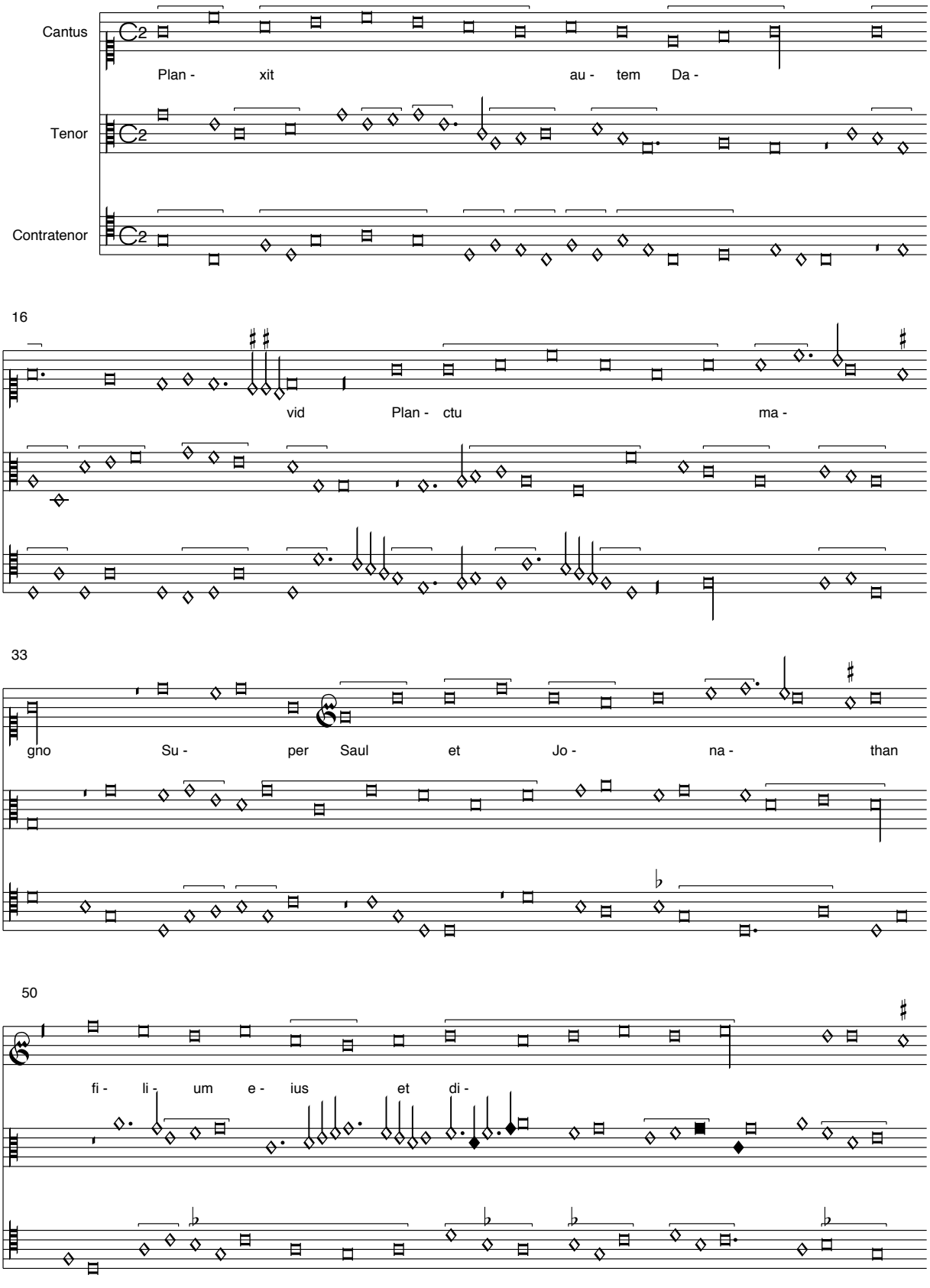
Sancte Nicolae
Glogau Nr. 55

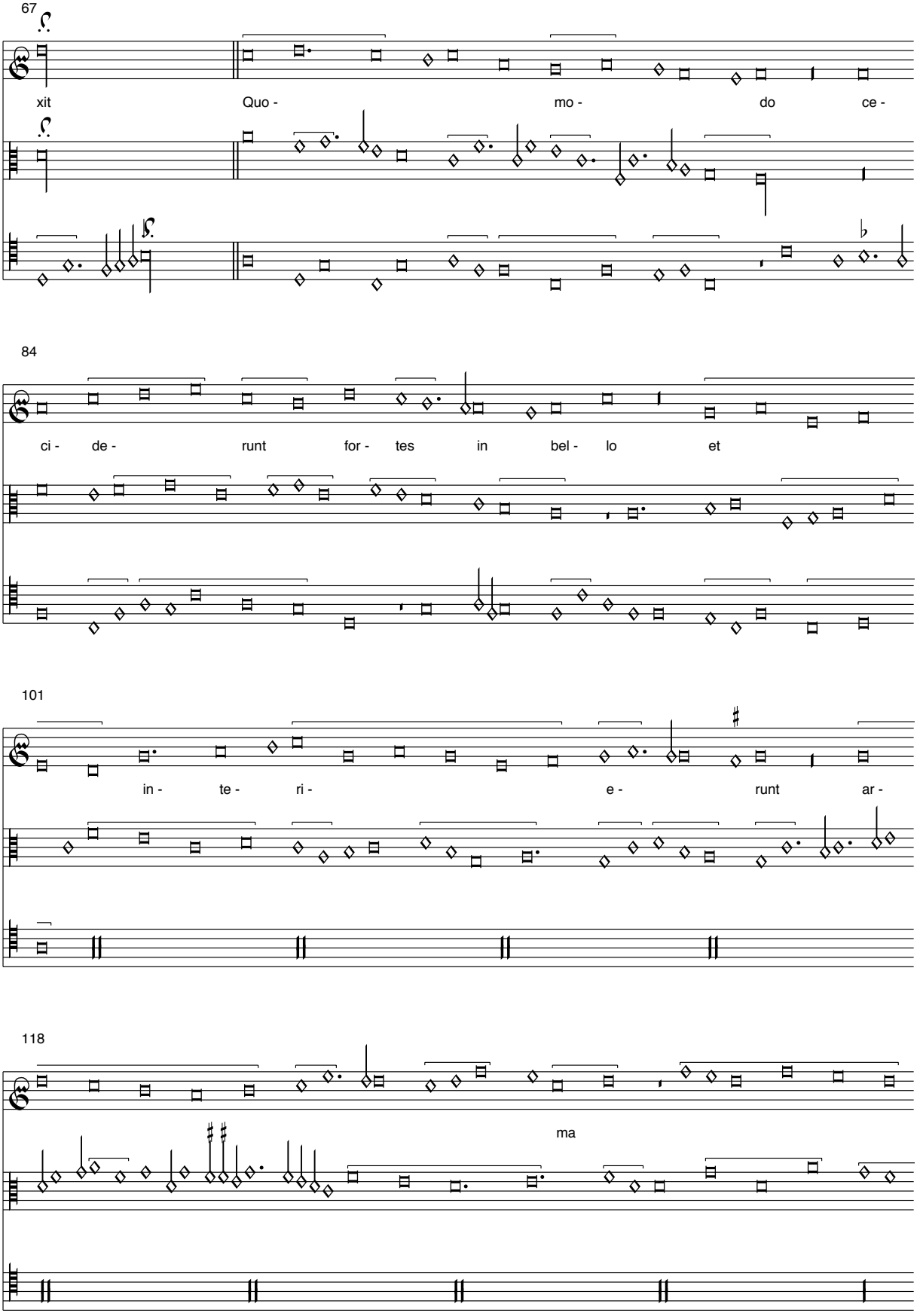


66



Planxit autem David
Glogau Nr. 56




67
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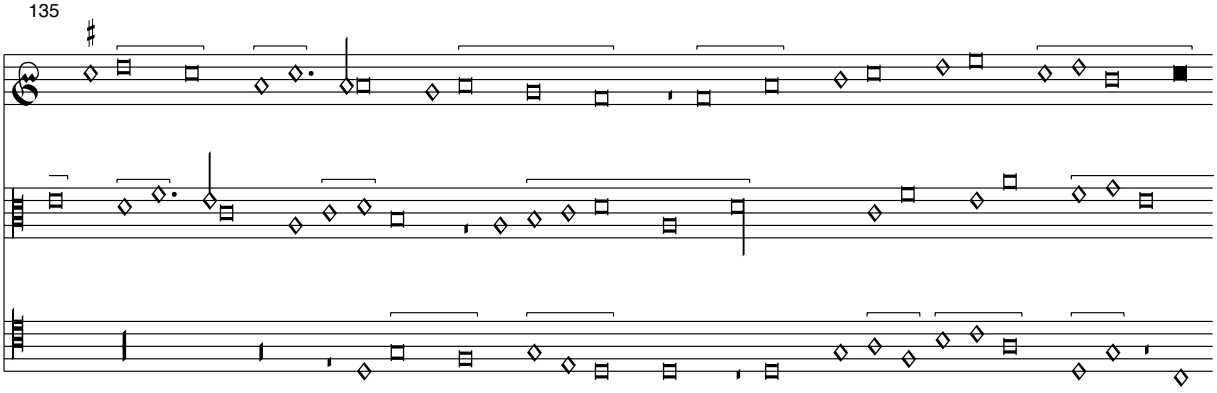
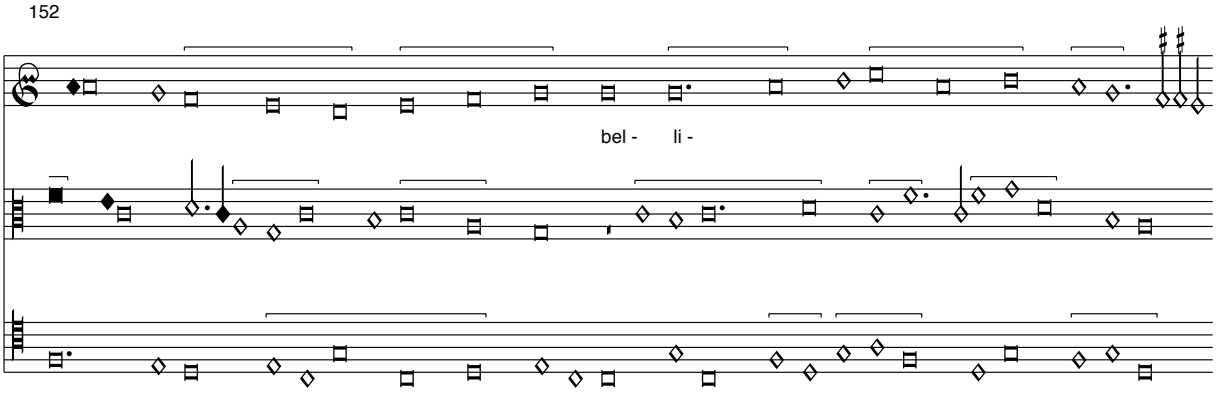
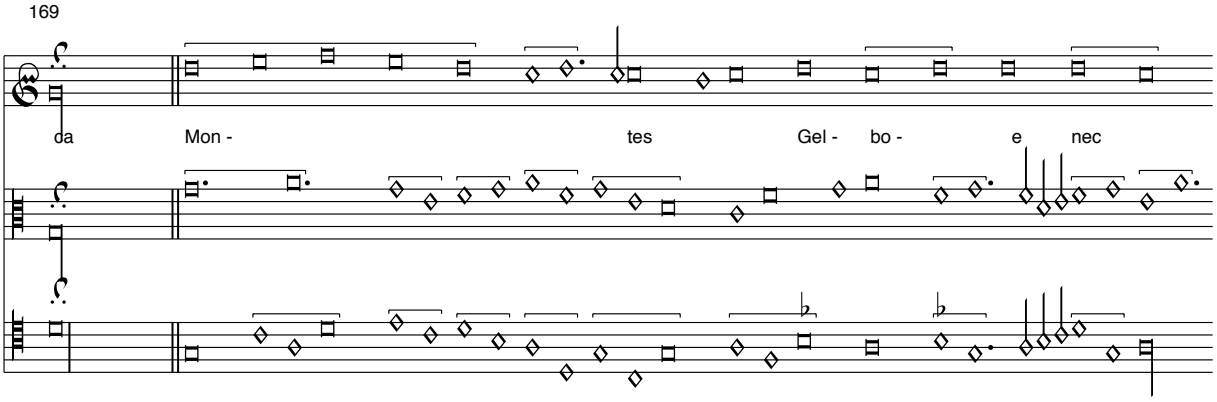
135



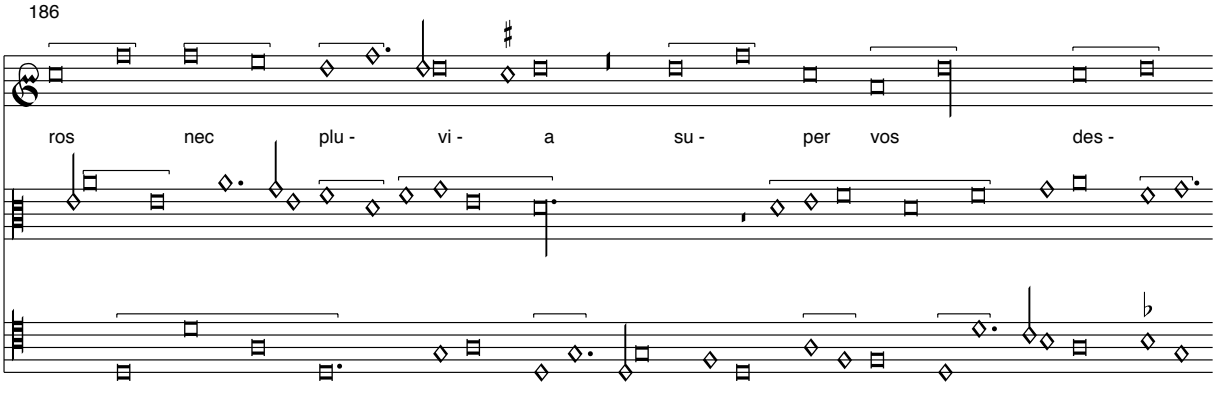
152

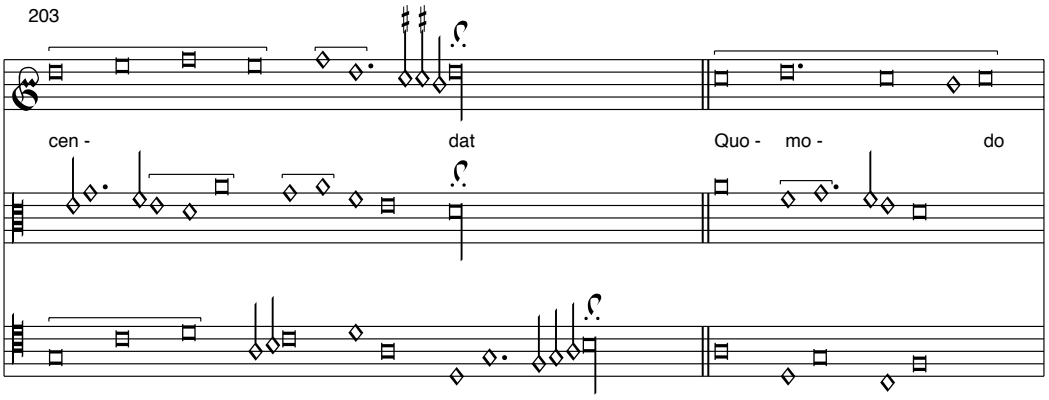


169



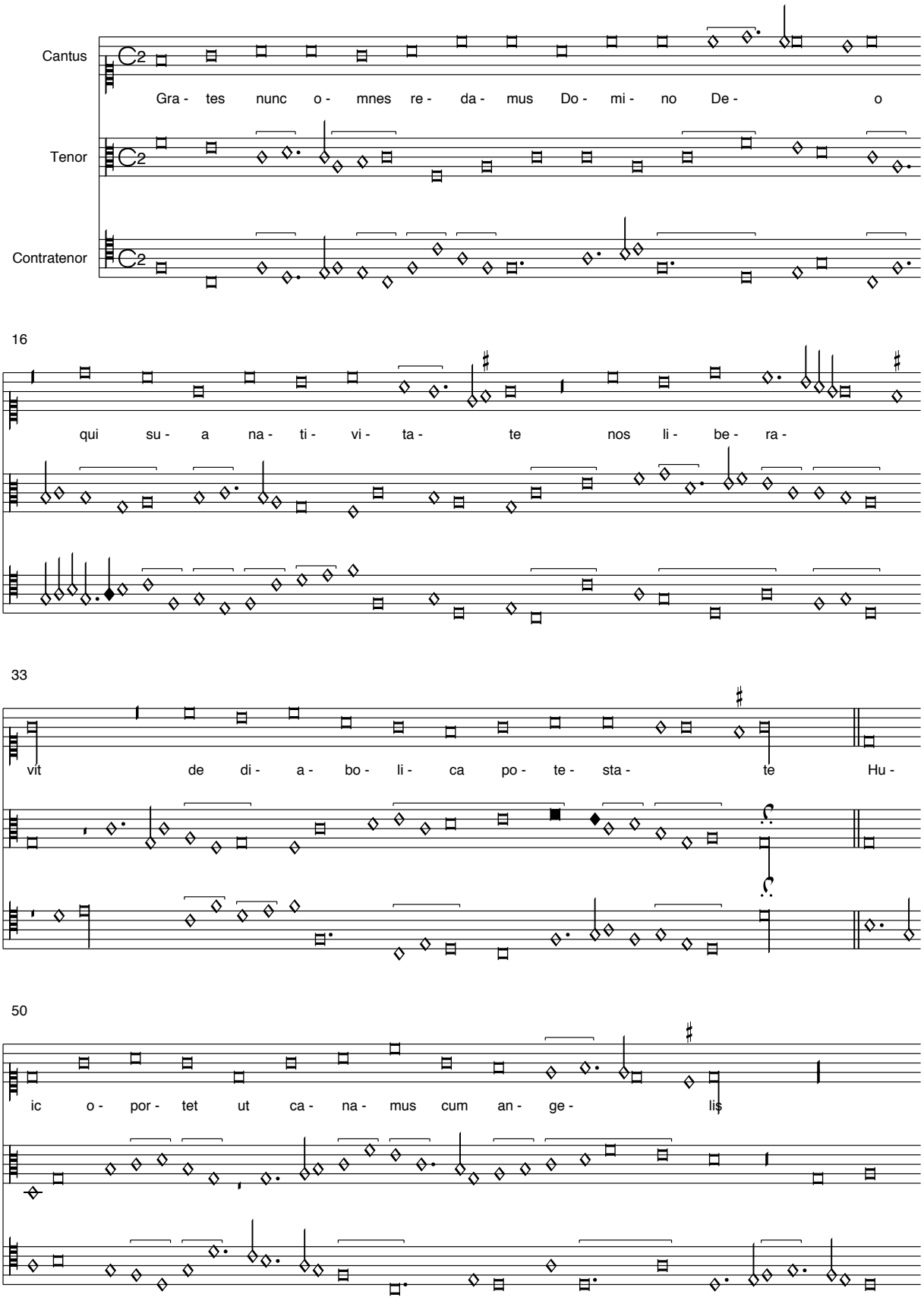
186



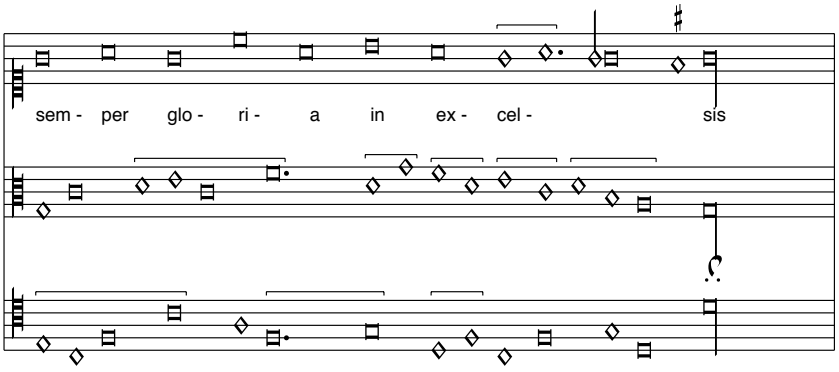


Die Pausen im Contratenor ab T. 102ff. fehlen in der Quelle. Sie erhellen aber daraus, dass ein Signum im Tenor an der Einsatzstelle angebracht ist.

Grates nunc omnes
Glogau, Nr. 57



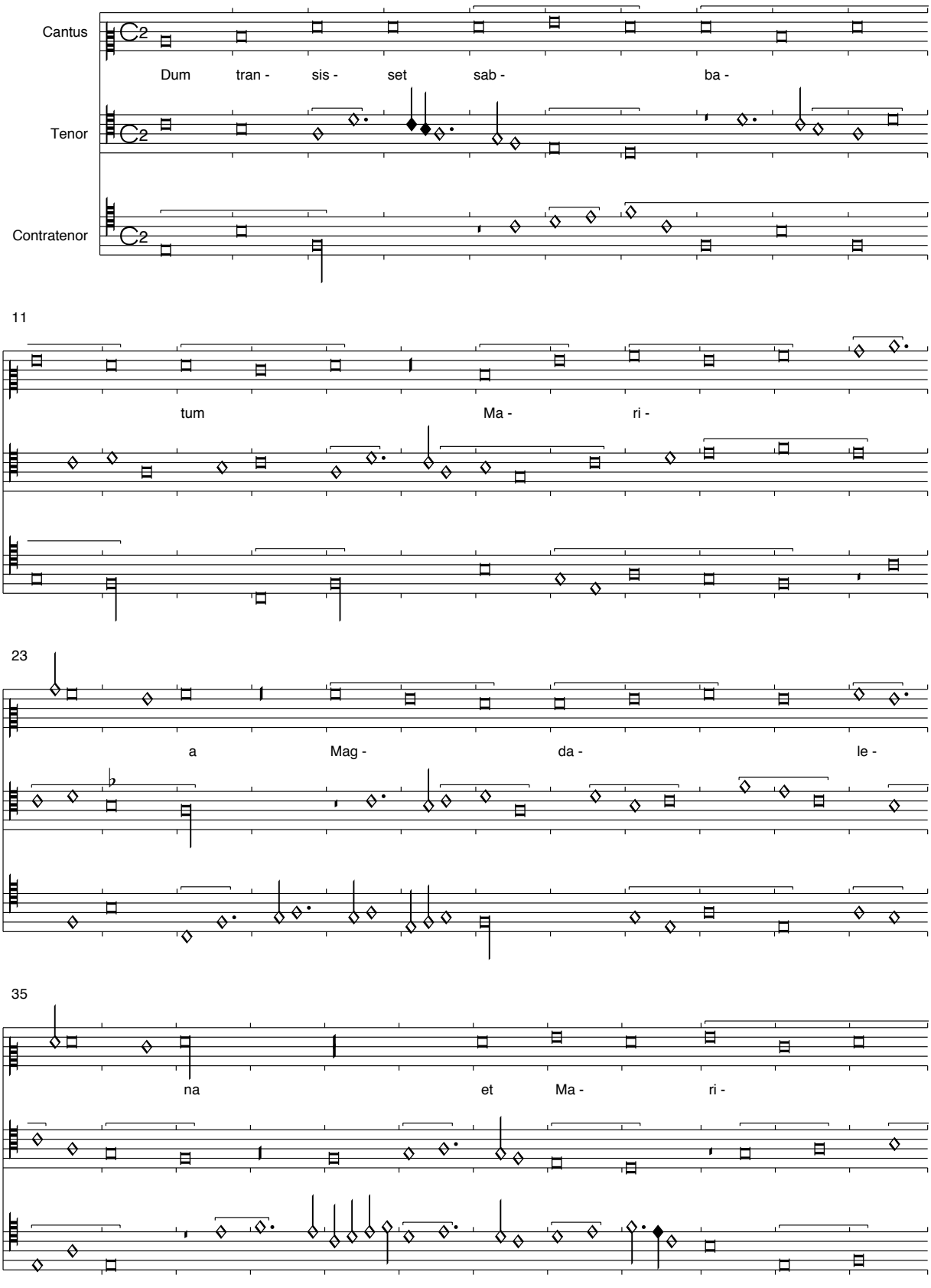
67



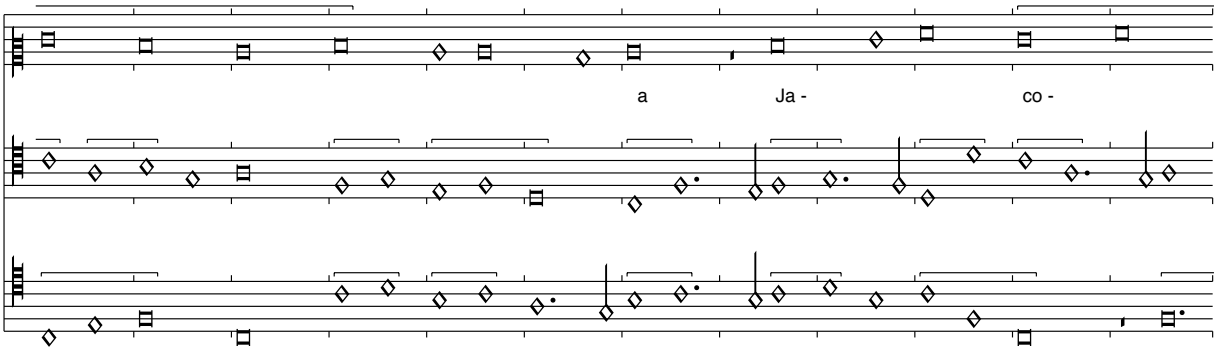
Das im Tenor vorgezeichnete B macht keinen Sinn.

Dum transisset sabbatum

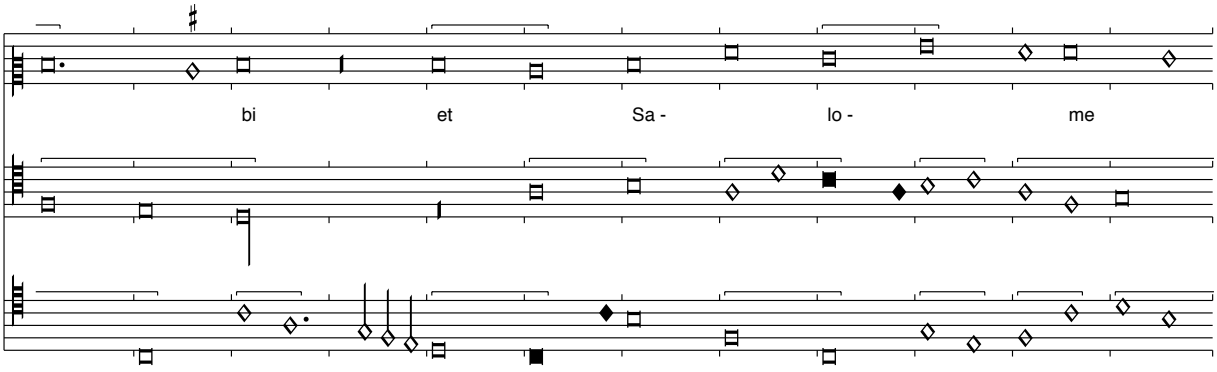
Glogau, Nr. 58



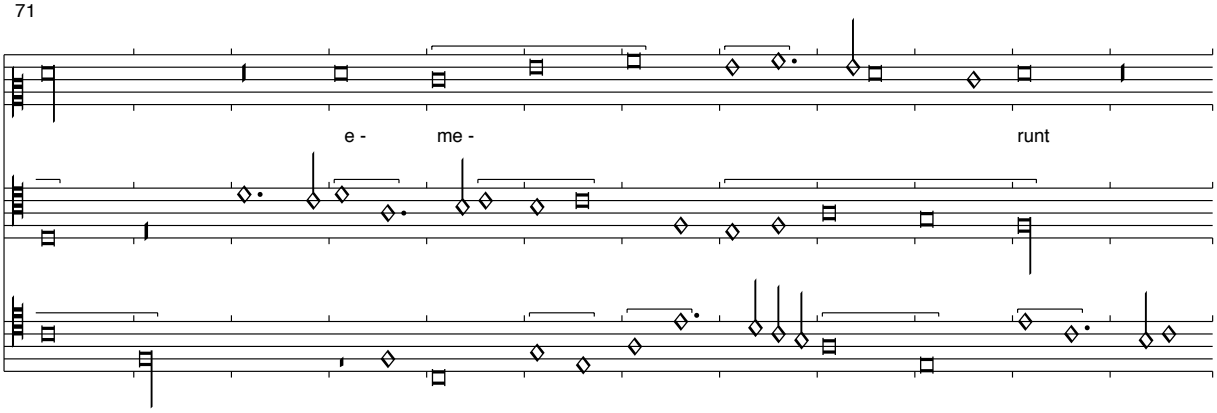
47



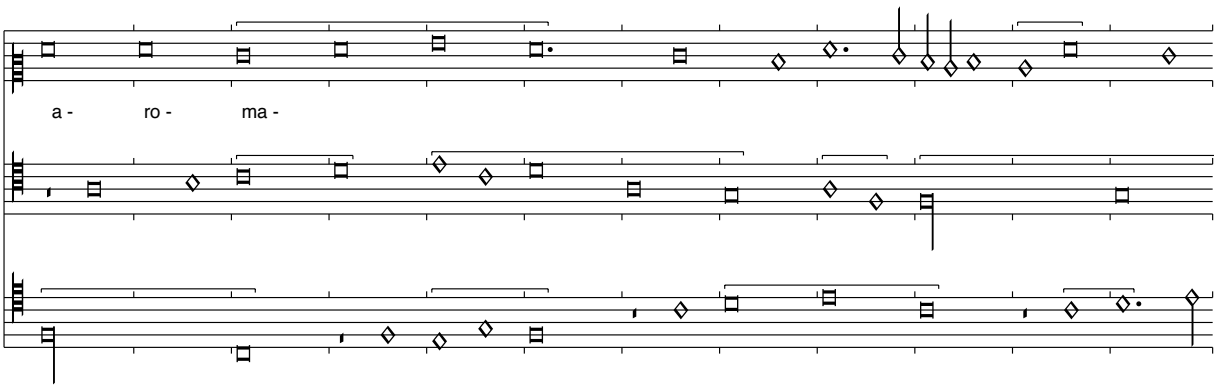
59

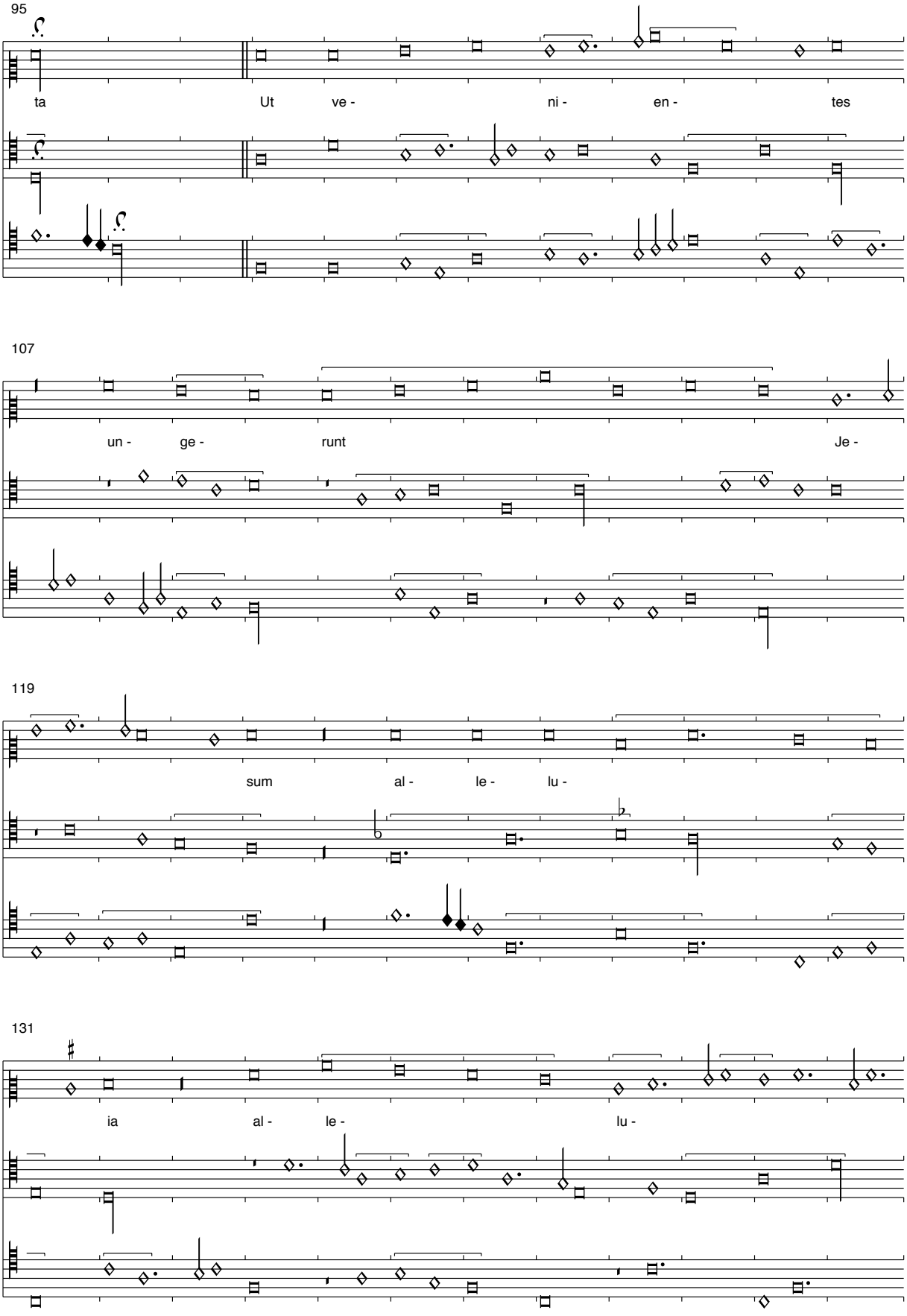


71



83




95
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107
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119
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131
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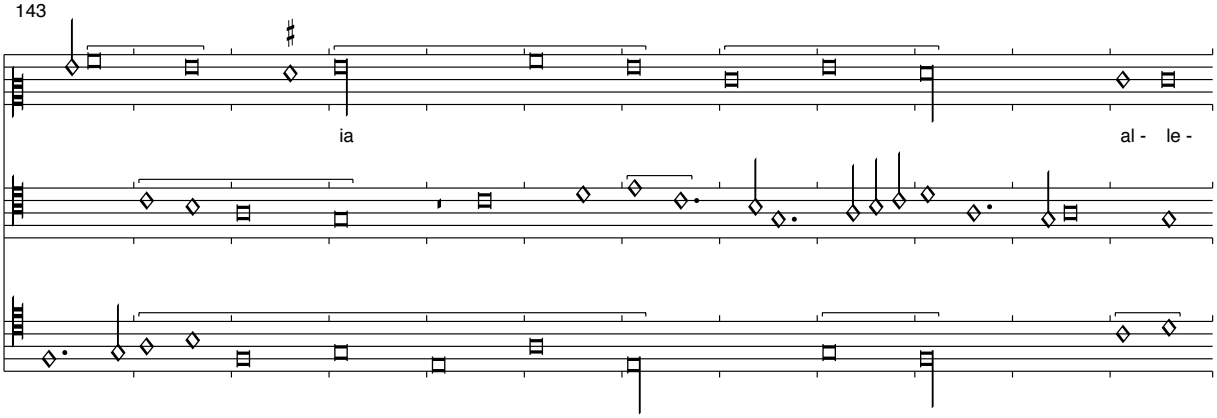
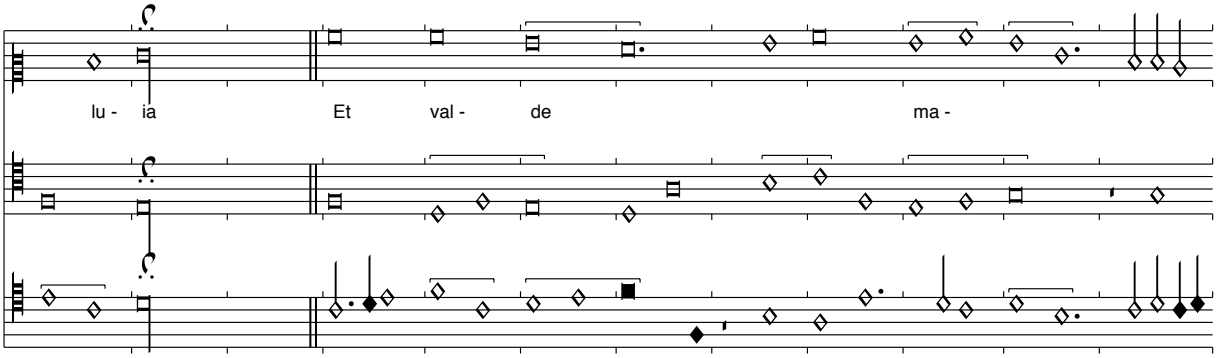
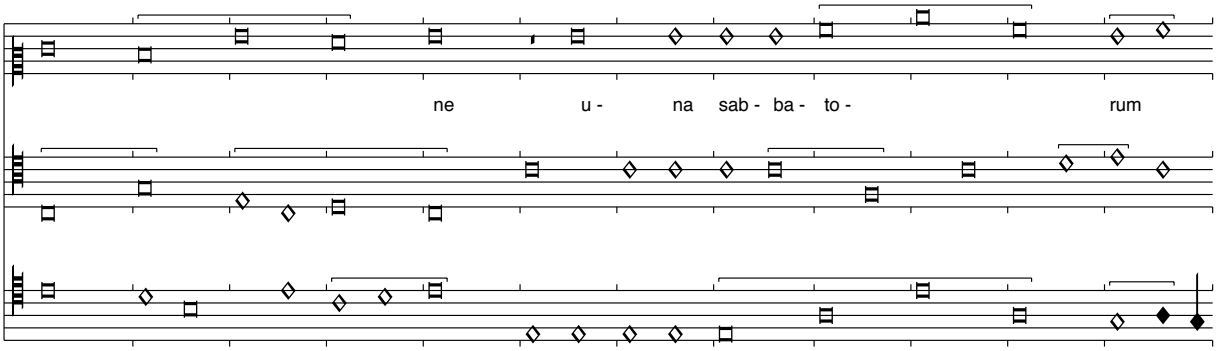
143



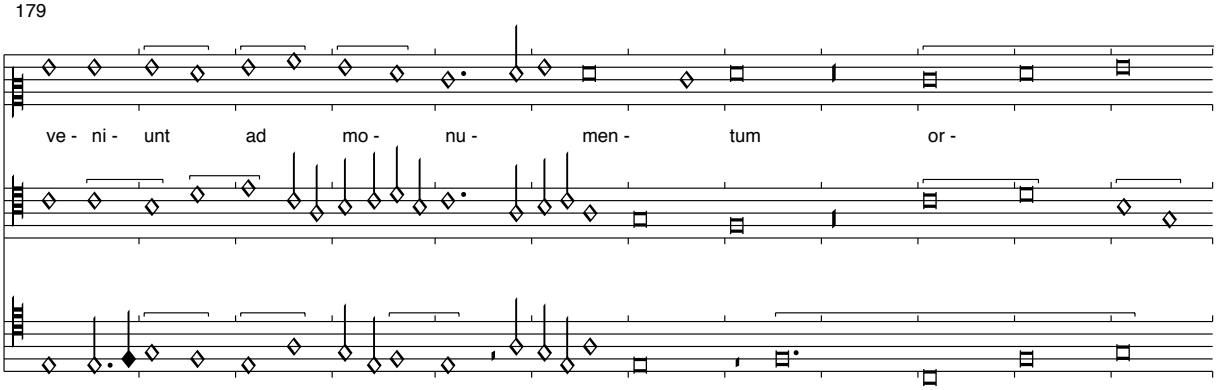
155



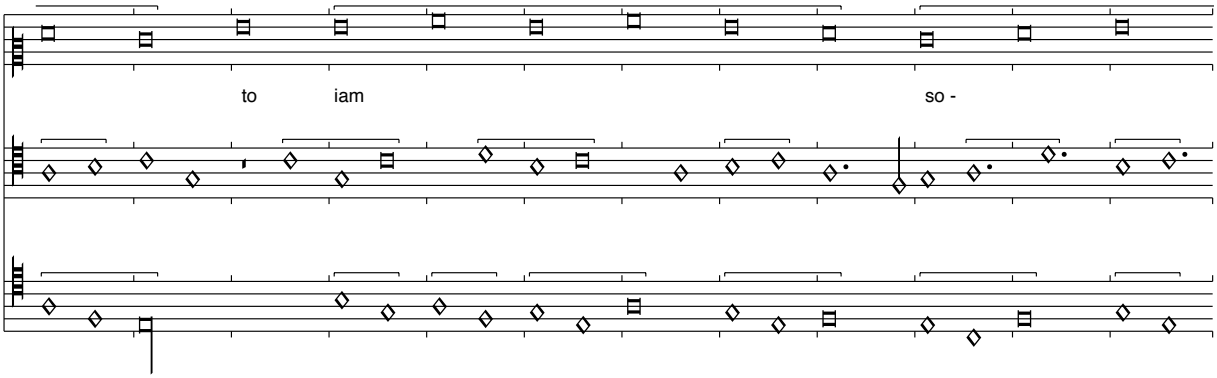
167



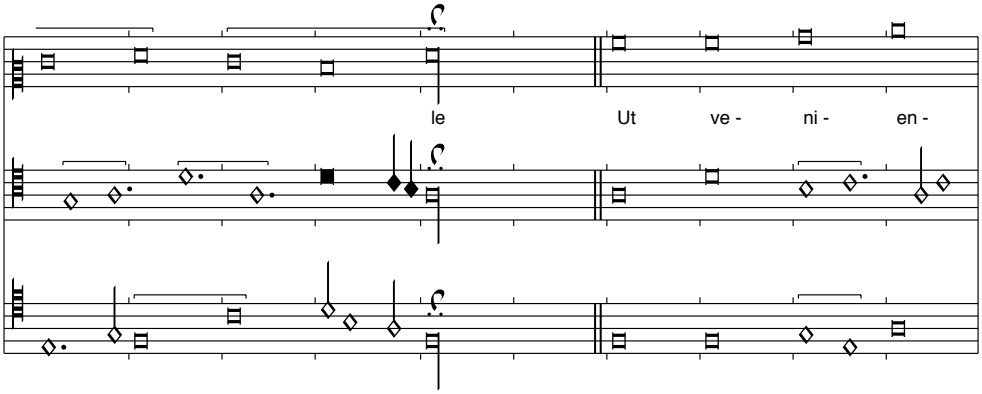
179



191

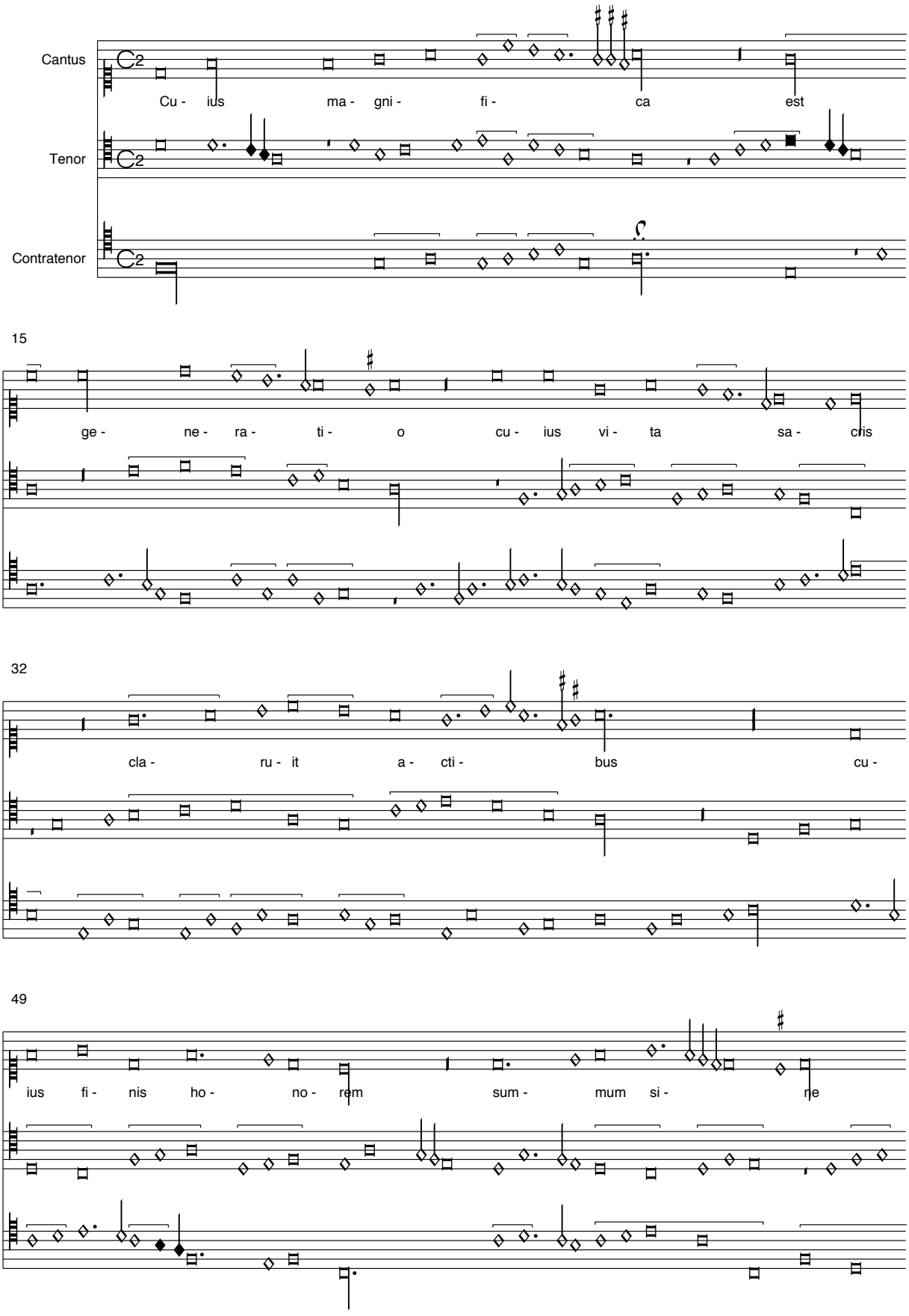


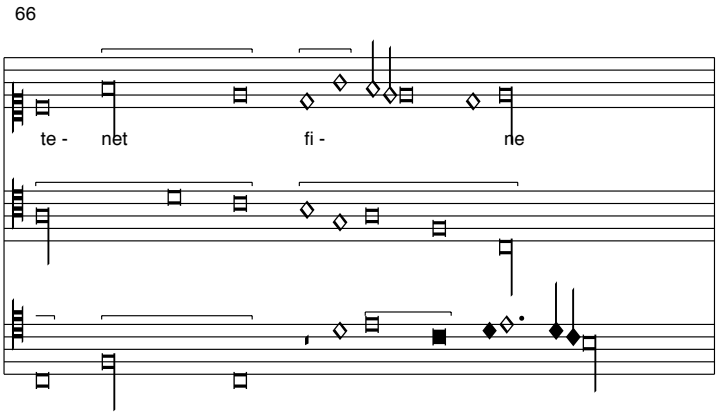
203



Cuius magnifica

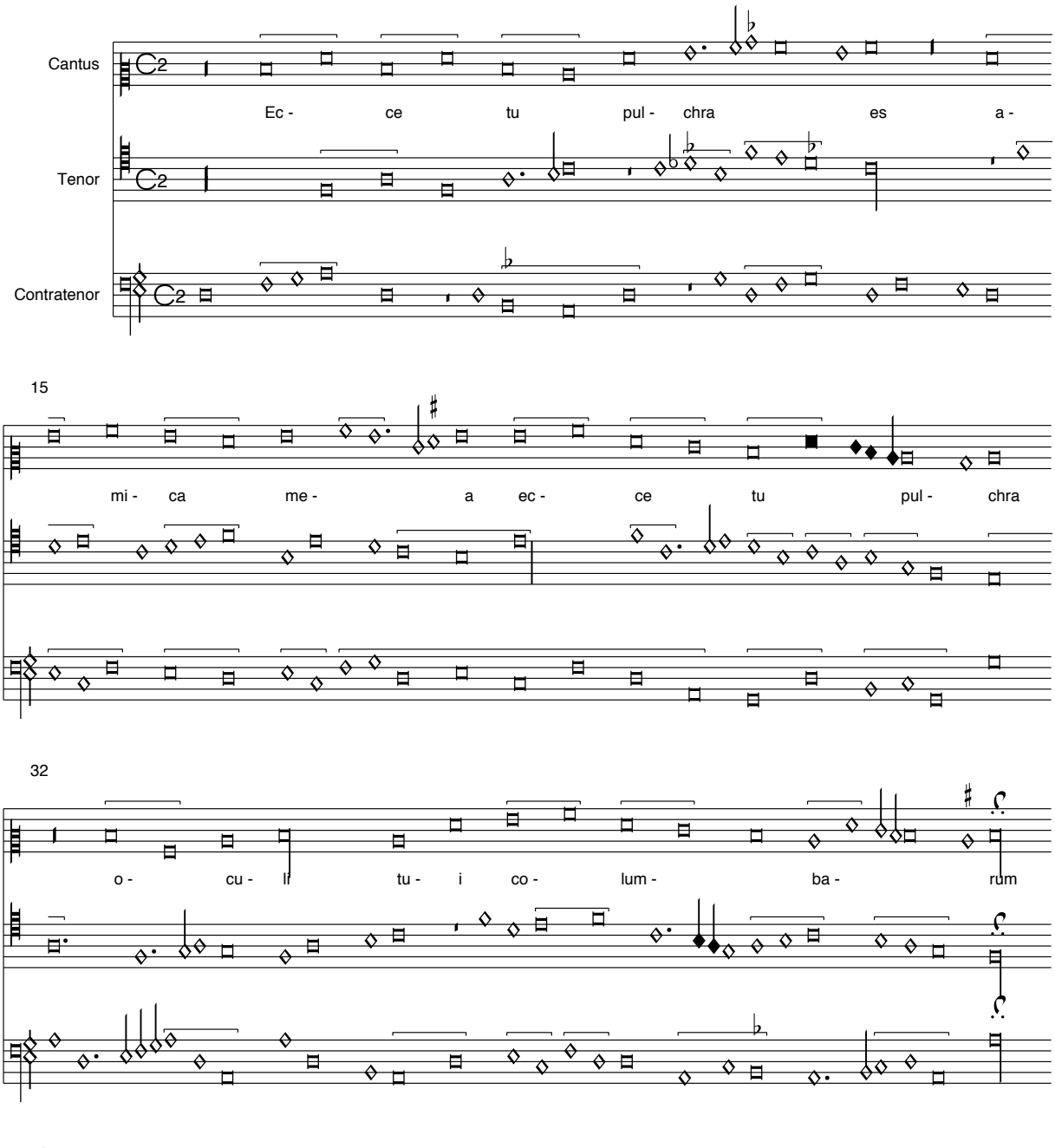
Glogau, Nr. 59





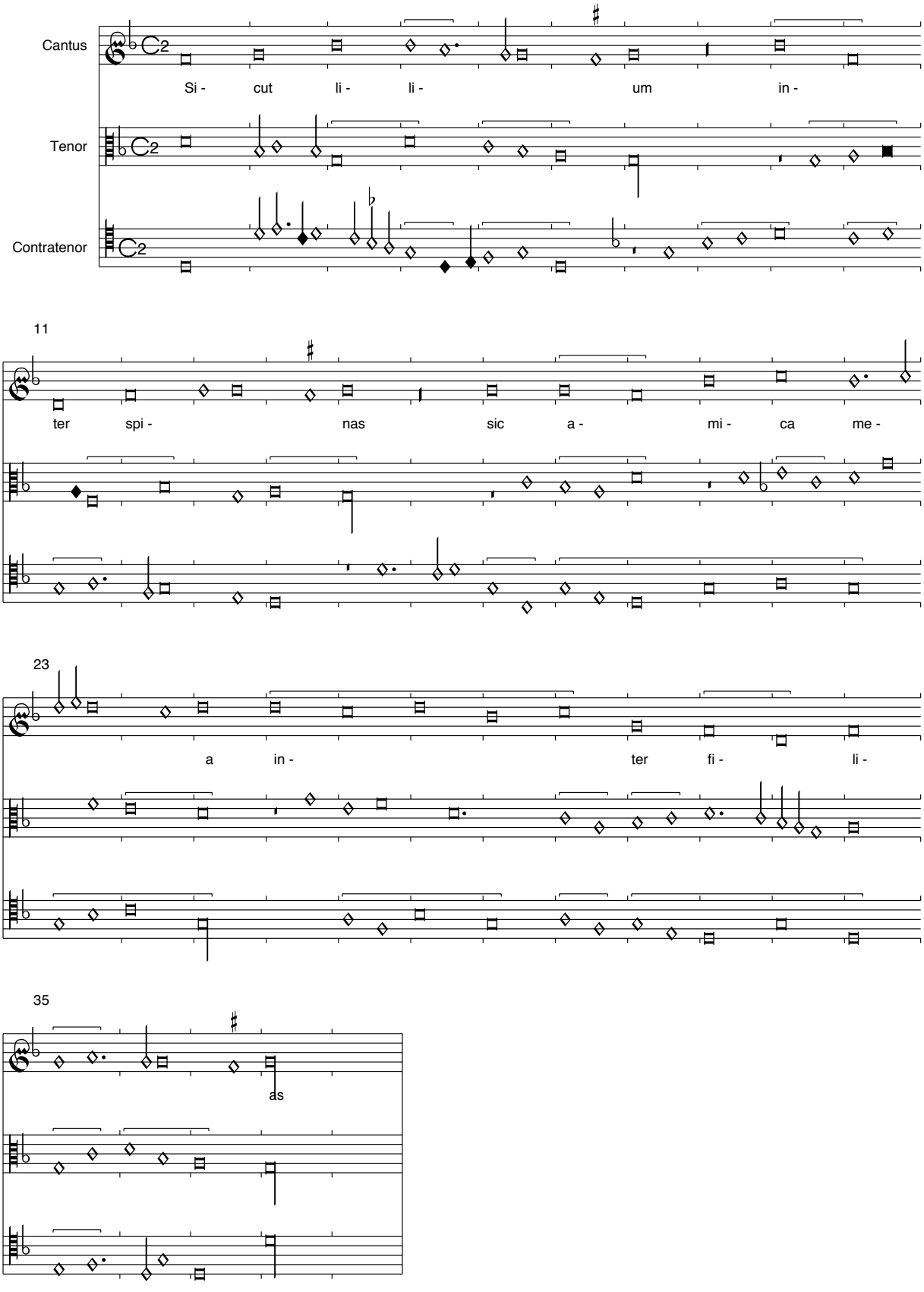
Es handelt sich hier um den zweiten Teil der Marienhymne „Gaude visceribus mater“

Ecce tu pulchra es
Glogau Nr. 60

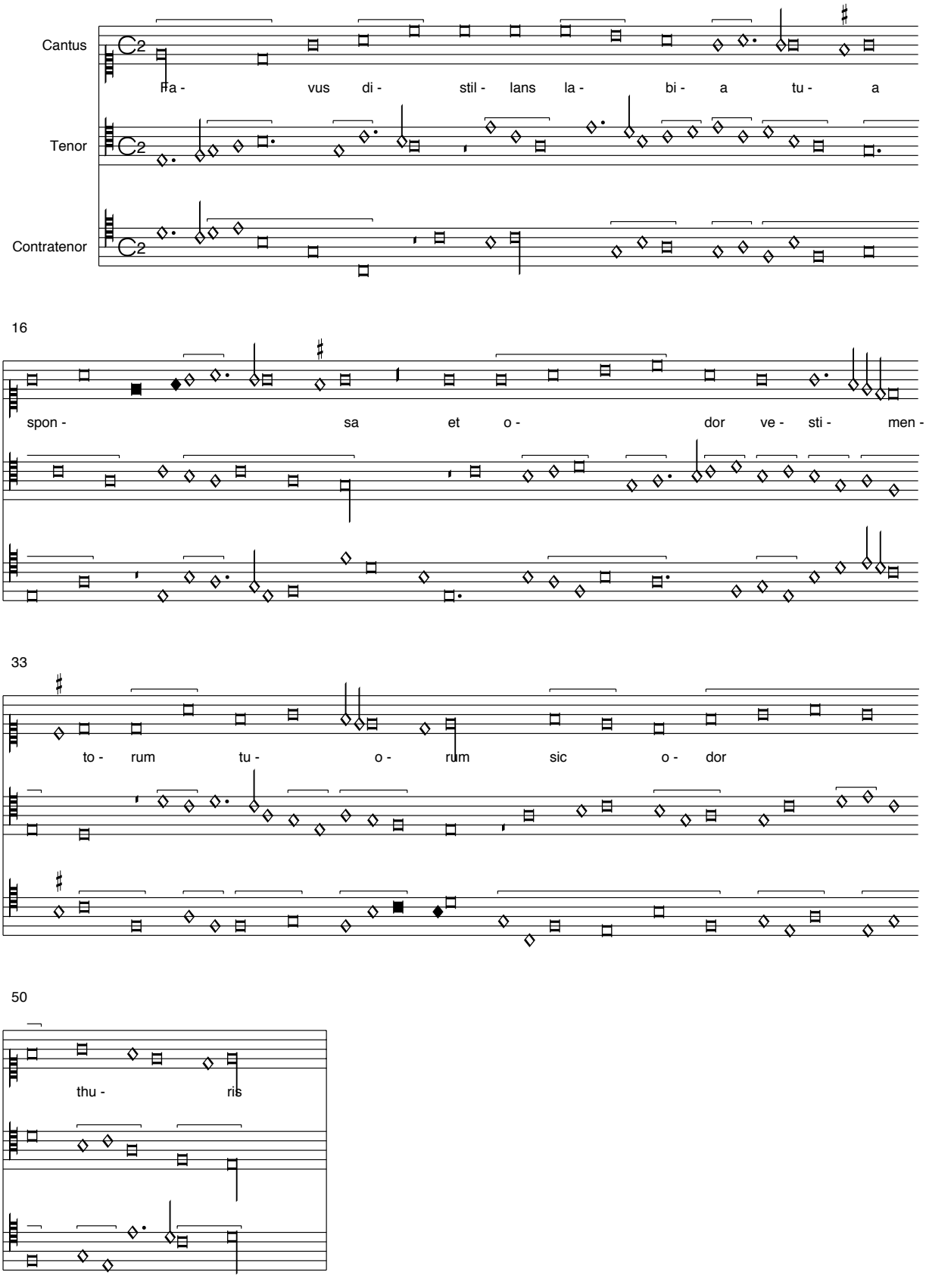


Dies ist die erste von 5 Antiphonen zum Fest der Geburt Marias mit Texten aus dem Hohen Lied.

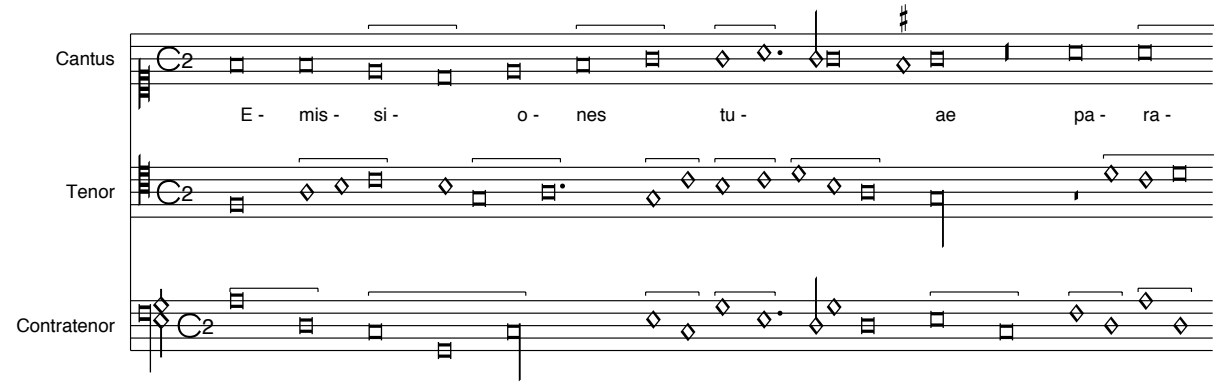
Sicut lilium inter spinas
Glogau Nr. 61

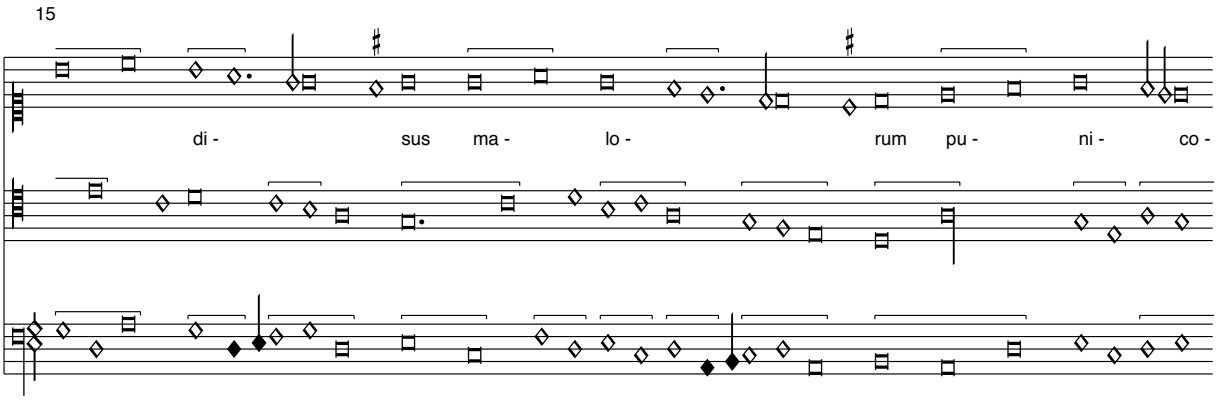


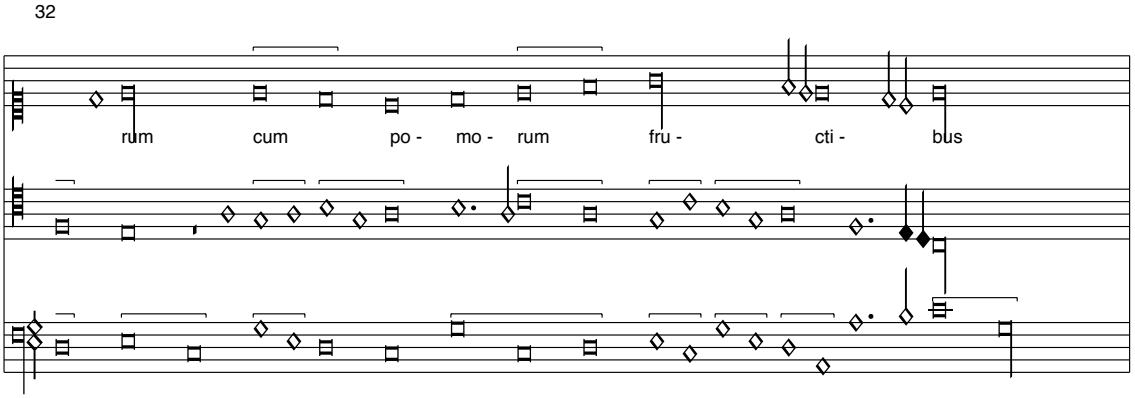
Favus distillans
Glogau Nr. 62



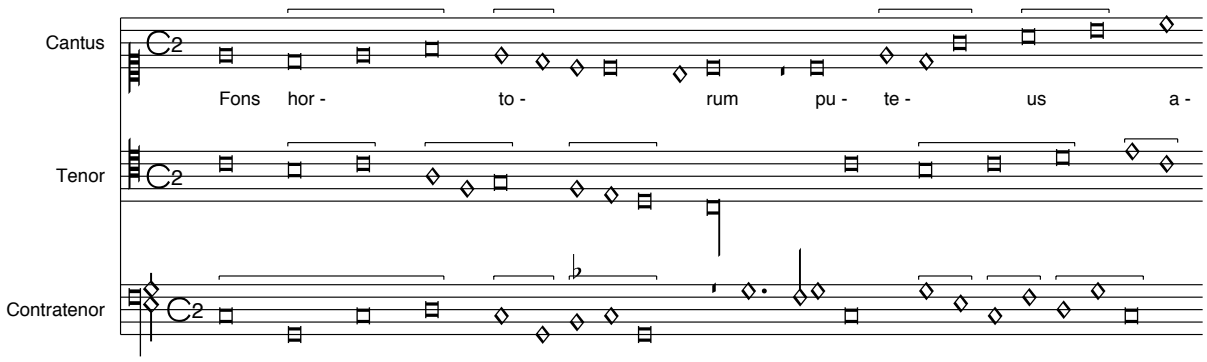
Emissiones tuae
Glogau Nr. 63

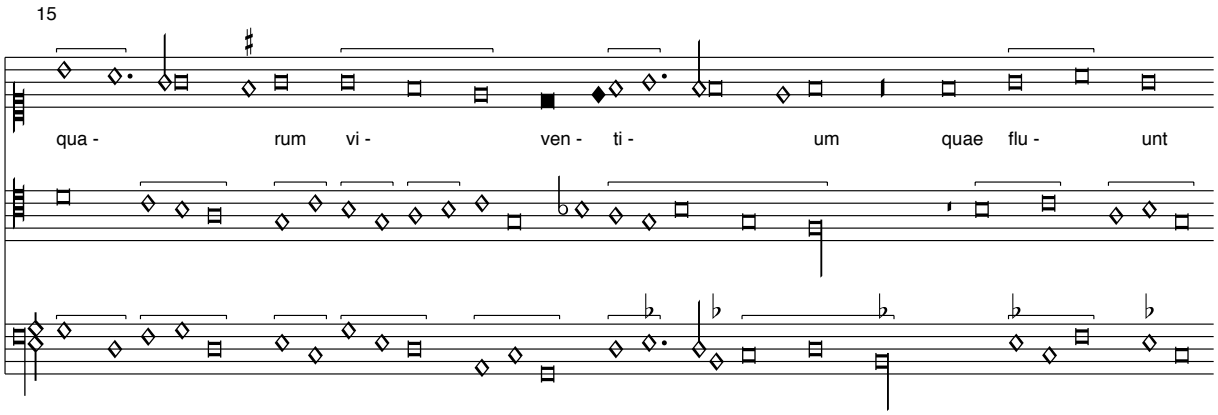


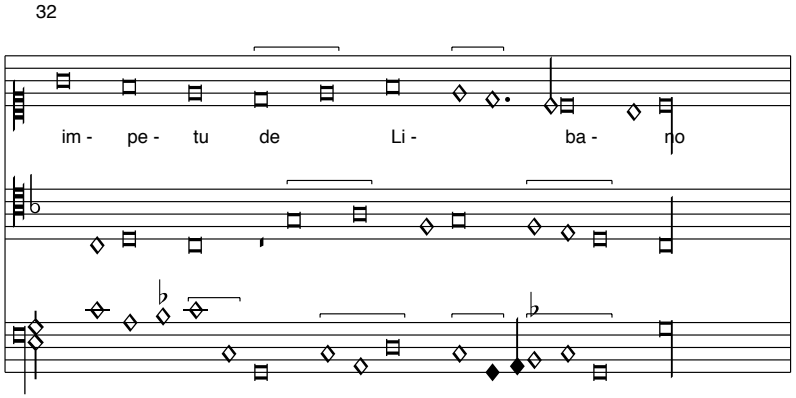




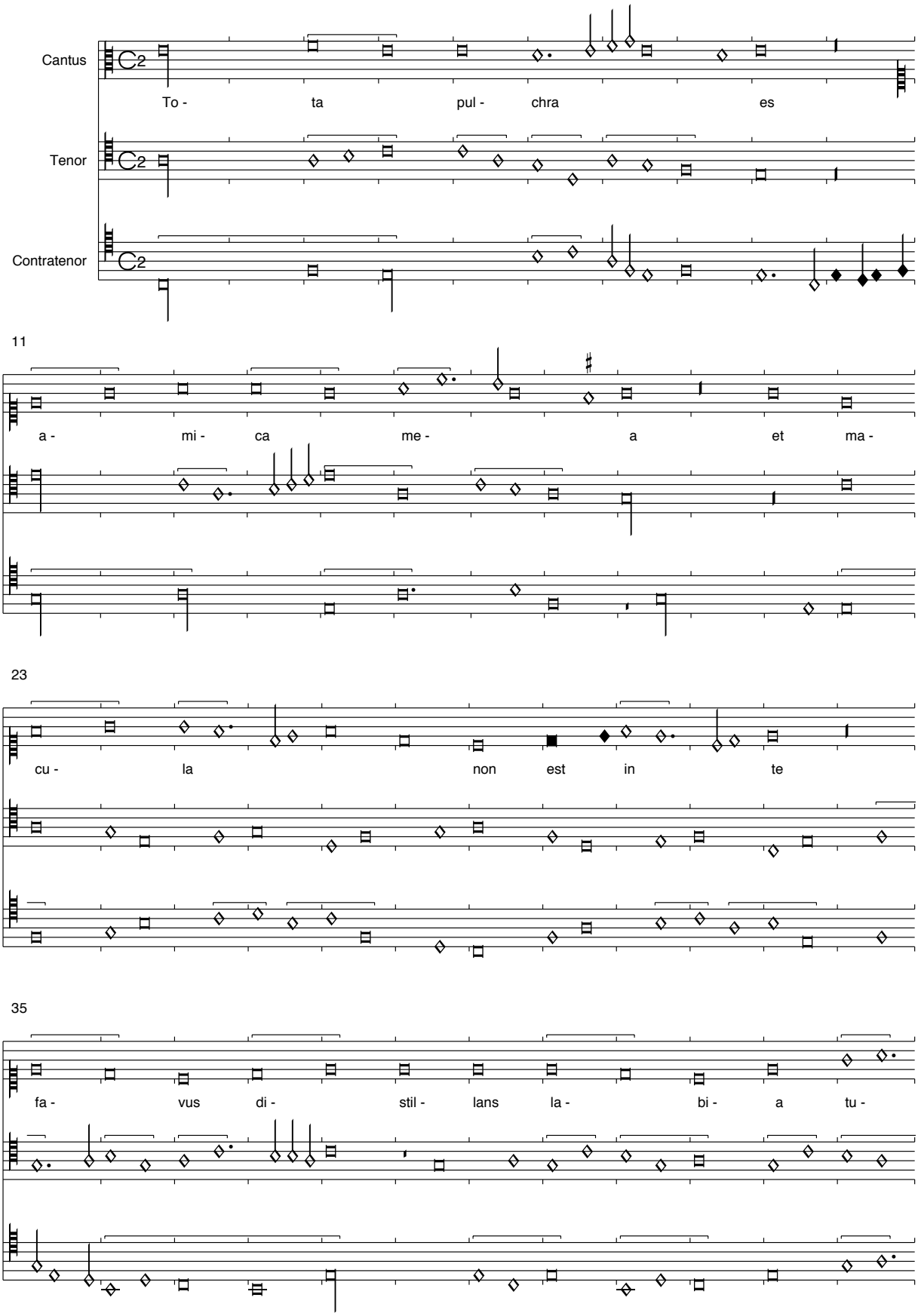
Fons hortorum
Glogau Nr. 64



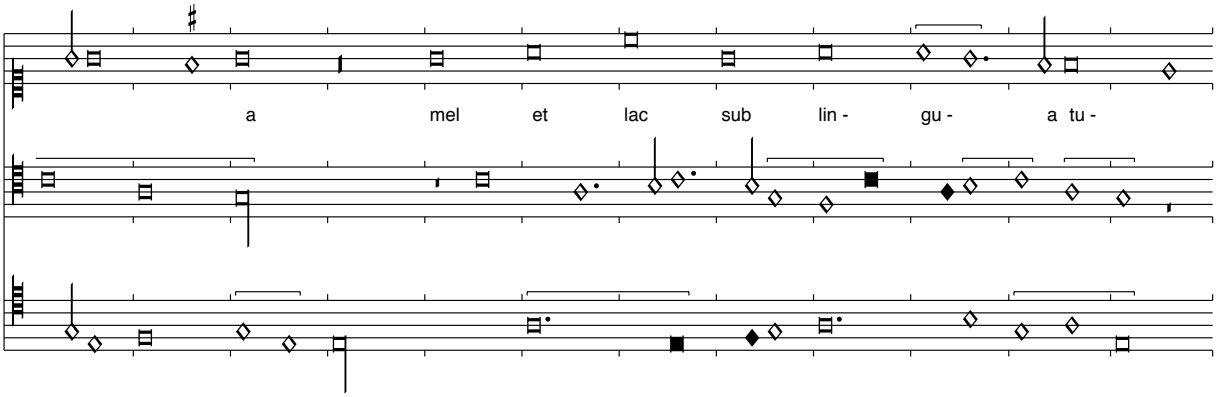




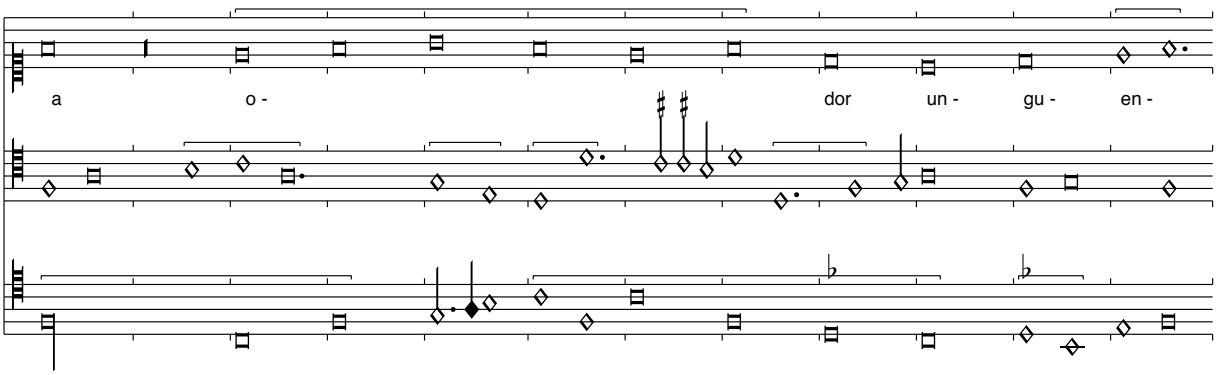
Tota pulchra es
Glogau Nr. 65



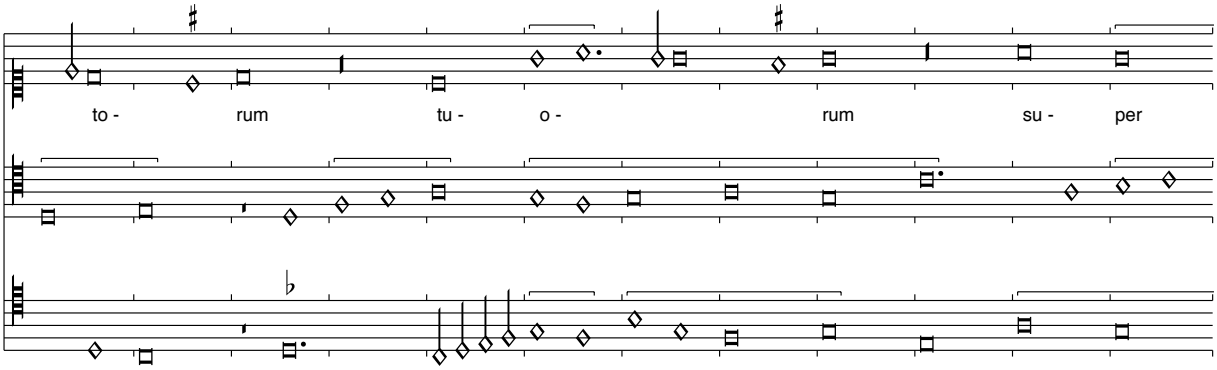
47


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

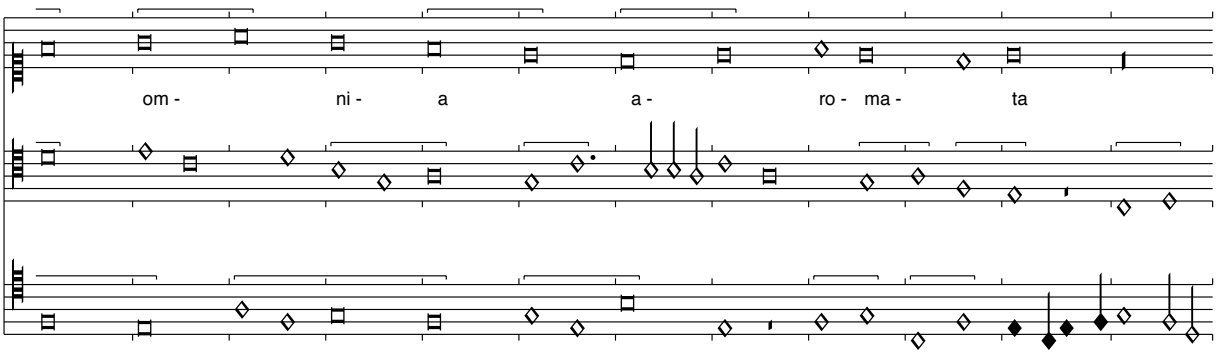
59


a o - dor un - gu - en -

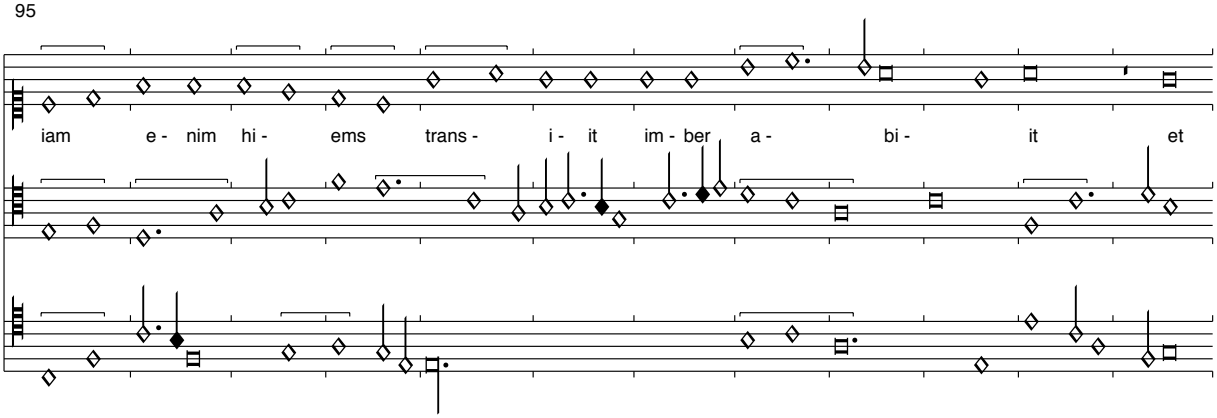
71


to - rum tu - o - rum su - per

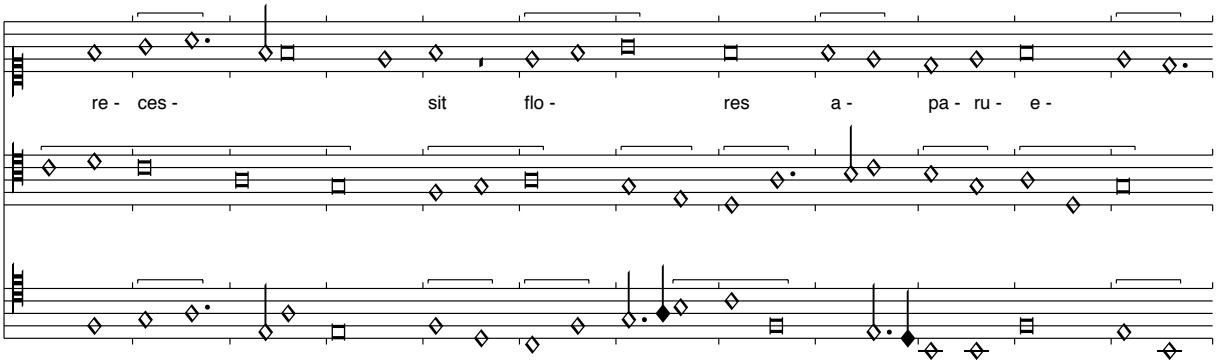
83


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

95



107



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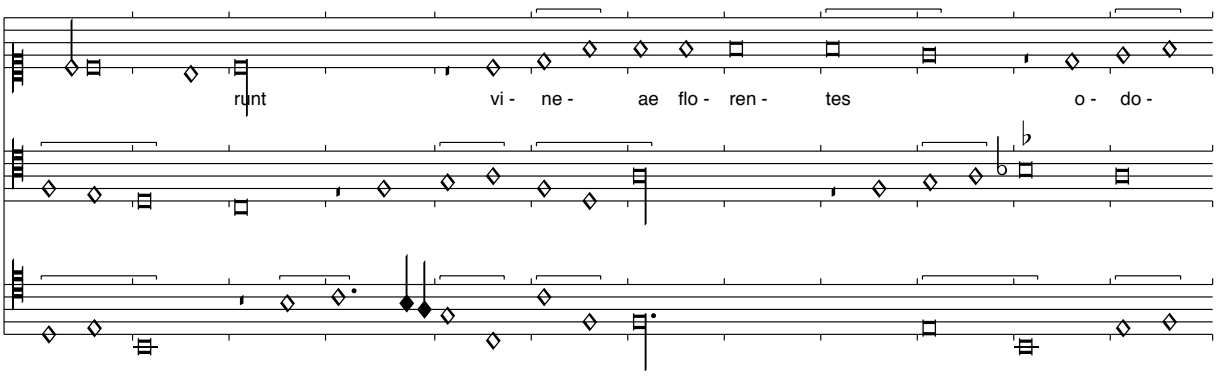
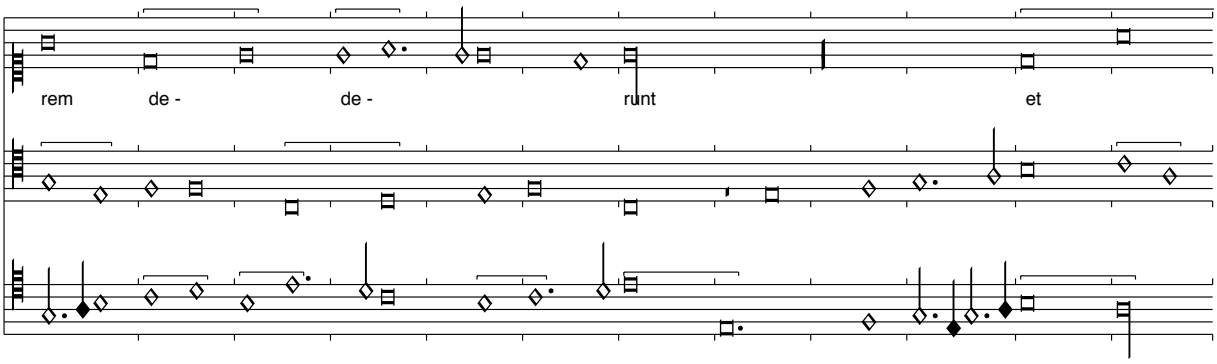


131



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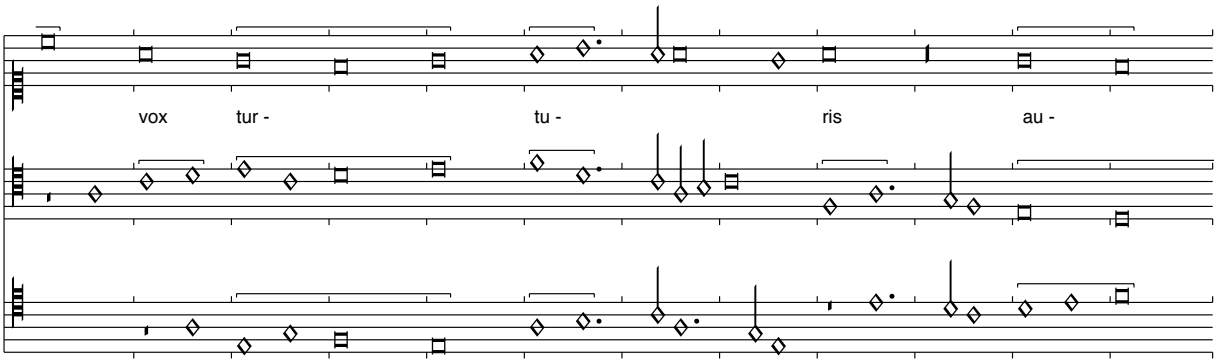

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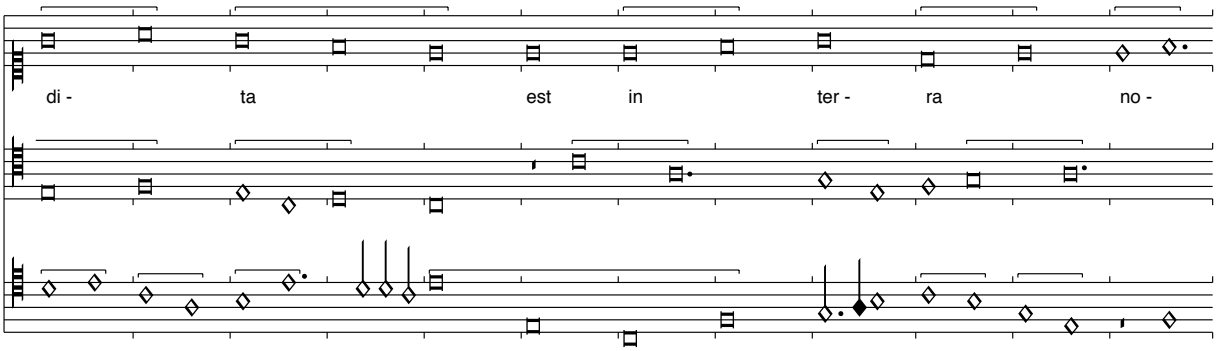
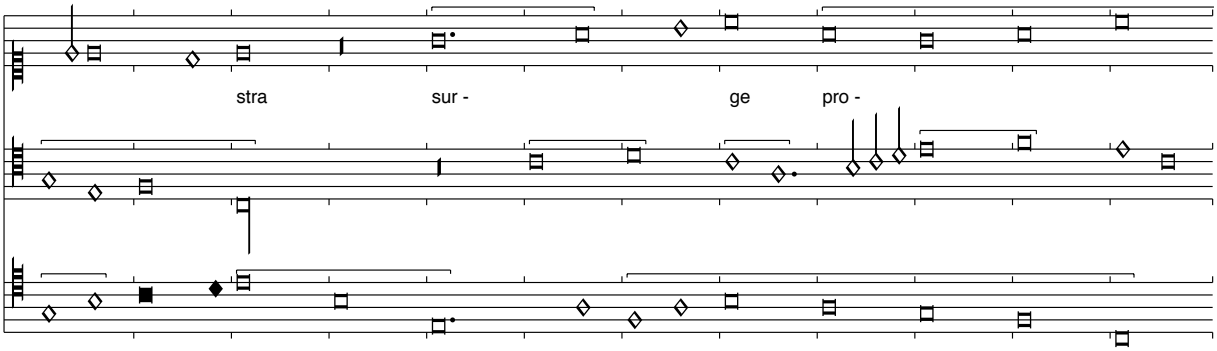


167



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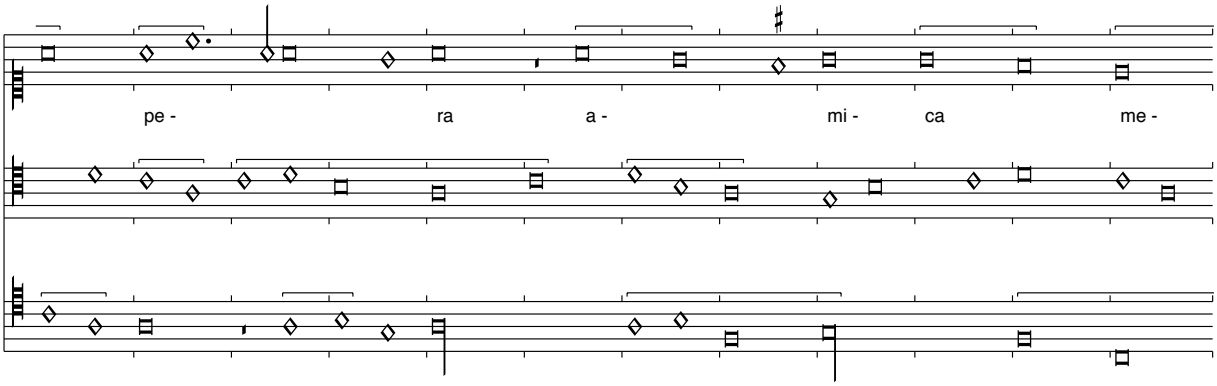

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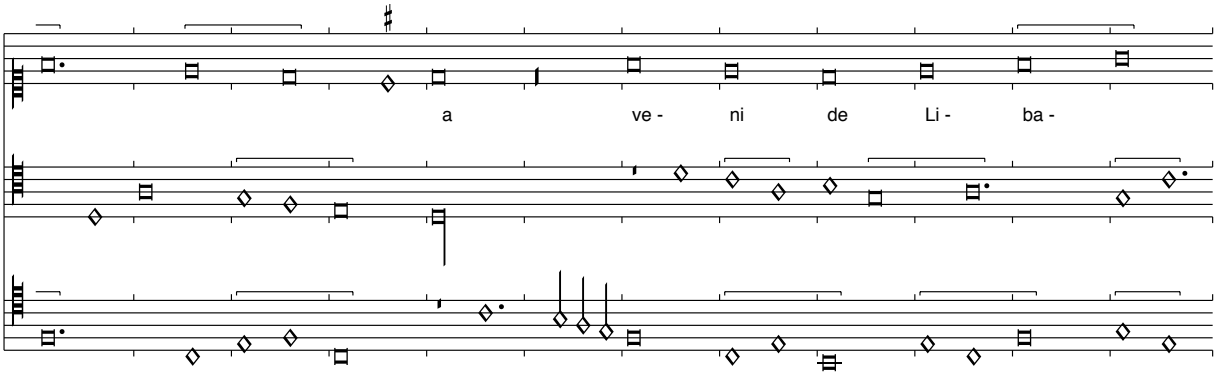

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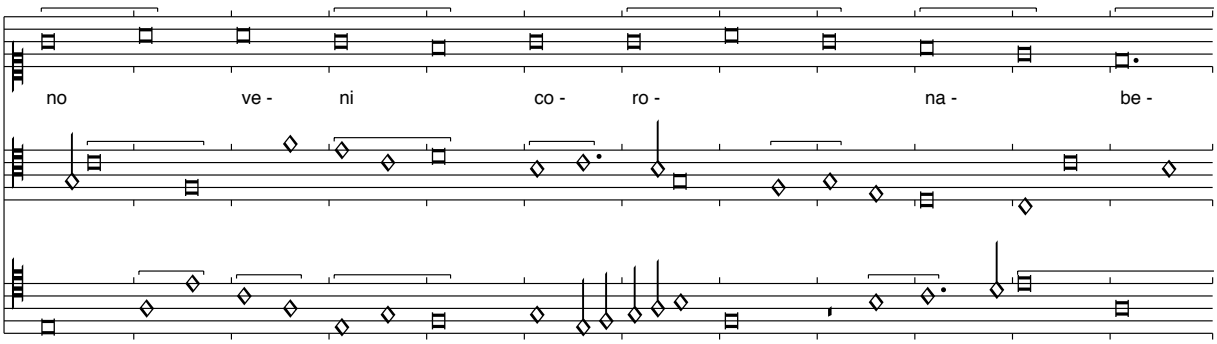

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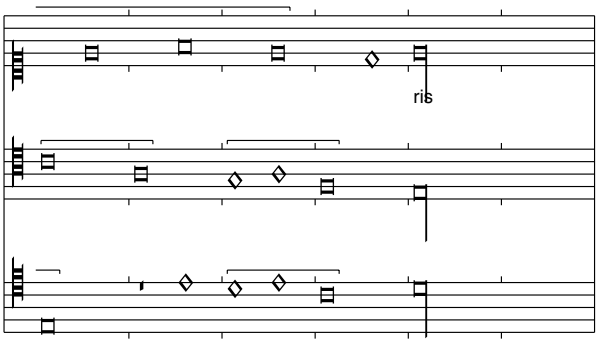
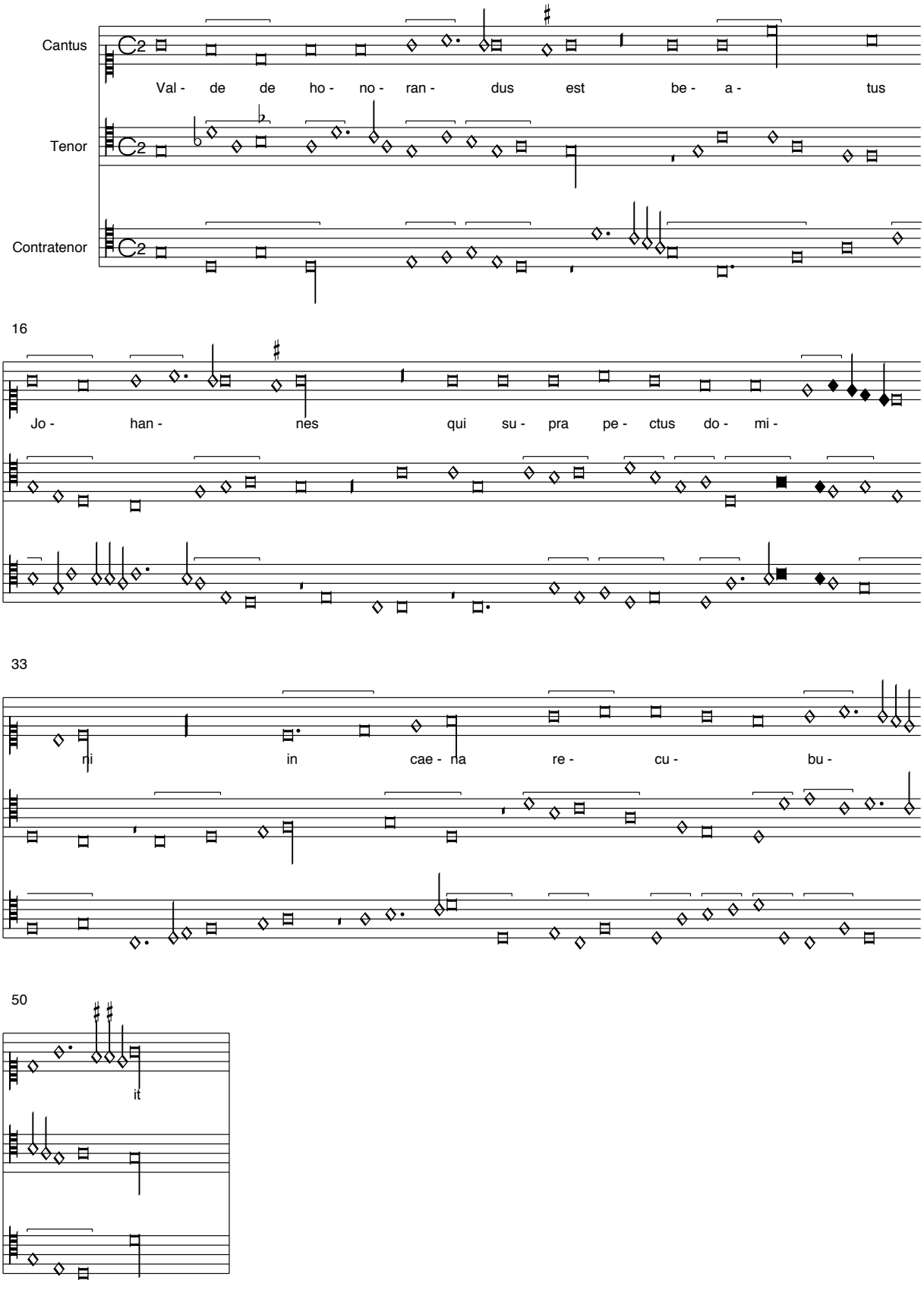


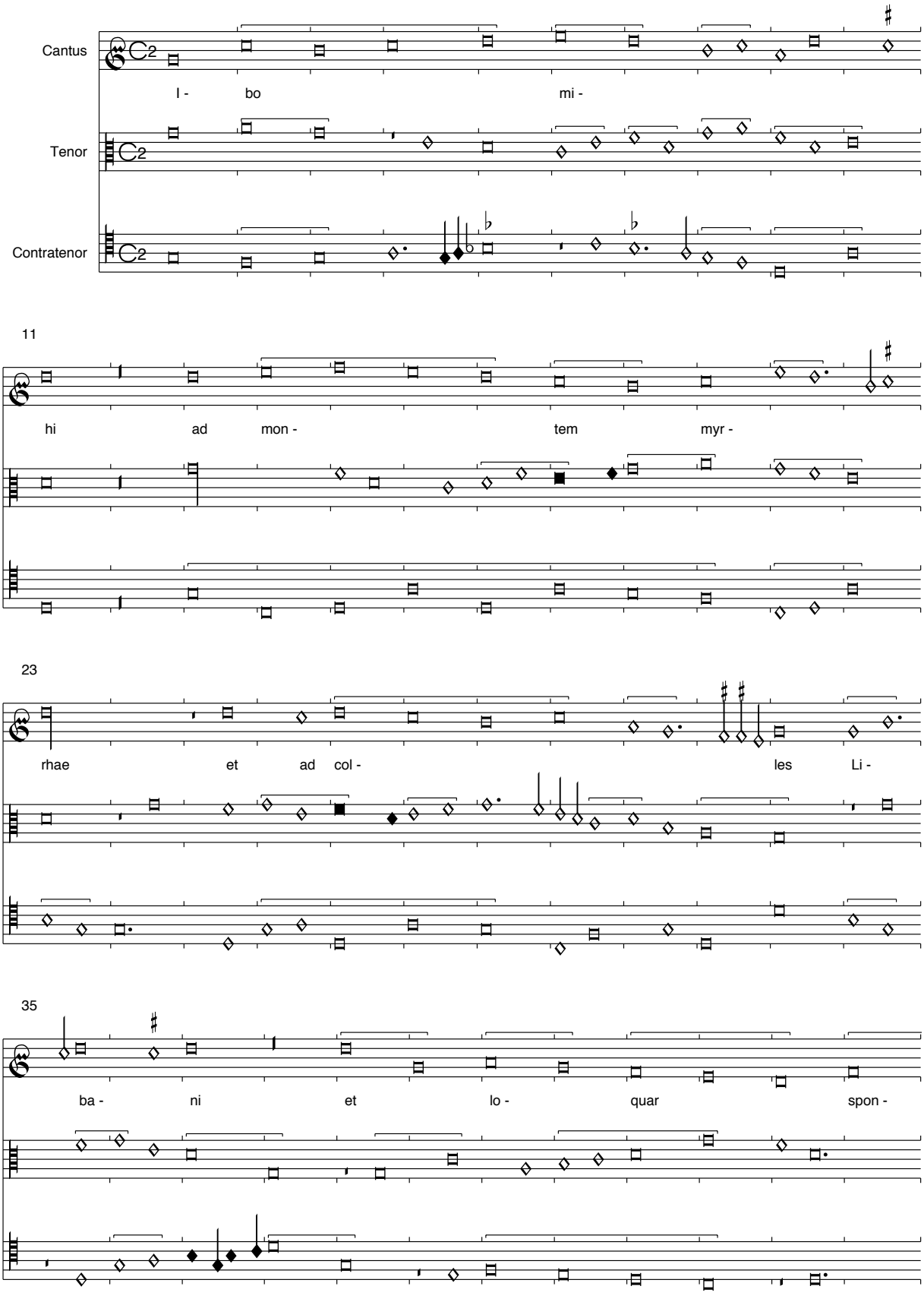
Im Contratenor ist der Takt 63 einen Ton zu hoch notiert; in T. 164,2 wurde Sb-f zu Sb-g emendiert.

Valde honorandus est
Glogau Nr. 66

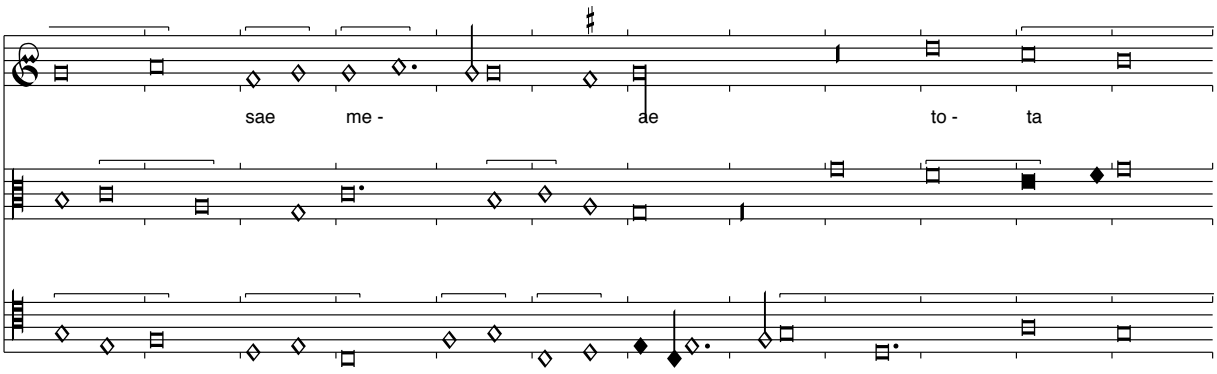


Ibo mihi ad monte myrrhae

Glogau Nr. 66



47



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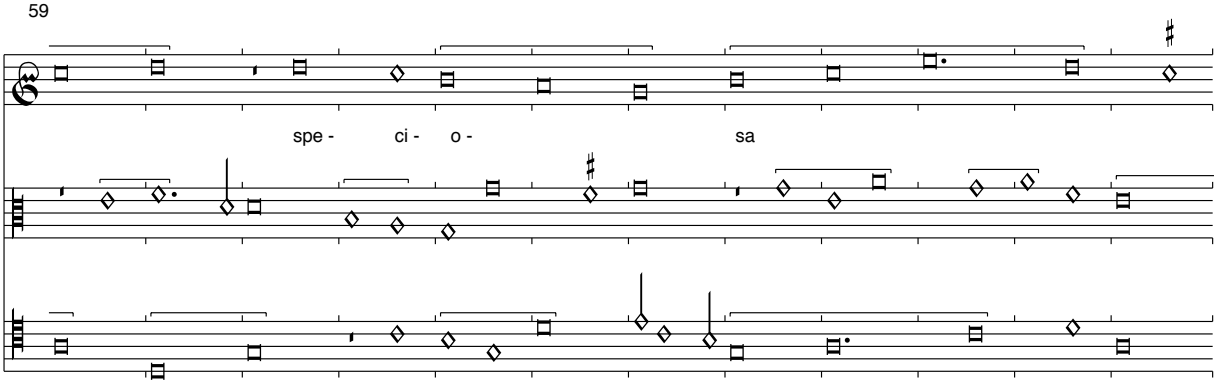

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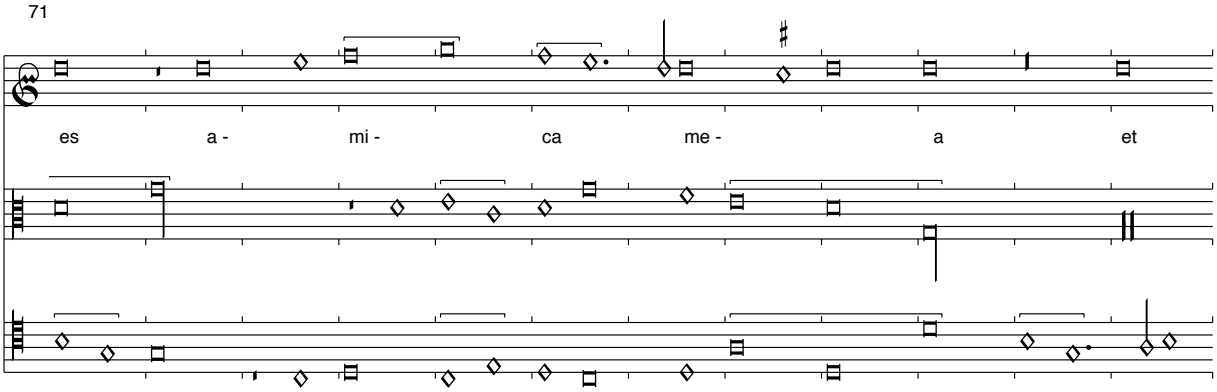

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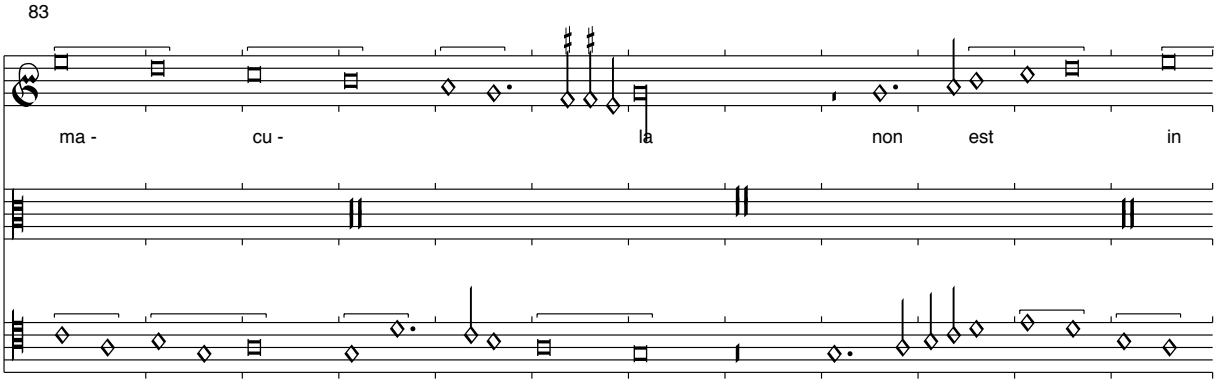
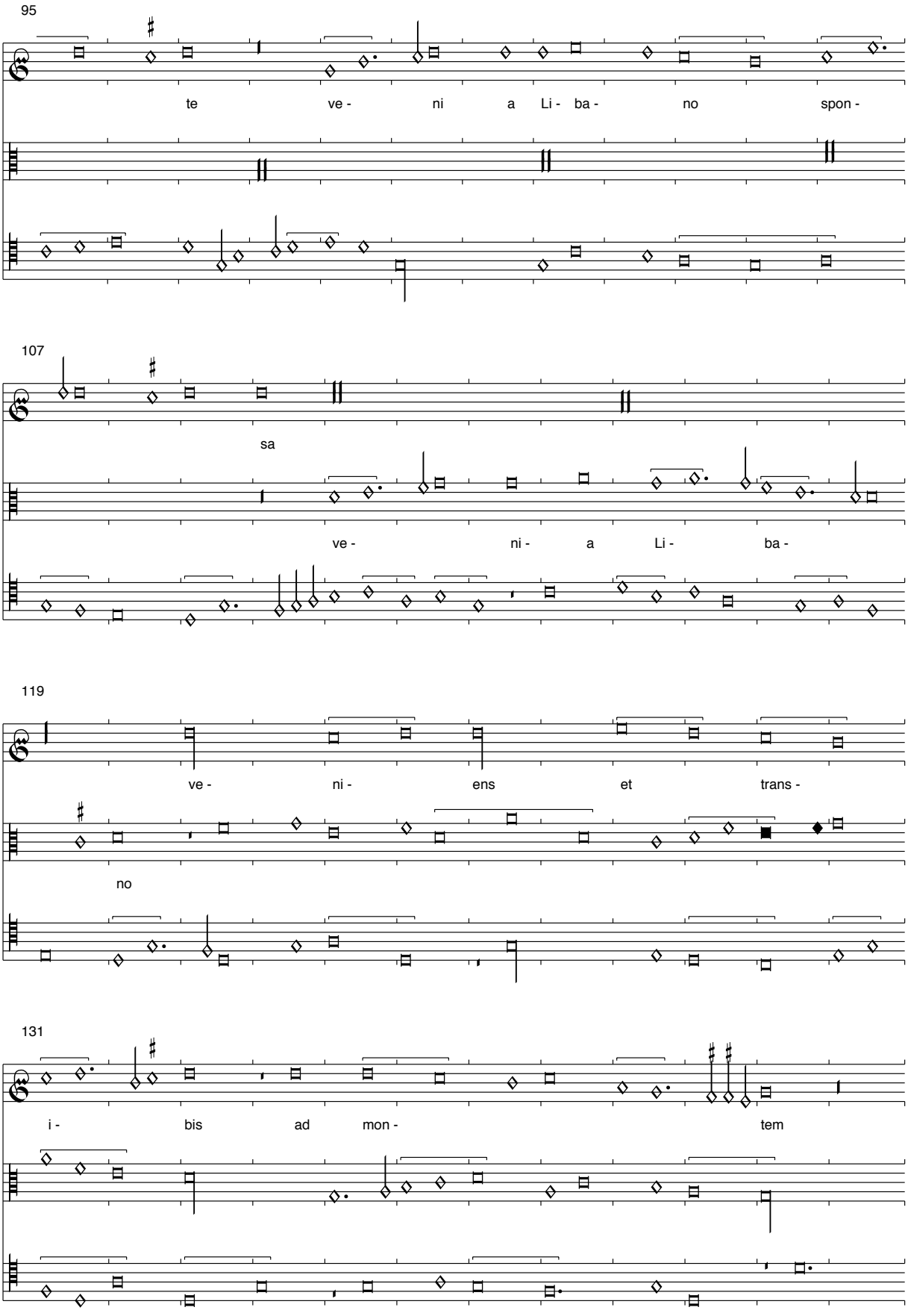
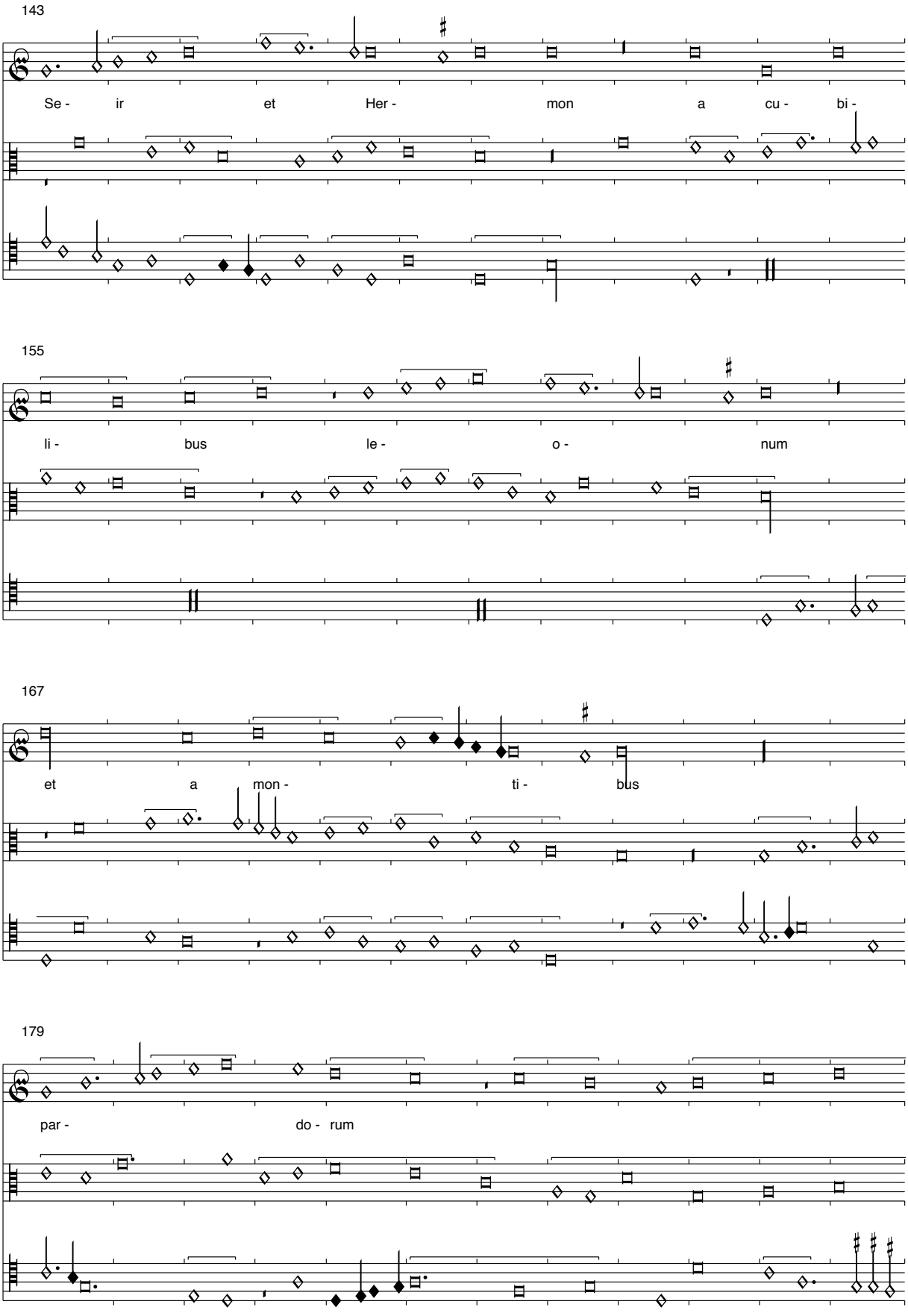
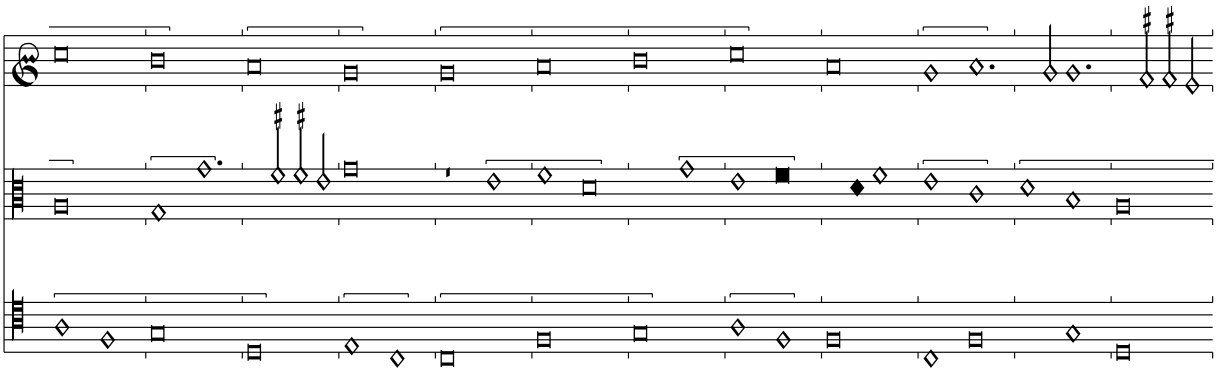


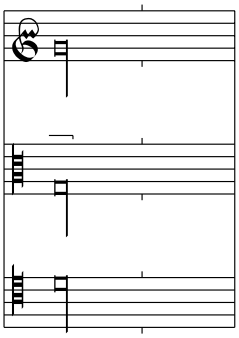

95
te ve - ni a Li - ba - no spon -
107
sa
ve - ni - a Li - ba -
119
ve - ni - ens et trans -
no
131
i - bis ad mon - tem


143
Se - ir et Her - mon a cu - bi -
155
li - bus le - o - num
167
et a mon - ti - bus
179
par - do - rum

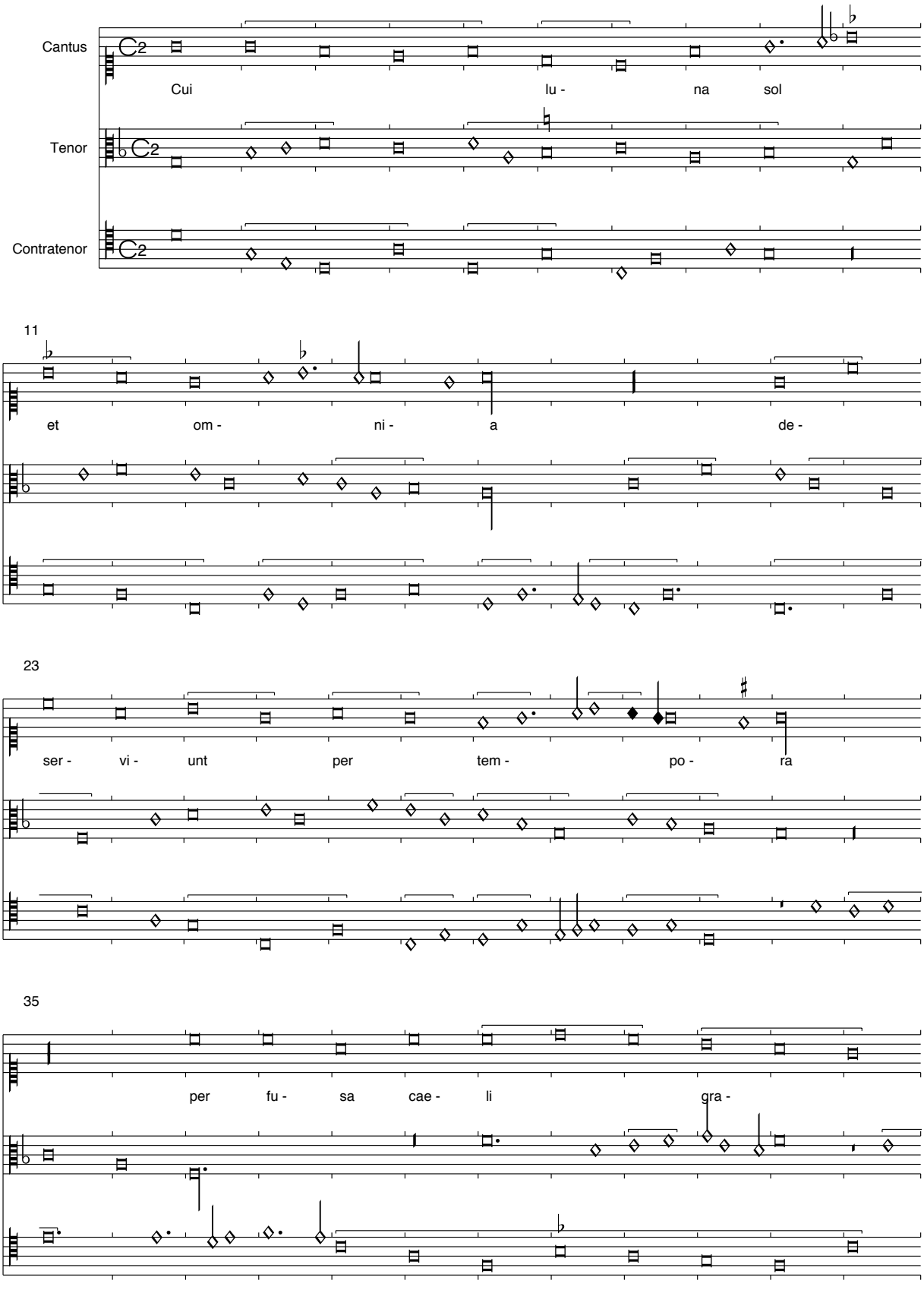
191

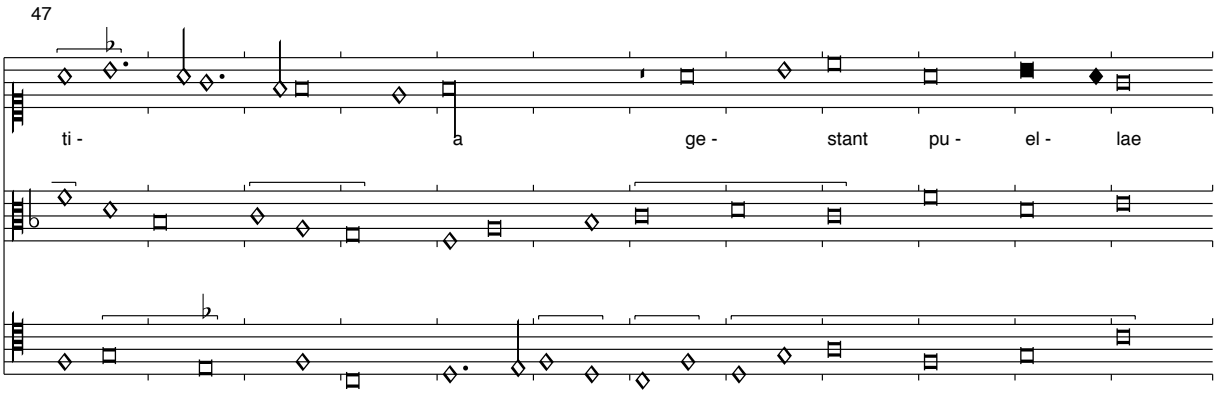


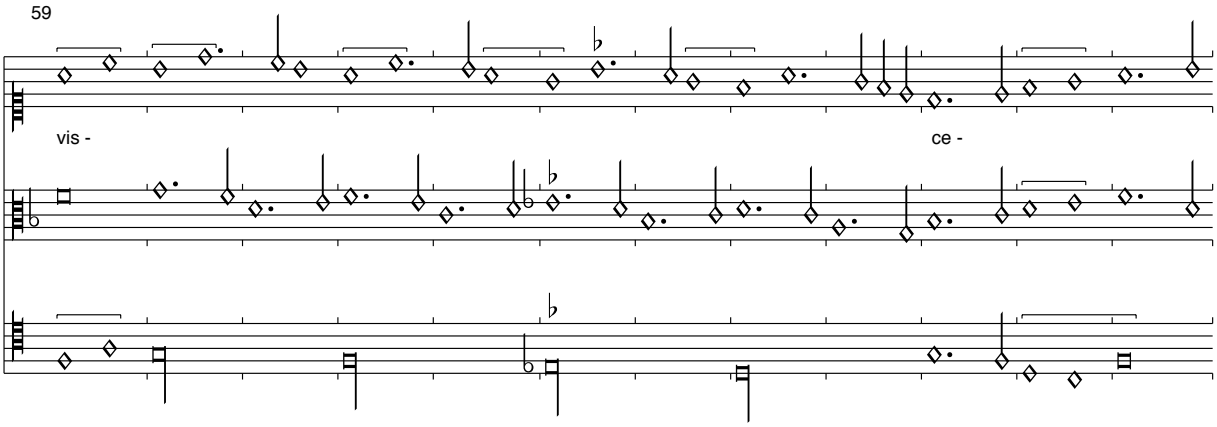
203

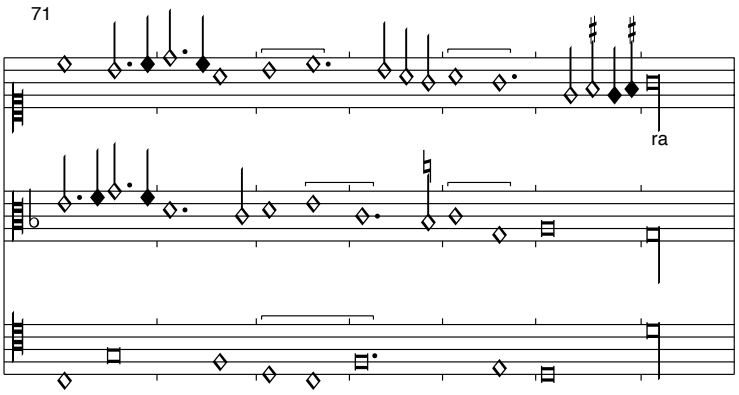


Cui luna
Glogau Nr. 68





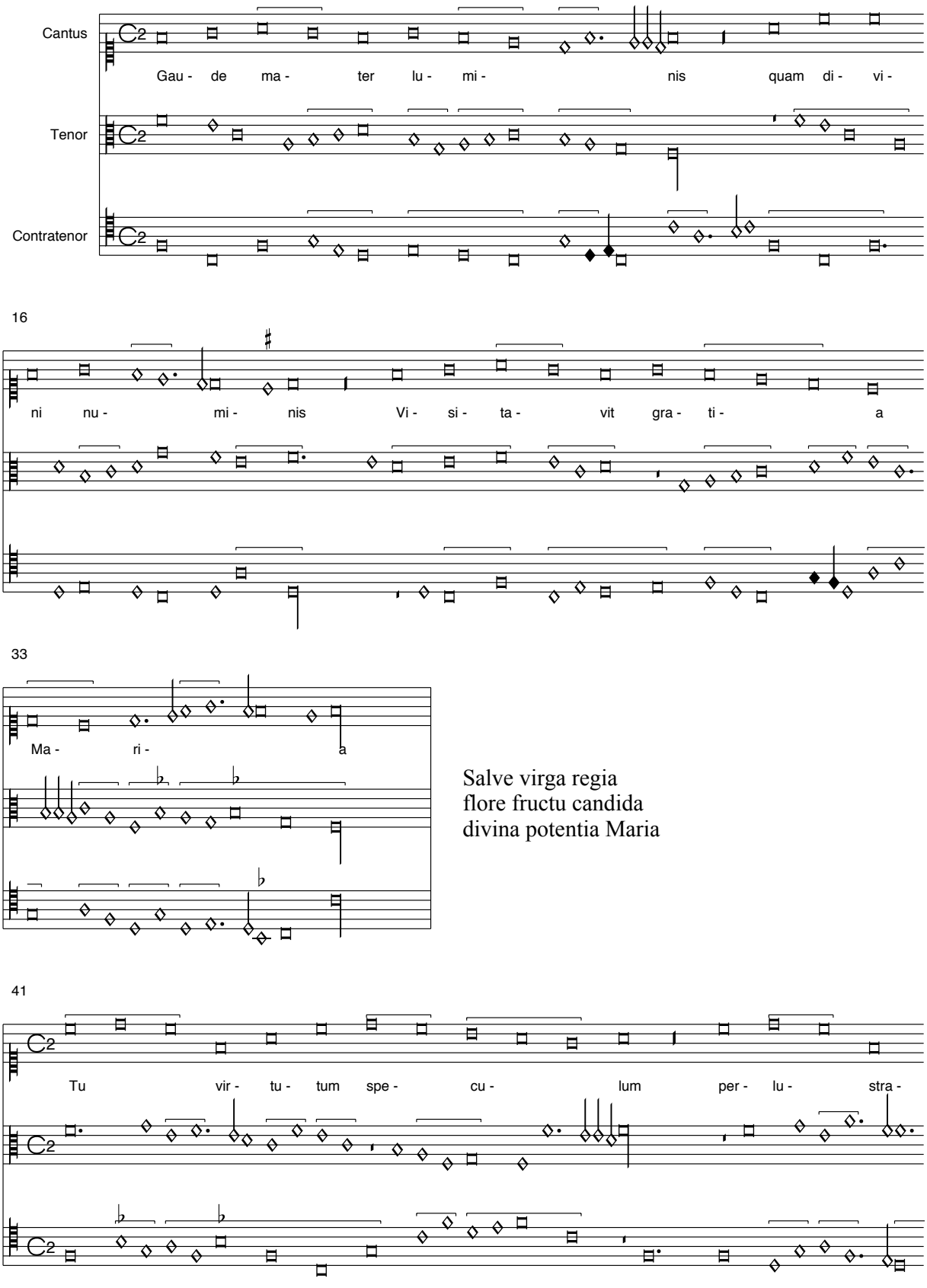




Maria mater gratiae
mater misericordiae
tu nos ab hoste protege
in hora mortis suscipe

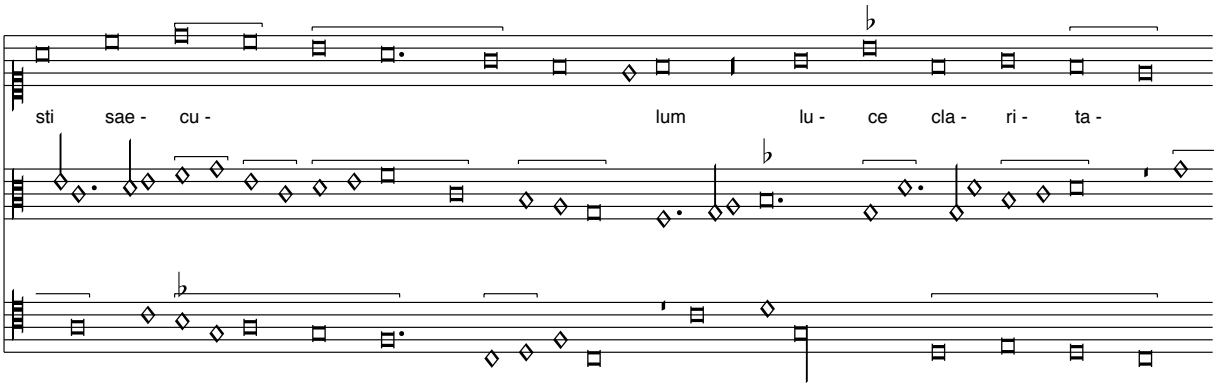
Es handelt sich um die zweite Strophe des Hymnus „Quem terra, pontus, aethera“. Dagegen ist die in Glogau angeführte 2. Strophe hinzugedichtet und nicht Teil des ursprünglichen Hymnus.

Gaude mater luminis
Glogau Nr. 69

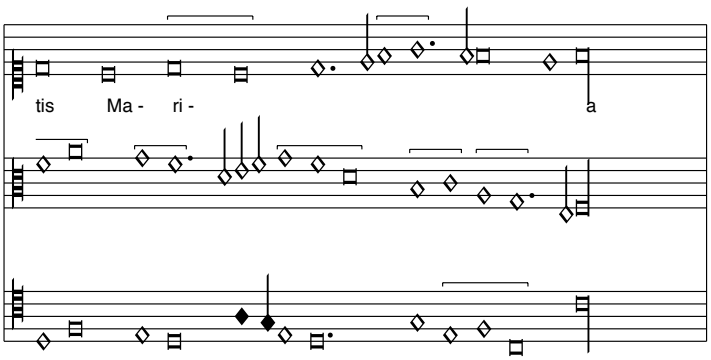


Salve virga regia
flore fructu candida
divina potentia Maria

58

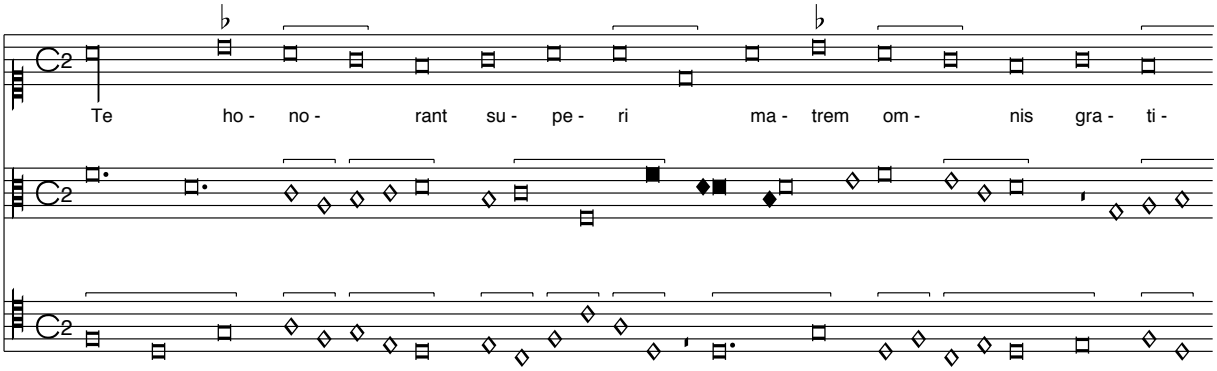


75

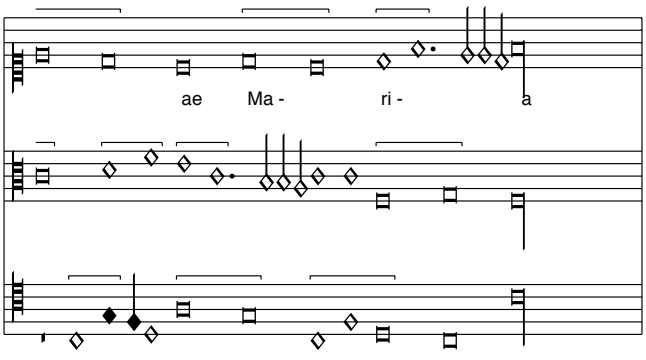


Plena Dei munere
meuristi gignere
prolem sanctitatis
Maria

85

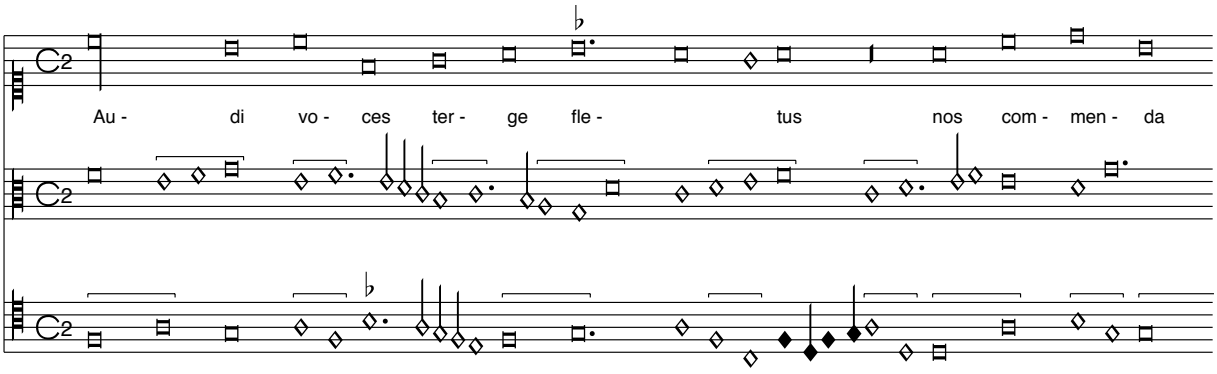


102

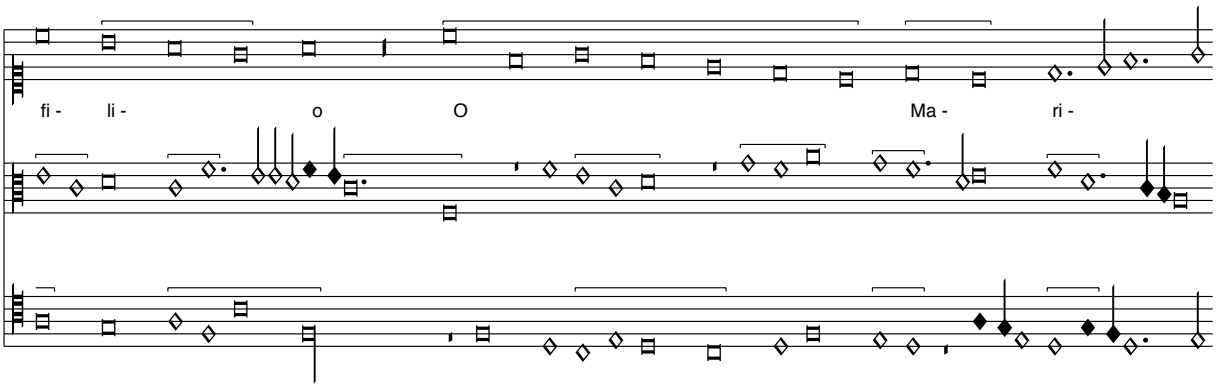


Ad te clamant miseri
de valle miseriae
Maria

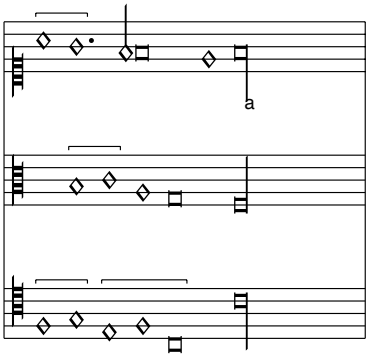
111



127

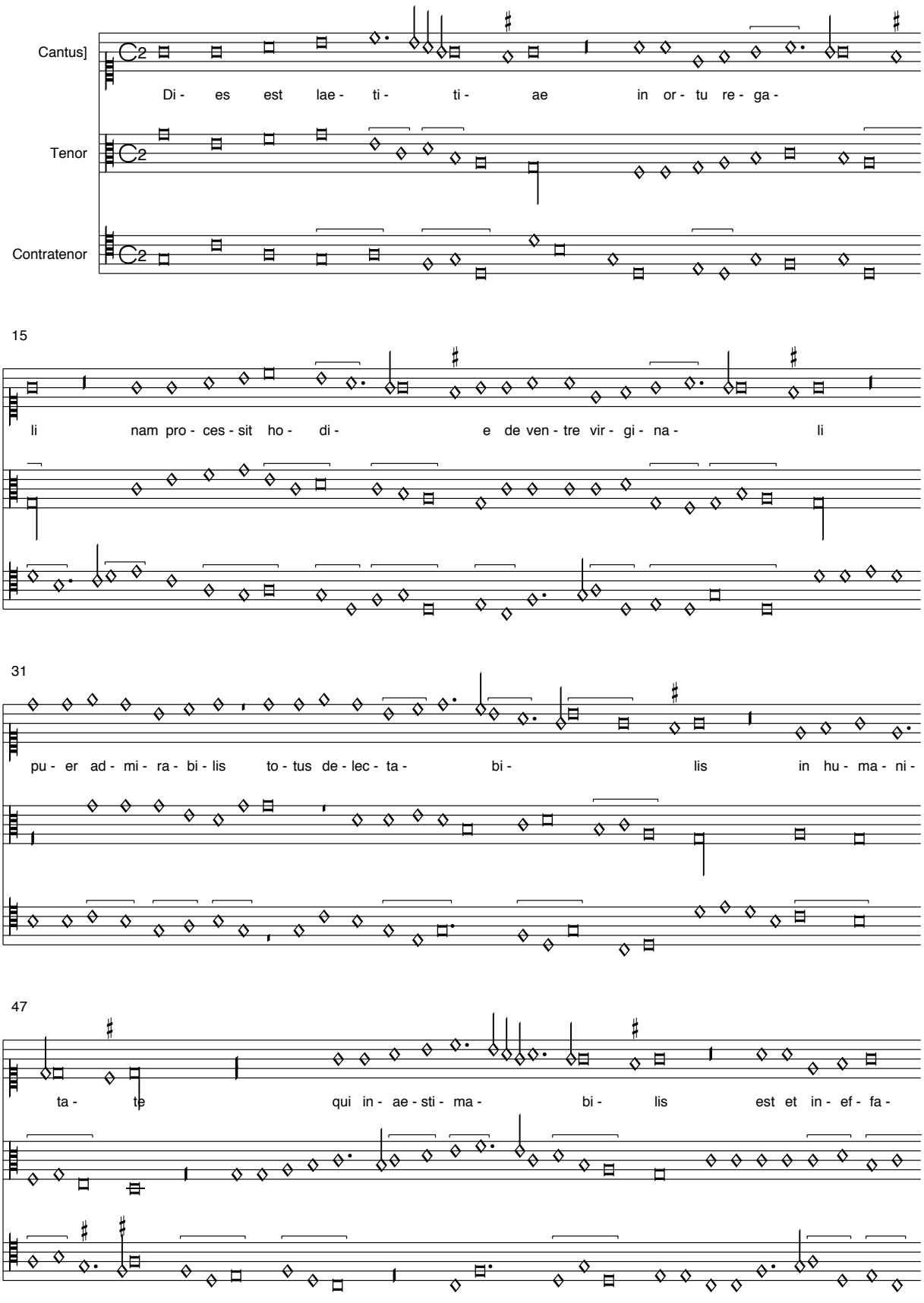


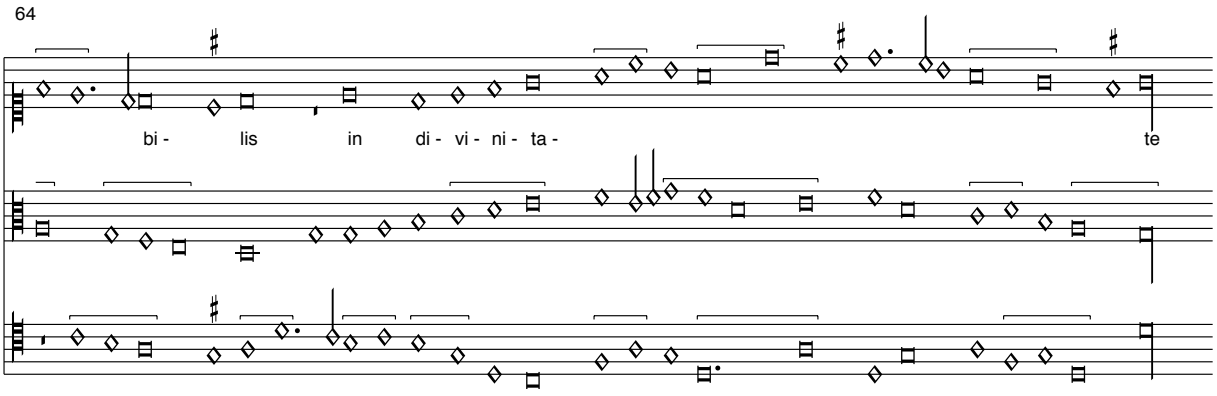
144



Ut nos suo prece tua
collocet in solio
O Maria

Dies est letitiae
Glogau Nr. 70

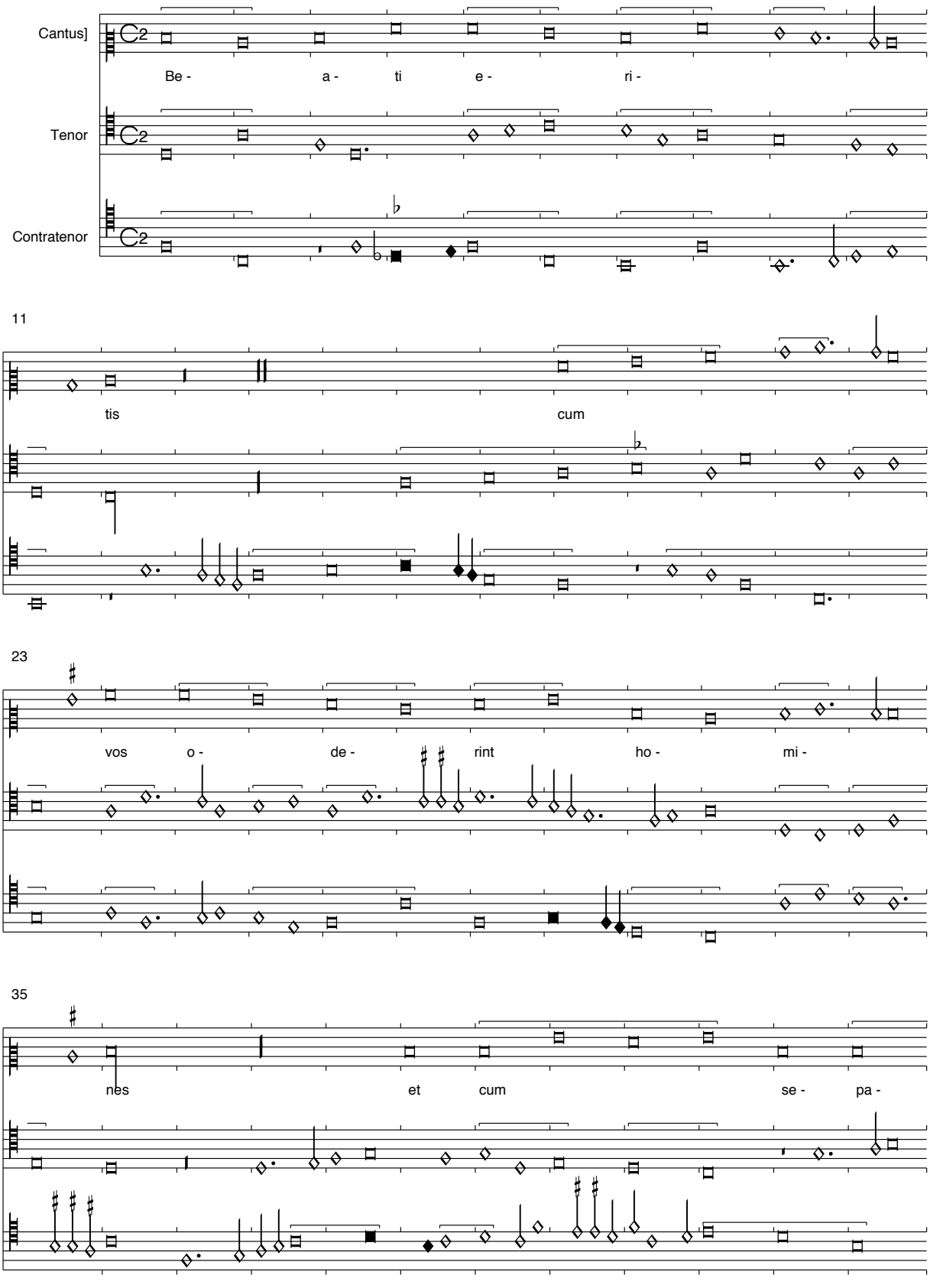




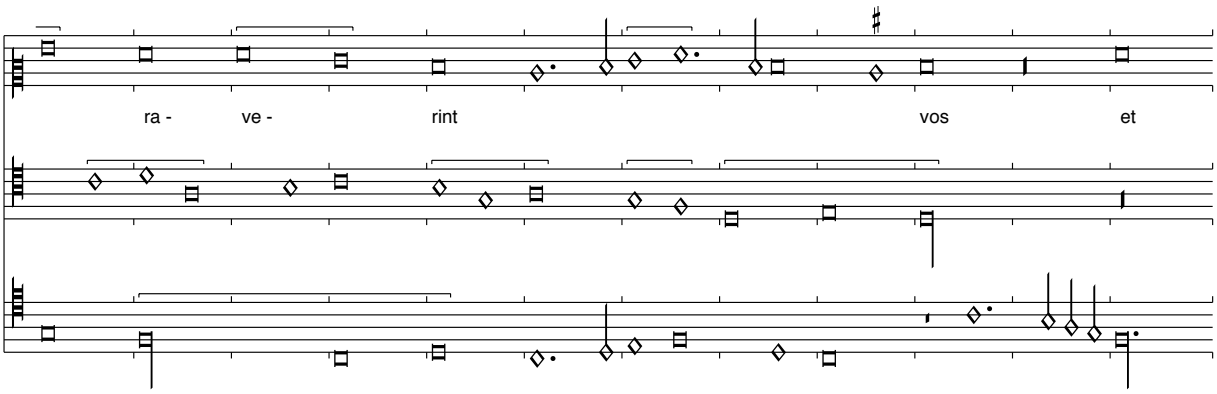
Orto Dei filio
virgine de pura
ut rosa de lilio
stupescit natura,
quod pari iuvencula
natum ante saecula
creatorem rerum,
quod uber munditiae
dat lac pudicitiae
antiquo dierum.

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

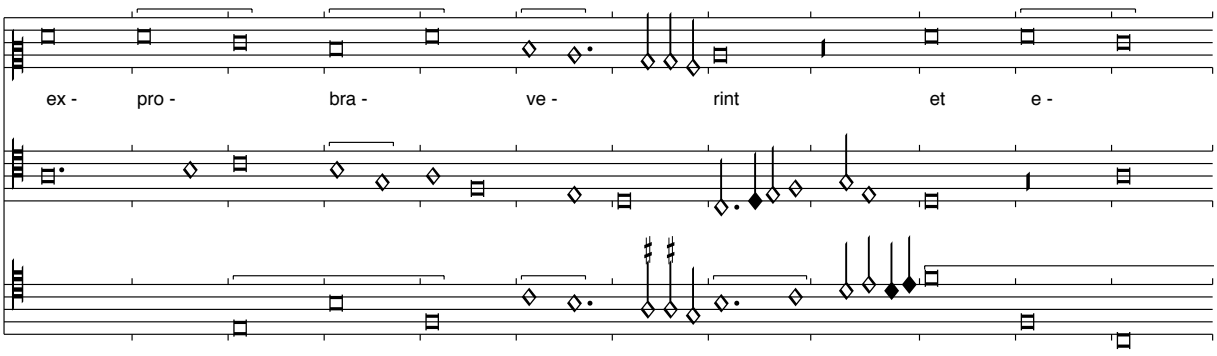
Beati eritis
Glogau Nr. 71



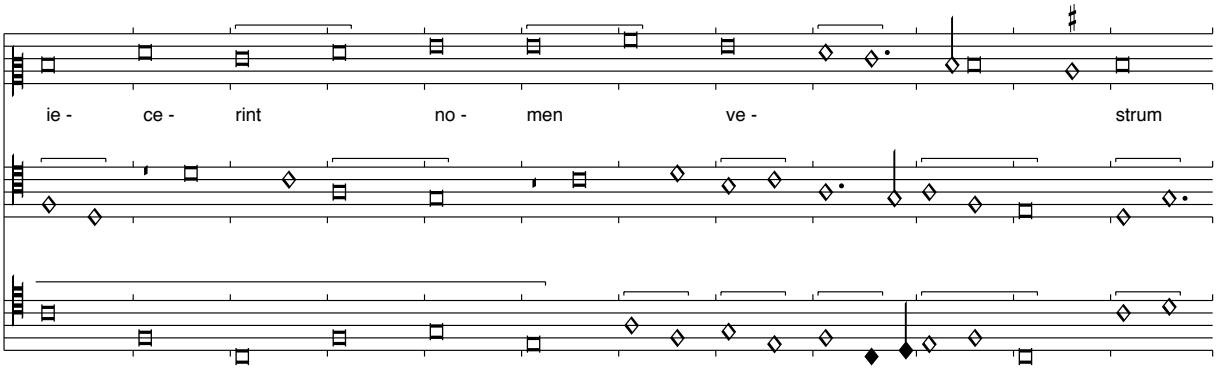
47


ra - ve - rint vos et

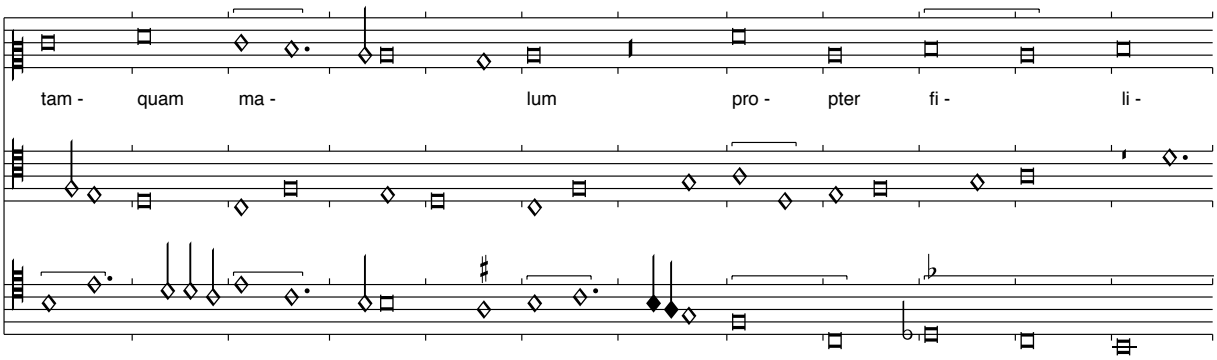
59


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

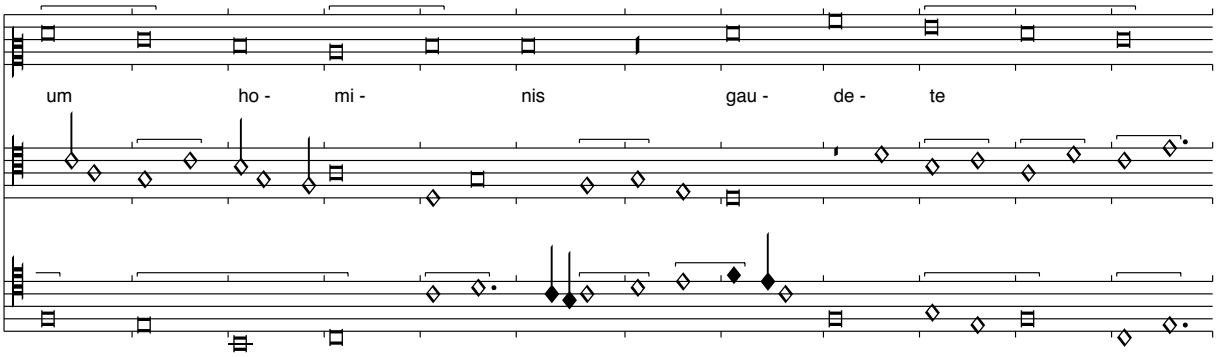
71


ie - ce - rint no - men ve - strum

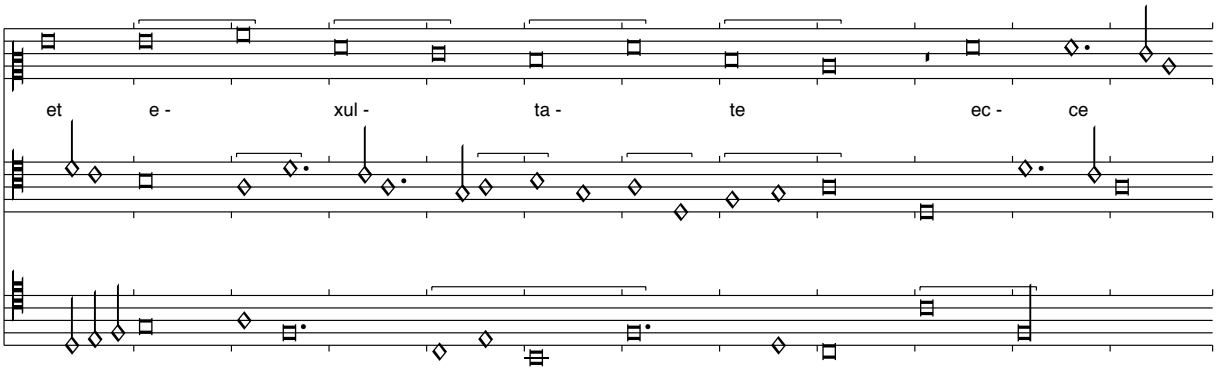
83


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

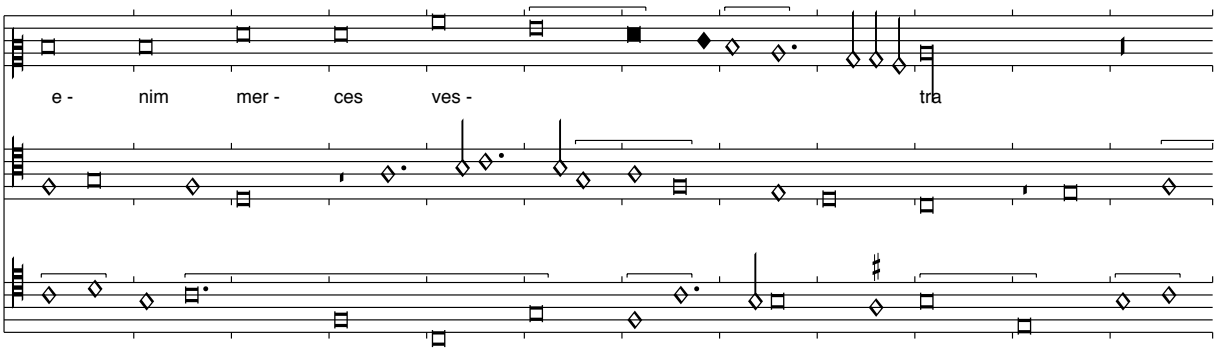
95



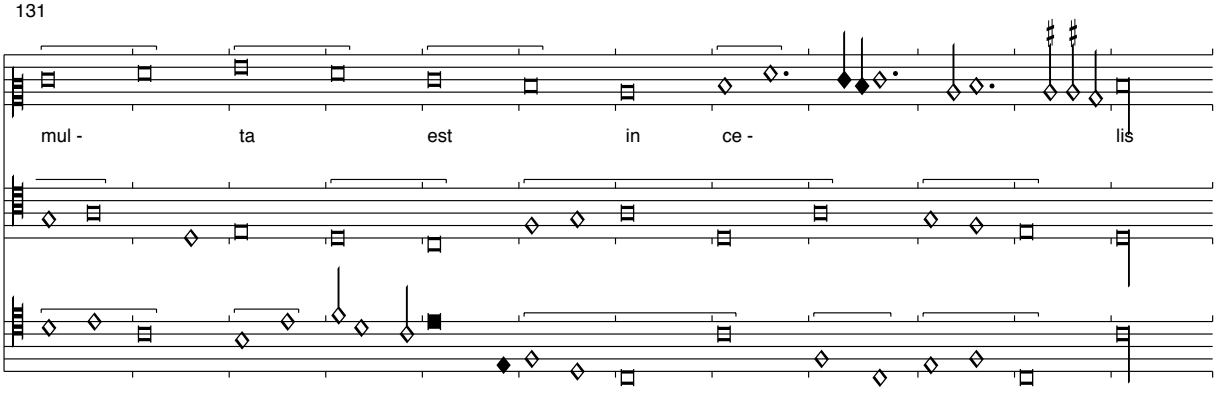
107



119

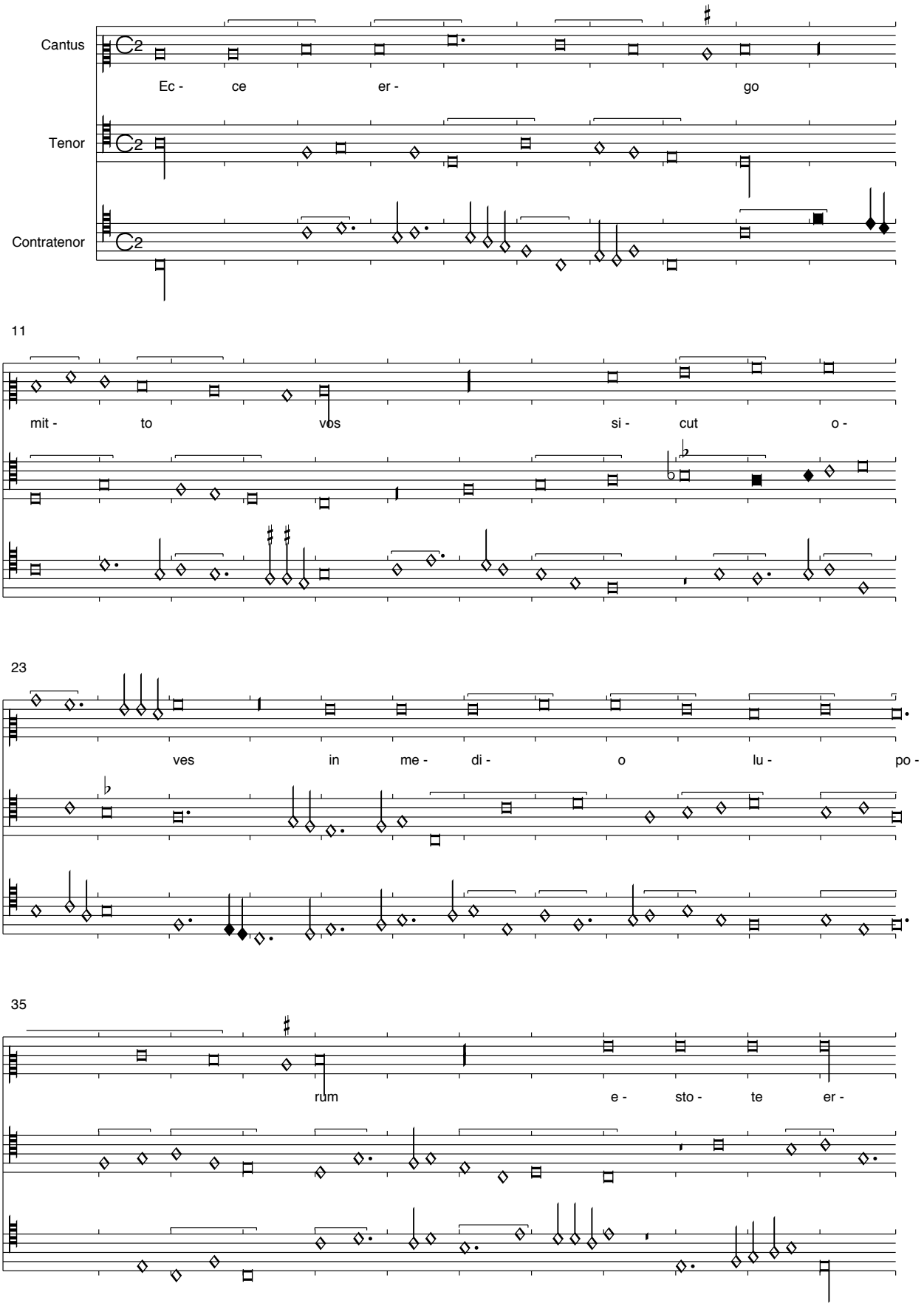


131

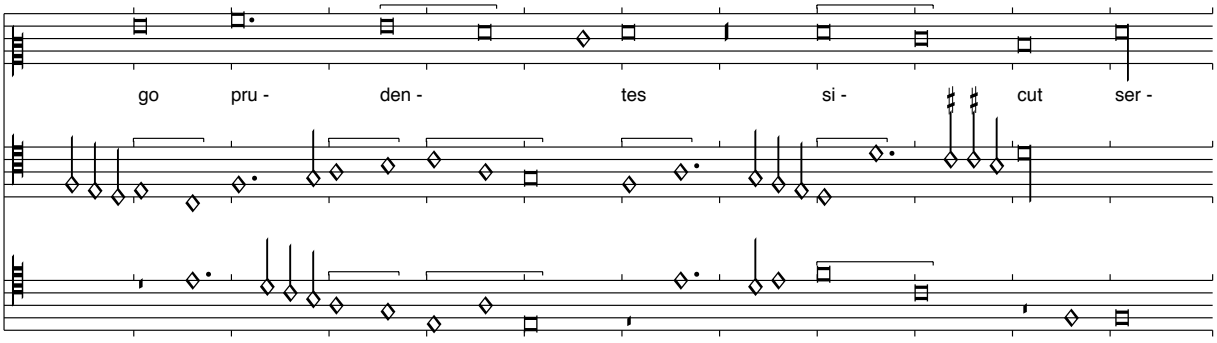


Ecce ergo mitto vos

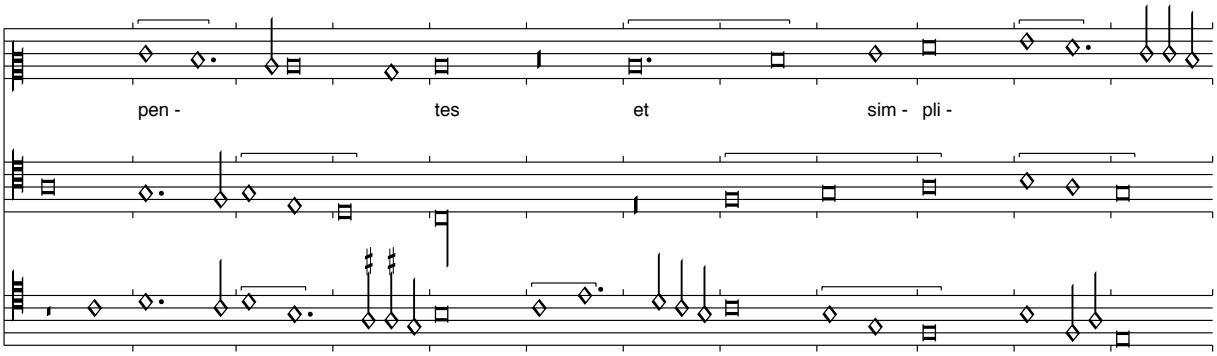
Glogau Nr. 72



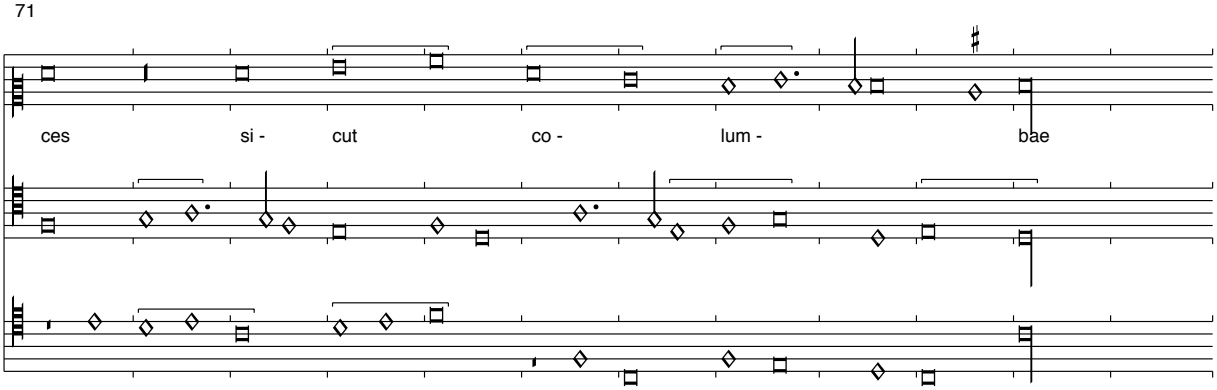
47



59

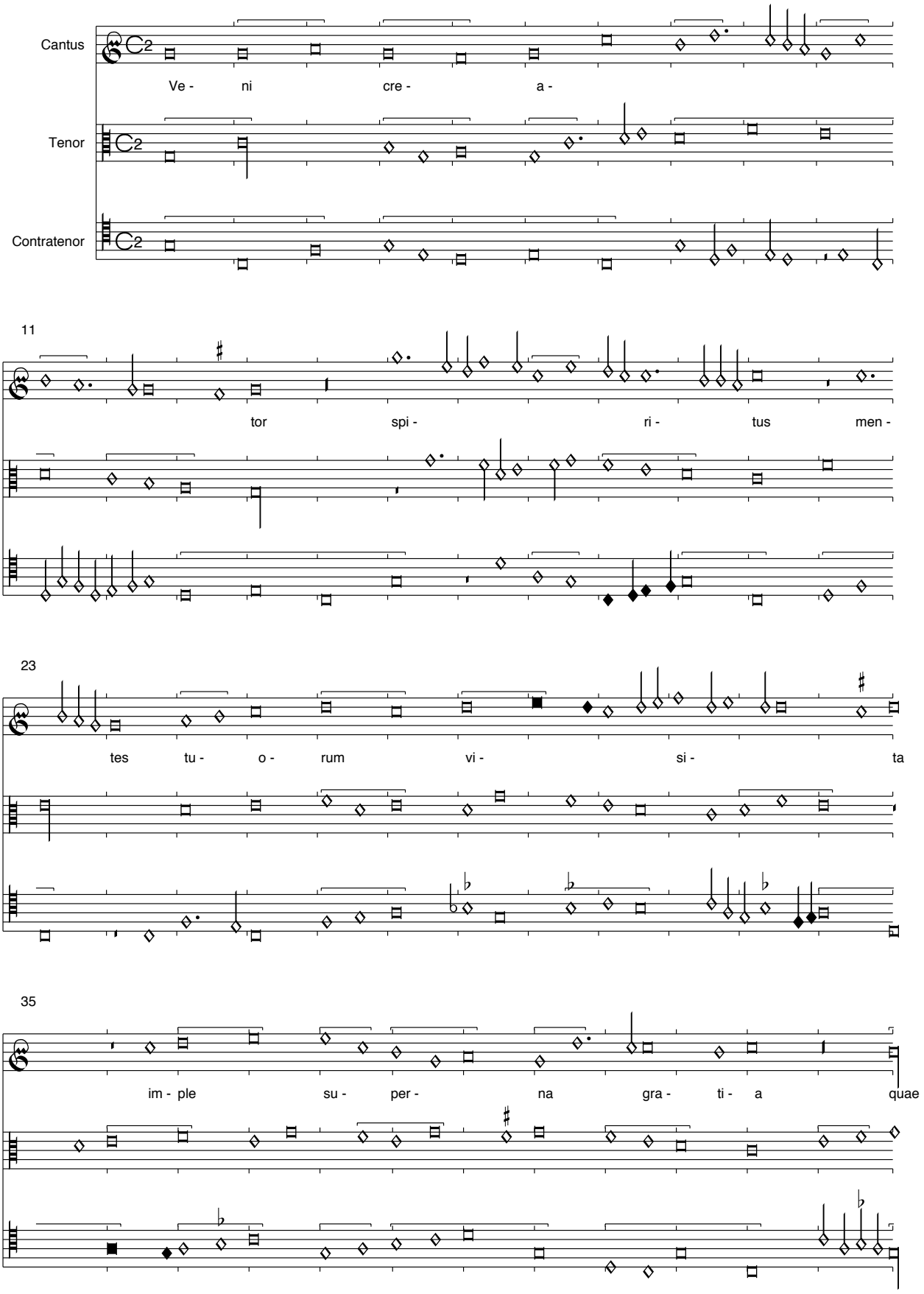


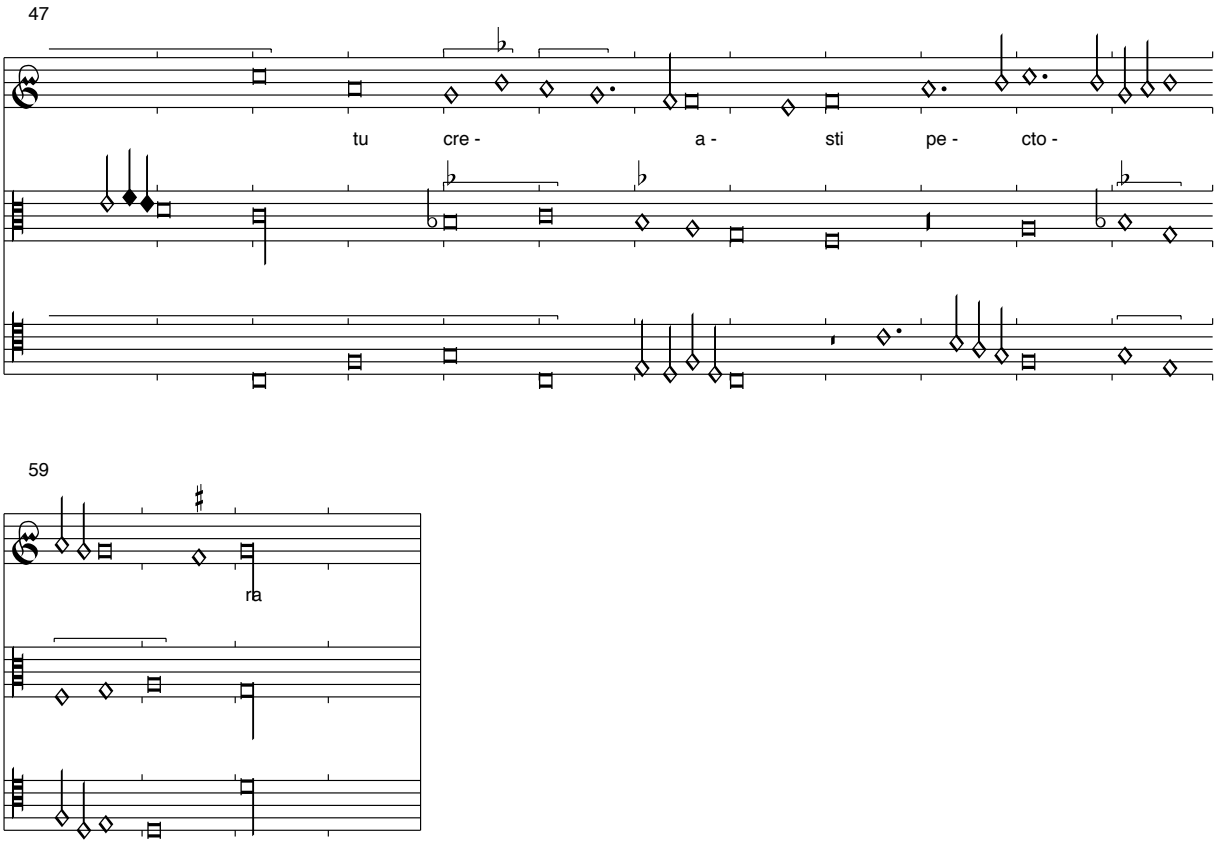
71



Veni creator spiritus

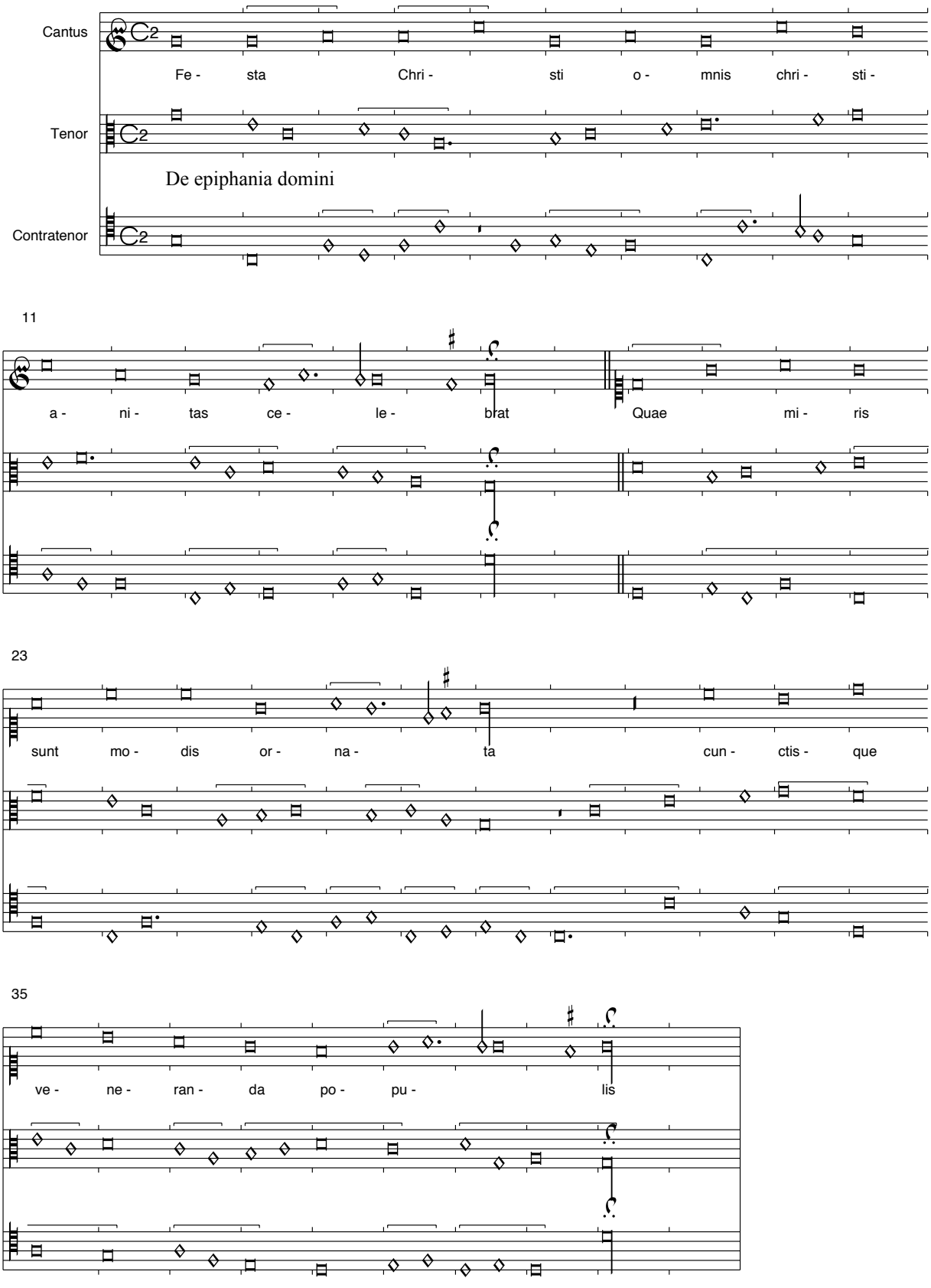
Glogau Nr. 73





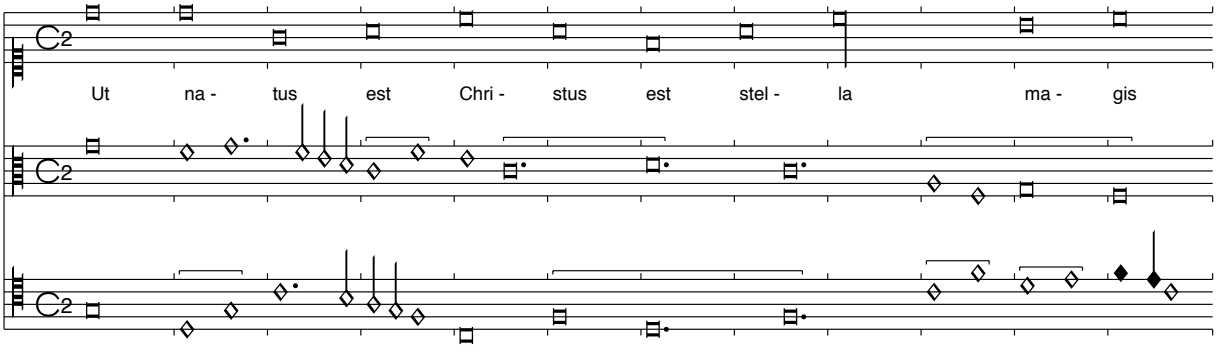
Quae paraclitus diceris
donum dei altissimi
fons vivus ignis caritas
et spirialis unctio

Festa Christi - Quae miris sunt
Glogau Nr. 74

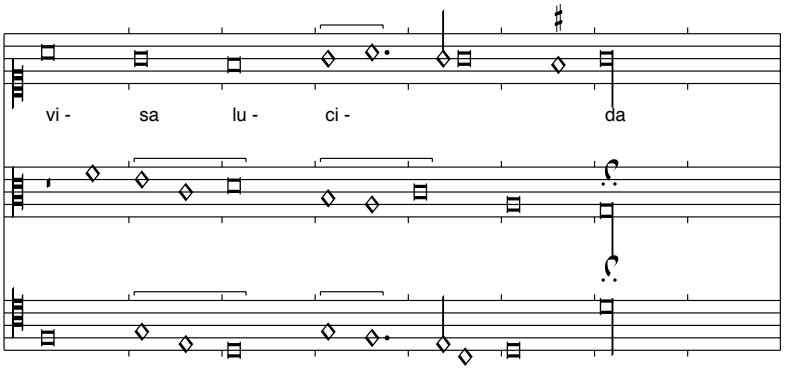


Per omnipotentis adventum
atque vocationem gentium

45

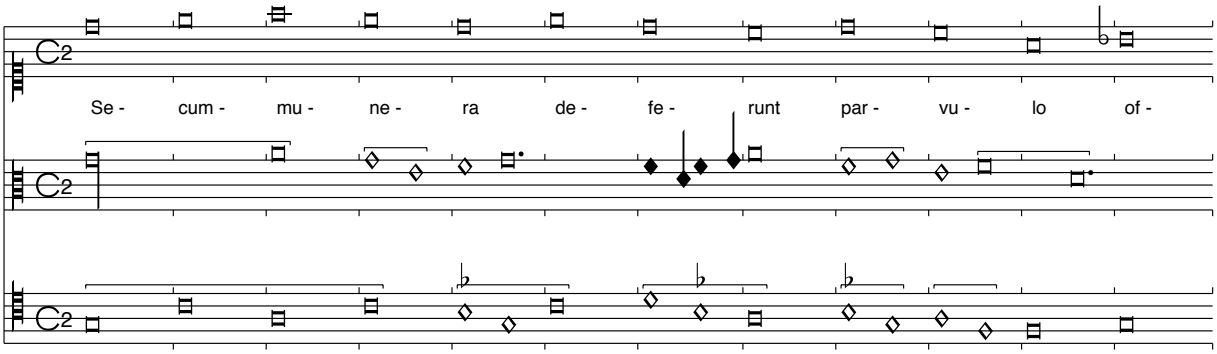


57

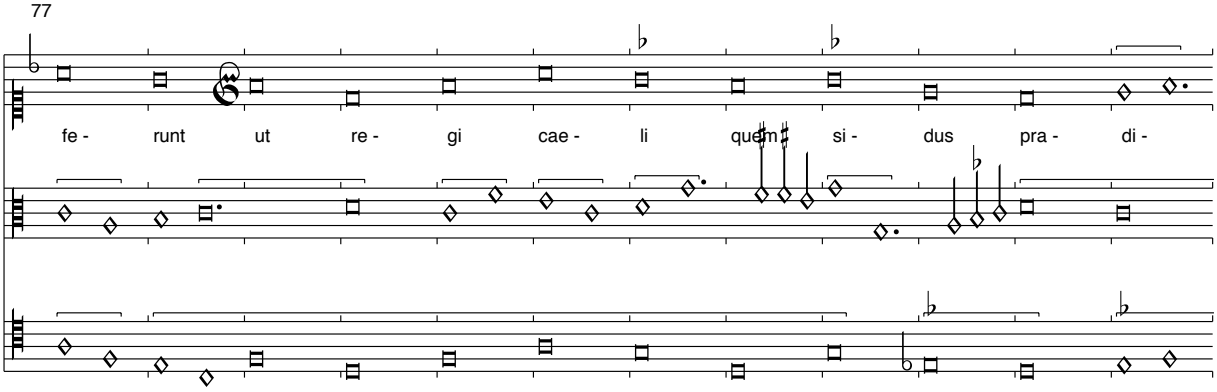


At illi non cassam
putantes tanti signi gloriam

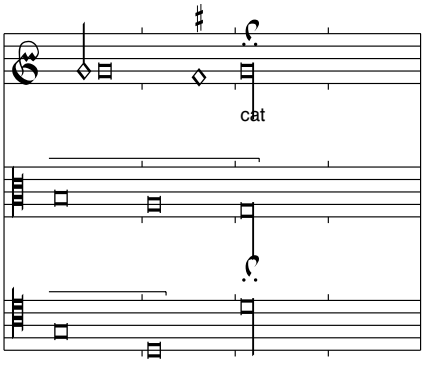
65



77

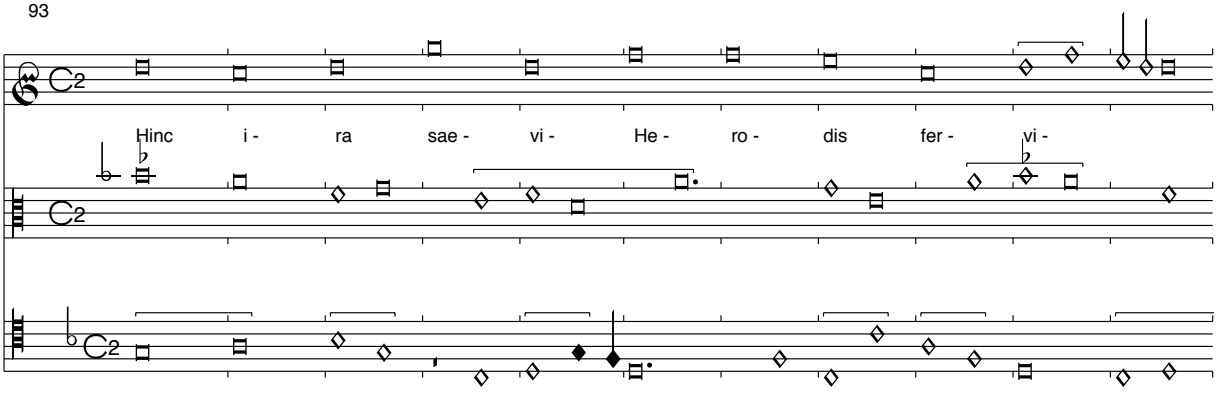


89

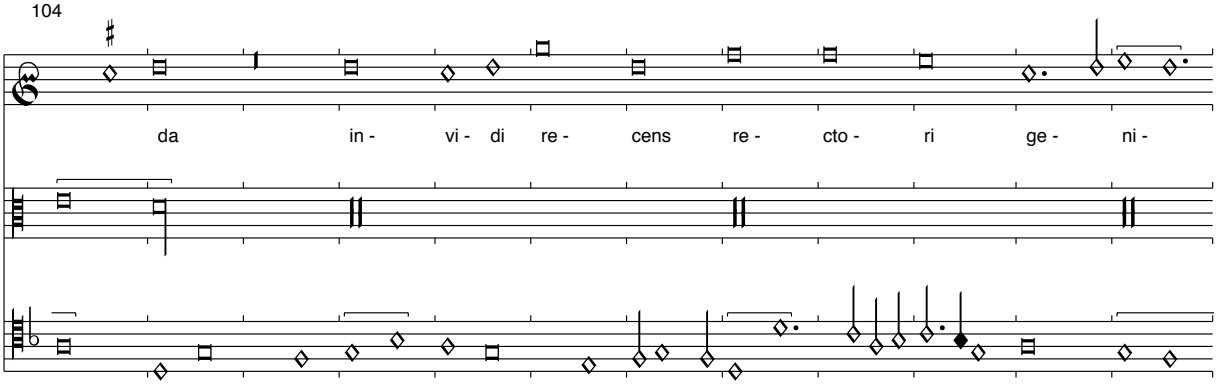


Atque aureo tumidi
pricipis lectulo transito
Christi prasepe quaritant

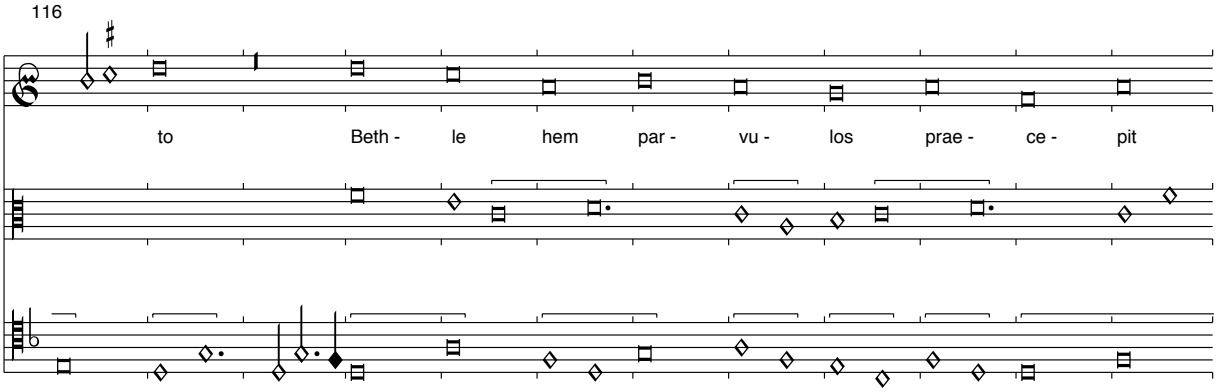
93



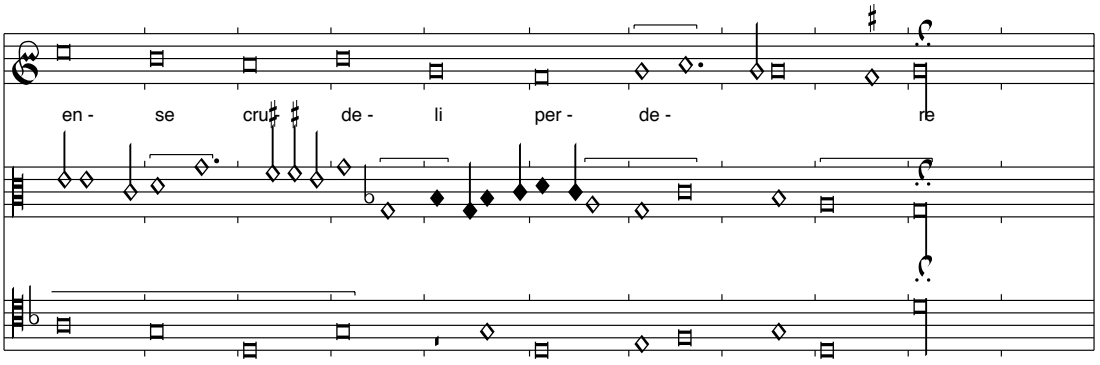
104



116

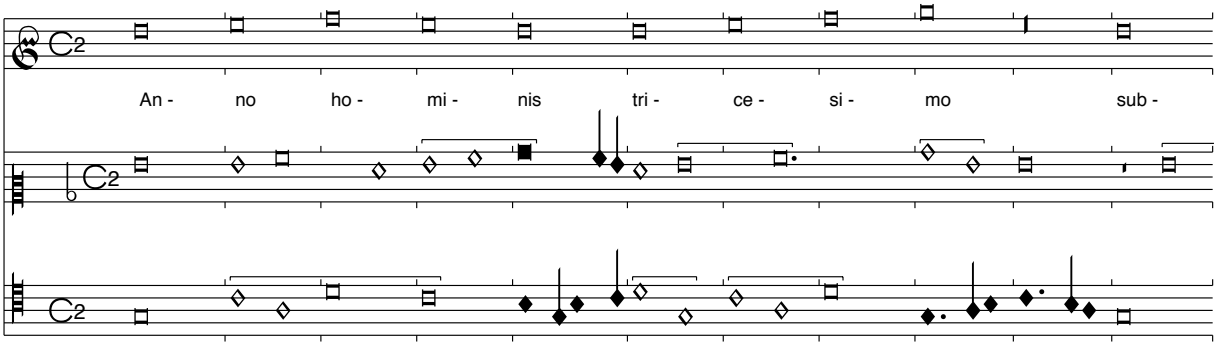


128

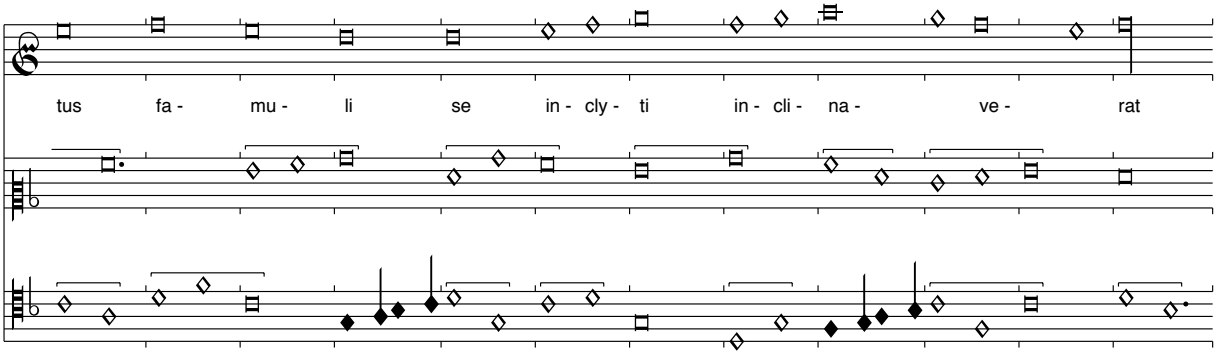


O Christe, quantum partris exercitum, iuvenis doctus ad bella maxima, populis pradicans, colligis, sugens cum tantum miseris.

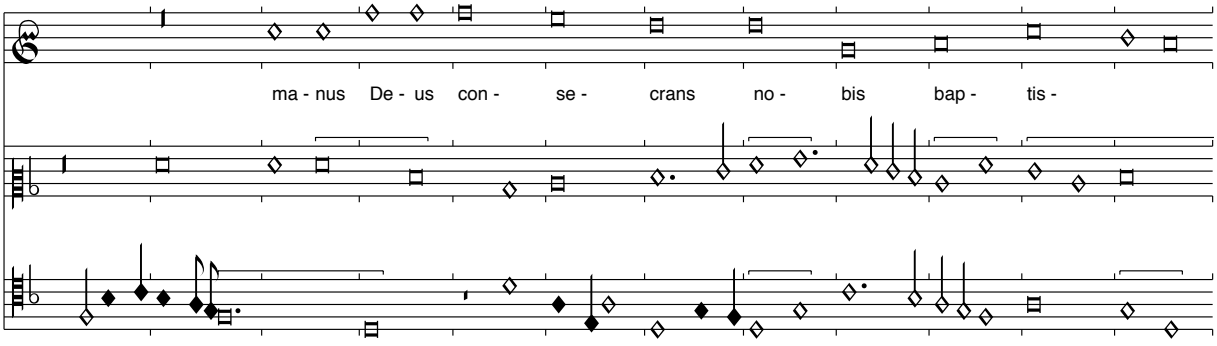
139

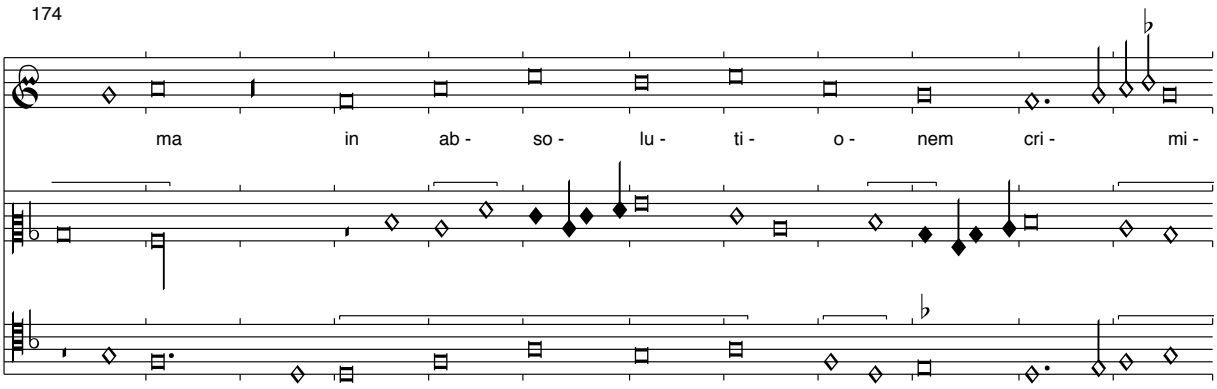


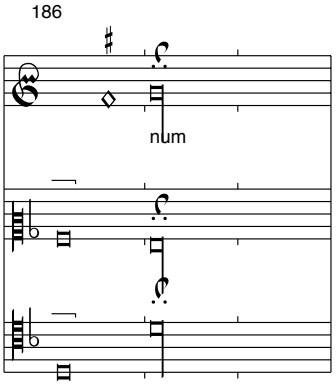
150



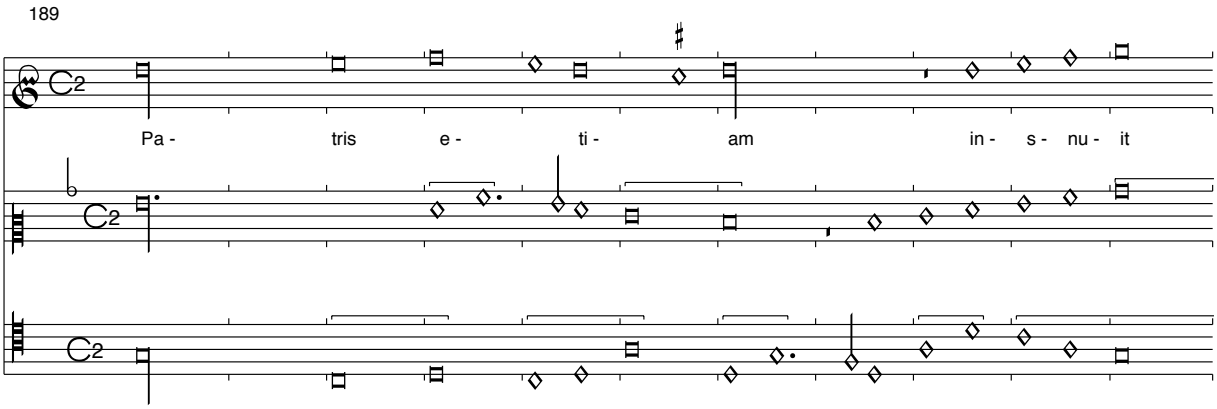
162

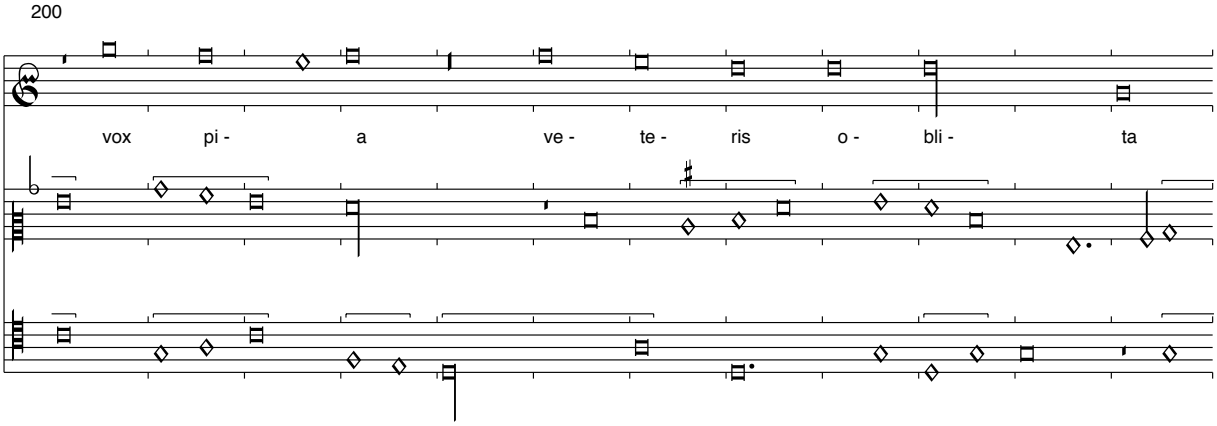




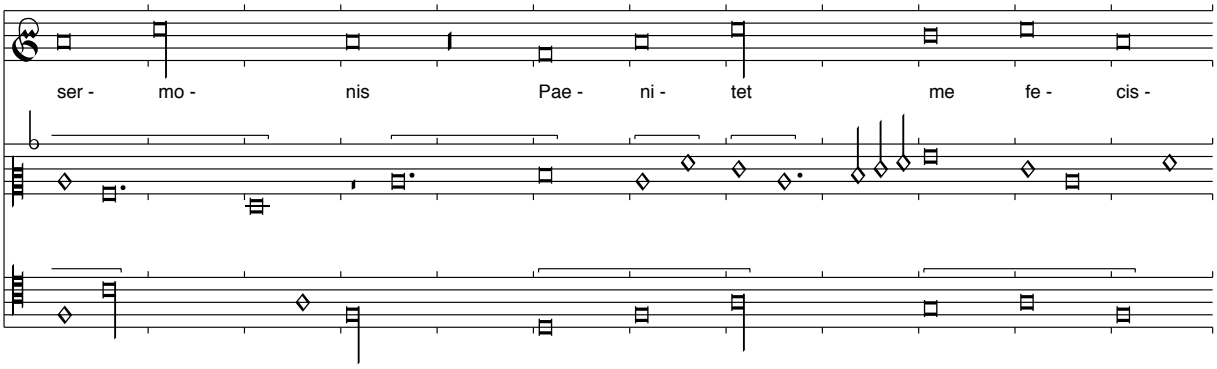


Ecce spiritus in specie
ipsum alitis innocuae
uncturus sanctis prae omnibus
visitat semper ipsius
contentus mansione pectoris

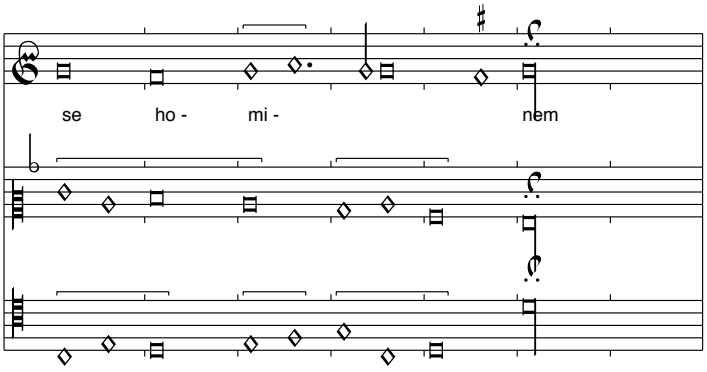




212

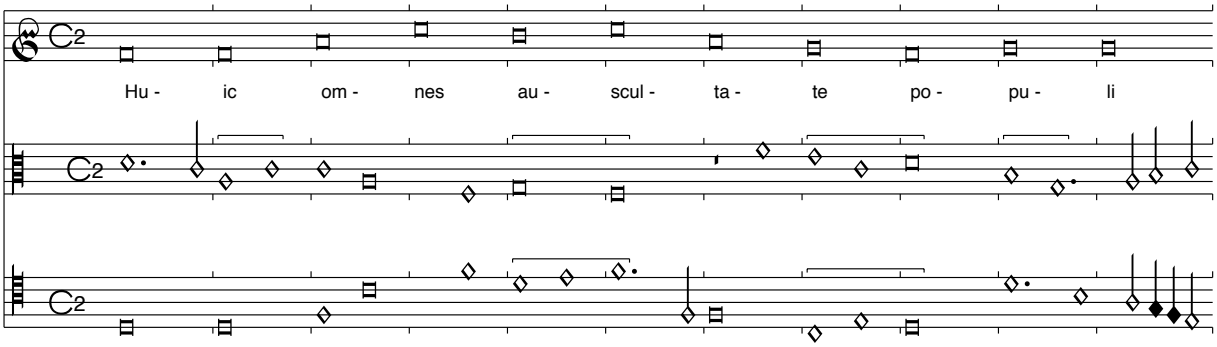


224

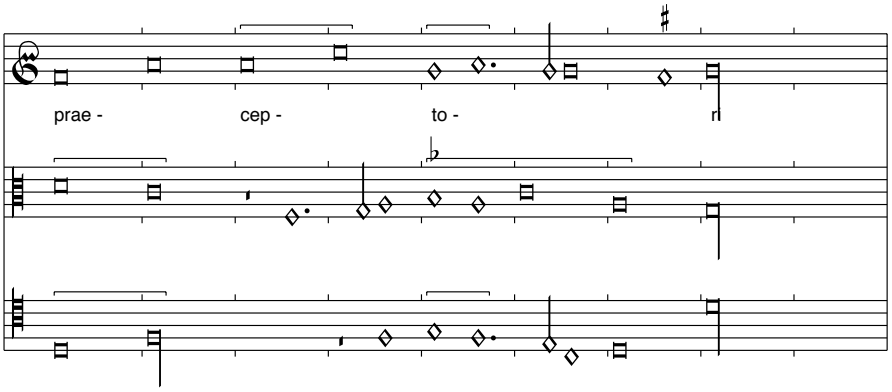


Vere filius meus
est mihimet placitus
in quo sum placatus
hodie te mi fili genui

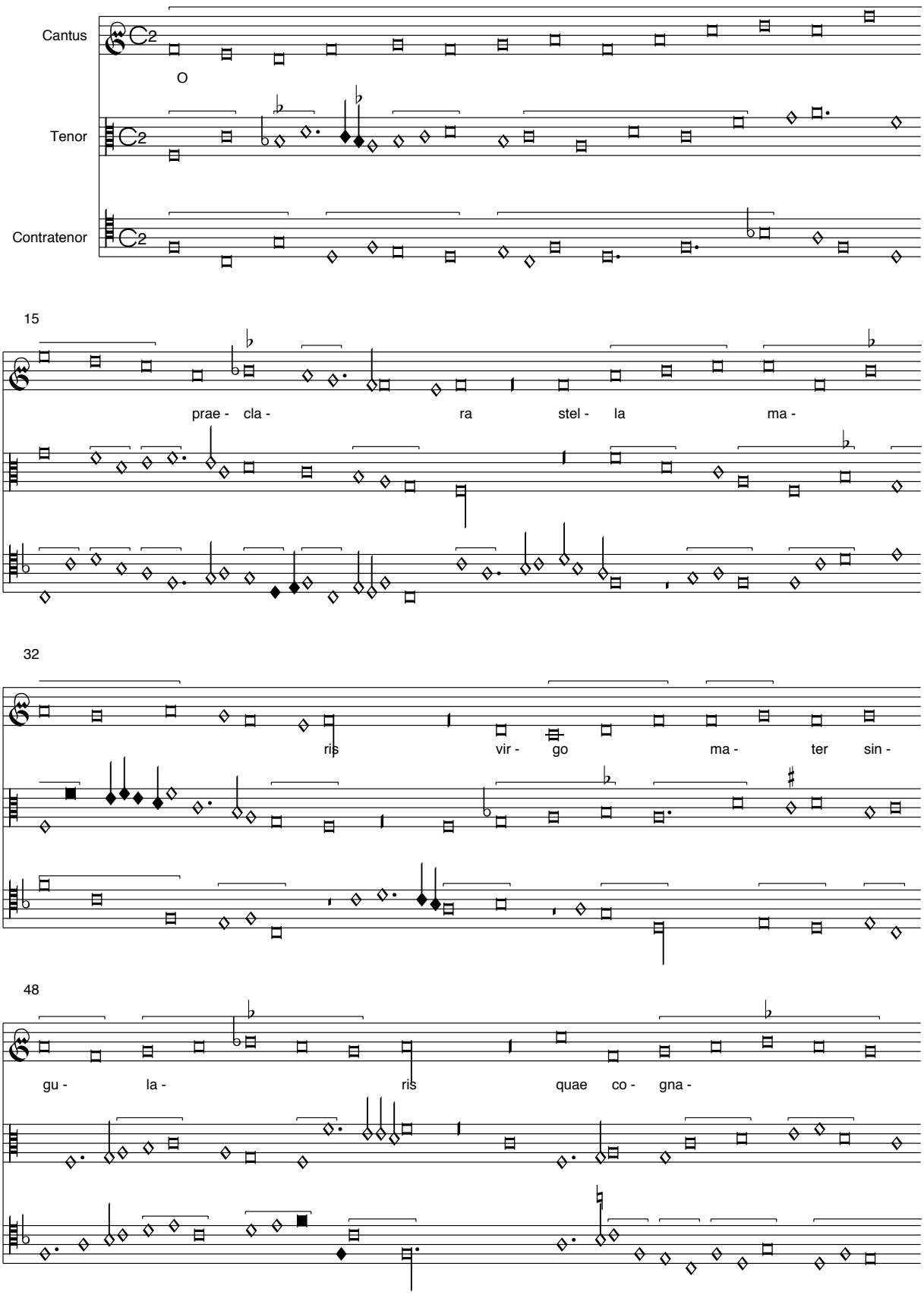
231



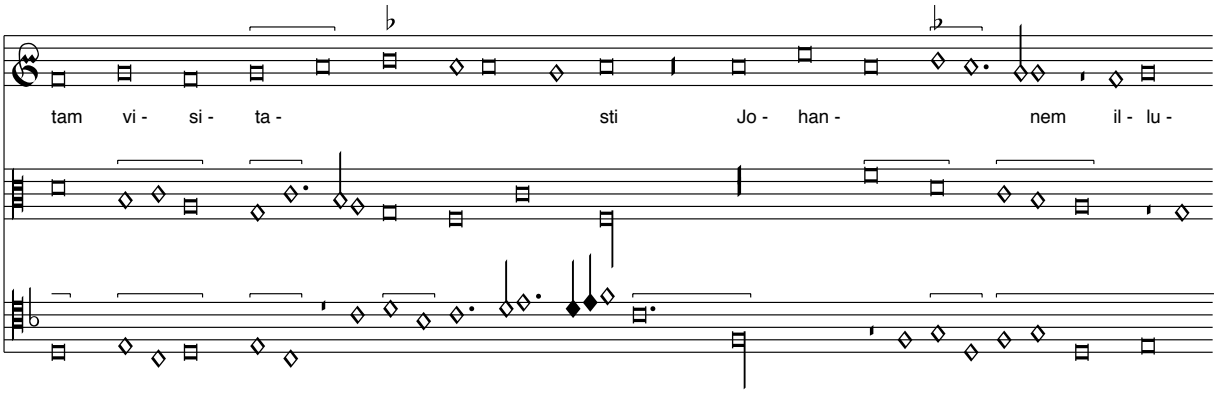
242



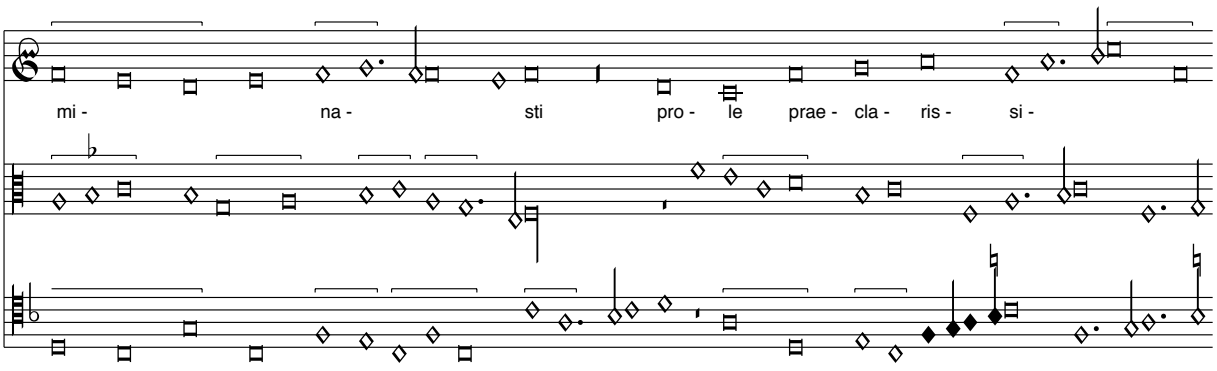
O praeclara stella maris
Glogau Nr. 75



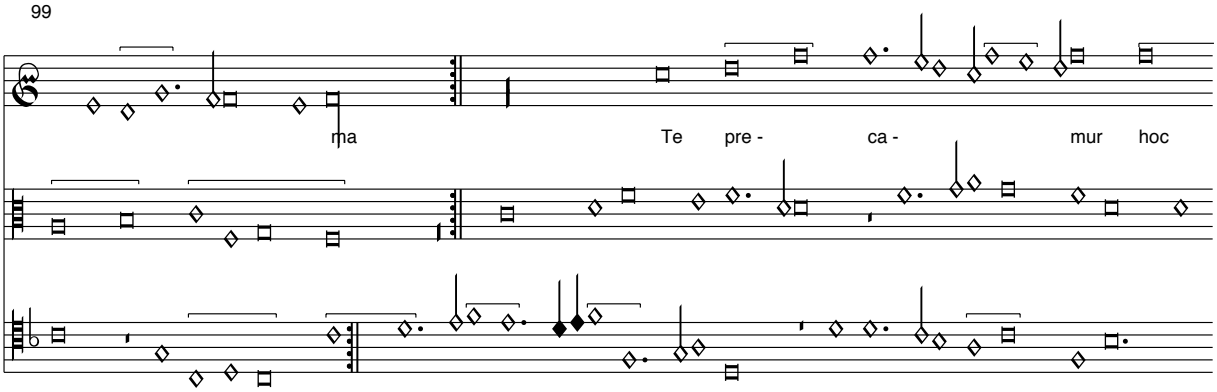
65


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

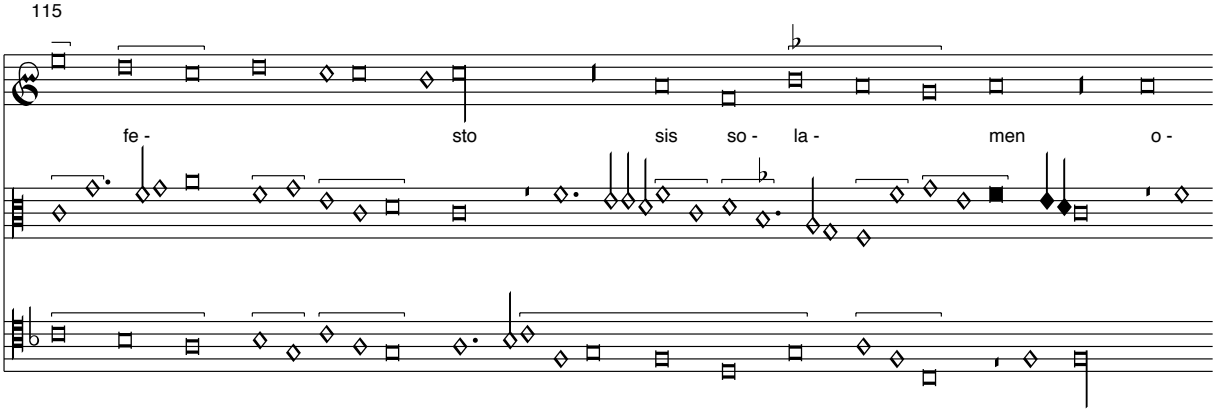
82

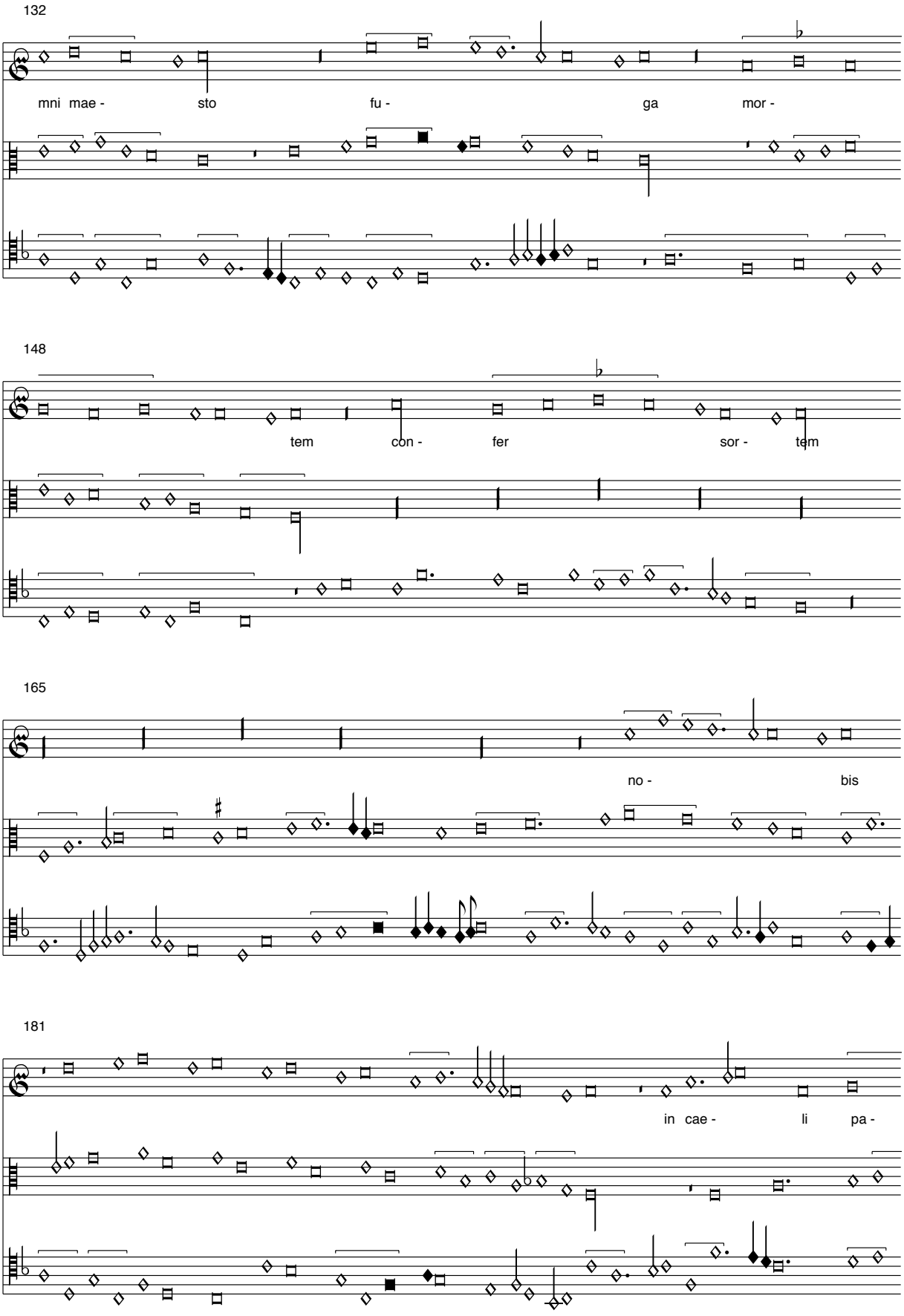

mi - na - sti pro - le prae - cla - ris - si -

99

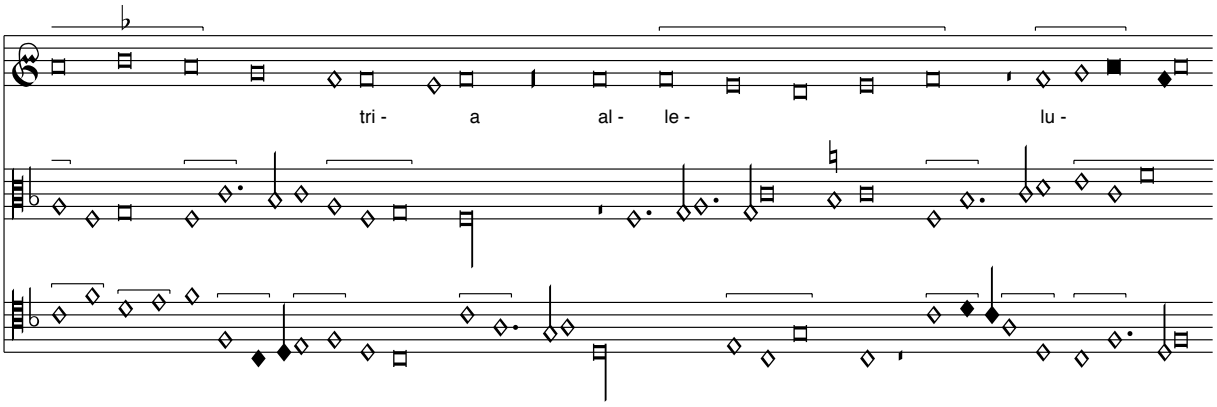

ma Te pre - ca - mur hoc

115

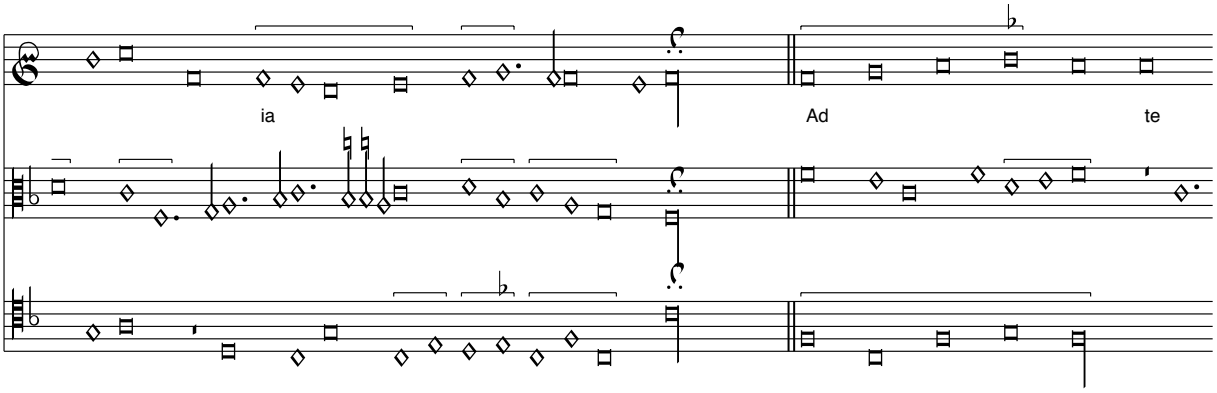

fe - sto sis so - la - men o -


132
mni mae - sto fu - ga mor -
148
tem con - fer sor - tem
165
no - bis
181
in cae - li pa -

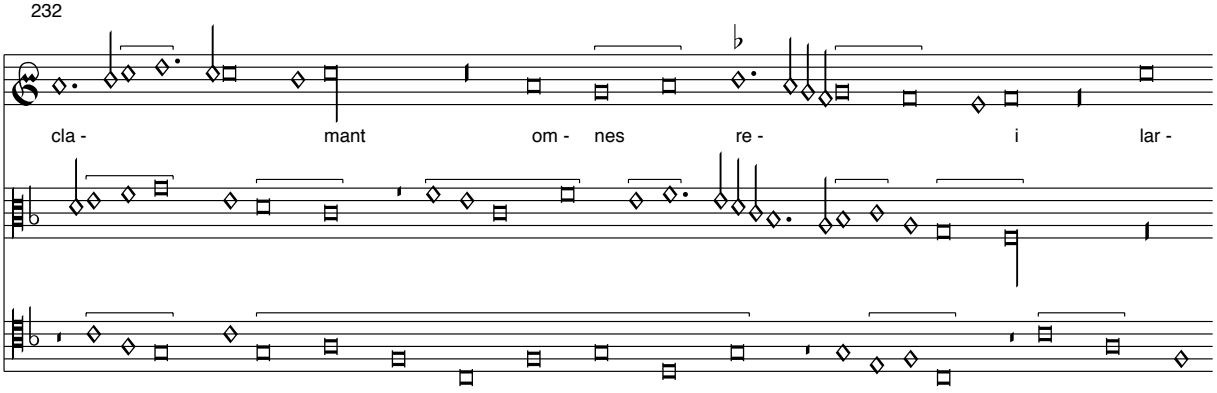
198



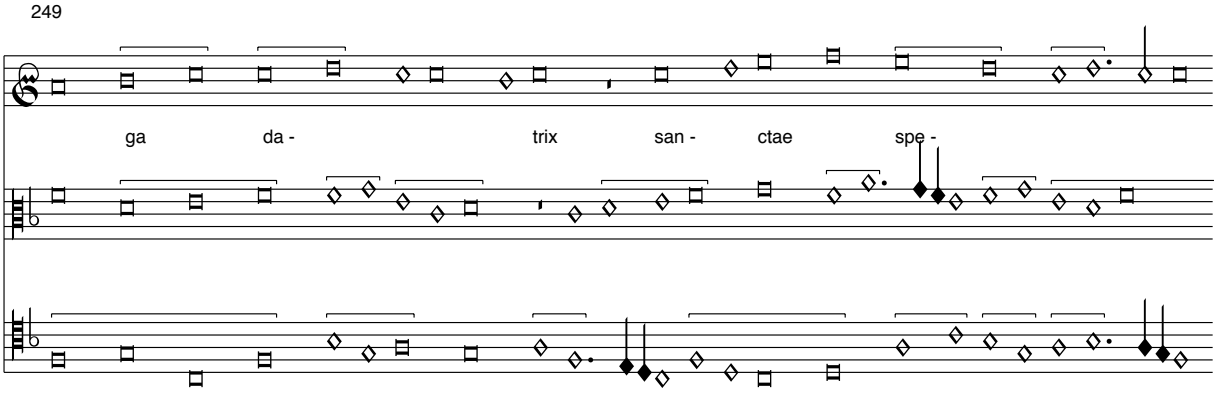
215

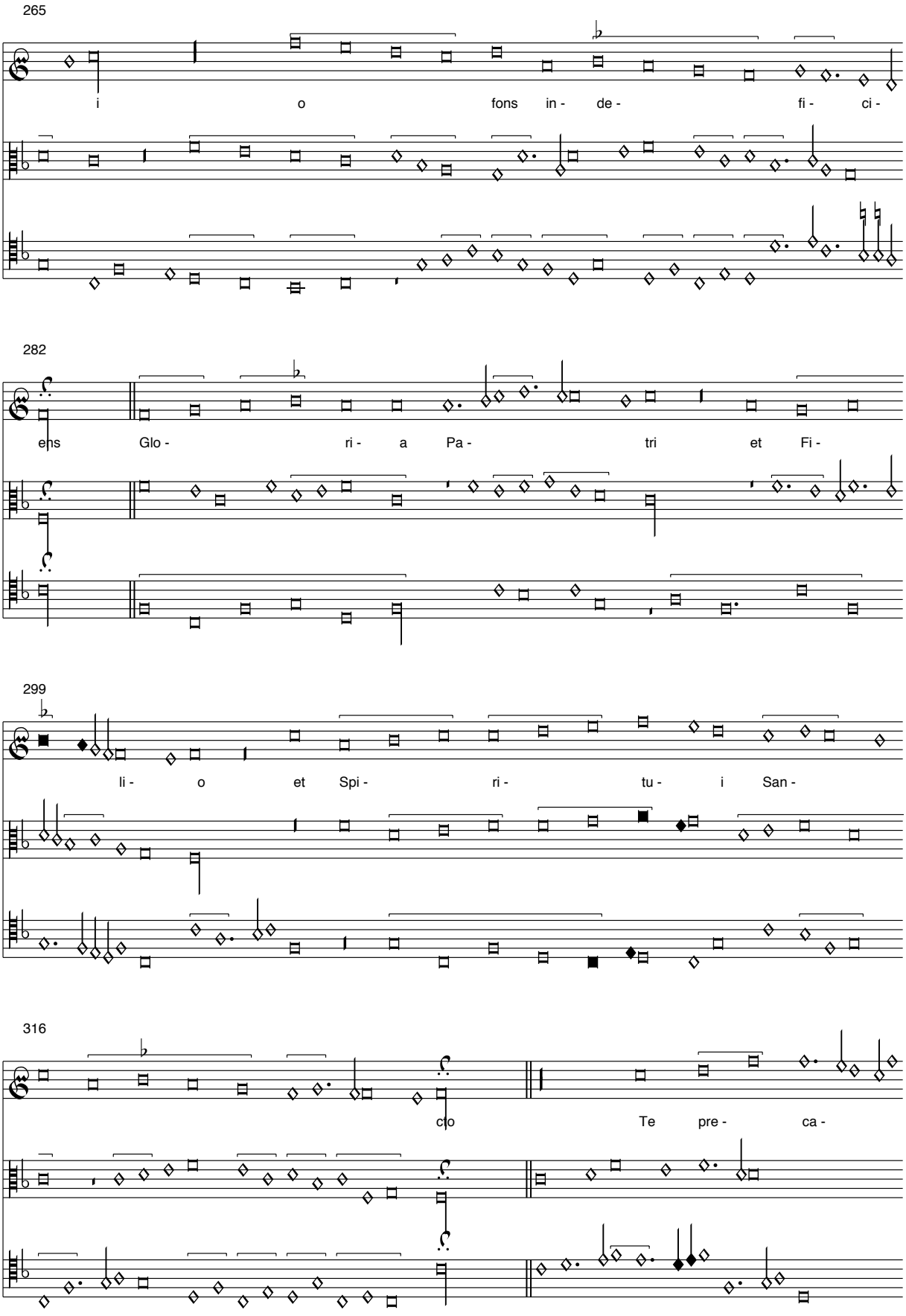


232

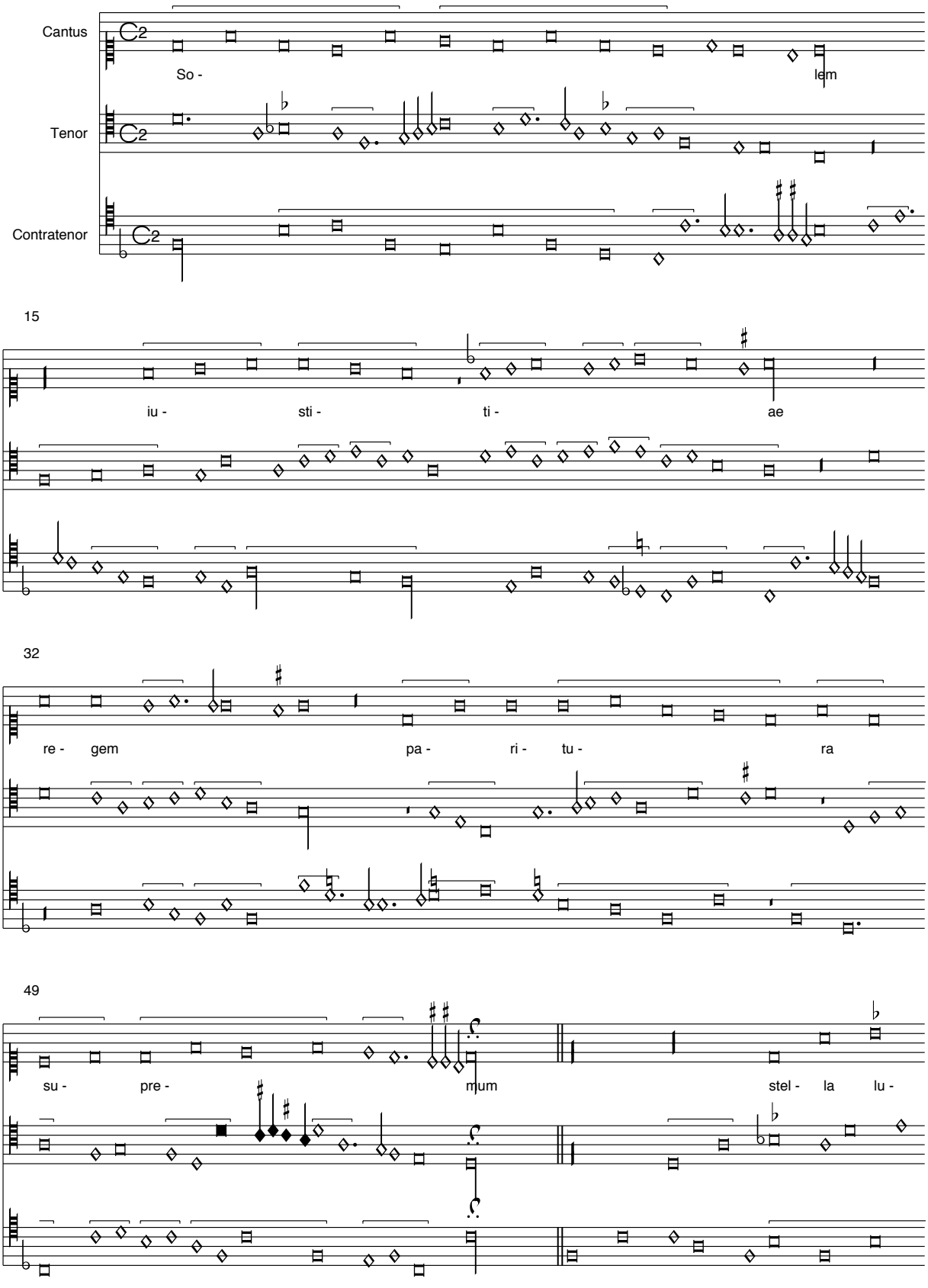


249

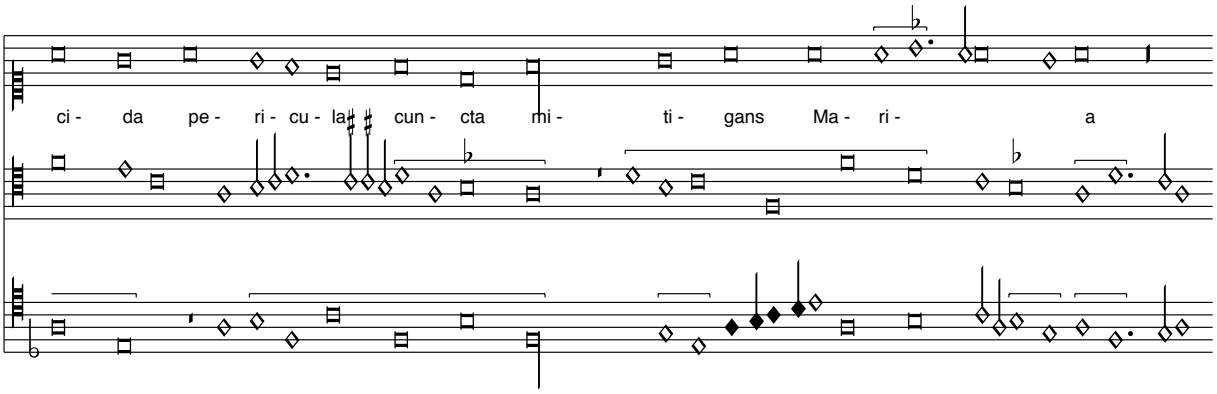



265
i o fons in - de - fi - ci -
282
ens Glo - ri - a Pa - tri et Fi -
299
li - o et Spi - ri - tu - i San -
316
cio Te pre - ca -

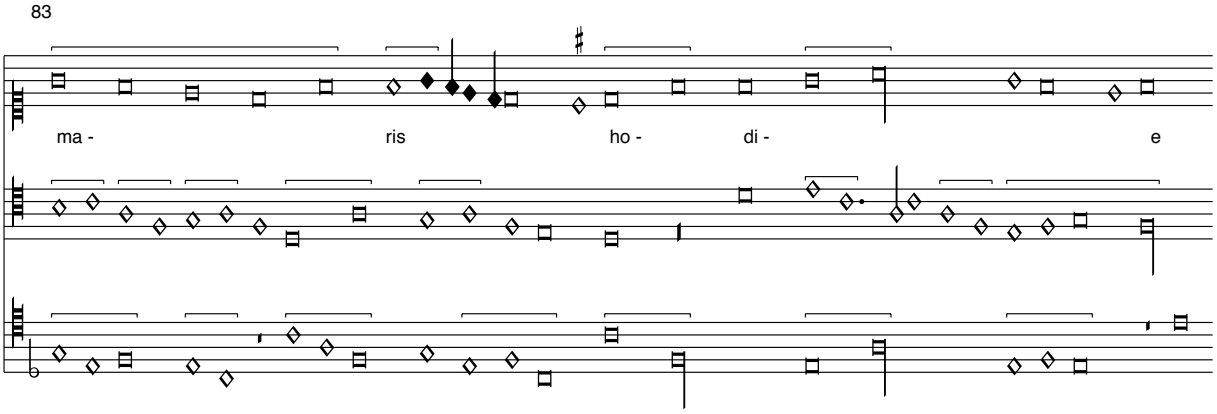
Solem iusticiae regem
Glogau Nr. 76



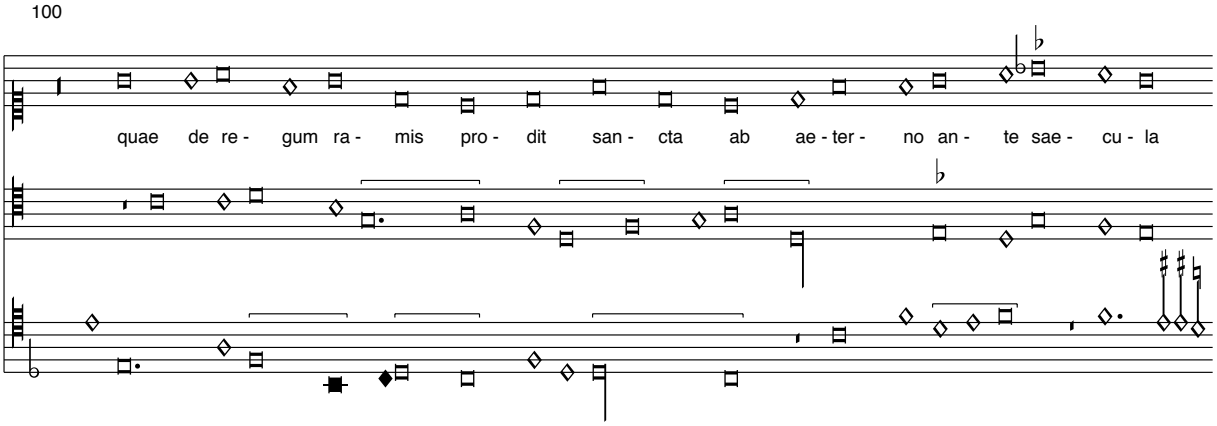
66


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

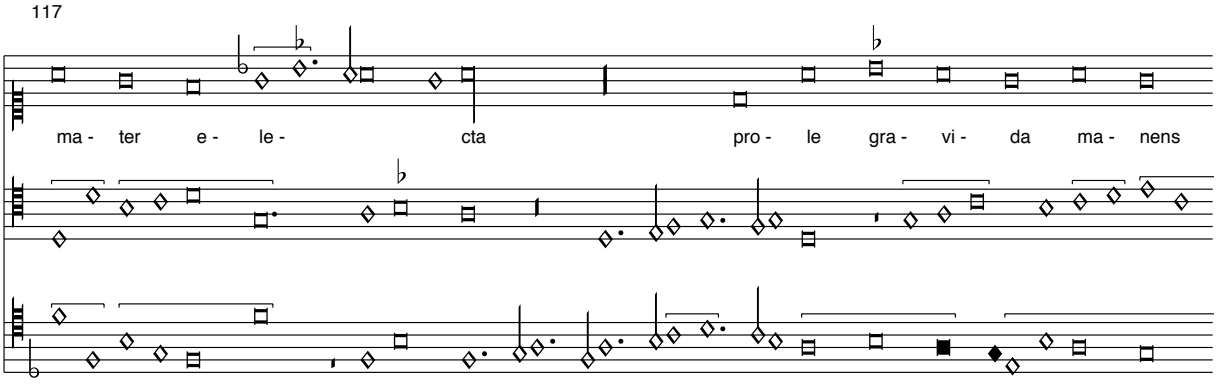
83


ma - ris ho - di - e

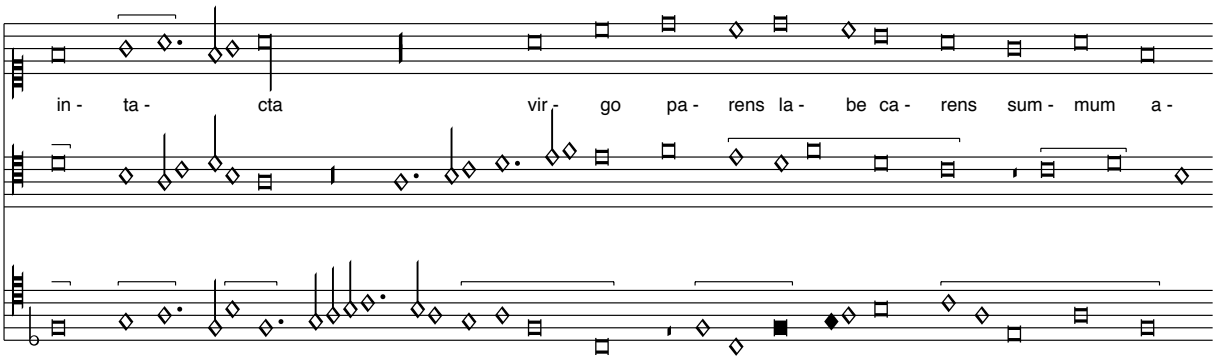
100


quae de re - gum ra - mis pro - dit san - cta ab ae - ter - no an - te sae - cu - la

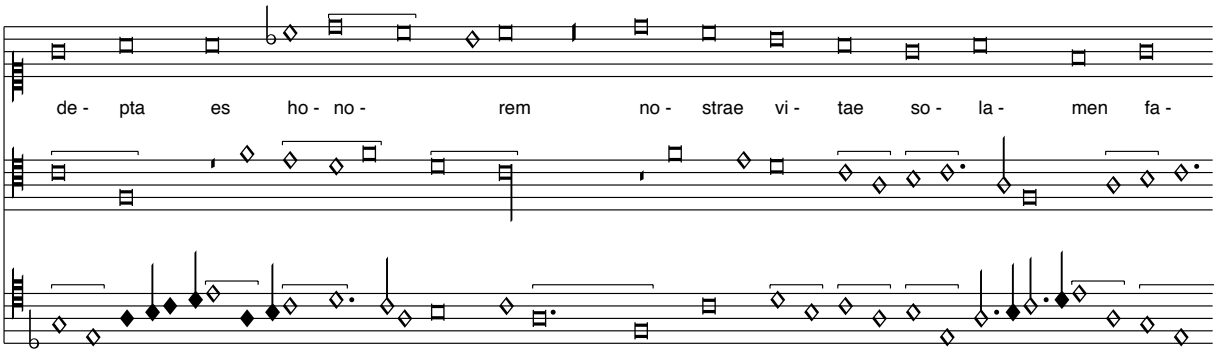
117


ma - ter e - le - cta pro - le gra - vi - da ma - nens

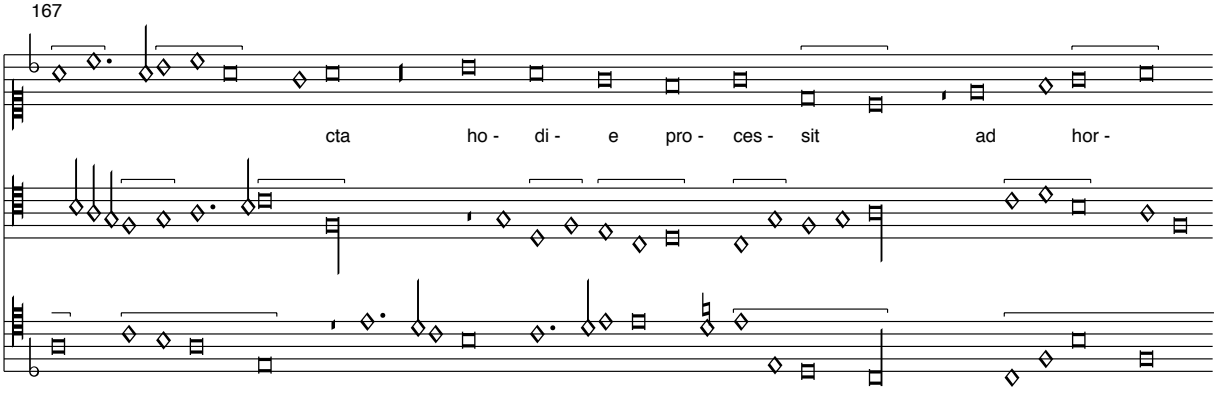
134



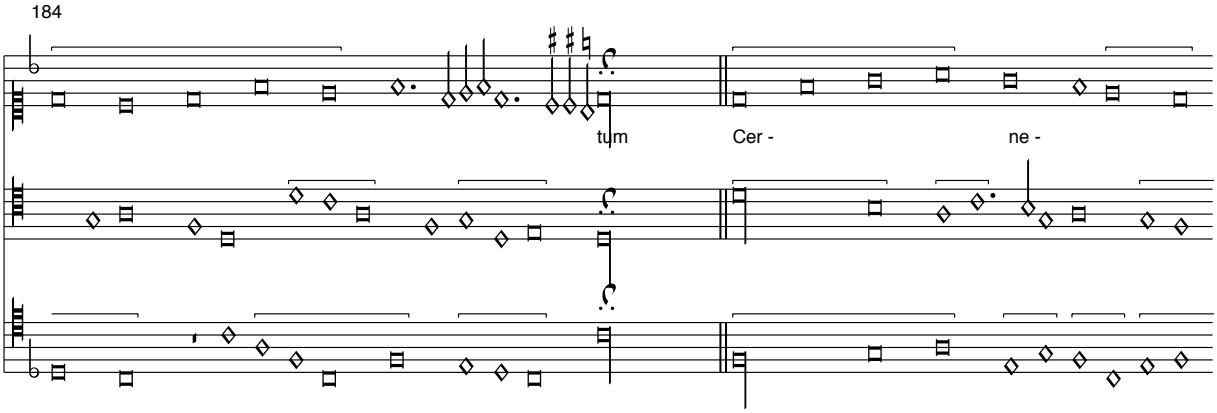
151

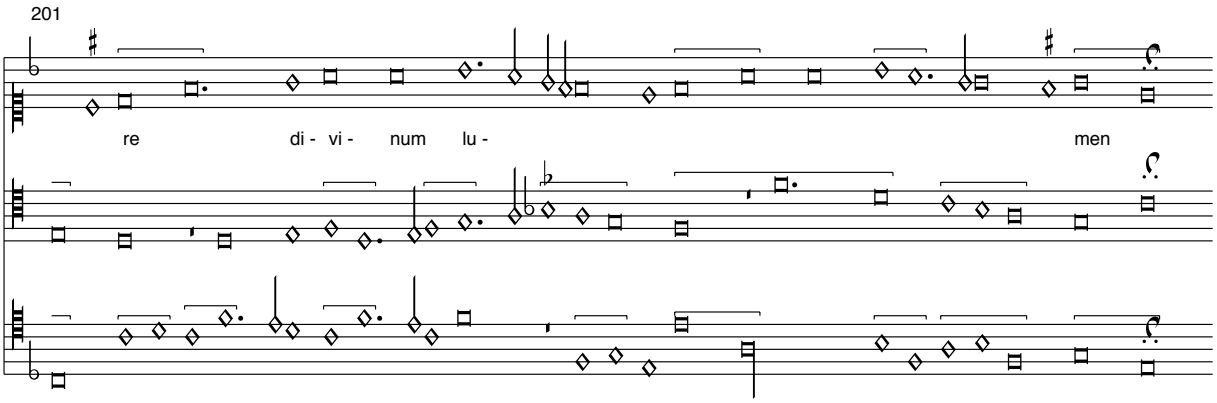


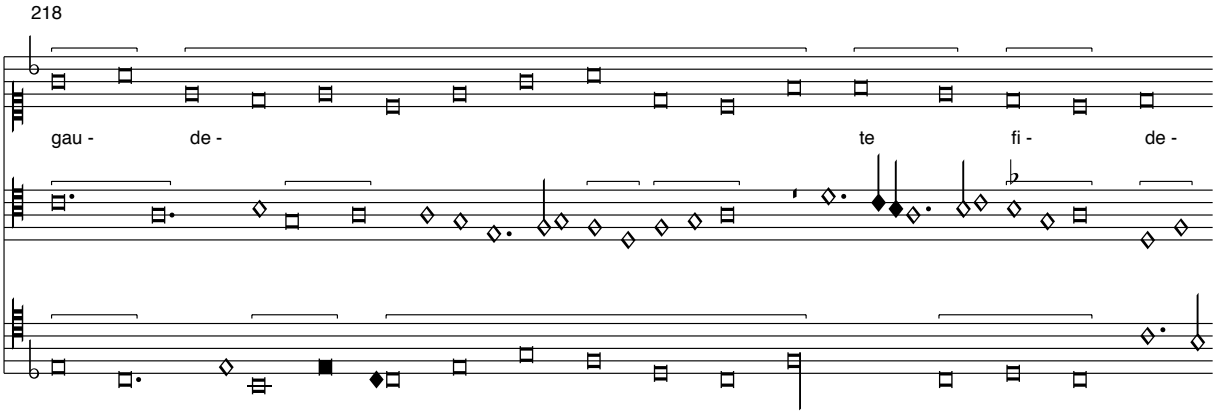
167

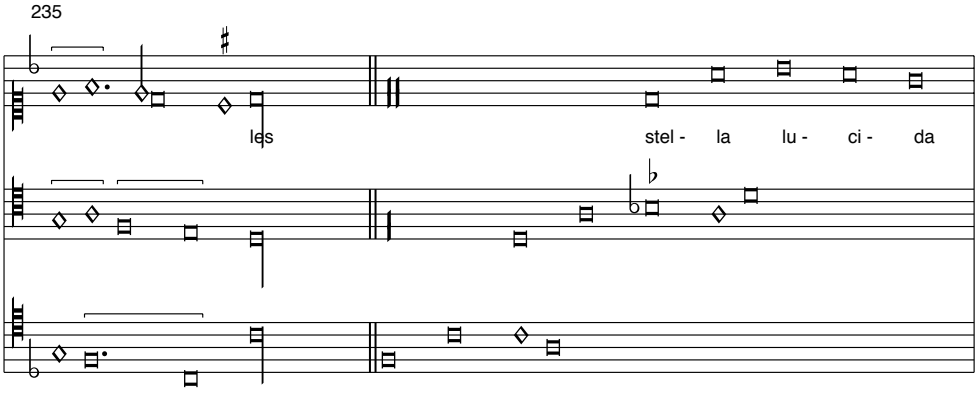


184





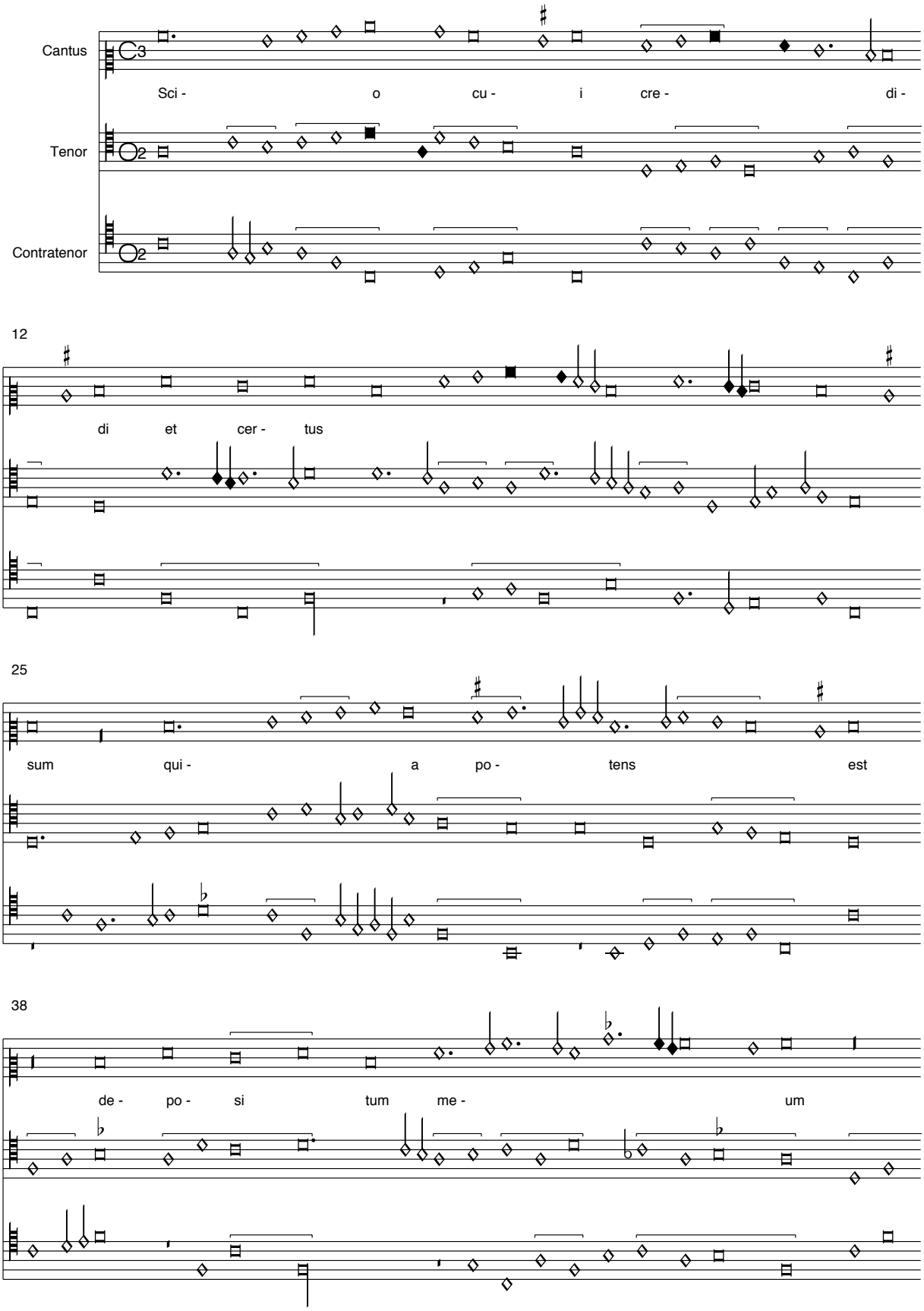


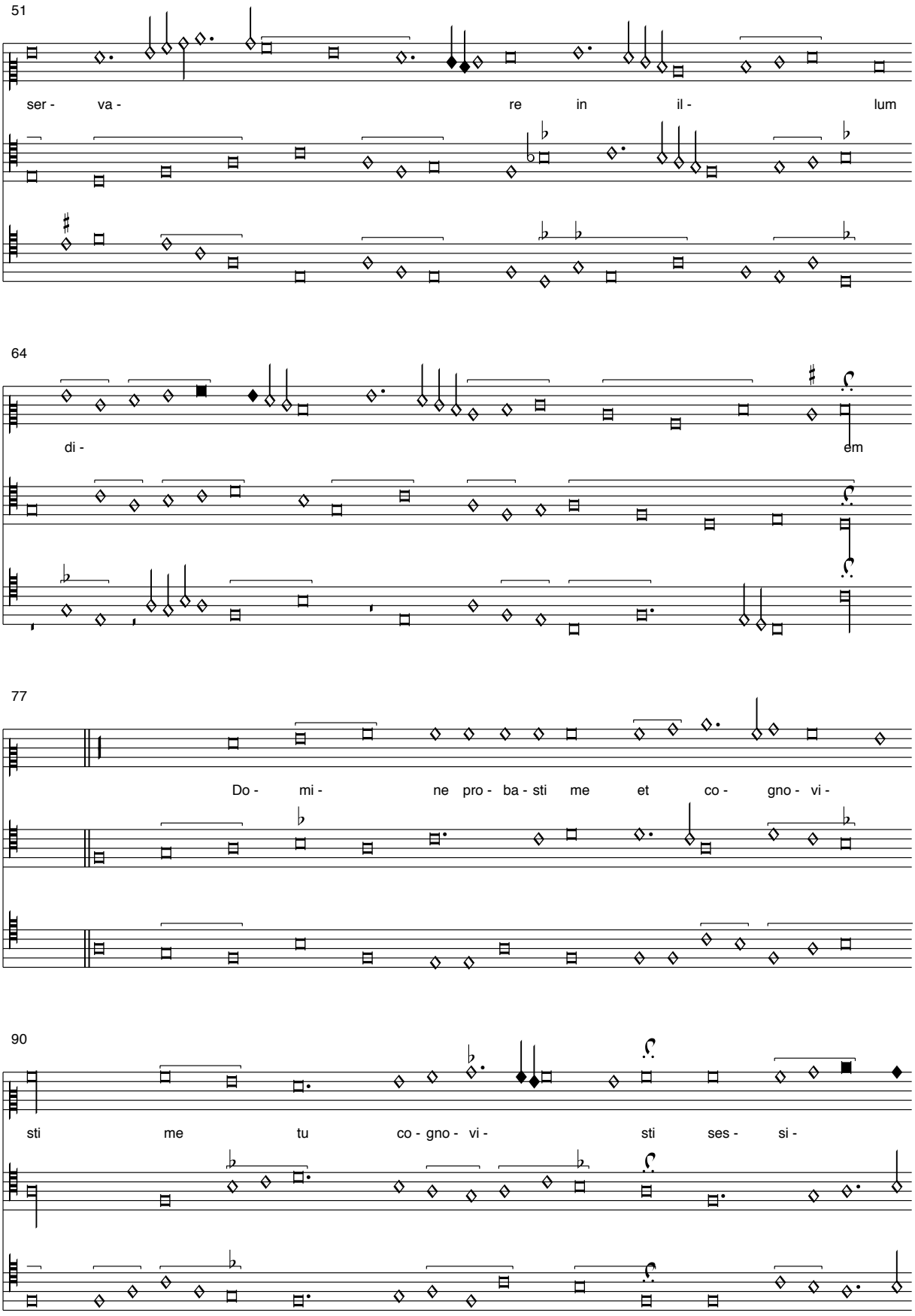


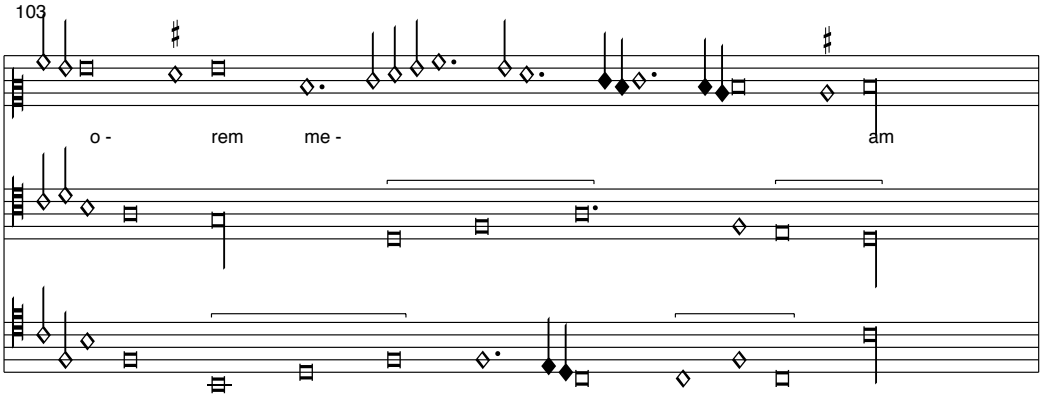
Die Musica ficta ab T. 23 ist eher ungeschickt komponiert. Am besten lässt sie sich lösen, wenn man die vorgezeichneten B molle ignoriert, sie sind wie häufig in Glogau nur schwer nachvollziehbar.

Scio cui credidi

Glogau, Nr. 77



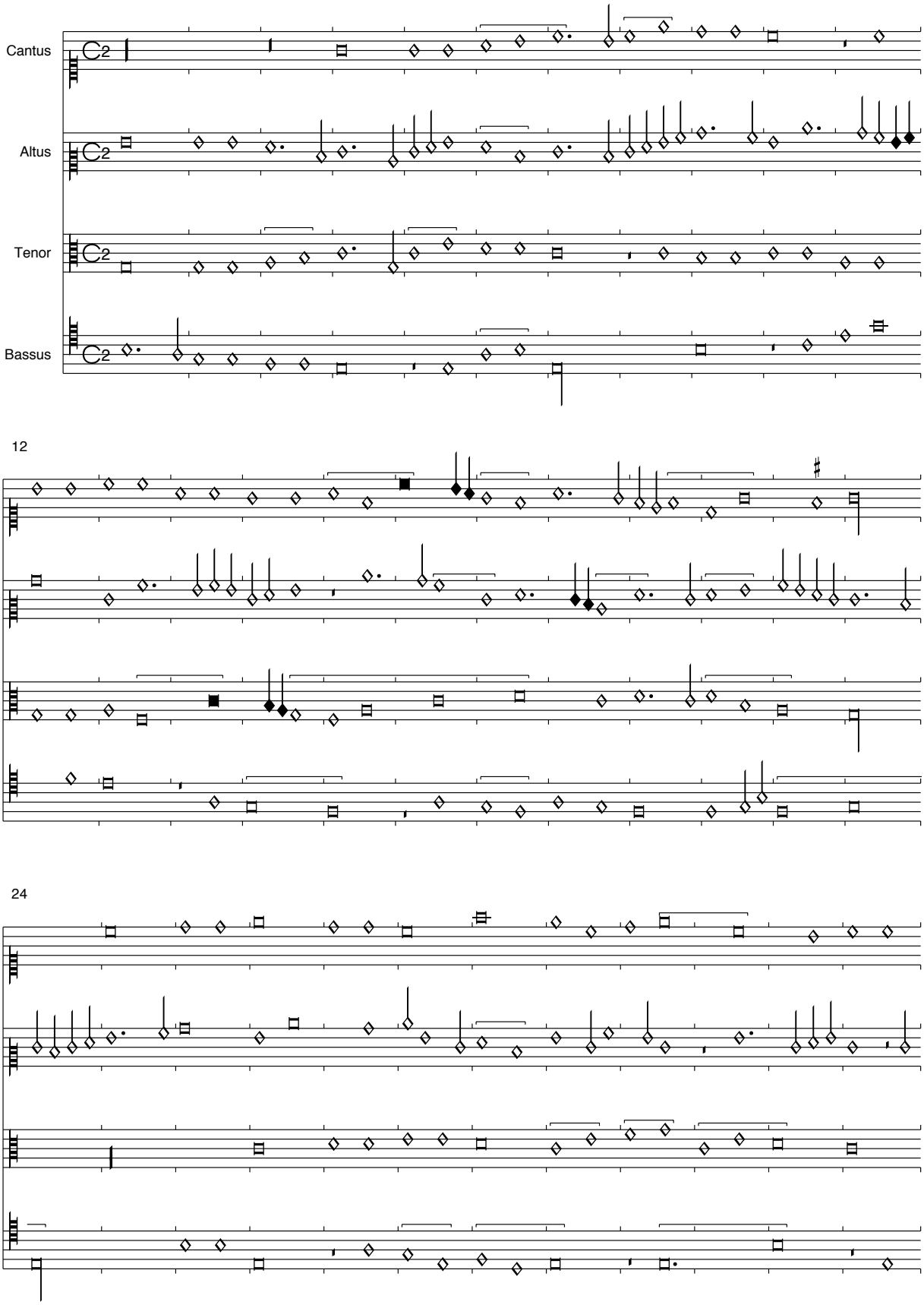

51
ser - va - re in il - lum
64
di - em
77
Do - mi - ne pro - ba - sti me et co - gno - vi -
90
sti me tu co - gno - vi - sti ses - si -



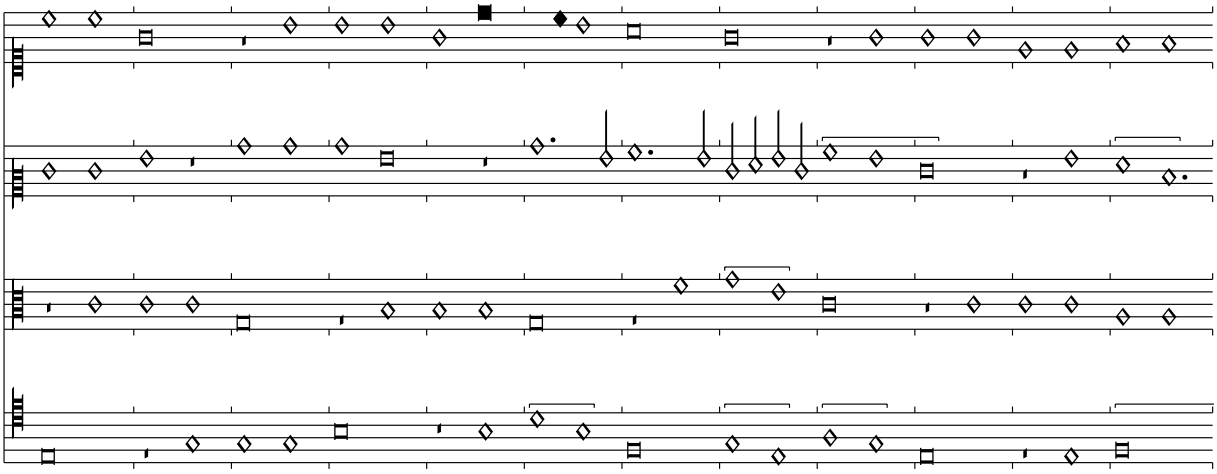
Es handelt sich um den Introitus zum Fest der Konversion des Heiligen Paulus.
Die erste Zeile des Cantus ist einen Ton zu tief notiert, auch die Mensurvorzeichnung ist inkonsistent und eher merkwürdig. Im Contratenor T. 90 mussten zwie überzählige Sb gestrichen werden.

Rubinus: Der pawir schwantcz

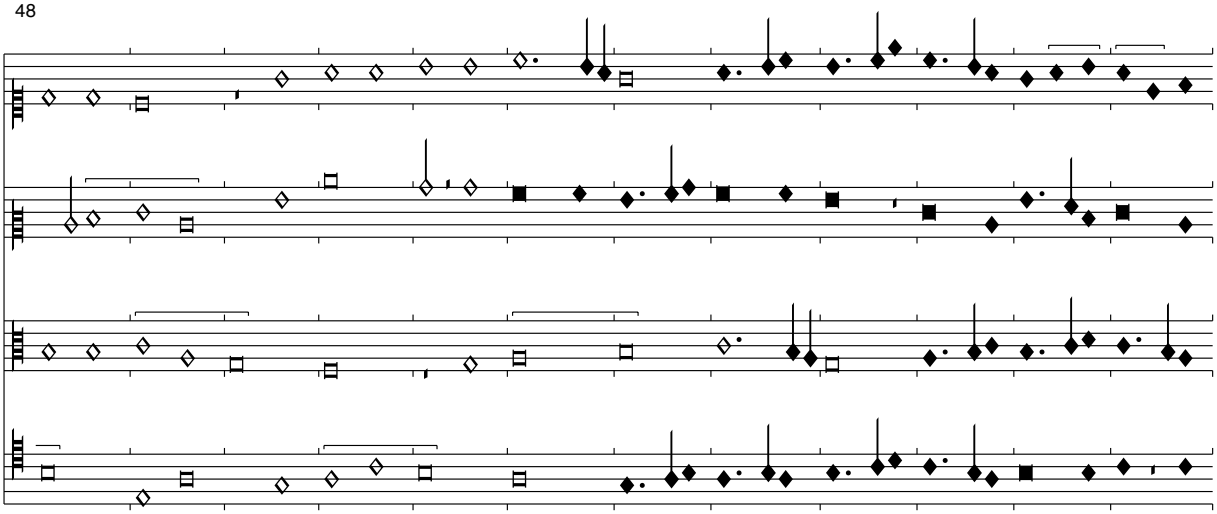
Glogau, Nr. 78



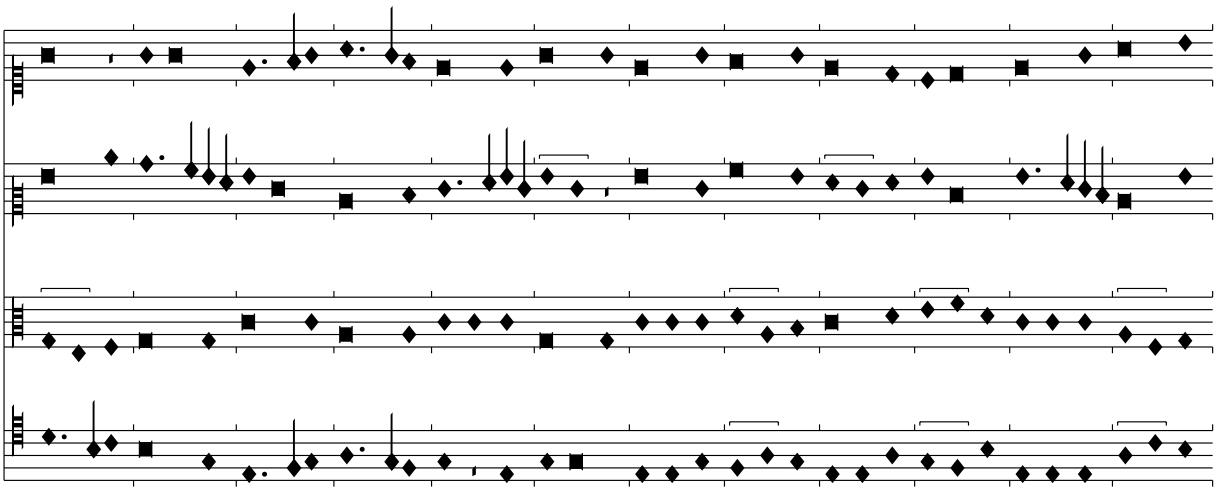
36

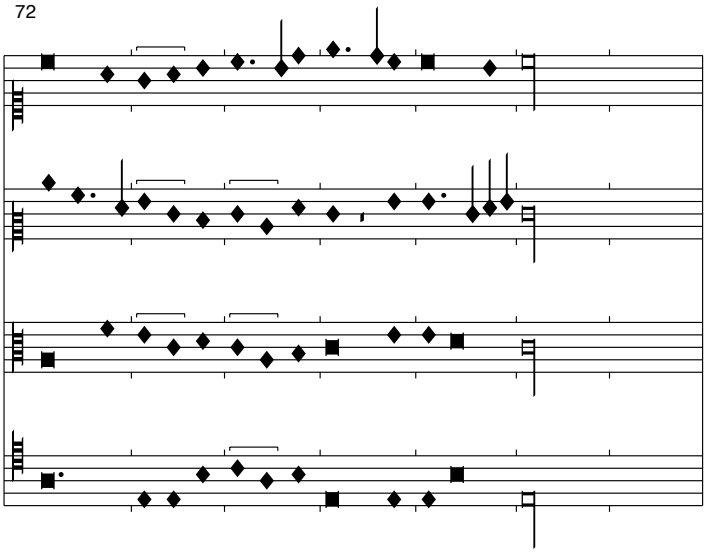


48



60

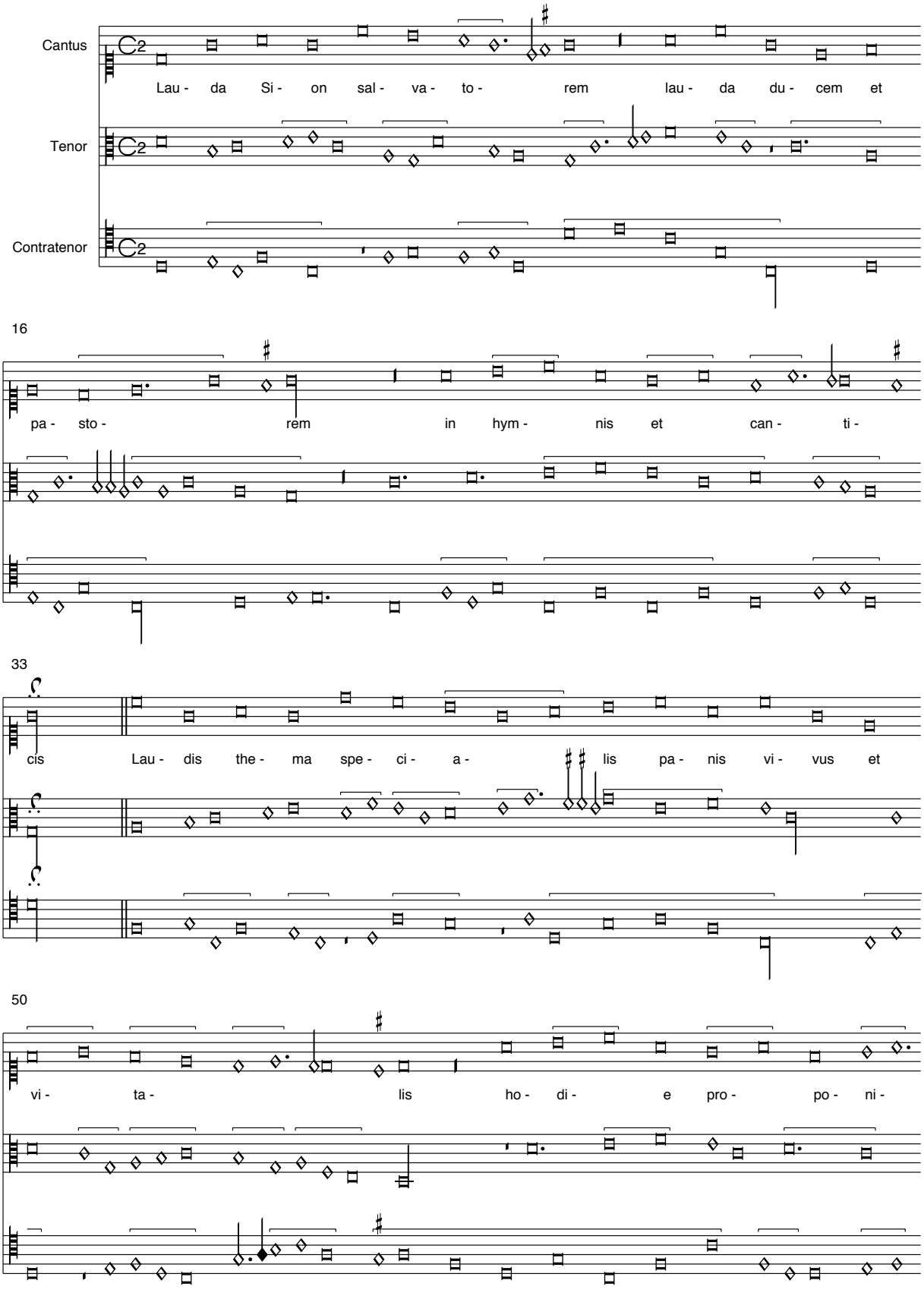


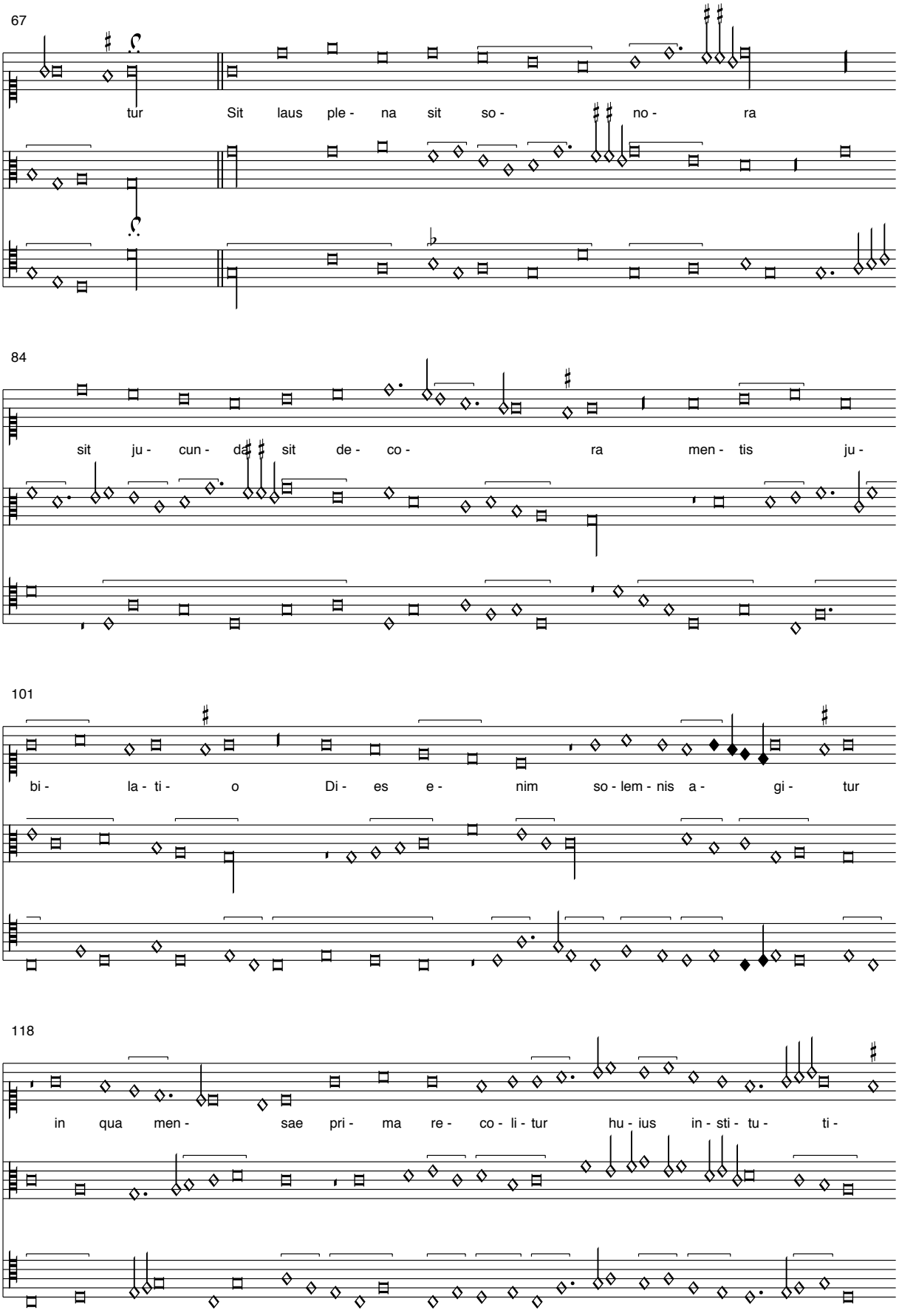


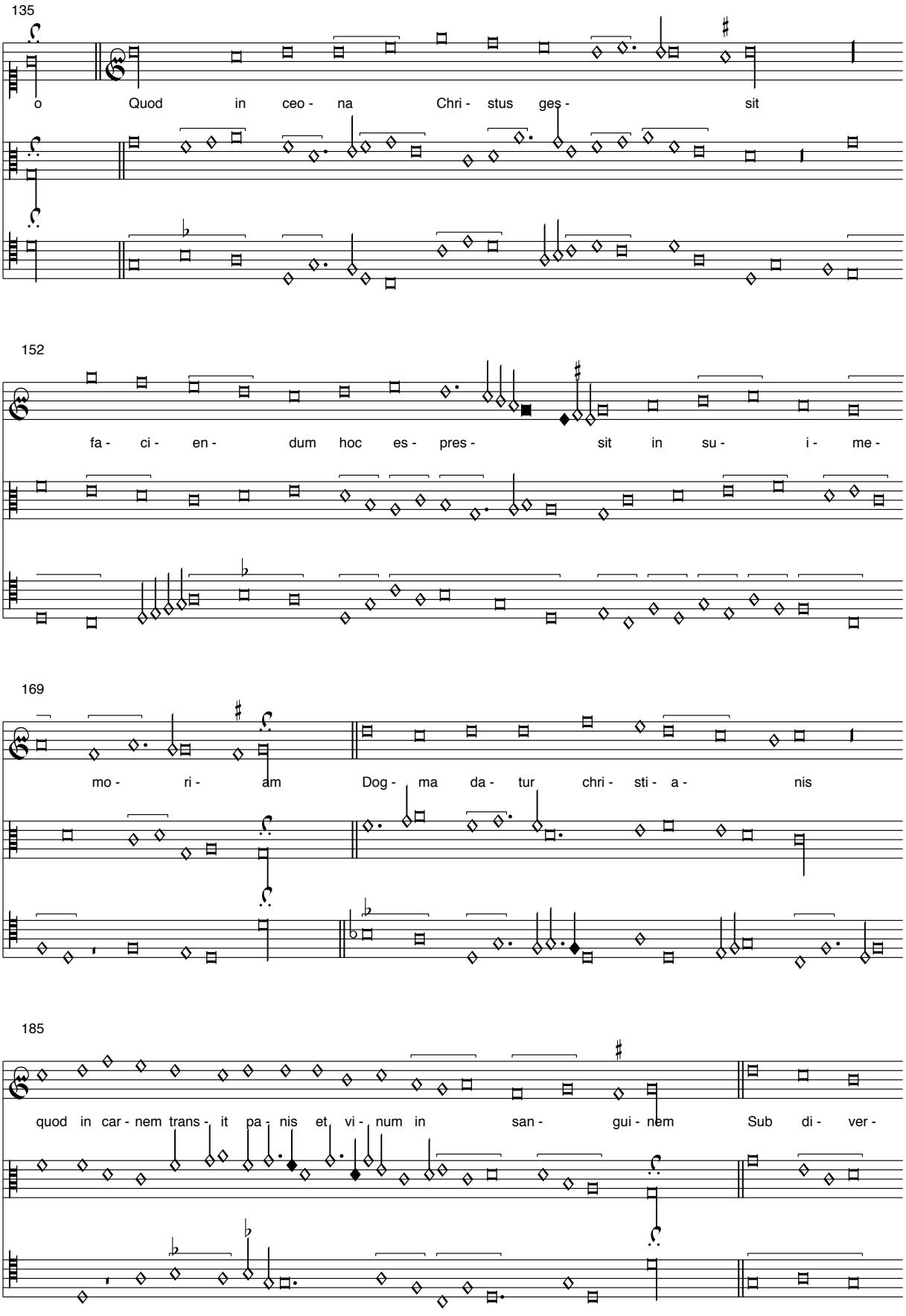
„Pawir“ heißt „Bauer“, also Bauern-Tanz.

Lauda Syon

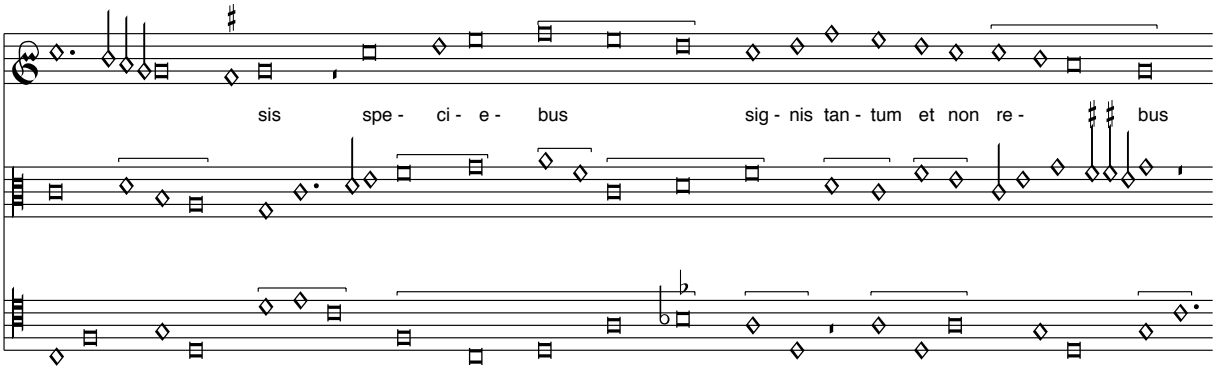
Glogau Nr. 79



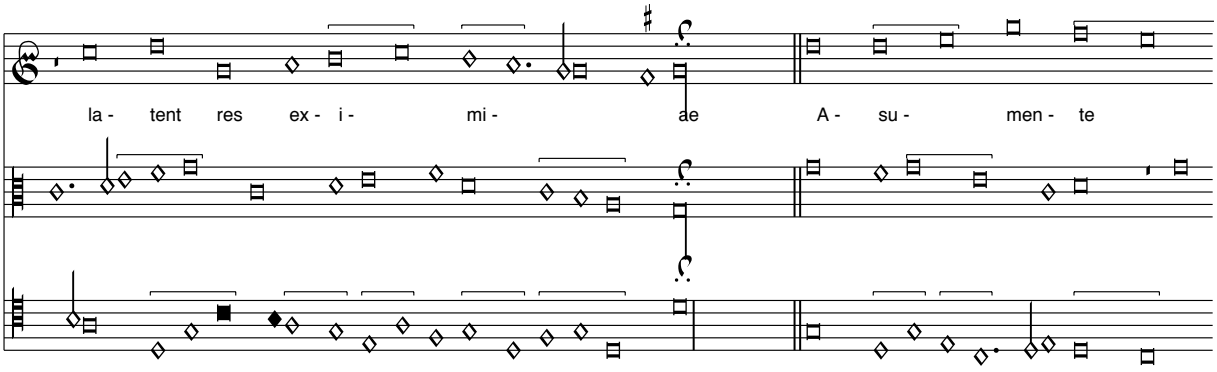

67
tur Sit laus ple - na sit so - no - ra
84
sit ju - cun - da sit de - co - ra men - tis ju -
101
bi - la - ti - o Di - es e - nim so - lem - nis a - gi - tur
118
in qua men - sae pri - ma re - co - li - tur hu - ius in - sti - tu - ti -


135
o Quod in ceo - na Chri - stus ges - sit
152
fa - ci - en - dum hoc es - pres - sit in su - i - me -
169
mo - ri - am Dog - ma da - tur chri - sti - a - nis
185
quod in car - nem trans - it pa - nis et vi - num in san - gui - nem Sub di - ver -

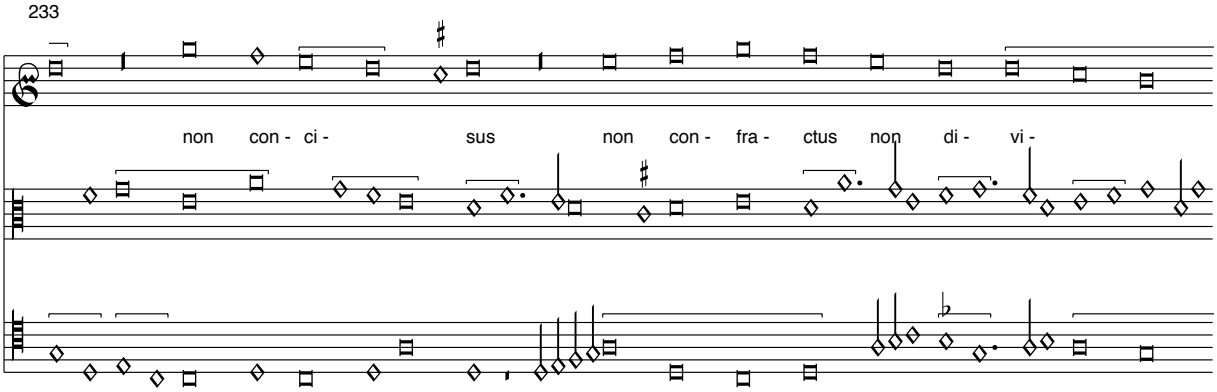
200



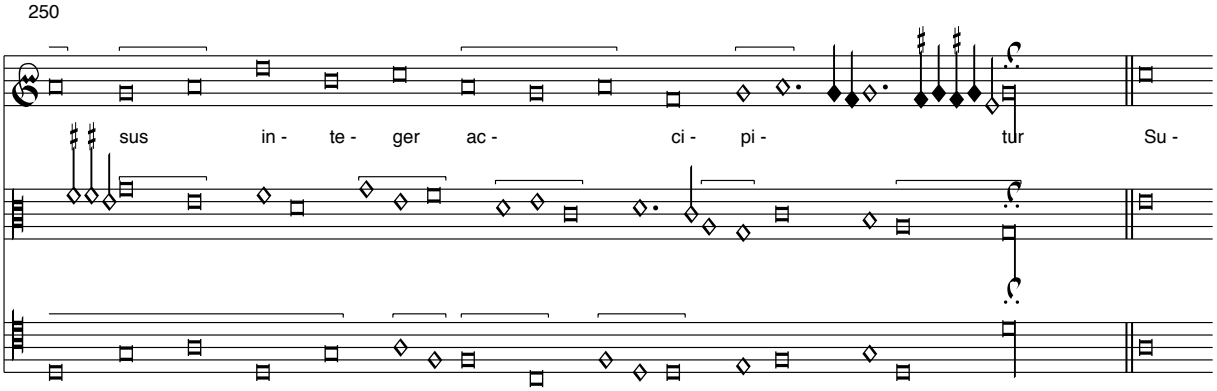
216



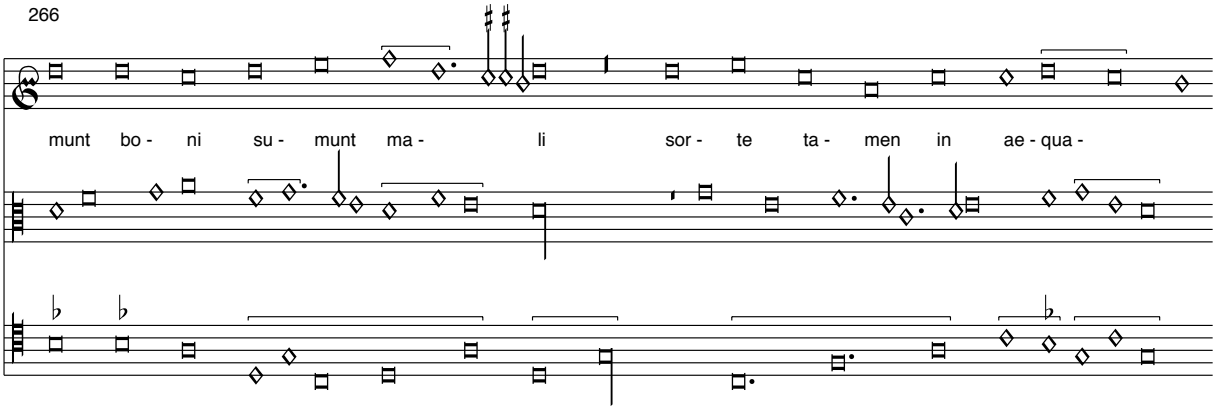
233



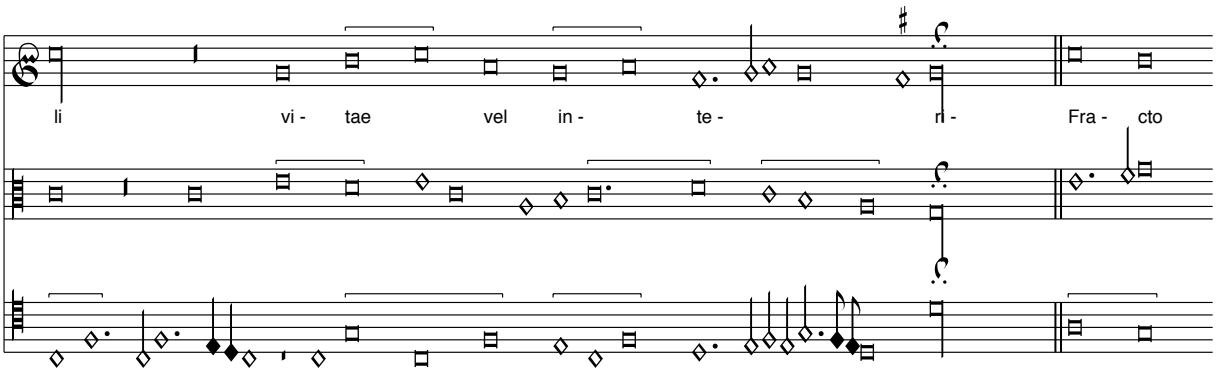
250



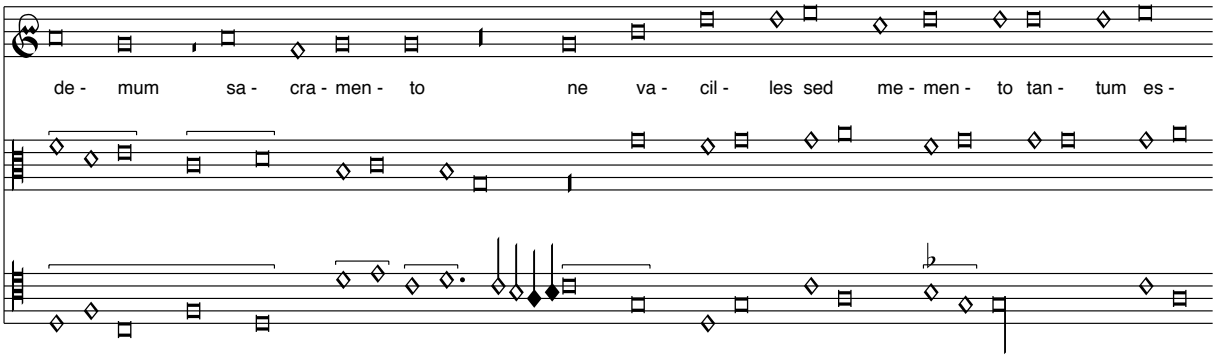
266



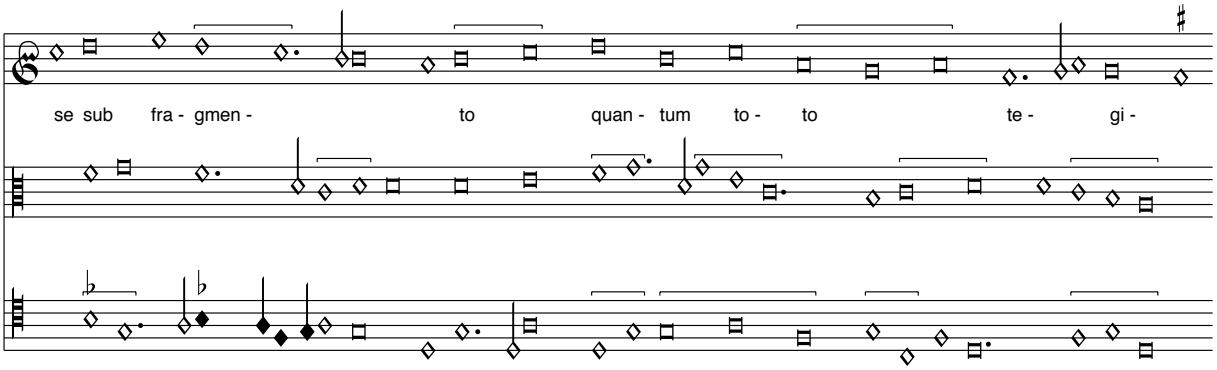
283

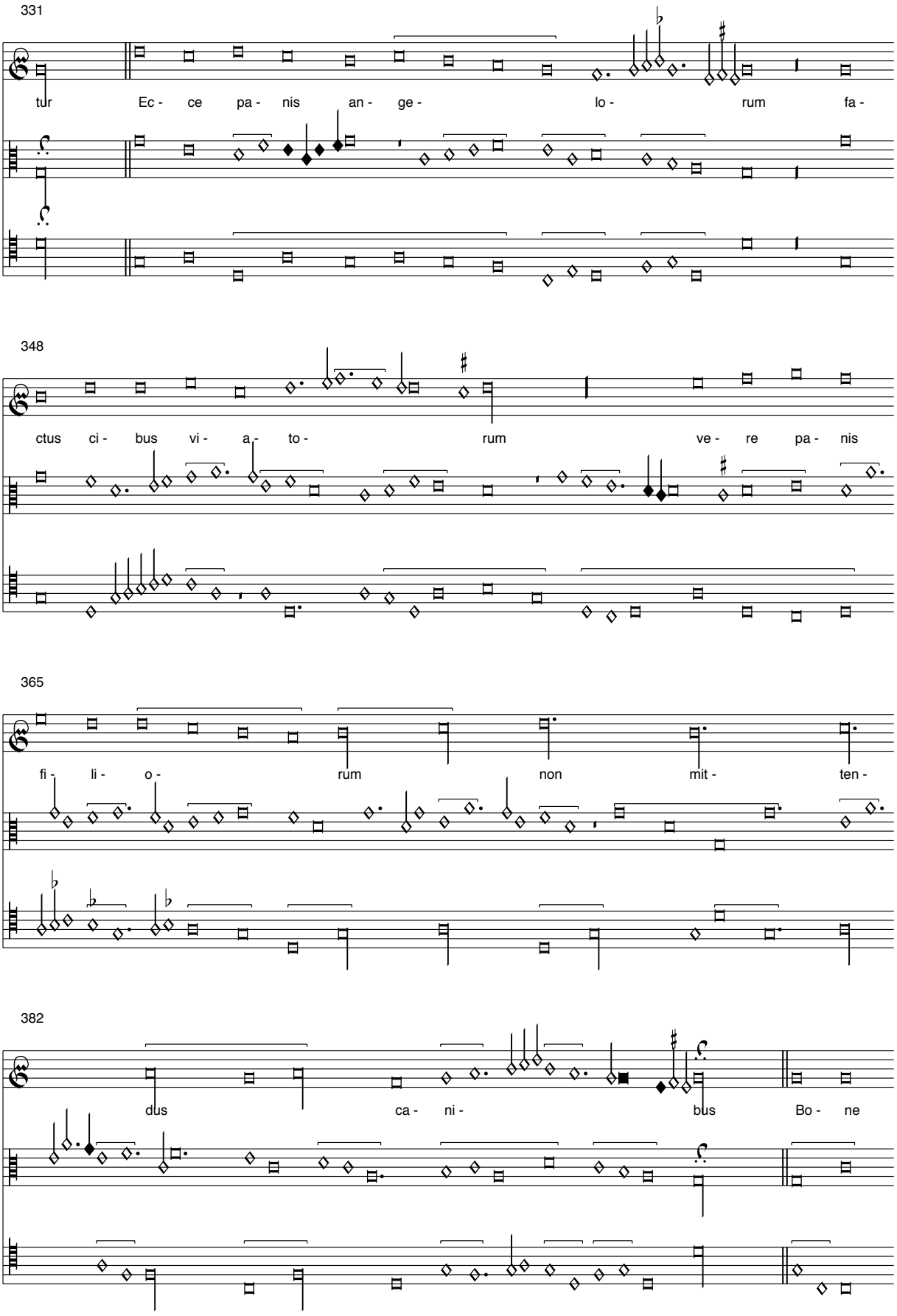


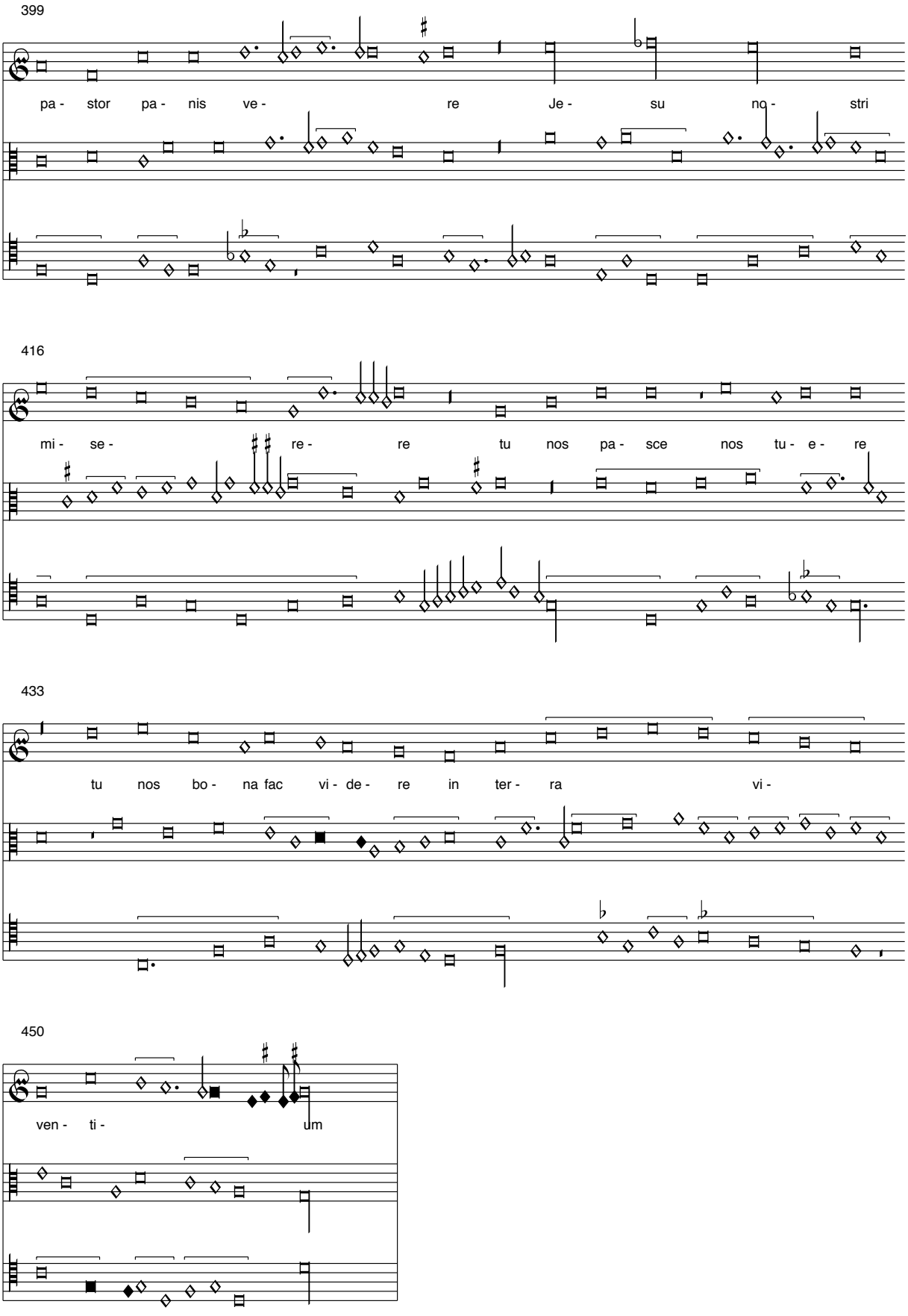
299



315



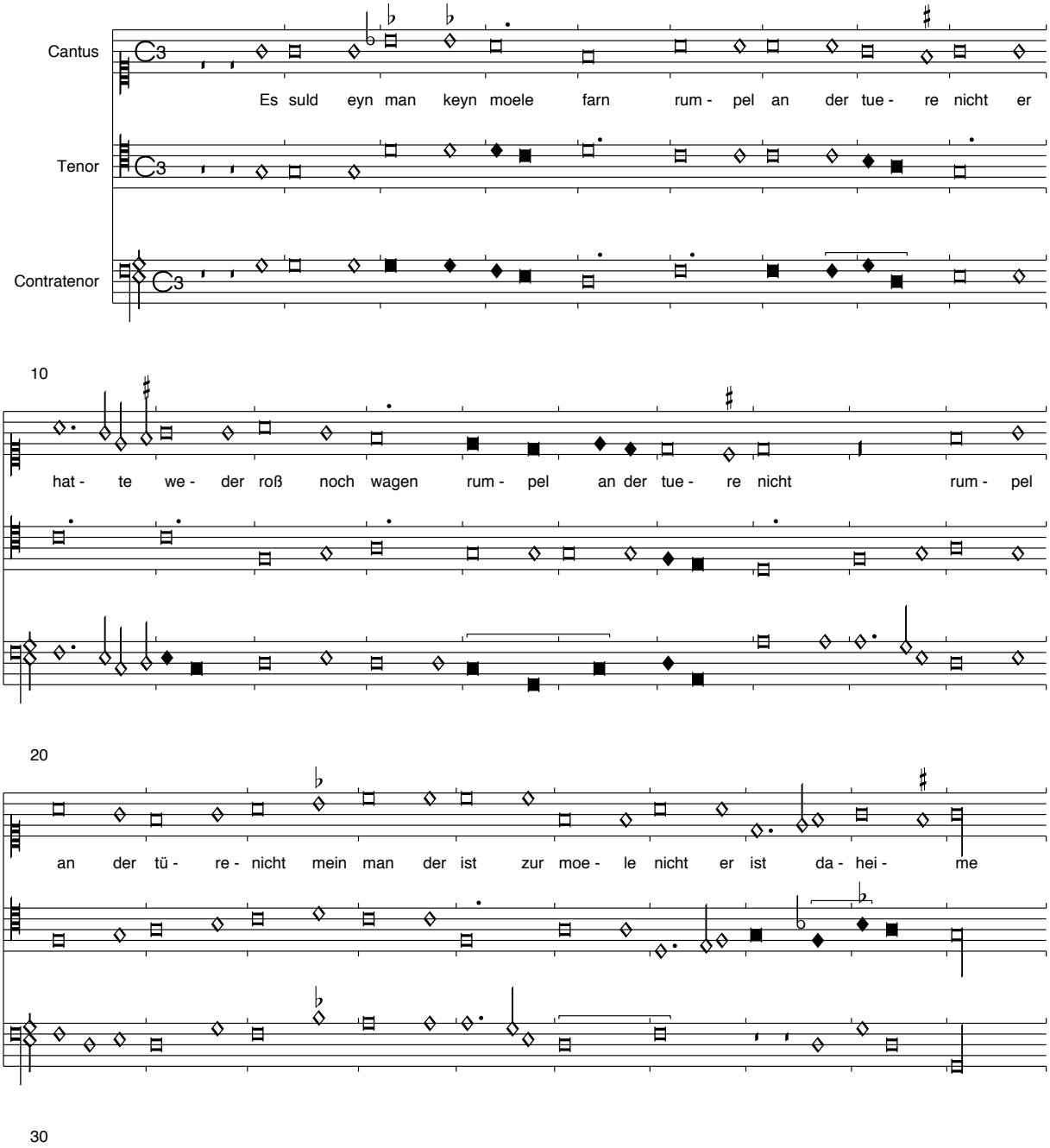

331
tur Ec - ce pa - nis an - ge - lo - rum fa -
348
ctus ci - bus vi - a - to - rum ve - re pa - nis
365
fi - li - o - rum non mit - ten -
382
dus ca - ni - bus Bo - ne



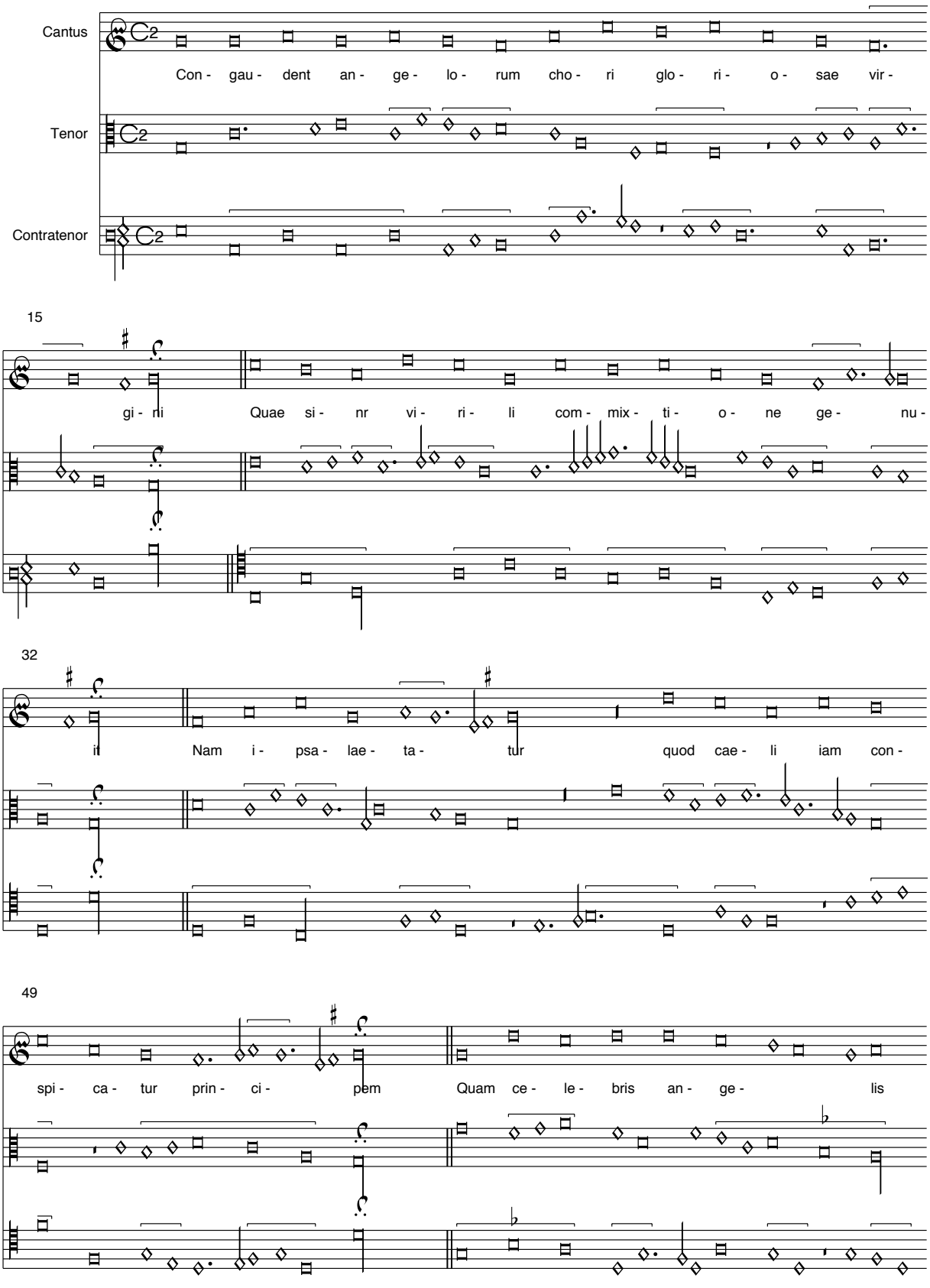
Vom ursprünglichen Text dieser Fronleichnamssequenz wurde immer nur jede 2. Strophe vertont, so dass es auch möglich wäre, jeden Abschnitt mit dem fehlenden Text zu wiederholen.

Es suld eyn man keyn moele farn

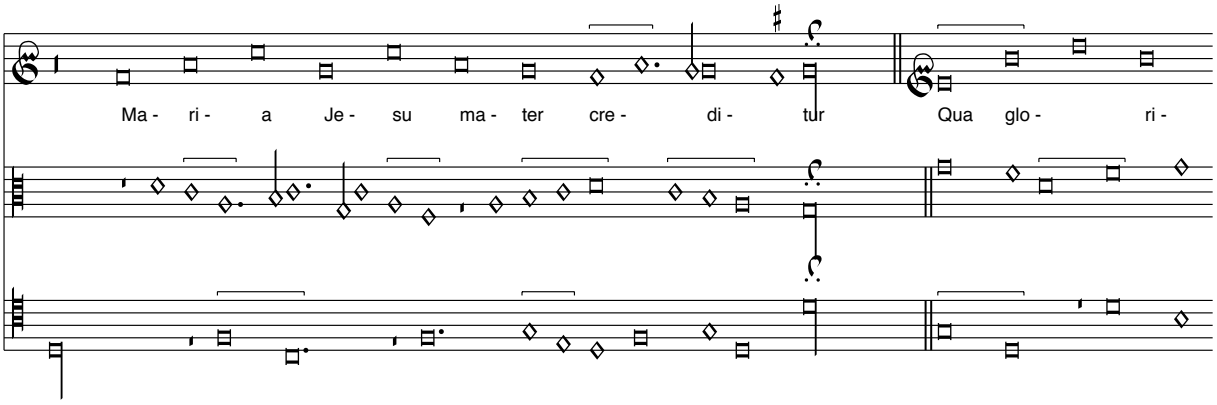
Glogau Nr. 80



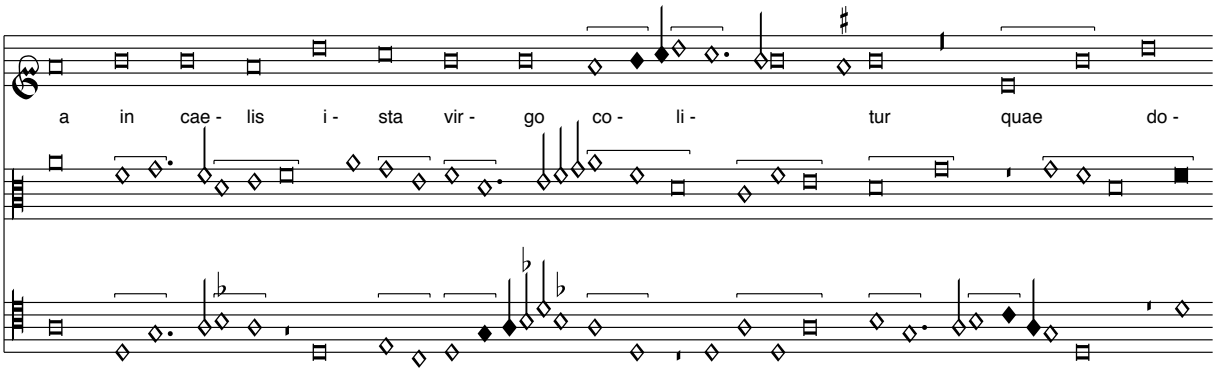
Congaudetunt angelorum
Glogau Nr. 81



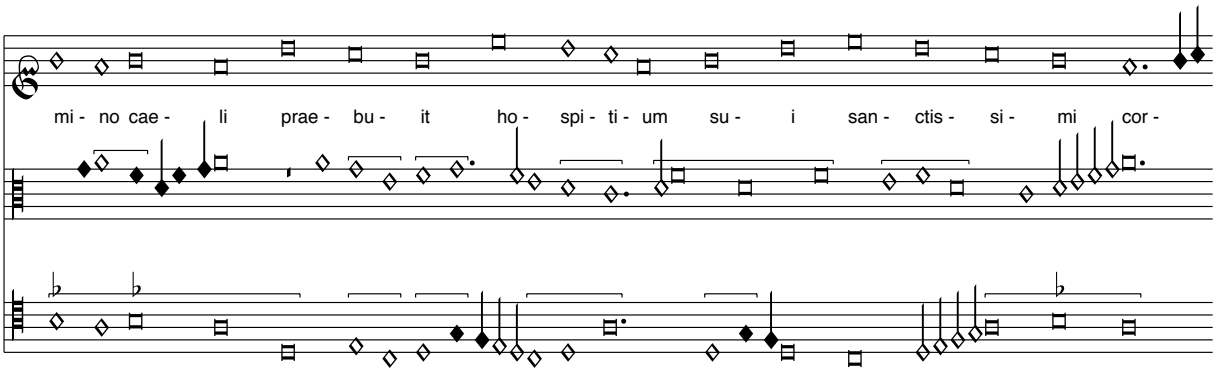
66


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

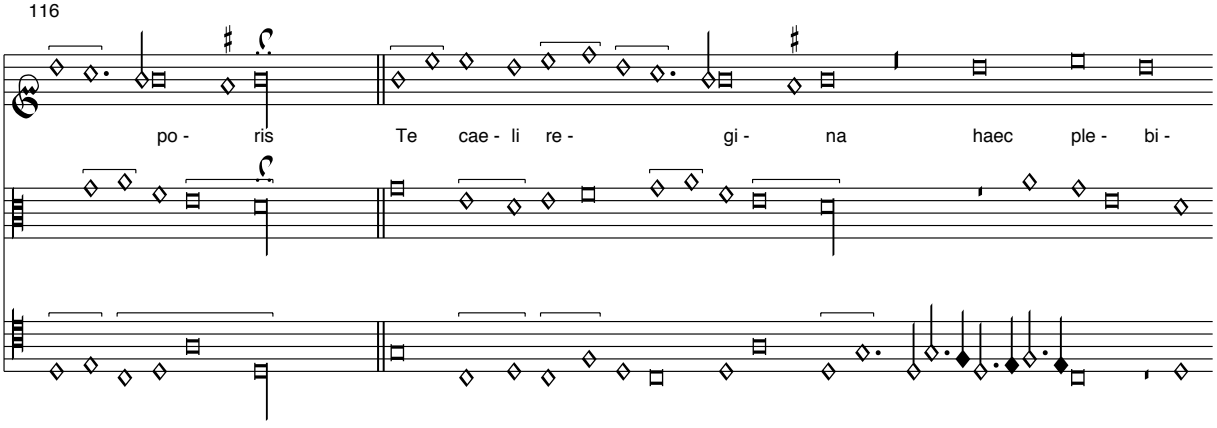
83


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

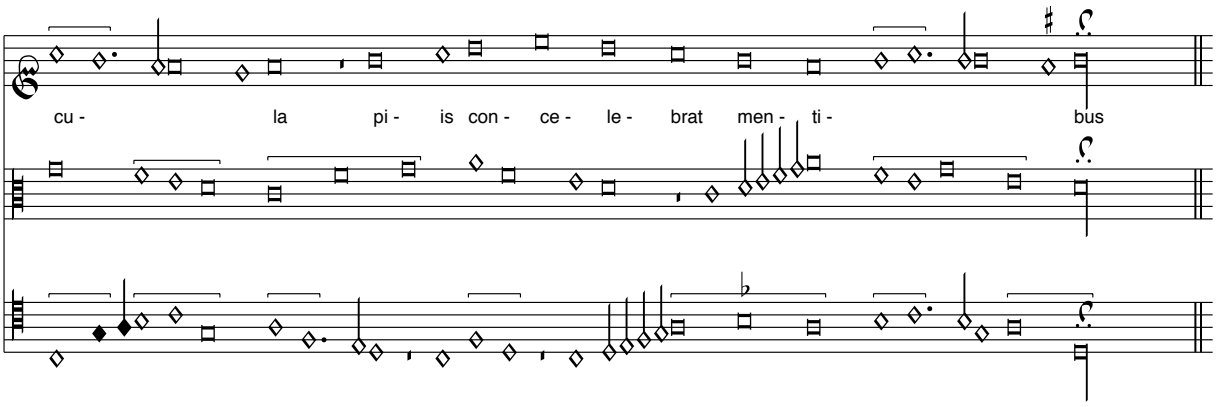
100


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

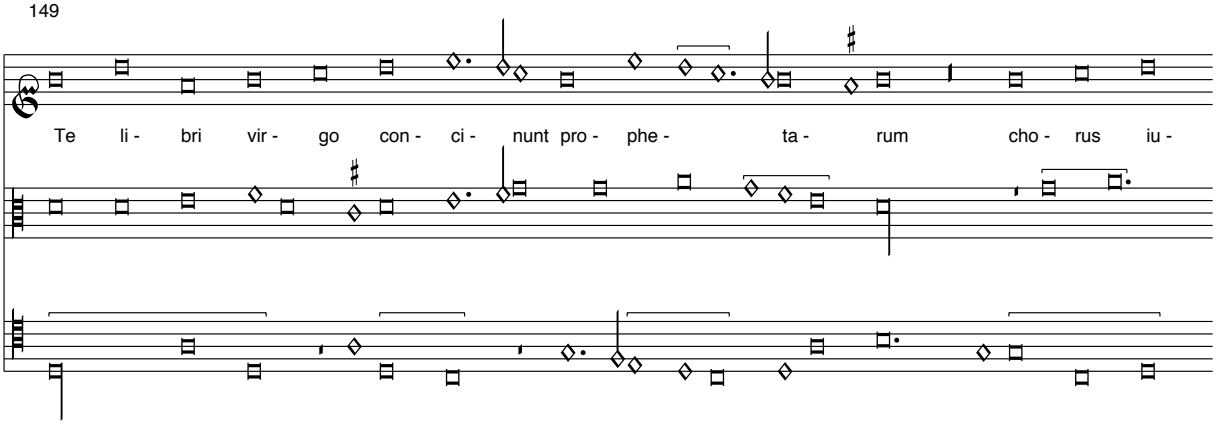
116


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

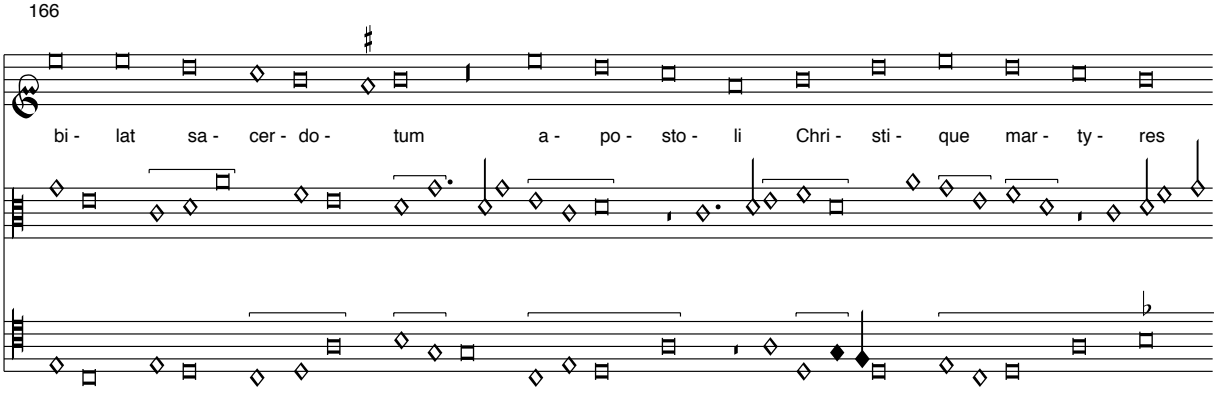
132



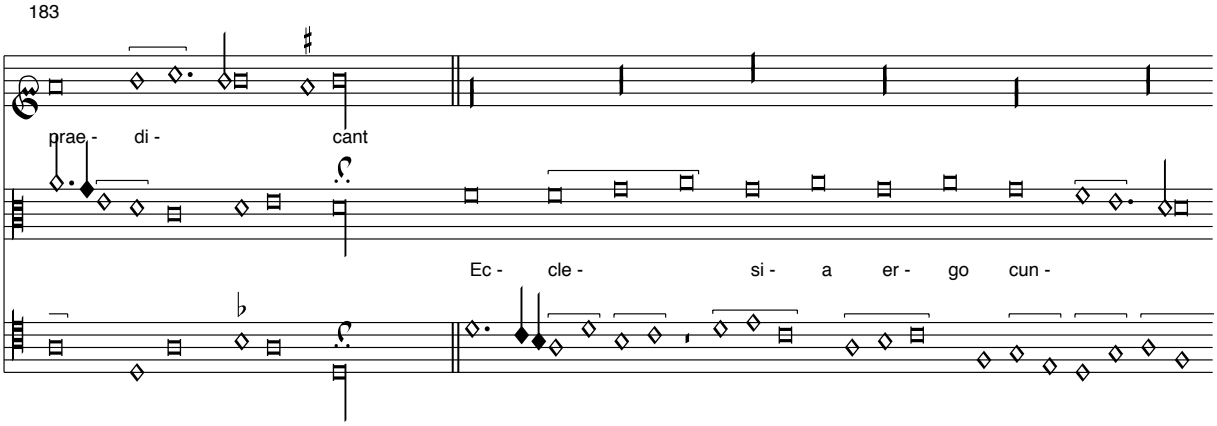
149

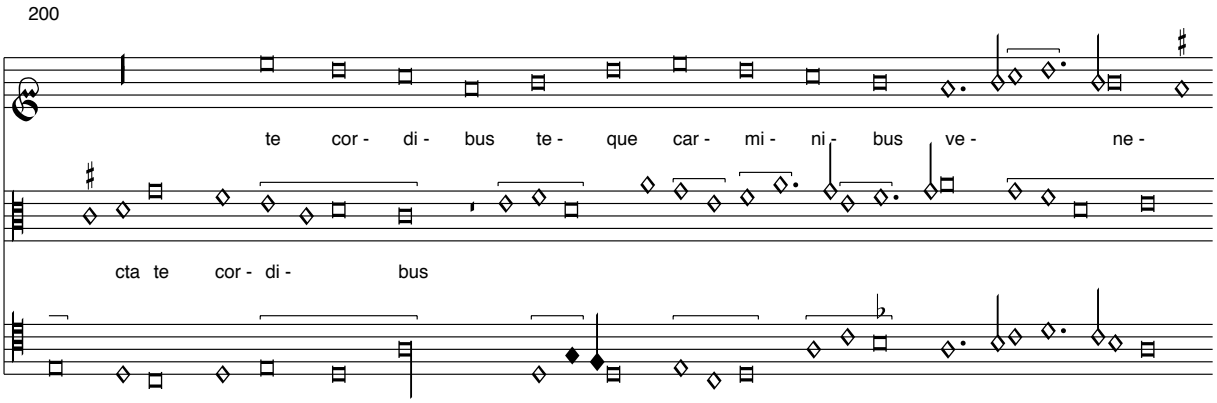


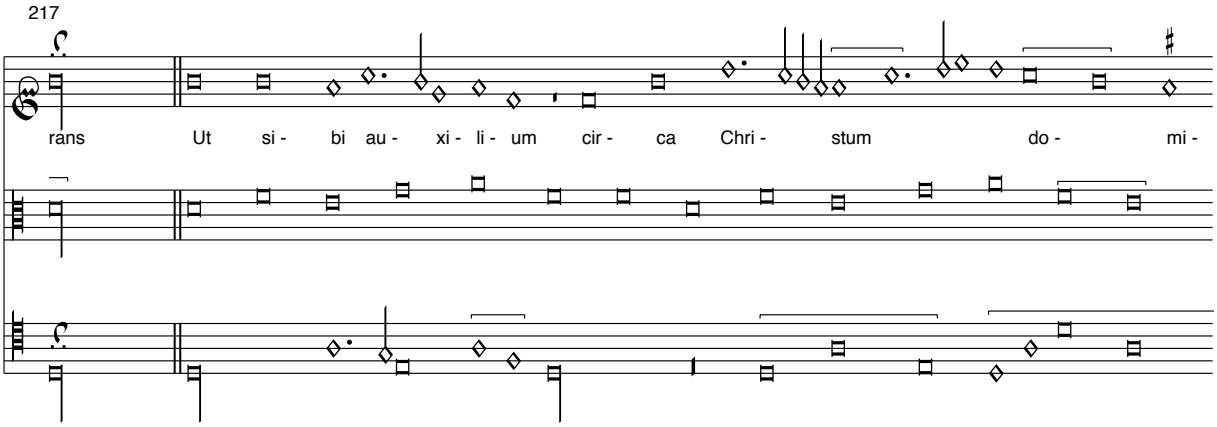
166

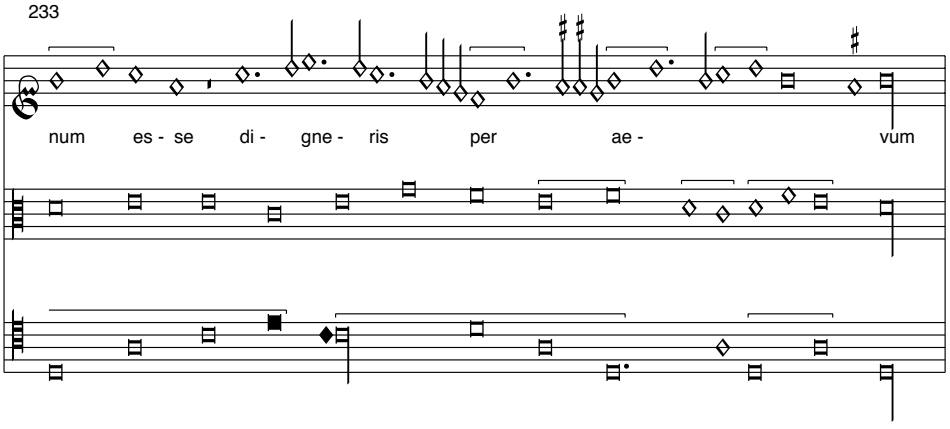


183



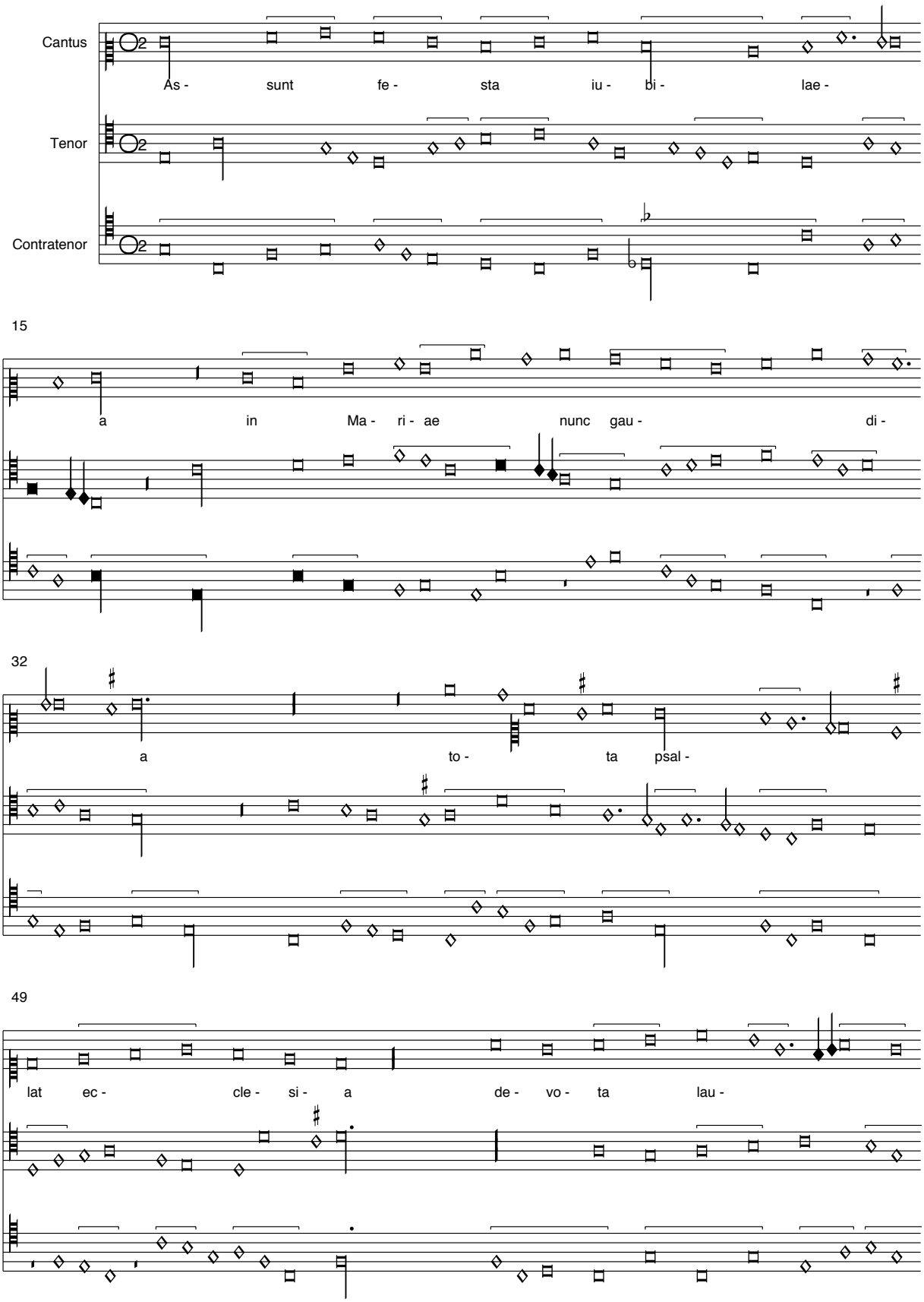


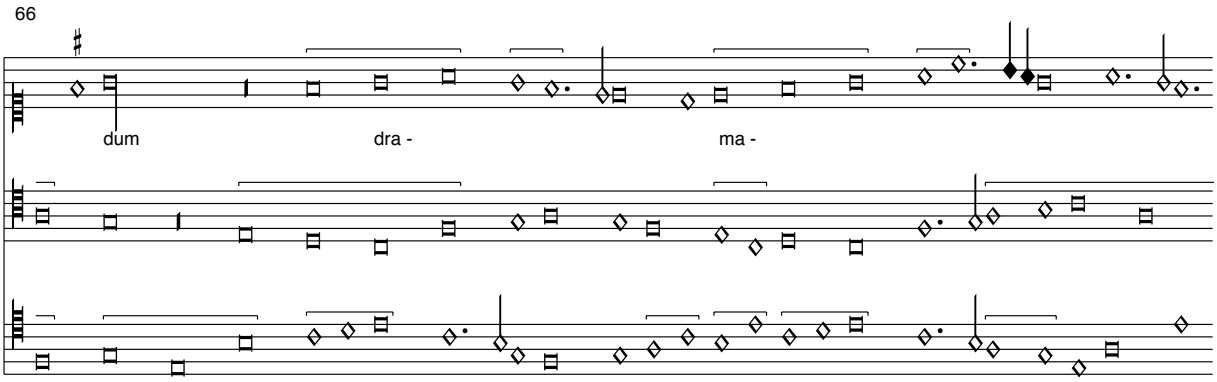


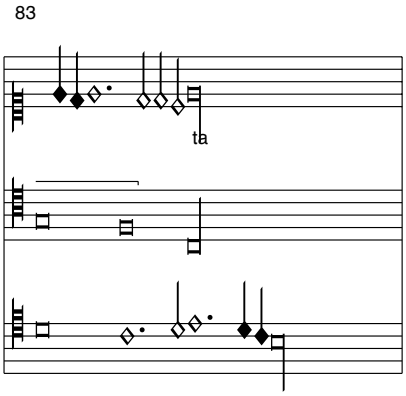


Diese Vertonung bringt den größten Teil der Sequenz zu Mariä Himmelfahrt.

Assunt festa iubilaea
Glogau Nr. 82



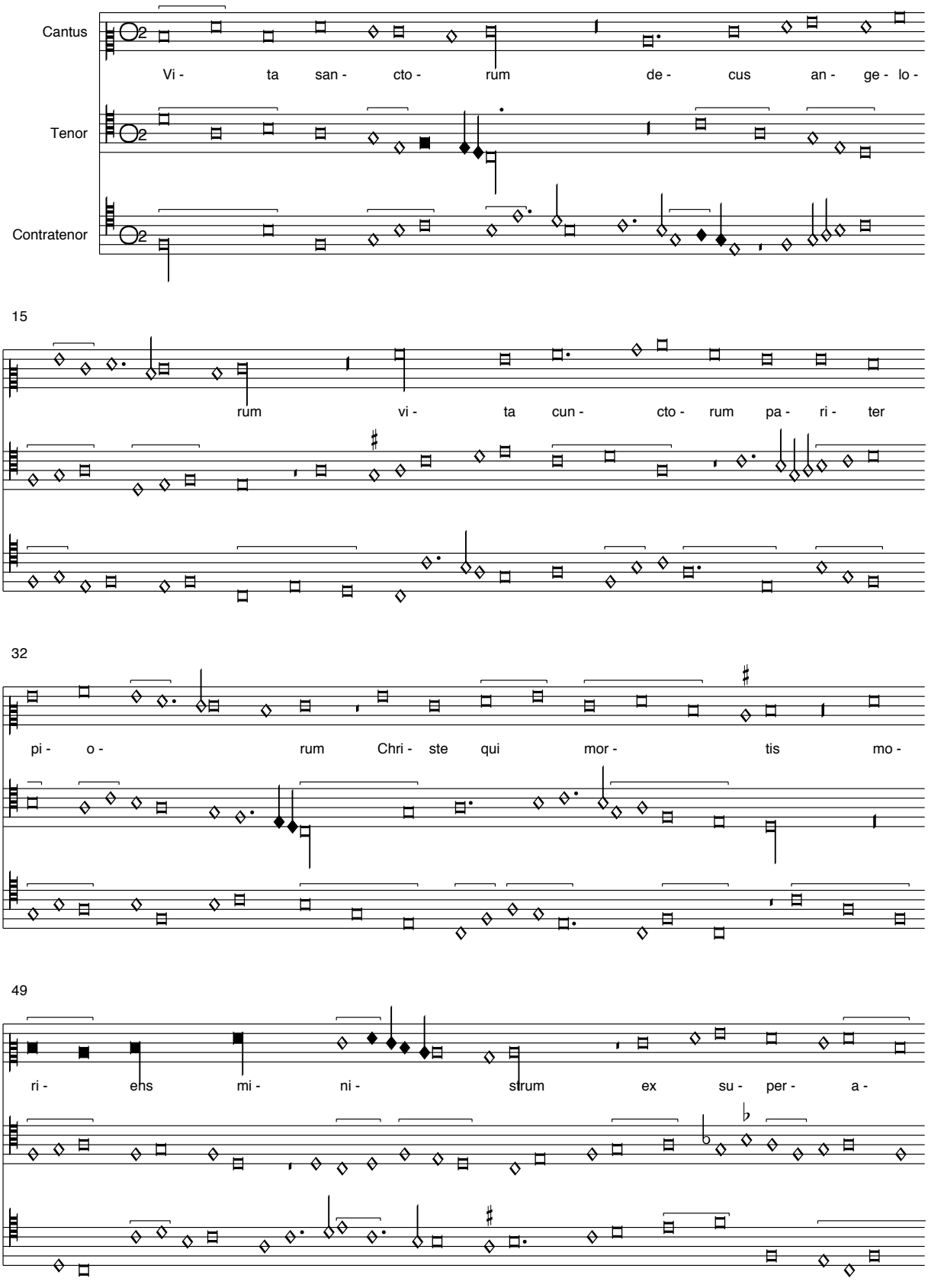




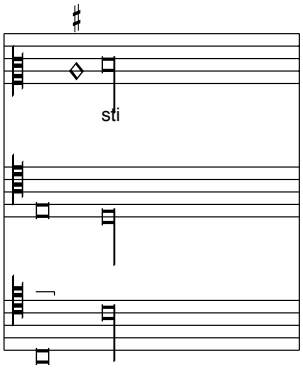
2. Strophe des Hymnus zu Mariä Heimsuchung:

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

Vita sanctorum
Glogau Nr. 83



66

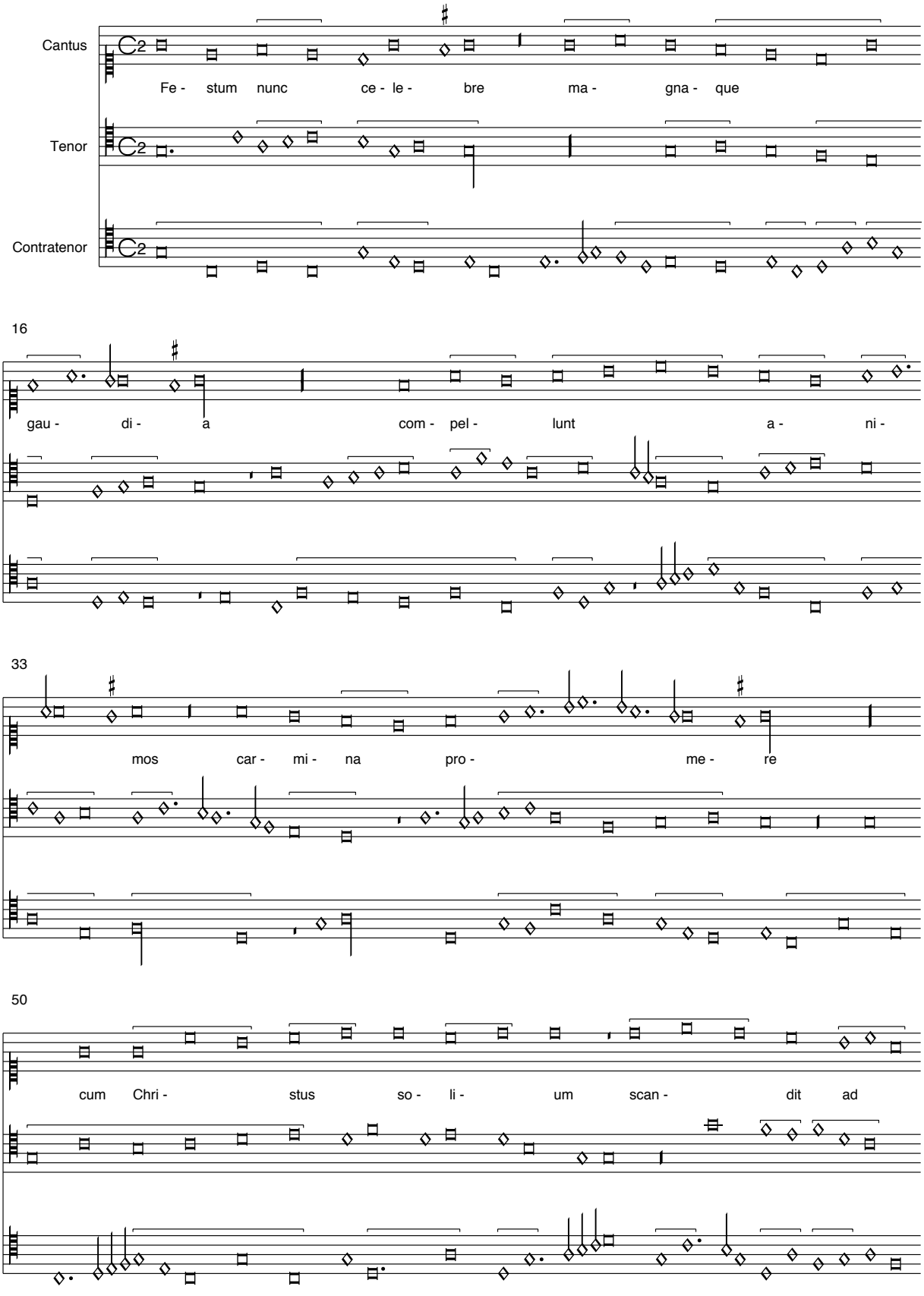


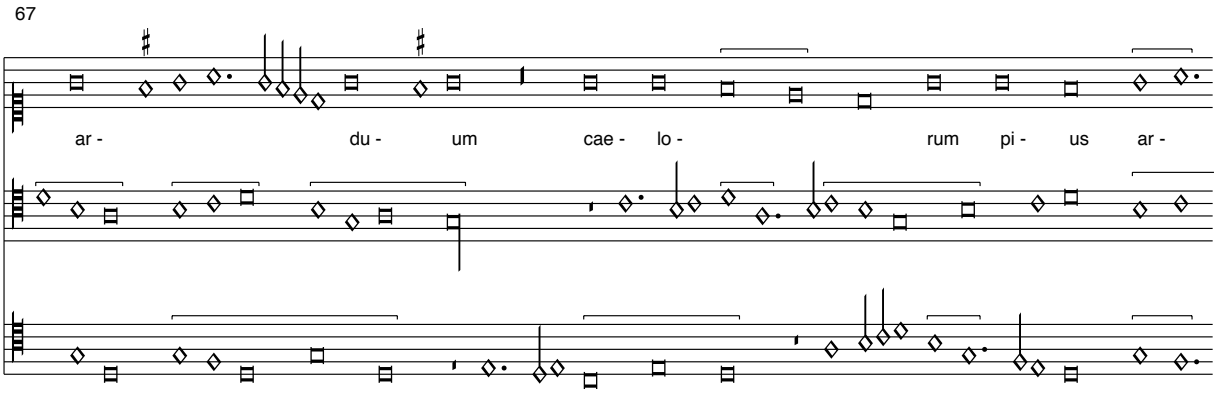
Von diesem Oster- Hymnus sind in Glogau nur zwei Strophen wiedergegeben, eine dritte nur im Tenor mit Incipit:

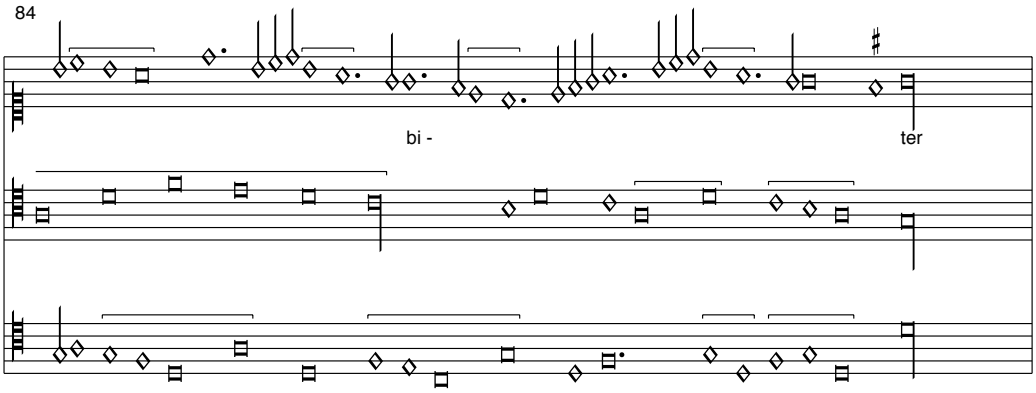
Tu tuo laetos famulos tropaeo
nun in his serva placidus diebus
in quibus sanctum celebratur omnem
pascha per orbem

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

Festum nunc celebre
Glogau Nr. 84



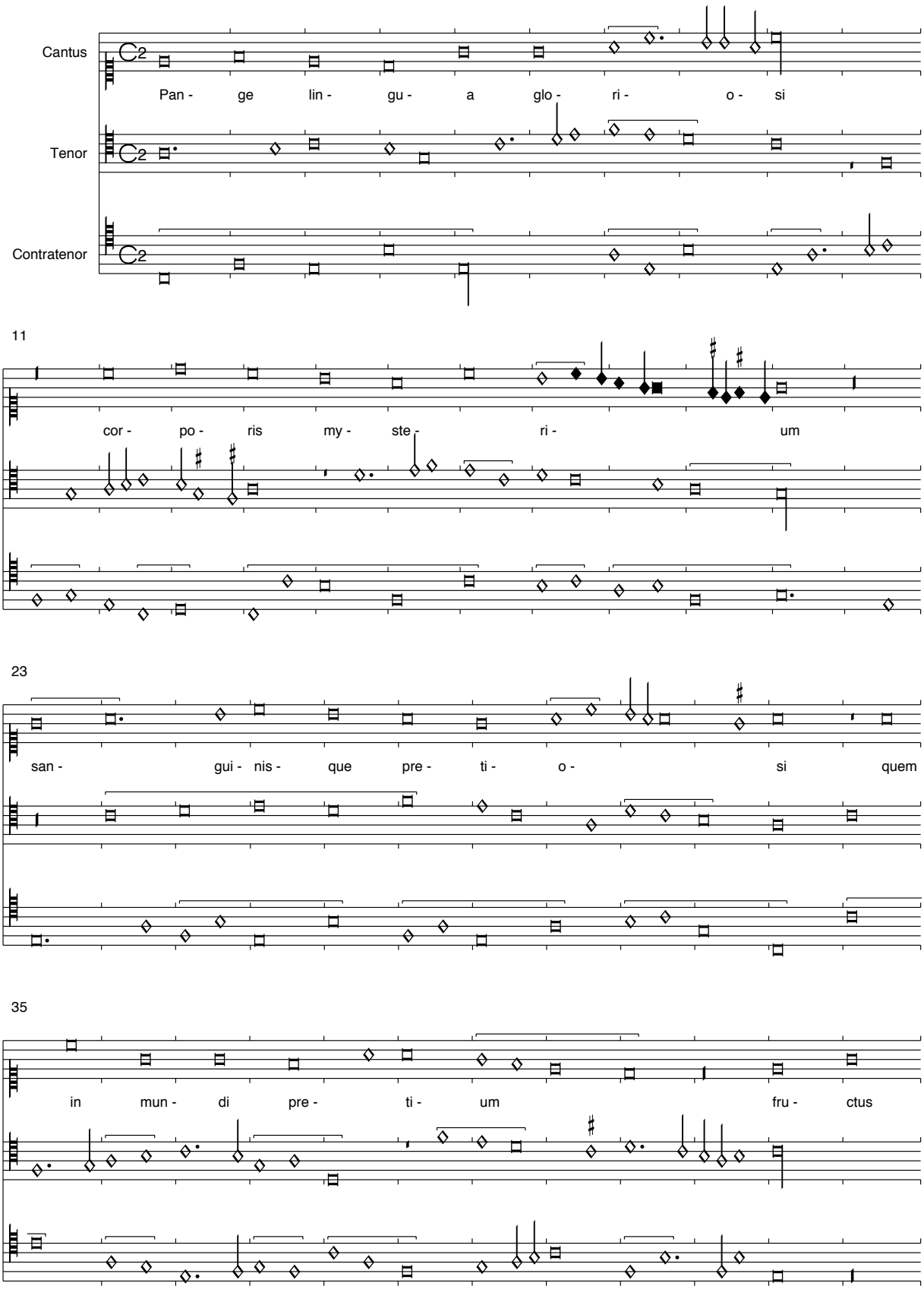


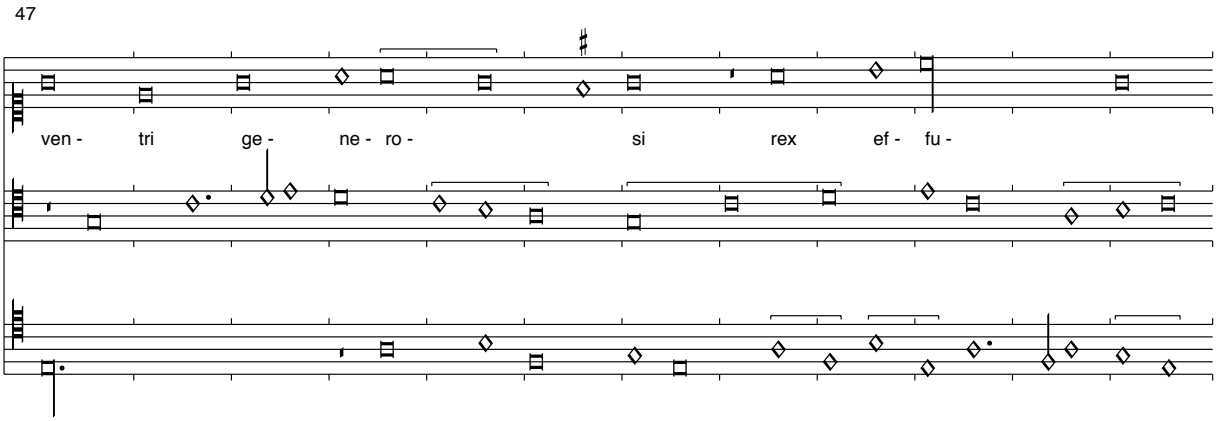


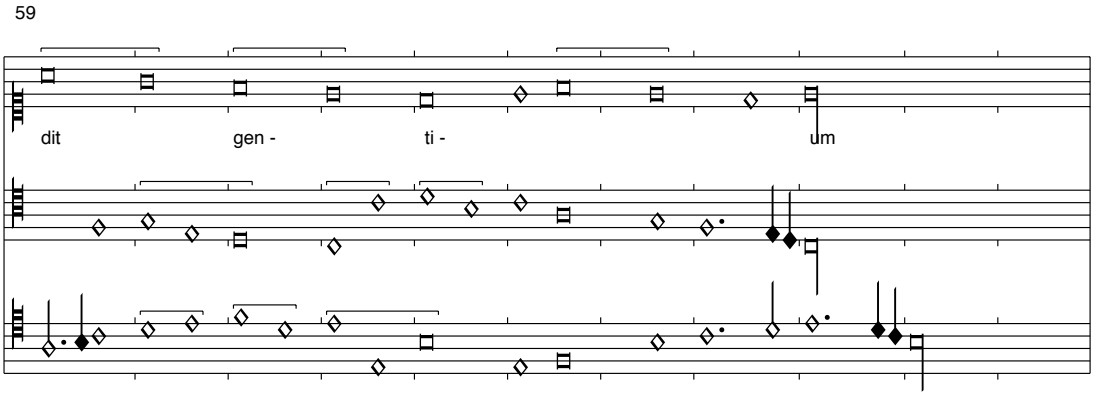
In Glogau werden zwei Strophen des Himmelfahrts-Hymnus wiedergegeben:

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

Pange lingua
Glogau Nr. 85



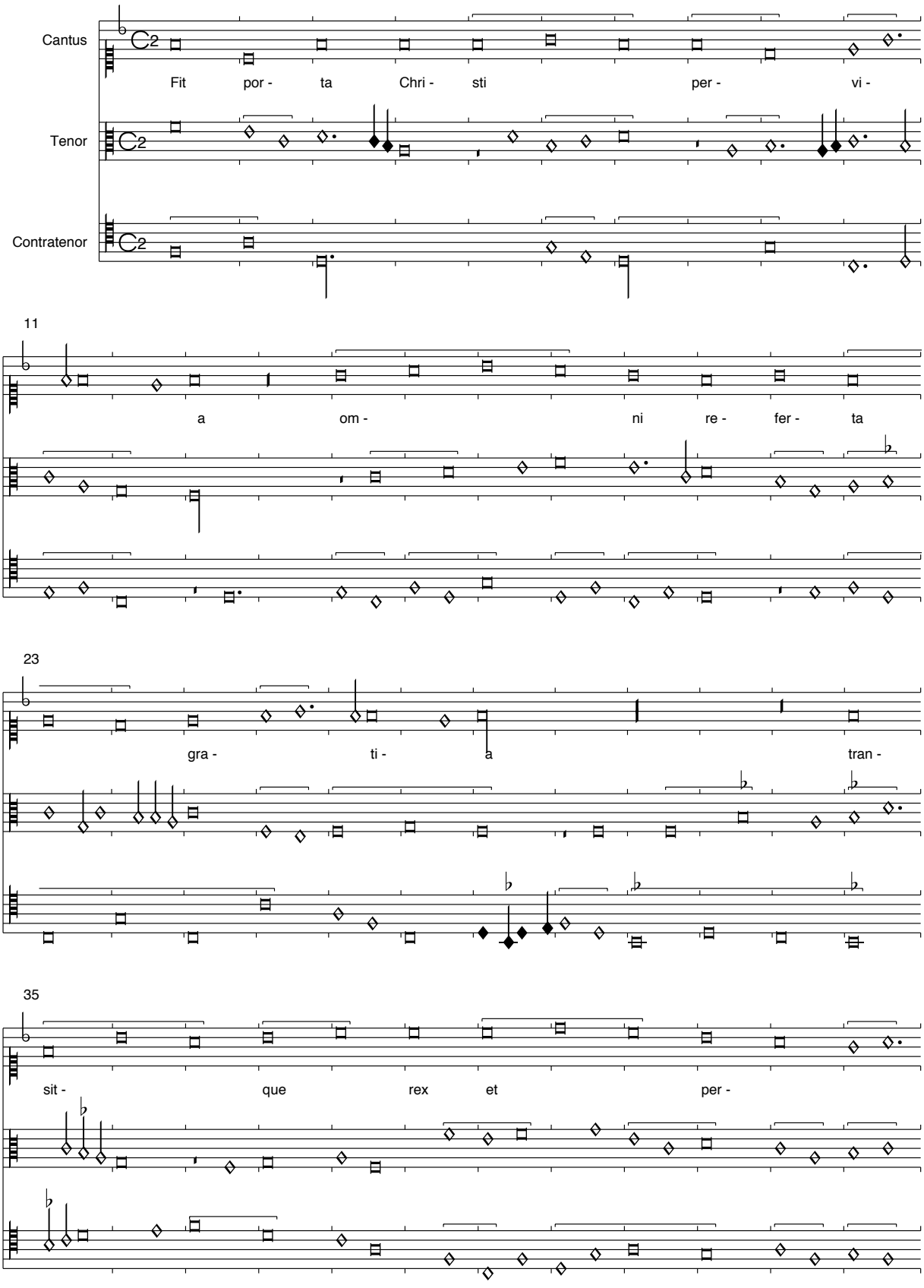




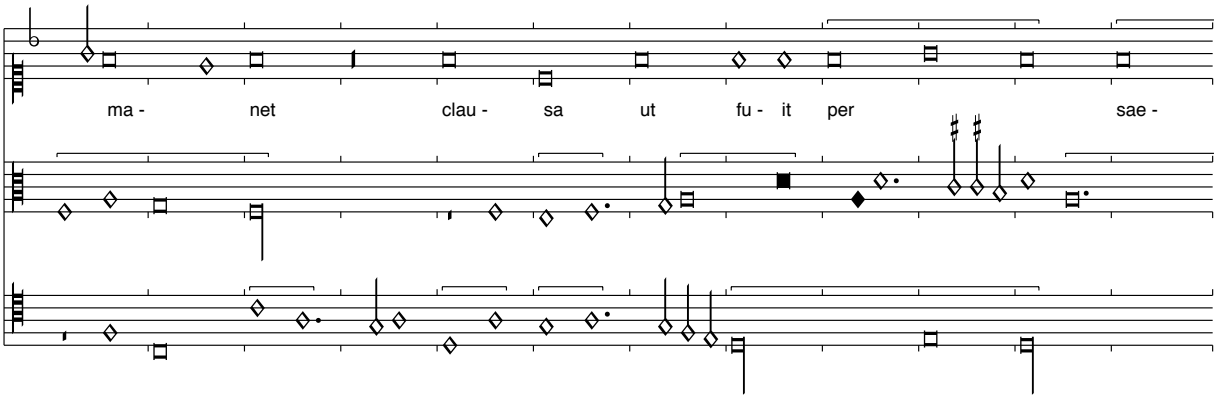
2. Strophe des Hymnus zu Fronleichnam:

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

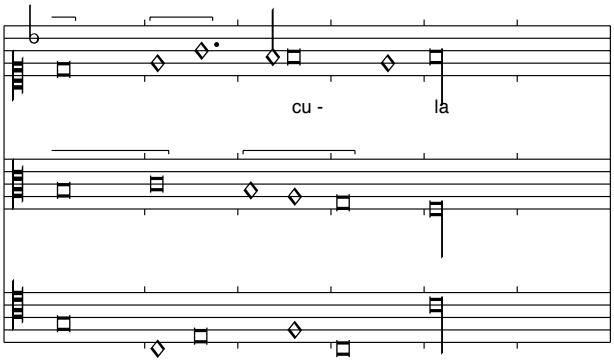
Fit porta Christi
Glogau Nr. 86



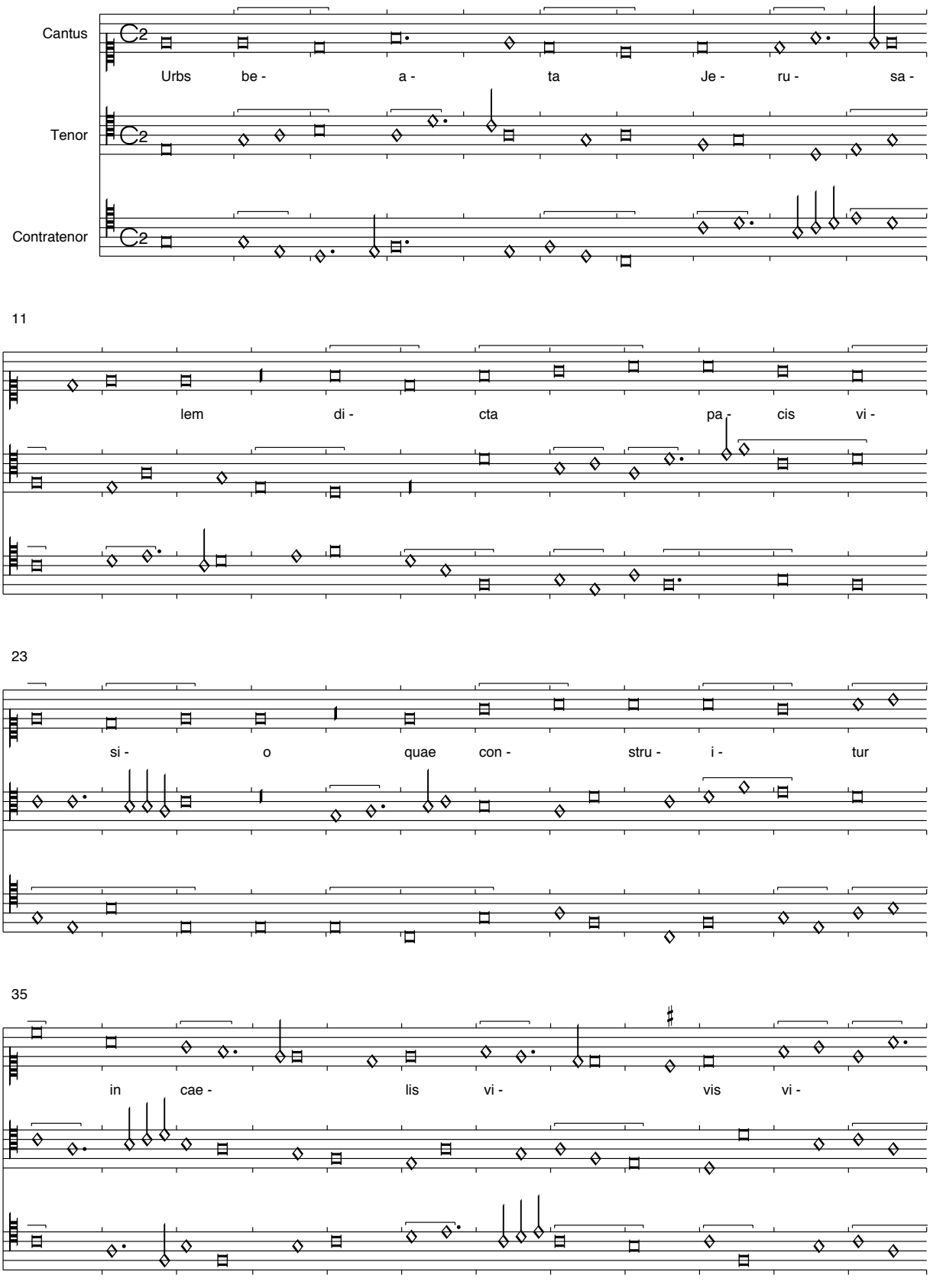
47



59



Urbs beata Jerusalem
Glogau Nr. 87



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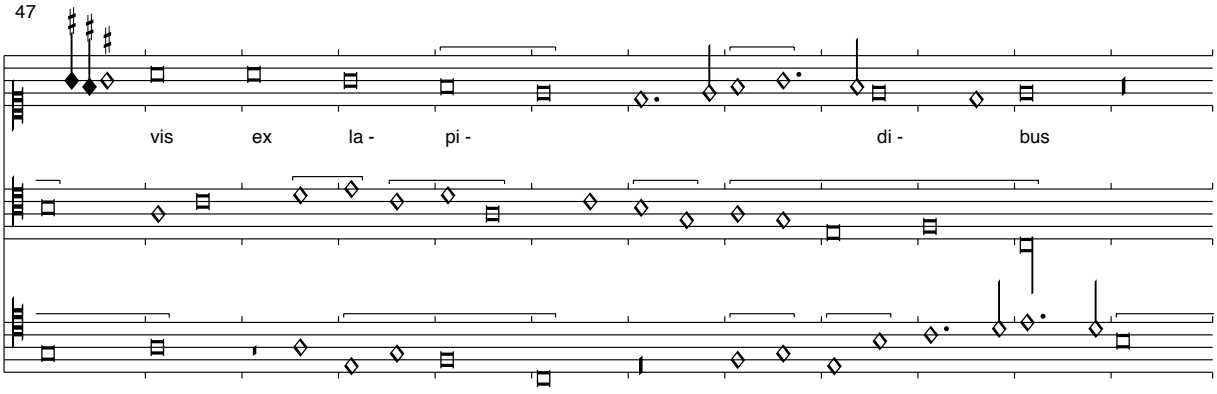
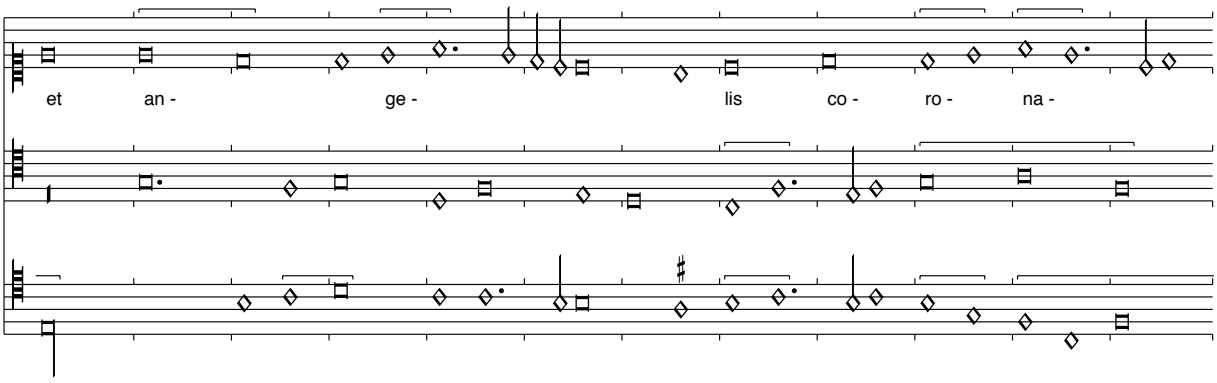
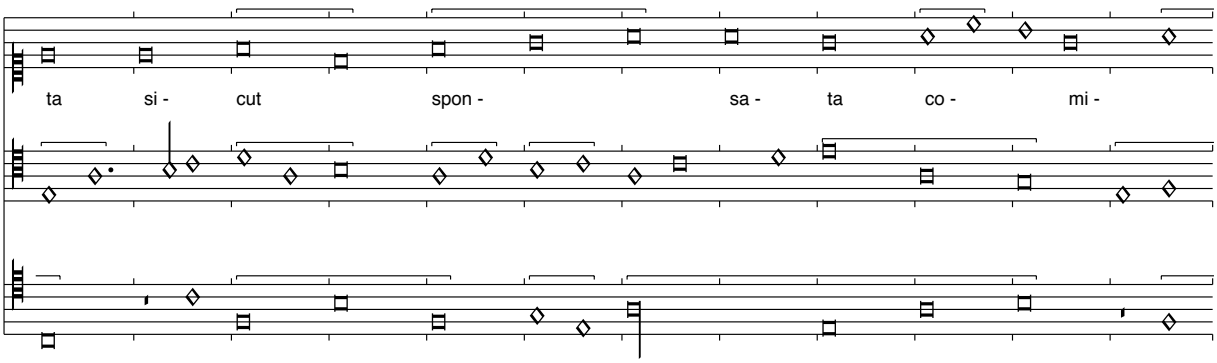

vis ex la - pi - di - bus

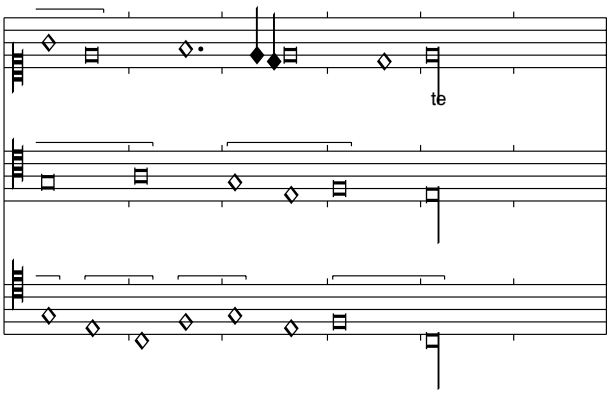
59


et an - ge - lis co - ro - na -

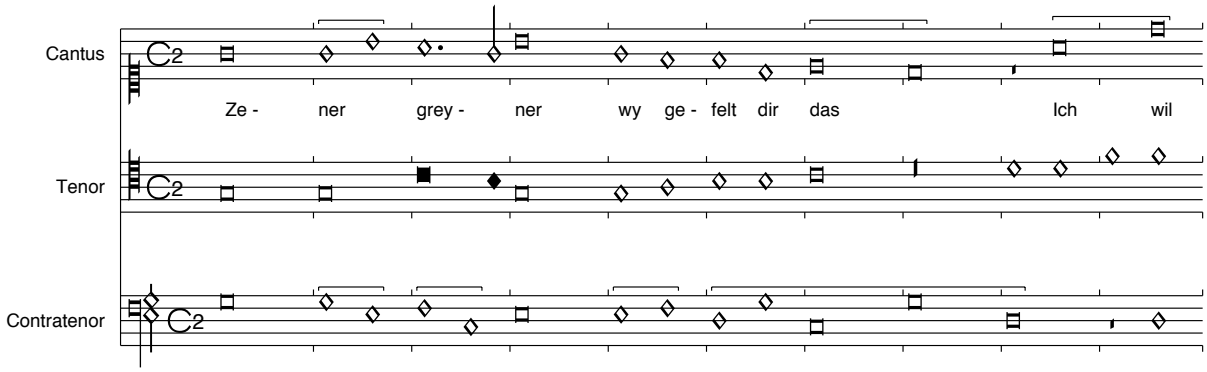
71

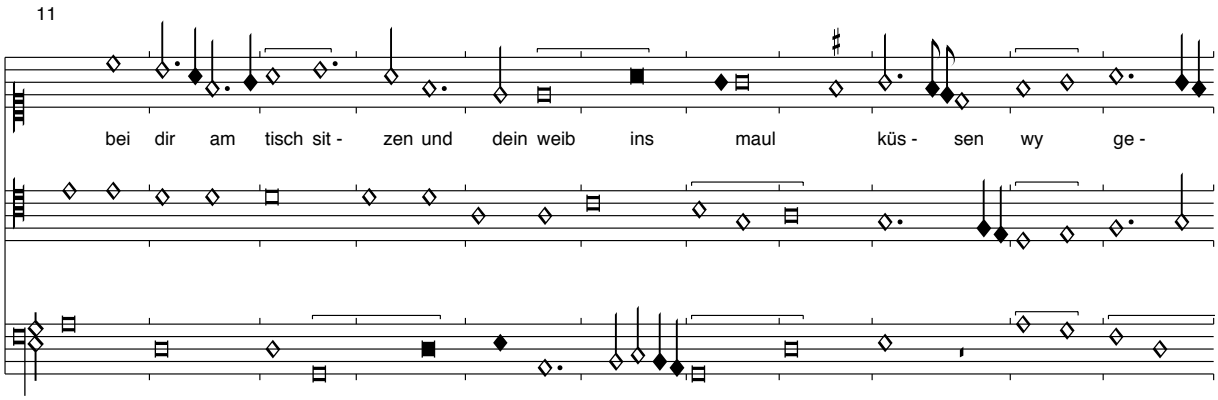

ta si - cut spon - sa - ta co - mi -

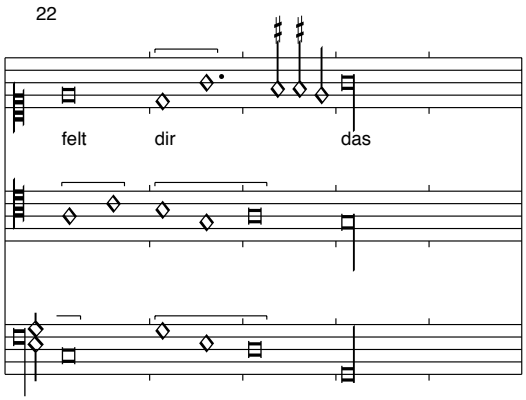
83


te

Czaenner, greyner
Glogau Nr. 88

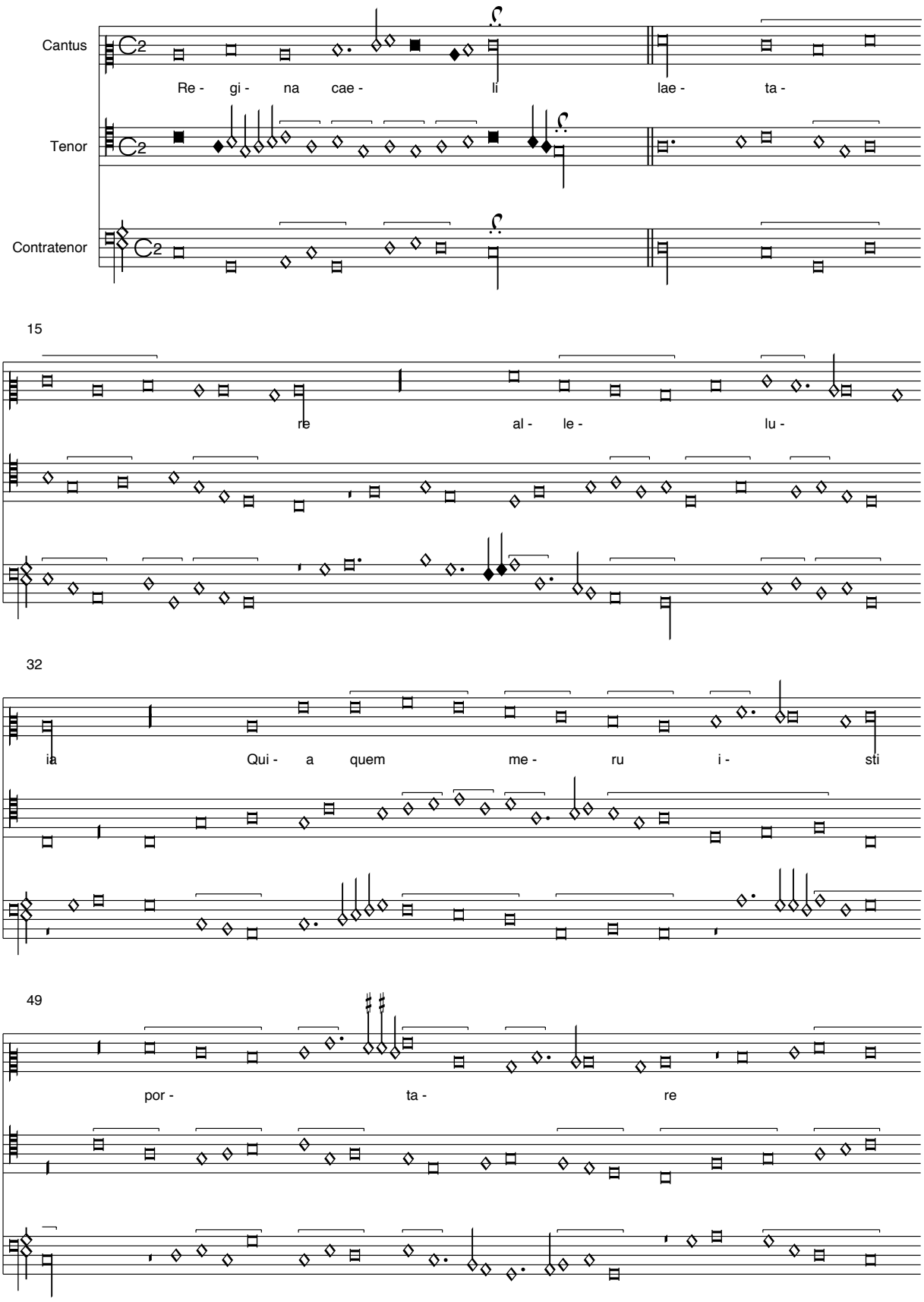




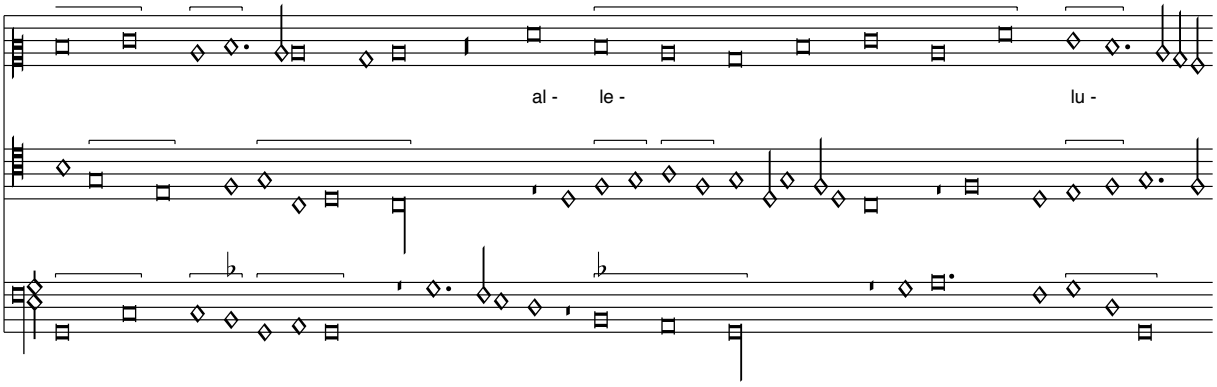


In Glogau ist nur das Incipit angegeben. „Zenner“ heißt so viel wie „Mund Verzieher“.

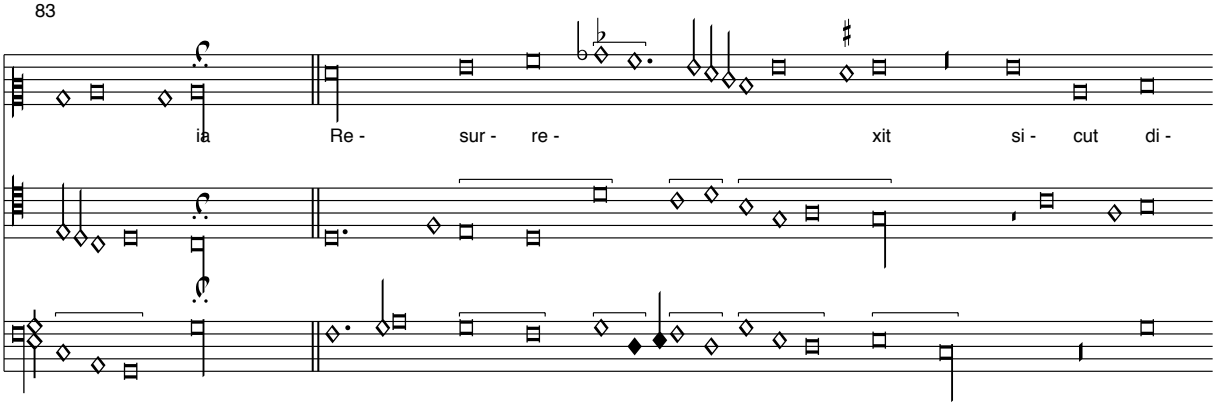
Regina celi
Glogau Nr. 89



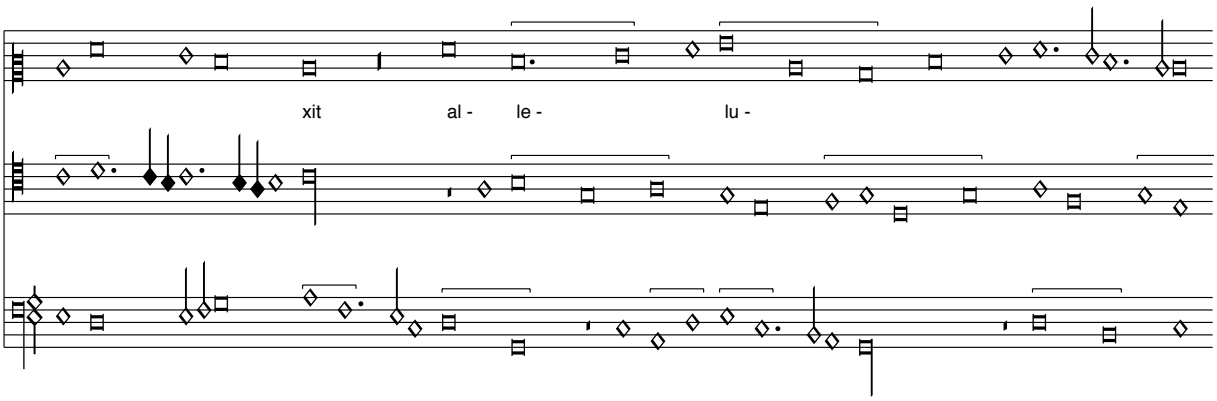
66



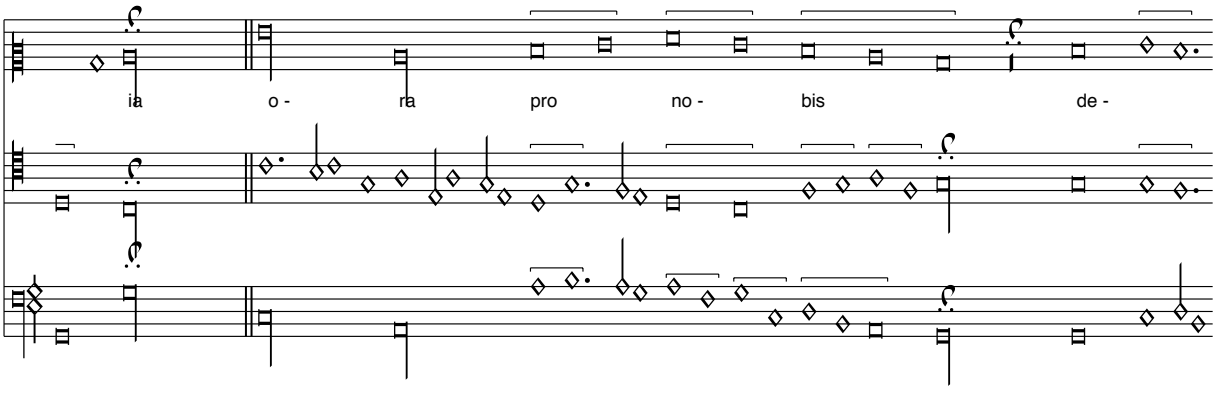
83



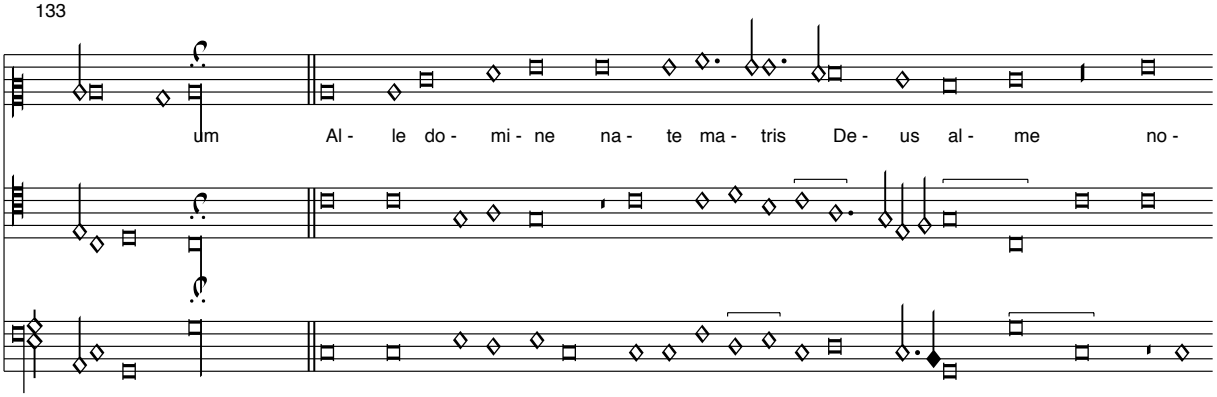
100



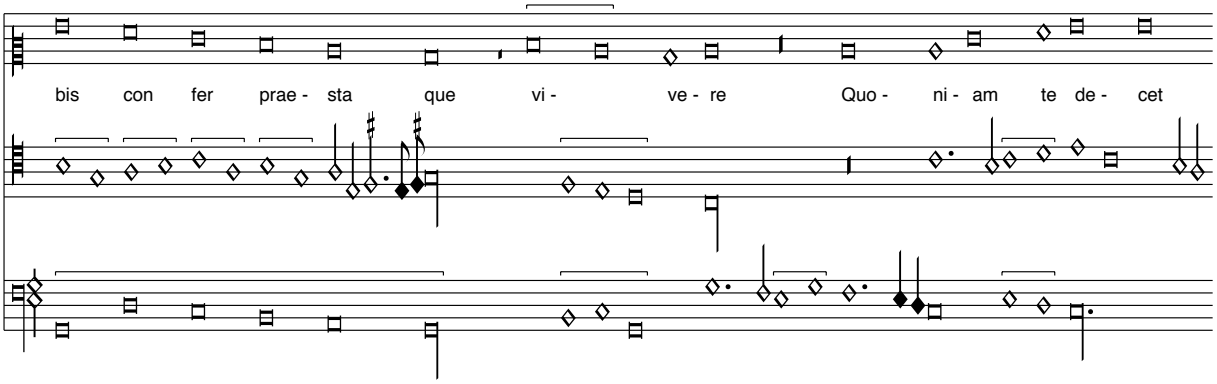
116



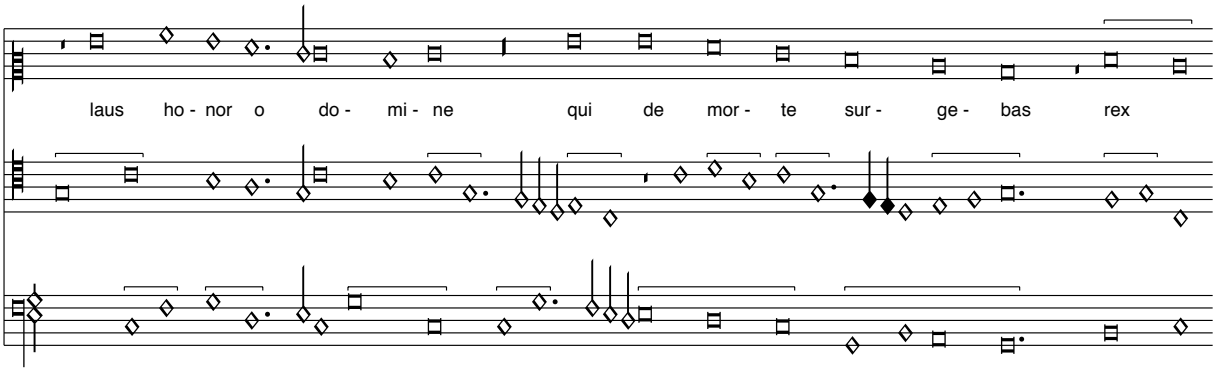
133



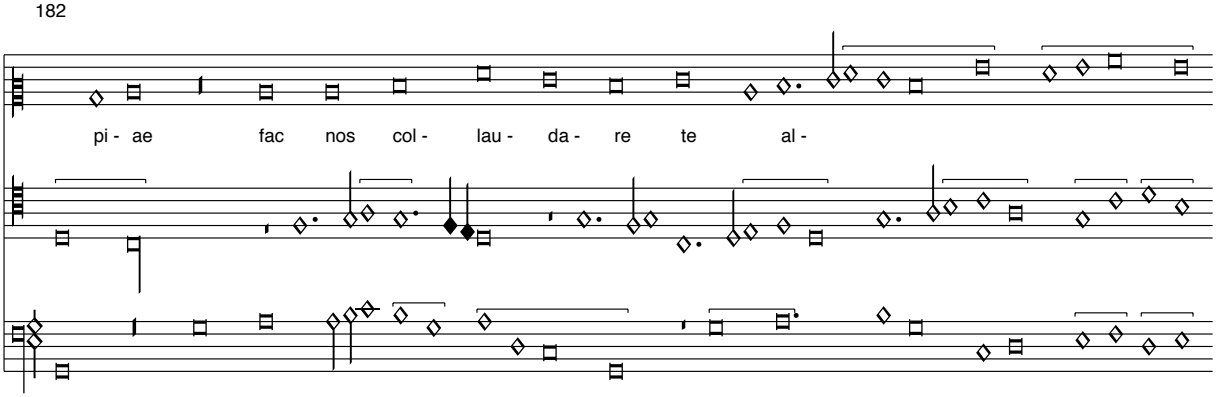
150

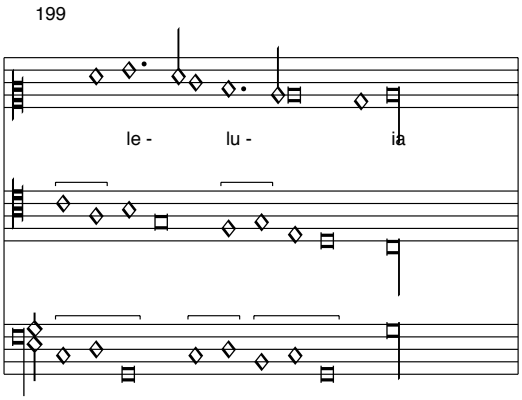


166



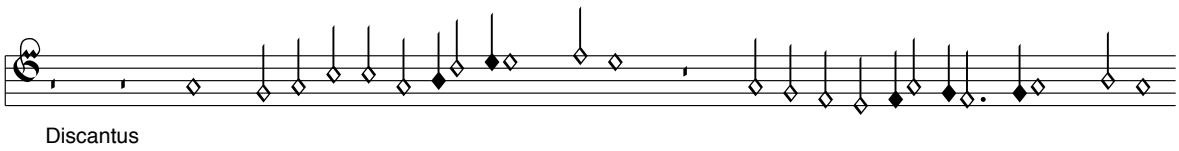
182



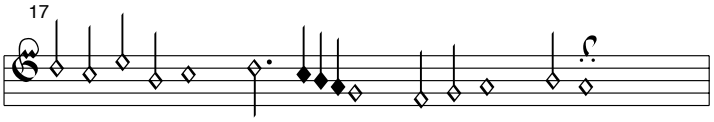


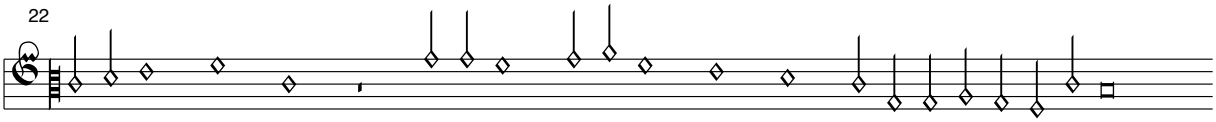
Die Textierung ab T. 136 ist problematisch. “Alle“ stünde für “Alleluia“, wofür die Silben nicht ausreichen. Überhaupt ist der Text nicht derjenige der Antiphon, er scheint etwas ungeschickt neu gedichtet worden zu sein. Die antiphonale Struktur ist ebenfalls nicht eingehalten, ein Rest davon ist in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

Die krebisschere
Glogau Nr. 90

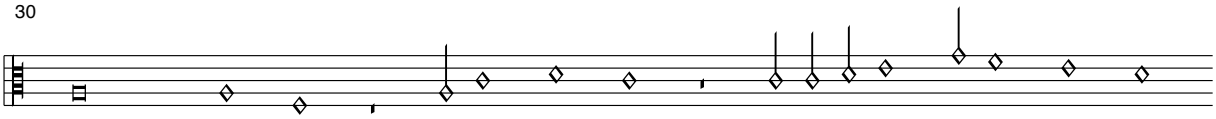


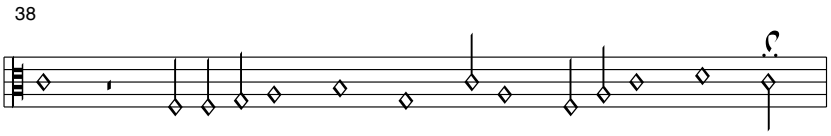
Celum calcatur dum terra per astra levatur

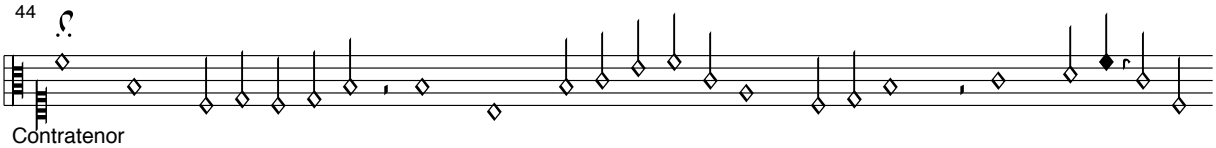




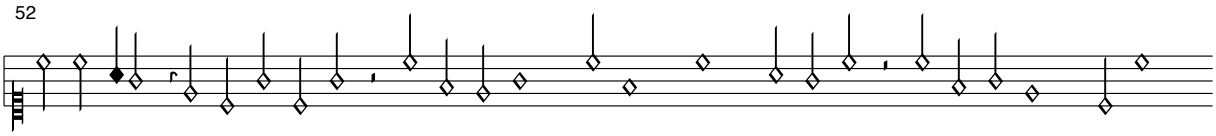
Pigmeus hic crescat, gigas decrescerre debet, in cauda cerebrum, en est mirabile monstrum

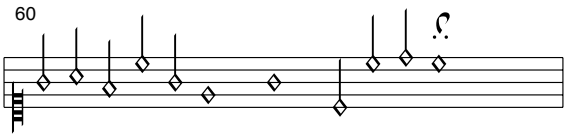






Postea praeque cedo verso cum vertice talo

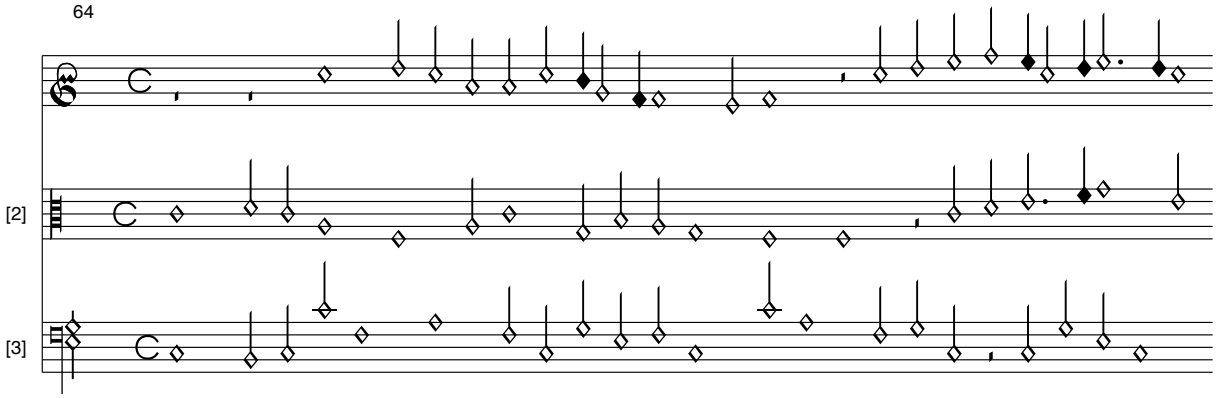




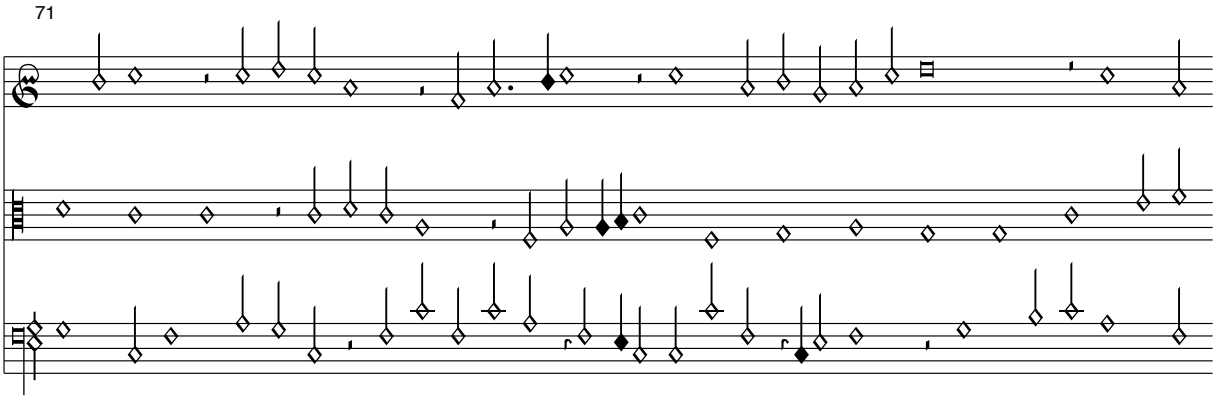
64

[2]

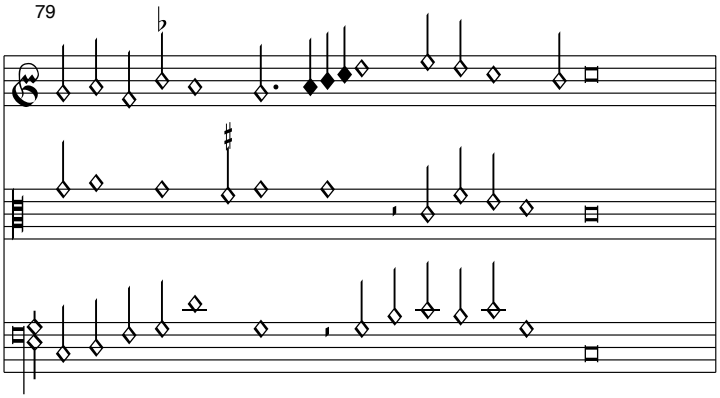
[3]



71



79



Leider lassen sich die originalen Schlüssel nicht genau wiedergeben, im Cantus ist der G-Schlüssel auf dem Kopf, im Contratenor nach links gedreht.
Die Übersetzung der Canones und ihre Auflösung:

Cantus:

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

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

Tenor:

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

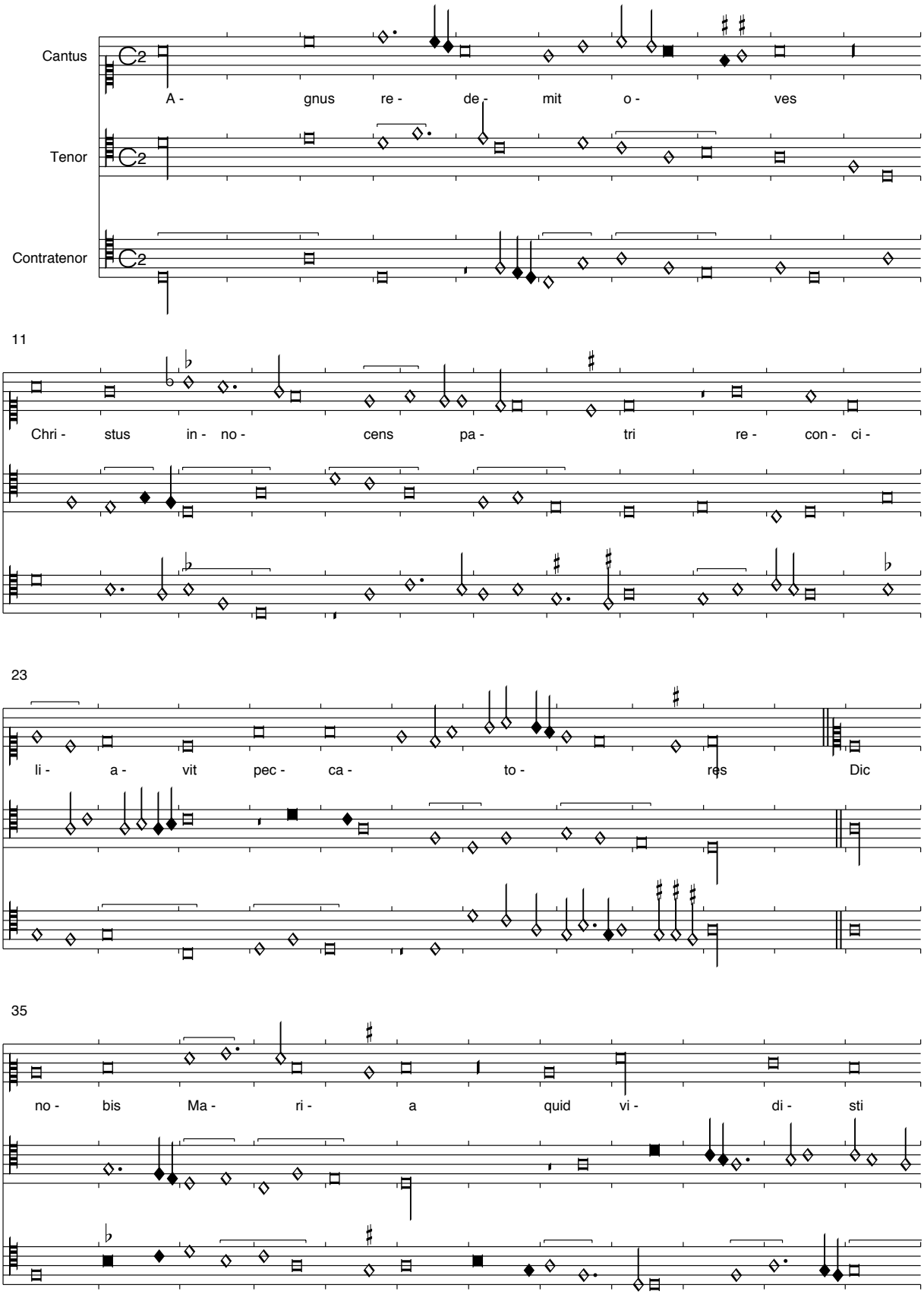
Die Stimme wird rückwärts gesungen (daher der Titel Krebsschwanz!) und die Mimae als Semibreves bzw. die umgekehrt, Breves werden als Semiminimae und umgekehrt gesungen.

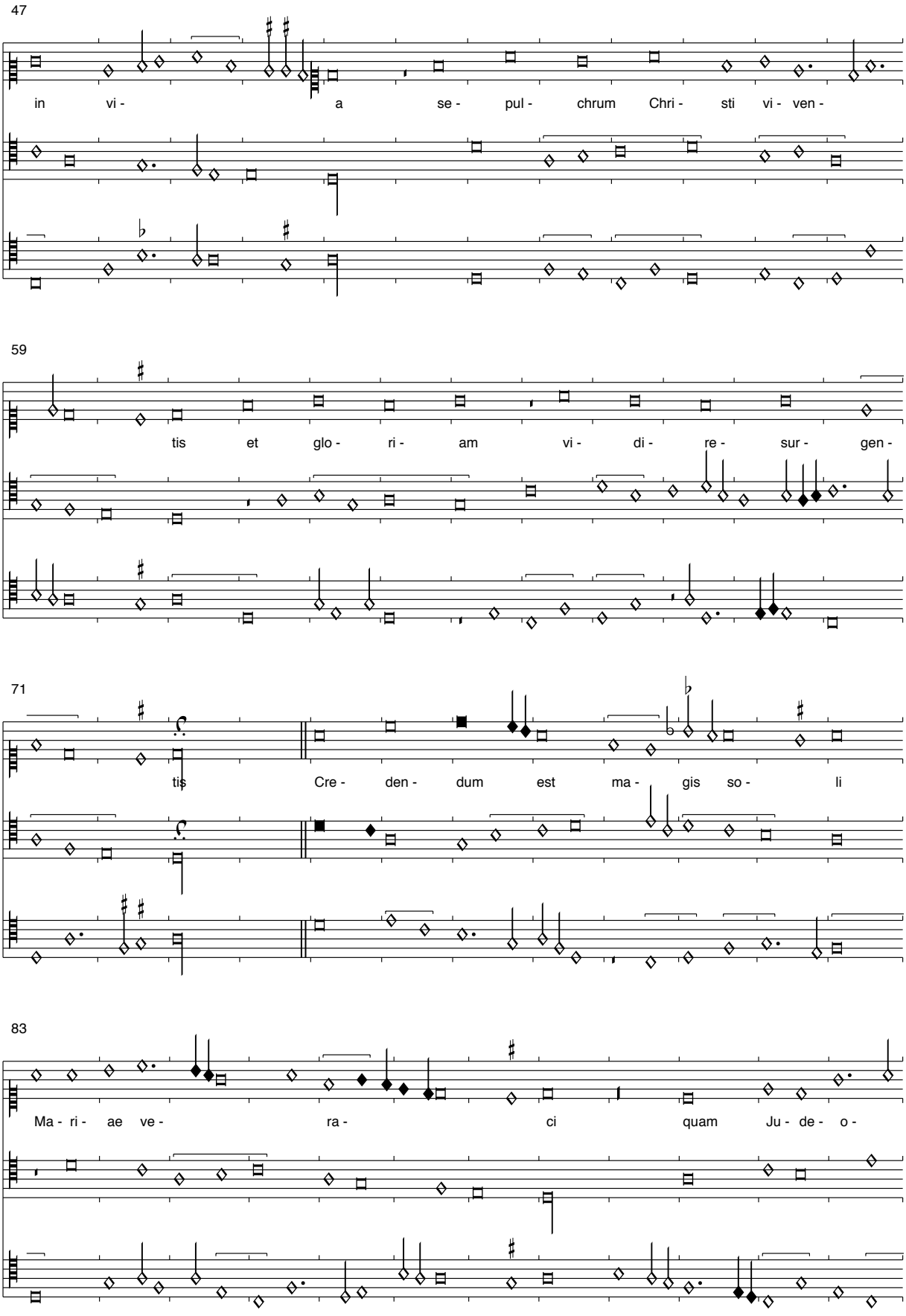
Contratenor:

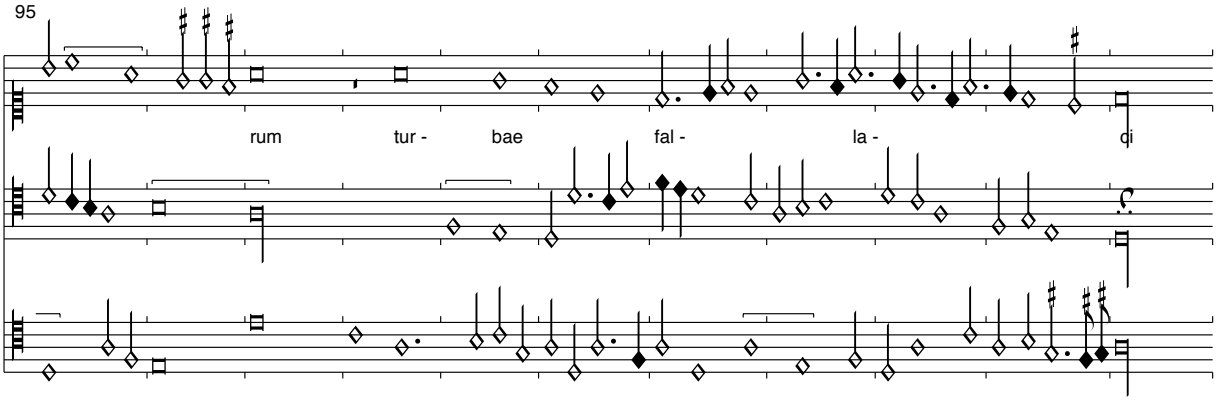
Ich gehe hinterher und wende meine Verse und meinen Kopf

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

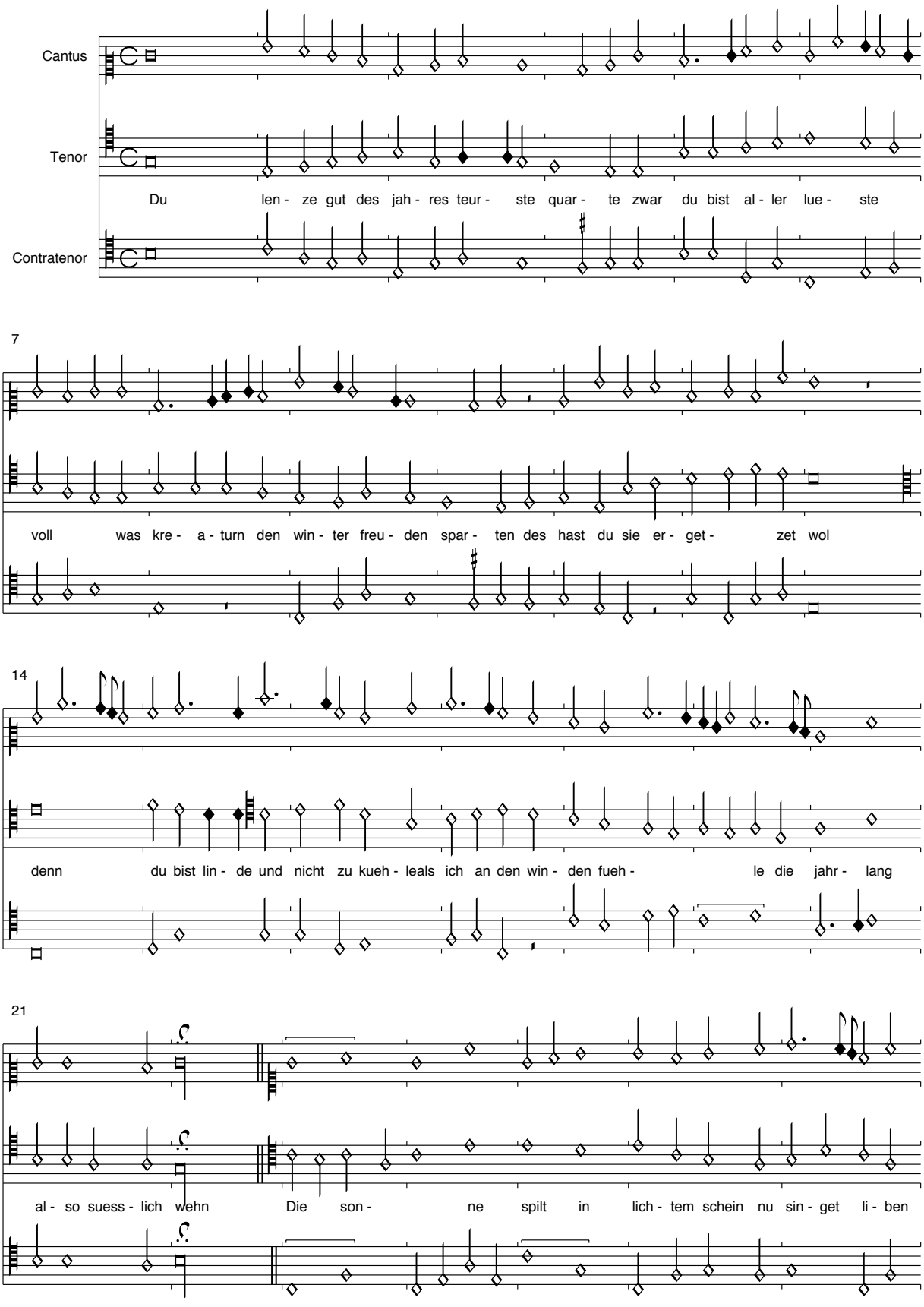
Agnus redemit oves
Glogau Nr. 91

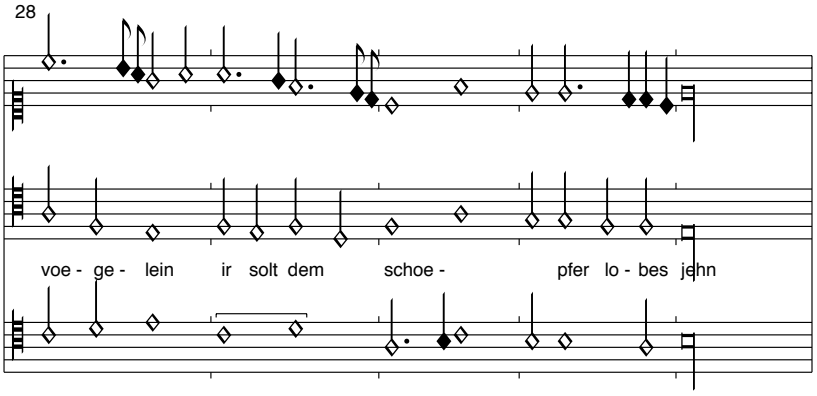



47
in vi - a se - pul - chrum Chri - sti vi - ven -
59
tis et glo - ri - am vi - di - re - sur - gen -
71
tis Cre - den - dum est ma - gis so - li
83
Ma - ri - ae ve - ra - ci quam Ju - de - o -


95
rum tur - bae fal - la - di

Der lentcz
Glogau Nr. 92





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

1b:
Was Kälte hält in ihres zwanges Zügel
das ist nun ledig unde frei
Es komm es schwimm es geh es habe Flügl
in welcher Schöpfenung es sei
In Luft in Woge oder auf Erden
das beweiset mit Gebärden
wie ihm nun Liebe sei geschehn.

2:
Vil hat der lencze Lust wenn wirs betrachten
dazu so hat er einen Tag
wir alle mögen nicht sein Lob vol achten
der Christentum sich freuen mag.
Der auserwählten Tages wirden
soln wir heut in Lobes girden <Begierden>
hoch heben und frölich sein.
Das ist der Tag, den uns hat Got geschaffen
in ihm so soln wir Freuden han
die leien solen lernen von den pfaffen
wie er sich wolle nennen lan.
Der Grieche Pasca ihn beschreibt
der Jude bei dem Phase bleibt
so nennet ihn Transitus latein.
So ist er über deutsche Lant
der österliche Tag genant
an ihm so wante Adams Pein.

3.
Sei hochgelobter Tag der Freud gegrüßet
gelobet sei er ummermehr
der dich mit seiner offerstende <Auferstehung> süßet
Christ Osterlamb und Opfer Herr
der mit seim Tode den Tod kan sterben
davon kommet daß wir erben
mit ihm in seines Vaters Reich.
Wald unde Laub Sath Kle Gras und Blumen
die wollen sich zuliben dir
in Freude groß sieht man sie heute rumen
Christ auf dein Lob stet al ir Gir.
Das wähn ich wenn sie könnten sprechen
an ihnen solt es nicht gebrechen
sie lobten dich Herr alle gleich.

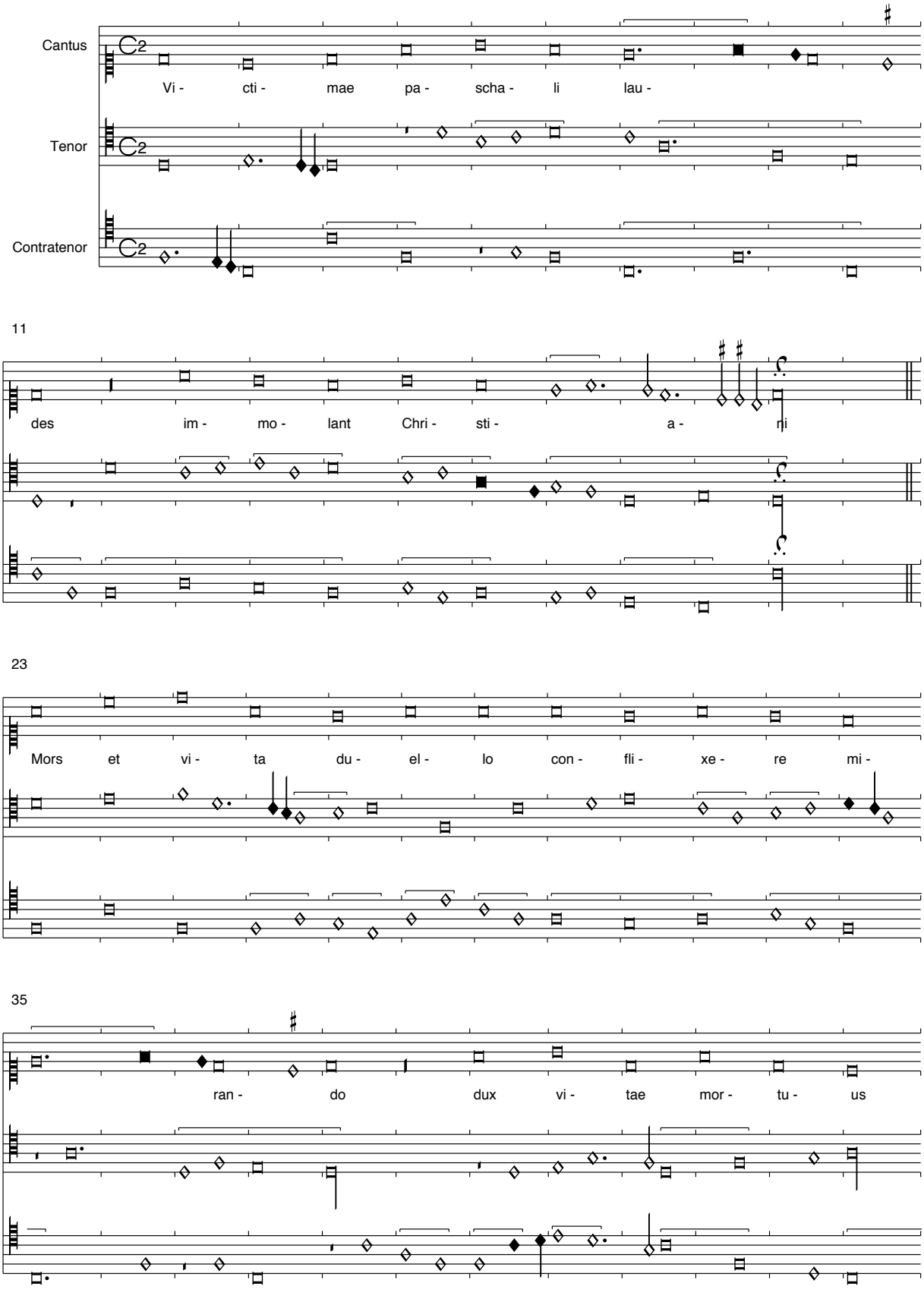
Du hast gesieget in dem Streit
des Todes Fürste niederleit
seine groß Gewalt muß geben weich.

4.
Der mit dem Holz den Menschen überlistet
am Holz er überwunden ward
des oln wir alle fröhlich loben Christum
daß er uns büßte falles schart.
Du Satanas scheußlicher Scherge
Christ gezämet hat dein Erge <arges Treiben<
Christ dir die Nacht großen Raub nam.
Die Nacht erchien vorhin an Pharaone
da ihn verschlang das rote Meer
der Israel nicht wollte haben schone <Schönung>
Christ löste hint <heute Nacht> gefangen her.
Da er der Hölln began zu nahen
fröhlich die alten Väter sahen
da er gewaltiglichen kam.
Des sie begerten das geschach
der Höllen Riegel er zerbrach
und ölste manchen mit Adam.

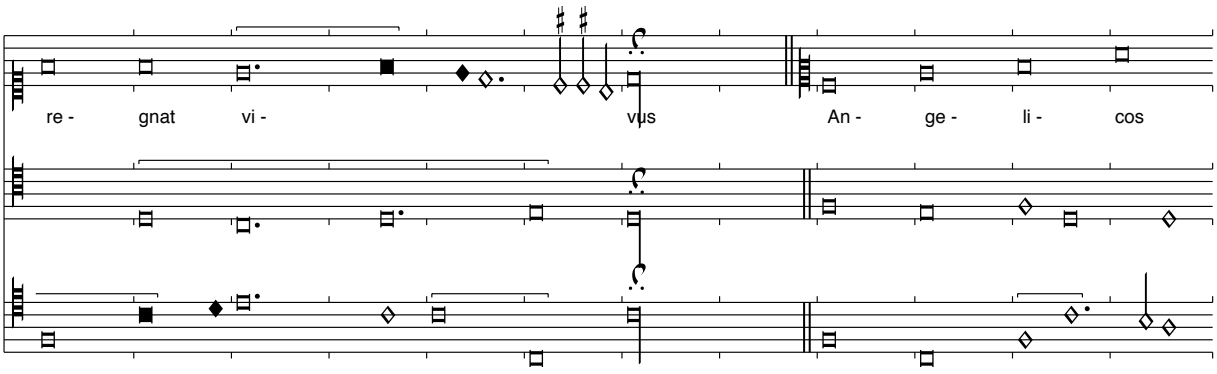
5.
In Freuden groß laßt ir euch heute hören
läßt klingen süßer Kelen Klang
ir Lein in Kirchen ir Pfaffen in dem Chore
zu widerstreit <um die Wette> sei eur Gesang.
Nu singet Christ der ist erstanden
heute von des Todes Banden
darnach solt ir mit Fleiße gan.
Ir solt euch mit dem osterlamme speisen
und trinken dazu auch sein Blut
den wahren Christ solt ir mit Lobe preisen
daß er auch solche güte tut.
Ir lobt den Heiland der euch freiet
Freudenjahr ir weit beschreiet
der Knecht sol vorbaß freiheit han.
Du Lenze hast ein großes Len <Geschenk>
dich teuert Christi offersten
der uns entschlug des Schwertes Ban.

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

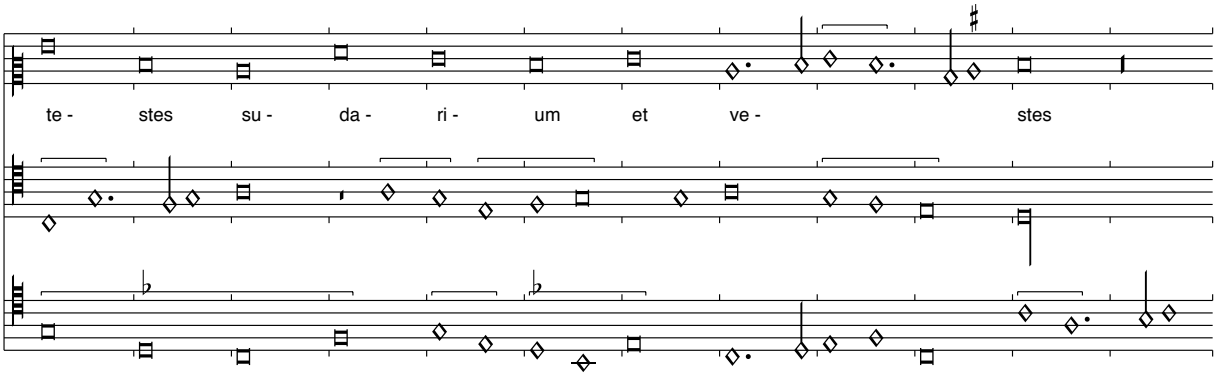
Victime pascali laudes
Glogau Nr. 93



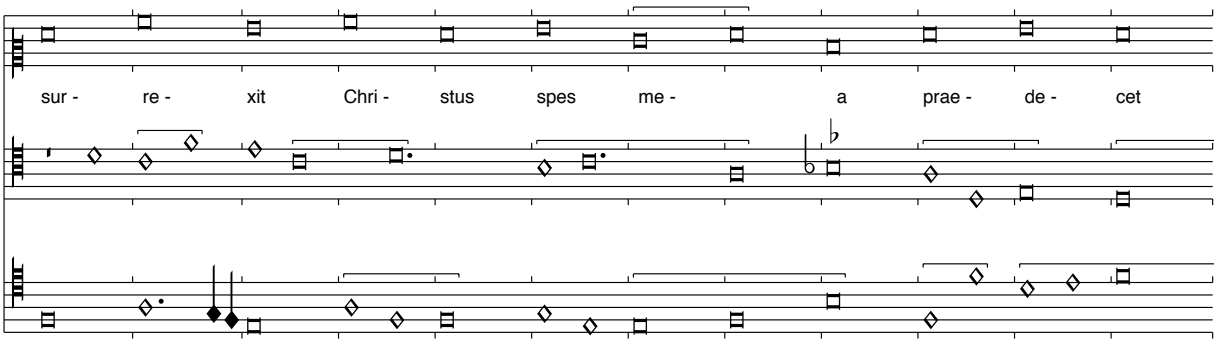
47


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

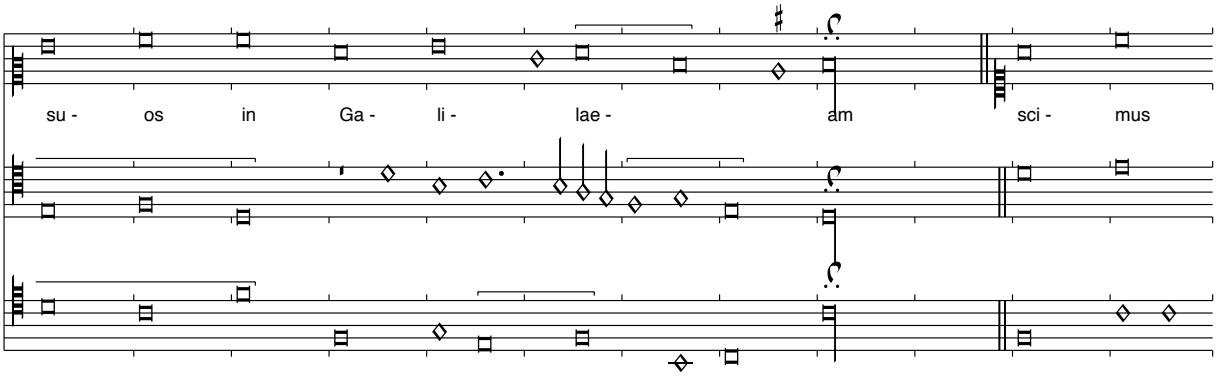
59


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

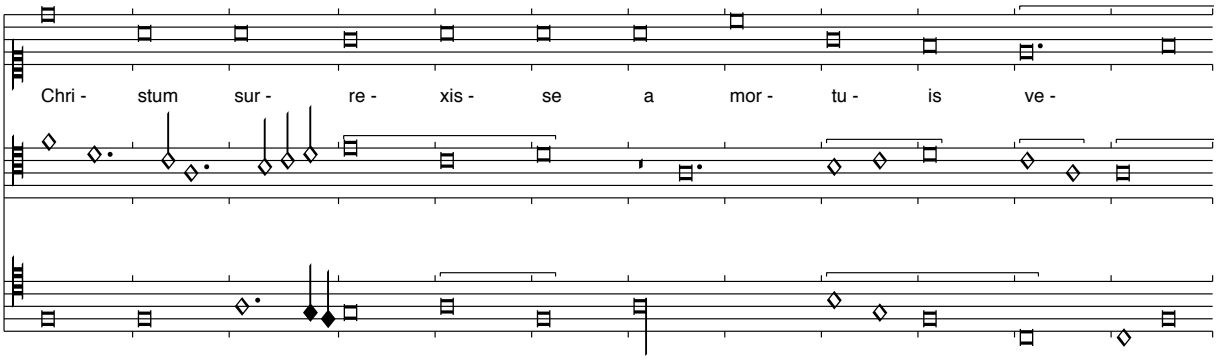
71


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

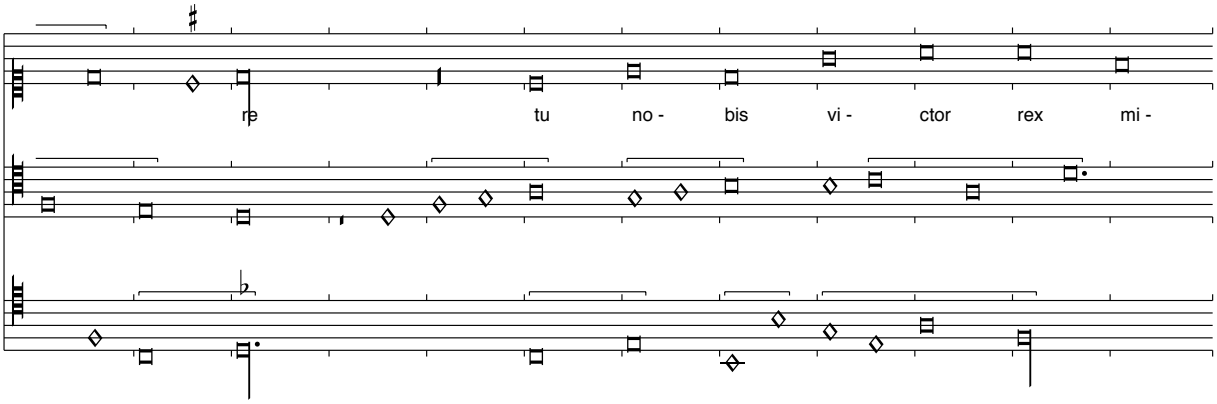
83


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

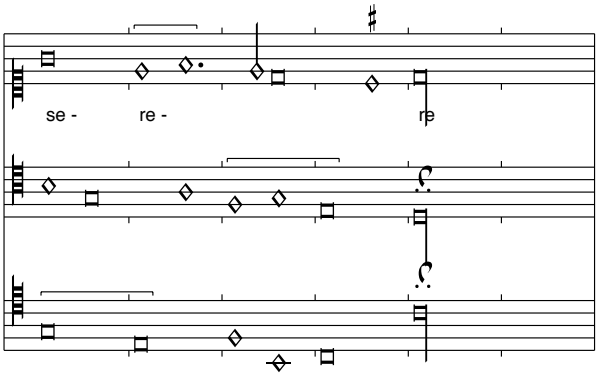
95


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

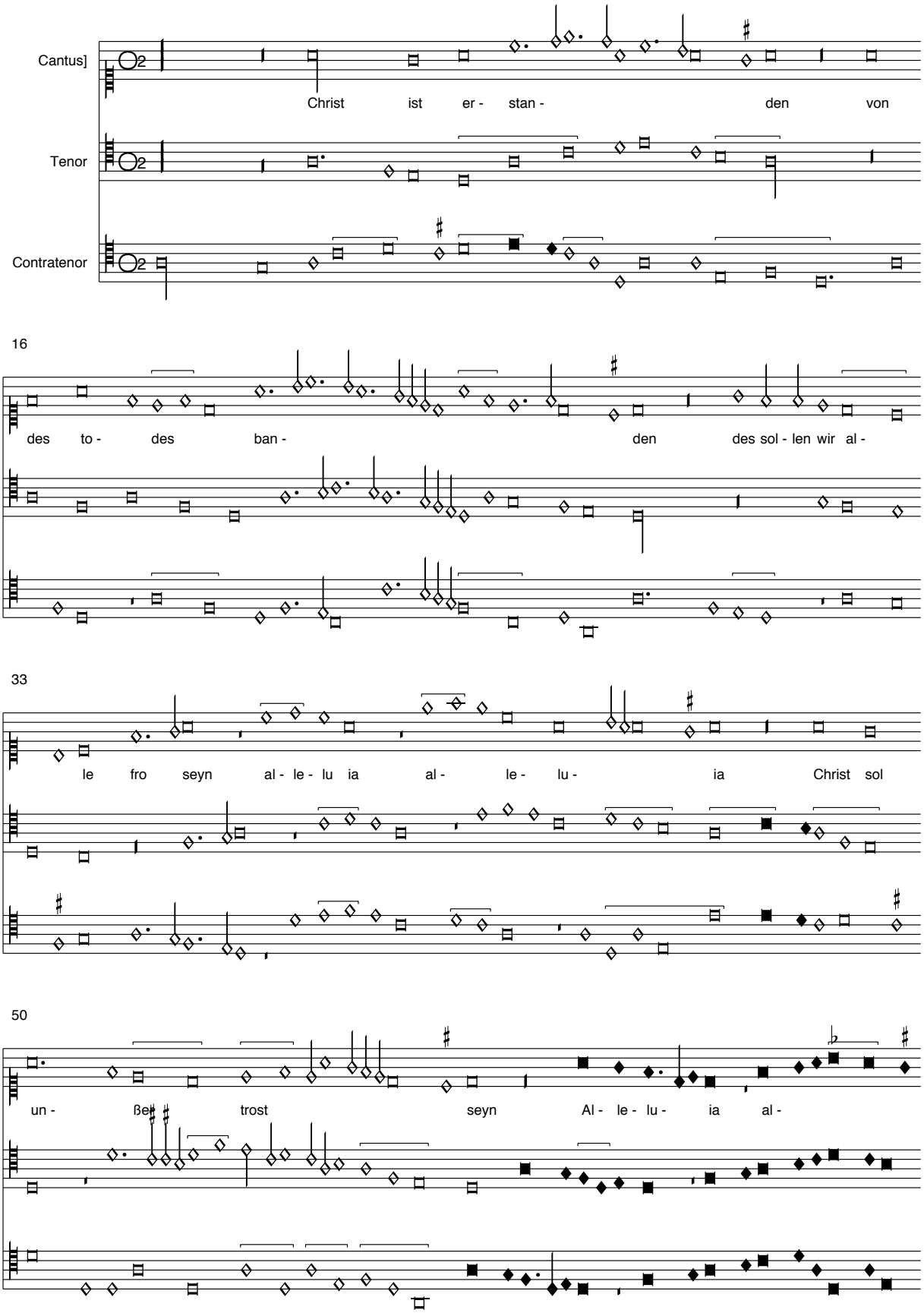
107


re tu no - bis vi - ctor rex mi -

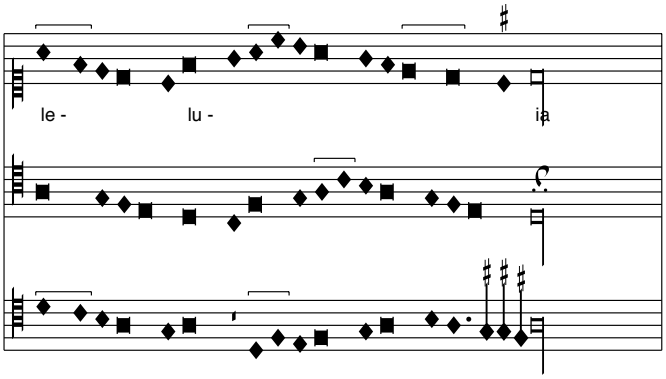
119


se - re - re

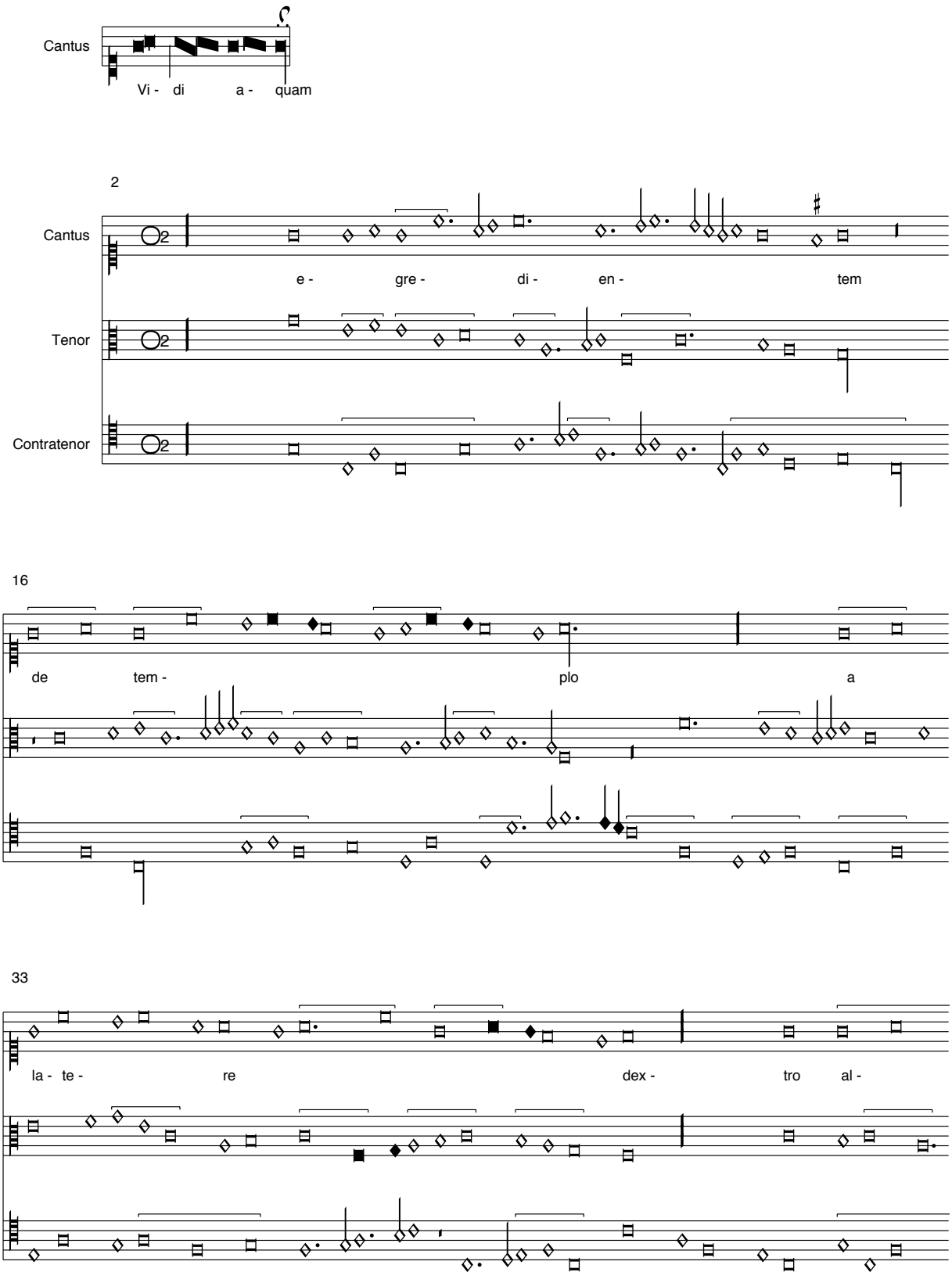
Christ ist erstanden
Glogau Nr. 94

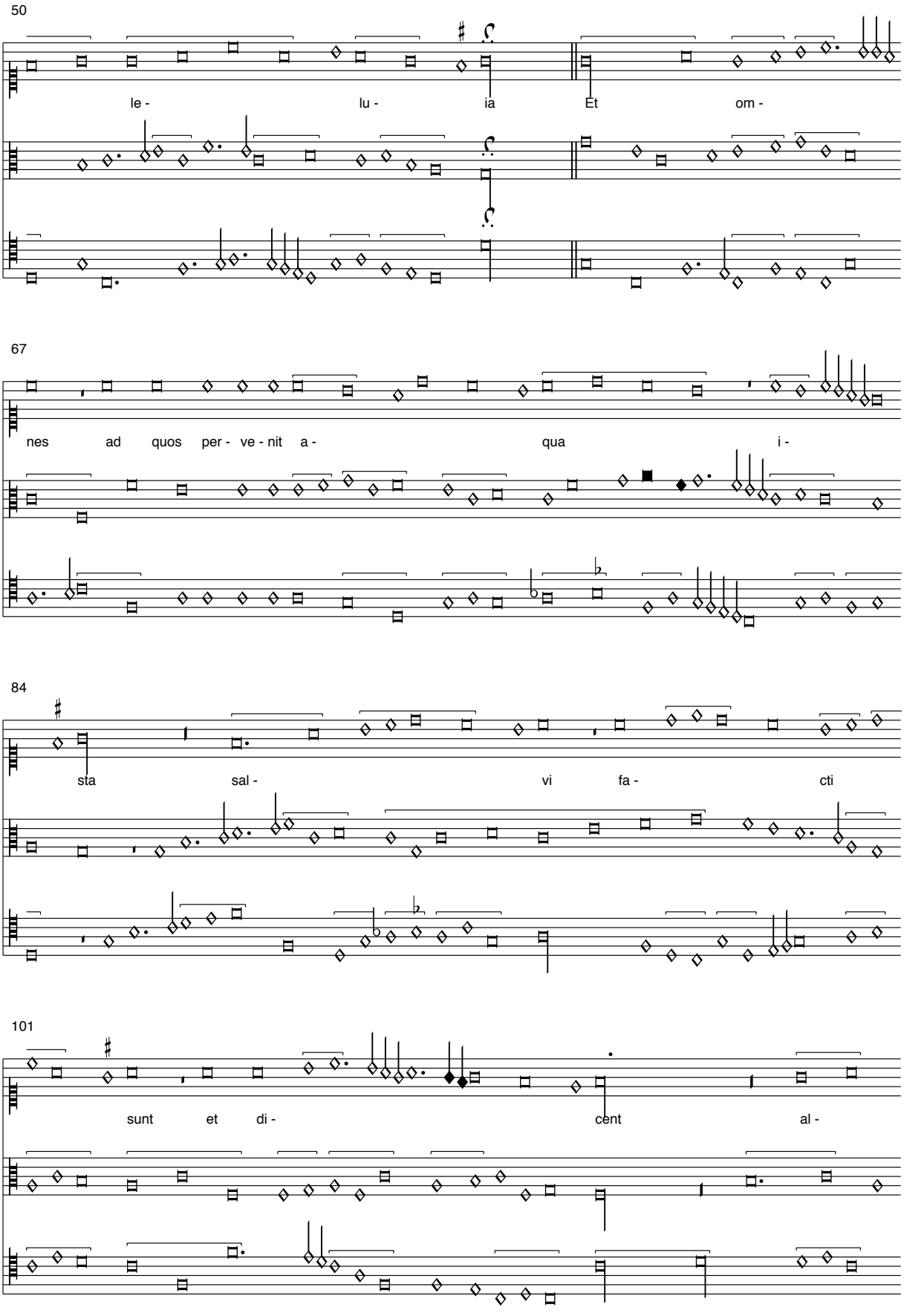


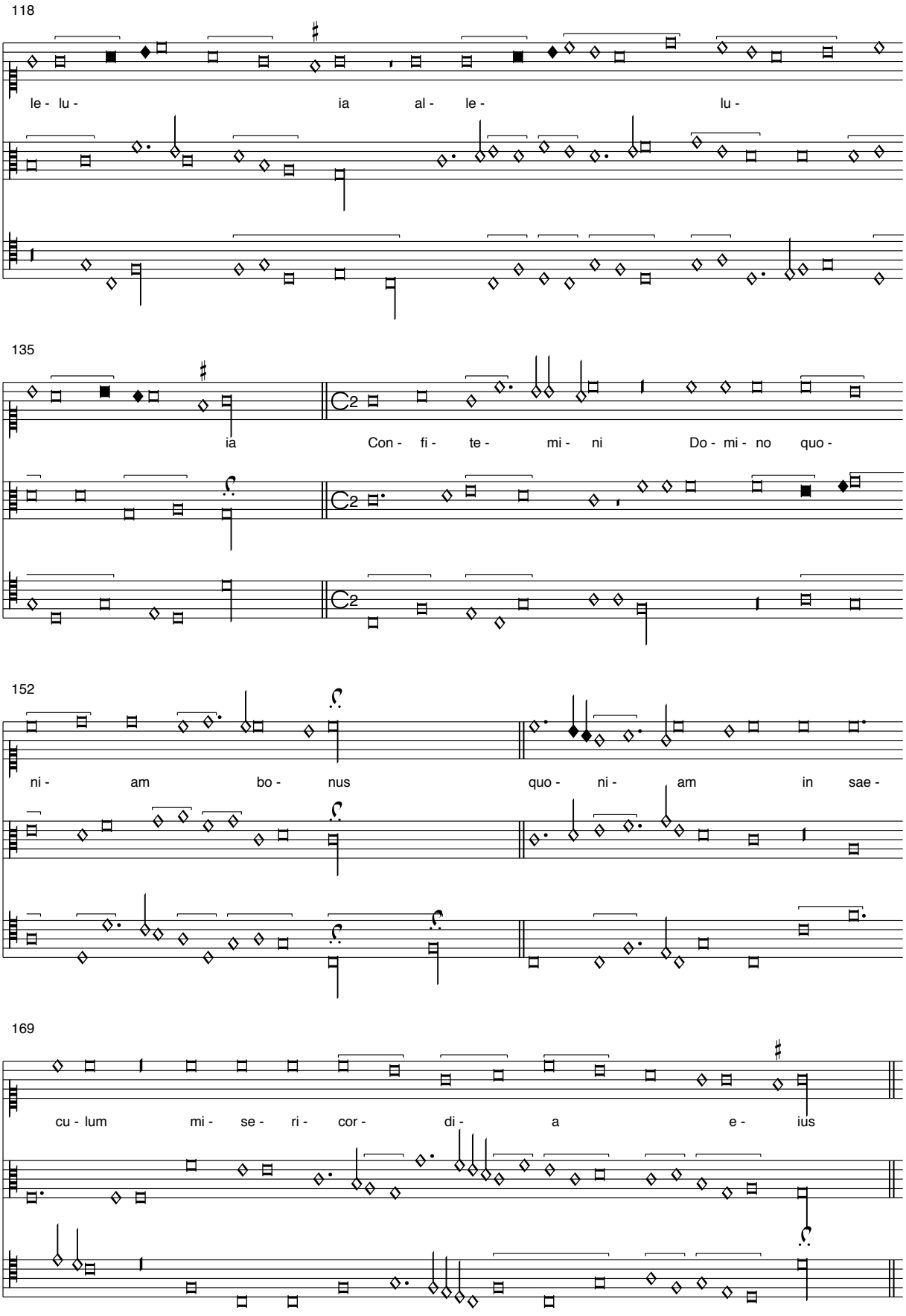
66



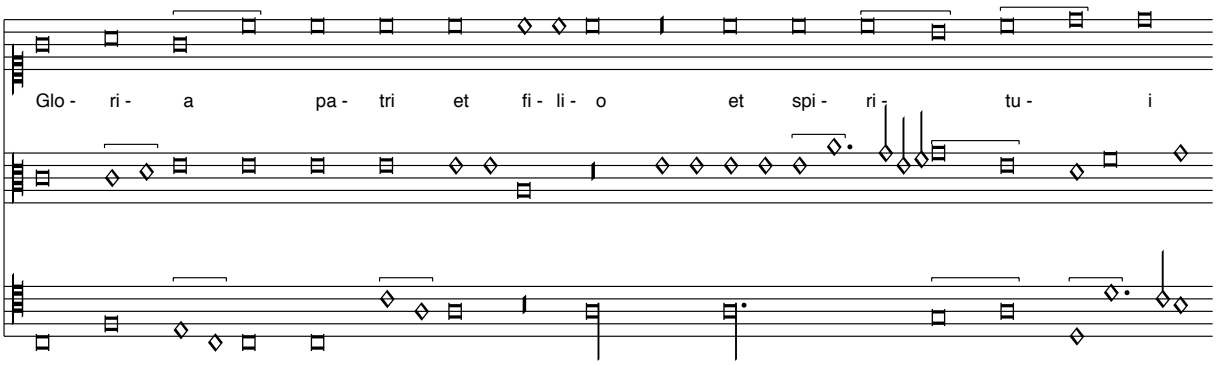
Vidi aquam egredientem
Glogau Nr. 95




50
le - lu - ia Et om -
67
nes ad quos per - ve - nit a - qua i -
84
sta sal - vi fa - cti
101
sunt et di - cent al -


118
le - lu - ia al - le - lu -
135
ia Con - fi - te - mi - ni Do - mi - no quo -
152
ni - am bo - nus quo - ni - am in sae -
169
cu - lum mi - se - ri - cor - di - a e - ius

186



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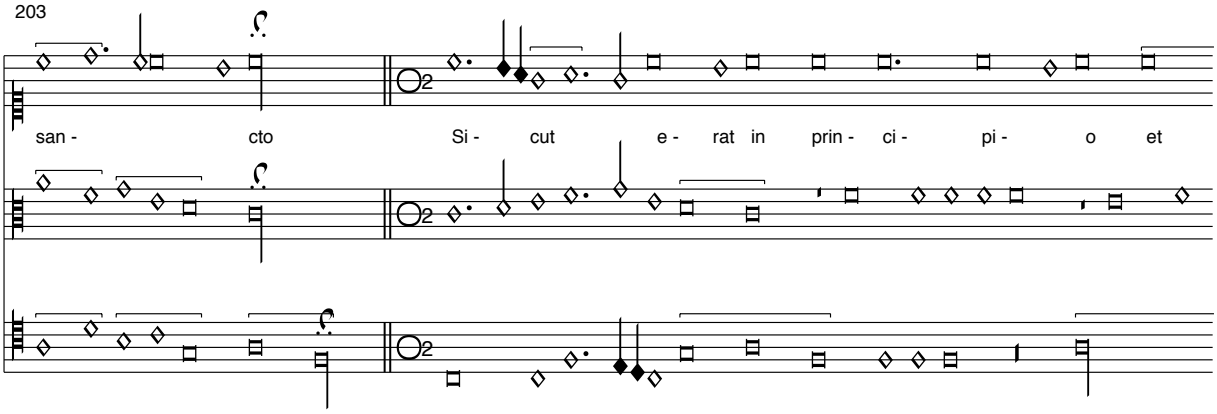

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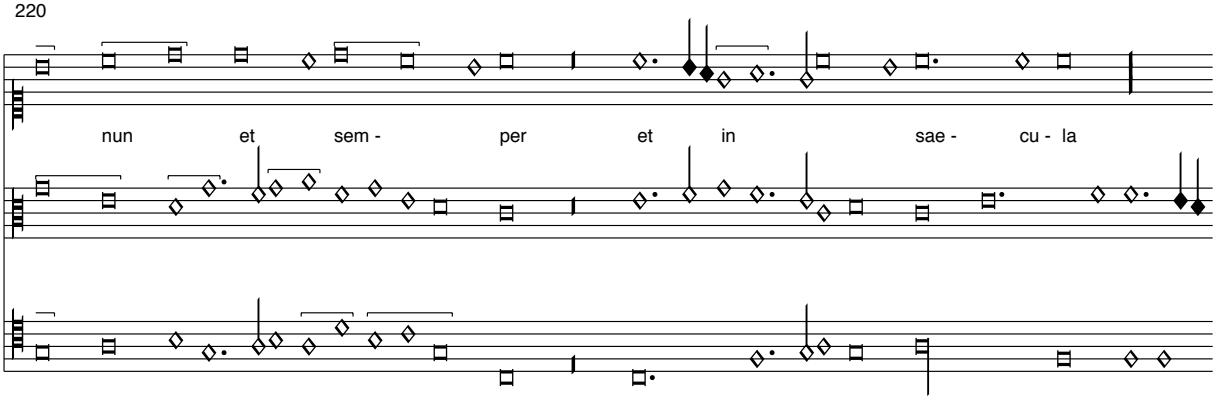

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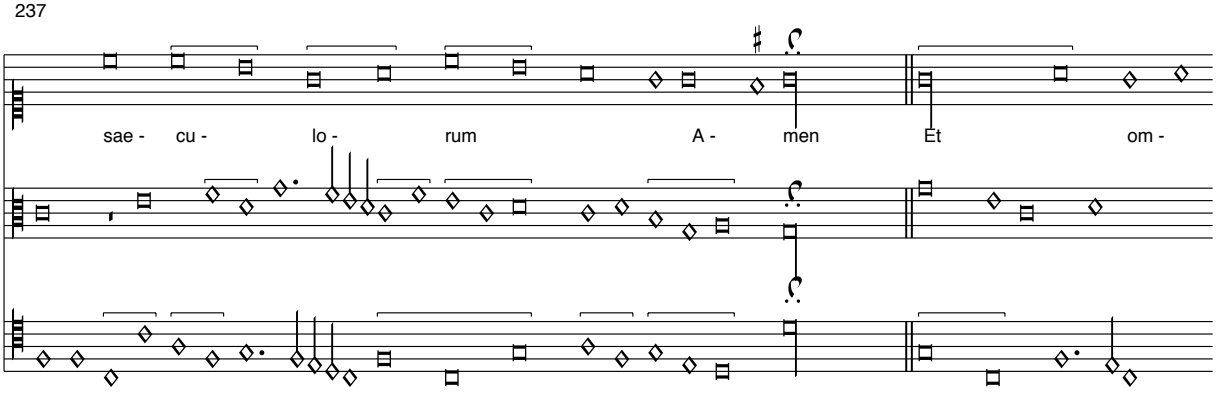

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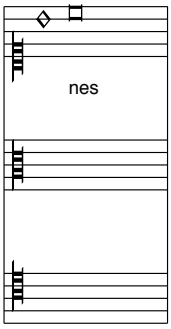
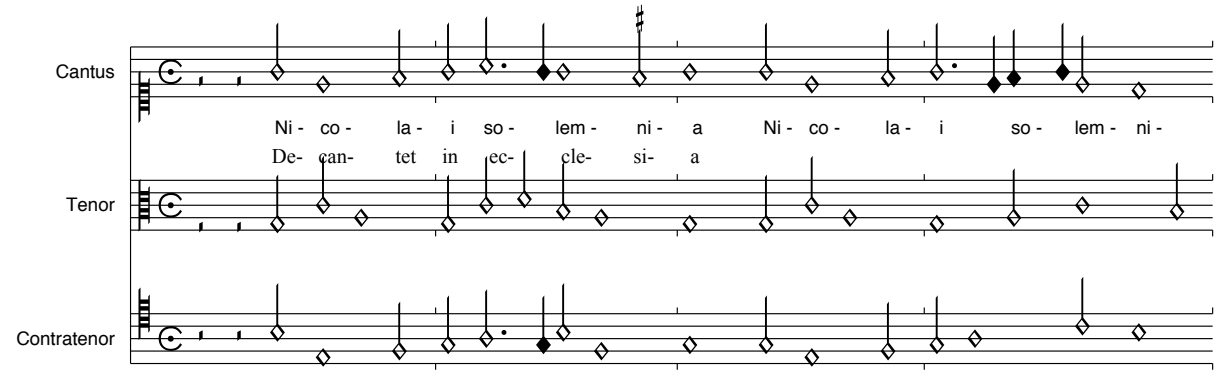
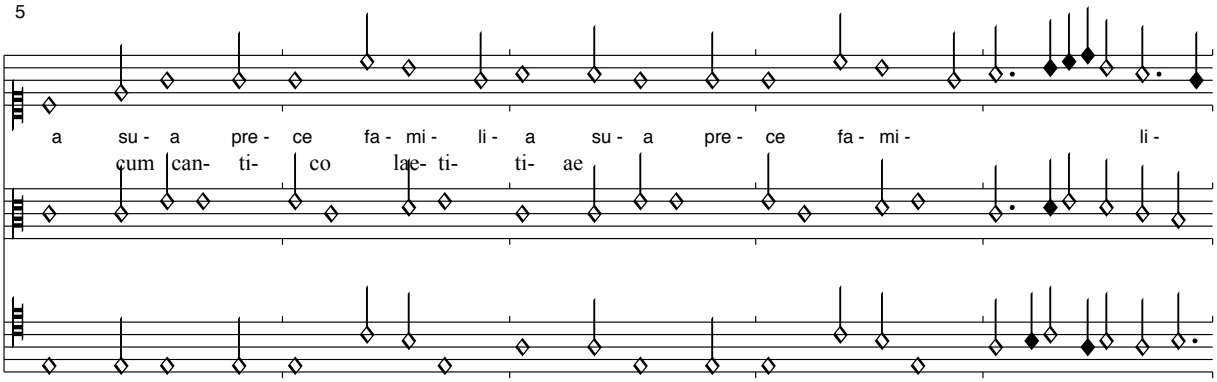
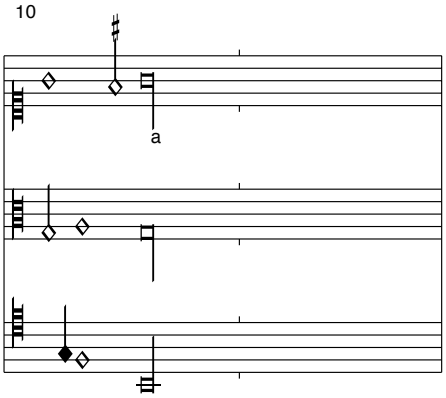


Nicolai solemnia
Glogau Nr. 96

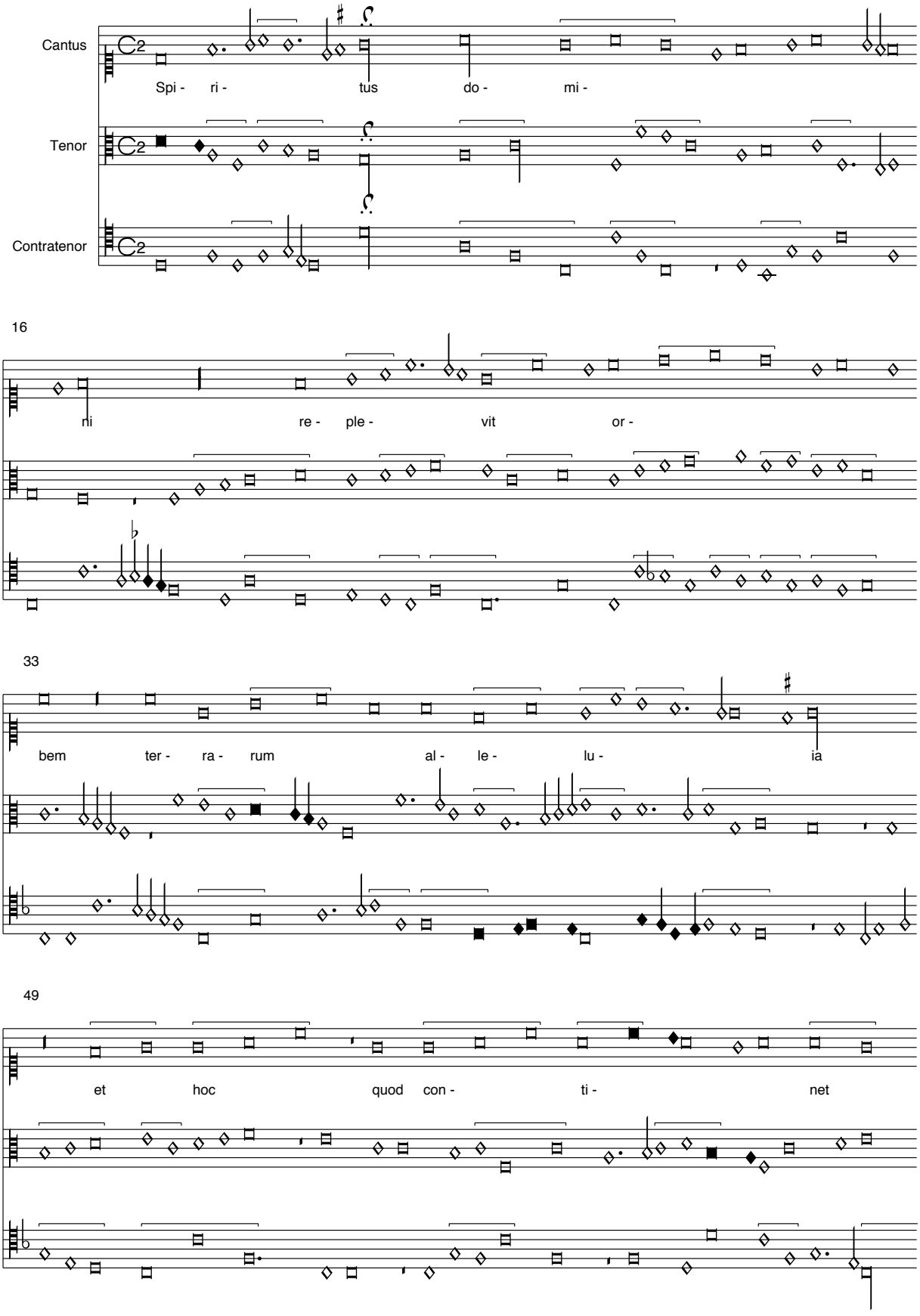


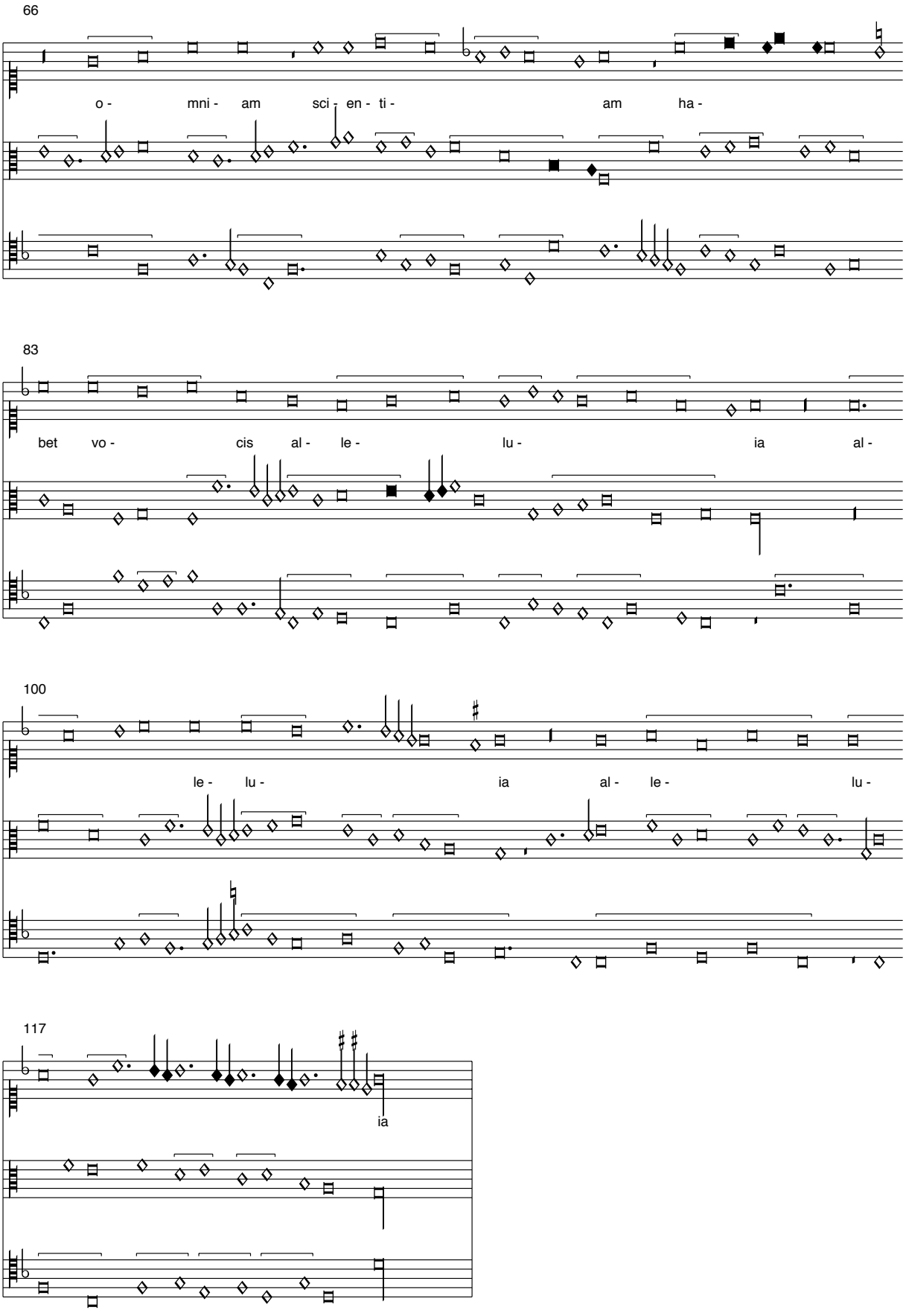




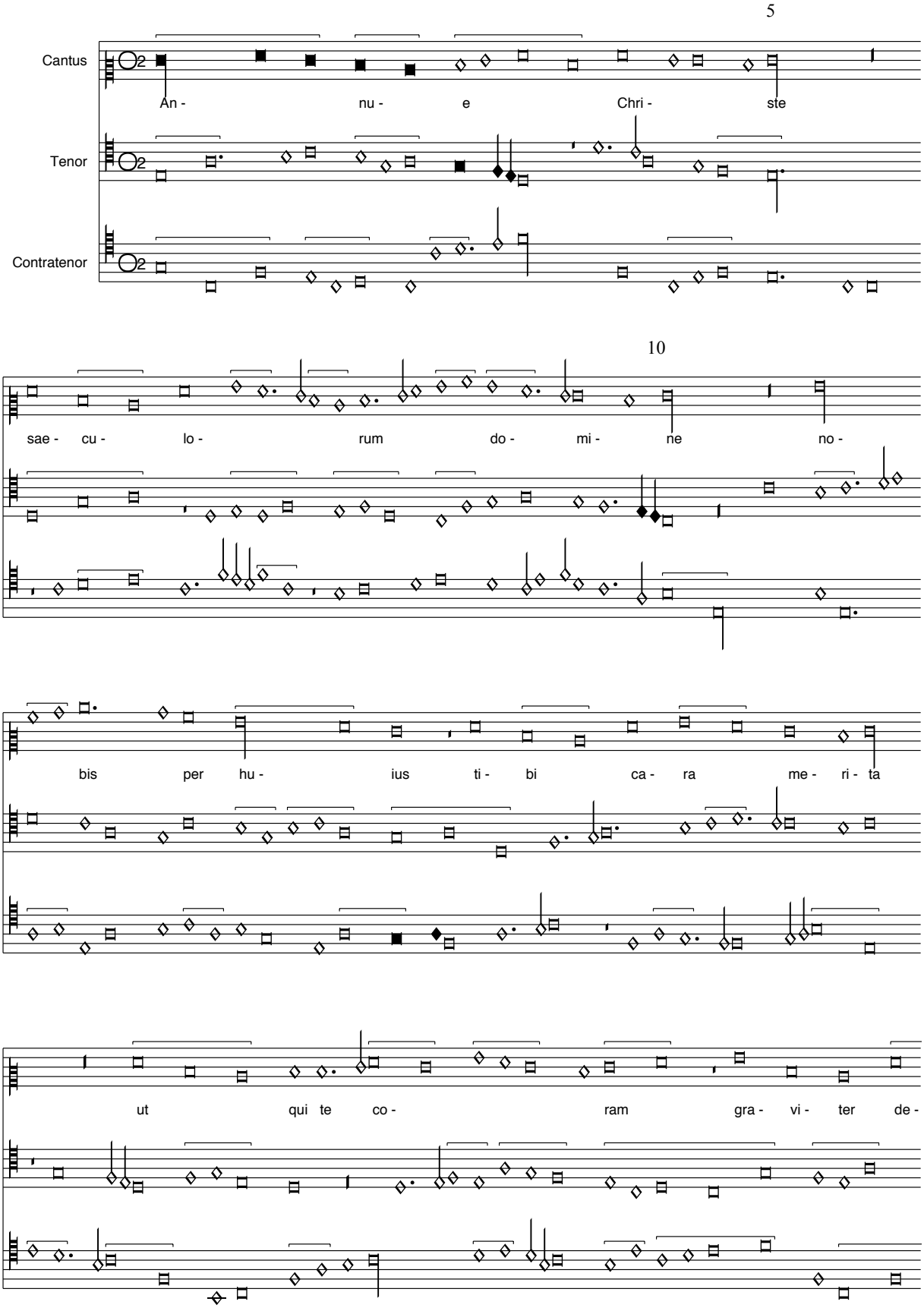
Iste puer amabilis
in omnibus laudabilis
Quarta et sexta feria
semel sugebat ubera

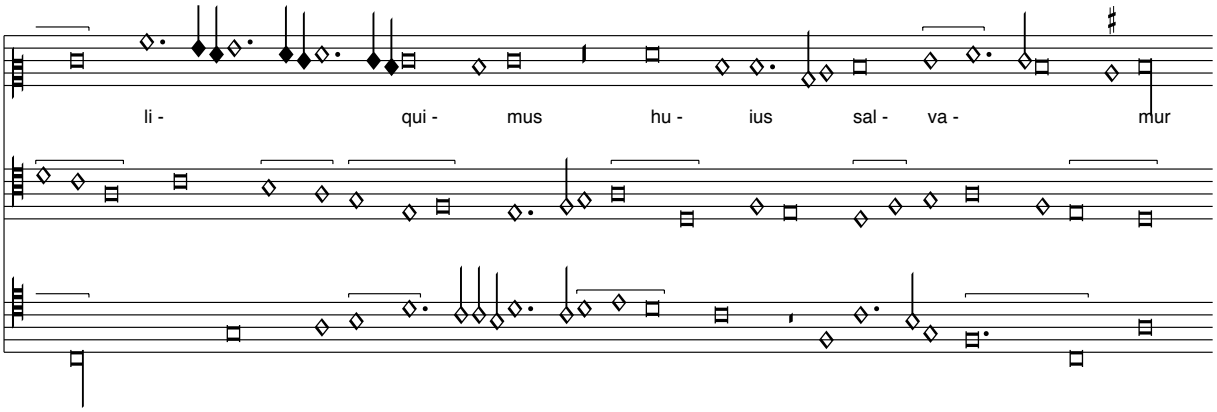
Spiritus domini
Glogau Nr. 97

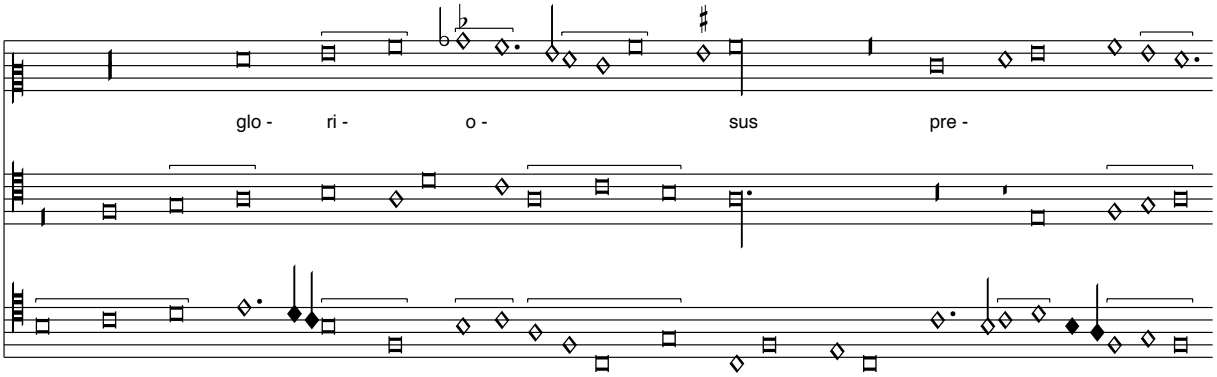


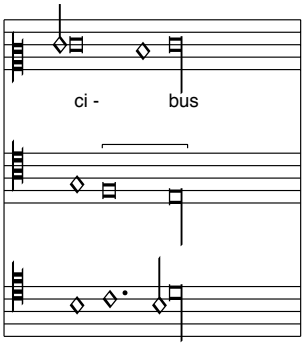

66
o - mni - am sci - en - ti - am ha -
83
bet vo - cis al - le - lu - ia al -
100
le - lu - ia al - le - lu -
117
ia

Annue Christe
Glogau Nr. 98

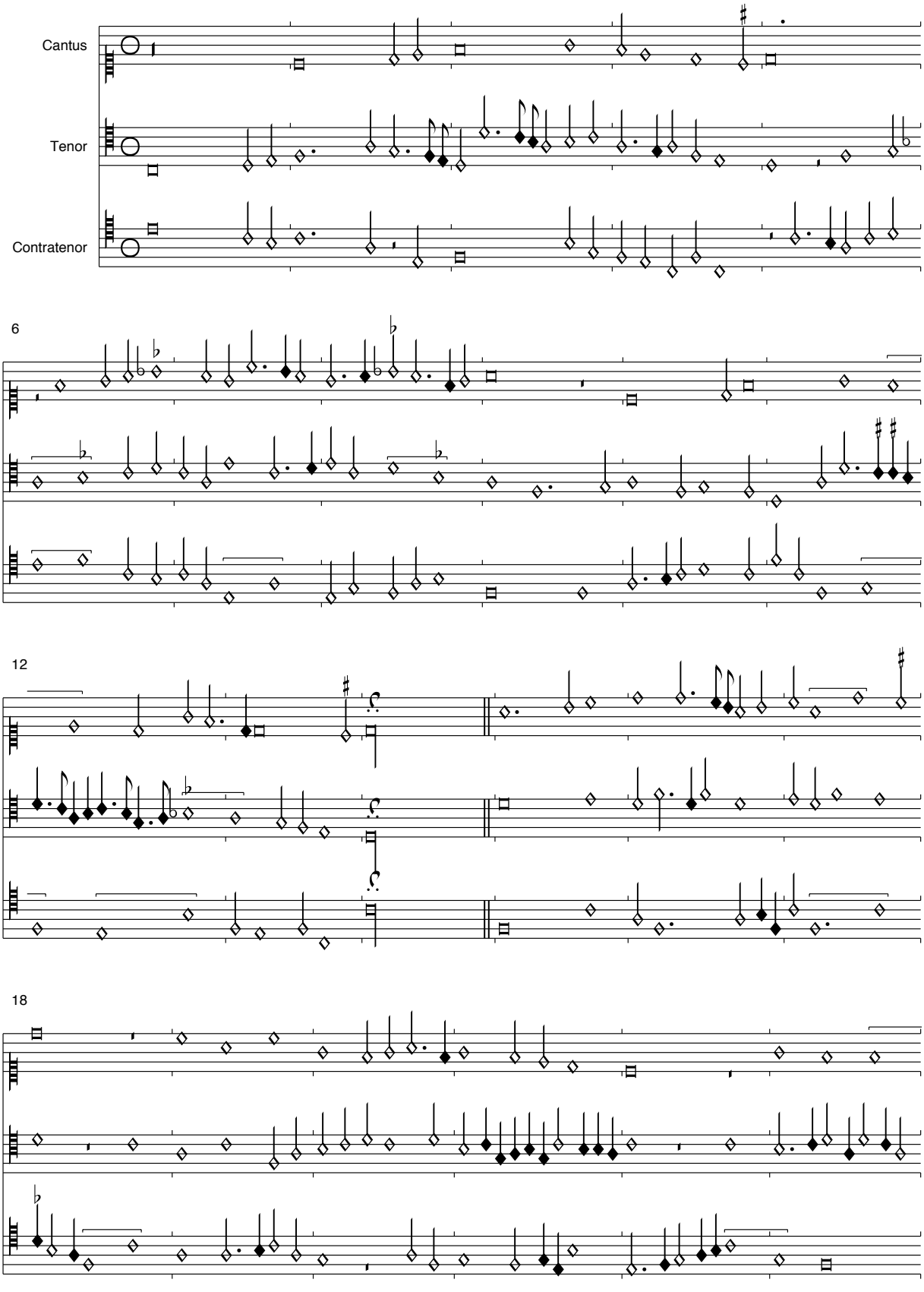



li - qui - mus hu - ius sal - va - mur

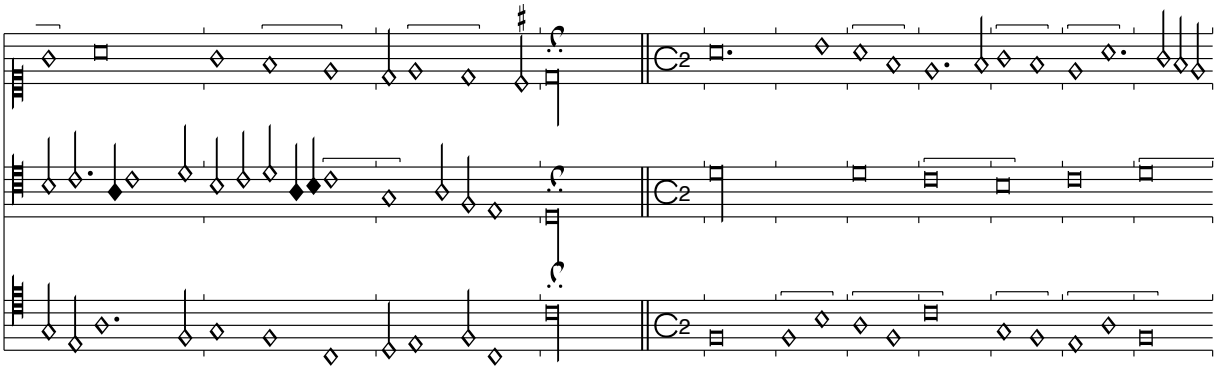

glo - ri - o - sus pre -


ci - bus

Veni sancte spiritus
Glogau Nr. 99



24



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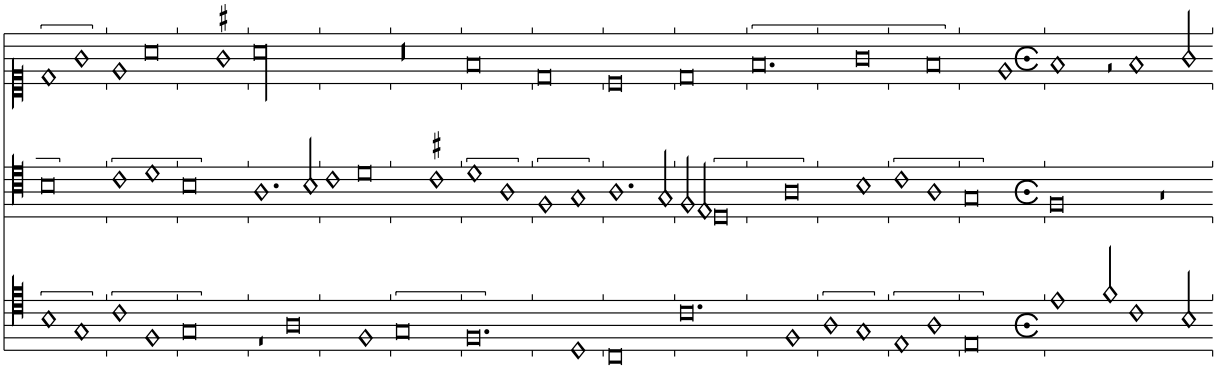

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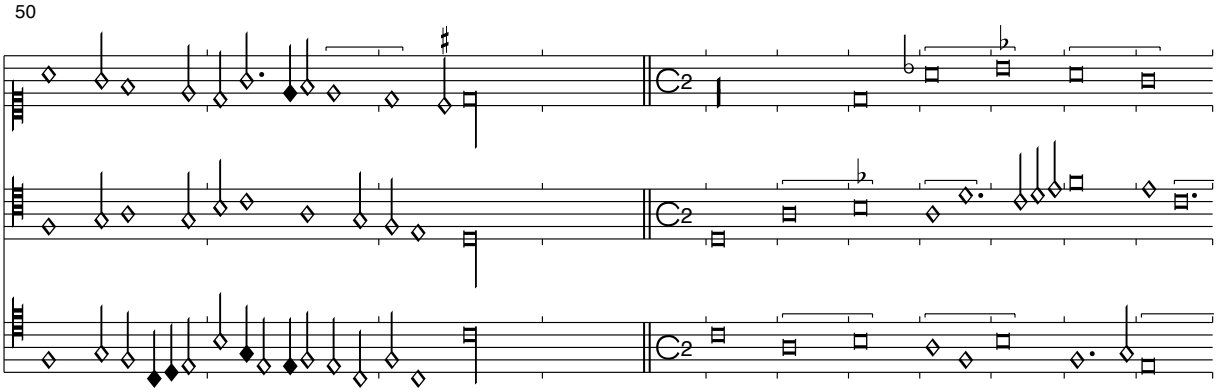
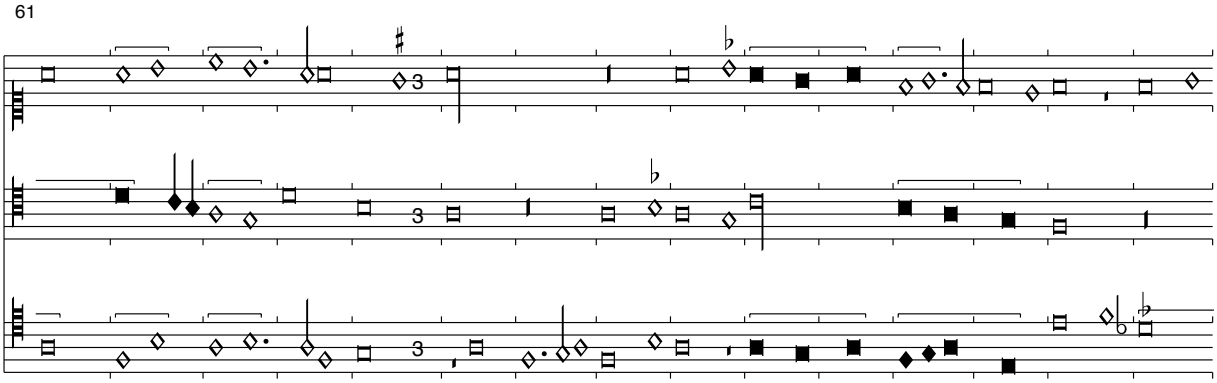
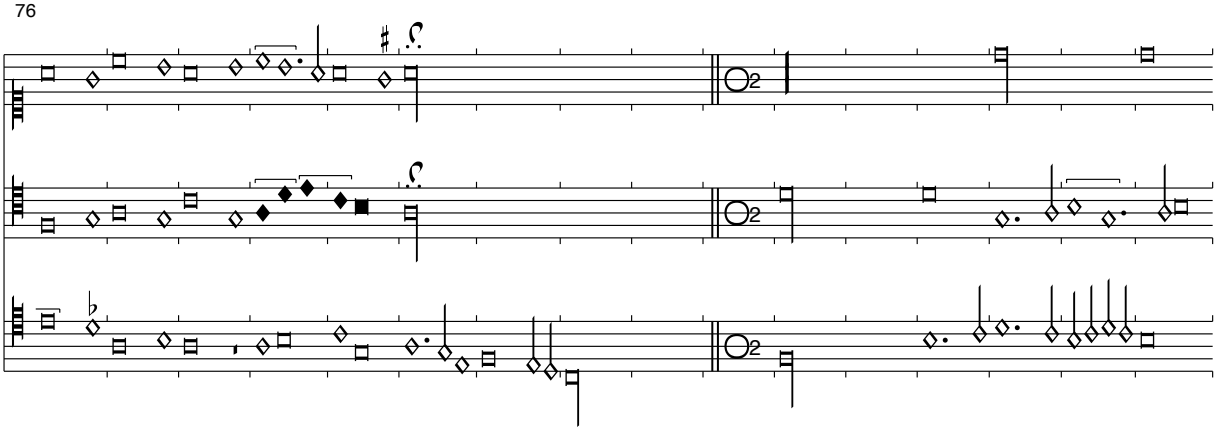


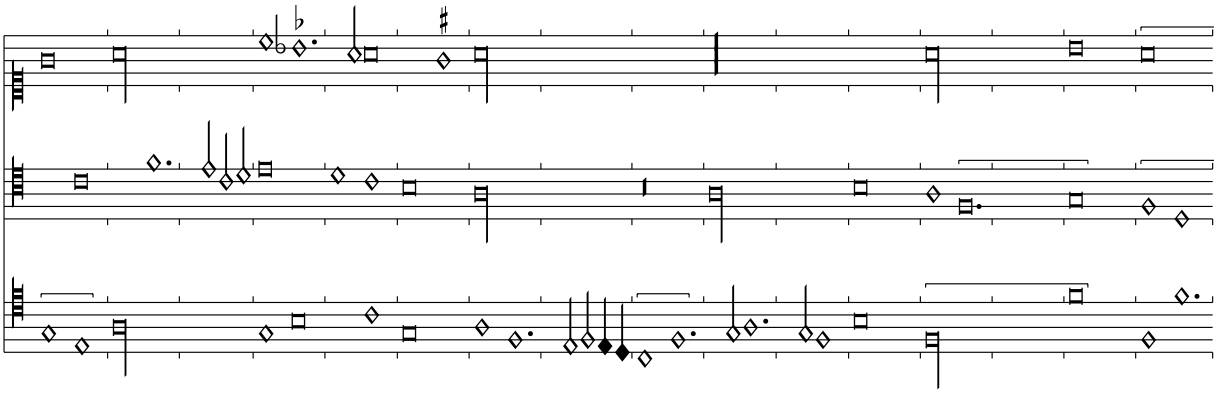
61



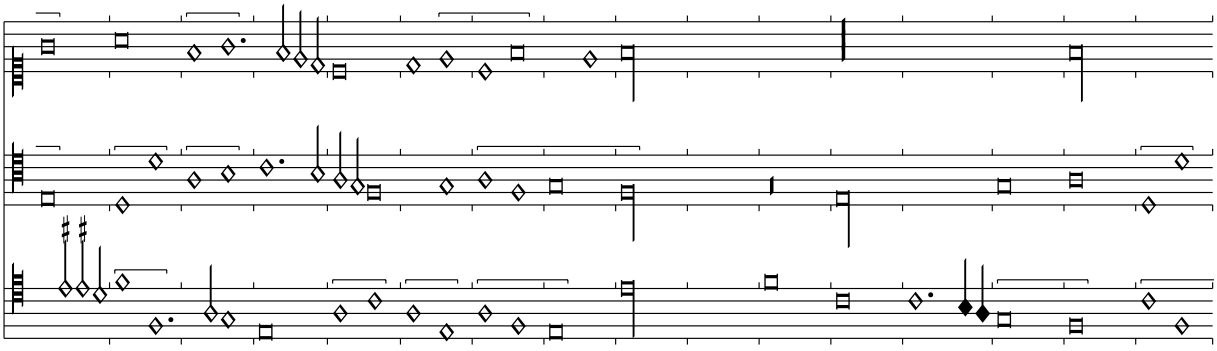
76



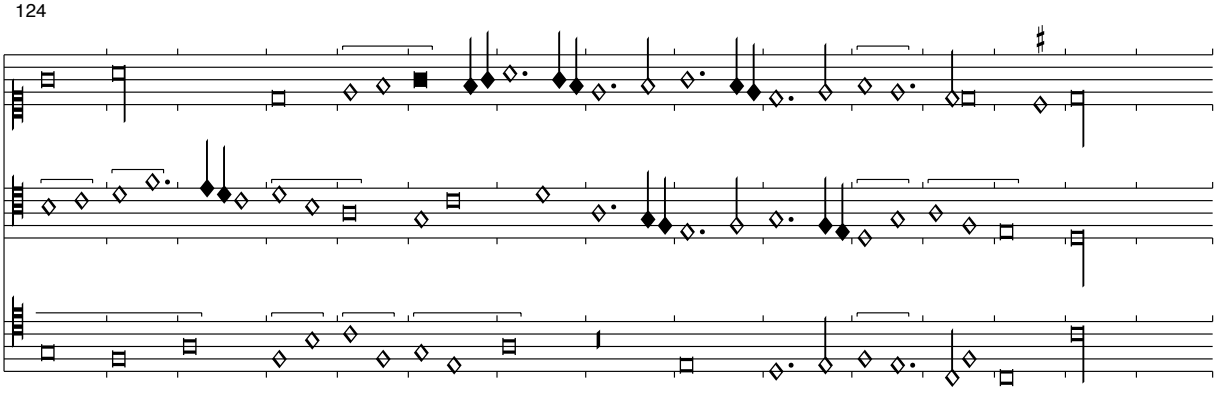
92



108



124



Jeder Abschnitt des Pfingsthymnus wird wiederholt, mit folgendem Text:

1b)
Veni pater pauperum
veni dator munerum
veni lumen cordium

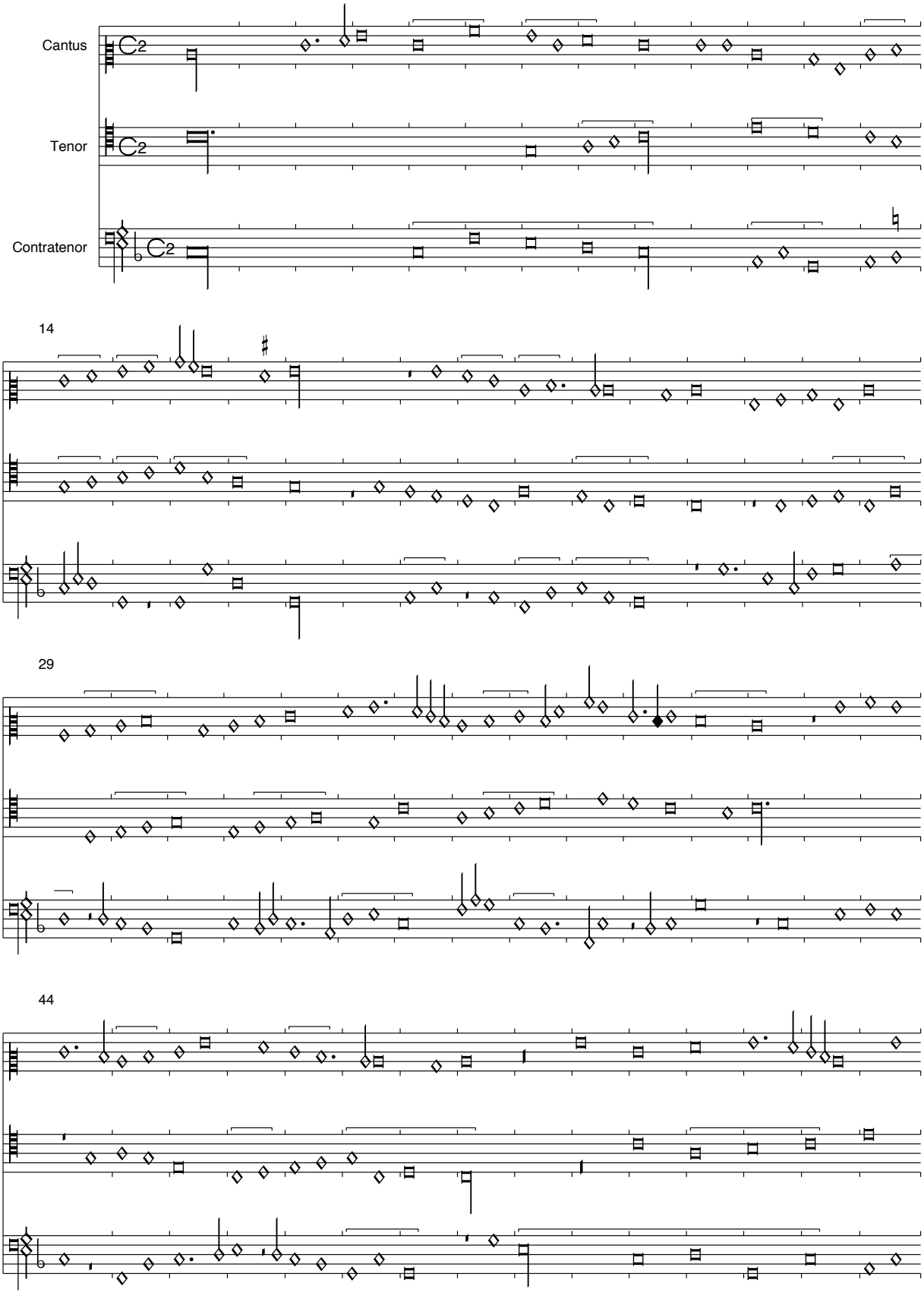
2b)
In labore requies
in aestutem peries
in fletu solacium

3b)
Sine tuo numine
nihil est in homine
nihil est innoxium

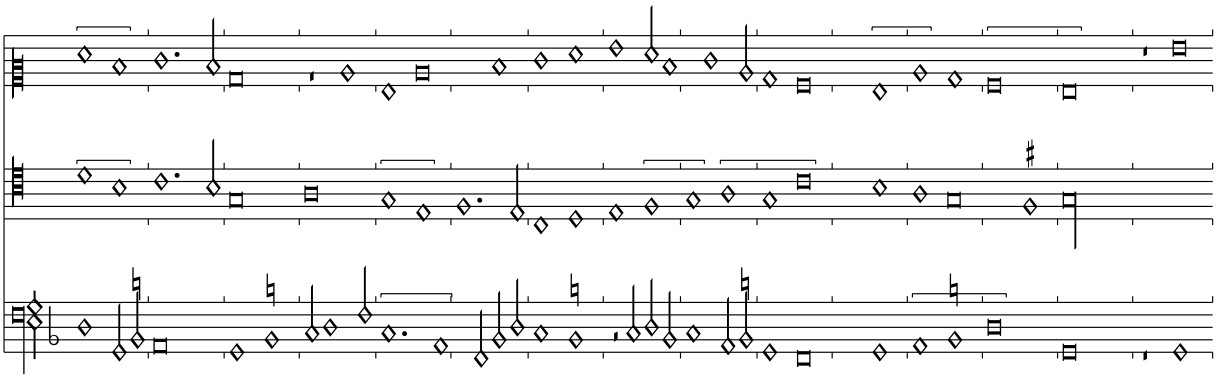
4b)
Flecte quod est rigidum
fove quod est frigidum
rege quod est devium

5b)
Da virtutis meritum
da salutis exitum
da perenne gaudium

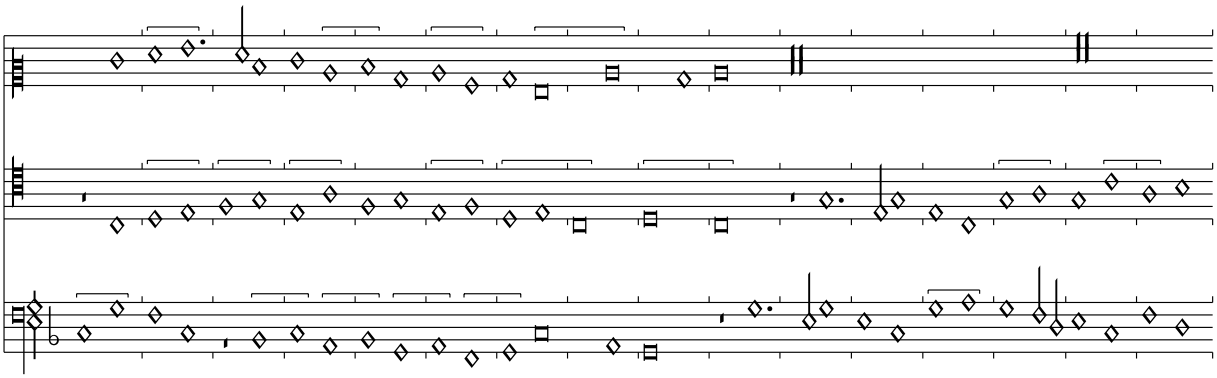
<ohne Titel>
Glogau Nr. 100



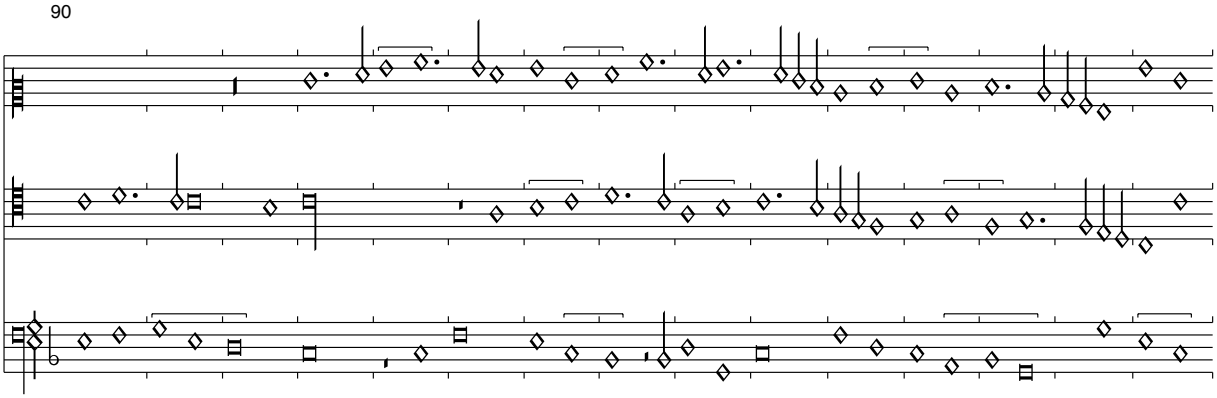
59



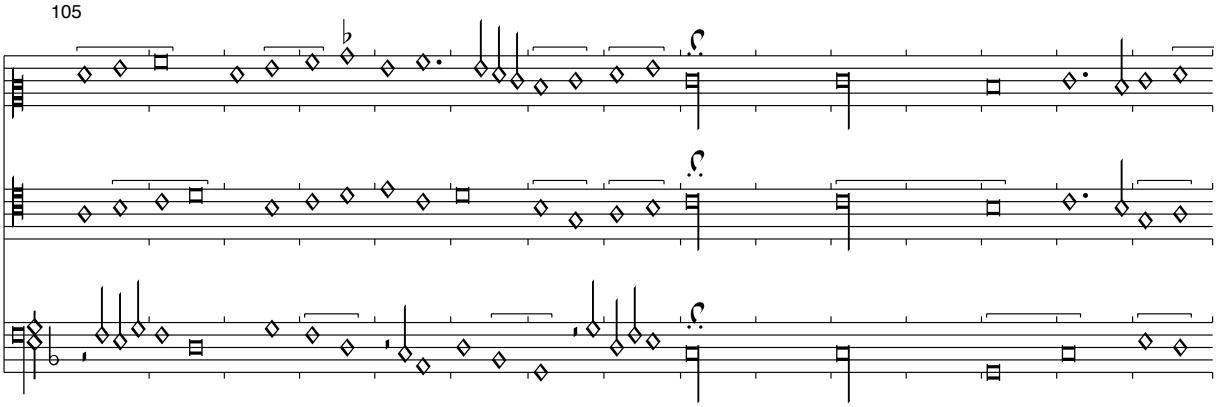
74



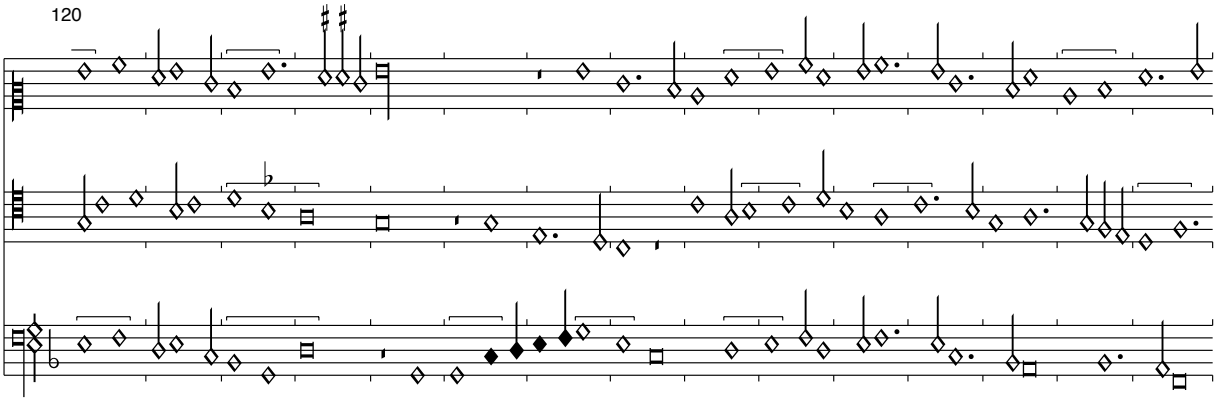
90



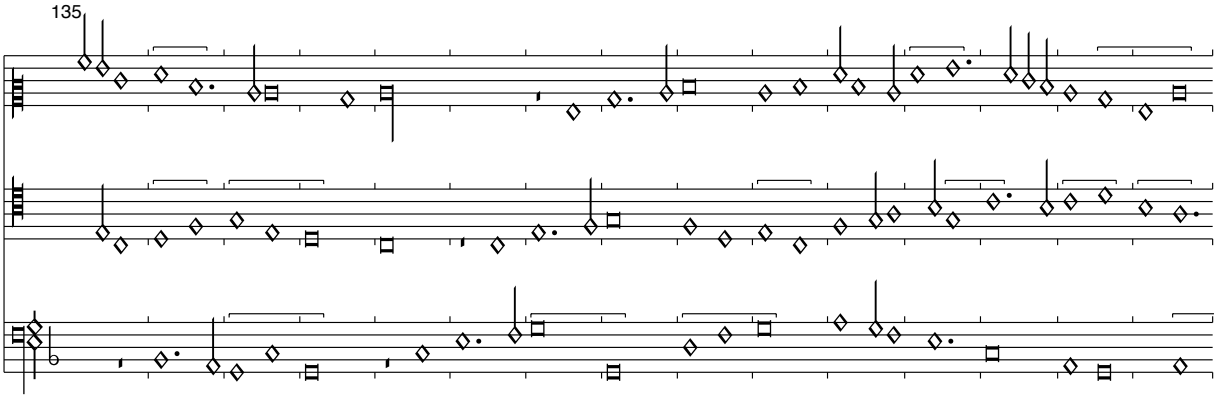
105



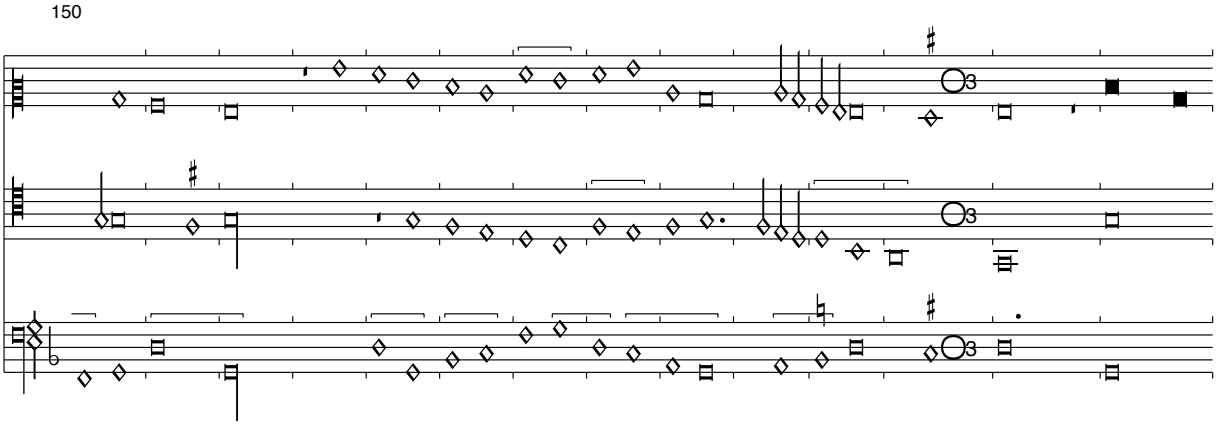
120



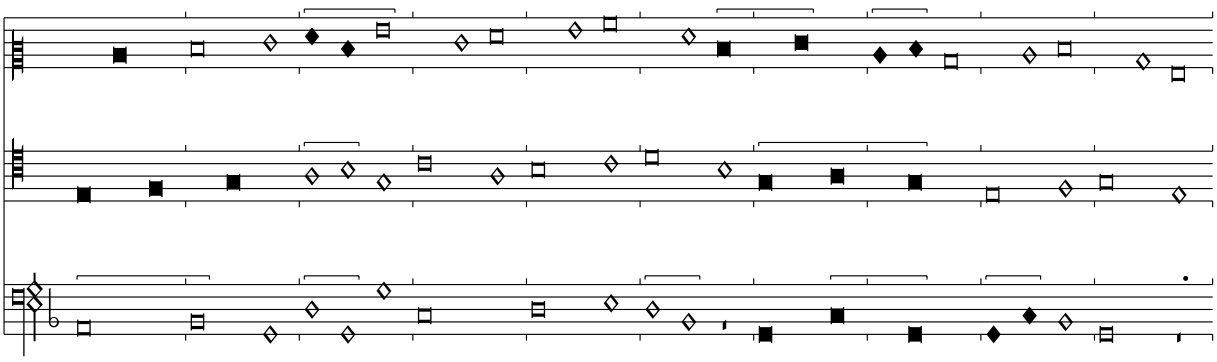
135



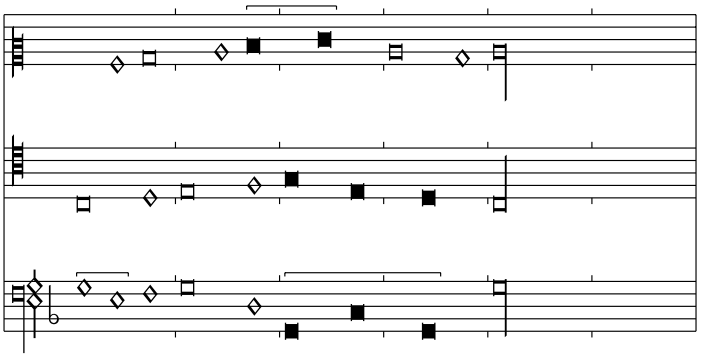
150



164

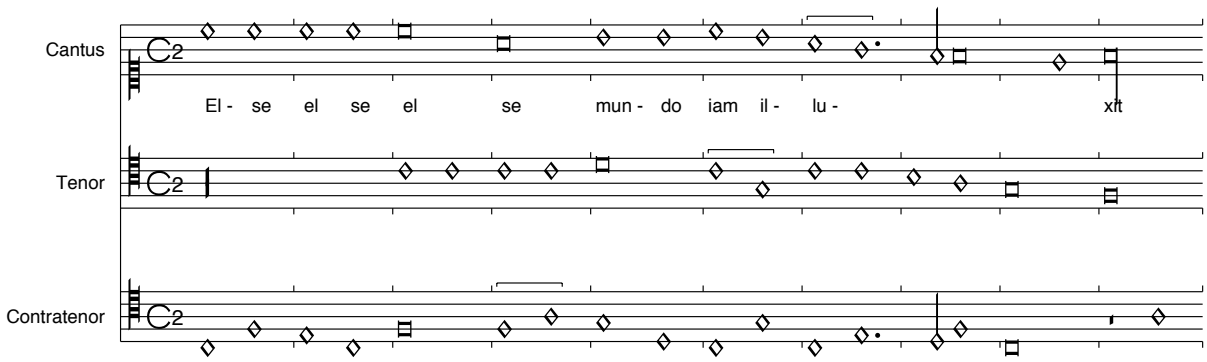


174

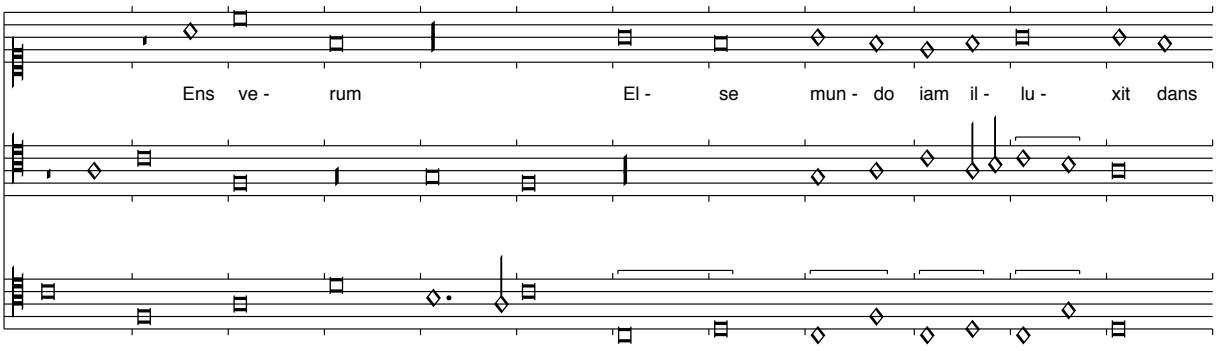


Der Contratenor ist mit Fehlern behaftet: T. 20,1 und 21,2 wurd B durch A korrigiert. Der gesamte Kadenraum T. 160ff. ist fehlerhaft (Quintparallelkadenz anstat Quarparallelkadenz). Man könnte noch die eine oder andere Stelle glätten.

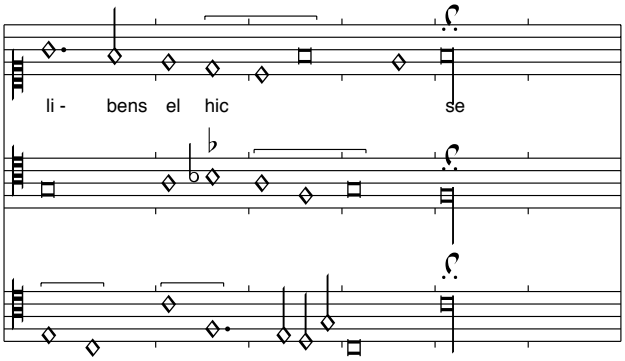
Else el se mundo
Glogau Nr. 101



11



23



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

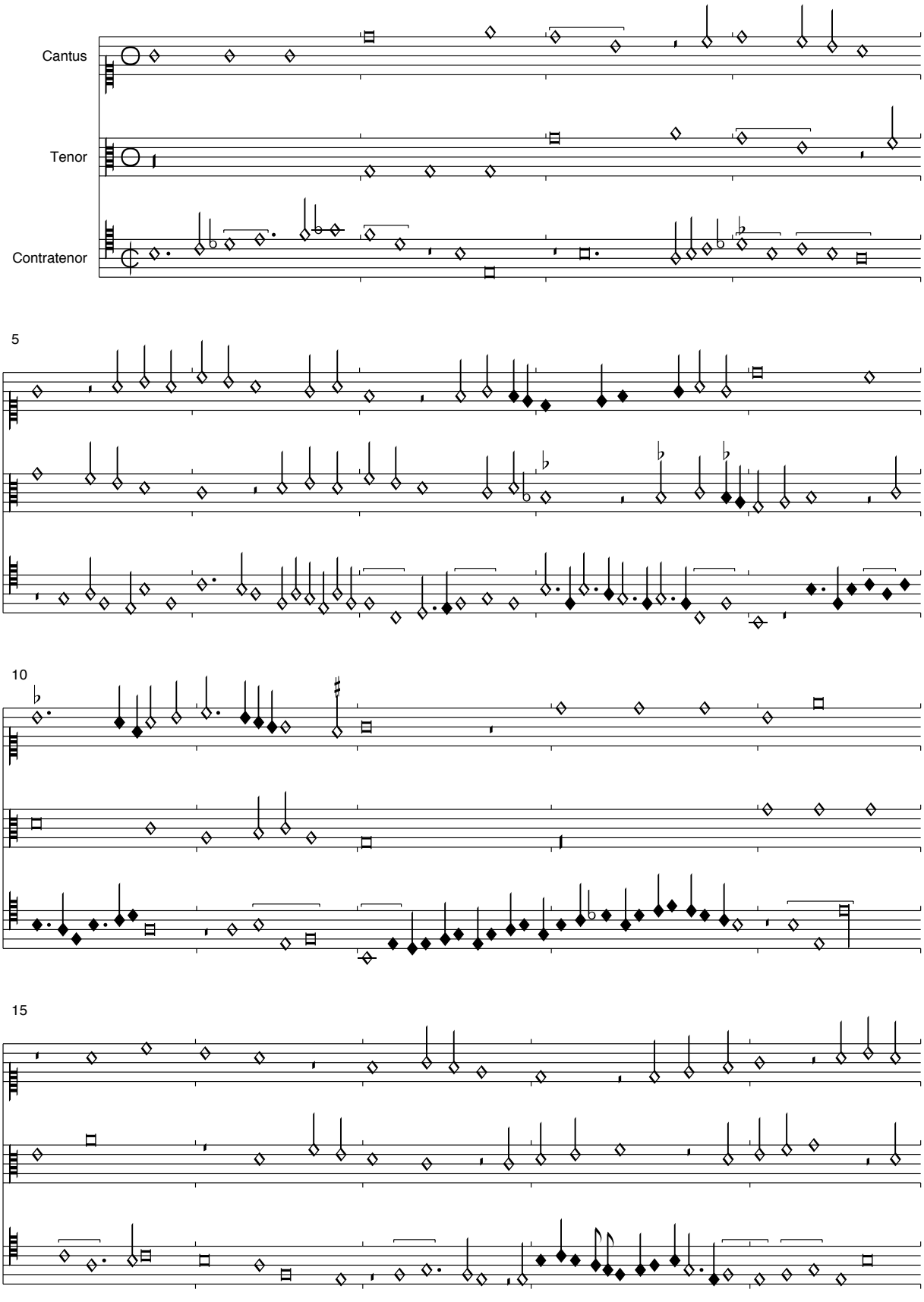
2. Nonne, nonne formam servi assumpsit. Ens verum. Nonne formam assumpsit dans libens nonne hic se
3. Metse, metse se exinanivit…
4. Barbar barbar virginis Mariae…
5. Trine, trine nobis asta in fine…
6. Nisi, nisi hominem formasset…

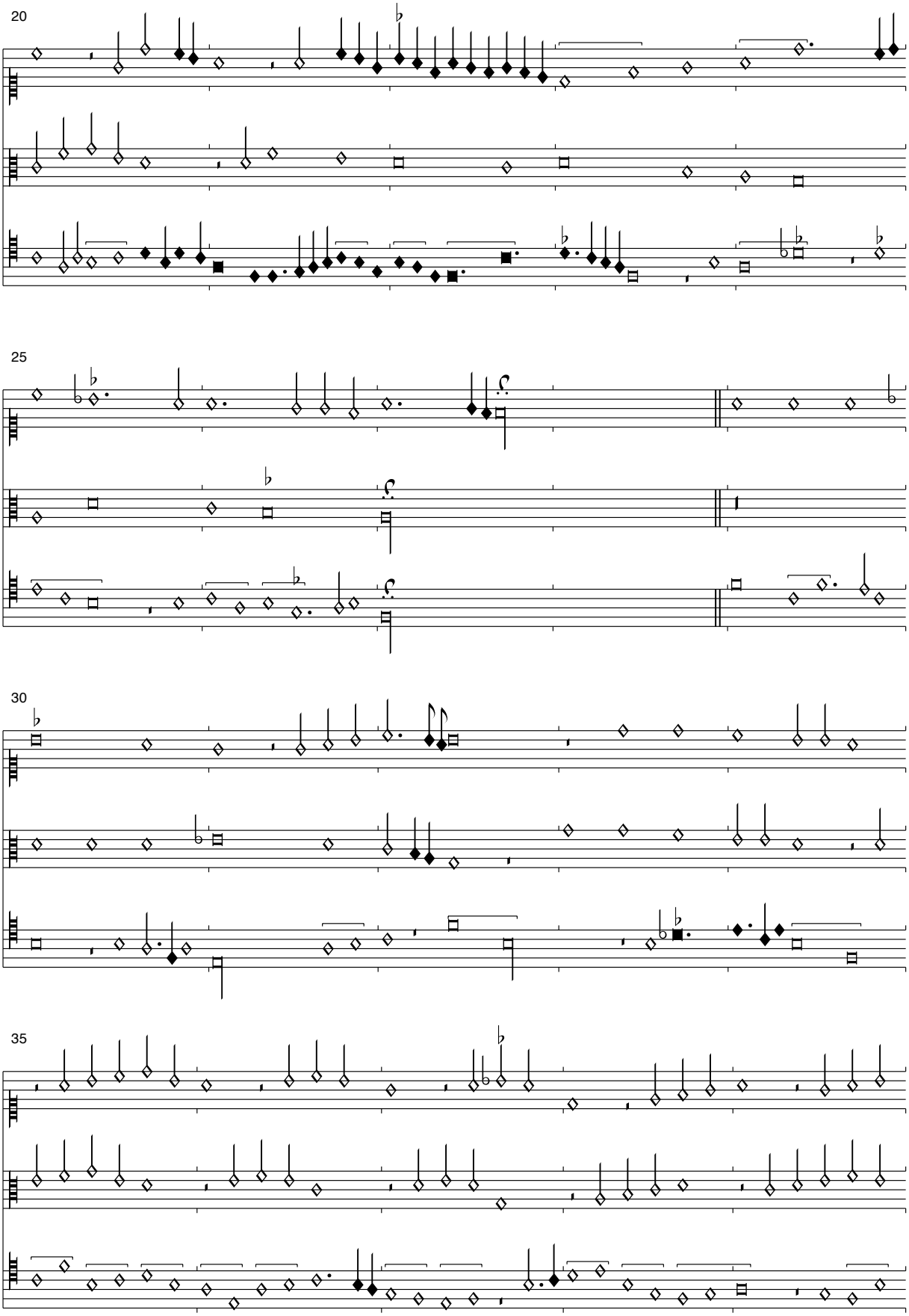
Aus der Edition „Das Erbe deutscher Musik“ übernehme ich die Übersetzung und Deutung:

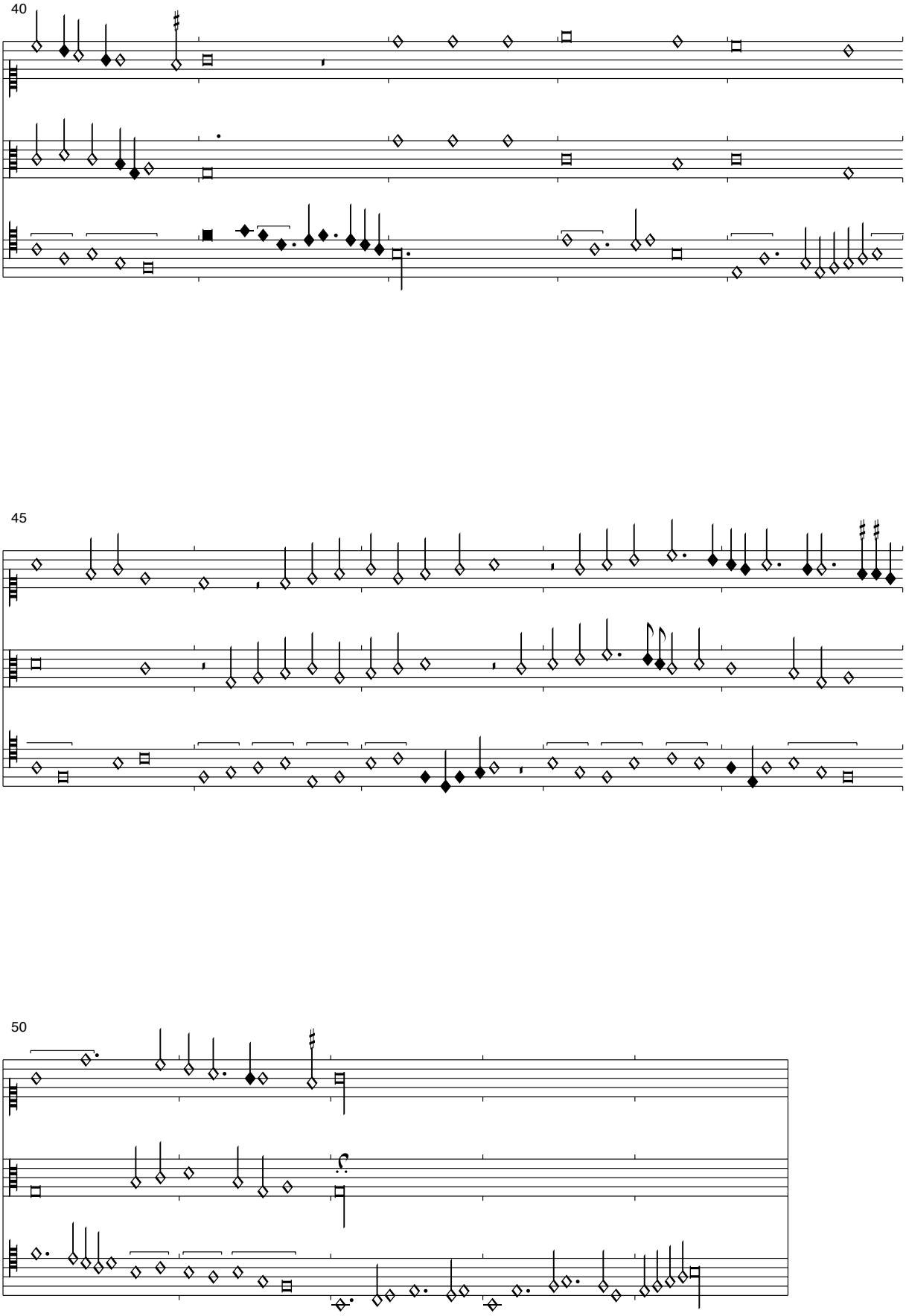
Gott („El“) hat sich der Welt nun offenbart. Hat er nicht Knechtsgestalt angenommen? Er hat sich selbst entäußert, der Sohn („Bar“) der Jungfrau Maria. Dreieiniger, steh uns a Ende bei. Wenn er nicht den Menschen gebildet hätte…(unvollendeter Text). Die Schlussformel nach der Wiederholung des Verses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

Der entrepris <Entrepris suis>

Glogau Nr. 102

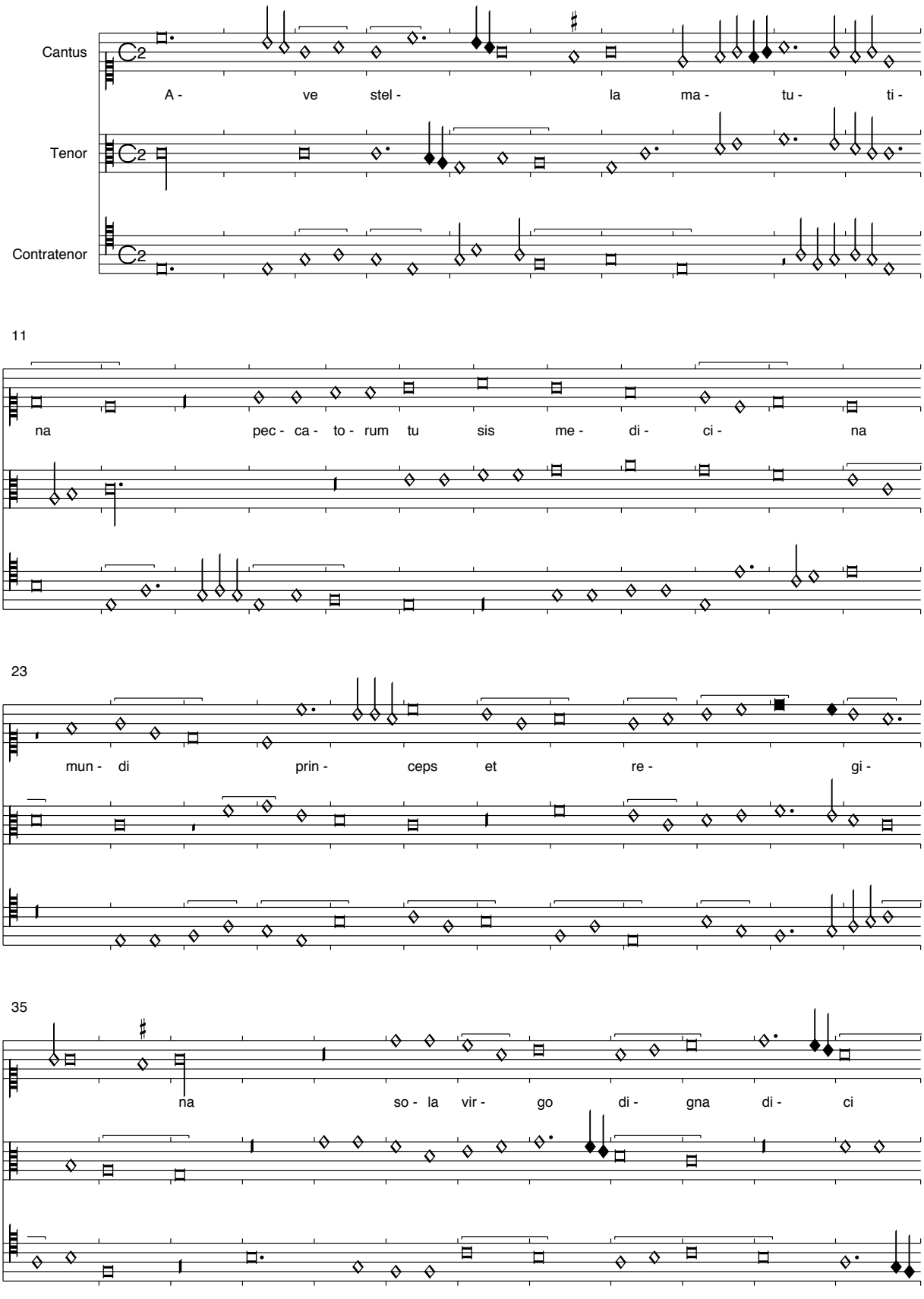



20
25
30
35

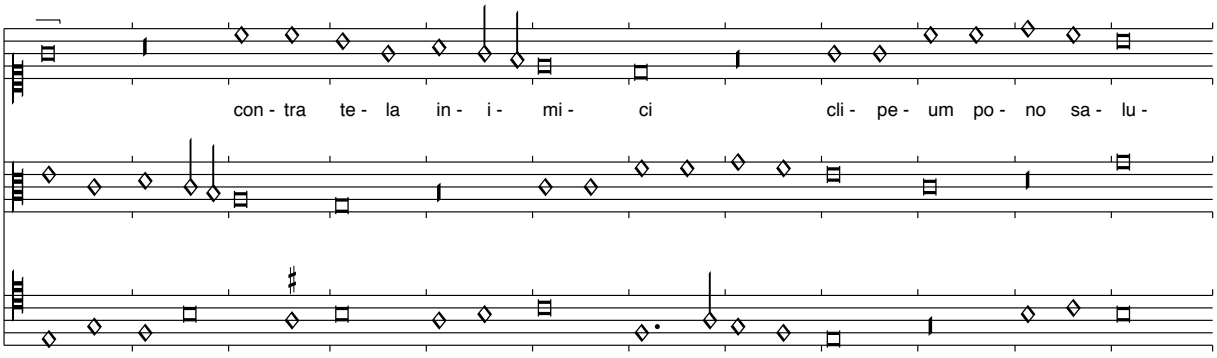


Die Ur-Vorlage für dieses Stück ist offenbar Ox III, dort wird auch der Komponist „Bartholomeus Bruolo“ genannt. Er ist natürlich nicht der Komponist der sehr ornamentierte Ct-Bearbeitung in Glogau. Deren Vorlage ist die Version im Schedelschen Liederbuch bzw. Strahov.

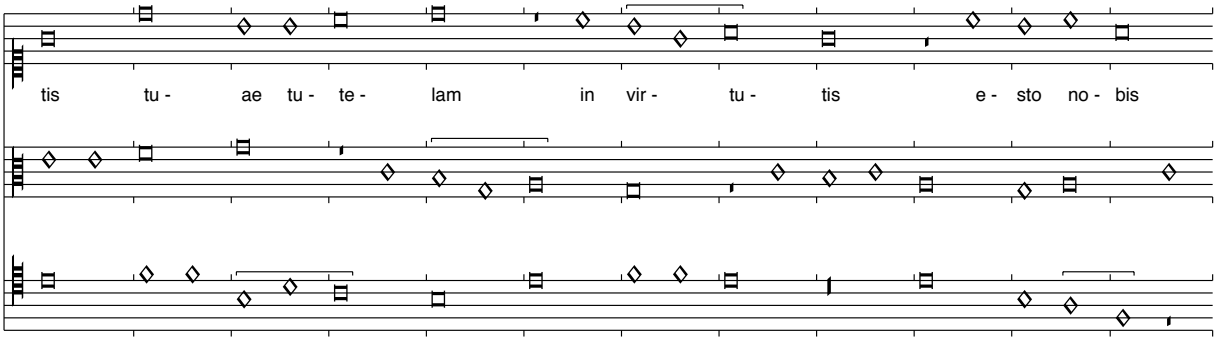
Ave stella matutina
Glogau Nr. 103



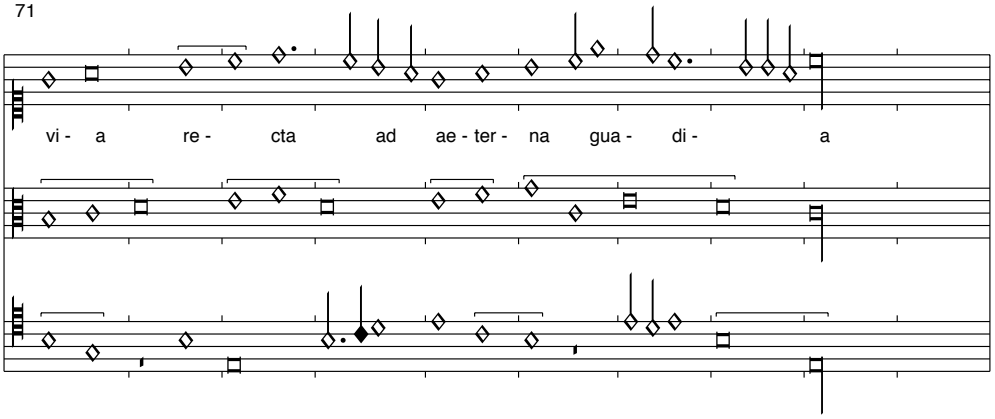
47


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

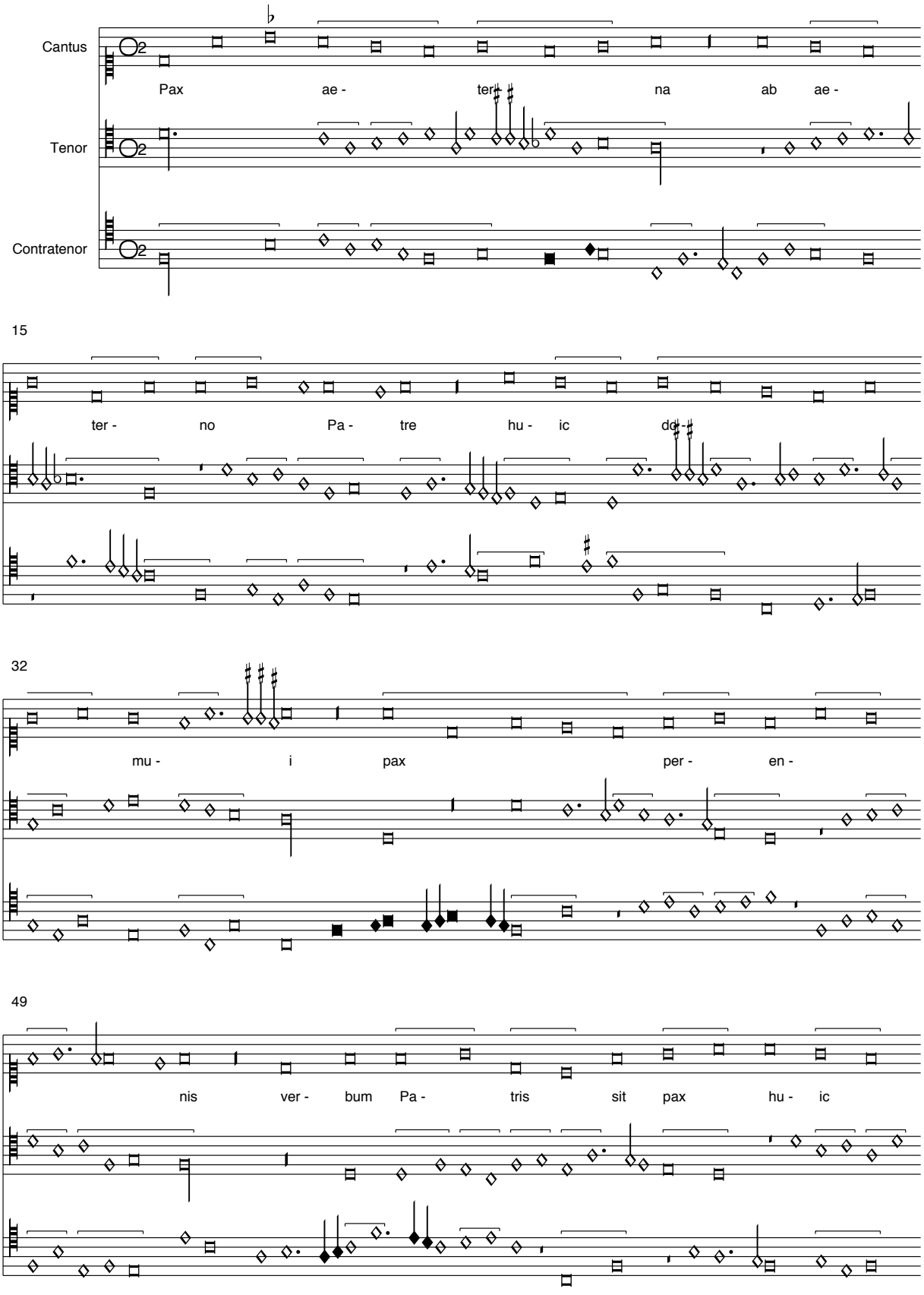
59


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

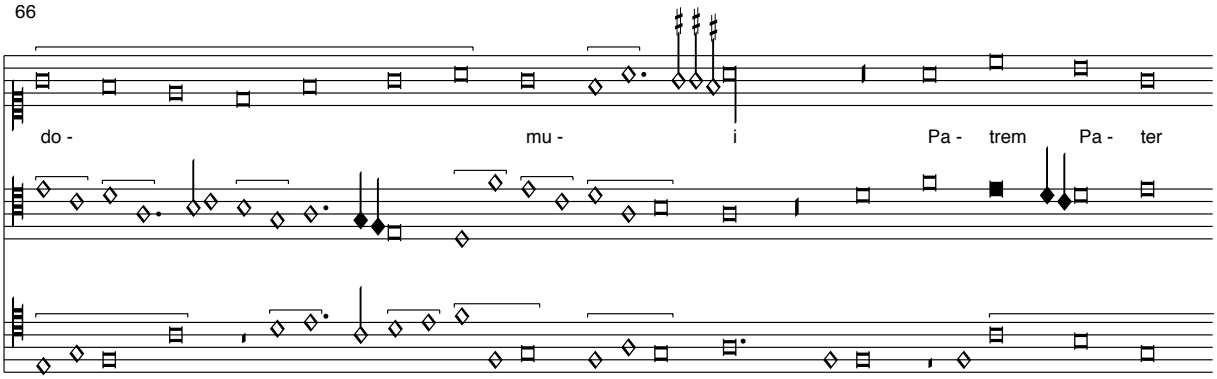
71


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

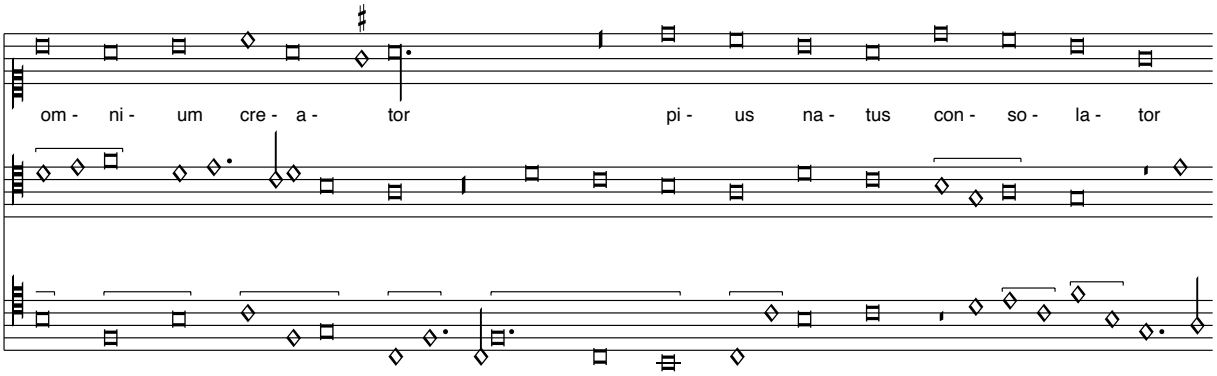
Pax aeterna
Glogau Nr. 104



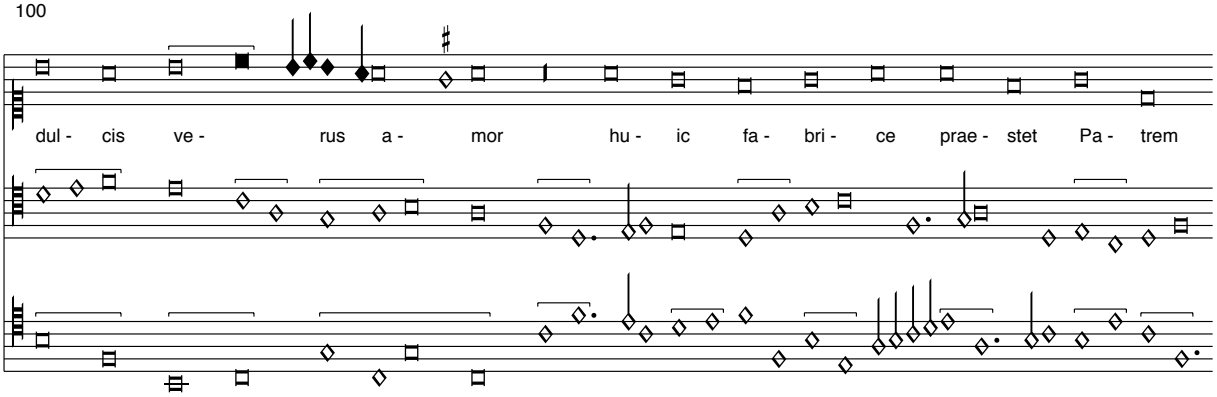
66


do - mu - i Pa - trem Pa - ter

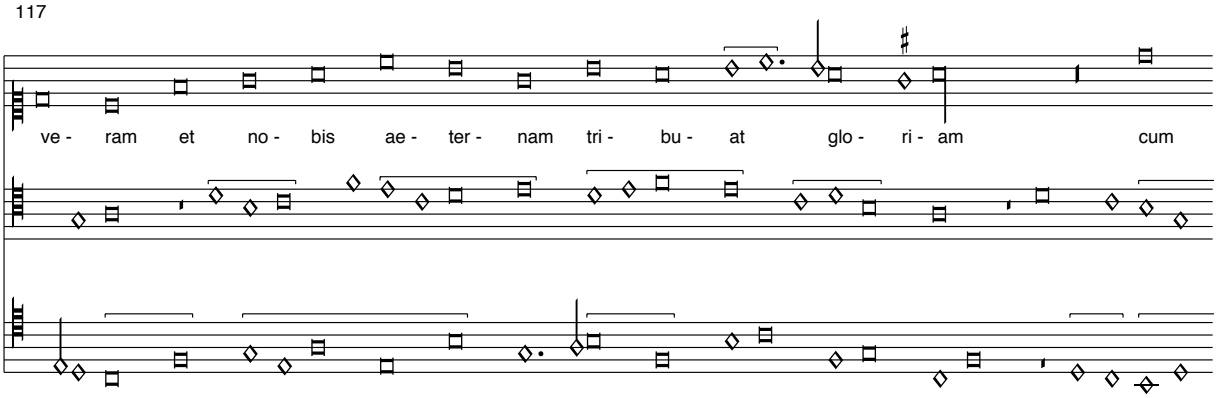
83


om - ni - um cre - a - tor pi - us na - tus con - so - la - tor

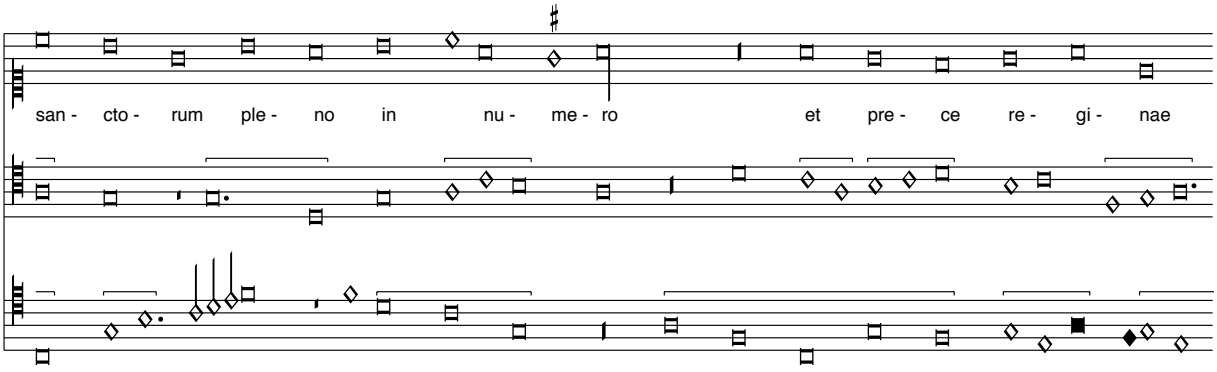
100


dul - cis ve - rus a - mor hu - ic fa - bri - ce prae - stet Pa - trem

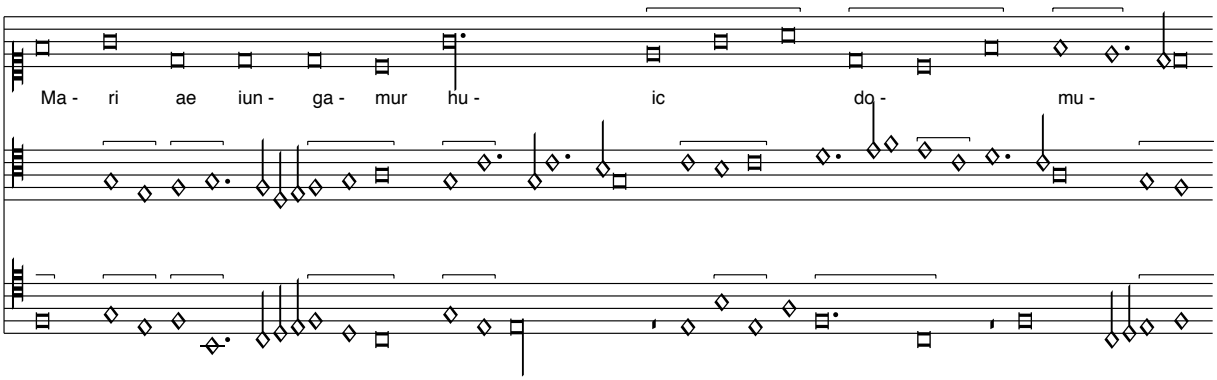
117


ve - ram et no - bis ae - ter - nam tri - bu - at glo - ri - am cum

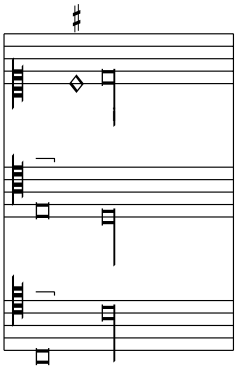
134



151

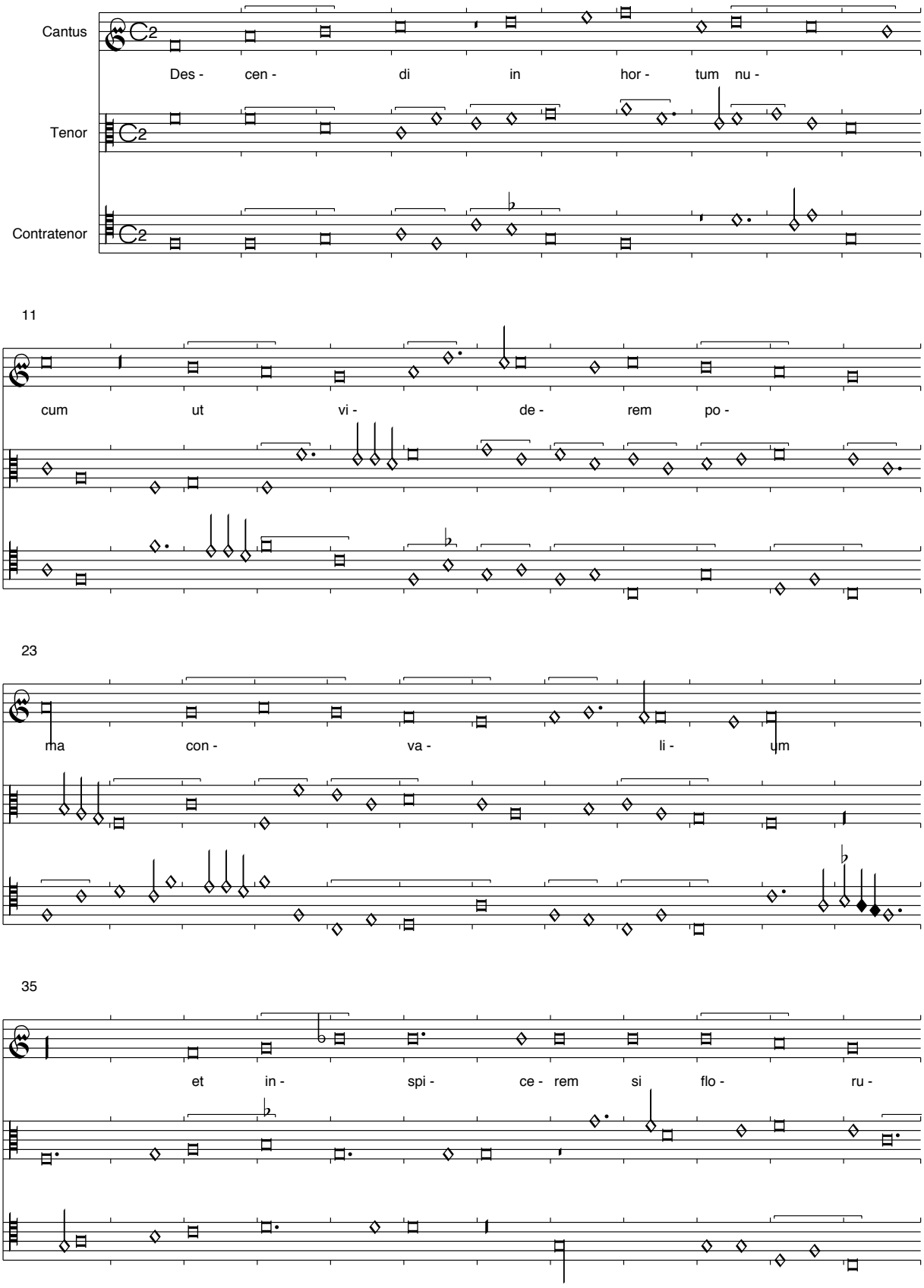


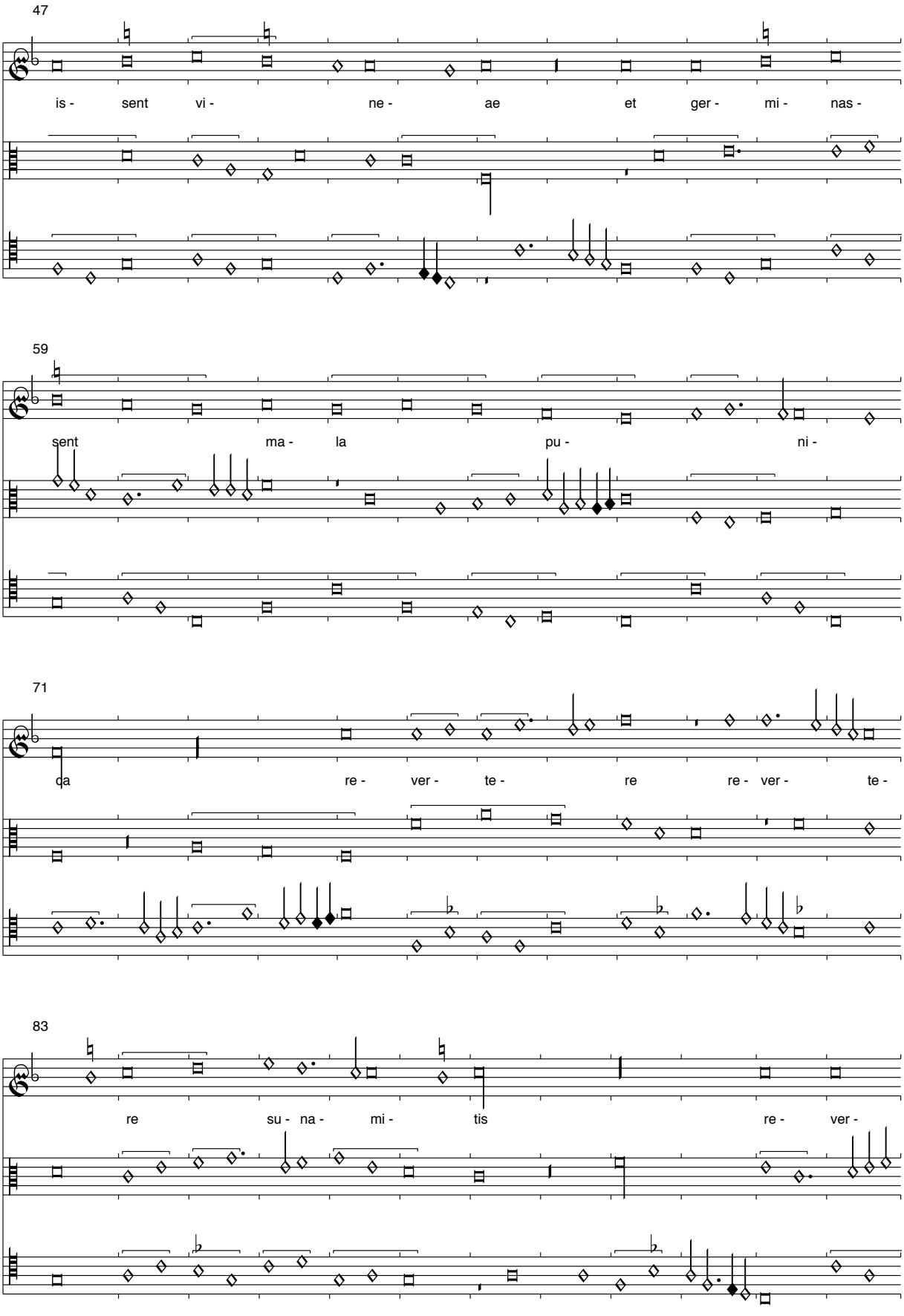
168

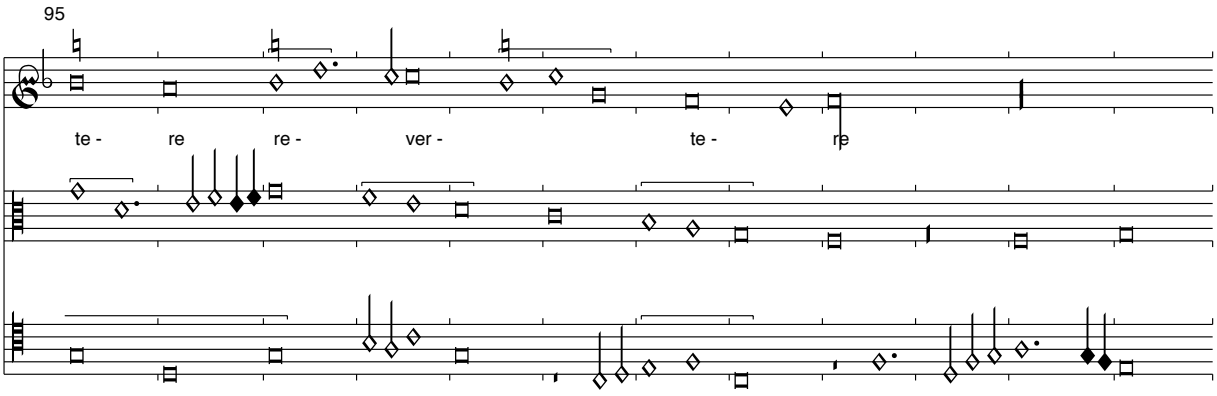


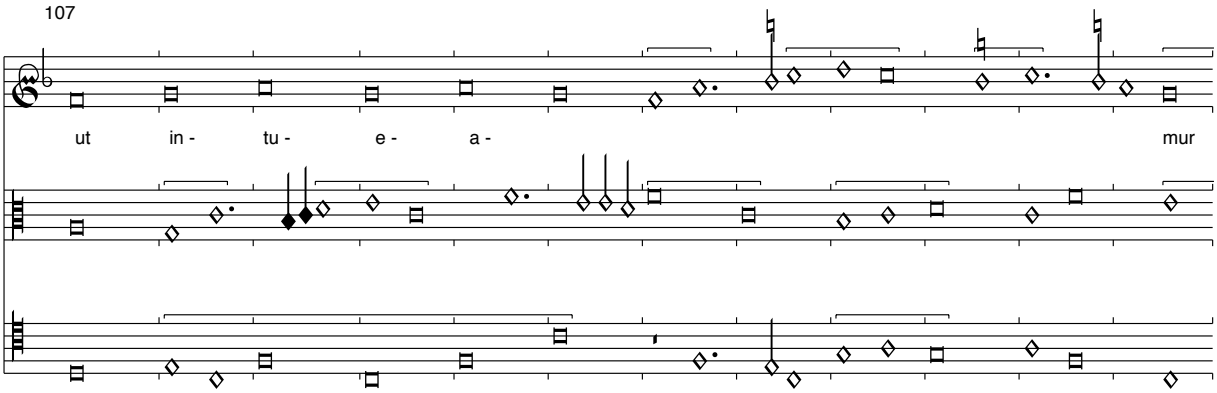
Es handelt sich um eine Kircheinweih-Antiphon. Die Vorzeichnung ist, wie fast immer in unserer Quelle, nicht überzeugend.

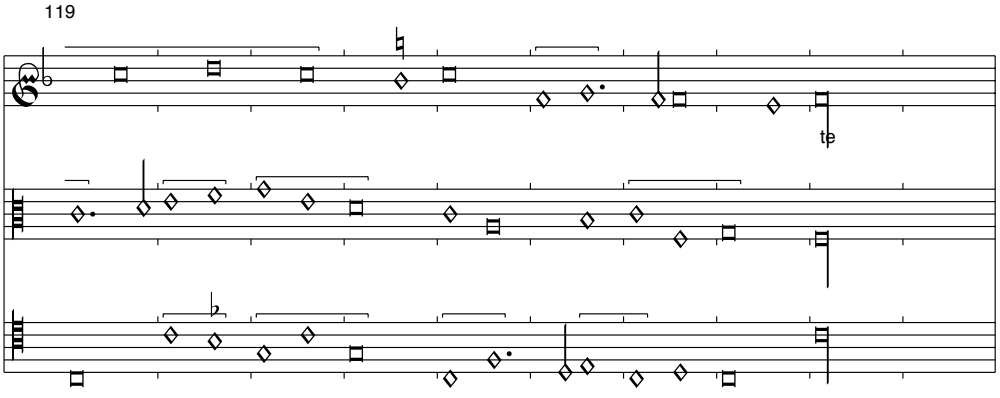
Descendi in ortum nucum
Glogau Nr. 105




47
is - sent vi - ne - ae et ger - mi - nas -
59
sent ma - la pu - ni -
71
da re - ver - te - re re - ver - te -
83
re su - na - mi - tis re - ver -

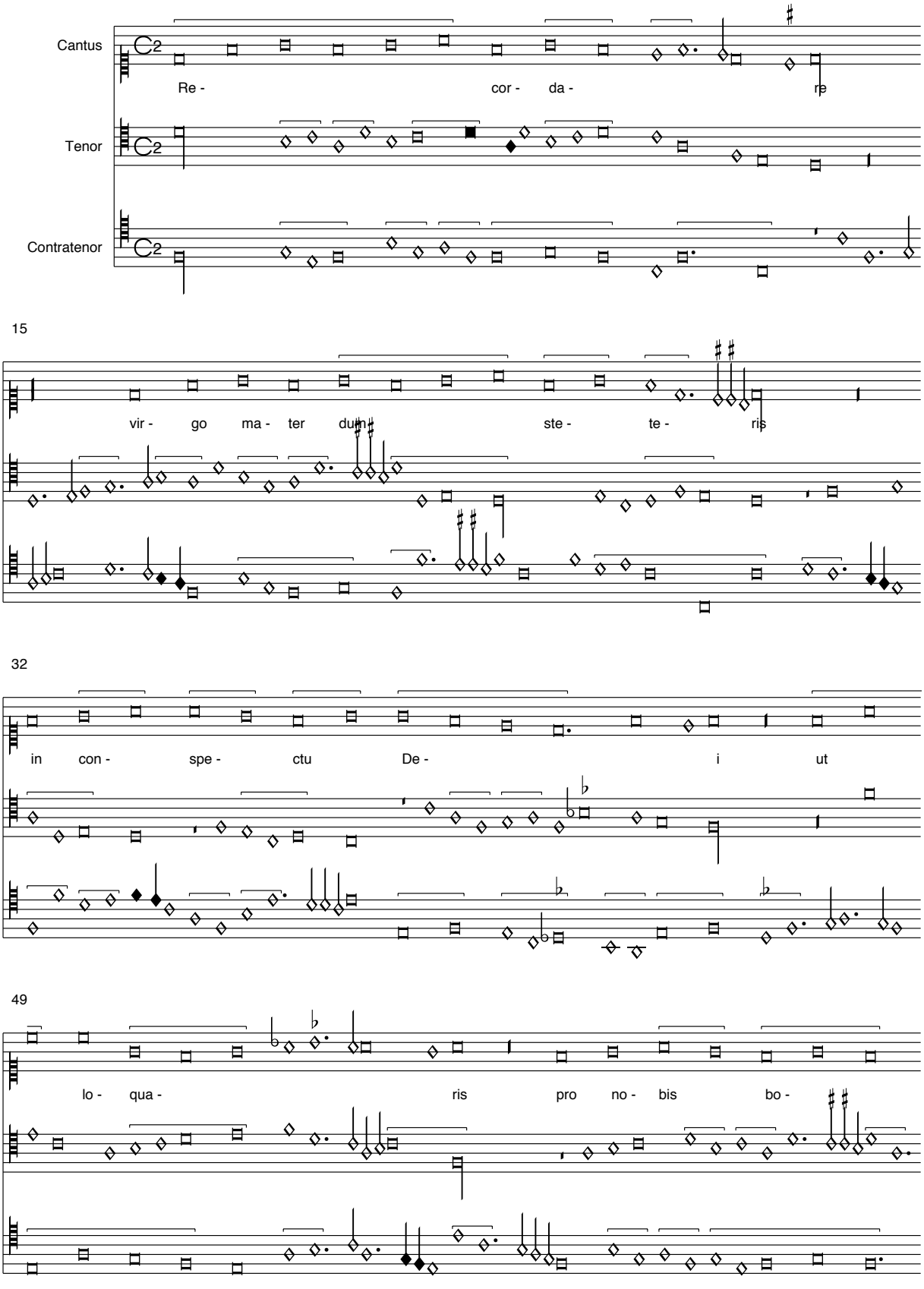




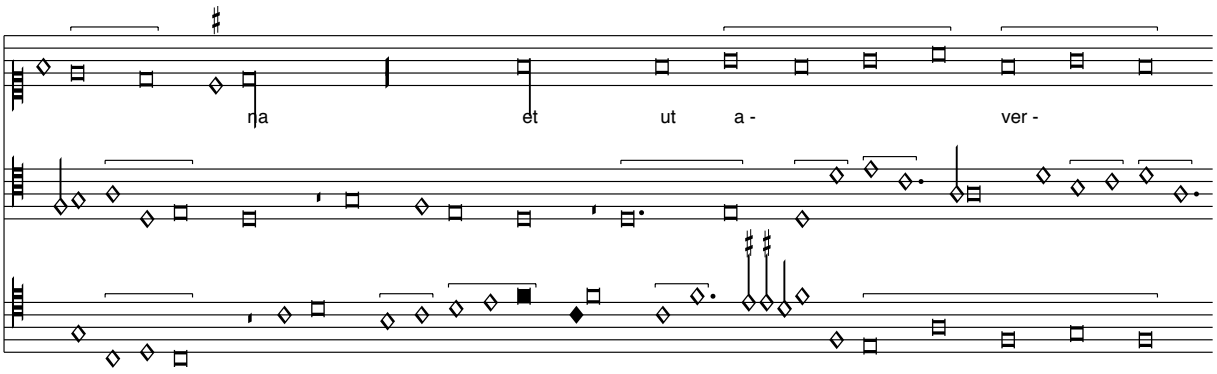


Diese Antiphon zum Fest Mariae Geburt enthält Symbole der Fruchtbarkeit: Nuss, Apfel und Granatapfel.

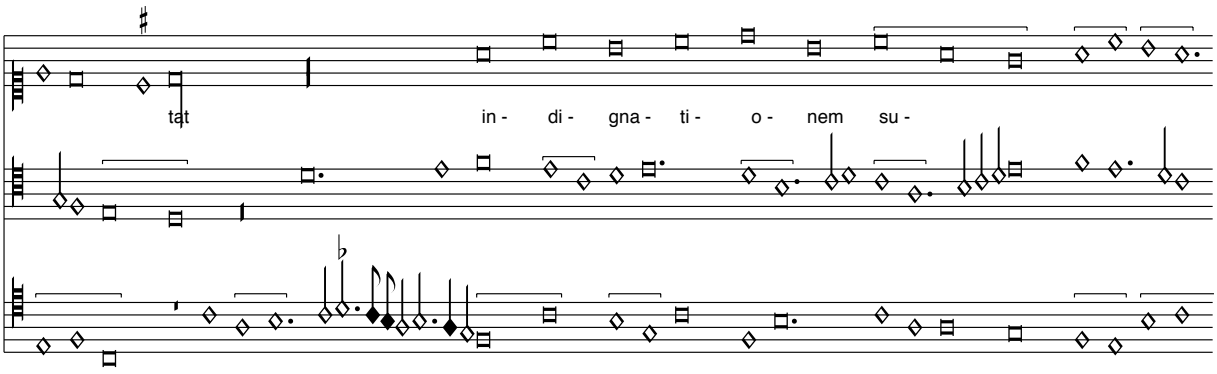
Recordare virgo
Glogau Nr. 106



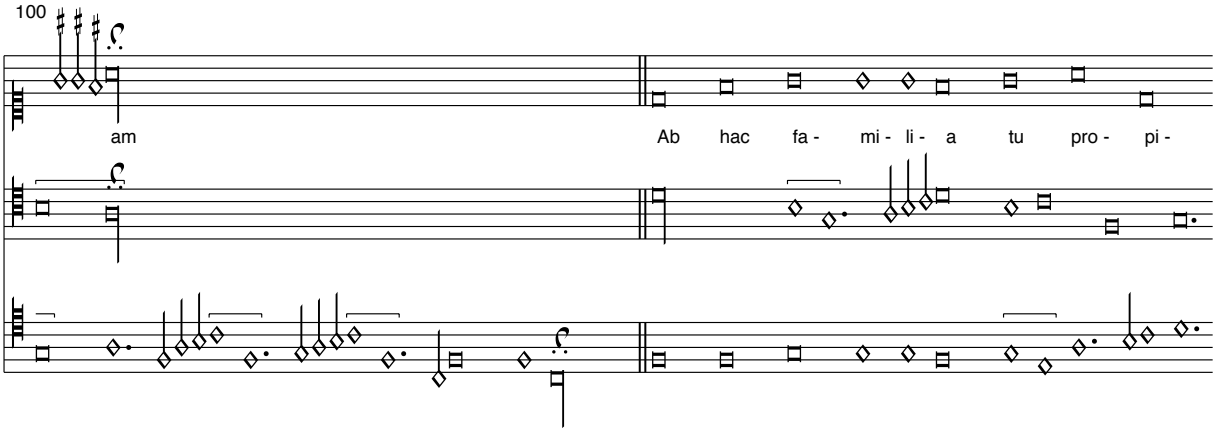
66


na et ut a- ver-

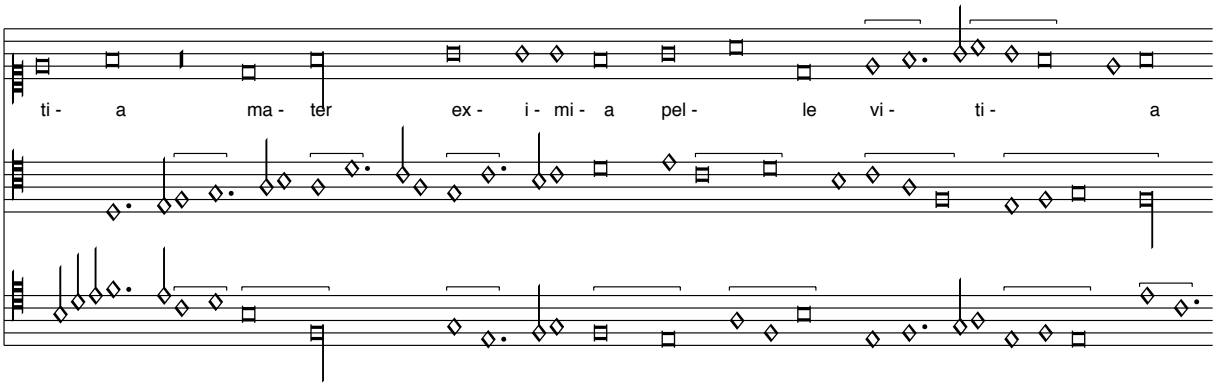
83


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

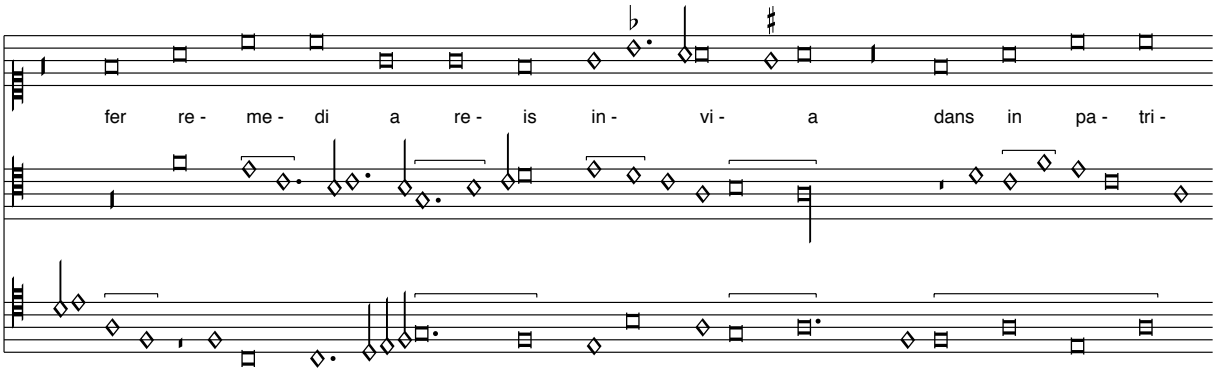
100


am Ab hac fa- mi- li- a tu pro- pi-

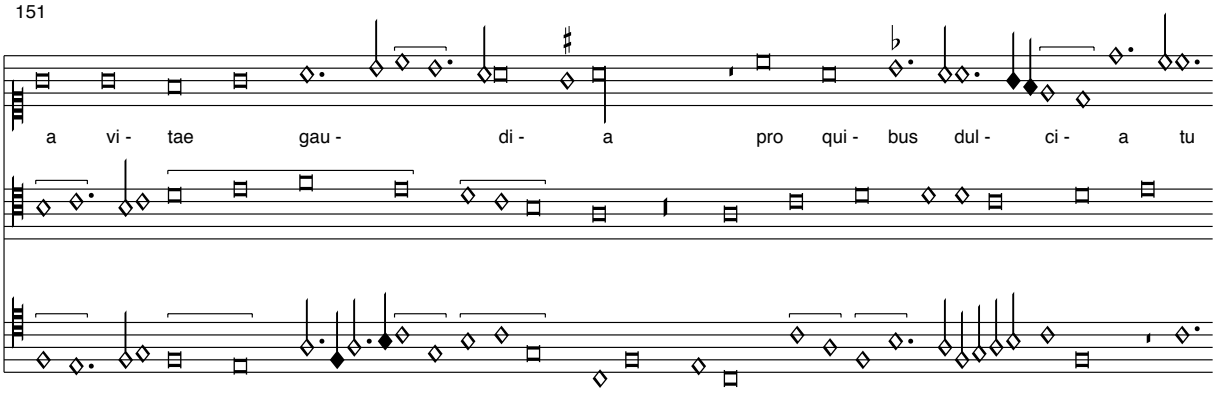
117


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

134



151



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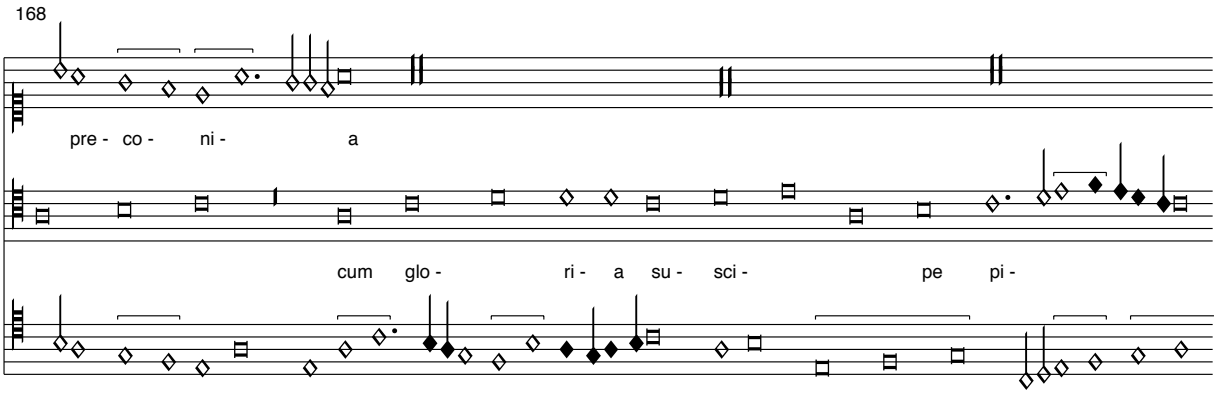
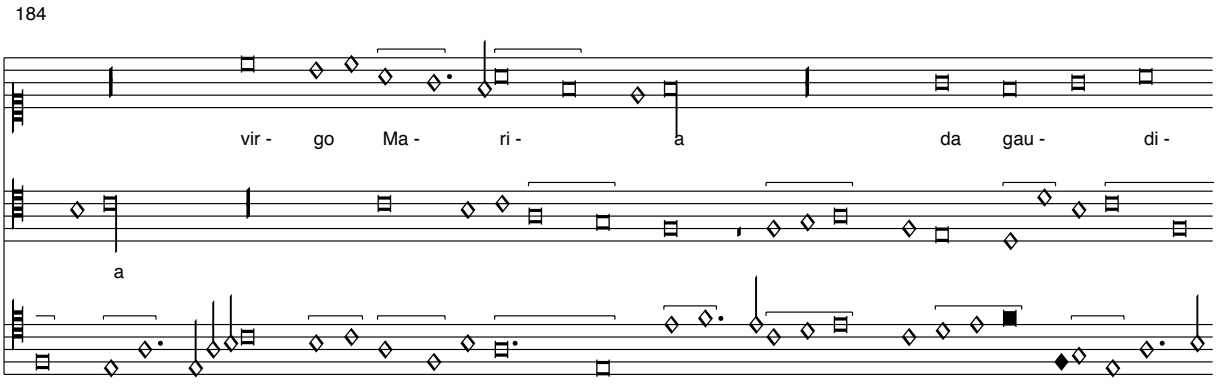
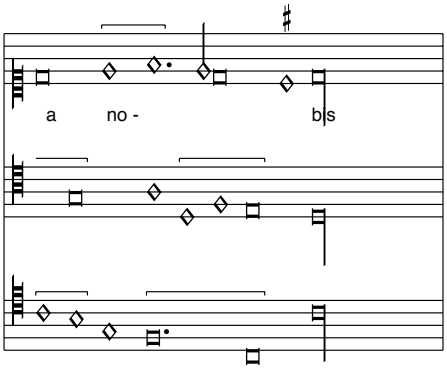


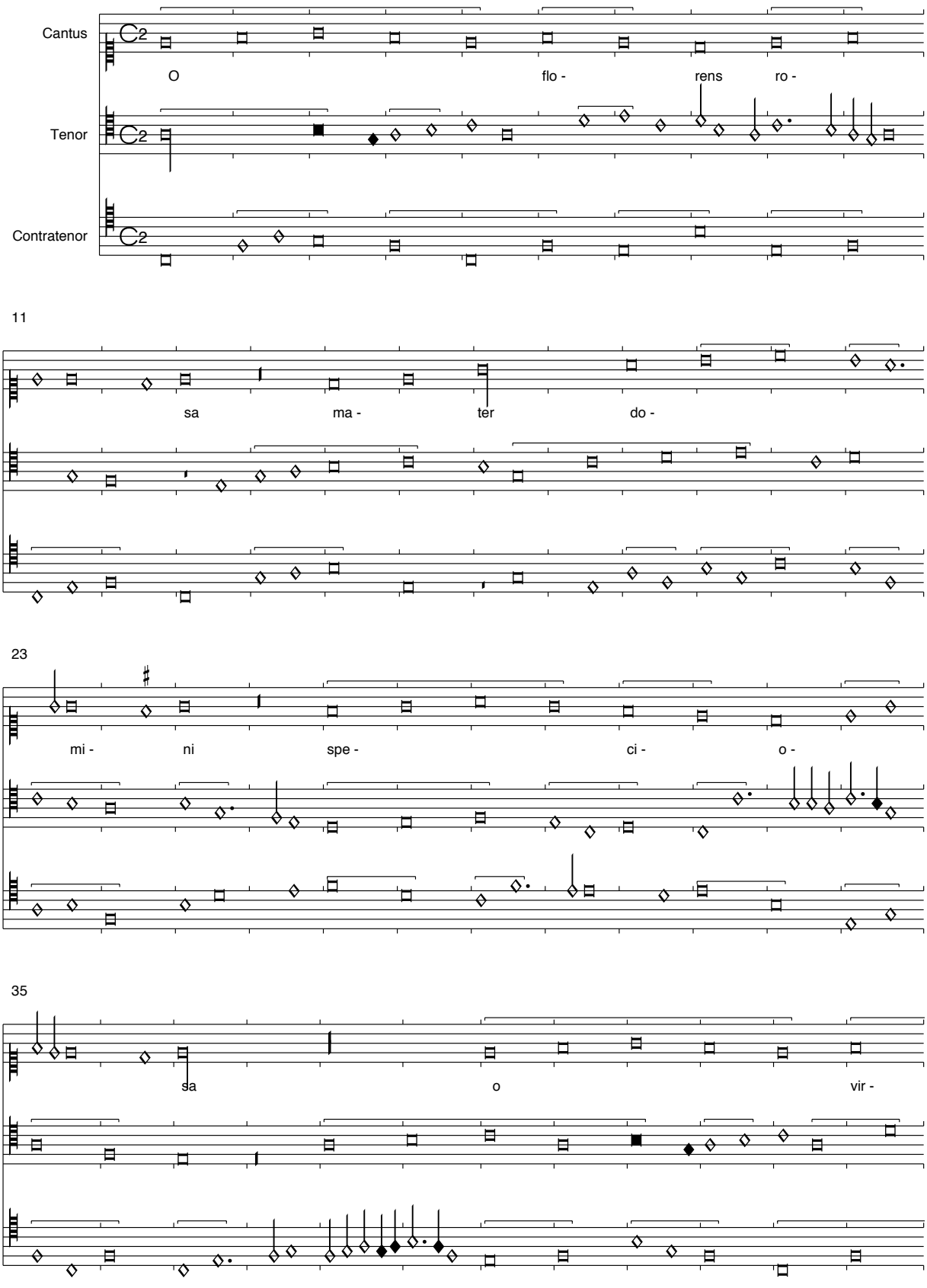
184



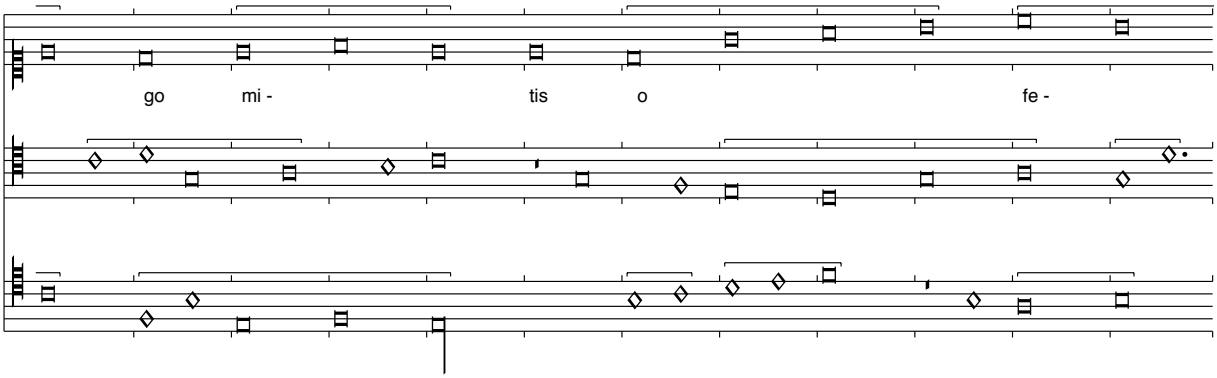
201



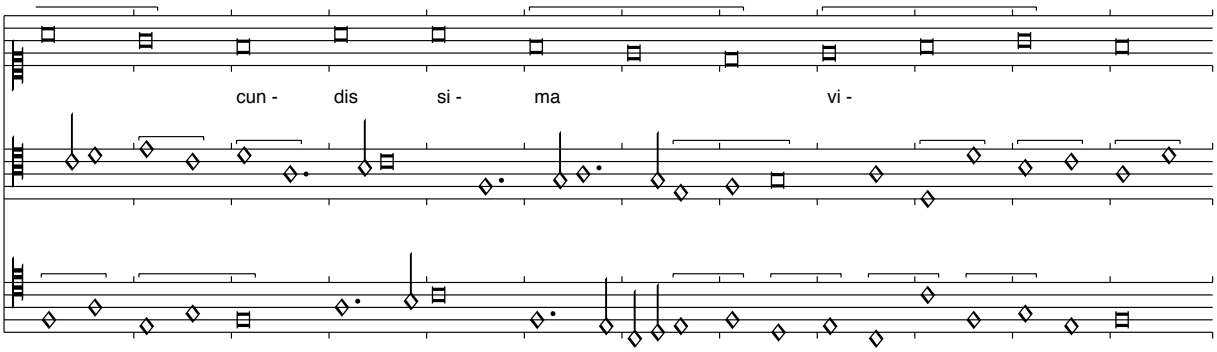
O florens rosa
Glogau Nr. 107



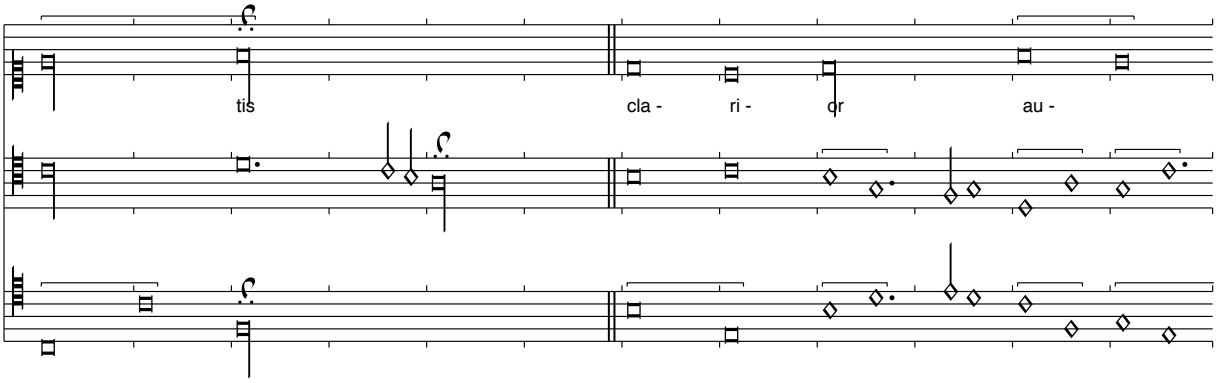
47


go mi - tis o fe -

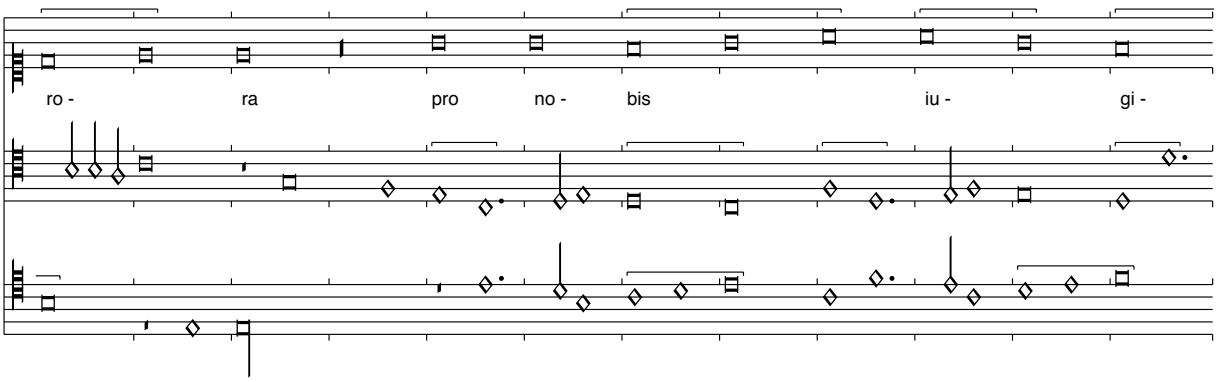
59


cun - dis si - ma vi -

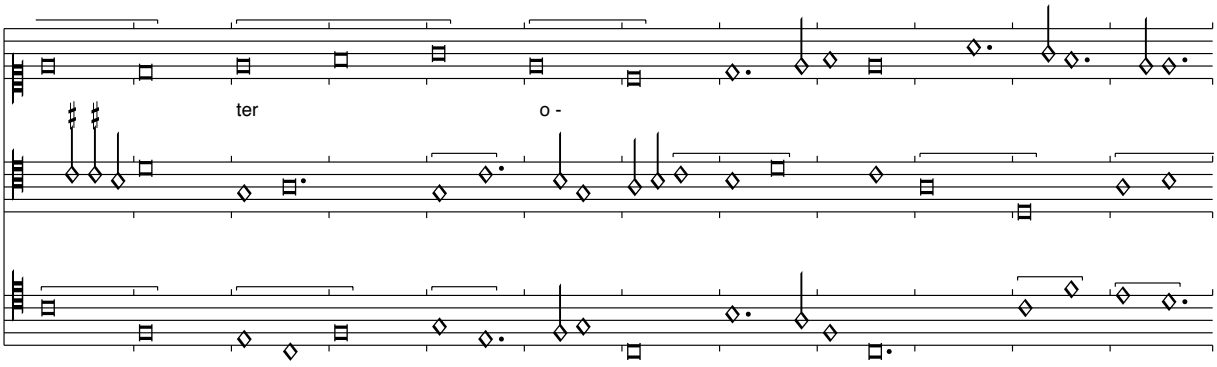
71


tis cla - ri - or au -

83


ro - ra pro no - bis iu - gi -

95



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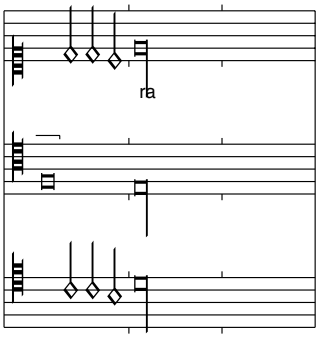
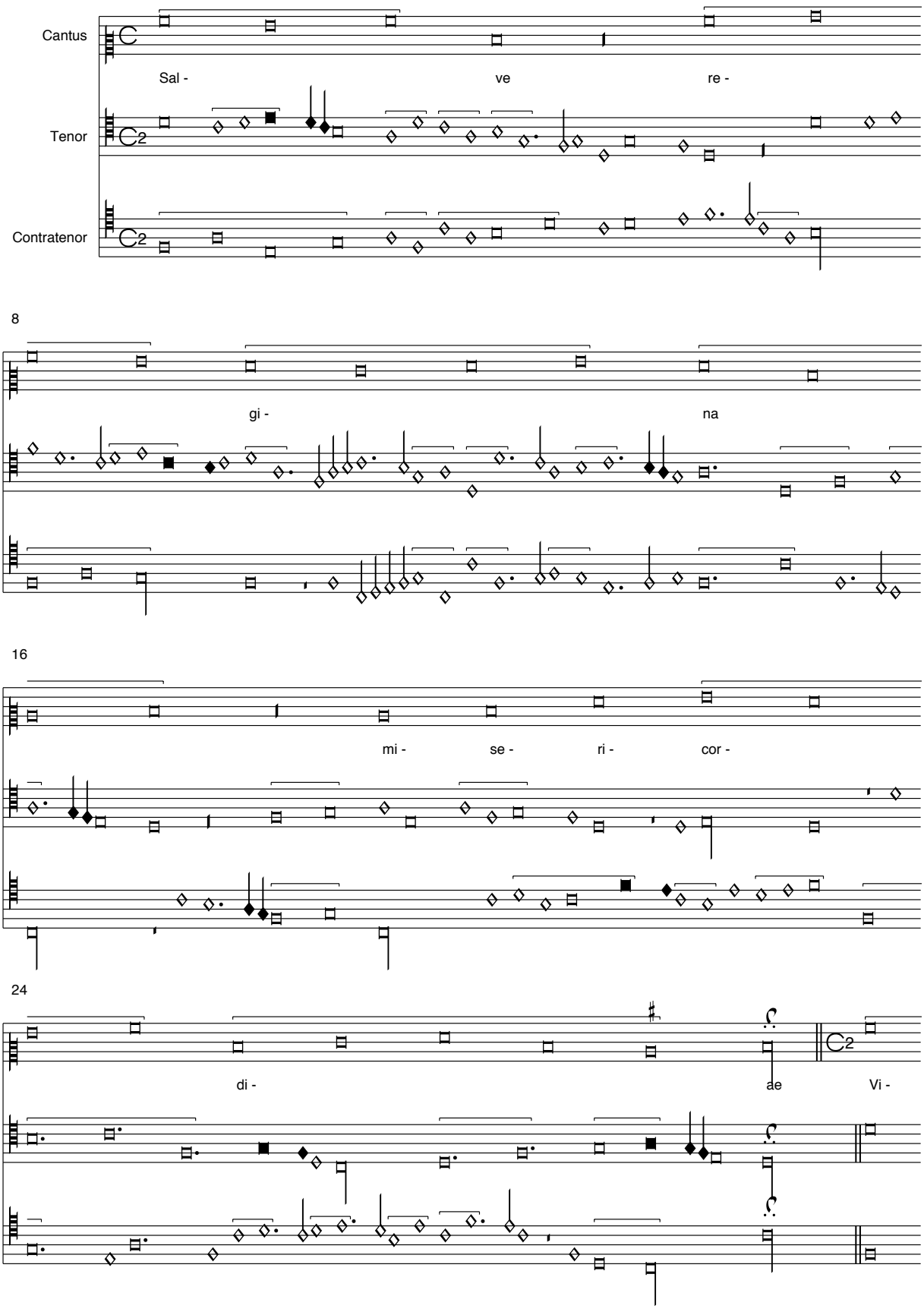


Salve regina
Glogau Nr. 108



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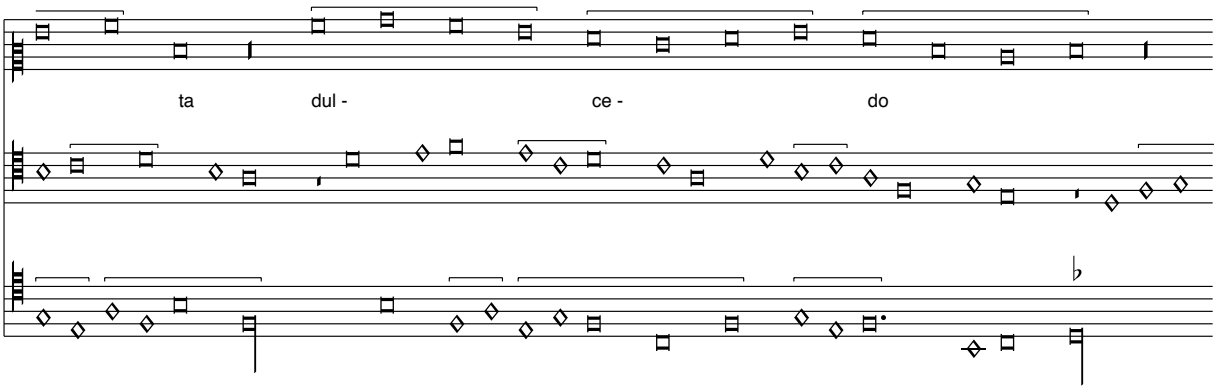
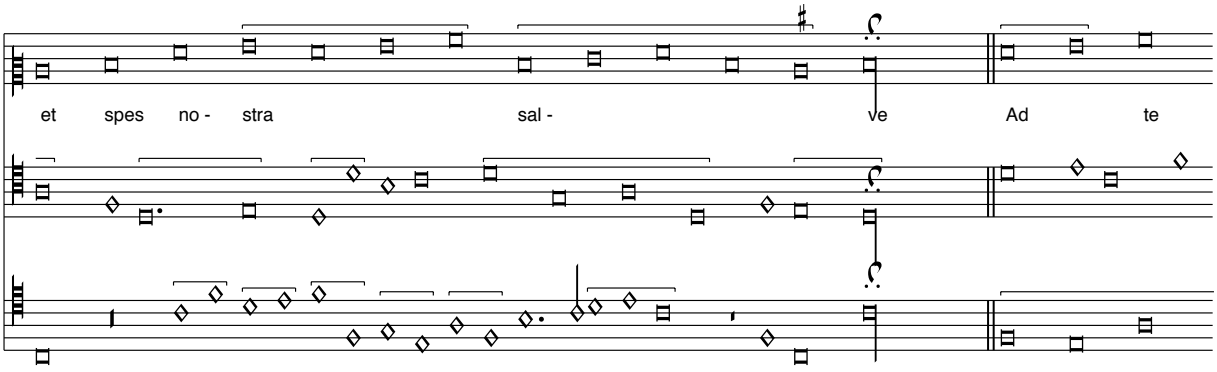
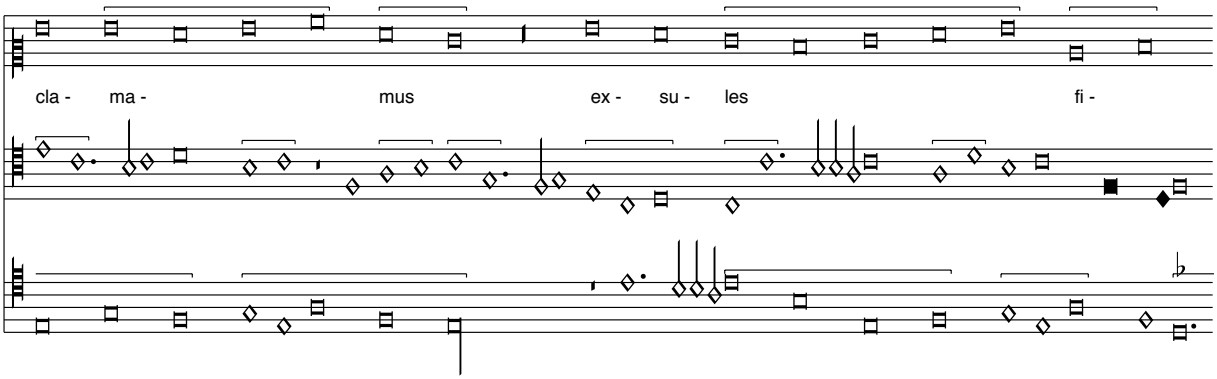

ta dul - ce - do

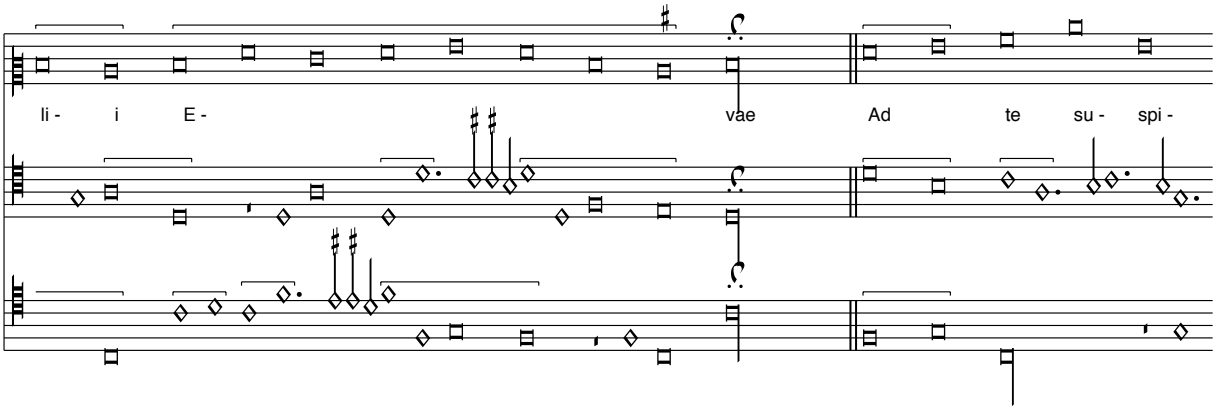
50


et spes no - stra sal - ve Ad te

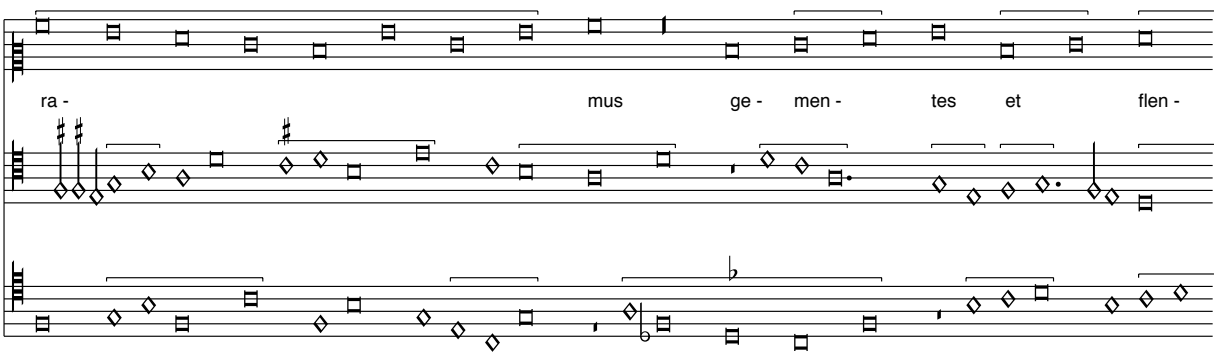
67


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

84


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

101



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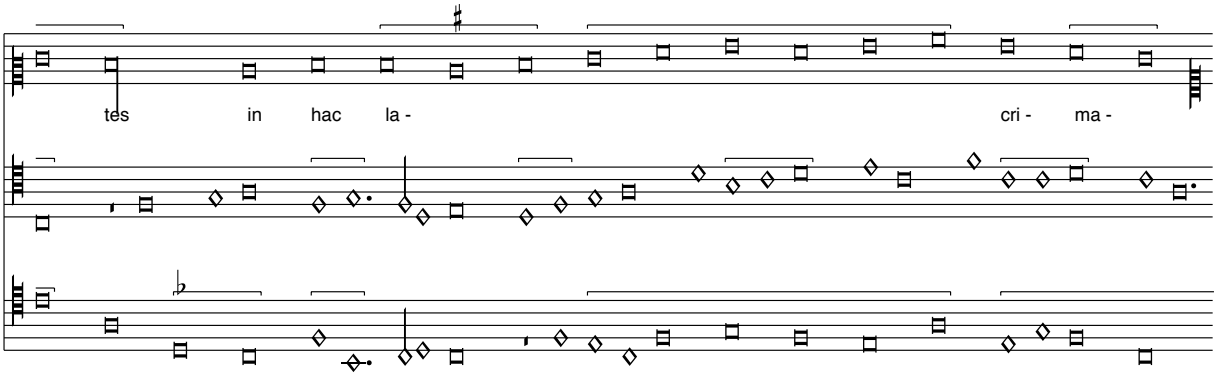

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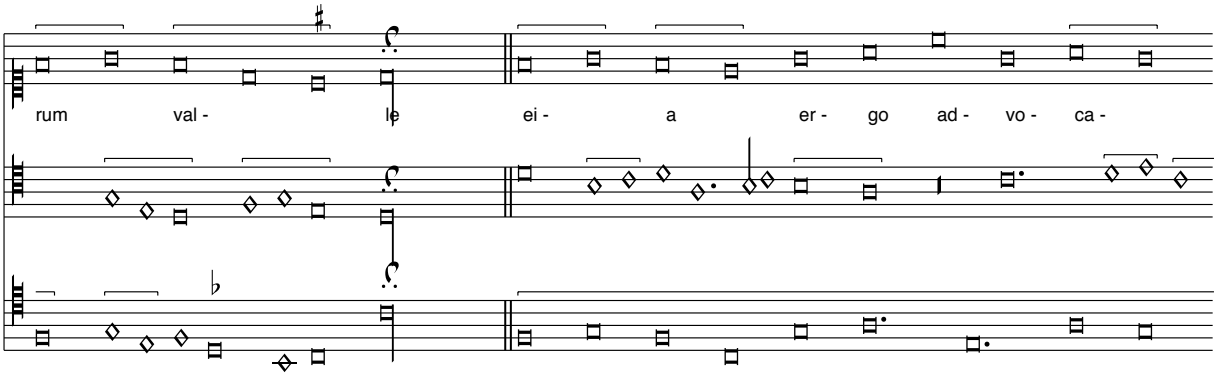

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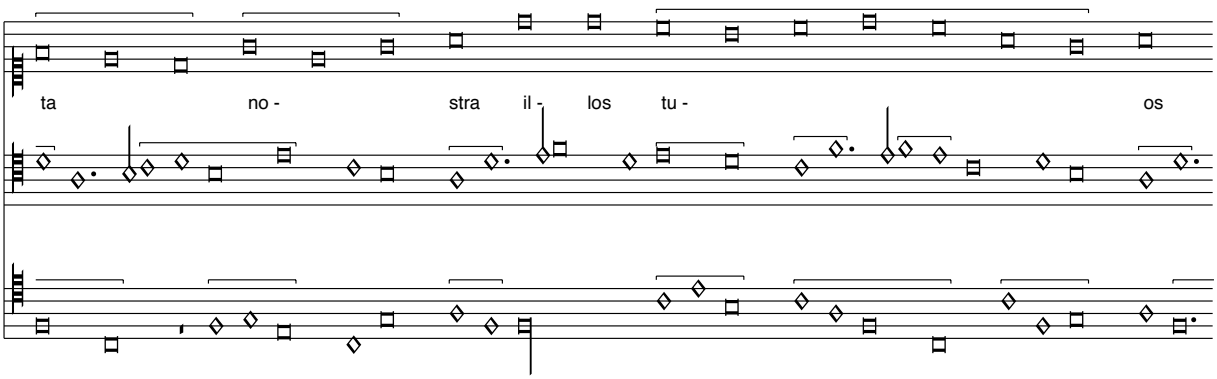

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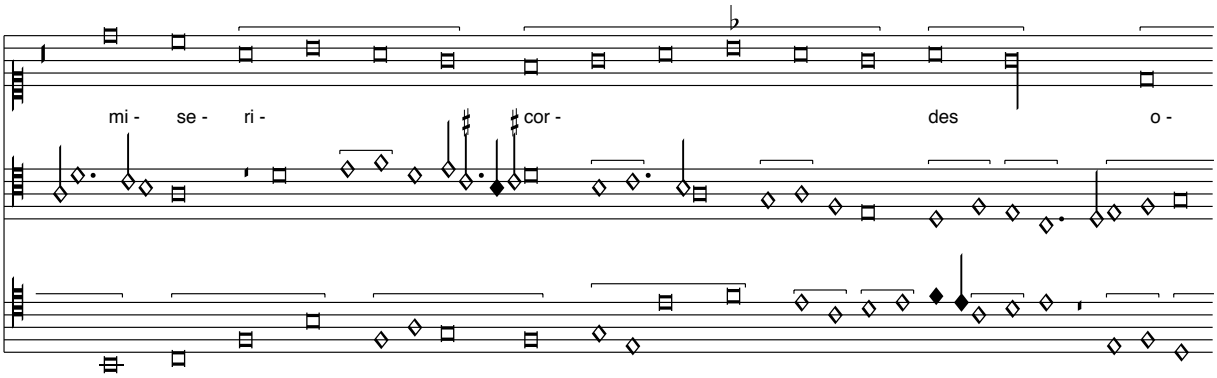
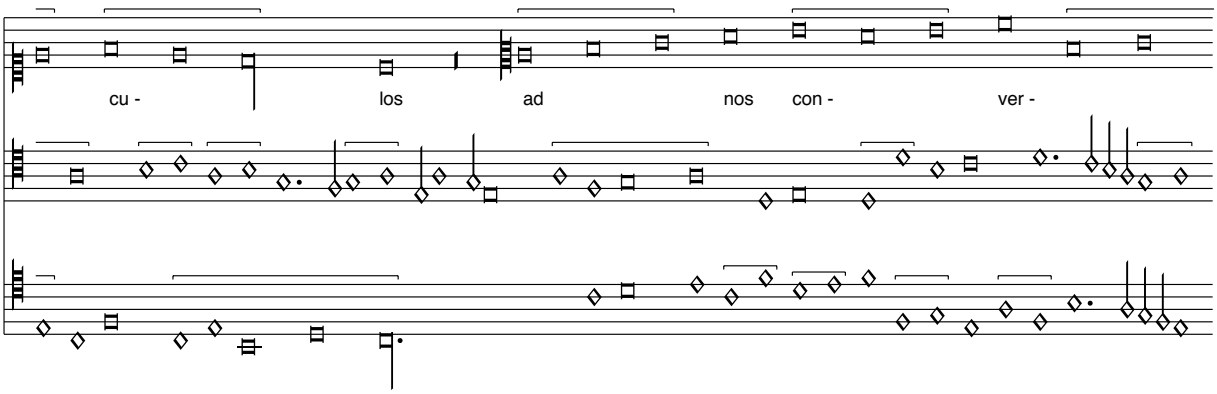
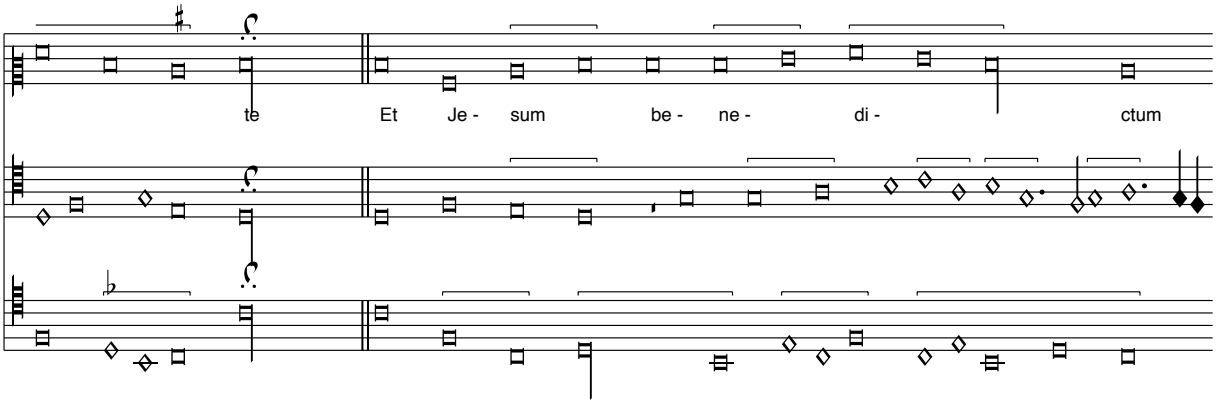


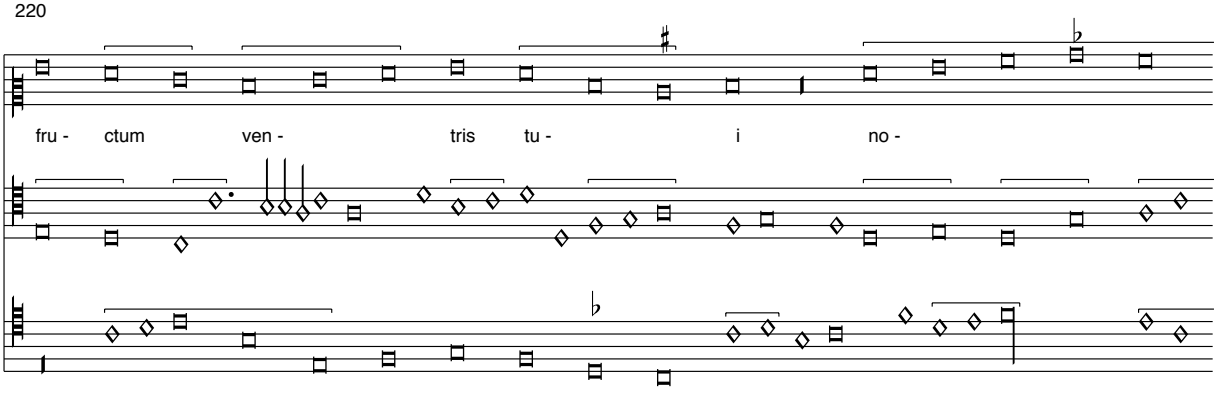
186



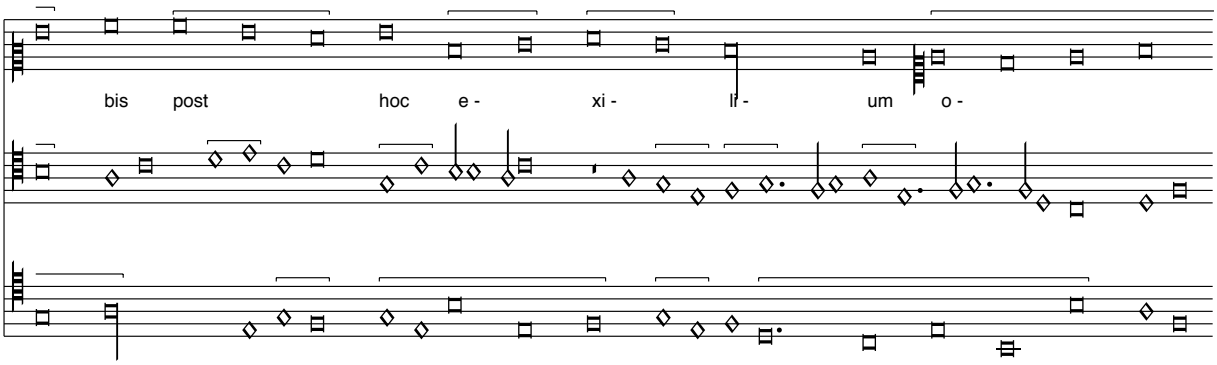
203



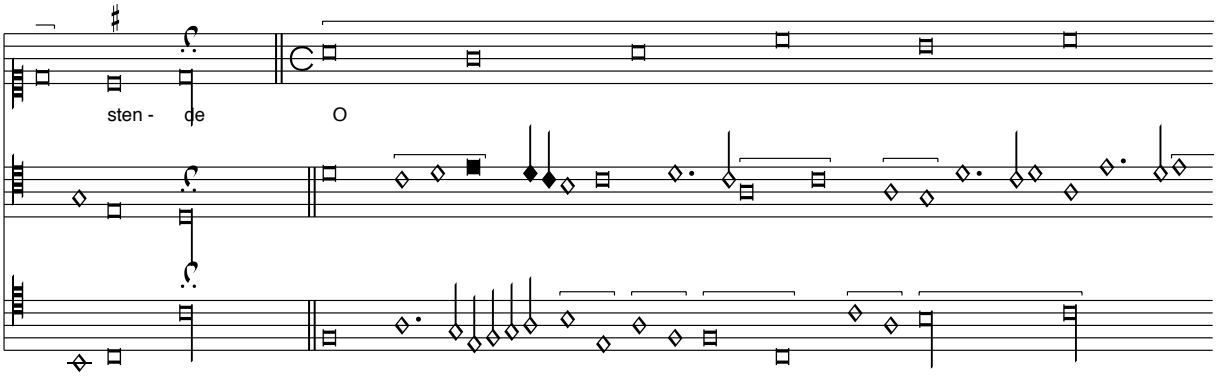
220



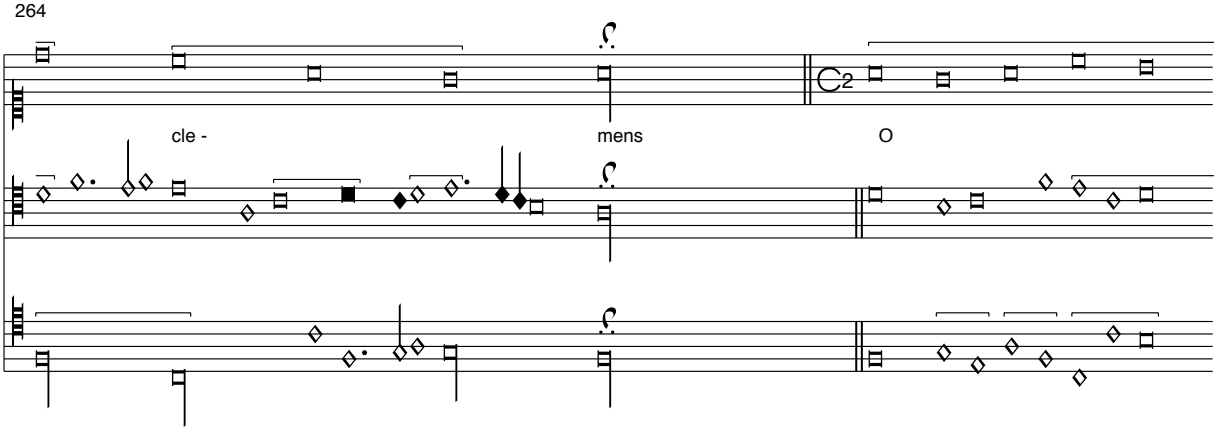
237



254



264



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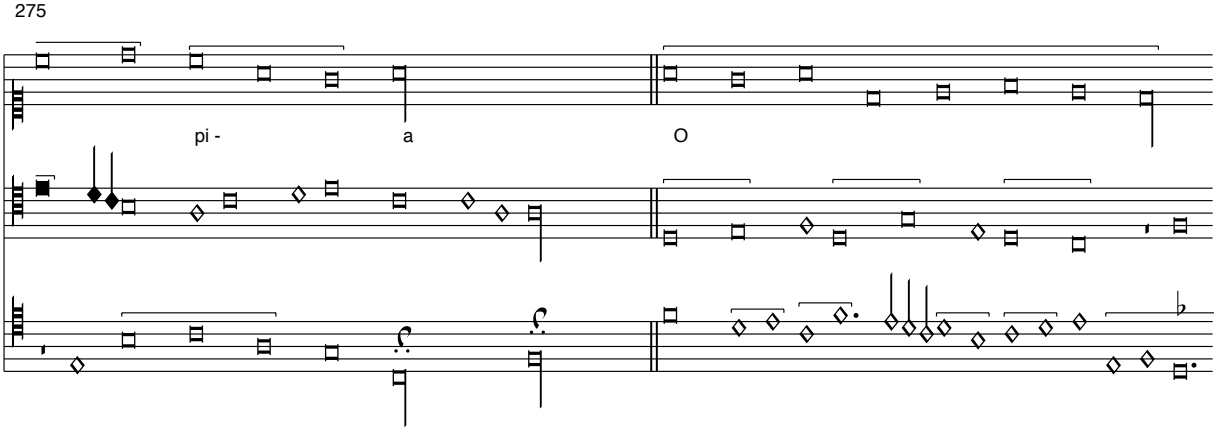
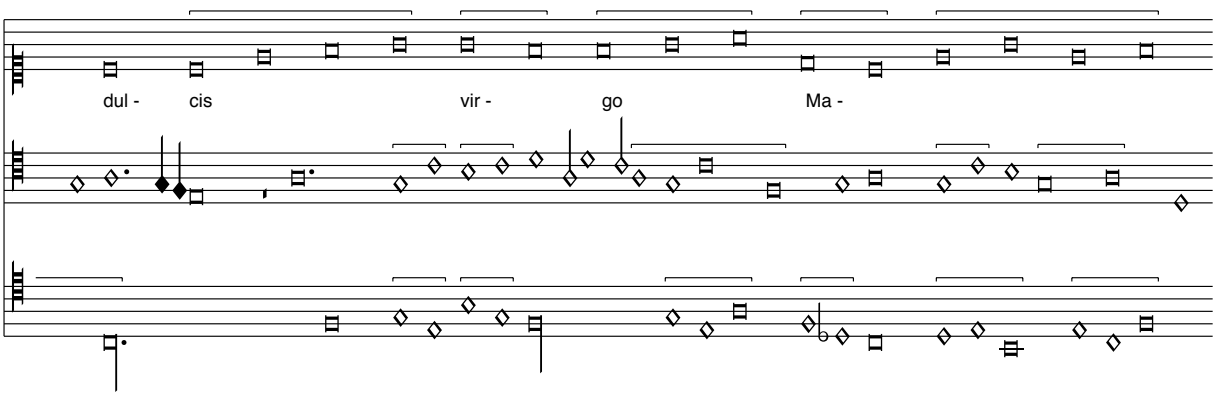
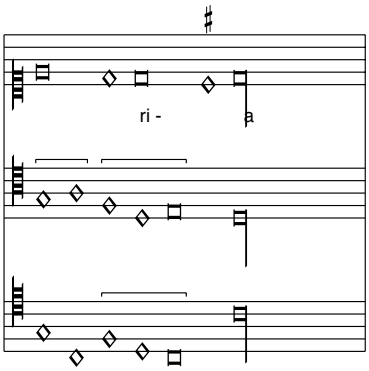


292

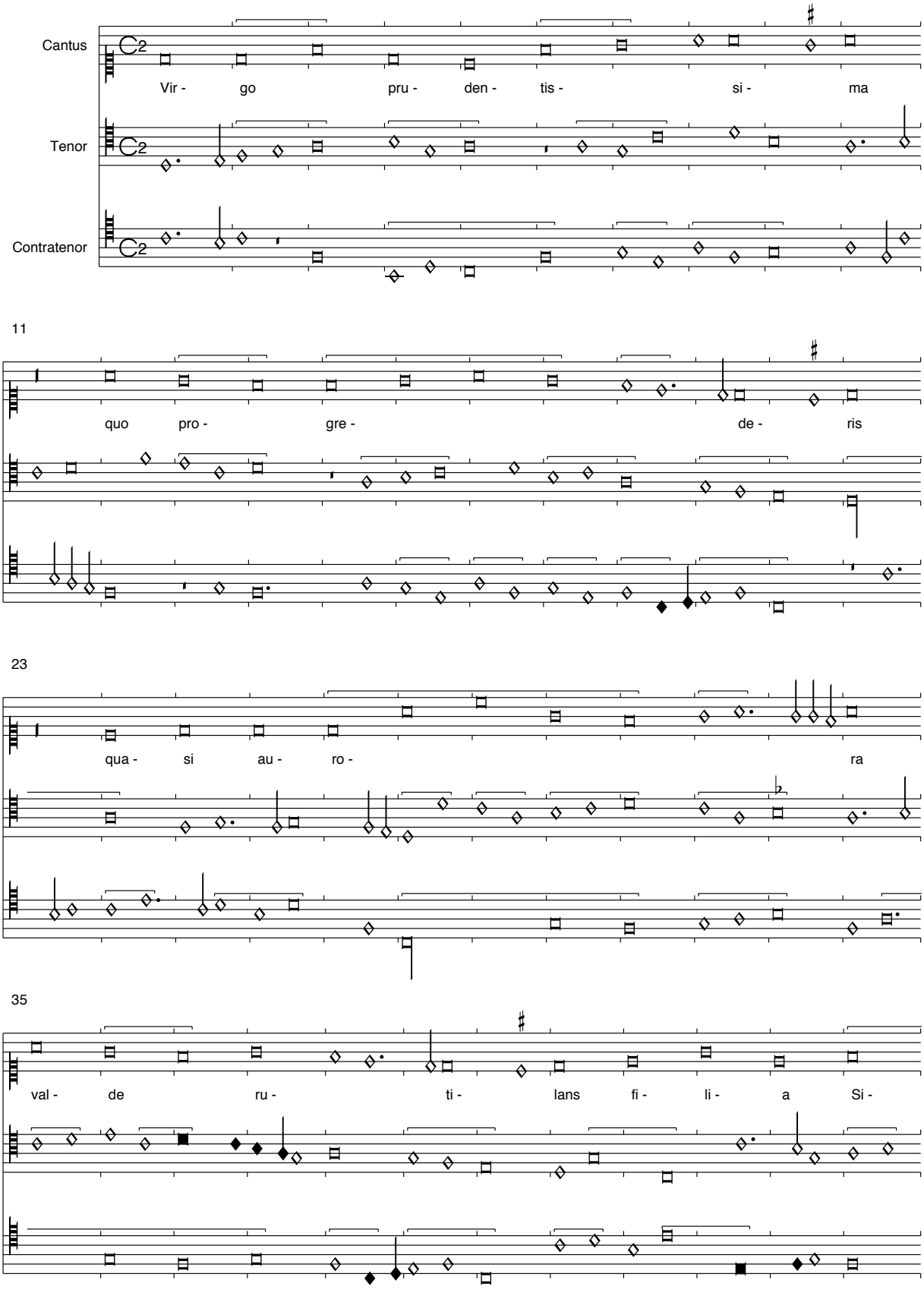


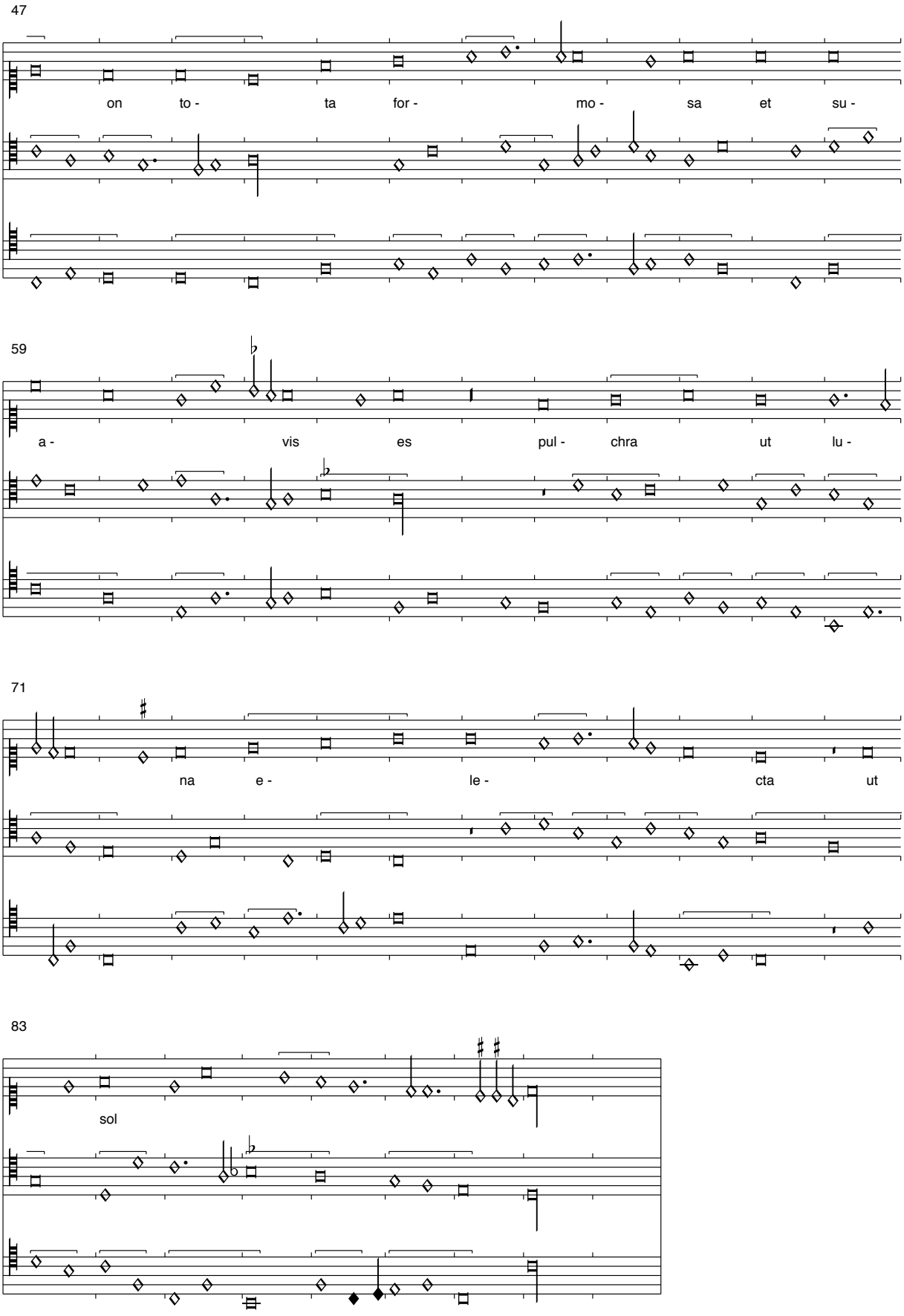
309



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

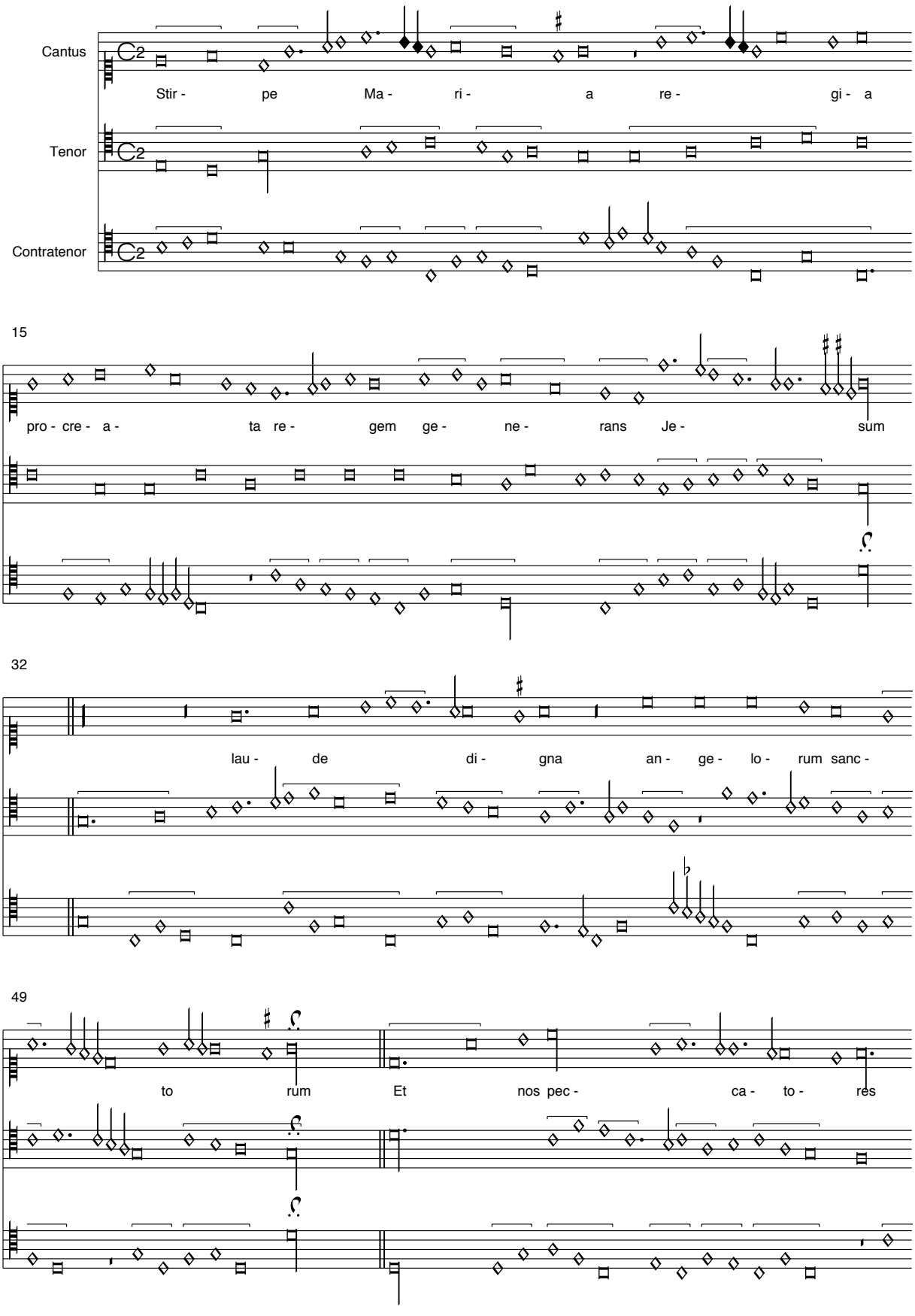
Virgo prudentissima
Glogau Nr. 109



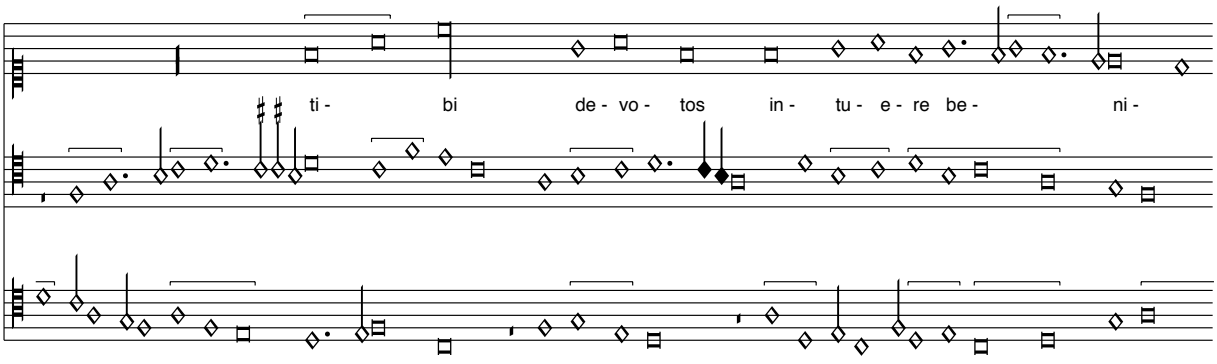


Im Contratenor T. 24- 27 wurden die dissonierenden Töne emendiert.

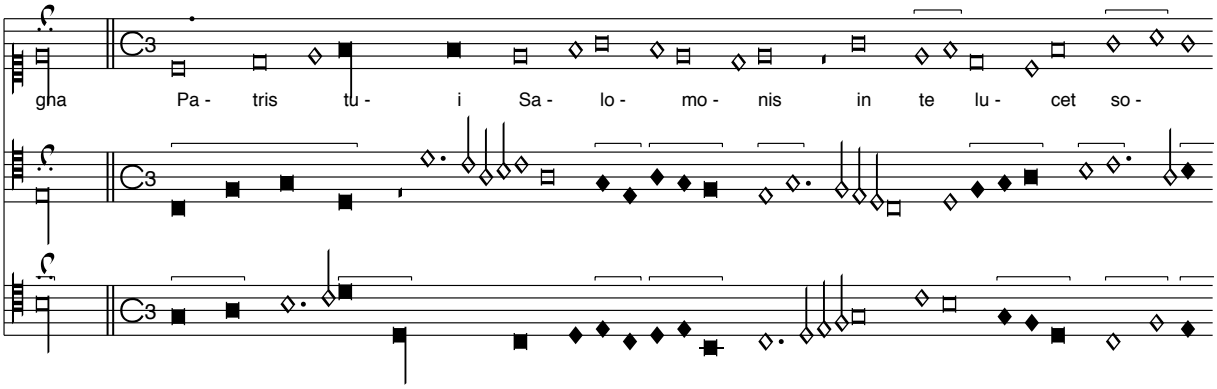
Stirpe Maria
Glogau Nr. 110



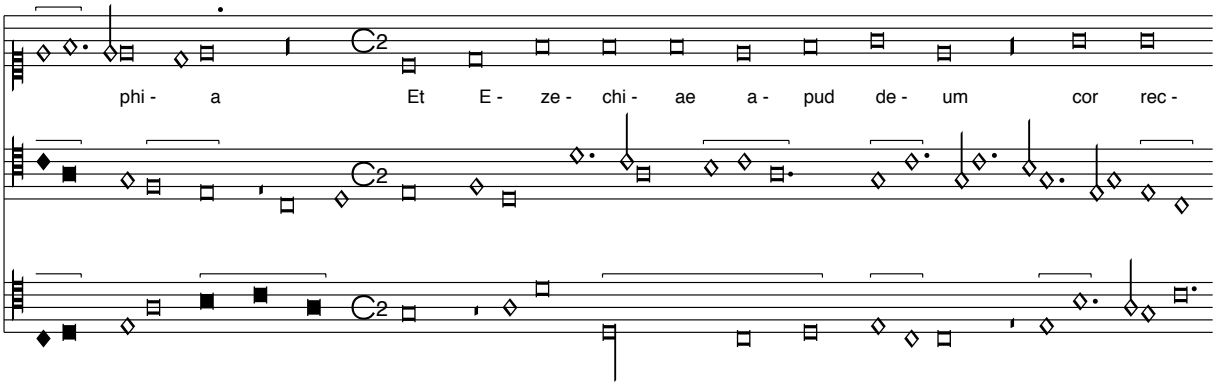
66


ti - bi de - vo - tos in - tu - e - re be - ni -

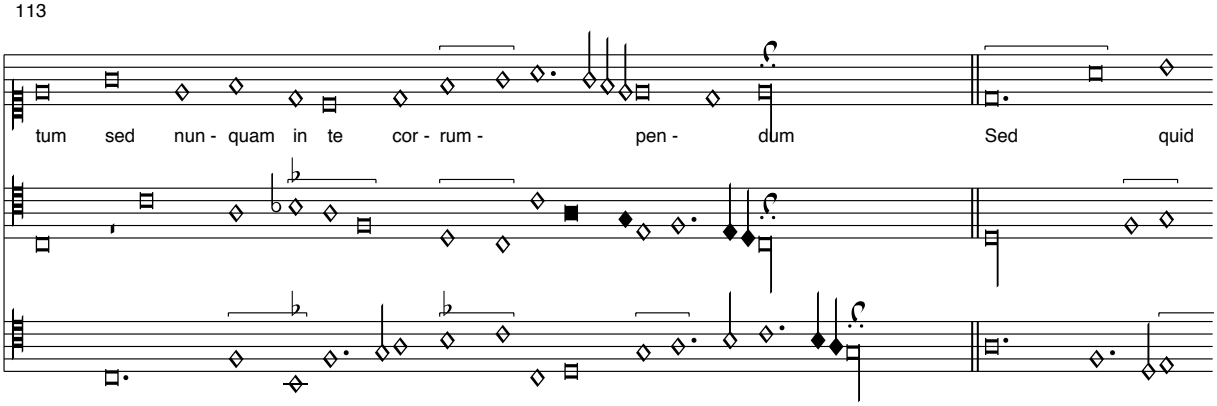
83

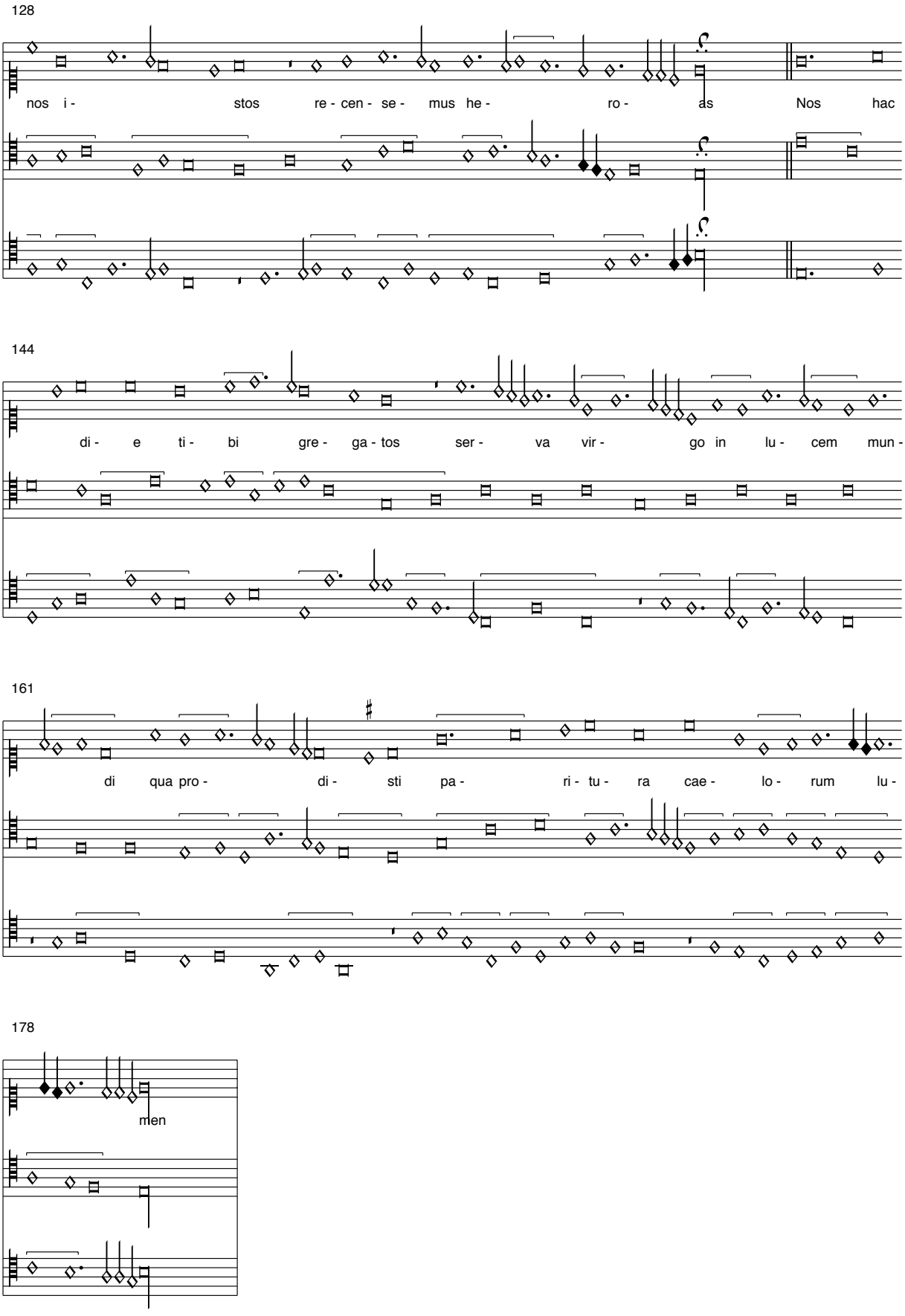

gha Pa - tris tu - i Sa - lo - mo - nis in te lu - cet so -

97


phi - a Et E - ze - chi - ae a - pud de - um cor rec -

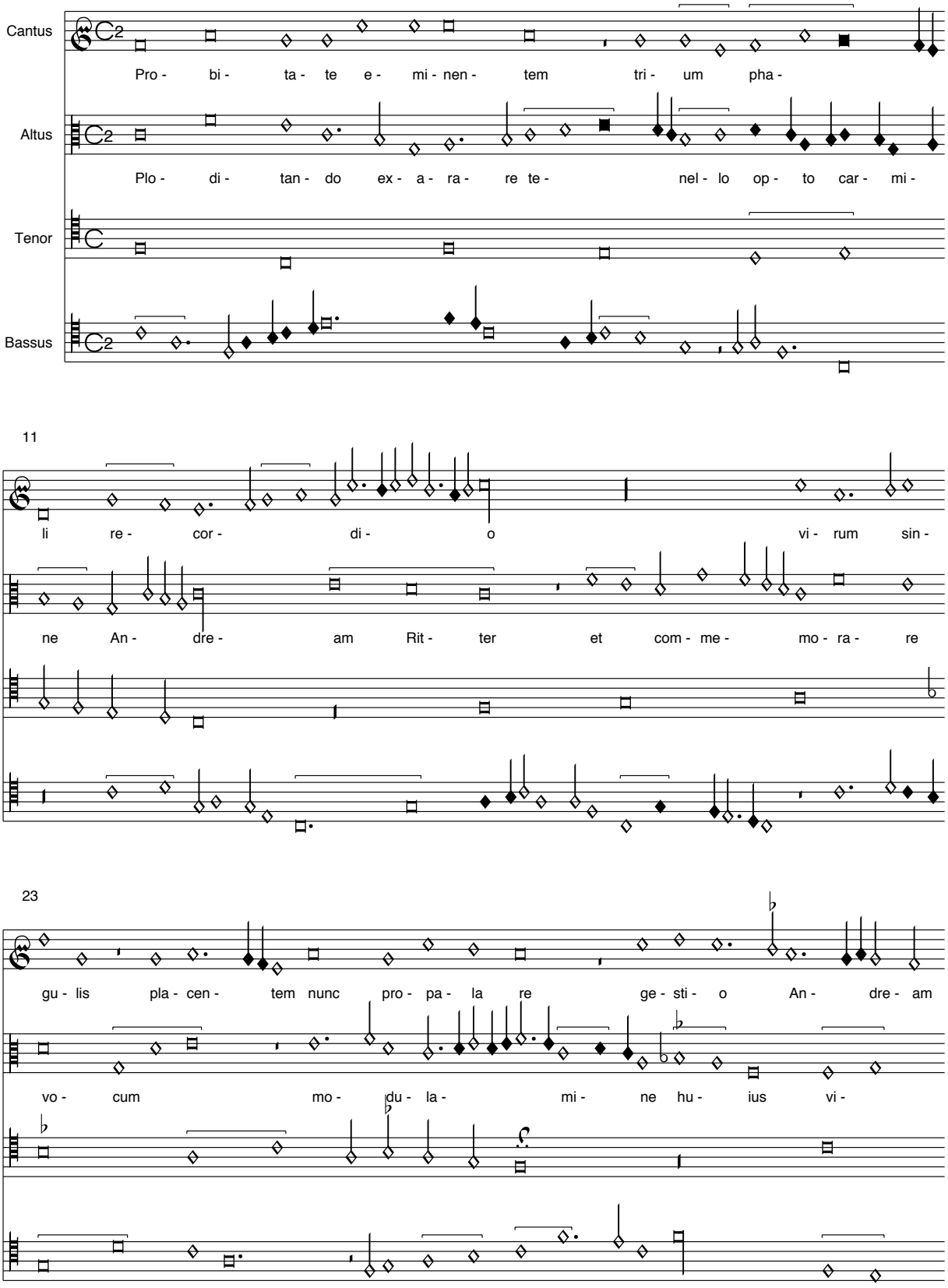
113

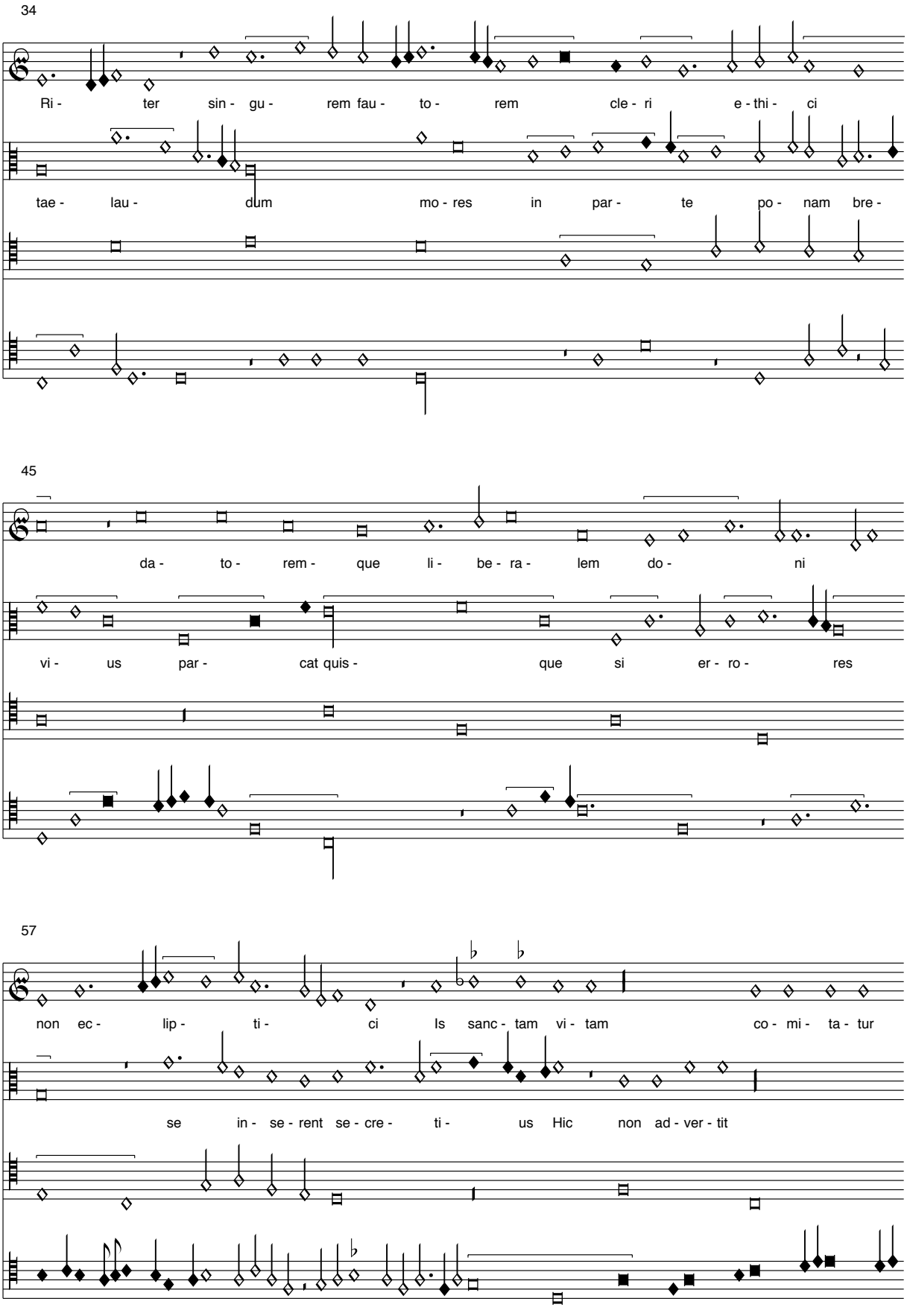

tum sed nun - quam in te cor - rum - pen - dum Sed quid



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

Probitate eminentem
Glogau Nr. 111




34
Ri - ter sin - gu - rem fau - to - rem cle - ri e - thi - ci
tae - lau - dum mo - res in par - te po - nam bre -
45
da - to - rem - que li - be - ra - lem do - ni
vi - us par - cat quis - que si er - ro - res
57
non ec - lip - ti - ci Is sanc - tam vi - tam co - mi - ta - tur
se in - se - rent se - cre - ti - us Hic non ad - ver - tit

69

et mo - rum rec - ti - tu - di - nem

mu - li - e - res vi - ven - tes in com - po - si -

81

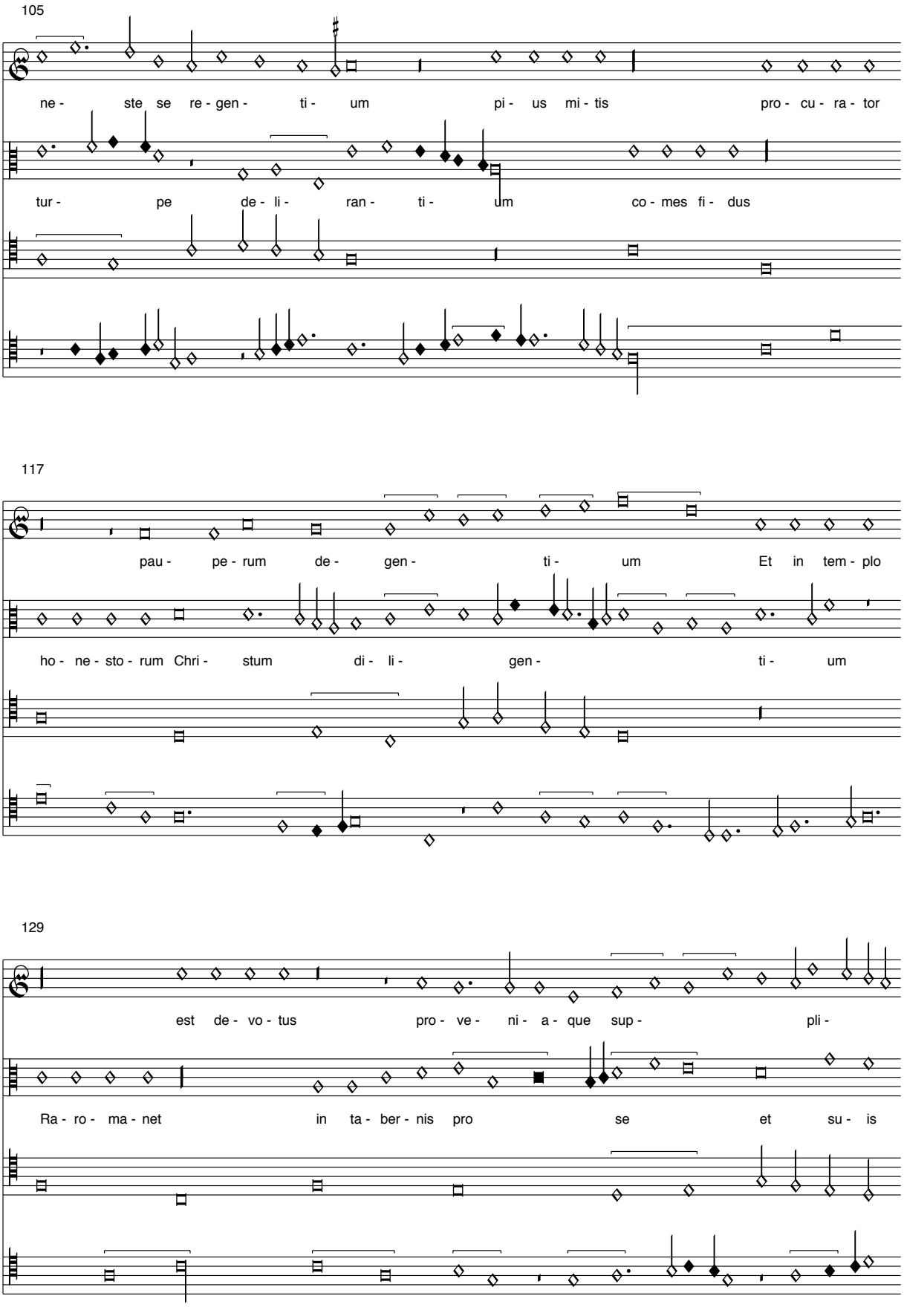
am - ple - xa - tur ve - ne - ra - tur iu - sto - rum sanc - ti - tu - di -

te sed pu - el - las men - te me - ras di - li - git the - o - re -

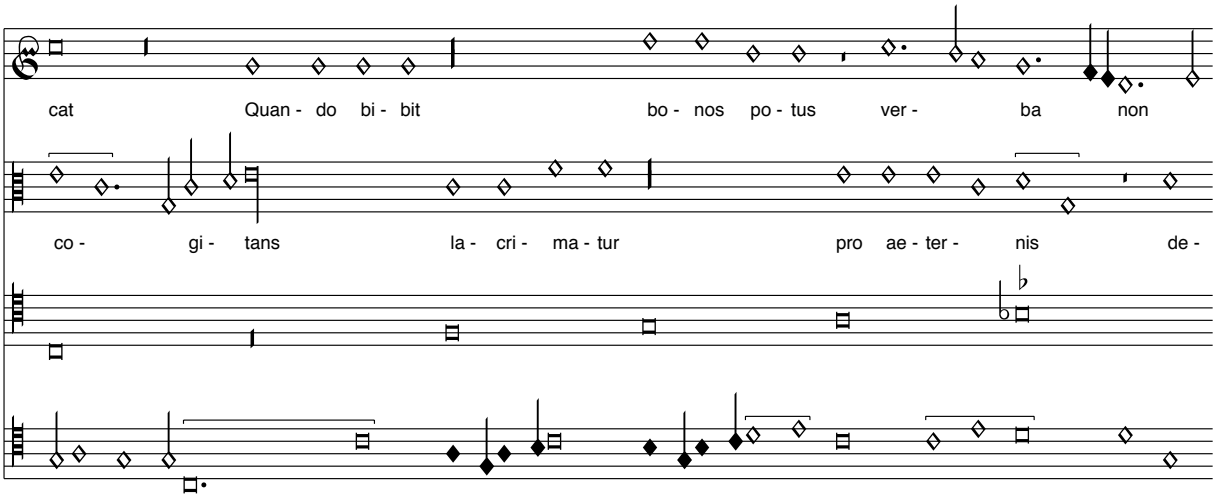
93

nem Hic cle - ro - rum est a - ma - tor ho -

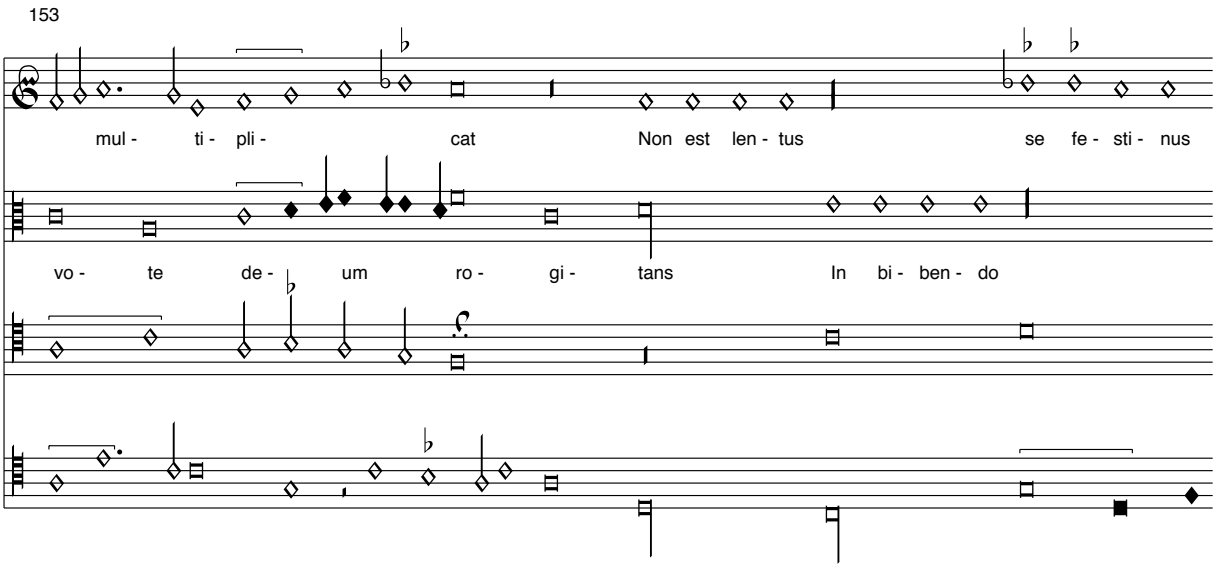
ti - ce Est per - se - cu - tor ru - sti - co - rum


105
ne - ste se re - gen - ti - um pi - us mi - tis pro - cu - ra - tor
tur - pe de - li - ran - ti - um co - mes fi - dus
117
pau - pe - rum de - gen - ti - um Et in tem - plo
ho - ne - sto - rum Chri - stum di - li - gen - ti - um
129
est de - vo - tus pro - ve - ni - a - que sup - pli -
Ra - ro - ma - net in ta - ber - nis pro se et su - is

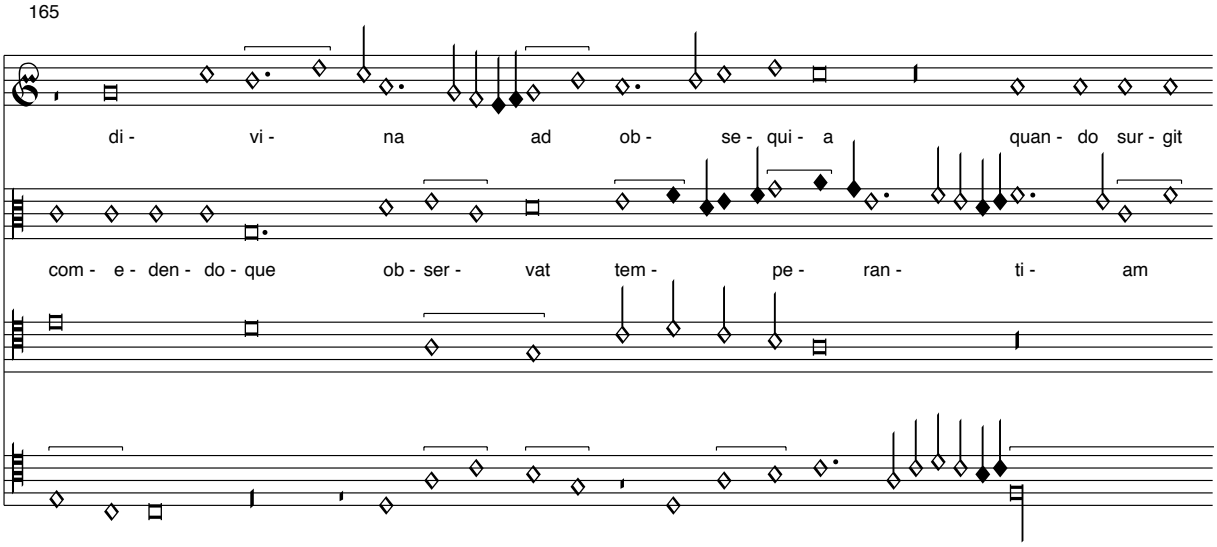
141


cat Quan - do bi - bit bo - nos po - tus ver - ba non
co - gi - tans la - cri - ma - tur pro ae - ter - nis de -

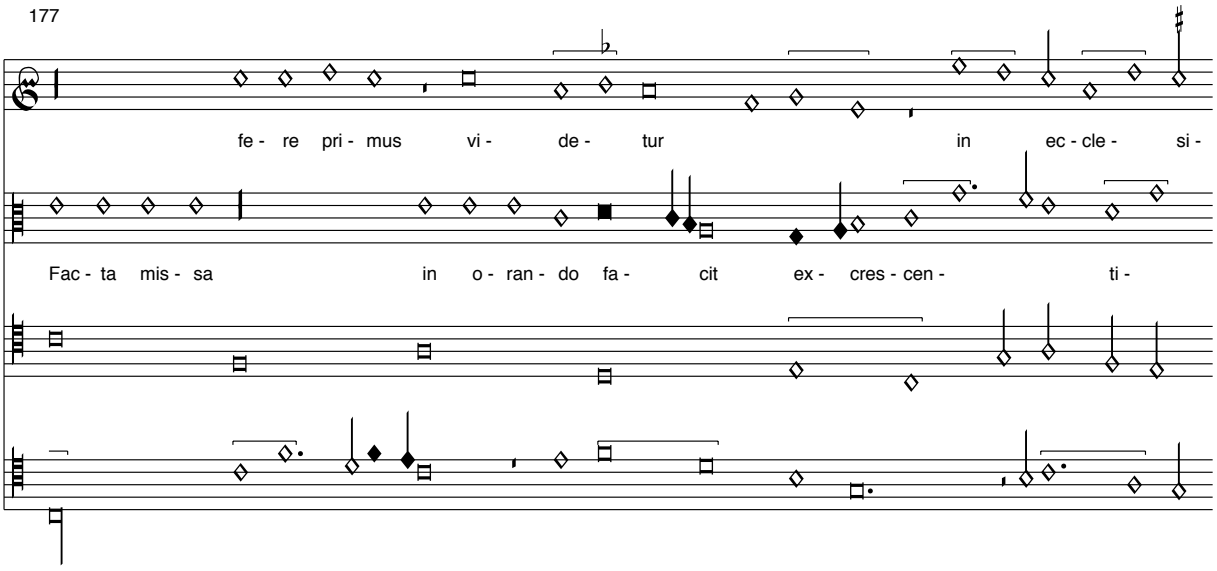
153


mul - ti - pli - cat Non est len - tus se fe - sti - nus
vo - te de - um ro - gi - tans In bi - ben - do

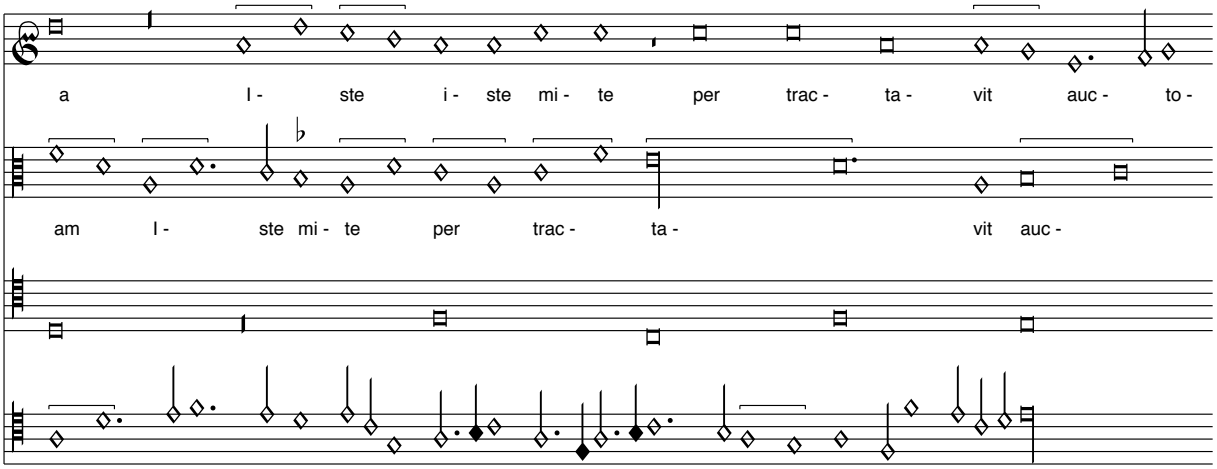
165


di - vi - na ad ob - se - qui - a quan - do sur - git
com - e - den - do - que ob - ser - vat tem - pe - ran - ti - am

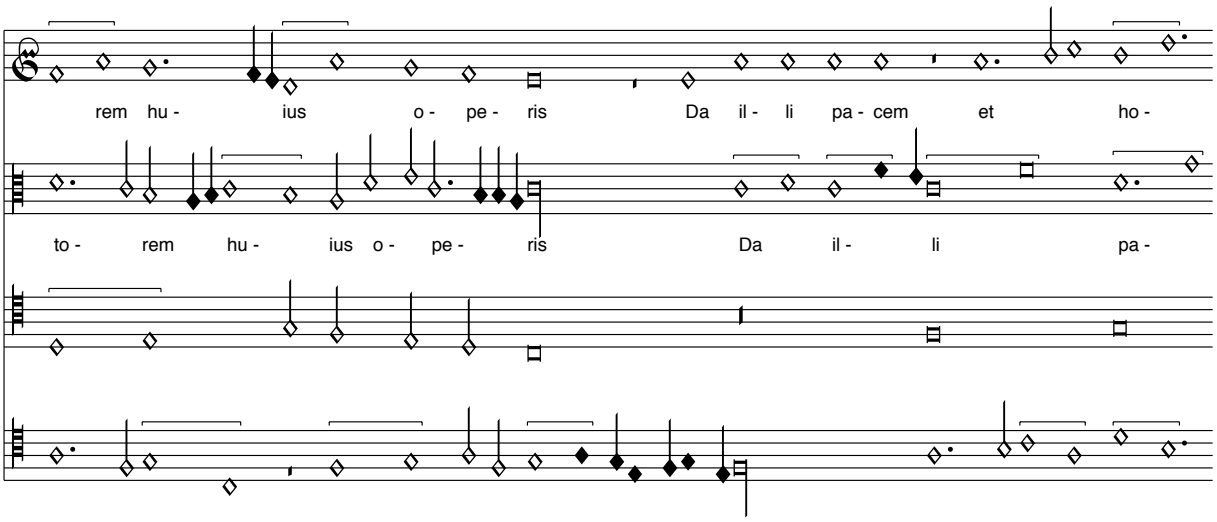
177

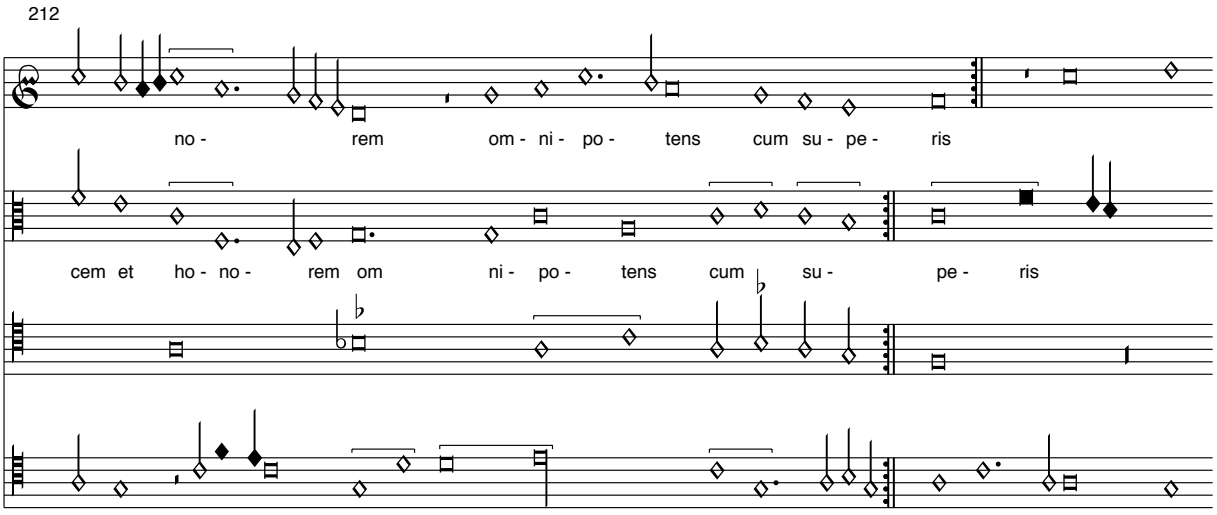

fe - re pri - mus vi - de - tur in ec - cle - si -
Fac - ta mis - sa in o - ran - do fa - cit ex - cres - cen - ti -

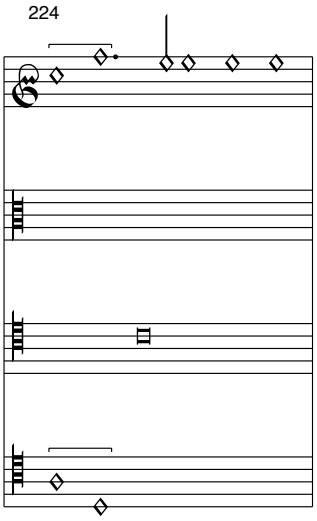
189


a l - ste i - ste mi - te per trac - ta - vit auc - to -
am l - ste mi - te per trac - ta - vit auc -

201


rem hu - ius o - pe - ris Da il - li pa - cem et ho -
to - rem hu - ius o - pe - ris Da il - li pa -





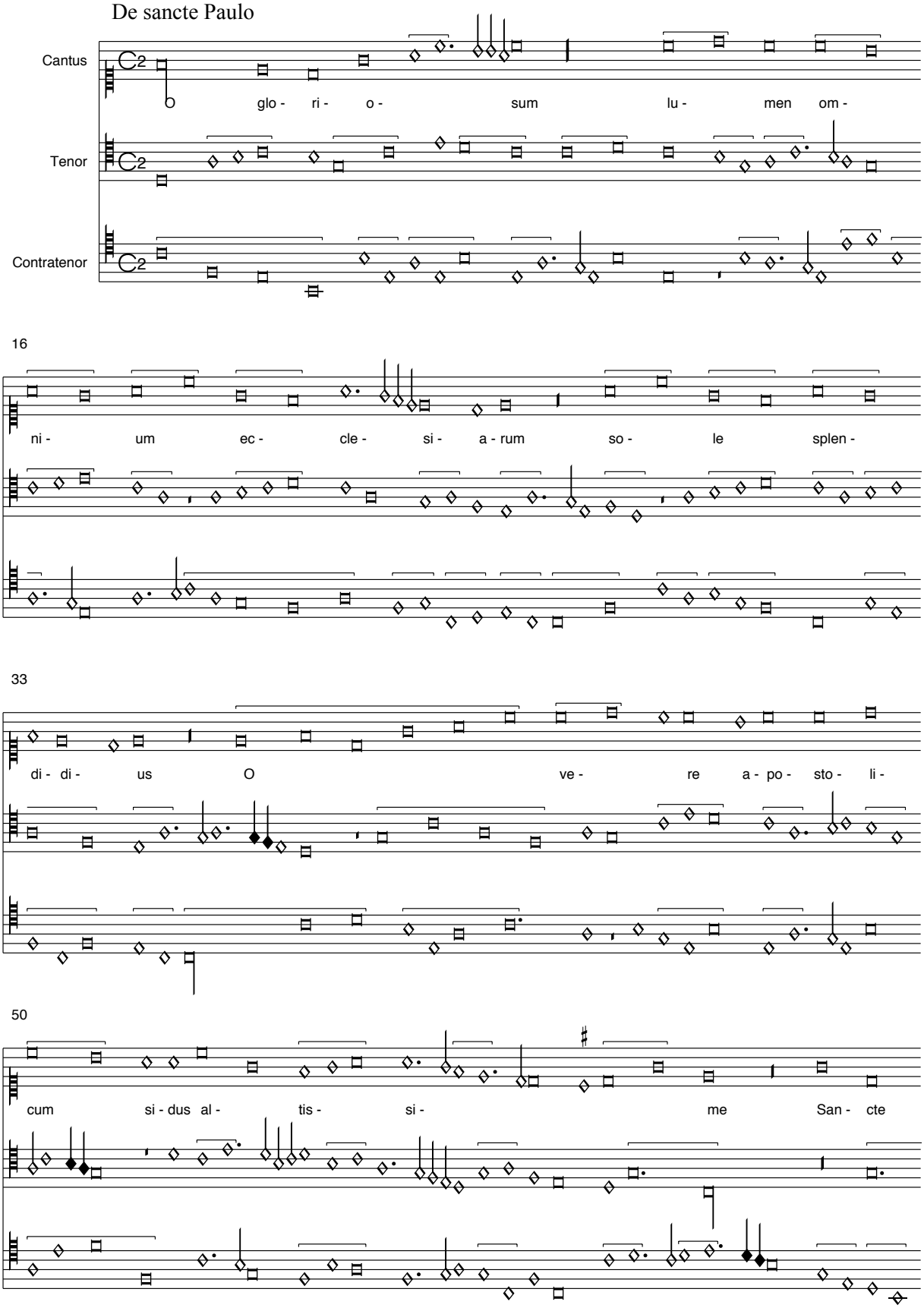
Die beiden Loblied-Texte auf Andreas Ritter (Sohn des Grünberger Schulrektors und Notars Konrad Ritter) sind äußerst kunstvoll verschränkt und treffen sich mit dem identischen Schluss. Etwas rätselhaft ist die Wiederholung, es gibt jedenfalls keinen weiteren Text für diese Wiederholung. Auch wie genau der Schluss gestaltet ist, ob einfach ein Halt auf der letzten Brevis oder ein Ausklingen, muss offen bleiben.
Ich gebe im Folgenden die nützlichen Übesetzungen der beiden Texte aus „Das Erbe deutscher Musik“ wieder:

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

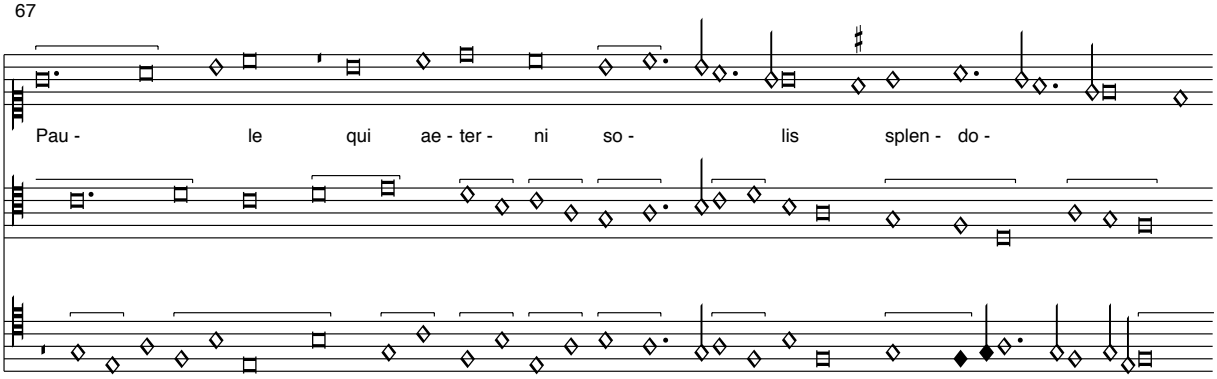
Jubelnd will ich im kargen Liede den Andreas Ritter beschreiben und seiner im Wohlklang der Töne gedenken. Ich will kürzlich zum Teil seines Lebens löbliche Sitten kundtun. Man verzeihe, wenn sich Irrtümer einschleichen. Er blickt nicht auf Frauen, die zuchtlos leben, aber er liebt platonisch Mädchen,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

O gloriosum lumen
Glogau Nr. 112

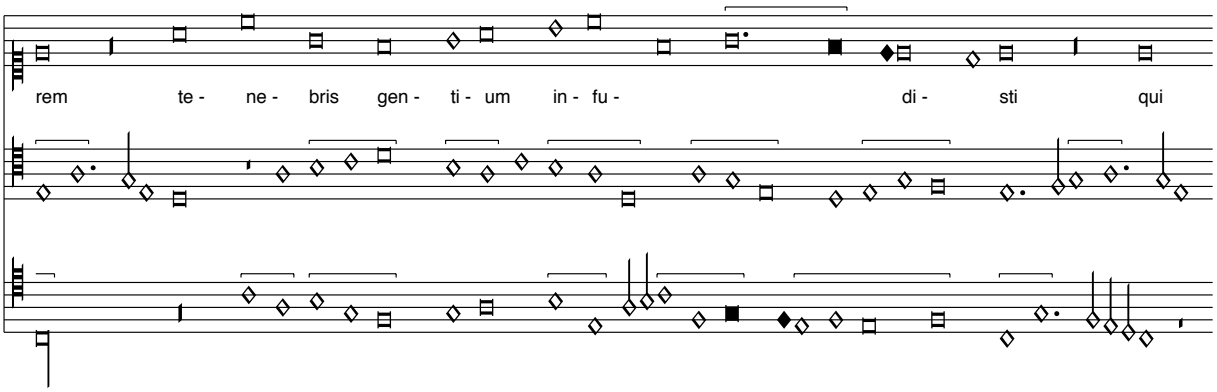
De sancte Paulo



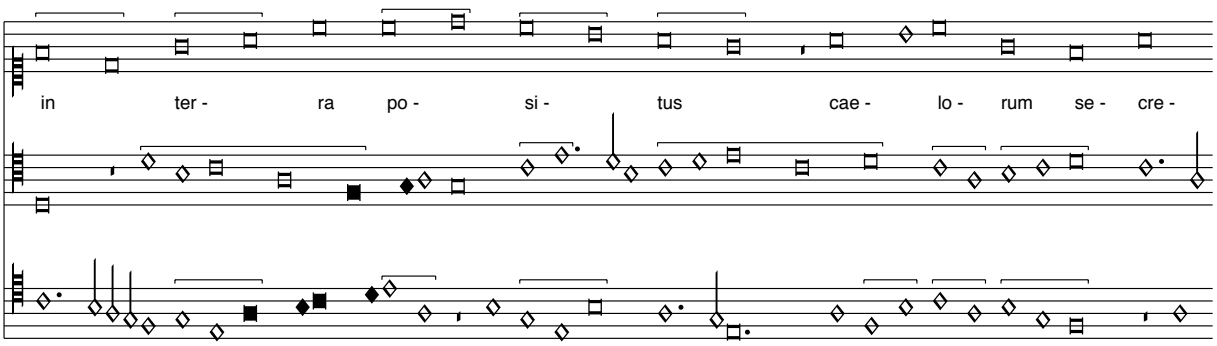
67


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

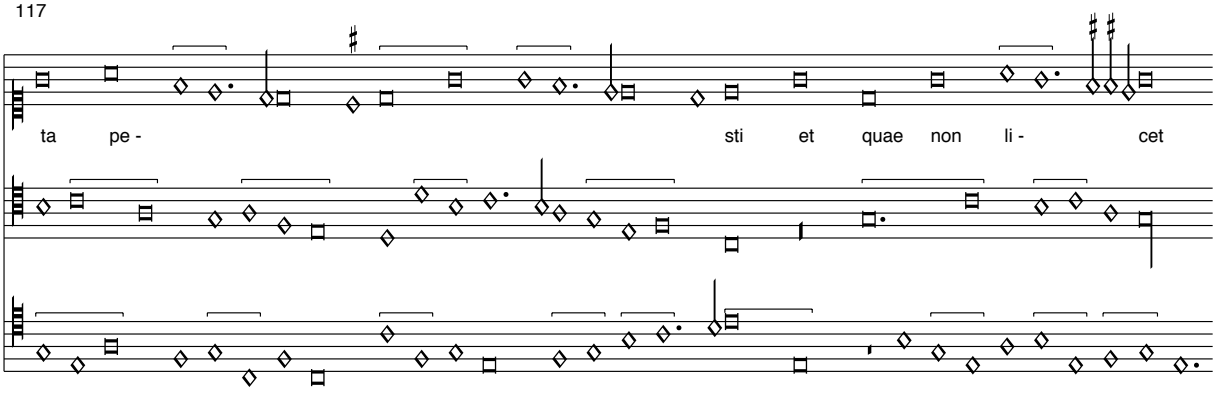
83

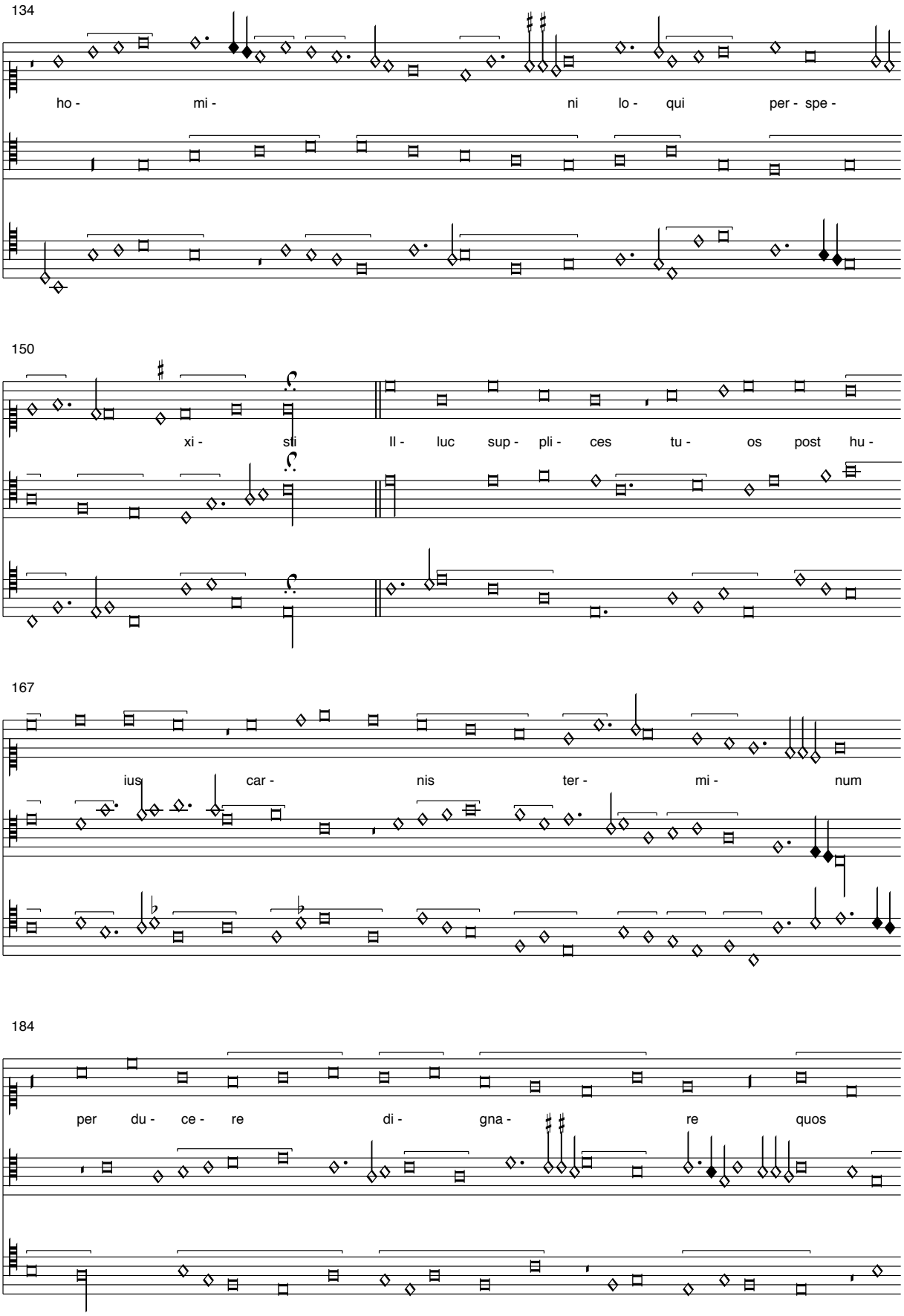

rem te - ne - bris gen - ti - um in - fu - di - sti qui

100

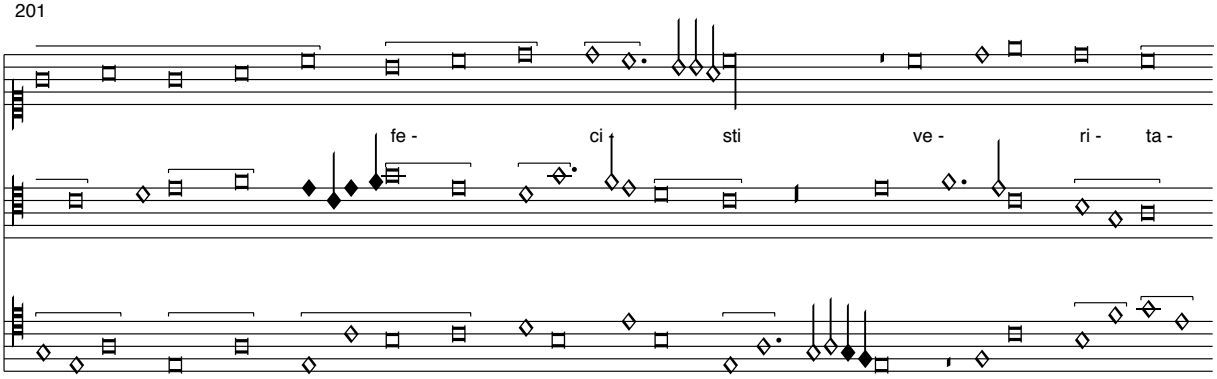

in ter - ra po - si - tus cae - lo - rum se - cre -

117

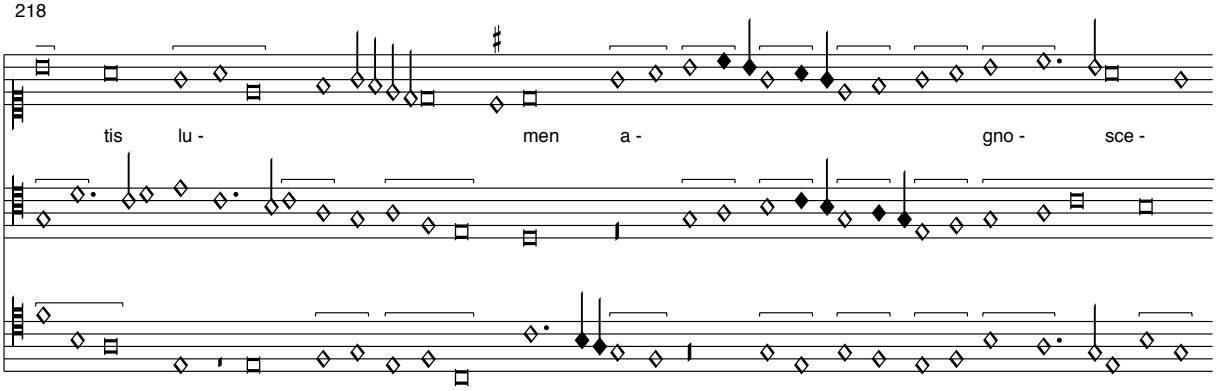

ta pe - sti et quae non li - cet


134
ho - mi - ni lo - qui per - spe -
150
xi - sti ll - luc sup - pli - ces tu - os post hu -
167
ius car - nis ter - mi - num
184
per du - ce - re di - gna - re quos

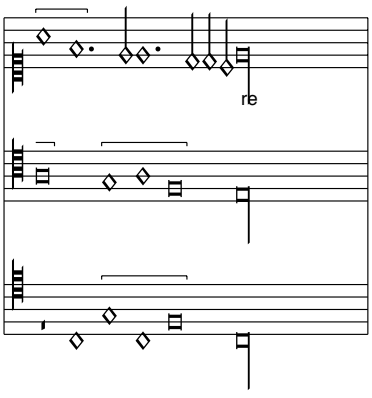
201



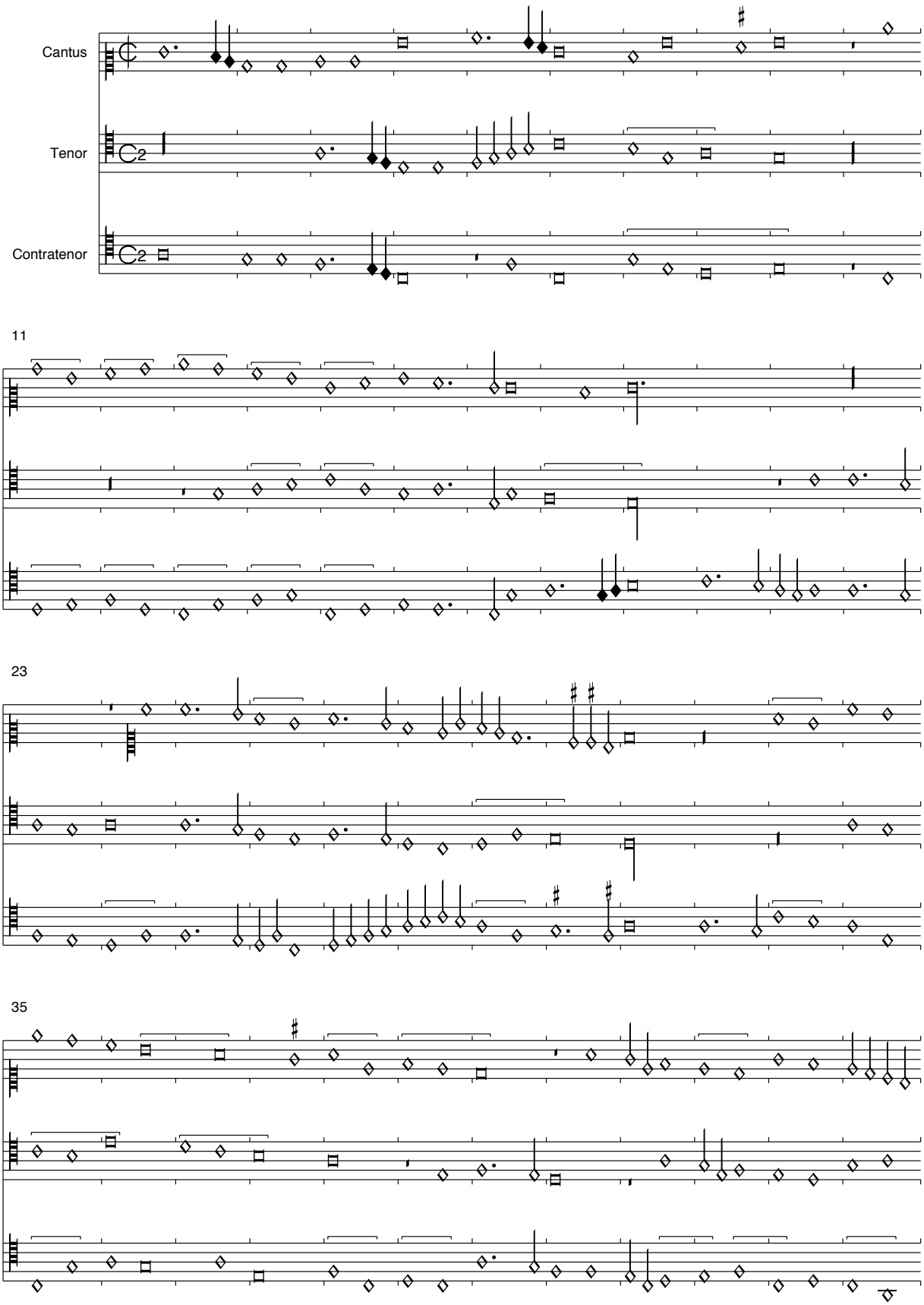
218



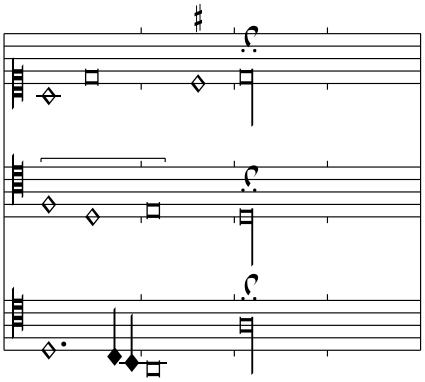
234



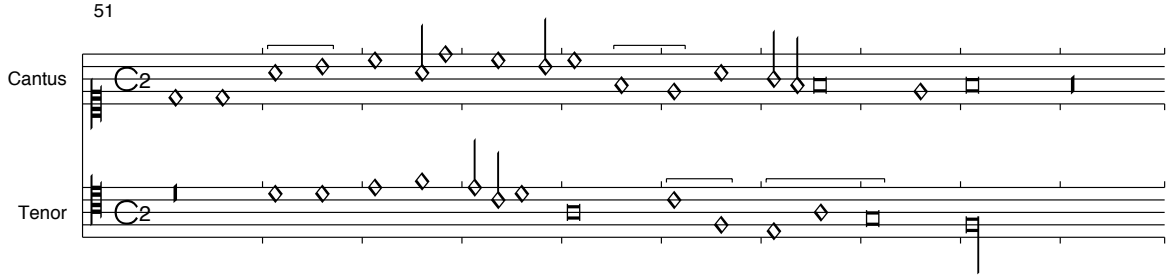
Der ratten schwantcz
Glogau Nr. 113



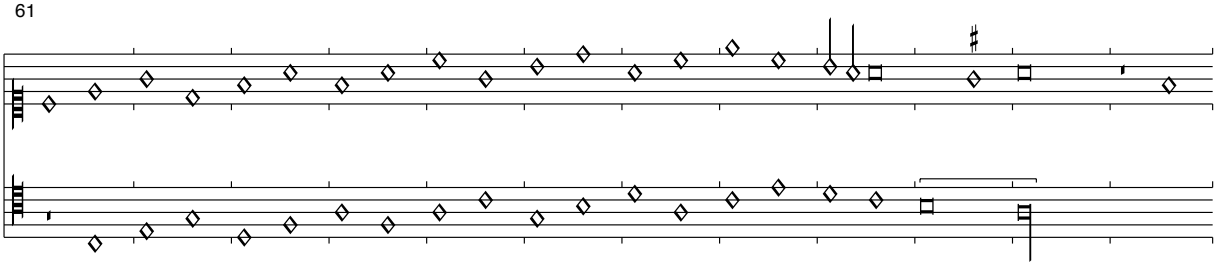
47



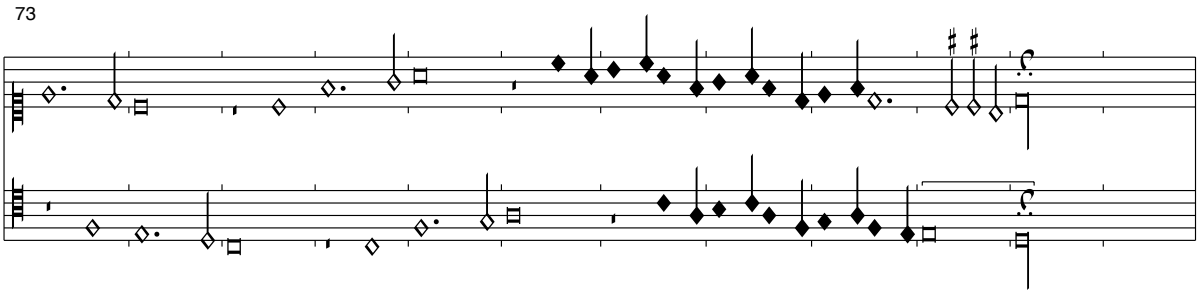
51

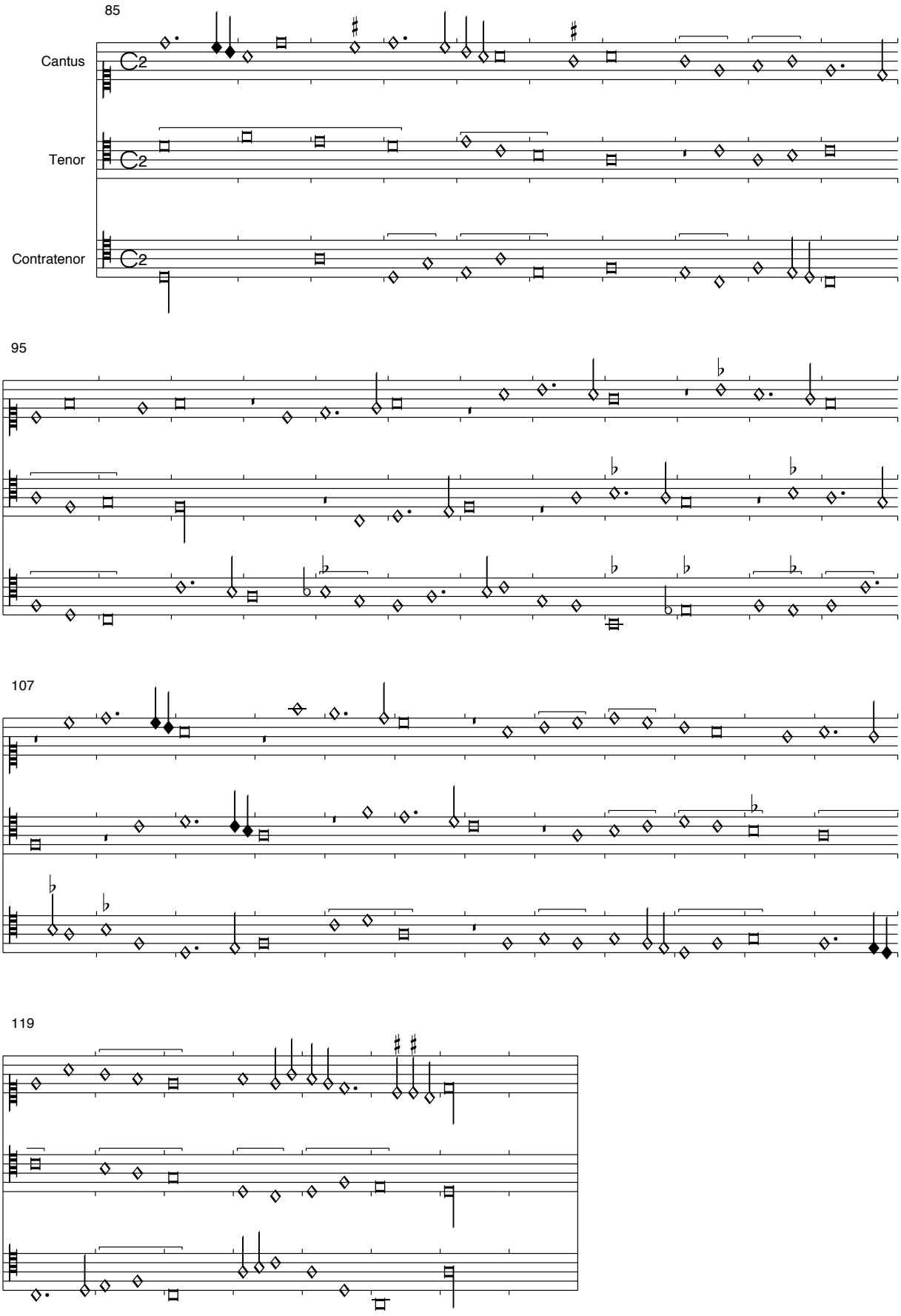


61

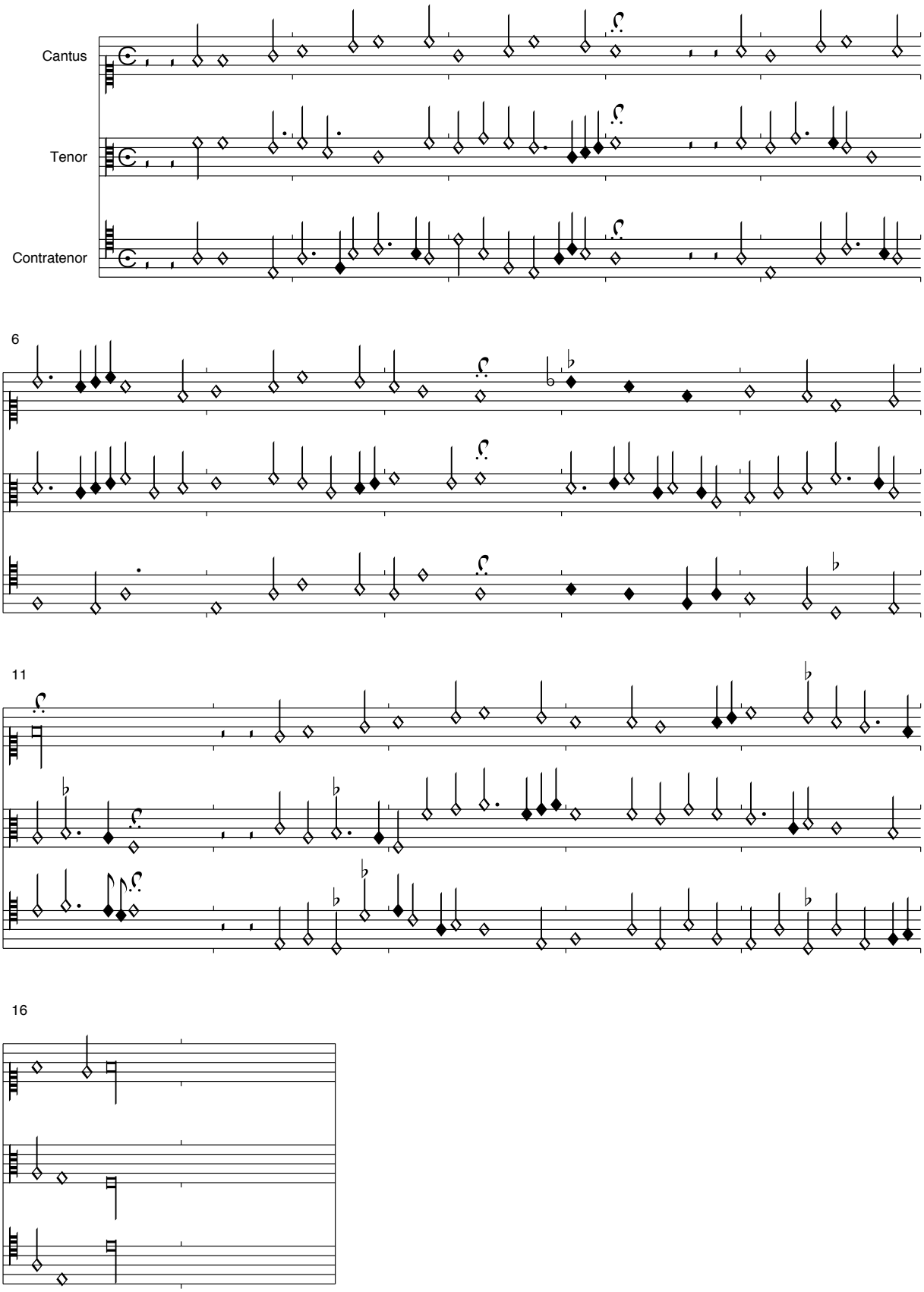


73



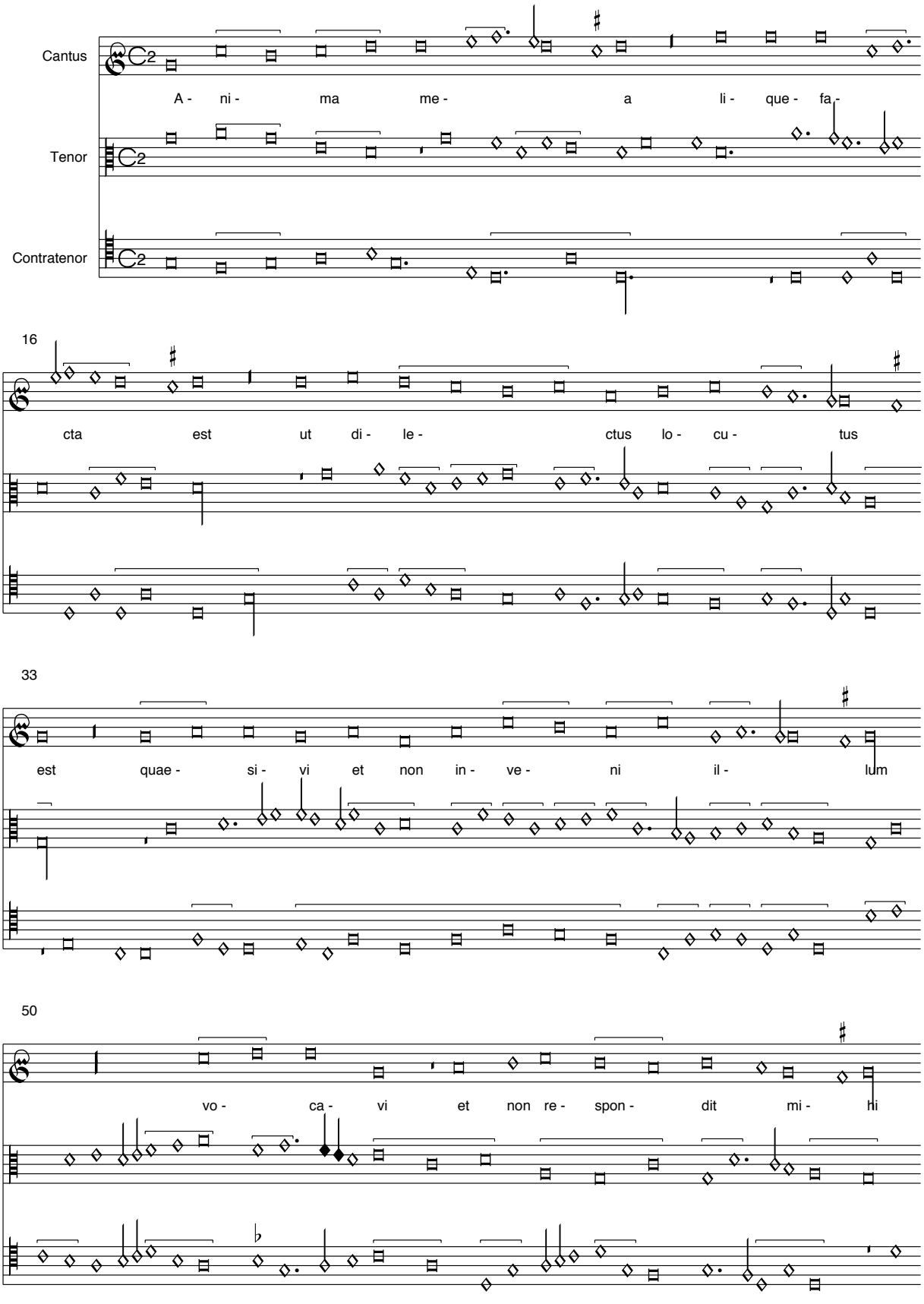

85
Cantus
Tenor
Contratenor
95
107
119

Es seufczt eyne fraw
Glogau Nr. 114

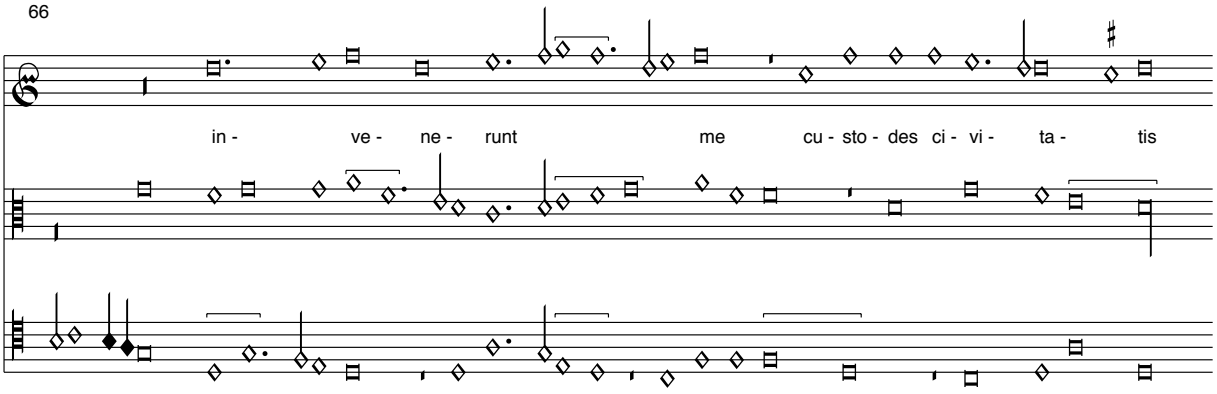


Anima mea liquefacta

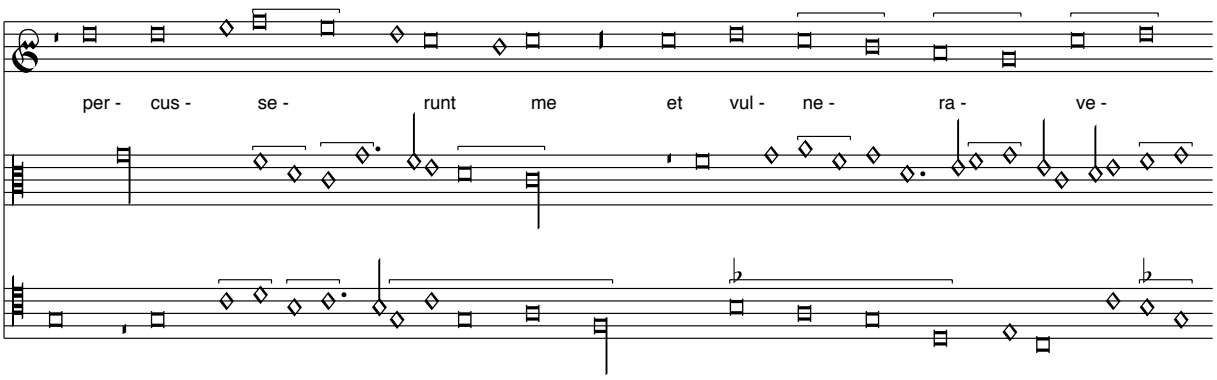
Glogau Nr. 115



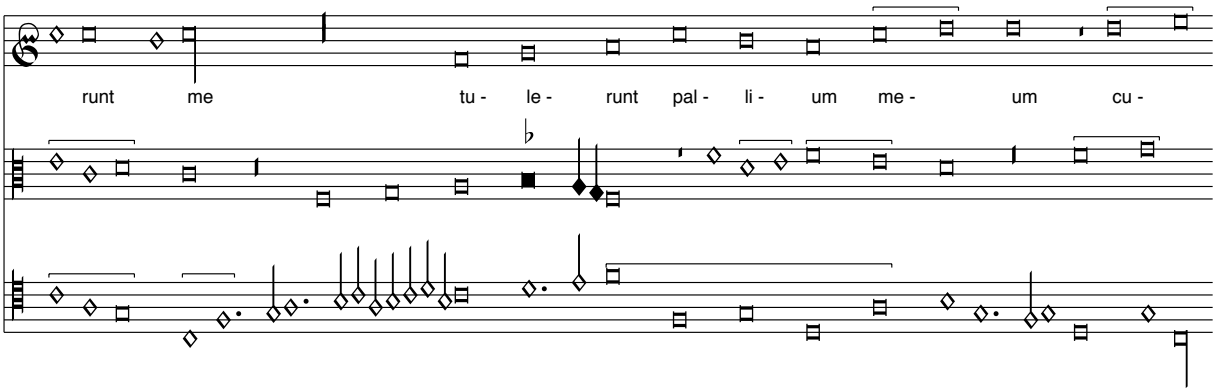
66


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

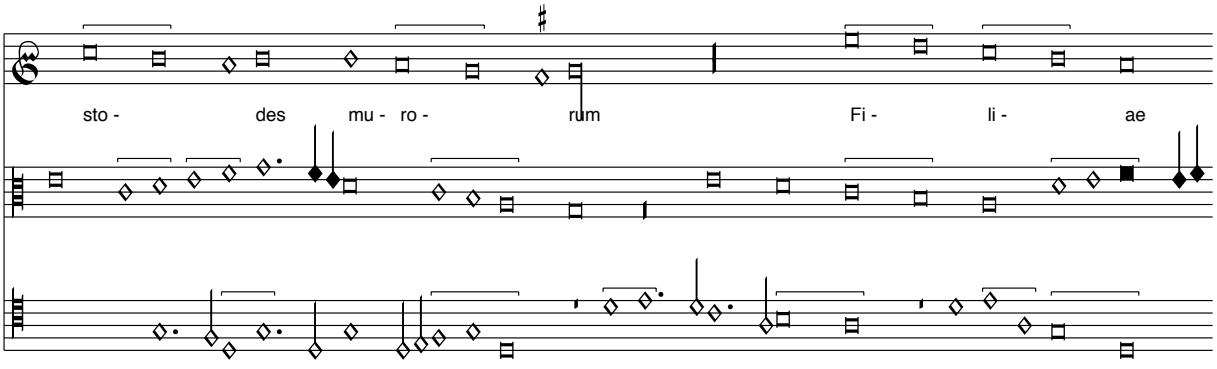
82


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

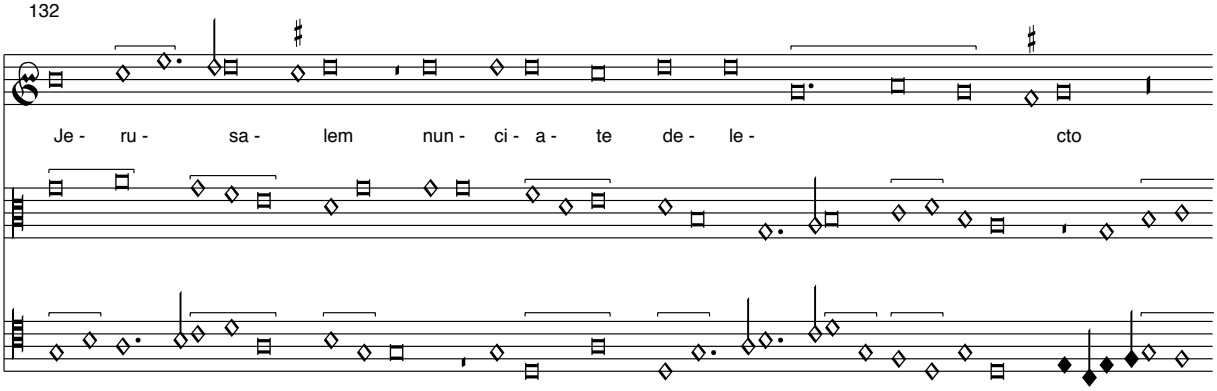
99


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

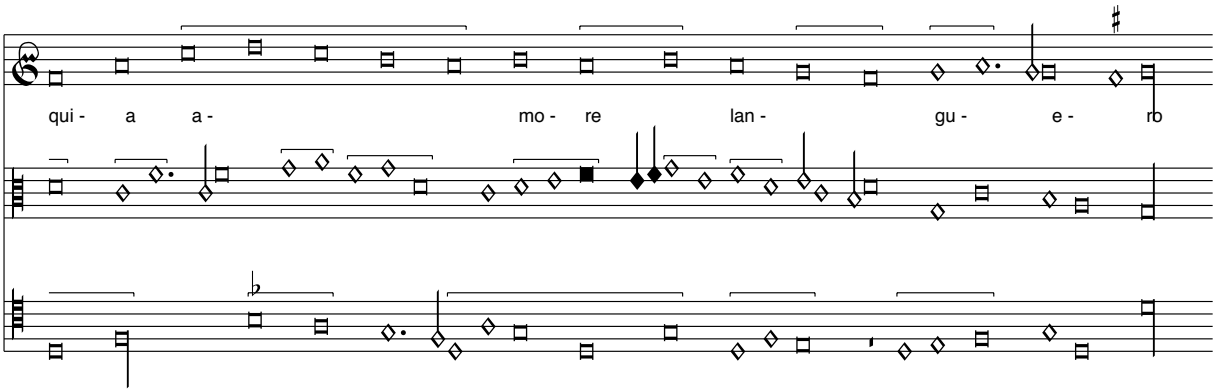
116


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

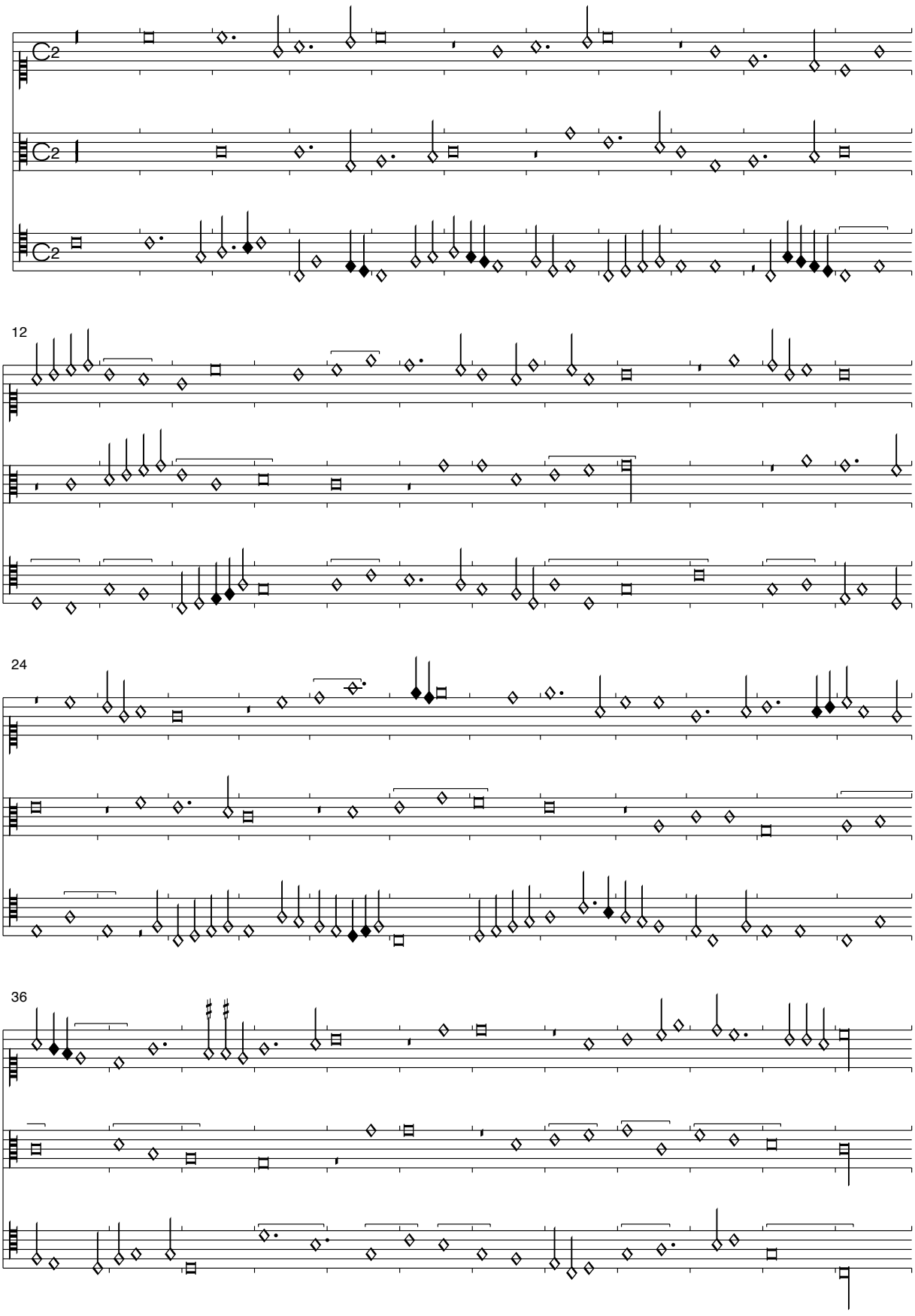
132



149

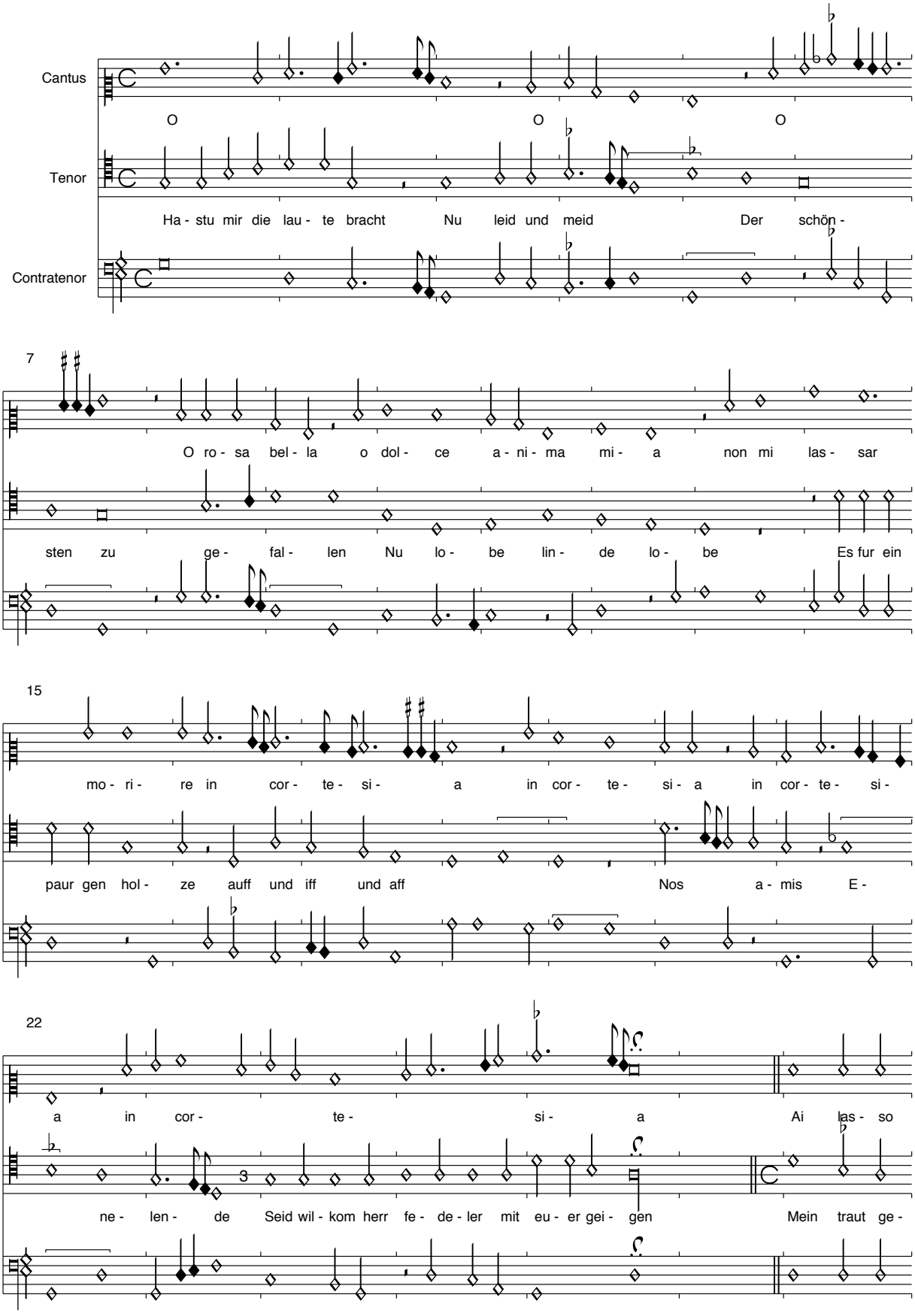


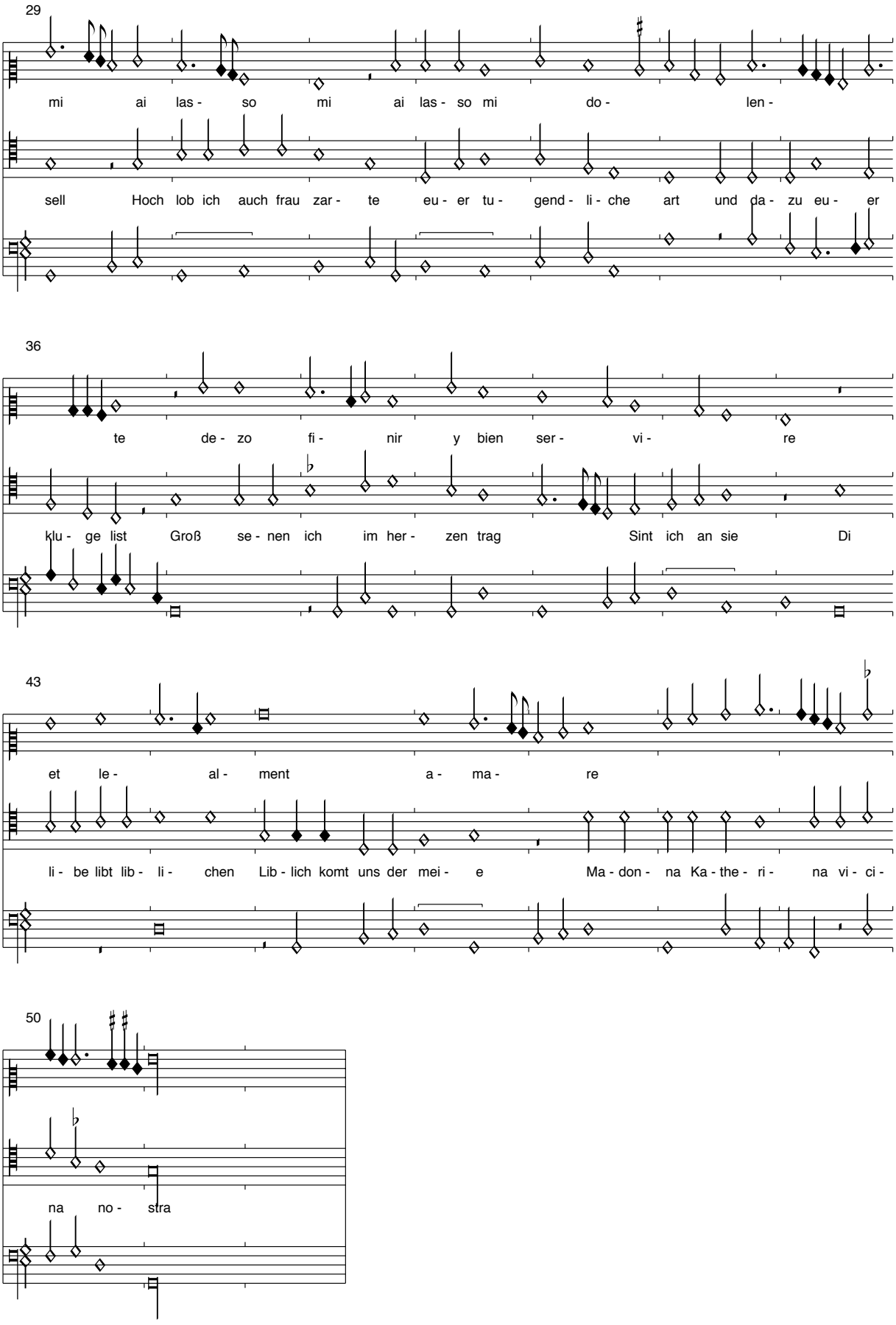
Zo zo meyn lipste zart
Glogau Nr. 116



O rosa bella - Hastu mir die laute bracht

Glogau Nr. 117

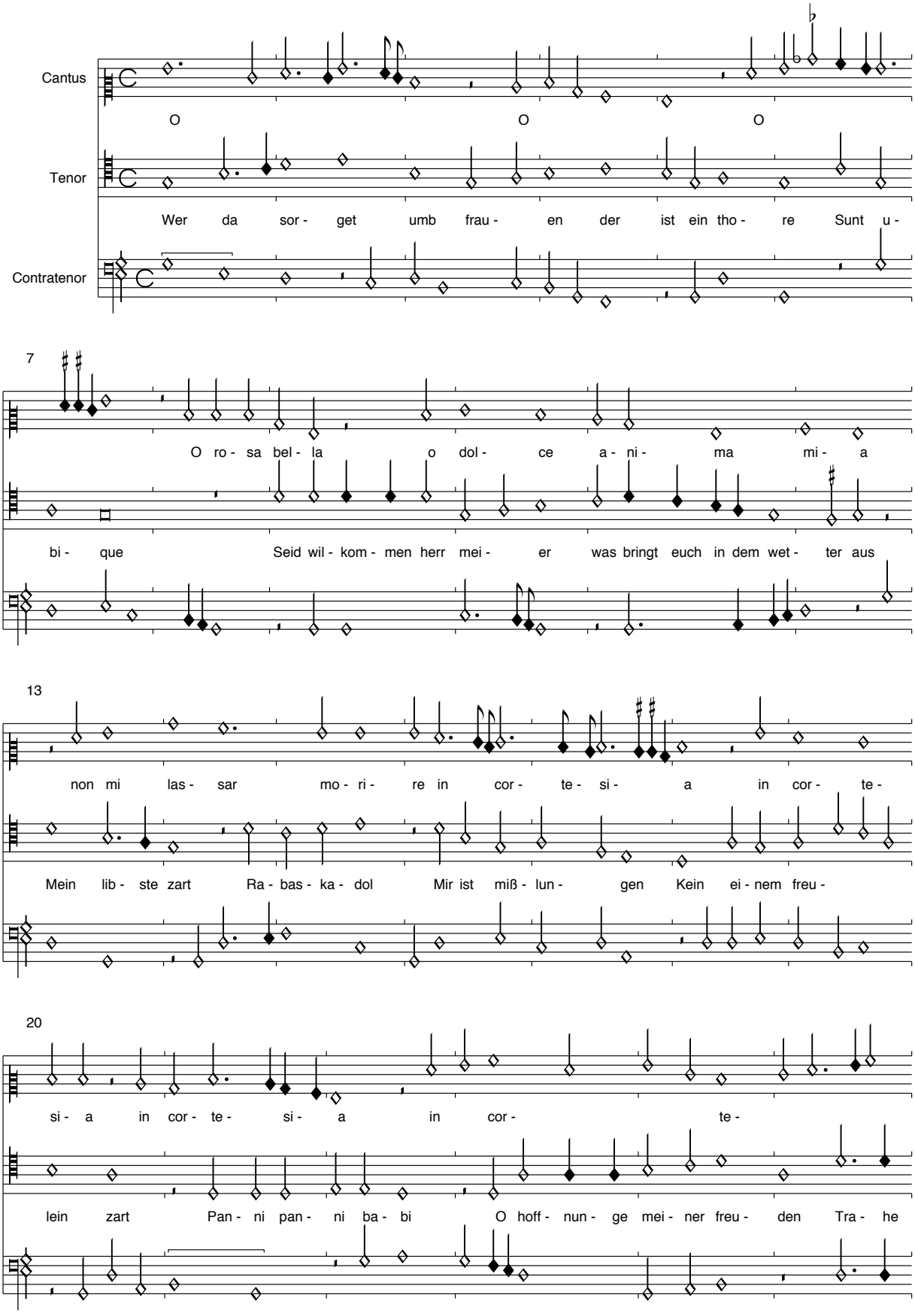


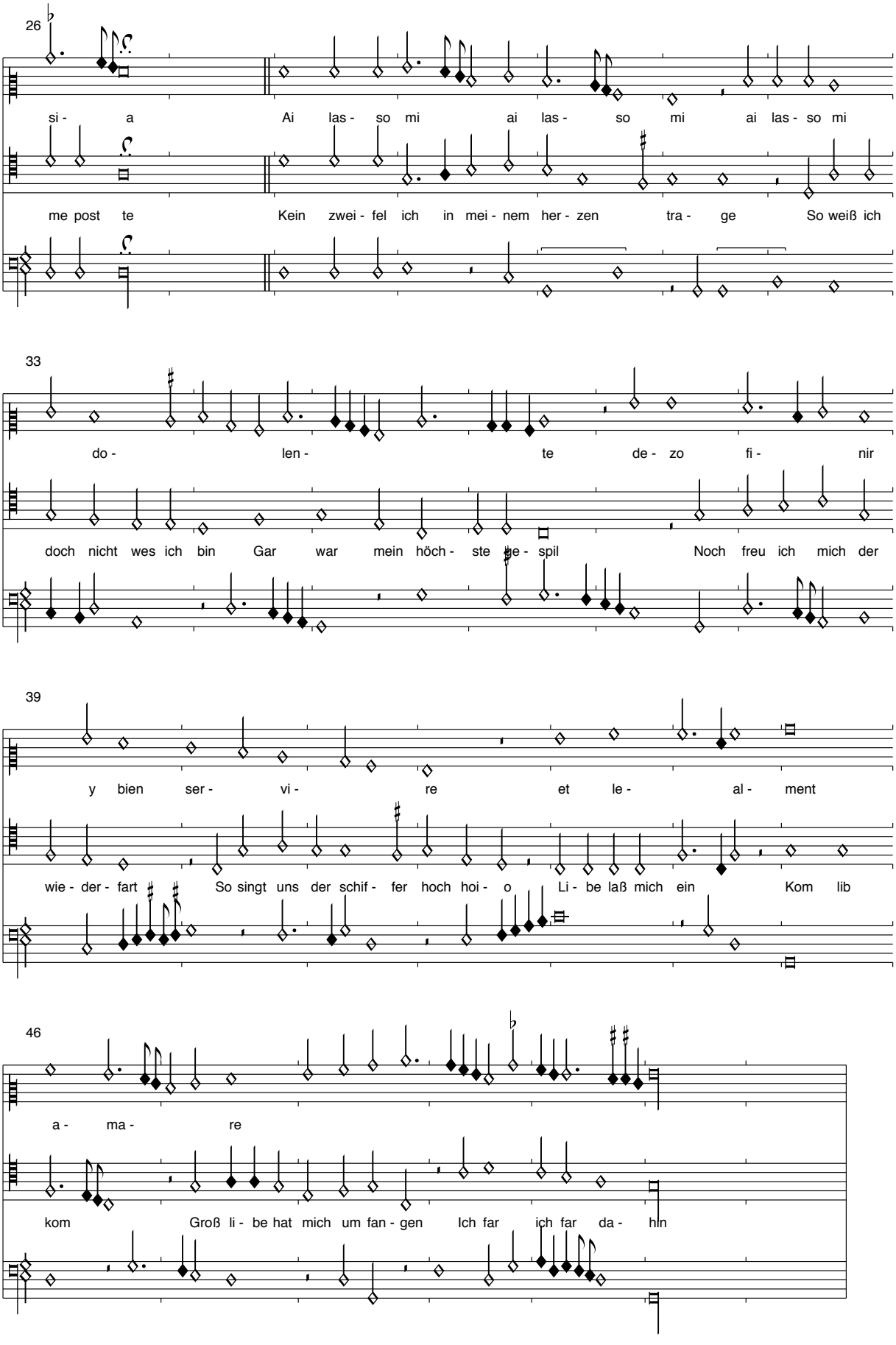


Der Cantus dient identisch für drei mehrtextige Lieder, der Text des Cantus wird aus Wolfenbüttel übernommen. Der Tenor bringt jeweils geradezu ein Kompendium von populären Liedanfängen als Quodlibet.

O rosa bella - Wer da sorget

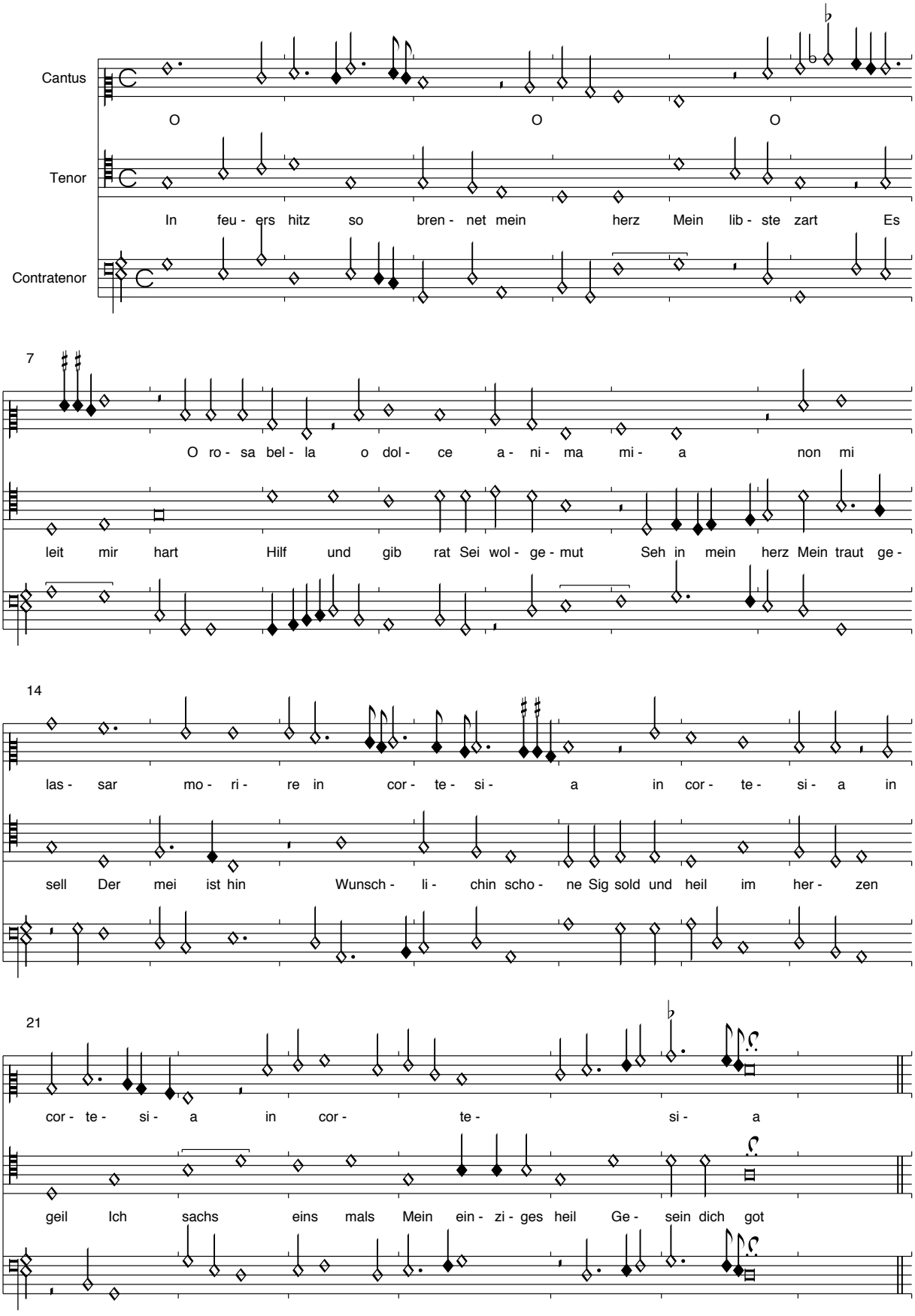
Glogau Nr. 118

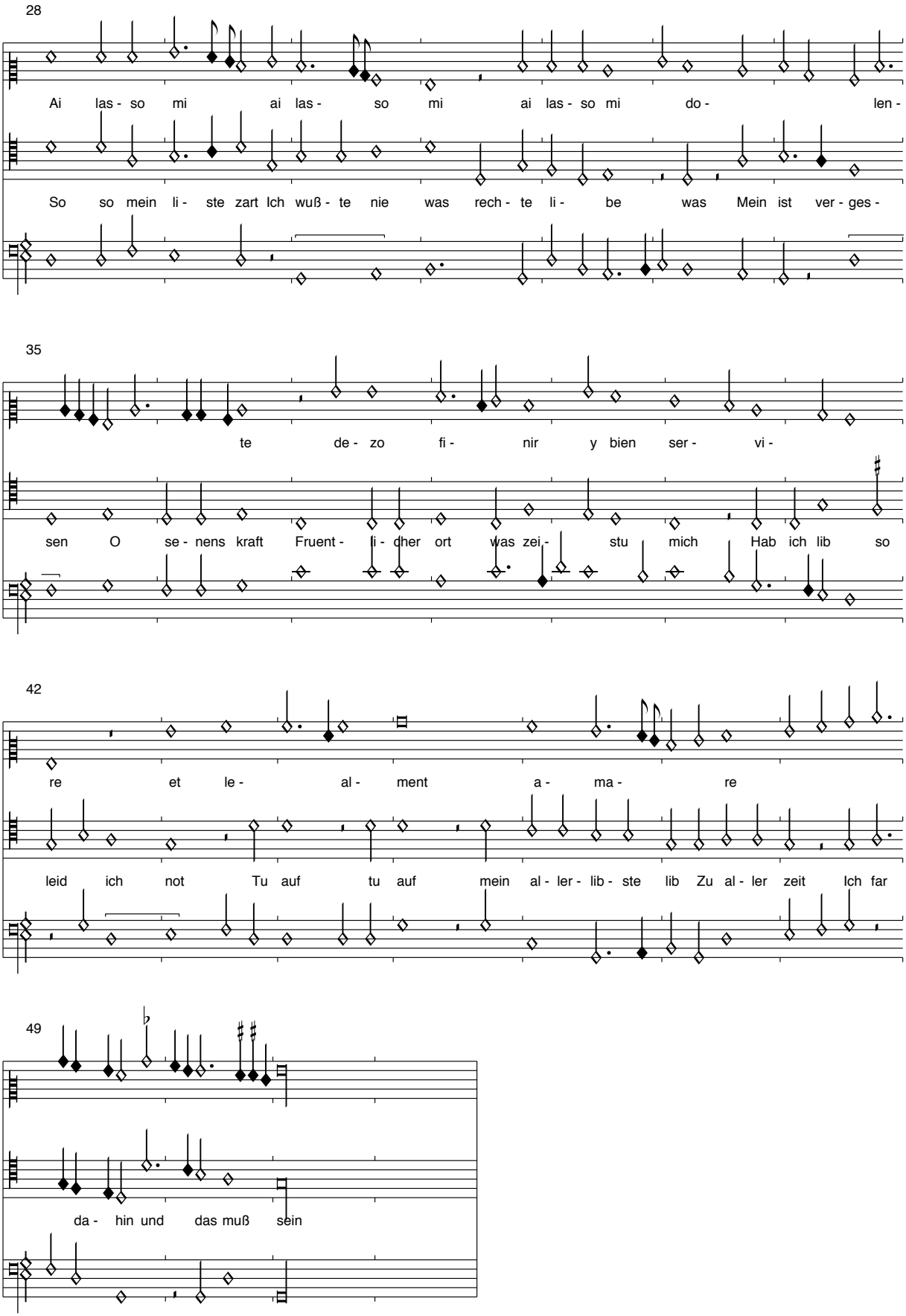



26
si - a Ai las - so mi ai las - so mi ai las - so mi
me post te Kein zwei - fel ich in mei - nem her - zen tra - ge So weiß ich
33
do - len - te de - zo fi - nir
doch nicht wes ich bin Gar war mein höch - ste ge - spil Noch freu ich mich der
39
y bien ser - vi - re et le - al - ment
wie - der - fart So singt uns der schif - fer hoch hoi - o Li - be laß mich ein Kom lib
46
a - ma - re
kom Groß li - be hat mich um fan - gen Ich far ich far da - hin

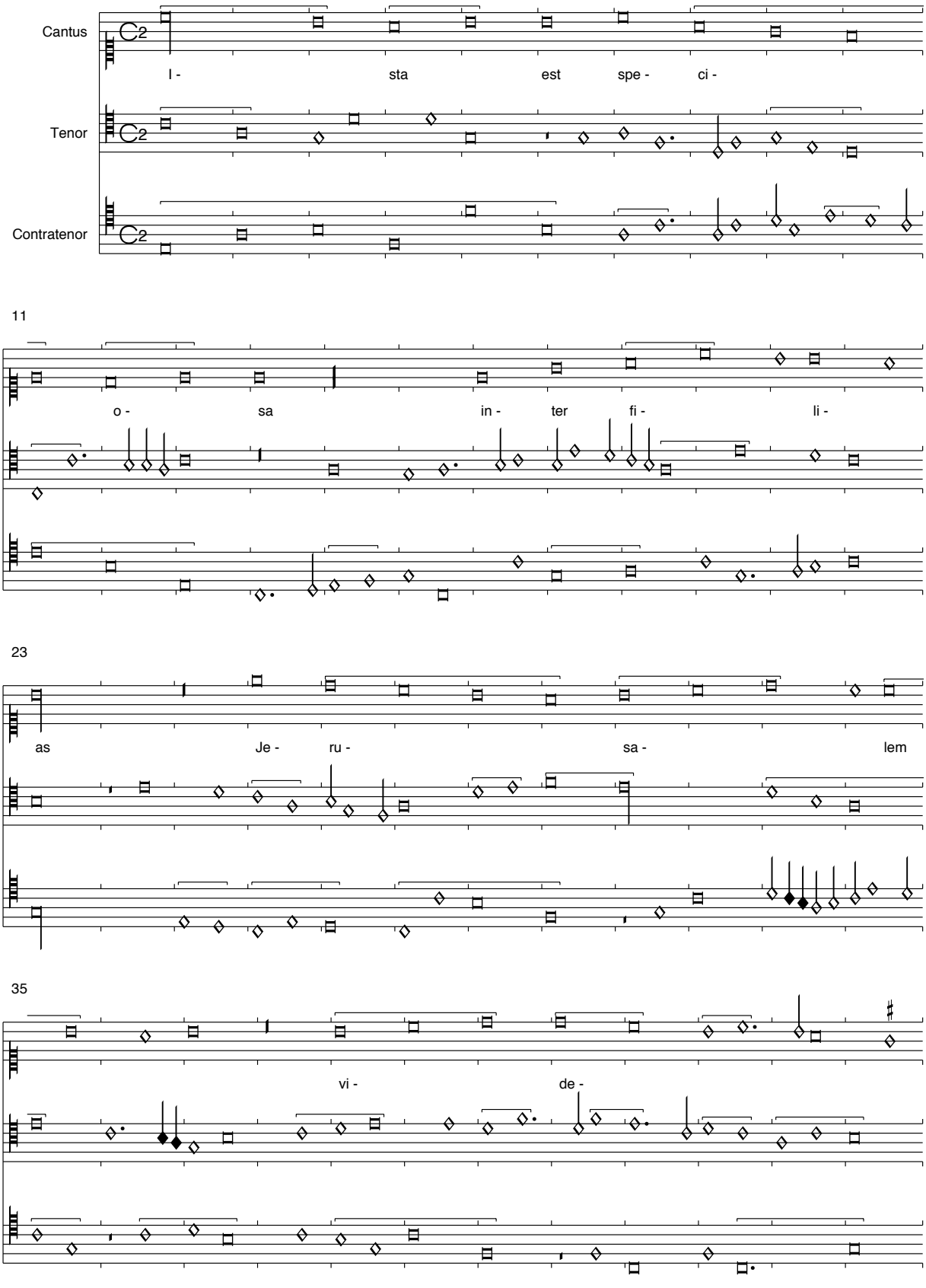
O rosa bella - In fewirß hitcz

Glogau Nr. 119

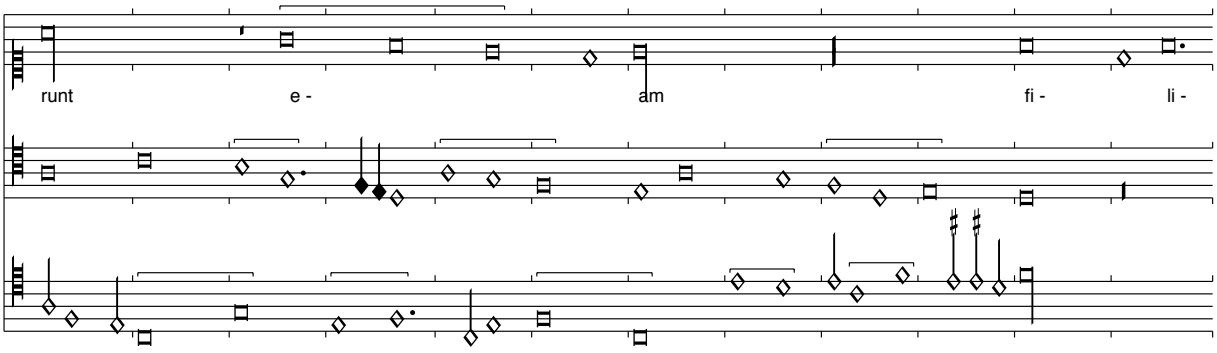



28
Ai las - so mi ai las - so mi ai las - so mi do - len -
So so mein li - ste zart Ich wuß - te nie was rech - te li - be was Mein ist ver - ges -
35
te de - zo fi - nir y bien ser - vi -
sen O se - nens kraft Fruent - li - dher ort was zei - stu mich Hab ich lib so
42
re et le - al - ment a - ma - re
leid ich not Tu auf tu auf mein al - ler - lib - ste lib Zu al - ler zeit Ich far
49
da - hin und das muß sein

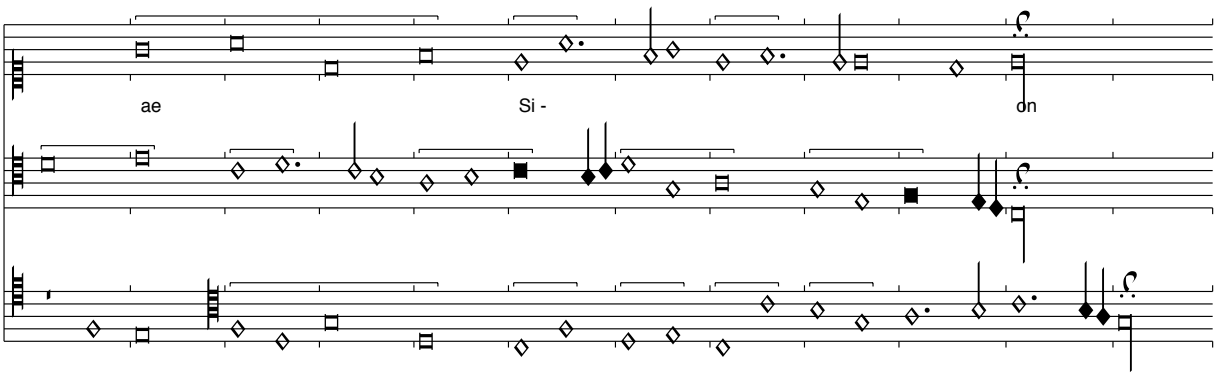
Ista est speciosa
Glogau Nr. 120



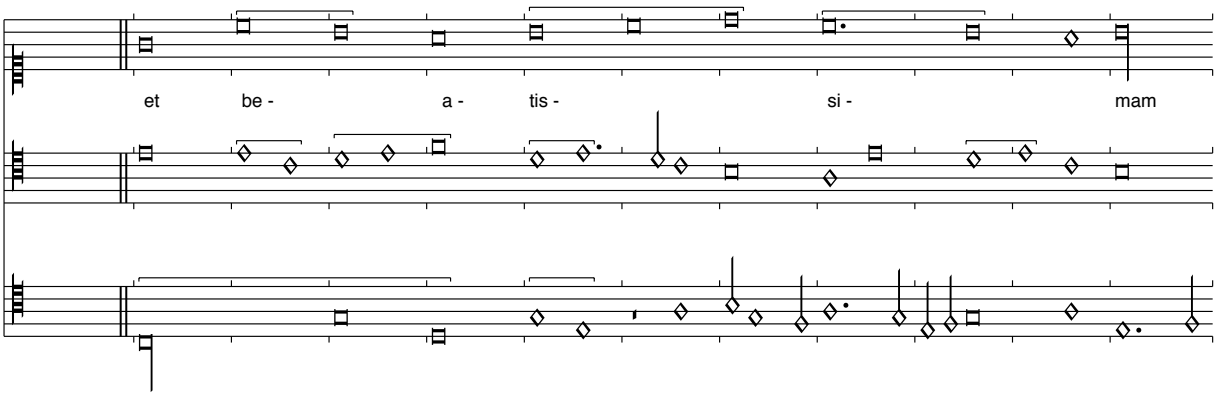
47



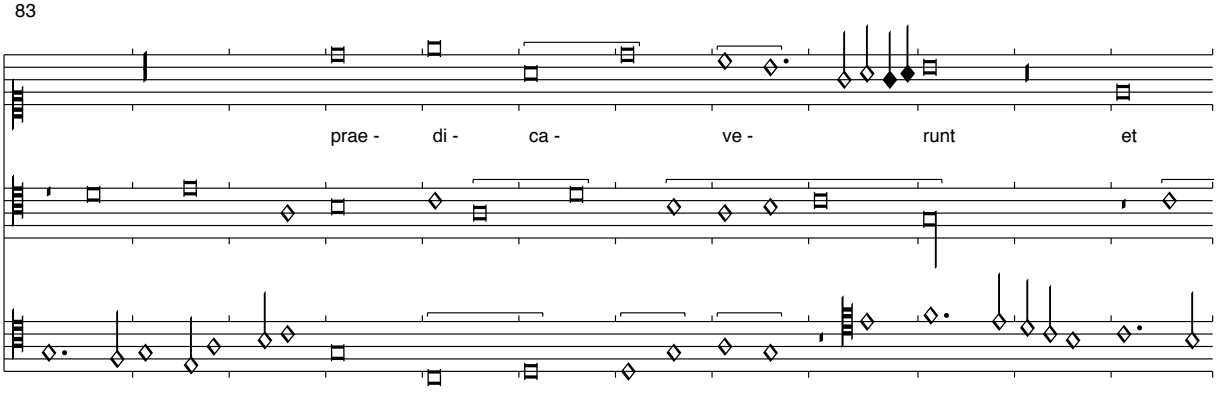
59



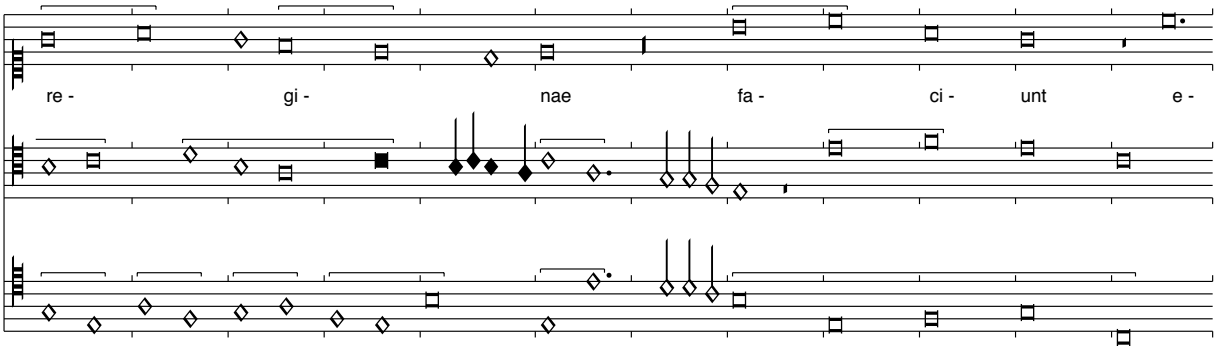
71



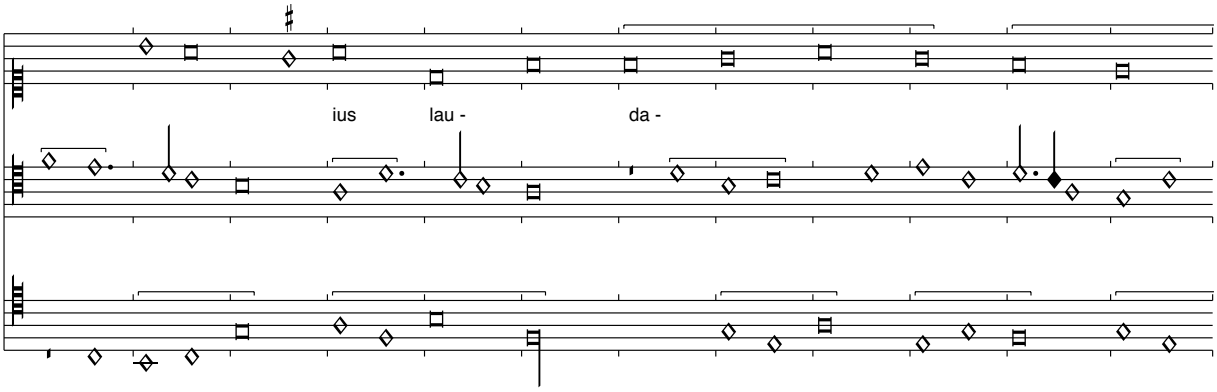
83



95



107



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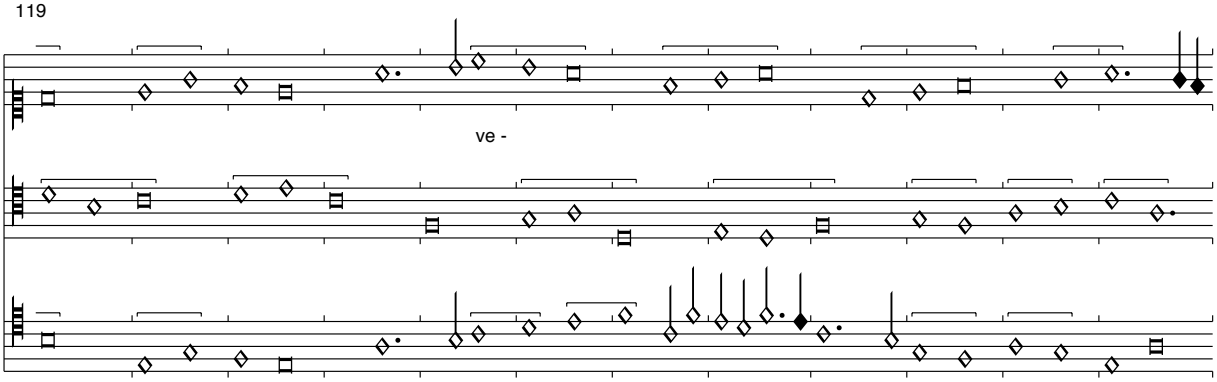
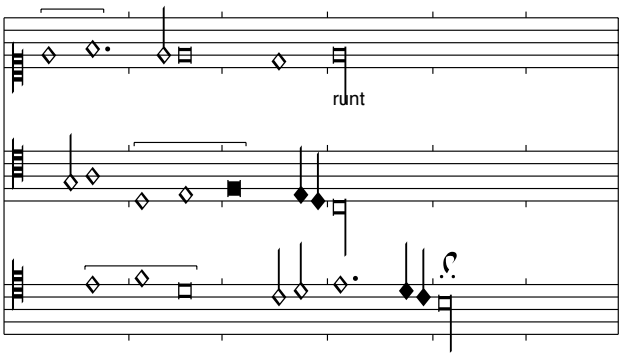
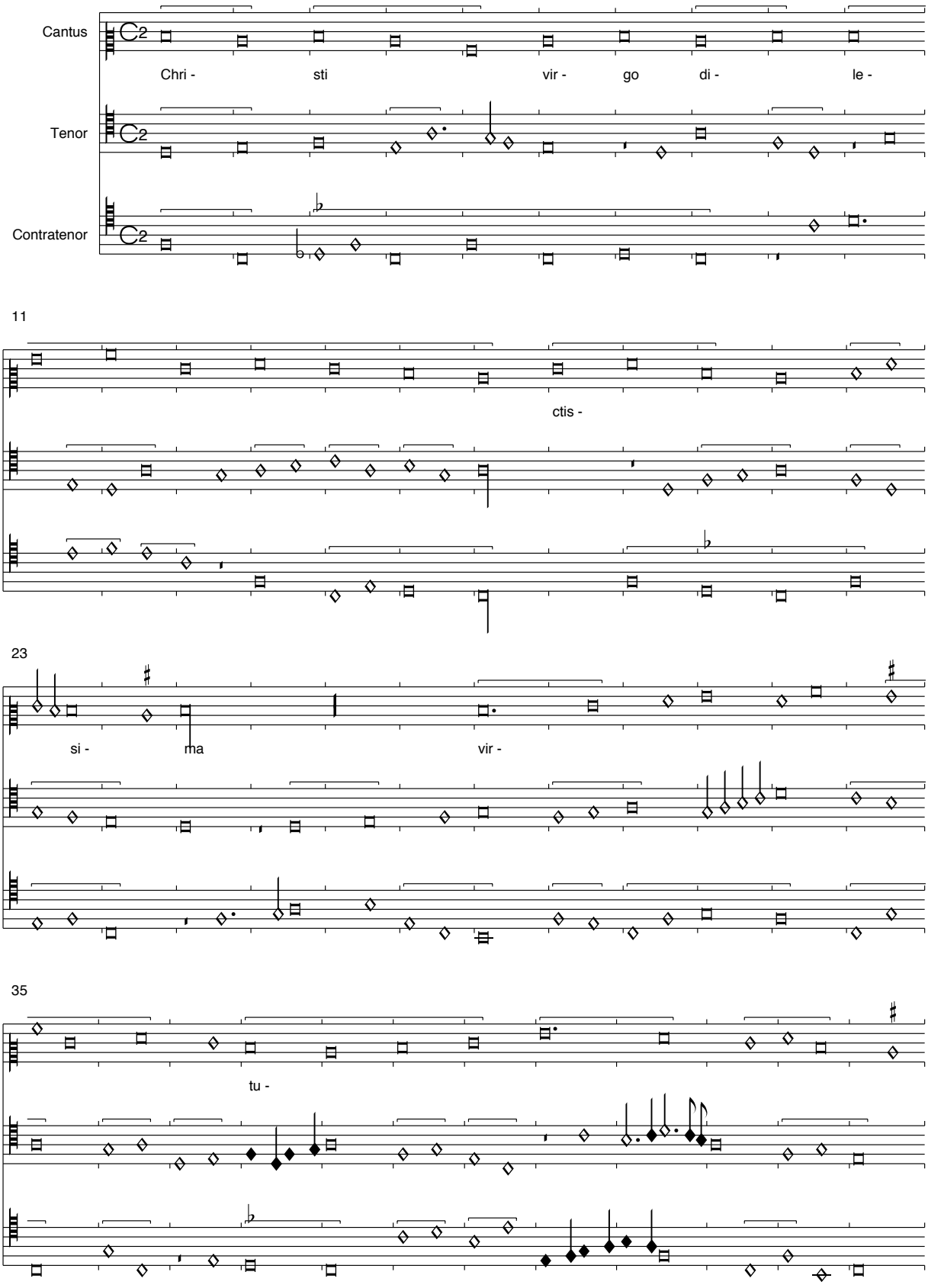


131



Christi virgo dilectissima
Glogau Nr. 121



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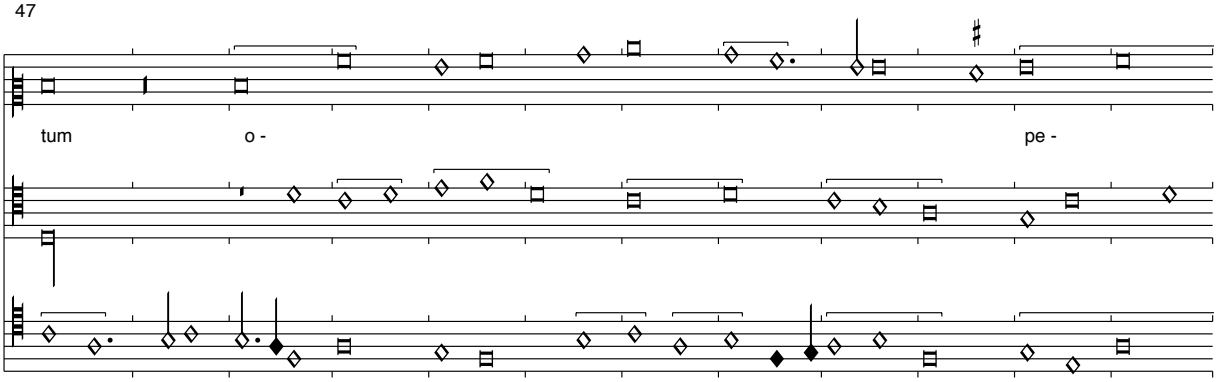

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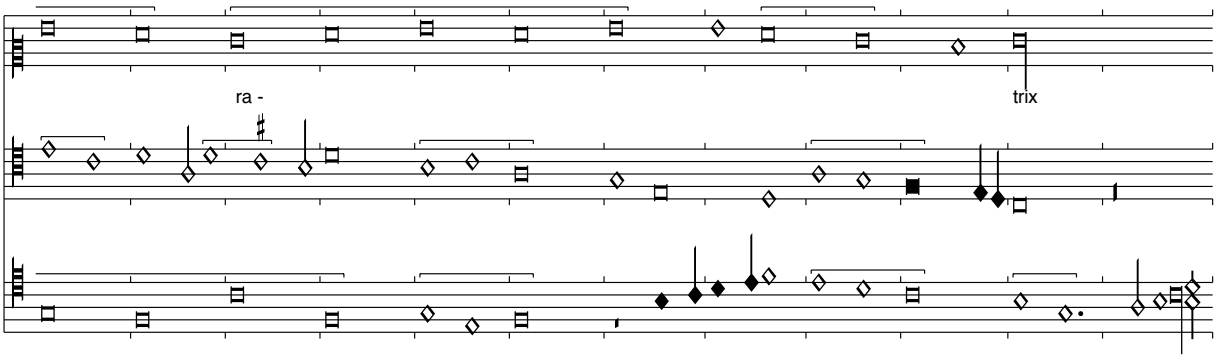

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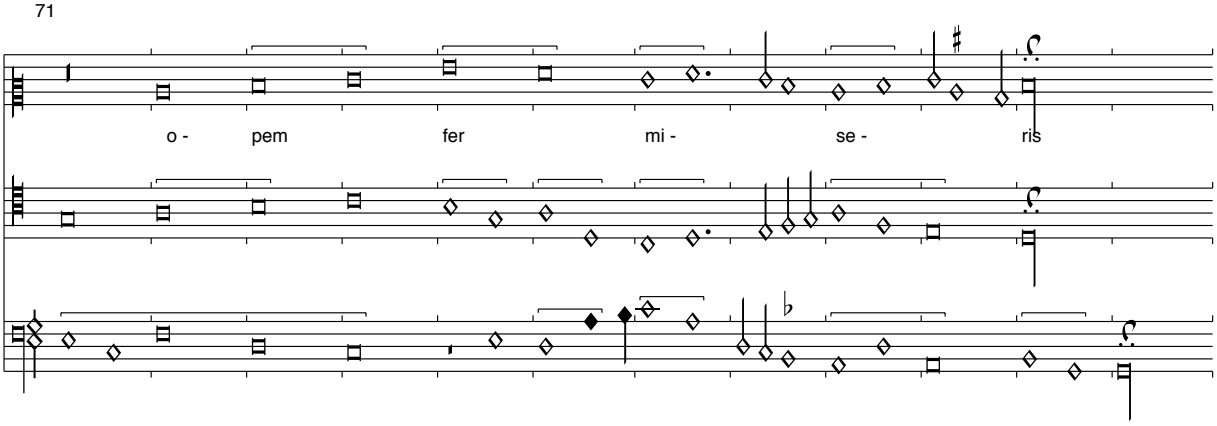

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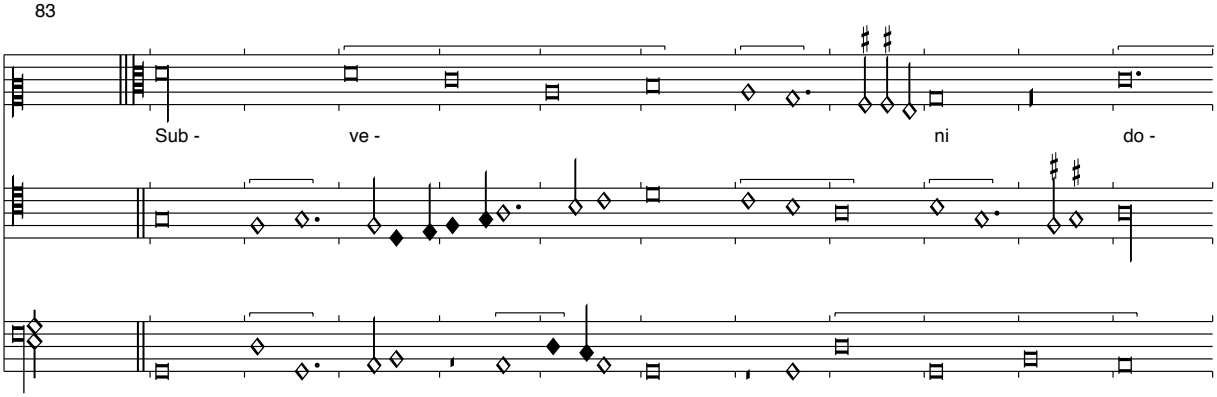

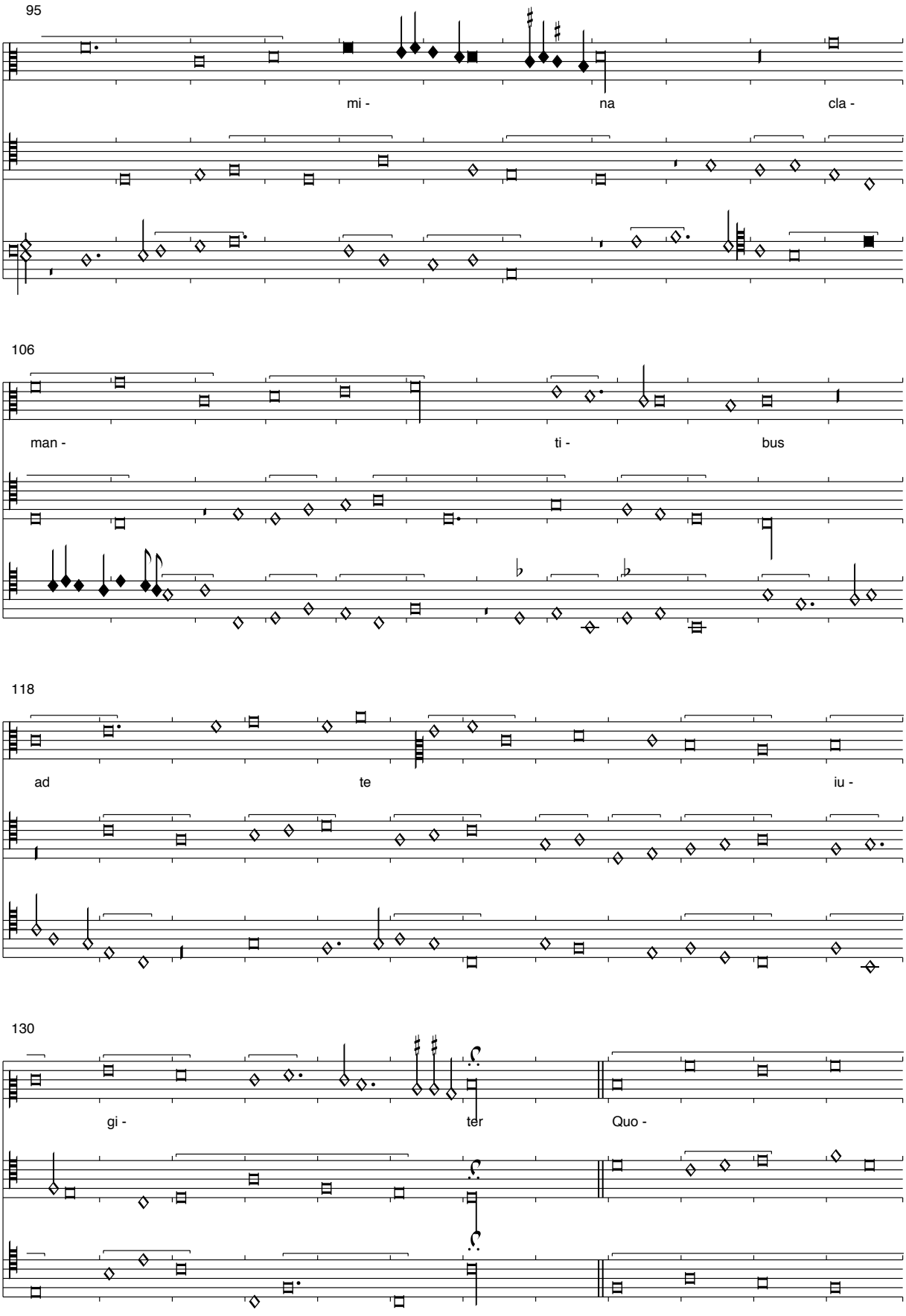
95
mi -
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106
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118
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130
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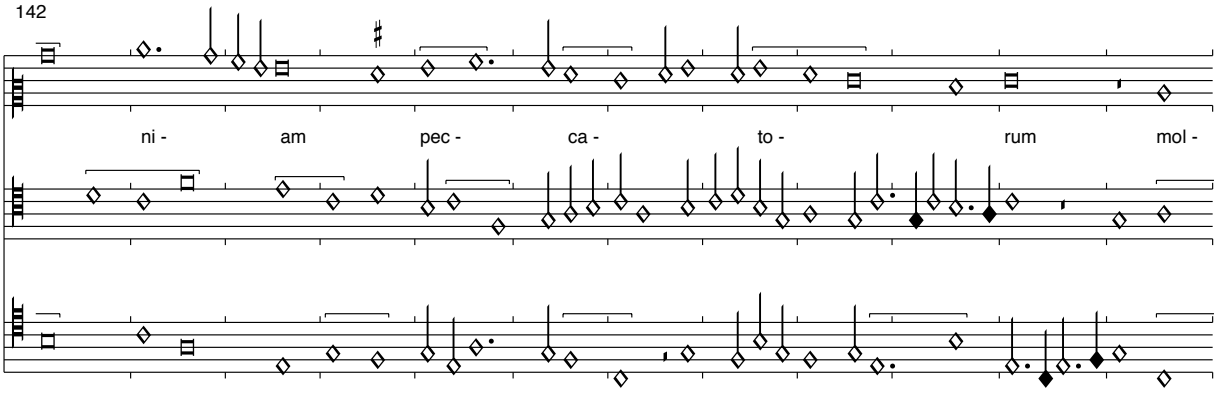
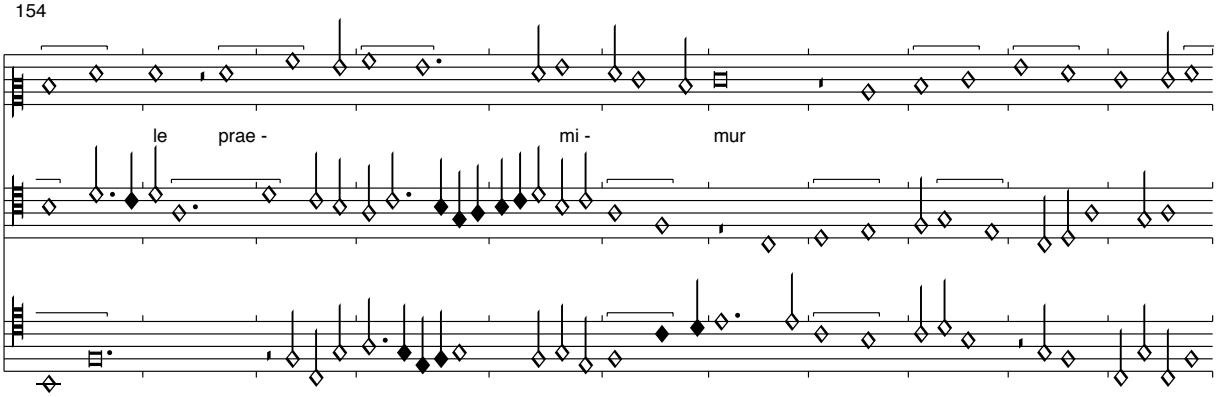
Quo -

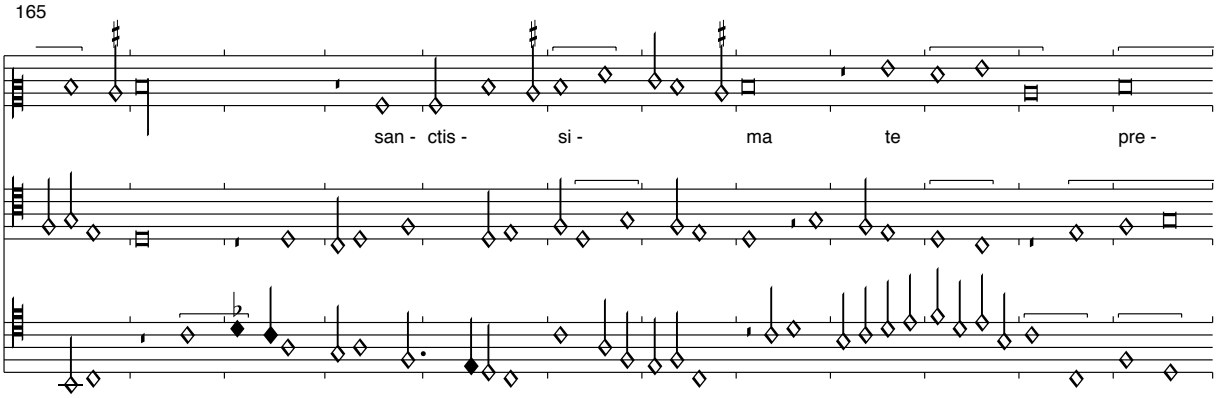
142



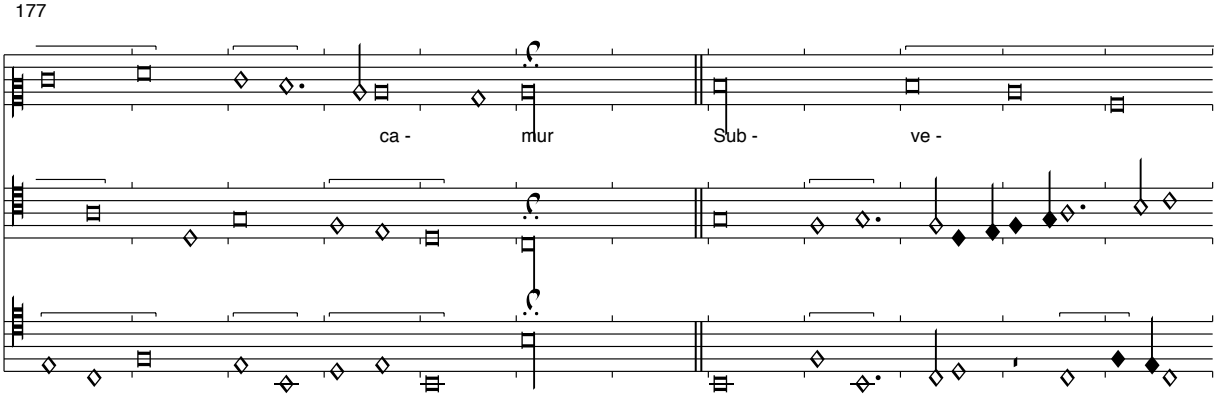
154



165



177



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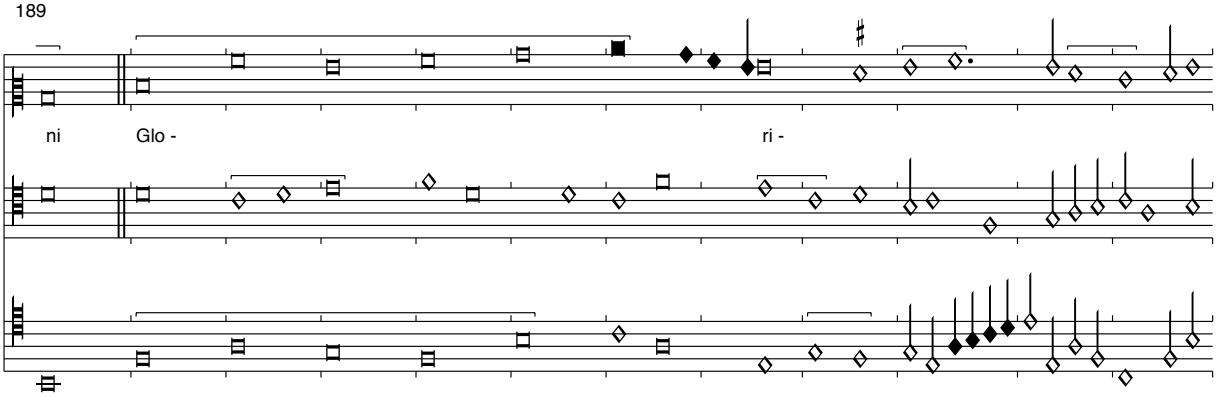
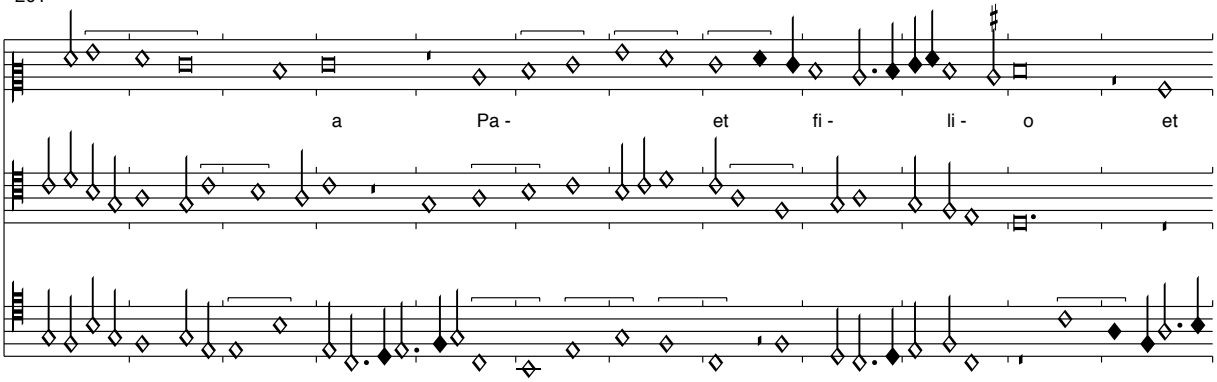


201



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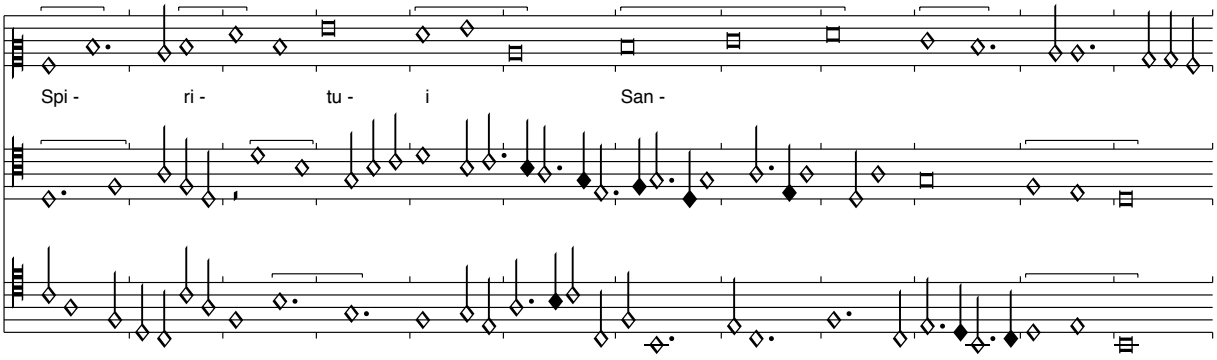
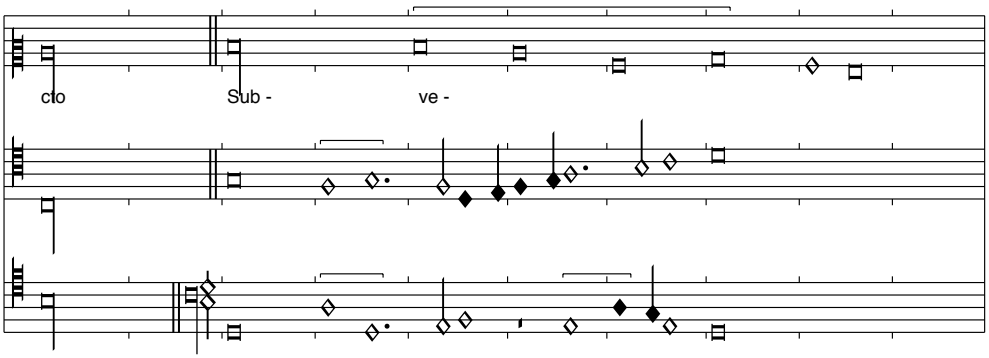
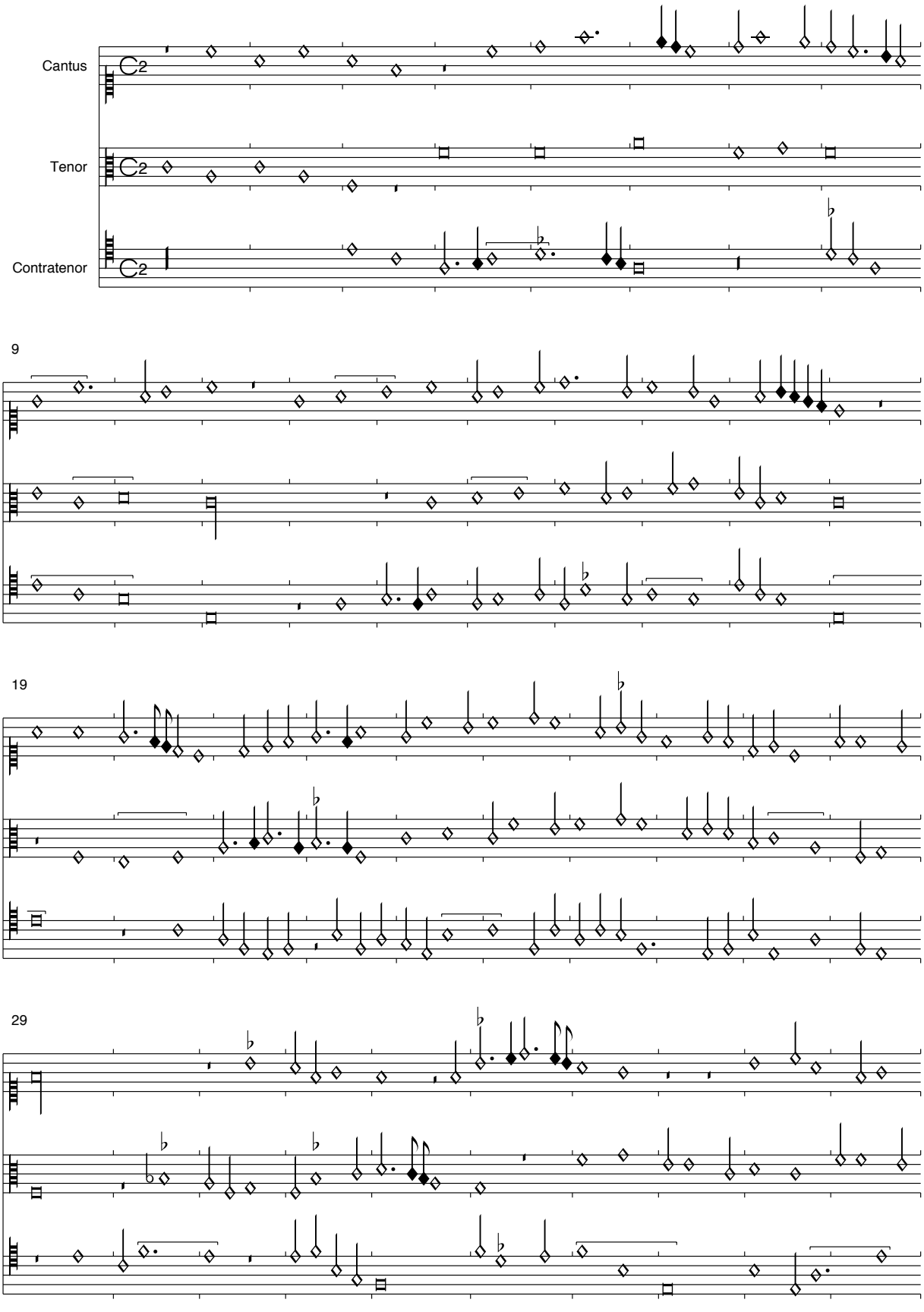


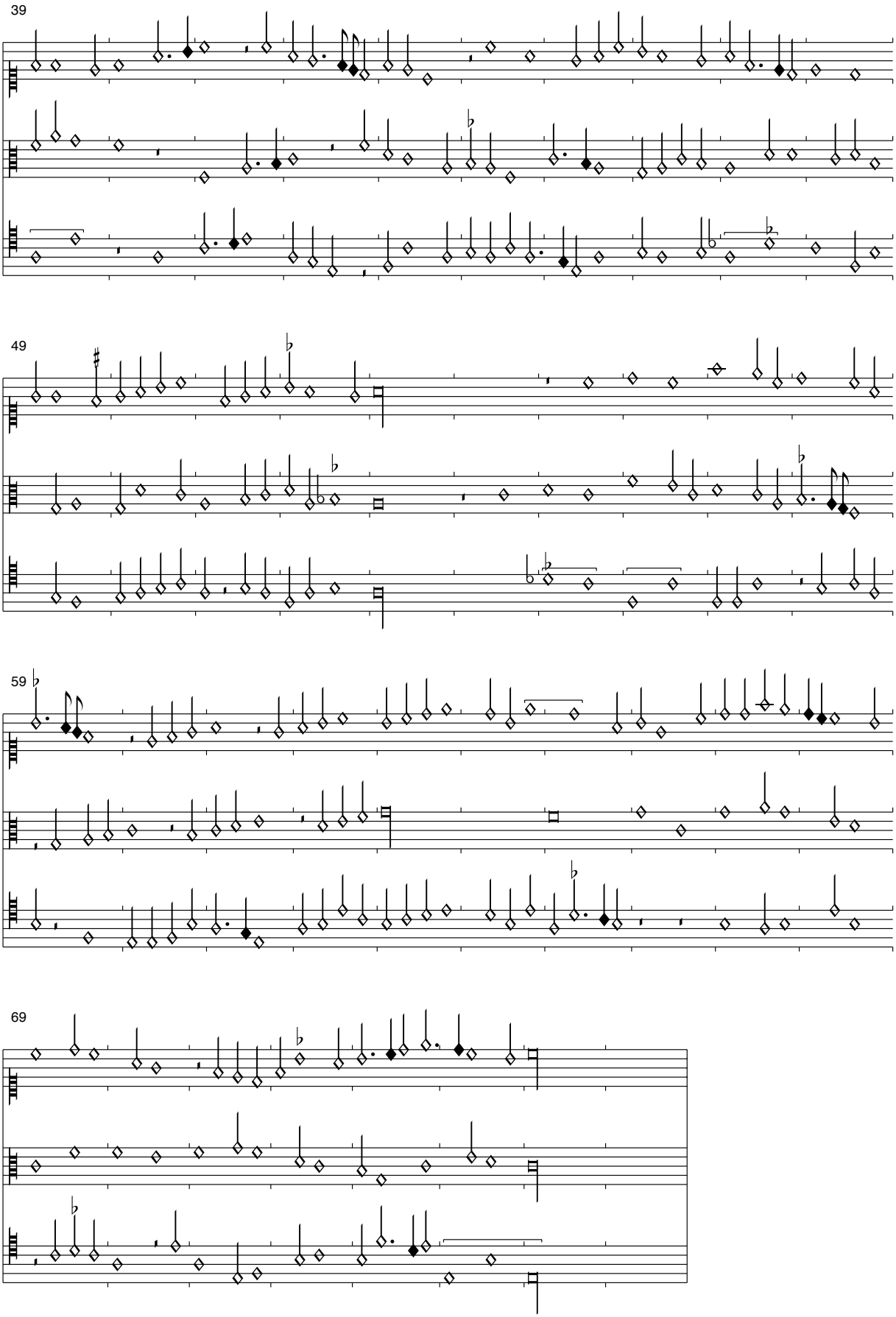
225



Der fochs schwanctz

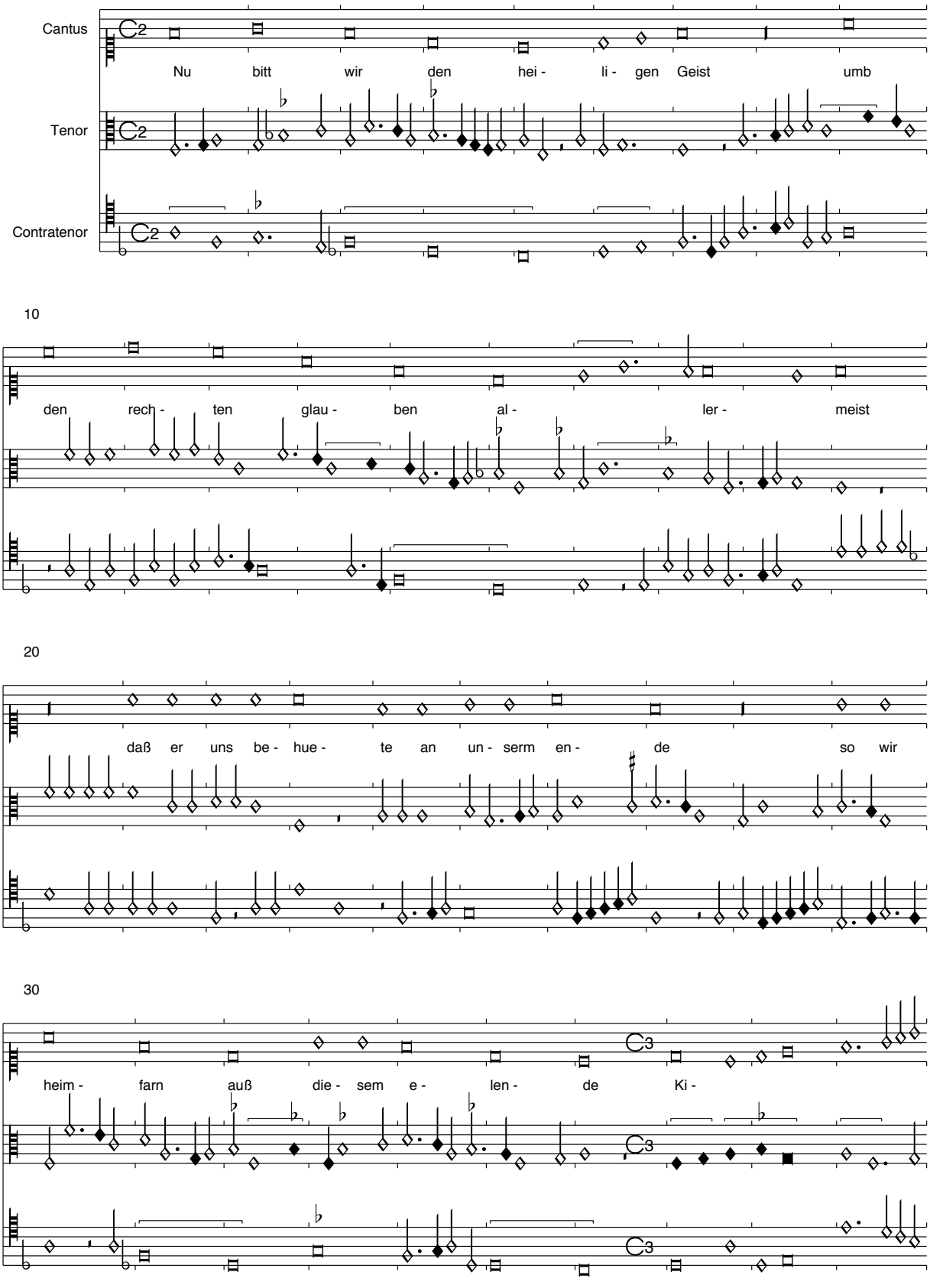
Glogau Nr. 122

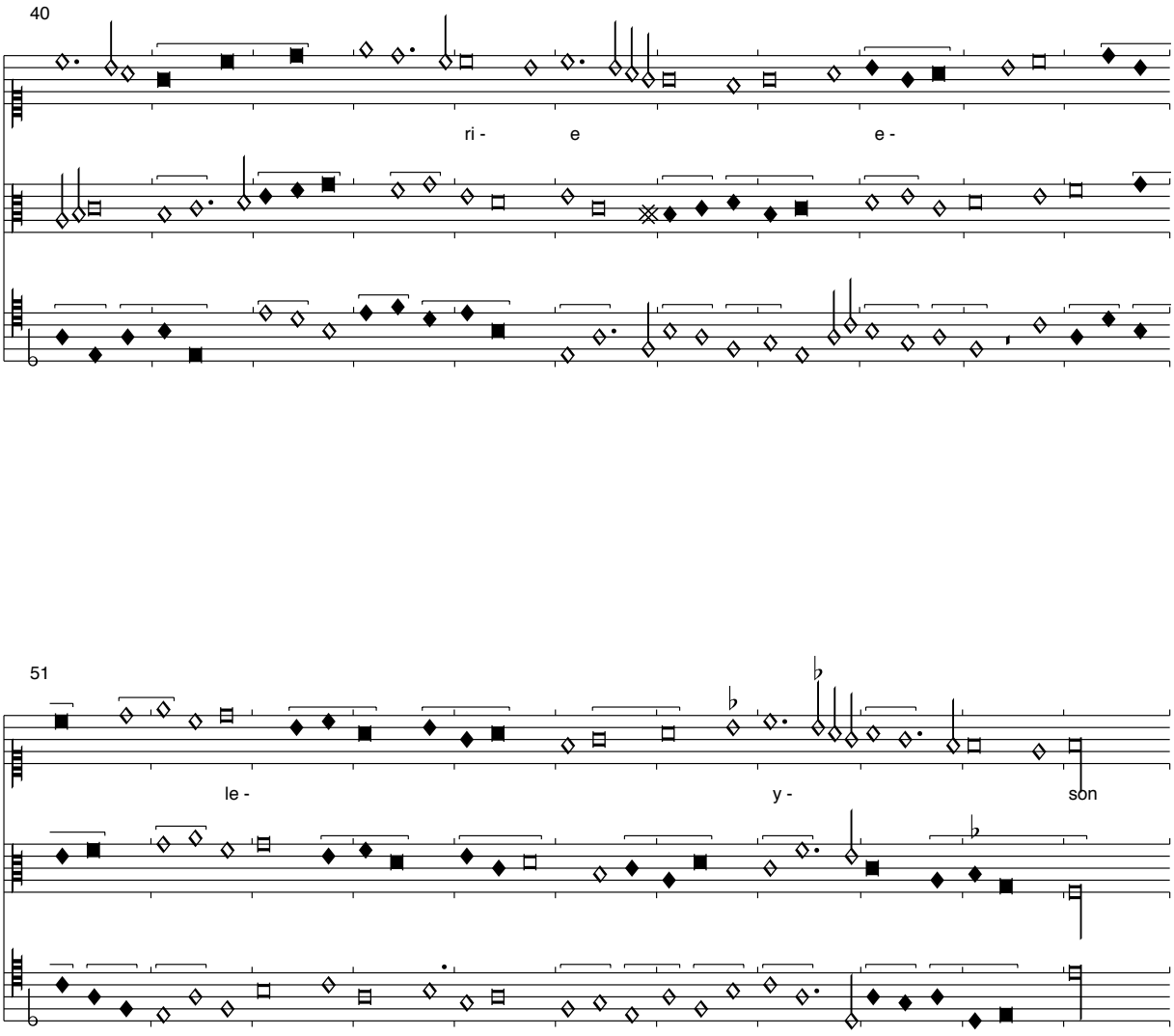



39
49
59
69

Nu bitt wir den heiligen geist

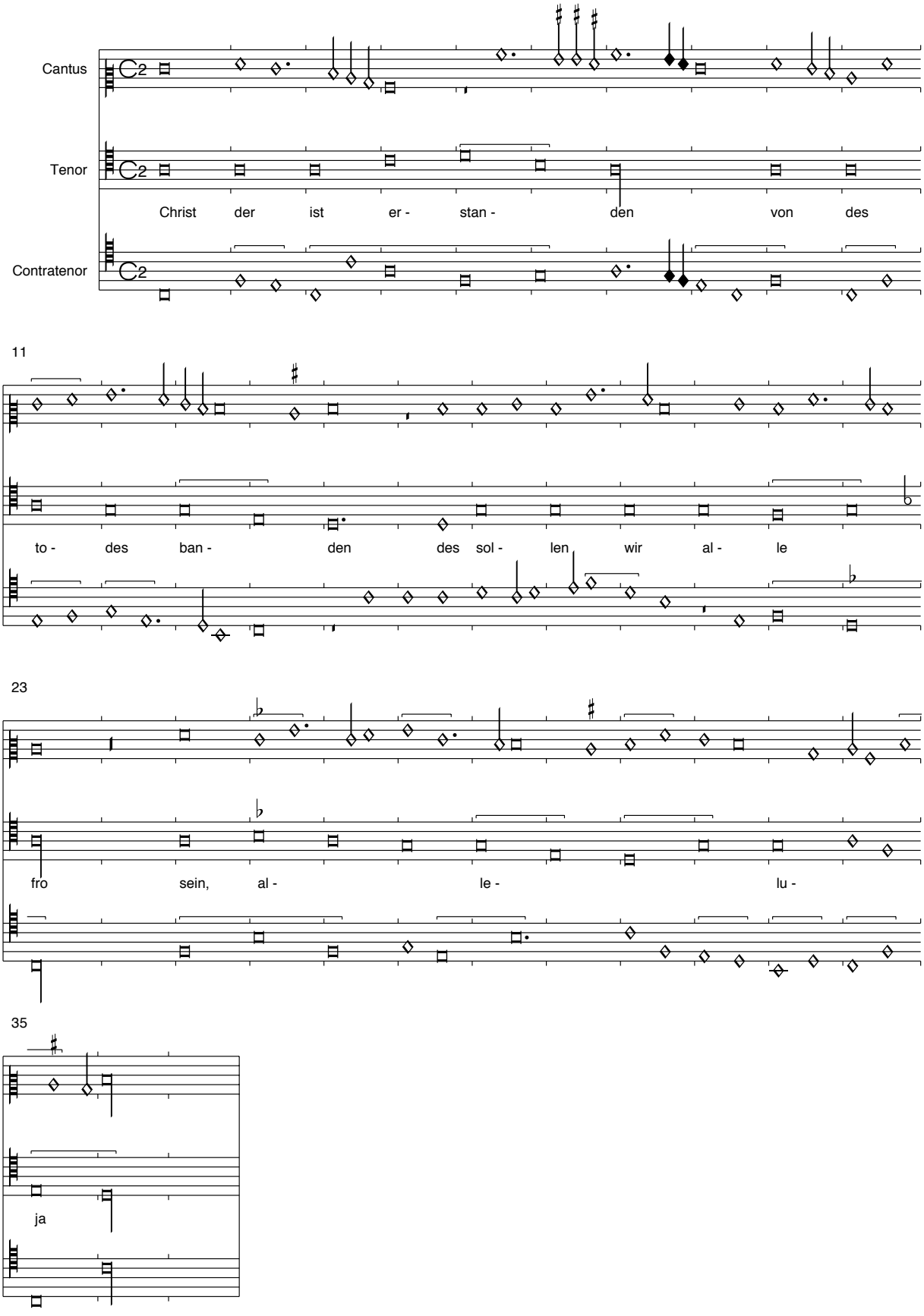
Glogau Nr. 123





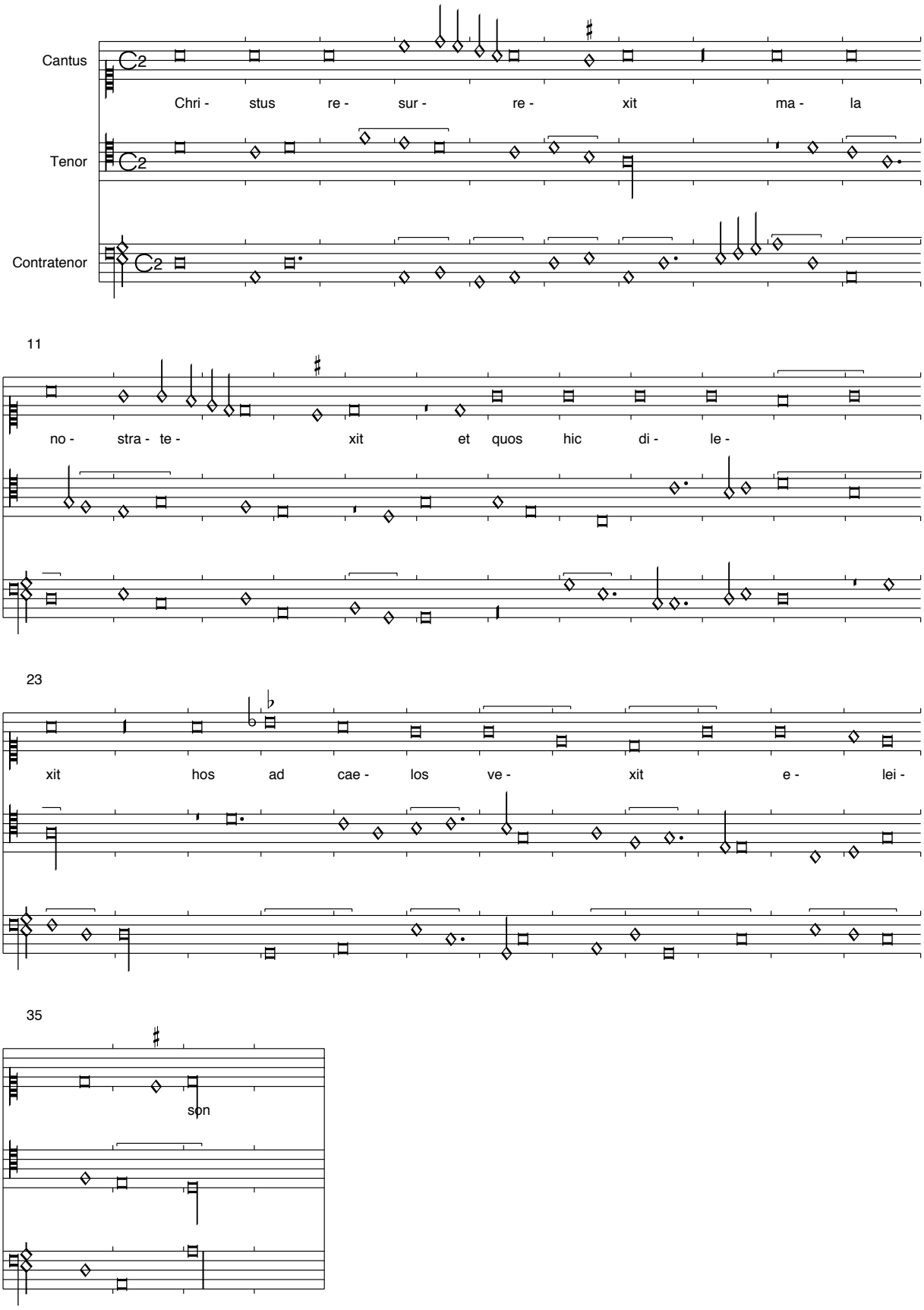
Obwohl nicht durchgängig ein B im Contratenor vorgezeichnet ist, so ist es doch so anzunehmen.

Christ der ist erstanden
Glogau Nr. 124



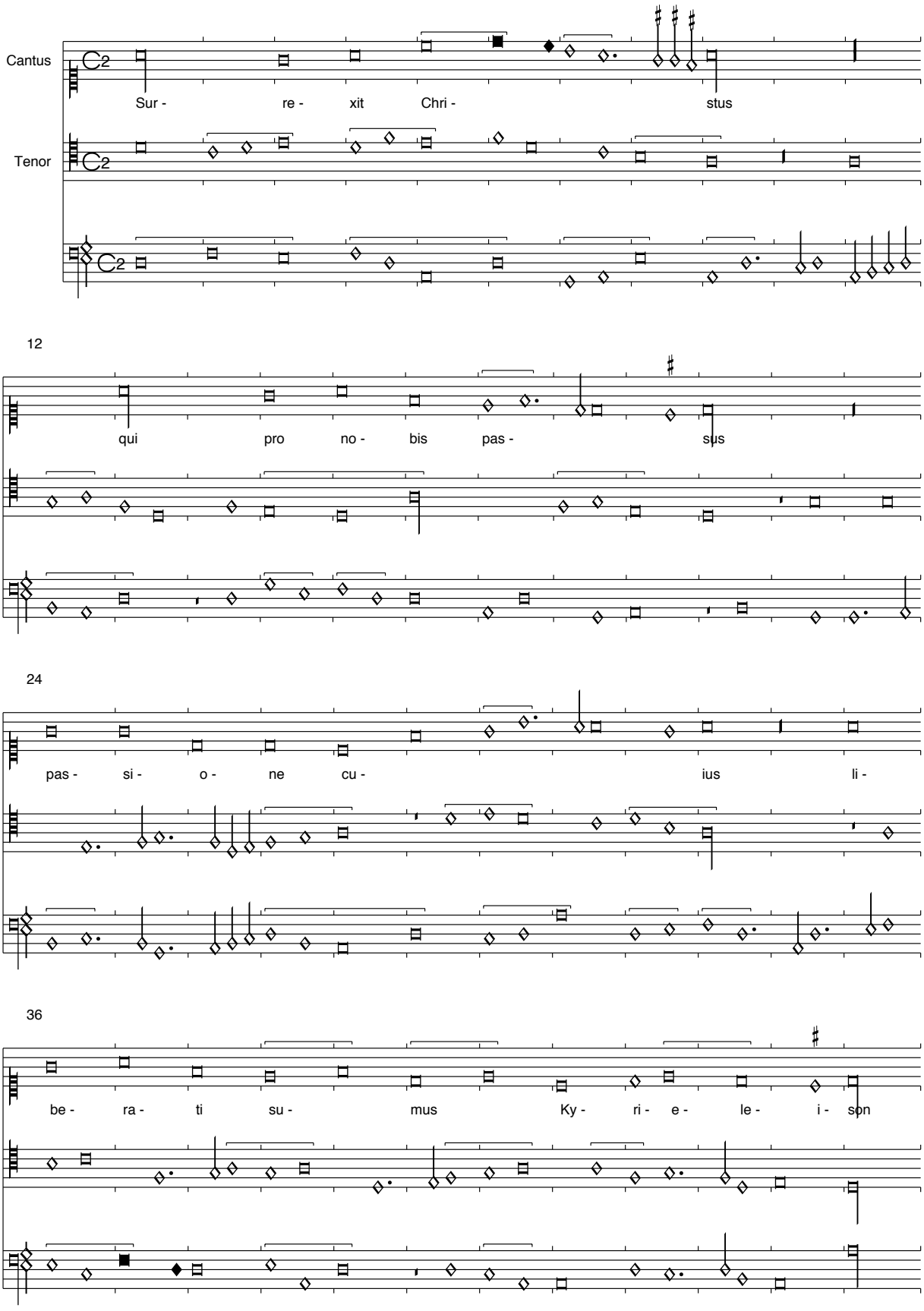
Die Melodie dieses bekannten Hymnus liegt im Tenor, sie ist aber auch dort nur mit dem Incipit versehen. Dort heißt es „entstanden“, nicht „erstanden“.

Christus resurrexit
Glogau Nr. 125



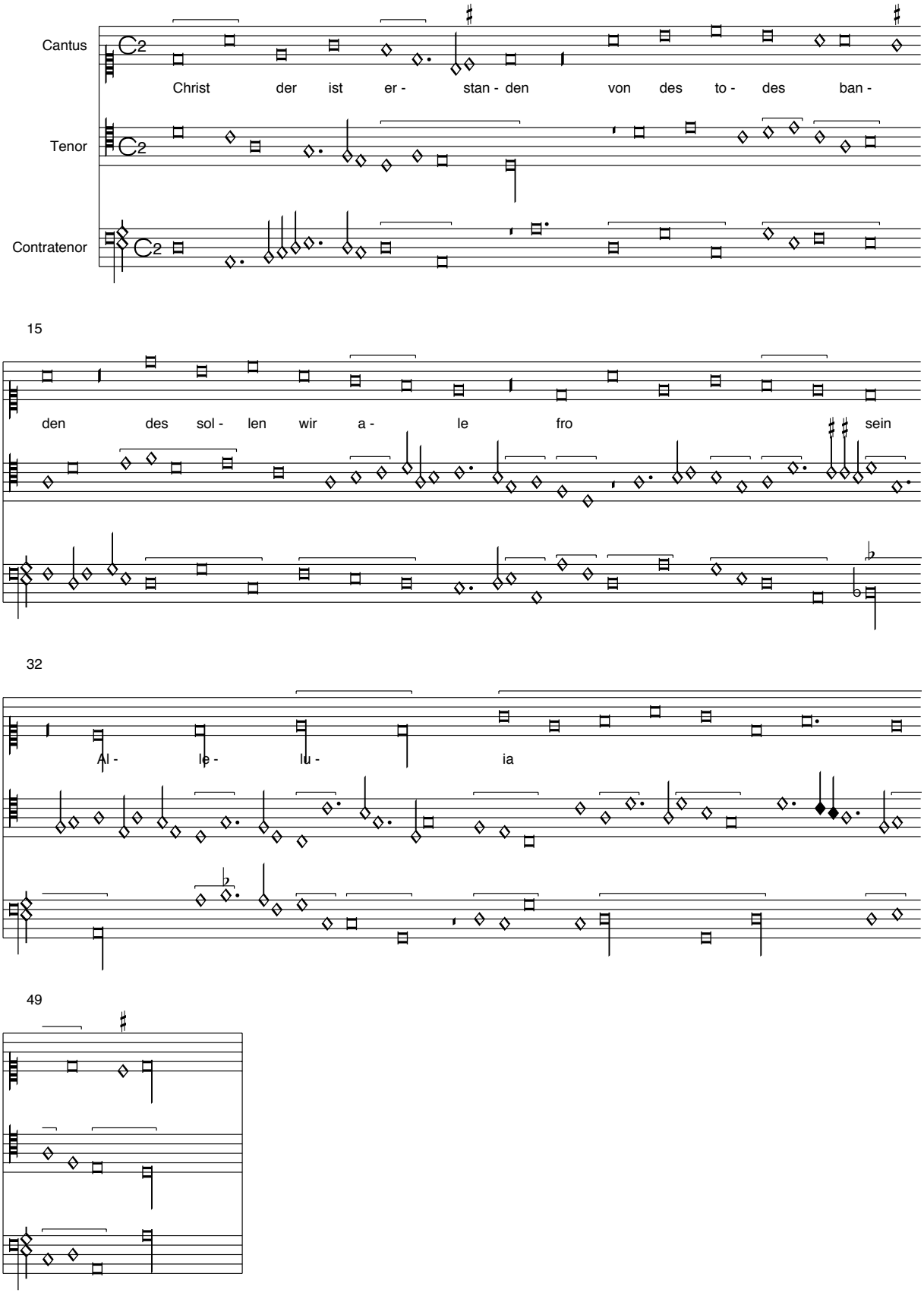
In der Quelle fehlt das Mensurzeichen.

Surrexit Christus
Glogau Nr. 126



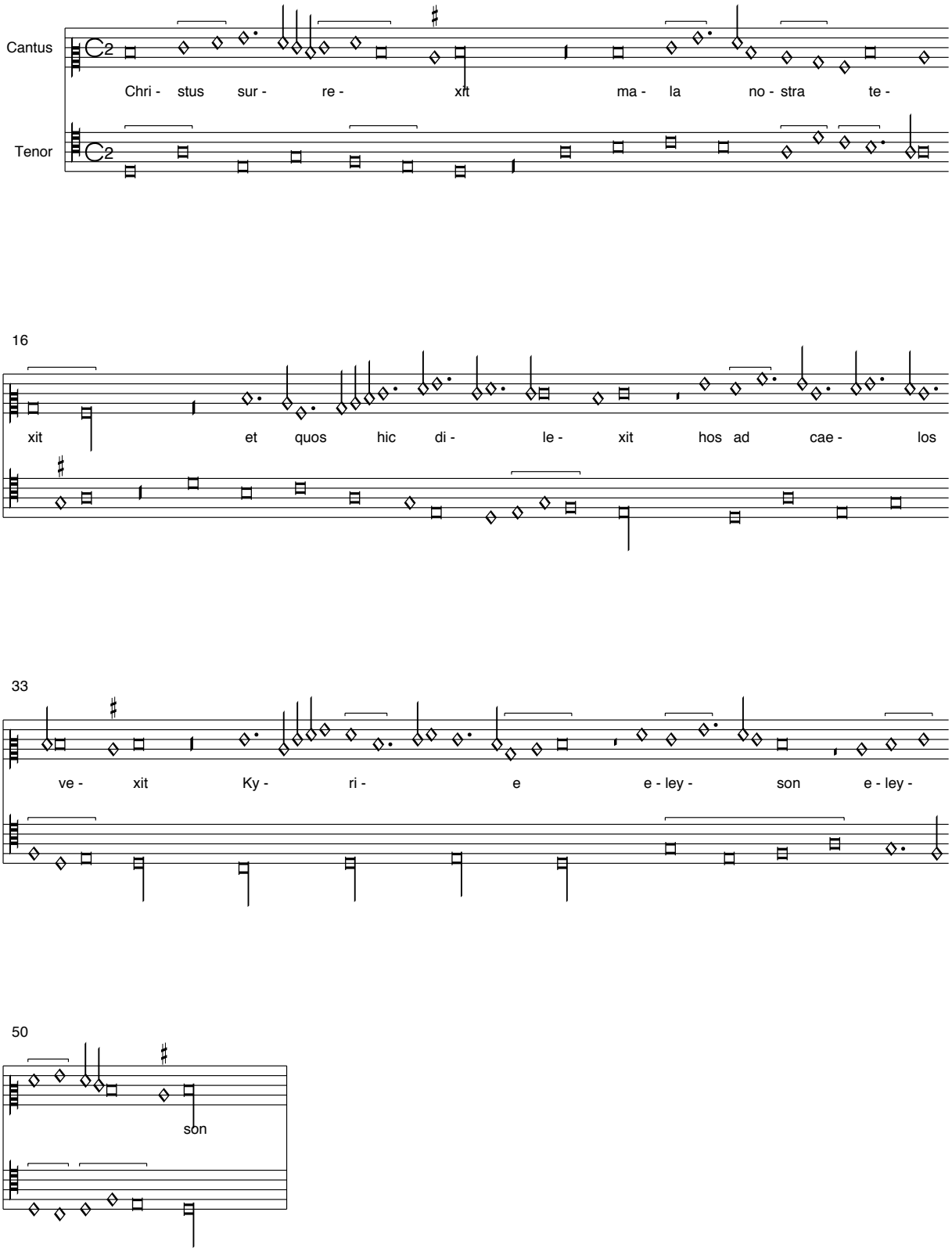
In der Quelle fehlt das Mensurzeichen.

Christ der ist erstanden
Glogau Nr. 127

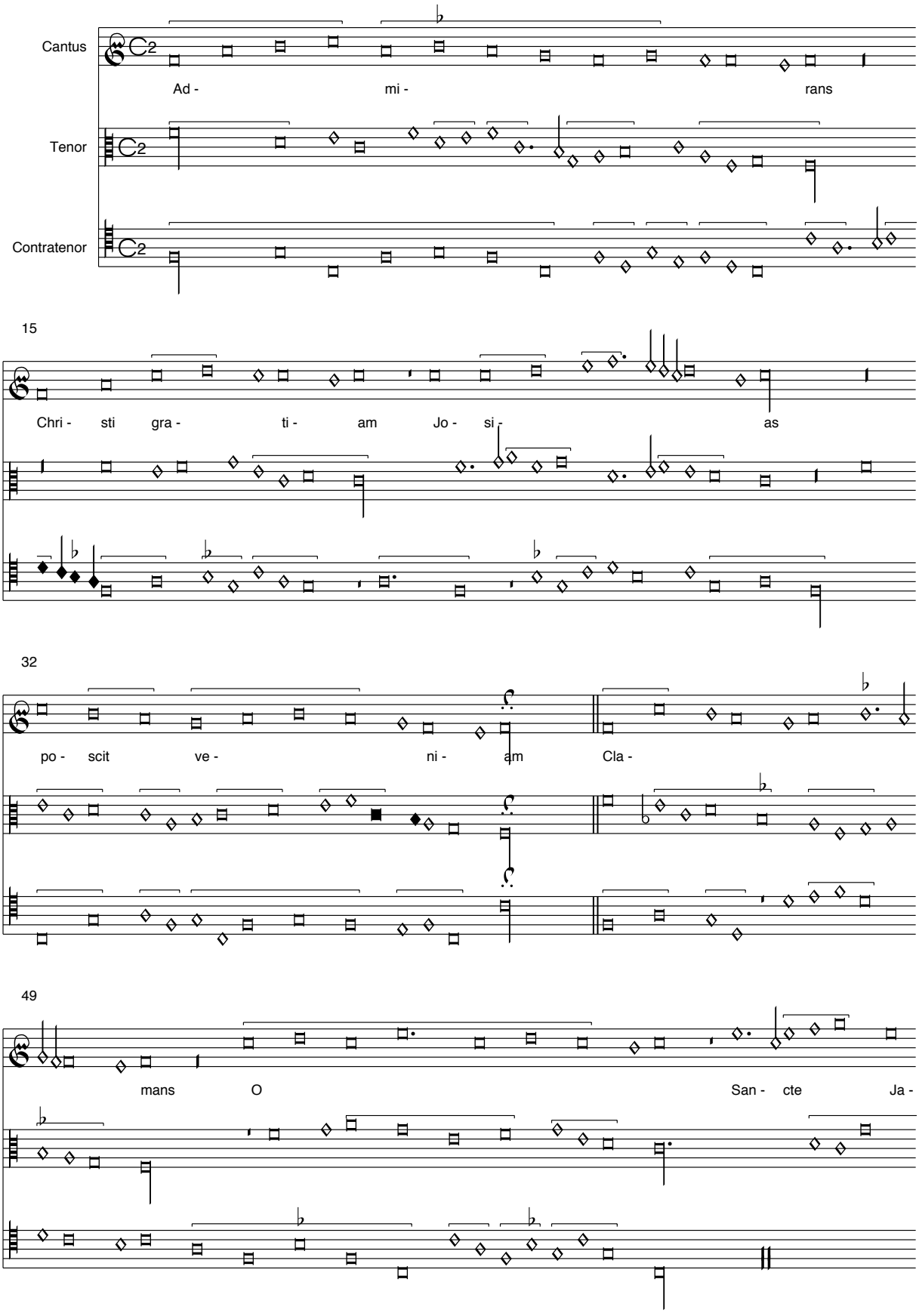


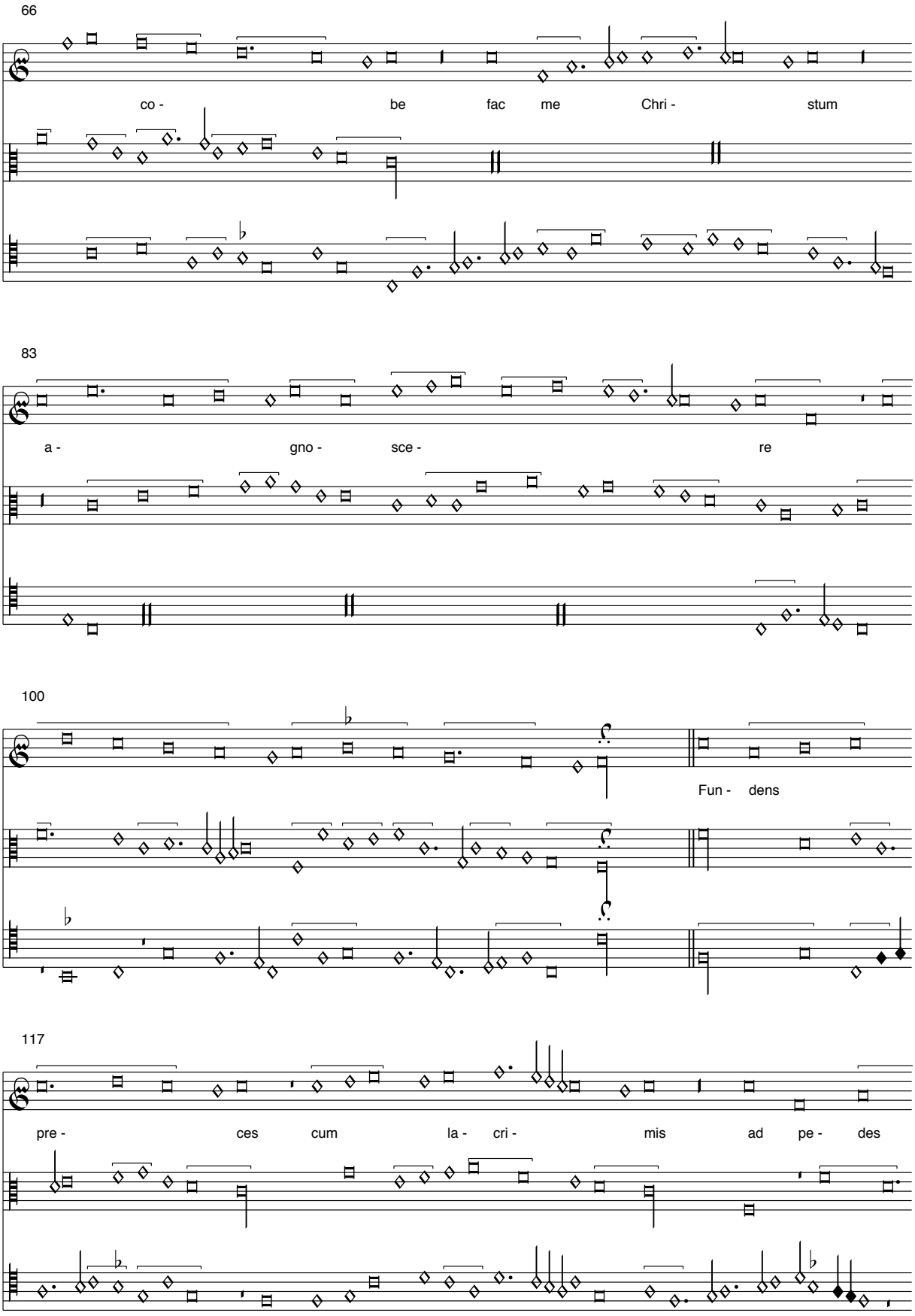
Wie schon bei Nr. 124 so heißt es auch hier „entstanden“, es ist auch nur das Incipit angegeben.

Christus surrexit
Glogau Nr. 128

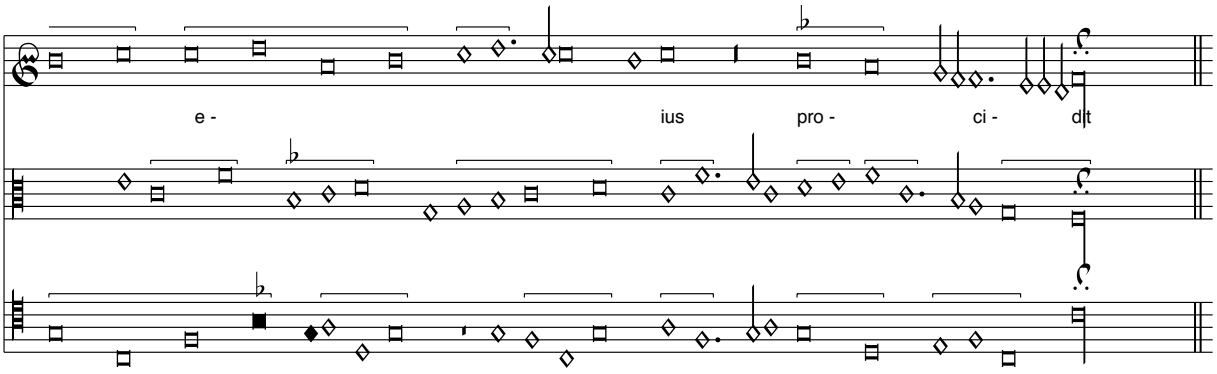


Admirans Christi gratiam
Glogau Nr. 129

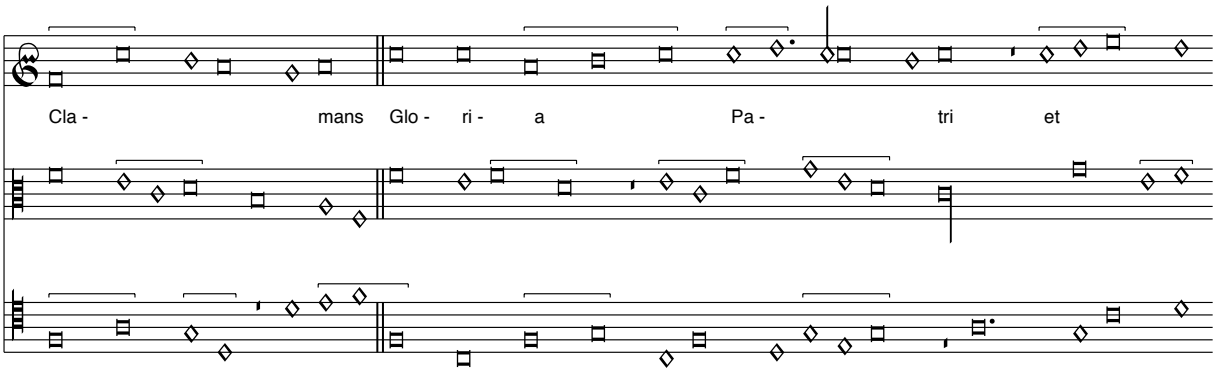



66
co - be fac me Chri - stum
83
a - gno - sce - re
100
Fun - dens
117
pre - ces cum la - cri - mis ad pe - des

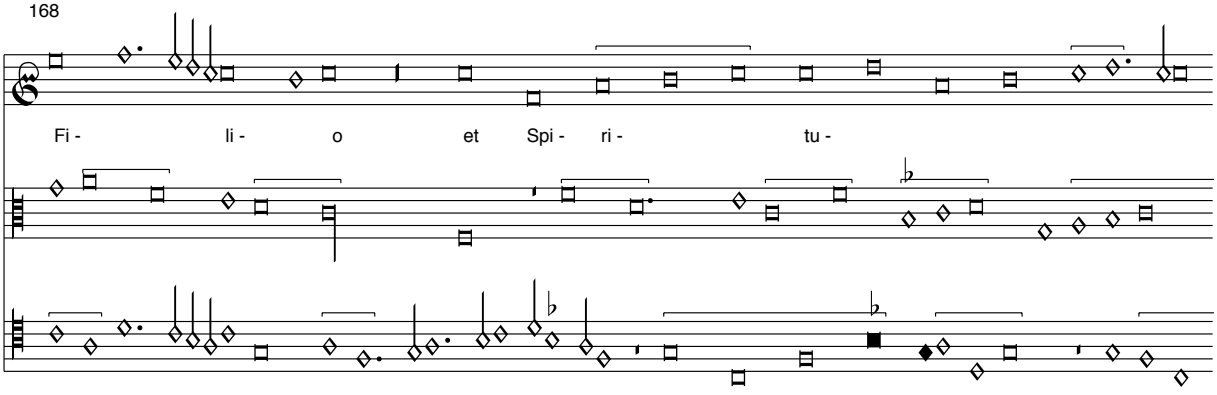
134



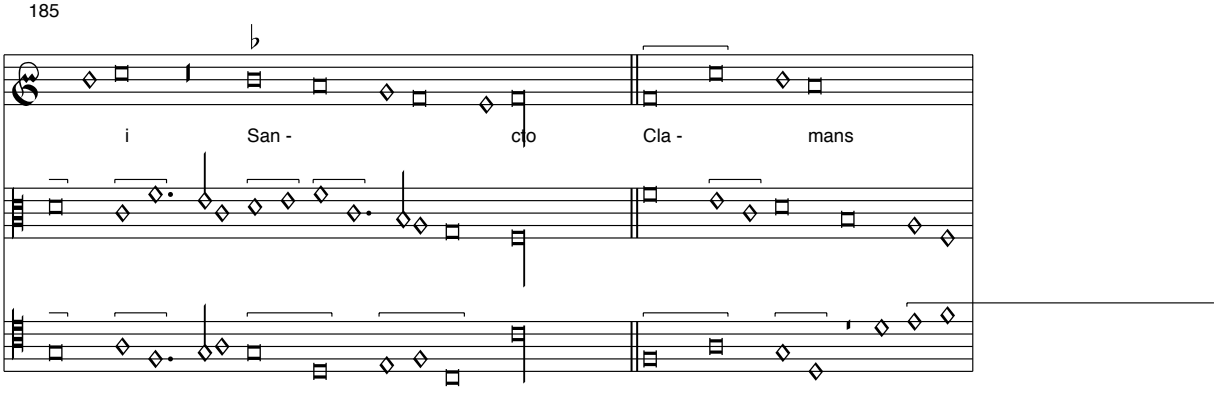
151



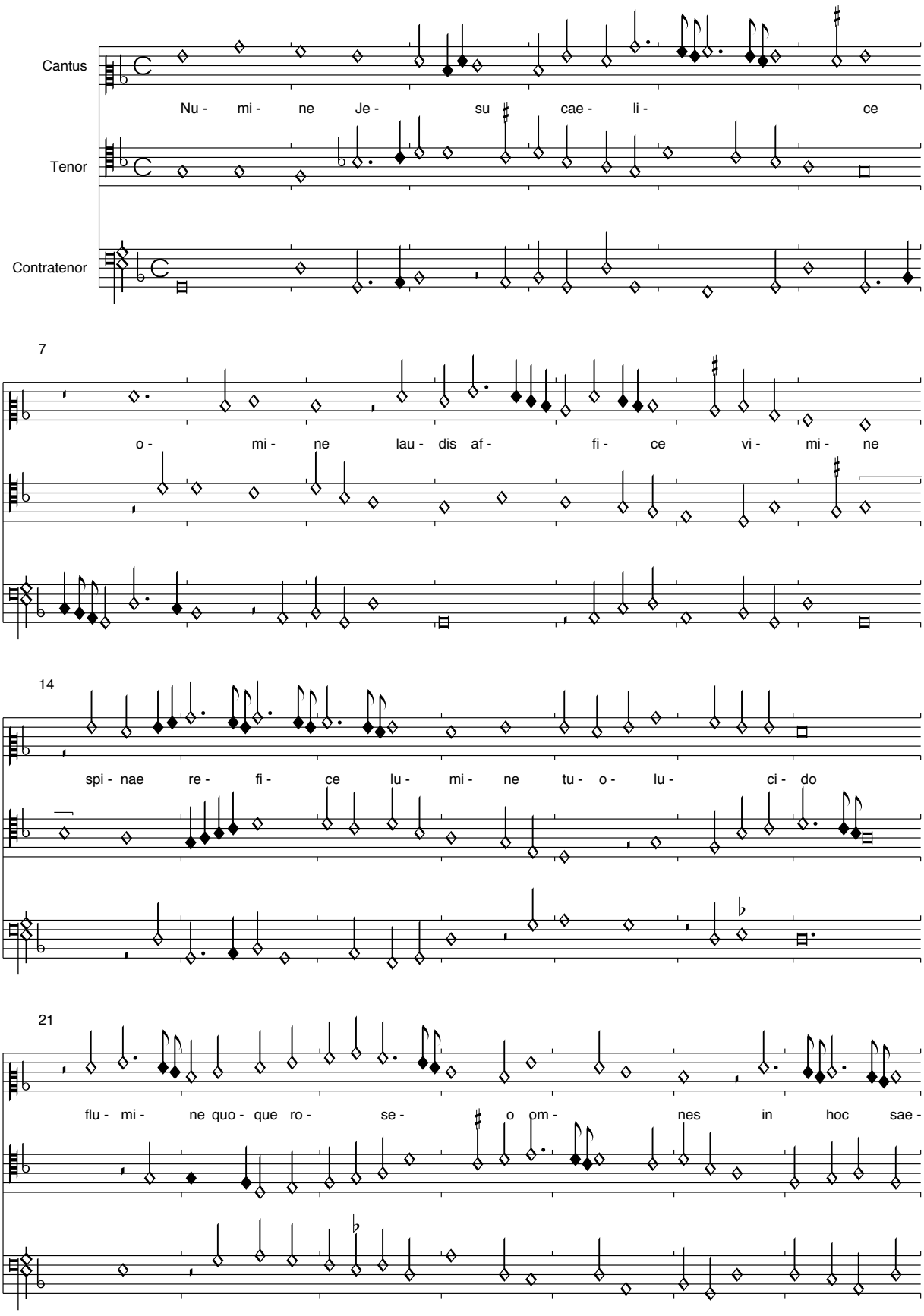
168

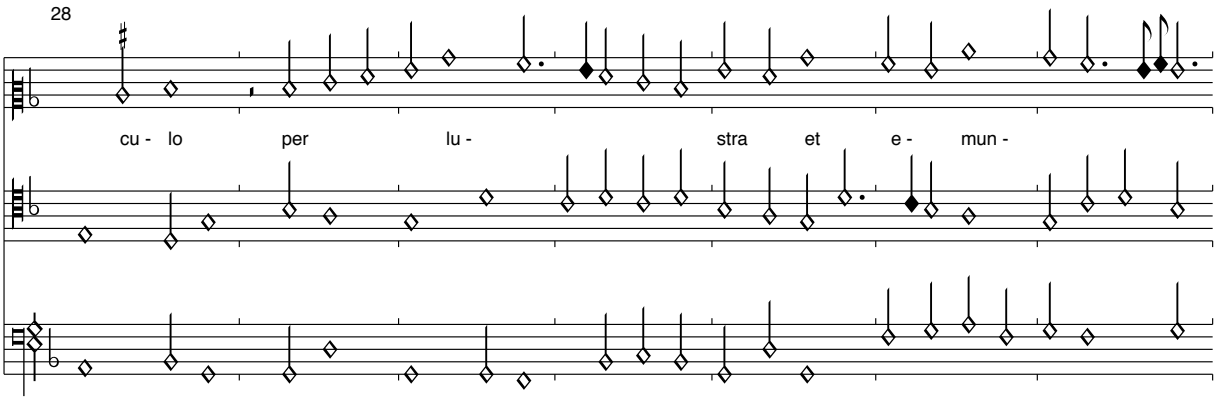


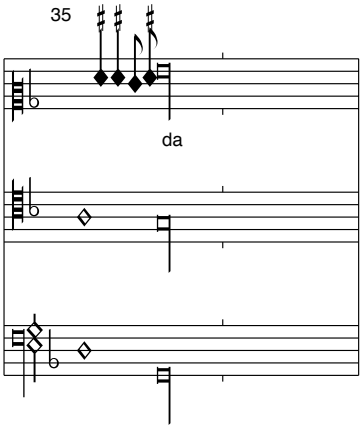
185



Numine Jesu caelice
Glogau Nr. 130

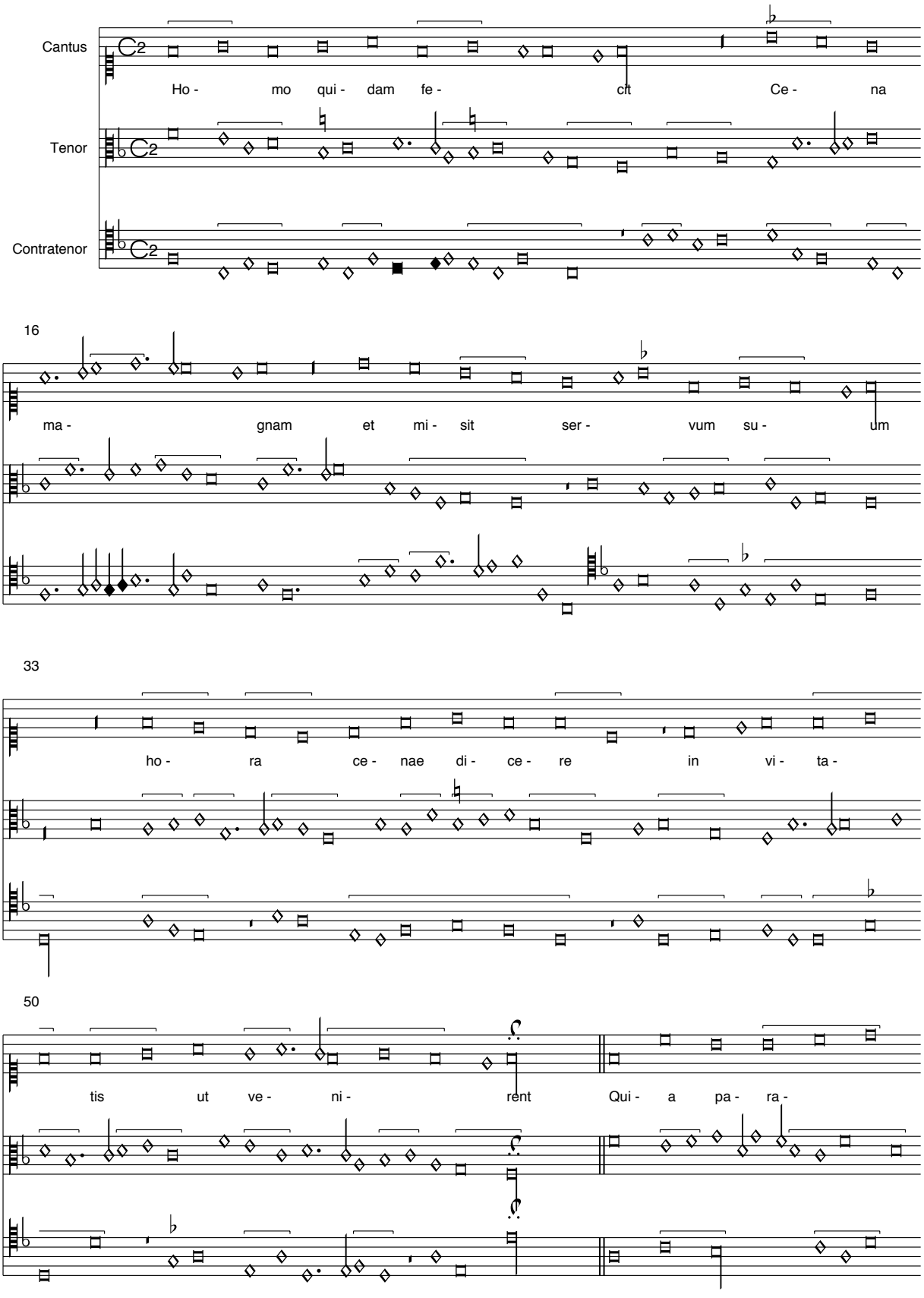


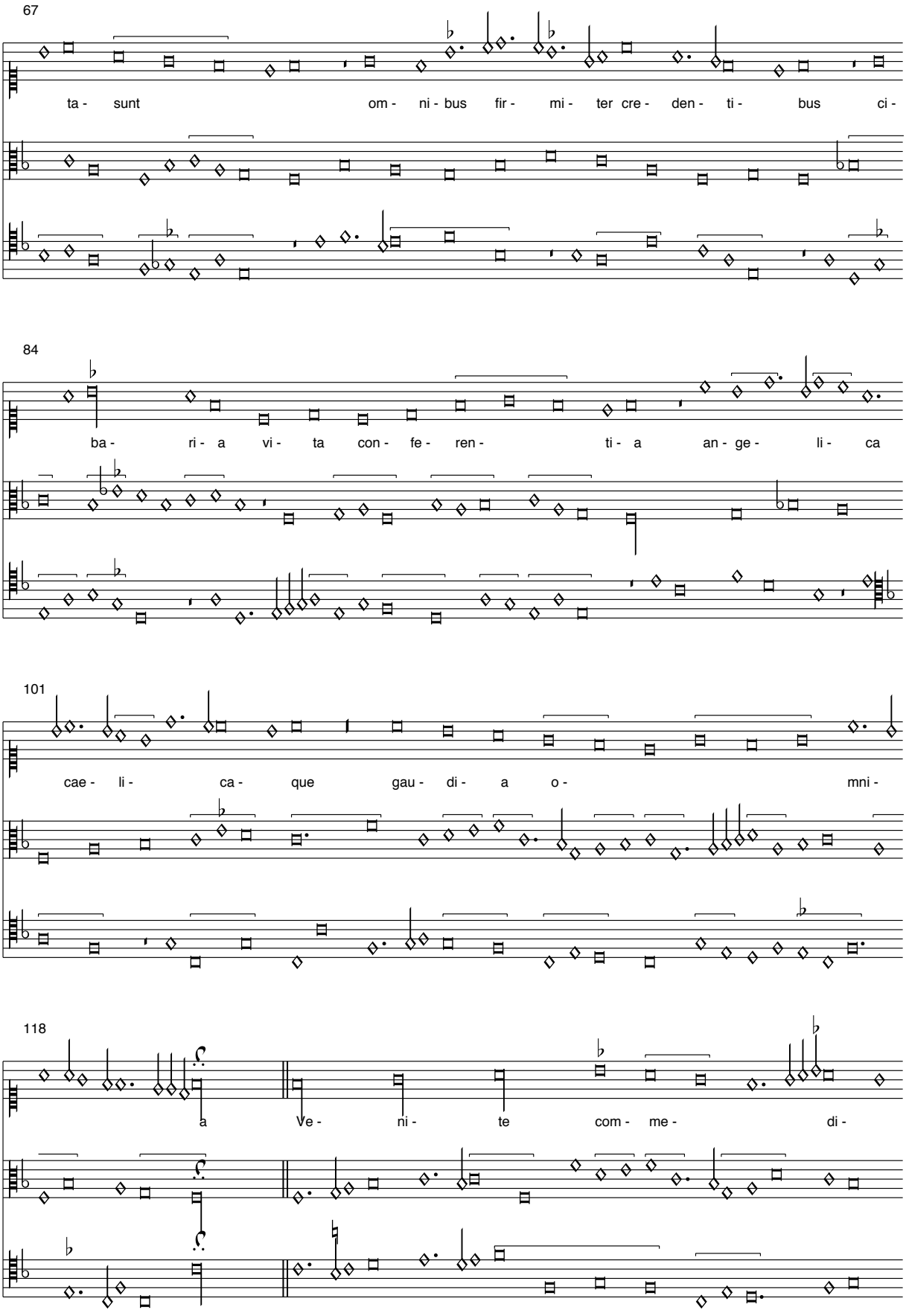




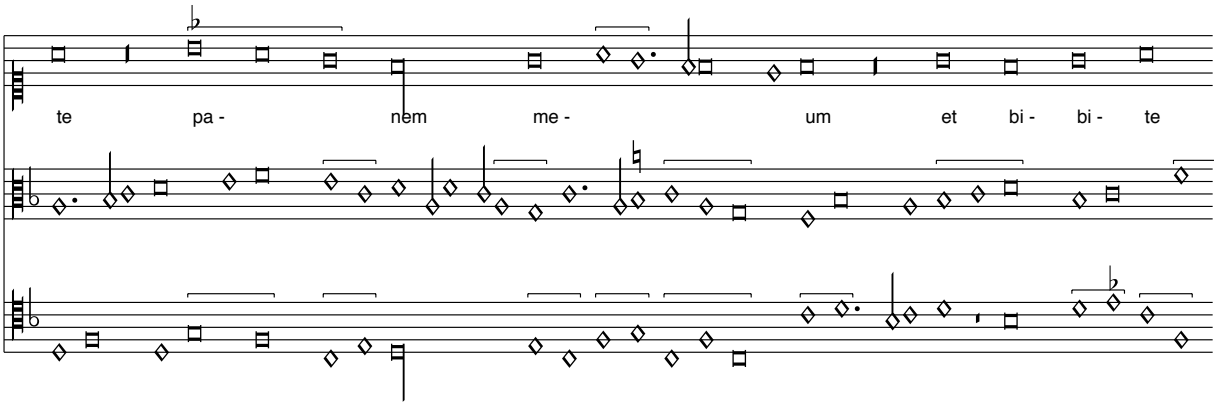
Obwohl das Stück nicht durchgängig mit B vorgezeichnet ist, ist es doch klar G-dorisch und durchgängig mit B vorzuzeichnen.

Homo quidam fecit
Glogau Nr. 131

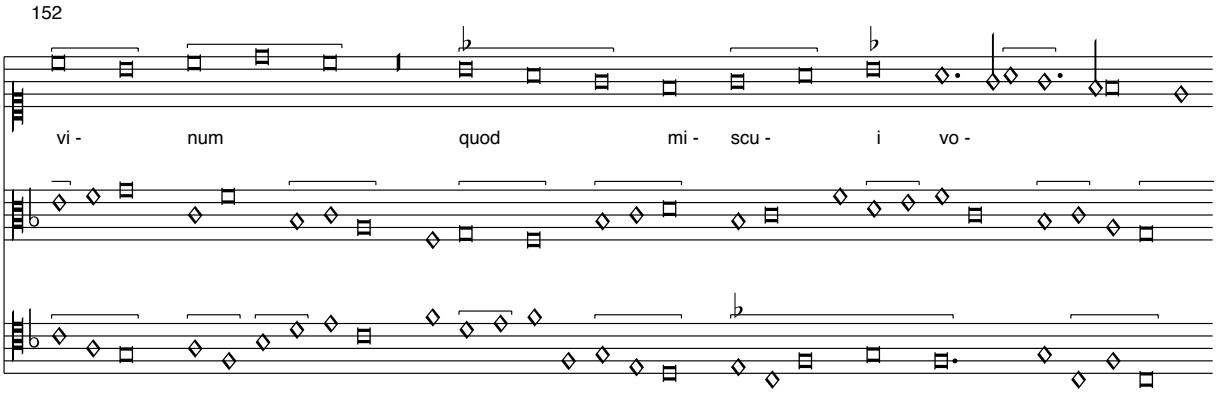



67
ta - sunt om - ni - bus fir - mi - ter cre - den - ti - bus ci -
84
ba - ri - a vi - ta con - fe - ren - ti - a an - ge - li - ca
101
cae - li - ca - que gau - di - a o - mni -
118
a Ve - ni - te com - me - di -

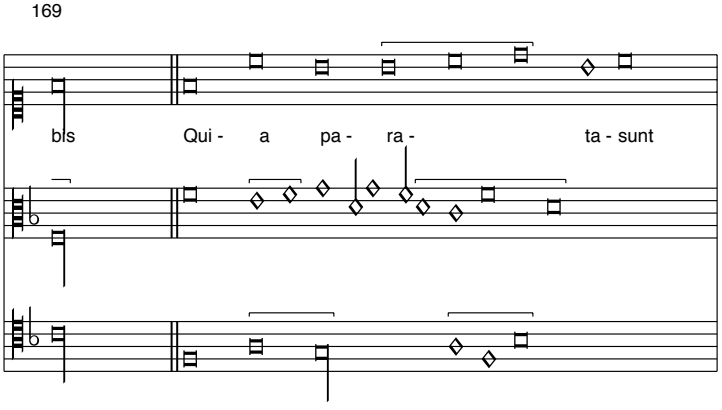
135


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

152

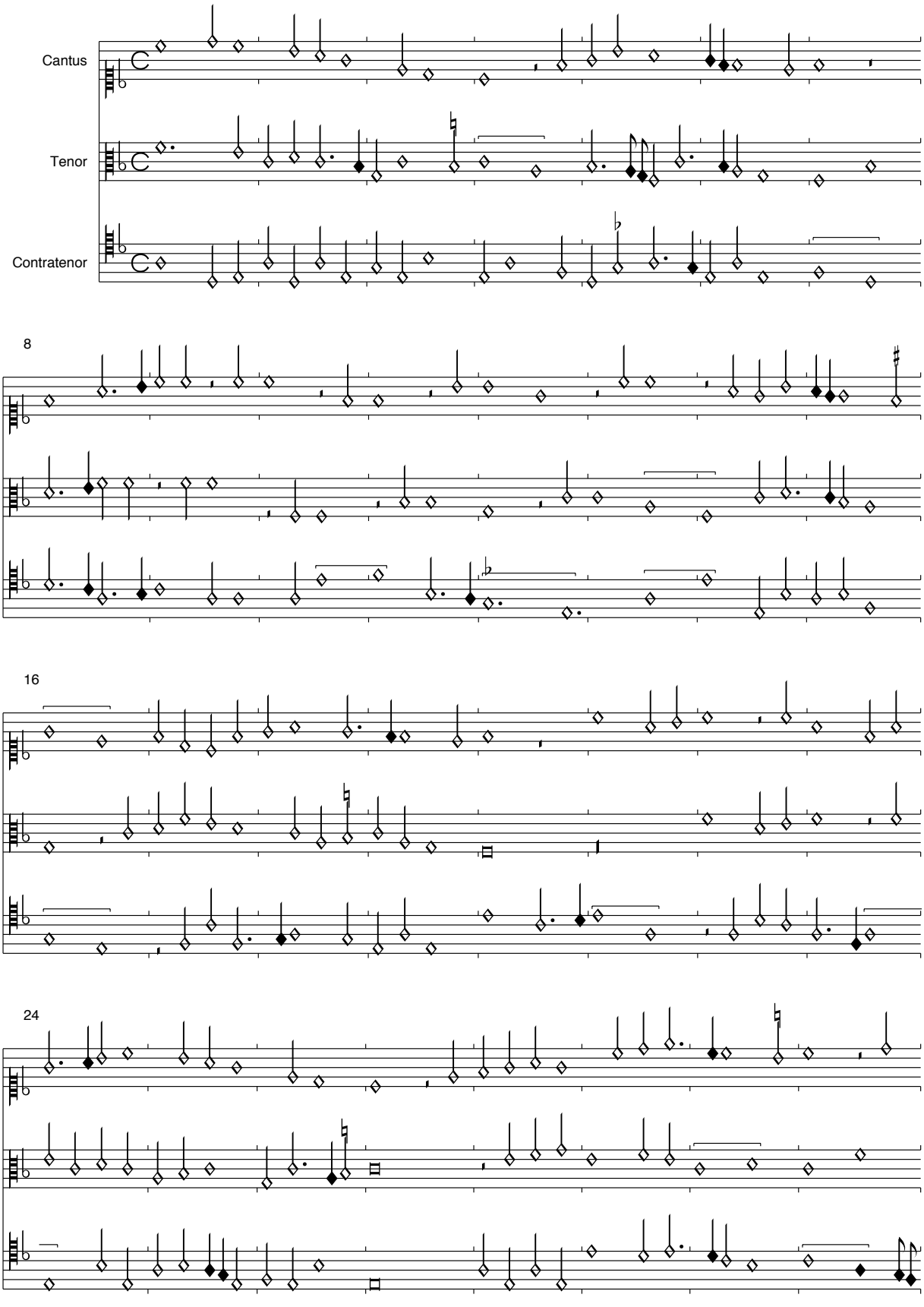

vi - num quod mi - scu - i vo -

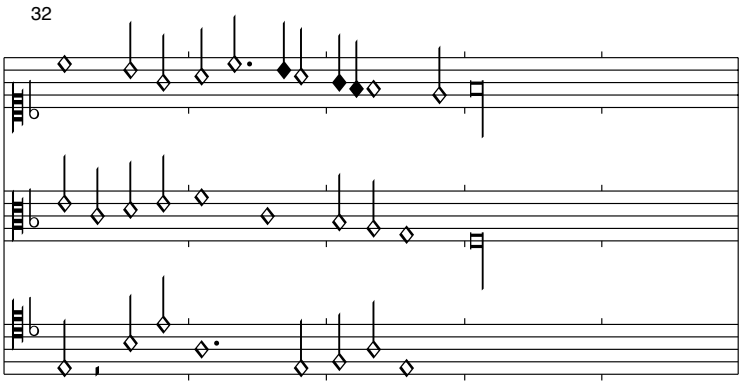
169


bis Qui - a pa - ra - ta - sunt

Das yeger horn

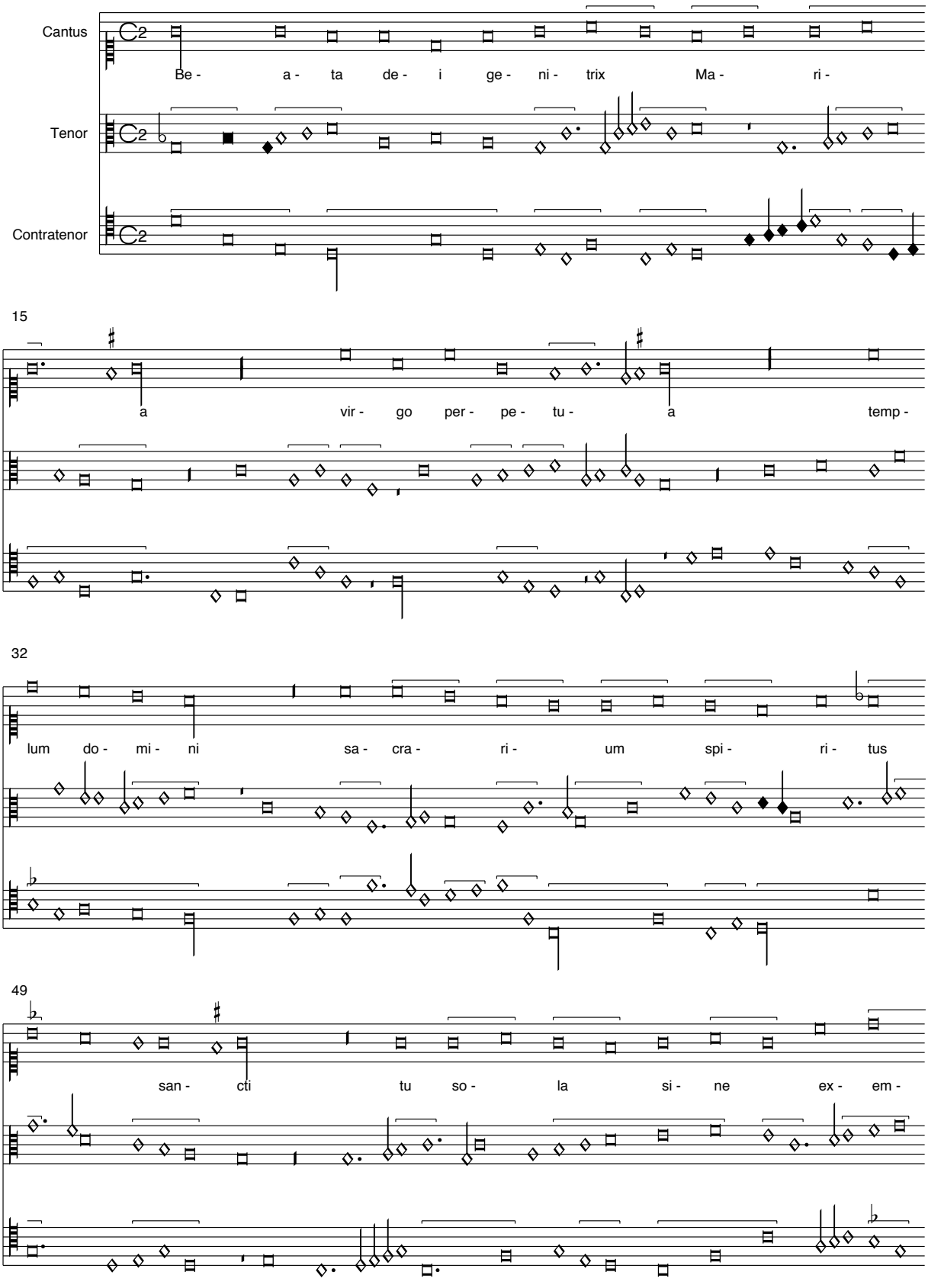
Glogau Nr. 132



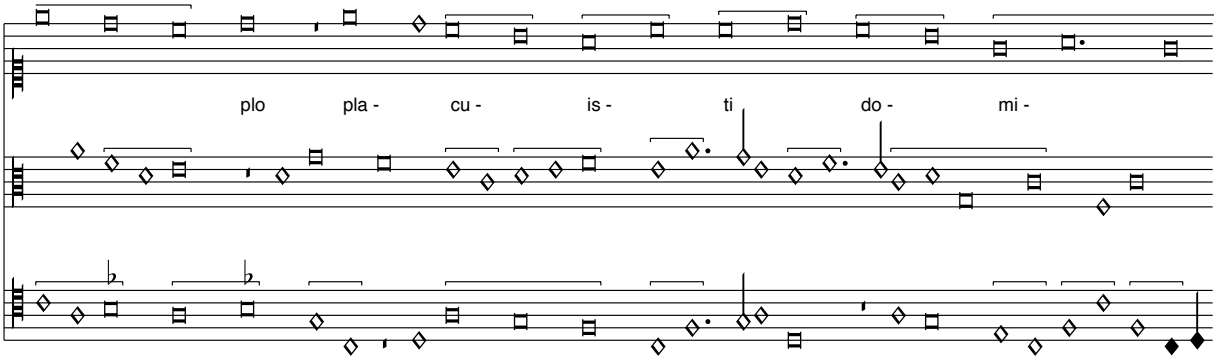


In diesem Stück ist trotz fehlender Vorzeichnung durchweg ein B anzunehmen.

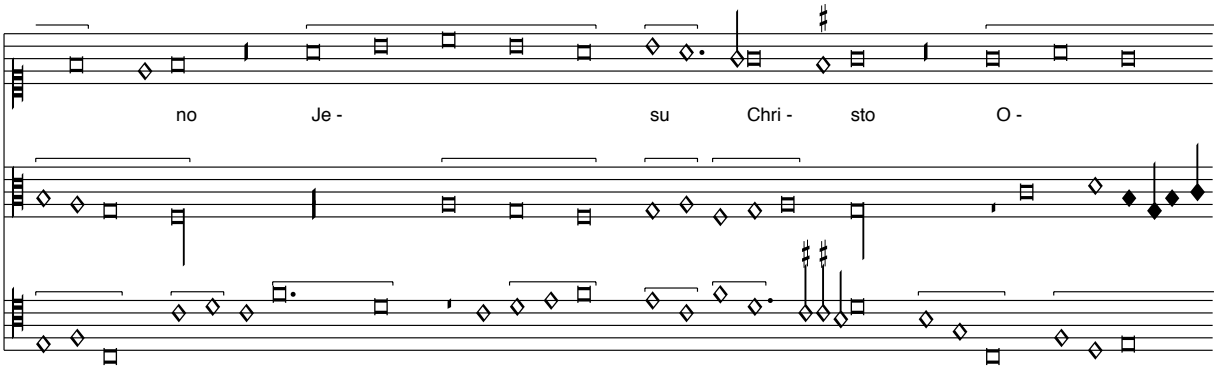
Beata dei genitrix
Glogau Nr. 133



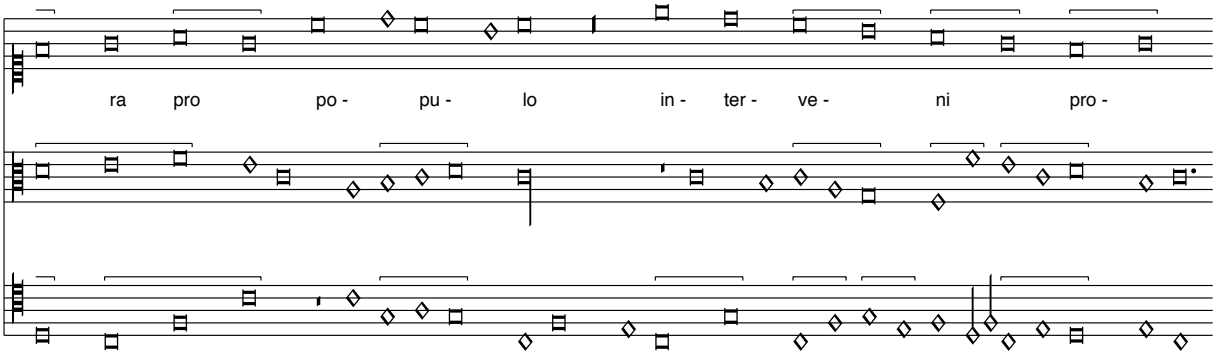
66


plo pla - cu - is - ti do - mi -

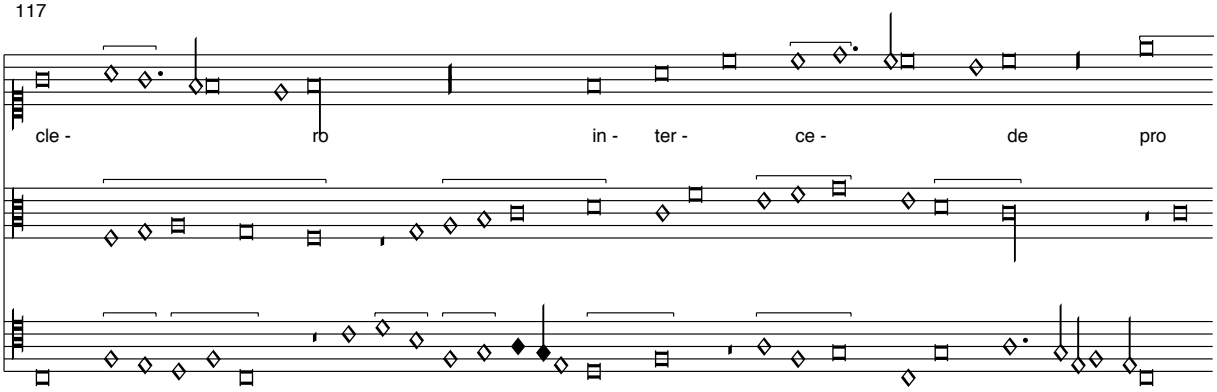
83


no Je - su Chri - sto O -

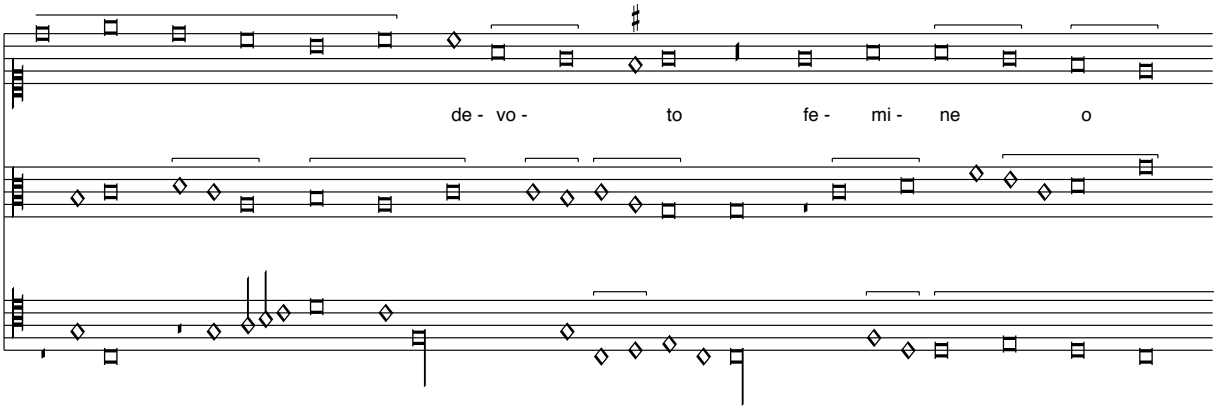
100


ra pro po - pu - lo in - ter - ve - ni pro -

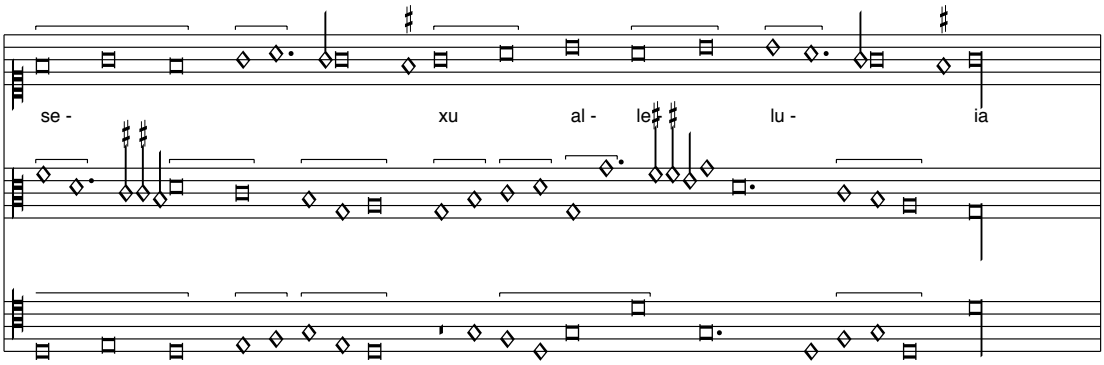
117


cle - ro in - ter - ce - de pro

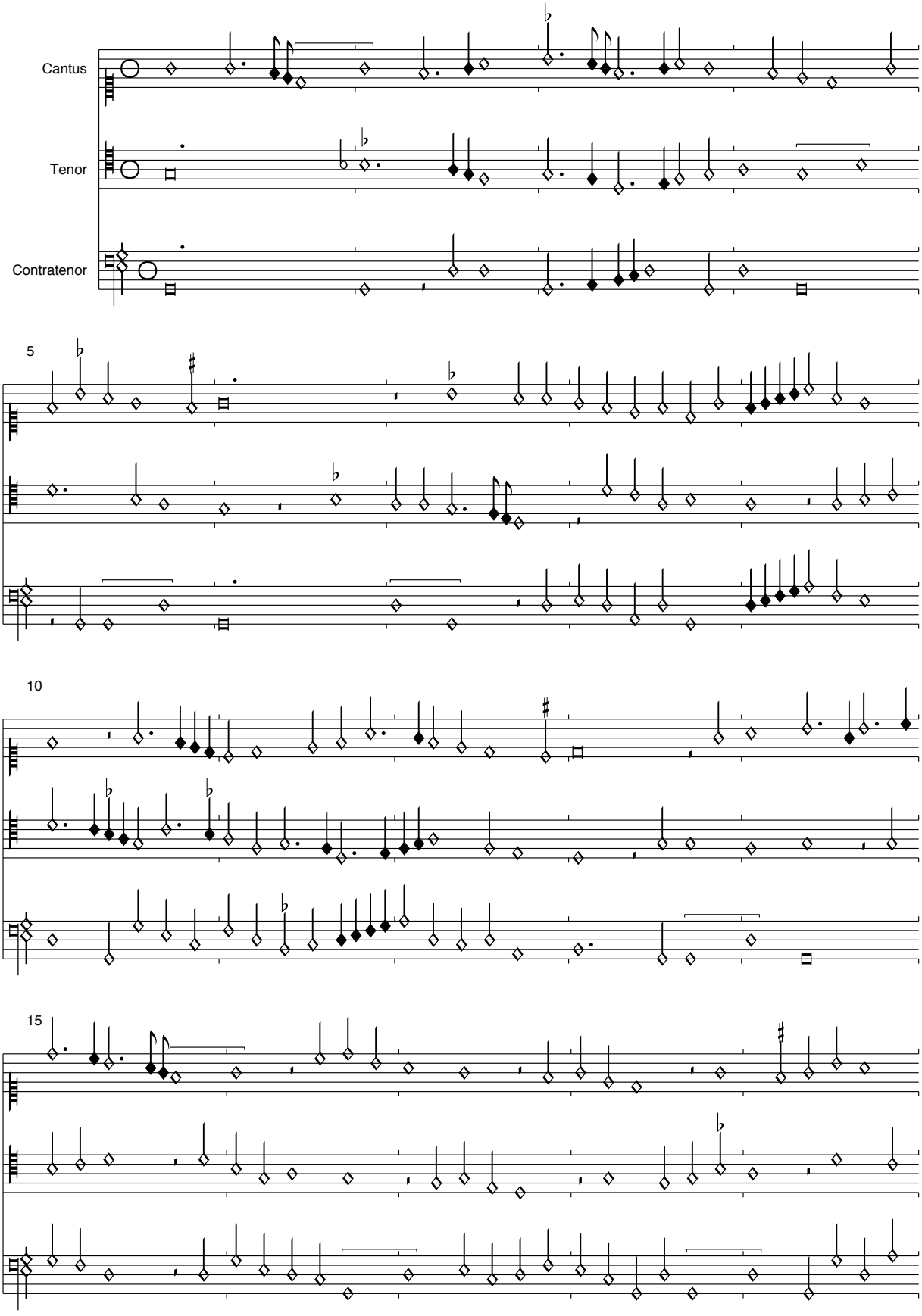
134

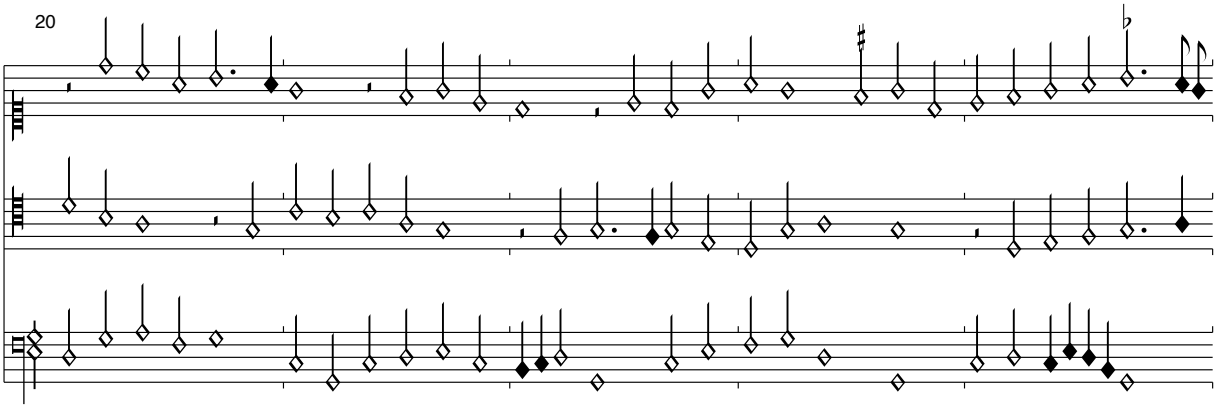


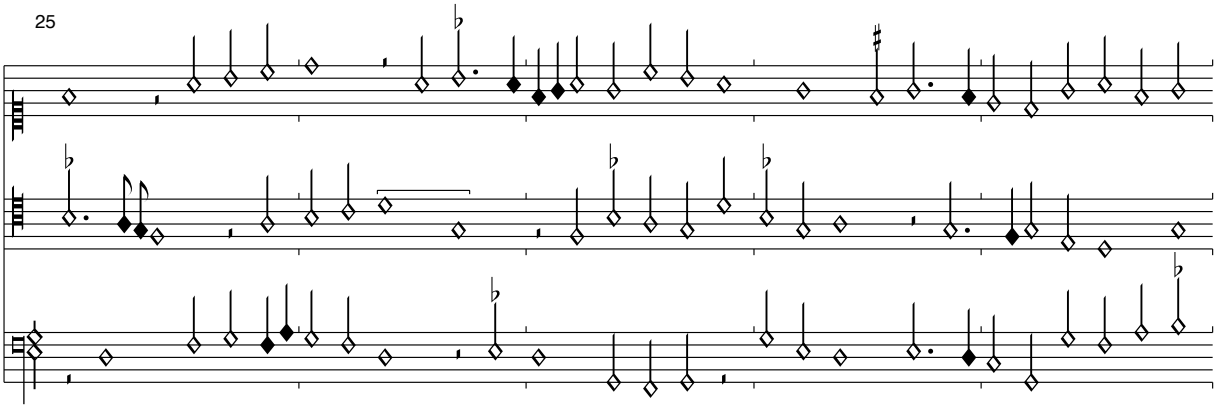
151

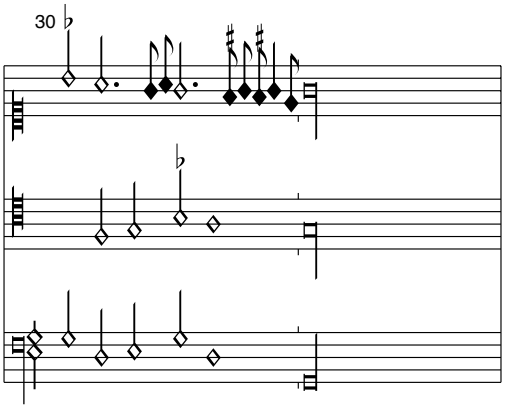


Elende du hast
Glogau Nr. 134



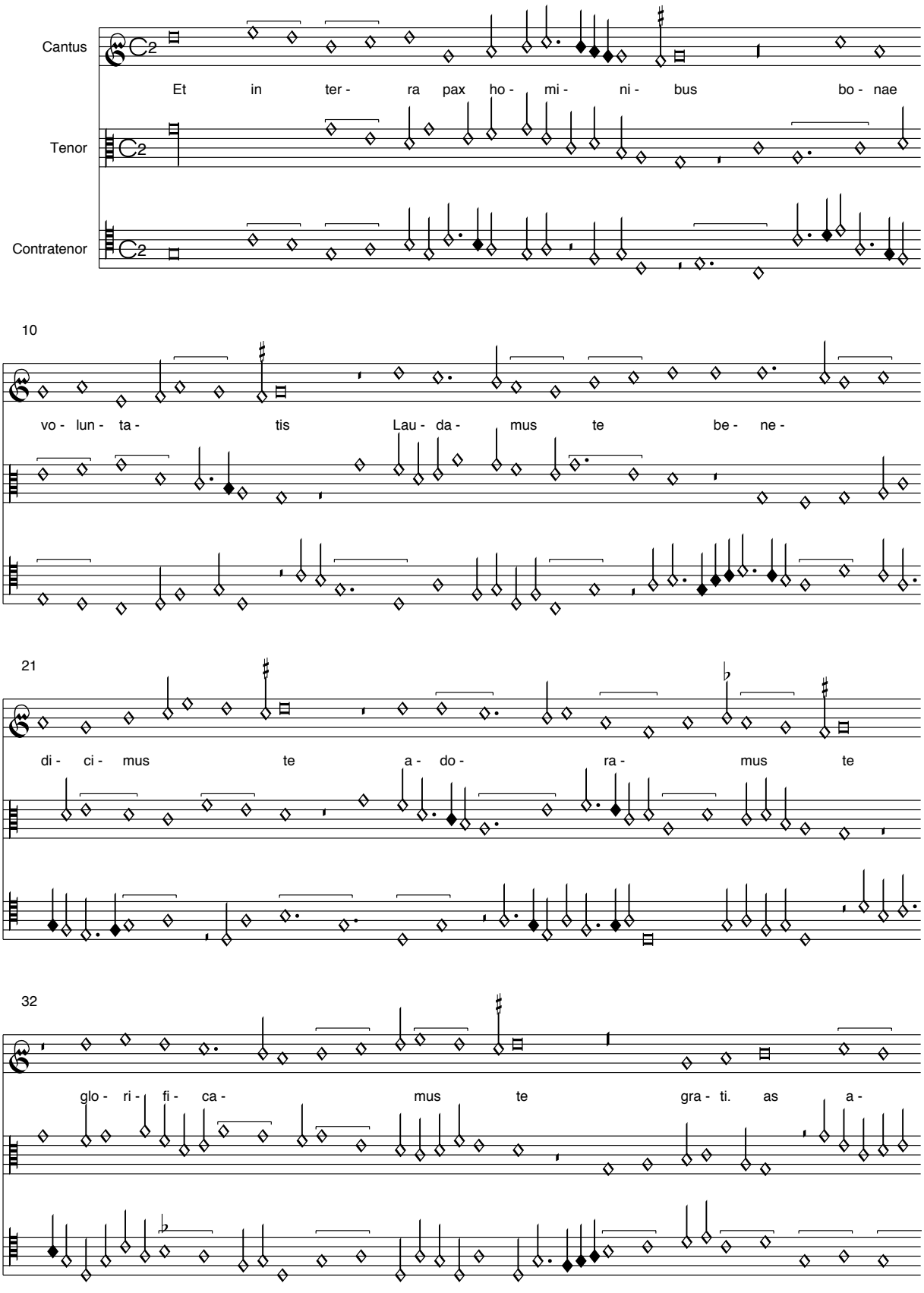


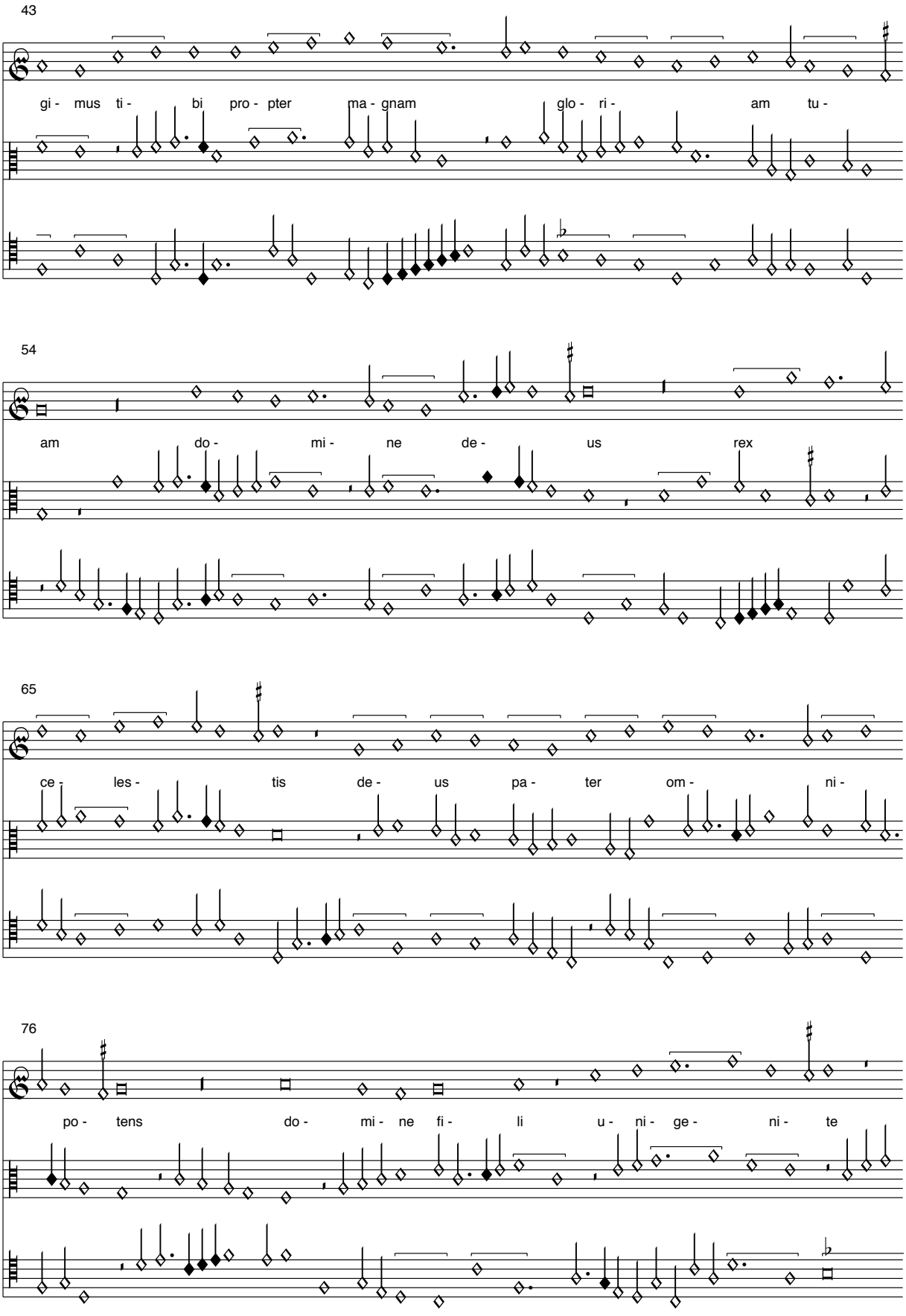


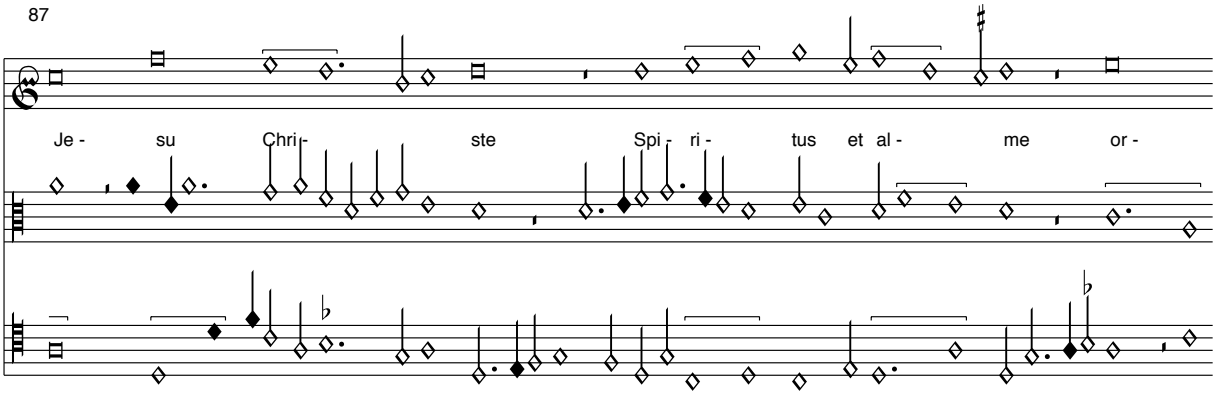


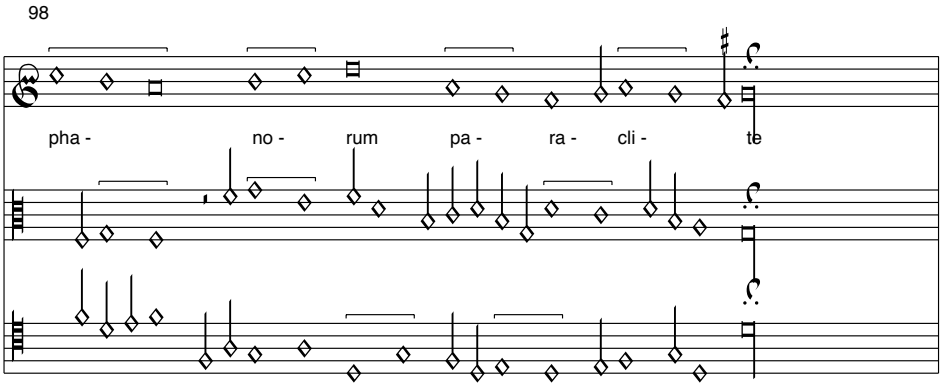
Man könnte dieses Stück auch als G-dorisch ansehen, ich habe mich für eine differenzierte Harmonik entschieden.

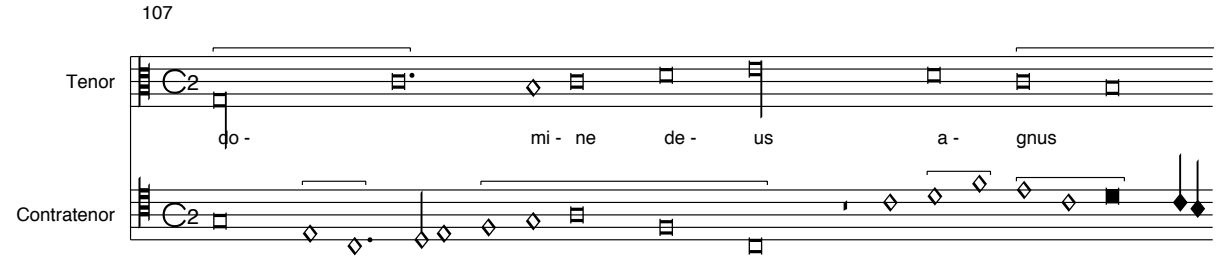
Et in terra pax
Glogau Nr. 135

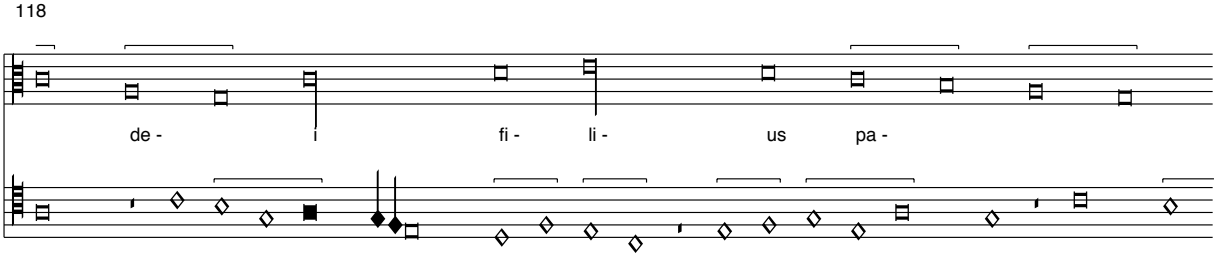



43
gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -
54
am do - mi - ne de - us rex
65
ce - les - tis de - us pa - ter om - ni -
76
po - tens do - mi - ne fi - li u - ni - ge - ni - te

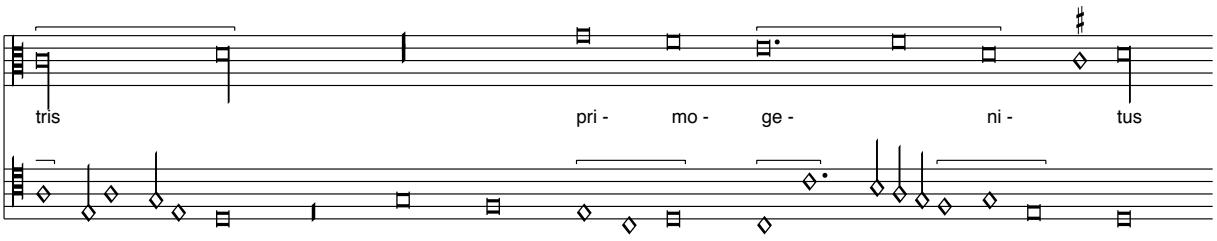

87
Je - su Chri - ste Spi - ri - tus et al - me or -


98
pha - no - rum pa - ra - cli - te

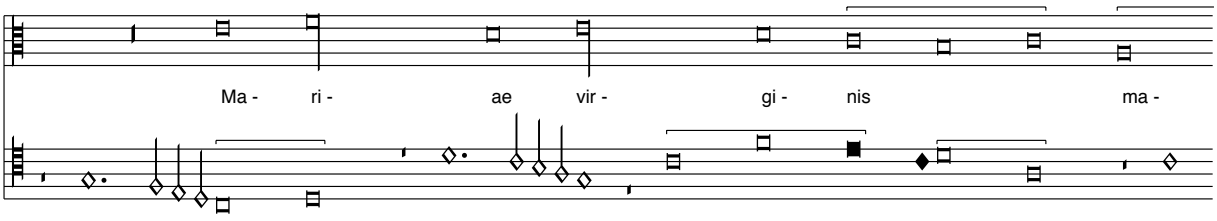

107
Tenor
do - mi - ne de - us a - gnus
Contratenor


118
de - i fi - li - us pa -

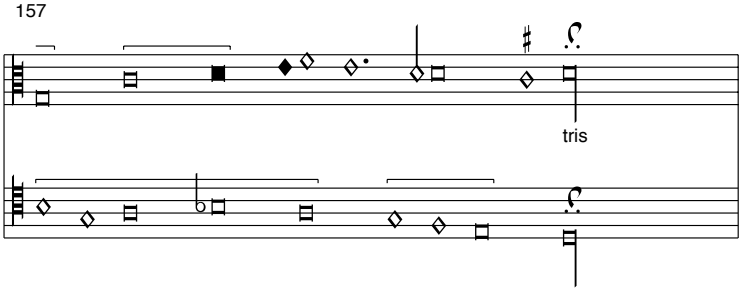
131



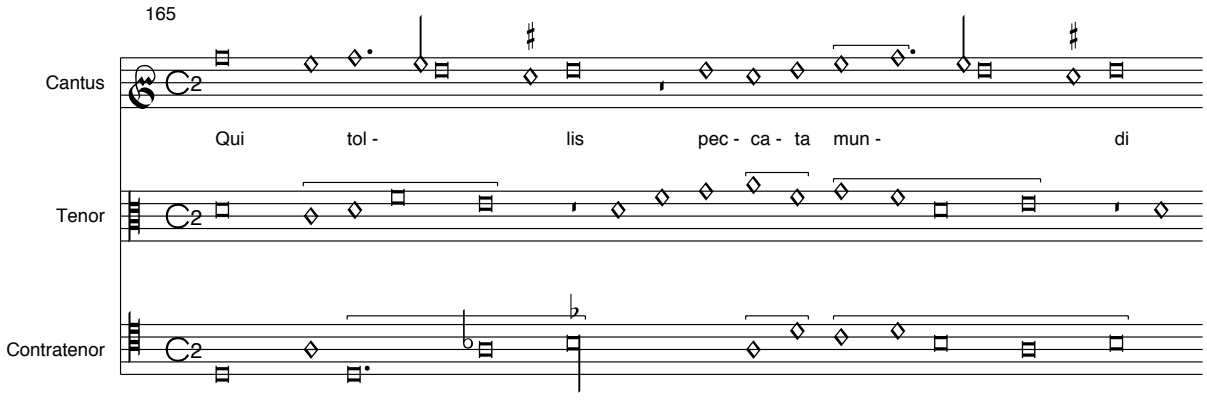
144



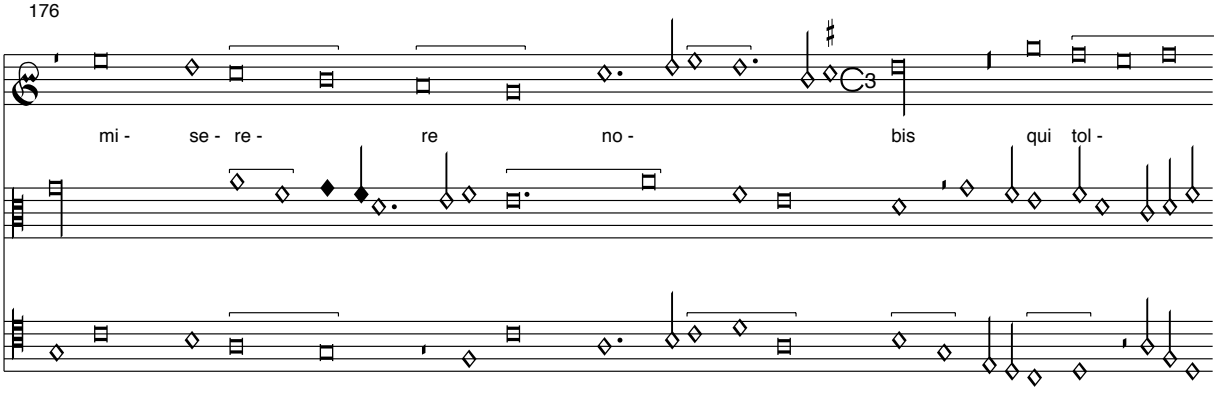
157



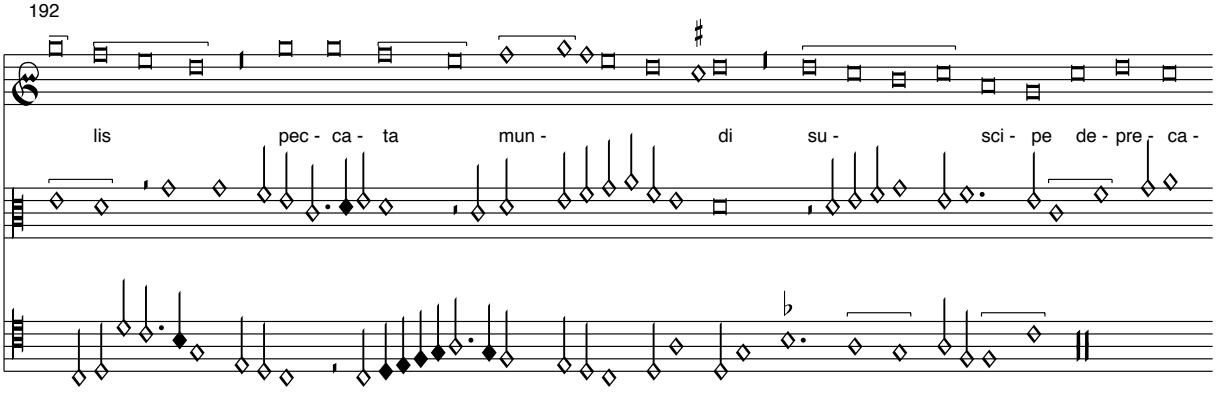
165



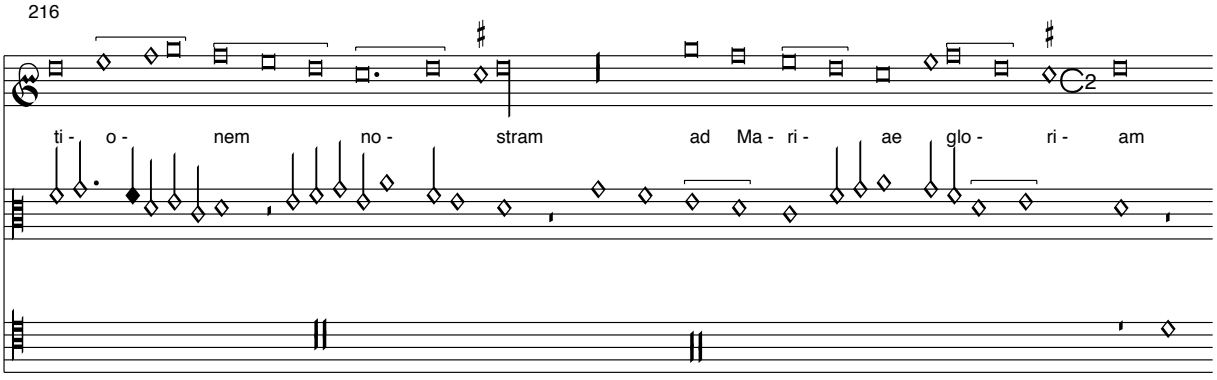
176



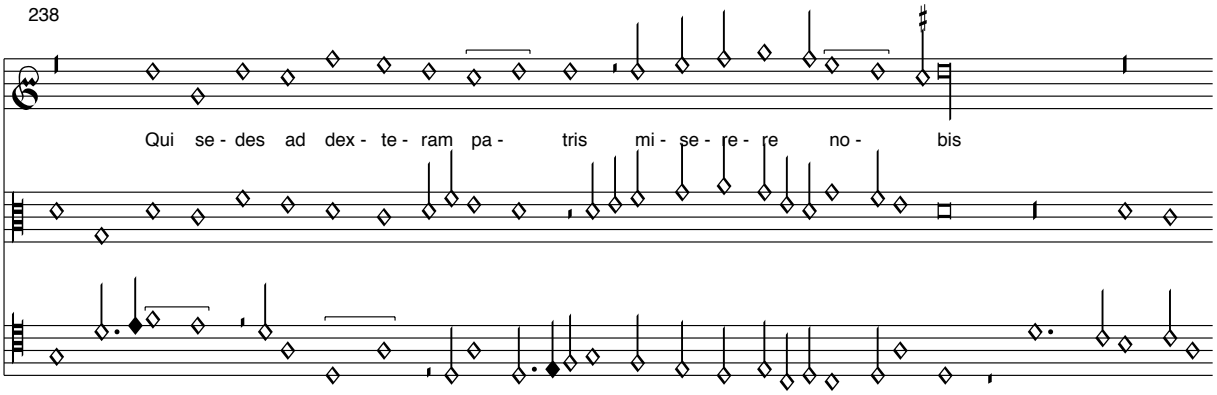
192

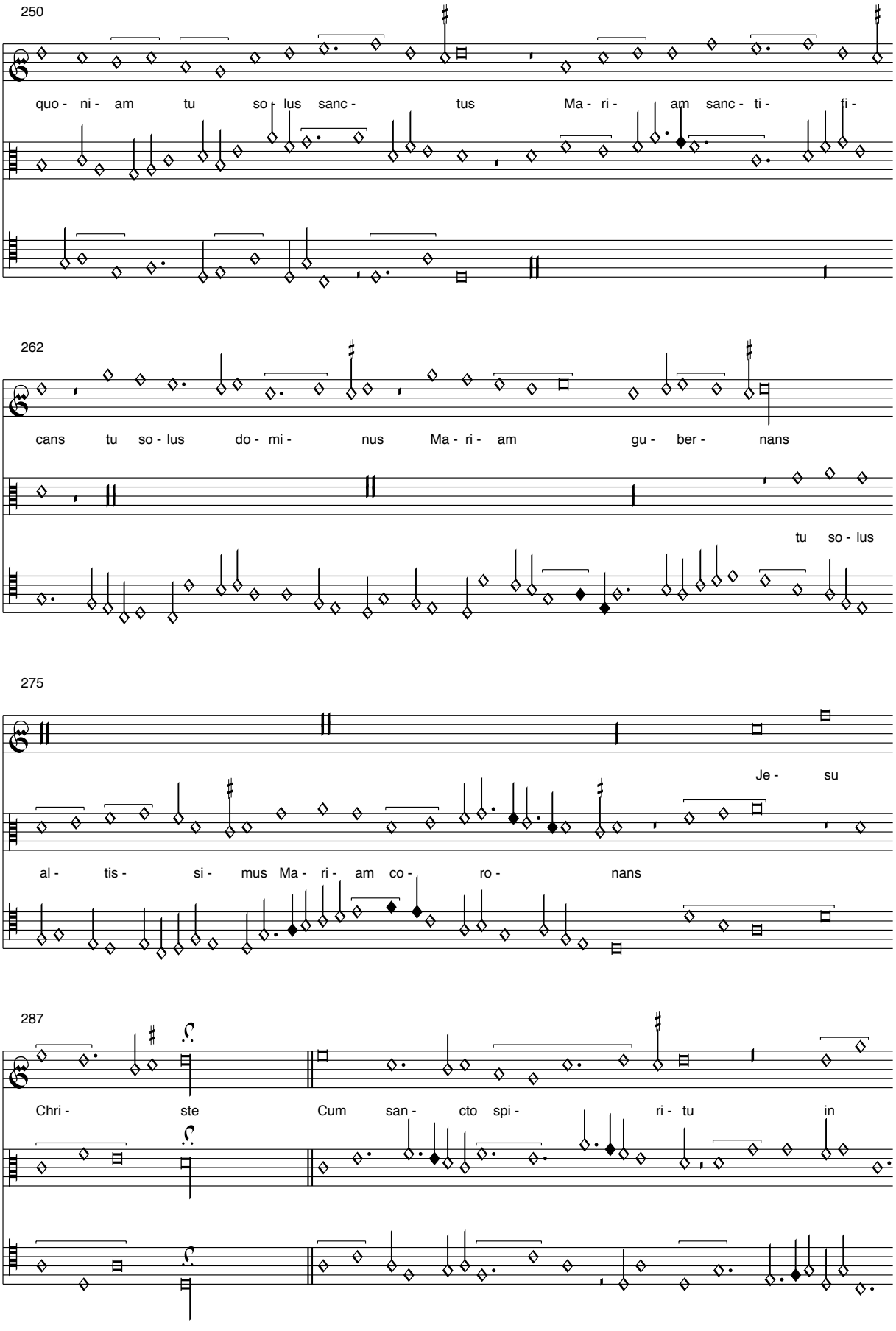


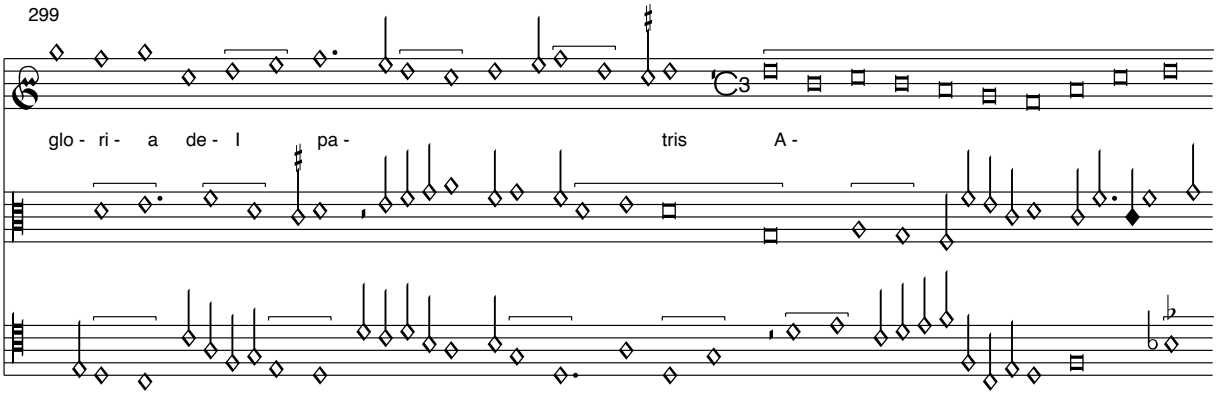
216

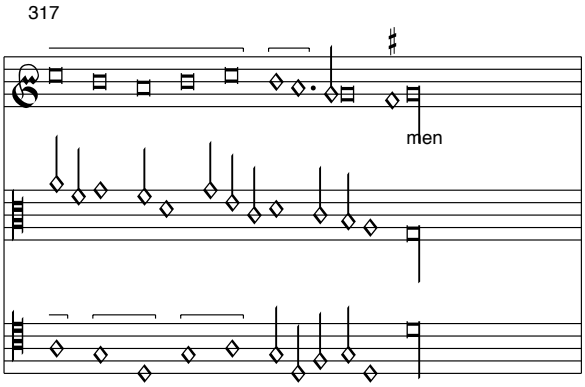


238



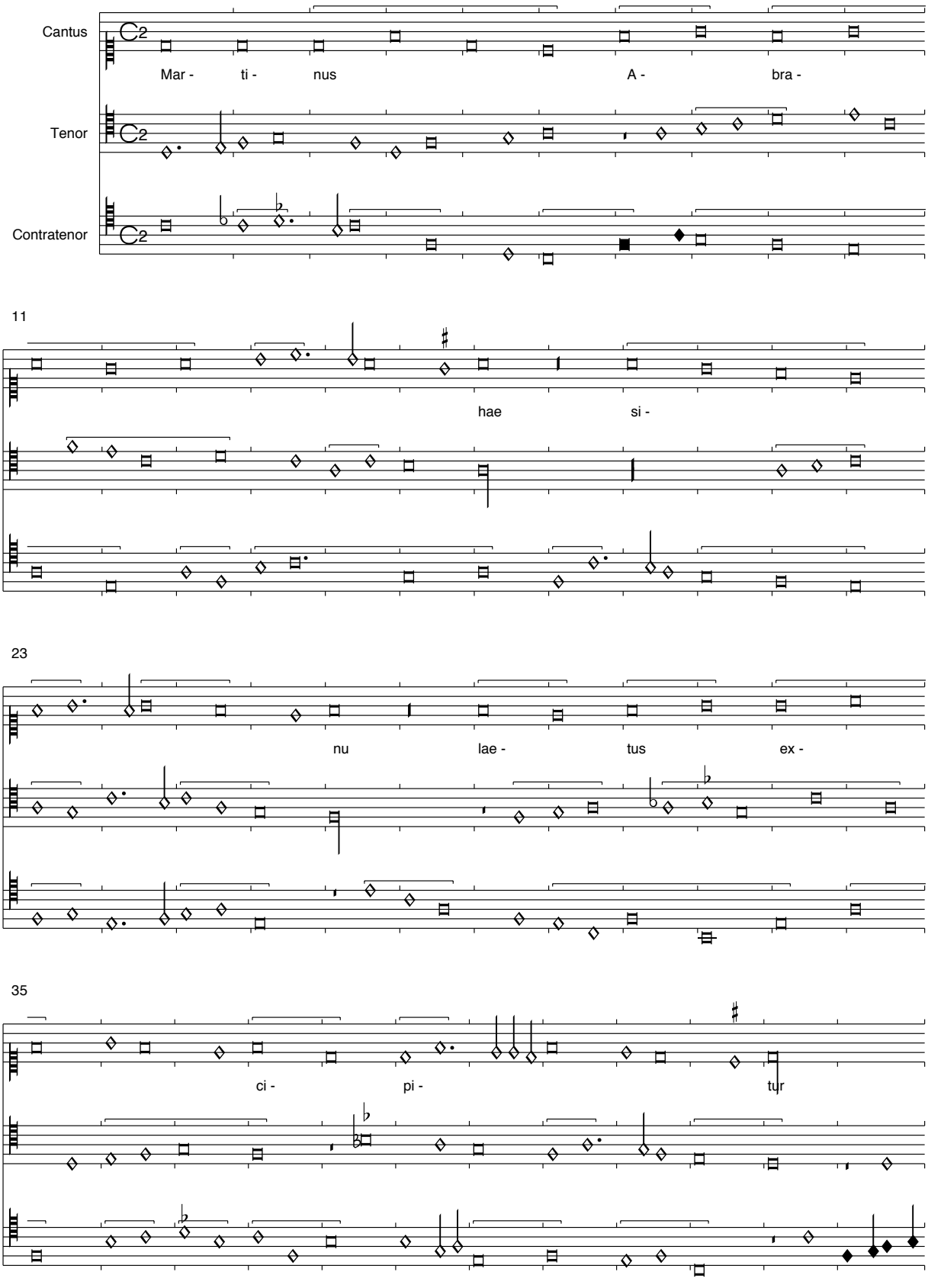

250
quo - ni - am tu so - lus sanc - tus Ma - ri - am sanc - ti - fi -
262
cans tu so - lus do - mi - nus Ma - ri - am gu - ber - nans
tu so - lus
275
Je - su
al - tis - si - mus Ma - ri - am co - ro - nans
287
Chri - ste Cum san - cto spi - ri - tu in



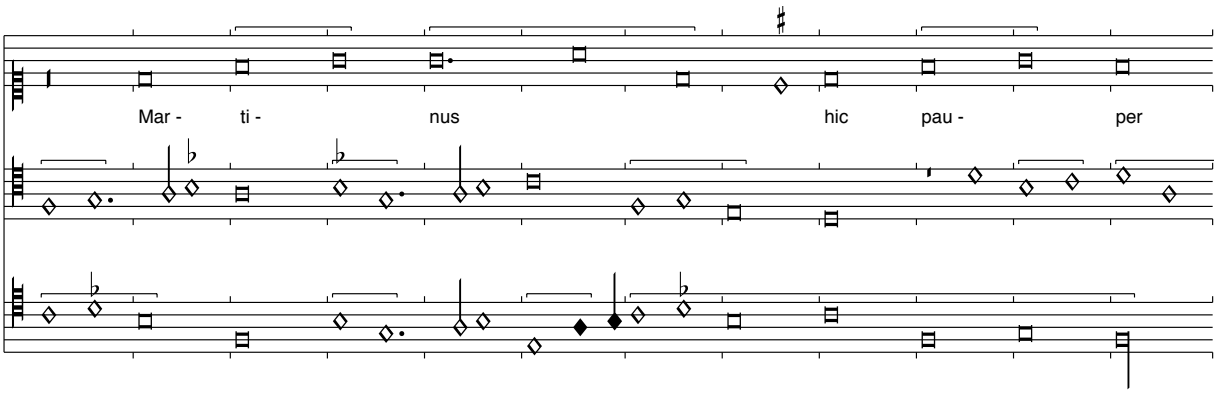


Dieses Gloria ist mit Marienlob tropiert. Die C3-Passagen sind in der Quelle lediglich durch eine Schwärzung dargestellt, die sich hier nicht umsetzen ließ

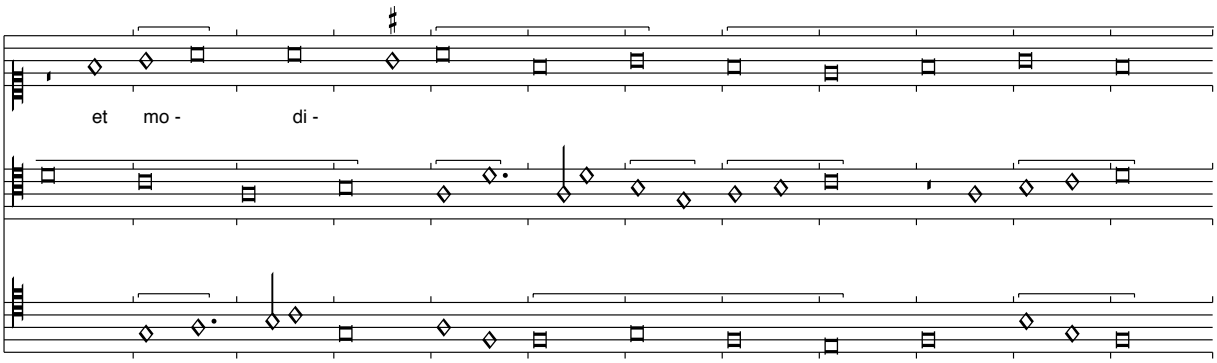
Martinus Abrahe sinu
Glogau Nr. 136



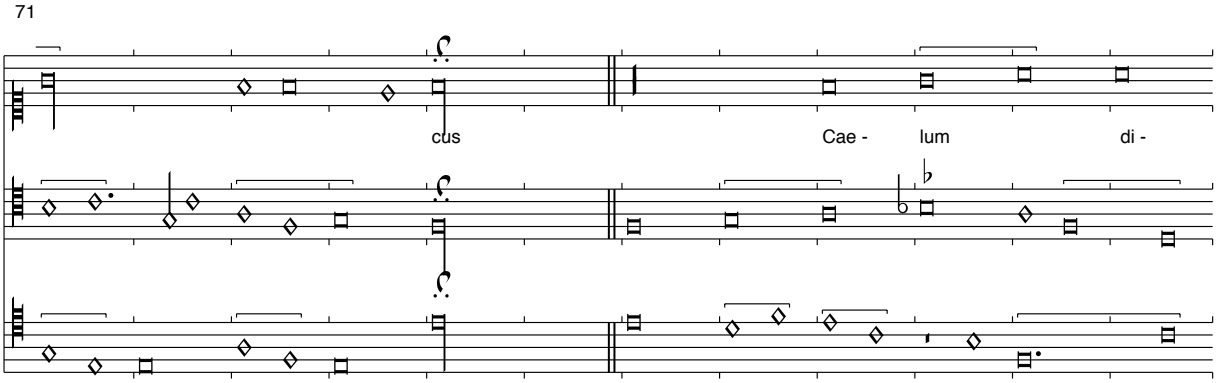
47



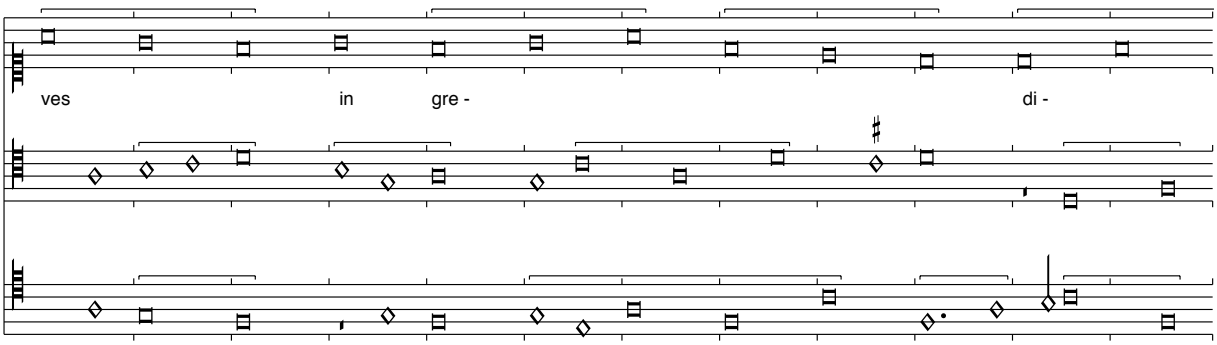
59



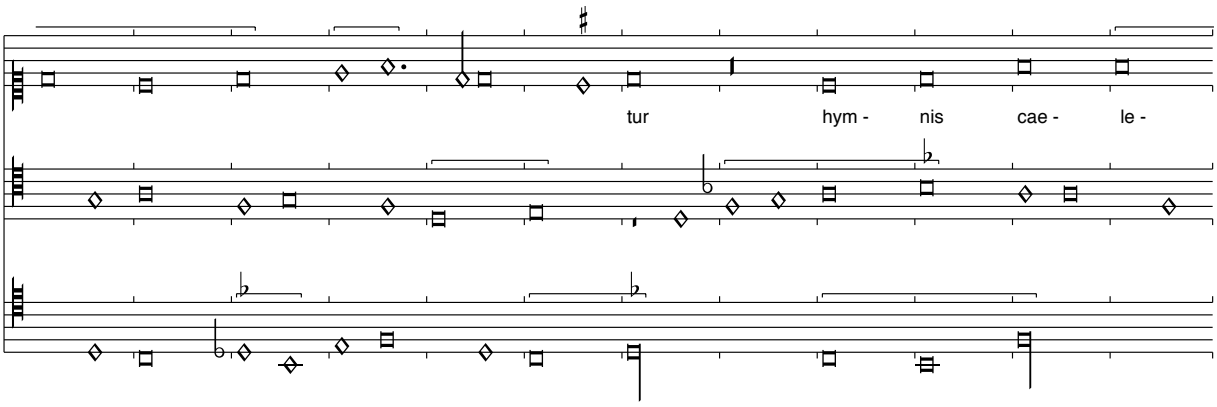
71



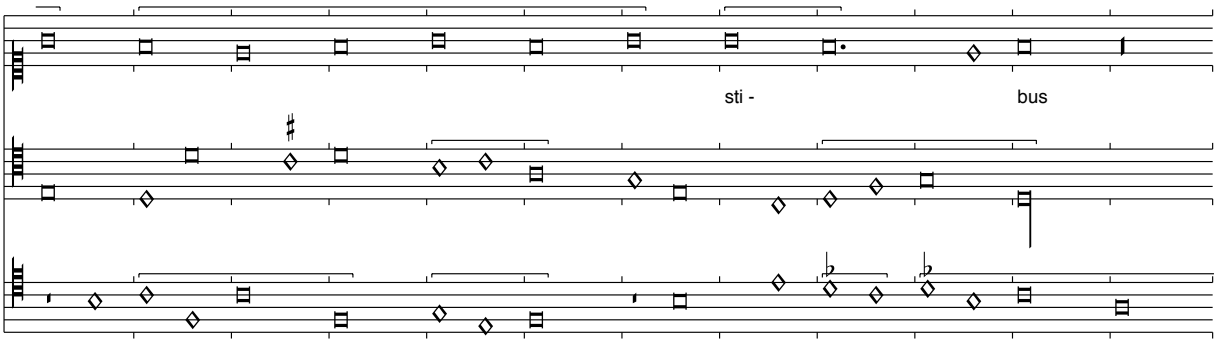
83



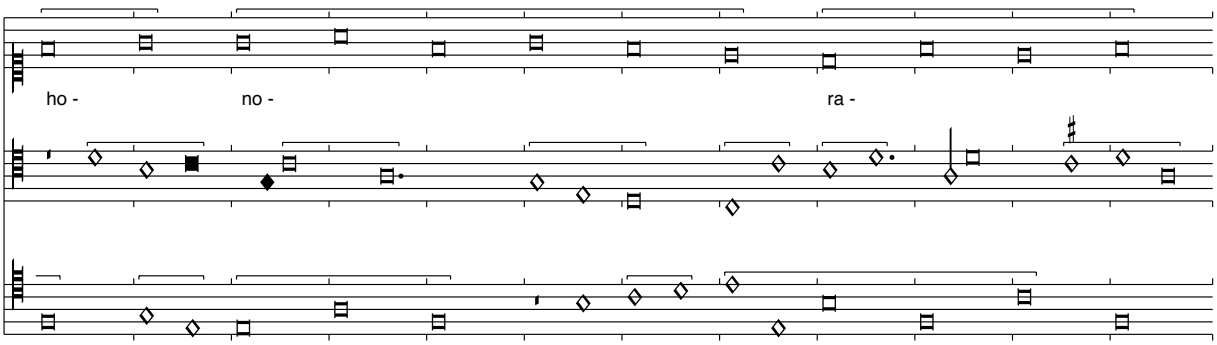
95



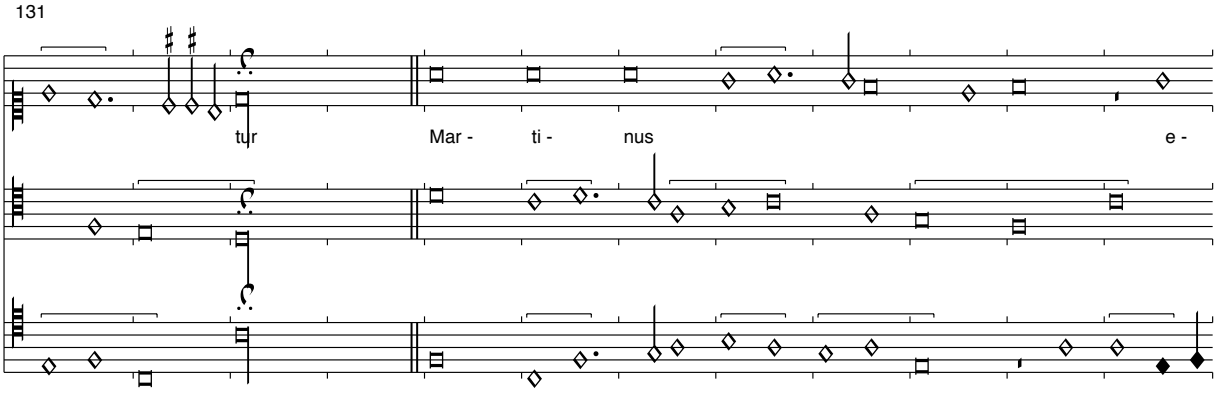
107



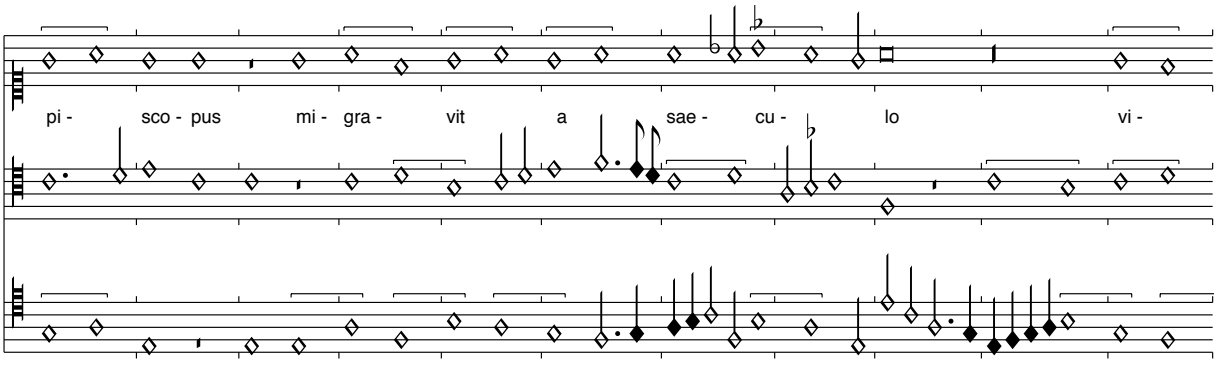
119



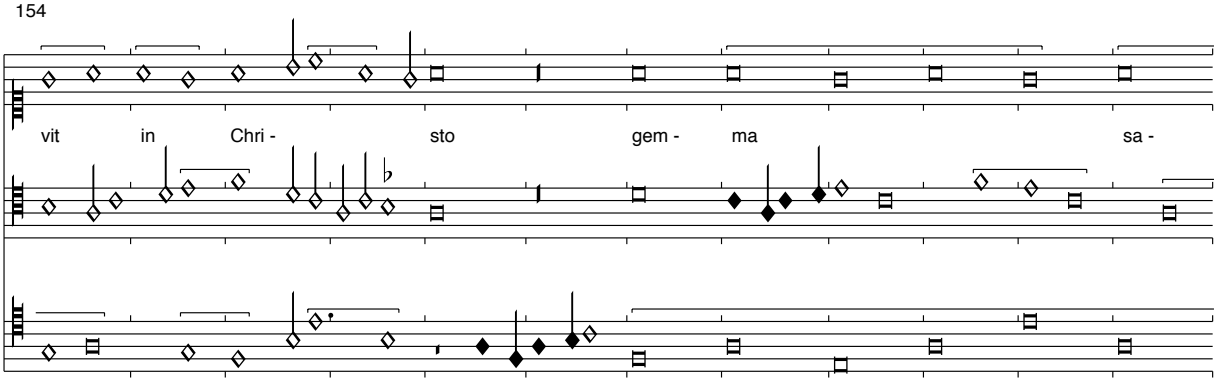
131



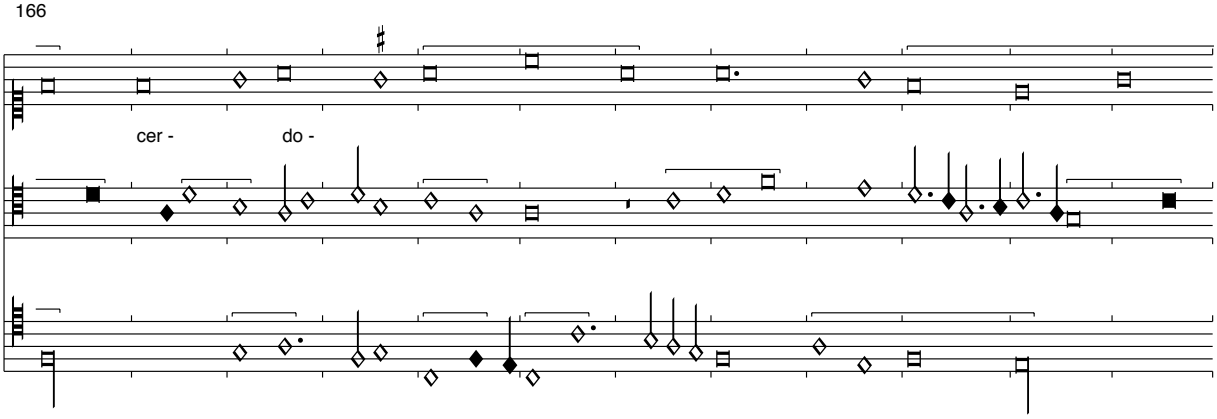
143



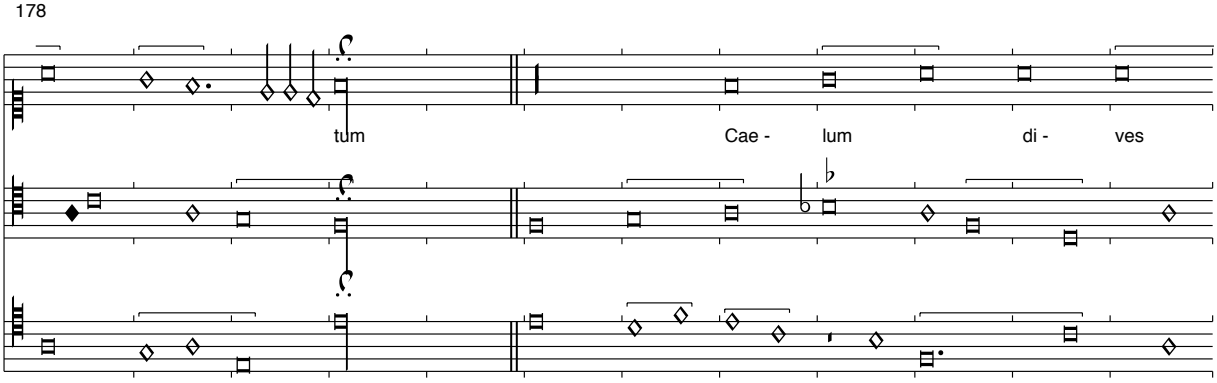
154



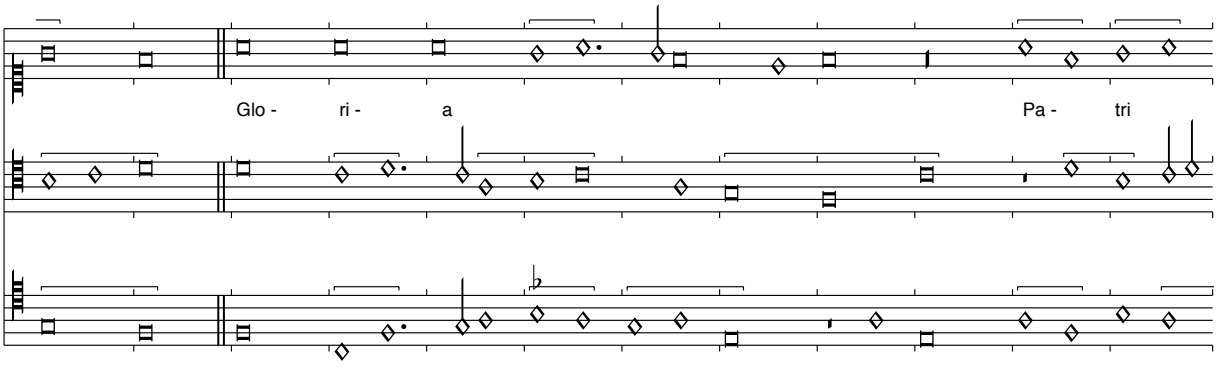
166



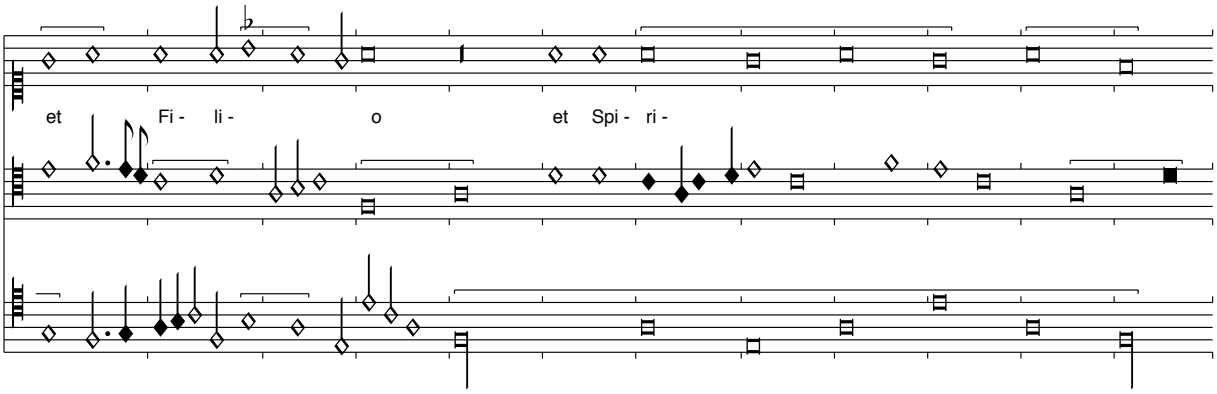
178



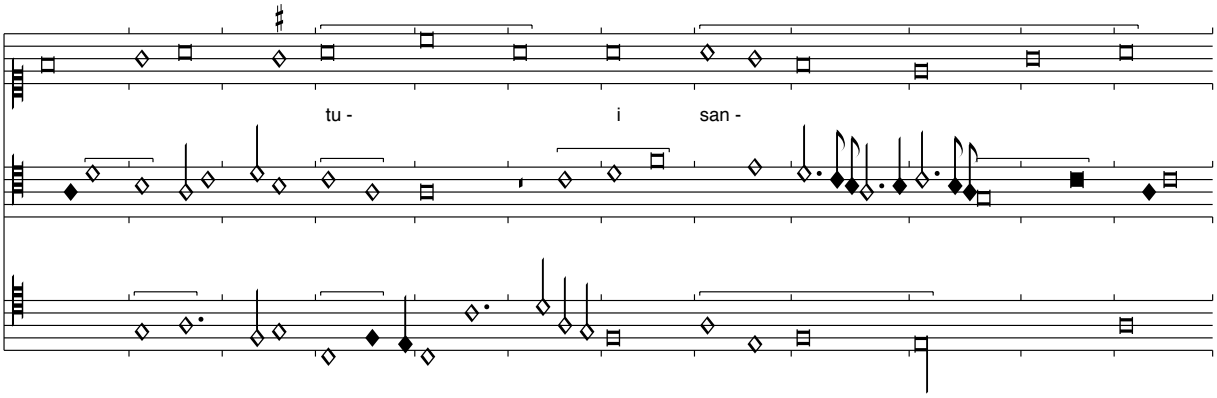
190



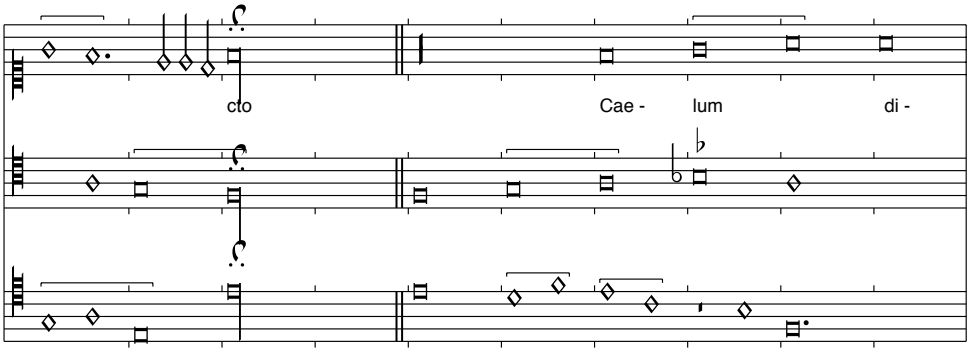
202



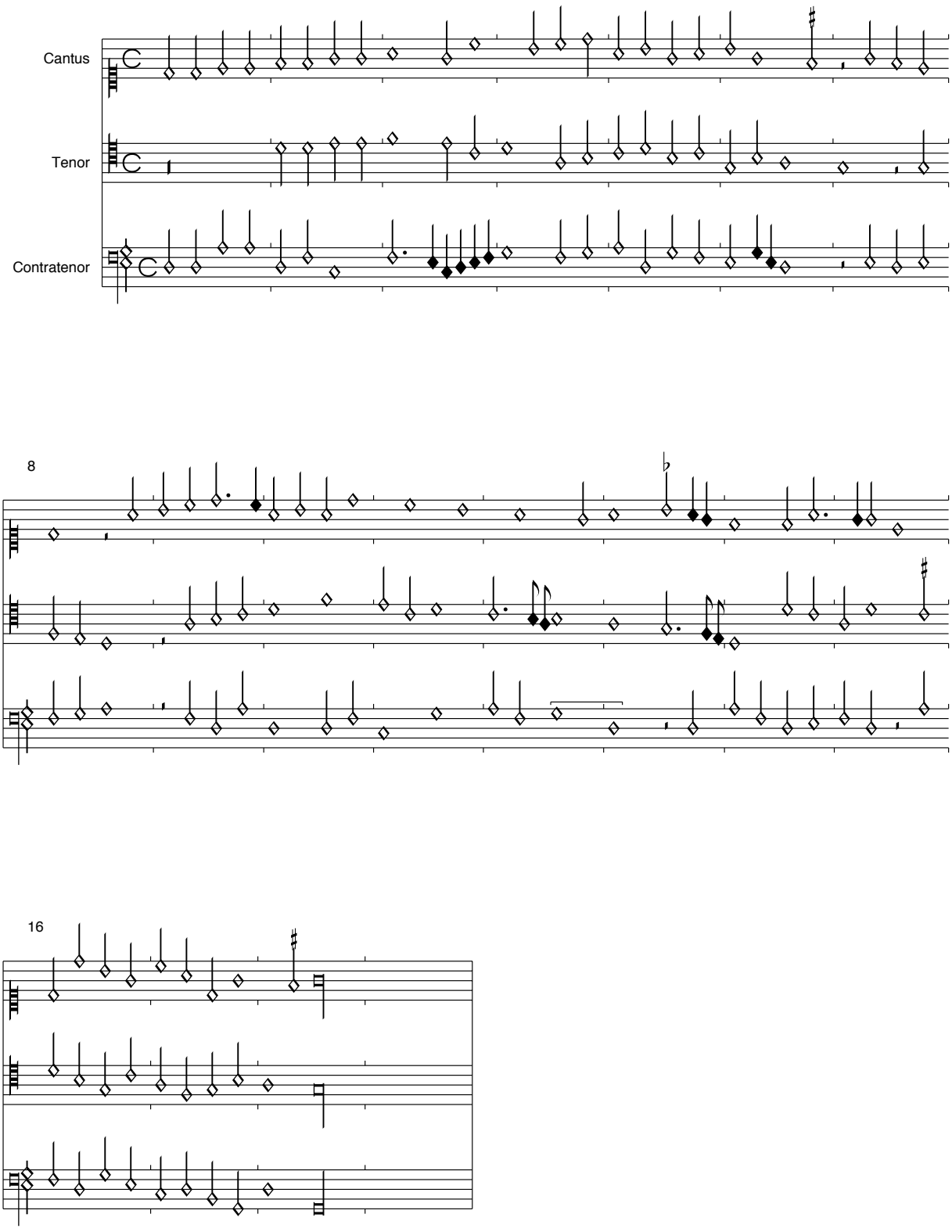
214



226

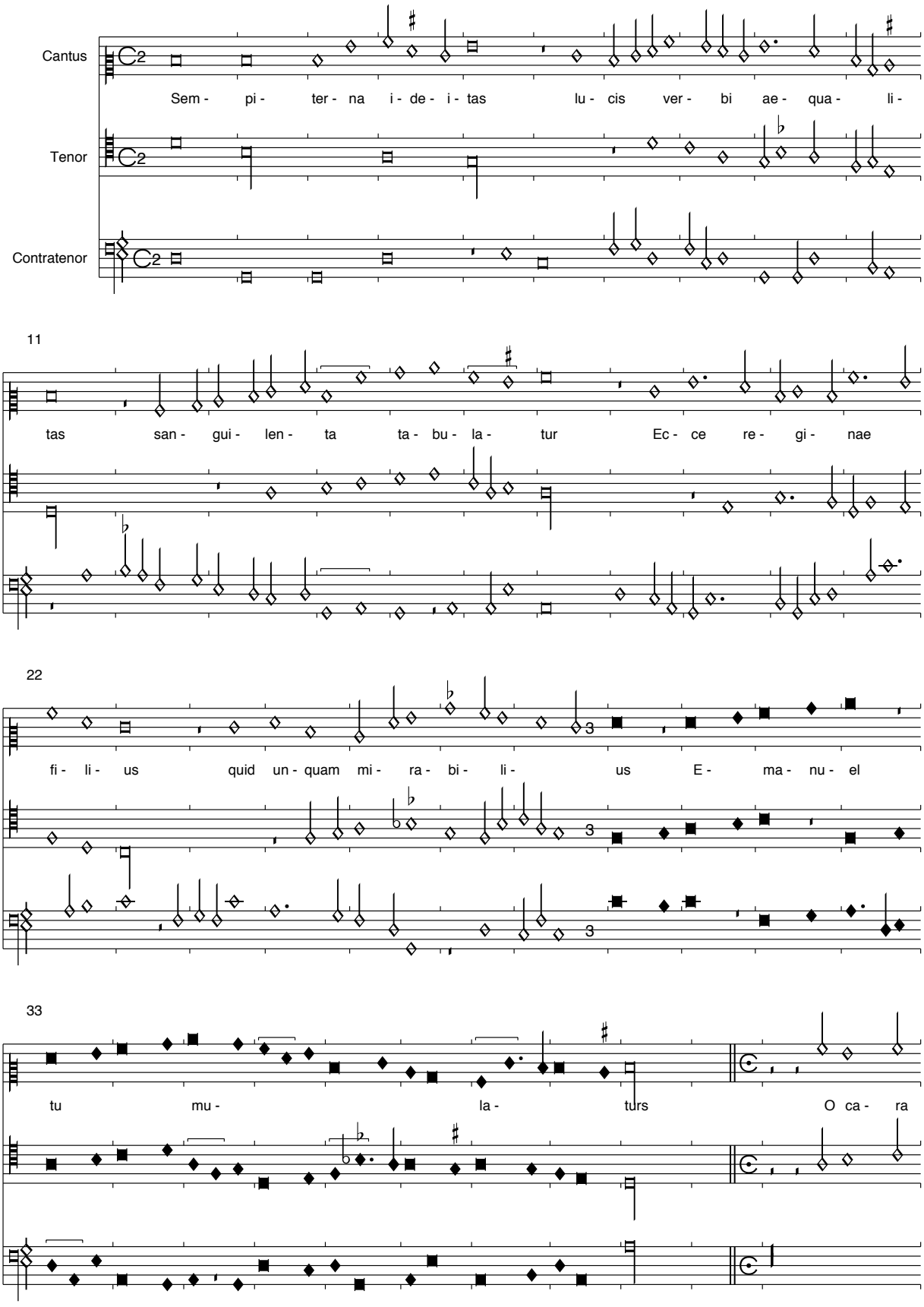


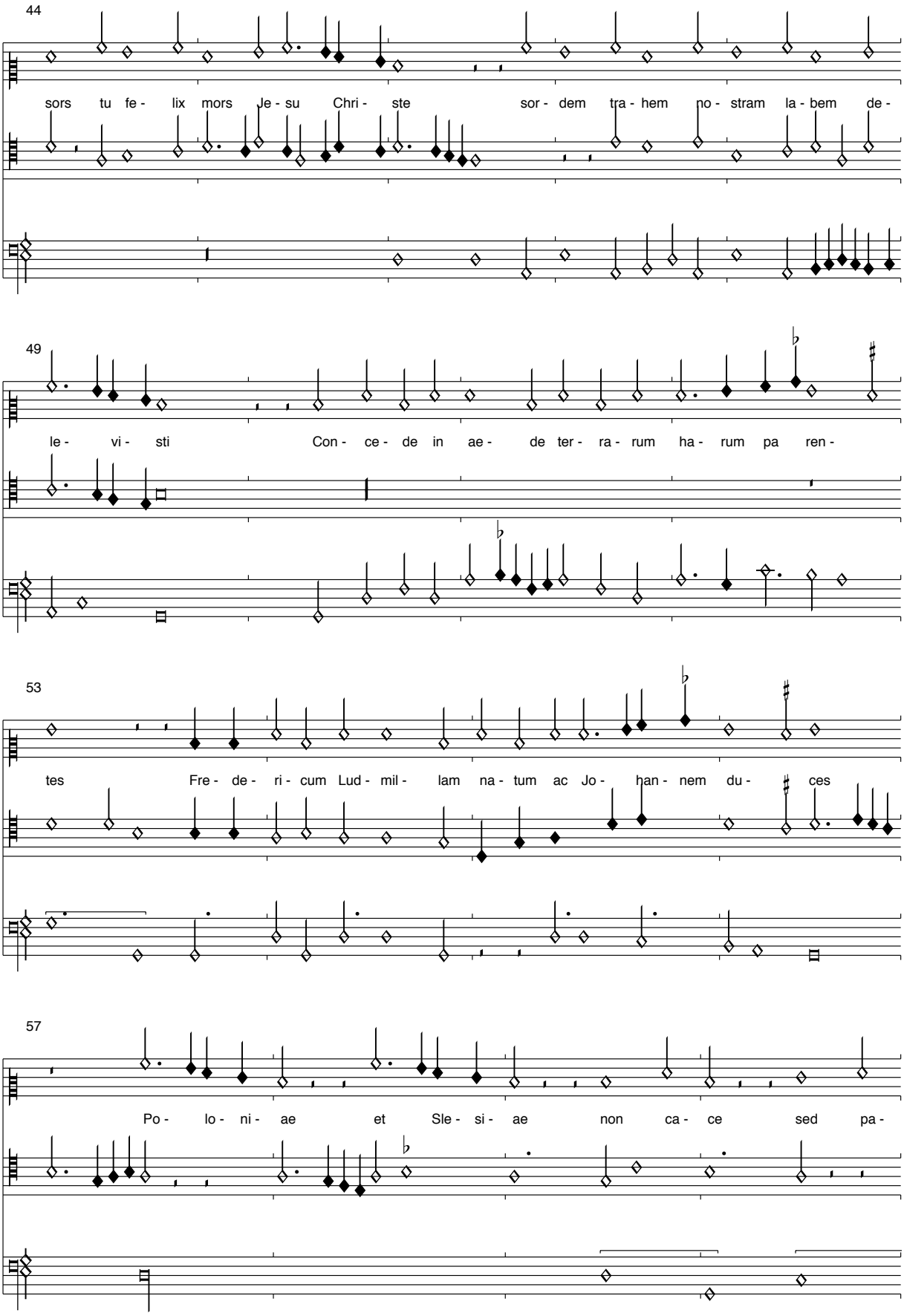
Der Kran(i)ch schnabel
Glogau, Nr. 137

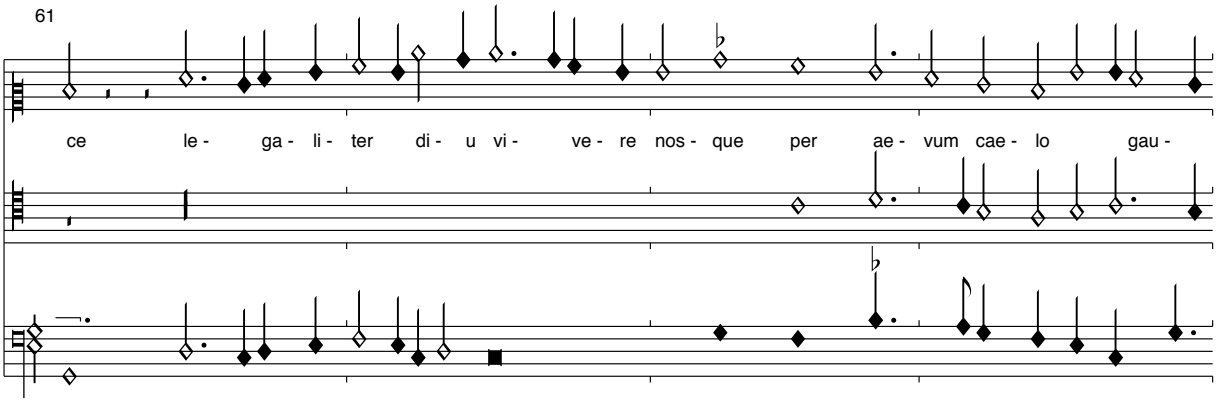


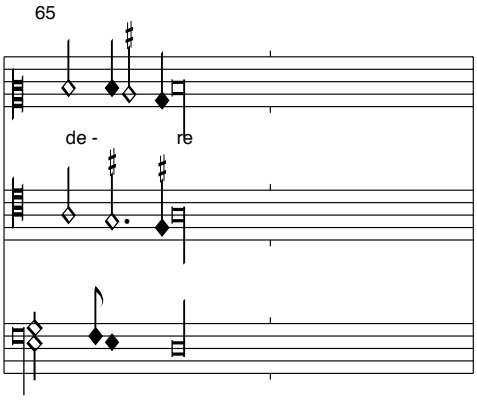
Sempiterna Ydeitas

Glogau, Nr. 138




44
sors tu fe - lix mors Je - su Chri - ste sor - dem tra - hem no - stram la - bem de -
49
le - vi - sti Con - ce - de in ae - de ter - ra - rum ha - rum pa ren -
53
tes Fre - de - ri - cum Lud - mil - lam na - tum ac Jo - han - nem du - ces
57
Po - lo - ni - ae et Sle - si - ae non ca - ce sed pa -

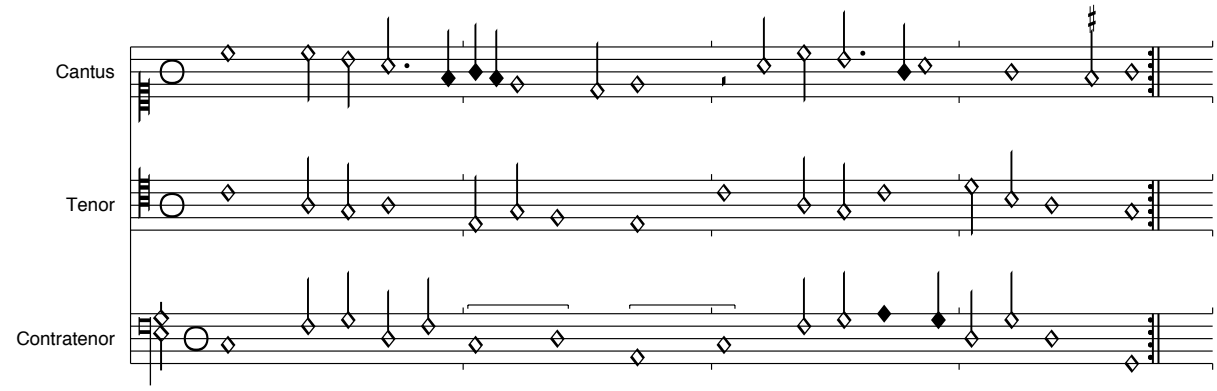


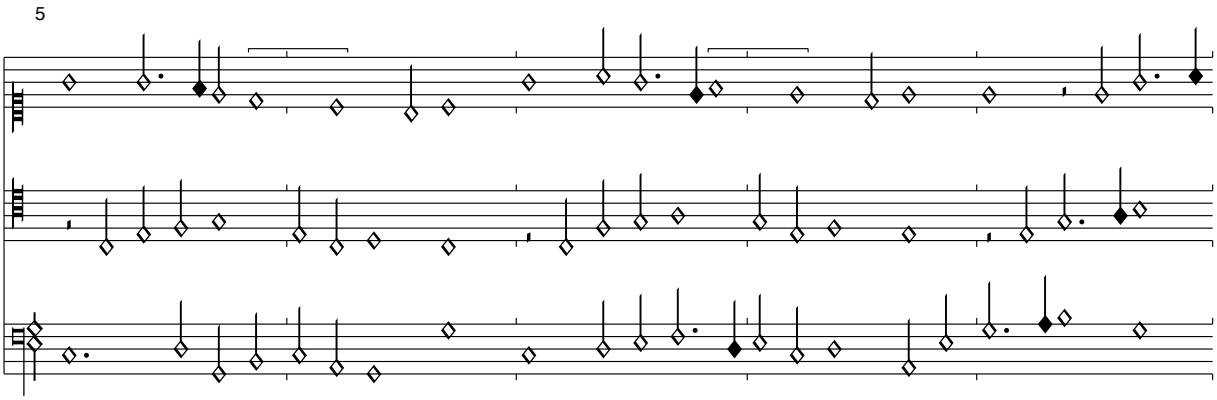


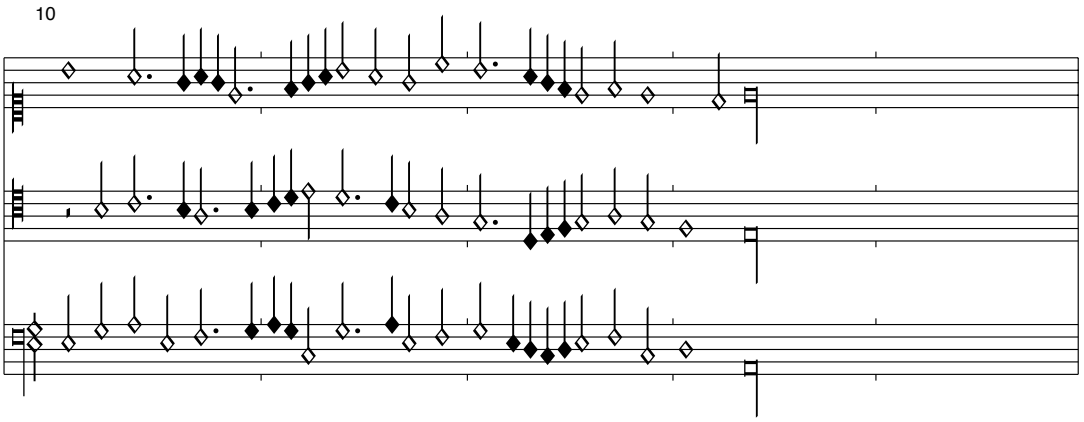
Die erwähnten Herrscher aus Schlesien und Polen sind Friedrich I. (1446-1488) der am 5. 9. 1476 die Tochter des Königs Georg Podiebrad von Bähmen, Ludmilla, heiratete. Der erwähnte Sohn Johannes wurd 1477 geboren und 1495 gestorben. Ich übernehme hier die Übersetzung aus der Erbe-Ausgabe, die allerdings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

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

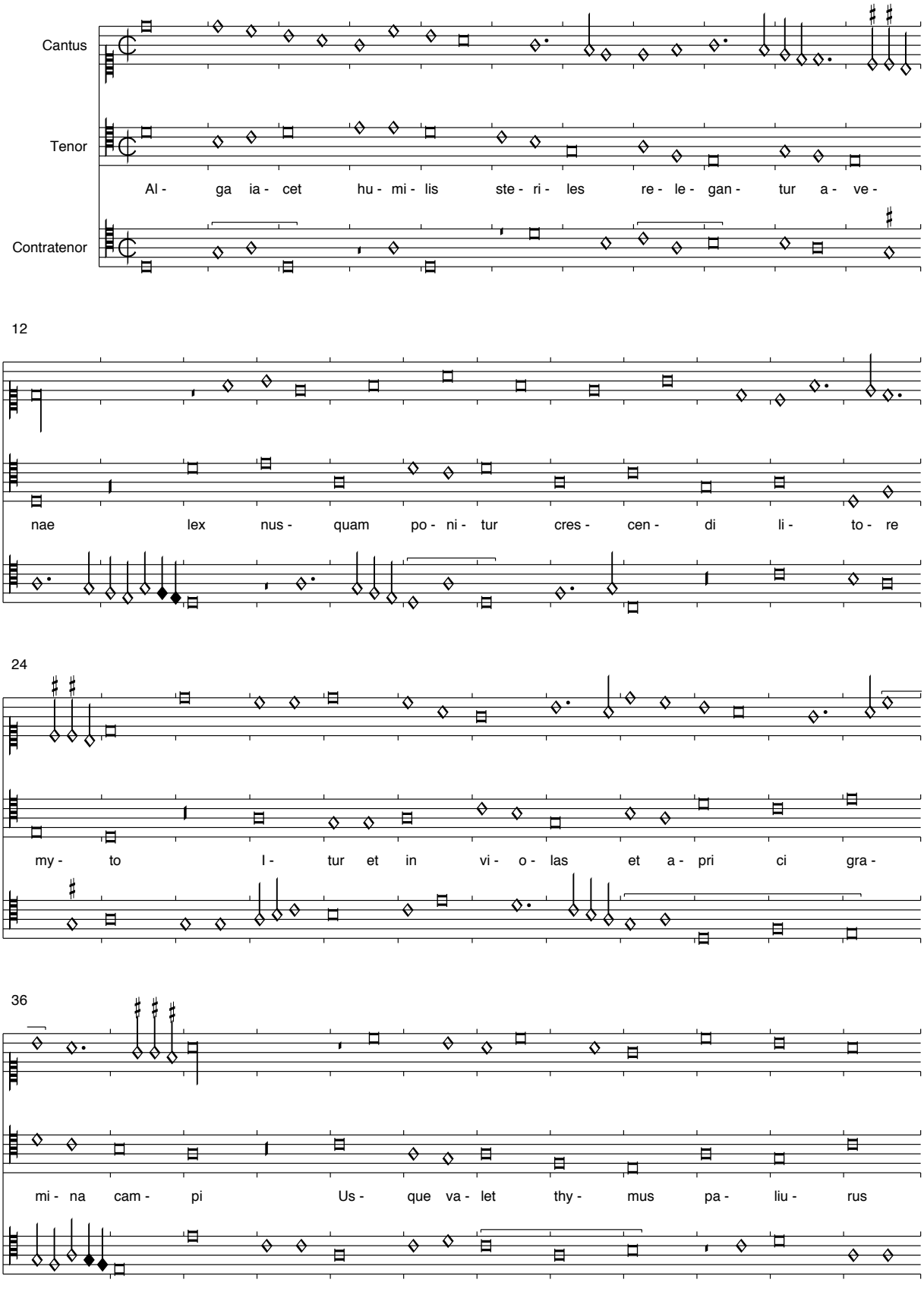
O mörtlicher Mord
Glogau, Nr. 139

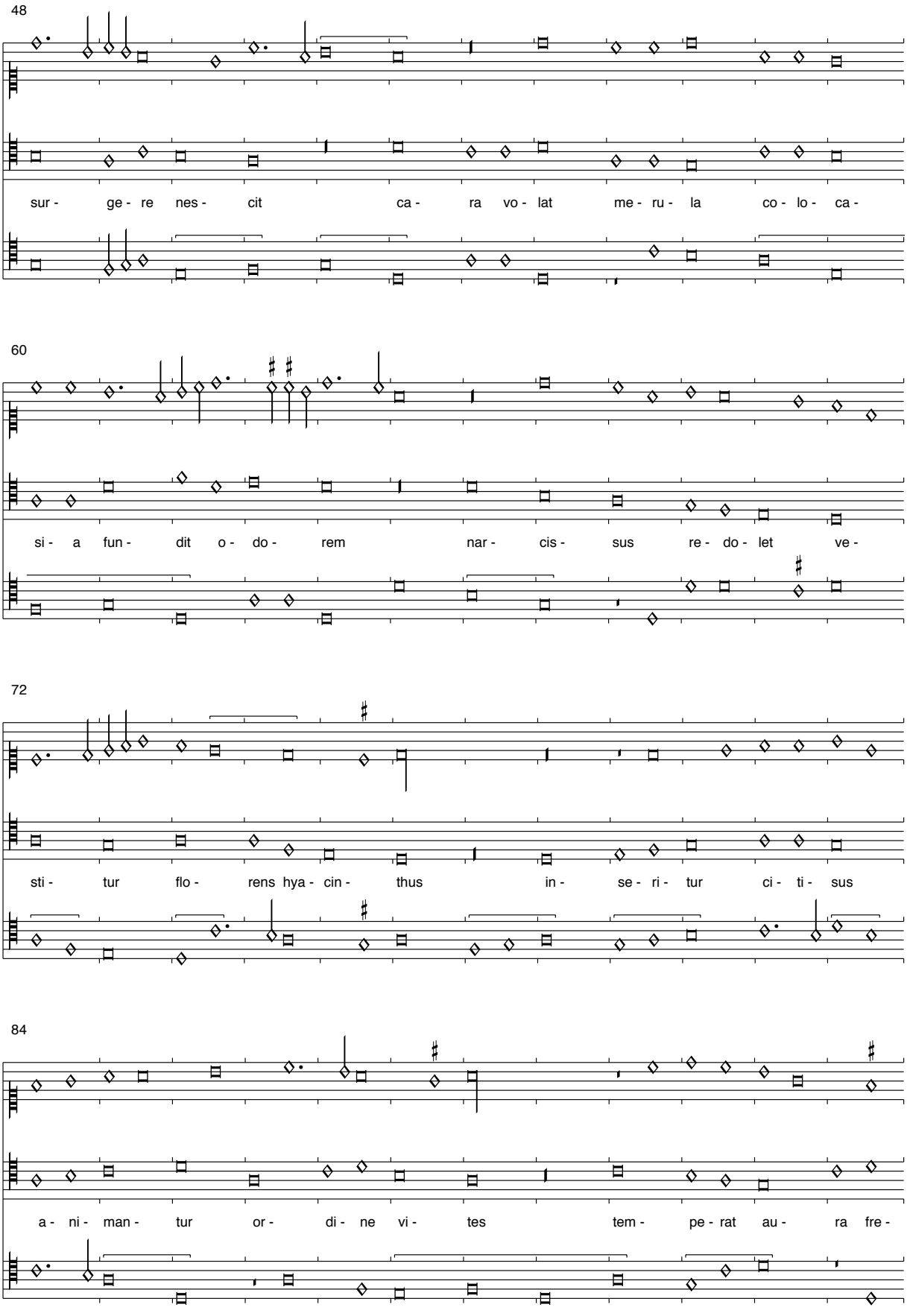




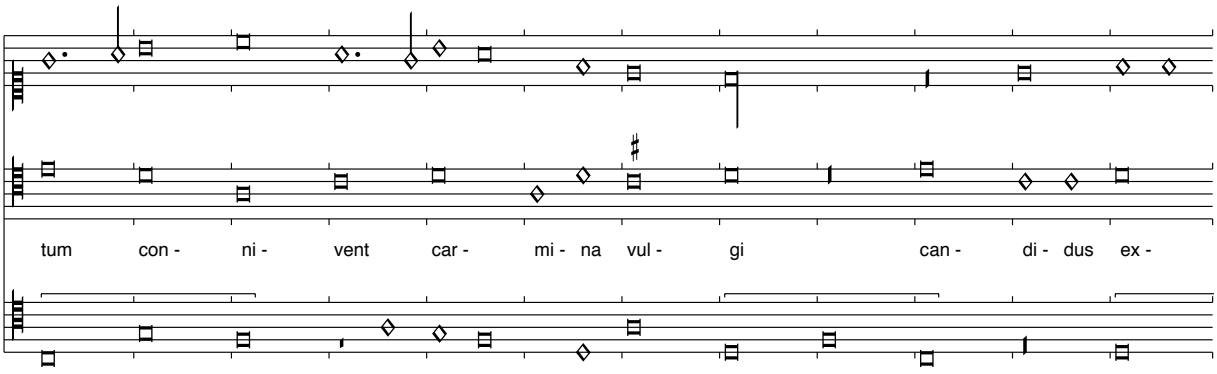


Alga iacet humilis
Glogau, Nr. 140

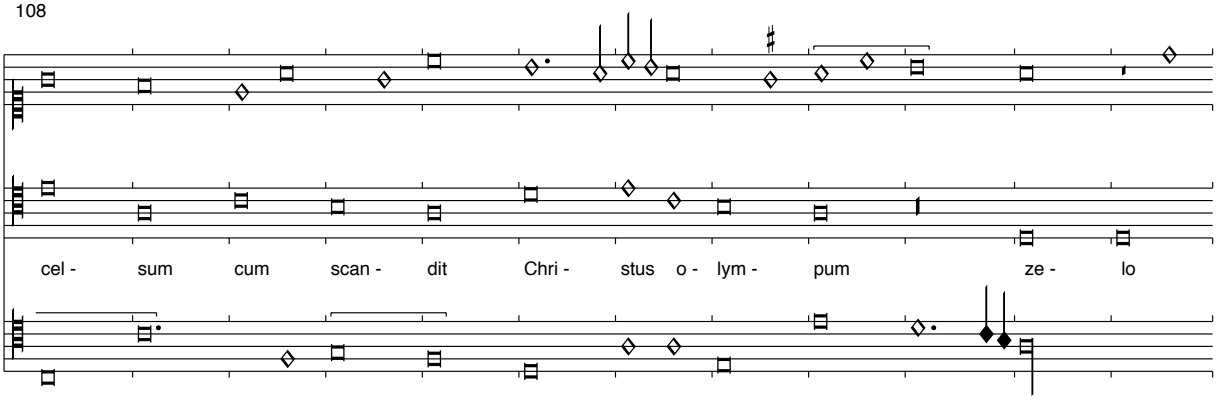



48
sur - ge - re nes - cit ca - ra vo - lat me - ru - la co - lo - ca -
60
si - a fun - dit o - do - rem nar - cis - sus re - do - let ve -
72
sti - tur flo - rens hya - cin - thus in - se - ri - tur ci - ti - sus
84
a - ni - man - tur or - di - ne vi - tes tem - pe - rat au - ra fre -

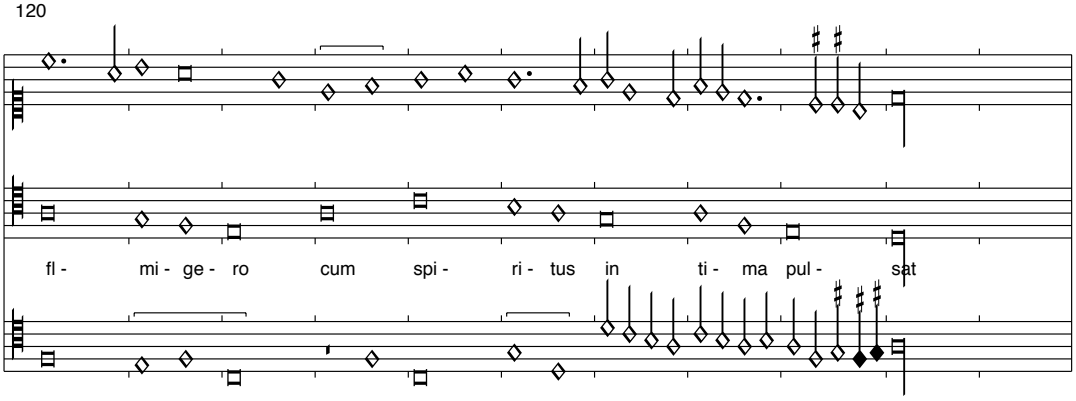
96


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

108

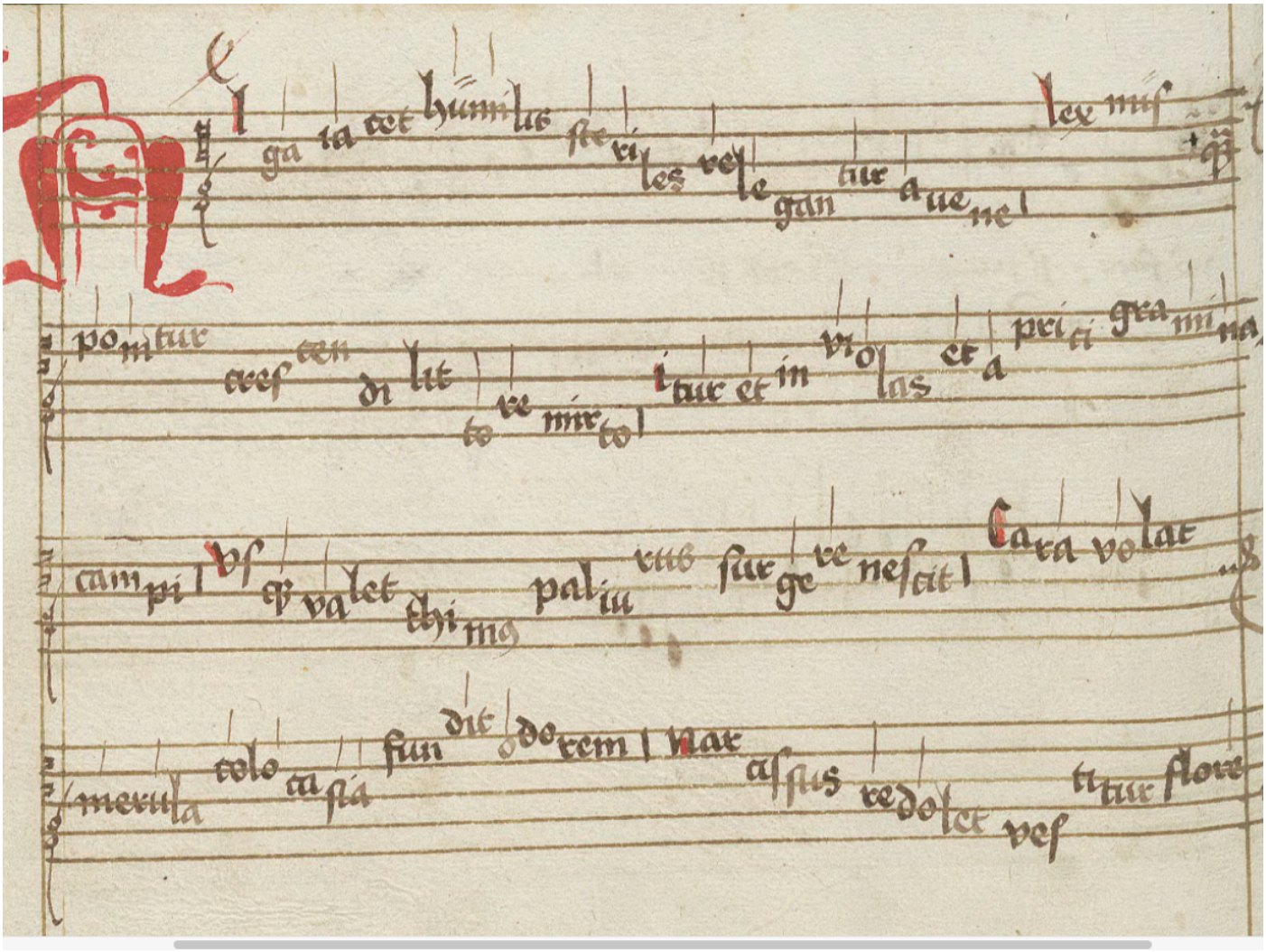

cel - sum cum scan - dit Chri - stus o - lym - pum ze - lo

120


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

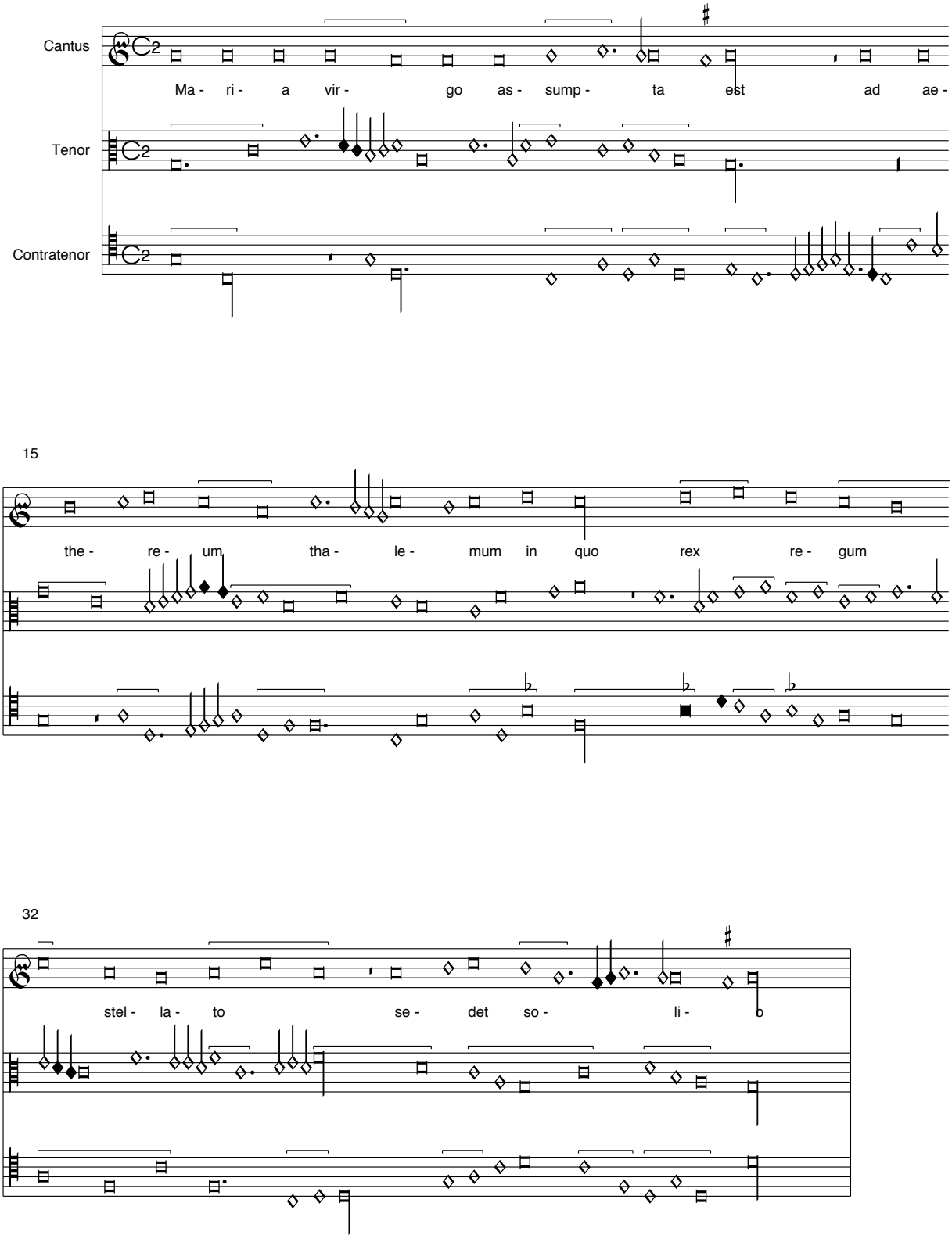
Der Tenor dieses Natur-Hymnus is recht eigenartig notiert. Die Tonhöhen werden durch die Silben des Textes markiert, der Rhythmus durch Striche, welche jeweils die Semibreves bezeichnen, alle anderen Noten sind Breves (s. folgende Seite). Es ist auch davon auszugehen, dass der Tenor die Hauptstimme für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

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



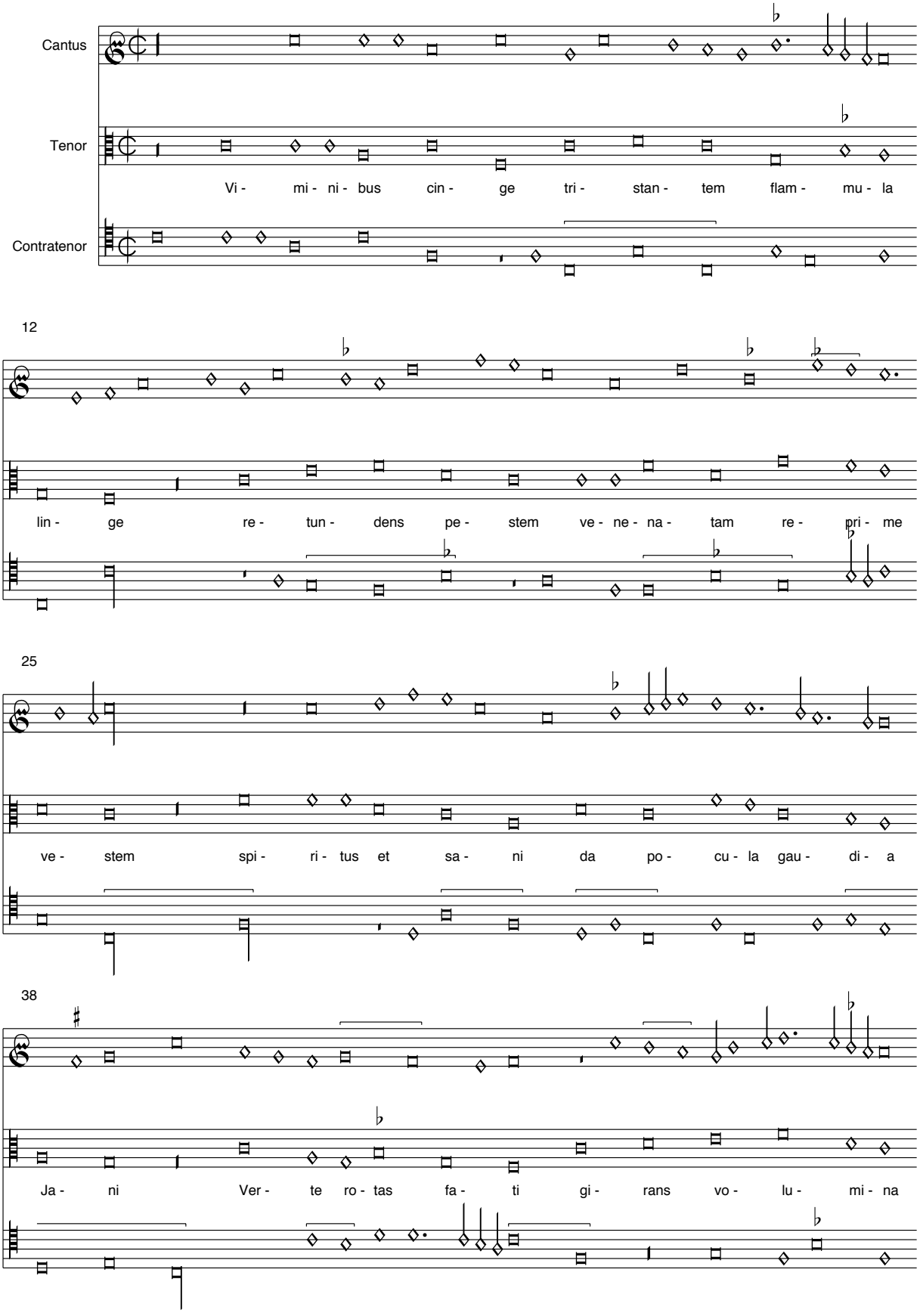
Maria virga assumpta est

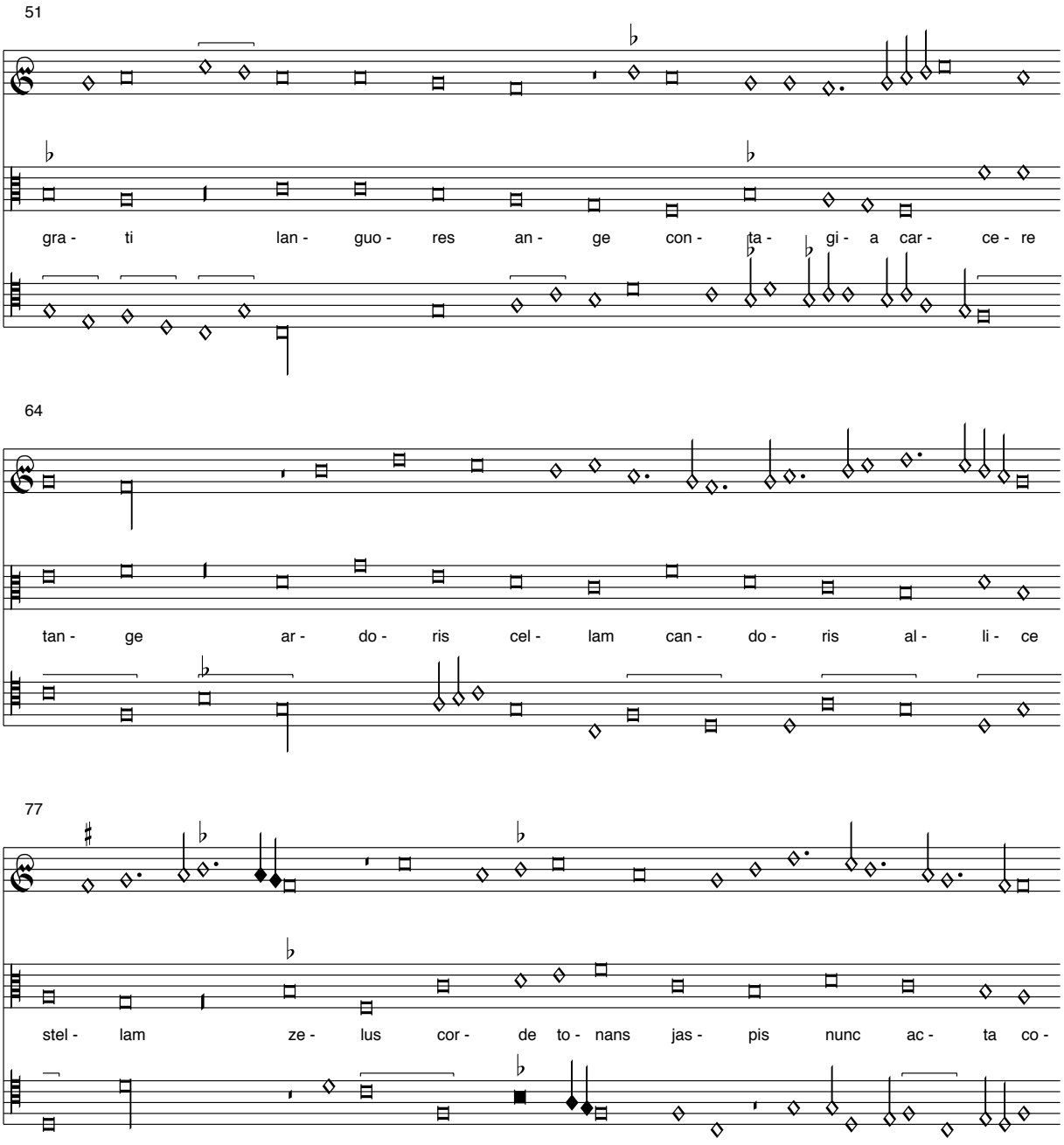
Glogau, Nr. 141



Viminibus cinge tristantem

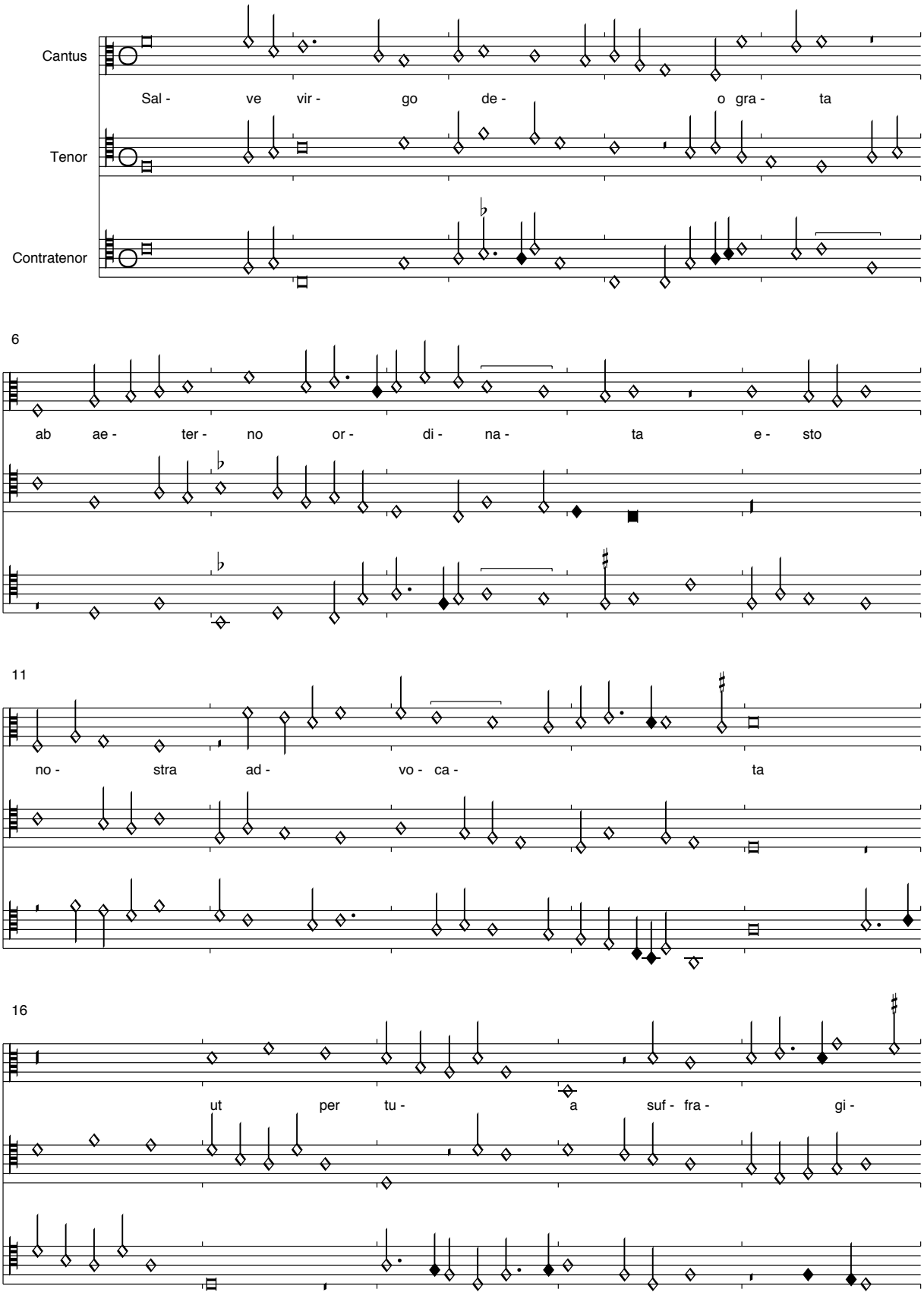
Glogau, Nr. 141

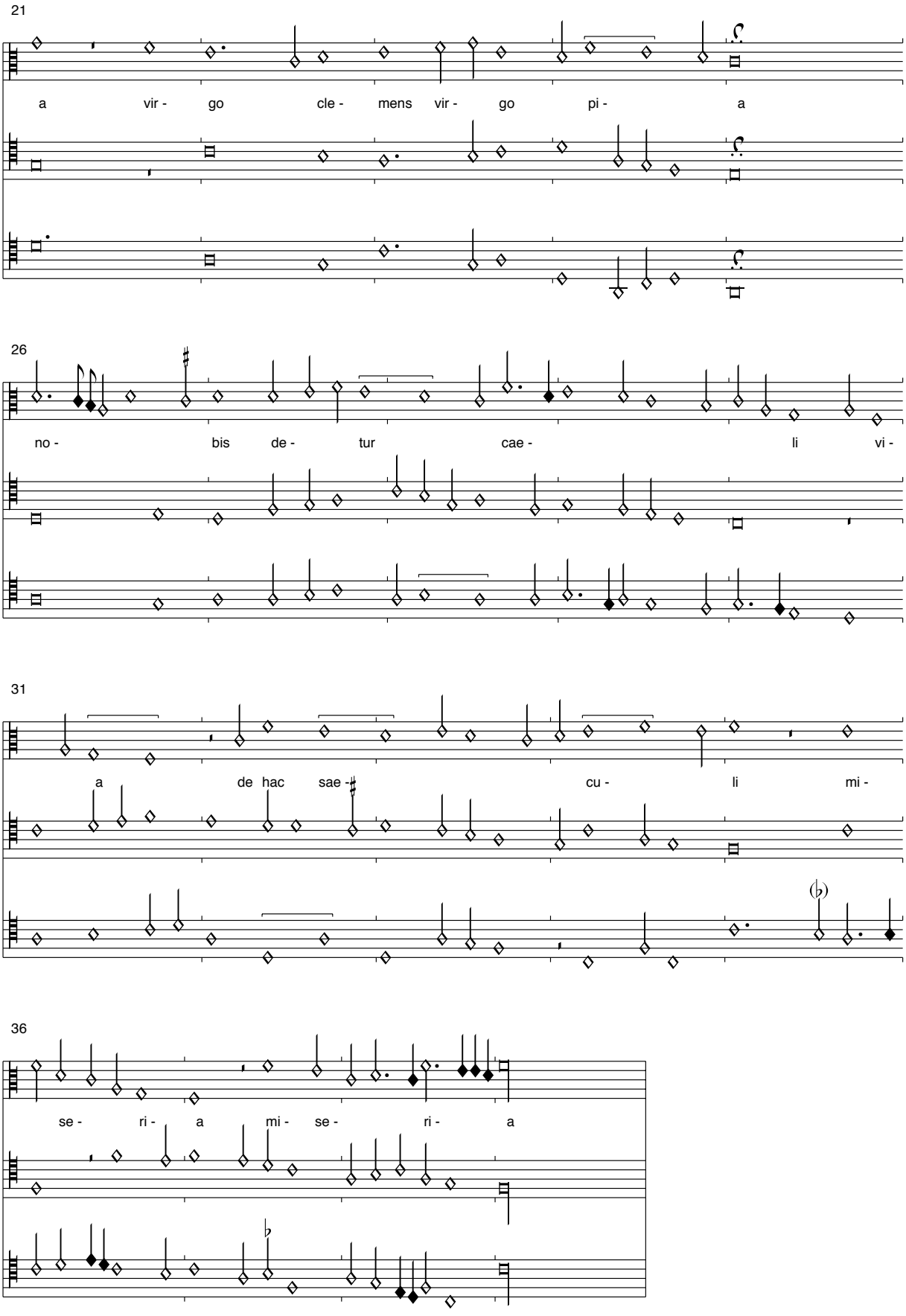




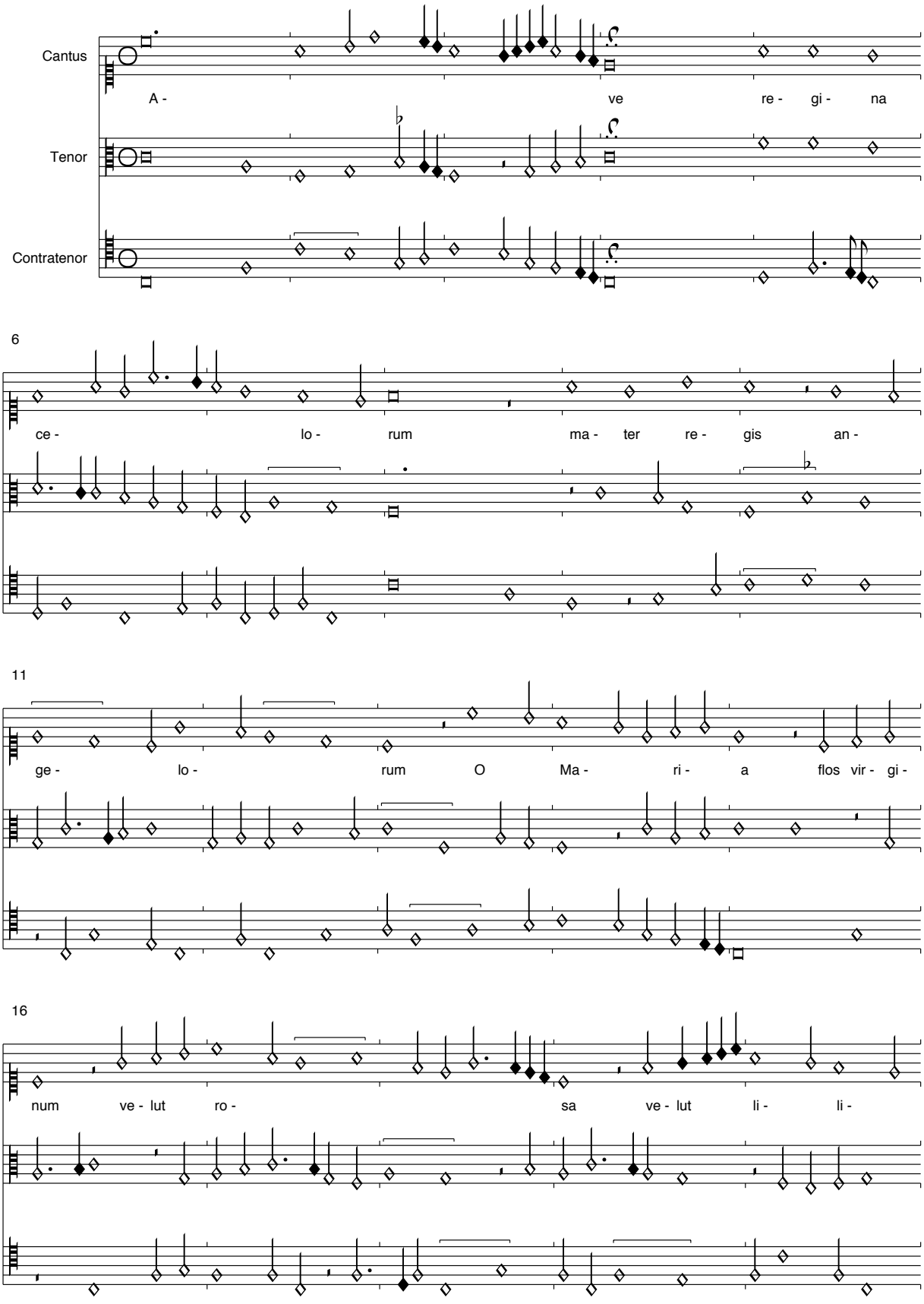
Dieses Neujahrslied (?) ist wie Nr. 140 konstruiert. Ich übernehme wieder die annähernde Übersetzung aus der Erbe-Edition:
Gürte mir Reisern den Trauernden. Lass ihn von der Flamme lecken. Stoß weg die Pest. Des Geistes vergiftetes Kleid wirf ab. Und gib die Becher, die Freuden des Jahresbeginns. Drehe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

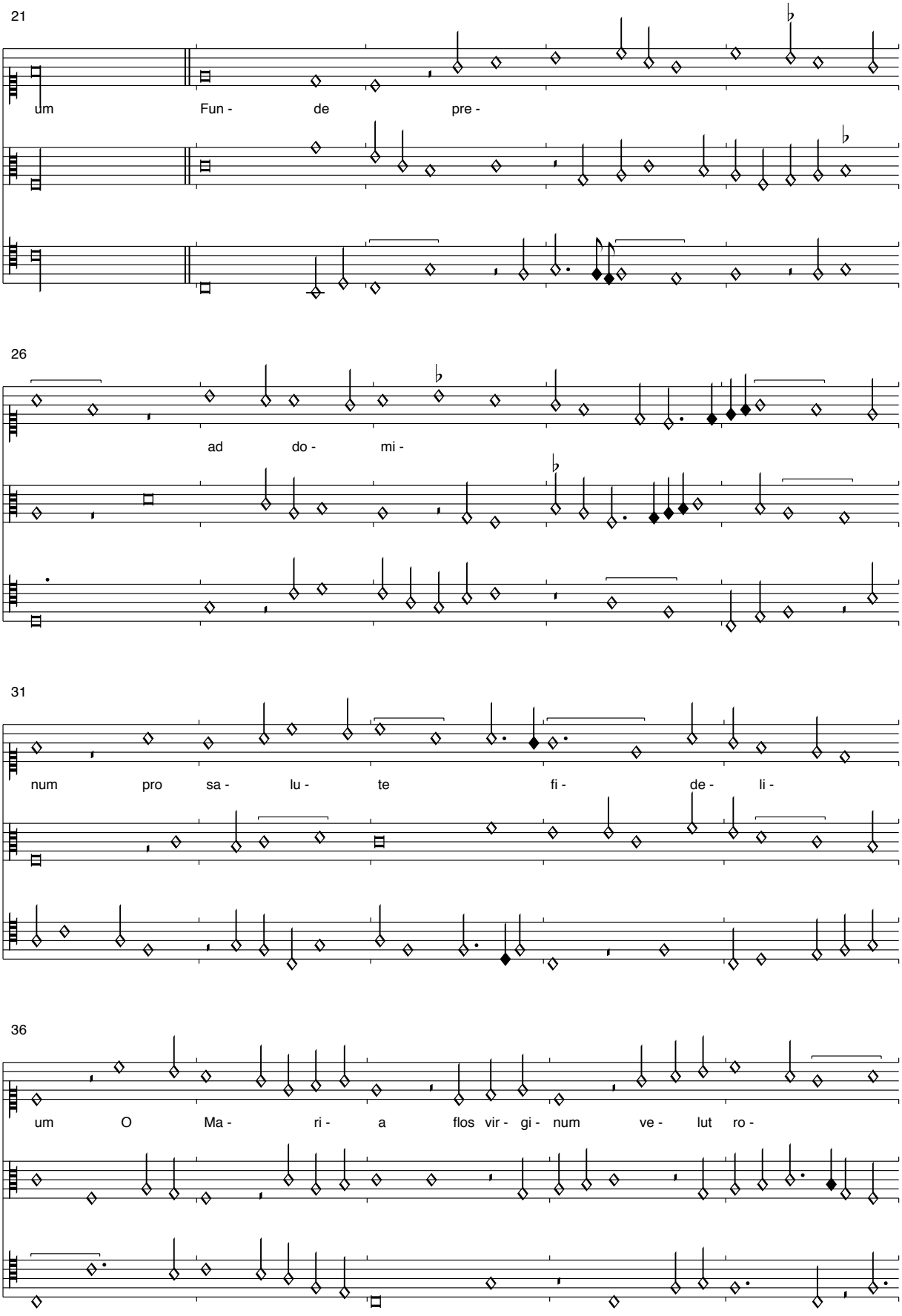
Salve virgo
Glogau Nr. 143

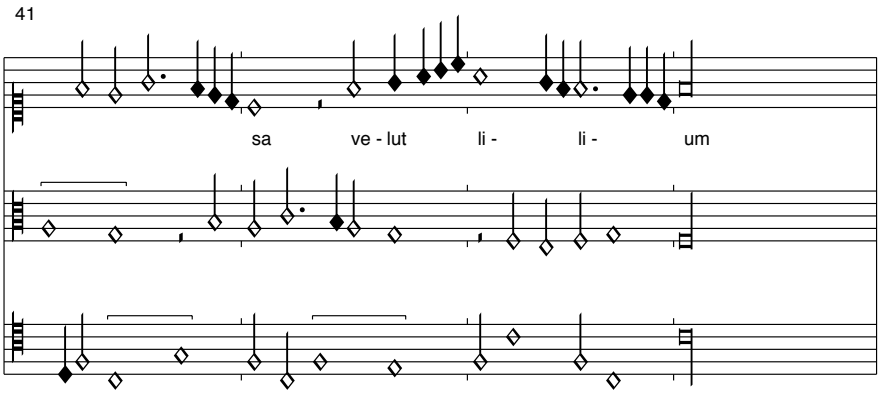



21
a vir - go cle - mens vir - go pi - a
26
no - bis de - tur cae - li vi -
31
a de hac sae - cu - li mi -
36
se - ri - a mi - se - ri - a

(Frye): Ave Regina
Wolfenbüttel, Nr. 144



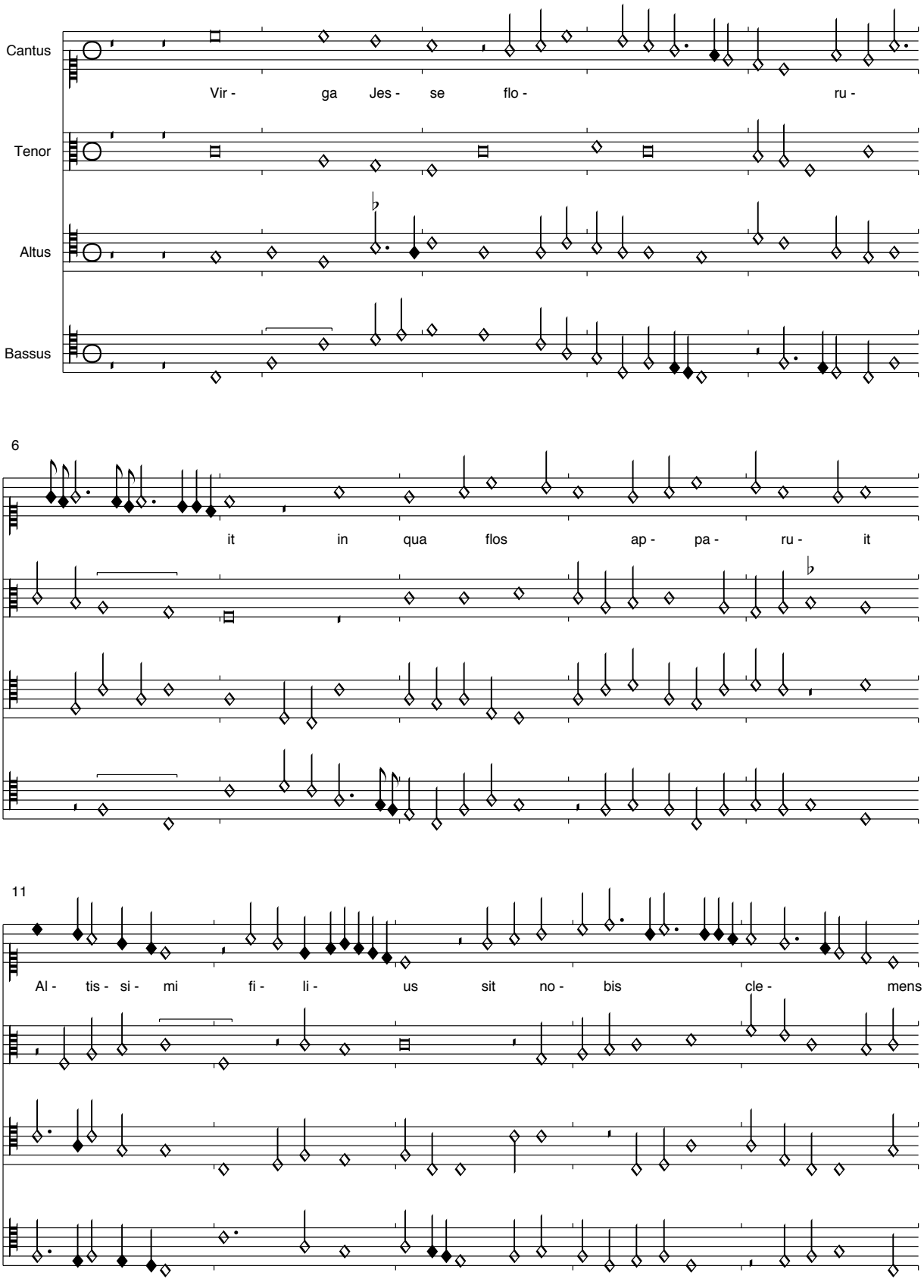

21
um Fun - de pre -
26
ad do - mi -
31
num pro sa - lu - te fi - de - li -
36
um O Ma - ri - a flos vir - gi - num ve - lut ro -

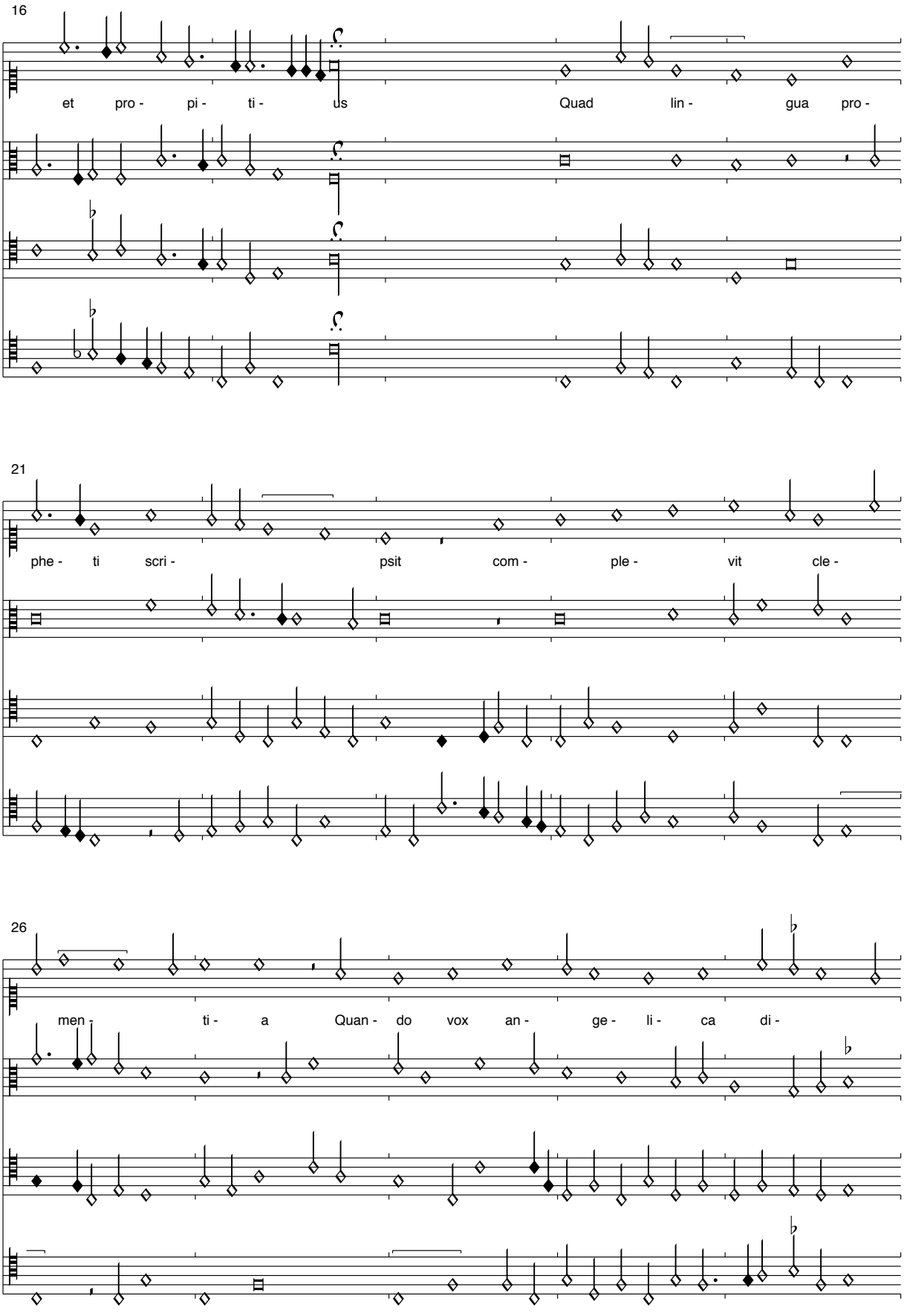


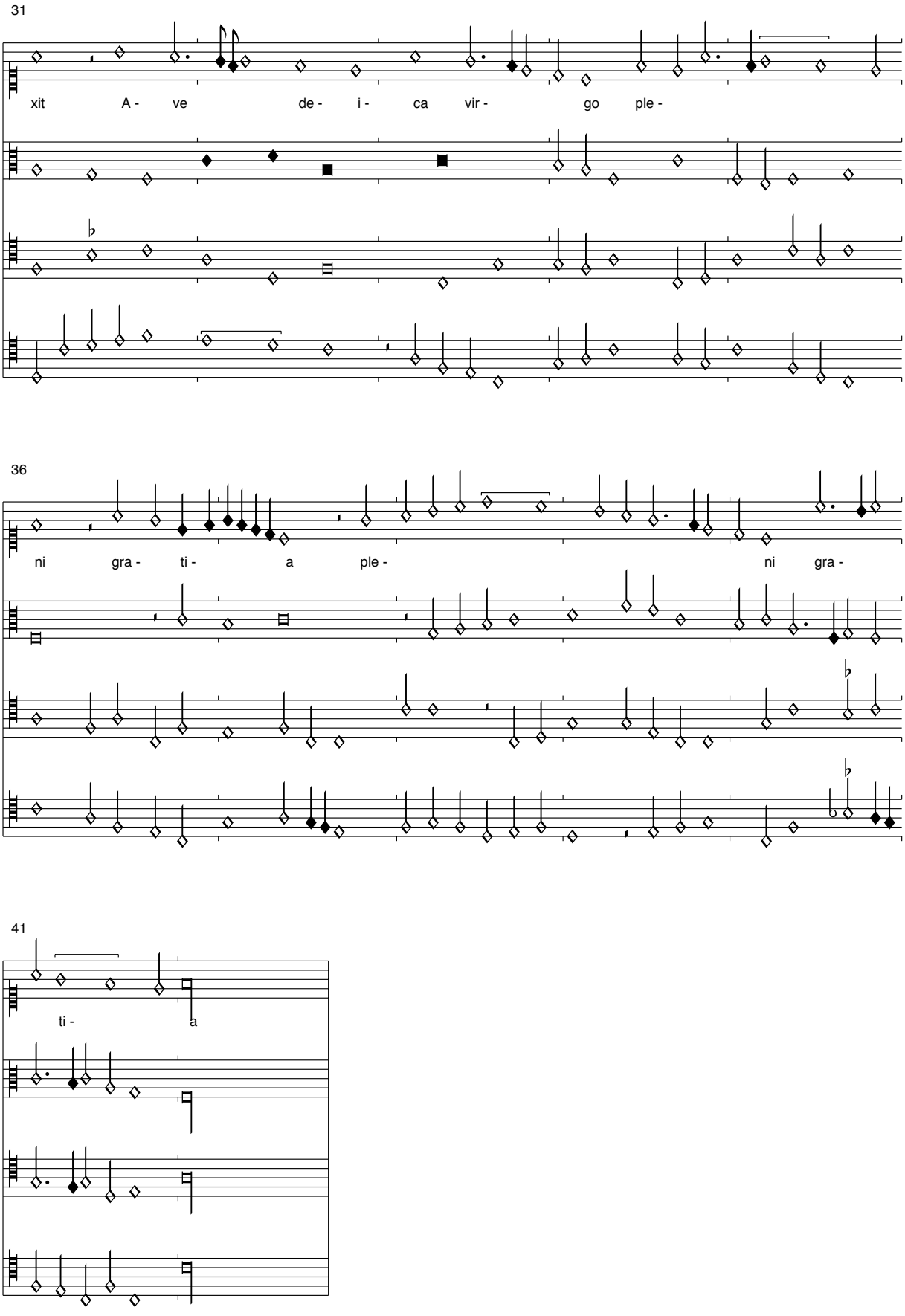
Die Version in Glogau von dieser berühmten Motette weist einerseits interessante Ornamentierungen im Cantus, andererseits bedeutsame Varianten im Contratenor auf.

Virga Iesse floruit

Glogau, Nr. 145

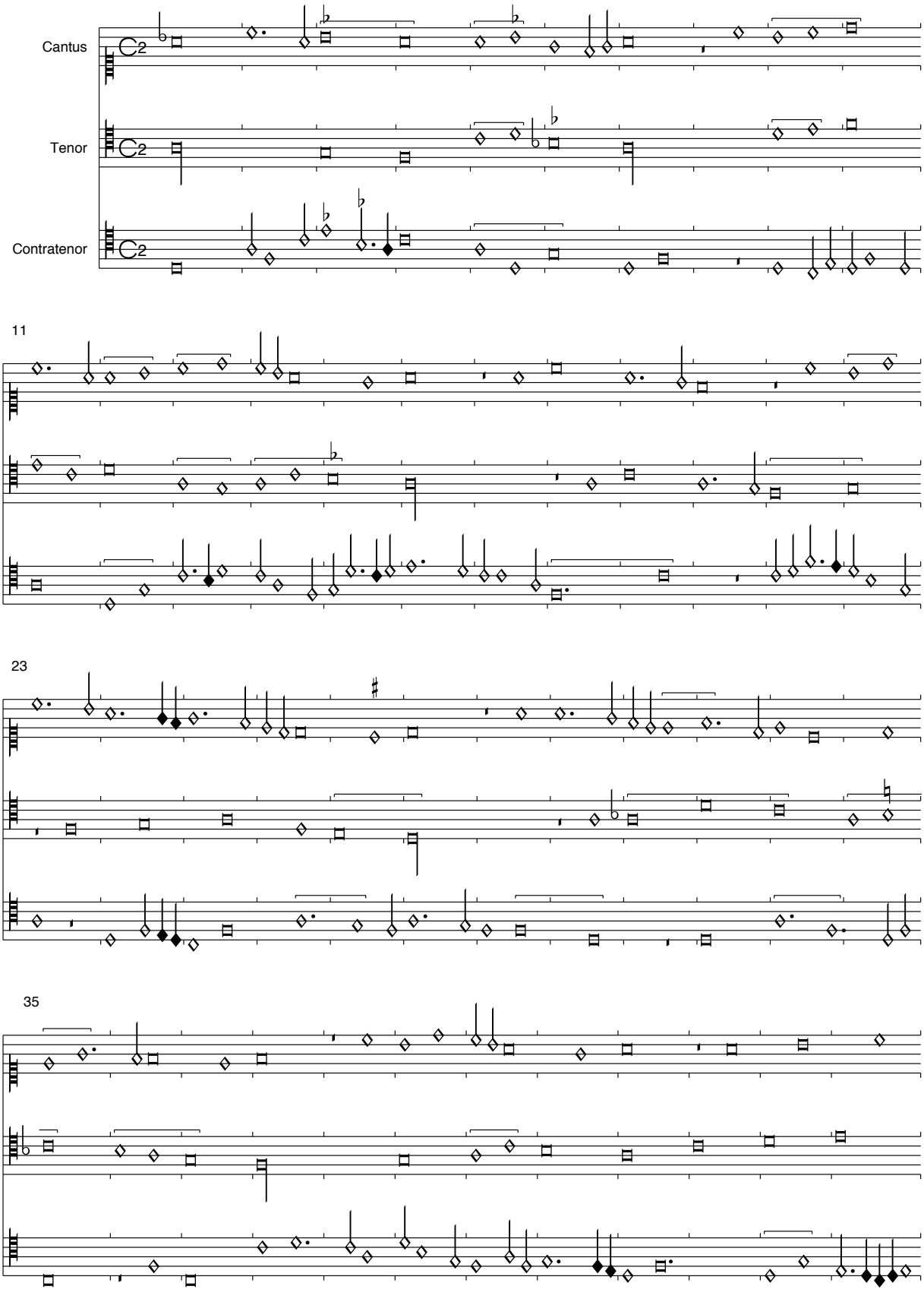


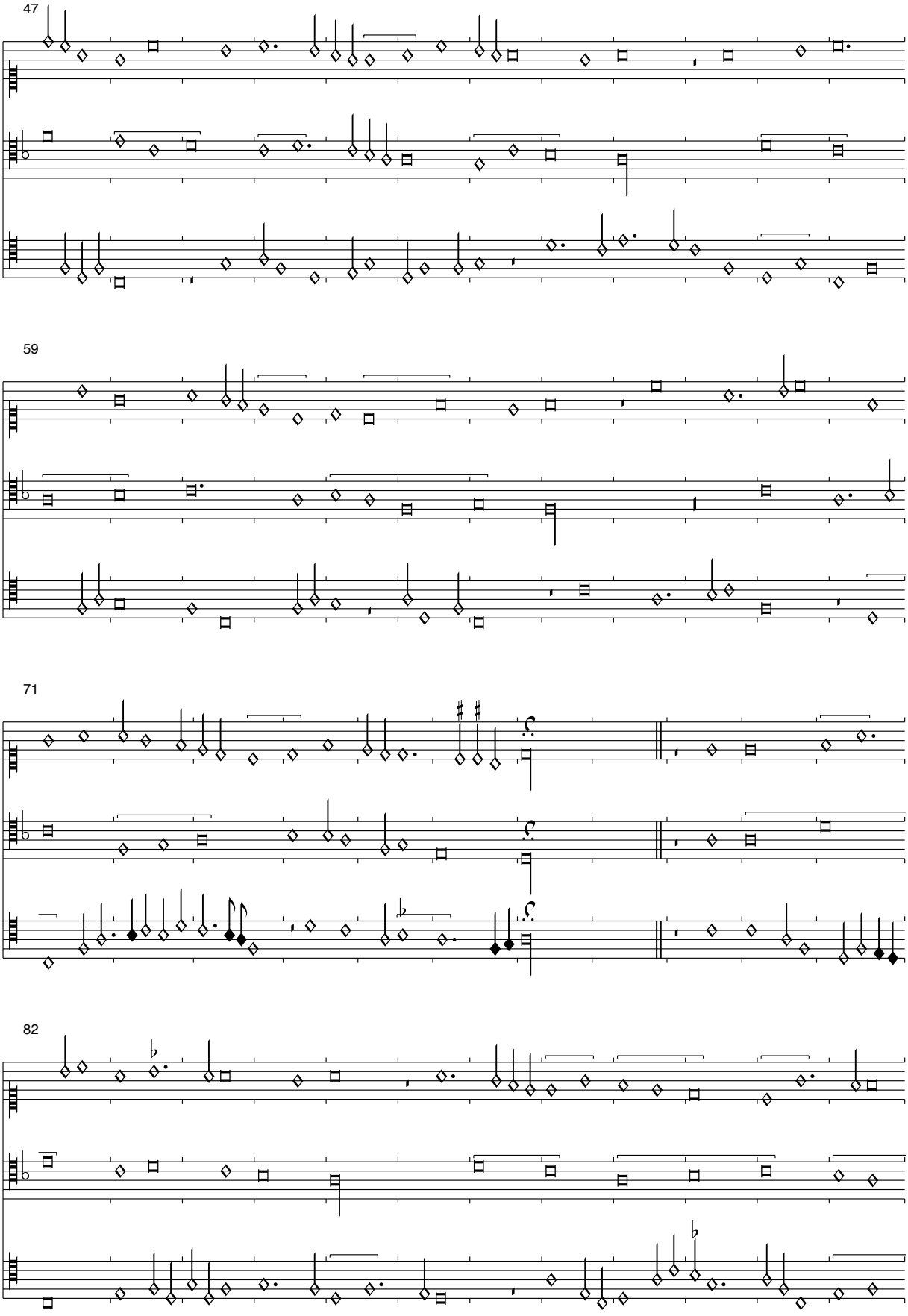

16
et pro - pi - ti - us Quad lin - gua pro -
21
phe - ti scri - psit com - ple - vit cle -
26
men - ti - a Quan - do vox an - ge - li - ca di -



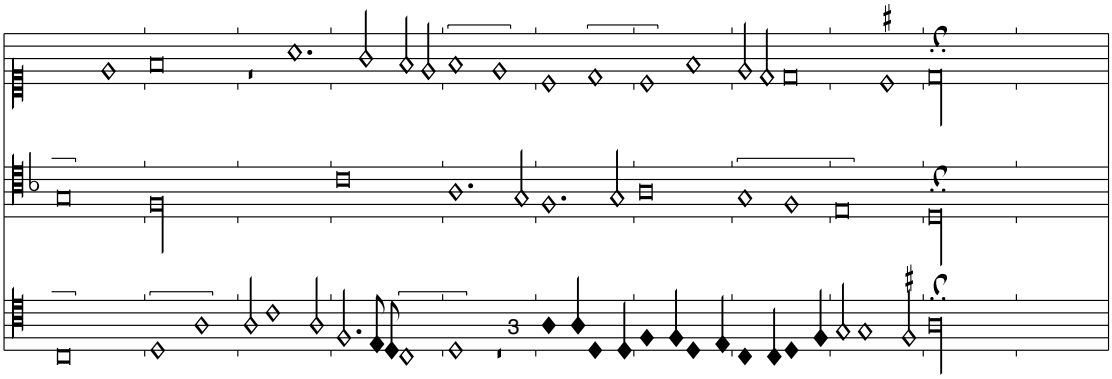
Dies ist das dritte Stück im Stil von Fryes Ave regina. Leider ist die vierte Stimme sehr verunglückt, nur im ersten Teil ist sie annehmbar. Im zweiten habe ich die schlimmsten Stellen geglättet, eigentlich nüsste sie aber neu komponiert werden. Die dreistimmige Version ist dagegen stimmig.

Oculi omnium
Glogau Nr. 146



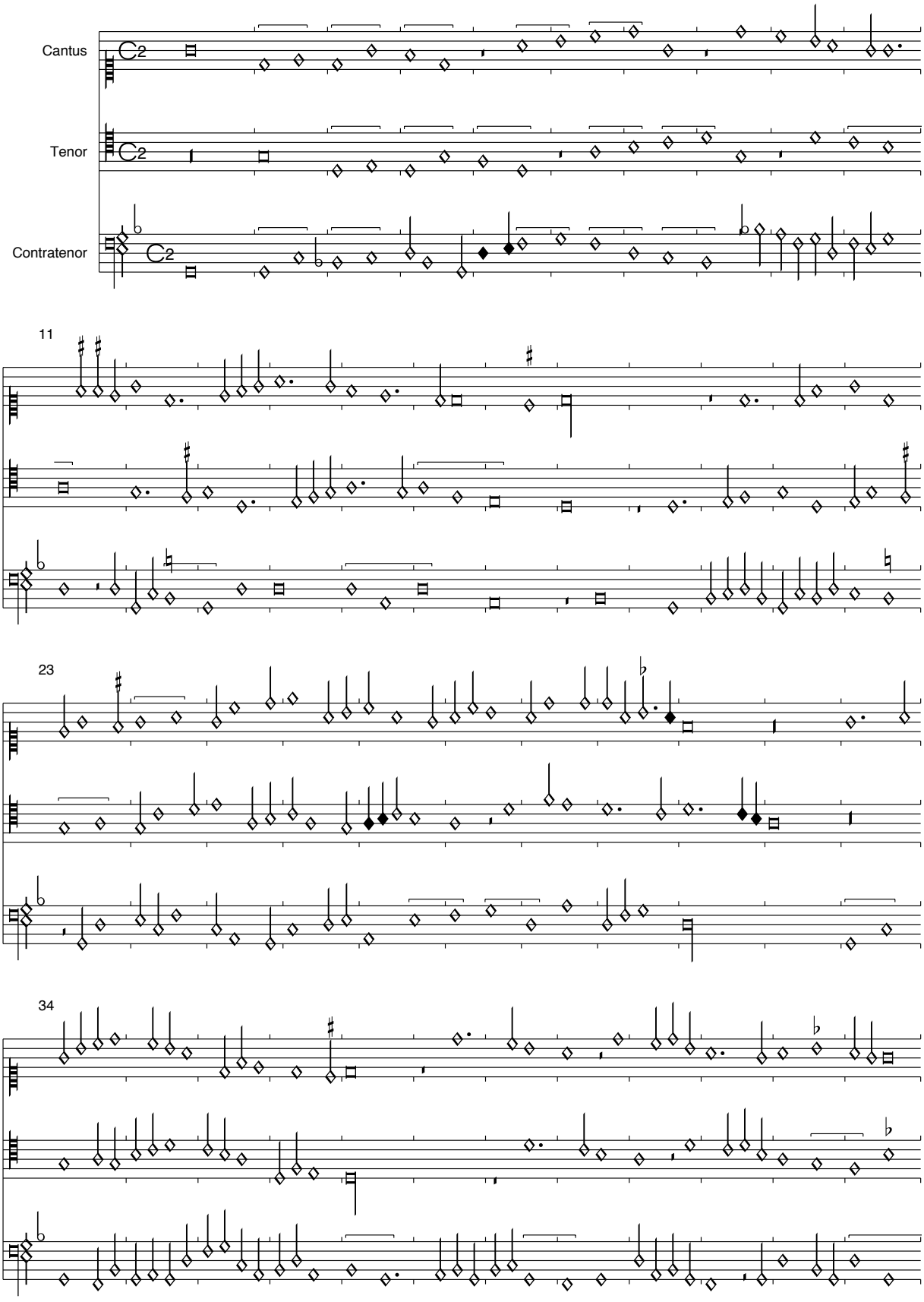

47
59
71
82

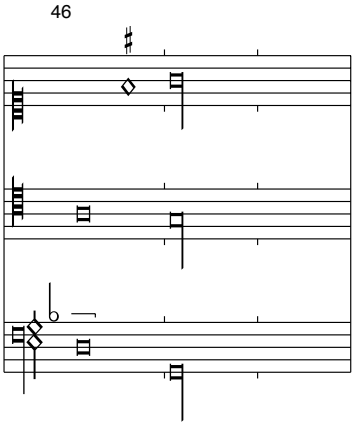
94



Dy ezels crone

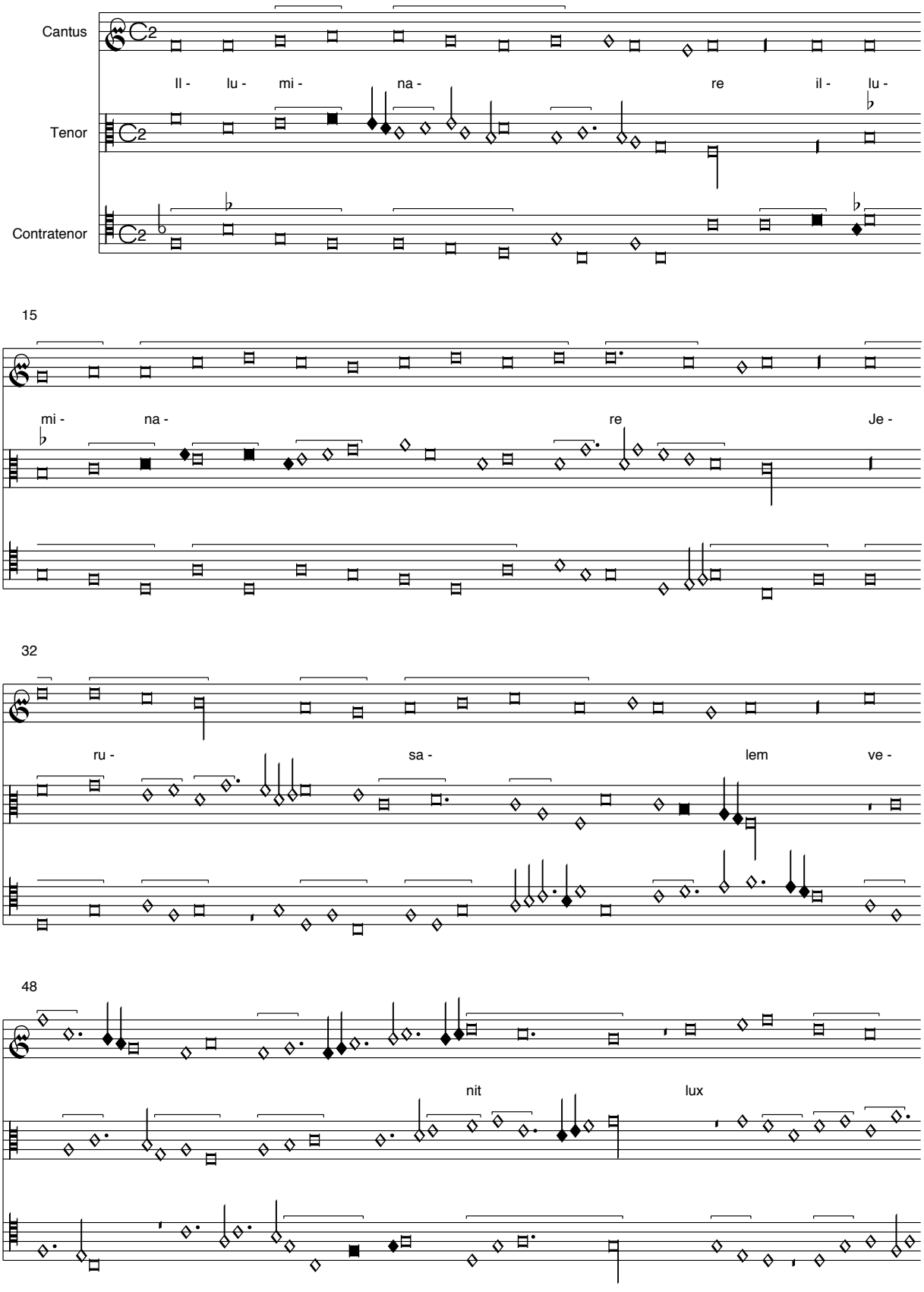
Glogau Nr. 147





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

Illuminare Jerusalem
Glogau Nr. 148



halt voll auß

64

tu - a

80

et glo - ri - a

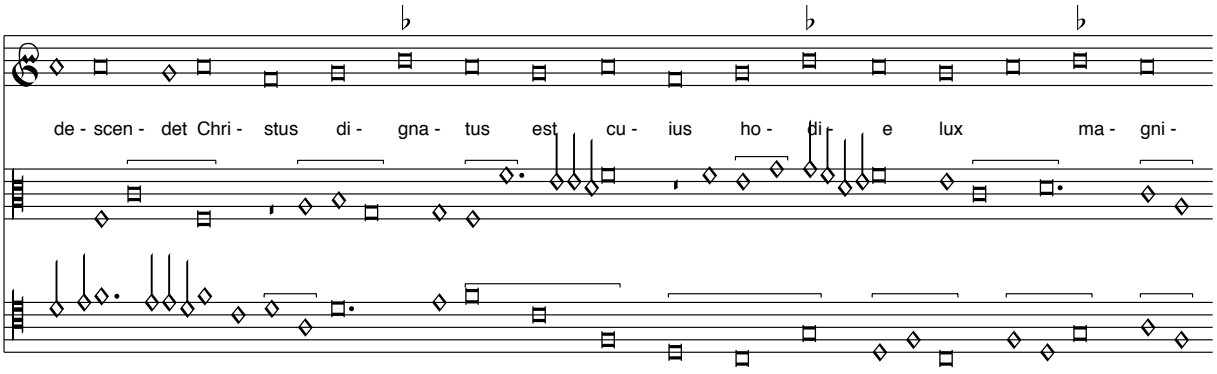
97

do - mi - ni su -

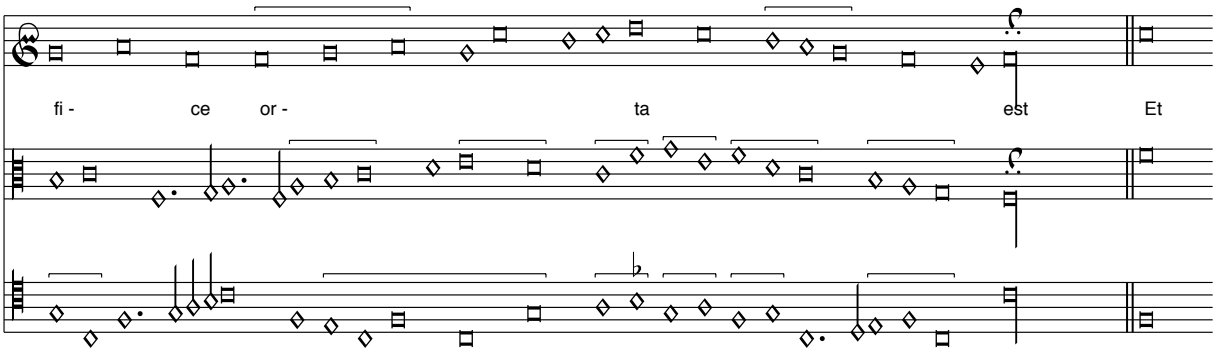
114

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

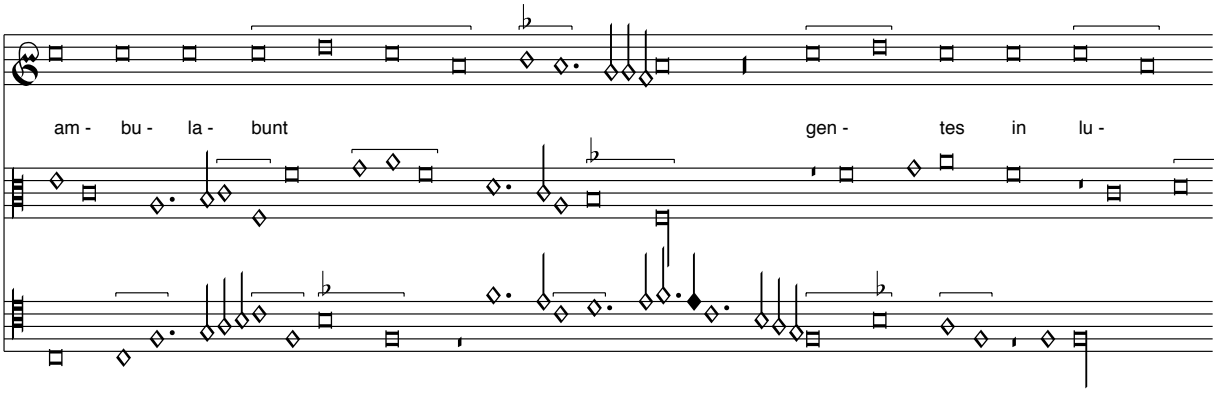
131



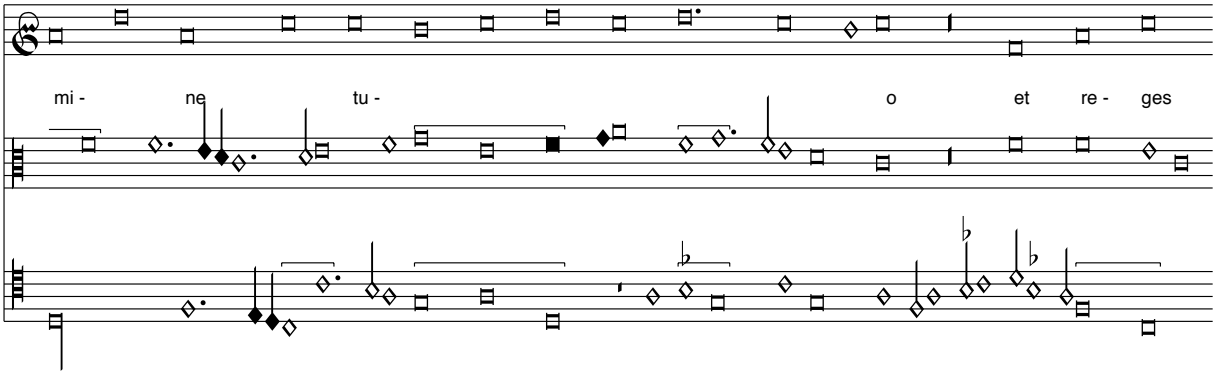
148



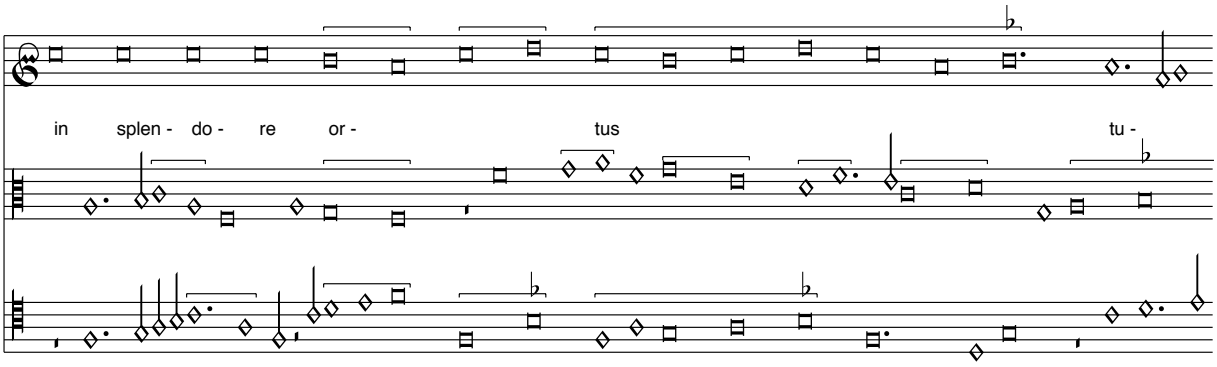
165



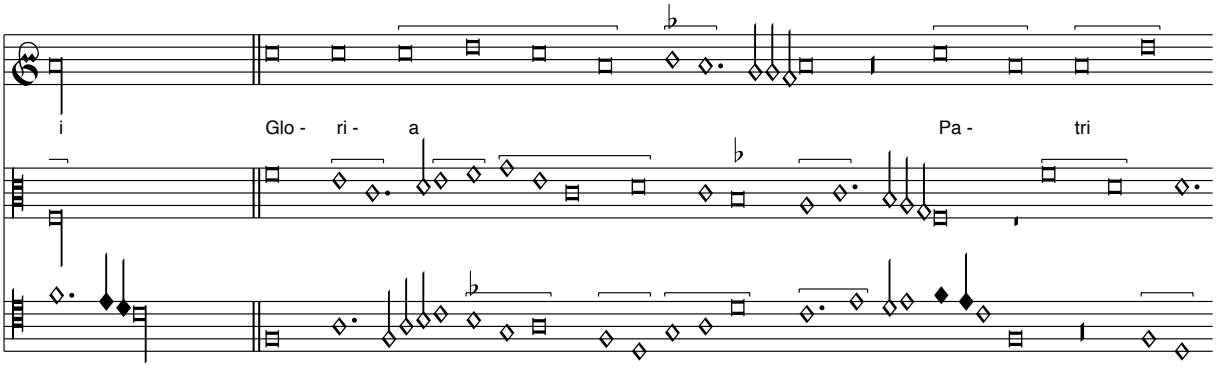
182



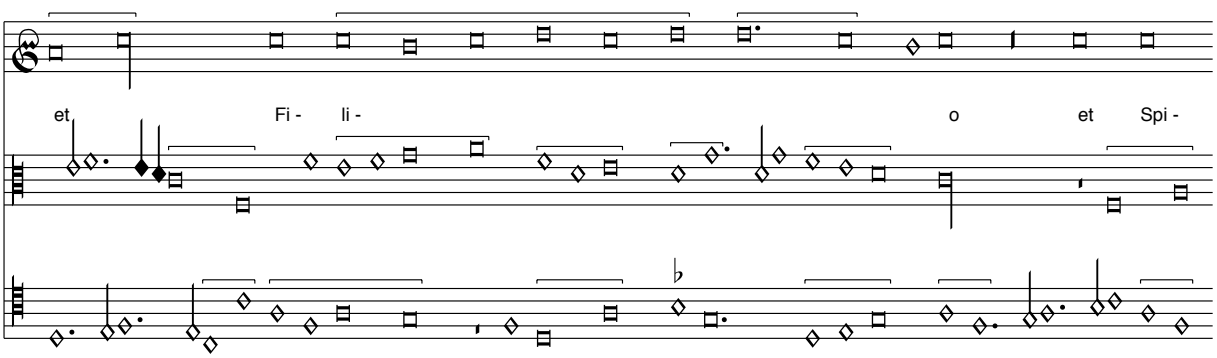
199



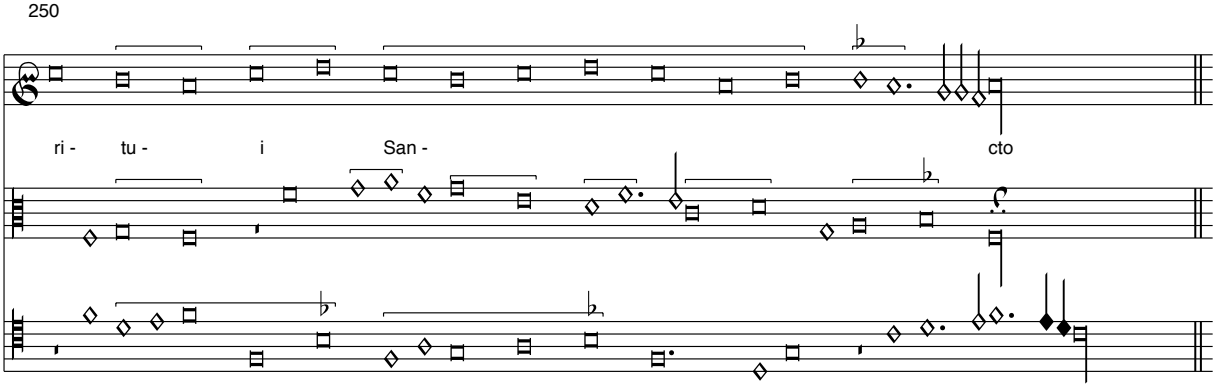
216



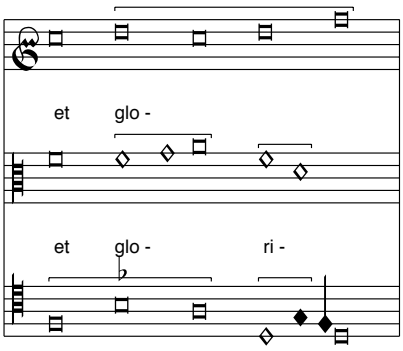
233



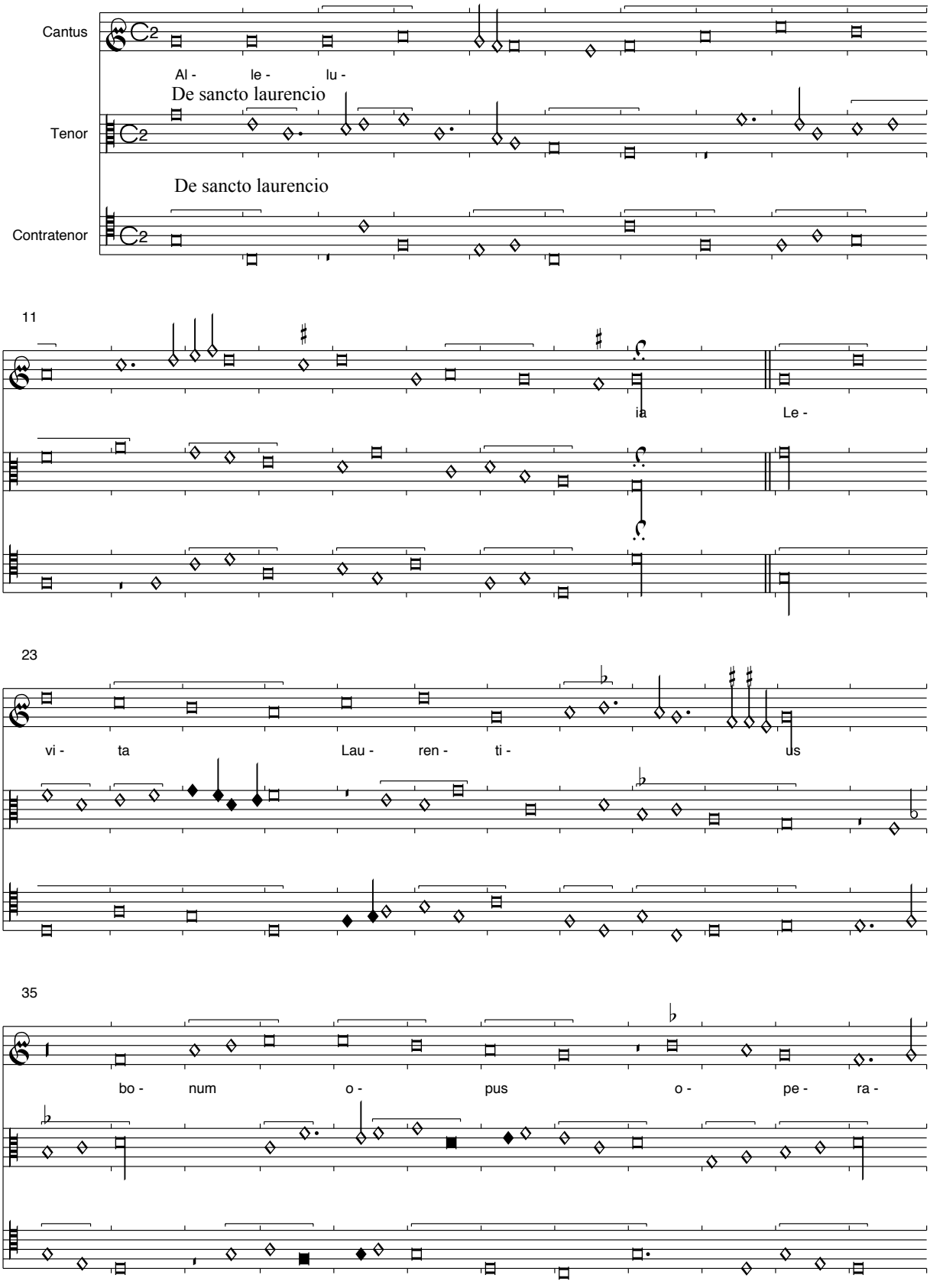
250

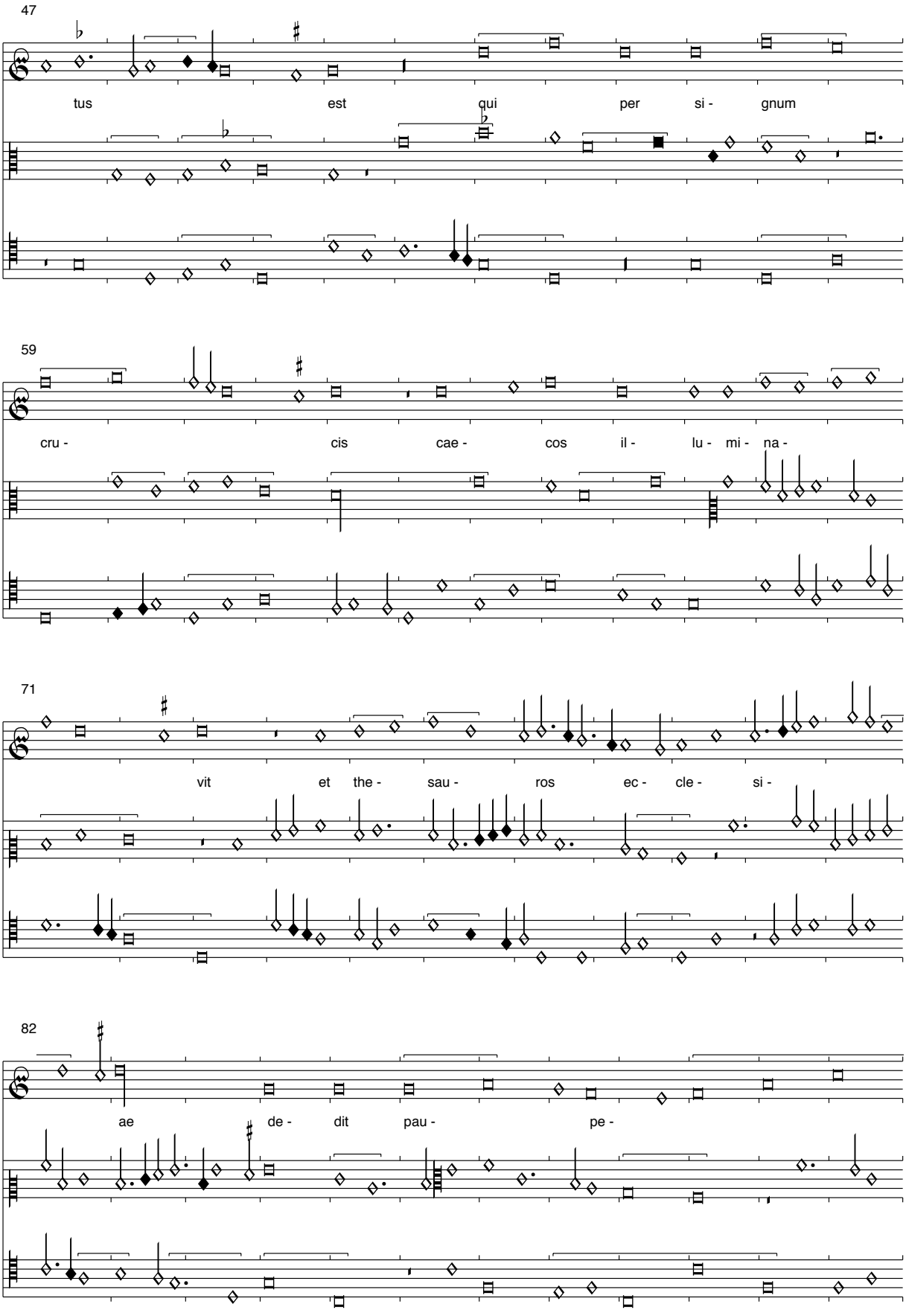


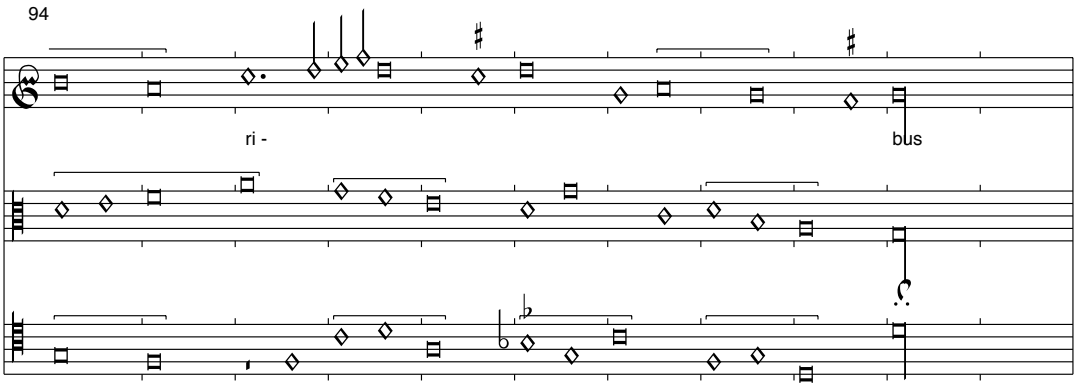
267



Alleluia levita laurencius
Glogau Nr. 149

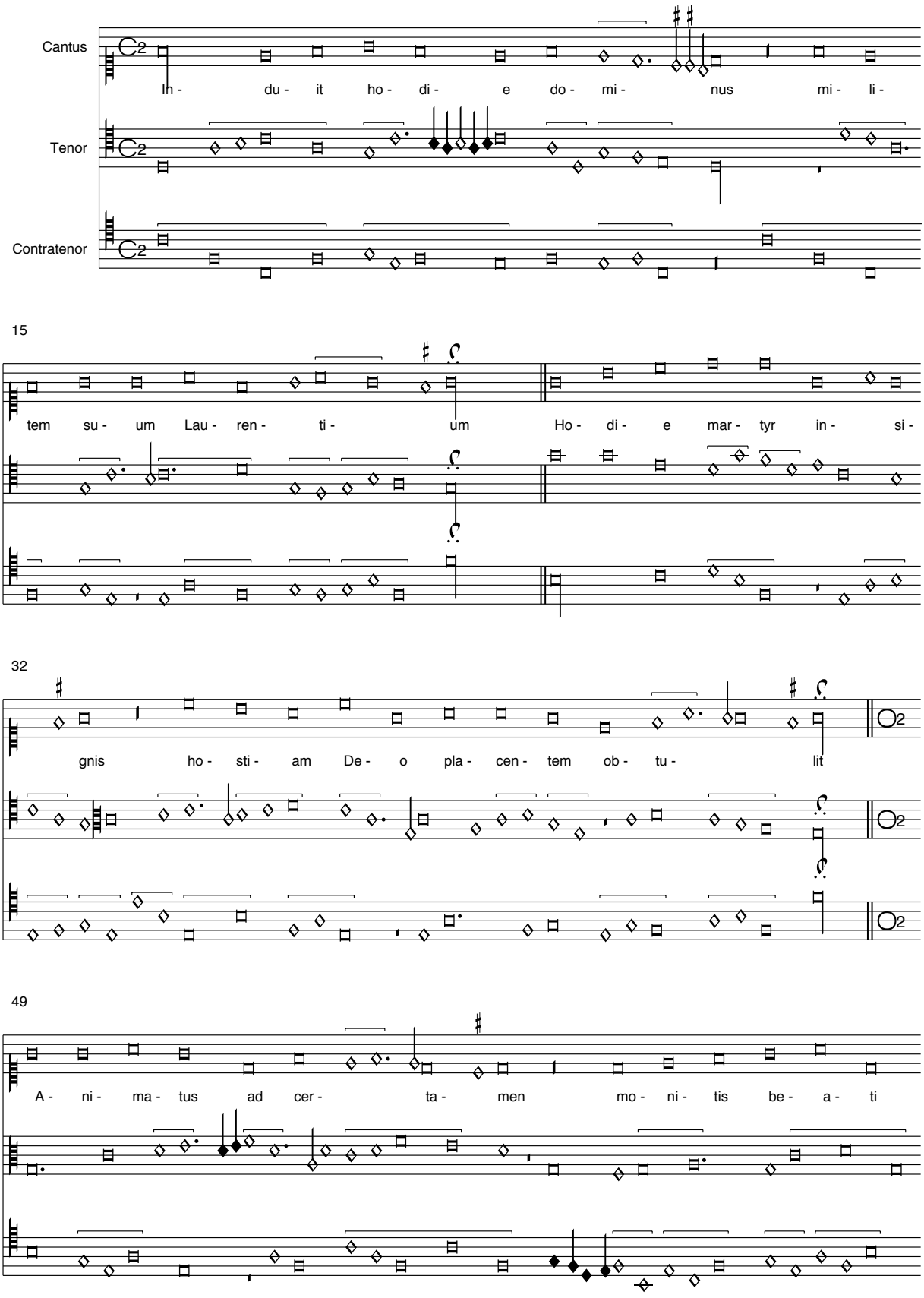


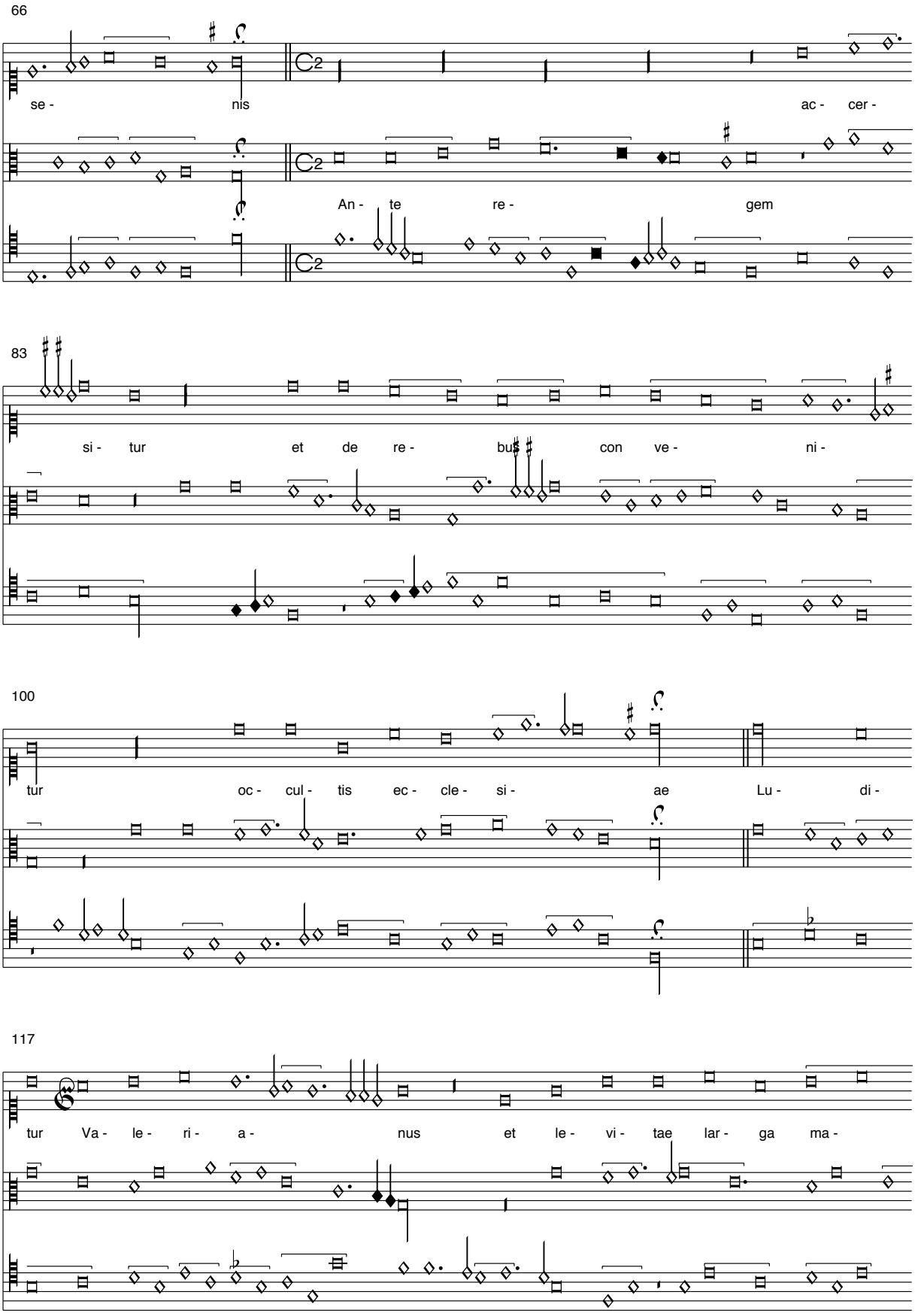

47
tus est qui per si - gnum
59
cru - cis cae - cos il - lu - mi - na -
71
vit et the - sau - ros ec - cle - si -
82
ae de - dit pau - pe -

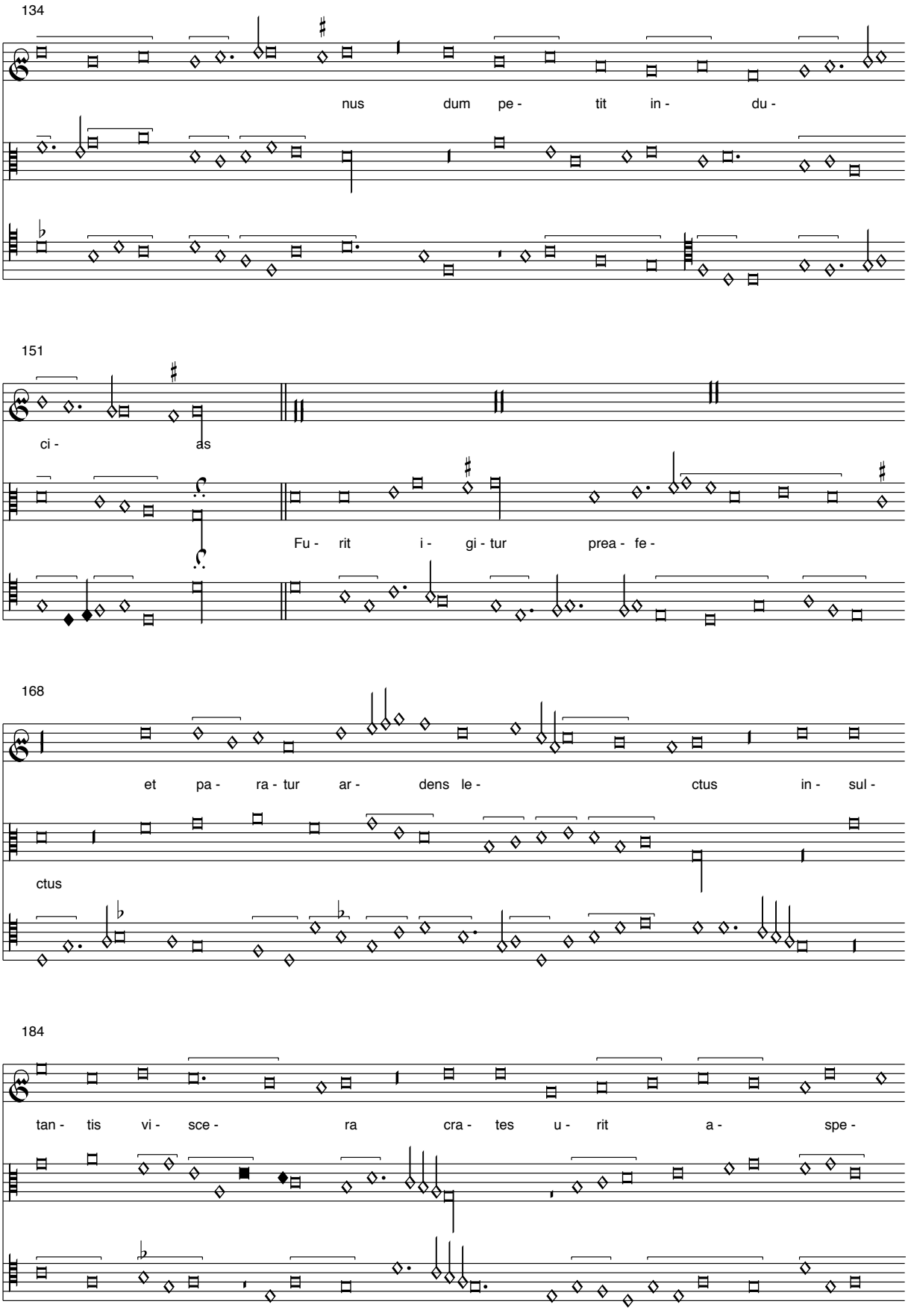

94
ri -
bus

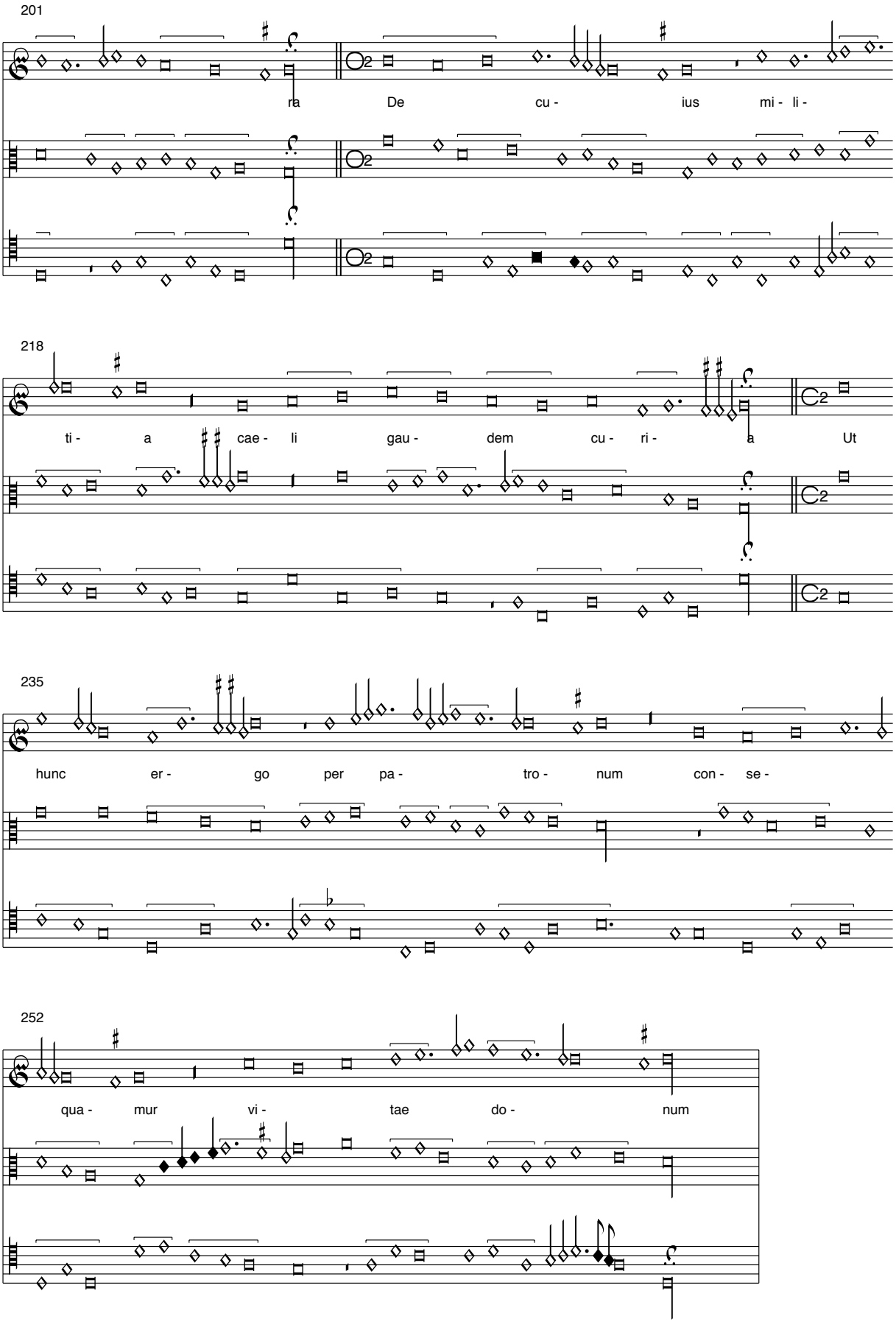
Induit hodie dominus
Glogau Nr. 150

Prosa




66
se - nis
ac - cer -
An - te re - gem
83
si - tur et de re - bus con ve - ni -
100
tur oc - cul - tis ec - cle - si - ae Lu - di -
117
tur Va - le - ri - a - nus et le - vi - tae lar - ga ma -


134
nus dum pe - tit in - du -
151
ci - as
Fu - rit i - gi - tur prea - fe -
168
et pa - ra - tur ar - dens le - ctus in - sul -
ctus
184
tan - tis vi - sce - ra cra - tes u - rit a - spe -



Diese Prosa (Sequenz) ist auch dem Leben des Hl. Laurentius gewidmet und damit mit dem vorangehenden Stück verbunden.