

PÉROTIN (FL. 1180—CA. 1238)

Organum quadruplum: *Sederunt* CD 1 CD 1

Gradual for St. Stephen's Day

42 11

Se -

10 15

20

From *Anthology of Medieval Music*, edited by Richard Hoppin. © 1978, No. 35, pp. 59–66. Used by permission of W. W. Norton & Company, Inc. For a facsimile of the original notation of the end of the *Sederunt* section, see HWM, p. 83.

System 1: Measures 25-30. This system contains the first two systems of music. The first system has four staves: the top staff is a vocal line with a circled measure number 25 at the beginning and 30 at the end; the second and third staves are for a lute or similar instrument; the fourth staff is a bass line. The second system has three staves: the top two are for the lute and the bottom is the bass line.

System 2: Measures 35-40. This system contains the third and fourth systems of music. The third system has four staves: the top staff is a vocal line with a circled measure number 35 at the beginning; the second and third staves are for the lute; the fourth staff is the bass line. The fourth system has three staves: the top two are for the lute and the bottom is the bass line.

System 3: Measures 40-45. This system contains the fifth and sixth systems of music. The fifth system has four staves: the top staff is a vocal line with a circled measure number 40 at the beginning; the second and third staves are for the lute; the fourth staff is the bass line. The sixth system has three staves: the top two are for the lute and the bottom is the bass line.

System 4: Measures 45-50. This system contains the seventh and eighth systems of music. The seventh system has four staves: the top staff is a vocal line with a circled measure number 45 at the beginning and 50 at the end; the second and third staves are for the lute; the fourth staff is the bass line. The eighth system has three staves: the top two are for the lute and the bottom is the bass line.

First system of musical notation, featuring a vocal line in treble clef and three instrumental lines in bass clef. A circled measure number 55 is located above the vocal line.


Second system of musical notation, featuring a vocal line in treble clef and three instrumental lines in bass clef. Measure numbers 43, 12 (in a diamond), and 60 are indicated above the vocal line.

de -

Third system of musical notation, featuring a vocal line in treble clef and three instrumental lines in bass clef. A circled measure number 65 is located above the vocal line.

Fourth system of musical notation, featuring a vocal line in treble clef and three instrumental lines in bass clef. Measure numbers 70 and 75 are indicated above the vocal line.

80



System 1: Measures 80-84. Treble clef, bass clef, and a lower bass clef. The music features a melodic line in the treble and a rhythmic accompaniment in the basses.

85



System 2: Measures 85-89. Treble clef, bass clef, and a lower bass clef. The music continues with a melodic line in the treble and a rhythmic accompaniment in the basses.

90



System 3: Measures 90-94. Treble clef, bass clef, and a lower bass clef. The music continues with a melodic line in the treble and a rhythmic accompaniment in the basses.

95 100



System 4: Measures 95-100. Treble clef, bass clef, and a lower bass clef. The music continues with a melodic line in the treble and a rhythmic accompaniment in the basses.

105

System 105: Treble clef, four staves. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves contain a rhythmic accompaniment with eighth notes and rests. The fourth staff contains a bass clef with a few notes.

110

System 110: Treble clef, four staves. Similar to system 105, it features a melodic line in the first staff and rhythmic accompaniment in the second and third staves.

115 120

System 115-120: Bass clef, four staves. This system is entirely in the bass clef. It shows a melodic line in the first staff and rhythmic accompaniment in the second, third, and fourth staves.

125

System 125: Bass clef, four staves. Continues the bass clef notation with a melodic line in the first staff and rhythmic accompaniment in the other three staves.

44 13

130

runt.

135 140

Chorus

prin - ci - pes, et ad-ver-sum me lo-que-ban - tur:
et in - i - qui per-se-cu - ti sunt me.

Sederunt principes,
et adversum me loquebantur;
et iniqui persecuti sunt me.

The rulers were seated in council,
and they spoke against me;
and my enemies persecuted me.

—RICHARD HOPPIN

This organum is the music for the intonation (the first word) of the Respond of the Gradual for St. Stephen's Day. It is a portion of a very long composition that must have taken about twenty minutes to perform. Since the text did not provide a means

PHILIPPE DE VITRY (1291–1361)

Motet: *In arboris/Tuba sacre fidei/Virgo sum* CD 1

47 5

Tu

In

Virgo sum. Tenor. Nigre notule sunt imperfecte et rube sunt perfecte.

10 15

ba sacre fi - de - i pro - pri -

ar - bo - ris em - pi - ro pro - spe -

A I

20

- e dic - ta de - i pre - co ar - ca - no - rum in the - a - tris cla - mitat quod ra - tio he - si -

- re vir - gi - ni - tas se - det pu - er - pe -

25 30 35

- tat ba - sis pec - ca - to - rum fa - tendum simpli - ci - ter cre - den - dum que fir - mi -

- re me - di - a - trix fi - des In

Philippe de Vitry, *Complete Works*, ed. Leo Schrade, with new intro. and notes by Edward H. Roesner (Monaco: Éditions de l'Oiseau-Lyre, 1984), No. 10, pp. 32–34.

40

- ter mo - ri - ve ne - - ces - se de - um u - num in tri -
me - di - o cum sti - pi - te

II

45 50

- bus per - - so - nis e - qua - li - bus et tres u - nam es - se
ce - - ca - ta ra - ti - - o in - - se - cu -

55 60

vir - - ginem non se - mi - ne vi - ri set spi - ra - mi -
- ta sep - - tem so - ro - - ri - -

III

65 70

- ne ver - bi con - ce - pis - se ipsem semper vir - gi - nem deum at - que ho - mi -
- bus so - - phis - ma - ta su - - - a fo - - ven - ti -

75 80

-nem mun.do pe.peris.se sed trans.na.tu.ra.li.a
-bus hec ut scan.dat

48

85 90

i.sta cum sint om.ni.a cre.den.ti.bus vi.ta ne.cis ne.gli.
dum ma.gis ni.ti.tur

B 1

95 100

-gen.ti.bus natu.re quodgressi.bus ra.ti.o po.ti.ta in pre.mis.sis(?) du.bi.um
de.bi.li.tas ra.mo.rum

2

105

gignat et an.gu.ri.um i.gi.tur ni.te.tur et fi.des per quam vi.
fran.gi.tur Pe.tat er.go fi.de.

110 115

-a a.pud archana di.a cla.rior ha.be.tur semper i.mi.te.tur.
i.dex.te.ram vel e.ter.num ni.te.tur per.pe.ram.

8

23

FRANCESCO LANDINI (CA. 1325–1397)

Ballata: *Non avrà ma' pietà* CD 2 CD 1

8 21 & 10 23

1. 5. Non a - vrà ma' pie - tà que - sta mie
4. For . se da lej sa - reb - bo no in me

don - na, Se
spen - te Le

tu non faj, a - mo - re,
fiam me che la pa - re

Ch'el - la sia cer - ta del mio
Di gior - no in gior - no a - cres - co -

gran - de ar - do - re 2. S'el... a'el...
no'l do - lo - re. 3. Sal

„Andare“
„Andare“

Leo Schrade, ed. *Polyphonic Music of the Fourteenth Century*, 4 (Paris: Éditions de l'Oiseau-Lyre, 1958), pp. 144–45.
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35
la sa - pes - se quan - ta pe - na i' por -
per la sua bel - lec - ca, chè con - for -

40
to
to

45
Per
D'ai -
o - ne - stà ce - la - ta nel - la
tro non pren - de l'a - ni - ma do -

50
men -
len -
te / te,
Verto Chiuco
Verto Chiuco

Non avrà ma' pietà questa mia donna,
Se tu non faj, amore,
Ch'ella sie certa del mio grande ardore.
S'ella sapesse quanta pena i' porto
Per onestà celata nella mente
Sol per la sua belleçça, che conforto
D'altro non prende l'anima dolente,
Forse da lej sarebbono in me spente
Le fiamme che la pare
Di giorno in giorno acrescono 'l dolore.

—B. D'ALESSIO DONATI

She will never have mercy, this lady of mine,
if you do not see to it, love,
that she is certain of my great ardor.
If she knew how much pain I bear—
for honesty's sake concealed in my mind—
only for her beauty, other than which
nothing gives comfort to a grieving soul,
perhaps by her would be extinguished in me
the flames which seem to arouse in
her from day to day more pain.

JOHANNES OCKEGHEM (CA. 1420–1497)

Missa De plus en plus: Kyrie and Agnus Dei CD 2

a) Kyrie

28

[Discantus]

Contratenor

Tenor

Contratenor secundus

Ky-
Ky-
Ky-
Ky-

ri- e- ley- son, ky-
ri- e- ley- son, ky- ri-
ri- e- ley- son, ky- ri-
ri- e- e- ley- son, ky- ri-

ri- e- ley-
e, ky- ri- e- ley-
e, ky- ri- e- ley-
e, ky- ri- e- ley-

Johannes Ockeghem, *Masses and Mass Sections 2*, ed. Jaap van Benthem (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1994–2000), pp. 1–3, 31–35. Used by permission.

15
son.
son.
15 16 17
son.
son.

29

Xpri- ste, xpri-
Xpri- ste, xpri-
18 19 20 21 22 23 24
Xpri- ste-ley-
Xpri- ste e-ley-son,

ste-ley-
ste-ley-
25 26 27 28 29 30
son, xpri-ste-ley-
e-ley-

son.
son.
31 32 33 34
son.
-son.

30

Ky-ri-e e-ley-son, e-ley-son, ky-ri-e-ley-son, e-ley-son, ky-ri-e-ley-son, e-ley-son.

35

40

45

son, e-ley-son, ky-ri-e-ley-son, e-ley-son, ky-ri-e-ley-son, e-ley-son.

son, ky-ri-e, ky-ri-e-ley-son.

son.

HEINRICH ISAAC (CA. 1450–1517)

34

Lied: *Innsbruck, ich muss dich lassen* CD 2

43

Gentle and flowing

S. Inns - bruck, ich muss dich las -

A. Inns - bruck, ich muss dich las - -

T. Inns - bruck, ich muss dich las -

B. Inns - bruck, ich muss dich las - -

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The music is in G major and 3/4 time. The tempo/style marking is 'Gentle and flowing'. The lyrics are 'Inns - bruck, ich muss dich las -'.

sen, ich fahr da - hin mein Stras - sen, in frem - de Land da -

sen, ich fahr da - hin mein Stras - sen, in frem - de Land da -

sen, ich fahr da - hin mein Stras - sen, in frem - de Land da -

sen, ich fahr da - hin mein Stras - sen, in frem - de Land da -

Detailed description: This block contains the second system of the musical score, continuing the four-part setting. It features four staves with the lyrics 'sen, ich fahr da - hin mein Stras - sen, in frem - de Land da -'.

G. Forster, *Ein Auszug guter alter und neuer teutscher Liedlein* (Nürnberg, 1539). Copyright © 1961 by Noah Greenberg and Paul Maynard. First appeared in *An English Songbook* published by Doubleday, pp. 181–84. Reprinted by permission of Curtis Brown, Ltd.

①

hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

be - kom - men, wo ich im E - lend

be - kom - men, wo ich im E - lend

be - kom - men, wo ich im E - lend

be - kom - men, wo ich im E - lend, im E - lend

②

bin, wo ich im E - lend bin.

bin, wo ich im E - lend bin.

bin, wo ich im E - lend bin.

bin, wo ich im E - lend bin.

40

CARLO GESUALDO (CA. 1561–1613)

Madrigal: "Io parto" e non più dissi CD 3

6

cheil do-lo - re, cheil
 „lo par - to“ e non più dis - si, cheil do - lo - - re
 „lo par - to“ e non più dis - si, cheil do - lo - re,
 „lo par - to“ e non più dis - si, cheil
 „lo par - to“ e non più dis - si, cheil do -

6

do - lo - re Pri - vò di vi - - - ta il
 Pri - vò di vi - - - ta il co - - -
 cheil do - lo - re Pri - vò di vi - - - ta il co - - -
 do - lo - re Pri - vò di vi - - - ta il co - - -
 lo - - re Pri - vò di vi - - - ta il

Gesualdo, *Madrigali a cinque voci libro sesto* (Gesualdo, 1611). *Sämtliche Madrigale für fünf Stimmen*, ed. Wilhelm Weismann, 1:29–32. © 1957 by Ugrino Verlag, Hamburg.: Assigned to VEB Deutscher Verlag für Musik, Leipzig. Reprinted by permission of Bärenreiter Music Corporation.

11

co - re. Al-lor, al-lor pro-rup - pe in pian - to,
 - re. Al - lor, al-lor pro - rup-pe in pian -
 - re. Al-lor, al-lor pro - rup - pe in pian - to, pro -
 - re. Al-lor, al-lor pro - rup -
 co - re. Al-lor, al-lor pro -

15

7

pro-rup - pe in pian - to e dis - se Clo - ri Con in - ter -
 to e dis - se Clo - ri
 rup-pe in pian - to e dis - se Clo - ri Con in -
 - pe in pian - to e dis - se Clo - ri Con in -
 rup - pe in pian - to e dis - se Clo - ri

18

rot - ti o - mèi, con in - ter-rot - ti o - mèi: „Dun - que ai do -
 Con in - ter-rot - ti o - mèi, o - mèi: „Dun - que ai do -
 - ter-rot - ti o - mèi, con in - ter-rot - ti o - mèi, o - mèi: „Dun - que ai do -
 - ter-rot - ti o - mèi, con in - ter - rot - ti o - mèi:
 Con in - ter - rot - ti o - mèi, o - mèi: „Dun-que ai do -

21

lo - ri lo re - sto. Ah, non fia ma - - i

lo - ri lo re - sto, ai do - lo - ri lo re - sto. Ah, non fia ma -

lo - ri lo re - sto, ai do - lo - ri lo re - sto. Ah, non fia

ai do - lo - ri lo re - sto. non fia ma - i

lo - ri lo re - sto, ai do - lo - ri lo re - sto. Ah,

24

Ch'io non lan - guis - ca

i Ch'io non lan - guis - - ca, ch'io non lan - guis - ca

mai Ch'io non lan - guis - - ca, ch'io non lan - guis - ca

Ch'io non lan - guis - ca

non fia ma - i Ch'io non lan - guis - - ca

26

8

in do - lo - ro - - si la - - i." vi - vo

in do - - lo - ro - - si la - - i." Mor - to fui, vi -

in do - lo - ro - - si la - - i." Mor - to fui,

in do - - lo - ro - si la - - i." Mor - - to fui,

in do - lo - ro - si la - - i." Mor - to fui,

30

son, vi - vo son, vi - vo son, chei spir - ti spen - - - ti,
 vo son, vi - vo son, vi - vo son, chei spir - ti spen - - - ti, chei spir -
 vi - vo son, vi - vo son, vi - vo son, chei spir - ti spen -
 vi - vo son, vi - vo son, chei spir - ti
 vi - vo son, vi - vo son, chei spir -

34

chei spir - ti spen - - - ti, spen -
 ti, chei spir - ti spen - - - ti, chei spir - ti spen - - -
 - ti chei spir - ti spen - - - ti, spen - - - ti
 spen - - - ti, chei spir - ti spen - - - ti
 ti spen - - - ti spen - - - ti

37

ti Tor - naro in vi - ta, tor - naro in vi - ta a si pie - to - siac - cen - ti,
 ti Tor - naro in vi - ta, tor - naro in vi - ta a si pie - to - siac - cen - ti,
 Tor - naro in vi - ta, tor - naro in vi - ta a si pie - to - siac - cen - ti,
 Tor - naro in vi - ta a si pie - to - siac - cen - ti,
 Tor - naro in vi - ta, tor - naro in vi - ta

42

a si pie - to - siac - cen - ti.

a si pie - to - siac - cen - ti.

a si pie - to - siac - cen - ti.

a si pie - to - siac - cen - ti, ac - cen - ti.

a si pie - to - siac - cen - ti.

"Io parto" e non più dissi che il dolore
 Privò di vita il core.
 Allor proruppe in pianto e dissi Clori
 Con interrotti omèi:
 "Dunque ai dolori io resto. Ah, non fia mai
 Ch'io non languisca in dolorosi lai."
 Morto fui, vivo son che i spirti spenti
 tornarò in vita a sì pietosi accenti.

"I depart." I said no more, for grief
 robbed my heart of life.
 Then Clori broke out in tears and said,
 with interrupted cries of "Alas":
 "Hence I remain in pain. Ah, may I never
 cease to pine away in painful lays."
 Dead I was, now I am alive, for my spent spirits
 returned to life at the sound of such pitiable accents.