

Guido d'Arezzo : Ut queant laxis

(11th cent.)

The image shows three staves of medieval musical notation. The top staff begins with a large, ornate initial 'T' on the left. The lyrics for this staff are: T qué - ant lá - xis re - so - ná - re fi - bris. The middle staff begins with a large initial 'Mí'. The lyrics for this staff are: Mí - ra ges - to - rum fá - mu - li tu - ó - rum, . The bottom staff begins with a large initial 'Sól'. The lyrics for this staff are: Sól - ve pol-lú-ti lá-bi - i re - á - tum, Sánc - te Jo - án - nes.

Gregorian Notation (ca. 11th cent.)

VI.40 R

mi - cus me - us o - scu - li - me tra - dit si -

gnum. Hoc ma - lum fe - cit, qui per oscu - lum adimplevit ho - mi -

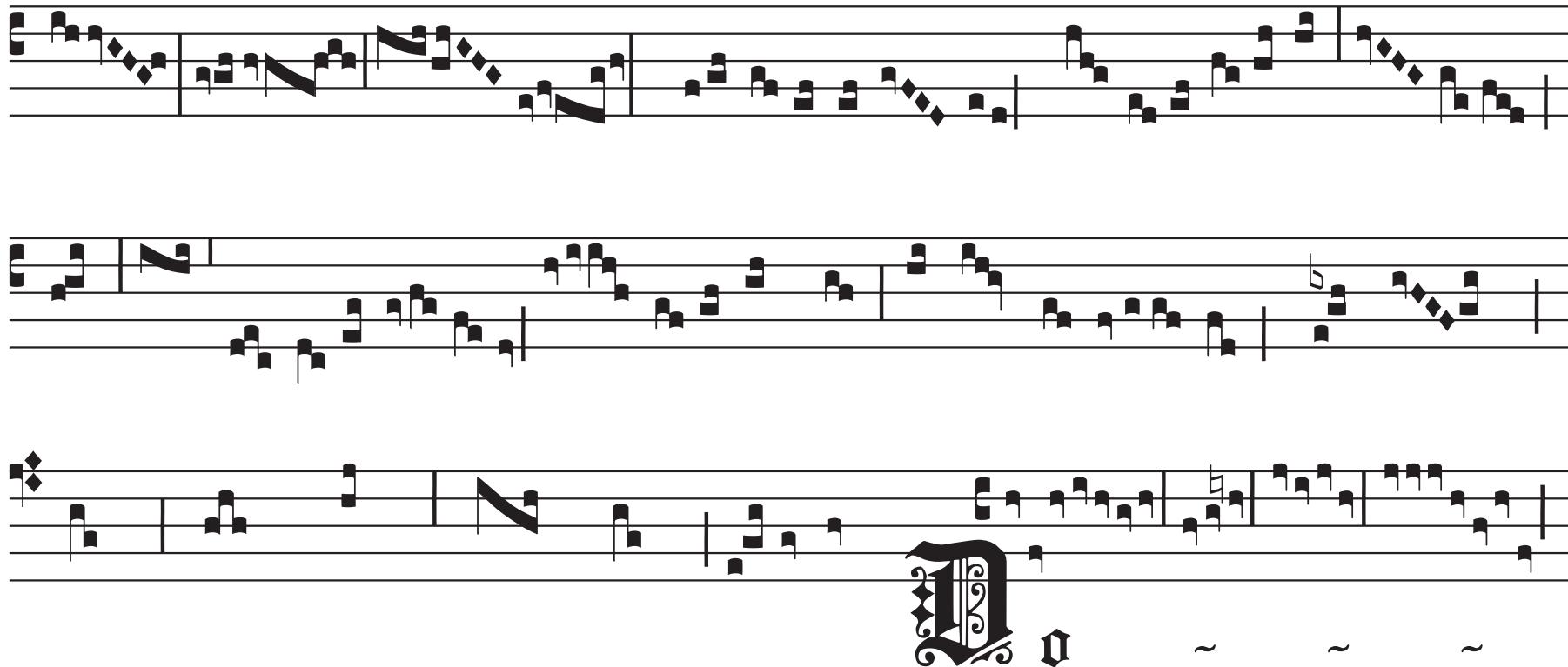
ci - di - um. Et in finem a - bi - ens la - que - o - se

*Set with Medieval 2.0, the Neuma font for the music,
and the IM Fell and Dearest fonts for the text.*

www.klemm-music.de/medieval

École de Notre-Dame

Square notation, Paris, late 12th ~ early 13th cent.



*Set with Medieval 2.0, the Neuma font for the music,
and the IM Fell & Dearest fonts for the text.*

www.klemm-music.de/medieval

Roman de Fauvel

Attributed to Philippe de Vitry
(Ars Nova, early 14th cent.)

irmis si - me fi - dem te - ne - a - mus tri - ni -

ta tis patrem diligamus Quinos tan -

to amore dilexit morti datos ad

vitam erexit ut proprio nato

non parceret sed pro nobis hunc mea

morti traderet diligamus eius - dem filium

nobis natum nobis propium qui in forma dei cum fuisset atque for -

mam servi accepisset Hic factus est patri obediens et in cruxifixus acmo -

riens - Diligamus sanctum paracli -

tum patris summi natique similitum

cuis sumus gracia renati unctio -

ne cuius et signati Nunc igitur san

ctam trinitatem veneremur atque uni -

tatem exoremus ut eius gracia valeamus perfui **Gloria**

*Set with Medieval 2.0, the Neuma font for the music,
and IM Fell & Rothenburg fonts for the text.*

French Notation (early 14th ~ mid 15th cent.)

Guillaume de Machaut's Messe de Nostre Dame

The image displays four staves of medieval musical notation, each beginning with a large, bold capital letter 'K'. The notation is written in a neumatic style using vertical stems and small horizontal strokes to indicate pitch and rhythm. The lyrics are written below the staves in a Gothic script.

Top Staff: K yrie *Triplum.* eley son.

Second Staff: K yrie *Tenor.* eley son.

Third Staff: K yrie *Motetus.* eley son.

Bottom Staff: K yrie *Contratenor.* eleison.

Set with Medieval 2.0, the Neuma font for the music, and the IM Fell font for the text.

www.klemm-music.de/medieval

Italian Notation (late 14th cent.)

A musical score in Italian notation from the late 14th century. The score consists of three staves of music. The first staff begins with a large, ornate initial 'A'. The lyrics 'mor da po che tu ti mira vigli' are written below the first staff. The music is represented by neumes on four-line red staves. The first staff ends with a fermata over the word 'vigli'. The second staff begins with a fermata over the note 'd'. The third staff begins with a fermata over the note 'd'. The music features various neume patterns, including single dots, double dots, and vertical strokes.

*Set with Medieval 2.0, the Neuma font for the music,
and IM Fell & Rothenburg fonts for the text.*

www.klemm-music.de/medieval

Ars Subtilior

(mixed notation, early 15th cent.)

A musical score in mixed notation from the early 15th century. It features three staves of neumatic notation on four-line staff lines. The first staff begins with a large, ornate initial 'C'. The lyrics are written below the staves, corresponding to the musical phrases. The lyrics are:

vidi lagrimar quei duo bei lumi,
ch'hanno fatto mille volte invidia al sole
ed udi sosti - rando dir parole

*Set with Medieval 2.0, the Neuma font for the music,
and IM Fell & Rothenburg fonts for the text.*

www.klemm-music.de/medieval