

The ars nova has changed everything,
in particular the emotional relationship
between the artist and his work,
his understanding of structure,
of sequences, and of the interdependence
of the musical components.

Its melody,
propelled by an internal pull
and an irresistible motoric power,
in the web of polyphony
intensifies to expressive fervor.

The world of the ars nova motet
constitutes the most precious
bequest of Gothic polyphony.

Olaf Raitzig



Olaf Raitzig studied composition and choral conducting at the “Hochschule für Musik Hanns Eisler” in Berlin from 1957 to 1964. Already in his youth he was fascinated by the beginnings of early polyphony. His passion for Gothic motets and their mensural notation shaped his artistic life significantly.

Full of reverence for the beauty of the ars nova motet he dedicated many years of his professional life to this field, tracing the comparatively few surviving parchment manuscripts – which were often hard to decipher, mutilated, and fragmented – in order to decode their Gothic notation and transcribe them into modern notation, but primarily to be able to sing and perform them again in our modern age.

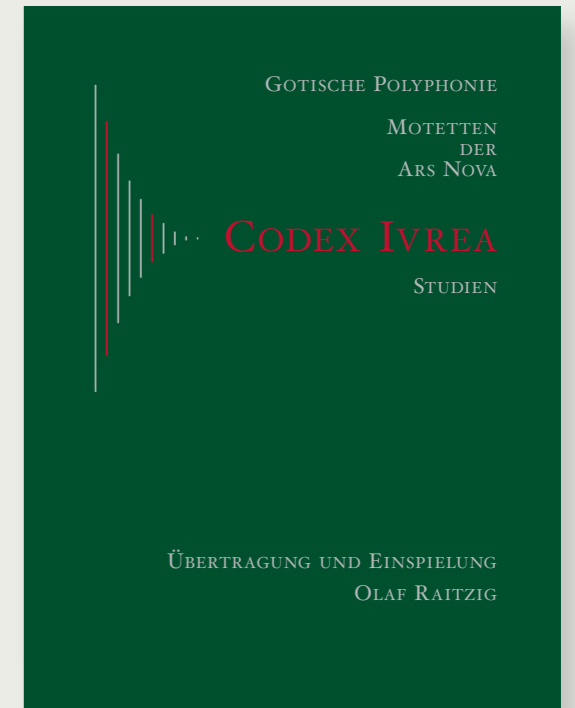
The necessary expertise comprises command of the notational systems of the 13th and 14th centuries, profound knowledge of the musical instruments employed, source scholarship and paleography, but also the old and modern Romance languages, so as to be able to understand historical treatises of the time and the texts of the early pieces.

The resulting large treasure of facsimiles, transcriptions, commentaries on, and discussions of textual problems as well as recordings of the motets of the “Codex Ivrea”, the “Roman de Fauvel”, and the sources of Chantilly, Strasbourg, and Modena constitute Olaf Raitzig’s musical legacy.

From these motets of the Codex Ivrea were chosen for this book.

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Danziger Straße 153
D-10407 Berlin

Orders please under:
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Gotische Polyphonie
Motetten der ars nova
Codex Ivrea
Studien

ISMN: 979-0-700325-00-8
linen, thread-stitching, CD
format: 31.5×24 cm
price: 69.55 Euro

In an utterly new way this book presents to readers and listeners transcriptions and recordings of important works from the Codex Ivrea, the most significant parchment manuscript for research on the 14th-century ars nova motet.

With his transcriptions of the facsimiles both in mensural notation and modern scores, with numerous commentaries and not least with his recordings on CD the study fascinates musicologists and musicians alike, providing optimal conditions for bringing to life the ars nova motets again after 600 years.

Apus Musikverlag

The book

The 84 pages of this book contain elaborate analyses of ars nova motets from the "Codex Ivrea". For each motet there are an isorhythmic transcription of the facsimile in mensural notation (collatio), and a score in modern notation, commentaries on the transcription, variant readings in other sources or emendations, and a recording on the accompanying CD. In addition to the transcriptions of the motets and the CD the book also contains English translations of all the commentaries.

Olaf Raitzig used the term "Collatio" for the work stage between the raw transcription and the finished score. At this stage the rhythmic and melodic deviations resulting from a comparison of the sources for a specific motet are collected, sorted, and discussed. He arranged the notes in tabular form according to their duration. The individual taleae are placed one below the other so that the formal design and the isorhythmic structure are easily traceable.

The results of this analysis were always tried out musically and inserted into the score only after a successful trial, for only through intelligent experimenting can one slowly approach the facts that the sources leave us in doubt about.

Regarding the scores Olaf Raitzig was primarily concerned about presenting an aesthetically pleasing and musically comprehensible note picture.

The score always includes a suggestion for an appropriate tempo. The bar lines he placed following his musical intuition. The same is true of the text underlay.

The recordings of the motets on CD provide an impression of the fascinating world of the art of the Gothic motet, which had been forgotten for more than five hundred years and today stand on an equal footing with masterpieces from other musical periods.

Ida capillorum – Portio nature

Collatio

Iv, LeiA (nur Triplum ohne Schluss), Trém, Ch, Str

[Die eingeklammerten Abschnitte werden in die Partitur übernommen.]

Mensur: III, 2, 3

The image displays a musical score for the motet "Ida capillorum – Portio nature". It is divided into two main sections: "Collatio" and "Partitur".

Collatio: This section shows the mensural notation for the Triplum and Motetus. The Triplum part is written on a single staff with a mensural line. The Motetus part is also written on a single staff. The lyrics are: "I-da ca-pil-lo-rum ma-Por-ti-o na-tu-re pre-cel-len-tis ge-ni-tu-re [y-te re-ctu-re iu-ste san-cte-que sta-".

Partitur: This section shows a modern notation score for the Tenor ante trionum. The lyrics are: "I-da ca-pil-lo-rum ma-Por-ti-o na-tu-re, pre-cel-len-tis ge-ni-tu-re, I-de re-ctu-re, iu-ste san-cte-que sta-".

The score includes various musical notations such as mensural notation, modern notation, and lyrics. It also includes a tempo suggestion of ~72 and a page number of 12.

Partitur

The image displays a modern notation score for the motet "Ida capillorum – Portio nature". The score is written for the Tenor ante trionum. The lyrics are: "I-da ca-pil-lo-rum ma-Por-ti-o na-tu-re, pre-cel-len-tis ge-ni-tu-re, I-de re-ctu-re, iu-ste san-cte-que sta-".

The score includes various musical notations such as modern notation, lyrics, and a tempo suggestion of ~72. It also includes a page number of 12.

Commentaries

[...]
The structure of this motet is extremely subtle. The appearance of the major seventh in the color, the division into four sections, the diminution in the proportion 2:3 and 3:4 respectively, and the syncopation of the perfect S through the M are innovations that perhaps were realized here convincingly for the first time. [...]

Ida capillorum – Portio nature

[...]
In both parts of the tenor the red notation refers to the B. The red notation of the L (which when black is imperfect as well) indicates that it consists of two imperfect B. The red notation of the (S) (which when red is also perfect) indicates that it complements the red B to reach the duration of a black B.

[...]
Almifonis – Rosa

[...]
Because of their high proportion of closed syllables, the Latin texts of the ars nova motets make these difficult to sing. In the course of time they should all be replaced by new song texts in every living language of the world.

[...]
Preface

[...]
The introit was inserted later than the main part and perhaps was composed at a later time as well. (This is also suggested by stylistic features and by Ludwig's remarks on the introit to Machaut 21, which, incidentally, contains similarly peculiar sequences.) [...]

O Philippe – O bone dux

[...]
What allows these many elements to grow into one brilliant organism is probably the succession of sounds that are initiated by the pedal notes of the Alma melody. From here emanates the warmth, the quiet breath which turns this highly artificial construct into a message of humanity.

Apta caro – Flos virginum