

Irseer Musik der Renaissance V

Solennia 1614

Musik zum Irseer Hochfest des Hl. Benedikt

Gregor Stemmele († 1619)

Falsi bordoni

für 6-stimmigen gemischten Chor



Gregor Stemmele († 1619)

Falsi bordoni

ad octo usitatos Tonos: Juxta ritum Romanum,
et consuetudinem Monasterii Ursinensis
[in den acht üblichen (Kirchen-)Tönen, nach dem
römischen Ritus, gebräuchlich in Kloster Irsee]

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Der **Falso bordone** ist ein Modell zur Realisierung mehrstimmiger Chorsätze im liturgischen Bereich. Falsi bordoni kamen im späten 16. Jahrhundert in Südeuropa auf und bildeten in Klöstern und Stiften einen wesentlichen Bestandteil des Stundengebets, das nach dem römischen Officium in Laudes, Prim, Terz, Sext, None, Vesper und Komplet gegliedert war.

Der Name leitet sich her vom französischen Fauxbourdon, einem Kompositionsmodell des 15. Jahrhunderts, in dem zu einem cantus firmus der Oberstimme im Abstand einer Sexte oder Oktave eine Unterstimme gesetzt und dazu nach festen Regeln eine Mittelstimme improvisiert wurde. Die daraus entstehenden Quartparallelen waren in der zeitgenössischen Musiktheorie verpönt und galten daher als „falsch“: Man bezeichnete sie als „falsi bordoni“, als „falsche Bässe“. Davon ist in den um 1600 entstandenen Falsi bordoni nichts mehr zu erahnen – es blieb nur der Name.

Alle drei Stunden jeden Tages hatte eine klösterliche Gemeinschaft sich zu versammeln, um gemeinsam Lesungen zu hören, zu beten und Gott zu preisen. Kern des meditativen Singens waren (und sind noch heute) die 150 Psalmen, von denen jeweils einige pro Hore erklangen. Die Psalmverse wurden im Wechsel vorgetragen, entweder von einem Kantor und dem gesamten Chor, oder von zwei (auf die linke und rechte Seite des Chorgestühls verteilten) Sängergruppen. Eine Intensivierung des Vortrags bestand darin, von Psalmvers zu Psalmvers zwischen einstimmiger Gregorianik und mehrstimmigem Chorsatz abzuwechseln. Die mehrstimmigen Chorsätze waren gegliedert in je eine (im Sprechrhythmus erfolgende) Rezitation auf dem gleichen Akkord und eine metrisch fixierte kunstvoll-polyphone Schlusskadenz pro Halbvers. Über die Hintergründe dieser Entwicklung kann man letztlich nur spekulieren. Vielleicht ist es hilfreich, sich dazu vorzustellen, was die Verpflichtung zum Singen einer Auswahl von 150 gleichbleibenden Texten achtmal täglich, Woche für Woche, Monat für Monat, Jahr für Jahr, ein Leben lang bedeuten mag. Man versteht dann, dass hier Wege gesucht wurden, durch Variabilität das Interesse an den Psalm-Texten wach zu halten, ja zu vertiefen. Ein solcher Weg ist sicher der Einsatz von Falsi bordoni. Ein anderer, später beschrittener, ist es, statt chorischer Polyphonie Orgelversetten einzubringen.

Ein weiterer Aspekt dürfte sein, dass in klösterlichen Gemeinschaften viele Musikinteressierte lebten, denen die kontrapunktische Welt der Falsi bordoni einen musikalischen Erlebnisgewinn versprach. Als Hinweise auf den umfänglichen Einsatz dieser Form im Stundengebet finden sich in den Irseer Chorbüchern neben den in diesem Heft übertragenen prächtigen Falsi bordoni à 6 solche von Ludovicus Viadana (Franziskaner, Magister der herzoglichen Kapelle zu Mantua, 1560 bis 1627) zu fünf Stimmen, ferner eine Folge zu vier Stimmen des Irseer Abts Carolus Andreae. Vielleicht waren die Falsi bordoni auch eine kleine Kompositionsschule für die mit ihrem Vortrag betrauten Sängerknaben.

FALSI BORDONI

AD OCTO USITATOS TONOS:

Juxta ritum Romanum, et consuetudinem Monasterii Ursinensis

F. Gregorio Stemmelio Auctore

PRIMUS TONUS

Intonatio

T1 *fol. 34 r°*

1.

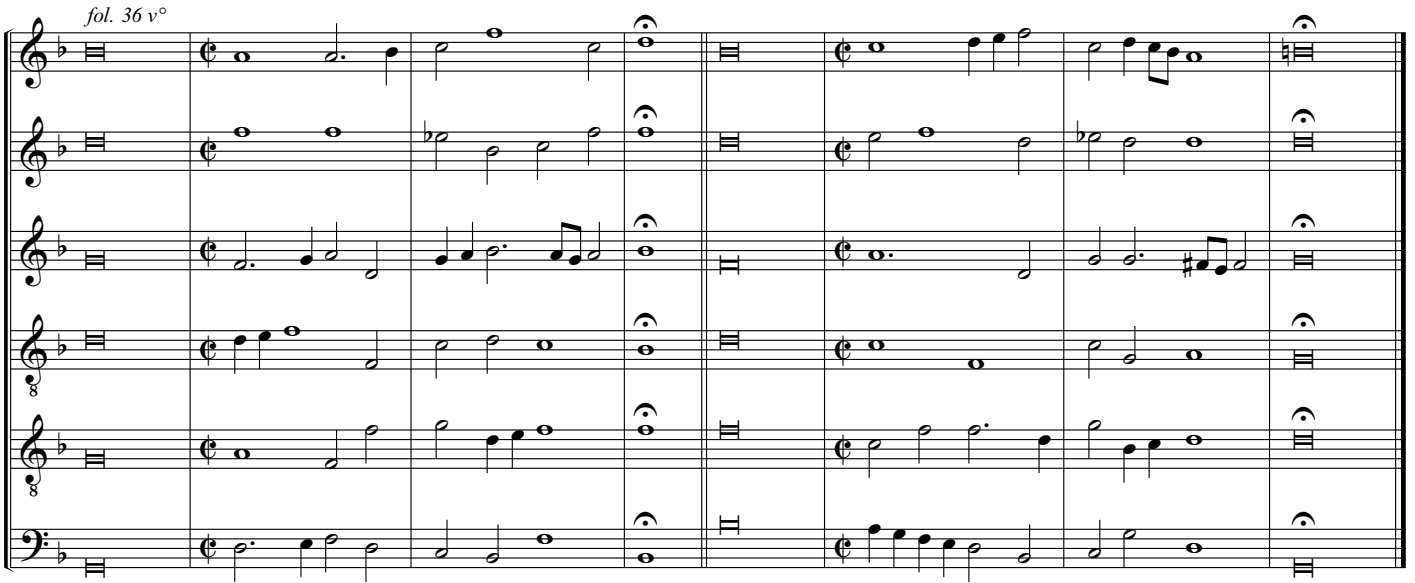
fol. 34 v°

2.

fol. 35 v°

3.

fol. 36 v°



A six-staff musical score for exercise 3, fol. 36 v°. The score is in 3/4 time and features a key signature of one flat (B-flat). The notation includes treble and bass clefs, a common time signature, and various rhythmic values such as quarter, eighth, and sixteenth notes. The piece is divided into two systems of three measures each. The first system concludes with a repeat sign, and the second system concludes with a double bar line and repeat dots. Fingerings are indicated by Roman numerals (I, II, III) on the strings.

4.

fol. 37 v°



A six-staff musical score for exercise 4, fol. 37 v°. The score is in 3/4 time and features a key signature of two sharps (D major). The notation includes treble and bass clefs, a common time signature, and various rhythmic values such as quarter, eighth, and sixteenth notes. The piece is divided into two systems of three measures each. The first system concludes with a repeat sign, and the second system concludes with a double bar line and repeat dots. Fingerings are indicated by Roman numerals (I, II, III) on the strings.

5.

fol. 38 v°



A six-staff musical score for exercise 5, fol. 38 v°. The score is in 3/4 time and features a key signature of one flat (B-flat). The notation includes treble and bass clefs, a common time signature, and various rhythmic values such as quarter, eighth, and sixteenth notes. The piece is divided into two systems of three measures each. The first system concludes with a repeat sign, and the second system concludes with a double bar line and repeat dots. Fingerings are indicated by Roman numerals (I, II, III) on the strings.

6.

fol. 39 v°

Musical score for system 6, fol. 39 v°. The score consists of six staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The music is written in a style typical of early printed music, featuring various note values, rests, and accidentals. The system is divided into measures by vertical bar lines, with some measures containing repeat signs (triple bar lines with dots). The notation includes various note values, rests, and accidentals, with some notes marked with a 'C' in a circle.

7.

fol. 40 v°

Musical score for system 7, fol. 40 v°. The score consists of six staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is written in a style typical of early printed music, featuring various note values, rests, and accidentals. The system is divided into measures by vertical bar lines, with some measures containing repeat signs. The notation includes various note values, rests, and accidentals, with some notes marked with a 'C' in a circle. A small asterisk (*) is present in the bottom staff, measure 10.

8.

fol. 41 v°

Musical score for system 8, fol. 41 v°. The score consists of six staves. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is written in a style typical of early printed music, featuring various note values, rests, and accidentals. The system is divided into measures by vertical bar lines, with some measures containing repeat signs. The notation includes various note values, rests, and accidentals, with some notes marked with a 'C' in a circle.

* im Original ein G

SECUNDI TONI

Intonatio

fol. 44 r°

Differentia

1.

fol. 44 v°

2.

fol. 45 v°

3.

fol. 46 v°

A six-staff musical score for system 3, fol. 46 v°. The score is written in a single system with six staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The score is divided into measures by vertical bar lines, and the system concludes with a double bar line and repeat signs.

4.

fol. 47 v°

A six-staff musical score for system 4, fol. 47 v°. The score is written in a single system with six staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The score is divided into measures by vertical bar lines, and the system concludes with a double bar line and repeat signs.

5.

fol. 48 v°

A six-staff musical score for system 5, fol. 48 v°. The score is written in a single system with six staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The score is divided into measures by vertical bar lines, and the system concludes with a double bar line and repeat signs.

6.

fol. 49 v°

Musical score for piece 6, fol. 49 v°. The score is written for six staves (three systems of two staves each). The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The score consists of two systems of two staves each, with a double bar line between them. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a final cadence in the second system.

7.

fol. 50 v°

Musical score for piece 7, fol. 50 v°. The score is written for six staves (three systems of two staves each). The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The score consists of two systems of two staves each, with a double bar line between them. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a final cadence in the second system.

8.

fol. 51 v°

Musical score for piece 8, fol. 51 v°. The score is written for six staves (three systems of two staves each). The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The score consists of two systems of two staves each, with a double bar line between them. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The piece concludes with a final cadence in the second system.

3.

fol. 57 v°

Musical score for section 3, fol. 57 v°. The score consists of six staves (treble and bass clefs) and a basso continuo line. The music is in a common time signature (C) and features a variety of note values including minims, crotchets, and quavers. There are several measures with repeat signs (II) and fermatas. A single asterisk (*) is placed above a note in the third staff, second system.

4.

fol. 58 v°

Musical score for section 4, fol. 58 v°. The score consists of six staves (treble and bass clefs) and a basso continuo line. The music is in a common time signature (C) and features a variety of note values including minims, crotchets, and quavers. There are several measures with repeat signs (II) and fermatas.

5.

fol. 59 v°

Musical score for section 5, fol. 59 v°. The score consists of six staves (treble and bass clefs) and a basso continuo line. The music is in a common time signature (C) and features a variety of note values including minims, crotchets, and quavers. There are several measures with repeat signs (II) and fermatas. Two asterisks (***) are placed above a note in the fourth staff, second system.

* im Original hier ein g *** fis als Vorschlag des Herausgebers

6.

fol. 60 v°

Musical score for exercise 6, fol. 60 v°. The score consists of six staves (treble and bass clefs) and two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The music is in a common time signature. A sharp sign (#) is present above the eighth measure of the first system, and an asterisk (*) is placed above the eighth measure of the second system.

7.

fol. 61 v°

Musical score for exercise 7, fol. 61 v°. The score consists of six staves (treble and bass clefs) and two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The music is in a common time signature. A sharp sign (#) is present above the eighth measure of the second system, and an asterisk (*) is placed above the eighth measure of the second system.

8.

fol. 62 v°

Musical score for exercise 8, fol. 62 v°. The score consists of six staves (treble and bass clefs) and two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The music is in a common time signature. A sharp sign (#) is present above the eighth measure of the second system, and an asterisk (*) is placed above the eighth measure of the second system.

* # Vorschlag des Herausgebers

5.

fol. 70 v^o

Musical score for system 5, fol. 70 v. The score consists of six staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals. There are two asterisks (*) above notes in the fifth staff.

6.

fol. 71 v^o

Musical score for system 6, fol. 71 v. The score consists of six staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals. There are two asterisks (*) above notes in the second staff, and a double asterisk (**) above a note in the second staff.

* # Vorschlag des Herausgebers

** Im Original hier Spuren eines ursprünglich vorhandenen # ...

7.

fol. 72 v°



A musical score for system 7, fol. 72 v°. It consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of two sharps (F#, C#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of two sharps (F#, C#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef. The music is written in a style that appears to be a transcription of a manuscript, with various note values, rests, and accidentals. There are some markings above the staves, possibly indicating fingerings or breath marks.

8.

fol. 73 v°



A musical score for system 8, fol. 73 v°. It consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of two sharps (F#, C#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of two sharps (F#, C#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef. The music is written in a style that appears to be a transcription of a manuscript, with various note values, rests, and accidentals. There are some markings above the staves, possibly indicating fingerings or breath marks. A specific note in the second staff is marked with an asterisk (*).

* # Vorschlag des Herausgebers

QUINTUS TONUS

Intonatio

fol. 77 r°

1. *fol. 77 v°*

2. *fol. 78 v°*

* † Vorschlag des Herausgebers

3.

fol. 79 v°

Musical score for section 3, fol. 79 v°. The score consists of six staves (treble and bass clefs) and includes a double bar line with repeat signs. A sharp sign (#) is present in the second measure of the top staff, and an asterisk (*) is placed above the final measure of the top staff.

4.

fol. 80 v°

Musical score for section 4, fol. 80 v°. The score consists of six staves (treble and bass clefs) and includes a double bar line with repeat signs.

5.

fol. 61 v°*

Musical score for section 5, fol. 61 v°. The score consists of six staves (treble and bass clefs) and includes a double bar line with repeat signs. An asterisk (*) is placed above the final measure of the top staff.

* † Vorschlag des Herausgebers

** Hier findet sich in den Seitenbezeichnungen des Codex ein unerklärlicher Sprung um 20 Seiten rückwärts, ohne dass die fortlaufende Anordnung der Falsibordoni gestört würde ...

6.

fol. 62 v°

Musical score for system 6, fol. 62 v°. The score consists of six staves (treble and bass clefs) and includes figured bass notation (II, III, II, III, II, III) and various musical notations such as notes, rests, and accidentals.

7.

fol. 63 v°

Musical score for system 7, fol. 63 v°. The score consists of six staves (treble and bass clefs) and includes figured bass notation (II, III, II, III, II, III) and various musical notations such as notes, rests, and accidentals.

8.

fol. 64 v°

Musical score for system 8, fol. 64 v°. The score consists of six staves (treble and bass clefs) and includes figured bass notation (II, III, II, III, II, III) and various musical notations such as notes, rests, and accidentals. A specific note in the second staff is marked with an asterisk (*).

* † Vorschlag des Herausgebers

SEXTUS TONUS

Intonatio

fol. 68 r°

1.

fol. 68 v°

2.

fol. 69 v°

3.

fol. 70 v°

A musical score for system 3, fol. 70 v°. It consists of six staves: five treble clefs and one bass clef. The music is in a common time signature and a key signature with one flat. The score is divided into two measures by a double bar line. The first measure contains various rhythmic patterns including quarter, eighth, and sixteenth notes, as well as rests. The second measure continues the patterns. Roman numerals (II, III, II) are placed below the staves to indicate fingerings. The system concludes with a repeat sign.

4.

fol. 71 v°

A musical score for system 4, fol. 71 v°. It consists of six staves: five treble clefs and one bass clef. The music is in a common time signature and a key signature with one flat. The score is divided into two measures by a double bar line. The first measure contains various rhythmic patterns including quarter, eighth, and sixteenth notes, as well as rests. The second measure continues the patterns. Roman numerals (II, III, II) are placed below the staves to indicate fingerings. The system concludes with a repeat sign.

5.

fol. 72 v°

A musical score for system 5, fol. 72 v°. It consists of six staves: five treble clefs and one bass clef. The music is in a common time signature and a key signature with one flat. The score is divided into two measures by a double bar line. The first measure contains various rhythmic patterns including quarter, eighth, and sixteenth notes, as well as rests. The second measure continues the patterns. Roman numerals (II, III, II) are placed below the staves to indicate fingerings. A small asterisk (*) is placed above the first staff in the second measure. The system concludes with a repeat sign.

* Im Original: a'

6.

fol. 73 v°



A musical score for six staves, numbered 6. The title is "fol. 73 v°". The score is written in a single system with six staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The score consists of six measures. The first measure has a repeat sign. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The fifth measure has a fermata over the final note. The sixth measure has a fermata over the final note. The score is written in a style typical of early printed music, with a focus on rhythmic patterns and melodic lines.

7.

fol. 74 v°



A musical score for six staves, numbered 7. The title is "fol. 74 v°". The score is written in a single system with six staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The score consists of six measures. The first measure has a repeat sign. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The fifth measure has a fermata over the final note. The sixth measure has a fermata over the final note. The score is written in a style typical of early printed music, with a focus on rhythmic patterns and melodic lines.

8.

fol. 75 v°



A musical score for six staves, numbered 8. The title is "fol. 75 v°". The score is written in a single system with six staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The score consists of six measures. The first measure has a repeat sign. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The fifth measure has a fermata over the final note. The sixth measure has a fermata over the final note. The score is written in a style typical of early printed music, with a focus on rhythmic patterns and melodic lines.

SEPTIMI TONI

Intonatio

fol. 79 r°

1. *fol. 79 v°*

2. *fol. 80 v°*

* # Vorschlag des Herausgebers ** Notenwerte in diesem Takt original

6. fol. 84 v^o

Musical score for system 6, fol. 84 v. The score consists of six staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals. A specific note in the third staff is marked with an asterisk.

7. fol. 85 v^o

Musical score for system 7, fol. 85 v. The score consists of six staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals. A specific note in the third staff is marked with an asterisk.

8. fol. 86 v^o

Musical score for system 8, fol. 86 v. The score consists of six staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals. A specific note in the third staff is marked with an asterisk.

* # Vorschlag des Herausgebers

3.

fol. 92 v^o

Musical score for exercise 3, fol. 92 v. The score consists of six staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals. The piece is in 3/4 time and consists of two measures.

4.

fol. 93 v^o

Musical score for exercise 4, fol. 93 v. The score consists of six staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals. The piece is in 3/4 time and consists of two measures.

5.

fol. 94 v^o

Musical score for exercise 5, fol. 94 v. The score consists of six staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals. The piece is in 3/4 time and consists of two measures.

* Die Schlussnote im 2. Diskant ist original; der Herausgeber schlägt statt dessen ein h' vor.

6.

fol. 95 v°

7.

fol. 96 v°

8.

fol. 97 v°

Der letzte Falsobordone der Serie ist unvollständig, weil Blatt 98 aus dem Codex herausgerissen wurde...

*# Vorschlag des Herausgebers

Die 64 Falsi bordoni des Irseer Chorbuchs von 1614 sind in acht Gruppen gegliedert, jeweils einem der acht Kirchentöne zugeordnet. Die sechs Stimmen der Modelle sind immer an gleicher Stelle der Buchseiten positioniert. Als Veranschaulichung dazu diene der hier abgebildete (und auf Seite 34 dieses Heftes getextete) dritte Falso bordone des vierten Kirchentons:

Auf der linken Seite finden sich oben die zwei Diskante (im C-1-Schlüssel); darunter ist die Bassstimme (im F-4-Schlüssel) notiert.

Auf der rechten Seite ist der Mezzo (im C-3-Schlüssel) notiert; diese Stimme wird wohl meistens von Knaben-Altisten gesungen worden sein, aber auch hohe Männerstimmen – oder eine Mischung von beiden – wären denkbar. Unter dem Mezzo haben die beiden Tenorstimmen (im C-4-Schlüssel) ihren (angestammten) Platz.

Die Irseer Chorbücher sind so groß geschrieben, dass jede Stimme mehrfach besetzt sein konnte, weil mehrere Sänger vor ihnen Platz fanden. Die Position der Stimmen im Chorbuch lässt jedoch auf eine völlig andere Choraufstellung als heute schließen: Diskante und Bässe standen vom Zuhörer aus gesehen rechts, Altisten und Tenöre links.

Der Schreiber der Irseer Chorbücher, der Konventuale Johannes Seytz, zeichnete die Werke in weißer Mensuralnotation auf, die nur Lage und Dauer der Töne (ggf. mit Akzidentien), Pausen und Tactus-Angaben beinhaltete. Taktstriche fehlten. Tempo und rhythmischer Ablauf erschlossen sich für die Ausführenden aus der Semibrevis \diamond ; diese wird sich in Partituren späterer Zeit zur ‚ganzen Note‘ entwickeln. Es spricht vieles dafür, dass diese Semibrevis den Tactus, worunter man den grundlegenden Puls der Stücke verstehen kann, mehr oder minder fiktiv festlegte. (Nach vier Jahrhunderten ist die Annäherung an eine Aufführungspraxis in manchen Punkten wohl eher hypothetisch.)

Die praktische Umsetzung eines (textlosen) Falso-bordone-

Satzes ist heute eigentlich nur mehr schwer nachzuvollziehen: Die Sänger (Knaben und Männer) hatten die (von der Sprachstruktur her sehr verschiedenen) Psalmtexte während des Singens in die rhythmische Struktur einzubringen. Auch wenn man davon ausgehen mag, dass die Psalmtexte von den Sängern auswendig beherrscht wurden, stellt die Synthese verschiedener Anzahl von Textsilben und Noten im jeweils polyphonen Abschnitt sicher eine enorme Herausforderung dar, die gelöst werden wollte. Man mag an zwei Arten denken, dieses Problem zu lösen: Entweder waren die Singstimmen nur von je einem (sehr versierten) Sänger – besetzt. Oder man besetzte sie mehrfach – das aber würde bedeuten, dass man immer wieder Proben benötigte, um die einzelnen Stimmen mit Text zu unterlegen. Eine echte Aufgabe, wenn man bedenkt, dass pro Hore mehrere Psalmen zum Einsatz kamen.

Auf den Seiten 38 bis 35 soll daher aufgezeigt werden, wie Falsi bordoni im Fall der Psalmen 109 bis 112, die an Sonn- und Feiertagen zum Einsatz kamen, angewendet worden sein könnten.



Psalm 109 unter Verwendung des Falsobordone 1 im ersten Ton von Gregorius Stemmelius

T1

8 1. Di - xit Dominus Do - mi - no me - - o:
 3. Virgam virtutis tuae emittet Domi - - - nus ex Si - - on:
 5. Juravit Dominus, et non poeni - - - - te - - bit e - - um:
 7. Judicabit in nationibus, im - - - - - ple - bit ru - - - i - - nas:
 9. Gloria Pa - - tri et Fi - li - - o,

8 1. Sede a de - - xtris me - - - is. ____
 3. dominare in media inimico - - - - - rum tu - - o - - - rum. ____
 5. Tu es sacerdos in aeternum secundum ordi - - - nem Mel - chi - se - dech. ____
 7. conquassabit capita in ter - - - - - ra mul - to - - - rum. ____
 9. et Spiri - - - - - tu - - - i San - - - cto. ____

D1	<p>2. Donec ponam ini - - - - - tu - - - os, ____ 4. Tecum principium in die virtutis tuae, in splendori - - - - - bus san - - - cto - rum: ____ 6. Dominus a de - - - xtris tu - - is, ____ 8. De torrente in vi - - - a bi - - bet: ____ 10. Sicut erat in principio, et nunc, et sem - per, ____</p>
D2	<p>2. Donec ponam ini - - - - - mi - - cos tu - - - - - os, 4. Tecum principium in die virtutis tuae, in splendori - - - - - bus san - - - cto - - - - - rum: 6. Dominus a dex - - tris tu - - - - - is, 8. De torrente in vi - - a bi - - - - - bet: 10. Sicut erat in principio, et nunc, et sem - - - - - per,</p>
M	<p>2. Donec ponam ini - - - - - mi - - cos tu - - - - - os, 4. Tecum principium in die virtutis tuae, in splendori - - - - - bus san - - - cto - - - - - rum: 6. Dominus a dex - - tris tu - - - - - is, 8. De torrente in vi - - a bi - - - - - bet: 10. Sicut erat in principio, et nunc, et sem - - - - - per,</p>
T1	<p>2. Donec ponam ini - - - - - mi - - cos tu - - - - - os, 4. Tecum principium in die virtutis tuae, in splendori - - - - - bus san - - - cto - - - - - rum: 6. Dominus a dex - - tris tu - - - - - is, 8. De torrente in vi - - a bi - - - - - bet: 10. Sicut erat in principio, et nunc, et sem - - - - - per,</p>
T2	<p>2. Donec ponam ini - - - - - mi - - cos tu - - - - - os, 4. Tecum principium in die virtutis tuae, in splendori - - - - - bus san - - - cto - - - - - rum: 6. Dominus a dex - - tris tu - - - - - is, 8. De torrente in vi - - a bi - - - - - bet: 10. Sicut erat in principio, et nunc, et sem - - - - - per,</p>
B	<p>2. Donec ponam ini - - - - - mi - - cos tu - - - - - os, 4. Tecum principium in die virtutis tuae, in splendori - - - - - bus san - - - cto - - - - - rum: 6. Dominus a dex - - tris tu - - - - - is, 8. De torrente in vi - - a bi - - - - - bet: 10. Sicut erat in principio, et nunc, et sem - - - - - per,</p>

2. scabellum pedum tu - o - rum, tu - o - rum. rum.
 4. ex utero ante luciferum ge - nu - i te, ge - nu - i, ge - nu - i te.
 6. confregit in die irae su - ae re - ges, re - ges, su - ae re - ges.
 8. propter ea exalta bit ca put, ex - alta bit ca put.
 10. et in saecula saeculorum. A - men, a - men, a - men.

2. scabellum pedum tu - o - rum, tu - o - rum. rum.
 4. ex utero ante luciferum ge - nu - i te, ge - nui te.
 6. confregit in die irae su - ae re - ges, su - ae re - ges.
 8. propter ea exalta bit ca put, ex - alta bit ca put.
 10. et in saecula saeculorum. A - men, a - men.

2. scabellum pedum tu - o - rum, tu - o - rum. rum.
 4. ex utero ante luciferum ge - nu - i te, ge - nui te.
 6. confregit in die irae su - ae re - ges, su - ae re - ges.
 8. propter ea exalta bit ca put, ca - put.
 10. et in saecula saeculorum. A - men, a - men.

2. scabellum pedum to - o - rum, pe - dum tu - o - rum. rum.
 4. ex utero ante luciferum ge - nu - i te, ge - nu - i te.
 6. confregit in die irae su - ae re - ges, su - ae re - ges.
 8. propter ea exalta bit ca put, ex - alta bit ca put.
 10. et in saecula saeculorum. A - men, a - men, a - men.

2. scabellum pedum tu - o - rum, pe - dum tu - o - rum. rum.
 4. ex utero ante luciferum ge - nu - i te, ge - nu - i te.
 6. confregit in die irae su - ae re - ges, su - ae re - ges.
 8. propter ea exalta bit ca put, ca - put.
 10. et in saecula saeculorum. A - men, a - men.

2. scabellum pedum tu - o - rum, pe - dum tu - o - rum.
 4. ex utero ante luciferum ge - nu - i te, ge - nu - i te.
 6. confregit in die irae su - ae re - ges, su - ae re - ges.
 8. propter ea exalta bit ca put, ca - put.
 10. et in saecula saeculorum. A - men, a - men.

Psalm 110 unter Verwendung des Falsobordone 2 im ersten Ton von Gregorius Stemmelius

T1

1. Con--fi--teor tibi Domine in toto cor---de me---o:
 3. Confessio et magnificentia o---pus e---jus:
 5. Memor erit in saeculum testa- - - - - men- - ti su- - i:
 7. Fidelia omnia mandata e-jus confirmata in sae---cu---lum sae- - cu- - li,
 9. Sanctum et terribile no---men e---jus:
 11. Gloria Pa---tri, et Fi---li---o,

1. in consilio justorum et congre- - - - - ga---ti---o- - - - - ne. ___
 3. et justitia ejus manet in sae- - - - - cu- - lum sae- - cu- - li. ___
 5. virtutem operum suorum annuntiabit po- pu- lo su- - - - - o. ___
 7. facta in veritate et ae- - qui - ta - - - - te. ___
 9. initium sapientiae ti- - mor Do- - - mi- - ni. ___
 11. et Spiri- - - - - tu- - i san- - - - - cto. ___

D1

D2

M

T1

T2

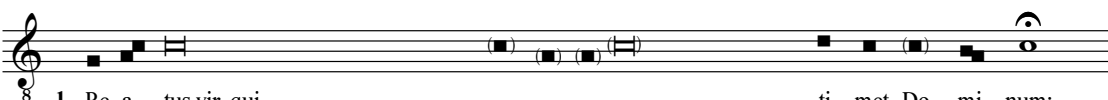
B

2. Magna o---pe---ra Do---mi---ni:
 4. Memoriam fecit mirabilium suorum | misericors et mise- - - - - ra - - - - tor Do- - - - - mi- - - - - nus:
 6. Ut det illis haeredi - - - - - ta - - - - tem gen- - - - - ti - - - - um:
 8. Redemptionem misit po- - - - - pu- - - - - lo su- - - - - o;
 10. Intellectus bonus omnibus faci - - - - - en- - - - - ti- - - - - bus e- - - - - um:
 12. Sicut erat in principio, et nunc, et nunc, et sem- - - - - per,

2. exquisita in omnes volun- ta-tes e- bus - jus.
 4. escam dedit ti- men- ti- bus - se.
 6. opera manuum ejus veritas et ju- di- ci- um.
 8. mandavit in aeternum testa- men- tum su- um.
 10. laudatio ejus manet in sae- cu- lum sae- cu- li.
 12. et in saecula saecu- lo- rum. A- men.

2. exquisita in omnes volun- ta-tes e- bus - jus.
 4. escam dedit ti- men- ti- bus - se.
 6. opera manuum ejus veritas et ju- di- ci- um.
 8. mandavit in aeternum testa- men- tum su- um.
 10. laudatio ejus manet in sae- cu- lum sae- cu- li.
 12. et in saecula saecu- lo- rum. A- men.


Psalm 111 unter Verwendung des Falsobordone 1 im dritten Ton von Gregorius Stemmelius


T1 


1. Be-a - - tus vir, qui ti - met Do - mi - num:
 3. Gloria, et divitiae in do - mo e - - - jus:
 5. Jucundus homo, qui miseretur et com - mo - dat, disponet sermones in ju - di - - ci - - o:
 7. Paratum cor ejus sperare in Do - mi - no, confirmatum est cor e - - - jus:
 9. Peccator videbit, et ira - - - - - sce - - - - tur, dentibus suis fremet et ta - - - - be - - - scet:
 11. Sicut erat in principio, et nunc et sem - per,





1. in mandatis ejus vol - - - - - let ni - - - - mis.
 3. et justitia ejus manet in saecu - - - - - lum sae - cu - - - li.
 5. quia in aeternum non com - - - - - mo - vè - bi - - - tur.
 7. non commovèbitur donec despiciat inimi - - - - - cos su - - - - os.
 9. desiderium peccatorum per - i - - - - bit.
 11. et in saecula saeculo - - - - - rum. A - - - - men.


D1 

D2 

M 

T1 

T2 

B 

2. Potens in terra erit se - - - - - men e - - - - - jus:
 4. Exortum est in tenebris lu - - - - - men re - - - - - ctis:
 6. In memoria aeterna e - - - - - rit ju - - - - - stus:
 8. Dispersit, dedit pauperibus: | justitia ejus manet in sae - - - - - cu - - - lum sae - - - - - cu - - - li,
 10. Gloria Pa - - - - - tri et Fi - - - - - li - - - - - o,

2. generatio rectorum be- ne- di- ce- tur, be- ne- di- ce- tur.
 4. misericors et mise- ra- tor et ju- stus.
 6. ab auditione mala non ti- me- bit.
 8. cornu ejus exaltabi- tur in glo- ri- a.
 10. et Spiri- tu- i san- cto, san- cto.

2. generatio rectorum be- ne- di- ce- tur.
 4. misericors et mise- ra- tor et ju- stus.
 6. ab auditione mala non ti- me- bit.
 8. cornu ejus exaltabi- tur in glo- ri- a.
 10. et Spiri- tu- i san- cto.

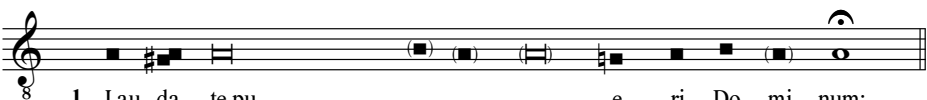
2. generatio rectorum be- ne- di- ce- tur.
 4. misericors et mise- ra- tor et ju- stus.
 6. ab auditione mala non ti- me- bit.
 8. cornu ejus exaltabi- tur in glo- ri- a.
 10. et Spiri- tu- i san- cto, san- cto.

2. generatio rectorum be- ne- di- ce- tur.
 4. misericors et mise- ra- tor et ju- stus.
 6. ab auditione mala non ti- me- bit.
 8. cornu ejus exaltabi- tur in glo- ri- a.
 10. et Spiri- tu- i san- cto,

2. generatio rectorum be- ne- di- ce- tur.
 4. misericors et mise- ra- tor et ju- stus.
 6. ab auditione mala non ti- me- bit.
 8. cornu ejus exaltabi- tur in glo- ri- a.
 10. et Spiri- tu- i san- cto.

2. generatio rectorum be- ne- di- ce- tur.
 4. misericors et mise- ra- tor et ju- stus.
 6. ab auditione mala non ti- me- bit.
 8. cornu ejus exaltabi- tur in glo- ri- a.
 10. et Spiri- tu- i san- cto.

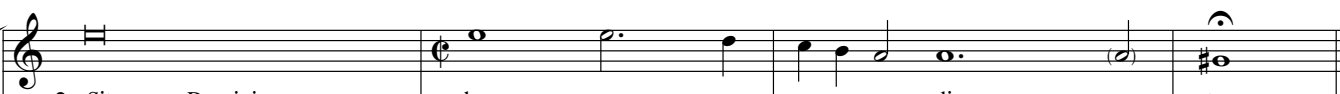
Psalm 112 unter Verwendung des Falsobordone 3 im vierten Ton von Gregorius Stemmelius

T1 

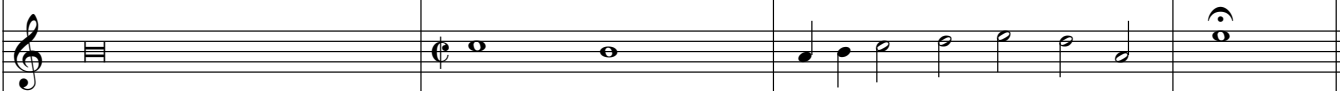
1. Lau - da - - - - - te pu - - - - - e - - - - - ri Do - mi - num:
 3. A solis ortu usque ad oc - ca - - - - - sum
 5. Quis sicut Dominus no - ster, qui in al - - - - - tis ha - - bi - - - - - tat,
 7. Ut collocet eum cum prin - ci - - - - - pi - - bus,
 9. Gloria Pa - - - - - tri et Fi - - - - - li - - - - - o,



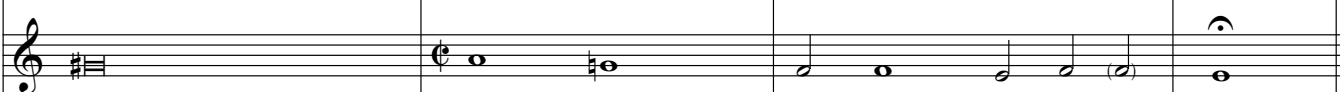
1. lauda - - - - - te no - men Do - mi - - - - - ni.
 3. laudabi - - - - - le no - men Do - mi - - - - - ni.
 5. et humilia respicit in coe - - - - - lo et in ter - - - - - ra.
 7. cum principibus po - pu - - - - - li su - - - - - o.
 9. et Spi - - - - - ri - - - - - tu - - - - - i san - - - - - cto.

D1 


2. Sit nomen Domini be - - - - - ne - - - - - di - - - - - ctum,
 4. Excelsus super omne gen - - - - - tes Do - - - - - mi - - - - - nus,
 6. Suscitans a ter - - - - - ra in - - - - - o - - - - - pem,
 8. Qui habitare facit steri - - - - - lem in do - - - - - mo,
 10. Sicut erat in principio et nunc, et sem - - - - - per,

D2 


2. Sit nomen Domini be - - - - - ne - - - - - di - - - - - ctum,
 4. Excelsus super omnes gen - - - - - tes Do - - - - - mi - - - - - nus,
 6. Suscitans a ter - - - - - ra in - - - - - o - - - - - pem,
 8. Qui habitare facit steri - - - - - lem in do - - - - - mo,
 10. Sicut erat in principio et nunc, et sem - - - - - per,

M 

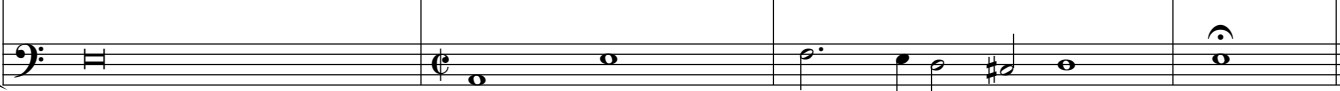
2. Sit nomen Domini be - - - - - ne - - - - - di - - - - - ctum, be - - - - - ne - - - - - di - - - - - ctum,
 4. Excelsus super omnes gen - - - - - tes Do - - - - - mi - - - - - nus,
 6. Suscitans a ter - - - - - ra in - - - - - o - - - - - pem,
 8. Qui habitare facit steri - - - - - lem in do - - - - - mo, in do - - - - - mo,
 10. Sicut erat in principio et nunc, et sem - - - - - per, et sem - - - - - per,

T1 

2. Sit nomen Domini be - - - - - ne - - - - - di - - - - - ctum, be - - - - - ne - - - - - di - - - - - ctum,
 4. Excelsus super omnes gen - - - - - tes Do - - - - - mi - - - - - nus,
 6. Suscitans a ter - - - - - ra in - - - - - o - - - - - pem,
 8. Qui habitare facit steri - - - - - lem in do - - - - - mo,
 10. Sicut erat in principio et nunc, et sem - - - - - per, sem - - - - - per,

T2 

2. Sit nomen Domini be - - - - - ne - - - - - di - - - - - ctum,
 4. Excelsus super omnes gen - - - - - tes Do - - - - - mi - - - - - nus,
 6. Suscitans a ter - - - - - ra in - - - - - o - - - - - pem,
 8. Qui habitare facit steri - - - - - lem in do - - - - - mo,
 10. Sicut erat in principio et nunc, et sem - - - - - per,

B 

2. Sit nomen Domini be - - - - - ne - - - - - di - - - - - ctum,
 4. Excelsus super omnes gen - - - - - tes Do - - - - - mi - - - - - nus,
 6. Suscitans a ter - - - - - ra in - - - - - o - - - - - pem,
 8. Qui habitare facit steri - - - - - lem in do - - - - - mo,
 10. Sicut erat in principio et nunc, et sem - - - - - per,

2. ex hoc nunc et us-que in sae-cu-lum.
 4. et super coelos glo-ri-a e-jus, e-jus.
 6. et de stercore e-ri-gens pau-pe-rum.
 8. matrem fili-o-rum lae-tan-tem.
 10. et in saecula saecu-lo-rum. A-men.

2. ex hoc nunc et us-que in sae-cu-lum.
 4. et super coelos glo-ri-a e-jus, e-jus.
 6. et de stercore e-ri-gens pau-pe-rum.
 8. matrem fili-o-rum lae-tan-tem.
 10. et in saecula saecu-lo-rum. A-men.

2. ex hoc nunc et us-que, us-que in sae-cu-lum.
 4. et super coelos glo-ri-a e-jus, e-jus.
 6. et de stercore e-ri-gens pau-pe-rum.
 8. matrem fili-o-rum lae-tan-tem.
 10. et in saecula saecu-lo-rum. A-men.

2. ex hoc nunc et us-que in sae-cu-lum.
 4. et super coelos glo-ri-a e-jus, e-jus.
 6. et te stercore e-ri-gens pau-pe-rum.
 8. matrem fili-o-rum lae-tan-tem.
 10. et in saecula saecu-lo-rum. A-men, a-men.

2. ex hoc nunc et us-que in sae-cu-lum.
 4. et super coelos glo-ri-a e-jus, e-jus.
 6. et de stercore e-ri-gens pau-pe-rum.
 8. matrem fili-o-rum lae-tan-tem.
 10. et in saecula saecu-lo-rum. A-men, a-men.

2. ex hoc nunc et us-que in sae-cu-lum.
 4. et super coelos glo-ri-a e-jus.
 6. et de stercore e-ri-gens pau-pe-rum.
 8. matrem fili-o-rum lae-tan-tem.
 10. et in saecula saecu-lo-rum. A-men, a-men.

Zur Übertragung

Die Falsi bordoni dieser Ausgabe entstammen dem 1614 entstandenen Chorbuch zum Irseer Hochfest des hl. Benedikt, das sich unter der Signatur C 92 in der Sammlung Proske der Bischöflichen Zentralbibliothek Regensburg erhalten hat. Zur Änderung geringfügige Fehler des sehr sorgfältig geschriebenen Codex siehe entsprechende Fußnoten.

Der (handschriftliche) Irseer Solennia-Band C 92 ist aufgeschlagen 43,5 cm hoch und 55 cm breit; er diente den Sängern (Knabenstimmen eingeschlossen) als Basis für die Aufführung. Eine Partitur dazu ist (der Praxis der Zeit entsprechend) nie entstanden.

Zur Entstehungszeit der Quelle gelten die Vorzeichen nur für die Note, vor der sie stehen; in dieser Ausgabe haben sie (wie heute üblich) Gültigkeit bis zum jeweiligen Taktende. Wenn der Schreiber des Codex eine alterierte Note innerhalb eines Taktes ändert, dann schreibt er sie konsequenterweise ohne Vorzeichen; in dieser Edition wird dann jeweils der folgende vorher alterierte Ton mit einem entsprechenden Versetzungszeichen versehen.

Verwendete Literatur zur Geschichte des Klosters Irsee und seiner musikalischen Quellen:

Walter Pötzl, *Geschichte des Klosters Irsee. Von der Gründung bis zum Beginn der Neuzeit 1182 – 1501, Ottofeuren 1969.*

Edgar Reinhold Simbeck, *Quellenkundliche Mitteilungen zu den Drucken und Manuskripten C 90 bis C 93 ... der Proskeschen Musiksammlung in der Bischöflichen Zentralbibliothek zu Regensburg, Oberpfälzer Dokumente der Musikgeschichte, 1976.*

Das Reichsstift Irsee. Vom Benediktinerkloster zum Bildungszentrum. *Beiträge zu Geschichte, Kunst und Kultur, Weißenhorn 1981.*

Karl Pörnbacher, *Kloster Irsee, Weißenhorn 1999.*

Artikel „Andreae“ und „Stemmelius“ in: *Die Musik in Geschichte und Gegenwart, Kassel 2003.*

Übertragung: Roland Götz unter Mitwirkung von Leopold Fendt, 2012

Zur Edition

Die „Edition Ursin“ ist ein Gemeinschaftsprojekt von studio XVII augsburg (Label-Inhaber: Roland Götz) und Schwäbisches Bildungszentrum Irsee (Vorsitzender des Werkausschusses: BTP Jürgen Reichert, Werkleiter: Dr. Stefan Raueiser). Sie erscheint anlässlich der 400-Jahr-Feier des Irseer Hochfests des hl. Benedikt vom 21. März 1614.

Unser Dank gilt der Bischöflichen Zentralbibliothek Regensburg für die Verfilmung des historischen Quellenmaterials und für die Genehmigung des Abdrucks einzelner Originalseiten.

In der Reihe „Irseer Musik der Renaissance“ sind folgende Bände erhältlich:

- Edition Ursin I Gregor Stemmele († 1619)
Missa super Si ignoras te für 6-stimmigen gemischten Chor
- Edition Ursin II Gregor Stemmele († 1619) & Carolus Andreae († 1627)
Proprium Missae für 6-stimmigen gemischten Chor
- Edition Ursin III Gregor Stemmele († 1619) & Carolus Andreae († 1627)
Magnificat-Vertonungen für 6-stimmigen gemischten Chor
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- Edition Ursin V Gregor Stemmele († 1619)
Falsi bordoni für 6-stimmigen gemischten Chor
- Edition Ursin VI Carolus Andreae († 1627)
Te Deum laudamus für 2 Chöre zu je 4 Stimmen
- Edition Ursin VII Carolus Andreae († 1627) zugeschrieben
Ausgewählte Stücke aus der Irseer Orgeltabulatur (1590)

Die Noten-Schlüssel in der Handschrift

Primus Tonus, Secundi Toni, Tertius Tonus, Quarti Toni, Sextus Tonus und Octavi Toni:

- Discant 1 und 2: C-1-Schlüssel
- Mezzo: C-3-Schlüssel
- Tenor 1 und 2: C-4-Schlüssel
- Bass: F-4-Schlüssel

Quintus Tonus und Septimi Toni:

- Discant 1 und 2: G-Schlüssel
- Mezzo: C-2-Schlüssel
- Tenor 1 und 2: C-3-Schlüssel
- Bass: F-3-Schlüssel

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