

*M*ISSA

*S*INE NOMINE II

Roma, Biblioteca Apostolica Vaticana, Ms. San Pietro B 80

Épitome musical numérique

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CENTRE D'ÉTUDES SUPÉRIEURES DE LA RENAISSANCE

Missa Sine nomine II (3vv)

Roma, Biblioteca Apostolica Vaticana, Ms. San Pietro B 8o
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Apparatus

sp = <i>superius</i>	L = longue	col. = <i>color</i>
ct = <i>contratenor</i>	B = brève	lig. = ligature (ex. B B lig. = ligature de deux brèves)
τ = <i>tenor</i>	S = semi-brève	mes. = mesure
b = <i>bassus</i>	M = minime	-p = pointé (ex. B-p = brève pointée)
# = dièse	SM = semi-minime	-po = point d'orgue (ex. B-po = brève avec point d'orgue)
b = bémol	F = <i>fusa</i>	-sil = silence (<i>pausa</i>) (ex. B-sil = silence de brève)

$ut_3 = c$

L'exposant à droite du numéro de mesure indique la position d'un signe (note ou silence) à l'intérieur de la mesure.

Ex. : r^2 fait référence au deuxième signe (note ou silence) de la mesure 1 ; r^2-2^3 fait référence à un passage musical qui va du deuxième signe (note ou silence) de la mesure 1 au troisième signe (note ou silence) de la mesure 2.

Concordances

pas de concordances (témoin unique)

Musique

Credo

contratenor: 60⁴ B dans la source, restitué par S

Agnus Dei

superius: 62⁵ manque valeur de M, restitué par Msol₃

Texte

Remarques générales

Il s'agit d'une messe élaborée à partir d'un *cantus prius factus* pour l'heure inconnu. Le *cantus firmus* est au *tenor* et il est traité avec beaucoup de variété et souplesse, à cause aussi des longueurs variables des divers mouvements de la messe. Par exemple, dans le *Kyrie*, la ligne mélodique au *tenor* est assez compacte et sobre, alors que dans le *Credo* (naturellement beaucoup plus long) le *cantus firmus* est soumis à une ornementation si florissante qu'on a beaucoup de mal à repérer le modèle. De toute manière, bien que varié, ce *cantus firmus* constitue le seul élément de cohésion formelle de la messe.

C. Reynolds a repéré trois éléments d'intertextualité entre cette messe et d'autres compositions contemporaines. Le premier concerne le *Cum Sancto* dont le *superius* commence en citant littéralement l'*incipit* du *Regina coeli laetare* de Busnois. Puis, dans le *Credo*, les mesures 141-149 (*superius*) reprennent le passage correspondant à la phrase « *Me fait celle qui passe route* » de la chanson *De quatre nuyts* de Hayne. La troisième citation renvoie toujours à Hayne, cette fois dans le *Benedictus*. Les cinq premières mesures (duo) reprennent un passage de la chanson *Ce n'est pas jeu* de Hayne correspondant à la phrase « *Accompagné de deuil* ».

Attributions

Bibliographie

CHRISTOPHER A. REYNOLDS, *Papal Patronage and the Music of St. Peter's (1380-1513)*, University of California Press, 1995, pp. 260-261

FACSIMILE DANS :

Vatican City, Biblioteca Apostolica Vaticana, San Pietro B 80, introduction Ch. A. REYNOLDS, GARLAND, 1986 (*Renaissance Music in Facsimile*, 23)

Kyrie

Musical score for the first system of 'Kyrie'. It features three vocal parts: Soprano, Contratenor, and Tenor. The Soprano part begins with the lyrics 'Ky - ri - e e - - le - - y -'. The Contratenor part begins with 'Ky - ri - - e e - le - y - son,'. The Tenor part begins with 'Ky - ri - e e - - le - - - y -'. The music is in a key with one flat and a common time signature.

Musical score for the second system of 'Kyrie'. It continues the vocal parts from the first system. The Soprano part has lyrics 'son, Ky - ri - e e - le - y - son, Ky - - -'. The Contratenor part has lyrics 'Ky - ri - - - - - e e - - le - y - son, Ky -'. The Tenor part has lyrics 'son, Ky - - - ri - e e - - le -'. The music continues with various note values and rests.

Musical score for the third system of 'Kyrie'. It concludes the vocal parts. The Soprano part has lyrics '- - - ri - - - - e e - le - y - son.'. The Contratenor part has lyrics '- - - ri - - - e e - le - y - son.'. The Tenor part has lyrics 'y - son, Ky - - - ri - e e - le - y - son.'. The music ends with a double bar line.

12

Chri - - ste e - - - - - le - -

8
Chri - - - - - ste e - - - - -

8
Chri - - - - -

16

y - - - - - son, Chri - -

- le - - - y - son, Chri - ste e - le - -

- ste e - - - - - le - - - - -

22

- - - - - ste e - - - - -

y - - son, Chri - - - - -

y - - - - - son, Chri - - - - - ste

28

-le - y - son, Chri - - - - -

- - - - - ste

e - le - y - son, Chri - - - - -

35 #

ste e - - - le - - - y - son.

e - le - - - y - - son.

- ste e - le - - - y - - son.

40

Ky - ri - - - e e - -

Ky - ri - - - e e - - - -

Ky - ri - - - e e - le - y - son,

44

- - - - le - y - son, Ky - ri - e e - - -

- - - le - - - y - son, Ky - - - ri - e e -

Ky - - - - - ri - e e - - - - -

50 #

-le - - - y - son, Ky - ri - e e - le - y - son.

le - y - son, Ky - ri - e e - le - y - son.

-le - - - y - - - son, Ky - ri - e e - le - y - son.

Gloria

Musical score for Contratenor and Tenor, measures 1-4. The Contratenor part is on a soprano clef and the Tenor part is on an alto clef. Both parts are in a key with one flat (B-flat major or D minor). The lyrics are: Et in ter - - - ra pax ho -

Musical score for Contratenor and Tenor, measures 5-8. The Contratenor part is on a soprano clef and the Tenor part is on an alto clef. The lyrics are: -mi - ni - bus bo - ne vo - lun - ta - tis. Lau - da - mus

Musical score for Contratenor and Tenor, measures 9-12. The Contratenor part is on a soprano clef and the Tenor part is on an alto clef. The lyrics are: te. Be - ne - di - ci - mus

15

te. A - do - ra - mus te. Glo - ri - fi - ca -

20

- - mus te, glo - ri - fi - ca - mus te.

25

Gra - ti - as a - gi - mus ti -

30

- - bi pro - pter ma - gnam glo - ri -

35

- am tu - - - - - am. Do - mi - ne

40

De - us, Rex ce - - - le - stis, De - us Pa -

45

- ter om - ni - - - po - tens, Do - mi - ne

50

Fi - li u - ni - ge - ni - te Jhe - - - - su Chri -

54

Three staves of musical notation. The top staff is a vocal line with lyrics: "ste. Do mi ne De". The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). Measure 54 starts with a treble clef and a common time signature. The music features a mix of quarter and half notes, with some rests. A sharp sign (#) is placed above the note 'ne' in measure 56.

59

Three staves of musical notation. The top staff is a vocal line with lyrics: "- us, A gnus De i, Fi li us Pa". The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). Measure 59 starts with a treble clef and a common time signature. The music features a mix of quarter and half notes, with some rests.

64

Three staves of musical notation. The top staff is a vocal line with lyrics: "tris." The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). Measure 64 starts with a treble clef and a common time signature. The music features a mix of quarter and half notes, with some rests.

67

Three staves of musical notation. The top staff is a vocal line with lyrics: "Qui tol lis pec ca". The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). Measure 67 starts with a treble clef and a common time signature. The music features a mix of quarter and half notes, with some rests.

72

-ta mun - di

78

di, mi -

84

se - re - re no - bis.

90

Qui tol - lis pec - ca -

96

ta mun - di,

102

su - sci -

108

pe de - pre -

114

-ca - ti - o - nem, de - pre - ca - ti -

10

120

- o - - - nem no - - - - - - - - - - -

120-125: Three staves of music. The vocal line (top) has lyrics: "- o - - - nem no - - - - - - - - - - -". The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line and chords in the right hand.

126

- stram. Qui se - des ad

126-131: Three staves of music. The vocal line (top) has lyrics: "- stram. Qui se - des ad". The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords.

132

dex - te - ram

132-137: Three staves of music. The vocal line (top) has lyrics: "dex - te - ram". The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line and chords, with triplets in the right hand.

138

[Pa - tris], mi - se - re - re no - bis.

138-143: Three staves of music. The vocal line (top) has lyrics: "[Pa - tris], mi - se - re - re no - bis.". The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords, including triplets.

144

Quo - - - ni - am tu so - lus San - -

151

- ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -

157

- tis - si - mus, Jhe - - - su Chri - - - ste.

163

Cum San - - cto Spi - - ri - - -

Cum San - - - - - cto

Cum San - - - - - cto Spi - - -

167

tu, in

-ri tu

171

glo - ri - a De - i Pa - tris. A -

glo - ri - a De - i Pa - tris. A -

175

De - i Pa - tris. A -

De - i Pa - tris. A -

179

men.

men.

Credo

Pa - - trem om - ni - - po - -

Contratenor

Tenor Pa - trem om - ni - po - - ten - tem, fa -

5

- ten - tem, fa - cto - rem ce - - li et ter -

8

- cto - rem ce - - - - - - - - - - li et terre

10

- - - - - - - - - - re,

8

vi - si - bi - li -

14

15 (#)

vi - si - bi - li - um om - ni - um

-um om - ni - um, et invisibilium

20

#

et in - vi - si - bi - li - um.

et in - vi - si - bi - li - um.

25

Et in u - num Do - mi - num Jhe - sum

Et in u - num Do - mi - num Jhe - sum

30

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na -

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na -

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na -

35

- tum an - te om - ni - a se - cu - la. De - um de De - o, lu - men de lu - mi - ne, De -

40

- - um ve - rum de De - o ve - ro. Ge - ni - tum,

45

non fa - ctum, con - sub - stan - ti - a - lem Pa - - - tri : per quem

49

om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes,

54

et pro - pter no - stram sa - lu - - - tem de - - - scen -

58

-dit de ce - - - - - lis.

62

Et in - car - na - tus est

Et in - car - na - tus est

67

de Spi - ri - tu San - - - -

de Spi - ri - tu San - - - -

73

- - cto ex Ma - ri - a Vir -

- - cto ex Ma - ri - a Vir -

80

-gi - ne : Et ho - - - mo

- gi - ne :

88

fa - - - ctus est. Cru -

et ho - - - mo fa - ctus [est]

94

-ci - fi - xus e - ti - am pro no - - - bis :

101

sub Pon - ti - o Pi - la - to pas -

107

- sus, et se - pul -

113

- tus, se - pul - tus

119

est. Et re -

Et re - sur -

125

- sur - re - xit ter - ti - a di -

131

- ti - a di - e, se - e, se - cun -

137

- cun - dum Scri - ptu - ras. Et a - scen - dum Scri -

143

- dit in ce - ptu -

149

- lum : se - - - - det ad dex - - te - -

- ras

155

- ram Pa - tris. [Et i - te - rum

161

ven - - tu - rus

167

est cum glo - - ri - a iu - di - - ca - re]

173

vi - vos et mor - - tu - os : cu - ius re -

179

- gni non erit fi - nis. Et in Spi - - ri - tum San - ctum,

185

Do - mi - num, et vi - vi - fi - - can - - -

191

- tem : qui ex Pa - tre Fi - li - o - que pro -

197

- ce - - - - dit. Qui cum Pa -

203

- tre et Fi - li - - - o si - -

209

mul a - do - ra - - -

215

tur, et con - glo - ri - - fi - ca -

221

- tur : qui lo - - - cu - tus est per

228

Pro - phe - tas. Et u - nam San - ctam ca - tho - -

235

- - - li - cam et a - po - sto - li - cam Ec -

241

- le - - - - - si - am.

247

Con - fi - te - or u - num ba - pti

Con - fi - te - or u - num ba - pti

Con - fi - te - or u - num ba - pti

251

- sma in re - mis - si - o - nem pec - ca - to -

- sma

- sma

256

- rum. Et ex - pe - cto re -

262

- sur - re - cti - o - nem mor - tu - o - rum.

267

Et vi - tam, et vi - tam ven - tu - ri se -

This musical system contains five measures. The vocal line (top staff) features a melody with lyrics: "Et vi - tam, et vi - tam ven - tu - ri se -". The piano accompaniment (middle and bottom staves) consists of chords and moving lines in the right and left hands. A sharp sign (#) is placed above the final measure of this system.

272

- - cu - li. A - - - - - men.

This musical system contains five measures. The vocal line (top staff) features a melody with lyrics: "- - cu - li. A - - - - - men.". The piano accompaniment (middle and bottom staves) continues with chords and moving lines. A sharp sign (#) is placed above the final measure of this system.

Sanctus

Musical score for the first system of "Sanctus". It features three staves: a vocal line (top), a Contratenor line (middle), and a Tenor line (bottom). The vocal line begins with the word "San" and contains a melodic line with a slur over the final two notes. The Contratenor line is mostly silent with a few notes. The Tenor line begins with "San" and contains a melodic line. The key signature has one flat (B-flat).

Musical score for the second system of "Sanctus", starting at measure 4. It features three staves: a vocal line (top), a Contratenor line (middle), and a Tenor line (bottom). The vocal line continues with "- ctus, San" and ends with "ctus, San". The Contratenor line is mostly silent. The Tenor line continues with "ctus, San". The key signature has one flat (B-flat).

Musical score for the third system of "Sanctus", starting at measure 8. It features three staves: a vocal line (top), a Contratenor line (middle), and a Tenor line (bottom). The vocal line continues with "ctus" and has a sharp sign (#) above the final note. The Contratenor line is mostly silent. The Tenor line continues with "ctus, San" and ends with "ctus". The key signature has one flat (B-flat).

12

Do - mi - nus De - - - - -

San - - - - - ctus Do -

San - - - - - ctus Do - - mi - nus De - - - - - us

16

- us Sa - - - - - ba - oth.

- mi - nus De - us Sa - ba - oth.

Sa - - - - - ba - - - - - oth.

19

Tenor

Ple - - - - - ni sunt

Ple - - - - - ni sunt

22

ce - li et ter - - - - -

ce - - - - - li et ter -

26

- - - - - ra glo - ri - a tu - - - - -

- - - - - ra glo - ri - a tu - - - - -

28

30

- - - - - a, tu - - - - -

- - - - - a, tu -

33

- a, glo - ri - - - - - a tu -

- - - - - a, glo - - - - - ri - a tu -

37

- - - - - a.

- - - - - a.

41

O - - san

Contratenor

O - - - - -

Tenor

O - - - - - san - - - - -

44

- - - - - na, O - san - - - - -

- - - - - san - na, O - san - - - - -

- na, O - - - - - san - - - - -

48

na in ex - cel -
- na, O - - - san - na in ex -
na in ex -

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics 'na in ex - cel -'. The middle staff is a vocal line with lyrics '- na, O - - - san - na in ex -'. The bottom staff is a piano accompaniment line with lyrics 'na in ex -'. The key signature has one flat (B-flat) and the time signature is common time (C).

51

sis.
- cel sis.
- cel sis.

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics 'sis.' and a sharp sign (#) above the final note. The middle staff is a vocal line with lyrics '- cel sis.'. The bottom staff is a piano accompaniment line with lyrics '- cel sis.'. The key signature has one flat (B-flat) and the time signature is common time (C).

54

Tenor

Be - ne - di - - - -
Be - - - - -

Detailed description: This system contains two staves of music. The top staff is a vocal line for Tenor with lyrics 'Be - ne - di - - - -'. The bottom staff is a piano accompaniment line with lyrics 'Be - - - - -'. The key signature has one flat (B-flat) and the time signature is common time (C).

60

- ctus qui
- ne - di - - - - ctus qui

Detailed description: This system contains two staves of music. The top staff is a vocal line with lyrics '- ctus qui'. The bottom staff is a piano accompaniment line with lyrics '- ne - di - - - - ctus qui'. The key signature has one flat (B-flat) and the time signature is common time (C).

66

ve - - - -
ve - - - -

Detailed description: This system contains two staves of music. The top staff is a vocal line with lyrics 've - - - -'. The bottom staff is a piano accompaniment line with lyrics 've - - - -'. The key signature has one flat (B-flat) and the time signature is common time (C).

30

72

nit

nit

78

in

no

in

no

83

mi

Do

mi

ne

Do

87

- ne

Do

92

mi

ni

mi

ni

Osanna ut supra

Agnus Dei

Musical score for the first system of "Agnus Dei". It features three vocal parts: Soprano, Contratenor, and Tenor. The Soprano part begins with the lyrics "A - - - gnus De - i, qui tol - - -". The Contratenor part is a single line with rests. The Tenor part begins with the lyrics "A - - - - - - - - - - - - - - - gnus De -". A flat symbol (b) is placed above the first note of the Soprano part.

Musical score for the second system of "Agnus Dei". It features three vocal parts: Soprano, Contratenor, and Tenor. The Soprano part continues with the lyrics "- lis pec - - - - - ca - - -". The Contratenor part is a single line with rests. The Tenor part continues with the lyrics "i, A - - - gnus De - - - -". A measure rest (4) is indicated at the beginning of the system.

Musical score for the third system of "Agnus Dei". It features three vocal parts: Soprano, Contratenor, and Tenor. The Soprano part continues with the lyrics "- ta, pec - - - ca - - - ta mun -". The Contratenor part is a single line with rests. The Tenor part continues with the lyrics "i qui". A measure rest (8) is indicated at the beginning of the system.

12

di :

Agnus Dei

mi - - -

16

mi - se -

re - - -

20

re - re, mi -

mi - se - re - -

23

se - re - re no - bis.

re no - bis, no - bis.

27

Tenor

A - - - gnus De - -

Agnus Dei

31

- - - i, qui tol -

37

- - - lis pec - -

43

- - - ca - - ta mun - - di :

49

mi - -

53

-se - - re - - re

34

57

61

no - - - - - bis.

65

Contratenor

Tenor

A - - - - - gnus De -

A - - - - - gnus De - -

A - - - - - gnus

68

De - - - - - i,

