

*M*ISSA
*S*INE NOMINE I

Siena, Biblioteca Comunale degli Intronati, Ms. K I.2

Épitome musical numérique

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CENTRE D'ÉTUDES SUPÉRIEURES DE LA RENAISSANCE

Missa [Sine nomine I] = [Missa Carminum] =[Plurimorum carminum III] (4vv)

Siena, Biblioteca Comunale degli Intronati, Ms. K I.2

ff. 148^v-155^v

RISM I-Sc K. I.2 n° 67

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Apparatus

sp = *superius*

ct = *contratenor*

τ = *tenor*

b = *bassus*

= dièse

b = bémol

L = longue

B = brève

S = semi-brève

M = minime

SM = semi-minime

F = *fusa*

col. = *color*

lig. = ligature (ex. B B lig. = ligature de deux brèves)

mes. = mesure

-p = pointé (ex. B-p = brève pointée)

-po = point d'orgue (ex. B-po = brève avec point d'orgue)

-sil = silence (*pausa*) (ex. B-sil = silence de brève)

ut₃ = 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

Gloria

bassus: 59² Mla₂ dans la source, restitué par Msol₂

Credo

tenor: 58² Smib₂ dans la source, *b* omis par l'éditeur

bassus: 54-57 passage fautif Sfa₂ Smi₂ lig. Sre₂ Sfa₂ lig. dans la source, restitué *ope ingenii* par Sfa₂ Smi₂ lig. Lut₂ Sre₂ S-pfa₂ lig. Msol₂ Sla₂; 87² Sfa₂ dans la source, restitué par Ssol₂

Texte

Credo

Dans le Credo manquent les parties suivantes du texte liturgique :

« *Et in unum Dominum Jhesum Christum, Filium Dei unigenitum* »

« *Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis* »

« *Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas* »

« *Confiteor unum baptisma in remissionem peccatorum* »

Remarques générales

Cette messe à 4 voix est élaborée à partir d'un ou plusieurs modèles pas encore identifiés. Toutefois, on a l'impression de pouvoir reconnaître facilement le matériau préexistant, étant donné que la messe entière est organisée autour d'une riche trame de motifs récurrents assez marqués. Le *Kyrie* et le *Gloria* présentent une répétition structurelle de la mélodie au tenor. Le *Gloria* comporte le canon suivant : « *Dum replicas canta sine pausis tu tenorista* » ; le *tenor* doit donc être répété une deuxième fois sans les silences qui commencent et terminent l'exposition du *cantus firmus* (30 brèves au début et 5 brèves à la fin). Dans le *Qui tollis* (deuxième partie du *Gloria*), le contrepoint entier des quatre voix est répété deux fois (signe de reprise) sur le texte « *Qui tollis peccata mundi, miserere nobis* » et « *Qui tollis peccata mundi, suscipe deprecationem nostram* ». Le *Sanctus* et l'*Agnus Dei* sont fragmentaires car nous n'avons que les voix de *superius* et *tenor*. De plus, les deux sont constitués d'une seule section musicale. En ce qui concerne le *Sanctus*, le scribe a placé le texte liturgique en entier (*Sanctus, Pleni sunt, Osanna*).

La profusion d'éléments mélodiques récurrents fait penser à l'emploi de plusieurs *cantus firmi*. Selon T. Dickey, cette messe appartient à la catégorie des *Missae de Carminum* et contient des éléments stylistiques à la fois italiens et germaniques grâce à l'emploi de l'homorythmie et le choix de plusieurs modèles. Il propose une attribution au compositeur Johannes Martini. Cette messe présente aussi des analogies structurelles avec la *Missa de Sancto Martino* de Jacob Obrecht ; c'est la raison pour laquelle Rob C. Wegman a avancé l'hypothèse que cette messe pourrait appartenir à la main de ce compositeur. La dernière section du *Credo* (*Et in Spiritum Sanctum*) est un *contrafactum* de *Sullen wij langhe in drucke moeten leven* de Obrecht.

D'autres modèles ont été identifiés récemment par J. Rifkin. Les deux premières phrases du *tenor* de l'*Agnus Dei* sont tirées du *Stollen* du choral *Ach Gott vom Himmel sieh darein* attribué à Martin Luther. Cette mélodie était en effet déjà connue au XV^e siècle avec le texte *Begirlich in dem hertzen min* (cfr. Rifkin, « A Song Mass », pp. 456-461). Le *Cum Sancto Spiritu* de la messe de Siena et de la messe *Plurimorum carminum I* de Obrecht ont le signe de mensuration (O3) et quelques mesures en commun, surtout à la voix de *tenor*. D'autres analogies entre l'*Agnus Dei* fragmentaire, le *Laet u ghenoughen* d'Obrecht et le motet anonyme *Gaude Mater* (Codex Specialnik), que Rifkin attribue à Obrecht (cfr. Rifkin, « A Song Mass », pp. 460-470), font penser à ce dernier en tant que compositeur de la messe de Siena.

Attributions

Johannes Martini (T. DICKEY, *Reading the Siena Choirbook*, pp. 153-70; T. DICKEY, *Rethinking the Siena Choirbook*, pp. 39-40)

Jacob Obrecht (R. C. WEGMAN, *Born for the Muses*, p. 166 ; J. RIFKIN, « A Song Mass »)

Bibliographie

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JOSHUA RIFKIN, « A Song Mass in Siena », *Journal of Musicology* 24/4 (2007), pp. 447-476

ROB C. WEGMAN, *Born for the Muses: the Life and Masses of Jacob Obrecht*, Oxford, Clarendon Press, 1996, p. 166

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Kyrie

Musical score for the first system of "Kyrie". It consists of four staves: Soprano, Contratenor, Tenor, and Bass. The Soprano part begins with the lyrics "Ky - ri - e e - - - le - - - y - son,". The Contratenor part has the lyrics "Ky - - - - -". The Tenor part has the lyrics "Kyrie" and a circled number 1. The Bass part has the lyrics "Kyrie".

Musical score for the second system of "Kyrie", starting at measure 5. It features four staves: Soprano, Contratenor, Tenor, and Bass. The Soprano part has the lyrics "Ky - - - - ri - e e - le - y - son, Ky - ri -". The Contratenor part has the lyrics "- - ri - e e - le - y - son, Ky - ri - e e - le - -". The Tenor part has a circled number 2. The Bass part continues the accompaniment.

Musical score for the third system of "Kyrie", starting at measure 9. It features four staves: Soprano, Contratenor, Tenor, and Bass. The Soprano part has the lyrics "- e e - le - - - - - y - son." with a sharp sign above the final note. The Contratenor part has the lyrics "- - - - - y - son, Ky - ri - e e - le - y - son." The Tenor and Bass parts continue the accompaniment.

14

Chri - - - - -

Christe

①
Christe

Christe

18

- ste e - - -

②

23

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

29

Musical score for measures 29-34. The system consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The vocal line begins with the lyrics "Chri - - - - - ste". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the final two notes of the vocal line.

35

Musical score for measures 35-39. The system consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The vocal line continues with the lyrics "e - le - y - son, Chri - - - - -". A triplet of eighth notes is marked in the piano right hand in measure 39. A fermata is placed over the final two notes of the vocal line.

40

Musical score for measures 40-44. The system consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The vocal line continues with the lyrics "- - - ste e - - - le - - - y - son - -". The piano accompaniment continues with a steady eighth-note bass line and chords. A fermata is placed over the final two notes of the vocal line.

45

Ky - - - - - ni - e e - -

Kyrie

①

Kyrie

Kyrie

49

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

54

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

59

le - y - son, Ky

This system contains four staves of music. The top staff is the vocal line, with lyrics 'le - y - son, Ky' underneath. The second and third staves are for two different voices, both marked with an '8' below the staff. The bottom staff is the bass line. The music is in a key with one flat and a common time signature. Measure numbers 59, 60, 61, 62, and 63 are indicated at the beginning of each staff.

64

ri - e e - le - y - son.

This system contains four staves of music. The top staff is the vocal line, with lyrics 'ri - e e - le - y - son.' underneath. The second and third staves are for two different voices, both marked with an '8' below the staff. The bottom staff is the bass line. The music is in a key with one flat and a common time signature. Measure numbers 64, 65, 66, 67, and 68 are indicated at the beginning of each staff. There are sharp signs (#) above the notes in measures 64 and 68.

Gloria

Et in terra pax ho -

[Contratenor] Et in terra pax

[Tenor] ①
Dum replicas canta sine pausis tu tenorista

Bassus Et in terra pax ho -

- mi - - ni - - bus

- mi - - ni - bus

- mi - - ni - bus

- mi - - ni - bus bo - ne vo -

bo - ne vo - - lun - ta - - - - -

bo - ne vo - - lun - ta - - - - -

bo - ne vo - - lun - ta - - - - -

- lun - - - - - - - - - - - - - - - ta -

15

-tis. Lau - da - mus te. Be - ne - di -

-tis. Lau - - da - mus te. Be - ne - di - ci -

Detailed description: This block contains the first system of a musical score, measures 15 through 19. It features four staves: a vocal line in the upper staff, two piano accompaniment staves in the middle, and a bass line in the lower staff. The music is in a minor key, indicated by a single flat. The vocal line begins with a rest followed by a half note 'tis', then a quarter note 'Lau', a quarter note 'da', a quarter note 'mus', a quarter note 'te', a quarter note 'Be', a quarter note 'ne', and a quarter note 'di'. The piano accompaniment consists of a steady eighth-note bass line. The bass line mirrors the vocal line with a similar rhythmic pattern.

20

- - ci - - mus te. A - do - ra -

- mus te. A - do - - ra - - mus te.

Detailed description: This block contains the second system of the musical score, measures 20 through 24. It features the same four-staff structure as the first system. The vocal line continues with a quarter note 'ci', a quarter note 'mus', a quarter note 'te', a quarter note 'A', a quarter note 'do', and a quarter note 'ra'. The piano accompaniment continues with the eighth-note bass line. The bass line follows the vocal line with a similar rhythmic pattern.

25

- mus te. Glo - - ri - - fi - - ca -

Glo - ri - fi - - ca - - - -

Detailed description: This block contains the third system of the musical score, measures 25 through 29. It features the same four-staff structure. The vocal line continues with a quarter note 'mus', a quarter note 'te', a quarter note 'Glo', a quarter note 'ri', a quarter note 'fi', and a quarter note 'ca'. The piano accompaniment continues with the eighth-note bass line. The bass line follows the vocal line with a similar rhythmic pattern.

30

- - mus te. Gra - - ti - as

Gratias agimus tibi

- mus te. Gra - - ti - as a - gi - - -

35

a - - gi - mus ti - bi pro - pter ma - gnam glo -

- mus ti - bi pro - - pter [...] Do -

40

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

- - - mi - - - - - - - ne De - - -

45

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

This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics. The music is in a minor key and 4/4 time.

50

De - - us Pa - ter
om - - - - - ni - - - - -

This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics. The music continues in the same style as the previous system.

55

[om - ni - po - - tens].
- - po - - - - tens. Do - - - - -

This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics. The music concludes with a triplet in the piano accompaniment.

10

60

Do - - - mi - - - ne Fi -

- - - mi - - - ne Fi - - - -

65

- li [u - - ni - ge - ni - te]

- li unigenite

70

Jhe - -

75

- su Chri - - - - -

80

- ste. Do - mi - ne De - - - - -

85

- us, A - - - - gnus

90

De - - - - - i, Fi - - li -

94

- - us Pa - - - - - tris.

98

Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di,

102



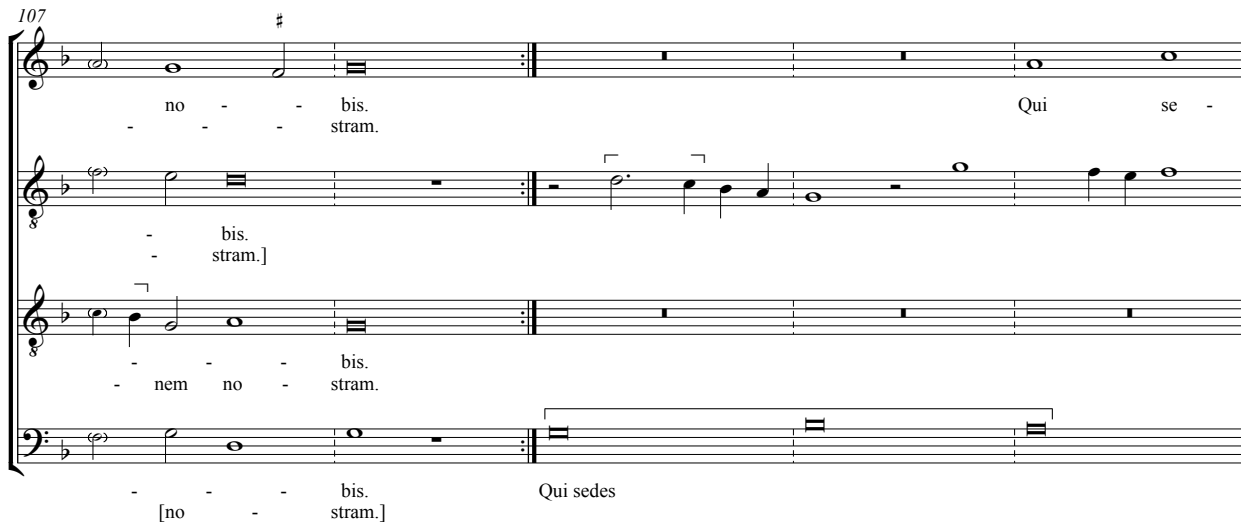
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re
Su - sci - pe de - pre - ca - ti - o - nem no -

mi - se - re - re no -
su - sci - pe [de - pre - ca - ti - o - nem no -

- ta mun - di, mi - se - re - re no -
- ta mun - di, su - sci - pe de - pre - ca - ti - o -

su - sci - di, mi - se - re - re no -
pe de - pre - ca - ti - o - nem

107



no - bis. stram. Qui se -

bis. stram.]

- nem no - bis. stram.

[no - bis. stram.] Qui sedes

112



- des ad dex - te - ram Pa - tris, mi - se -

Qui sedes

117

-re - re no - - bis. Quo - ni - am

122

tu so - lus san - ctus.

Tu so - lus Dominus

127

Tu so - lus Al - tis - si - mus

132

Musical score for measures 132-135. The system consists of four staves: a vocal line and three piano accompaniment staves. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are "Jhe - su Chri - - - - - ste." with a sharp sign at the end of the line. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff, both in a bass clef with an 8va marking. The music features a mix of half and quarter notes.

136

Musical score for measures 136-140. The system consists of four staves: a vocal line and three piano accompaniment staves. The vocal line is in a soprano clef with a key signature of one flat and a 3/4 time signature. The lyrics are "Cum San - - - - - cto Spi - ri -" with a sharp sign at the end of the line. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff, both in a bass clef with an 8va marking. The music features a mix of half and quarter notes.

141

Musical score for measures 141-145. The system consists of four staves: a vocal line and three piano accompaniment staves. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The lyrics are "tu in glo - ri - a De - - i Pa - -" with a sharp sign at the end of the line. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff, both in a bass clef with an 8va marking. The music features a mix of half and quarter notes.

146

- tris, in glo - - - - -

8

8

This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are treble clefs with an 8va marking. The bottom staff is a bass clef. The music is in a minor key and features a steady accompaniment.

151

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

8

8

This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are treble clefs with an 8va marking. The bottom staff is a bass clef. The music continues with a similar accompaniment.

158

A - - - - - men. #

8

8

This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are treble clefs with an 8va marking. The bottom staff is a bass clef. The system concludes with a double bar line.

Credo

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

[Contratenor] Patrem omnipotentem

[Tenor]

[Bassus] Pa - - - trem om - ni - po - - - ten - - -

6

-cto - - rem ce - li et ter - - - -

- - - - - tem, fa - cto - rem

12

-re, vi - si - bi - li - - - um om -

ce - li et ter - - - - re,

18

ni - um, et in - vi - si - bi - li - um. [...] Et

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

24

ex Pa - tre na - tum an - te om - ni -

- um et in - vi - si - bi - li - um. [...] Et ex Pa - tre na -

30

- a, an - te om - ni - a se - - cu - la.

- tum an - te om - ni - a se - cu - la. De - - - - - um

36

De - um de De - - o, lu - - - - -
de De - - - - o, lu - men de lu - - mi - ne,

42

- men de lu - mi - ne,
lu - men de lu - mi - ne, De - - - - um
De - - - - um ve - - - - rum de De -

48

De - um ve - rum de De - - - - o
ve - - - - ro.
- - - - o ve - - - -

54

ve - - ro. Ge - ni - tum, non fa - - -
 Ge - ni - tum, non fa - - -
 - ro. Ge - - - ni - tum, non

60

ctum, fa - - -
 fa - - -

66

ctum, non fa - - -
 ctum, non fa - - - ctum,
 ctum, con - - -

72

- ctum, con - - - sub - stan - ti - a - lem

con - sub - - stan - - ti - - - a - -

- - - sub - stan - ti - - - a - - - lem Pa - -

78

Pa - - - - - tri : per

- lem Pa - - - - - tri : per

- tri, Pa - - - - - tri : per quem om -

84

quem om - ni - a, per quem om - ni - a fa - - - cta

quem om - ni - a fa - - - - - - - cta

- ni - a, om - ni - a fa - - - cta sunt.

89

sunt. Qui pro - pter nos ho - mi - nes et pro - -

sunt. Qui pro - pter nos ho - mi - - - - -

Qui pro - - - - - pter nos ho - - -

94

- pter no - stram sa - lu - tem de - scen - dit, de - scen - dit

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

- - mi - nes, et pro - - - - pter no - stram sa - lu -

100

de ce - - - - - lis.

- dit de ce - - - - - lis.

- tem de - scen - dit de ce - - - - - lis.

105

Et in - car - na - tus est de Spi -

Et in - car - na - - - tus est de

Et incarnatus est

Et incarnatus est

110

- ri - tu San - cto ex Ma - - - ri -

Spiritu Sancto

116

- a Vir - gi - - ne : et ho - - mo

121

fa - - ctus est. Cru -

127

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

Crucifixus etiam pro nobis

132

sub Pon - - ti - - o Pi - -

137

Musical score for measures 137-141. The system consists of four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and bass line. The vocal line has lyrics: - la - - - to pas - - - - . The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

142

Musical score for measures 142-146. The system consists of four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and bass line. The vocal line has lyrics: - sus, et se - pul - - - tus est. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

147

Musical score for measures 147-151. The system consists of three staves: Contratenor, Tenor, and Bass. The vocal lines have lyrics: Et re - sur - re - - - - . The Contratenor part is in a higher register, while the Tenor and Bass parts are in lower registers.

151

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

- - - xit ter - ti -

xit tertia die

156

- - - - -

- a, ter - - - ti - a di - - - -

- - - - -

160

- e, se - cun - - - - - dum, se - -

- - - - - e, se -

- - - - -

164

- cun - - - - - dum

- - - cun - - - - - dum Scri - ptu - -

- - - - -

169

Scri - ptu - ras. Et

- ras. Et a - scen - dit in ce -

174

a - scen - dit in ce -

lum :

lum :

179

lum : se - det [ad dex - te -

se - det ad dex - te - ram Pa -

184

- ram Pa - tris].

tris.

188

[Contratenor] Et in Spi - ri - tum San - - - -

[Tenor] Et in Spi - ri - tum San - - - -

[Bassus] Et in Spi - ri - tum Sanctum

192

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

- - - - - ctum, Dominum

- - ctum, Dominum

197

- - can - - - -

201

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

qui ex Patre Et

206

pro - ce - - dit. [...] Et u - nam san - ctam ca - tho - li - cam et a -

Et unam sanctam catholicam

unam sanctam catholicam

211

- - po - sto - li - cam Ec - cle - si - - am.

215

[...] Et ex - - pe - cto re - sur - re - cti - - o -

Et expecto resurrectionem mortuorum

220

- nem mor - tu - o - rum. Et vi - tam ven - -

Et vitam venturi

225

- tu - - ri se - cu - - li. A - - - men.

Sanctus

[Contratenor]

Tenor

[Bassus]

San -

Sanctus

6

ctus, Sanctus ctus,

12

Sanctus Do - mi - nus

18

De - us Sa - ba - oth. Ple -

32

24

- ni sunt ce - li et ter -

30

-ra glo - ri - a tu - - a. O - san -

36

- na in ex - - - cel - - sis.

Agnus Dei

The musical score is for the piece "Agnus Dei". It is written for voice and piano. The vocal parts are for Contratenor, Tenor, and Bassus. The piano part is in the right hand. The score is in 3/4 time and has a key signature of one flat (B-flat). The lyrics are: "A - - - - - gnus De - - - - - i, qui tol - - - - - lis pec - - - - - ca - - - - - ta, pec -".

5

11

16

[Contratenor]

Tenor

[Bassus]

A - - - - -

gnus De - - - - - i,

qui tol - - - - - lis pec - - - - -

ca - - - - - ta, pec -

21

- ca - ta [mun

26

- - - di] : mi - se - re -

31

- re no - bis, mi - se -

36

- - - re - re mi - se - re -

41

- re no - re - bis.