

MISSA SINE NOMINE IV

Verona, Biblioteca Capitolare Ms. DCCLV

Épitome musical numérique

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CENTRE D'ÉTUDES SUPÉRIEURES DE LA RENAISSANCE

Missa Sine nomine IV (3vv)

Verona, Biblioteca Capitolare Ms. DCCLV

ff. 119^v-128

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Édition : Agostino MAGRO

Apparatus

sp = *superius*

ct = *contratenor*

t = *tenor*

b = *bassus*

= dièse

b = bémol

L = longue

B = brève

S = semi-brève

M = minim

SM = semi-minim

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)

*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. : 1² fait référence au deuxième signe (note ou silence) de la mesure 1; 1²-2³ 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

contratenor: 139¹ M-sil dans la source, restitué par S-sil

Credo

superius: 128¹ manque valeur de S, restitué par S_{sol}₃; 132³ S-p dans la source, restitué par S; 254 M_{si}₂ But₃ dans la source, restitué par M_{la}₂ B_{si}₂

contratenor: 35⁷ S_{si}₁ dans la source, restitué par S_{ré}₂; 55⁴ B dans la source, restitué par S; 127^{3-128¹} M M dans la source, restitué par S S

tenor: 184-185 L-sil manquant dans la source, restitué par l'éditeur

Sanctus

superius: 17¹⁻² manque valeur de B, restituée par S_{mi}₃ S_{ré}₃

Texte

Gloria

superius: 6 omission de « bone », restitué par l'éditeur ; 28-31 on lit « Domine Deus Pater omnipotens » au lieu de « Domine Deus, Rex celestis, Deus Pater omnipotens » ; 37 omission de « Domine Deus », restitué par l'éditeur

Credo

superius: 260 manque le texte « in remissionem peccatorum. Et expecto resurrectionem mortuorum »

tenor: 187 on lit « et vivificantem qui locutus est » au lieu de « et vivificantem : qui ex Patre et Filio procedit », omis par l'éditeur

Remarques générales

Chaque section de cette messe comporte le même motif de tête à la voix supérieure. La voix de *contratenor*, avec son caractère rythmique animé, donne la couleur à cette composition, cependant le *ct* est souvent dissonant sur les temps forts avec le *superius*, rarement avec le *tenor*, notamment dans le *Credo* et dans le *Sanctus* et ses sous-sections à deux voix. Il ne s'agit probablement pas d'erreurs de copie, l'éditeur n'a pas jugé nécessaire d'intervenir.

Dans le *Gloria* et le *Credo*, le scribe rencontre de sérieuses difficultés pour placer le texte à la voix supérieure ; le texte est mal distribué et très serré sous la musique : en effet, il n'y a pas assez de notes pour placer tout le texte liturgique. Cette même difficulté se manifeste dans l'agencement des fragments textuels à la voix de *tenor*.

Certaines corruptions du texte dans le *Credo* suggèrent une origine française du copiste : « *esciam* » et « *essiam* » au lieu de « *etiam* » ; « *assendit* » au lieu de « *ascendit* » ; dans le *Sanctus* on trouve « *exelsis* » au lieu de « *excelsis* ».

*A*ttributions

*B*bliographie

Kyrie

Musical score for Kyrie, measures 1-3. The score consists of three staves: Treble, Tenor, and Bass. The Treble staff begins with a single note followed by a fermata. The Tenor staff begins with a single note followed by a fermata. The Bass staff begins with a single note followed by a fermata. The lyrics "Ky" are written below each staff. The music continues with a series of notes and rests, with fermatas appearing at various points. The Tenor staff has a sharp sign above the staff at measure 3.

Musical score for Kyrie, measures 4-6. The Treble staff begins with a single note followed by a fermata. The Tenor staff begins with a single note followed by a fermata. The Bass staff begins with a single note followed by a fermata. The lyrics "e - le - y - son," are written below each staff. The music continues with a series of notes and rests, with fermatas appearing at various points.

Musical score for Kyrie, measures 8-10. The Treble staff begins with a single note followed by a fermata. The Tenor staff begins with a single note followed by a fermata. The Bass staff begins with a single note followed by a fermata. The lyrics "e - le - y - son," are written below each staff. The music continues with a series of notes and rests, with fermatas appearing at various points.

12

Chri

Chri

Chri

ste e -

17

-ste e -

-ste e -

-le y son, e -

23

le y son,

le -

le y -

29

e - le -

y son, - y -

son, Chri - ste e -

35

[e] - le - y - son.

e - le - y - son.

le - y - son

41

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

Ky - ri - e

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

46

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

le - - - -

e - - - -

51

le - - - - y - son.

le - - - - y - son.

y - son, [e] - le - y - son.

Gloria

Musical score for the beginning of the Gloria section, featuring three voices: Soprano, Tenor, and Contratenor. The key signature is F major (one sharp). The lyrics are:

Soprano: Et in ter - - ra pax
Tenor: Et in ter - - ra pax
Contratenor: Et in terra pax

Musical score for the middle section of the Gloria section, starting at measure 5. The key signature changes to G major (one sharp). The lyrics are:

Soprano: ho - mi - ni - bus [bo - ne] vo - lun - ta - tis.
Tenor: (no lyrics)
Contratenor: (no lyrics)

At the end of this section, the text "Laudamus" appears.

Musical score for the final section of the Gloria section, starting at measure 10. The key signature changes to E major (two sharps). The lyrics are:

Soprano: Lau - da - mus te. Be - ne - di - ci - mus te.
Tenor: (no lyrics)
Contratenor: (no lyrics)

At the end of this section, the text "Laudamus te" appears.

15

A - do - r a - mus te. Glo - ri - fi - ca - mus te.

Glorificamus

Glorificamus te

20

Gra - ti - as a - gi - mus ti - bi pro-pter ma - gnam

Gratias agimus tibi

propter magnam

25

glo - ri - am tu - - am. Do - mi - ne De - us, [...] Pa -

30

ter om - ni - po-tens. Do - mi - ne Fi - li u - ni - ge - ni - te

Deus Pater

Domine

6

34

Jhe - su Chri - ste. [Do - mi-ne De -]

38

-us,] A - gnus De - i, Fi - li - us Pa - tris.

42

Qui tol - lis pec - ca - ta mun -

Qui tol - lis peccata

Qui tol - lis peccata

47

di, mi - se -

mi - se -

53

re - re no bis.

Qui

Qui

59

Qui tol - lis pec - ca - ta mun -

to - lis pec - ca - ta mundi

tol - - - - lis

65

- di, su - sci - pe de -

pec - ca - ta mun - - di

71

- pre - ca - ti - o - nem no -

no -

8

77

- stram.

Qui sedes

Qui sedes

83

89

95

b

101

bis.

Quo - ni - am tu so - - lus

Quoniam tu

107

San - - - - ctus. Tu so -

113

- - - - - Tu

- - - - - Tu

119

so - - lus Al - - - - tis - -

Tu solus altissimus

131

ste.

Cum San - cto Spi - ri - tu,

Cum San - cto Spi - ri -

137

in glo - ri - a De - - -

tu [in glo - ri - a De - - -]

De - - -

Musical score for three voices (Soprano, Alto, Bass) at measure 143. The Soprano part consists of a single melodic line. The Alto part has two melodic lines, each enclosed in a bracket. The Bass part also has two melodic lines, each enclosed in a bracket. The vocal parts are separated by vertical bar lines. The vocal parts are separated by vertical bar lines.

149

tris.

A

tris.] A

This section contains two staves of music. The top staff uses a treble clef and has a sharp sign indicating one sharp. It features a continuous eighth-note pattern. The bottom staff uses a bass clef and shows a similar eighth-note pattern. Measure 149 ends with the instruction "tris." above the top staff and "A" below the bottom staff. Measure 150 begins with "tris.]" above the top staff and "A" below the bottom staff. Measures 151 and 152 continue the eighth-note patterns.

155

A

This section contains three staves of music. The top staff uses a treble clef. The middle staff uses a bass clef. The bottom staff uses a bass clef. All staves show eighth-note patterns. Measure 155 ends with "A" below the bottom staff. Measures 156 and 157 continue the eighth-note patterns.

161

men.

men.

men.

This section contains three staves of music. The top staff uses a treble clef. The middle staff uses a bass clef. The bottom staff uses a bass clef. All staves show eighth-note patterns. Measure 161 ends with "men." below the middle staff. Measures 162 and 163 continue the eighth-note patterns. Measure 164 ends with "men." below the bottom staff.

Credo

Musical score for the Credo, featuring three voices: Tenor and Contratenor. The Tenor part begins with "Patrem omnipotentem" and the Contratenor part joins with "Patrem omnipotentem". The music consists of two staves, with the Tenor on the top staff and the Contratenor on the bottom staff. The Tenor part has a treble clef, while the Contratenor part has a bass clef. The key signature changes from C major to G major at the end of the section.

Tenor: Patrem omnipotentem

Contratenor: Patrem omnipotentem

Musical score for the Credo, continuing from measure 3. The Tenor part continues with "fa - cto - rem ce - li et ter - re," and the Contratenor part provides harmonic support. The music consists of two staves, with the Tenor on the top staff and the Contratenor on the bottom staff. The Tenor part has a treble clef, while the Contratenor part has a bass clef.

Tenor: fa - cto - rem ce - li et ter - re,

Musical score for the Credo, continuing from measure 6. The Tenor part continues with "vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li -" and the Contratenor part provides harmonic support. The music consists of two staves, with the Tenor on the top staff and the Contratenor on the bottom staff. The Tenor part has a treble clef, while the Contratenor part has a bass clef.

Tenor: vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li -

13

-um. Et in u - num Do - mi - num Jhe - sum Chri -

Et in unum

18

stum, Fi - li - um De - i u -

23

-ni - ge - ni - tum. Et ex Pa - - - tre na -

Et ex Patre

28

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

14

33

lu - mi - ne, De - um ve - rum De - o ve - ro.

37

b

Ge - ni - tum, non fa-ctum, con - sub - stan - ti - a - lem Pa - .

42

-tri : per quem om - ni - a fa - cta

47

sunt. Qui pro - pter nos ho - mi - nes, et pro - pter no - .

52

-stram sa lu tem de scen dit de ce
Et incarnatus

15

56

-lis. Et in car na tus est de Spi ri

62

- tu San cro ex Ma ri a Vir gi

67

- ne et ho mo fa ctus est.
et ho mo fa ctus est.

72

Cru - - ci - fi - - - - - - - -

[Contratenor] Cru - - ci - - - - - fi - - - - - -

Musical score for voices and organ, page 77. The score consists of two staves. The top staff is for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for organ. The vocal parts sing the Latin text: "Exodus 15:2-3. Et te ad amorem pro nobis - xus e - ti - am pro nobis". The organ part provides harmonic support. Measure numbers 77 and 8 are indicated at the beginning of each staff respectively.

A musical score page showing two staves. The top staff is for voice (soprano) and the bottom staff is for piano. The page number '83' is at the top left. The vocal line continues with the lyrics 'sub Pon - ti - o Pi -'. The piano accompaniment consists of eighth-note patterns in the right hand and sustained notes in the left hand.

A musical score page showing system 89. The vocal part continues with the lyrics "la - to" and "pas - sus". The piano accompaniment consists of two staves of eighth-note patterns. Measure numbers 89 and 90 are indicated at the top left.

107

-xit ter ti a di

b

b

b

b

113

e, se cun dum

se cun

119

Scri ras, Scri

b

b

b

b

dum Scri ras, Scri

125

[o] ras.

b

b

b

b

ptu

131

[o] ras.

#

#

#

#

ptu ras.

#

#

#

#

ras.

136

Soprano: Et a - scen - dit in ce - lum :

Tenor: Et a - scen - dit in celum :

Contratenor: Et a - scen - dit in celum :

141

Soprano: se - det ad dex - te - ram Pa -

Tenor: (a) (a) (a) (a)

Contratenor: (a) (a) (a) (a)

147

Soprano: tris. Et i - te -

Tenor: (a) (a) (a) (a)

Contratenor: (a) (a) (a) (a)

Text: Et iterum

153

Soprano: rum ven - tu - rus est

Tenor: (a) (a) (a) (a) (a) (a) (a) (a)

Contratenor: (a) (a) (a) (a) (a) (a) (a) (a)

159

cum glo - ri - a iu - di - ca - - re vi -

vos et mor - tu - os : cu - ius re - gni non

165

cuius regni

(a)

171

erit fi - nis. Et in Spi -

ri - tum San - - - etum,

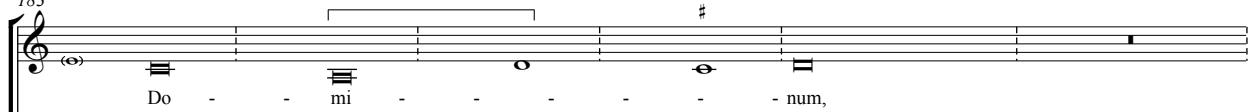
177

ri - tum San - - - etum,

b

20

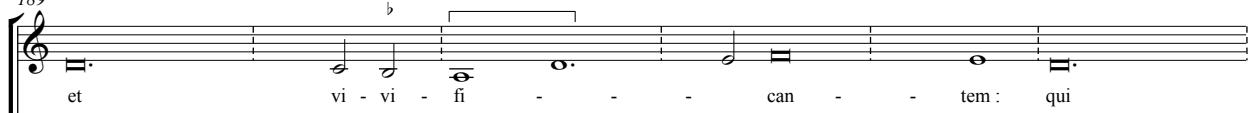
183



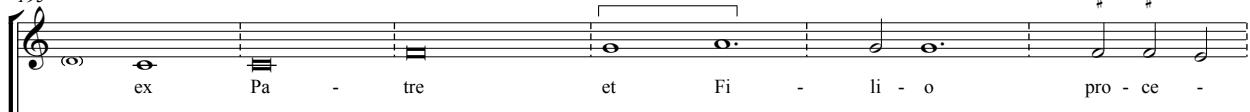
Et vivificantem



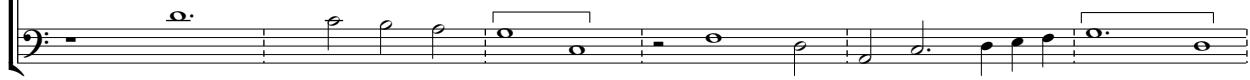
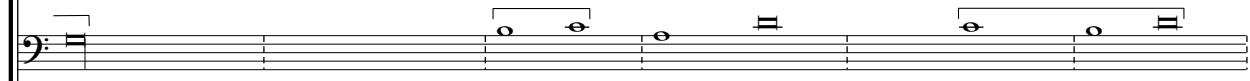
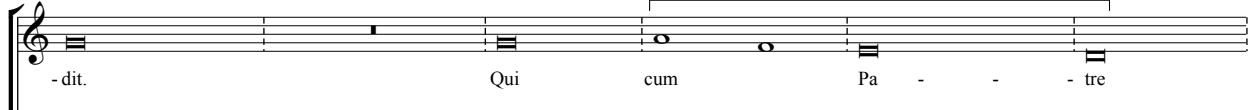
189



195



201



207

et Filio simula - do - ra -

(b)

213

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

b

et conglorificatur

219

- tur : qui lo - cu - - - - tus

b

225

est per Pro - - - -

b

22

231

Music score for measures 22-231. The top staff uses soprano and alto voices, while the bottom staff uses basso continuo. The vocal parts sing "phe - - - tas." and "Et u - -". The basso continuo part consists of a bassoon and harpsichord.

237

Music score for measures 237-243. The top staff uses soprano, alto, tenor, and bass voices, singing "nam san - ctam ca - tho - li - cam et a - po -". The basso continuo part consists of a bassoon and harpsichord.

243

Music score for measures 243-249. The top staff uses soprano, alto, tenor, and bass voices, singing "sto - - - li - cam Ec - - cle - si - am.". The basso continuo part consists of a bassoon and harpsichord.

249

Music score for measures 249-255. The top staff uses soprano, alto, tenor, and bass voices, singing "Con - - fi - te - or u - num ba - pti -". The basso continuo part consists of a bassoon and harpsichord. The word "Confiteor" is written below the basso continuo staff.

255

sma. [...]

Et

261

vi tam ven tu

Et

267

ri se cu

vi tam ven

273

li. A

tu ri se cu li

A

Musical score for three staves (Treble, Bass, and Alto) on page 24, measure 279. The Treble staff begins with a whole note followed by a half note. The Bass staff begins with a half note. The Alto staff begins with a half note. The music consists of eighth-note patterns on each staff.

284

men.

men.

men.

Sanctus

Musical score for Sanctus, measures 1-3. The score consists of three staves: Treble, Tenor, and Contratenor. The key signature is two sharps. The lyrics "Sanctus, Sanctus, Sanctus" are written below the notes. Measure 1 starts with a whole note in the Treble staff, followed by quarter notes in the Tenor and Contratenor. Measures 2 and 3 continue with similar patterns of quarter notes, with measure 3 concluding with a half note in the Treble staff.

Musical score for Sanctus, measures 4-6. The score continues with three staves: Treble, Tenor, and Contratenor. The lyrics "Sanctus, Sanctus, Sanctus" are written below the notes. Measure 4 starts with a whole note in the Treble staff, followed by eighth notes in the Tenor and Contratenor. Measures 5 and 6 continue with eighth-note patterns, with measure 6 concluding with a half note in the Treble staff.

Musical score for Sanctus, measures 7-9. The score continues with three staves: Treble, Tenor, and Contratenor. The lyrics "Sanctus, Sanctus, Sanctus" are written below the notes. Measure 7 starts with a whole note in the Treble staff, followed by eighth notes in the Tenor and Contratenor. Measures 8 and 9 continue with eighth-note patterns, with measure 9 concluding with a half note in the Treble staff.

26

12

ctus

ctus Do

- ctus Do -

16

Do mi nus De

mi nus De

mi nus De us

19

us Sa ba oth.

us Sa ba oth.

Sa ba oth.

23

Ple

Contratenor Ple

26

30

34

38

42

A musical score page showing two staves. The top staff is for the soprano voice, indicated by a treble clef, with lyrics "ri", "a", "tu", "a,", and "tu" written below the notes. The bottom staff is for the basso continuo, indicated by a bass clef, showing sustained notes and some slurs. The page number 28 is at the top left, and the ending number 46 is at the top center. A sharp sign is placed above the soprano staff.

Musical score for piano, page 10, measures 50-51. The score consists of two staves. The top staff (treble clef) has a key signature of one sharp. Measure 50 starts with a whole rest followed by a dotted half note. Measure 51 begins with a whole note, followed by a dotted half note, a dotted quarter note, and a dotted eighth note. The bottom staff (bass clef) has a key signature of one flat. Measure 50 starts with a half note, followed by a dotted half note. Measure 51 begins with a half note, followed by a dotted half note, a dotted quarter note, and a dotted eighth note. Measure 51 concludes with a repeat sign and the letter 'a.' at the end of the measure.

55

Tenor

Contratenor

60

na,

O

san

na,

na,

O

san

66

na, O - san

O - san

72

na, in ex

na

na in ex

78

cel sis, in ex cel

cel

- cel

84

sis, in

sis,

96

cel

sis,

in

sis,

[in]

113

Contratenor

Be - ne -

Be - ne -

118

di -

124

- di - etus

qui

- etus

qui venit

130

ve - nit

in

136

no -

32 142

mi - ne,

148

in no

154

mi - ne

160

Do

166

172

mi
ni,

178

Do

184

b

190

mi
ni.

Osanna ut supra

Agnus Dei

Musical score for the first system of the Agnus Dei. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The vocal parts are labeled "Tenor" and "Contratenor". The lyrics "Agnus Dei" are repeated twice. Measure numbers 1 and 2 are present above the staff.

1
Agnus Dei
Agnus Dei

Musical score for the second system of the Agnus Dei. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "qui tol" are present. Measure number 4 is present above the staff.

4
qui tol

Musical score for the third system of the Agnus Dei. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics "lis pec ca ta mun" are present. Measure number 8 is present above the staff.

8
lis pec ca ta mun

12

-di, mun di: mi se-re

16

re no

20

bis, no

23

bis.

26

Agnus

Contratenor

A - gnus De - - i, qui

31

tol - lis [pec ca -]

37

43

ta]

49

mun di, mun -

55

37

61

37

67

-di : mi - se - re - - re,

37

73

mi - se - re - - -

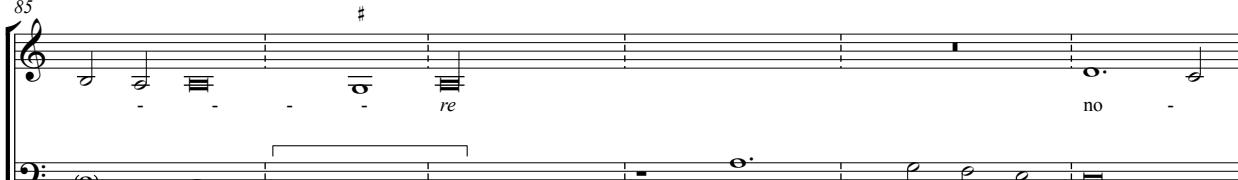
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79

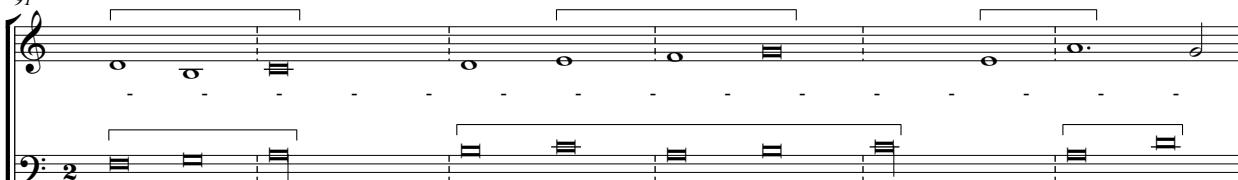
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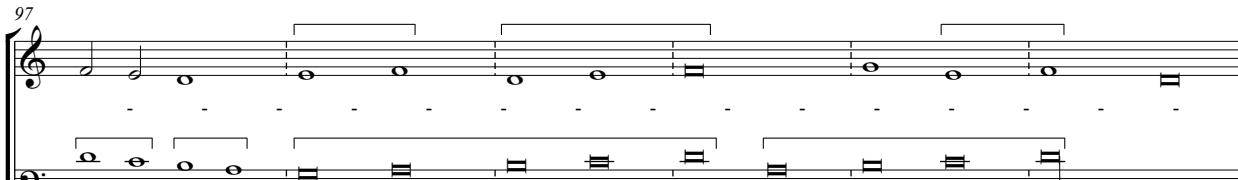
85


re no

91



97



103



109


bis.

Agnus Dei ut supra