

# MISSA SINE NOMINE III

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

Épitome musical numérique

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# *Missa Sine nomine III (3vv)*

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ff. 113<sup>v</sup>-121<sup>v</sup>  
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## *A*pparatus

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)
t = <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*<sub>3</sub> = 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. : 1<sup>2</sup> fait référence au deuxième signe (note ou silence) de la mesure 1; 1<sup>2</sup>-2<sup>3</sup> 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.

## *C*oncordances

I-Pec 431, Perugia, Biblioteca Comunale Augusta, Ms 431 ff. 7<sup>v</sup>-9<sup>r</sup> (*Kyrie*)

# Musique

## Kyrie

*contratenor*: 63<sup>6-7</sup> Msol<sub>2</sub> Mfa<sub>2</sub> dans la source, restitué par Mfa<sub>2</sub> Mmi<sub>2</sub>

## Agnus Dei

*contratenor*: 30<sup>1</sup> Sré<sub>2</sub> dans la source, restitué par Sut<sub>2</sub>; 33<sup>2</sup> Sla<sub>2</sub> dans la source, restitué par Ssol<sub>2</sub>

# Texte

## Gloria

*superius*: 10-11 omission de « *adoramus te* », restitué par l'éditeur ; 16 omission de « *Domine Deus, rex celestis, Deus Pater omnipotens* »; 49 omission de « ...*miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis* »

*contratenor*: 9-10 omission de « *adoramus te* », restitué par l'éditeur ; 16-18 omission de « *Domine Deus, rex celestis, Deus Pater omnipotens* », il n'y a pas un nombre suffisant de notes pour pouvoir le restituer ; 42<sup>2</sup>-50 omission de « *Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis* », il n'y a pas un nombre suffisant de notes pour pouvoir le restituer

*tenor*: 10 omission de « *benedicimus* »; 28 il n'y a pas un nombre suffisant de notes pour la correcte disposition de « *Filius* »

## Credo

*omission de*: « *Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in celum: sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos: cuius regni non erit finis* »

*superius*: 13-15 omission de « *Christum* », restitué par l'éditeur ; 23 omission de : « *Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantiale Patri per quem omnia facta sunt* »

*tenor*: 94 omission de : « ...*qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam* »

# Remarques générales

Les cinq mouvements commencent par un motif de tête (*motto*) à trois voix. Il n'est jamais répété à l'identique mais avec quelques variantes de nature rythmique ou d'ornementation mélodique.

En ce qui concerne la disposition du texte liturgique, on remarque des problèmes dans le *Gloria* et dans le *Credo* (voir l'apparat). Il est possible que le *Credo* attesté dans le manuscrit n'ait pas été copié dans son intégralité comme montre l'omission du *Crucifixus*. La tripartition du *Credo* révèle en effet une distribution inhabituelle (pour cette période) du texte : *Patrem/Et in Spiritum/Et vitam venturi*. Ceci pourrait suggérer une anomalie dans la transmission du texte musical.

## *A*tributions

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## *B*ibliographie

CHRISTOPHER A. REYNOLDS, *Papal Patronage and the Music of St. Peter's (1380-1513)*, University of California Press, 1995,  
p. 34<sup>2</sup>

FACSIMILE DANS :

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

## Kyrie

Soprano

Contratenor

Tenor

5

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

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

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

10

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

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

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

15

Chri - - - - ste  
Chri - - - -  
Chri - - - - ste

20

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

25

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

31

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

37

ste e - le y -

e - le y - son,

le - v -

Musical score for piano and voice. The piano part consists of three staves, each with a treble clef and a common time signature. The vocal part is in soprano range, indicated by a soprano clef. The lyrics "son," "Chri", and "son," are written below the vocal line. Measure 43 starts with a rest followed by a dotted half note. Measure 44 begins with a dotted half note, followed by a series of eighth notes and rests.

Musical score for orchestra and choir, page 10, system 49. The score consists of three staves. The top staff is for the orchestra, featuring two violins, viola, cello, double bass, and harp. The middle staff is for the soprano vocal part. The bottom staff is for the alto vocal part. The vocal parts sing the lyrics "ste e le y son." in three different ways across the three staves. The orchestra accompaniment includes sustained notes and rhythmic patterns. Measure numbers 49, 50, and 51 are indicated at the beginning of each staff.

54

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

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

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

4

58

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

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

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

63

- - - ri - - - e e - le - y - son.

- - - ri - - - e e - le - y - son.

- - - ri - - - e e - le - y - son.

## Gloria

Et in ter - ra pax ho - mi - ni - - -

Et in ter - ra pax ho - mi - ni - - -

Et in ter - ra pax ho - mi - ni - - -

**Contratenor**

**Tenor**

5  
- bus bo - ne vo - lun - ta - tis. Lau - da - mus te. Be - ne - di -

- bus bo - ne vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te. [A - do - ra -] - - - - -

- bus, bo - ne vo - lun - ta - tis. Lau - da

10  
- ci - mus te. [A - do - ra -] - mus te]. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi -

- mus te]. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi, pro -

- mus te. [...] A - do - ra - mus te. Glo - ri - fi - ca - mus te. Gra -

6

15

-mus ti - bi, pro - pter ma - - - gnam glo - ri - am tu - - - am. [...]

(#)

8 -pter ma - - - gnam glo - ri - am tu - - - am. [...]

8 -ti - as a - gi - mus ti - bi, pro - pter ma - gnam glo - ri - am tu - - - am.

20

Do - mi - ne Fi - li u - ni - ge - ni - te Jhe - su Chri - - - ste.

8 Do - mi - ne Fi - li u - ni - ge - ni - te Jhe - su Chri - - - ste. Do - mi -

8 Do - - -

25

Do - mi - ne De - - us. A - gnus De - - i, Fi - - li - us Pa - - tris.

(#)

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

8 -mi - - - ne De - us. A - gnus De - i, Fi - lius Pa - - tris.

30

Qui tol - - lis

8 Qui tol - - lis pec - - -

8

35

pec - ca - ta mun -

40

- di[...]

mi - se - re - re no -

45

Quo - ni - am tu so - lus san -

bis. [...]

Quo - ni - am tu

50

ctus.

Quo -

so - lus san - ctus.

8

55

Tu so - - - - - lus Do -

ni - - - am tu

Tu so - lus Do - - - - -

60

(e) - mi - nus. Tu so - - - lus Al -

so - - - lus san - - - ctus. Tu

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

Musical score for orchestra and choir, page 10, system 65. The score consists of five staves. The top three staves are for the orchestra, featuring violins, violas, cellos, double basses, and timpani. The bottom two staves are for the choir, divided into soprano (S), alto (Al), tenor (T), and bass (B). The vocal parts sing the lyrics "tis si mus," "so lus Al tis si mus," and "tis si mus," respectively. The conductor's baton is shown above the first staff. The key signature changes from C major to G major at the beginning of the system.

Musical score for orchestra and choir, page 10, measures 70-71. The score consists of three staves. The top staff is for the orchestra, featuring two violins, viola, cello, double bass, and timpani. The middle staff is for the soprano and alto voices. The bottom staff is for the bass and tenor voices. The vocal parts sing "su Chri - ste." The orchestra accompaniment includes sustained notes and dynamic markings like "ff". Measure 71 begins with a dynamic "ff" and continues with sustained notes and rests.

75

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

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

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

85

-a De - i Pa - tris. A - men.

(#)

8 De - i Pa - tris. A - men.

a De - i Pa - tris. A - men.

## Credo

Contratenor

Tenor

5

10

Pater noster qui es in celis,  
sicut erat in principio.

Amen.

15

stum], Fi - li um De - i u - ni - ge - ni - tum. Et ex

li - - - um Dei - i u - ni - ge - ni - tum. Et ex Pa -

20

Pa - tre na - tum an - te om - ni - a se - cu - la. [...] Qui pro -

(#)

Qui

- tre na - tum an - te om - ni - a se - cu - la.

25

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

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

30

- tem de - scen - dit de ce - lis. Et in - car - na - tus est

- tem de - scen - dit de ce - lis. Et in - car - na - tus

Et

12

35

de Spi - ri - tu San - - - cto

est de Spi - ri - tu San - - - cto

in - car - na - tus est de Spi - ri - tu San - - - cto

40

ex Ma - ri - a Vir - gi

ex Ma - ri - a Vir - gi

ex Ma - ri - a Vir - gi

47

ne : et ho - mo fa - ctus est.

(#)

ne : et ho - mo fa - ctus est.

ne : et ho - mo fa - ctus est.

55

Et in Spi - ri - tum San - - -

Et in Spi - - - ri - - -

60

ctum, Do - mi - num, et vi - vi - fi - can - - tem :  
tum San - - - etum, Do - - - mi - - - num, et

66

qui ex Pa - - tre Fi - - - li - o -  
vi - vi - fi - can - - tem : qui ex Pa - - tre Fi - - -

72

Et u - nam san -  
que pro - - - ce - li - o - que pro - - - ce - dit.

78

ctam ca - - tho - - li - - cam et a - po - sto - li - - dit.  
Qui cum Pa - - - - - tre et Fi - -

14

84

cam Ec - - - cle - - -

- li - - - o si - - - mul a - do - - ra - - -

90

si - am. Con - fi - te - or u - - -

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

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

96

num ba - pti - - - sma in re - - -

pti - sma in re - mis - si - - - o - - -

ca - - - tur [...] Con - fi - - - te - or - - -

102

mis - si - o - - - nem pec - ca - - - to - - -

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

u - - num ba - - - pti - - -

108

rum.  
Et ex - pe - cto  
- rum.  
Et ex - pe - - - cto re - sur - - -  
o - nem [...] Et ex - pe - - -  
re - sur - - -

114

re - sur - - re - cti - o - nem mor - - - -  
re - cti - - - o - nem  
re - sur - - re - cti - o -

119

tu - o - rum.  
mor - tu - o - rum.  
nem mor - tu - o - rum.

124

Et vi - tam ven - tu -  
Et vi - tam ven - tu -  
Et vi - tam ven - tu -

16

129

Musical score for three voices (Soprano, Alto, Bass) in G clef, common time, key signature of one sharp. The vocal parts are:

- Soprano: -ri se - cu - li. A - - -
- Alto: -ri se - cu - li. A - - -
- Bass: ri se - cu - li. A - - -

Accents are placed above the notes in the first two measures of each voice. Measures 129 and 130 are shown.

134

#

Musical score for three voices (Soprano, Alto, Bass) in G clef, common time, key signature of one sharp. The vocal parts are:

- Soprano: - - - men.
- Alto: - - - men.
- Bass: - - - men.

Measure 134 is shown. The bass part begins with a melodic line of eighth notes.

## Sanctus

Musical score for Sanctus, measures 1-3. The score consists of three staves: Bass (bottom), Contratenor (middle), and Tenor (top). The key signature is one sharp (F# major). The bass staff has a clef of F. The tenor staff has a clef of C. The contratenor staff has a clef of G. The bass staff begins with a half note followed by a dotted half note. The contratenor staff begins with a half note followed by a dotted half note. The tenor staff begins with a half note followed by a dotted half note. The lyrics "San" are written below each staff.

Musical score for Sanctus, measures 4-6. The score consists of three staves: Bass (bottom), Contratenor (middle), and Tenor (top). The key signature changes to no sharps or flats. The bass staff begins with a half note followed by a dotted half note. The contratenor staff begins with a half note followed by a dotted half note. The tenor staff begins with a half note followed by a dotted half note. The lyrics "ctus," "San" are written below each staff. Measure 5 shows a melodic line in the bass staff with eighth notes. Measure 6 shows a melodic line in the bass staff with eighth notes.

Musical score for Sanctus, measures 7-9. The score consists of three staves: Bass (bottom), Contratenor (middle), and Tenor (top). The key signature changes to one sharp (G major). The bass staff begins with a half note followed by a dotted half note. The contratenor staff begins with a half note followed by a dotted half note. The tenor staff begins with a half note followed by a dotted half note. The lyrics "ctus," "San" are written below each staff. Measures 8 and 9 show melodic lines in the bass staff with eighth notes. Measure 9 concludes with a final cadence.

18  
13

-ctus                    Do                    mi - nus                    De

-ctus                    Do                    mi - nus                    De

-ctus                    Do - mi - nus De                    us                    Sa

18

(♯)

22

Ple - ni sunt

Contratenor

Musical score for 'Amen' (Measures 26-27). The top staff (Treble clef) has lyrics: 'ce - - - li et ter - - - -'. The bottom staff (Treble clef) has lyrics: 'ce - - - li et ter - - - - ra'. Measure 27 begins with a bracket over the 'et ter' section of both staves.

Musical score for orchestra and choir, page 31, ending 1. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains a single melodic line with various note values (eighth and sixteenth notes) and rests. The lyrics "ra glo ri - a tu a." are written below the notes. The bottom staff is for the choir, featuring a bass clef, a key signature of one sharp, and a common time signature. It contains a single melodic line with eighth and sixteenth notes, corresponding to the lyrics "glo - - - - ri - a tu - - - - a." The score is divided into measures by vertical bar lines.

36

Contratenor

Tenor

40

45

50

Contratenor

Tenor

20

55

ne - di - ctus

di - ctus

di - ctus

61

qui ve

qui ve

qui ve

67

qui ve

qui ve

nit

73

qui ve

- nit in

no in no

79

nit in no - mi -

85

ne Do mi ne Do Do

91

mi ni. mi ni. mi ni.

*Osanna ut supra*

## Agnus Dei

Musical score for the first section of Agnus Dei, featuring three voices: Contratenor and Tenor. The music is in common time, with a key signature of one sharp. The lyrics "Agnus Dei" are repeated in each measure. The Tenor part begins at measure 8.

Contratenor: A - gnus De - - - -

Tenor: A - gnus De - - - -

Tenor: A - - - gnus De - - - -

Musical score for the second section of Agnus Dei, featuring three voices: Contratenor and Tenor. The music is in common time, with a key signature of one sharp. The lyrics "qui tollis" are repeated in each measure. The Tenor part begins at measure 8.

- i, qui tol - - - -

- i qui tollis

- i qui tol - - - -

Musical score for the third section of Agnus Dei, featuring three voices: Contratenor and Tenor. The music is in common time, with a key signature of one sharp. The lyrics "pecata mun di:" and "misericordia" are repeated in each measure. The Tenor part begins at measure 8.

- lis pec - ca - ta mun - di : mi - se - -

- lis pec - ca - - - ta mun - -

12

re, mi - se - re - re no - - bis.

di: mi - se - re - re no - - bis.

17

A

Agnus Dei

Agnus

22

gnus

De

De

i, qui

29

i, qui

tol - lis

tol - lis

24

36

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

43

di : mi -

51

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

59

mi - se - re - - re, mi - se - - re - - -  
re no - - - -

66

re no

- bis, no

70

bis.

bis.

bis.

74

Agnus Dei

Agnus Dei

Agnus Dei

78

i, Agnus De

$\flat$

26

83

*b*

*#*

- i, qui tol - lis pec - ca - ta mun - di : do - - -

do - - na no - -

87

na no - - bis pa - - - cem.

(#)

bis pa - - - cem.

do - na no - - bis pa - - - cem.