

# MISSA SINE NOMINE IV

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

Épitome musical numérique

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# *Missa Sine nomine IV (3vv)*

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

ff. 122<sup>r</sup>-129<sup>r</sup>

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## *A*pparatus

sp = *superius*

ct = *contratenor*

t = *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)

*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

pas de concordances (témoin unique)

# Musique

Gloria

*superius*: 10<sup>3</sup> Sré<sub>4</sub> dans la source, restitué par Smi<sub>4</sub>

Credo

*superius*: 10<sup>4</sup> Sfa<sub>4</sub> dans la source, restitué par Mfa<sub>4</sub>; 36<sup>3</sup> Mré<sub>3</sub> dans la source, restitué par Mmi<sub>3</sub>

*contratenor*: 17<sup>2</sup> Mfa<sub>3</sub> dans la source, restitué par Mmi<sub>3</sub>

# Texte

En général, on relève des problèmes de copie. Le scribe a omis une section entière du *Credo*: « *Crucifixus...non erit finis* ». Souvent il n'y a pas un nombre suffisant de notes pour la correcte disposition du texte comme par exemple, toujours dans le *Credo*, aux mes. 38-42 du *contratenor*.

Credo

*superius*: 31 omission de: « ...genitum non factum, consubstantiale Patri, per quem omnia facta sunt »;

69 omission de: « ...qui ex Patre Filioque procedit »

# Remarques générales

Comme le fait remarquer Reynolds, chaque section de cette messe commence au *superius* avec une variation du même motif utilisé dans les messes *Clemens et benigna* et *Sanguis sanctorum* de Caron et dans la messe anonyme *Thomas cesus* (que Reynolds attribue à Caron). Le *Benedictus*, en outre, partage l'incipit du *superius* avec différentes sections de la *Missa Accueilly m'a la belle* de Caron, avec l'*Agnus Dei II* de la troisième messe anonyme sur *L'homme armé* de Naples et avec le *Patrem* de la messe *Ecce Ancilla Domini* d'Ockeghem; ce motif, partagé par toutes ces compositions, serait identifiable avec l'*incipit* de la chanson *Pour regard doeul* toujours de Caron. À part ces motifs, on pourrait en reconnaître d'autres qui rappellent des tournures mélodiques propres aux messes anglaises (Dunstable, Bedyngham et Plummer). Toutes ces caractéristiques pourraient suggérer que ce cycle fut composé par un musicien anglais qui aurait influencé la musique de Caron.

# Attributions

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# Bibliographie

CHRISTOPHER A. REYNOLDS, *Papal Patronage and the Music of St. Peter's (1380-1513)*, University of California Press, 1995, pp. 163-171 et 275-276

FACSIMILE DANS :

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

## Kyrie

Music score for Kyrie, featuring three voices: Bass, Contratenor, and Tenor. The music is in common time, with a key signature of one flat. The vocal parts are written on five-line staves. The lyrics are:

Bass: Ky - ri - e e - le - y - son,  
Contratenor: Ky - - - - - - - - - - - - - - - - - -  
Tenor: Ky - - - - - - - - - - - - - - - - - -

Continuation of the musical score for Kyrie, starting at measure 4. The voices are:

Bass: Ky - ri - e e - le - y - son, Ky - ri - e  
Contratenor: - - - y - son, Ky - - - ri - e  
Tenor: - - - y - son, Ky - - - ri - - - - - -

Continuation of the musical score for Kyrie, starting at measure 8. The voices are:

Bass: e - le - y - son.  
Contratenor: (b) - le - y - son.  
Tenor: - e - e - le - y - son.

10

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

Chri - - - - ste

Chri - - - - - ste

23

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

30

e - le - - y - son.

le - y - son, Chri - ste

- - - son, Chri - ste

36

Ky - ri - e - le - y -

Ky - ri - e -

Ky - ri - e - le - y -

Musical score for orchestra and choir, page 10, system 39. 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 vocal part. The bottom staff is for the alto vocal part. The vocal parts sing the lyrics "Ky-ri-e-le-ye-son, Ky-ri-e-le-ye-son, Ky-ri-e-le-ye-son". The orchestra accompaniment includes sustained notes and rhythmic patterns corresponding to the vocal entries.

43

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

ri - e

e - le - y -

y - son, Ky -

47

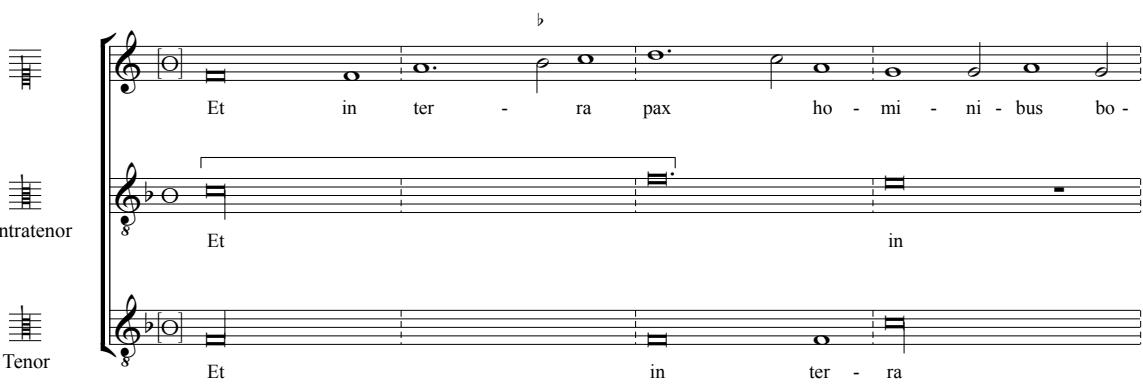
- *ri* - *e* - *le* - *y* - *son.*

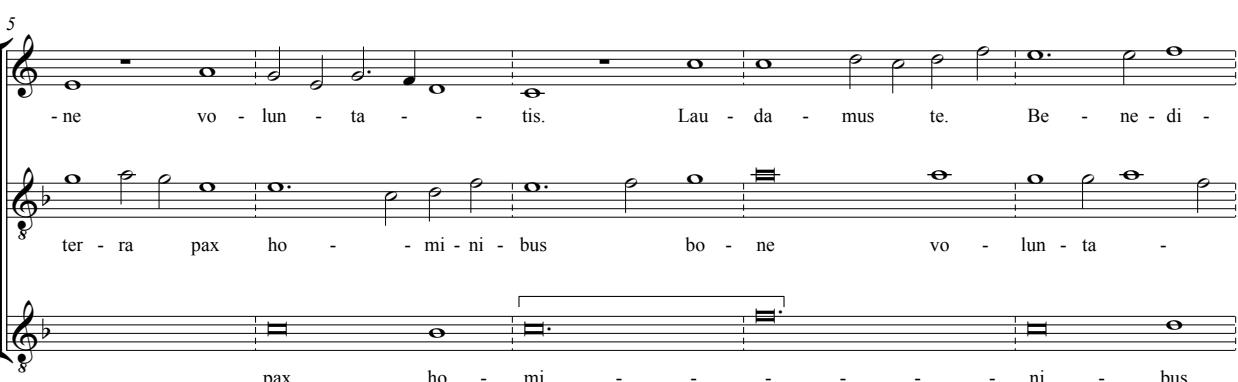
*son,* *Ky* - *ri* - *e* - *e* - *le* - *y* - *son.*

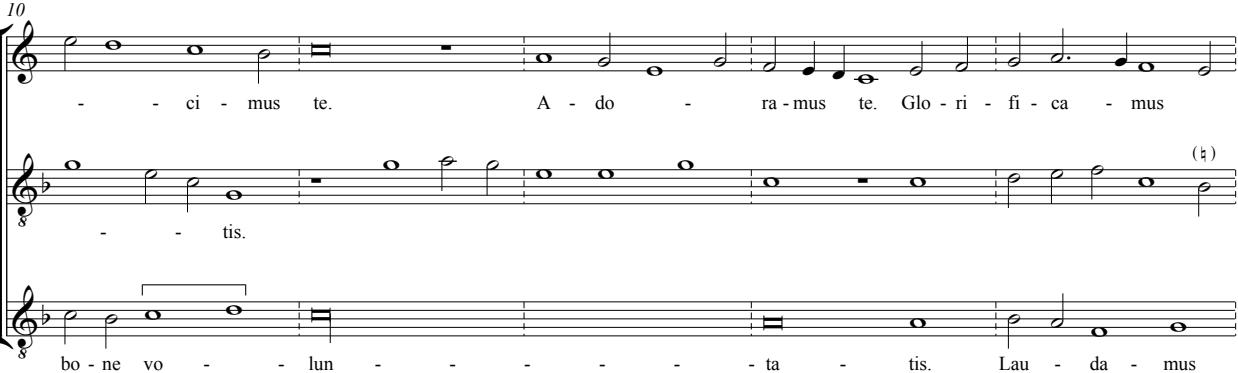
- *ri* - - - - *e* - *e* - *le* - *y* - *son.*

(‡)

## Gloria

1  

 Et in terra pax bonum  
 Et in  
 Et terra

5  

 ne voluntatis. Laudamus te. Benedictus  
 terra pax homini bus bo ne vo lun ta -  
 Pax homi - - - - ni - bus

10  

 ci mus te. Adoramus te. Glori fici mus  
 tis.  
 bo ne vo lun ta - tis. Laudamus

15

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - te.

20

- gnam glo - ri - am tu - - - am. Do - mi - ne De - us, Rex ce - Rex

25

- le - stis, De - us Pa - ter om - ni - po - - tens. Do - mi - ne Fi - li  
ce - le - stis, De - us Pa - ter om - ni - po - - tens.  
Rex ce - le - stis, De - us Pa - ter om - ni - po - - tens.

29

u - ni - ge - ni - te Jhe - - su Chri - ste. Do - mi - ne De -  
po - - tens.

6

34

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

38

Qui tol - lis pec - ca - ta

Qui tollis peccata mundi

Qui tollis peccata mundi

42

mun - di, mi - se - re - re no - - -

48

- bis. Qui tol - lis pec - ca - ta mun - -

54

- di, su - sci - pe de - pre - ca - ti - o - nem

8

60

no - - stram. Qui se - des ad dex -

8

Qui se - des

66

- te - - ram Pa - - - tris,

8

ad dex - te - ram Pa - - - tris

72

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

( $\natural$ )

8

8

78

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

84

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

90

- lus Al - tis - si - mus, Jhe - su Chri - - - ste.  
Cum San - cto Spi - - - .

96

Cum San - cto Spi - ri - tu, in glo - ri - a  
- ri - - tu, in glo - ri - - a  
Cum San - cto Spi - ri - tu, [in glo - ria]

102

De - - i Pa - - tris. A - -

8 Dei Pa - - tris. A - -

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

This block contains three staves of musical notation. The top staff is in common time (indicated by a 'C') and has a treble clef. The middle staff is in common time with a bass clef. The bottom staff is in common time with an alto clef. The vocal parts sing in unison. The piano part is indicated by vertical stems and small square note heads. Measure 102 starts with a piano dynamic. Measures 103-104 show a vocal entry with sustained notes and piano chords. Measures 105-106 continue with sustained notes and piano chords. Measures 107-108 conclude with sustained notes and piano chords.

109

- - - men.

8 - - - men.

8 - - - men.

This block contains three staves of musical notation. The top staff is in common time with a treble clef. The middle staff is in common time with a bass clef. The bottom staff is in common time with an alto clef. The vocal parts sing in unison. The piano part is indicated by vertical stems and small square note heads. Measures 109-110 show sustained notes and piano chords. Measures 111-112 continue with sustained notes and piano chords. Measures 113-114 conclude with sustained notes and piano chords.

## Credo

Contratenor

Tenor

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

Pa - - - - - trem

Patrem omnipotentem

5

acto - rem ce - li et ter - re, vi - si - bi - li - um om - ni - um, et in - - -

(ce - li)

om - ni - po - ten - tem, fa - cto - rem ce - li

10

vi - si - bi - li - um. Et in u - num Do - mi -

et terre

15

-num Jhe sum Cri - stum, Fi - li - um De - i u - ni - ge - mi - tum. Et

(‡)

20

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

De - um de De - o,

De - um de De -

25

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

lu - men de lu - mi - ne

- o, lumen de [lumine]

30

- ro. [...] Qui pro - pter nos ho - mi - nes et pro - pter

12

35

no - stram sa - lu - tem de - scen - dit de ce - lis. Et in - car - na - tus est de Spi - ri - tu San - cto

8

Et in - car - na - tus est de

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

40

ex Ma - ri - a Virg - gi - ne : et ho - mo fa - ctus est.

8 Spiritu Sancto ex Ma - ri - a Virg - gi - ne : et ho - mo fa - ctus est.

cto ex Ma - ri - a Virg - gi - ne : Et ho - mo fa - ctus est.

45

Et in Spi - ri - tum San -

Contratenor Et in Spi - ri - tum San -

8 Tenor Et in

50

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

8 tum San - ctum, Do - mi - num,

Spi - ri - tum San - ctum, Do - mi -

Musical score page 15, system 56. The page shows three staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics for this staff are: "- tem : qui ex Pa - tre Fi - li - o - que pro -". The middle staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics for this staff are: "et vivificantem". The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics for this staff are: "- num, et vi - vi -". Measure numbers 56 and 15 are visible at the top right of the page.

63

ce - dit. Qui cum Pa - tre  
(♯)  
can - tem [...] Qui cum Pa -

70

et Filio simul adoratur, et con-

8

-tre et Filio si - - - -

77

- glo - - - ri - fi - ca - tur : qui lo - cu - tu s est

- o o o - - - tur : o o

- mul a - do - ra - tur, et con - glo -

14

84

per Pro - - phe - - tas. Et u - nam san - ctam

(‡)

ri - fi - ca - - tur. Qui lo - cu - tus

91

ca - - tho - - li - cam et a - po - sto -

est per Pro - phe - - tas. Et u -

98

- li - - cam Ec - cle - - - si - am. Con -

(‡)

- nam san - ctam ca - tho - - li cam [et

105

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

a - po - sto - - li - - cam - ec - - cle - - si - - am].

112

in re - mis - si - o - nem pec - ca - to -  
Con - fi - te - or unum baptisma  
Con - fi - te - or u - num ba - pti -

119

- rum. Et ex - pe - cto re - sur - re - cti - o -  
- sma [in re - mis - si - o - nem pec - -

126

- nem mor - tu - o - rum, mor - tu - o - rum.  
- ca - to - rum]. Et ex - pe -

133

Et vi - tam ven - tu -  
re - sur - re - cti - o - nem mor - tu - o -  
re - sur - re - cti - o - nem mor - tu - o -

16

139

Musical score for voices and piano. The vocal parts are in common time. The piano part consists of three staves. The vocal parts sing "ri se - cu - Et Et rum. Et vi - tam ven -". The piano part has eighth-note patterns.

145

Musical score for voices and piano. The vocal parts sing "li. A vi - tam ven - tu - ri se - cu - tu - ri se -". The piano part has eighth-note patterns.

151

Musical score for voices and piano. The vocal parts sing "men. -li. A men. cu - li. A men.". The piano part has eighth-note patterns.

## Sanctus

1

Soprano

Contratenor

Tenor

5

ctus, San

ctus, San

ctus, San

10

ctus Do mi nus De

- ctus

ctus, San

18

15

-us Sa - - - ba -

- ctus Do - - - mi -

20

- oth, Sa - - - ba - oth.

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

25

Ple - ni sunt ce - li et

Tenor

Ple - - - - - ni sunt

29

ter - - - - - ra

ce - - - - - li

34

glo - ri - a, glo - ri - a tu - a, tu - - -  
et ter - ra glo - ri - a tu - a, glo - ri - a,  
8

39

- a, glo - ri - a tu - - - - a.  
glo - ri - a tu - - - - a.  
8

43

O - - san - - - - na, O - -  
Contratenor O - - san - - - na, O - san - na,  
Tenor Osanna

46

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

20

50

*b*

na in

54

*b*      *b*

ex cel sis, in ex cels  
na, in ex

58

-sis, in ex cel sis, in ex cel - cel sis, in

62

*b*

sis.  
(§)  
ex cel sis.

66

Be ne di

Tenor

Be ne

71

ctus qui ve di

77

83

- nit in no mi ne, in no -

- ctus qui ve - nit, qui

89

ve

ve

ve

ve

mi -

Musical score for piano and voice. The piano part consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one flat (B-flat). The vocal line begins with the lyrics '-ne,' followed by a rest, then 'in' (with a fermata), 'no' (with a fermata), a rest, another rest, 'mi' (with a fermata), a rest, 'ne,' followed by a rest, 'in' (with a fermata), 'no' (with a fermata), and a final rest. The piano accompaniment consists of eighth-note chords. Measure 23 continues with the lyrics '-nit' (with a fermata), 'in' (with a fermata), 'no' (with a fermata), a rest, another rest, a rest, a rest, and a final rest.

A musical score for piano, page 101. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Both staves feature a series of eighth notes and sixteenth notes.

Osanna ut supra

## Agnus Dei

Musical score for the first system of the Agnus Dei. The score consists of three staves: Contratenor (top), Tenor (middle), and Bass (bottom). The key signature is one flat (B-flat). The lyrics "A - - gnu s" and "De - - - - -" are written above the top staff, and "Agnus dei" is written below the middle staff. Measure numbers 1 through 3 are present above the top staff.

Musical score for the second system of the Agnus Dei. The score consists of three staves: Contratenor (top), Tenor (middle), and Bass (bottom). The lyrics "-i, qui tol - - - - lis" are written above the top staff, and "De" is written below the middle staff. Measure number 4 is present above the top staff.

Musical score for the third system of the Agnus Dei. The score consists of three staves: Contratenor (top), Tenor (middle), and Bass (bottom). The lyrics "pec - ca - - ta mun" are written above the top staff, and "qui tol - lis pec - ca - ta mun - -" are written below the middle staff. Measure number 9 is present above the top staff.

24

13

di : mi - se - re - - - re no - - -  
[do - na no - - - bis pa - - -]

mi -  
[do -]

di : mi - se - re - - - re no - - -  
[do - na no - - -]

A musical score page showing two staves of music. The top staff is in G major and the bottom staff is in B-flat major. The vocal parts are soprano, alto, bass, and tenor. The lyrics are: '-gnus De - - i, qui tol - -' on the top staff, and 'De - - - - -' on the bottom staff. Measure numbers 26 are at the top left.

32

lis pec - ca -  
i, qui

38

tol - lis pec - ca - ta mun -  
ta

44

di : mi - se -  
di : mi -

50

re - re no -  
no -

56

bis.  
bis.

*Agnus Dei ut supra*