Le serviteur

Chanson, Bearbeitungen, Fantasien, Contrafacta, Messen

ediert von

Clemens Goldberg

mit Unterstützung der

Goldberg Stiftung

Alle Rechte verbleiben beim Autor und der Stiftung
Download zu privatem Gebrauch und für Konzerte gestattet

Die Chanson Guillaume Dufays „Le serviteur hault guerdonne“ erfreute sich außerordentlicher Beliebtheit. Sowohl der Superius als auch der Tenor wurden Grundlage zu neuen Chansons, Fantasien, Messsätzen und sogar von drei kompletten Messen. Die Messe in Trent 89 ist eines der frühesten Beispiele für eine Messe über eine weltliche Chanson, die nicht nur den Tenor der Vorlage, sondern mehrere signifikante Punkte der Imitation und der Melodie auch in anderen Stimmen übernahm. Die Messe von Guillaume Faugues (sie wurde früher auch Ockeghem zugeschrieben, nach der falschen Zuschreibung in der einzigen Quelle) ist ein ganz außerordentlich farbiges Werk, das ebenfalls die Chanson in allen Stimmen aufgreift. Agricolas Messe ist an Virtuosität kaum zu überbieten und stellt ein Gipfelwerk des Komponisten dar. Es ist offensichtlich, dass Dufay als führender Komponist des Jahrhunderts zur Emulation und zum Wettbewerb aufforderte.

Inhalt

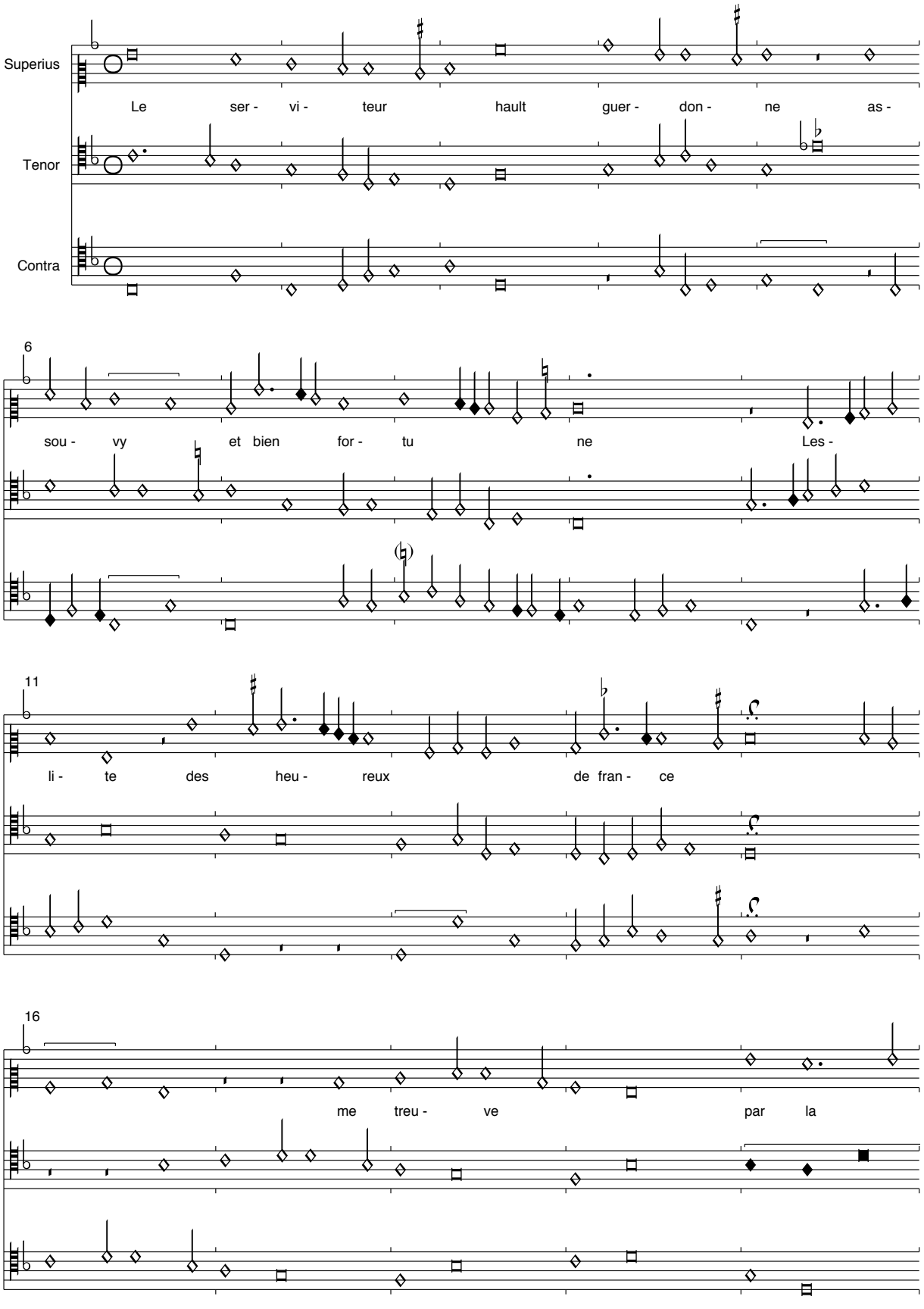
Titel	Komponist	Quelle	Seite
Le serviteur hault guerdonne	Dufay	Wolfenbüttel	3
Cantus-Fantasie 2vv	Hanart	Canti C	5
Cantus-Fantasie 2vv alternative Ver.	Hanart	Bologna Q 16	9
Cantus-Fantasie 2vv		Perugia 1013	13
Cantus-Fantasie 2vv	Tadinghen	Canti C	17
Chanson mit neuem T und Ct	Pullois	Escorial B	21
Cantus-Fantasie 3vv	Isaac	Florenz 229	24
Cantus-Fantasie 4vv		Florenz 229	27
Tenor-Fantasie 4vv	Agricola?	Augsburg	31
Tenor-Fantasie 4vv	Busnois?	Odhecaton A	36
Salve regina		München 3134	39
Credo	de Orto	Wien 1783	45
Messe		Trento 89	56
Messe	Faugues	Trento 88	83
Messe	Agricola	Petrucci	138

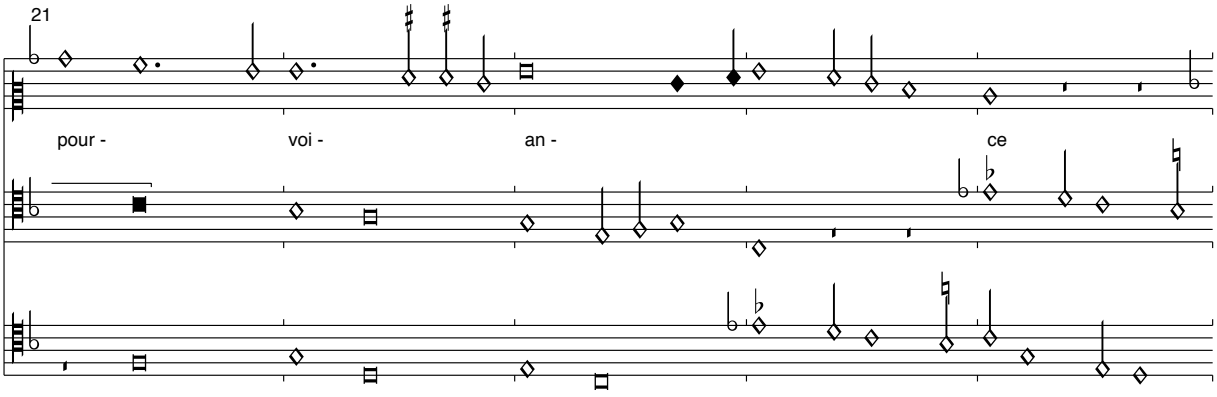
Quellenverzeichnis

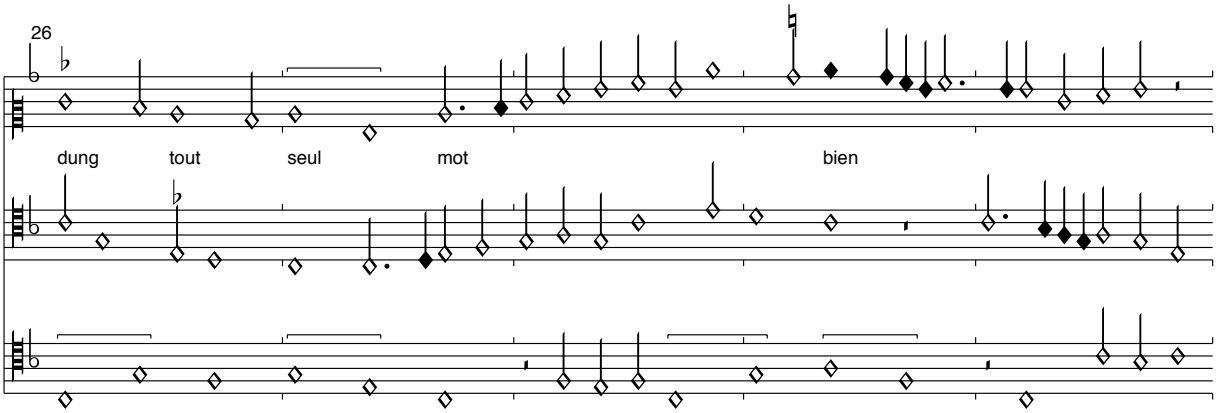
Augsburg	Augsburg, Staats- und Stadtbibliothek, Ms. 142
Bologna Q16	Bolonga, Civico Museo Bibliografico Musicale, Ms Q16
EscB	Real Monasterio de San Lorenzo del Escorial, Biblioteca y Arhicvo de Música, MS iv.a.24
Florenz 229	Florenz, Biblioteca Nazionale Centrale, Ms Banco rari 229
München	München, Bayerische Staatsbibliothek Mus. Ms. 3154
Perugia	Perugia, Biblioteca Communale Augusta Ms 1013
Odehcaton	Petrucci Harmonice Musices Odhecaton 1501
Canti C	Petrucci, Canti C numero cento cinquanta 1504
Petrucci	Missae Alexandri Agricolae
Wolfenbüttel	Wolfenbüttel, Herzog August Bibliothek, MS Guelf. 287 Extrav. (Wolfenbüttel Chansonnier)

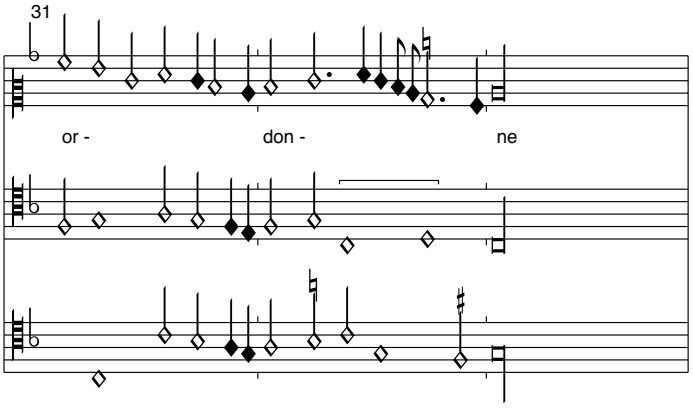
(Dufay): Le serviteur hault guerdonne

Wolfenbüttel f. 24v-25r







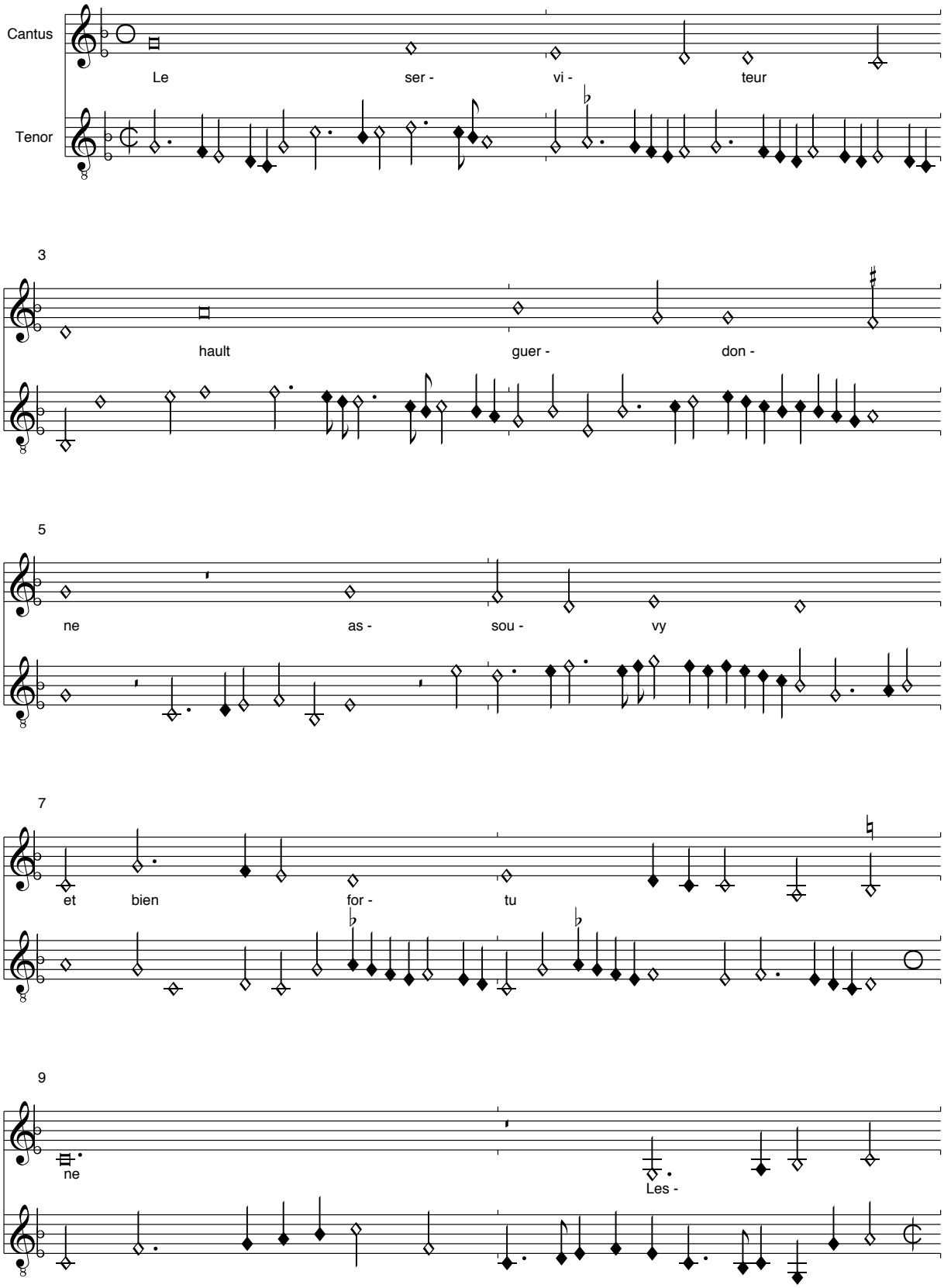


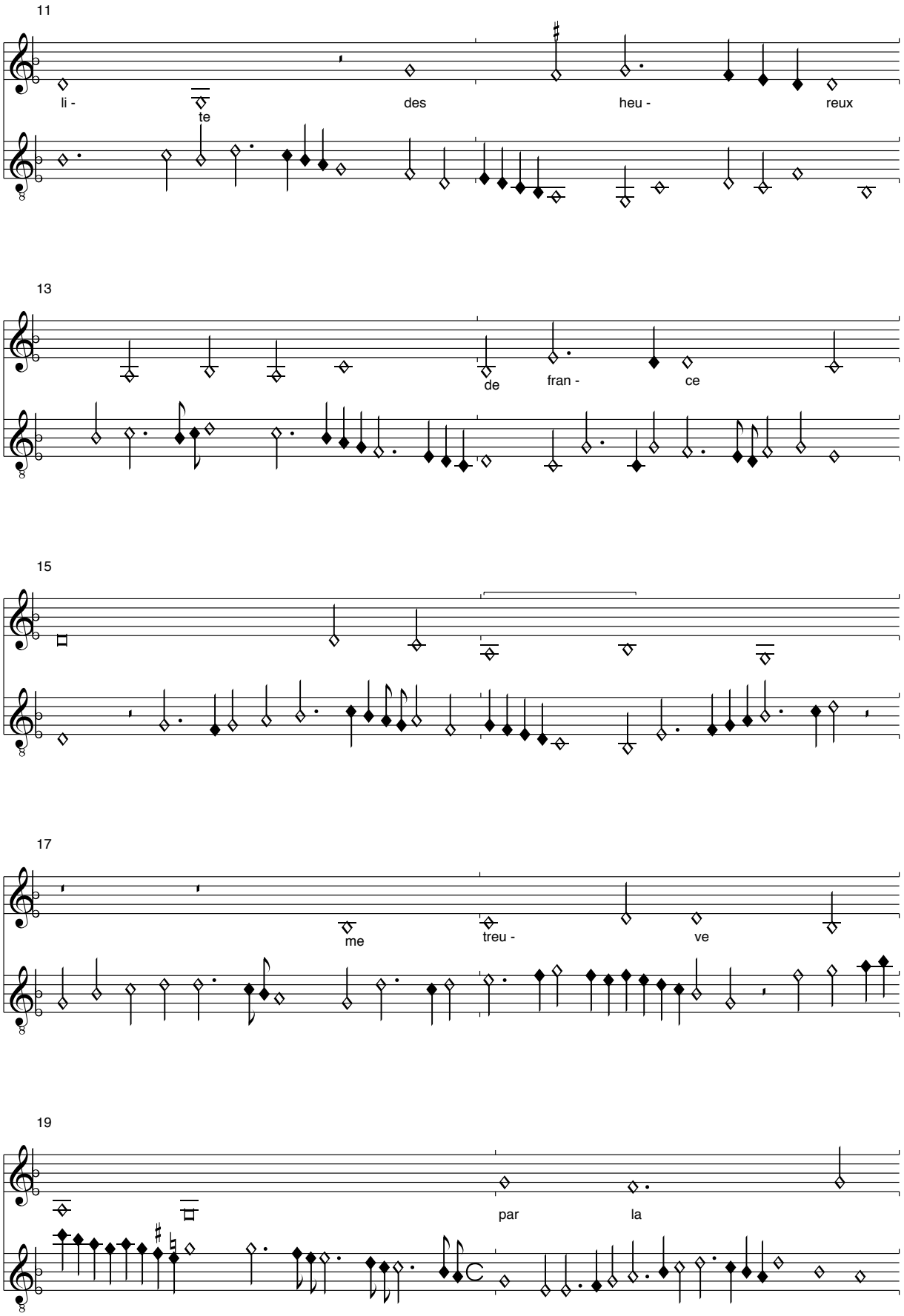
Il me semble au prime estre ne
Car apres dueil desordonne
Suis fait par nouvelle alliance
Le serviteur hault guerdonne
Assouvy et bien fortune

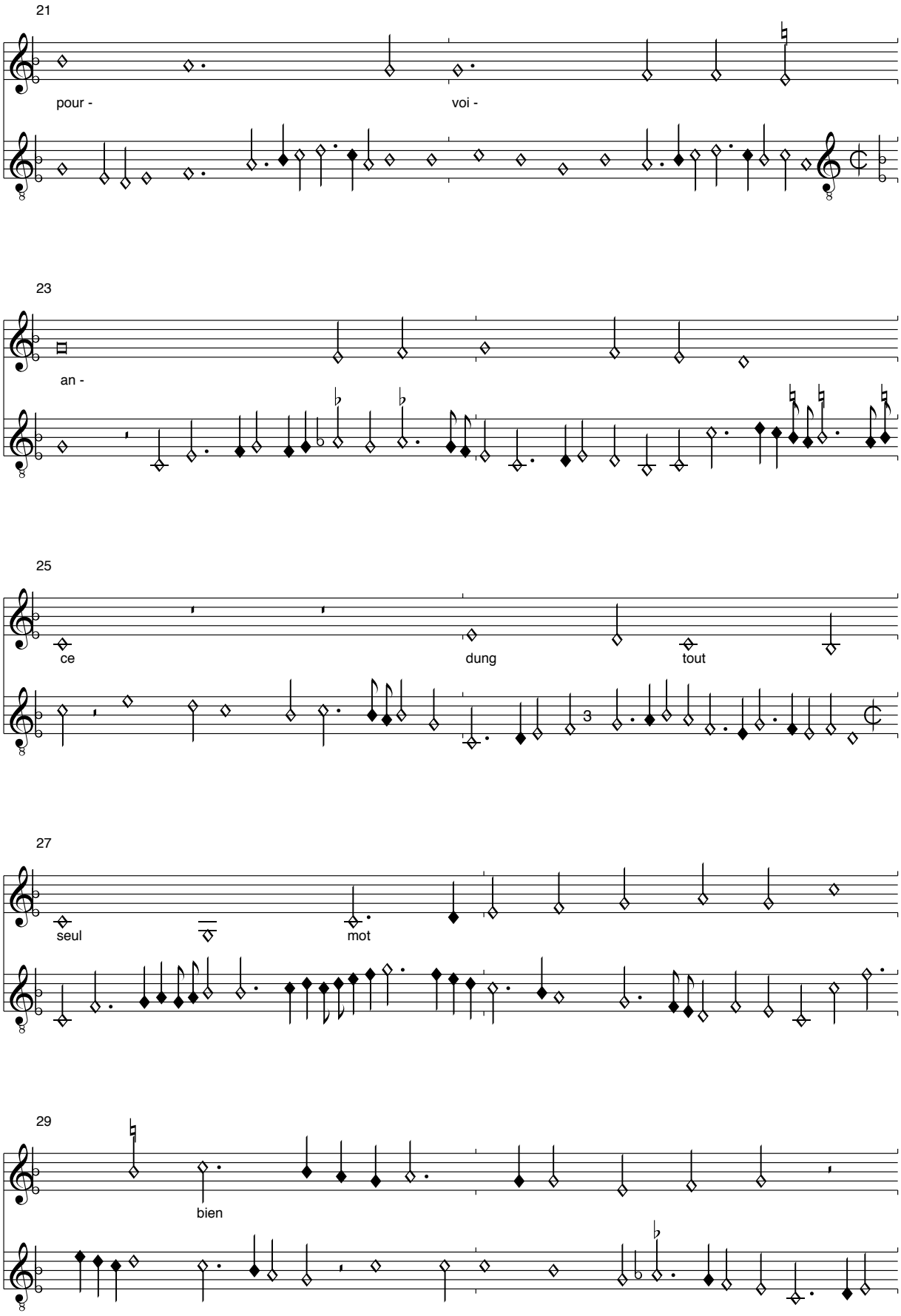
Jestoye lomme habandonne
Et le dolent infortune
Lors que vostre begnivolance
Voult confermer mon esperance
Quant ce beau mot me fut donne

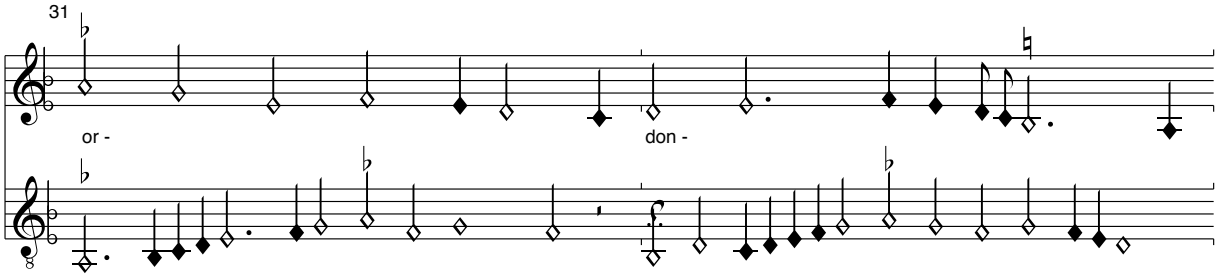
Le serviteur hault guerdonne...

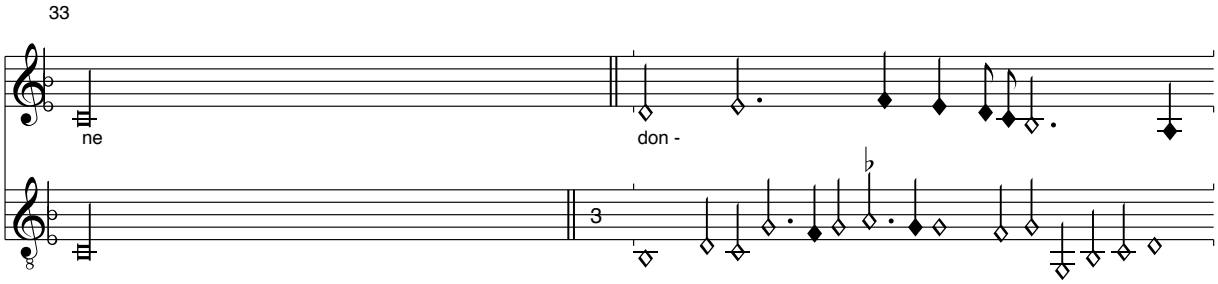
Hanert: Le serviteur
Petrucci Canti C, 166v-167r

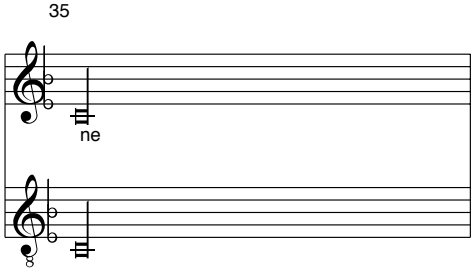



11
li -
te
des
heu -
reux
13
de
fran -
ce
15
17
me
treu -
ve
19
par
la


21
pour -
voi -
23
an -
25
ce
dung
tout
3
27
seul
mot
29
bien



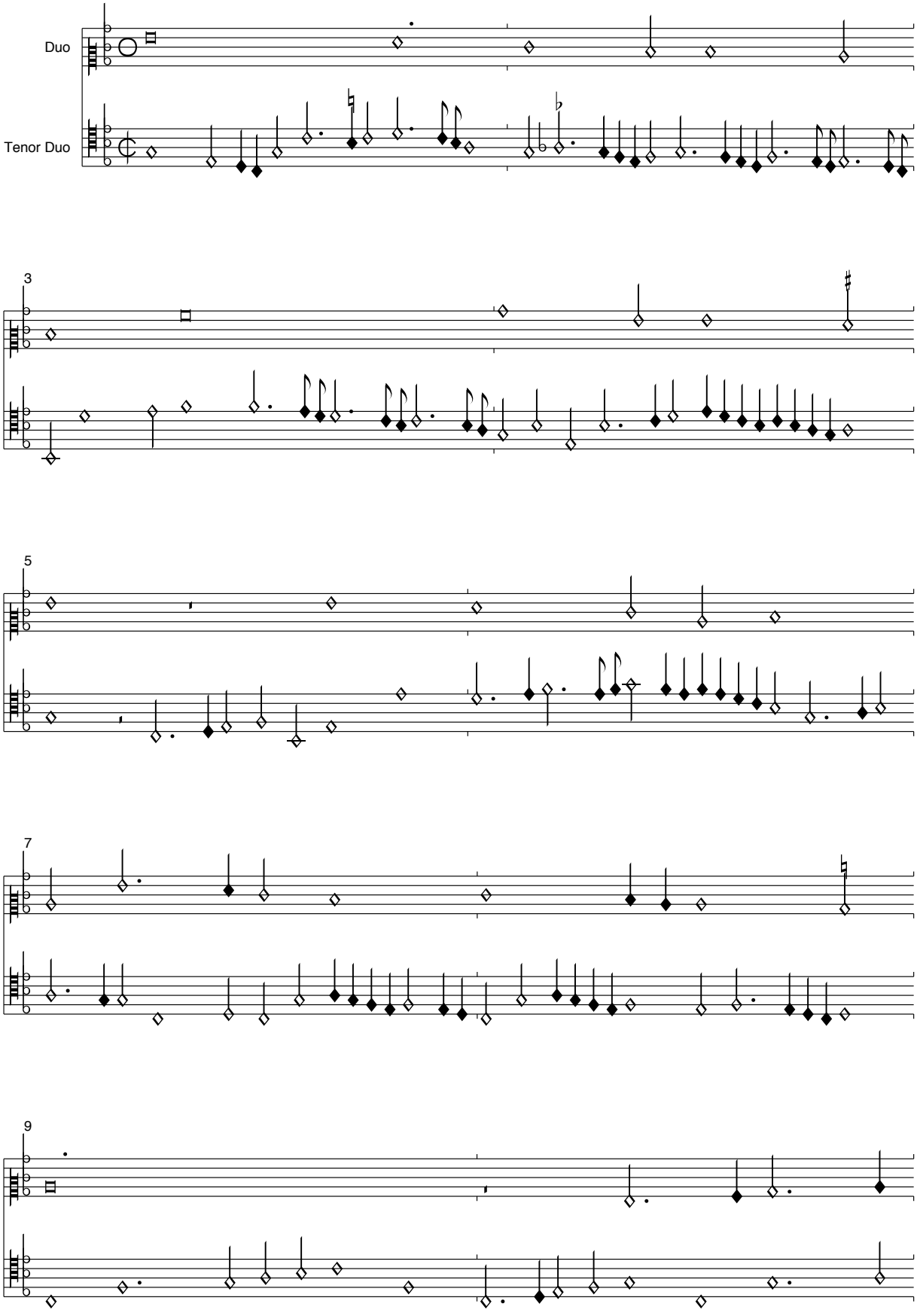


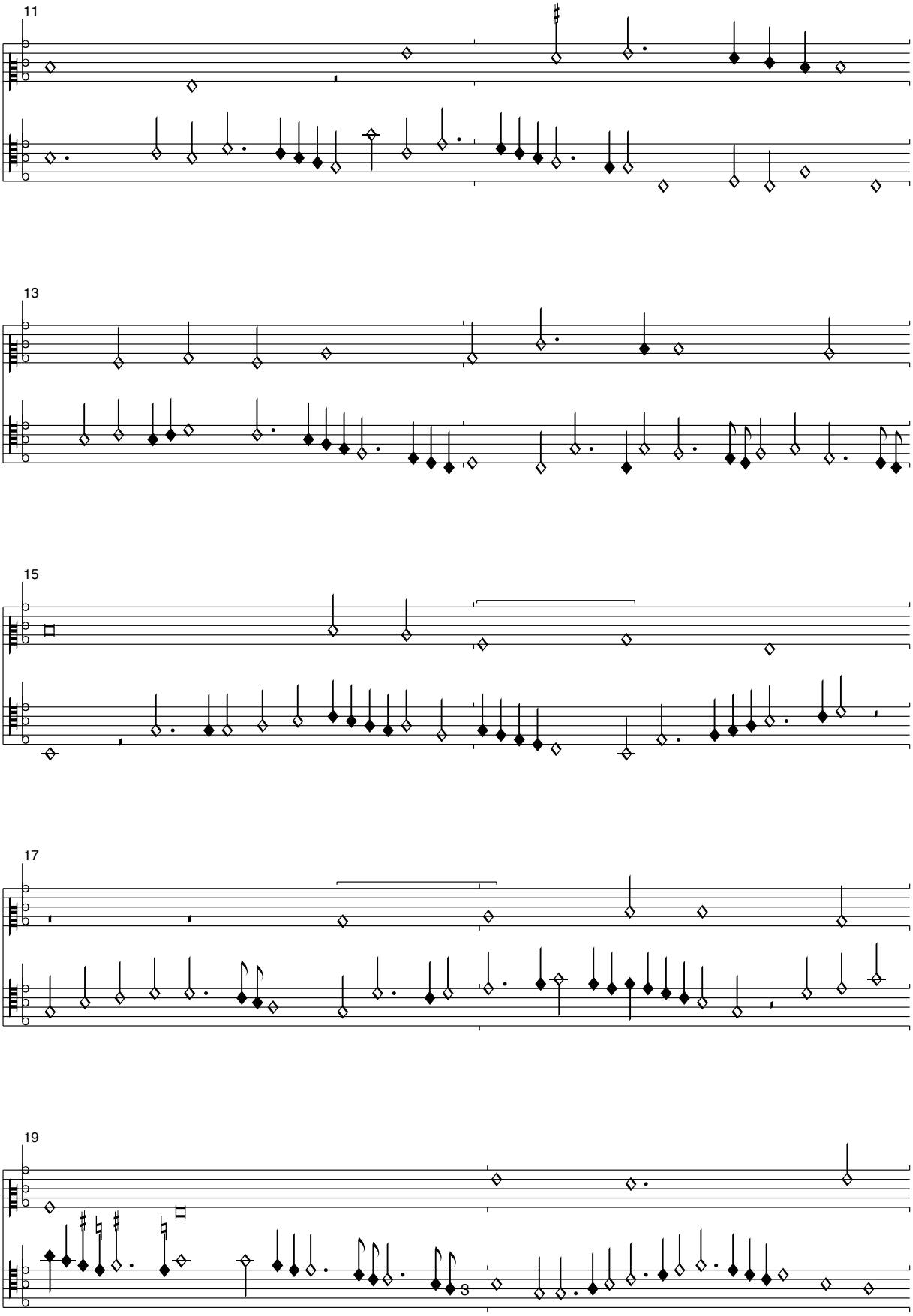


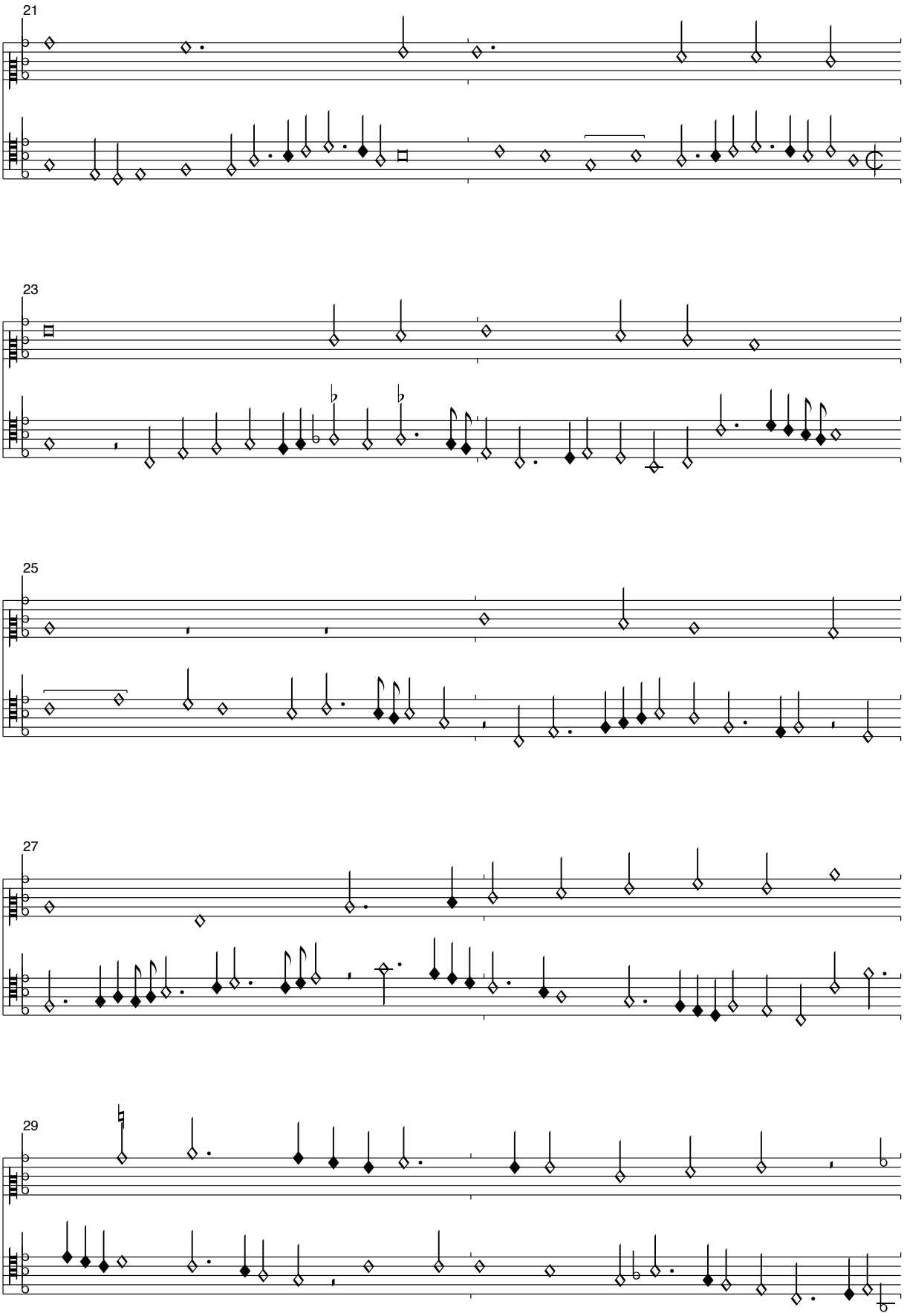
Am Schluss ist eine Alternative in der Quelle eingefügt. Eine alternative Version dieses Duos findet sich in Bologna Q 16

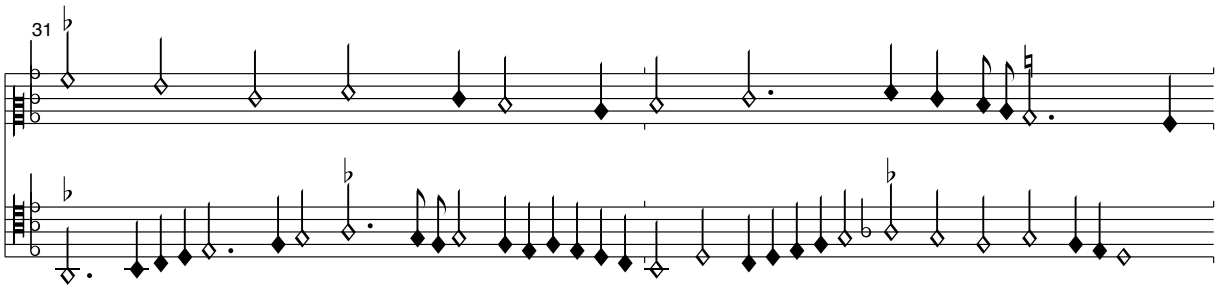
Le serviteur

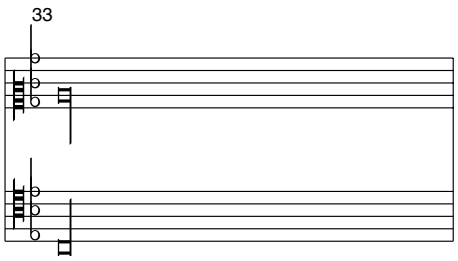
Bologna Q 16, f. 98v-99r




11
13
15
17
19
3


21
23
25
27
29

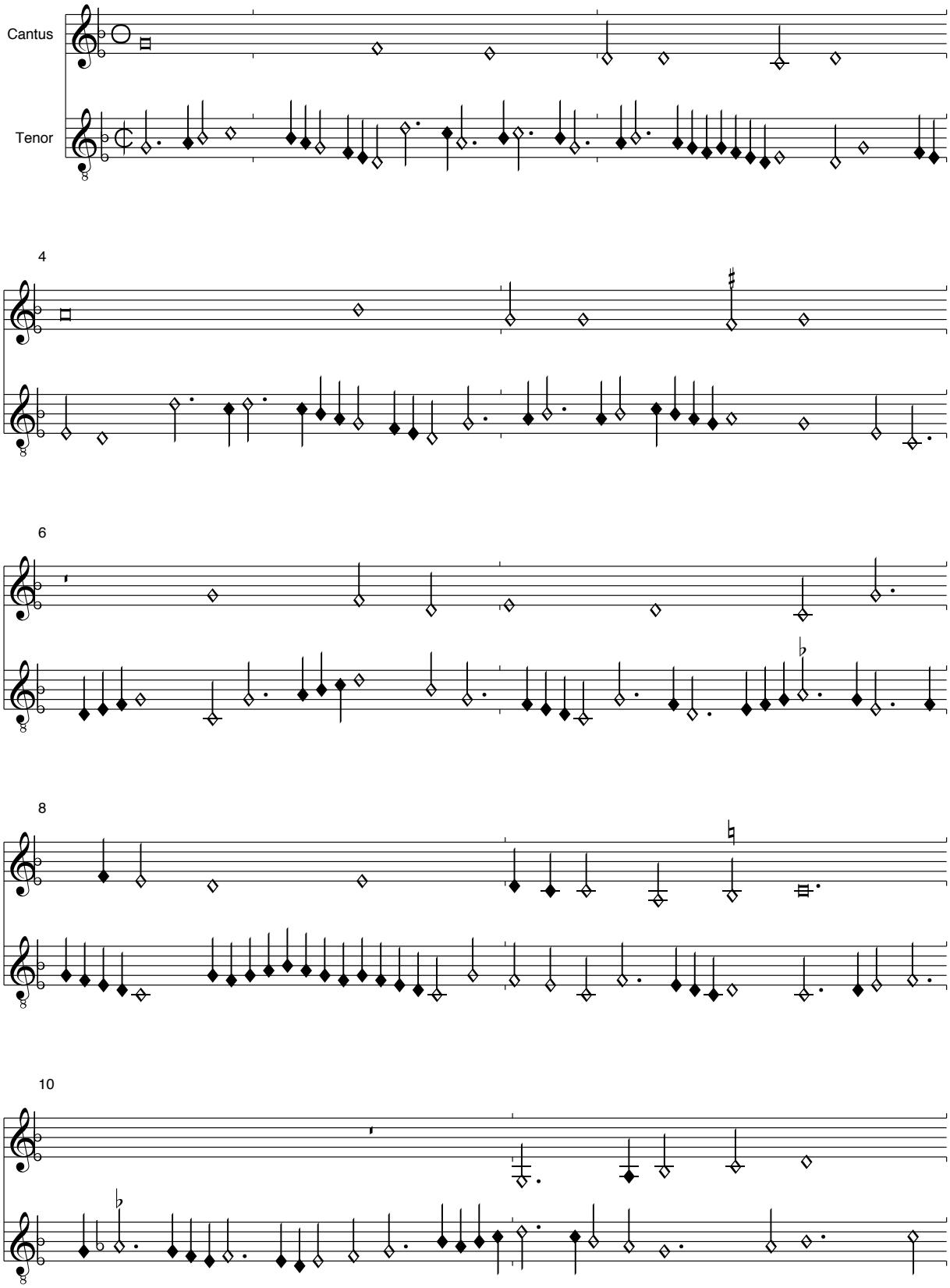




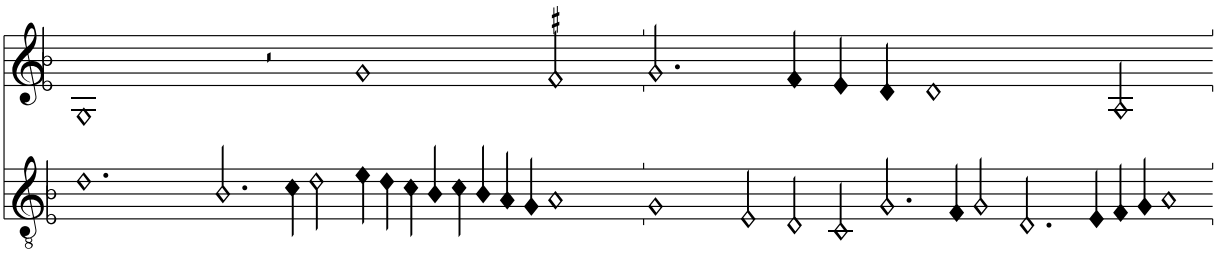
Es handelt sich hier um eines von mehreren Beispielen einer aufgeschriebenen Improvisation über die berühmte Chanson von Dufay. Fallows ist es allerdings nicht aufgefallen, dass die sog. parallele Quelle Canti C nur streckenweise mit unserer Version übereinstimmt. Daher ist auch die Zuschreibung an "Martin Hanart" nicht ganz sicher. In Canti C ist im übrigen besonders interessant, dass zwei verschiedene Improvisationen die letzten Stücke des Druckes vor der abschließenden Chanson "Prenez sur moy" von Ockeghem bilden, das seinerseits die höchste Form der Konstruktion darstellt. Improvisation und höchste intellektuelle Ausarbeitung werden also gekoppelt.

In Bologna fehlt in T. 19 in der Unterstimme eine Gruppe, die logisch sich ergibt und im übrigen so in Canti C zu finden ist. Die zahlreichen Abweichungen von Canti C führen öfter zu noch etwas dissonanteren Passagen, die auch noch virtuoser sind. Canti C ist vermutlich die erste Version, die von einem weiteren Komponisten oder von Hanart selbst noch weiter bearbeitet wurde.

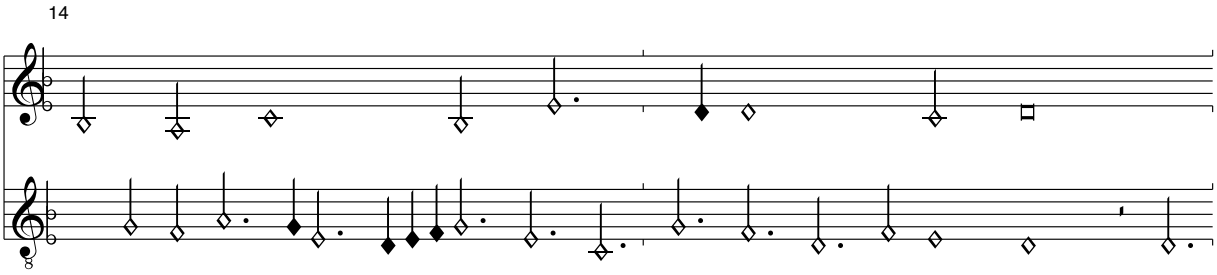
Le serviteur
Perugia 1013



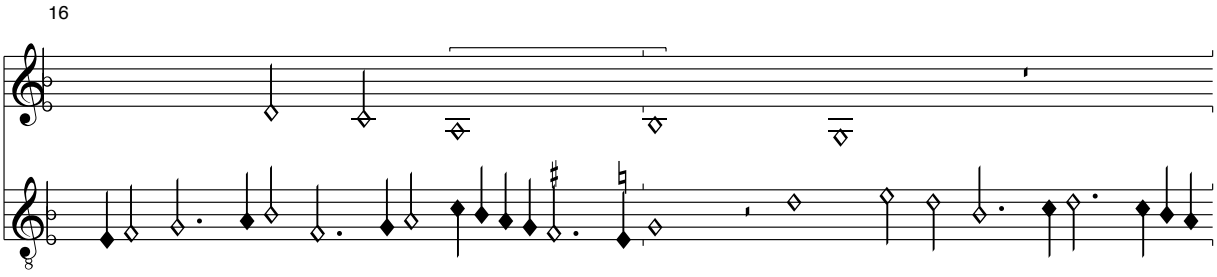
12



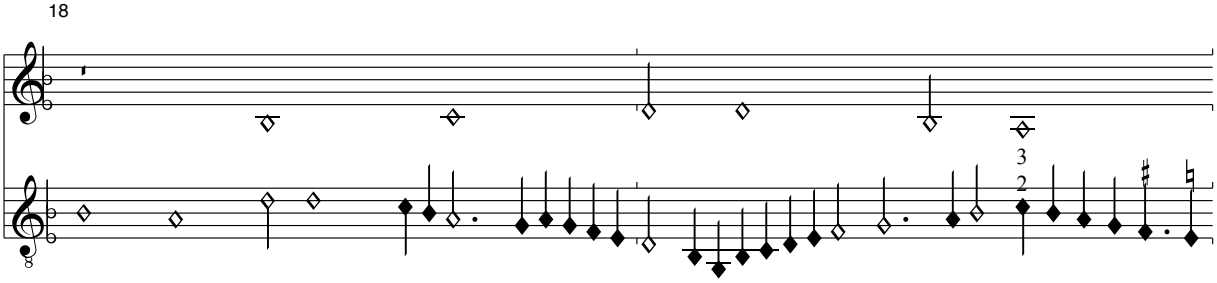
14



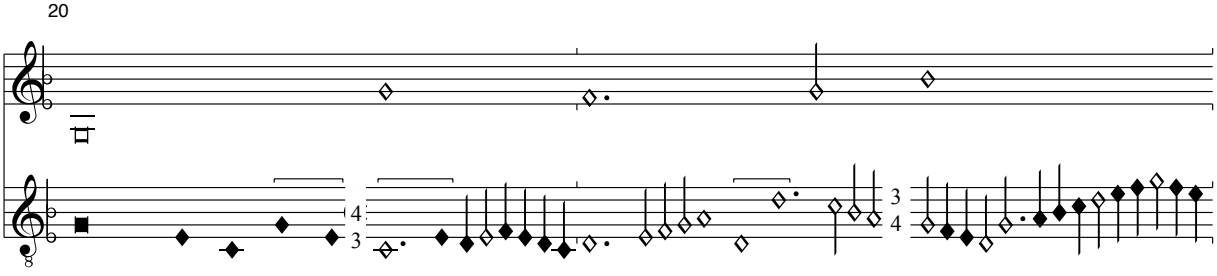
16

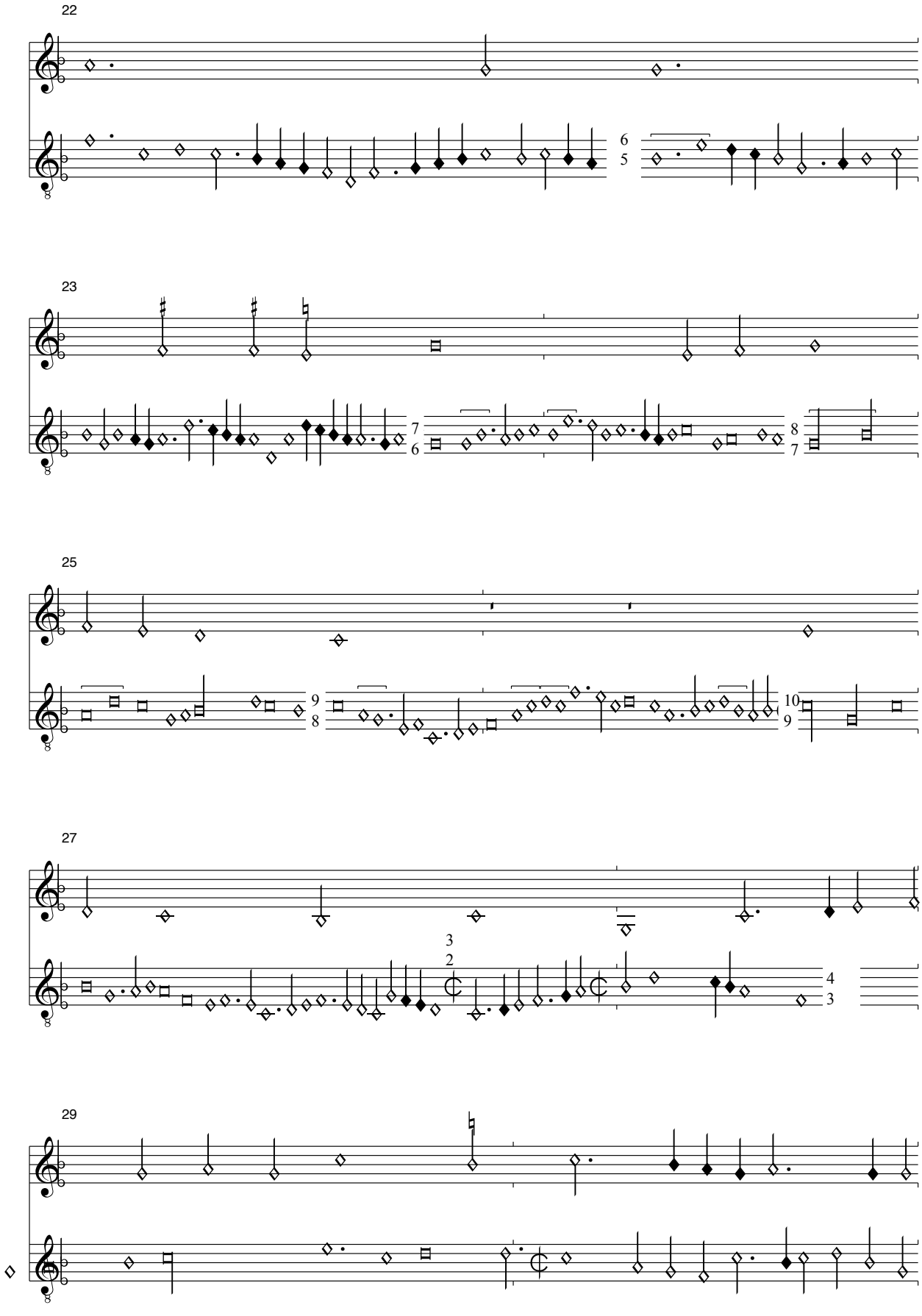


18

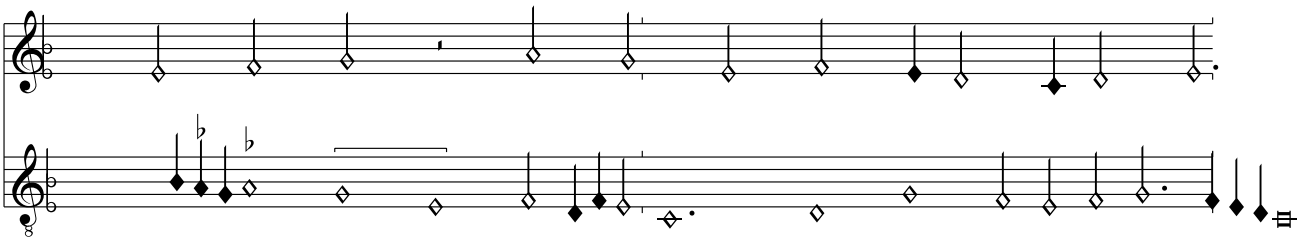


20

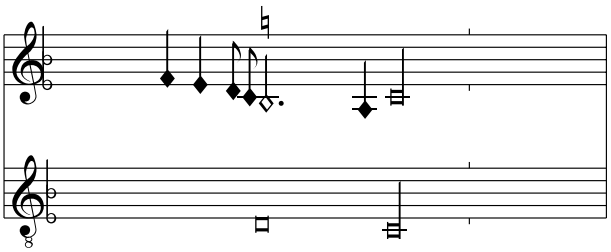



22
6
5
23
7
6
8
7
25
9
8
10
9
27
3
2
4
3
29

31

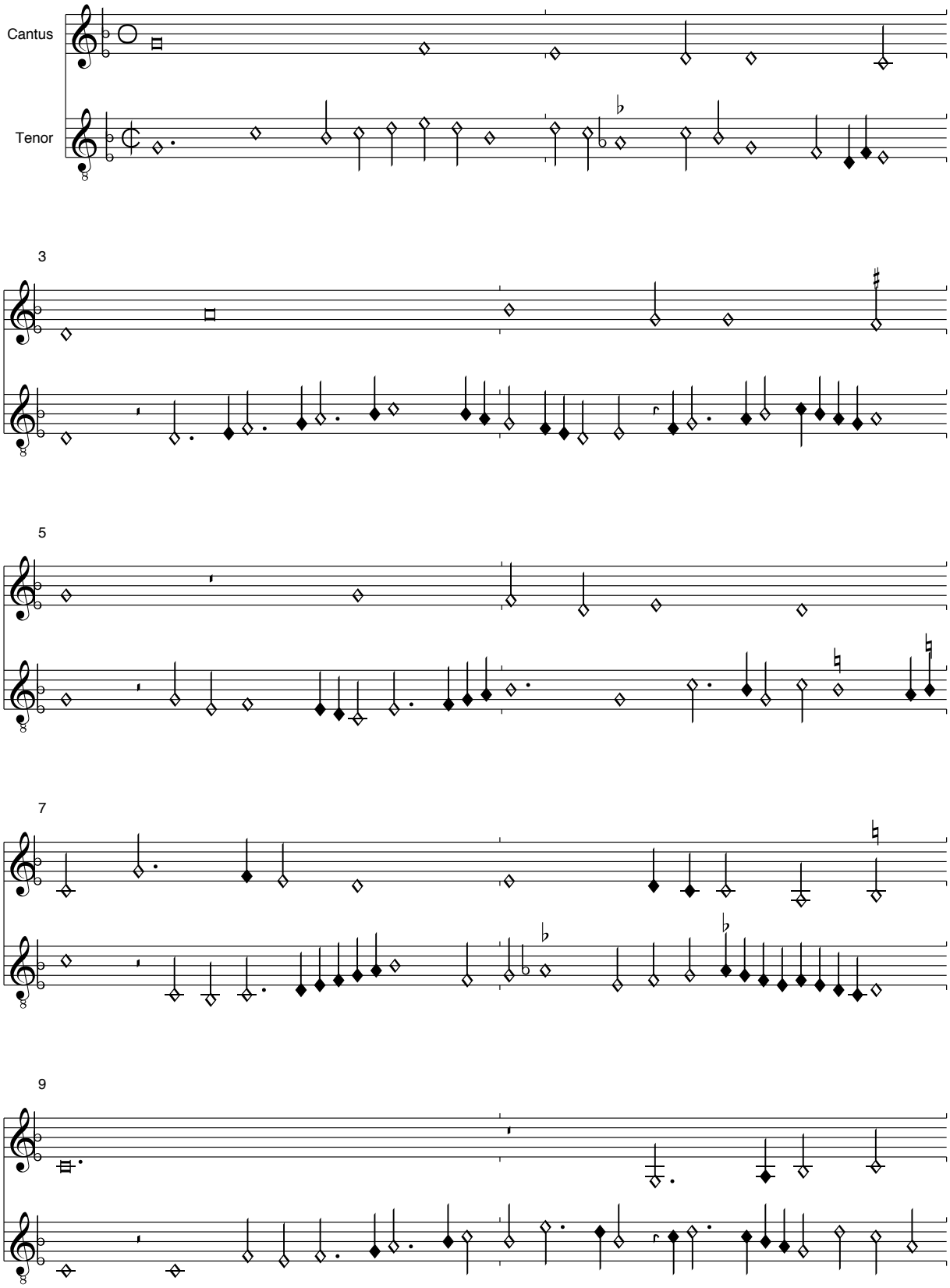


33

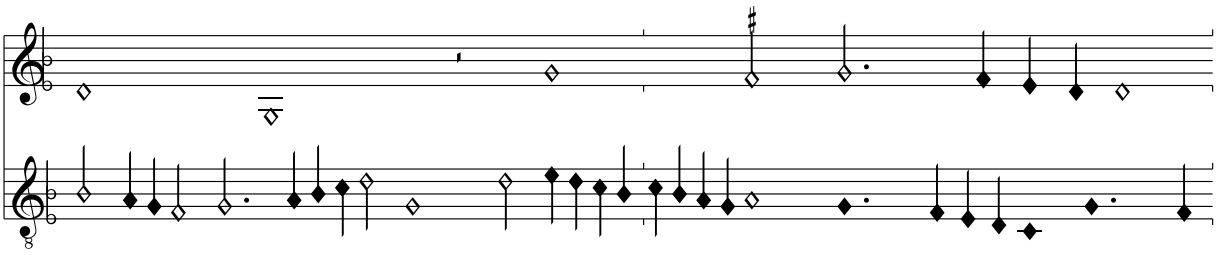


Jo. Tadinghen: Le serviteur

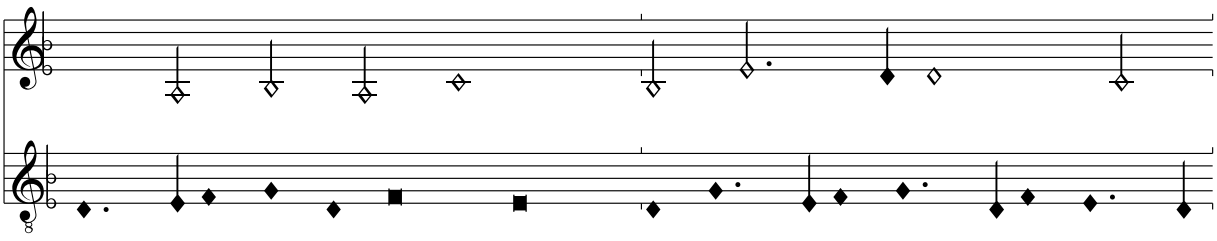
Petrucci Canti C, 165v-166r



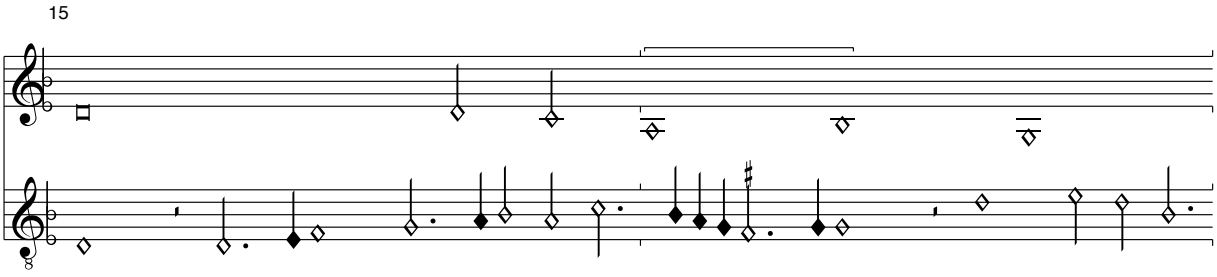
11



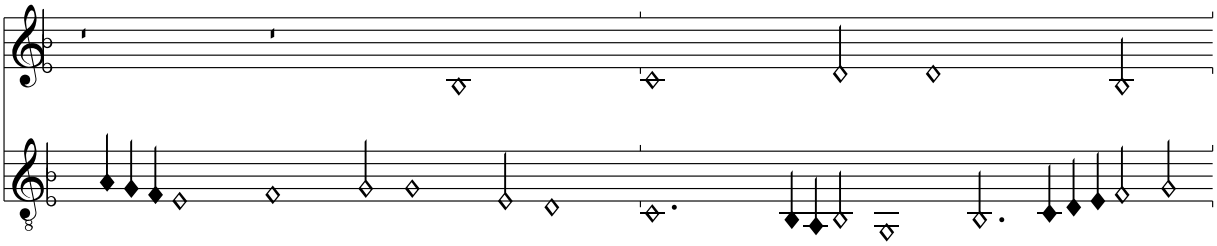
13



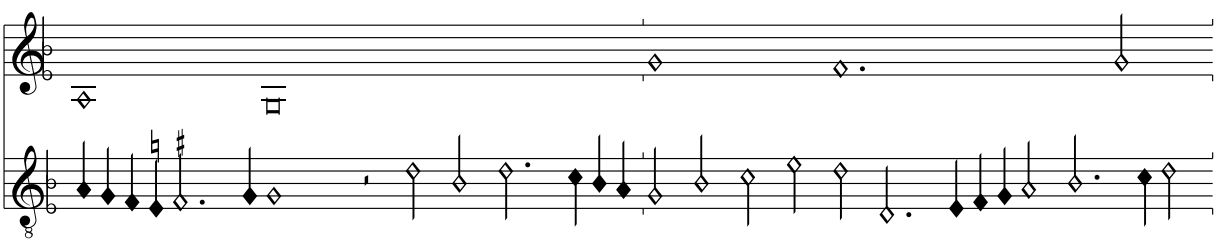
15



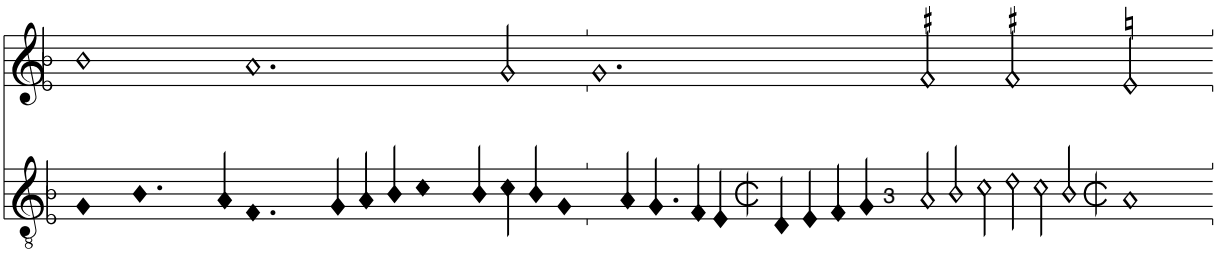
17



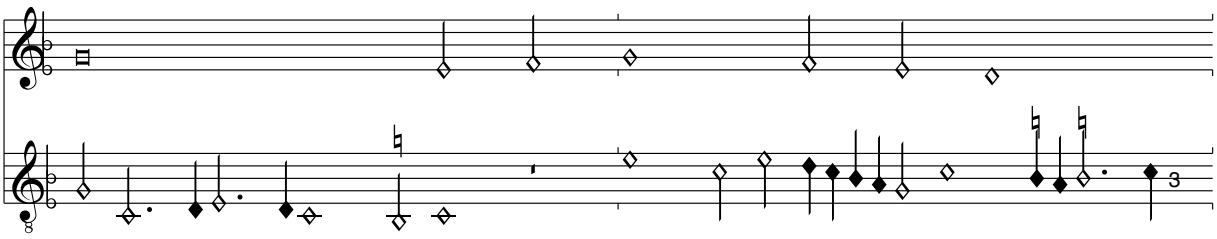
19



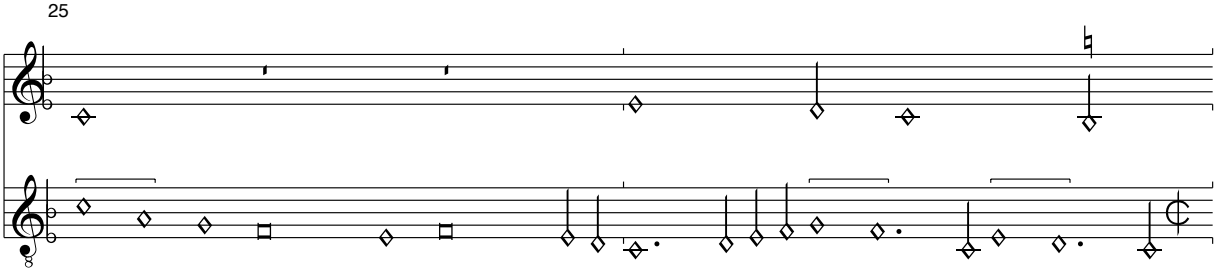
21



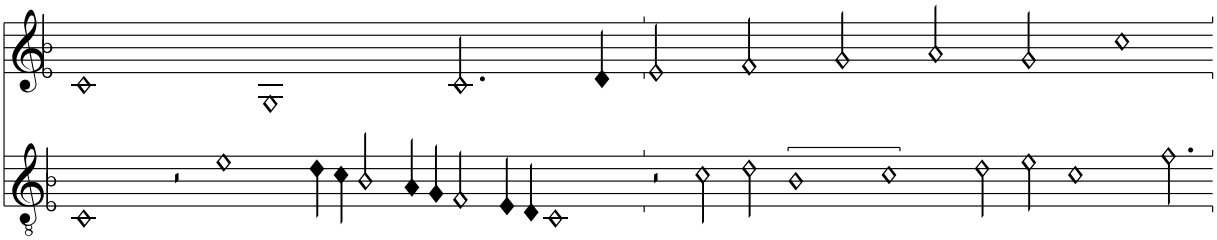
23



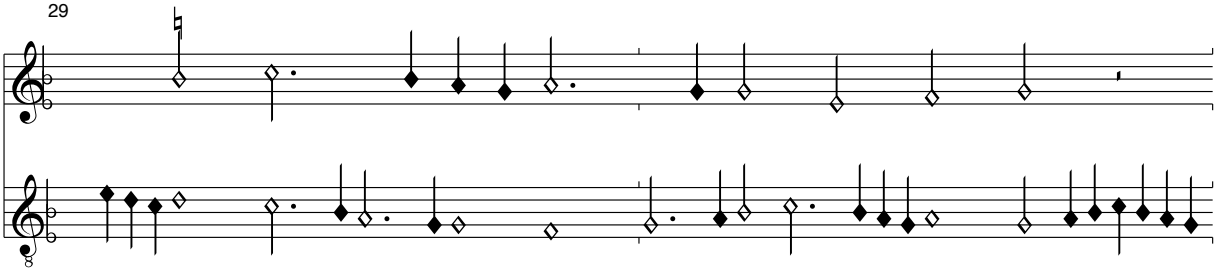
25



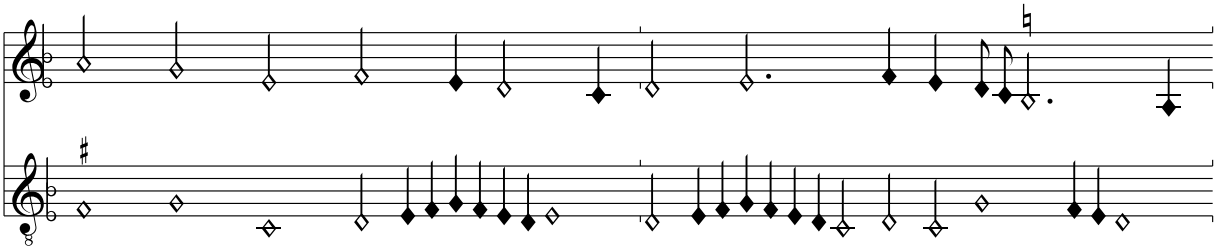
27



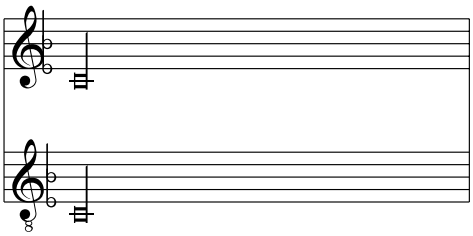
29



31

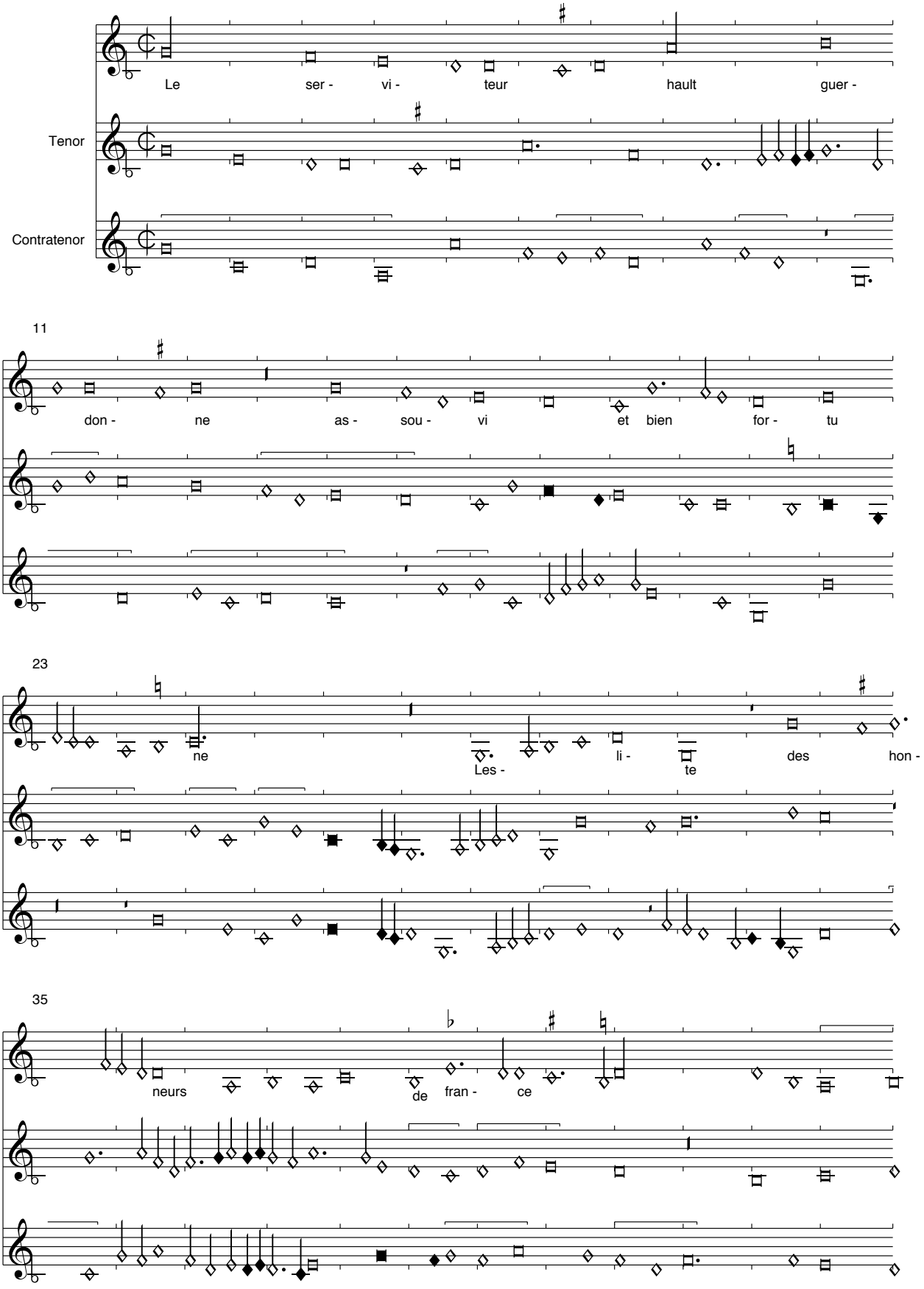


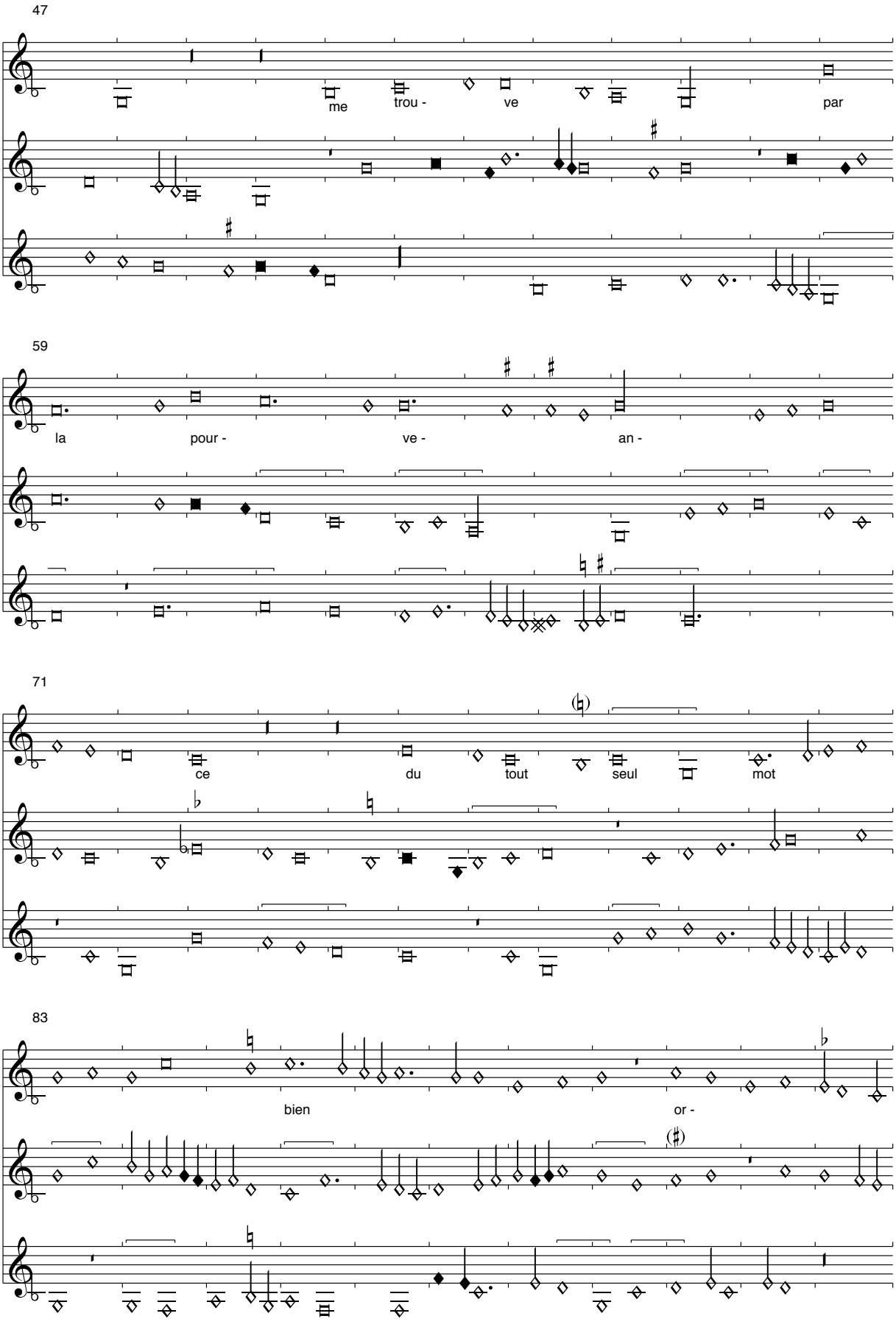
33

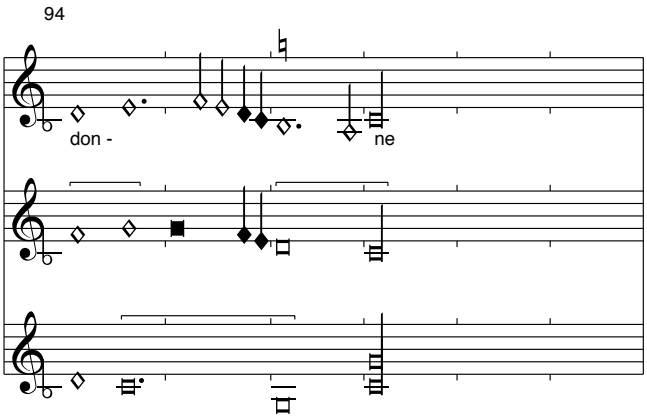


Jo. Puillois: Le serviteur hault guerdonne

Escorial B, f. 77v-78r




47
me trou - ve par
59
la pour - ve - an -
71
ce du tout seul mot
83
bien or -



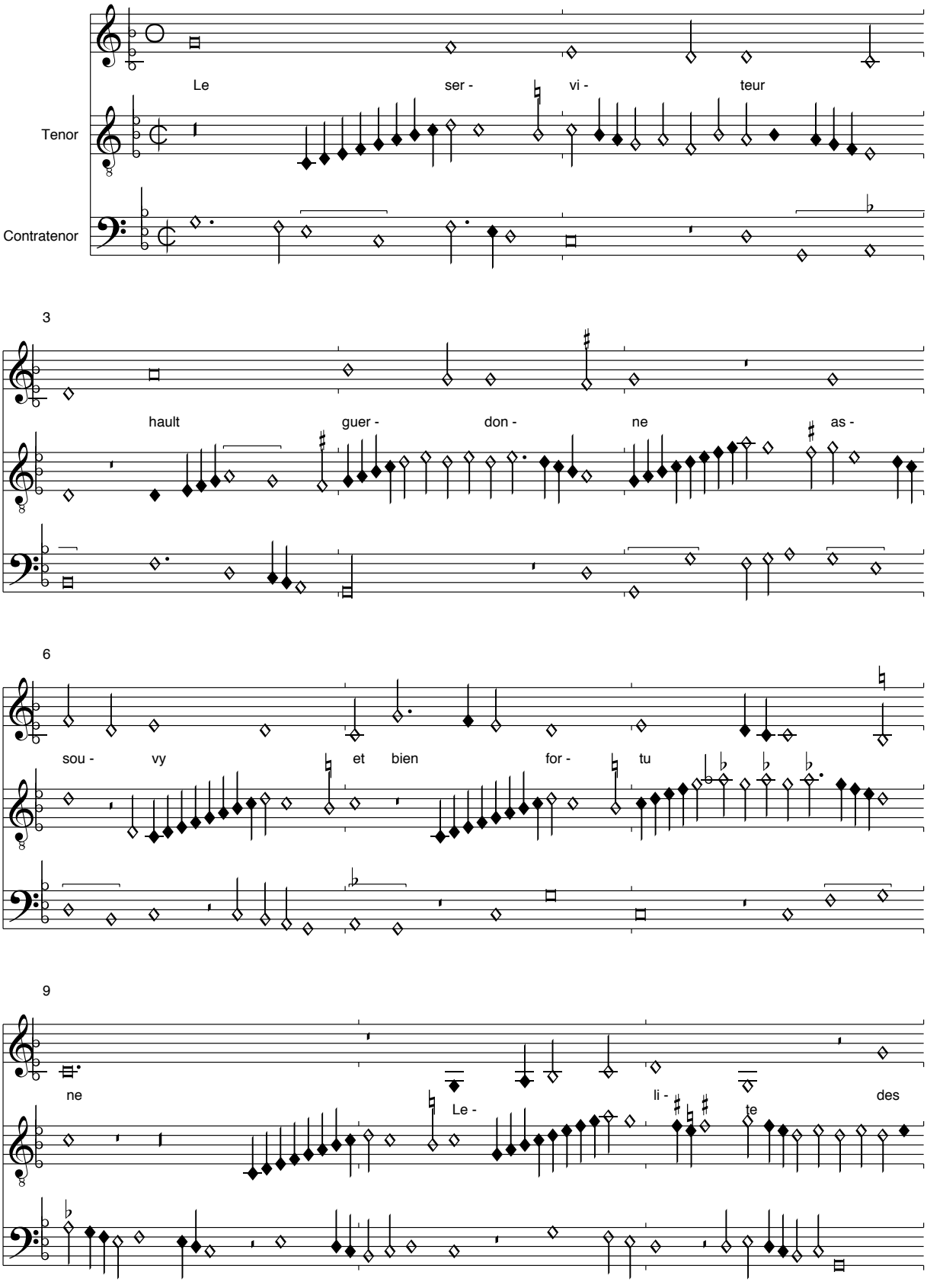
In der Quelle sind nur Tenor und Contratenor wiedergegeben. Der Cantus der vorangehenden Chanson von Dufay passt, wenn man seine Werte verdoppelt. Dies ist allerdings nirgends so angegeben! Interessanter Weise haben die Unterstimmen kein eb, wodurch sich die Harmonik verändert und auch im Cantus die entsprechenden eb fortgelassen werden müssen.

Le serviteur (hault guerdonne)

Florenz 229, f. 278v-279r

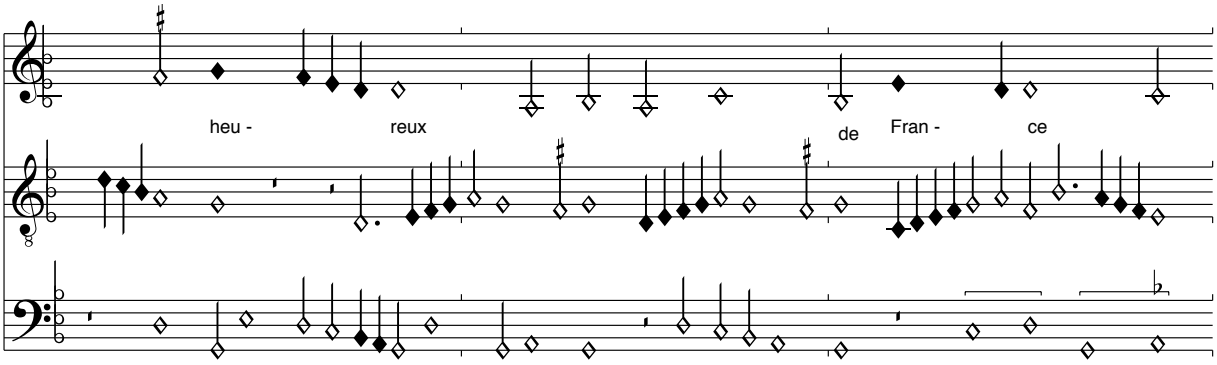
Edited by Clemens Goldberg

Henricus Ycac

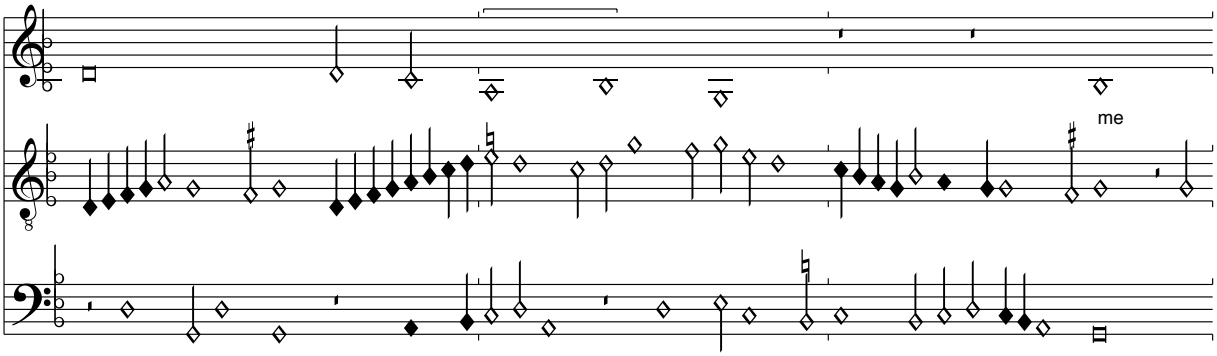


PDF generated automatically from CMME music data (www.cmme.org)

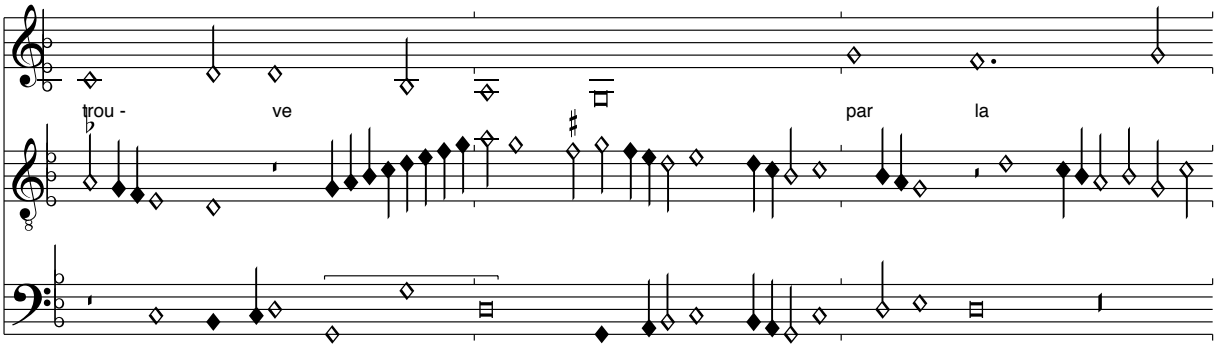
12



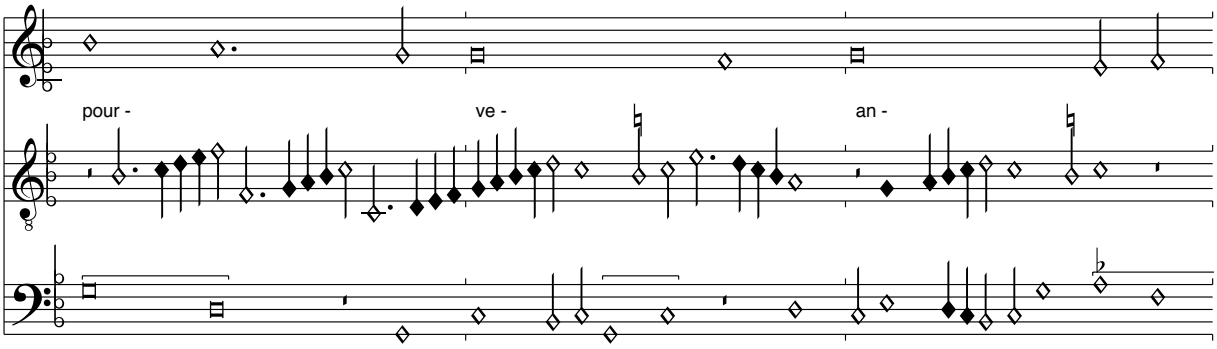
15

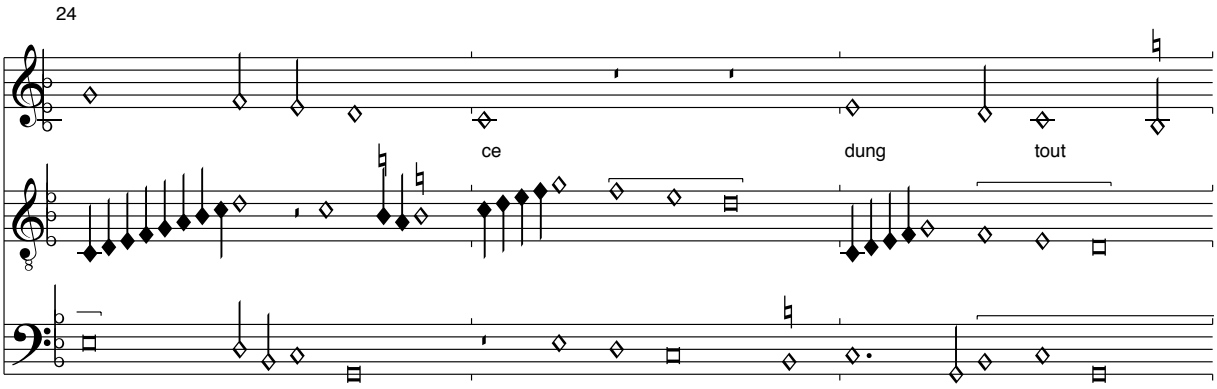


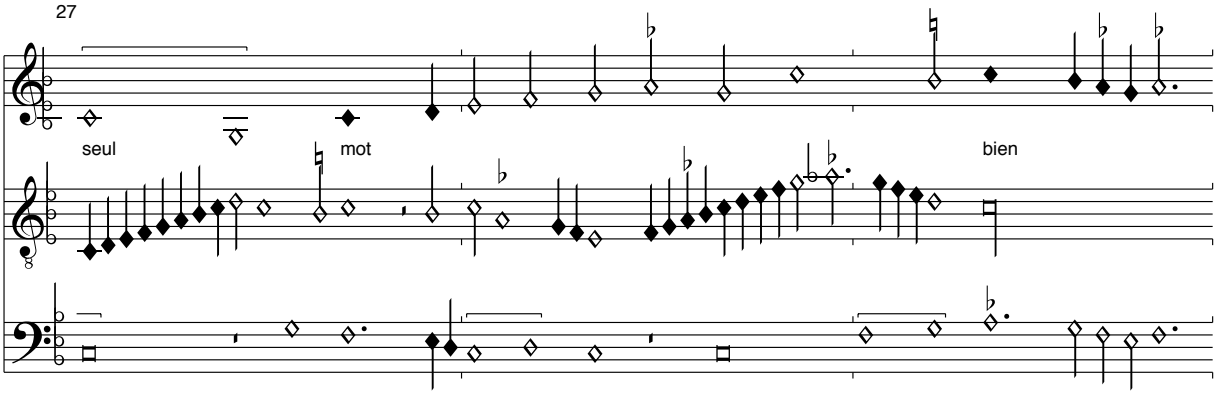
18

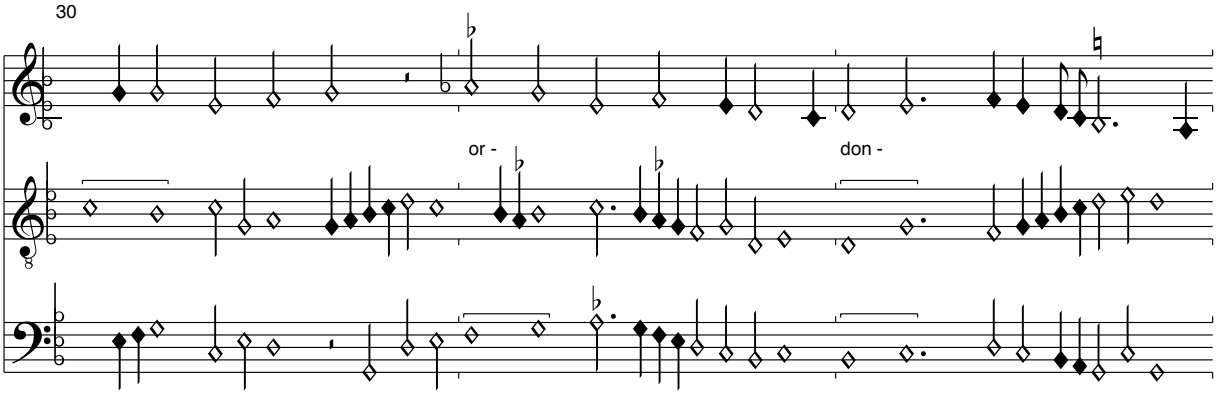


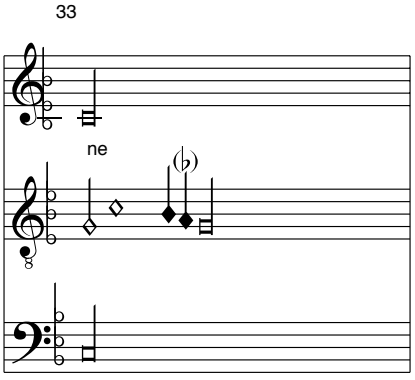
21











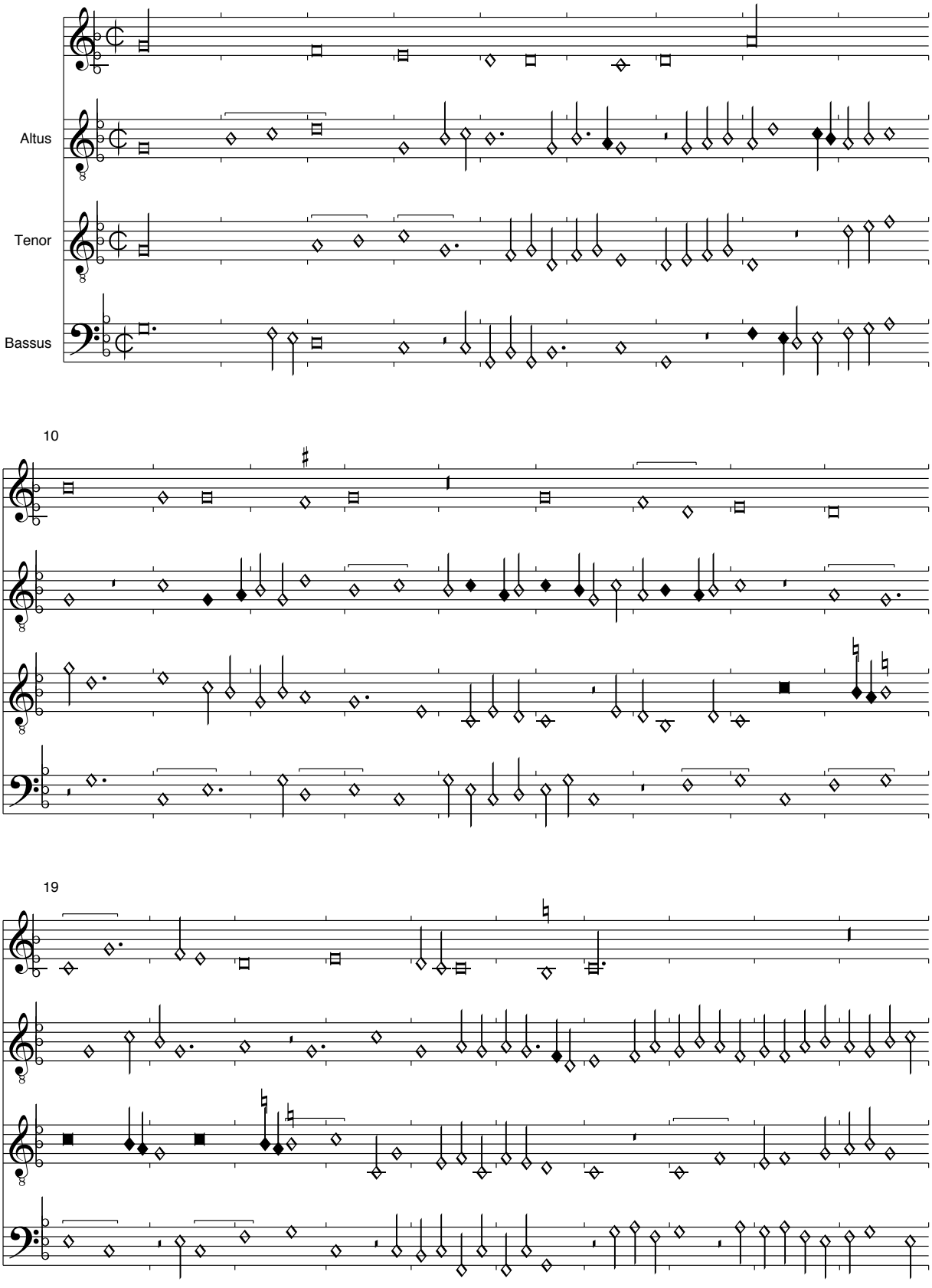
Der Superius ist die originale Stimme der Chanson von Dufay (?).Sein Text wird aus Dijon übernommen. Er dient mehr der Orientierung als einer realen Aufführungssituation mit einer kompletten Aufführung des gesamten Rondeautextes.

Im Superius wurde T. 22 die Unterterzkadenzformel bereinigt, um harsche Dissonanzen zu beseitigen.

Le serviteur hault guerdonne

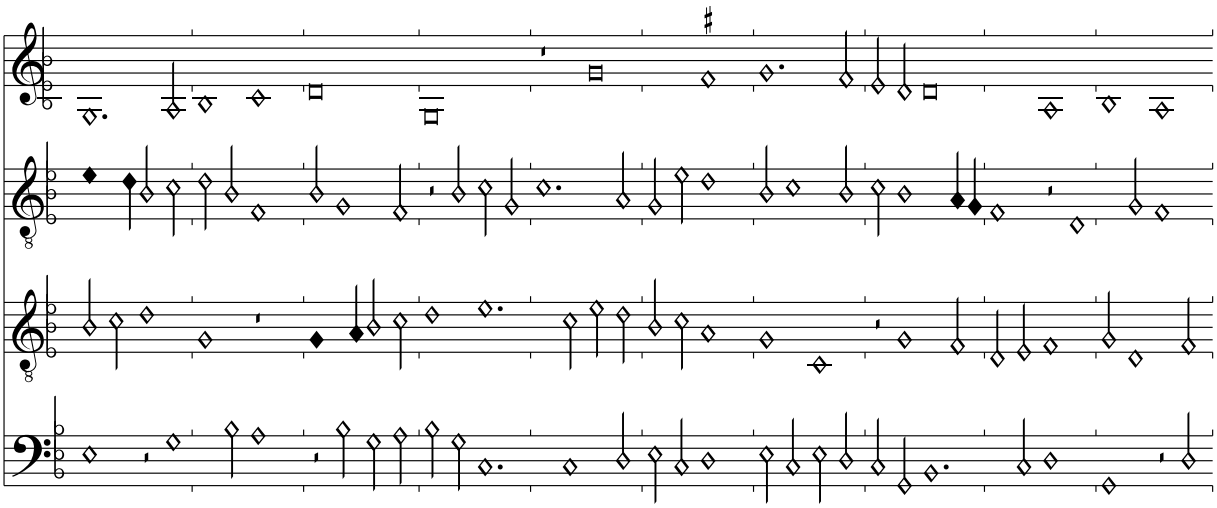
Florenz 229, f. 279v-280r

Edited by Clemens Goldberg

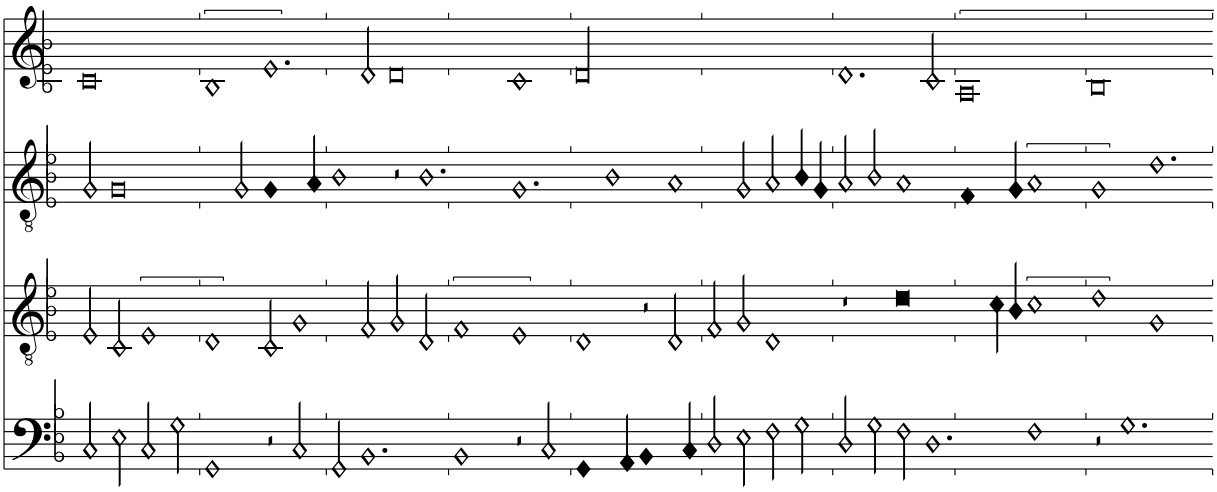


PDF generated automatically from CMME music data (www.cmme.org)

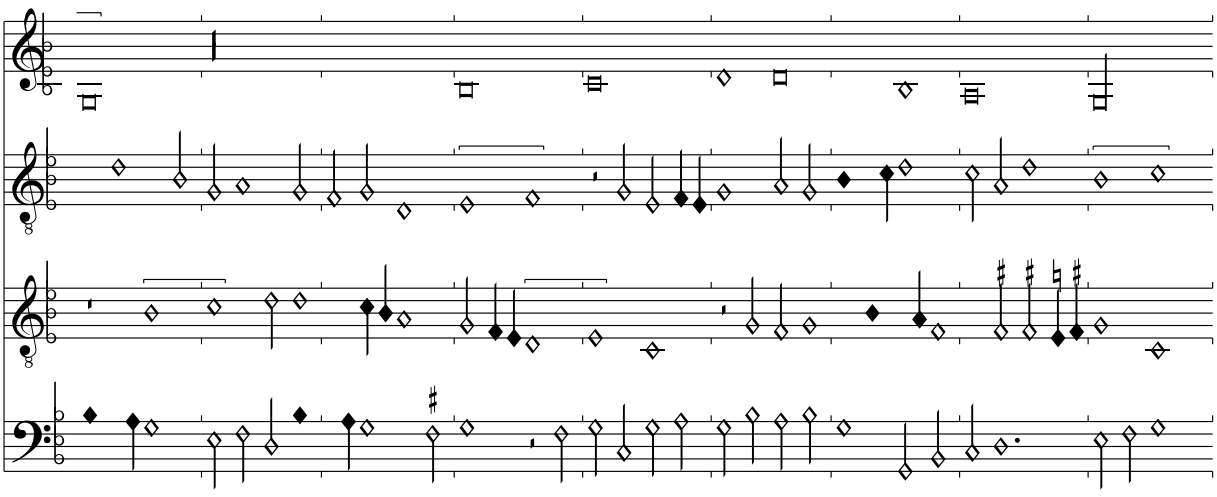
29



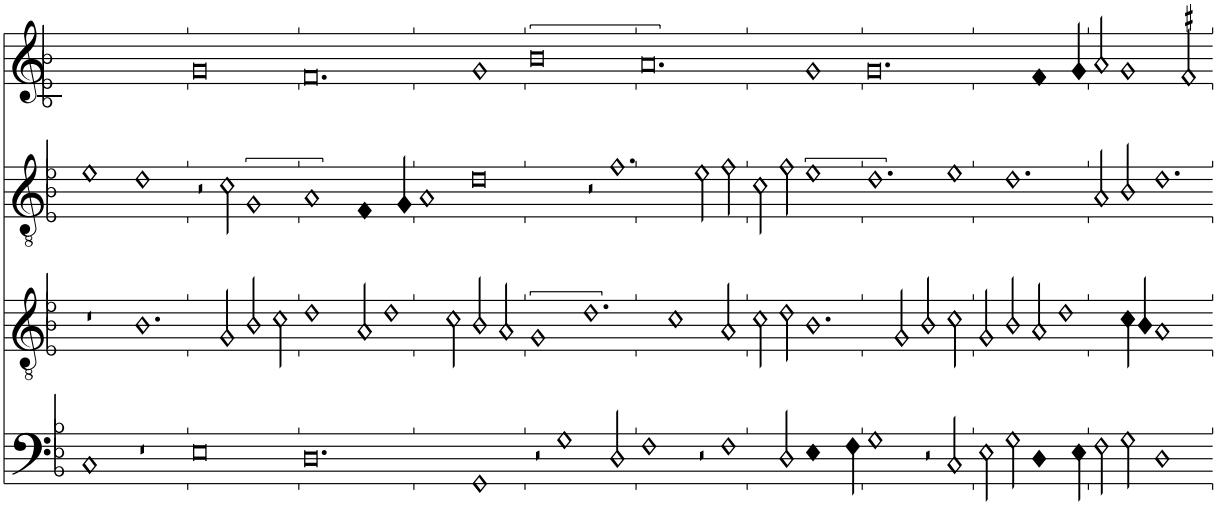
39



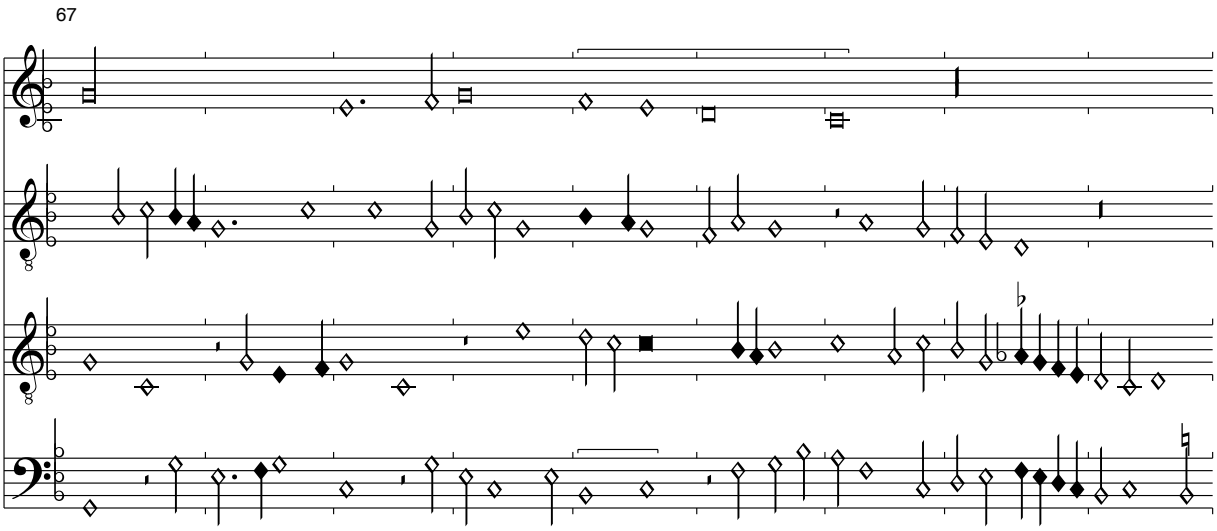
48



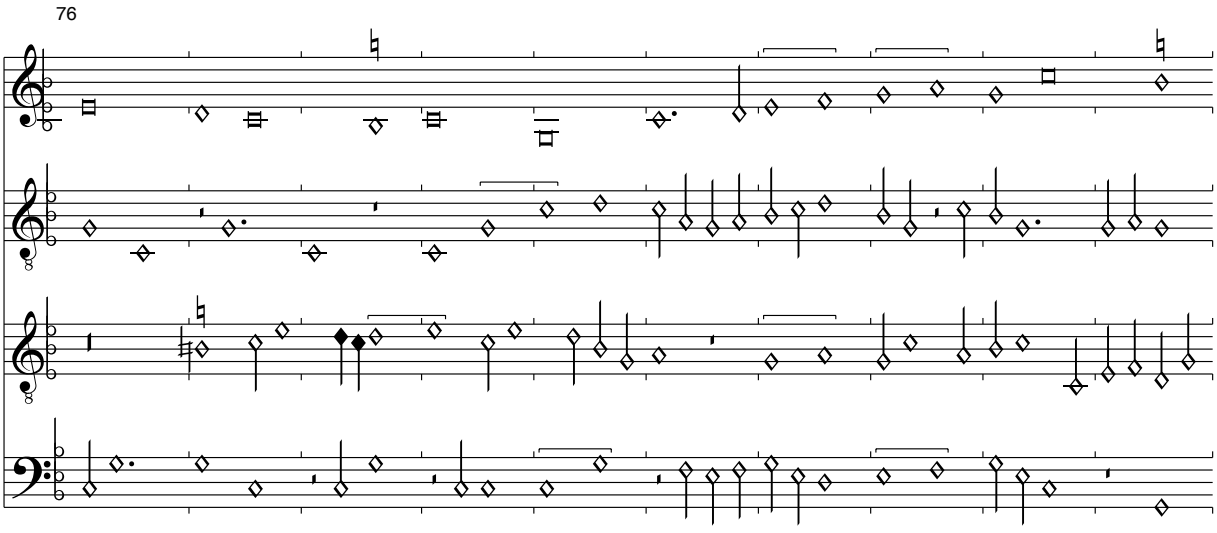
57

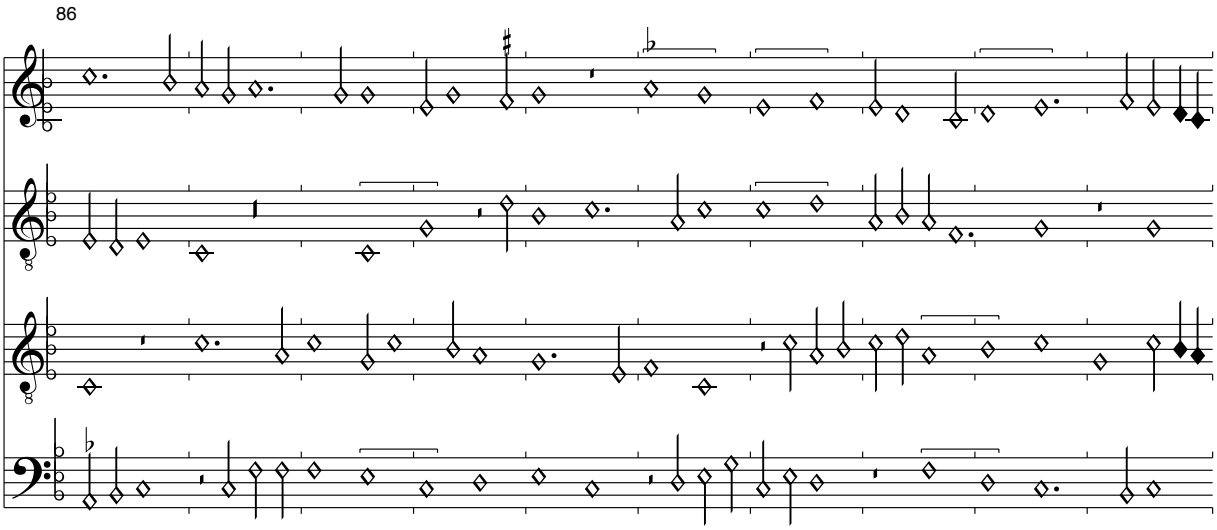


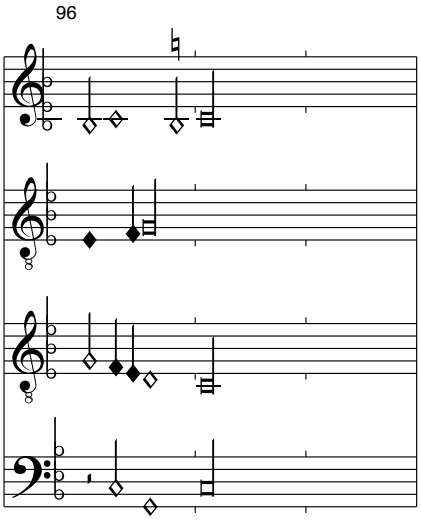
67



76





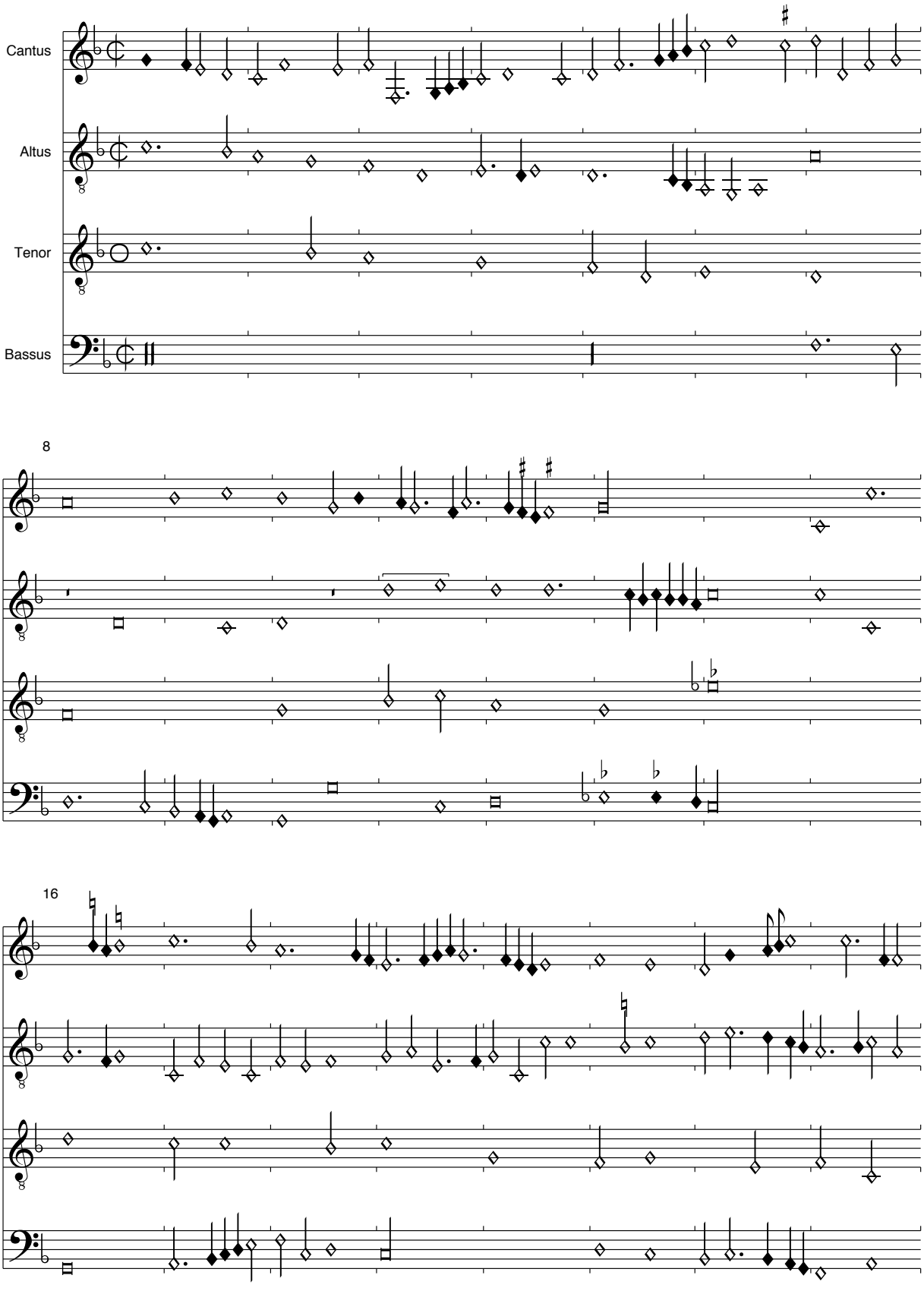


Im Tenor T. 9,3-10,1 wurden die Notenwerte ausgewechselt; in T. 11,3 wurde M-d' zu M-c' emendiert. Im Bassus T. 87,4 wurde M-g zu M-f emendiert.

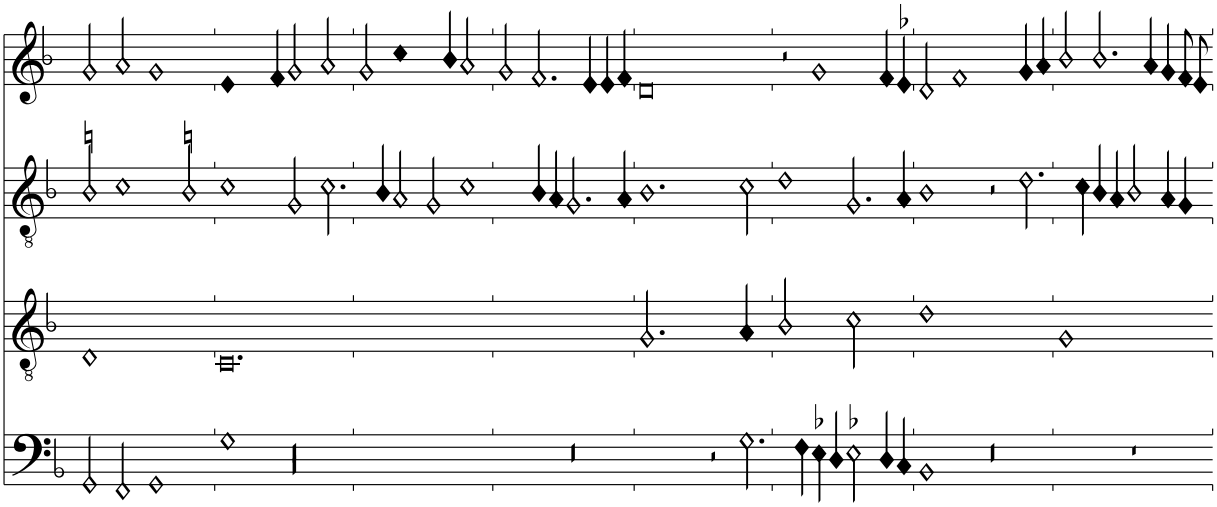
Obwohl der Text des Superius in der Quelle in korrumpierter Form unterlegt wurde, halte ich eine entsprechend Ausführung mit Gesang für unwahrscheinlich. Der Text kann der vorangehenden Version entnommen werden.

(Agricola?): Le Serviteur

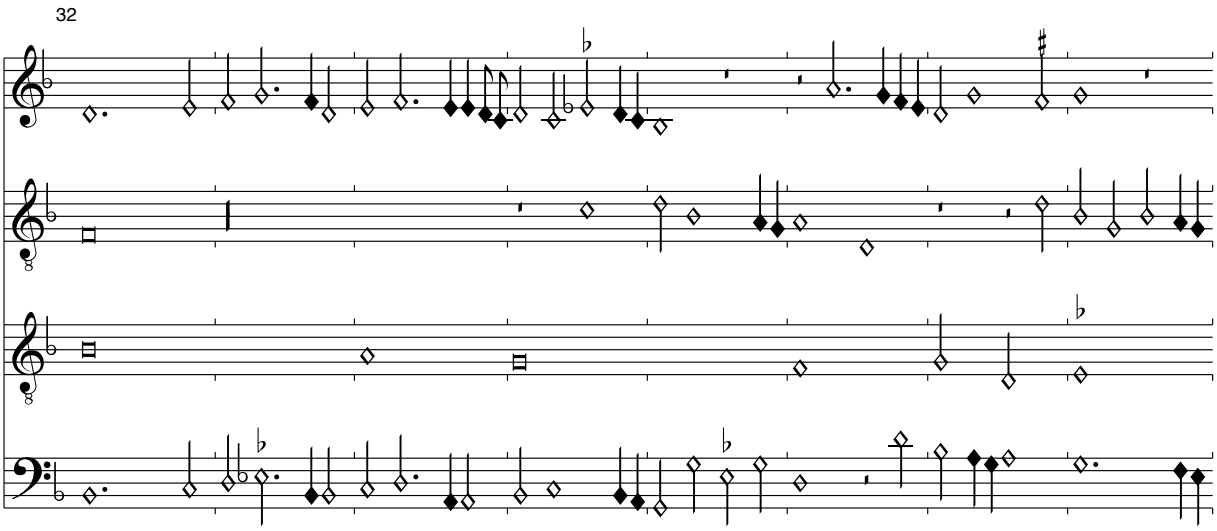
Augsburg f. 55v-57r



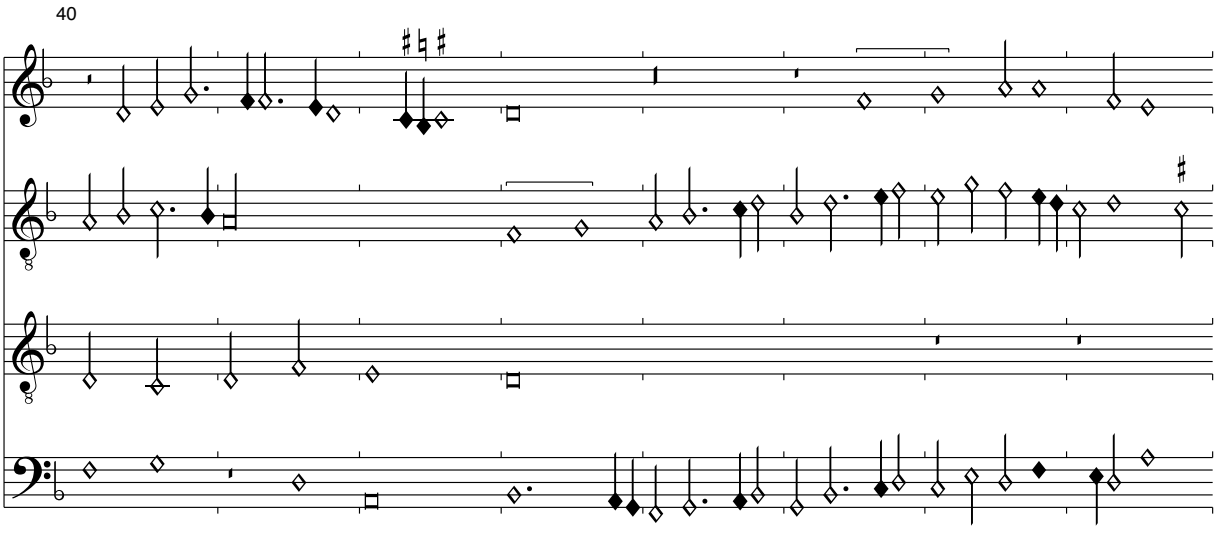
24



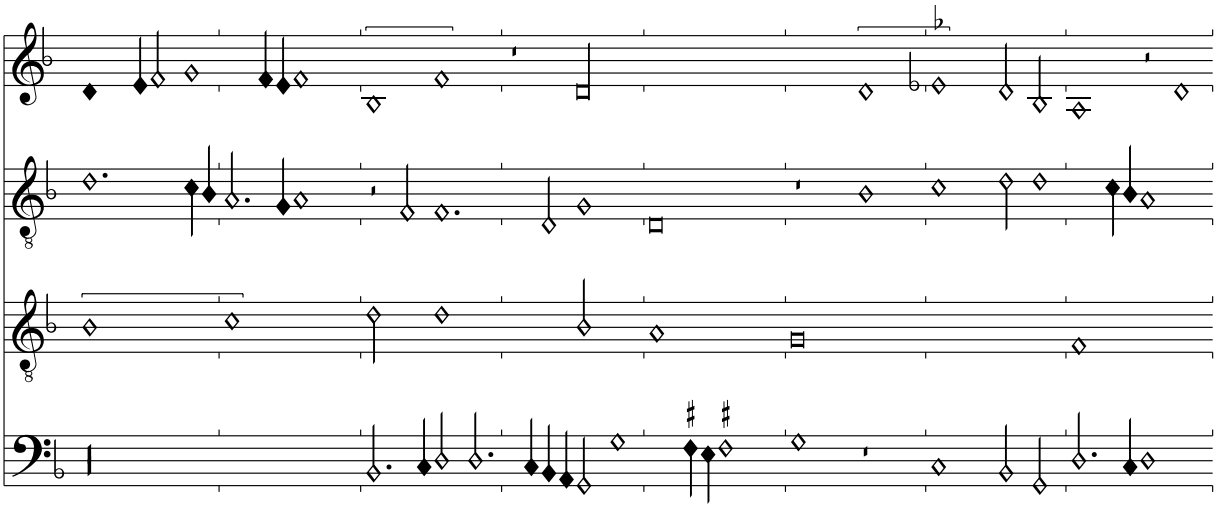
32



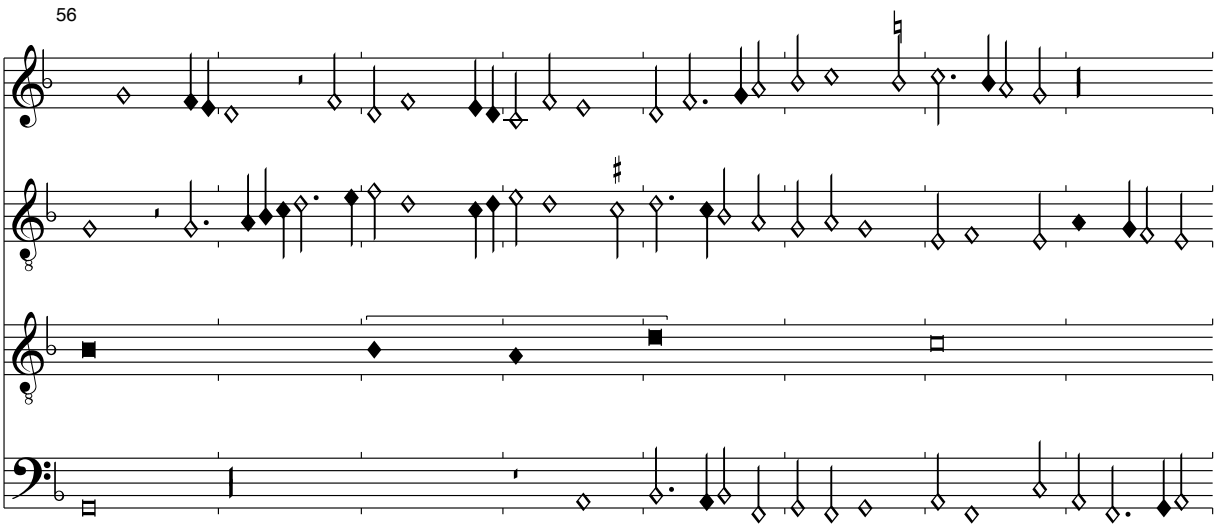
40



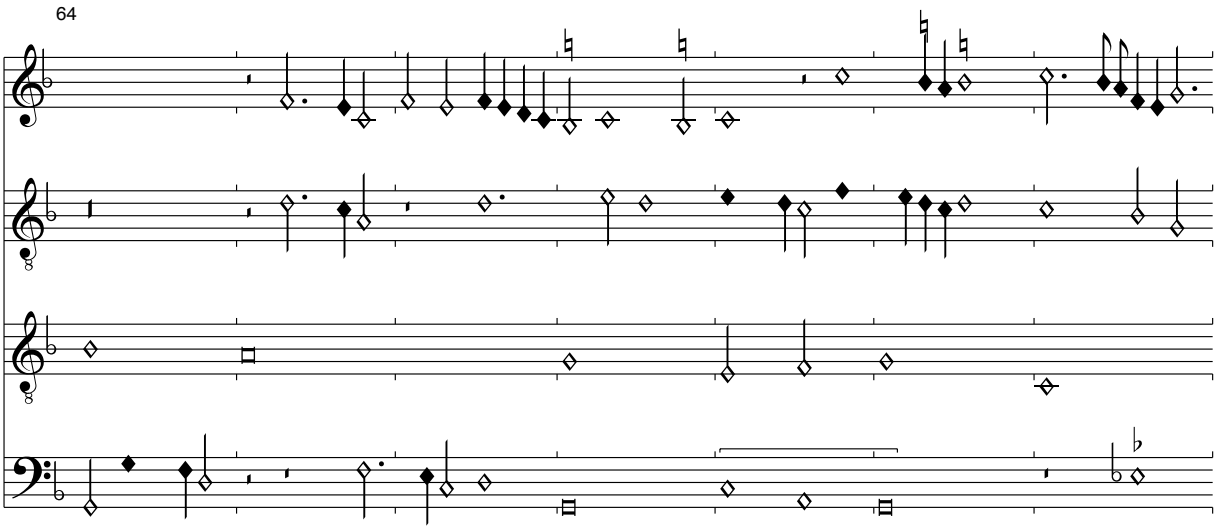
48



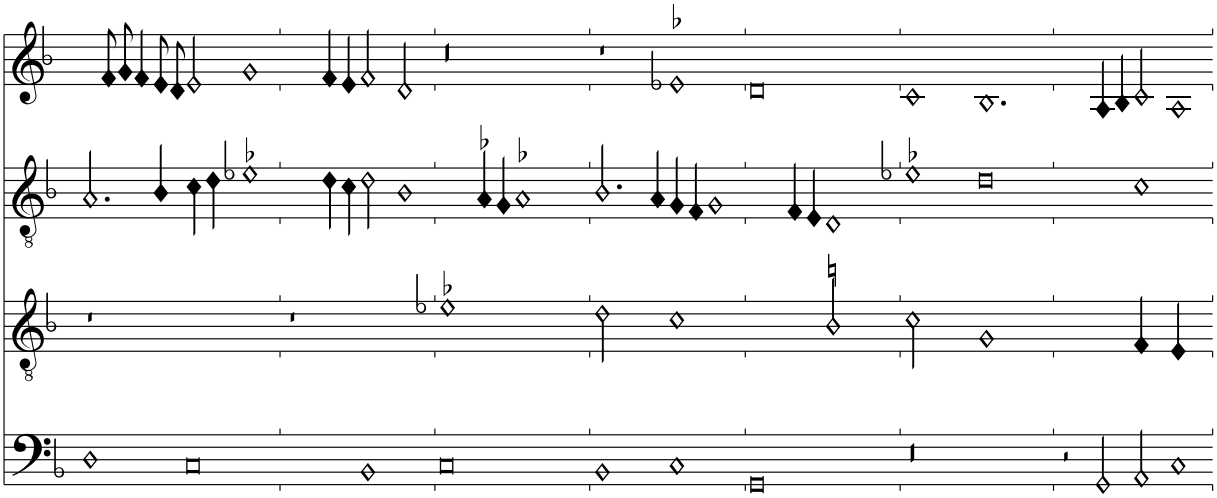
56



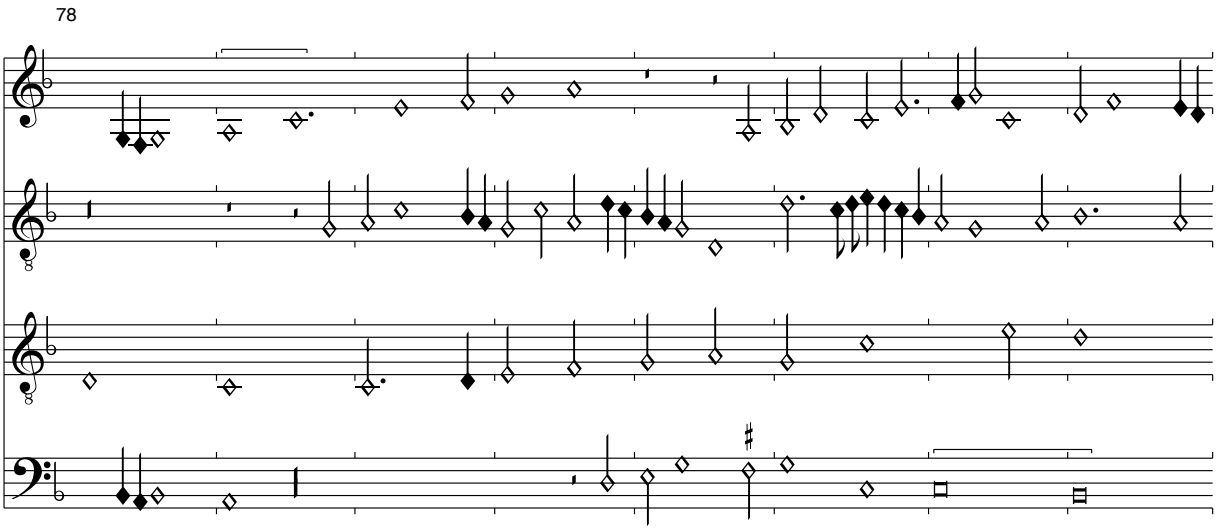
64



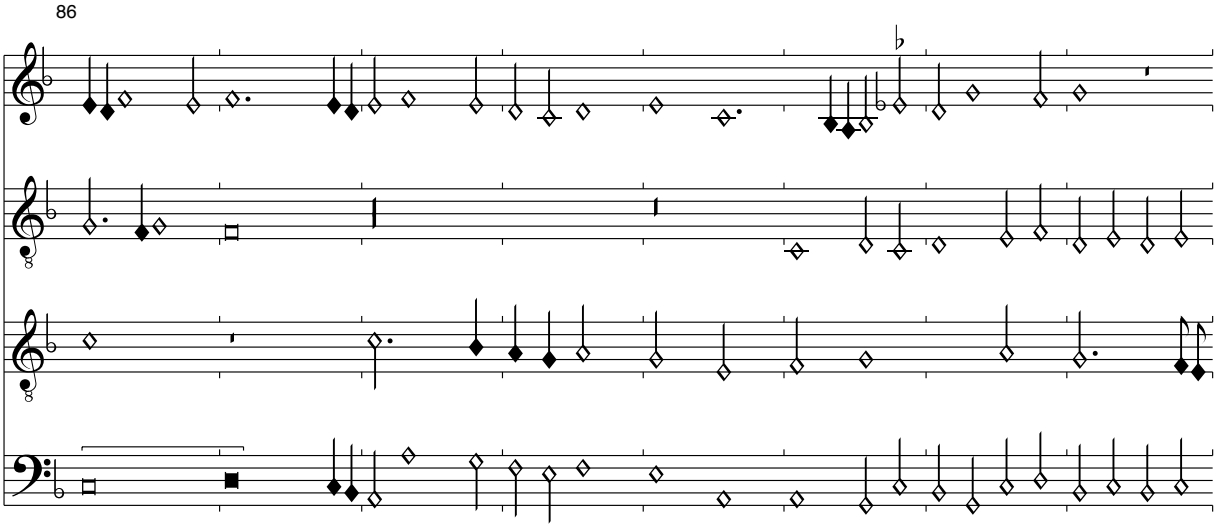
71



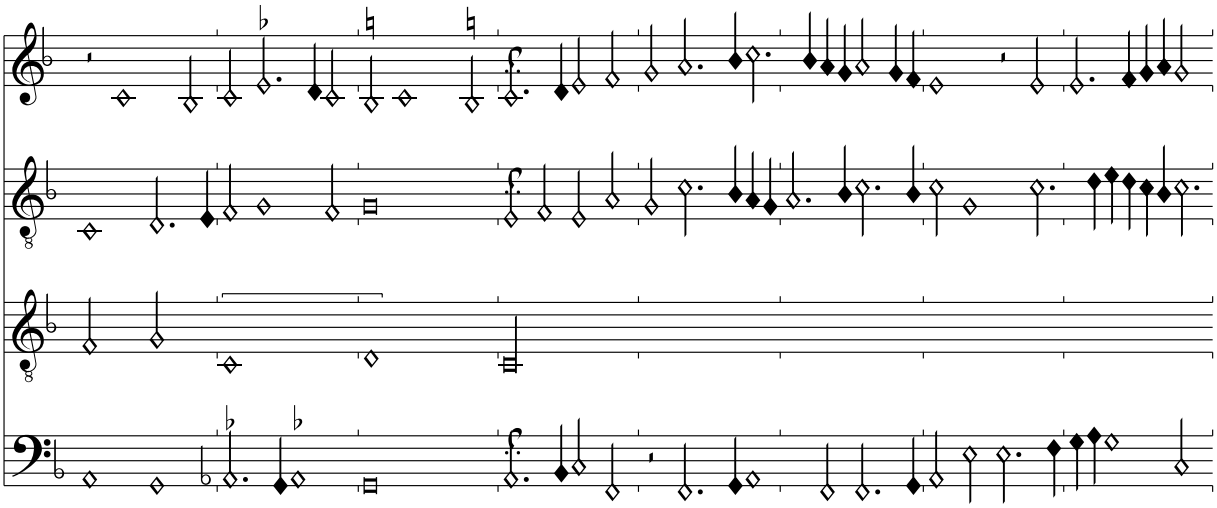
78



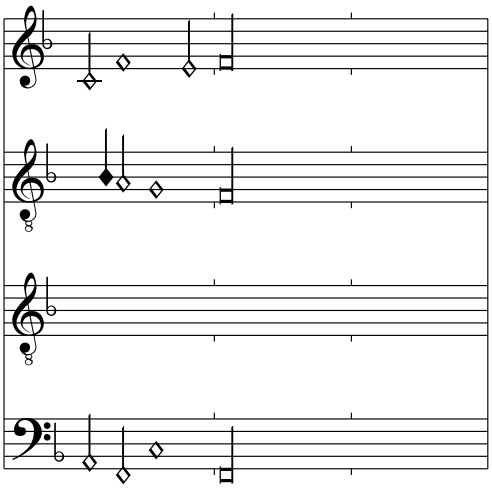
86



94

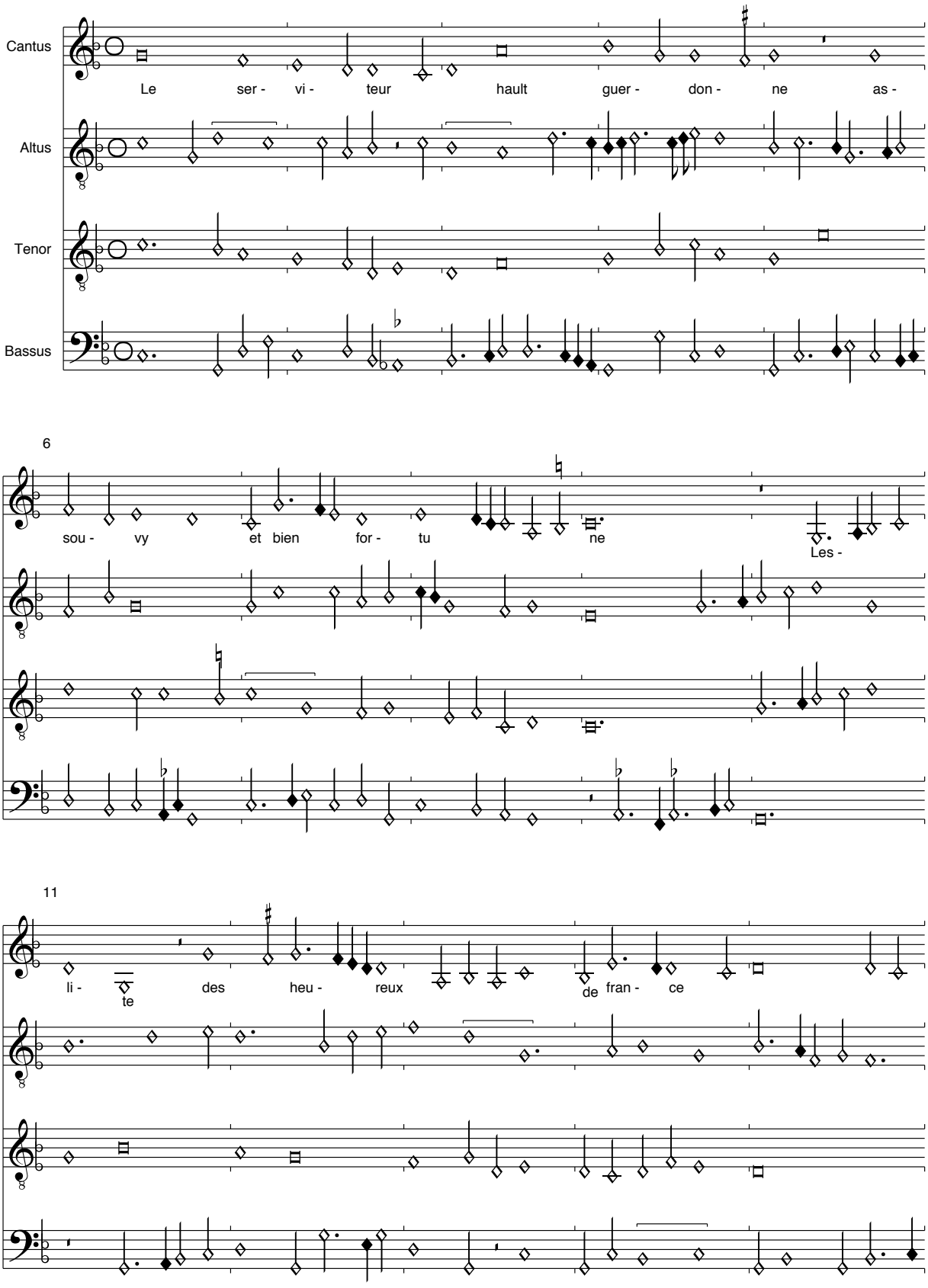


102



Busnois?: Le serviteur hault guerdonne

Petrucci Odhecaton, f. 37v-38r



16

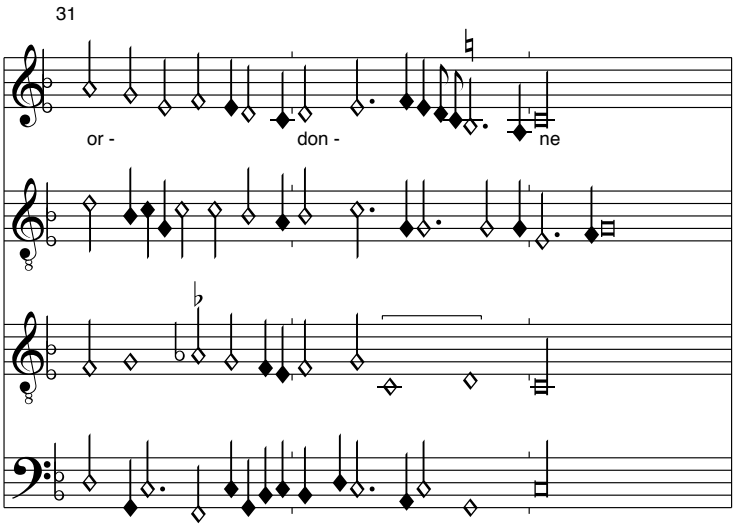
me treu - ve par la

21

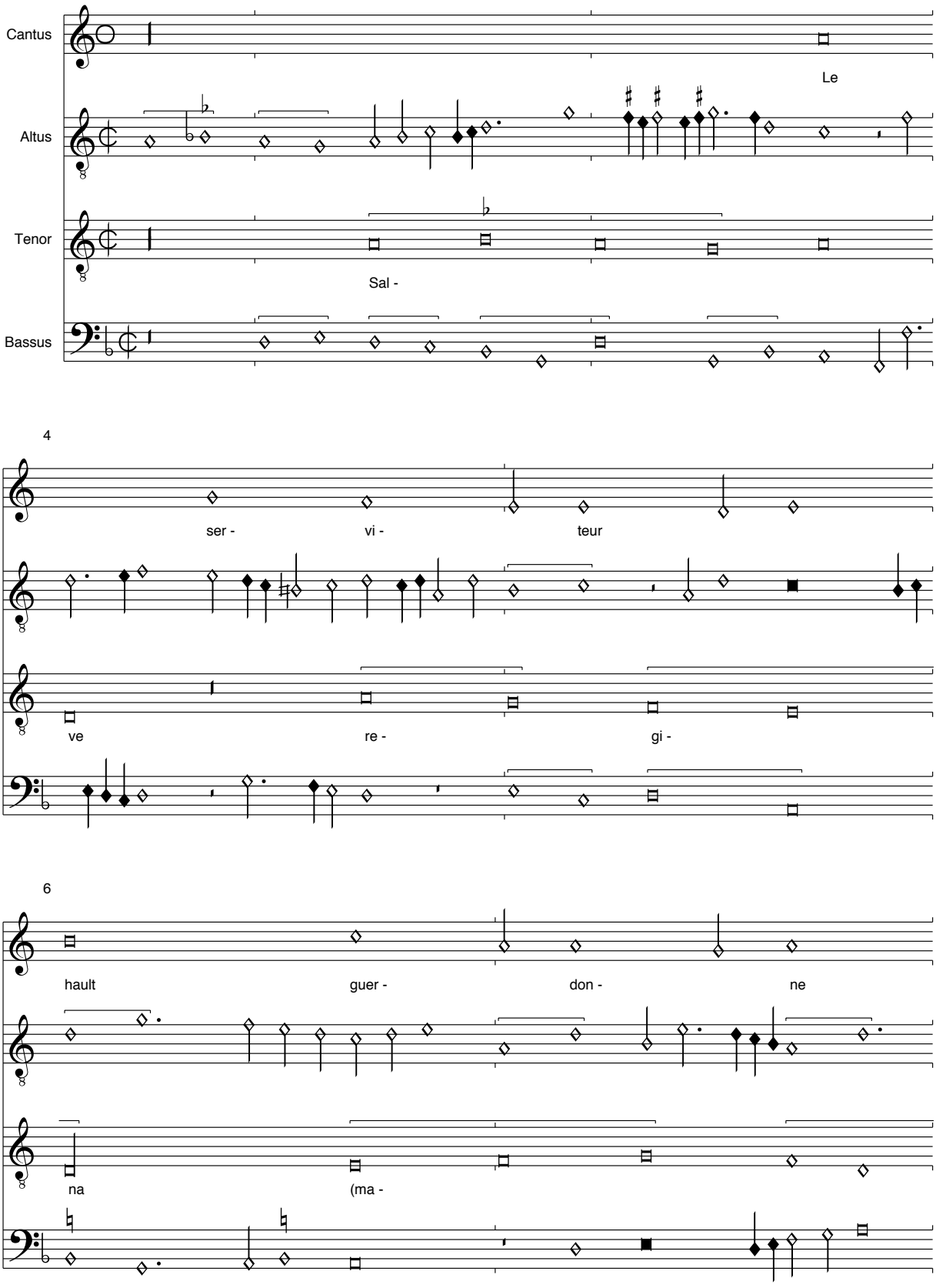
pour - voi - an - ce

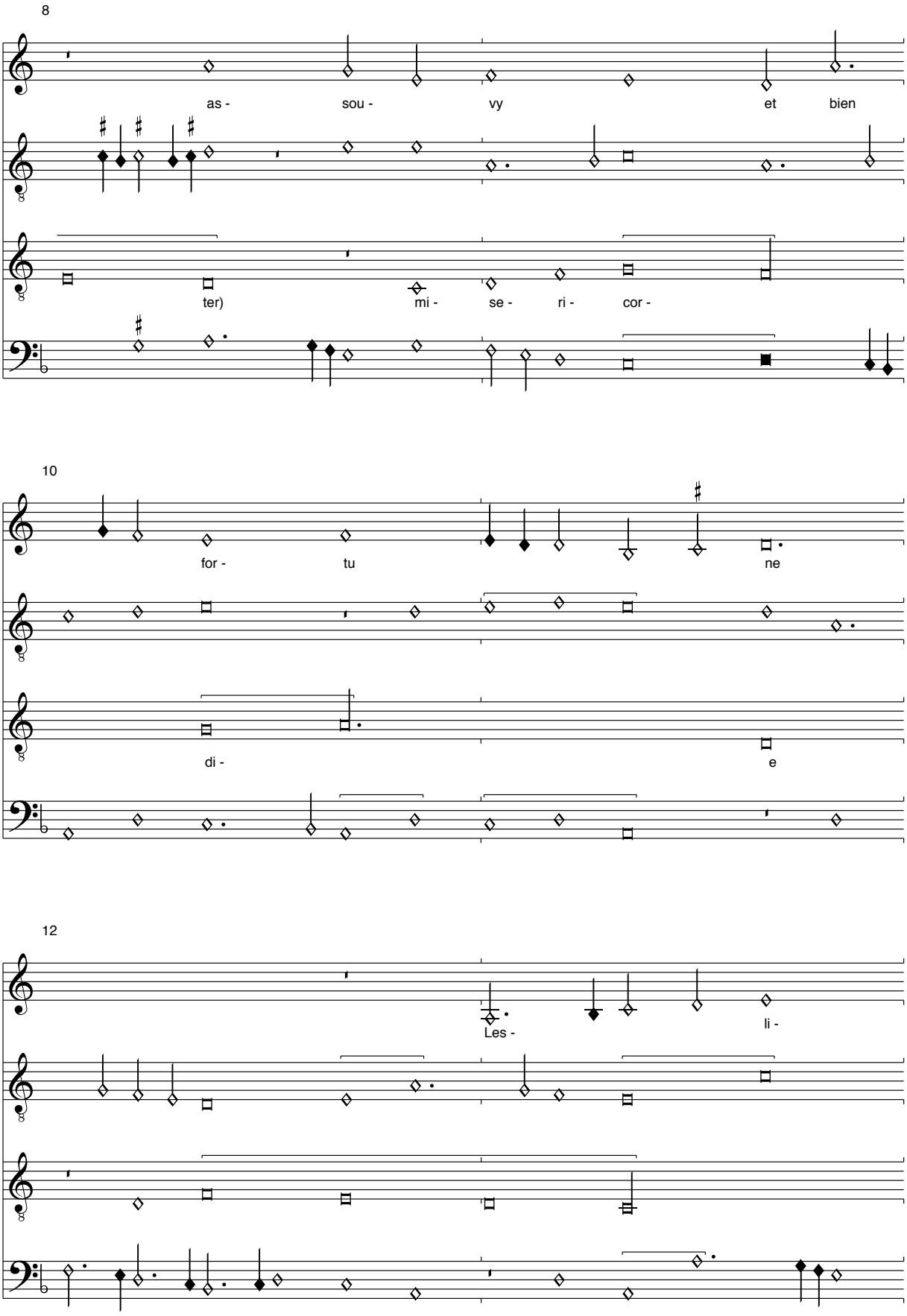
26

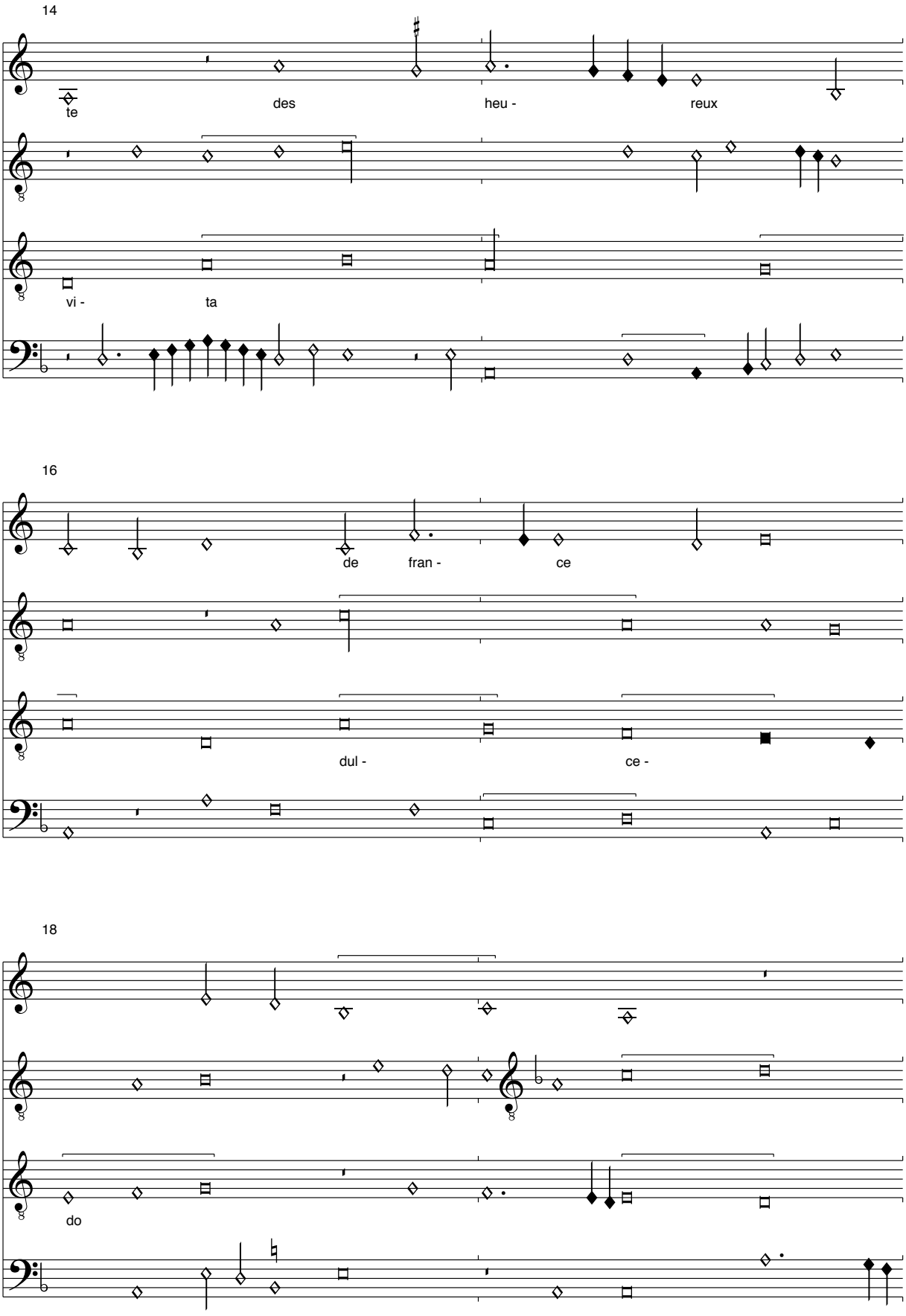
dung tout seul mot bien

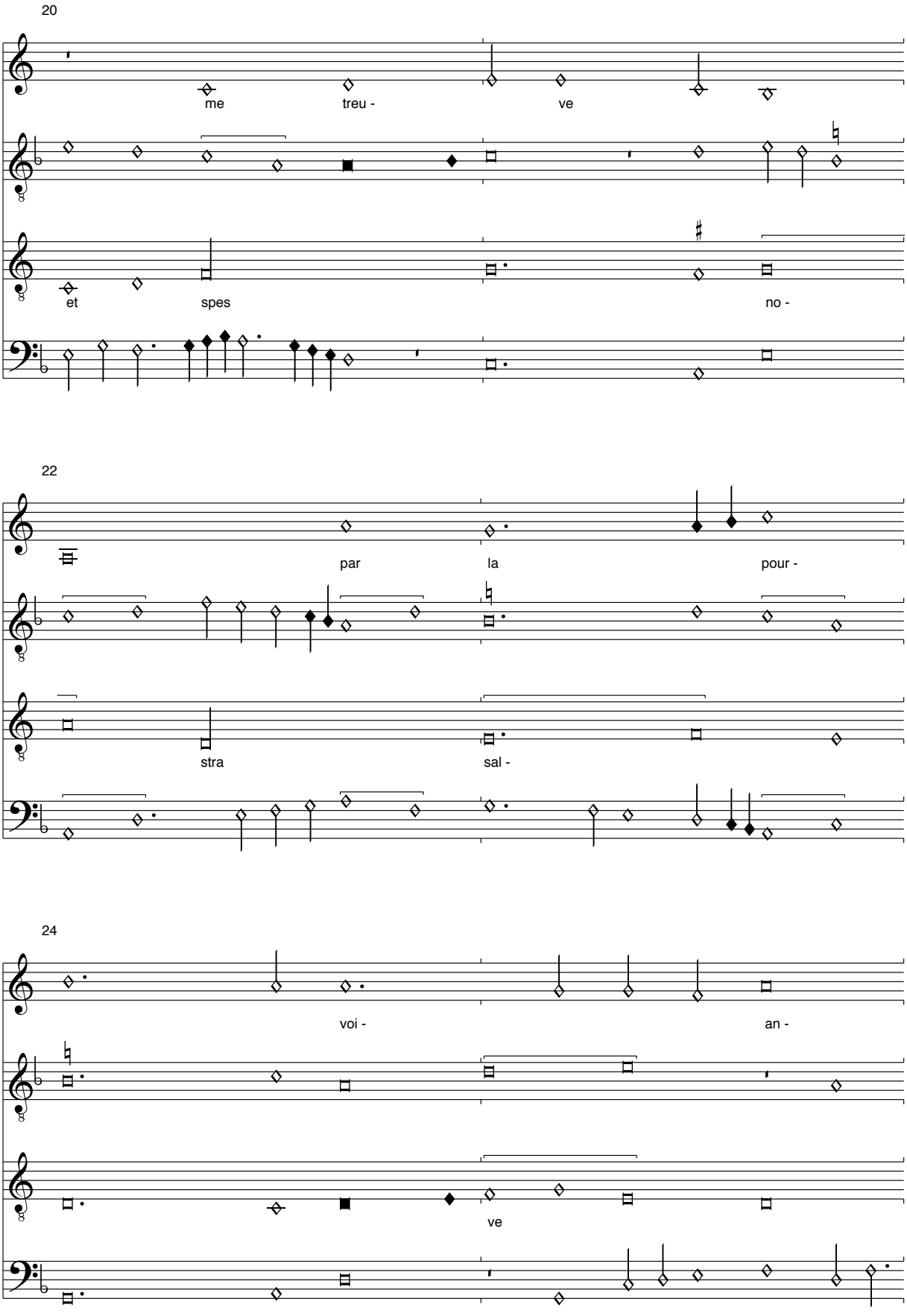

31
or -
don -
ne

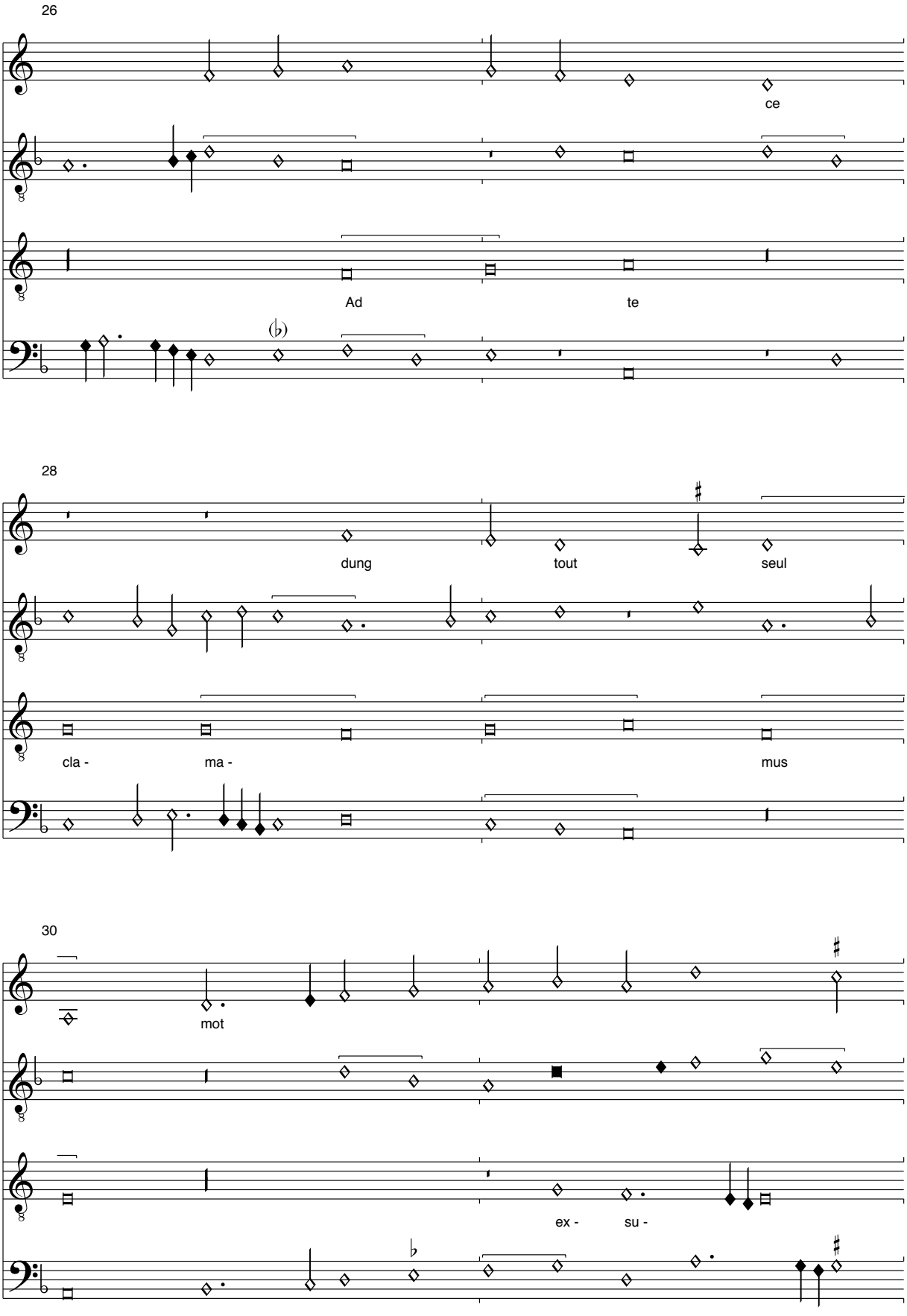
Le serviteur-Salve regina
München 3134, Nr. 60

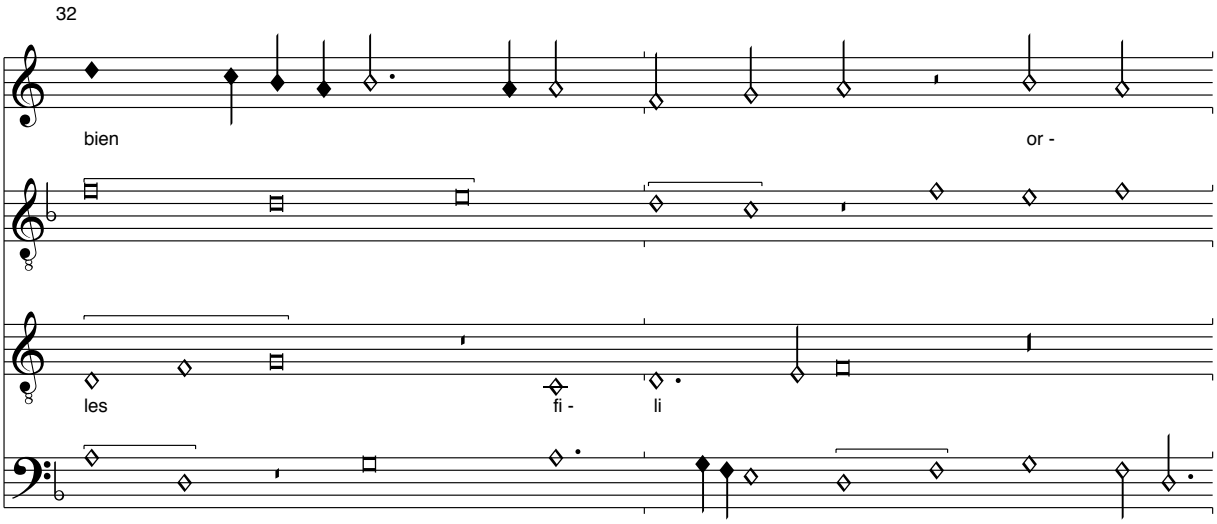


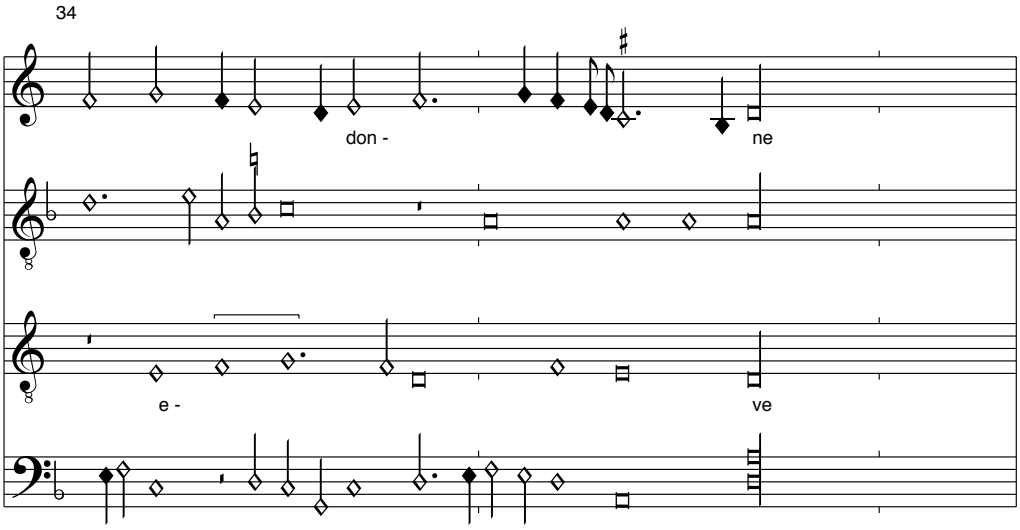

8
as - sou - vy et bien
ter) mi - se - ri - cor -
10
for - tu ne
di - e
12
Les - li -


14
te
des
heu -
reux
vi -
ta
16
de
fran -
ce
dul -
ce -
18
do


20
me
treu -
ve
et
spes
no -
22
par
la
pour -
stra
sal -
24
voi -
an -
ve

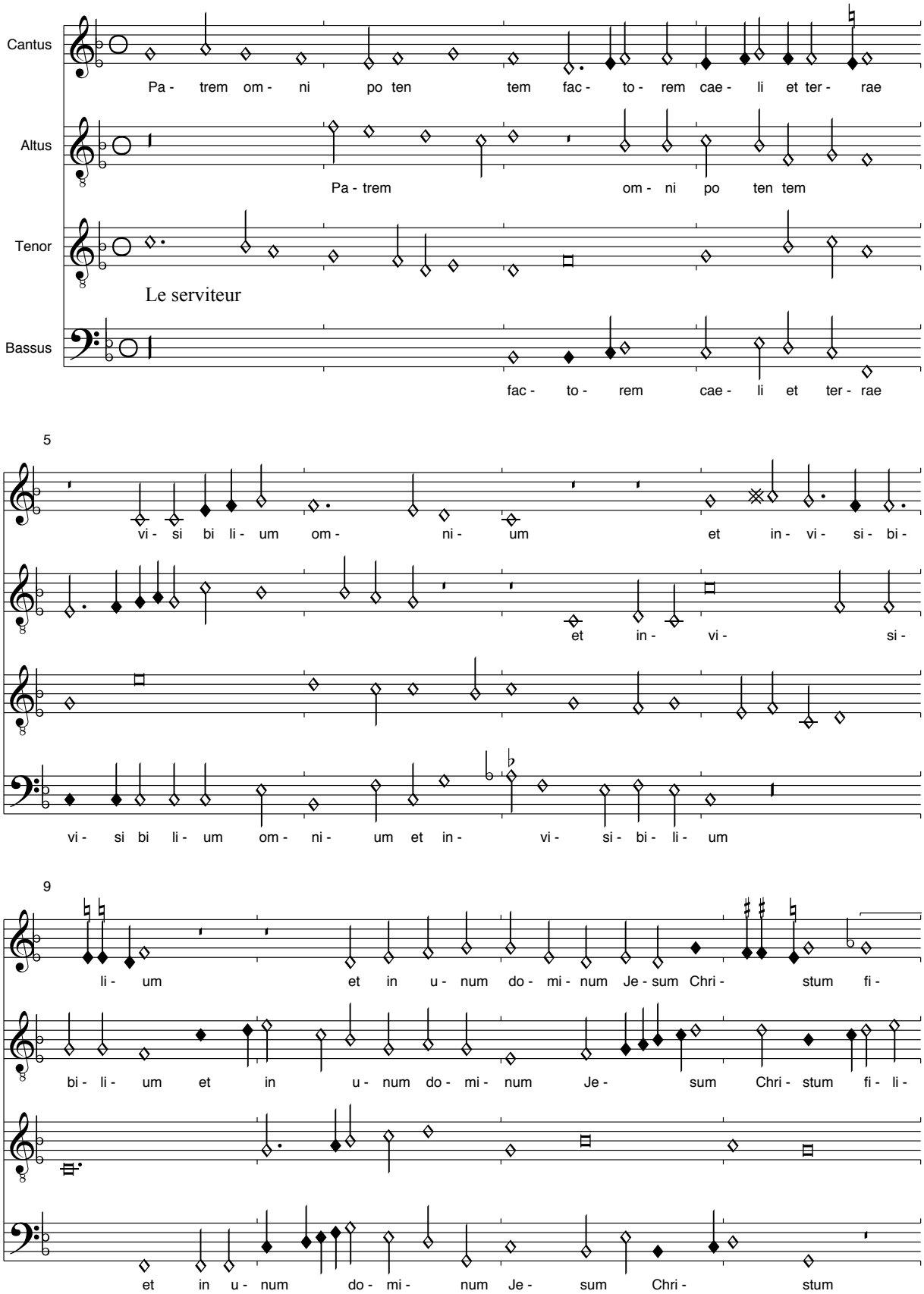

26
ce
Ad
te
28
dung
tout
seul
cla -
ma -
mus
30
mot
ex -
su -

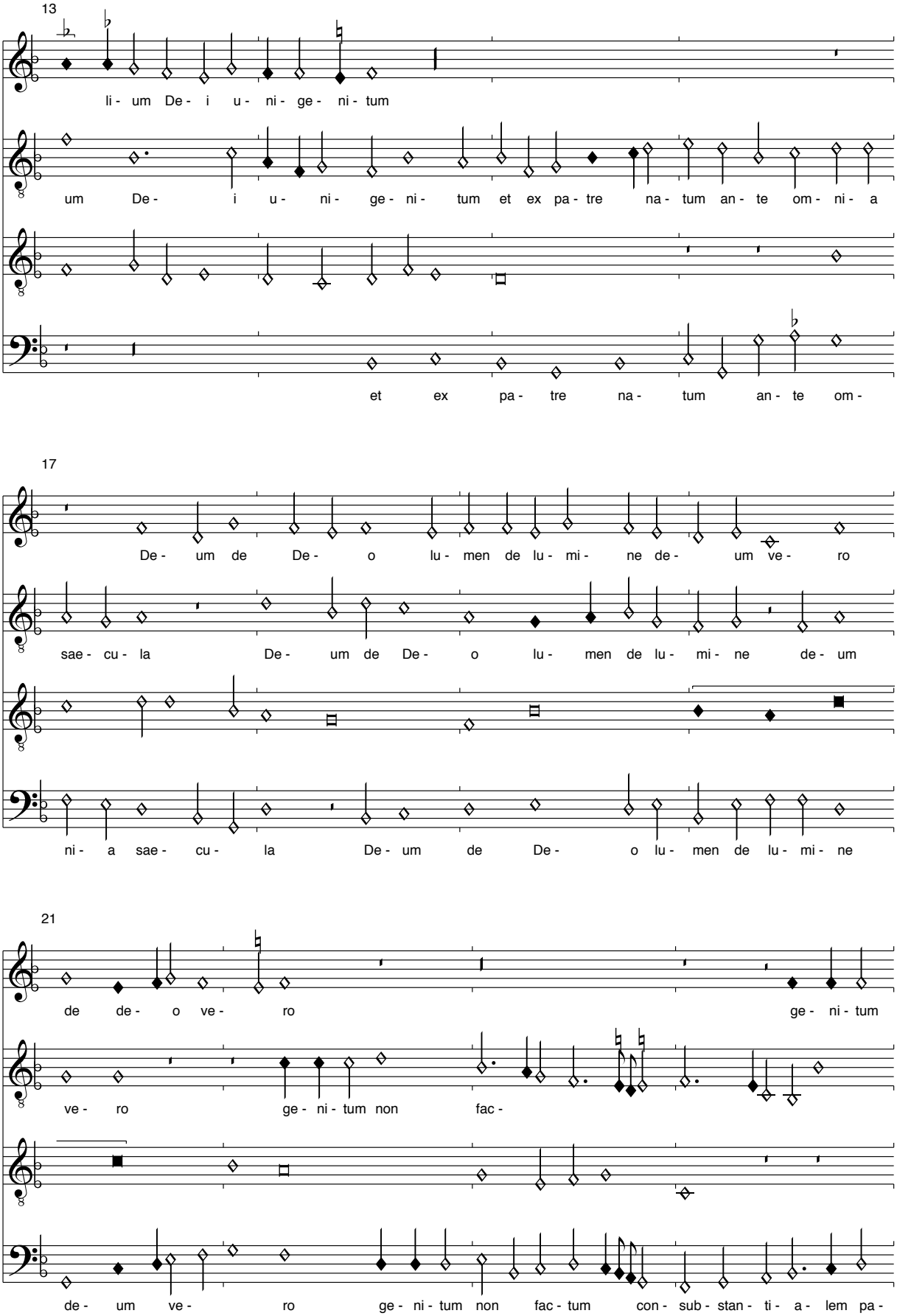


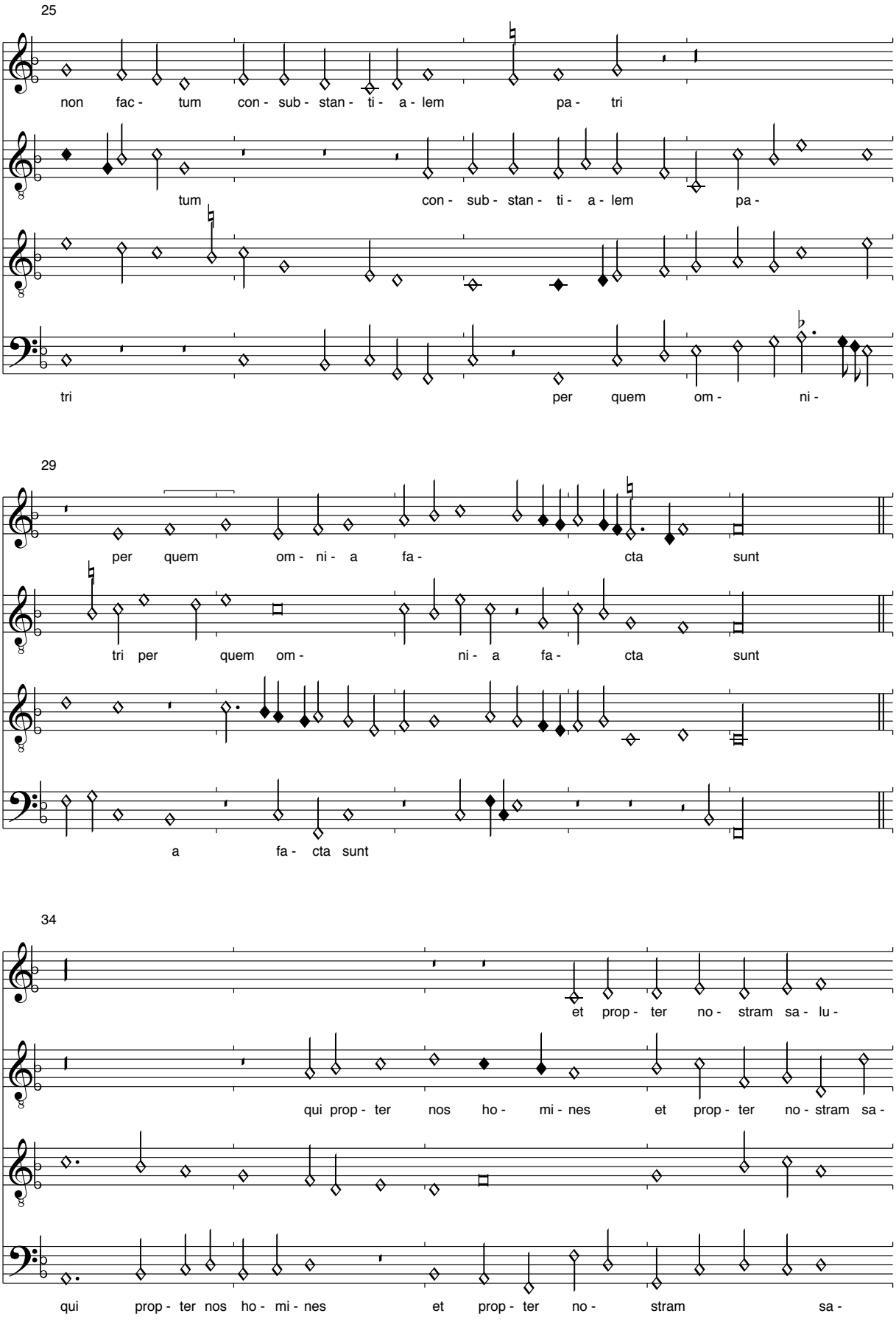


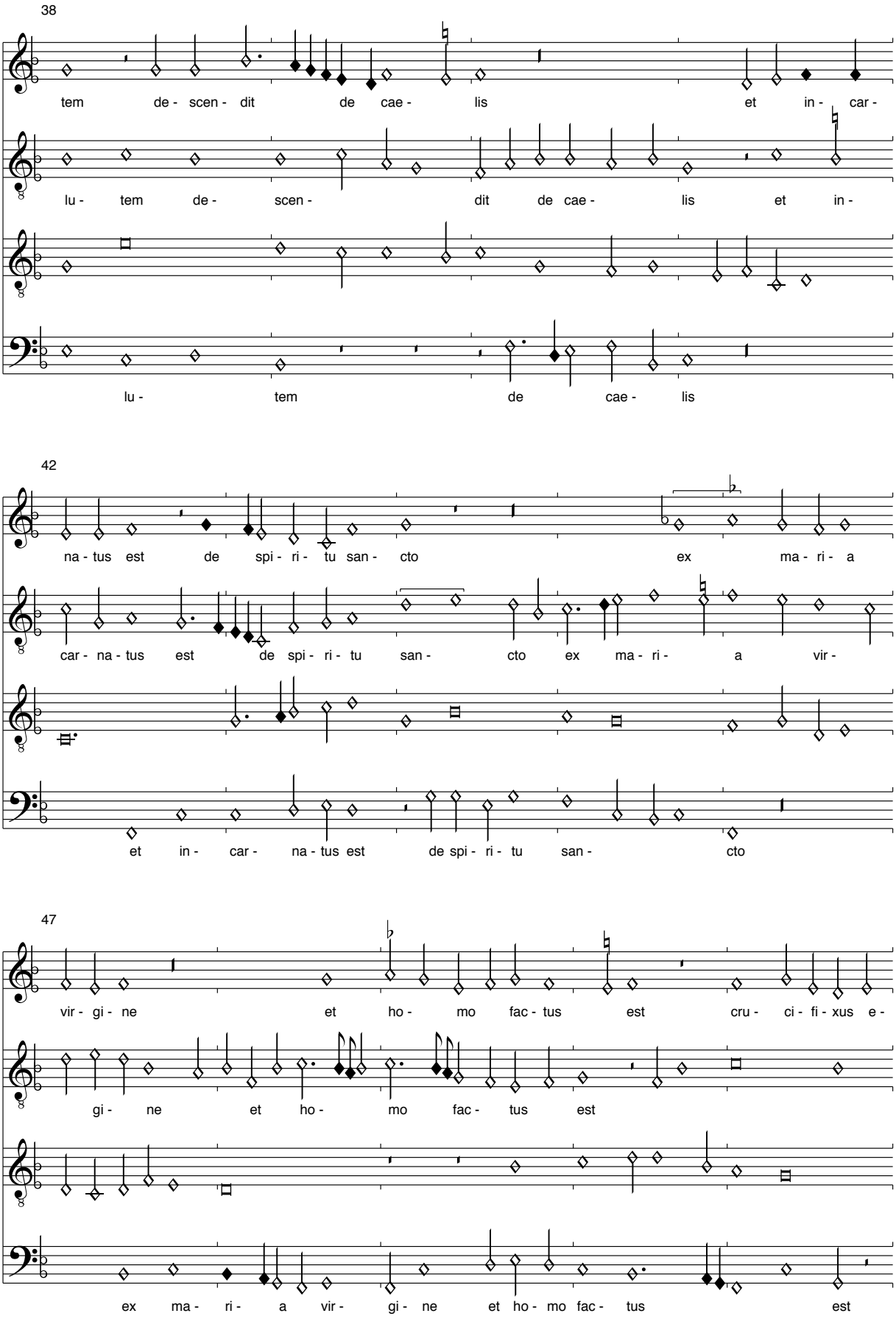
Dufays Chanson ist hier einen Ton nach oben transponiert.

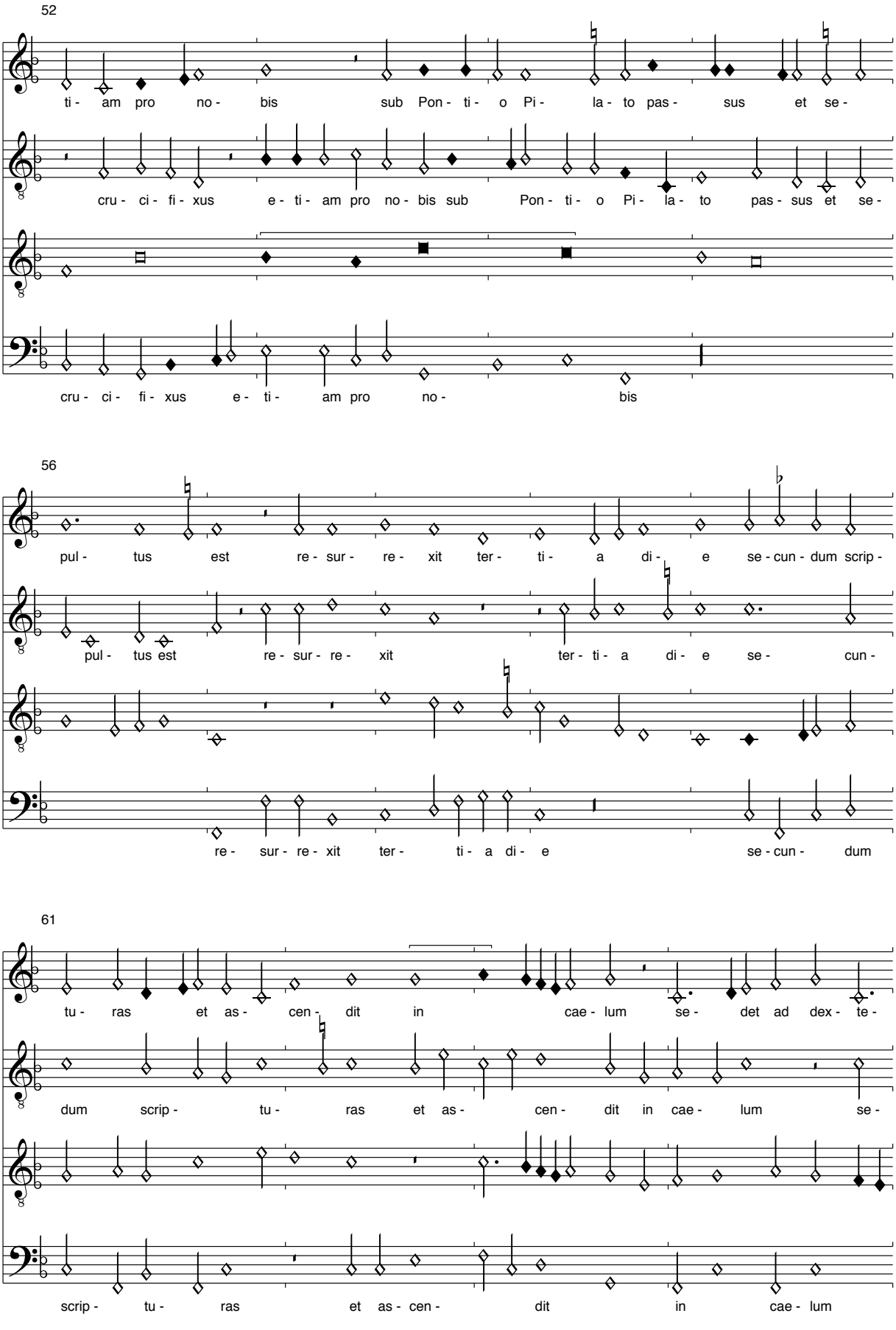
de Orto: Credo Le serviteur
Wien Nationalbibliothek, f. 197v-201r

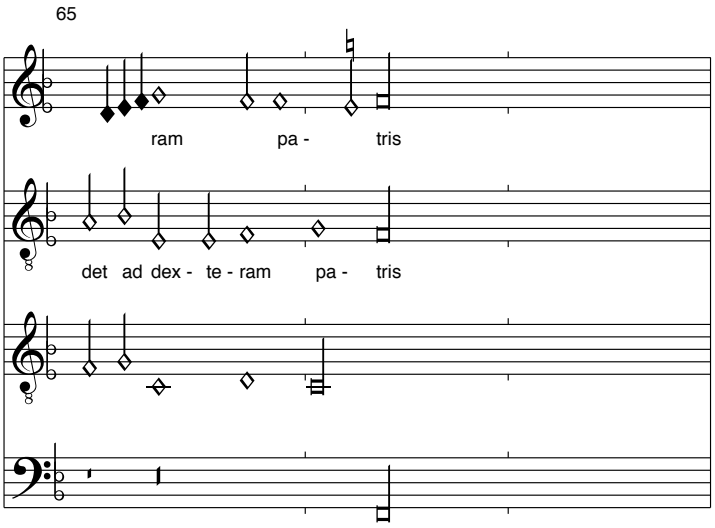



13
li - um De - i u - ni - ge - ni - tum
um De - i u - ni - ge - ni - tum et ex pa - tre na - tum an - te om - ni - a
et ex pa - tre na - tum an - te om -
17
De - um de De - o lu - men de lu - mi - ne de - um ve - ro
sae - cu - la De - um de De - o lu - men de lu - mi - ne de - um
ni - a sae - cu - la De - um de De - o lu - men de lu - mi - ne
21
de de - o ve - ro ge - ni - tum
ve - ro ge - ni - tum non fac -
de - um ve - ro ge - ni - tum non fac - tum con - sub - stan - ti - a - lem pa -

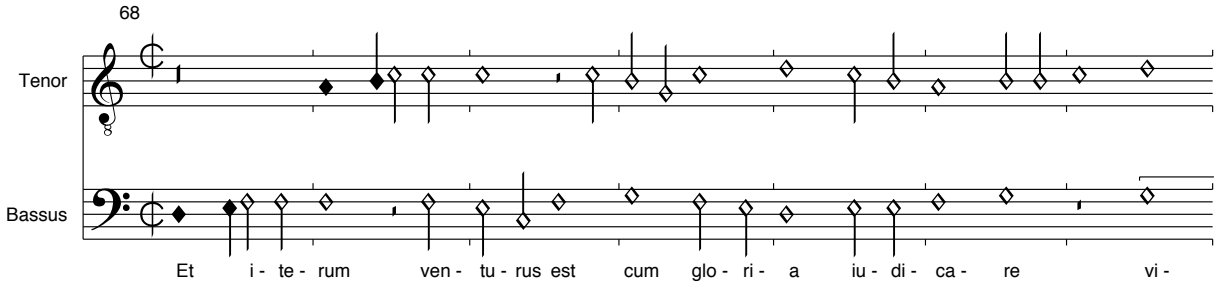

25
non fac - tum con - sub - stan - ti - a - lem pa - tri
tum con - sub - stan - ti - a - lem pa -
tri per quem om - ni -
29
per quem om - ni - a fa - cta sunt
tri per quem om - ni - a fa - cta sunt
a fa - cta sunt
34
et prop - ter no - stram sa - lu -
qui prop - ter nos ho - mi - nes et prop - ter no - stram sa -
qui prop - ter nos ho - mi - nes et prop - ter no - stram sa -

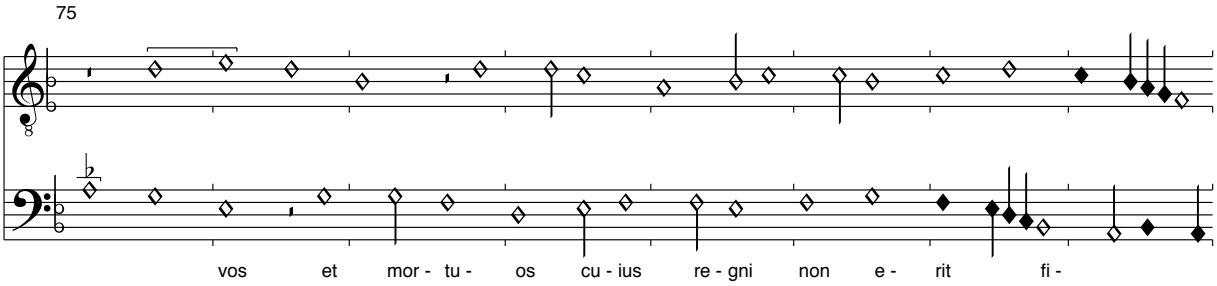

38
tem de - scen - dit de cae - lis et in - car -
lu - tem de - scen - dit de cae - lis et in -
lu - tem de cae - lis
42
na - tus est de spi - ri - tu san - cto ex ma - ri - a
car - na - tus est de spi - ri - tu san - cto ex ma - ri - a vir -
et in - car - na - tus est de spi - ri - tu san - cto
47
vir - gi - ne et ho - mo fac - tus est cru - ci - fi - xus e -
gi - ne et ho - mo fac - tus est
ex ma - ri - a vir - gi - ne et ho - mo fac - tus est

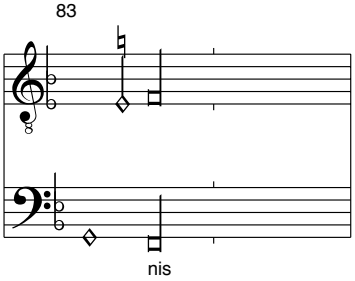

52
ti- am pro no- bis sub Pon- ti- o Pi- la- to pas- sus et se-
cru- ci- fi- xus e- ti- am pro no- bis sub Pon- ti- o Pi- la- to pas- sus et se-
cru- ci- fi- xus e- ti- am pro no- bis
56
pul- tus est re- sur- re- xit ter- ti- a di- e se- cun- dum scrip-
pul- tus est re- sur- re- xit ter- ti- a di- e se- cun-
re- sur- re- xit ter- ti- a di- e se- cun- dum
61
tu- ras et as- cen- dit in cae- lum se- det ad dex- te-
dum scrip- tu- ras et as- cen- dit in cae- lum se-
scrip- tu- ras et as- cen- dit in cae- lum

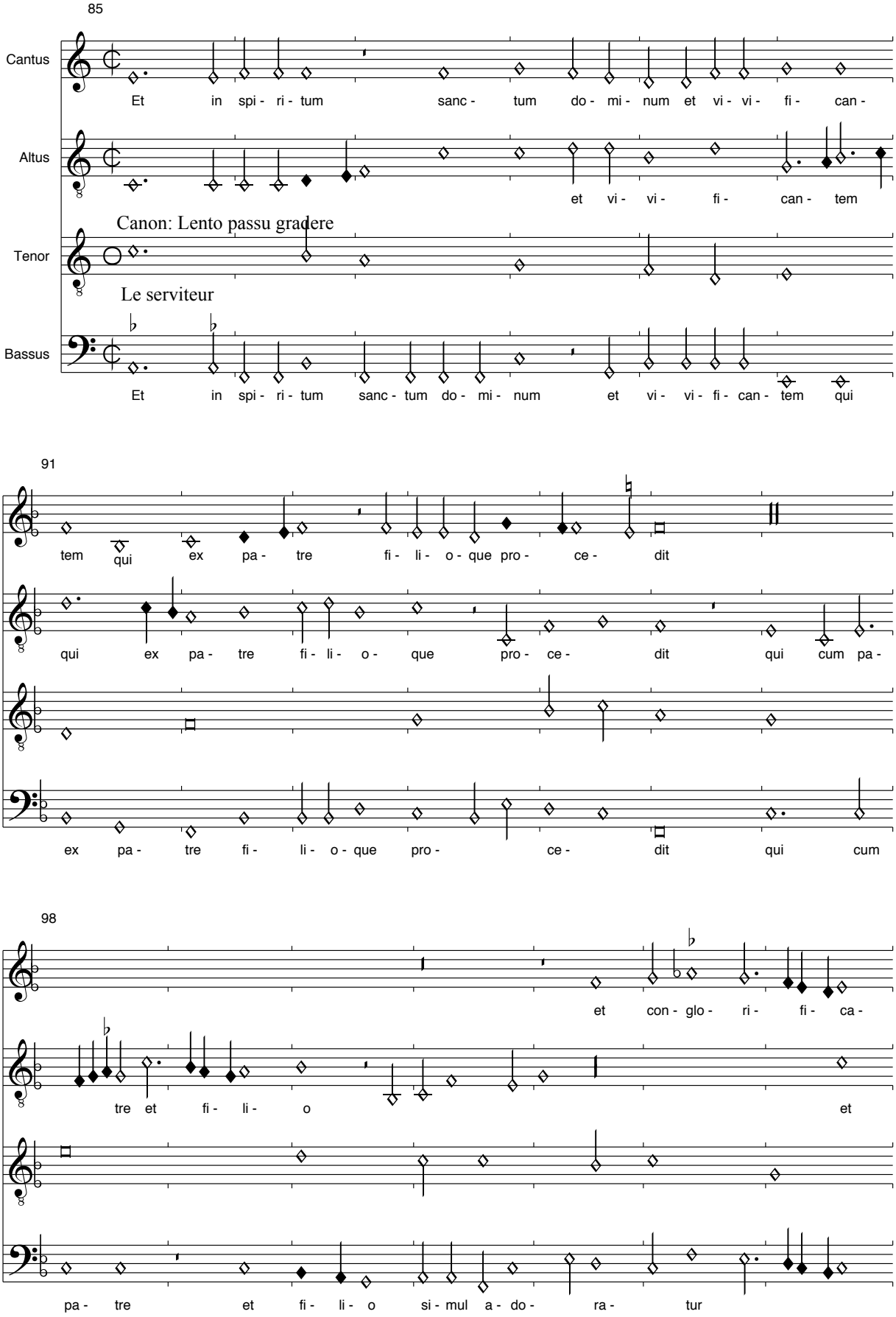


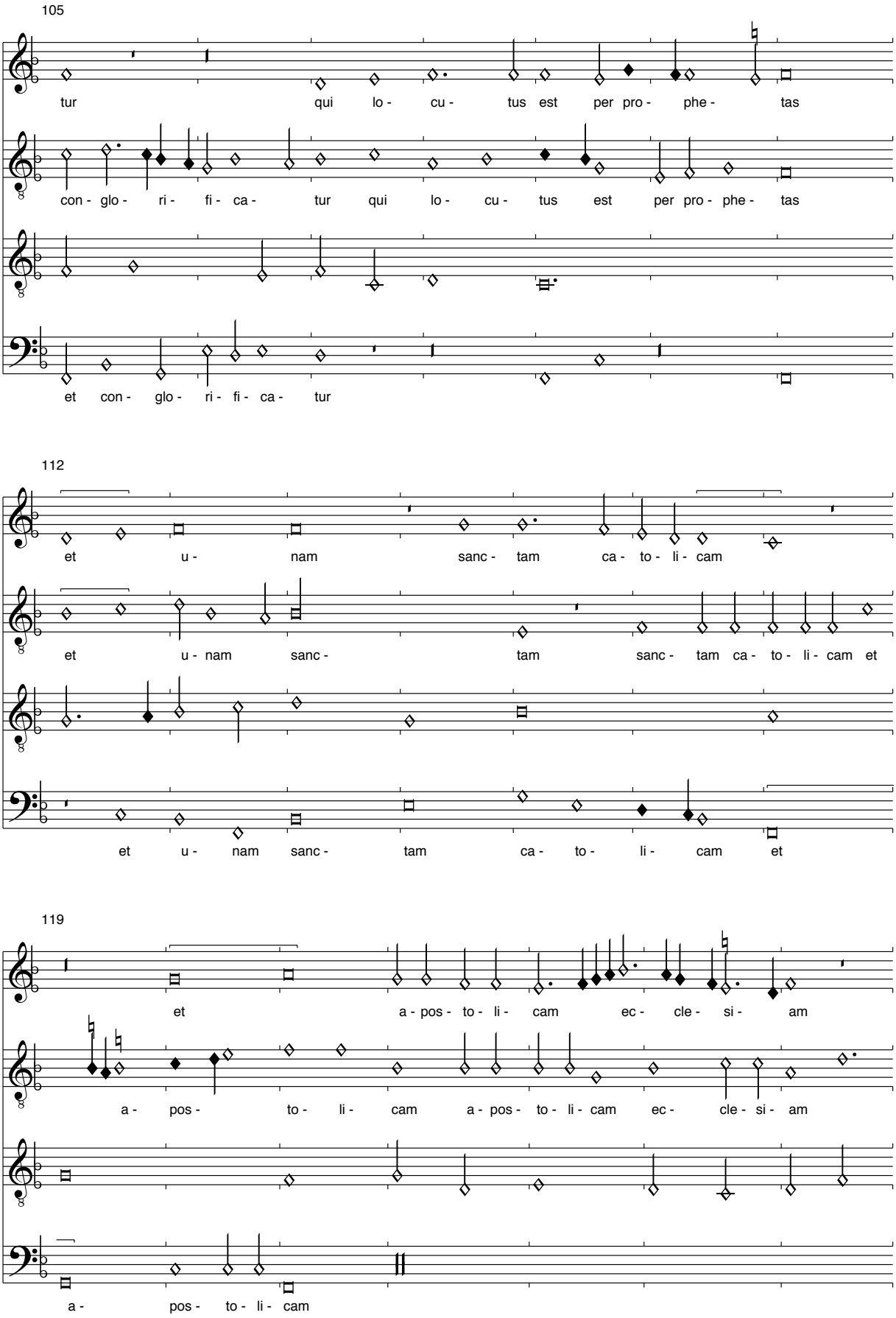
Duo <Kanon in der Oberquint>



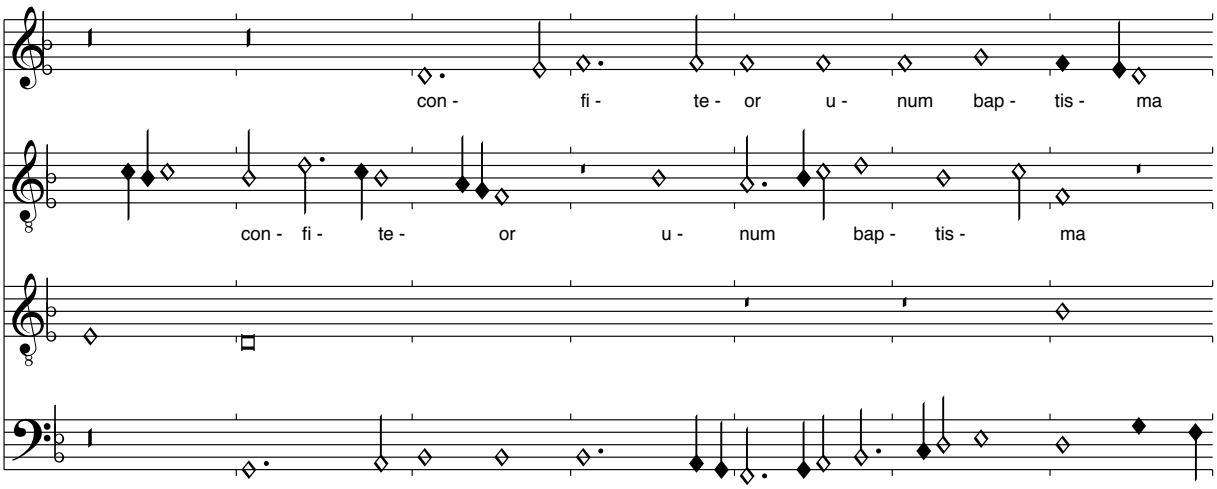




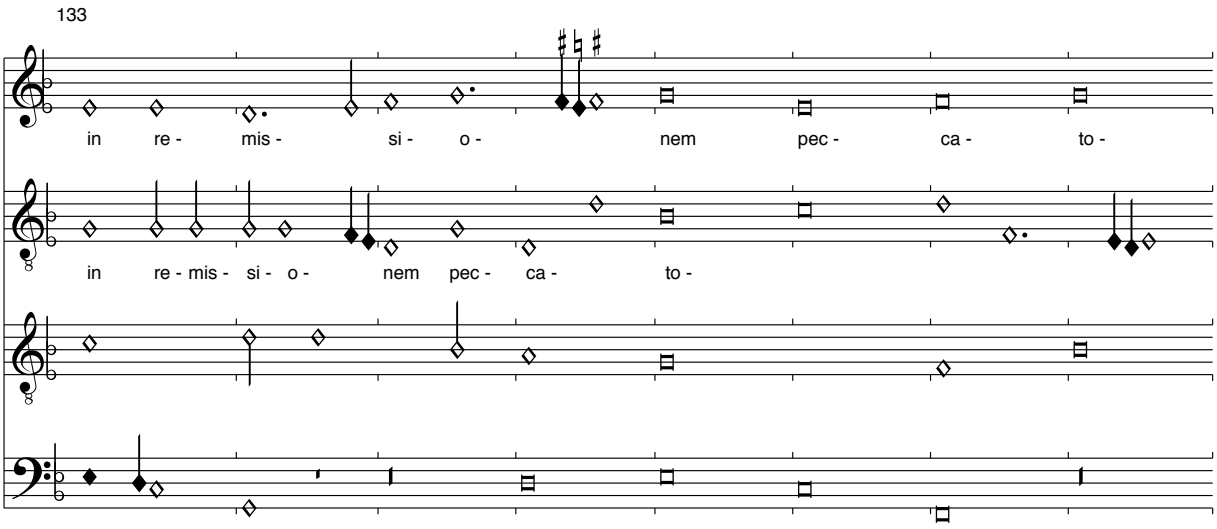

85
Cantus
Altus
Tenor
Bassus
Canon: Lento passu gradere
Le serviteur
Et in spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can -
et vi - vi - fi - can - tem
Et in spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can - tem qui
91
tem qui ex pa - tre fi - li - o - que pro - ce - dit
qui ex pa - tre fi - li - o - que pro - ce - dit qui cum pa -
ex pa - tre fi - li - o - que pro - ce - dit qui cum
98
et con - glo - ri - fi - ca -
tre et fi - li - o et
pa - tre et fi - li - o si - mul a - do - ra - tur


105
tur qui lo - cu - tus est per pro - phe - tas
con - glo - ri - fi - ca - tur qui lo - cu - tus est per pro - phe - tas
et con - glo - ri - fi - ca - tur
112
et u - nam sanc - tam ca - to - li - cam
et u - nam sanc - tam sanc - tam ca - to - li - cam et
et u - nam sanc - tam ca - to - li - cam et
119
et a - pos - to - li - cam ec - cle - si - am
a - pos - to - li - cam a - pos - to - li - cam ec - cle - si - am
a - pos - to - li - cam

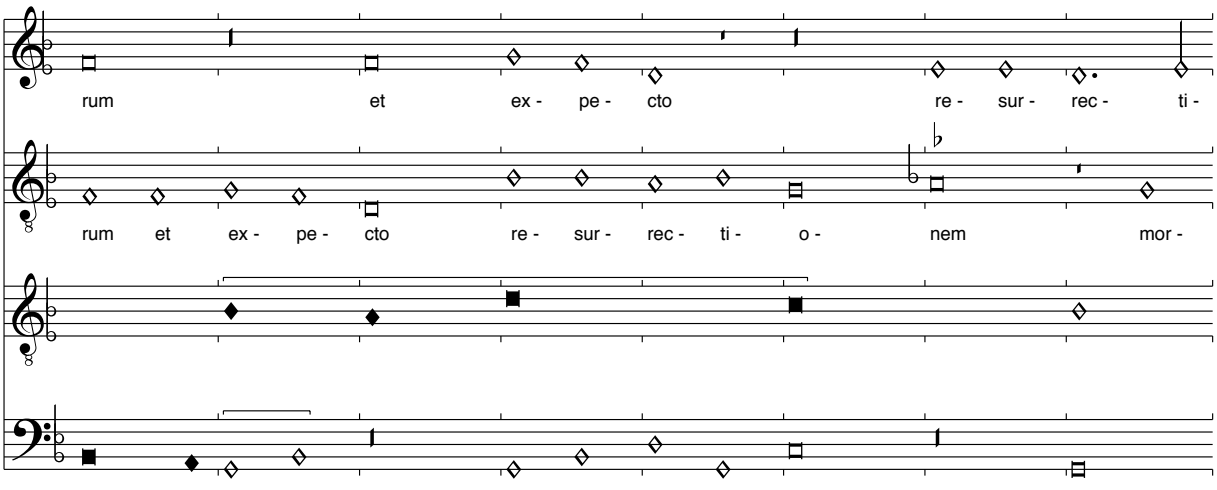
126

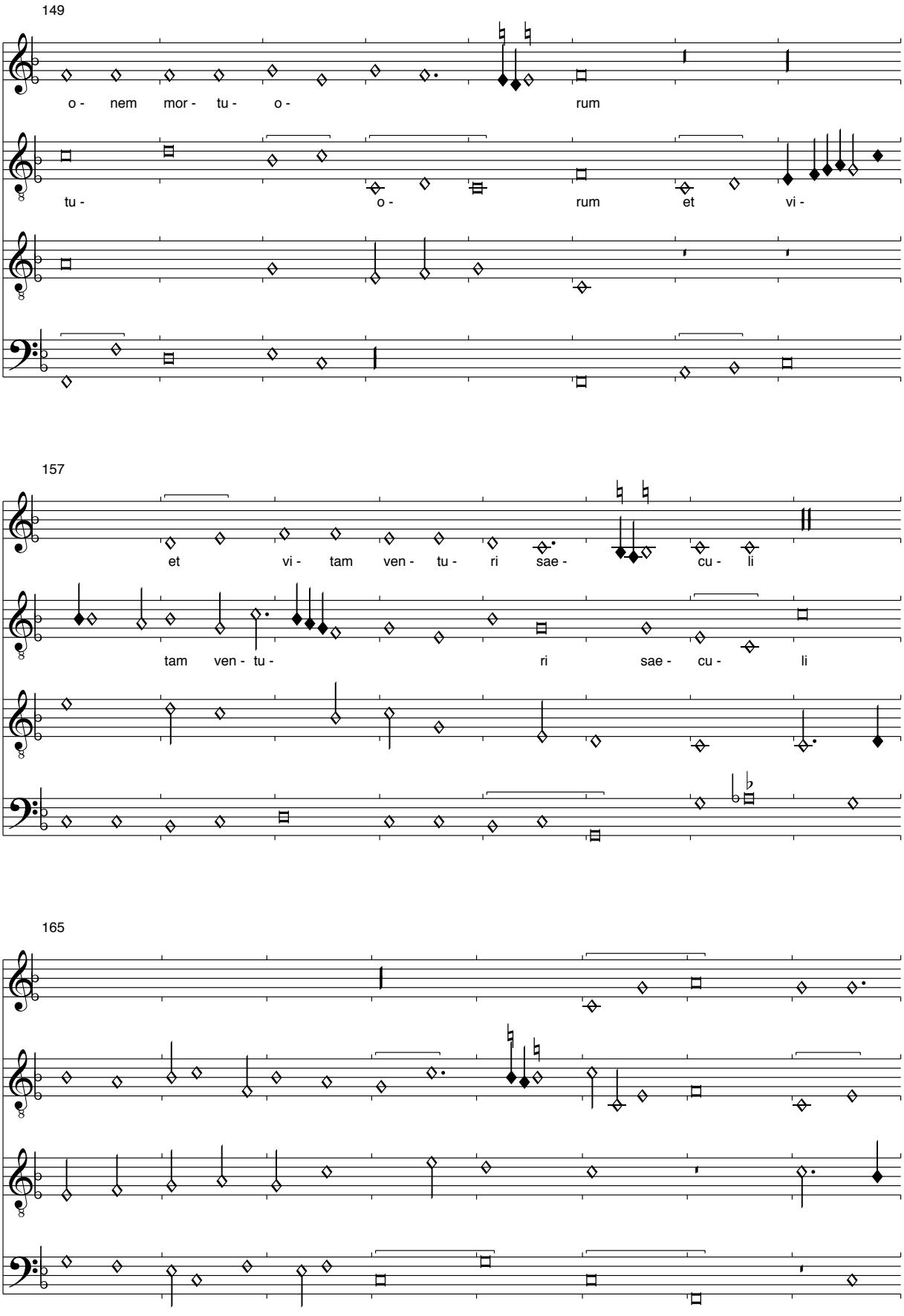

con - fi - te - or u - num bap - tis - ma
con - fi - te - or u - num bap - tis - ma

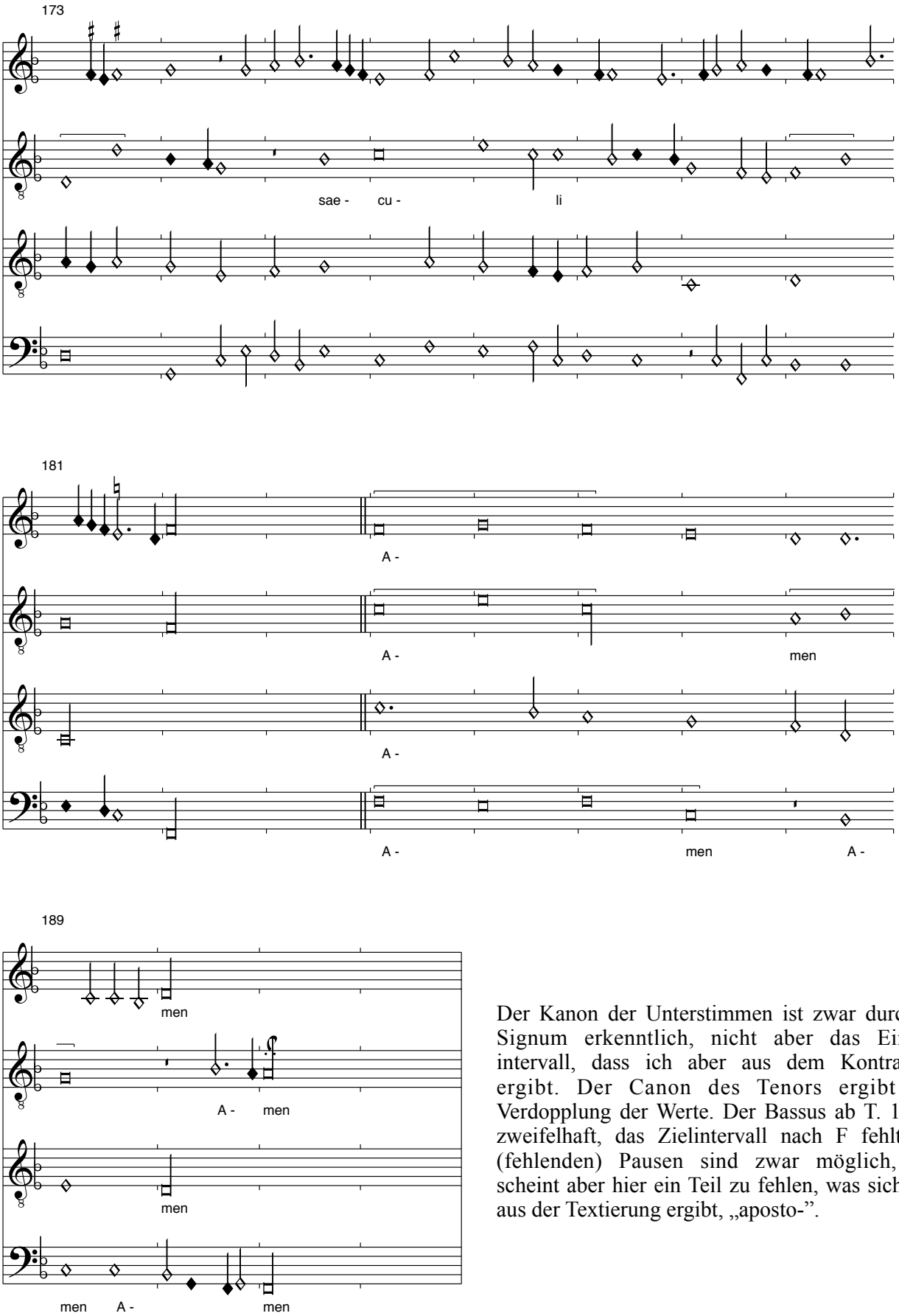
133


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

141


rum et ex - pe - cto re - sur - rec - ti -
rum et ex - pe - cto re - sur - rec - ti - o - nem mor -


149
o - nem mor - tu - o - rum
tu - o - rum et vi -
157
et vi - tam ven - tu - ri sae - cu - li
tam ven - tu - ri sae - cu - li
165



Der Kanon der Unterstimmen ist zwar durch ein Signum erkenntlich, nicht aber das Einsatzintervall, dass ich aber aus dem Kontrapunkt ergibt. Der Canon des Tenors ergibt eine Verdopplung der Werte. Der Bassus ab T. 121 ist zweifelhaft, das Zielintervall nach F fehlt. Die (fehlenden) Pausen sind zwar möglich, eher scheint aber hier ein Teil zu fehlen, was sich auch aus der Textierung ergibt, „aposto-".

Missa Le serviteur

Trento, Castello del Buonconsiglio, Ms 89
f. 153v-159v

ediert von

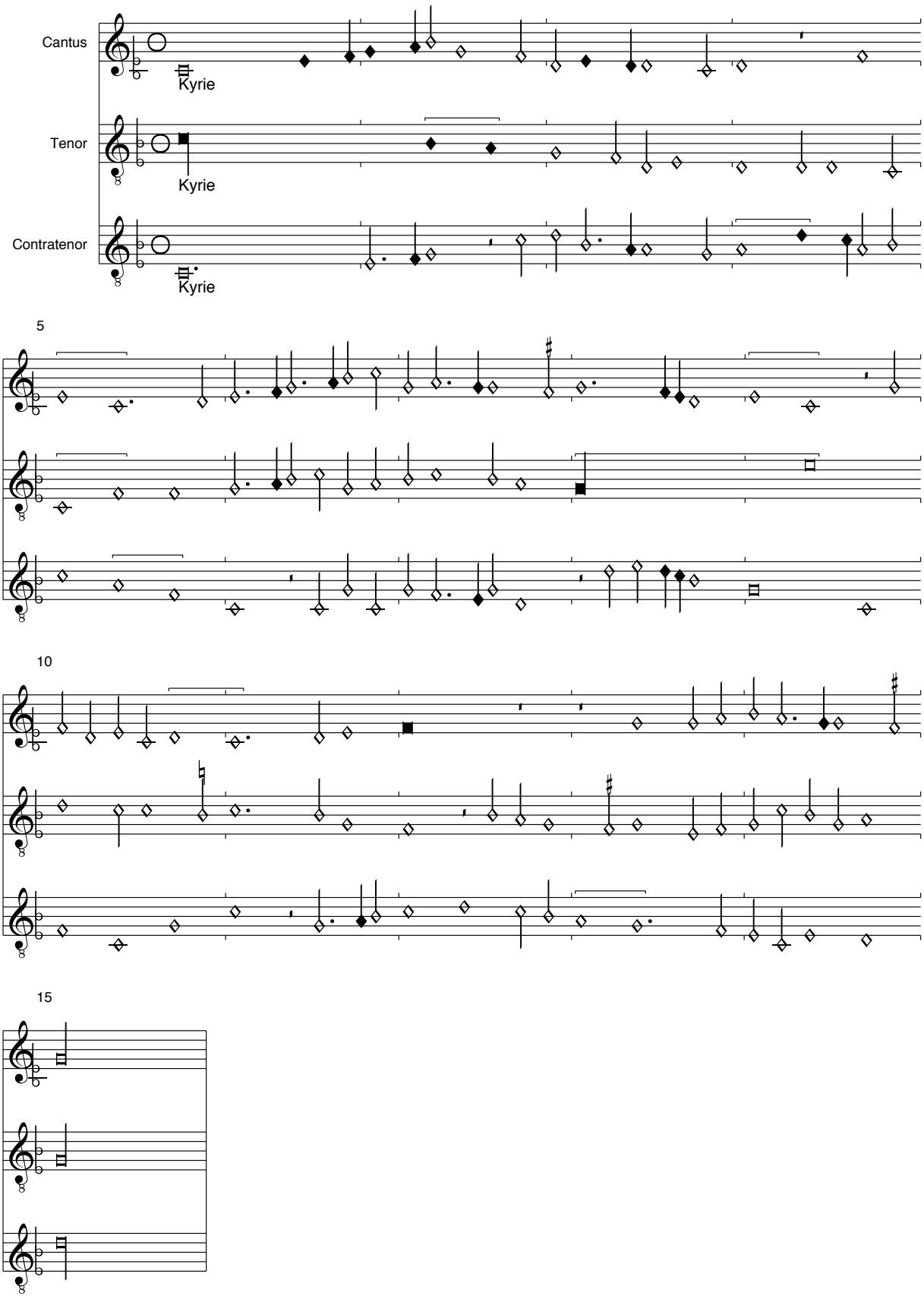
Clemens Goldberg

mit Unterstützung der

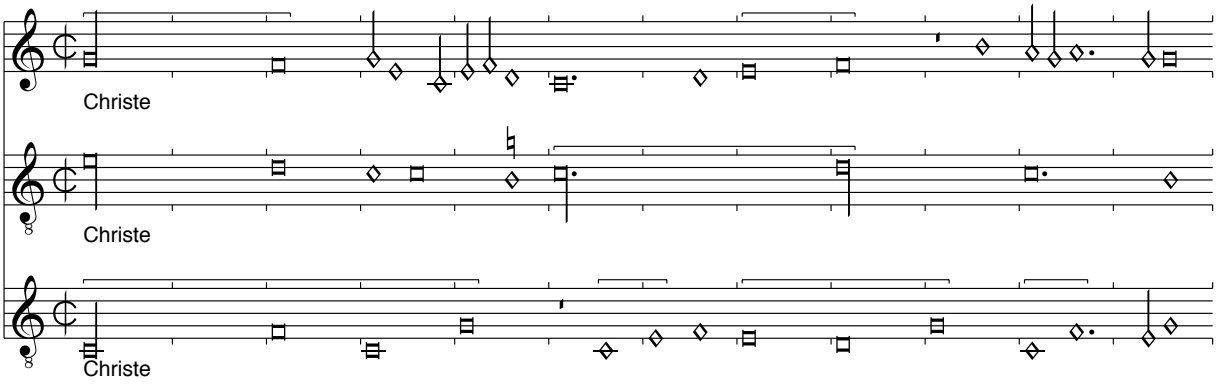
Goldberg Stiftung

Alle Rechte verbleiben beim Autor und der Stiftung
Download zu privatem Gebrauch und für Konzerte gestattet

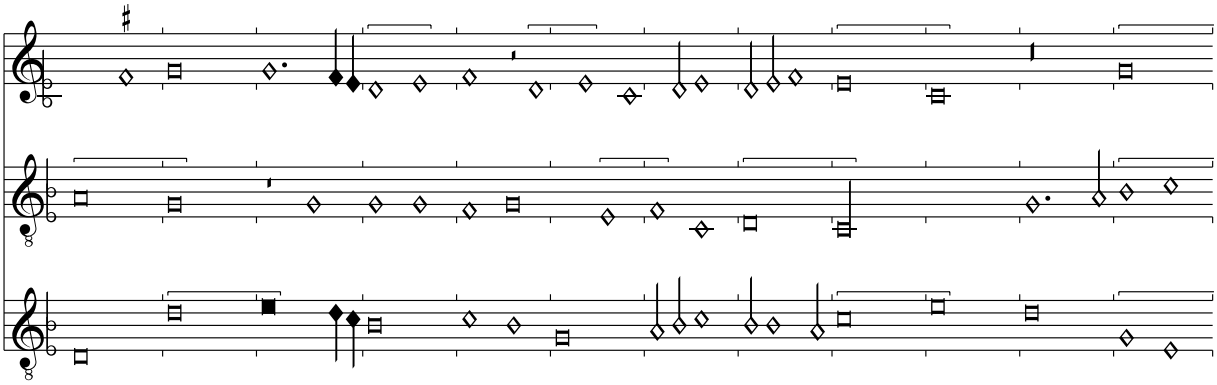
Missa Le Serviteur
Trent 89



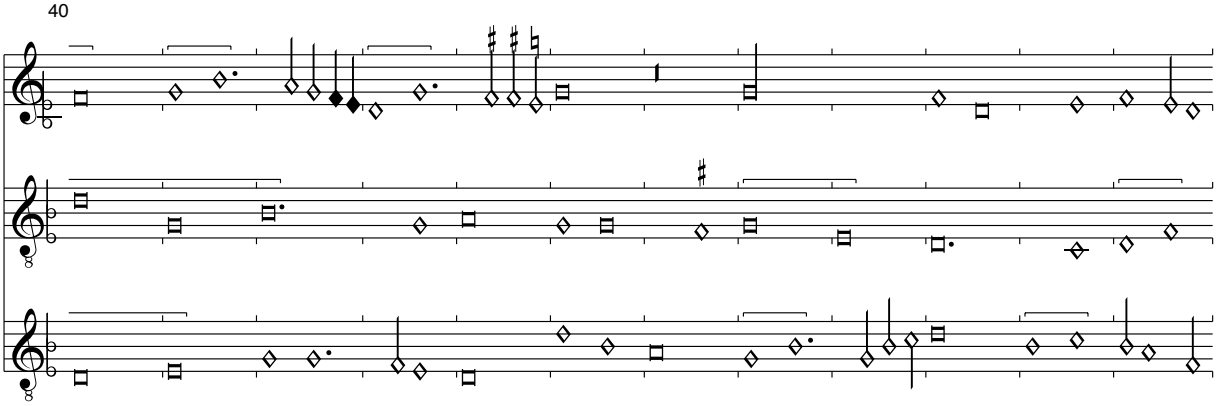
16



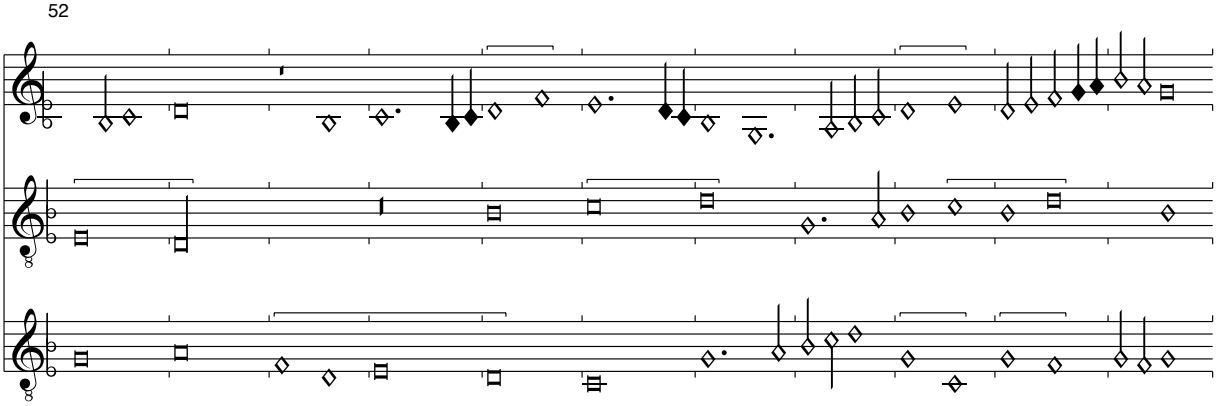
28

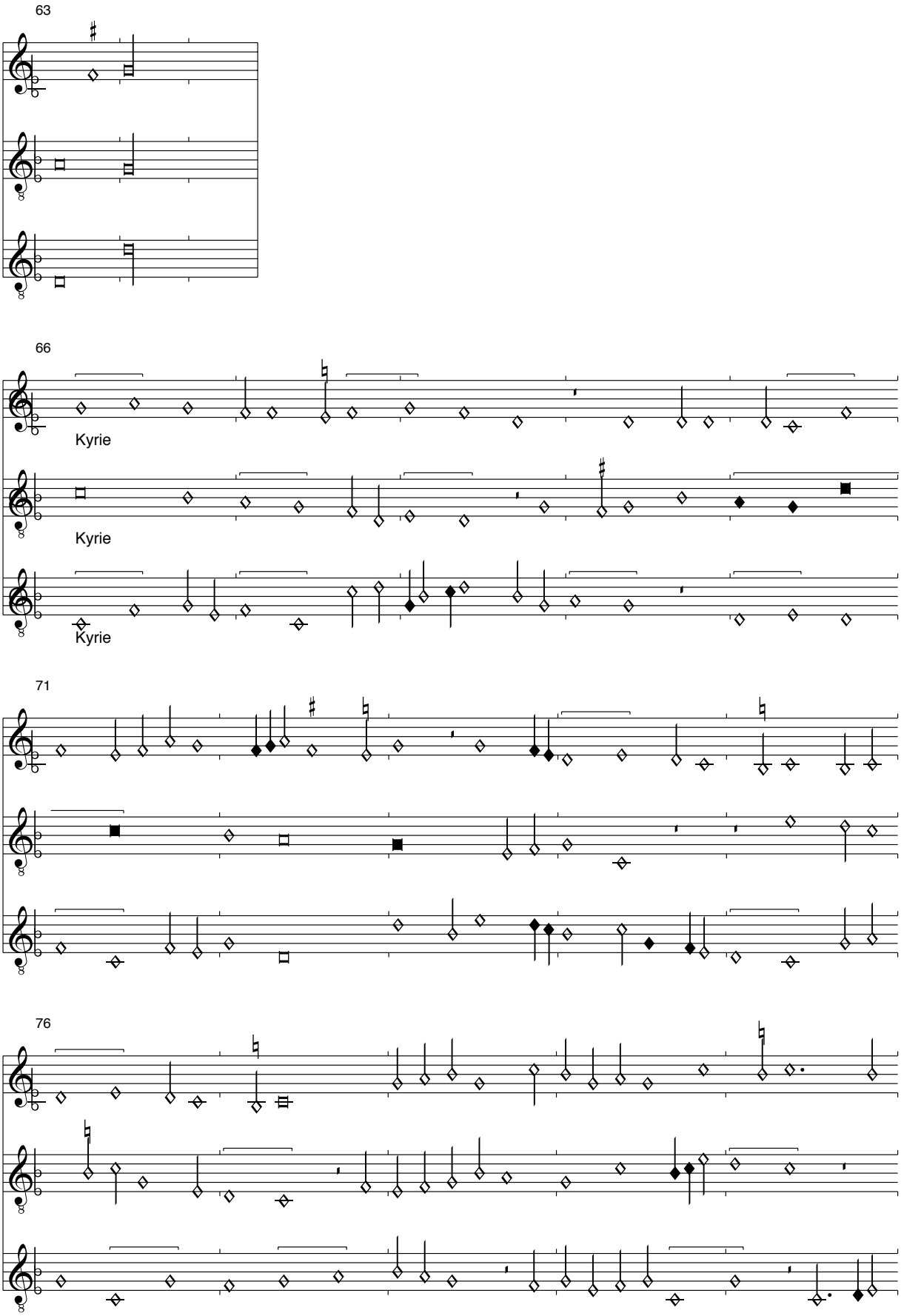


40

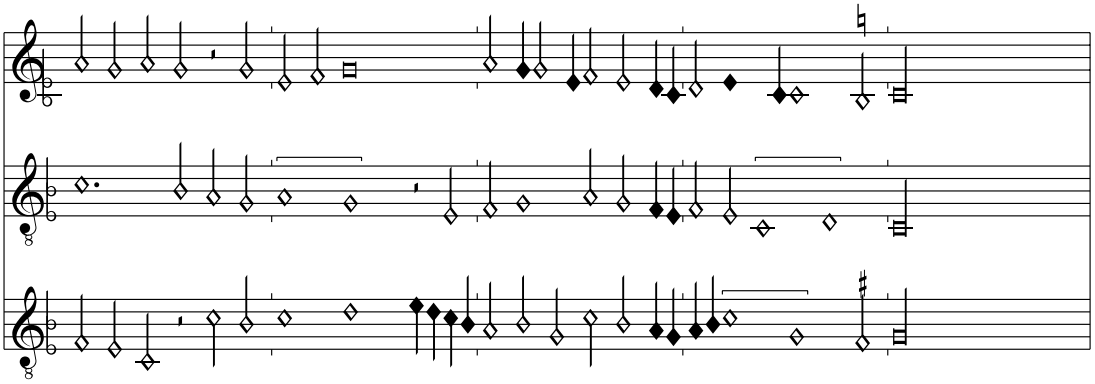


52

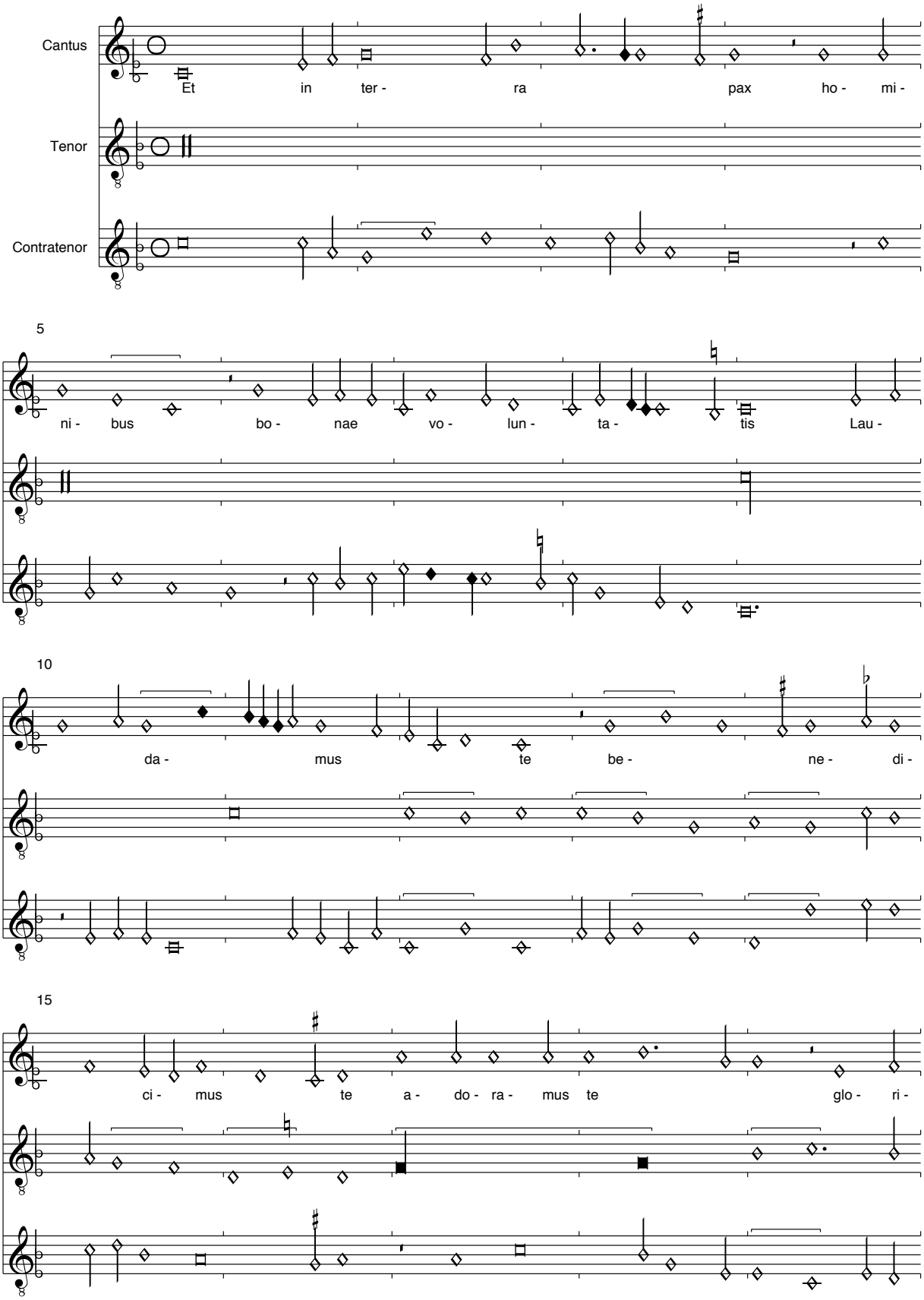


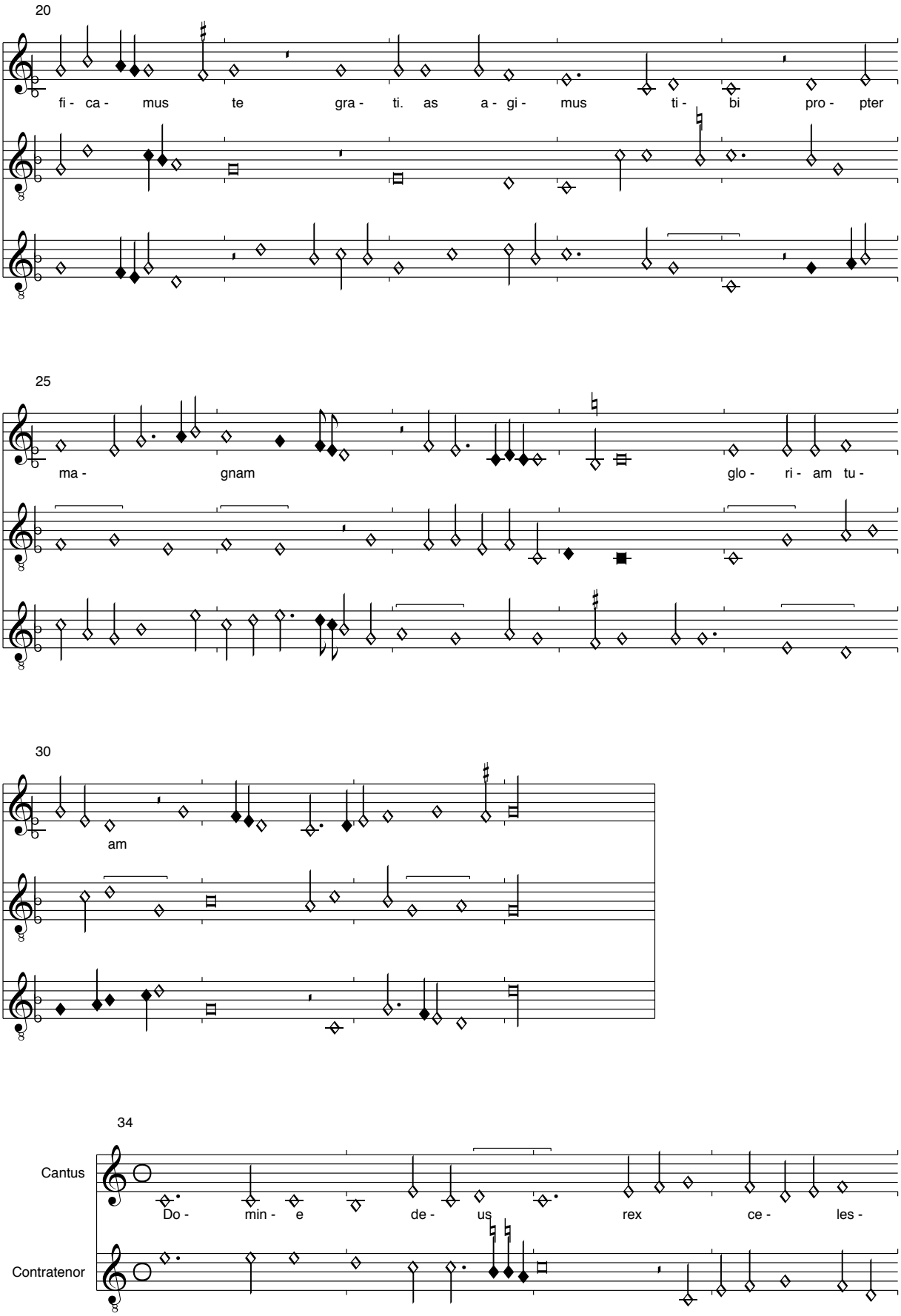

63
66
Kyrie
Kyrie
Kyrie
71
76

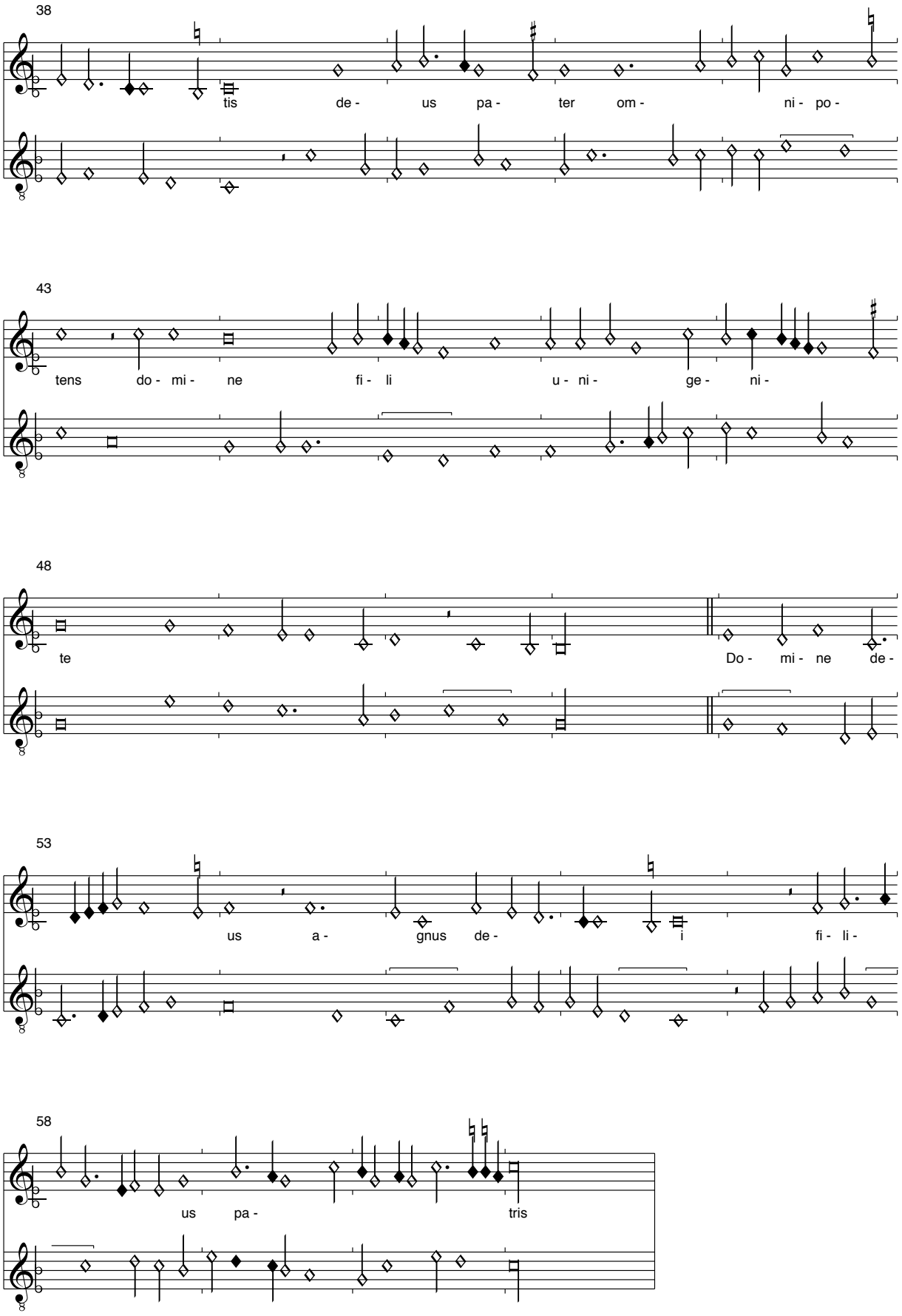
81

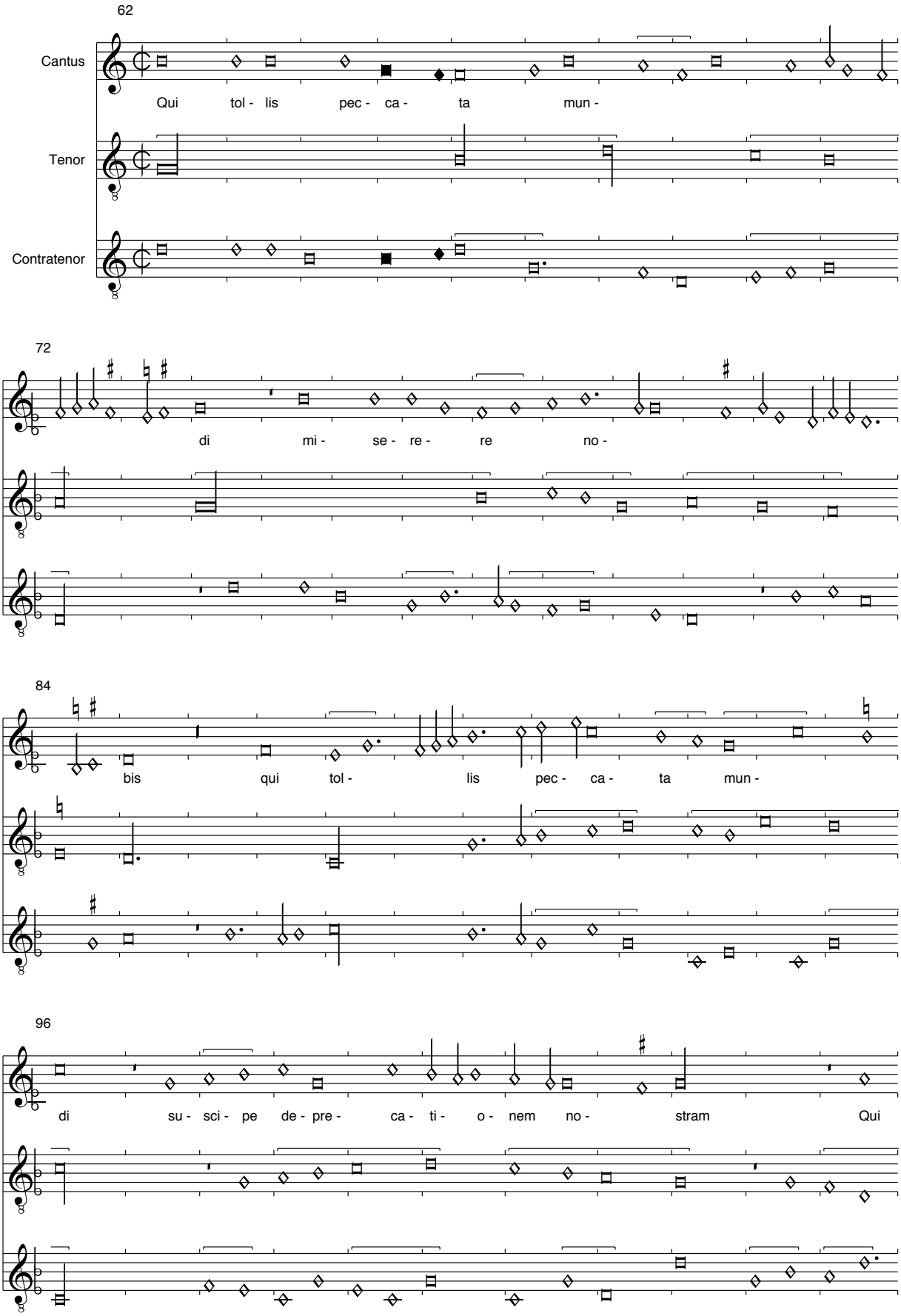


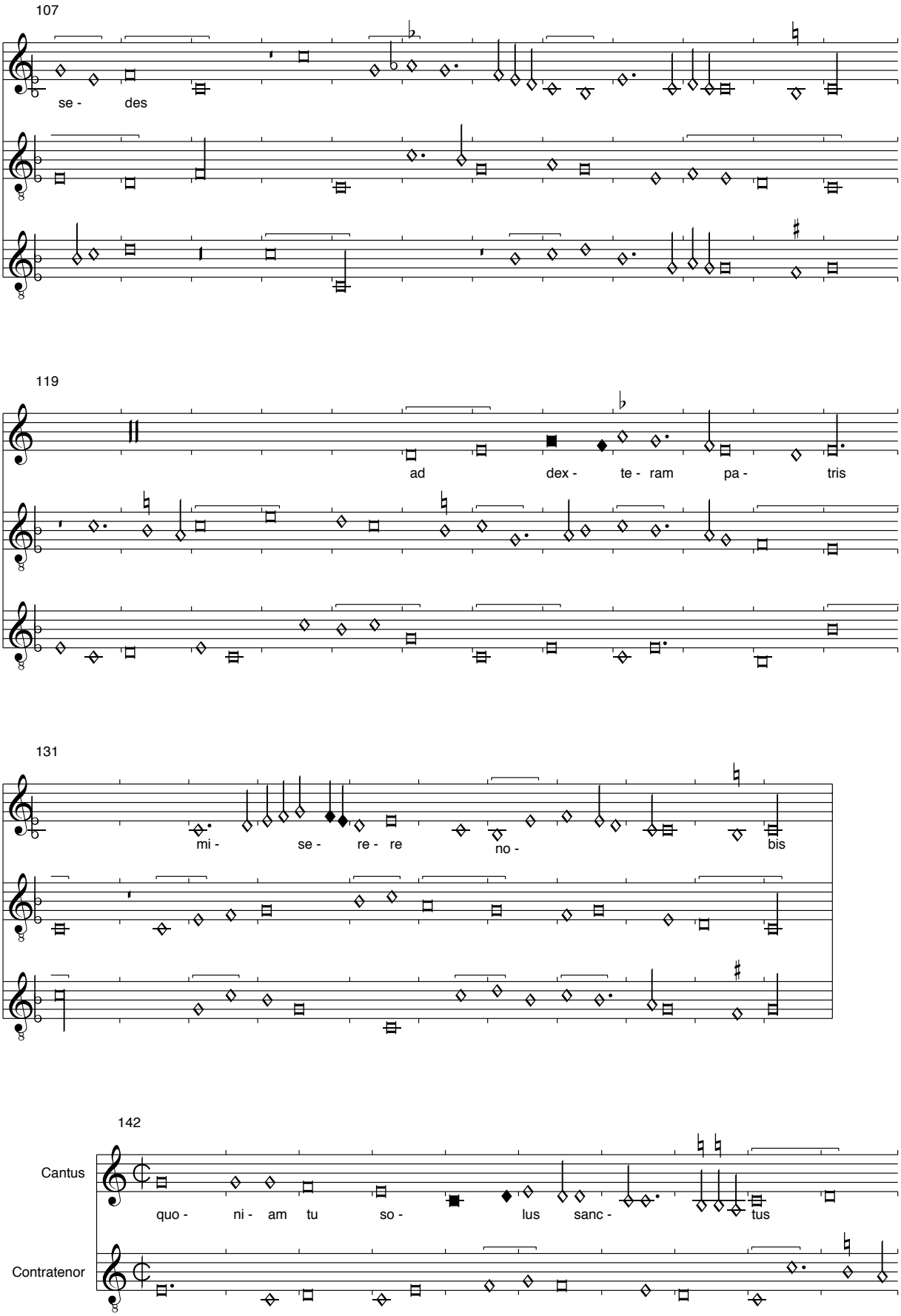
Missa Le serviteur
Trent 89

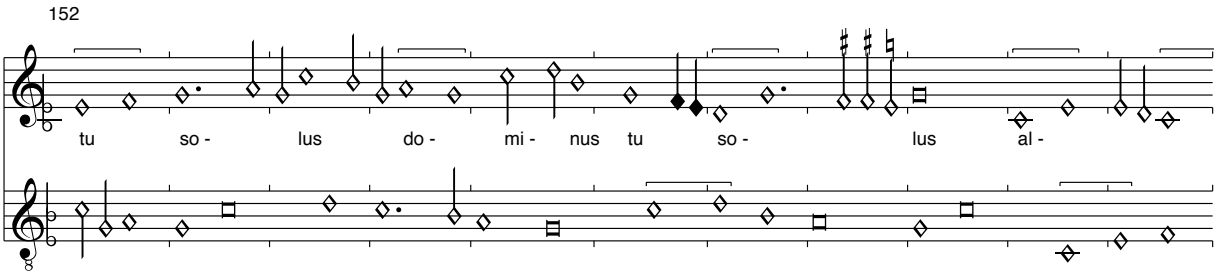


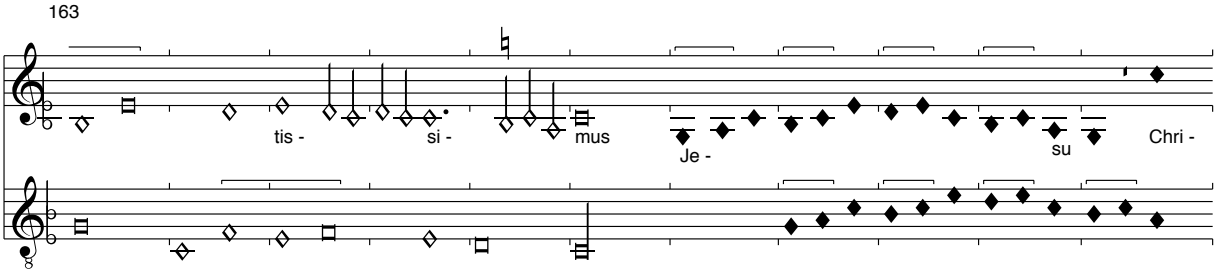

20
fi - ca - mus te gra - ti. as a - gi - mus ti - bi pro - pter
25
ma - gnam glo - ri - am tu -
30
am
34
Cantus
Do - min - e de - us rex ce - les -
Contratenor

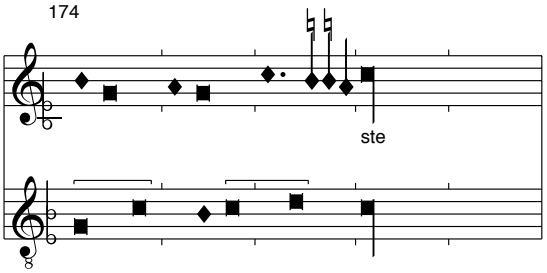

38
tis de - us pa - ter om - ni - po -
43
tens do - mi - ne fi - li u - ni - ge - ni -
48
te
Do - mi - ne de -
53
us a - gnus de - i fi - li -
58
us pa - tris

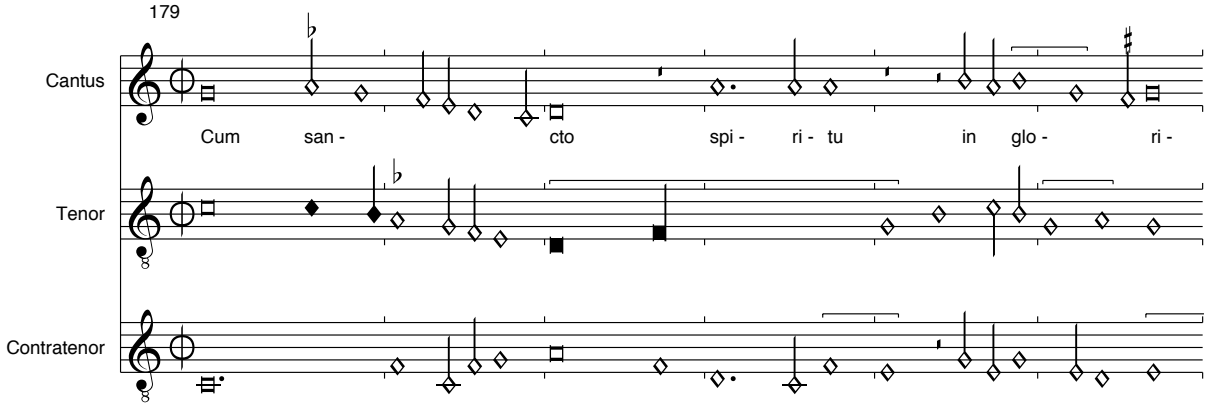

62
Cantus
Tenor
Contratenor
Qui tol - lis pec - ca - ta mun -
72
di mi - se - re - re no -
84
bis qui tol - lis pec - ca - ta mun -
96
di su - sci - pe de - pre - ca - ti - o - nem no - stram Qui


107
se - des
119
ad dex - te - ram pa - tris
131
mi - se - re - re no - bis
142
Cantus
quo - ni - am tu so - lus sanc - tus
Contratenor

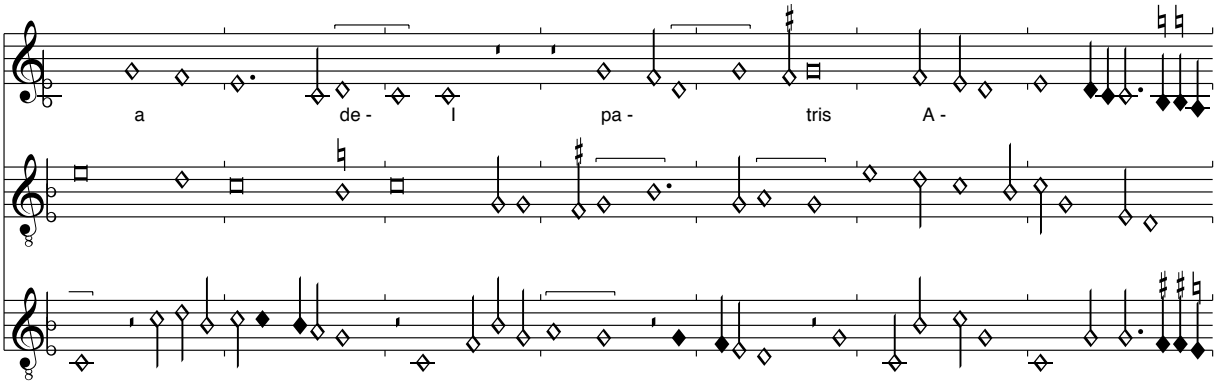

152
tu so - lus do - mi - nus tu so - lus al -


163
tis - si - mus Je - su Chri -

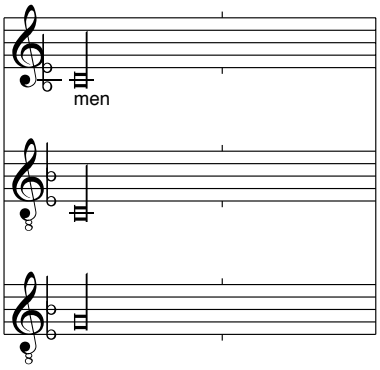

174
ste


179
Cantus
Cum san - cto spi - ri - tu in glo - ri -
Tenor
Contratenor

185

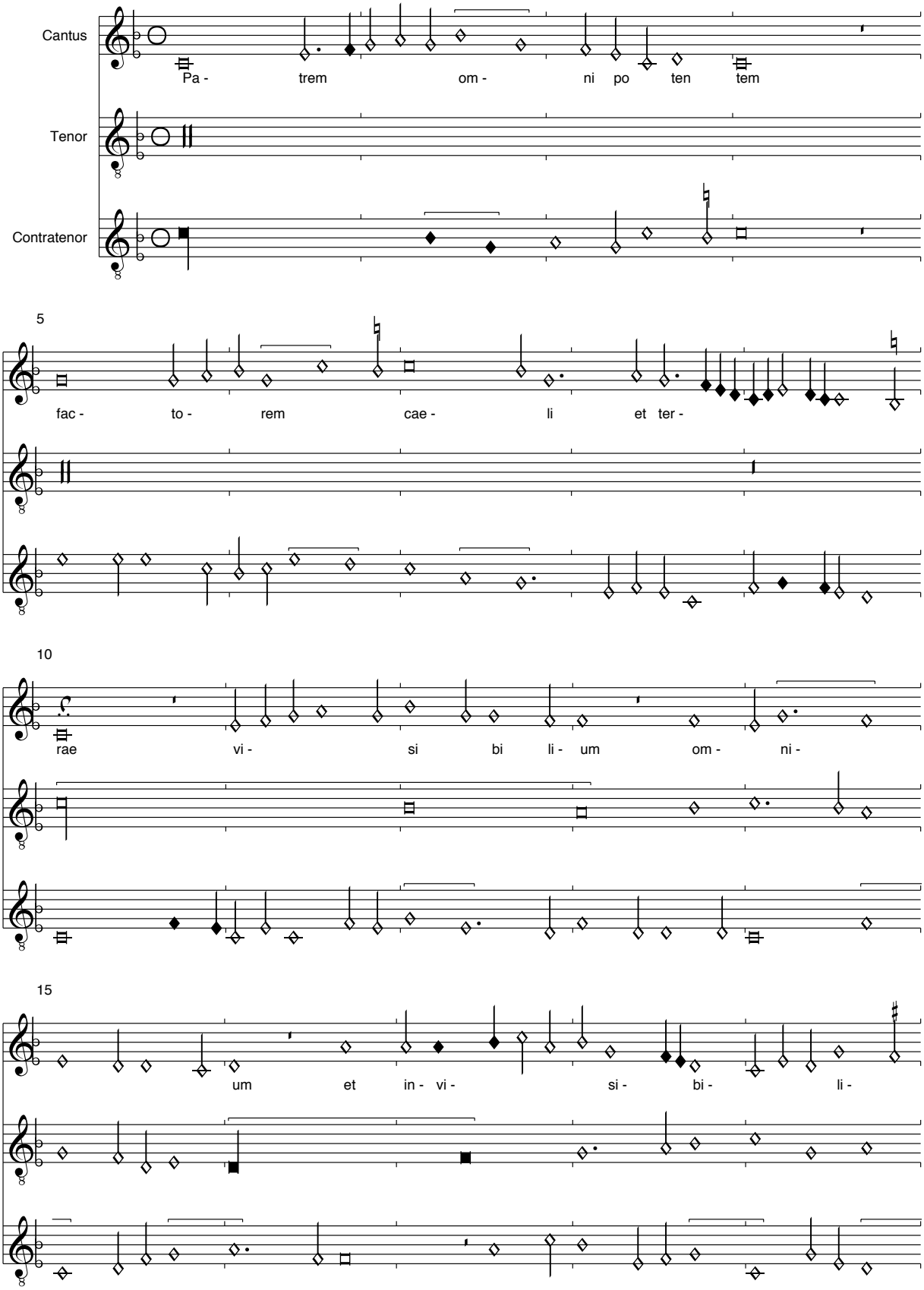


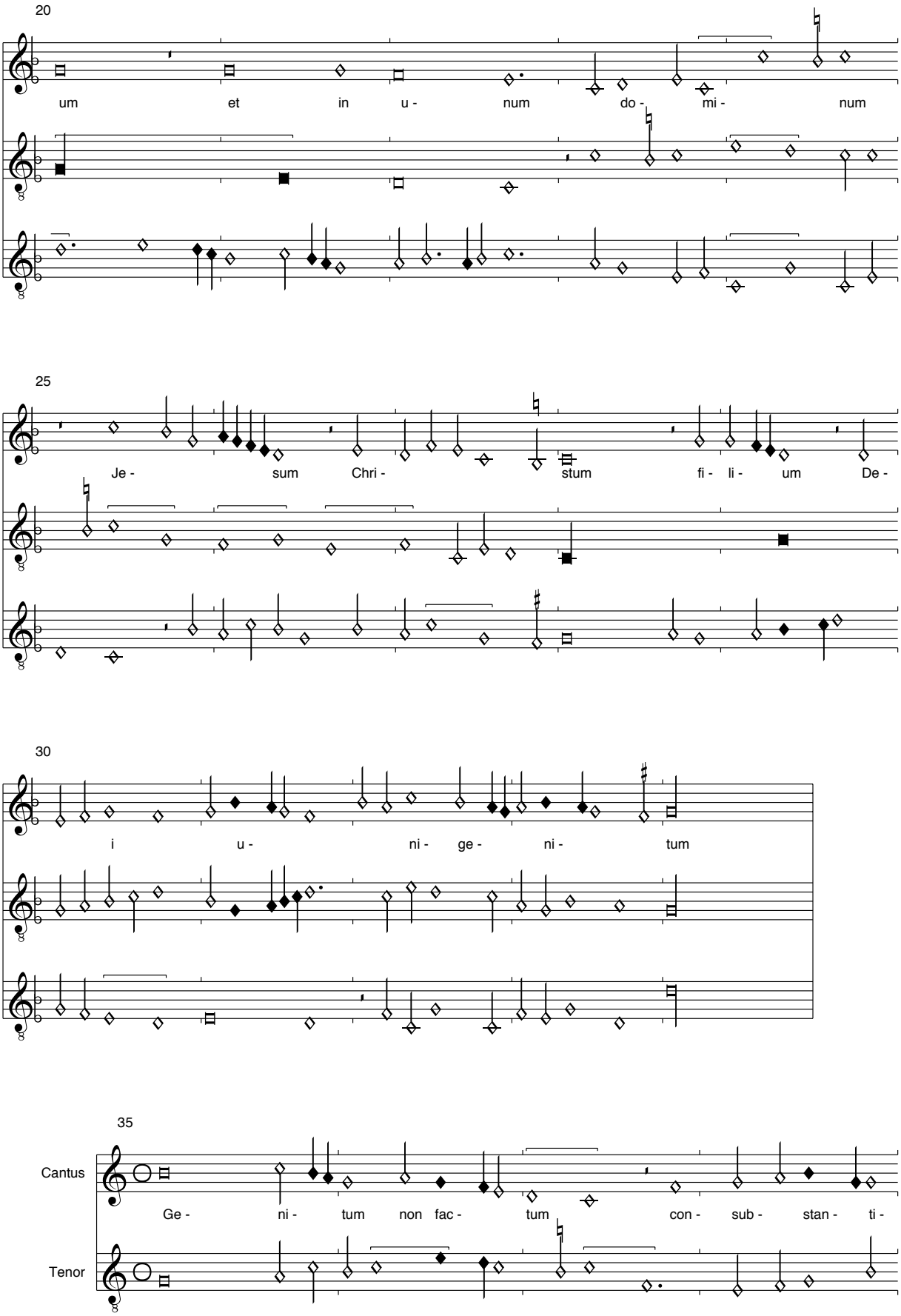
192

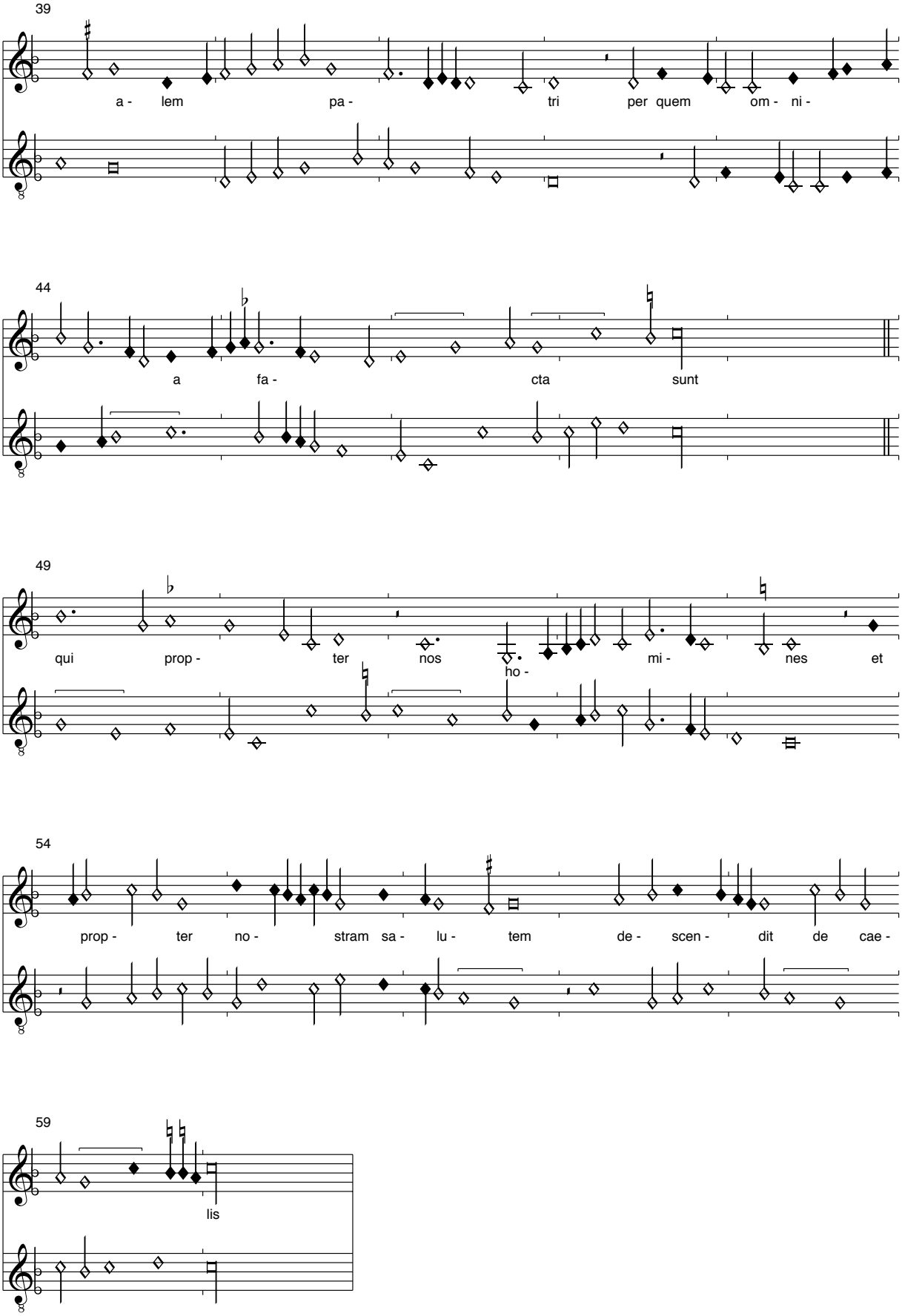


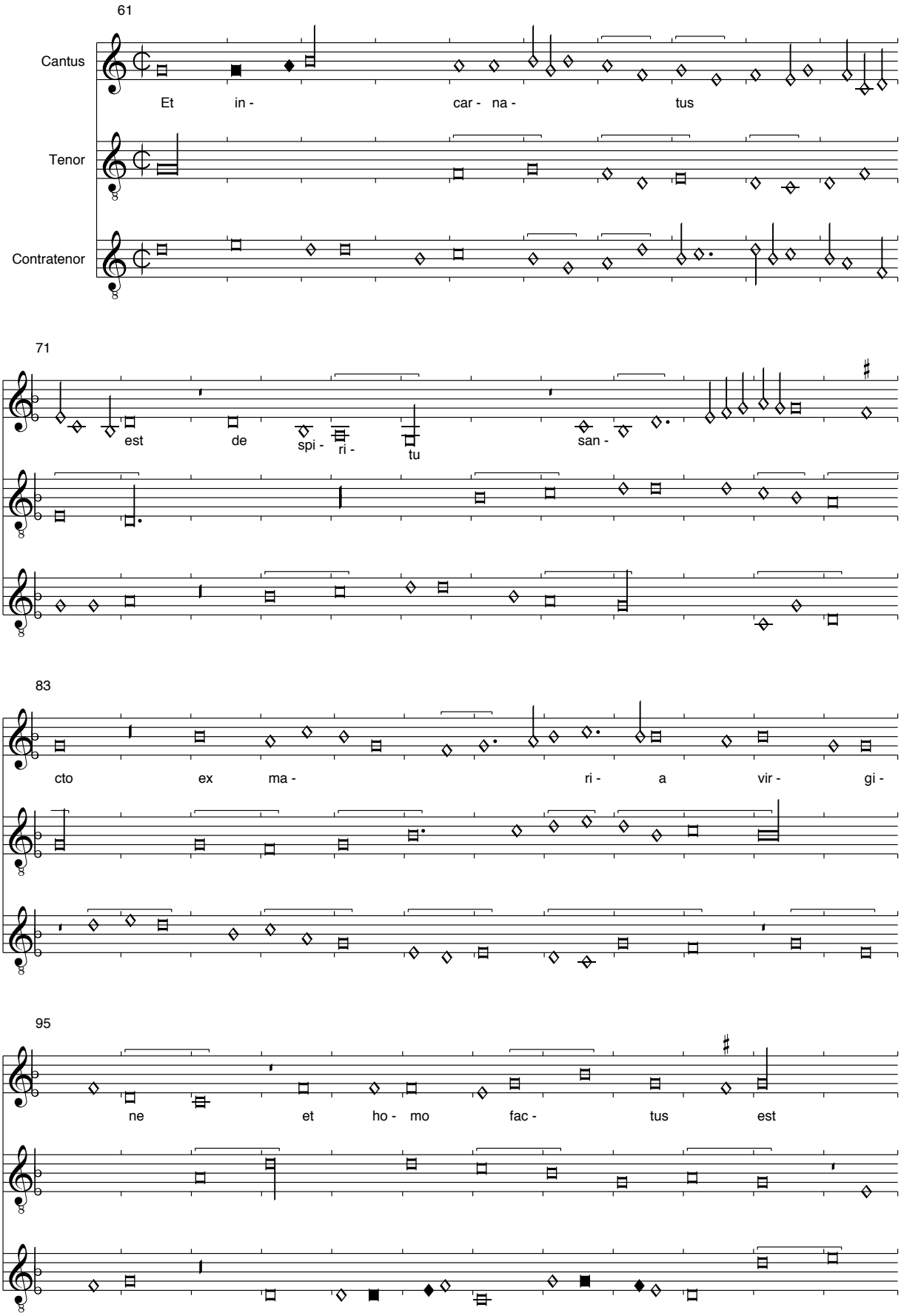
Missa Le serviteur

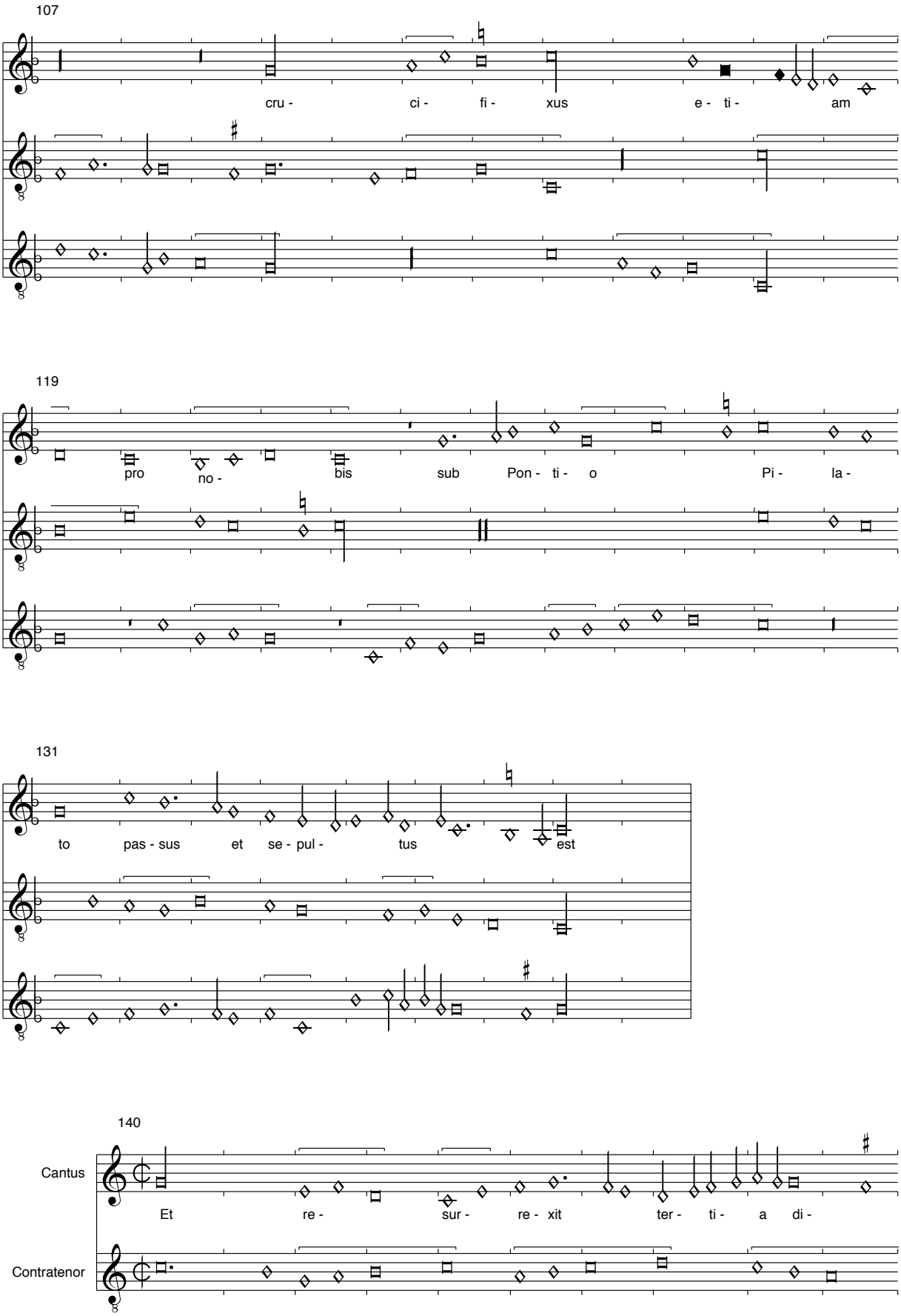
Credo

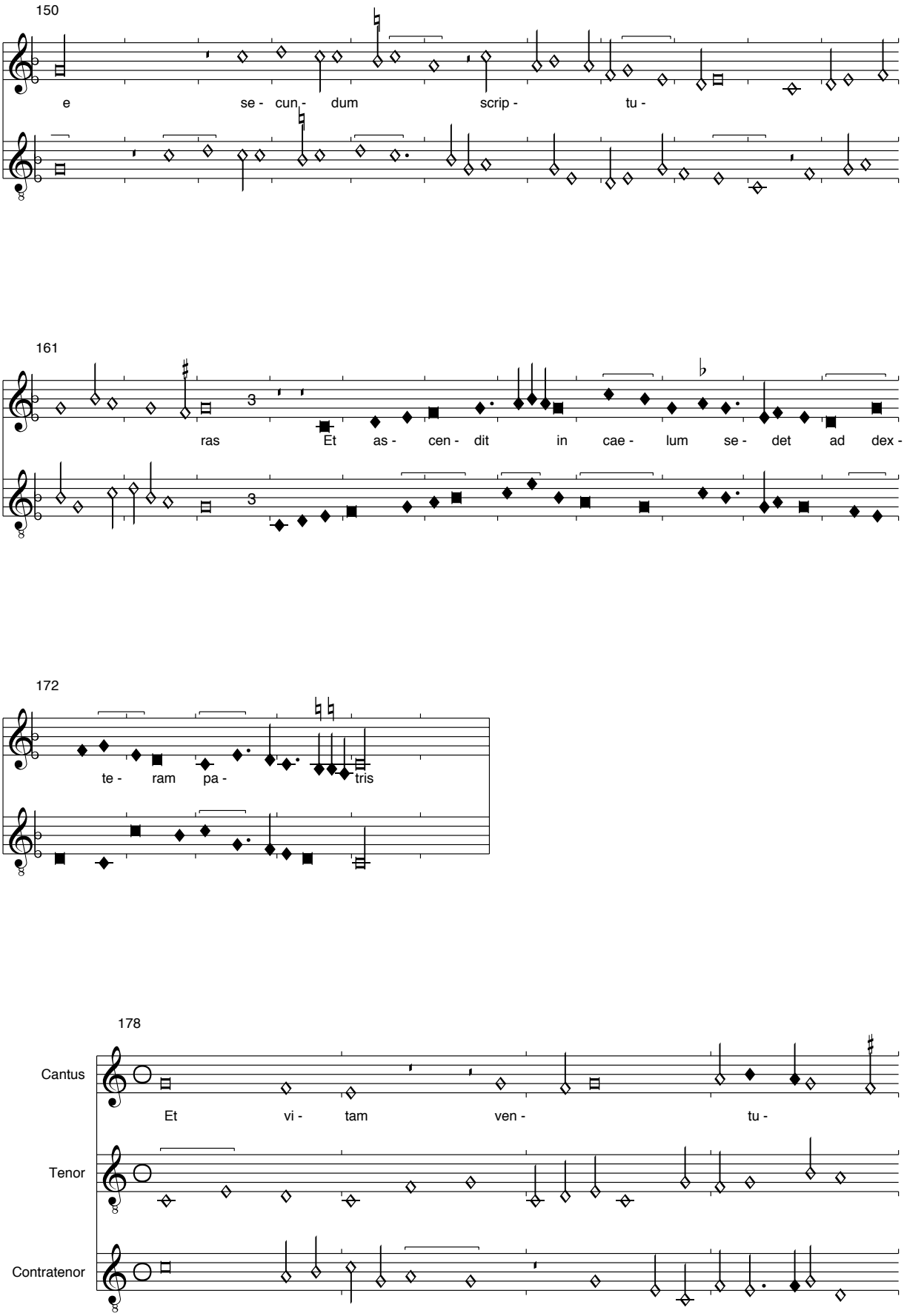


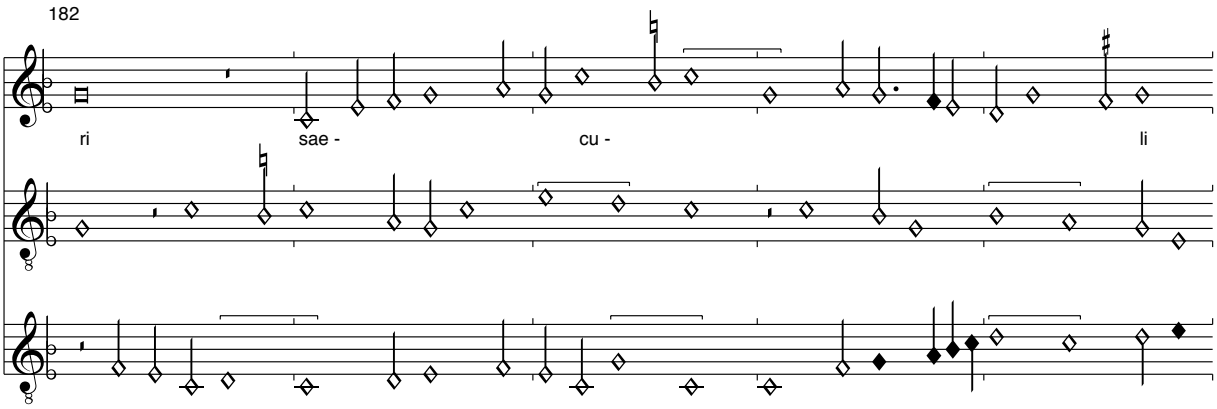

20
um et in u - num do - mi - num
25
Je - sum Chri - stum fi - li - um De -
30
i u - ni - ge - ni - tum
35
Cantus
Ge - ni - tum non fac - tum con - sub - stan - ti -
Tenor

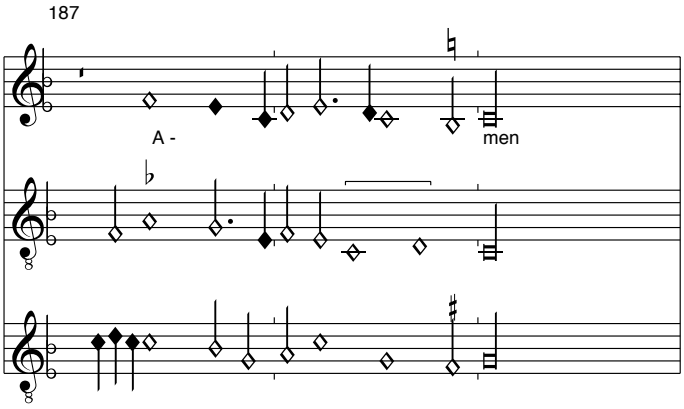

39
a - lem pa - tri per quem om - ni -
44
a fa - cta sunt
49
qui prop - ter nos ho - mi - nes et
54
prop - ter no - stram sa - lu - tem de - scen - dit de cae -
59
lis


61
Cantus
Et in - car - na - tus
Tenor
Contratenor
71
est de spi - ri - tu san -
83
cto ex ma - ri - a vir - gi -
95
ne et ho - mo fac - tus est


107
cru - ci - fi - xus e - ti - am
119
pro no - bis sub Pon - ti - o Pi - la -
131
to pas - sus et se - pul - tus est
140
Cantus
Et re - sur - re - xit ter - ti - a di -
Contratenor

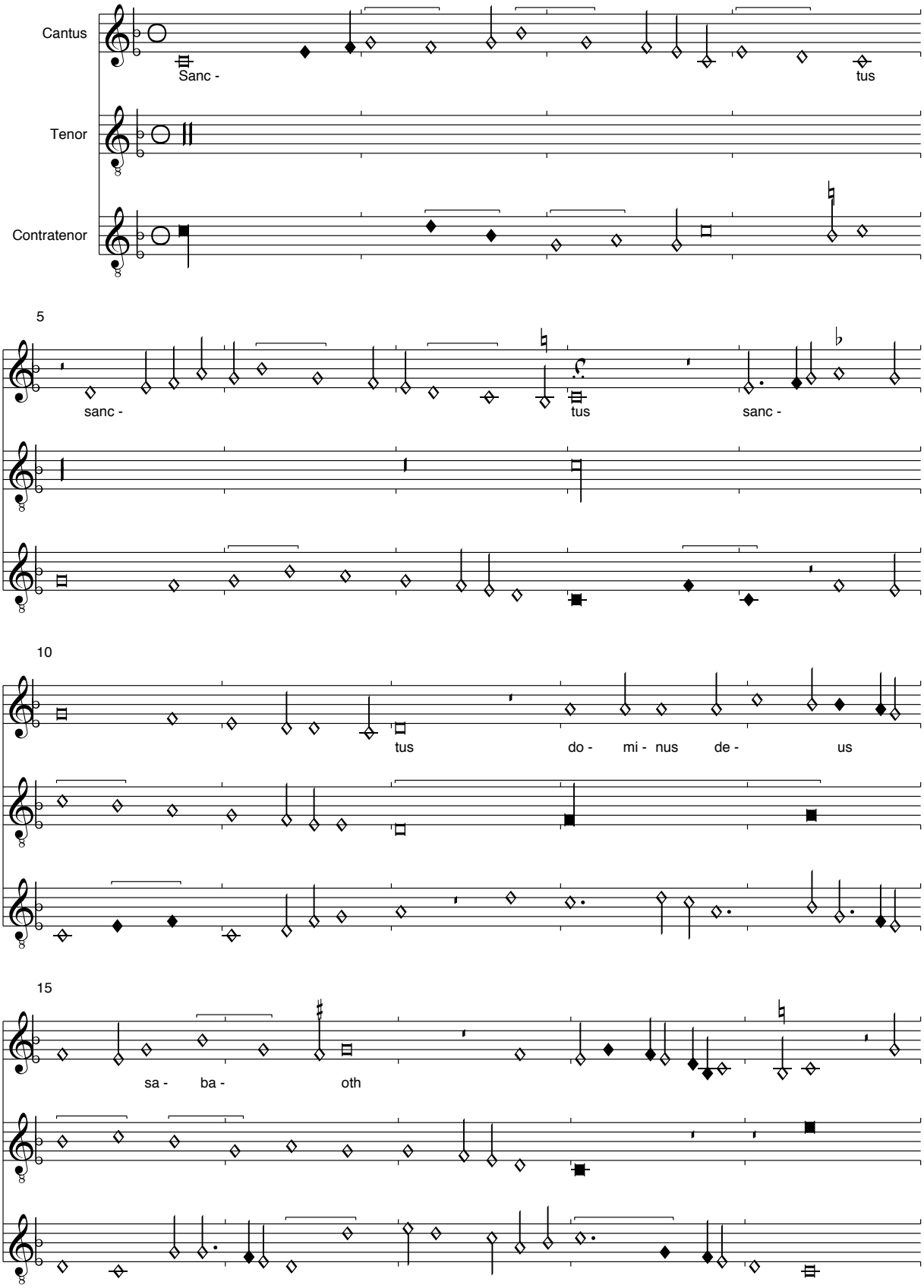

150
e se - cun - dum scrip - tu -
161
ras Et as - cen - dit in cae - lum se - det ad dex -
172
te - ram pa - tris
178
Cantus
Et vi - tam ven - tu -
Tenor
Contratenor


182
ri
sae -
cu -
li

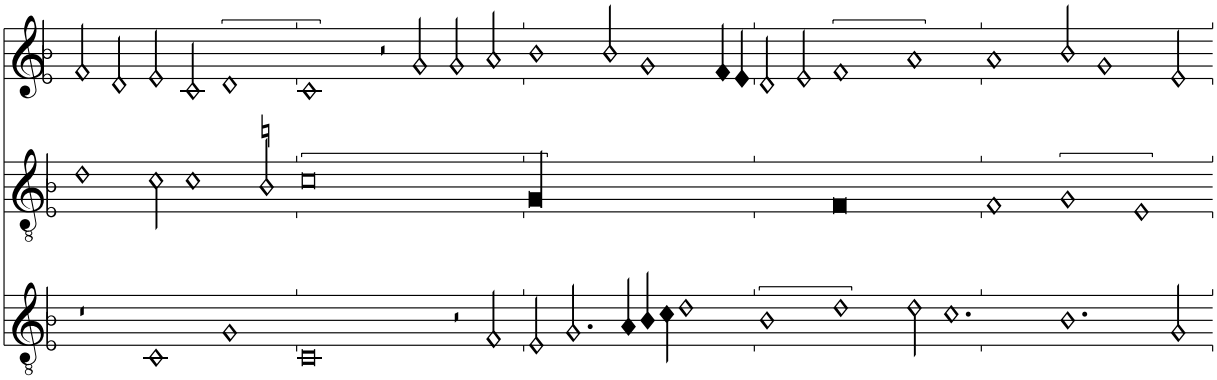

187
A -
men

Missa Le serviteur

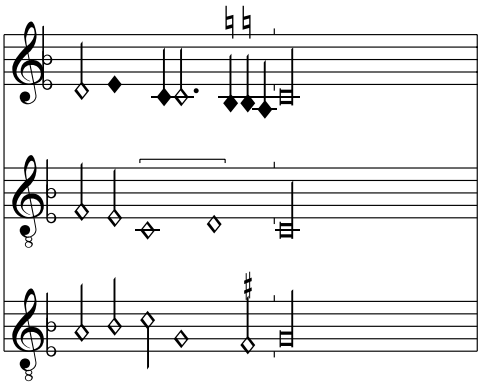
Sanctus



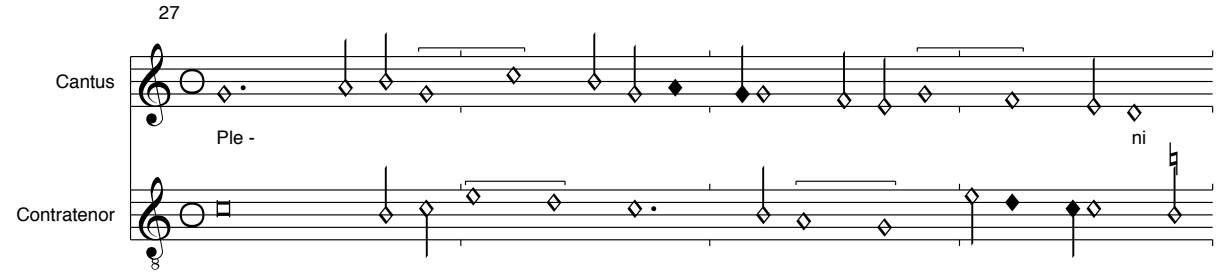
20



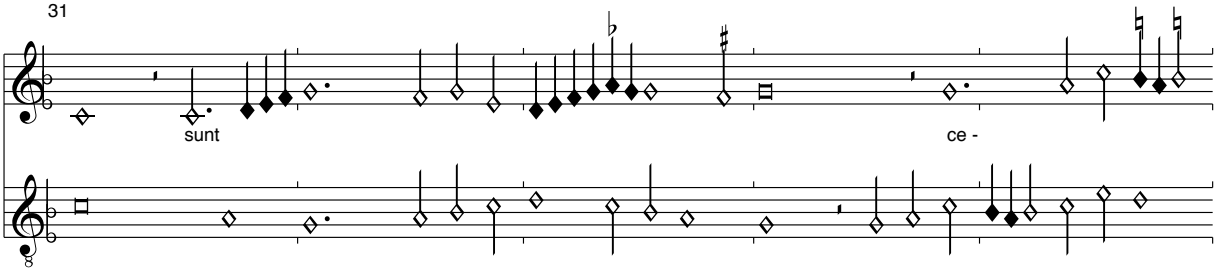
25

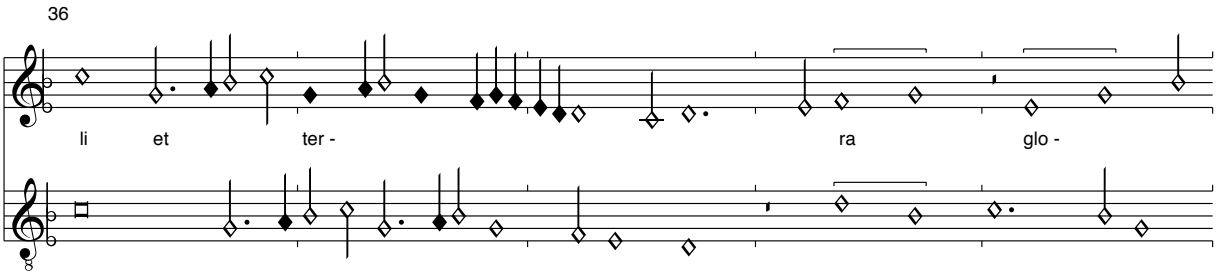


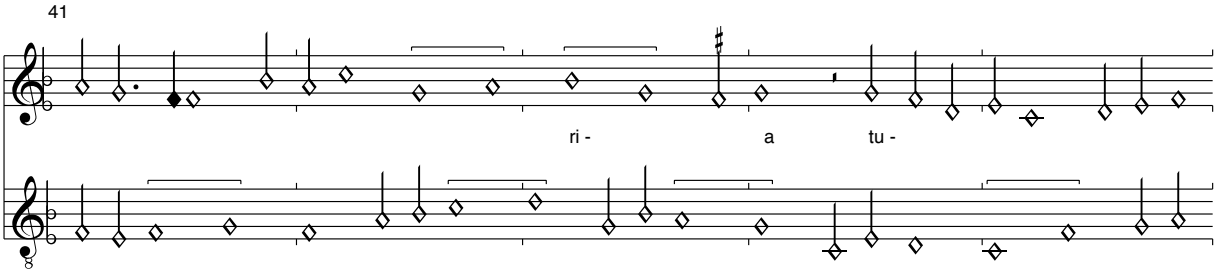
27

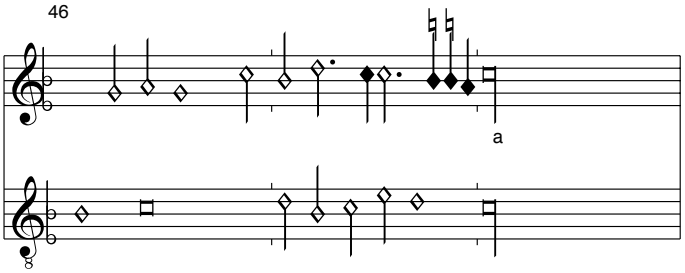


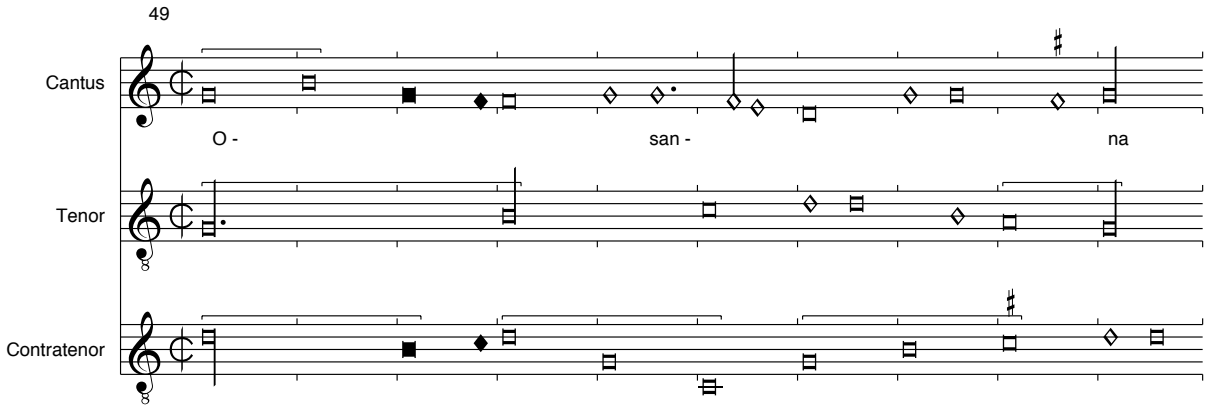
31

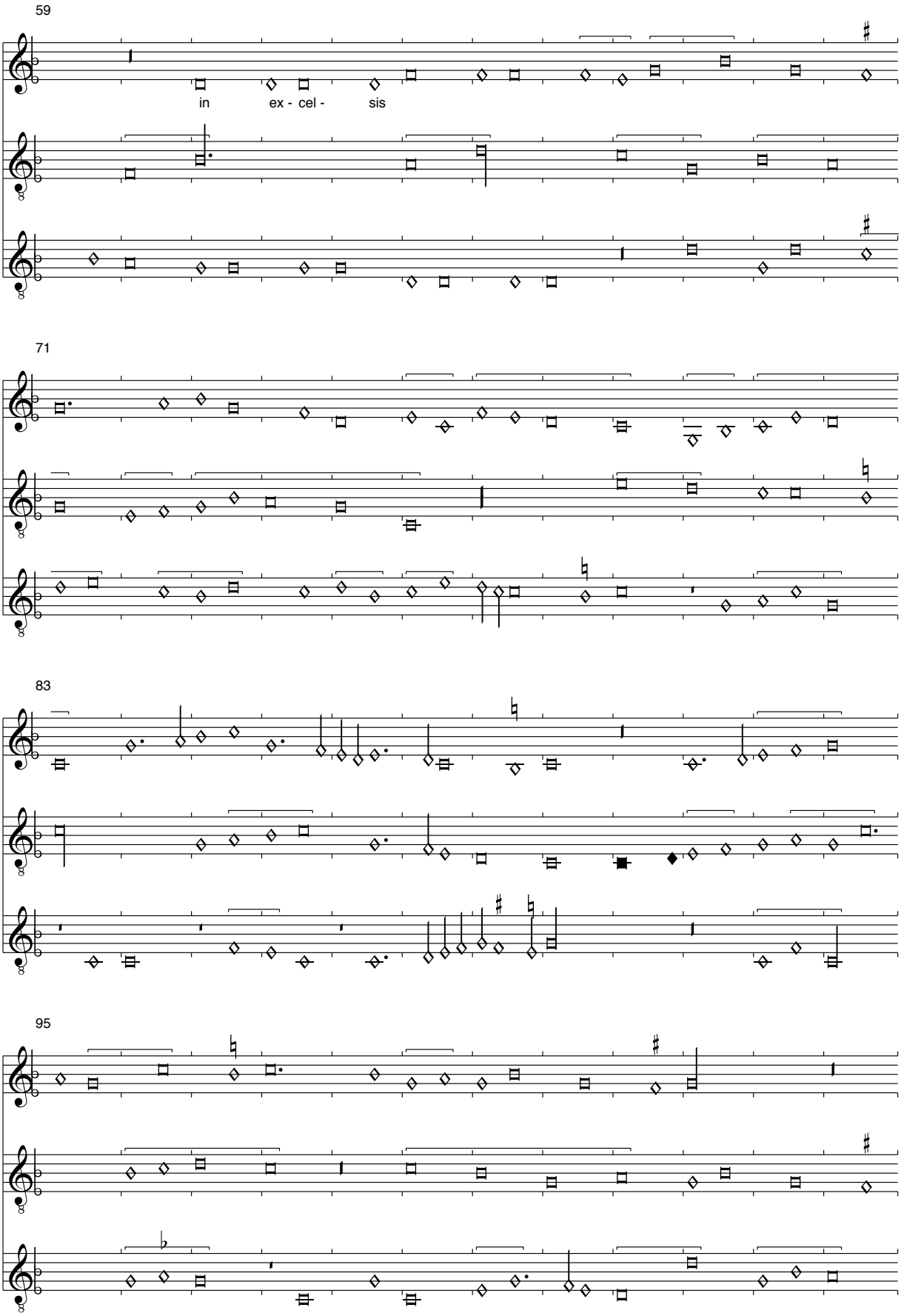


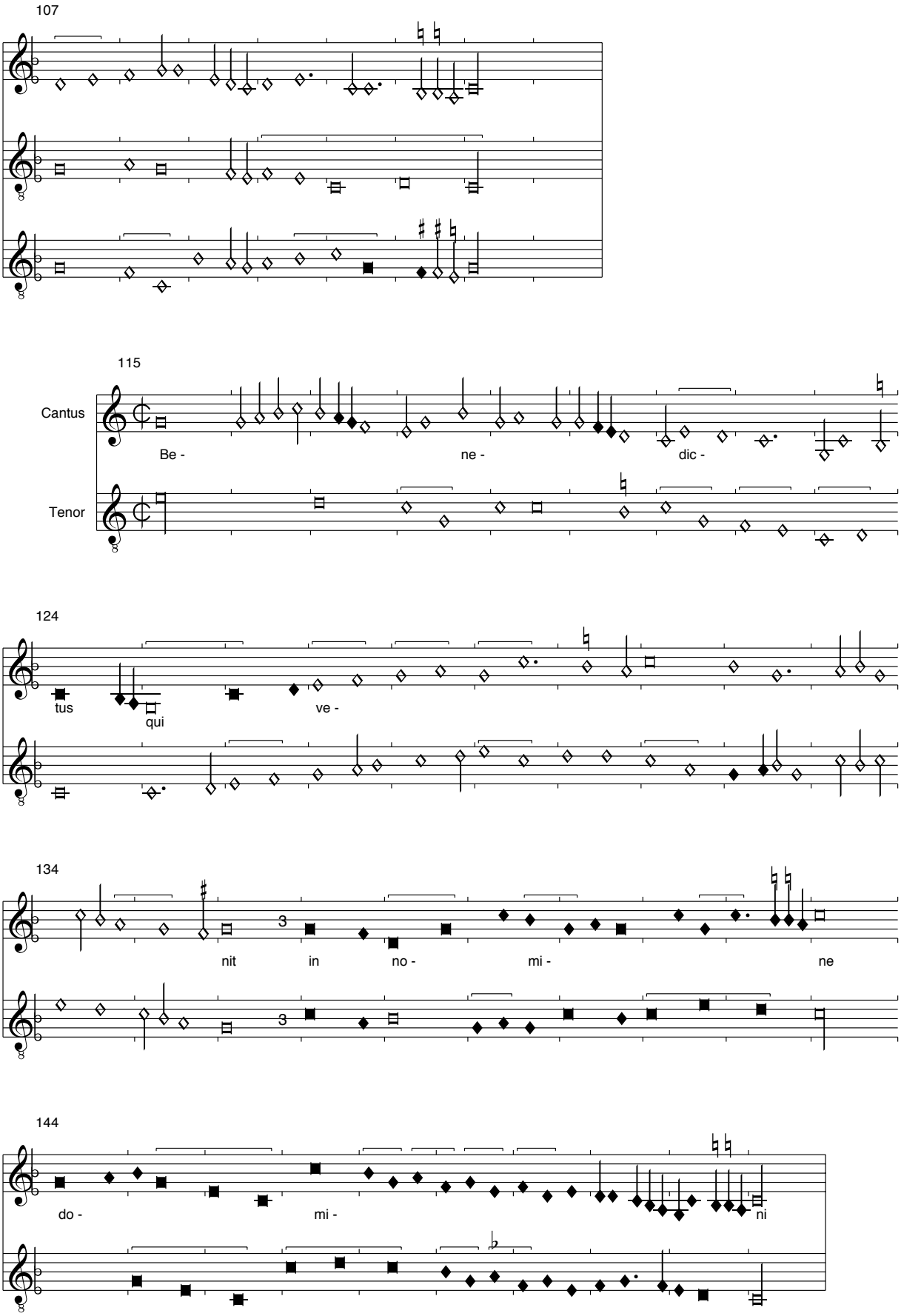

36
li et ter - ra glo -


41
ri - a tu -


46
a


49
Cantus
O - san - na
Tenor
Contratenor

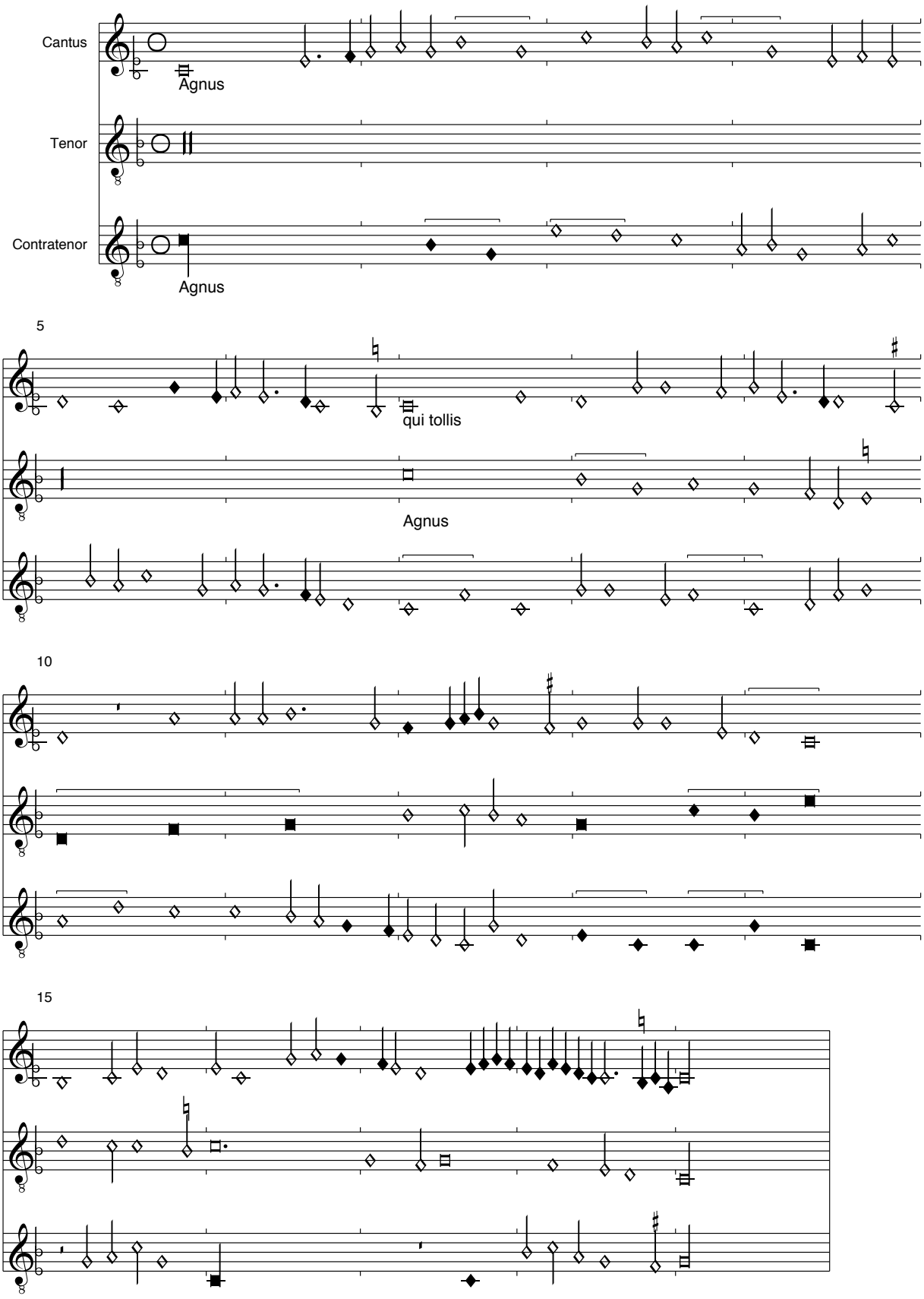

59
in ex - cel - sis
71
83
95

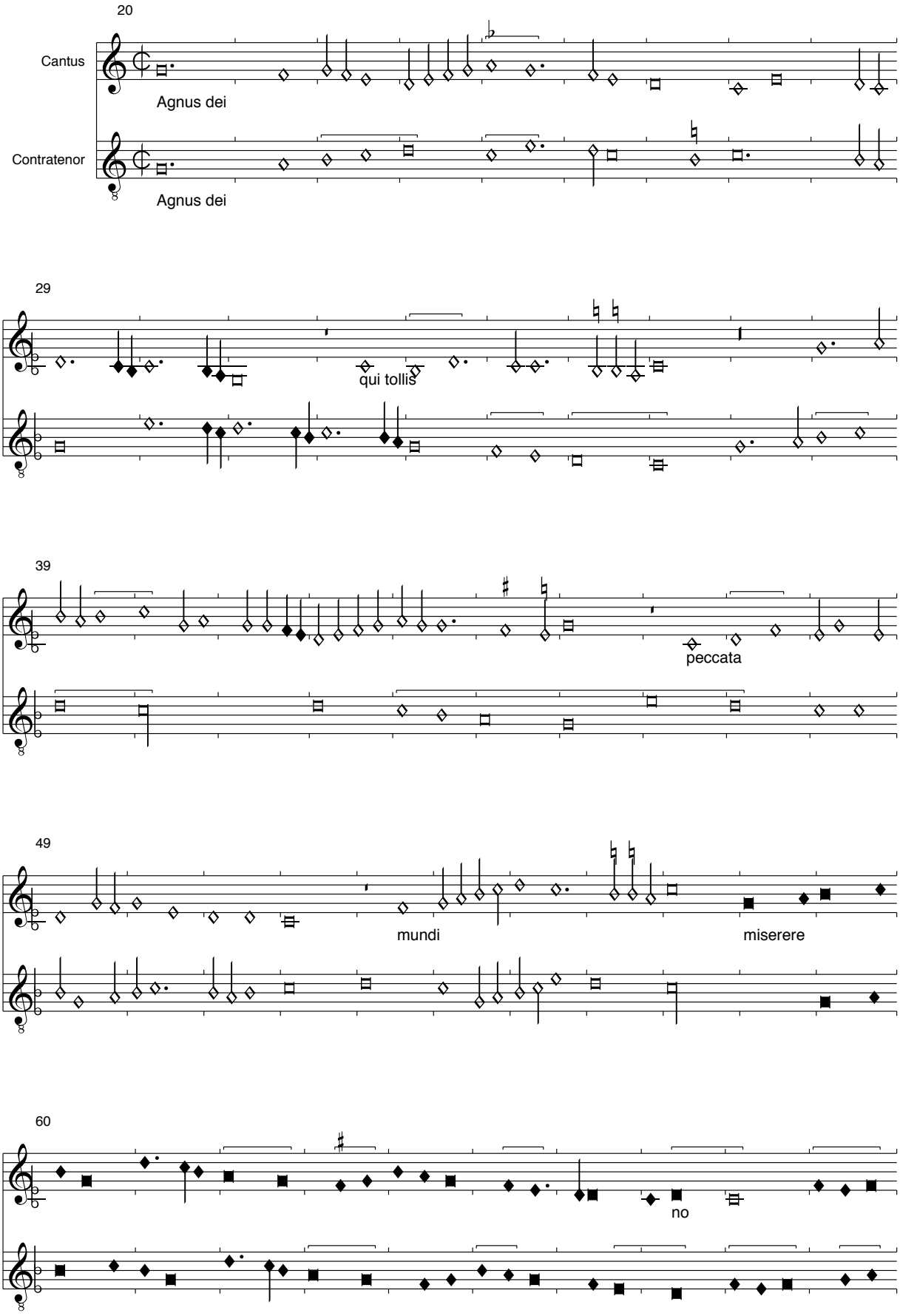


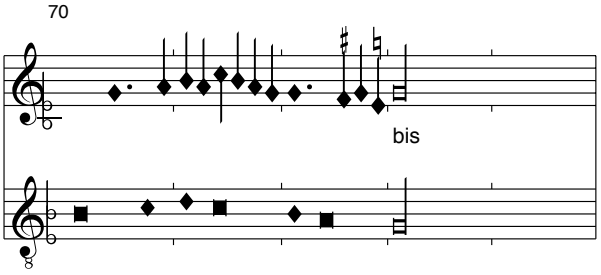
Diese Schlusspassage ist vielleicht ein Fehler, man kann sie relativ leicht emendieren.

Missa Le serviteur

Agnus




20
Cantus
Agnus dei
Contratenor
Agnus dei
29
qui tollis
39
peccata
49
mundi
miserere
60
no


70
bis

Guillaume Faugues

Missa Le serviteur

Trento, Castello del Buonconsiglio, Ms 88
f. 411r-420v

ediert von

Clemens Goldberg

mit Unterstützung der

Goldberg Stiftung

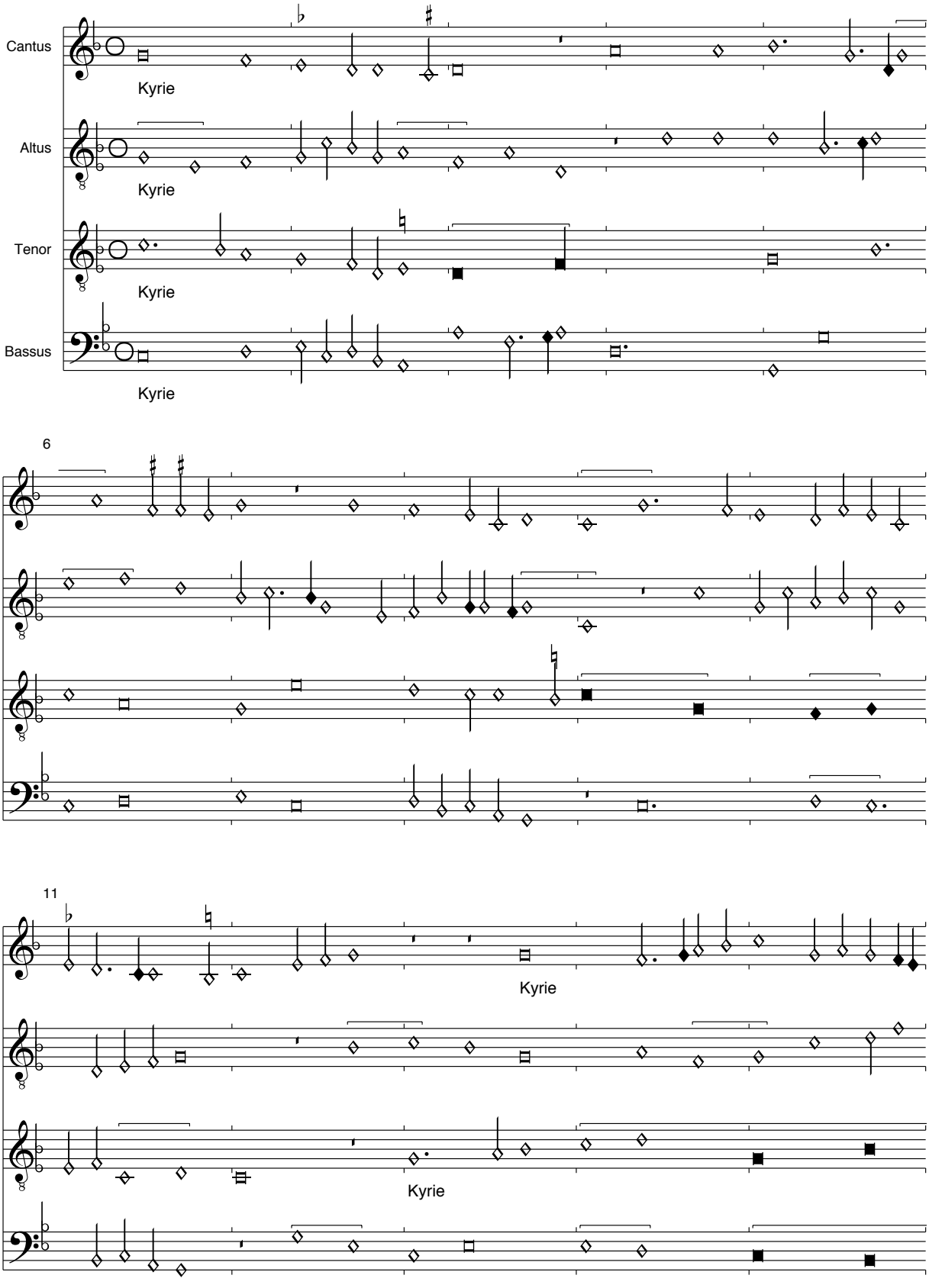
Alle Rechte verbleiben beim Autor und der Stiftung
Download zu privatem Gebrauch und für Konzerte gestattet

Diese Messe wurde ursprünglich auch Johannes Ockeghem zugeschrieben. Diese Zuschreibung ist eindeutig nicht richtig und viel spricht für die Zuschreibung an Guillaume Faugues.

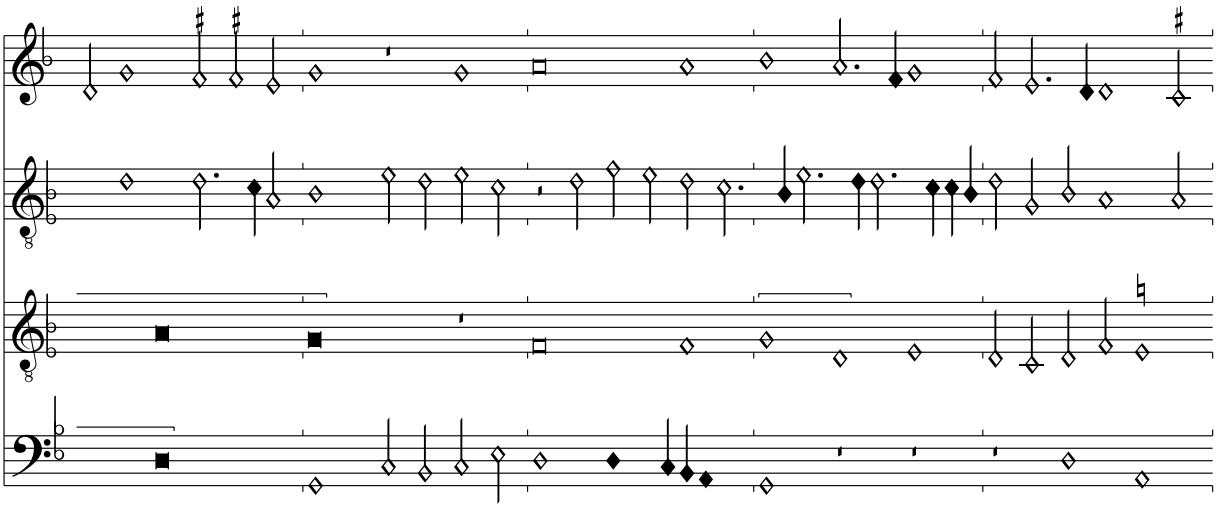
Die Messe birgt außerordentliche Probleme der Musica ficta. Durchgängig ist der Cantus mit nur einem B vorgezeichnet, während die anderen Stimmen im Wesentlichen, aber nicht immer, mit zwei B vorgezeichnet sind. Die Vorlage des Tenors aus der Chanson von Dufay hat andererseits in den meisten Quellen nur ein B vorgezeichnet, hier aber sind meist zwei B vorhanden. Vielfach treten zusätzlich Kombinationen mit A-E vertikal auf, aber fast nie linear, so dass auch nur ein einziges Mal ein Ab vorgezeichnet ist. Ich habe daher so weit wie möglich auf eine „Bereinigung“ des Cantus verzichtet und Leittonkadenzen eher durch eine Erhöhung der jeweiligen Gegenstimme auf E vorgenommen. Dies ist natürlich nur eine von vielen Möglichkeiten. Es schien mir jedoch einfacher für weitere Nutzer, nach Belieben mehr Eb einzufügen und die Möglichkeit einer sehr farbigen Klangwirkung zu eröffnen.

Faugues: Missa Le serviteur

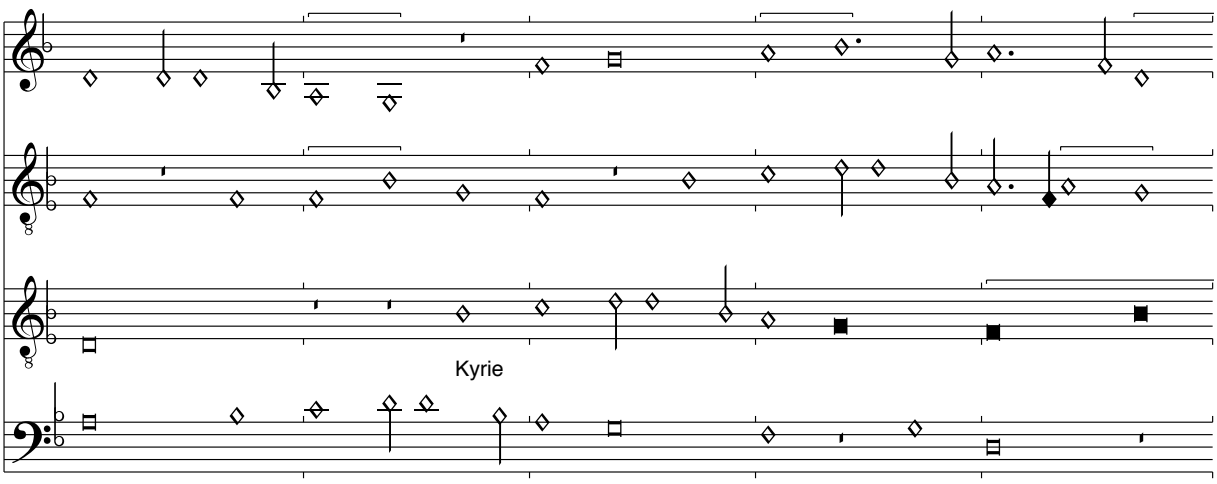
Kyrie



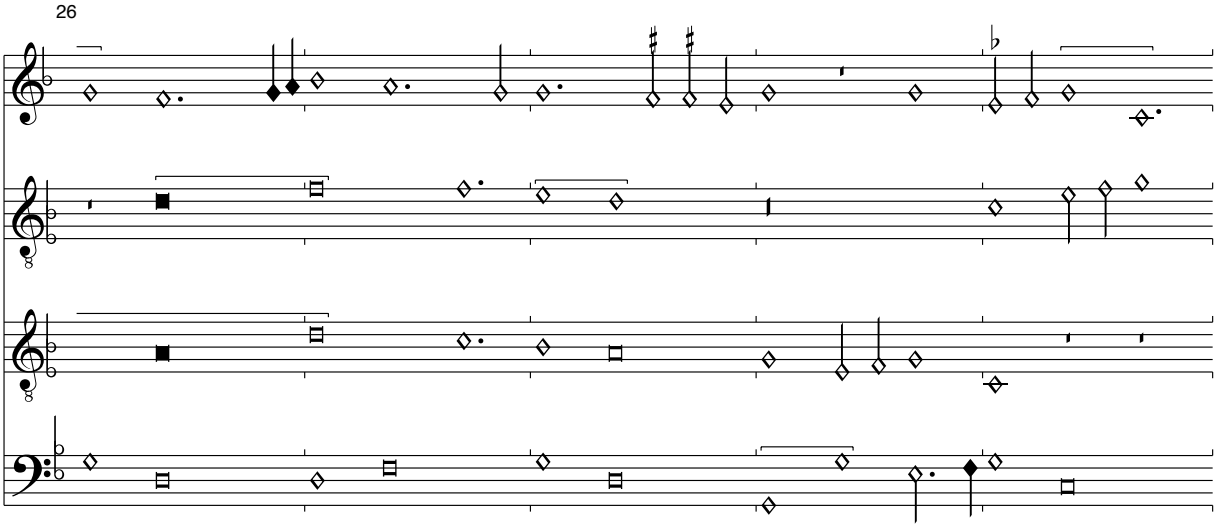
16

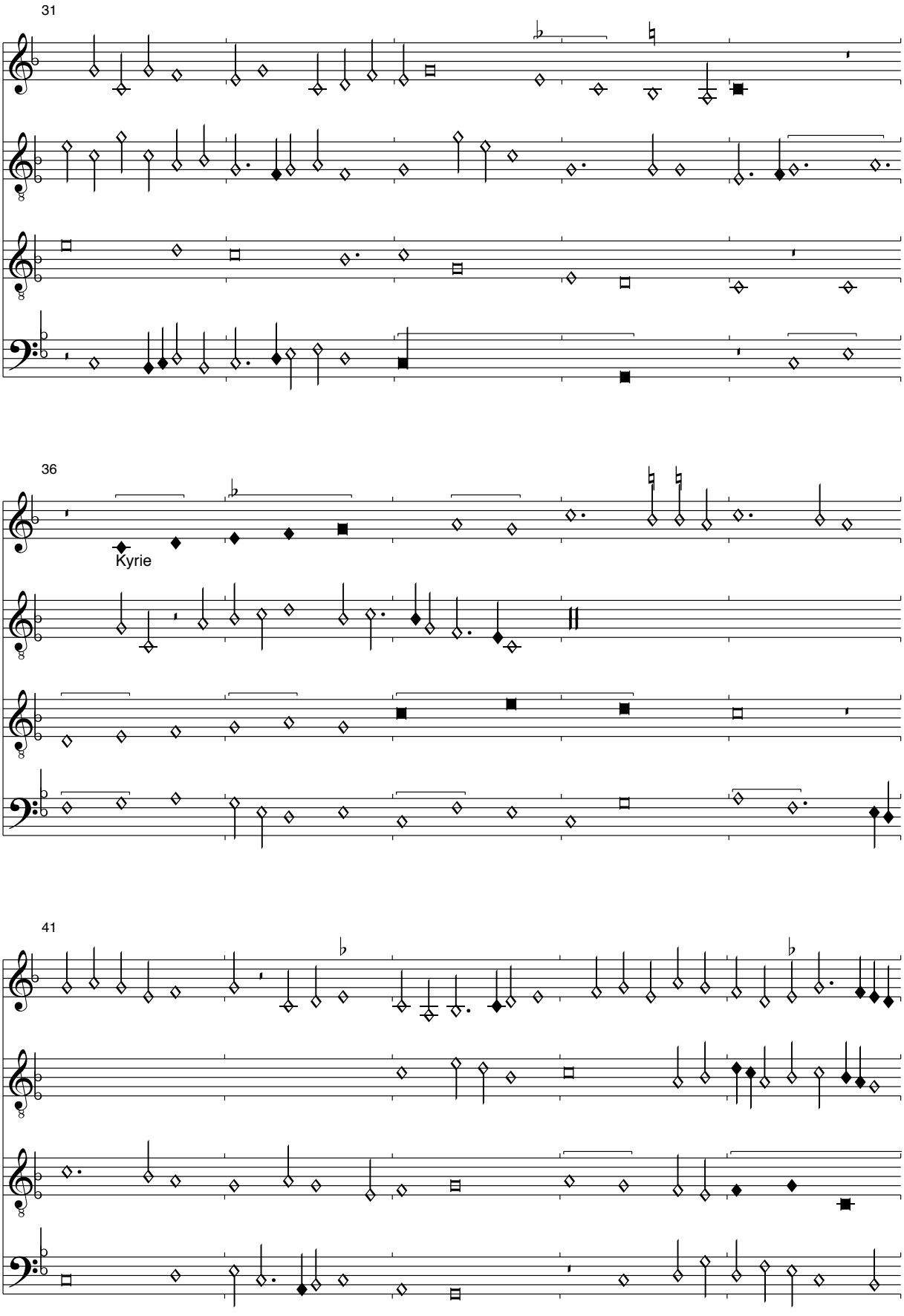


21

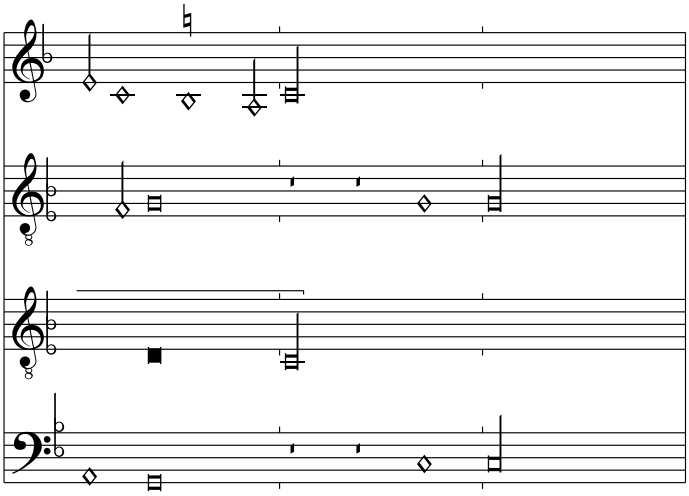


26

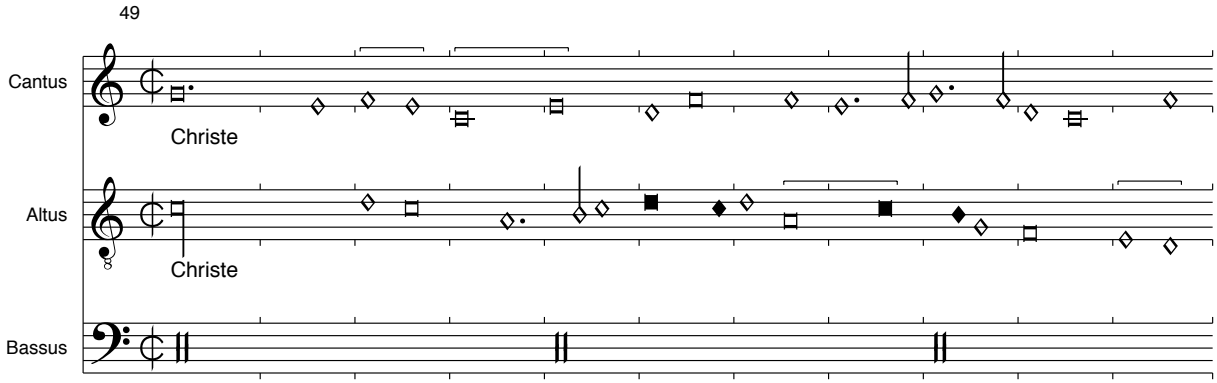



31
36
Kyrie
41

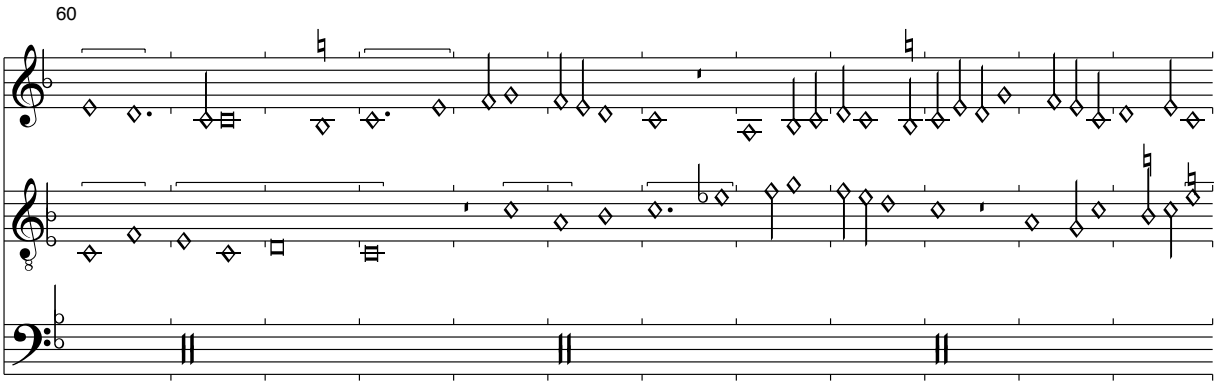
46



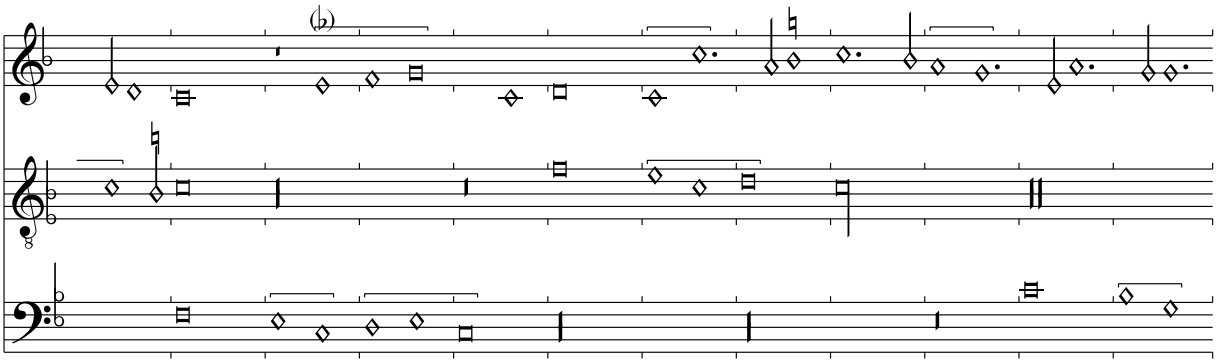
49



60

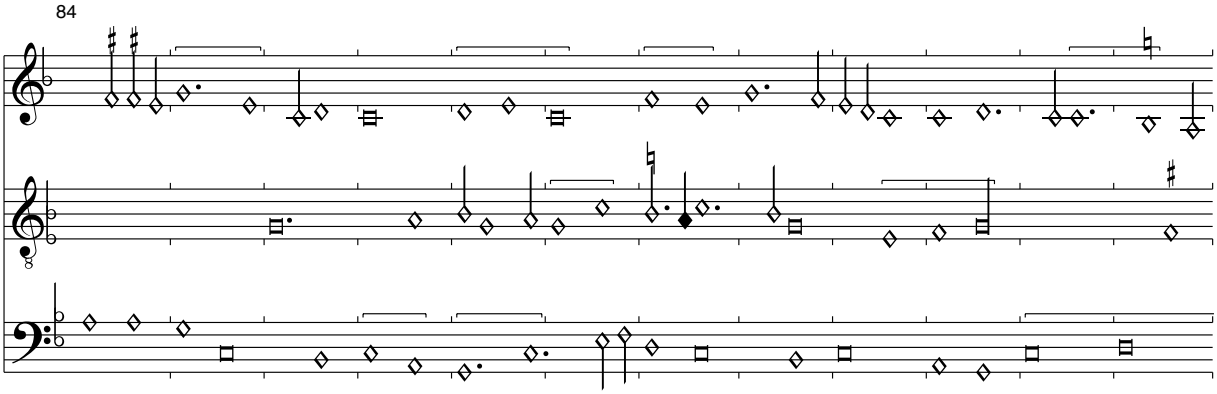


72

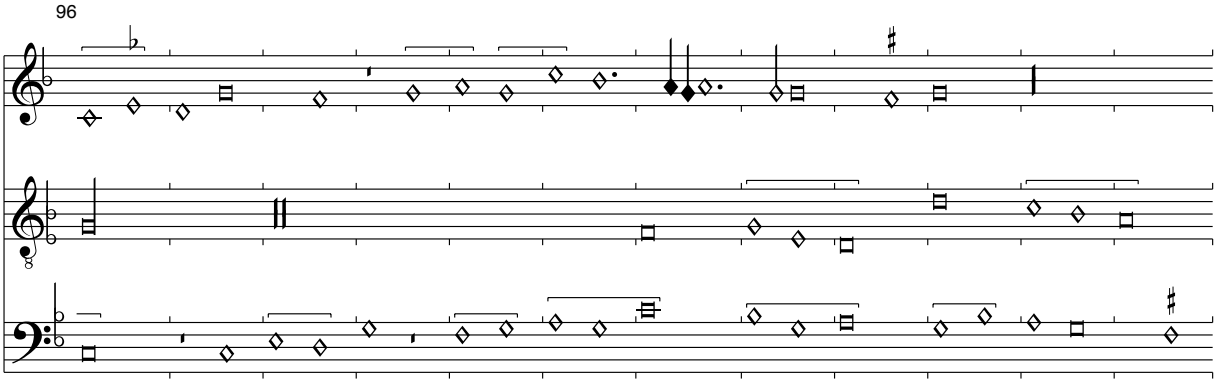


Christe

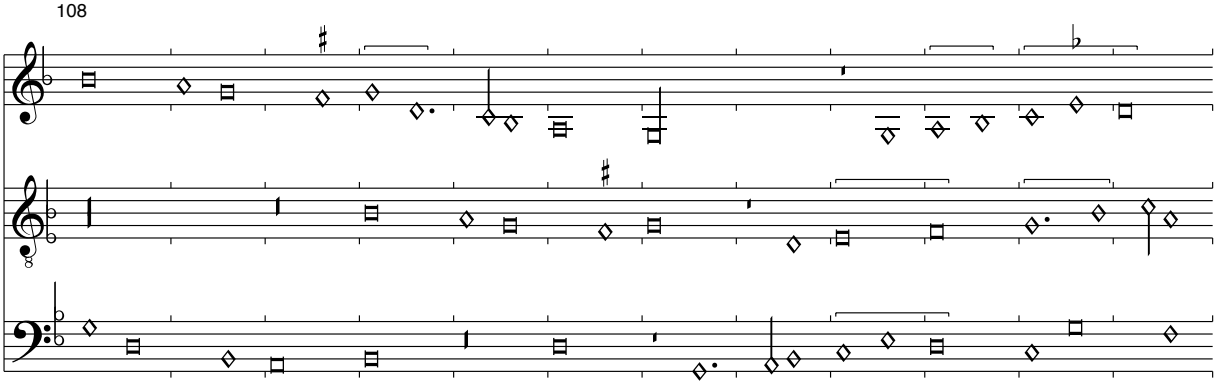
84



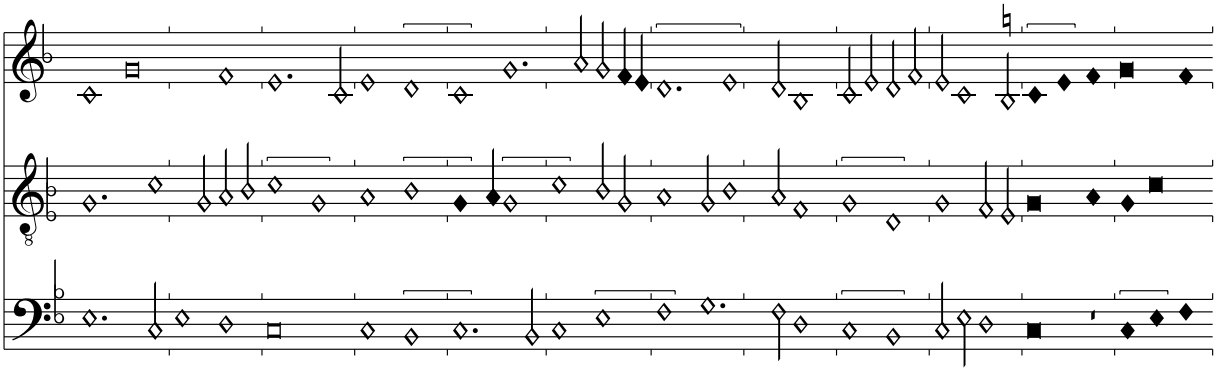
96



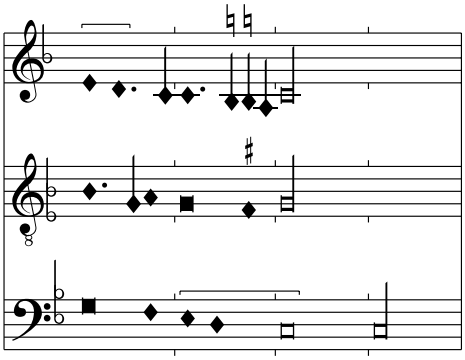
108



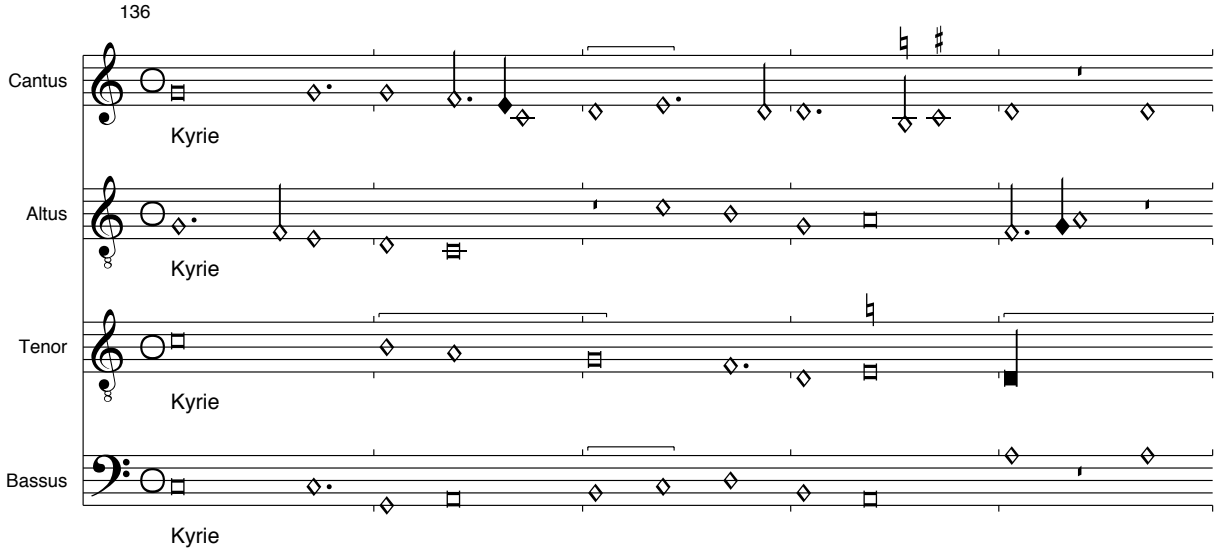
120



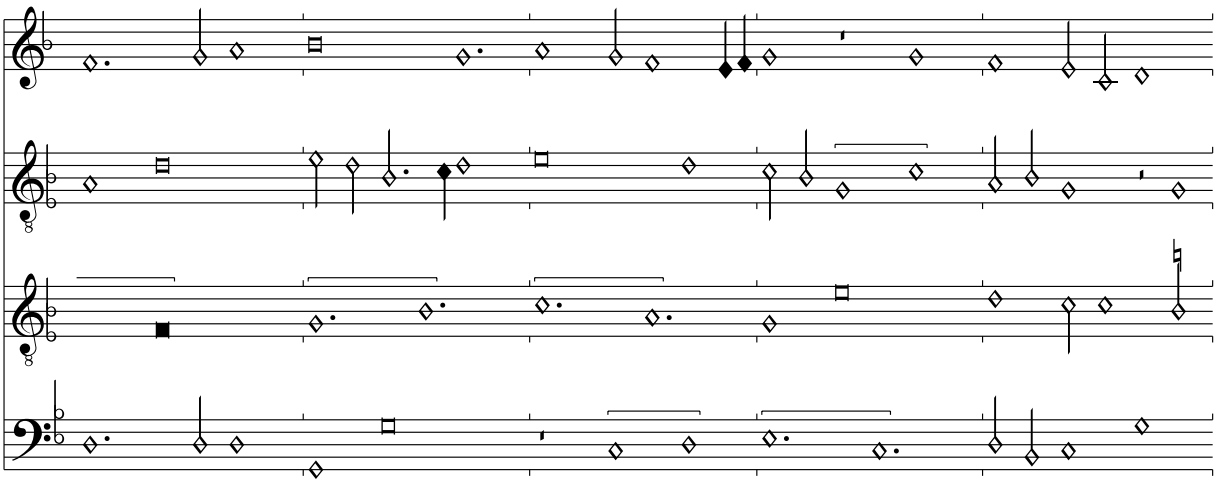
132



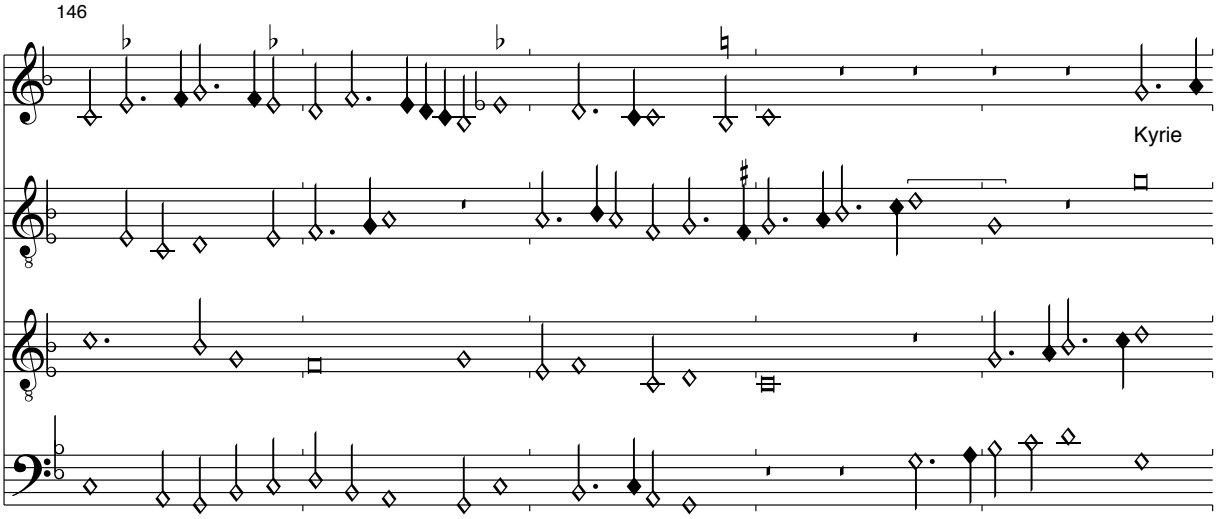
136



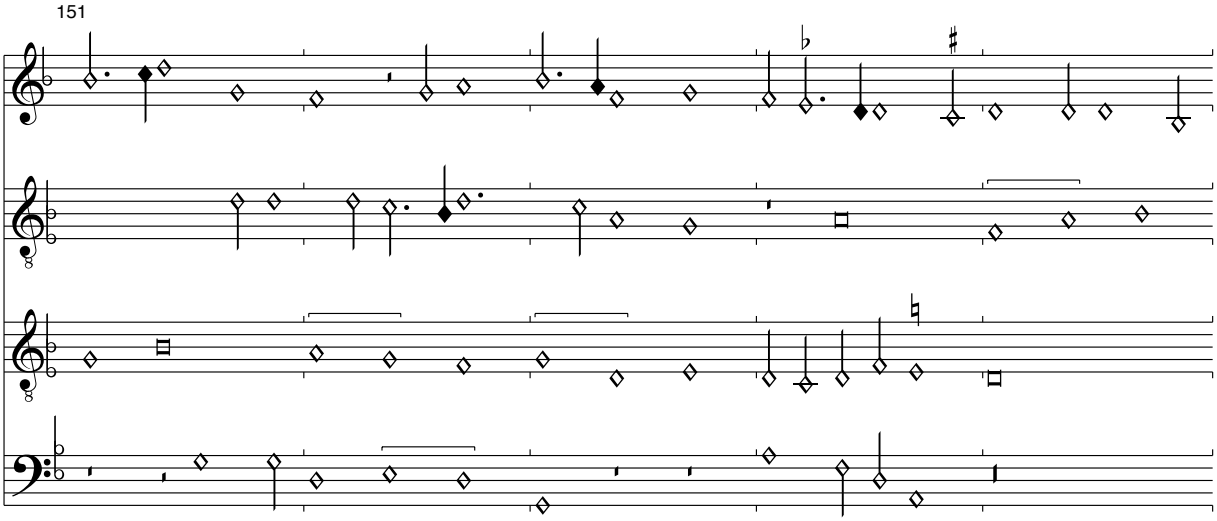
141



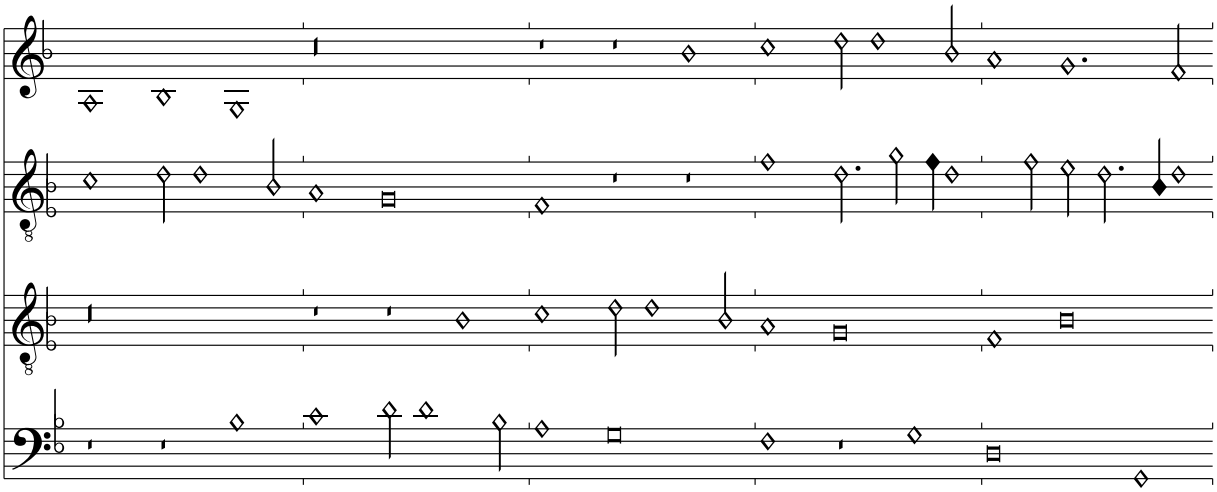
146



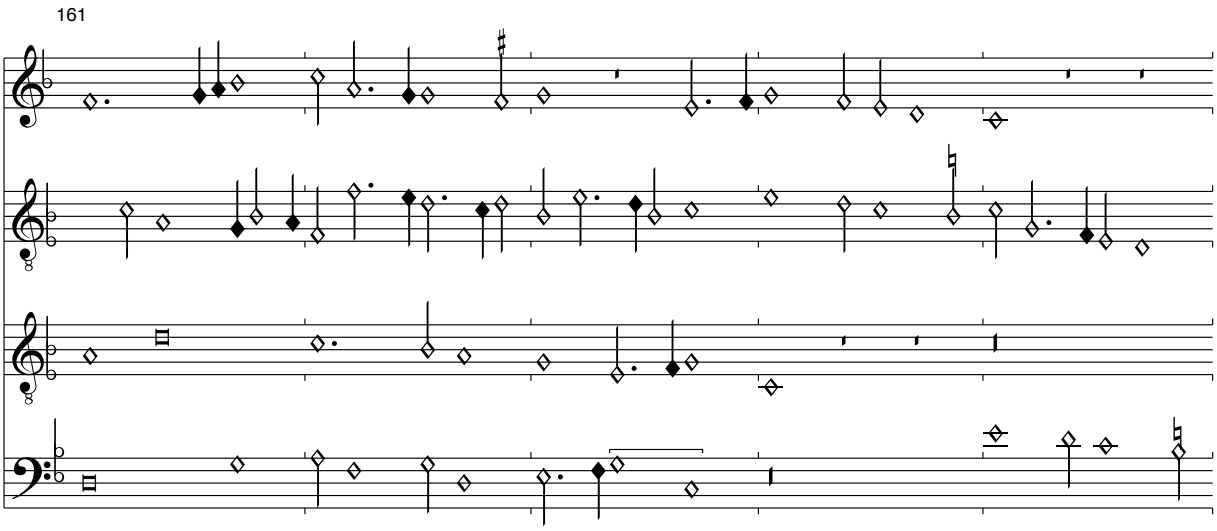
151



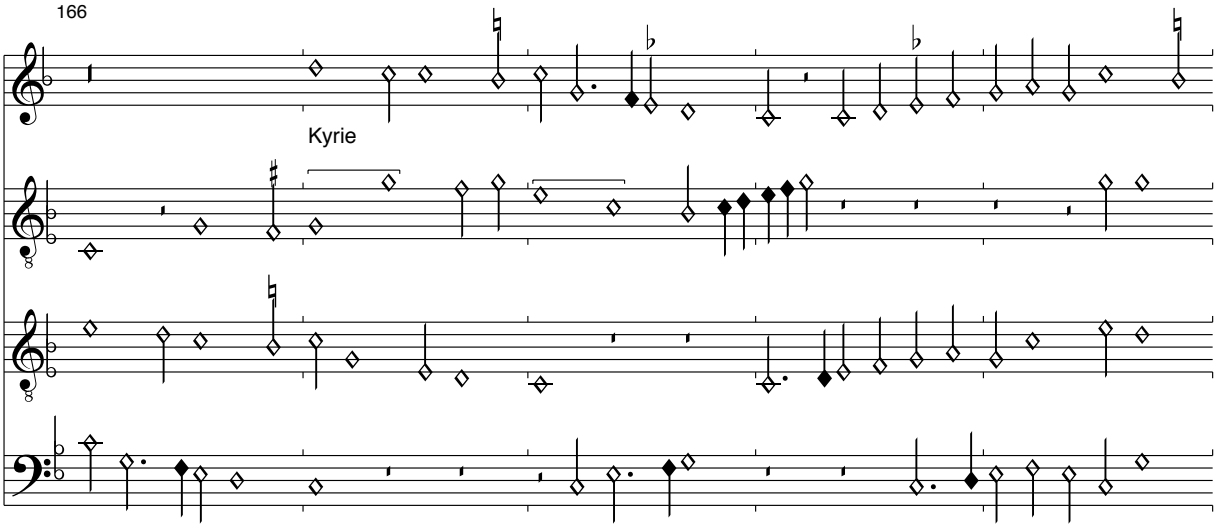
156

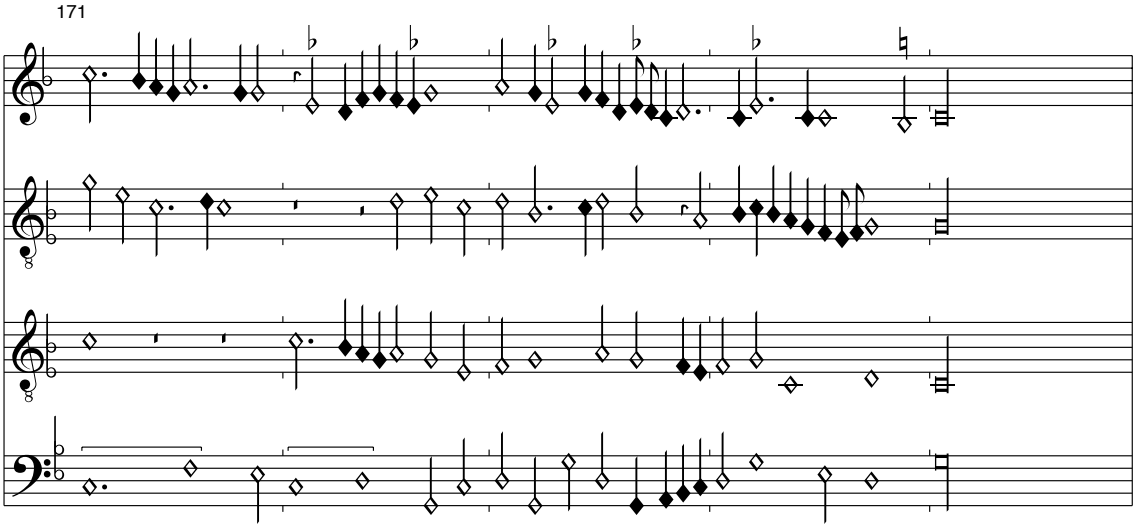


161



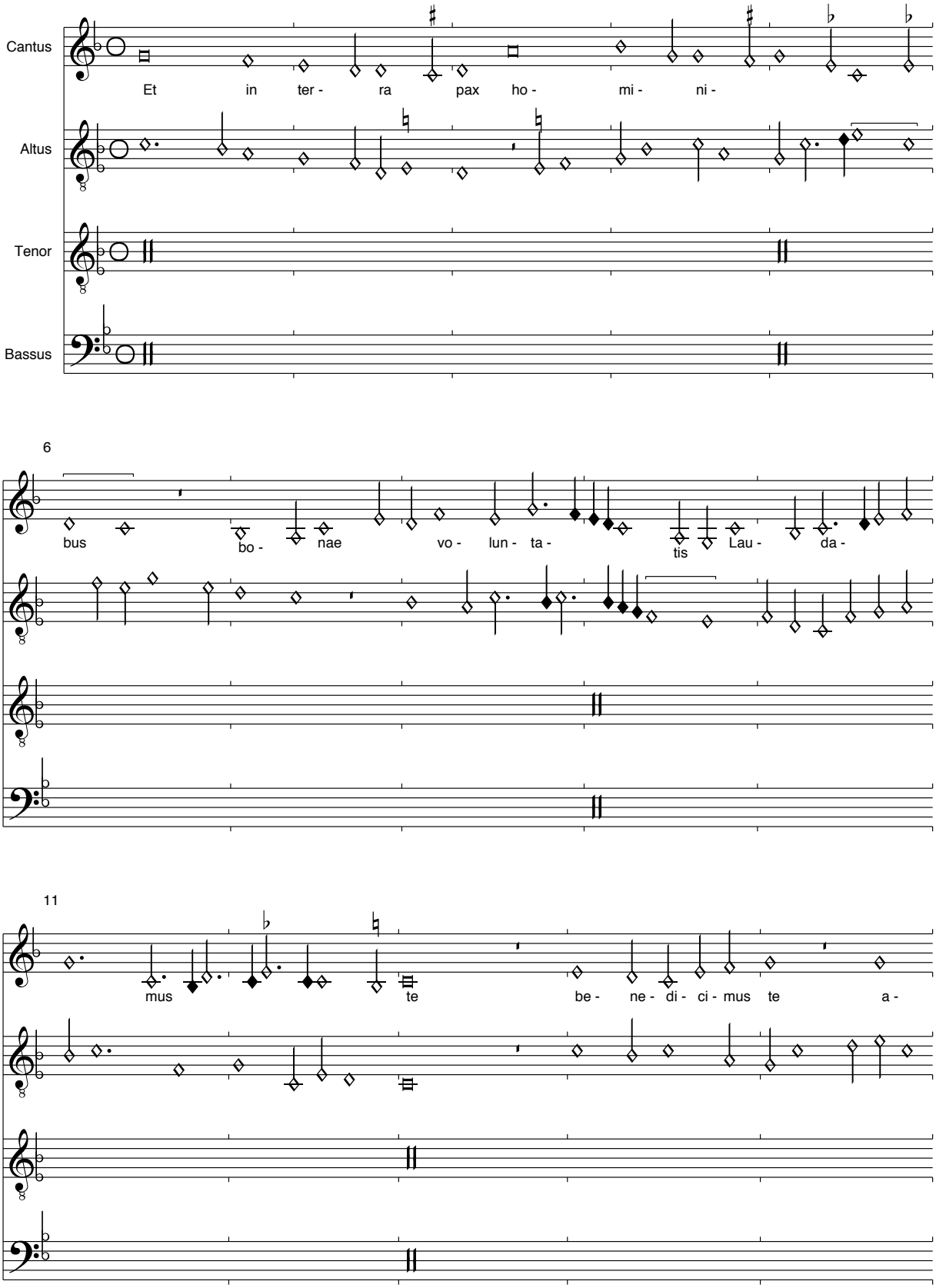
166



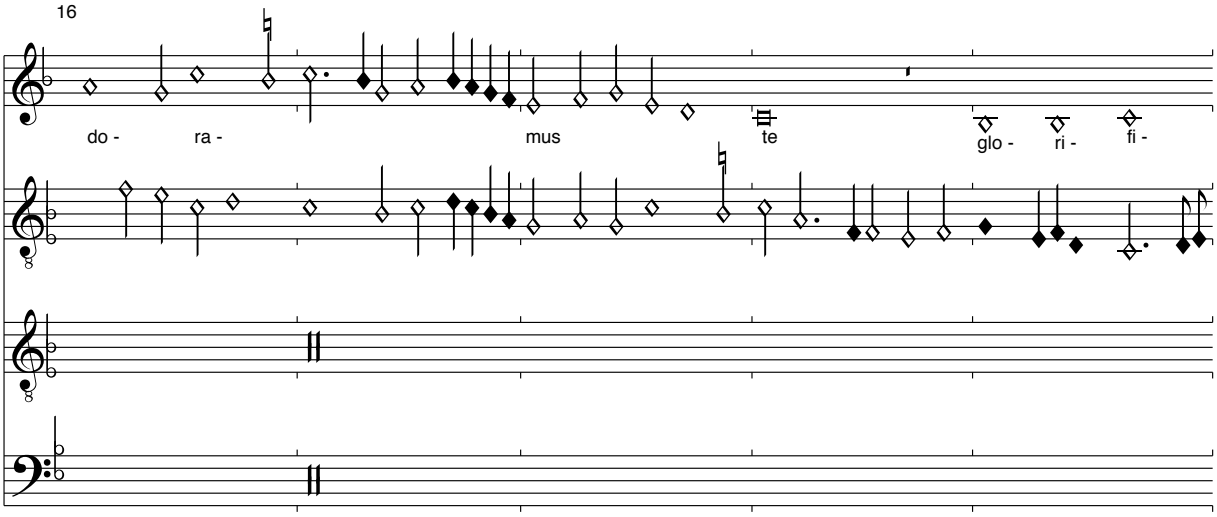

171

Faugues: Missa Le Serviteur

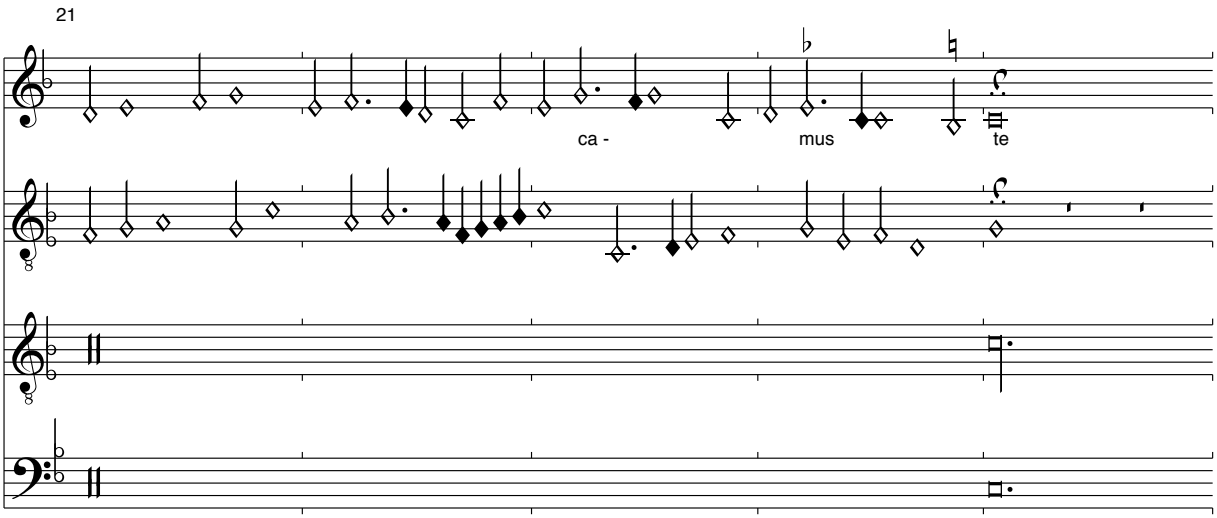
Gloria



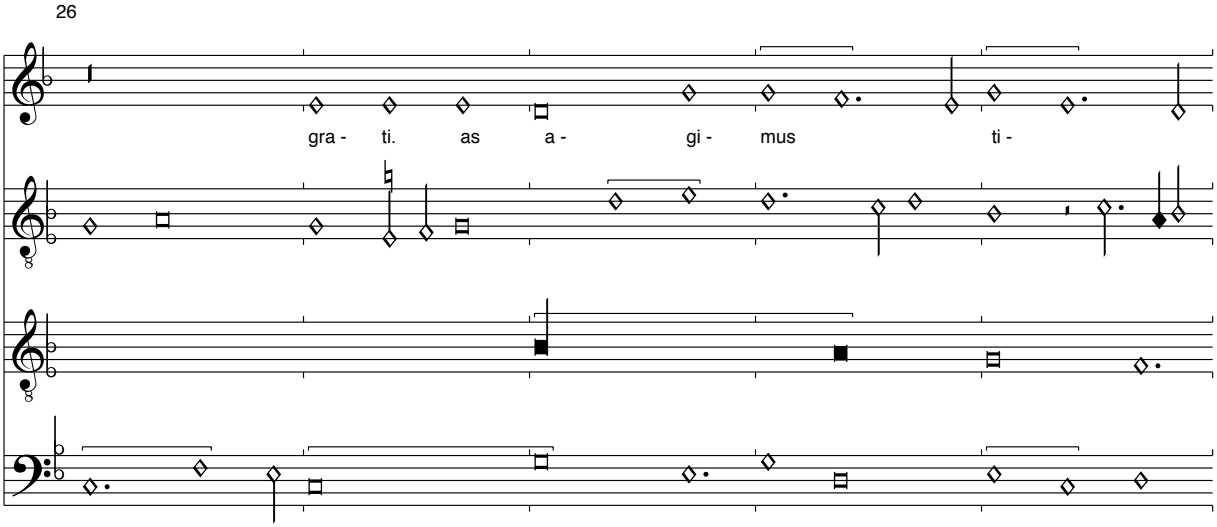
16

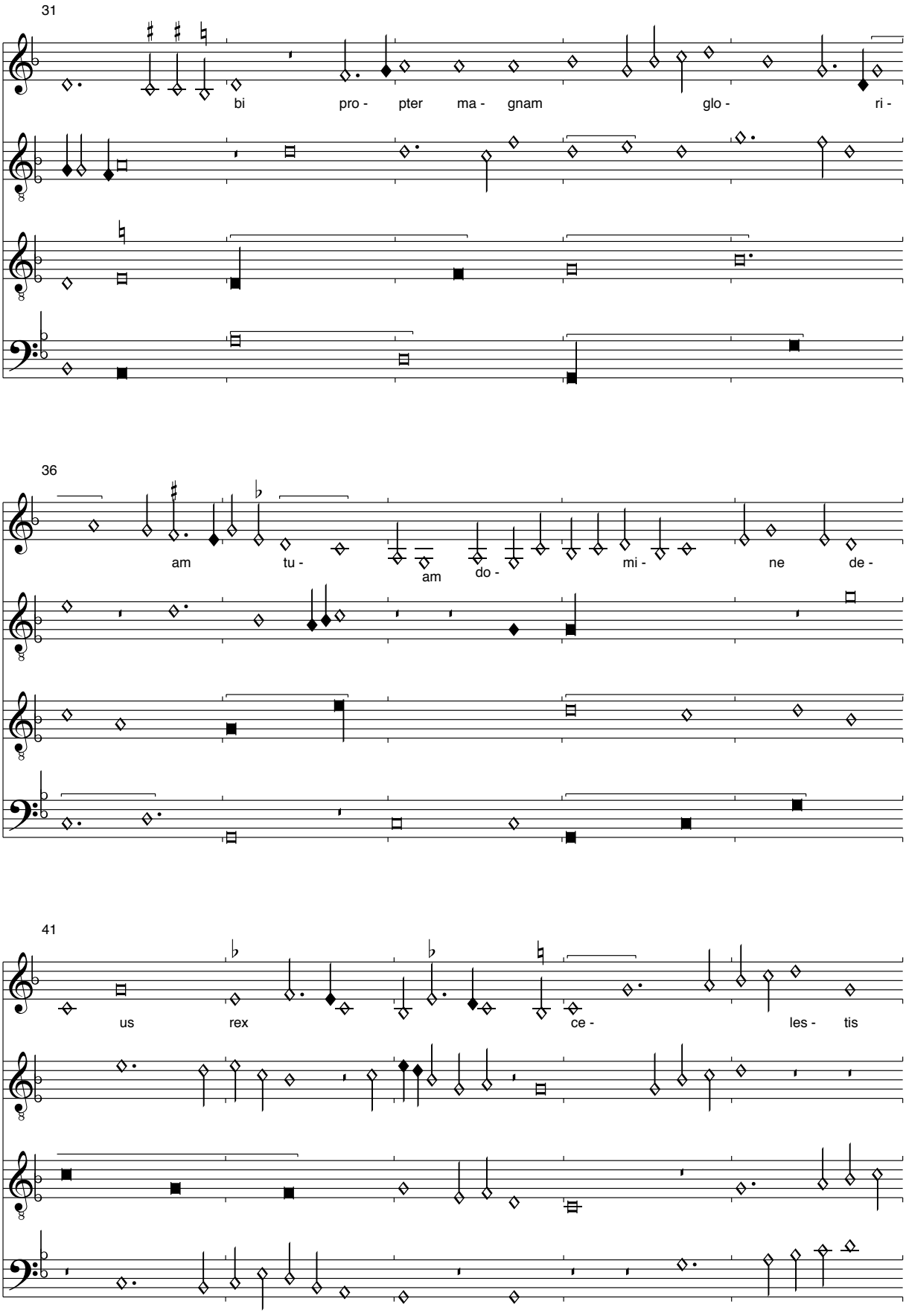


21

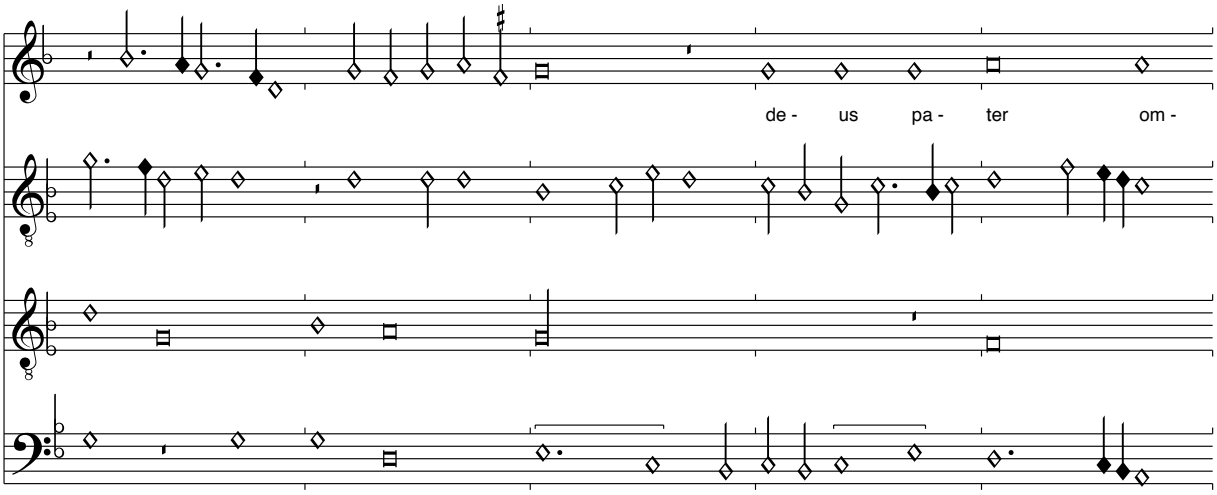


26

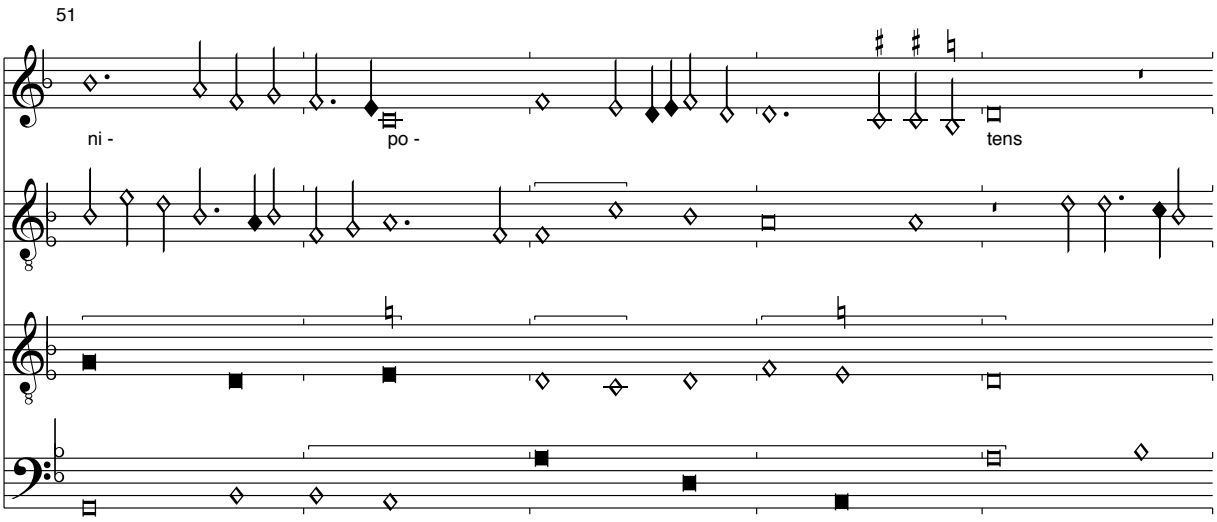



31
bi pro - pter ma - gnam glo - ri -
36
am tu - am do - mi - ne de -
41
us rex ce - les - tis

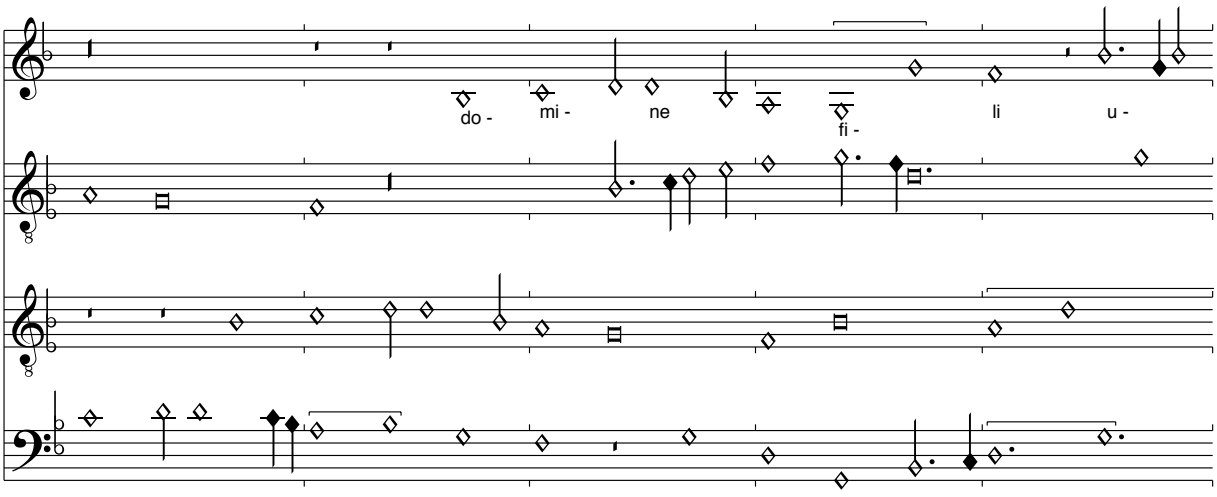
46

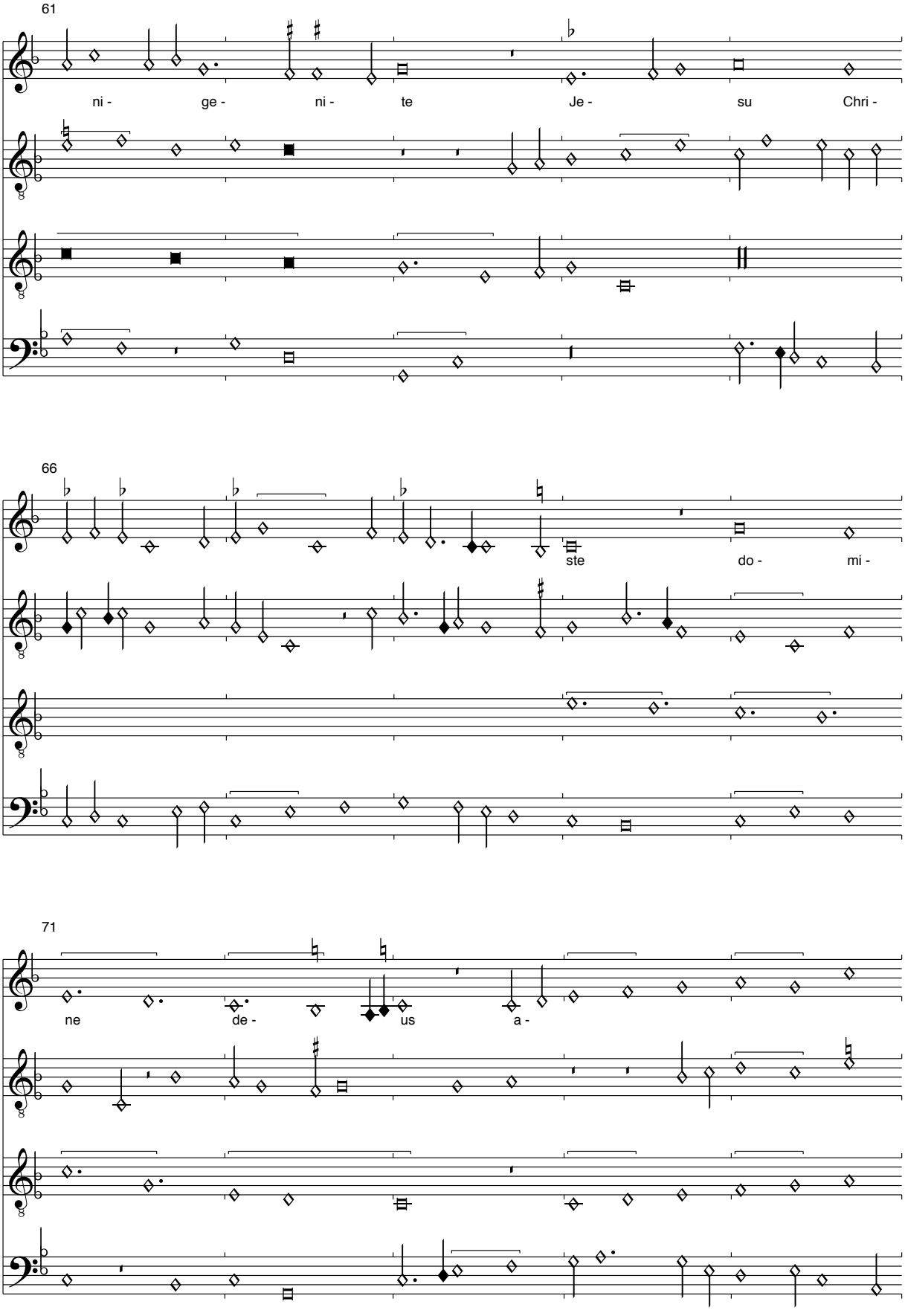


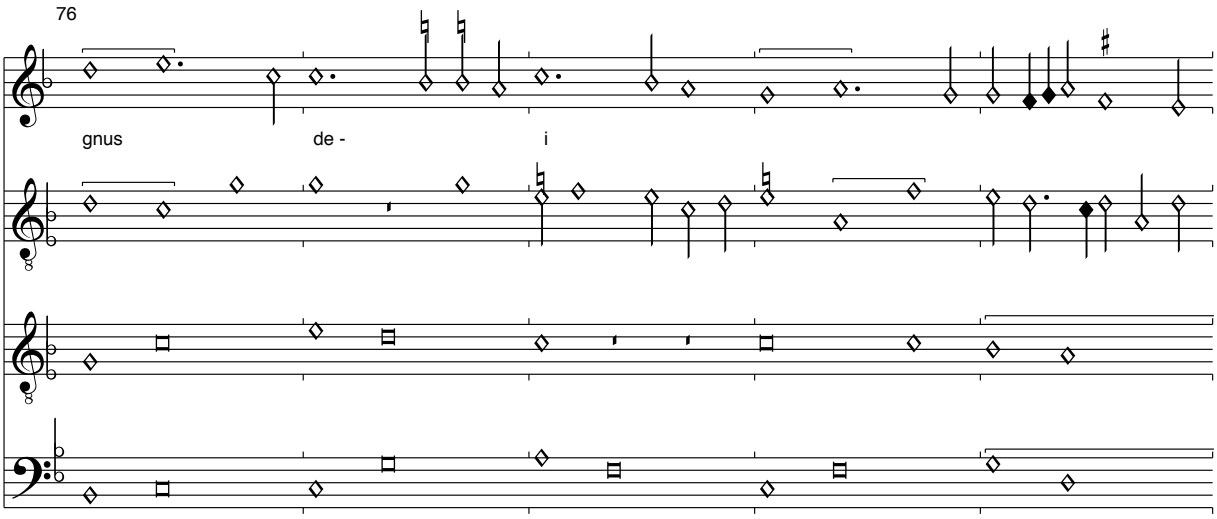
51

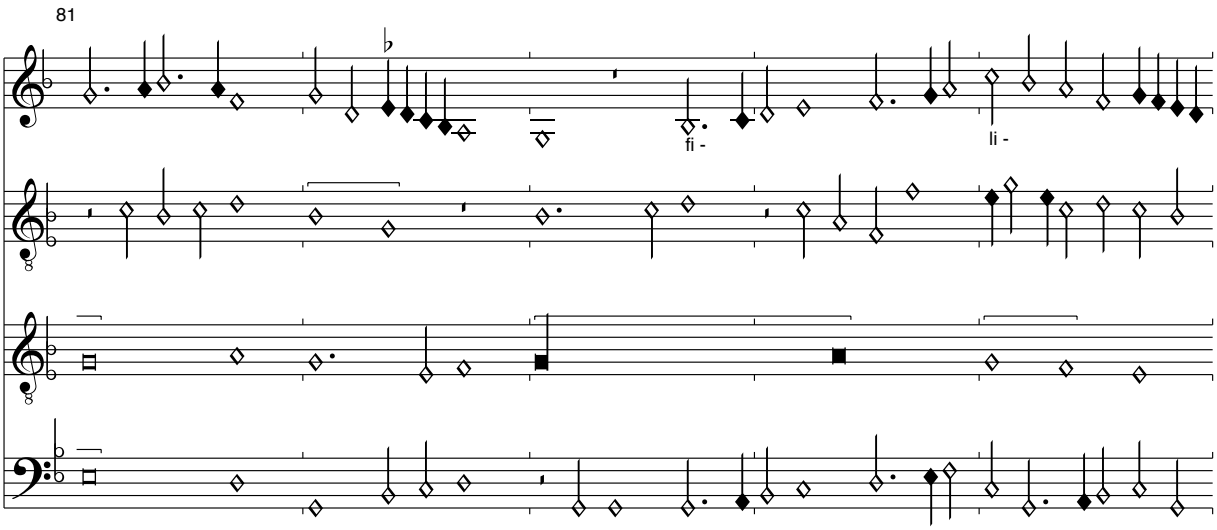


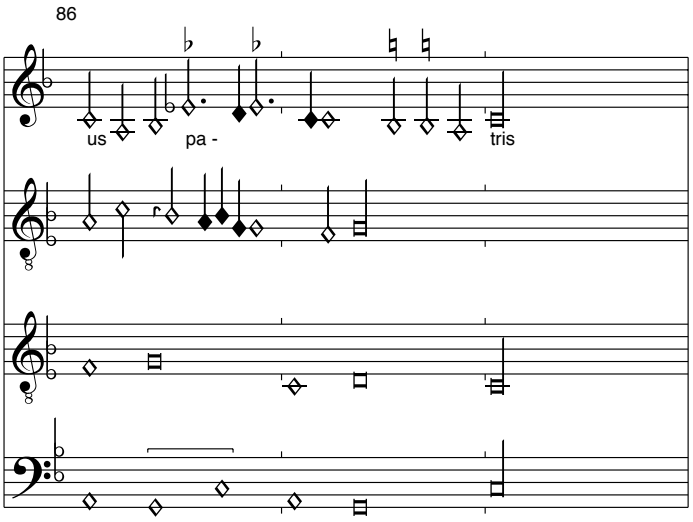
56



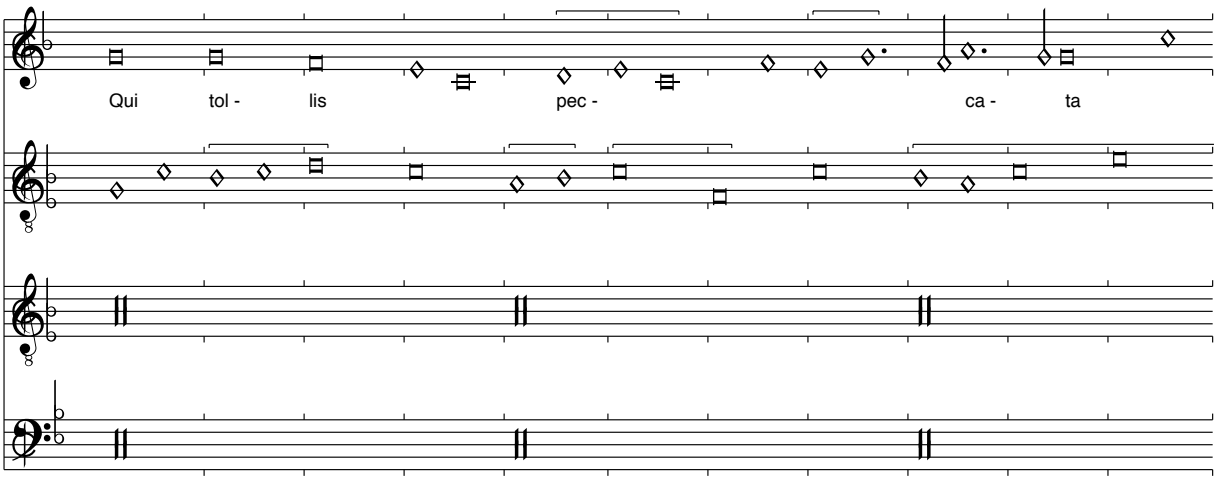

61
ni - ge - ni - te Je - su Chri -
66
ste do - mi -
71
ne de - us a -


76
gnus
de -
i

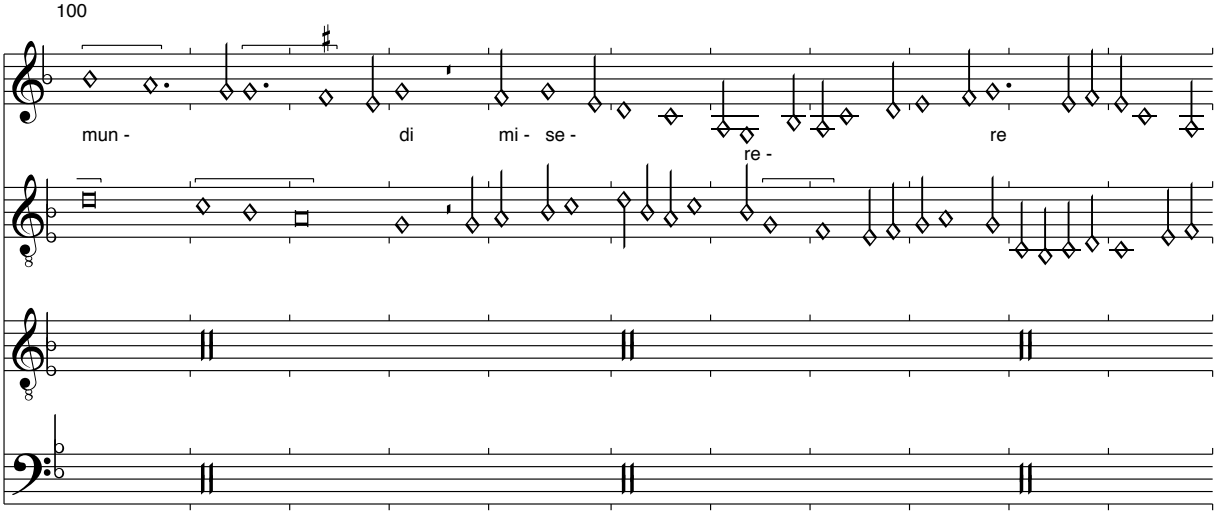

81
fi -
li -


86
us
pa -
tris

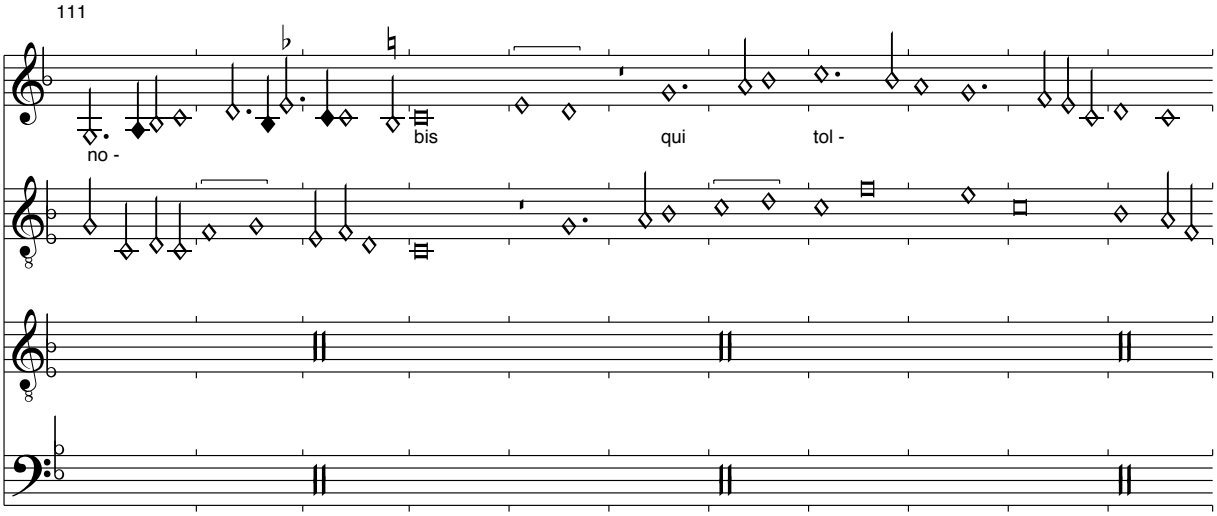
89

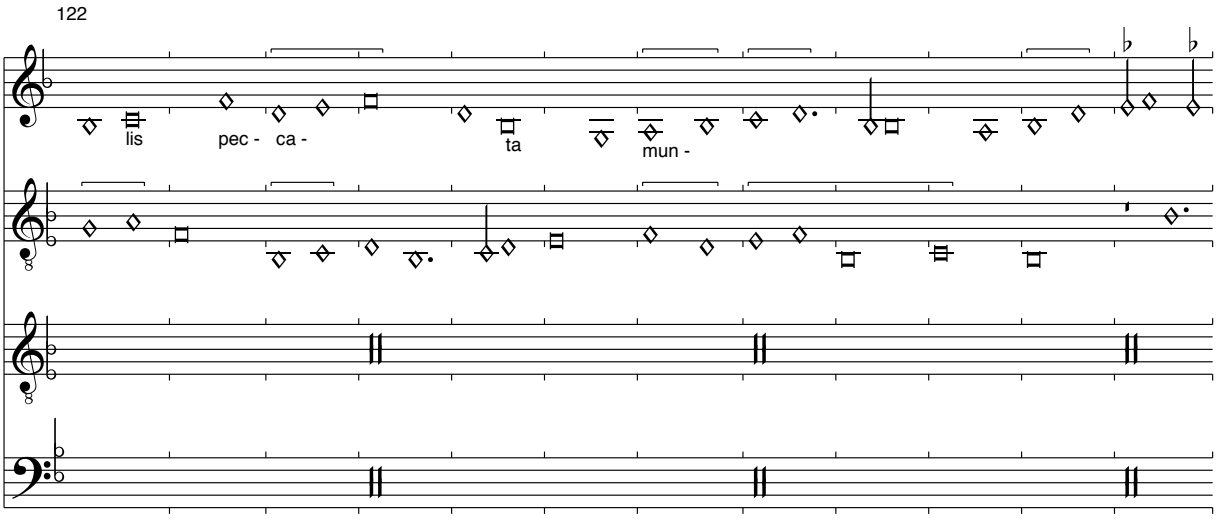


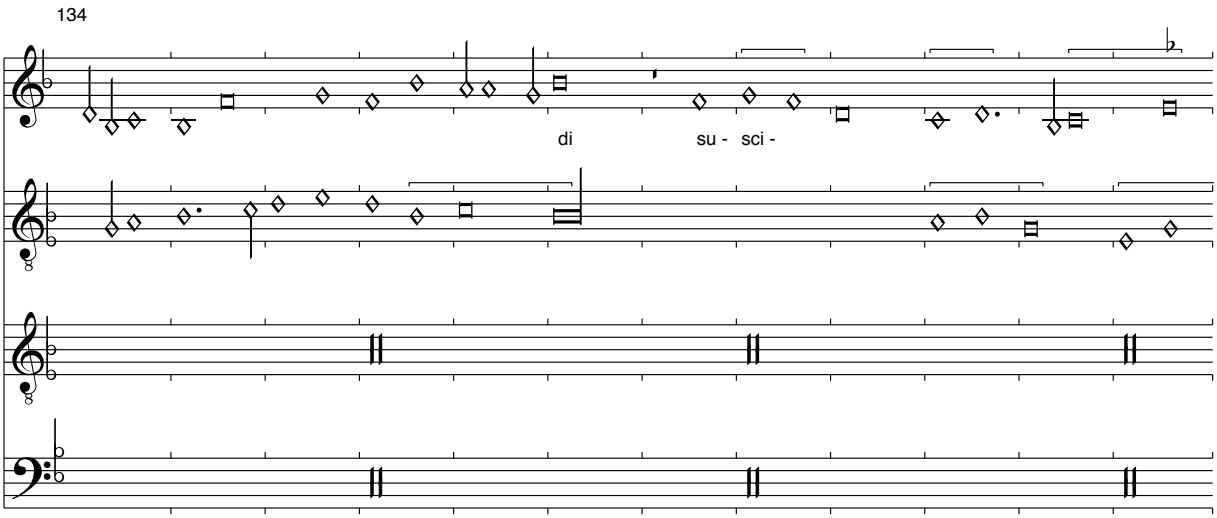
100

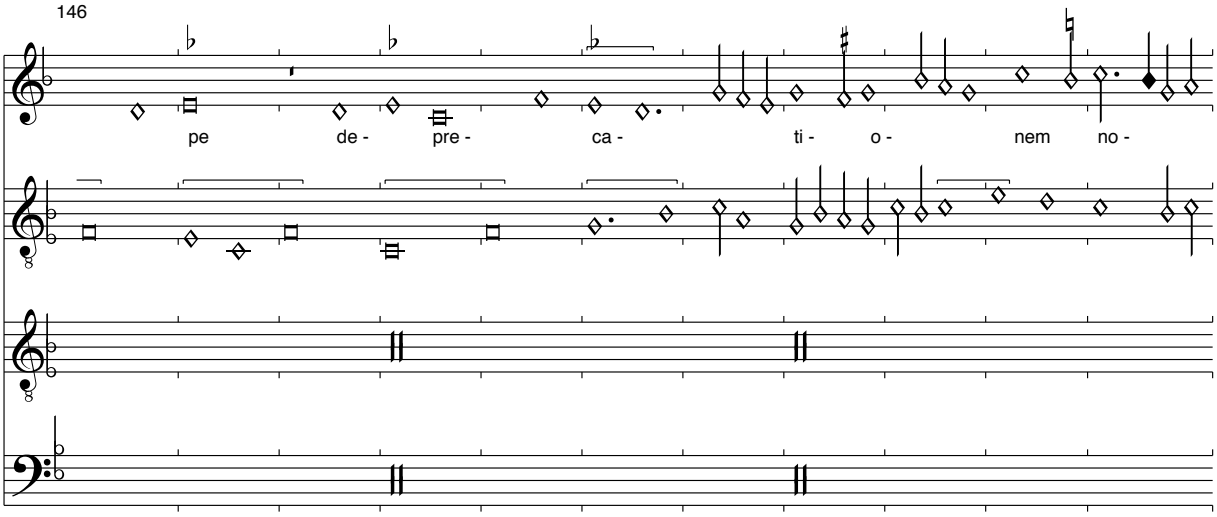


111

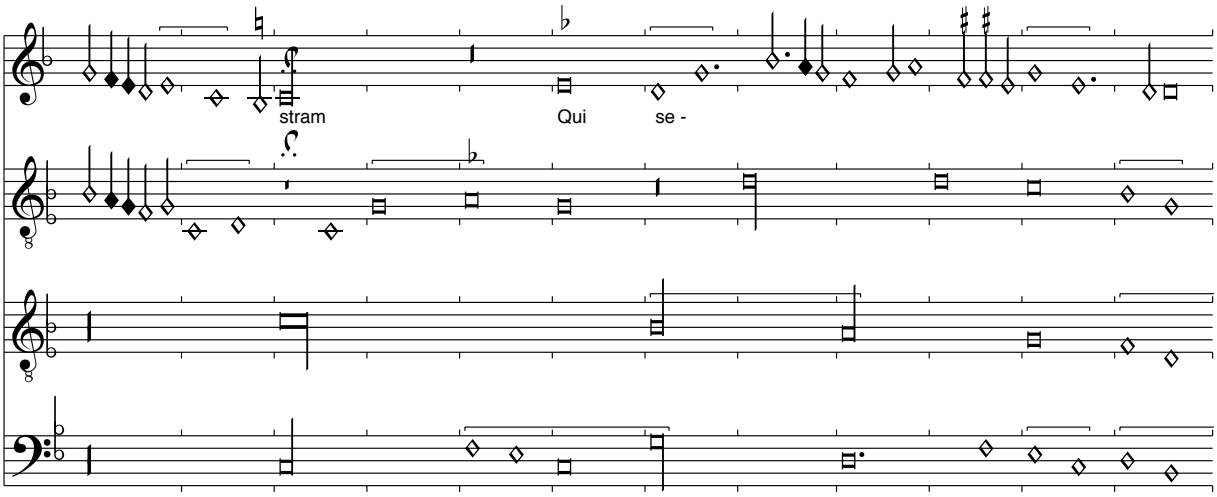



122
lis
pec - ca -
ta
mun -

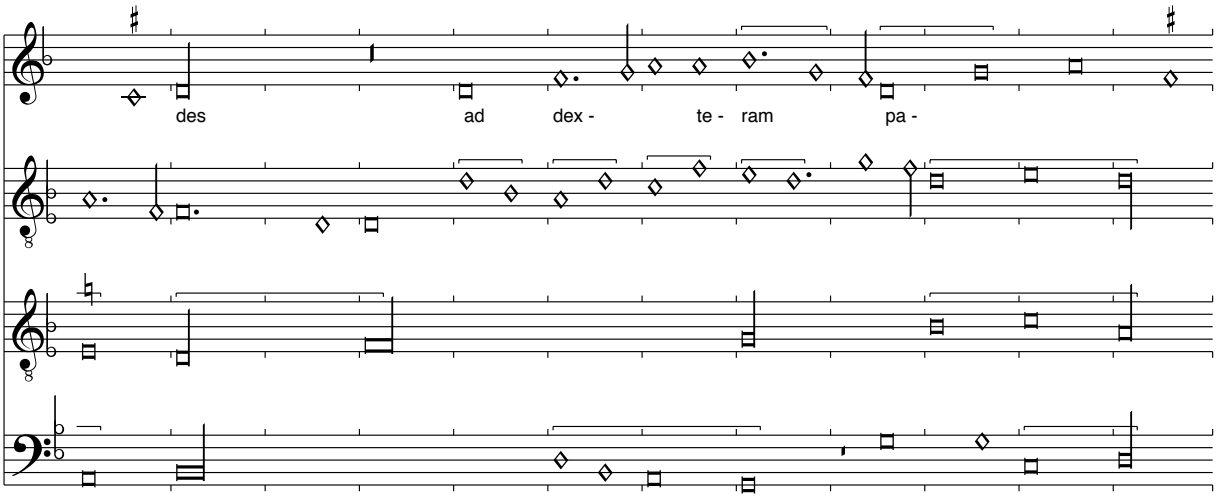

134
di
su - sci -


146
pe
de -
pre -
ca -
ti -
o -
nem
no -

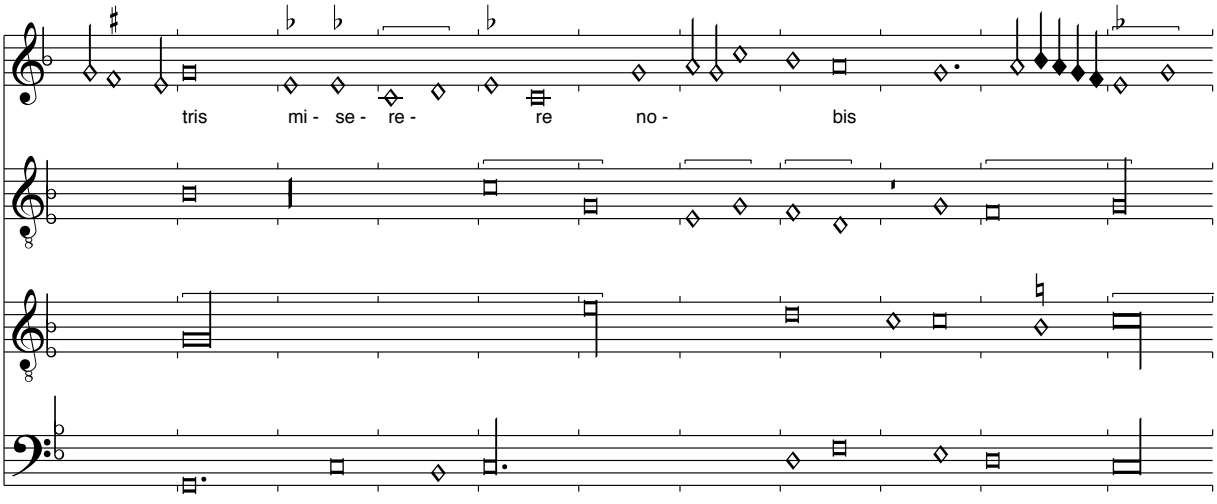
157



169



181



192

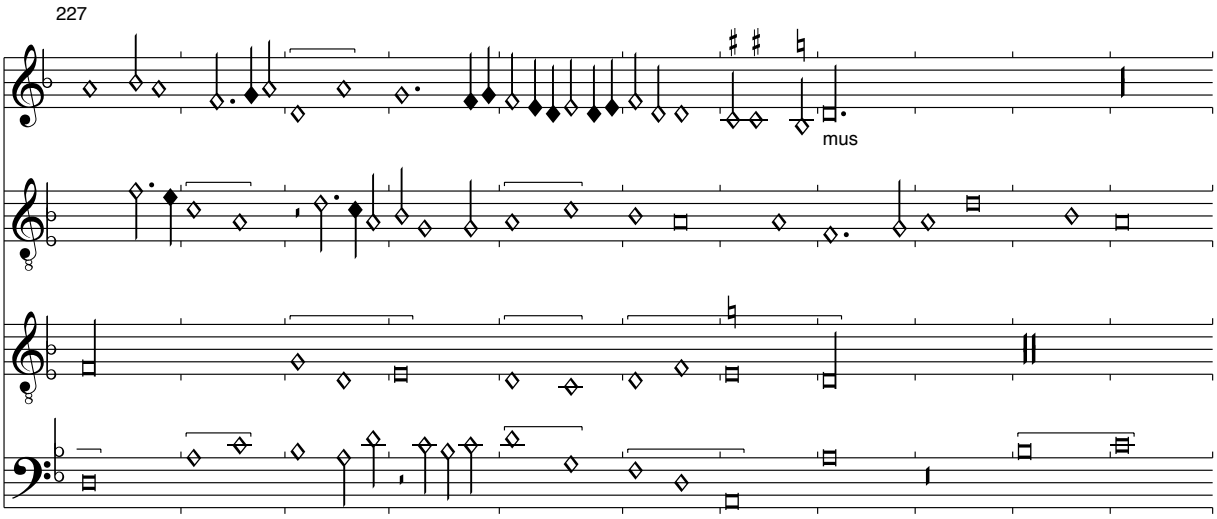
quo -

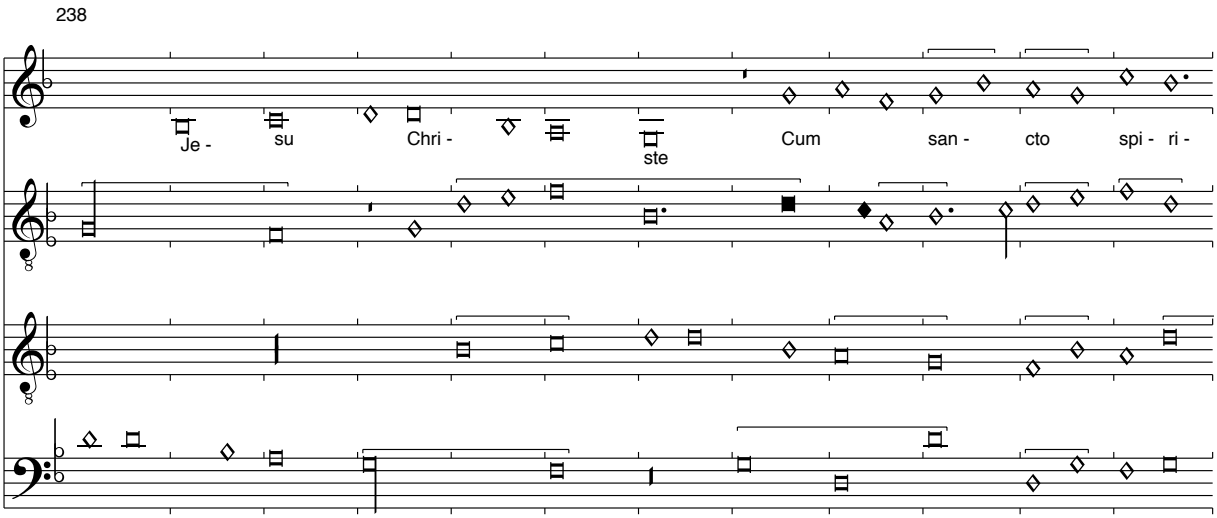
204

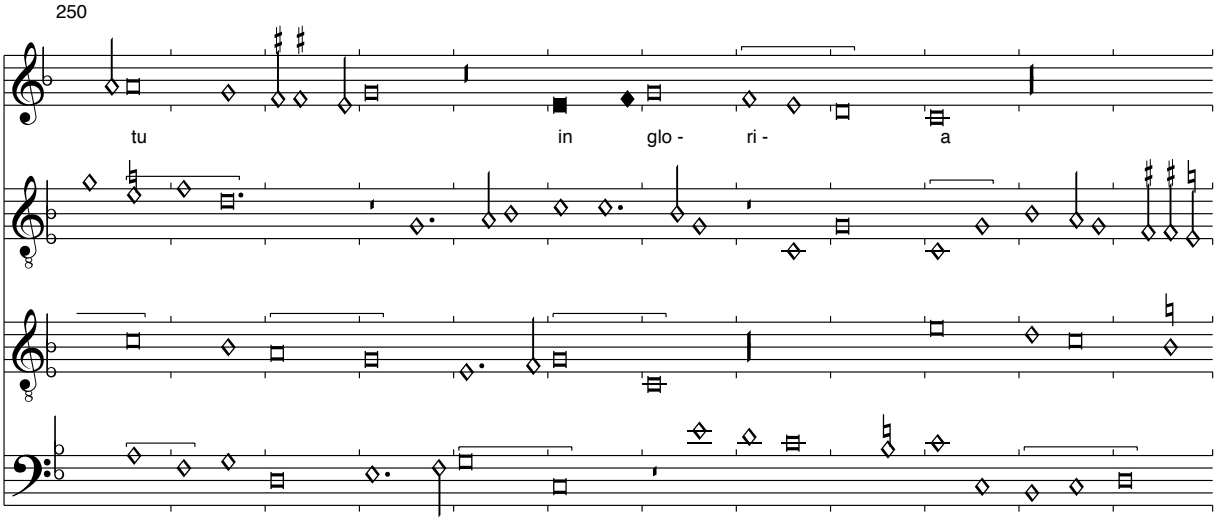
ni - am tu so - lus sanc -

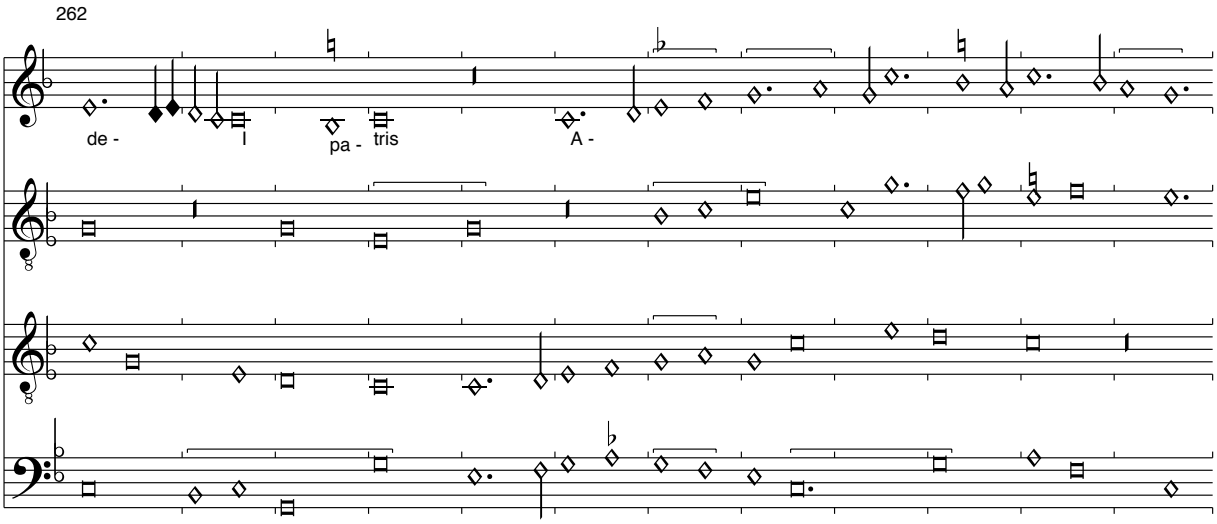
216

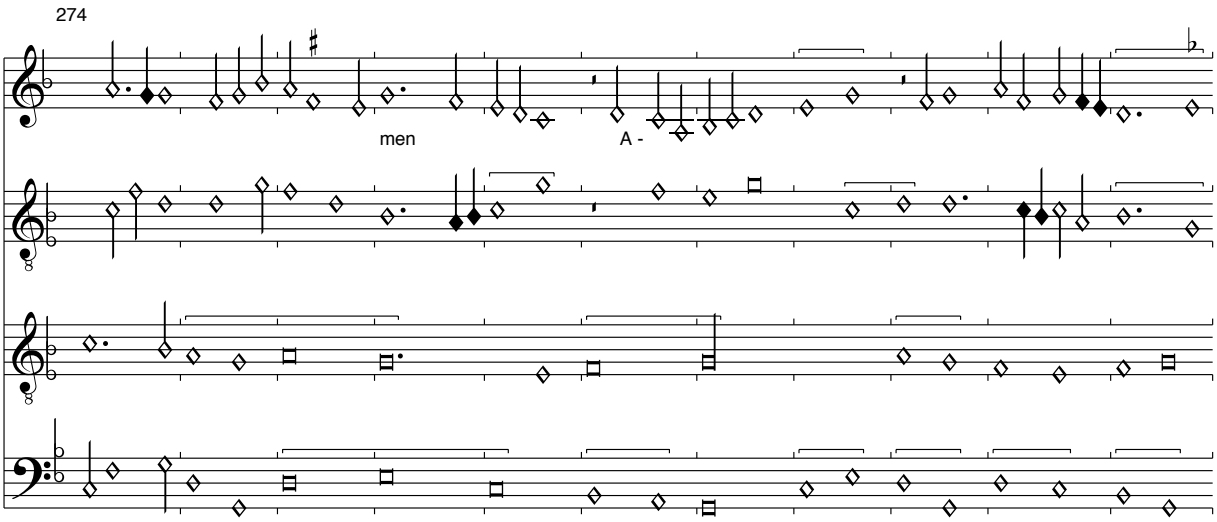
tus tu so - lus do - mi - nus tu so - lus al - tis - si -

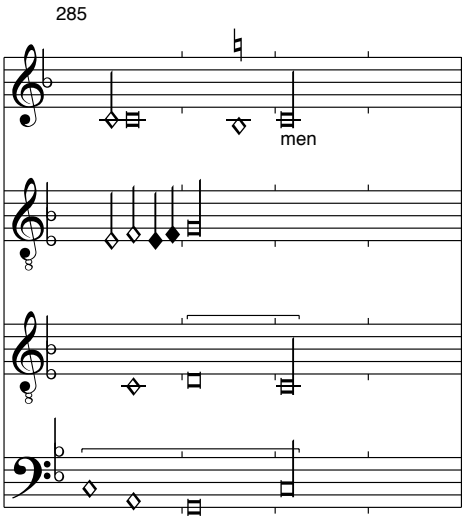

227
mus


238
Je -
su
Chri -
ste
Cum
san -
cto
spi -
ri -


250
tu
in
glo -
ri -
a

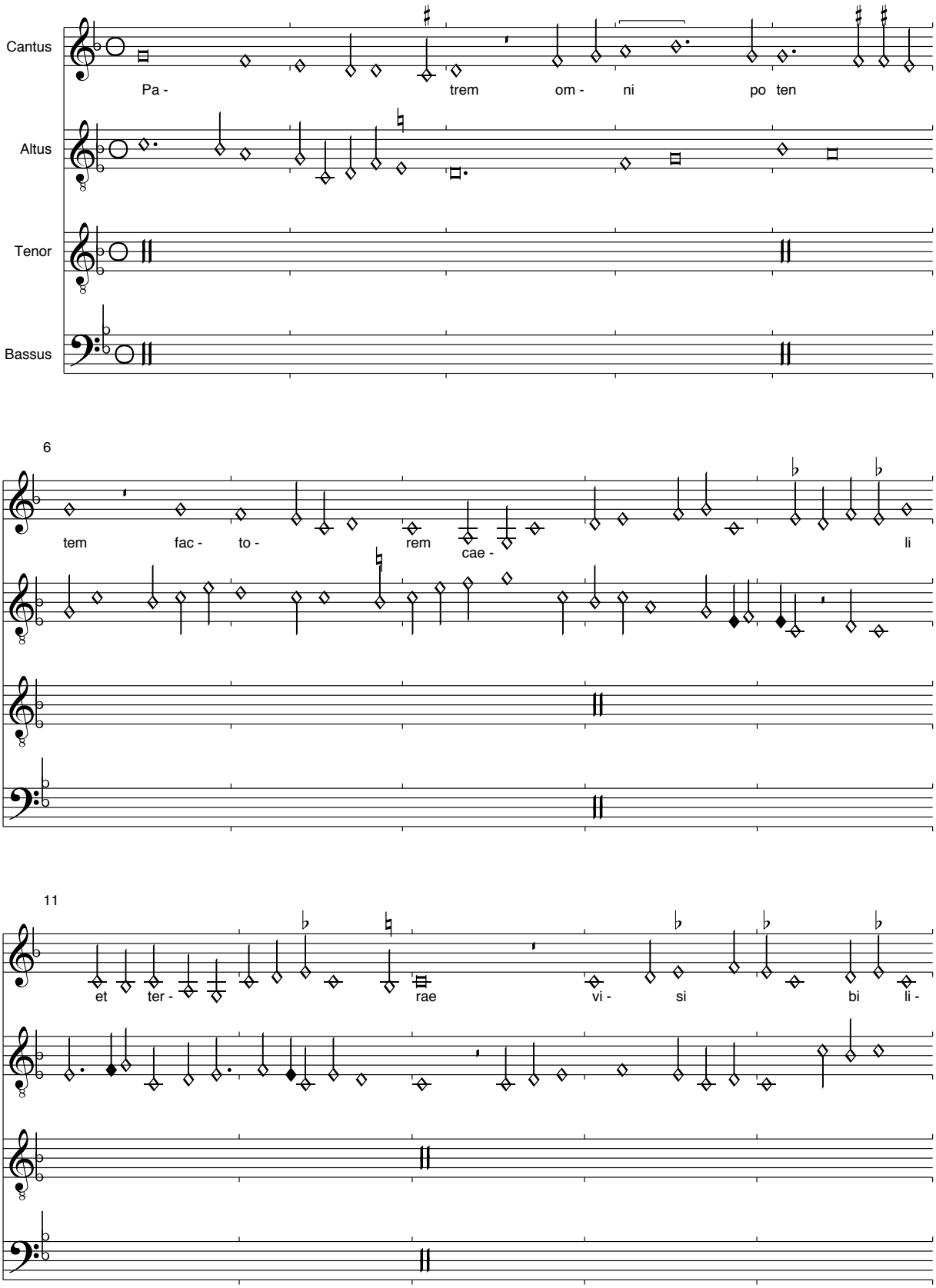

262
de -
l
pa -
tris
A -

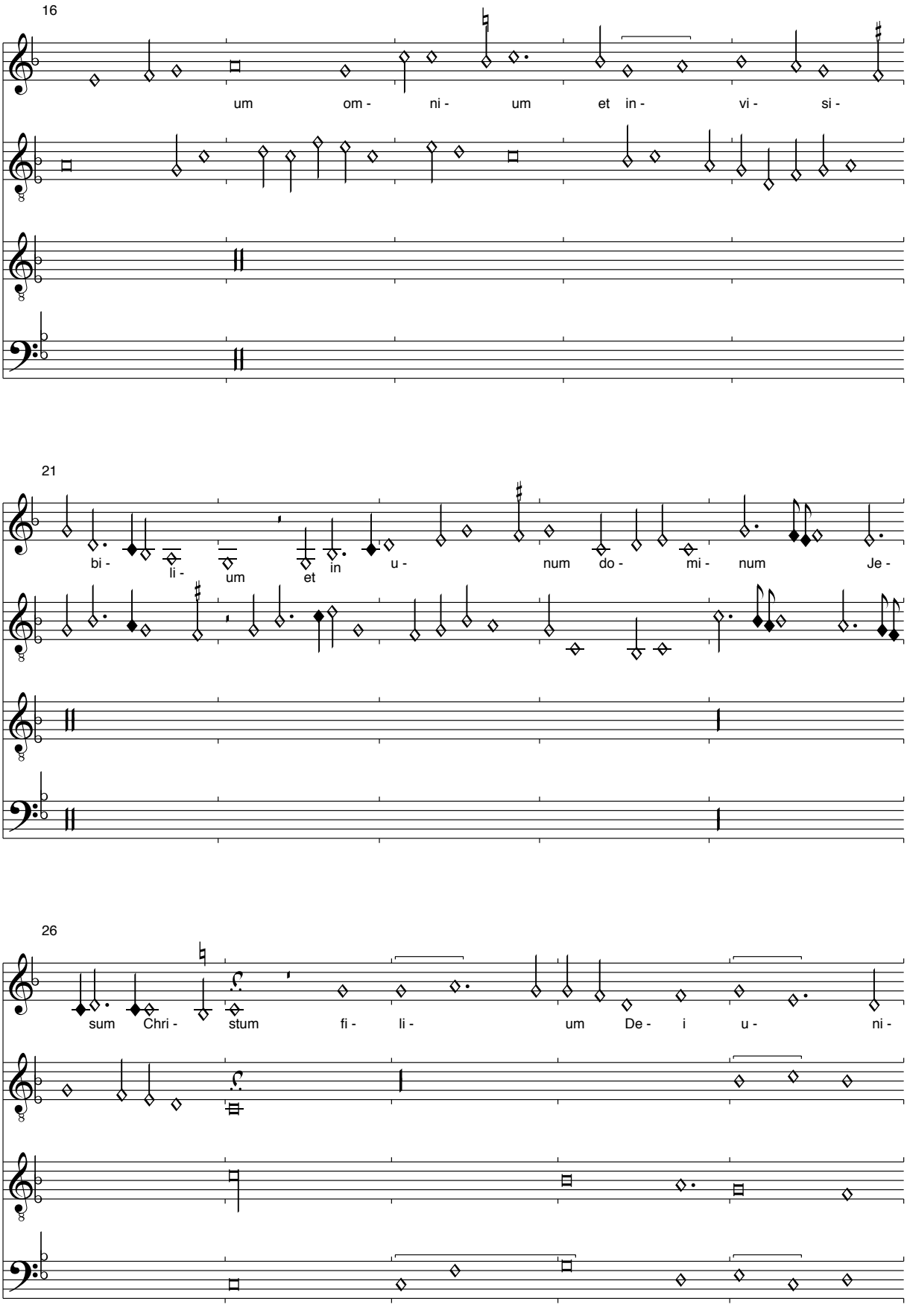

274
men
A -

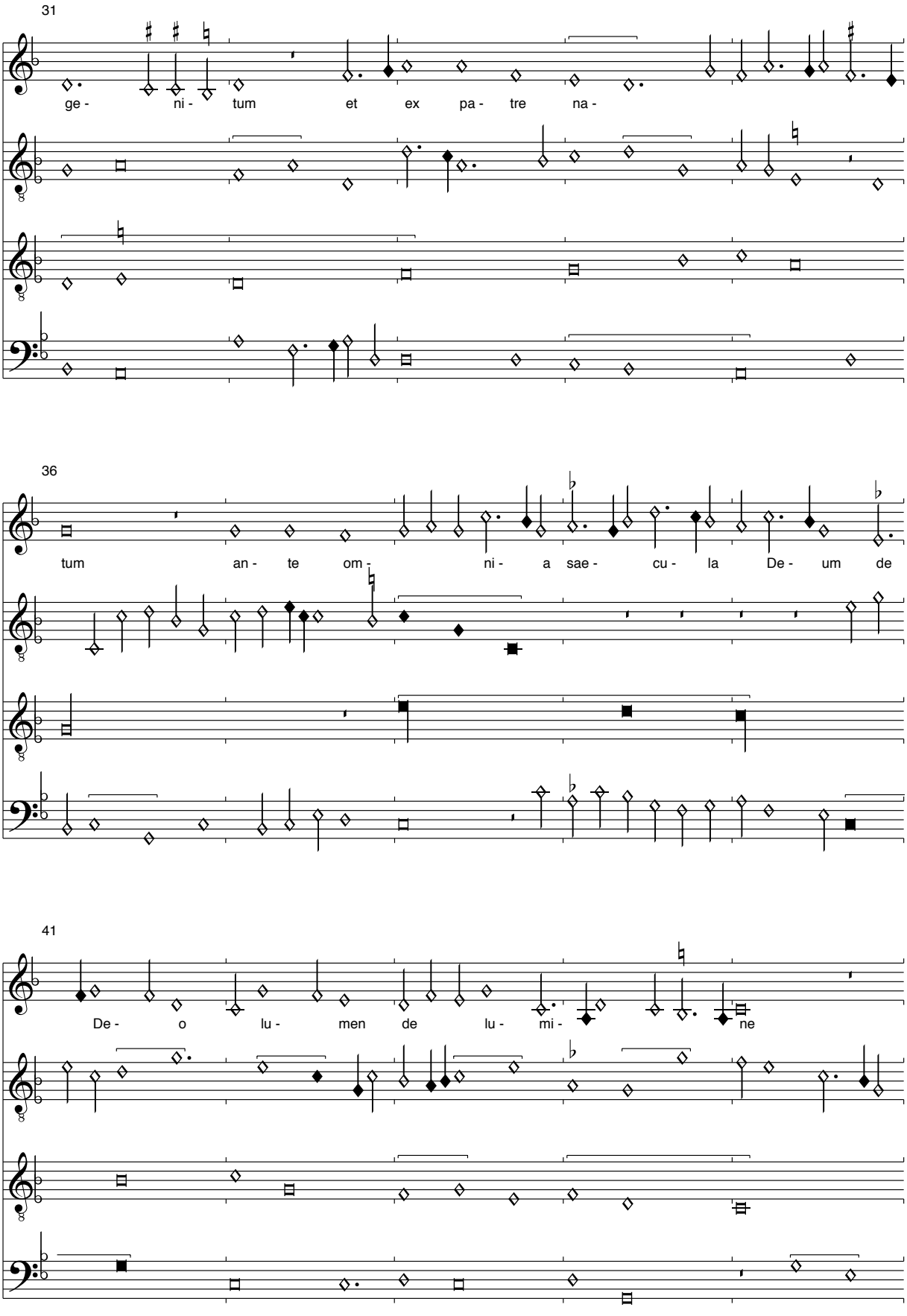

285
men

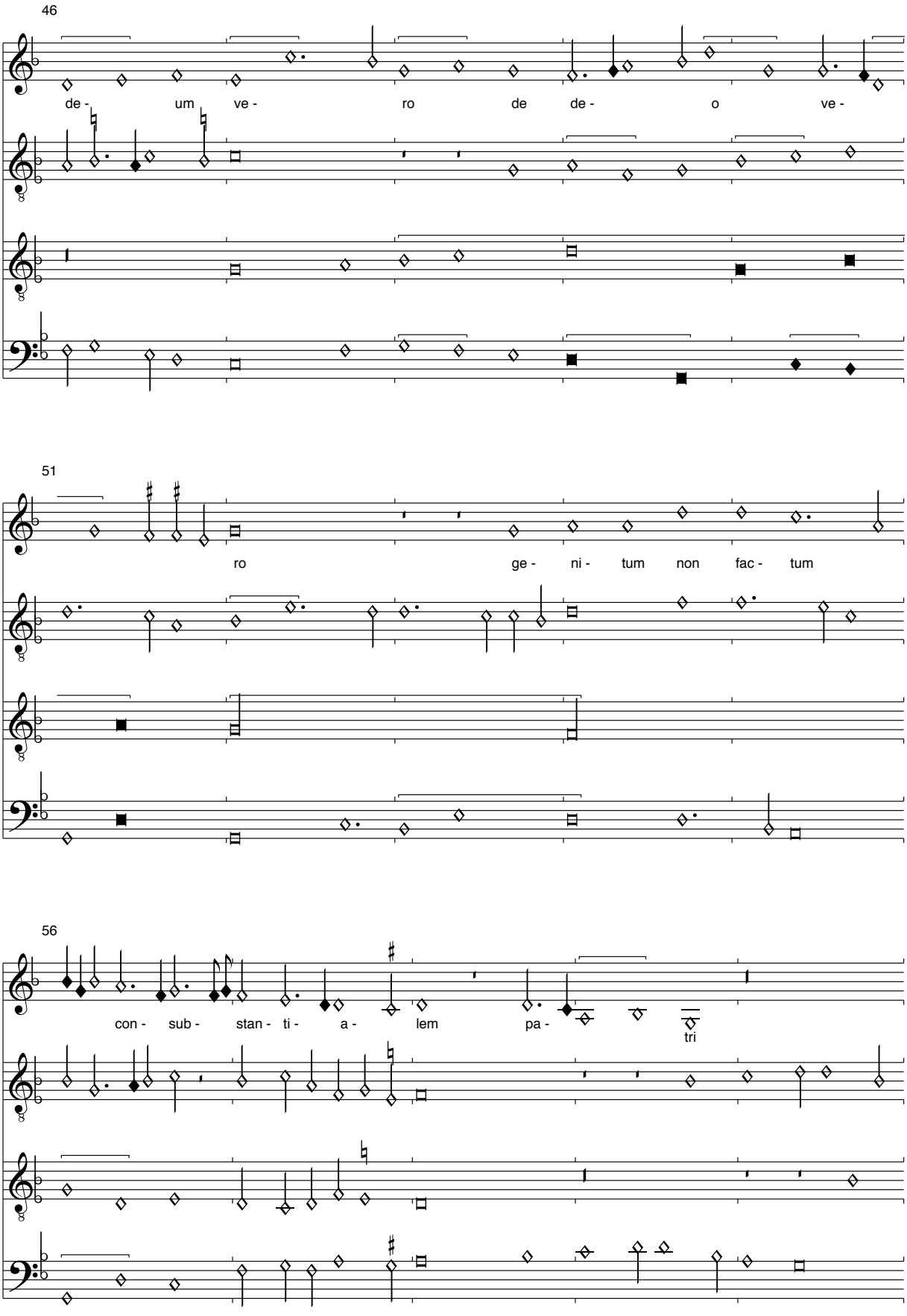
Faugues: Missa Le serviteur

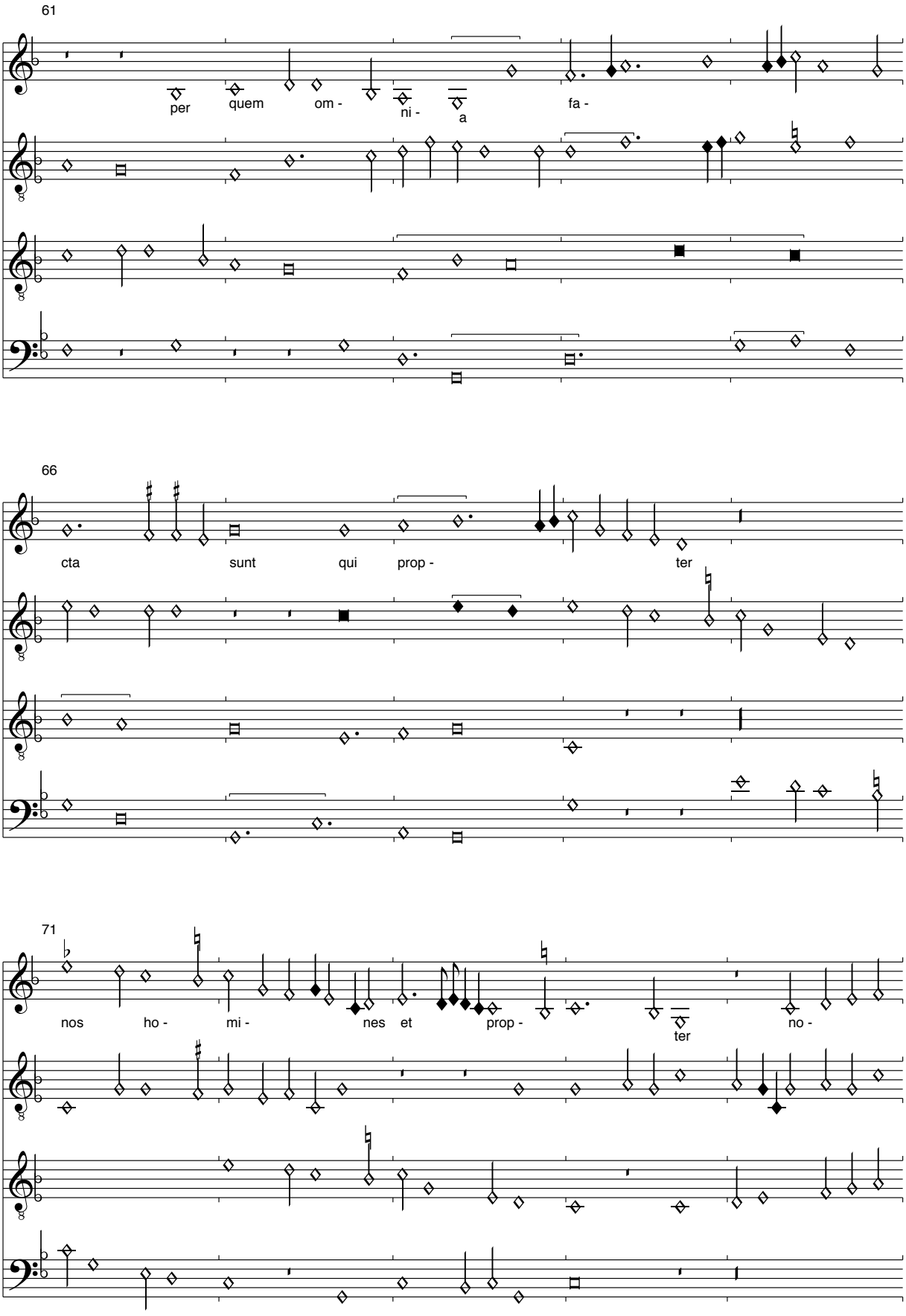
Credo

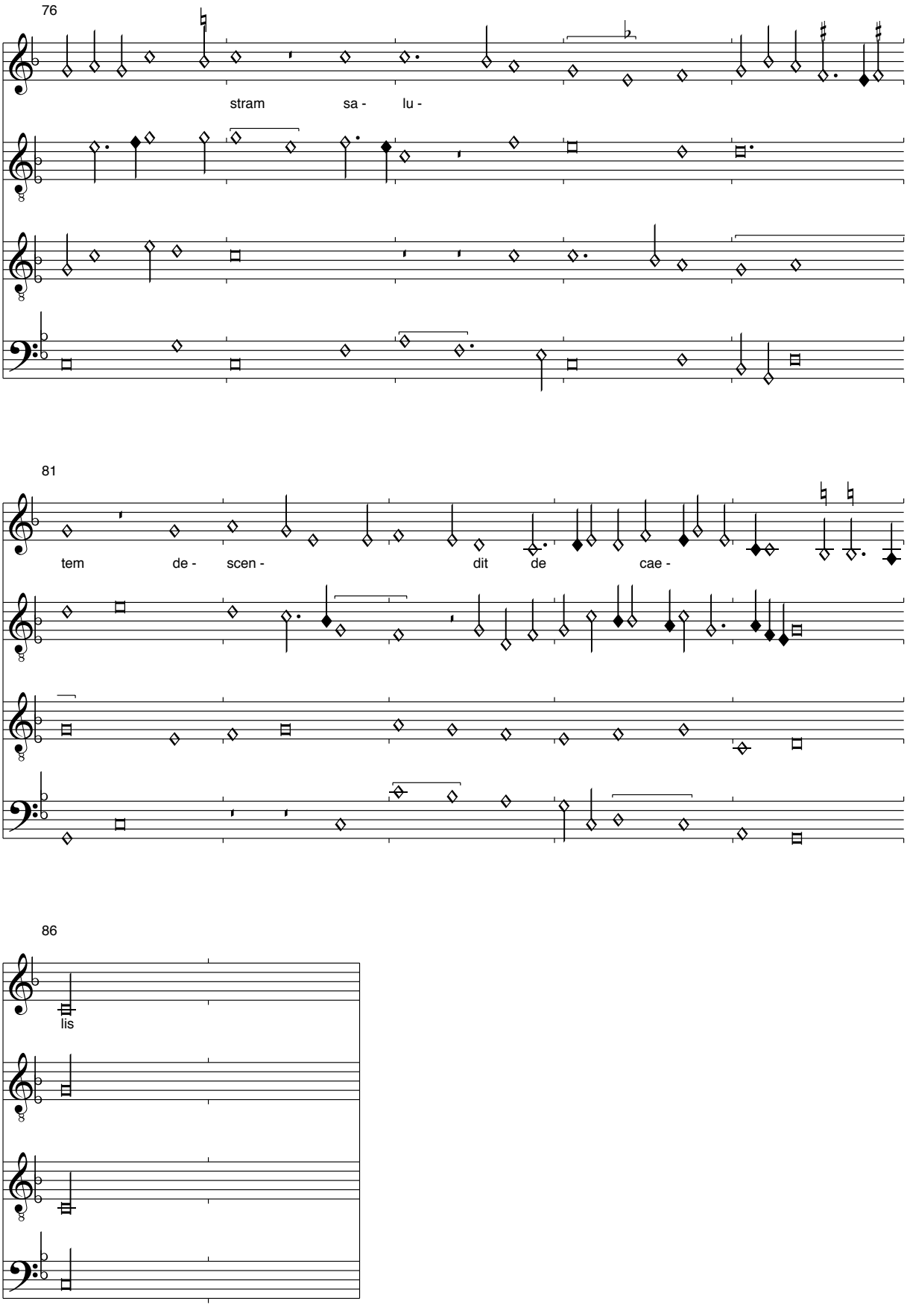



16
um om - ni - um et in - vi - si -
21
bi - li - um et in u - num do - mi - num Je -
26
sum Chri - stum fi - li - um De - i u - ni -

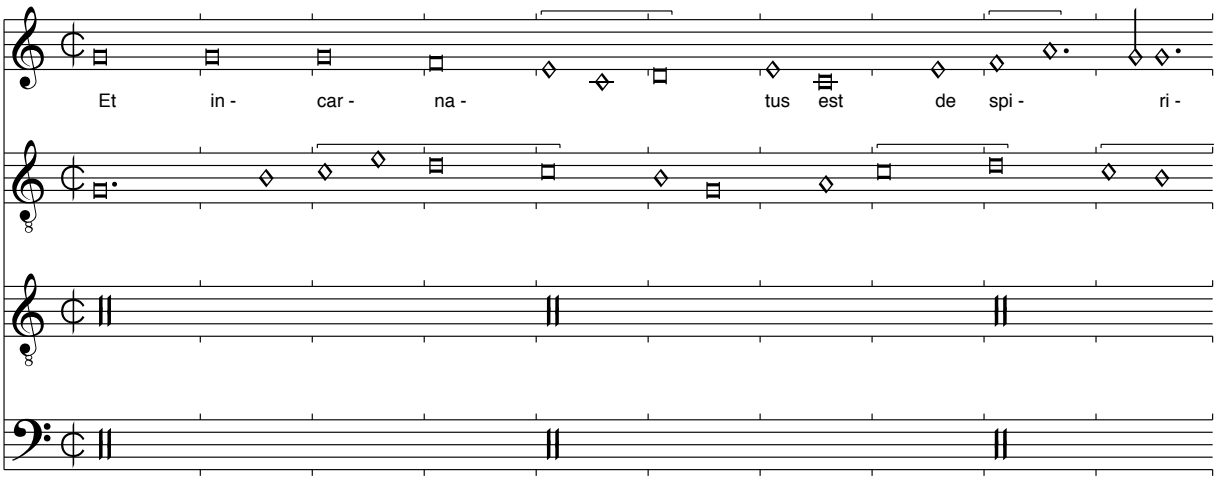

31
ge - ni - tum et ex pa - tre na -
36
tum an - te om - ni - a sae - cu - la De - um de
41
De - o lu - men de lu - mi - ne


46
de - um ve - ro de de - o ve -
51
ro ge - ni - tum non fac - tum
56
con - sub - stan - ti - a - lem pa - tri

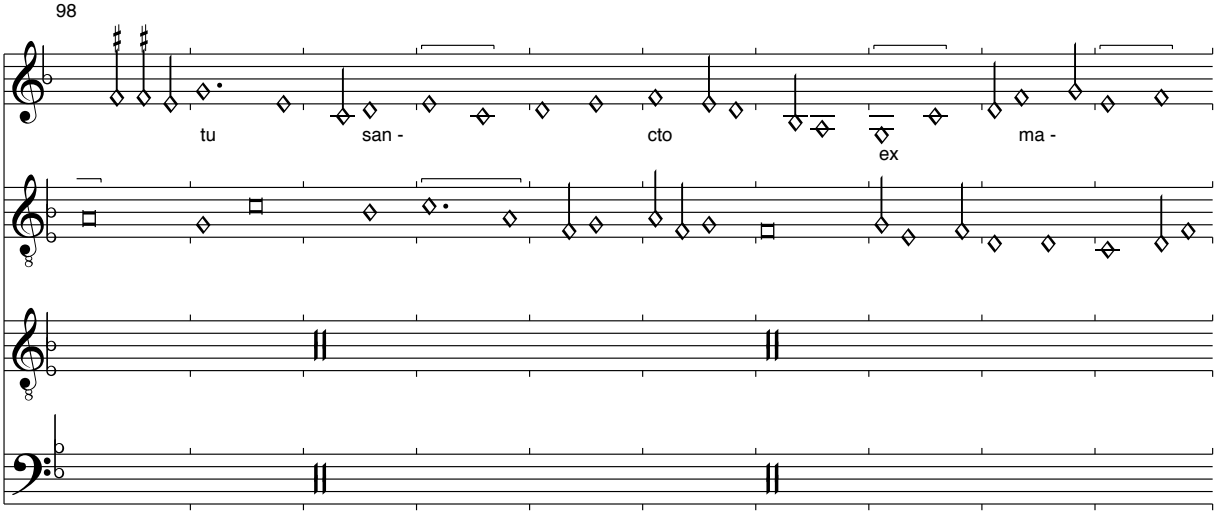

61
per quem om - ni - a fa -
66
cta sunt qui prop - ter
71
nos ho - mi - nes et prop - ter no -


76
stram sa - lu -
81
tem de - scen - dit de cae -
86
lis

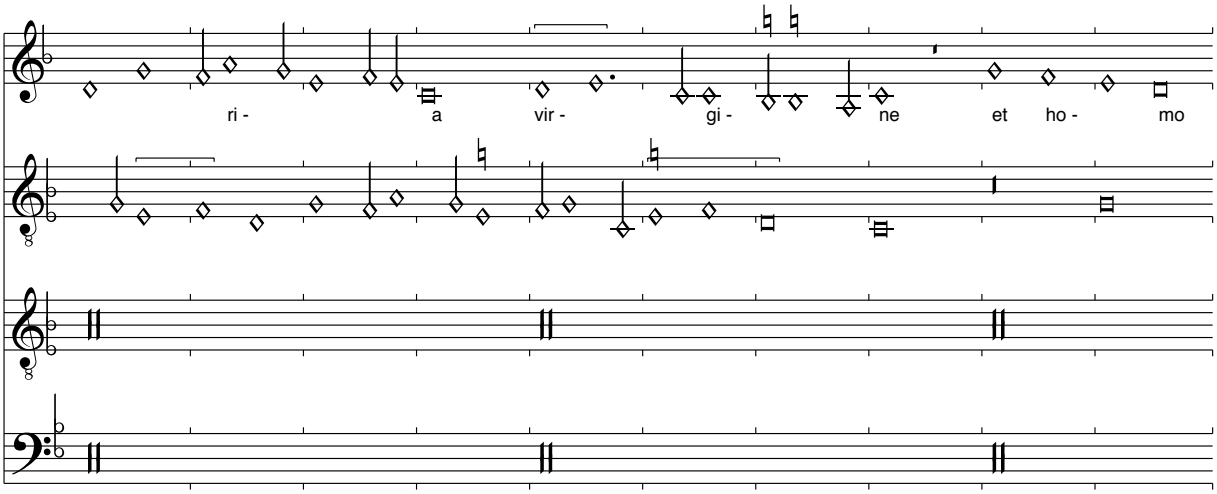
88

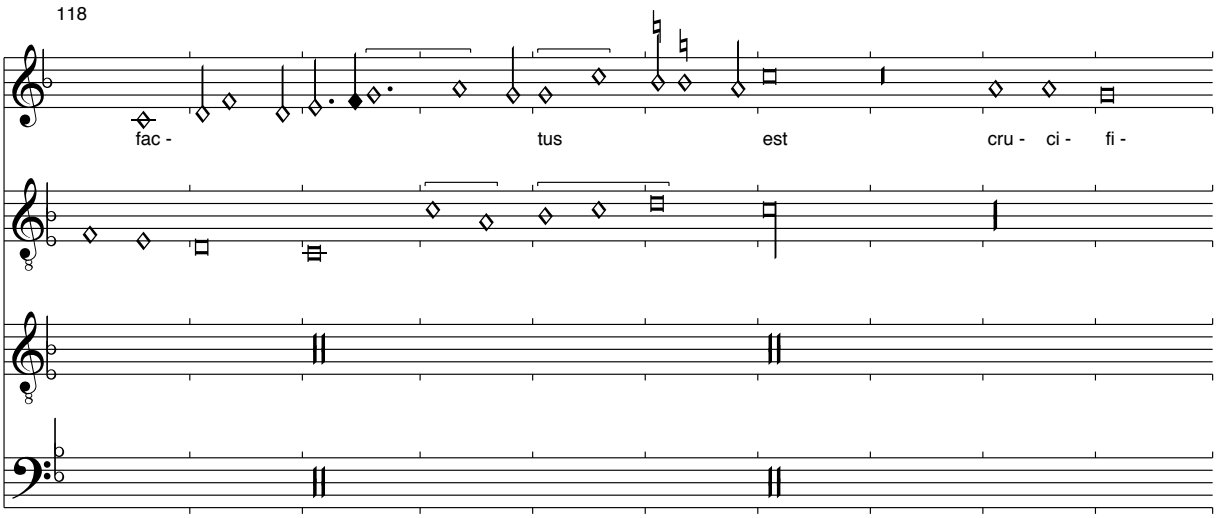

Et in - car - na - tus est de spi - ri -

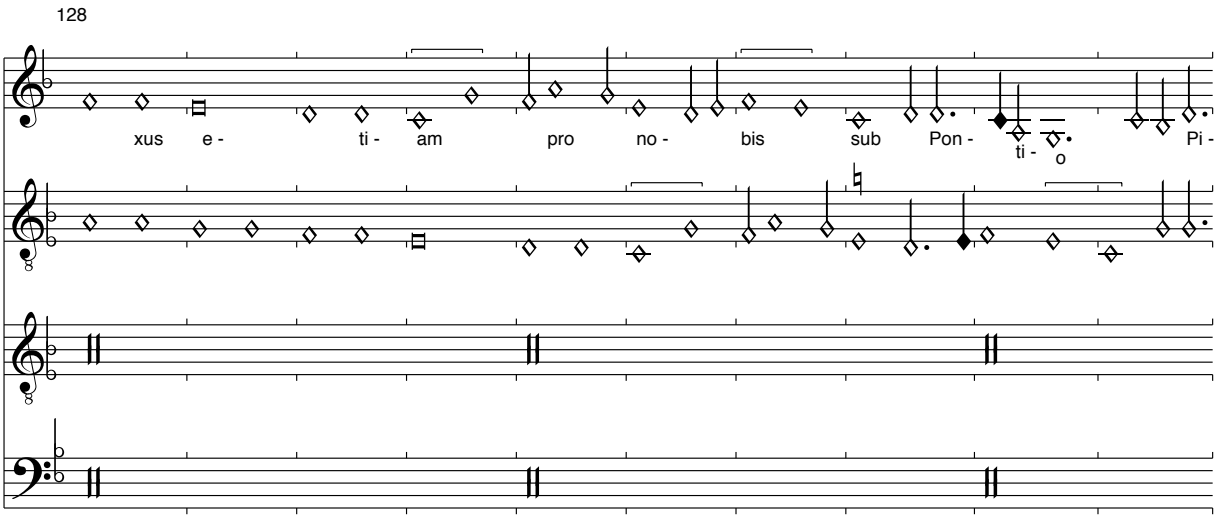
98

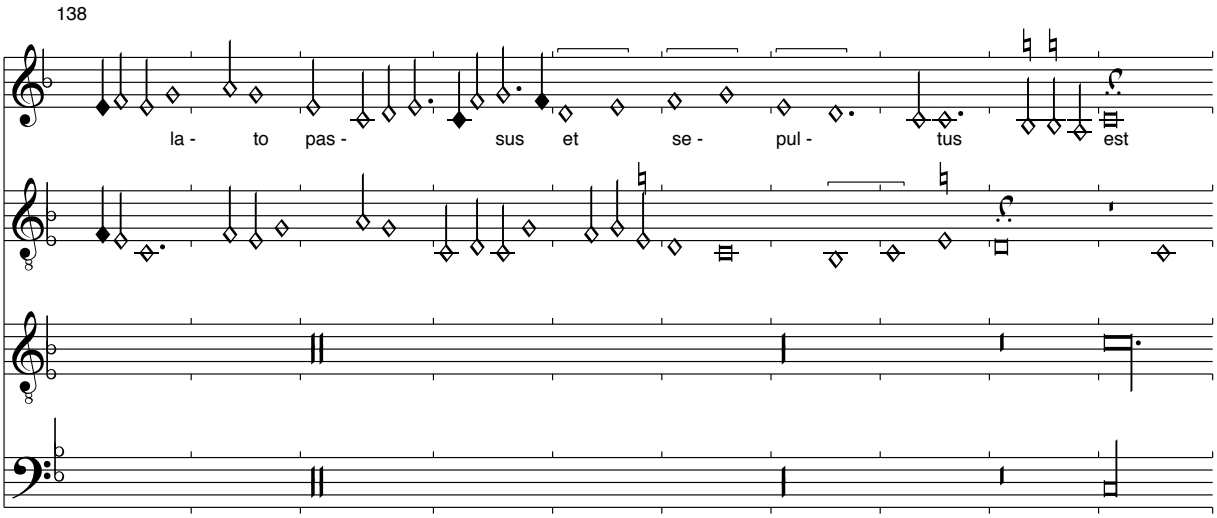

tu san - cto ex ma -

108

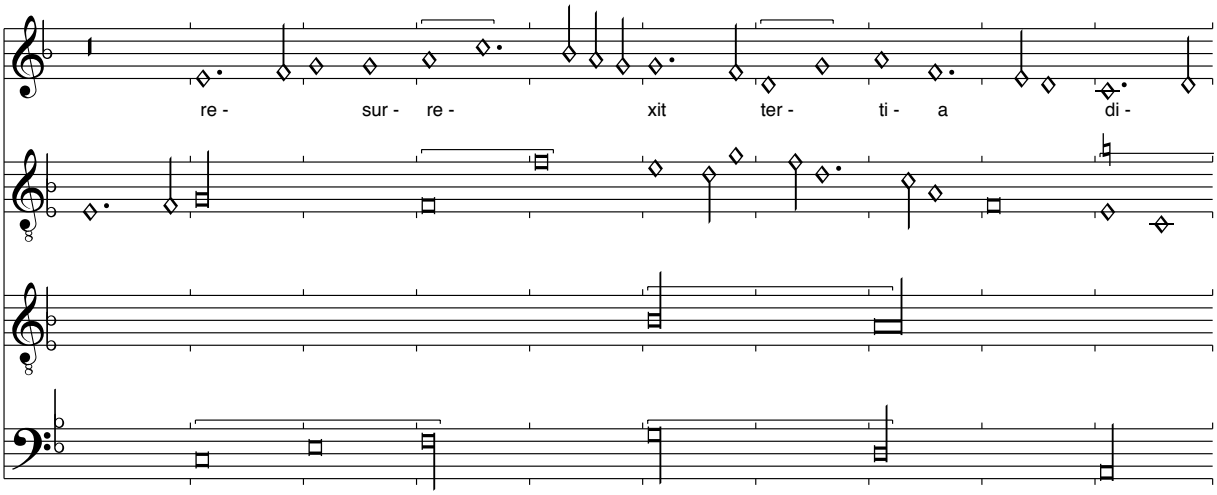

ri - a vir - gi - ne et ho - mo


118
fac - tus est cru - ci - fi -

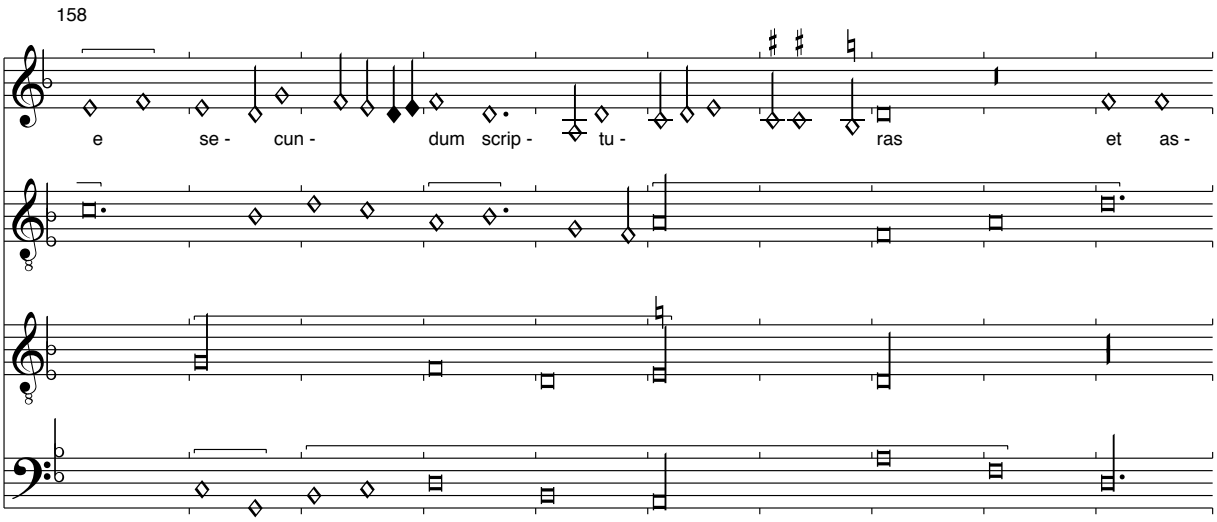

128
xus e - ti - am pro no - bis sub Pon - ti - o Pi -


138
la - to pas - sus et se - pul - tus est

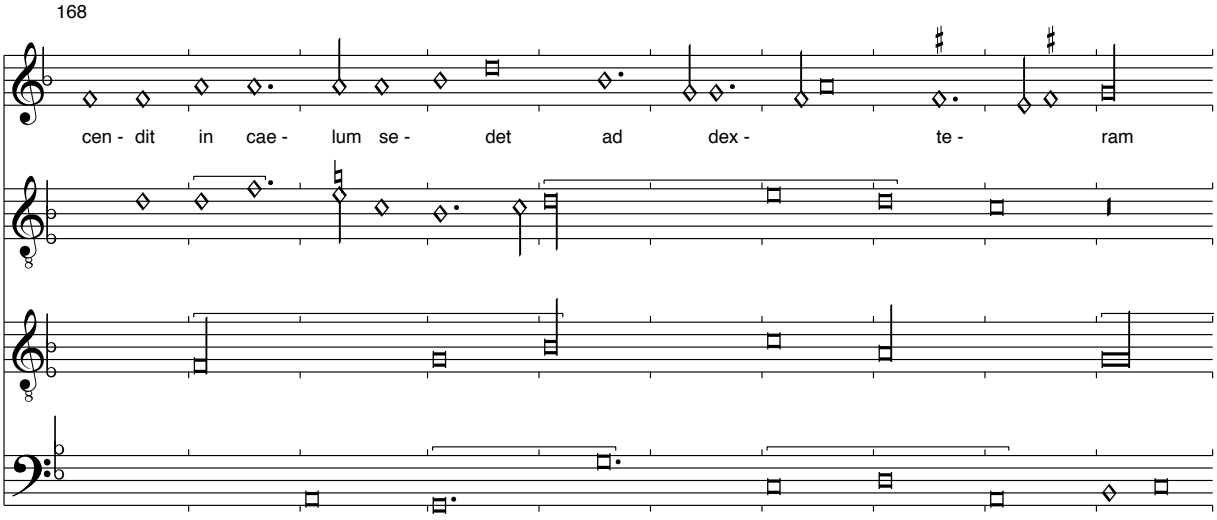
148


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

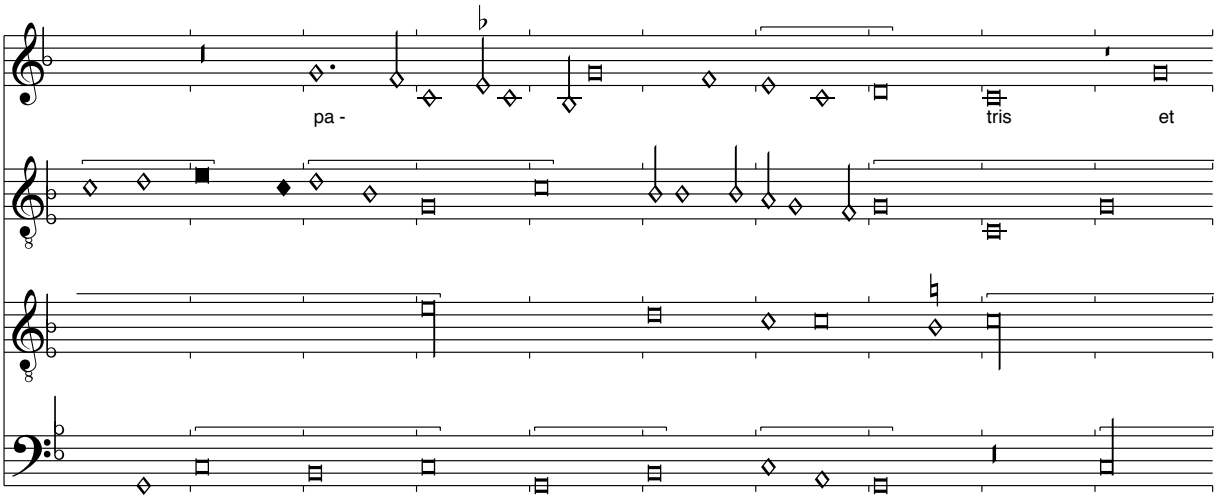
158


e se - cun - dum scrip - tu - ras et as -

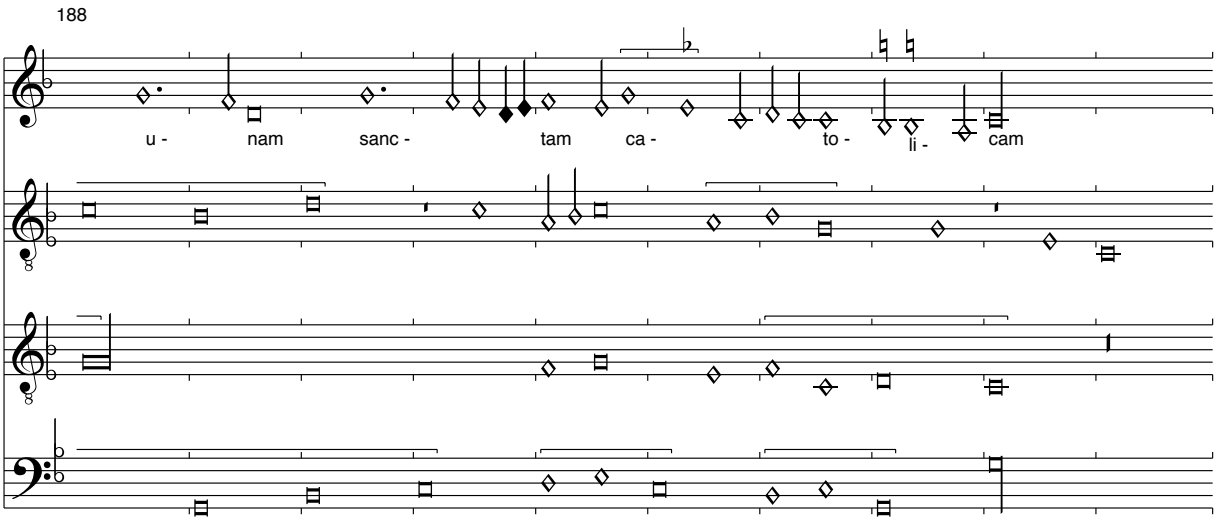
168


cen - dit in cae - lum se - det ad dex - te - ram

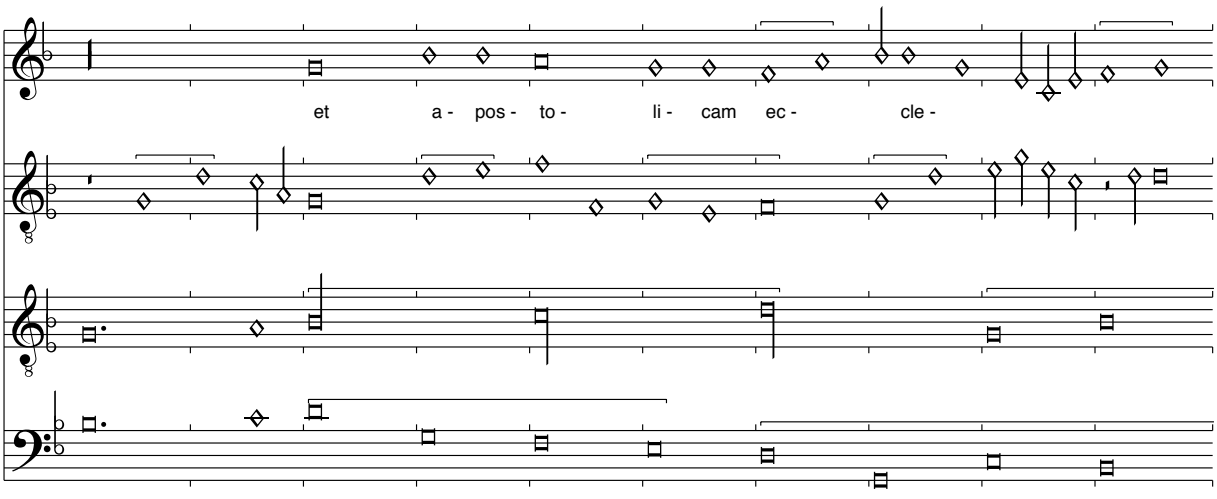
178



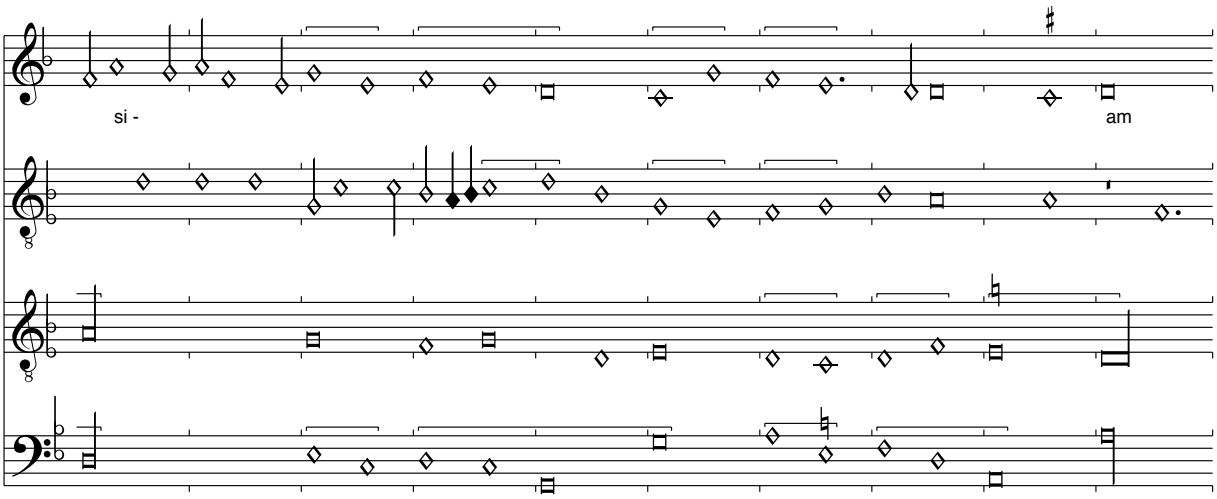
188



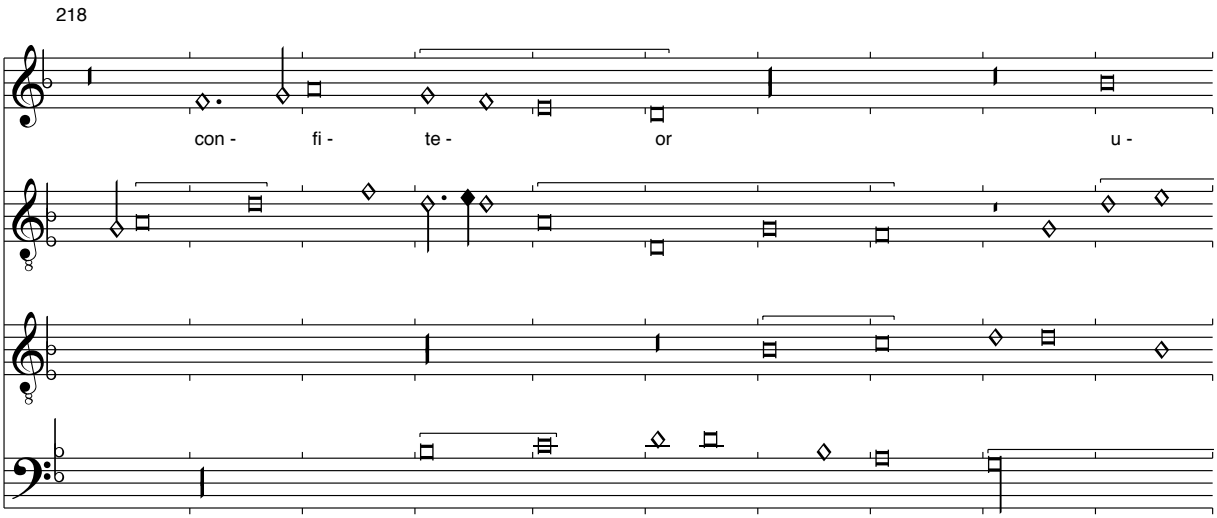
198



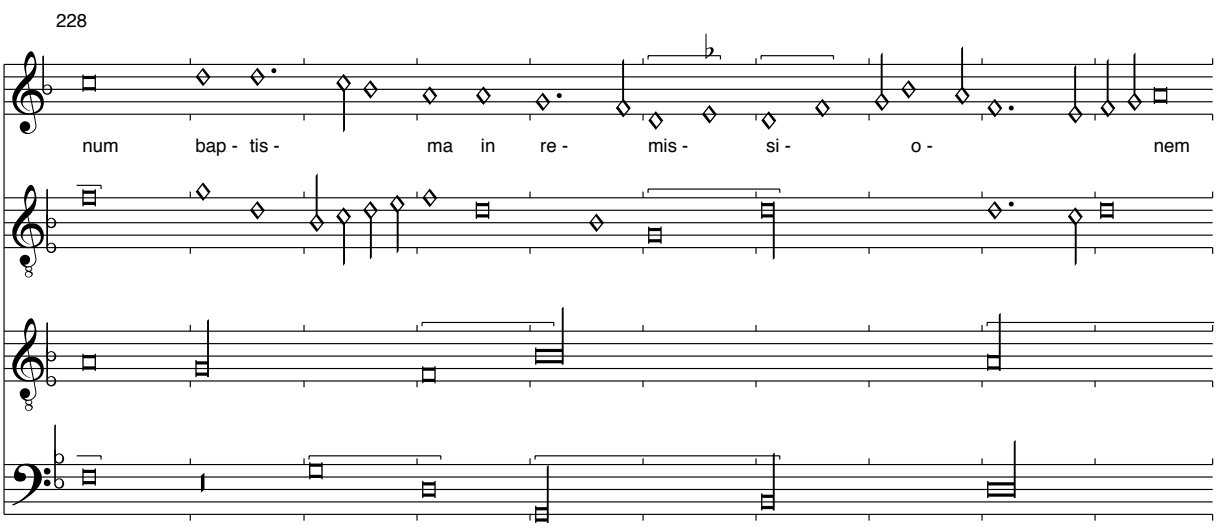
208

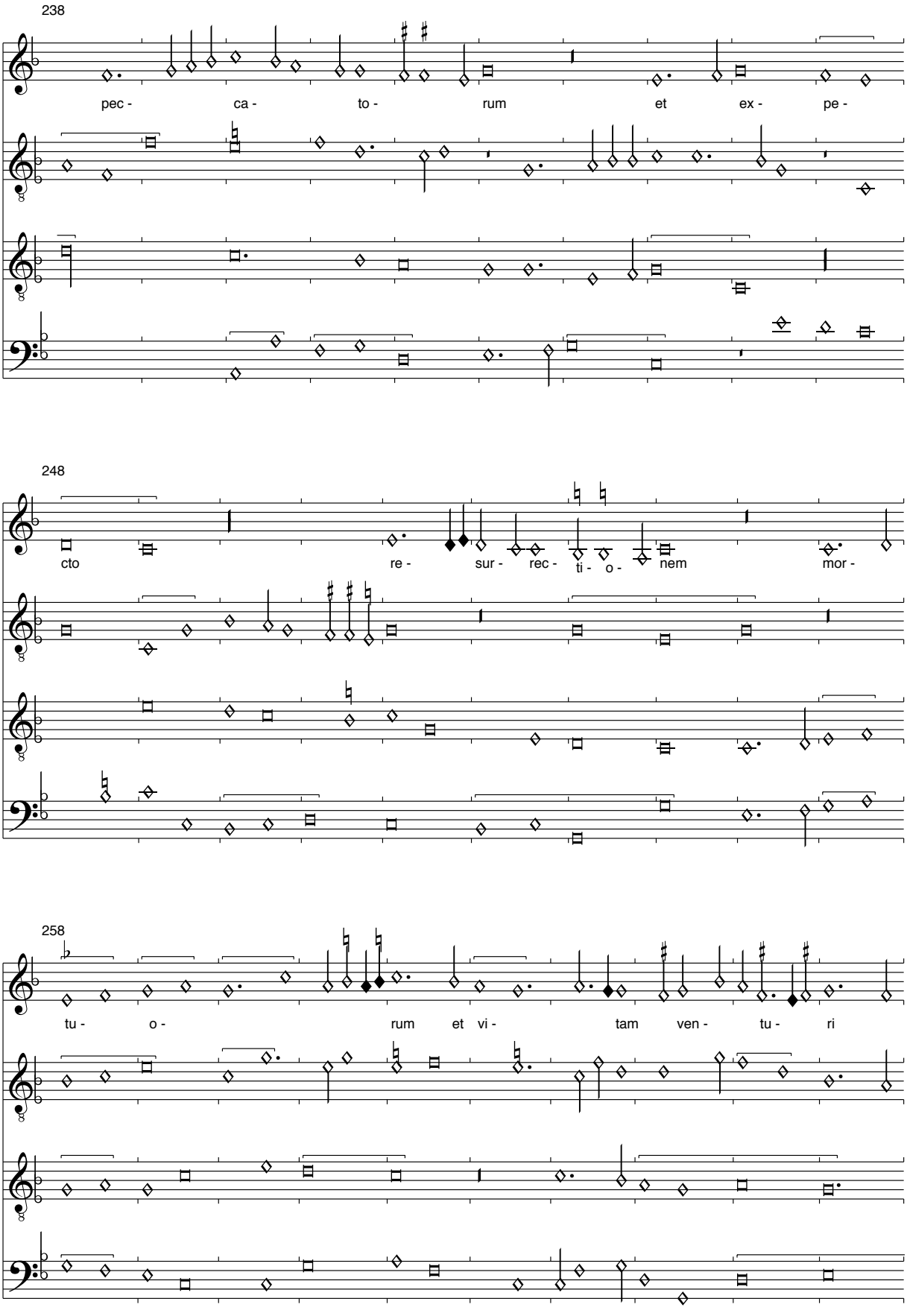


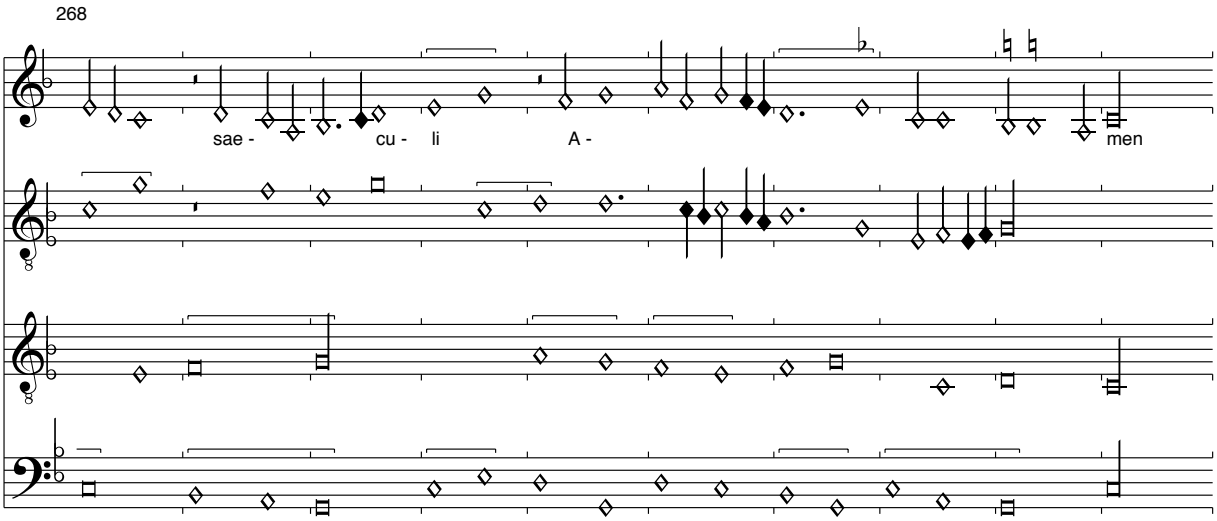
218



228



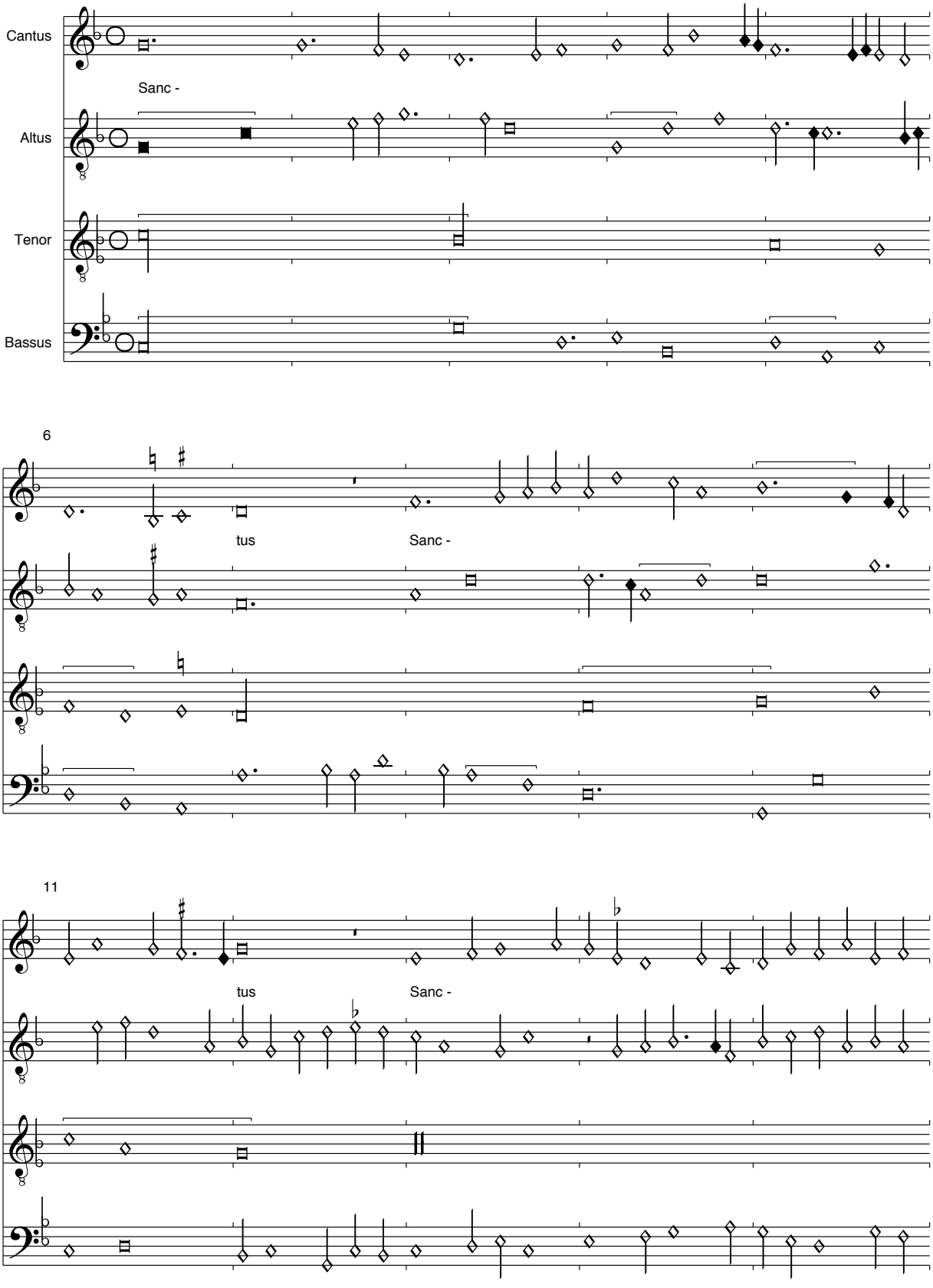

238
pec - ca - to - rum et ex - pe -
248
cto re - sur - rec - ti - o - nem mor -
258
tu - o - rum et vi - tam ven - tu - ri



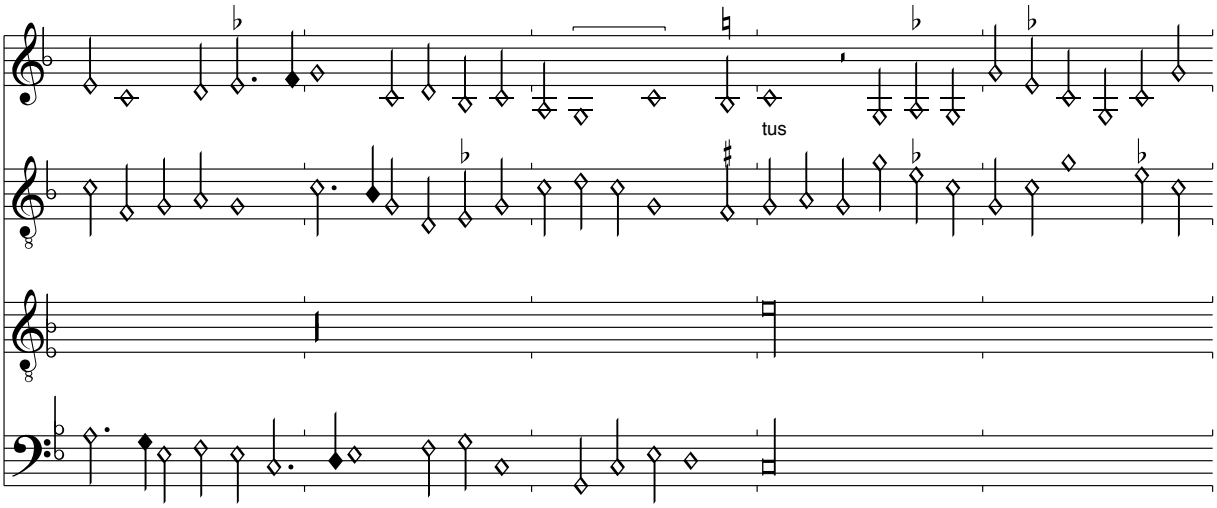
Im zweiten Teil des Credo fehlt das Mensurzeichen, es ist aber sehr sicher T.i.d.
Die Textierung des Credo im zweiten Teil ist wie hier wiedergegeben. Es fehlen also wesentliche Teile, dies allerdings konsistent in Cantus und Contratenor (hier nicht wiedergegeben. Man könnte allerdings ohne größere Probleme die fehlenden Teile unter Nichtbeachtung der Quelle textieren.

Faugues: Missa Le serviteur

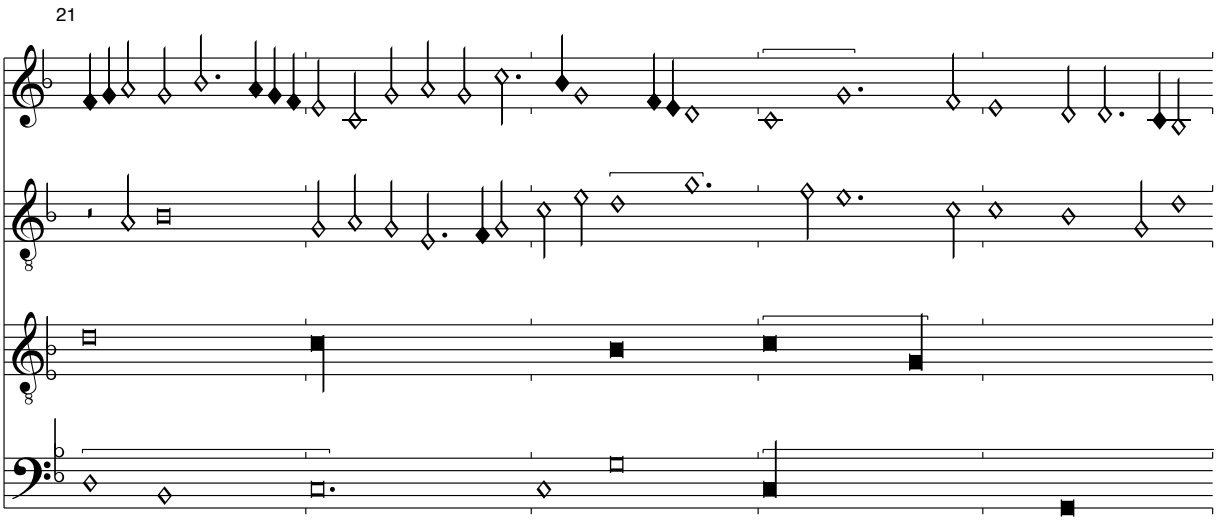
Sanctus



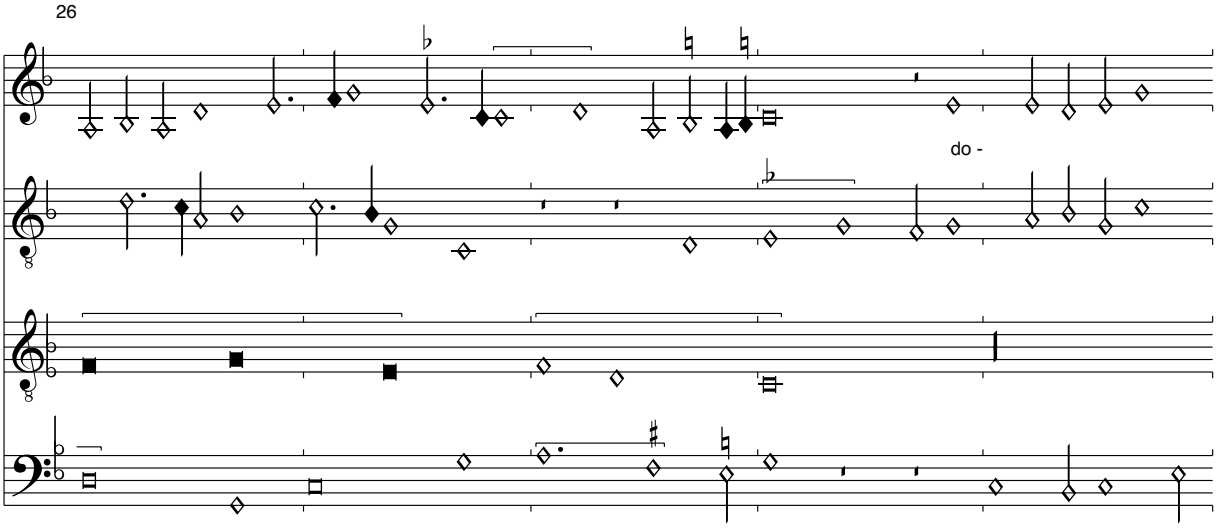
16



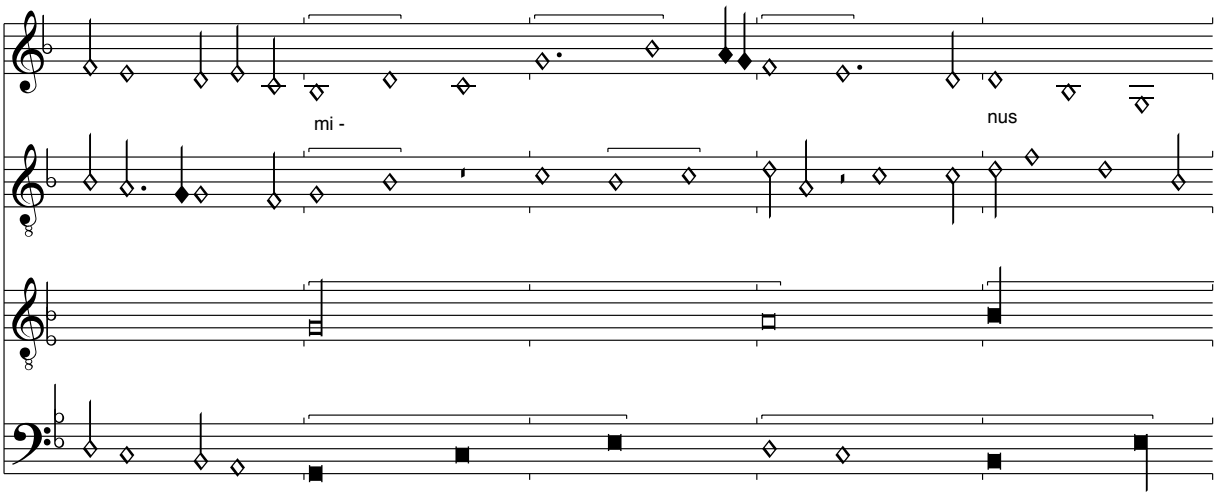
21



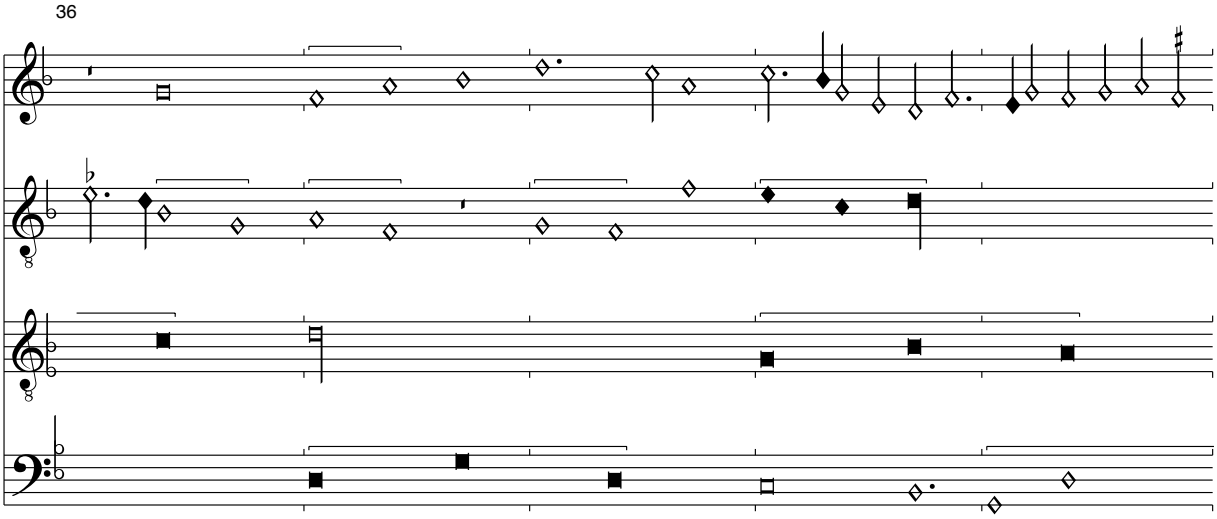
26



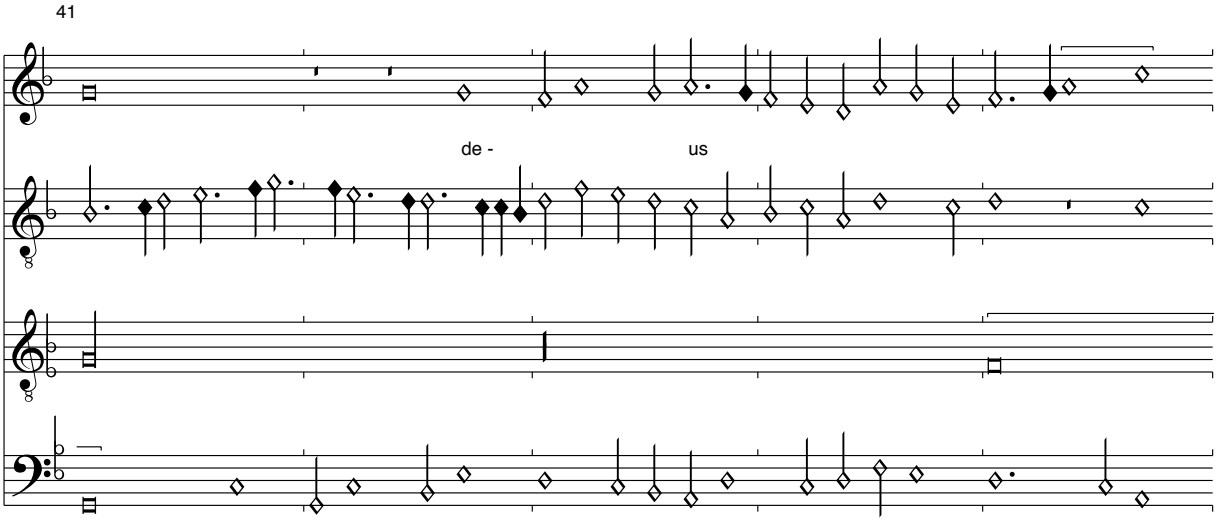
31

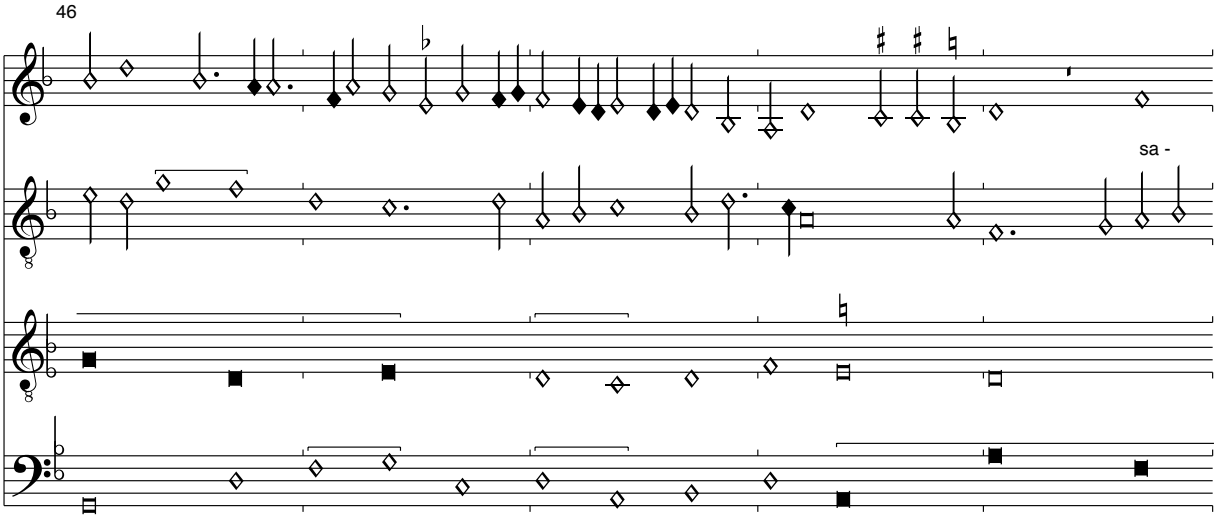


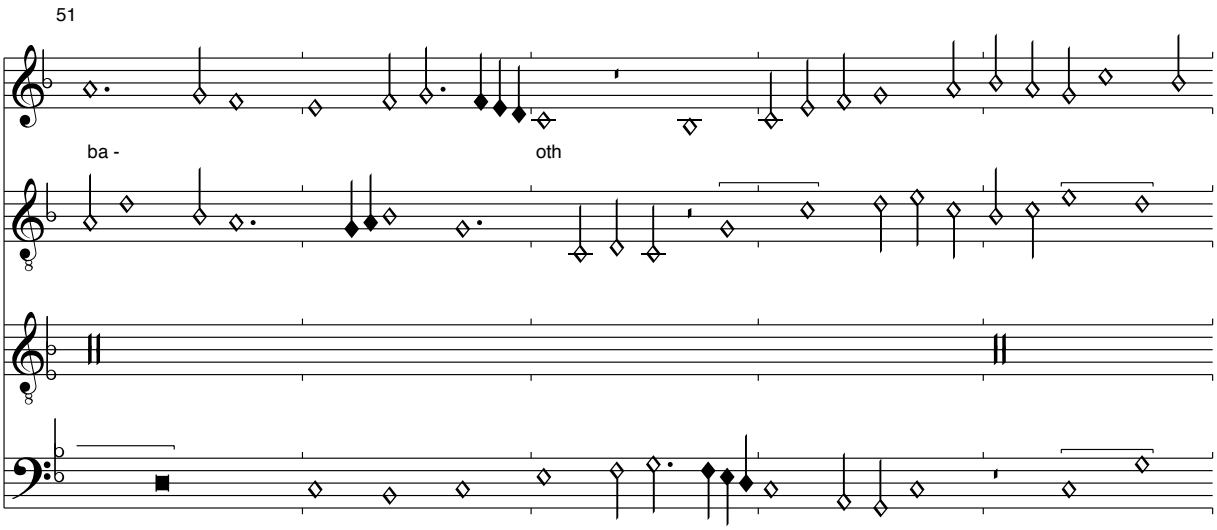
36

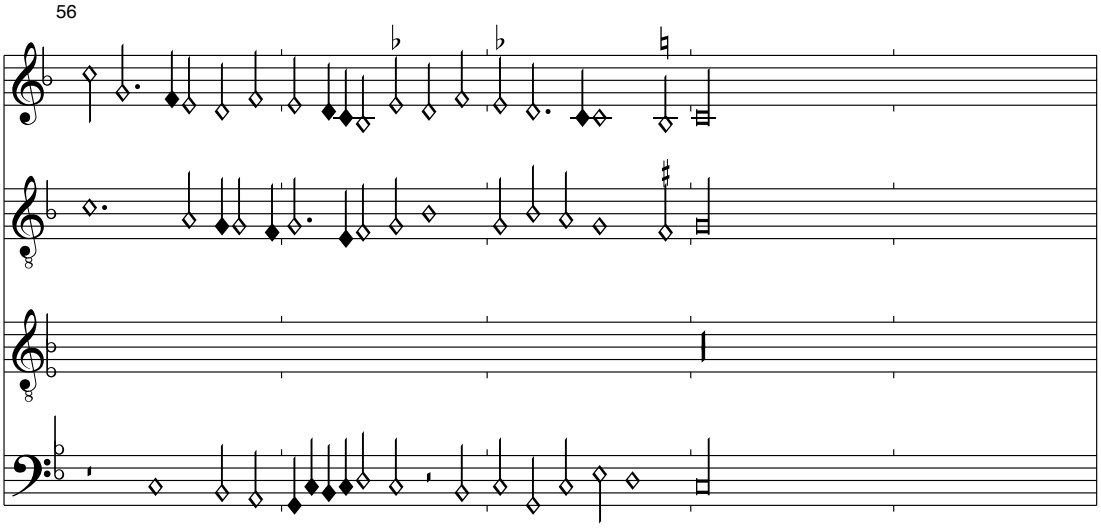


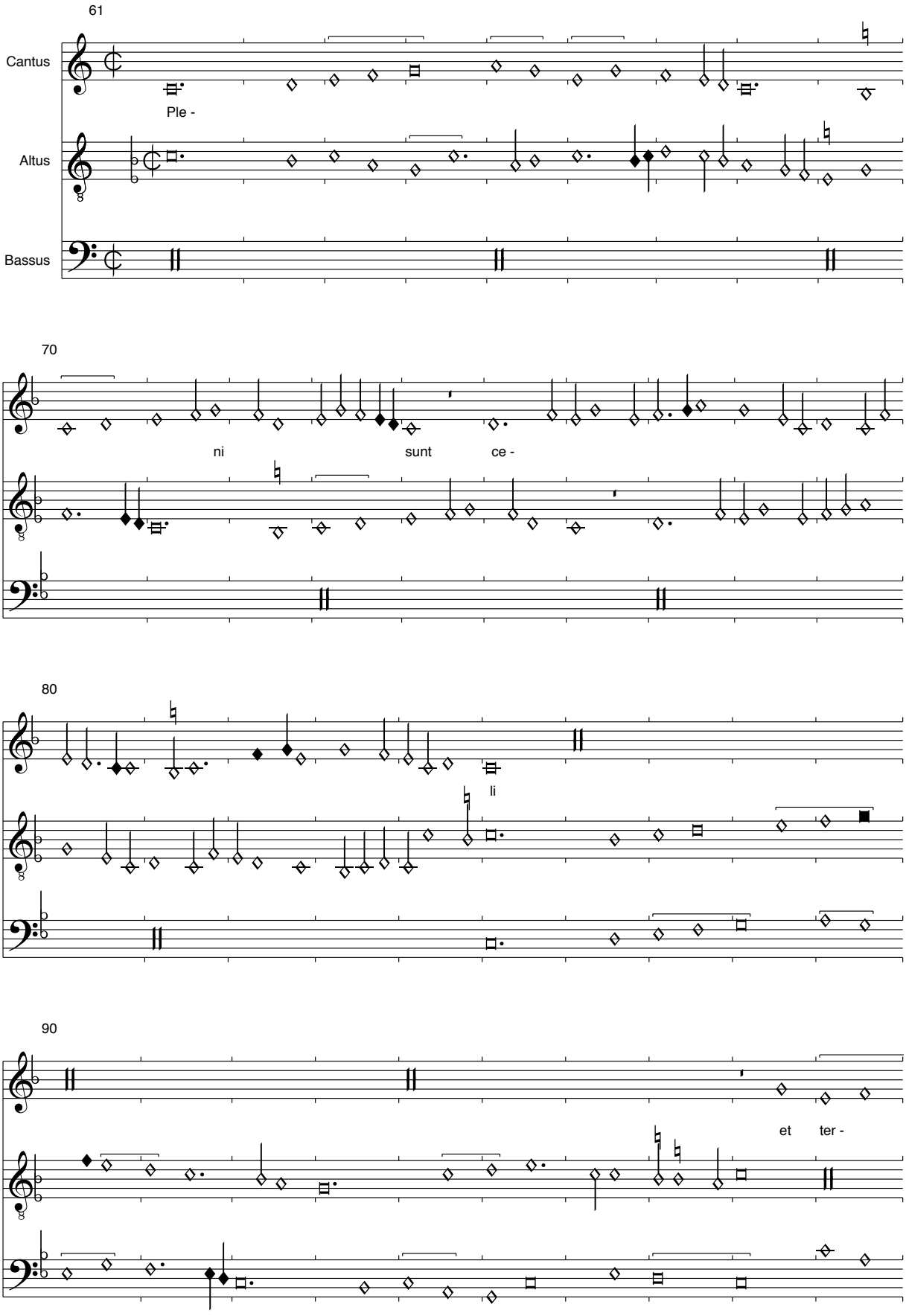
41

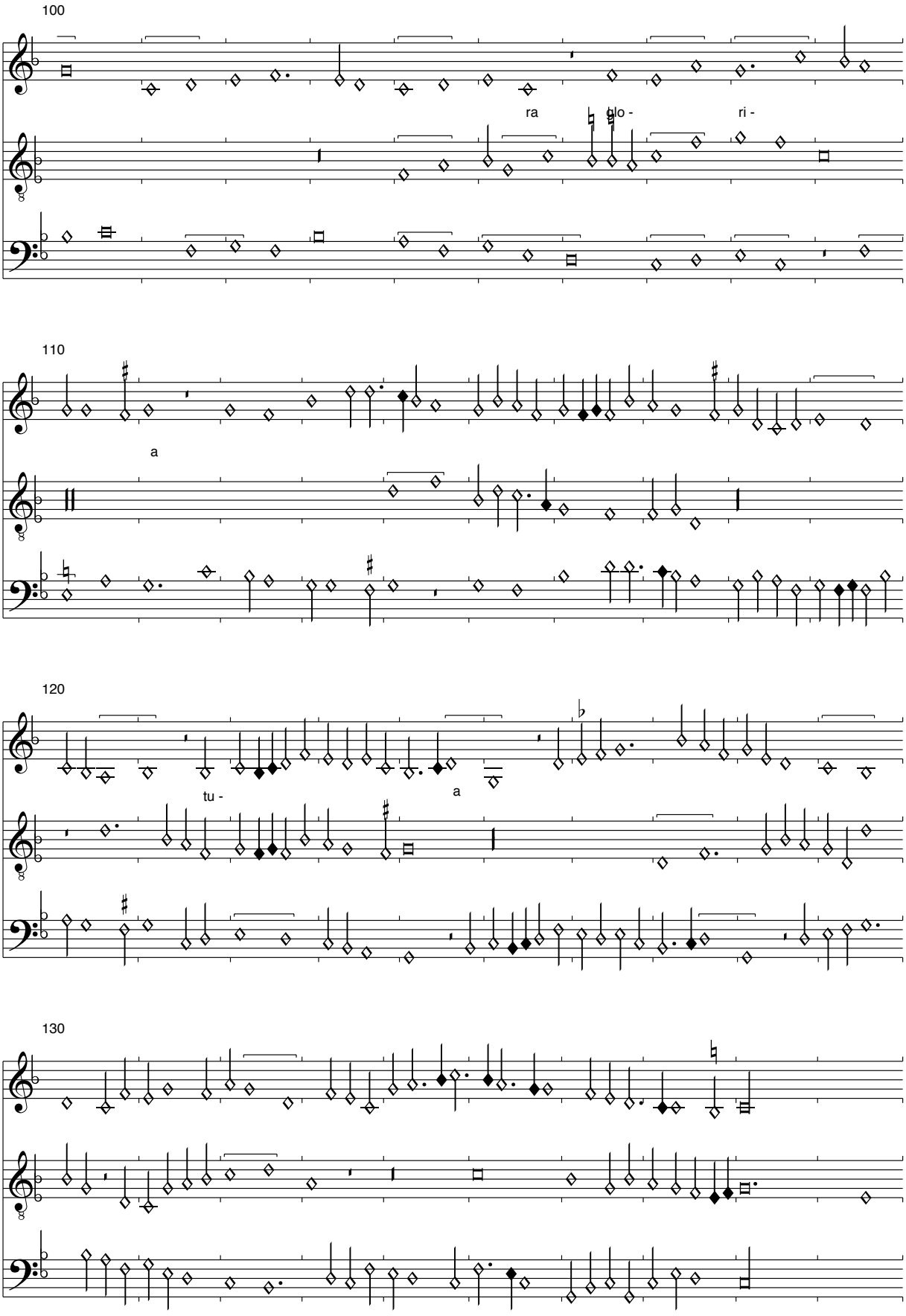



46
sa -

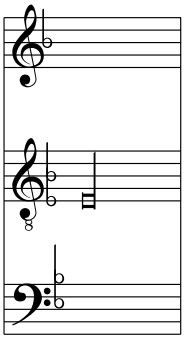

51
ba -
oth


56

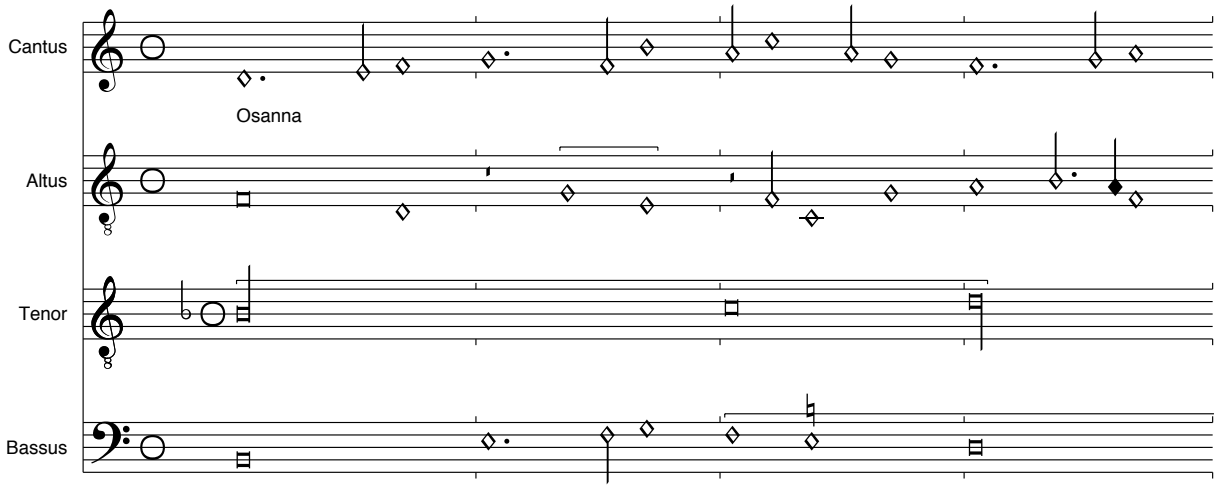

61
Cantus
Ple -
Altus
Bassus
70
ni
sunt
ce -
80
li
90
et
ter -


100
ra
glo -
ri -
110
a
120
tu -
a
130

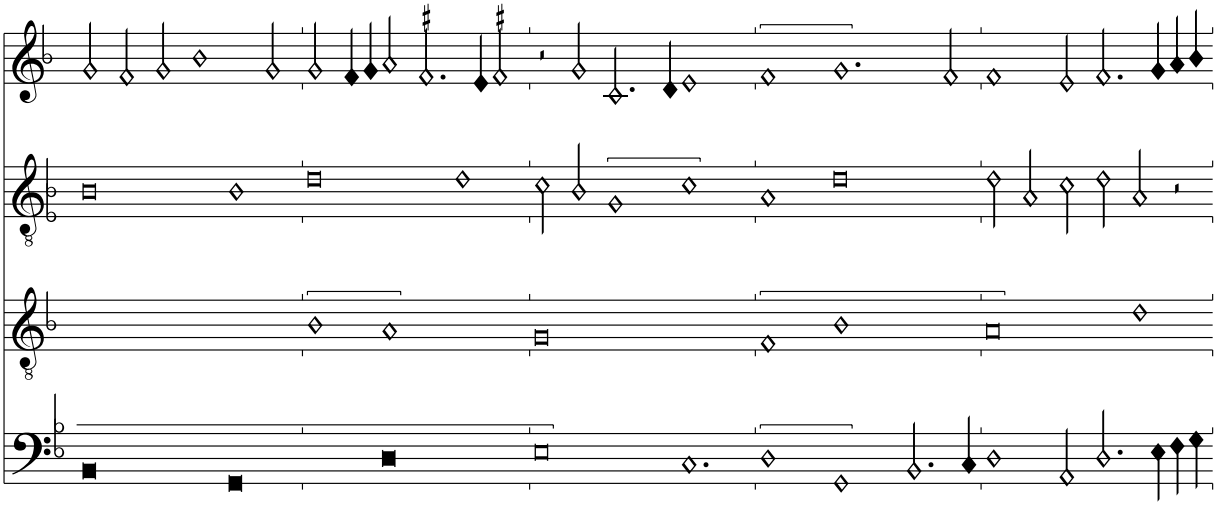
140



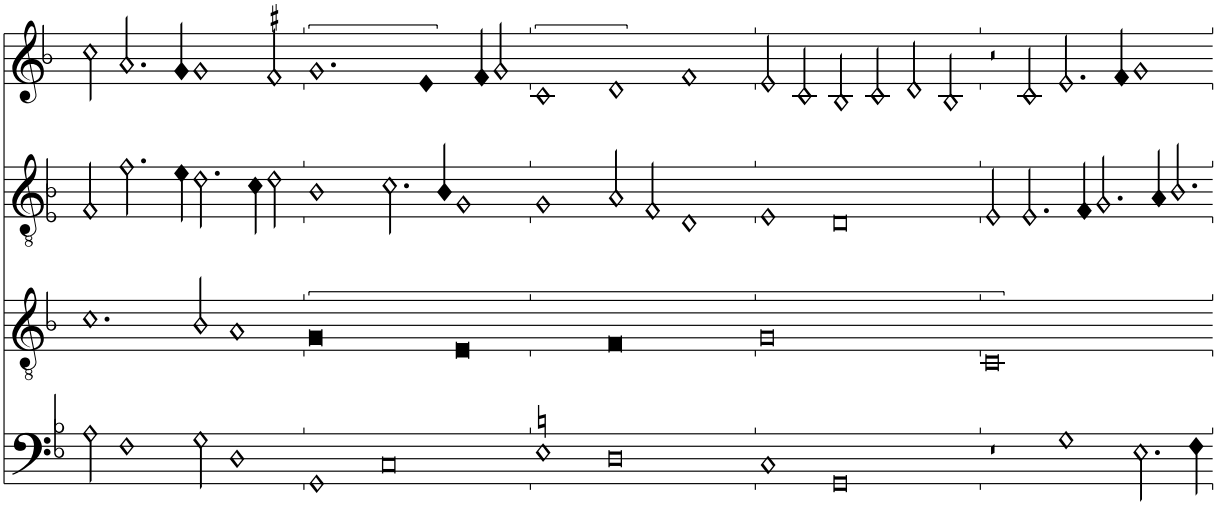
141



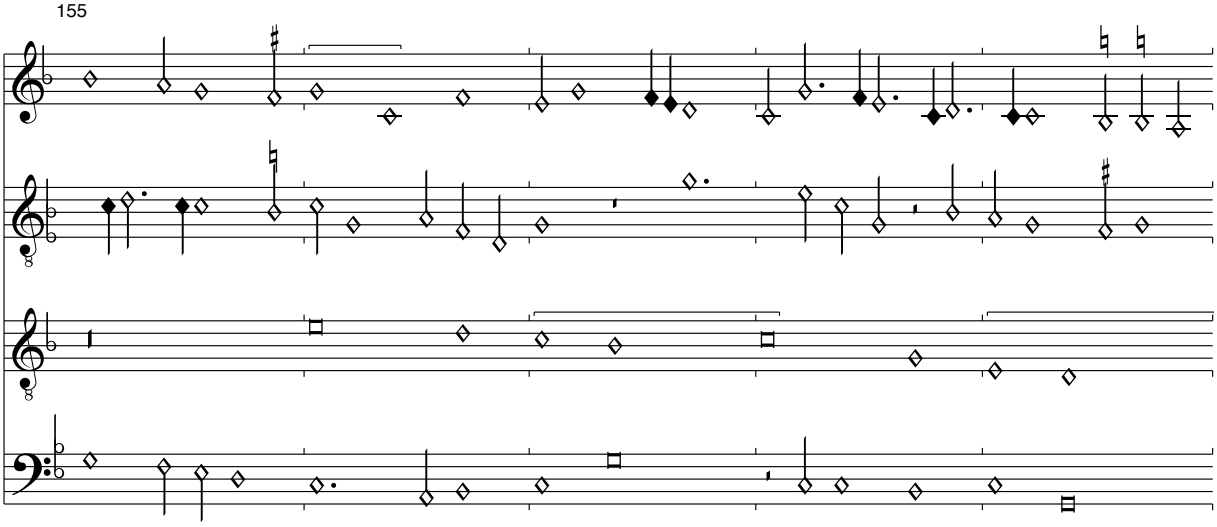
145



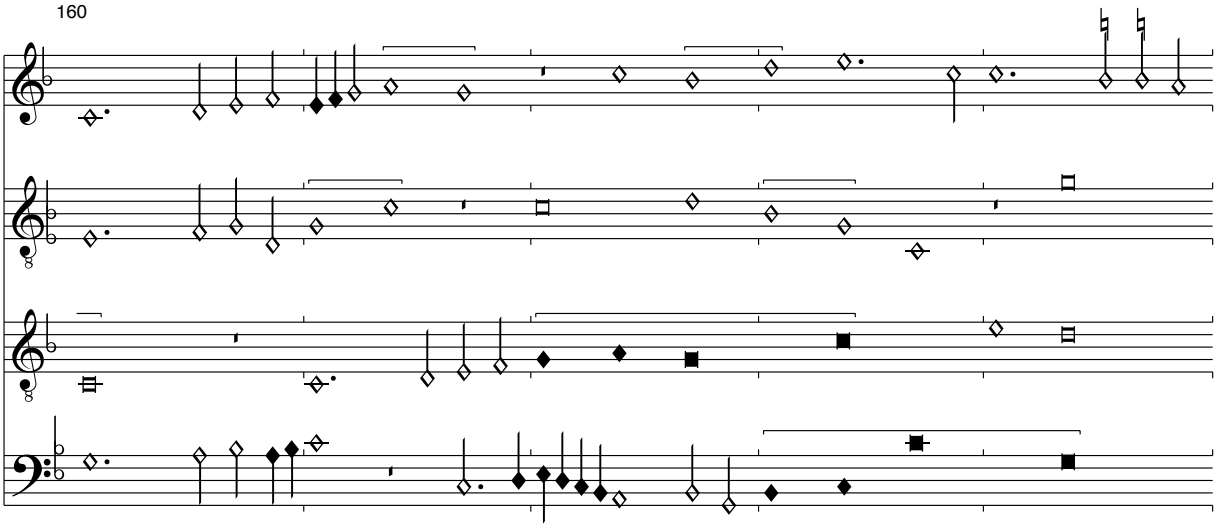
150



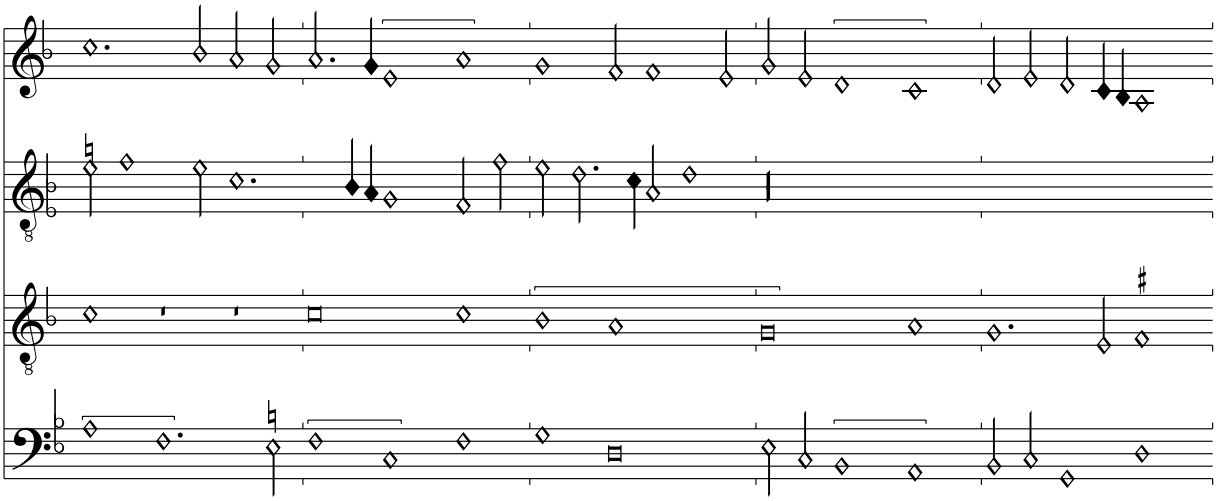
155



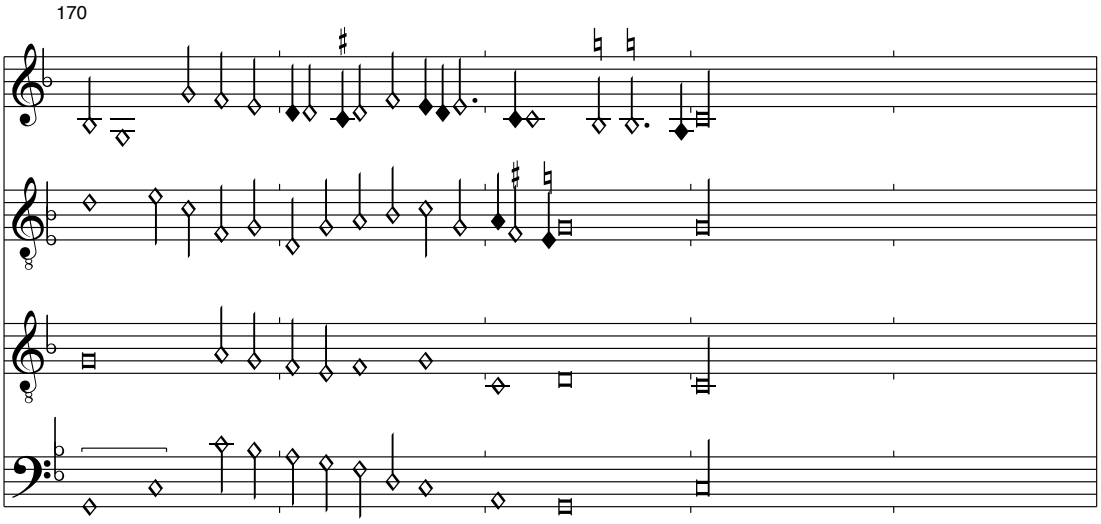
160



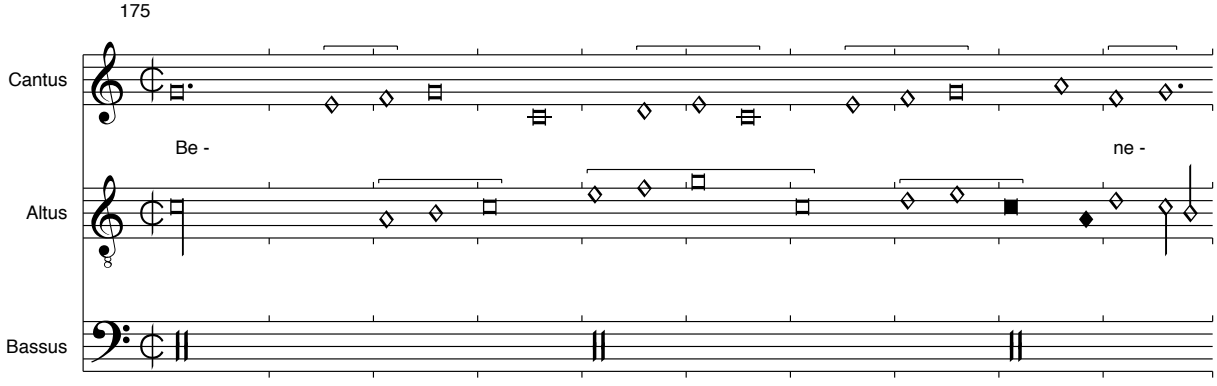
165

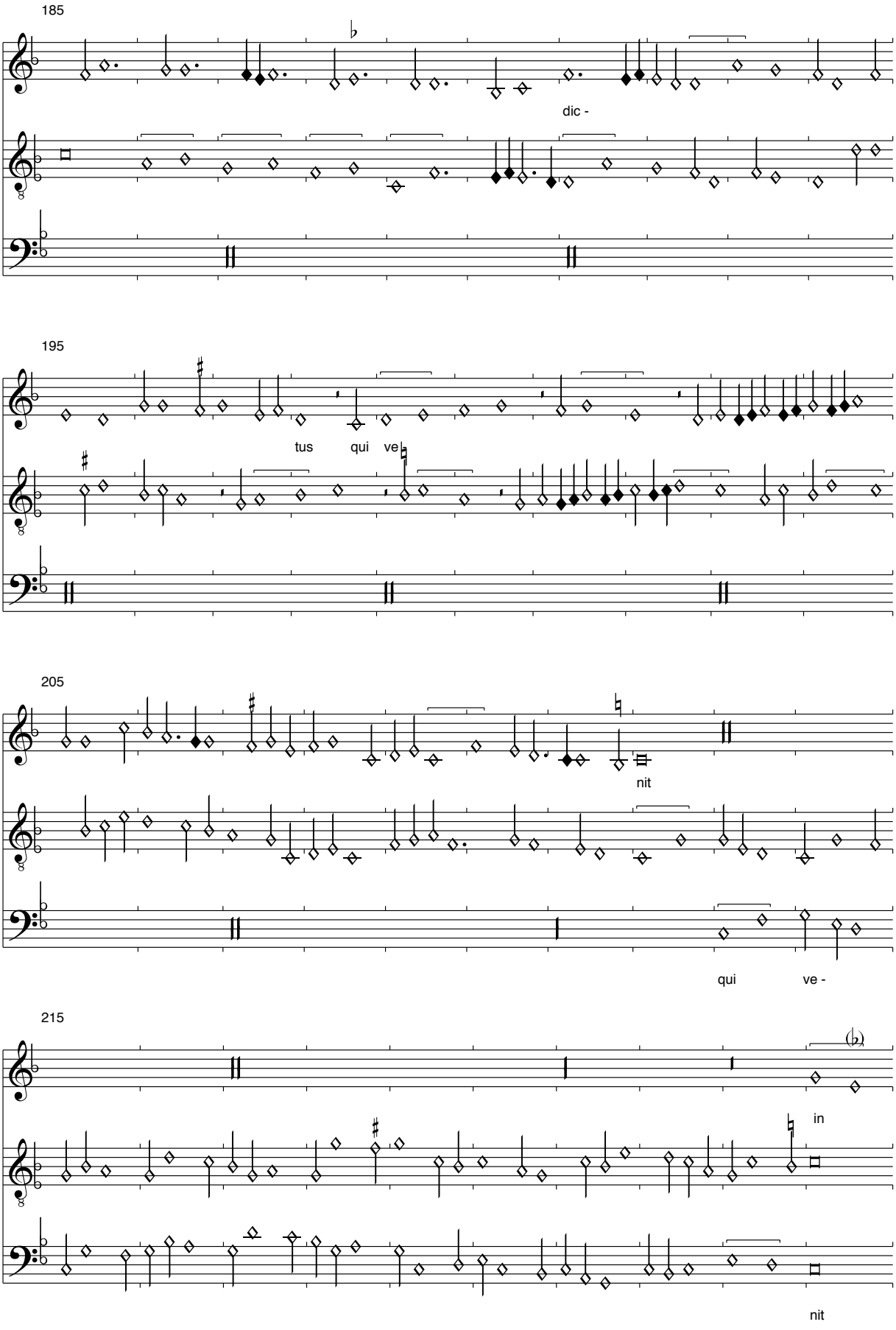


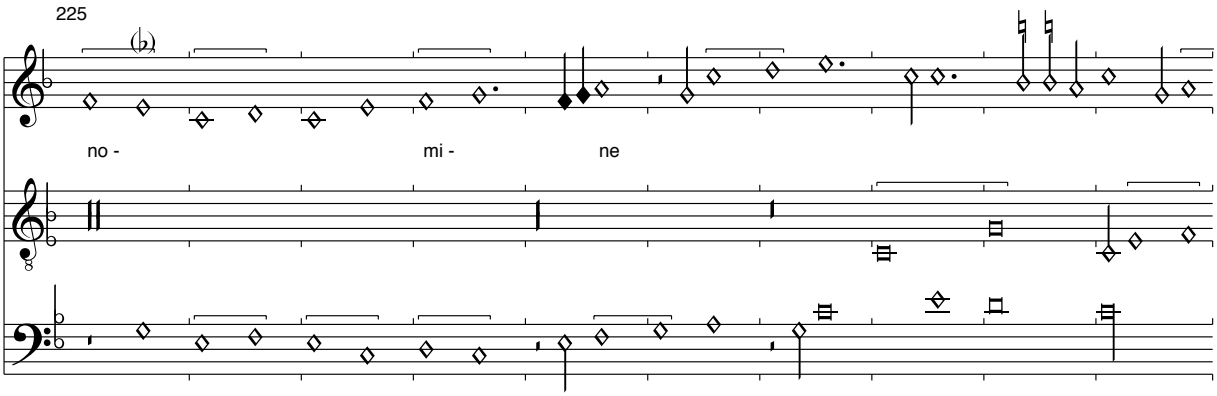
170

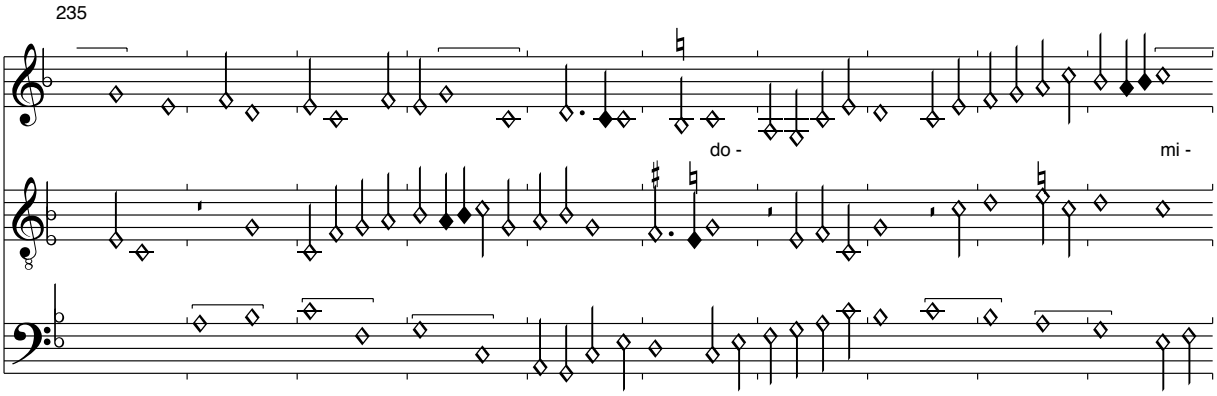


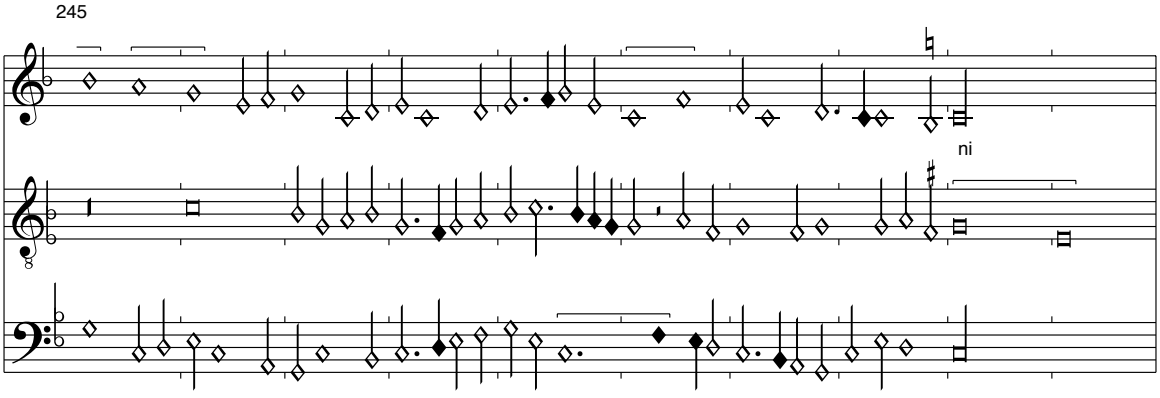
175




185
dic -
195
tus qui ve
205
nit
qui ve -
215
in
nit

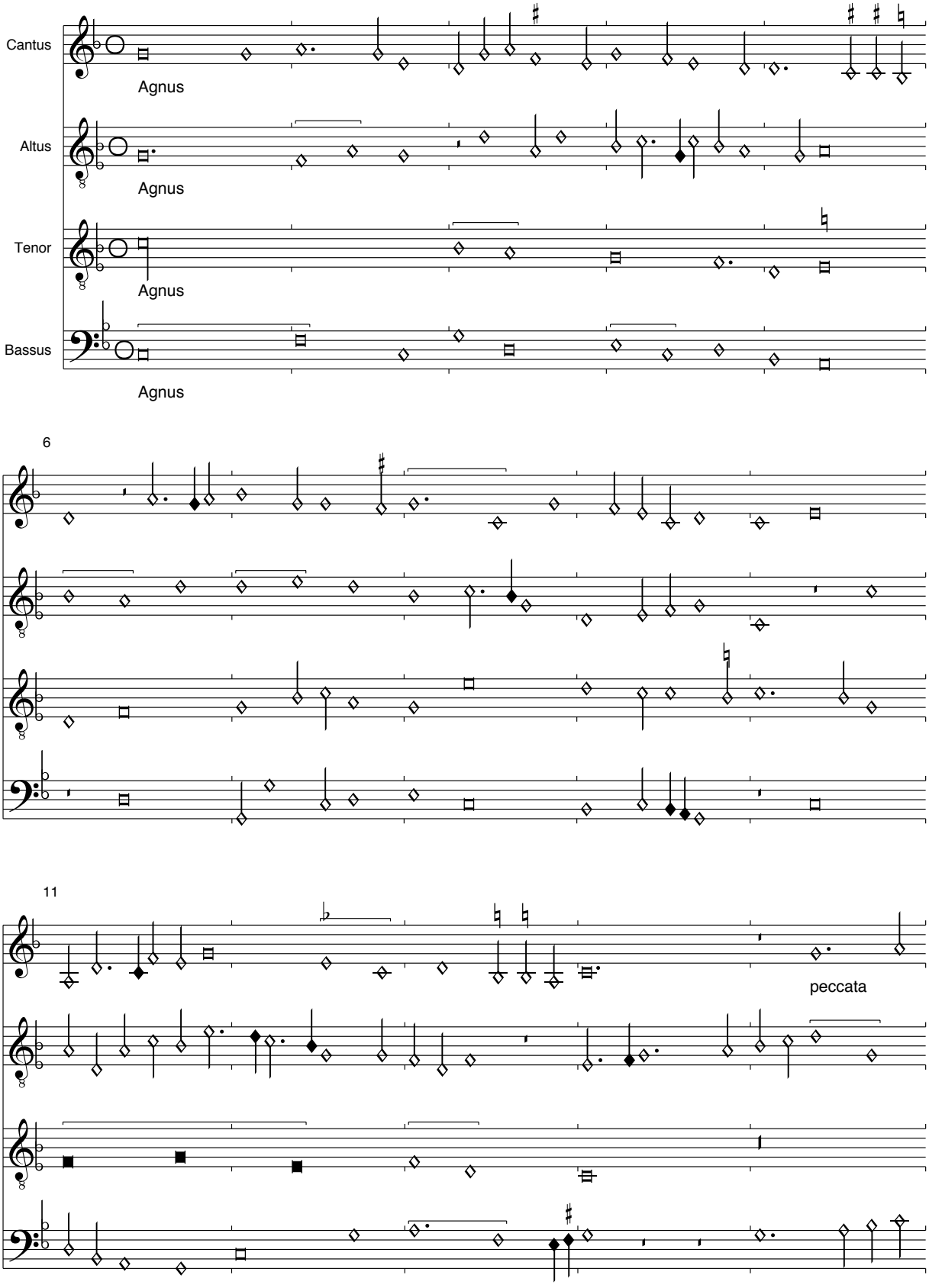

225
no -
mi -
ne


235
do -
mi -


245
ni

Faugues: Missa Le serviteur

Agnus



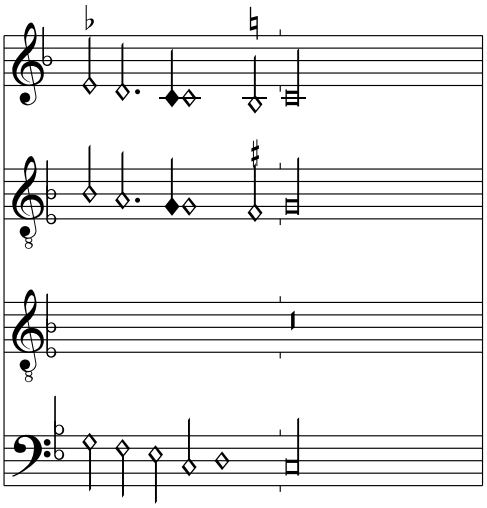
16

peccata

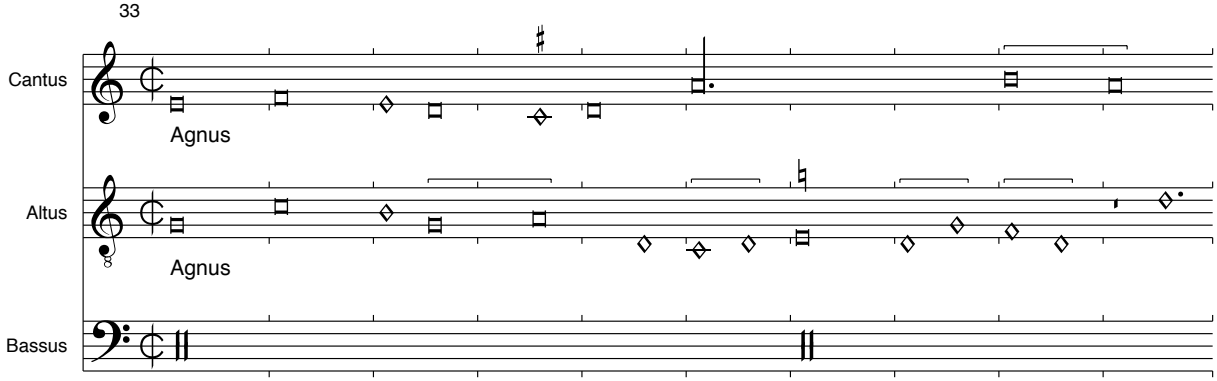
21

26

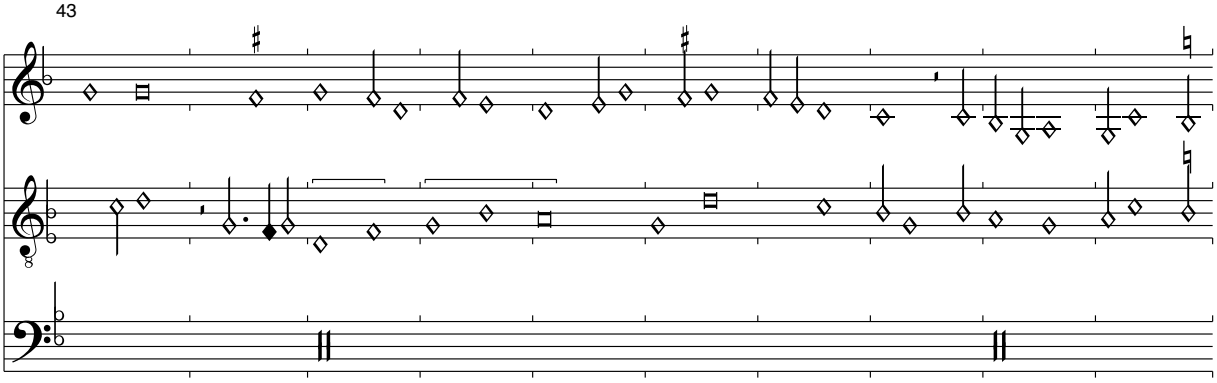
31



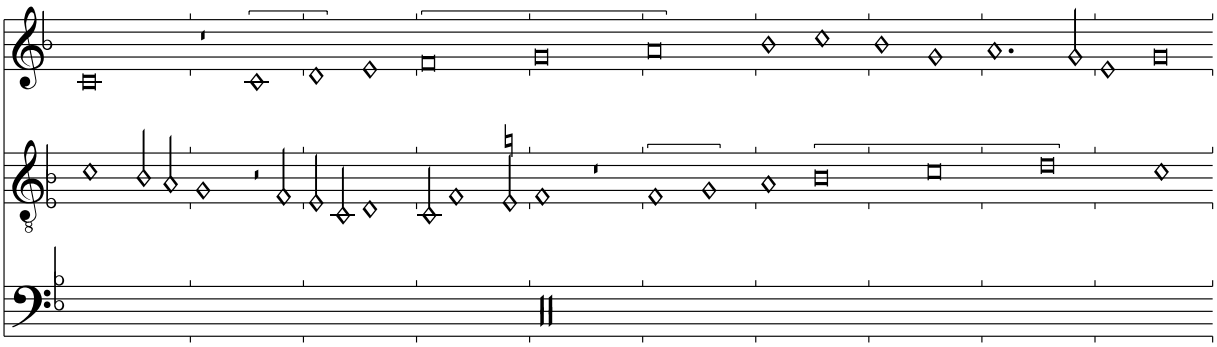
33



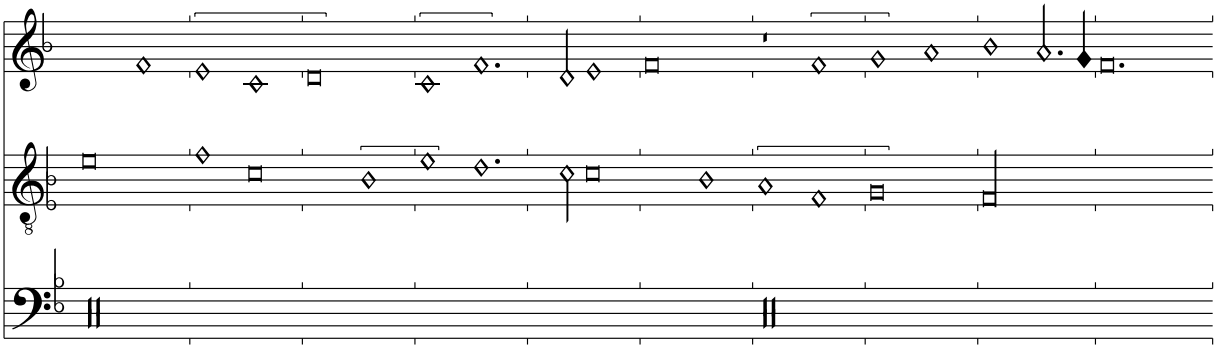
43



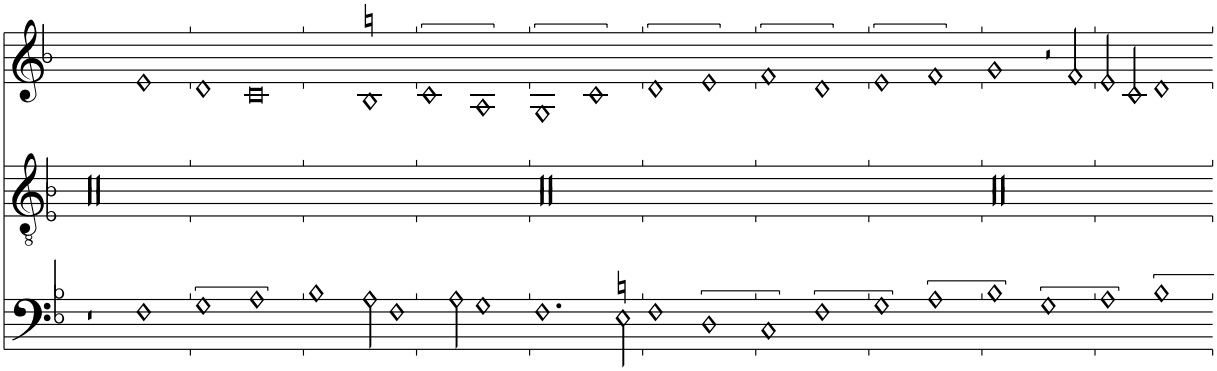
53



63

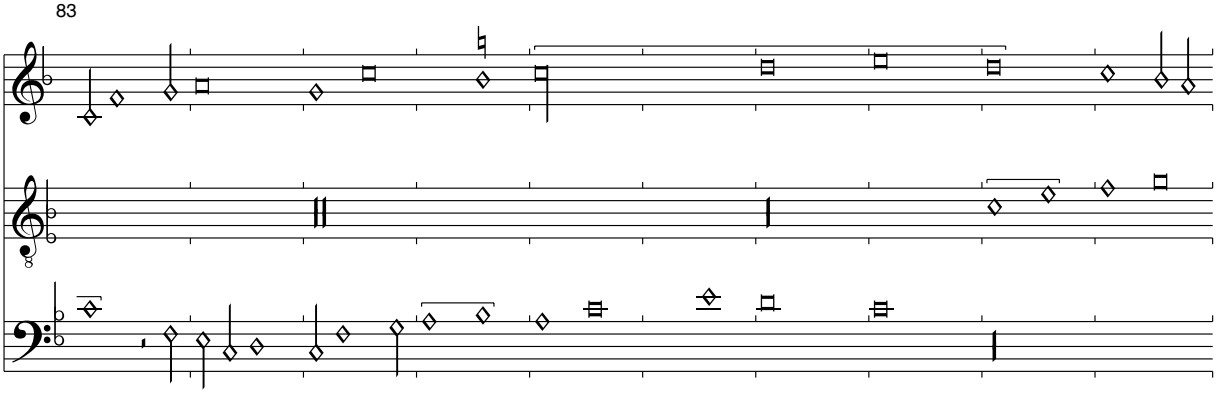


73

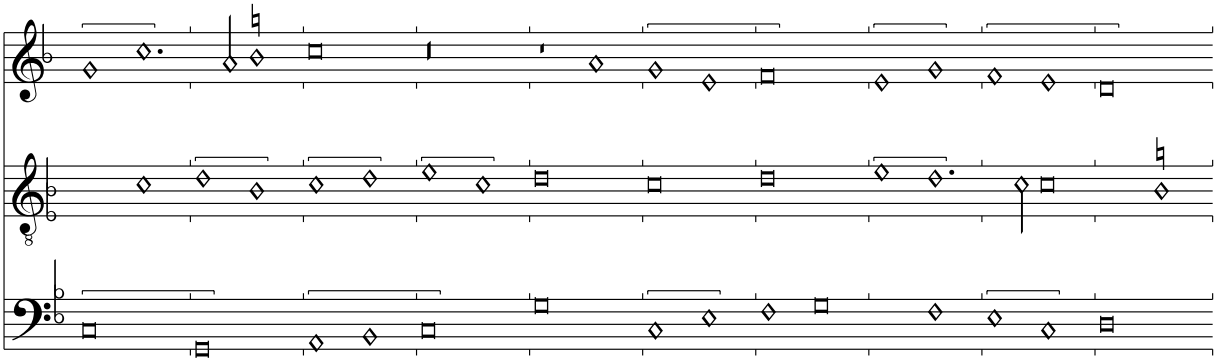


Agnus

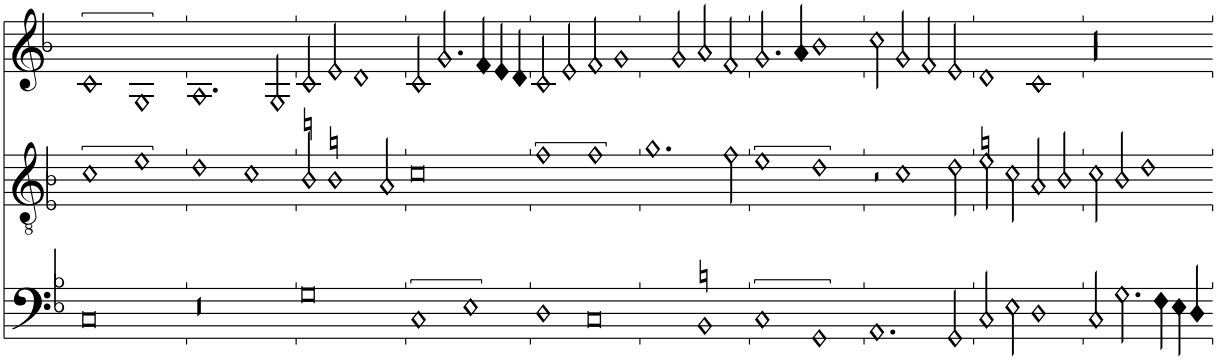
83



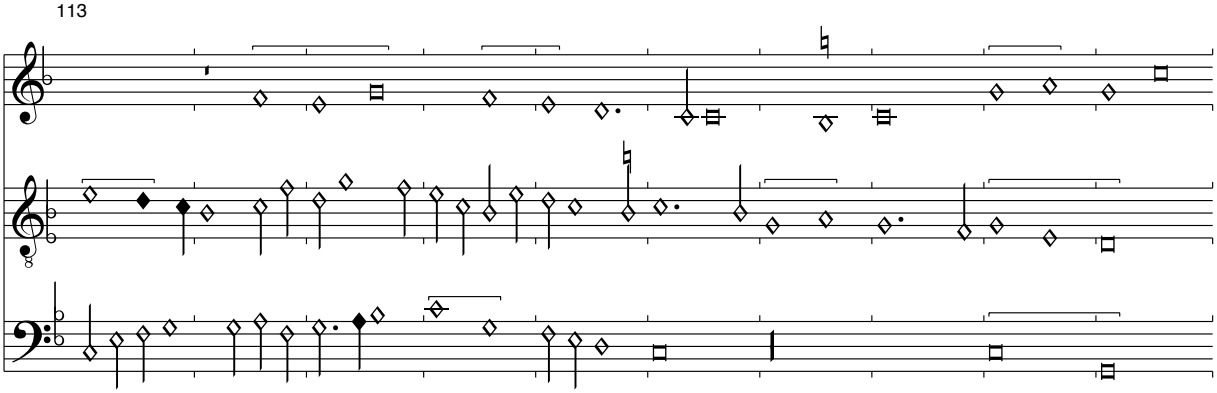
93



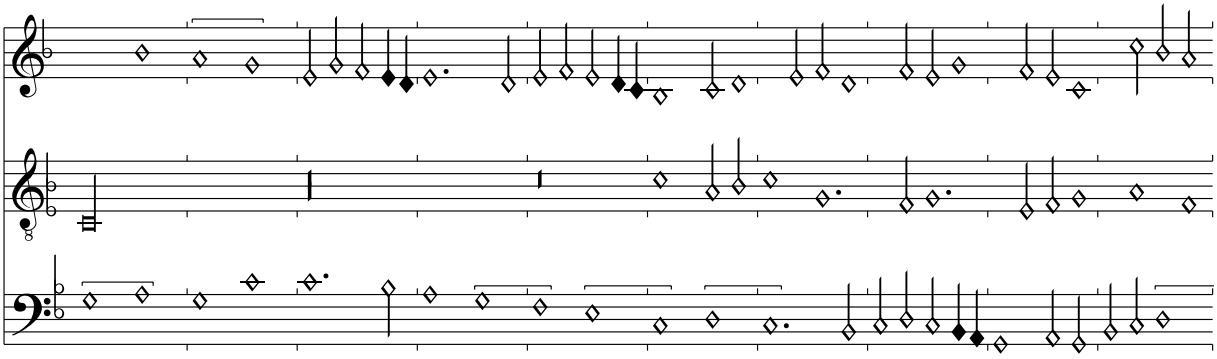
103



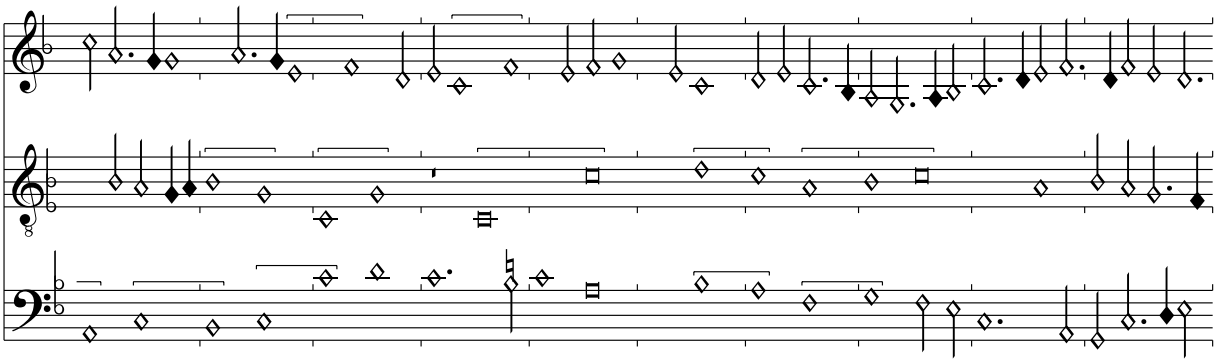
113



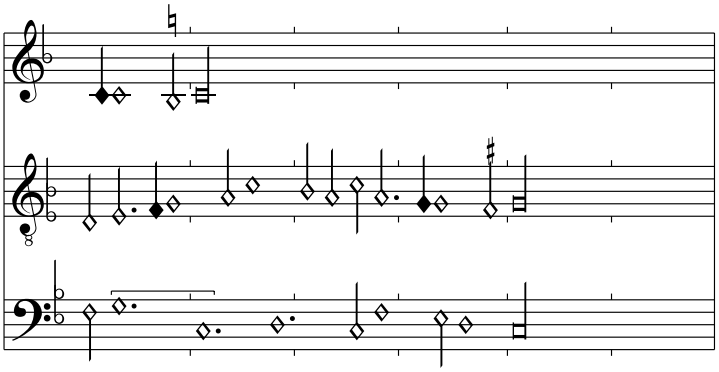
123



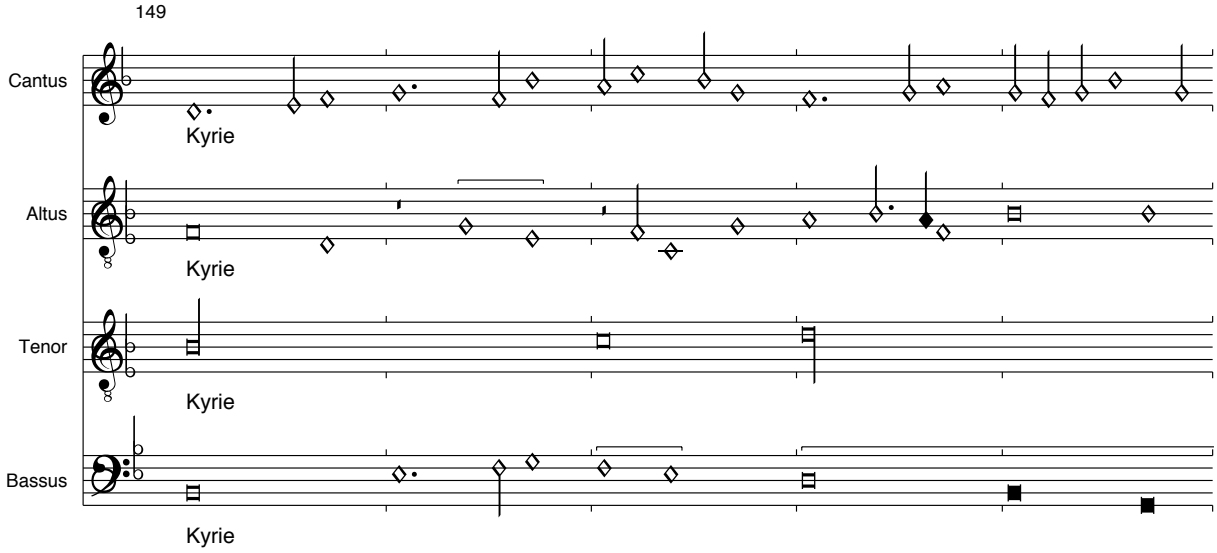
133

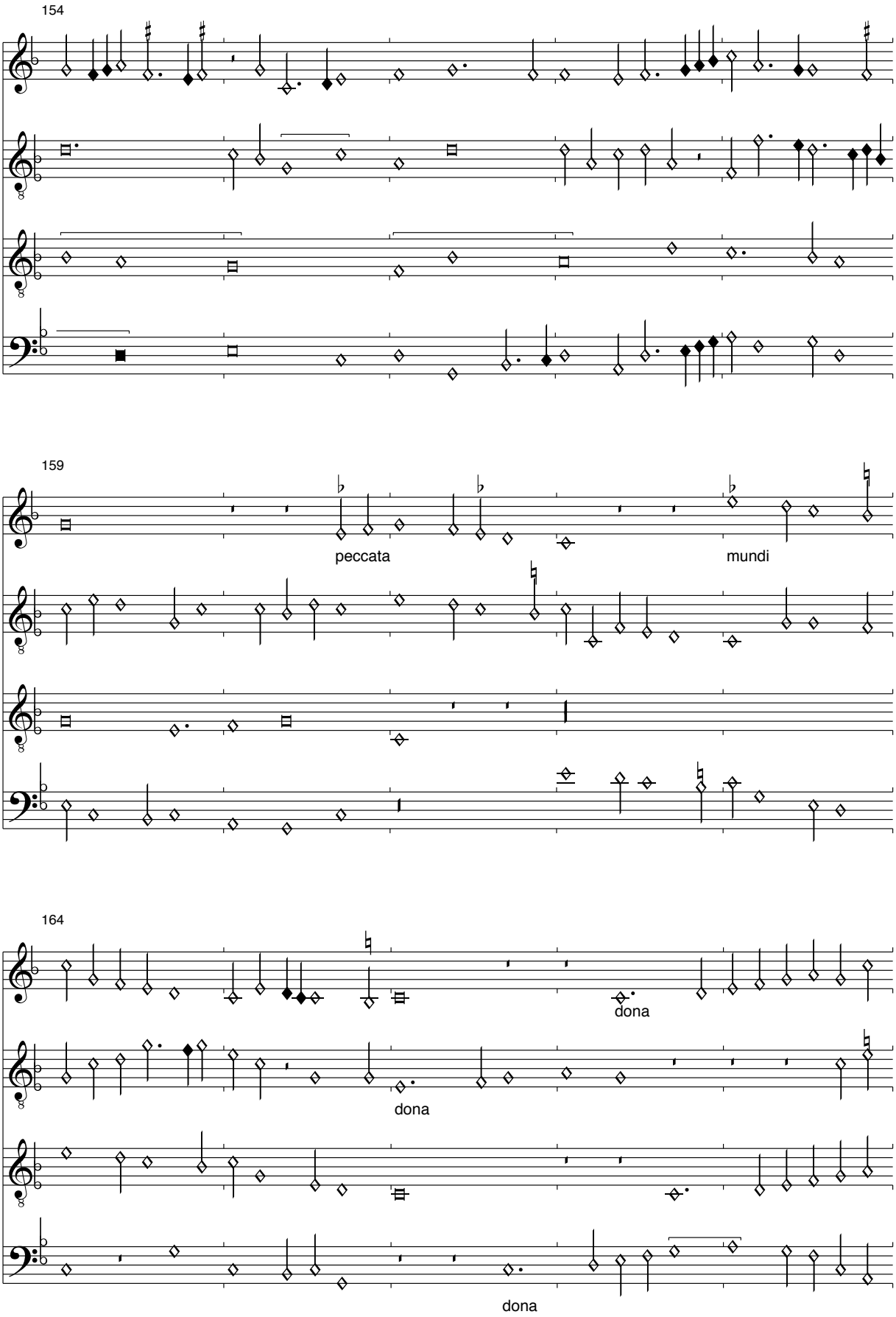


143

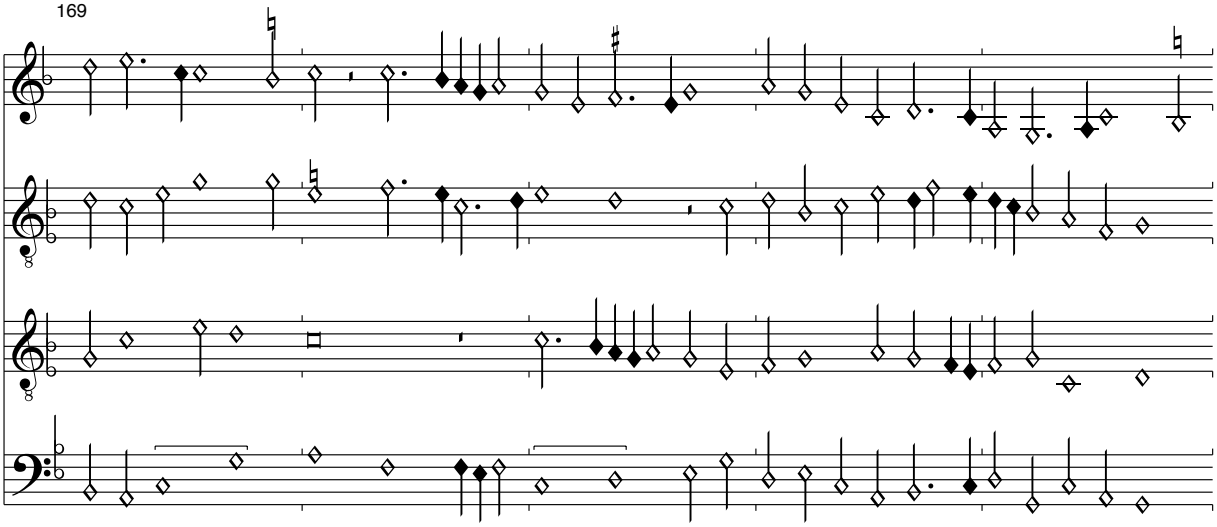


149

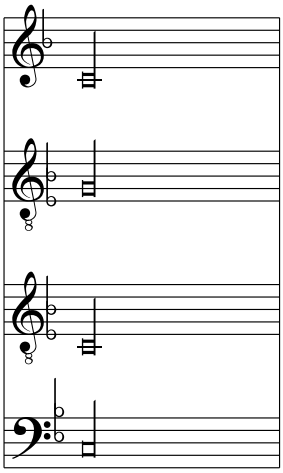



154
159
peccata
mundi
164
dona
dona
dona

169



174



Alexander Agricola

Missa Le serviteur

Petrucci 1504, Missae Alexandri Agricolae

ediert von

Clemens Goldberg

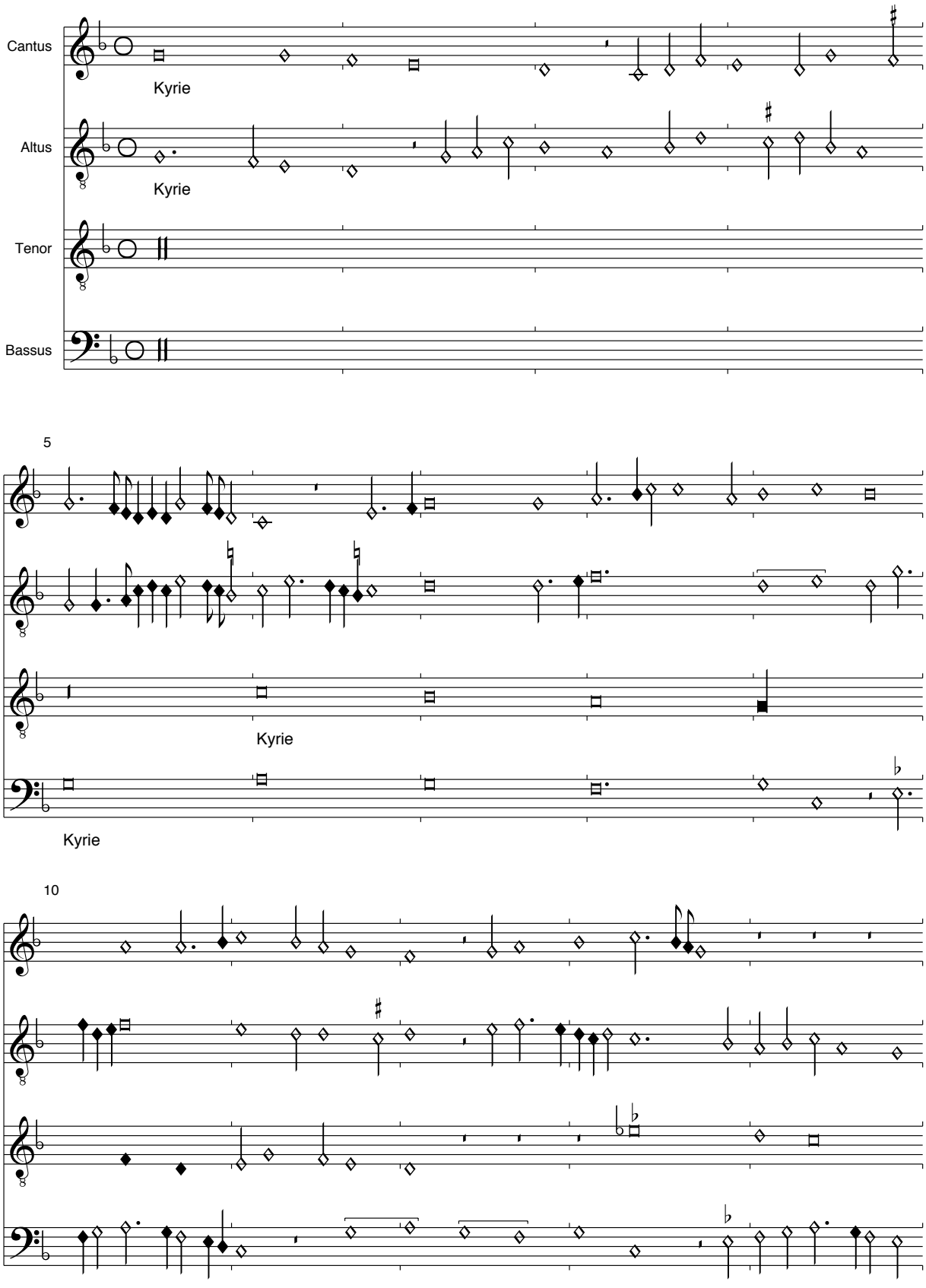
mit Unterstützung der

Goldberg Stiftung

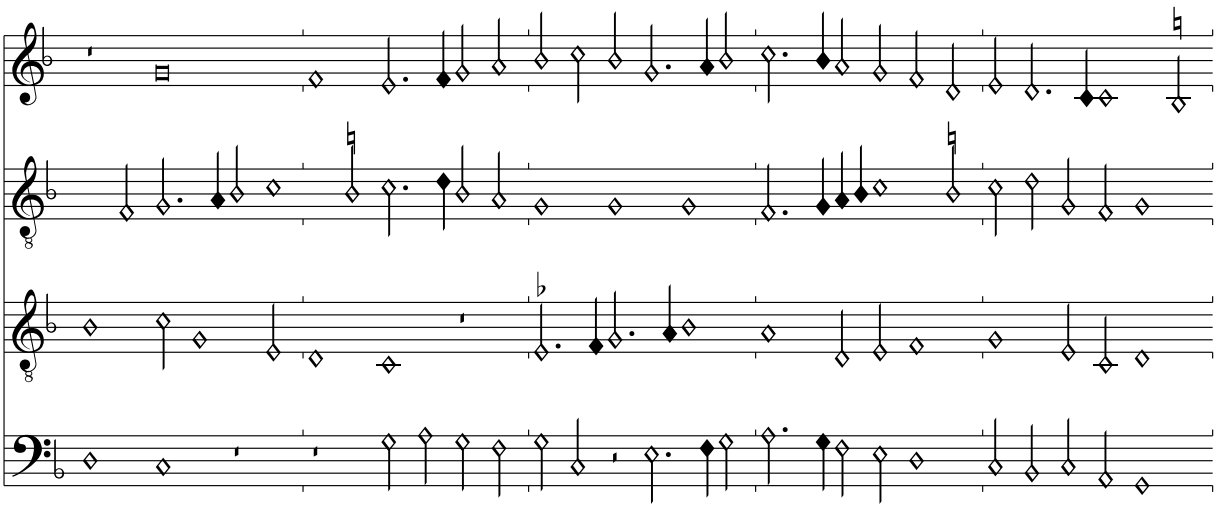
Alle Rechte verbleiben beim Autor und der Stiftung
Download zu privatem Gebrauch und für Konzerte gestattet

Agricola: Missa Le serviteur

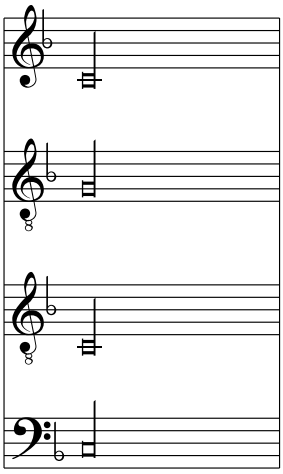
Kyrie



15

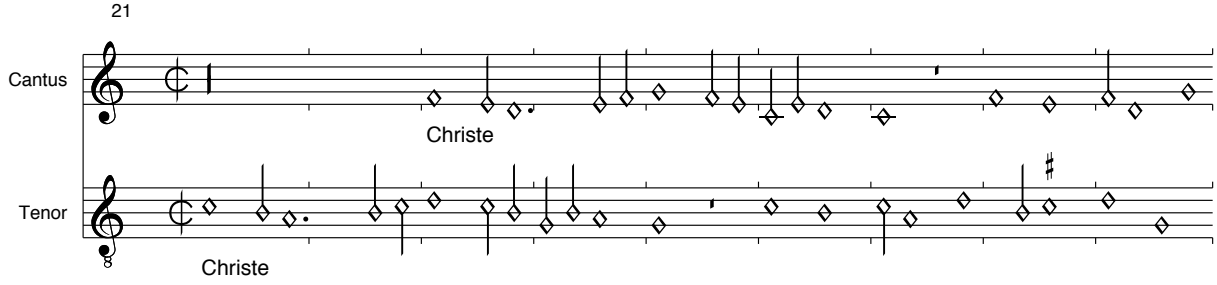


20

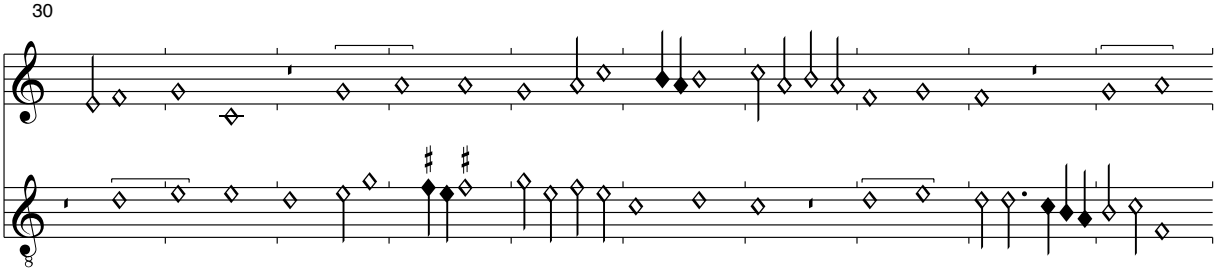


Fuga duorum temporum in dyatesseron

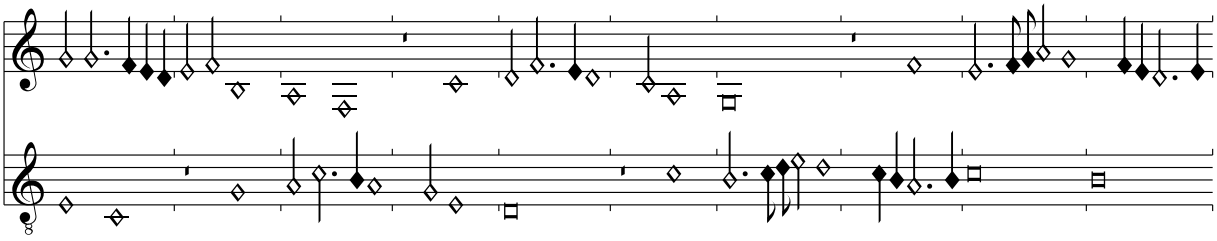
21



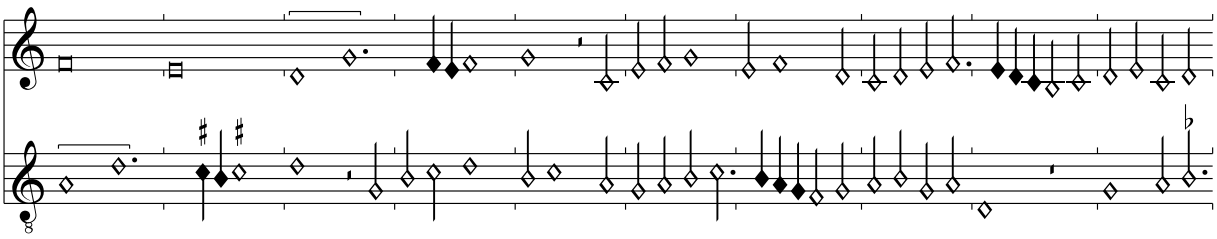
30



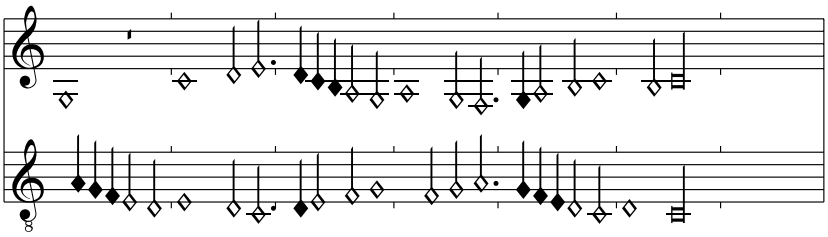
40



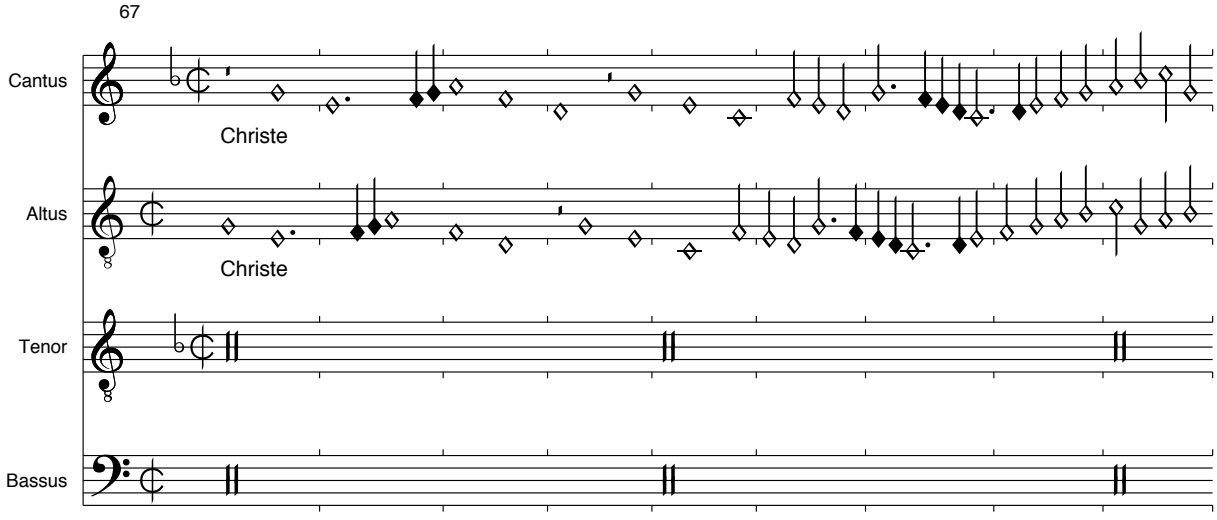
50

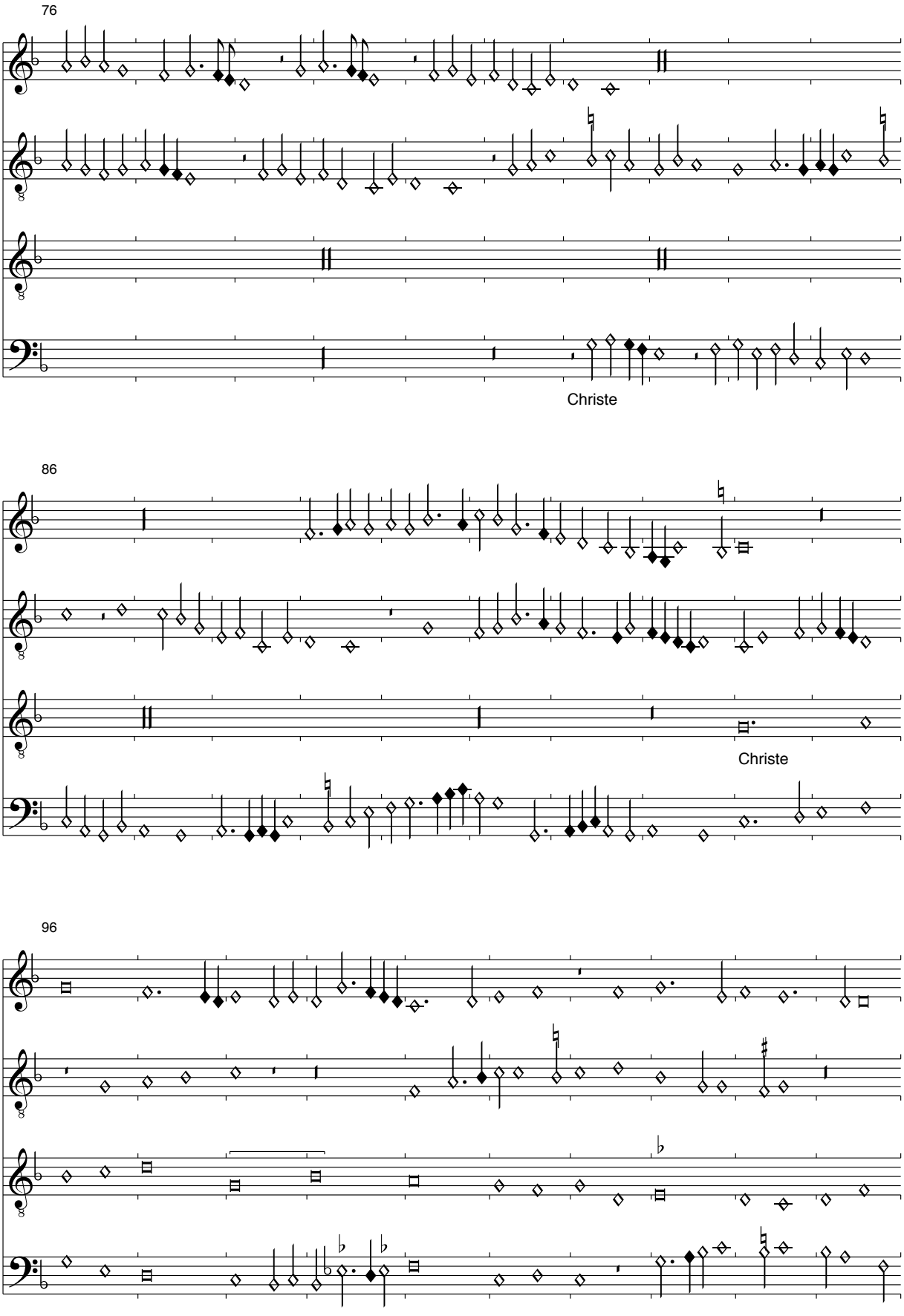


60

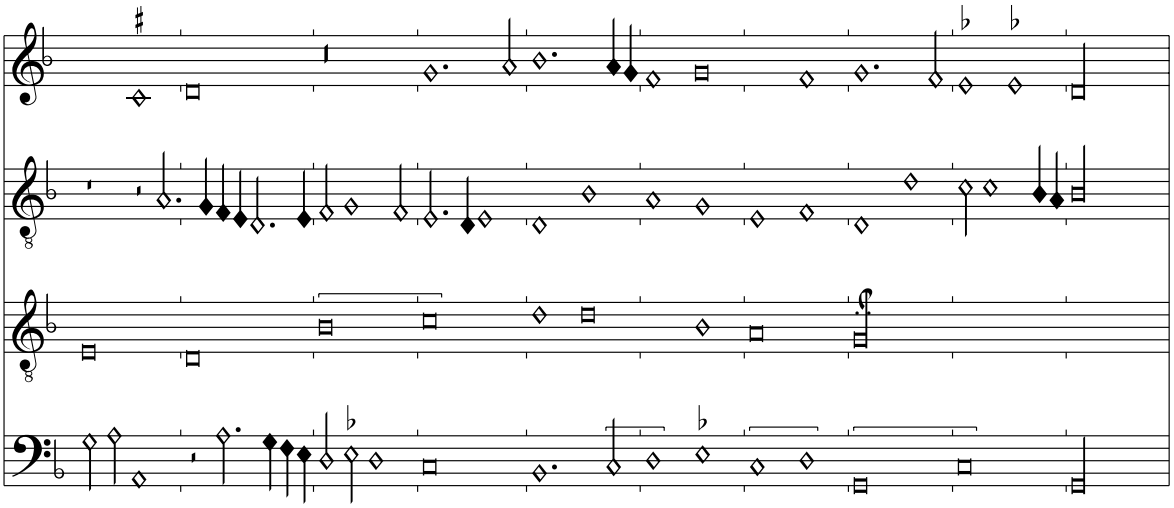


67

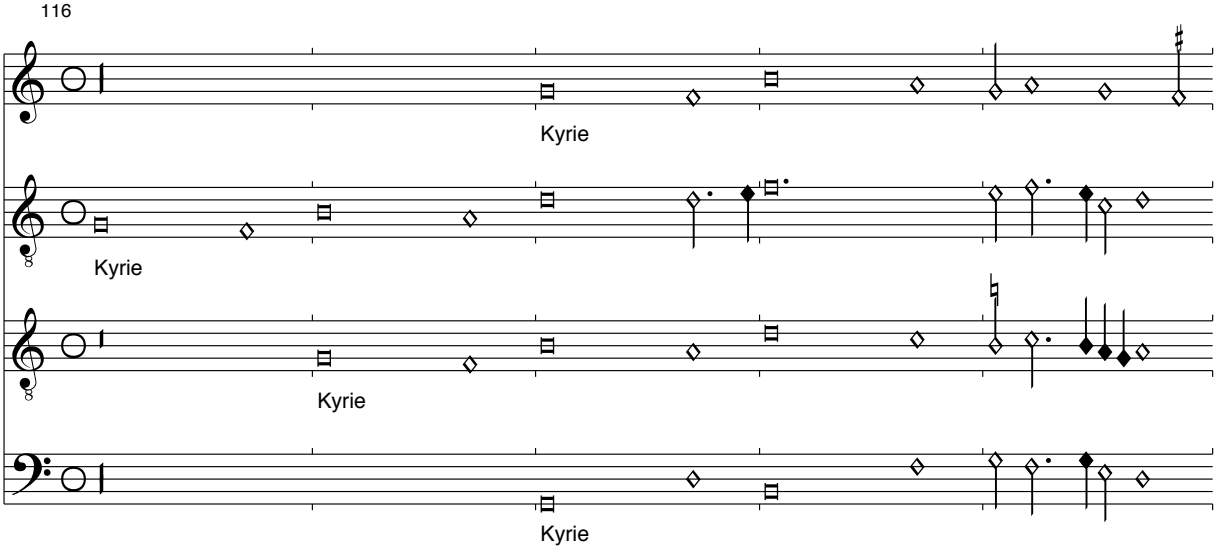



76
Christe
86
Christe
96

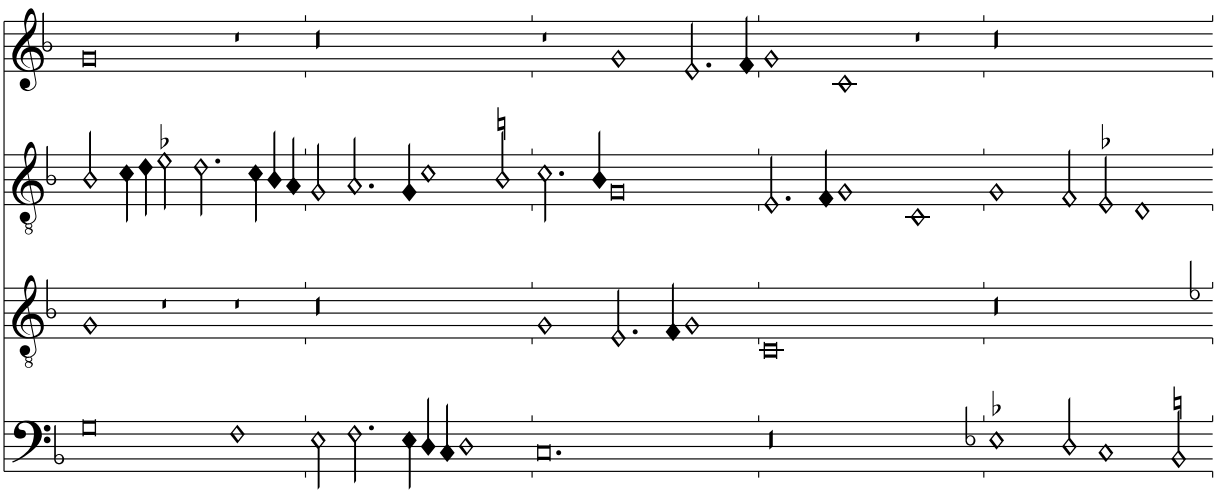
106

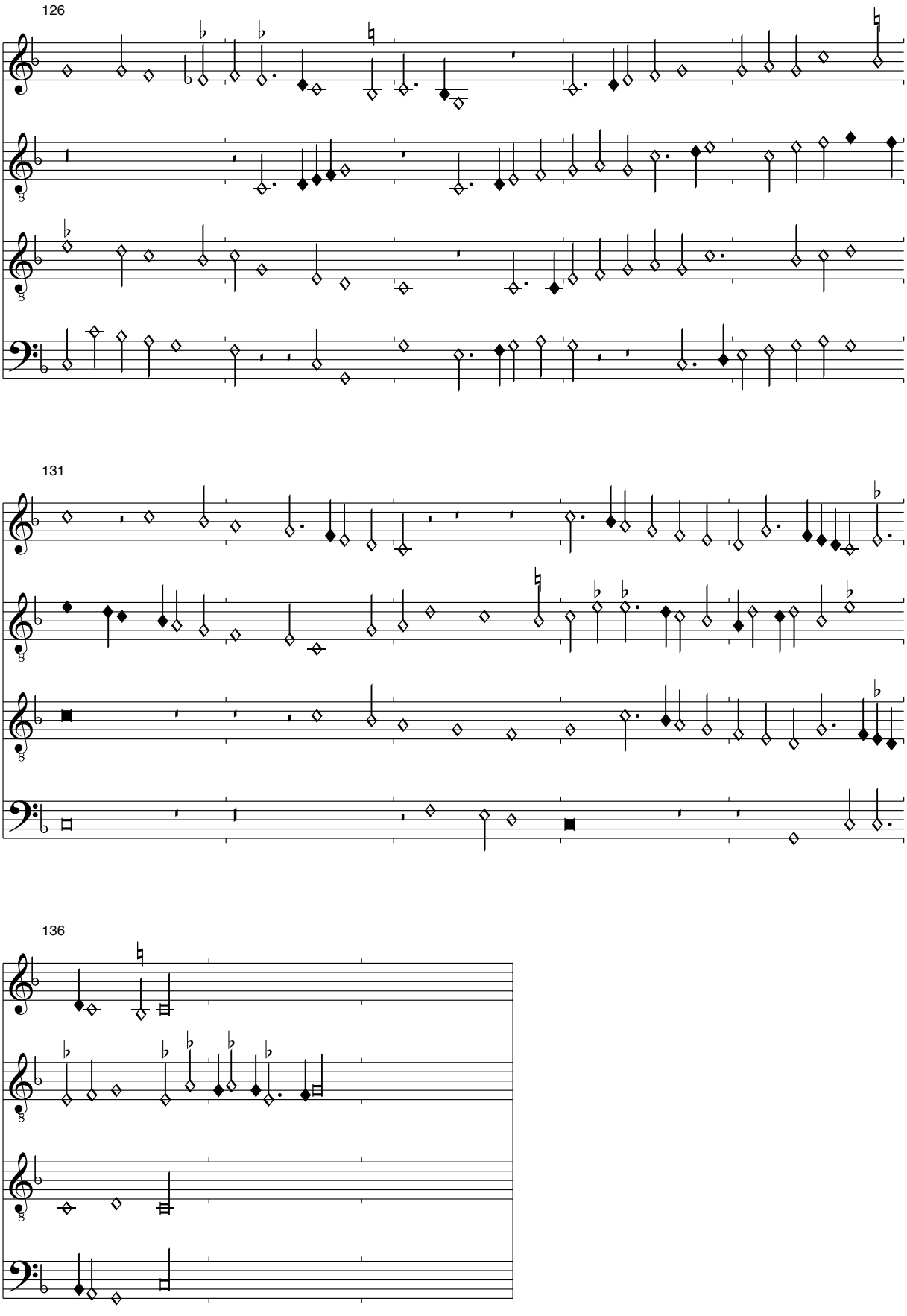


116



121

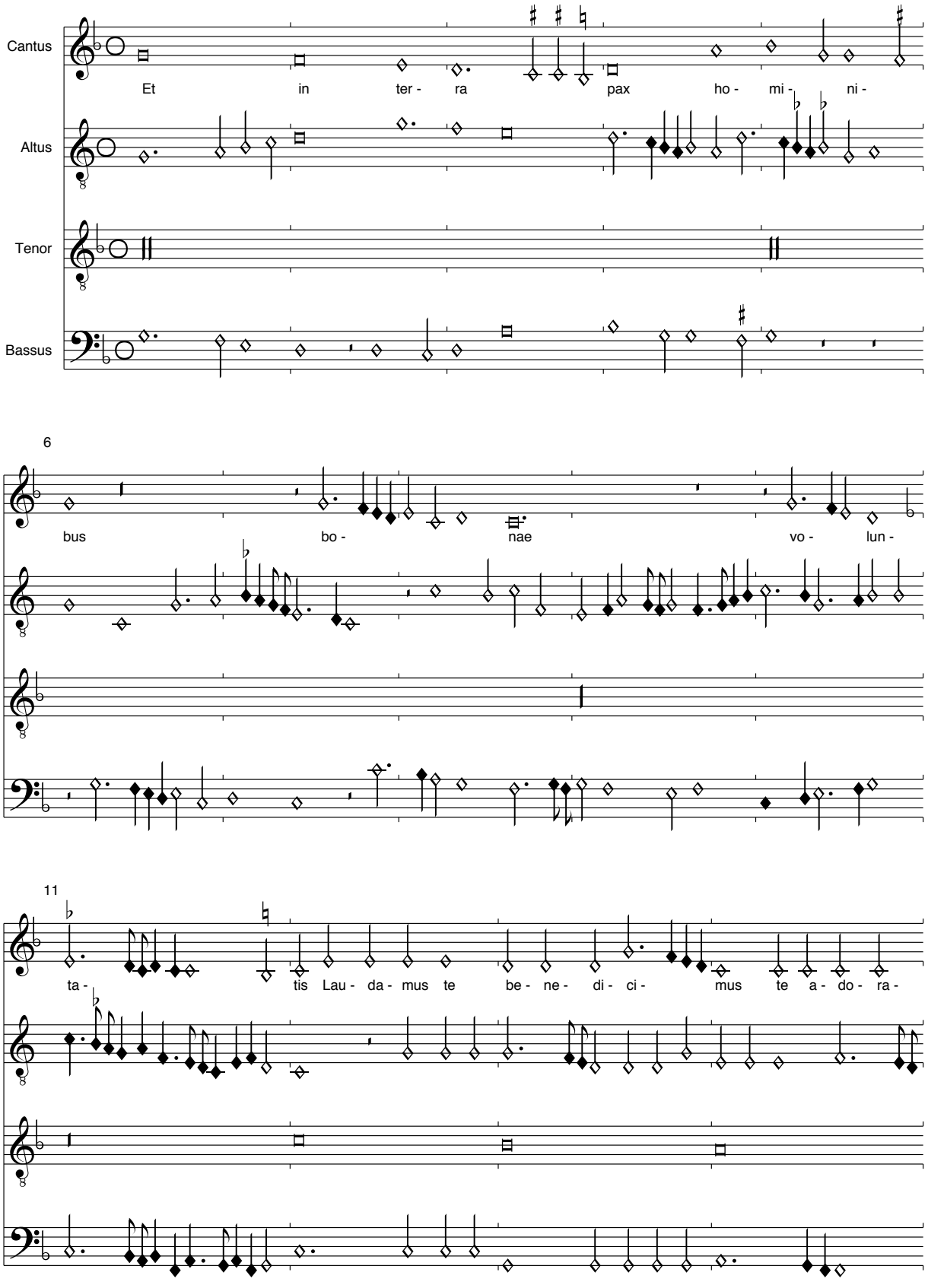


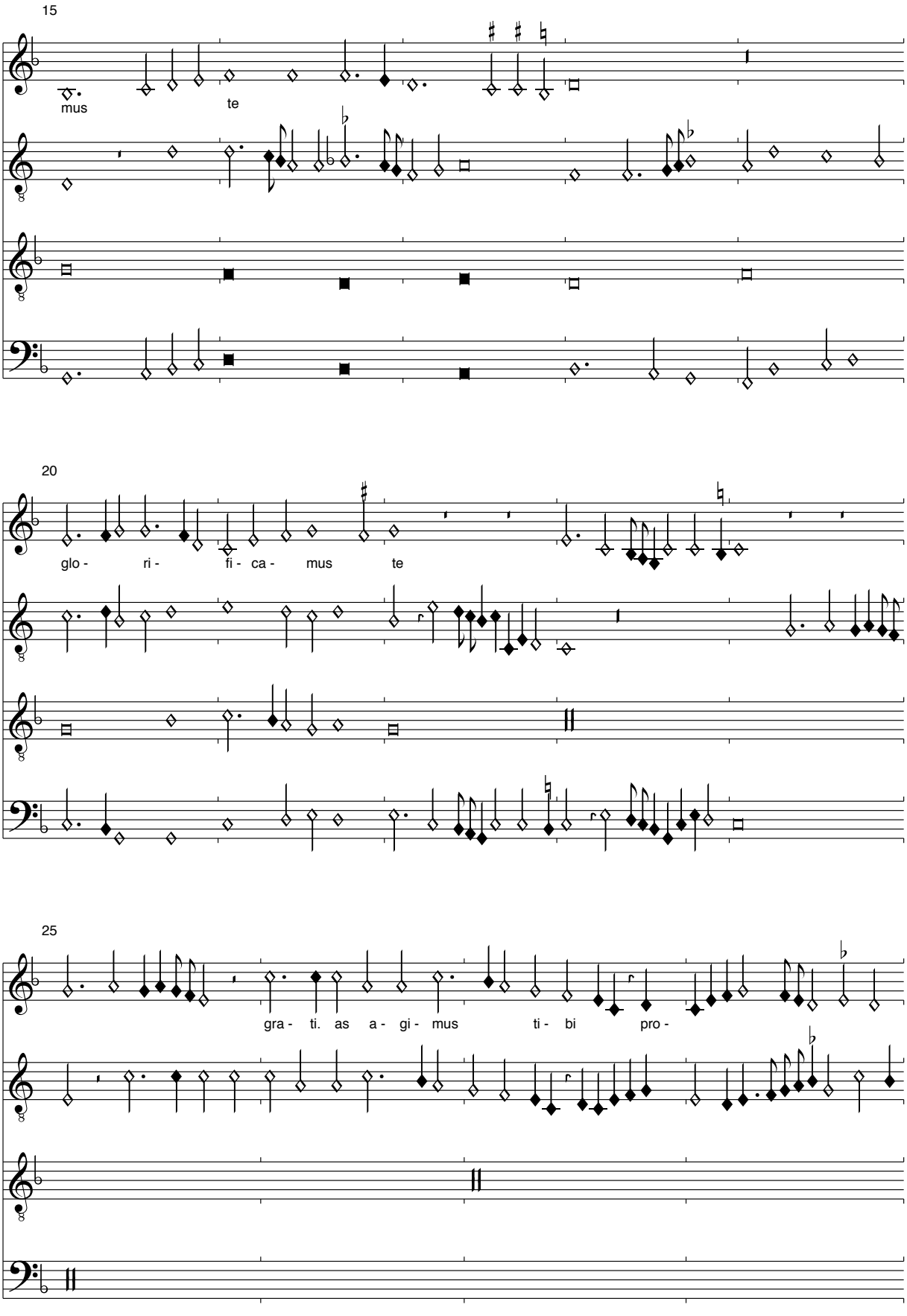


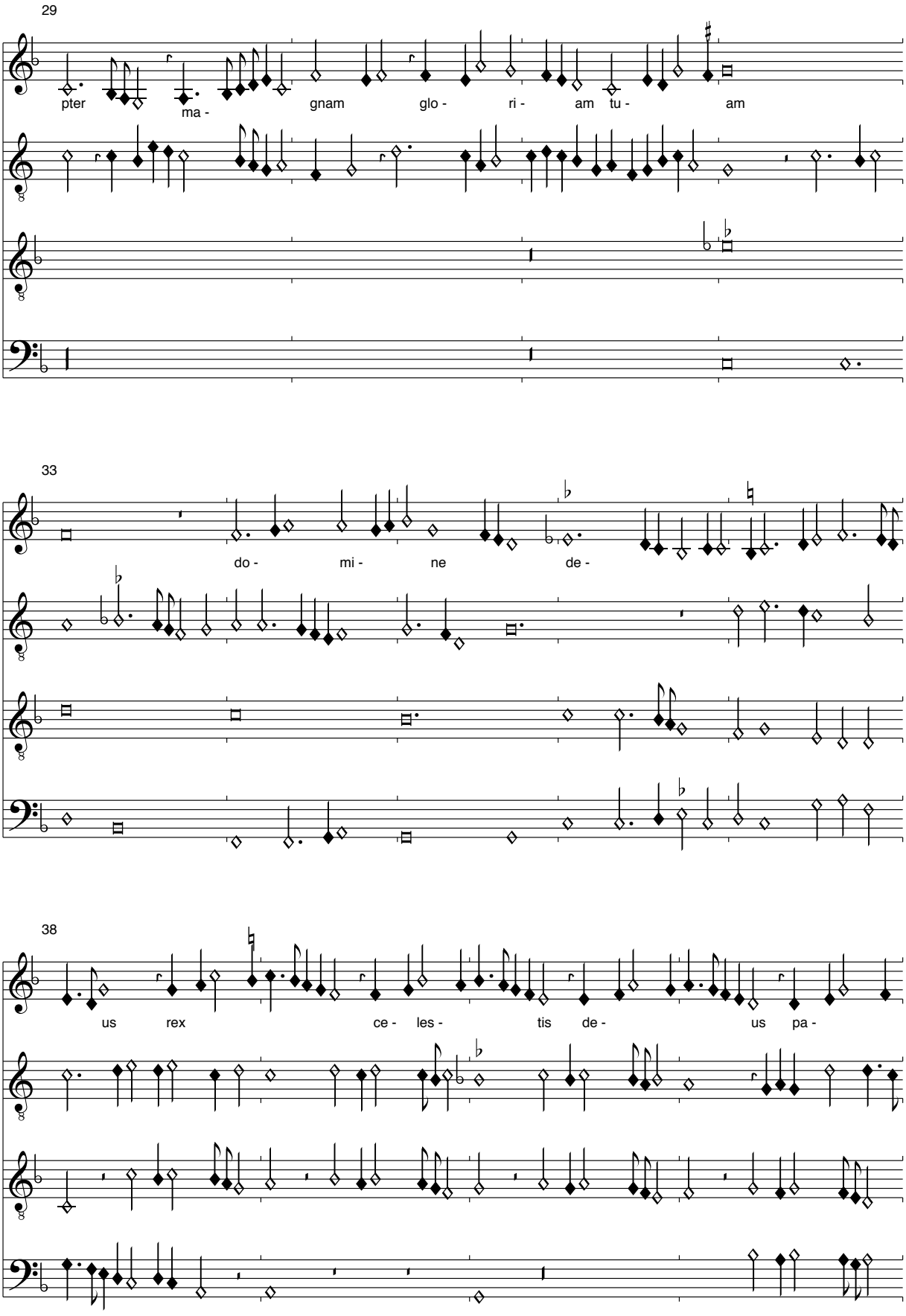
Der Kanon im Christe ist vermutlich alternativ zur vierstimmigen Version zu sehen.

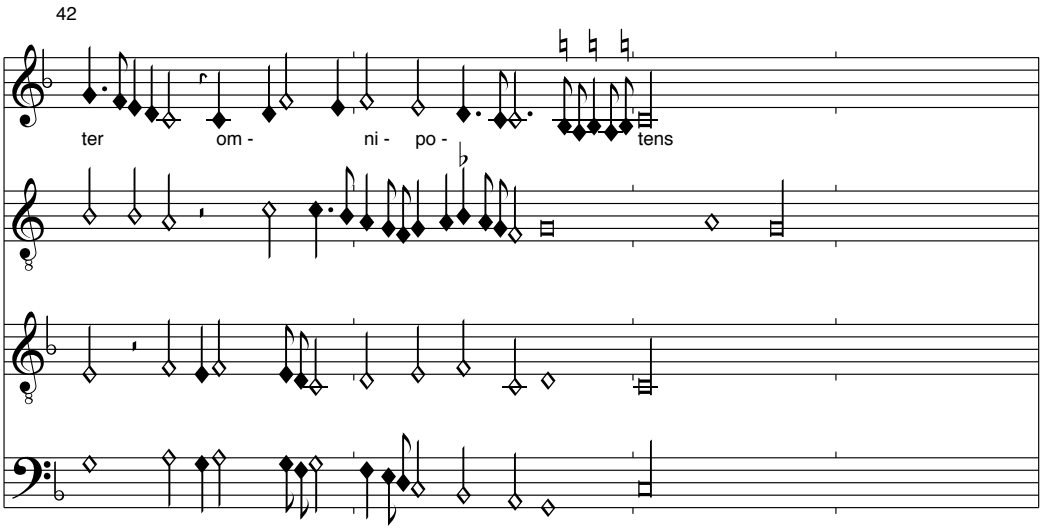
Agricola: Missa Le serviteur

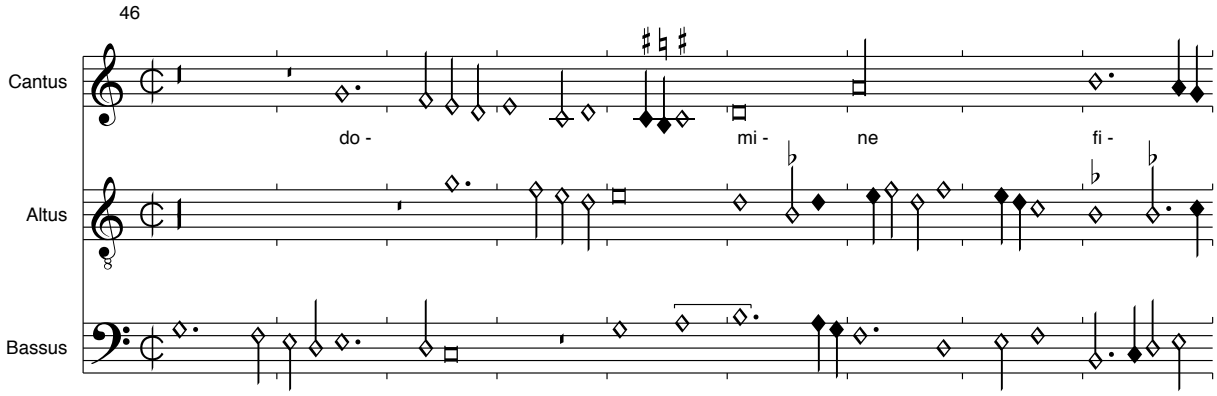
Gloria

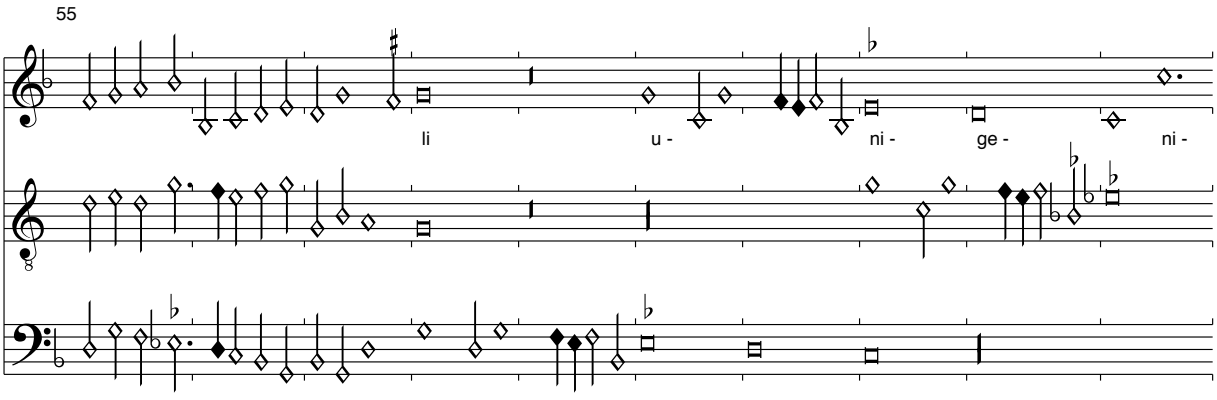


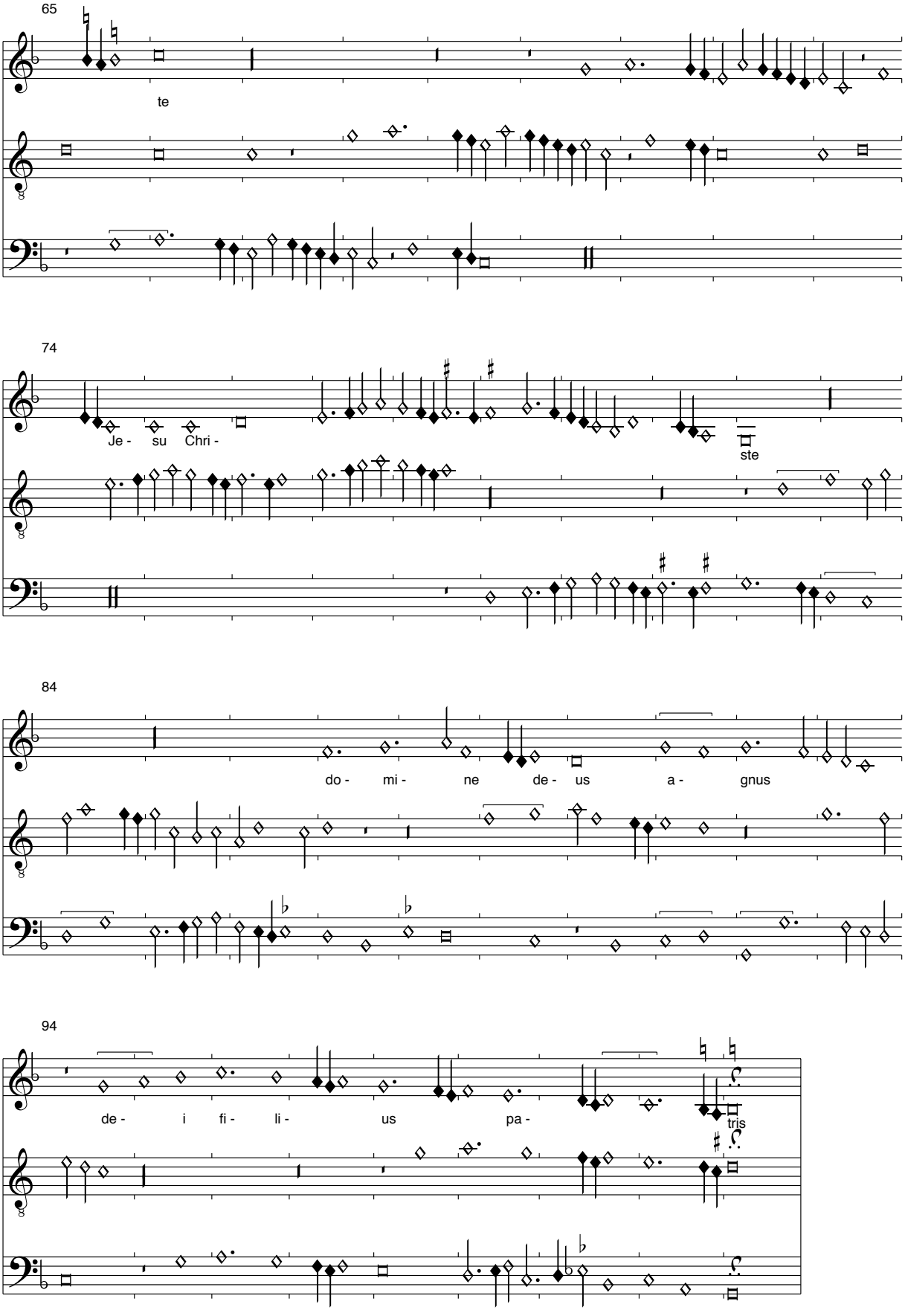

15
mus
te
20
glo - ri - fi - ca - mus te
25
gra - ti. as a - gi - mus ti - bi pro -

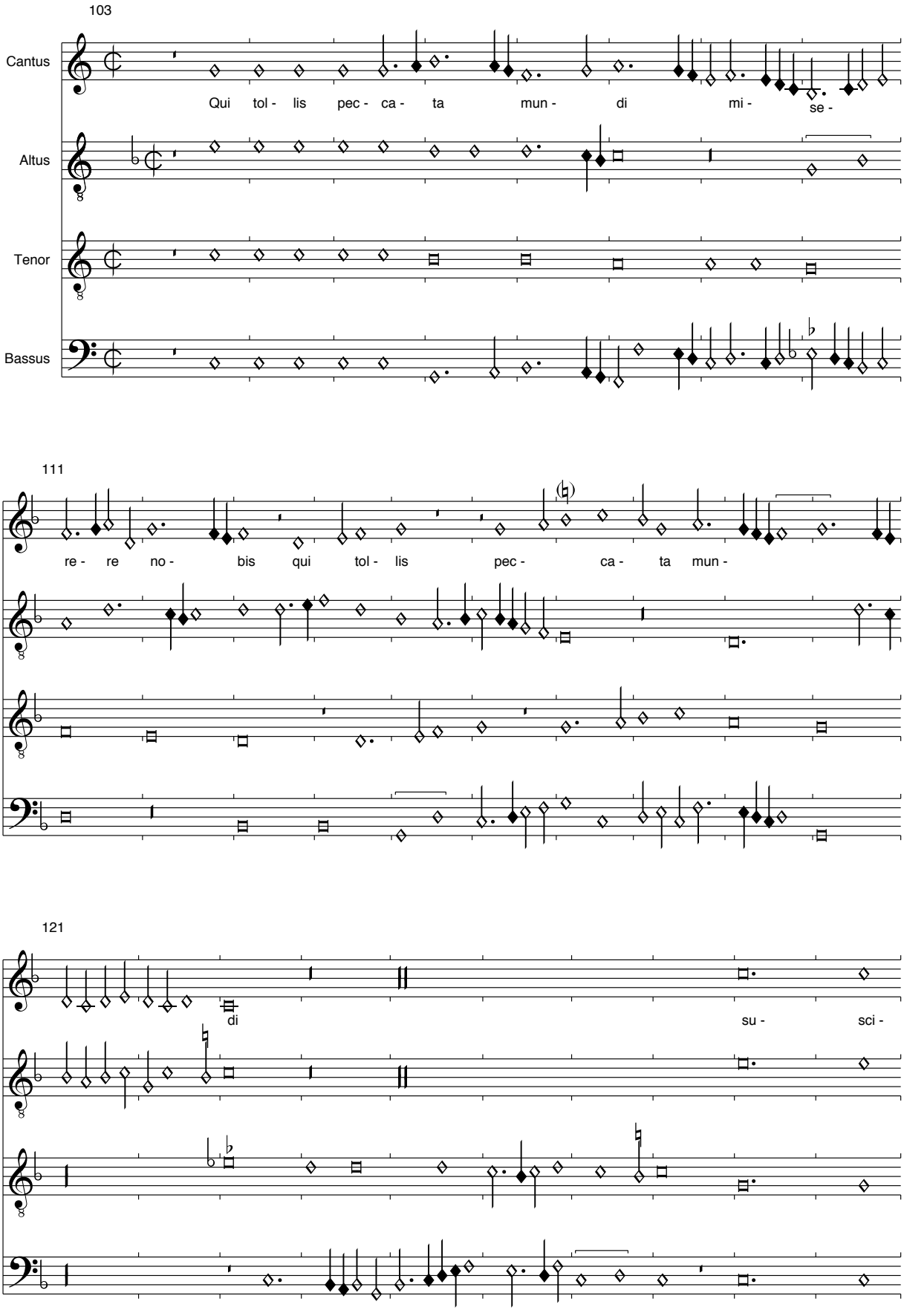

29
pter ma - gnam glo - ri - am tu - am
33
do - mi - ne de -
38
us rex ce - les - tis de - us pa -


42
ter om - ni - po - tens

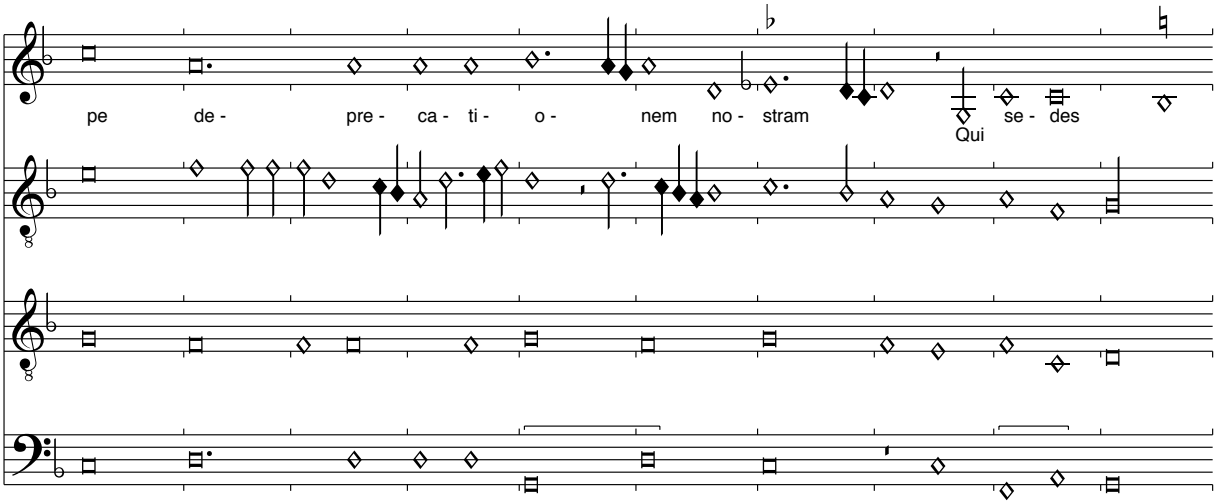

46
Cantus
Altus
Bassus
do - mi - ne fi -


55
li u - ni - ge - ni -

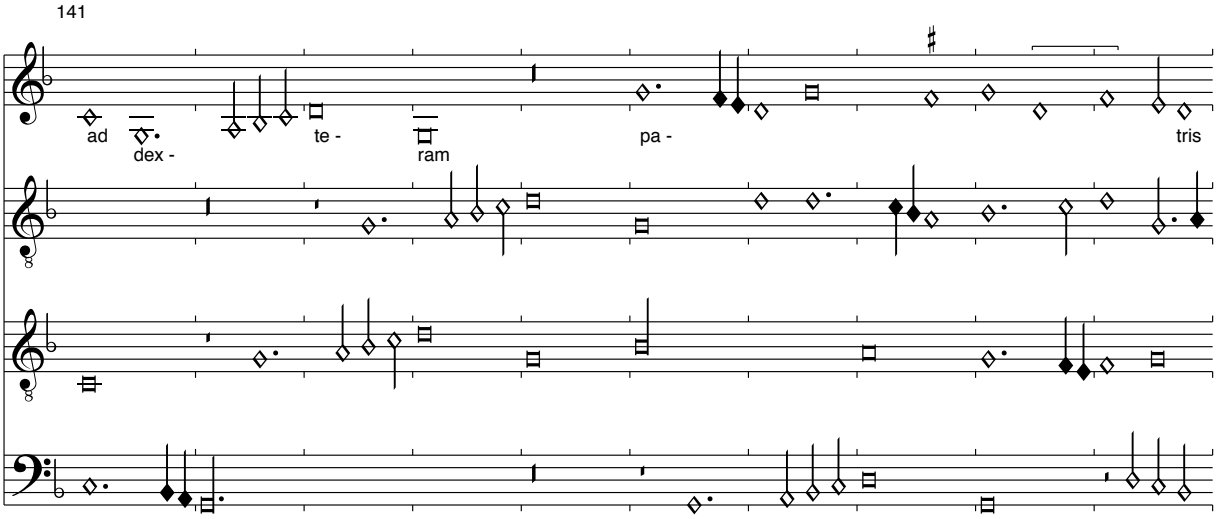

65
te
74
Je - su Chri -
ste
84
do - mi - ne de - us a - gnus
94
de - i fi - li - us pa -
tris


103
Cantus
Altus
Tenor
Bassus
Qui tol - lis pec - ca - ta mun - di mi - se -
111
re - re no - bis qui tol - lis pec - ca - ta mun -
121
di
su - sci -

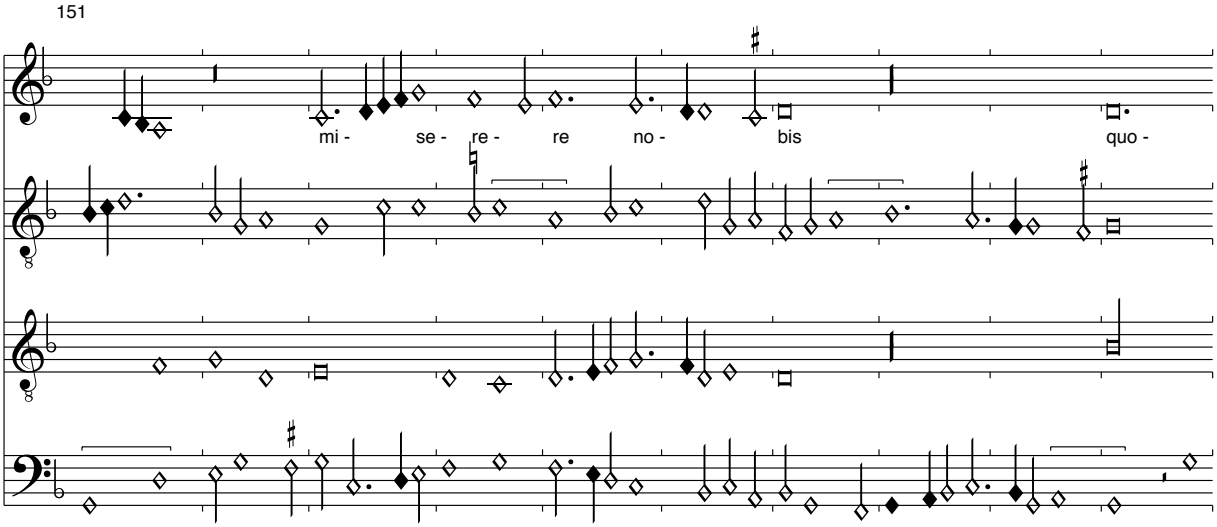
131


pe de - pre - ca - ti - o - nem no - stram
Qui se - des

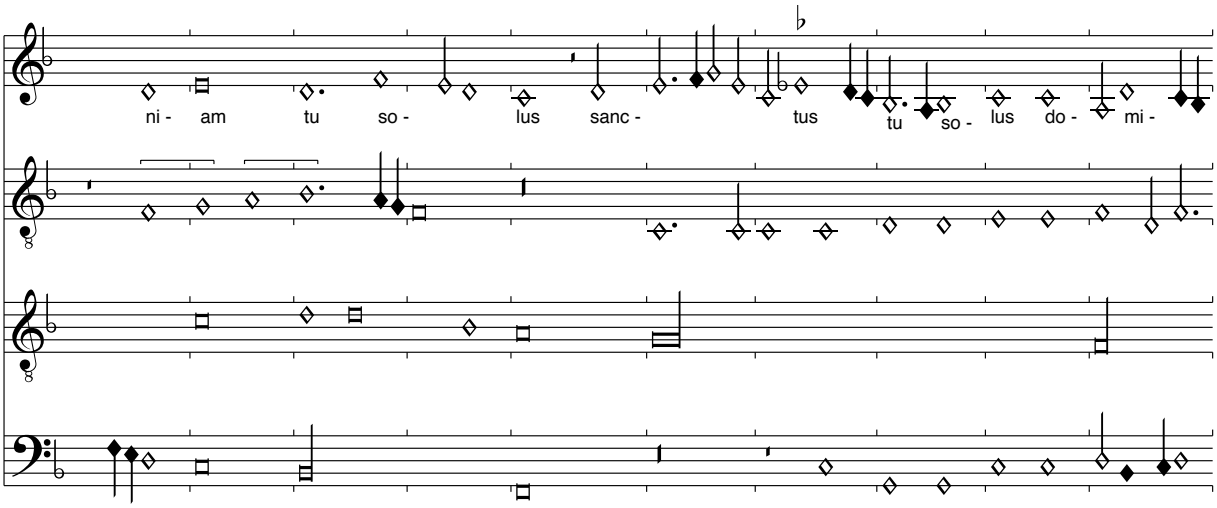
141


ad dex - te - ram pa - tris

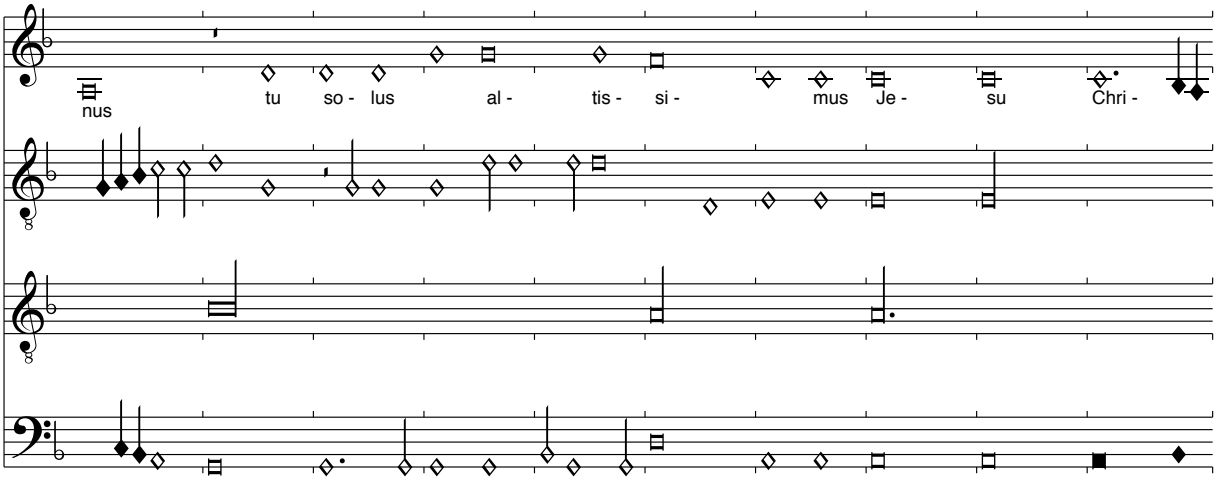
151


mi - se - re - re no - bis quo -

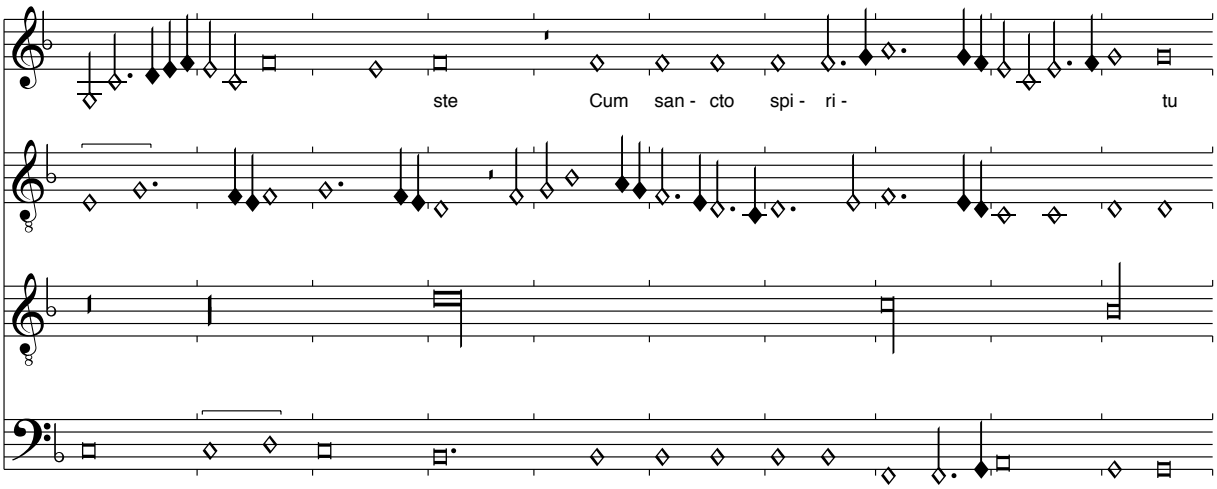
161


ni - am tu so - lus sanc - tus tu so - lus do - mi -

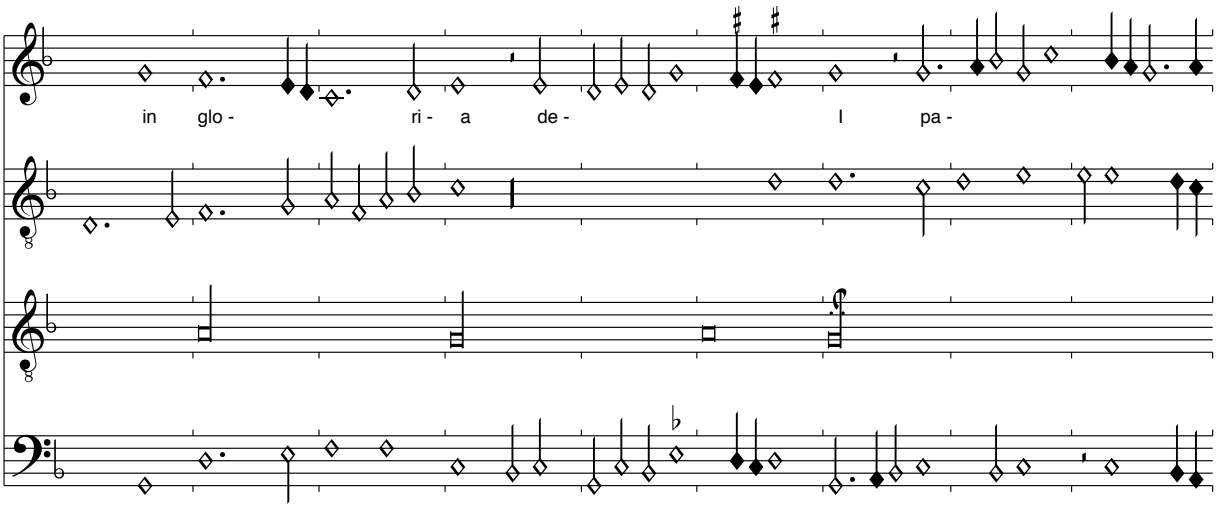
171


nus tu so - lus al - tis - si - mus Je - su Chri -

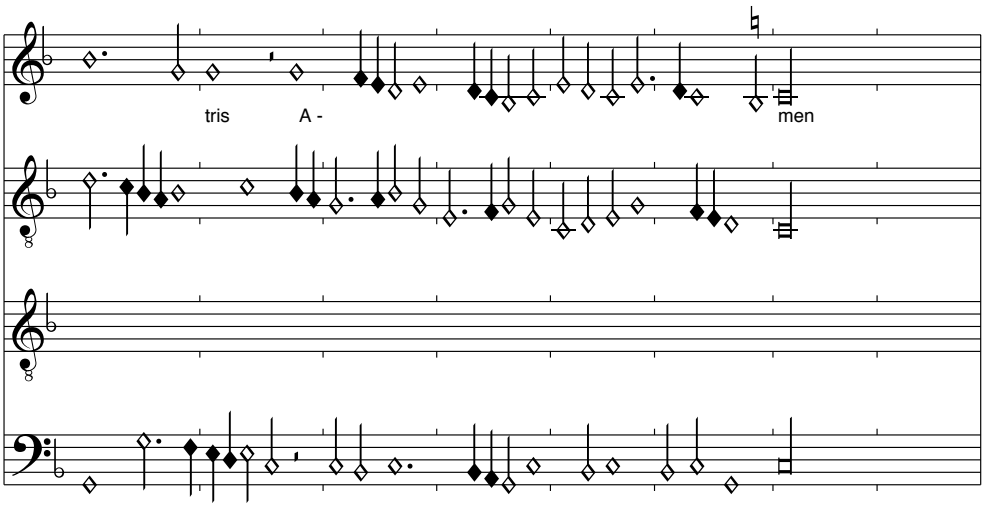
181


ste Cum san - cto spi - ri - tu

191

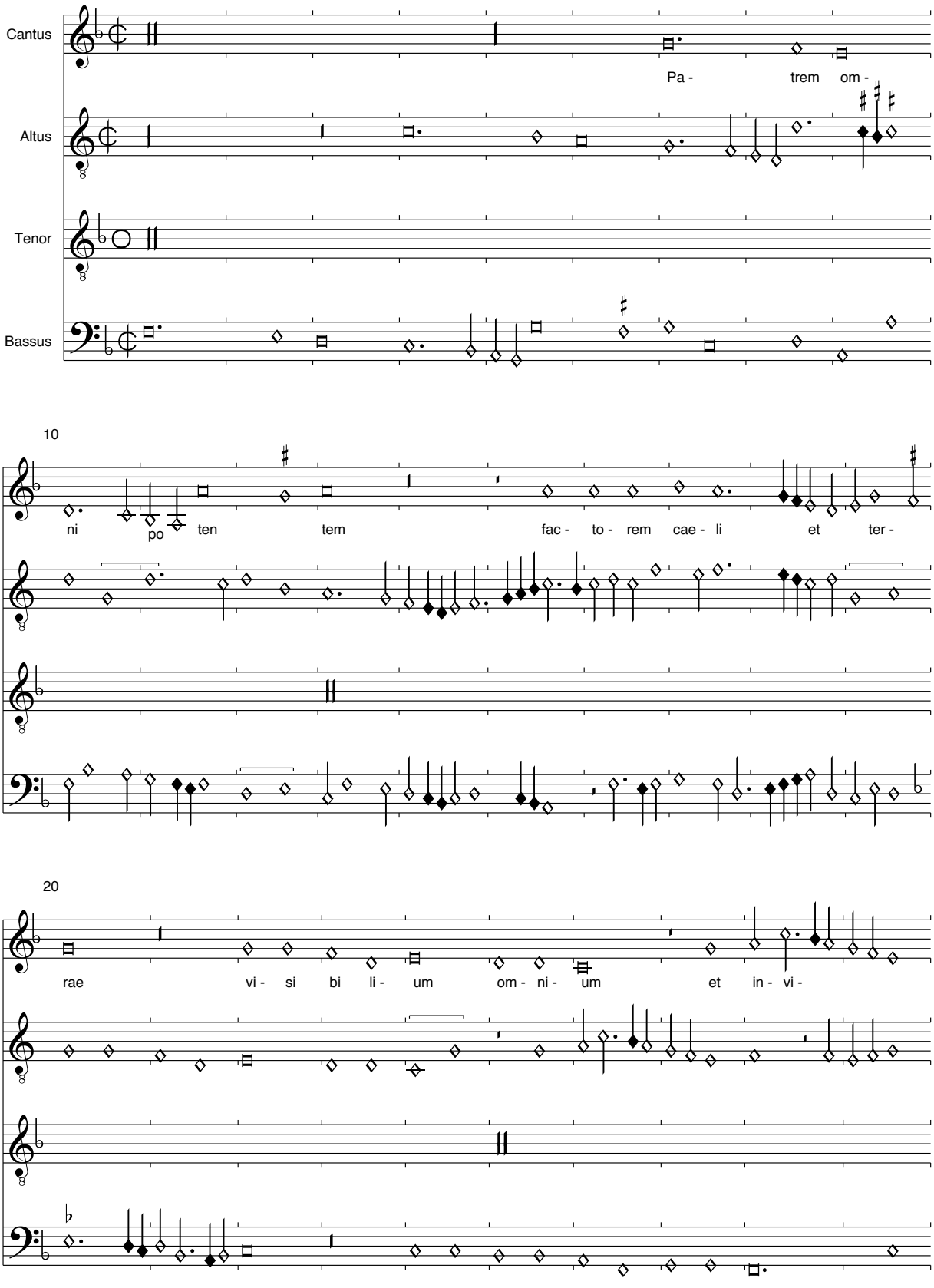


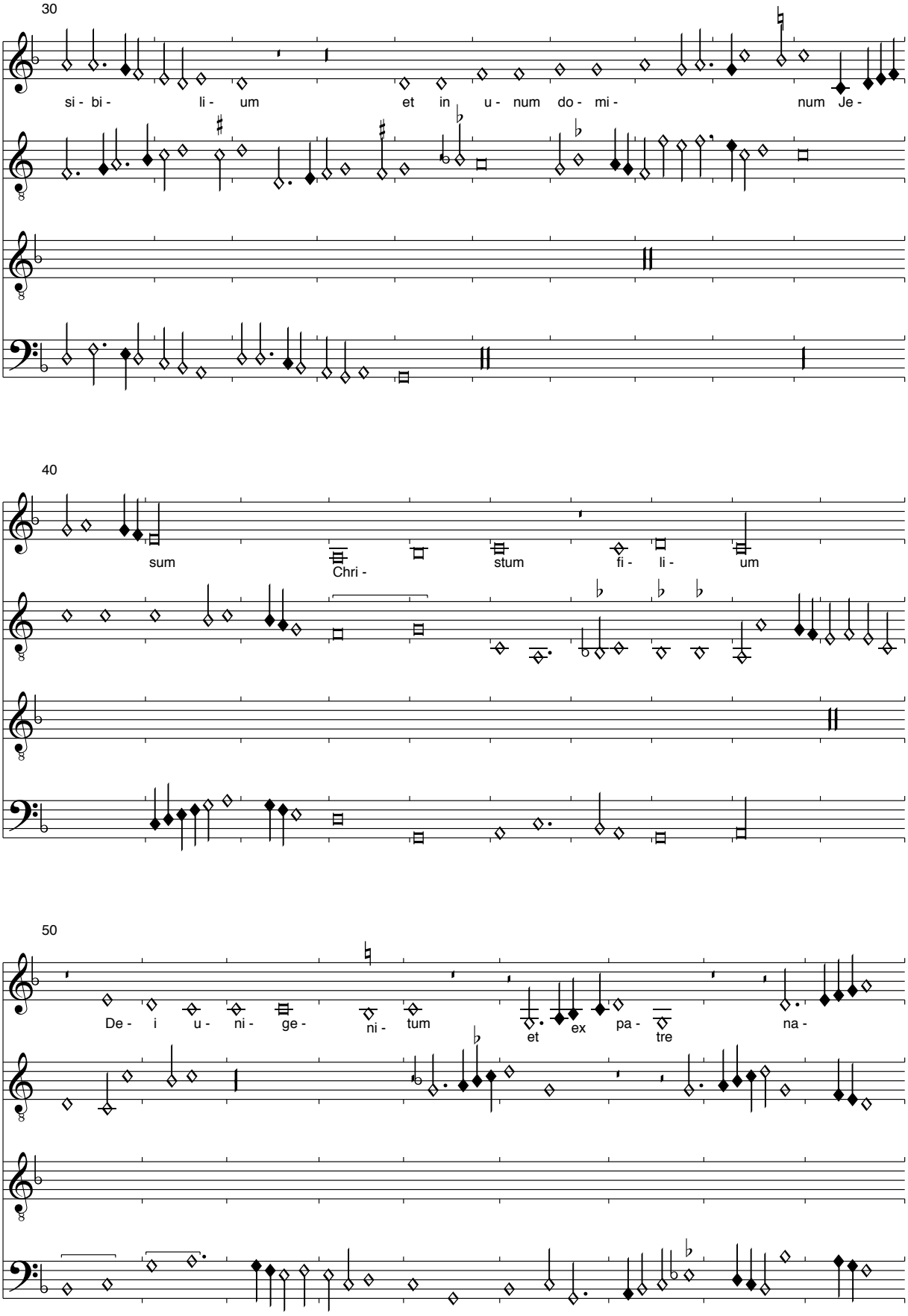
200

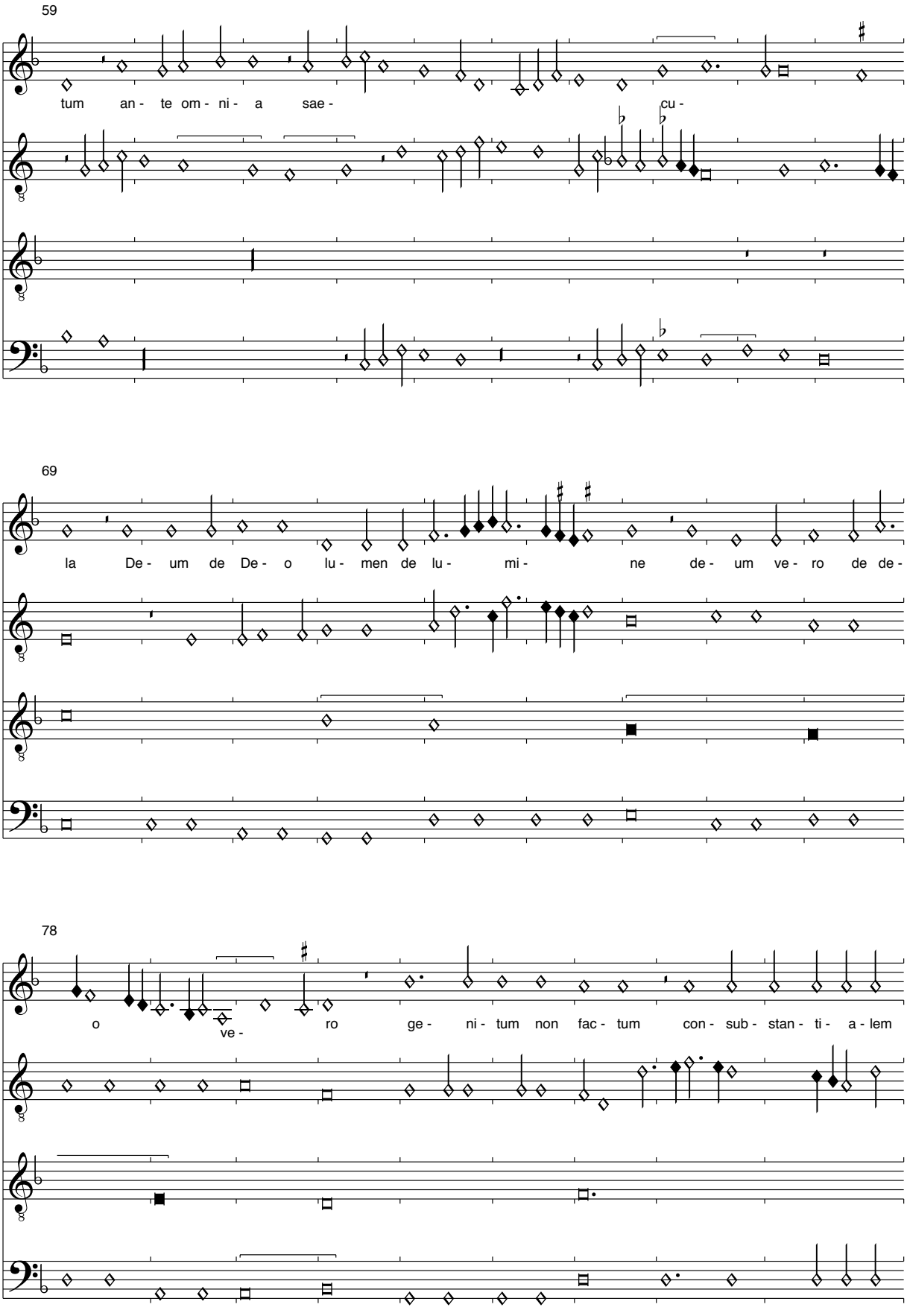


Agricola: Missa Le Serviteur

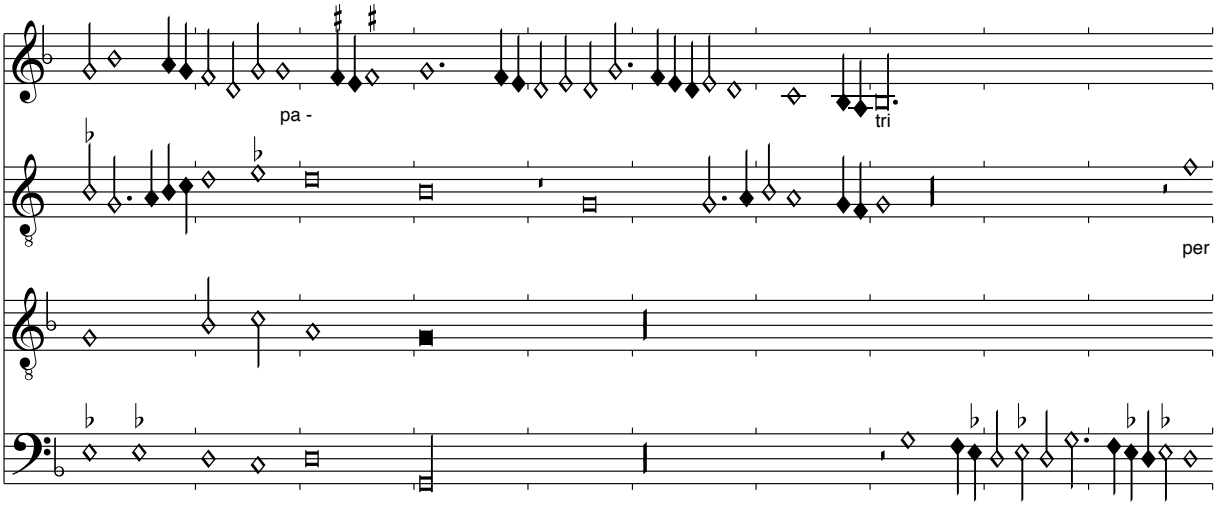
Credo



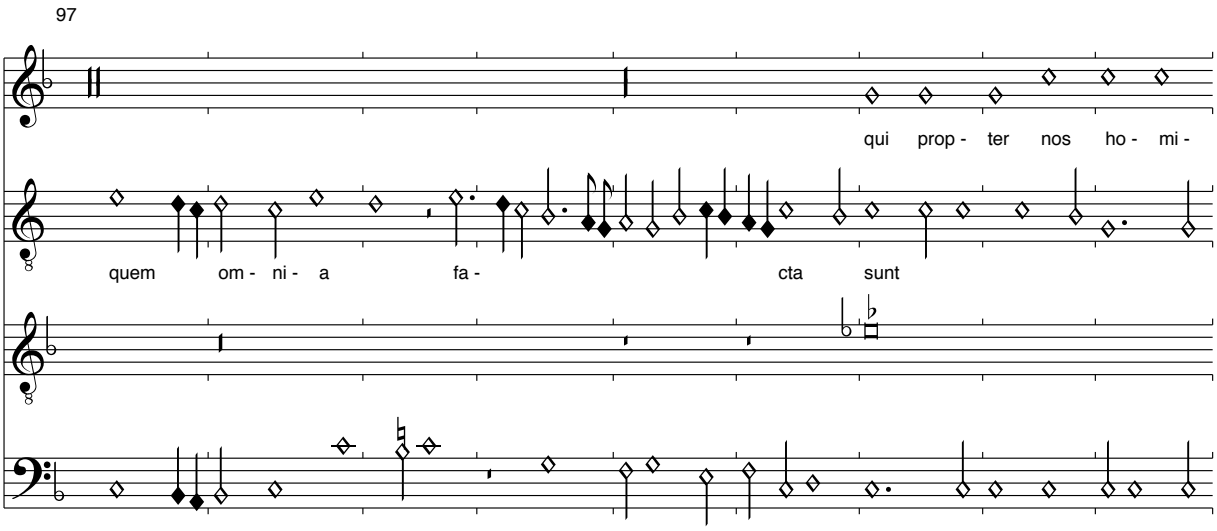

30
si - bi - li - um et in u - num do - mi - num Je -
40
sum Chri - stum fi - li - um
50
De - i u - ni - ge - ni - tum et ex pa - tre na -


59
tum an- te om- ni- a sae- cu-
69
la De- um de De- o lu- men de lu- mi- ne de- um ve- ro de de-
78
o ve- ro ge- ni- tum non fac- tum con- sub- stan- ti- a- lem

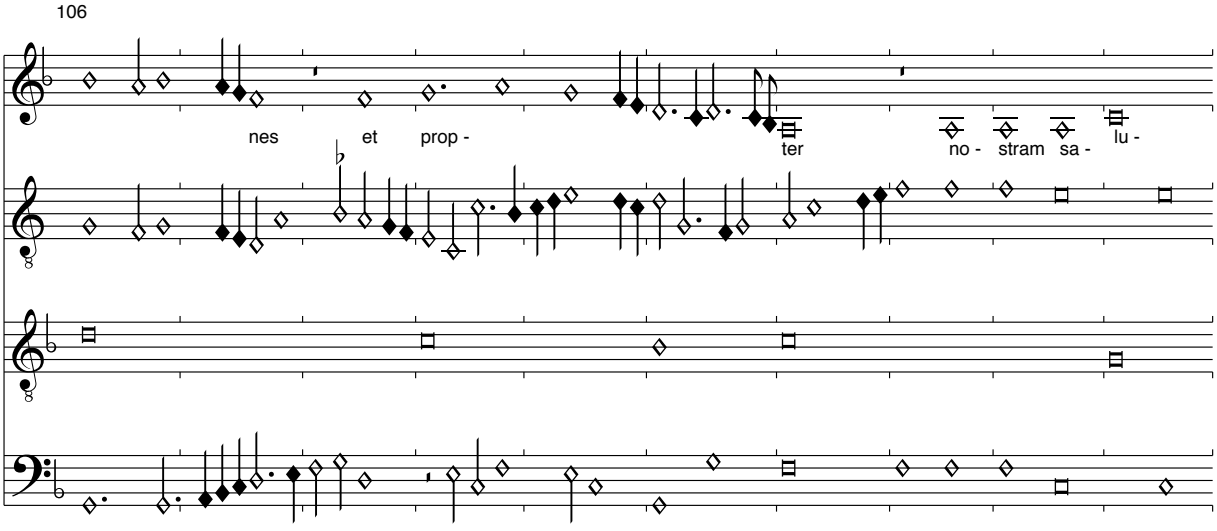
87


pa -
tri
per

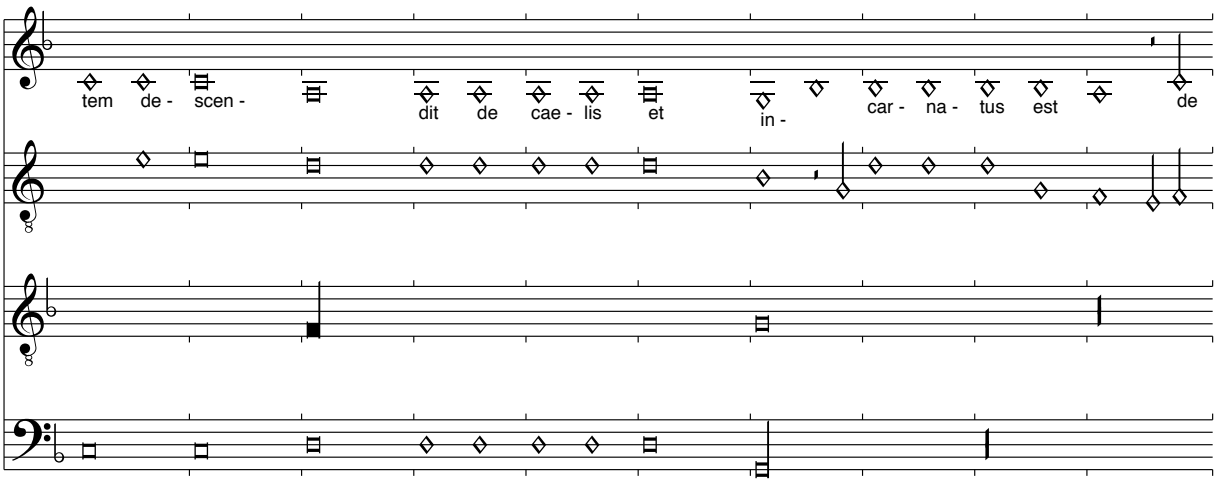
97


qui prop - ter nos ho - mi -
quem om - ni - a fa - cta sunt

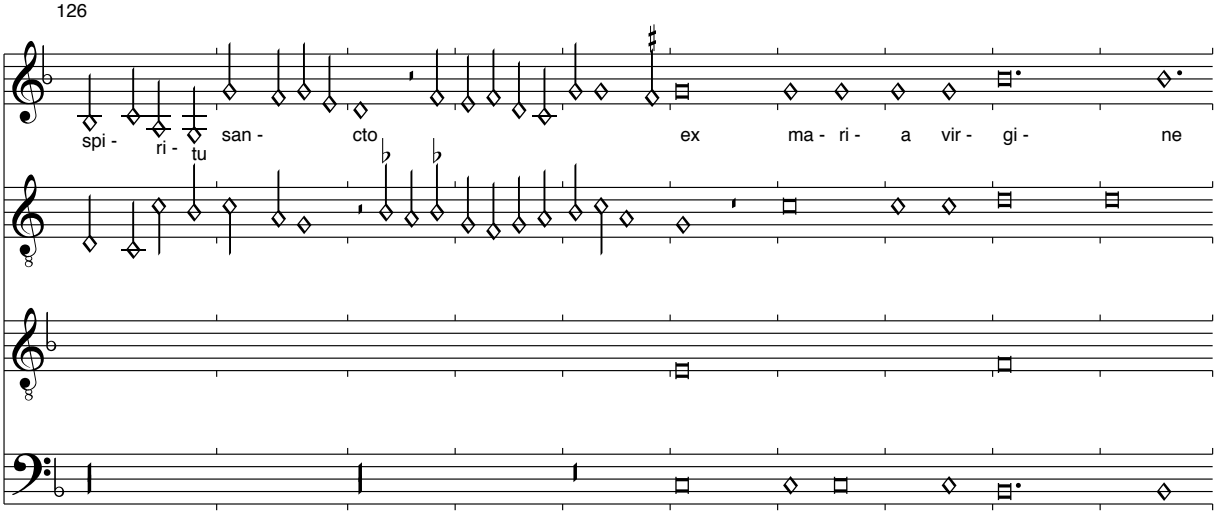
106


nes et prop -
ter
no - stram sa - lu -

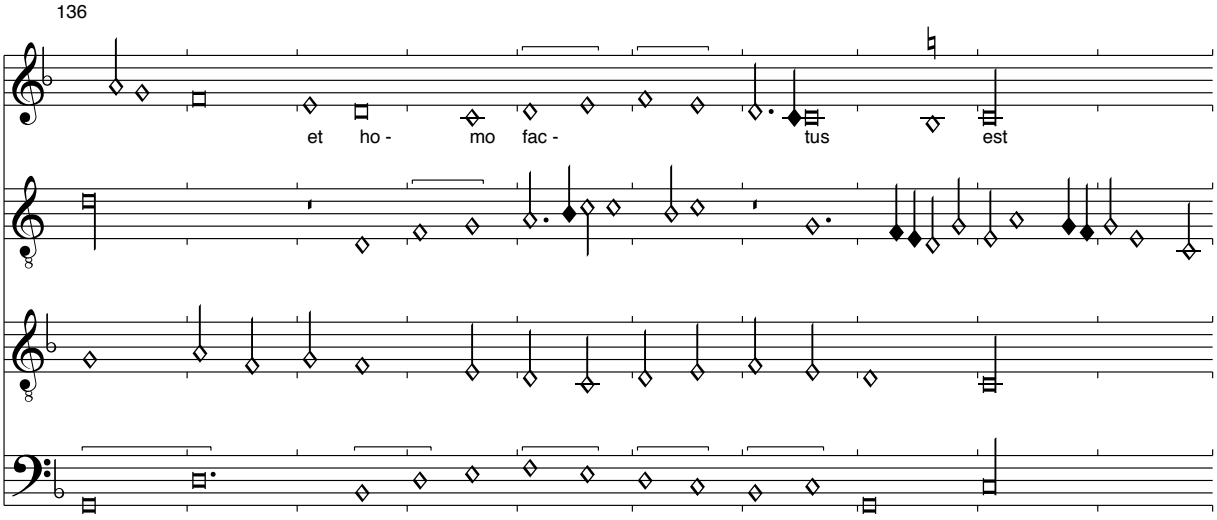
116


tem de - scen -
dit de cae - lis et
in -
car - na - tus est
de

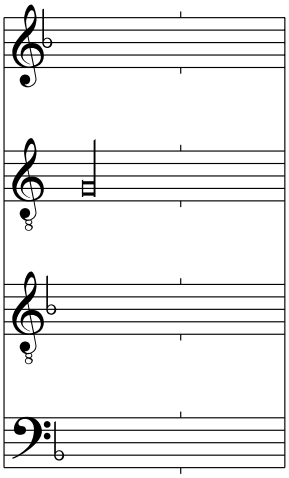
126


spi - ri - tu san - cto
ex ma - ri - a vir - gi - ne

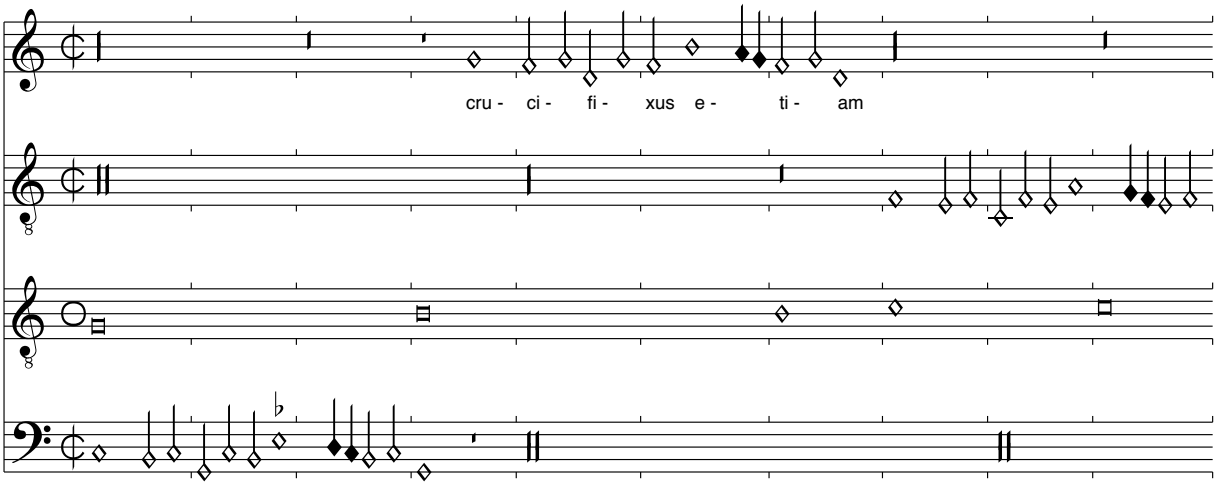
136


et ho - mo fac -
tus est

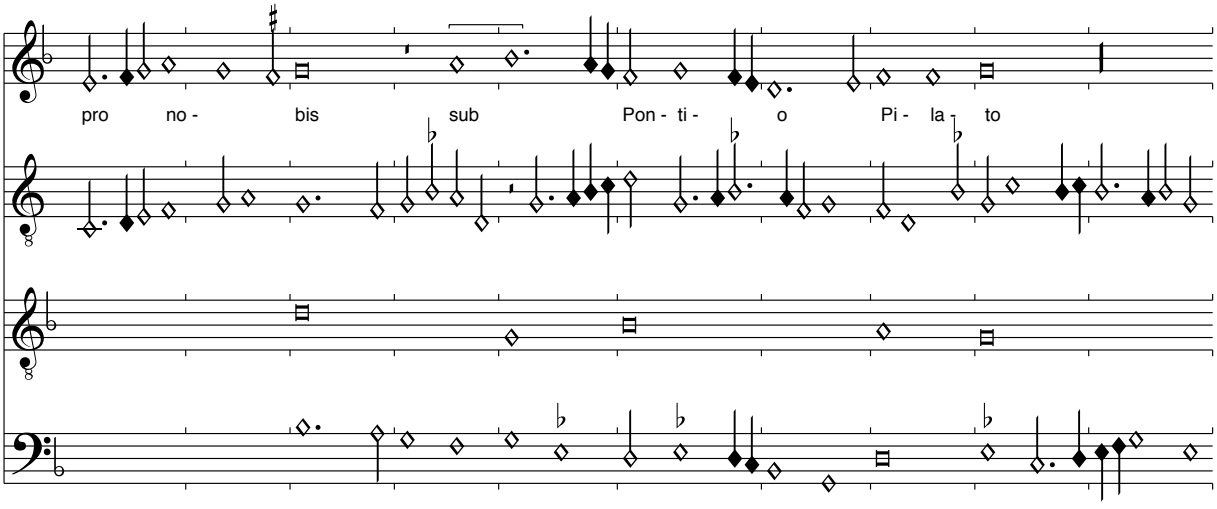
146

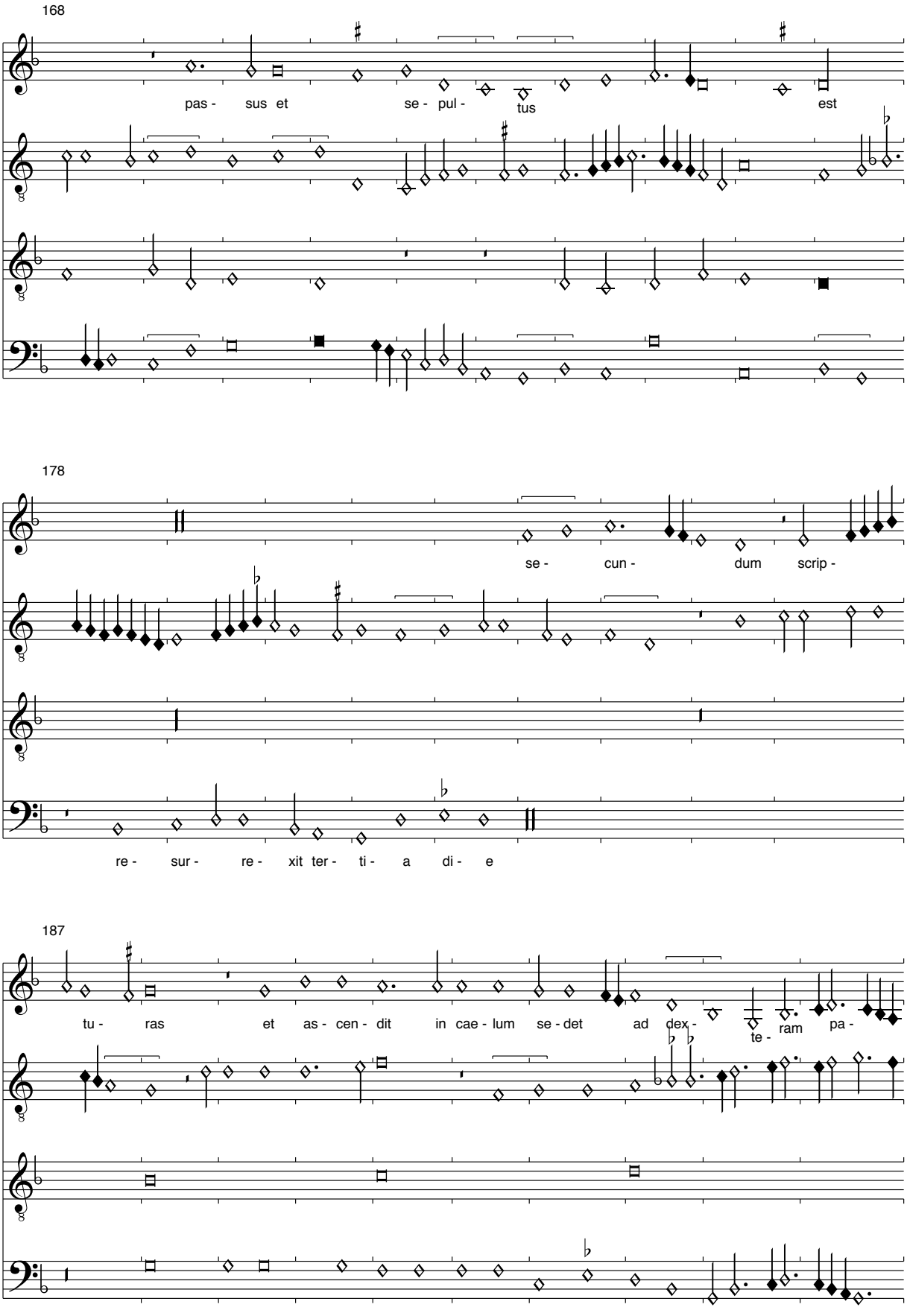


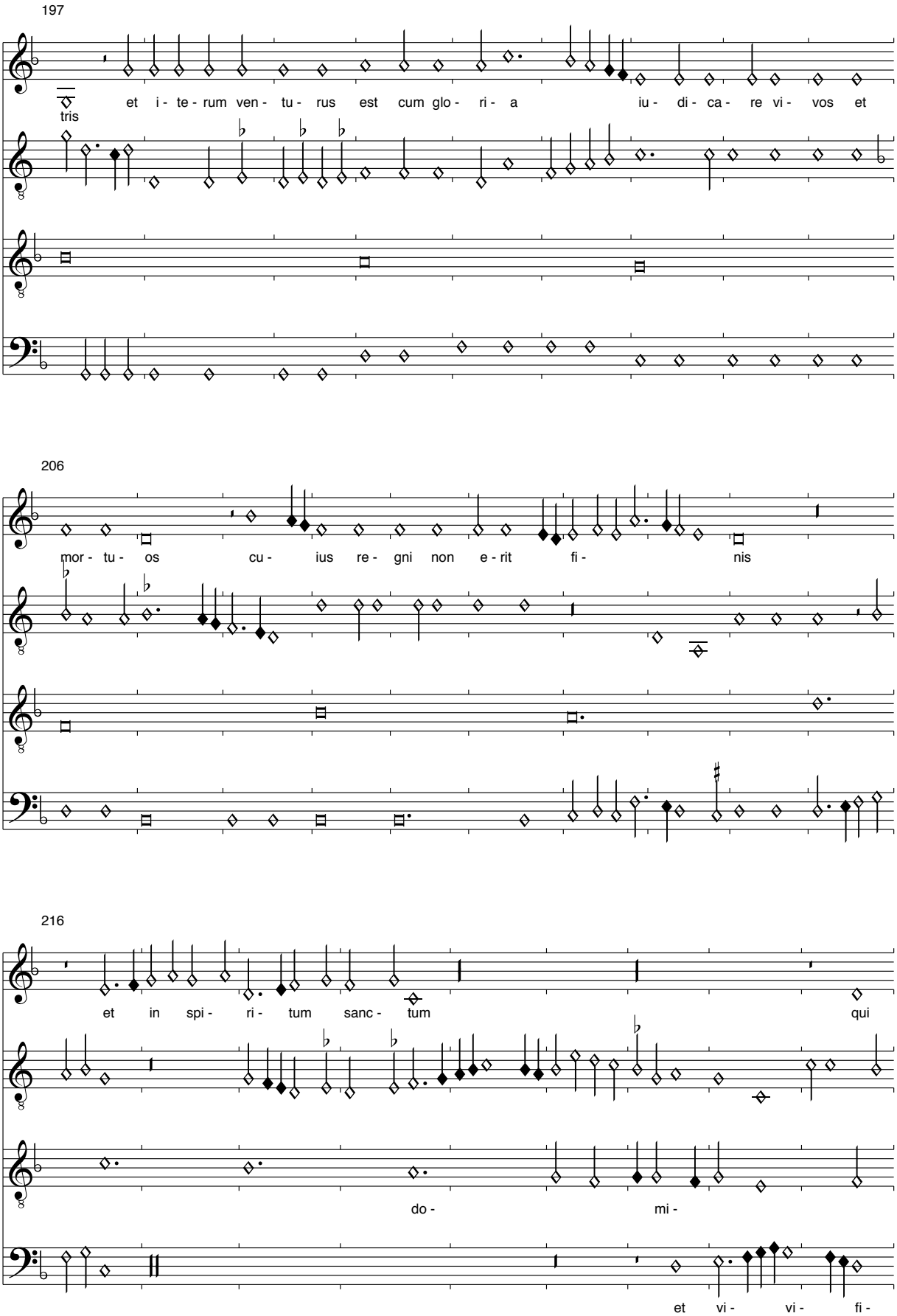
148

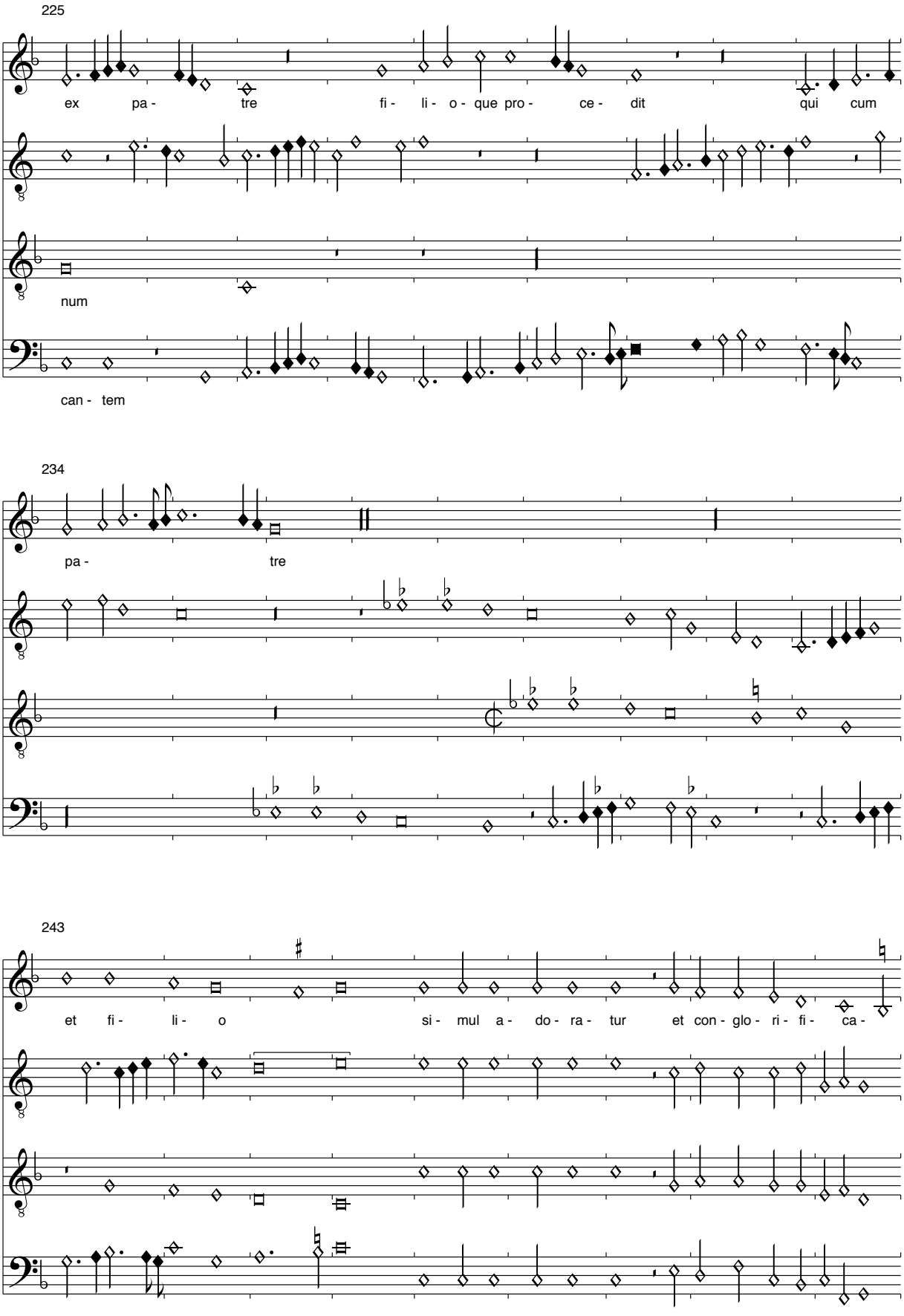


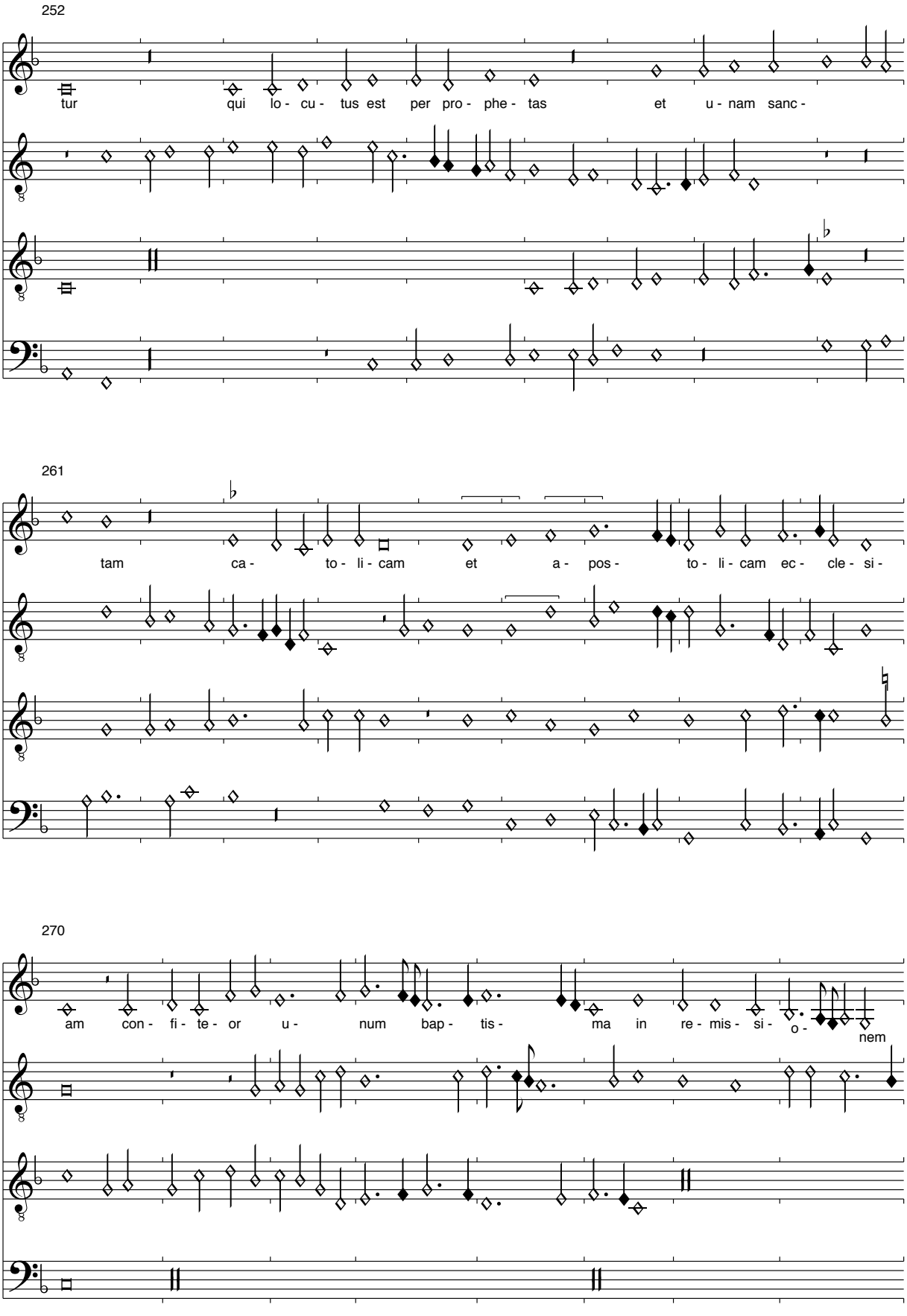
158

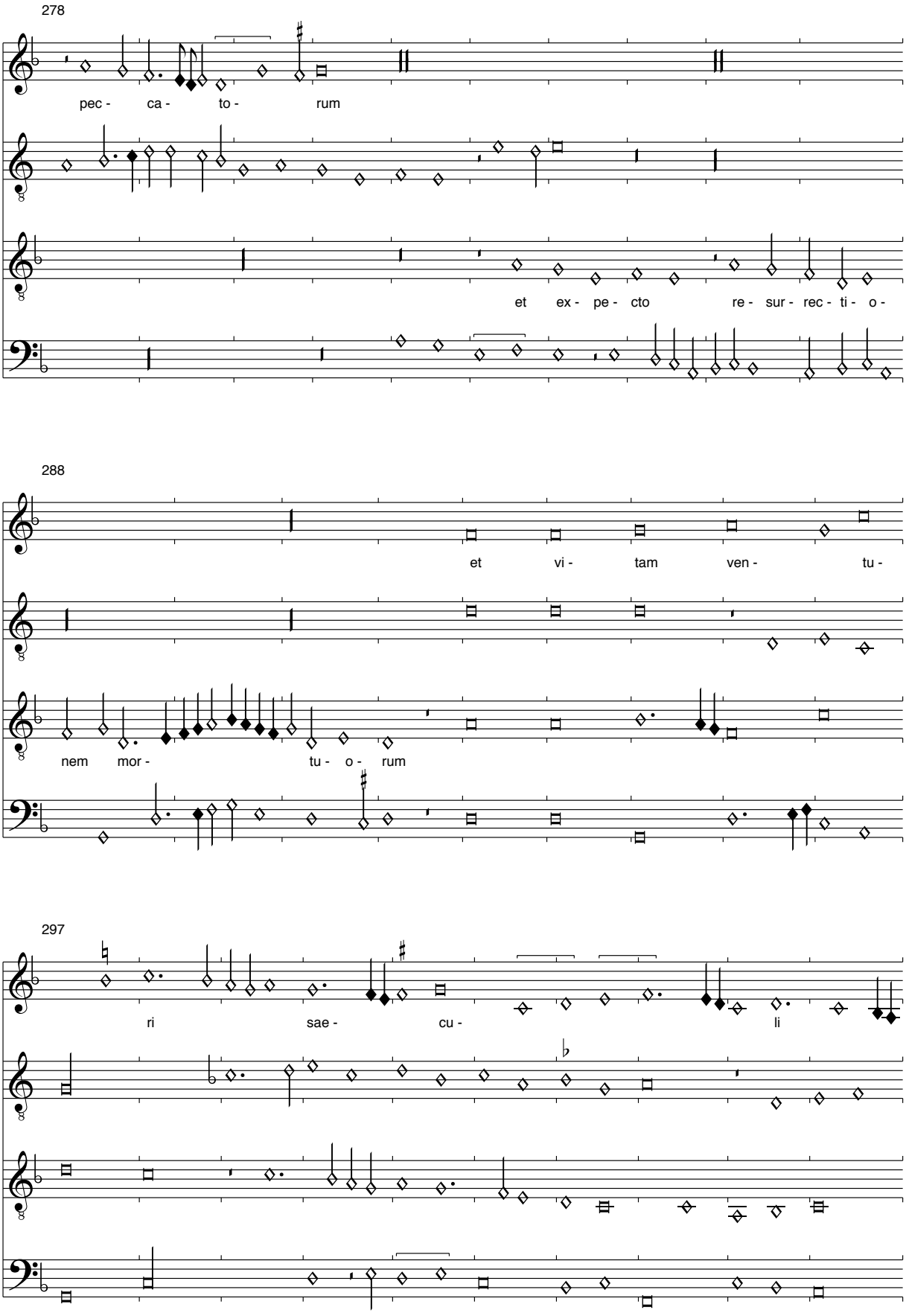


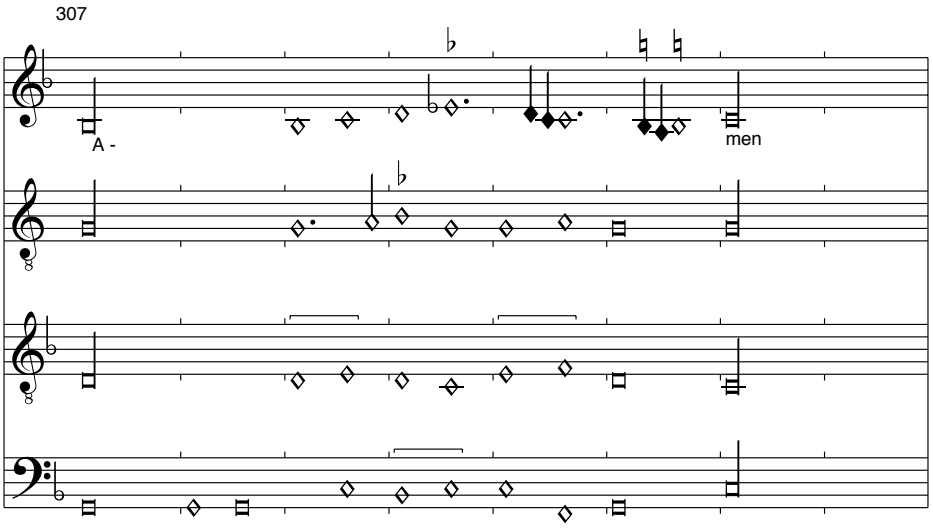

168
pas - sus et se - pul - tus est
178
se - cun - dum scrip -
re - sur - re - xit ter - ti - a di - e
187
tu - ras et as - cen - dit in cae - lum se - det ad dex - te - ram pa -


197
tris
et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et
206
mor - tu - os cu - ius re - gni non e - rit fi - nis
216
et in spi - ri - tum sanc - tum qui
do - mi -
et vi - vi - fi -


225
ex pa - tre fi - li - o - que pro - ce - dit qui cum
num
can - tem
234
pa - tre
243
et fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca -

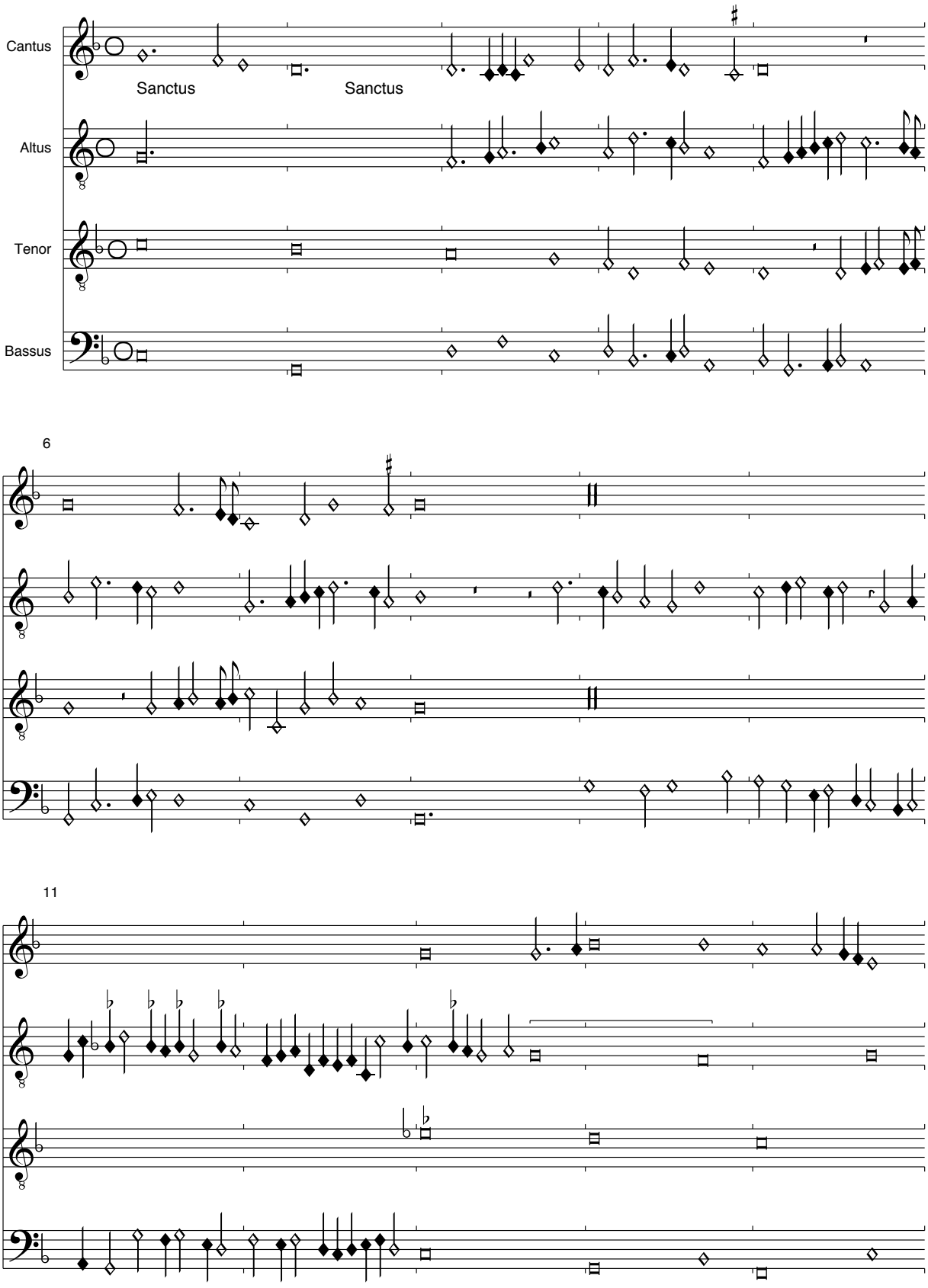

252
tur qui lo - cu - tus est per pro - phe - tas et u - nam sanc -
261
tam ca - to - li - cam et a - pos - to - li - cam ec - cle - si -
270
am con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem


278
pec - ca - to - rum
et ex - pe - cto re - sur - rec - ti - o -
288
et vi - tam ven - tu -
nem mor - tu - o - rum
297
ri sae - cu - li

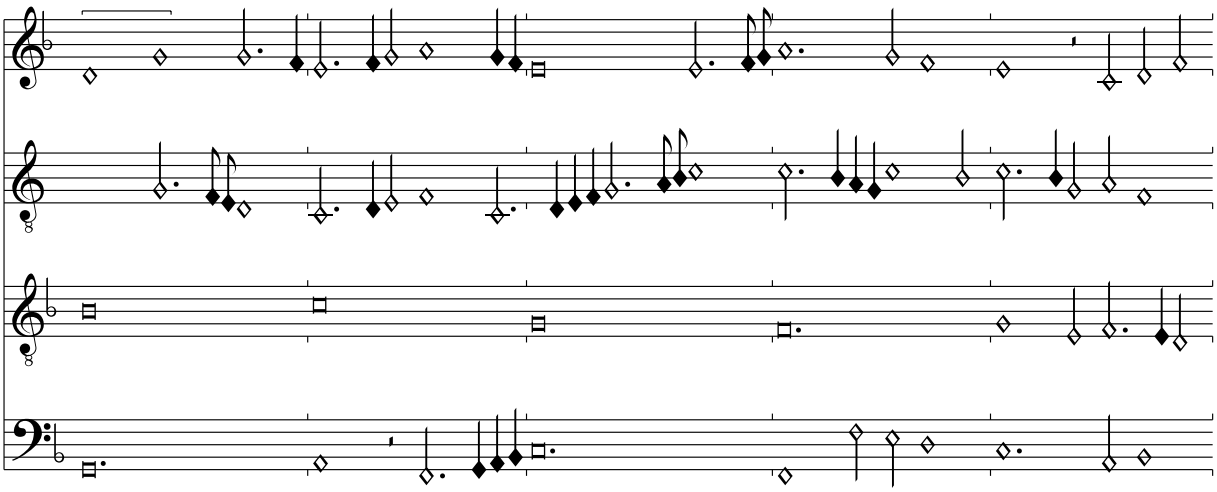

307
A -
men

Agricola: Missa Le Serviteur

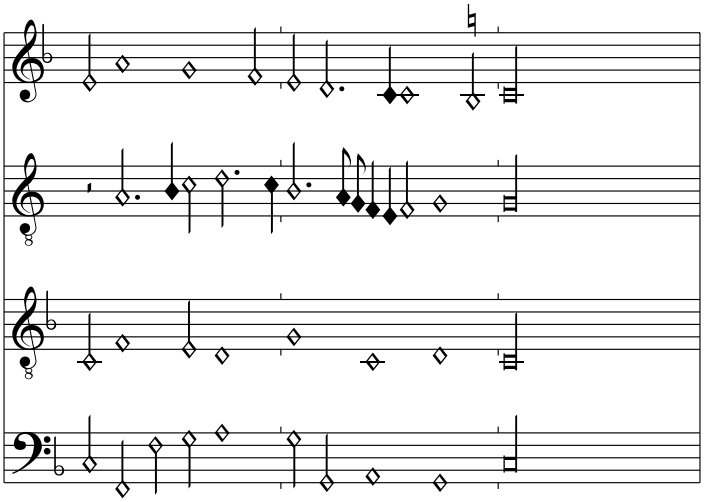
Sanctus



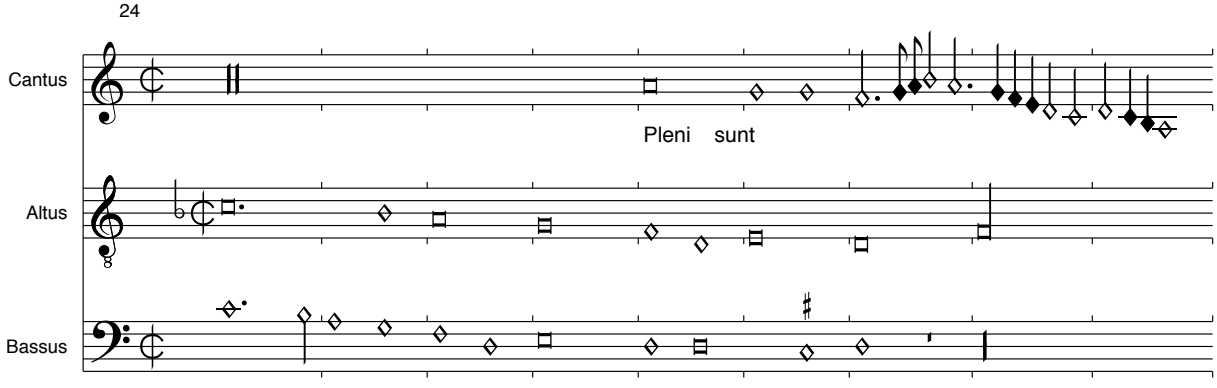
16



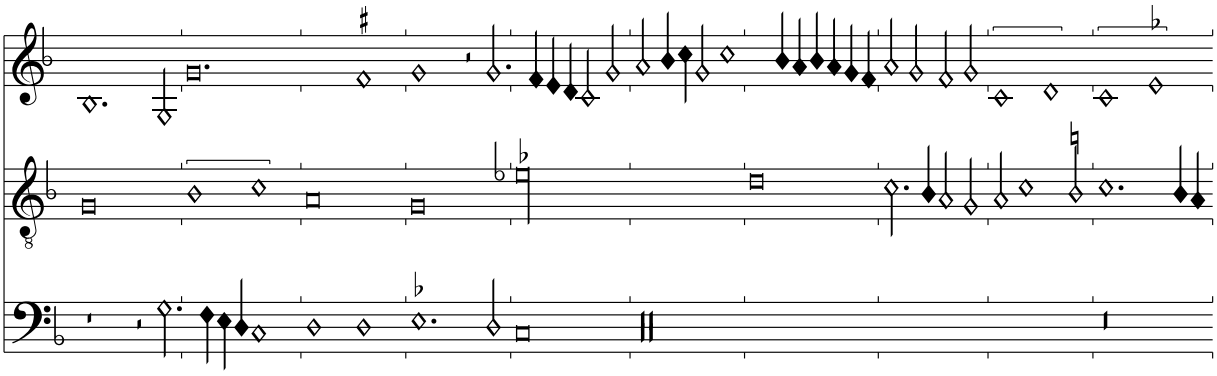
21



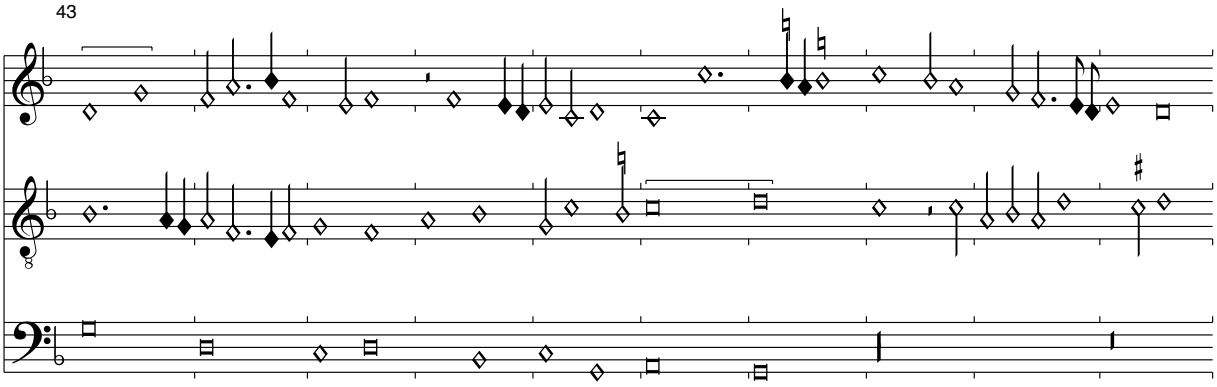
24



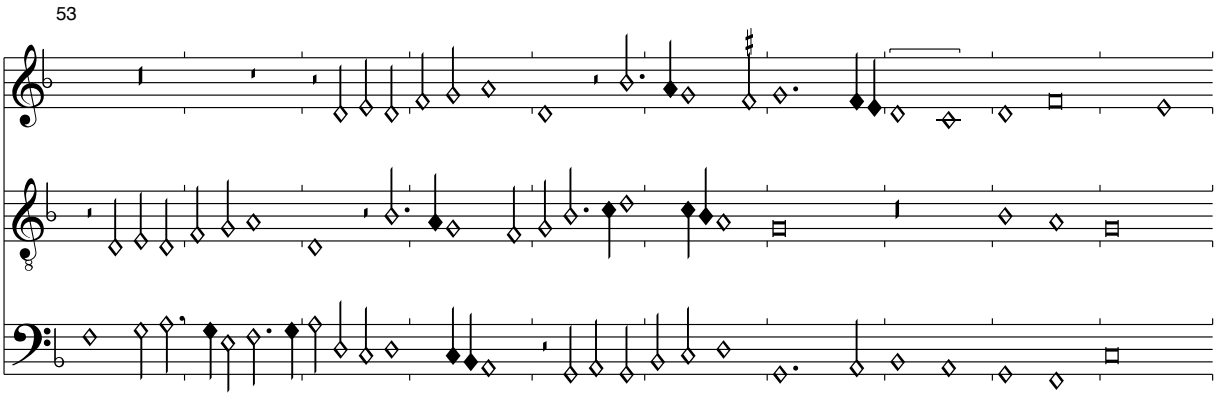
33



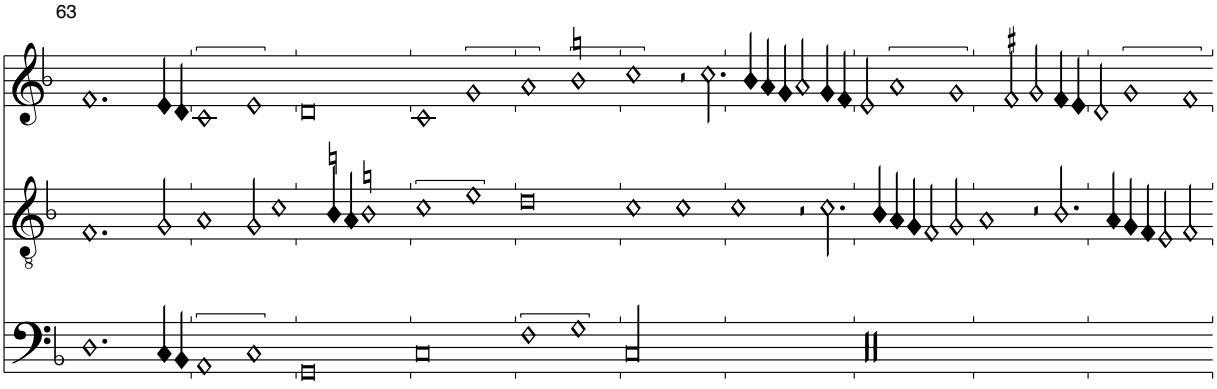
43



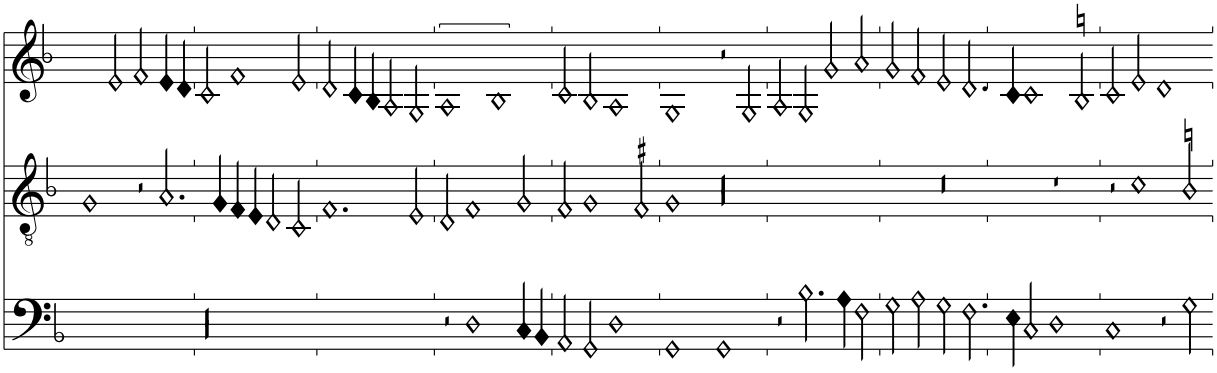
53



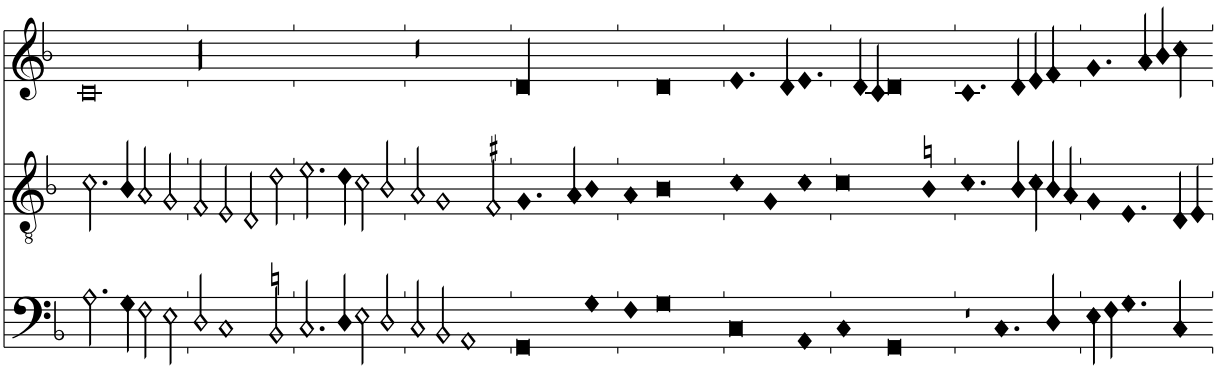
63



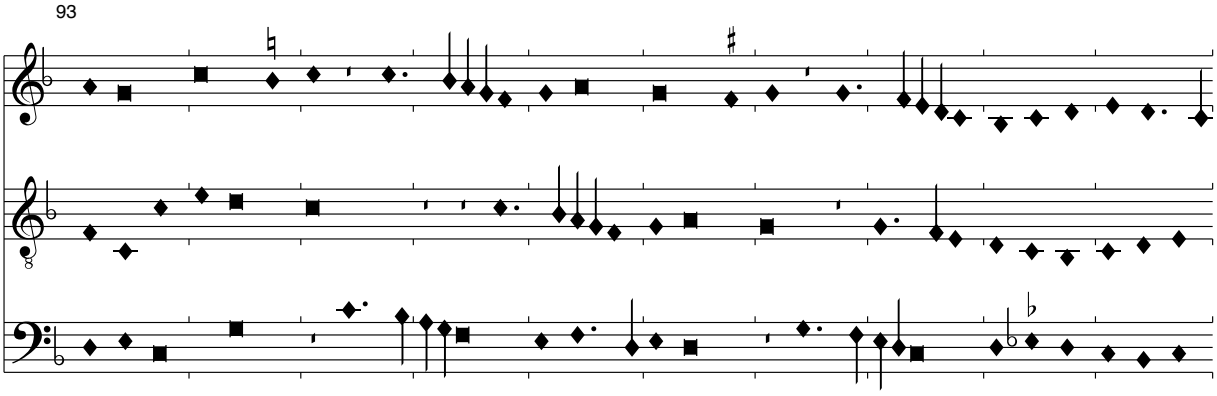
73



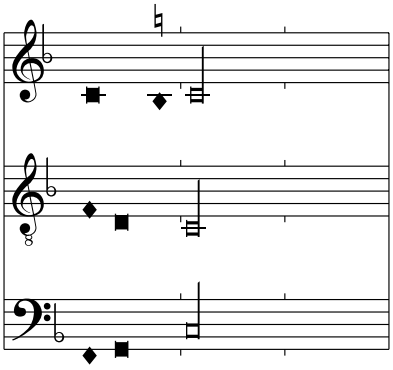
83

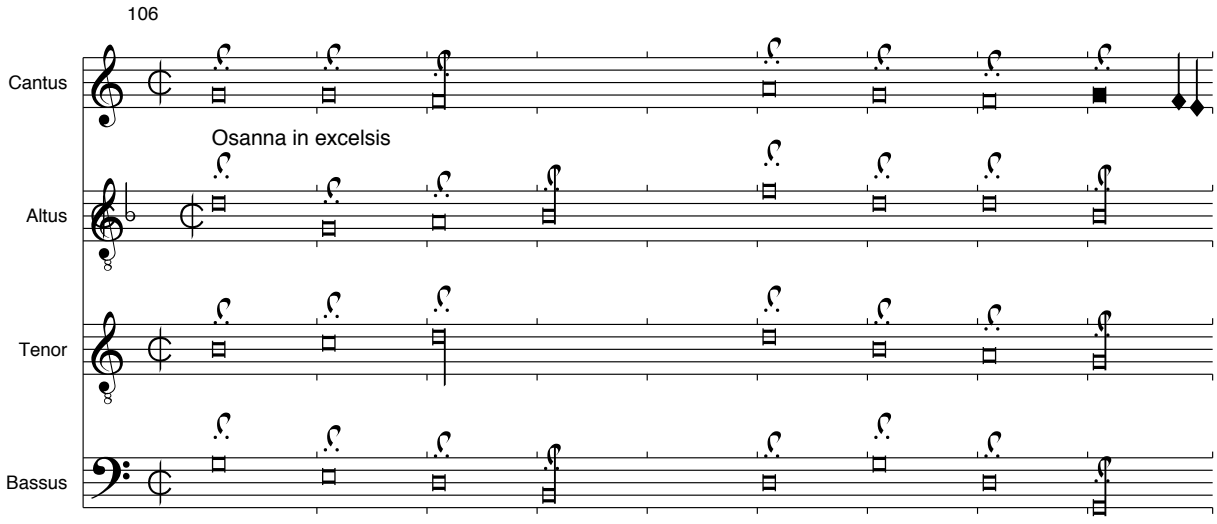


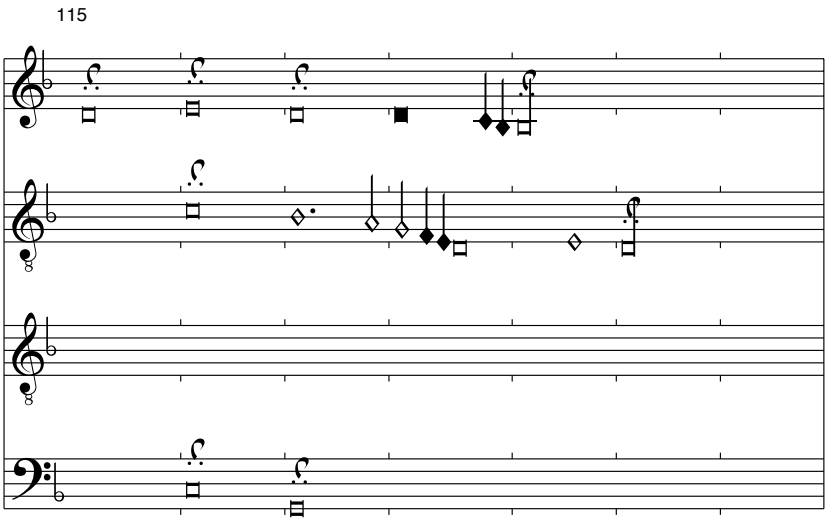
93

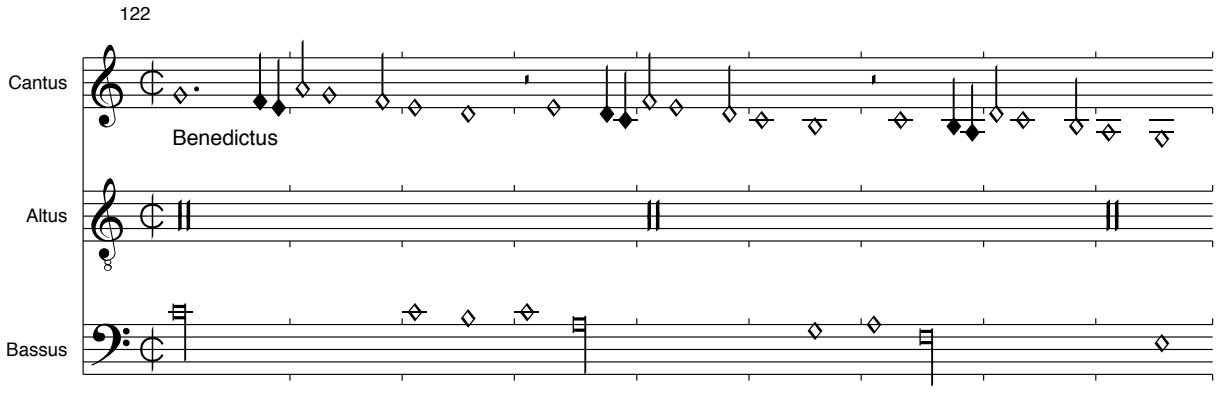


103

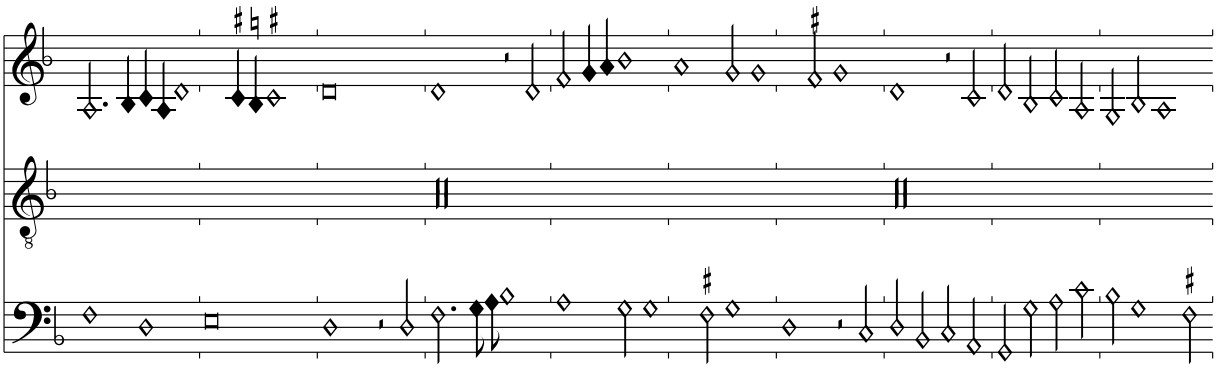



106
Cantus
Osanna in excelsis
Altus
Tenor
Bassus

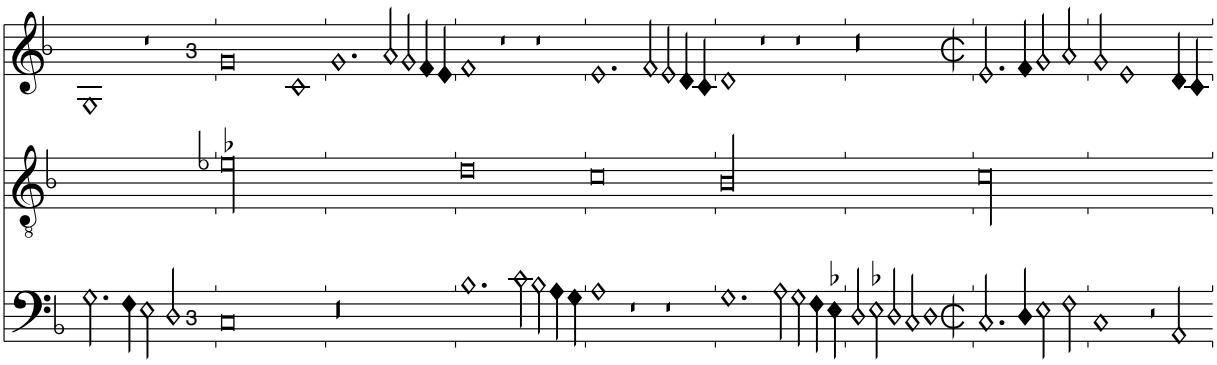

115


122
Cantus
Benedictus
Altus
Bassus

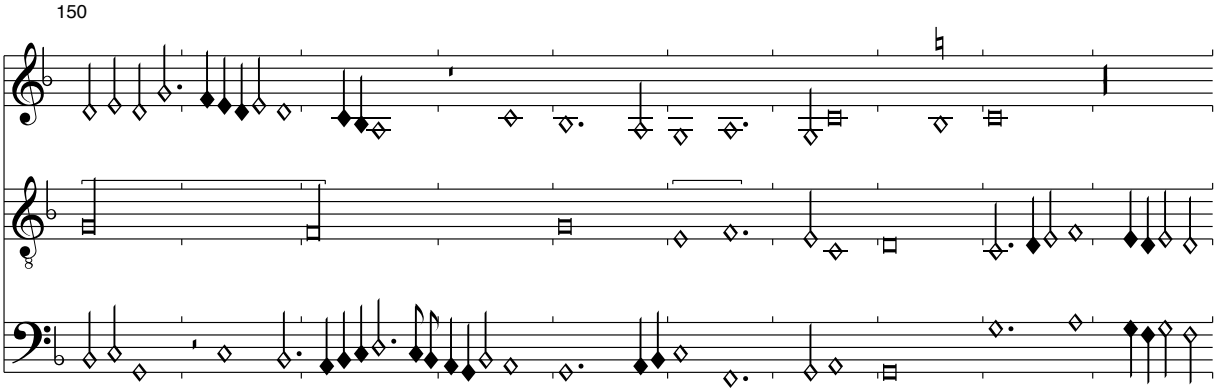
131



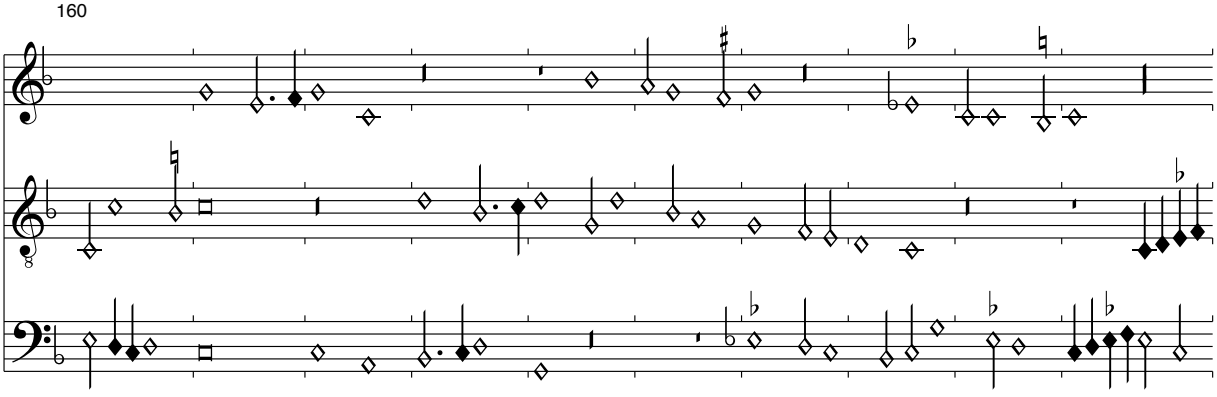
141



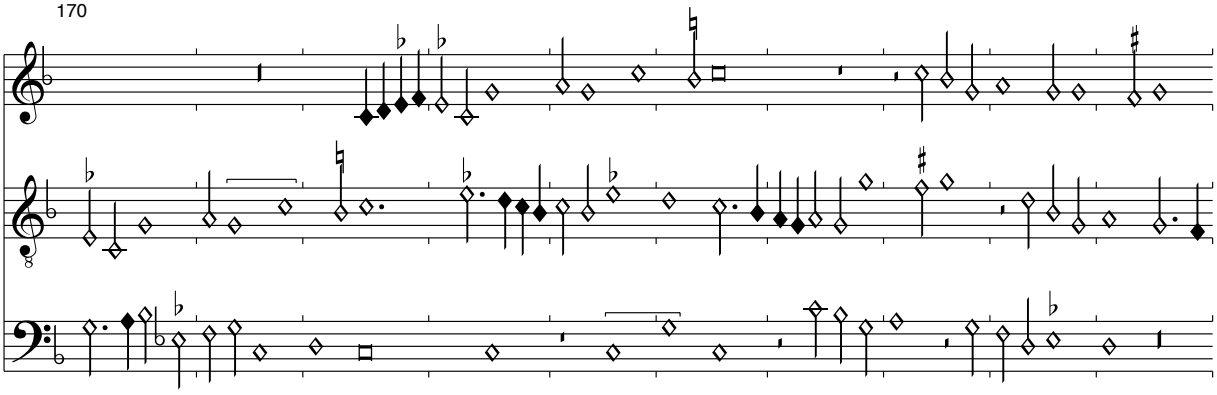
150



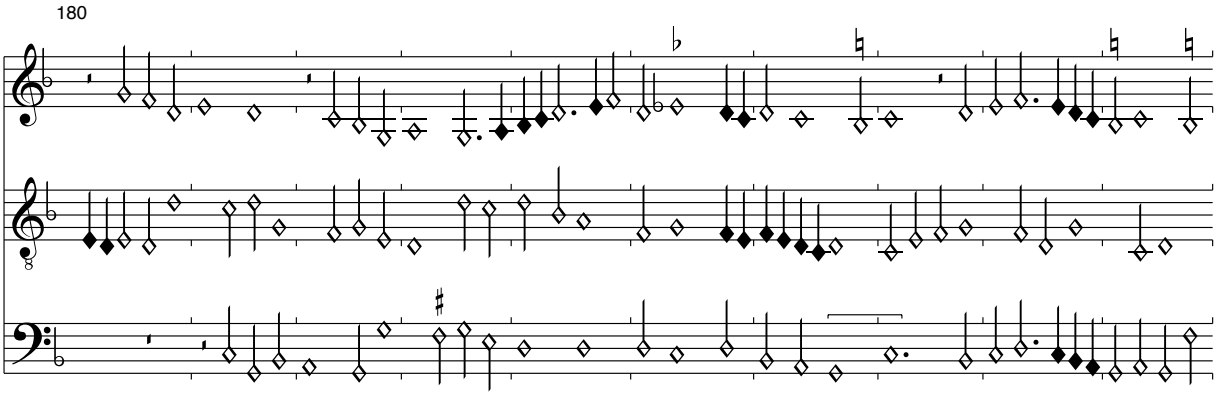
160



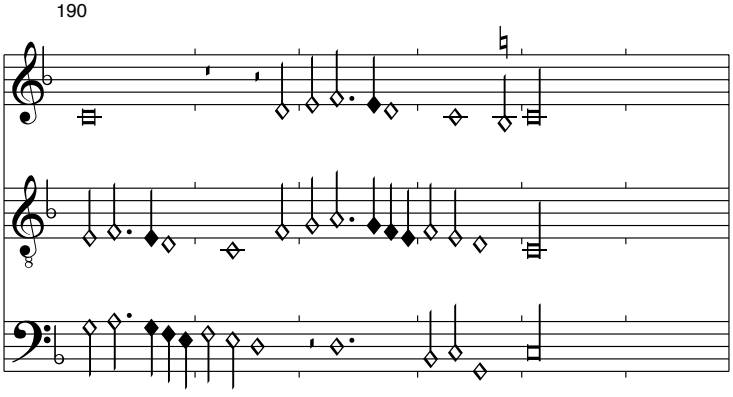
170



180

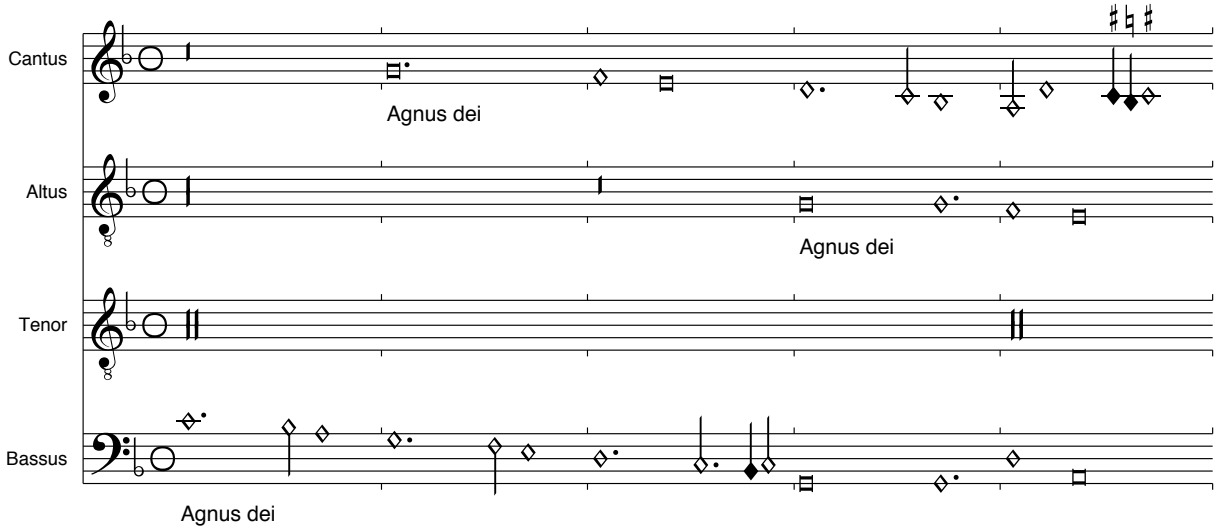


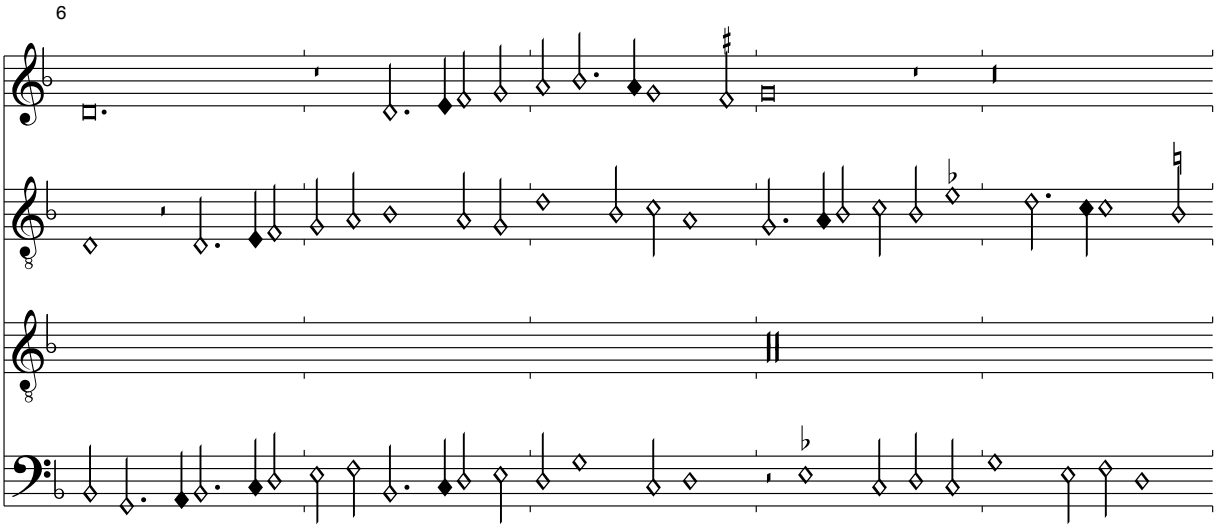
190

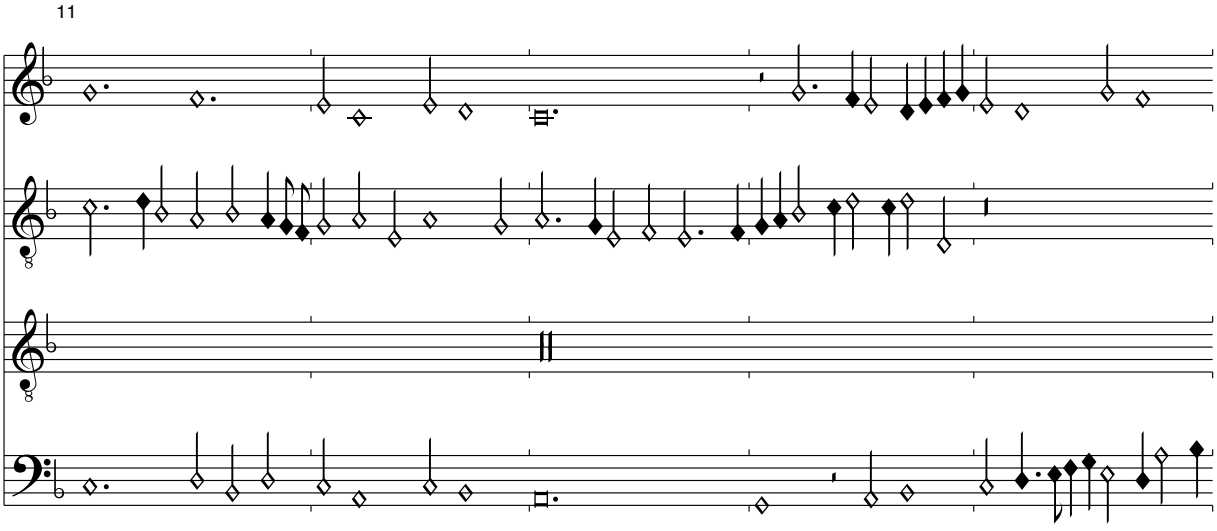


Agricola: Missa Le serviteur

Agnus







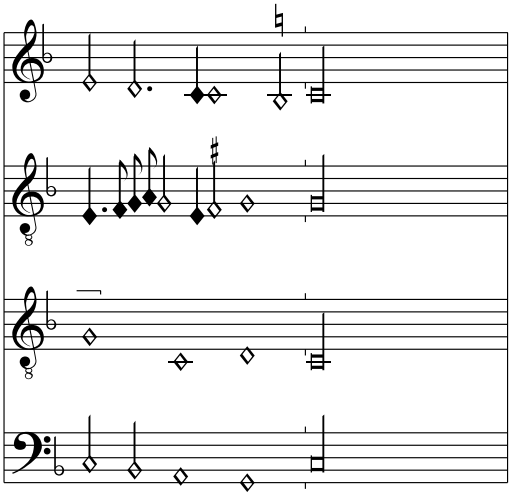
16

Agnus dei

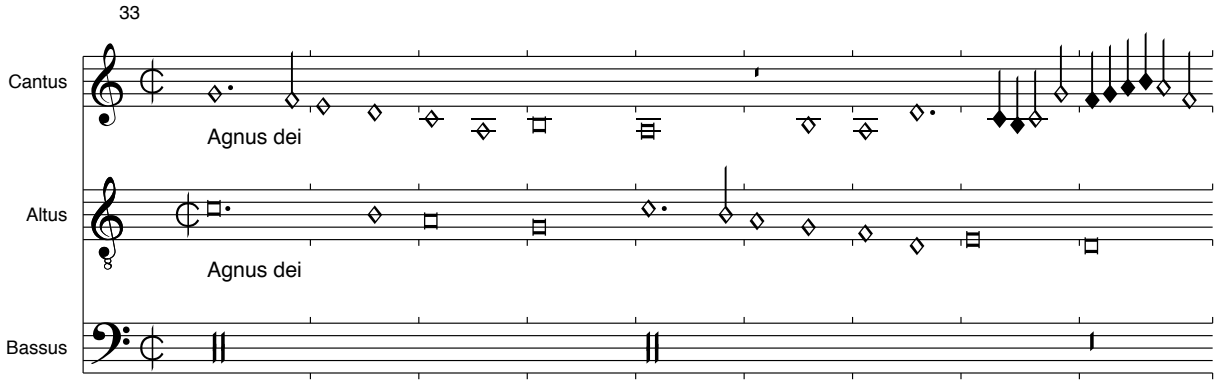
21

26

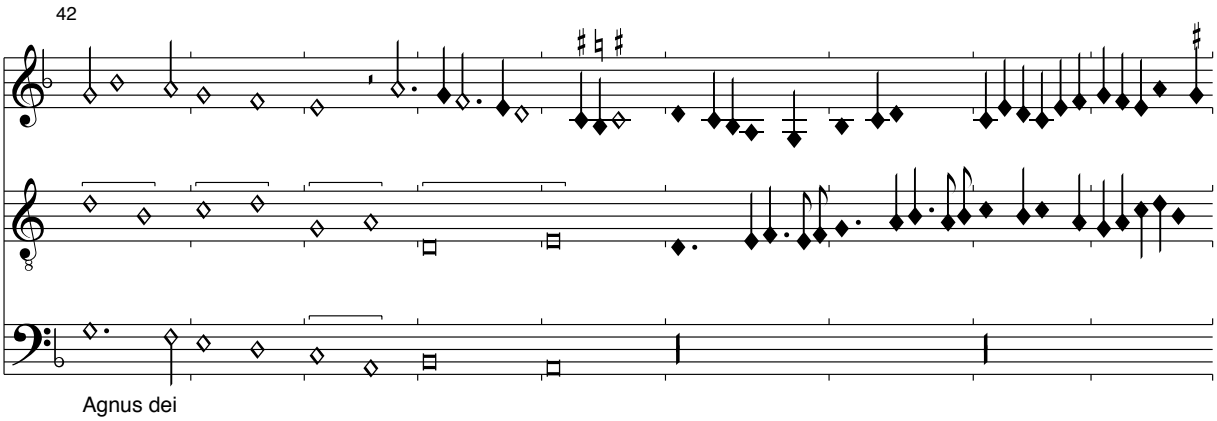
31



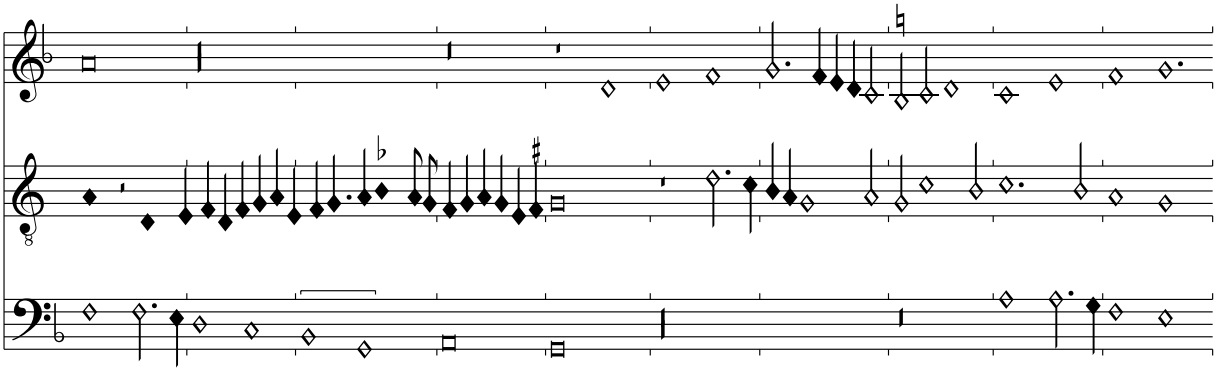
33



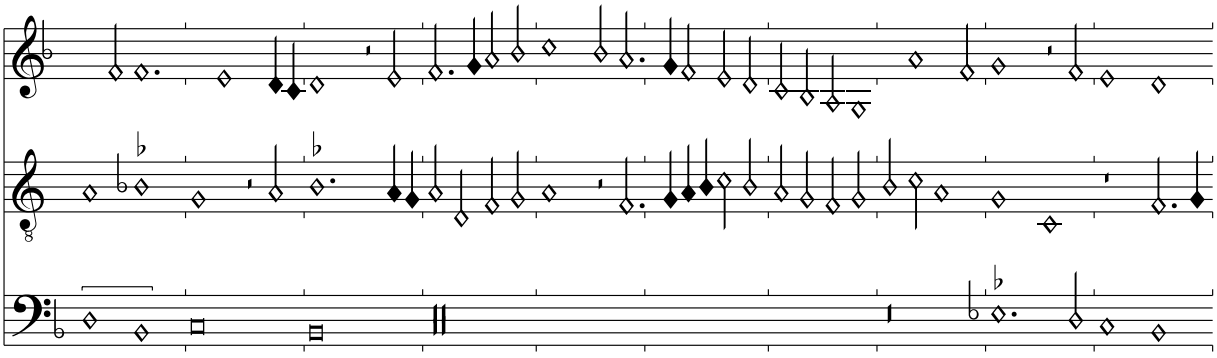
42



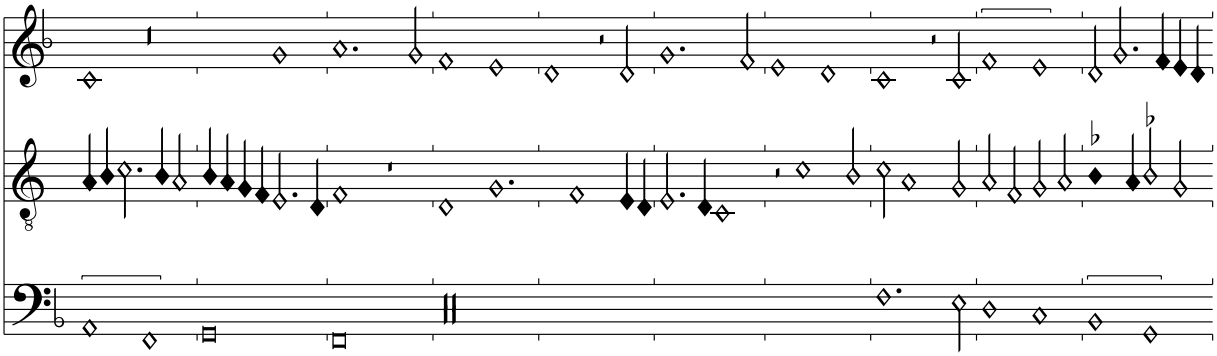
51



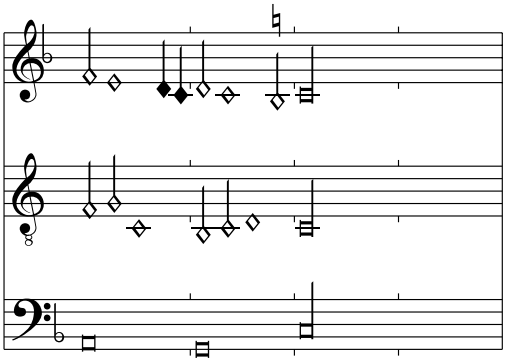
61

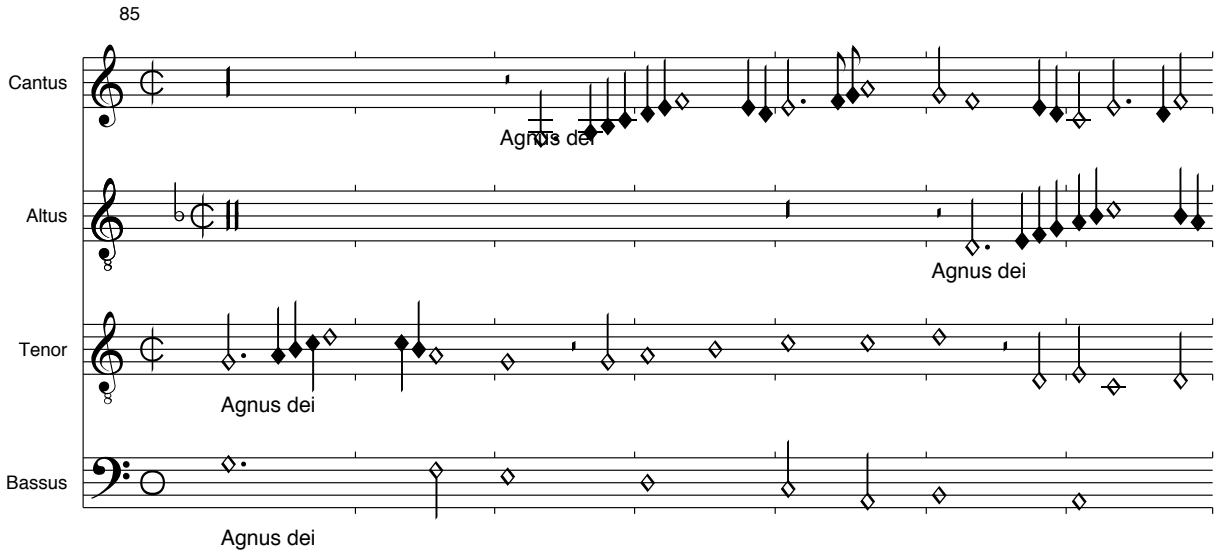


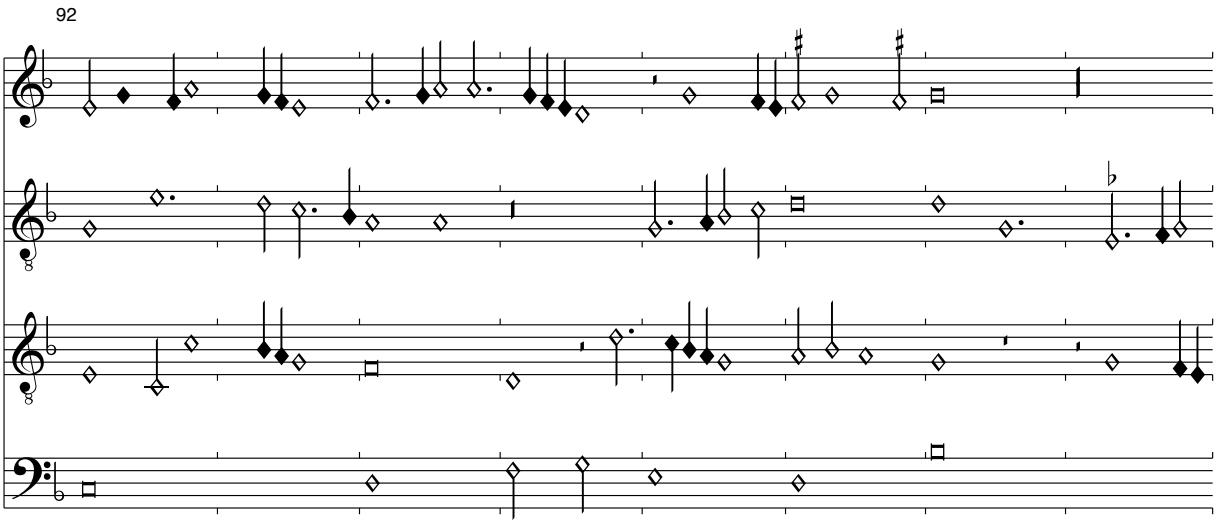
71

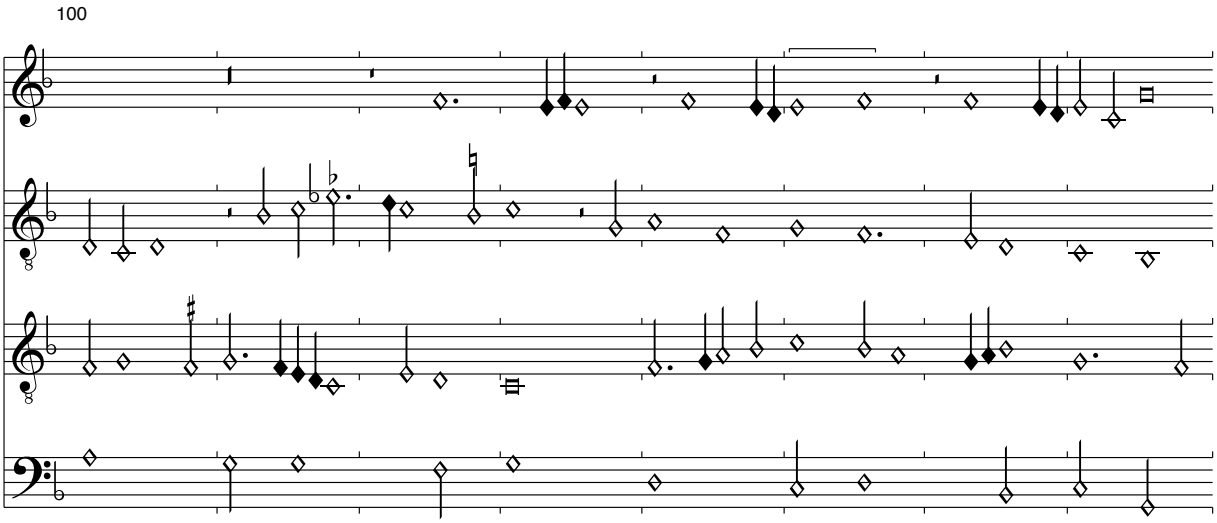


81

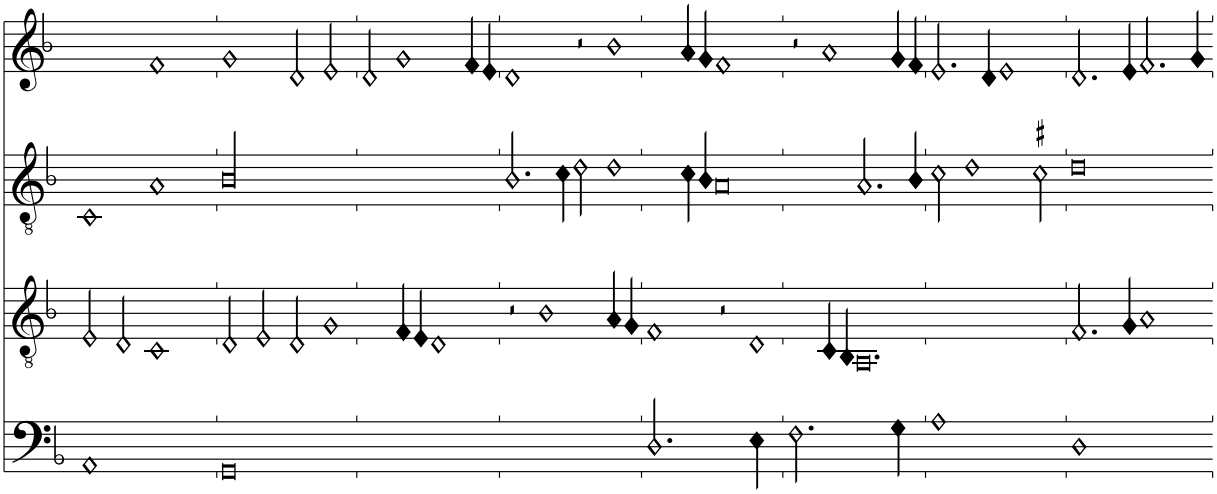



85
Cantus
Altus
Tenor
Bassus
Agnus dei
Agnus dei
Agnus dei
Agnus dei

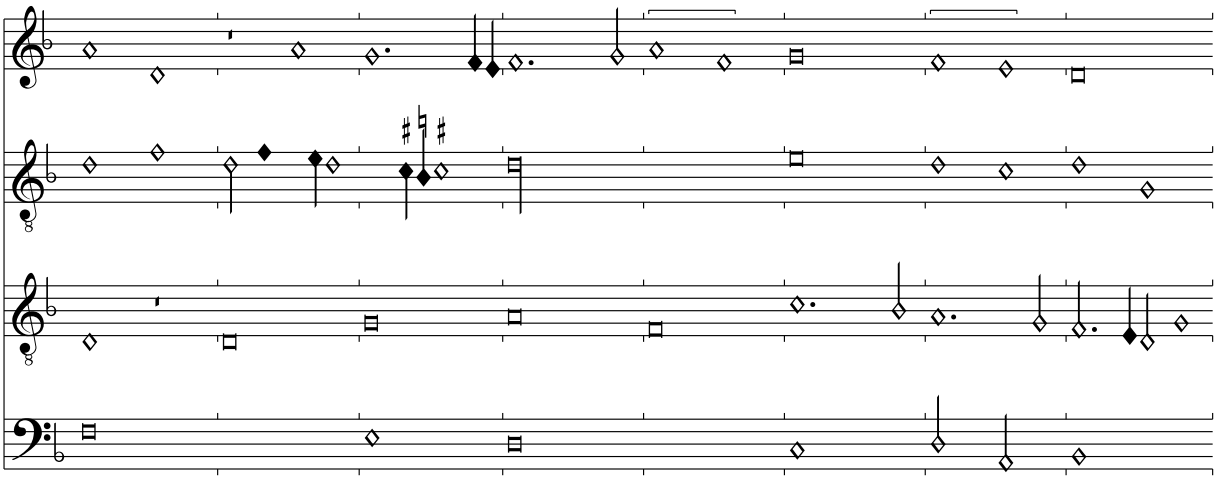

92


100

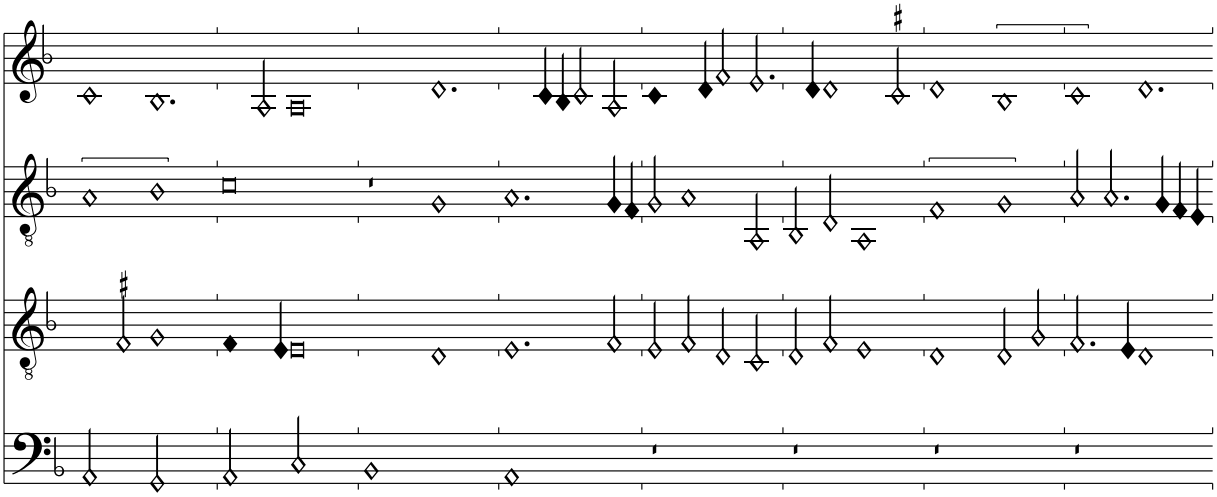
108



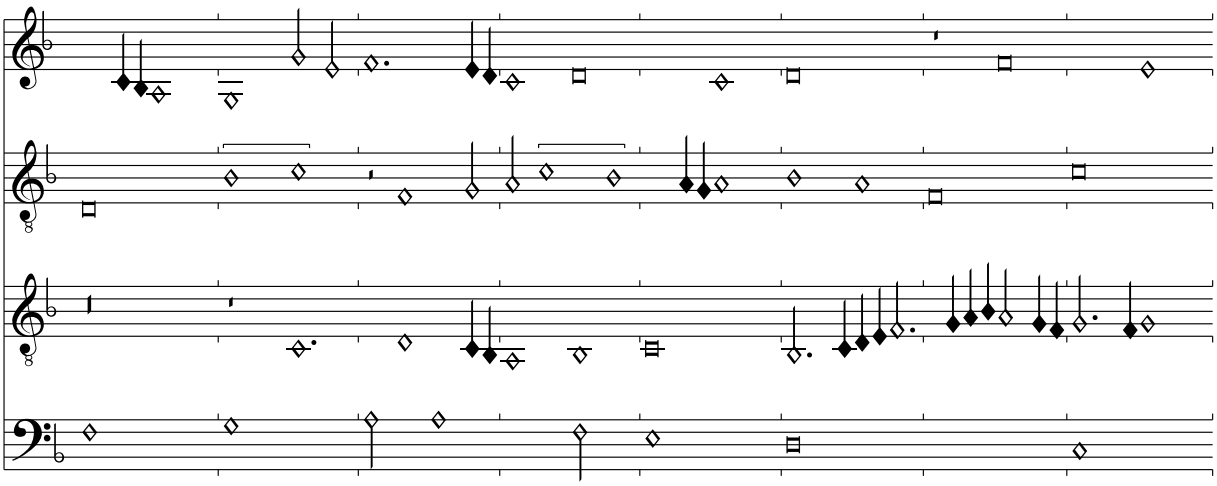
116



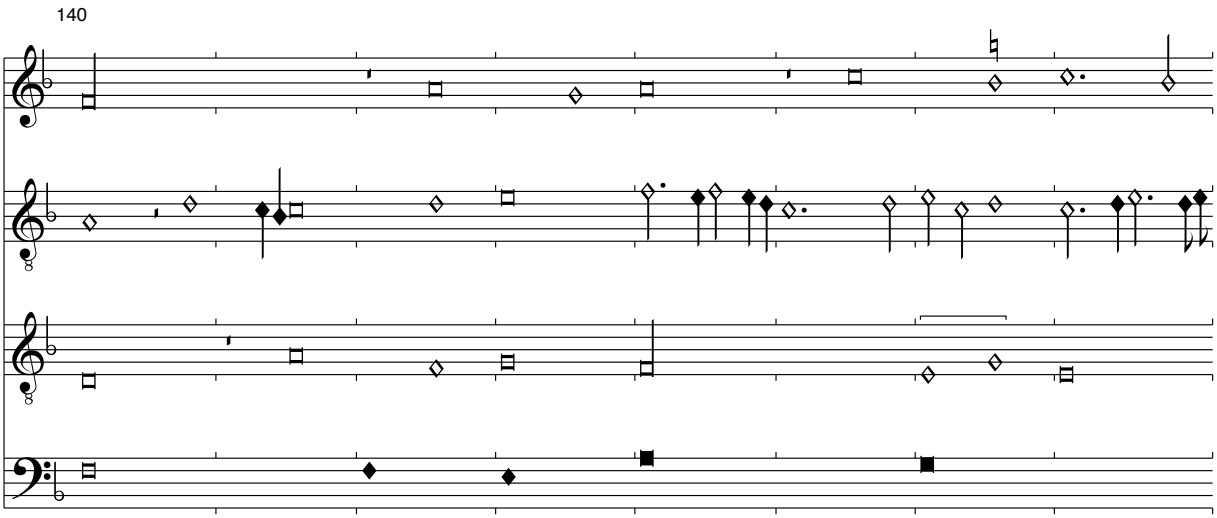
124



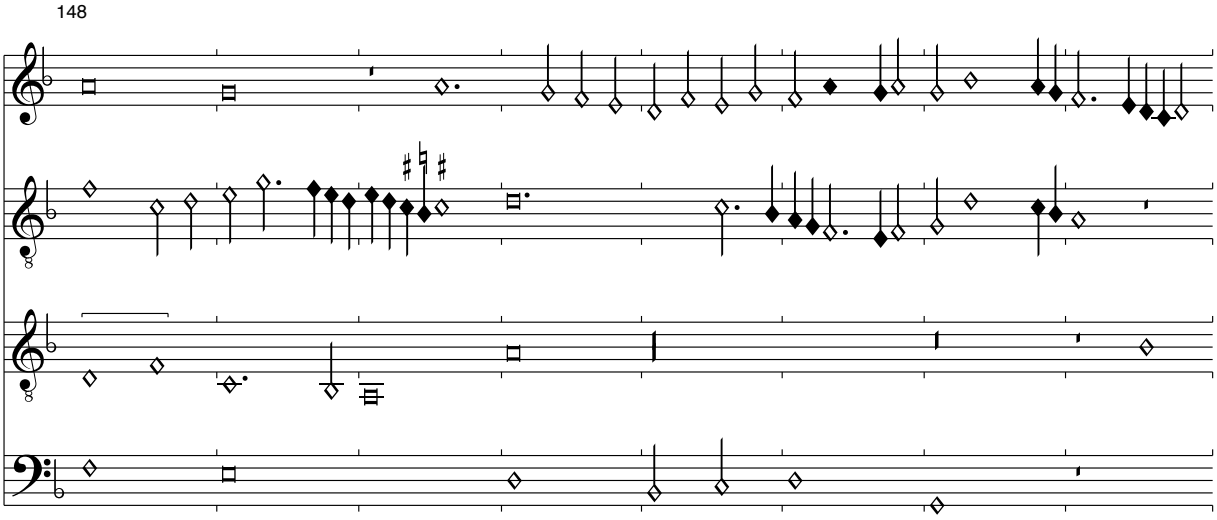
132



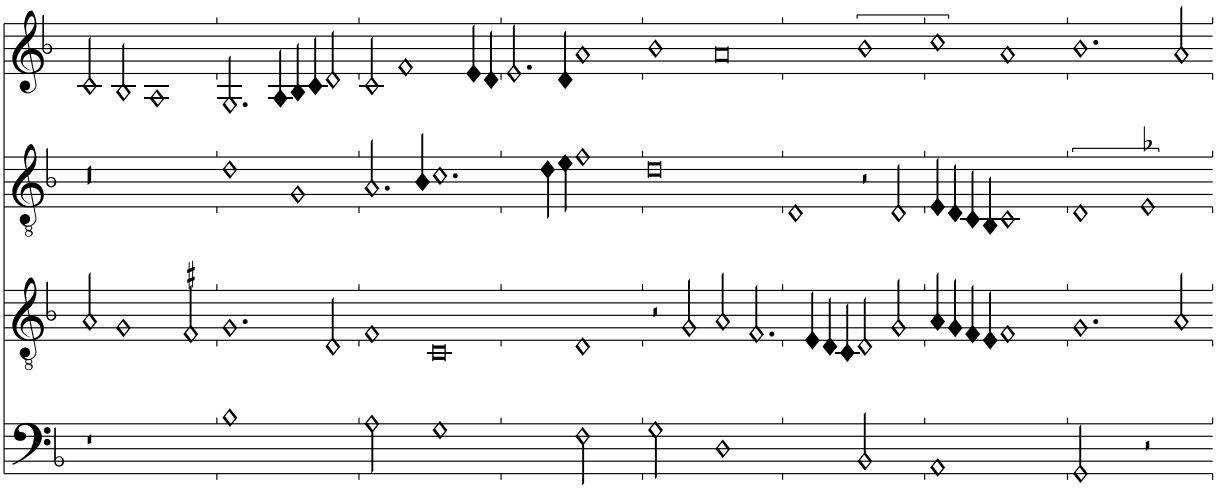
140



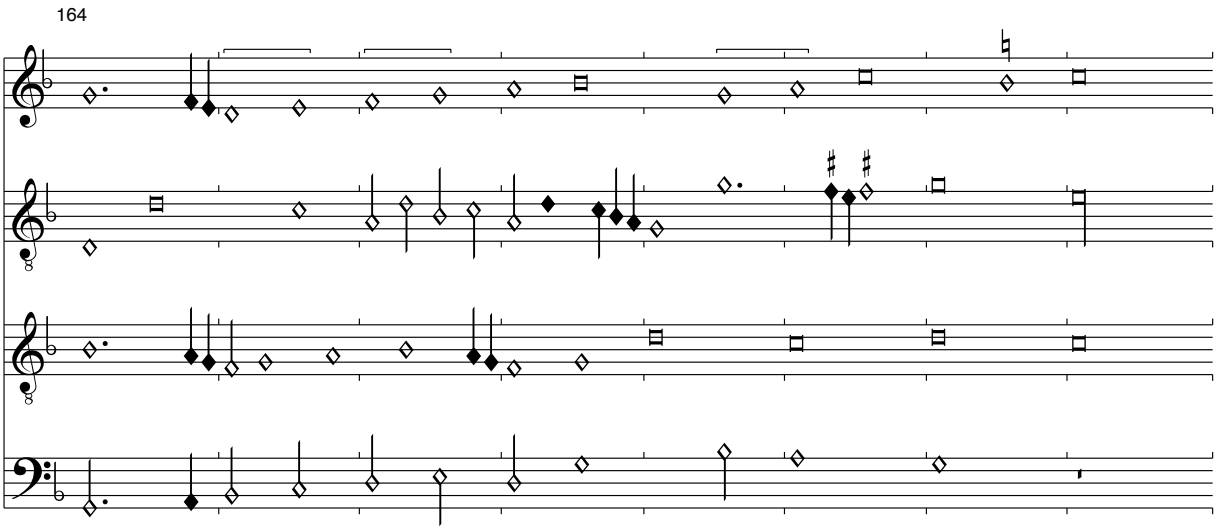
148



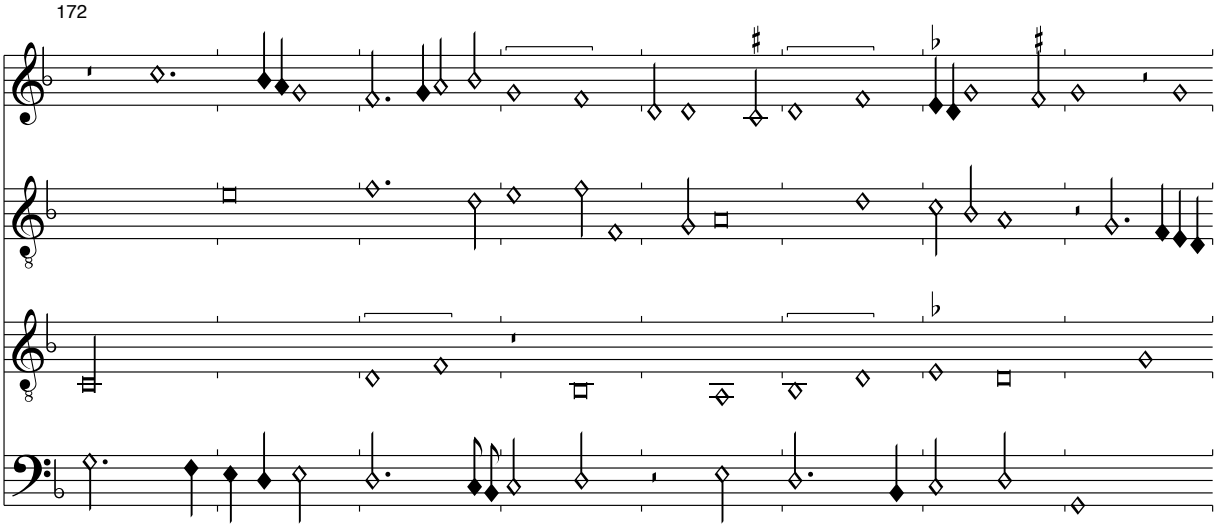
156

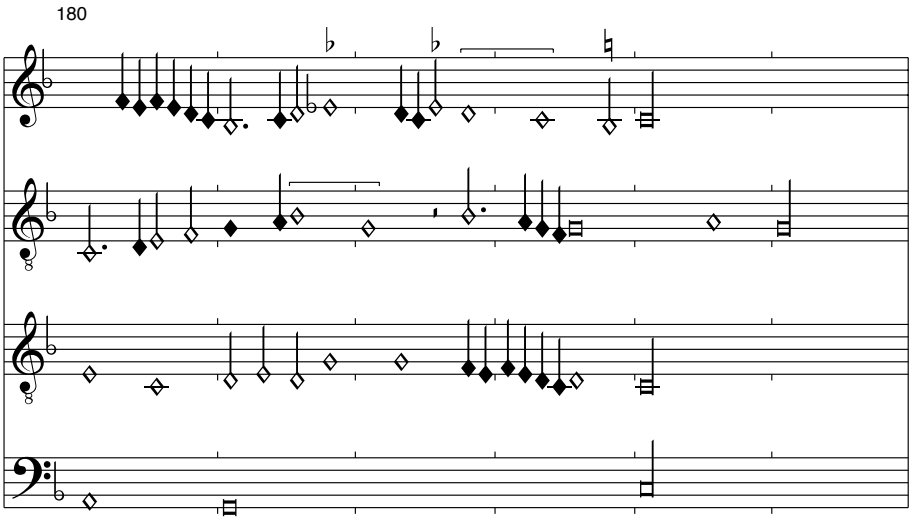


164



172




180