

Le serviteur

Chanson, Bearbeitungen, Fantasien,
Contrafacta, Messen

ediert von

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mit Unterstützung der

Goldberg Stiftung

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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 Arhivo 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

Superius

Tenor

Contra

6

sou - vy et bien for - tu ne Les -

li - te des heu - reux de fran - ce

11

me treu - ve par la

16

21

pour - voi - an - ce

26

dung tout seul mot bien

31

or - don - ne

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

Cantus

Le ser - vi - teur

Tenor

3

hault guer - don -

5

ne as - sou - vy

7

et bien for - tu

9

ne Les -

11

li - te des heu - reux

des heu - reux

13

de fran - ce

de fran - ce

15

me treu - ve

me treu - ve

17

par la

par la

21

pour - voi -

23

an -

25

ce dung tout

27

seul mot

29

bien

31

or - don -

33

ne don -

35

ne

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

The musical score consists of two staves: 'Duo' and 'Tenor Duo'. The music is organized into five systems, each starting with a measure number (1, 3, 5, 7, 9) indicated on the left side of the top staff.

- Duo Staff:** This staff uses square neumes (square neumes) and diamond neumes (diamond neumes). Measure 1 starts with a square neume followed by a diamond neume. Measures 3, 5, and 7 begin with a diamond neume. Measure 9 begins with a dot.
- Tenor Duo Staff:** This staff uses diamond neumes (diamond neumes). Measures 1 through 9 all begin with a diamond neume.

The notation includes various rhythmic values and rests, typical of early printed music notation.

11

13

15

17

19

The musical score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is divided into measures by vertical bar lines.

- Measure 21:** The top staff has a single diamond-shaped note. The second staff has a diamond note followed by a dot. The third staff has a diamond note followed by a dot. The fourth staff has a diamond note followed by a dot. The fifth staff has a diamond note followed by a dot.
- Measure 23:** The top staff has a square note. The second staff has a diamond note followed by a dot. The third staff has a diamond note followed by a dot. The fourth staff has a diamond note followed by a dot. The fifth staff has a diamond note followed by a dot.
- Measure 25:** The top staff has a diamond note followed by a dot. The second staff has a diamond note followed by a dot. The third staff has a diamond note followed by a dot. The fourth staff has a diamond note followed by a dot. The fifth staff has a diamond note followed by a dot.
- Measure 27:** The top staff has a diamond note followed by a dot. The second staff has a diamond note followed by a dot. The third staff has a diamond note followed by a dot. The fourth staff has a diamond note followed by a dot. The fifth staff has a diamond note followed by a dot.
- Measure 29:** The top staff has a diamond note followed by a dot. The second staff has a diamond note followed by a dot. The third staff has a diamond note followed by a dot. The fourth staff has a diamond note followed by a dot. The fifth staff has a diamond note followed by a dot.

The musical notation consists of two staves. The top staff begins at measure 31 and ends at measure 32. The bottom staff begins at measure 33. Both staves are in common time. The notation uses square note heads with vertical stems, typical of early printed music. In measure 31, there are diamond-shaped note heads. Measure 32 features eighth-note pairs. Measure 33 is a single bass note.

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

Cantus

Tenor

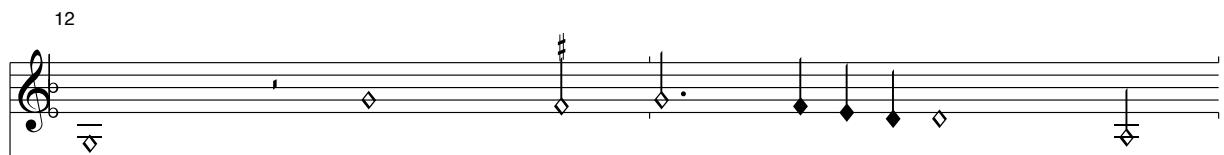
4

6

8

10

This musical score consists of five systems of two-part music. The top staff, labeled 'Cantus', uses a treble clef and has a key signature of one flat. The bottom staff, labeled 'Tenor', uses a bass clef and has a key signature of one flat. The music is written on five-line staves. Note heads are represented by diamonds, and stems extend either upwards or downwards from the notes. Measure 1 (measures 1-3) shows the Cantus staff with a whole note followed by a half note, and the Tenor staff with eighth-note patterns. Measure 4 (measures 4-6) shows the Tenor staff with a half note followed by eighth-note patterns, and the Cantus staff with a half note followed by a sharp sign. Measure 7 (measures 7-9) shows the Tenor staff with a half note followed by eighth-note patterns, and the Cantus staff with a half note followed by a sharp sign. Measure 10 (measures 10-12) shows the Tenor staff with a half note followed by eighth-note patterns, and the Cantus staff with a half note followed by a sharp sign.



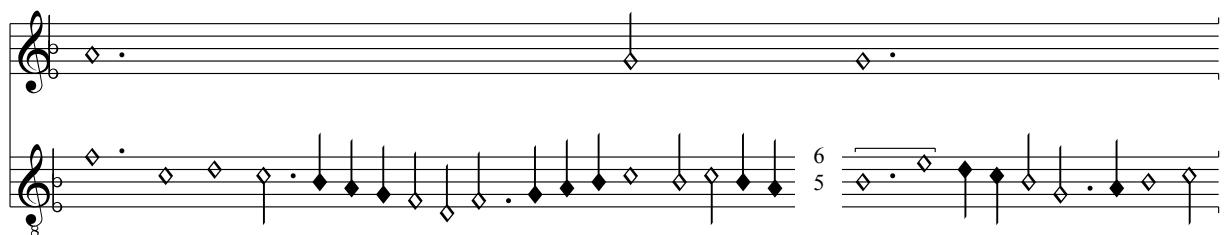
14

16

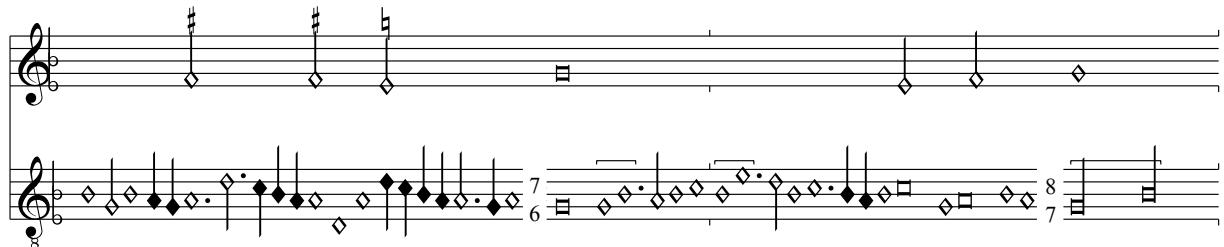
18

20

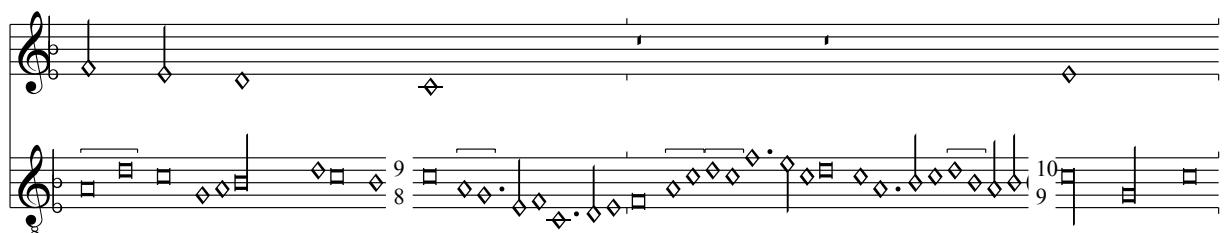
22



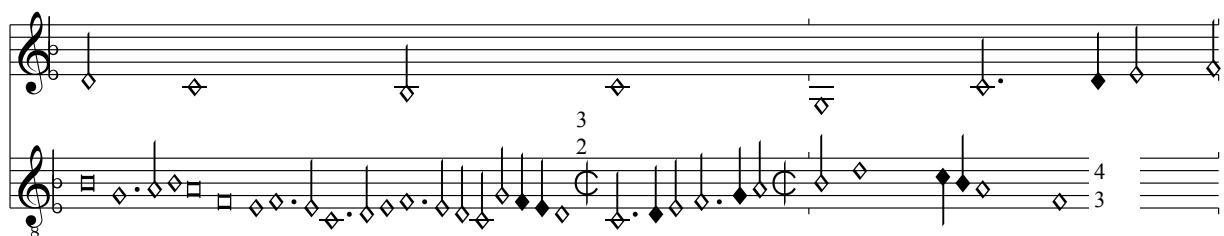
23



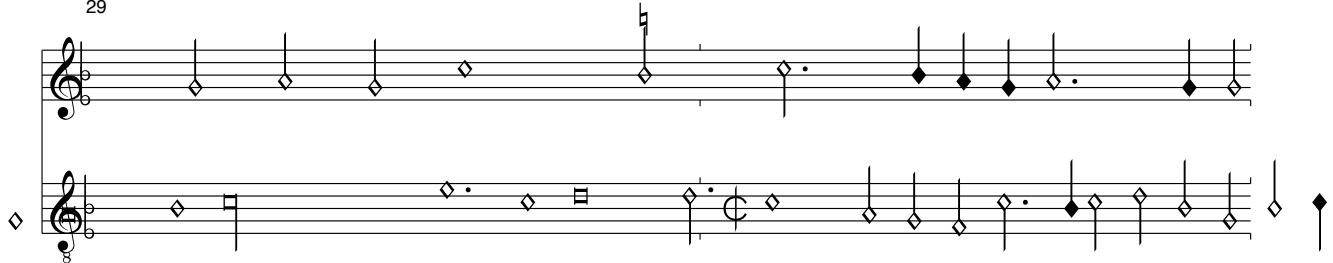
25



27



29



31

This musical example consists of two staves of neumes. The top staff begins with a solid black dot followed by a series of open diamond shapes. The bottom staff begins with a solid black dot, followed by a vertical bar with a small horizontal stroke, and then a series of open diamond shapes. The neumes are arranged in measures separated by vertical bar lines.

33

This musical example consists of two staves of neumes. The top staff begins with a solid black dot, followed by a vertical bar with a small horizontal stroke, and then a series of open diamond shapes. The bottom staff begins with a solid black dot, followed by a vertical bar with a small horizontal stroke, and then a series of open diamond shapes. The neumes are arranged in measures separated by vertical bar lines.

Jo. Tadinghen: Le serviteur
Petrucci Canti C, 165v-166r

Cantus

Tenor

3

5

7

9

The musical score consists of five systems of music, each with two staves: Treble (Cantus) and Bass (Tenor). The music is written in common time. Key signatures change throughout the score. Measure numbers 3, 5, 7, and 9 are indicated above the staves. The Tenor part frequently contains sustained notes or rhythmic patterns such as eighth-note pairs.

11

13

15

17

19

21

23

25

27

29

31

8

33

Jo. Puillois: Le serviteur hault guerdonne
 Escorial B, f. 77v-78r

Le ser - vi - teur hault guer -

Tenor

Contratenor

11

don - ne as - sou - vi et bien for - tu

Contratenor

23

ne Les - li - te des hon -

Contratenor

35

neurs de fran - ce

Tenor

47

me trou - ve par

59

la pour - ve - an -

71

ce du tout seul mot

83

bien or -

94

don - ne

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

The musical score consists of four systems of music, each starting with a different measure number (1, 3, 6, 9). The music is written for three voices: Tenor (top), Contratenor (middle), and Bass (bottom). The notation uses a combination of diamond-shaped note heads and vertical stems. Measure 1 starts with a bass note followed by a tenor note. Measures 2 through 4 continue the vocal line. Measure 5 begins with a bass note. Measures 6 through 8 continue the vocal line. Measure 9 begins with a bass note. Measures 10 through 12 continue the vocal line. The lyrics are written below the notes, corresponding to the vocal parts.

1

Le ser - vi - teur

Tenor

Contratenor

3

hault guer - don - ne as -

6

sou - vy et bien for - tu

9

ne Le - li - te des

12

heu - reux de Fran - ce

15

me

18

trou - ve par la

21

pour - ve - an -

24

ce dung tout

27

seul mot bien

30

or don

33

ne (b)

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

Altus

Tenor

Bassus

10

19

29

39

48

57

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of four voices, each represented by a different note head shape: squares, diamonds, solid black diamonds, and hollow black diamonds. Measure 57 begins with a square on the first staff, followed by a diamond on the second, a solid black diamond on the third, and a hollow black diamond on the fourth. Subsequent measures show various patterns of these note heads, often with horizontal dashes or stems extending from them.

67

This section contains four staves of musical notation, continuing from measure 57. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of four voices using square, diamond, solid black diamond, and hollow black diamond note heads. Measure 67 starts with a square on the first staff, followed by a diamond on the second, a solid black diamond on the third, and a hollow black diamond on the fourth. The notation includes various rhythmic patterns and rests.

76

This section contains four staves of musical notation, continuing from measure 67. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of four voices using square, diamond, solid black diamond, and hollow black diamond note heads. Measure 76 starts with a square on the first staff, followed by a diamond on the second, a solid black diamond on the third, and a hollow black diamond on the fourth. The notation includes various rhythmic patterns and rests.

86

This section contains four staves of musical notation. The top staff is in treble clef, the second in treble clef with a 'G' below it, the third in treble clef with a 'G' below it, and the bottom staff is in bass clef. The music consists of short note heads (diamonds, squares, and solid black dots) and rests, typical of early printed music notation. Measure 86 starts with a diamond on the first line of the top staff, followed by a square and a dot on the second line, and so on. The key signature changes from one measure to the next, indicated by sharp and flat symbols above the staff.

96

This section contains four staves of musical notation, continuing from the previous page. The top staff is in treble clef, the second in treble clef with a 'G' below it, the third in treble clef with a 'G' below it, and the bottom staff is in bass clef. The notation uses diamonds, squares, and dots as note heads. Measure 96 begins with a diamond on the first line of the top staff, followed by a square and a dot on the second line, and so on. The key signature changes from one measure to the next.

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 korrumpter 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

Cantus

Altus

Tenor

Bassus

This musical score displays four voices: Cantus, Altus, Tenor, and Bassus. The Cantus and Altus parts are written in treble clef, while the Tenor and Bassus parts are in bass clef. The time signature is common time. The notation uses vertical stems with small diamond shapes at the top to represent pitch and rhythm. The Bassus part starts with a double bar line.

8

This section of the musical score continues from measure 8. The voices maintain their respective clefs and time signature. The Bassus part shows a change in pitch level, indicated by a lower position on the staff.

16

This section of the musical score continues from measure 16. The voices maintain their respective clefs and time signature. The Bassus part shows a change in pitch level, indicated by a lower position on the staff.

24

32

40

This image displays three systems of musical notation, numbered 24, 32, and 40. Each system consists of four staves, likely representing different voices or parts. The notation uses diamond-shaped note heads. Measure numbers 24, 32, and 40 are positioned at the top left of each system respectively. The music is written on five-line staves with various clefs (G, F, C) and time signatures. Some measures contain square note heads, and there are several rests throughout the score.

48

56

64

71

78

86

94

This system contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads. Measure 1 starts with a half note followed by a quarter note. Measure 2 begins with a half note followed by a eighth note. Measures 3 and 4 show a continuation of eighth-note patterns. Measure 5 features a half note followed by a quarter note. Measures 6 and 7 show eighth-note patterns again. Measure 8 concludes with a half note followed by a quarter note.

102

This system contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads. Measure 1 starts with a half note followed by a quarter note. Measure 2 begins with a half note followed by a eighth note. Measures 3 and 4 show a continuation of eighth-note patterns. Measure 5 features a half note followed by a quarter note. Measures 6 and 7 show eighth-note patterns again. Measure 8 concludes with a half note followed by a quarter note.

Busnois?: Le serviteur hault guerdonne

Petrucci Odhecaton, f. 37v-38r

Cantus

Altus

Tenor

Bassus

6

Altus

Tenor

Bassus

11

Altus

Tenor

Bassus

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

Cantus: Treble clef, G major, common time. Notes: solid black dots, open diamonds, squares, and a small square with a dot.

Altus: Treble clef, C major, common time. Notes: open diamonds, solid black dots, and a small square with a dot.

Tenor: Treble clef, C major, common time. Notes: solid black dots, open diamonds, and a small square with a dot.

Bassus: Bass clef, C major, common time. Notes: open diamonds, solid black dots, and a small square with a dot.

Text: Le, Sal -

4

Cantus: Treble clef, G major, common time. Notes: open diamonds, solid black dots, and a small square with a dot.

Altus: Treble clef, C major, common time. Notes: open diamonds, solid black dots, and a small square with a dot.

Tenor: Treble clef, C major, common time. Notes: solid black dots, open diamonds, and a small square with a dot.

Bassus: Bass clef, C major, common time. Notes: solid black dots, open diamonds, and a small square with a dot.

Text: ser - vi - teur, ve - re - gi -

6

Cantus: Treble clef, G major, common time. Notes: solid black dots, open diamonds, and a small square with a dot.

Altus: Treble clef, C major, common time. Notes: open diamonds, solid black dots, and a small square with a dot.

Tenor: Treble clef, C major, common time. Notes: solid black dots, open diamonds, and a small square with a dot.

Bassus: Bass clef, C major, common time. Notes: solid black dots, open diamonds, and a small square with a dot.

Text: hault, guer - don - ne, na, (ma -)

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

(b)

28

dung

tout

seul

cla -

ma -

mus

30

mot

ex - su -

b

32

bien or -
les fi - li

34

don - ne
e - ve

Dufays Chanson ist hier einen Ton nach oben transponiert.

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

Cantus

Altus

Tenor

Bassus

5

9

Pa - trem om - ni po ten tem fac - to - rem cae - li et ter - rae

Pa - trem om - ni po ten tem

Le serviteur

fac - to - rem cae - li et ter - rae

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

et in - vi - si bi li - um

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

li - um et in u num do mi num Je sum Chri stum fi -

bi - li - um et in u - num do - mi - num Je - sum Chri - stum fi - li -

et in u - num do - mi - num Je - sum Chri - stum fi - stum

13

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

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
tri per quem om-ni- 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
cru - ci - fixus e - ti - am pro no - bis sub
Pon - ti - o Pi - la - to pas - sus et se -
cru - ci - fixus 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

65

ram pa - tris

det ad dex - te - ram pa - tris

Duo <Kanon in der Oberquint>

68

Tenor

Bassus

Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi -

75

vos et mor - tu - os cu - ius re - gni non e - rit fi -

83

nis

85

Cantus

Altus

Canon: Lento passu gradere

Tenor

Bassus

Le serviteur

Et in spiri-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 cum pa -

ex pa - tre fi - li - o que pro - ce - dit qui cum pa -

98

et con-glo-ri-fi-ca -

et

pa - tre et fi - li - o si - mul a - do - ra - tur

105

Musical score for voices 105-111. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written on five-line staves with diamond-shaped note heads. The lyrics are written below the notes. The first staff starts with "tur". The second staff starts with "con - glo -". The third staff starts with "et con -". The fourth staff continues from the third staff.

tur qui lo - cu - tus est per pro - phe - tas
 8 con - glo - ri - fi - ca - tur qui lo - cu - tus est per pro - phe - tas
 et con - glo - ri - fi - ca - tur

112

Musical score for voices 112-118. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written on five-line staves with diamond-shaped note heads. The lyrics are written below the notes. The first staff starts with "et". The second staff starts with "et u -". The third staff starts with "et u - nam". The fourth staff continues from the third staff.

et u - nam sanc - tam ca - to - li - cam
 8 et u - nam sanc - tam sanc - tam ca - to - li - cam et
 et u - nam sanc - tam ca - to - li - cam et

119

Musical score for voices 119-125. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written on five-line staves with diamond-shaped note heads. The lyrics are written below the notes. The first staff starts with "et". The second staff starts with "a - pos -". The third staff starts with "a - pos - to - li -". The fourth staff continues from the third staff.

et a - pos - to - li - cam ec - cle - si - am
 8 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

173

sae - cu - li

181

A - men

189

men

A - men

men

men A - men

Der Kanon der Unterstimmen ist zwar durch ein Signum erkennbar, 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

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Missa Le Serviteur

Trent 89

Cantus

Kyrie

Tenor

Kyrie

Contratenor

Kyrie

5

10

15

16

Christe

Christe

Christe

28

Christe

Christe

Christe

40

Christe

Christe

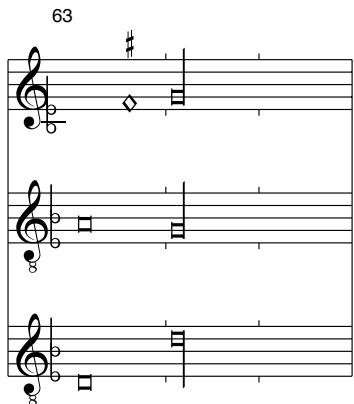
Christe

52

Christe

Christe

Christe



66

71

76

81

The musical score consists of three staves, each with a treble clef and a key signature of one flat. The first staff begins with a dotted half note followed by a series of eighth notes. The second staff begins with a dotted half note followed by a series of eighth notes. The third staff begins with a dotted half note followed by a series of eighth notes. The music continues with a series of eighth notes and sixteenth notes, with some notes tied together. The music concludes with a final measure consisting of a dotted half note followed by a series of eighth notes.

Missa Le serviteur

Trent 89

The musical score consists of three staves representing different voices:

- Cantus:** The top staff, written in G clef. It contains lyrics such as "Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis Lau - da - mus te be - ne - di - ci - mus te a - do - ra - mus te glo - ri -".
- Tenor:** The middle staff, also in G clef. It features a prominent bass note at the beginning and some rests.
- Contratenor:** The bottom staff, in G clef. It includes lyrics like "ni - bus bo - nae vo - lun - ta - tis Lau - da - mus te be - ne - di - ci - mus te a - do - ra - mus te glo - ri -".

Each staff uses a unique set of diamond-shaped note heads. Measure numbers 5, 10, and 15 are indicated above the staves. The music is set against a background of vertical bar lines and horizontal beams connecting notes across measures.

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

Contratenor

Do - min - e de - us rex ce - les -

38

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 Qui tol - lis pec - ca - ta mun -

Tenor

Contratenor

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 -

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

a de - I pa - tris A -

192

men

Missa Le serviteur

Credo

Cantus

Tenor

Contratenor

5

10

15

Pa - trem om - ni po ten tem

fac - to - rem cae - li et ter -

rae vi si bi li - um om ni -

um et in - vi - si - bi - li -

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 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: (same notes as Cantus)

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

8

187

A - men

8

Missa Le serviteur

Sanctus

Cantus

Tenor

Contratenor

5

sanc - tus sanc -

10

tus do - mi - nus de - us

15

sa - ba - oth

20

This section contains four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 8/8 time (indicated by an '8'). The music consists of diamond-shaped note heads on five-line staves. Measure 20 starts with a dotted half note followed by eighth notes. Measure 21 begins with a sixteenth note. Measures 22 and 23 continue with various note patterns, including a sixteenth-note cluster in measure 23. Measure 24 concludes with a sixteenth-note cluster.

25

This section contains three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 8/8 time (indicated by an '8'). The music consists of diamond-shaped note heads on five-line staves. Measure 25 features a sixteenth-note cluster. Measures 26 and 27 continue with various note patterns, including a sixteenth-note cluster in measure 27.

27

Cantus

Contratenor

This section contains two staves of music. The top staff is labeled 'Cantus' and the bottom staff is labeled 'Contratenor'. Both staves are in common time (indicated by a 'C'). The music consists of diamond-shaped note heads on five-line staves. The lyrics 'Ple - ni' are written above the Cantus staff, and 'sunt' is written below the Contratenor staff.

31

This section contains two staves of music. The top staff is in common time (indicated by a 'C') and the bottom staff is in 8/8 time (indicated by an '8'). The music consists of diamond-shaped note heads on five-line staves. The lyrics 'sunt ce -' are written below the staves.

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

107

This section shows three staves of music. The top staff has a treble clef, the middle staff has a bass clef with a '8' below it, and the bottom staff has a bass clef. The music consists of diamond-shaped note heads on vertical stems. Measure 107 ends with a double sharp sign at the end of the staff.

115

Cantus Tenor

This section shows two staves: 'Cantus' and 'Tenor'. The Cantus staff begins with a treble clef and a common time signature. It contains lyrics: 'Be - ne - dic -'. The Tenor staff begins with a bass clef and an '8' below it. Both staves use diamond-shaped note heads.

124

This section shows two staves: 'Cantus' and 'Tenor'. The Cantus staff begins with a treble clef and a common time signature. It contains lyrics: 'tus qui ve -'. The Tenor staff begins with a bass clef and an '8' below it. Both staves use diamond-shaped note heads.

134

This section shows two staves: 'Cantus' and 'Tenor'. The Cantus staff begins with a treble clef and a common time signature. It contains lyrics: 'nit in no - mi - ne'. The Tenor staff begins with a bass clef and an '8' below it. Both staves use diamond-shaped note heads.

144

This section shows two staves: 'Cantus' and 'Tenor'. The Cantus staff begins with a treble clef and a common time signature. It contains lyrics: 'do - mi - ni'. The Tenor staff begins with a bass clef and an '8' below it. Both staves use diamond-shaped note heads.

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

Missa Le serviteur

Agnus

Cantus

Tenor

Contratenor

Agnus

Agnus

5

qui tollis

Agnus

10

15

20

Cantus

Agnus dei

Contratenor

Agnus dei

29

qui tollis

39

peccata

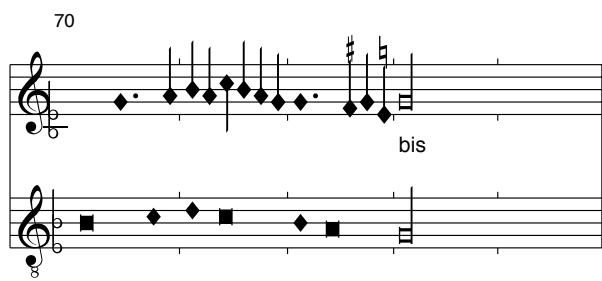
49

mundi

miserere

60

no



Guillaume Faugues

Missa Le serviteur

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

ediert von

Clemens Goldberg

mit Unterstützung der

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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 Leittonkadzen 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

Music score for the Kyrie section, featuring four voices: Cantus, Altus, Tenor, and Bassus. The score is in common time, with key changes indicated by a flat sign (b) and a sharp sign (#). The vocal parts are represented by five-line staves, with note heads consisting of diamonds and squares. Measure 1 starts with a bass note followed by a diamond-shaped note. Measures 2-5 show a repeating pattern of notes, with the bassus part providing harmonic support. The word "Kyrie" is written below each staff.

Music score for the Kyrie section, continuing from measure 6 to 10. The vocal parts (Cantus, Altus, Tenor, Bassus) are shown on five-line staves. The music consists primarily of diamond-shaped note heads. Measure 6 begins with a diamond note on the first staff. Measures 7-10 show a continuation of the melodic line, with the bassus part providing harmonic stability. The bassus staff shows a sustained note in measure 10.

Music score for the Kyrie section, concluding from measure 11 to 15. The vocal parts (Cantus, Altus, Tenor, Bassus) are shown on five-line staves. The music features a mix of diamond and square note heads. Measure 11 begins with a diamond note on the first staff. Measures 12-15 show a continuation of the melodic line, with the bassus part providing harmonic support. The bassus staff shows a sustained note in measure 15.

16

Diamond-shaped notes and square-shaped notes on four staves.

21

Diamond-shaped notes and square-shaped notes on four staves. The word "Kyrie" is written above the third staff in measure 25.

26

Diamond-shaped notes and square-shaped notes on four staves.

31

This musical score consists of four staves of music for voices or organ. The music is in common time, with a key signature of one flat. Measure 31 begins with a soprano vocal line. Measures 32-35 show a mix of soprano and alto voices. Measure 36 features the word "Kyrie" in the soprano part. Measures 37-41 continue with the soprano and alto voices.

36

Kyrie

41

46

49

Cantus Altus Bassus

Christe Christe

60

72

(b)

Christe

84

96

108

120

This section contains three staves of music. The top staff uses a treble clef, the middle staff a bass clef with an 8th note below it, and the bottom staff a bass clef. All staves have a common time signature. The music consists of diamond-shaped note heads connected by vertical stems. Measure 120 starts with a half note on the first staff, followed by eighth notes on the second staff, and a quarter note on the third staff.

132

This section contains three staves of music. The top staff uses a treble clef, the middle staff a bass clef with an 8th note below it, and the bottom staff a bass clef. All staves have a common time signature. The music consists of diamond-shaped note heads connected by vertical stems. Measure 132 starts with a half note on the first staff, followed by eighth notes on the second staff, and a quarter note on the third staff.

136

Cantus Kyrie

Altus Kyrie

Tenor Kyrie

Bassus Kyrie

This section shows four voices: Cantus, Altus, Tenor, and Bassus. Each voice has a specific musical line with diamond-shaped note heads. The word "Kyrie" is written under each staff. The Cantus and Altus staves use treble clefs, while the Tenor and Bassus staves use bass clefs. Measures 136 begin with a half note on the Cantus staff, followed by eighth notes on the Altus staff, a quarter note on the Tenor staff, and a half note on the Bassus staff.

141

141

Soprano: Treble clef, 4/4 time, common time signature.

Alto: Alto clef, 4/4 time.

Tenor: Bass clef, 4/4 time.

Bass: Bass clef with a flat sign, 4/4 time.

146

146

Soprano: Treble clef, 4/4 time, with a flat sign above the staff.

Alto: Alto clef, 4/4 time, with a sharp sign above the staff.

Tenor: Bass clef, 4/4 time, with a sharp sign above the staff.

Bass: Bass clef with a flat sign, 4/4 time, with a sharp sign above the staff.

Kyrie

151

151

Soprano: Treble clef, 4/4 time, with a flat sign above the staff.

Alto: Alto clef, 4/4 time, with a sharp sign above the staff.

Tenor: Bass clef, 4/4 time, with a sharp sign above the staff.

Bass: Bass clef with a flat sign, 4/4 time, with a sharp sign above the staff.

156

Musical score for Kyrie, page 8, measure 156. It consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in common time (indicated by a 'C'). The first staff has a treble clef, the second has a bass clef, and the third has a bass clef. The music features various note heads (diamonds, squares, dots) and rests.

161

Musical score for Kyrie, page 8, measure 161. It consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in common time (indicated by a 'C'). The first staff has a treble clef, the second has a bass clef, and the third has a bass clef. The music features various note heads (diamonds, squares, dots) and rests.

166

Kyrie

Musical score for Kyrie, page 8, measure 166. It consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in common time (indicated by a 'C'). The first staff has a treble clef, the second has a bass clef, and the third has a bass clef. The music features various note heads (diamonds, squares, dots) and rests. The word 'Kyrie' is written above the first staff.

171

The musical score for Kyrie, page 9, measure 171. The score is divided into four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes from C major to F major (one sharp) at the beginning of the measure. The music consists of various note heads (diamonds and diamonds with stems) and rests.

Faugues: Missa Le Serviteur

Gloria

Cantus

Altus

Tenor

Bassus

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

6

bus bo nae vo lun ta tis Lau da

11

mus te be ne di ci mus te a

16

do - ra - mus te glo - ri - fi -

||

||

21

ca - mus te

||

||

26

gra - ti. as a - gi - mus ti -

||

||

31

bi pro - pter ma - gnam glo - ri -

8

36

am tu - am do - mi - ne de -

8

41

us rex ce - les - tis

8

46

de - us pa - ter om -

51

ni - po - tens

56

do - mi - ne fi - li u -

61

ni - ge - ni - te Je - su Chri -

66

ste do - mi -

71

ne de - us a -

76

gnus de - i

8

81

fi - li -

8

86

us pa - tris

89

Qui tol - lis pec - ca - ta

100

mun - di mi - se - re

111

no - bis qui tol -

122

134

146

157

stram Qui se -

ad dex - te - ram pa -

tris mi - se - re - re no - bis

169

des ad dex - te - ram pa -

tris mi - se - re - re no - bis

181

des ad dex - te - ram pa -

tris mi - se - re - re no - bis

192

quo -

204

ni - am tu so - lus sanc -

216

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

227

238

250

262

de - pa - tris A -

274

men A -

285

men

Faugues: Missa Le serviteur

Credo

Cantus

Altus

Tenor

Bassus

Pa - trem om - ni poten

6

tem fac-to-rem cae-li

11

et ter-rae vi-si-bi-li-

16

21

26

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 omni - fa -

66

cta sunt qui prop - ter

71

nos ho - mi - nes et prop - ter

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 - 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

pa - tris et

188

u - nam sanc - tam ca - to - li - cam

198

et a - pos - to - li - cam ec - cle -

208

si - am

218

con - fi - te - or u -

228

num bap - tis - ma in re - mis - si - o - nem

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

268

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

Musical score for the Sanctus section of the Mass setting by Faugues. The score consists of four voices: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is written on four staves. The Cantus and Altus voices are in treble clef, while the Tenor and Bassus voices are in bass clef. The music features diamond-shaped note heads and various rests. The lyrics "Sanc -" appear above the Altus staff.

Continuation of the musical score for the Sanctus section. The score consists of four voices: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is written on four staves. The Tenor and Bassus voices are in treble clef, while the Cantus and Altus voices are in bass clef. The music features diamond-shaped note heads and various rests. The lyrics "tus" and "Sanc -" appear above the Altus staff.

Final continuation of the musical score for the Sanctus section. The score consists of four voices: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is written on four staves. The Tenor and Bassus voices are in treble clef, while the Cantus and Altus voices are in bass clef. The music features diamond-shaped note heads and various rests. The lyrics "tus" and "Sanc -" appear above the Altus staff. A double bar line with repeat dots is present at the end of the score.

16

tus

21

26

do -

31

mi - nus

36

41

de - us

46

sa -

51

ba - oth

56

II

61

Cantus

Ple -

Altus

Bassus

70

ni sunt ce -

Altus

Bassus

80

li

Altus

Bassus

90

et ter -

Altus

Bassus

100

ra glo ri -

110

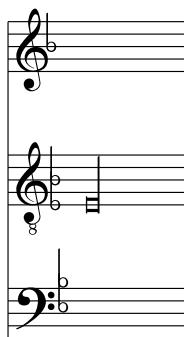
a

120

tu - a

130

140



141

Cantus

Altus

Tenor

Bassus

Osanna

A four-part musical score. The Cantus part (treble clef) starts with a C major key signature. The Altus part (treble clef) starts with a G major key signature. The Tenor part (bass clef) starts with a C major key signature. The Bassus part (bass clef) starts with a C major key signature. All parts sing the word "Osanna" in unison, indicated by a bracket under the notes.

145

A four-part musical score. The Cantus part (treble clef) starts with a C major key signature. The Altus part (treble clef) starts with a G major key signature. The Tenor part (bass clef) starts with a C major key signature. The Bassus part (bass clef) starts with a C major key signature. All parts sing in unison.

150

155

160

165

This section contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 165 starts with a dotted half note followed by a series of eighth notes. Measures 166 and 167 continue this pattern. Measure 168 begins with a half note, followed by a series of eighth notes. Measure 169 concludes with a half note. Measure 170 begins with a half note, followed by a series of eighth notes.

170

This section contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 170 starts with a half note, followed by a series of eighth notes. Measures 171 and 172 continue this pattern. Measure 173 begins with a half note, followed by a series of eighth notes. Measure 174 concludes with a half note.

175

Cantus

Altus

Bassus

This section contains three staves of music. The top staff is labeled "Cantus", the middle "Altus", and the bottom "Bassus". All staves are in treble clef. Measure 175 starts with a half note, followed by a series of eighth notes. Measures 176 and 177 continue this pattern. Measure 178 concludes with a half note.

185

195

205

215

225

no - mi - ne

235

do - mi -

245

ni

Faugues: Missa Le serviteur

Agnus

Cantus

Altus

Tenor

Bassus

Agnus

Agnus

Agnus

Agnus

6

Agnus

Agnus

Agnus

Agnus

11

peccata

16

This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 16 begins with a half note followed by a dotted half note. The music consists primarily of diamond-shaped note heads. The key signature changes from C major to G major at the end of the measure.

21

This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 21 begins with a half note followed by a dotted half note. The music consists primarily of diamond-shaped note heads. The key signature changes from C major to F major at the end of the measure.

26

This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 26 begins with a half note followed by a dotted half note. The music consists primarily of diamond-shaped note heads. The key signature changes from C major to B-flat major at the end of the measure.



33

Cantus Agnus

Altus Agnus

Bassus

33

43

43

53

This section contains three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. Measure 53 starts with a whole note followed by a half note. Measures 54-55 show various note patterns including eighth and sixteenth notes. Measure 56 begins with a half note. Measures 57-58 show eighth and sixteenth note patterns. Measure 59 begins with a half note. Measures 60-61 show eighth and sixteenth note patterns. Measure 62 begins with a half note. Measures 63-64 show eighth and sixteenth note patterns. Measure 65 begins with a half note. Measures 66-67 show eighth and sixteenth note patterns. Measure 68 begins with a half note. Measures 69-70 show eighth and sixteenth note patterns. Measure 71 begins with a half note. Measures 72-73 show eighth and sixteenth note patterns.

63

This section continues the musical score from measure 63. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Measures 63-64 show eighth and sixteenth note patterns. Measure 65 begins with a half note. Measures 66-67 show eighth and sixteenth note patterns. Measure 68 begins with a half note. Measures 69-70 show eighth and sixteenth note patterns. Measure 71 begins with a half note. Measures 72-73 show eighth and sixteenth note patterns.

73

This section continues the musical score from measure 73. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Measures 73-74 show eighth and sixteenth note patterns. Measure 75 begins with a half note. Measures 76-77 show eighth and sixteenth note patterns. Measure 78 begins with a half note. Measures 79-80 show eighth and sixteenth note patterns. Measure 81 begins with a half note. Measures 82-83 show eighth and sixteenth note patterns.

Agnus

The word "Agnus" is centered below the musical score, indicating the beginning of the Agnus Dei section.

93

103

113

123

This musical score consists of four systems of three staves each. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. Measure 93 shows simple eighth-note patterns of diamonds and squares. Measure 103 introduces black note heads (diamonds) in the soprano and alto parts. Measure 113 continues the pattern with black note heads. Measure 123 shows a more complex pattern where black note heads appear in all three parts. Measures 103, 113, and 123 are preceded by a vertical bar line and a repeat sign, indicating a repeat of the previous section.

133

143

149

Cantus

Altus

Tenor

Bassus

Kyrie

154

159

164

169

170

171

172

173

174

Alexander Agricola

Missa Le serviteur

Petrucci 1504, Missae Alexandri Agricolae

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Agricola: Missa Le serviteur

Kyrie

Music score for the Kyrie section, featuring four voices: Cantus, Altus, Tenor, and Bassus. The score is in common time, with a key signature of one sharp. The vocal parts are separated by vertical bar lines. The lyrics "Kyrie" are written below each vocal line.

Cantus: Treble clef, open circle note at start, followed by a square note, then a series of diamond-shaped notes.

Altus: Treble clef, open circle note at start, followed by a dot, then a series of diamond-shaped notes.

Tenor: Treble clef, open circle note at start, followed by a double bar line (||).

Bassus: Bass clef, open circle note at start, followed by a double bar line (||).

Music score for the Kyrie section, continuing from measure 5 to 8. The vocal parts are separated by vertical bar lines. The lyrics "Kyrie" are written below each vocal line.

Cantus: Treble clef, diamond-shaped notes, followed by a square note, then a series of diamond-shaped notes.

Altus: Treble clef, diamond-shaped notes, followed by a square note, then a series of diamond-shaped notes.

Tenor: Treble clef, diamond-shaped notes, followed by a square note, then a series of diamond-shaped notes.

Bassus: Bass clef, square note, then a series of diamond-shaped notes.

Music score for the Kyrie section, continuing from measure 9 to 12. The vocal parts are separated by vertical bar lines. The lyrics "Kyrie" are written below each vocal line.

Cantus: Treble clef, diamond-shaped notes, followed by a square note, then a series of diamond-shaped notes.

Altus: Treble clef, diamond-shaped notes, followed by a square note, then a series of diamond-shaped notes.

Tenor: Treble clef, diamond-shaped notes, followed by a square note, then a series of diamond-shaped notes.

Bassus: Bass clef, square note, then a series of diamond-shaped notes.

15

20

Fuga duorum temporum in dyatesseron

21

Cantus

Christe

Tenor

Christe

30

40

50

60

67

Cantus Christe

Altus Christe

Tenor

Bassus

76

Christe

86

Christe

96

b

106

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature changes from one sharp to one flat. The vocal parts consist of short, rhythmic patterns of diamond-shaped note heads. Measure 106 starts with a soprano note, followed by alto, tenor, and bass entries.

116

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature changes from one sharp to one flat. The vocal parts consist of short, rhythmic patterns of diamond-shaped note heads. The word "Kyrie" is repeated four times across the four measures.

121

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature changes from one sharp to one flat. The vocal parts consist of short, rhythmic patterns of diamond-shaped note heads. The vocal entries are more sustained than in previous measures.

126

131

136

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

Agricola: Missa Le serviteur

Gloria

Cantus

Altus

Tenor

Bassus

Et in terra pax

6

bus bo-nae vo-lun-

11

ta-tis Lau-da-mus te be-ne-di-ci-mus te a-do-ra-

15

mus te

20

glo - ri - fi - ca - mus te

25

gra - ti. as a - gi - mus ti - bi pro -

29

33

38

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

Cantus Altus Tenor Bassus

re - re no - bis qui tol - lis pec - ca - ta mun -

121

Cantus Altus Tenor Bassus

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

in glo - ri - a de - I pa -

200

tris A - men

Agricola: Missa Le Serviteur

Credo

Music score for the Credo section of Agricola's Missa Le Serviteur. The score consists of four staves: Cantus (soprano), Altus (alto), Tenor, and Bassus (bass). The key signature is common time (C). The vocal parts are written in a mix of square and diamond-shaped note heads. The lyrics for this section are: Pa-trem om-

Continuation of the musical score for the Credo section. The lyrics continue: ni-po-ten-tem fac-to-rem cae-li et ter-. The music includes a repeat sign and a section where the bassus part features a series of eighth-note patterns.

Final continuation of the musical score for the Credo section. The lyrics continue: rae vi-si-bi-li-um om-ni-um et in-vi-. The music concludes with a final section of eighth-note patterns in the bassus part.

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 - na - tre

59

tum ante 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

de

in -

car - na - tus est de

126

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

ne

ex

ma - ri - a vir - gi - ne

136

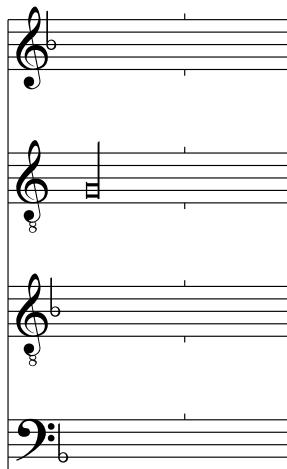
et ho - mo fac - tus est

tus est

tus est

tus est

146



148

148

cru - ci - fi - xus e - ti - am

158

158

pro - no - bis sub Pon - ti - o Pi - la - to

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

et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et
tris

tris

tris

206

mor - tu - os cu - ius re - gni non e - rit fi - nis

tris

tris

216

et in spi - ri - tum sanc - tum qui

tris

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

252

tur qui lo - cu - tus est per pro -phe - tas et u - nam sanc -

261

261

tam ca - to - li - cam et a - pos - to - li - cam ec - cle - si -

270

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

Agricola: Missa Le Serviteur

Sanctus

Music score for the Sanctus section, featuring four voices: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in a mix of soprano and alto clefs. The lyrics "Sanctus" appear twice in the vocal parts. The score consists of four staves, each with a different vocal range and clef.

Continuation of the musical score from measure 6. The vocal parts are shown in soprano and alto clefs. The lyrics "Sanctus" are present in the vocal parts. The score consists of four staves, each with a different vocal range and clef.

Continuation of the musical score from measure 11. The vocal parts are shown in soprano and alto clefs. The lyrics "Sanctus" are present in the vocal parts. The score consists of four staves, each with a different vocal range and clef.

16

This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads on vertical stems. Measure 16 begins with a single diamond on the first staff, followed by pairs of diamonds on subsequent beats. Measures 17 and 18 show more complex patterns of diamonds, including some with stems pointing up and down. Measure 19 concludes with a single diamond on the first staff.

21

This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of diamond-shaped note heads on vertical stems. Measure 21 begins with a single diamond on the first staff, followed by pairs of diamonds on subsequent beats. Measures 22 and 23 show more complex patterns of diamonds, including some with stems pointing up and down. Measure 24 concludes with a single diamond on the first staff.

24

Cantus

Altus

Bassus

This section shows three staves of music labeled Cantus, Altus, and Bassus. The Cantus staff is in treble clef, the Altus staff is in alto clef, and the Bassus staff is in bass clef. The music consists of diamond-shaped note heads on vertical stems. Measure 24 begins with a single diamond on the first staff, followed by pairs of diamonds on subsequent beats. Measures 25 and 26 show more complex patterns of diamonds, including some with stems pointing up and down. Measure 27 concludes with a single diamond on the first staff.

33

Music for voices (Soprano, Alto, Bass) in common time, one sharp (F#) key signature. The music consists of a series of eighth and sixteenth note patterns.

43

Music for voices (Soprano, Alto, Bass) in common time, two sharps (G#) key signature. The music continues the eighth and sixteenth note patterns.

53

Music for voices (Soprano, Alto, Bass) in common time, one sharp (F#) key signature. The music continues the eighth and sixteenth note patterns.

63

Music for voices (Soprano, Alto, Bass) in common time, one sharp (F#) key signature. The music continues the eighth and sixteenth note patterns.

73

83

93

103

This image displays four staves of musical notation from the Sanctus section of Agricola's Missa Le Serviteur. The notation is unique, using diamond-shaped note heads. Measure 73 consists of three staves: soprano (G clef), alto (C clef), and bass (F clef). Measure 83 follows a similar structure. Measures 93 and 103 show a variation where the soprano staff is absent, leaving only the alto and bass staves. The music is set against a background of vertical bar lines and includes a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). Measure 103 concludes with a single sharp sign above the staff.

106

Cantus Altus Tenor Bassus

Osanna in excelsis

115

122

Cantus Altus Bassus

Benedictus

131

This section contains two systems of musical notation. The top system starts at measure 131 with a treble clef, a key signature of two sharps, and a common time signature. It consists of three staves: soprano, alto, and bass. The soprano staff uses diamond-shaped note heads. The alto staff has a 'G' with a circle below it, indicating a G-clef with a small circle. The bass staff has a 'F' with a circle below it, indicating an F-clef with a small circle. Measures 131 through 135 show a repeating pattern of eighth-note pairs. Measures 136 through 141 show a more complex harmonic progression with various note heads and rests.

141

This section continues the musical score from measure 141. It consists of three staves: soprano, alto, and bass. The soprano staff uses diamond-shaped note heads. The alto staff has a 'G' with a circle below it. The bass staff has a 'F' with a circle below it. Measures 141 through 145 show a continuation of the musical pattern established in the previous section.

150

This section continues the musical score from measure 150. It consists of three staves: soprano, alto, and bass. The soprano staff uses diamond-shaped note heads. The alto staff has a 'G' with a circle below it. The bass staff has a 'F' with a circle below it. Measures 150 through 154 show a continuation of the musical pattern established in the previous section.

160

This section continues the musical score from measure 160. It consists of three staves: soprano, alto, and bass. The soprano staff uses diamond-shaped note heads. The alto staff has a 'G' with a circle below it. The bass staff has a 'F' with a circle below it. Measures 160 through 164 show a continuation of the musical pattern established in the previous section.

170

170

180

180

190

190

Agricola: Missa Le serviteur

Agnus

Music score for the Agnus section of the Mass 'Le serviteur' by Agricola. The score consists of four staves: Cantus (soprano), Altus (alto), Tenor, and Bassus (bass). The music is written in common time with a key signature of one sharp. The lyrics 'Agnus dei' are repeated three times across the staves.

Cantus: Treble clef, open circle note at start, followed by a series of diamond-shaped notes.

Altus: Treble clef, open circle note at start, followed by a series of diamond-shaped notes.

Tenor: Treble clef, double bar line, followed by a series of diamond-shaped notes.

Bassus: Bass clef, open circle note at start, followed by a series of diamond-shaped notes.

Continuation of the musical score for the Agnus section. The score consists of four staves: Cantus, Altus, Tenor, and Bassus. The music continues from the previous section, maintaining the same instrumentation and key signature. The lyrics 'Agnus dei' are repeated.

Cantus: Treble clef, open circle note at start, followed by a series of diamond-shaped notes.

Altus: Treble clef, open circle note at start, followed by a series of diamond-shaped notes.

Tenor: Treble clef, double bar line, followed by a series of diamond-shaped notes.

Bassus: Bass clef, open circle note at start, followed by a series of diamond-shaped notes.

Final continuation of the musical score for the Agnus section. The score consists of four staves: Cantus, Altus, Tenor, and Bassus. The music continues from the previous sections, maintaining the same instrumentation and key signature. The lyrics 'Agnus dei' are repeated.

Cantus: Treble clef, open circle note at start, followed by a series of diamond-shaped notes.

Altus: Treble clef, open circle note at start, followed by a series of diamond-shaped notes.

Tenor: Treble clef, double bar line, followed by a series of diamond-shaped notes.

Bassus: Bass clef, open circle note at start, followed by a series of diamond-shaped notes.

16

Agnus dei

21

26

31

33

Cantus

Altus

Bassus

42

Agnus dei

51

61

71

81

85

Cantus

Altus

Tenor

Bassus

Agnus dei

92

100

108

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of short vertical strokes (diamonds) and small black dots on a five-line staff. The tempo is indicated as 108.

116

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of short vertical strokes (diamonds) and small black dots on a five-line staff. The tempo is indicated as 116.

124

This section contains four staves of musical notation. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of short vertical strokes (diamonds) and small black dots on a five-line staff. The tempo is indicated as 124.

A musical score page numbered 132, featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The music consists of various note heads (diamonds, squares, and solid black diamonds) with stems and dots, indicating specific rhythmic values and dynamics. Measure numbers 1 through 10 are present above the staves.

Musical score for three staves (Treble, Alto, Bass) in 4/4 time. The Treble staff starts with a sharp sign. The Alto staff starts with a sharp sign. The Bass staff starts with a sharp sign. Measures 140-141 are shown.

A musical score for four staves. The top staff uses a treble clef, the second staff a treble clef with a key signature of one sharp, the third staff a treble clef with a key signature of one flat, and the bottom staff a bass clef. The music consists of various note heads (diamonds, squares, diamonds with dots, diamonds with stems) and rests on a standard five-line staff system.

156

Musical score for page 8, system 156. It consists of four staves of music for voices. The top staff is in G clef, the second in F clef, the third in G clef, and the bottom in bass clef. The music features various note heads (diamonds, squares, and diamonds with stems) and rests. Measure 156 ends with a fermata over the top staff.

164

Musical score for page 8, system 164. It consists of four staves of music for voices. The top staff is in G clef, the second in F clef, the third in G clef, and the bottom in bass clef. The music features various note heads and rests. Measure 164 ends with a fermata over the top staff.

172

Musical score for page 8, system 172. It consists of four staves of music for voices. The top staff is in G clef, the second in F clef, the third in G clef, and the bottom in bass clef. The music features various note heads and rests. Measure 172 ends with a fermata over the top staff.

180

The musical score for Agricola's Missa Le serviteur (Agnus) at measure 180. The score is written for four voices: soprano, alto, tenor, and bass. The soprano and alto staves begin with a grace note followed by a dotted half note. The tenor staff has a grace note and a dotted half note. The bass staff begins with a grace note and a half note.