Trent 87

Museo Provinciale d'Arte, Castello del Buonconsiglio, Trento
Ms 1374 (87)

ediert von

Clemens Goldberg

mit Unterstützung der Goldberg Stiftung

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Der erste der sog. Trienter Codices (ich folge bei der Bennenung der üblichen englischen Bezeichnung Trent) mit der heutigen Nr. 87 hat noch keine eingehende Erforschung erfahren. Der größere Teil der Werke ist in den frühen Editionen der DTÖ und später in der Sammlung CMM in leider meist sehr unzugänglicher Form ediert worden. Bei den frühen Editionen blieb es bei der originalen Schlüsselung, bei späteren wurden häufig Überbindungen etc. verwendet. Der letzte Teil von Trent 87, die sog. Battre-Sektion (wegen der vielen Werke des ansonsten völlig unbekannten H. Battre) wurde von Richard James White in einer unveröffentlichten Dokotrarbeit (The Battre Section of Trent Codex 87. Indiana University, Unpublished Ph.D. dissertation 1975) ediert. Leider finden sich dort viele Fehler bzw. "Berichtigungen". Der große erste Teil (f. 1-166 und 197-200) war einmal mit den folii 146-241 aus Trent 92 verbunden. Hier finden sich zahlreiche Werke Dufays, Binchois, Brassarts, aber auch englisches Repertoire von Power u. a. mit Parallelen in Old Hall. Ansonsten besteht eine enge Verbindung zu Aosta und Bologna Q 15, die bereits hier ediert wurden. Ein zweiter Teil besteht aus den f. 167-196 und 201-218, die einmal mit f. 242-264 aus Trent 92 verbunden waren. Schließlich noch die sog. Battre-Sektion, die im Umfeld von Cimey in der Grafschaft Namur entstand.

Die Handschrift ist leider von außerordentlich schlechter Qualität. Teile sind kaum noch lesbar verblasst, andere sehr von Fehlern beeinträchtigt. Nur die berühmten Stücke Dufays etc. sind gut überliefert. Alle unikalen bzw. seltenen Stücke weisen Fehler bei Pausen und Notenwerten, oft auch Tonhöhen-Versetzungen auf. Oft ist schwer zu entscheiden, welche Töne gewollt dissonant sind und welche einfach nur Fehler. Angesichts der Anzahl habe ich in der Regel auf gesonderte Hinweise darauf verzichtet.

Gleichwohl ist die erstmalige Zusammenstellung aller Stücke mit den gleichen Editionsprinzipien von großem Wert. Gerade die Beziehungen zu Aosta und Bologna Q 15 können jetzt erstmals eingehend untersucht werden. Eine Dissertation auf dieser Basis wäre äußerst wünschenswert.

Ich gehe davon aus, dass fast nie aus Trent 87 gesungen wurde, denn sonst wären die krassen Fehler aufgefallen.

Wie immer sind schwierige Entscheidungen der Musica ficta zu treffen, in diesem Repertoire noch schwieriger als sowieso schon. Ich habe durchweg nach den vielen vorgezeichneten Quellen für die doppelte Leittonkadenz optiert. Der Superius ist sehr häufig ohne Vorzeichen gesetzt gegenüber den unteren Stimmen mit vorgezeichneten B. In heutigen Editionen wird sehr häufig der Superius einfach auch mit B versehen, was m. E. die Farbei der Musik erheblich verfälscht. Oft führen die Kompositionen in nicht auflösbare Tritoni, was für einen bewussten Einsatz des Intervalls in dieser Zeit spricht.

Im Tempus perfectum blieb ich beim ursprünglichen Notenbild, d. h. z. B. eine Semibrevis vor eine Brevis wird im Wert verdoppelt, was nur im Abstand im Notenbild ersichtlich ist.

Die Bedeutung von Ligaturen wird immer noch weit unterschätzt. So sind sie entscheidend für die Textierung, aber auch häufig tatsächlich für die Phrasierung.

Die Corona-Passagen sind wie fast immer in jeder Stimme rhythmisch anders notiert. Ich habe meist nach der Mehrzahl entschieden oder nach der Textierung.

Bei der Foliierung treten mehrmals große Lücken auf. In der Anordnung mehrerer Stück auf einer Seite folge ich in der Regel dem Verzeichnis von DIAMM.

Inhaltsverzeichnis

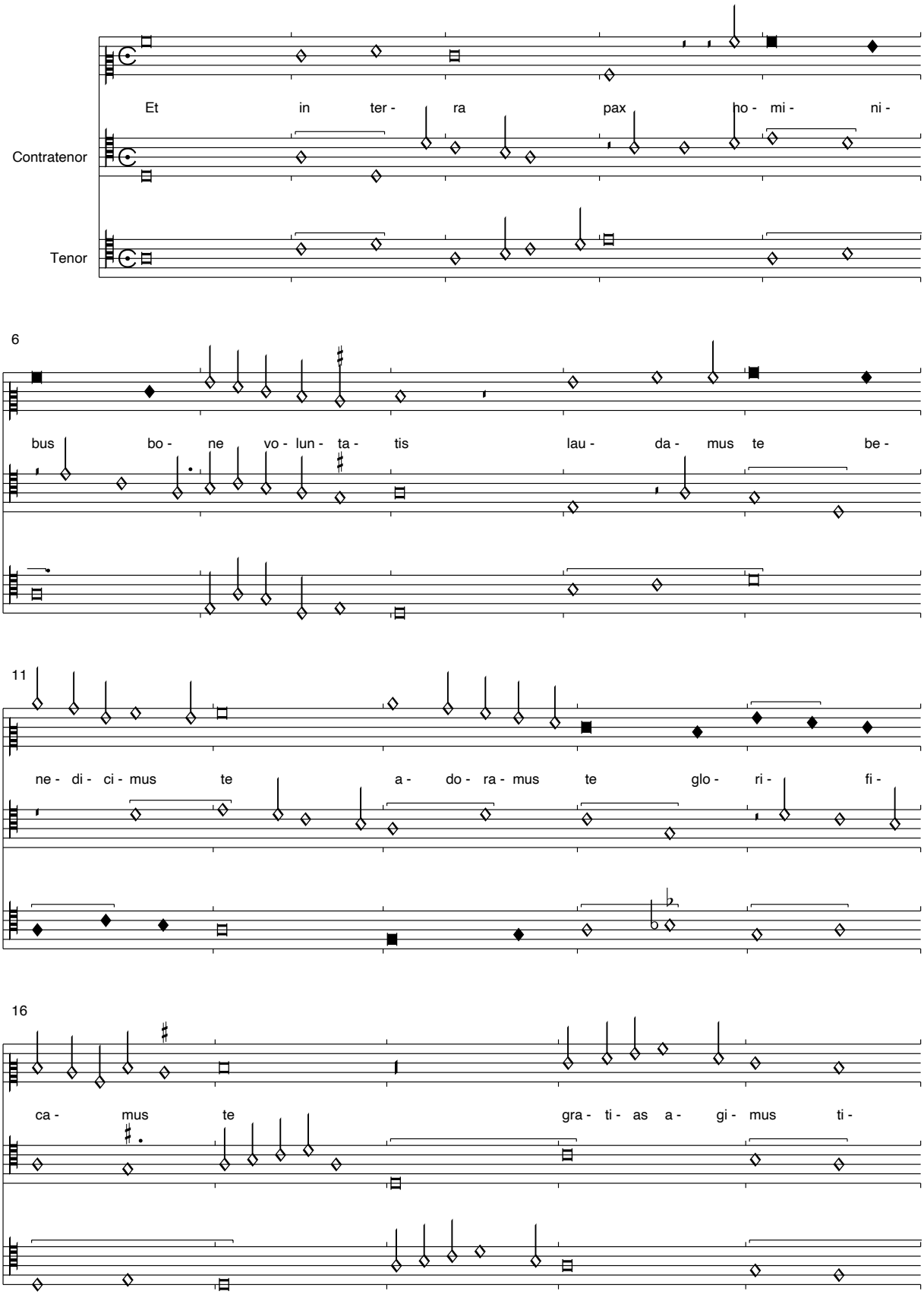
Folio	Incipit		Komponist
1r-2r	Missa Sancti Jacobi: Gloria		Dufay
2v-3r	Gloria		(Grossin)
3v-4r	Missa Alma Redemptoris Mater: Gloria		(Power)
4v-6r		Credo	
6r-7r		Sanctus	
7v-8v		Agnus dei	
8v-10r	Credo		
10v-12r	Gloria		Dufay
12v-15r	Credo		Dufay
15v-16v	Gloria		Dufay
17v-18r	Sanctus "anglicanus"		
18v-20r	Agnus dei		
20v-21r	Sanctus		Bloym (Blome)
21v-22r	Agnus dei		
23r-23v	Agnus dei		(Dunstable)
25r	Kyrie		Jo. Braxatoris
25v-27r	Gloria (Kaye 3a)		Binchois
27v-29r	Credo (Kaye 3b)		Binchhois
30v-31r	Credo		
31v-33r	Missa iacet granum: Gloria		(Benet)
33v-34r	Sanctus (Kaye 8)		(Binchois)
34r	Eslongies suy de vous		
34v-36r	Salve regina		Dunstable
36v	Kyrie pascale		Spierinck
37v-39r	Credo		Leonellus (Power)
39v-43r	Gloria Tr. Spiritus et alme		Bourgois
45v-48r	Magnificat quarti toni		Binchois
51r	Ave Maria gracia plena		Johannes Brassart
51v-52	Gloria		Pugnare (Poignare)
52v-53v	Gloria		(Ciconia)
53v-55v	Credo		(Ciconia)
55v-56r	Summe summieren tu patris		Egidius Velut
56v	Kyrie "angelorum"		Binchois
57r	Benedicamus domino		Dufay
57v-58r	Vasilissa ergo gaude		Dufay
58v	Kyrie feriale		Binchois
<59r>	Mon bien mamour	zu fehlerhaft	
61r-63r	Isti sunt due olive		G. Dufay
63v-65r	Epiphaniam domino canamus		G. Dufay
65v-67v	Rex omnipotens die hodierna		G. Dufay
67v-69v	Laus tibi Christe		Johannes Roullet
70r-71v	Sacerdotem Christi		Roullet
71v-72r	Omnes sancti seraphim		Johannes Roullet
72v	O beata beatorum martyrum		Roullet
73v-75r	Lamberte vir inlite-In etate		(Brassart)
75v-77r	Christi nutu sublimato		(Brassart)
77v-78v	Te dignitas presularis		Jo. Brassart

79v-81r	Fortis cum quevis actio	Jo. Brassart
81v-82v	Magnificat octavi toni	
82v-84v	Magnificat	
85v-86r	Ecclesia militantis-Sanctorum arbitrio. Bella canunt gentes-Gabriel	
	Fortsetzung f. 95v	G. Dufay
87v	Puisque me vois mis en oubli	
87v-88r	Mourir me voy	Libert
88v-89r	Kyrie	
89v-90r	Kyrie	
90v	Ce ne fut pas sans un gran desplaisir	
91r	Les mesdisans on fait rapport	Jo. Legrant
91v	Se jeusse un seul peu desperance	Binchois
92r	Chasse moi je vois devant (Kanon)	
92r	La doulce saison de may	
92r	Benedicamus domino	Jo. Ro(u)llet
92v	Adieu mon amoureuse joye	Binchois
92v-93r	Ay mi lasse lasse-Jamais naray bon jour	
93v	Kyrie Jesu redemptor	G. Dufay
94r	Kyrie de martyribus	G. Dufay
94v-95r	Kyrie magne deus	G. Dufay
95v-96r	Ecclesie militantis Forstetzung von F. 85v	
97v-98v	Sanctus Genitor summi filii	Jo. Brassart
99r	Kyrie	Jo. Ro(u)llet
99v-100r	Gloria	Jo. Brassart
100v-101v	Credo	Jo. Brassart
101v-102r	Kyrie Jesu redmptor	G. Dufay
102v-103r	Kyrie "apostorlorum"	Binchois
103v-104r	Sanctus	
105r-105v	Sanctus	(Power)
106v-107r	Agnus dei	(Benet, Power)
107v-108r	Agnus dei	
108r-108v	Agnus dei	
109r	Qui latuit in virgine-Du bist mein Hort	(Dufay?)
109v-110v	Magnificat octavi toni	
110v-111r	Magnificat sexti toni	
111v-112r	Magnificat quinti ton	
112v-113r	Magnificat quarti toni	
113v-115r	O proles Hispanie-O sidus Hispanie-	G. Dufay
115v-117r	Si queris miracula	Dufay
117v-118r	ohne Titel	
118r	ohne Titel	
118v	Quant je remire	Bourgois
119r	ohne Titel	
119r	ohne Titel	
119v-120r	Donnes lassault	Dufay
121v-122v	Gaude virgo que de celis	
124v-125r	Asperges me domine	Binchois
125v	Veni dilecte mi	Dufay (Lymburgia)
126r	Kyrie	Dunstable
126v-127r	Ave regina celorum	(Forest)
127v	Kyrie de beata Maria	Binchois

128r	Kyrie feriale	Binchois
128v-129r	Sancta Maria succure miseris	(Dunstable)
129v	Kyrie breve "in simplici die"	Binchois
130r-131r	Kyrie Deus creator omnium	Johannes Benet
133r	En piece-Onques je neusse pense	
133v	Vous soyez la tres bien venue	C. de Merques
133v-134r	Protegat nos divina maiestas	
134v	Puisque celle qui me tient en prison	G. Dufay
134v-135r	Se d devoyent crever dire	
135v	Mon bien mamour	G. Dufay
135v-136r	Je me recommande humblement	Binchois
136v	Belle qque vous ay je mesfait	Dufay
136v-137r	Je nai doubte fors que des envieux	Dufay
137v	Ce jour le doibt aussi fait la saison	(Dufay)
138r-139v	Sanctus	Jo. Dunstabl
139v-140r	Agnus dei	Anglicus (Dunstable)
140v-141r	Gloria -Tr. Laus et honor	Binchois
141v-142v	Missa Iacet Granum: Gloria	(Benet)
143v-144r	O flos fragrans	Brassart
144v-145r	Sancta Maria non eset tibi similis	
145v-146r	Beata mater et innupta	Jo. Dunstable
146v-148r	Inter natos mulierum	Binchois
146v-148r	Kyrie Tr. Deus creator omnium T. Alma redemptoris	
148v-149v	Gloria T. Alma redemptoris	
150r-151v	Gloria (Kaye 17)	G. Binchois
151v-153v	Missa Sancti Jacobi: Credo	Dufay
153v-154r	Bien doy servir de volonte entiere	Dufay
154v	Ave regina celorum	G. Dufay
155r-156r	Credo	Grossin
156v-157r	Las aymy quand je pense	
157v-158r	Anima mea liquefacta est	Dufay
158v-160r	Elisabeth Zacharie magnum virum genuit	
160v-161r, 158r	Salve cara Deo	Ludvicus de Arimino
161v-162r	Gentile alma benigna	
162r	Statuit ei dominus	
162v-164r	Credo	
164r	Iste confessor domini	
164v-165	Credo du vilage	Zach. de Teramo
165v-166r	O domina gloriosa	Jo. Verben
166v	Festum nunc celebre	
167v-168r	Missa sine nomine: Kyrie	Pulloys
168v-170r	Gloria	
170v-172r	Credo	
172v-173r	Sanctus	
173v-174r	Agnus dei	
197v-198r	Regina celi letare	Jo. Brassart
198v-199r	(Tandernaken)	Tyling
199v-200r	ohne Titel	
200v	Sacris solemniis	Jo. Brassart
219v-220r	Conditor alme siderum	
220r	Conditor alme siderum	

220v-221r	Veni creator spiritus		H. Battre
221r-221v	Magnificat primi toni		
222r	Stirps regia vita		H. Battre
222v	Benedicamus domino		
223r-224v	Gloria		
225r-225v	Magnificat secundi toni		
225v-226v	Magnificat quarti toni		
226v-228r	Magnificat sexti toni		
228r-228v	Magnificat octavi toni		
229r-230r	Kyrie "angelorum"		(Binchois)
230v-231r	O sacrum convivium		
231v-232r	Inter amenitatis tripudia		
232v-235r	Credo		
235v-238r	Credo		
2238v-240r	Gloria		
240v	Kyrie		
<241r	Quem proclamat ecclesia	unvollständig >	
241v-242r	O quam glorifica		
242v	Iste confessor		
243r-244r	Sanctus		
244v-245r	Agnus dei		H. Battre
245v-246r	Credo		
247v-249r	Gloria		H. Battre
249v-251r	Credo		(Dufay)
251v-252r	Chomos Condrosi		H. Battre
252v-253	Incipit in seculo		
<253v-256r	Gloria		
256v-258r	Gloria >	unvollständig und daher ausgelassen	
258v-260r	Gaudens exulta tu Ceunacum		H. Battre
260v-261r	Dulcissime frater		H. Battre
261v-262r	De qua natus est Jesus		H. Battre
262v-264r	Gaude virgo mater Christi		H. Battre
265r	Tantam graciam leti		
265v	Et occuramus		

Dufay: Missa Sancti Jacobi Gloria
Trent 87, f. 1r-2r



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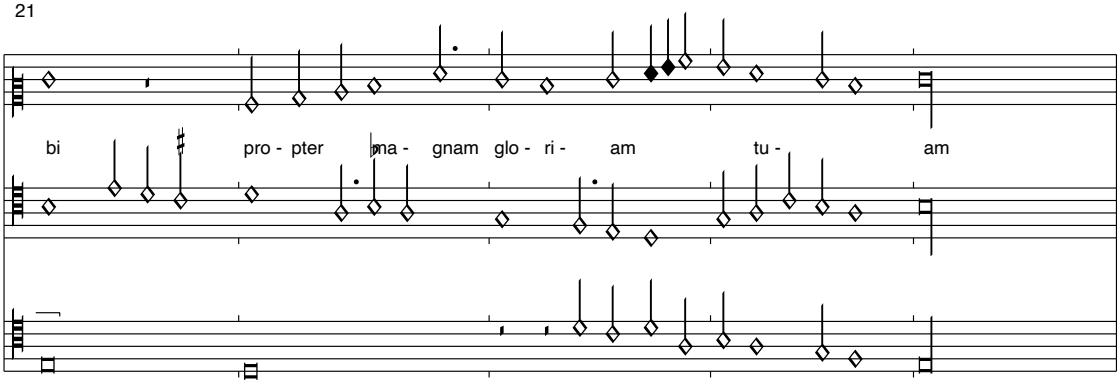
bi pro - pter ma - gnam glo - ri - am tu - am

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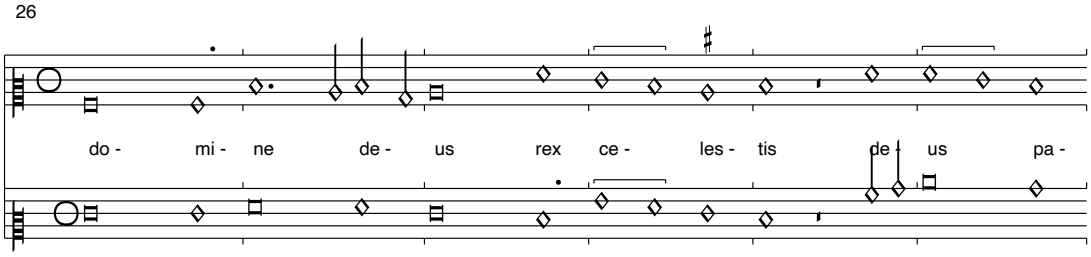
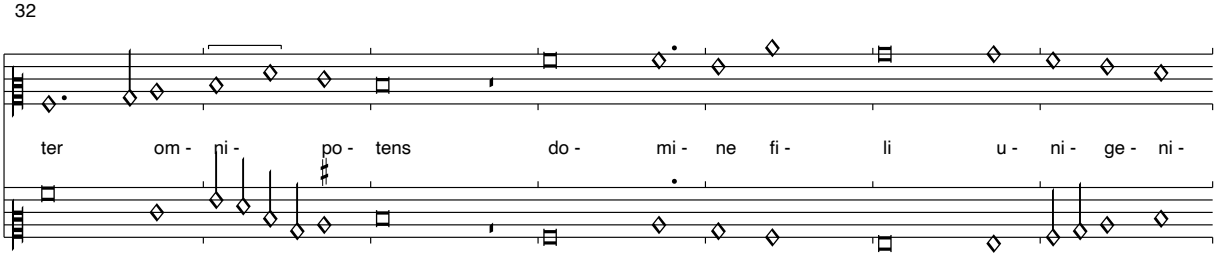

do - mi - ne de - us rex ce - les - tis de - us pa -

32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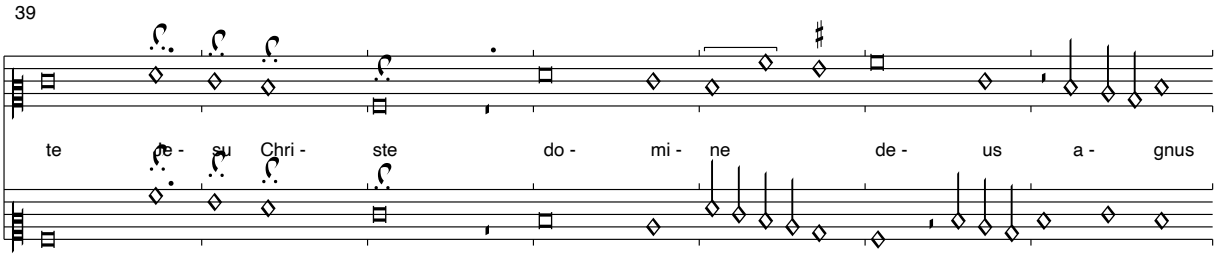
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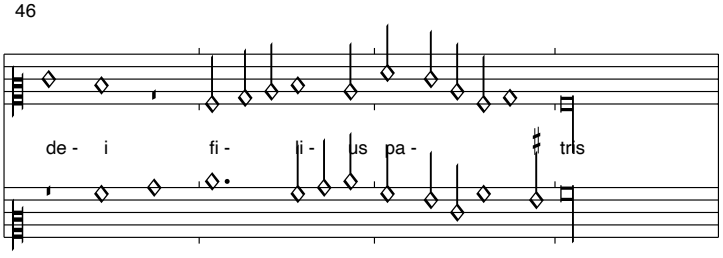
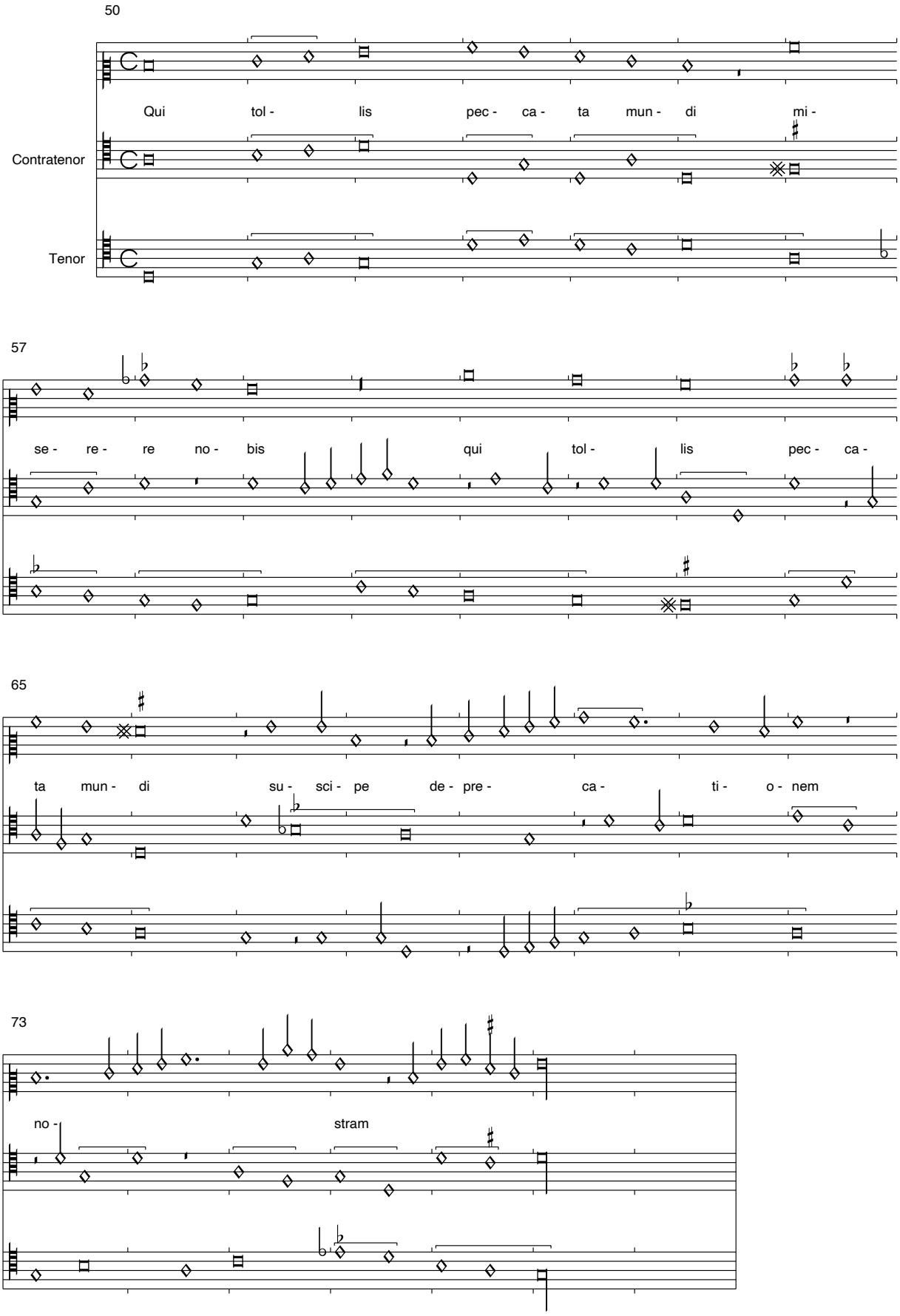
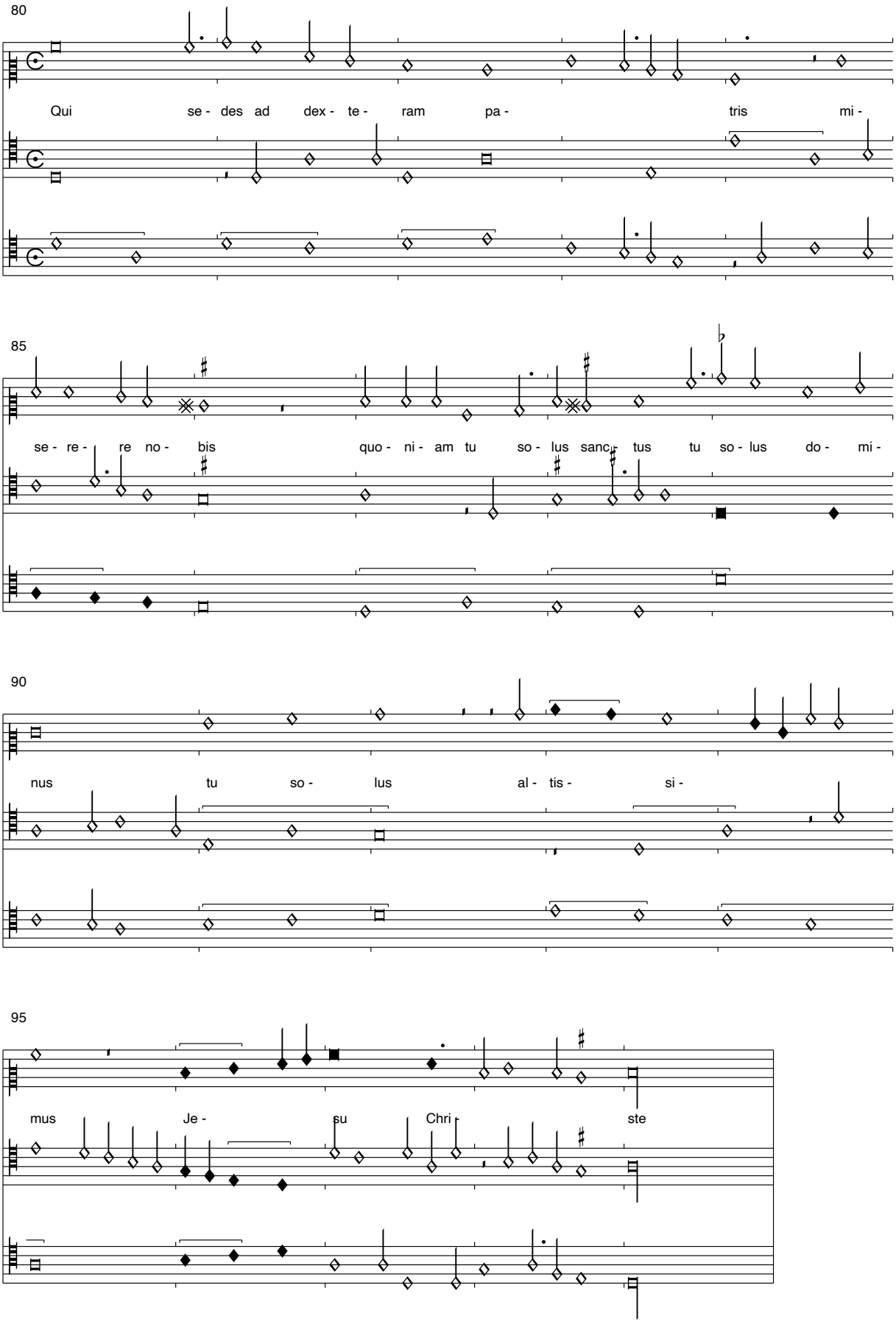

de - i fi - li - us pa - tris


50
Qui tol - lis pec - ca - ta mun - di mi -
Contratenor
Tenor
57
se - re - re no - bis qui tol - lis pec - ca -
65
ta mun - di su - sci - pe de - pre - ca - ti - o - nem
73
no - stram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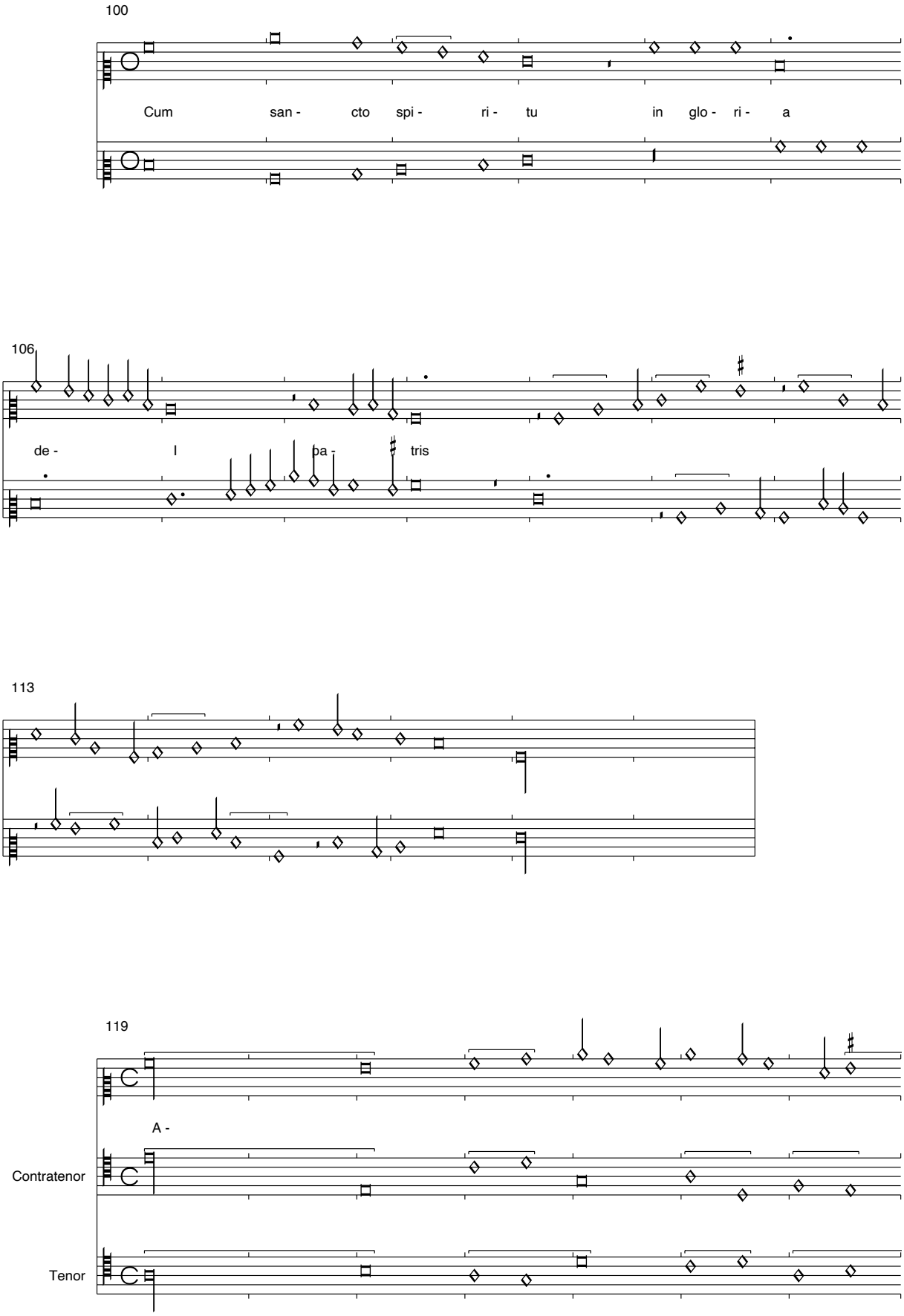
Qui se - des ad dex - te - ram pa - tris mi -
85
se - re - re no - bis quo - ni - am tu so - lus sanc - tus tu so - lus do - mi -
90
nus tu so - lus al - tis - si -
95
mus Je - su Chri - ste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Cum san - cto spi - ri - tu in glo - ri - a
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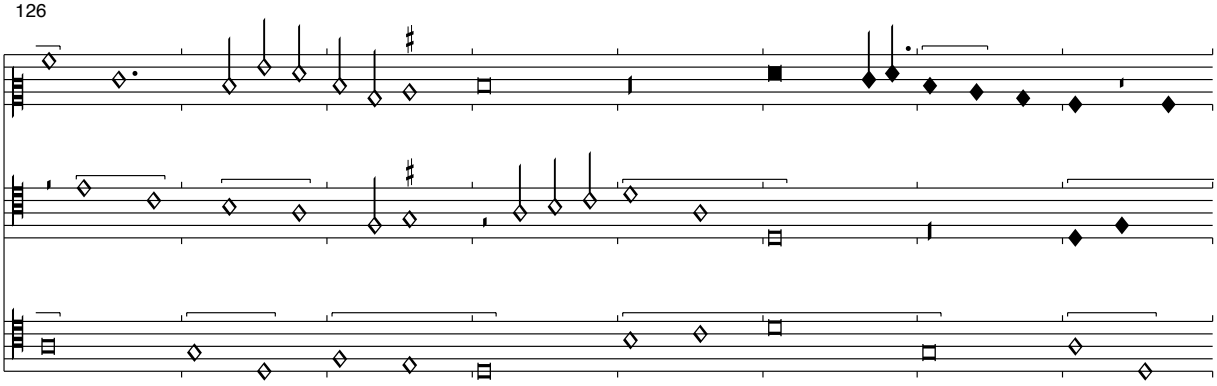
de - I pa - tris
113
119
A -
Contratenor
Tenor

126



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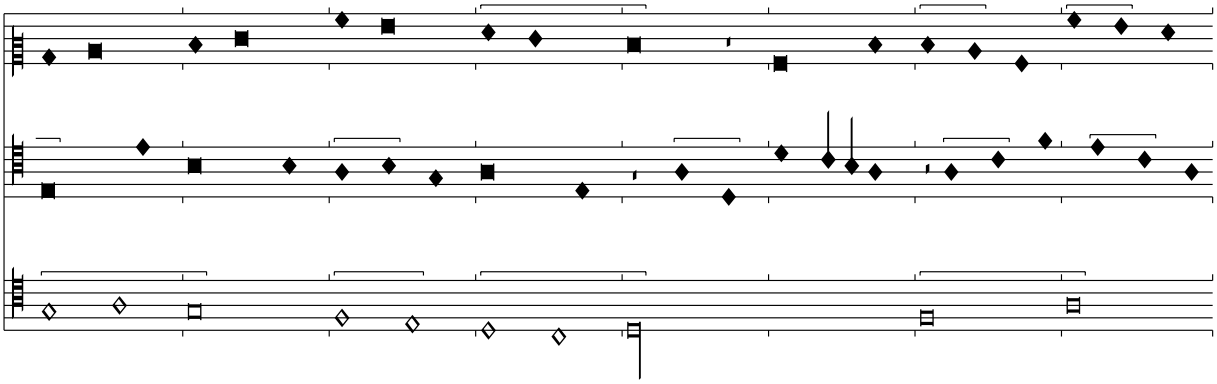

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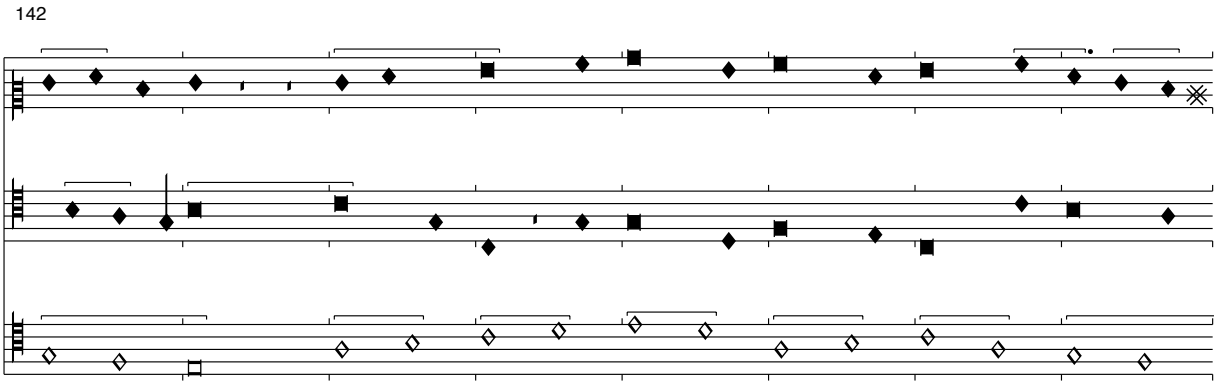

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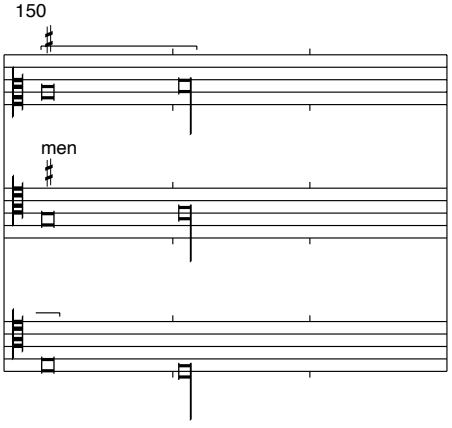
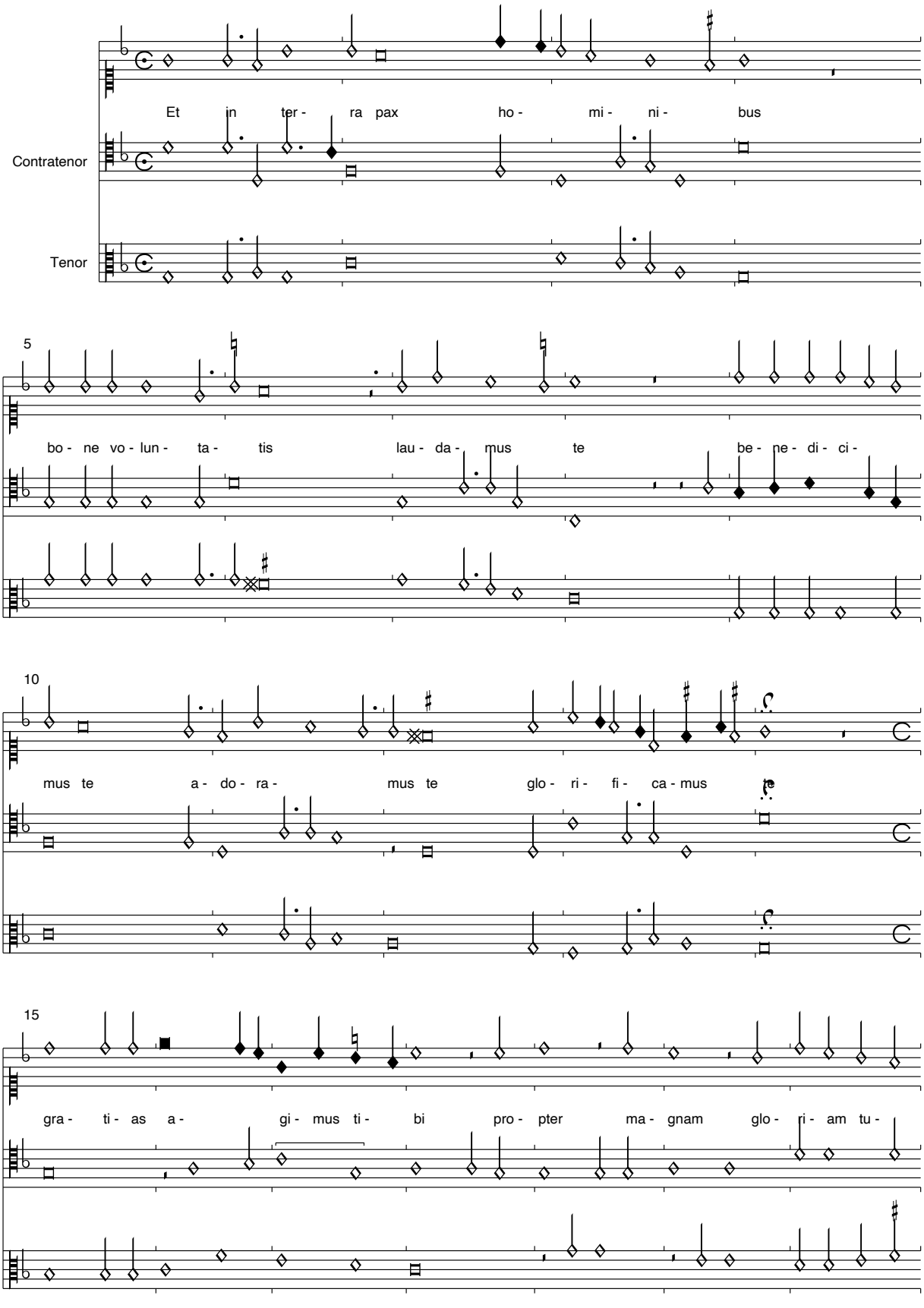
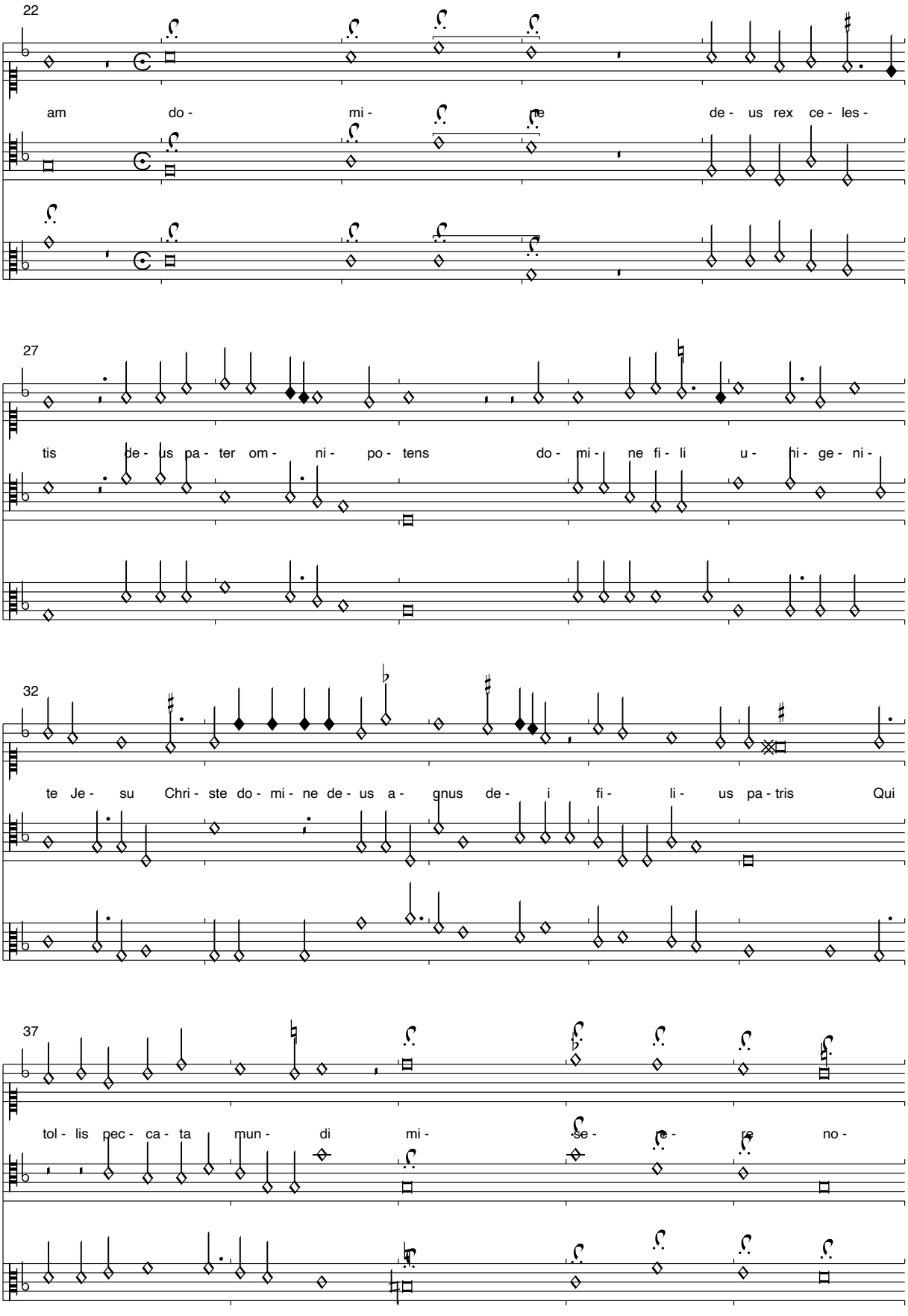


(Grossin): Gloria
Aosta f. 76v-77r

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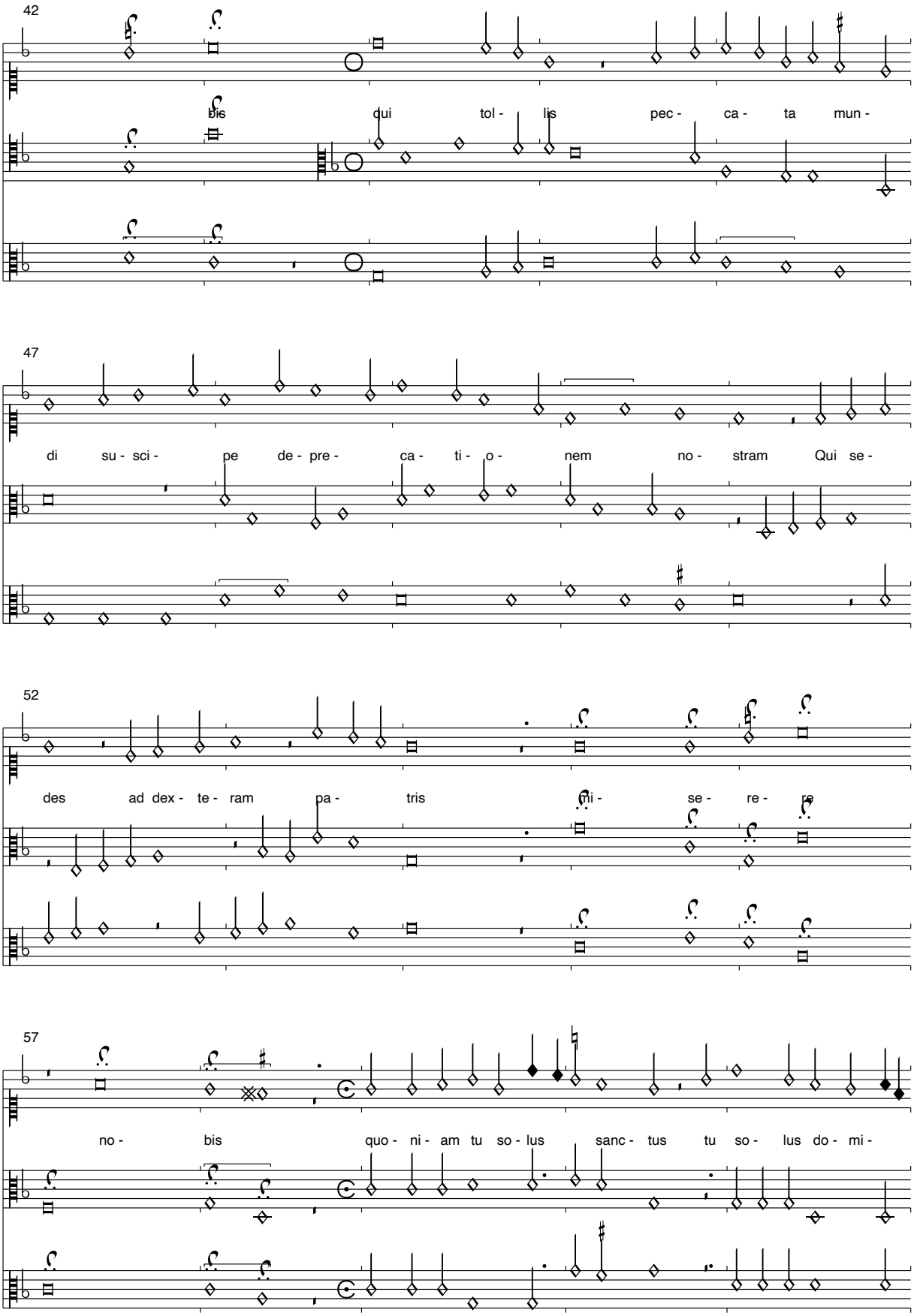
am do - mi - ne de - us rex ce - les -
27
tis de - us pa - ter om - ni - po - tens do - mi - ne fi - li u - hi - ge - ni -
32
te Je - su Chri - ste do - mi - ne de - us a - gnus de - i fi - li - us pa - tris Qui
37
tol - lis pec - ca - ta mun - di mi - se - re - re no -


42
bis qui tol - lis pec - ca - ta mun -
47
di su - sci - pe de - pre - ca - ti - o - nem no - stram Qui se -
52
des ad dex - te - ram pa - tris mi - se - re - re
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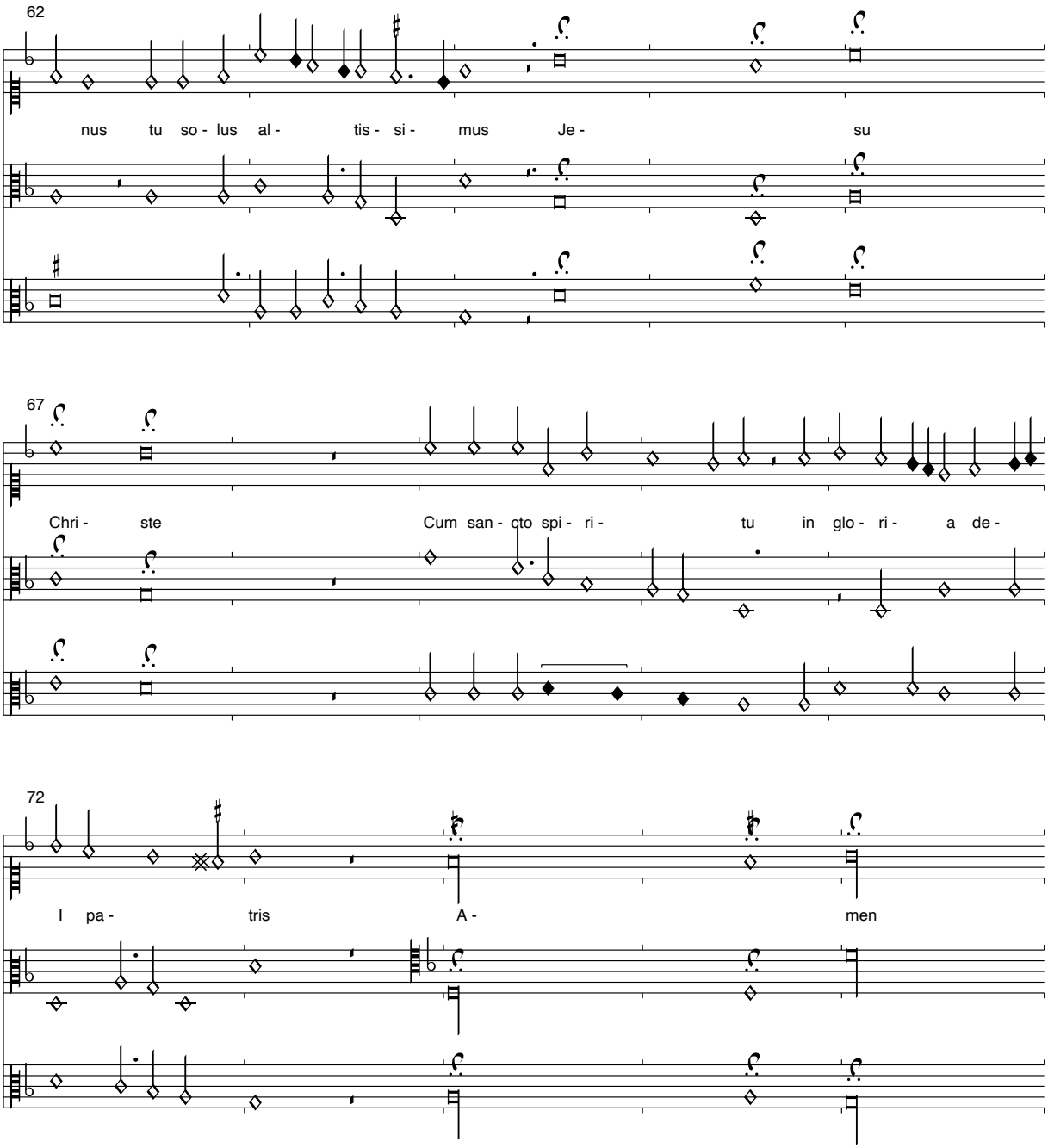
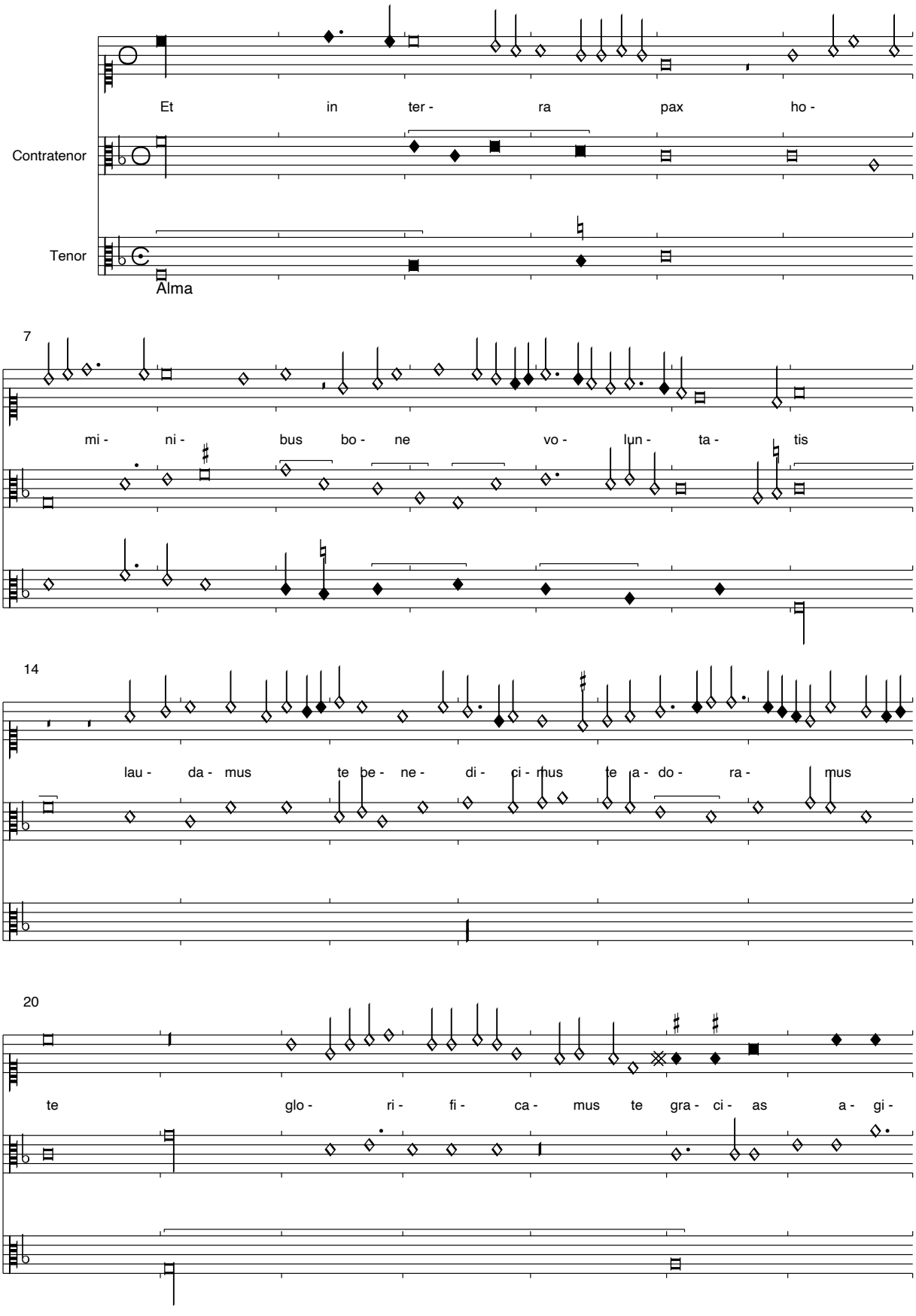
no - bis quo - ni - am tu so - lus sanc - tus tu so - lus do - mi -

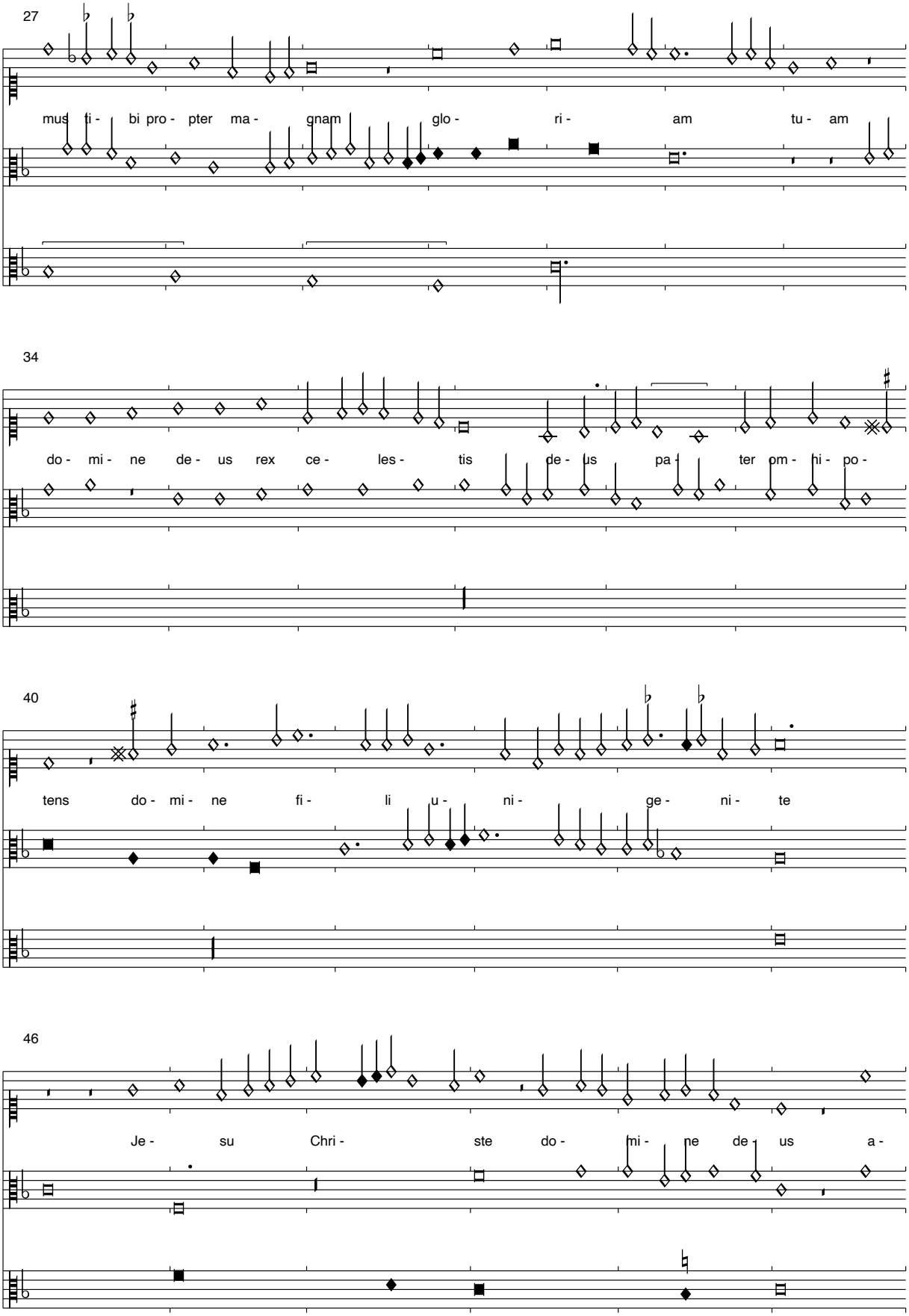


Im Contratenor ist die unikale Version T. 15-22 in der zweiten Hälfte fehlerhaft und wurde nach Bologna Q 15 und Aosta korrigiert.

(Power): Missa Alma redemptoris mater: Gloria

Trent 87, f. 3v-4r

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mus ti - bi pro - pter ma - gnam glo - ri - am tu - am
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do - mi - ne de - us rex ce - les - tis de - us pa - ter om - ni - po -
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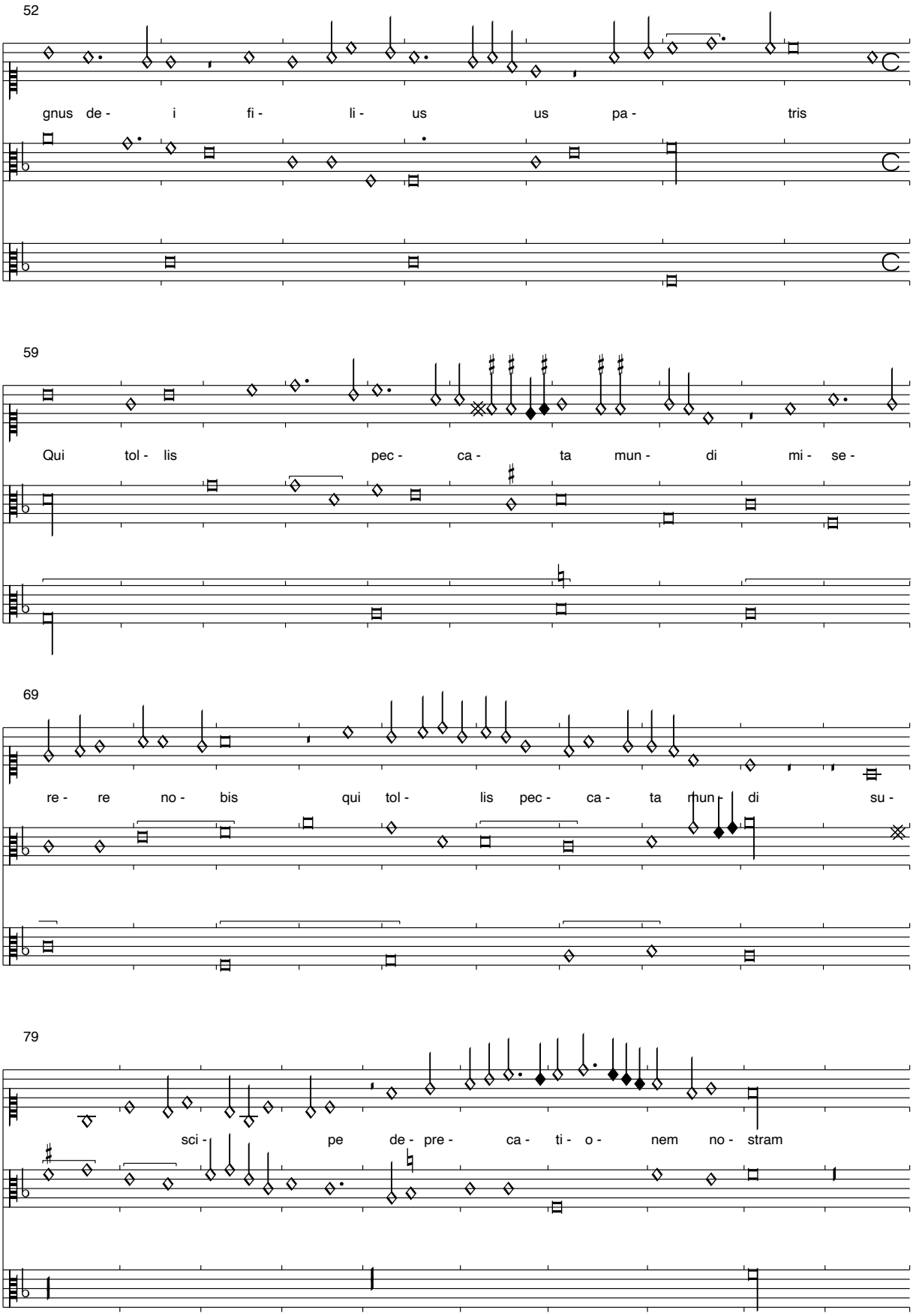
Je - su Chri - ste do - mi - ne de - us a -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gnus de - i fi - li - us us pa - tris
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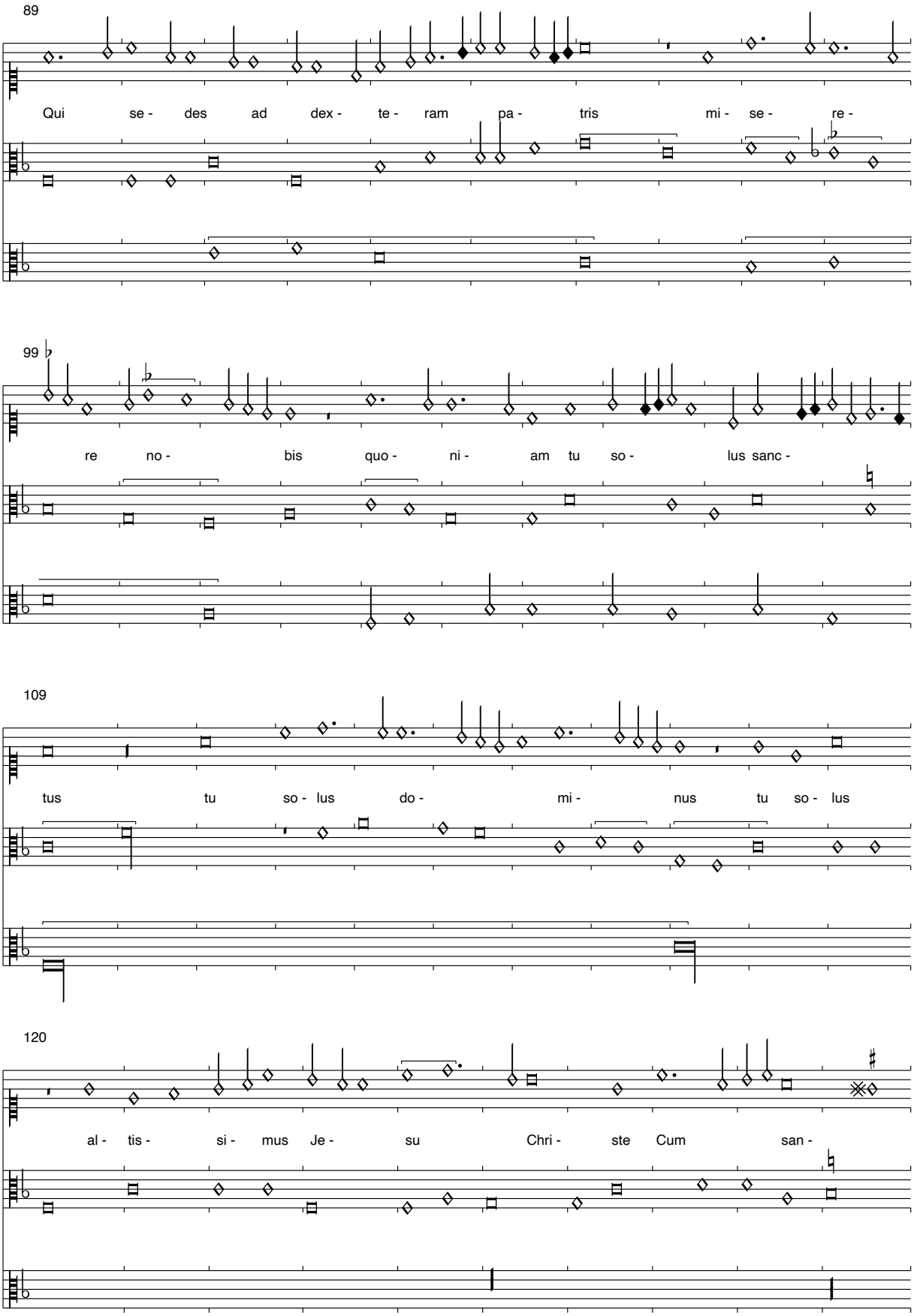
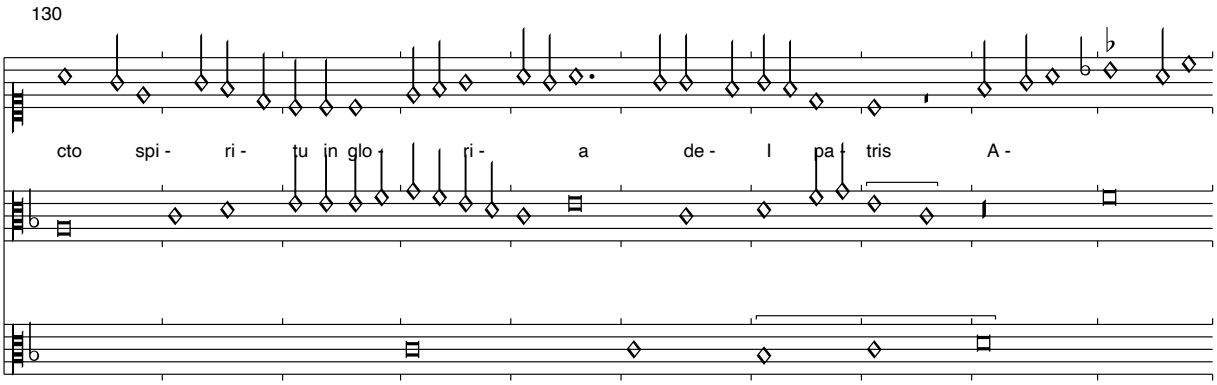
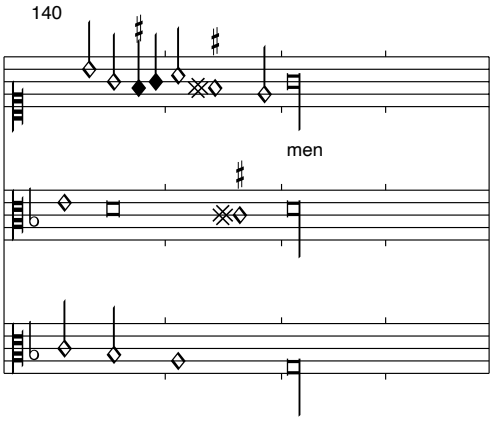
Qui tol - lis pec - ca - ta mun - di mi - se -
69
re - re no - bis qui tol - lis pec - ca - ta mun - di su -
79
sci - pe de - pre - ca - ti - o - nem no - stram


89
Qui se - des ad dex - te - ram pa - tris mi - se - re -
99
re no - bis quo - ni - am tu so - lus sanc -
109
tus tu so - lus do - mi - nus tu so - lus
120
al - tis - si - mus Je - su Chri - ste Cum san -

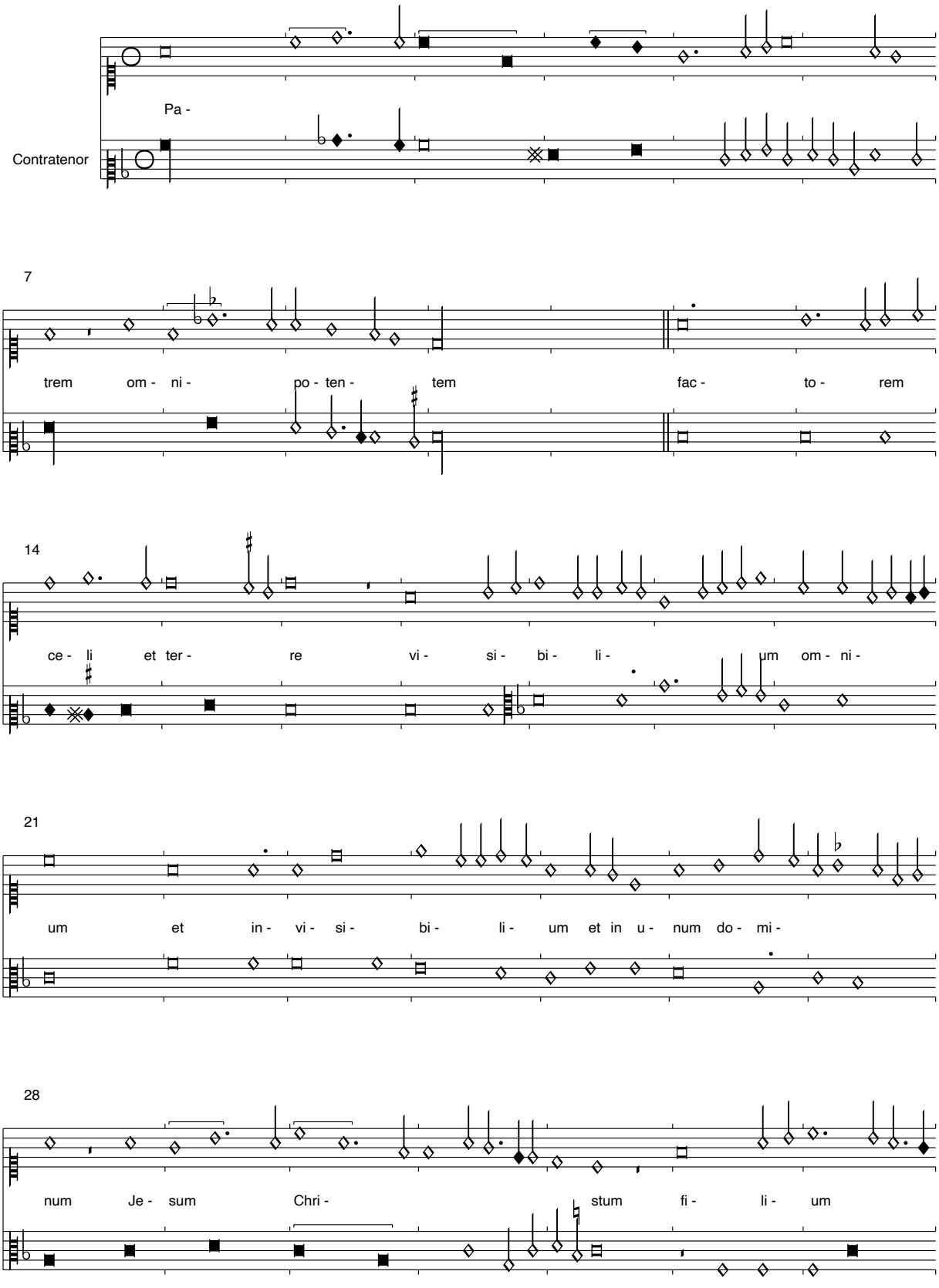


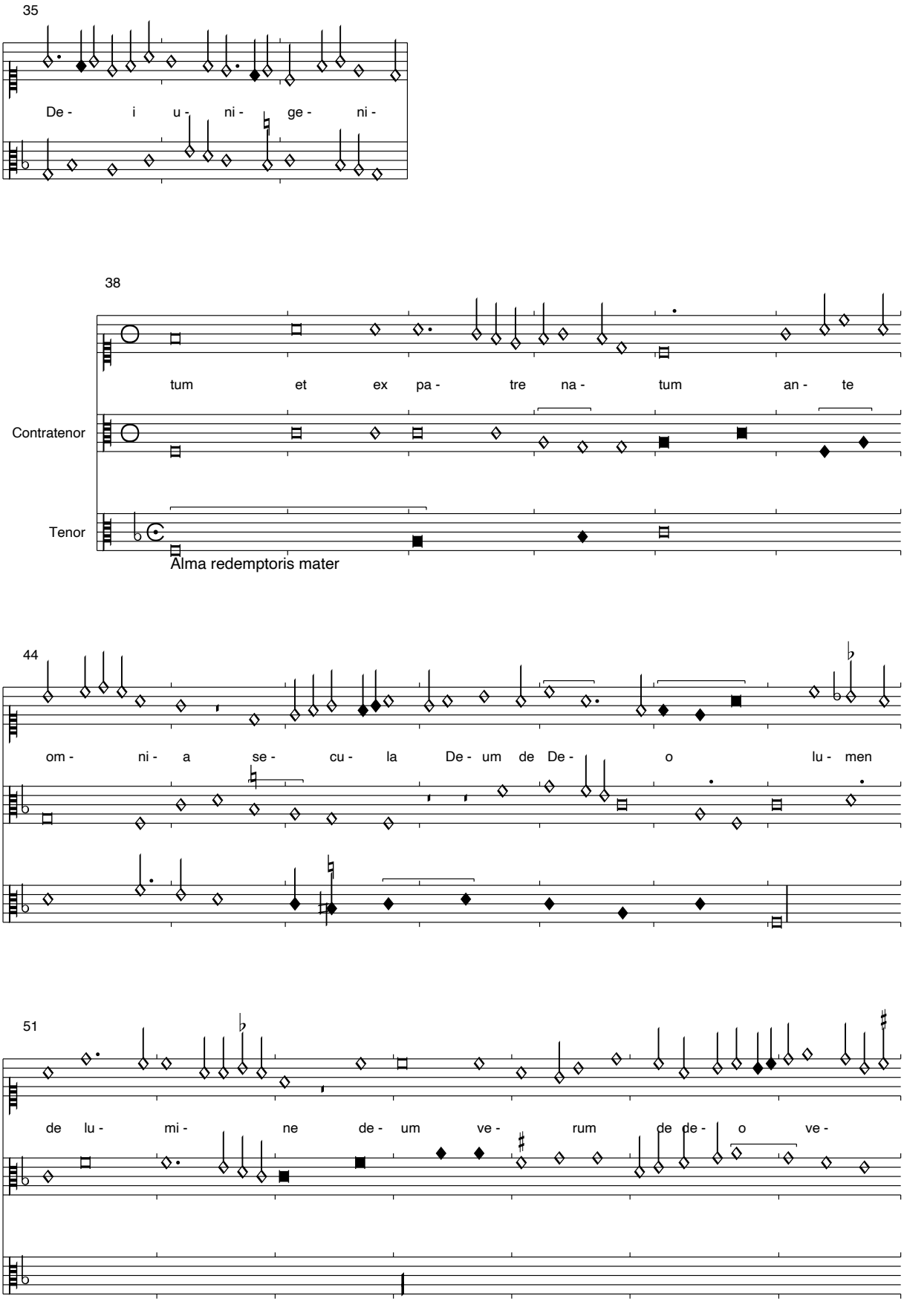


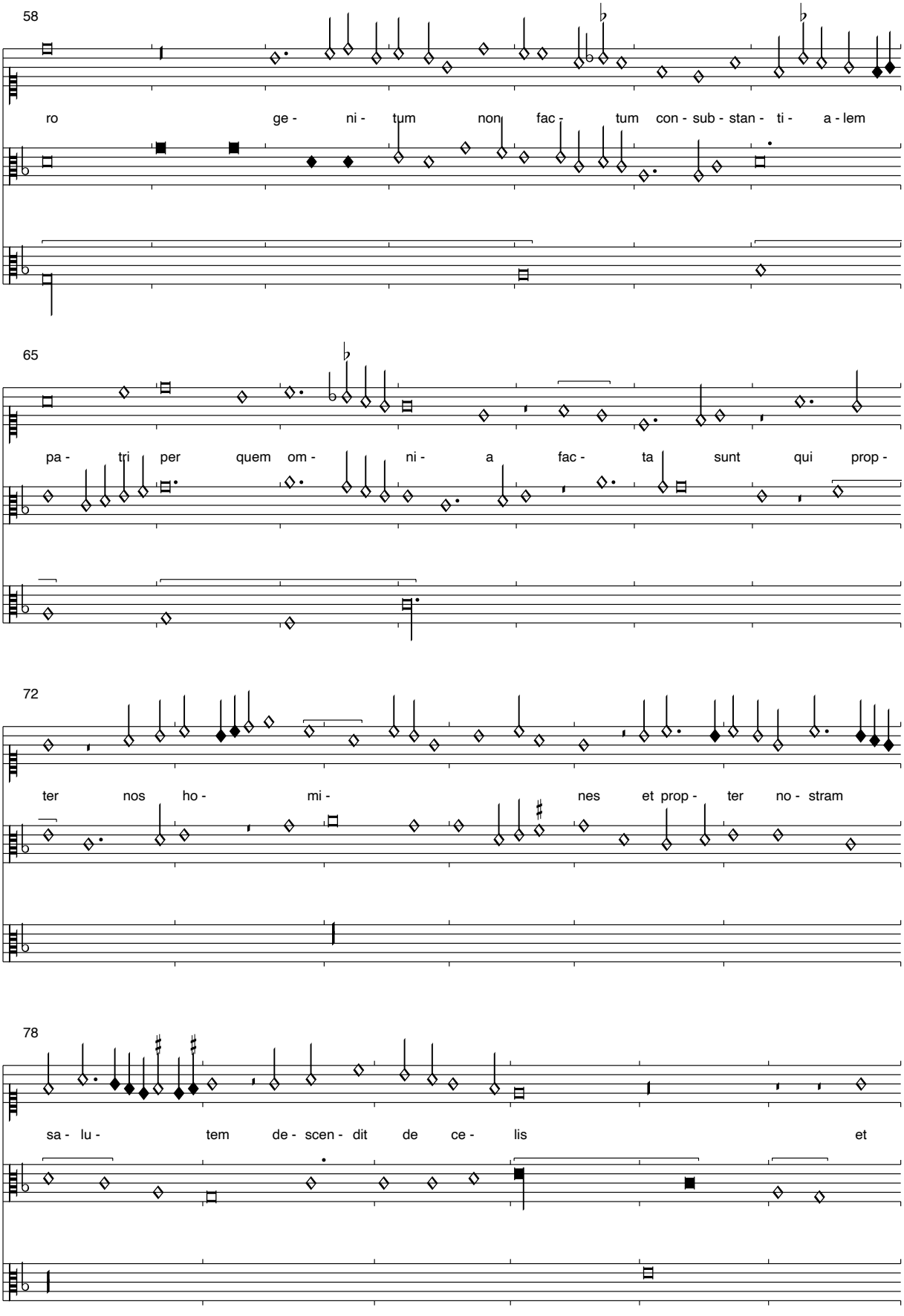
Die Verdopplung der Werte des Tenors ergibt sich aus dem Kontext.
Im Superius T. 41 musste der punktierte Wert verdoppelt werden. Im Contratenor T. 72 steht ein falscher p. a.; in T. 94 zwei M-e' korrigiert nach Aosta zu M-d'

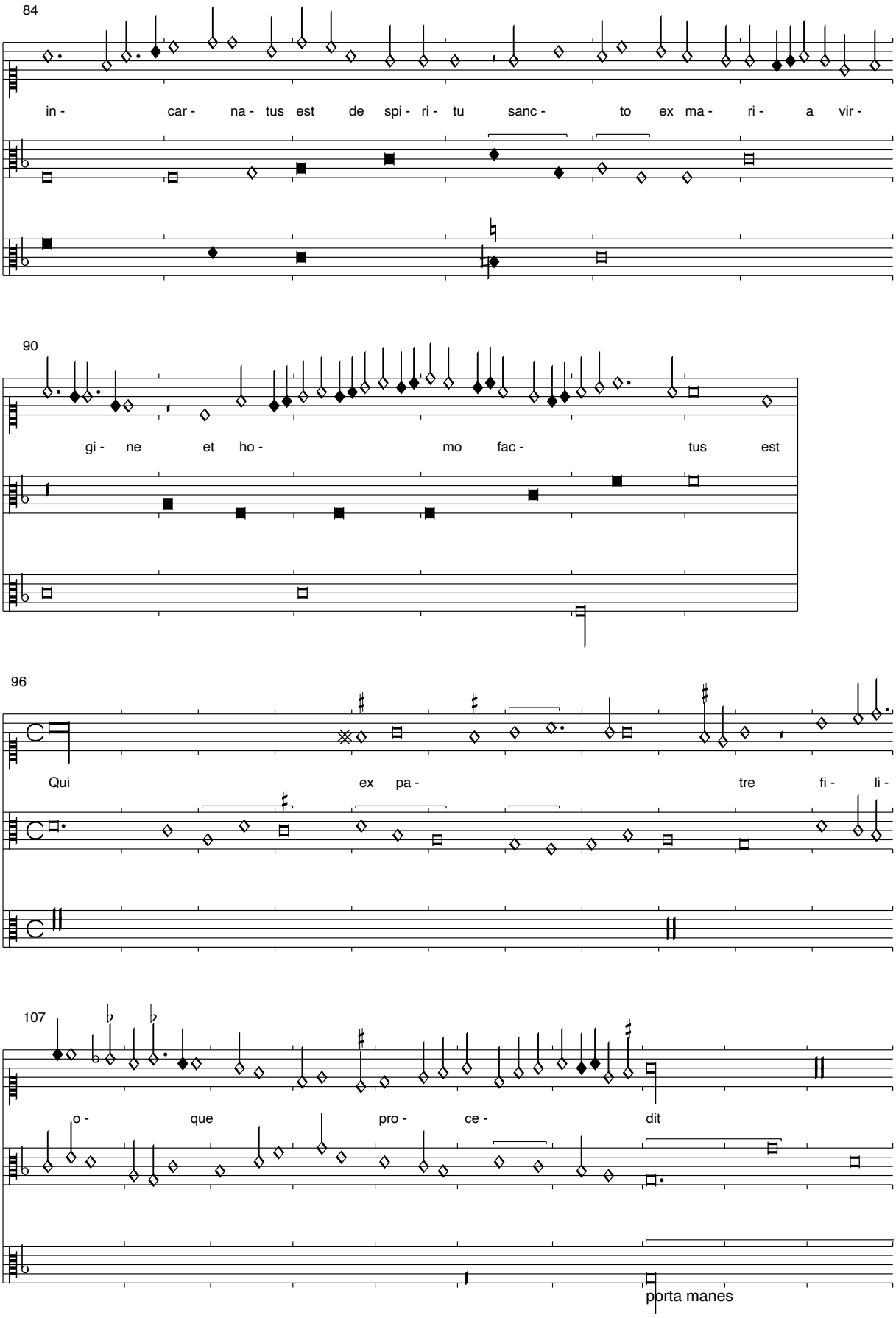
(Power): Missa Alma redemptoris mater: Credo

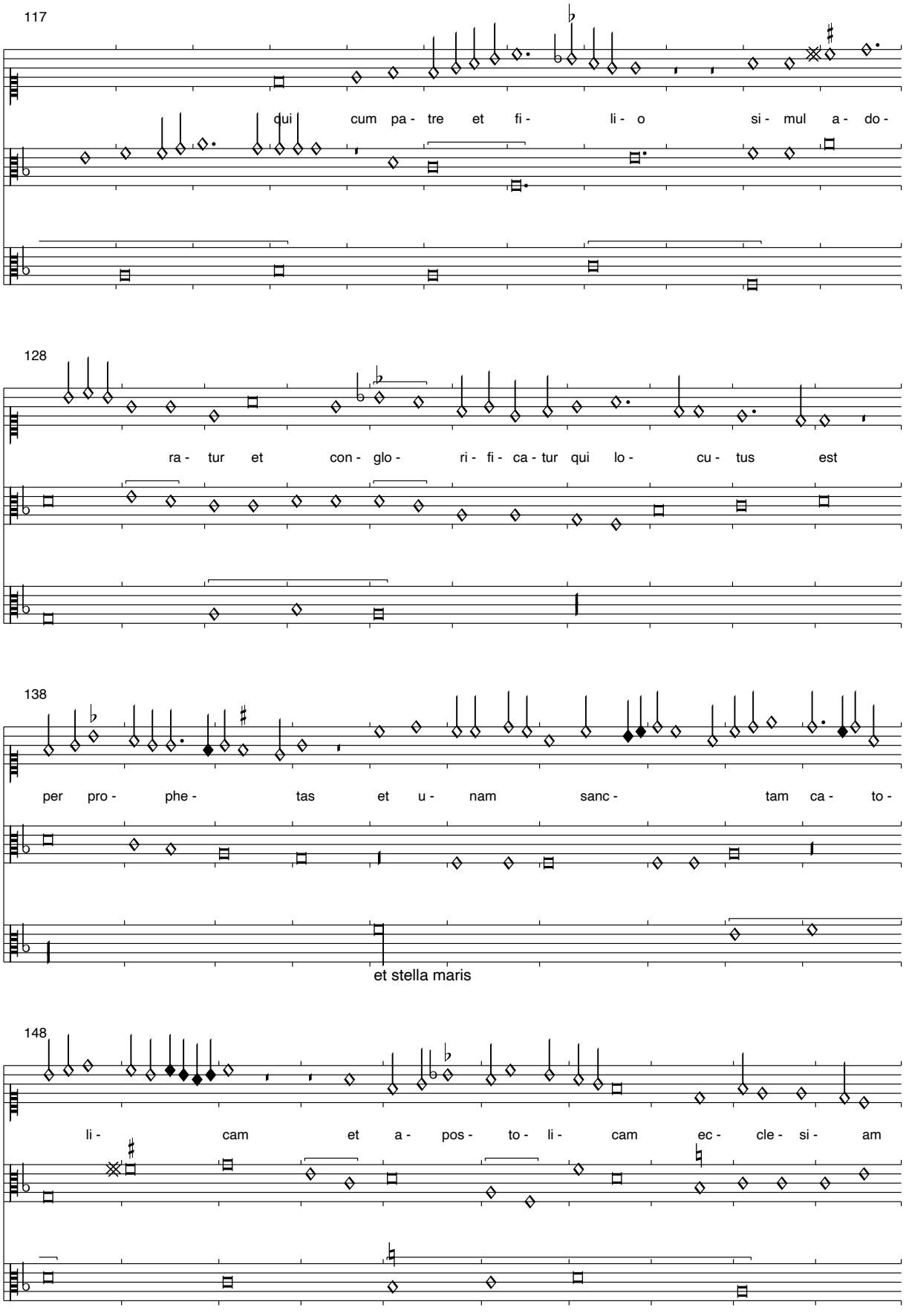
Trent 87, f. 4v-6r

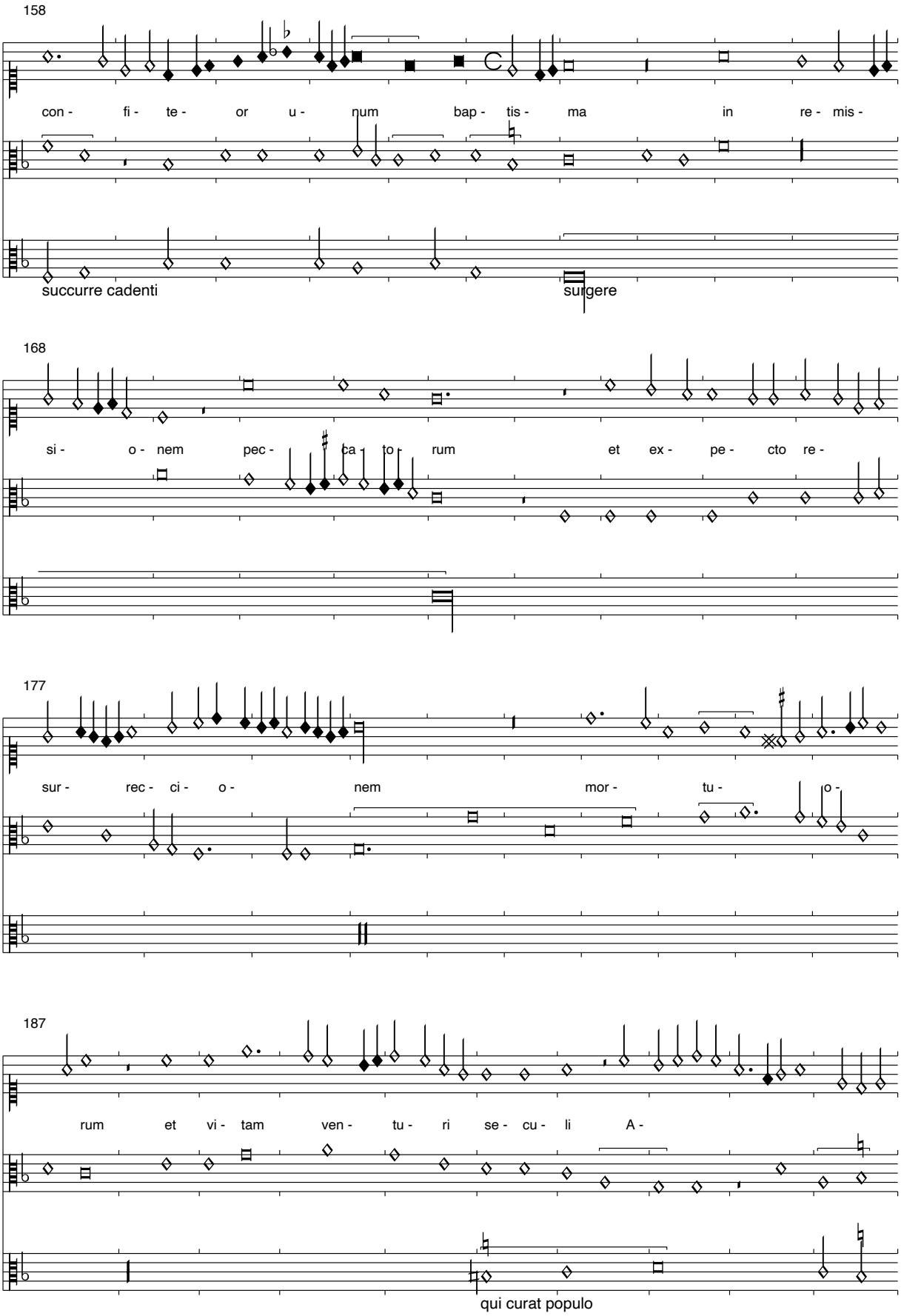


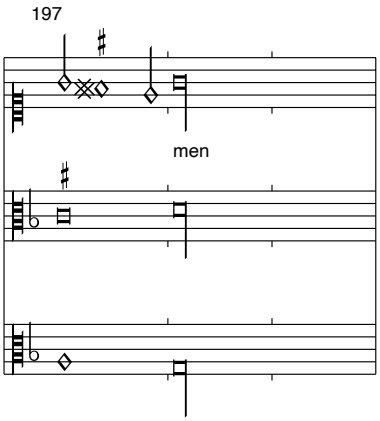

35
De - i u - ni - ge - ni -
38
tum et ex pa - tre na - tum an - te
Contratenor
Tenor
Alma redemptoris mater
44
om - ni - a se - cu - la De - um de De - o lu - men
51
de lu - mi - ne de - um ve - rum de de - o ve -


58
ro ge - ni - tum non fac - tum con - sub - stan - ti - a - lem
65
pa - tri per quem om - ni - a fac - ta sunt qui prop -
72
ter nos ho - mi - nes et prop - ter no - stram
78
sa - lu - tem de - scen - dit de ce - lis et


84
in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri - a vir -
90
gi - ne et ho - mo fac - tus est
96
Qui ex pa - tre fi - li -
107
o - que pro - ce - dit
porta manes


117
qui cum pa- tre et fi- li- o si- mul a- do-
128
ra- tur et con- glo- ri- fi- ca- tur qui lo- cu- tus est
138
per pro- phe- tas et u- nam sanc- tam ca- to-
et stella maris
148
li- cam et a- pos- to- li- cam ec- cle- si- am

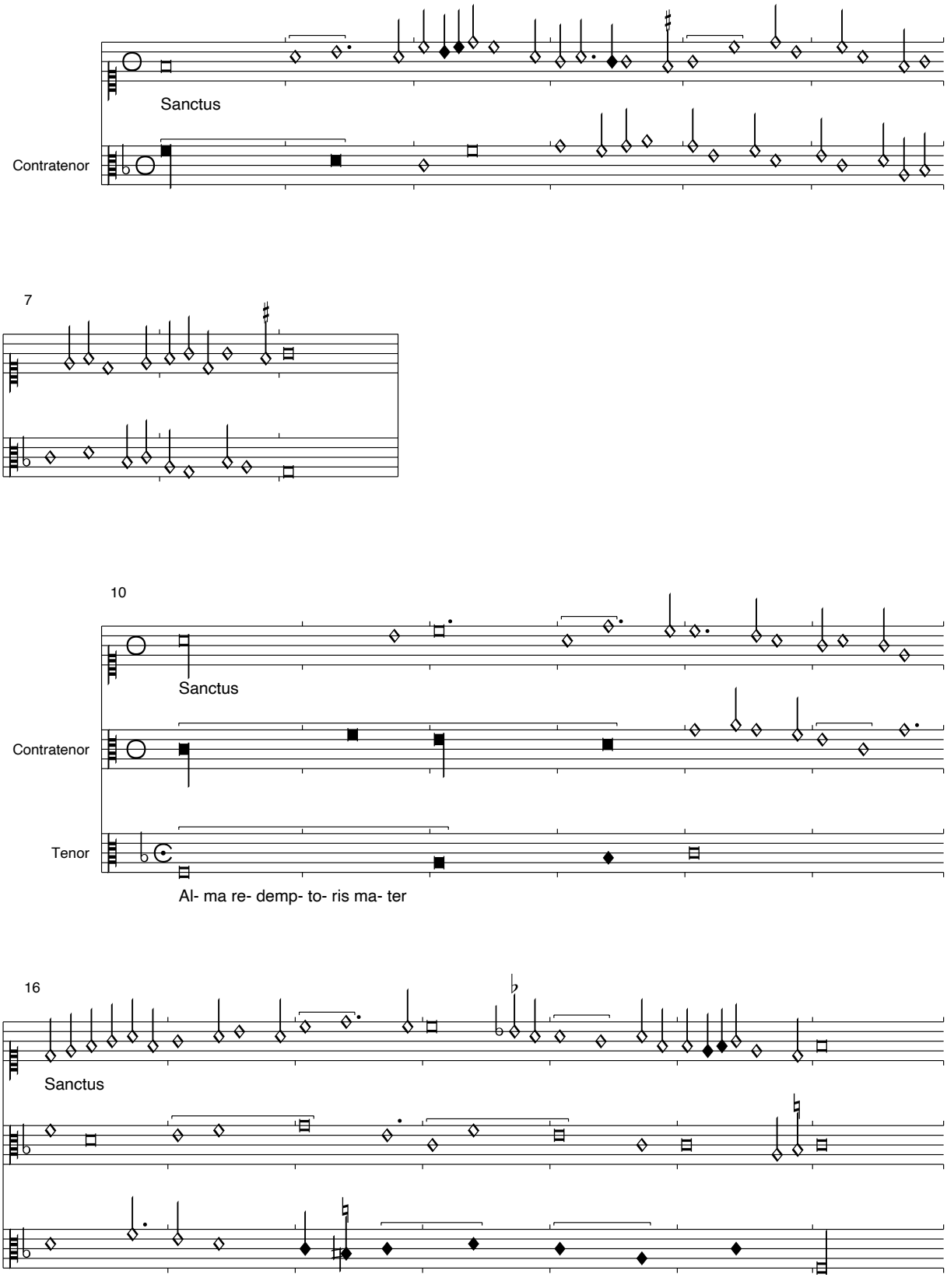

158
con - fi - te - or u - num bap - tis - ma in re - mis -
succurre cadenti
surgere
168
si - o - nem pec - ca - to - rum et ex - pe - cto re -
177
sur - rec - ci - o - nem mor - tu - o -
187
rum et vi - tam ven - tu - ri se - cu - li A -
qui curat populo

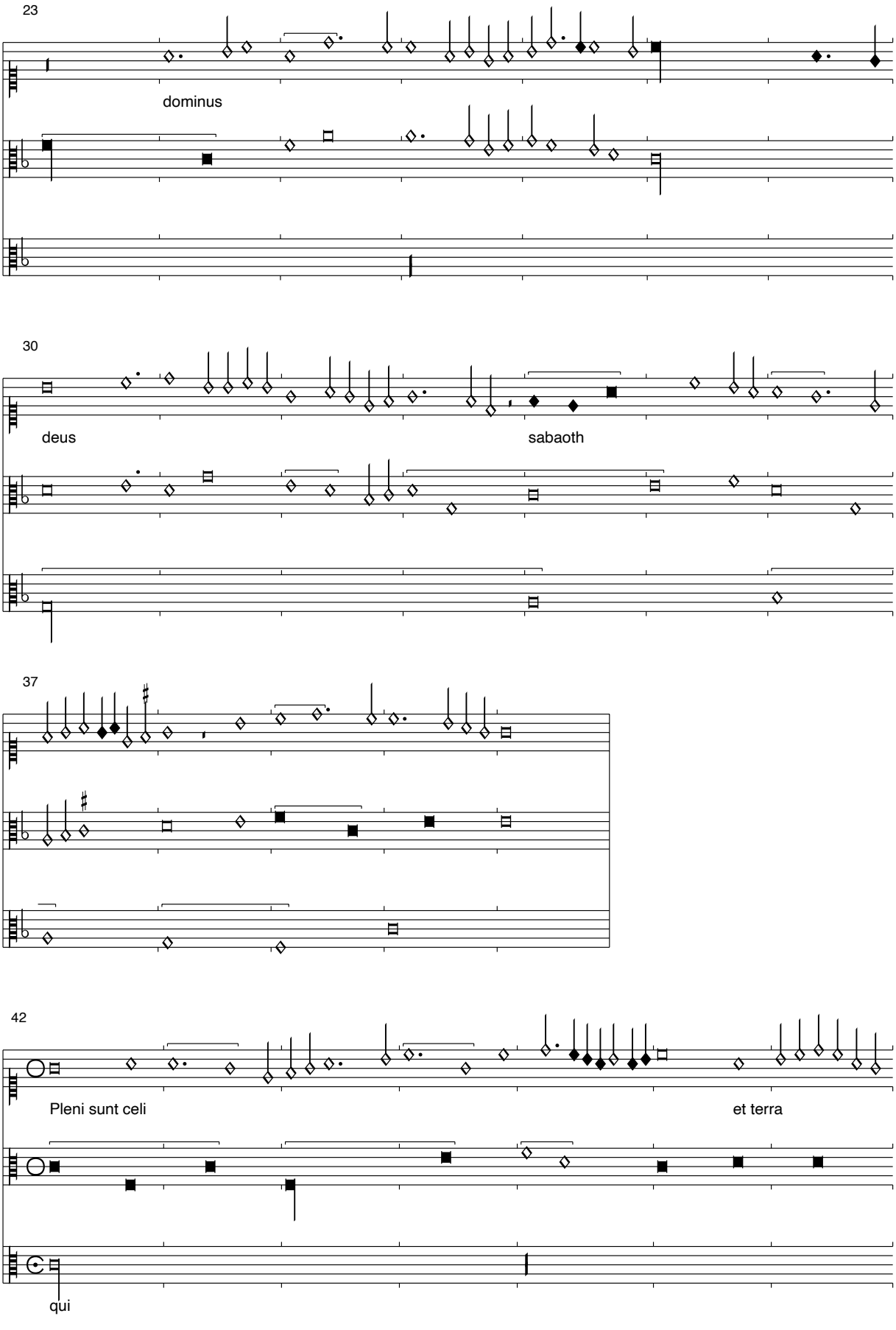


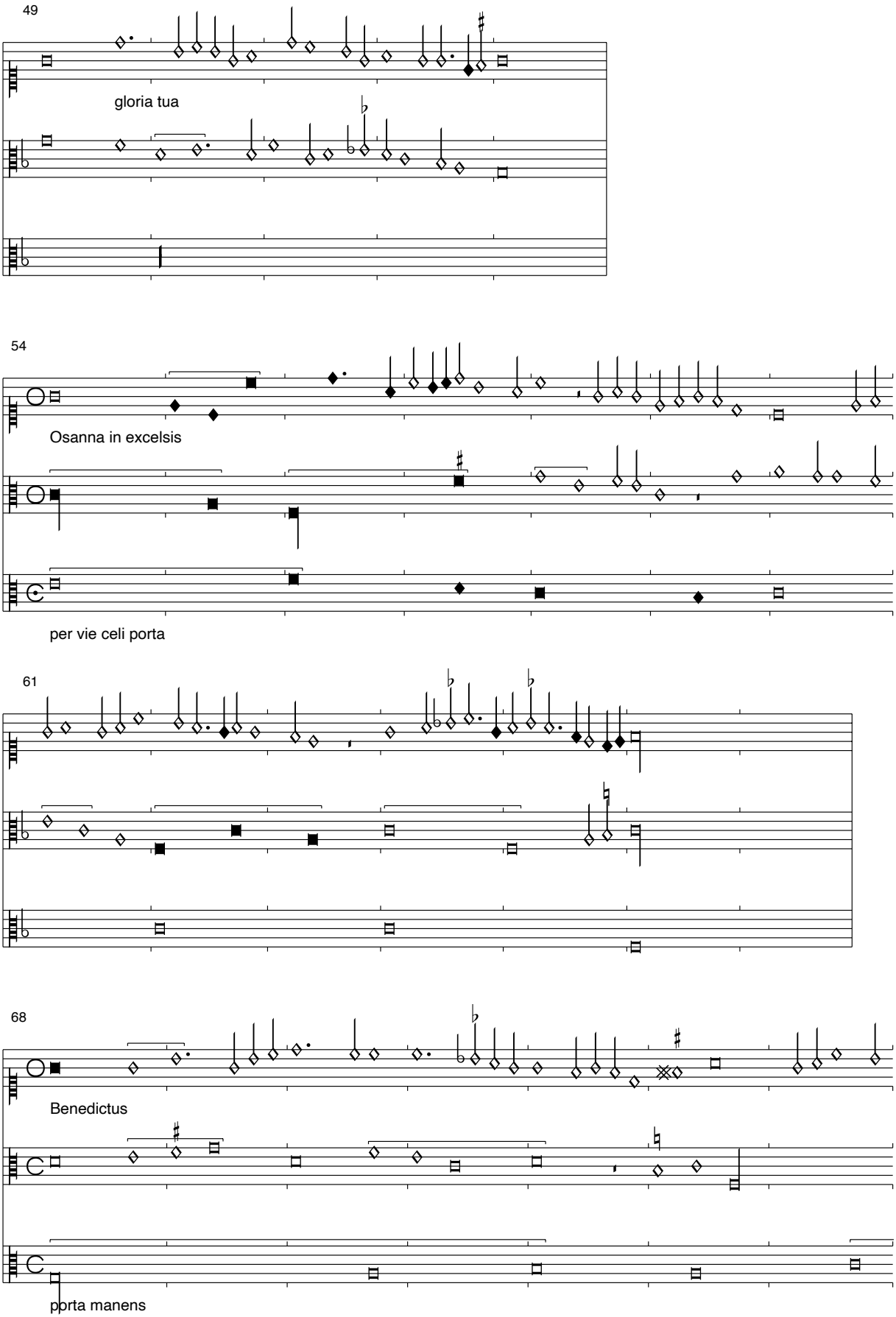
Zahlreiche Fehler mussten nach Aosta korrigiert werden. Im Superius T. 23 Br-e“ zu d“; T. 29 fehlt Sb-g’; T. 189 fehlt Sv-c“. Im Contratenor fehlen Noten in T. 160 und 178.

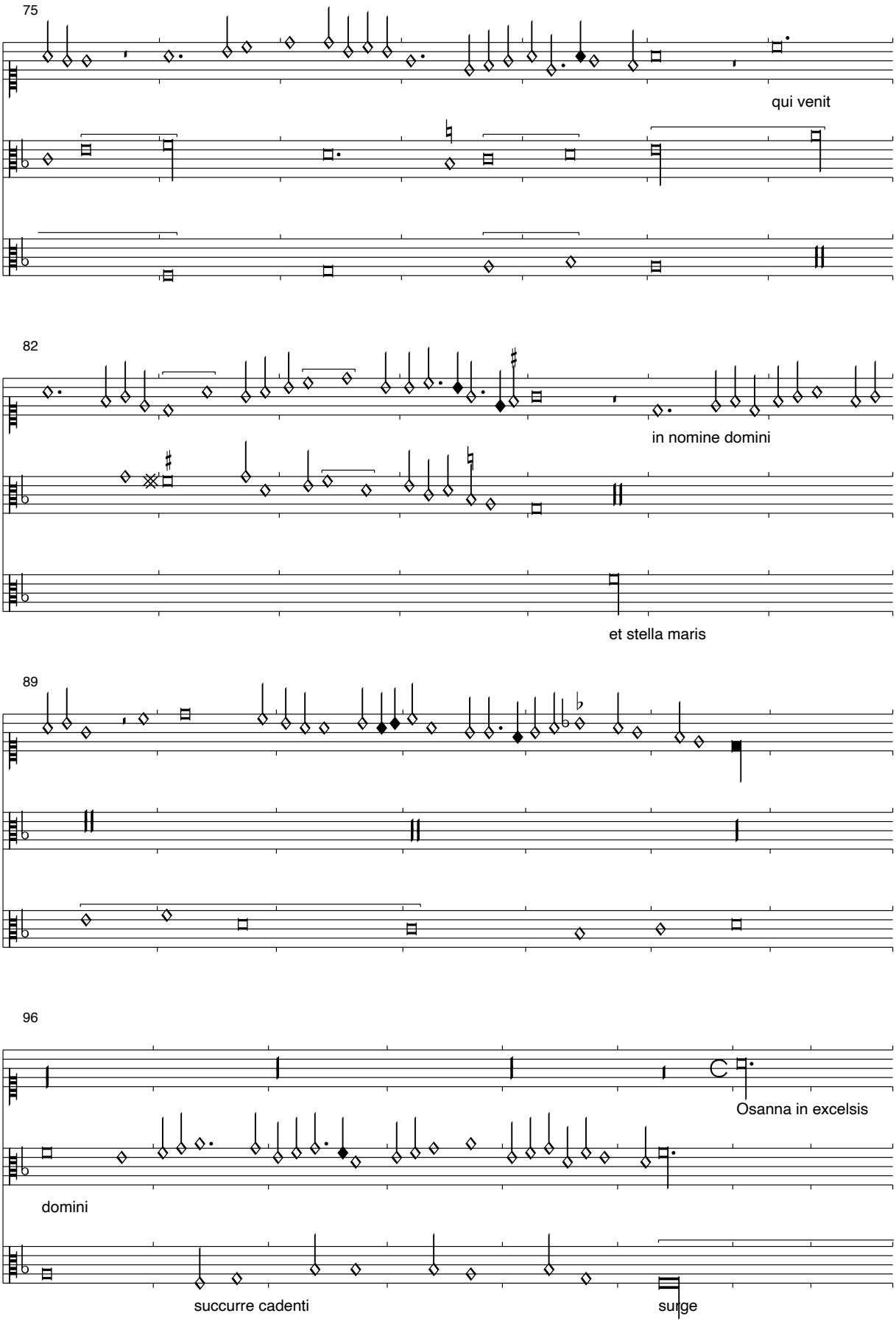
<Power>: Missa Alma redemptoris mater Sanctus

Trent 87, f. 6r-7r

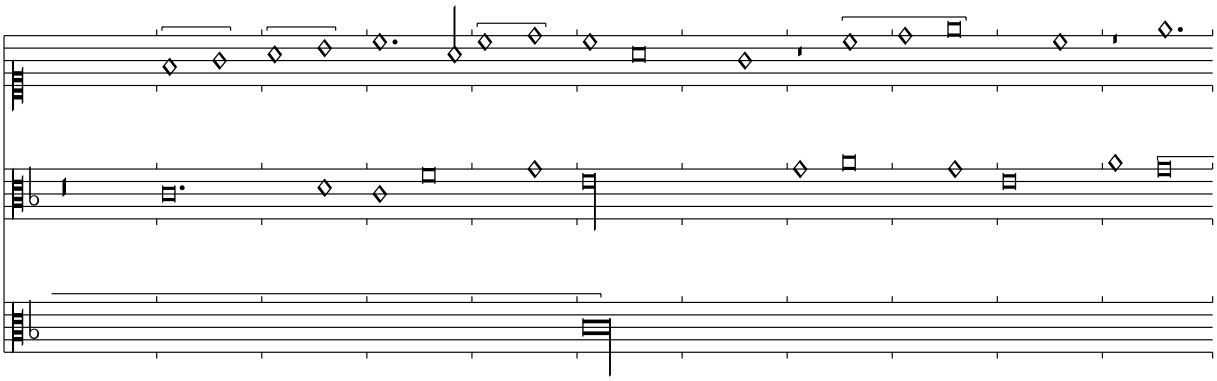



23
dominus
30
deus
sabaoth
37
42
Pleni sunt celi
et terra
qui

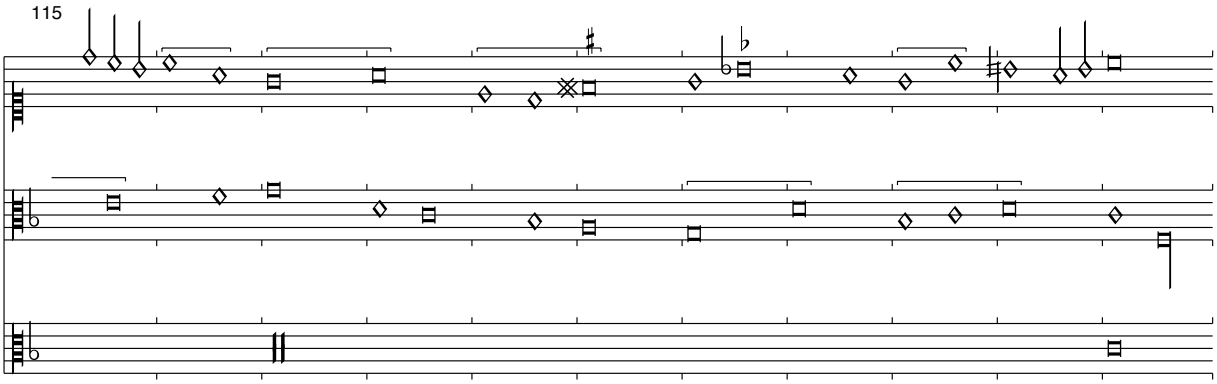

49
gloria tua
54
Osanna in excelsis
per vie celi porta
61
68
Benedictus
porta manens


75
qui venit
82
in nomine domini
et stella maris
89
96
Osanna in excelsis
domini
succurre cadenti
surge

104

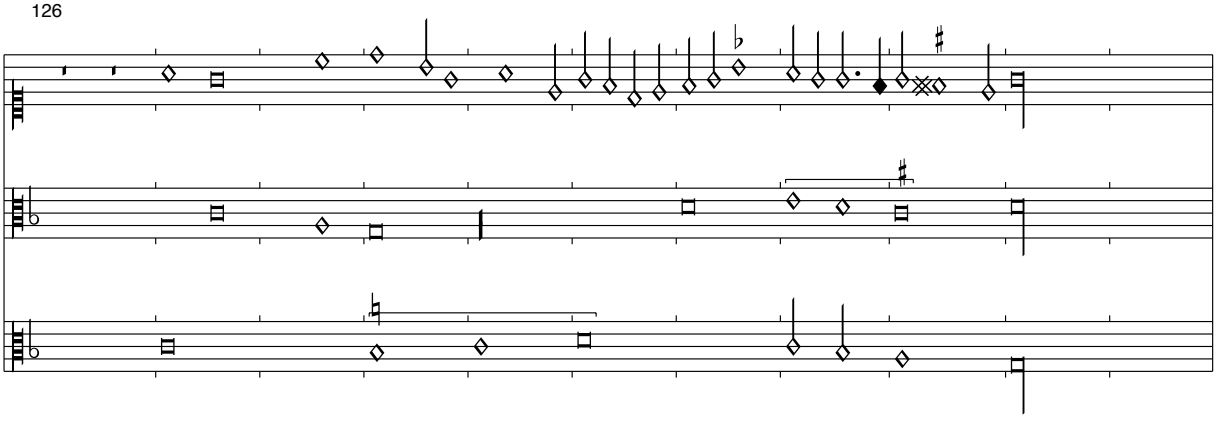


115



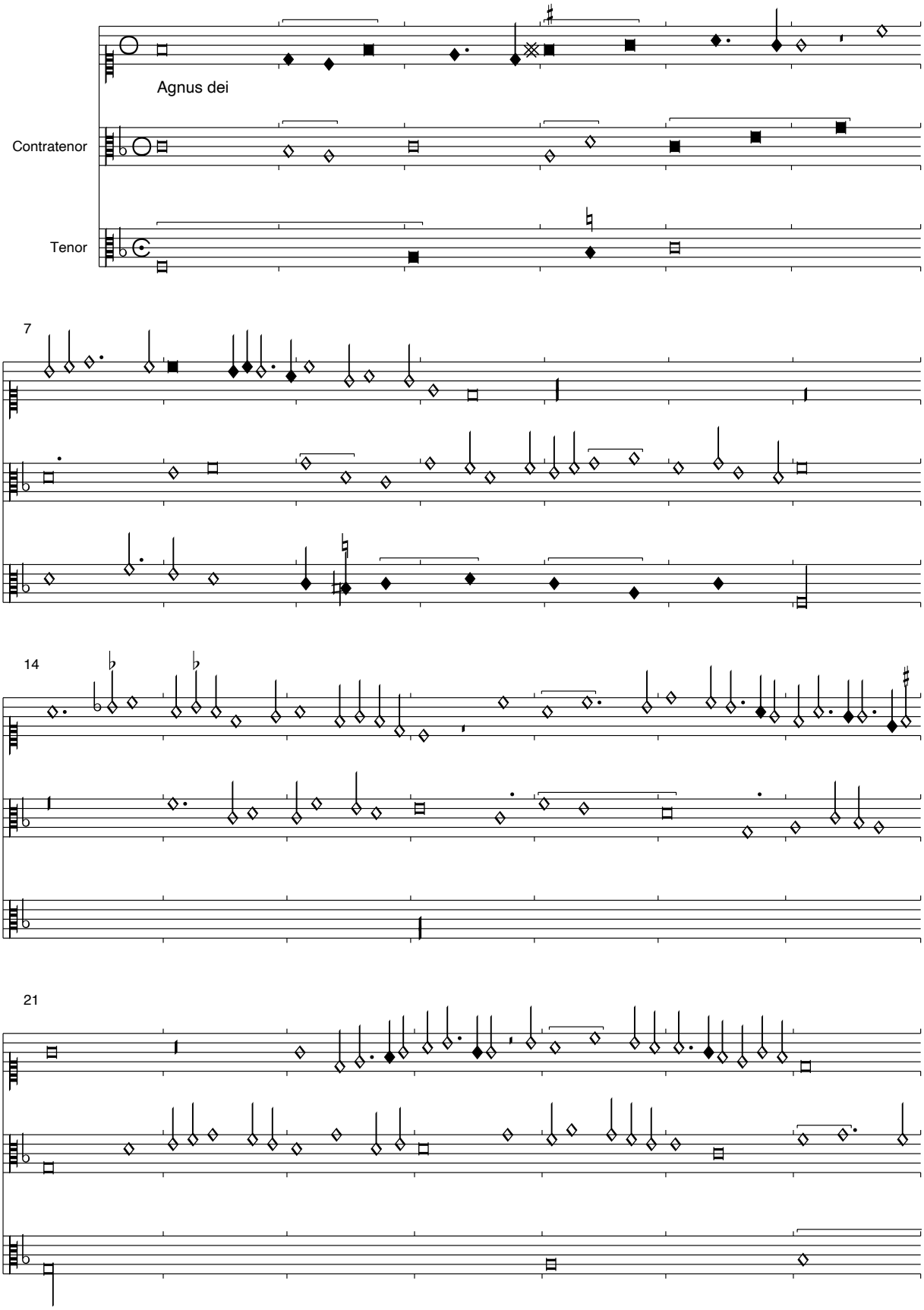
qui curat populo

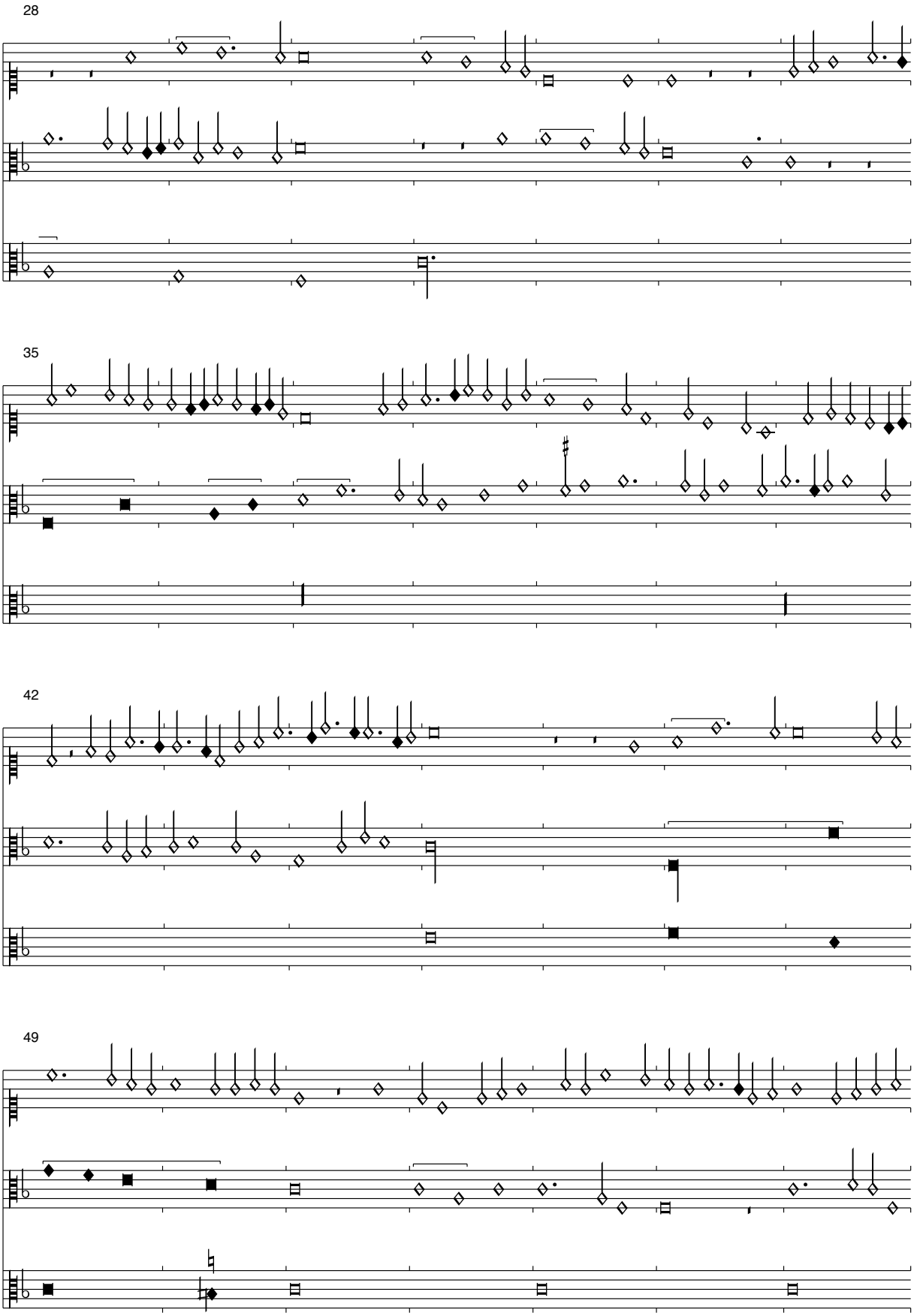
126

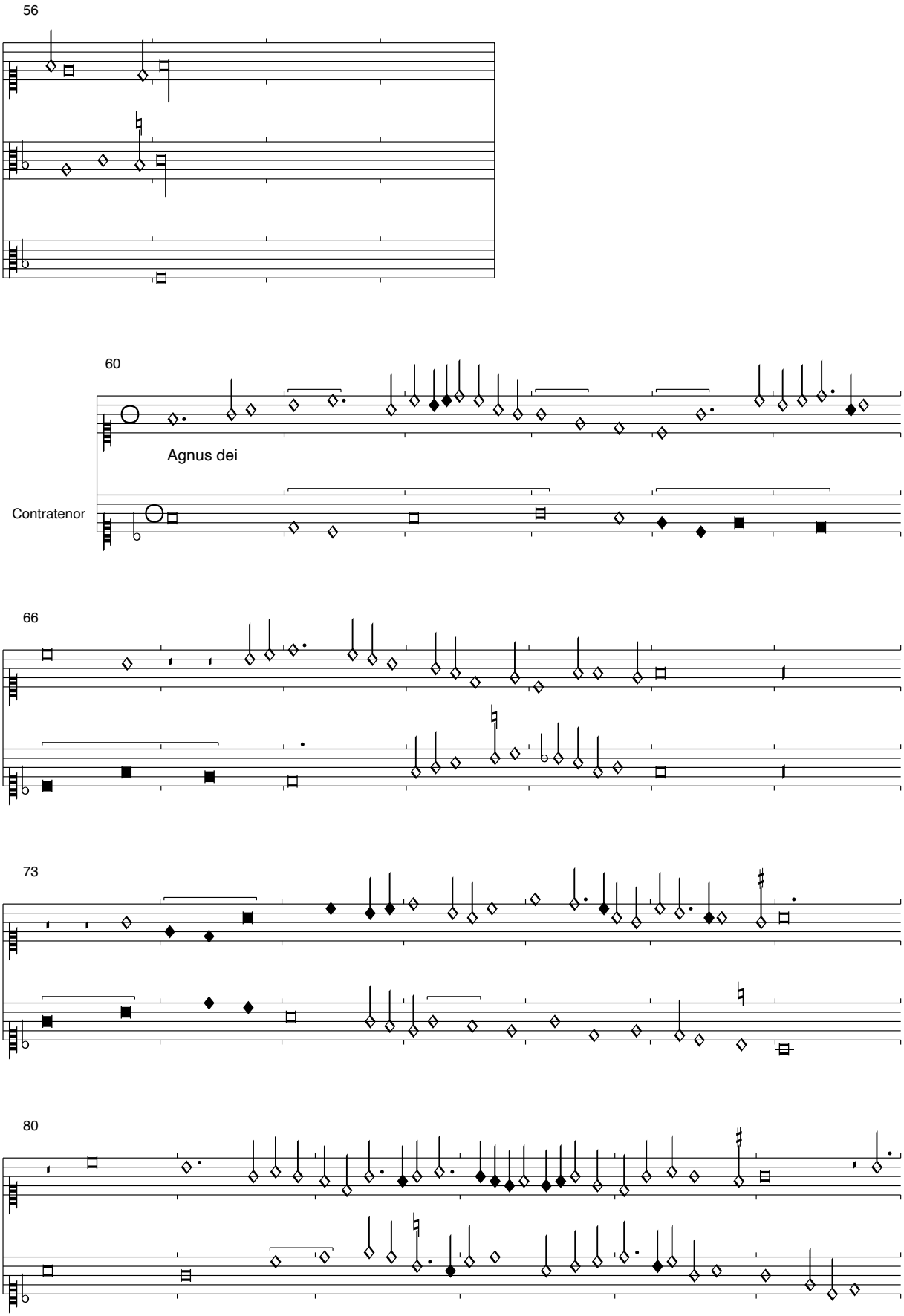


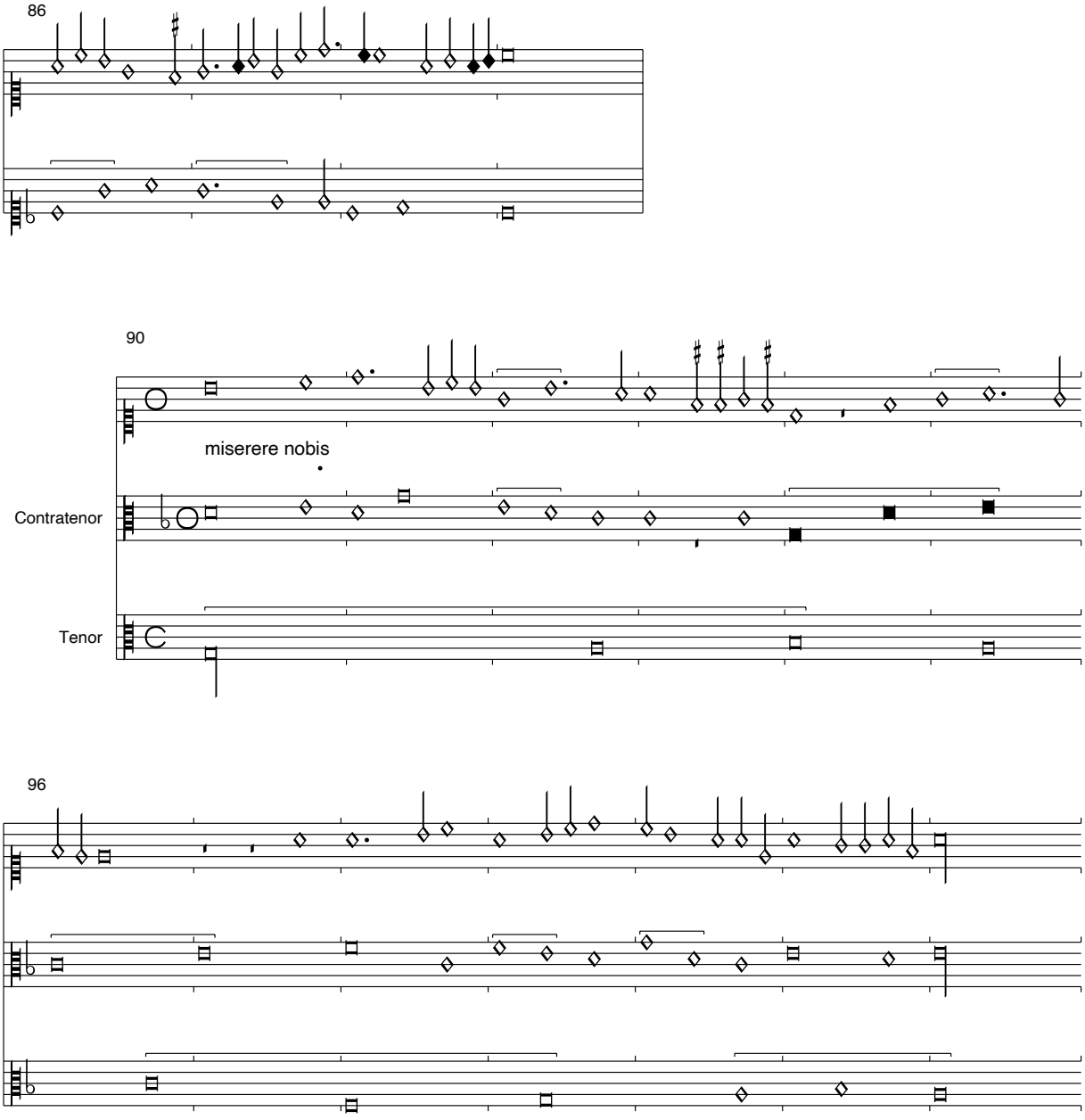
<Power>: Missa Alma redemptoris Agnus

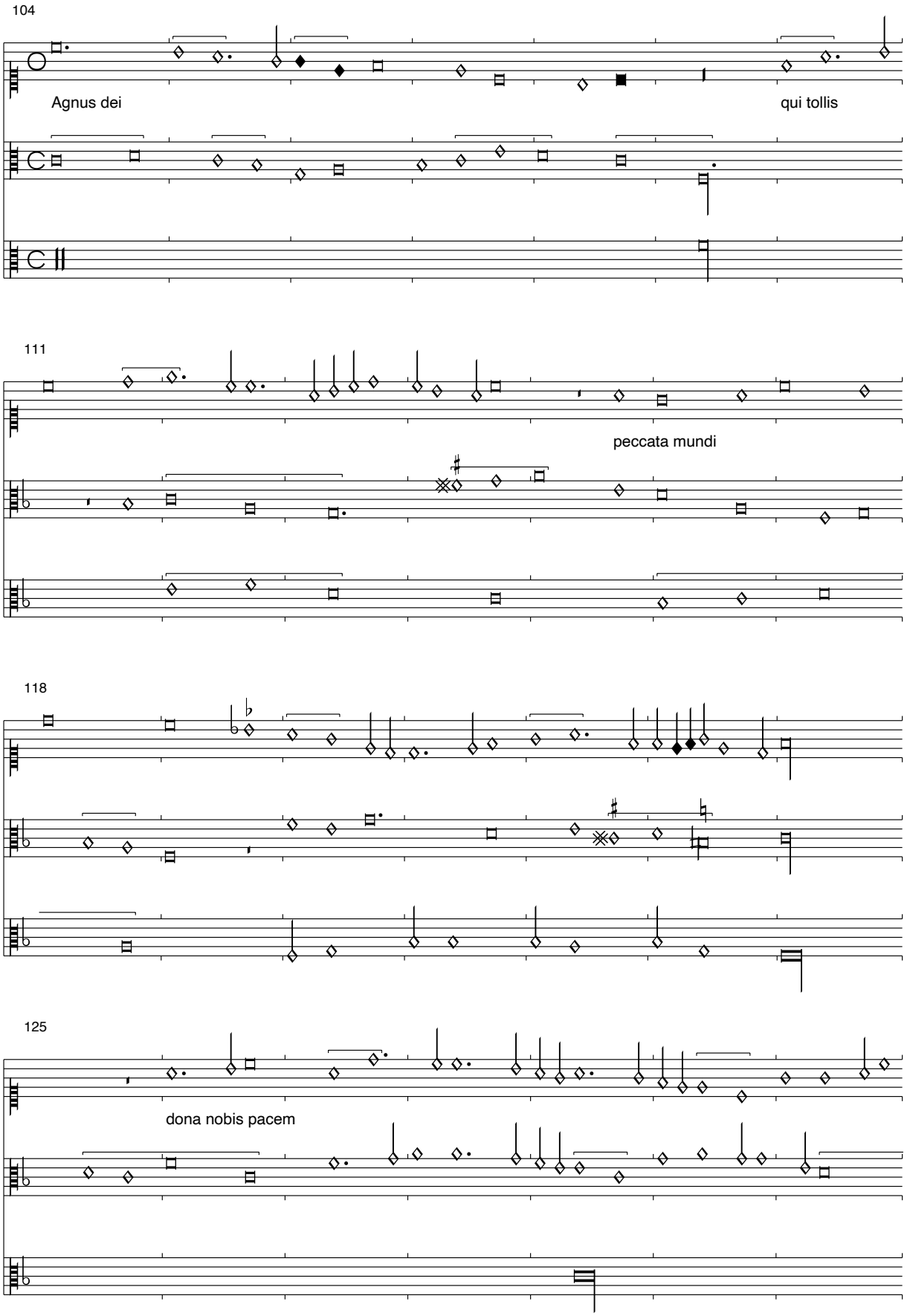
Trent 87, f. 7v-8r

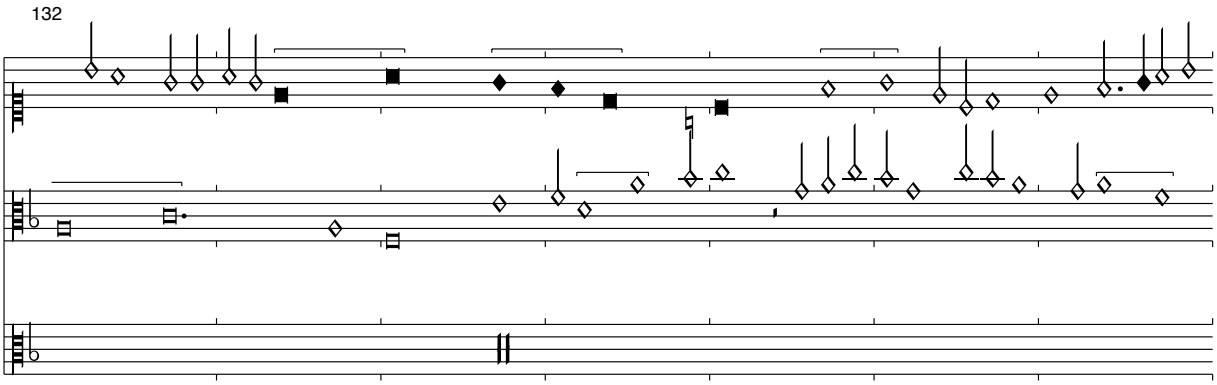


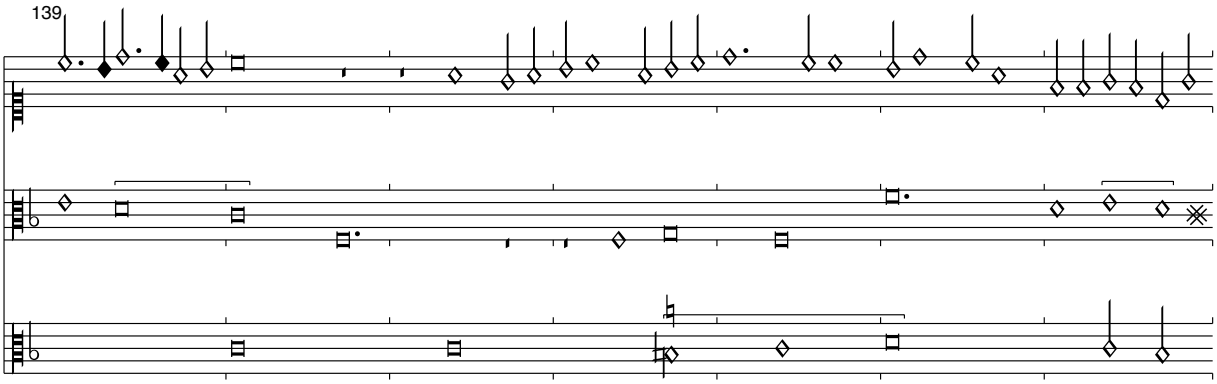

28
35
42
49

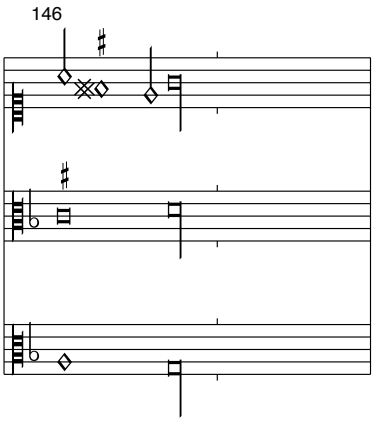

56
60
Agnus dei
Contratenor
66
73
80


86
90
miserere nobis
Contratenor
Tenor
96


104
Agnus dei
qui tollis
111
peccata mundi
118
125
dona nobis pacem

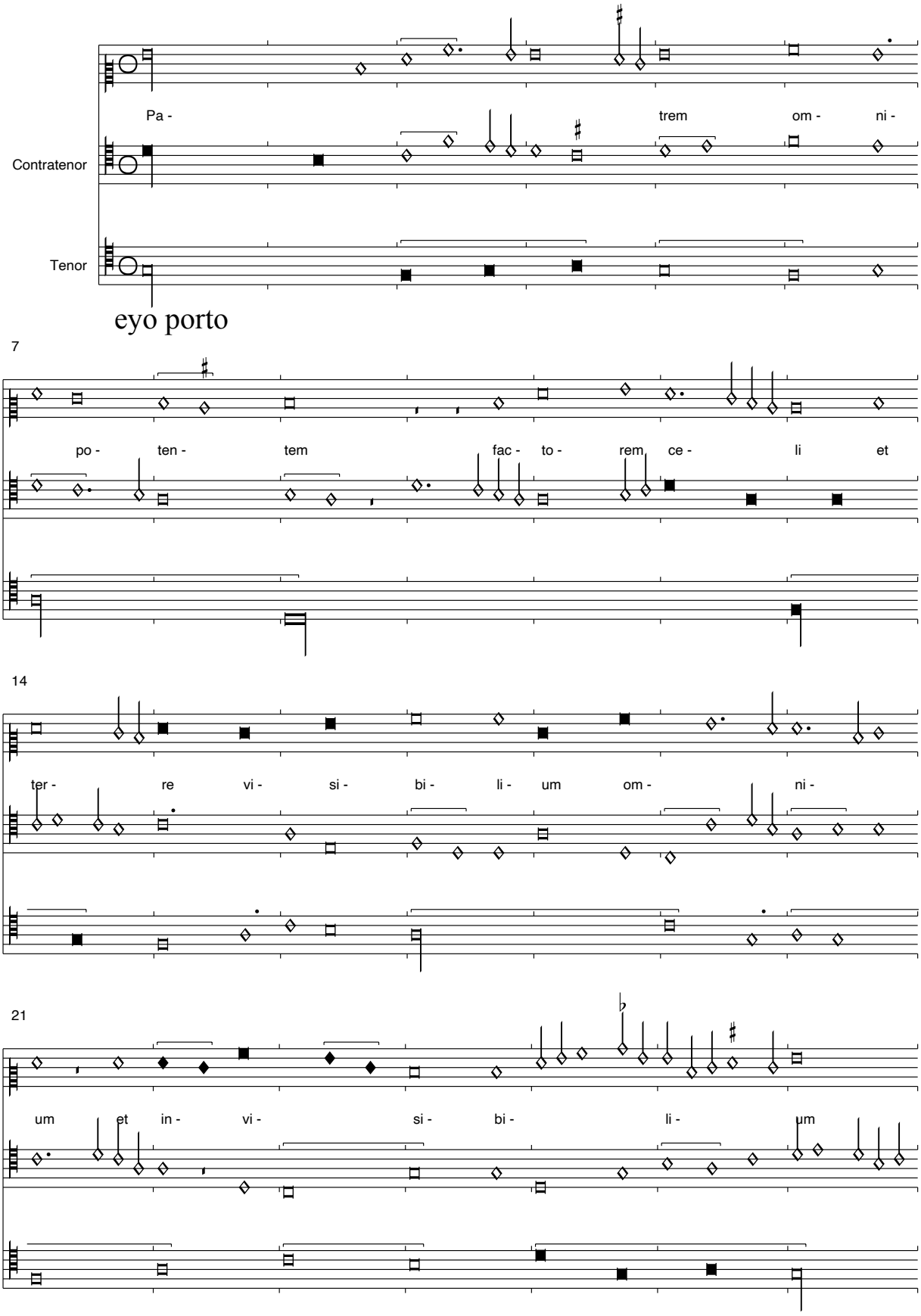


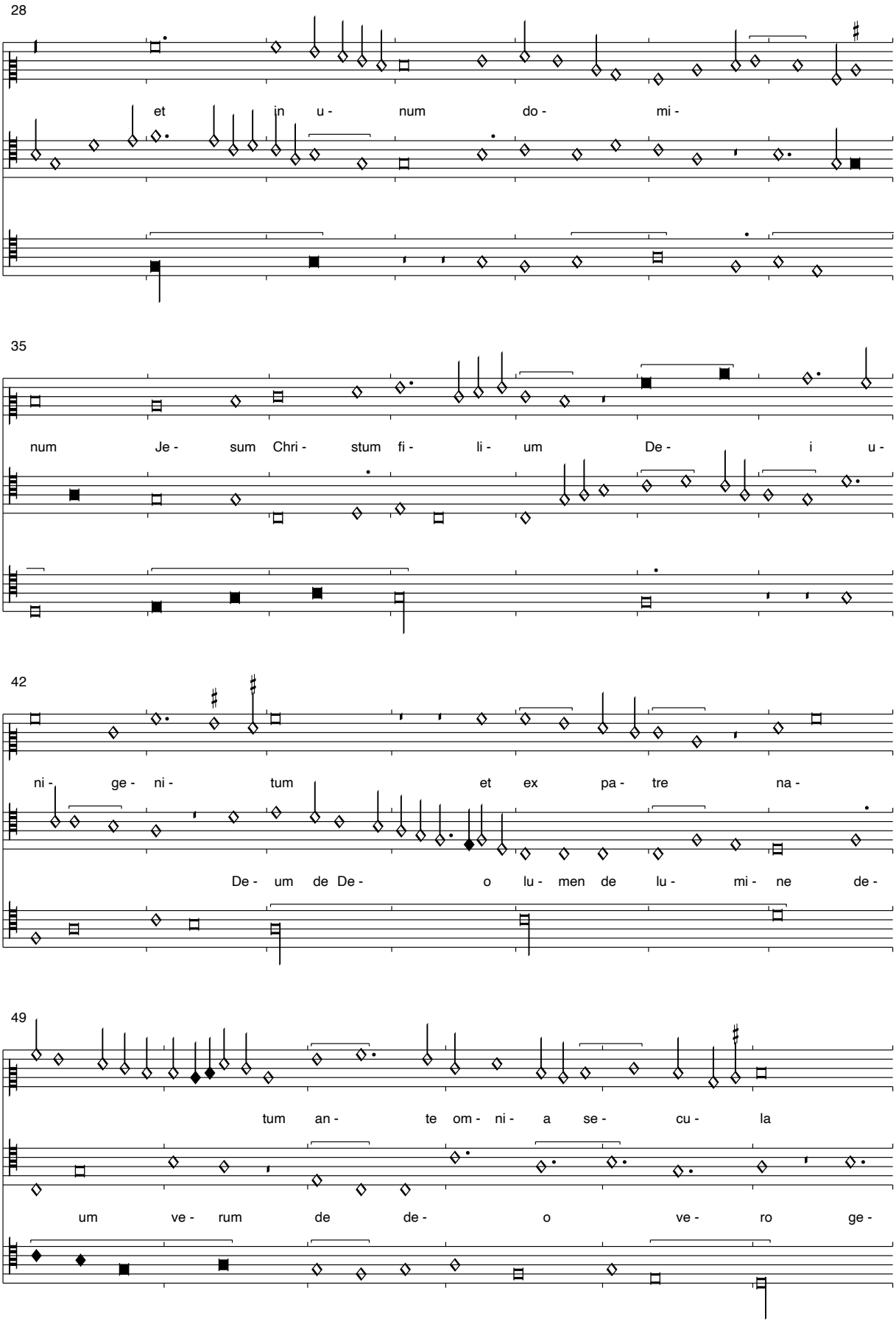




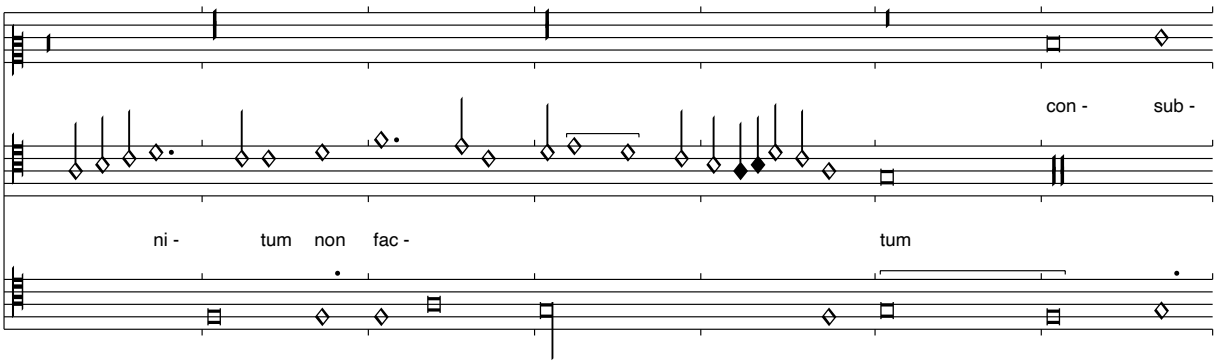
Mehrere rhythmische Fehler in Superius und Contratenor wurden mit Aosta korrigiert.

Credo "eyo porto"
Trent 87, f. 8v-10r

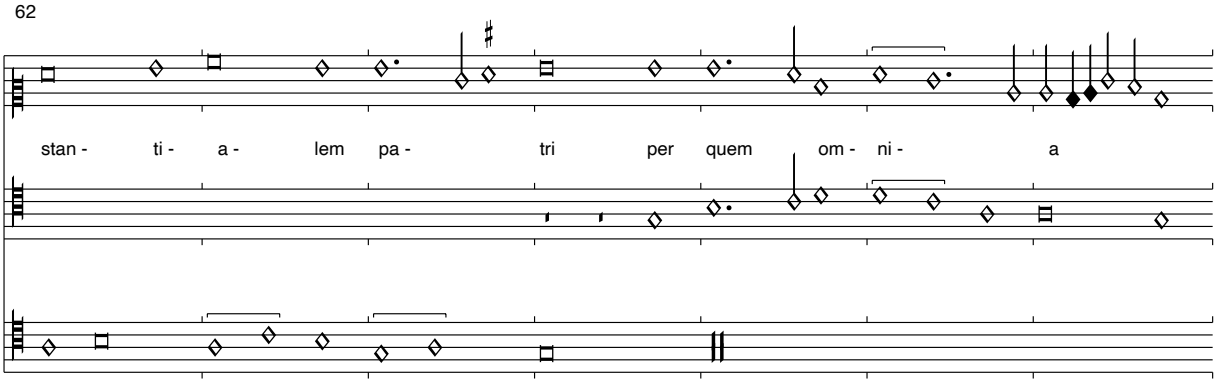



28
et in u - num do - mi -
35
num Je - sum Chri - stum fi - li - um De - i u -
42
ni - ge - ni - tum et ex pa - tre na -
De - um de De - o lu - men de lu - mi - ne de -
49
tum an - te om - ni - a se - cu - la
um ve - rum de de - o ve - ro ge -

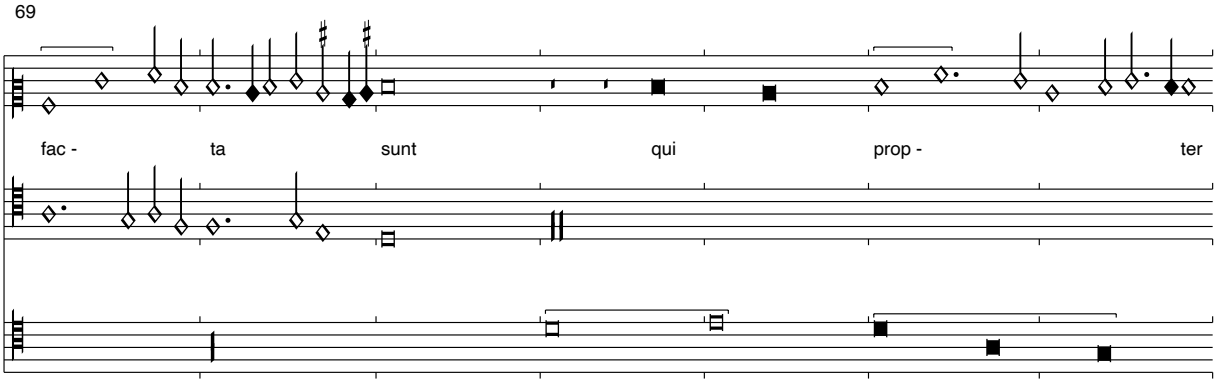
55


con - sub -
ni - tum non fac - tum

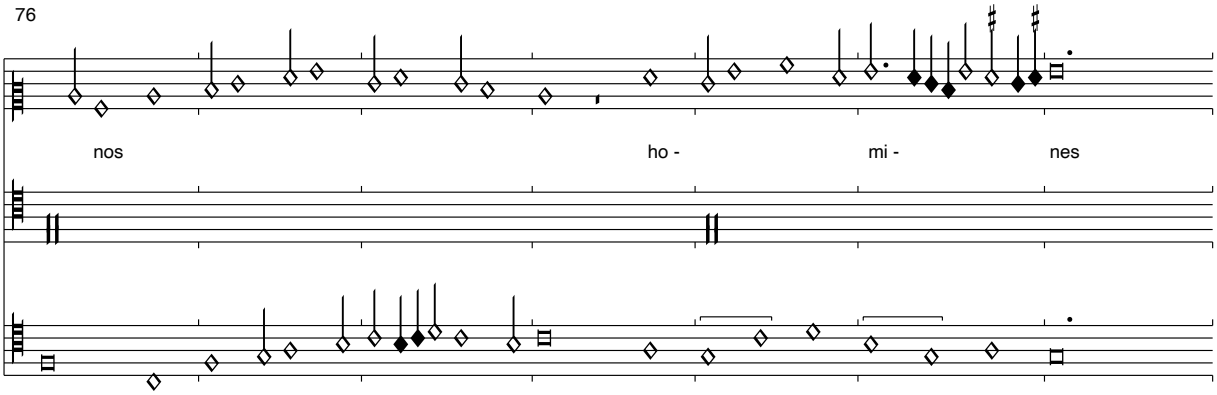
62

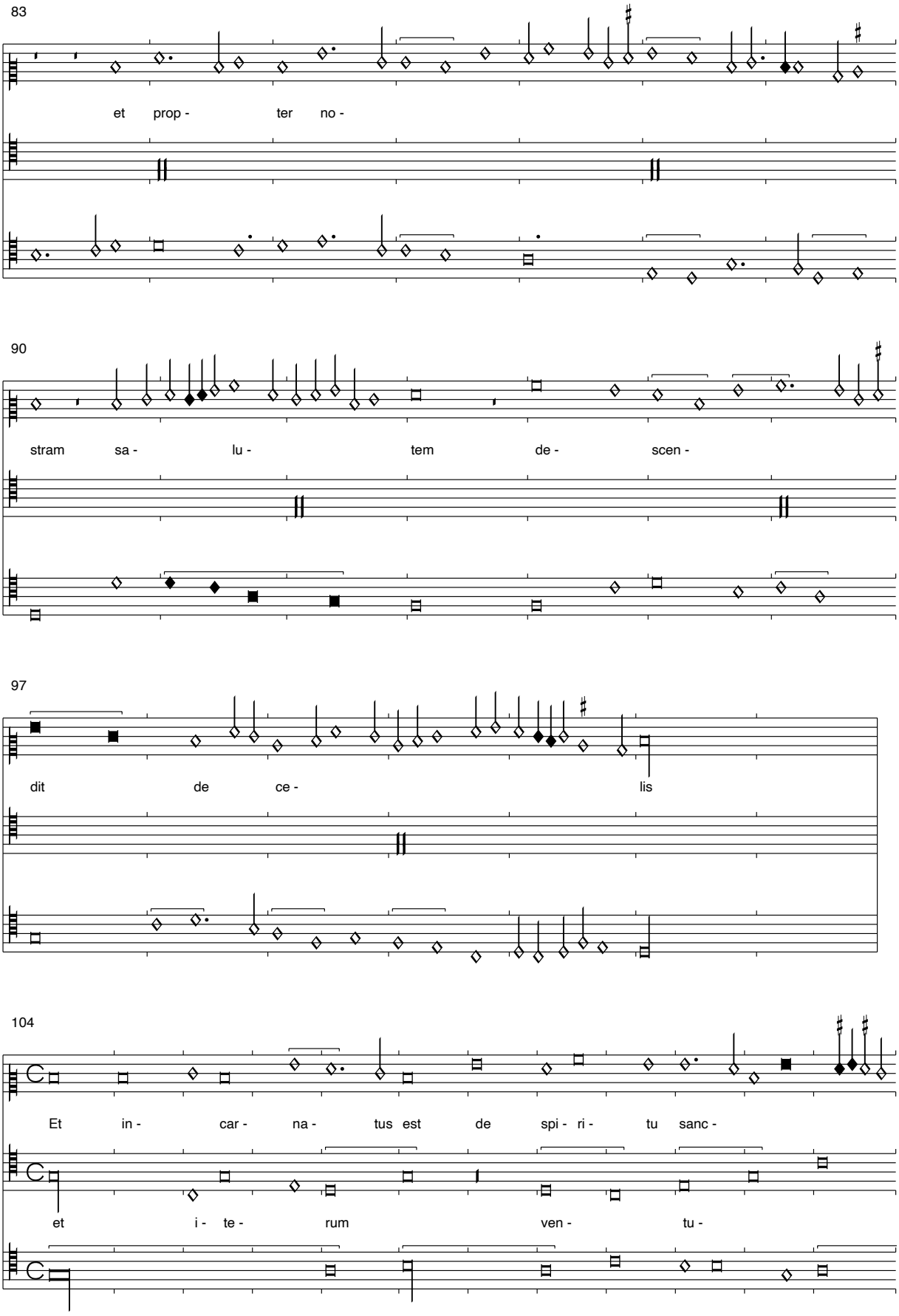

stan - ti - a - lem pa - tri per quem om - ni - a

69

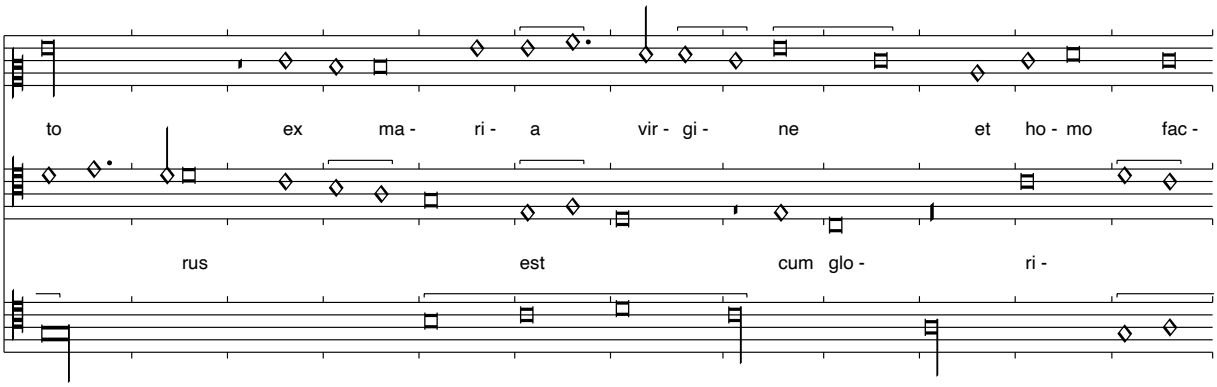

fac - ta sunt qui prop - ter

76

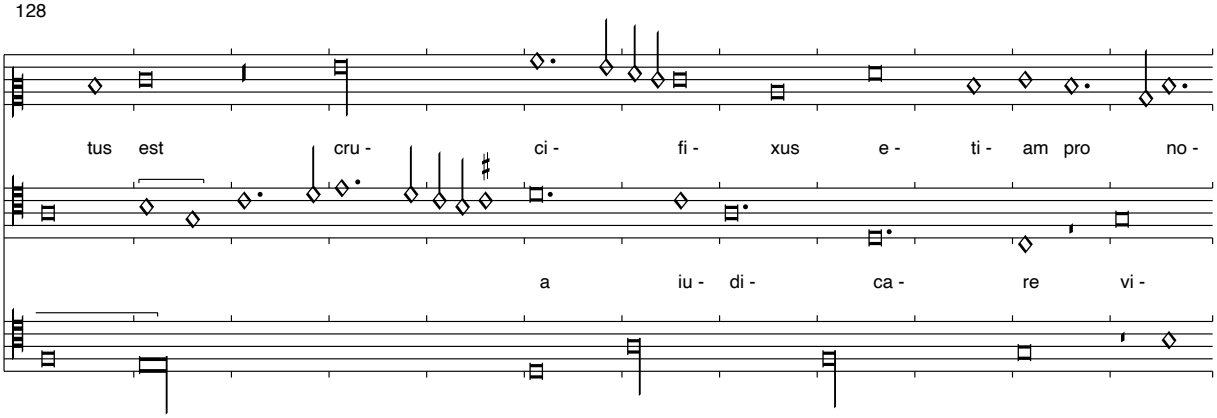

nos ho - mi - nes


83
et prop - ter no -
90
stram sa - lu - tem de - scen -
97
dit de ce - lis
104
Et in - car - na - tus est de spi - ri - tu sanc -
et i - te - rum ven - tu -

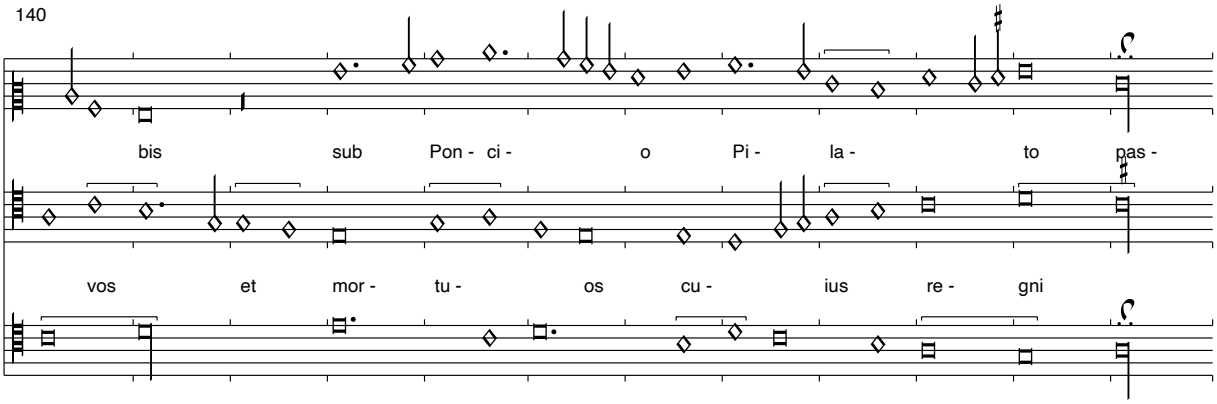
116



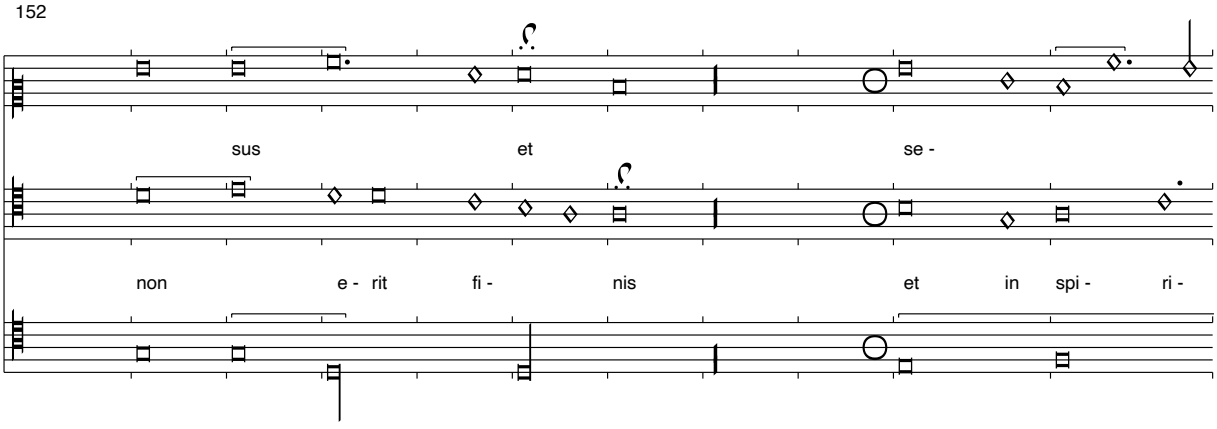
128

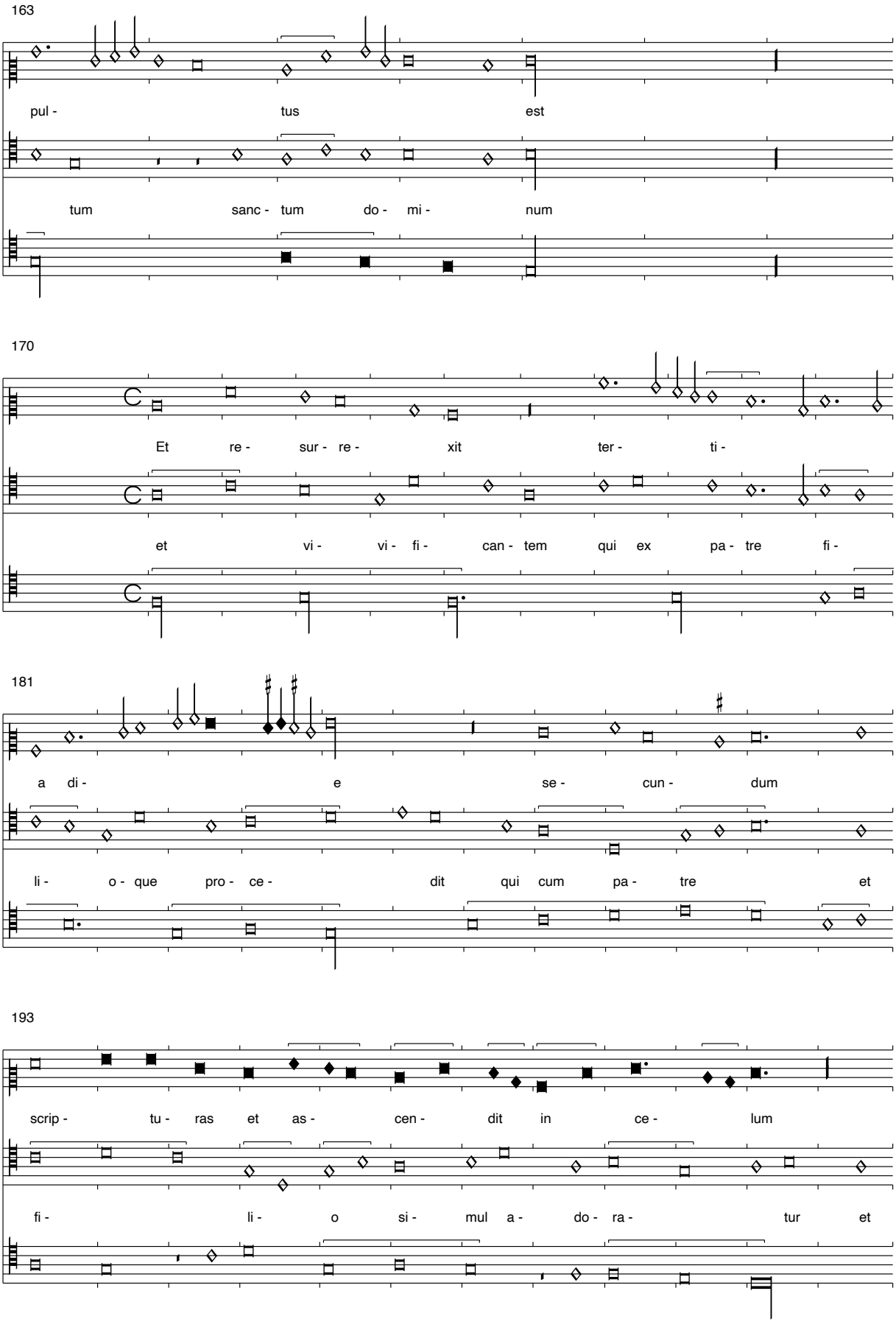


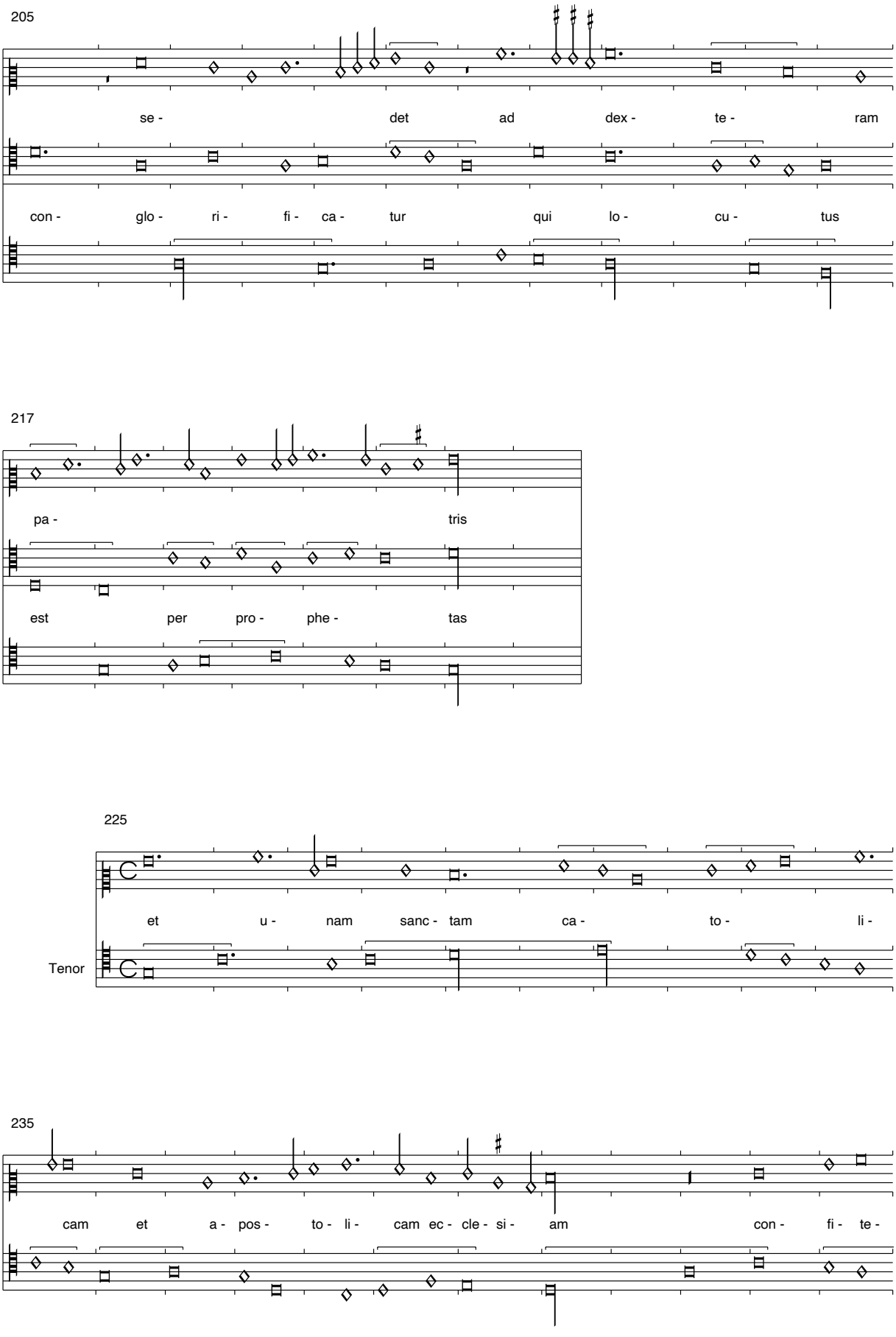
140

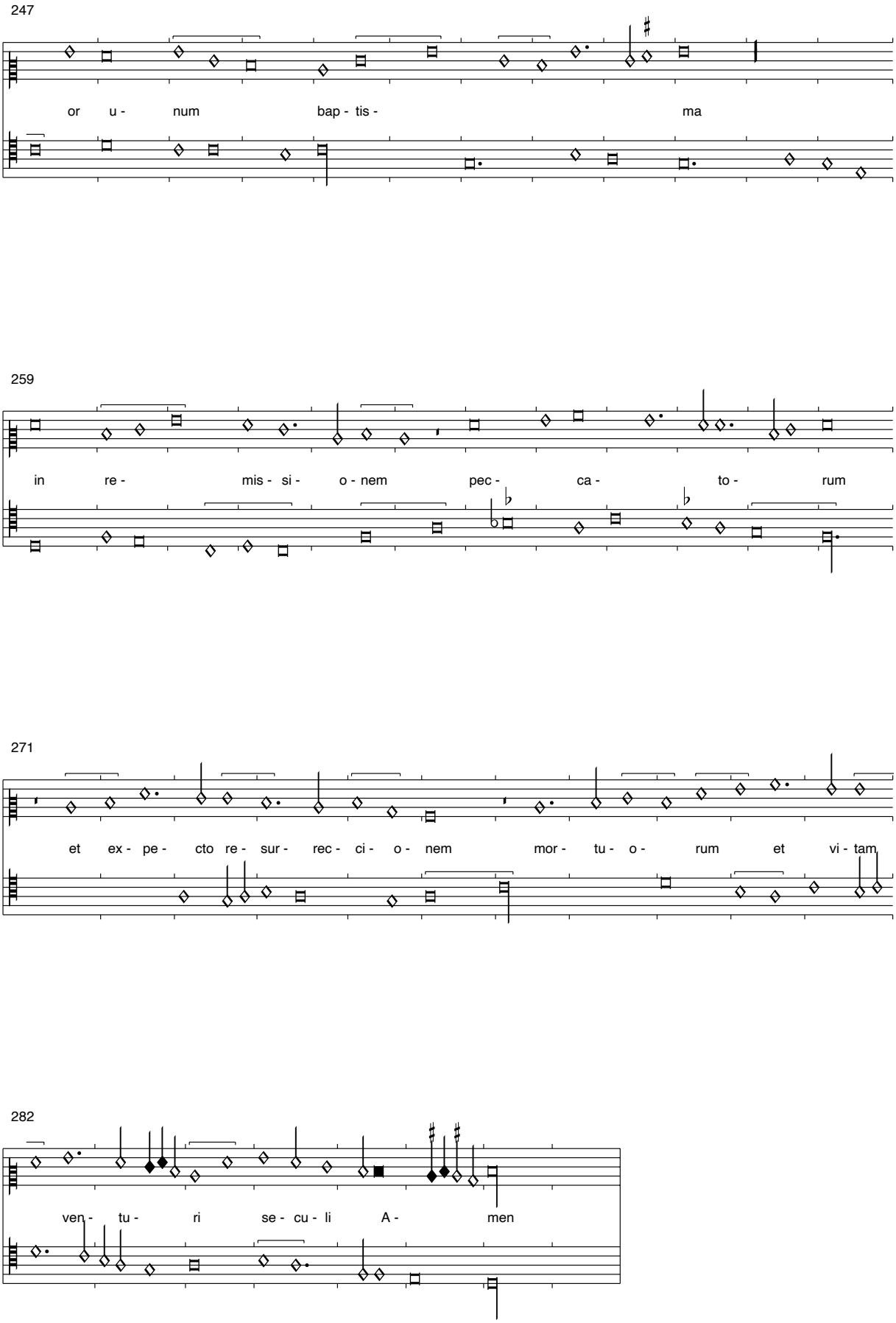


152



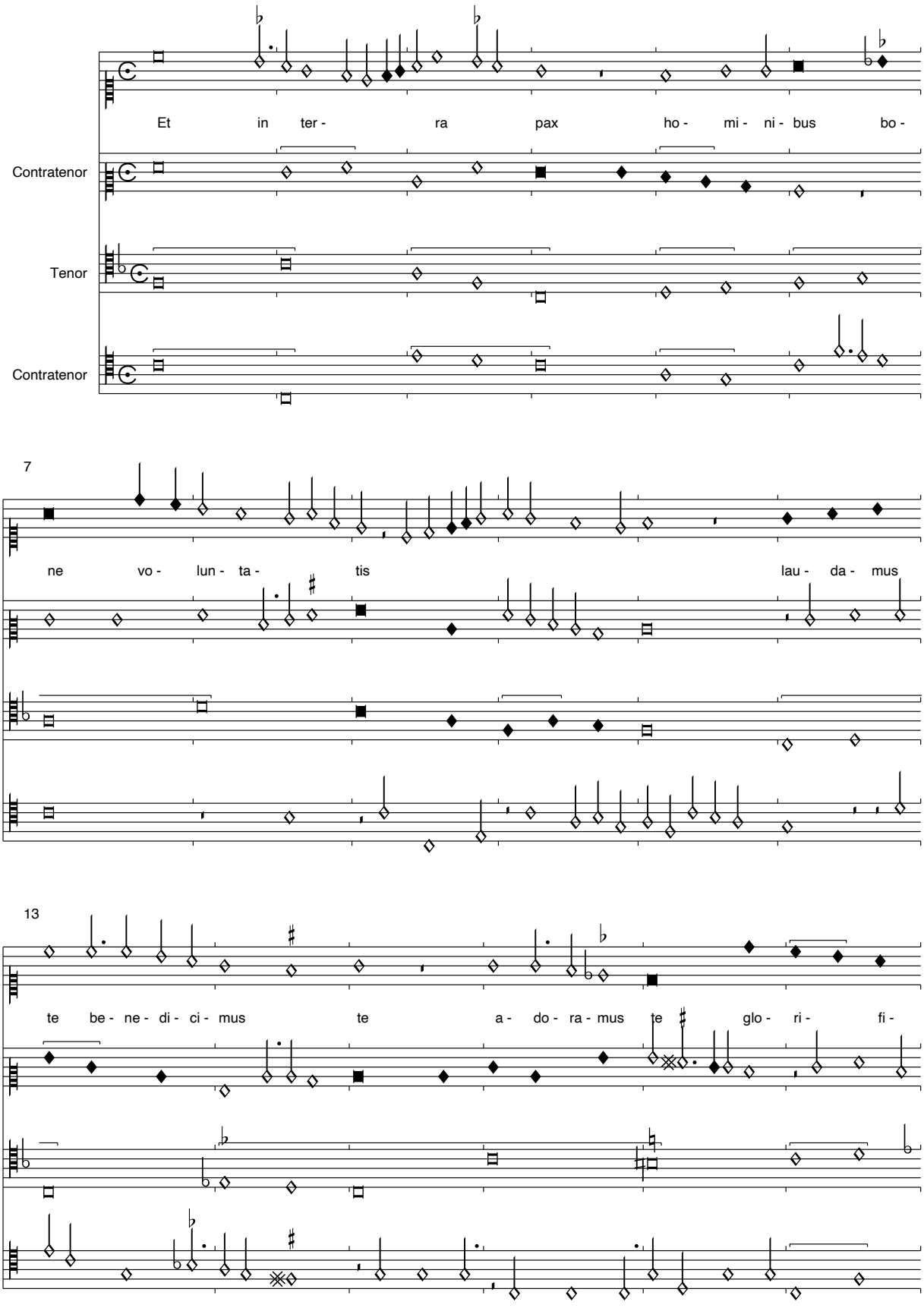

163
pul - tus est
tum sanc - tum do - mi - num
170
Et re - sur - re - xit ter - ti -
et vi - vi - fi - can - tem qui ex pa - tre fi -
181
a di - e se - cun - dum
li - o - que pro - ce - dit qui cum pa - tre et
193
scrip - tu - ras et as - cen - dit in ce - lum
fi - li - o si - mul a - do - ra - tur et

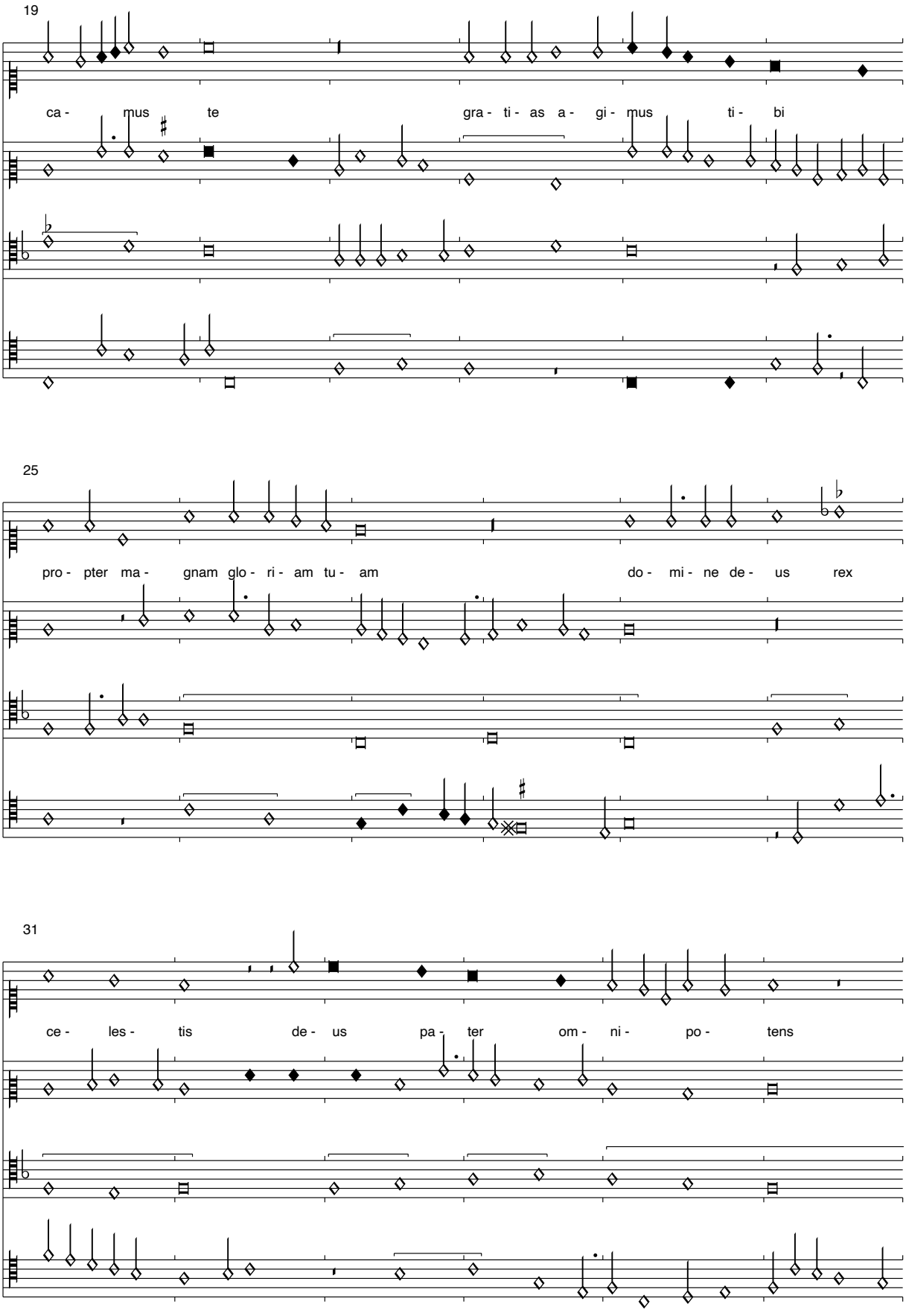

205
se - det ad dex - te - ram
con - glo - ri - fi - ca - tur qui lo - cu - tus
217
pa - tris
est per pro - phe - tas
225
et u - nam sanc - tam ca - to - li -
Tenor
235
cam et a - pos - to - li - cam ec - cle - si - am con - fi - te -

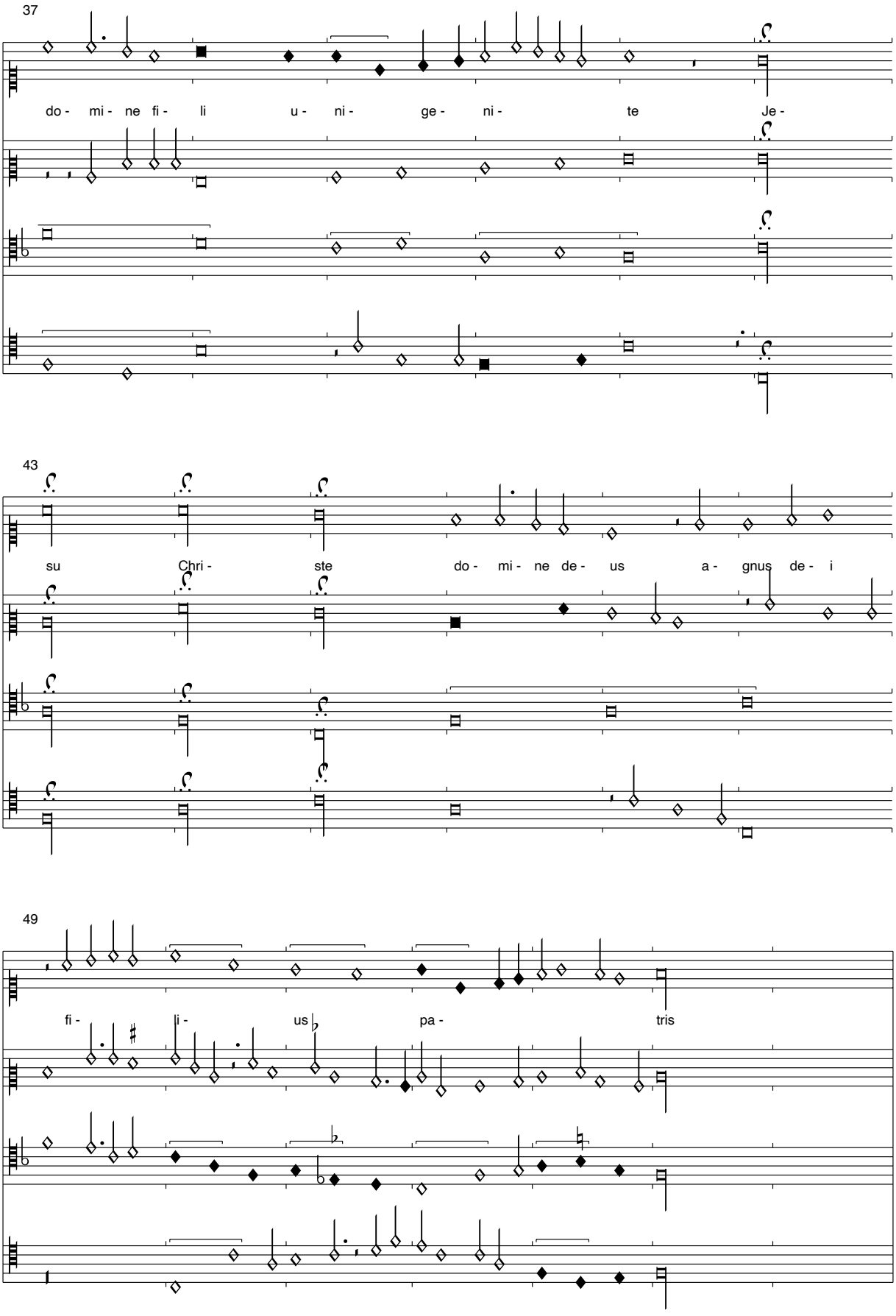


Die Textierung der Quelle ist nicht konsistent. Ich habe hier eine parallele Textierung der Oberstimmen versucht. Sehr ungewöhnlich ist der Schuss als Duo, auch hier hört die Textierung des Superius vor „confiteor“ auf.

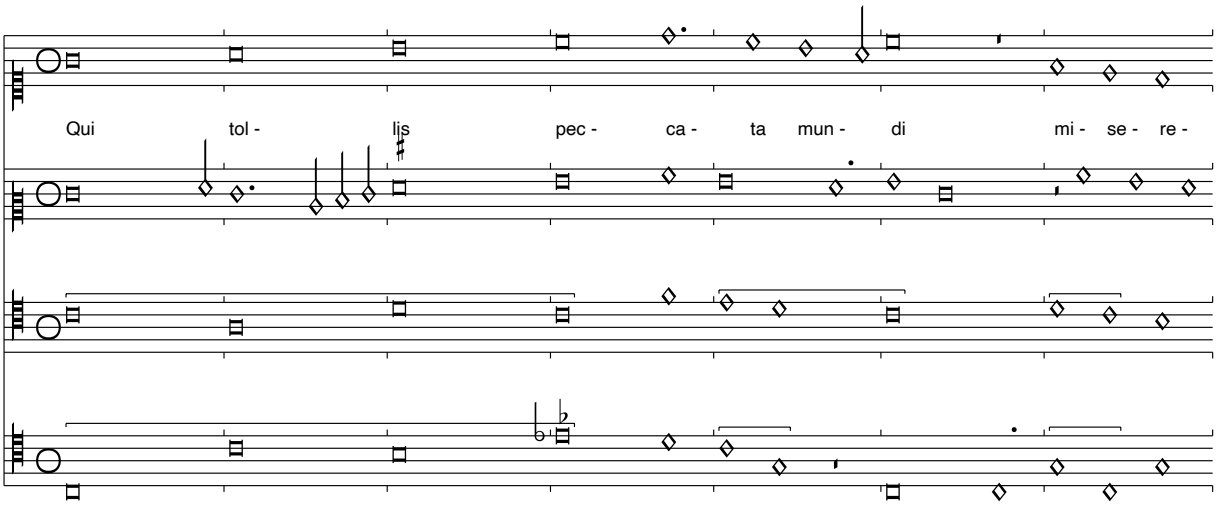
(Dufay): Gloria
Trent 87, f. 10v-12r



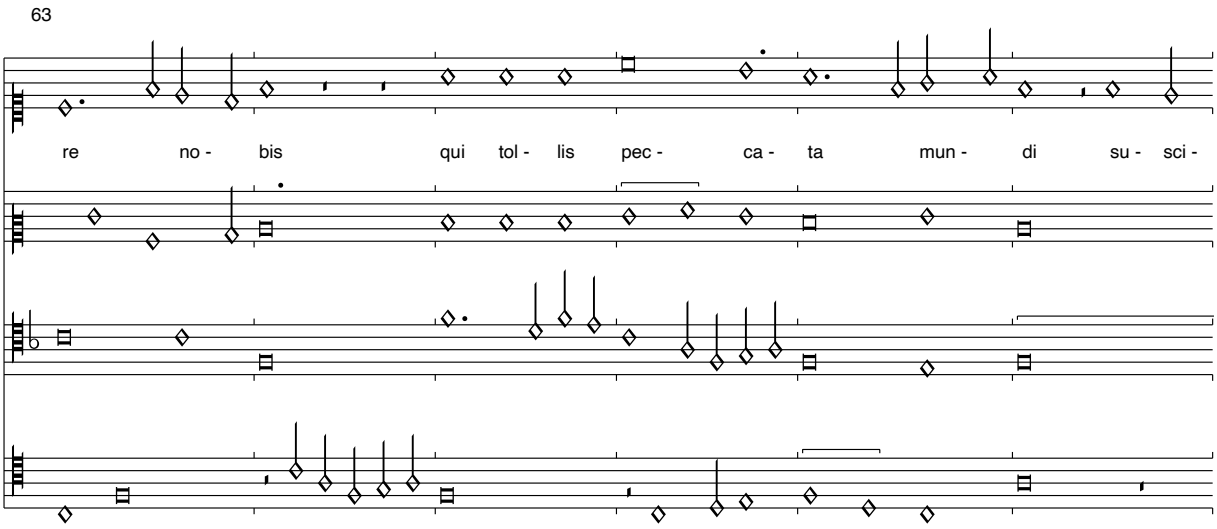

19
ca - mus te gra - ti - as a - gi - mus ti - bi
25
pro - pter ma - gnam glo - ri - am tu - am do - mi - ne de - us rex
31
ce - les - tis de - us pa - ter om - ni - po - tens


37
do - mi - ne fi - li u - ni - ge - ni - te Je -
43
su Chri - ste do - mi - ne de - us a - gnus de - i
49
fi - li - us pa - tris

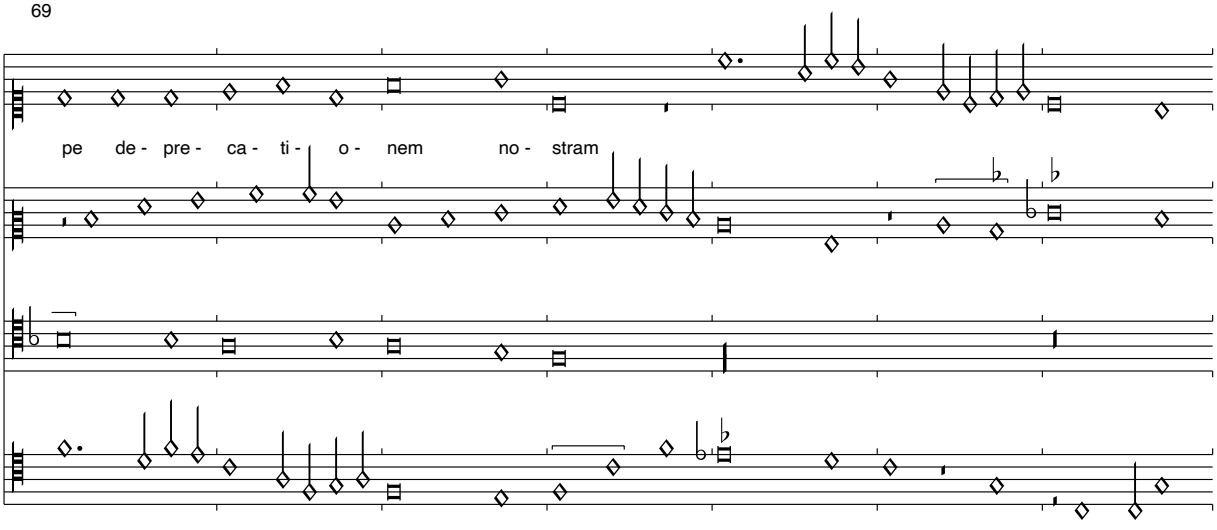
56

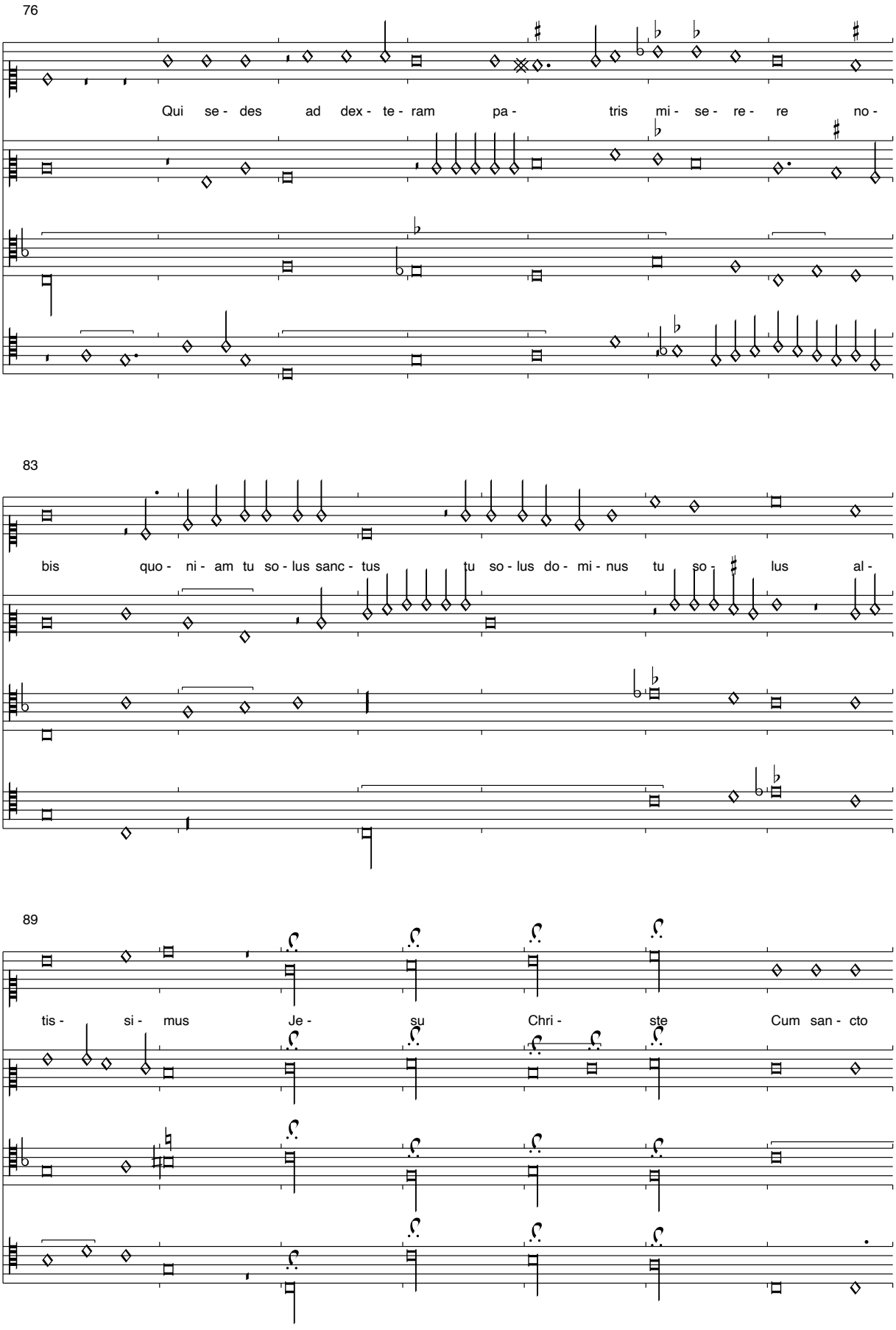

Qui tol - lis pec - ca - ta mun - di mi - se - re -

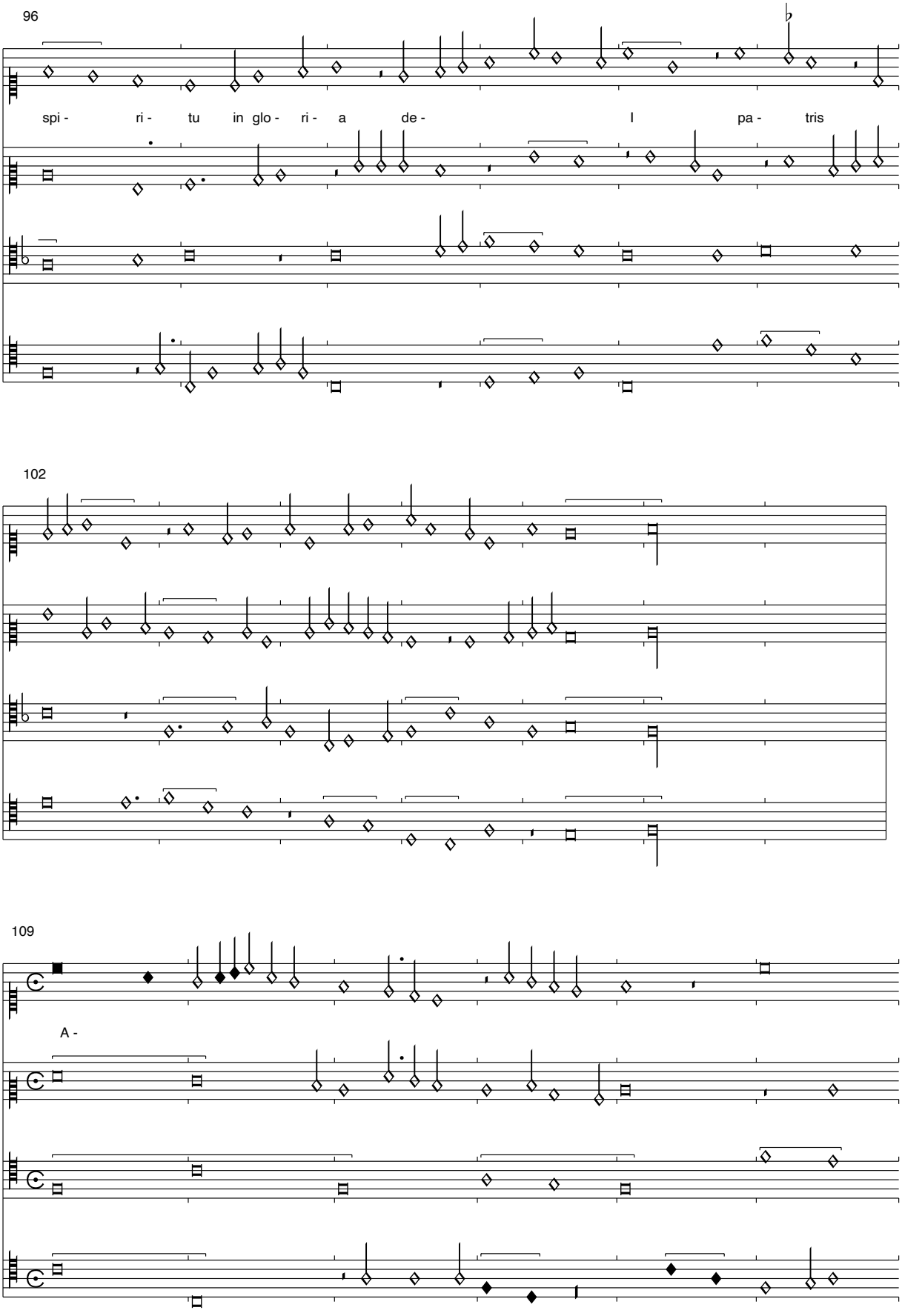
63


re no - bis qui tol - lis pec - ca - ta mun - di su - sci -

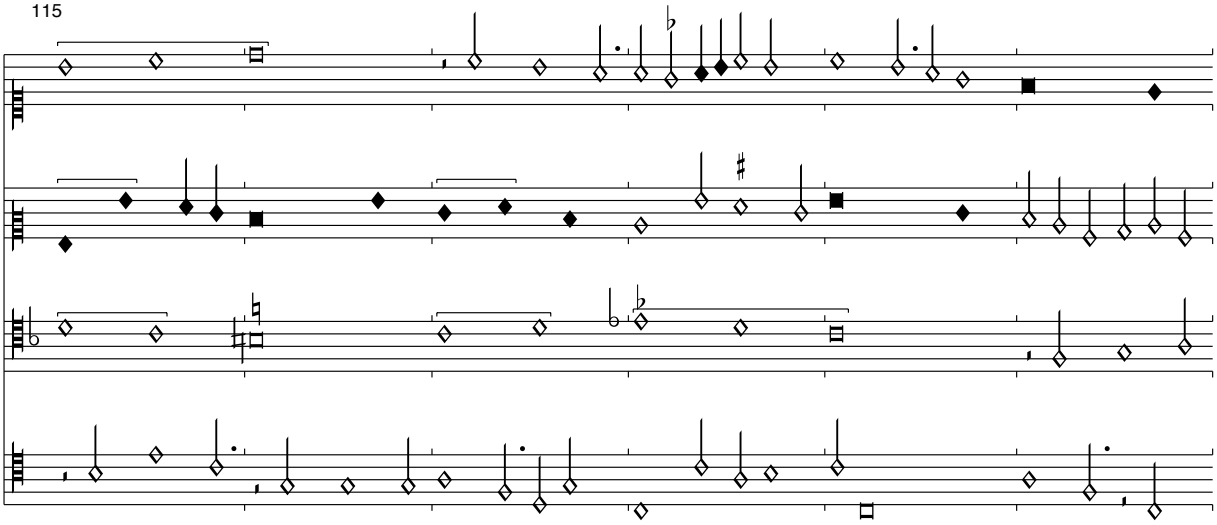
69


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

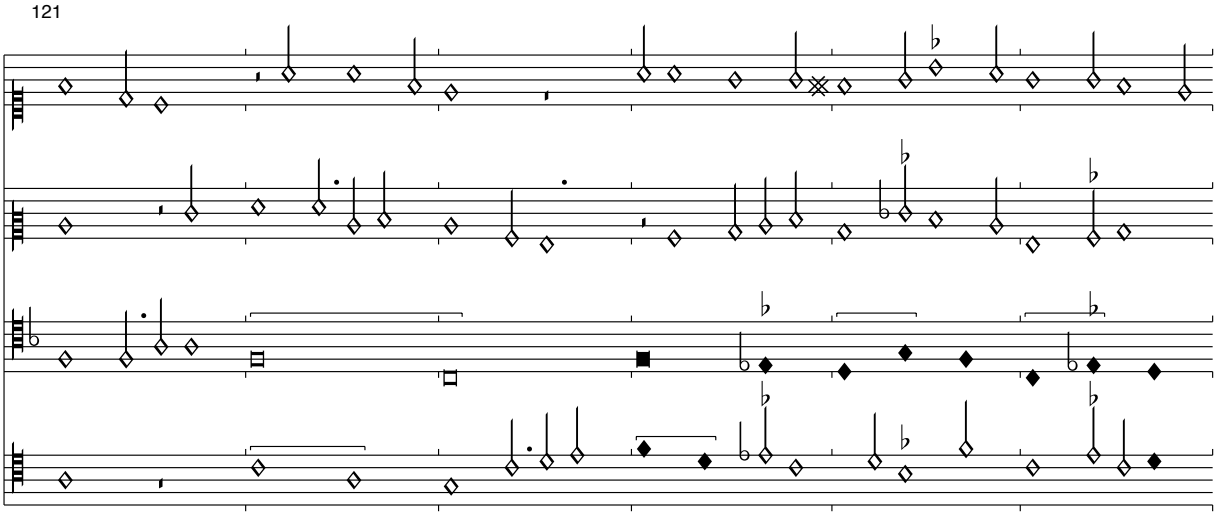

76
Qui se - des ad dex - te - ram pa - tris mi - se - re - re no -
83
bis quo - ni - am tu so - lus sanc - tus tu so - lus do - mi - nus tu so - lus al -
89
tis - si - mus Je - su Chri - ste Cum san - cto


96
spi - ri - tu in glo - ri - a de - I pa - tris
102
109
A -

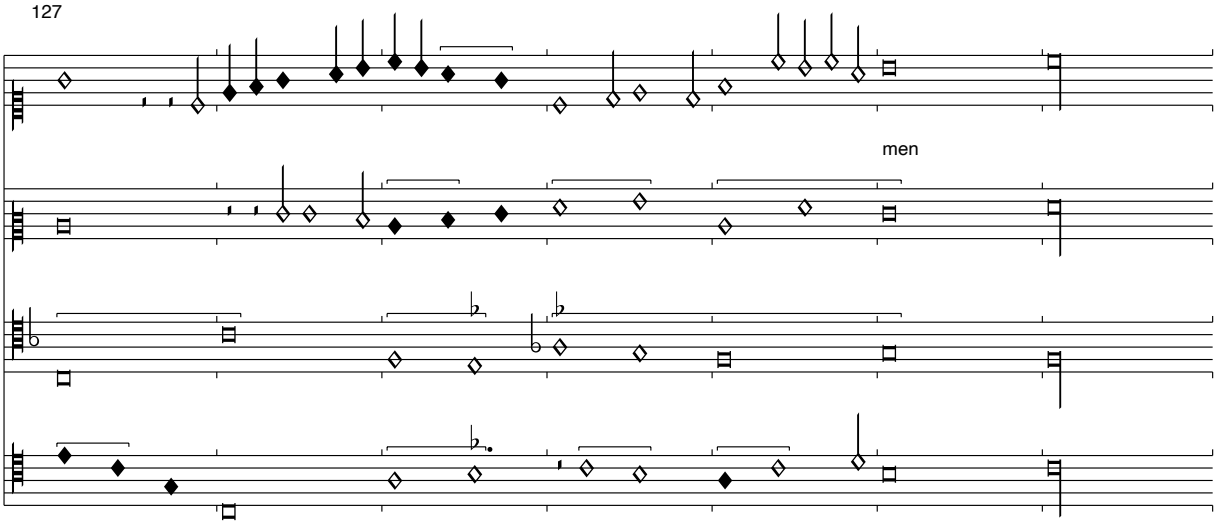
115



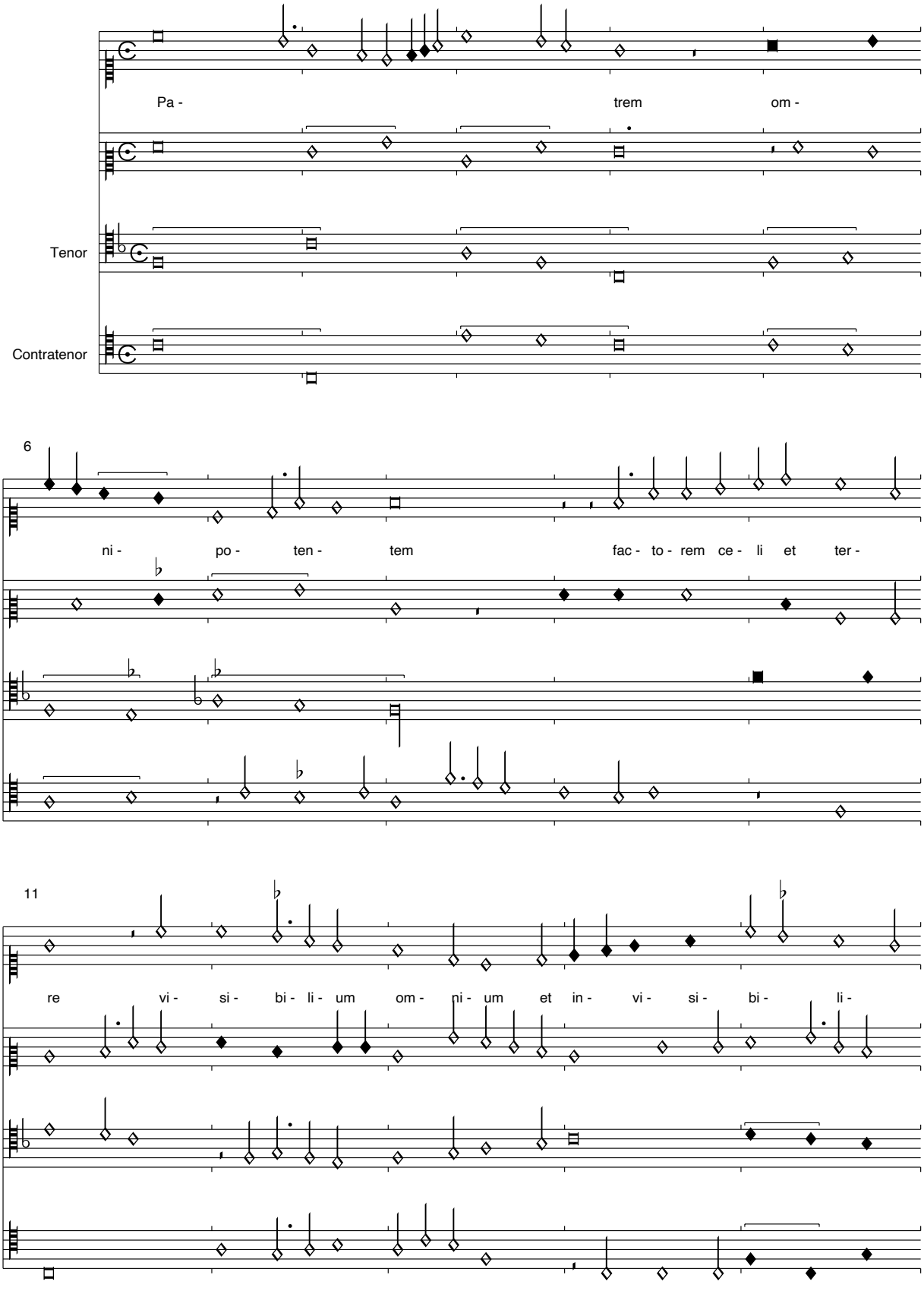
121

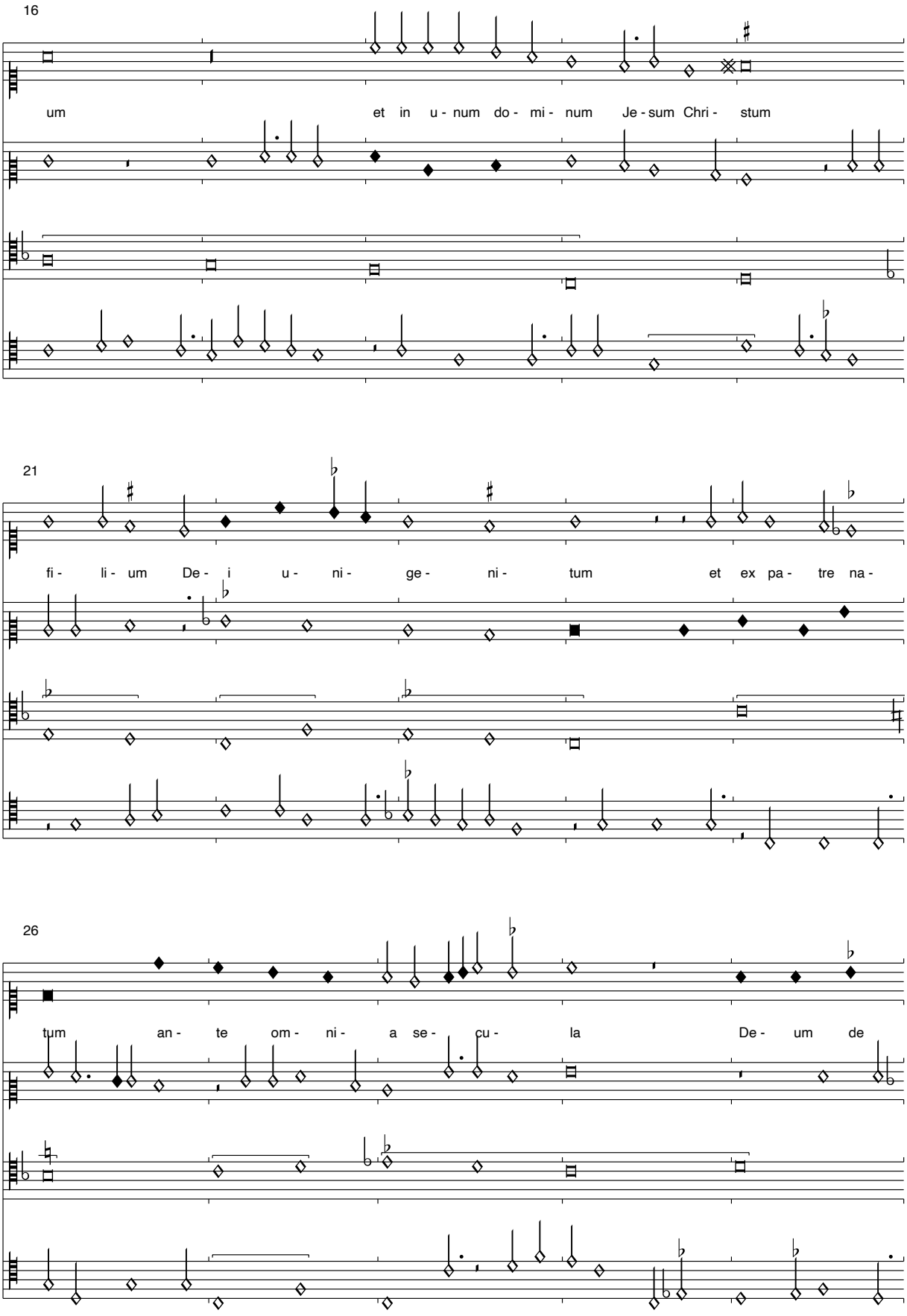


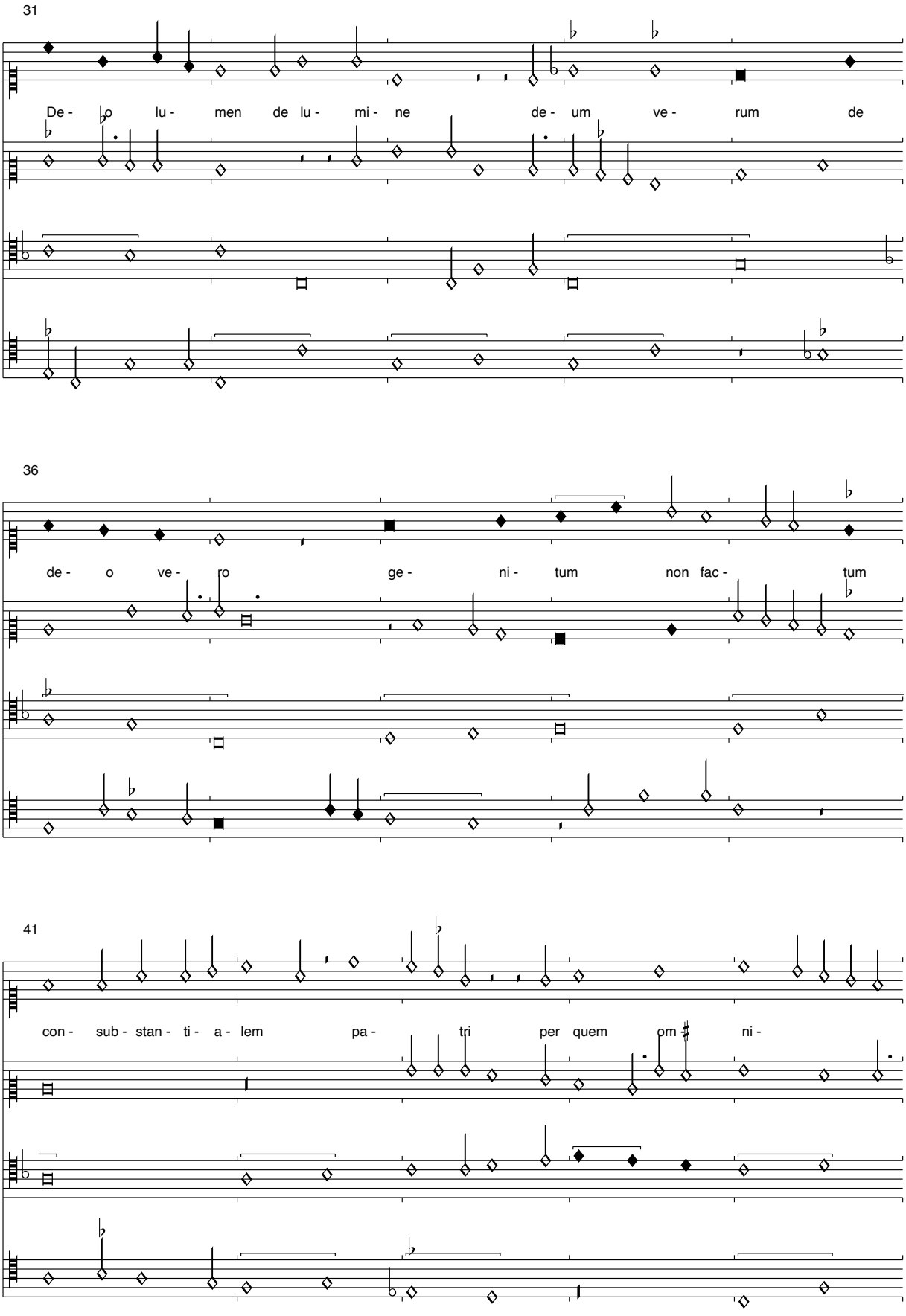
127



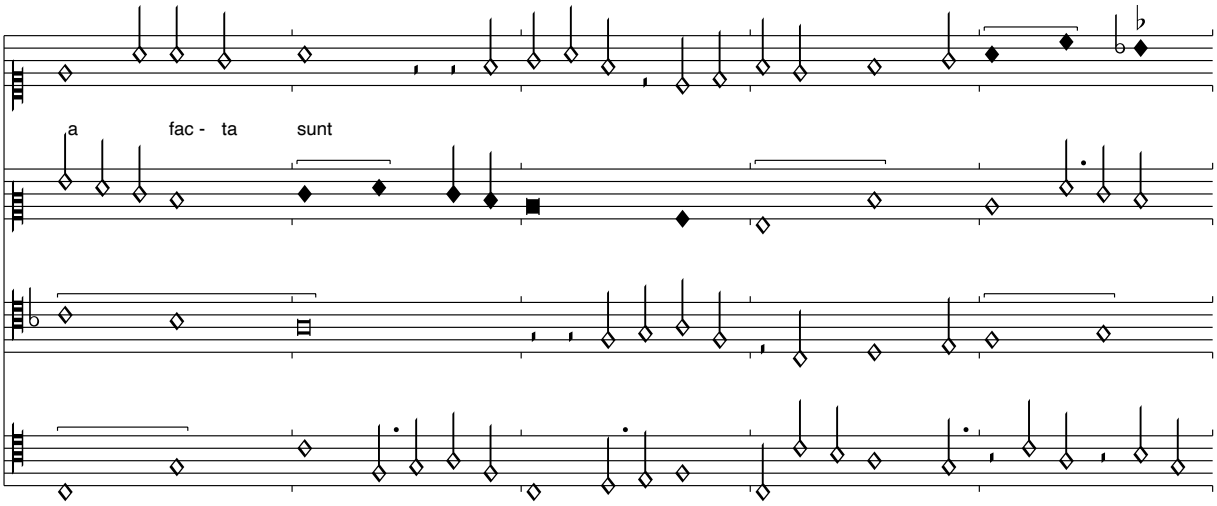
Dufay: Credo
Trent 87, f. 12v-15r




16
um et in u - num do - mi - num Je - sum Chri - stum
21
fi - li - um De - i u - ni - ge - ni - tum et ex pa - tre na -
26
tum an - te om - ni - a se - cu - la De - um de


31
De - o lu - men de lu - mi - ne de - um ve - rum de
36
de - o ve - ro ge - ni - tum non fac - tum
41
con - sub - stan - ti - a - lem pa - tri per quem om - ni -

46



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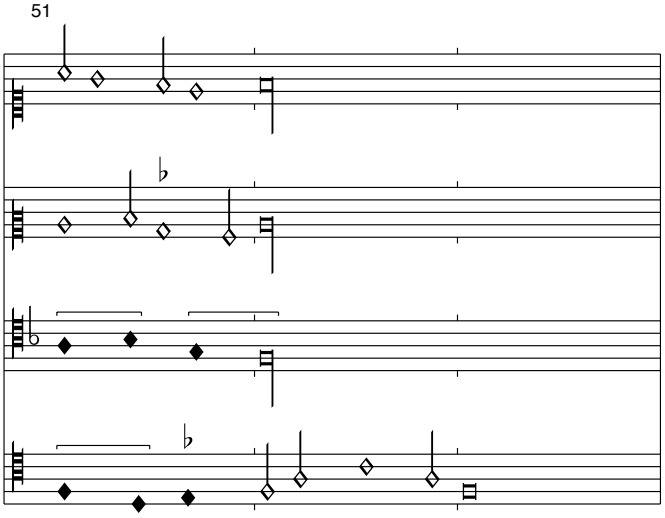

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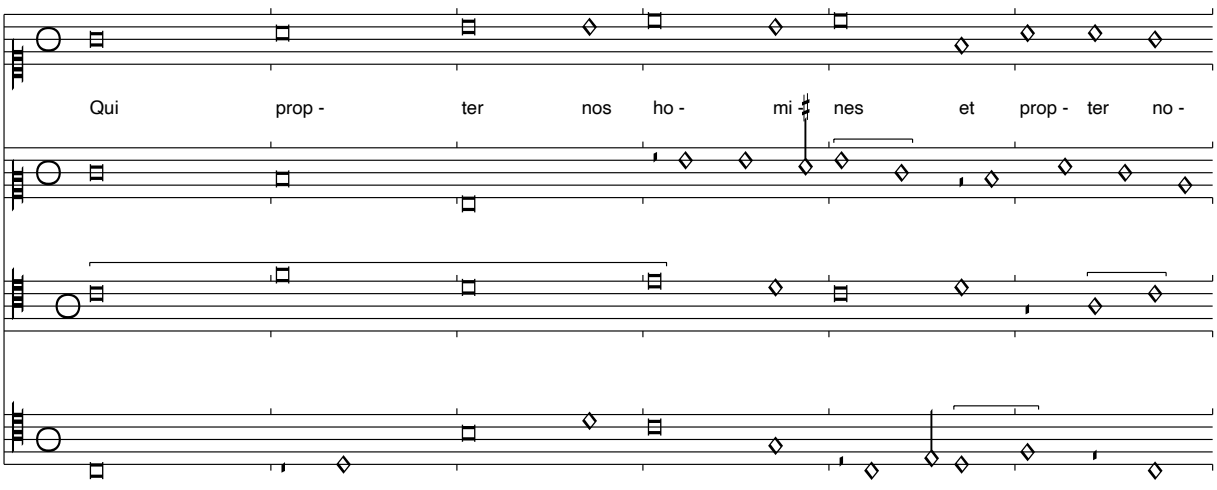

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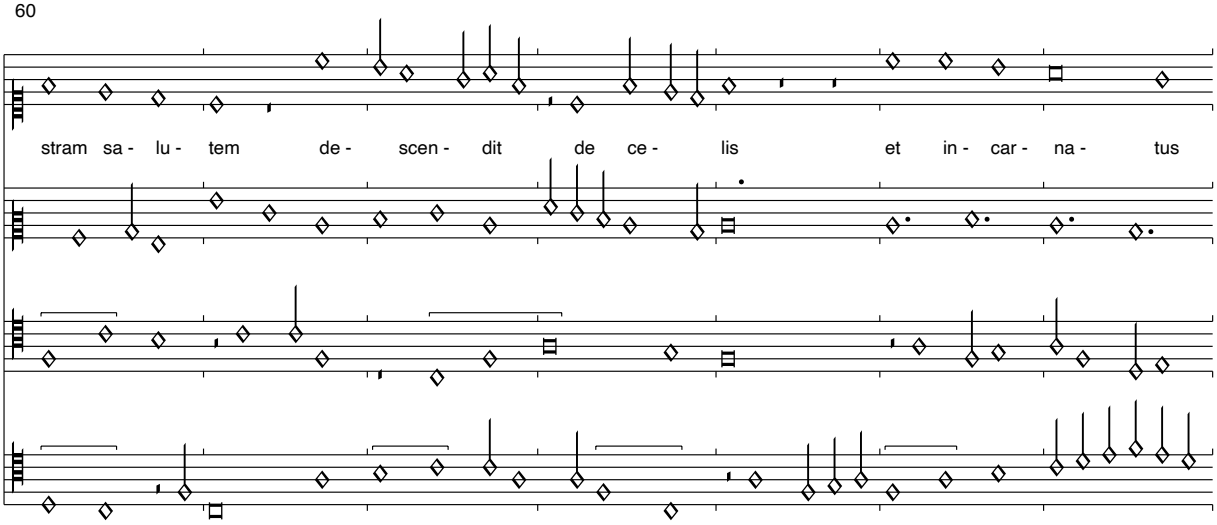
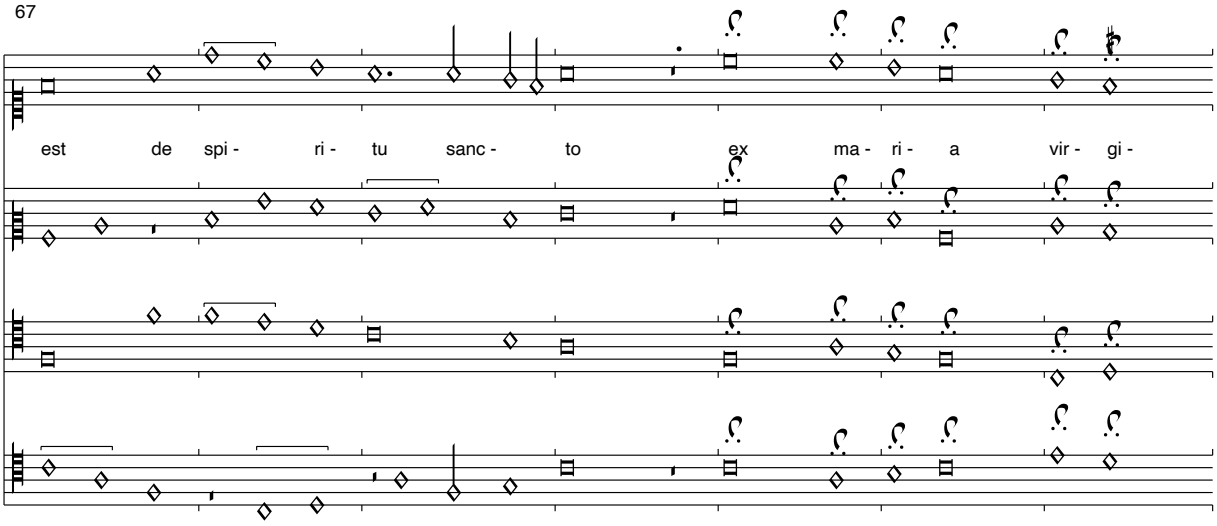
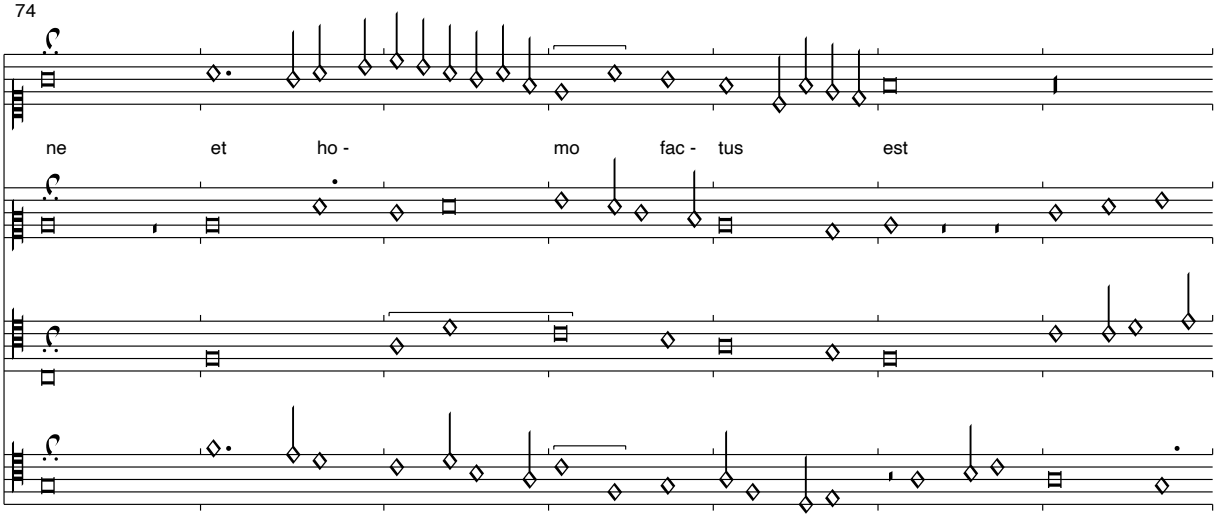

stram sa - lu - tem de - scen - dit de ce - lis et in - car - na - tus

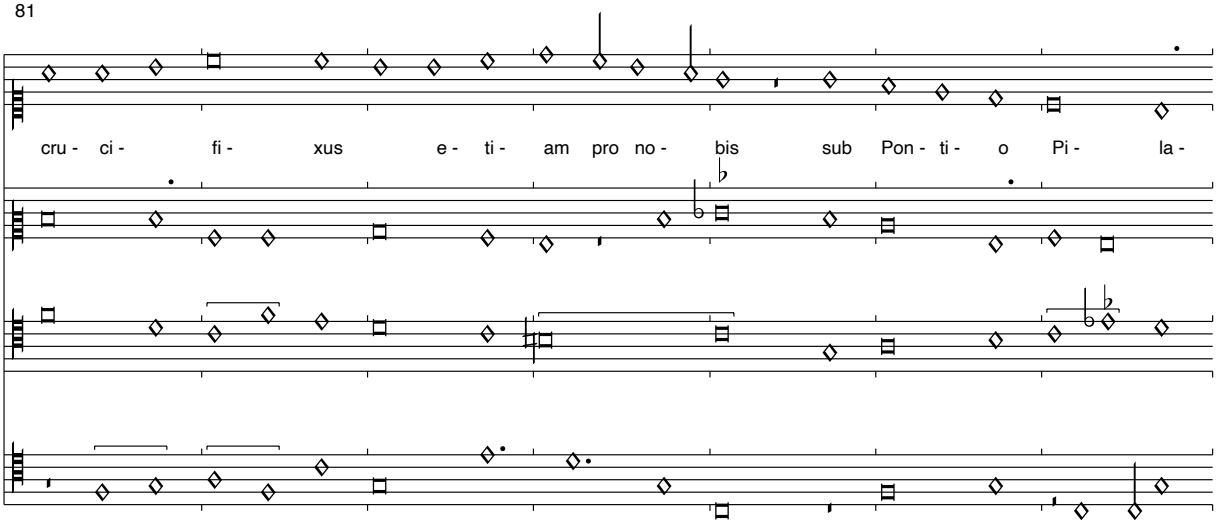
67


est de spi - ri - tu sanc - to ex ma - ri - a vir - gi -

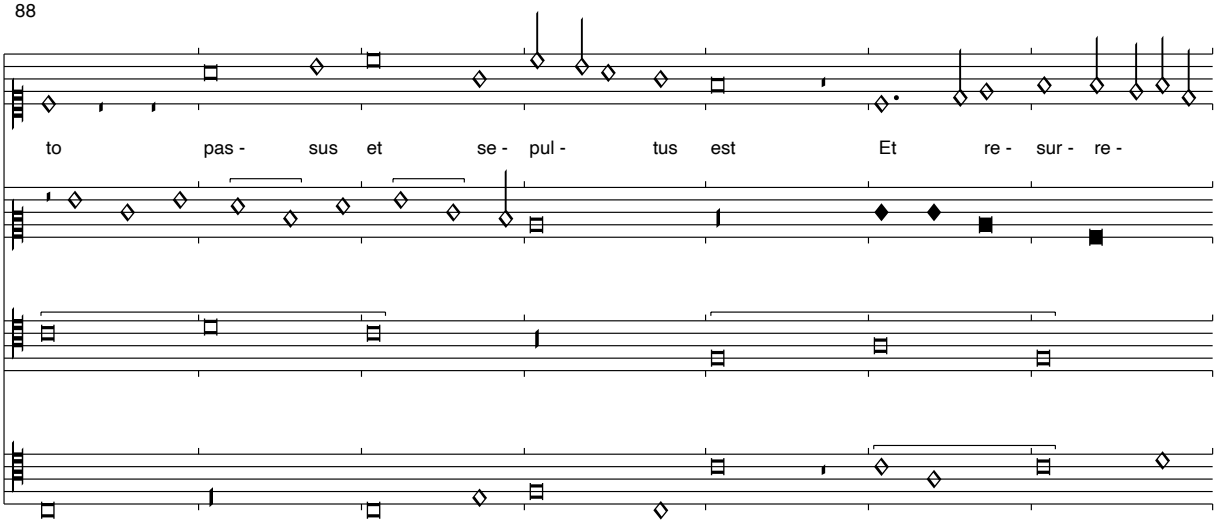
74


ne et ho - mo fac - tus est

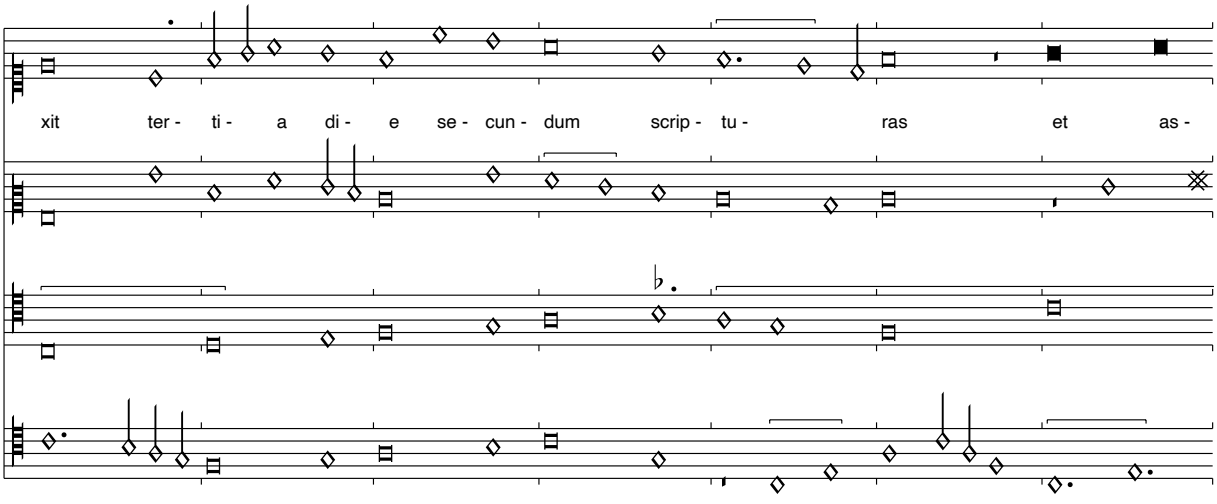
81


cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la -

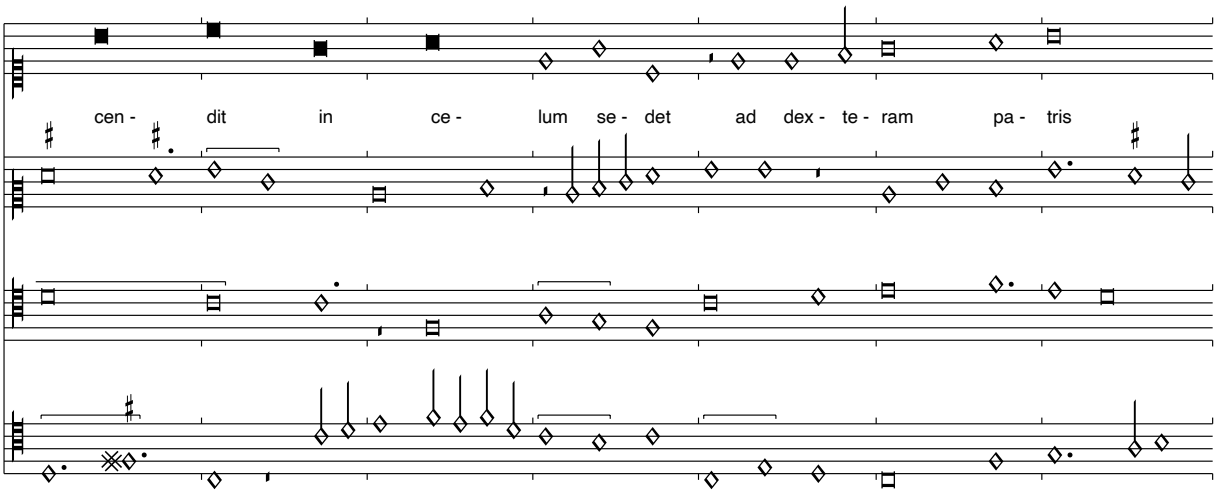
88


to pas - sus et se - pul - tus est Et re - sur - re -

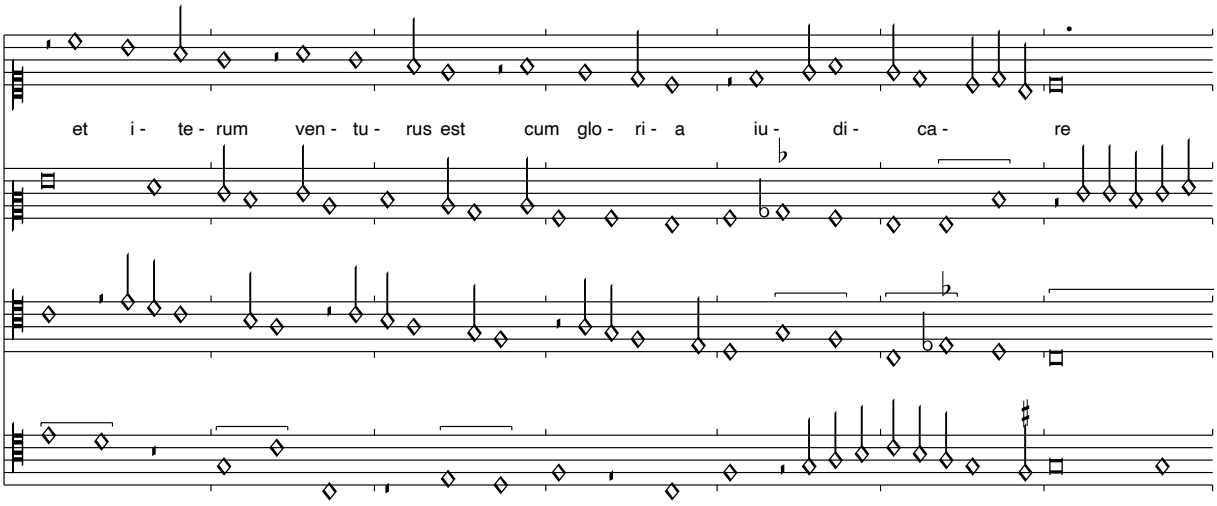
95


xit ter - ti - a di - e se - cun - dum scrip - tu - ras et as -

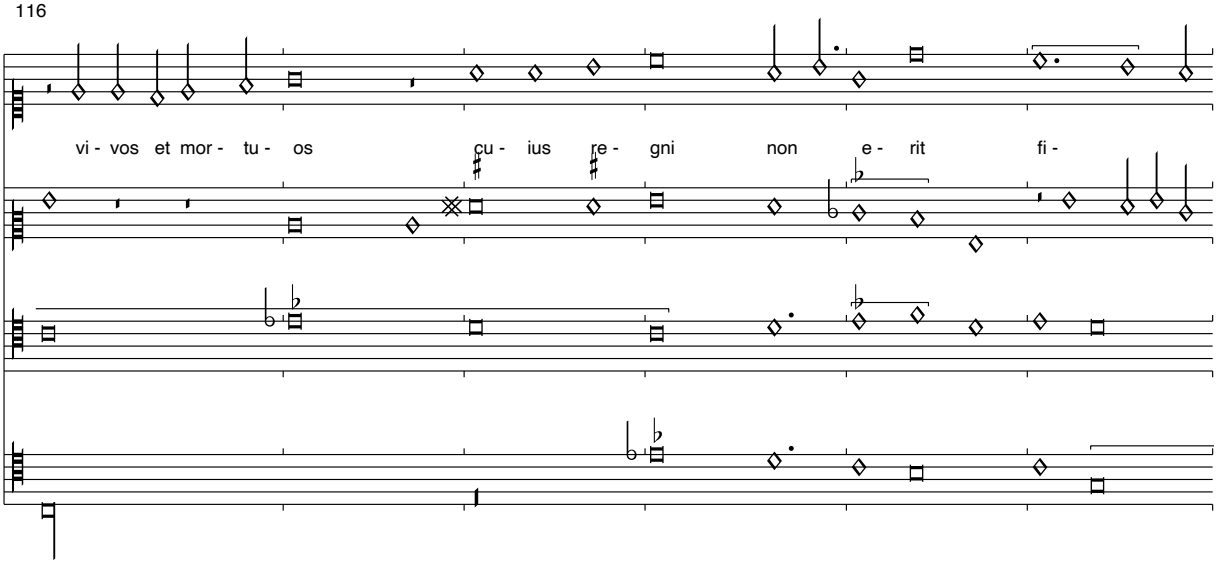
102


cen - dit in ce - lum se - det ad dex - te - ram pa - tris

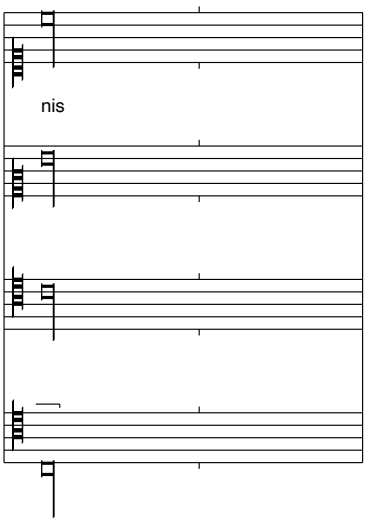
109


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

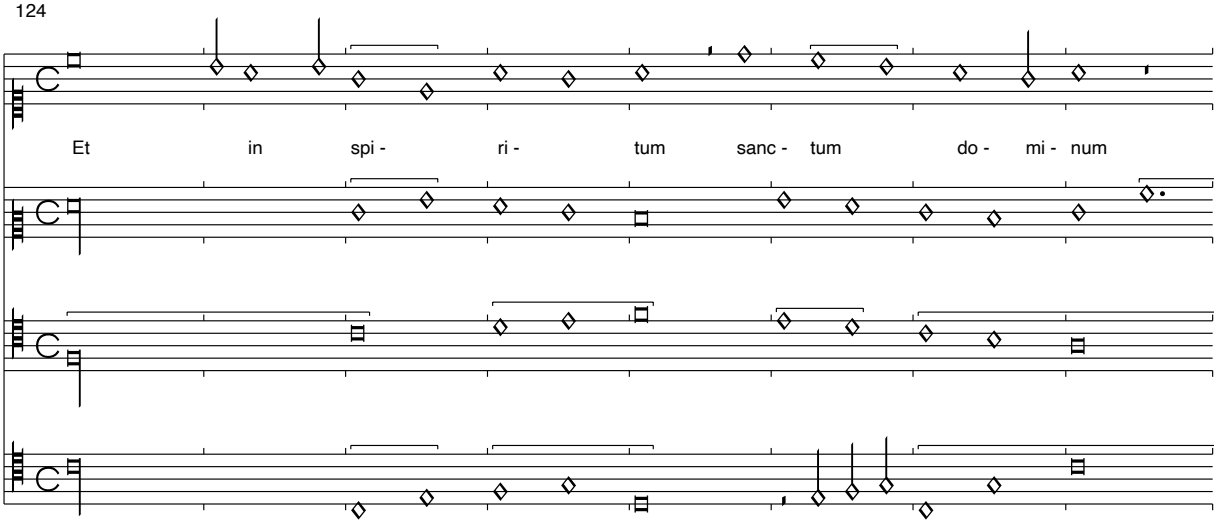
116


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

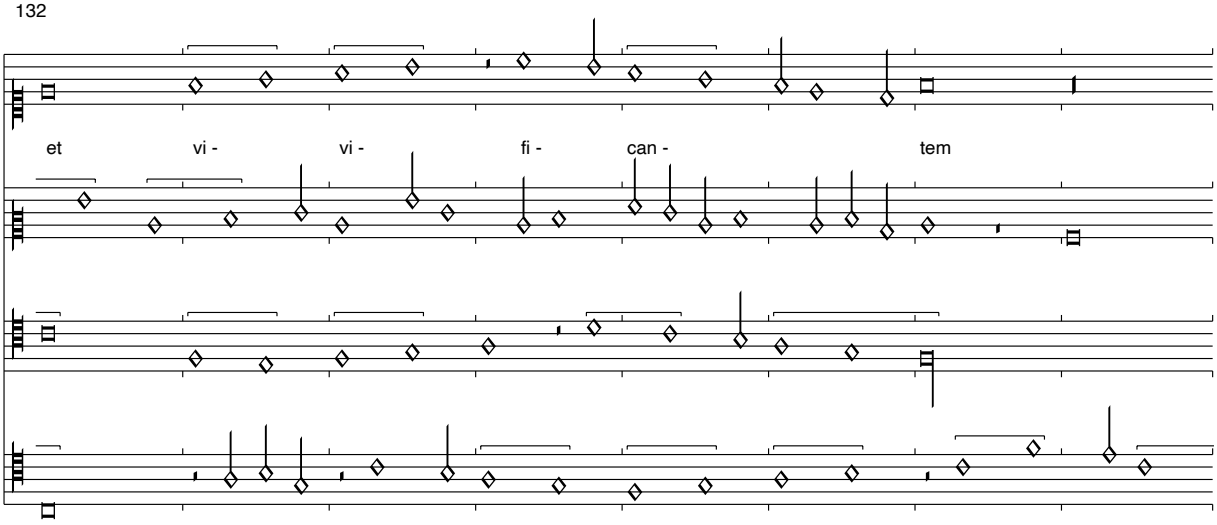
122



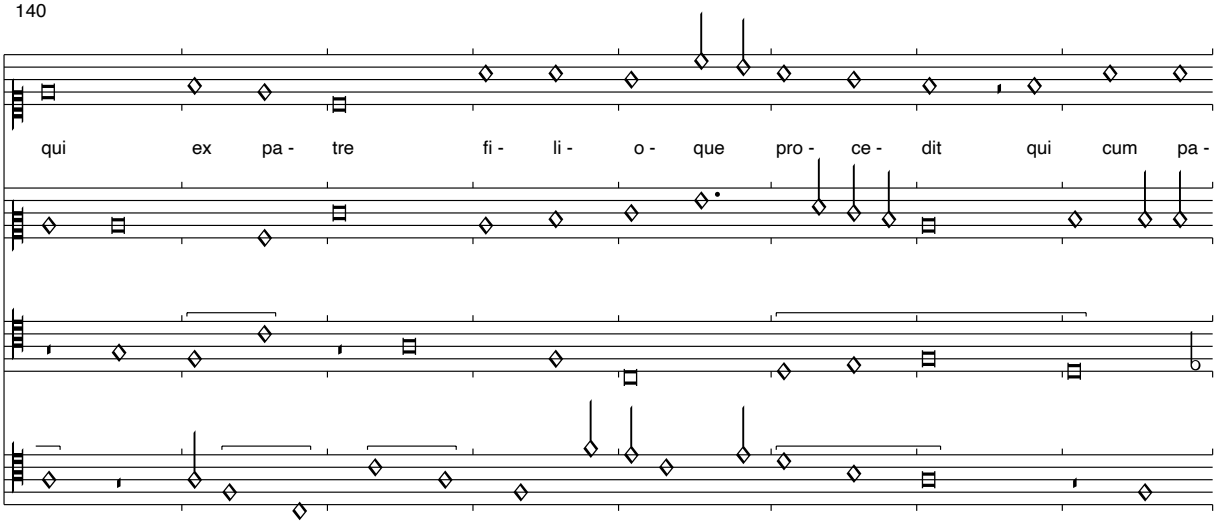
124



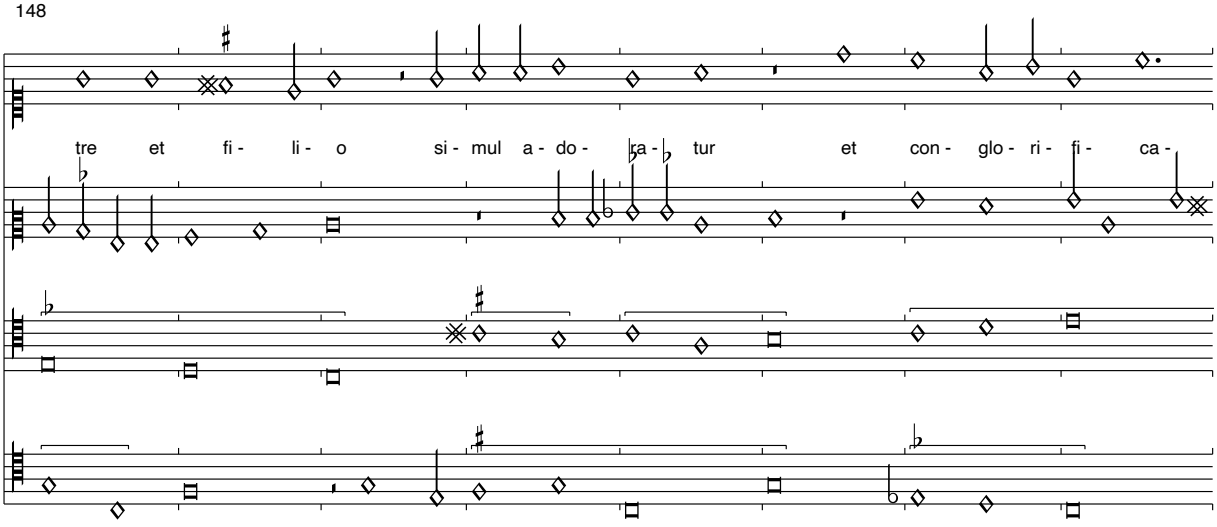
132



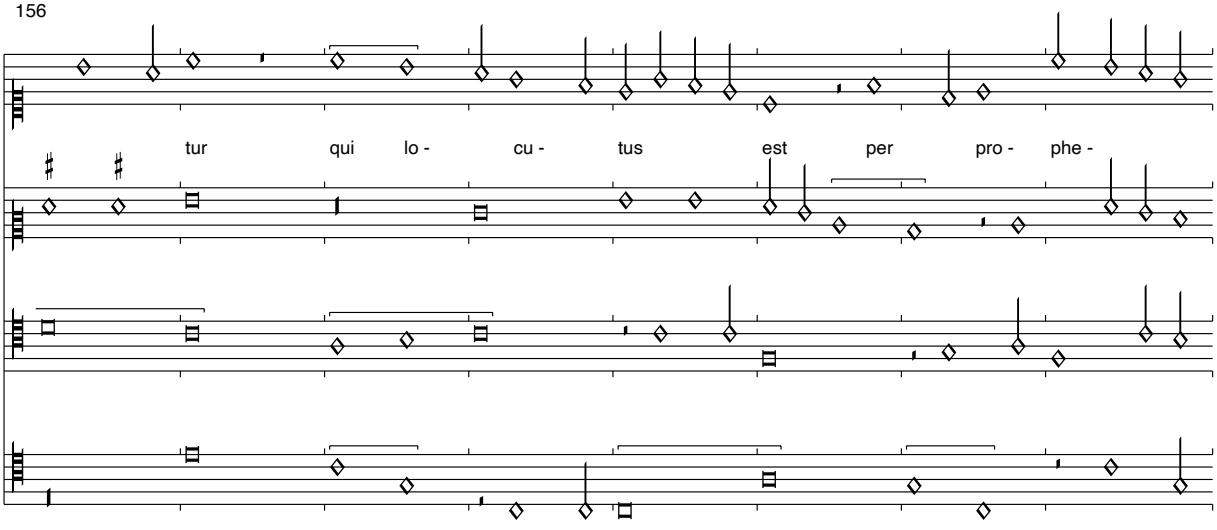
140

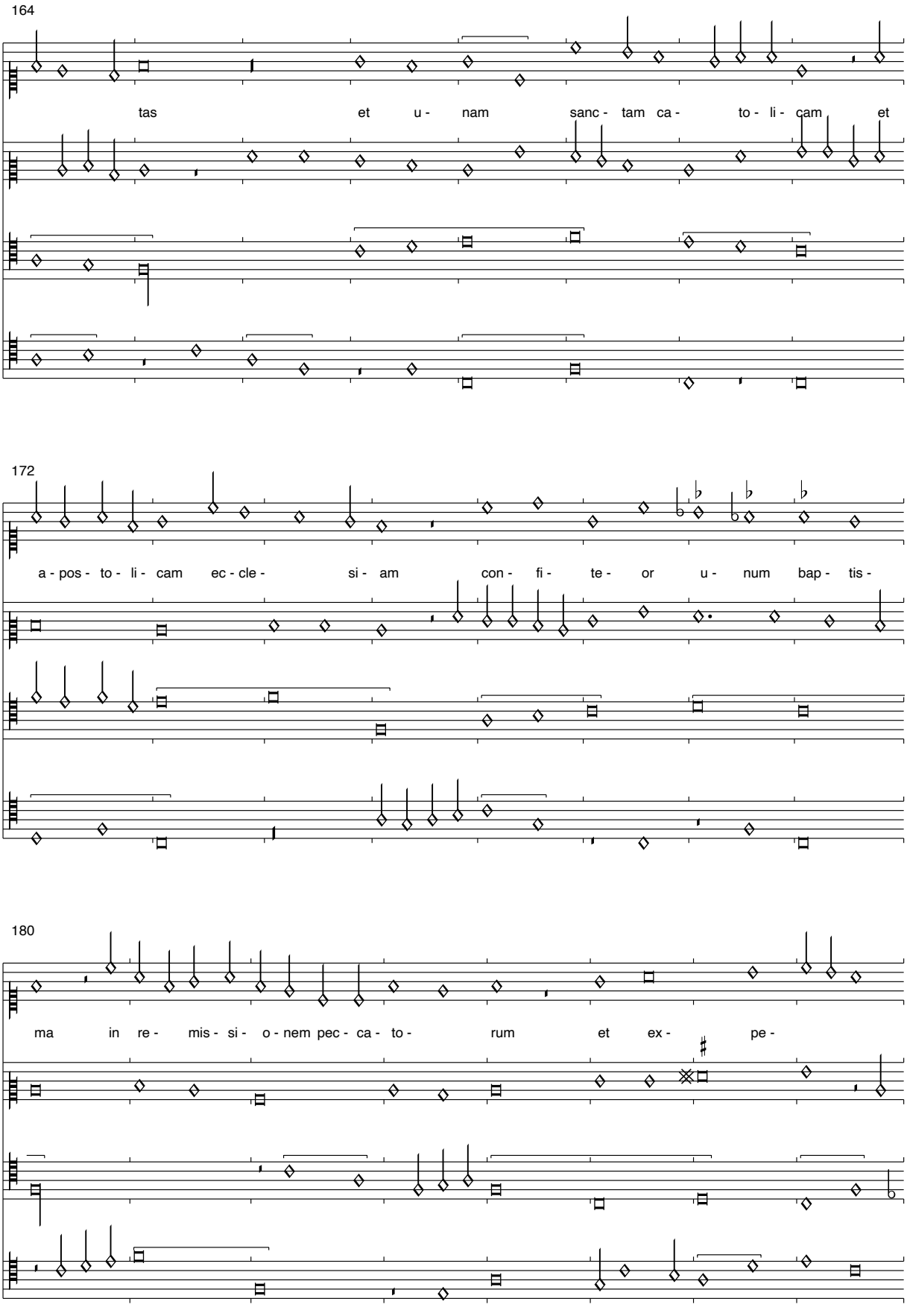

qui ex pa - tre fi - li - o - que pro - ce - dit qui cum pa -

148

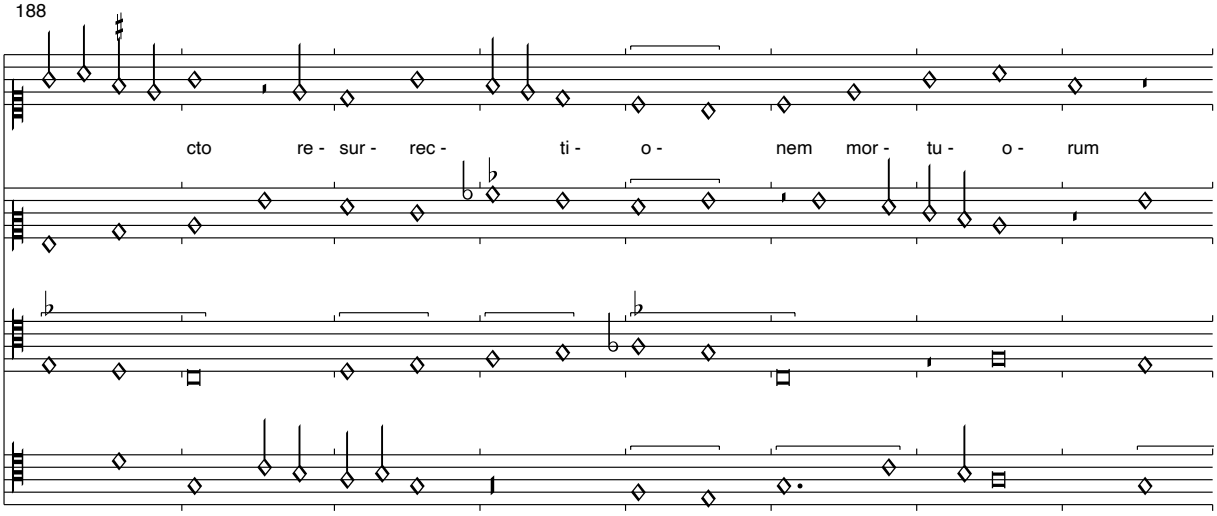

tre et fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca -

156


tur qui lo - cu - tus est per pro - phe -


164
tas et u - nam sanc - tam ca - to - li - cam et
172
a - pos - to - li - cam ec - cle - si - am con - fi - te - or u - num bap - tis -
180
ma in re - mis - si - o - nem pec - ca - to - rum et ex - pe -

188



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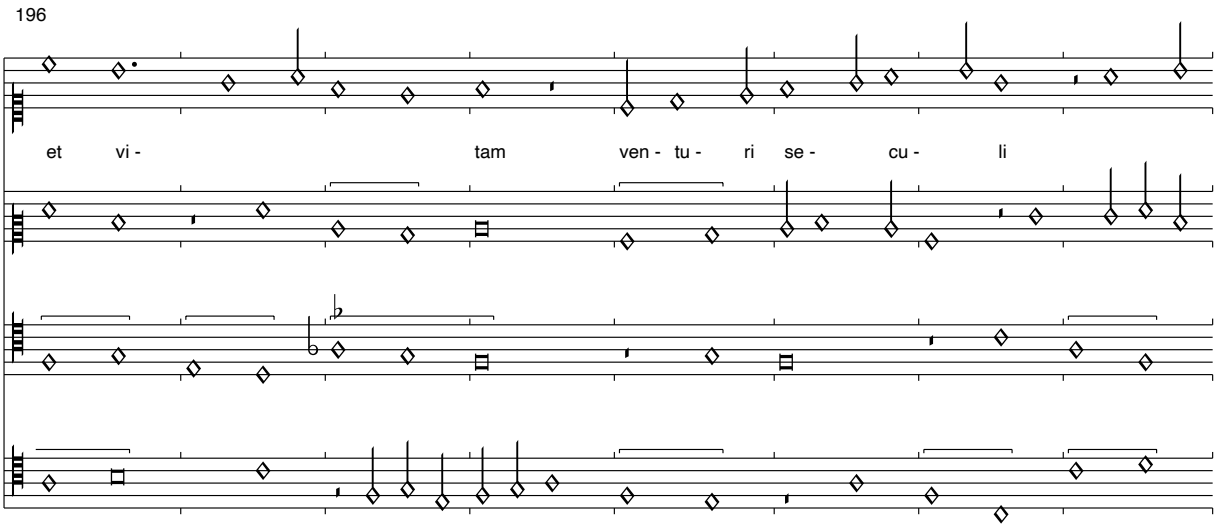

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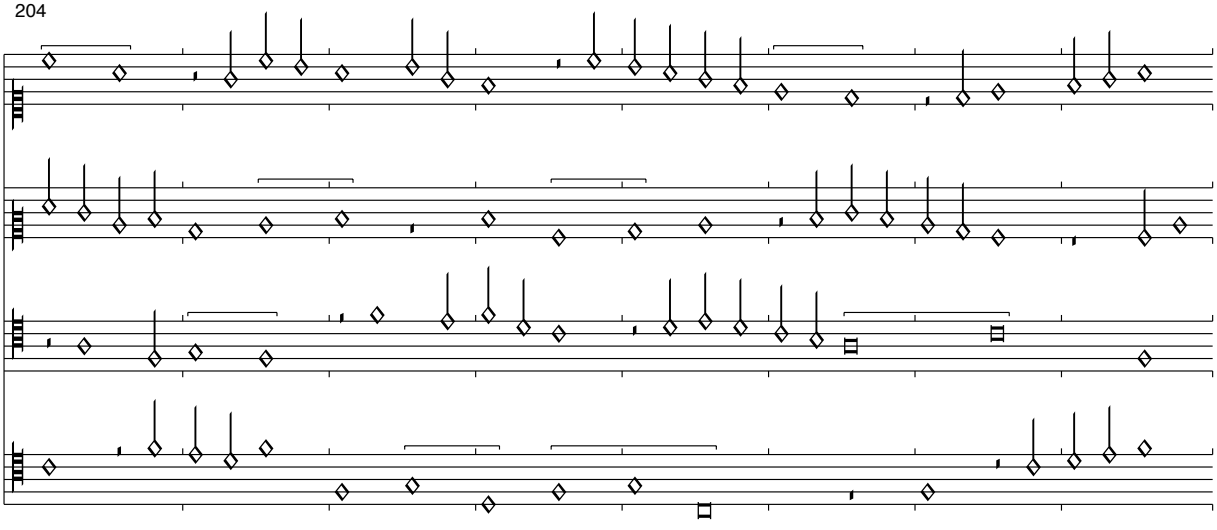
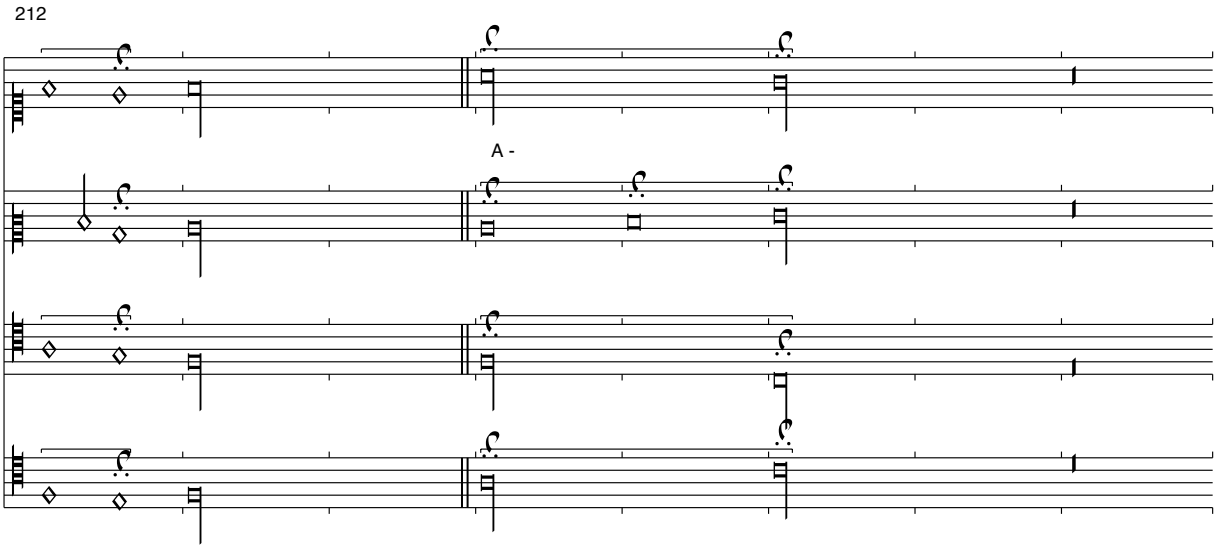
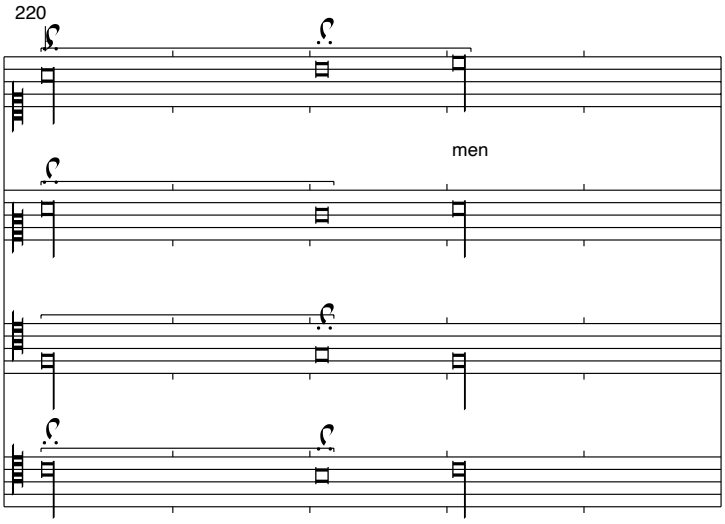
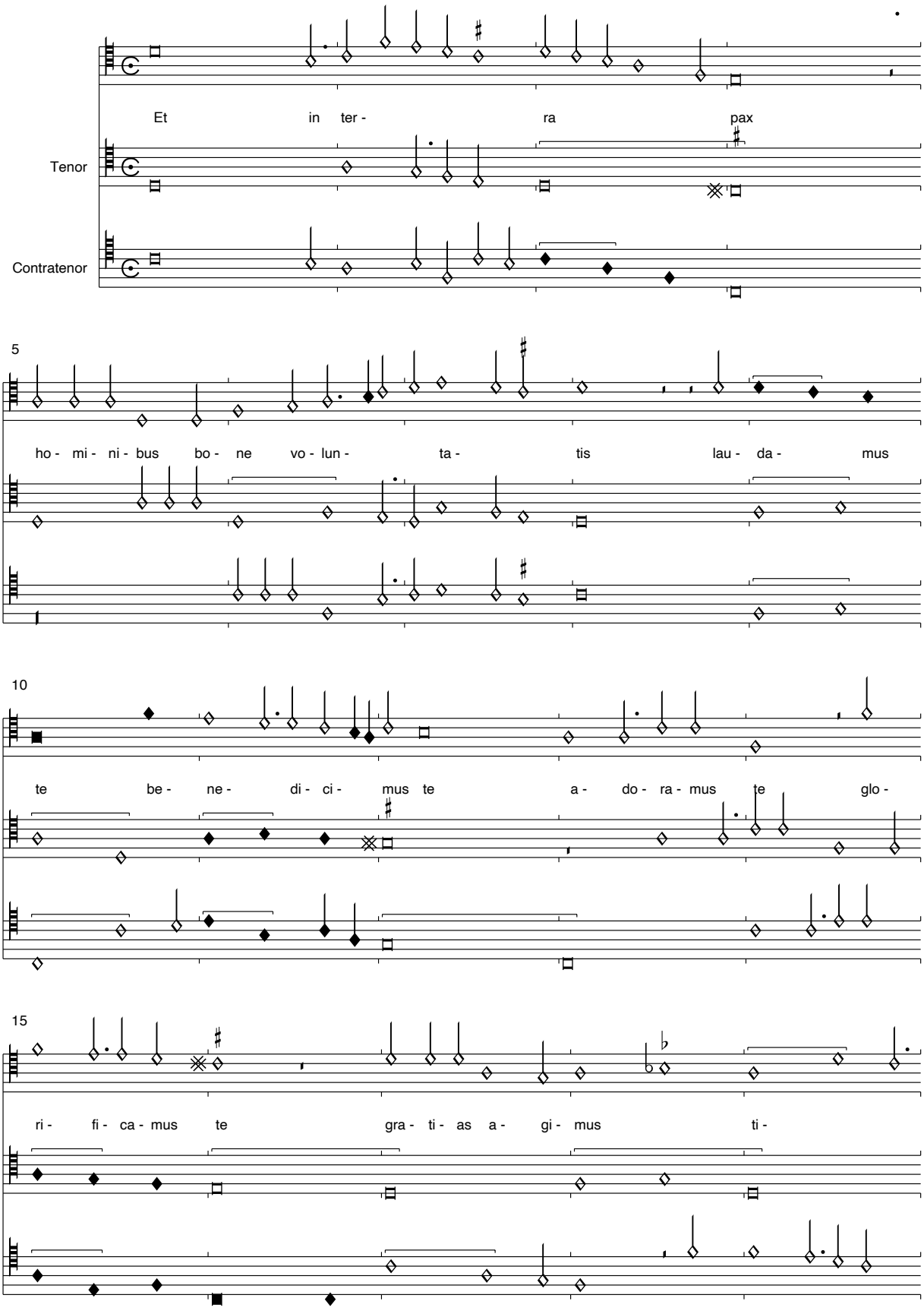
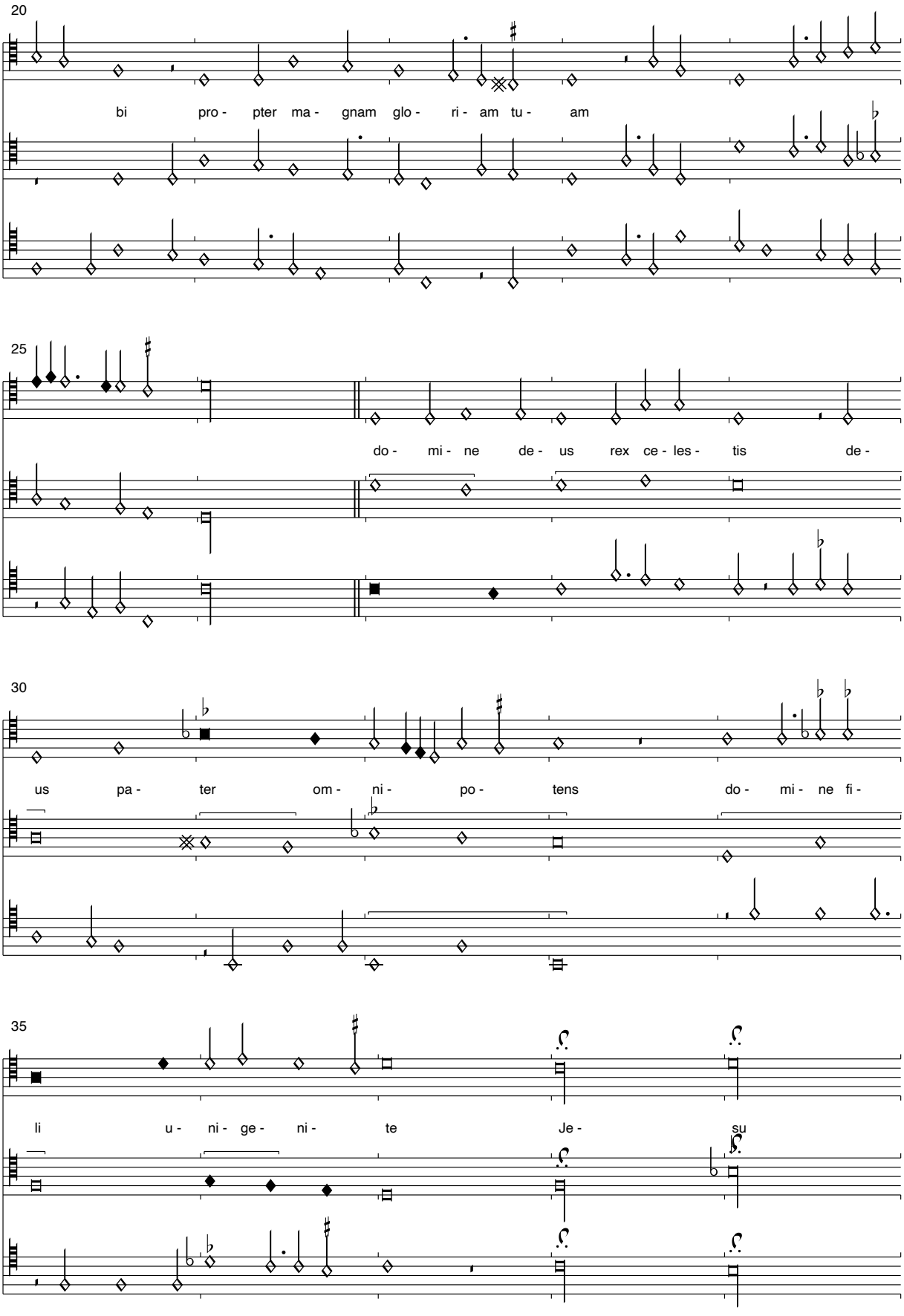


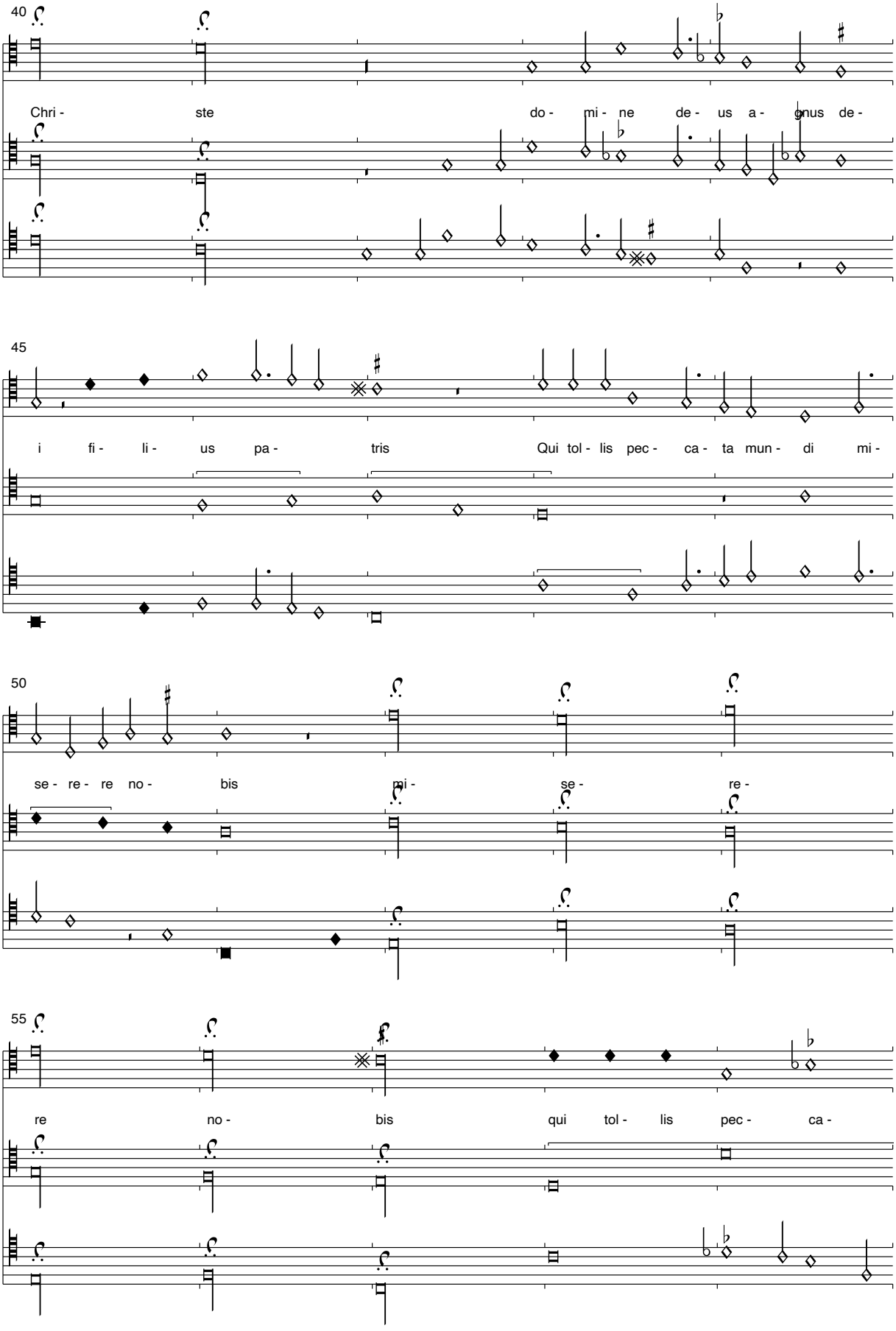

212
A -

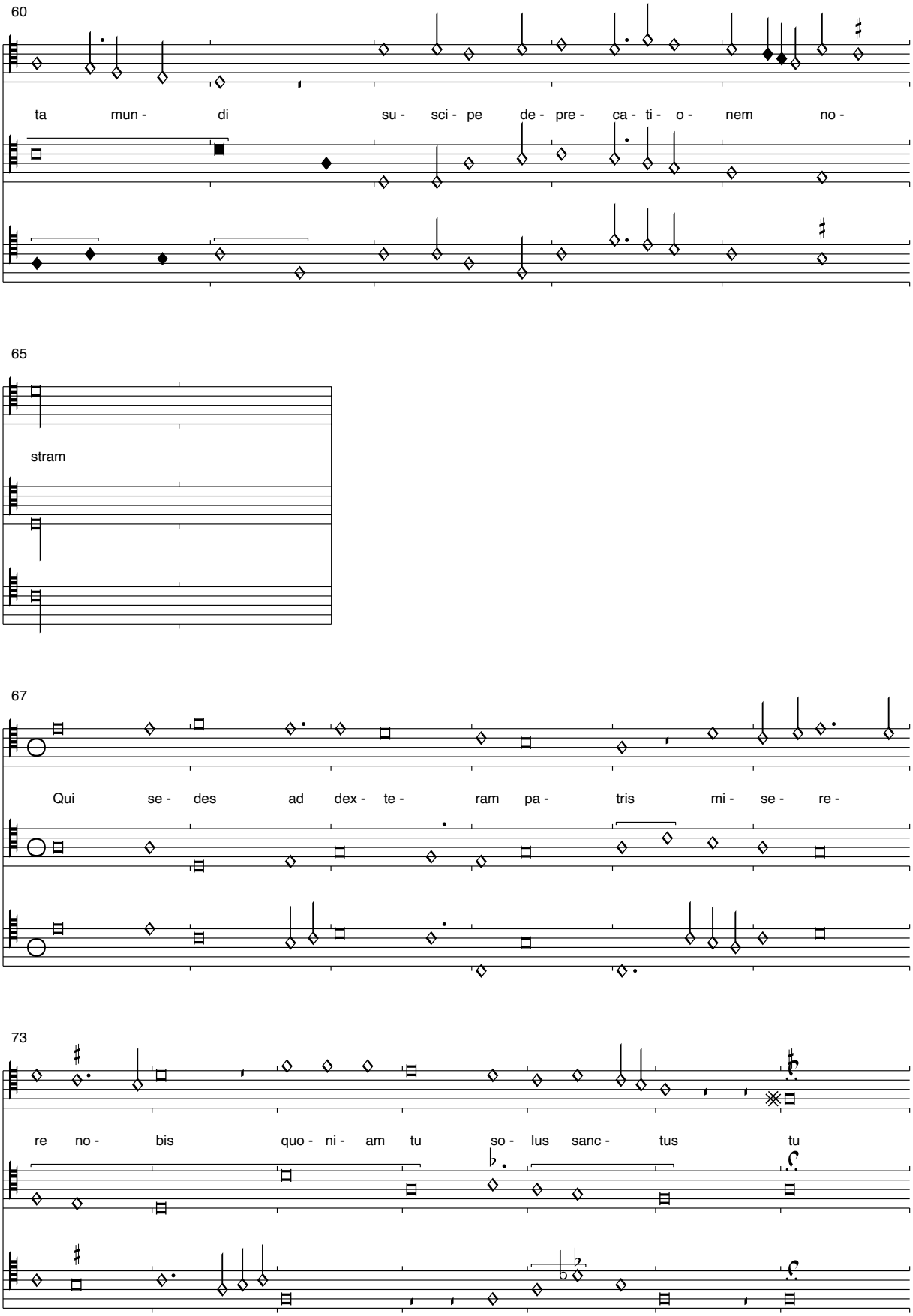

220
men

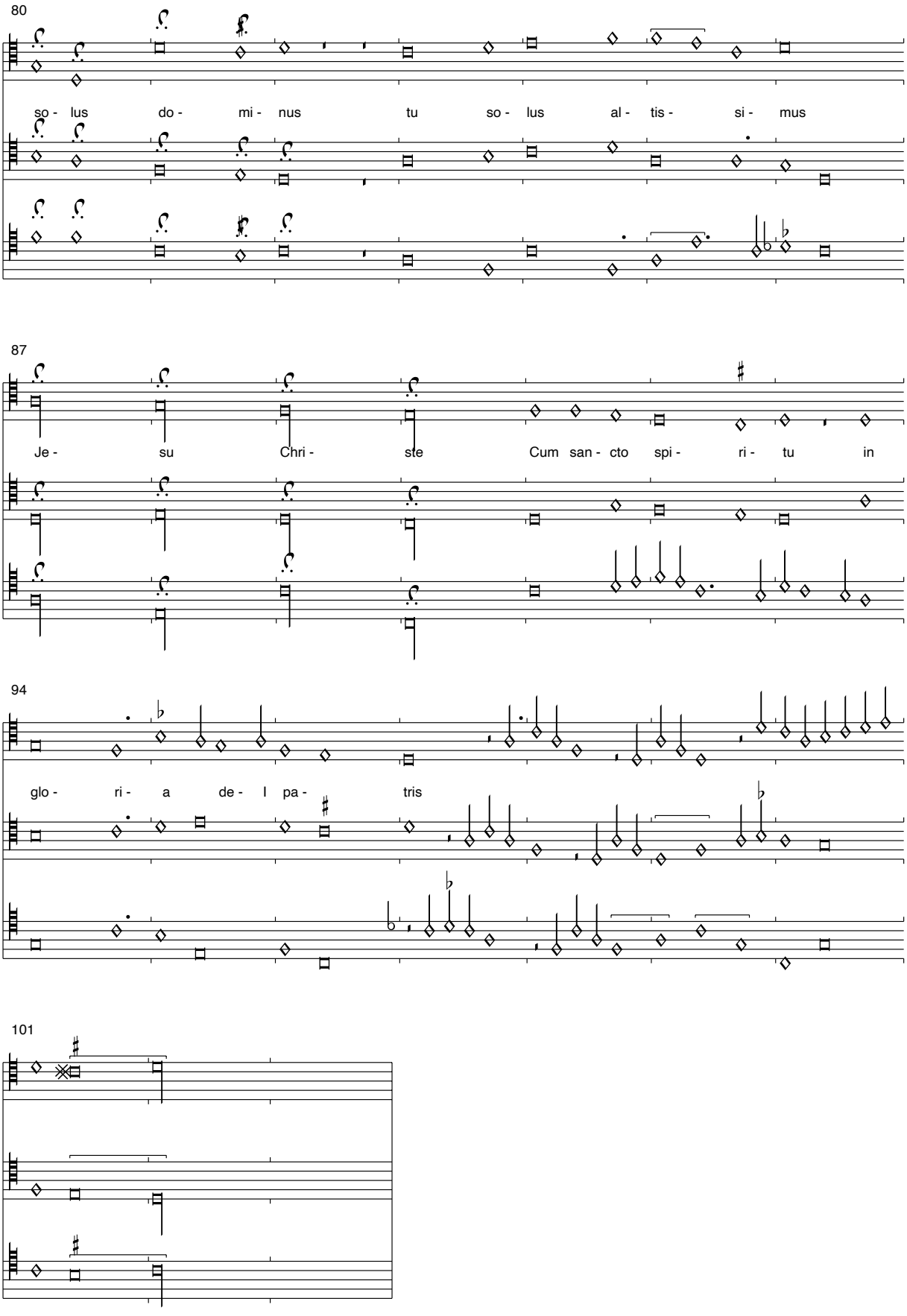
Dufay: Gloria
Trent 87, f. 15v-16r



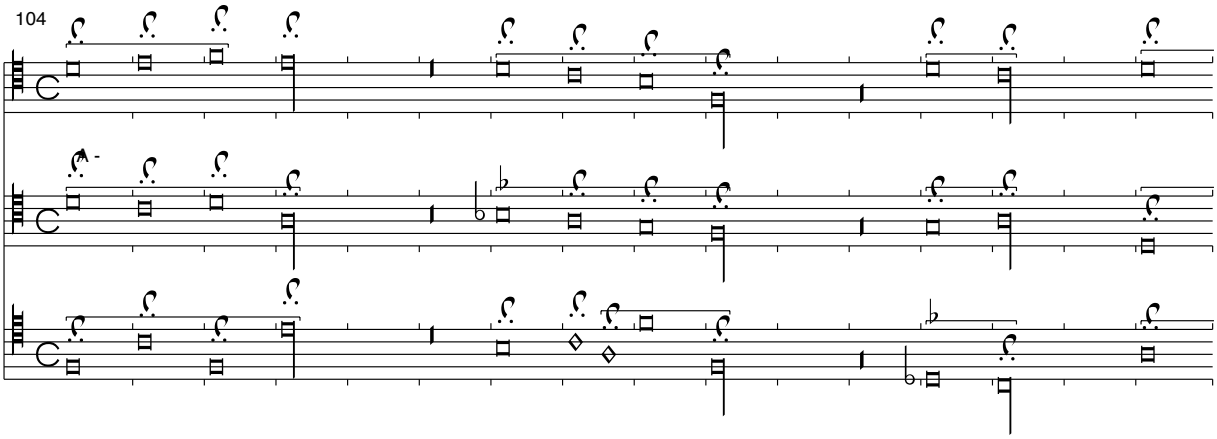

20
bi pro - pter ma - gnam glo - ri - am tu - am
25
do - mi - ne de - us rex ce - les - tis de -
30
us pa - ter om - ni - po - tens do - mi - ne fi -
35
li u - ni - ge - ni - te Je - su


40
Chri - ste do - mi - ne de - us a - gnus de -
45
i fi - li - us pa - tris Qui tol - lis pec - ca - ta mun - di mi -
50
se - re - re no - bis mi - se - re -
55
re no - bis qui tol - lis pec - ca -

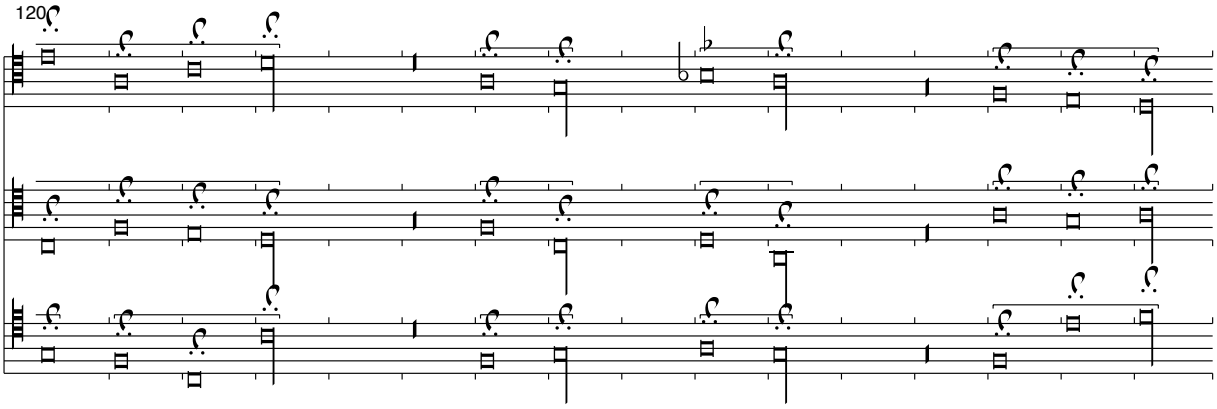

60
ta mun - di su - sci - pe de - pre - ca - ti - o - nem no -
65
stram
67
Qui se - des ad dex - te - ram pa - tris mi - se - re -
73
re no - bis quo - ni - am tu so - lus sanc - tus tu


80
so - lus do - mi - nus tu so - lus al - tis - si - mus
87
Je - su Chri - ste Cum san - cto spi - ri - tu in
94
glo - ri - a de - l pa - tris
101

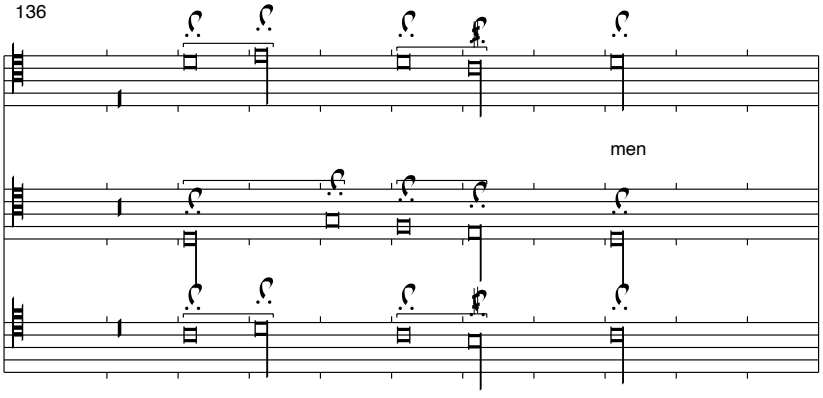
104



120

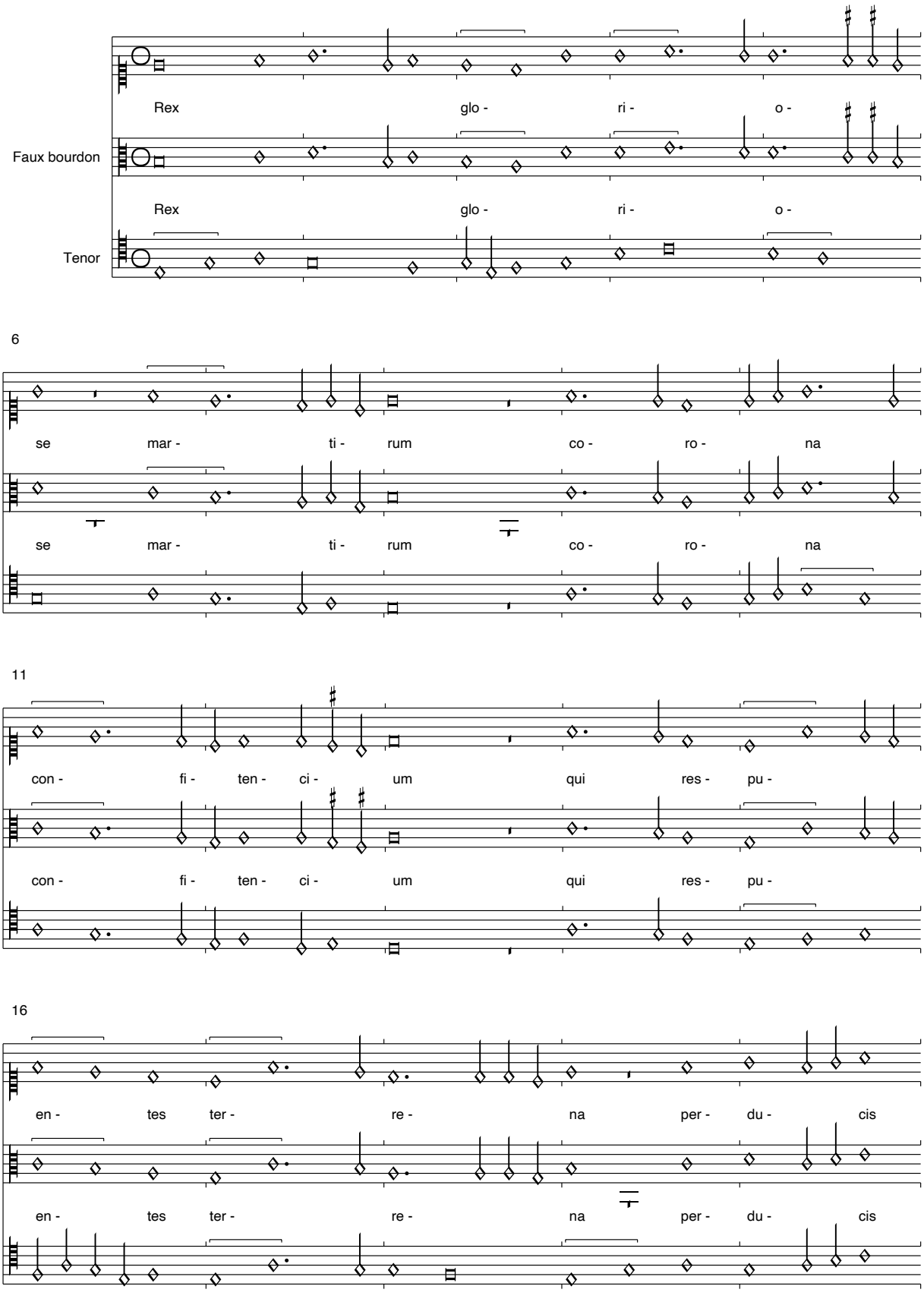


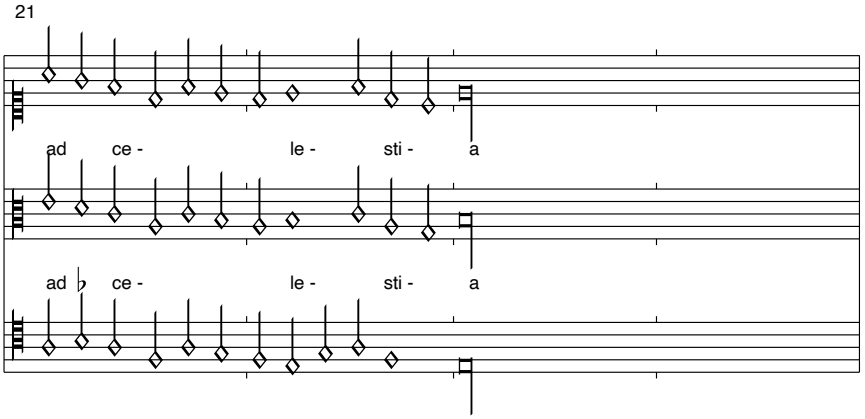
136



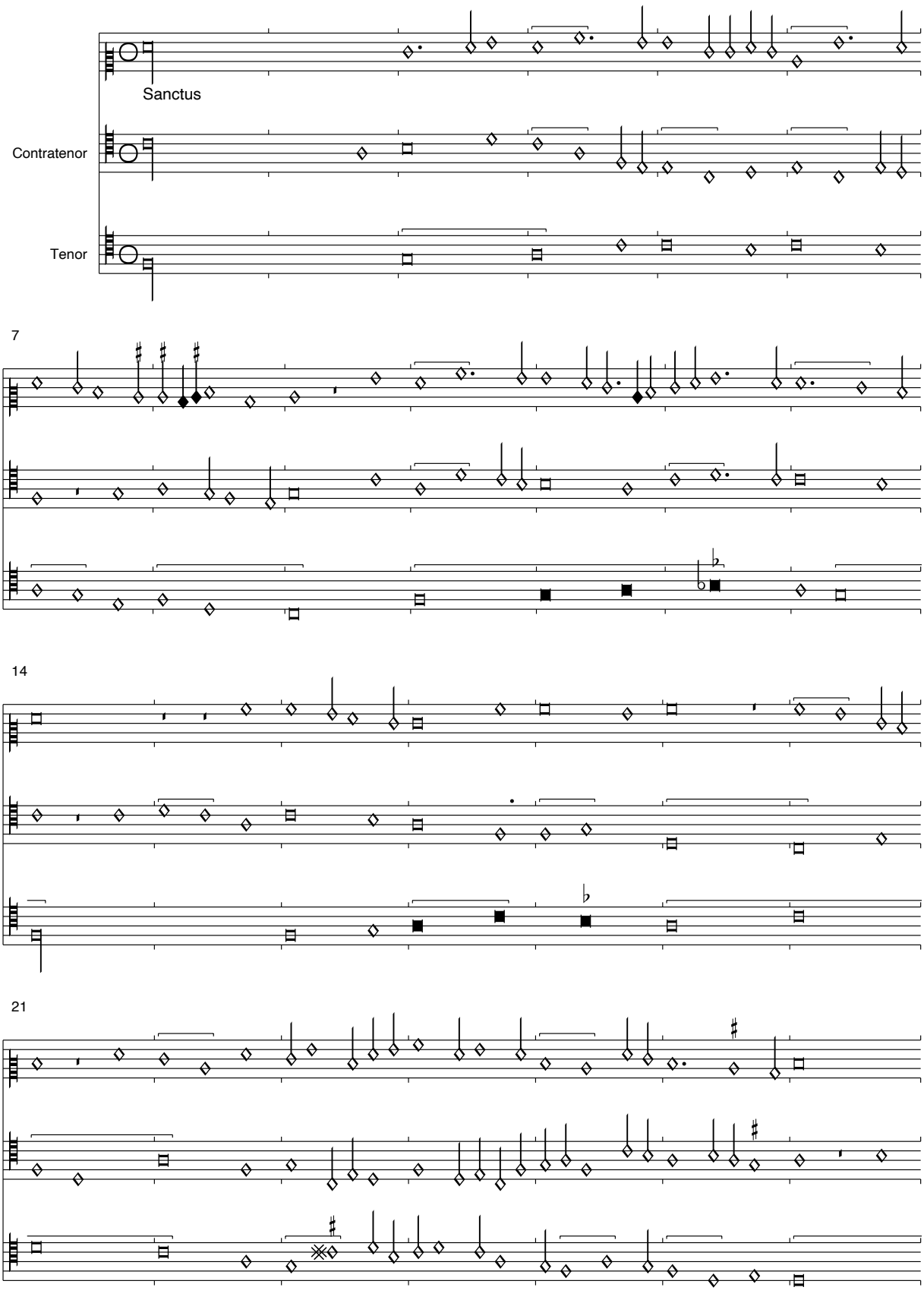
Roullet: Rex gloriose martirum

Trent 87, 16r

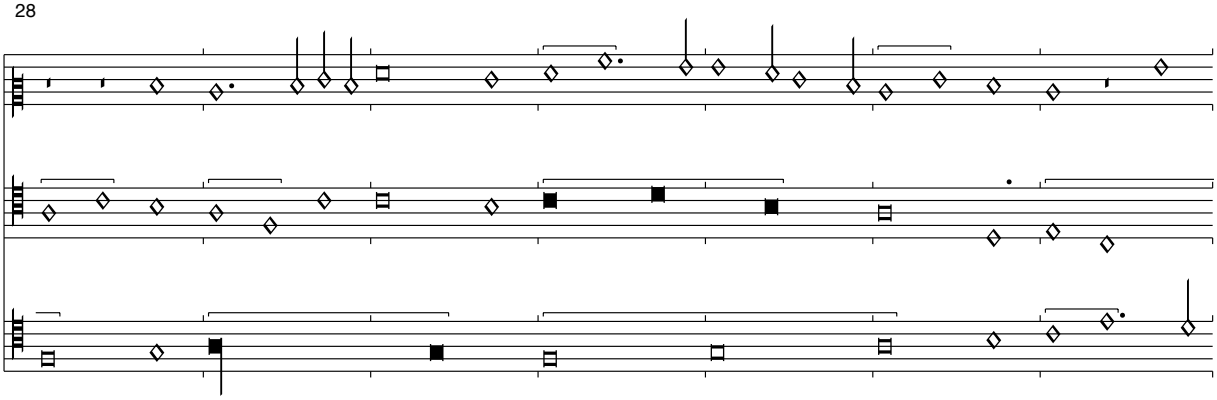



21
ad ce - le - sti - a
ad ce - le - sti - a

"anglicanus": Sanctus
Trent 87, f. 17r-18v



28



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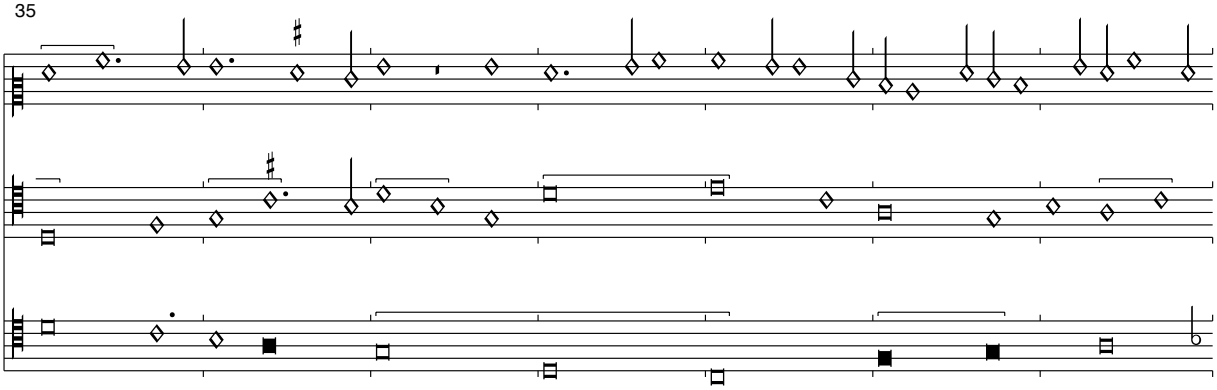
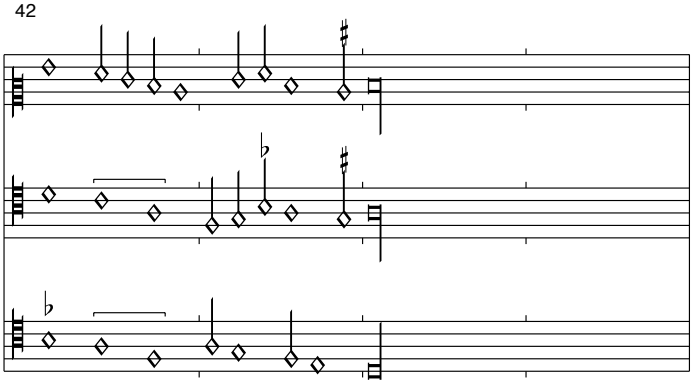
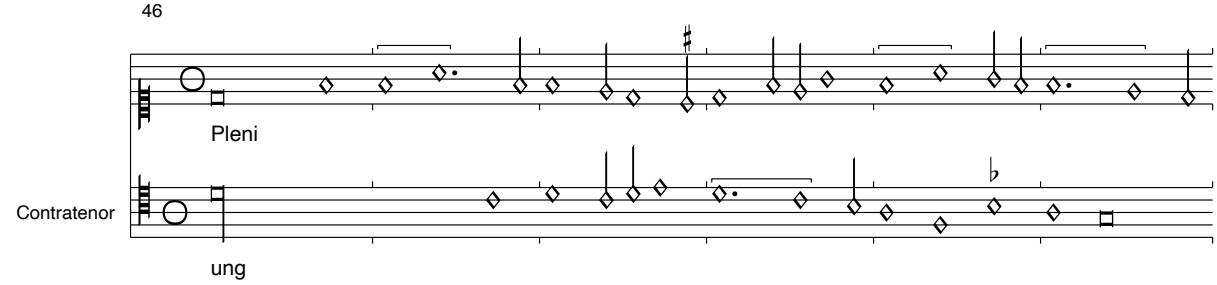


42



46



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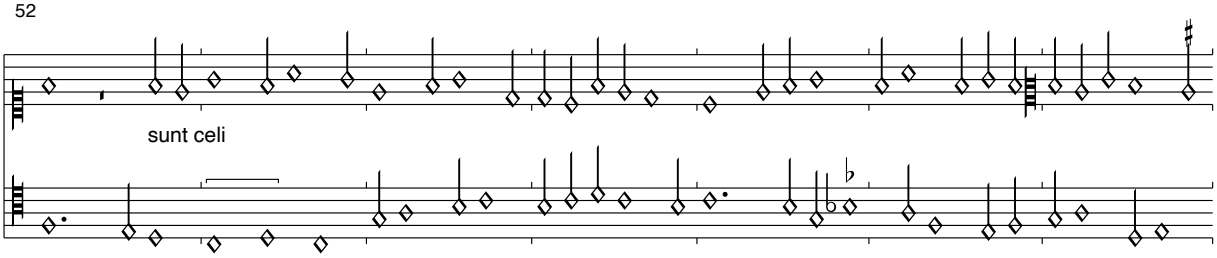

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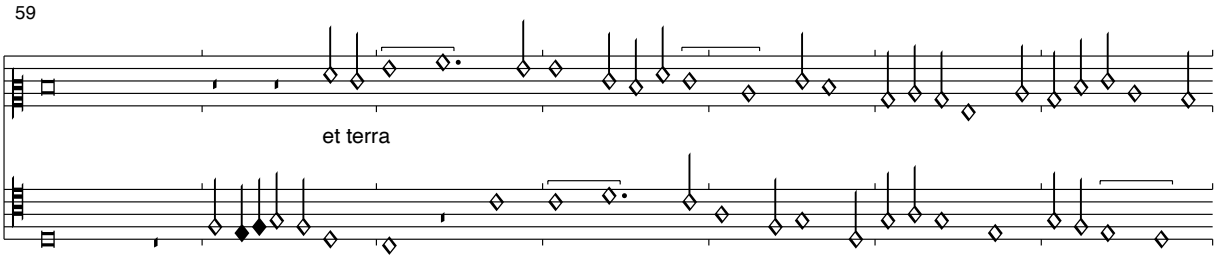

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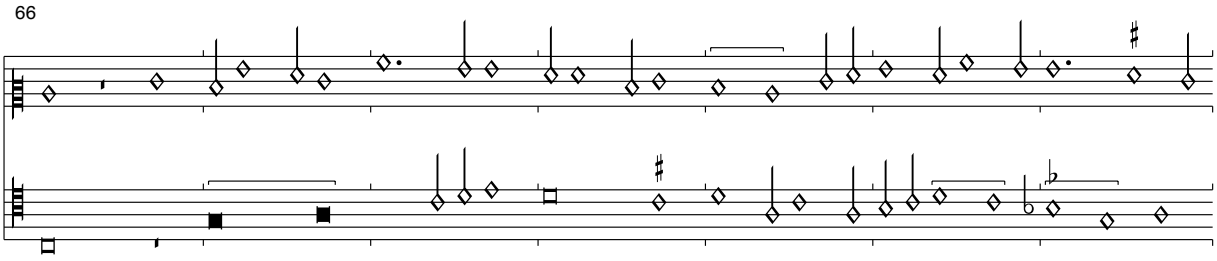

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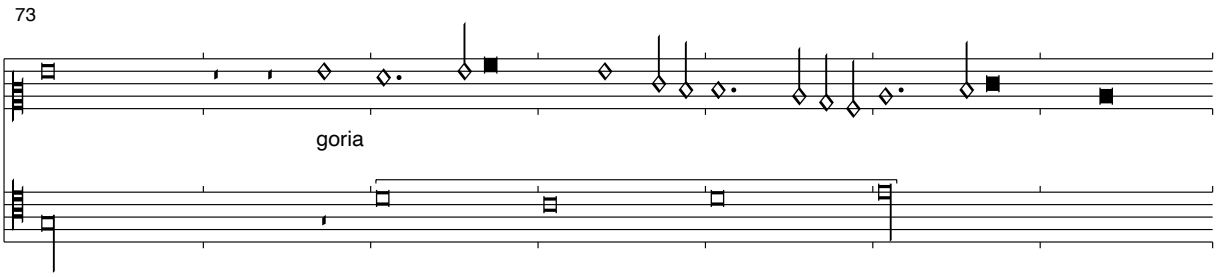

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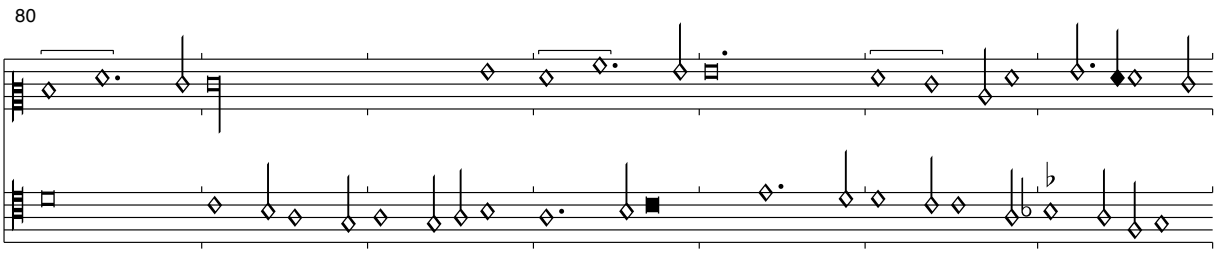

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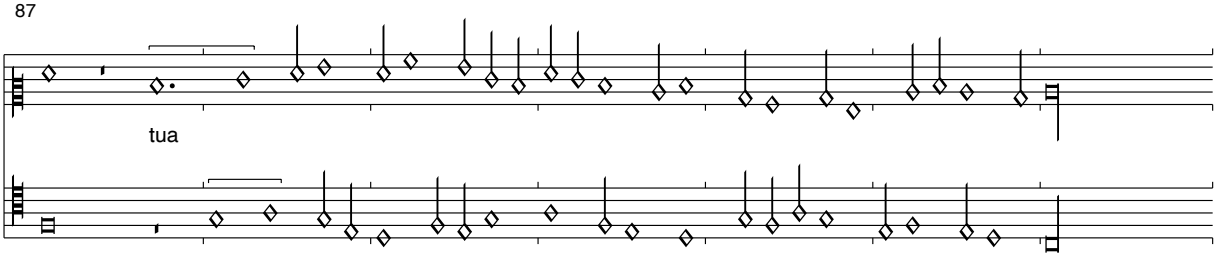

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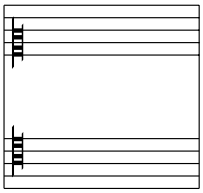

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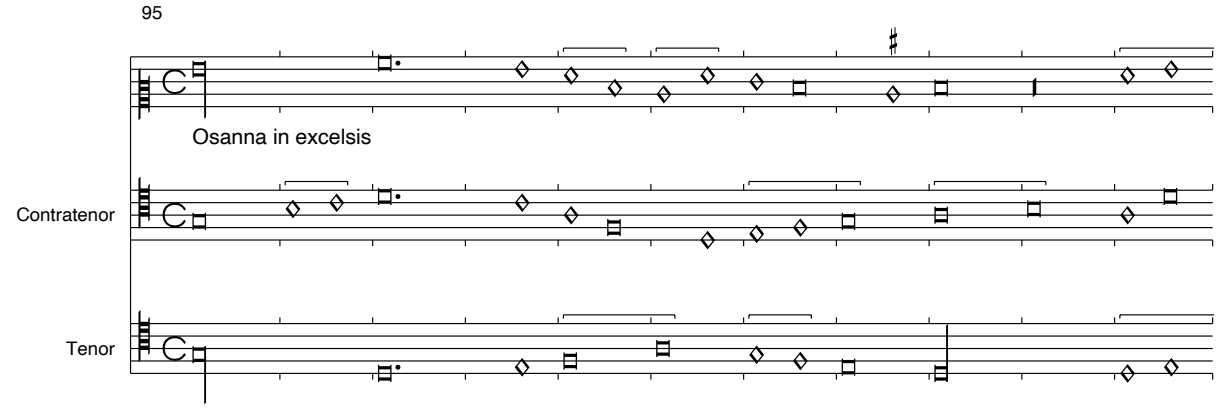

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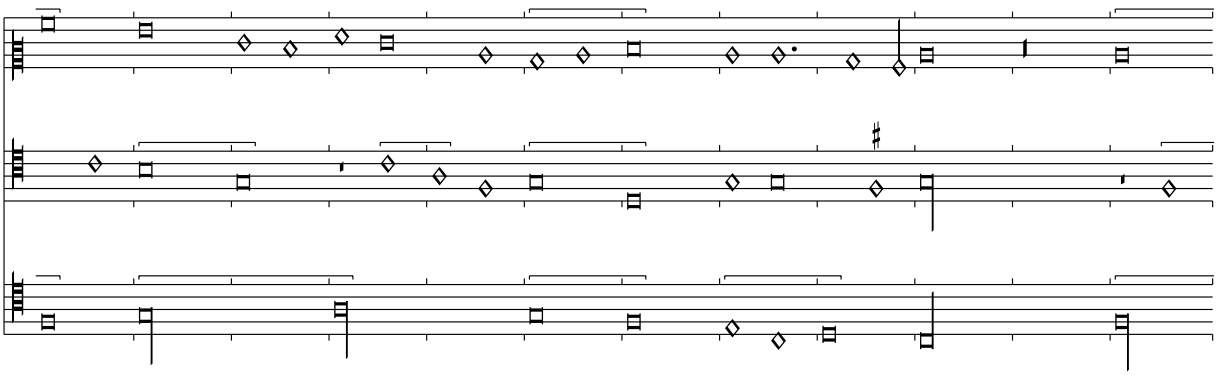

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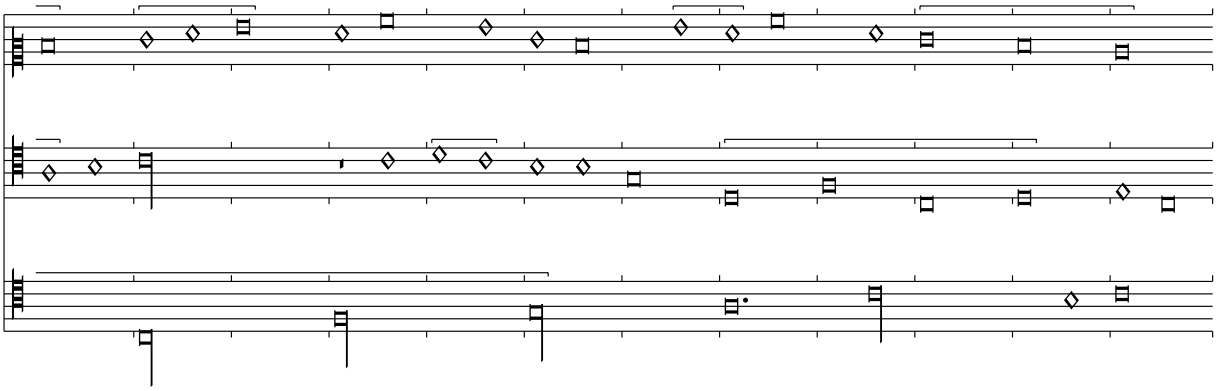

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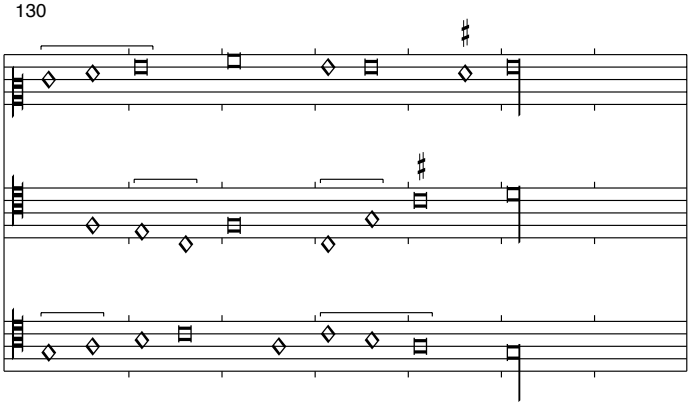

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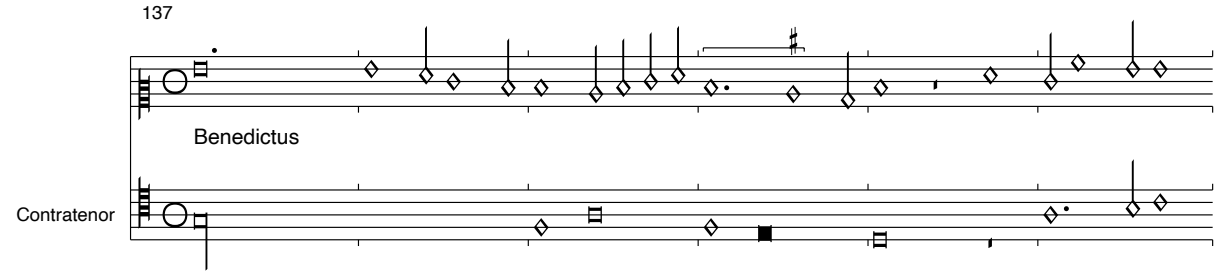

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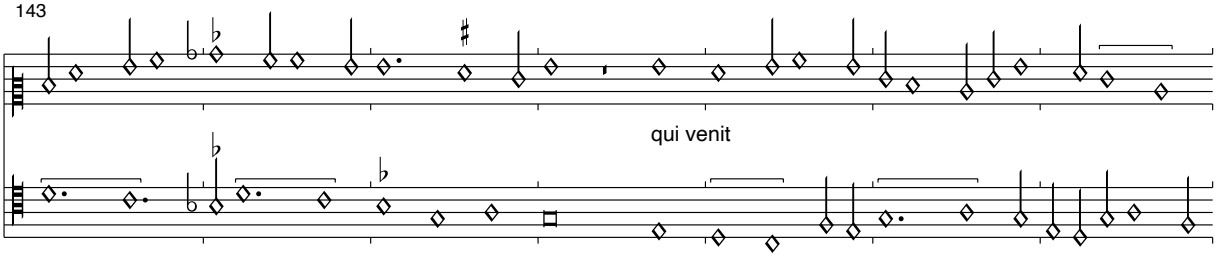

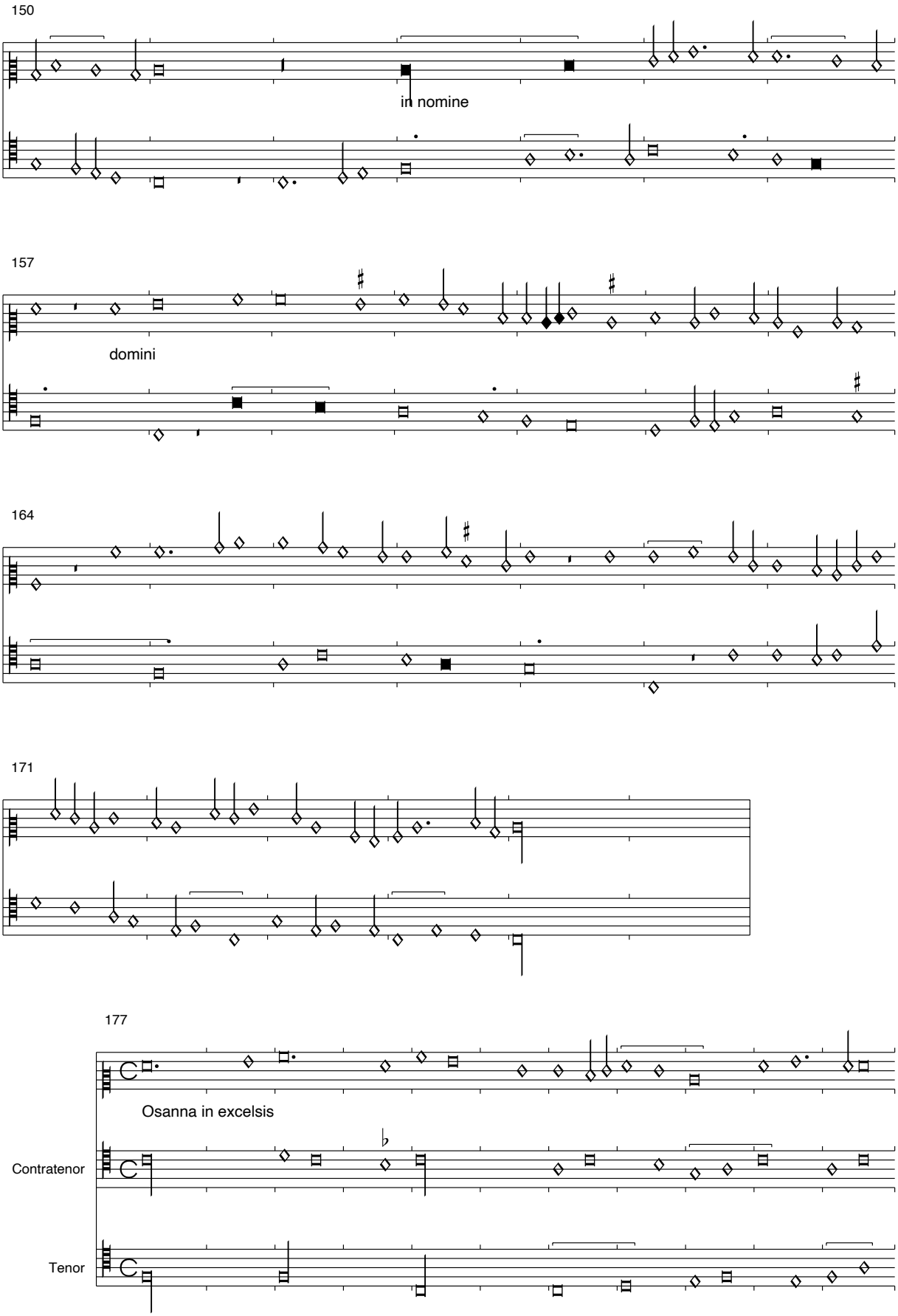
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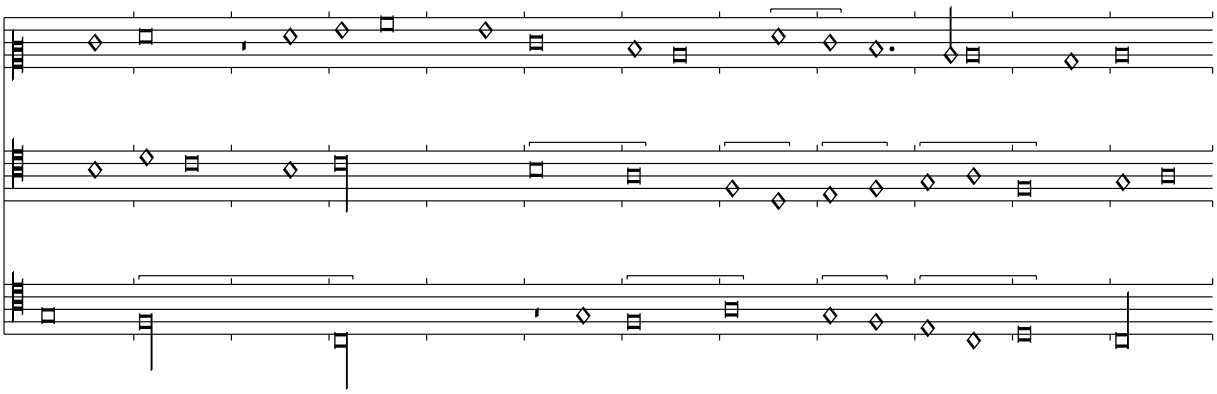
157
domini
164
171
177
Osanna in excelsis
Contratenor
Tenor

188



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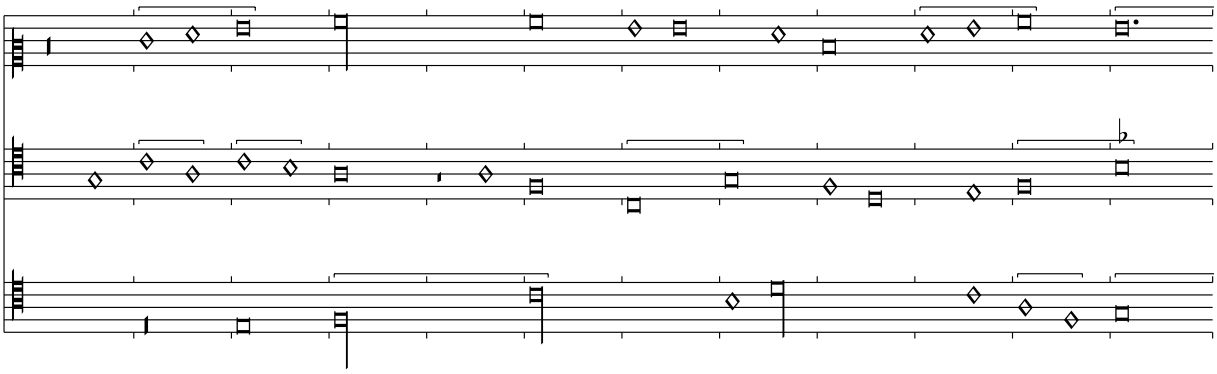

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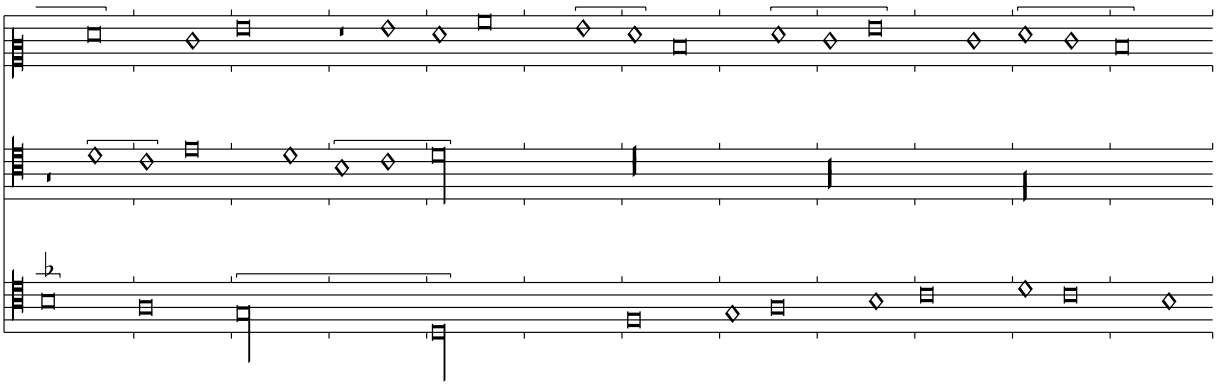

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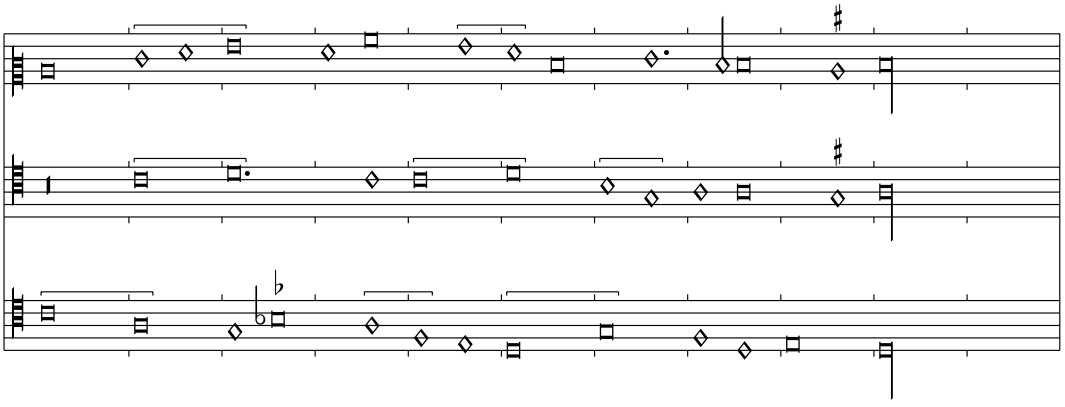
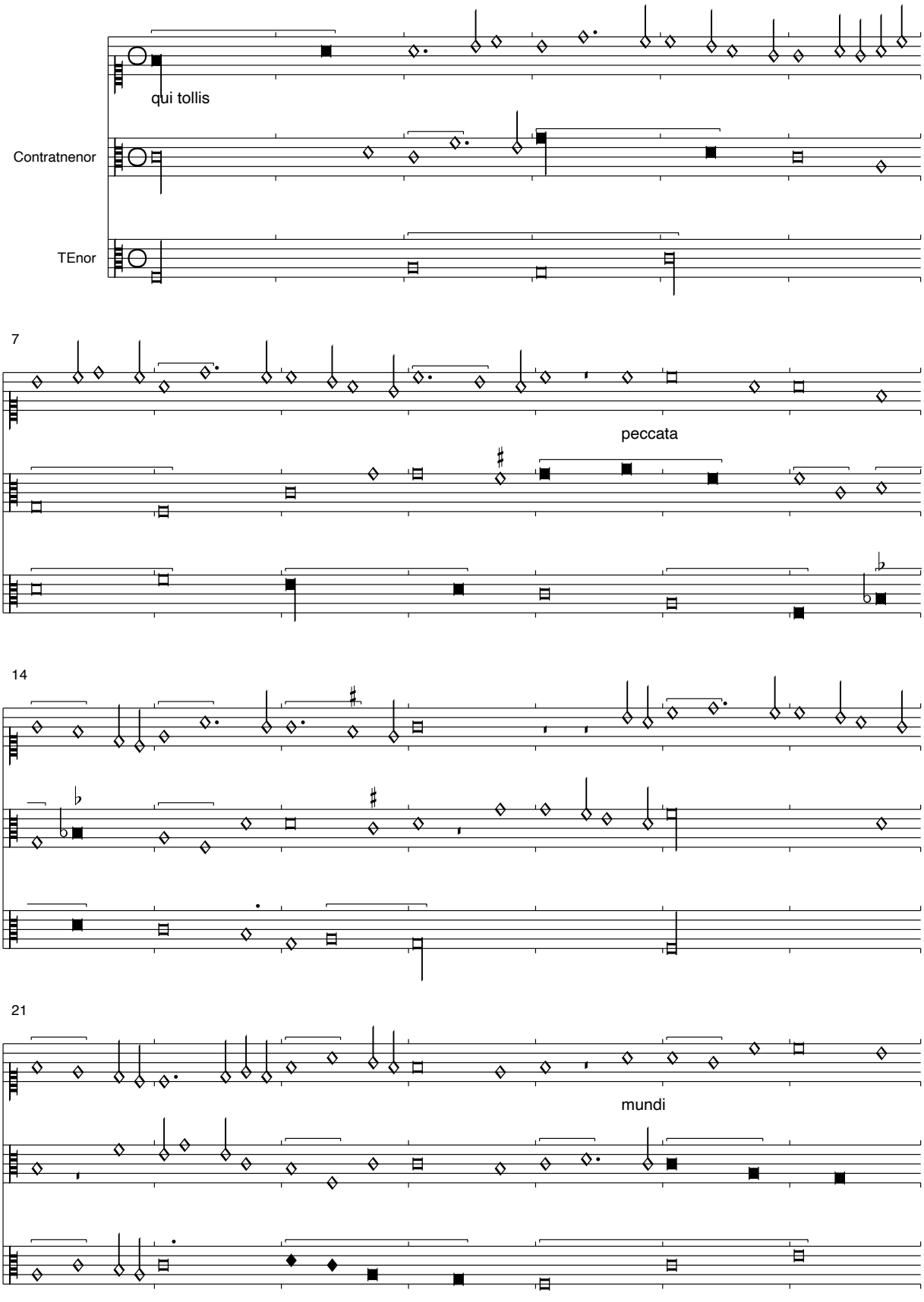
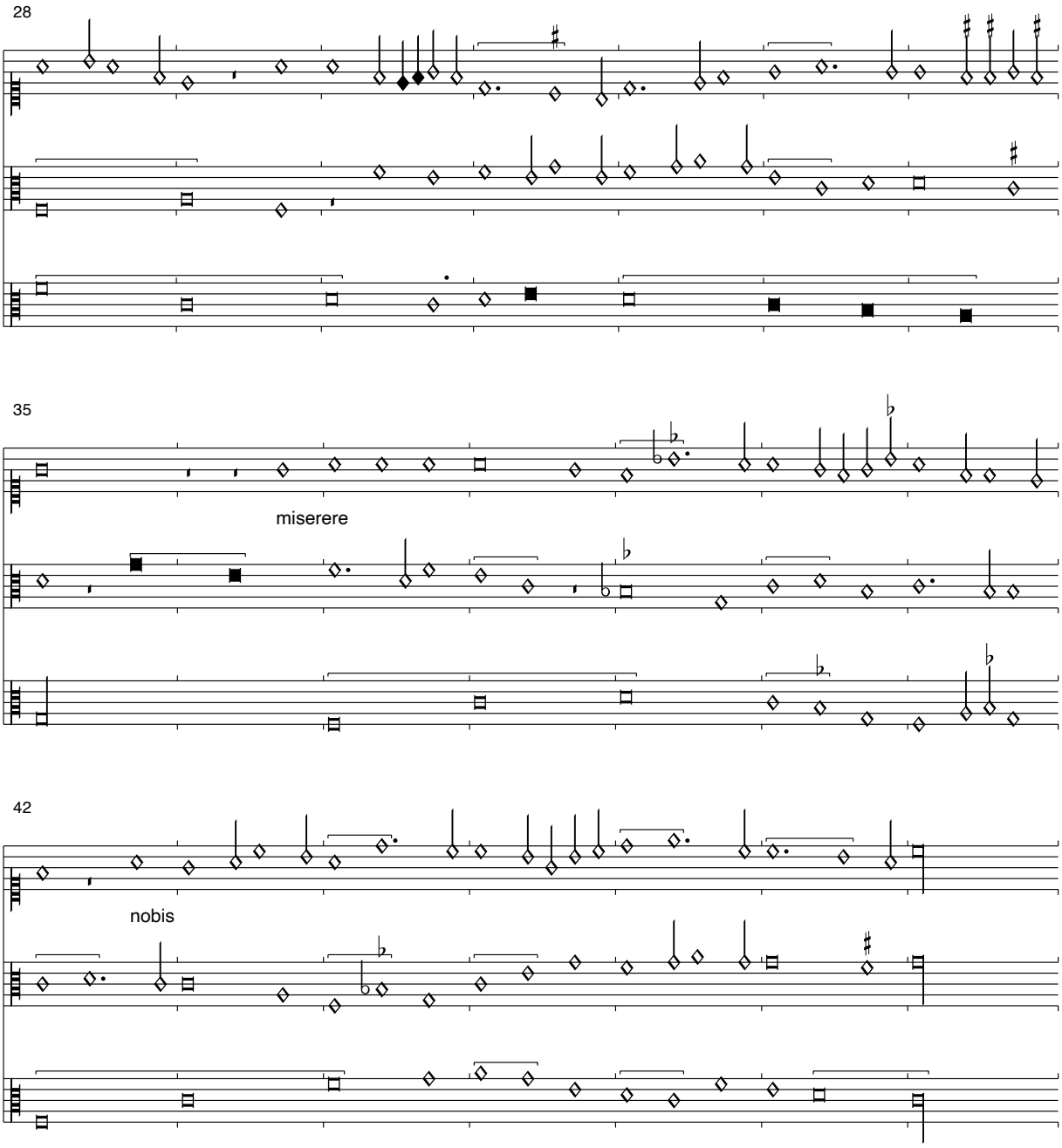


Agnus dei
Trent 87, v. 18v-20r

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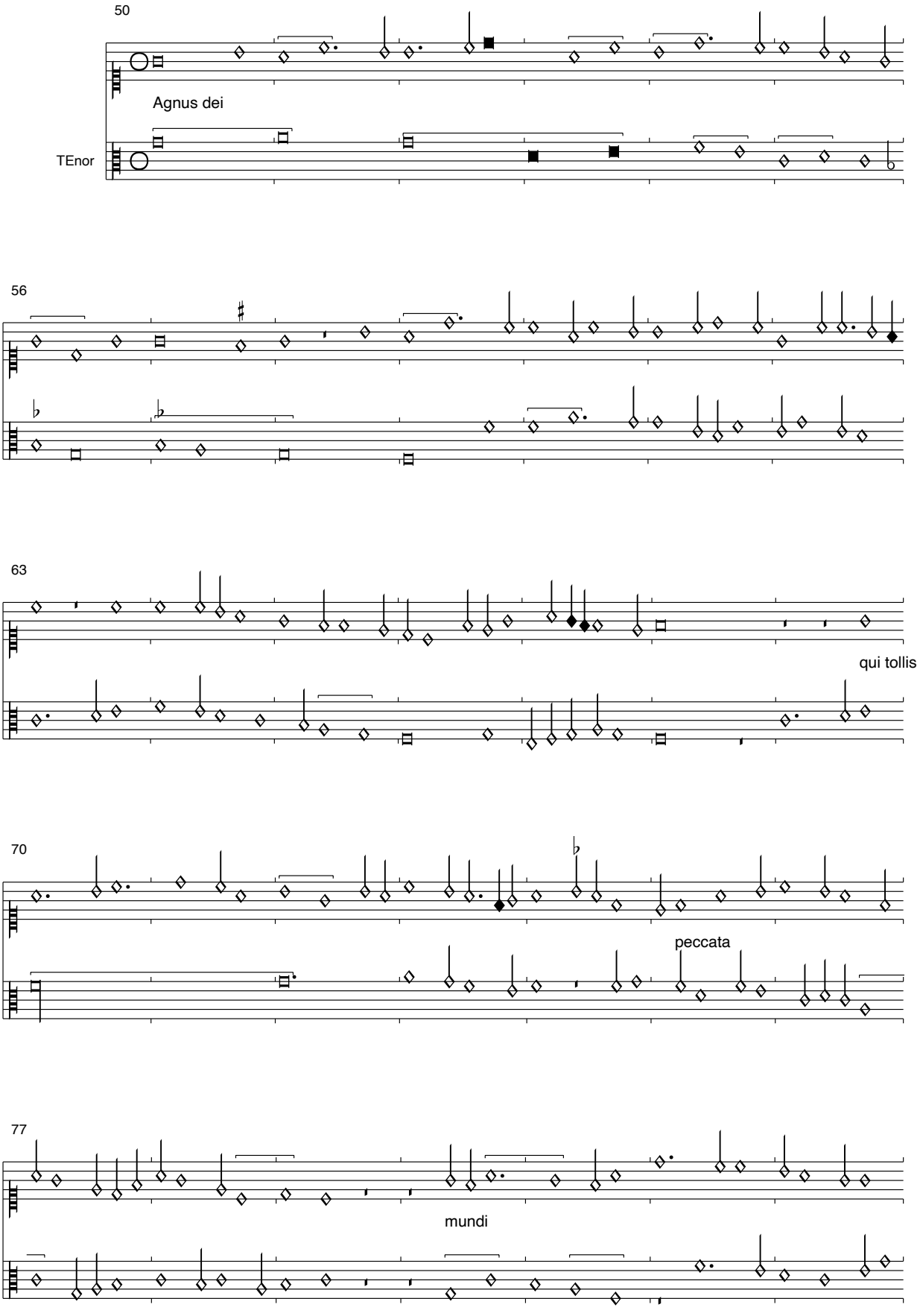
nobis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Agnus dei
TEnor
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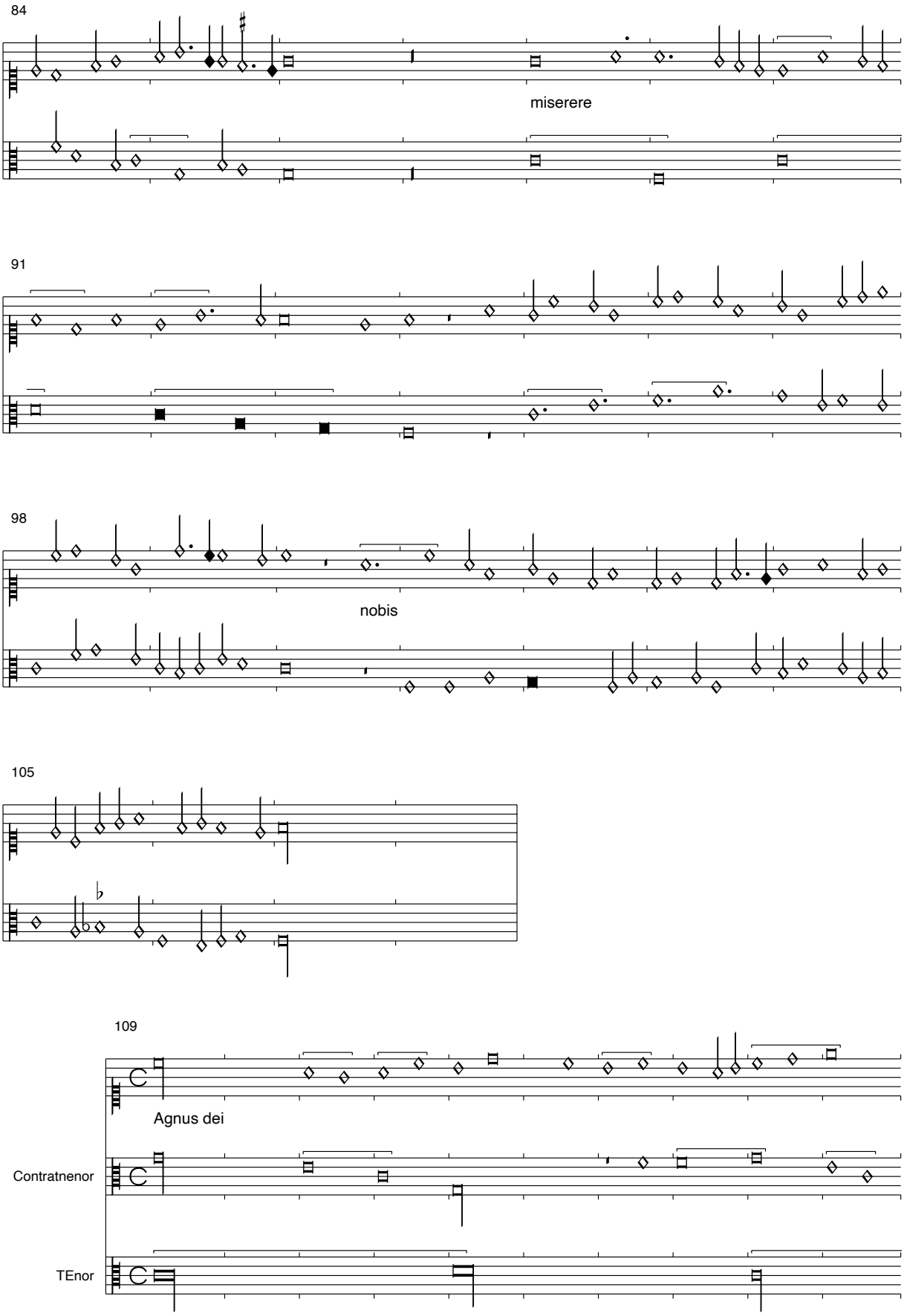
77
mundi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98
nobis
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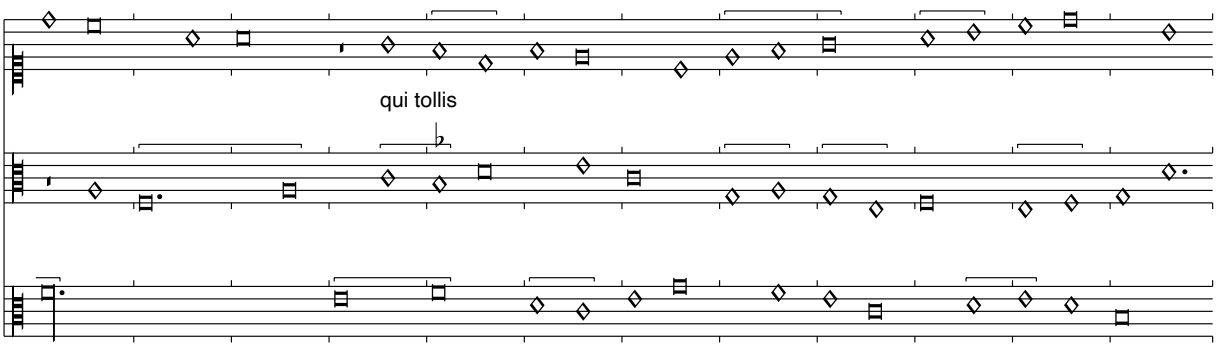
Agnus dei
Contratnenor
TEnor

119



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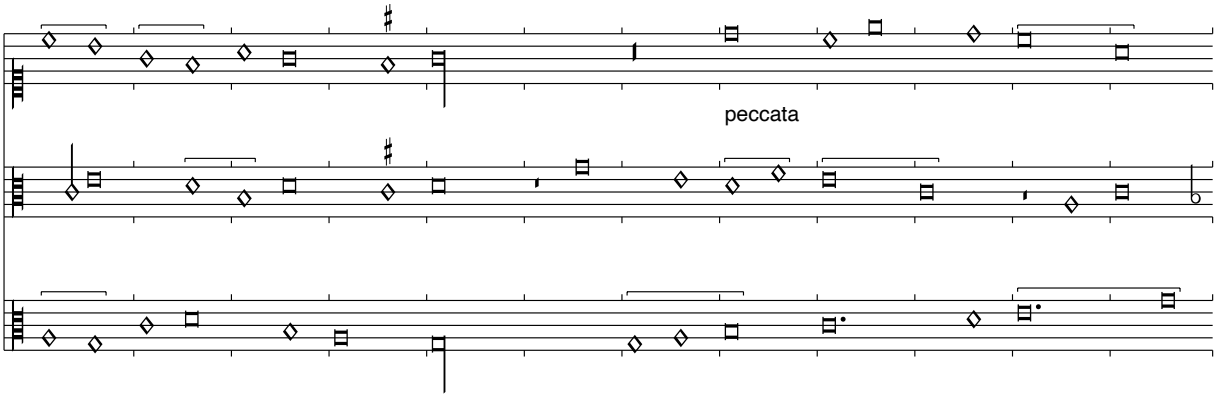

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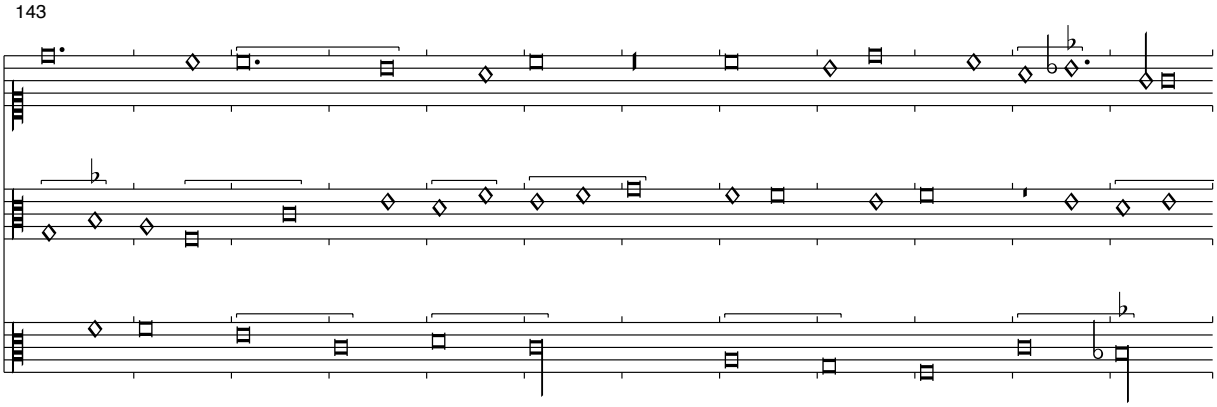

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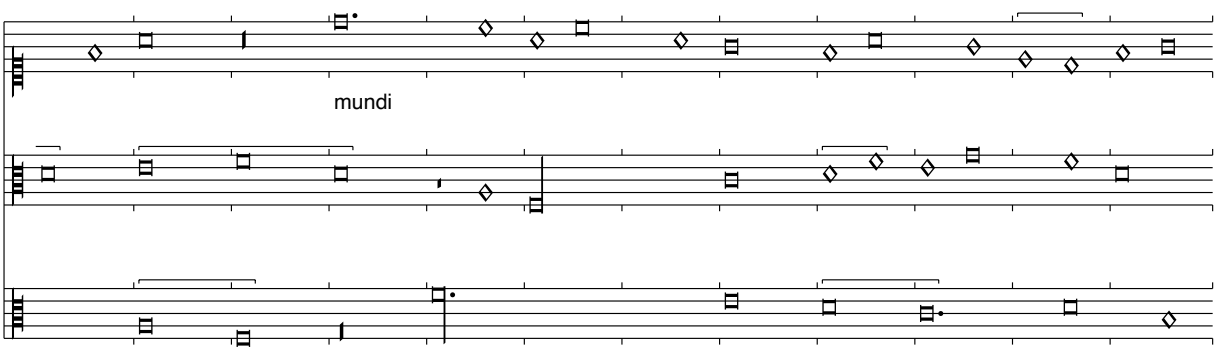

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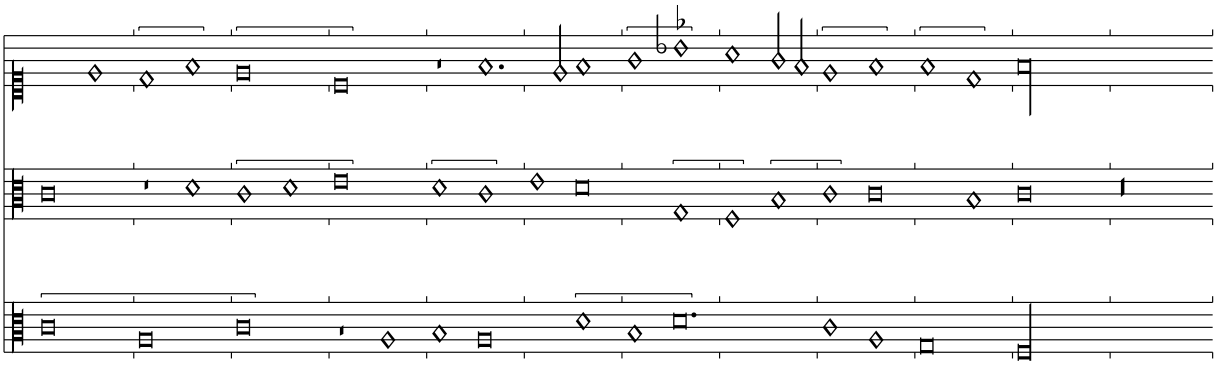

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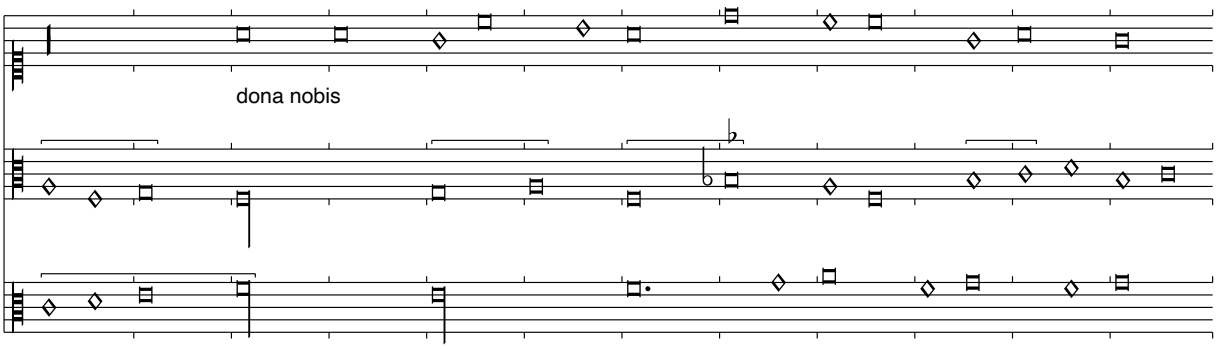

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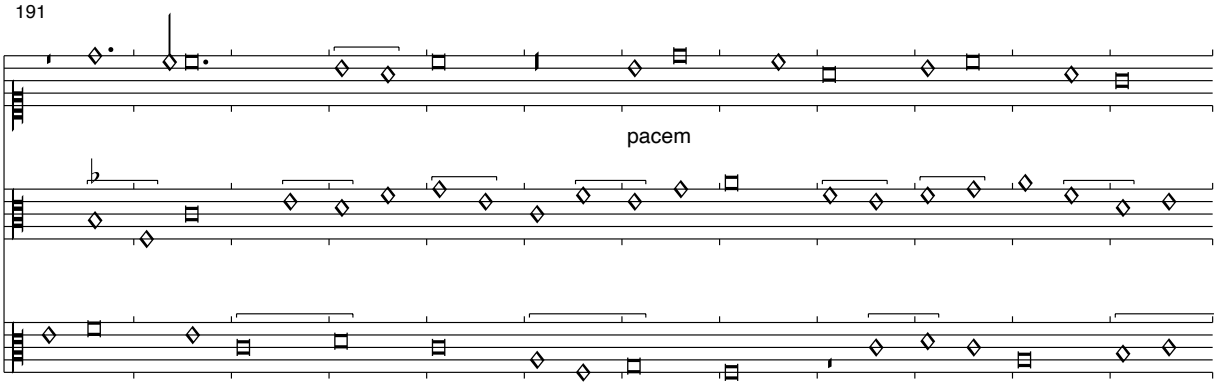

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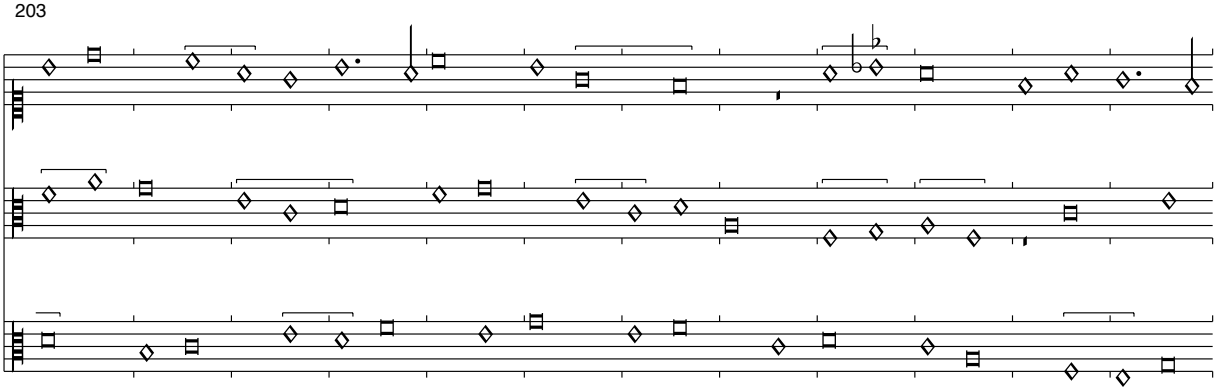
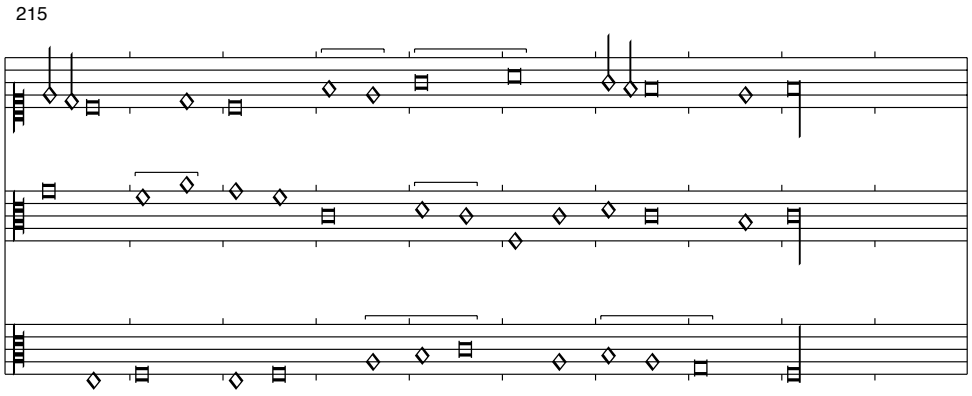
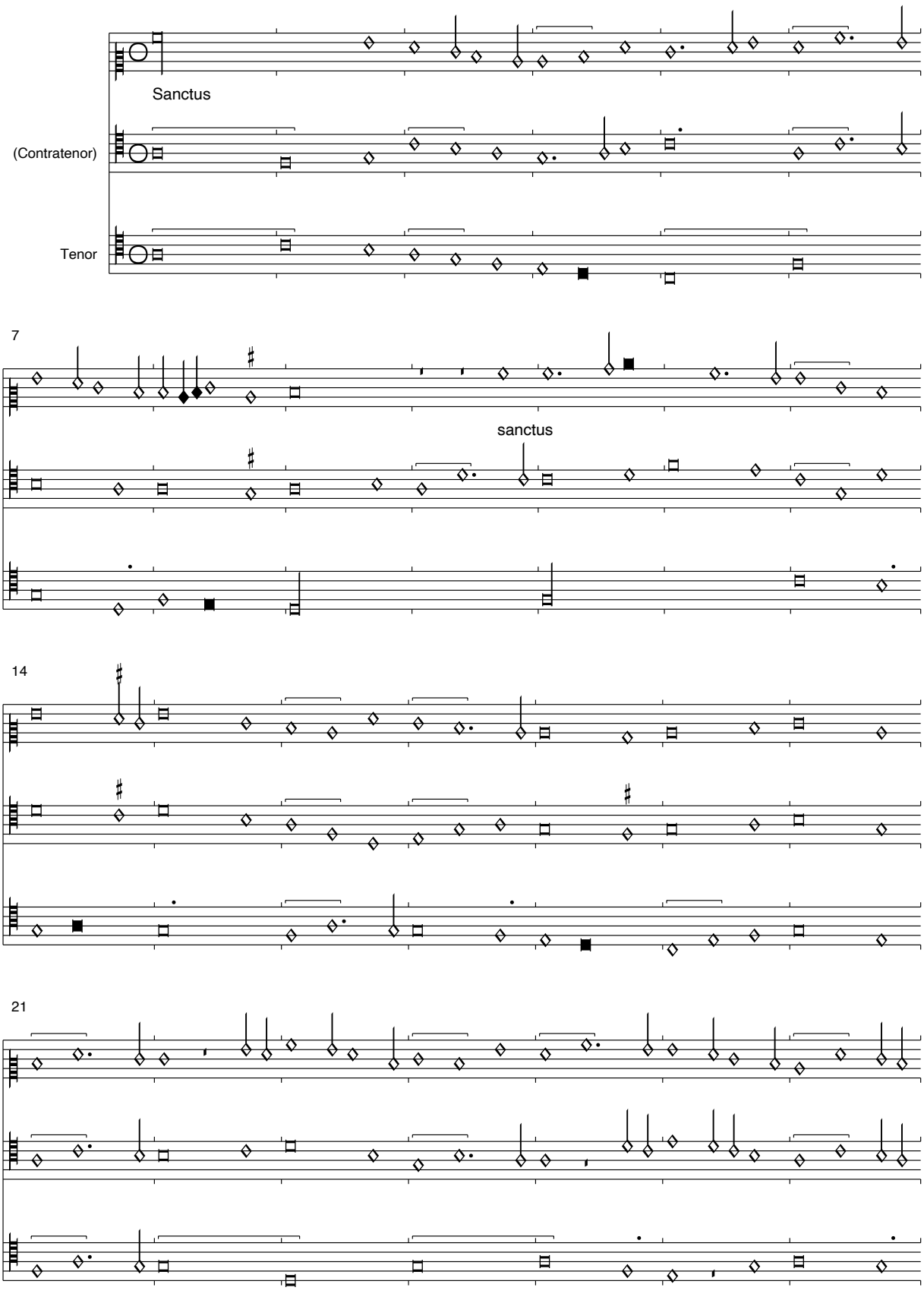




Dieses Agnus gehört wahrscheinlich zum vorangehenden Sanctus. Daher könnte es auch von einem „anglicanus“ Komponisten stammen.

Bloym (Blome): Sanctus
Trent 87, f. 20v-21r



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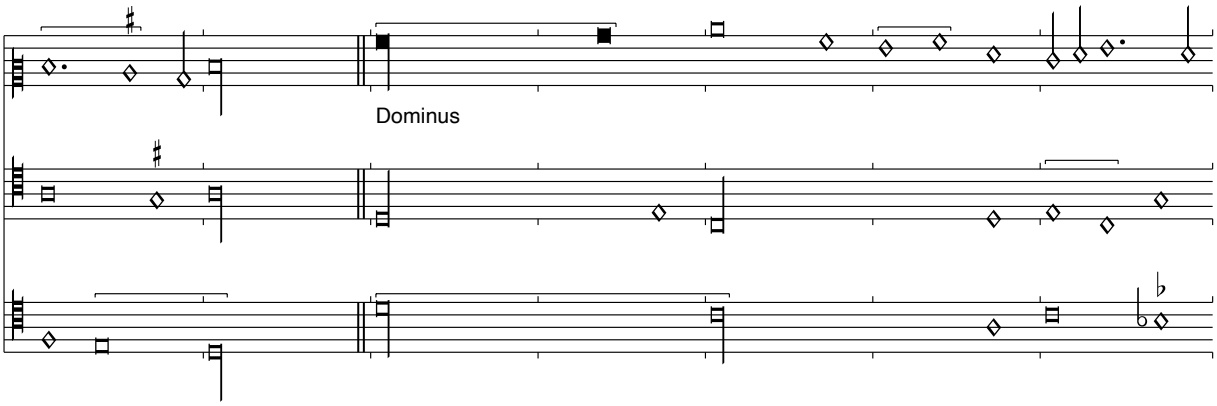

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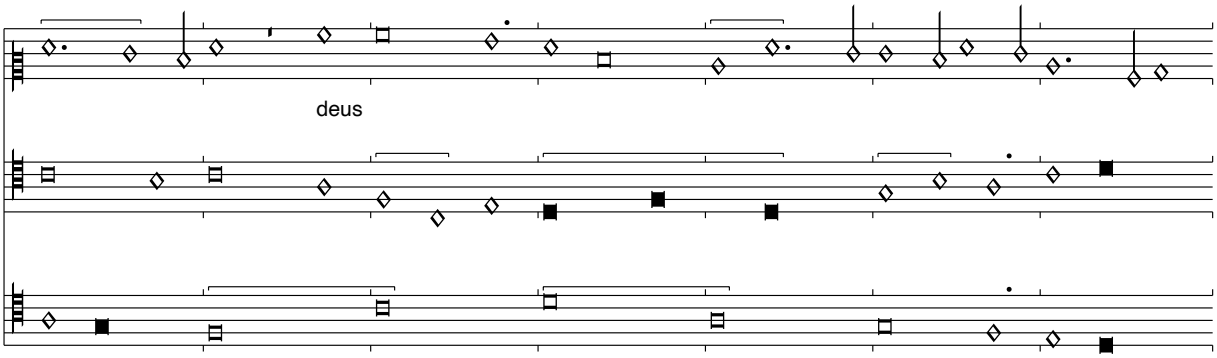

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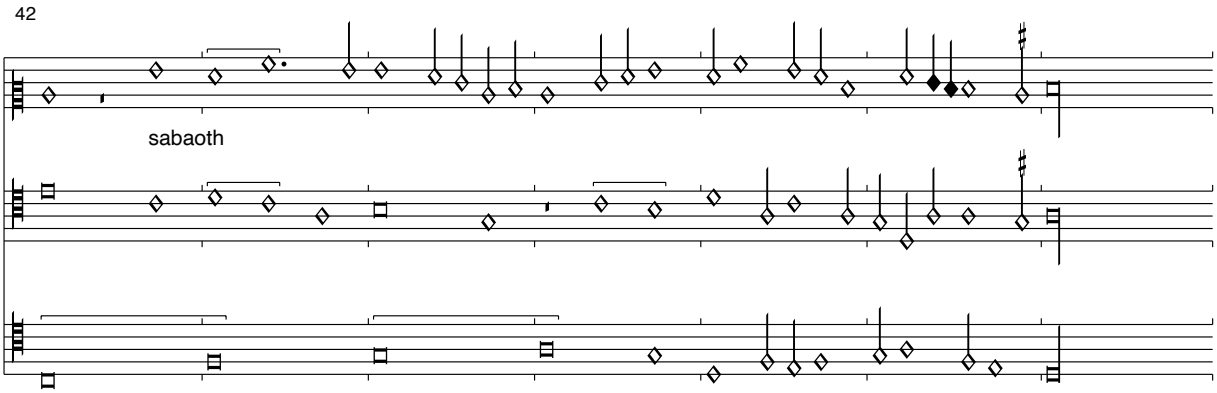

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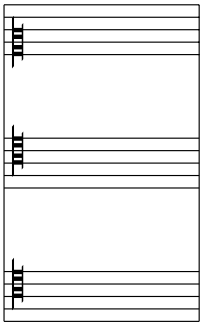
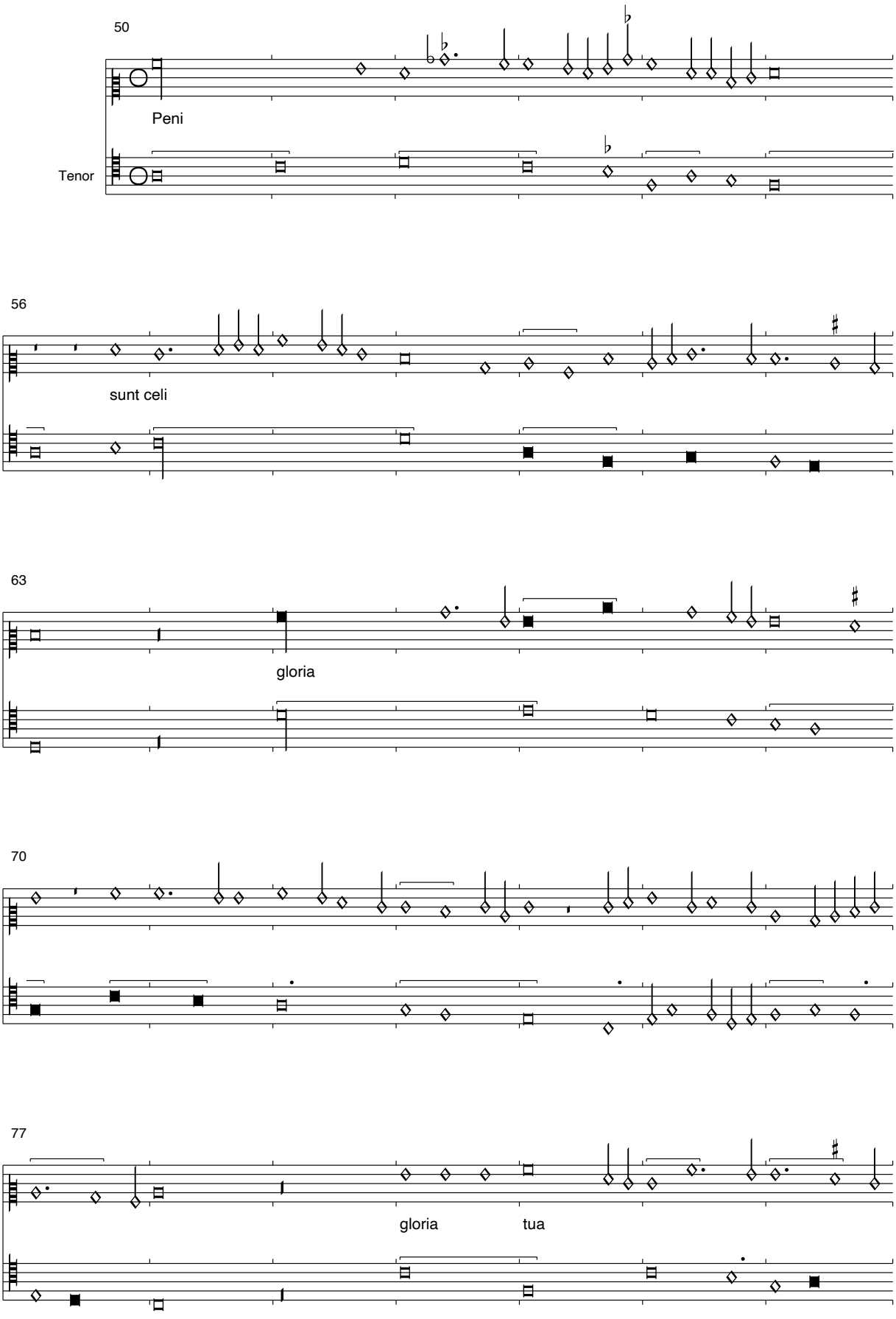
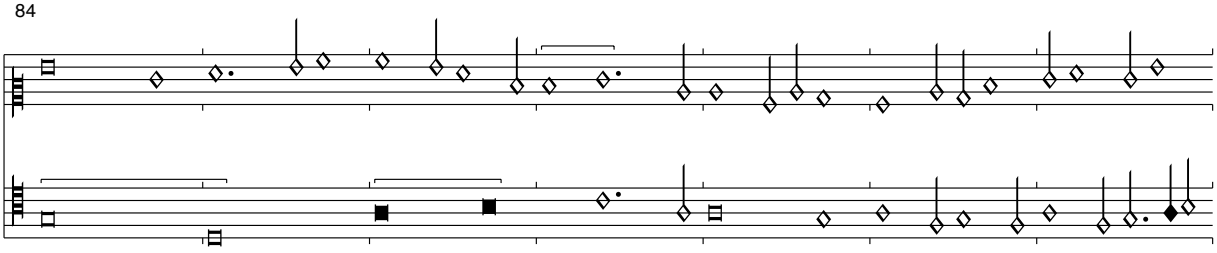



50
Peni
Tenor
56
sunt celi
63
gloria
70
77
gloria
tua

84



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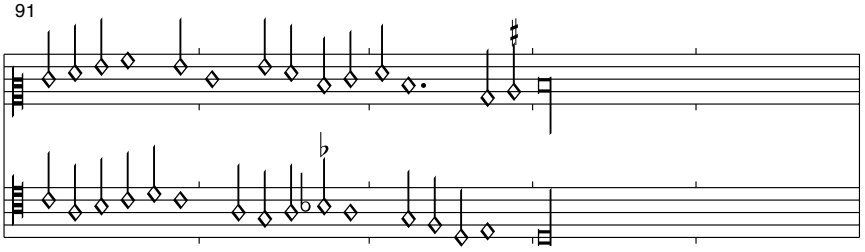

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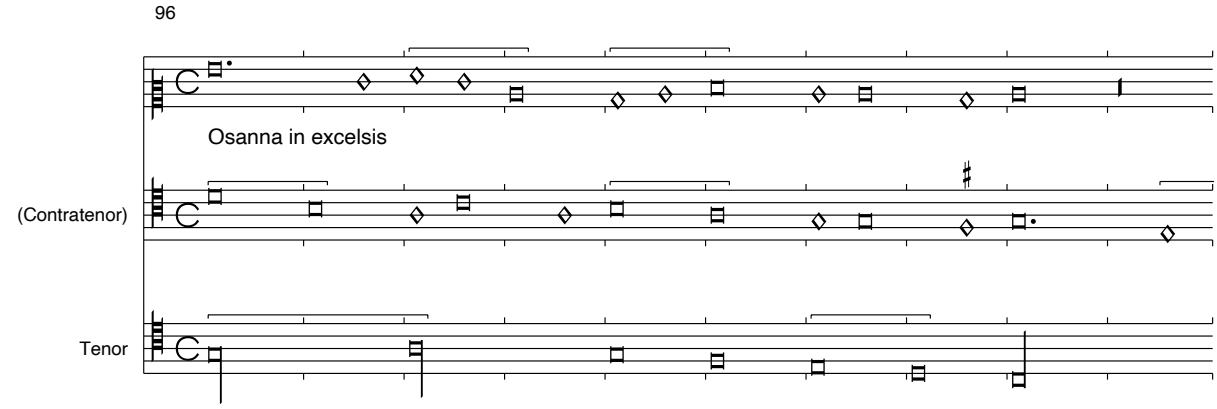

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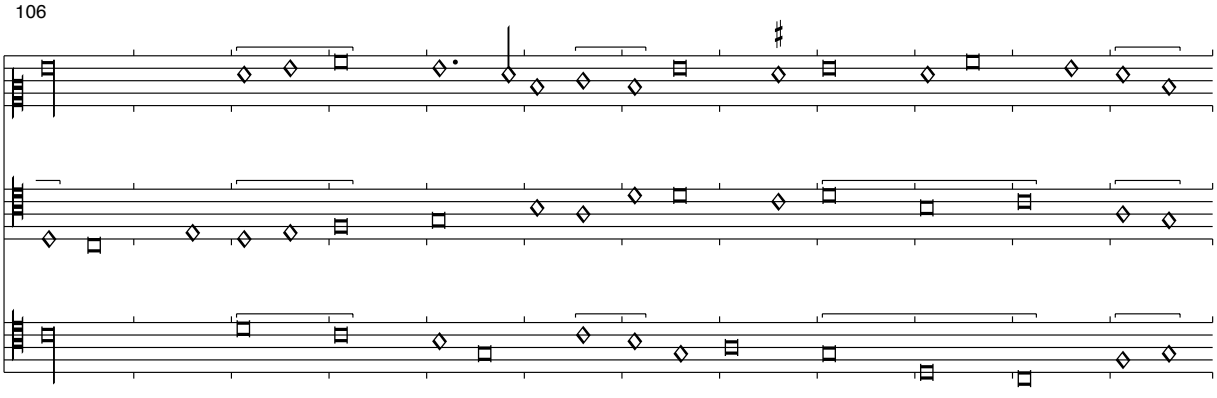

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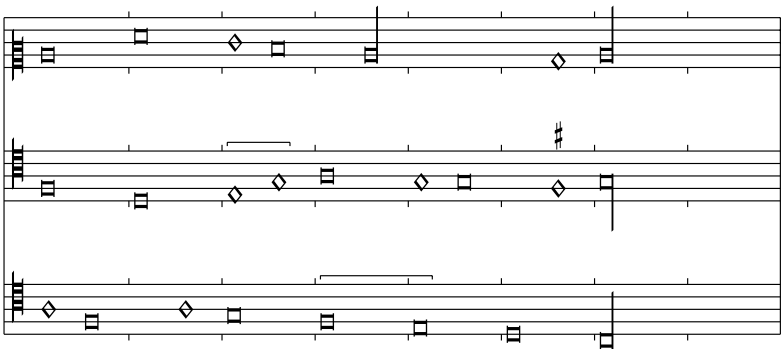
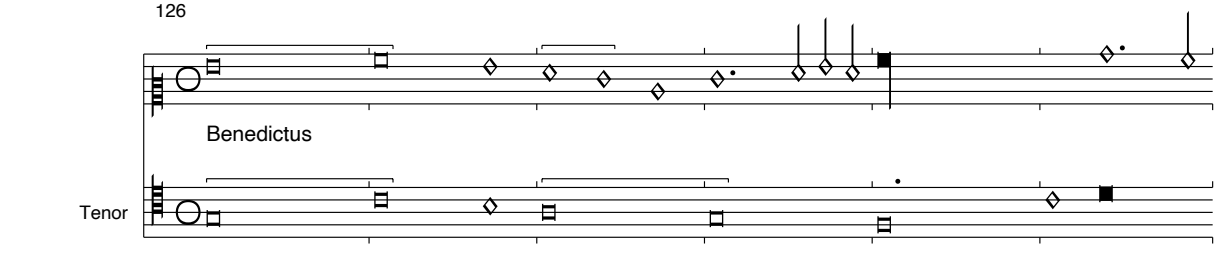


126

Benedictus

Tenor



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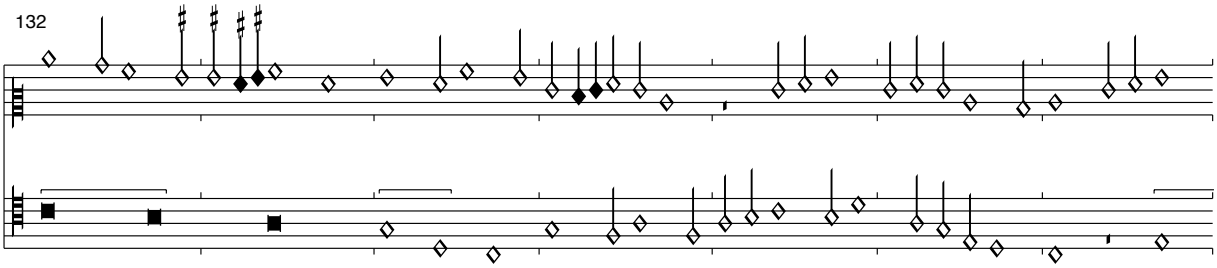
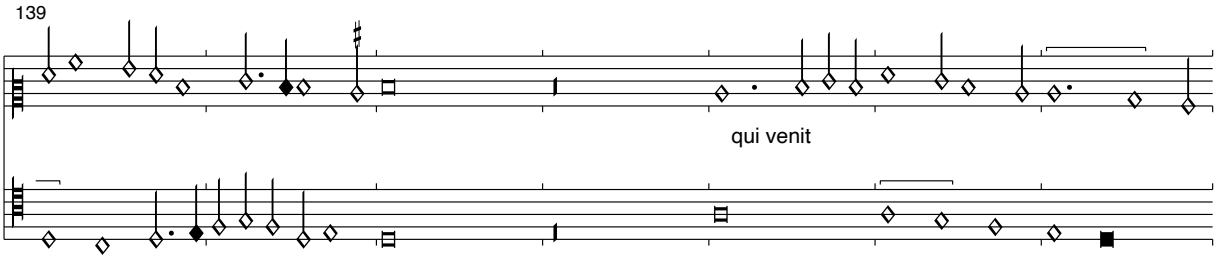


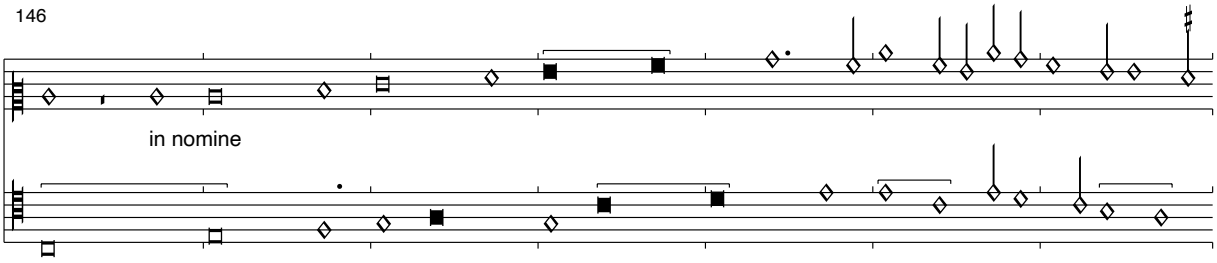
139

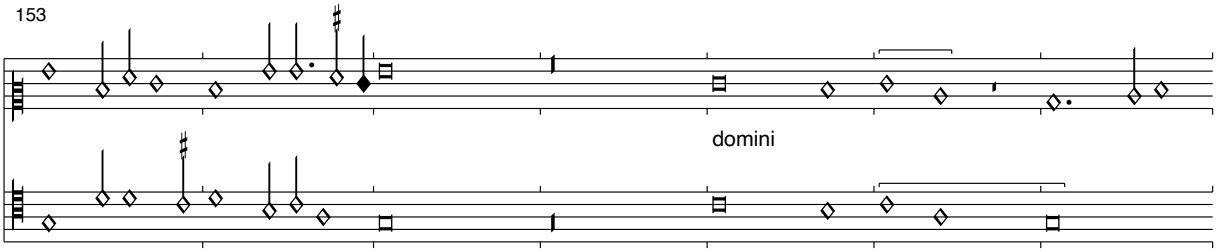
qui venit

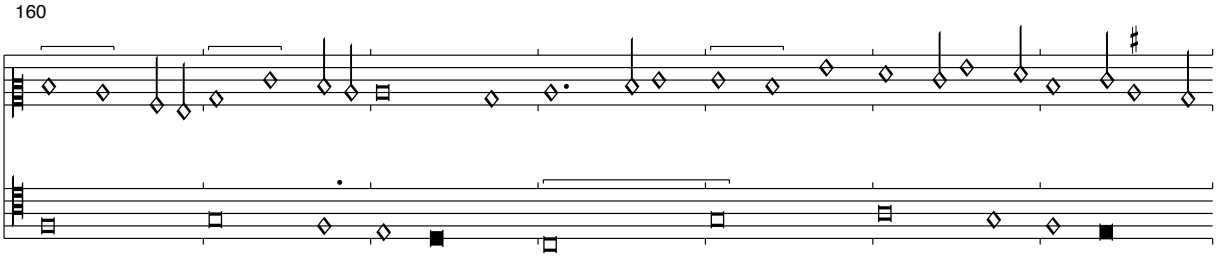


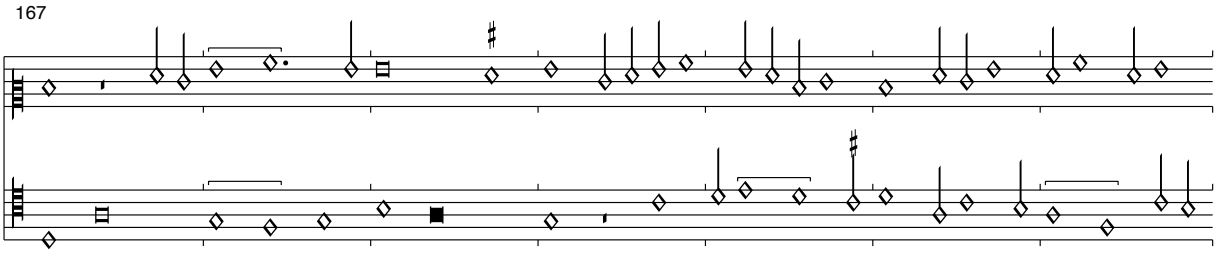
146

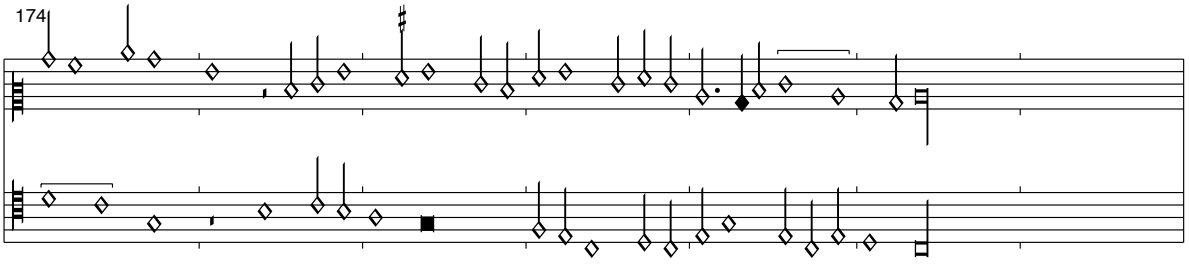
in nomine





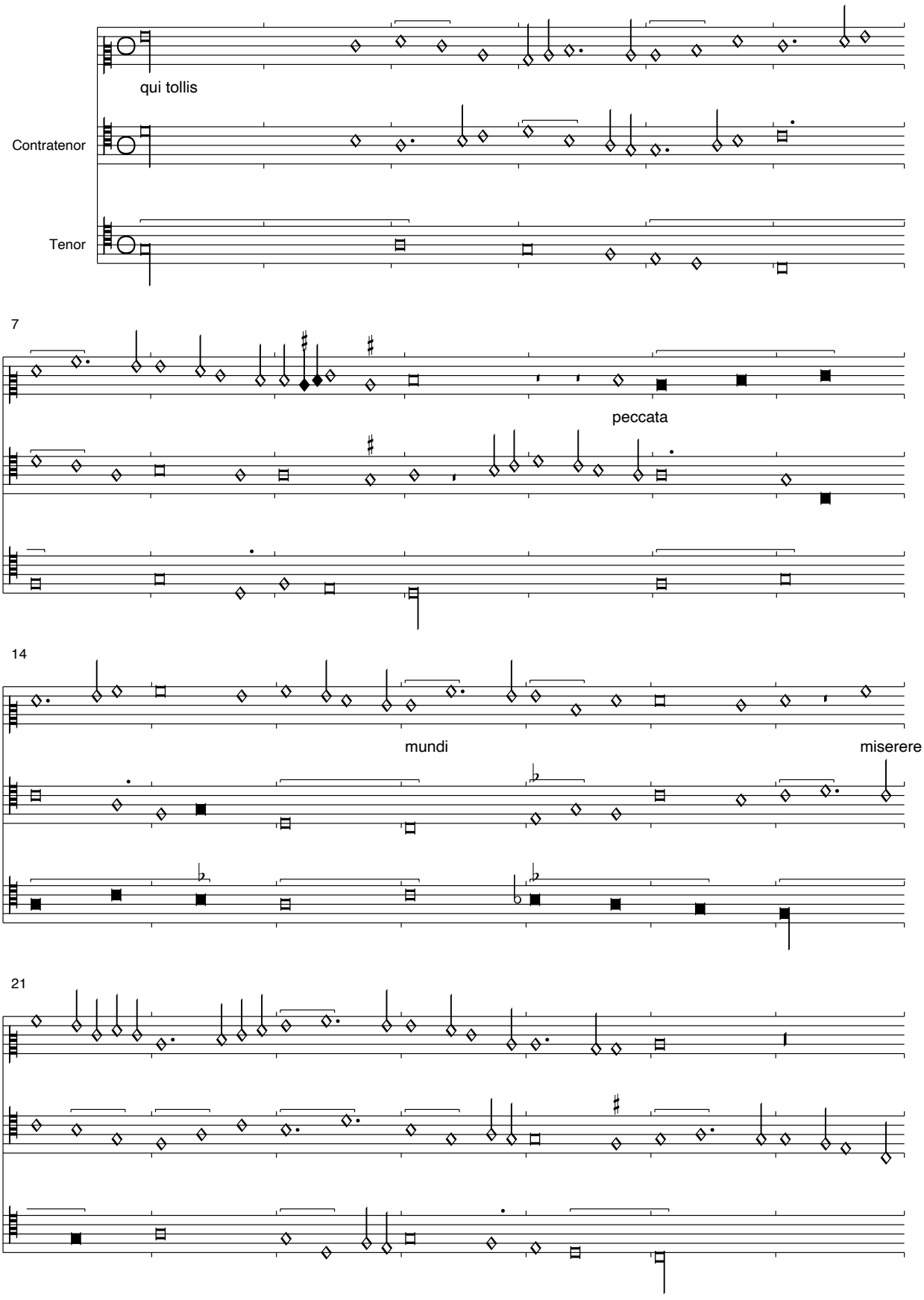






Osanna ut supra

Agnus dei
Trent 87, f. 21v-22r



28

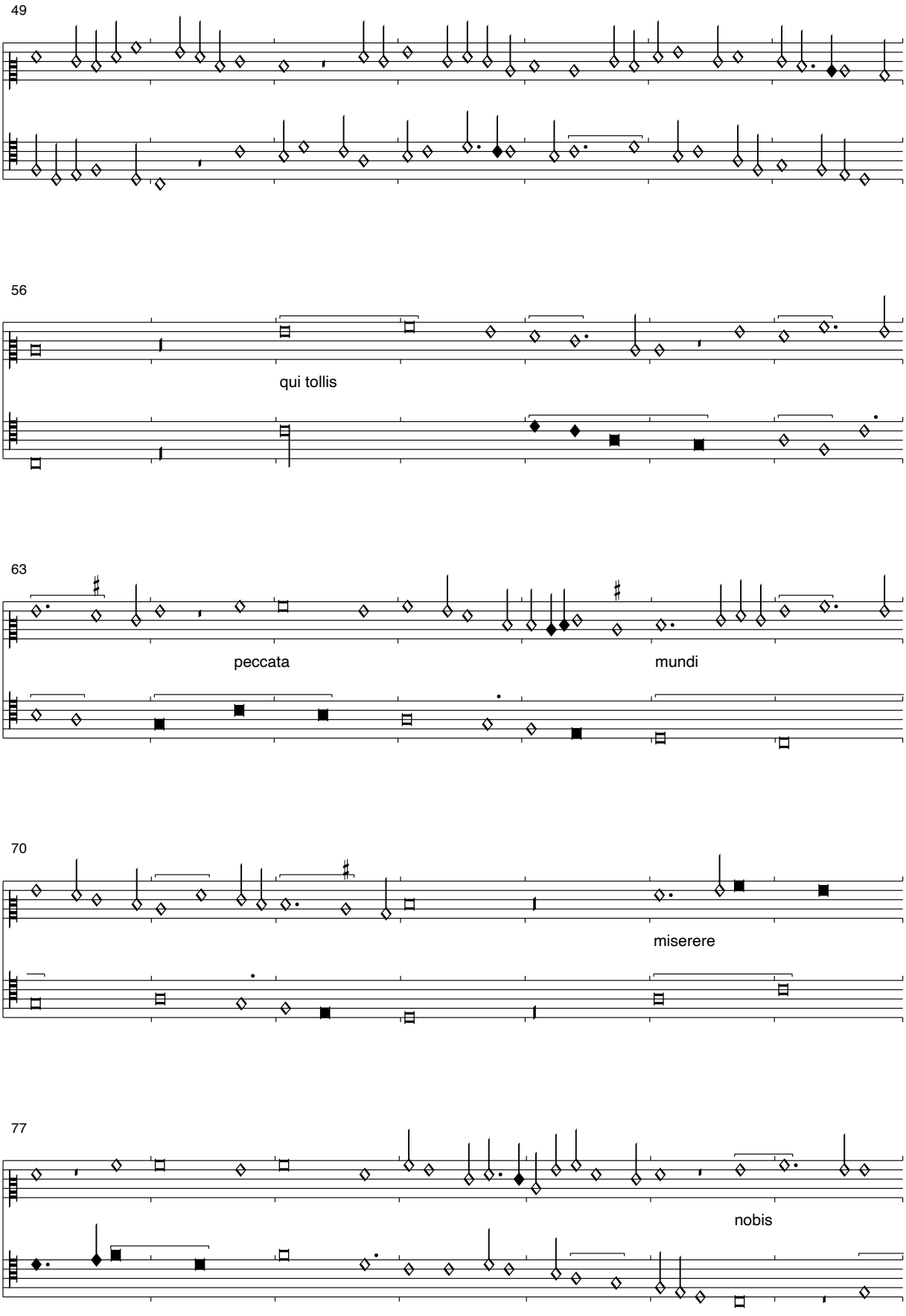
nobis

35

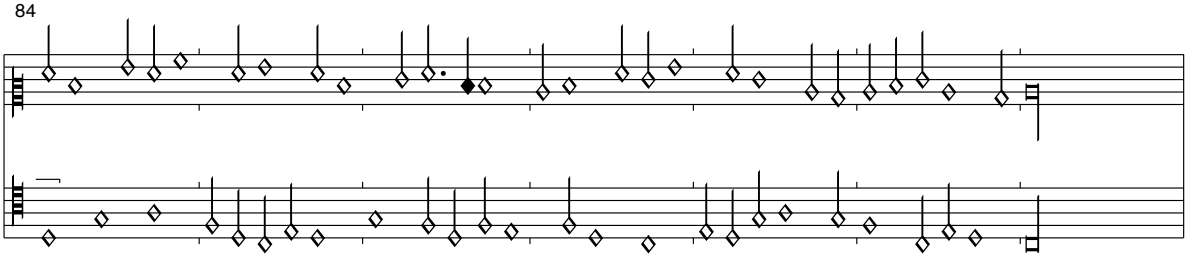
43

Agnus dei

Tenor


49
56
qui tollis
63
peccata
mundi
70
miserere
77
nobis

84



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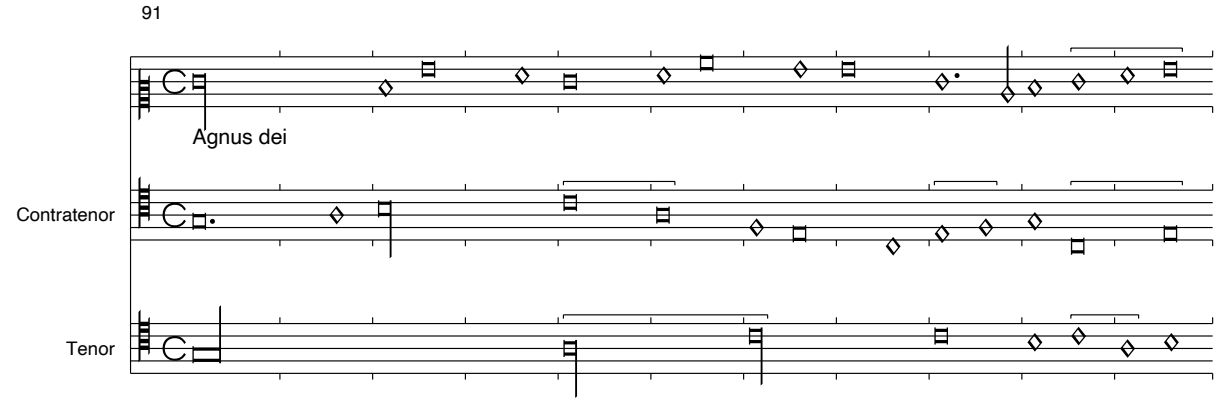
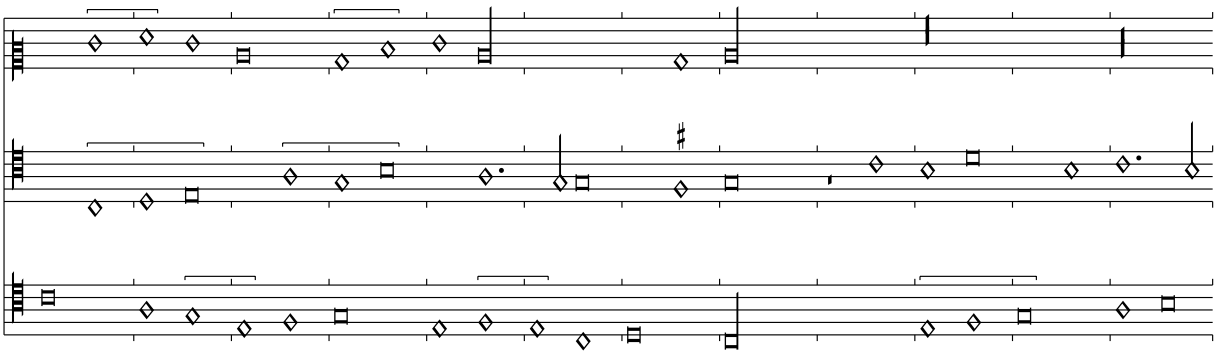


102



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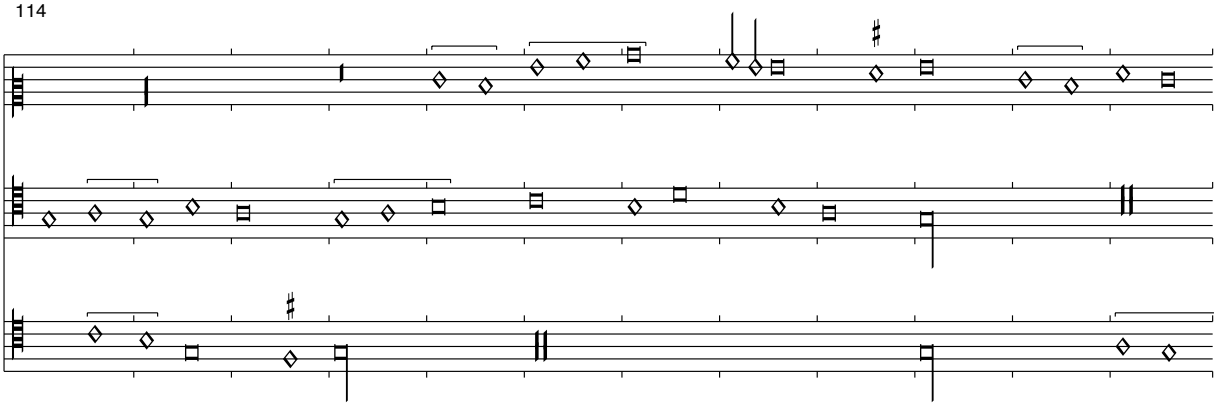

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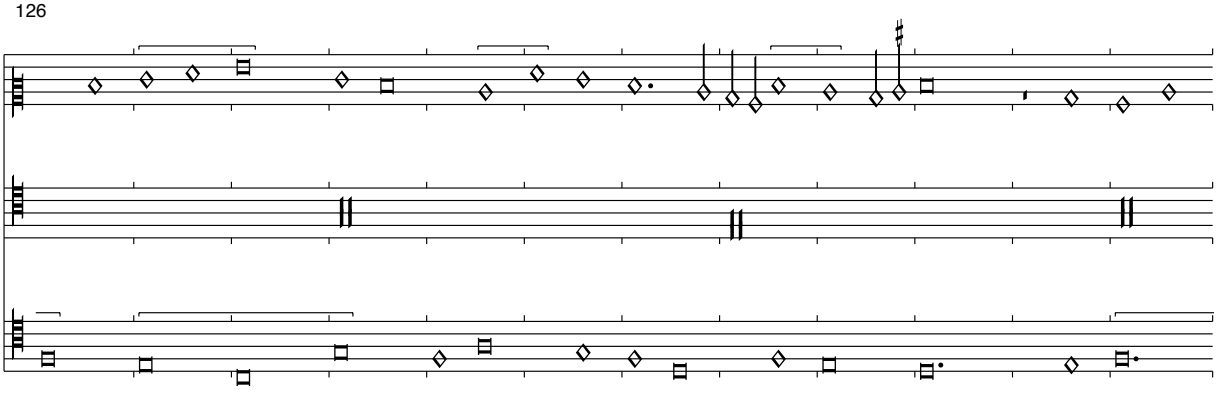
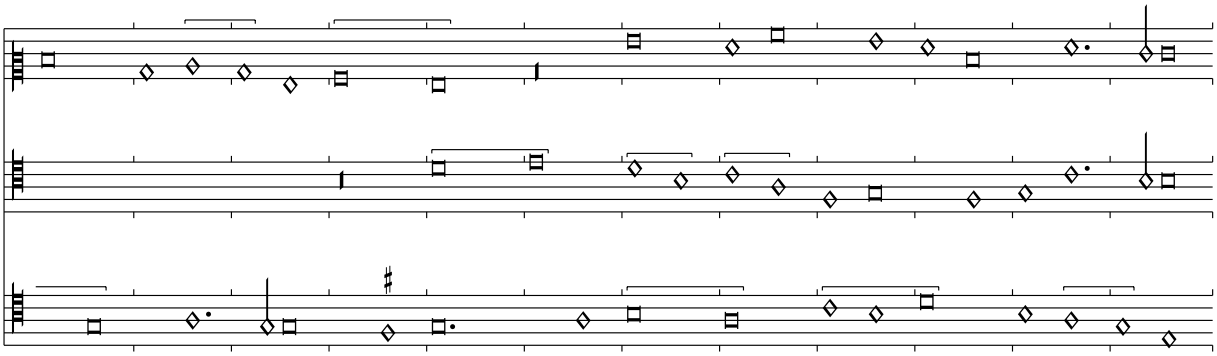


138



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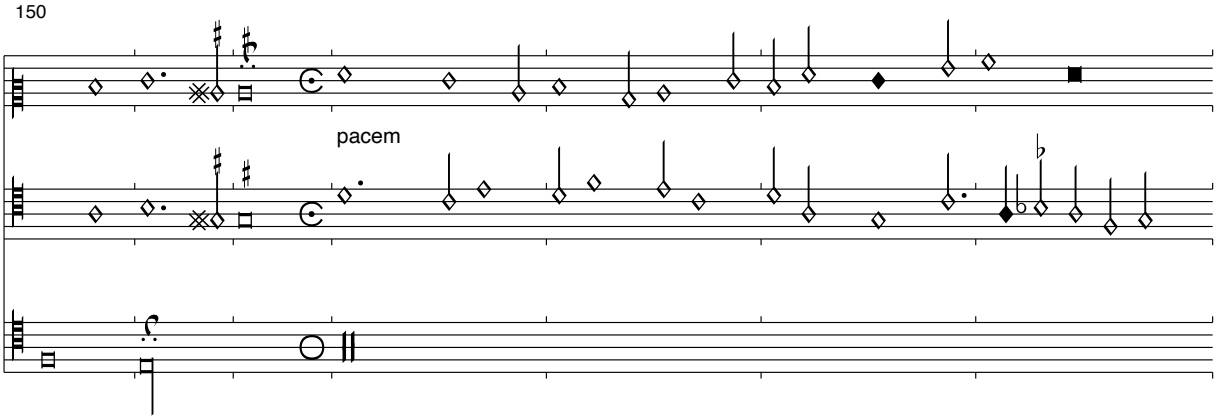

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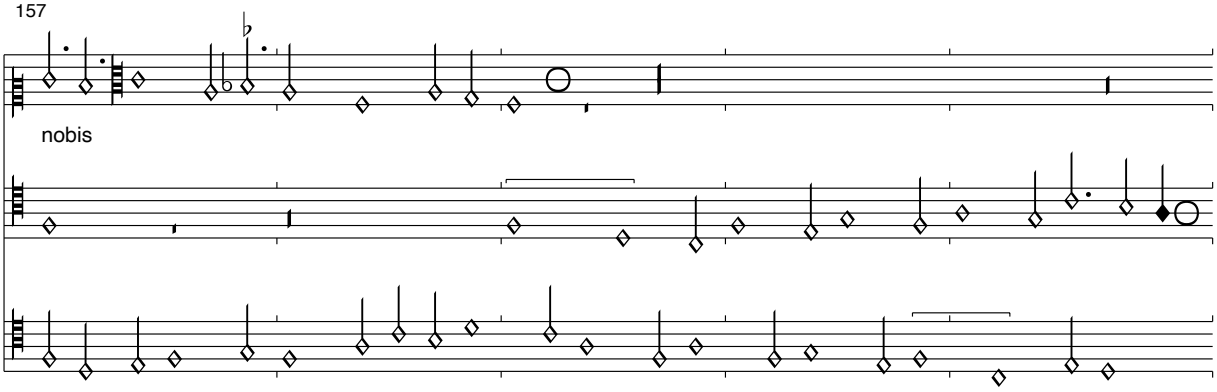
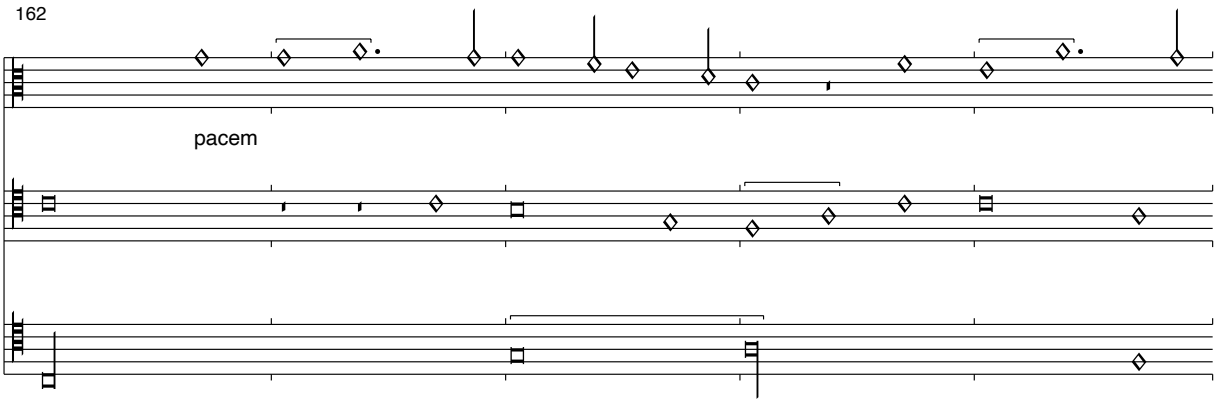
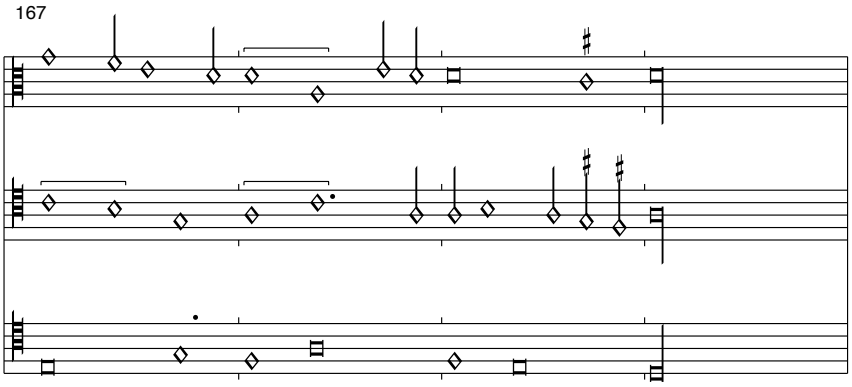
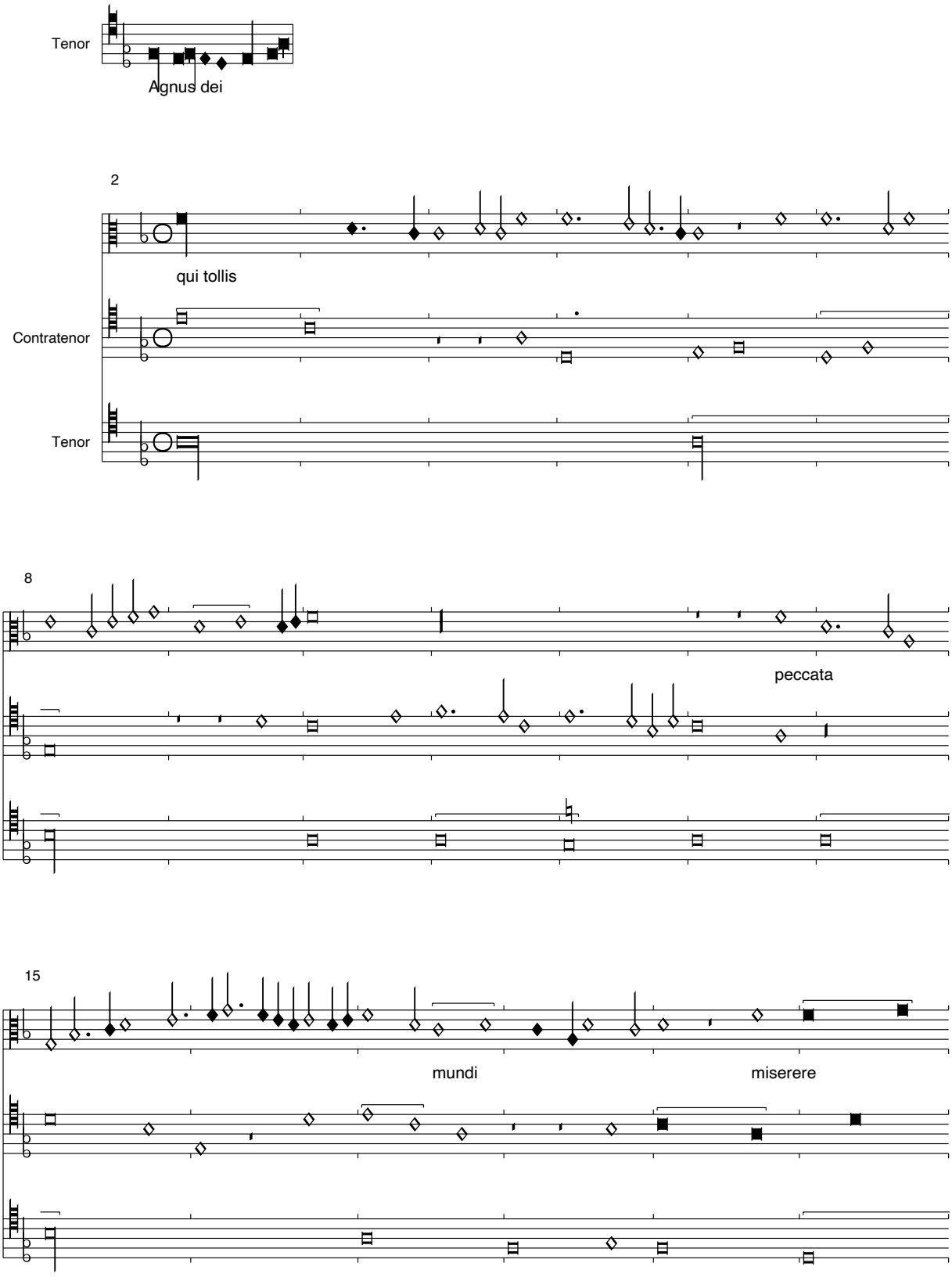



162
pacem


167

(Dunstable): Agnus dei
Trent 87, f. 23r-23v



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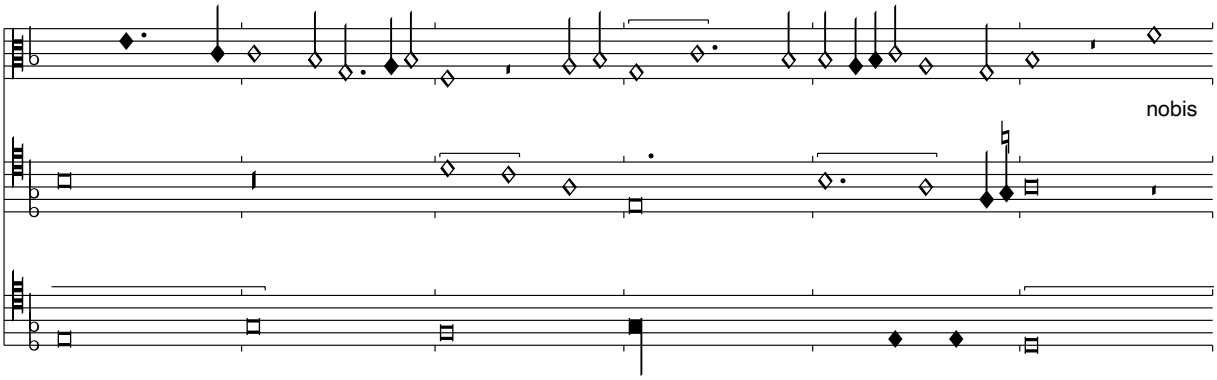

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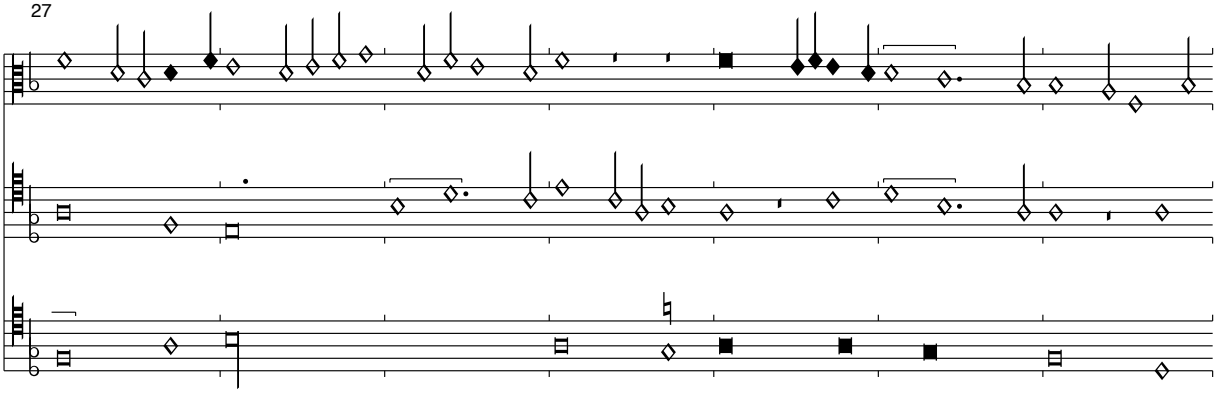
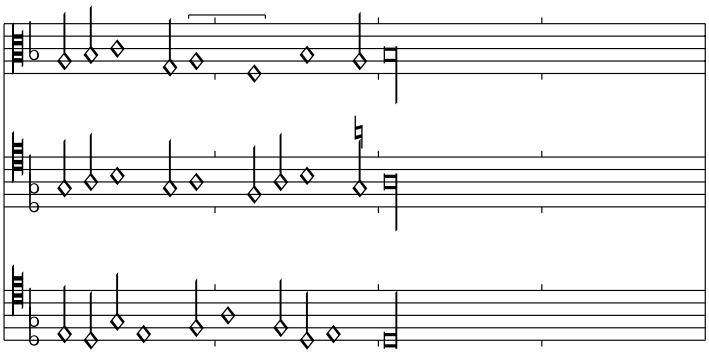


34



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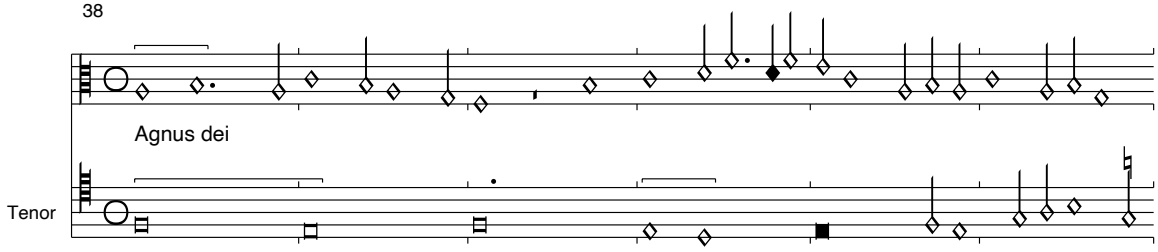
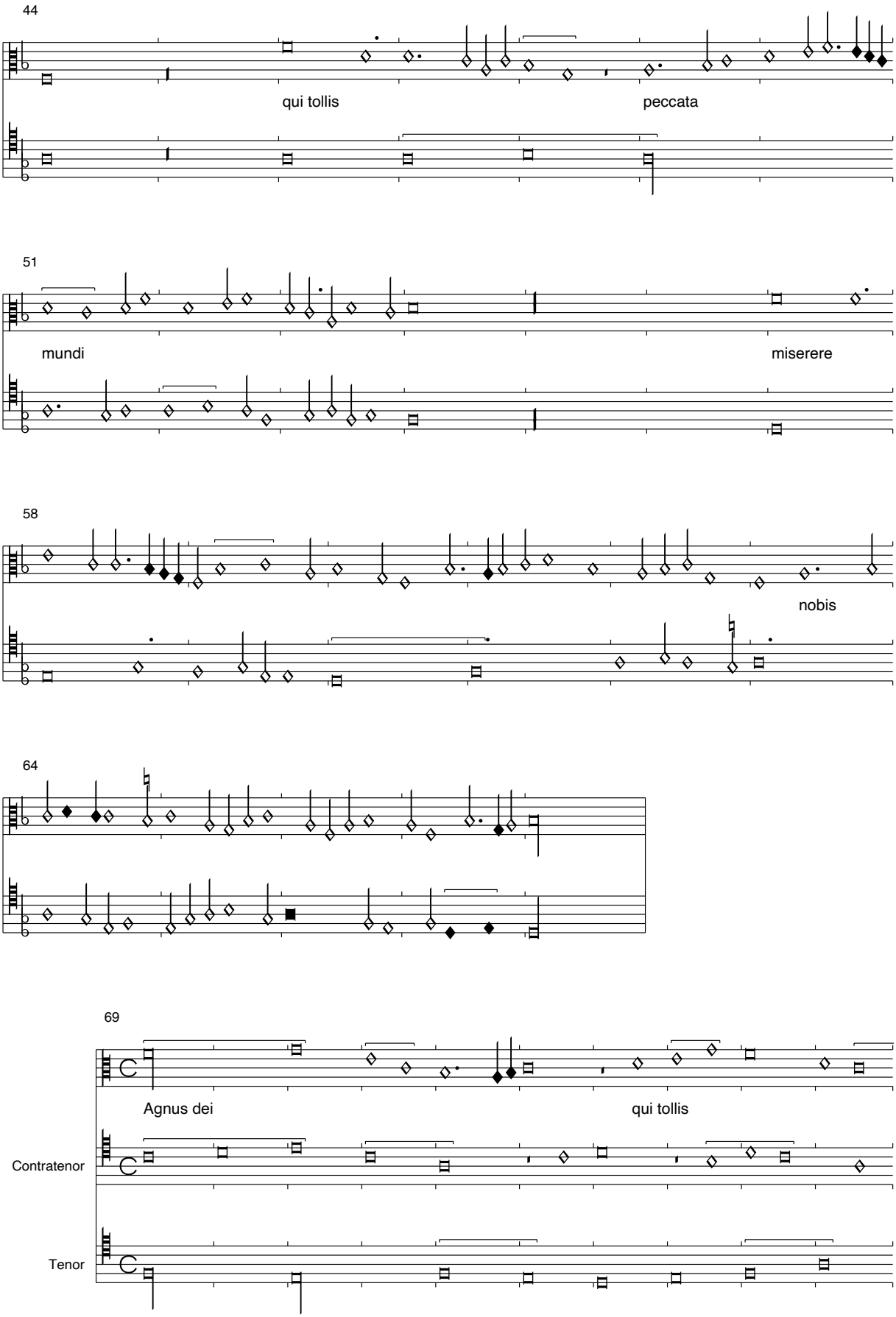
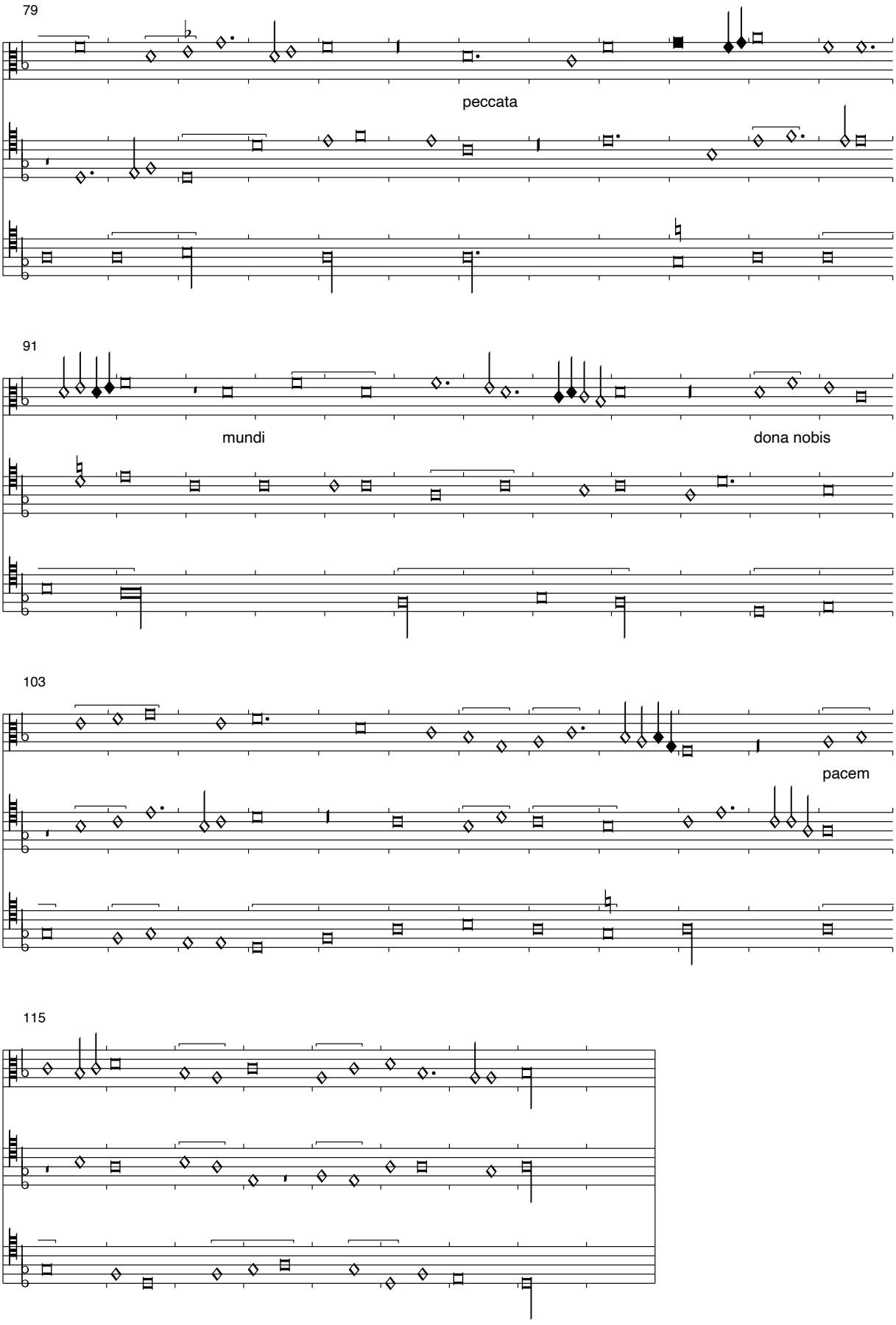
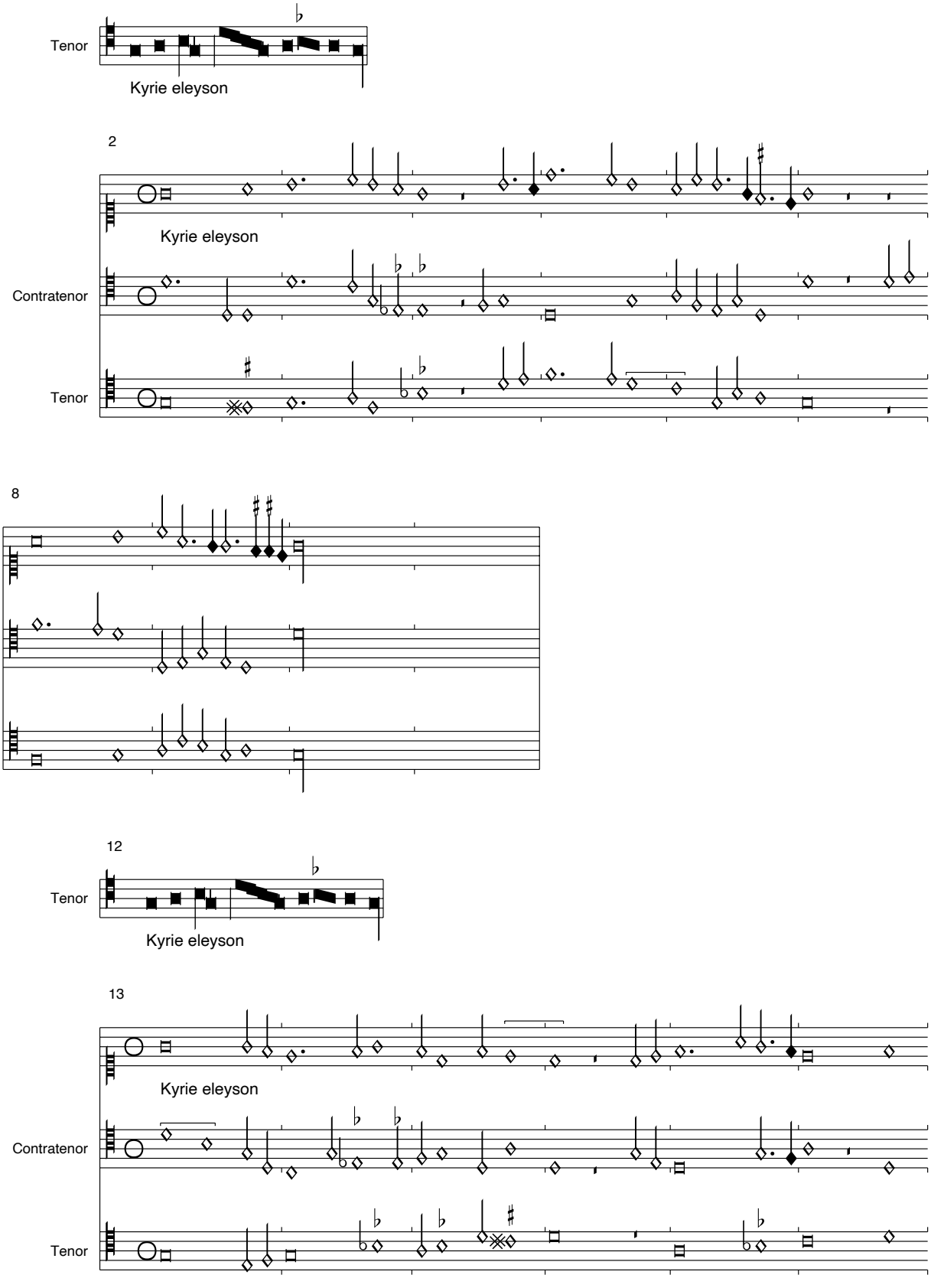


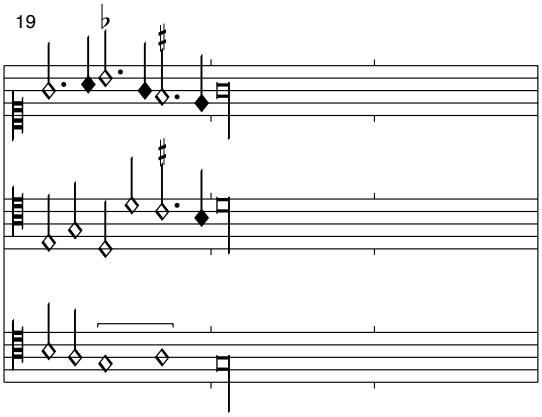

44
qui tollis
peccata
51
mundi
miserere
58
nobis
64
69
Agnus dei
qui tollis
Contratenor
Tenor

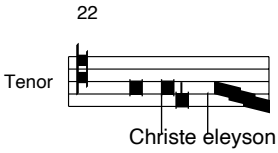


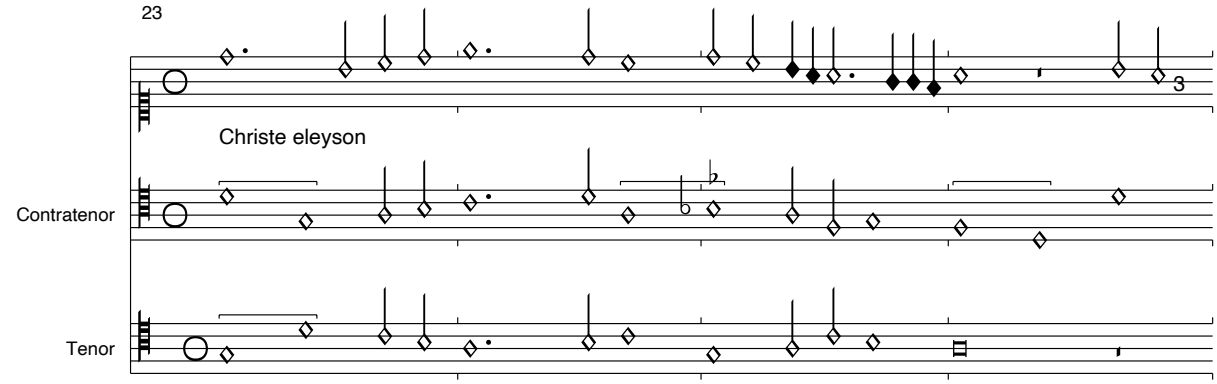
Im Superius muss durchgängig wie in Trent 92 ein B vorgezeichnet werden.T. 30-31 ein Ton höher. Im Tenor fehlt T. 64,2 Sb-f. Die ganze Stelle muss auch im Vergleich mit Trent 92 und Trent 87 139v. berichtigt werden.

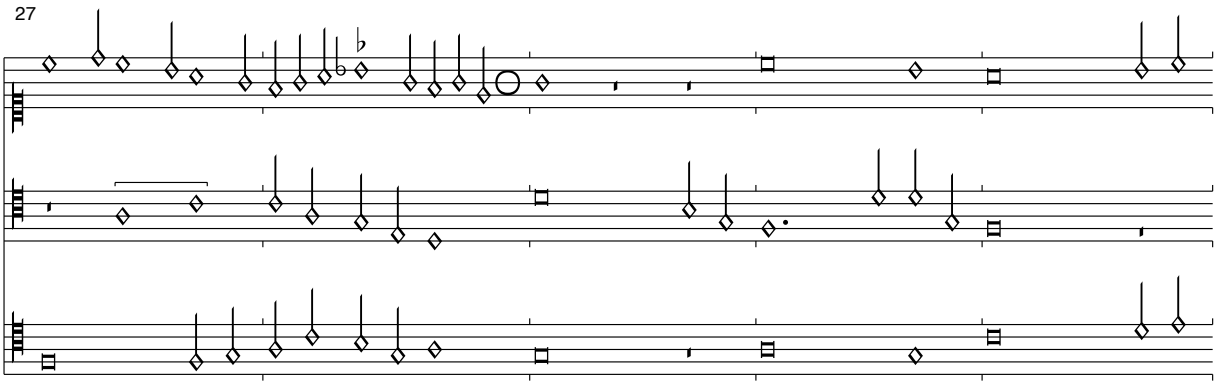
Braxatoris (Brassart): Kyrie
Trent 87, f. 25r



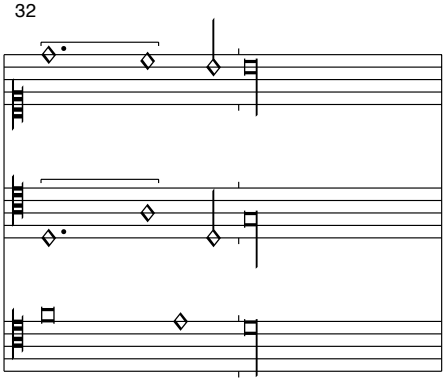

19


22
Tenor
Christe eleyson


23
Christe eleyson
Contratenor
Tenor
3


27

32



34

Tenor

Kyrie

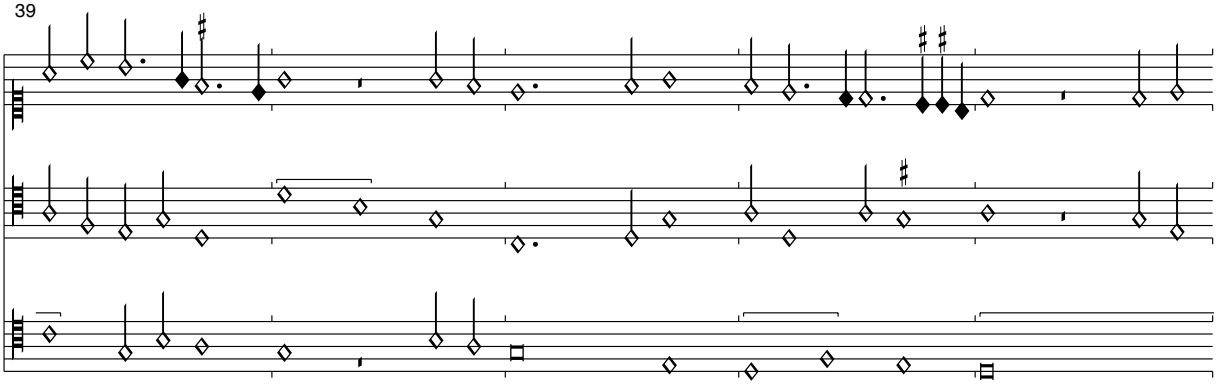
35

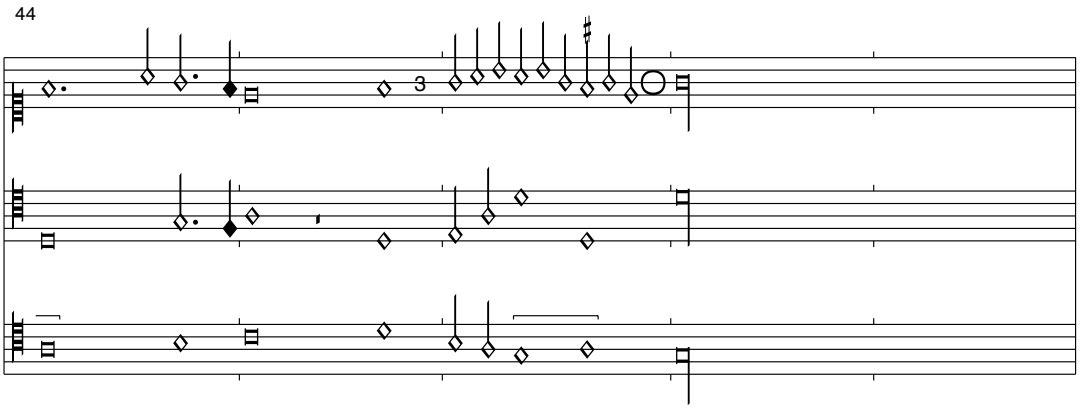
Kyrie eleyson

Contratenor

Tenor

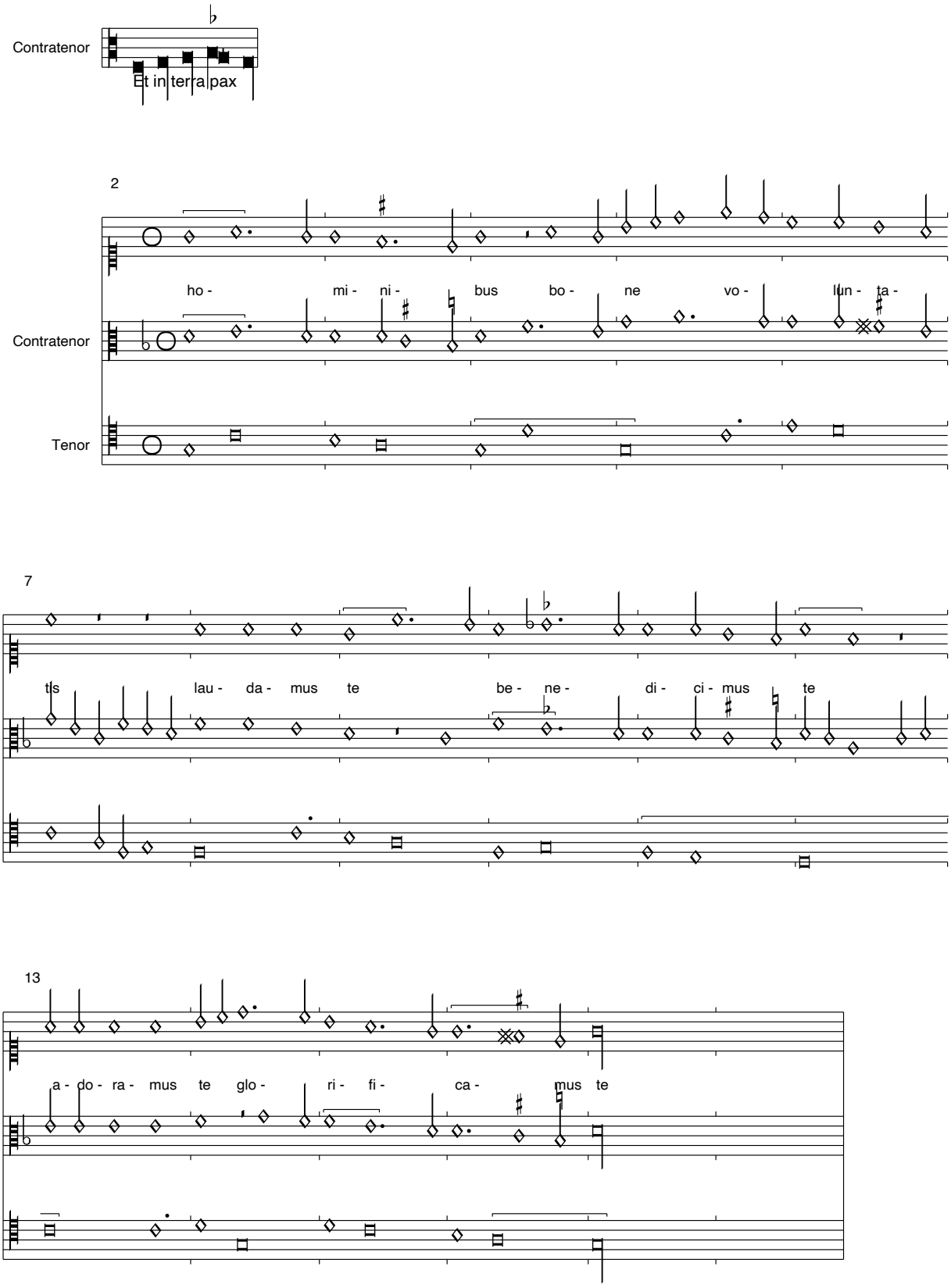
39

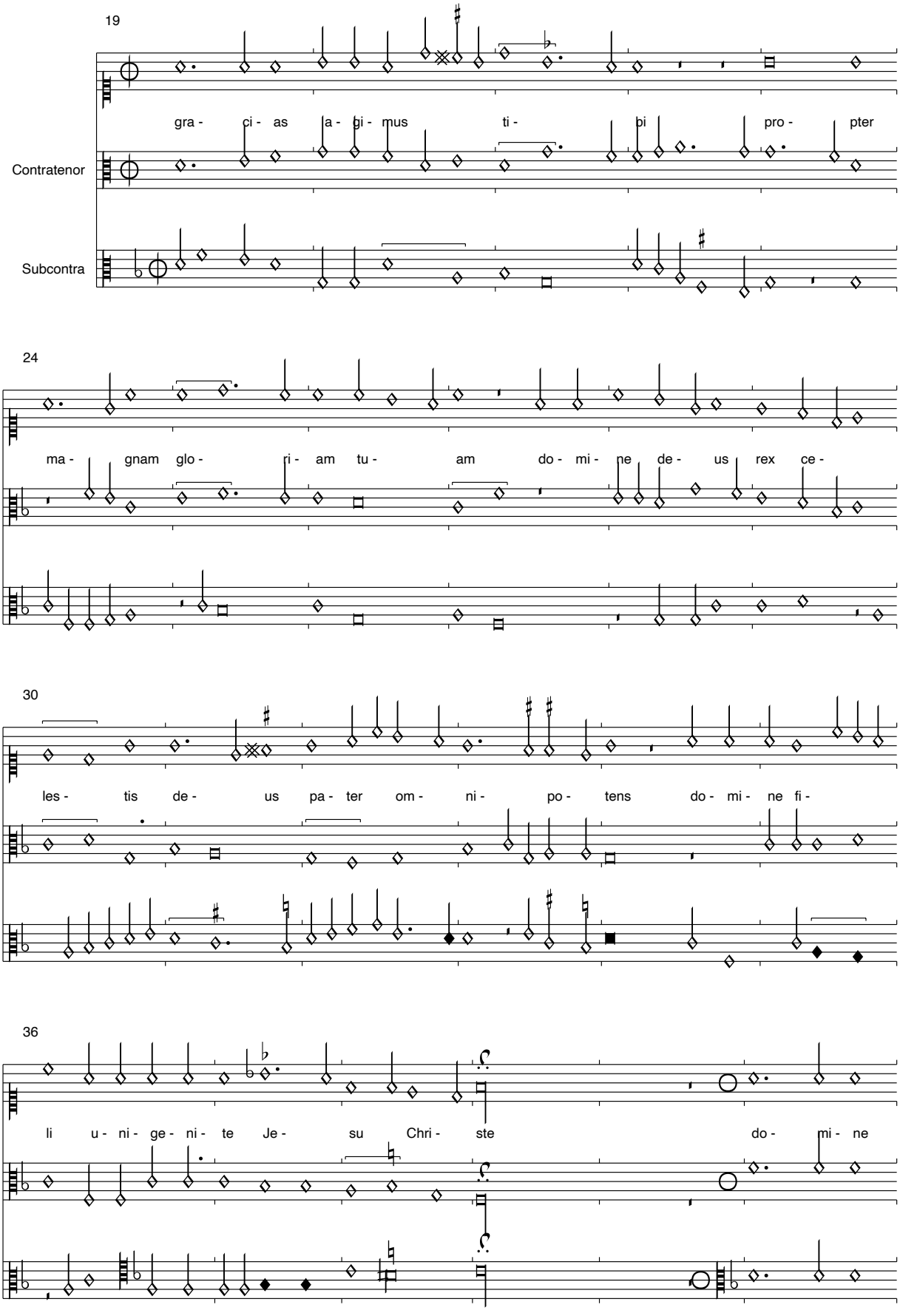




Die Textverteilung ist nicht eindeutig, im Superius gibt es kein Christe, aber im Tenor und Contratenor doch. Dazu kommt noch im Tenor ein Hinweis zur Wiederholung des Teils ab T. 13 auf den Text „Christe“. Letztlich bleibt die Verteilung unklar.

Binchois: Gloria
Trent 87, 25v-27r




19
gra - ci - as a - gi - mus ti - bi pro - pter
Contratenor
Subcontra
24
ma - gnam glo - ri - am tu - am do - mi - ne de - us rex ce -
30
les - tis de - us pa - ter om - ni - po - tens do - mi - ne fi -
36
li u - ni - ge - ni - te Je - su Chri - ste do - mi - ne

42

de - us a - gnus de - i fi - li - us pa -

48

tris

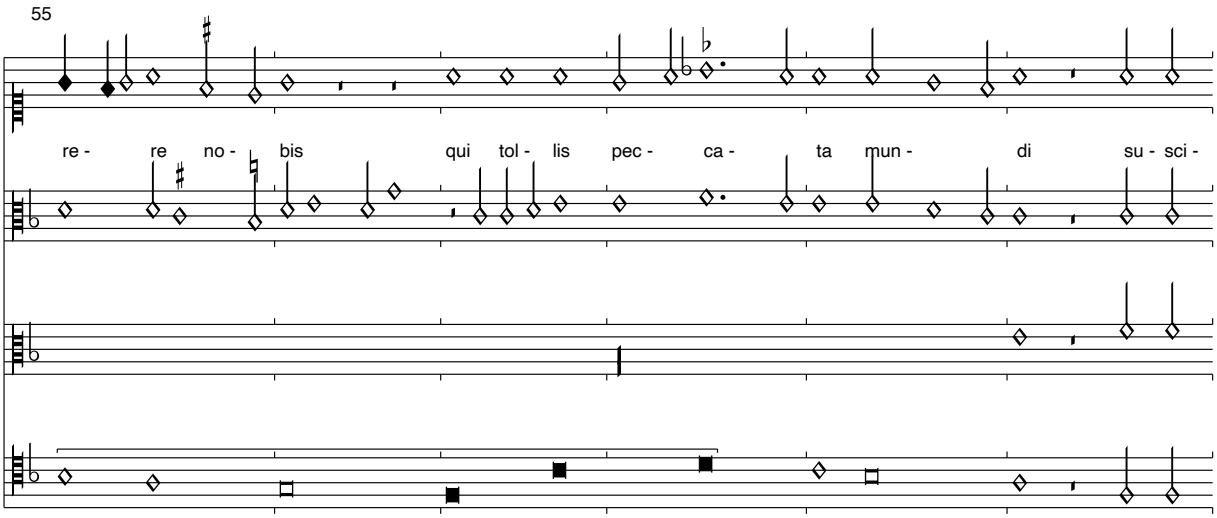
50

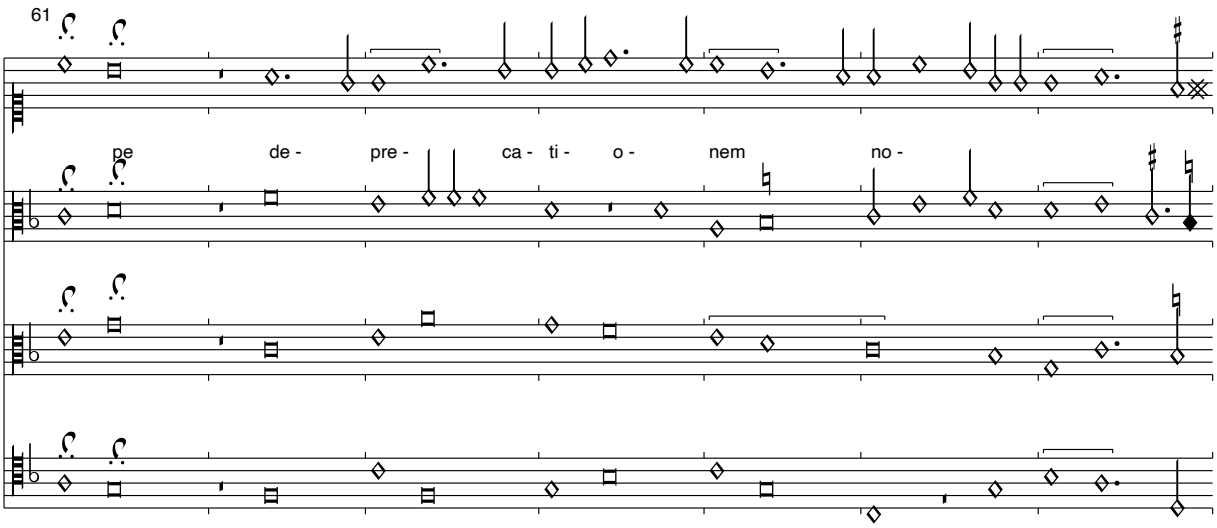
Qui tol - lis pec - ca - ta mun - di mi - se -

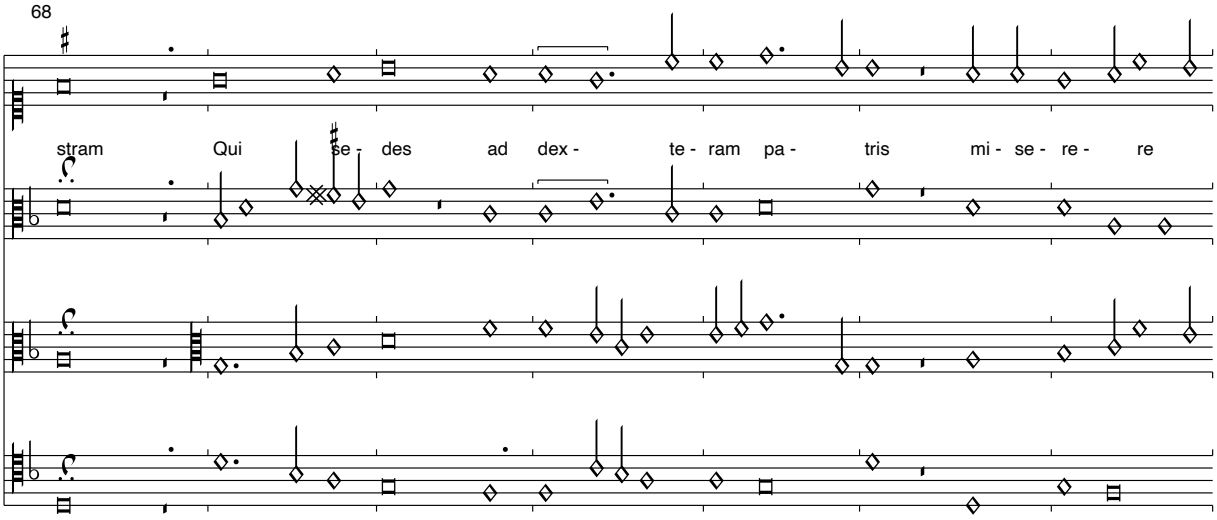
Contratenor

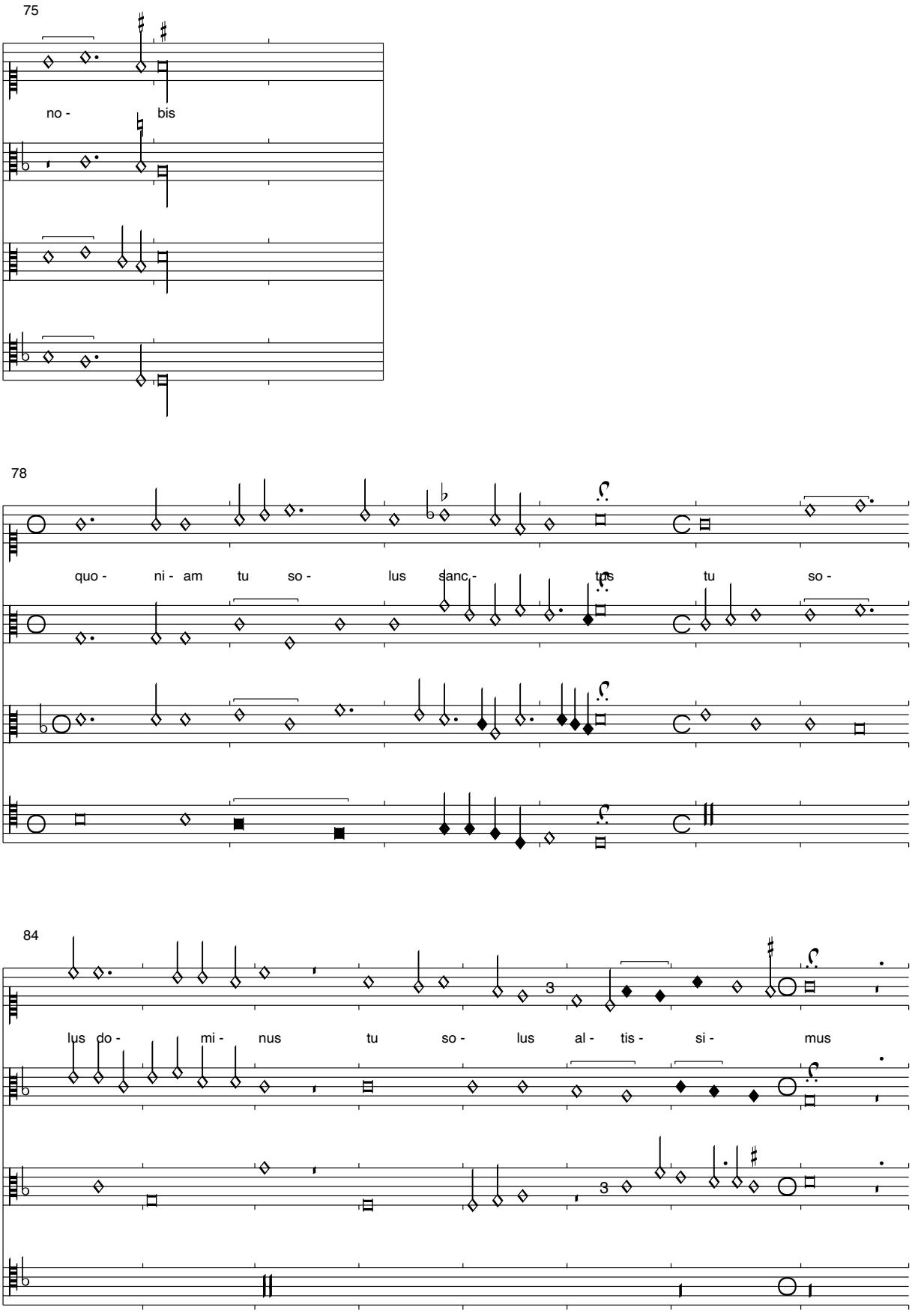
Subcontra

Tenor

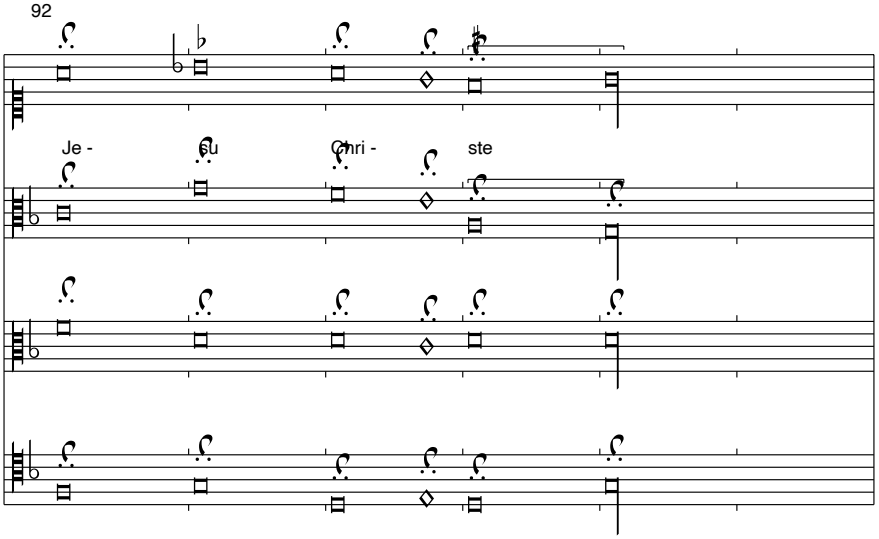

55
re - re no - bis qui tol - lis pec - ca - ta mun - di su - sci -


61
pe de - pre - ca - ti - o - nem no -

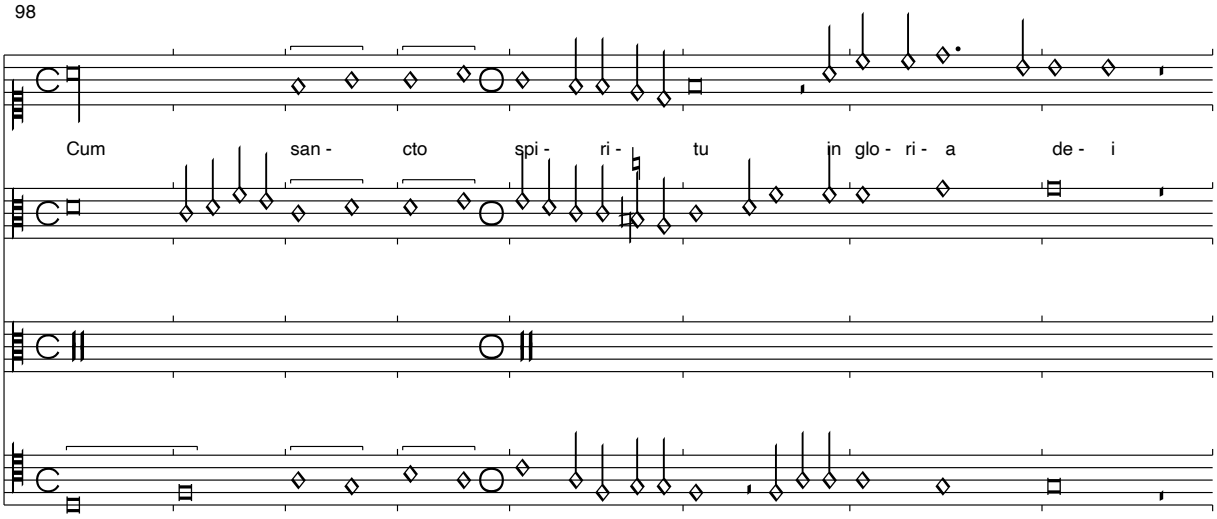

68
stram Qui se - des ad dex - te - ram pa - tris mi - se - re - re


75
no - bis
78
quo - ni - am tu so - lus sanc - tus tu so -
84
lus do - mi - nus tu so - lus al - tis - si - mus

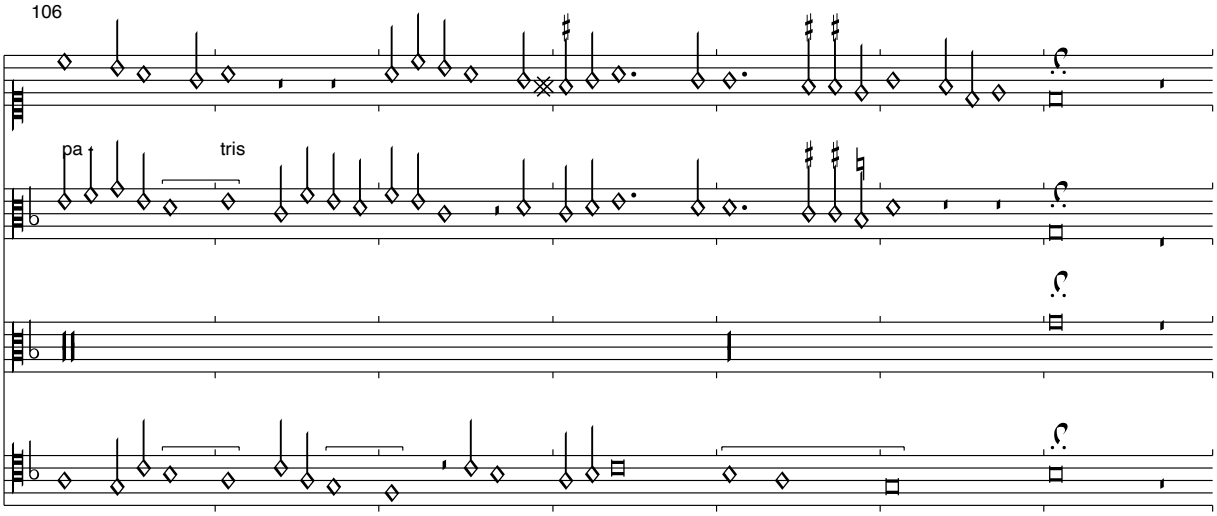
92



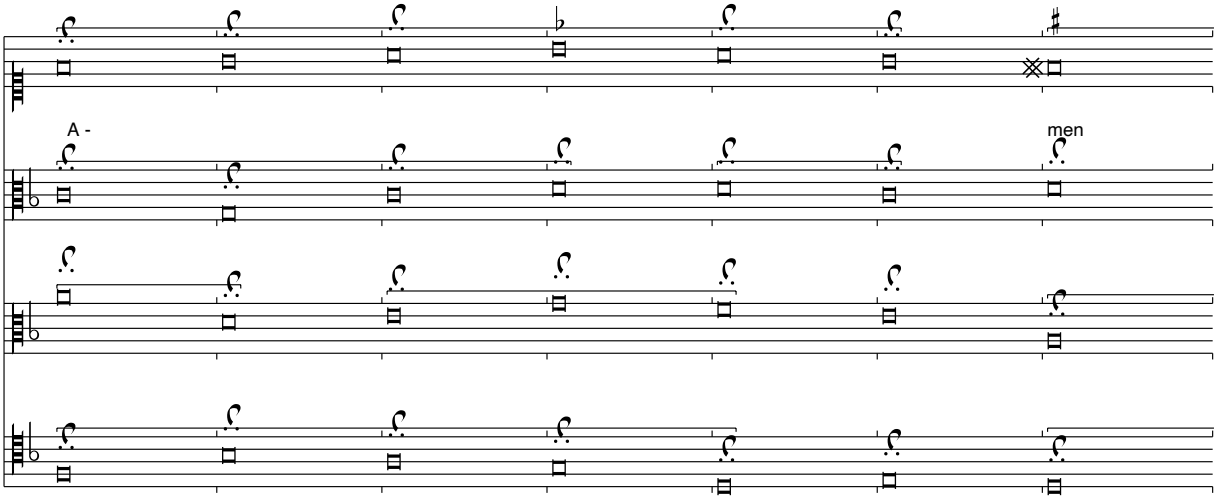
98



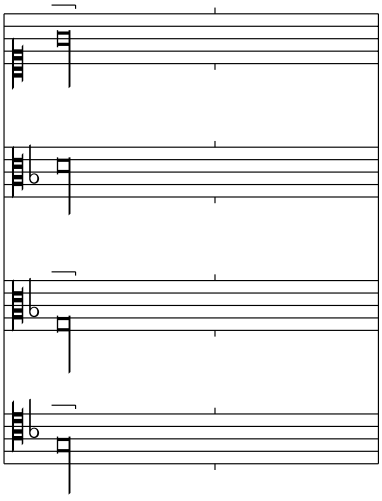
106



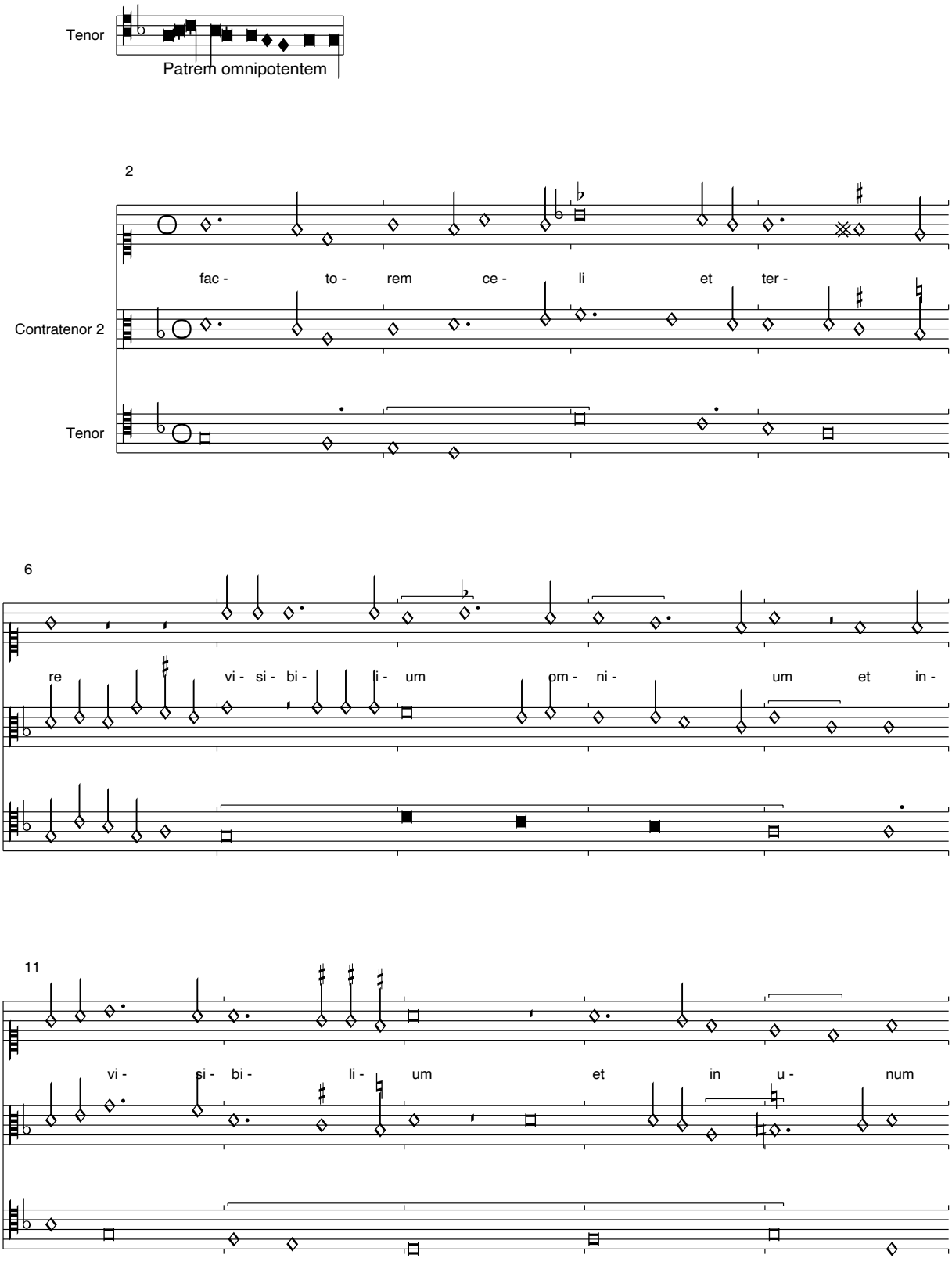
113

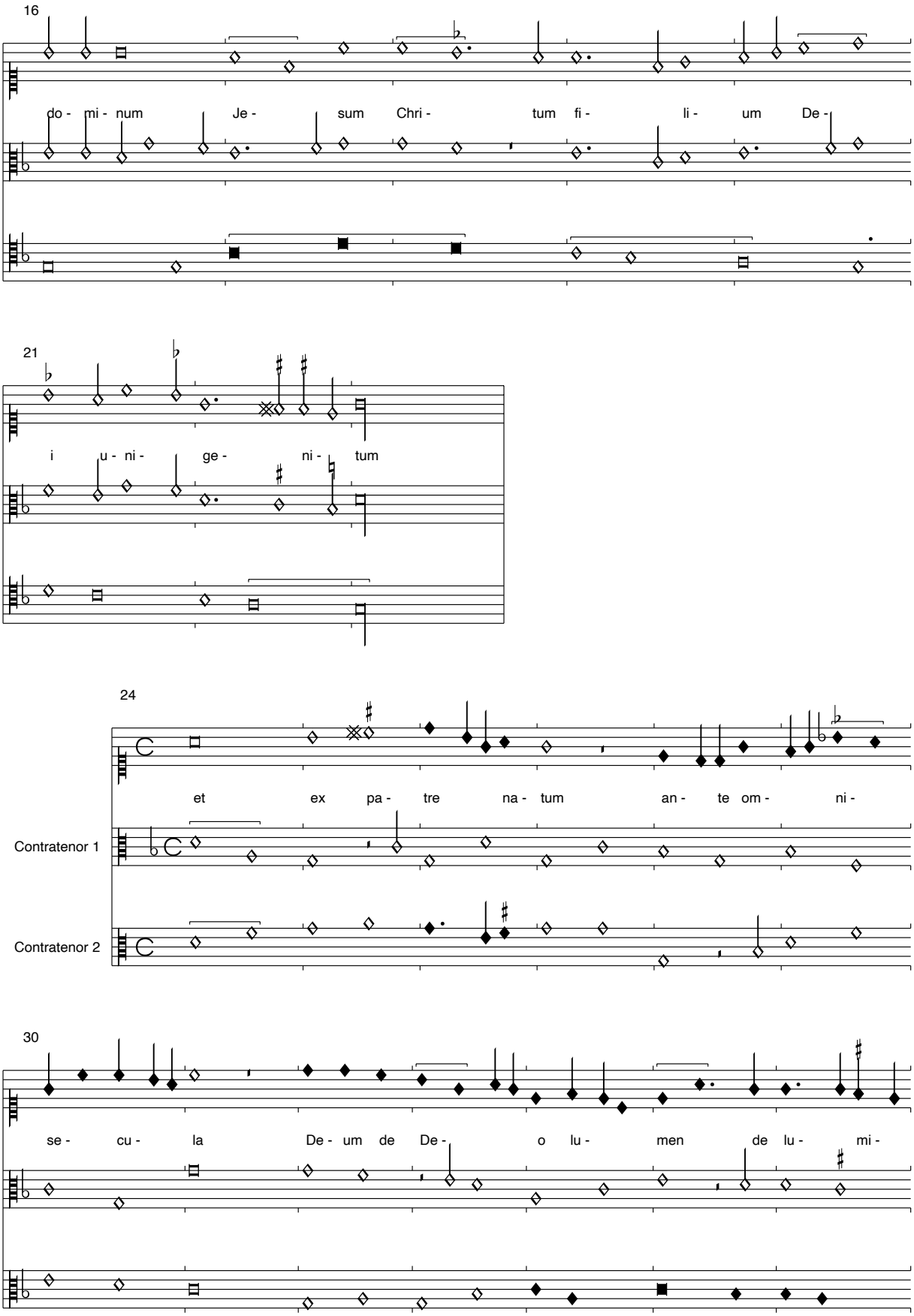


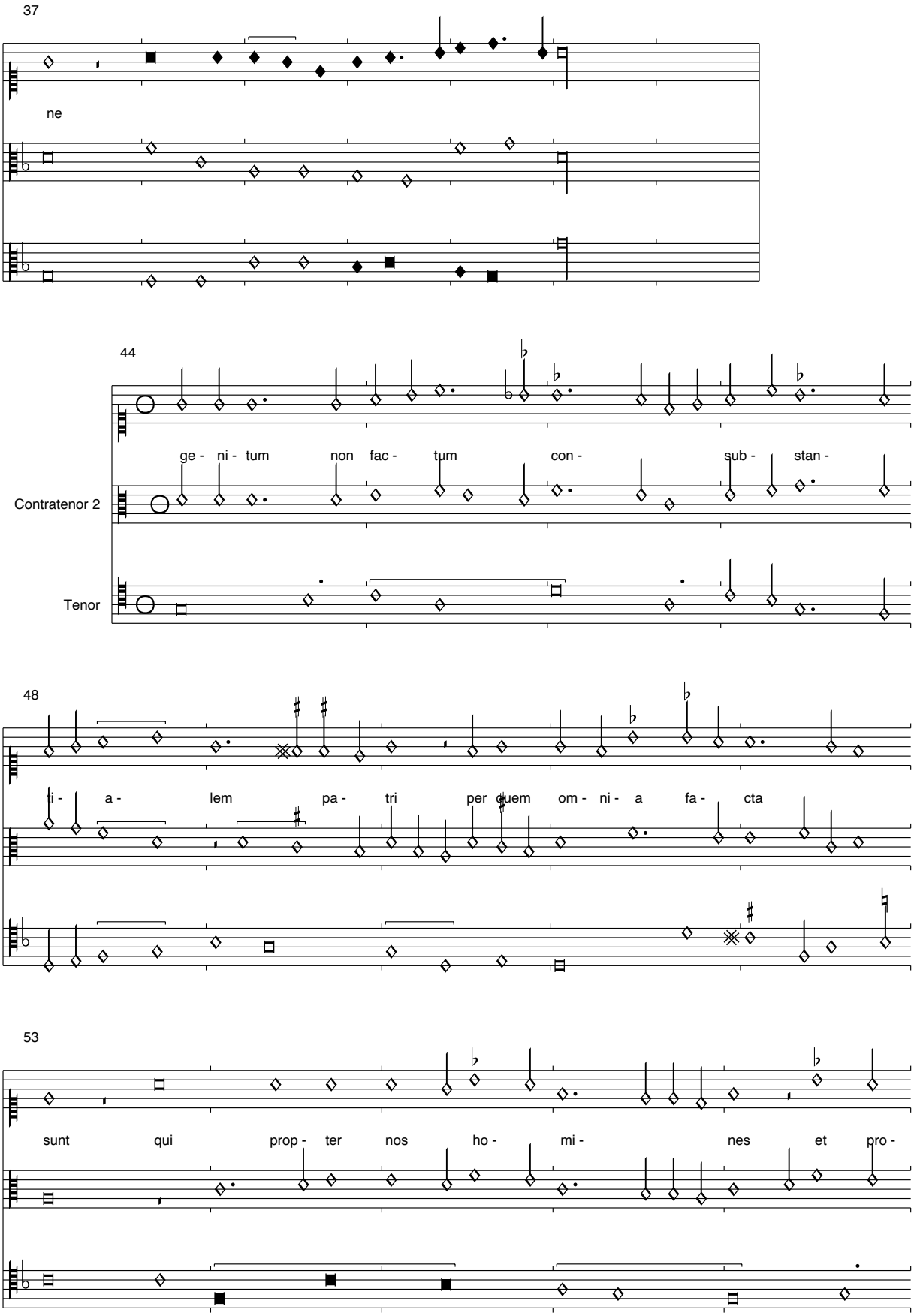
120

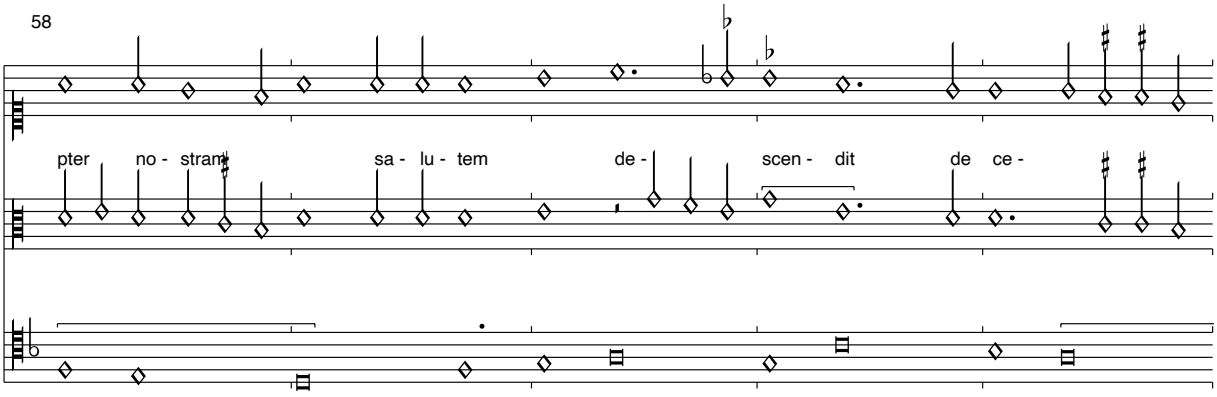


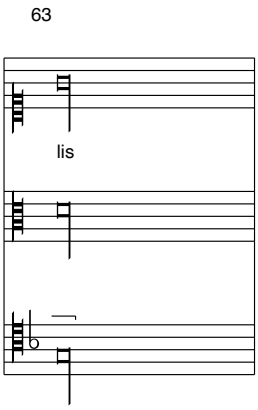
Binchois: Credo
Trent 87, 27v-29r

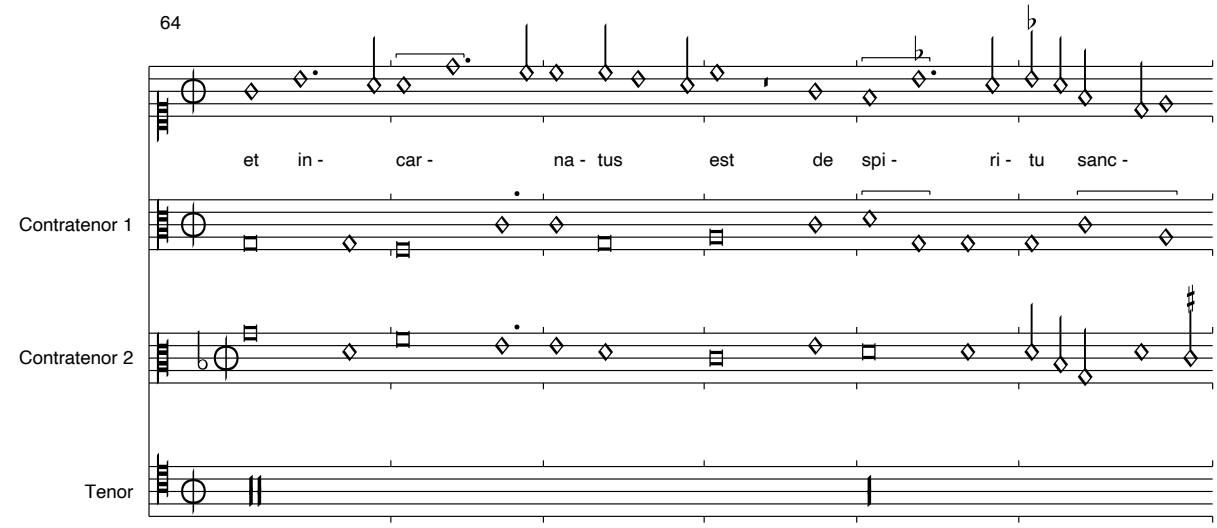


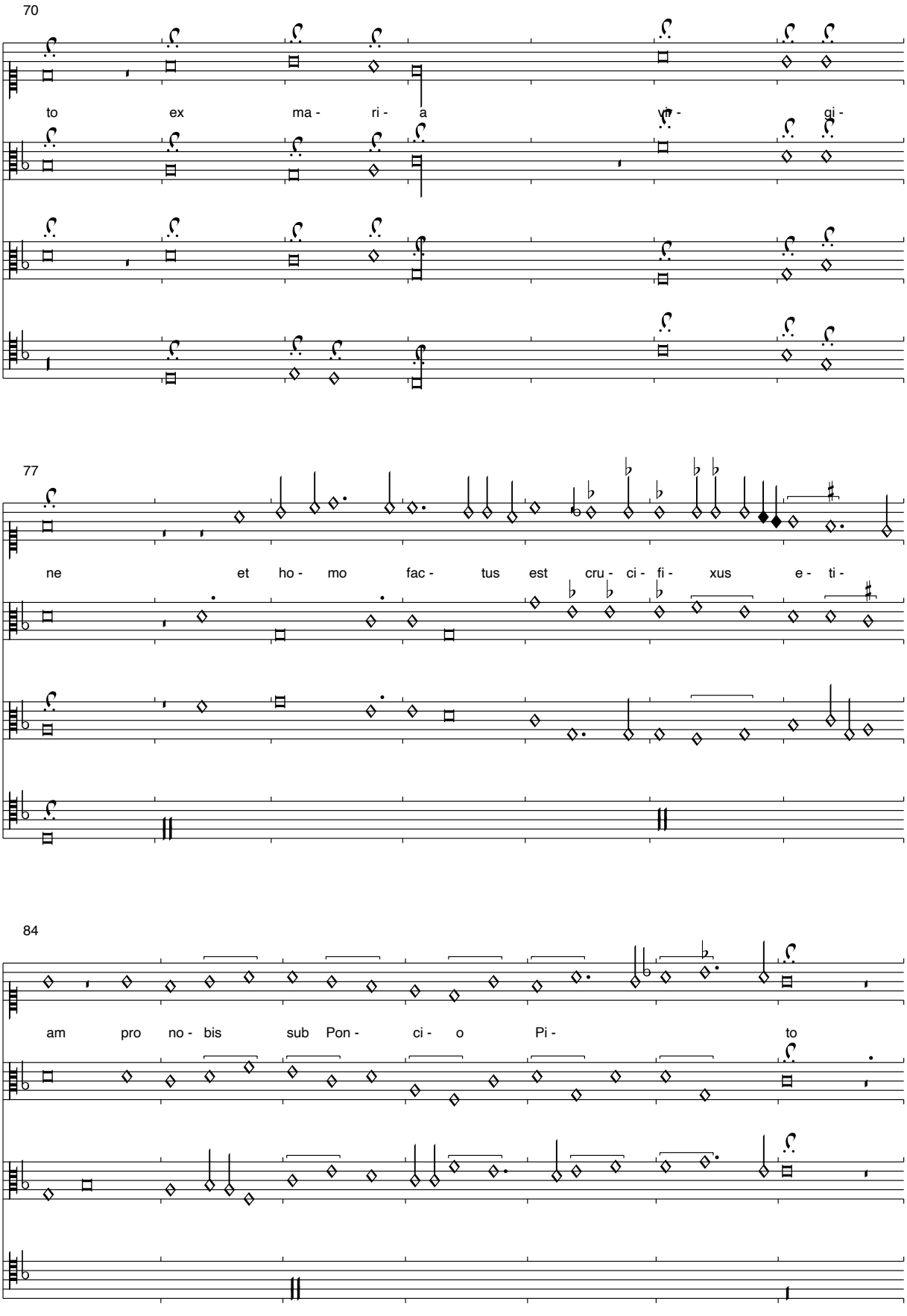

16
do - mi - num Je - sum Chri - tum fi - li - um De -
21
i u - ni - ge - ni - tum
24
et ex pa - tre na - tum an - te om - ni -
Contratenor 1
Contratenor 2
30
se - cu - la De - um de De - o lu - men de lu - mi -

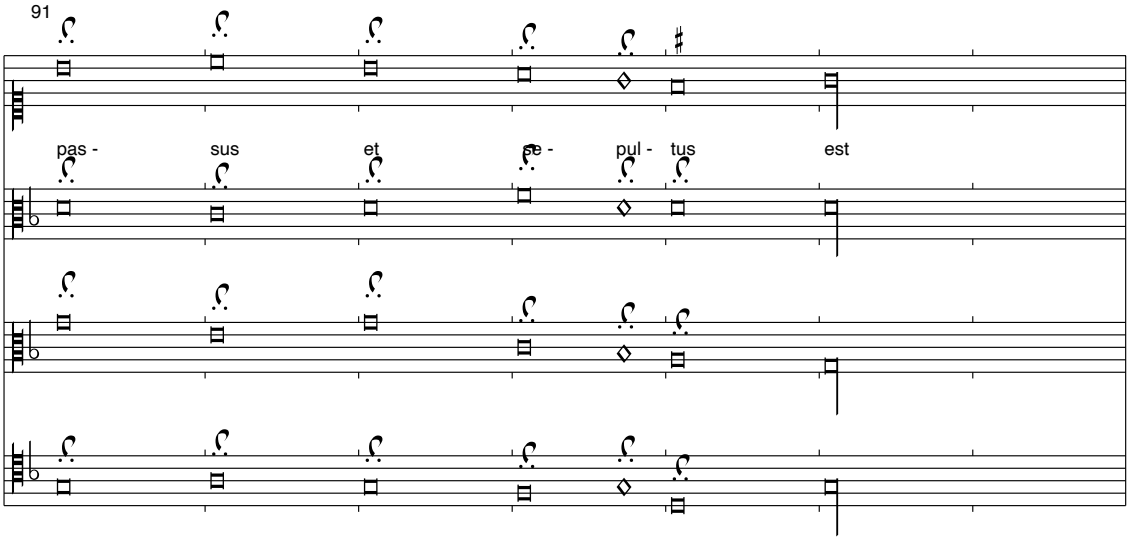

37
ne
44
ge - ni - tum non fac - tum con - sub - stan -
Contratenor 2
Tenor
48
ti - a - lem pa - tri per quem om - ni - a fa - cta
53
sunt qui prop - ter nos ho - mi - nes et pro -

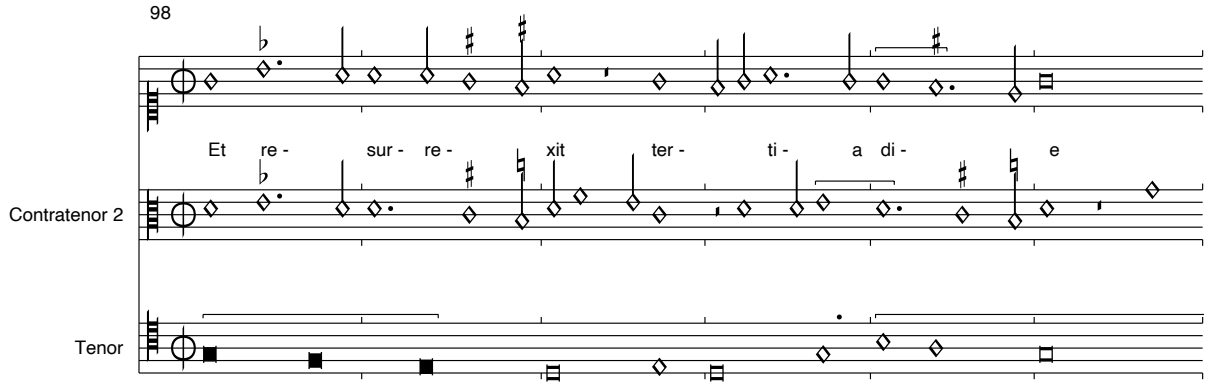

58
pter no - stram sa - lu - tem de - scen - dit de ce -

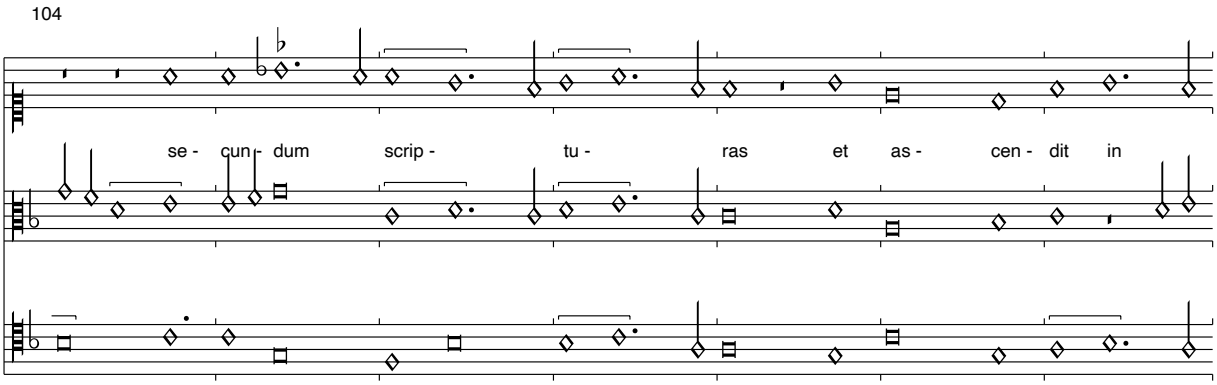

63
lis


64
et in - car - na - tus est de spi - ri - tu sanc -
Contratenor 1
Contratenor 2
Tenor

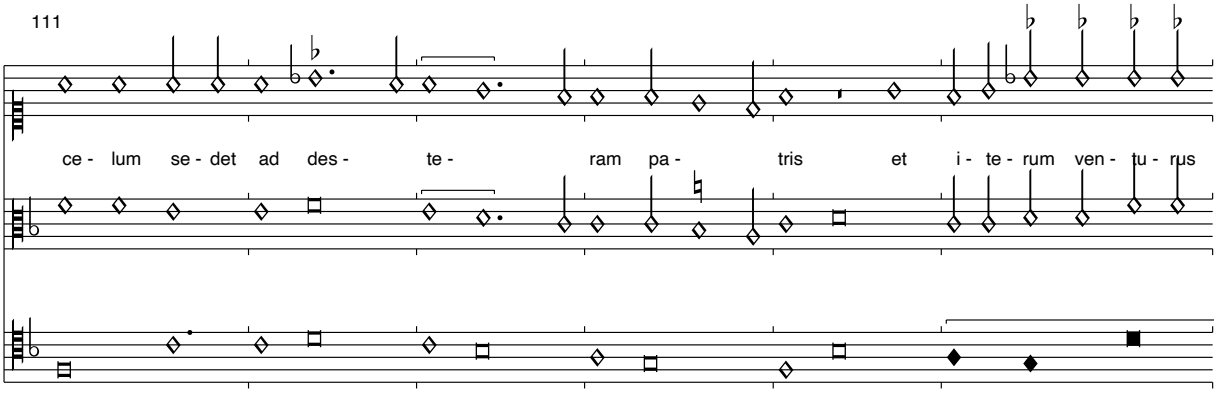

70
to ex ma - ri - a vi - gi -
77
ne et ho - mo fac - tus est cru - ci - fi - xus e - ti -
84
am pro no - bis sub Pon - ci - o Pi - to


91
pas - sus et se - pul - tus est

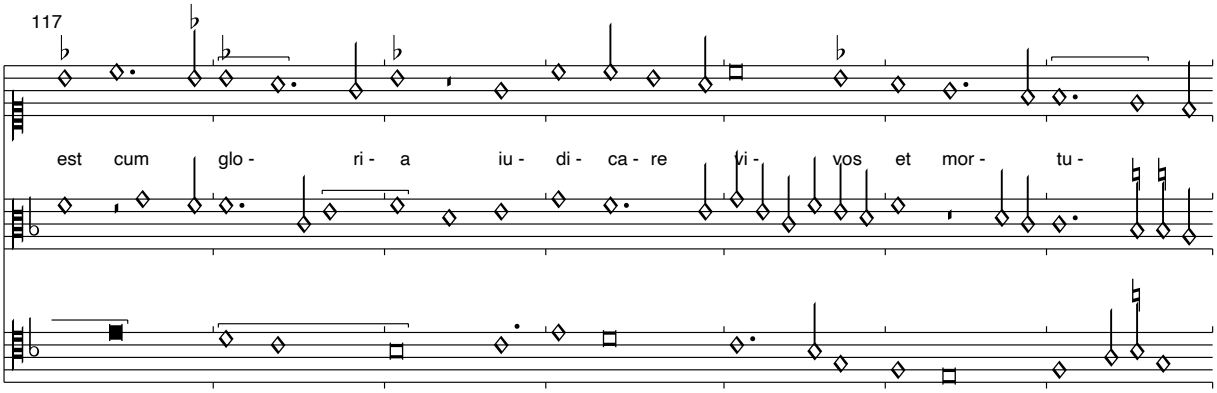

98
Et re - sur - re - xit ter - ti - a di - e
Contratenor 2
Tenor


104
se - cun - dum scrip - tu - ras et as - cen - dit in

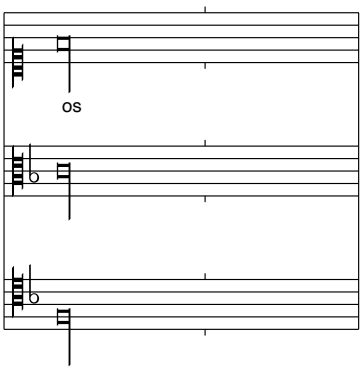
111



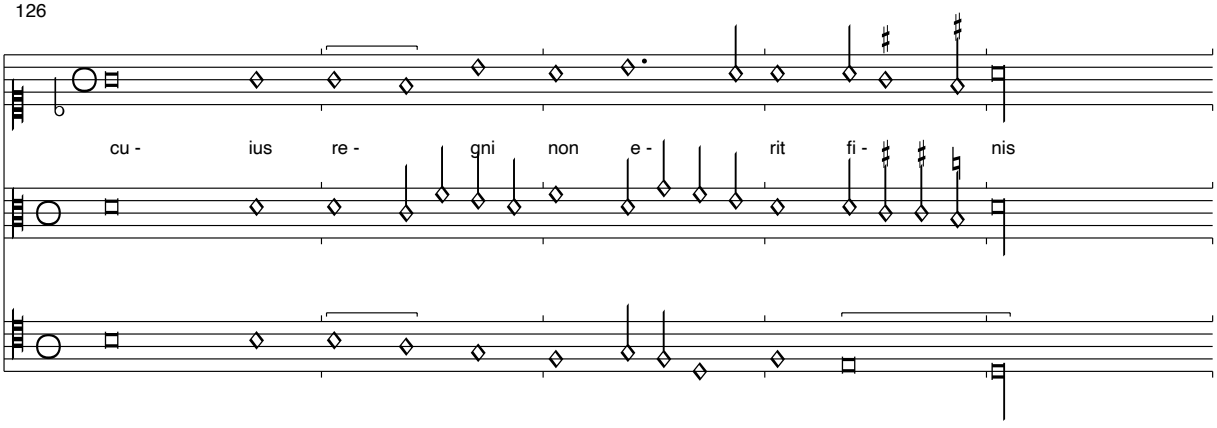
117

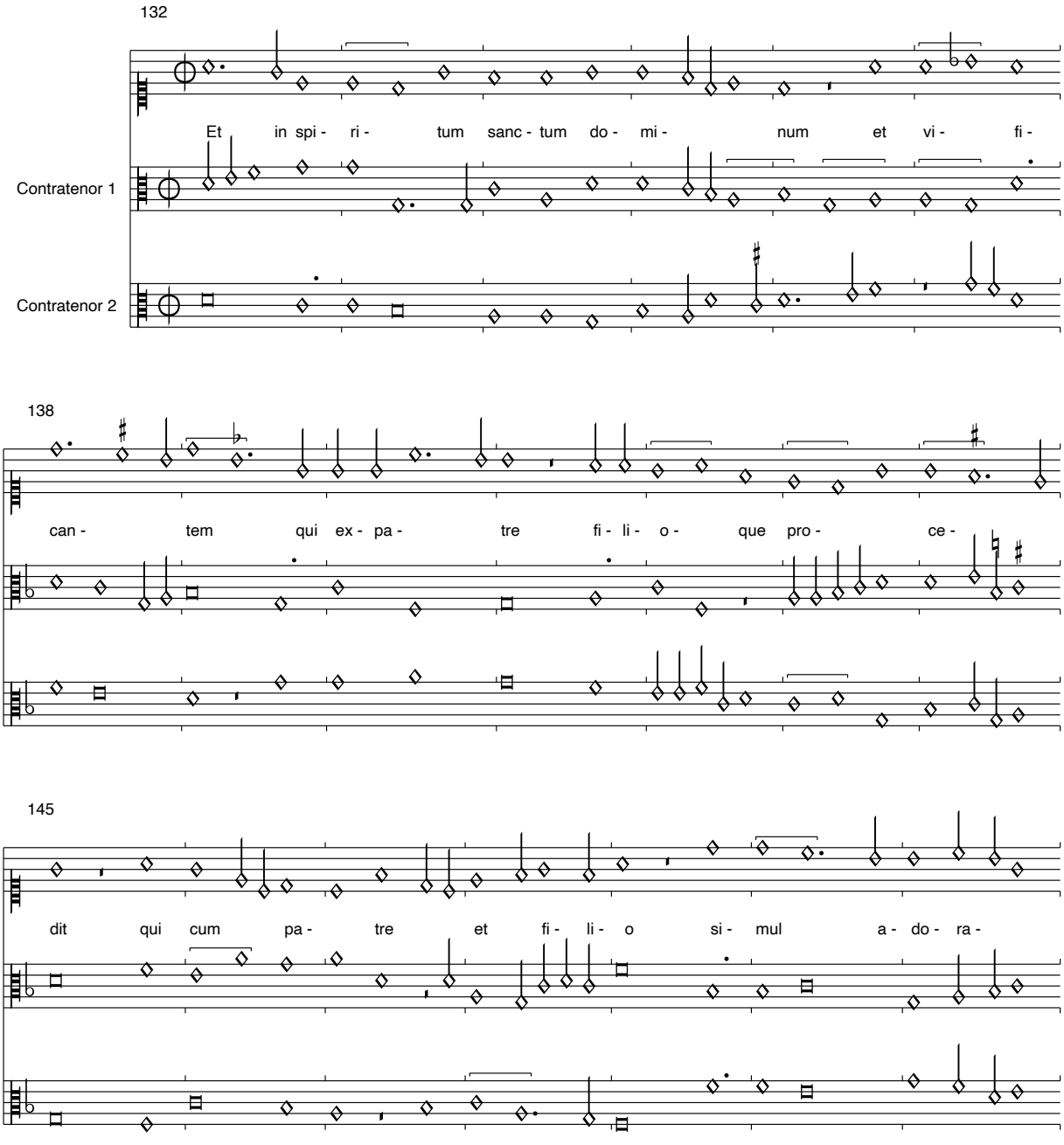


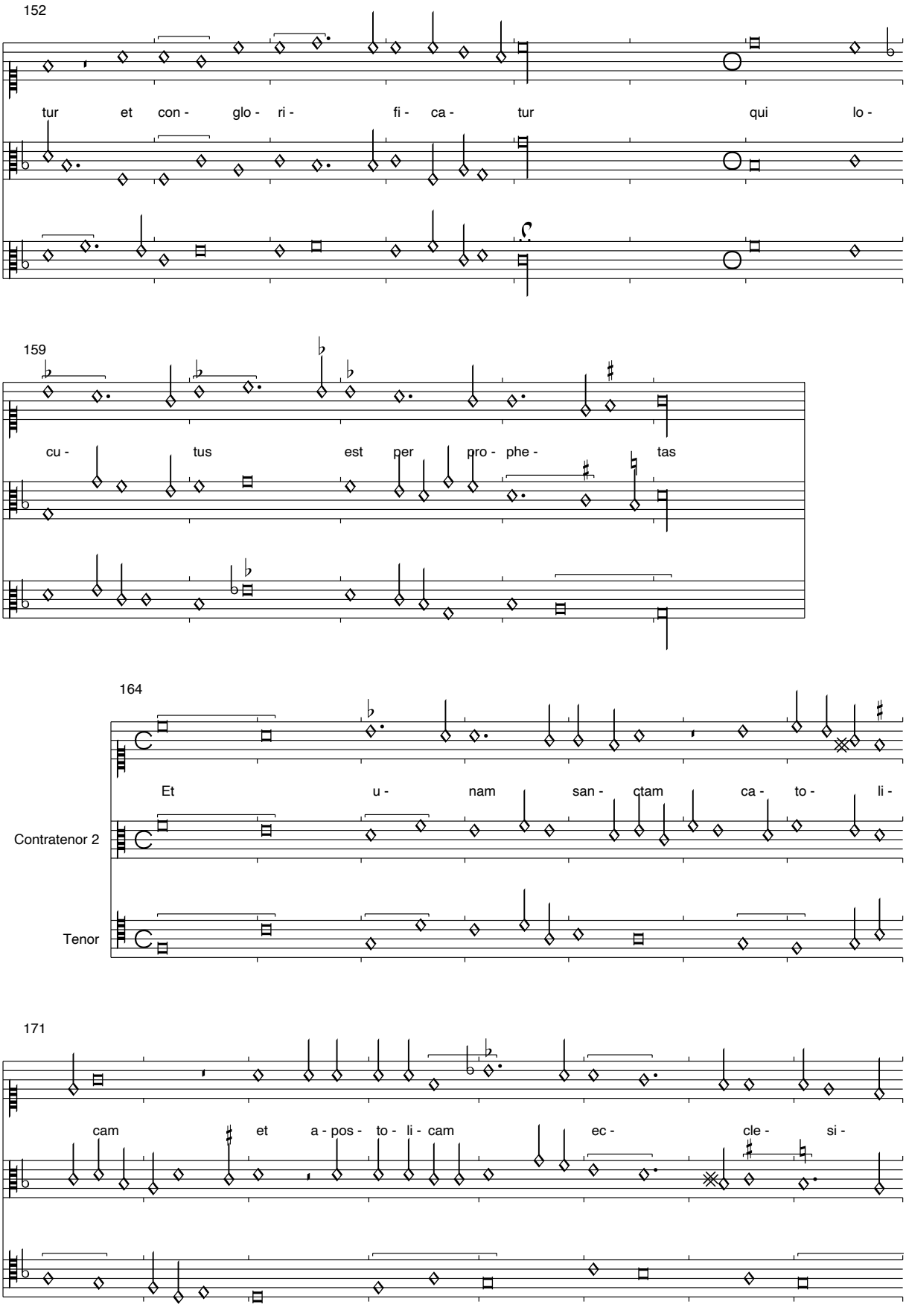
124

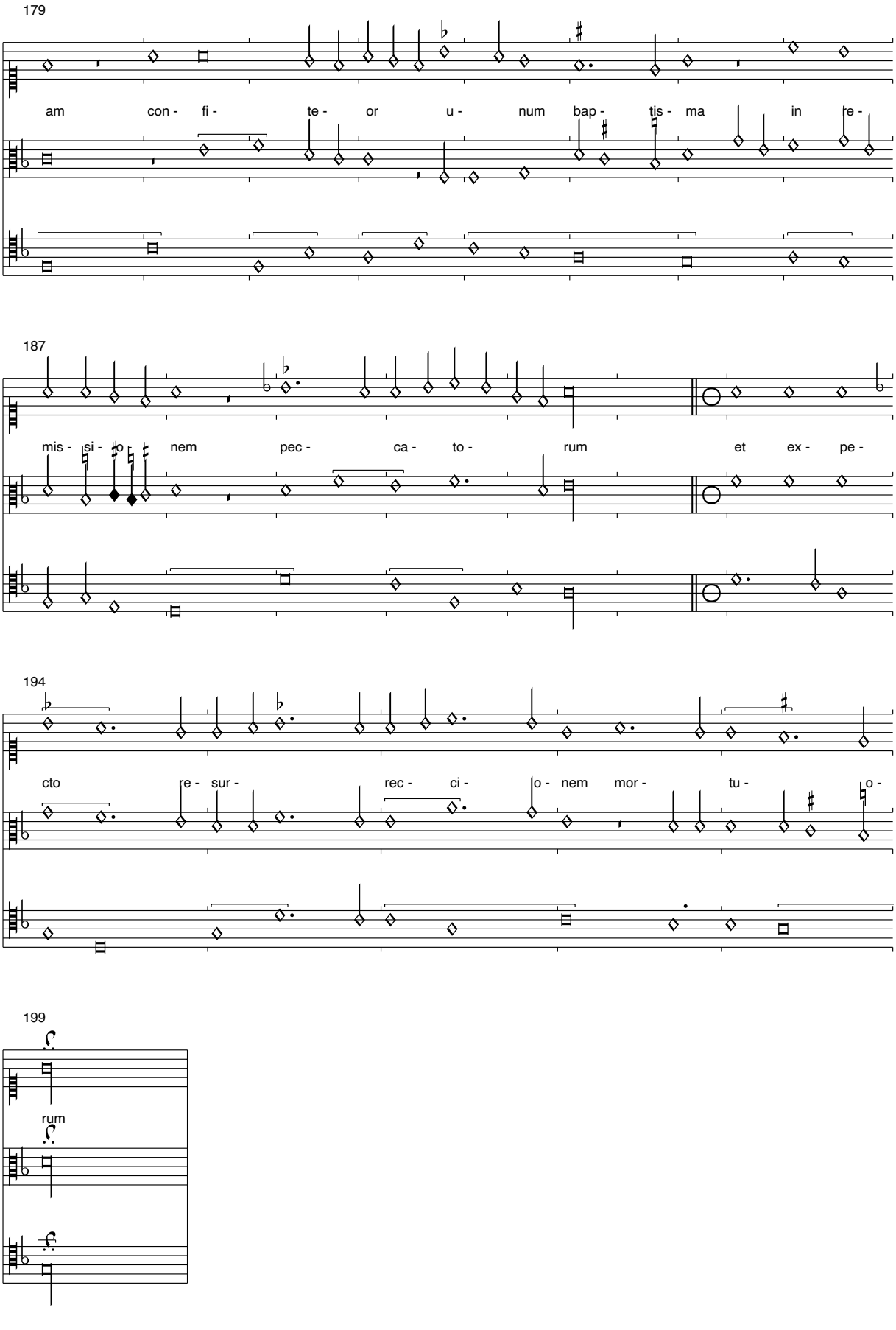


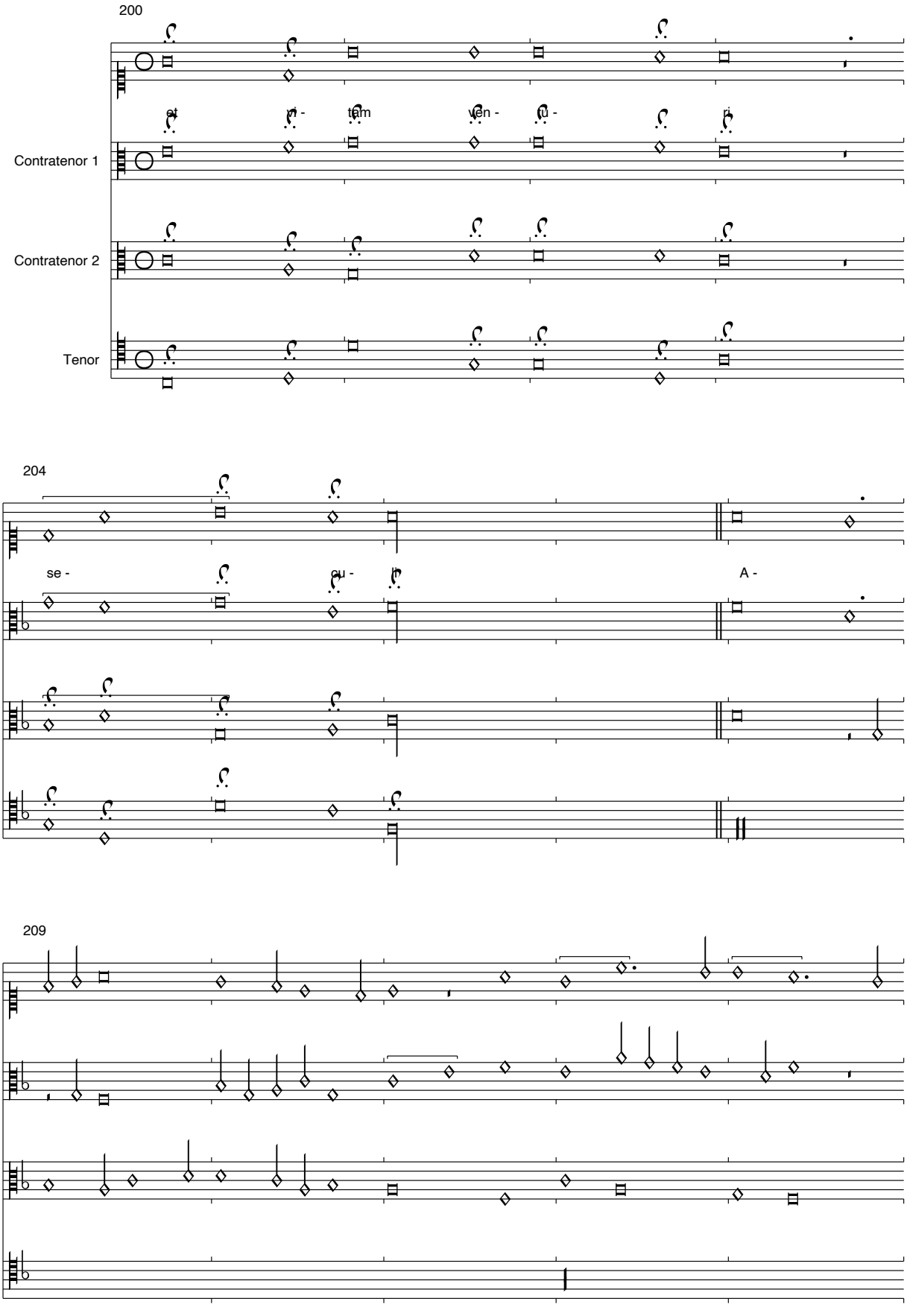
126

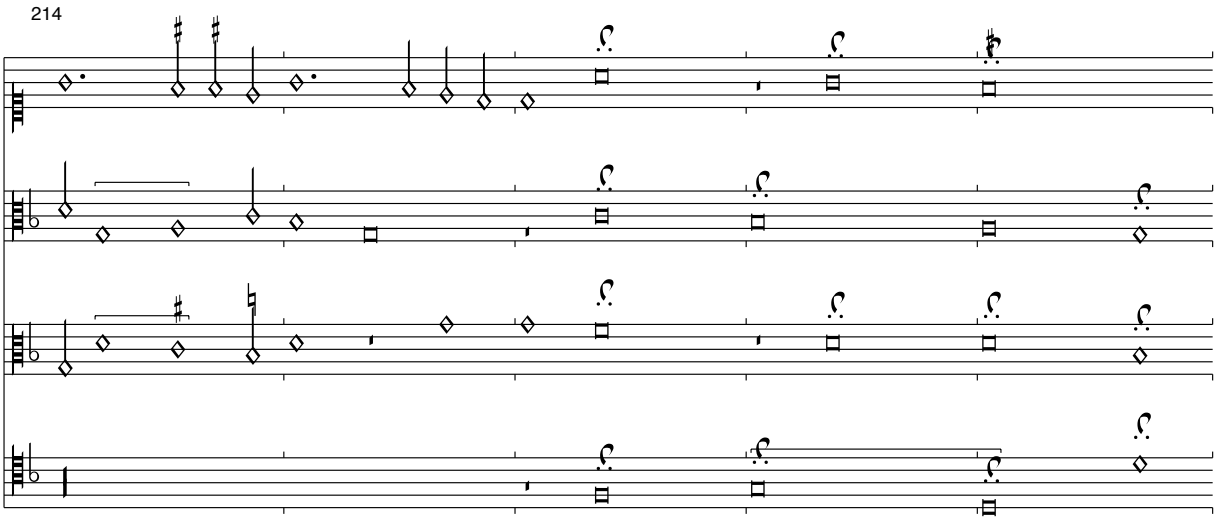


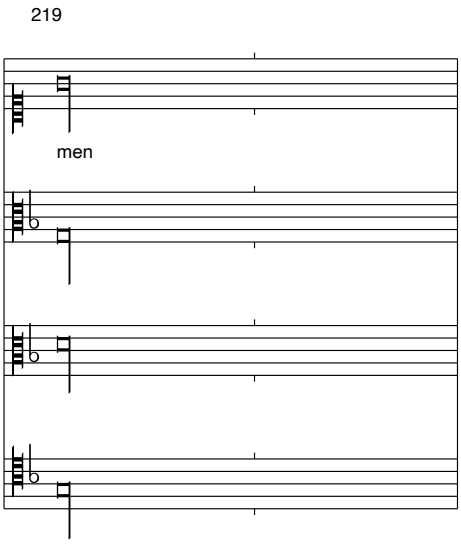

132
Et in spi - ri - tum sanc - tum do - mi - num et vi - fi -
Contratenor 1
Contratenor 2
138
can - tem qui ex - pa - tre fi - li - o - que pro - ce -
145
dit qui cum pa - tre et fi - li - o si - mul a - do - ra -


152
tur et con - glo - ri - fi - ca - tur qui lo -
159
cu - tus est per pro - phe - tas
164
Et u - nam san - ctam ca - to - li -
Contratenor 2
Tenor
171
cam et a - pos - to - li - cam ec - cle - si -


179
am con - fi - te - or u - num bap - tis - ma in te -
187
mis - si - o - nem pec - ca - to - rum et ex - pe -
194
cto re - sur - rec - ci - o - nem mor - tu - o -
199
rum

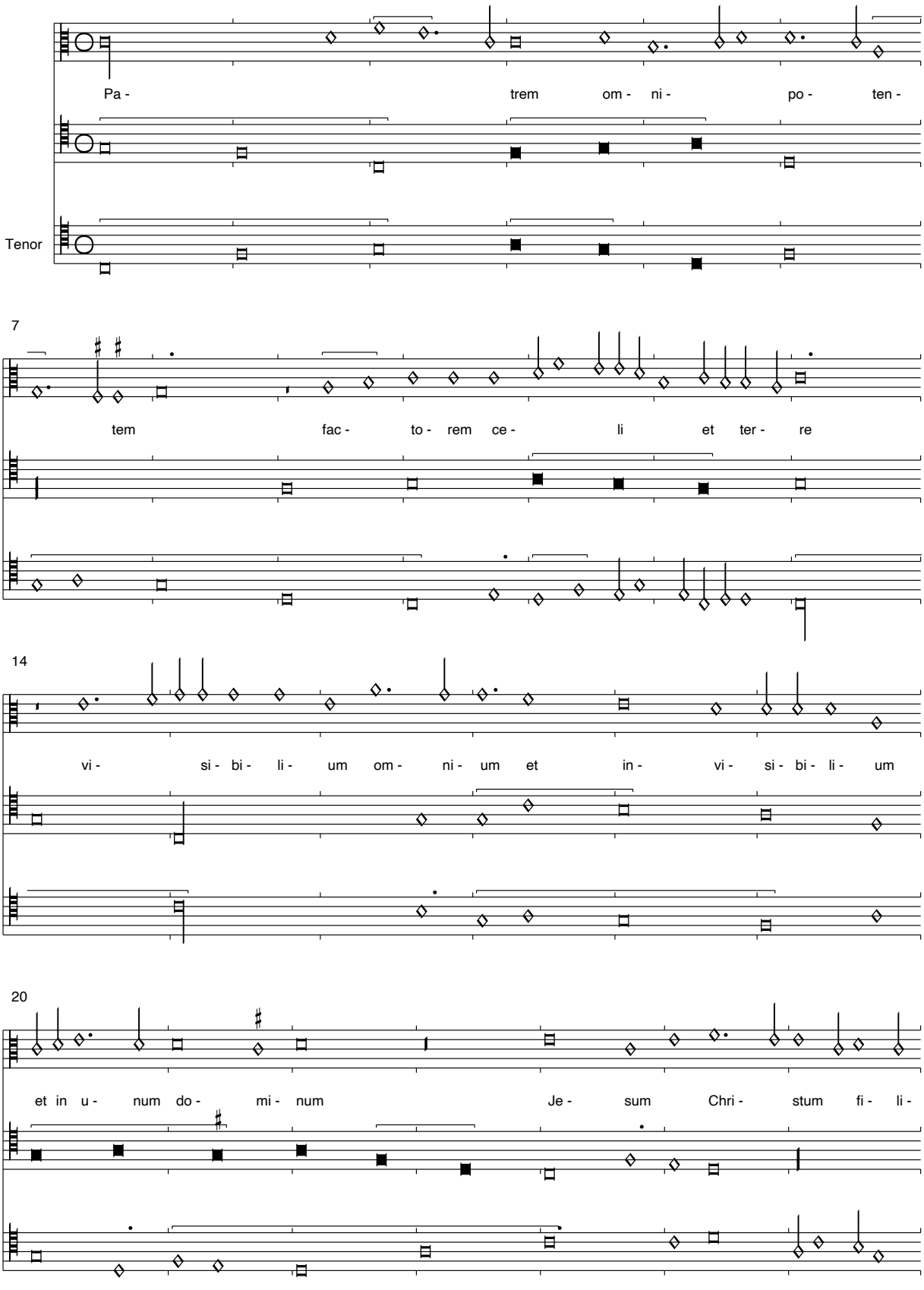

200
et
in -
tam
ven -
tu -
ri
Contratenor 1
Contratenor 2
Tenor
204
se -
cu -
A -
209

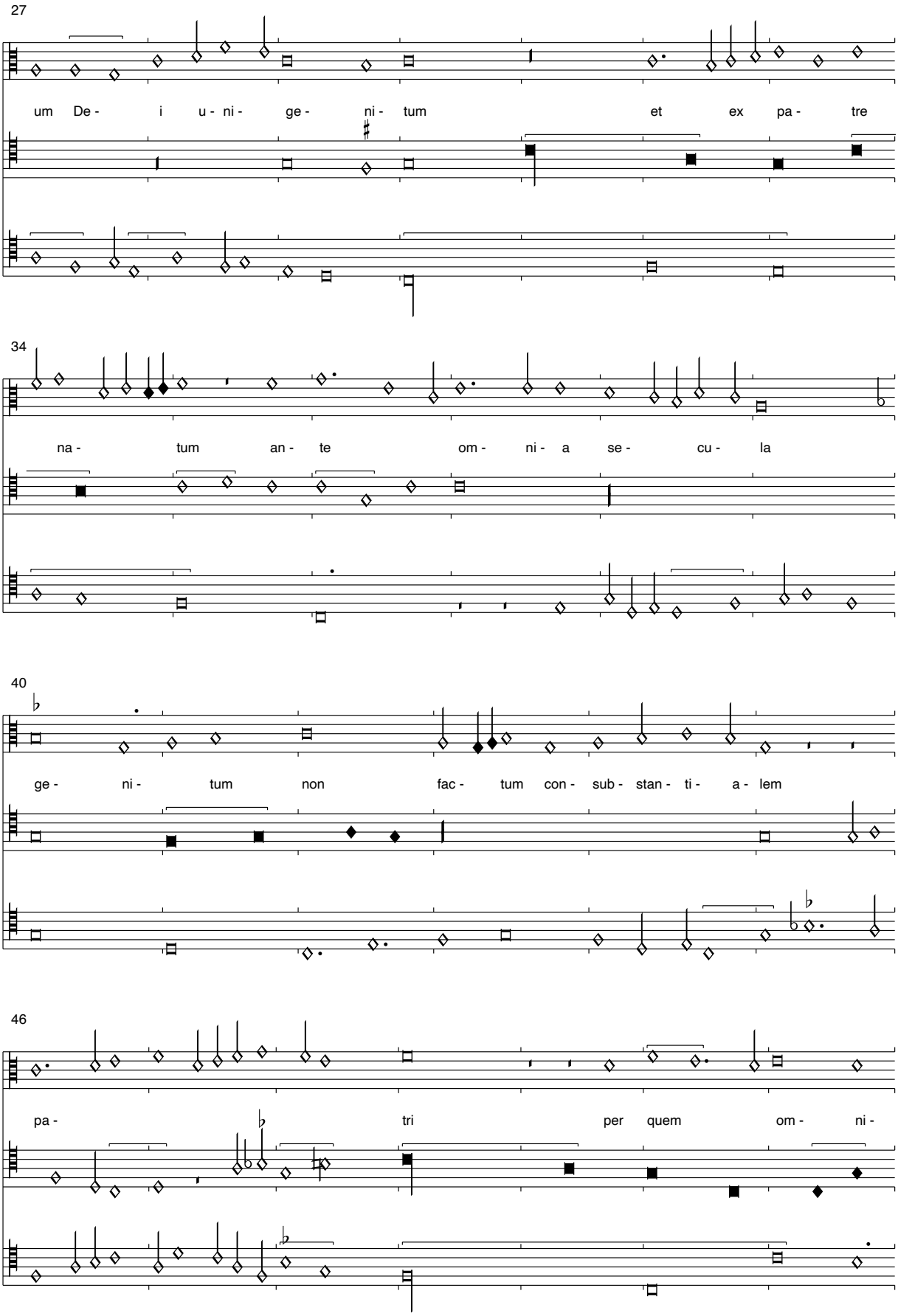


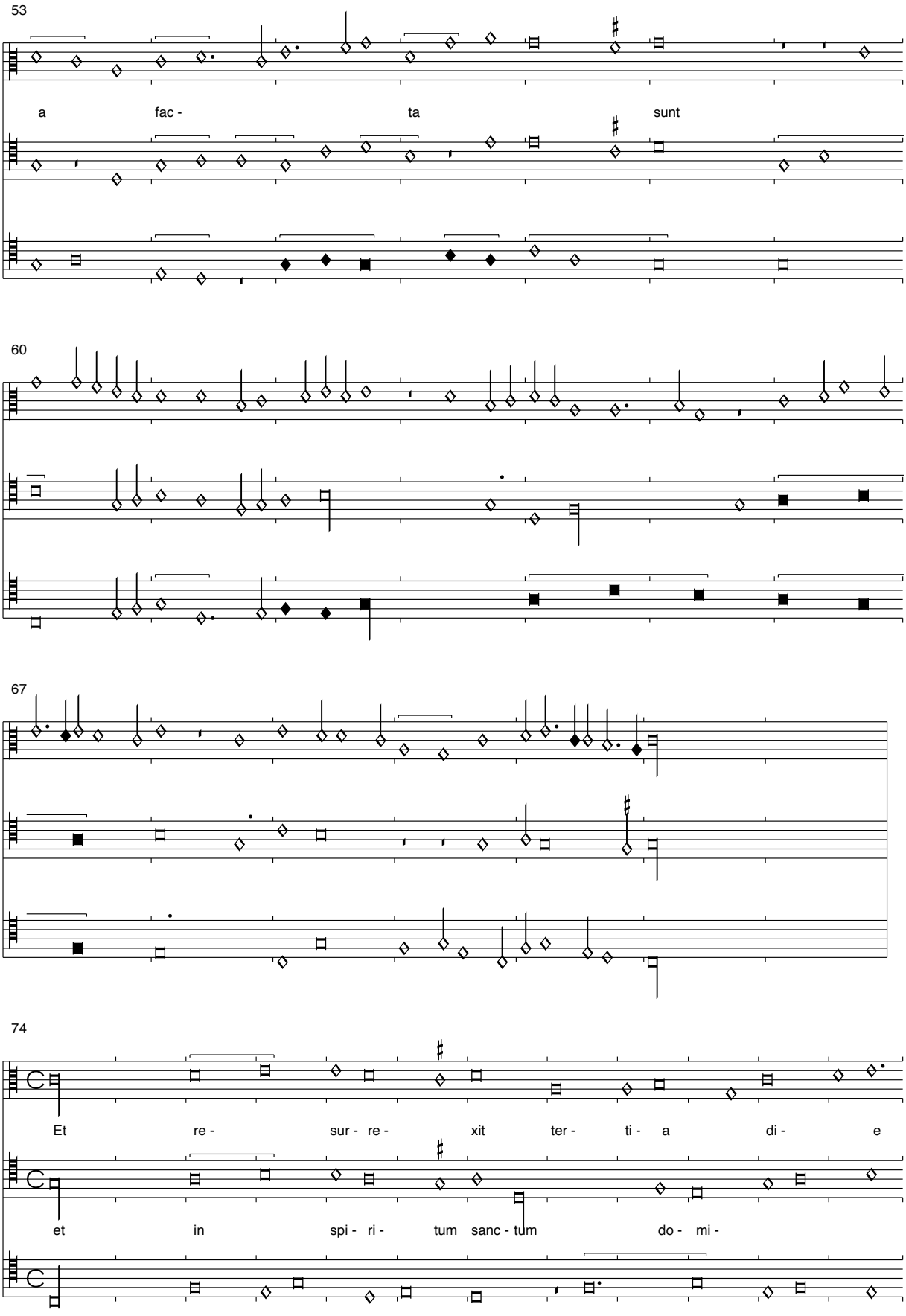


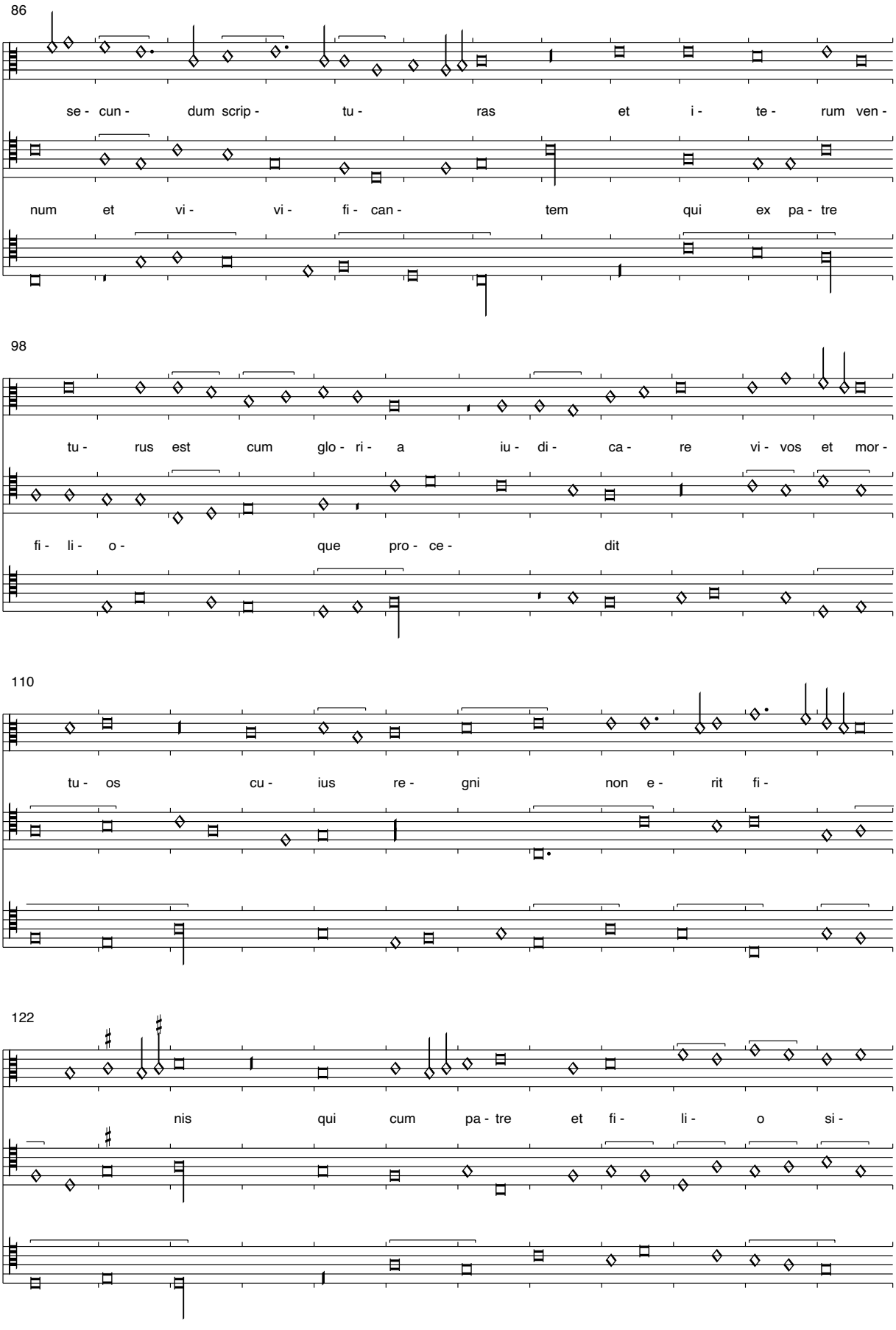
Die gesamte Corona-Passage „passus et sepultus“ ist leider nicht zu retten. Ich übernehme die Version aus Aosta. Im Contratenor fehlt T. 134,2 Sb-a, auch die folgenden Noten werden nach Aosta korrigiert; auch T. 149 musste korrigiert werden. Im Superius T. 182 M-b’-a’ zu M a’-g’ korrigiert.

. Credo
Trent 87, f. 30v-31r

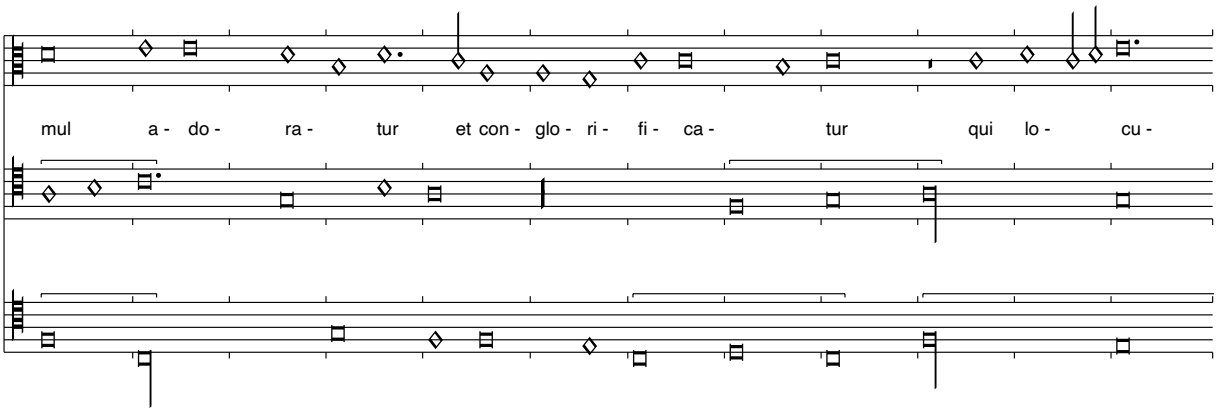



27
um De - i u - ni - ge - ni - tum et ex pa - tre
34
na - tum an - te om - ni - a se - cu - la
40
ge - ni - tum non fac - tum con - sub - stan - ti - a - lem
46
pa - tri per quem om - ni -

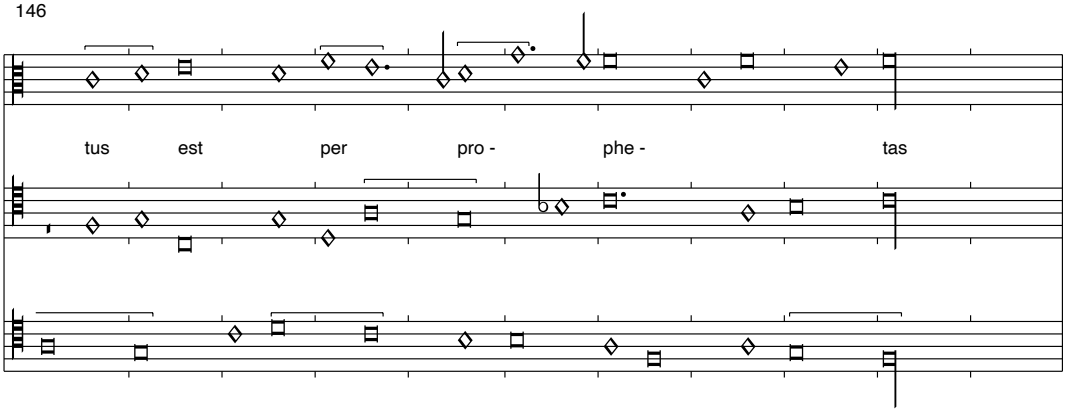

53
a fac - ta sunt
60
67
74
Et re - sur - re - xit ter - ti - a di - e
et in spi - ri - tum sanc - tum do - mi -


86
se - cun - dum scrip - tu - ras et i - te - rum ven -
num et vi - vi - fi - can - tem qui ex pa - tre
98
tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor -
fi - li - o - que pro - ce - dit
110
tu - os cu - ius re - gni non e - rit fi -
122
nis qui cum pa - tre et fi - li - o si -

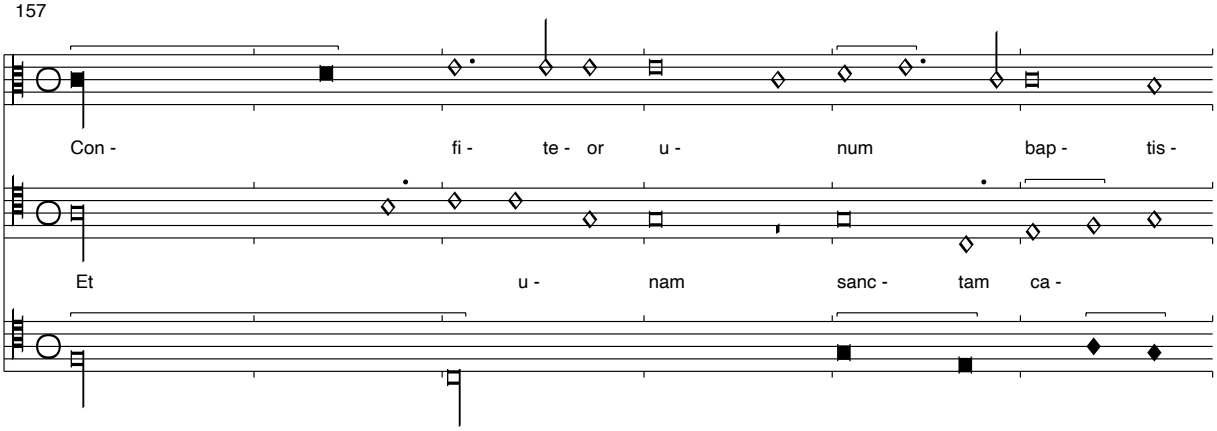
134



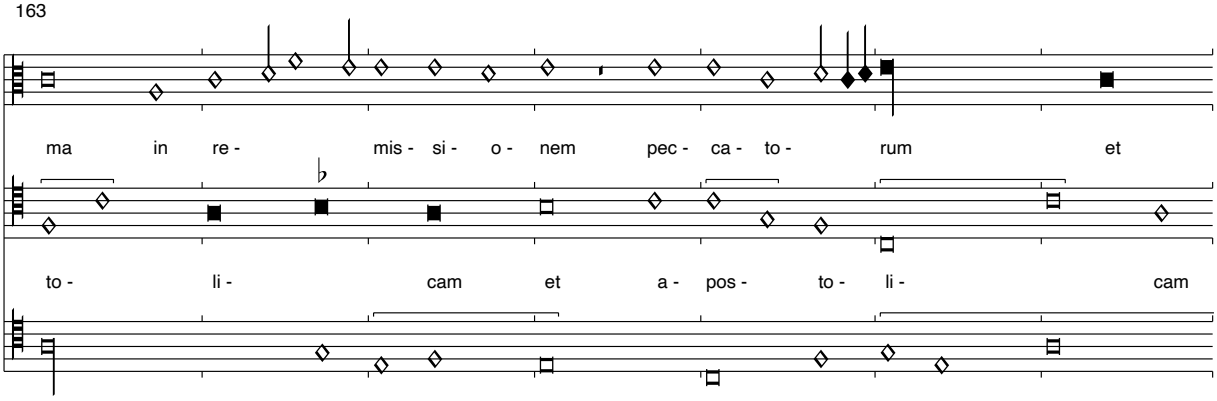
146

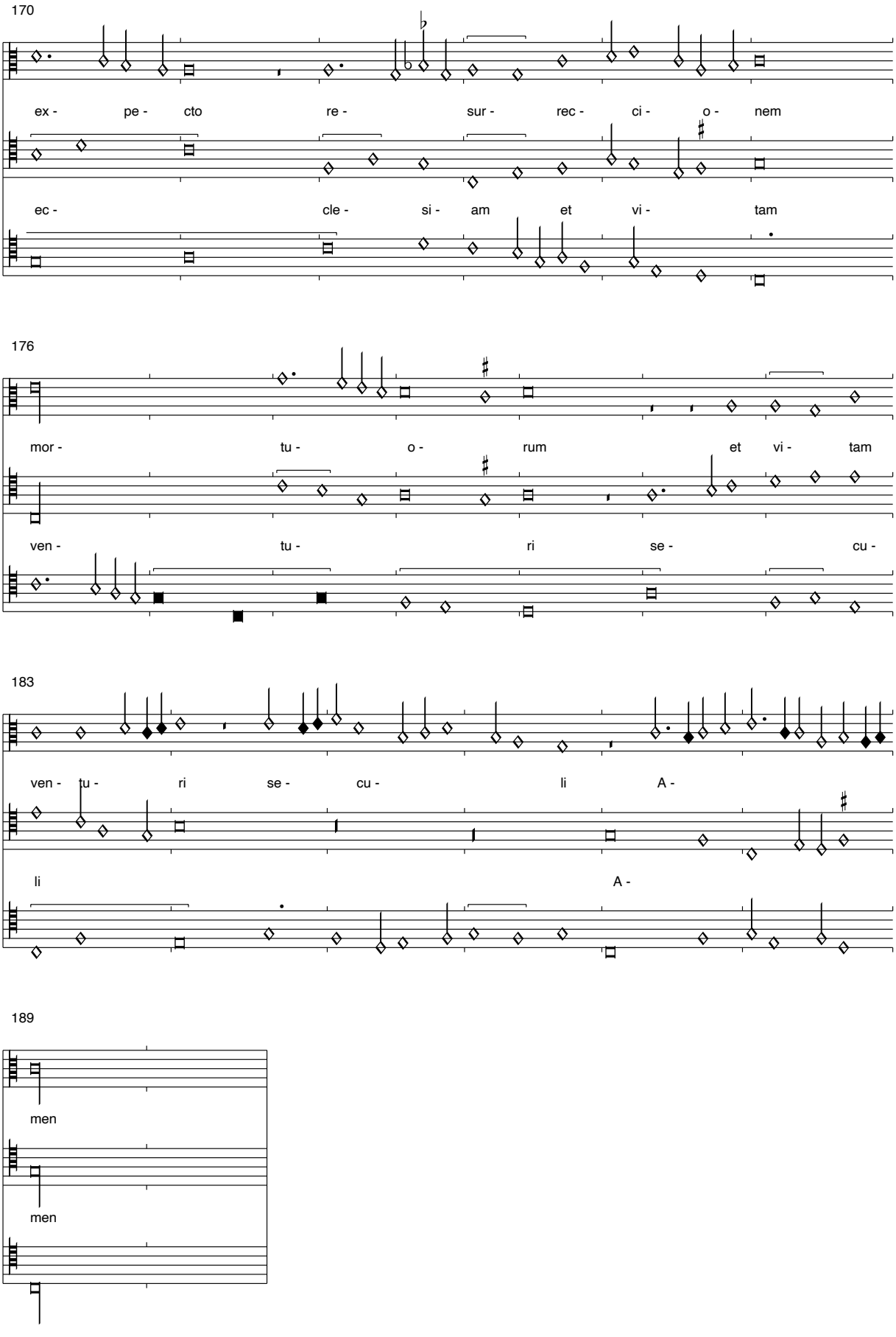


157



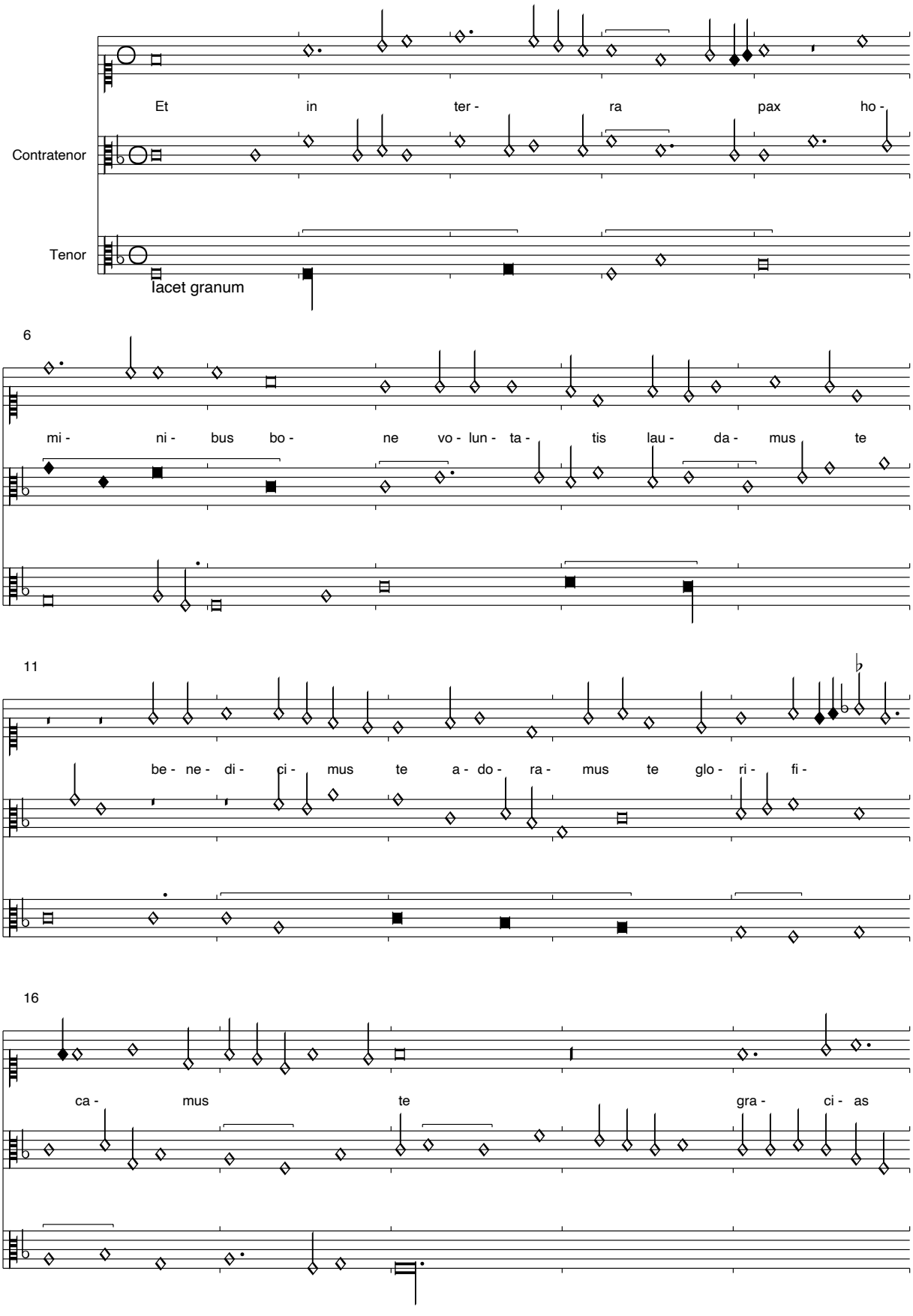
163

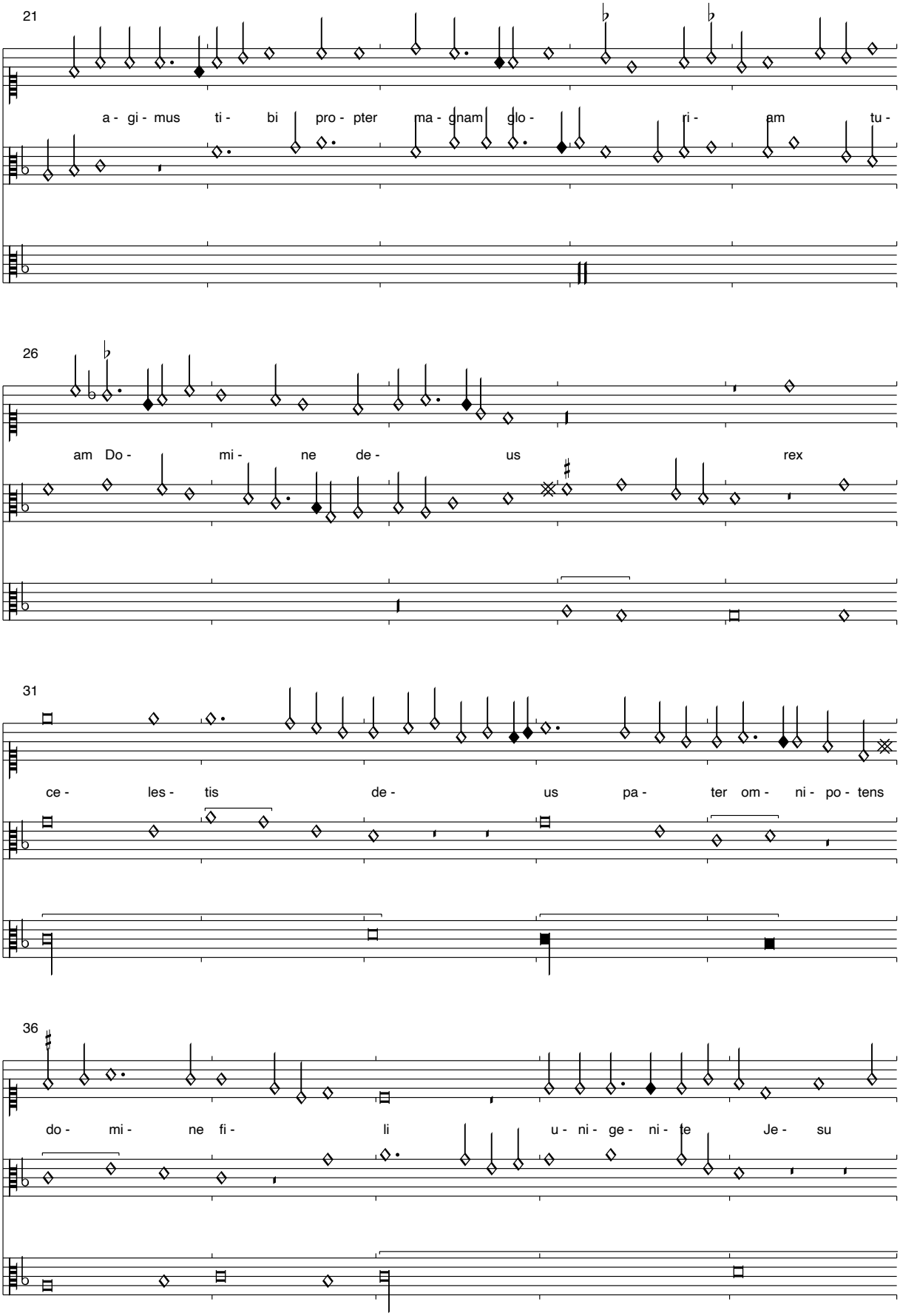


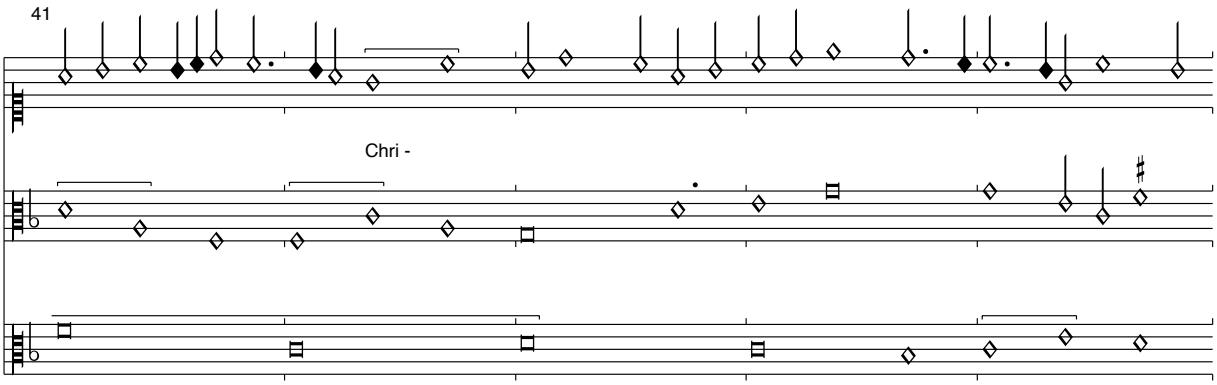


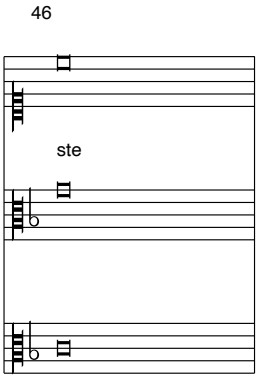
Ct. T. 43: Pause Br korrigiert zu P-L. Das Stück eines vermutlich englischen Komponisten wird hier erstmals ediert.

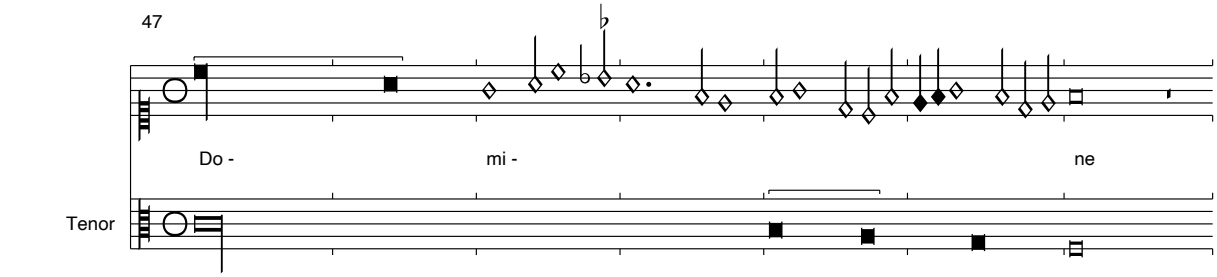
Gloria "iacet granum"
Trent 87, f. 31v-33r

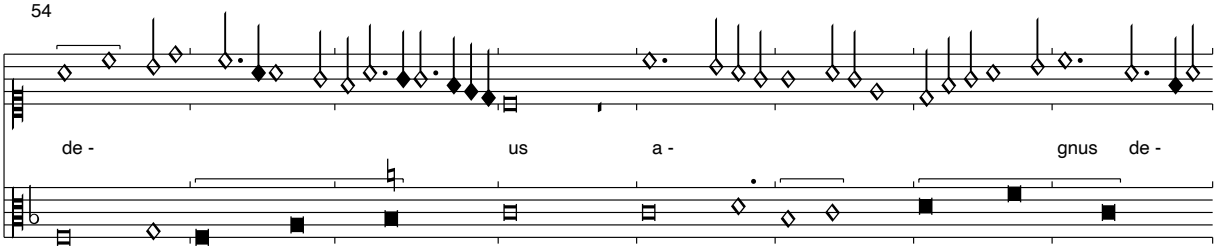


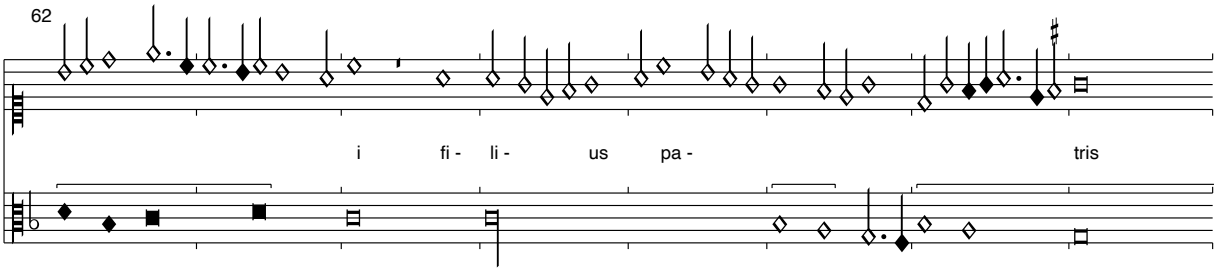

21
a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -
26
am Do - mi - ne de - us rex
31
ce - les - tis de - us pa - ter om - ni - po - tens
36
do - mi - ne fi - li u - ni - ge - ni - te Je - su

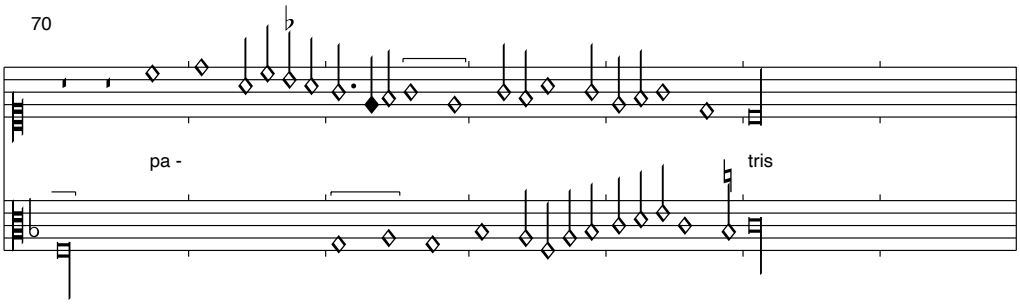

41
Chri -

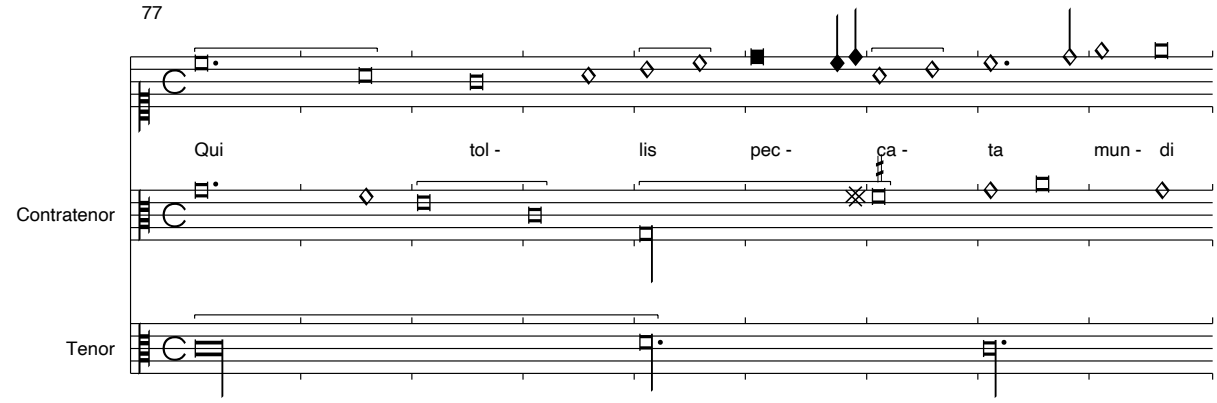

46
ste

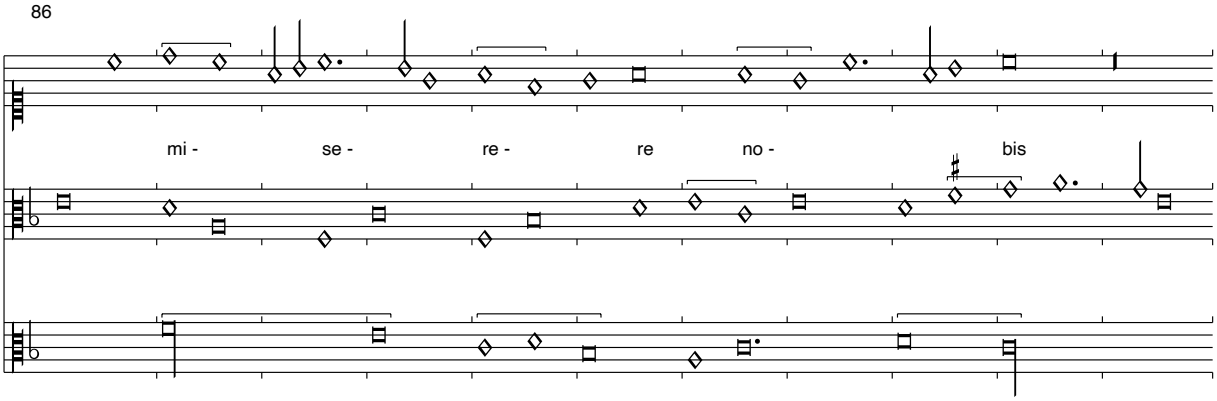

47
Do - mi - ne
Tenor

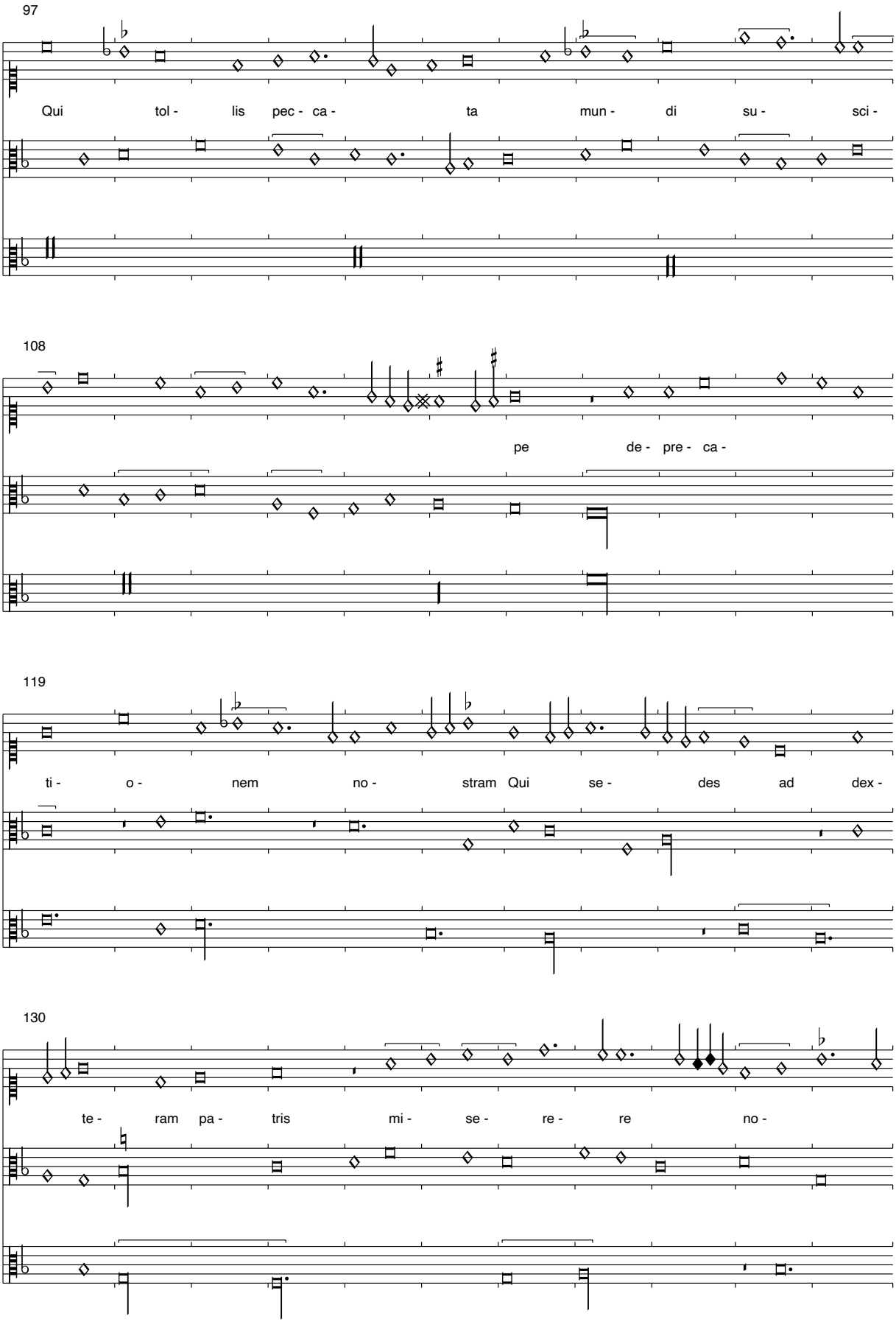

54
de - us a - gnus de -

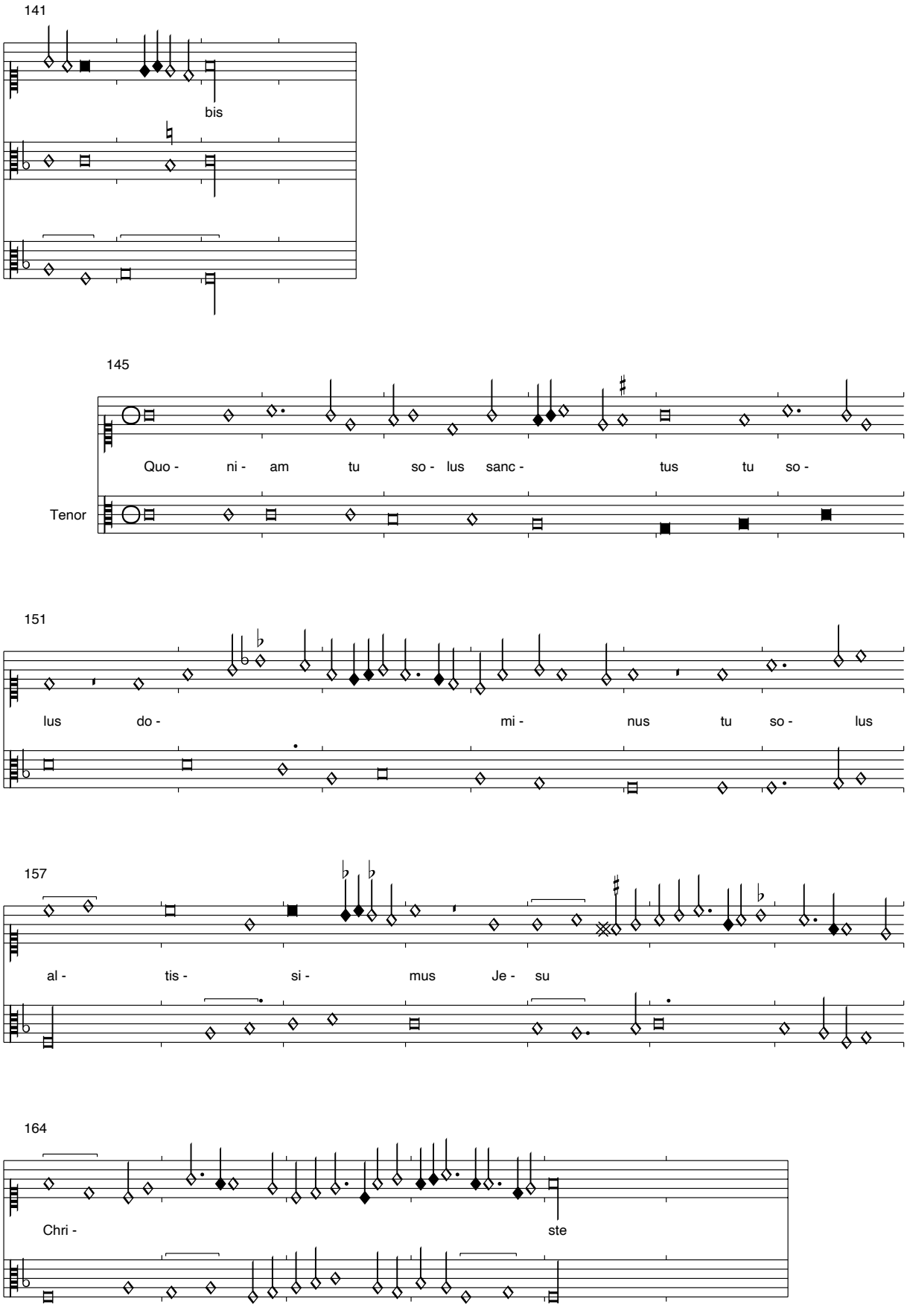

62
i fi - li - us pa - tris

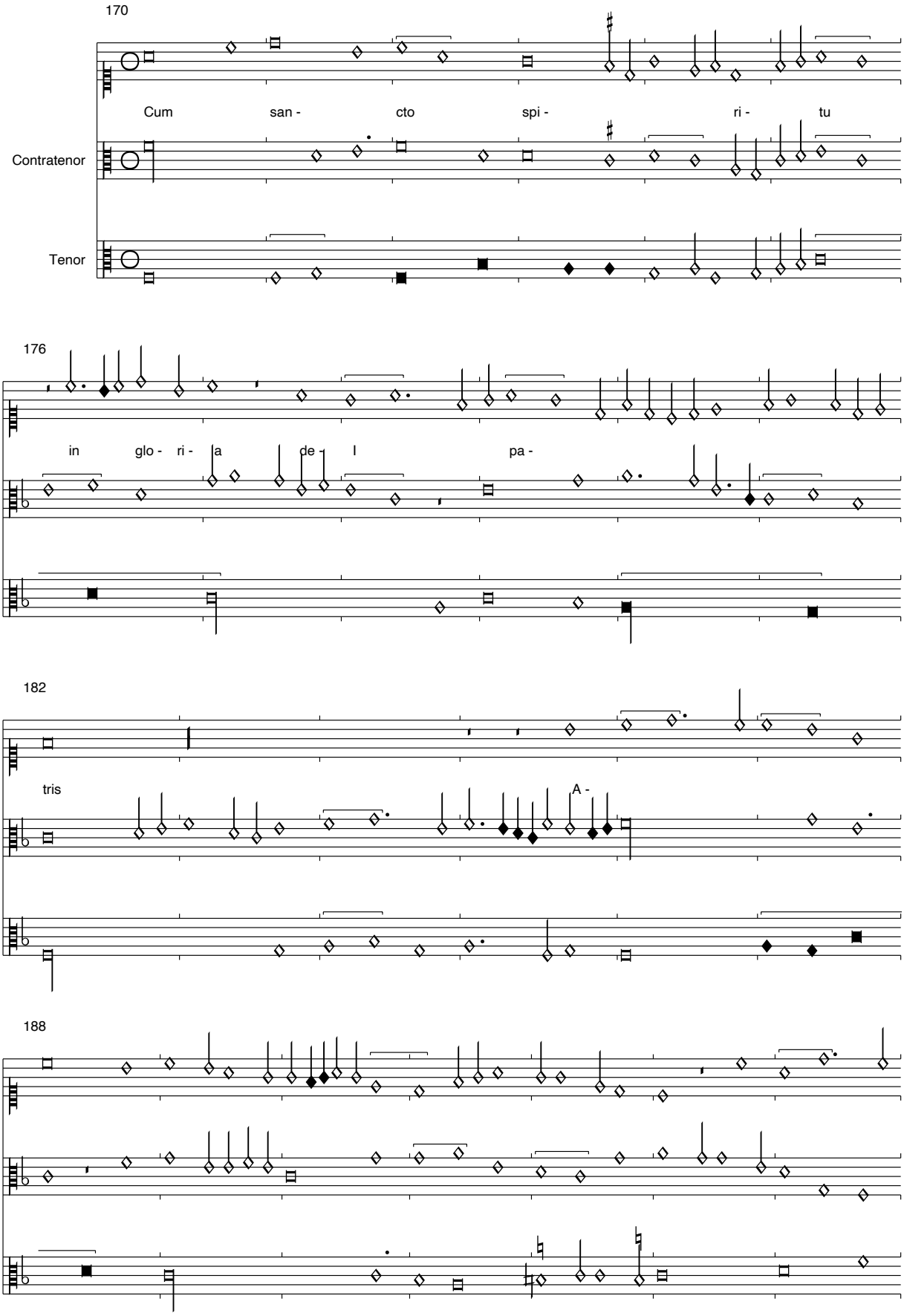

70
pa - tris

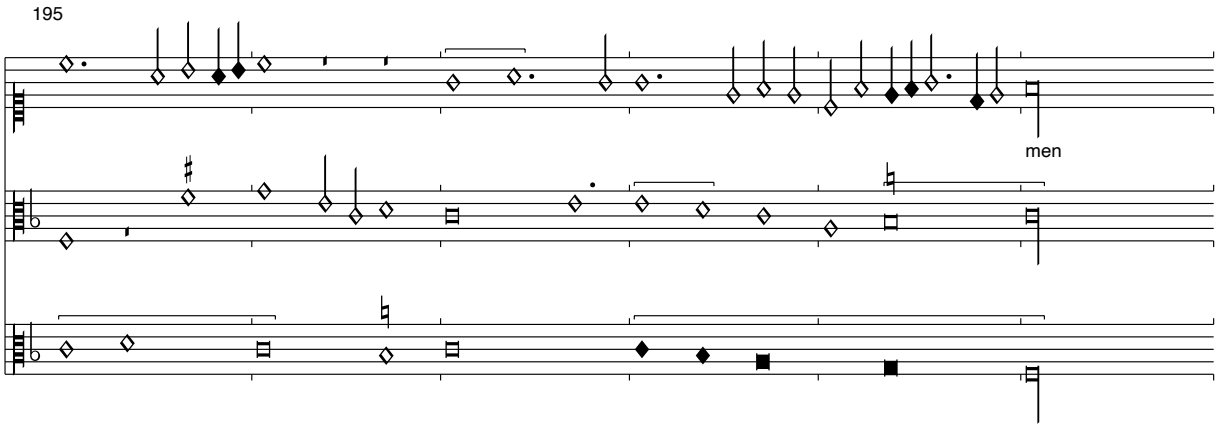

77
Qui tol - lis pec - ca - ta mun - di
Contratenor
Tenor


86
mi - se - re - re no - bis


97
Qui tol - lis pec - ca - ta mun - di su - sci -
108
pe de - pre - ca -
119
ti - o - nem no - stram Qui se - des ad dex -
130
te - ram pa - tris mi - se - re - re no -

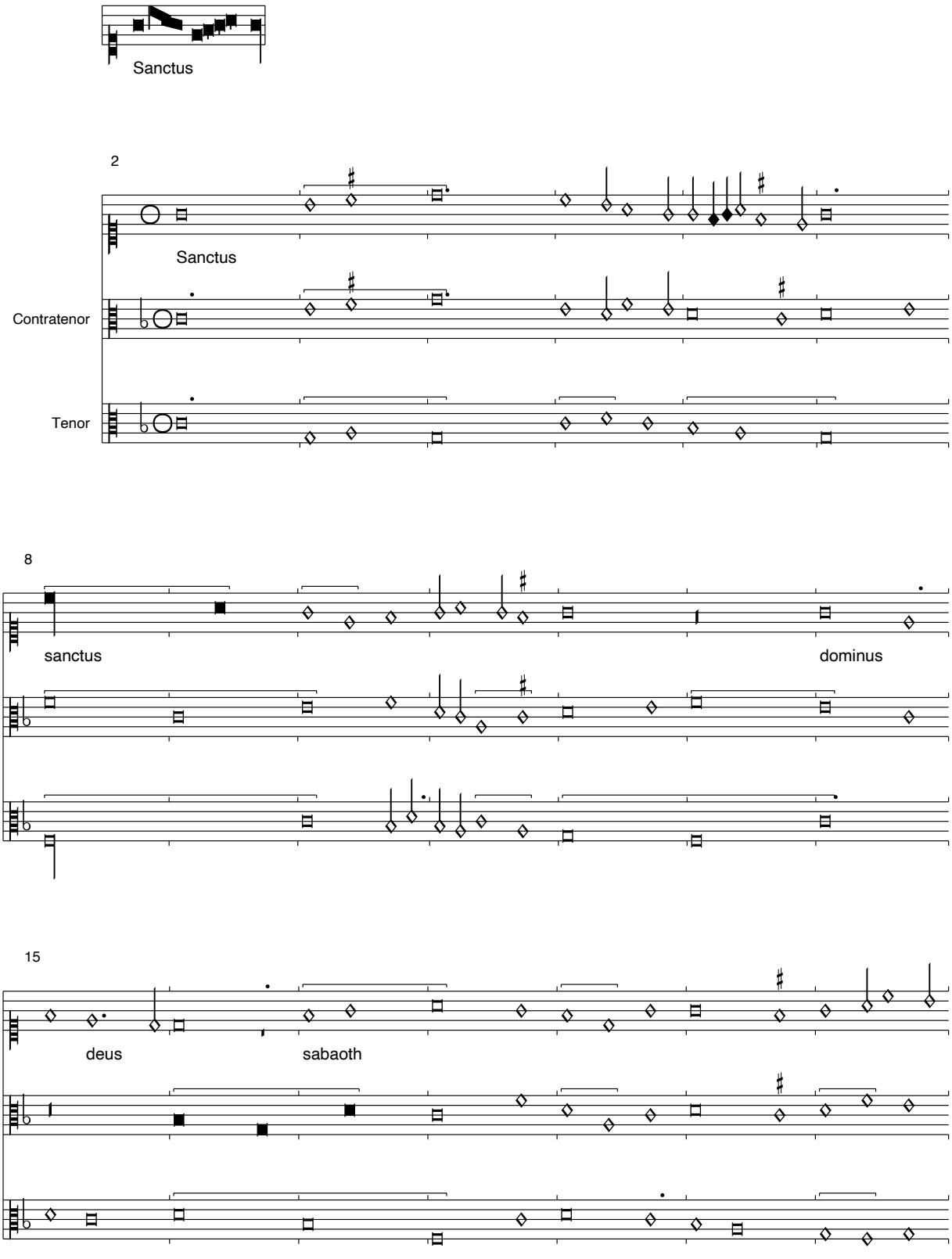

141
bis
145
Quo - ni - am tu so - lus sanc - tus tu so -
Tenor
151
lus do - mi - nus tu so - lus
157
al - tis - si - mus Je - su
164
Chri - ste

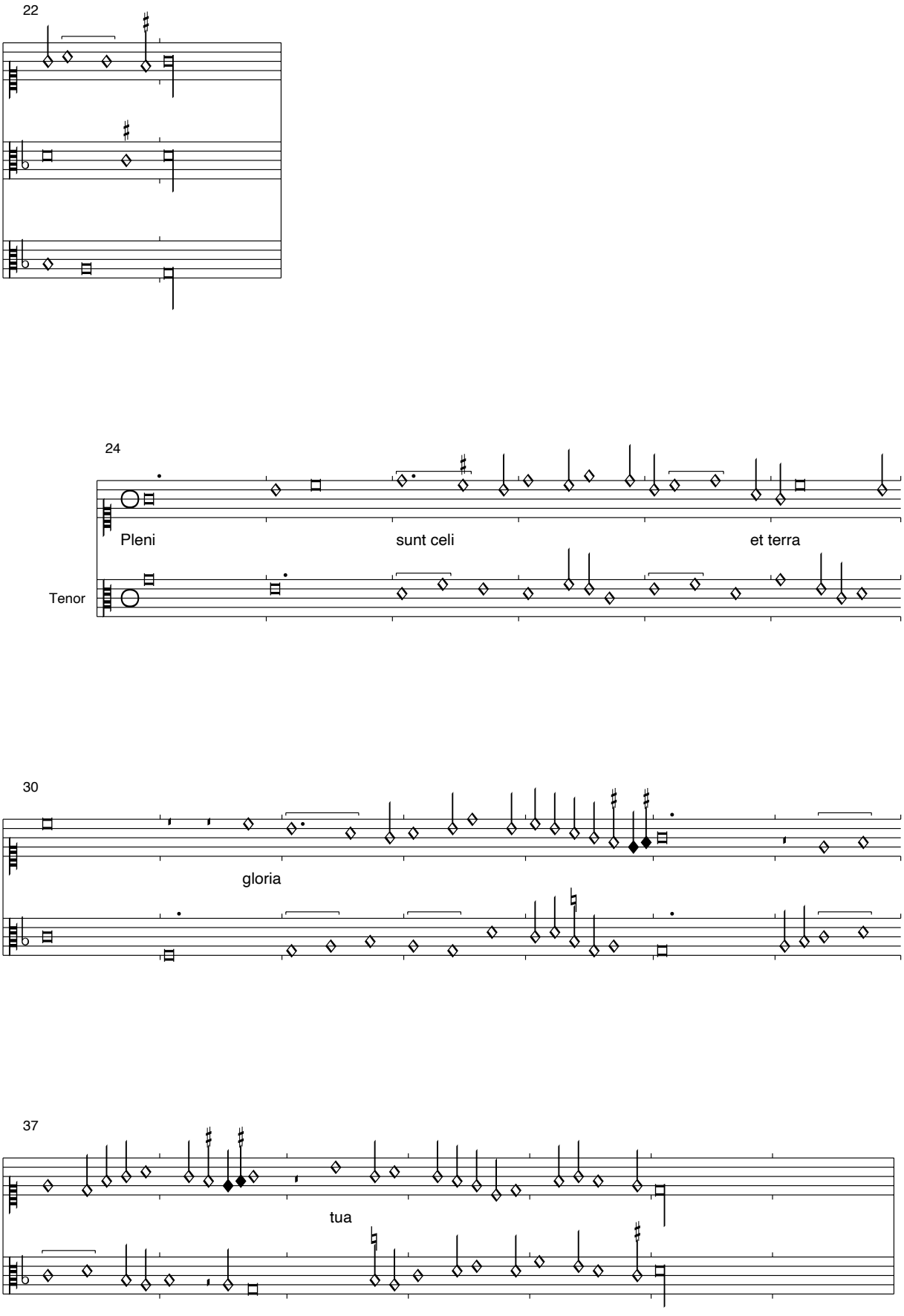

170
Cum san - cto spi - ri - tu
Contratenor
Tenor
176
in glo - ri - a de - l pa -
182
tris
A -
188

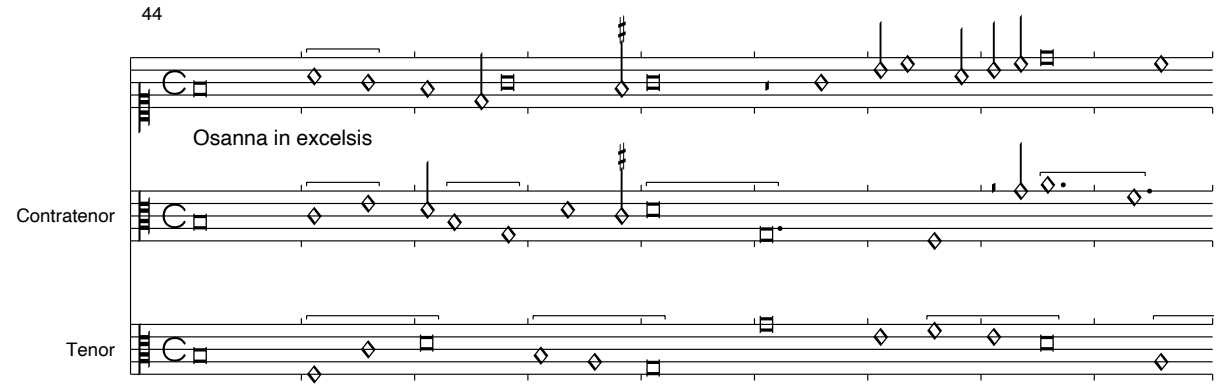


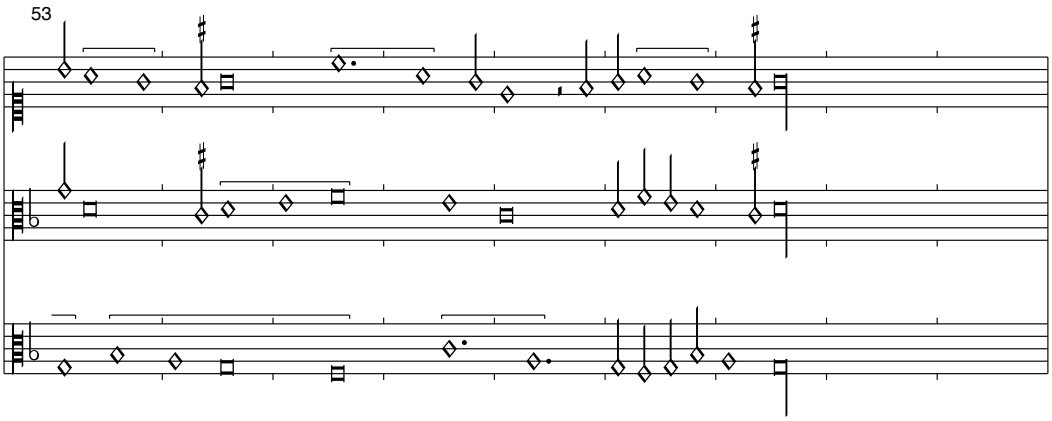
Die Übereinstimmung mit Aosta bis auf das letzte Detail ist frappierend und führte G. Wright zur Überzeugung, dass Johannes Lupi diesen Satz nach Aosta kopiert hat.
Eine weitere Version findet sich in unserer Quelle f. 141v-142r.

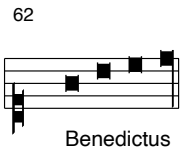
(Binchois): Sanctus
Trent 87, f. 33v-34r

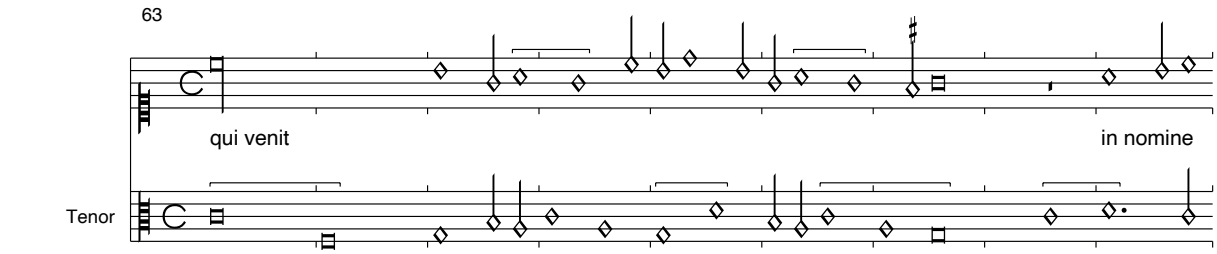


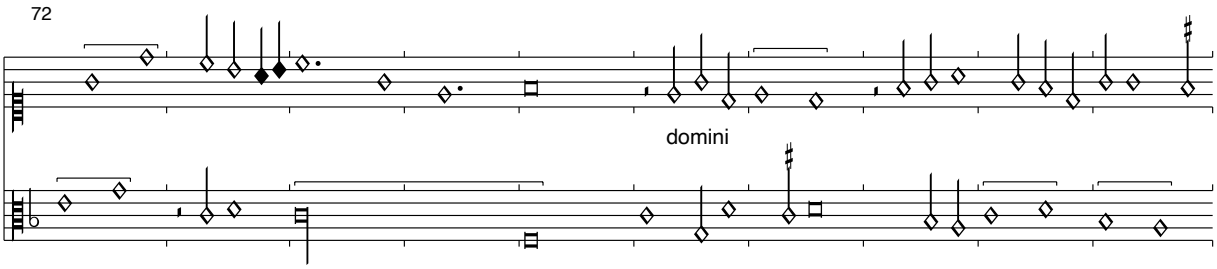

22
24
Pleni
sunt celi
et terra
Tenor
30
gloria
37
tua

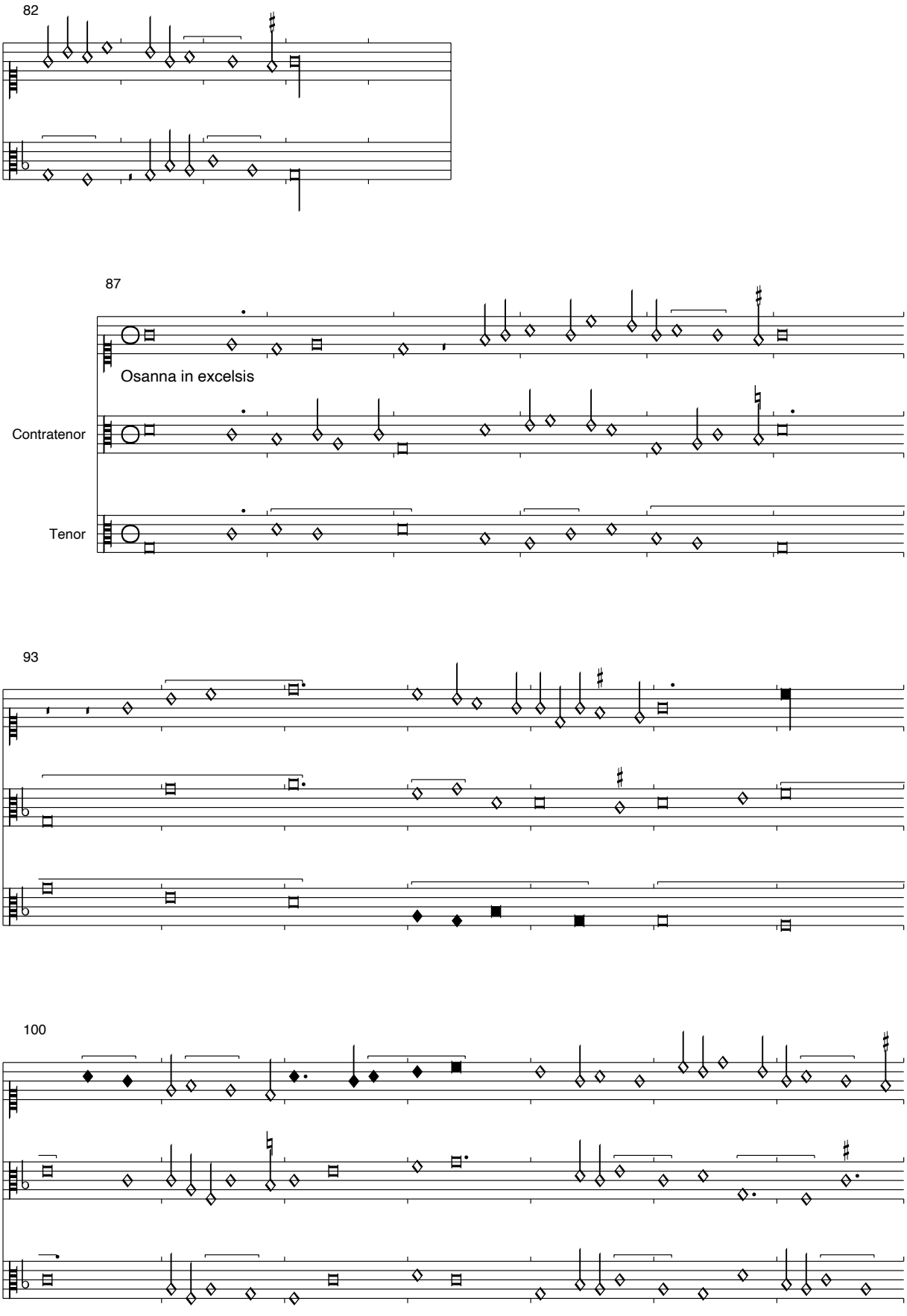

44
Osanna in excelsis
Contratenor
Tenor


53

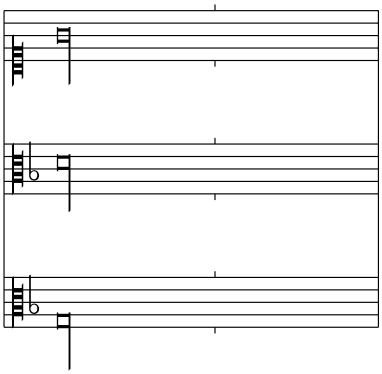

62
Benedictus


63
qui venit
in nomine
Tenor

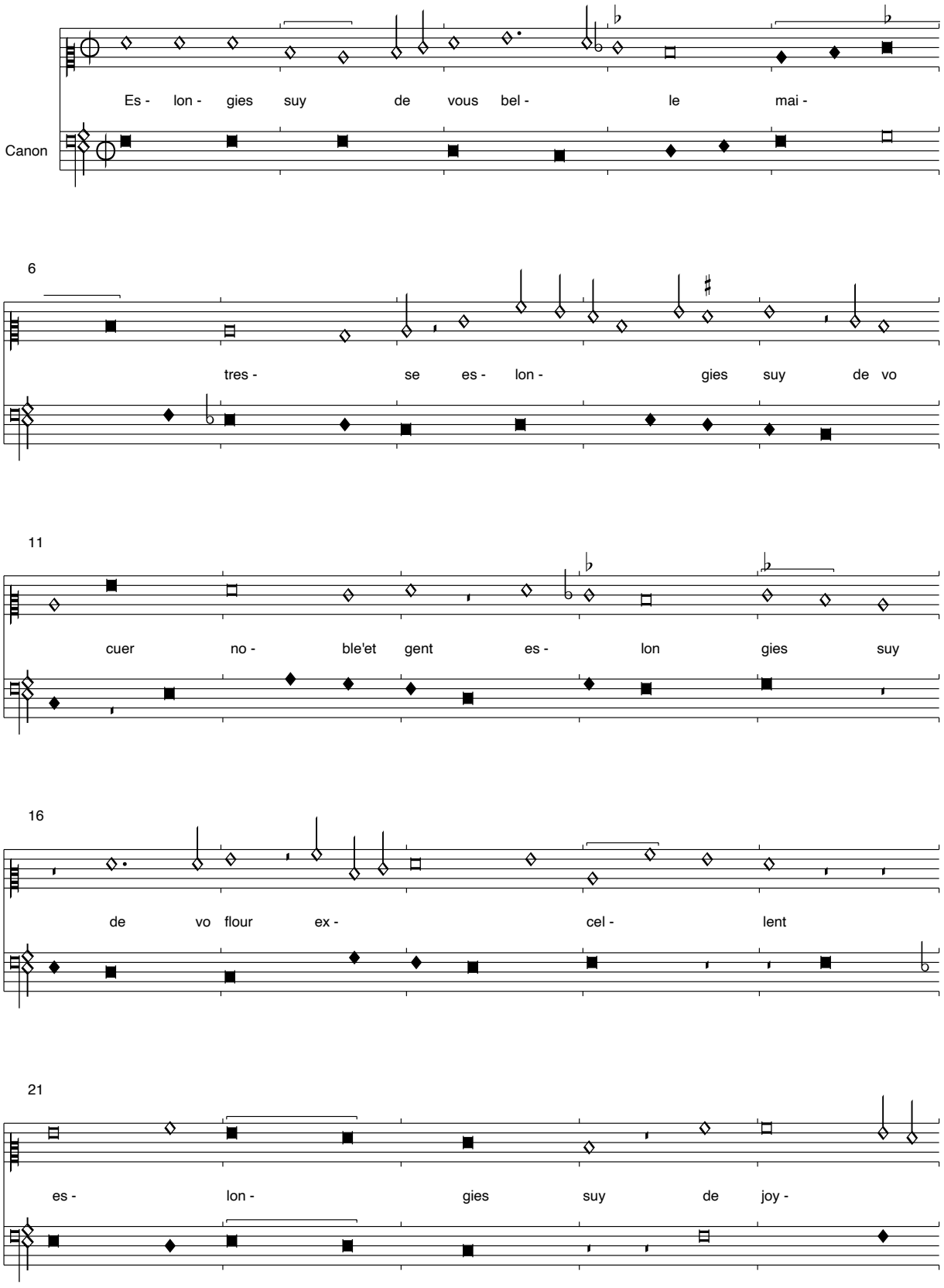

72
domini

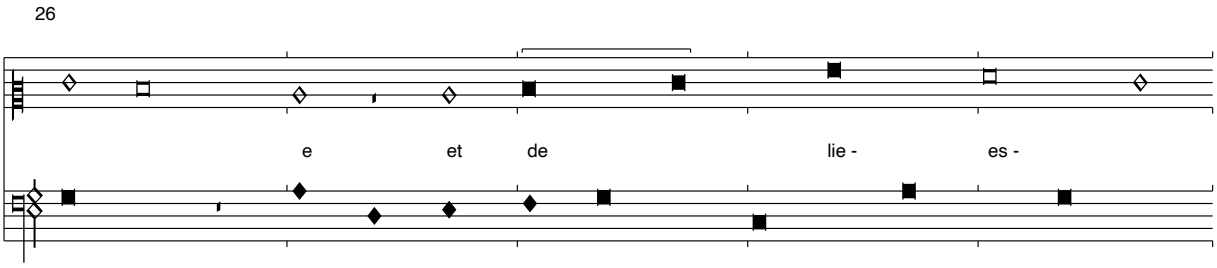

82
87
Osanna in excelsis
Contratenor
Tenor
93
100

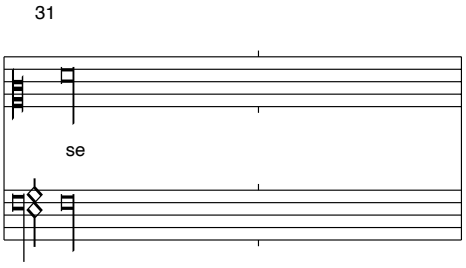
107



Eslongies suy
Trent 87, f. 34r



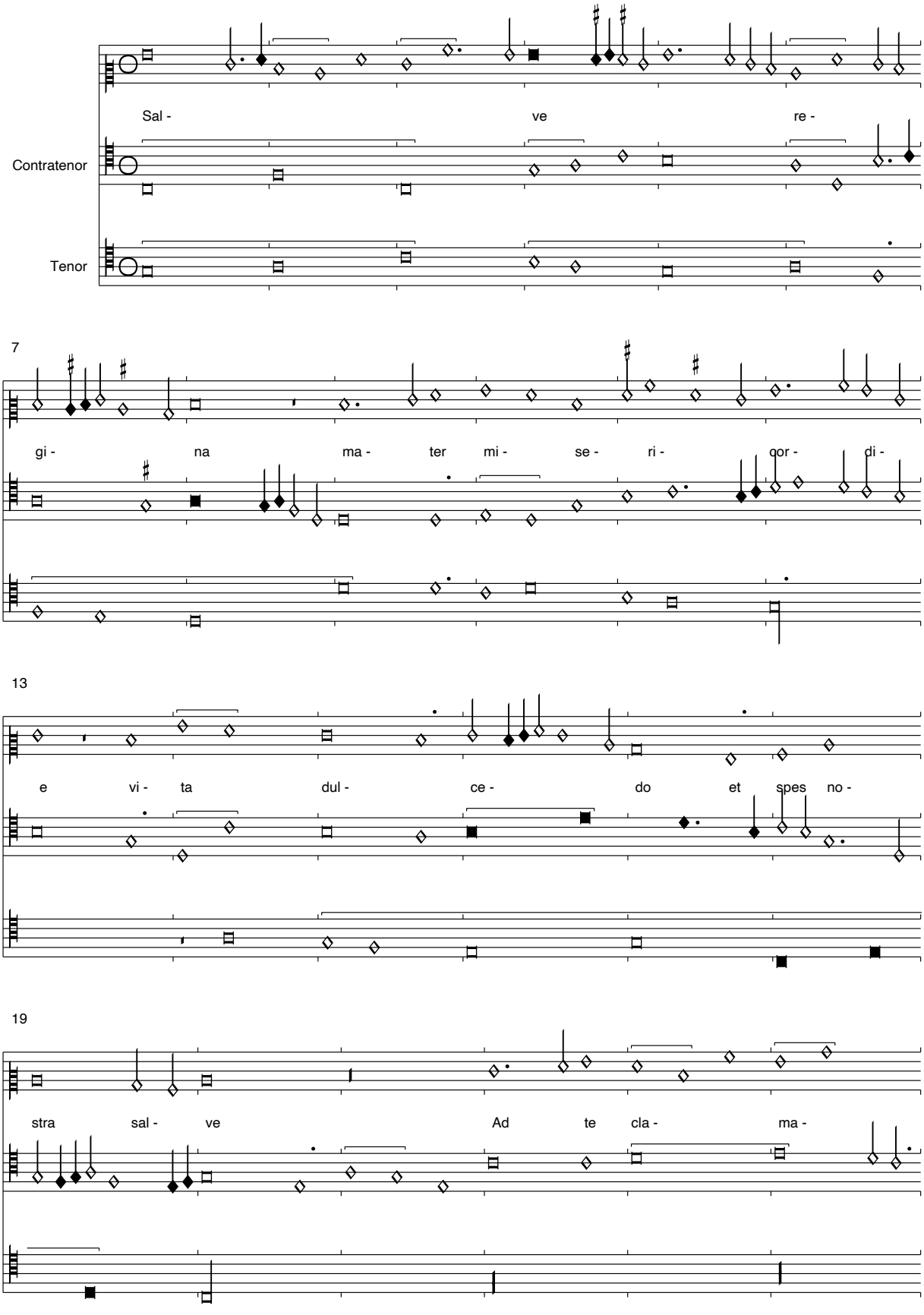


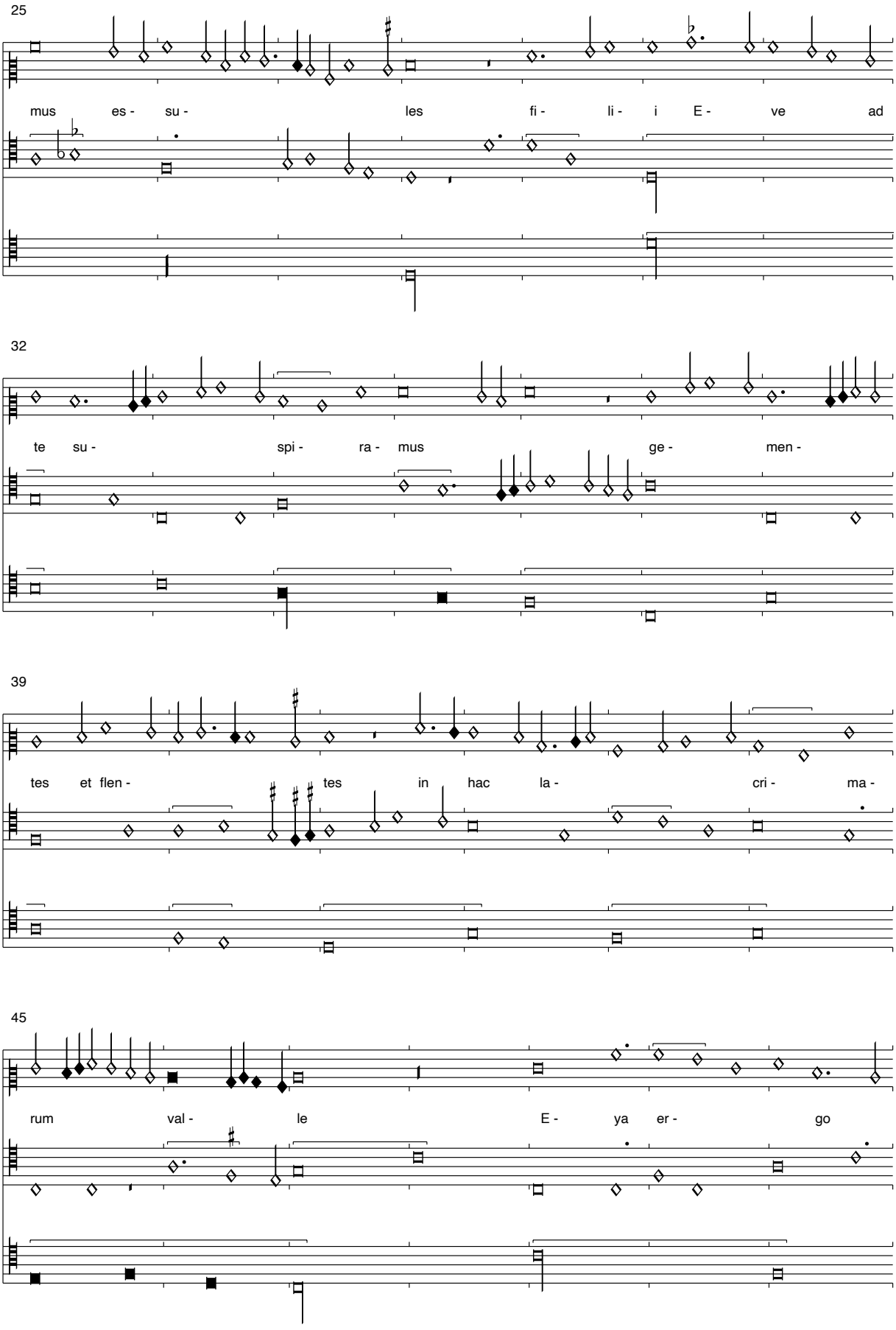


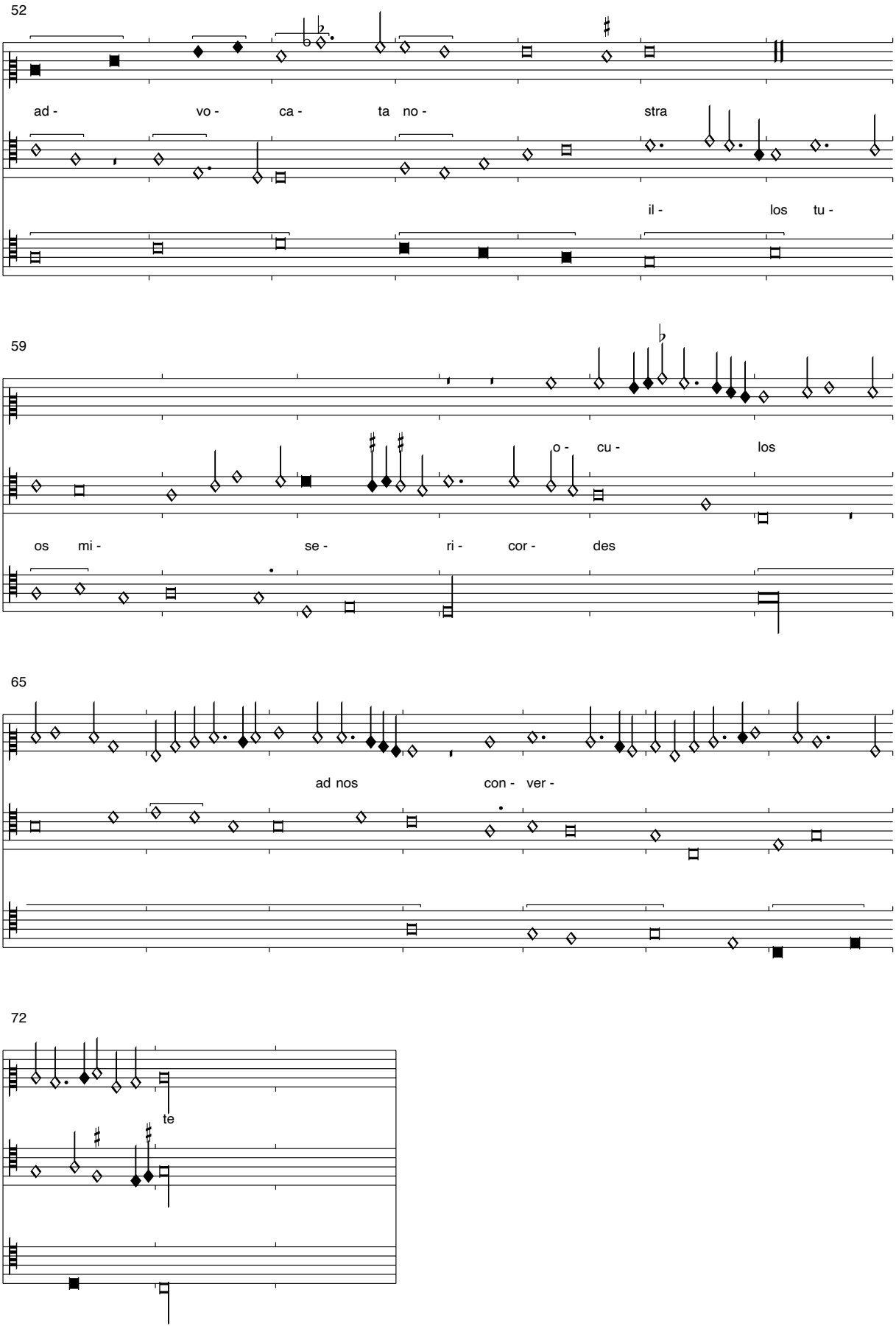
Inspiriert durch den Text des sich immer weiter entfernenden Geliebten bietet das Stück einen Mensurkanon: „Quis cupit accipiat cantus cantare tenorem istius minimas cantet simul et semibreves sub dyapason sed in dyatesseron sint tibi breves“. „Wer den Cantus singen will erzeugt den Tenor, dessen Minimae und Semibreves verdoppelt werden <die Oktave 2:1> während die Breves durch vier <dyatesseron> geteilt werden“. Letzteres bezieht sich darauf, dass die Breves eigentlich Longae sein müssten, dann aber durch die Teilung nur Semibreves sind. Was aus dem Canon nicht direkt hervorgeht: der Abstand von einer Oktave und der gemeinsame Beginn. Der Canon ist insofern verwirrend, als er die Proportionen in Intervallbezeichnungen angibt, die jedoch den Zeitgenossen geläufig waren.

Dunstable: Salve regina Tr. Virgo mater

Trent 87, f. 34v-36r




25
mus es - su - les fi - li - i E - ve ad
32
te su - spi - ra - mus ge - men -
39
tes et flen - tes in hac la - cri - ma -
45
rum val - le E - ya er - go


52
ad - vo - ca - ta no - stra
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59
o - cu - los
os mi - se - ri - cor - des
65
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72
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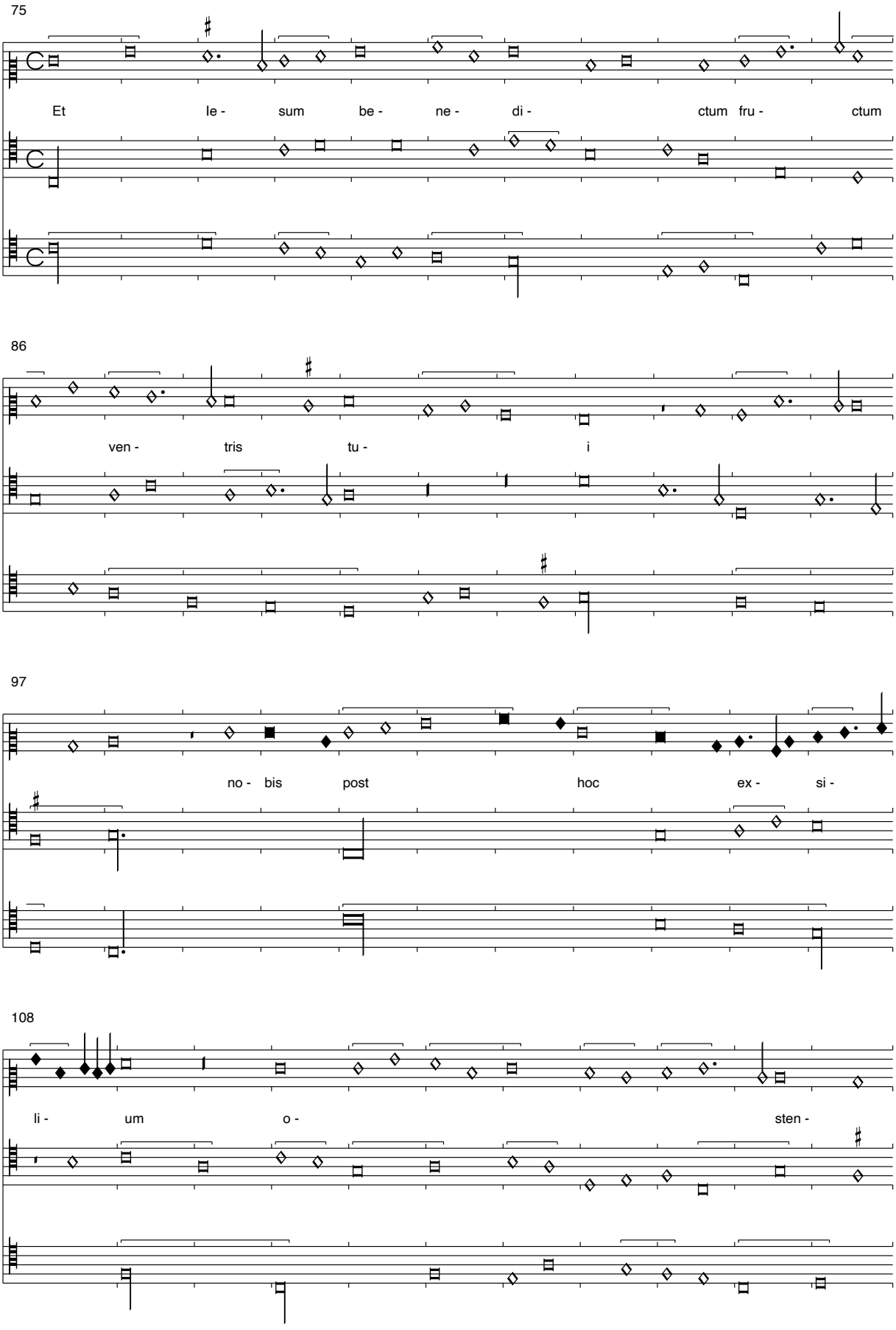
75
Et Ie - sum be - ne - di - ctum fru - ctum
86
ven - tris tu - i
97
no - bis post hoc ex - si -
108
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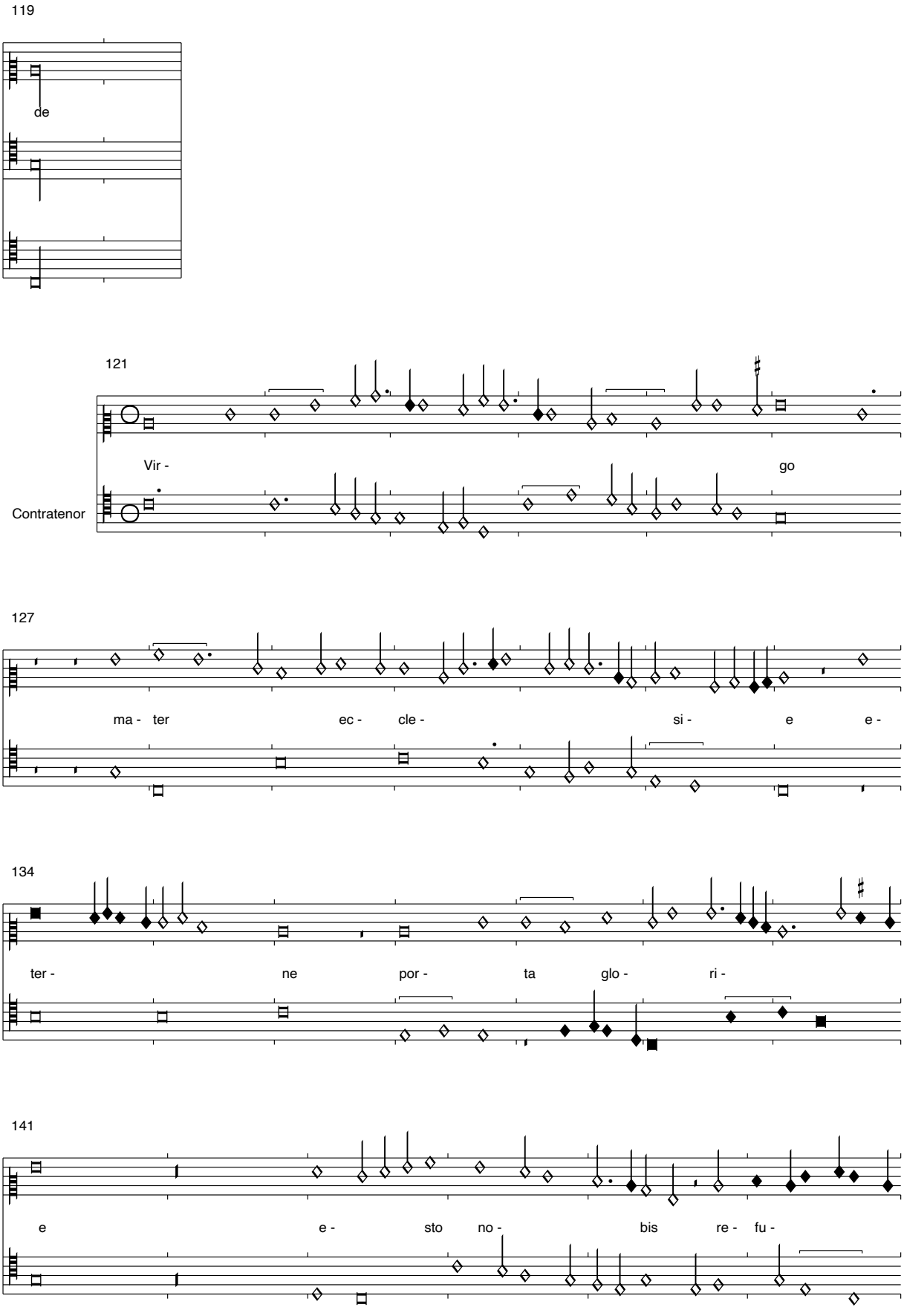
119
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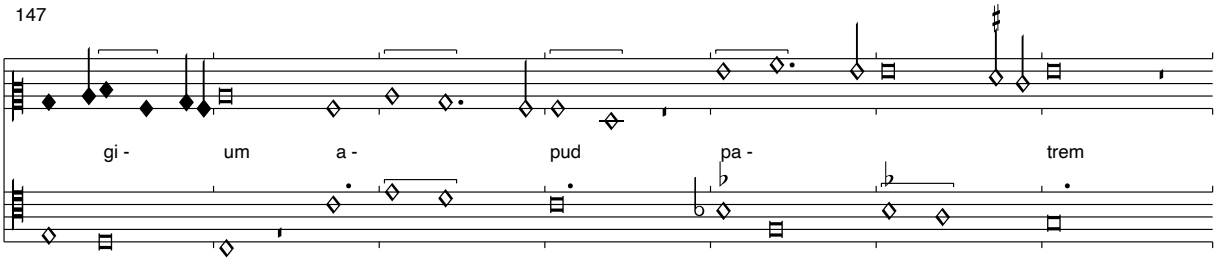
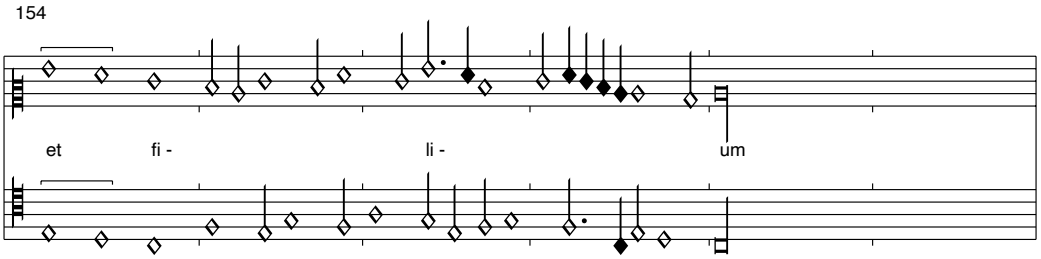
147



154



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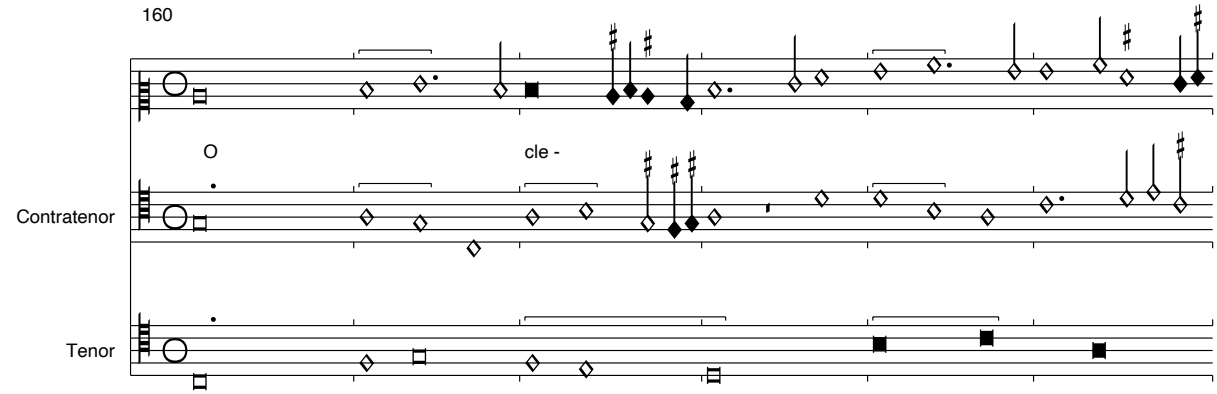
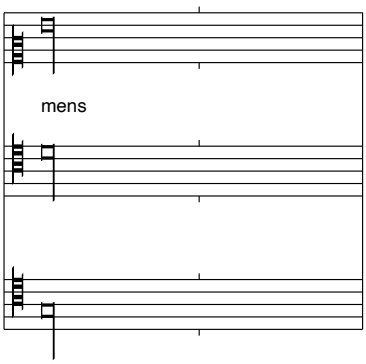
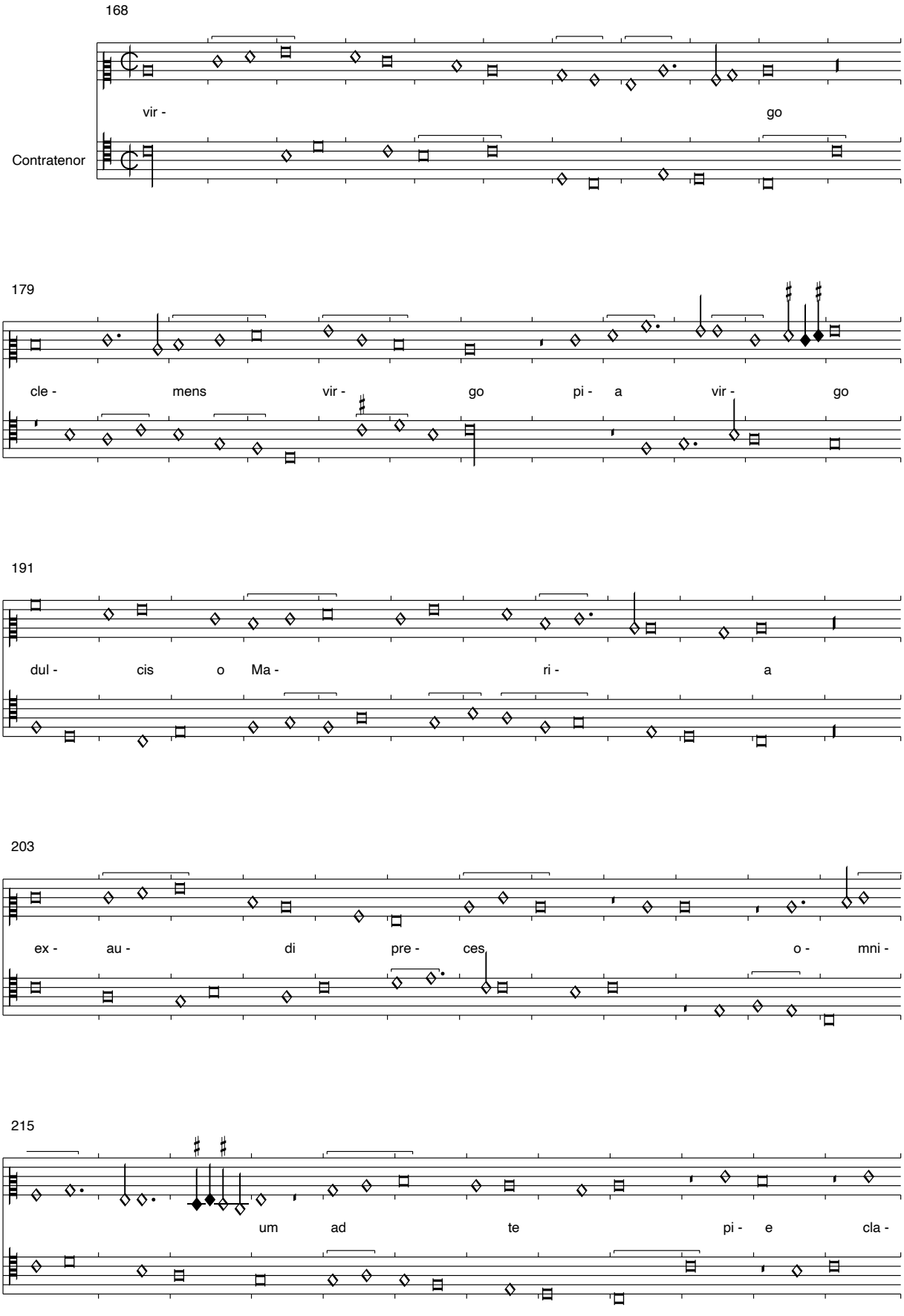


166




168
vir - go
Contratenor
179
cle - mens vir - go pi - a vir - go
191
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203
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215
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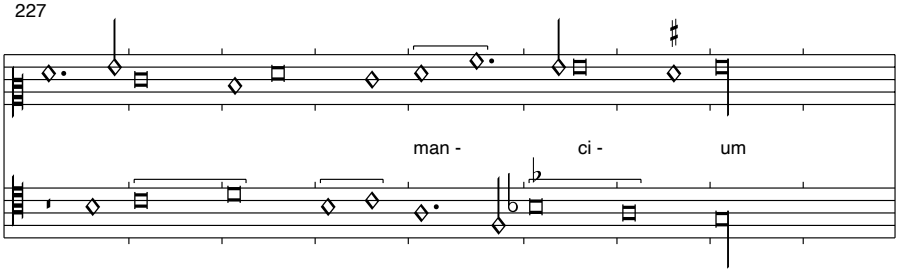
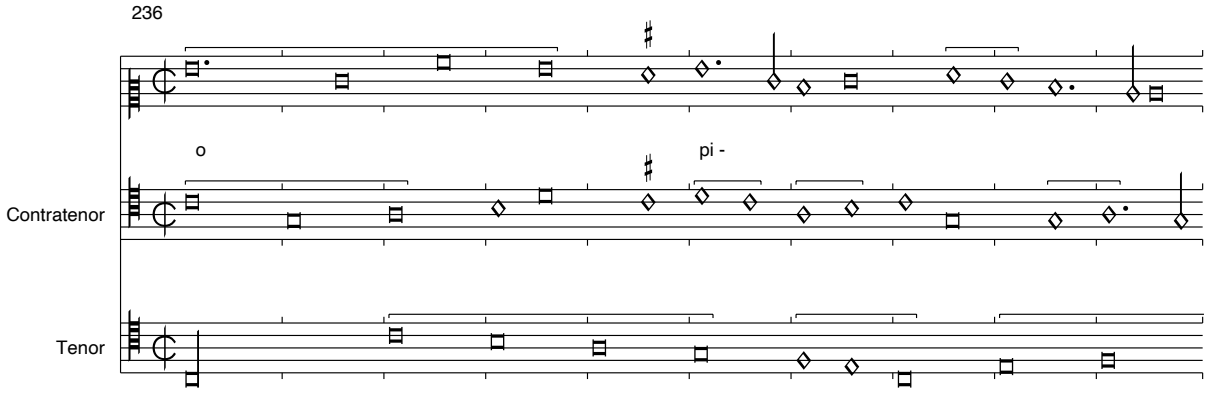
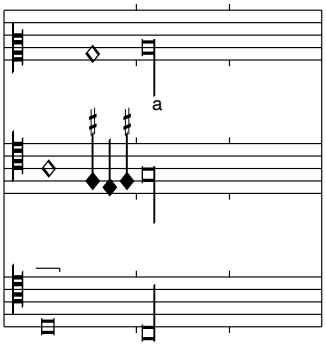
227



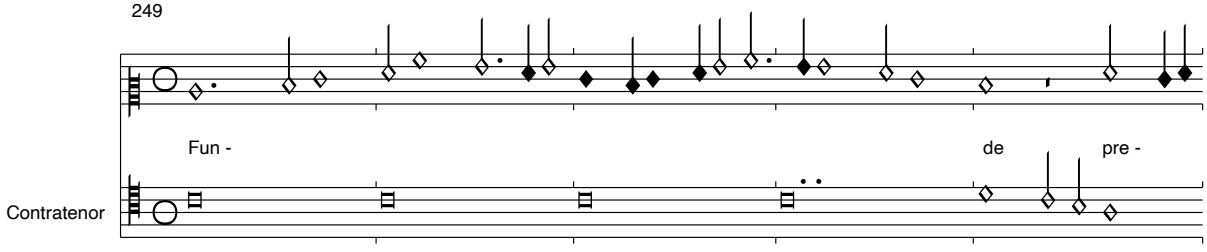
236

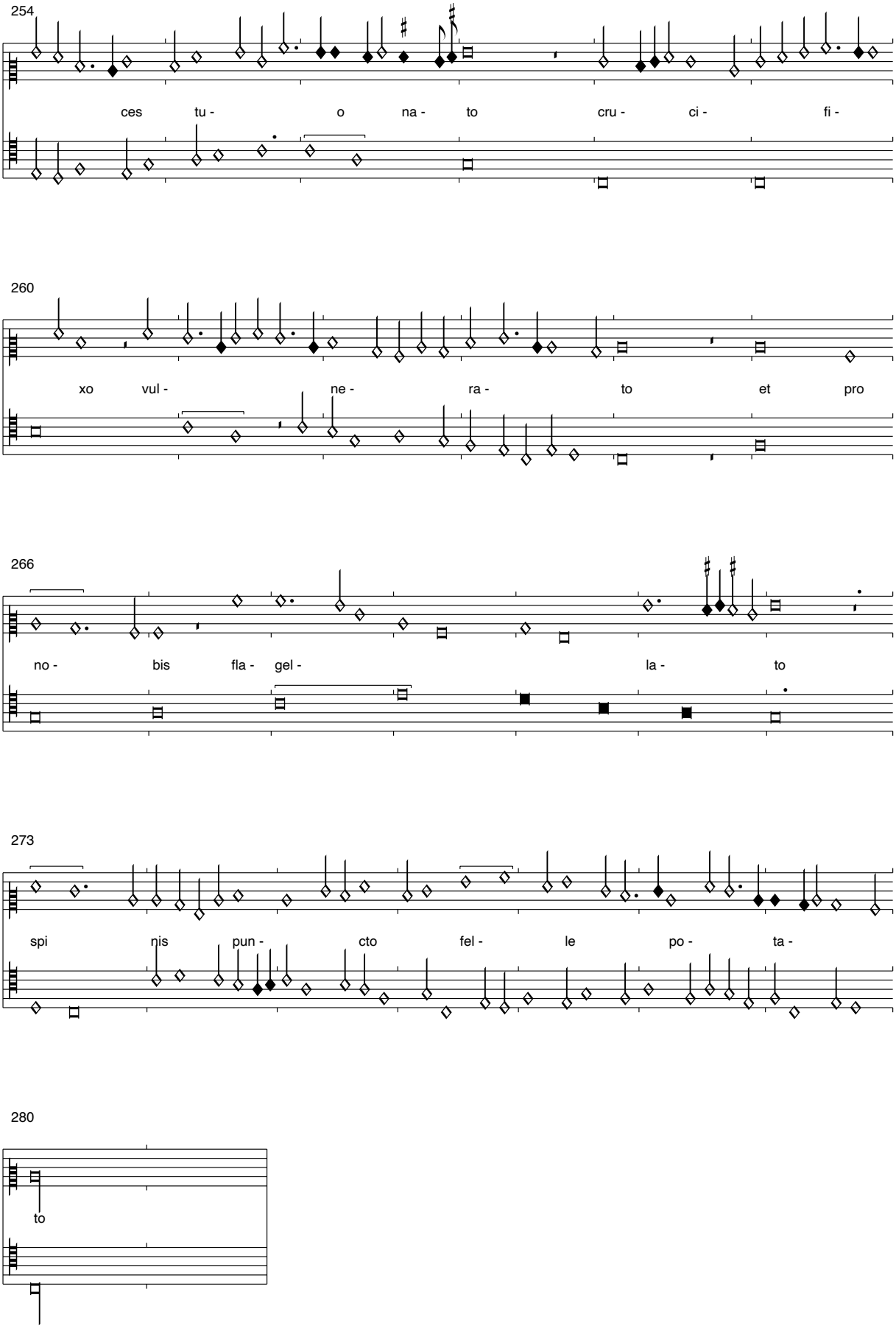


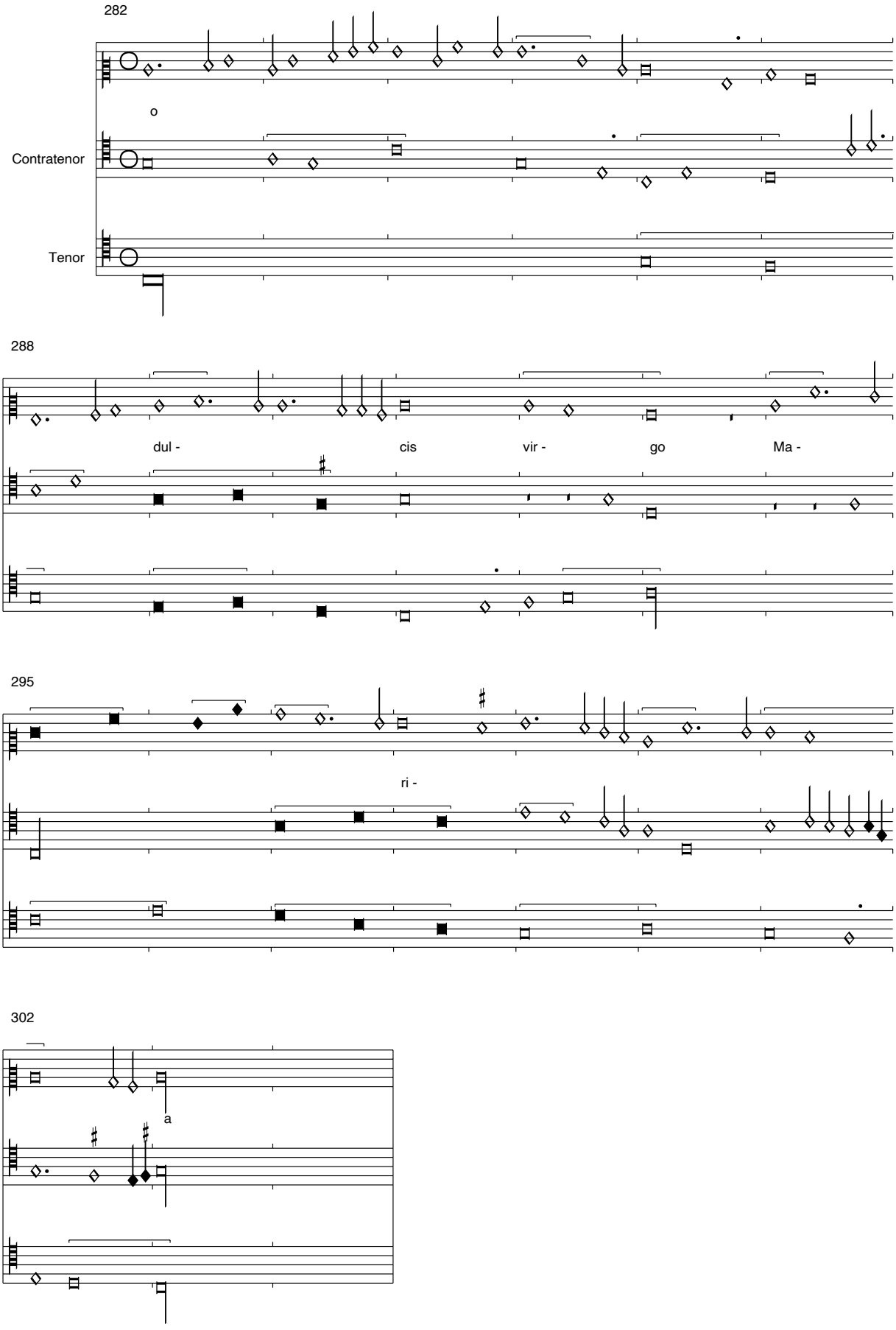
246



249




254
ces tu - o na - to cru - ci - fi -
260
xo vul - ne - ra - to et pro
266
no - bis fla - gel - la - to
273
spi nis pun - cto fel - le po - ta -
280
to


282
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288
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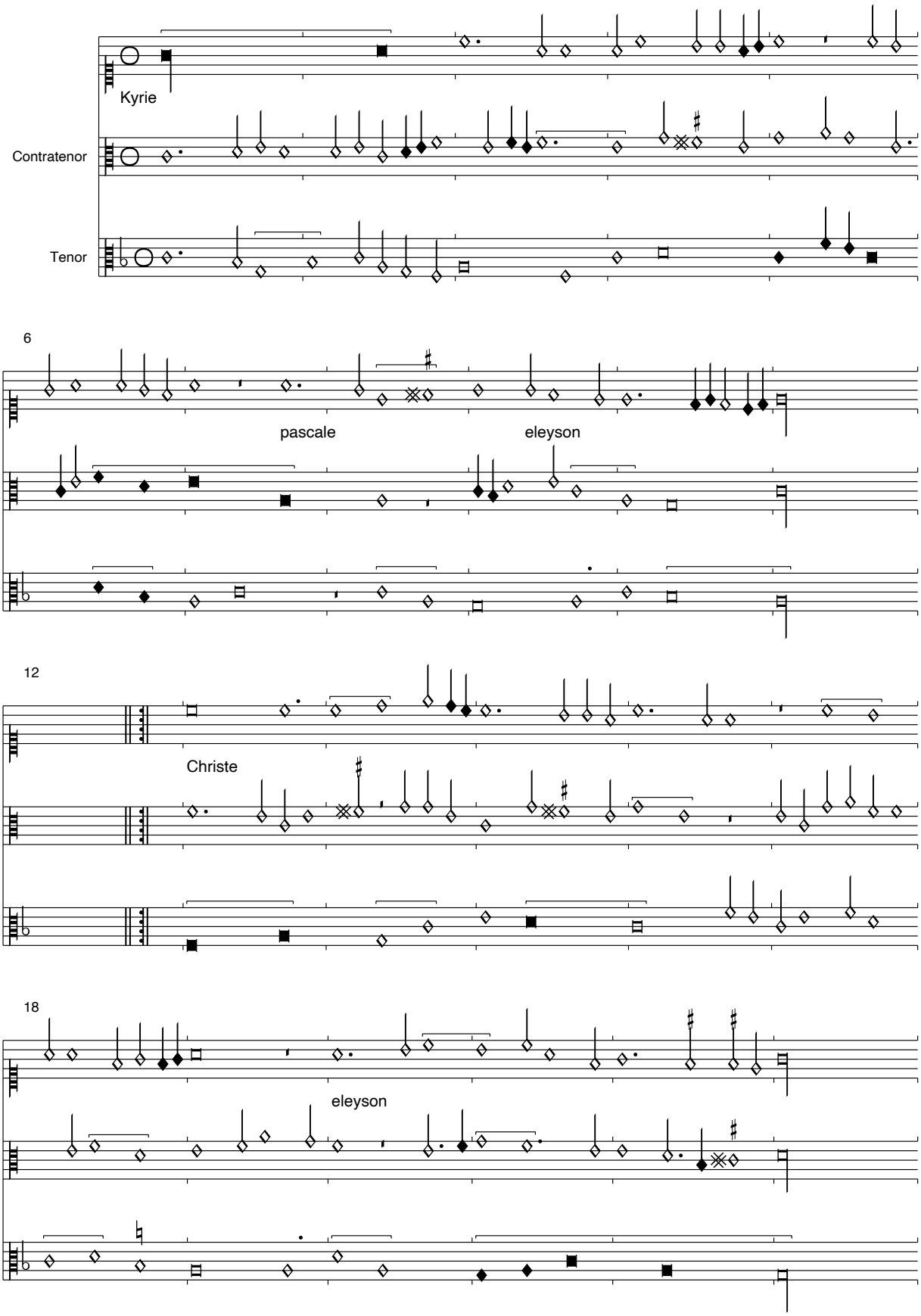
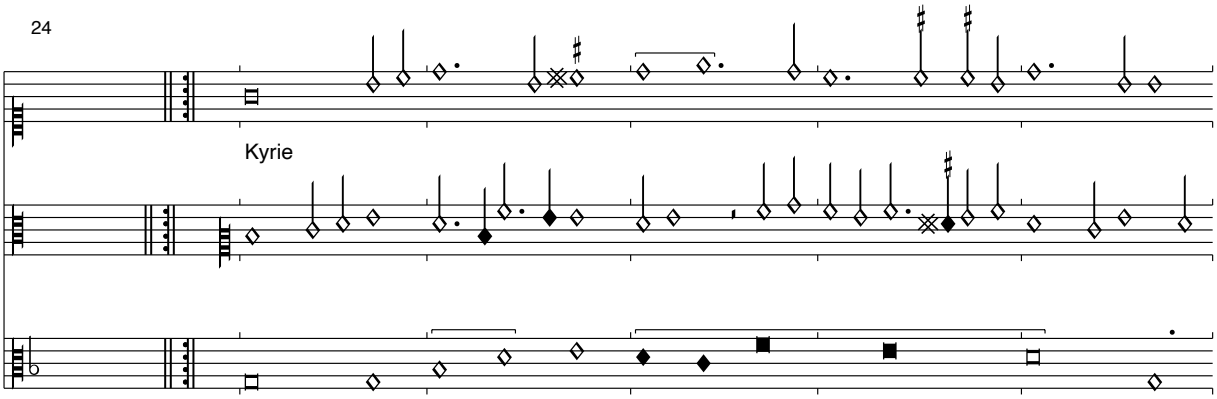
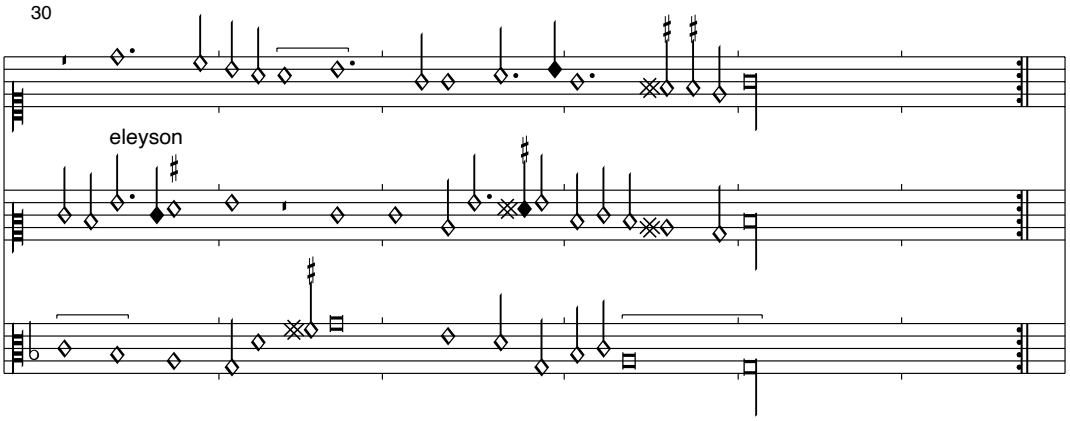
Spierinck: Kyrie pascale
Trent 87, f. 36v



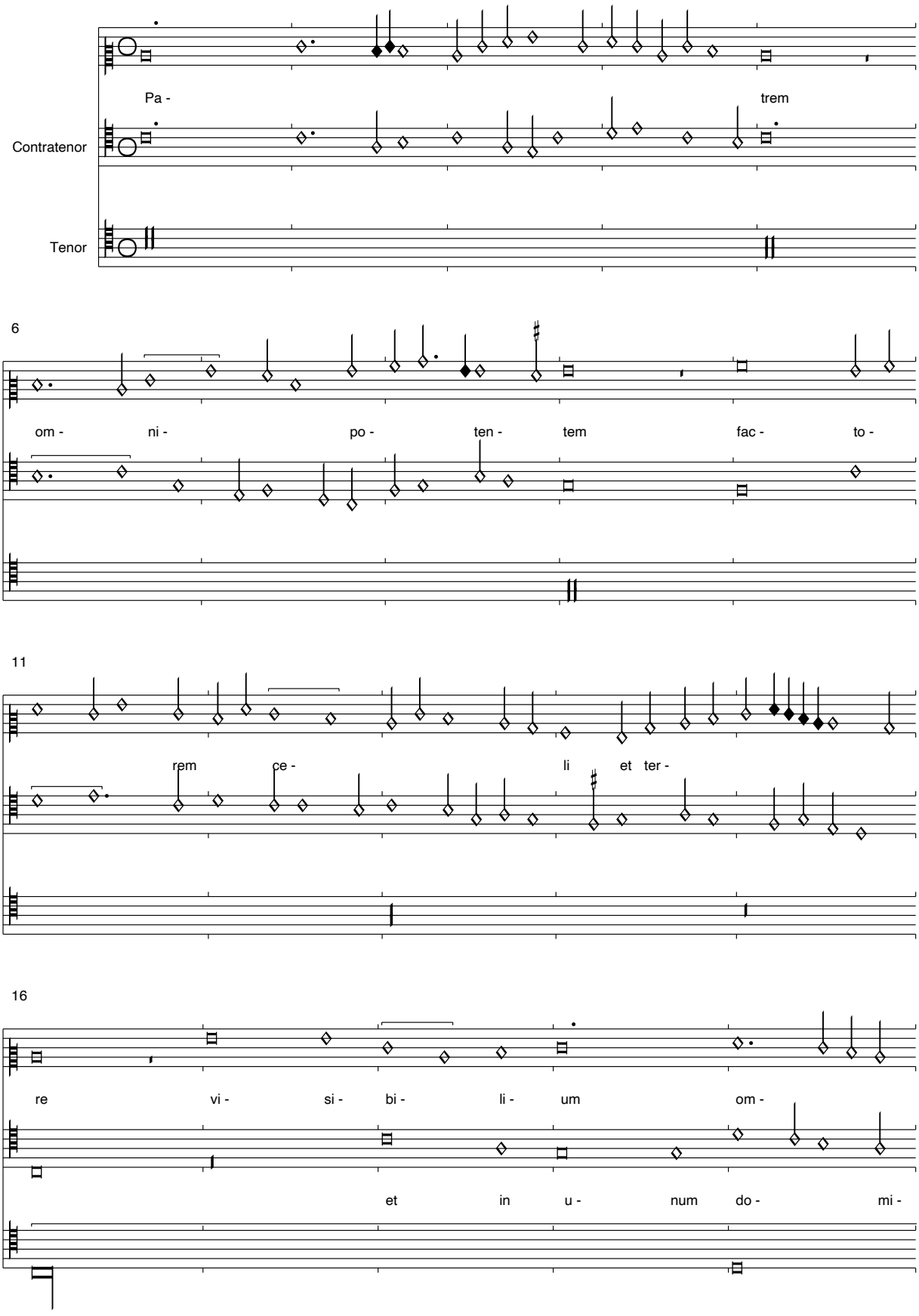


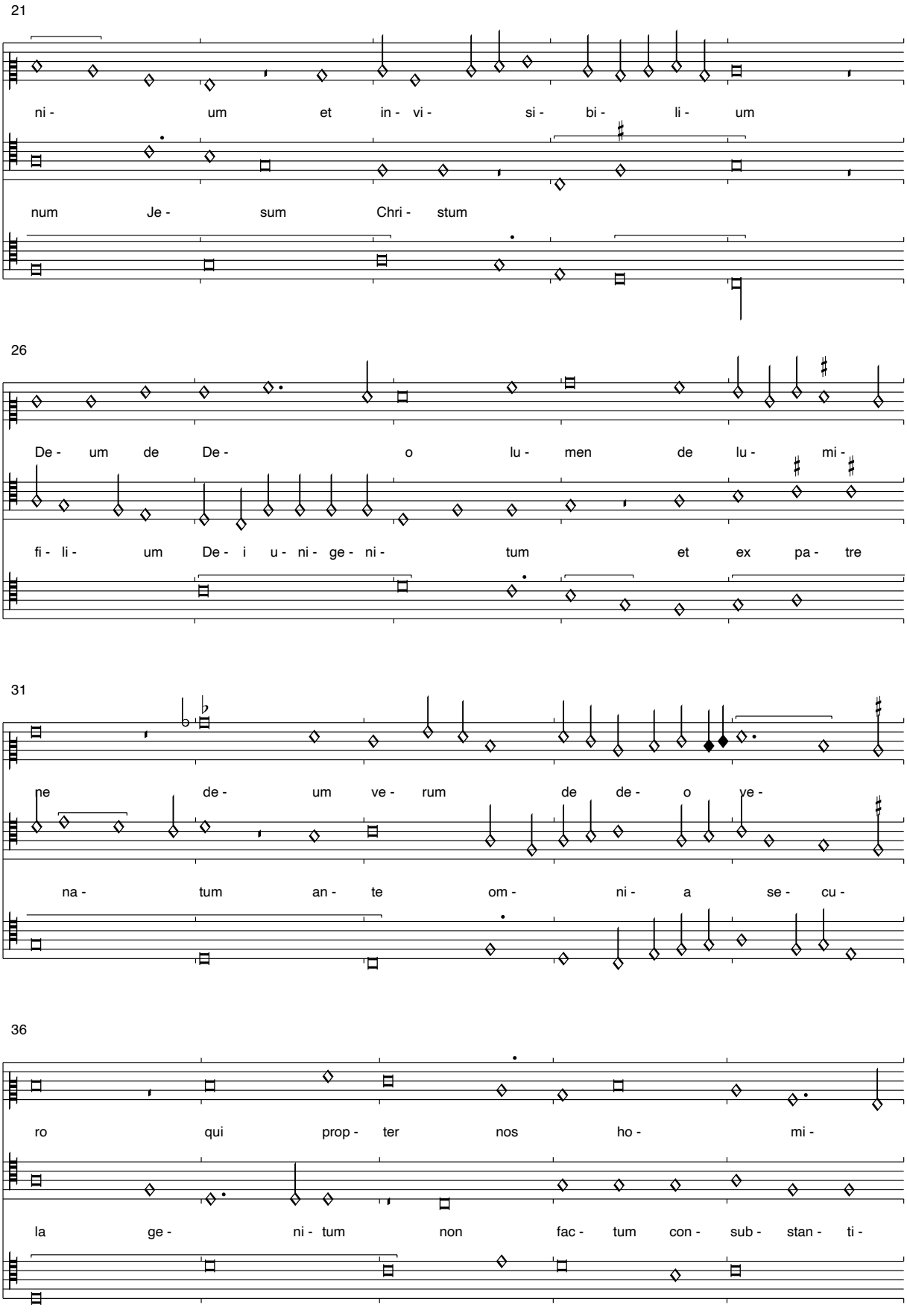


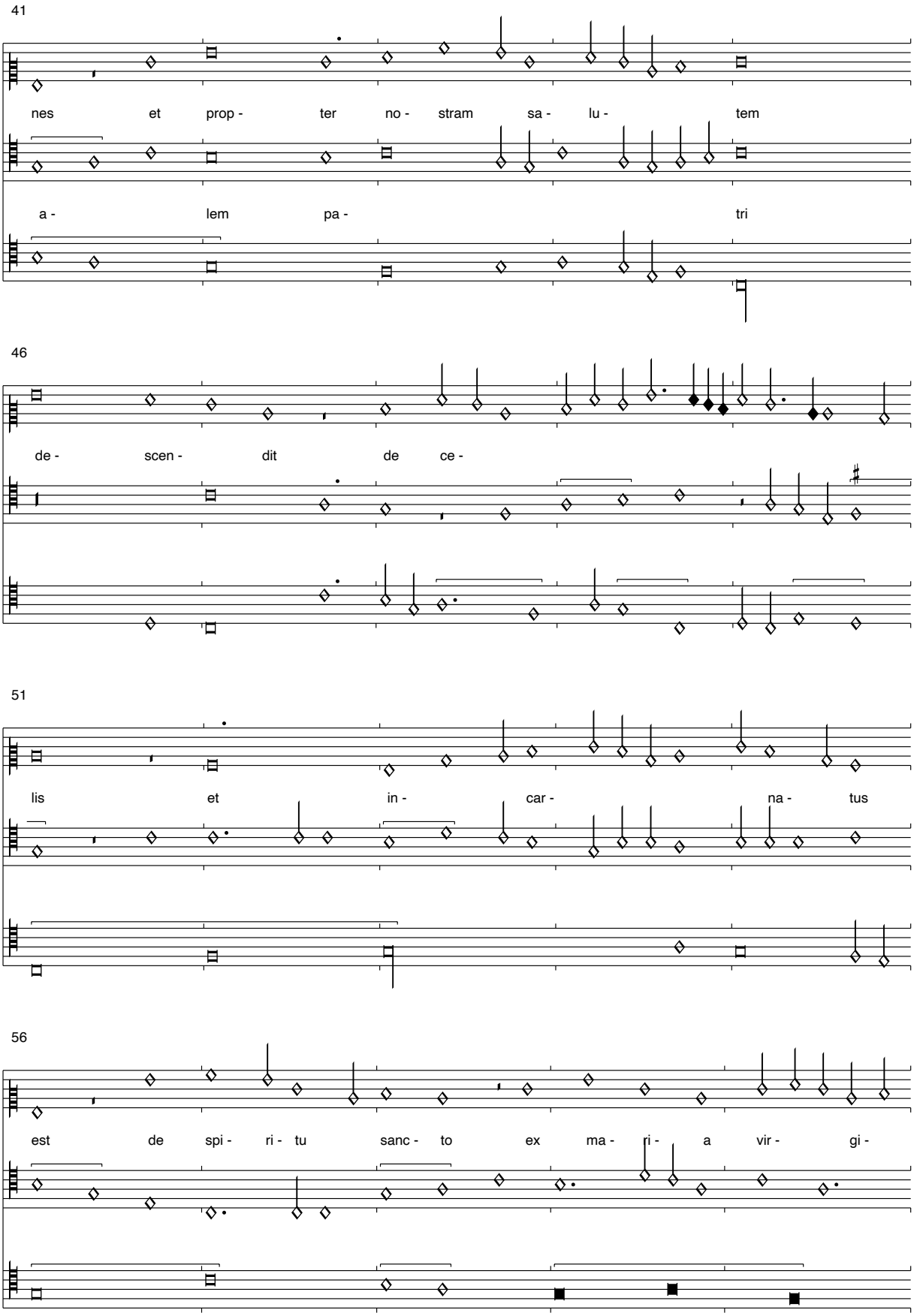
Als Abschluss wird nochmals das erste Kyrie gesungen.

Leonellus (Power): Credo

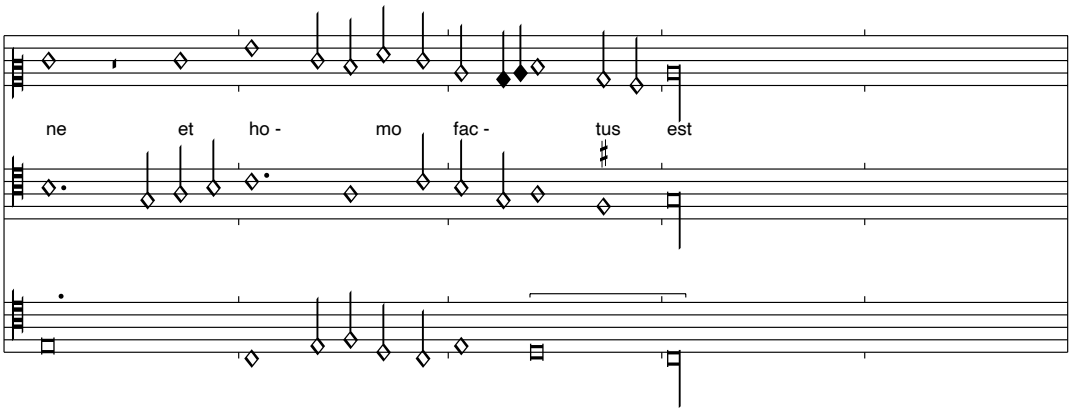
Trent 87, f. 37v-39r



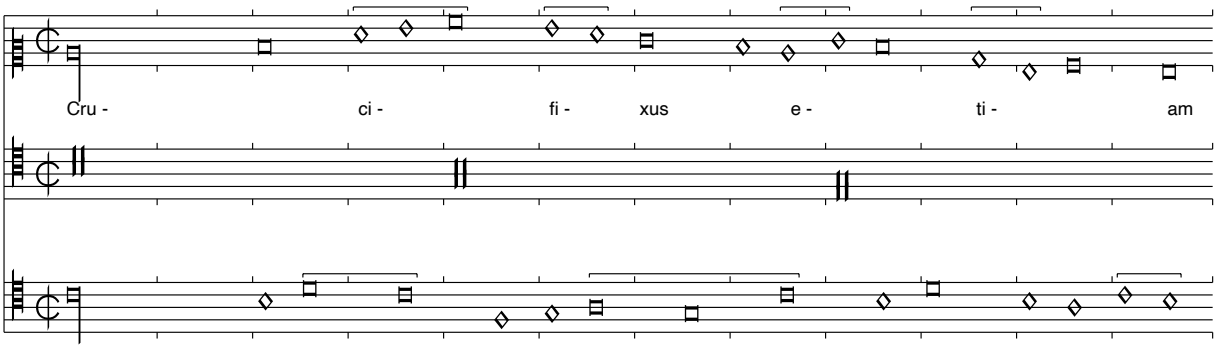

21
ni - um et in - vi - si - bi - li - um
num Je - sum Chri - stum
26
De - um de De - o lu - men de lu - mi -
fi - li - um De - i u - ni - ge - ni - tum et ex pa - tre
31
ne de - um ve - rum de de - o ve -
na - tum an - te om - ni - a se - cu -
36
ro qui prop - ter nos ho - mi -
la ge - ni - tum non fac - tum con - sub - stan - ti -


41
nes et prop - ter no - stram sa - lu - tem
a - lem pa - tri
46
de - scen - dit de ce -
51
lis et in - car - na - tus
56
est de spi - ri - tu sanc - to ex ma - ri - a vir - gi -

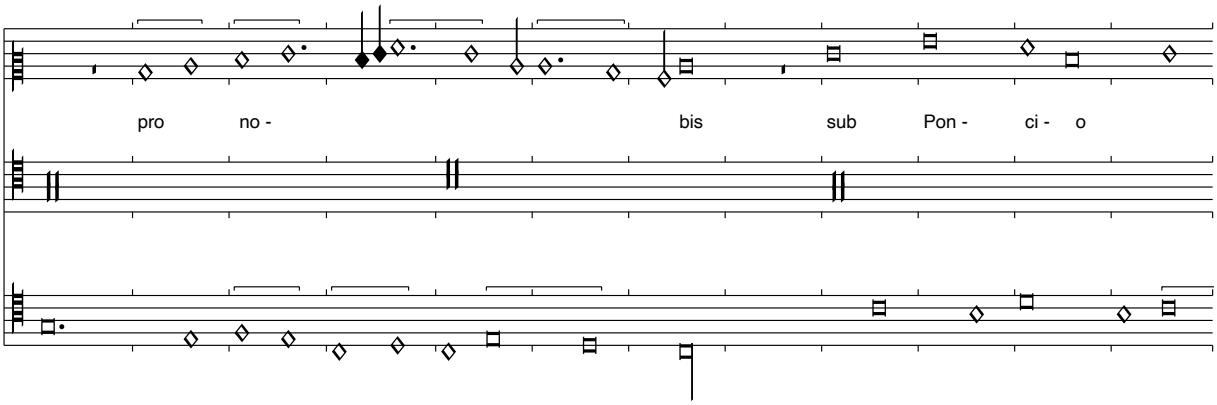
61


ne et ho - mo fac - tus est

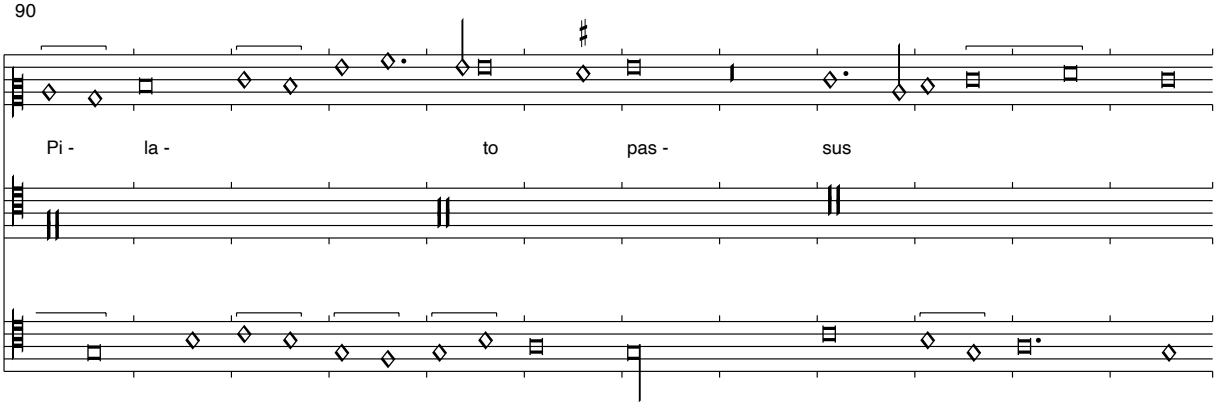
66


Cru - ci - fi - xus e - ti - am

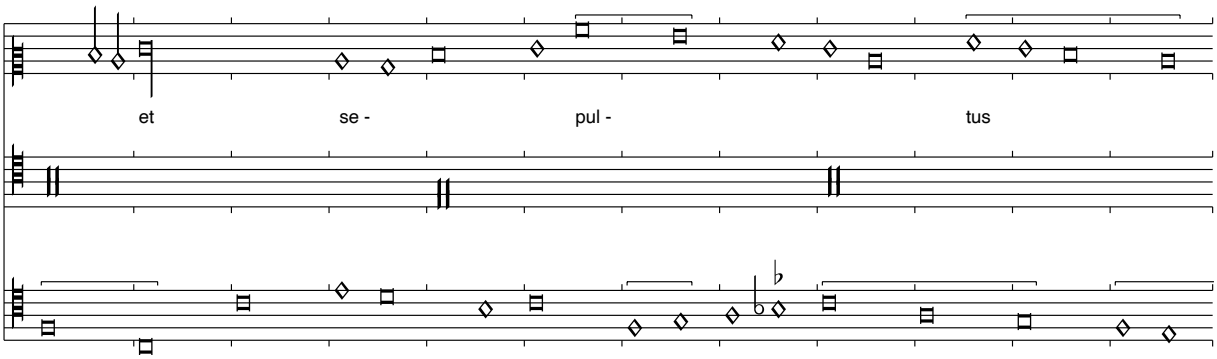
78


pro no - bis sub Pon - ci - o

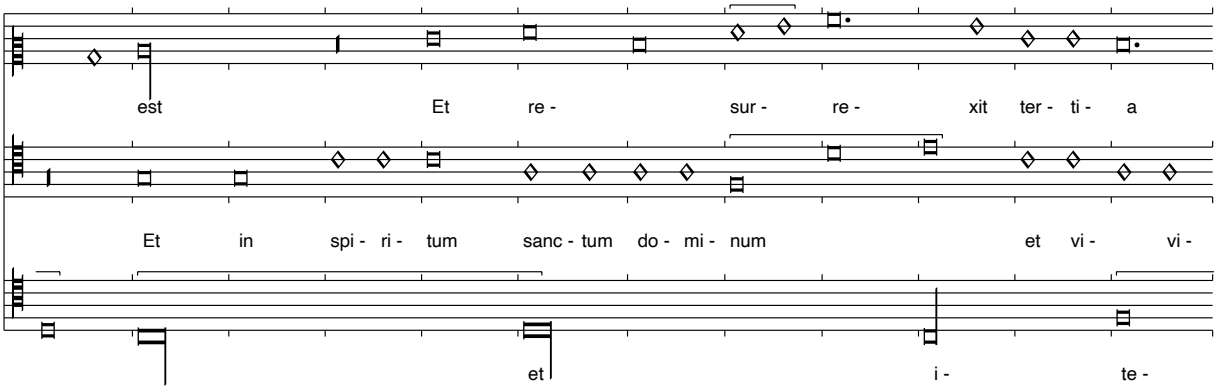
90


Pi - la - to pas - sus

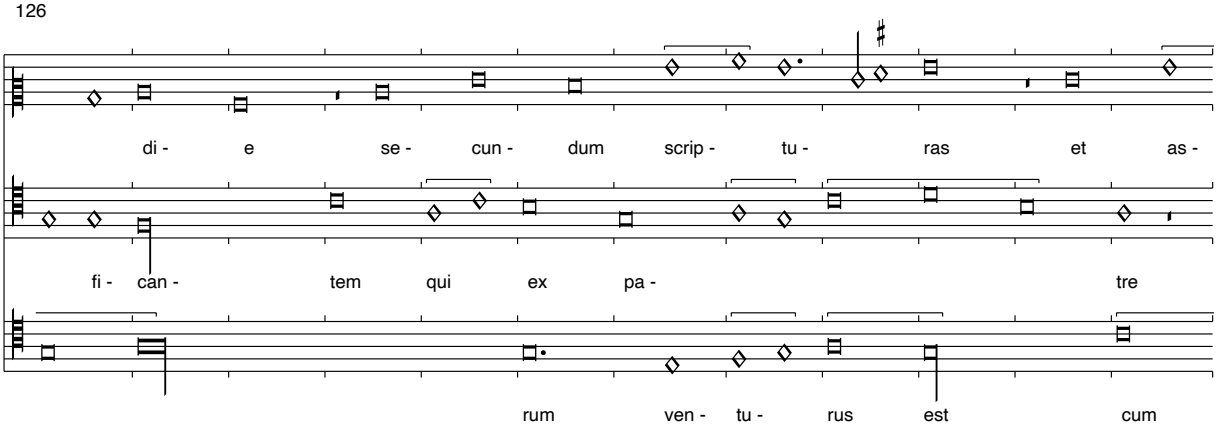
102



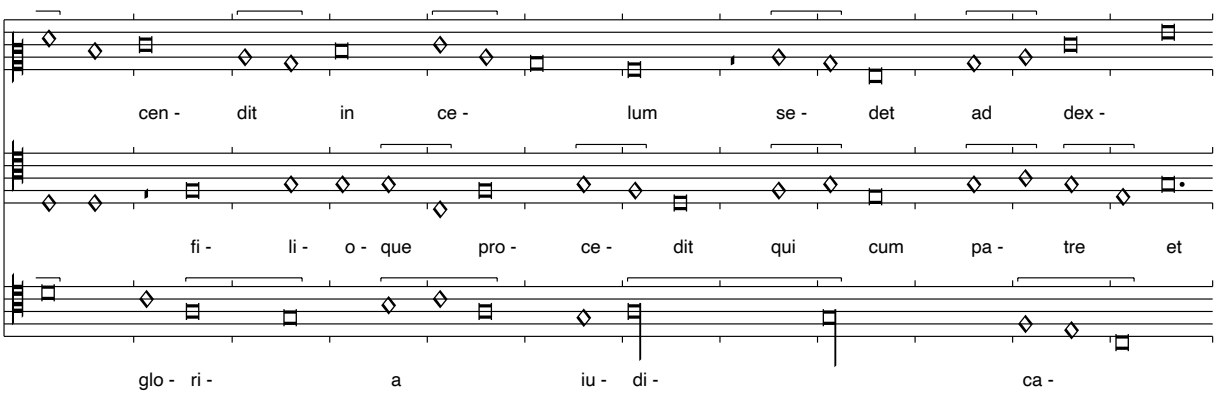
114



126



138



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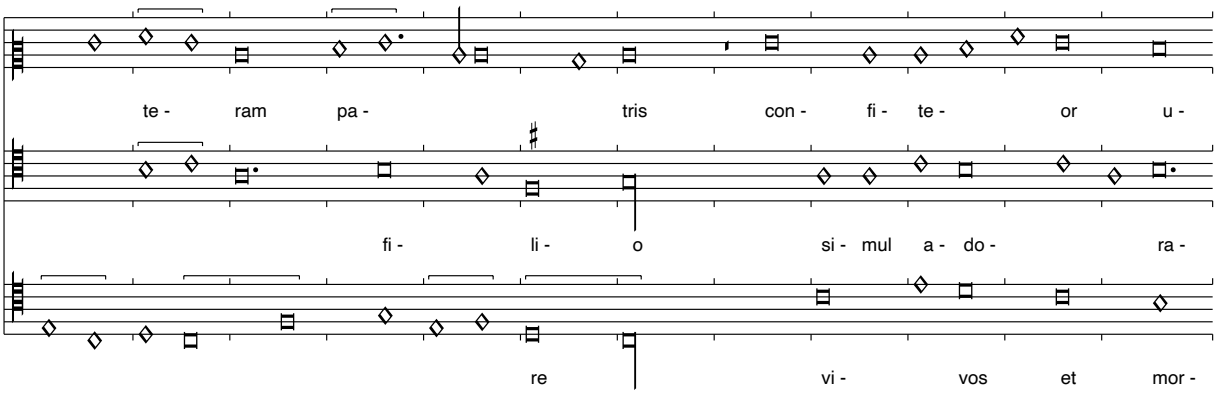
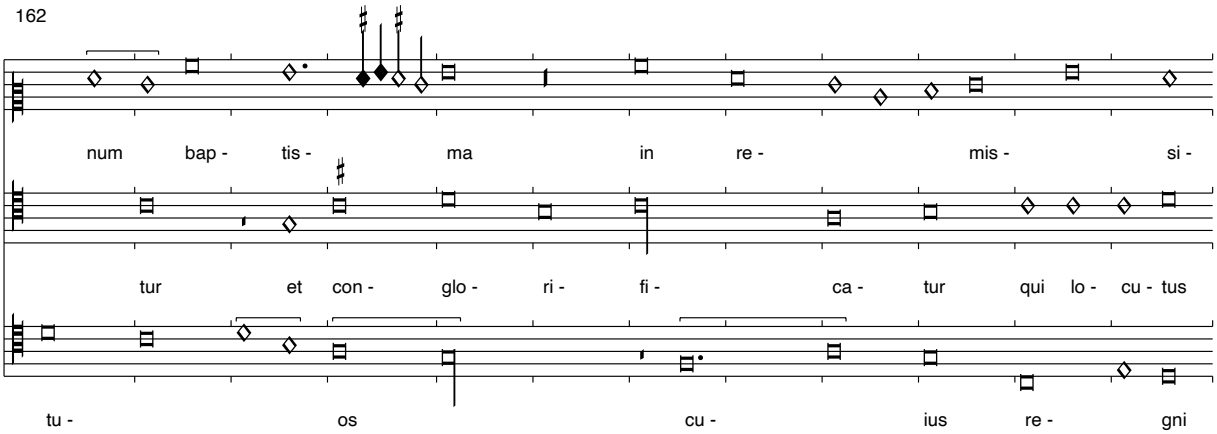
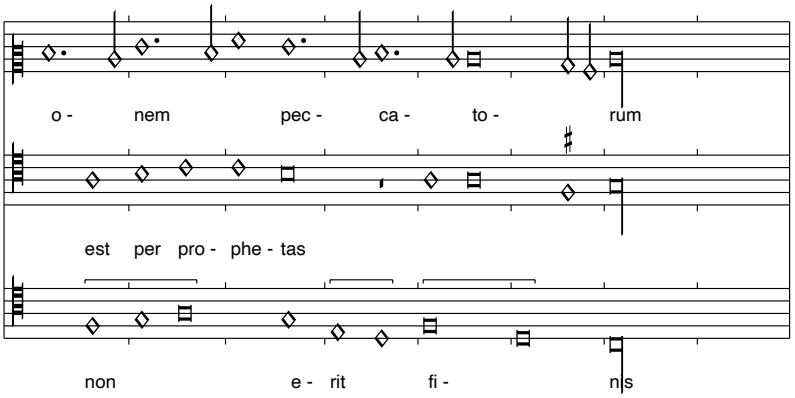


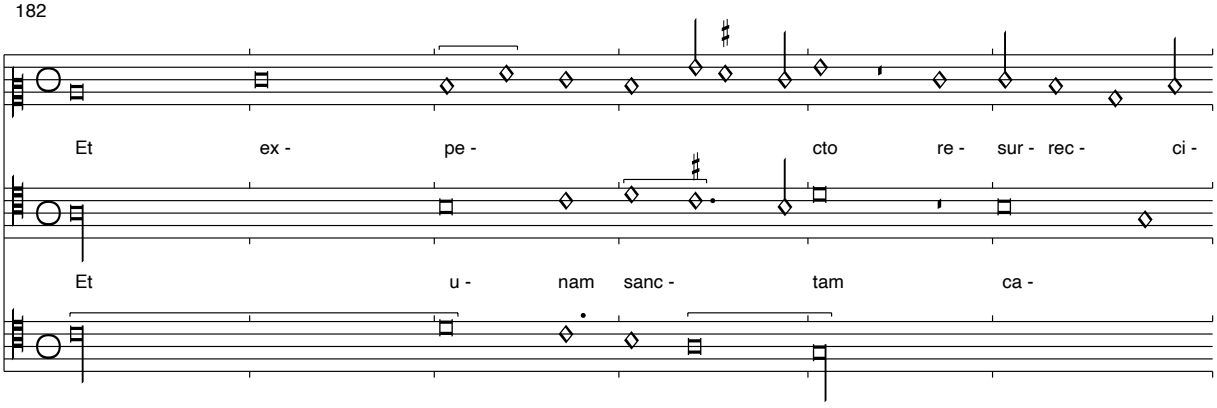
162



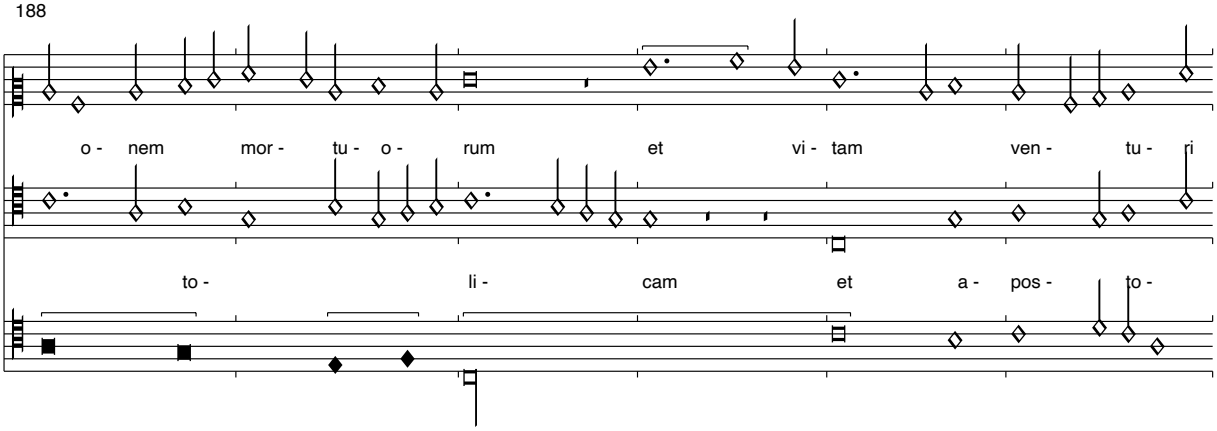
174



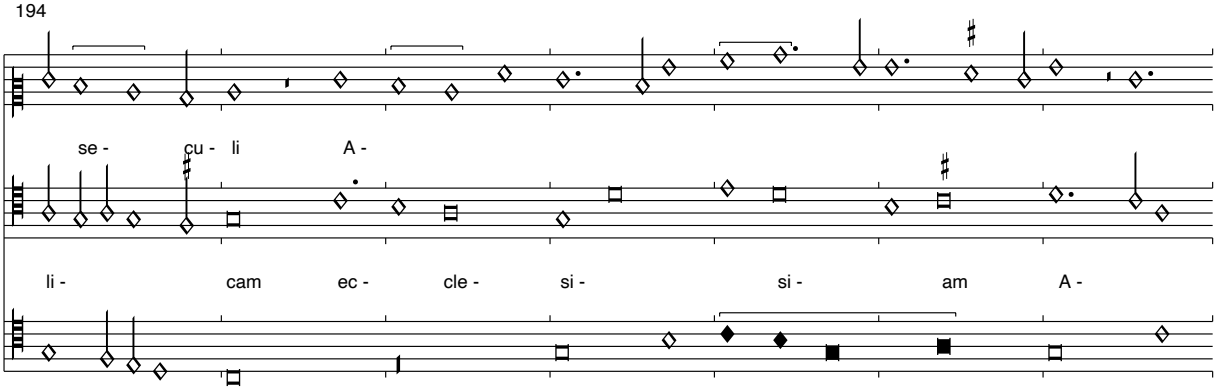
182



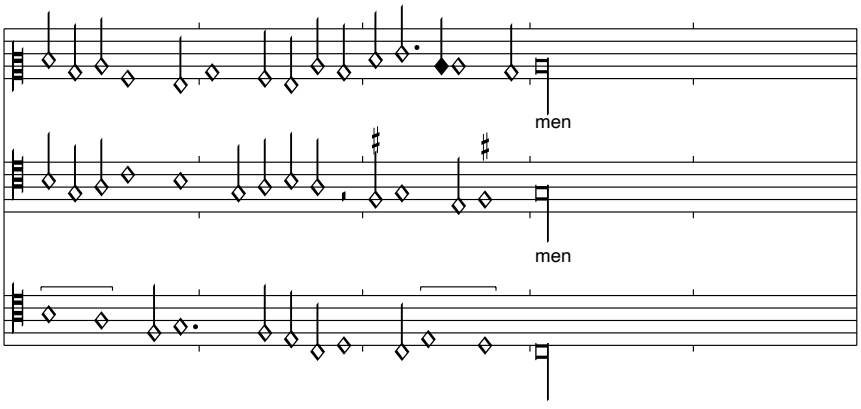
188


o - nem mor - tu - o - rum et vi - tam ven - tu - ri
to - li - cam et a - pos - to -

194

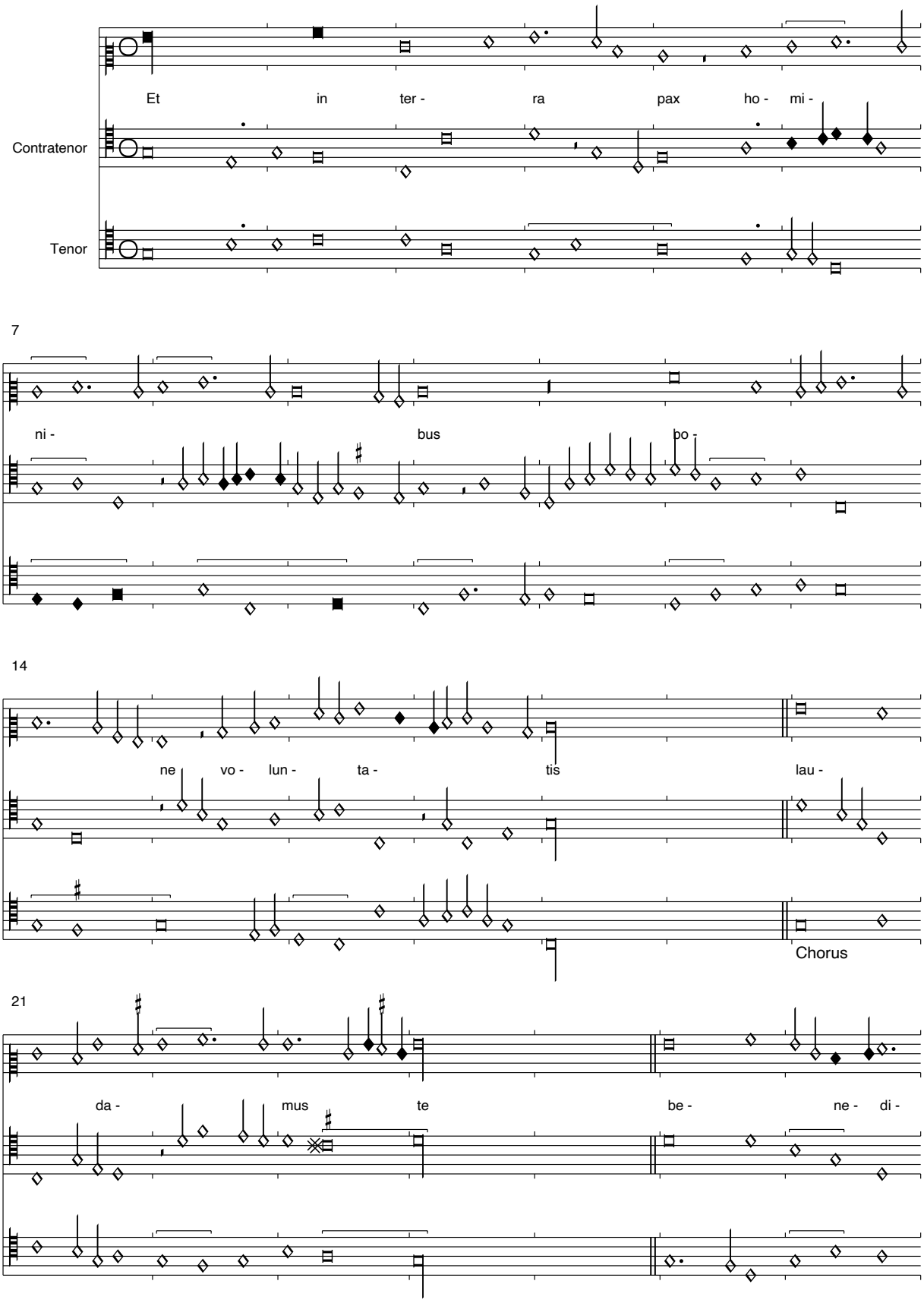

se - cu - li A -
li - cam ec - cle - si - si - am A -

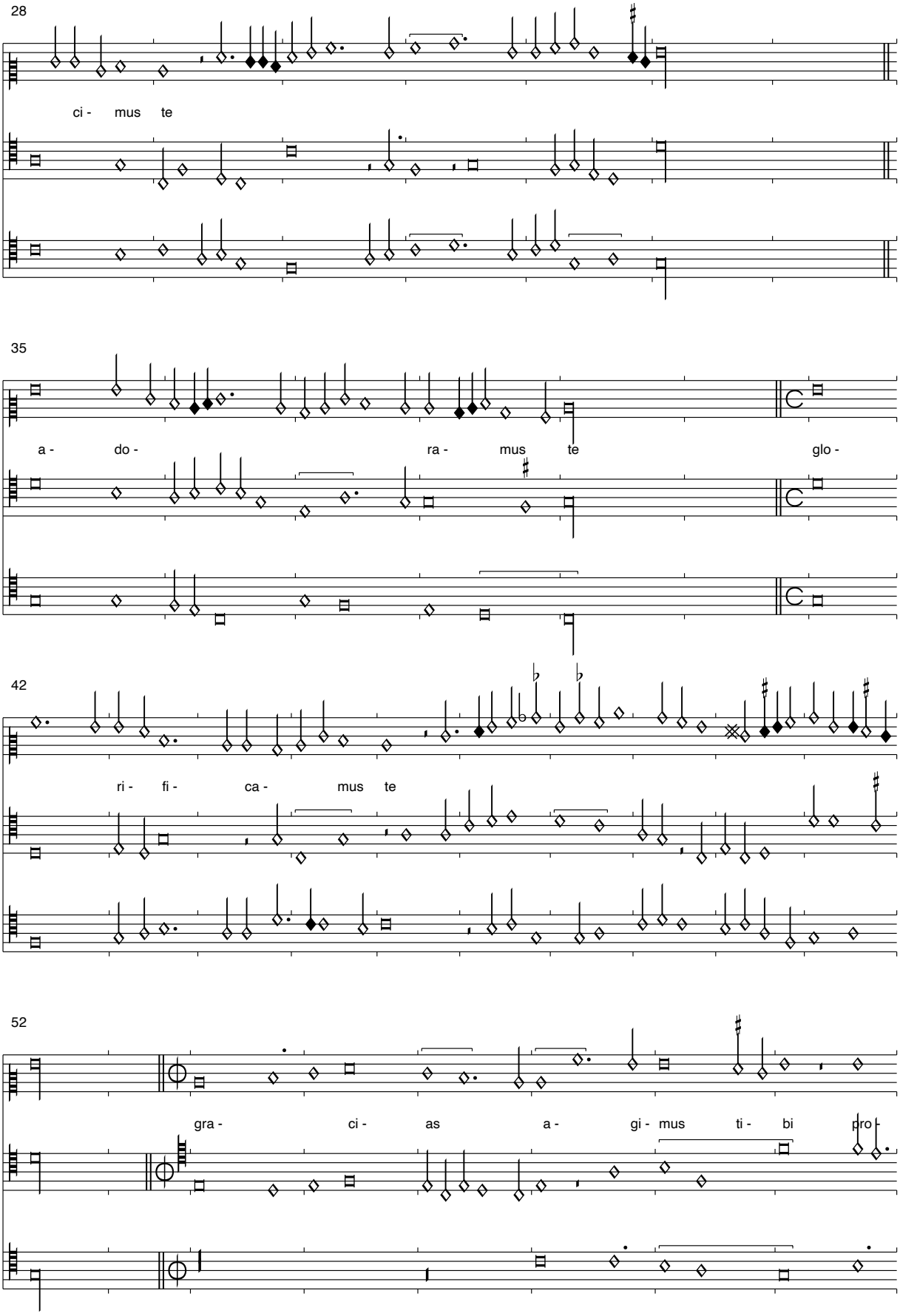
201

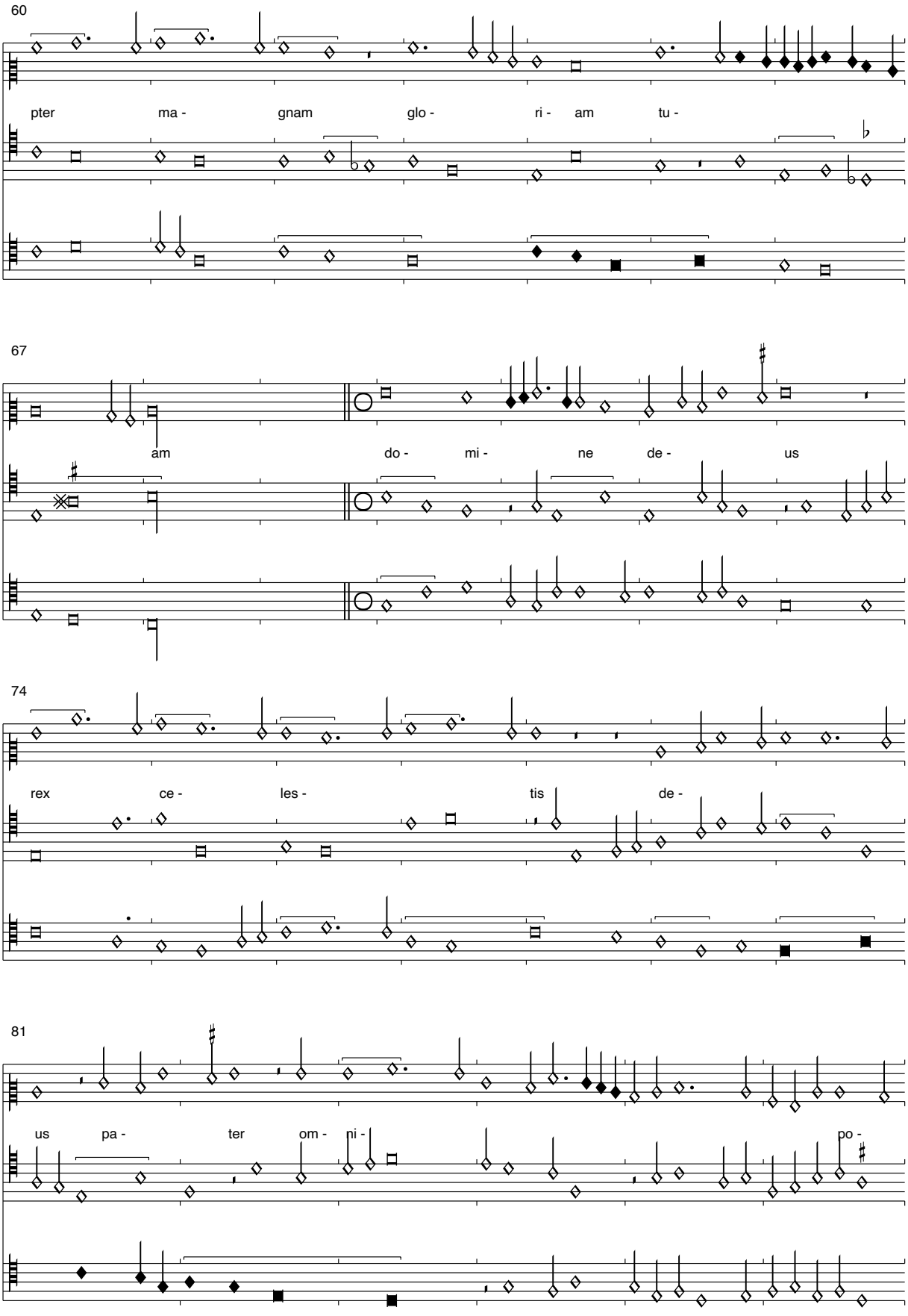

men
men

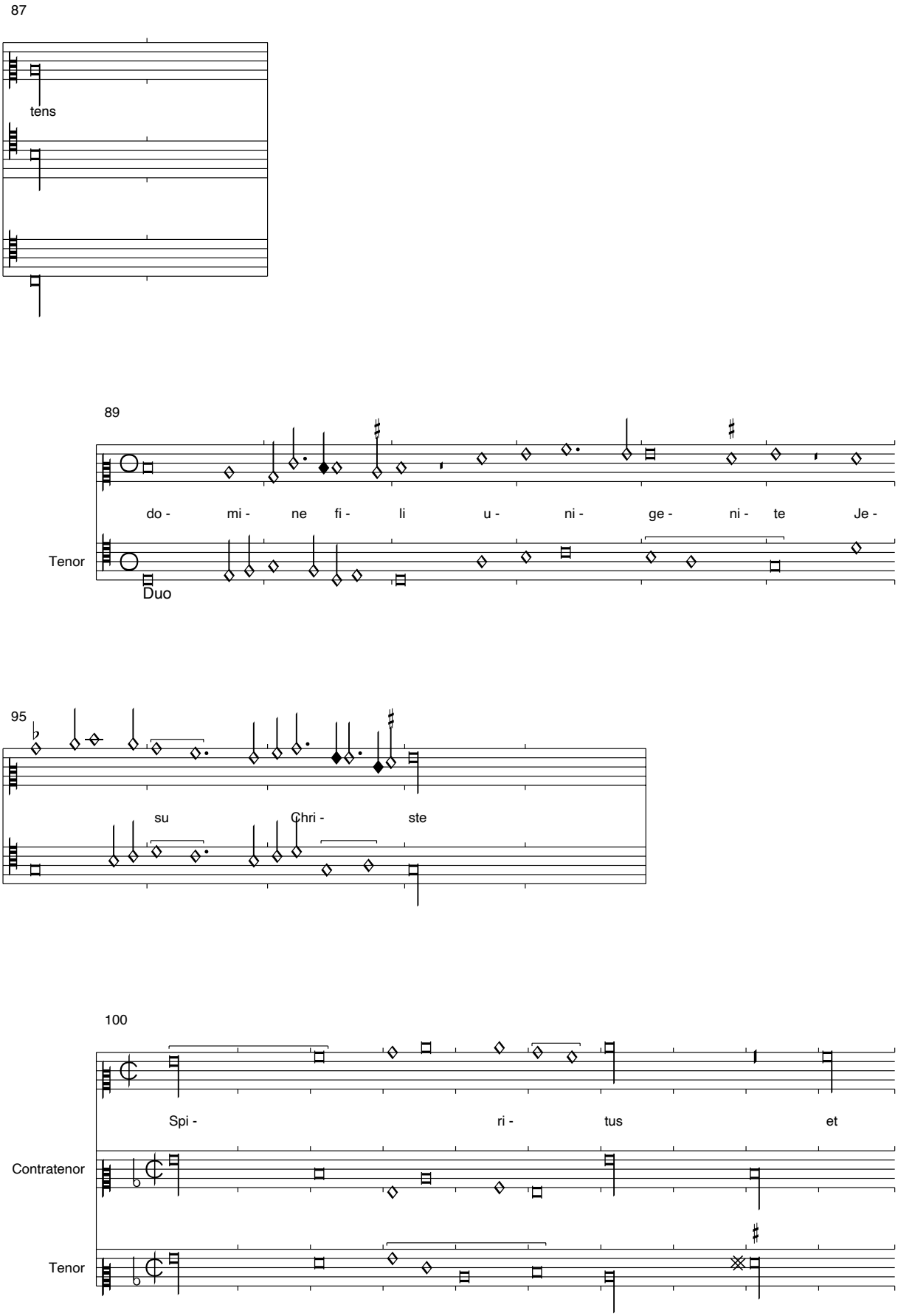
Bourg(e)ois: Gloria Tr. Spiritus et alme

Trent 87, 39v-43r




28
ci - mus te
35
a - do - ra - mus te glo -
42
ri - fi - ca - mus te
52
gra - ci - as a - gi - mus ti - bi pro -


60
pter ma - gnam glo - ri - am tu -
67
am do - mi - ne de - us
74
rex ce - les - tis de -
81
us pa - ter om - ni - po -


87
tens
89
do - mi - ne fi - li u - ni - ge - ni - te Je -
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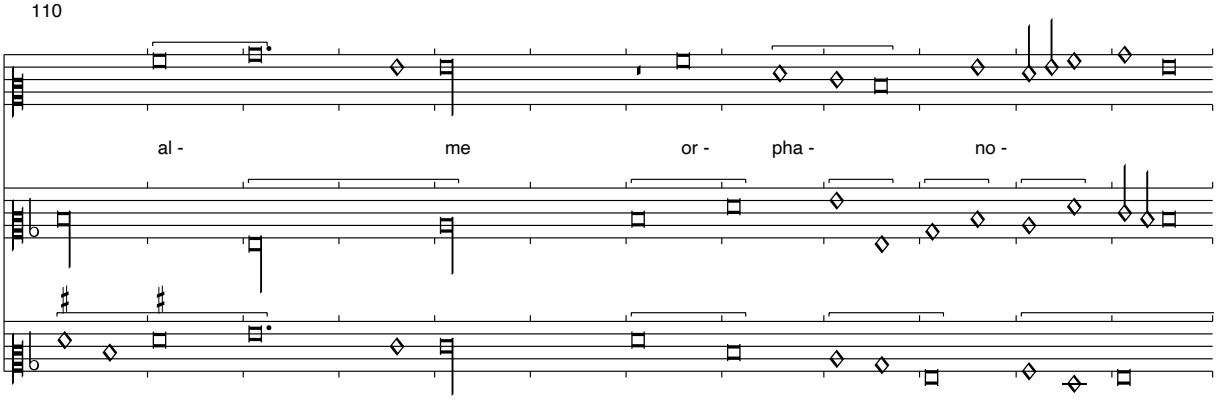
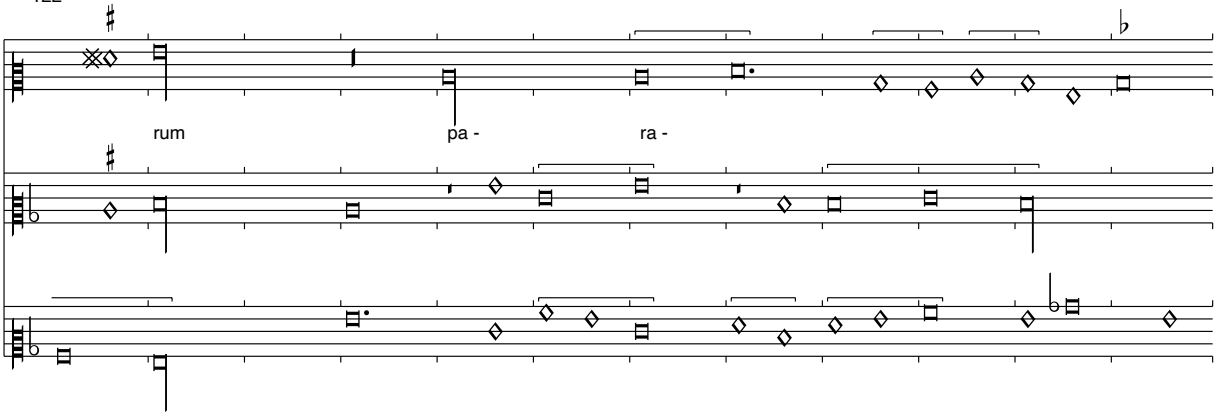
95
su Chri - ste
100
Spi - ri - tus et
Contratenor
Tenor

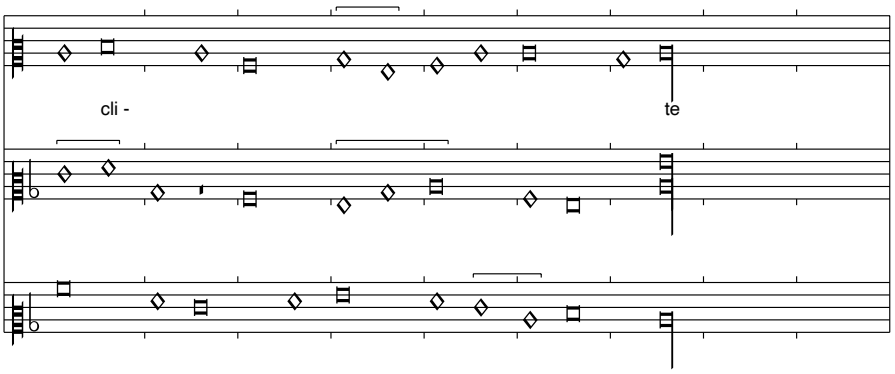
110



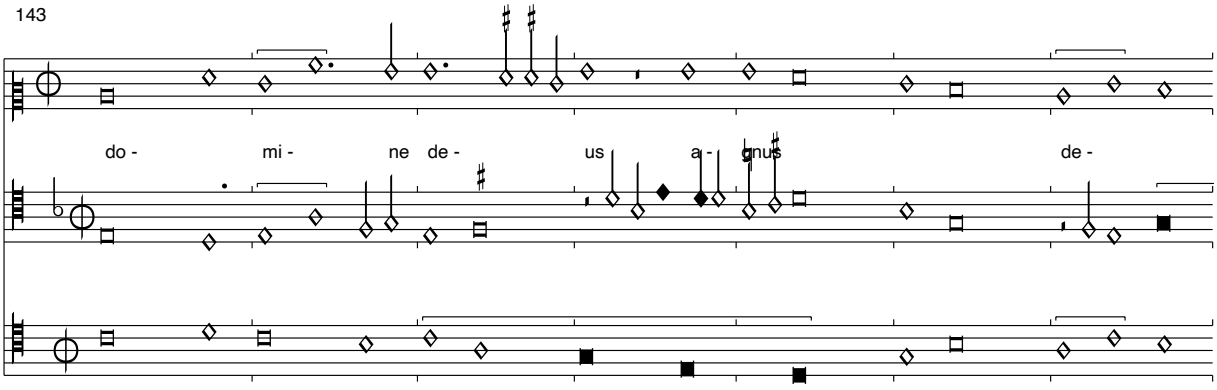
122



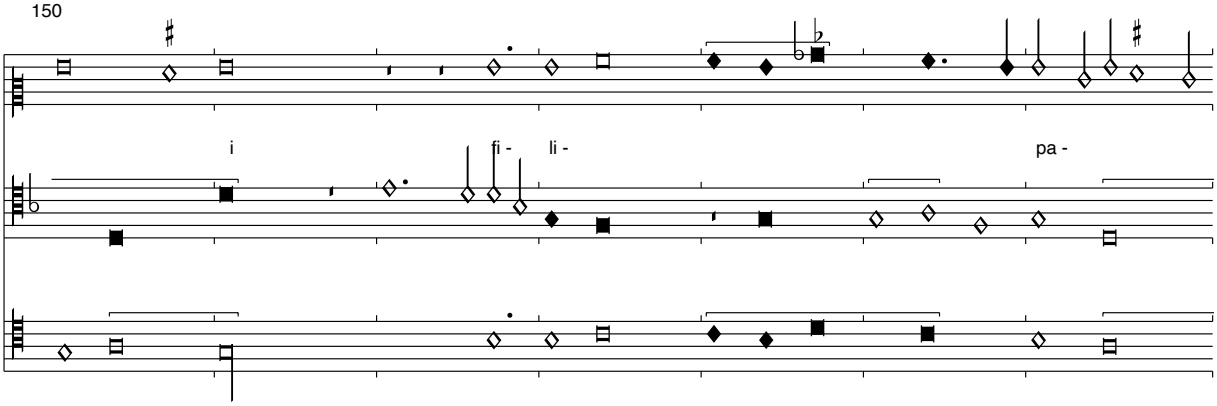
134



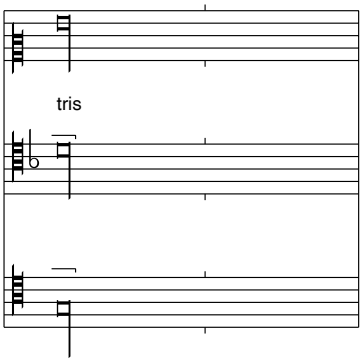
143



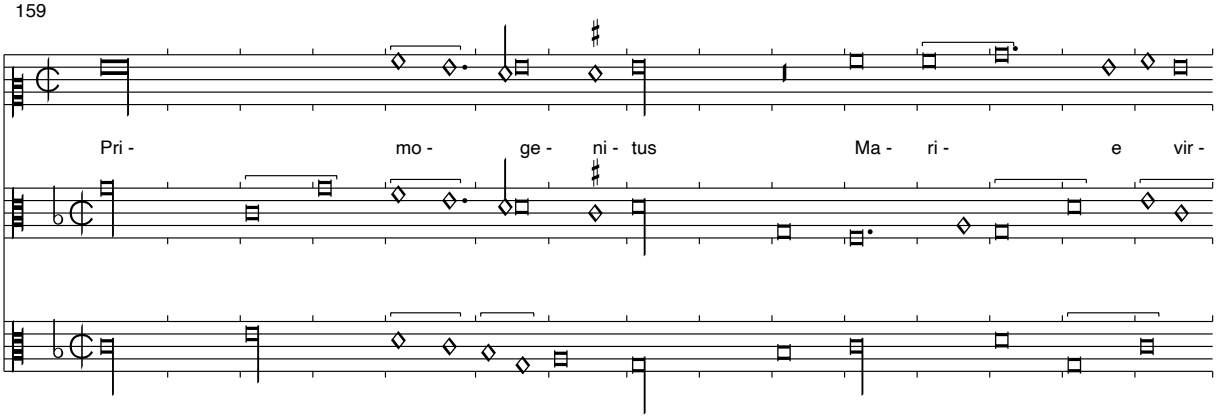
150



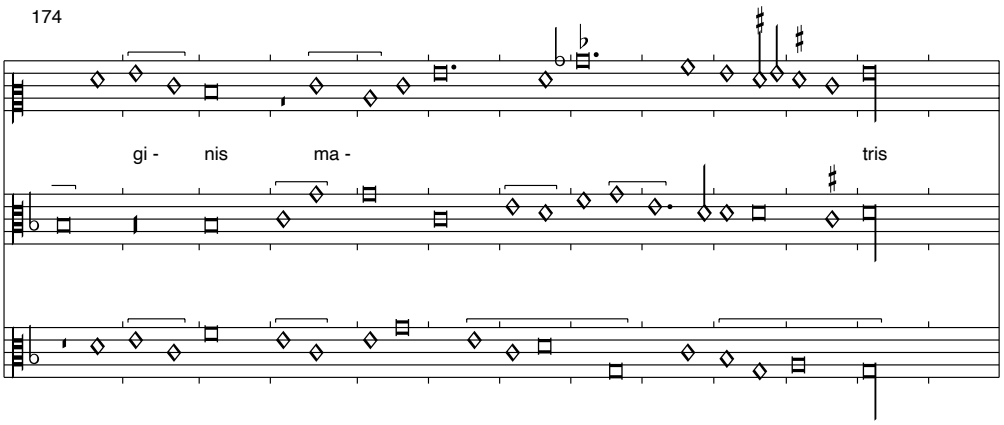
157



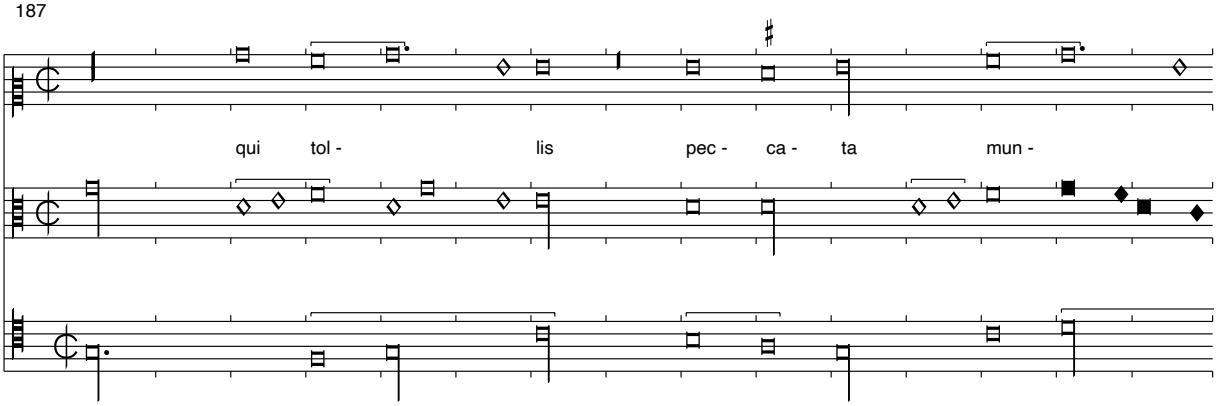
159



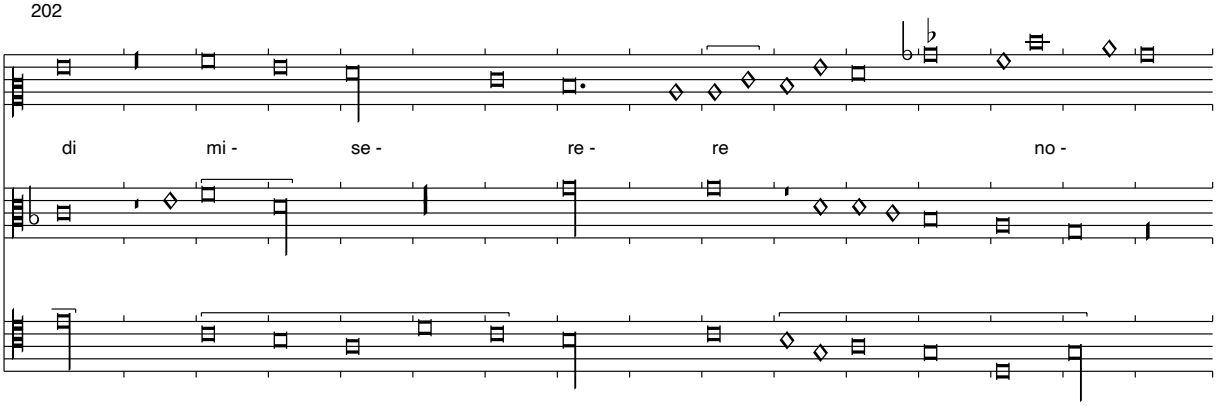
174



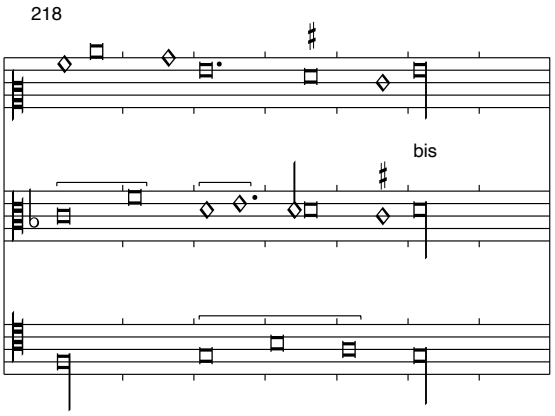
187



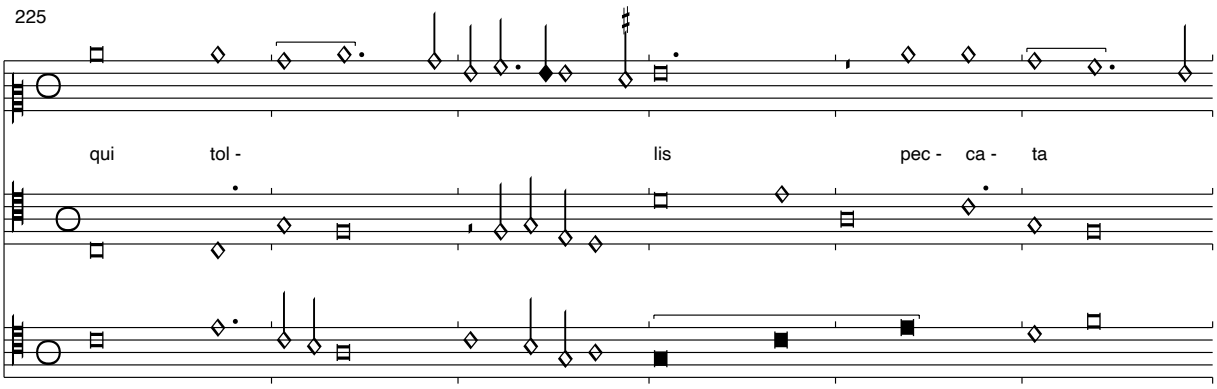
202

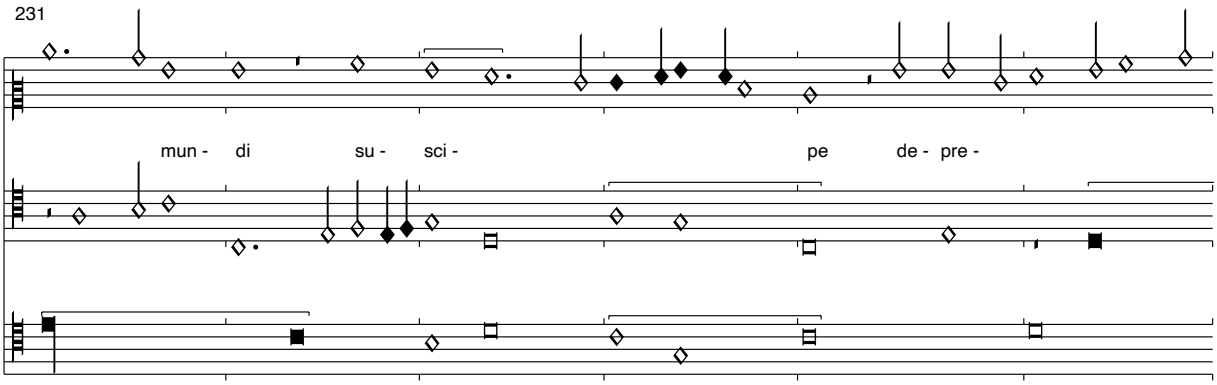


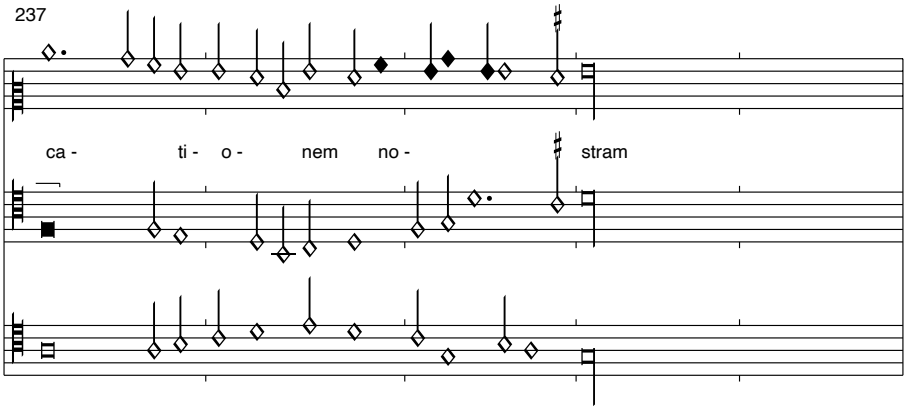
218

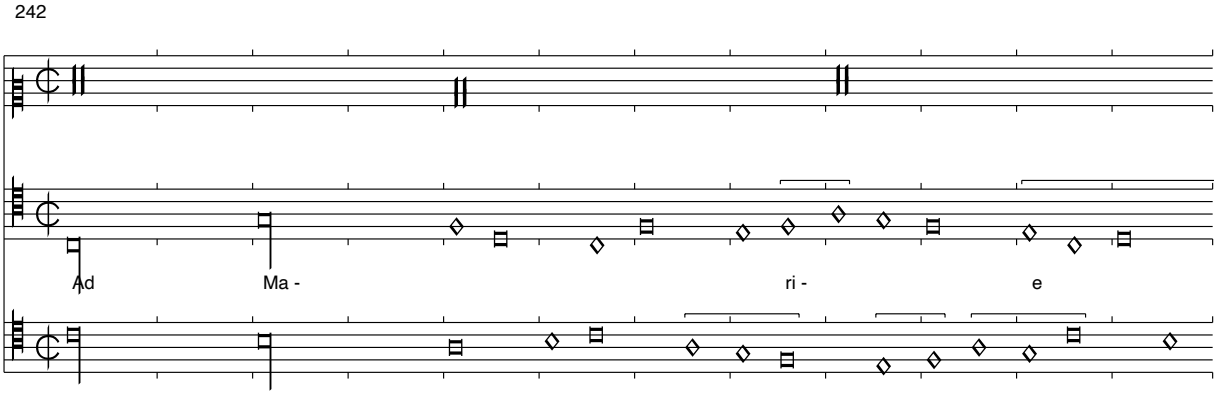


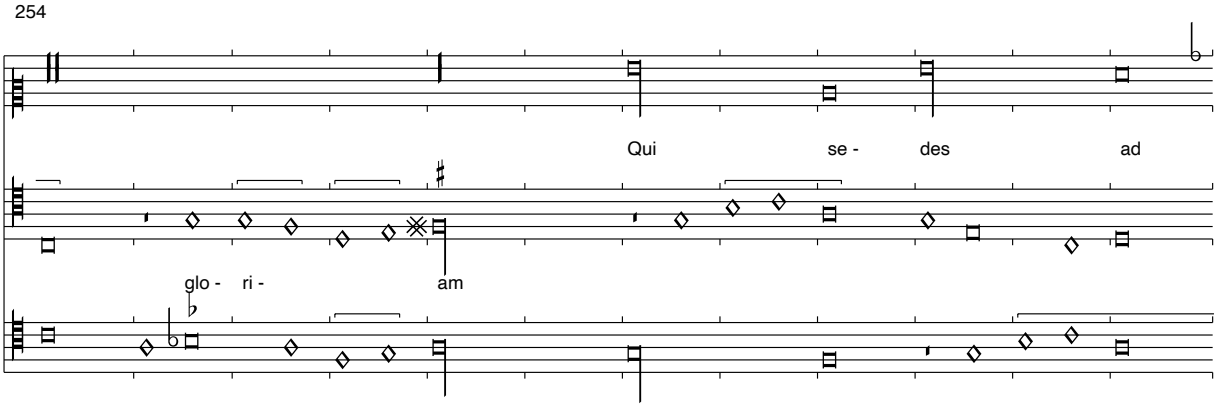
225

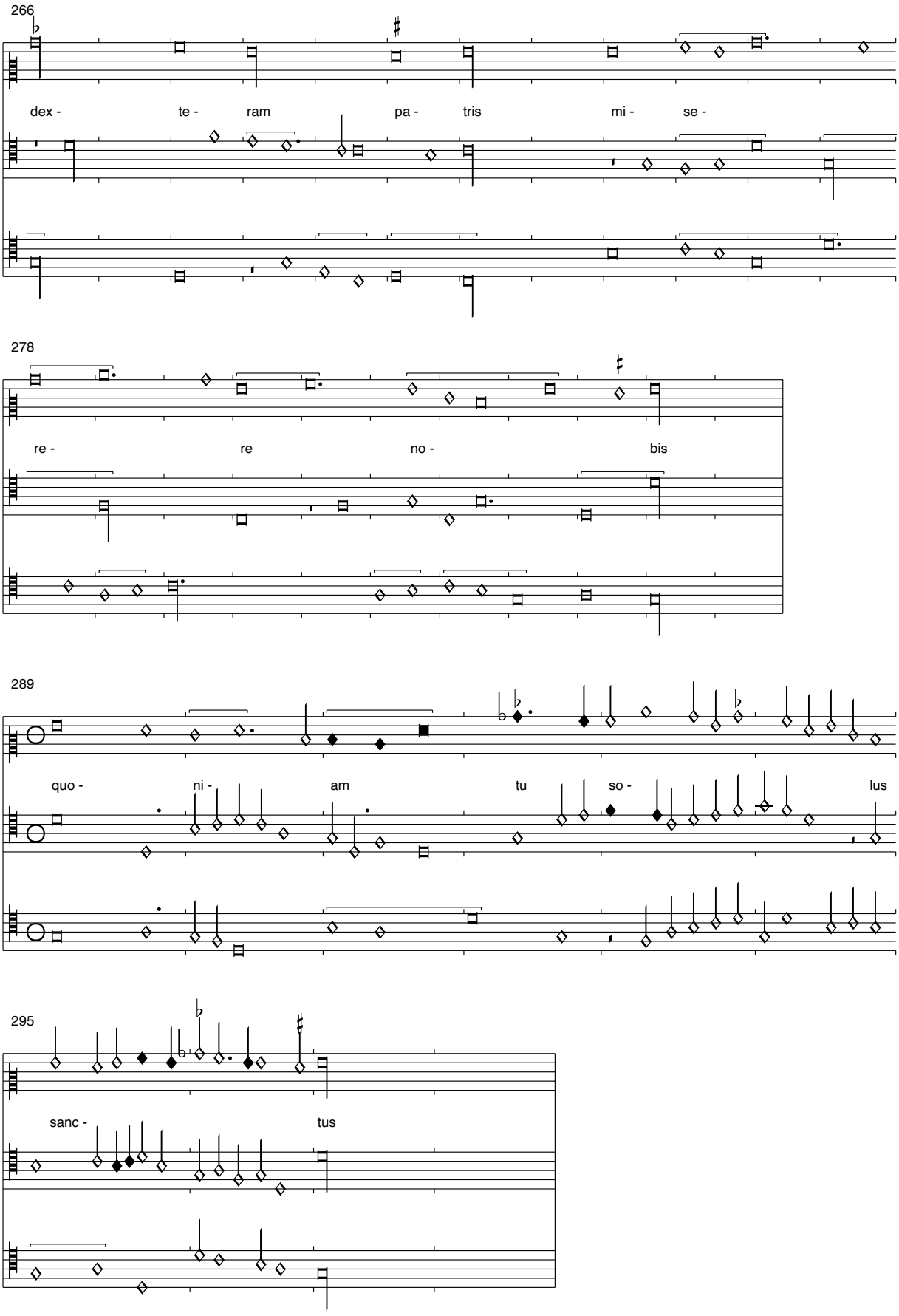



231
mun - di su - sci - pe de - pre -

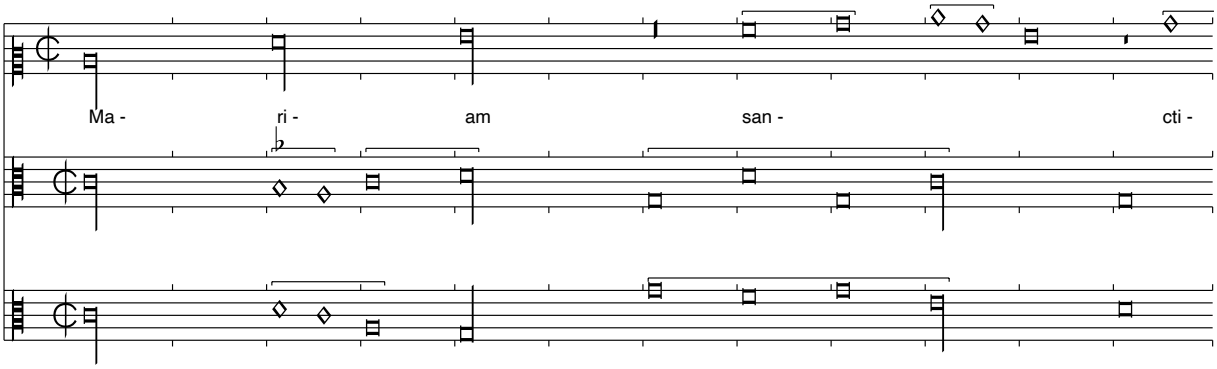

237
ca - ti - o - nem no - stram


242
Ad Ma - ri - e

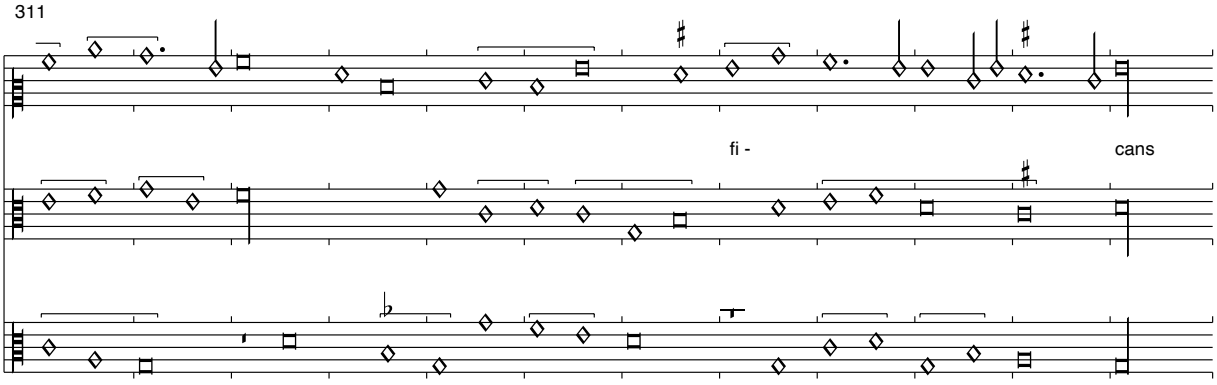

254
Qui se - des ad
glo - ri - am


266
dex - te - ram pa - tris mi - se -
278
re - re no - bis
289
quo - ni - am tu so - lus
295
sanc - tus

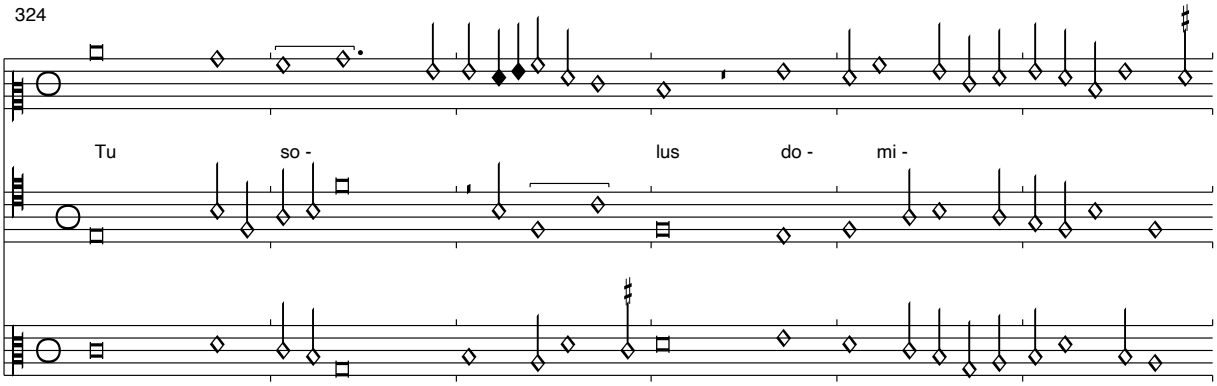
299



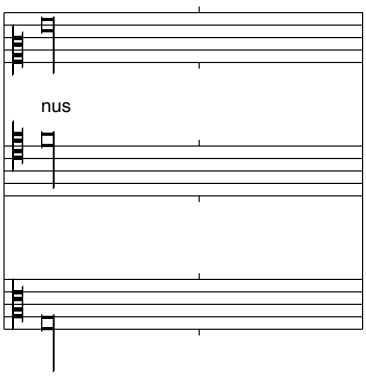
311



324



330



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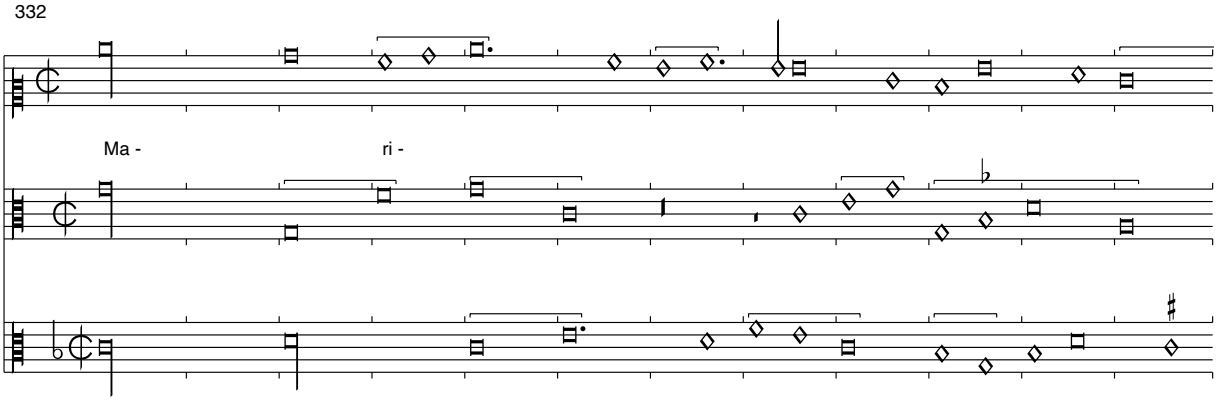

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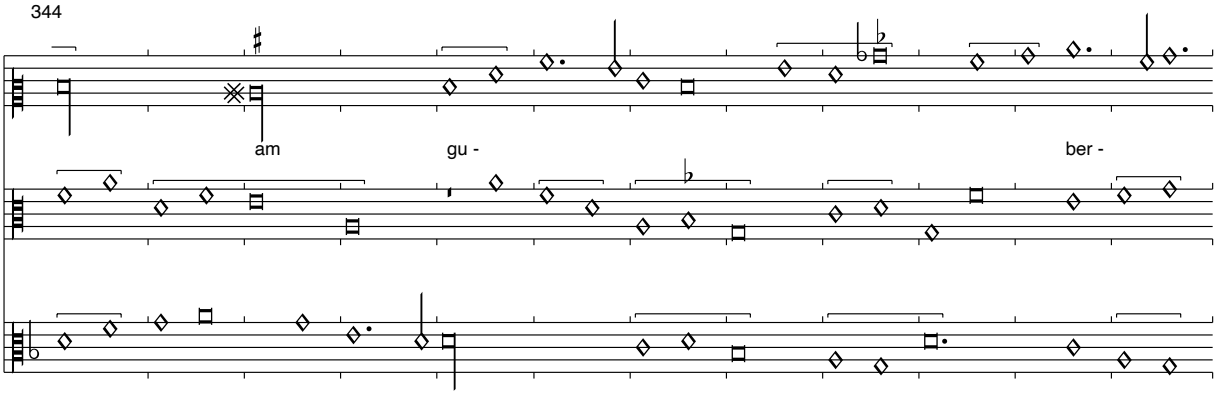
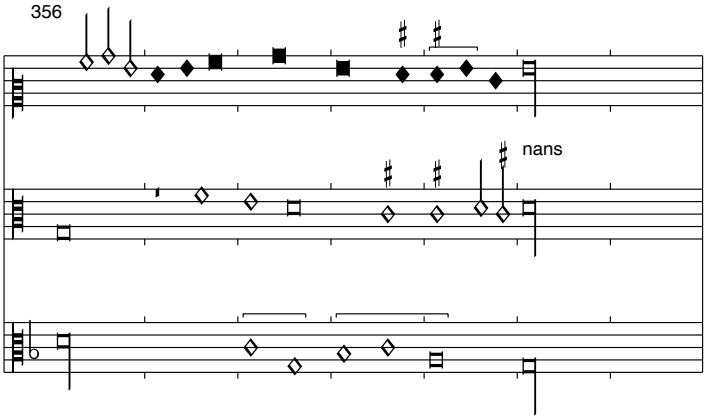
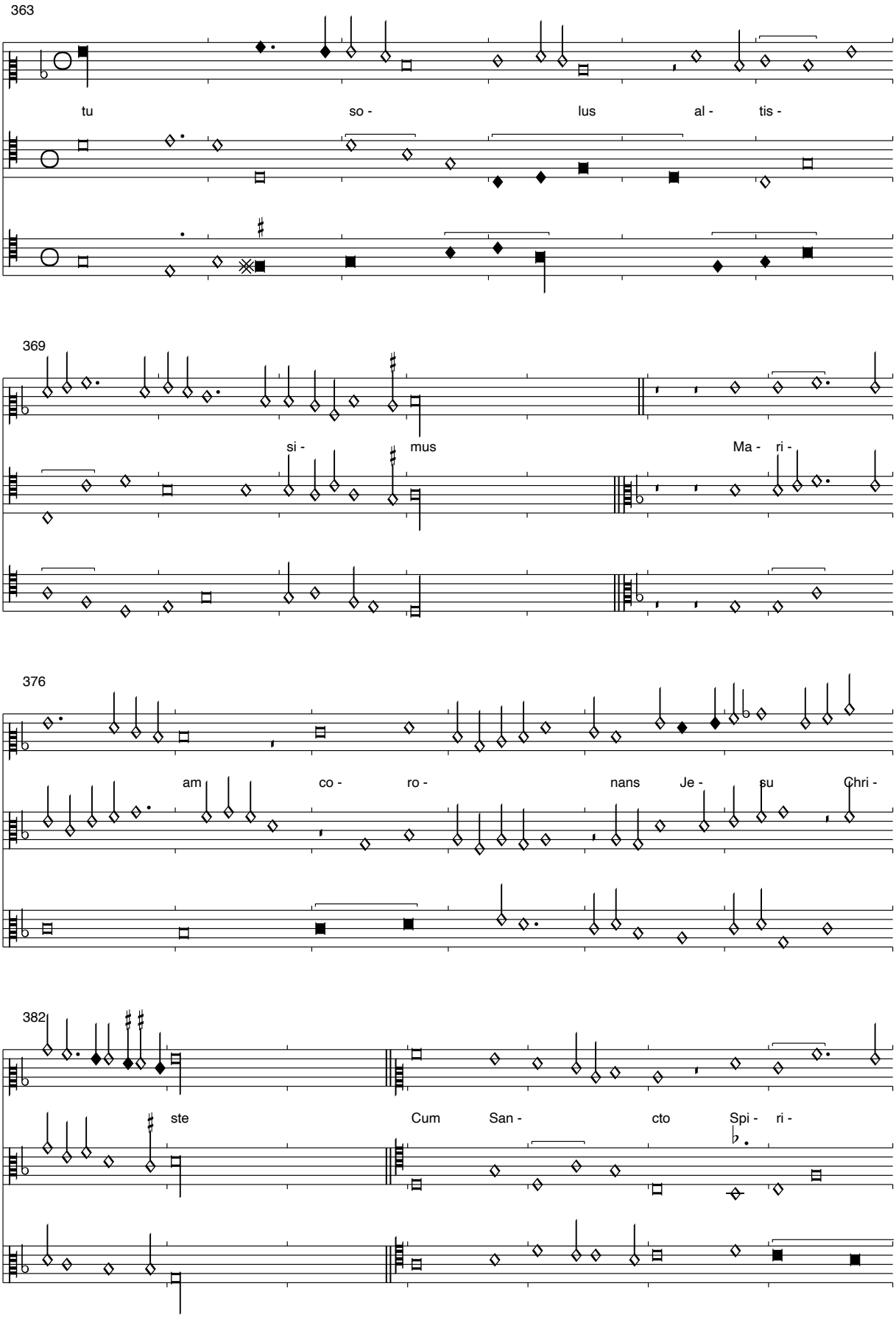
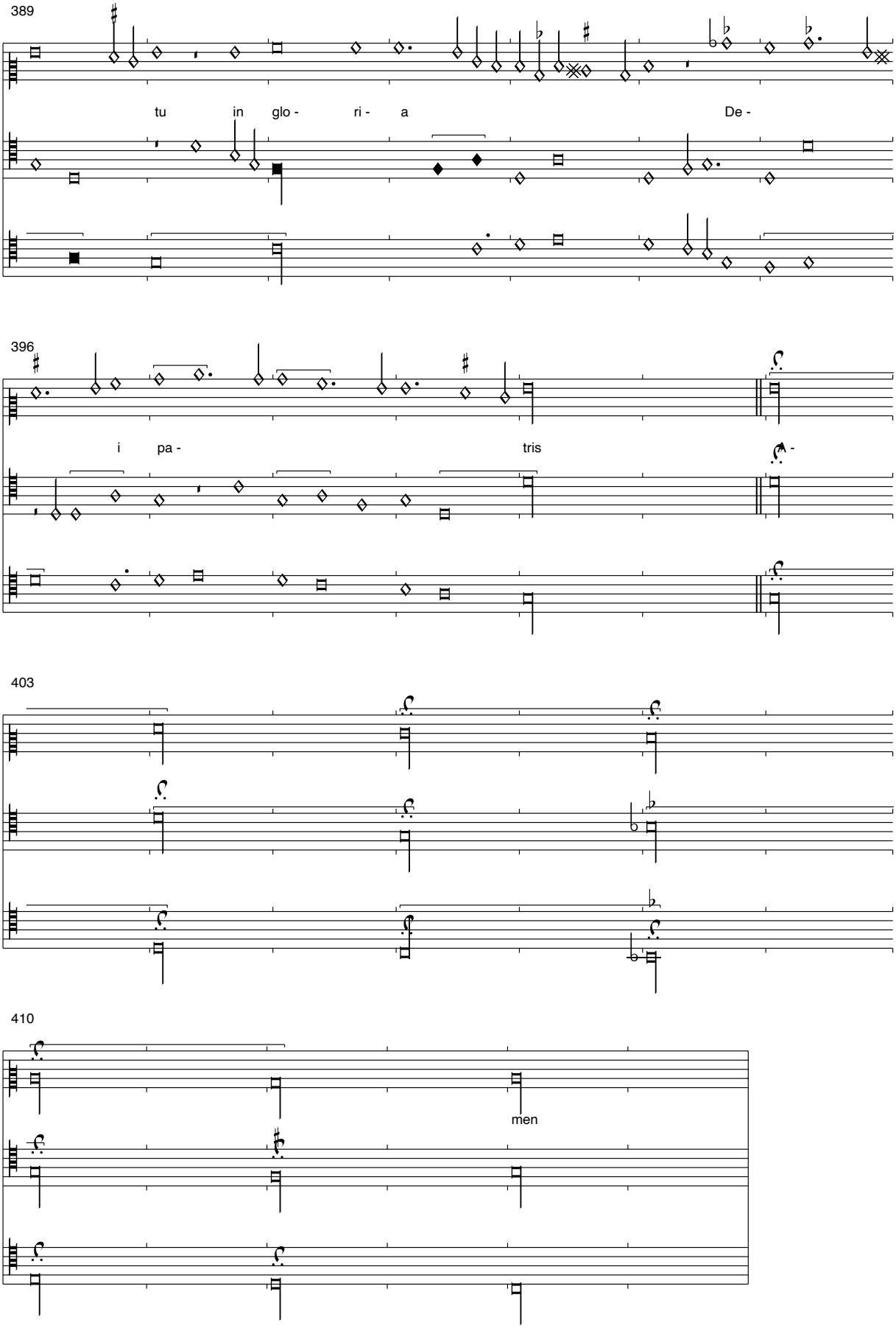


356

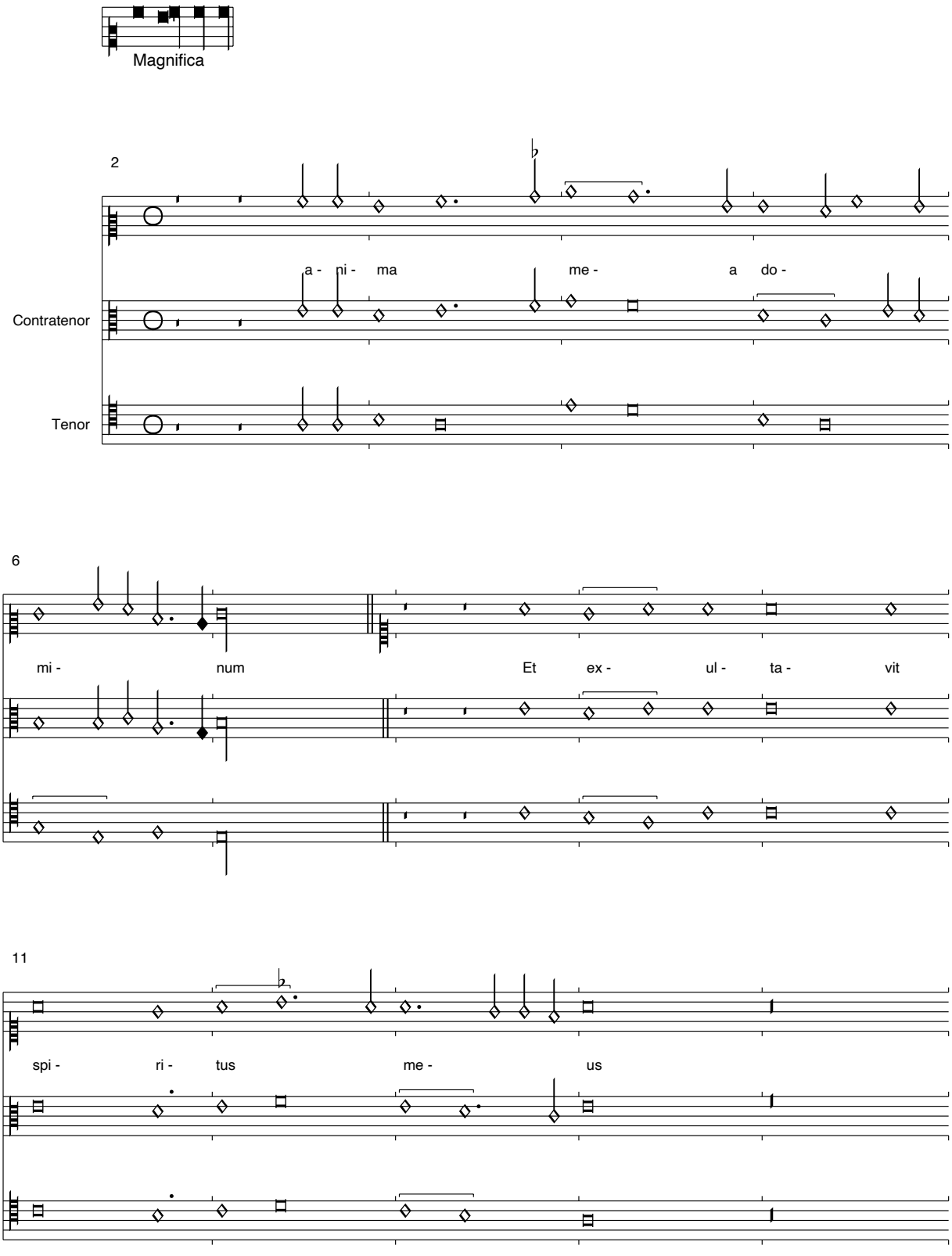


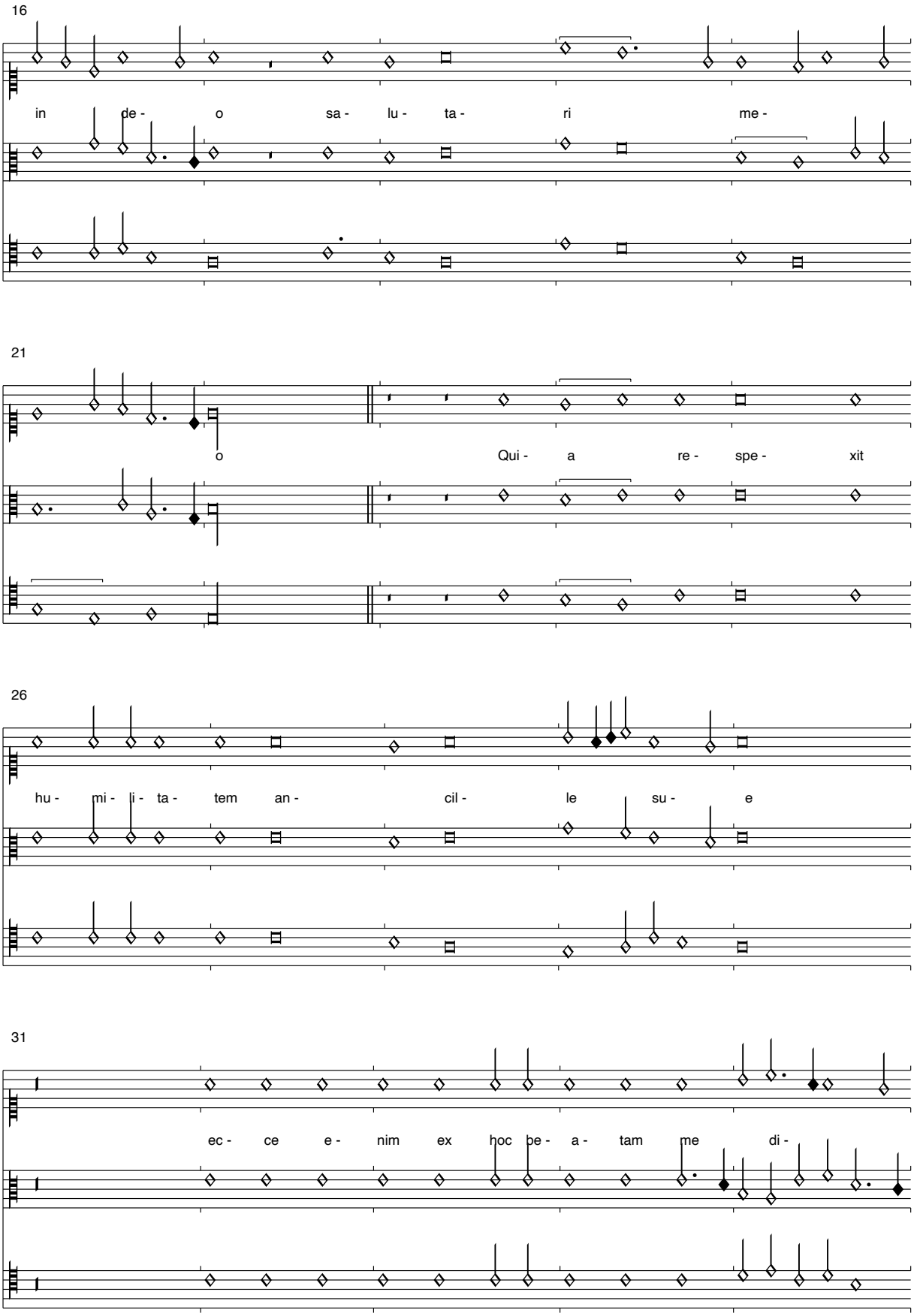

363
tu so - lus al - tis -
369
si - mus Ma - ri -
376
am co - ro - nans Je - su Chri -
382
ste Cum San - cto Spi - ri -

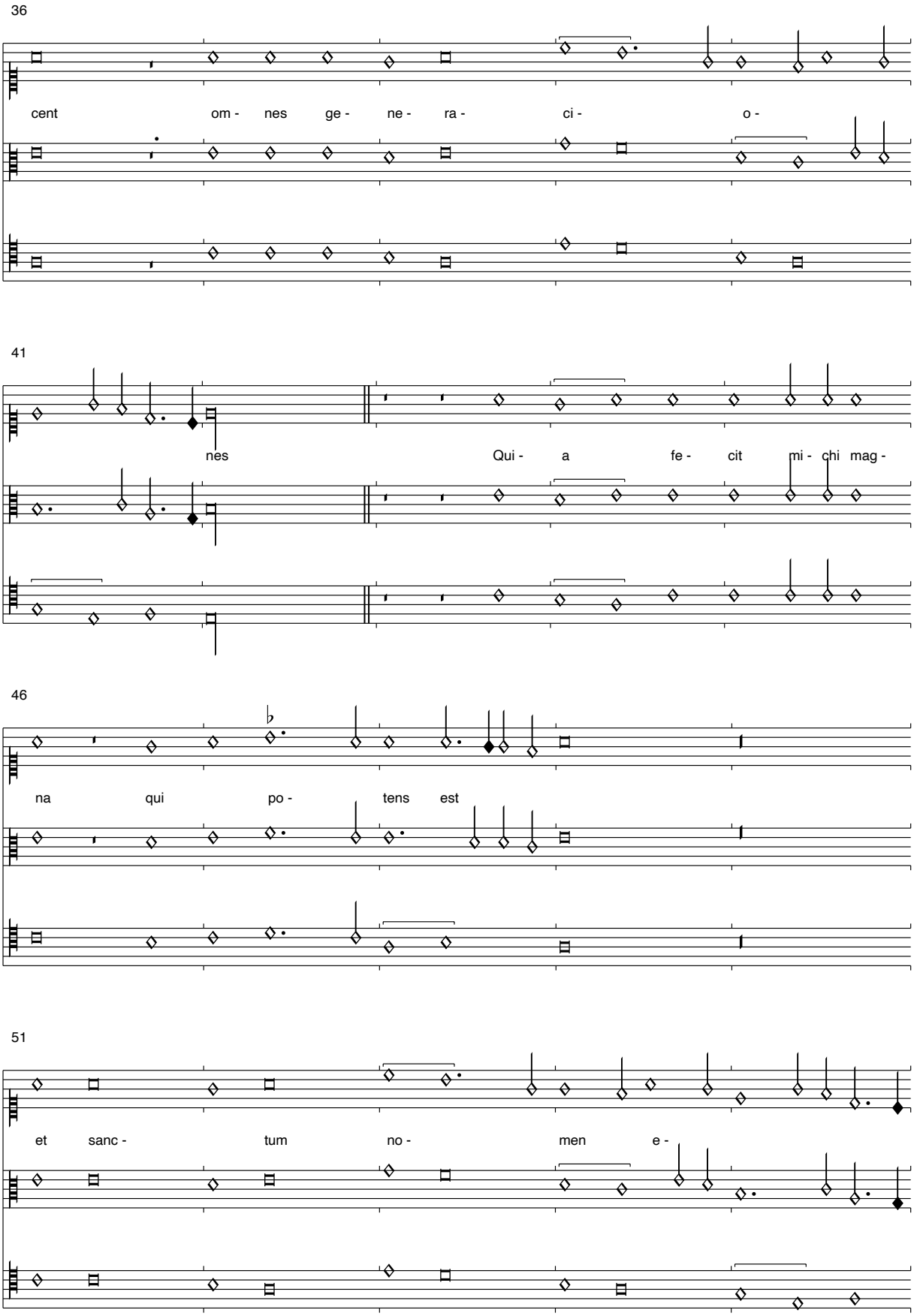


Die Textverteilung ist zum Teil chaotisch, mehrere Fehler wurden nach Trent 88 korrigiert. Von dort stammt auch das fehlende „Tu solus dominus“

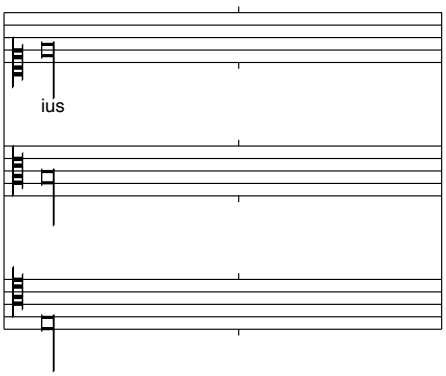
Binchois: Magnificat quarti toni
Trient F. 45v-48r



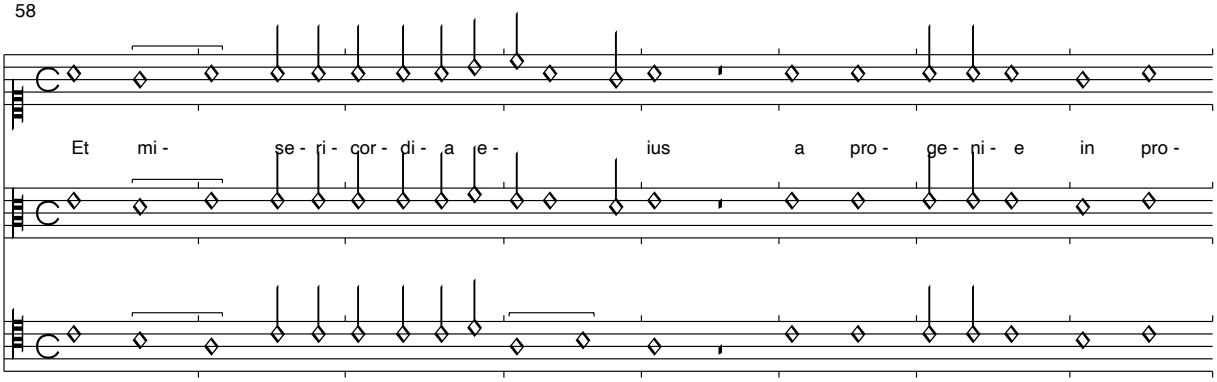

16
in de - o sa - lu - ta - ri me -
21
o Qui - a re - spe - xit
26
hu - mi - li - ta - tem an - cil - le su - e
31
ec - ce e - nim ex hoc be - a - tam me di -


36
cent om - nes ge - ne - ra - ci - o -
41
nes Qui - a fe - cit mi - chi mag -
46
na qui po - tens est
51
et sanc - tum no - men e -

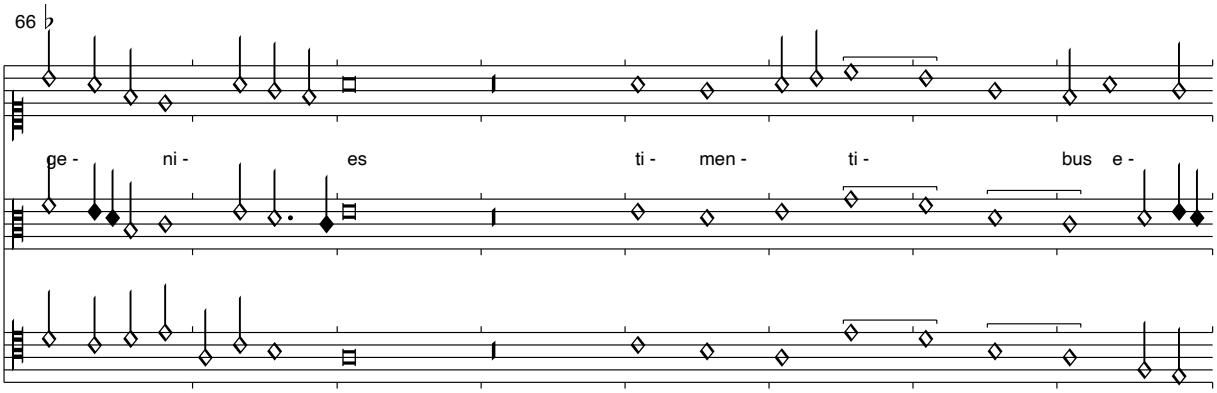
56


ius

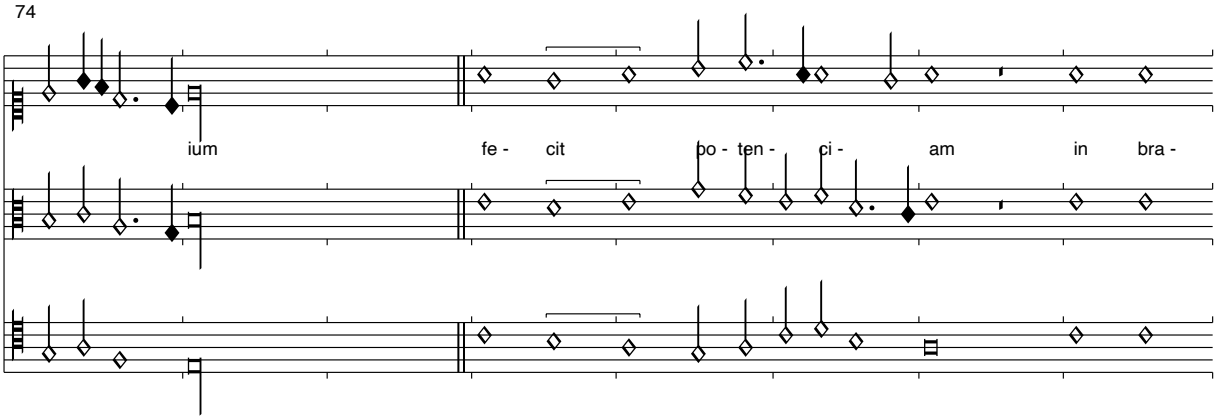
58

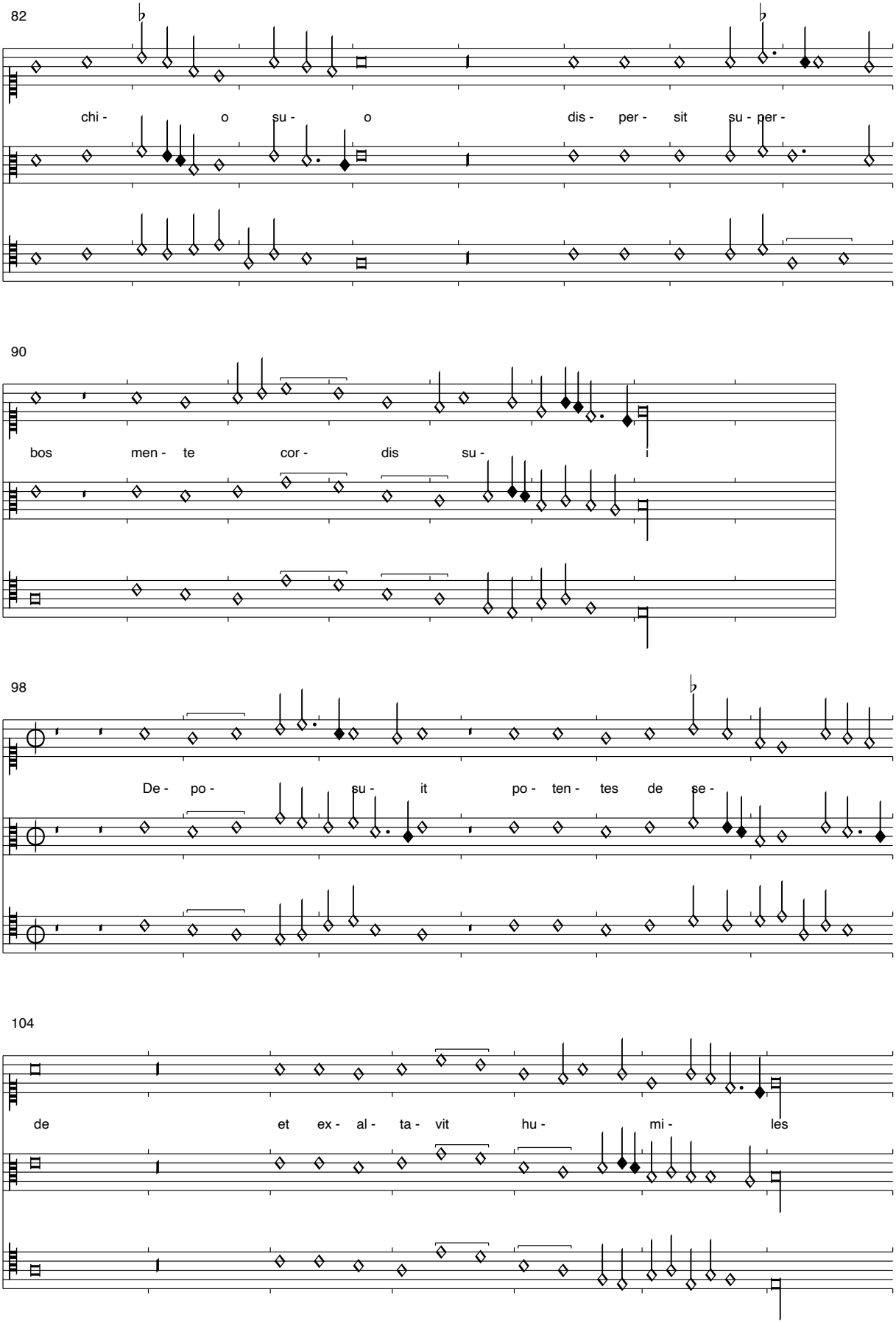

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in pro -

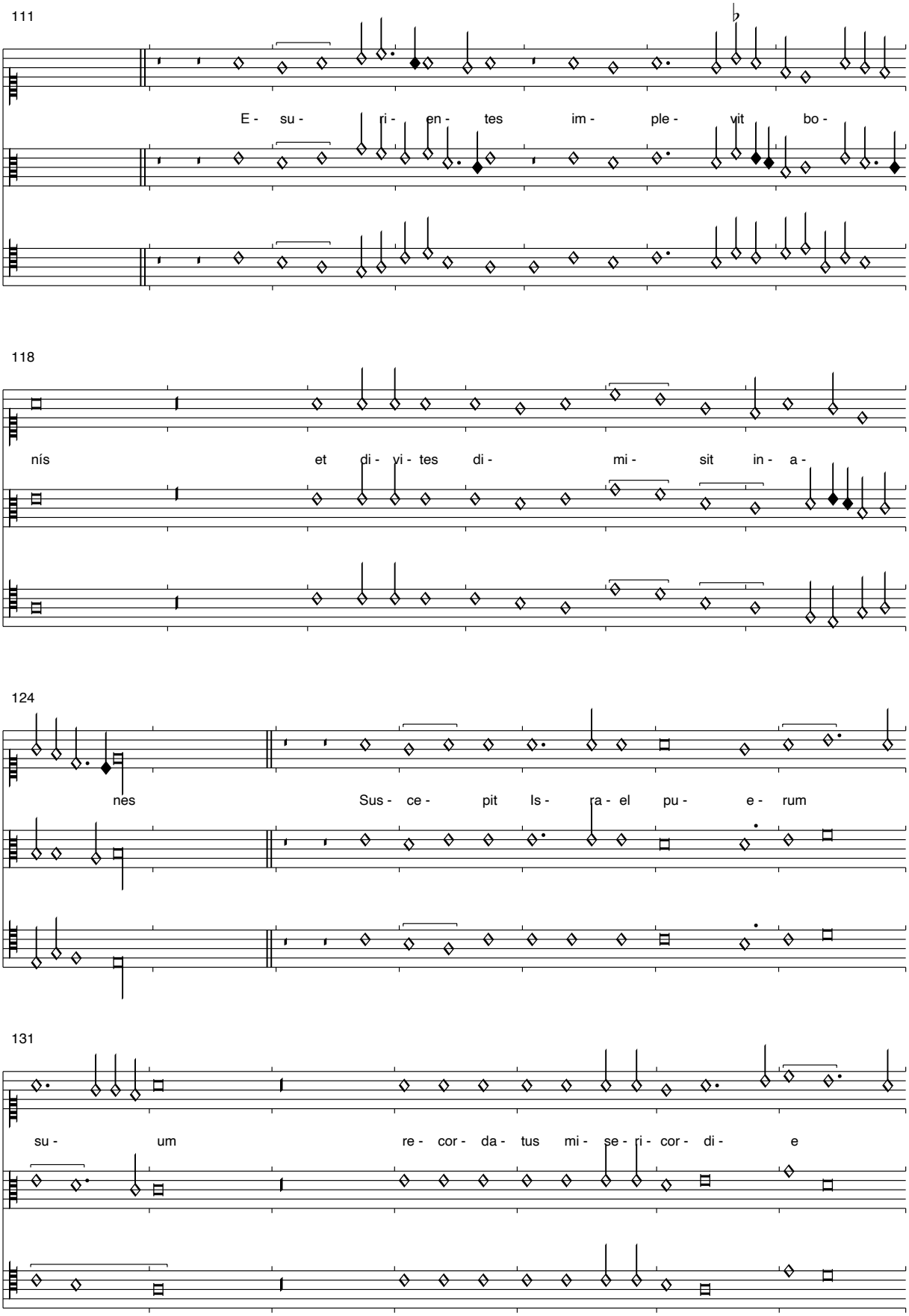
66

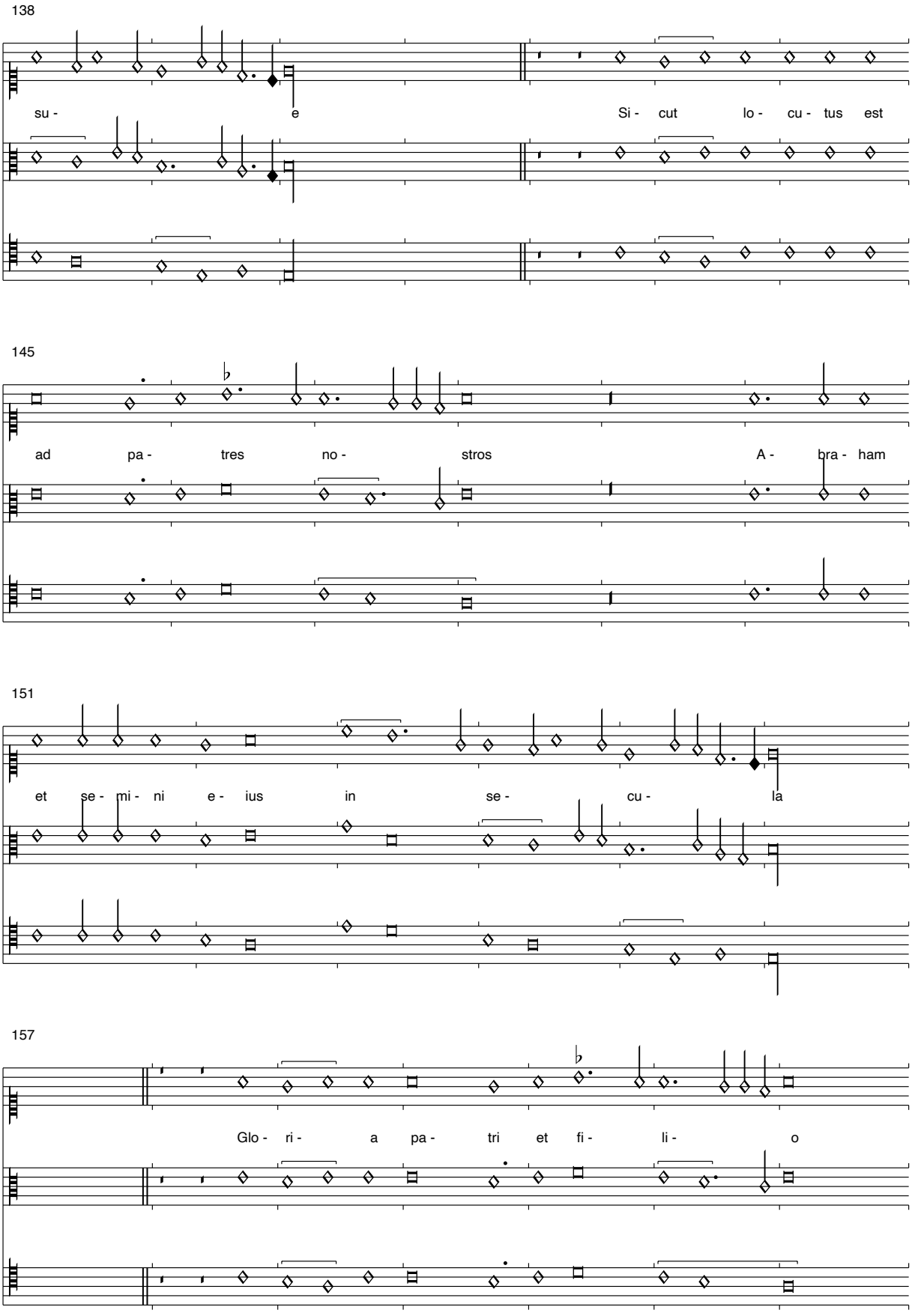

ge - ni - es ti - men - ti - bus e -

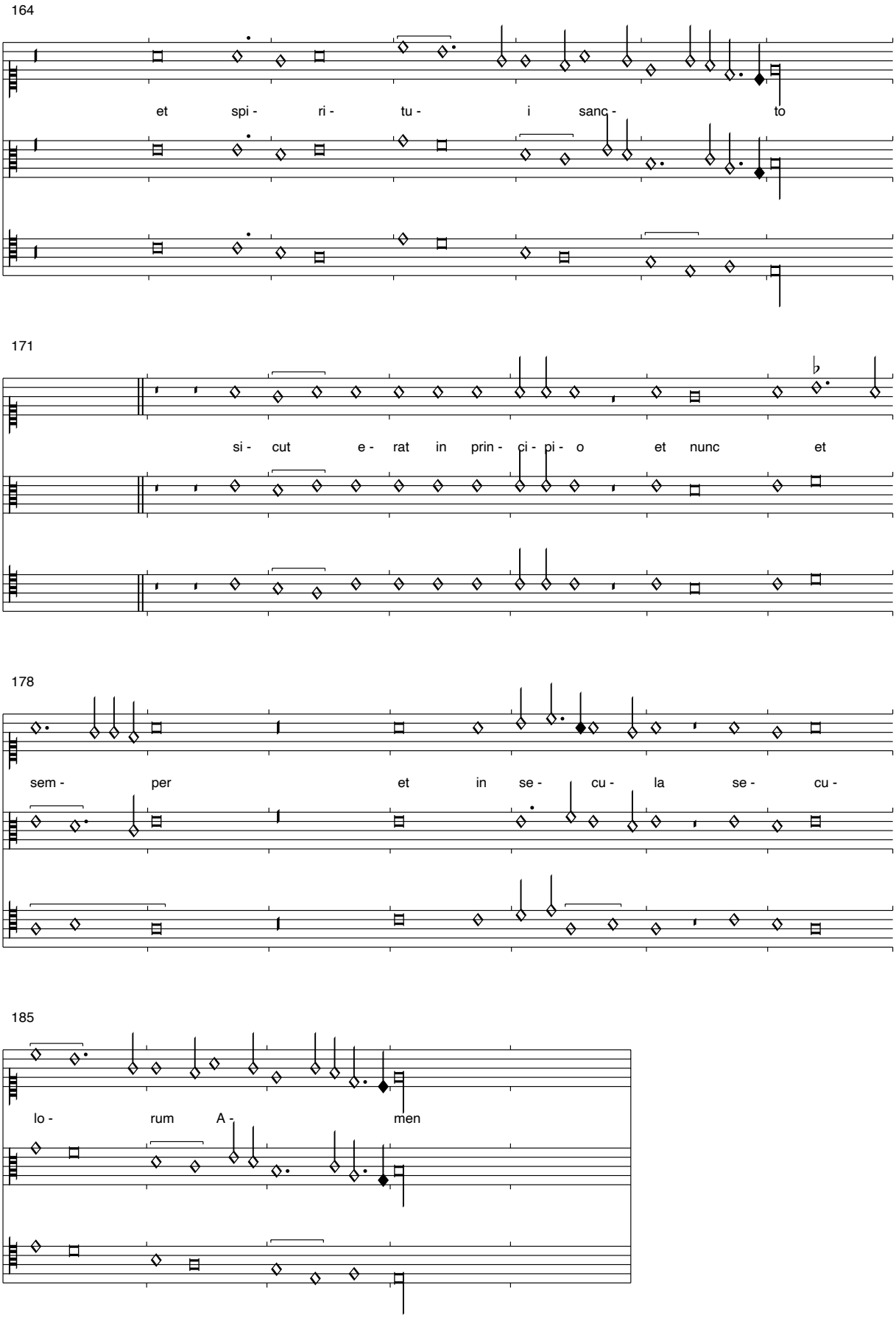
74


ium fe - cit po - ten - ci - am in bra -


82
chi - o su - o dis - per - sit su - per -
90
bos men - te cor - dis su -
98
De - po - su - it po - ten - tes de se -
104
de et ex - al - ta - vit hu - mi - les


111
E - su - ri - en - tes im - ple - vit bo -
118
nís et di - vi - tes di - mi - sit in - a -
124
nes Sus - ce - pit Is - ra - el pu - e - rum
131
su - um re - cor - da - tus mi - se - ri - cor - di - e

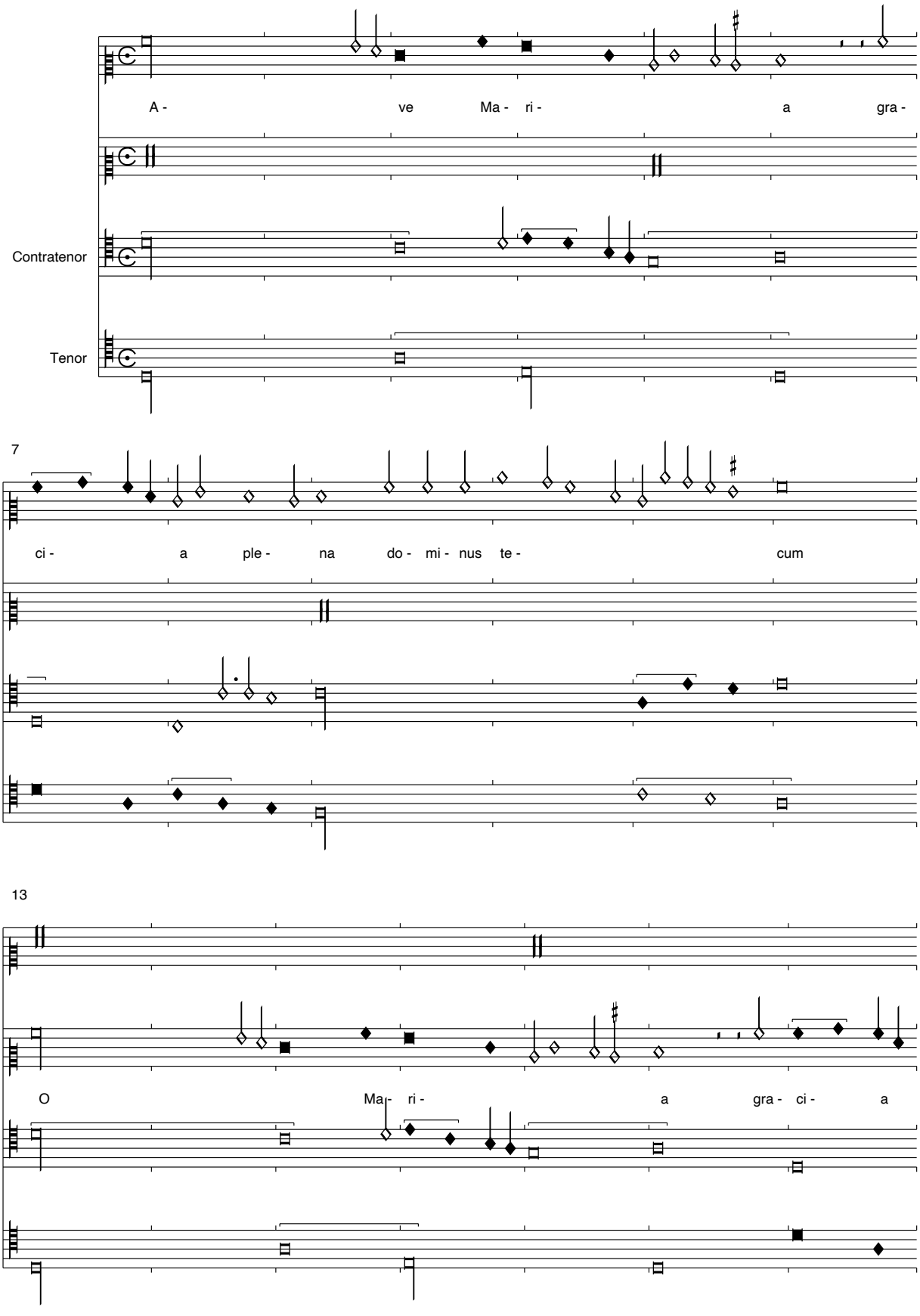

138
su - e Si - cut lo - cu - tus est
145
ad pa - tres no - stros A - bra - ham
151
et se - mi - ni e - ius in se - cu - la
157
Glo - ri - a pa - tri et fi - li - o

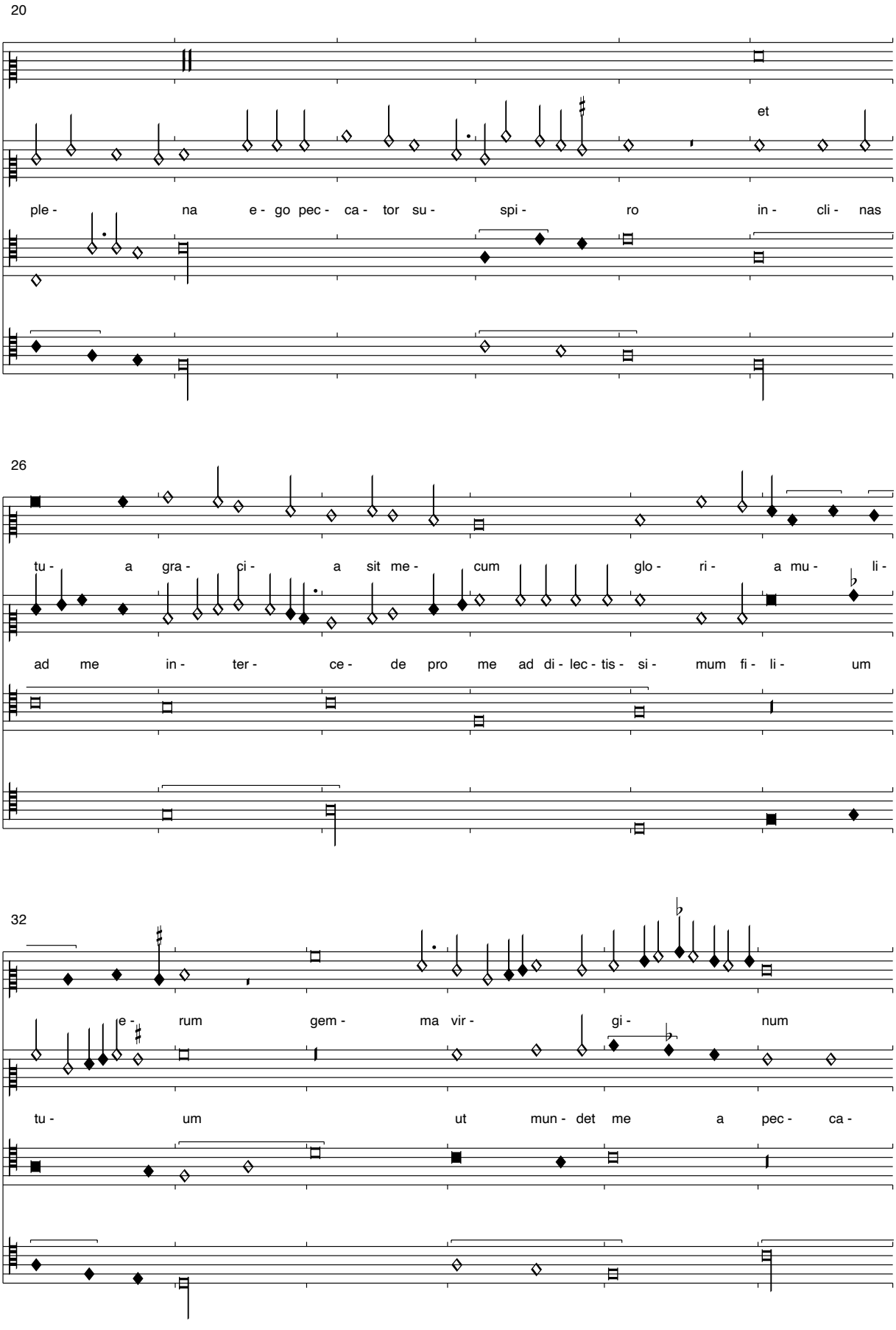


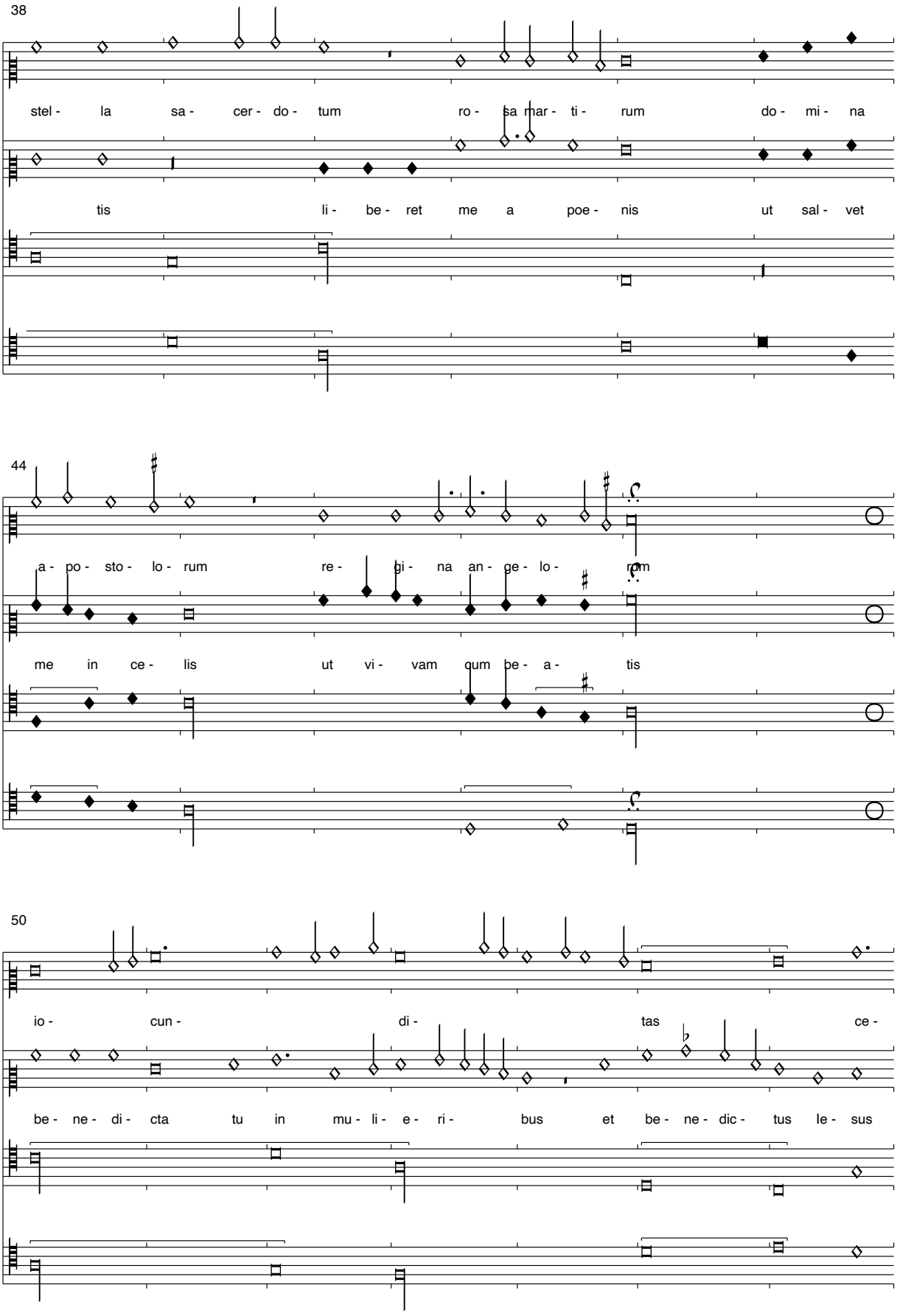
So ewa kann man sich einen leicht verzierten Faux-bourdon-Satz auch improvisiert vorstellen. Kleine rhythmische Fehler im Ct wurden korrigiert.

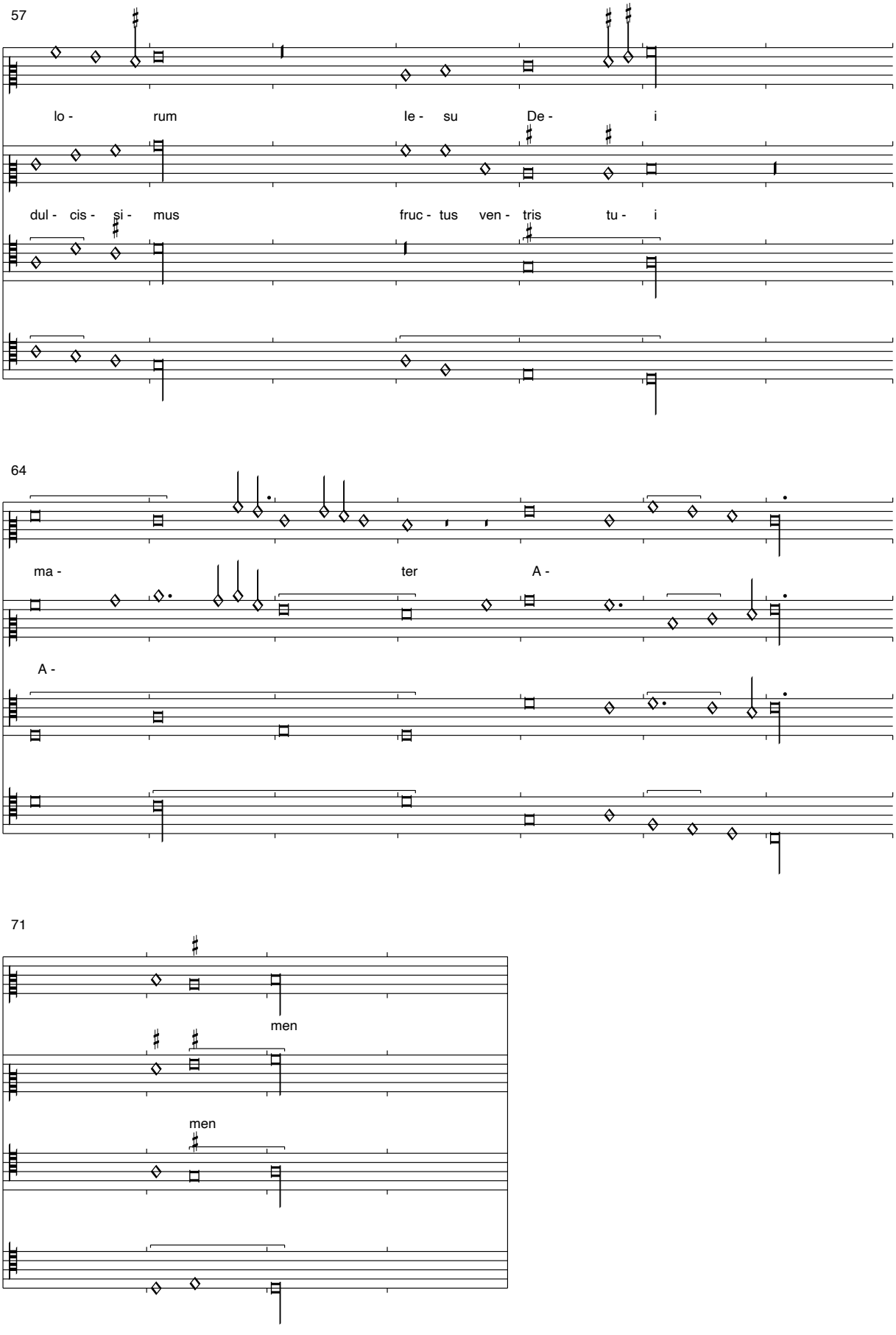
Johannes Brassart: Ave Maria-O Maria

Trent 87, f. 51r



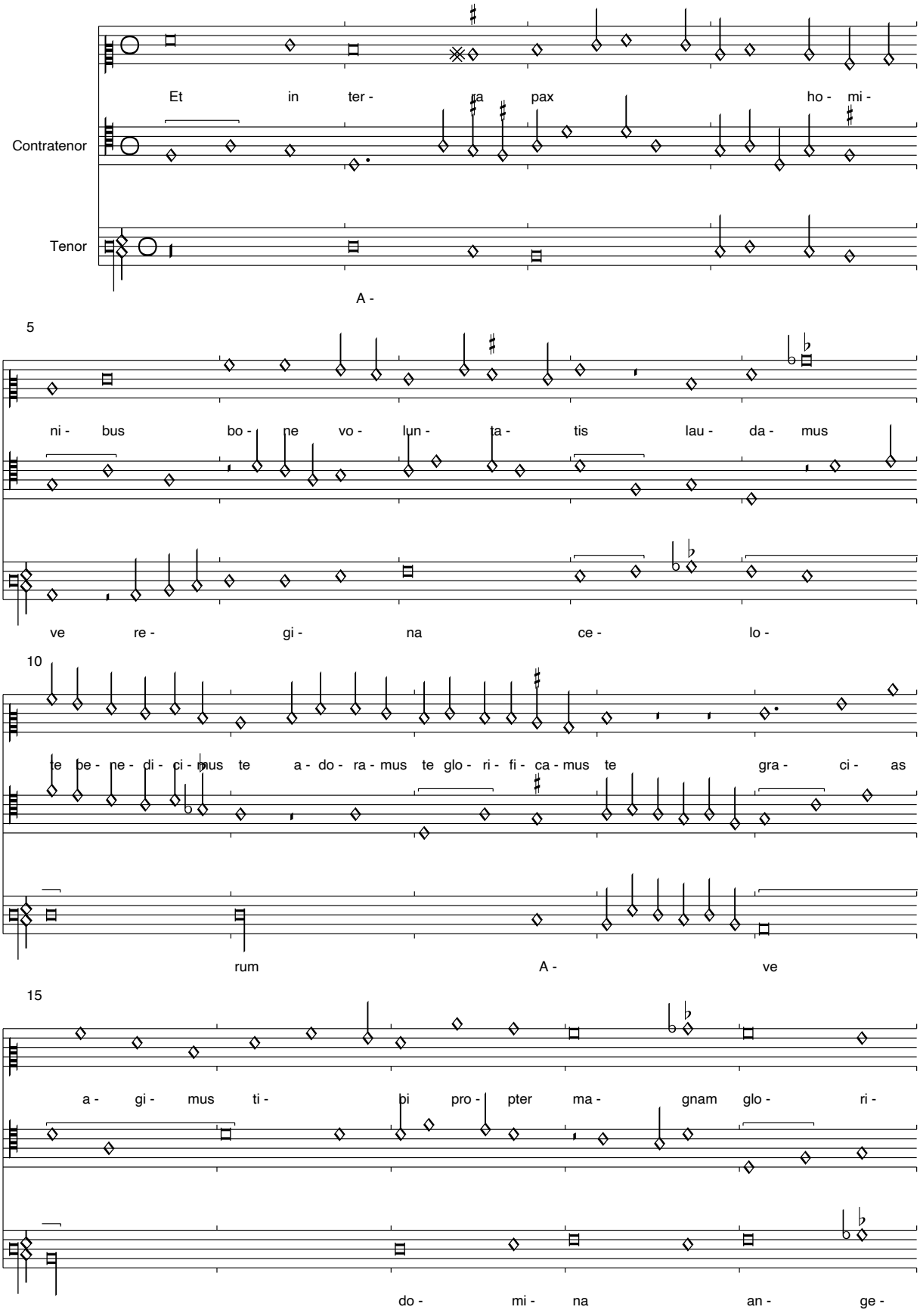

20
et
ple - na e - go pec - ca - tor su - spi - ro in - cli - nas
26
tu - a gra - ci - a sit me - cum glo - ri - a mu - li -
ad me in - ter - ce - de pro me ad di - lec - tis - si - mum fi - li - um
32
e - rum gem - ma vir - gi - num
tu - um ut mun - det me a pec - ca -

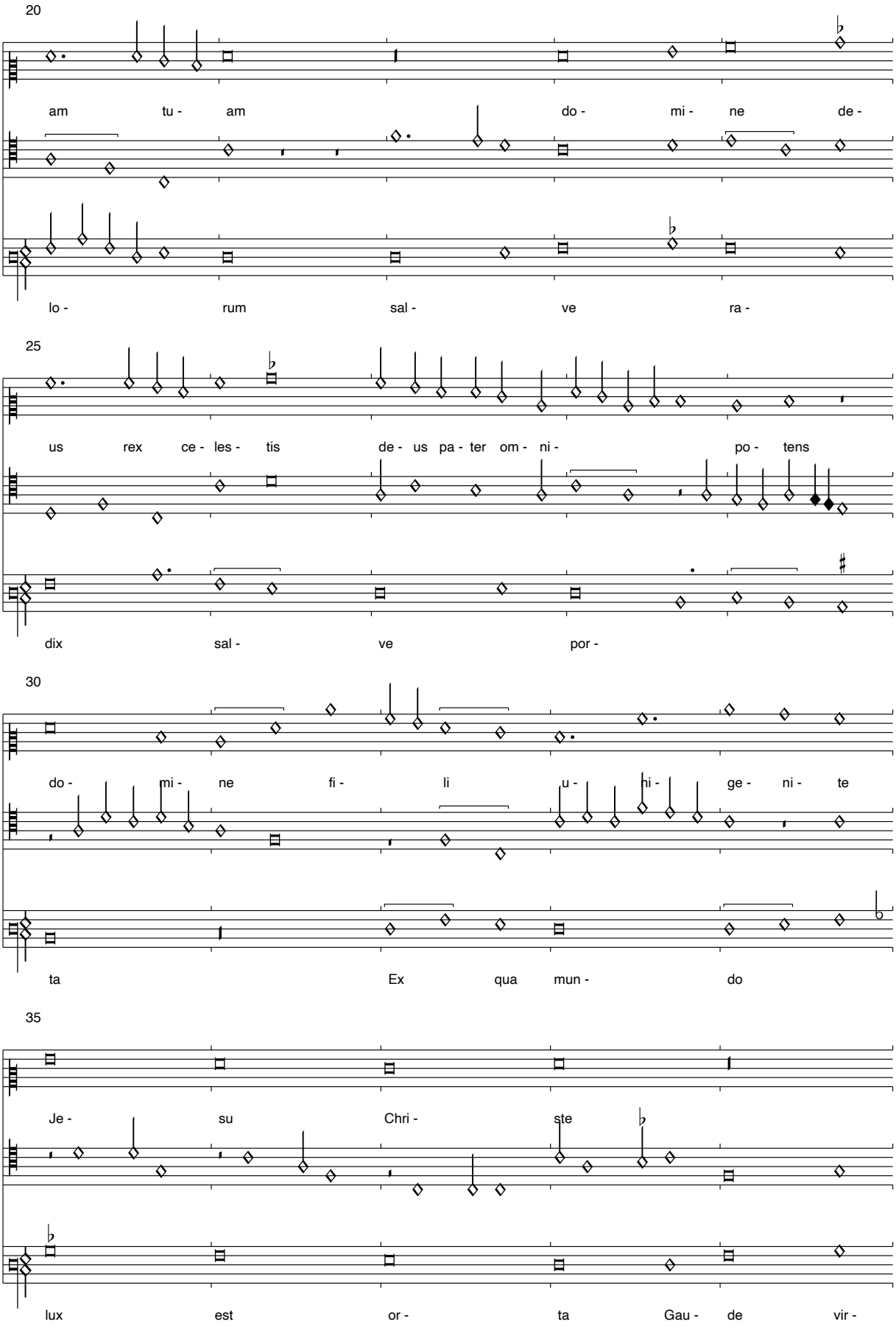

38
stel - la sa - cer - do - tum ro - sa mar - ti - rum do - mi - na
tis li - be - ret me a poe - nis ut sal - vet
44
a - po - sto - lo - rum re - gi - na an - ge - lo - rum
me in ce - lis ut vi - vam cum be - a - tis
50
io - cun - di - tas ce -
be - ne - di - cta tu in mu - li - e - ri - bus et be - ne - dic - tus le - sus

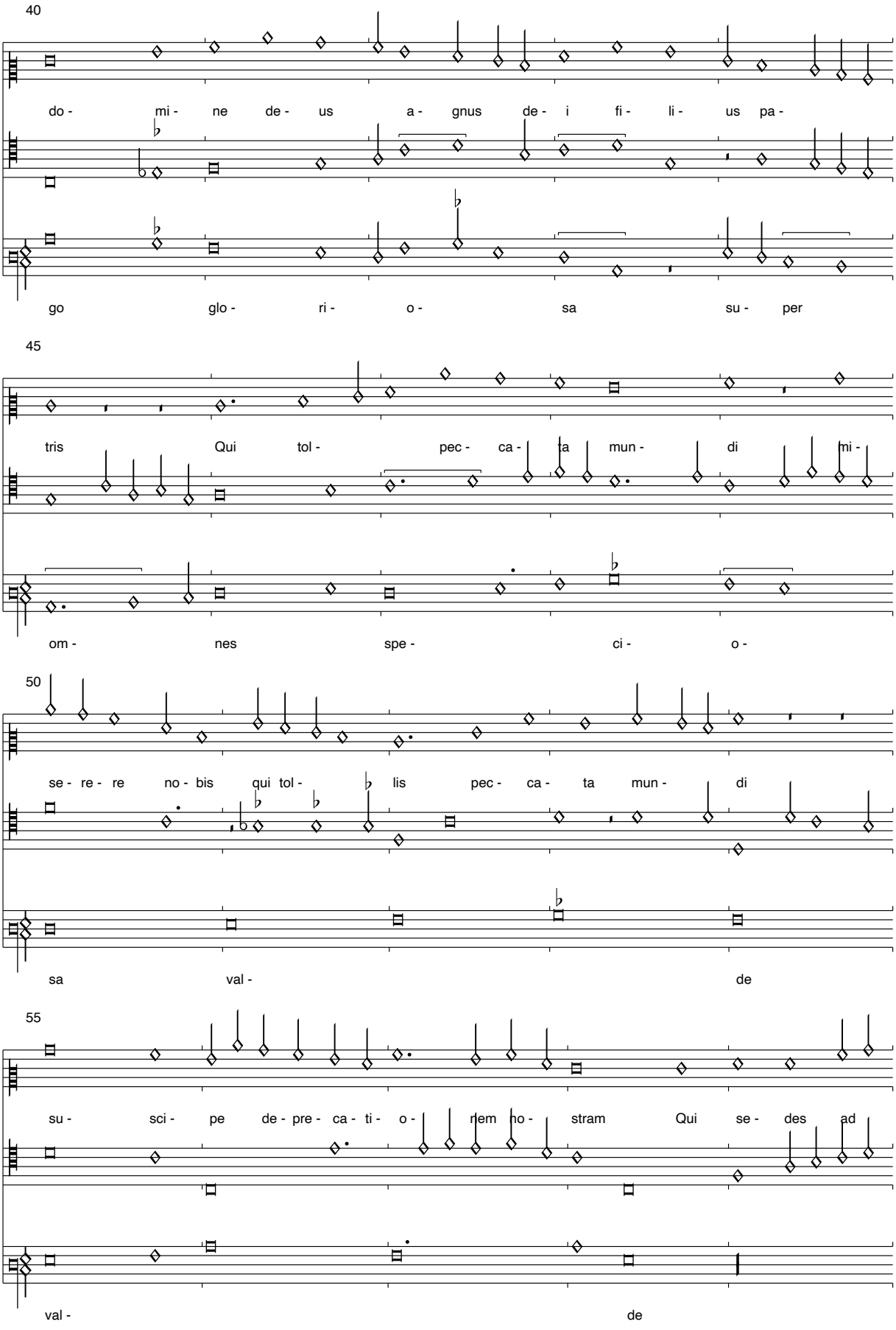

57
lo - rum Ie - su De - i
dul - cis - si - mus fruc - tus ven - tris tu - i
64
ma - ter A -
A -
71
men
men

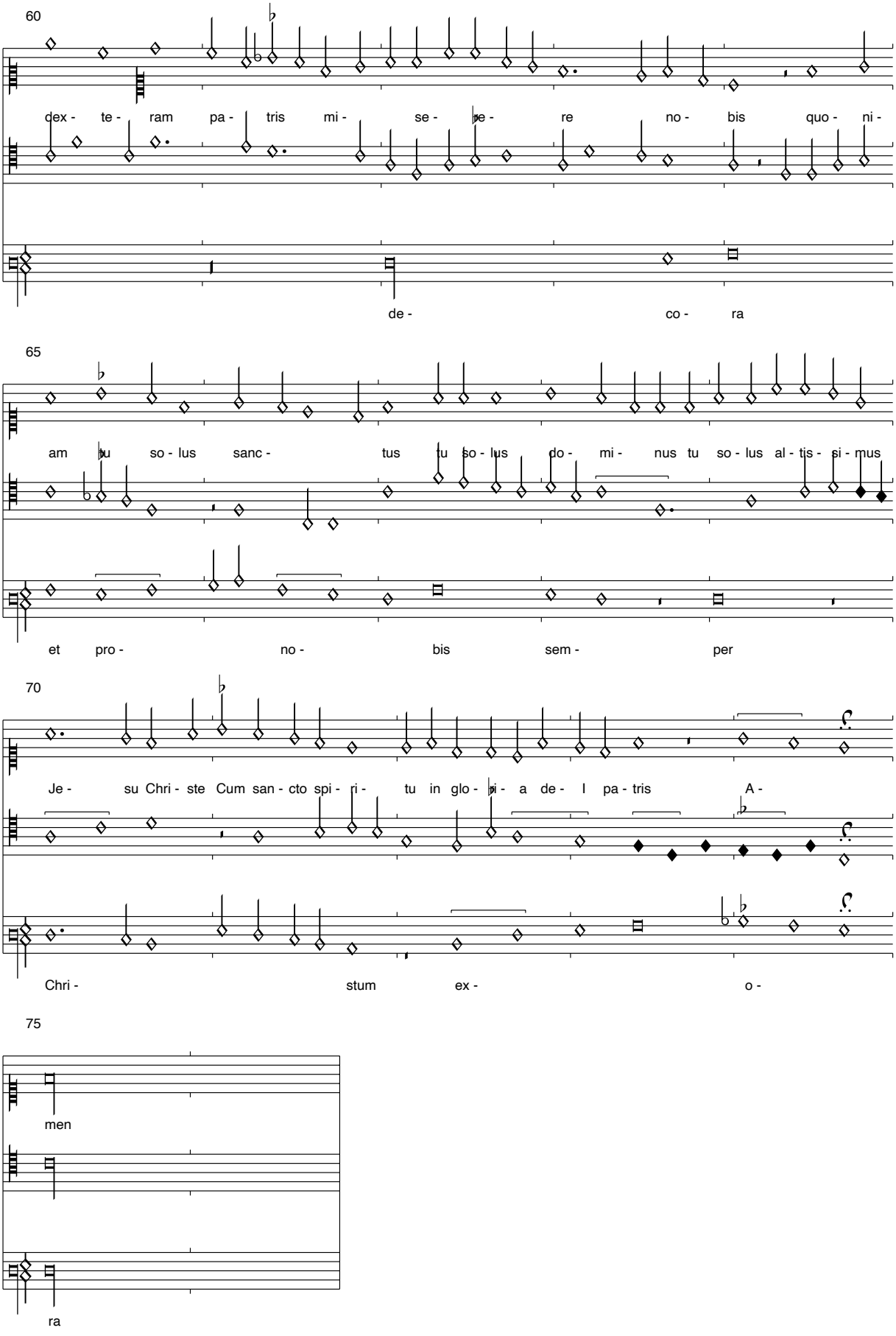
(Barthélémy) Pu(oi)gnare: Gloria Ave regina celorum

Trent 87, f. 51v-52r

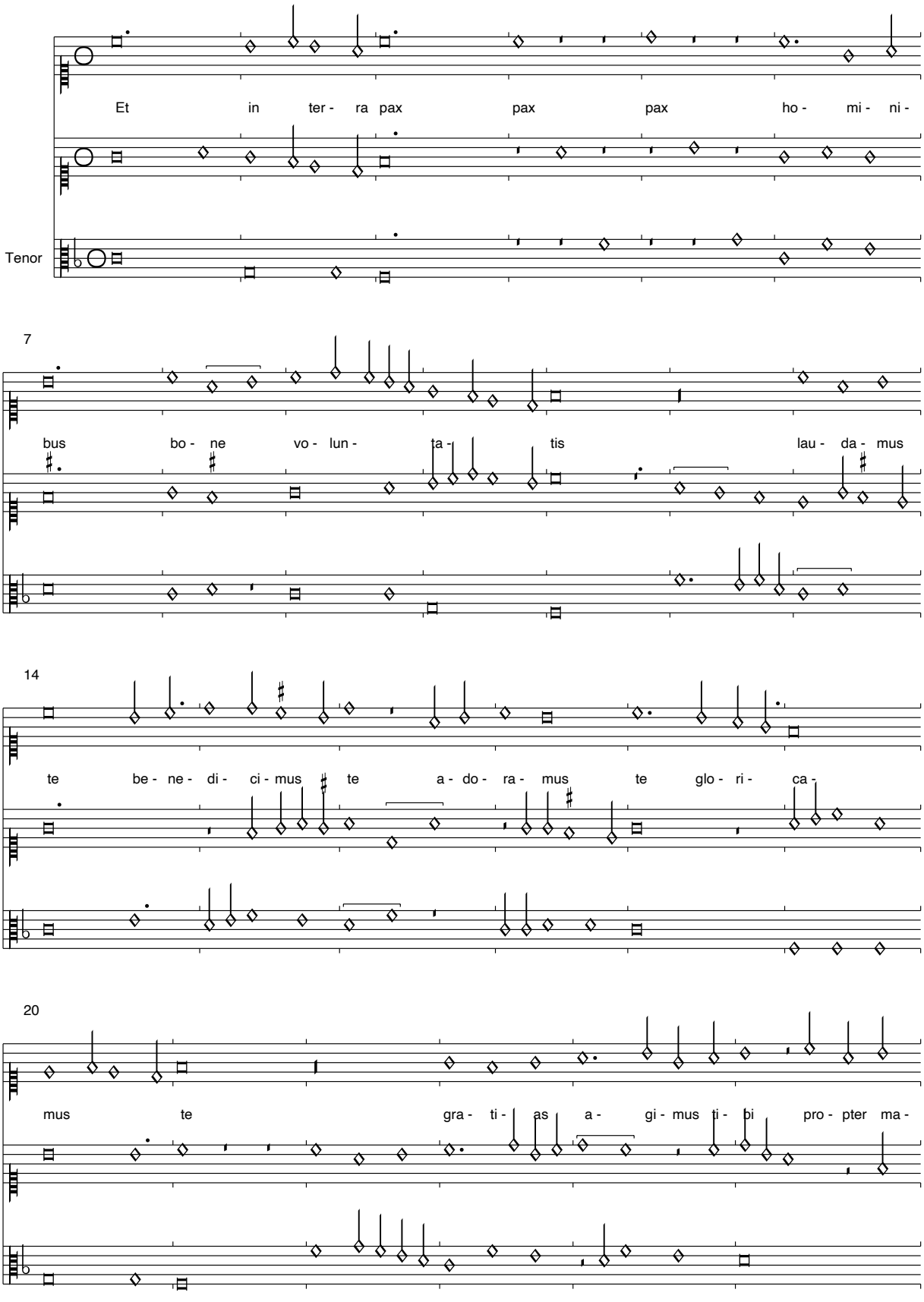


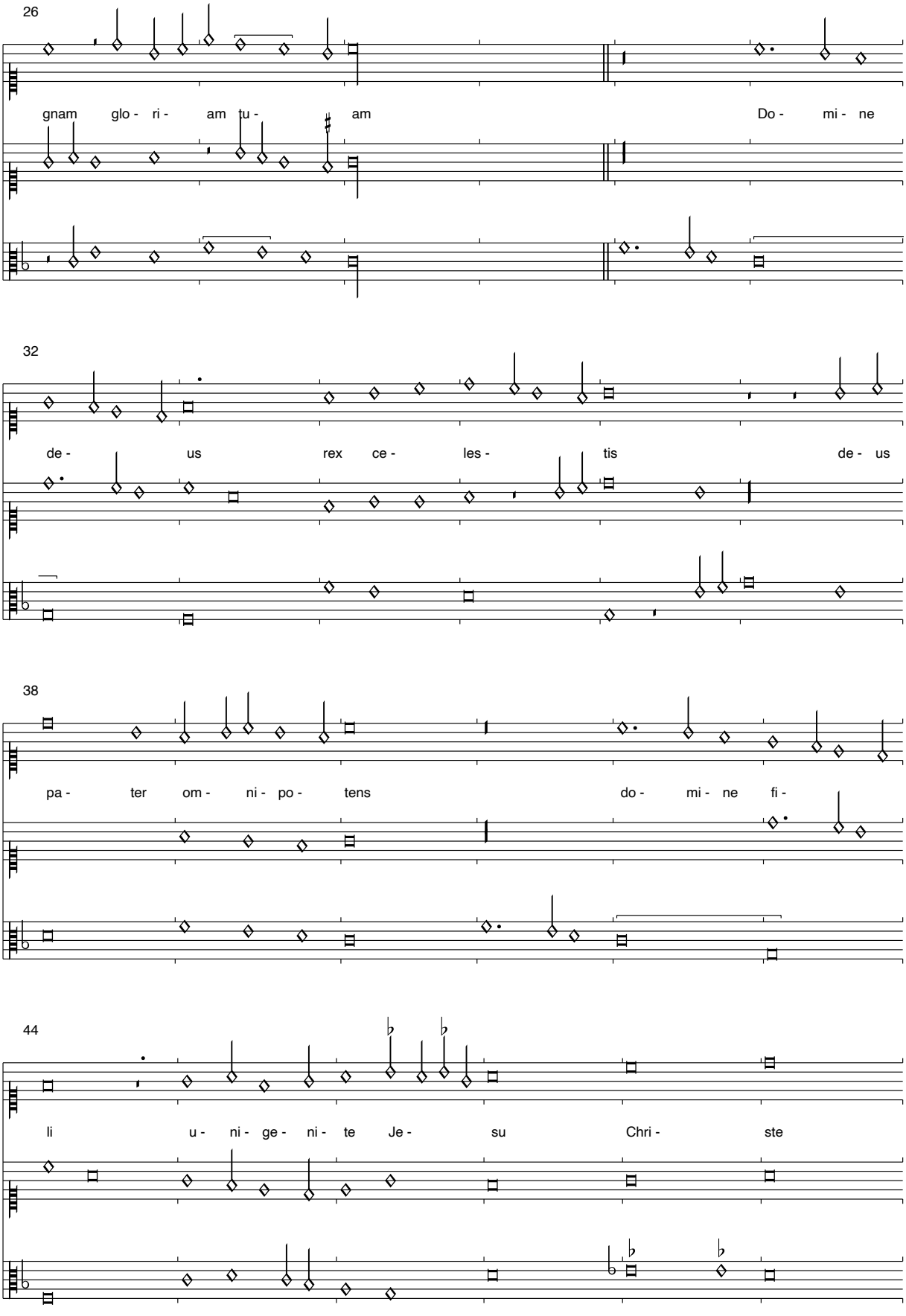

20
am tu - am do - mi - ne de -
lo - rum sal - ve ra -
25
us rex ce - les - tis de - us pa - ter om - ni - po - tens
dix sal - ve por -
30
do - mi - ne fi - li u - ni - ge - ni - te
ta Ex qua mun - do
35
Je - su Chri - ste
lux est or - ta Gau - de vir -

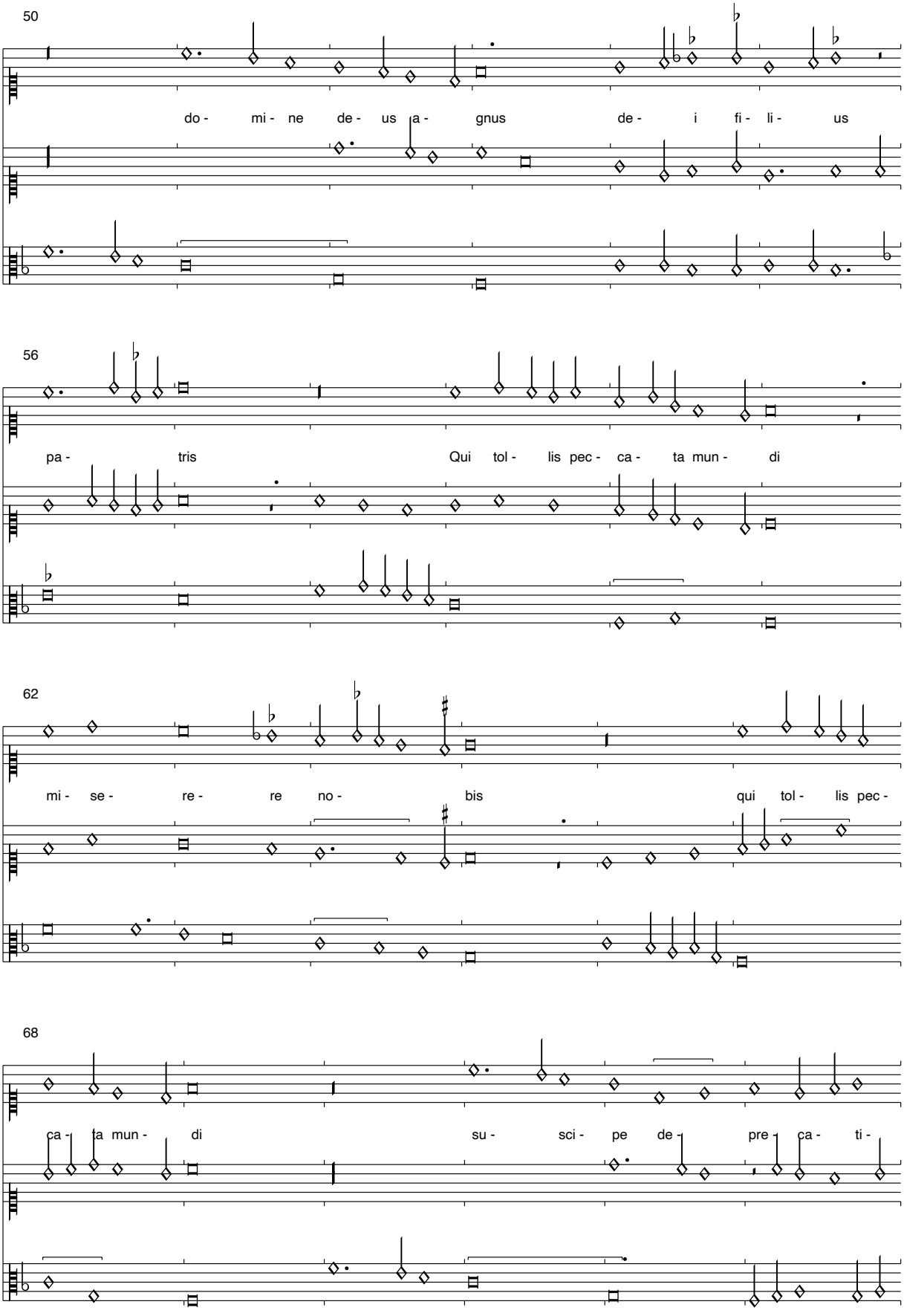

40
do - mi - ne de - us a - gnus de - i fi - li - us pa -
go glo - ri - o - sa su - per
45
tris Qui tol - pec - ca - ta mun - di mi -
om - nes spe - ci - o -
50
se - re - re no - bis qui tol - lis pec - ca - ta mun - di
sa val - de
55
su - sci - pe de - pre - ca - ti - o - nem no - stram Qui se - des ad
val - de

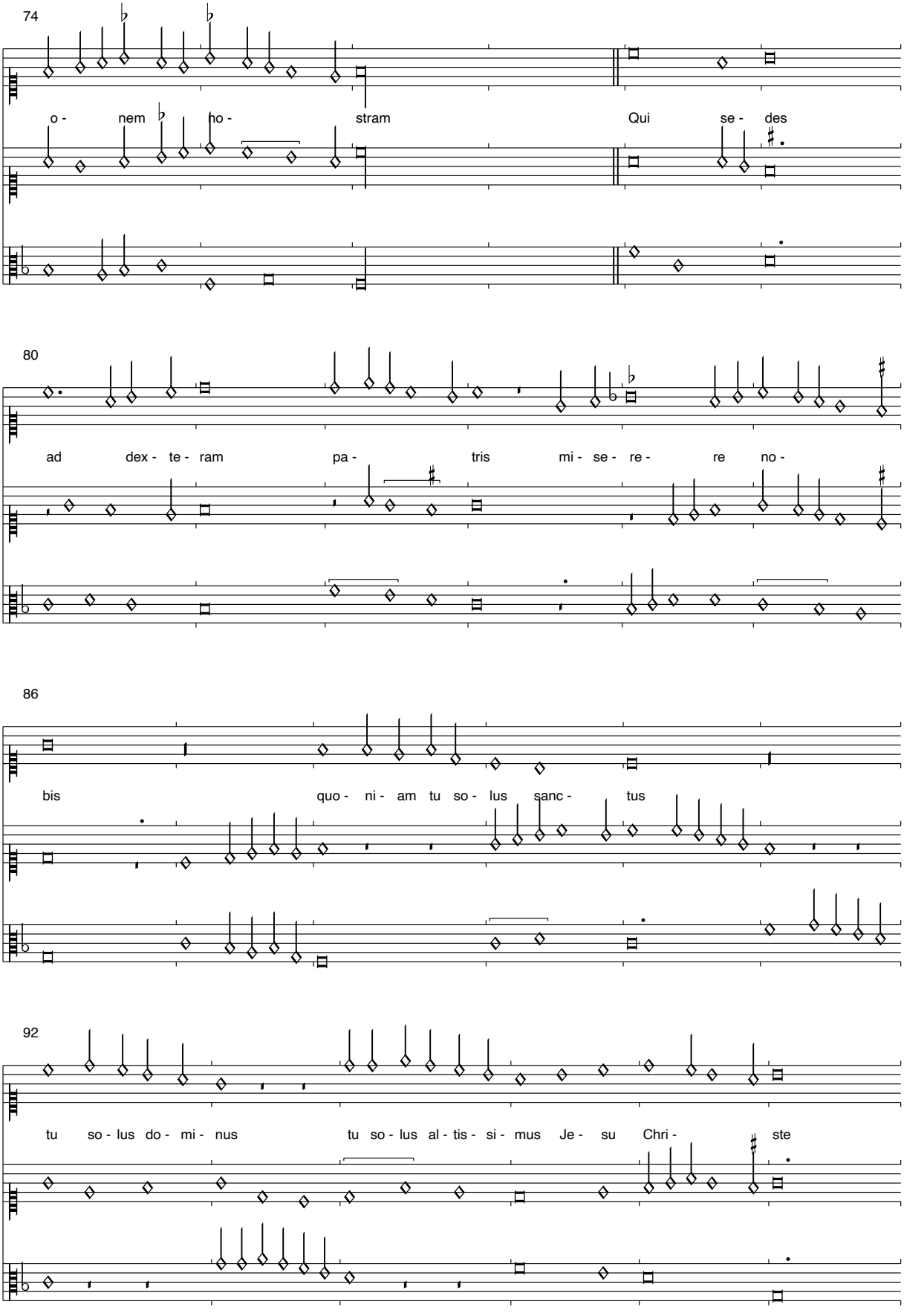

60
dex - te - ram pa - tris mi - se - re no - bis quo - ni -
de - co - ra
65
am tu so - lus sanc - tus tu so - lus do - mi - nus tu so - lus al - tis - si - mus
et pro - no - bis sem - per
70
Je - su Chri - ste Cum san - cto spi - ri - tu in glo - ri - a de - I pa - tris A -
Chri - stum ex - o -
75
men
ra

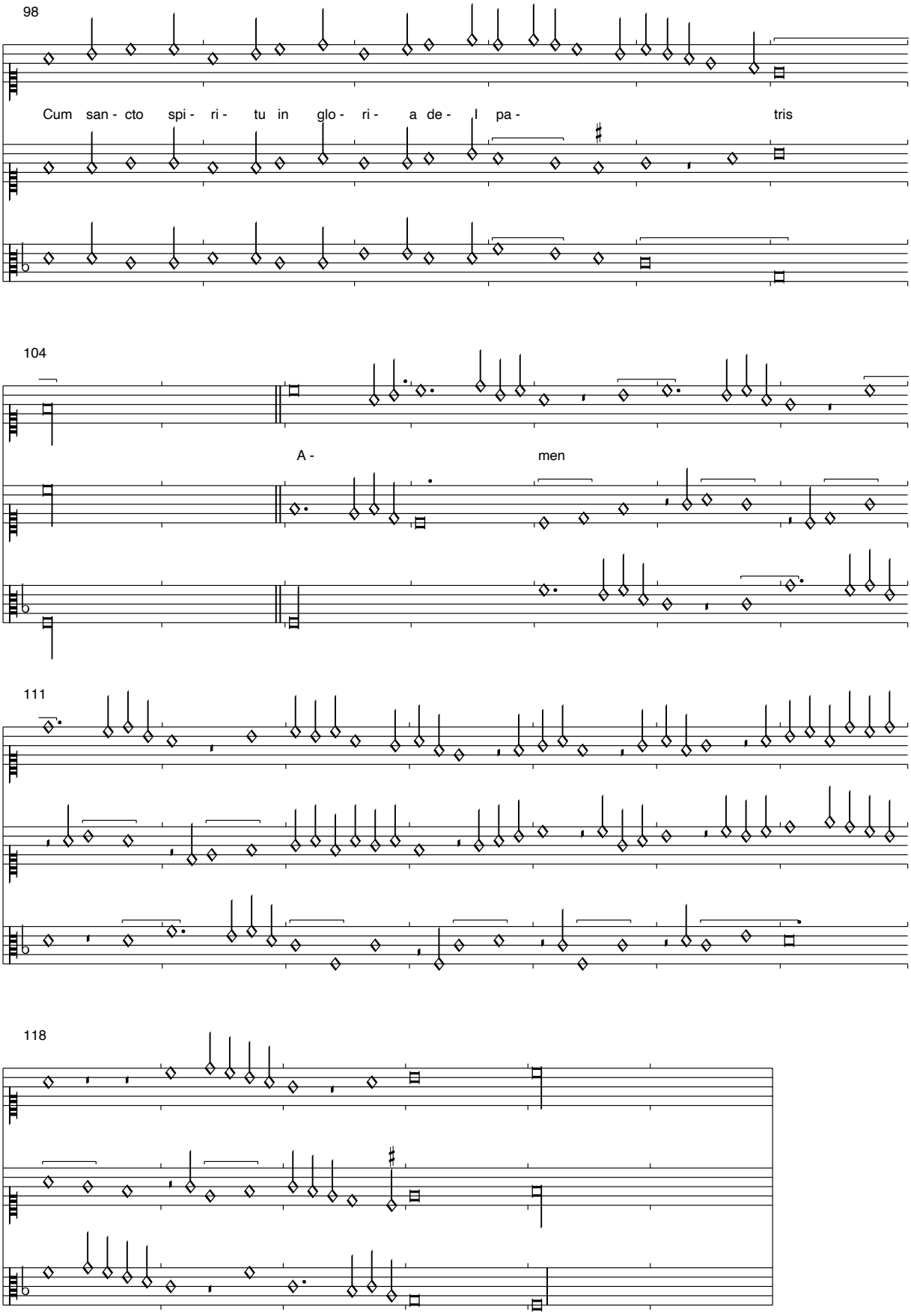
(Ciconia): Gloria
Trent 87, f. 52v-53r




26
gnam glo - ri - am tu - am Do - mi - ne
32
de - us rex ce - les - tis de - us
38
pa - ter om - ni - po - tens do - mi - ne fi -
44
li u - ni - ge - ni - te Je - su Chri - ste


50
do - mi - ne de - us a - gnus de - i fi - li - us
56
pa - tris Qui tol - lis pec - ca - ta mun - di
62
mi - se - re - re no - bis qui tol - lis pec -
68
ca - ta mun - di su - sci - pe de - pre - ca - ti -

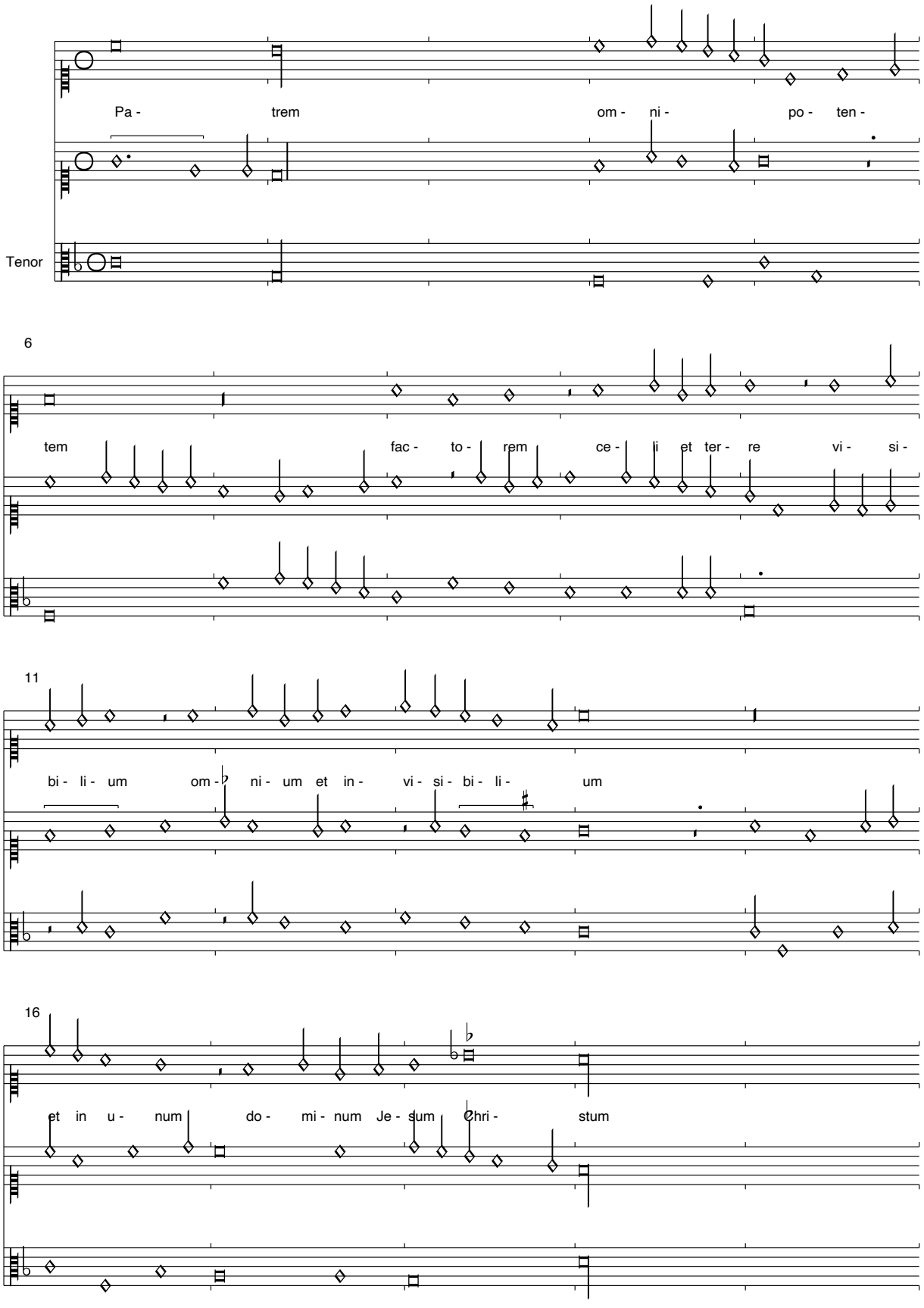

74
o - nem ho - stram Qui se - des
80
ad dex - te - ram pa - tris mi - se - re - re no -
86
bis quo - ni - am tu so - lus sanc - tus
92
tu so - lus do - mi - nus tu so - lus al - tis - si - mus Je - su Chri - ste

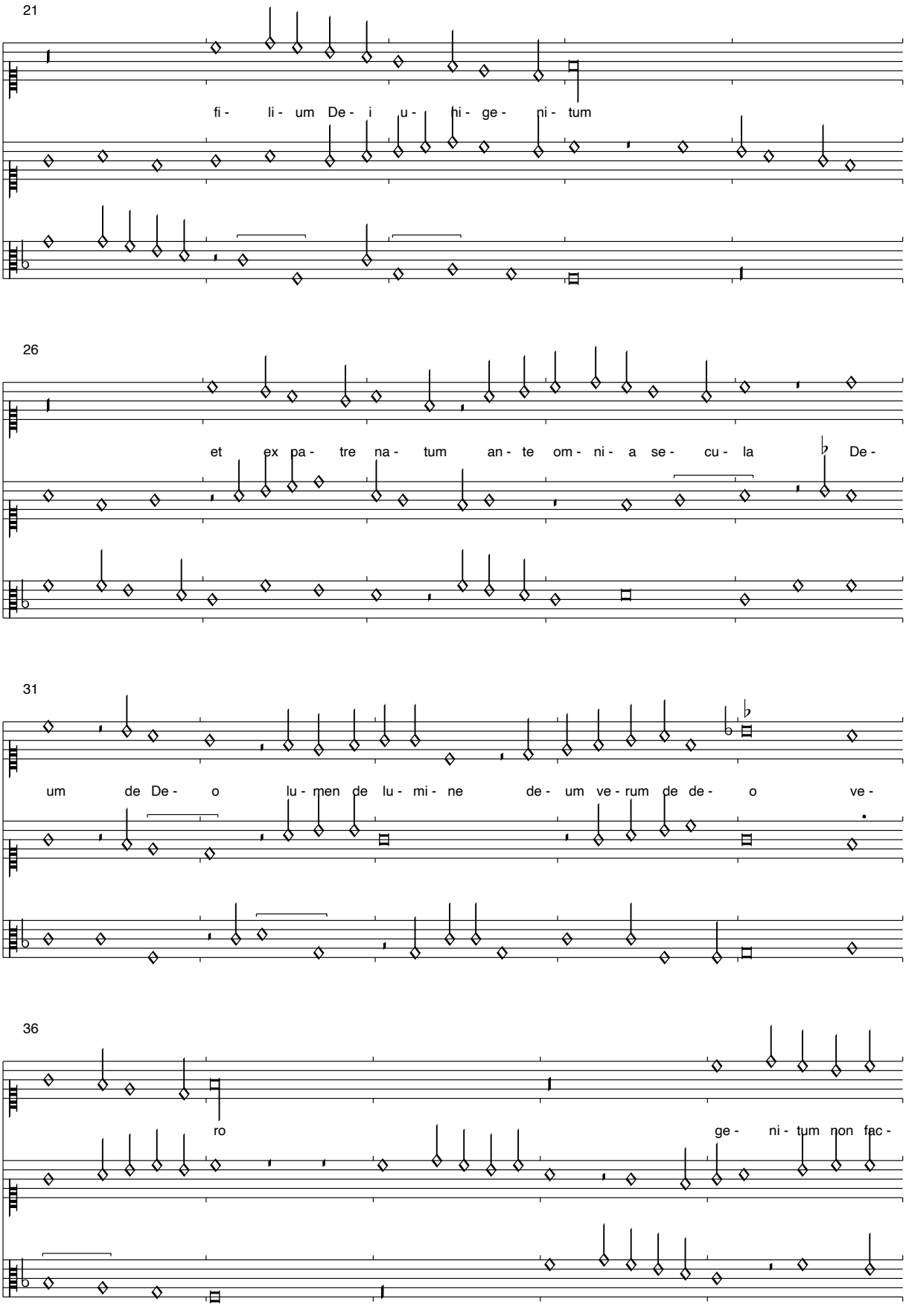


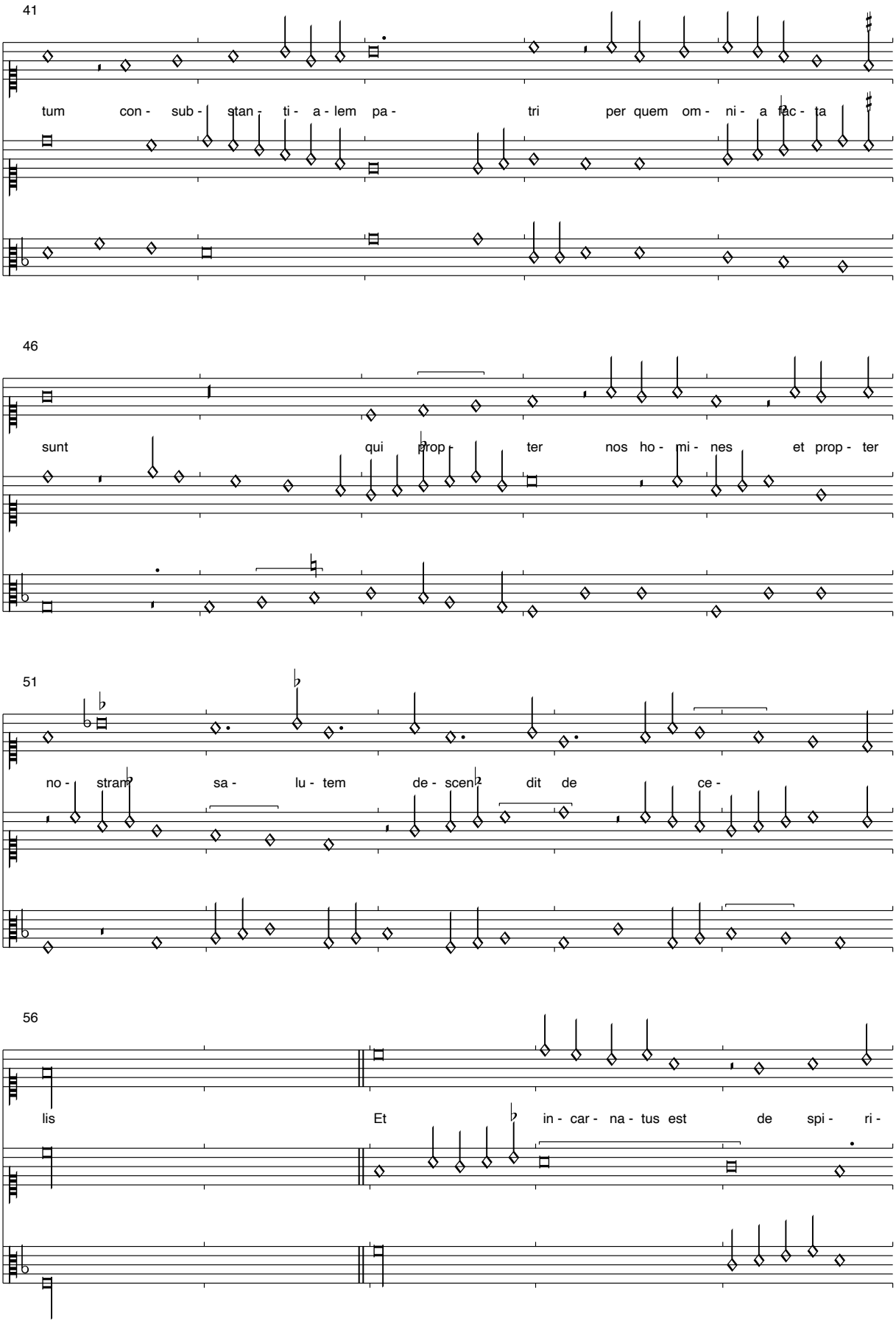
Im Tenor fehlen zahlreiche wichtige punctus divisionis. Das Amen ist gegenüber Bologna Q 15 verkürzt.

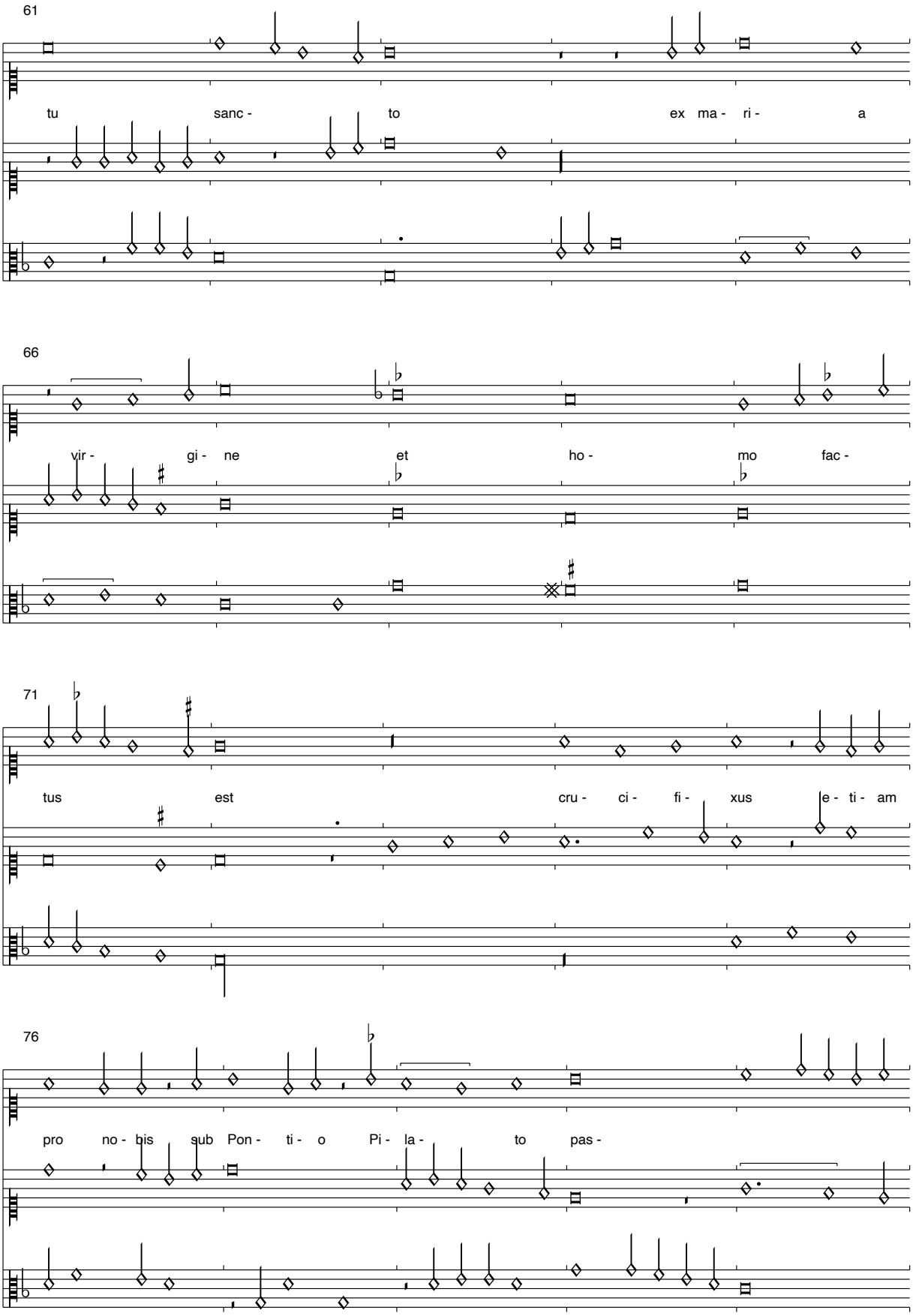
(Ciconia): Credo

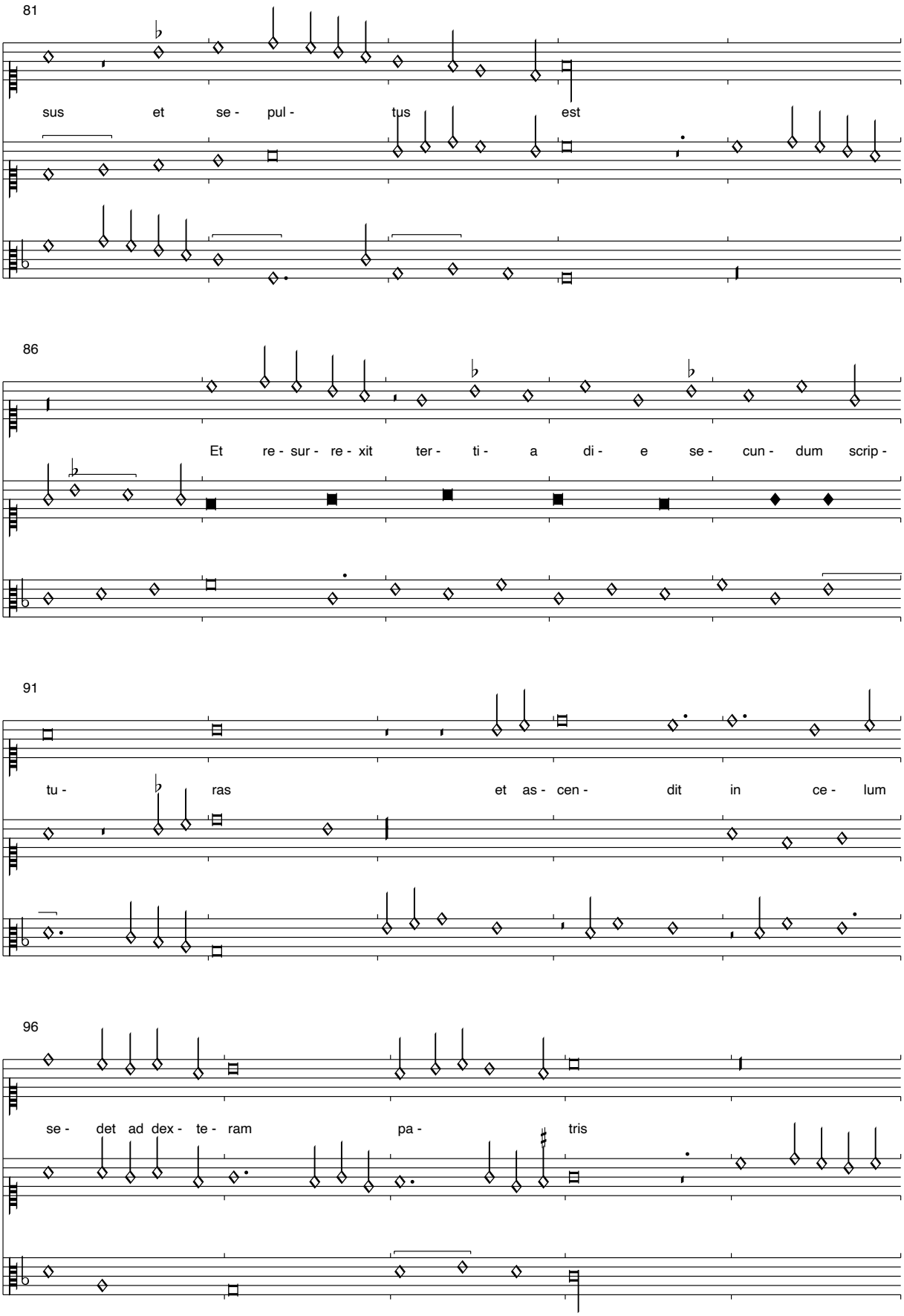
Trent 87, f. 53v-55v

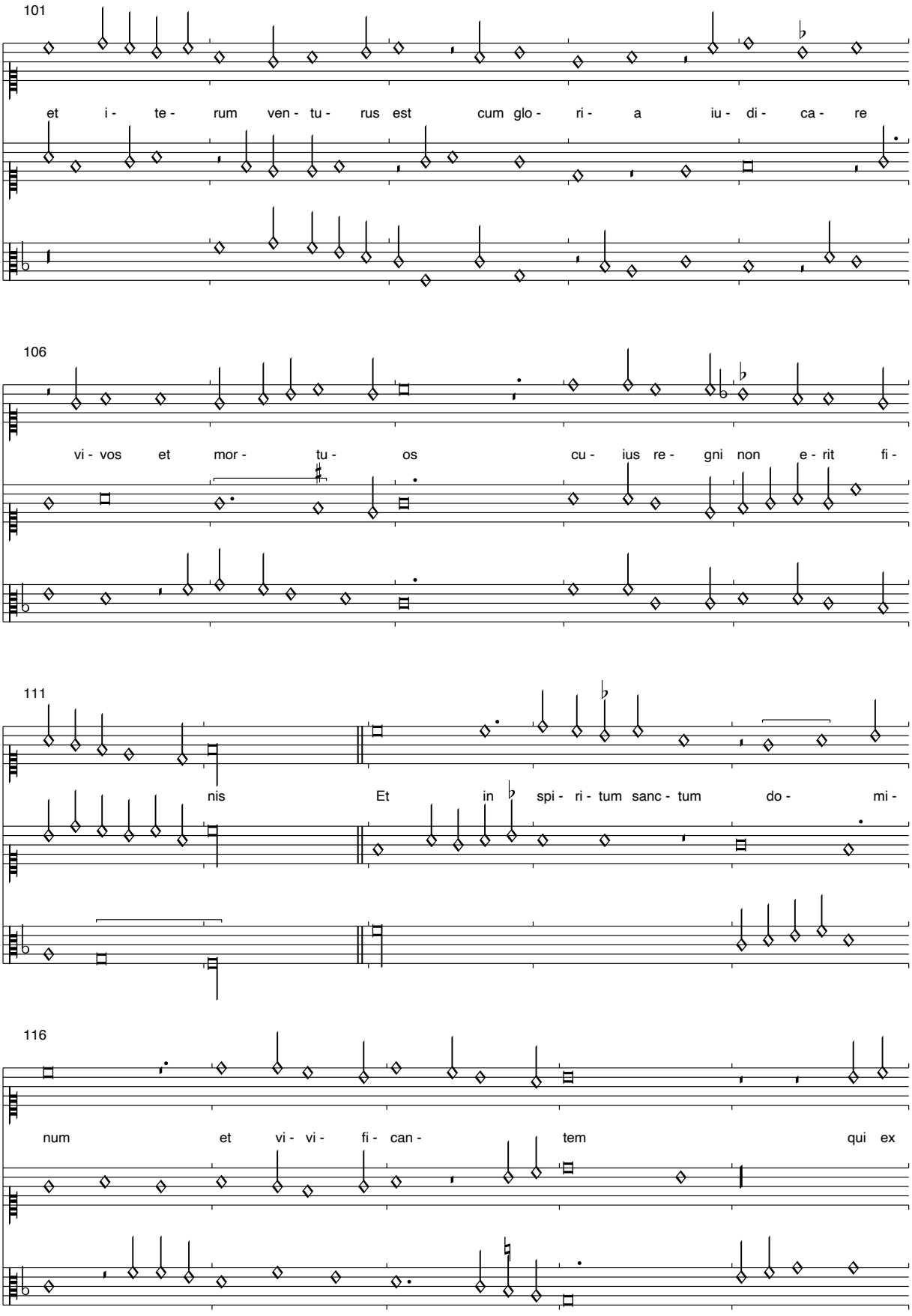


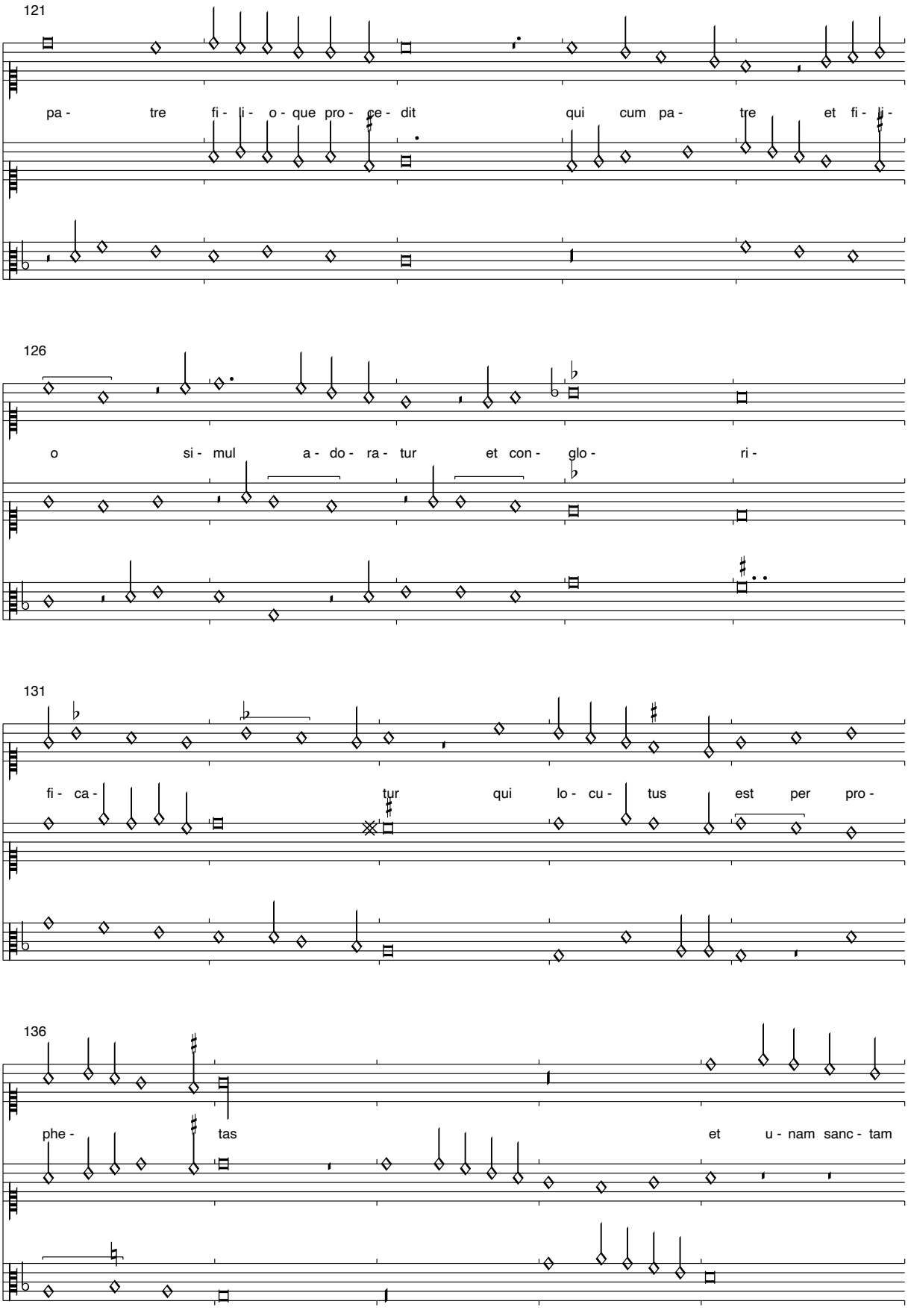

21
fi - li - um De - i u - ni - ge - ni - tum
26
et ex pa - tre na - tum an - te om - ni - a se - cu - la De -
31
um de De - o lu - men de lu - mi - ne de - um ve - rum de de - o ve -
36
ro ge - ni - tum non fac -

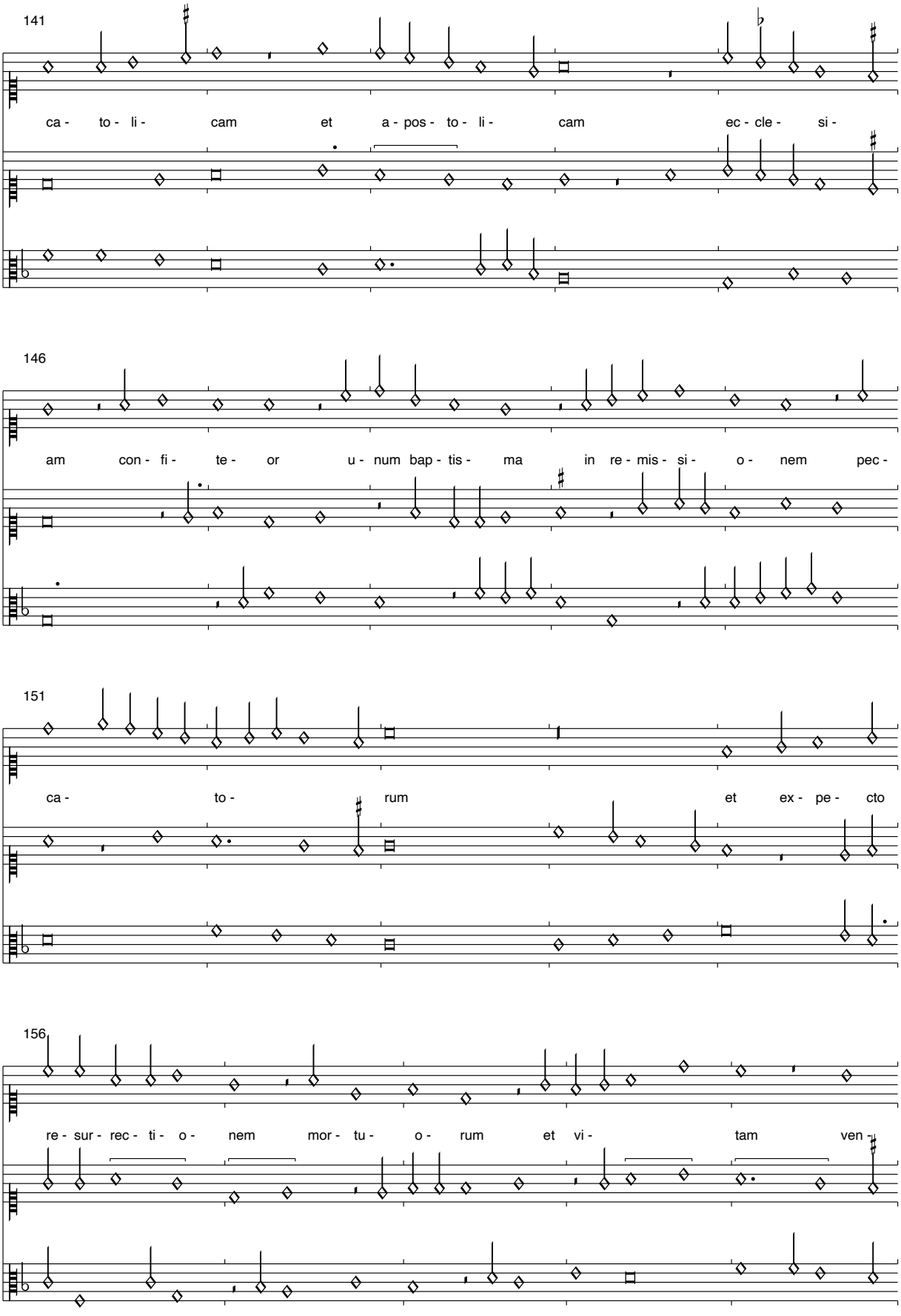

41
tum con - sub - stan - ti - a - lem pa - tri per quem om - ni - a fac - ta
46
sunt qui prop - ter nos ho - mi - nes et prop - ter
51
no - stram sa - lu - tem de - scen - dit de ce -
56
lis Et in - car - na - tus est de spi - ri -

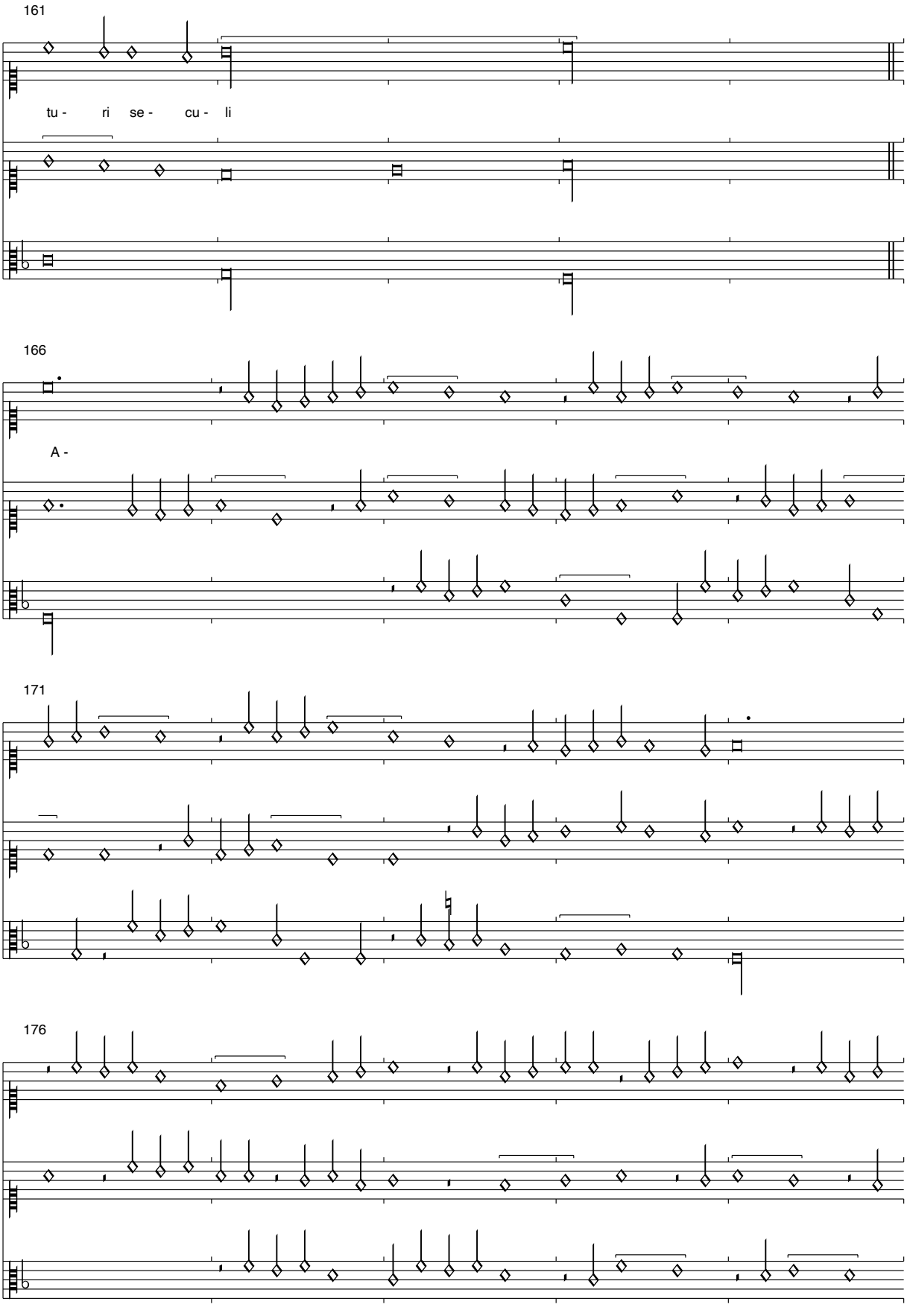

61
tu sanc - to ex ma - ri - a
66
vir - gi - ne et ho - mo fac -
71
tus est cru - ci - fi - xus e - ti - am
76
pro no - bis sub Pon - ti - o Pi - la - to pas -

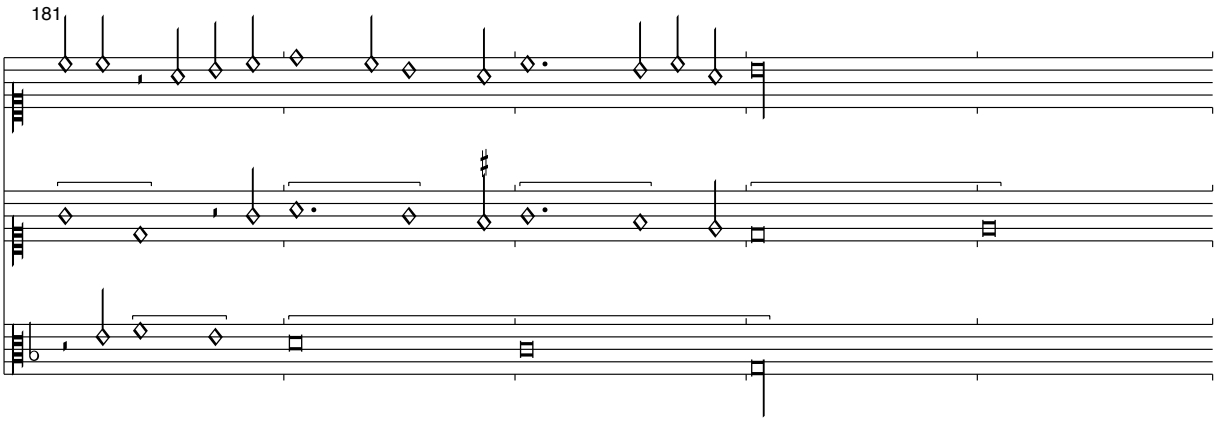

81
sus et se - pul - tus est
86
Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip -
91
tu - ras et as - cen - dit in ce - lum
96
se - det ad dex - te - ram pa - tris

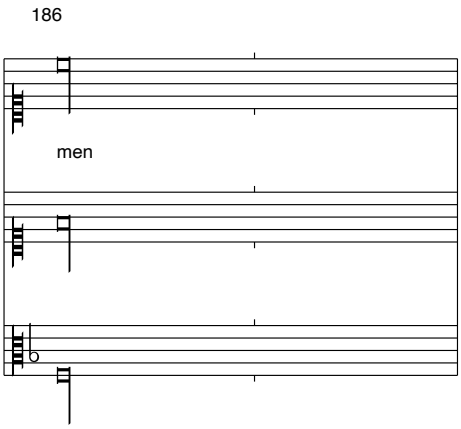

101
et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re
106
vi - vos et mor - tu - os cu - ius re - gni non e - rit fi -
111
nis Et in spi - ri - tum sanc - tum do - mi -
116
num et vi - vi - fi - can - tem qui ex


121
pa - tre fi - li - o - que pro - ce - dit qui cum pa - tre et fi - li -
126
o si - mul a - do - ra - tur et con - glo - ri -
131
fi - ca - tur qui lo - cu - tus est per pro -
136
phe - tas et u - nam sanc - tam


141
ca - to - li - cam et a - pos - to - li - cam ec - cle - si -
146
am con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec -
151
ca - to - rum et ex - pe - cto
156
re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam ven -


161
tu - ri se - cu - li
166
A -
171
176

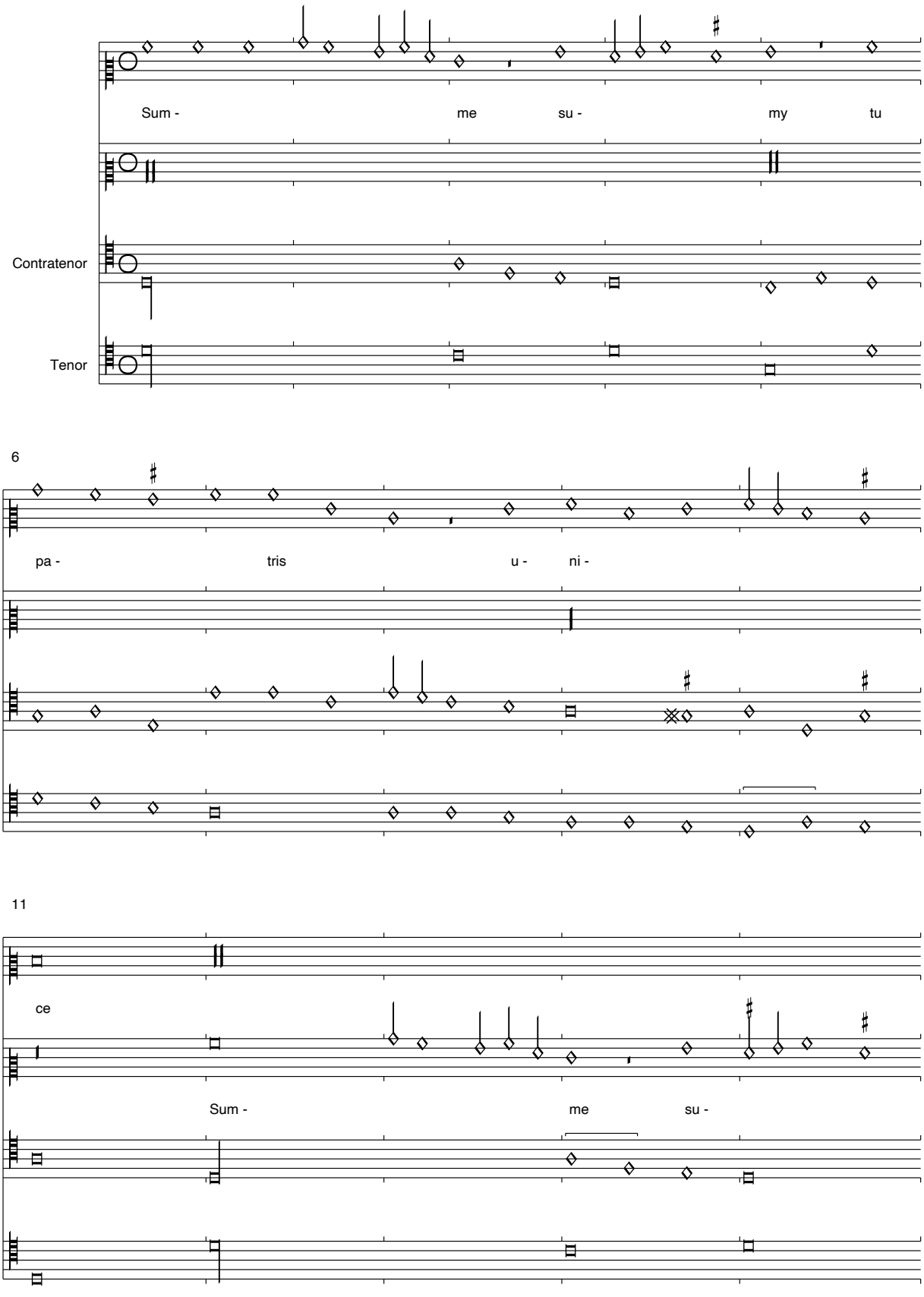




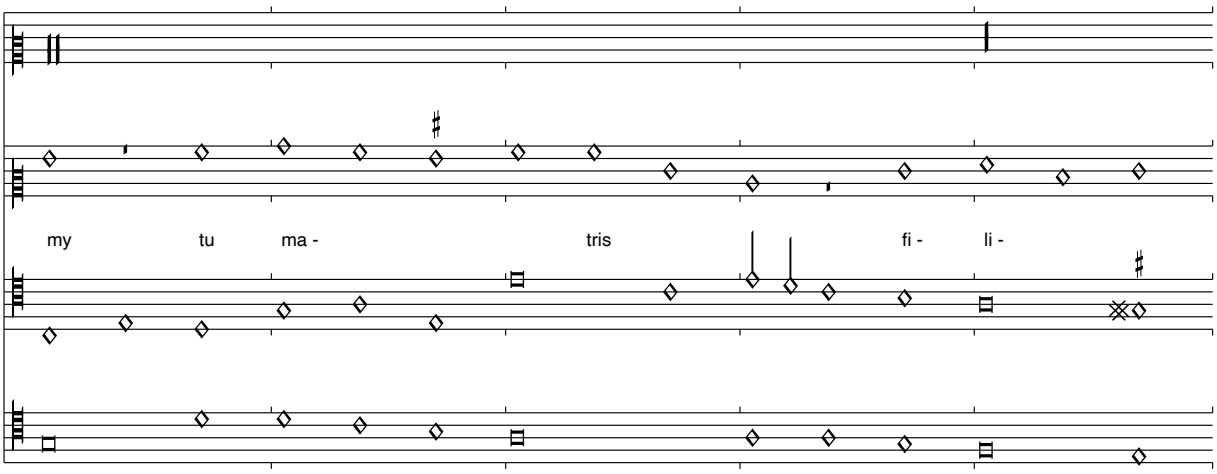
Der Satz bildet ein Paar mit dem vorangehenden Gloria.

Egidius Velut: Summe summi tu patris

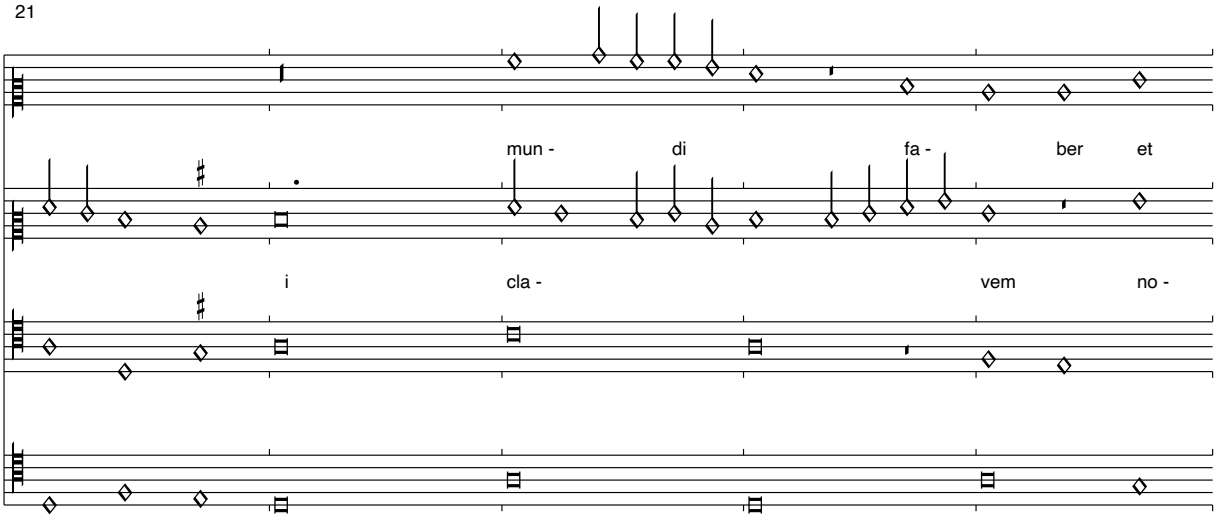
Trent 87, f. 55v-56r



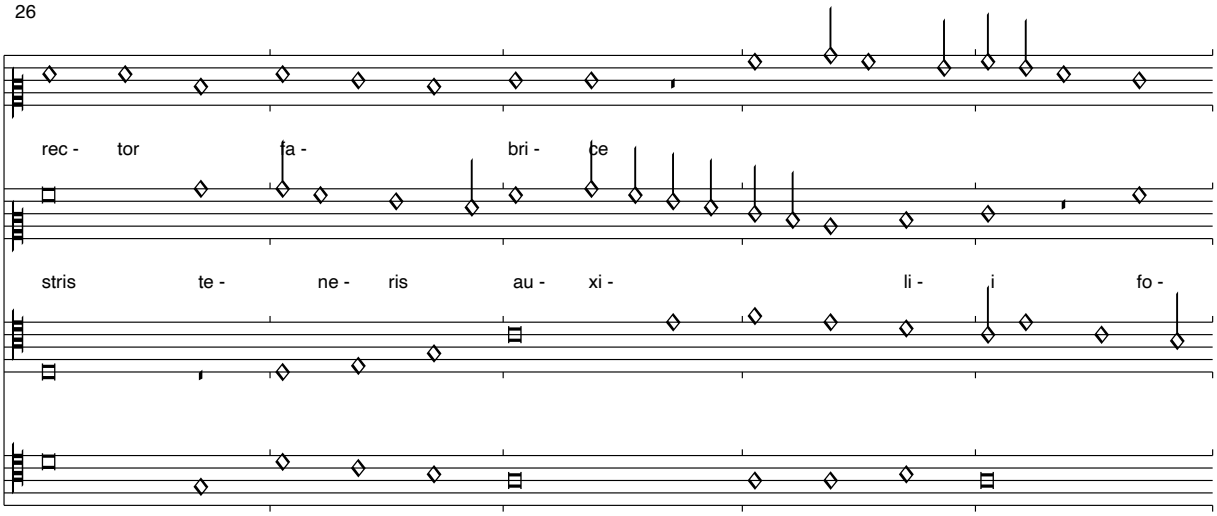
16

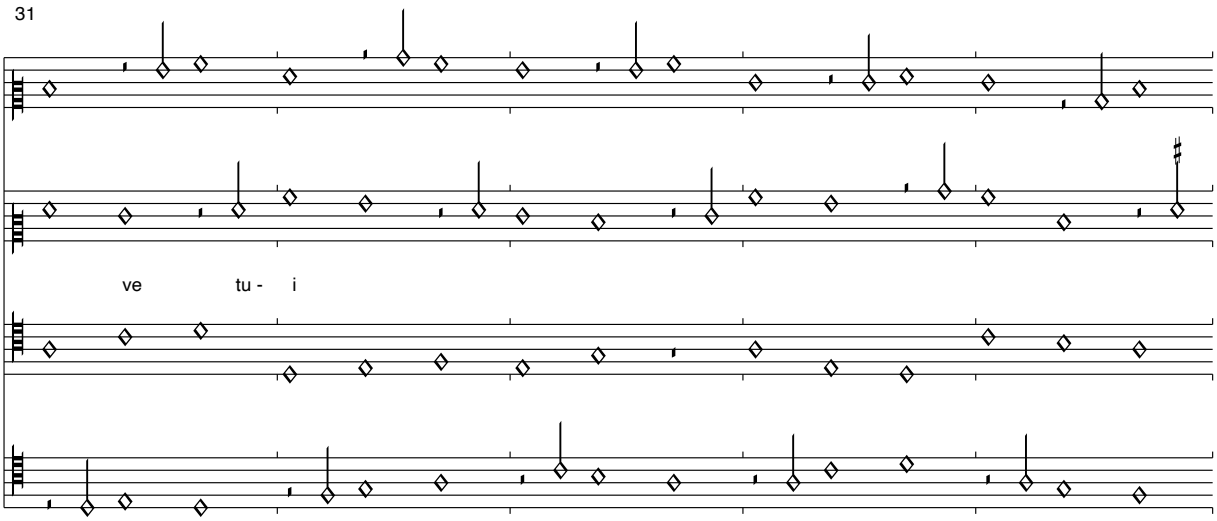

my tu ma - tris fi - li -

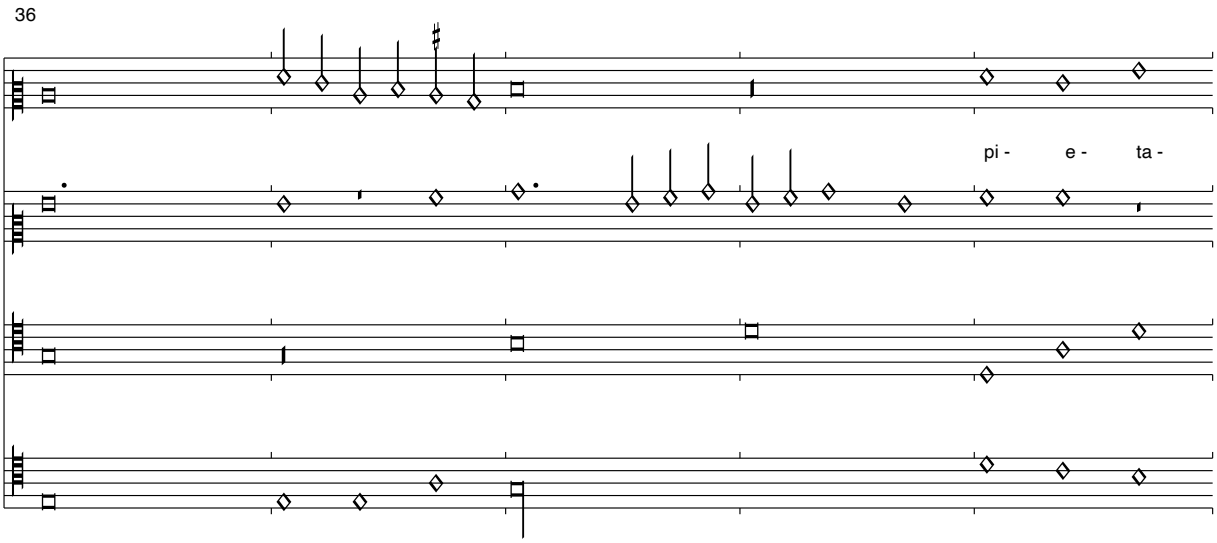
21

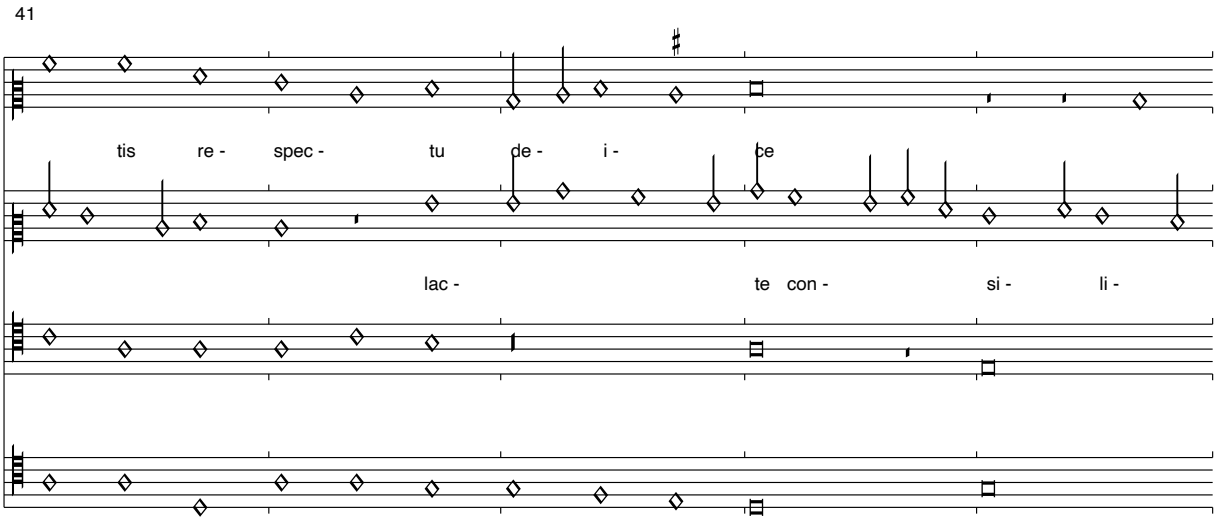

mun - di fa - ber et
i cla - vem no -

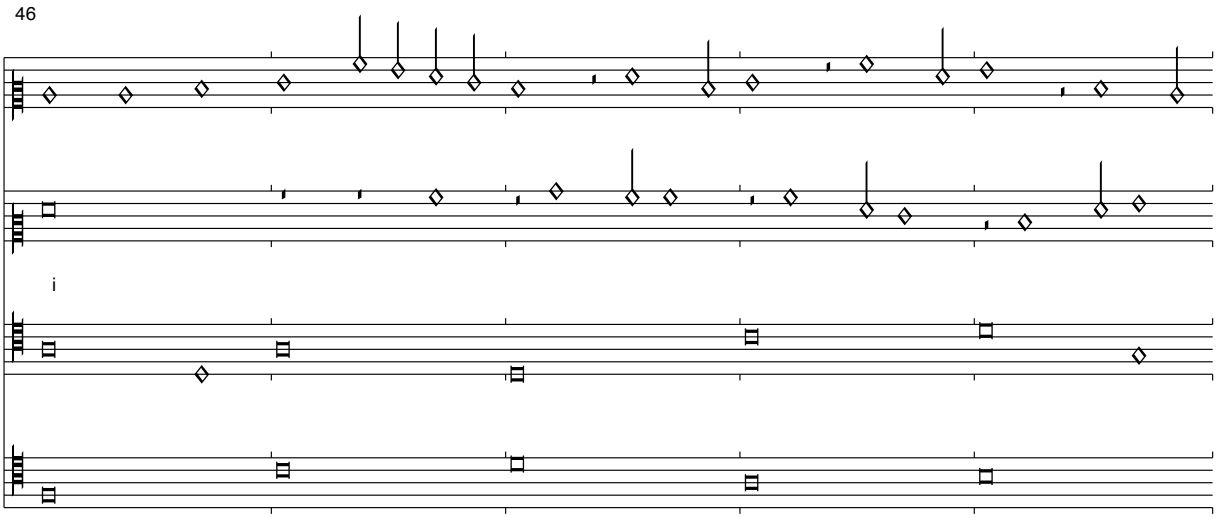
26

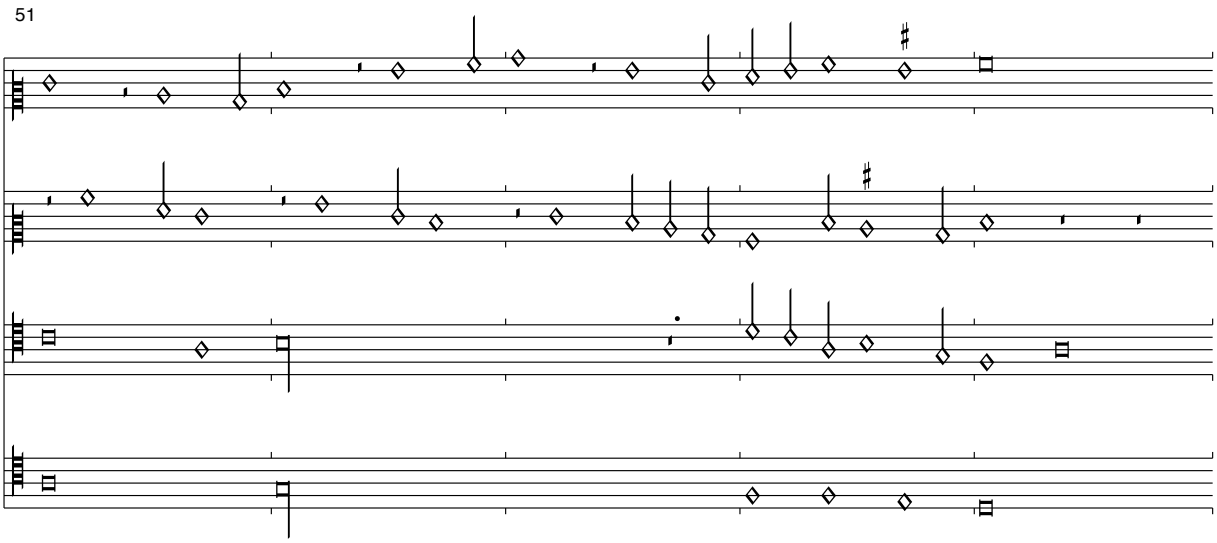

rec - tor fa - bri - ce
stris te - ne - ris au - xi - li - i fo -

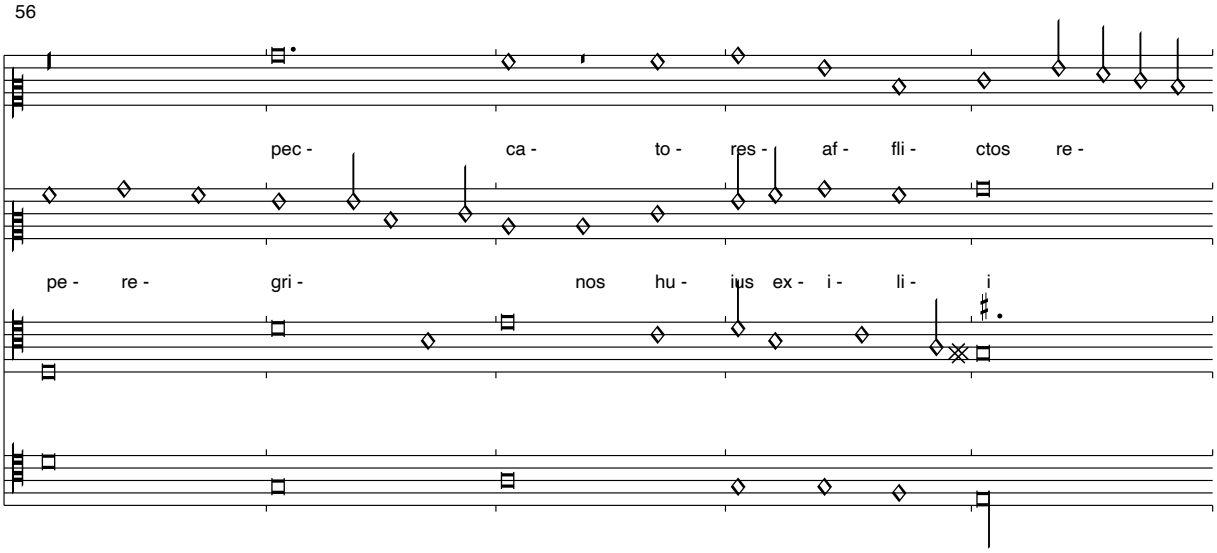

31
ve tu - i

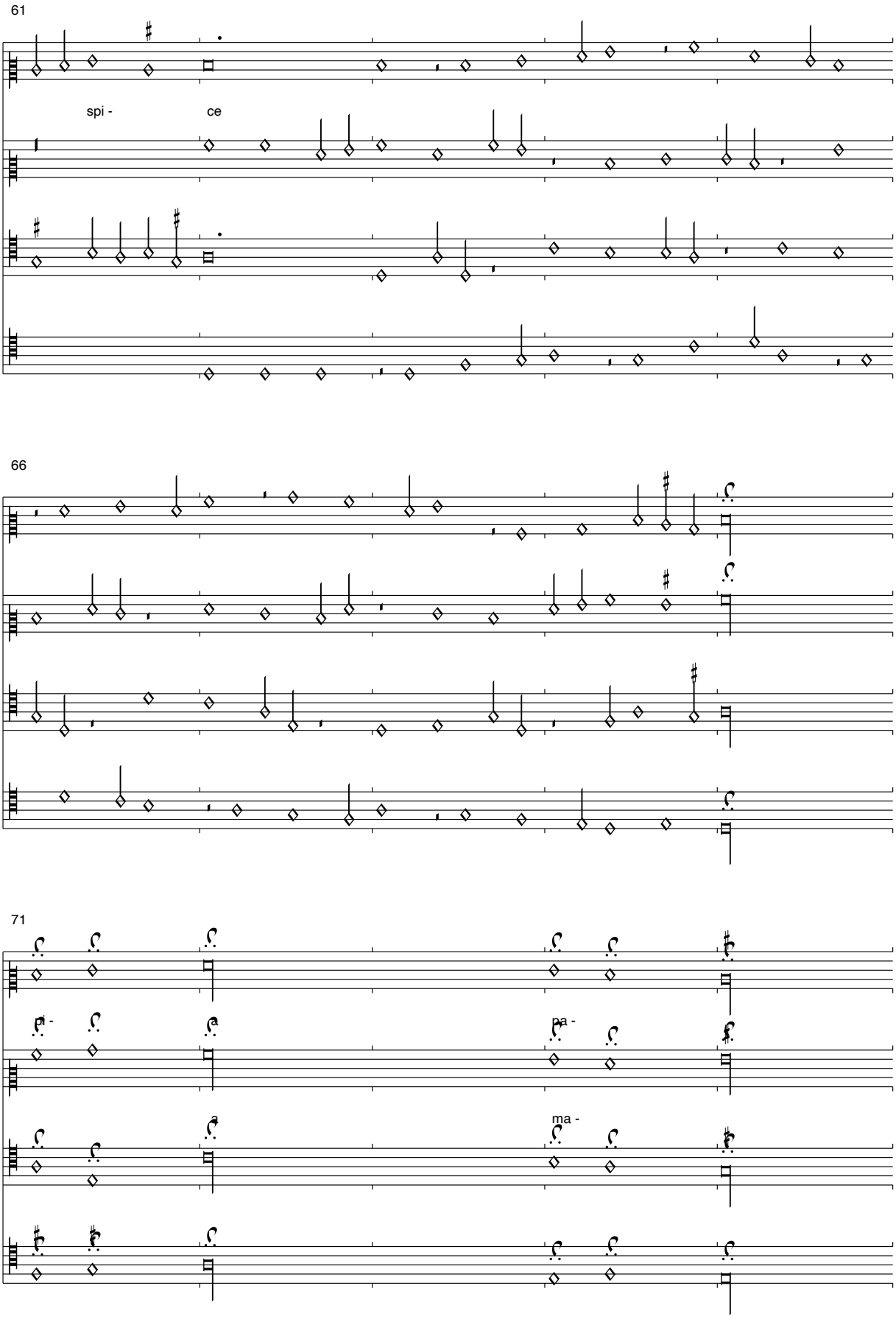

36
pi - e - ta -

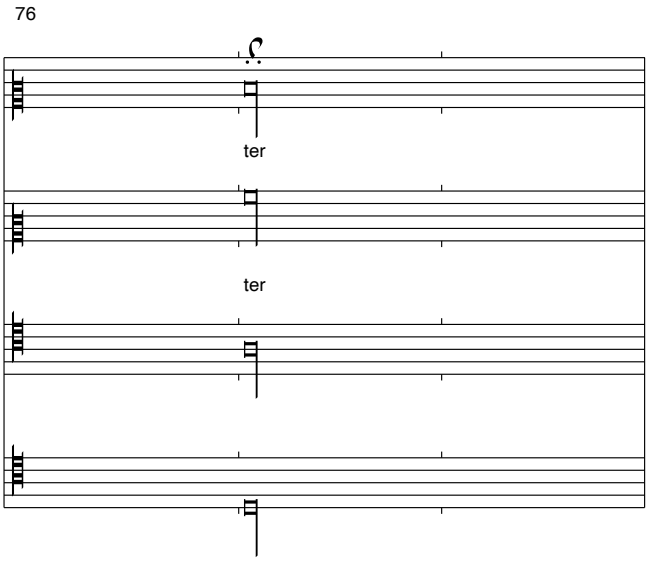

41
tis re - spec - tu de - i - ce
lac - te con - si - li -


46
i


51

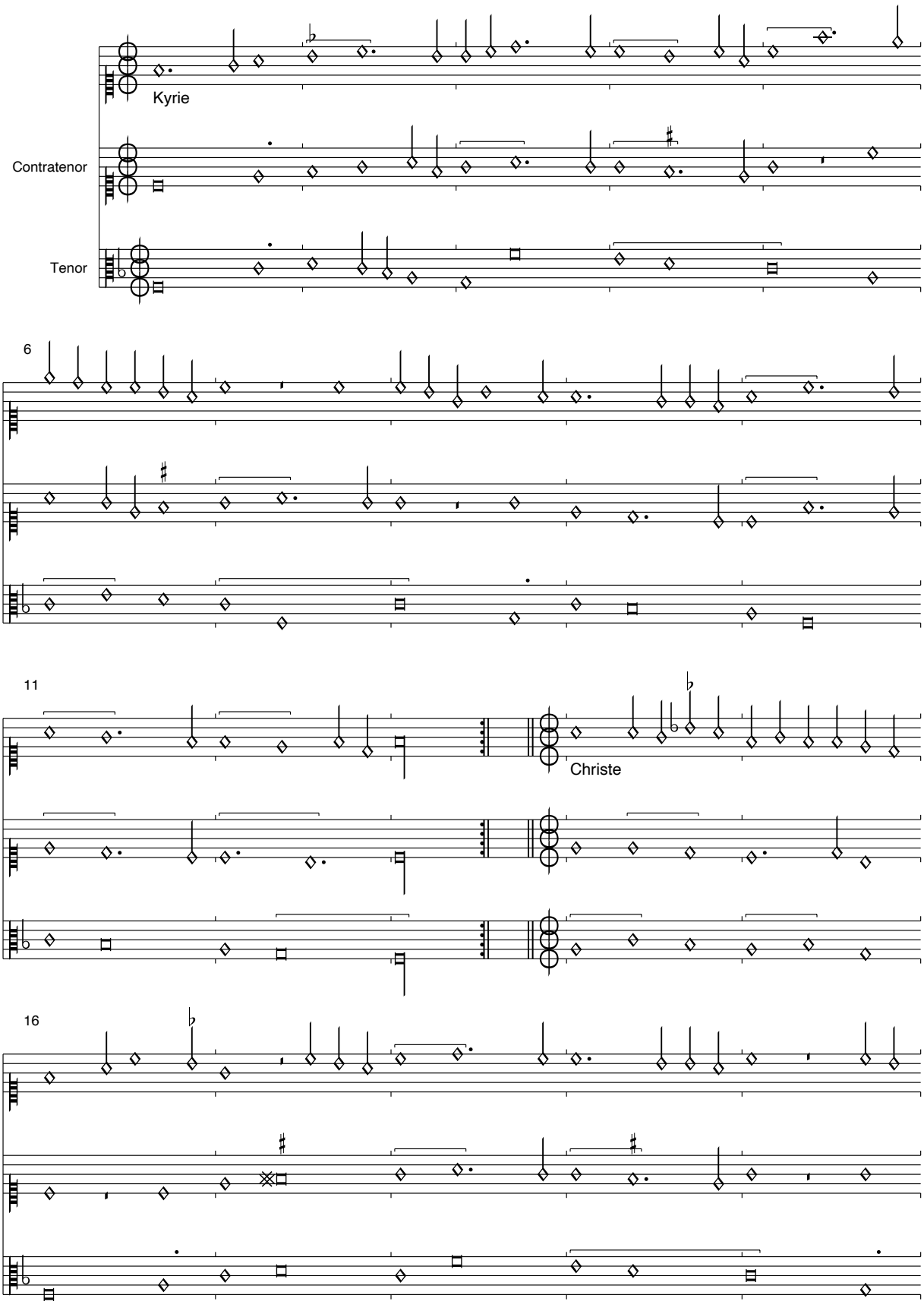

56
pec - ca - to - res - af - fli - ctos re -
pe - re - gri - nos hu - ius ex - i - li - i

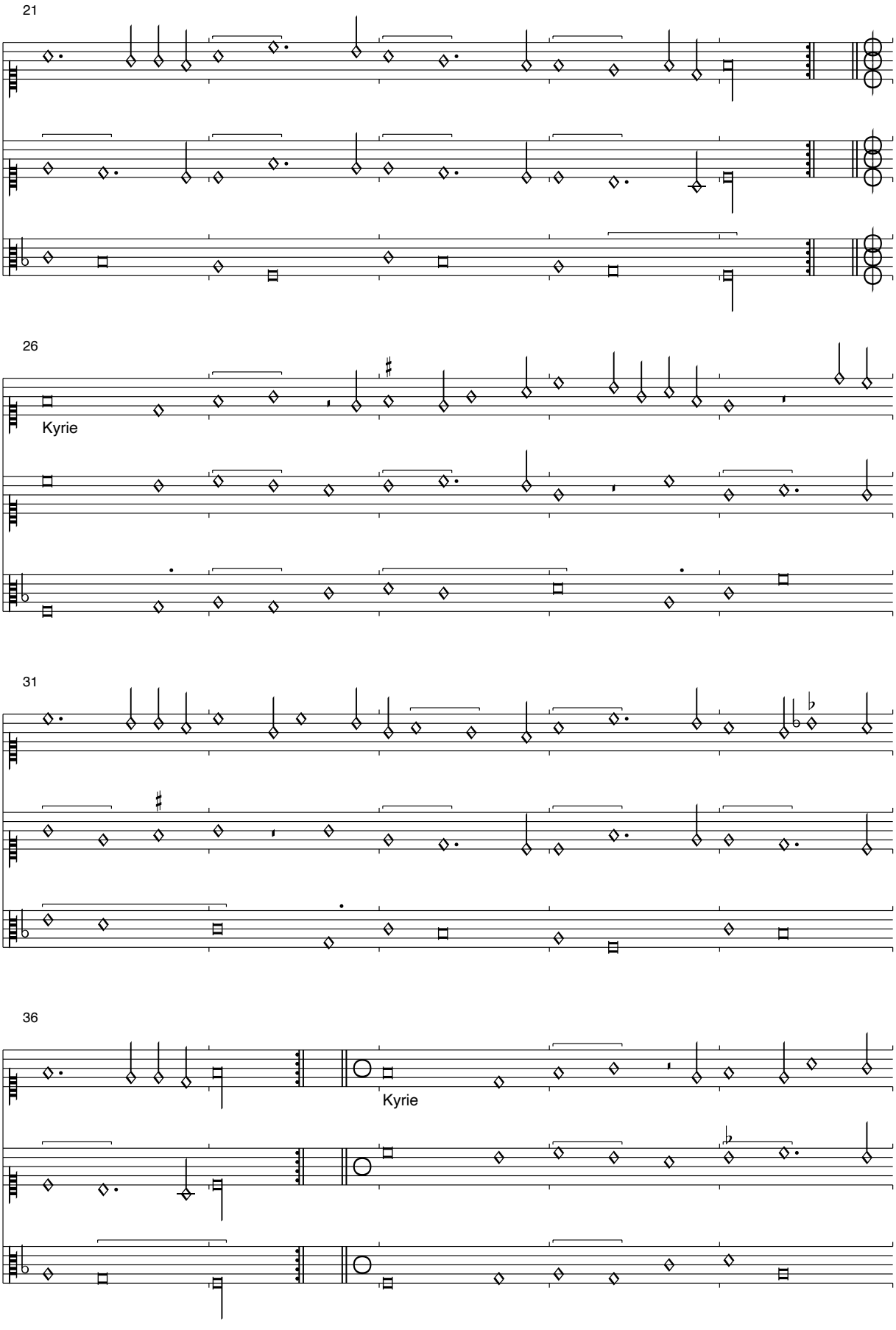

61
spi - ce
66
71
pa - ma -



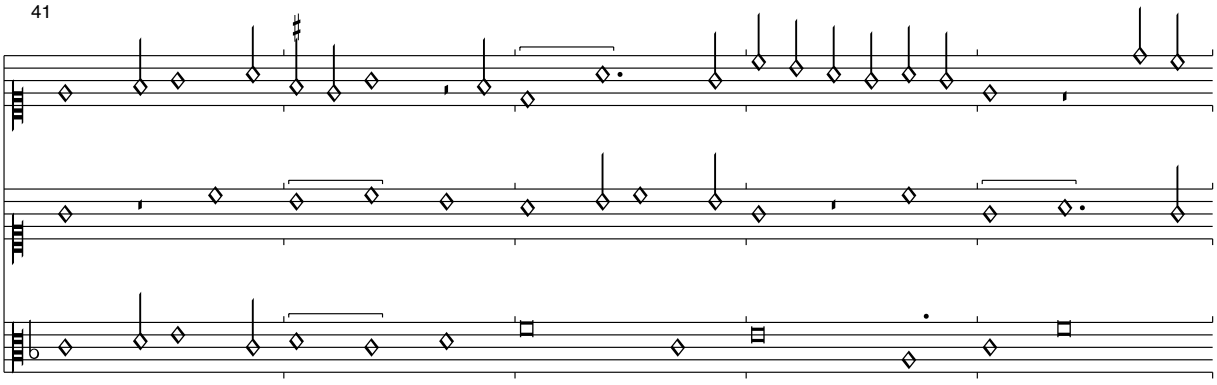
Die Zerlegung längerer Werte und das fast völlige Fehlen der Ligaturen macht diese Version von der Textierung und vom Ausdruck her wesentlich weniger überzeugend als die parallele, wohl ursprüngliche in Bologna Q 15.

Binchois: Kyrie "angelorum"
Trent 87, f. 56v

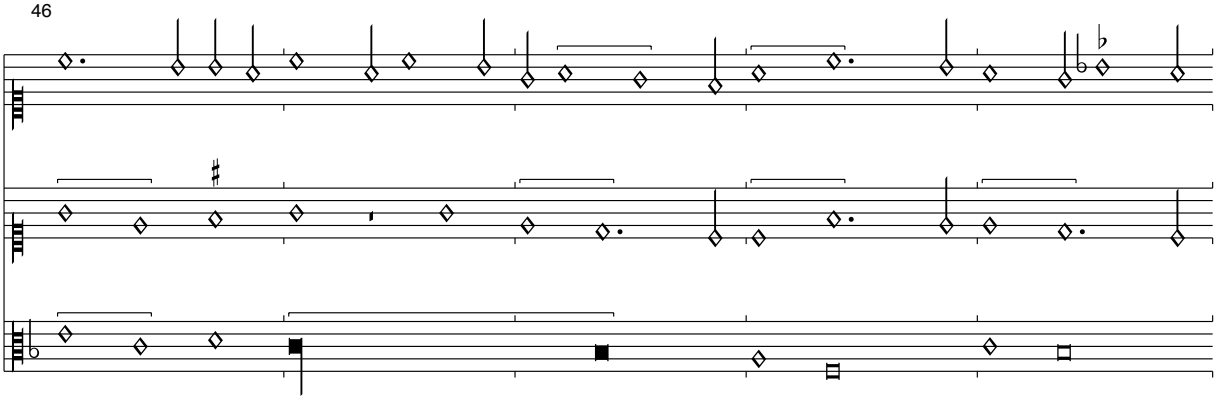



21
26
Kyrie
31
36
Kyrie

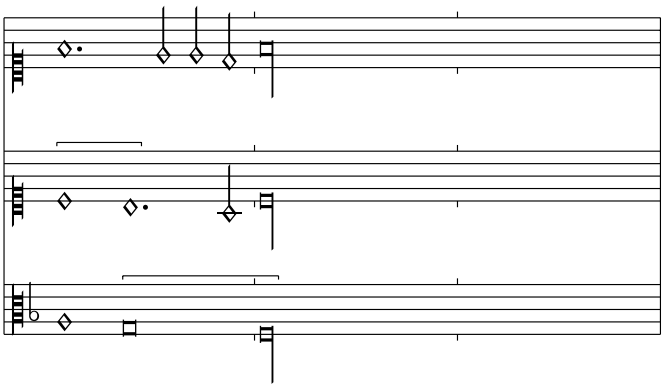
41



46

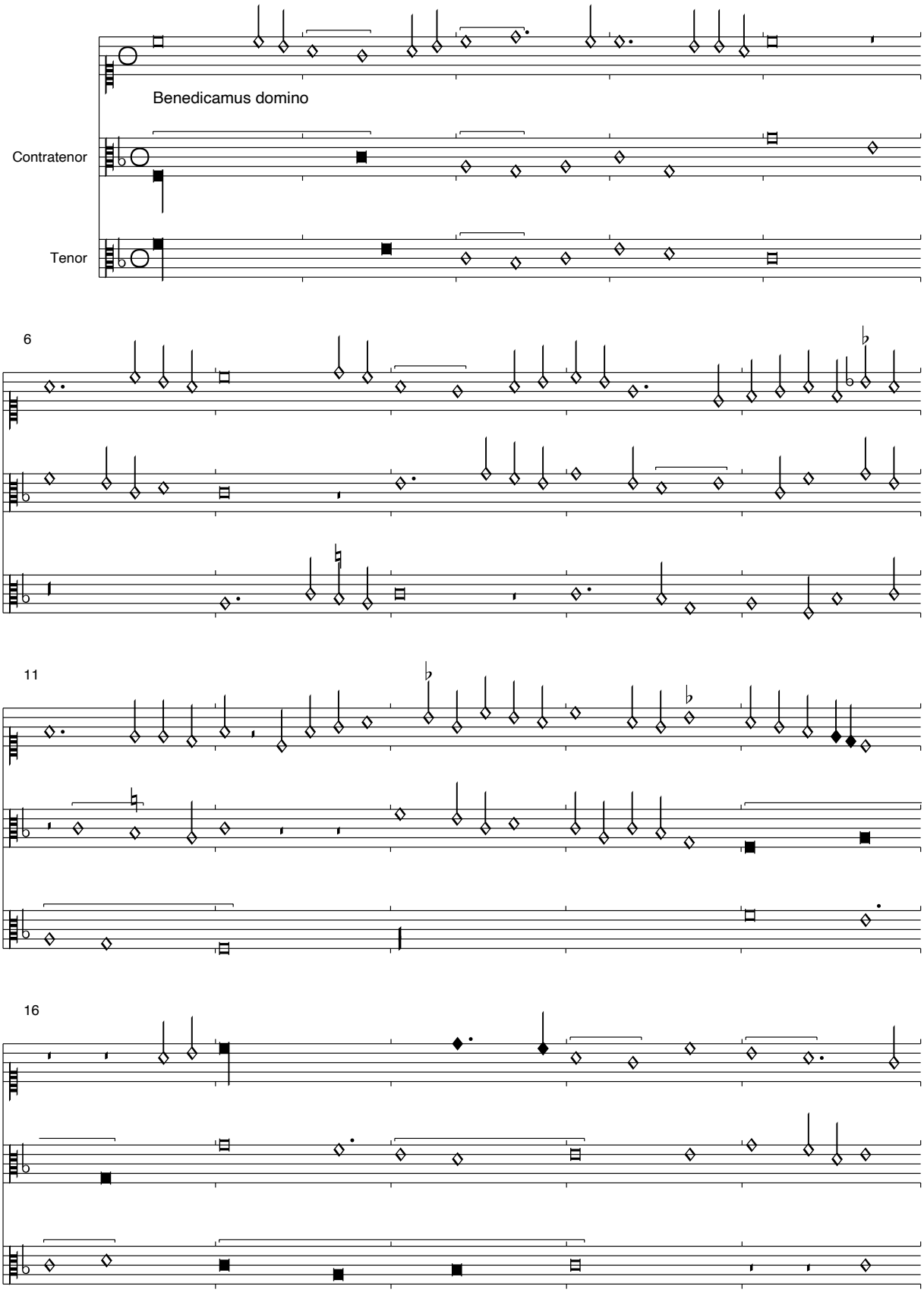


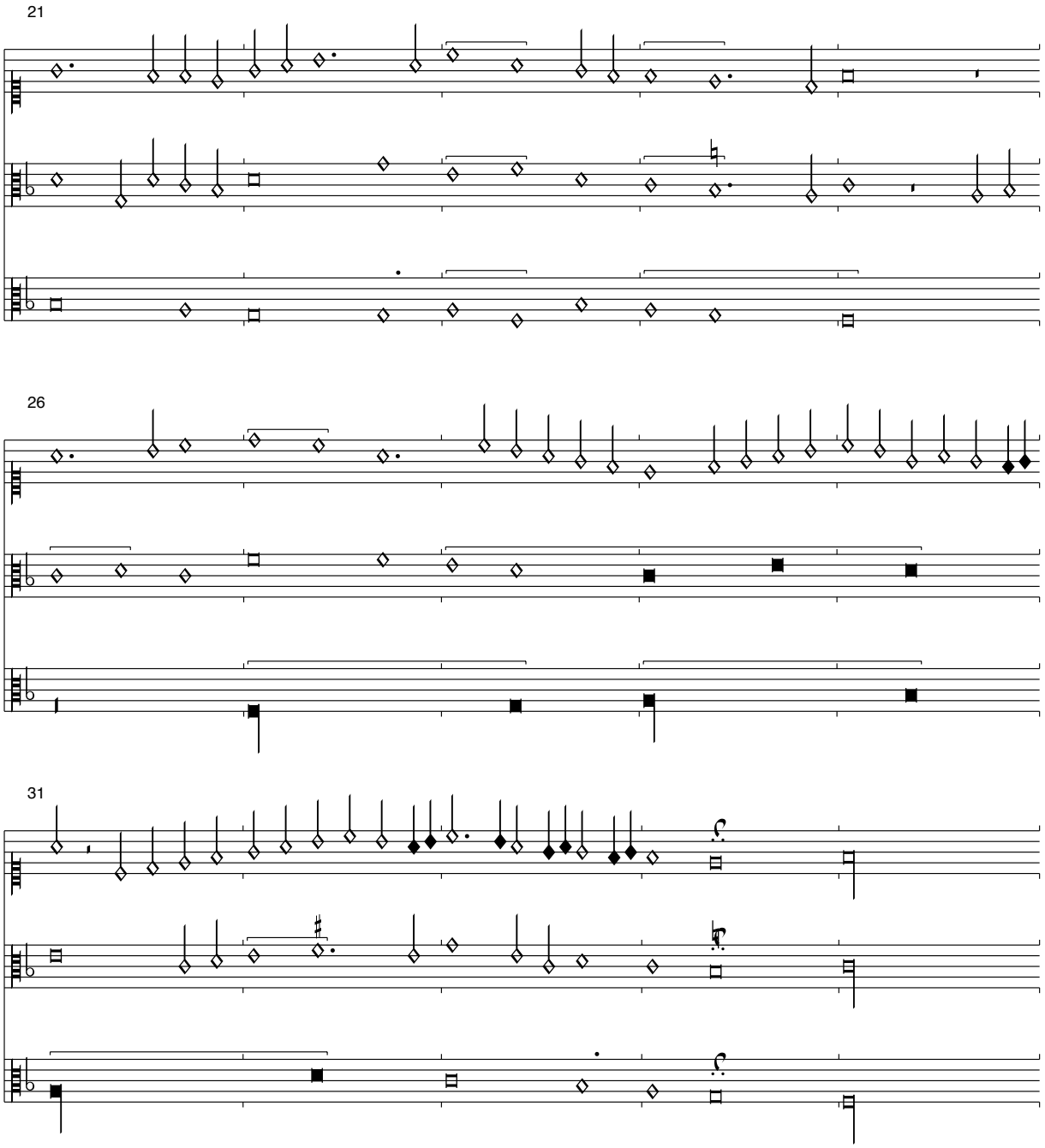
51



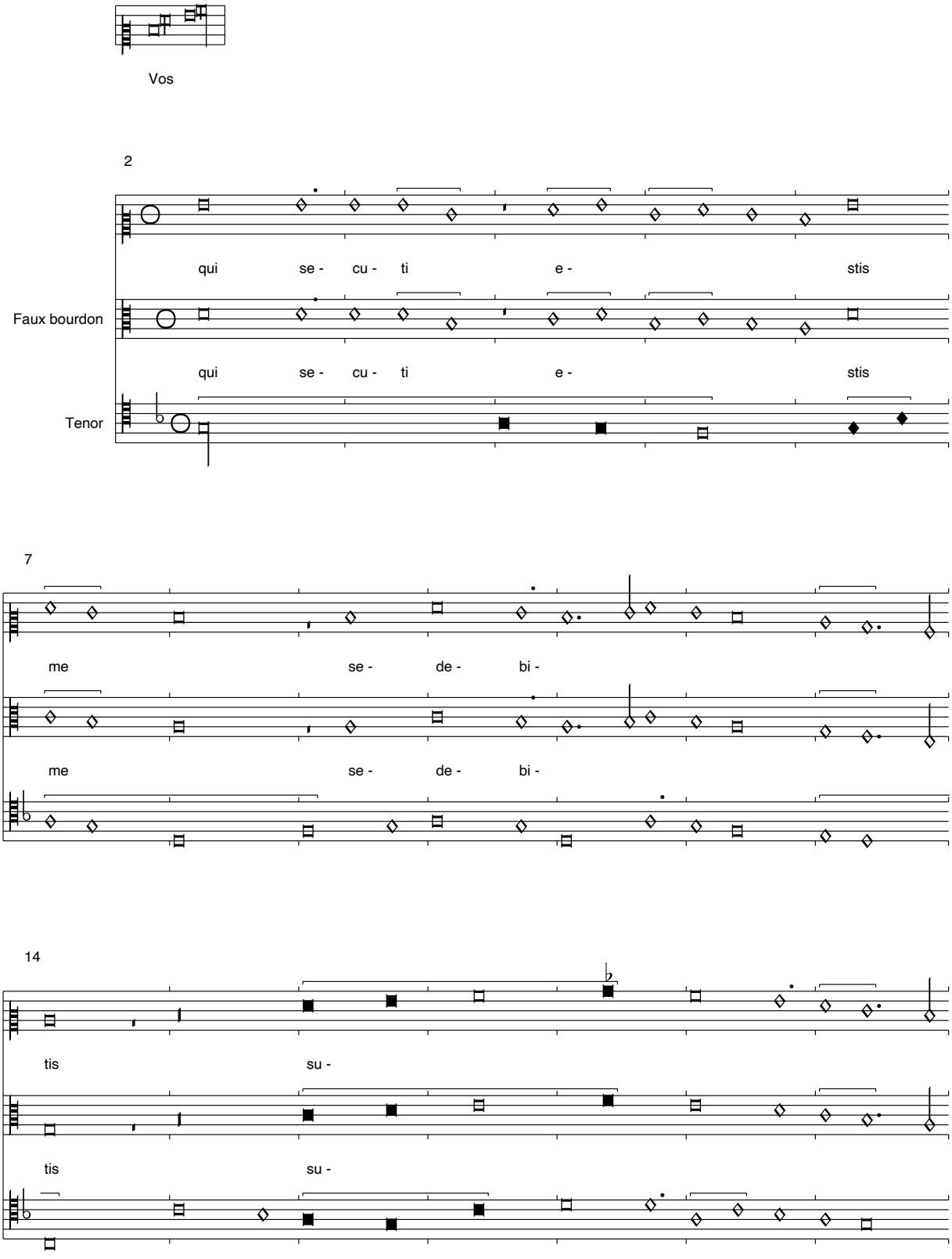
Dufay: Benedicamus domino

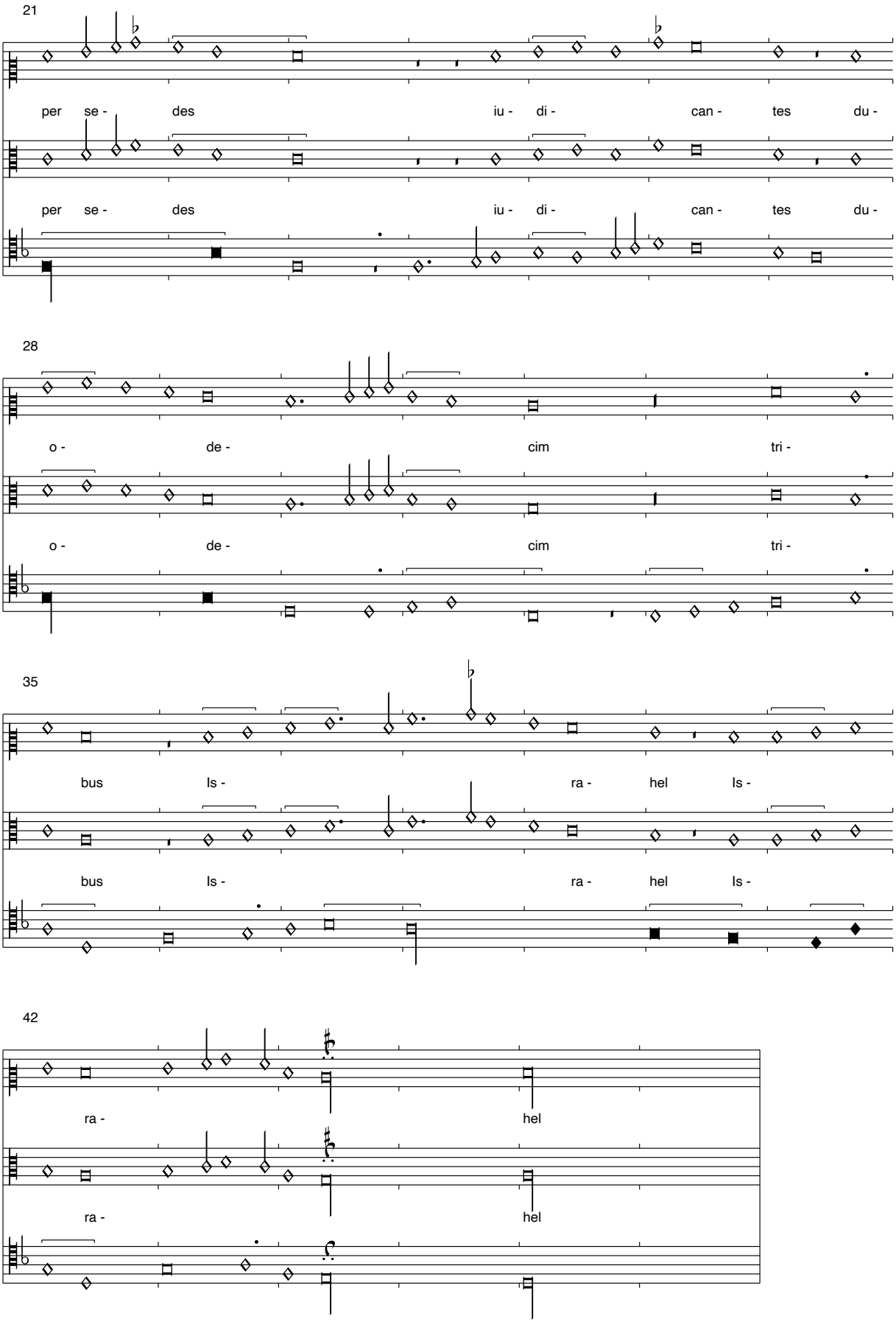
Trent 87, f. 57r



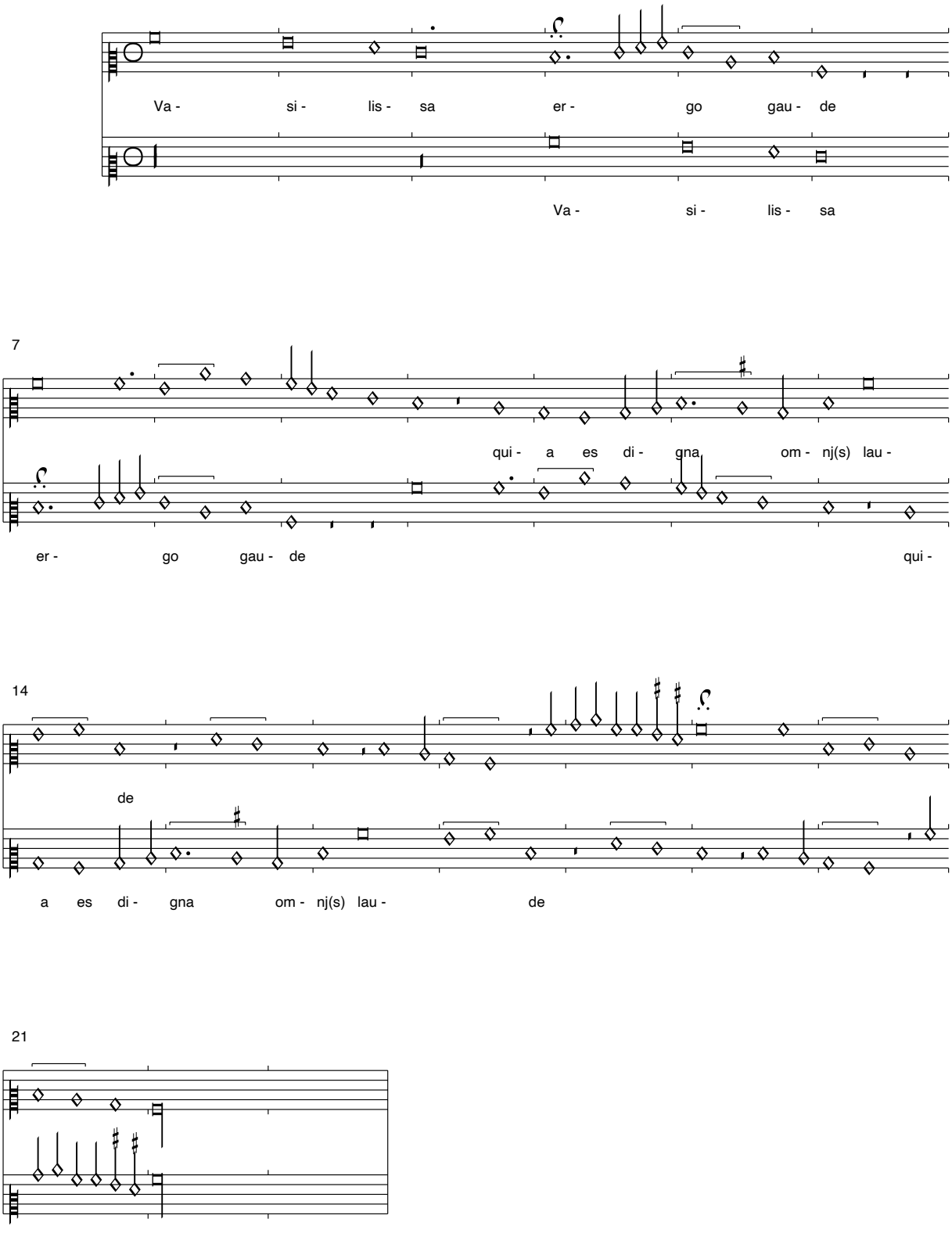

21
26
31

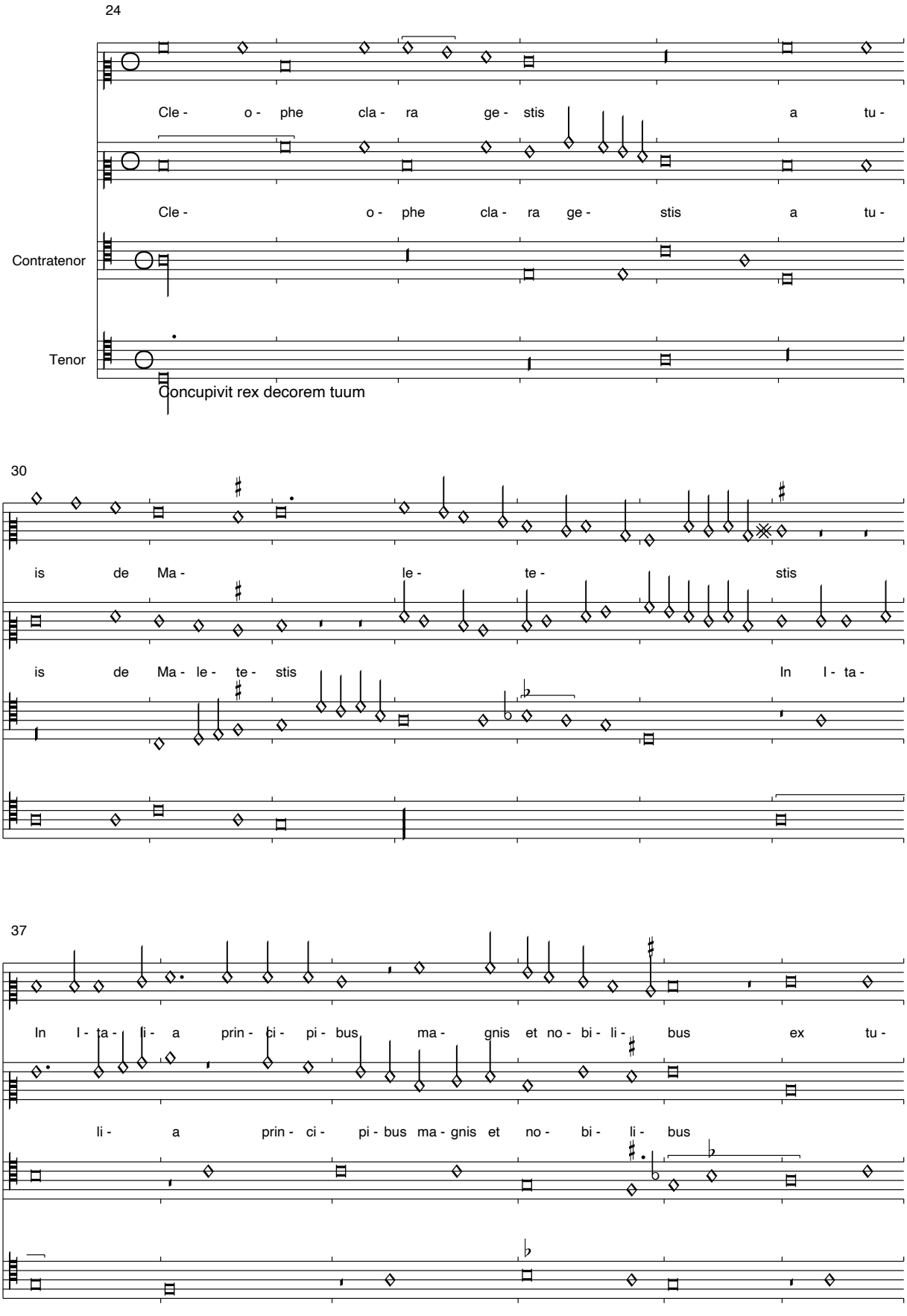
Dufay: Missa Sancti Jacobi Post communio
Trent 87, f. 57r

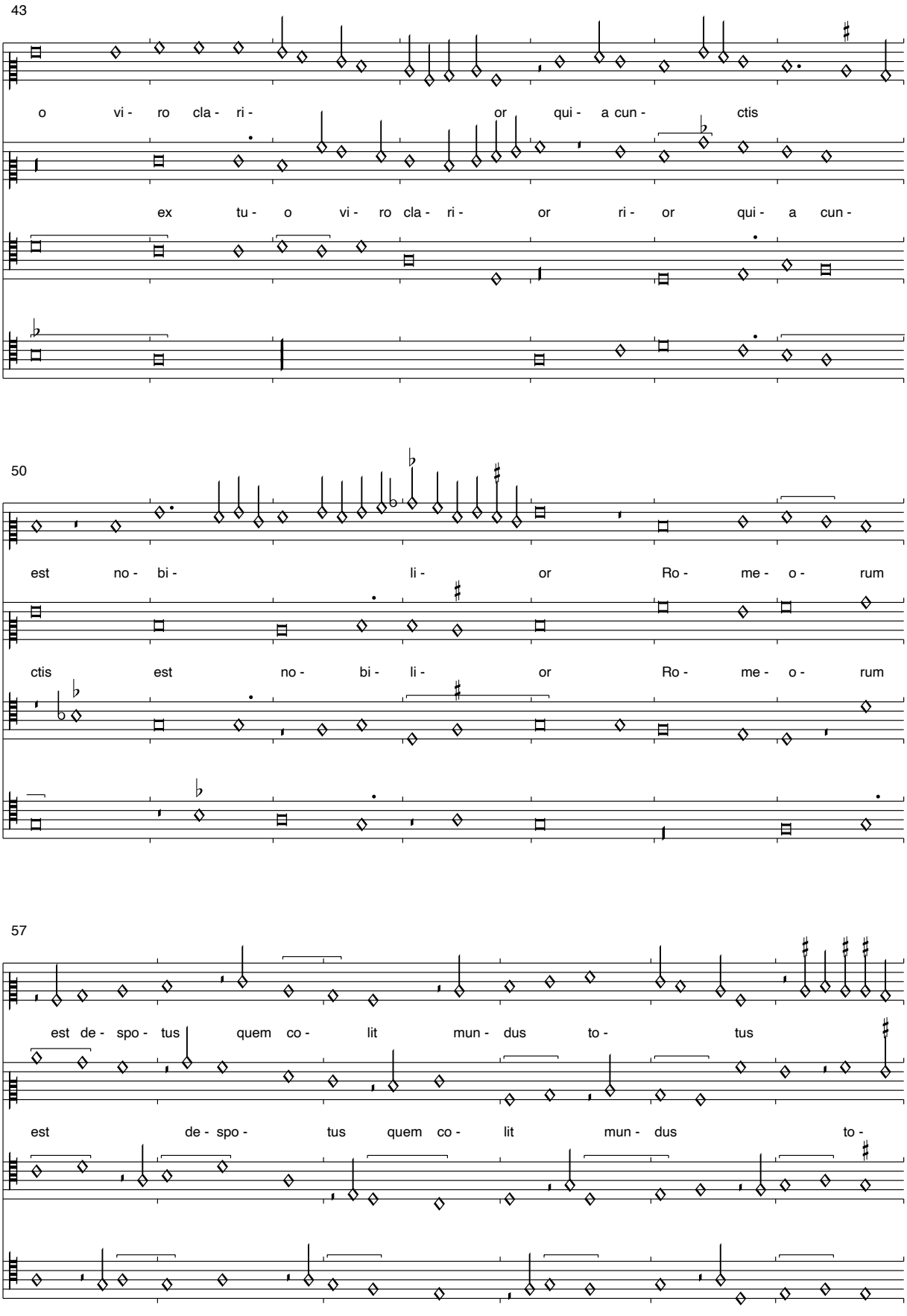



21
per se - des iu - di - can - tes du -
per se - des iu - di - can - tes du -
28
o - de - cim tri -
o - de - cim tri -
35
bus ls - ra - hel ls -
bus ls - ra - hel ls -
42
ra - hel
ra - hel

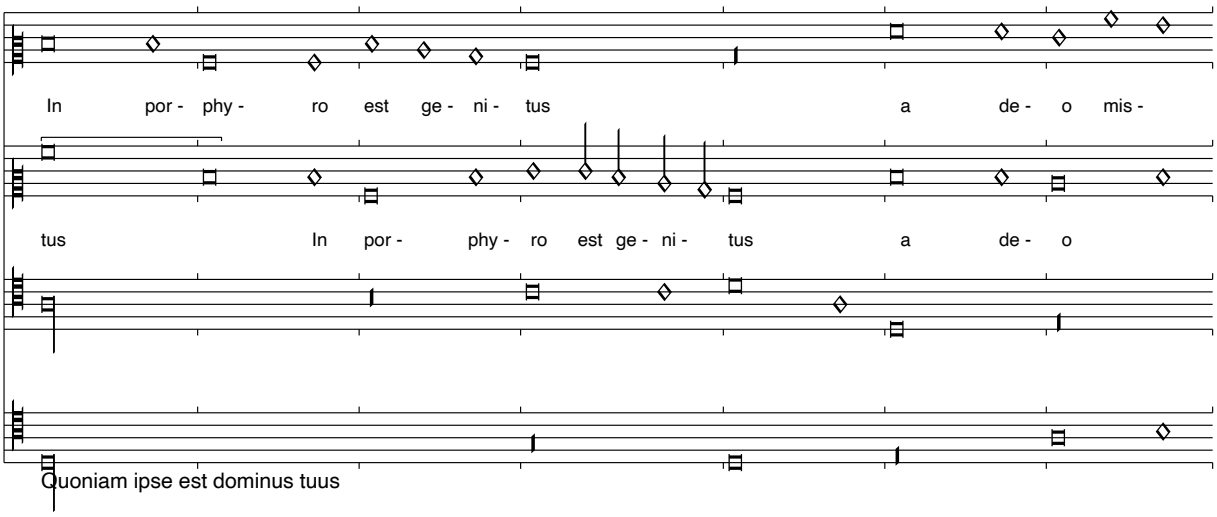
Dufay: Vasilissa ergo gaude
Trent 87, f. 57v-58r



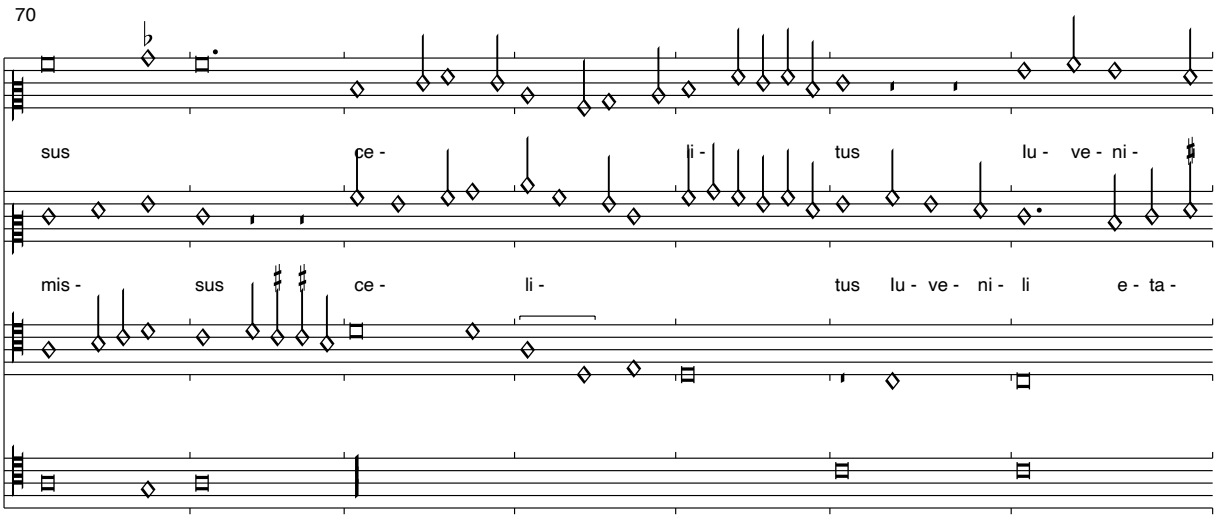

24
Cle - o - phe cla - ra ge - stis a tu -
Cle - o - phe cla - ra ge - stis a tu -
Contratenor
Tenor
Concupivit rex decorem tuum
30
is de Ma - le - te - stis
is de Ma - le - te - stis In I - ta -
37
In I - ta - li - a prin - ci - pi - bus ma - gnis et no - bi - li - bus ex tu -
li - a prin - ci - pi - bus ma - gnis et no - bi - li - bus


43
o vi - ro cla - ri - or qui - a cun - ctis
ex tu - o vi - ro cla - ri - or ri - or qui - a cun -
50
est no - bi - li - or Ro - me - o - rum
ctis est no - bi - li - or Ro - me - o - rum
57
est de - spo - tus quem co - lit mun - dus to - tus
est de - spo - tus quem co - lit mun - dus to -

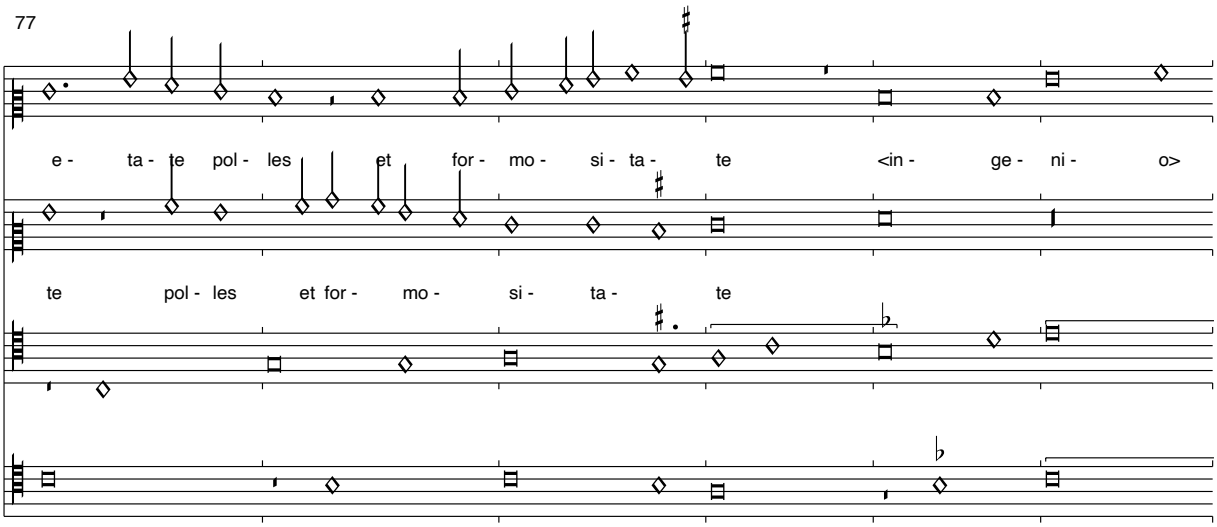
63

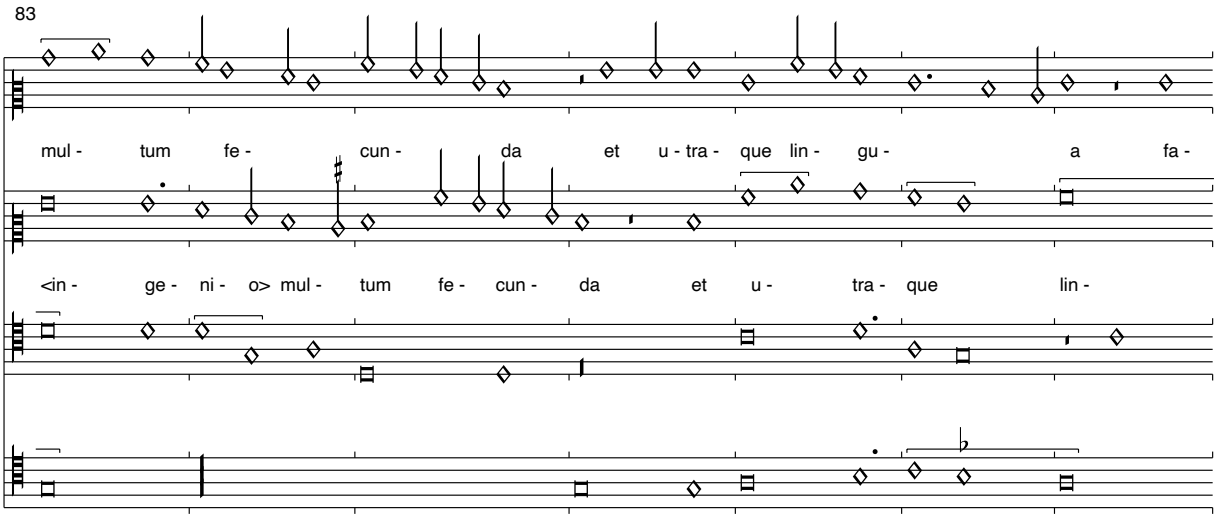

In por - phy - ro est ge - ni - tus a de - o mis -
tus In por - phy - ro est ge - ni - tus a de - o
Quoniam ipse est dominus tuus

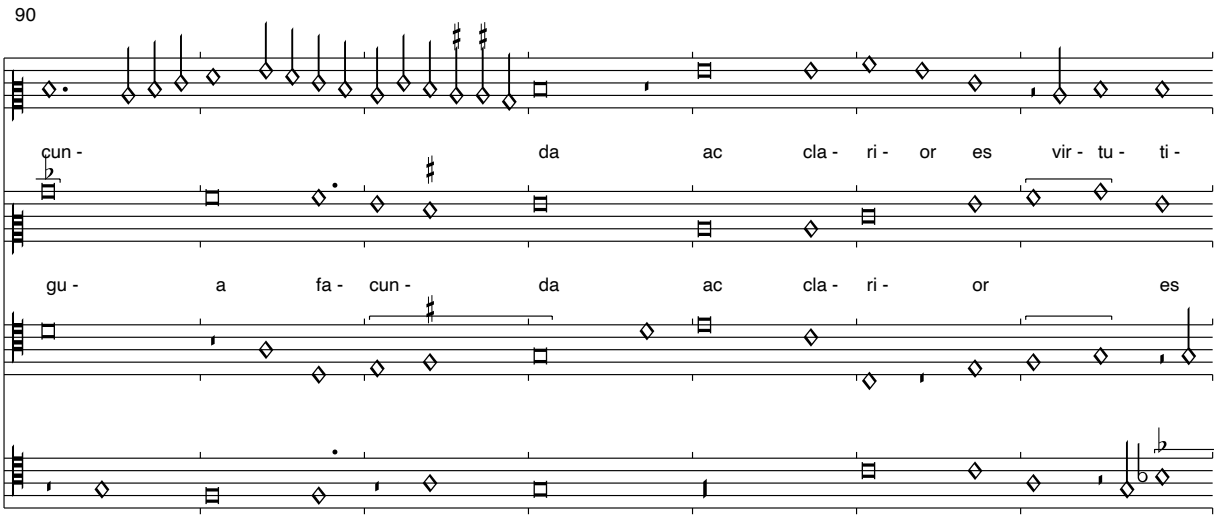
70

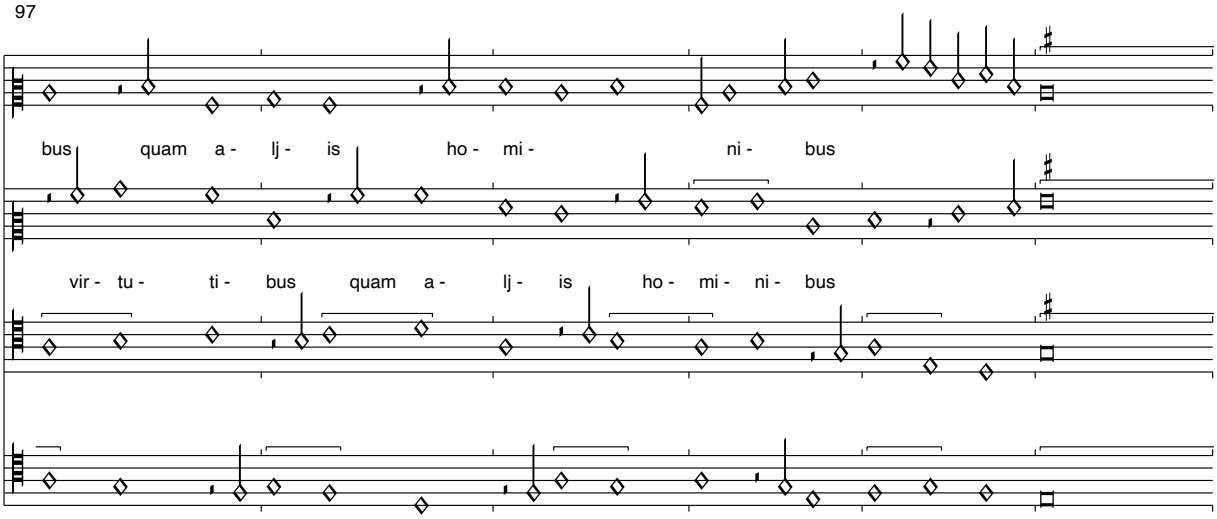

sus ce - li - tus lu - ve - ni -
mis - sus ce - li - tus lu - ve - ni - li e - ta -

77

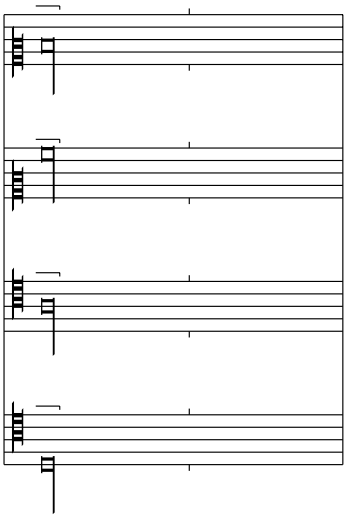

e - ta - te pol - les et for - mo - si - ta - te <in - ge - ni - o>
te pol - les et for - mo - si - ta - te


83
mul - tum fe - cun - da et u - tra - que lin - gu - a fa -
<in - ge - ni - o> mul - tum fe - cun - da et u - tra - que lin -


90
cun - da ac cla - ri - or es vir - tu - ti -
gu - a fa - cun - da ac cla - ri - or es

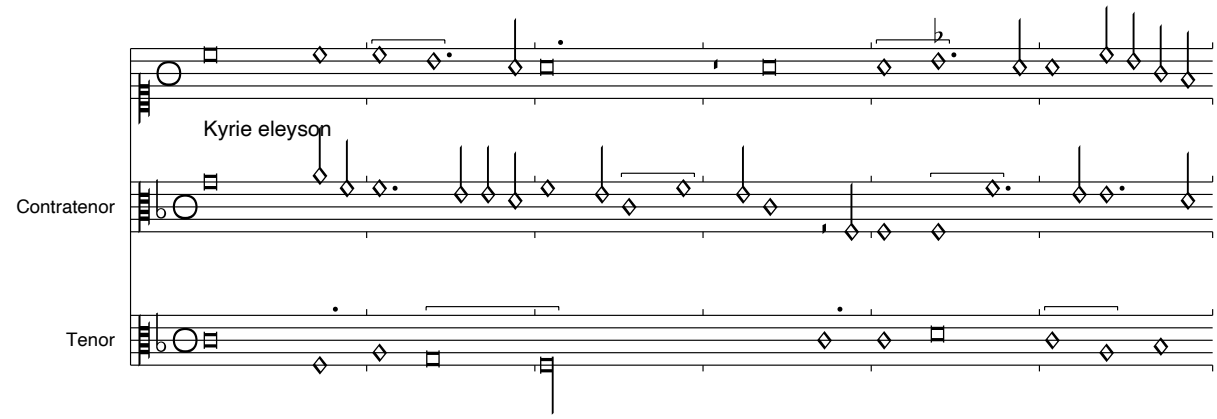

97
bus quam a - lj - is ho - mi - ni - bus
vir - tu - ti - bus quam a - lj - is ho - mi - ni - bus

103

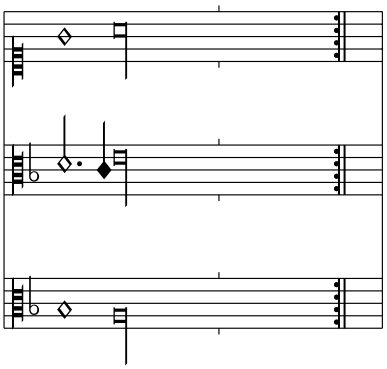


Binchois: Kyrie feriale

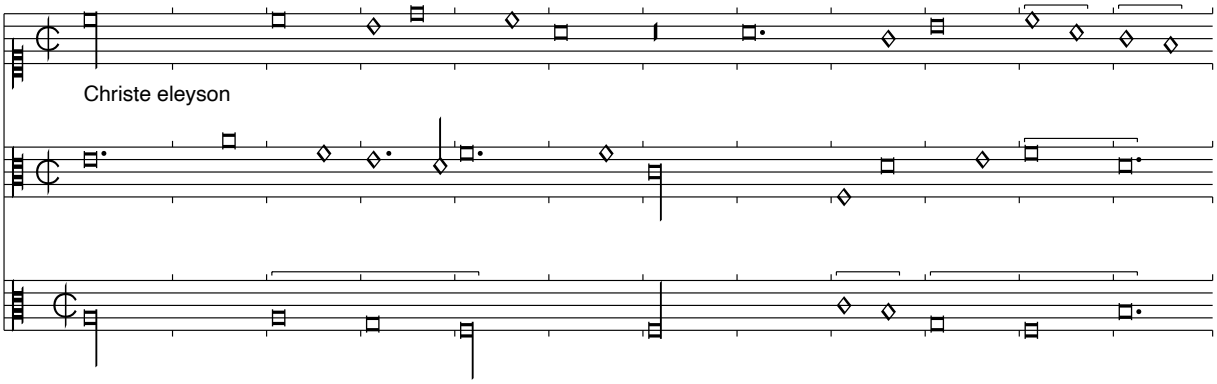
Trent 87, f. 58v



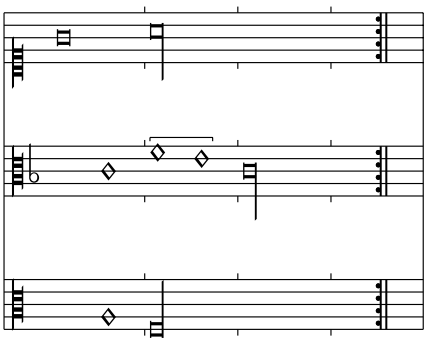
7



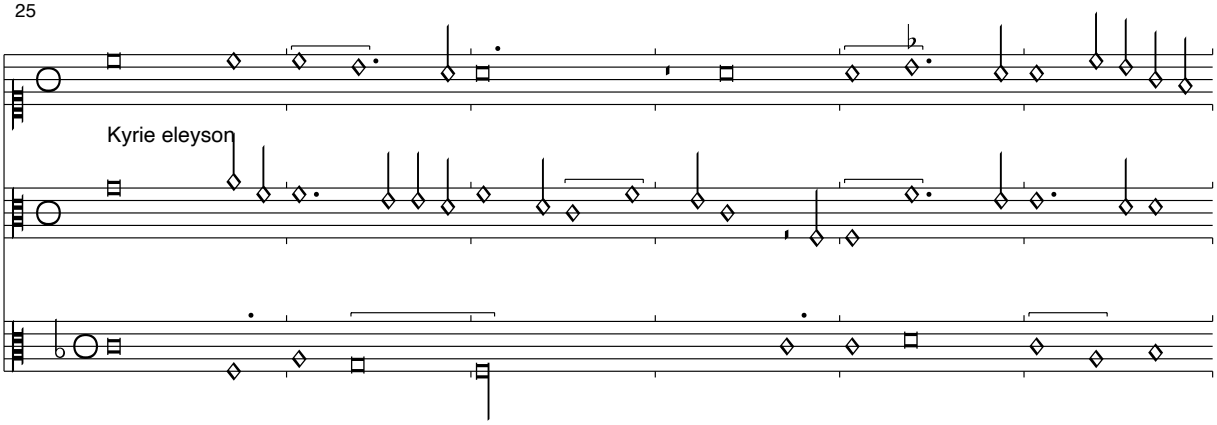
9



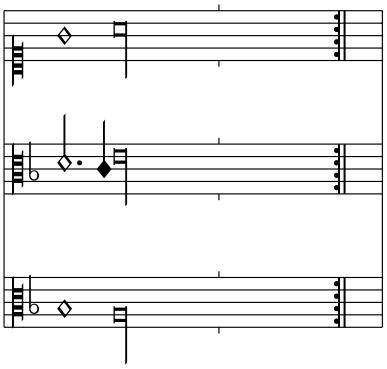
21



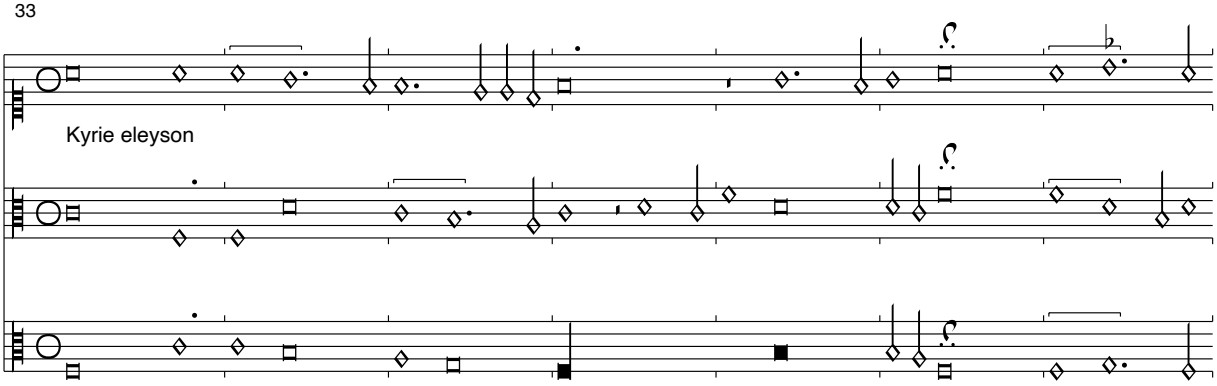
25



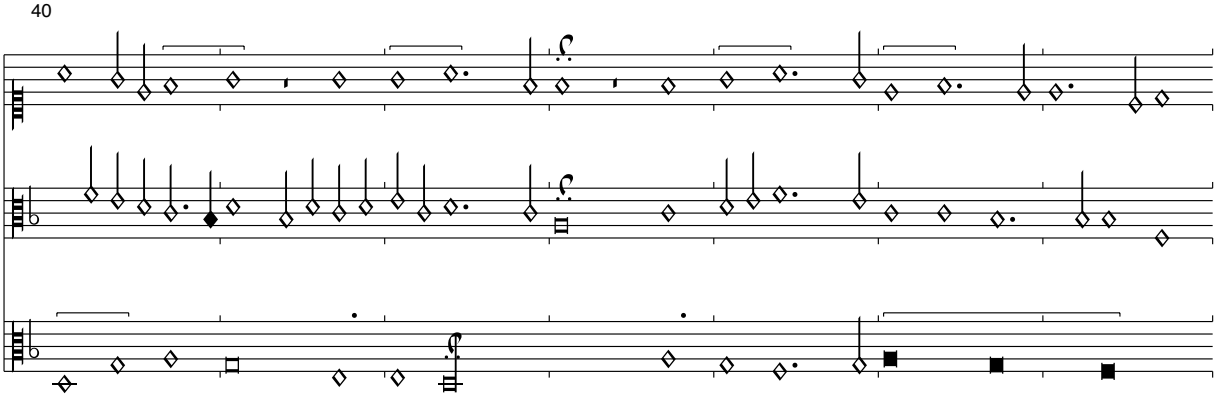
31



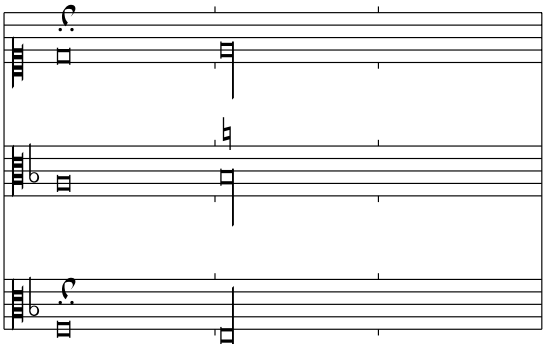
33



40

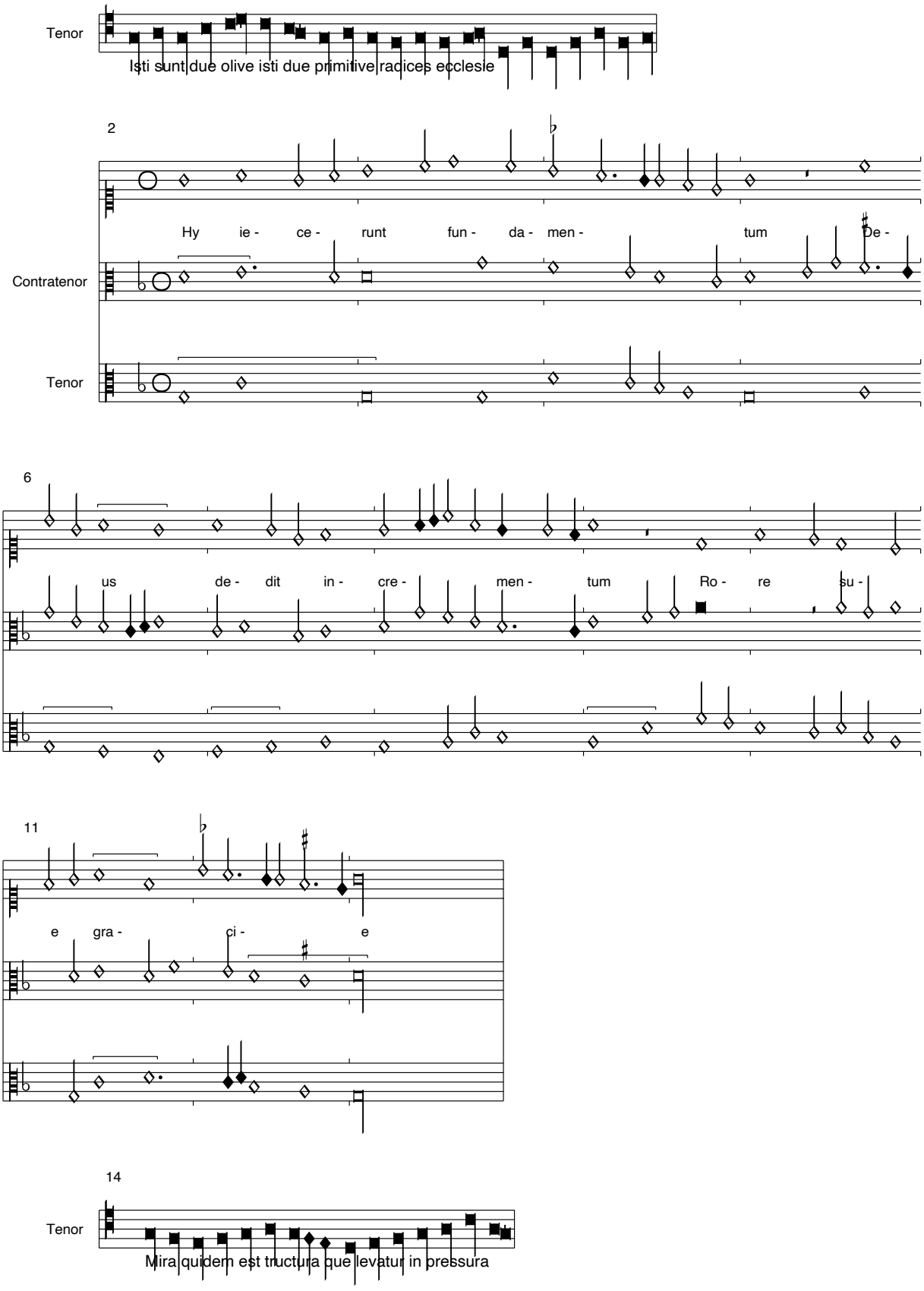


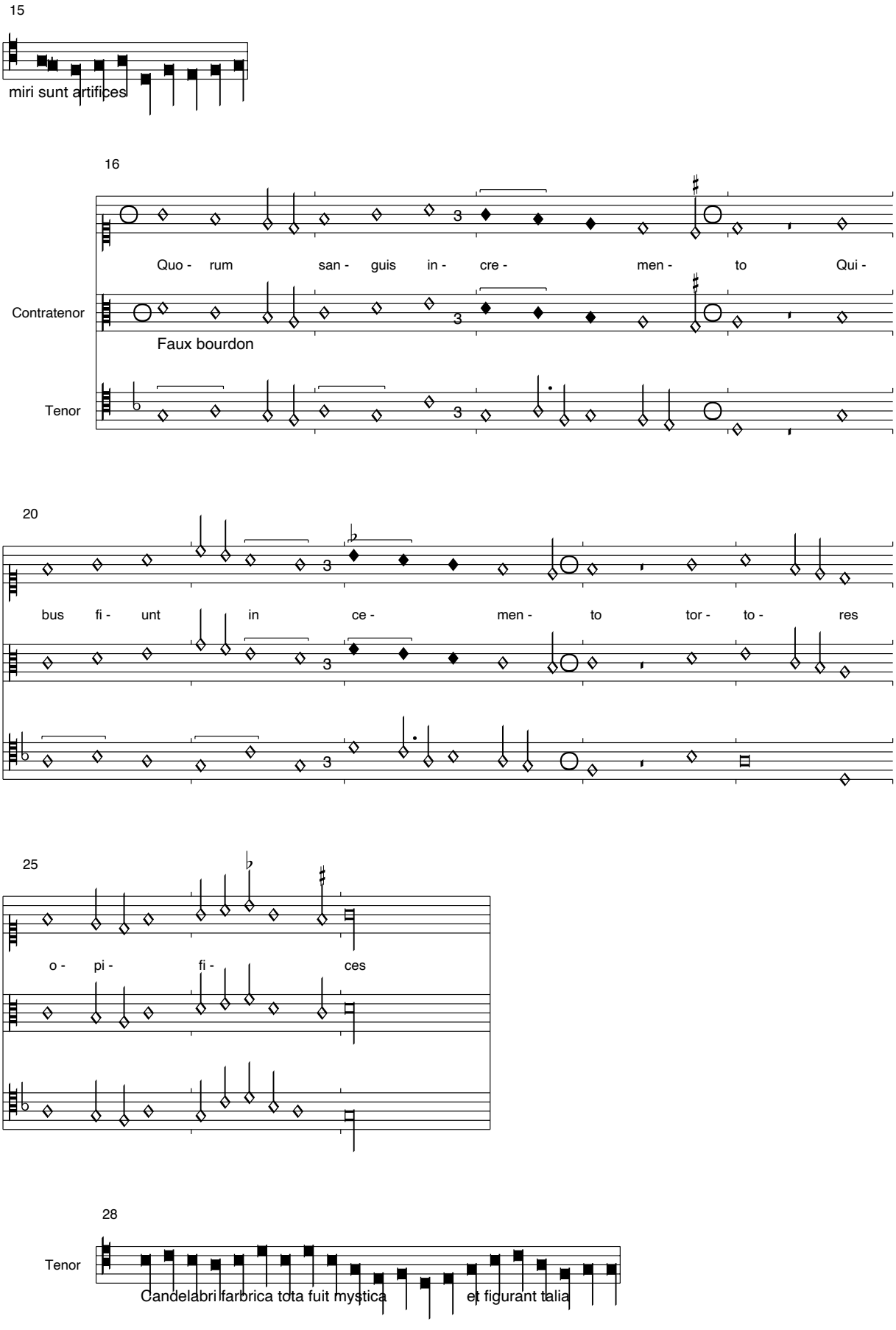
47

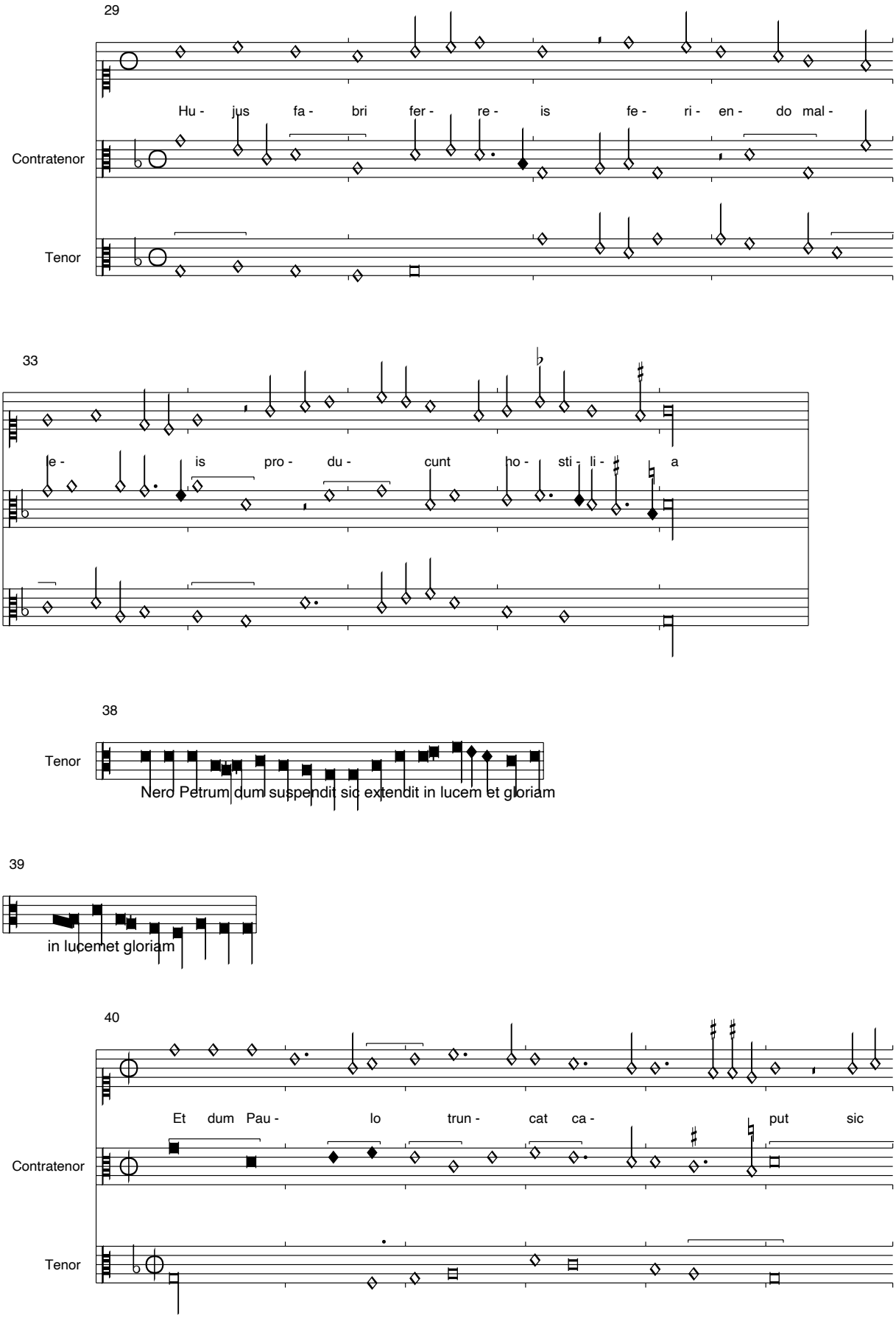


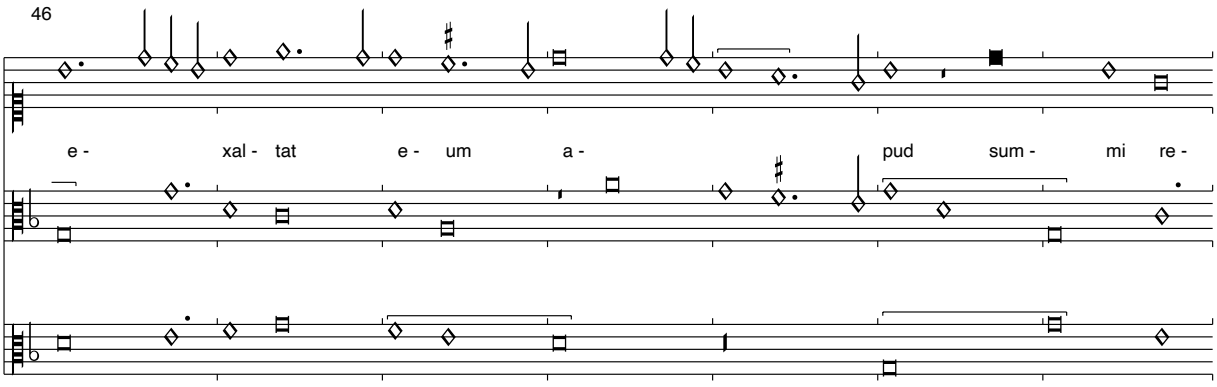
Das Stück ist zwei Mal in Trent 87 überliefert, dazu noch in Trent 92, f. 208r. Letztere ist die einzige fast fehlerfreie Quelle. Nach ihr habe ich die beiden stark fehlerhaften Versionen in Trent 87 korrigiert.

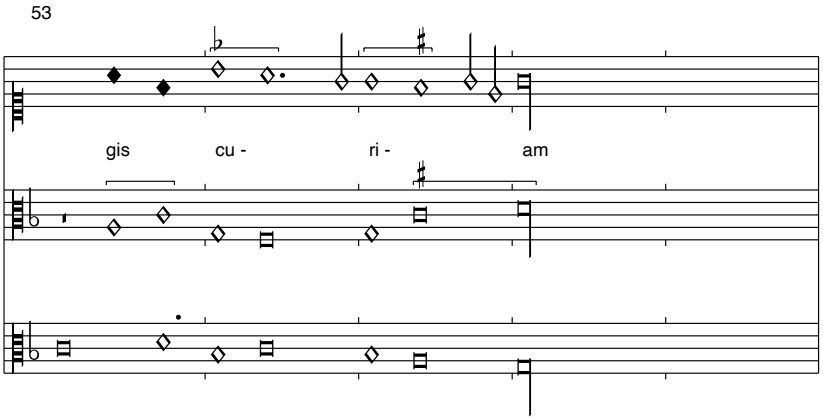
G Dufay: Isti sunt due olive
Trient 87, f. 61r-63r

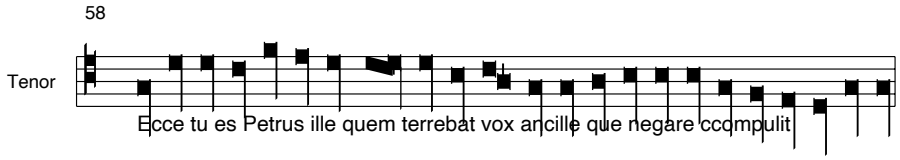


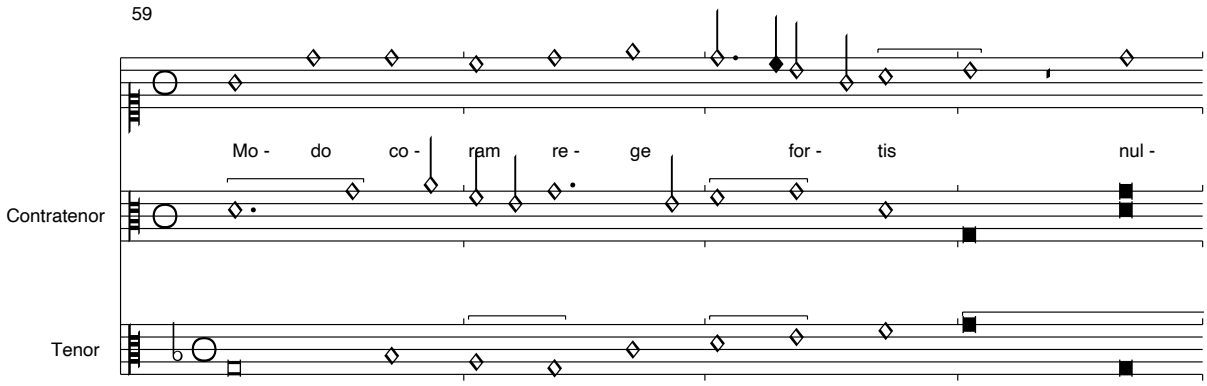

15
miri sunt artifices
16
Quo - rum san - guis in - cre - men - to Qui -
Contratenor
Faux bourdon
Tenor
20
bus fi - unt in ce - men - to tor - to - res
25
o - pi - fi - ces
28
Tenor
Candelabri farbrica tota fuit mystica et figurant talia

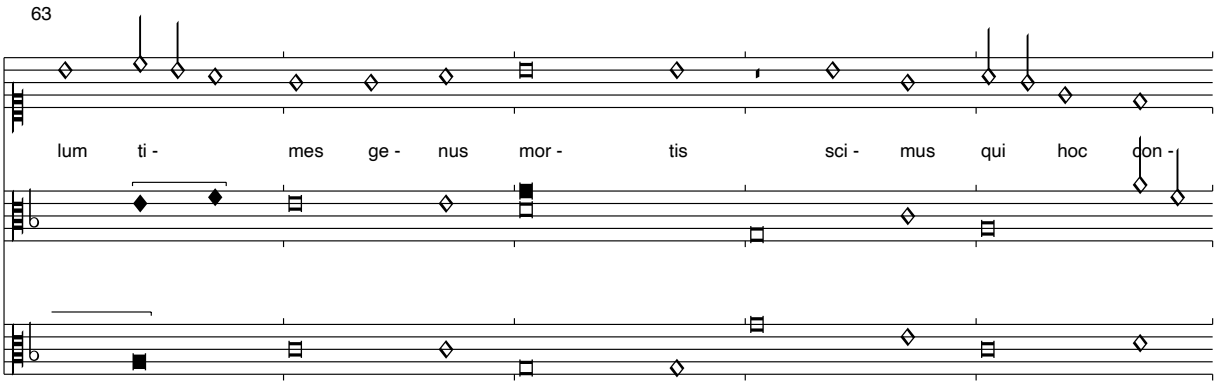

29
Hu - jus fa - bri fer - re - is fe - ri - en - do mal -
Contratenor
Tenor
33
e - is pro - du - cunt ho - sti - li - a
38
Tenor
Nero Petrum dum suspendit sic extendit in lucem et gloriam
39
in lucemet gloriam
40
Et dum Pau - lo trun - cat ca - put sic
Contratenor
Tenor

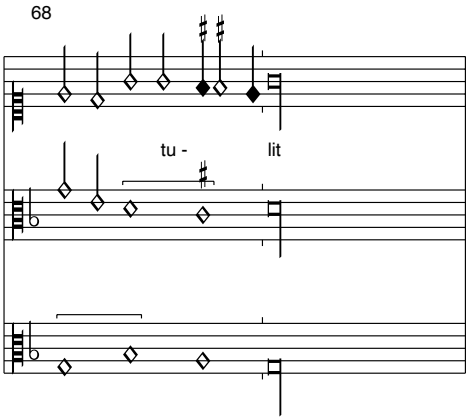

46
e - xal - tat e - um a - pud sum - mi re -

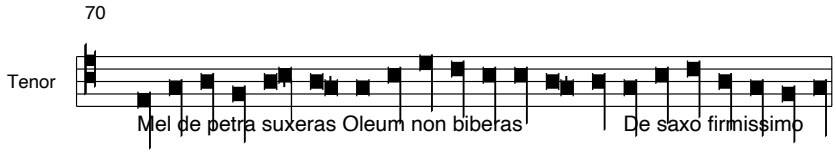

53
gis cu - ri - am

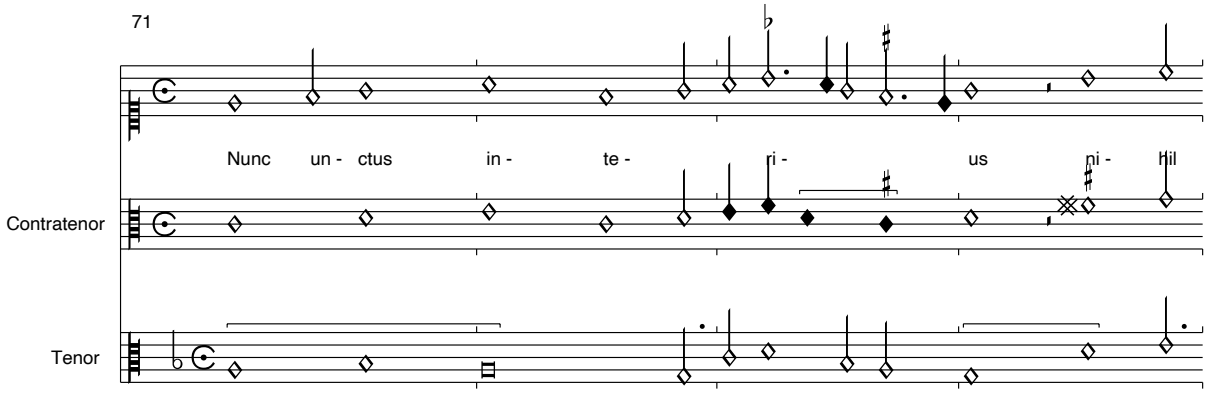

58
Tenor
Ecce tu es Petrus ille quem terrebat vox ancille que negare ccompulit

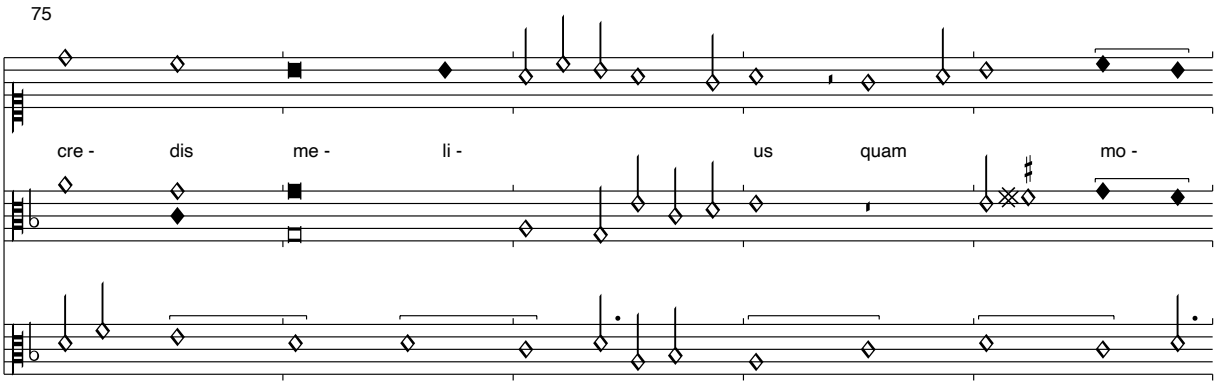

59
Mo - do co - ram re - ge for - tis nul -
Contratenor
Tenor

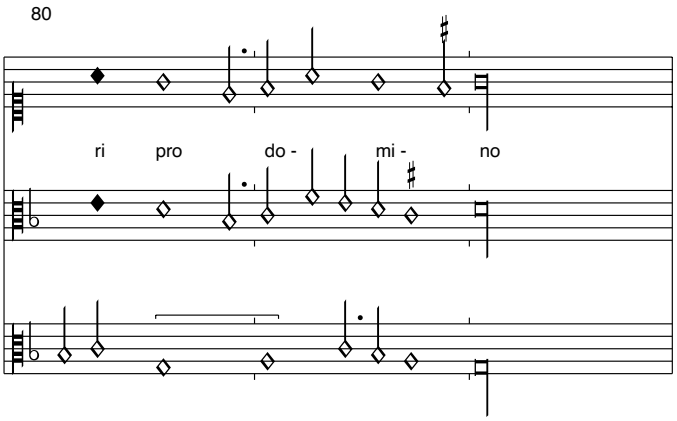

63
lum ti - mes ge - nus mor - tis sci - mus qui hoc don -

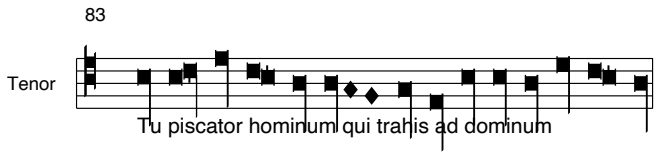

68
tu - lit

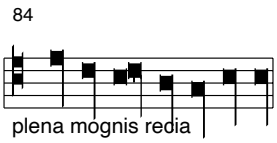

70
Tenor
Mel de petra suxeras Oleum non biberas De saxo firmissimo

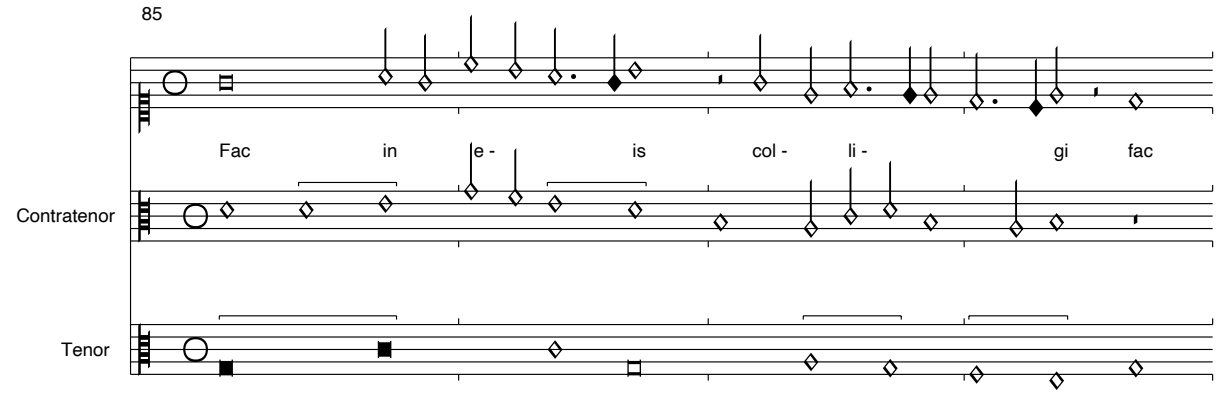

71
Nunc un - ctus in - te - ri - us ni - hil
Contratenor
Tenor

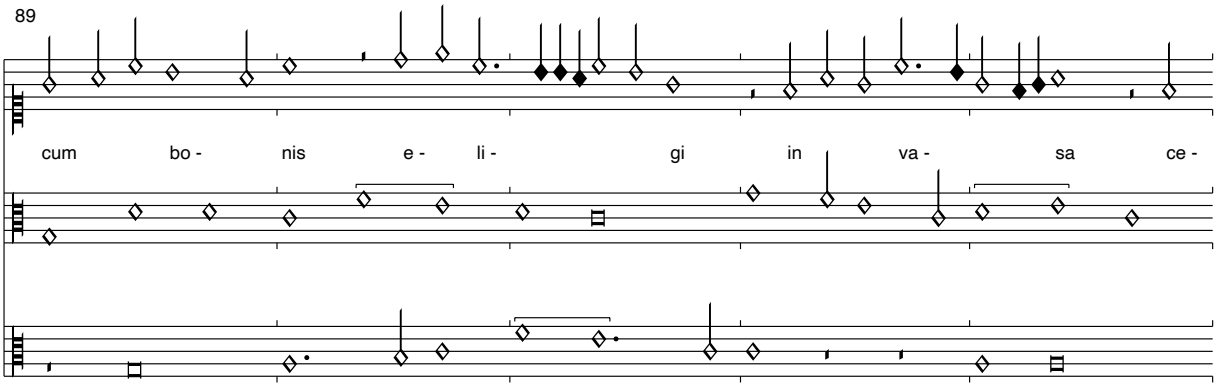

75
cre - dis me - li - us quam mo -

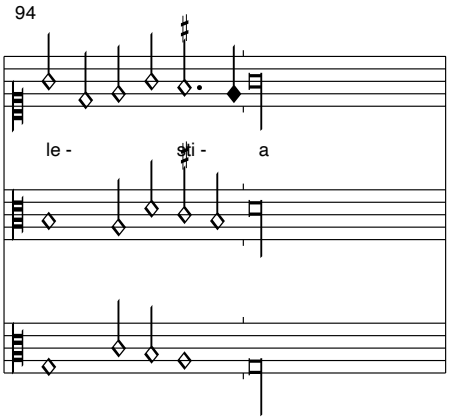

80
ri pro do - mi - no

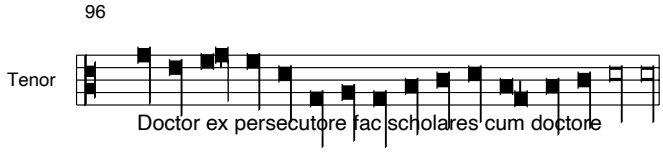

83
Tenor
Tu piscator hominum qui trahis ad dominum

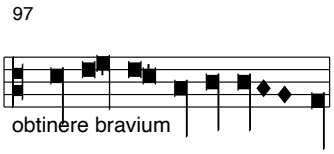

84
plena mognis redia

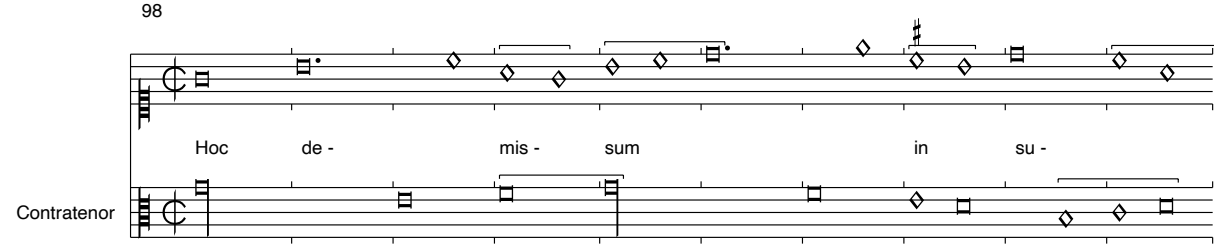

85
Fac in e - is col - li - gi fac
Contratenor
Tenor

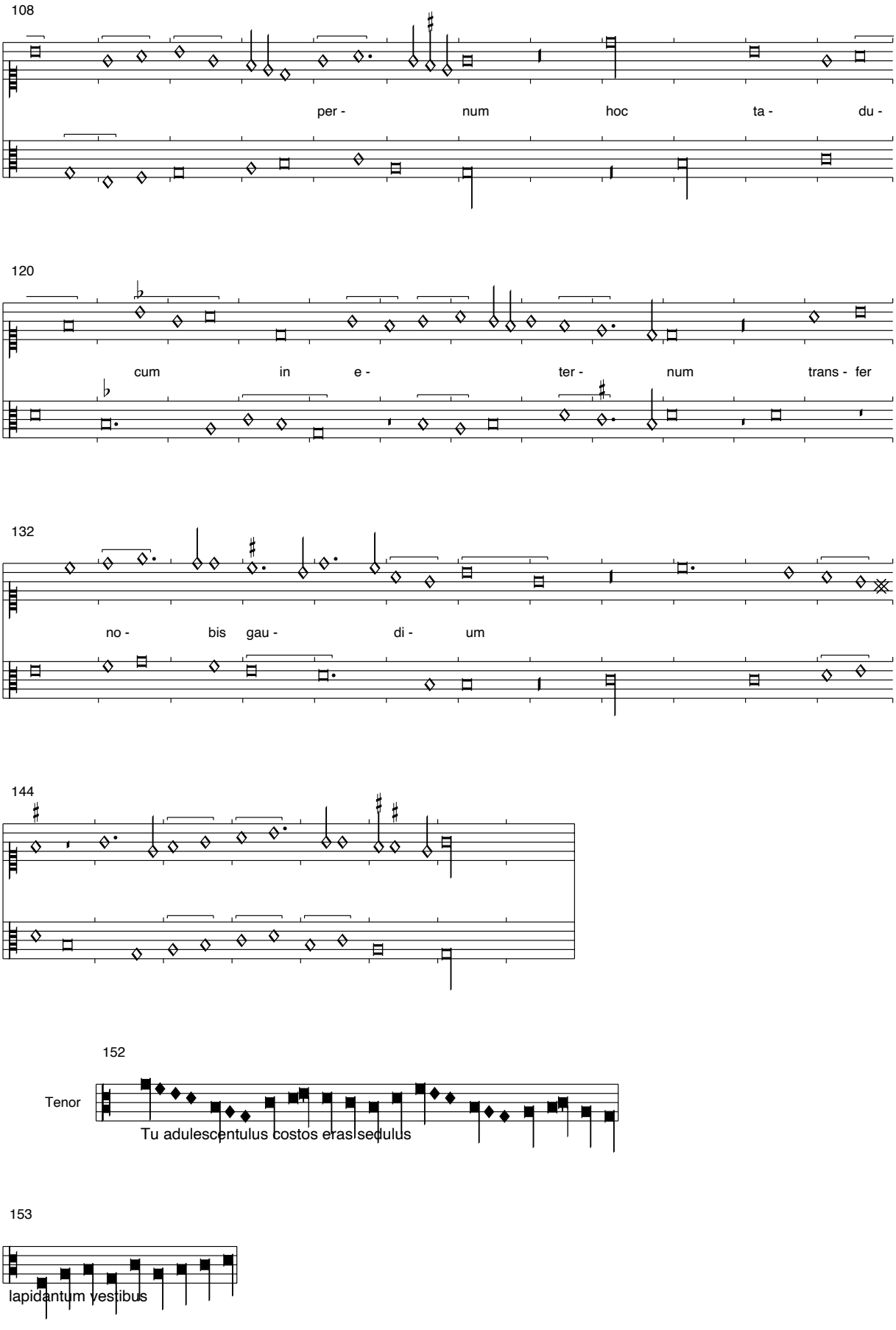

89
cum bo - nis e - li - gi in va - sa ce -

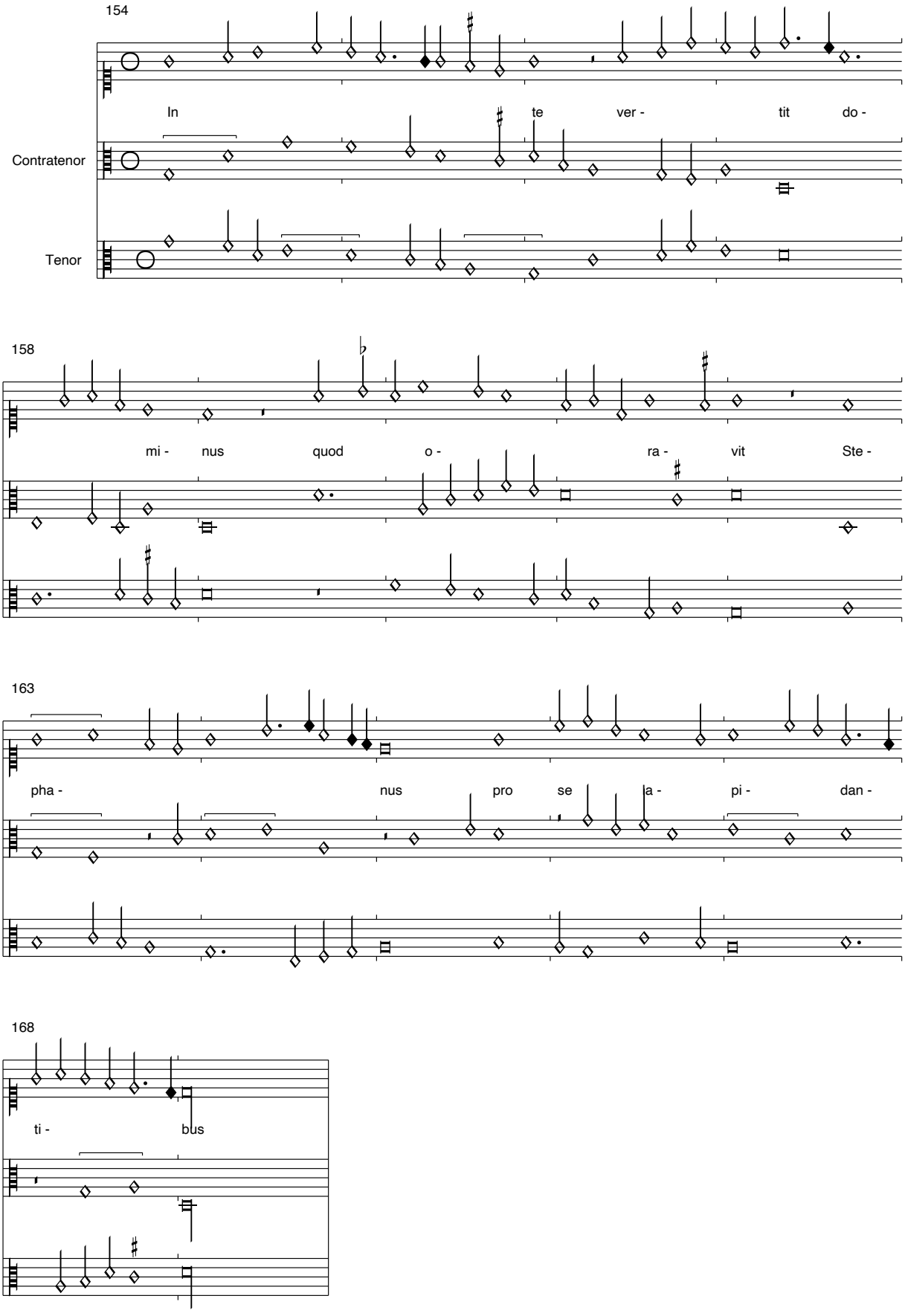

94
le - sti - a

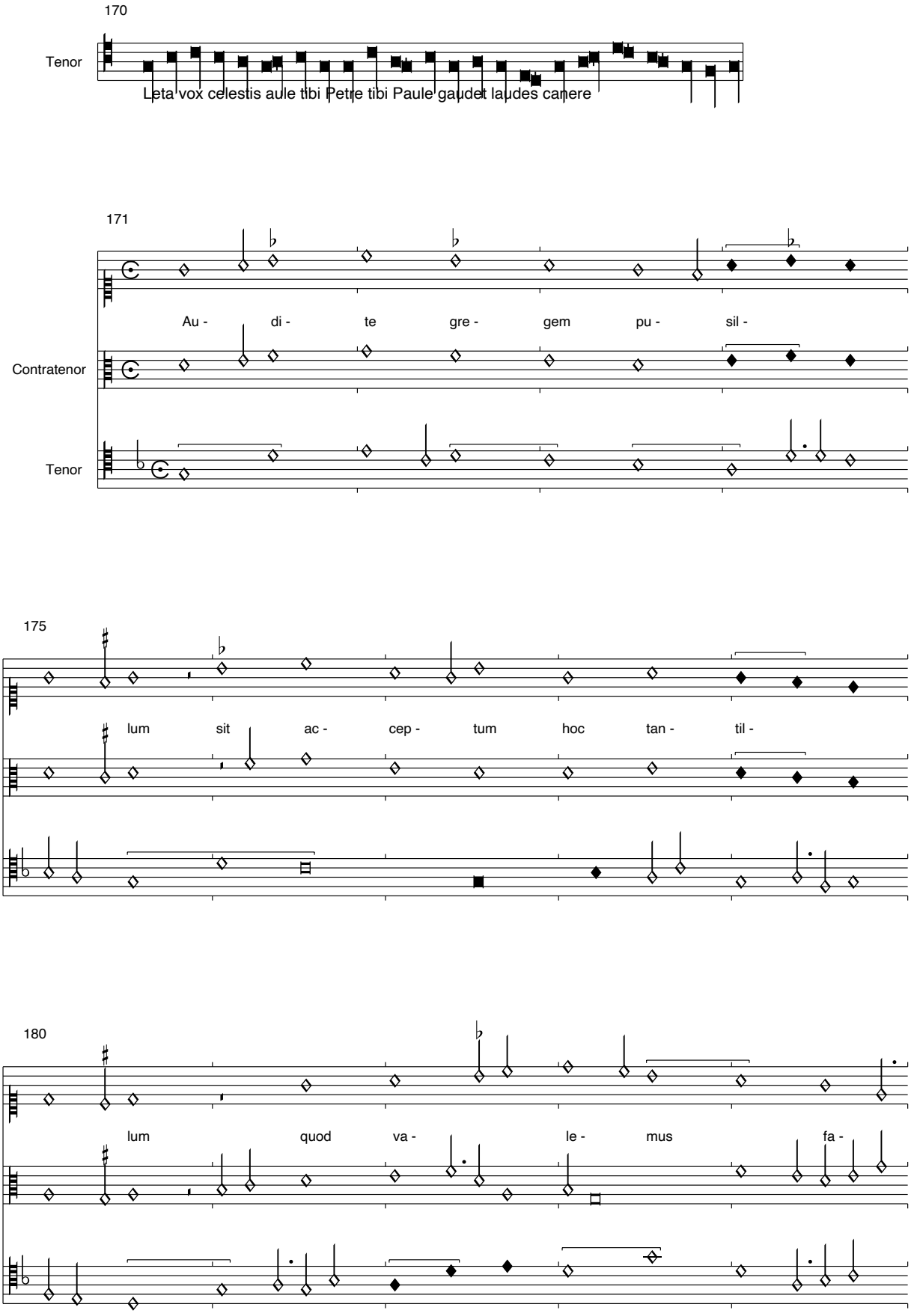

96
Tenor
Doctor ex persecutore fac scholares cum doctore

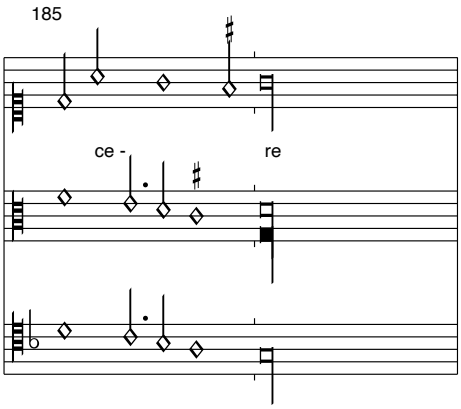

97
obtinere bravium


98
Hoc de - mis - sum in su -
Contratenor

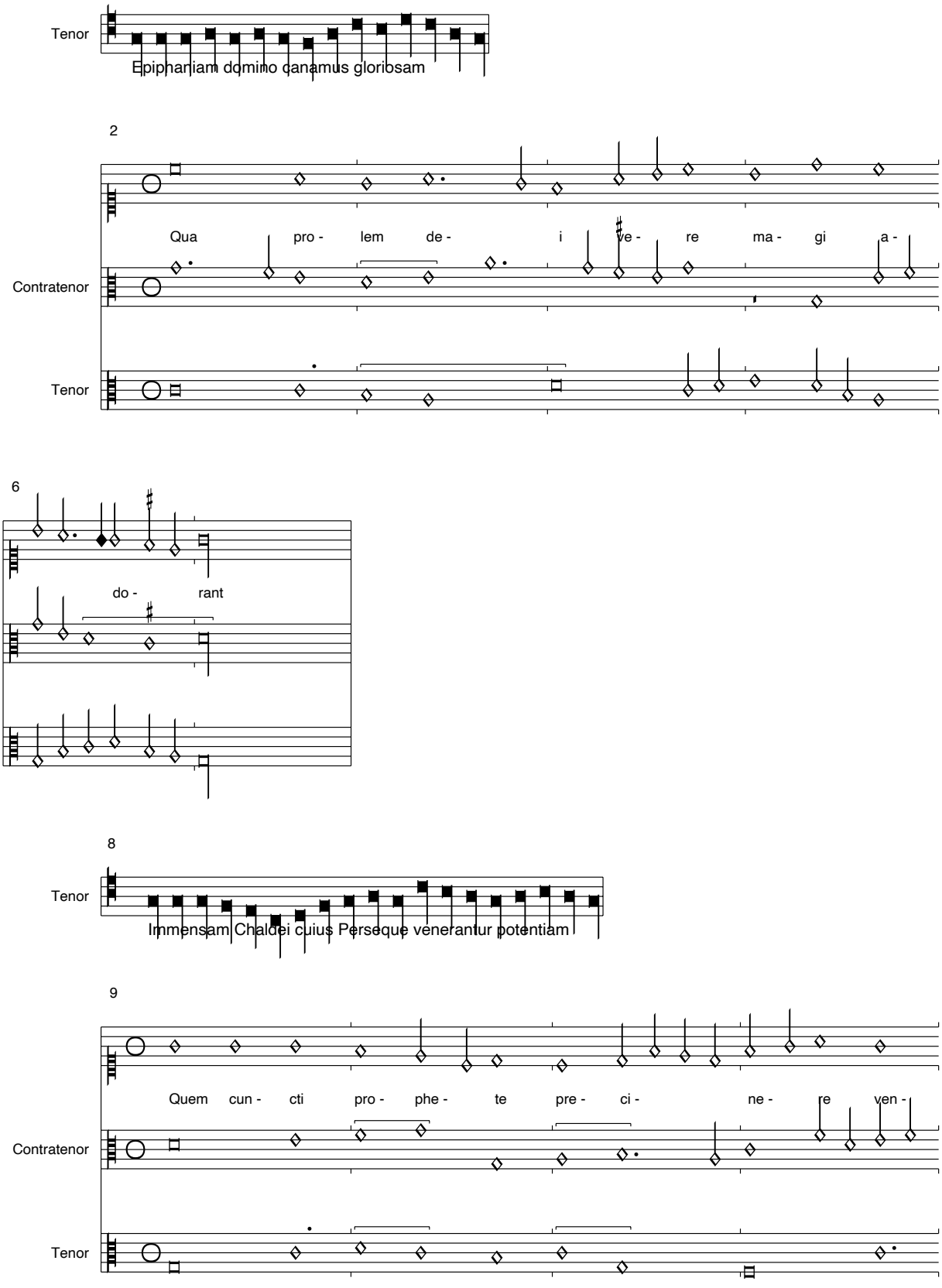

108
per - num hoc ta - du -
120
cum in e - ter - num trans - fer
132
no - bis gau - di - um
144
152
Tenor
Tu adulescentulus costos eras sedulus
153
lapidantum vestibus

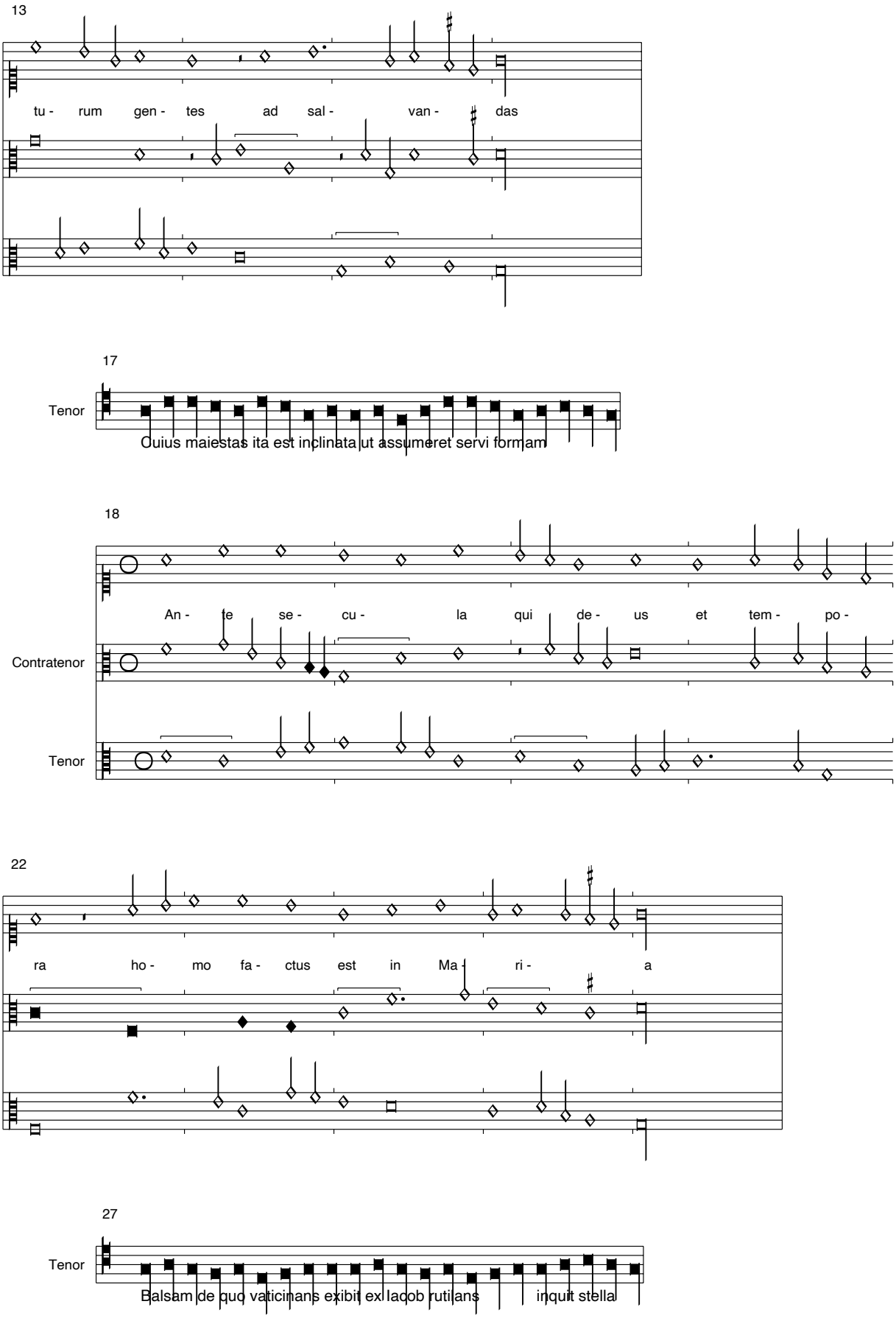

154
In te ver - tit do -
Contratenor
Tenor
158
mi - nus quod o - ra - vit Ste -
163
pha - nus pro se a - pi - dan -
168
ti - bus

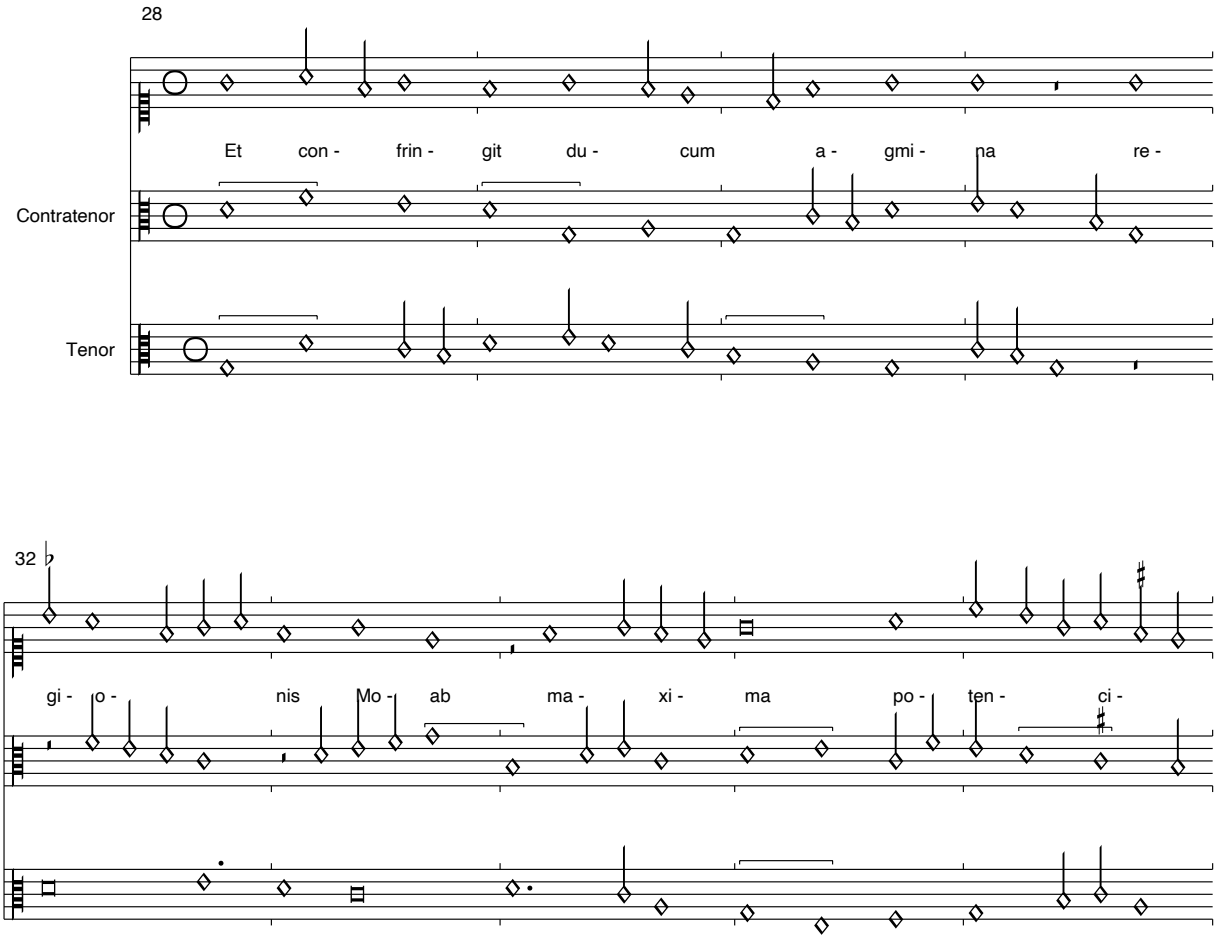

170
Tenor
Leta vox celestis aule tibi Petre tibi Paule gaudet laudes canere
171
Au - di - te gre - gem pu - sil -
Contratenor
Tenor
175
lum sit ac - cep - tum hoc tan - til -
180
lum quod va - le - mus fa -

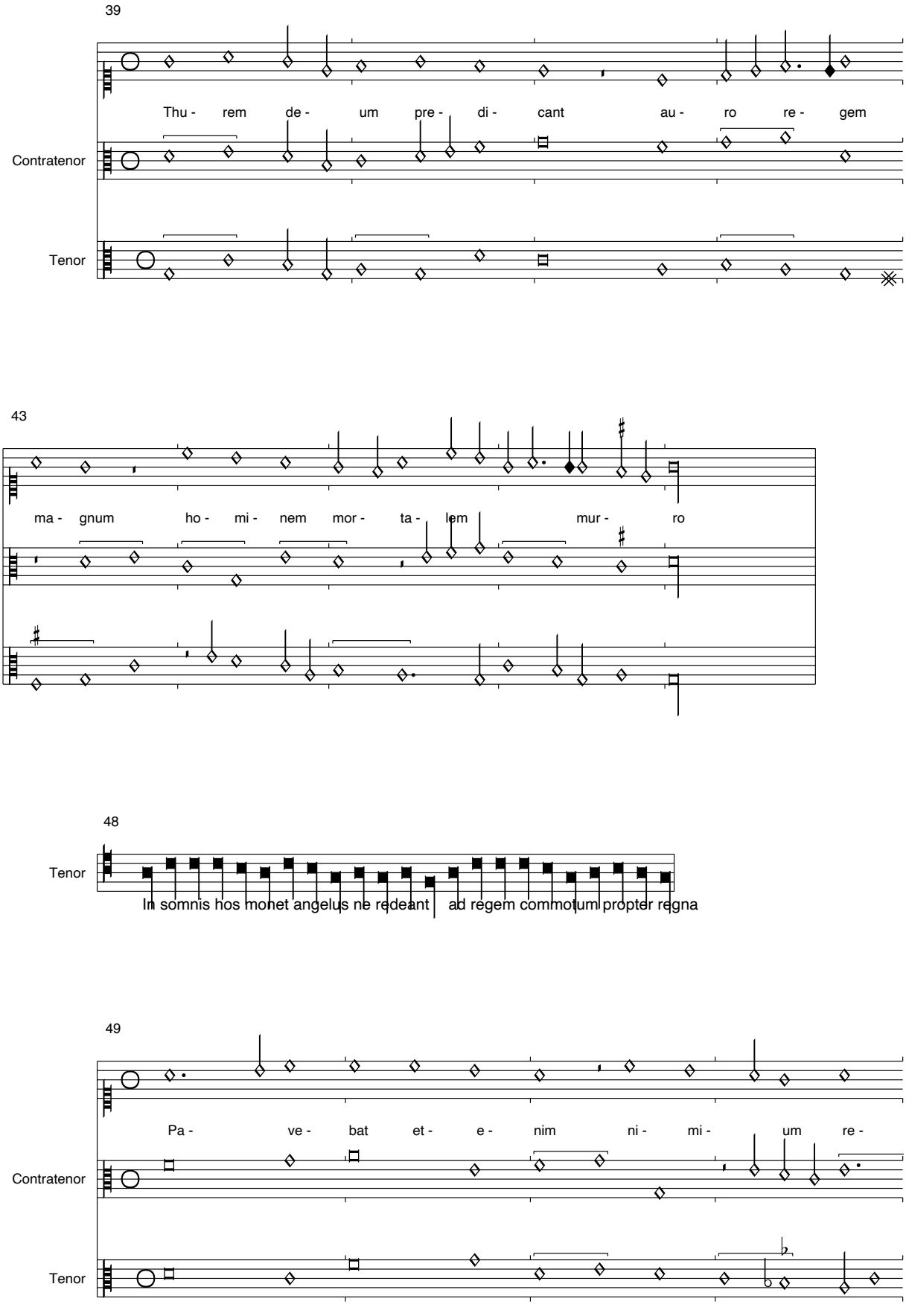

185
ce -
re

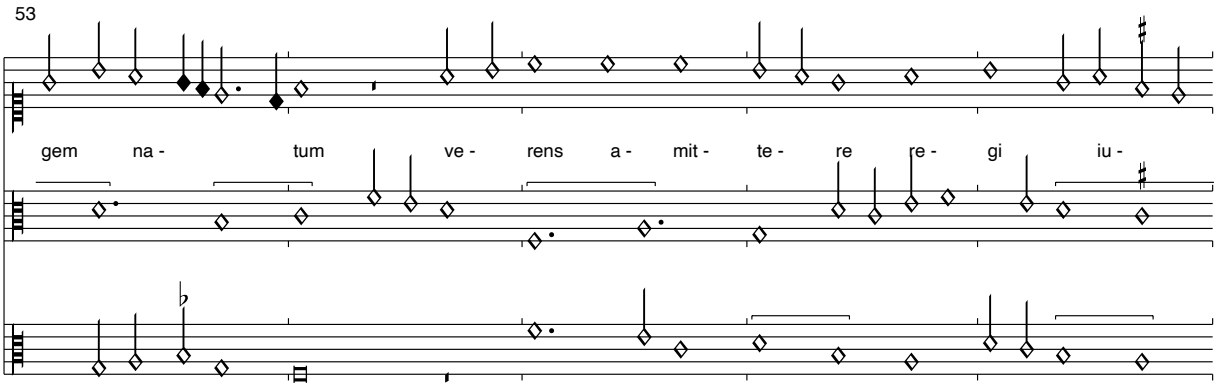
G. Dufay: Epiphaniam domino
Trent 87, f. 63v-65r

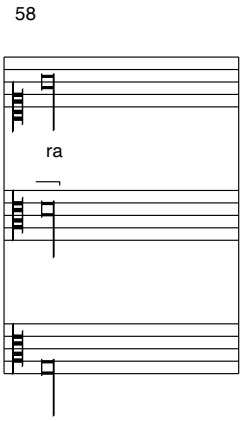


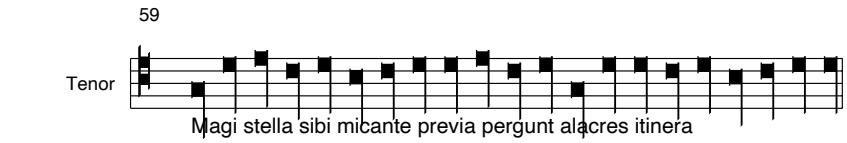

13
tu - rum gen - tes ad sal - van - das
17
Tenor
Cuius maiestas ita est inclinata ut assumeret servi formam
18
An - te se - cu - la qui de - us et tem - po -
Contratenor
Tenor
22
ra ho - mo fa - ctus est in Ma - ri - a
27
Tenor
Balsam de quo vaticinans exibit ex Iacob rutilans inquit stella

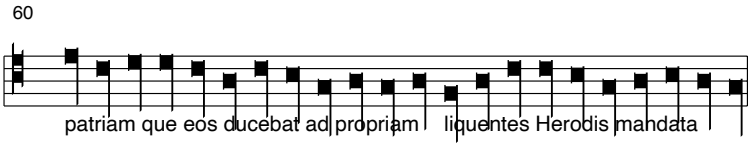

28
Et con - frin - git du - cum a - gmi - na re -
Contratenor
Tenor
32
gi - o - nis Mo - ab ma - xi - ma po - ten - ci -
37
a
38
Tenor
Huic magi minera deferunt preclara aurum simul tua et murram

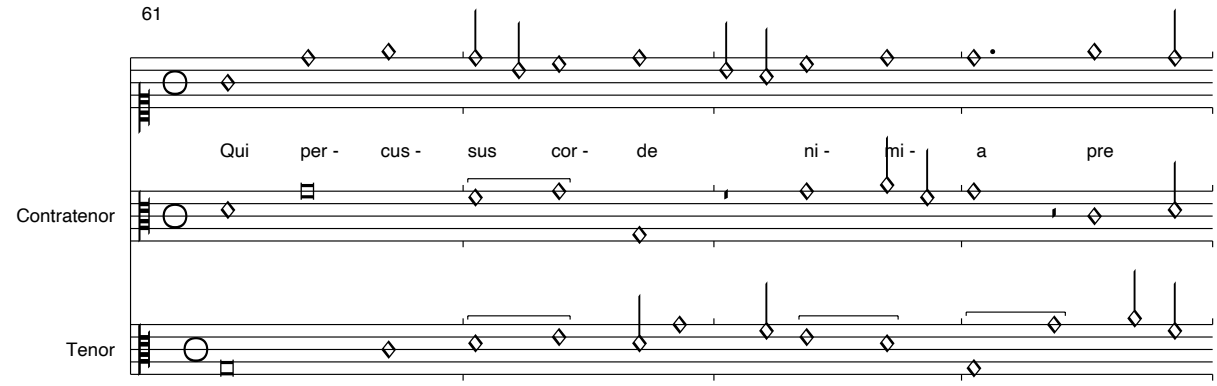

39
Thu - rem de - um pre - di - cant au - ro re - gem
Contratenor
Tenor
43
ma - gnum ho - mi - nem mor - ta - lem mur - ro
48
Tenor
In somnis hos monet angelus ne redeant ad regem commotum propter regna
49
Pa - ve - bat et - e - nim ni - mi - um re -
Contratenor
Tenor

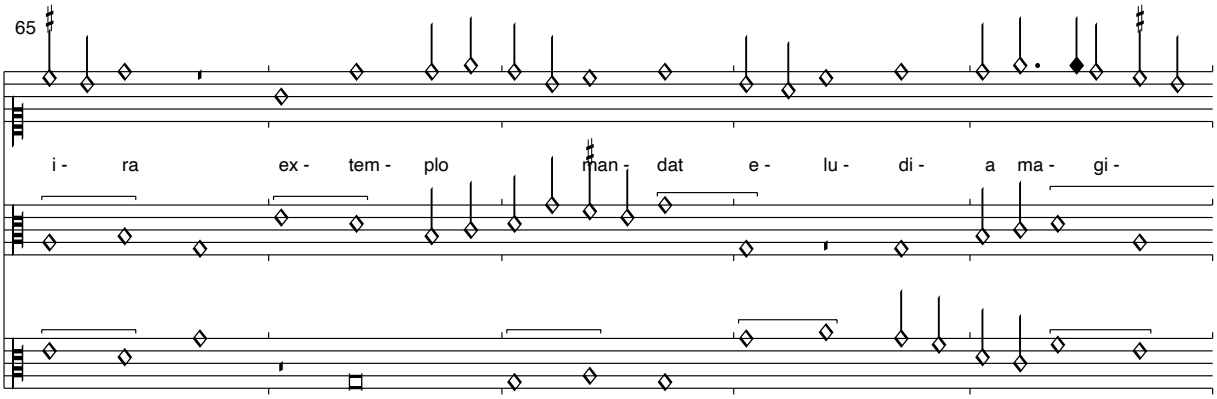

53
gem na - tum ve - rens a - mit - te - re re - gi iu -

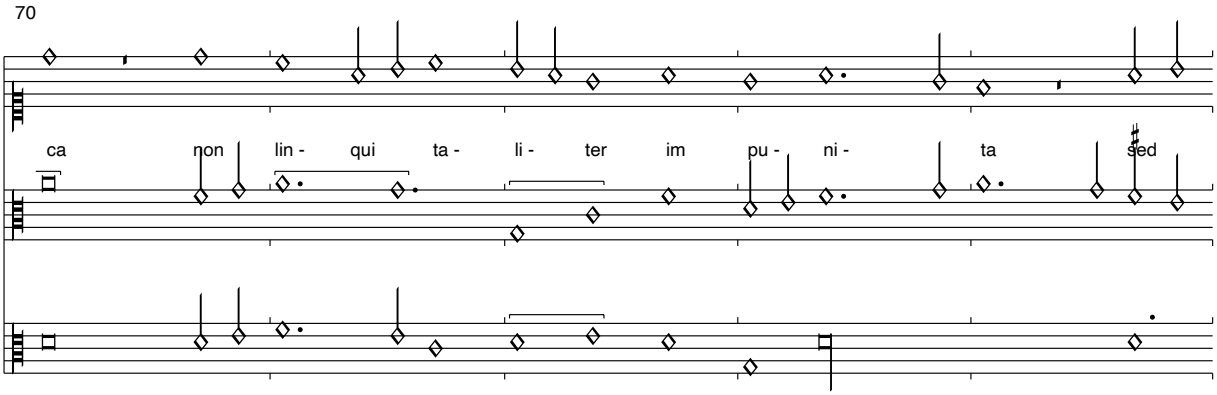

58
ra

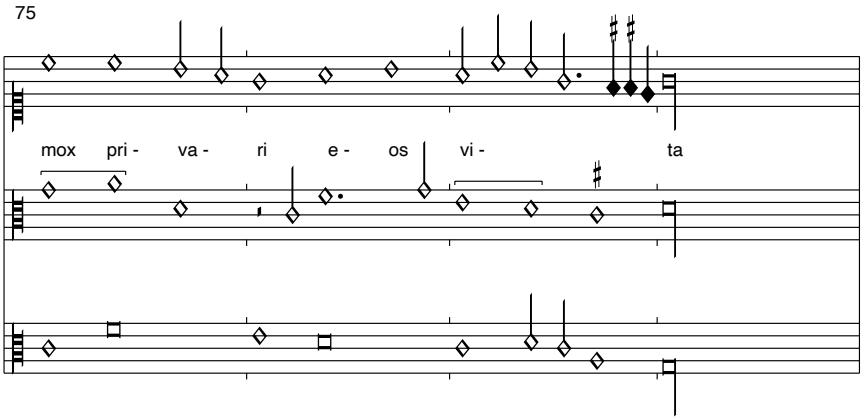

59
Tenor
Magi stella sibi micante previa pergunt alacres itinera

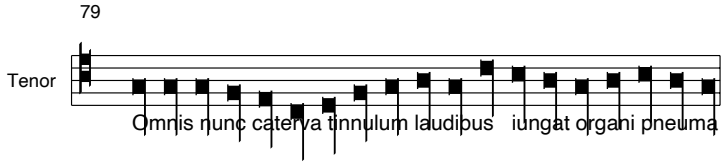

60
patriam que eos ducebat ad propriam liquentes Herodis mandata

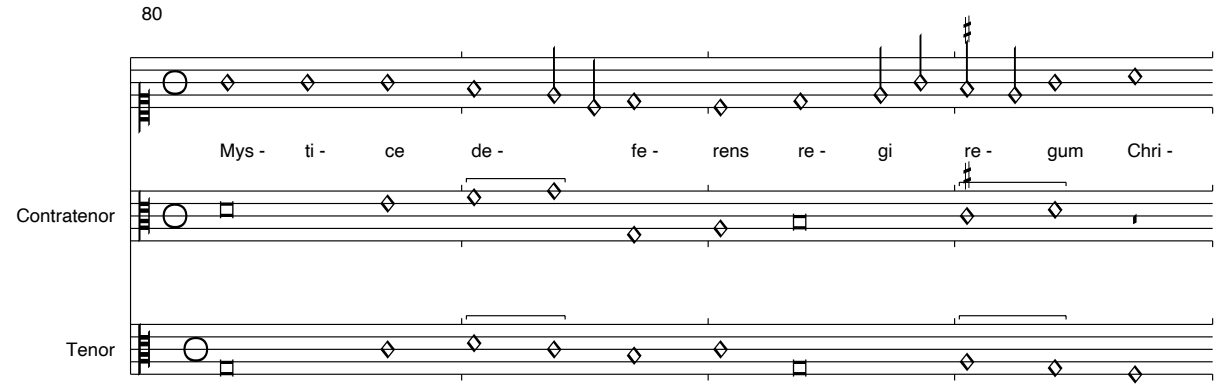

61
Qui per - cus - sus cor - de ni - mi - a pre
Contratenor
Tenor

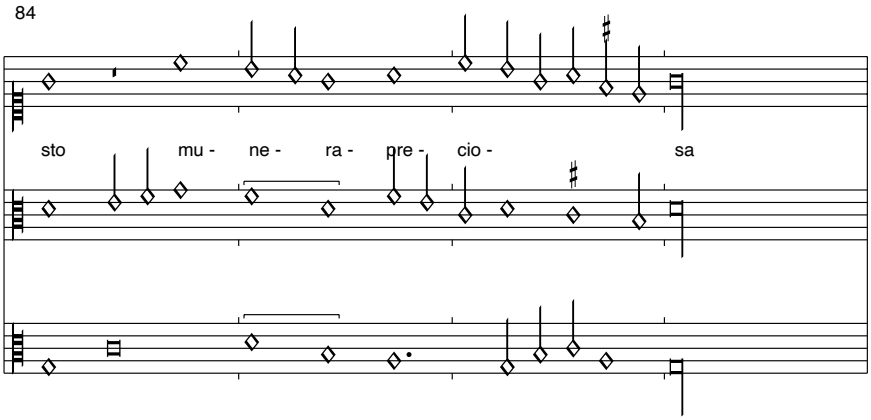

65
i - ra ex - tem - plo man - dat e - lu - di - a ma - gi -

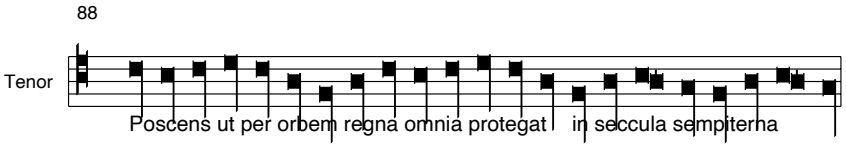

70
ca non lin - qui ta - li - ter im pu - ni - ta sed


75
mox pri - va - ri e - os vi - ta


79
Tenor
Omnis nunc caterva tinnulum laudibus iungat organi pneuma

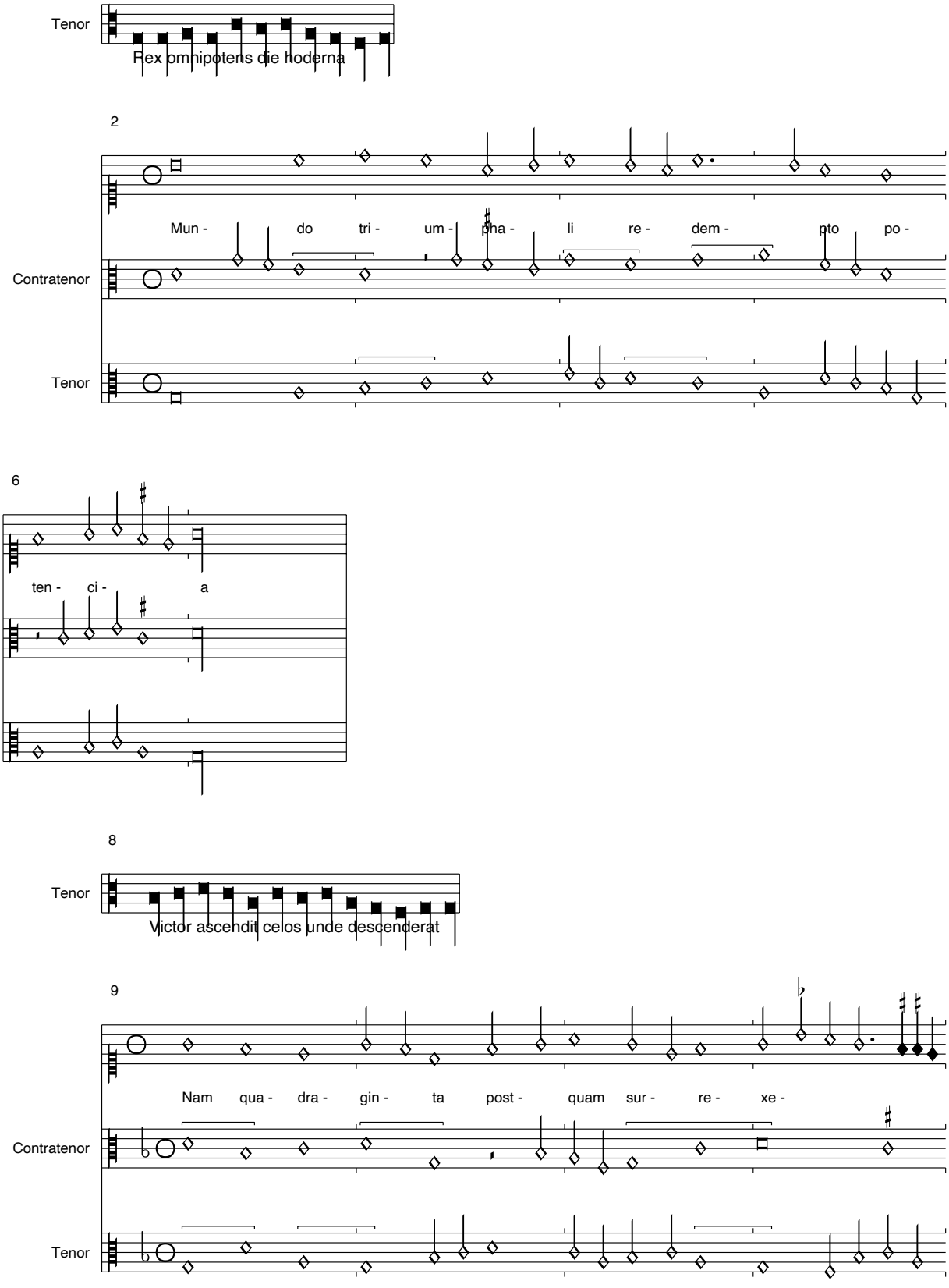

80
Mys - ti - ce de - fe - rens re - gi re - gum Chri -
Contratenor
Tenor


84
sto mu - ne - ra - pre - cio - sa

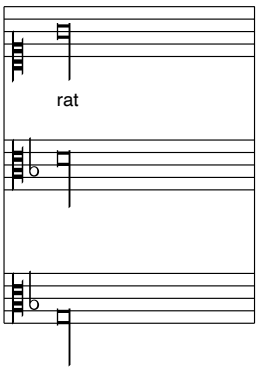

88
Tenor
Poscens ut per orbem regna omnia protegat in seccula sempiterna

G. Dufay: Rex omnipotens die hodierna
Trent 87, f. 65v-67r

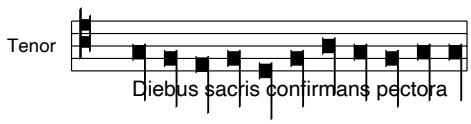
In ascensione domini



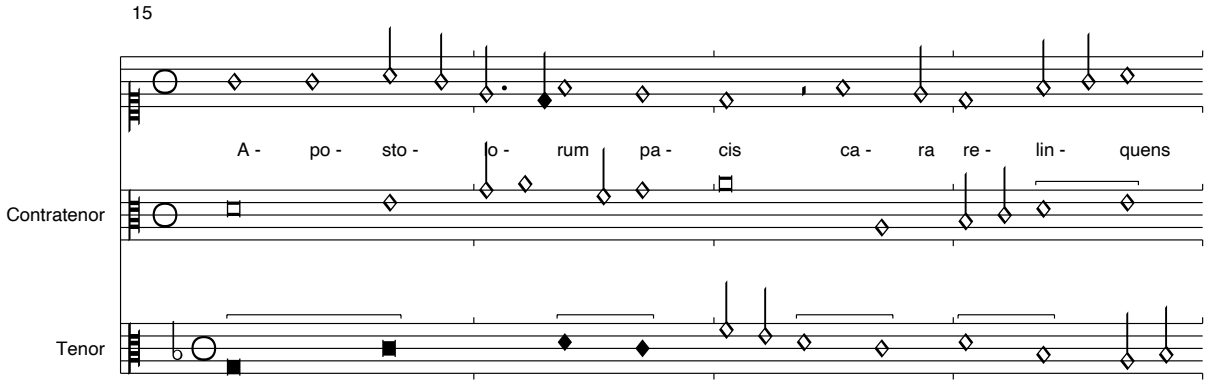
13


rat

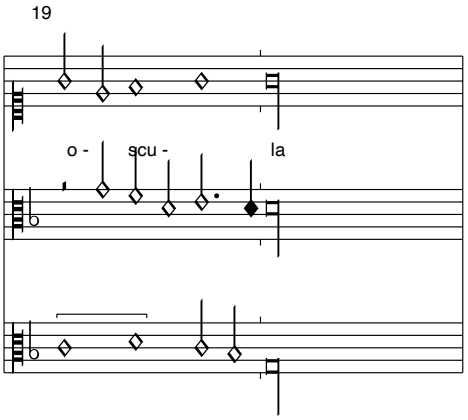
14


Tenor
Diebus sacris confirmans pectora

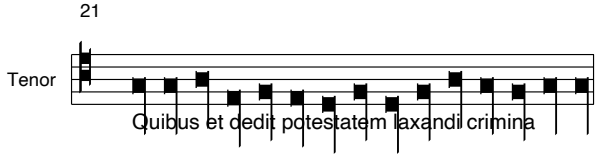
15

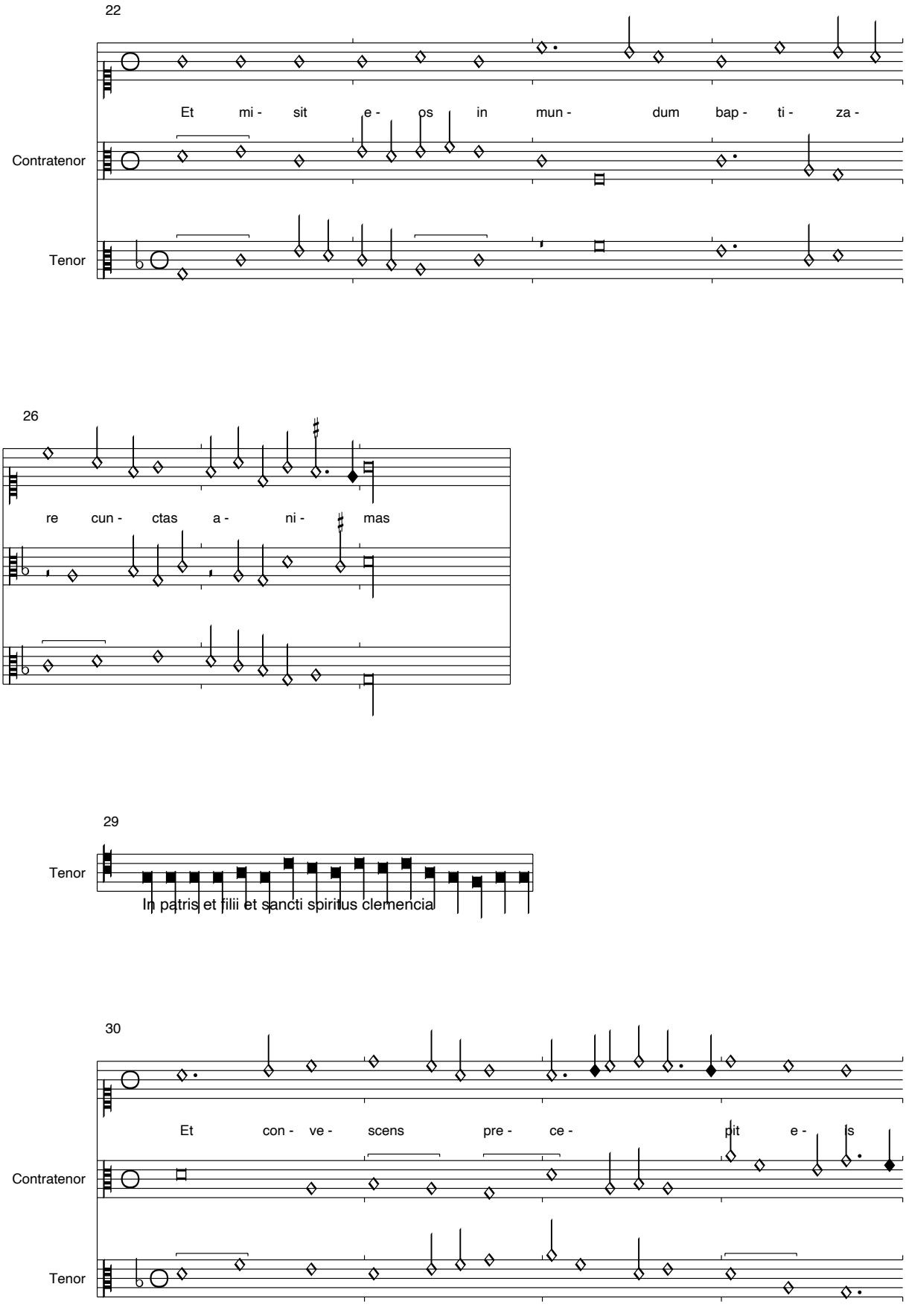

A - po - sto - lo - rum pa - cis ca - ra re - lin - quens
Contratenor
Tenor

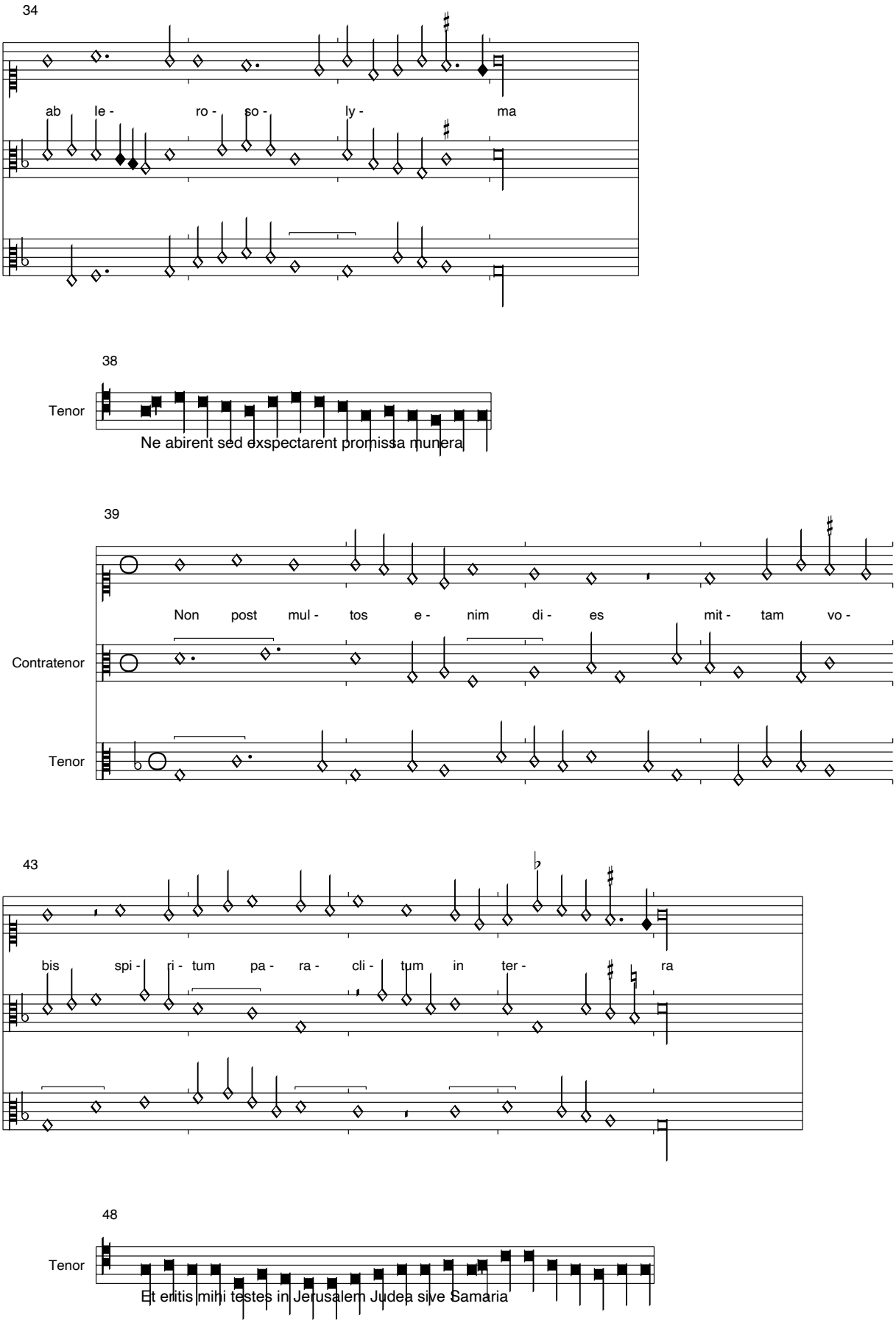
19

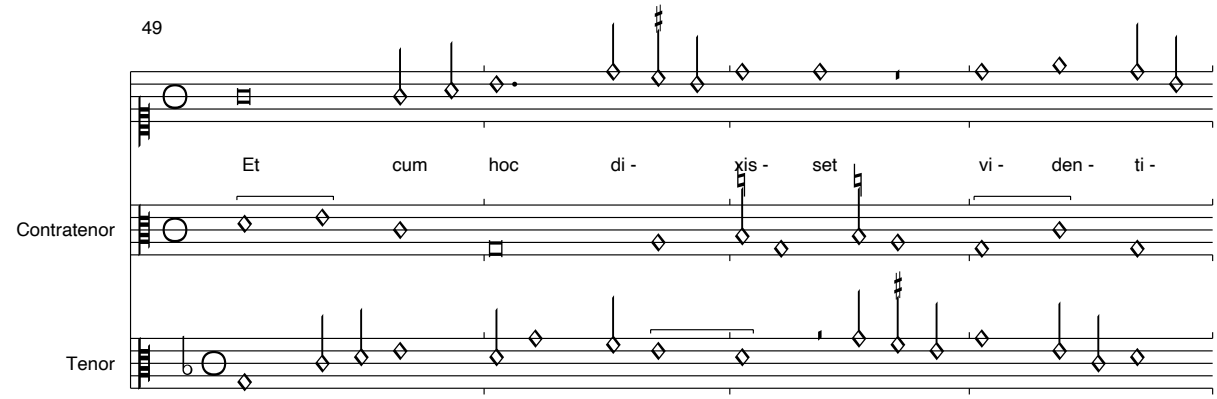

o - scu - la

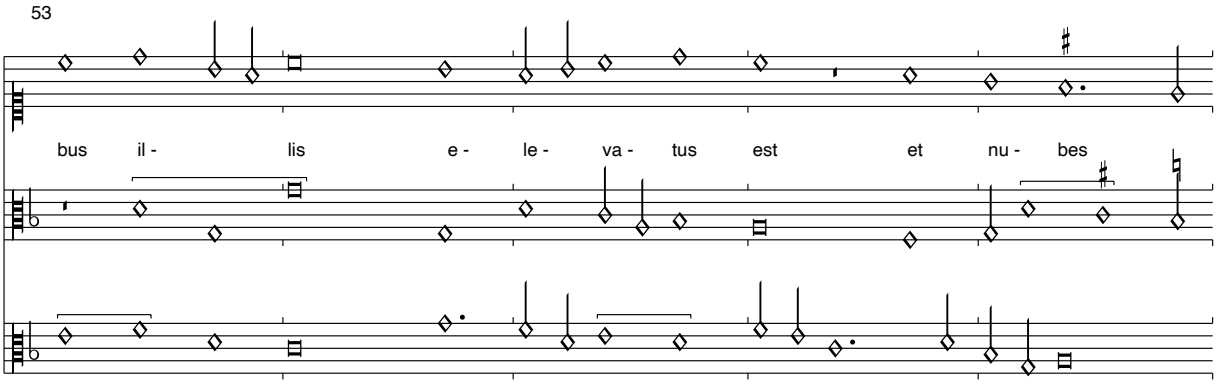
21

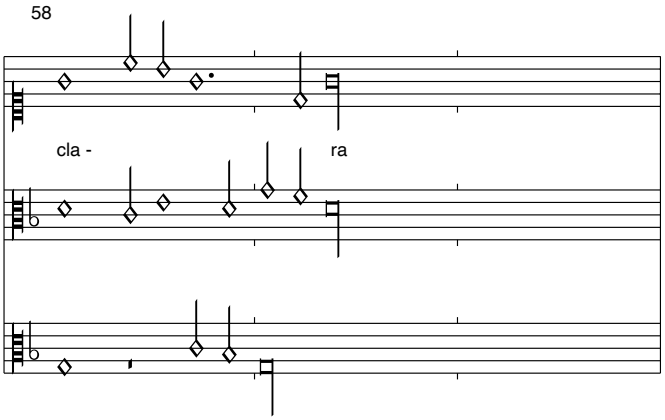

Tenor
Quibus et dedit potestatem laxandi crimina

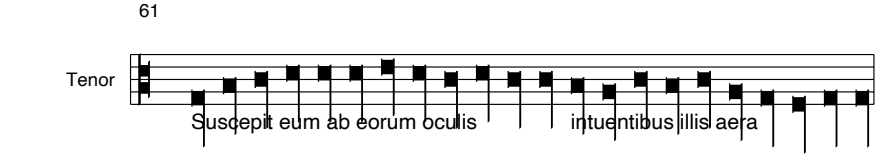

22
Et mi - sit e - os in mun - dum bap - ti - za -
Contratenor
Tenor
26
re cun - ctas a - ni - mas
29
Tenor
In patris et filii et sancti spiritus clemencia
30
Et con - ve - scens pre - ce - pit e - is
Contratenor
Tenor

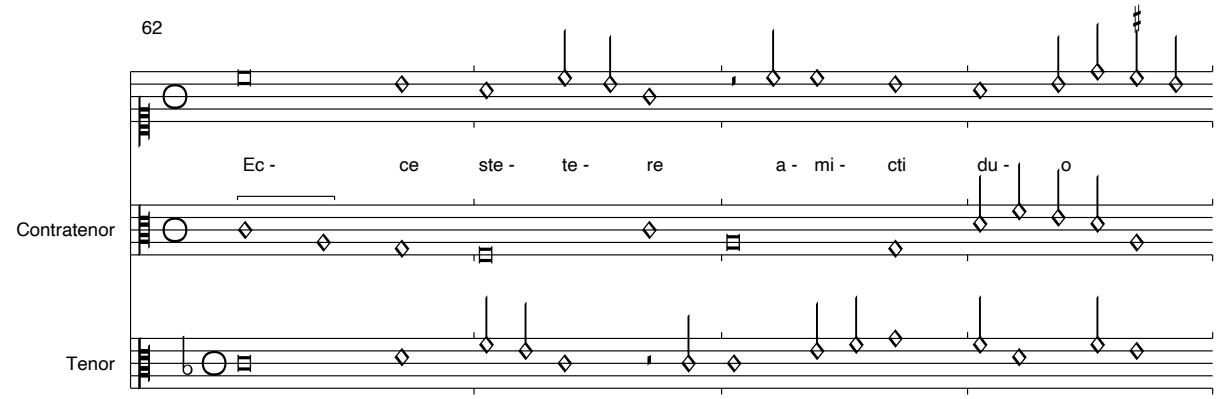

34
ab le - ro - so - ly - ma
38
Tenor
Ne abirent sed exspectarent promissa munera
39
Non post mul - tos e - nim di - es mit - tam vo -
Contratenor
Tenor
43
bis spi - ri - tum pa - ra - cli - tum in ter - ra
48
Tenor
Et eritis mihi testes in Jerusalem Judea sive Samaria

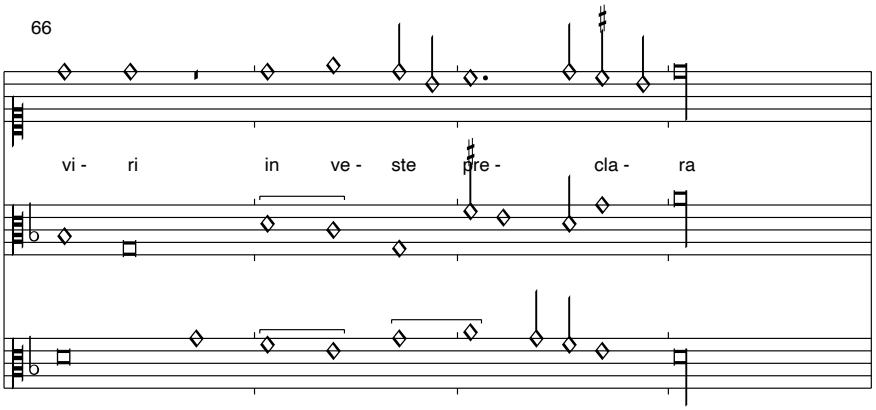

49
Et cum hoc di- xis- set vi- den- ti-
Contratenor
Tenor

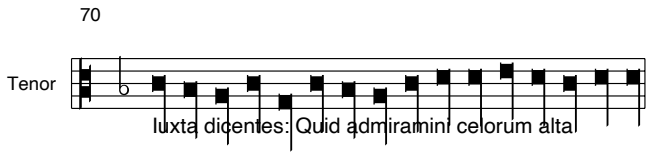

53
bus il- lis e- le- va- tus est et nu- bes

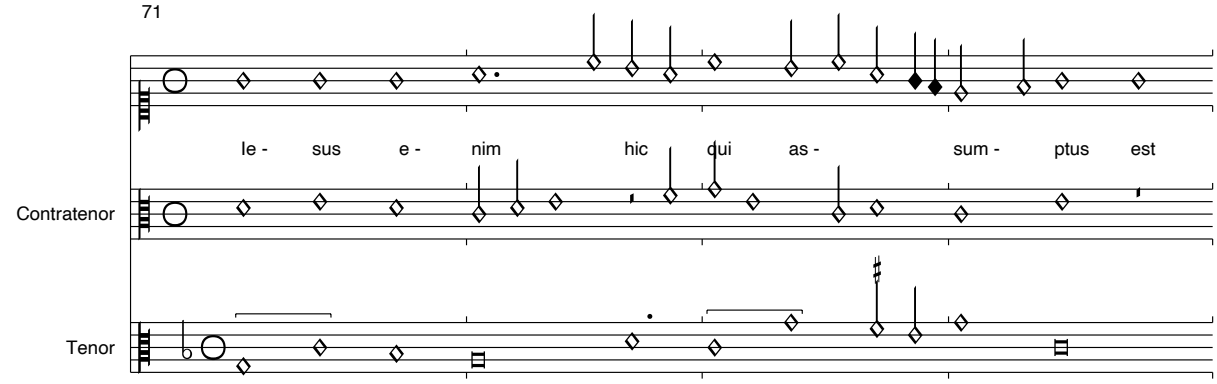

58
cla- ra

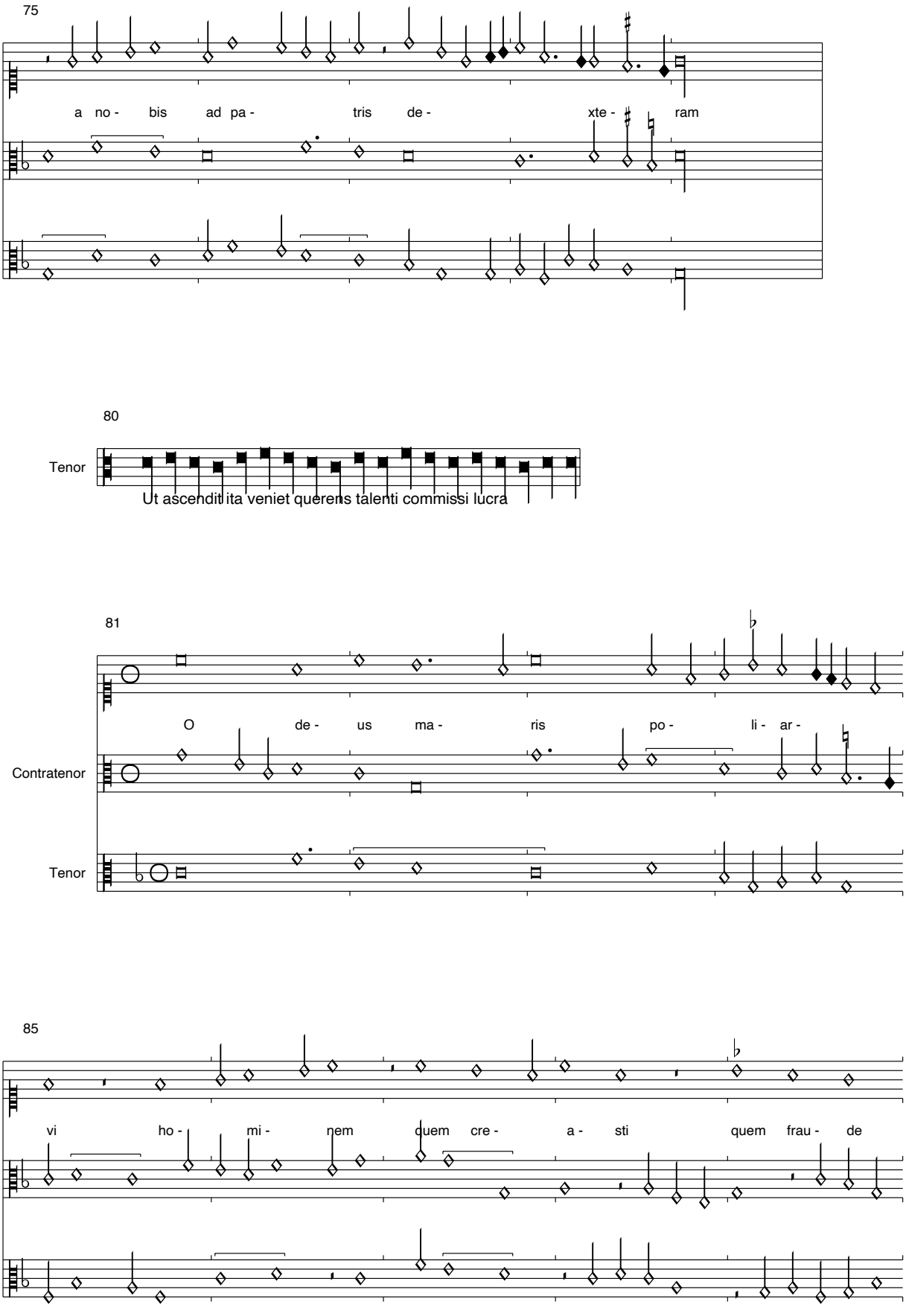

61
Tenor
Susçepit eum ab eorum oculis intuentibus illis aera

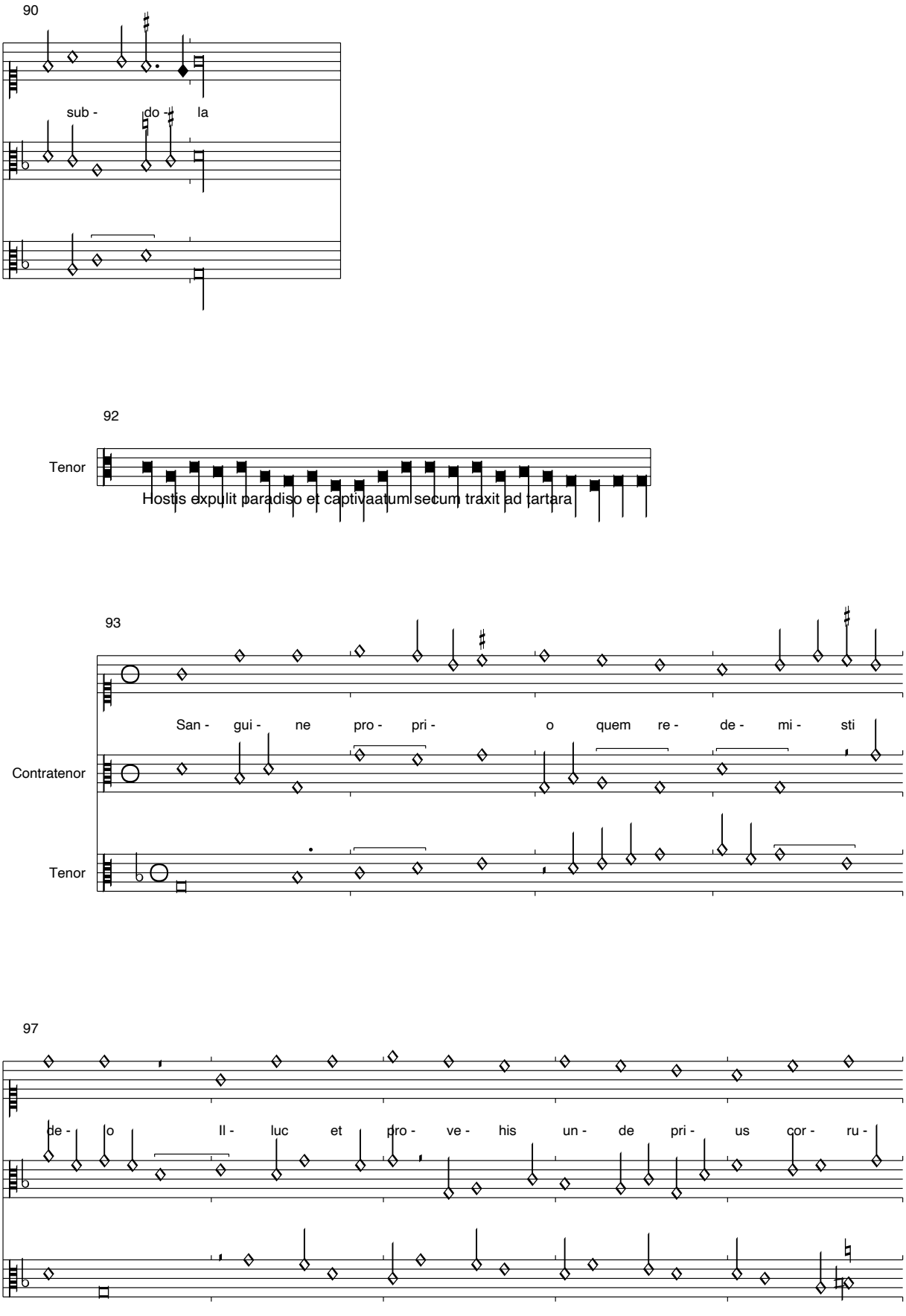

62
Ec - ce ste - te - re a - mi - cti du - o
Contratenor
Tenor

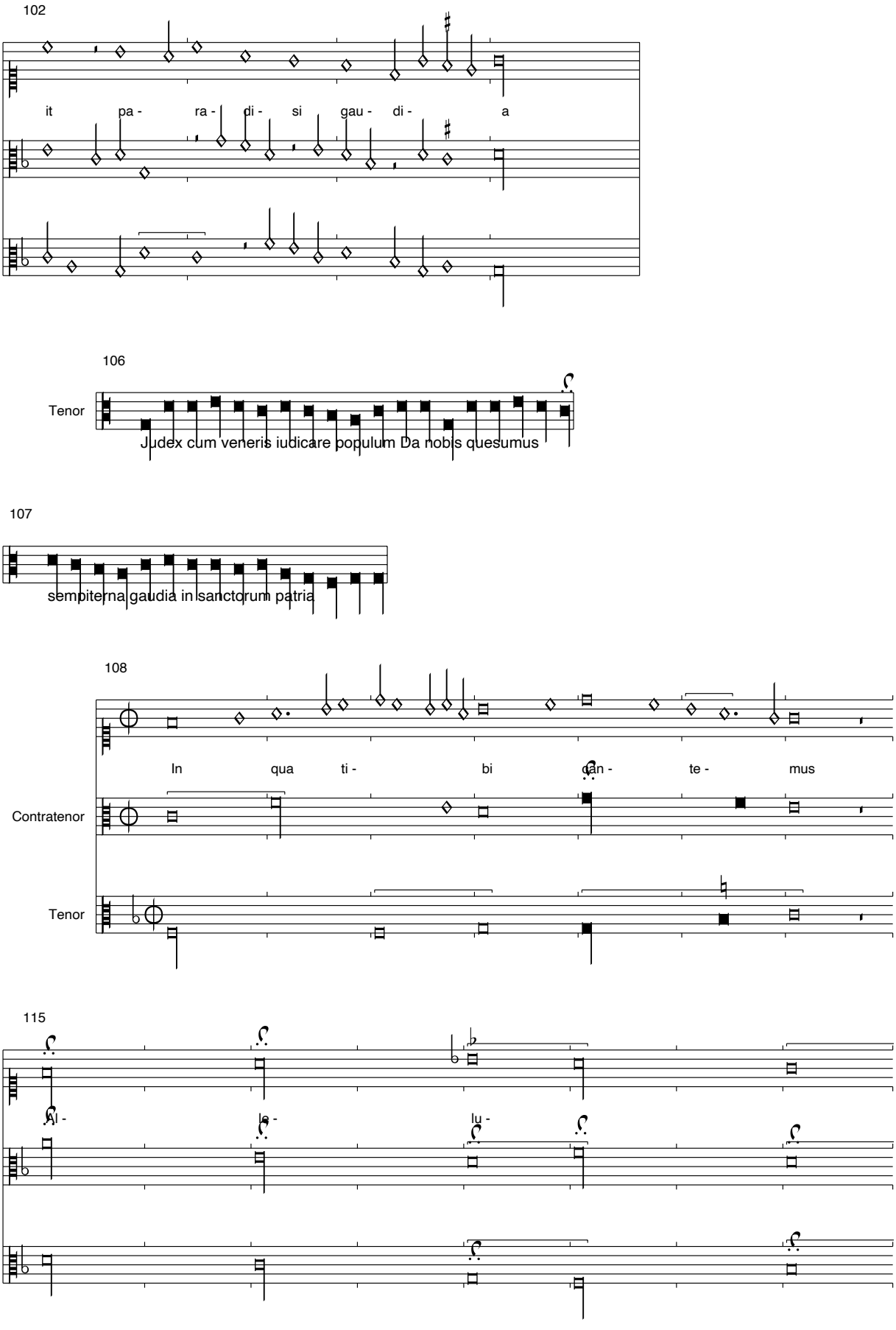

66
vi - ri in ve - ste pre - cla - ra

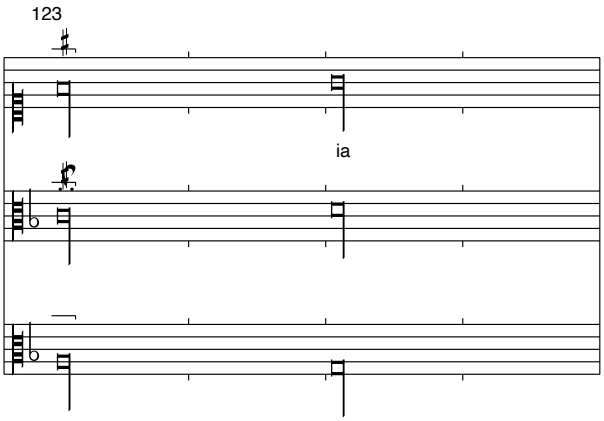

70
Tenor
luxta dicentes: Quid admiramini celorum alta


71
le - sus e - nim hic qui as - sum - ptus est
Contratenor
Tenor


75
a no - bis ad pa - tris de - xte - ram
80
Tenor
Ut ascendit ita veniet querens talenti commissi lucra
81
O de - us ma - ris po - li - ar -
Contratenor
Tenor
85
vi ho - mi - nem quem cre - a - sti quem frau - de

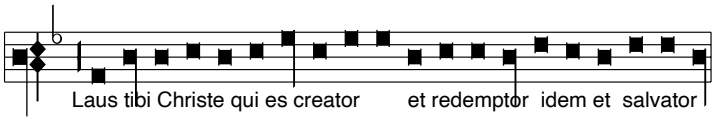

90
sub - do - la
92
Tenor
Hostis expulit paradiso et captivaatum secum traxit ad tartara
93
San - gui - ne pro - pri - o quem re - de - mi - sti
Contratenor
Tenor
97
de - lo Il - luc et pro - ve - his un - de pri - us cor - ru -

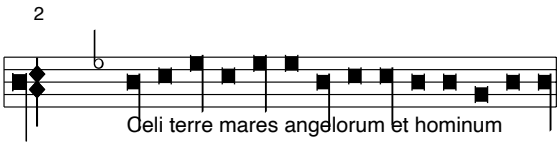

102
it pa - ra - di - si gau - di - a
106
Tenor
Judex cum veneris iudicare populum Da nobis quesumus
107
sempiterna gaudia in sanctorum patria
108
In qua ti - bi can - te - mus
Contratenor
Tenor
115
Al - le - lu -

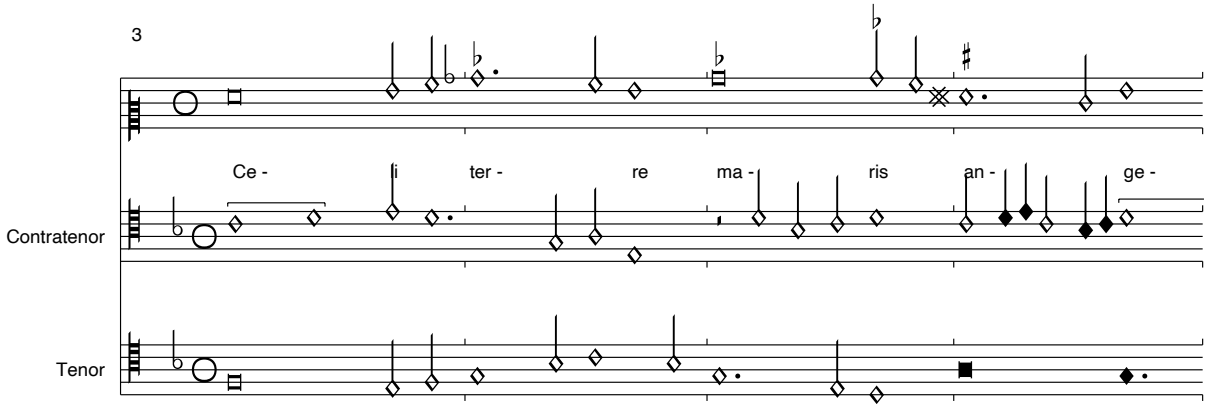

123
ia

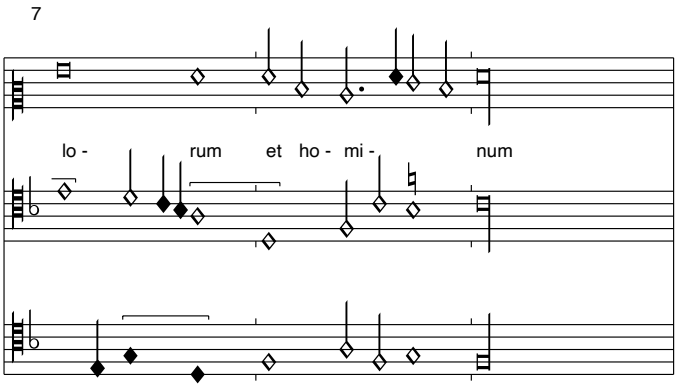
Johannes Roullet: Laus tibi Christe
Trent 87, f. 67v-69v

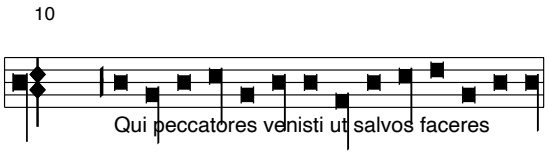
De Sancta Maria Magdalena

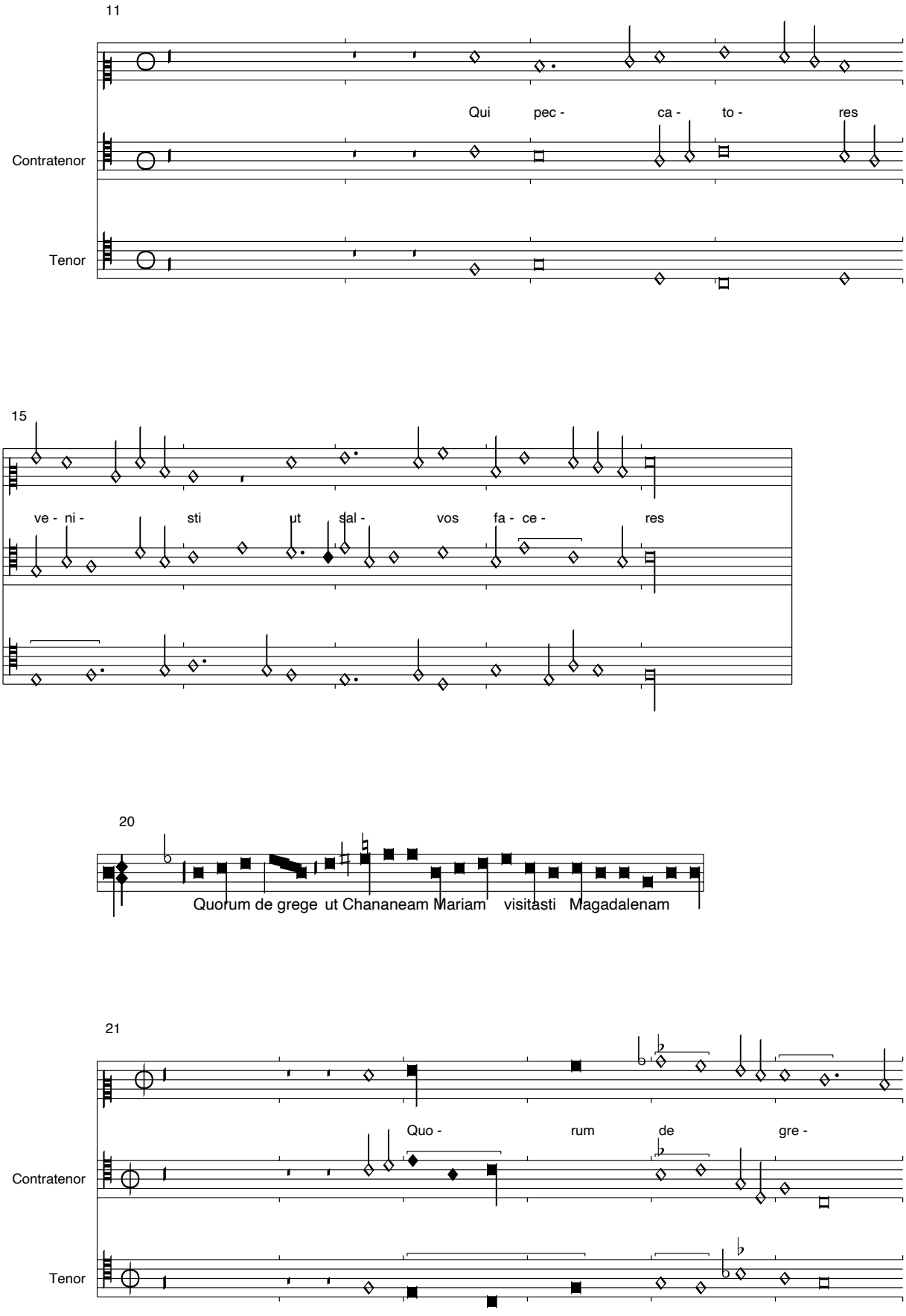


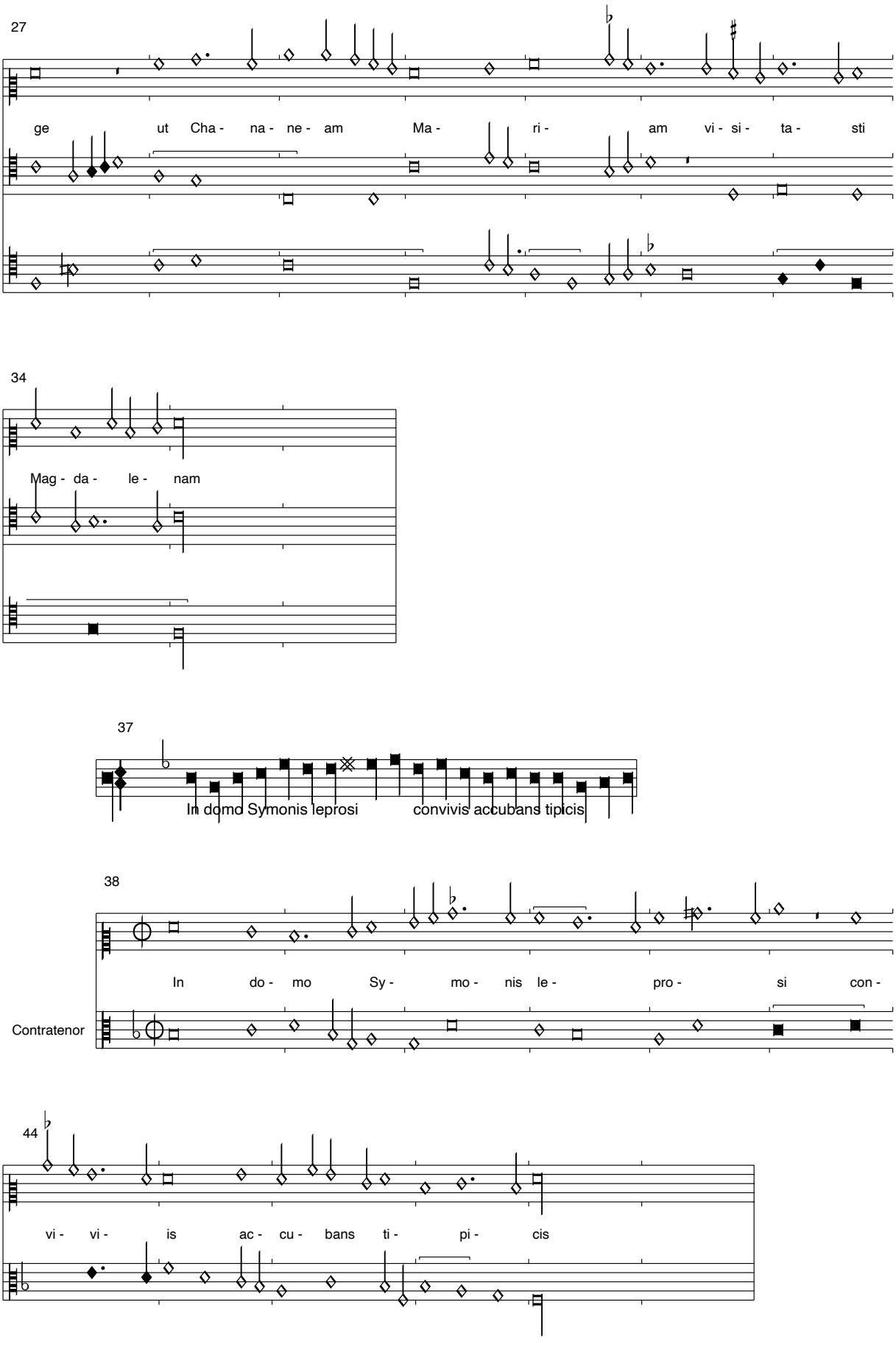


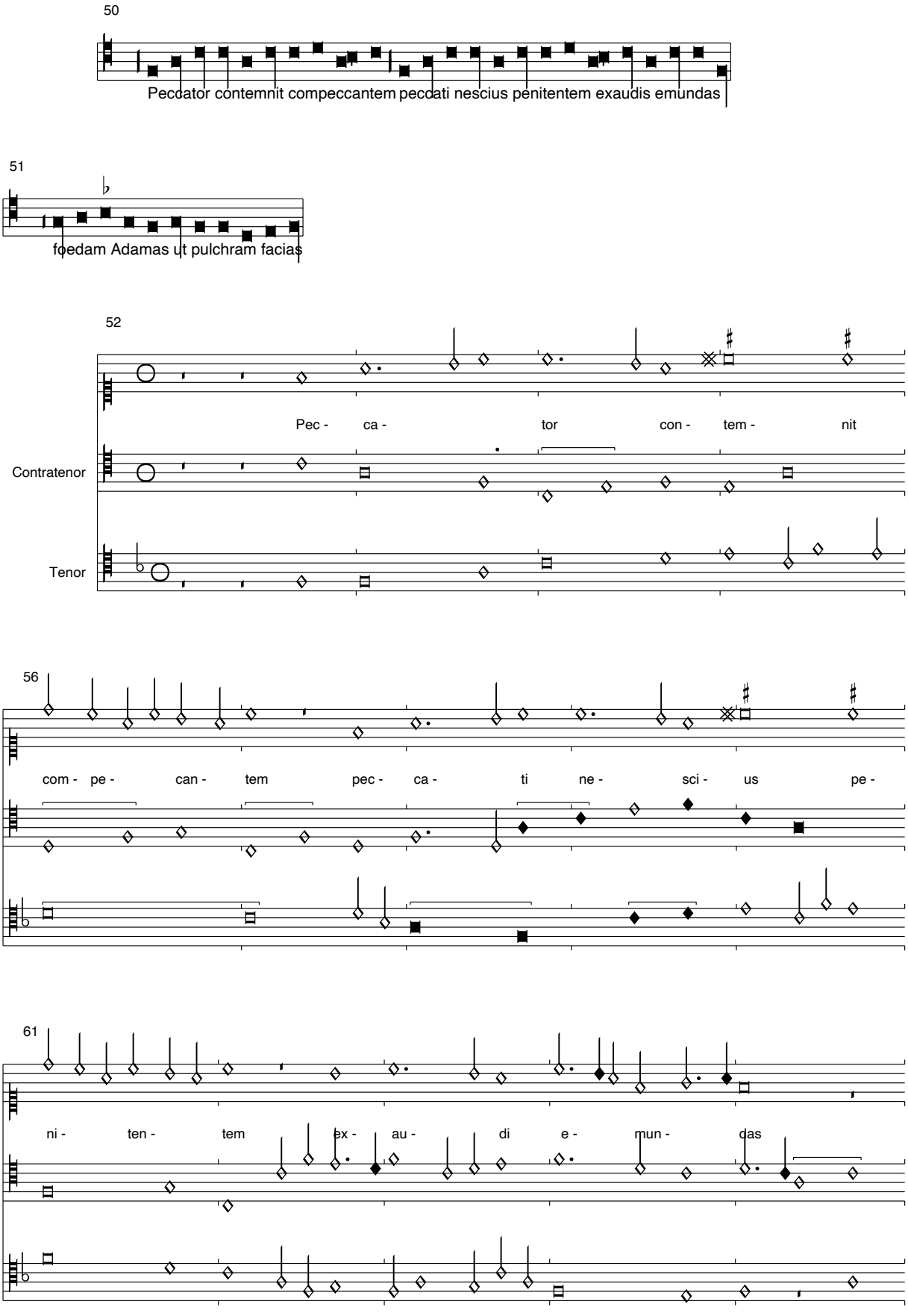


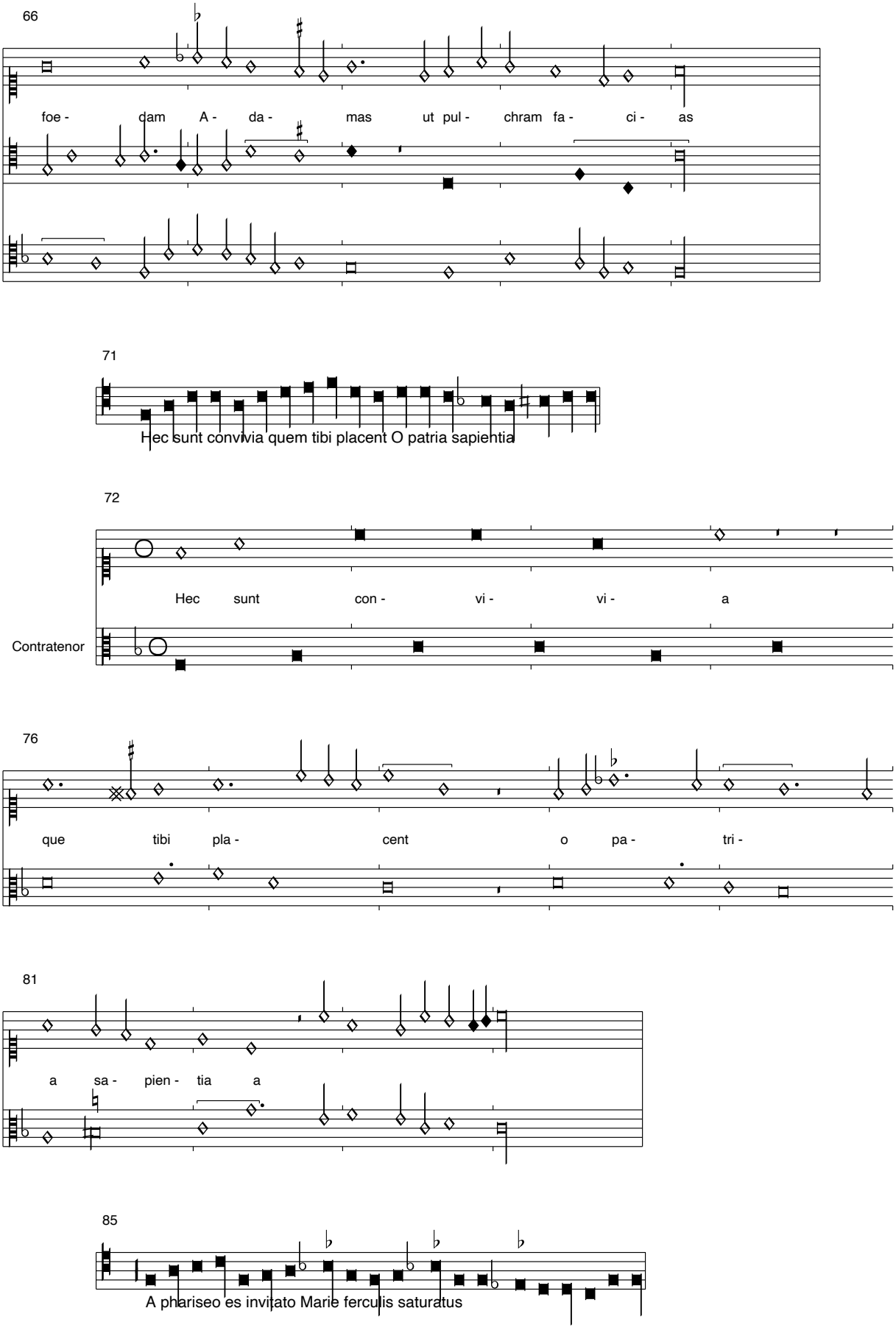


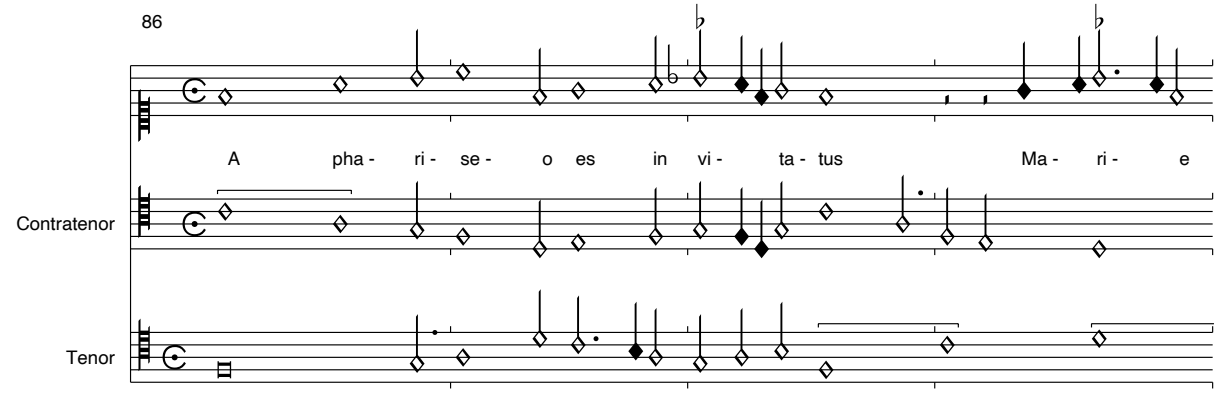


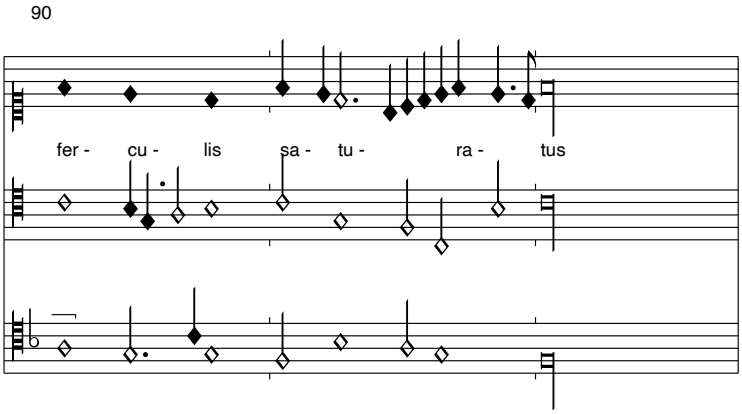

11
Qui pec - ca - to - res
Contratenor
Tenor
15
ve - ni - sti ut sal - vos fa - ce - res
20
Quorum de grege ut Chananeam Mariam visitasti Magadalenam
21
Quo - rum de gre -
Contratenor
Tenor

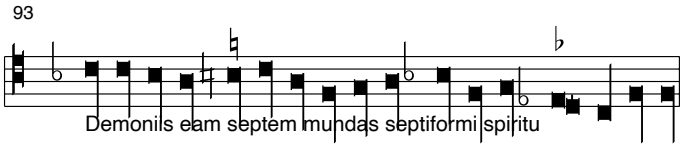

27
ge ut Cha - na - ne - am Ma - ri - am vi - si - ta - sti
34
Mag - da - le - nam
37
In domo Symonis leprosi convivis accubans tipicis
38
In do - mo Sy - mo - nis le - pro - si con -
Contratenor
44
vi - vi - is ac - cu - bans ti - pi - cis

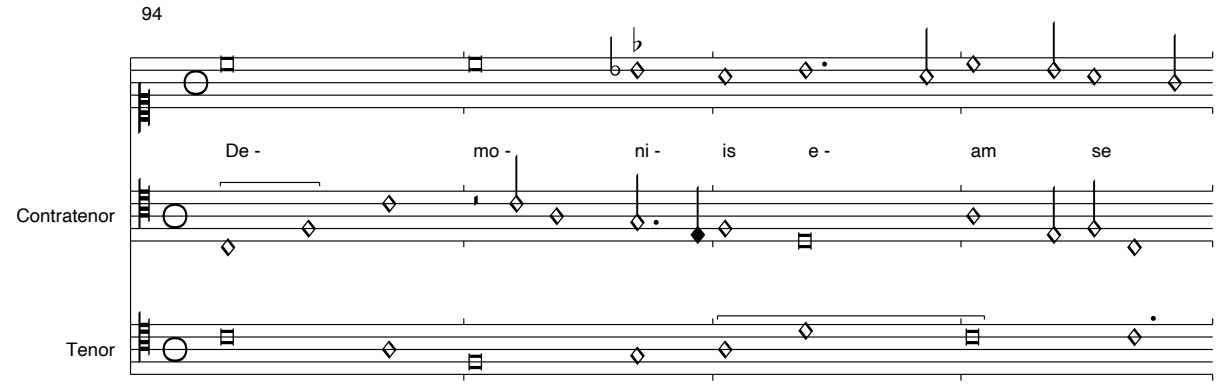

50
Pecdator contemnit compeccantem peccati nescius penitentem exaudis emundas
51
foedam Adamas ut pulchram facias
52
Pec - ca - tor con - tem - nit
Contratenor
Tenor
56
com - pe - can - tem pec - ca - ti ne - sci - us pe -
61
ni - ten - tem ex - au - di e - mun - das

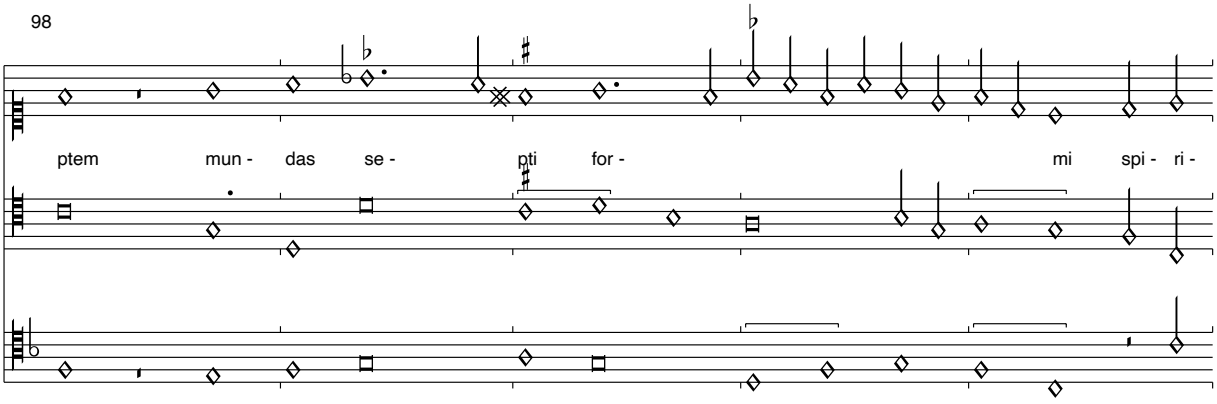

66
foe - dam A - da - mas ut pul - chram fa - ci - as
71
Hec sunt convivia quem tibi placent O patria sapientia
72
Hec sunt con - vi - vi - a
Contratenor
76
que tibi pla - cent o pa - tri -
81
a sa - pien - tia a
85
A phariseo es invitato Marie ferculis saturatus

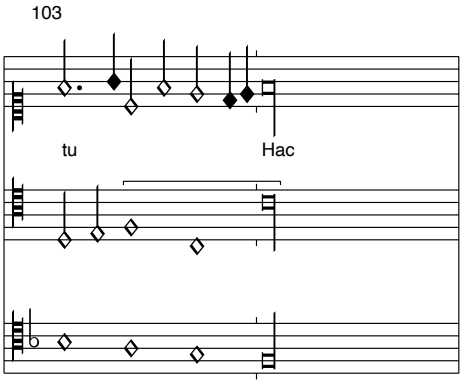

86
A pha - ri - se - o es in vi - ta - tus Ma - ri - e
Contratenor
Tenor

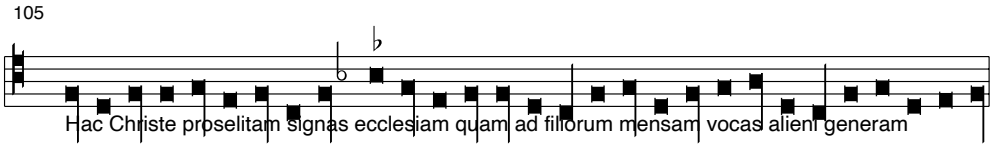

90
fer - cu - lis sa - tu - ra - tus

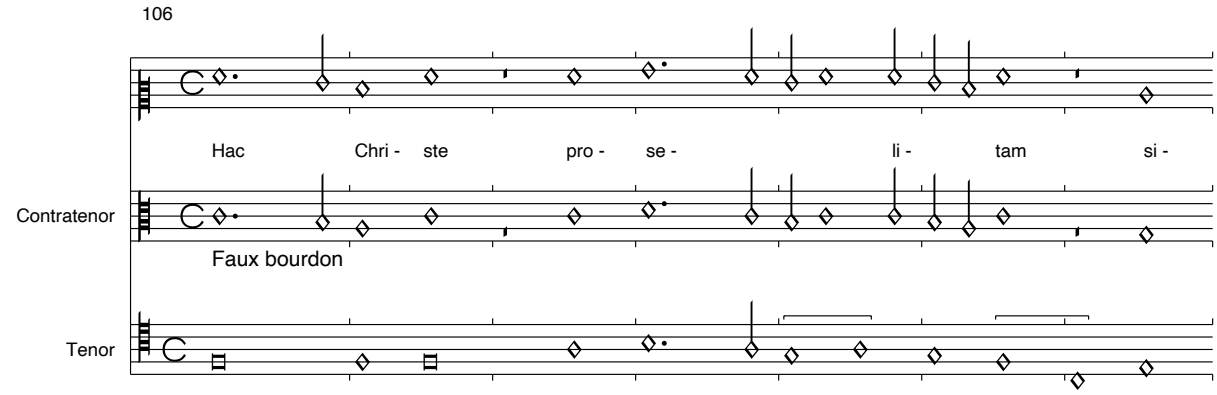

93
Demonils eam septem mundas septiformi spiritu

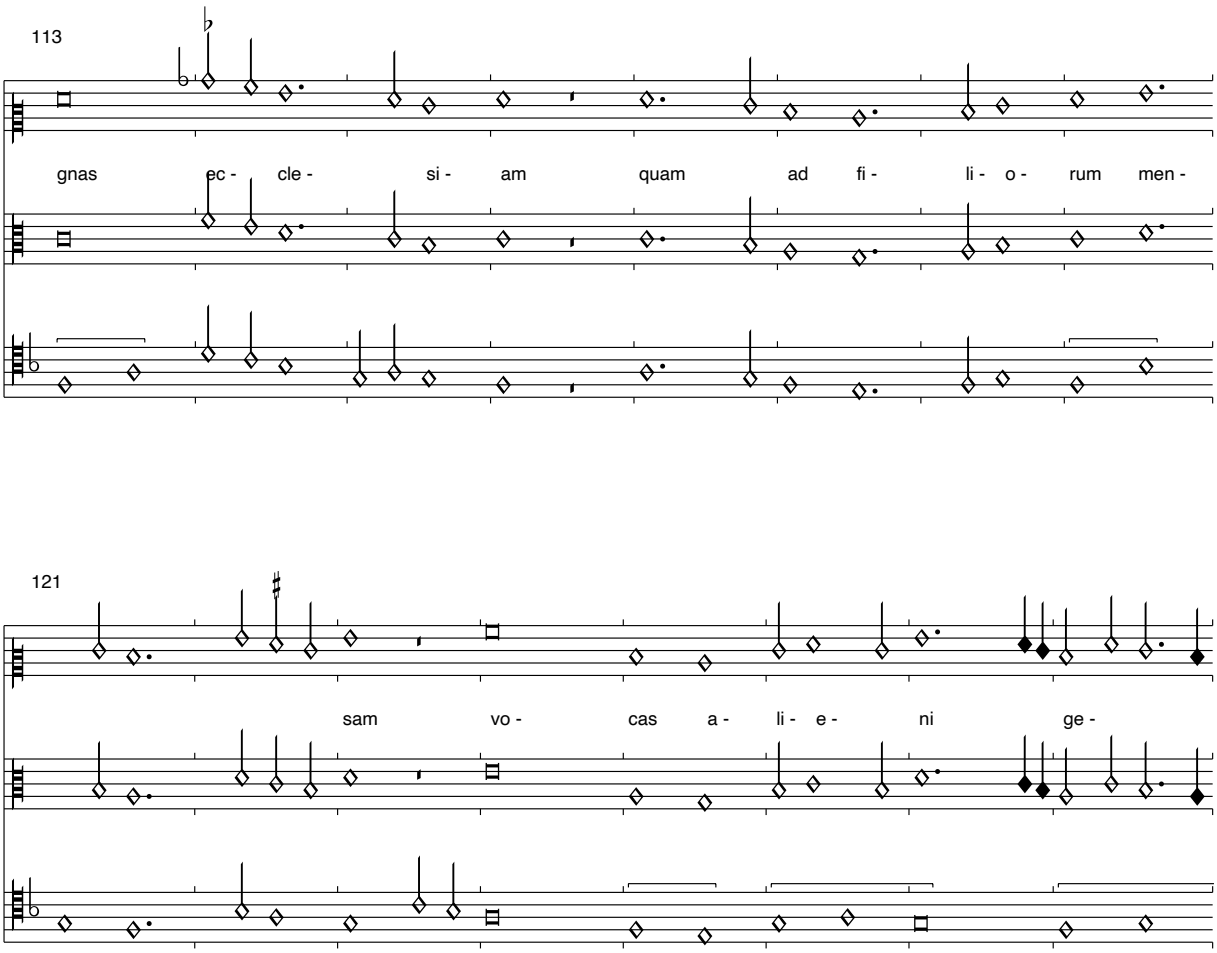

94
De - mo - ni - is e - am se
Contratenor
Tenor

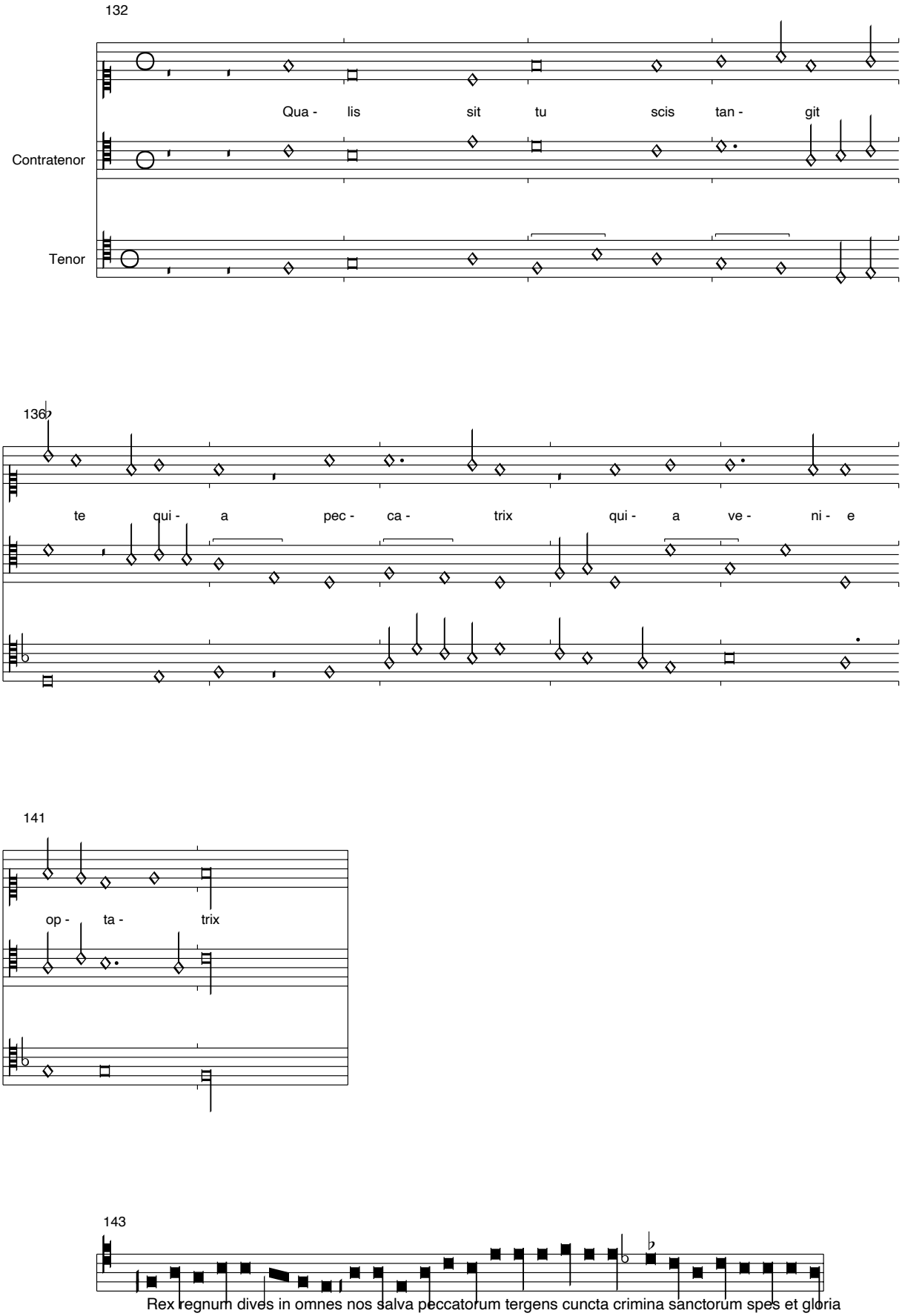

98
ptem mun - das se - pti for - mi spi - ri -

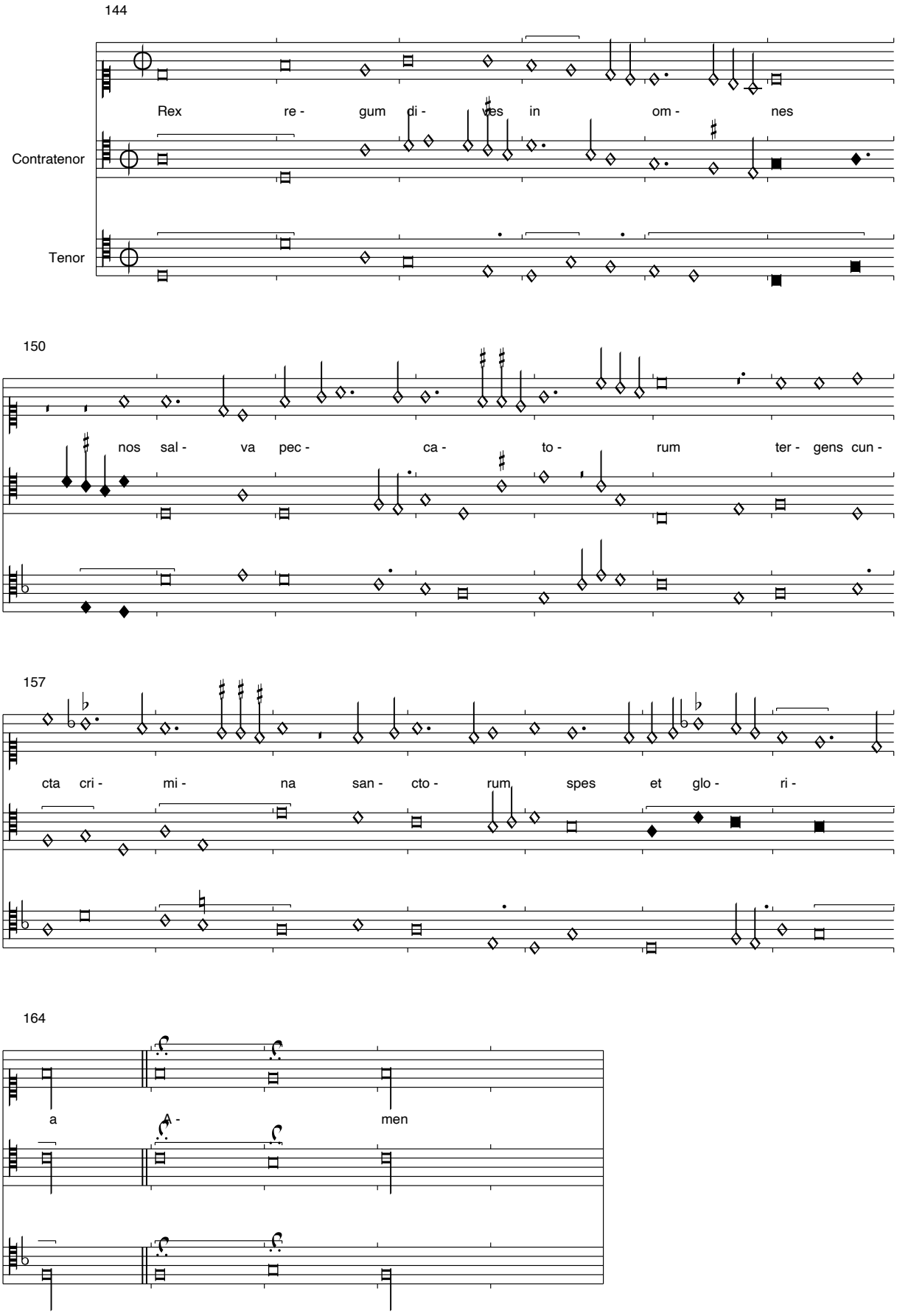

103
tu Hac


105
Hac Christe proselitam signas ecclesiam quam ad filiorum mensam vocas alieni generam


106
Hac Chri - ste pro - se - li - tam si -
Contratenor
Faux bourdon
Tenor

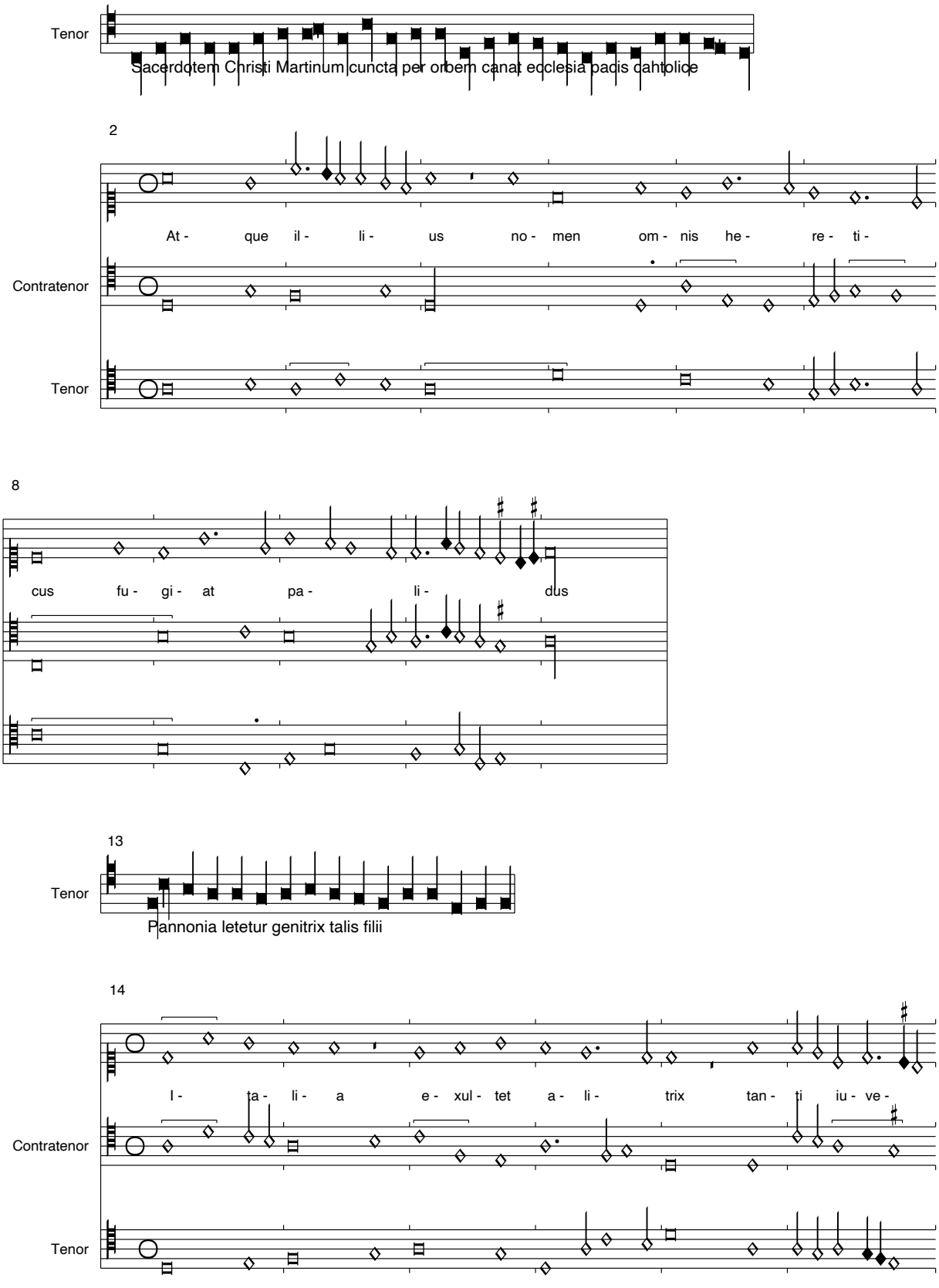

113
gnas ec - cle - si - am quam ad fi - li - o - rum men -
121
sam vo - cas a - li - e - ni ge -
129
nam
131
Qualis sit tu scis tangit te quia peccatrix quia venie optatrix


132
Qua - lis sit tu scis tan - git
Contratenor
Tenor
136
te qui - a pec - ca - trix qui - a ve - ni - e
141
op - ta - trix
143
Rex regnum dives in omnes nos salva peccatorum tergens cuncta crimina sanctorum spes et gloria

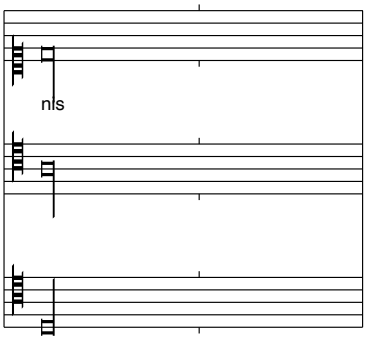


Die Rhythmisierung der einstimmigen Verse suggieriert stark ein Vermaß, keine freie „Gregorianik“.

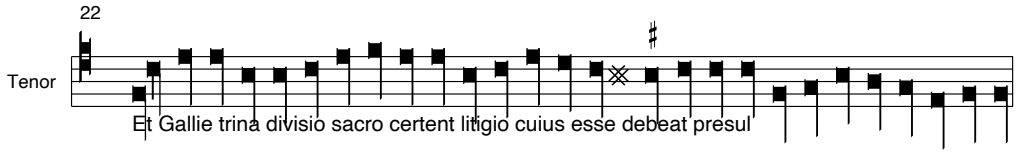
Roullet: Sacerdotem Christi
Trent 87, f. 70v-71r



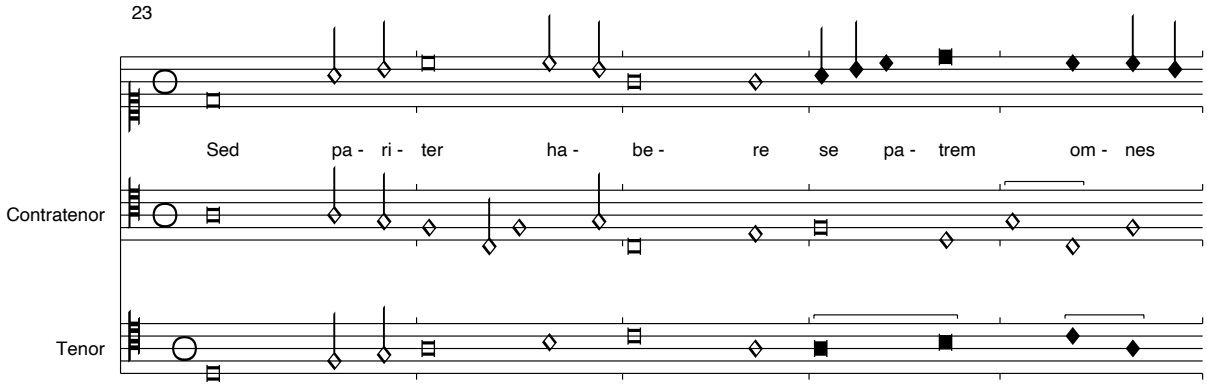
20


nis

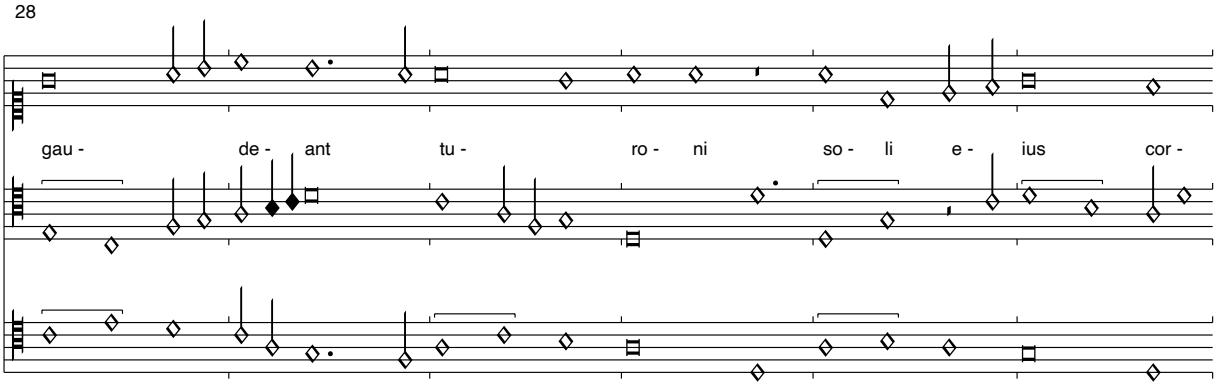
22

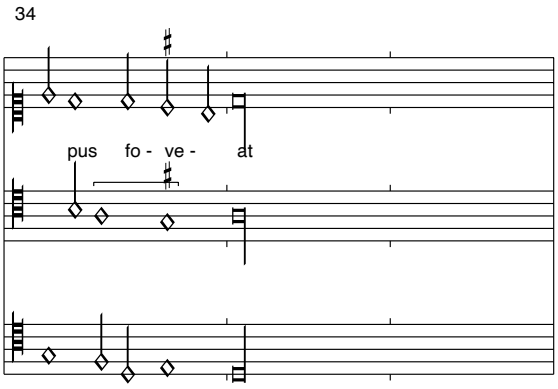

Tenor
Et Gallie trina divisio sacro certent litigio cuius esse debeat presul

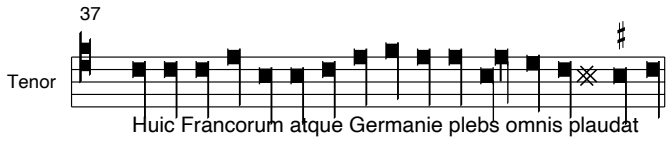
23

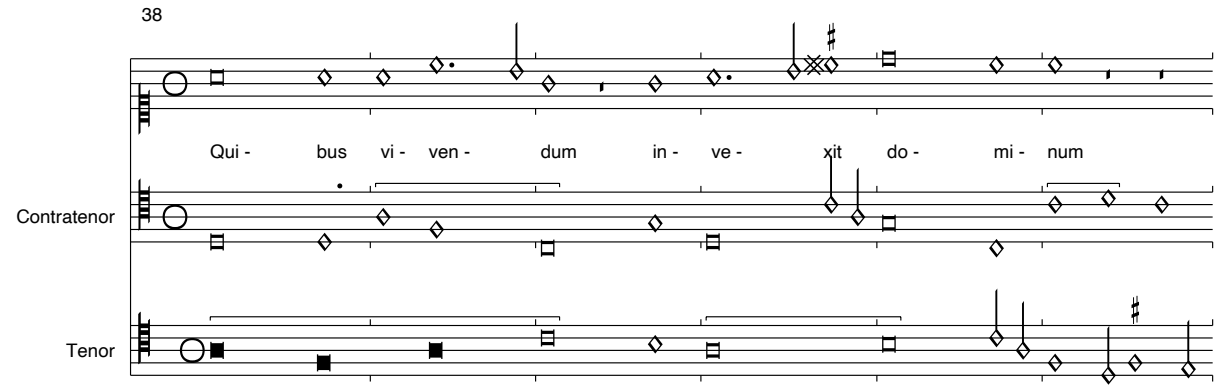

Sed pa - ri - ter ha - be - re se pa - trem om - nes
Contratenor
Tenor

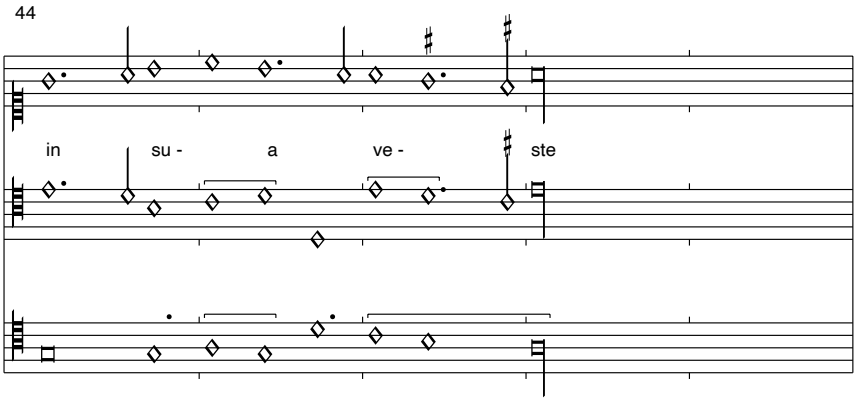
28

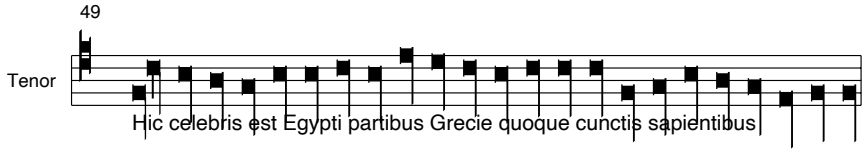

gau - de - ant tu - ro - ni so - li e - ius cor -

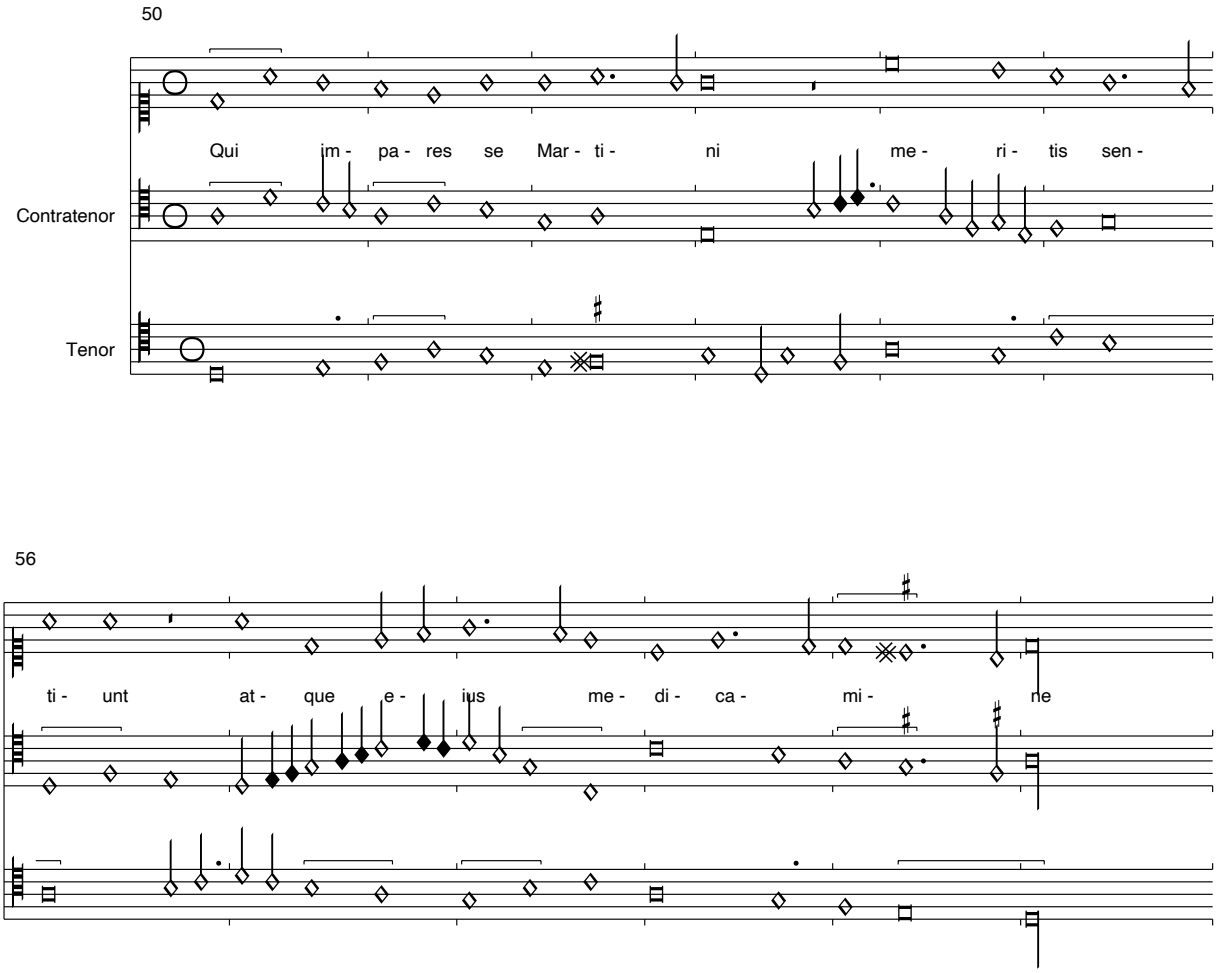

34
pus fo - ve - at

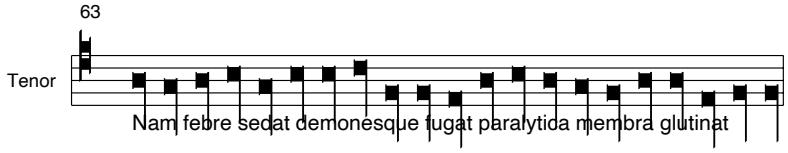

37
Tenor
Huic Francorum atque Germanie plebs omnis plaudat

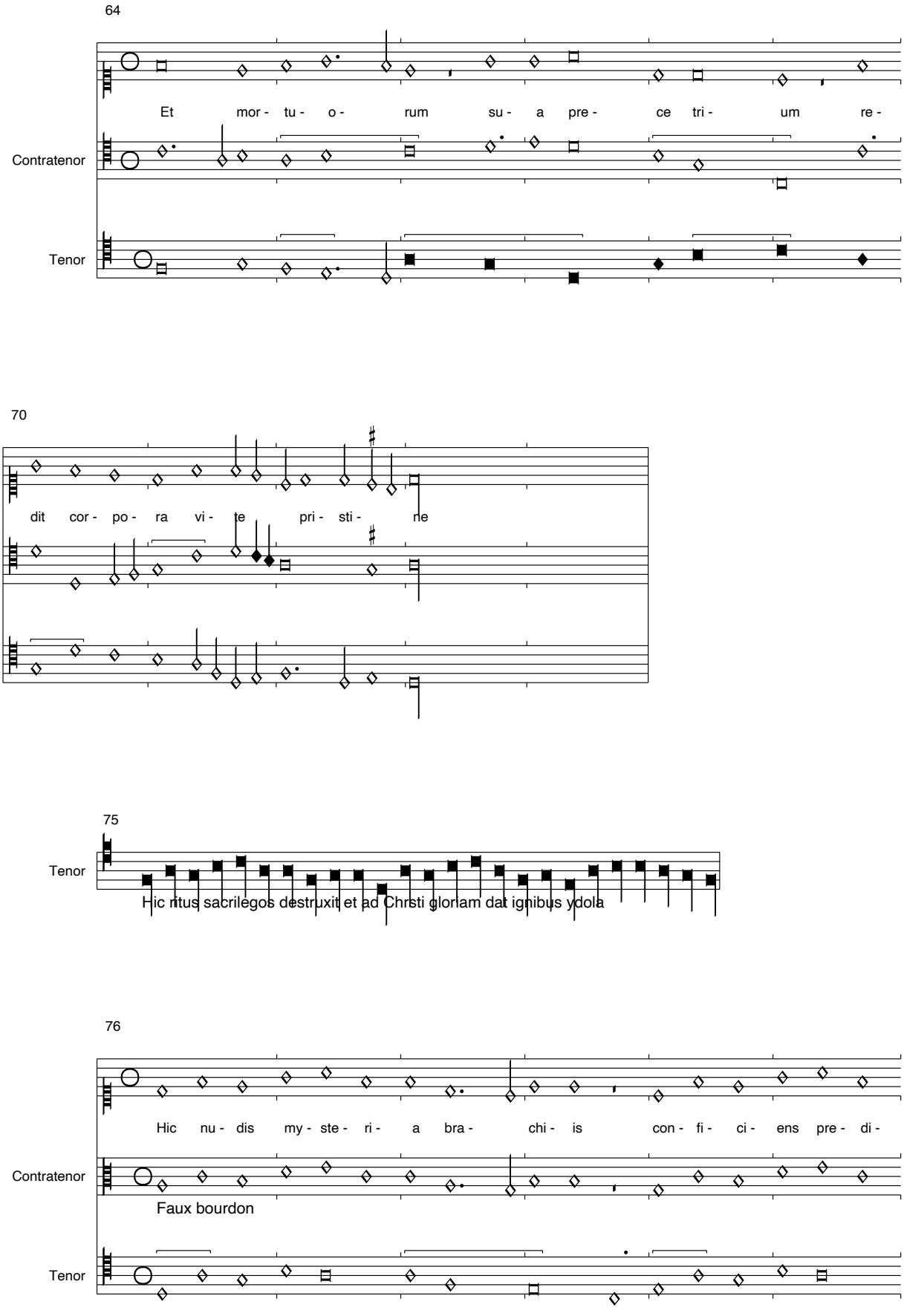

38
Qui - bus vi - ven - dum in - ve - xit do - mi - num
Contratenor
Tenor

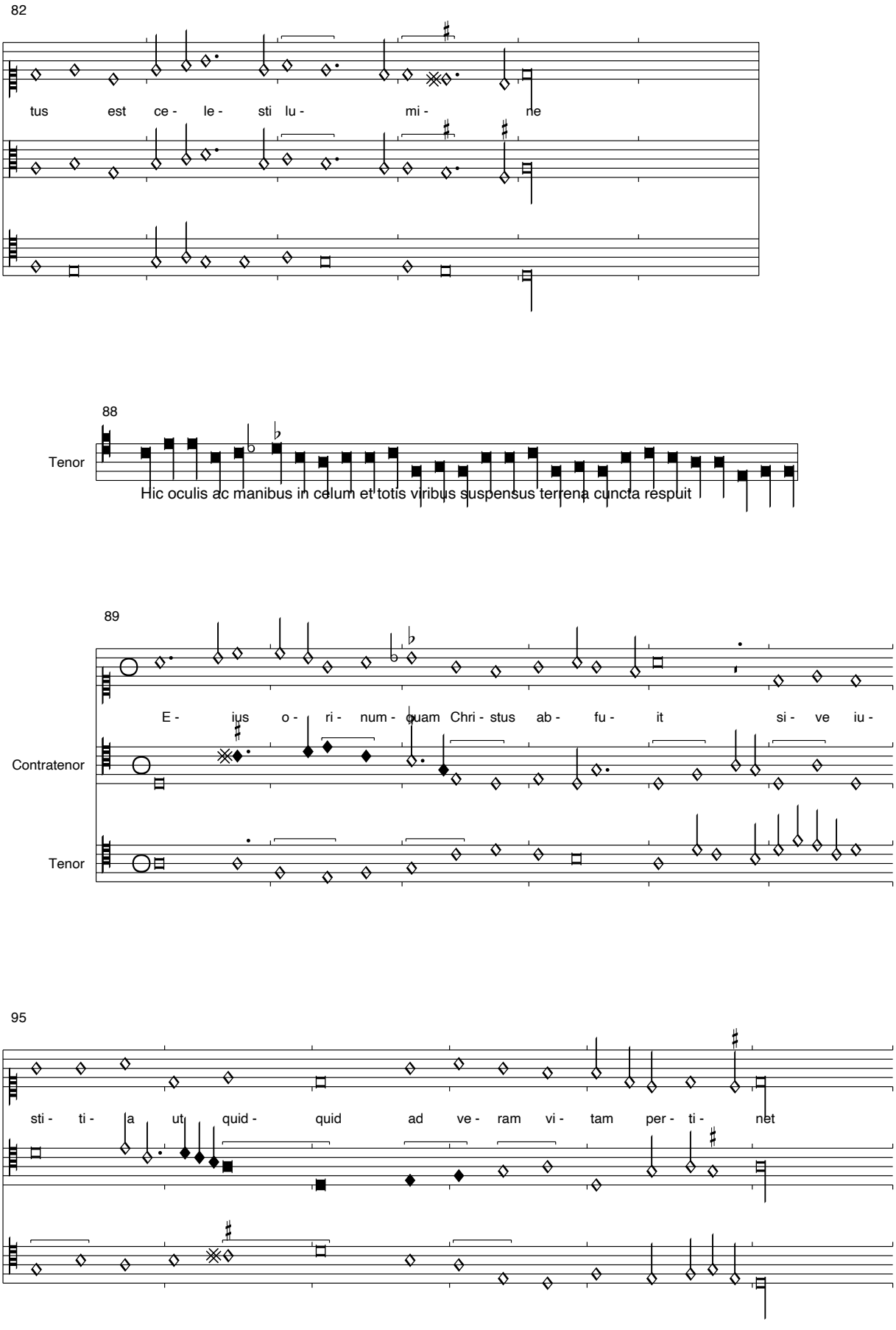

44
in su - a ve - ste

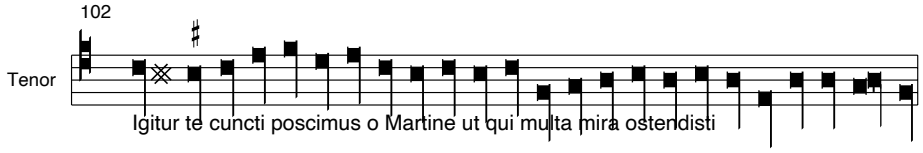

49
Tenor
Hic celebris est Egypti partibus Grecie quoque cunctis sapientibus


50
Qui im - pa - res se Mar - ti - ni me - ri - tis sen -
Contratenor
Tenor
56
ti - unt at - que e - ius me - di - ca - mi - ne

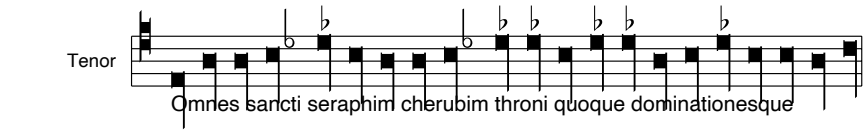

63
Tenor
Nam febre sedat demonesque fugat paralytida membra glutinat

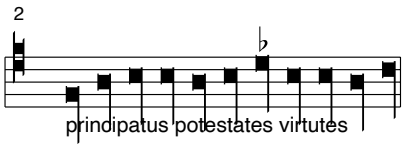

64
Et mor - tu - o - rum su - a pre - ce tri - um re -
Contratenor
Tenor
70
dit cor - po - ra vi - te pri - sti - ne
75
Tenor
Hic ritus sacrilegos destruxit et ad Christi glorlam dat ignibus ydola
76
Hic nu - dis my - ste - ri - a bra - chi - is con - fi - ci - ens pre - di -
Contratenor
Faux bourdon
Tenor

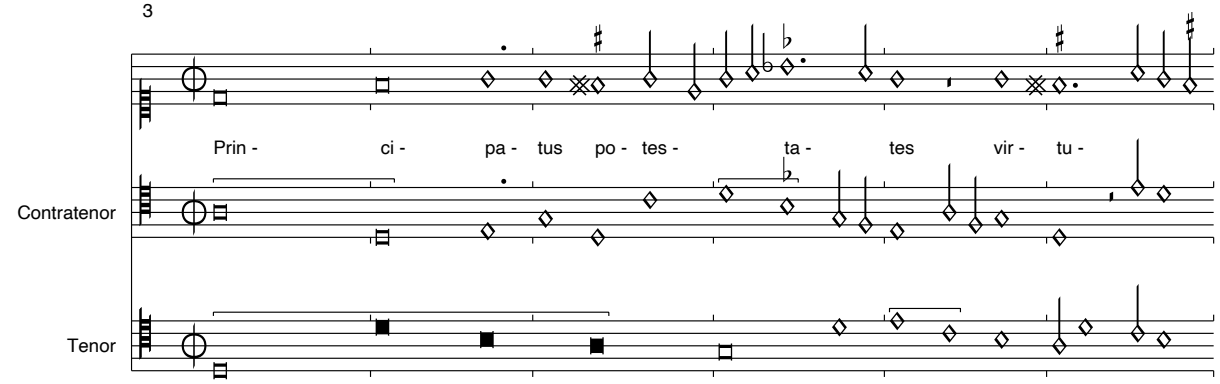

82
tus est ce - le - sti lu - mi - ne
88
Tenor
Hic oculis ac manibus in celum et totis viribus suspensus terrena cuncta respuit
89
E - ius o - ri - num - quam Chri - stus ab - fu - it si - ve iu -
Contratenor
Tenor
95
sti - ti - a ut quid - quid ad ve - ram vi - tam per - ti - net

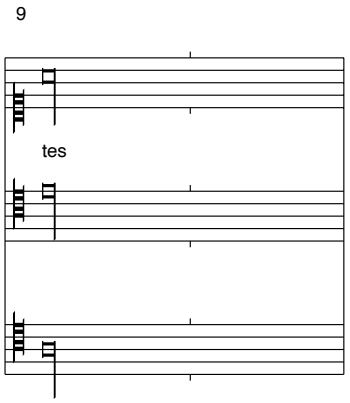

102
Tenor
Igitur te cuncti poscimus o Martine ut qui multa mira ostendisti

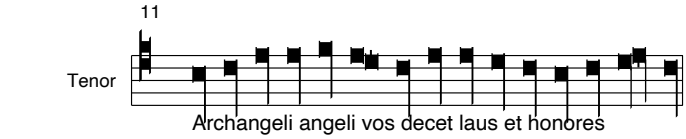
Johannes Roullet: Omnes sancti
Trient 71v-72r

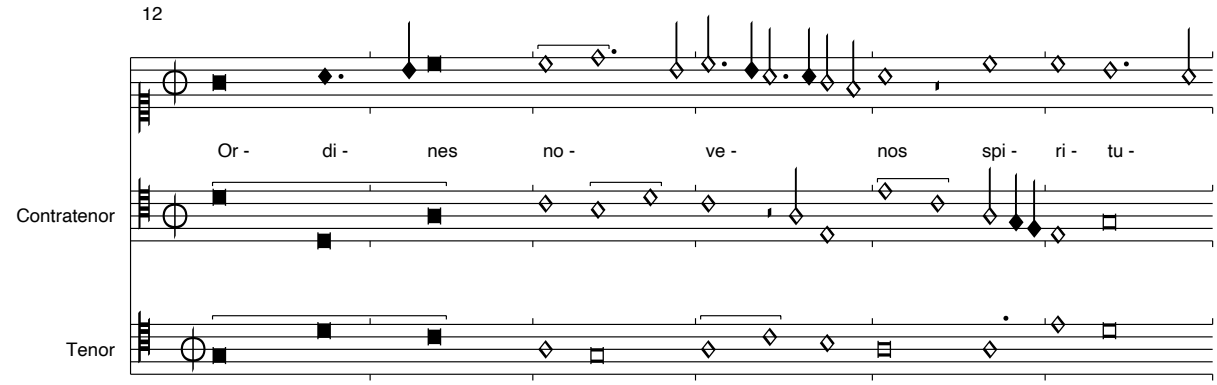


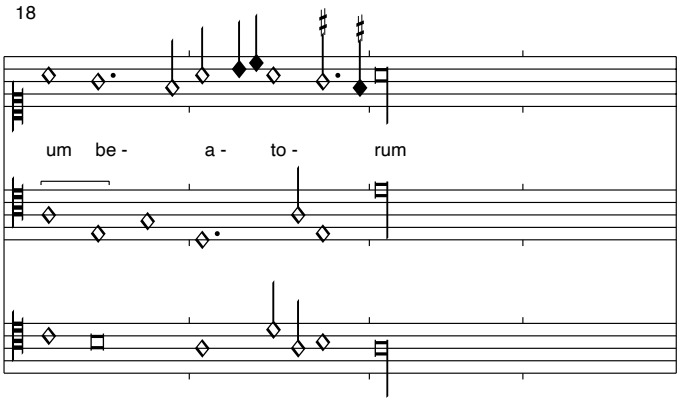


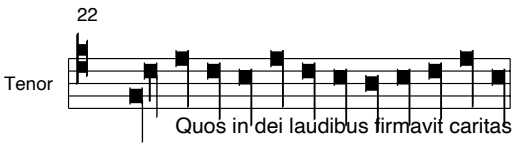


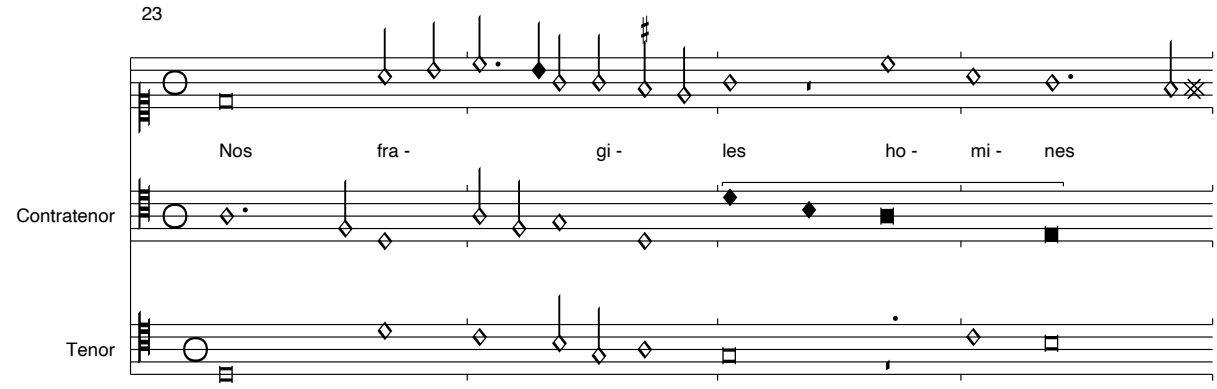


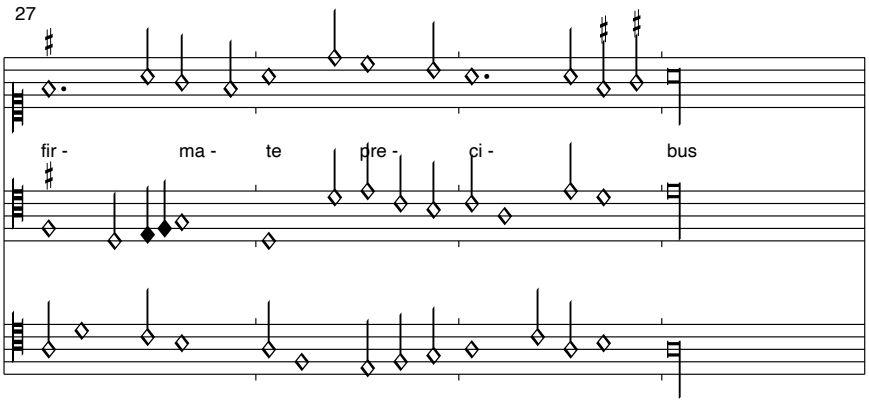


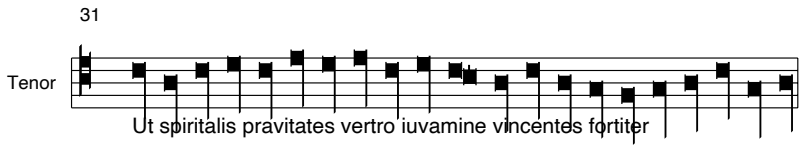

12
Or - di - nes no - ve - nos spi - ri - tu -
Contratenor
Tenor

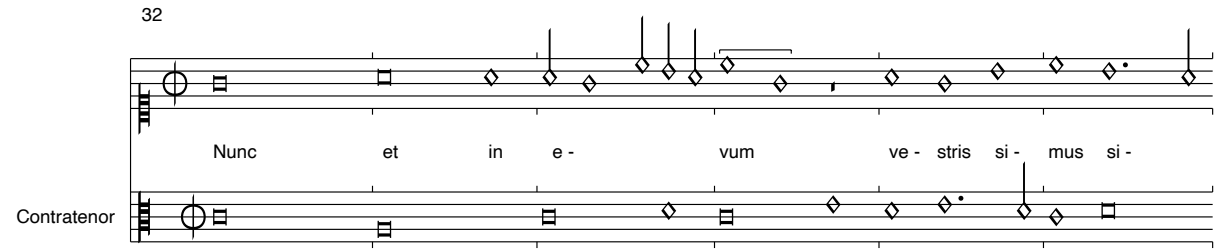

18
um be - a - to - rum

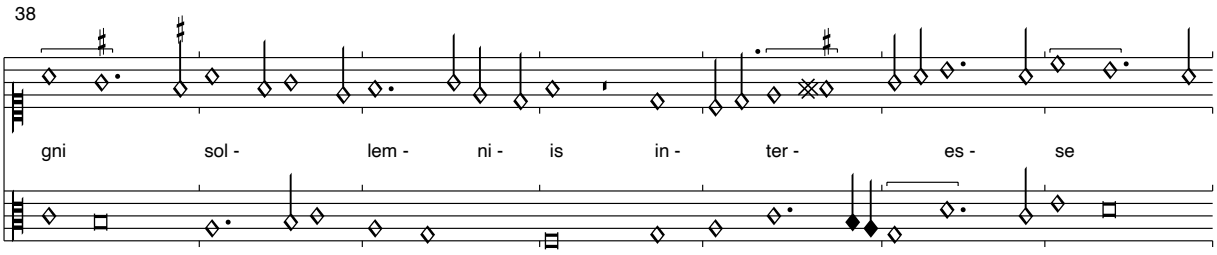

22
Tenor
Quos in dei laudibus firmavit caritas

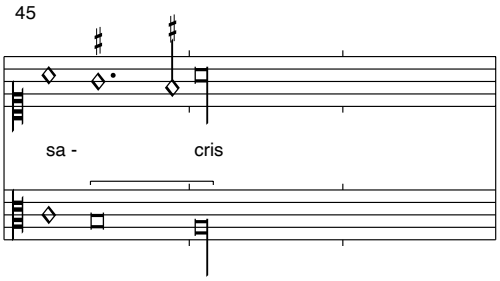

23
Nos fra - gi - les ho - mi - nes
Contratenor
Tenor

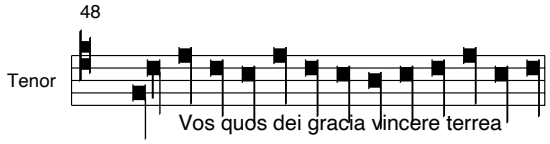

27
fir - ma - te pre - ci - bus

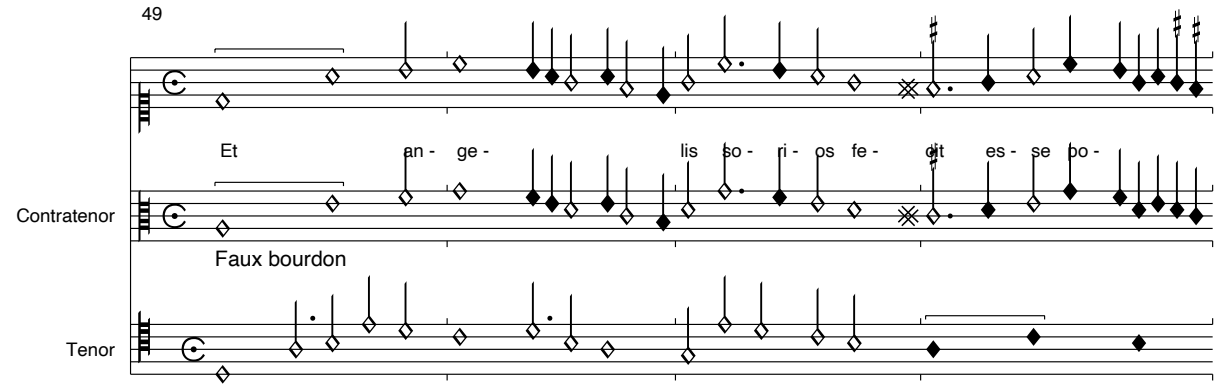

31
Tenor
Ut spiritalis pravitates vertro iuvamine vincentes fortiter

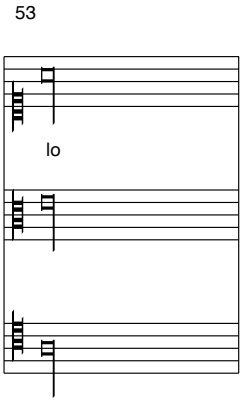

32
Nunc et in e - vum ve - stris si - mus si -
Contratenor

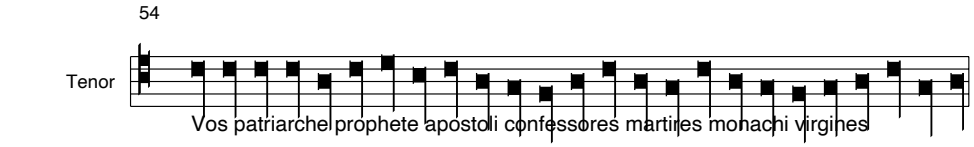

38
gni sol - lem - ni - is in - ter - es - se

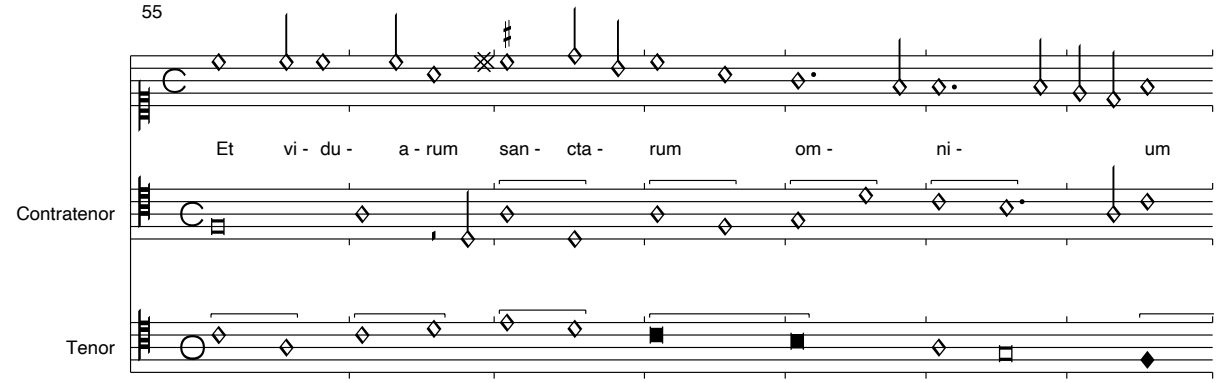

45
sa - cris


48
Tenor
Vos quos dei gracia vincere terrea

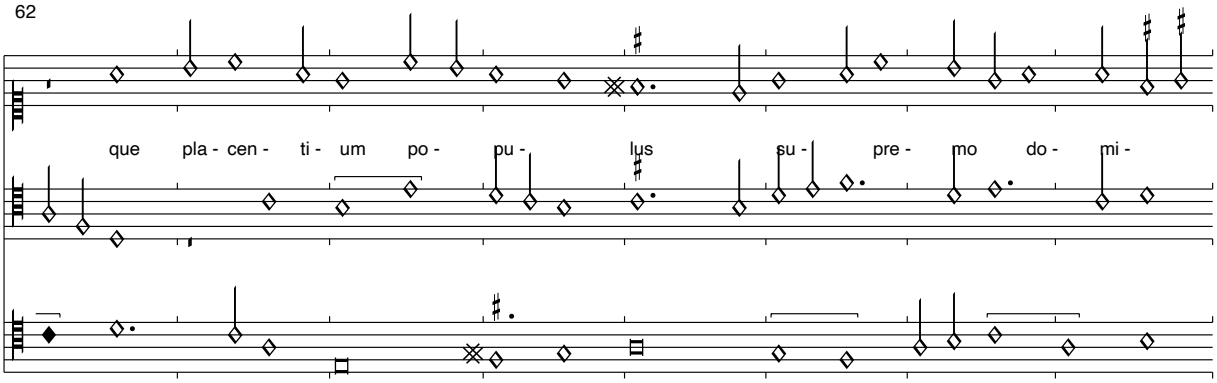

49
Et an - ge - lis so - ri - os fe - cit es - se po -
Contratenor
Faux bourdon
Tenor


53
lo

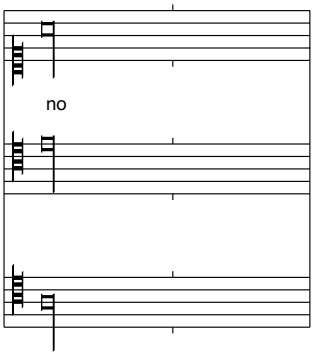

54
Tenor
Vos patriarchel prophete apostoli confessores martires monachi virgines


55
Et vi - du - a - rum san - cta - rum om - ni - um
Contratenor
Tenor

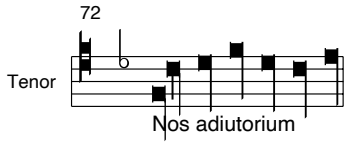
62


que pla - cen - ti - um po - pu - lus su - pre - mo do - mi -

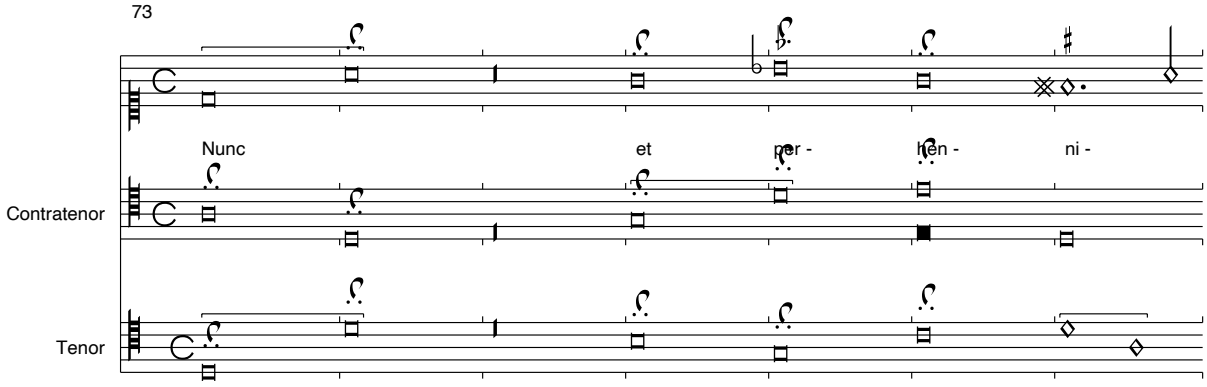
70

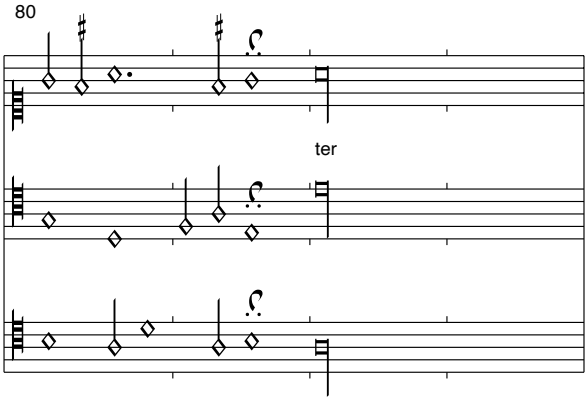

no

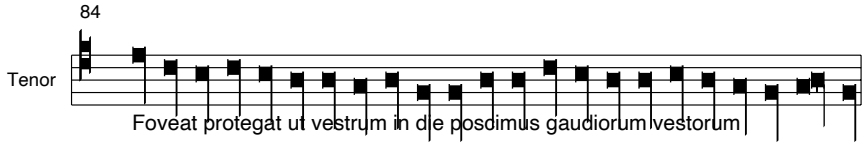
72


Tenor
Nos adiutorium

73


Nunc et per - hen - ni -
Contratenor
Tenor

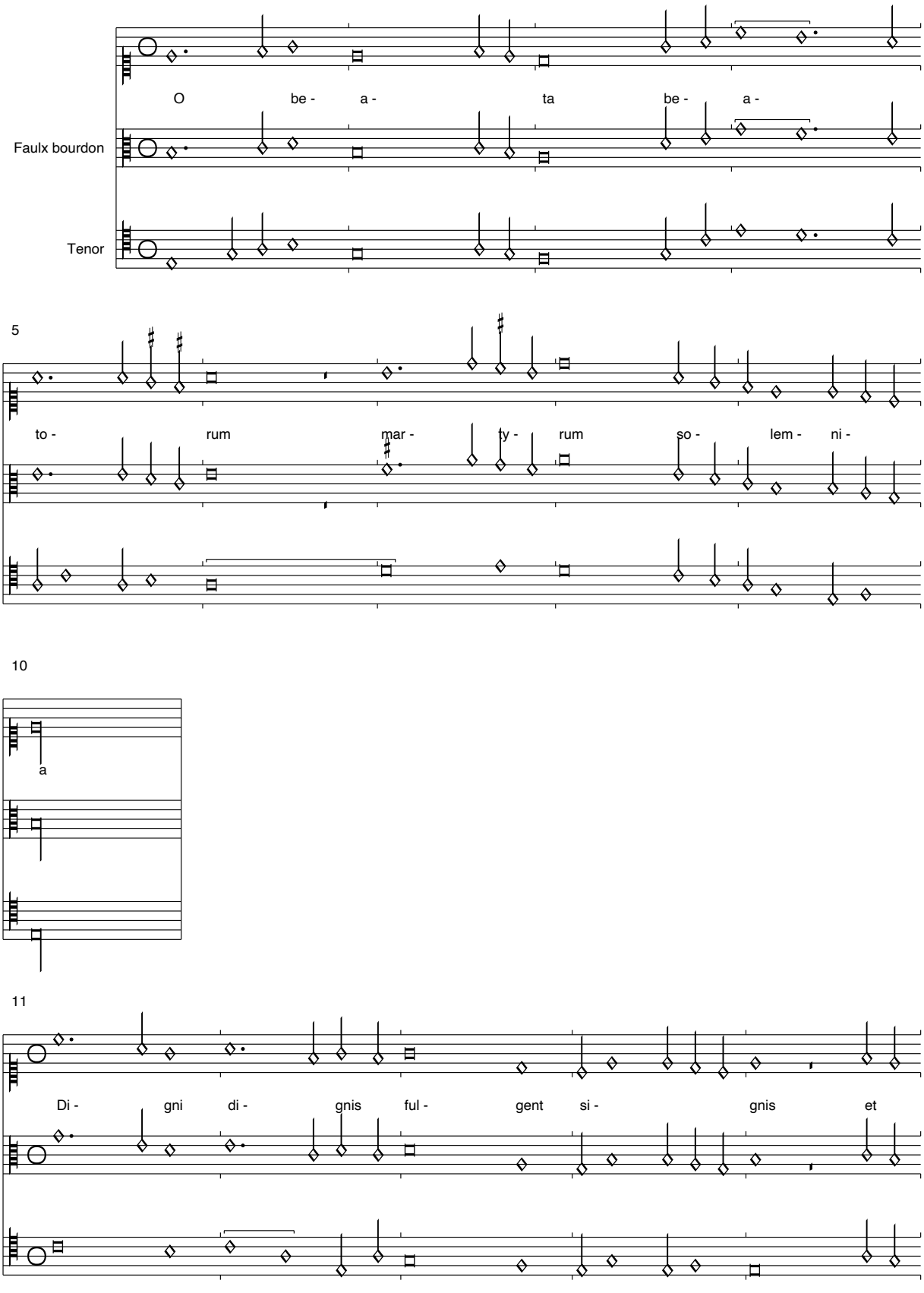

80
ter


84
Tenor
Foveat protegat ut vestrum in die posdimus gaudiorum vestorum

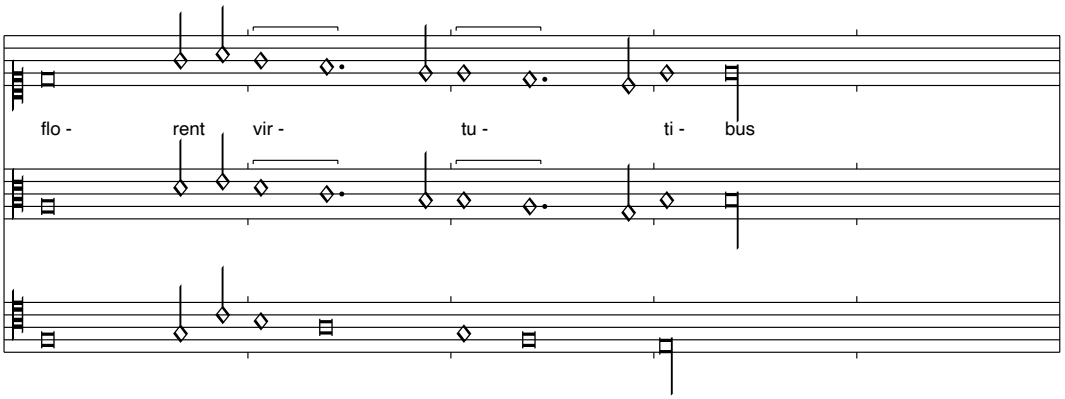
All ihr heiligen Seraphim, Cherubim, Throne, Herrschaften, Fürstentümer,
Mächte, Tugenden Erzengel und Engel, euch gebührt Lob und Ehre,
den neun Ordnungen der seligen Geister,
die die Nächstenliebe im Lob Gottes gefestigt hat.
Stärkt uns, die wir Menschen sind, mit euren Gebeten,
damit wir, gestärkt, mit eurer Hilfe die geistige Bosheit tapfer überwinden können,
jetzt und in Ewigkeit, würdig, an euren heiligen Feierlichkeiten teilzunehmen.
Ihr, die die Gnade Gottes zu Siegern über die irdischen Dinge gemacht hat,
Und zu Gefährten der Engel im Himmel gemacht hat,
Ihr: Patriarchen, Propheten, Apostel, Bekenner, Märtyrer, Mönche, Jungfrauen
Und das Volk der heiligen Witwen und alle, die dem höchsten Herrn wohlgefallen,
Möge Er, uns zur Hilfe,
Jetzt und in Ewigkeit
Uns fördern und beschützen, damit wir würdig seien, an euren Feierlichkeiten und heiligen Geheimnissen teilzuhaben.

Roullet: O beata beatorum

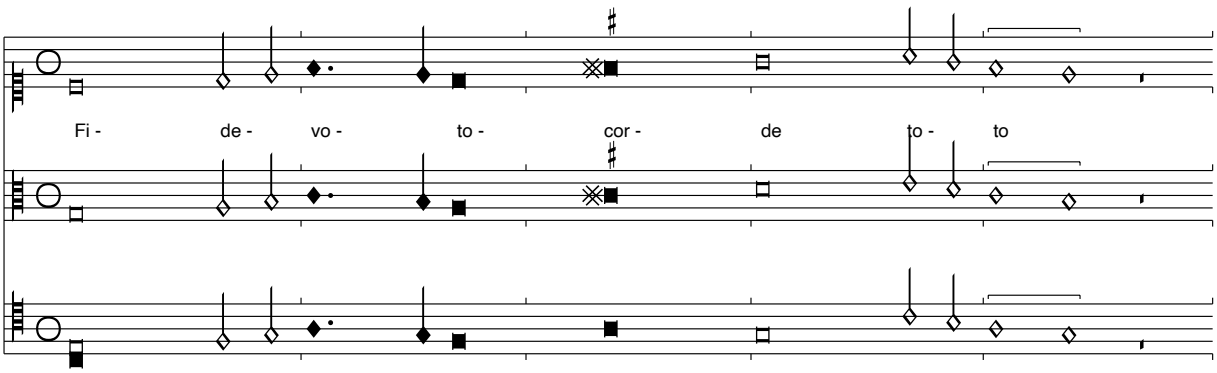
Trent 87, f. 72v



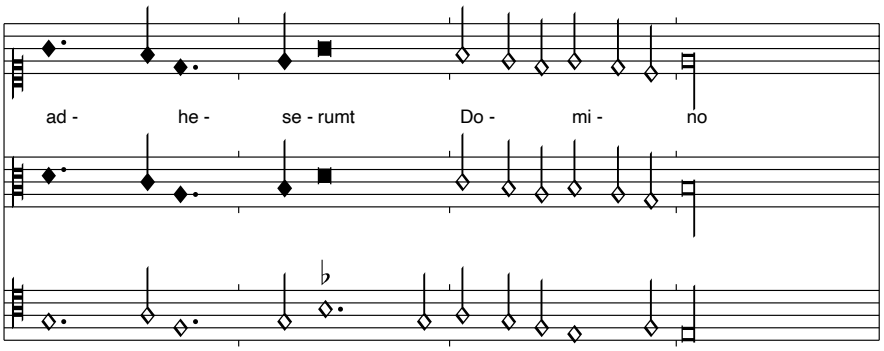
16


flo - rent vir - tu - ti - bus

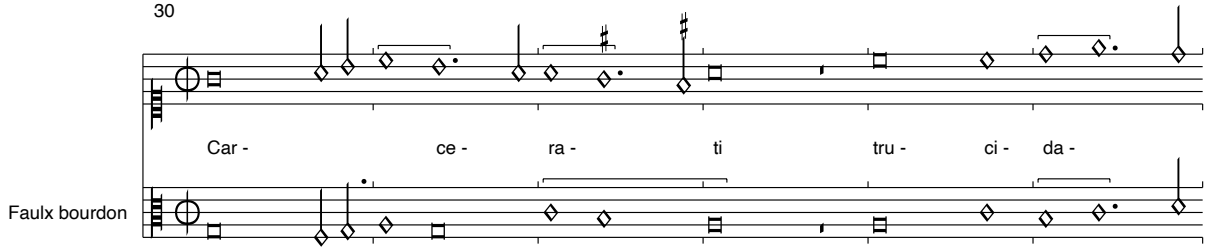
21

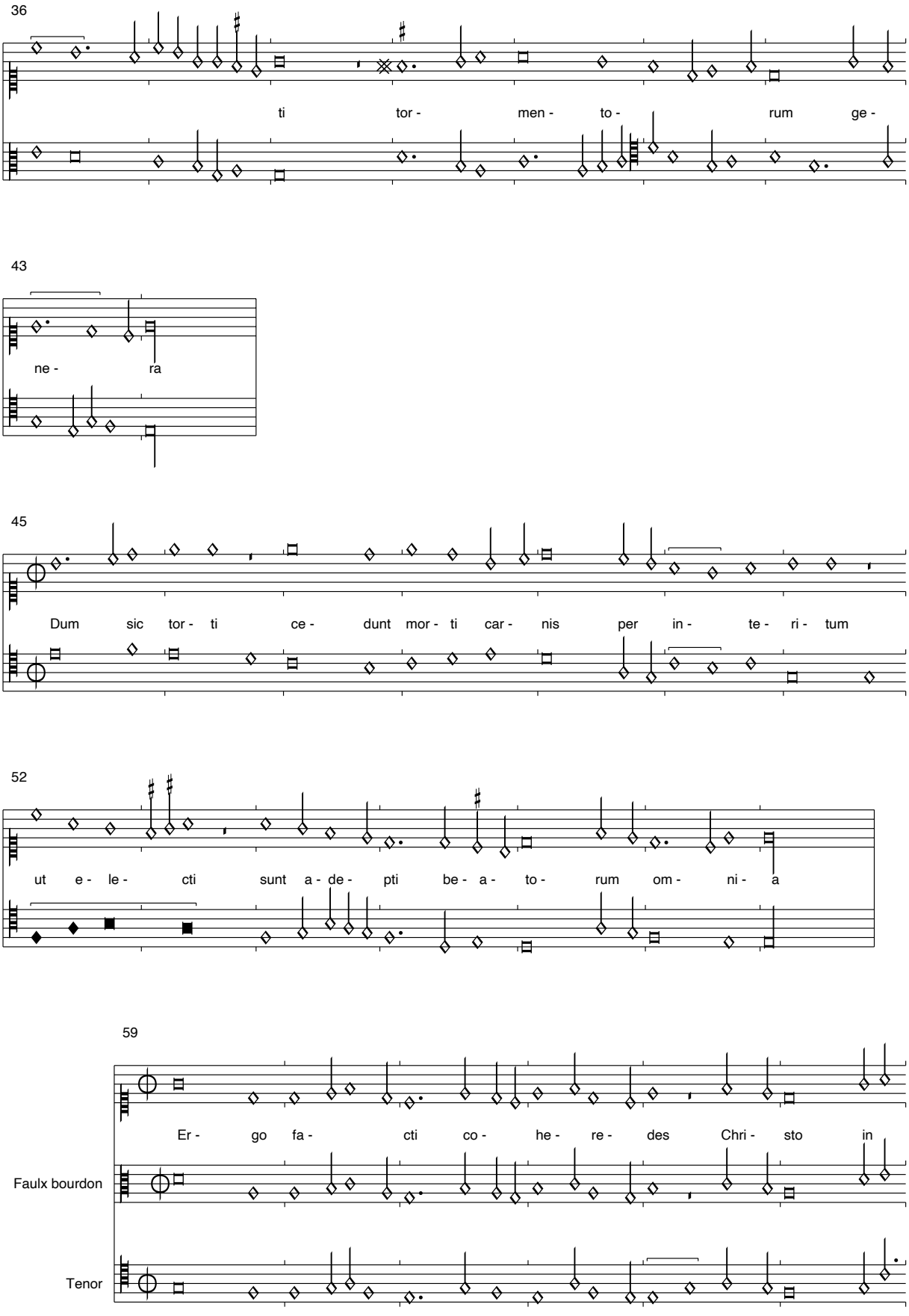

Fi - de - vo - to - cor - de to - to

26

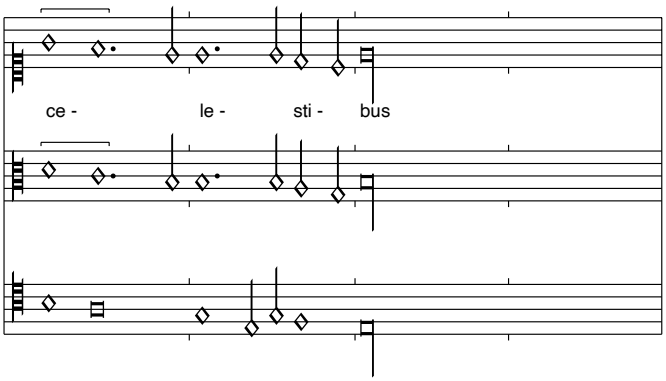

ad - he - se - rumt Do - mi - no

30

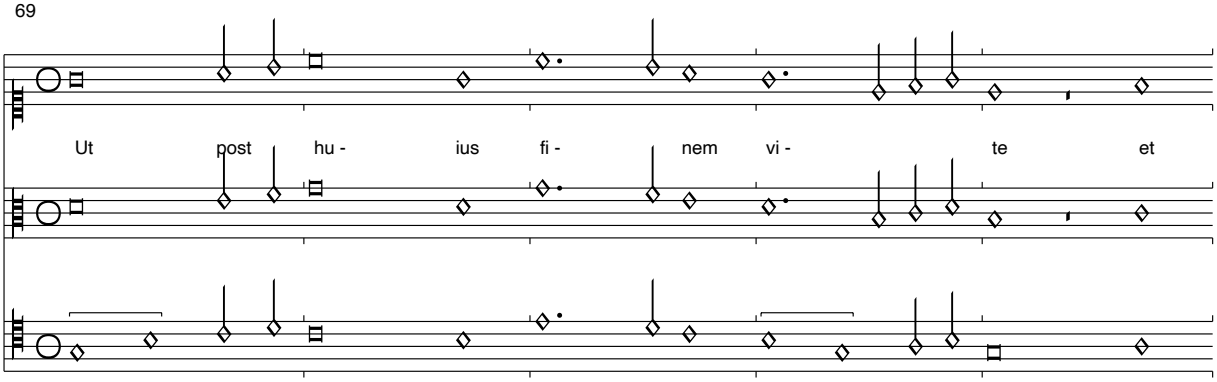

Car - ce - ra - ti tru - ci - da -
Faulx bourdon


36
ti tor - men - to - rum ge -
43
ne - ra
45
Dum sic tor - ti ce - dunt mor - ti car - nis per in - te - ri - tum
52
ut e - le - cti sunt a - de - pti be - a - to - rum om - ni - a
59
Er - go fa - cti co - he - re - des Chri - sto in
Faulx bourdon
Tenor

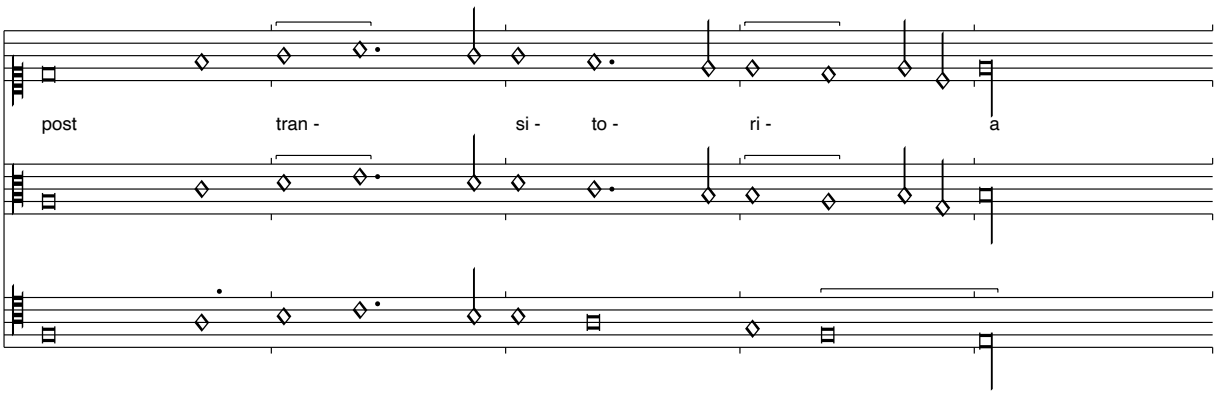
65



69



74



Jeder Abschnitt wird zwei Mal gesungen. Der Text zu den Wiederholungen:

O devote recolenda
victorum certamina!

Illos semper condecenter
veneremur laudibus.

Et invicti sunt addicti
atroci martyrio.

Igne læsi, ferro cæsi
pertulerunt plurima.

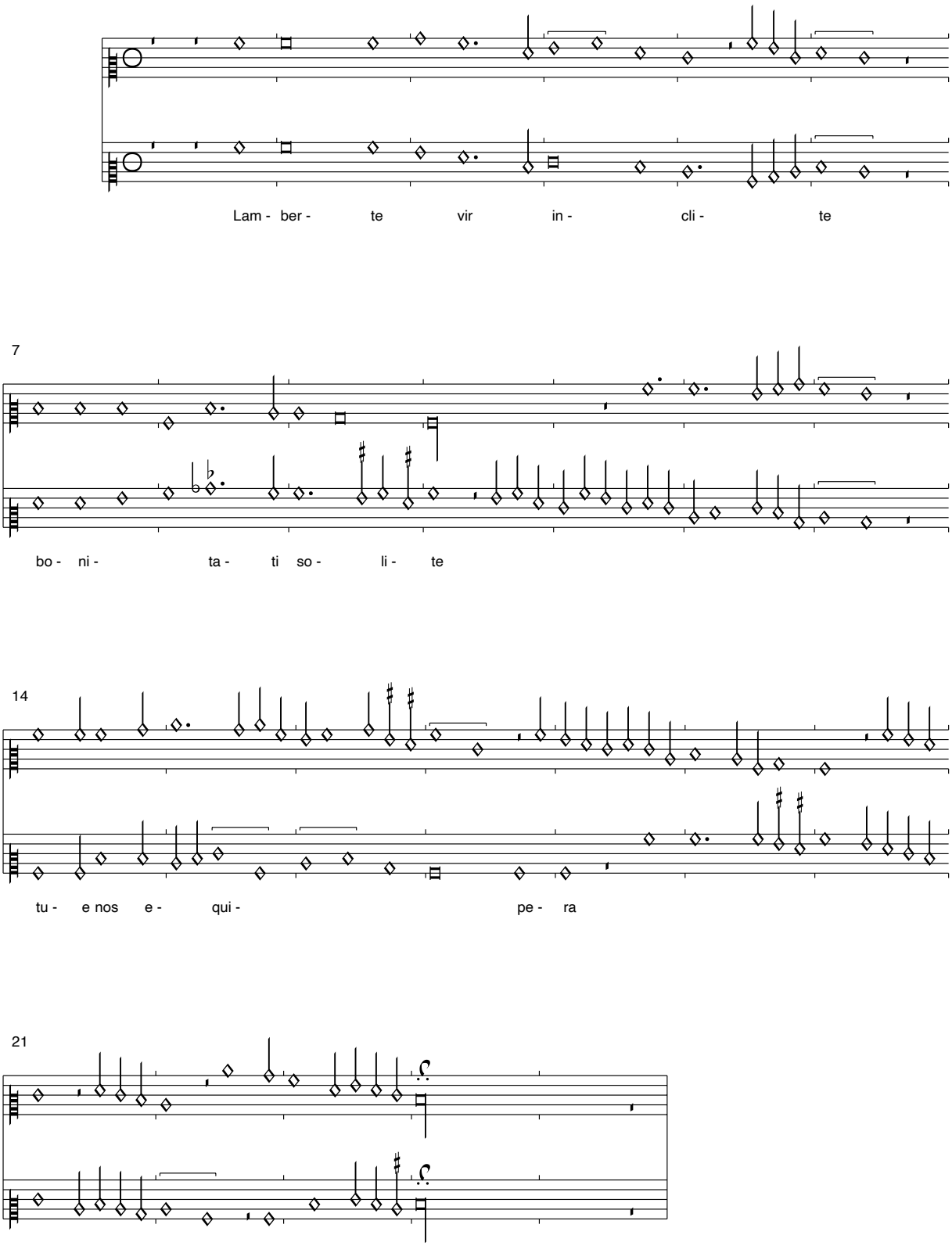
Per contemptum mundanorum
et per bella fortia
Meruerunt angelorum
fieri consortia.

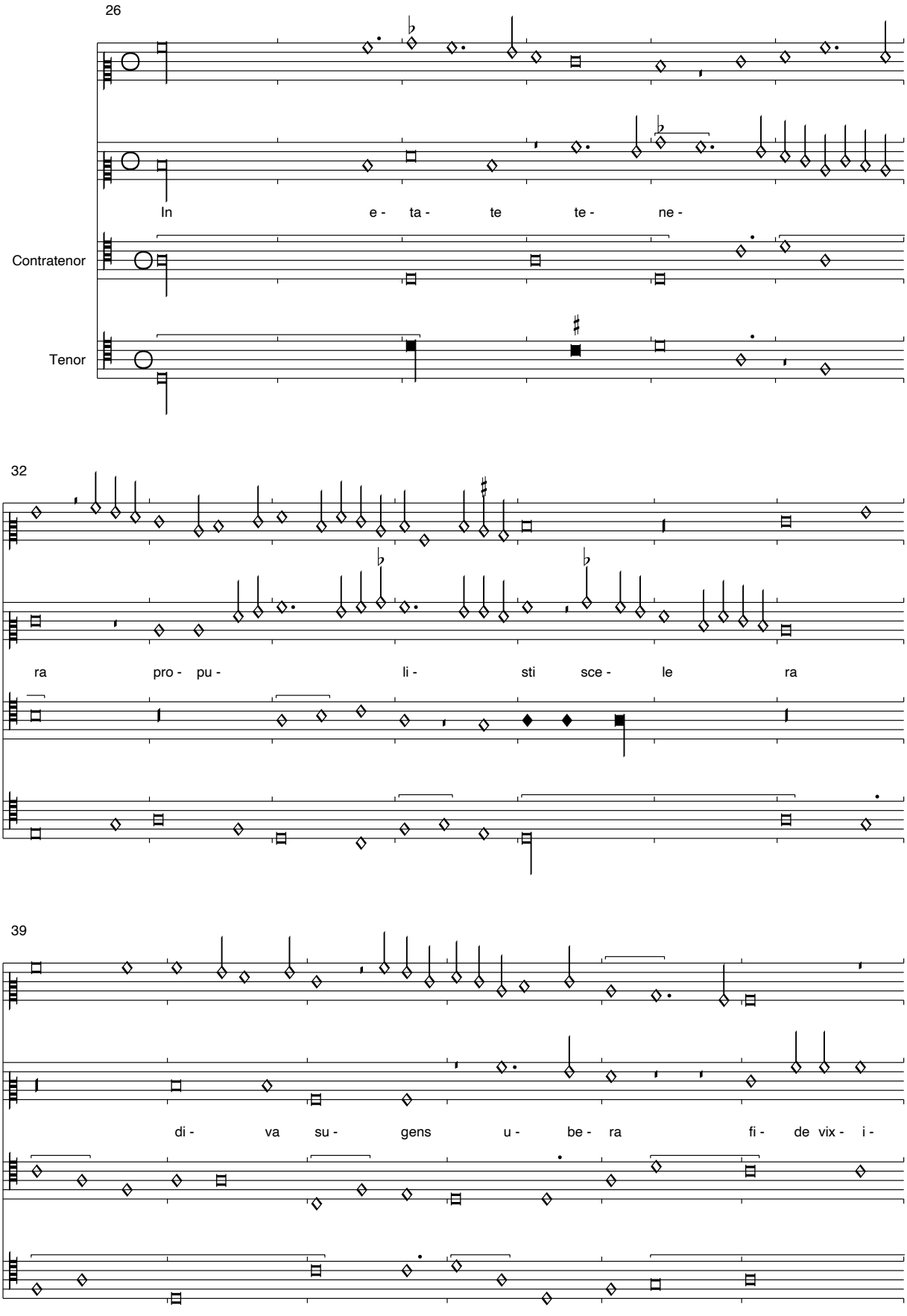
Apud ipsum vota nostra
promovete precibus.

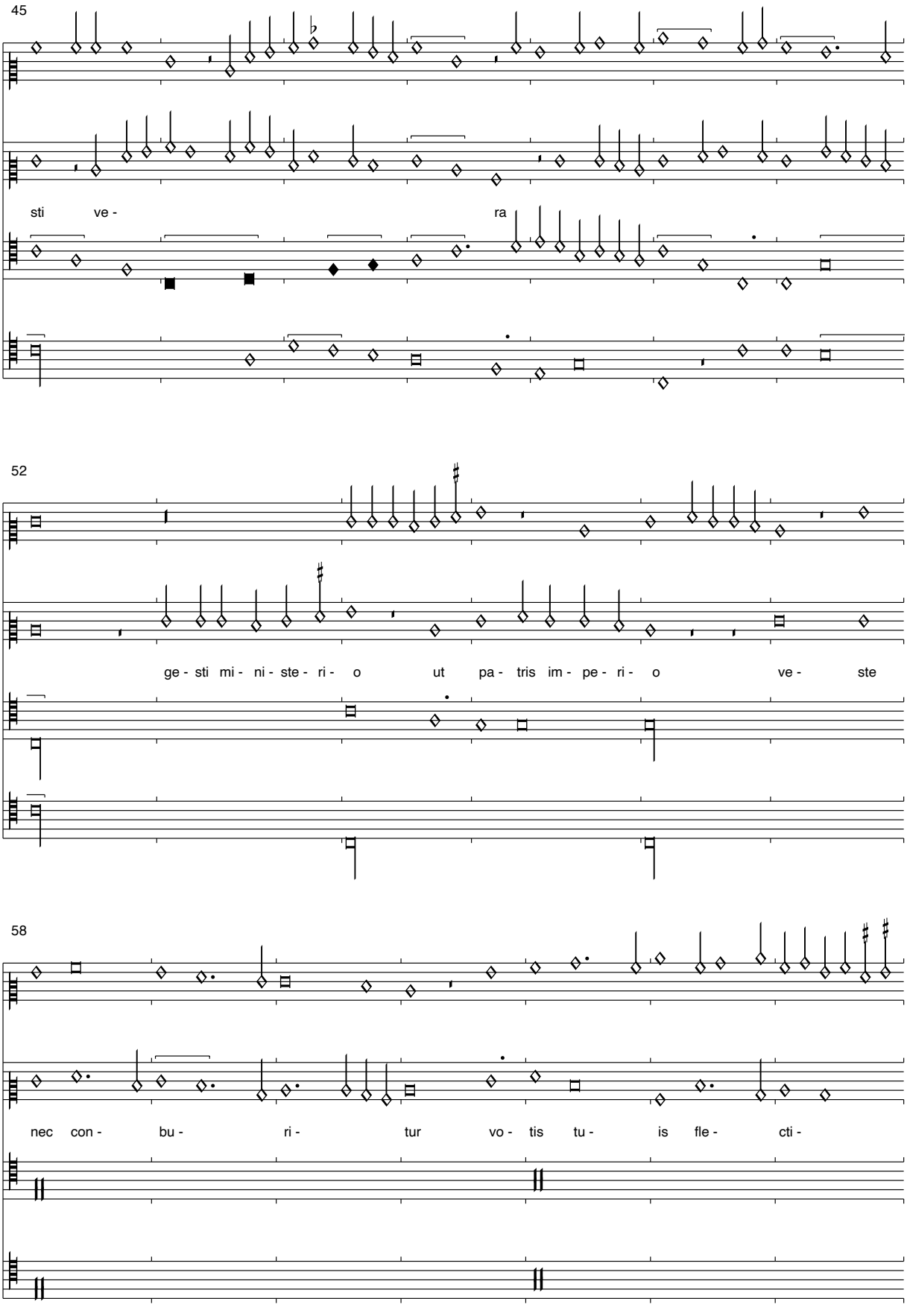
In perenni mereamur
exultare gloria.

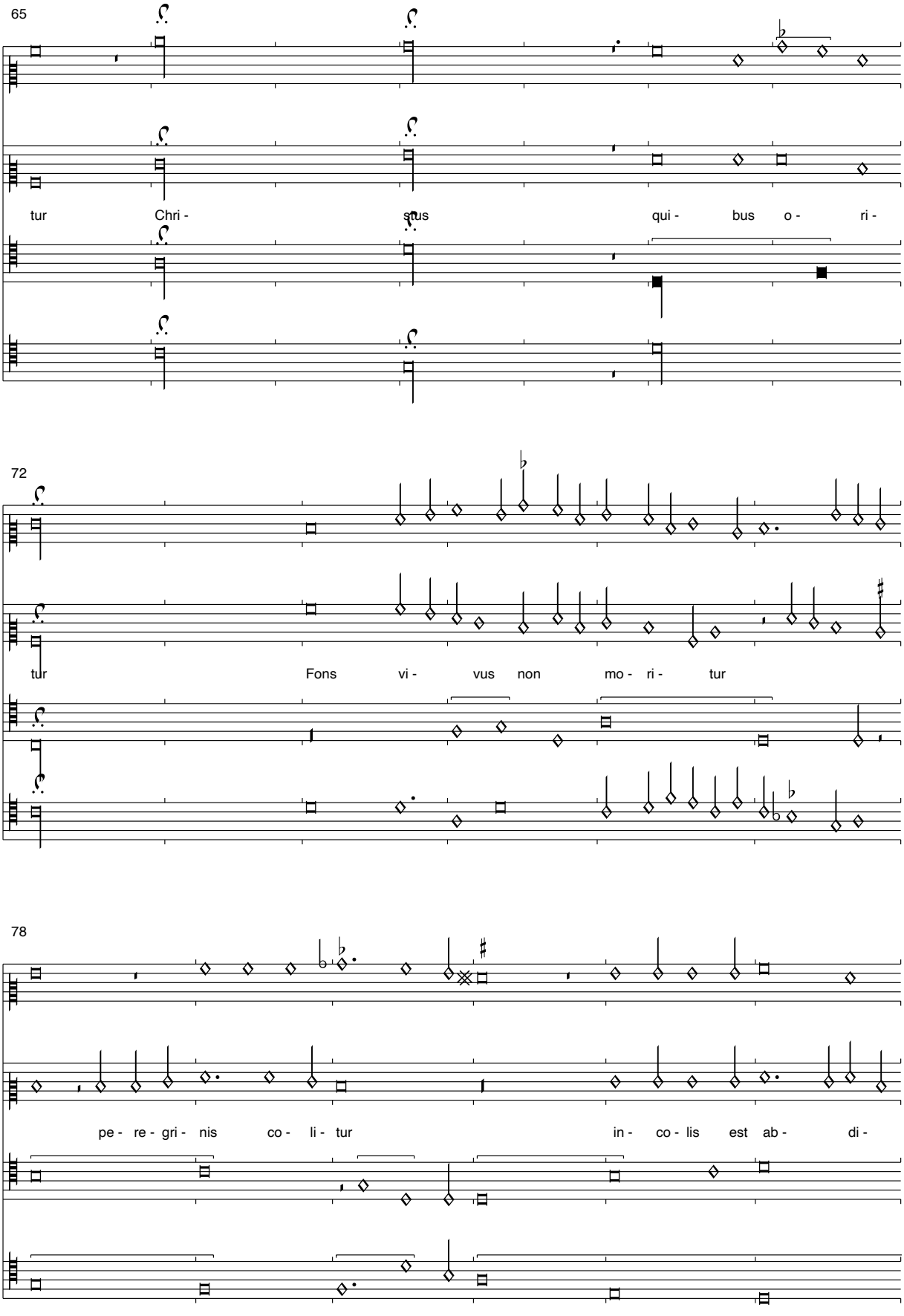
(Brassart?): Lamberte vir inclite

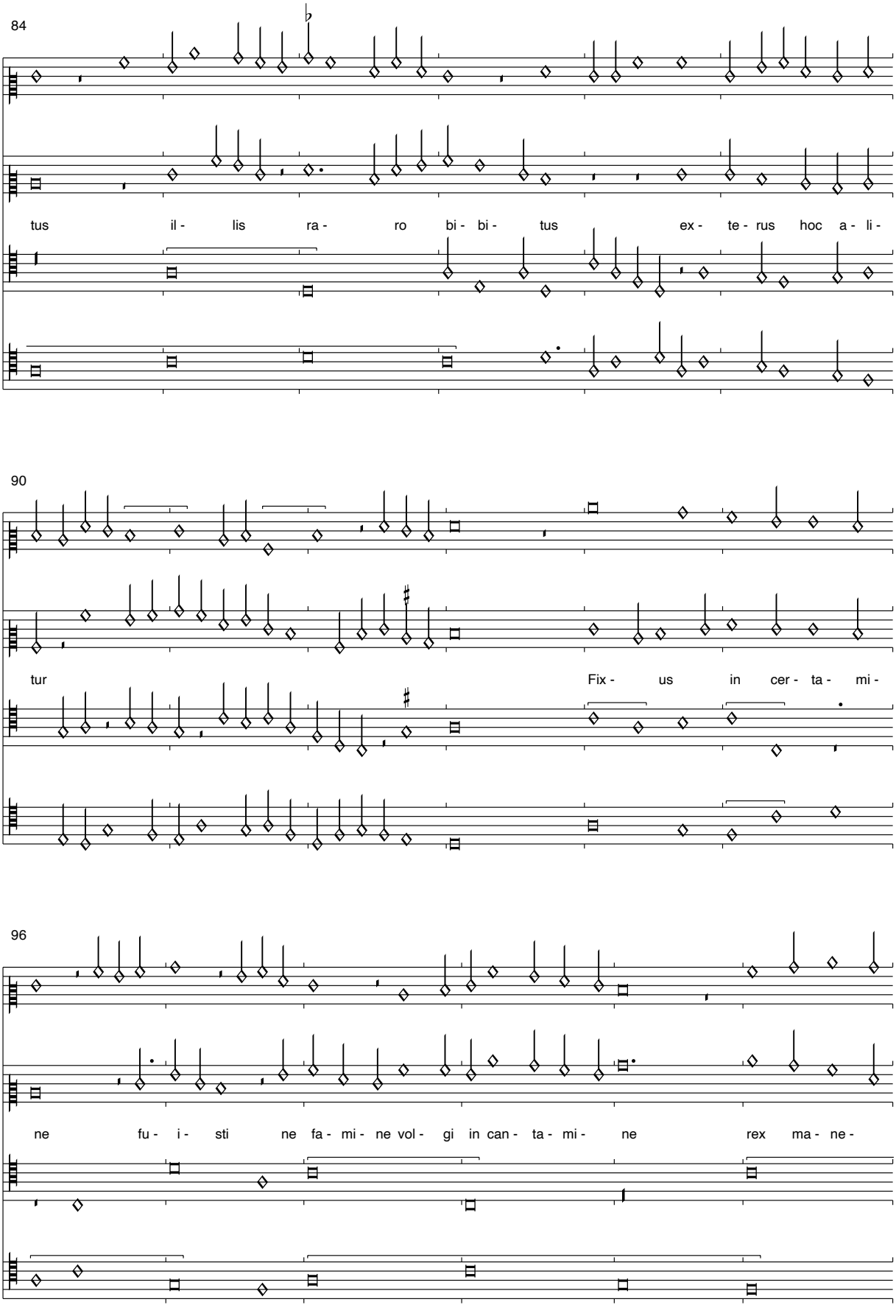
Trent 87, f. 73v-75r

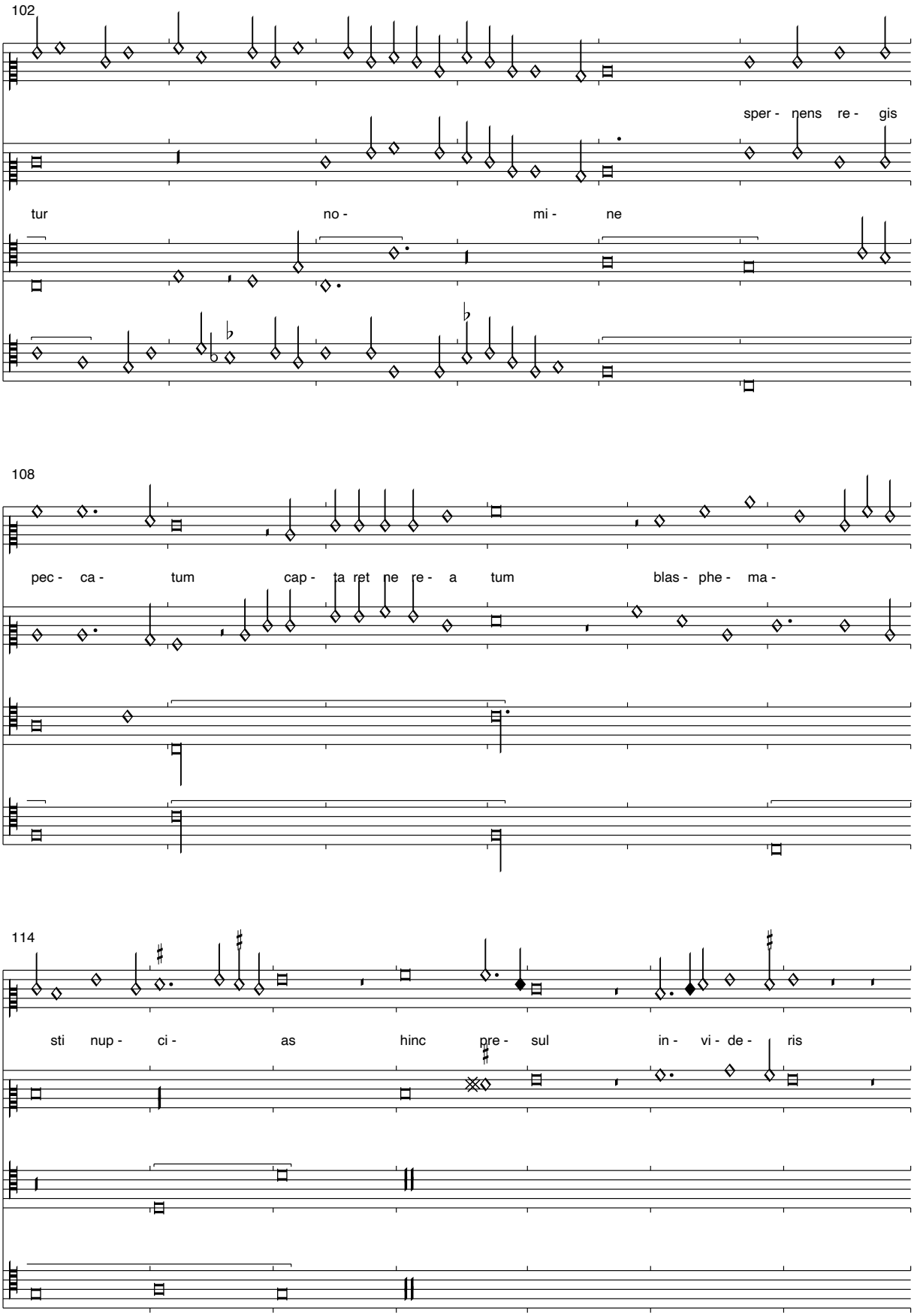


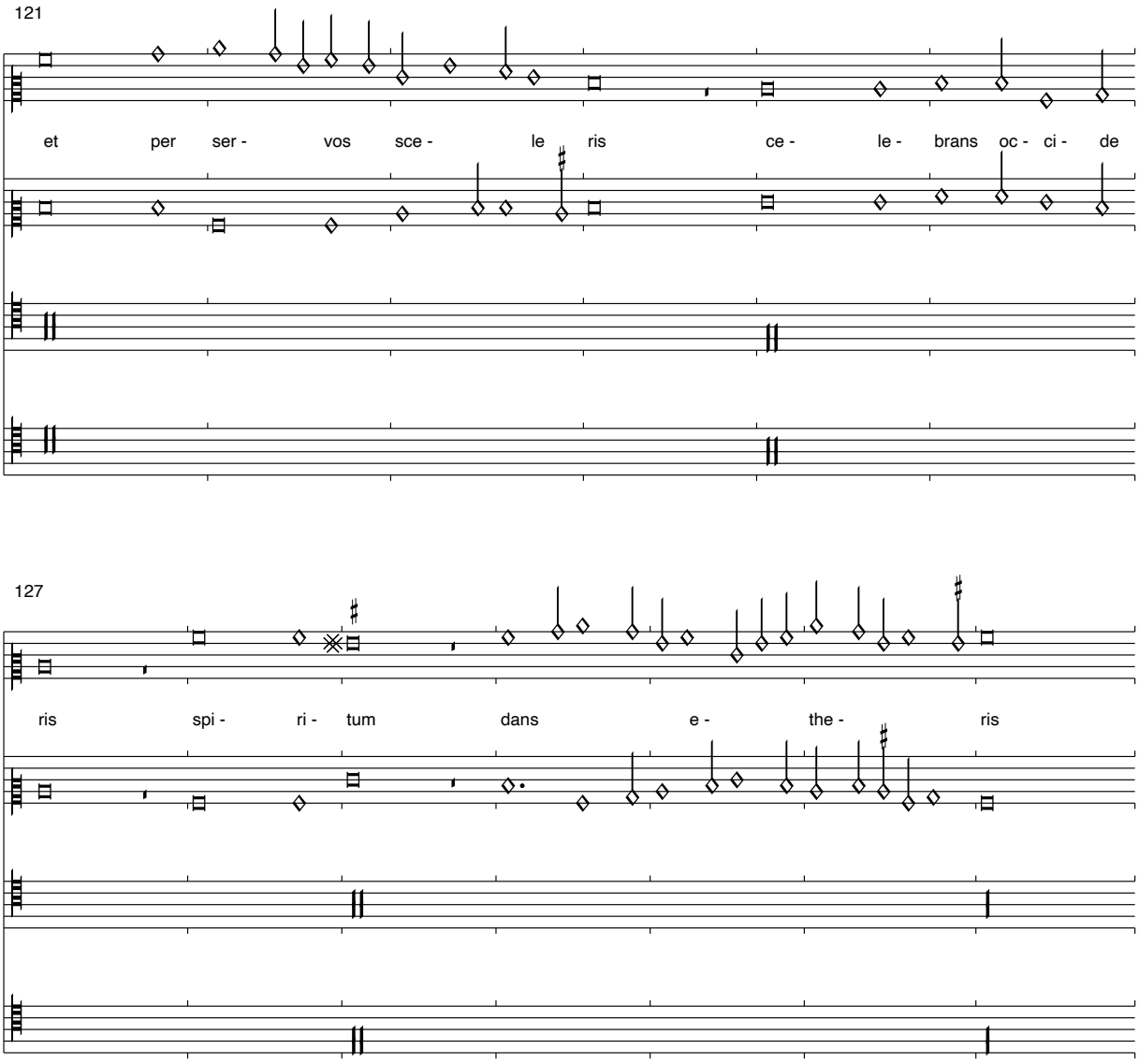

26
In e - ta - te te - ne -
Contratenor
Tenor
32
ra pro - pu - li - sti sce - le ra
39
di - va su - gens u - be - ra fi - de vix - i -

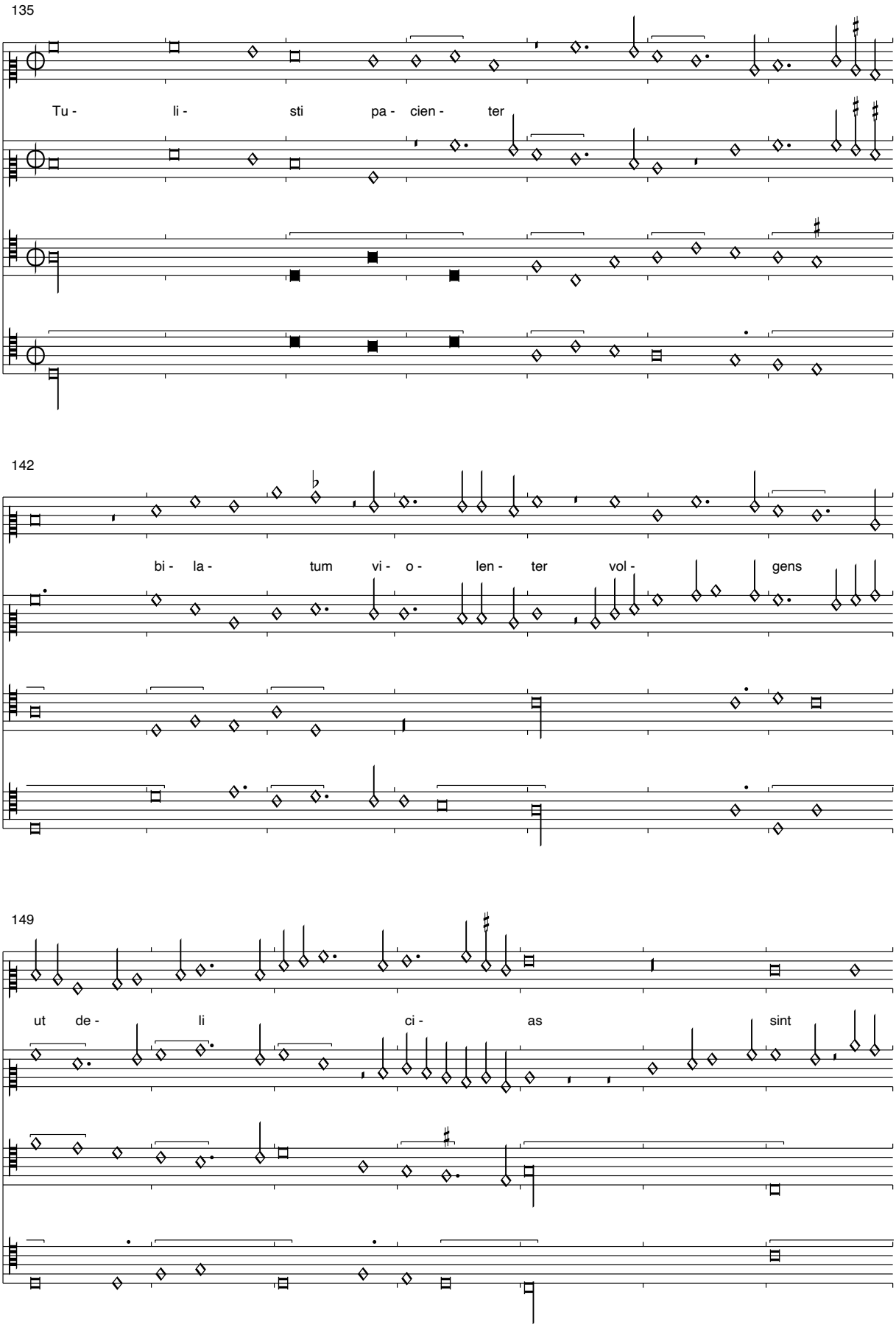

45
sti ve - ra
52
ge - sti mi - ni - ste - ri - o ut pa - tris im - pe - ri - o ve - ste
58
nec con - bu - ri - tur vo - tis tu - is fle - cti -

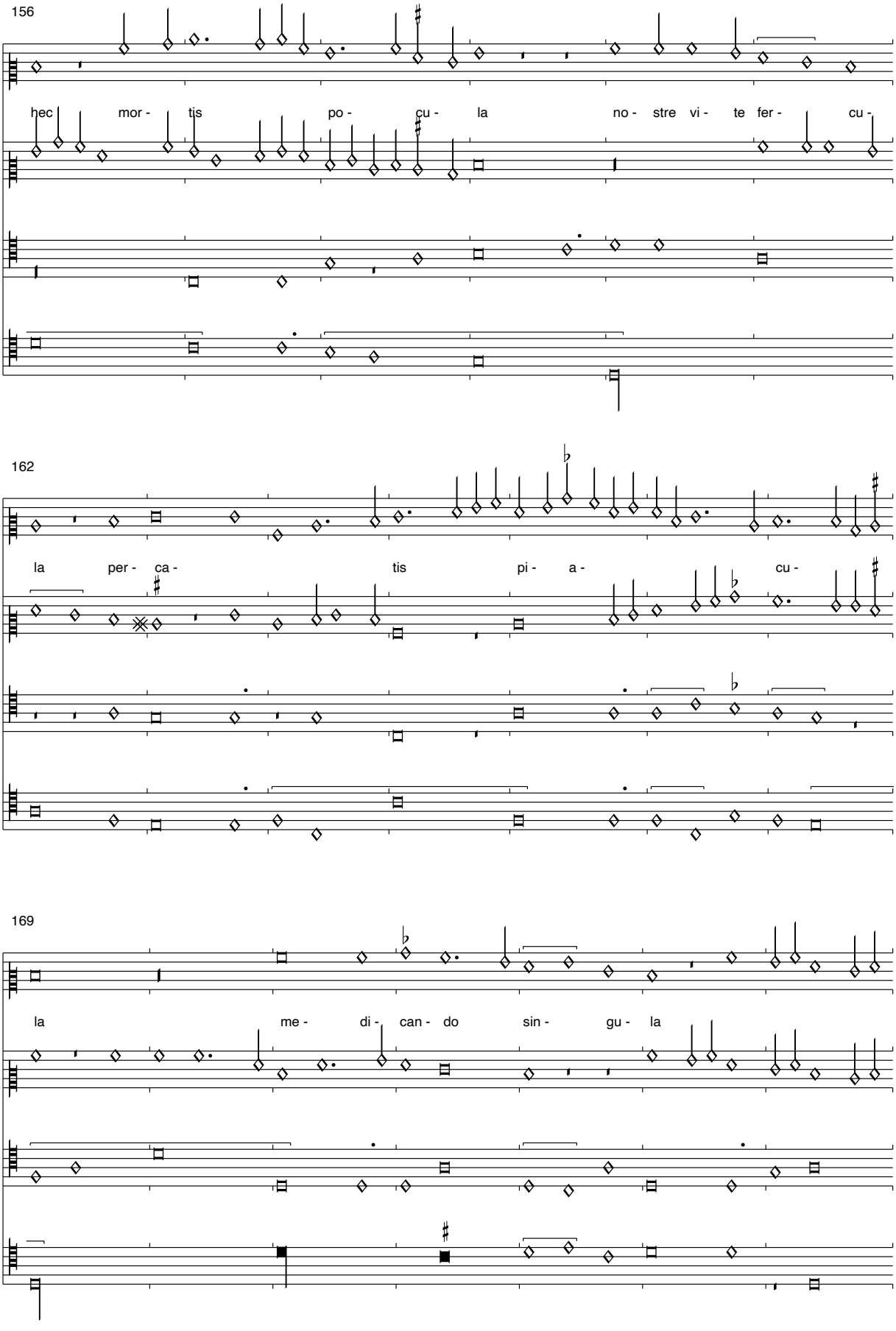

65
tur Chri - stus qui - bus o - ri -
72
tur Fons vi - vus non mo - ri - tur
78
pe - re - gri - nis co - li - tur in - co - lis est ab - di -

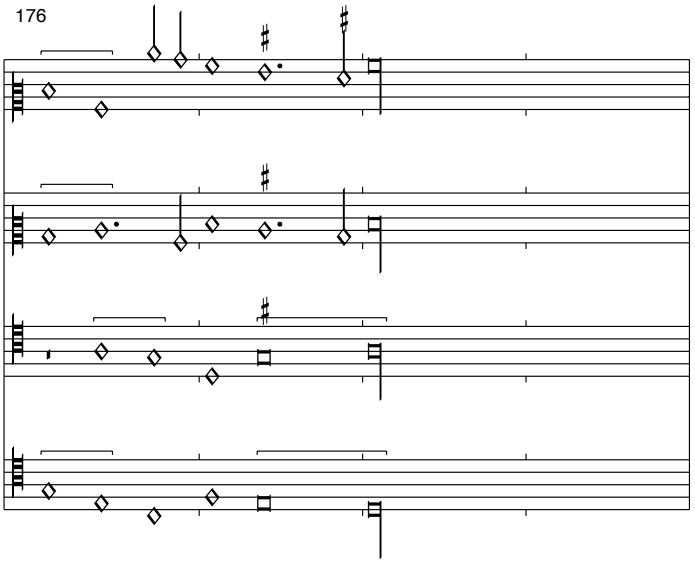

84
tus il- lis ra- ro bi- bi- tus ex- te- rus hoc a- li-
90
tur Fix- us in cer- ta- mi-
96
ne fu- i- sti ne fa- mi- ne vol- gi in can- ta- mi- ne rex ma- ne-


102
sper - nens re - gis
tur no - mi - ne
108
pec - ca - tum cap - ta ret ne re - a tum blas - phe - ma -
114
sti nup - ci - as hinc pre - sul in - vi - de - ris


121
et per ser - vos sce - le ris ce - le - brans oc - ci - de
127
ris spi - ri - tum dans e - the - ris

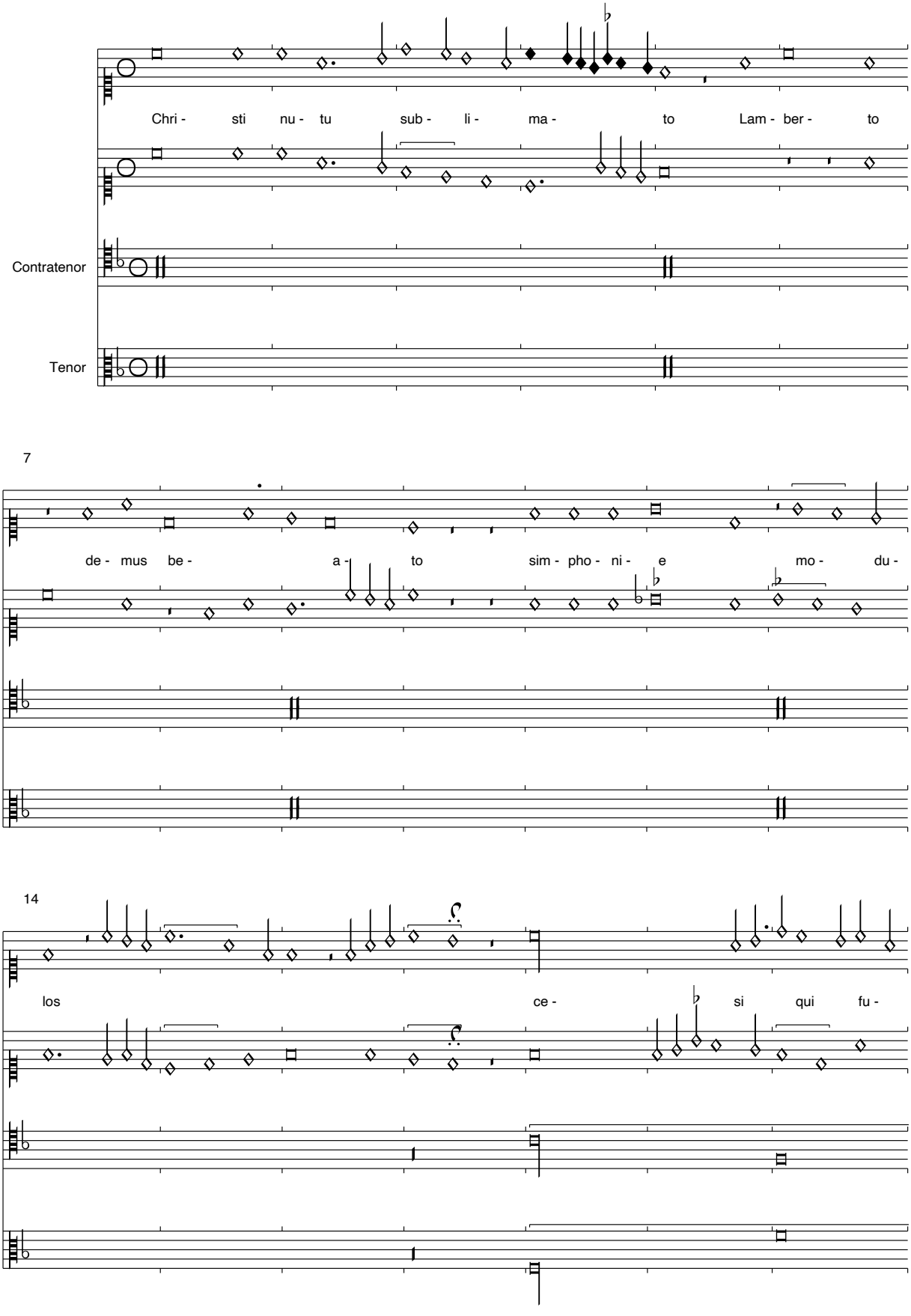

135
Tu - li - sti pa - cien - ter
142
bi - la - tum vi - o - len - ter vol - gens
149
ut de - li ci - as sint

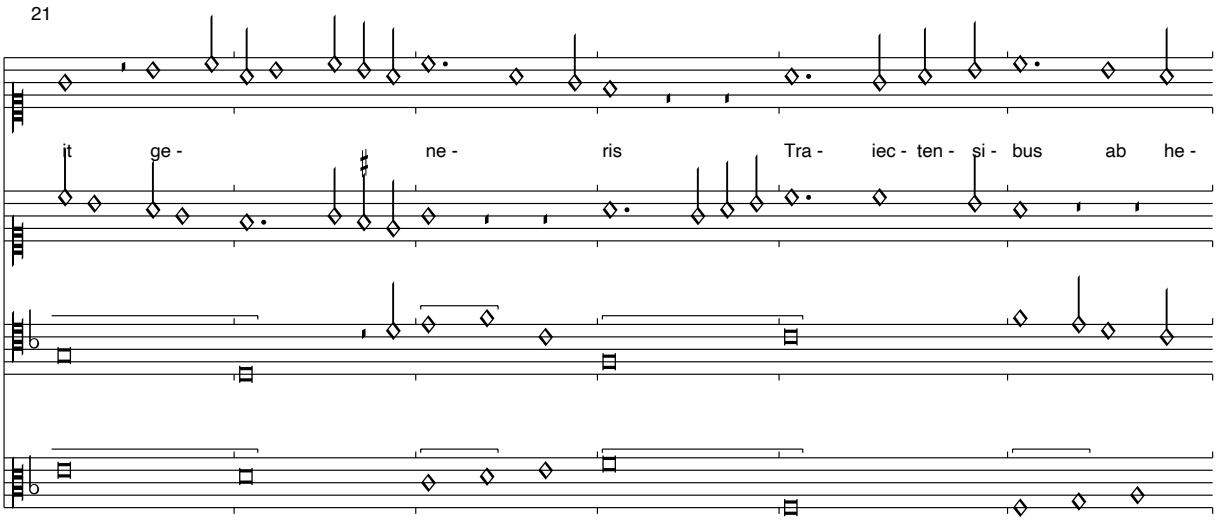

156
hec mor - tis po - cu - la no - stre vi - te fer - cu -
162
la per - ca - tis pi - a - cu -
169
la me - di - can - do sin - gu - la

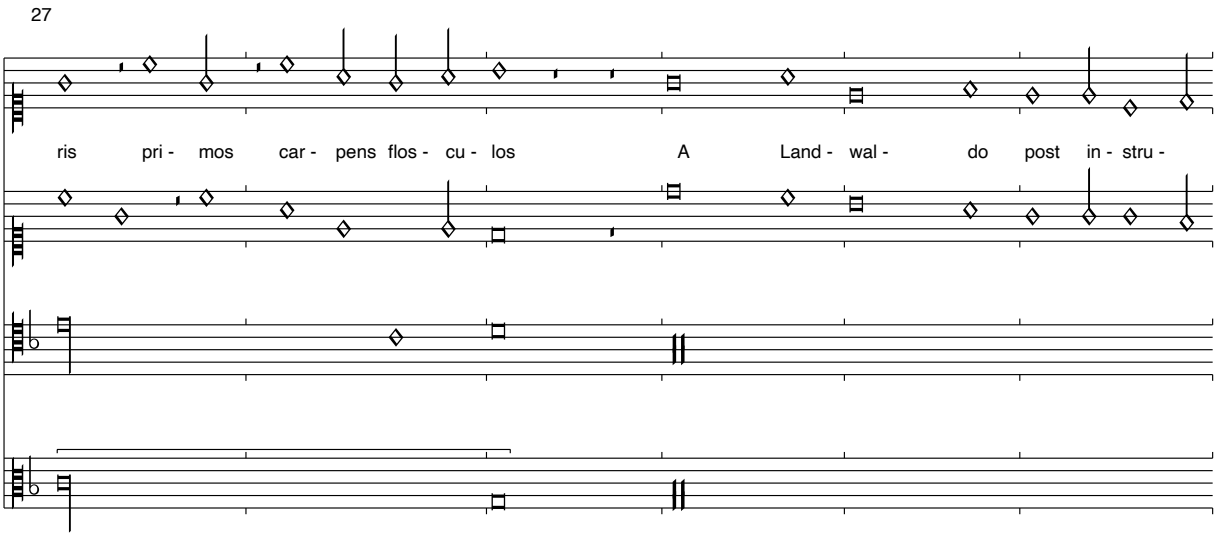

176

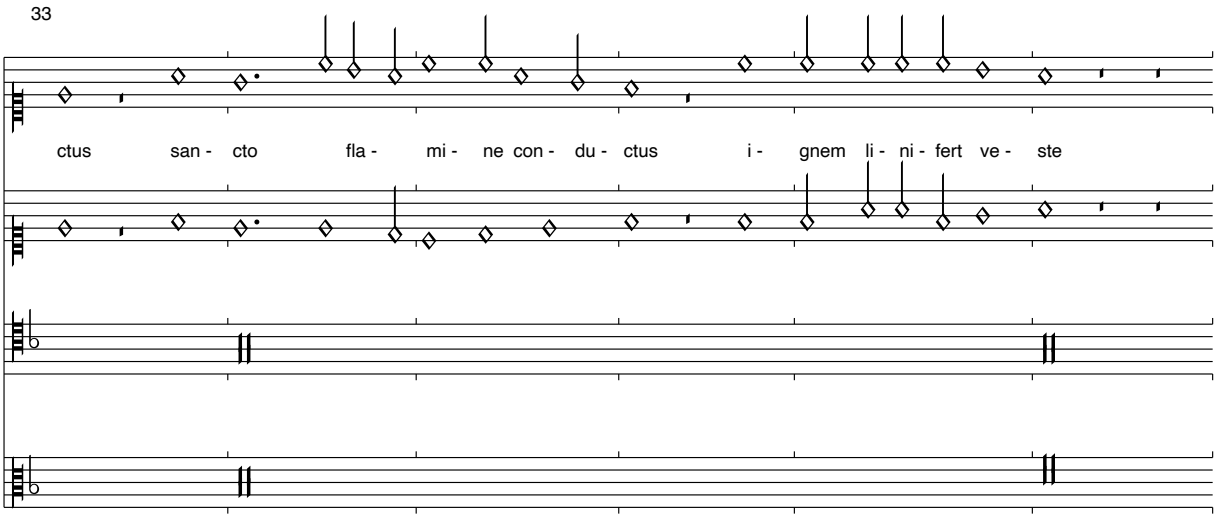
(Brassart): Christi nutu

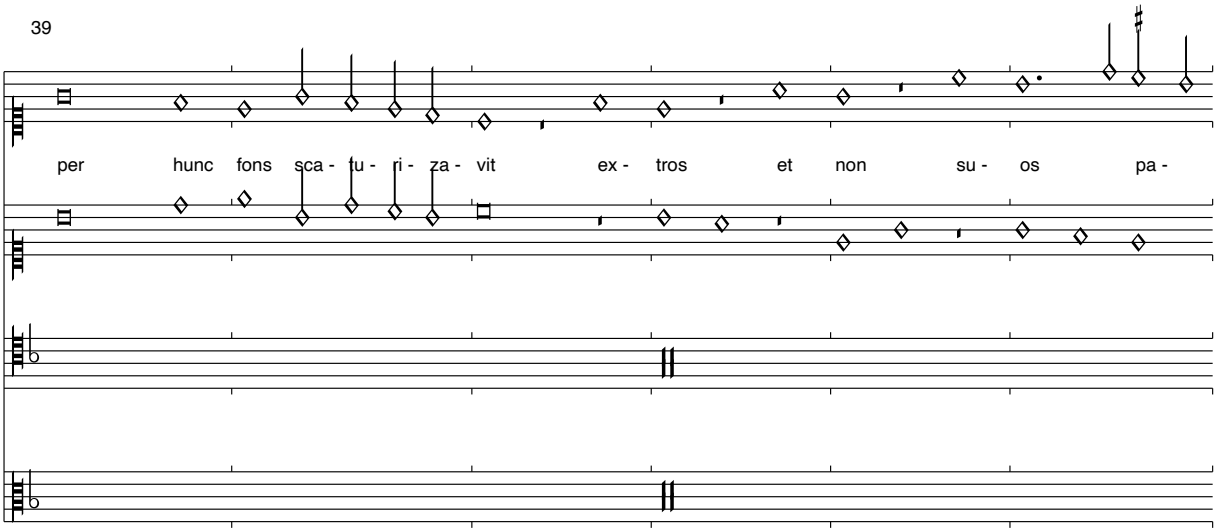
Trient, f. 75v-77r

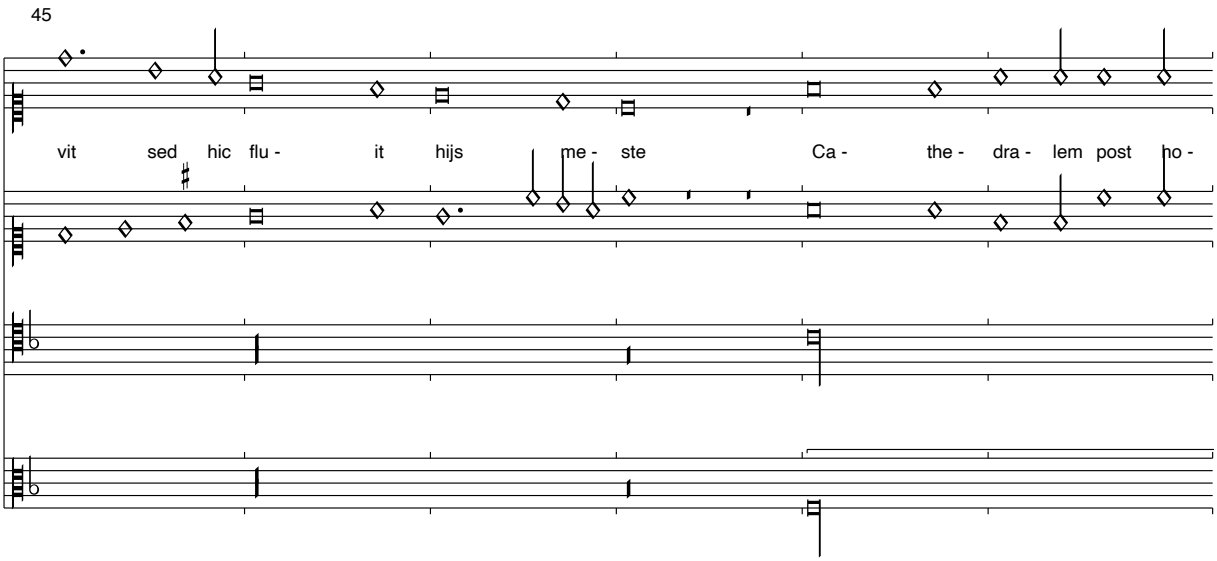


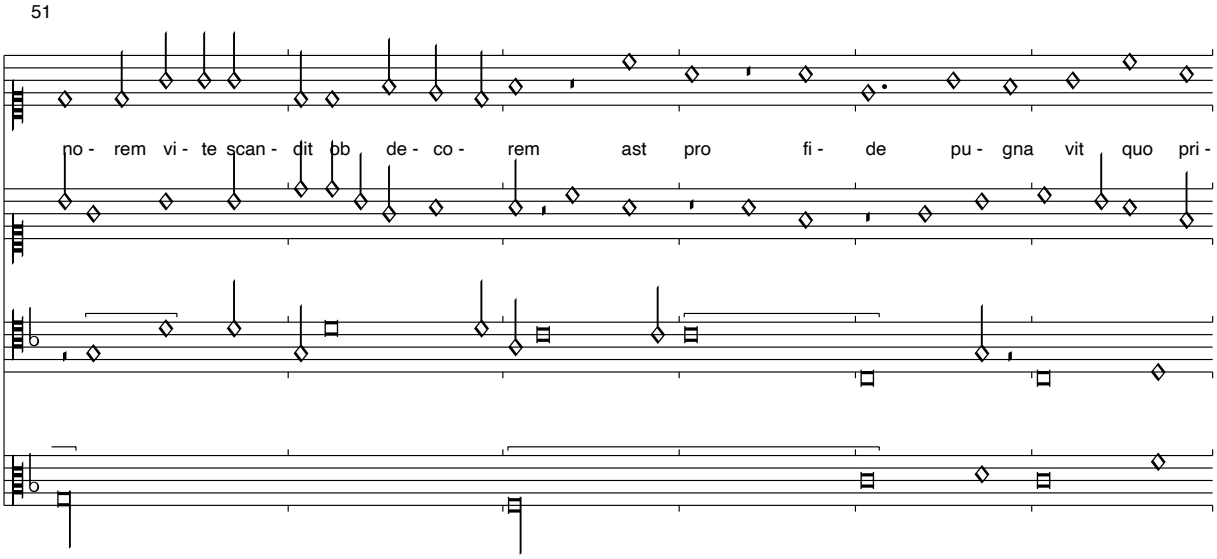

21
it ge - ne - ris Tra - iec - ten - si - bus ab he -

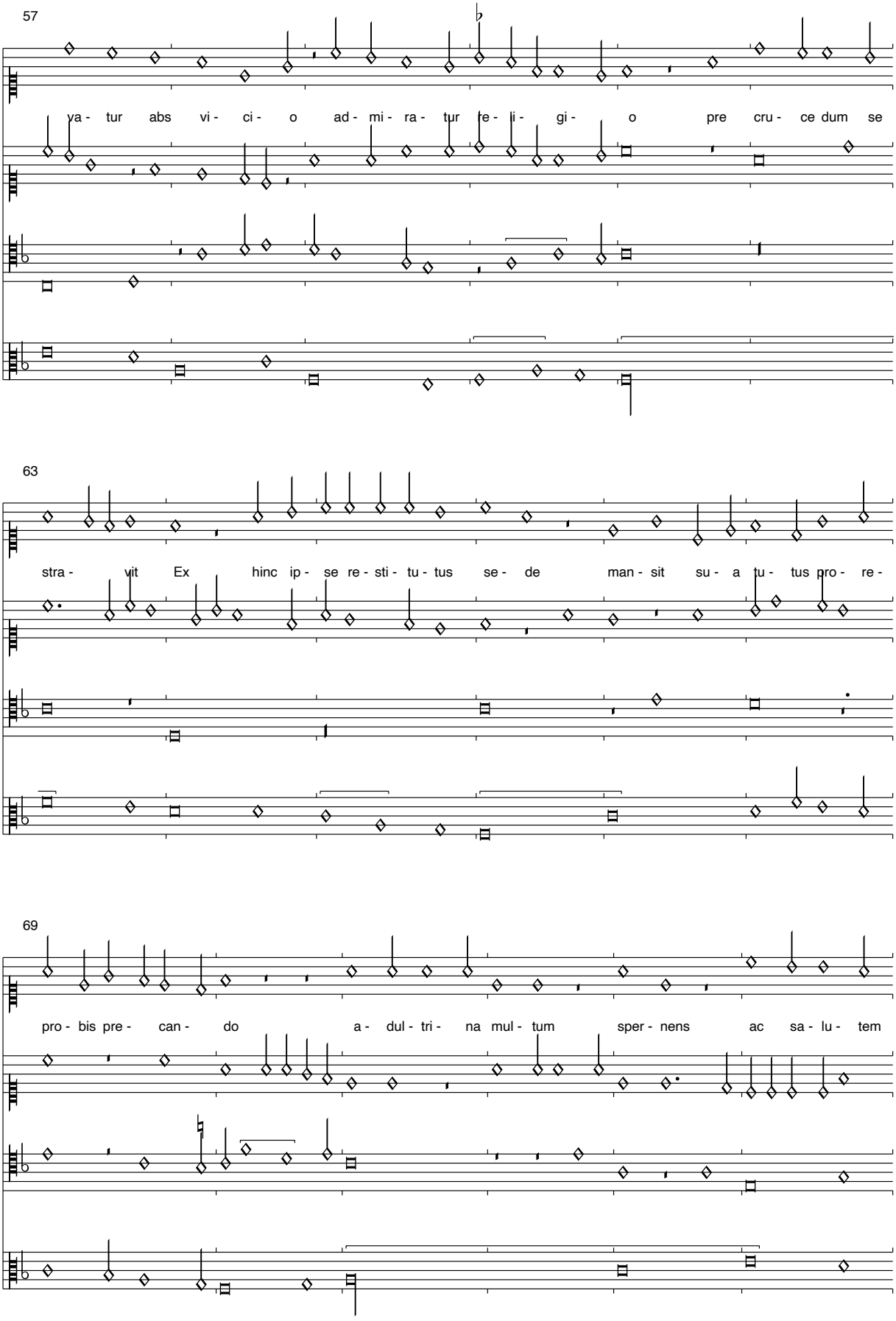

27
ris pri - mos car - pens flos - cu - los A Land - wal - do post in - stru -

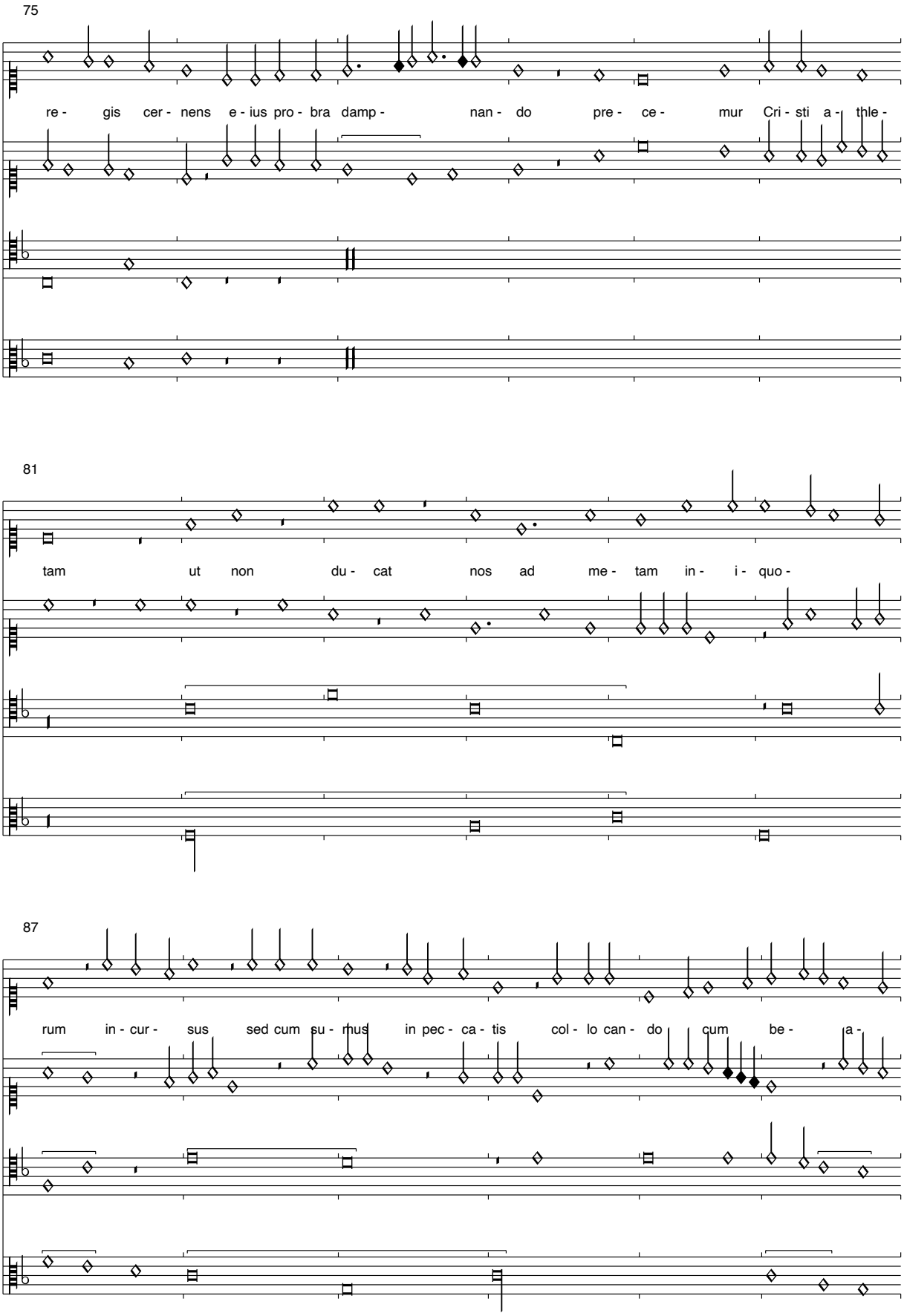

33
ctus san - cto fla - mi - ne con - du - ctus i - gnem li - ni - fert ve - ste

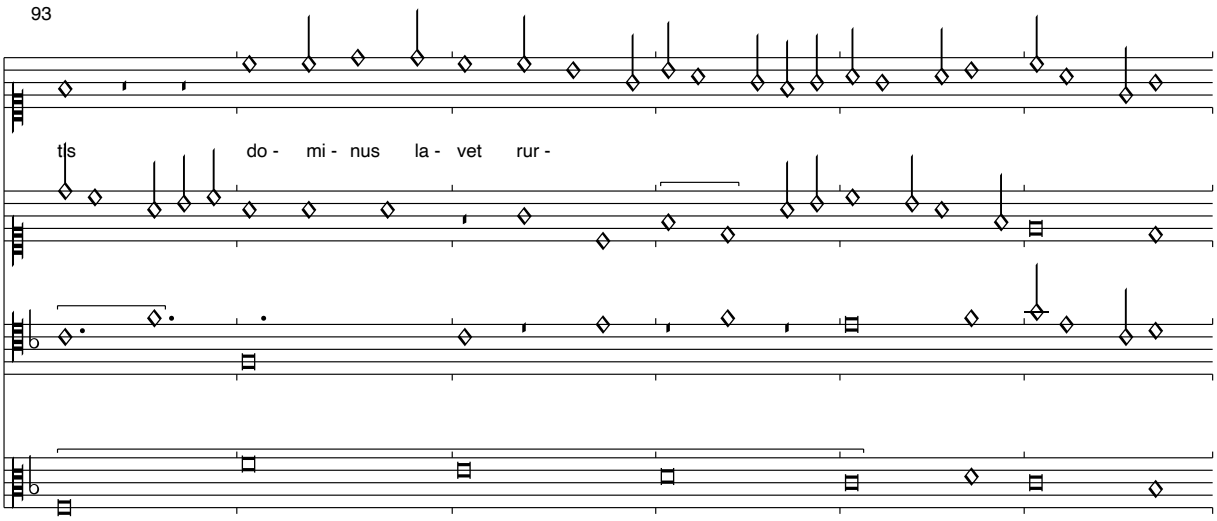

39
per hunc fons sca - tu - ri - za - vit ex - tros et non su - os pa -

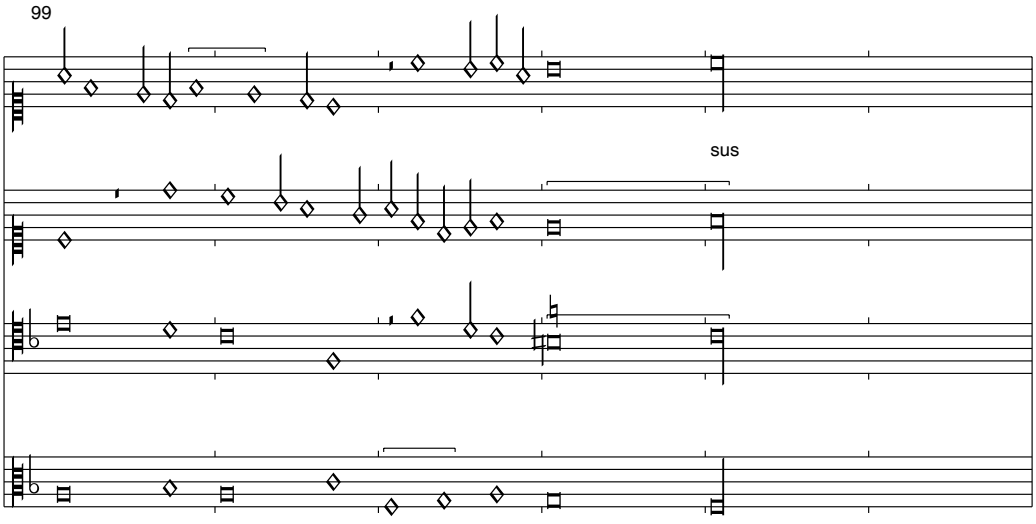

45
vit sed hic flu - it hijs me - ste Ca - the - dra - lem post ho -


51
no - rem vi - te scan - dit bb de - co - rem ast pro fi - de pu - gna vit quo pri -


57
ya - tur abs vi - ci - o ad - mi - ra - tur re - li - gi - o pre cru - ce dum se
63
stra - vit Ex hinc ip - se re - sti - tu - tus se - de man - sit su - a tu - tus pro - re -
69
pro - bis pre - can - do a - dul - tri - na mul - tum sper - nens ac sa - lu - tem


75
re - gis cer - nens e - ius pro - bra damp - nan - do pre - ce - mur Cri - sti a - thle -
81
tam ut non du - cat nos ad me - tam in - i - quo -
87
rum in - cur - sus sed cum su - mus in pec - ca - tis col - lo can - do cum be - a -


93
tis
do - mi - nus la - vet rur -


99
sus

Auf Christi Geheiß erheben wir
Dem seligen Lambert die Klänge
Erhabener Musik, ihm, der aus
Dem edlen Geschlecht der Trajecter stammte,
Der als Erster ihre frühesten Blüten pflückte.

Von Landwaldus unterwiesen,
Und vom Heiligen Geist geleitet,
Trug er die Flamme des Leinengewebes in seinem Gewand;
Aus ihm sprudelte eine Quelle hervor,
Sie tränkte die Fremden und nicht die Seinen,
Doch hier fließt sie für sie in Trauer.

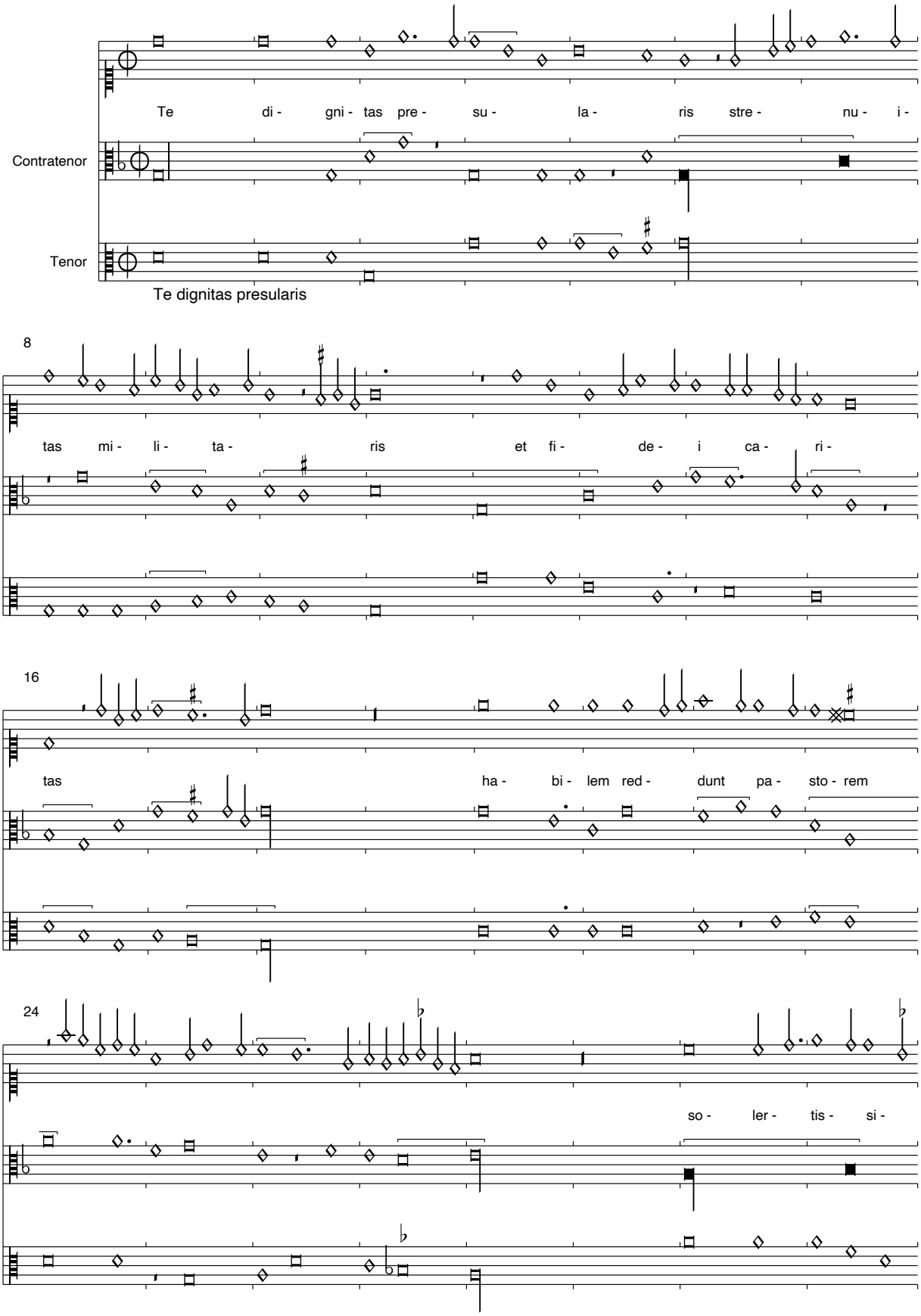
Nachdem er die Kathedrale geehrt hat,
steigt er die Leiter des Lebens hinauf um ihrer Schönheit willen,
doch für den Glauben kämpfte er,
durch den er vom Laster befreit ist.
Die Religion staunt,
als er sich vor dem Kreuz niederwirft.

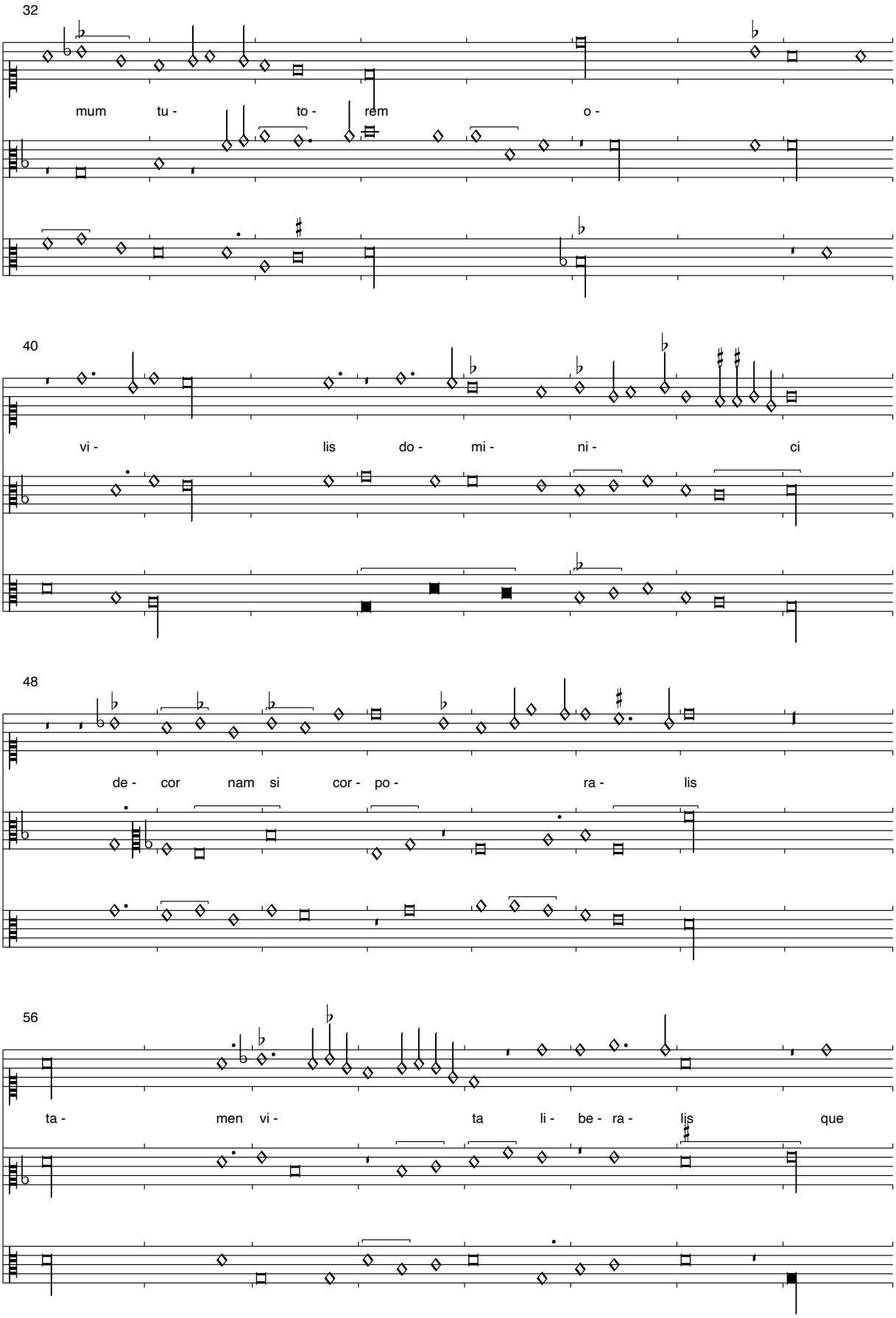
Von diesem Punkt an, wiederhergestellt,
blieb er sicher auf seinem Sitz,
für die Verworfenen betend.
Verachtend lehnte er den Ehebruch ab,
Und als er die Erlösung des Königs sah,
Verurteilte er dessen Laster.

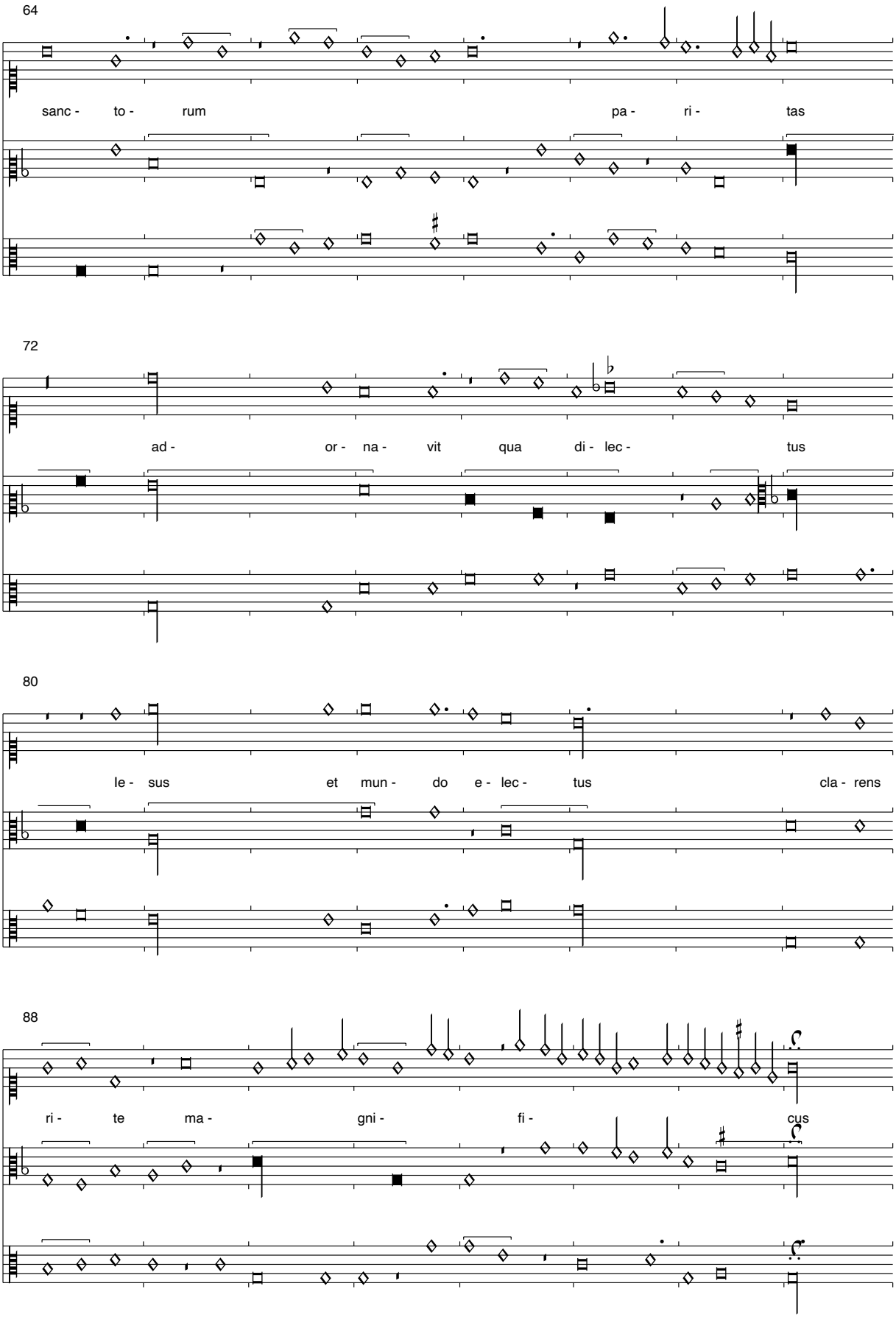
Lasst uns für den Verfechter Christi beten,
Dass er uns nicht zum Ziel
Der Angriffe der Gottlosen führe,
Sondern wenn wir in Sünde sind,
Indem er uns zu den Seligen setzt,
Möge der Herr uns wieder reinwaschen.

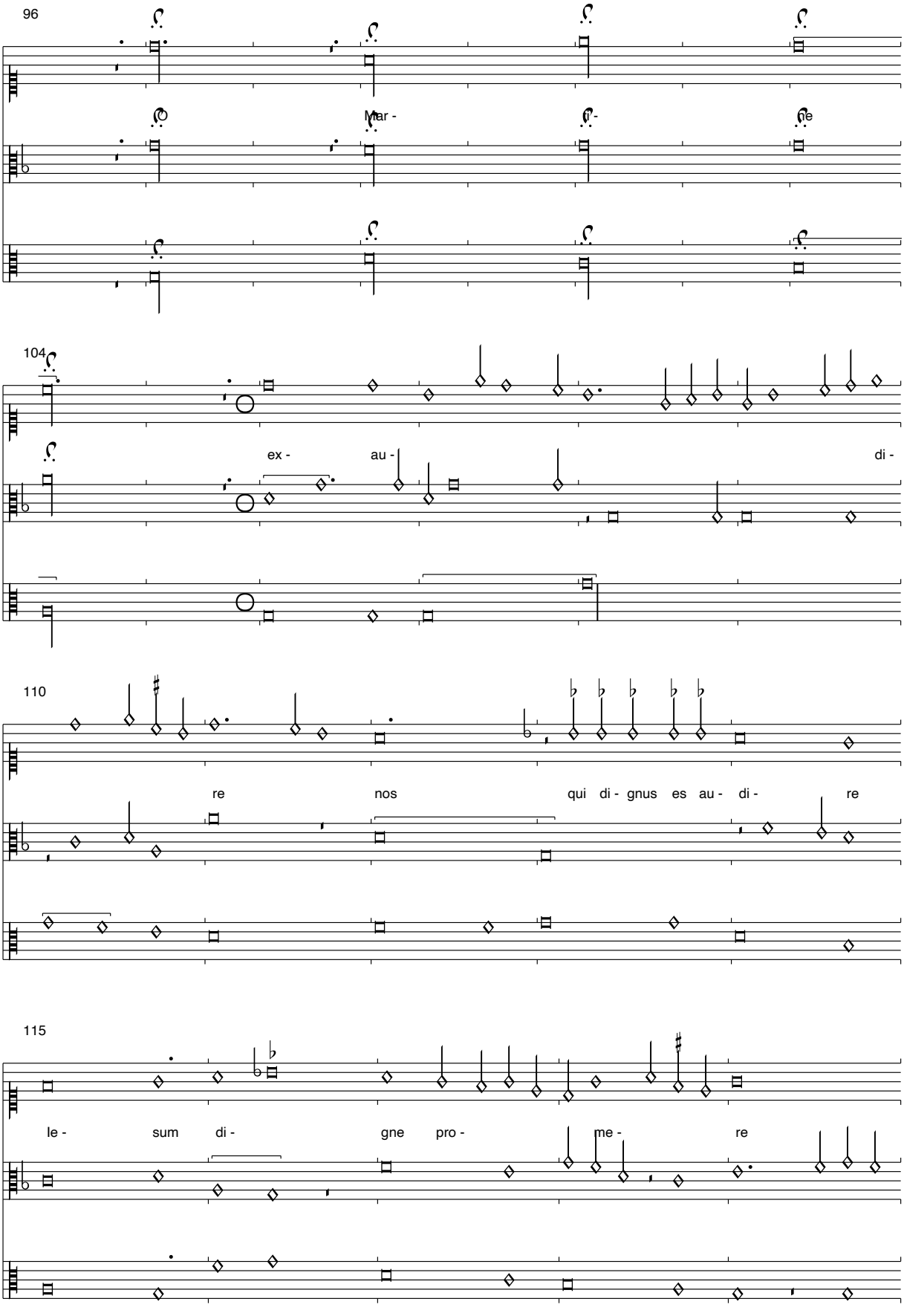
Jo. Brassart: Te dignitas presularis

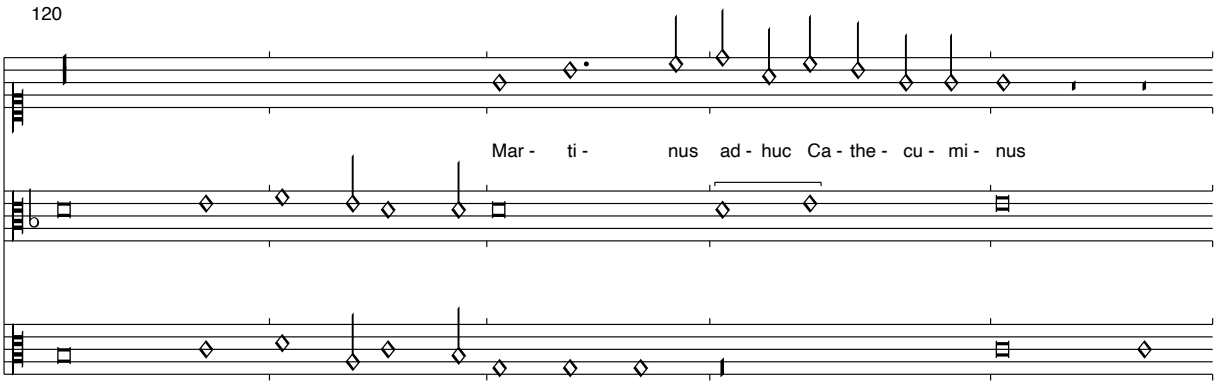
Trent 87, f. 77v-78r

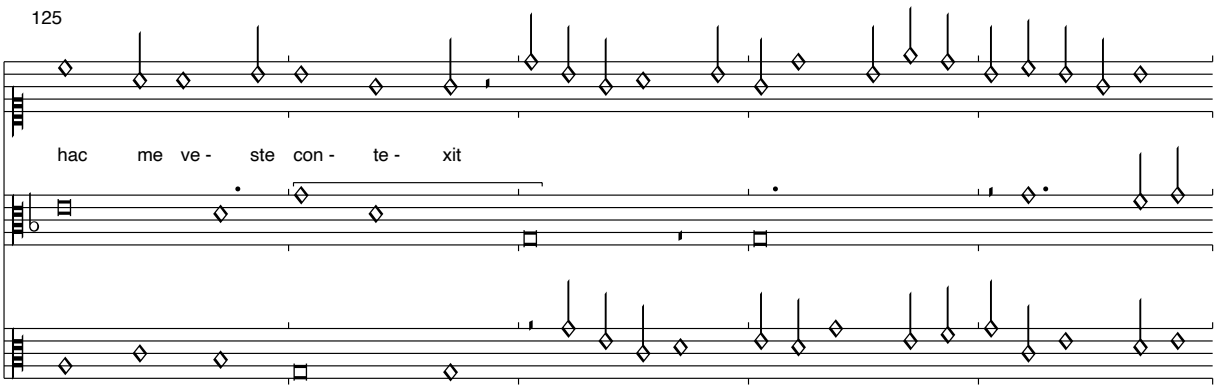


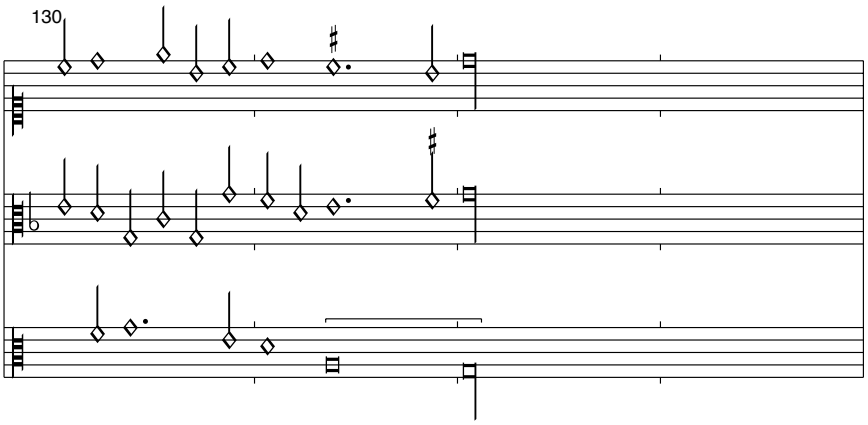

32
mum tu - to - rem o -
40
vi - lis do - mi - ni - ci
48
de - cor nam si cor - po - ra - lis
56
ta - men vi - ta li - be - ra - lis que


64
sanc - to - rum pa - ri - tas
72
ad - or - na - vit qua di - lec - tus
80
le - sus et mun - do e - lec - tus cla - rens
88
ri - te ma - gni - fi - cus


96
O
Mar -
ri -
ne
104
ex -
au -
di -
110
re
nos
qui di - gnus es au - di -
re
115
le -
sum
di -
gne
pro -
me -
re


120
Mar - ti - nus ad - huc Ca - the - cu - mi - nus

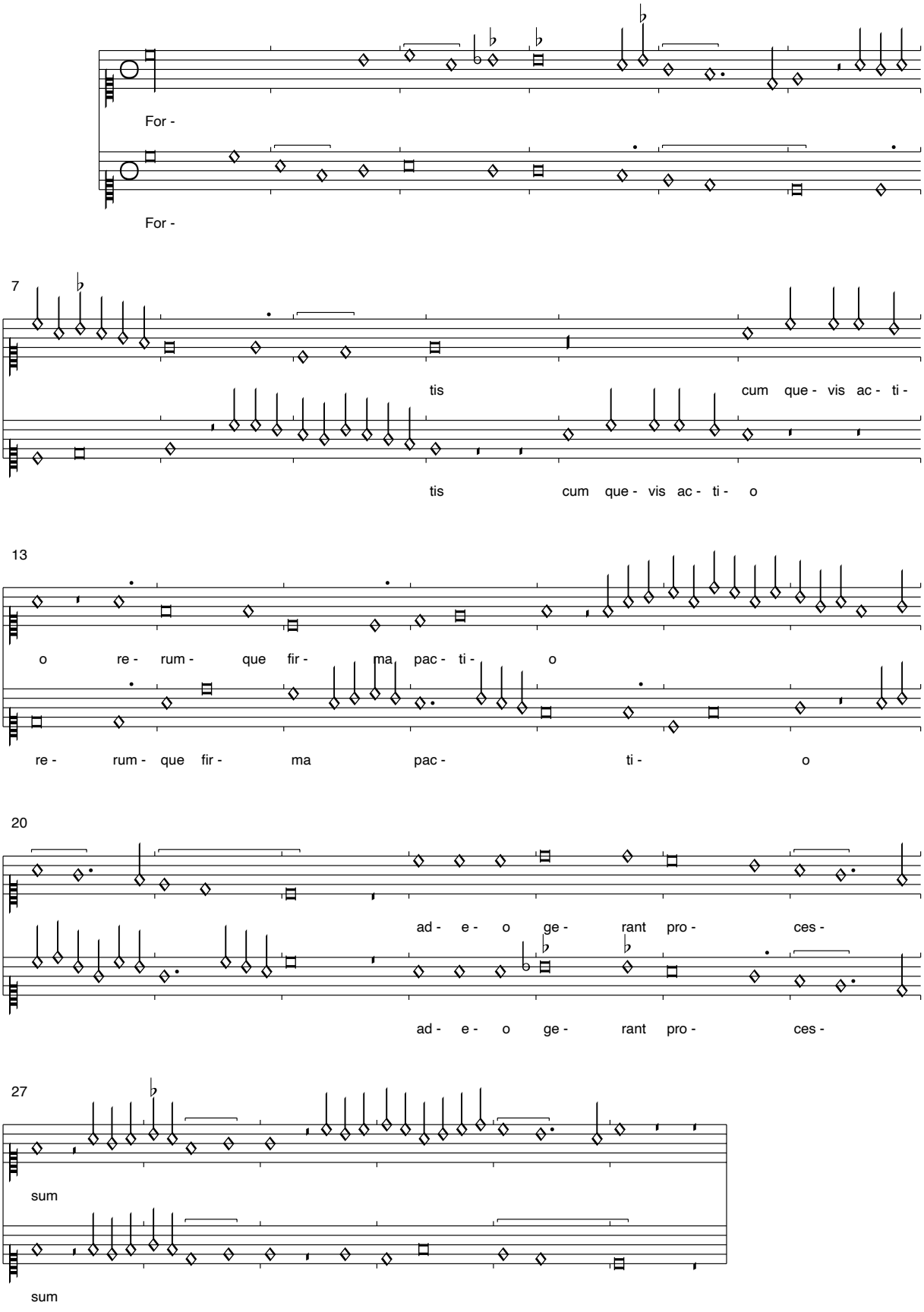

125
hac me ve - ste con - te - xit

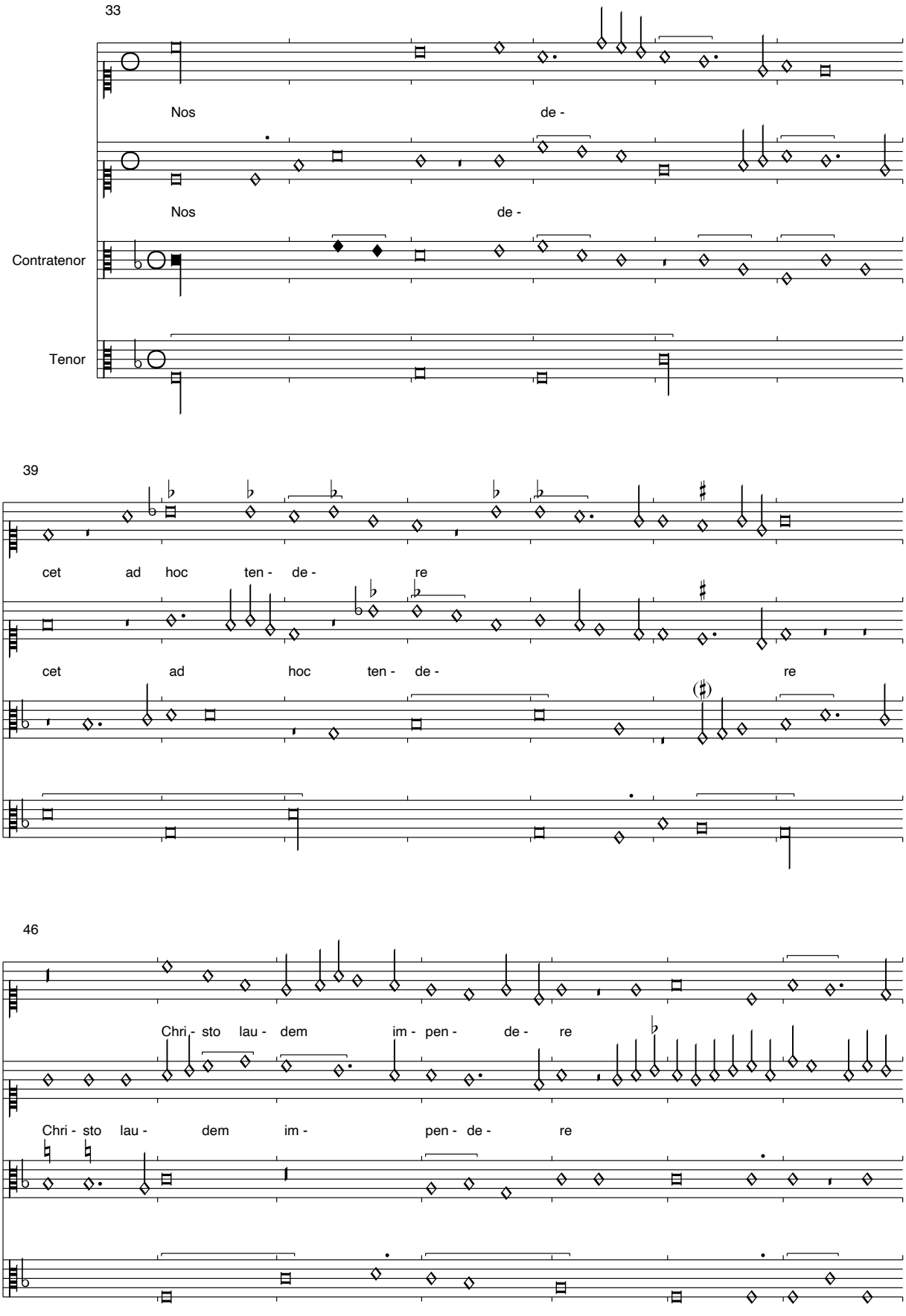

130

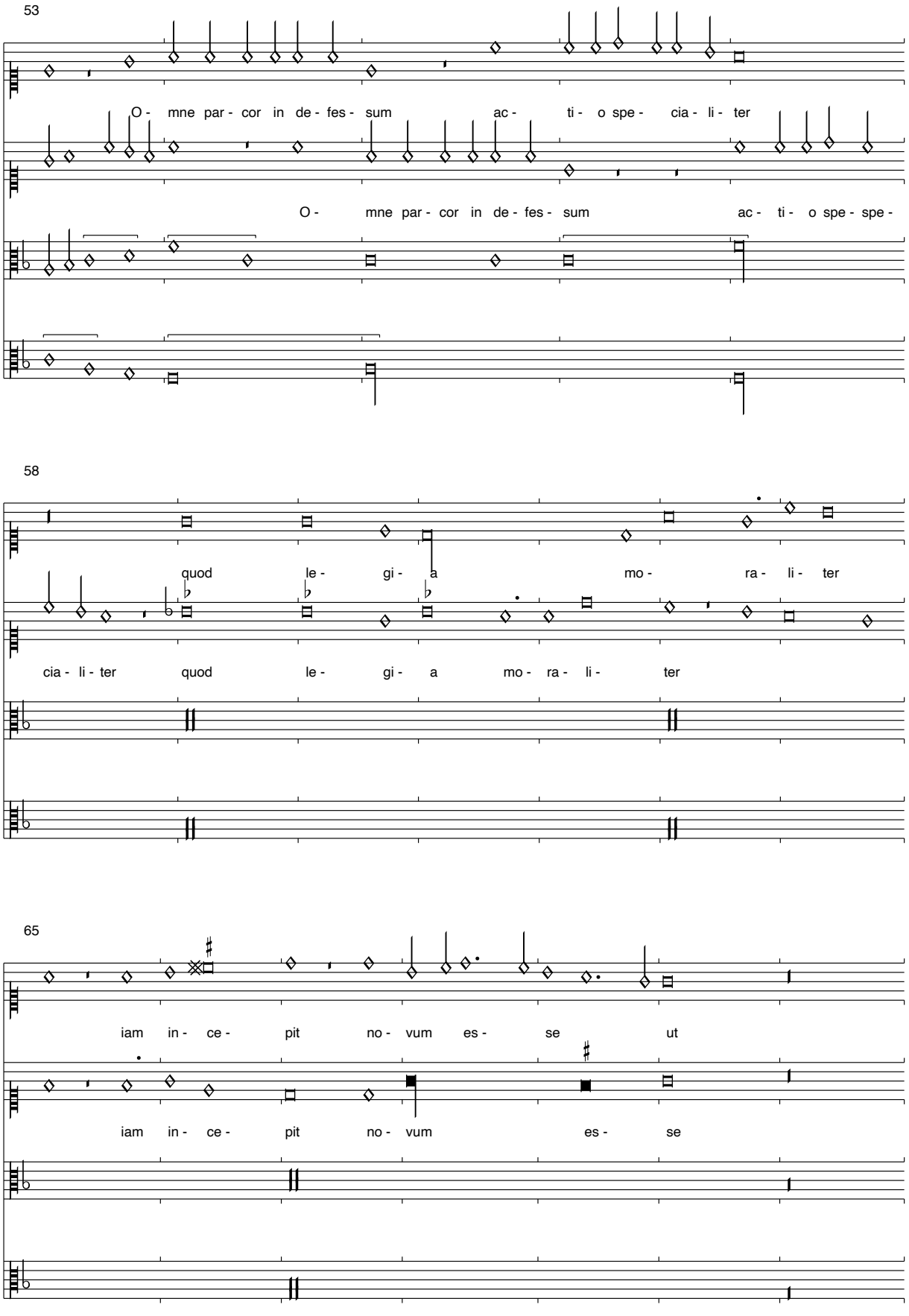
Die Würde des Priesters,
die Tapferkeit des Kriegers
und die Nächstenliebe des Glaubens
machen dich zu einem würdigen Hirten,
zu einem äußerst geschickten Hüter
der Herde des Herrn.
Denn obwohl körperliche Zierde
eine schöne Sache ist,
sind es doch das großzügige Leben
und die Gemeinschaft der Heiligen,
die Jesus schmückten und auserwählten,
und mit ihm die Welt,
die strahlend und wahrhaft prächtig erscheint.
O Martin!
Erhöre uns, die wir würdig sind, erhört zu werden,
um Jesus würdig zu verkünden.
O Martin, bringe die Katechumenen;
dieses Gewand von dir hat mich bekleidet.

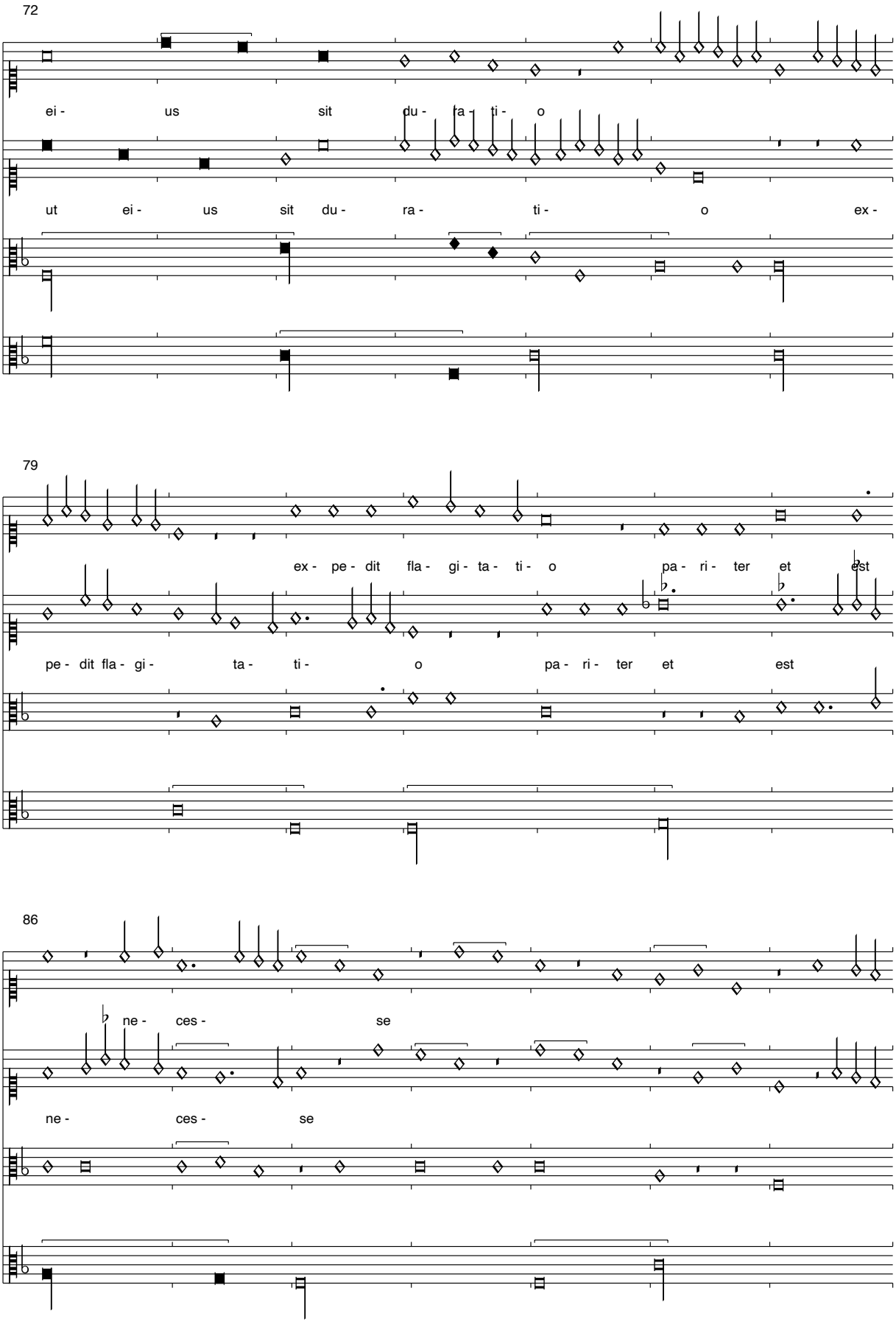
Jo. Brassart: Fortis cumque vis actio

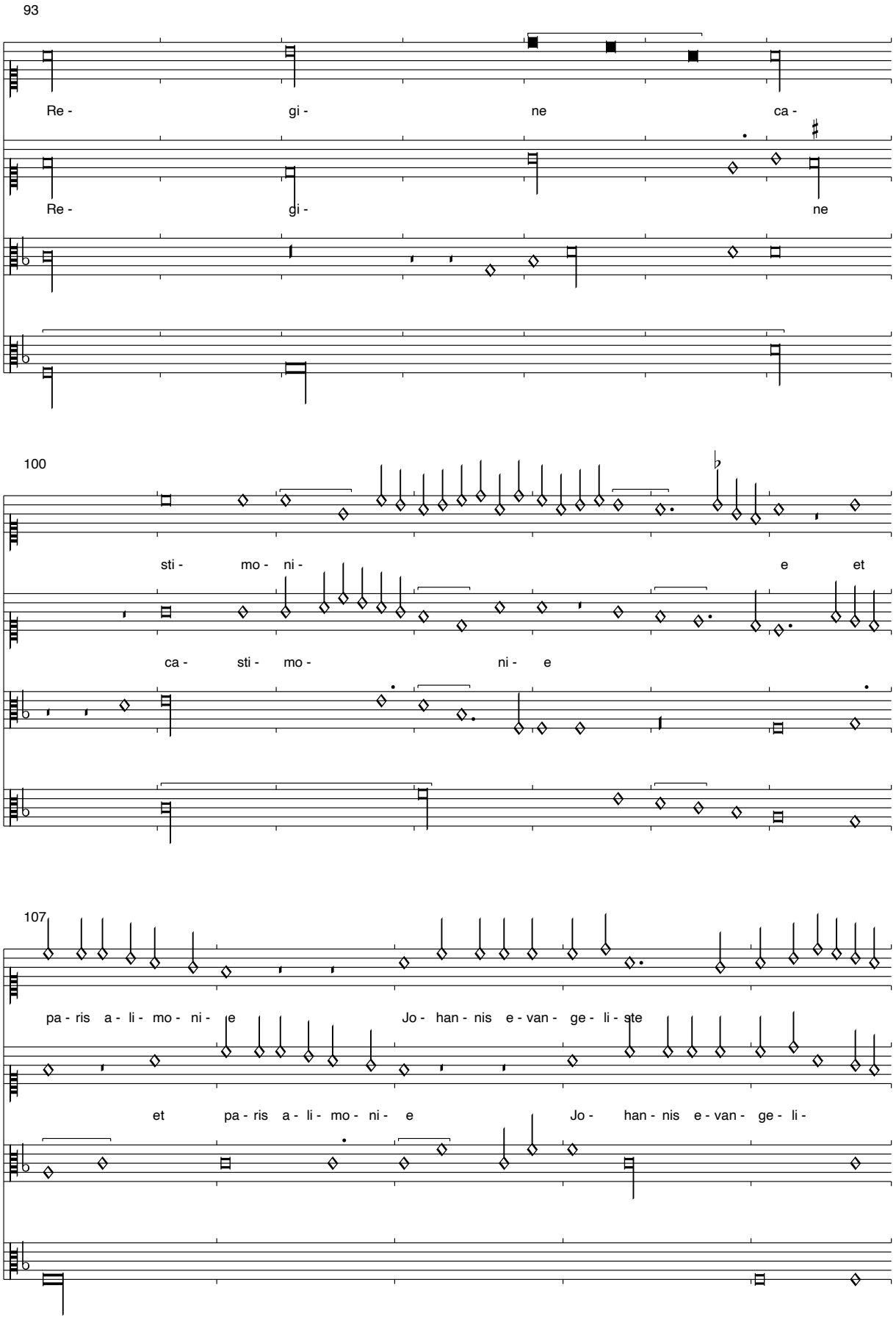
Trent 87, f. 79v-81r

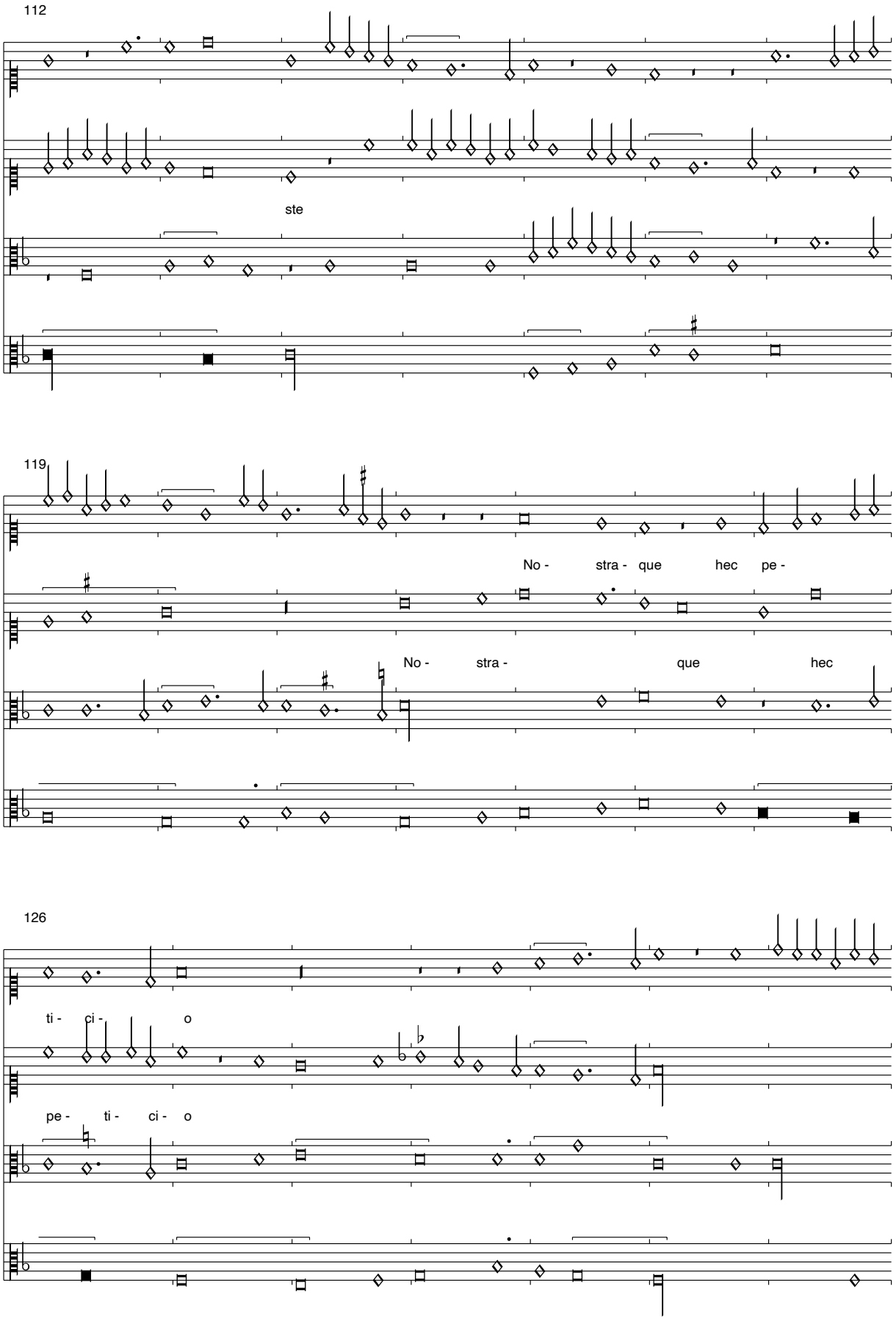


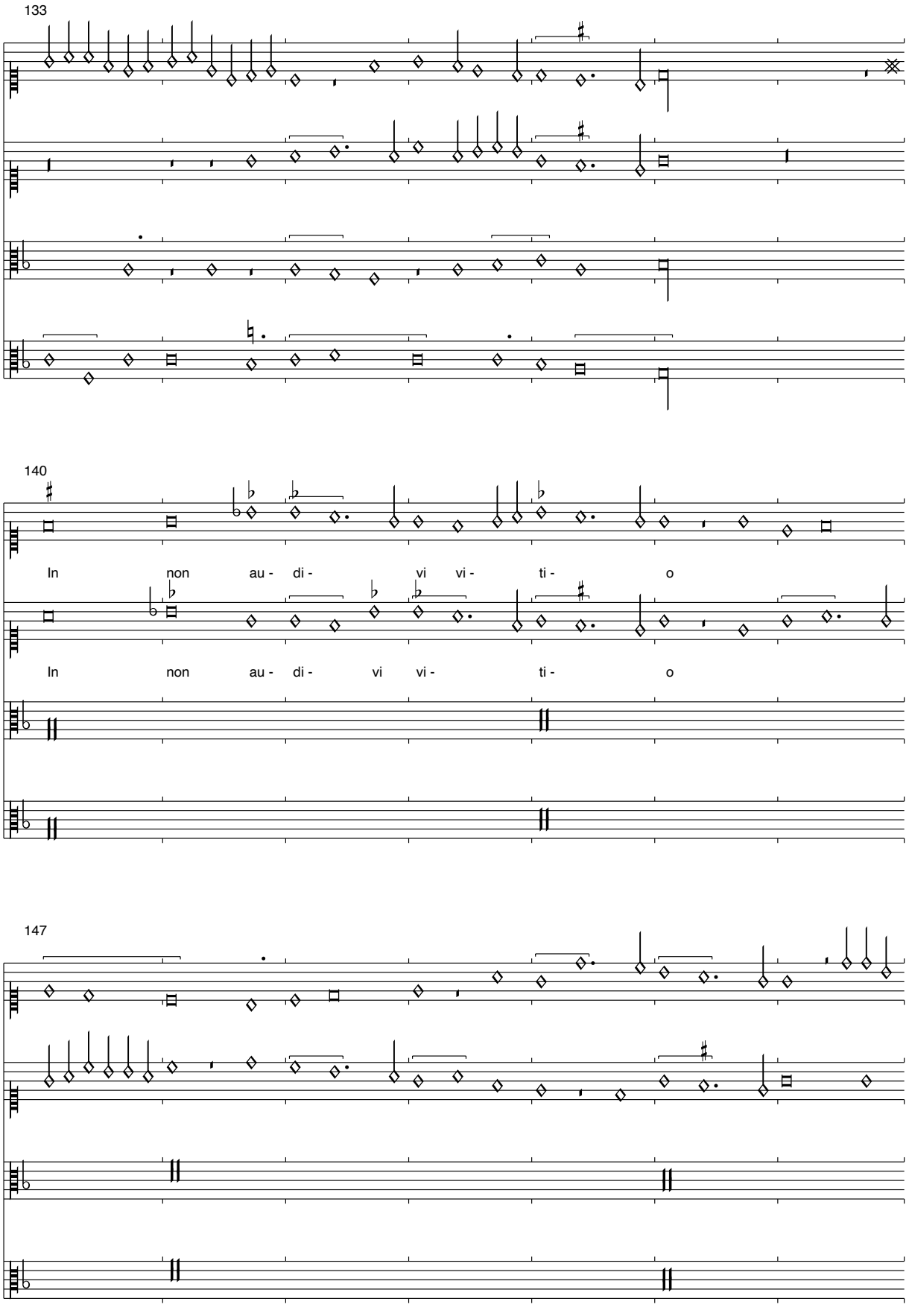

33
Nos
de -
Nos
de -
Contratenor
Tenor
39
cet
ad
hoc
ten -
de -
re
cet
ad
hoc
ten -
de -
re
46
Chri - sto
lau -
dem
im -
pen -
de -
re
Chri - sto
lau -
dem
im -
pen -
de -
re

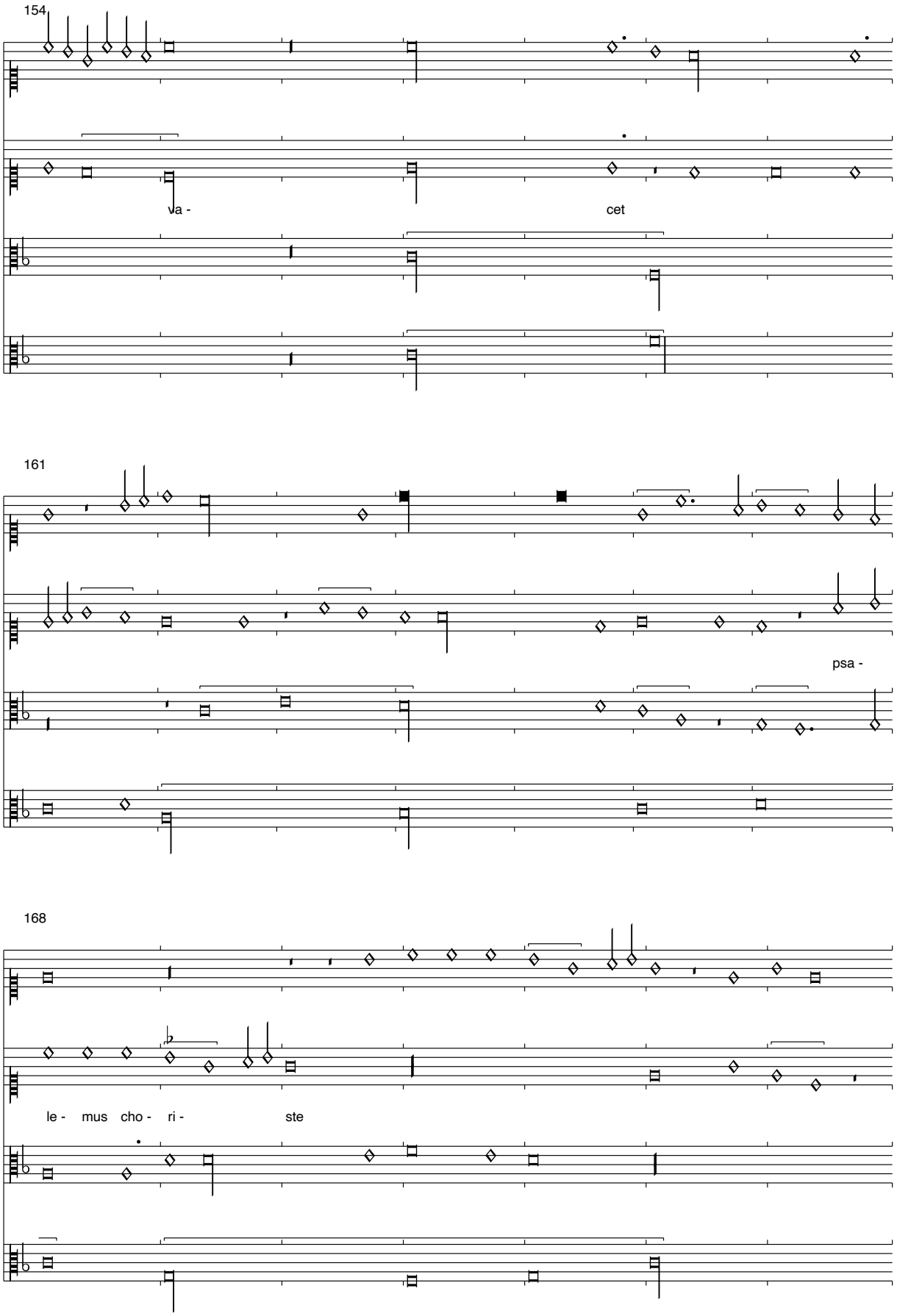

53
O - mne par - cor in de - fes - sum ac - ti - o spe - cia - li - ter
O - mne par - cor in de - fes - sum ac - ti - o spe - spe -
58
quod le - gi - a mo - ra - li - ter
cia - li - ter quod le - gi - a mo - ra - li - ter
65
iam in - ce - pit no - vum es - se ut
iam in - ce - pit no - vum es - se


72
ei - us sit du - ra - ti - o
ut ei - us sit du - ra - ti - o ex -
79
ex - pe - dit fla - gi - ta - ti - o pa - ri - ter et est
pe - dit fla - gi - ta - ti - o pa - ri - ter et est
86
ne - ces - se
ne - ces - se

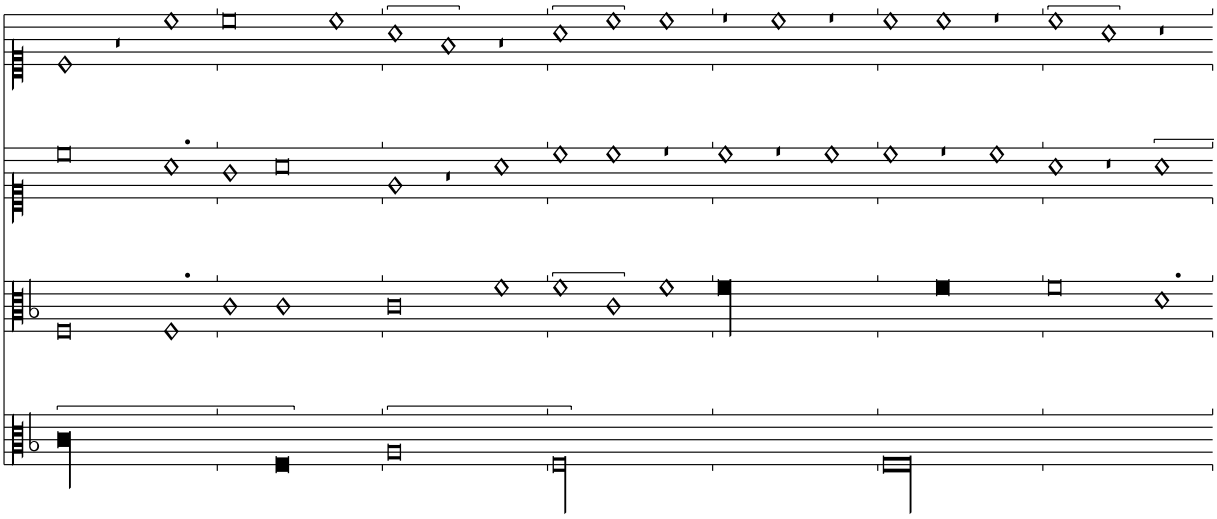

93
Re - gi - ne ca -
Re - gi - ne
100
sti - mo - ni - e et
ca - sti - mo - ni - e
107
pa - ris a - li - mo - ni - e Jo - han - nis e - van - ge - li - ste
et pa - ris a - li - mo - ni - e Jo - han - nis e - van - ge - li -


112
ste
119
No - stra - que hec pe -
No - stra - que hec
126
ti - ci - o
pe - ti - ci - o

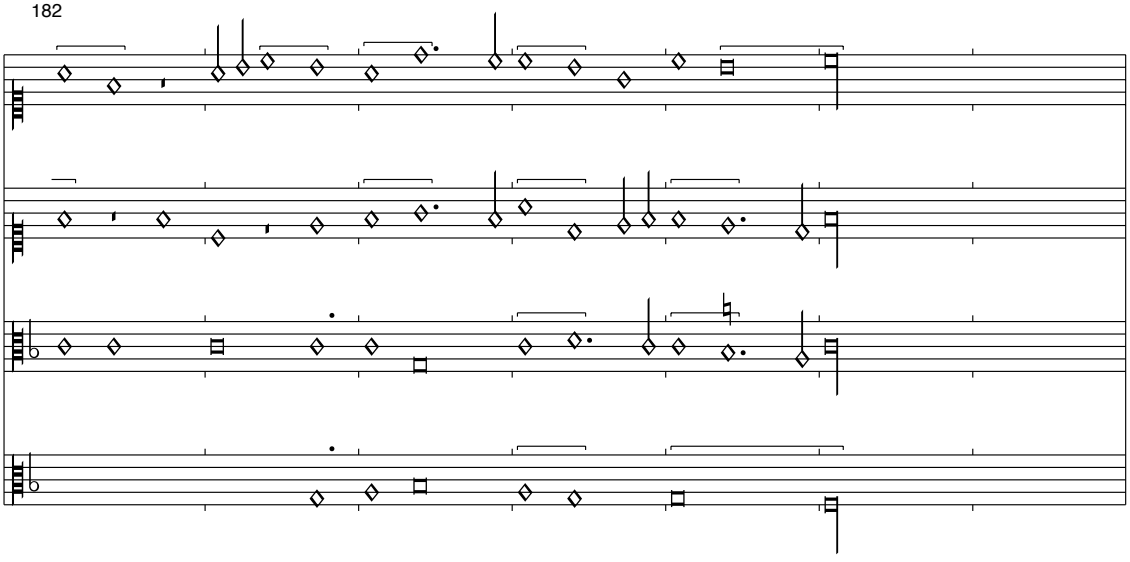

133
140
In non au - di - vi vi - ti - o
In non au - di - vi vi - ti - o
147


154
va -
cet
161
psa -
168
le - mus cho - ri - ste

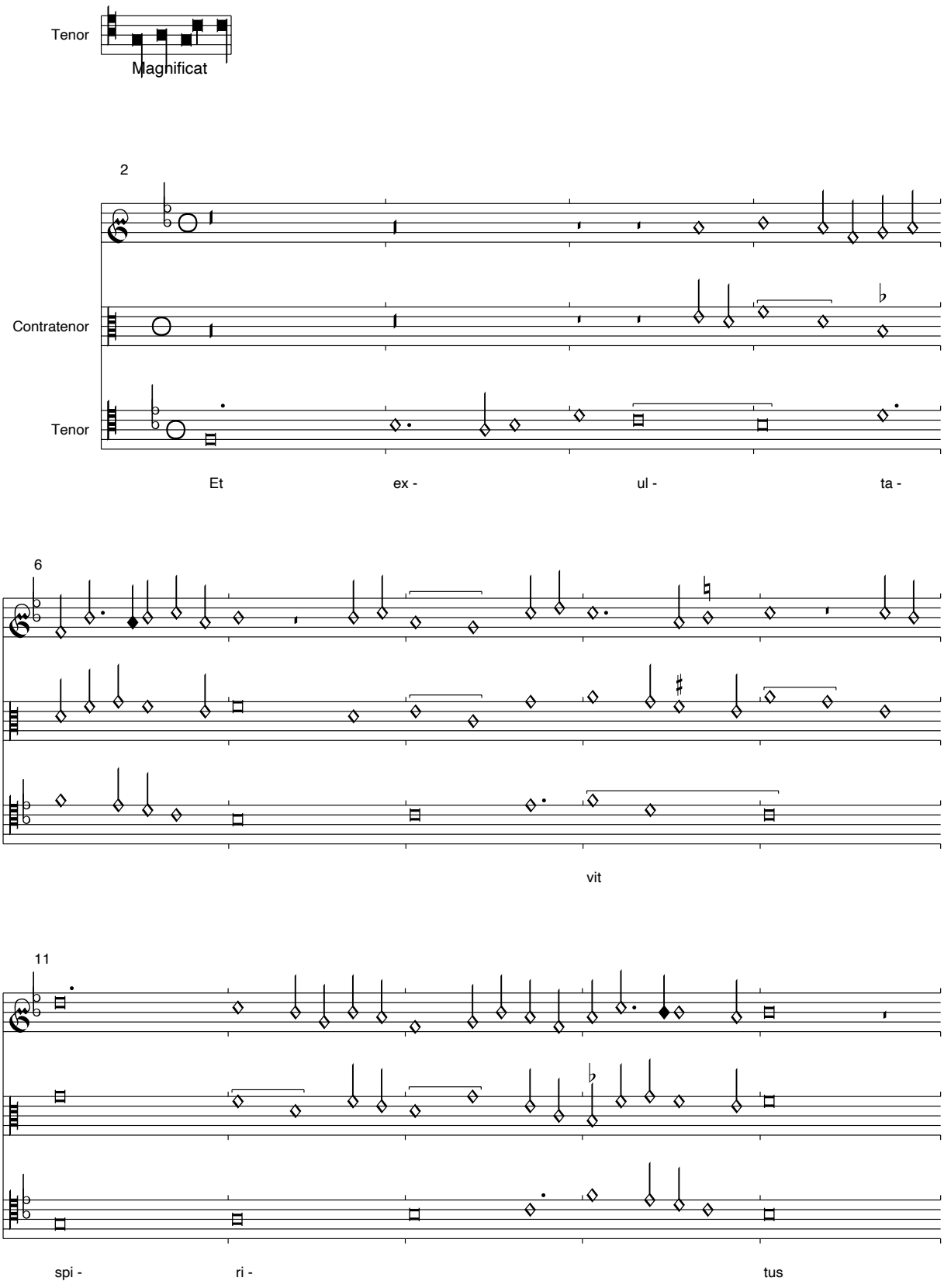
175

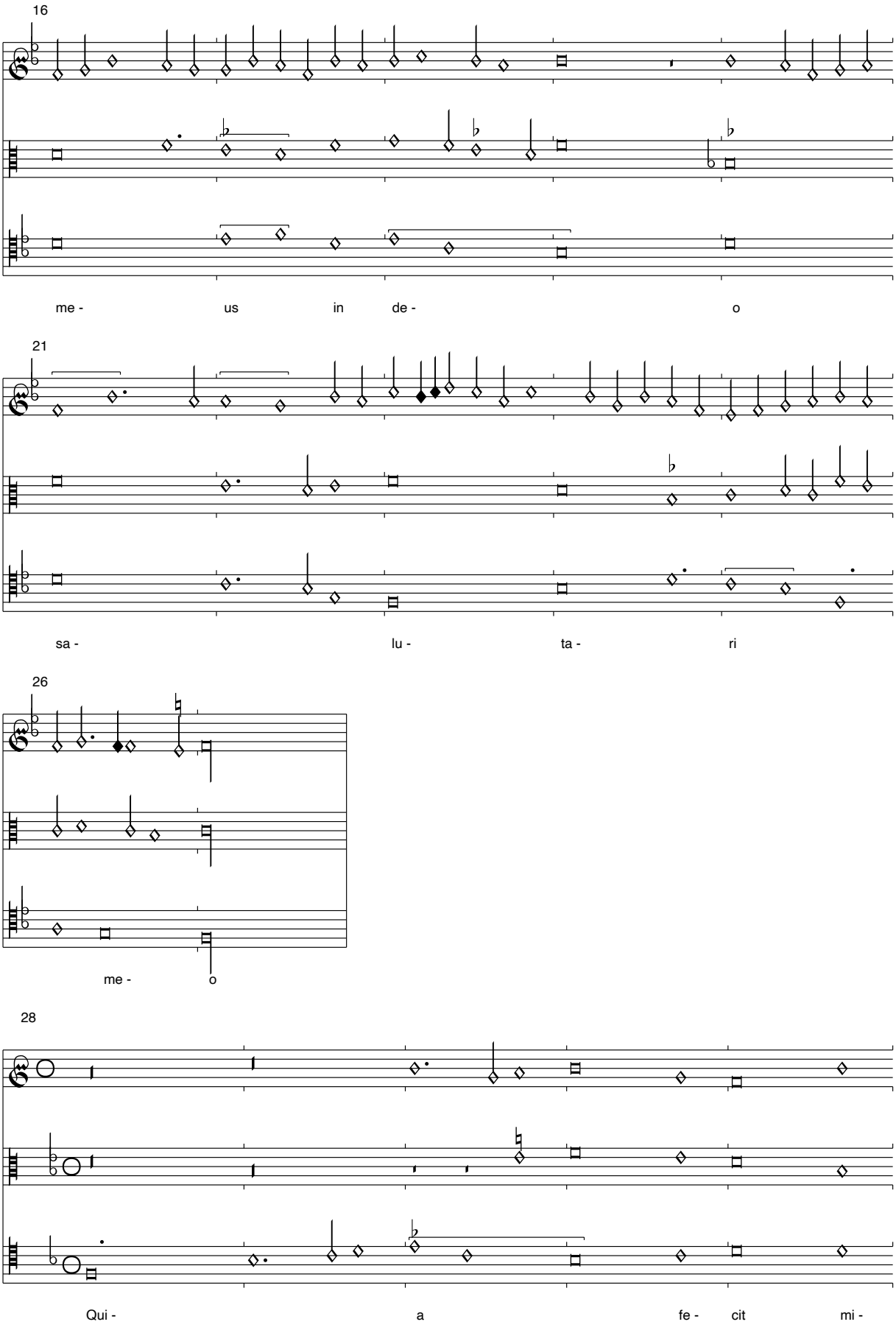


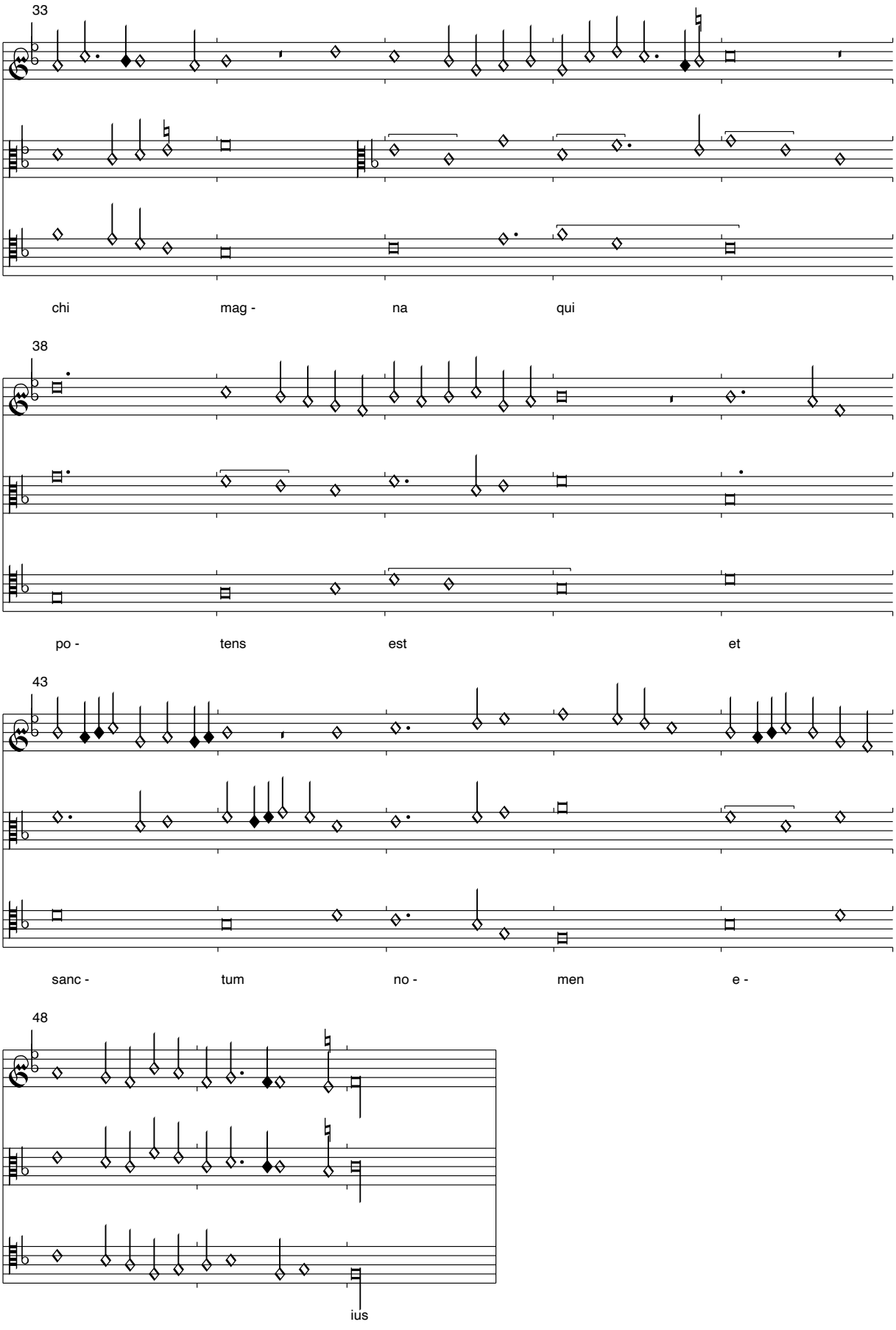
182

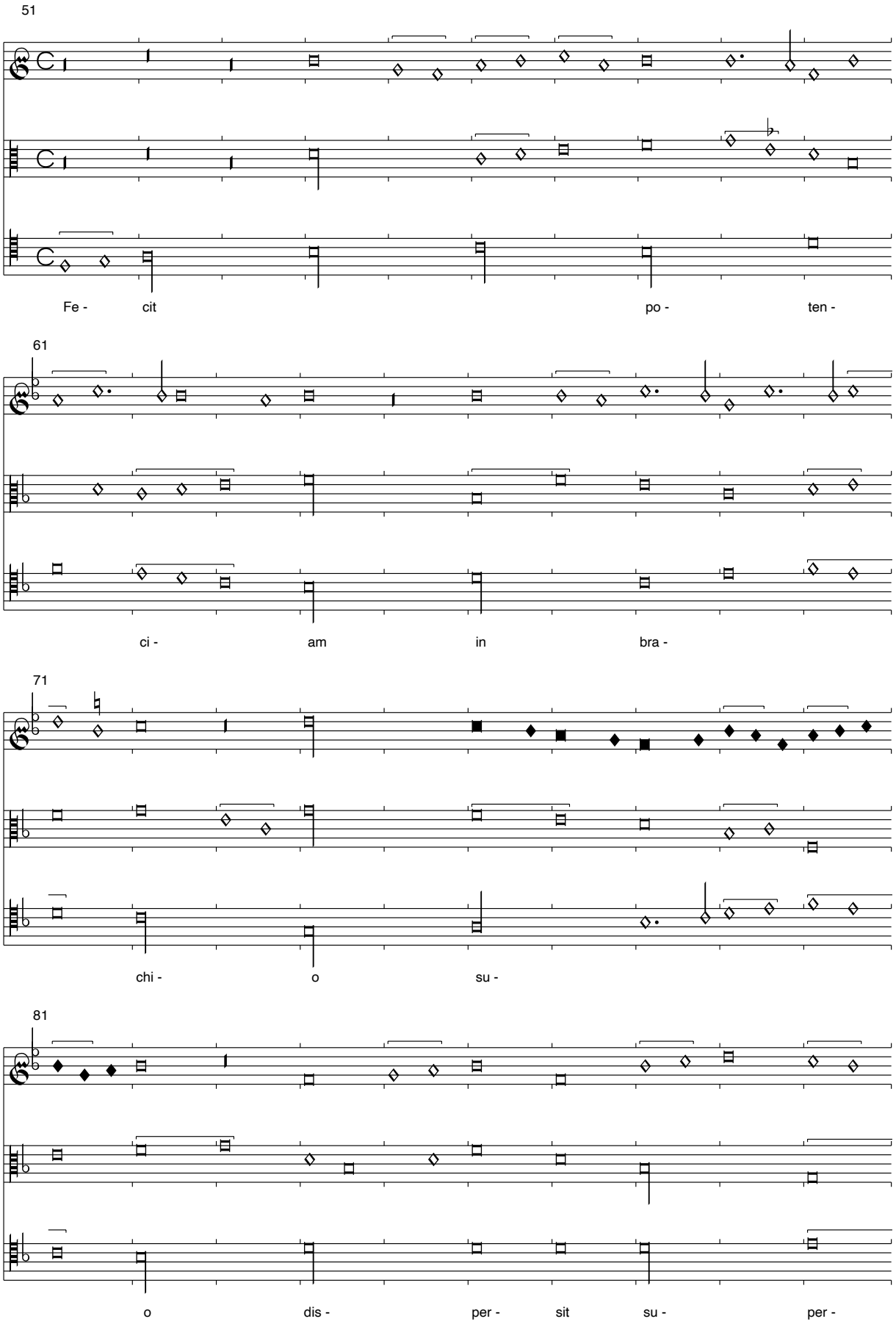


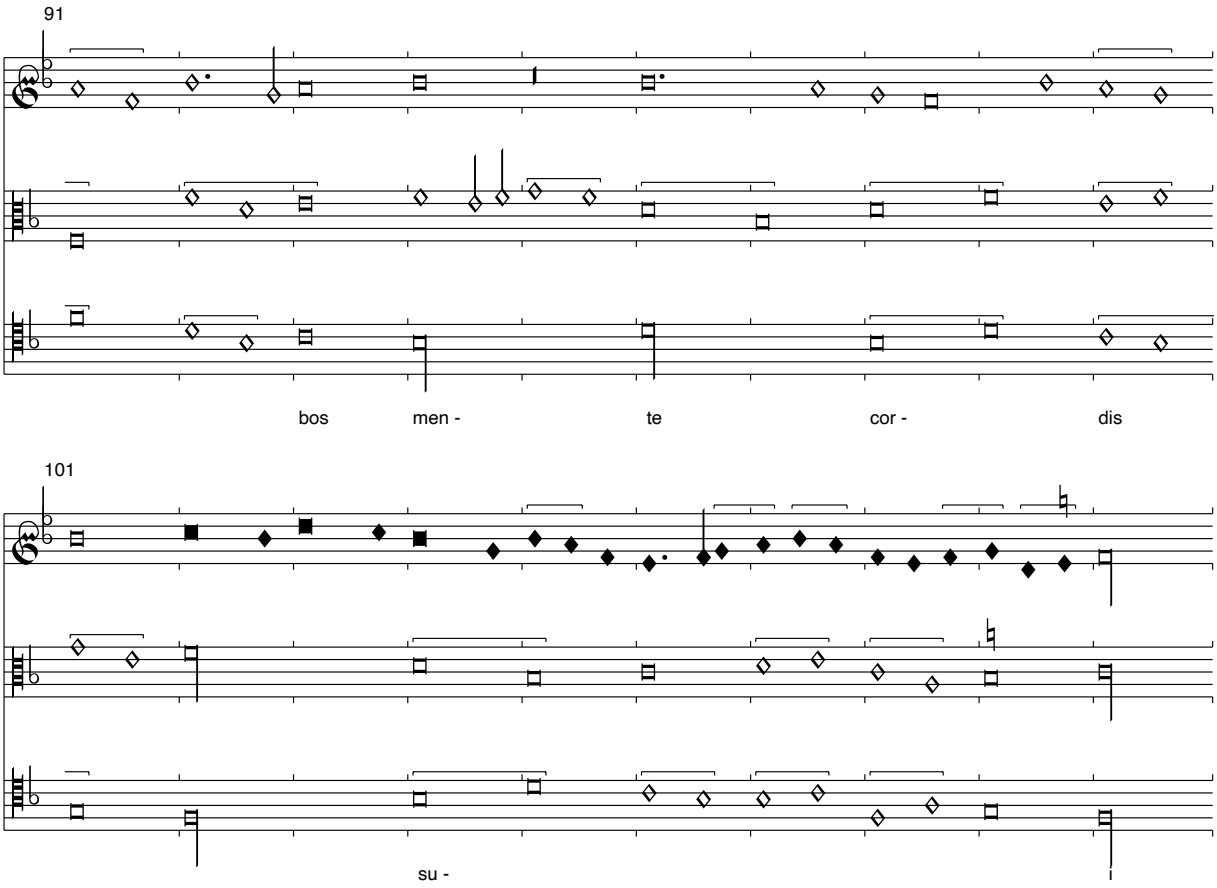
Magnificat octavi toni
Trent 87, f. 81v-82r

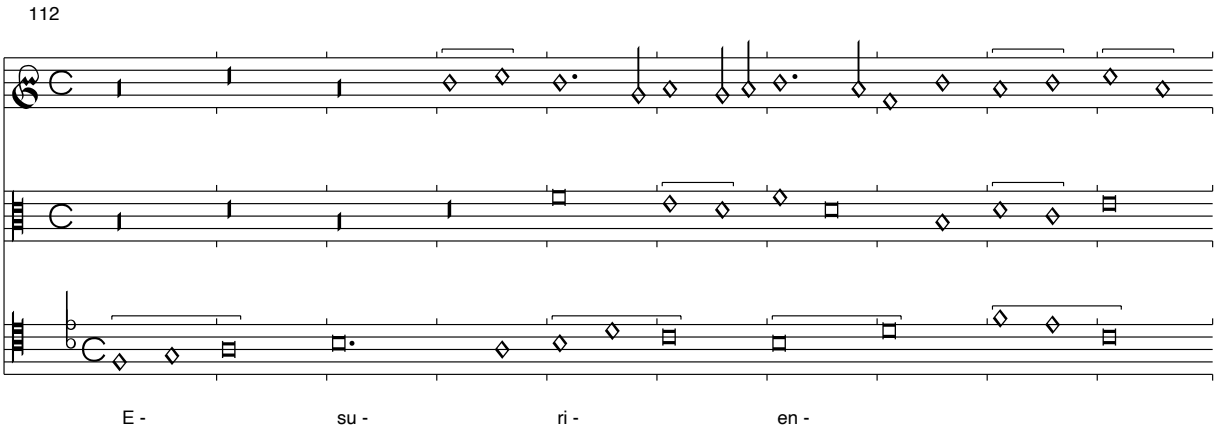


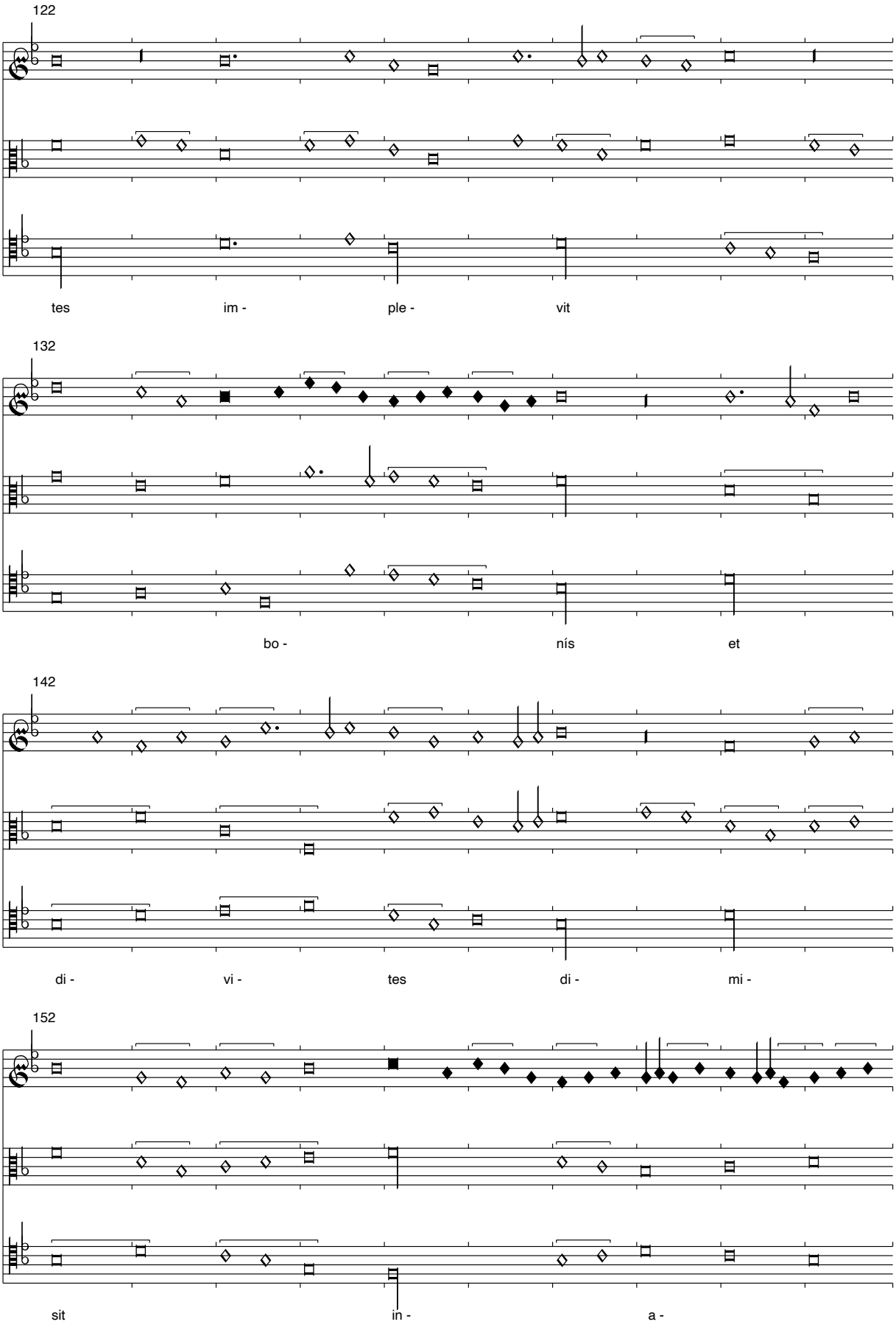

16
me - us in de - o
21
sa - lu - ta - ri
26
me - o
28
Qui - a fe - cit mi -

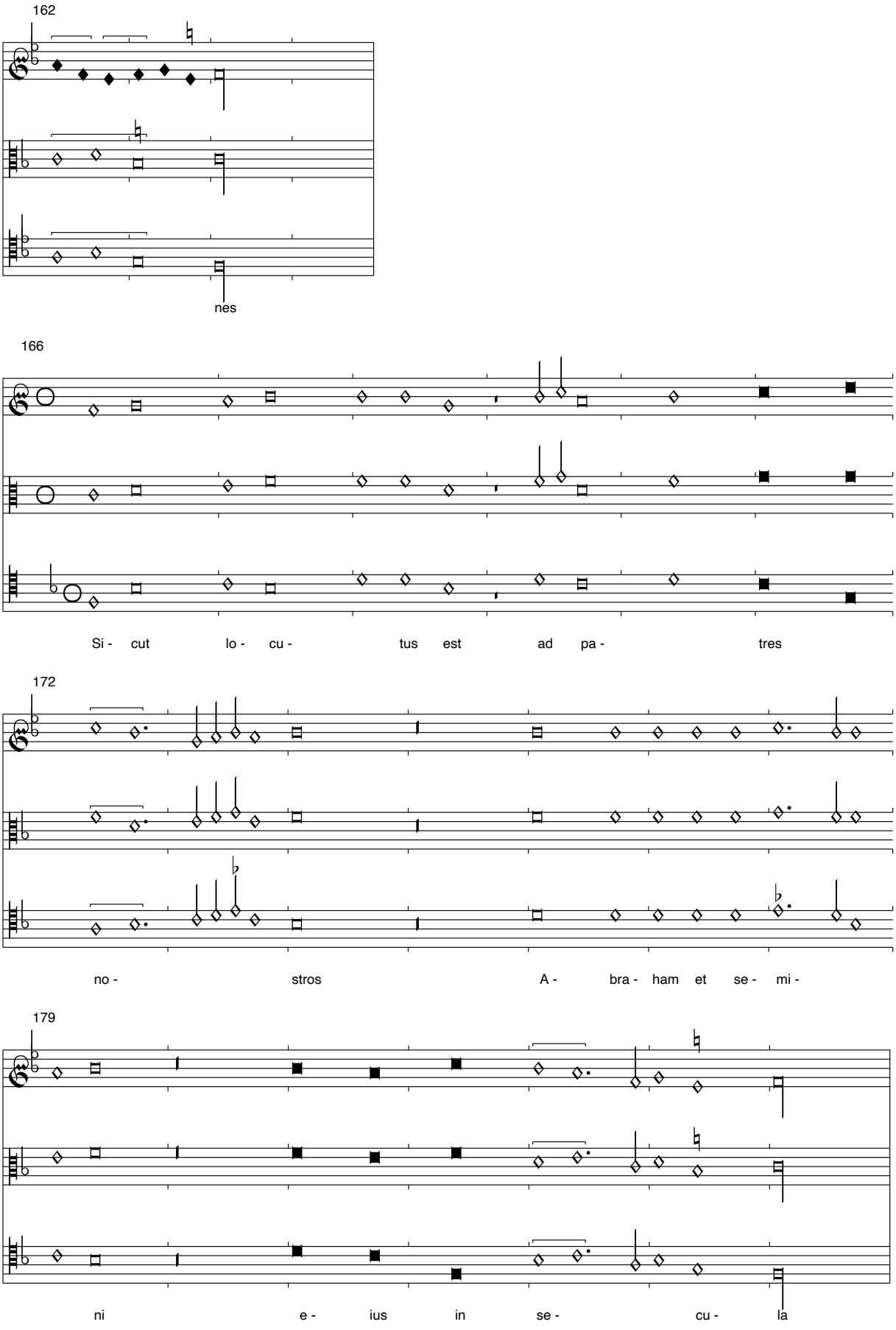

33
chi mag - na qui
38
po - tens est et
43
sanc - tum no - men e -
48
ius

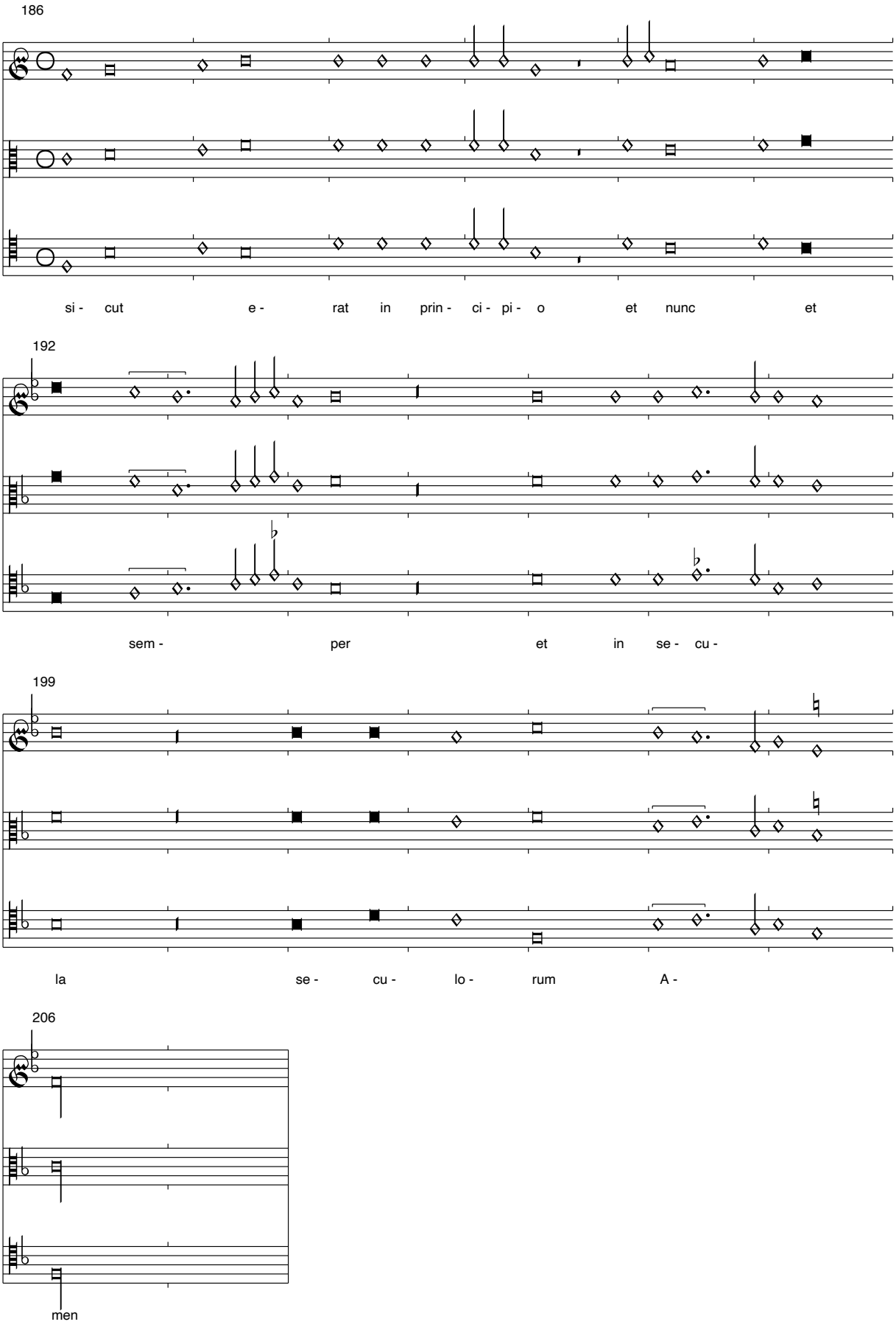

51
Fe - cit po - ten -
61
ci - am in bra -
71
chi - o su -
81
o dis - per - sit su - per -


91
bos men - te cor - dis
101
su - i

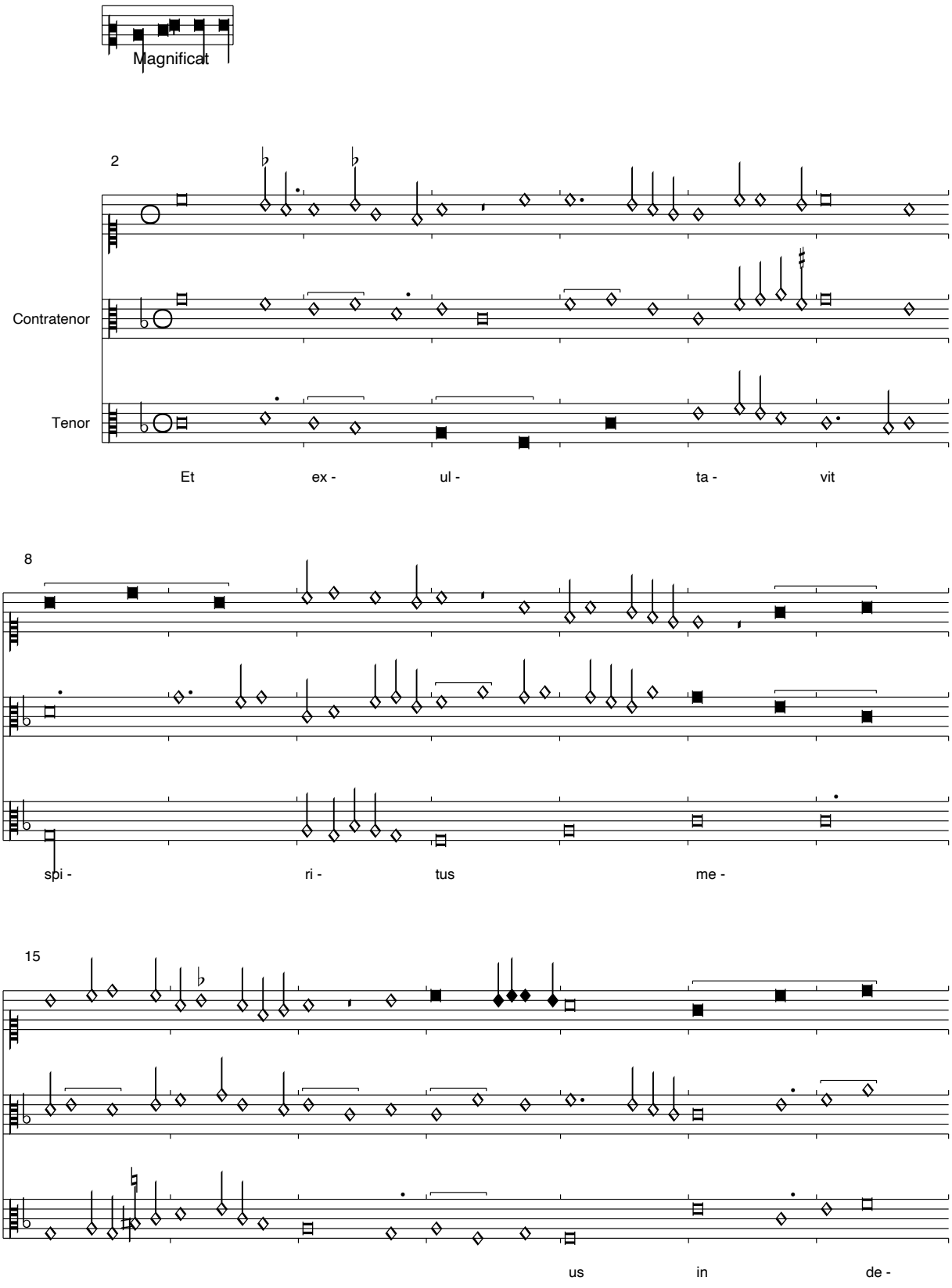

112
E - su - ri - en -

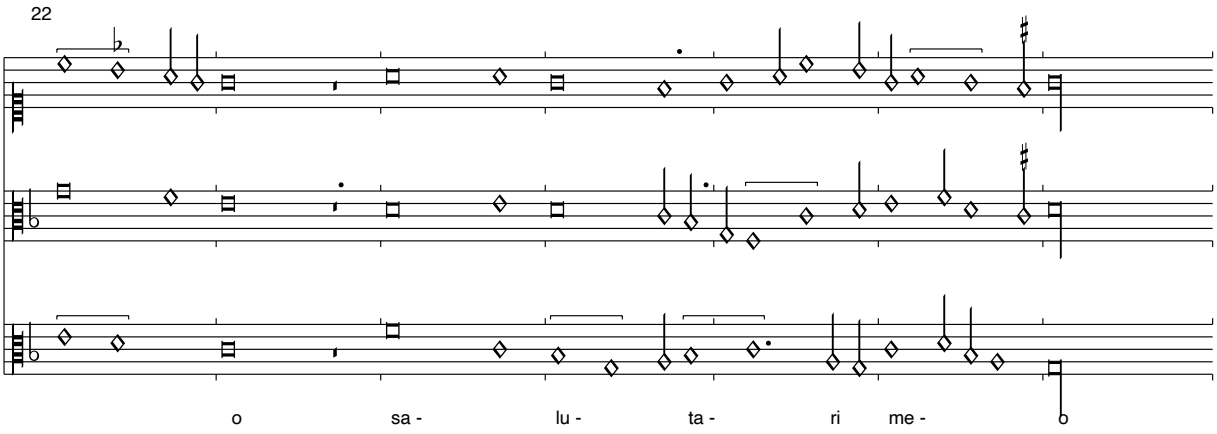

122
tes im - ple - vit
132
bo - nís et
142
di - vi - tes di - mi -
152
sit in - a -

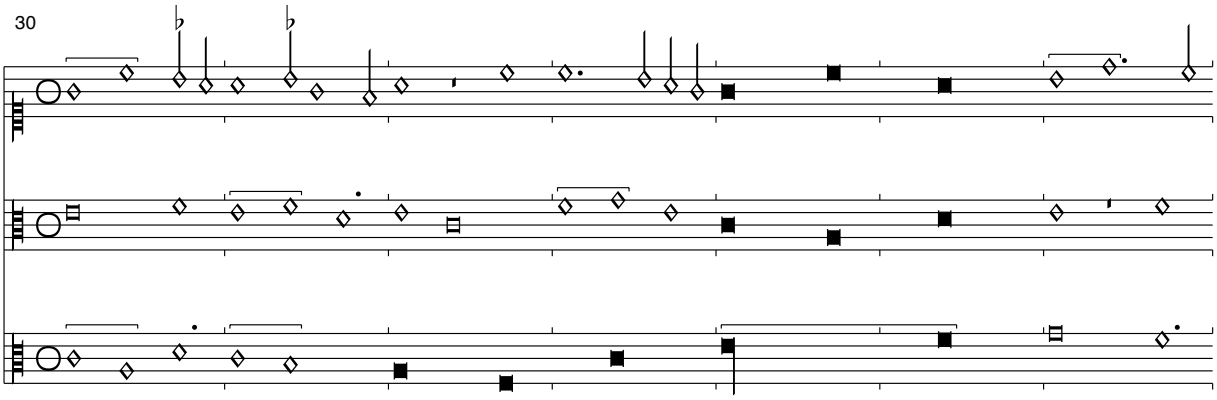

162
nes
166
Si - cut lo - cu - tus est ad pa - tres
172
no - stros A - bra - ham et se - mi -
179
ni e - ius in se - cu - la

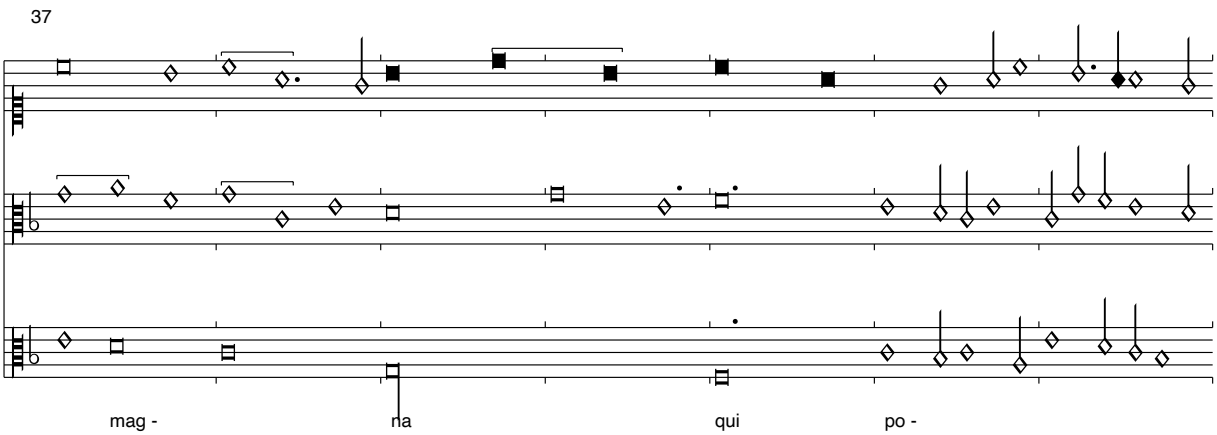

186
si - cut e - rat in prin - ci - pi - o et nunc et
192
sem - per et in se - cu -
199
la se - cu - lo - rum A -
206
men

Magnificat
Trent 87, f. 82v-84v

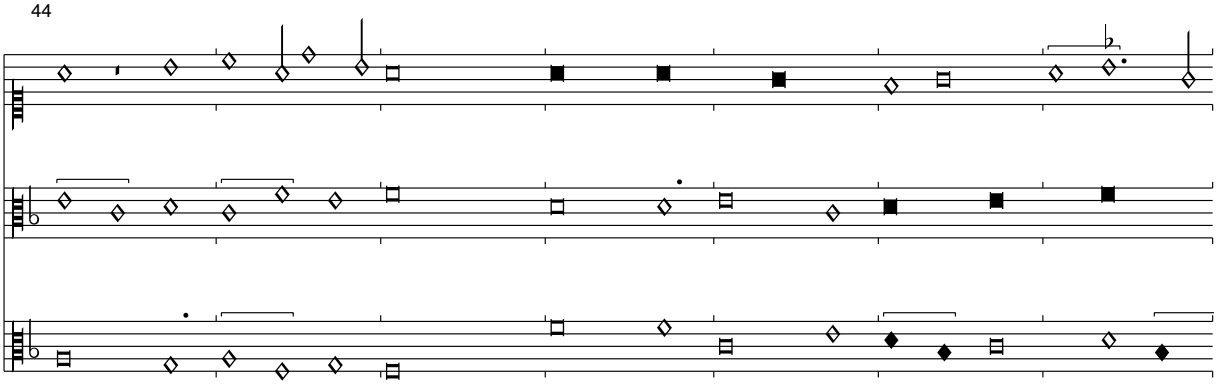



22
o sa - lu - ta - ri me - o

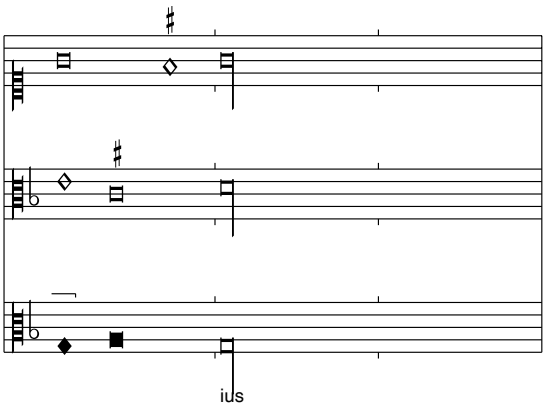

30
Qui - a fe - cit mi - chi


37
mag - na qui po -

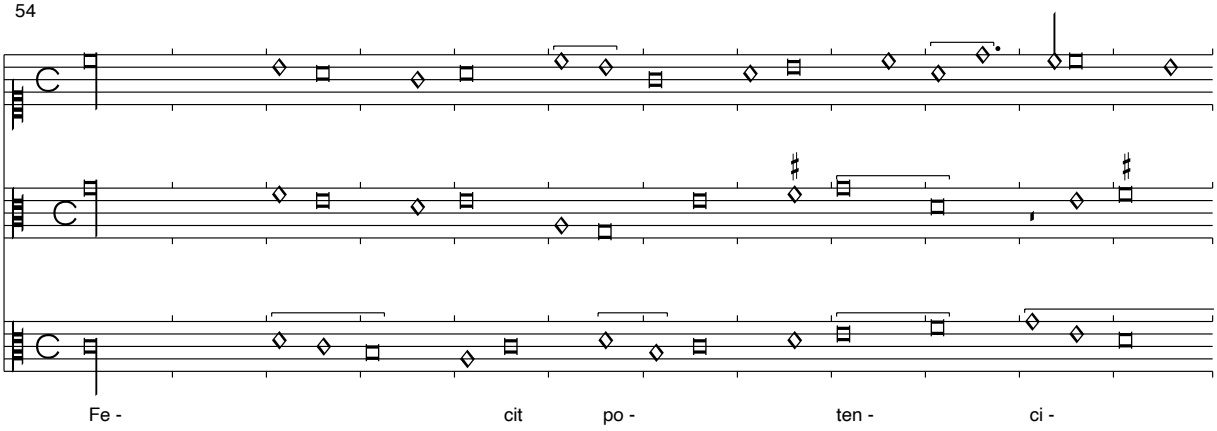
44



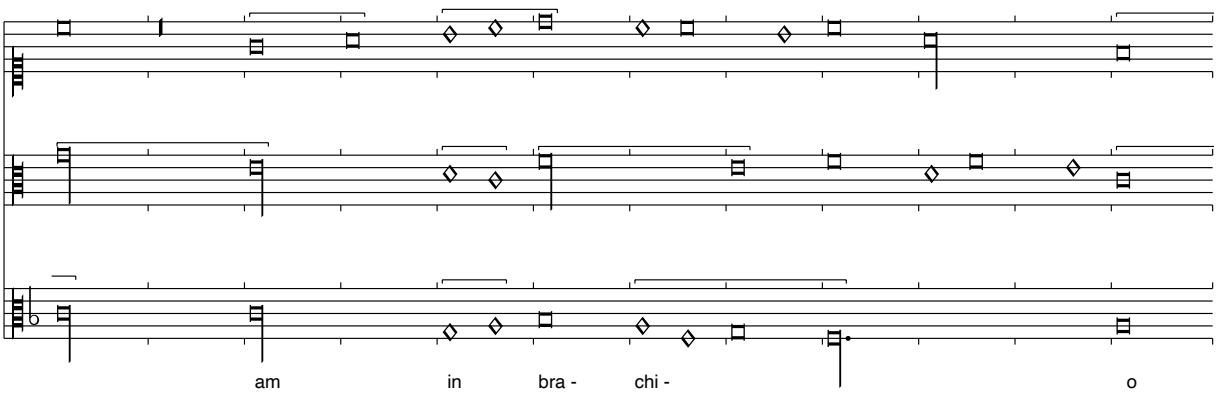
51

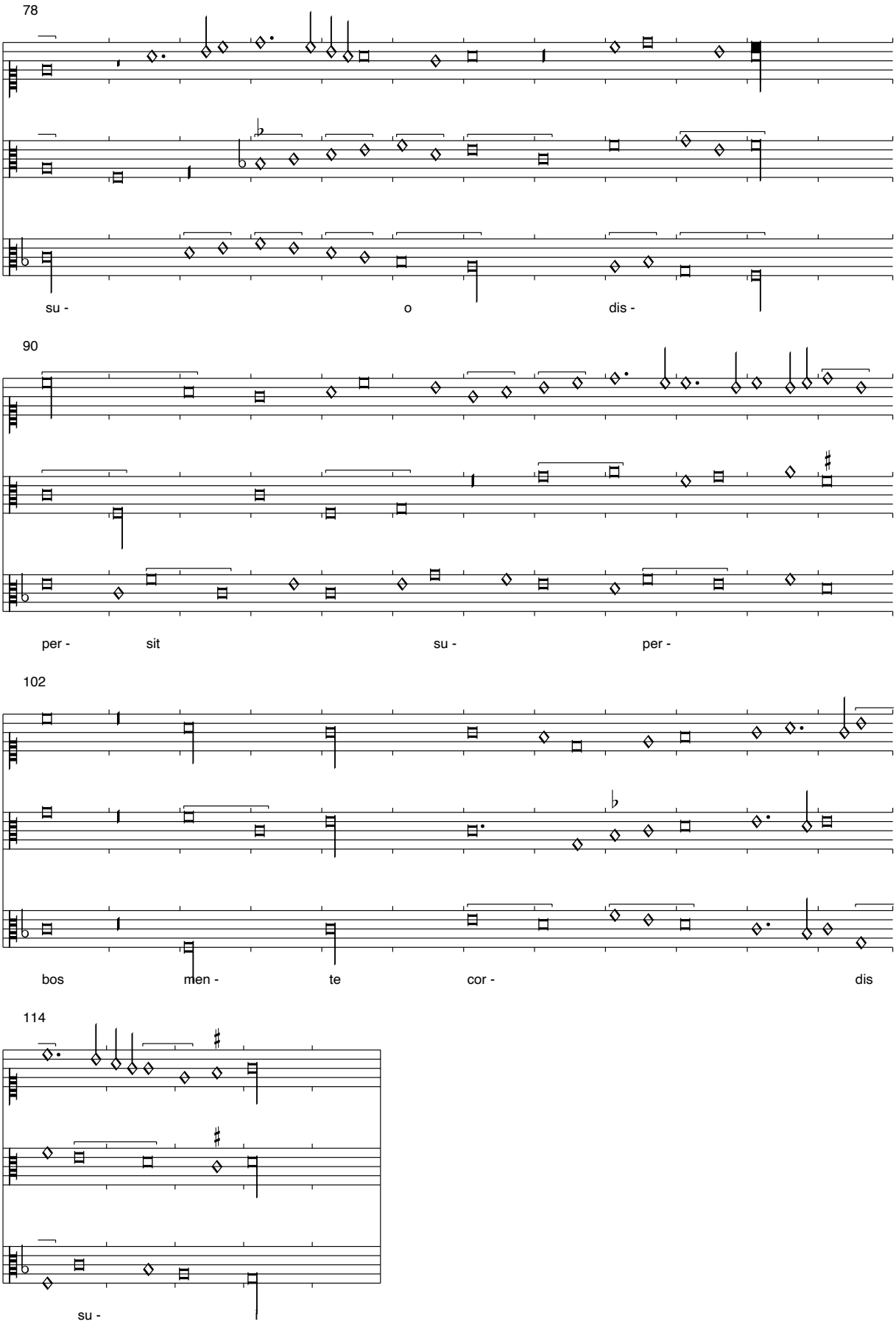


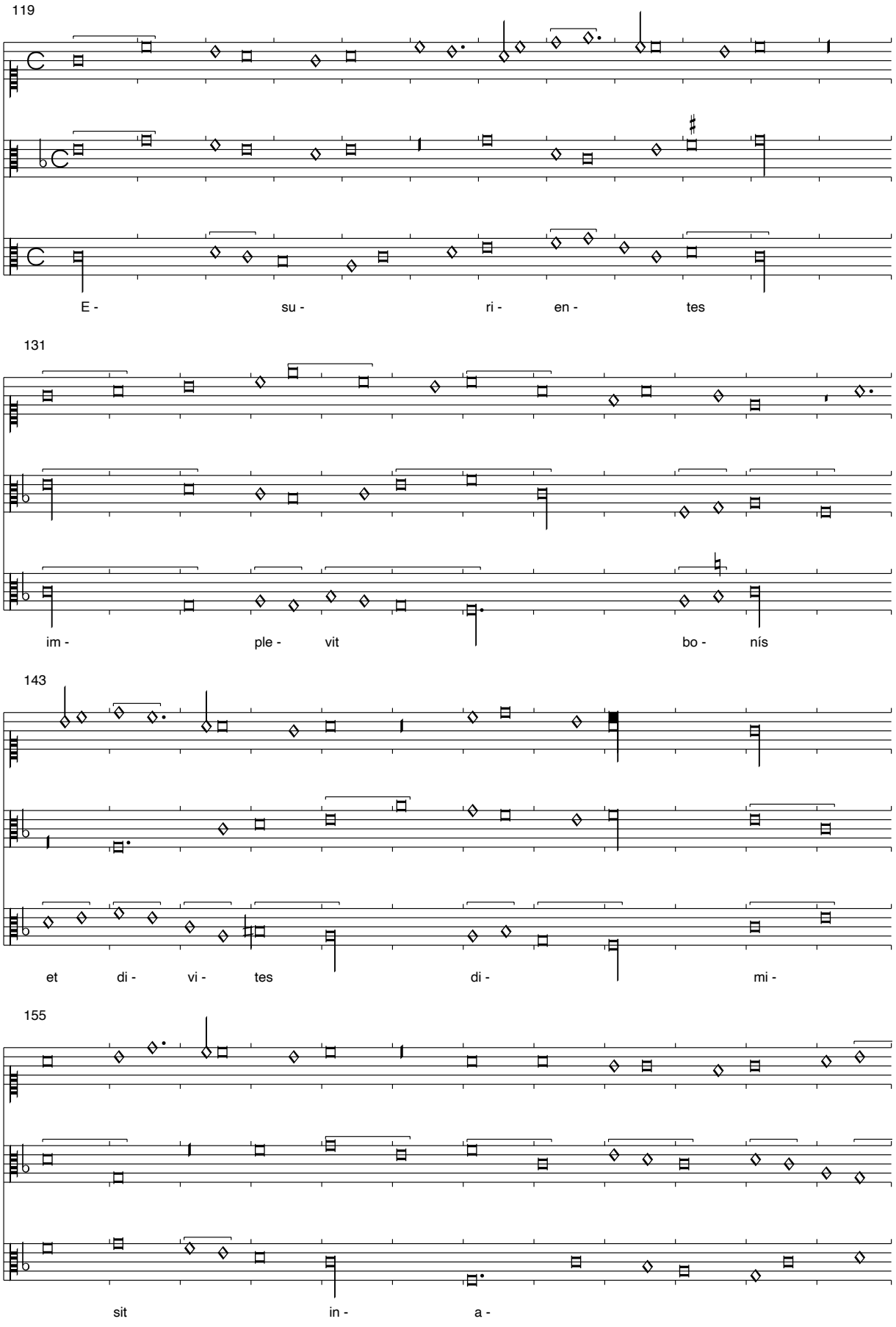
54

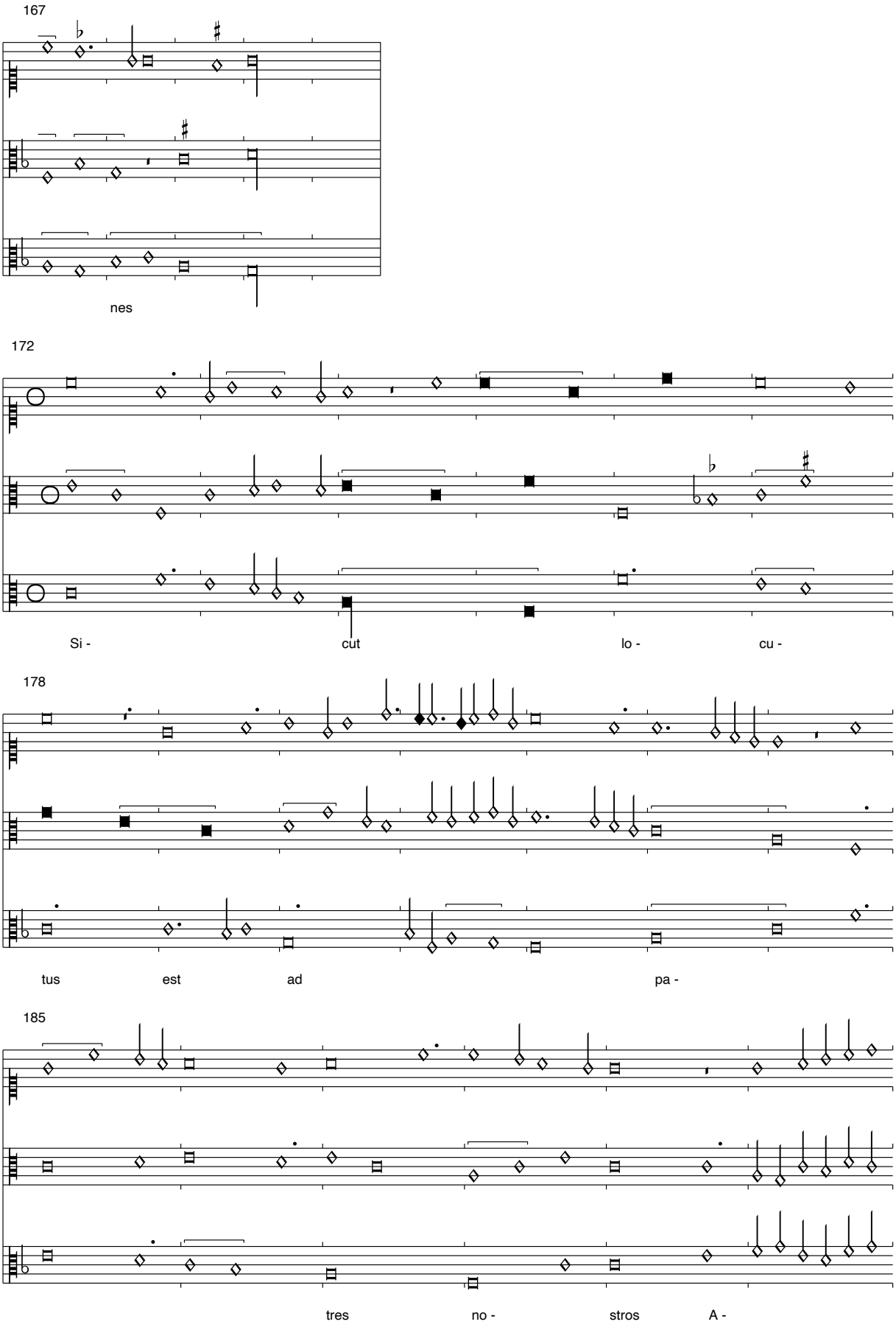


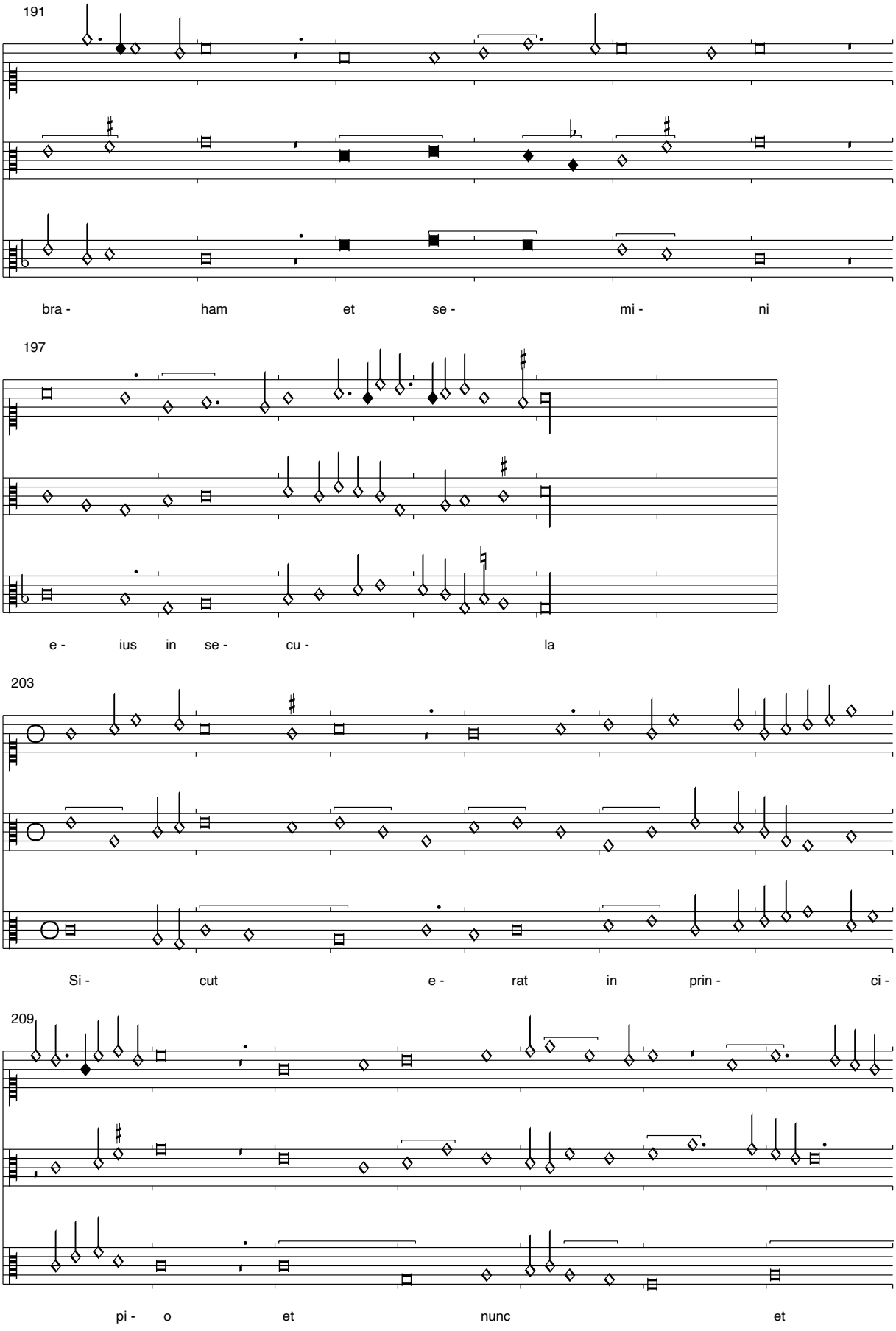
66

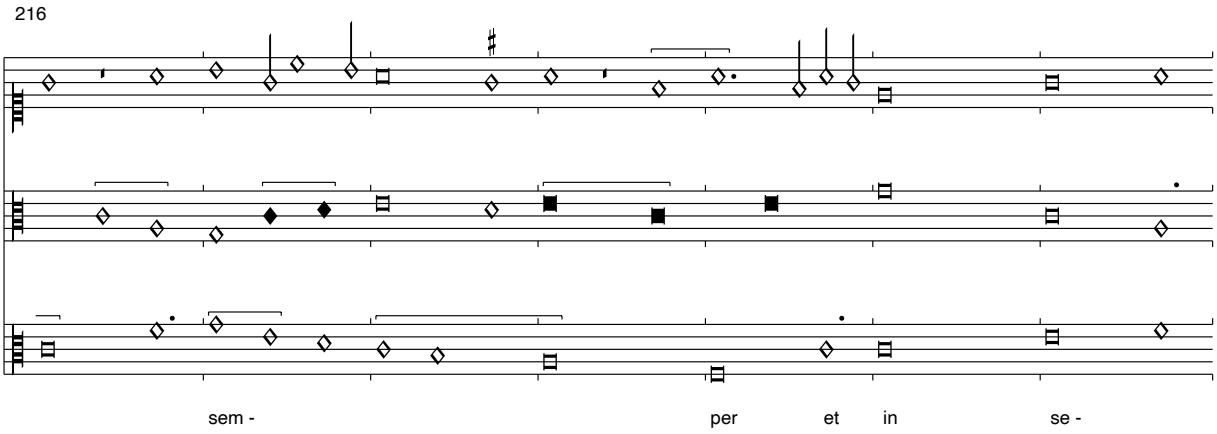


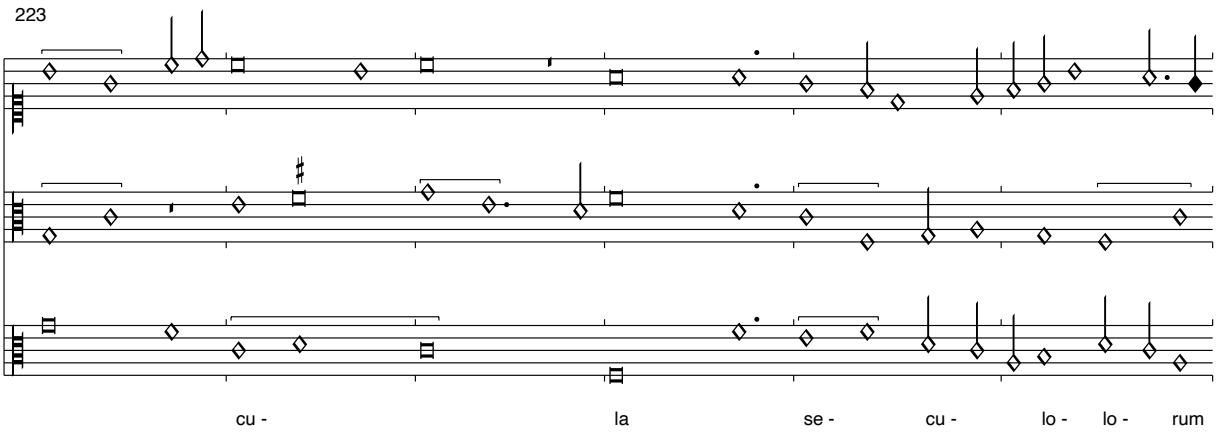

78
su -
o
dis -
90
per -
sit
su -
per -
102
bos
men -
te
cor -
dis
114
su -

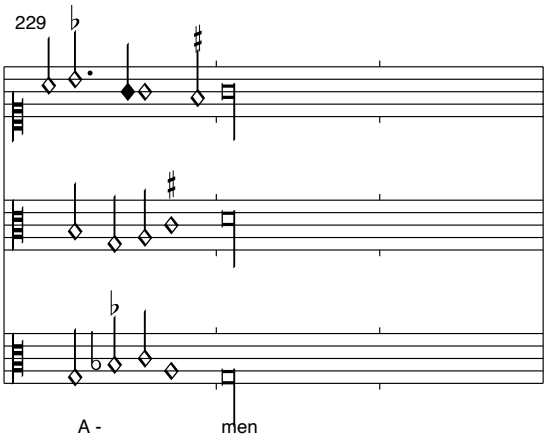

119
E - su - ri - en - tes
131
im - ple - vit bo - nís
143
et di - vi - tes di - mi -
155
sit in - a -


167
nes
172
Si - cut lo - cu -
178
tus est ad pa -
185
tres no - stros A -

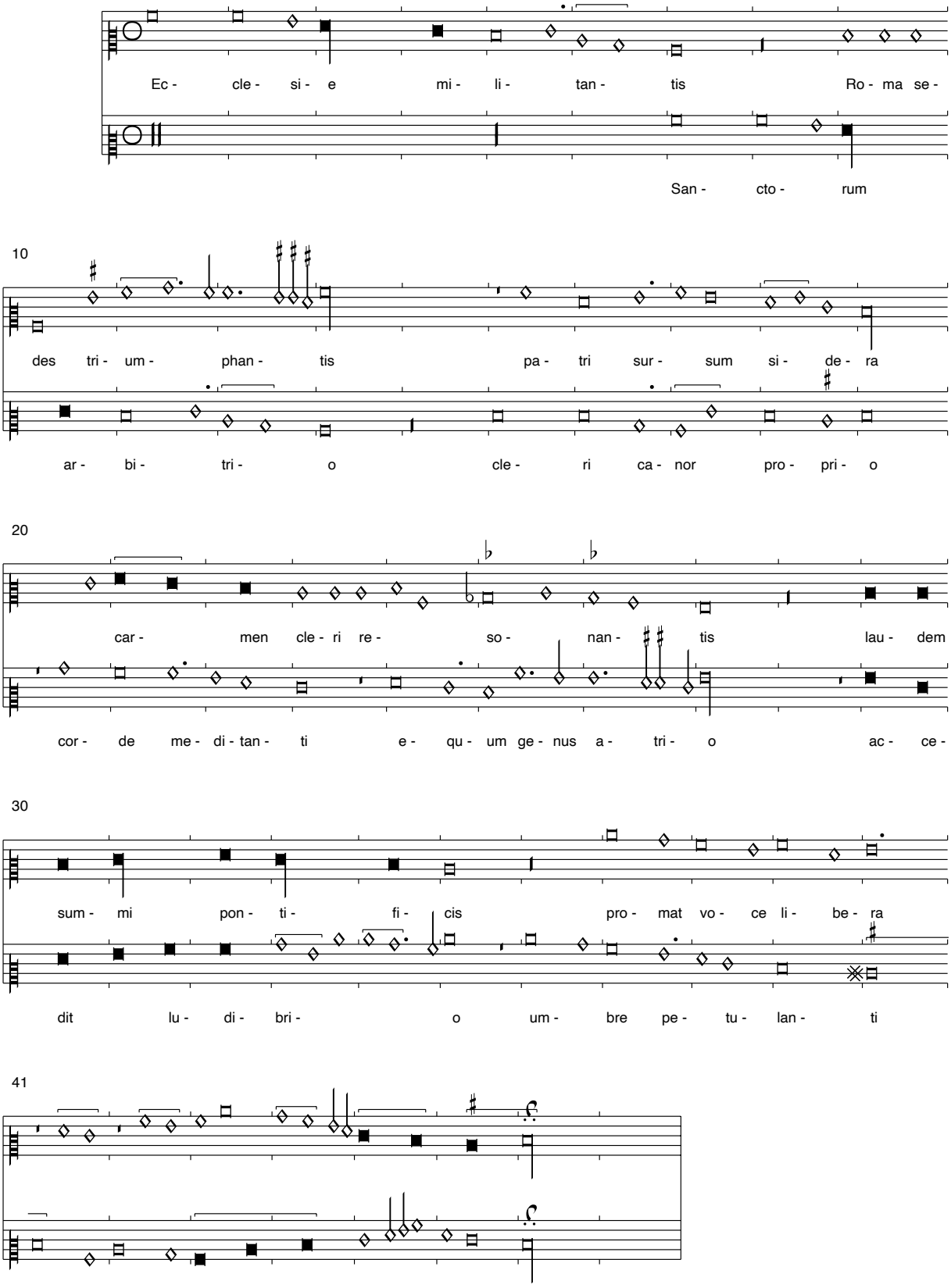

191
bra - ham et se - mi - ni
197
e - ius in se - cu - la
203
Si - cut e - rat in prin - ci -
209
pi - o et nunc et

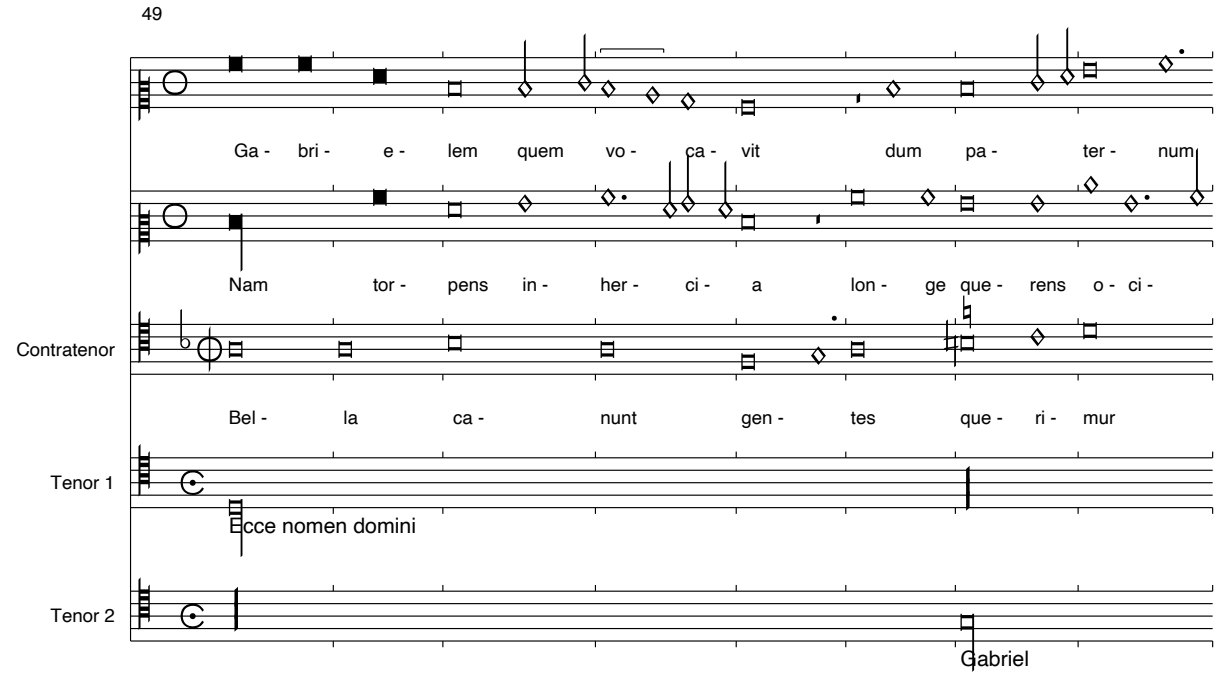

216
sem - per et in se -

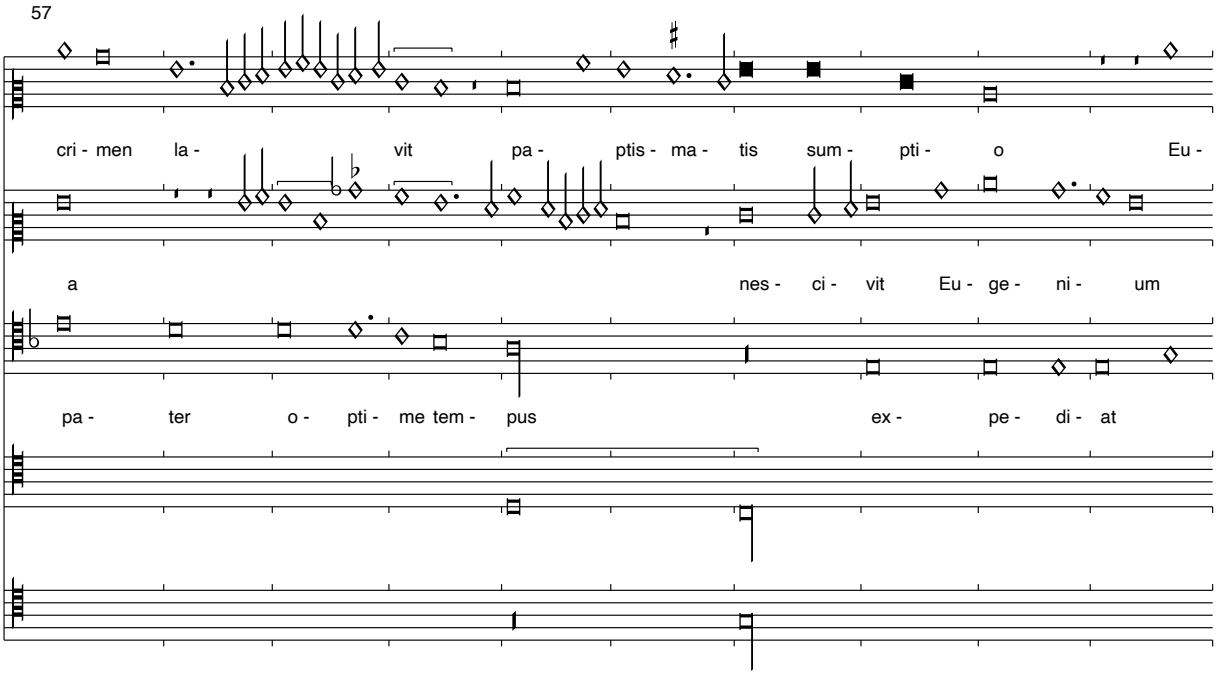

223
cu - la se - cu - lo - lo - rum


229
A - men

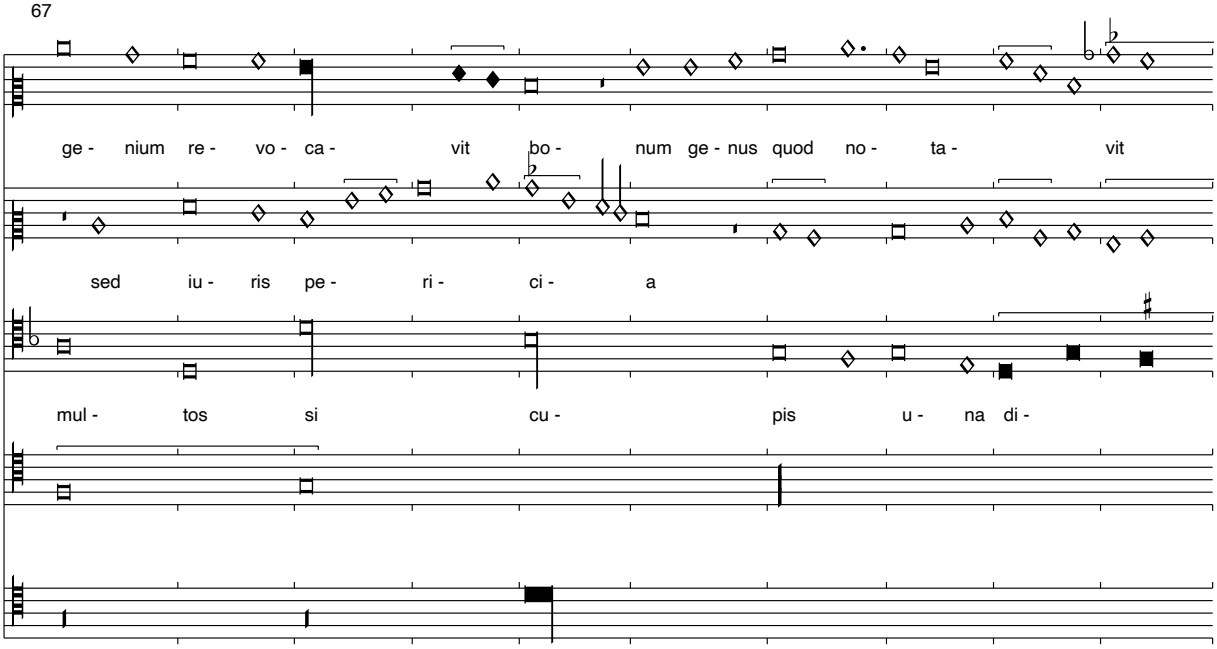
G.Dufay: Ecclesia militantis-sanctorum-Bella
Trent 85v-86r und 95v-96r



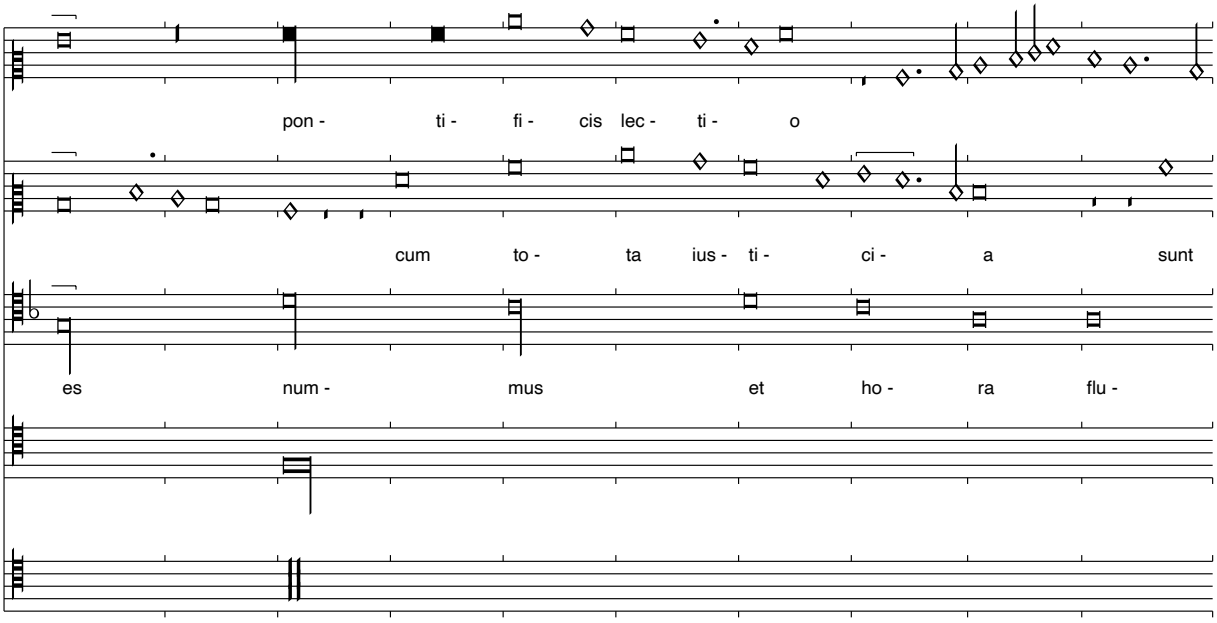

49
Ga - bri - e - lem quem vo - ca - vit dum pa - ter - num
Nam tor - pens in - her - ci - a lon - ge que - rens o - ci -
Contratenor
Bel - la ca - nunt gen - tes que - ri - mur
Tenor 1
Ecce nomen domini
Tenor 2
Gabriel

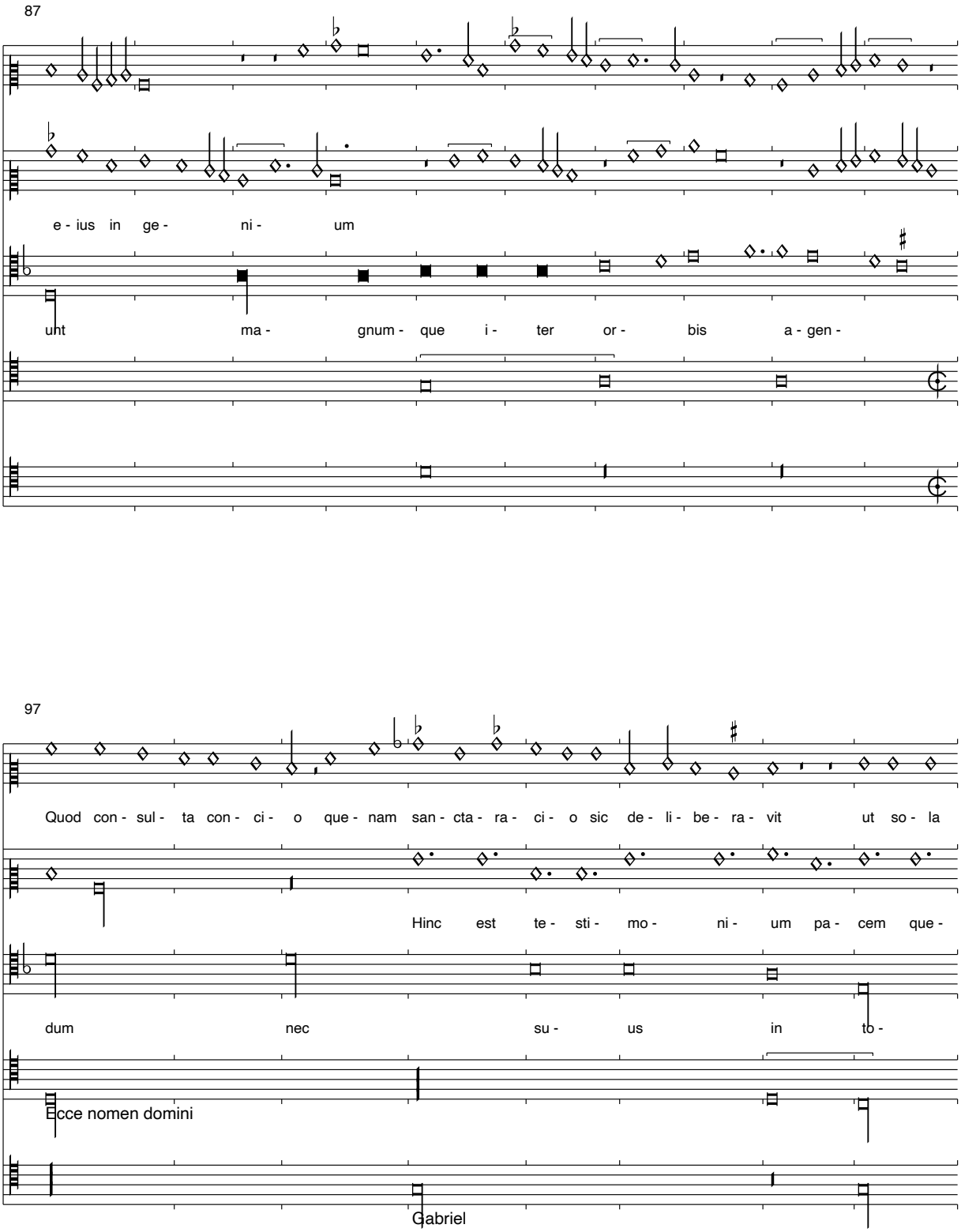

57
cri - men la - vit pa - ptis - ma - tis sum - pti - o Eu -
a nes - ci - vit Eu - ge - ni - um
pa - ter o - pti - me tem - pus ex - pe - di - at

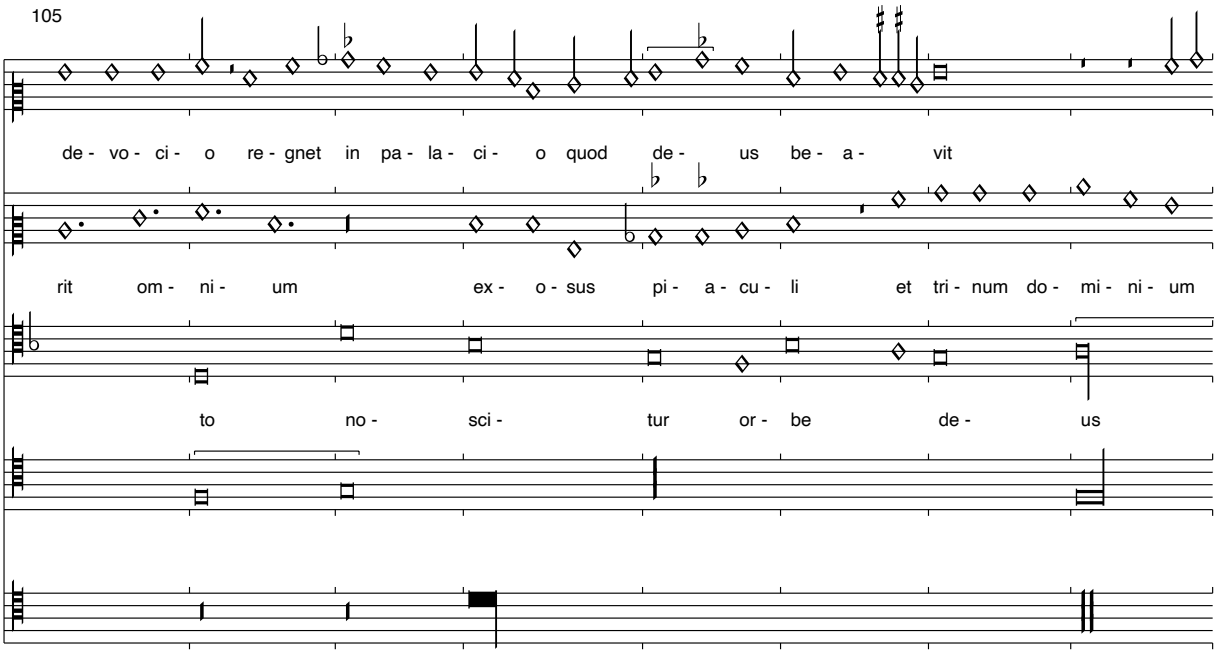
67

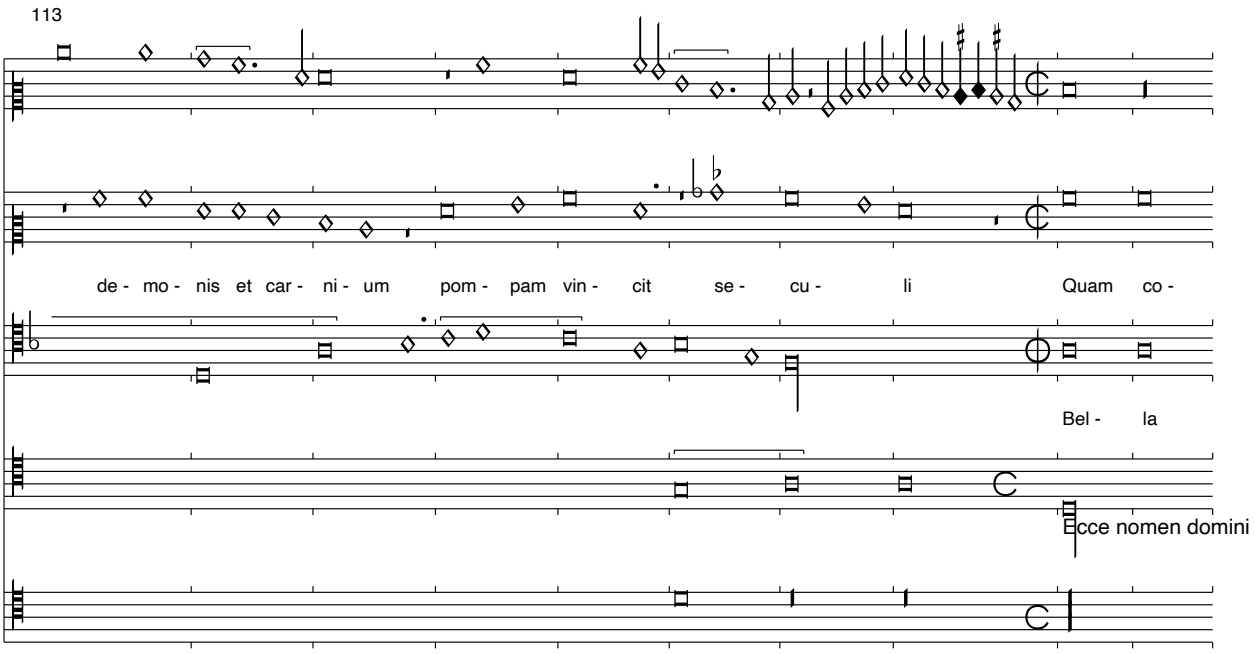

ge - nium re - vo - ca - vit bo - num ge - nus quod no - ta - vit
sed iu - ris pe - ri - ci - a
mul - tos si cu - pis u - na di -

77

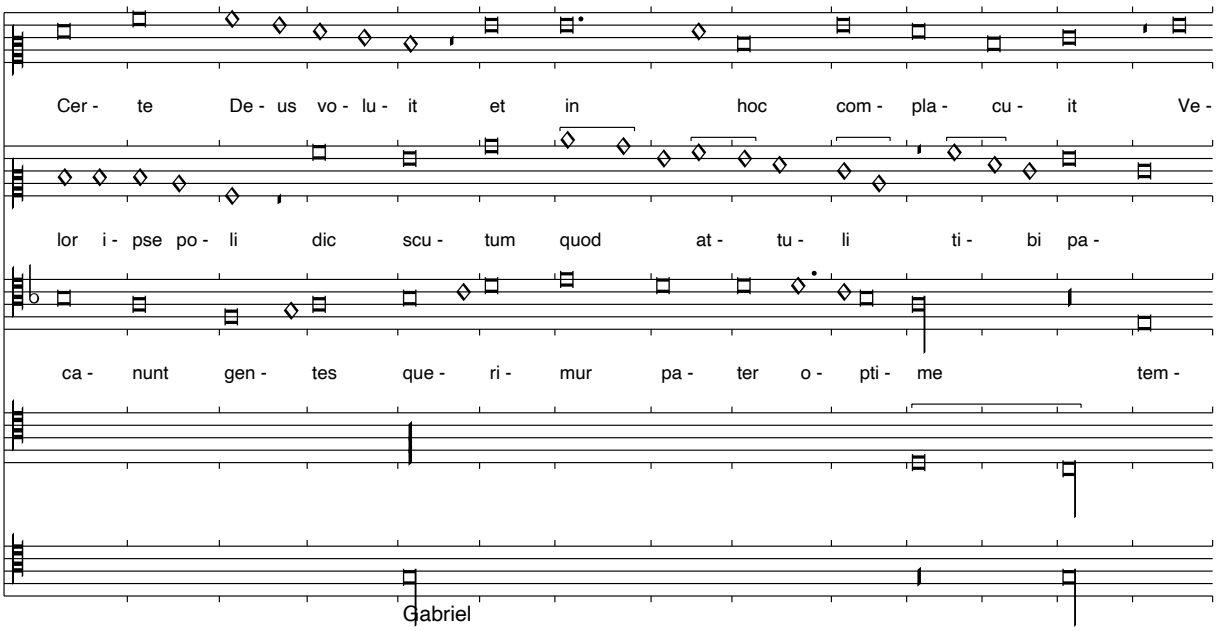

pon - ti - fi - cis lec - ti - o
cum to - ta ius - ti - ci - a sunt
es num - mus et ho - ra flu -


87
e - ius in ge - ni - um
uht ma - gnum - que i - ter or - bis a - gen -
97
Quod con - sul - ta con - ci - o que - nam san - cta - ra - ci - o sic de - li - be - ra - vit ut so - la
Hinc est te - sti - mo - ni - um pa - cem que -
dum nec su - us in to -
Ecce nomen domini
Gabriel

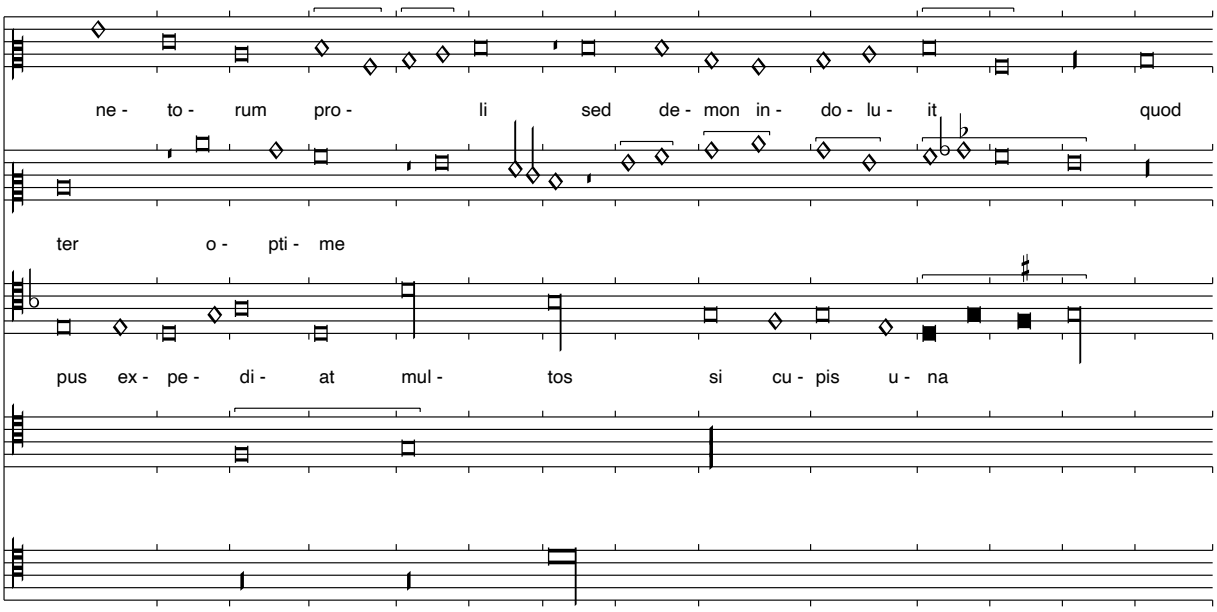

105
de - vo - ci - o re - gnet in pa - la - ci - o quod de - us be - a - vit
rit om - ni - um ex - o - sus pi - a - cu - li et tri - num do - mi - ni - um
to no - sci - tur or - be de - us

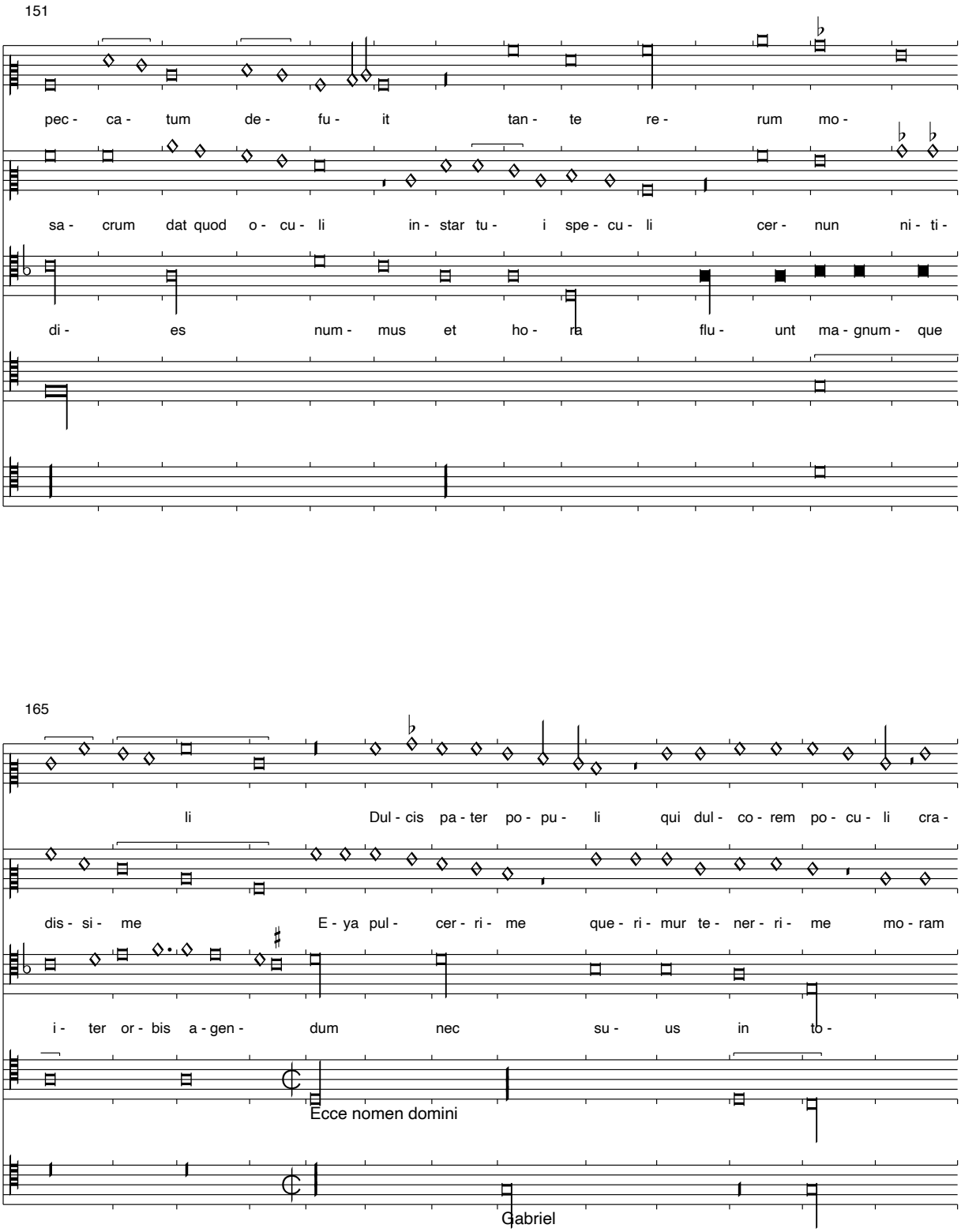

113
de - mo - nis et car - ni - um pom - pam vin - cit se - cu - li Quam co -
Bel - la
Ecce nomen domini

123

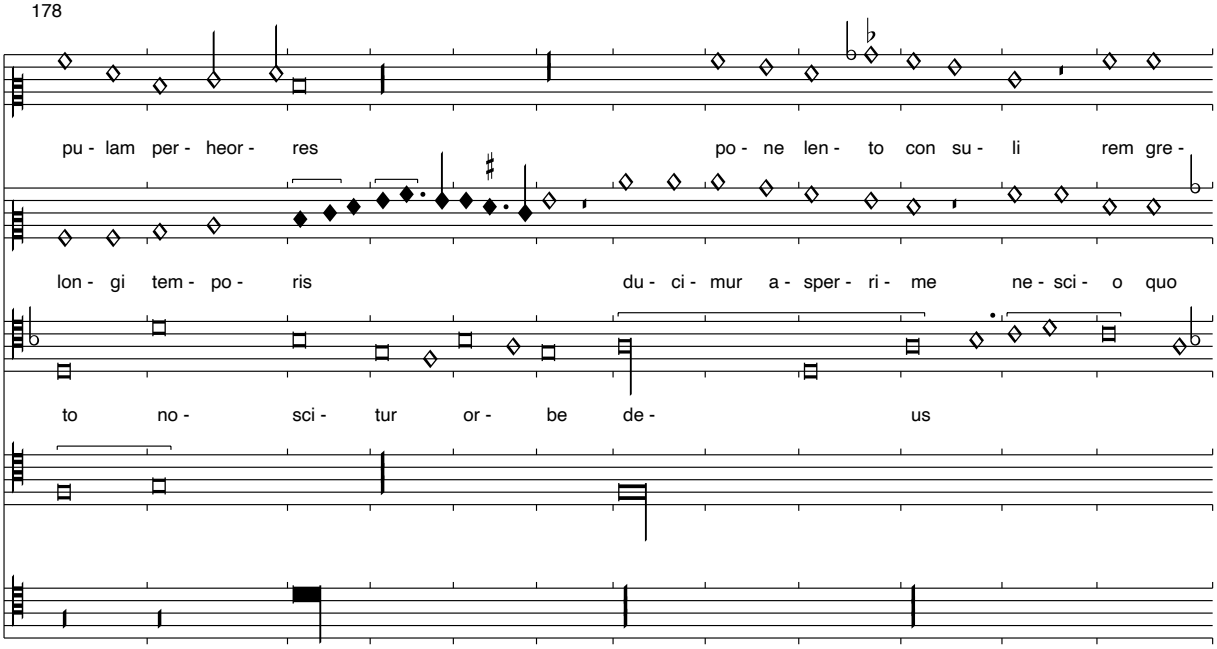

Cer - te De - us vo - lu - it et in hoc com - pla - cu - it Ve -
lor i - pse po - li dic scu - tum quod at - tu - li ti - bi pa -
ca - nunt gen - tes que - ri - mur pa - ter o - pti - me tem -
Gabriel

137

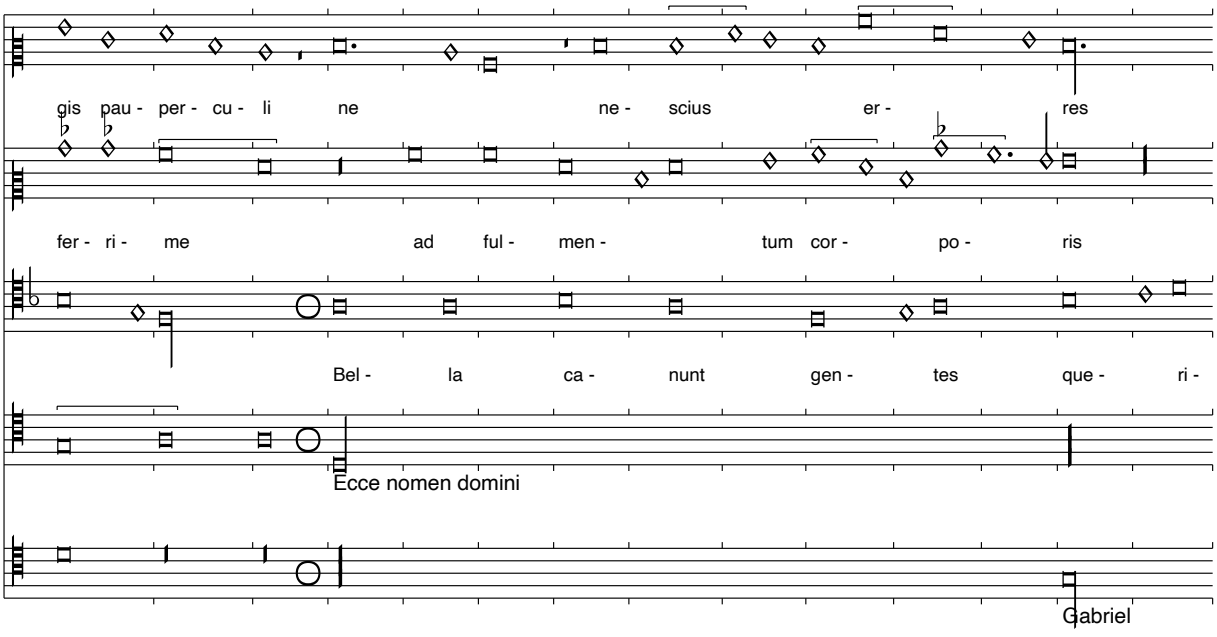

ne - to - rum pro - li sed de - mon in - do - lu - it quod
ter o - pti - me
pus ex - pe - di - at mul - tos si cu - pis u - na

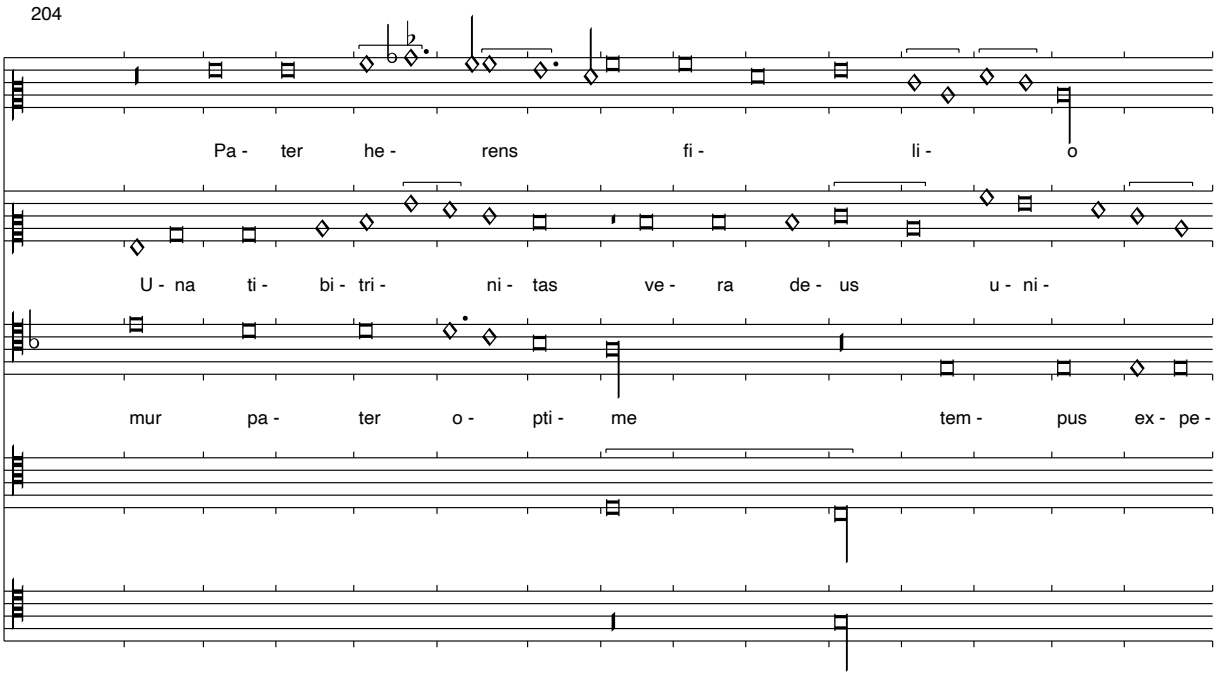

151
pec - ca - tum de - fu - it tan - te re - rum mo -
sa - crum dat quod o - cu - li in - star tu - i spe - cu - li cer - nun ni - ti -
di - es num - mus et ho - ra flu - unt ma - gnum - que
165
li Dul - cis pa - ter po - pu - li qui dul - co - rem po - cu - li cra -
dis - si - me E - ya pul - cer - ri - me que - ri - mur te - ner - ri - me mo - ram
i - ter or - bis a - gen - dum nec su - us in to -
Ecce nomen domini
Gabriel

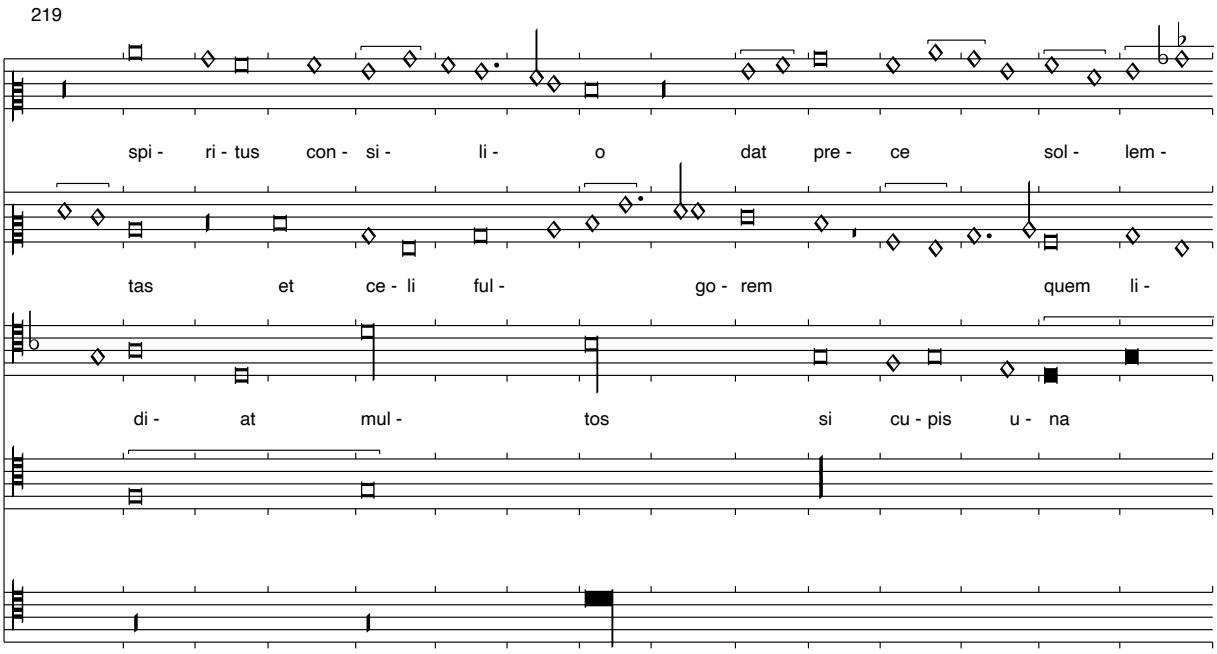
178


pu - lam per - heor - res po - ne len - to con su - li rem gre -
lon - gi tem - po - ris du - ci - mur a - sper - ri - me ne - sci - o quo
to no - sci - tur or - be de - us

190


gis pau - per - cu - li ne ne - scius er - res
fer - ri - me ad ful - men - tum cor - po - ris
Bel - la ca - nunt gen - tes que - ri -
Ecce nomen domini
Gabriel


204
Pa - ter he - rens fi - li - o
U - na ti - bi - tri - ni - tas ve - ra de - us u - ni -
mur pa - ter o - pti - me tem - pus ex - pe -


219
spi - ri - tus con - si - li - o dat pre - ce sol - lem -
tas et ce - li ful - go - rem quem li -
di - at mul - tos si cu - pis u - na

234

ni gau - di - um Eu - ge - ni - o per - cto - que

ne - e bo - ni - tas ar - gen - te - a ca - sti - tas

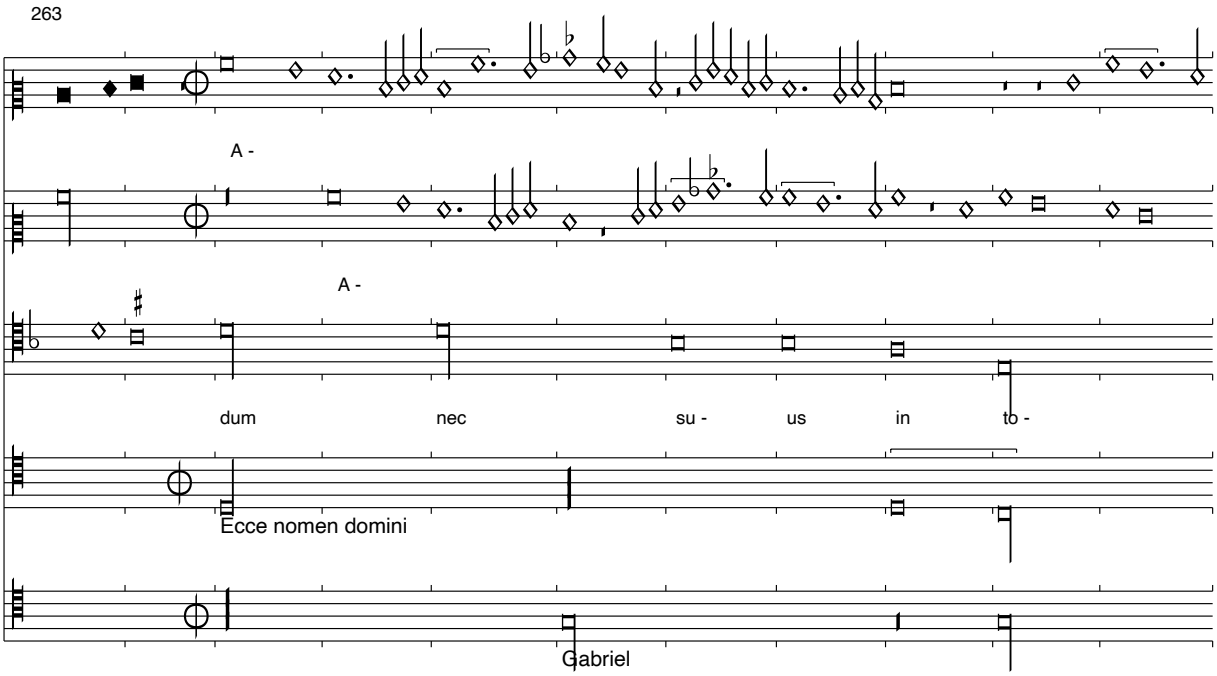
di - es num - mus et

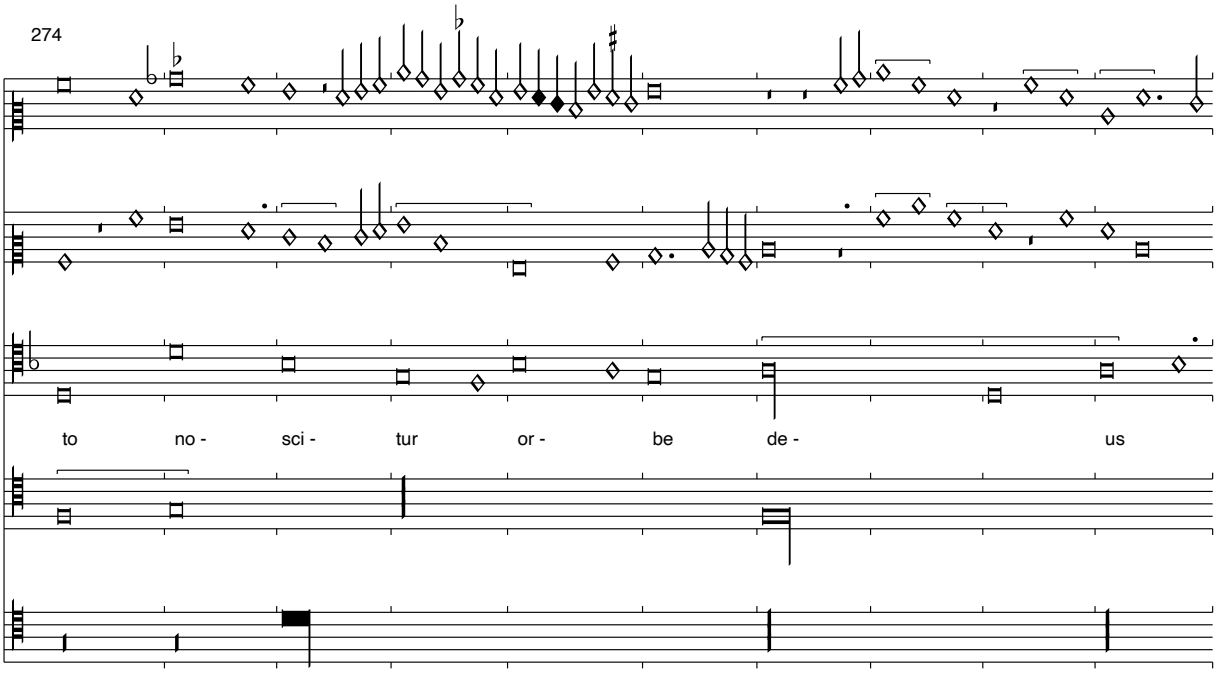
248

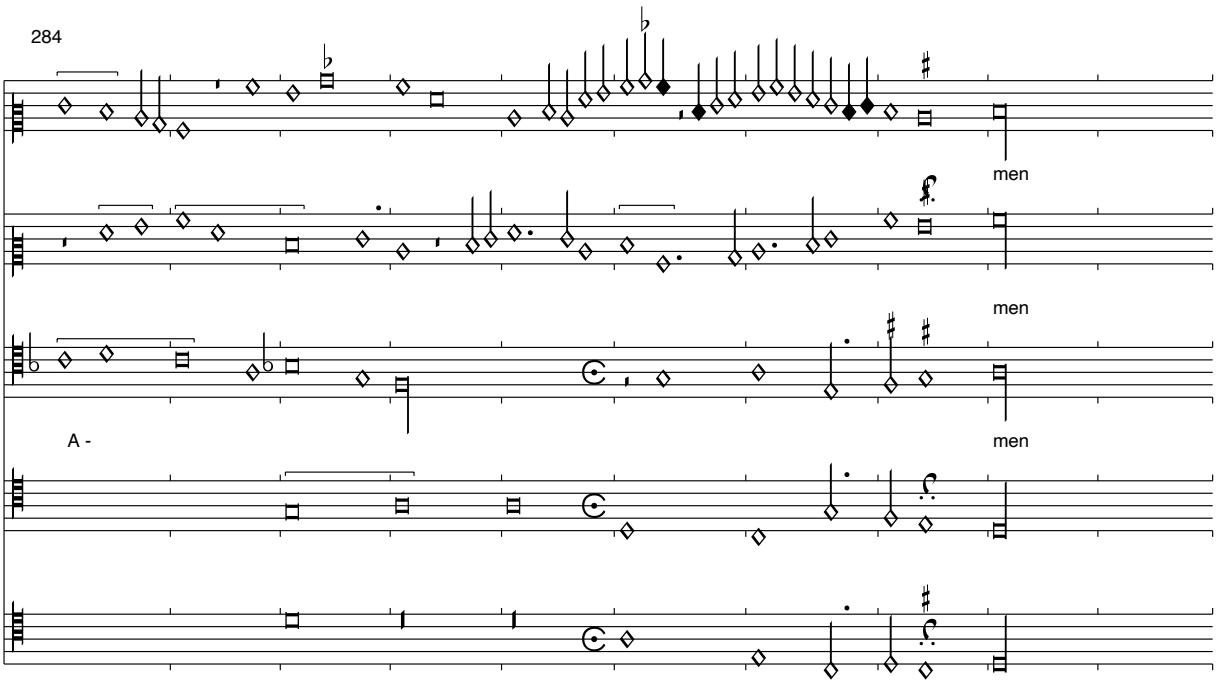
do - mi - no in vi - ta per - hen - ni

se - cer - nit in mo - rem

ho - ra flu - unt ma - gnum - que i - ter or - bis a - gen -


263
A -
A -
dum nec su - us in to -
Ecce nomen domini
Gabriel

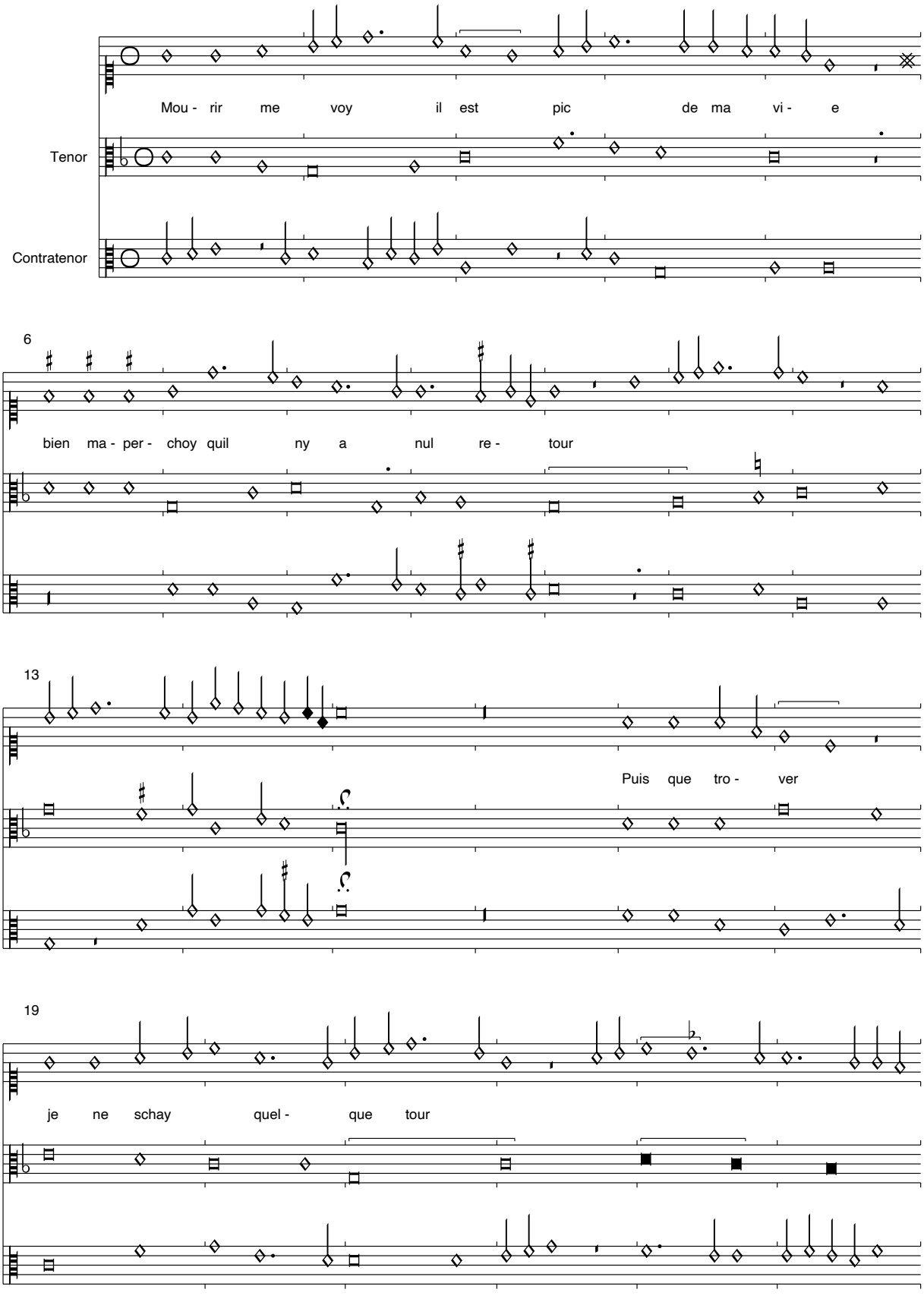

274
to no - sci - tur or - be de - us

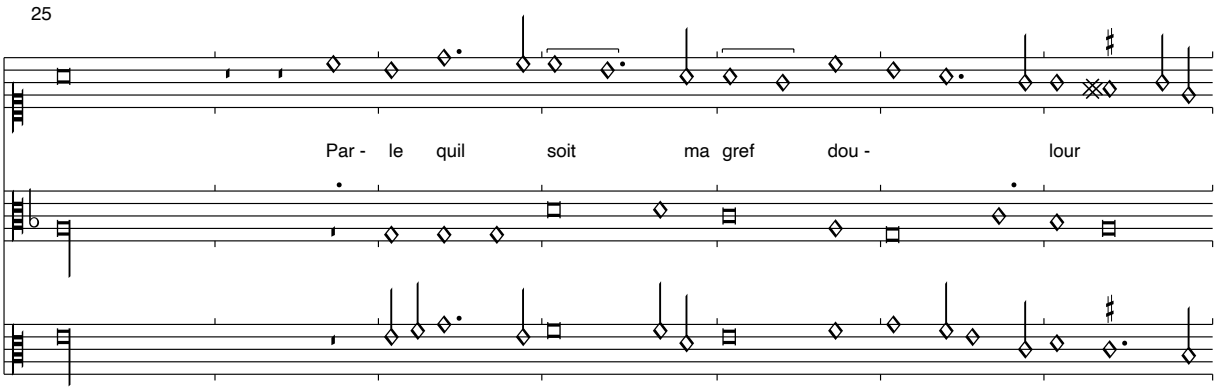


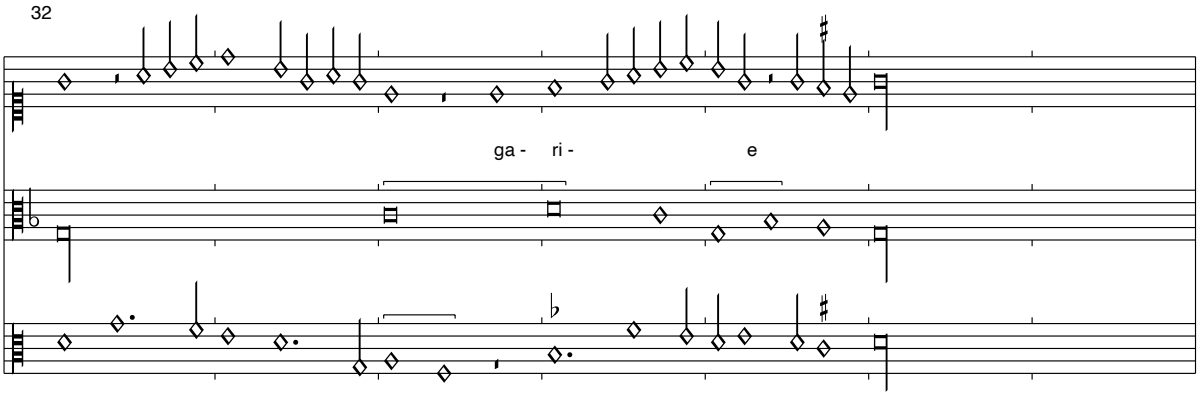
Die hier unikal überlieferte isorhythmische Motette wurde zur Wahl dees Venezianers Gabriele Condulmer als Papat Eugen IV. am 4. März 1431 komponiert. Die Komposition wurde durch eine Fehlheftung auseinandergerissen. Die Tenores wurden mehrfach notiert. Die Proportionsverhältnisse des Contratenors, der mehrfach gesungen wird, werden durch einen beigegebenen Canon erklärt.

Libert: Mourir je me voy

Trient 87, f. 87v-88r







Der Text wird aus Oxford 213 übernommen; die dortige Version ist stark abweichend, augezierter, im Contratenor ab der Hälfte komplett different.

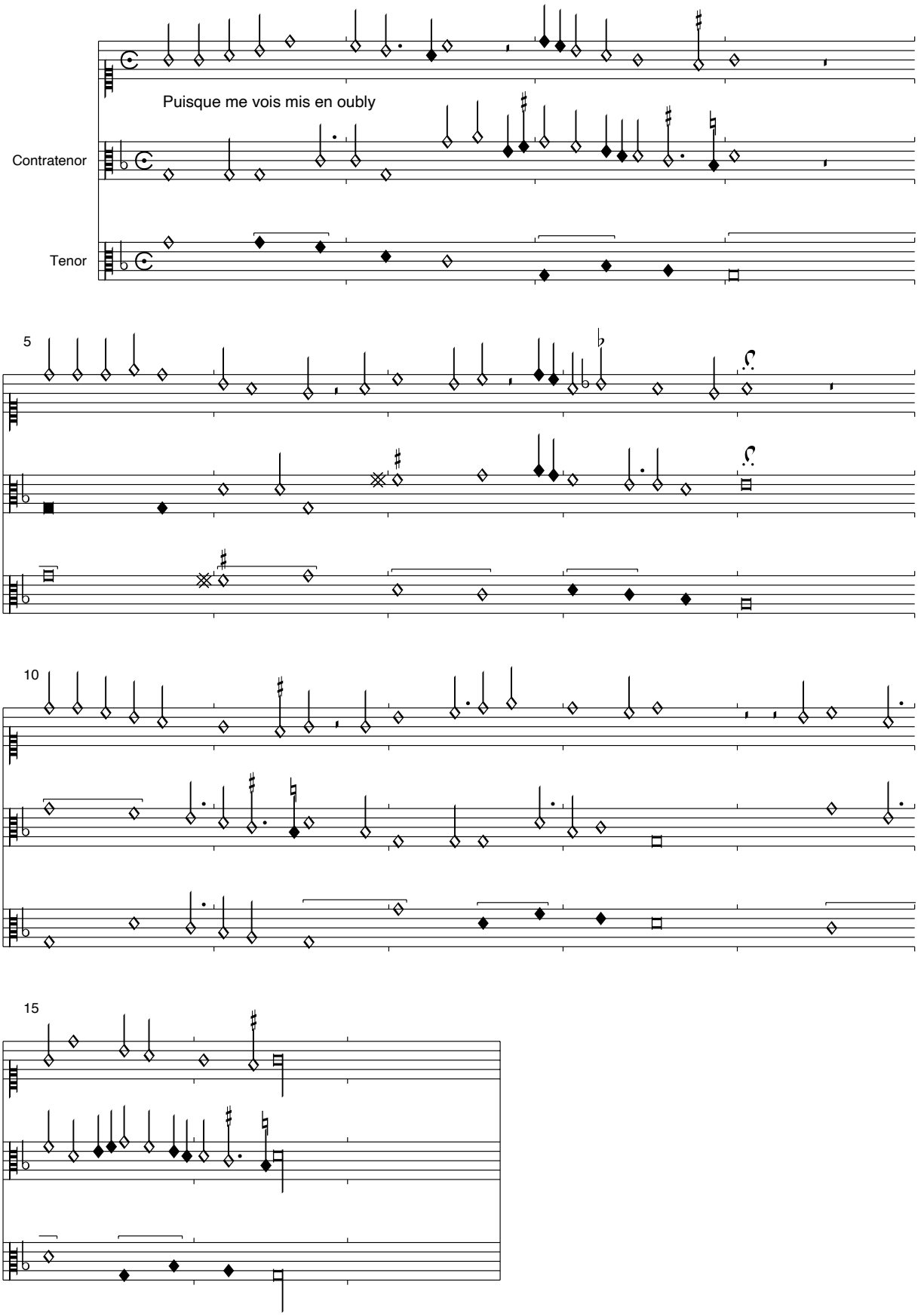
Il nest besoing que gyre varie
Que un puet veir comment de jour en jour
Mourir me voy il est pic de ma vie
Bien maperchoy quil ny a nul retour

Adieu amans adieu dame et amye
Adieu la plus excellente en amour
Adieu vous di je nay plus de secours
Par ung jaloux qui mon fait contrayre

Mourir me voy il est pic de ma vie

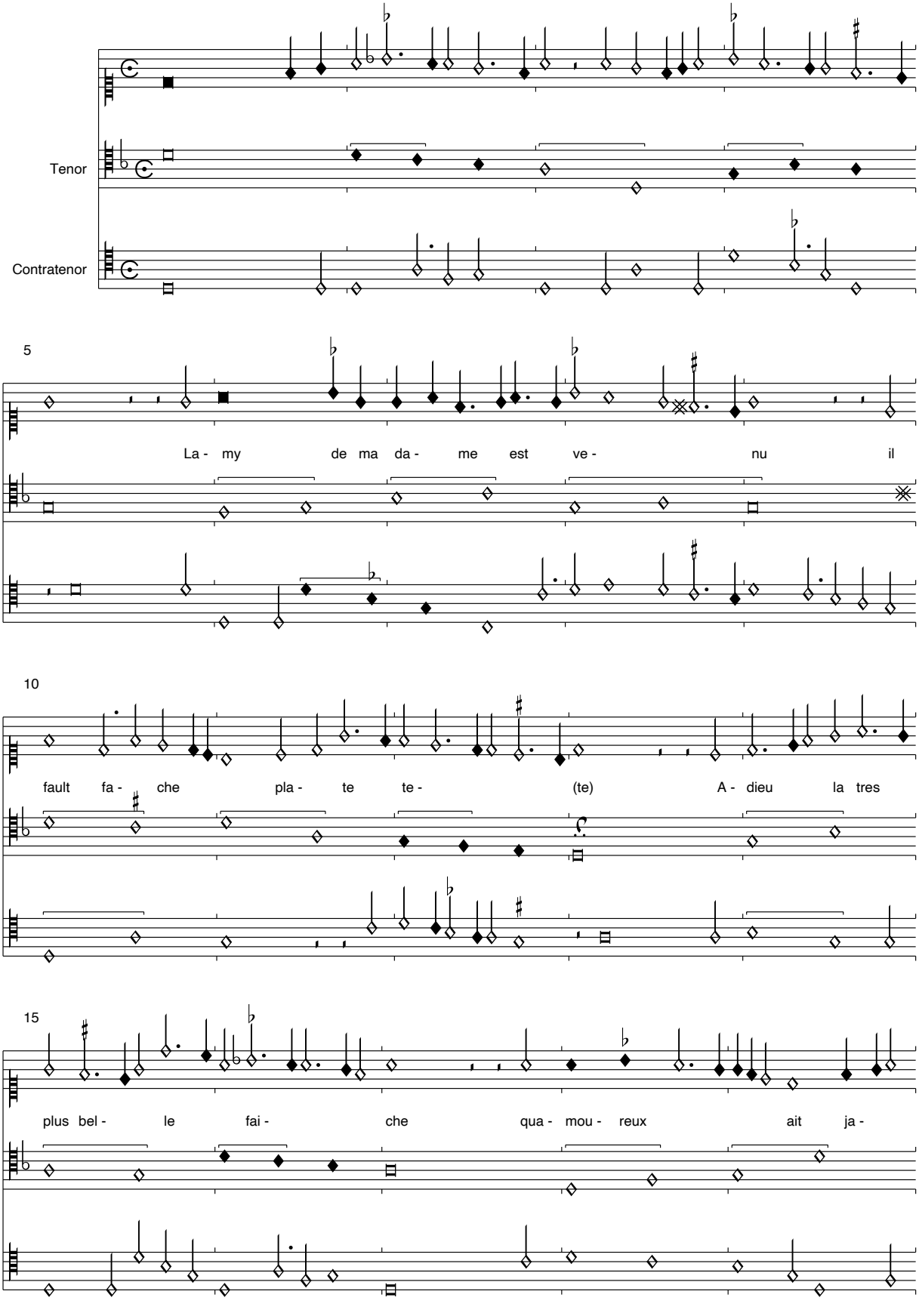
Puis que me vois mis en oubly

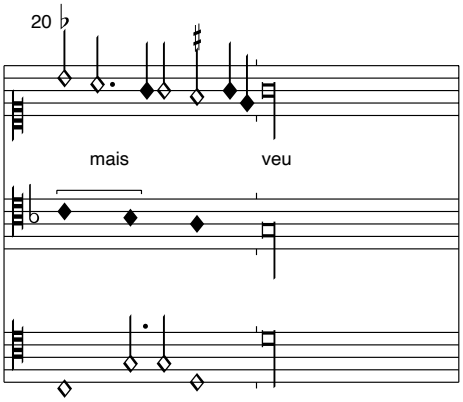
Trent 87, f. 87v



Binchois: Lamy de madame

Trient 87, f. 88r

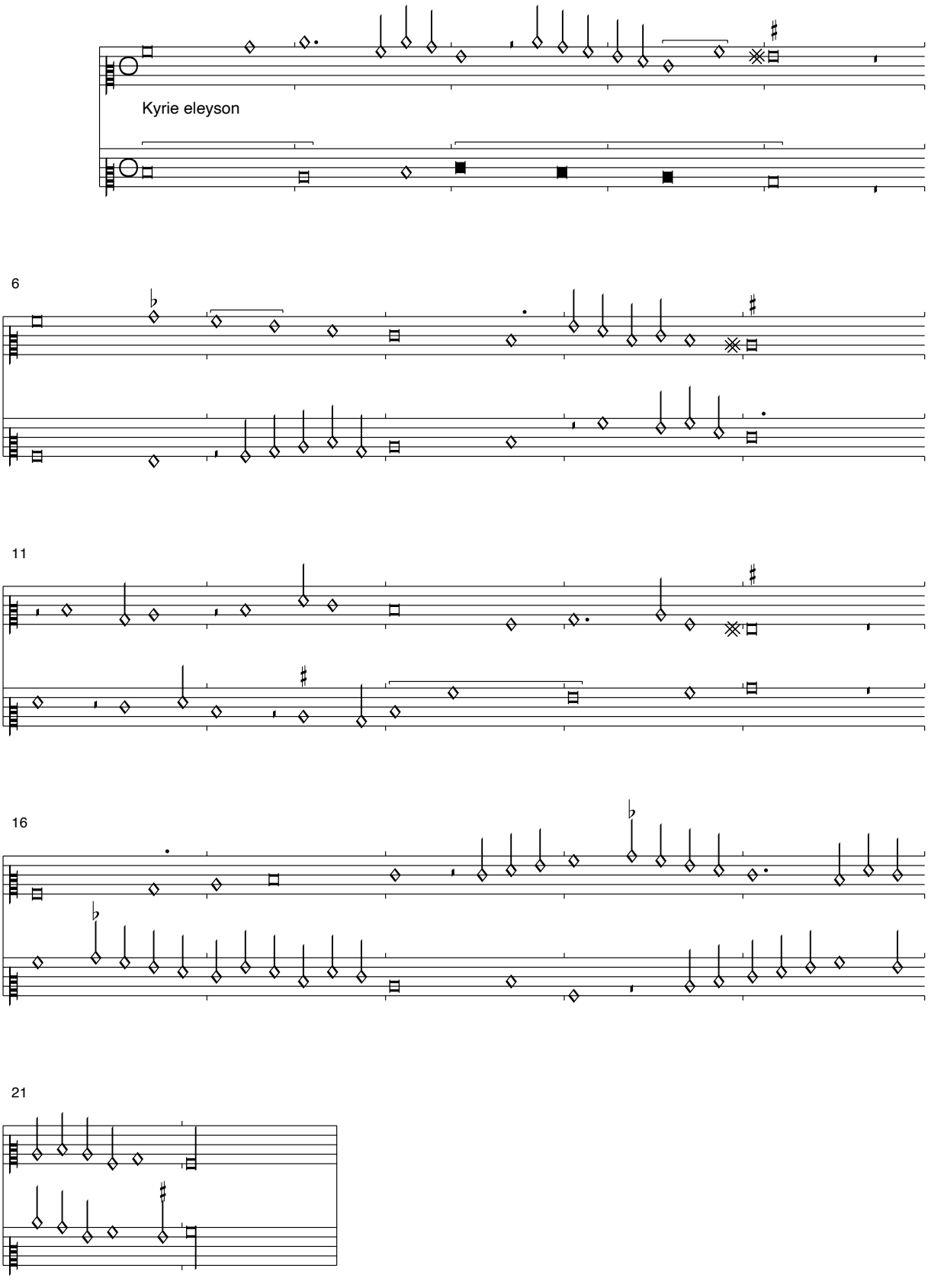


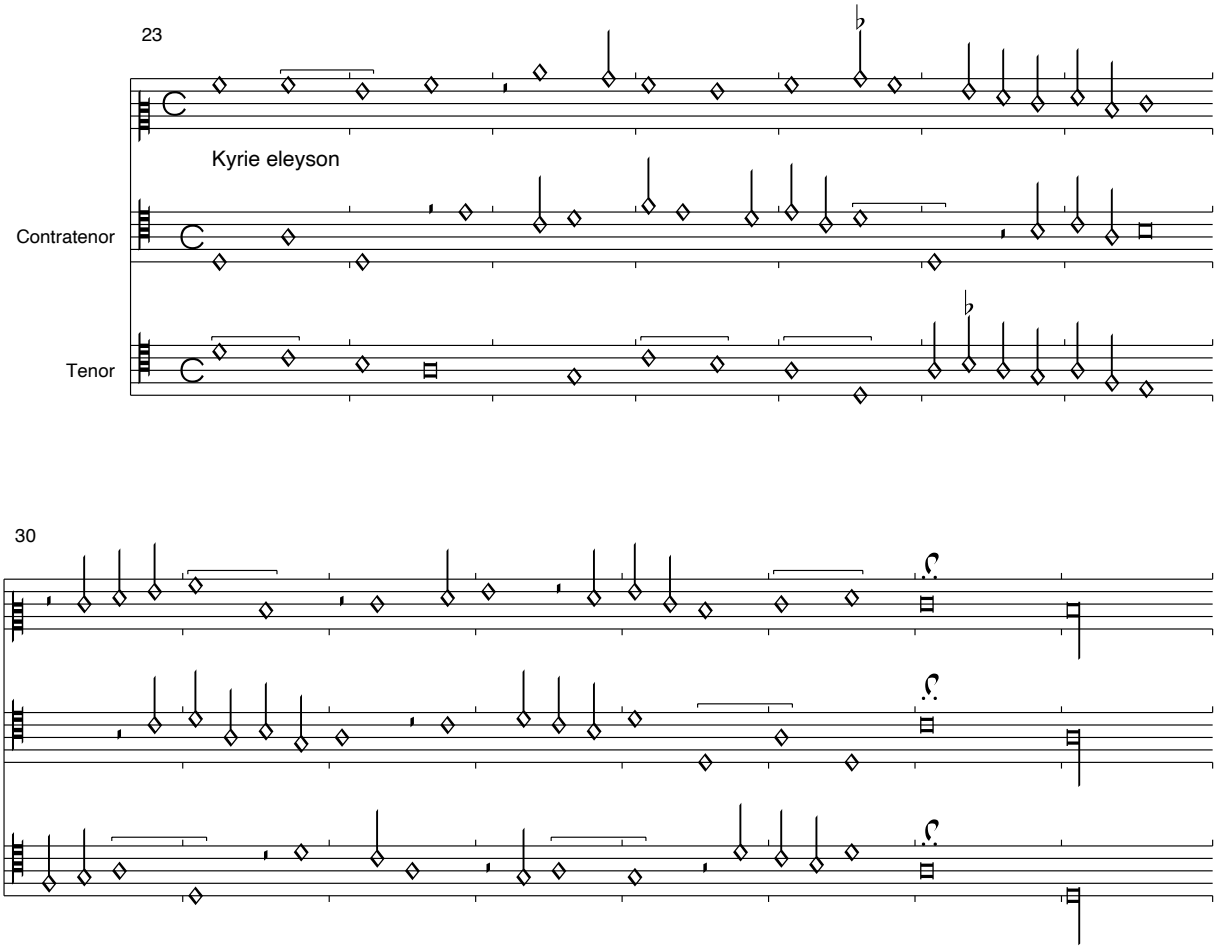


Es ist nur der recht korrupte Refrain überliefert. Man kann ihn jedoch halbwegs rekonstruieren: „Der Freund meiner Freundin ist gekommen, jetzt heißt es seinen Kopf verbergen. Adieu Du schönstes Gesicht, dass ein Liebhaber je gesehen hat“.

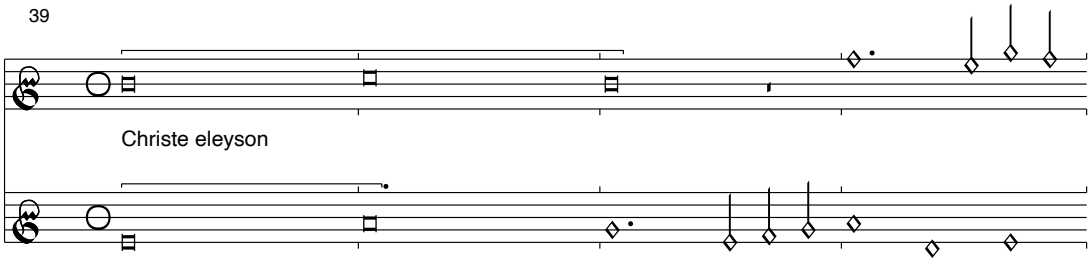
Kyrie

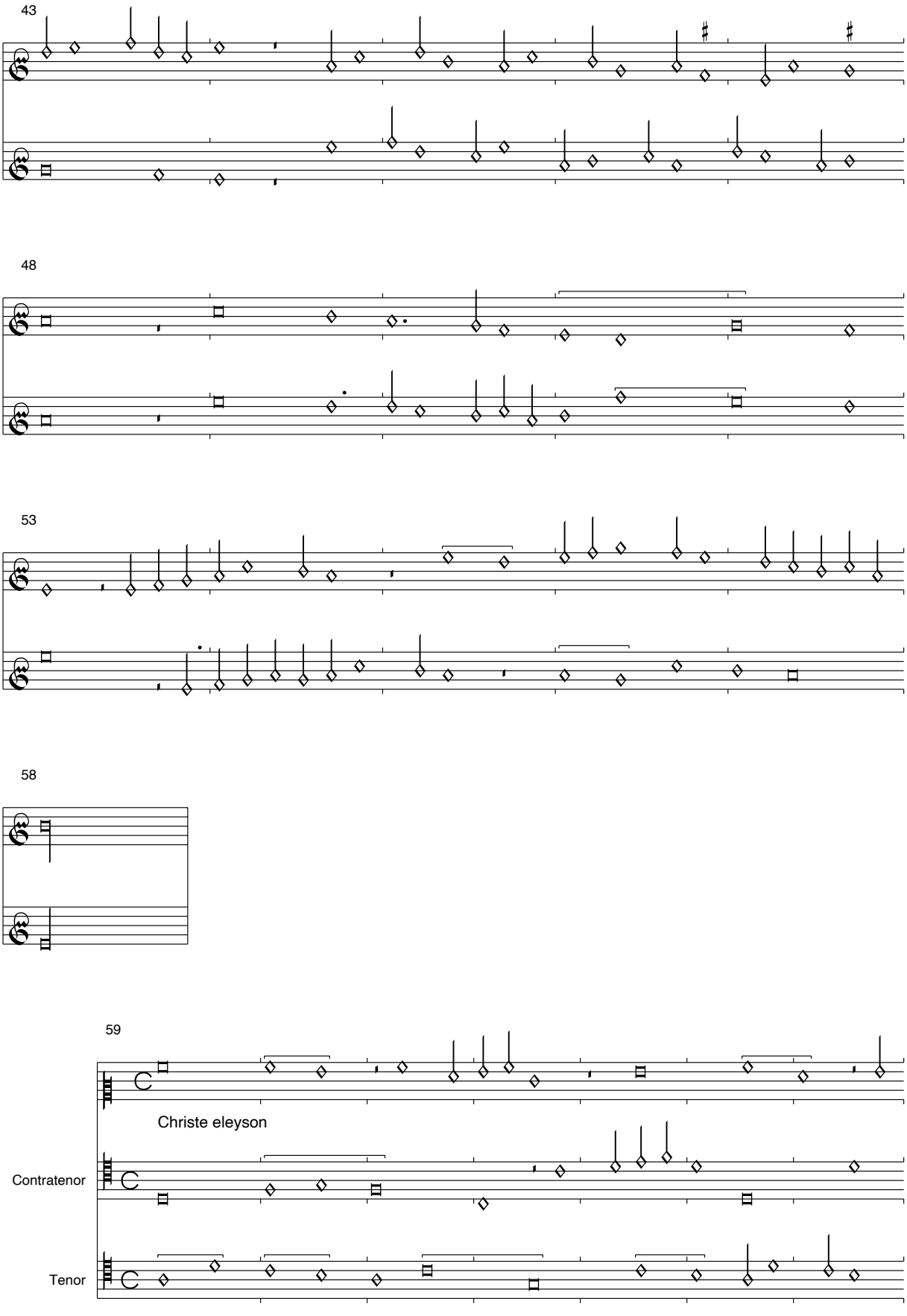
Trent 87, f. 88v-89r



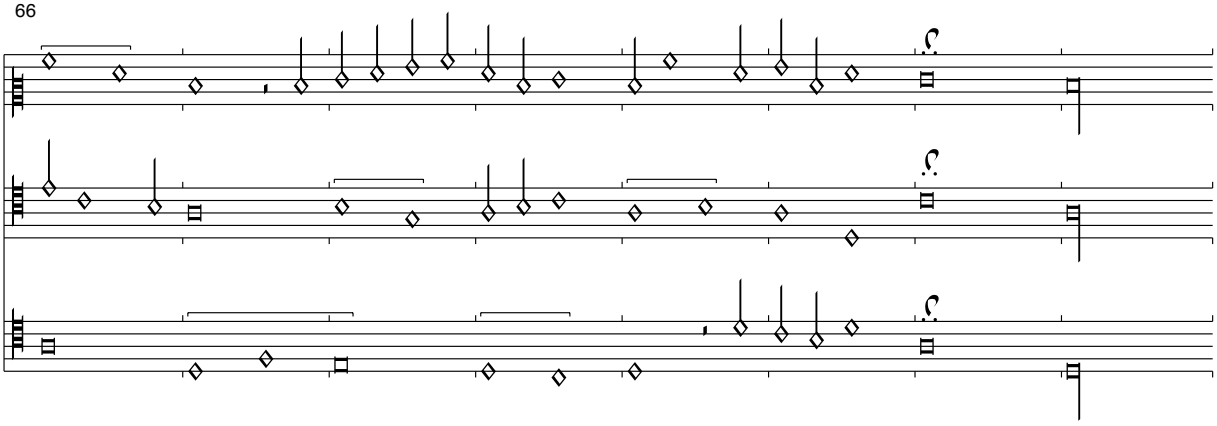

23
Kyrie eleyson
Contratenor
Tenor

30


39
Christe eleyson

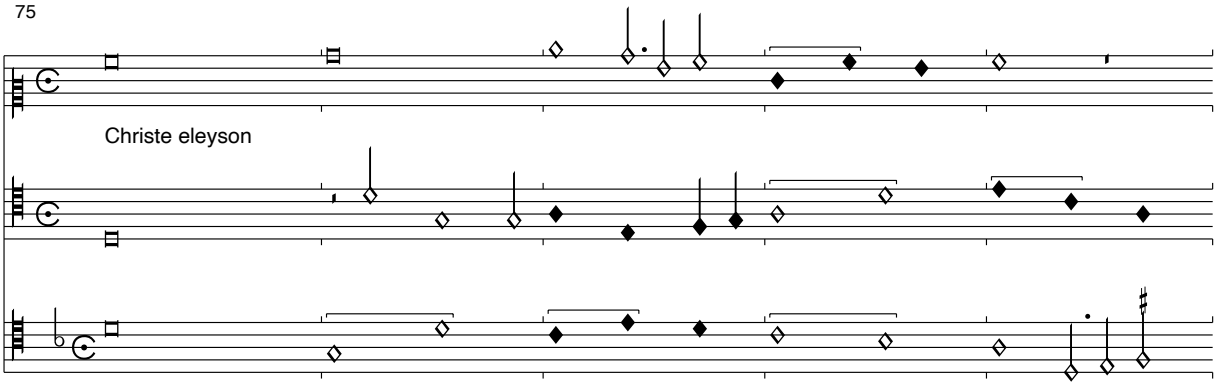

43
48
53
58
59
Christe eleyson
Contratenor
Tenor

66



74

75



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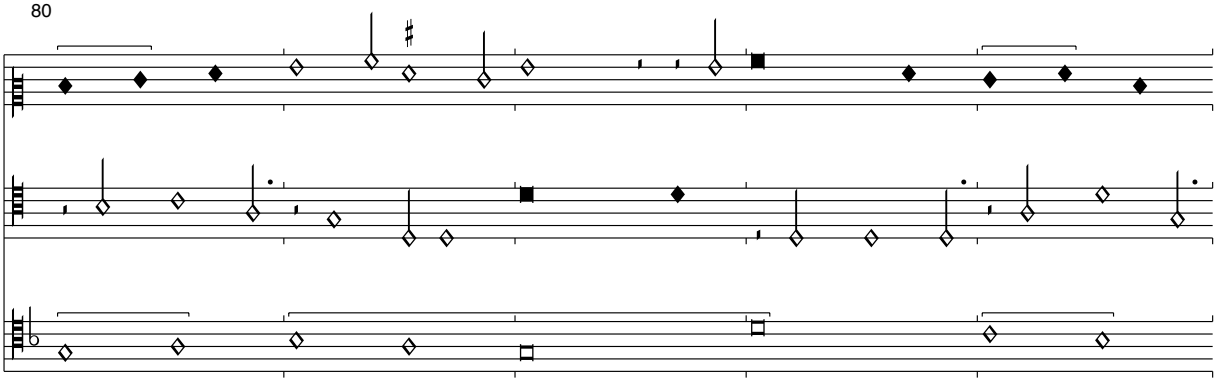
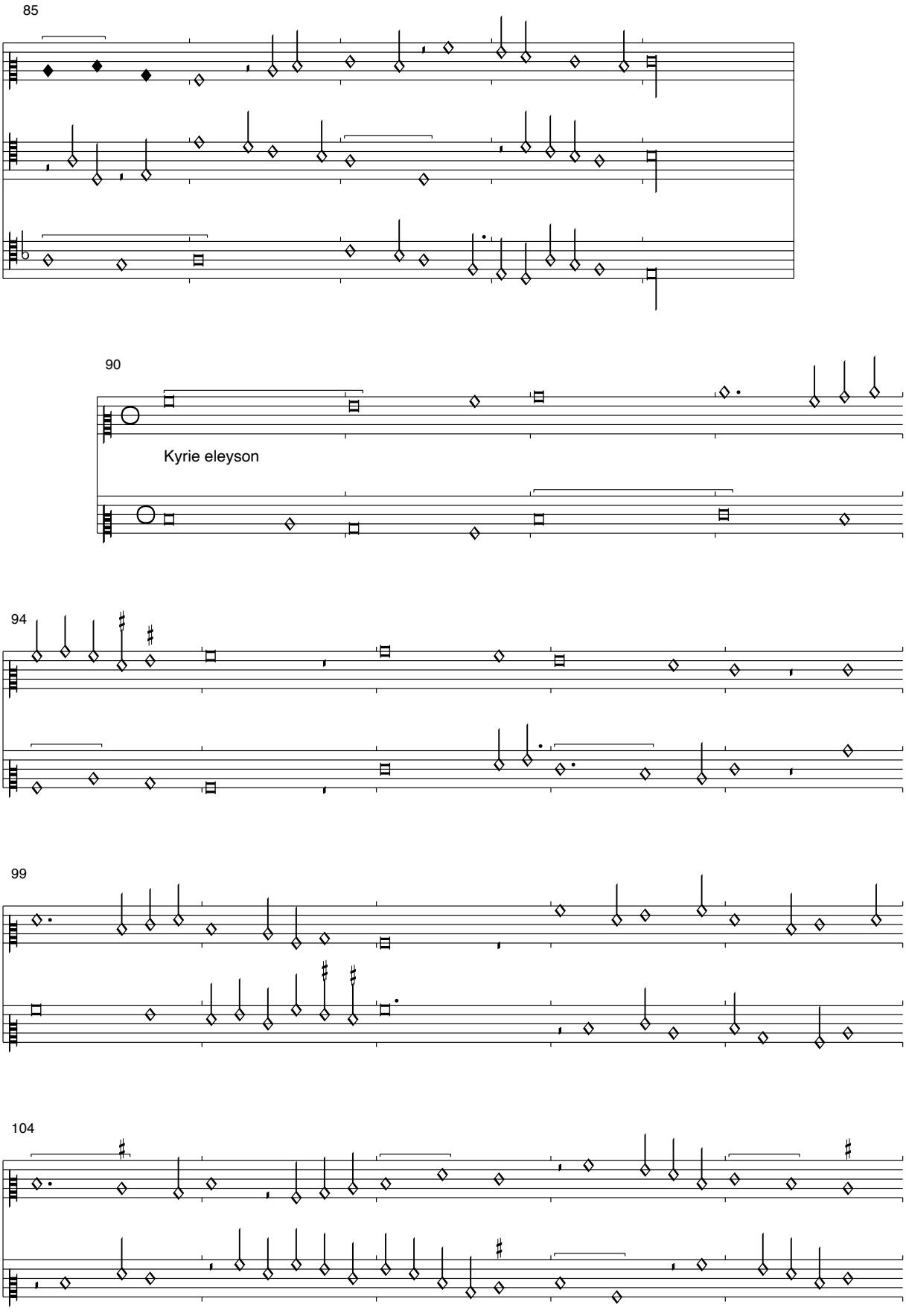



85
90
Kyrie eleyson
94
99
104

109

110

Kyrie eleyson

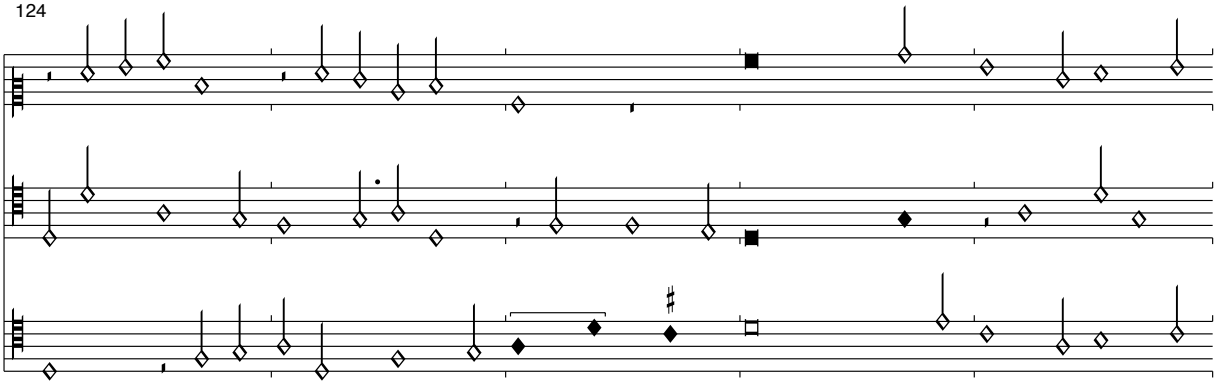
Contratenor

Tenor

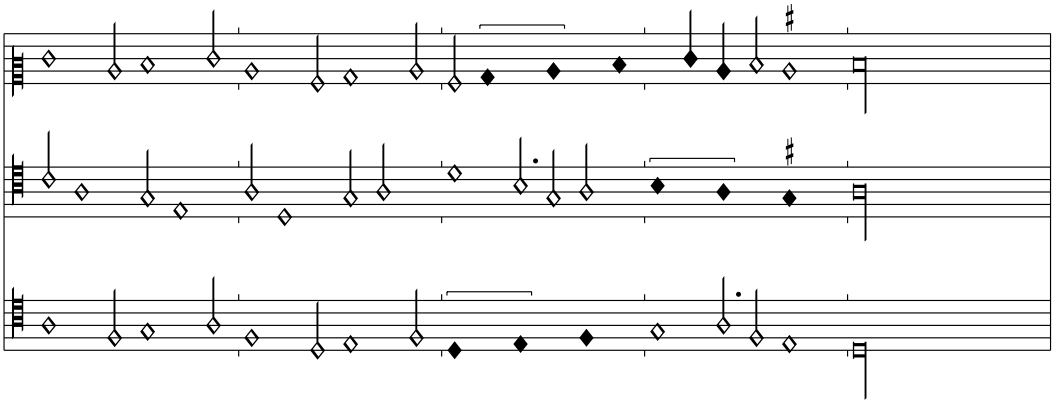
114

119

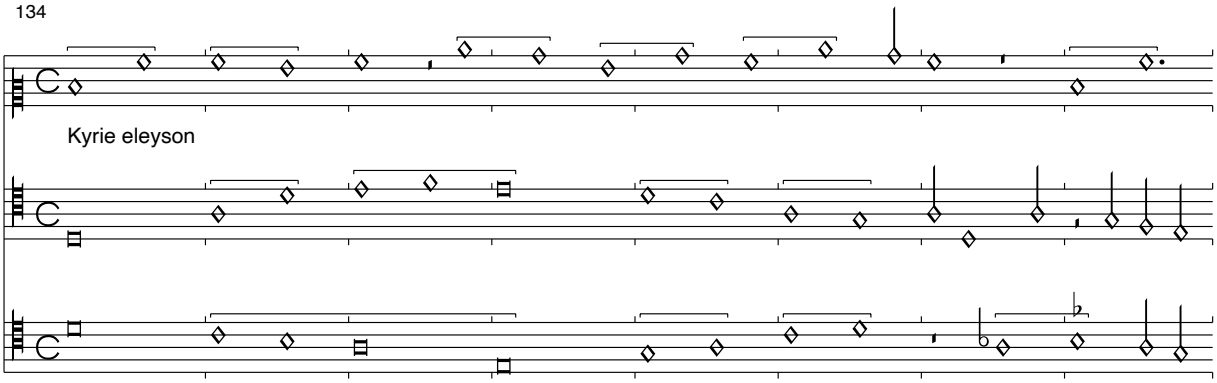
124



129



134



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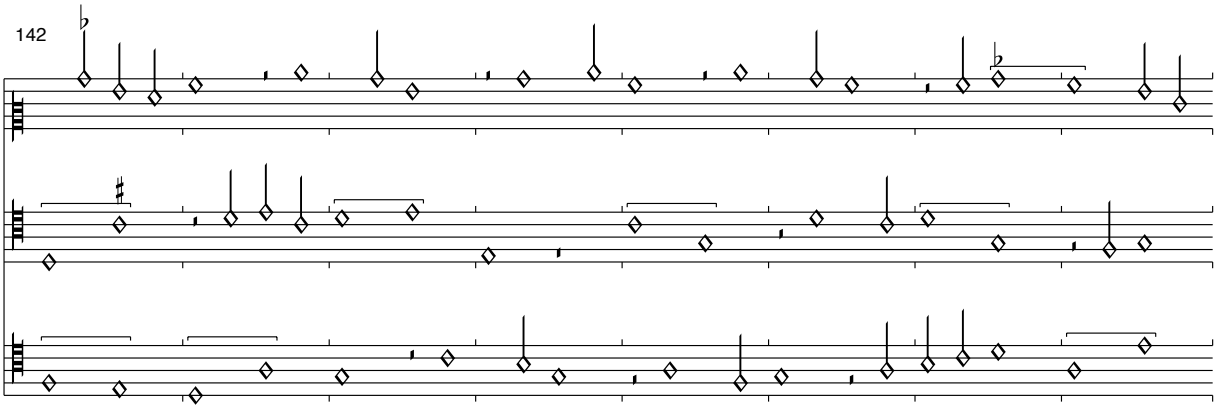
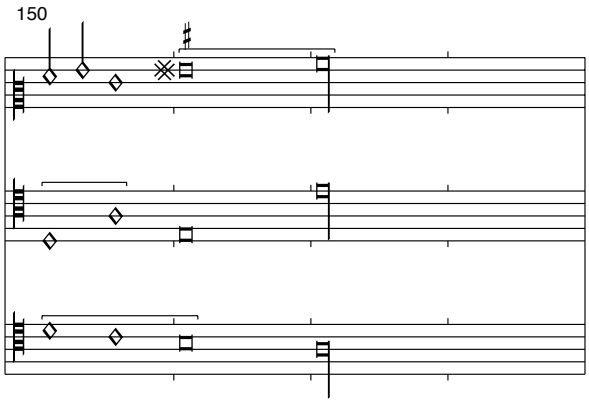
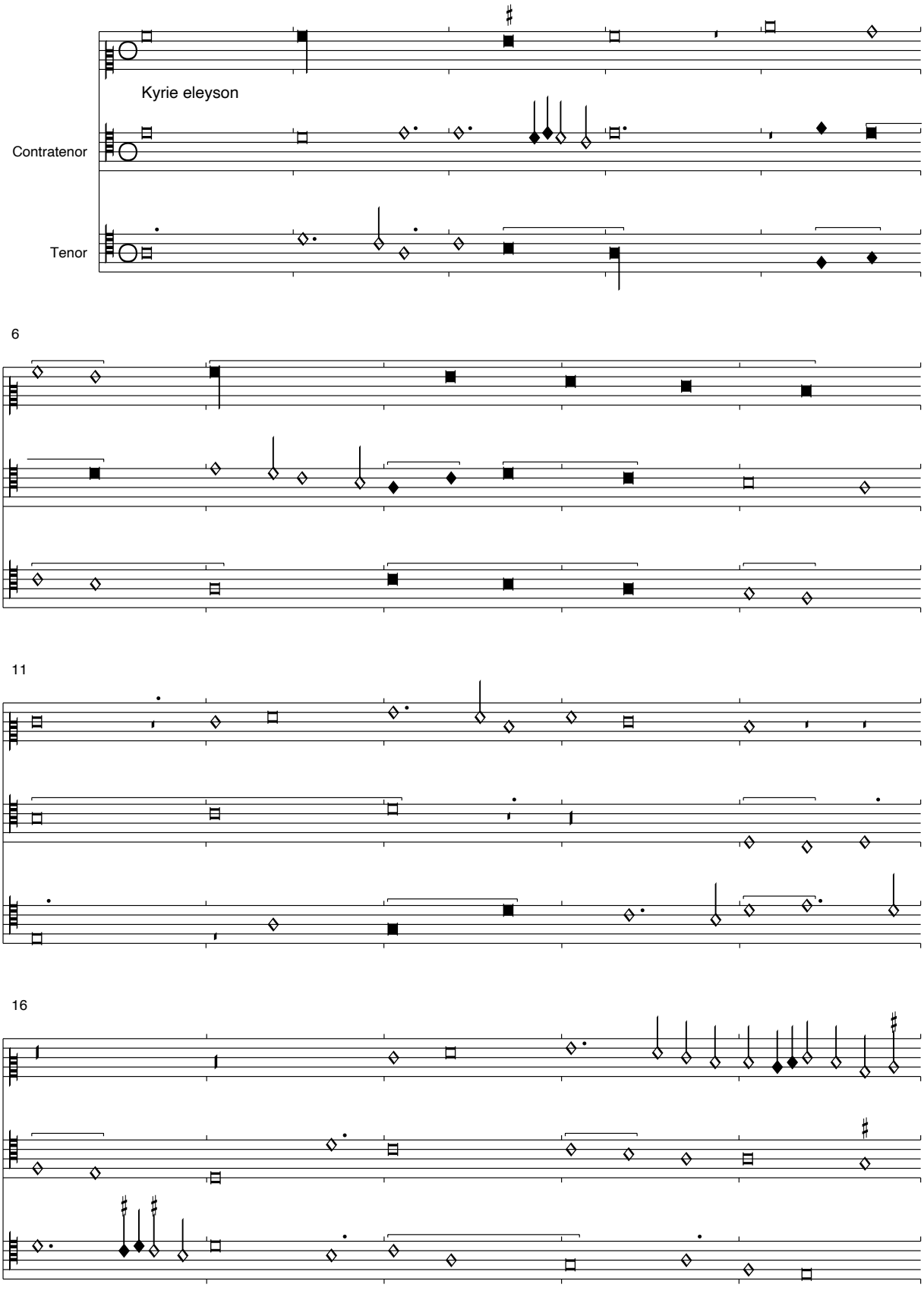


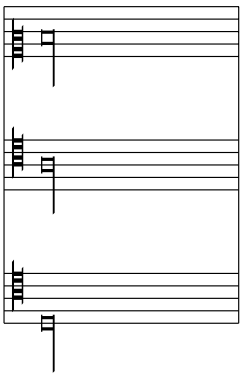


Dieser unikale Satz ist mit dem Zusatz „duobus prius concinentibus“ versehen, also mit dem Hinweis auf jeweils einleitende Duos. Dies ist auch bitter nötig, denn der Satz ist sehr chaotisch auf der Doppelseite angeordnet.

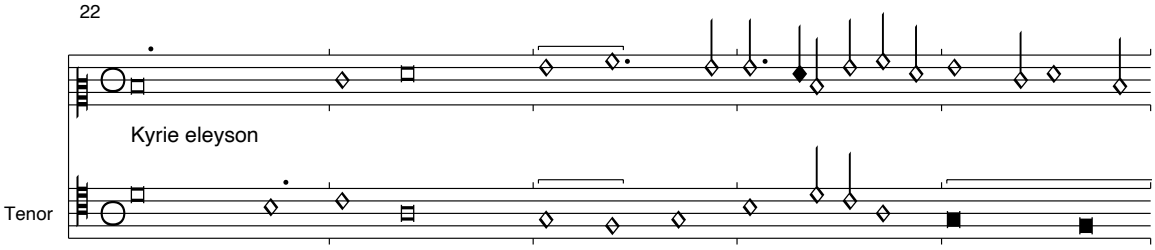
Kyrie
Trent 87, f. 89v-90r



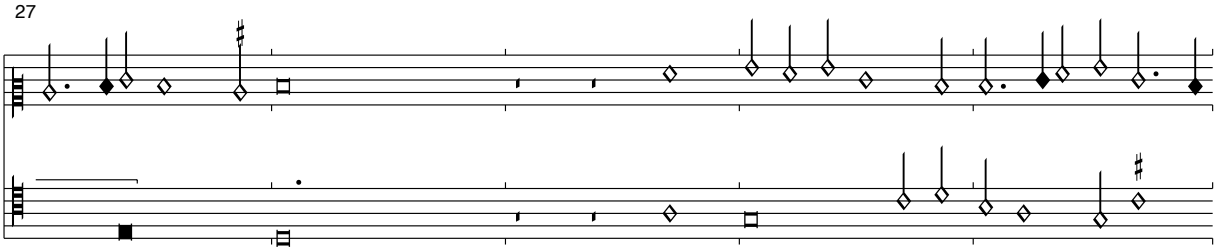
21



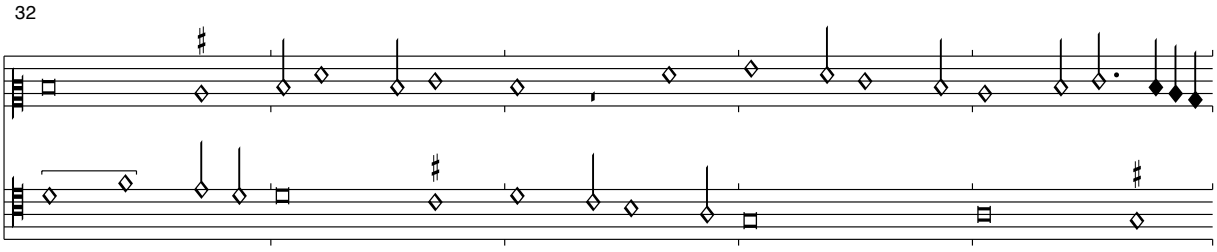
22



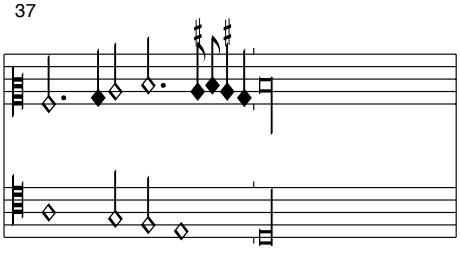
27



32



37



39

Christe eleyson

44

49

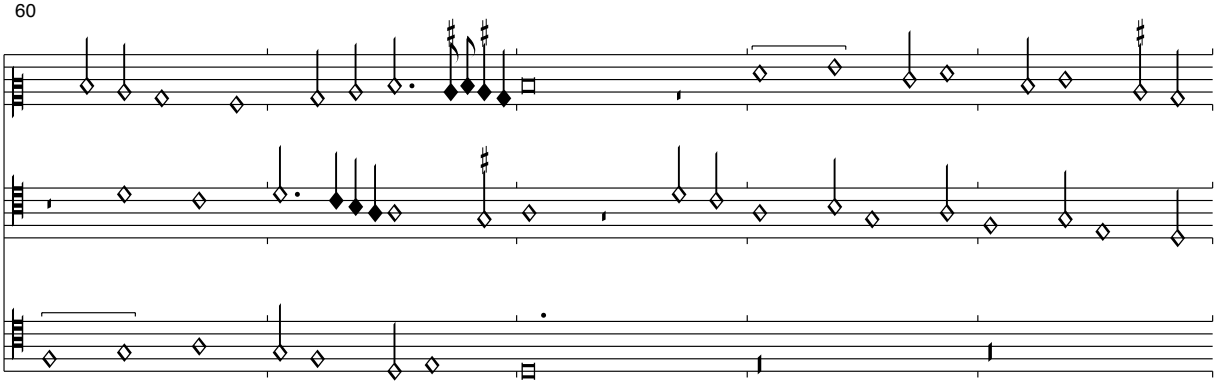
55

Christe eleyson

Contratenor

Tenor

60



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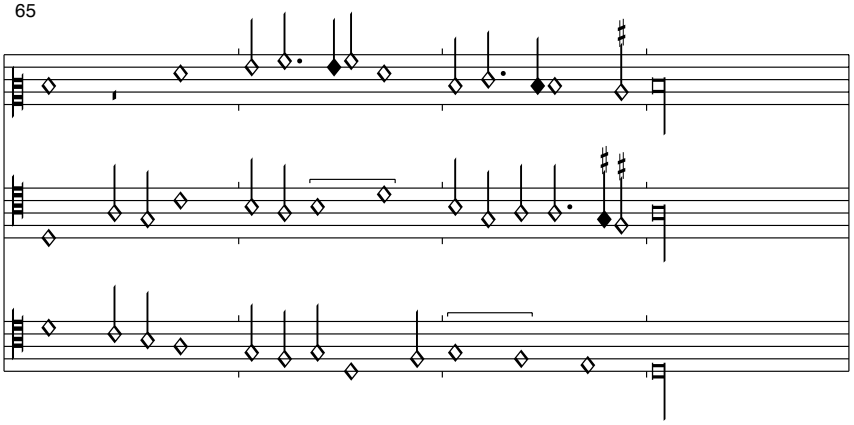
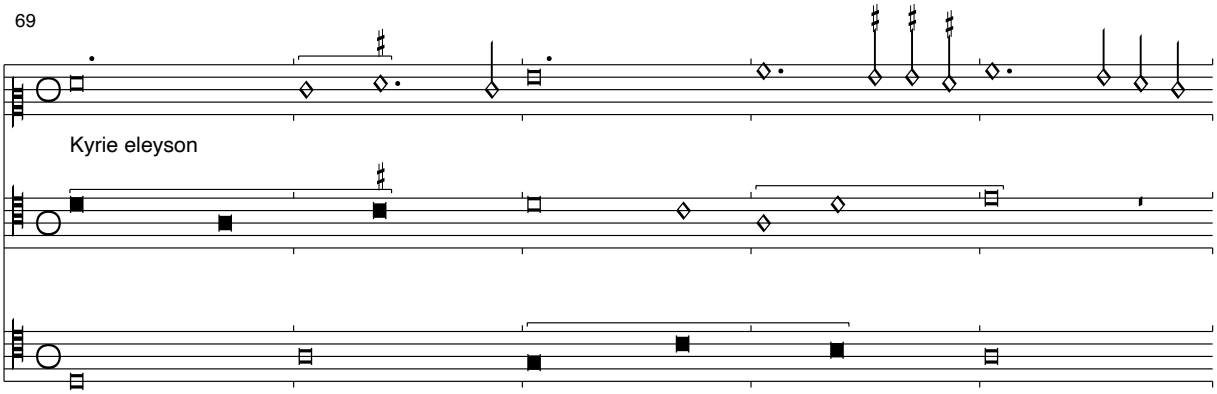
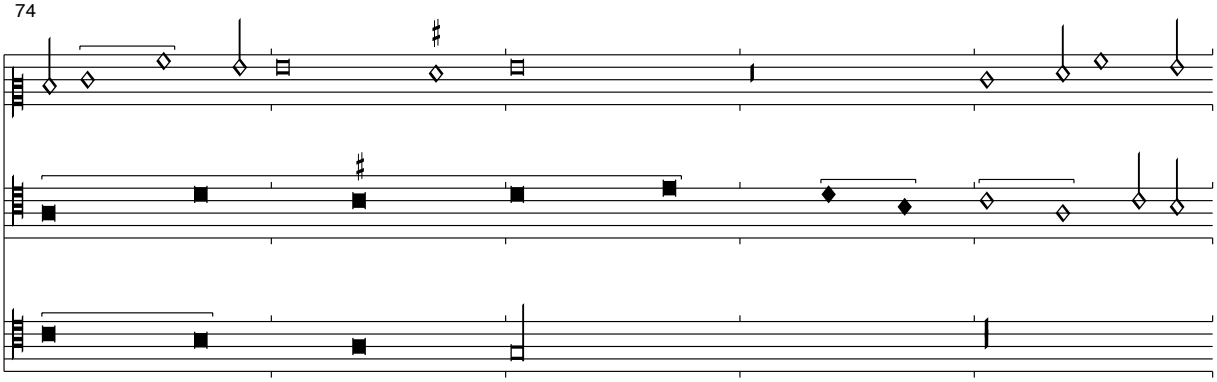


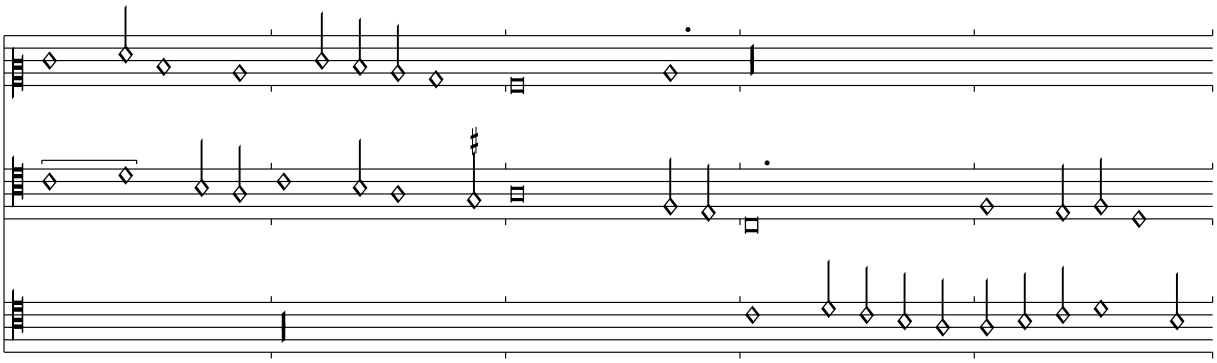
69



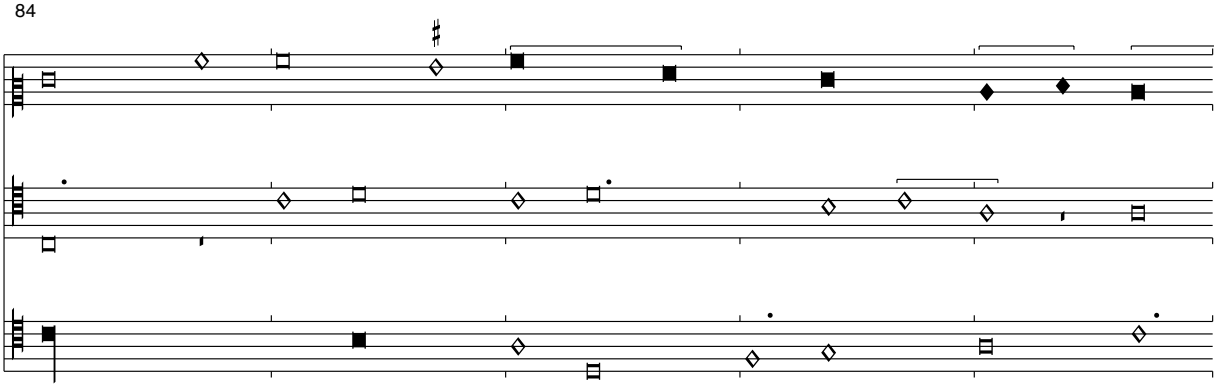
74



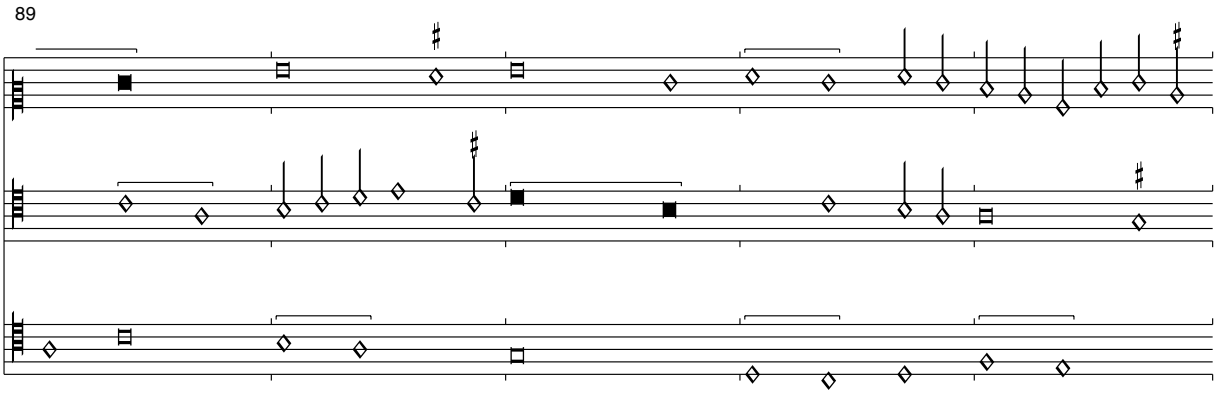
79



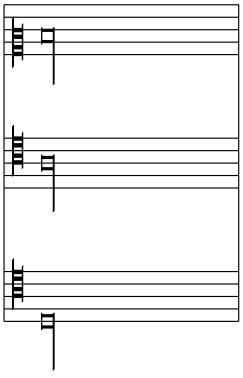
84

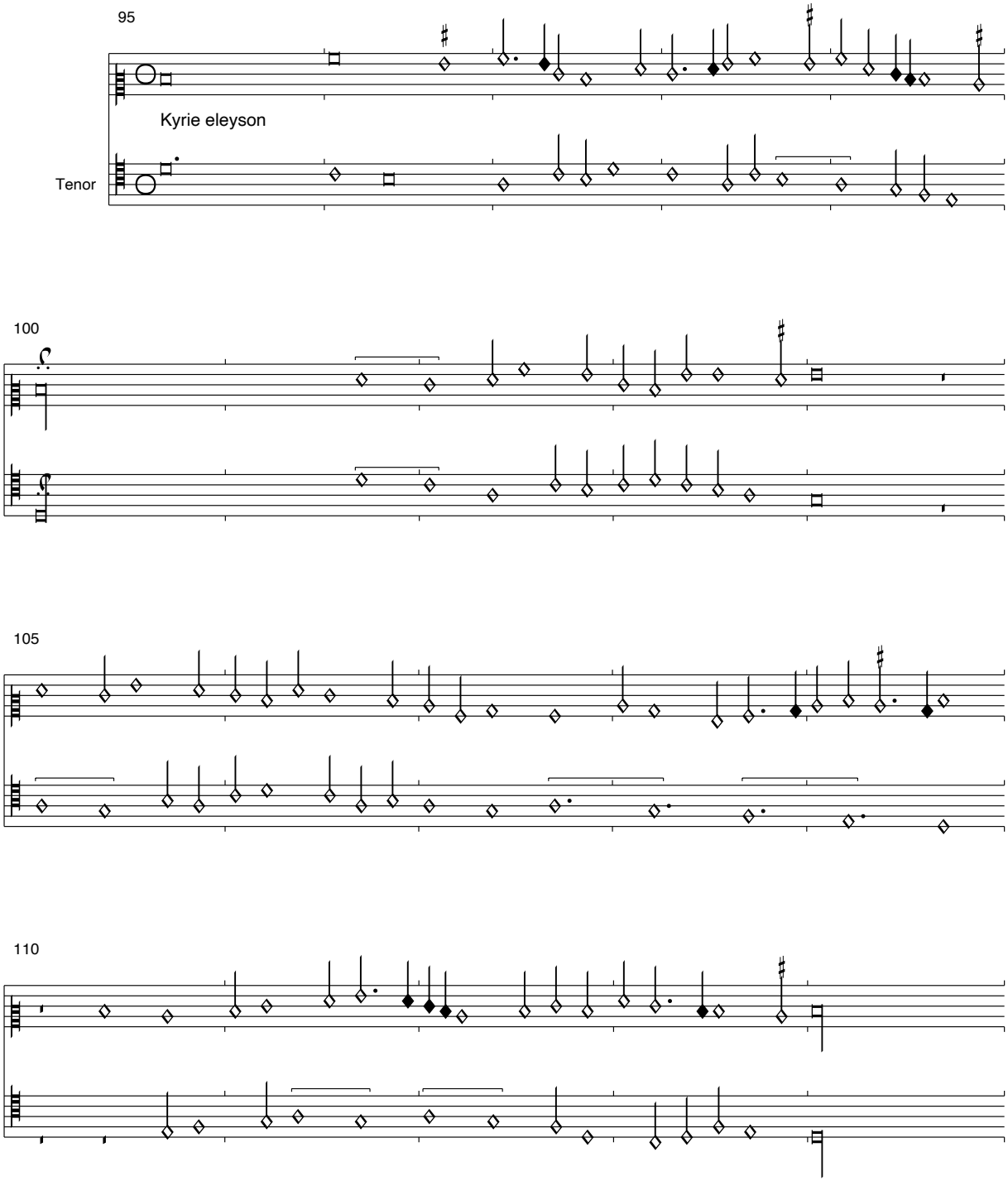


89



94

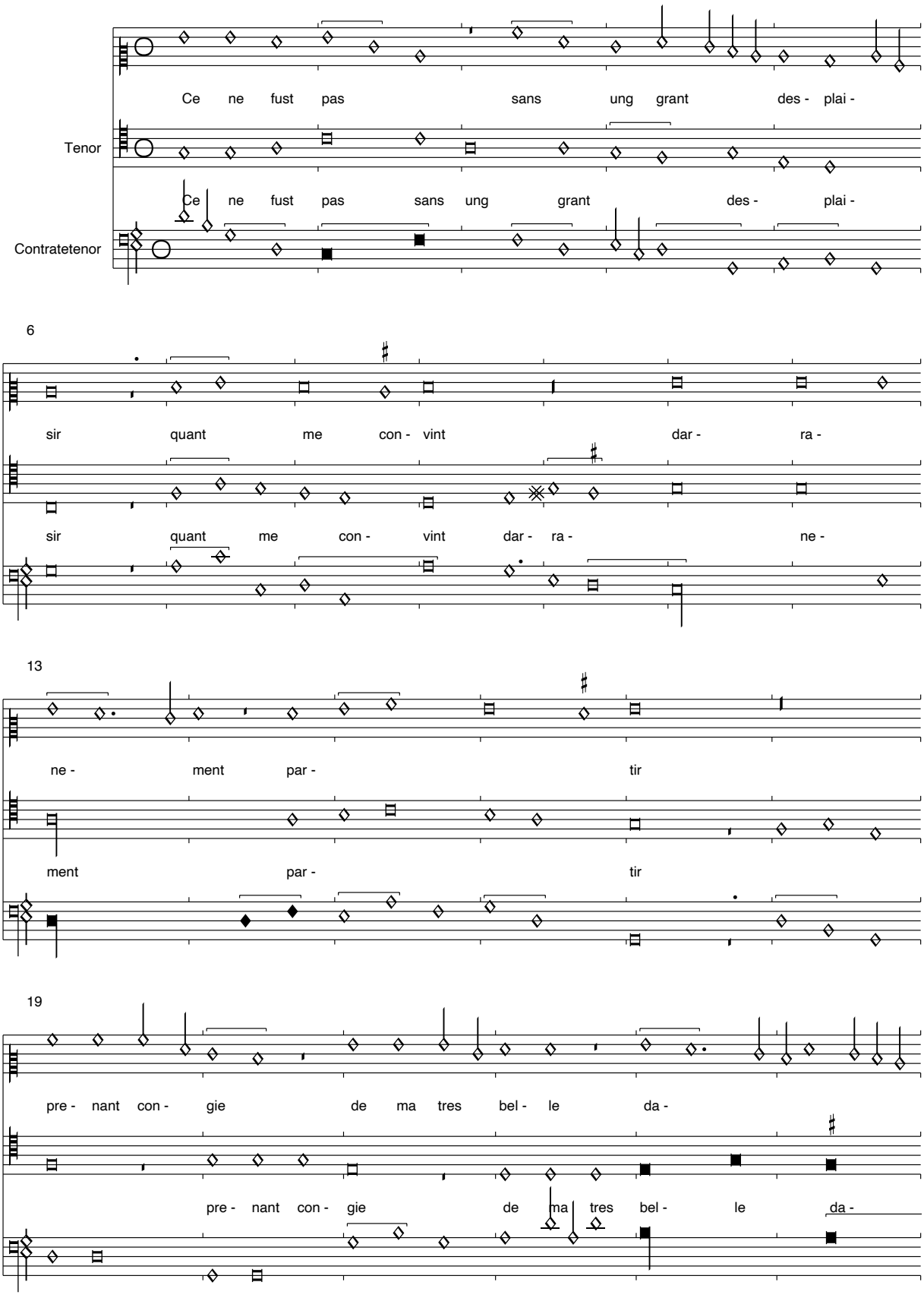


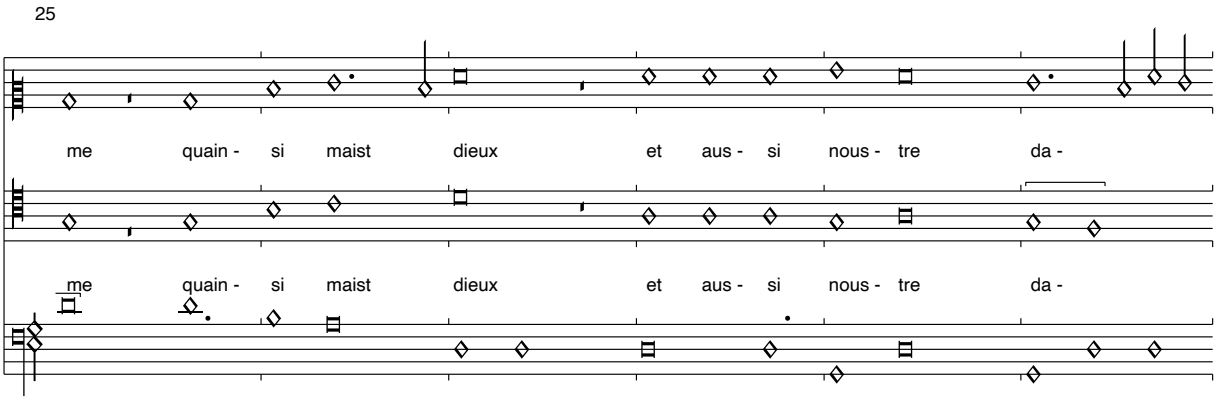


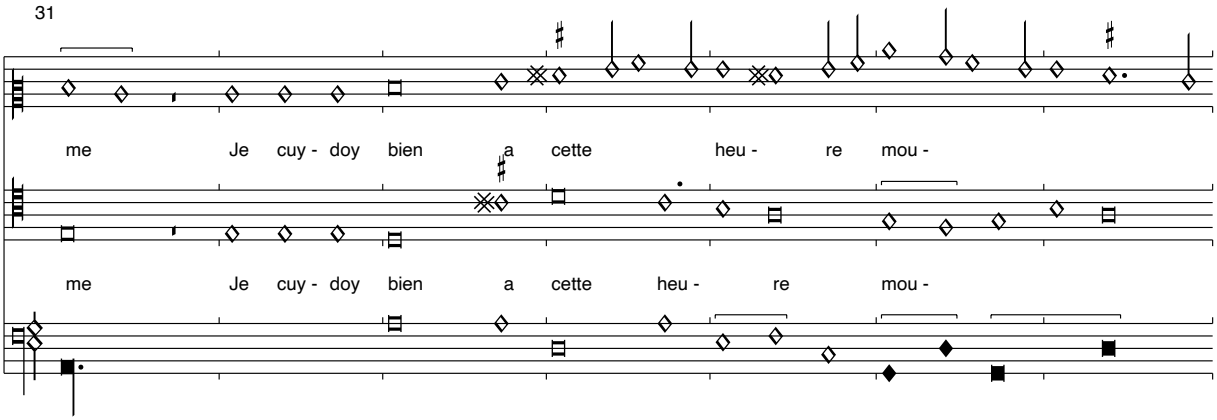
Die Abfolge mit Duos und Trios ist hier wie in der Quelle angeordnet wiedergegeben. Es könnte jedoch sein, dass wie im vorigen Stück eine andere Abfolge möglich war. Im übrigen halte ich diese Kyrie vom selben Komponisten wie das vorige komponiert, was vor allem in den Suspensionen und den motivischen Verschachtelungen klar zu sehen ist.

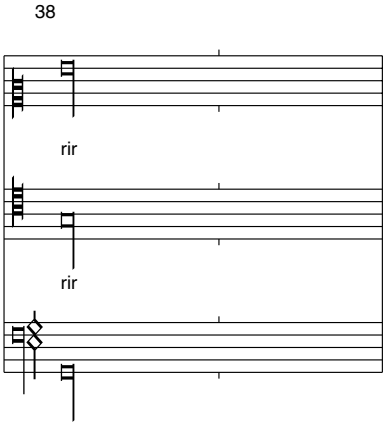
Ce ne fust pas sans grant desplaisir

Trent 87, f. 90v





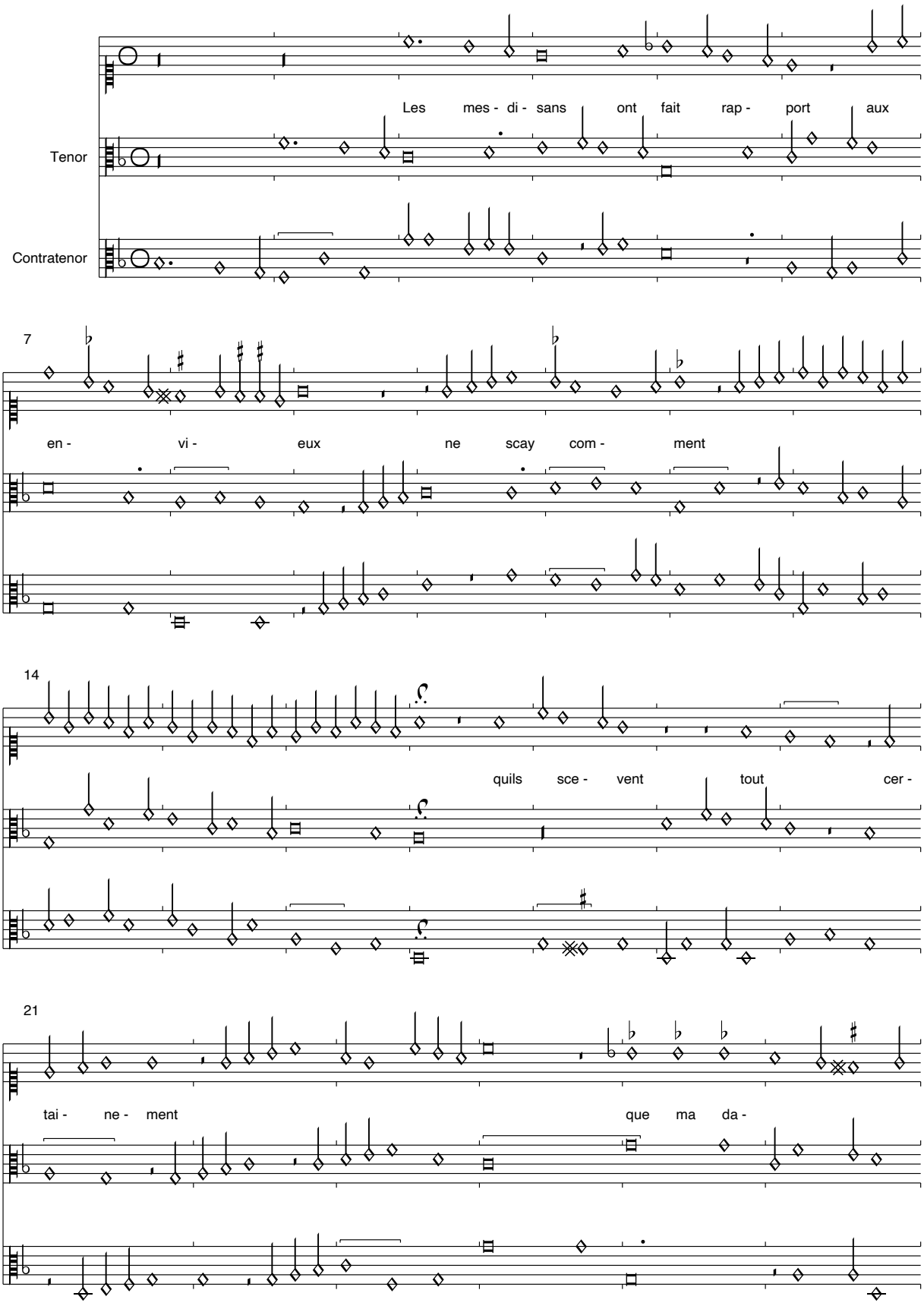


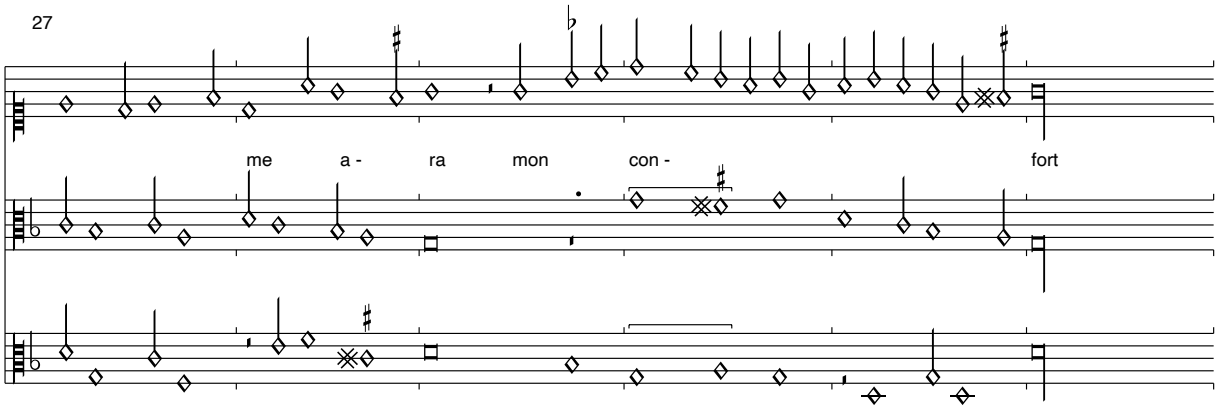


Im Tenor T. 13 wurde die kaum zu lesende Stelle ergänzt. Im Contratenor musste der c-3 Schlüssel durch einen Bassschlüssel korrigiert werden.

Jo. Legrant: Les mesdisans on fait rapport

Trient, f. 91v





Der Text wird komplettiert und korrigiert aus dem Codex Reina.
Die Musik spielt mit einem Schwanken zwischen 3/4 und 6/8-Takt, die zahlreichen Dissonanzen sind auf den Text bezogen. Das „Zischeln“ der falschen Zungen wird ebenfalls farbmächtig dargestellt.

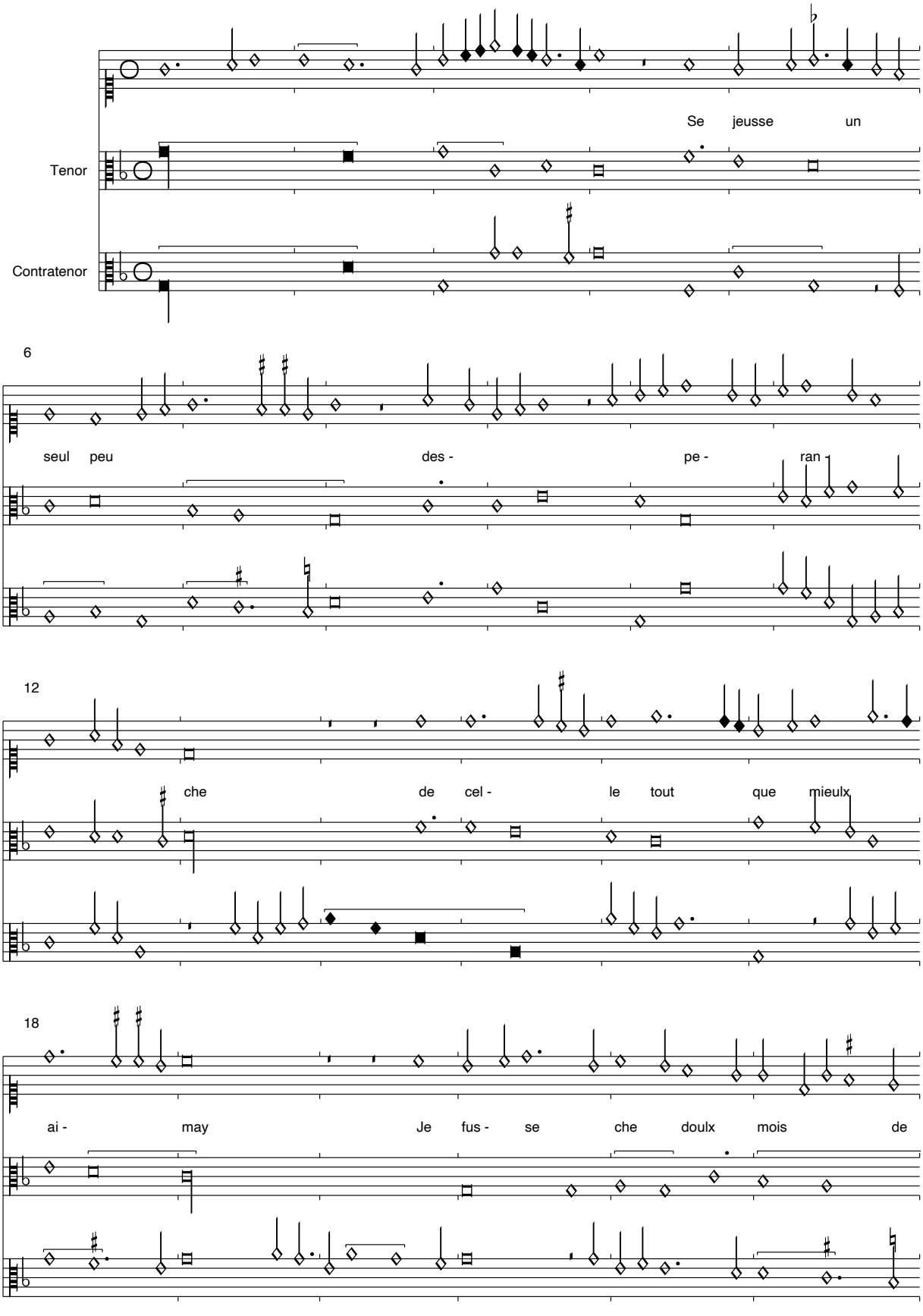
Pour moi destruire et mettre a mort
Et prendre fin aucunement
Les mesdisans ont fait rapport
Aux envieux ne scay comment

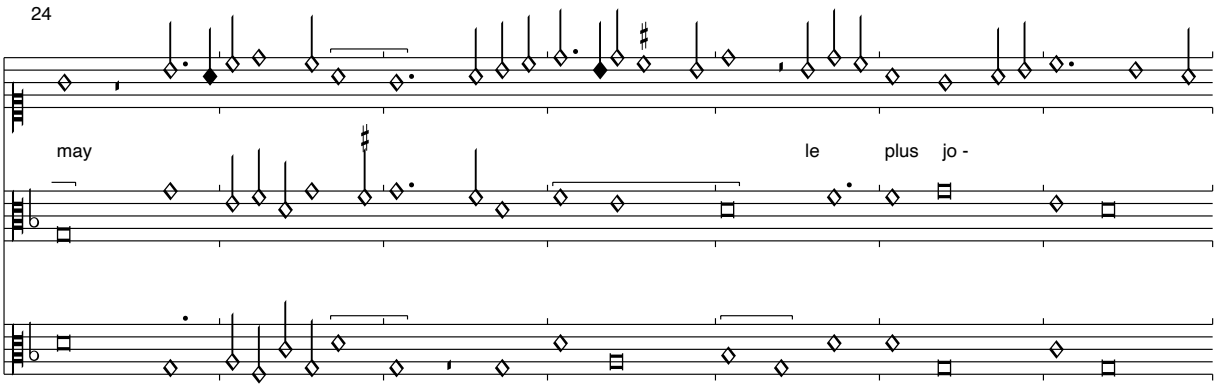
Onques de madame confort
je neus pour vivre liement
Se non toi a veoir souvent
Si mest a trop grand desconfonrt

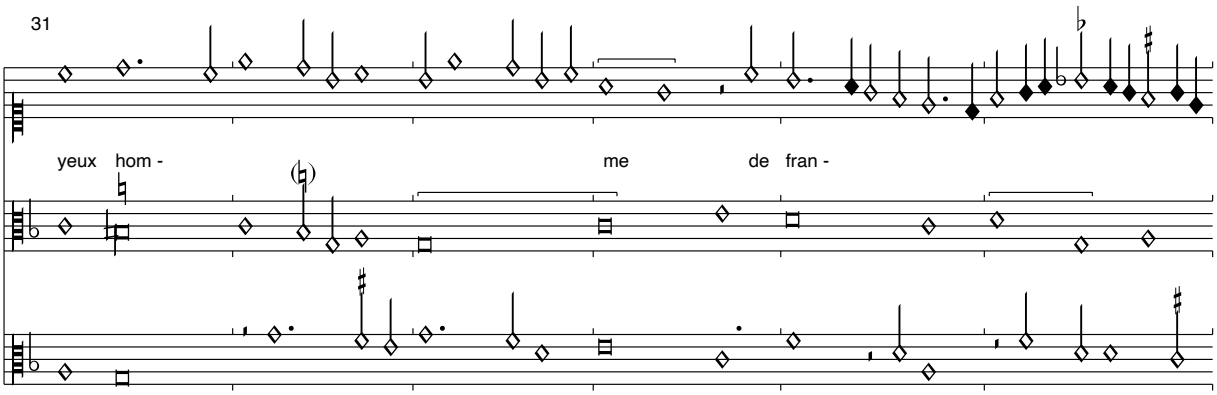
Les mesisans ont fait rapport…

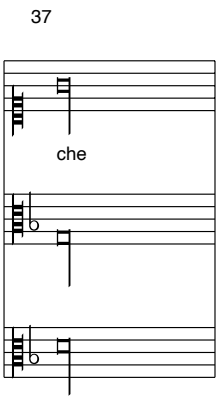
Binchois: Se jeusse un seul peu desperanche

Trent 87, f. 91v









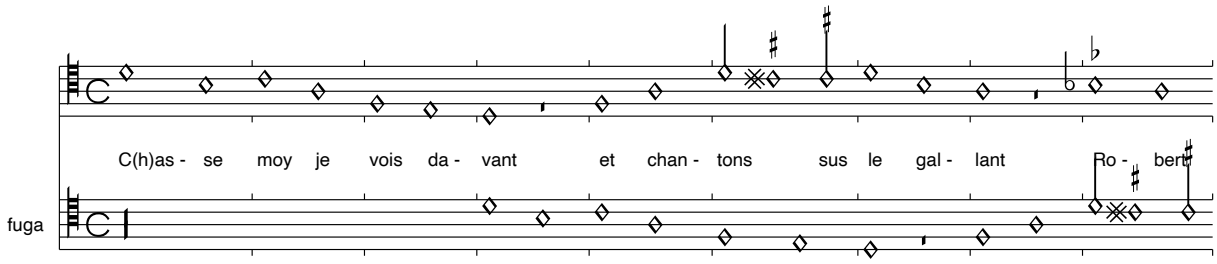
Die Strophen werden aus Escorial A ergänzt:

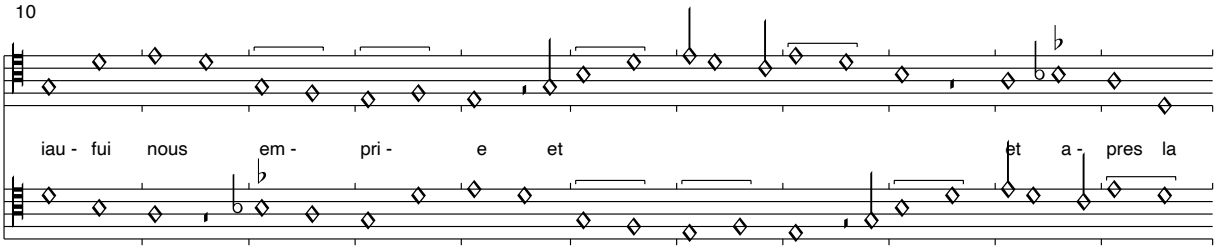
Ou quelle en faist apparanche
Gracieux seroit mon esmay
Se jeusse un seul peu desperanche
De celle tout que mieulx amay

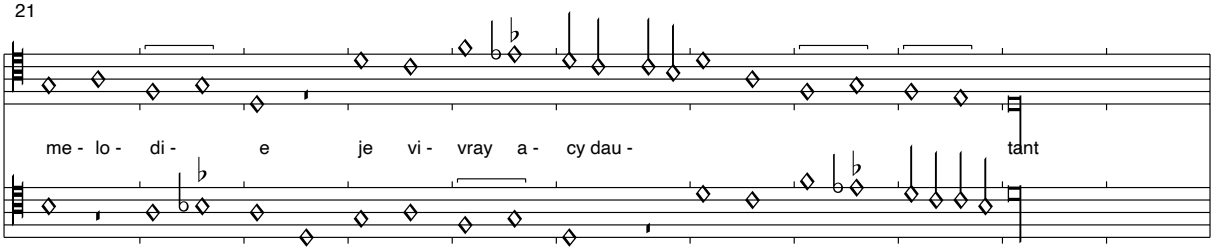
Mais tresamere desplaisanche
Tout mon joyeulx voel ou delay
Ja soit ce que promiz luy ay
Que tout prenroye en souffisanche

Se jeusse un seul peu desperanche…

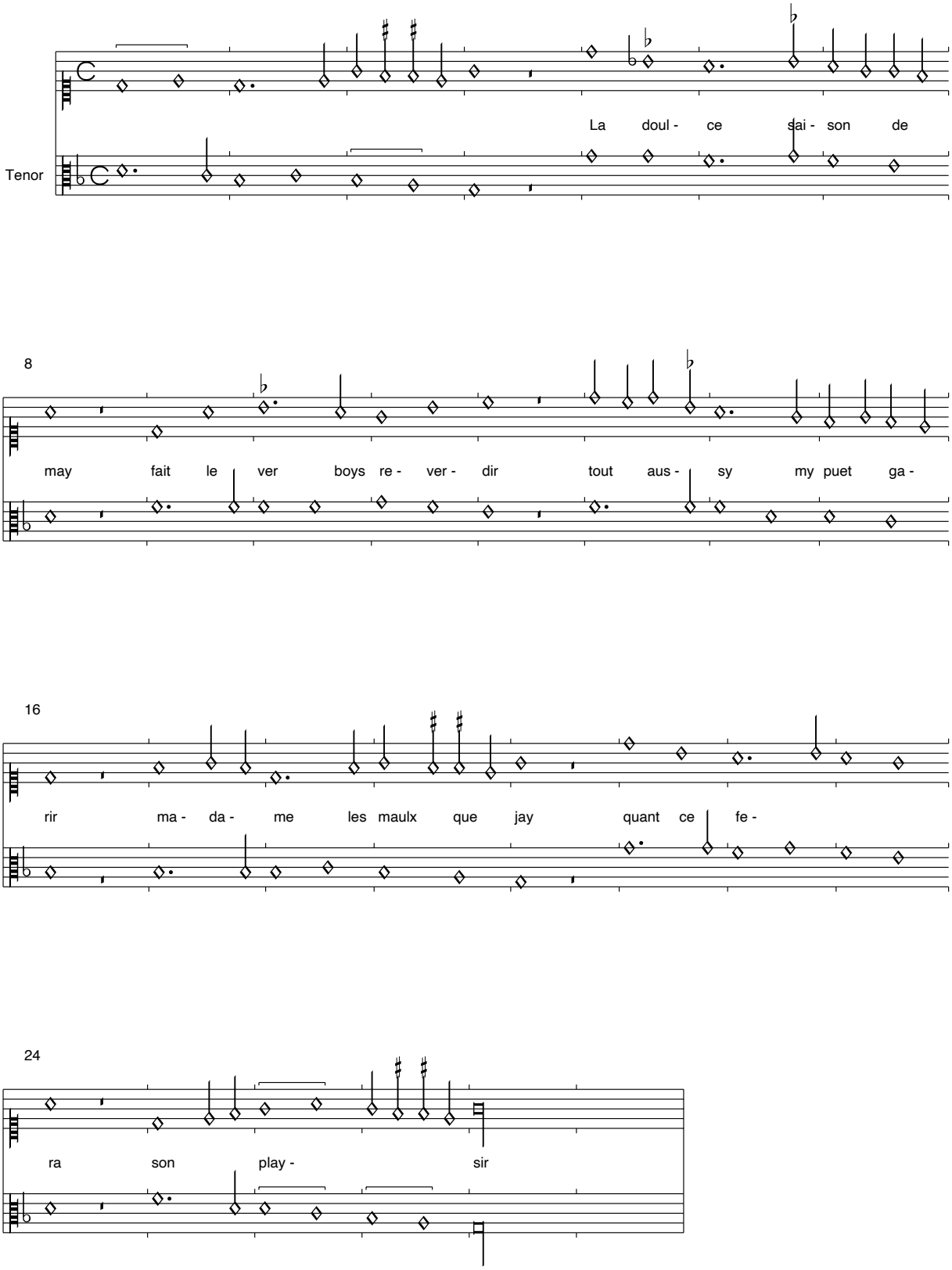
Chasse moy
Trent 87, f. 91v





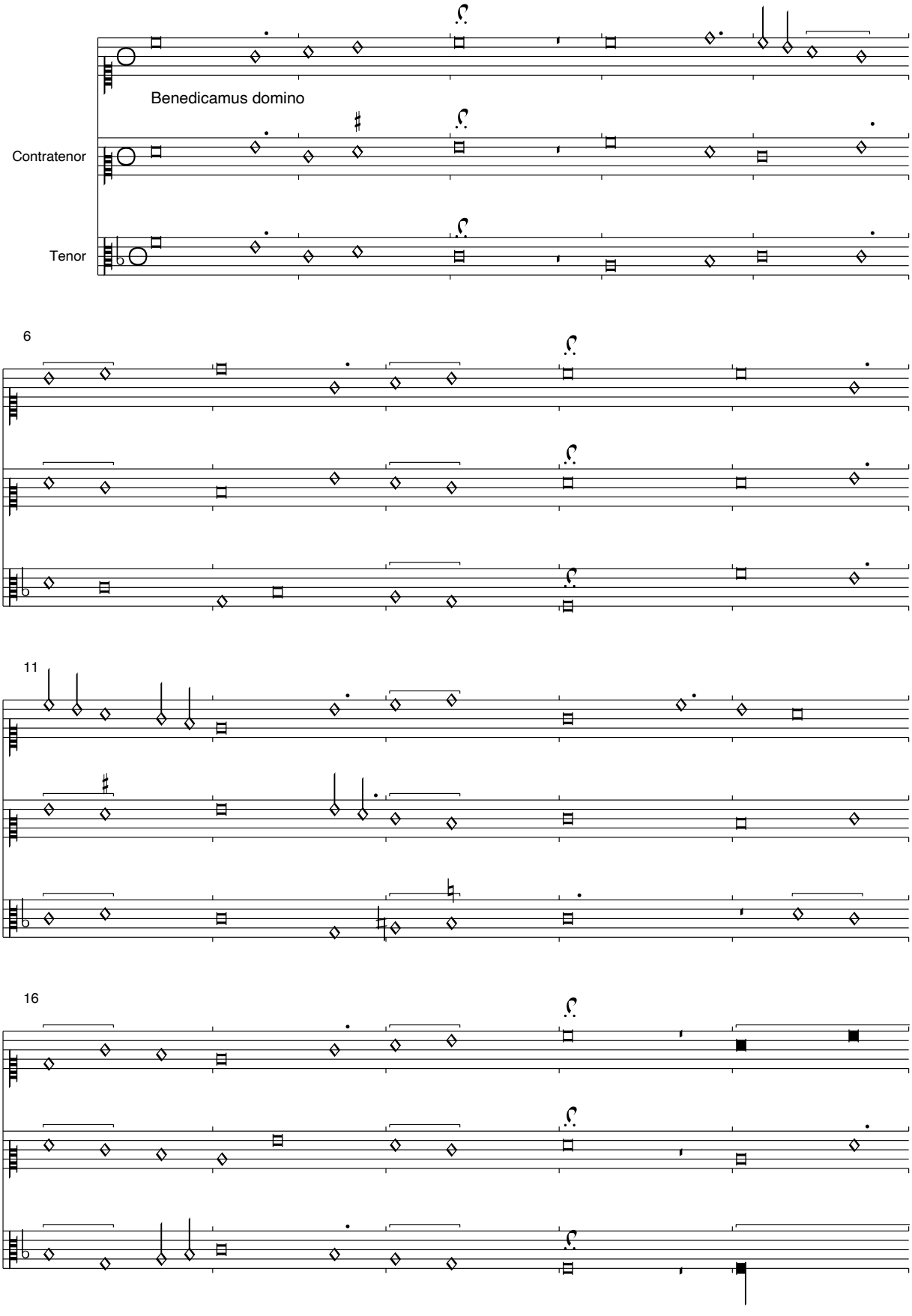


La doulce saison de may
Trient 87, f. 92r

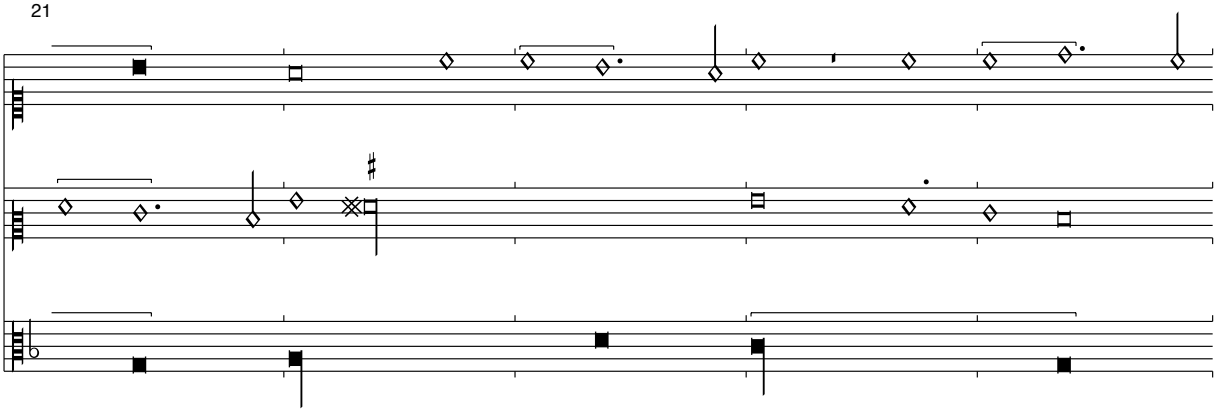


Jo. Ro(u)llet: Benedicamus domino

Trent 87, f. 92r



21



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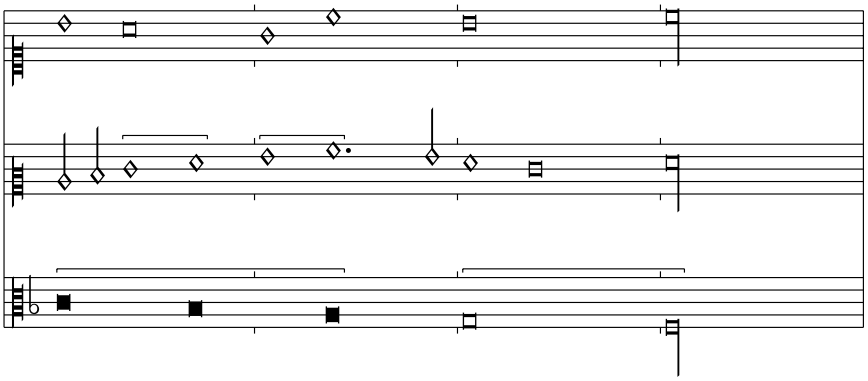
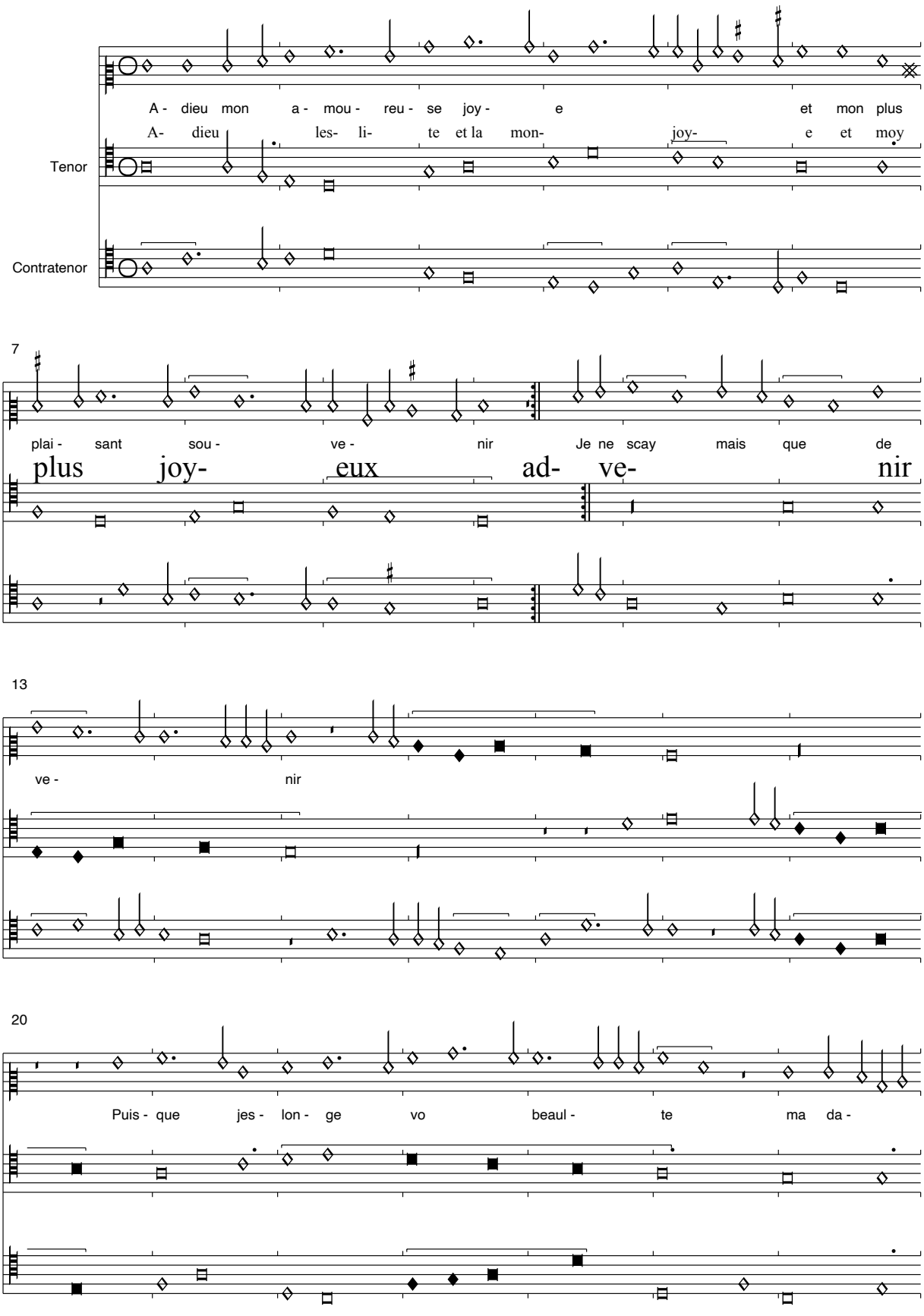
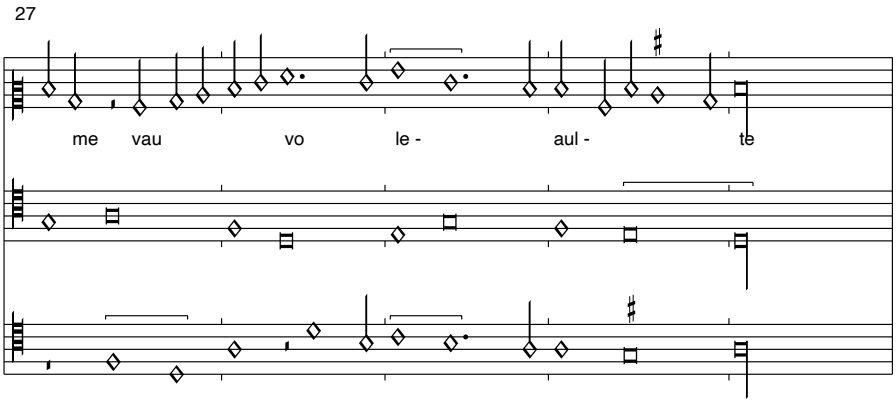


Binchois: Adieu mon amoureuse joye

Trent 87, f. 92v





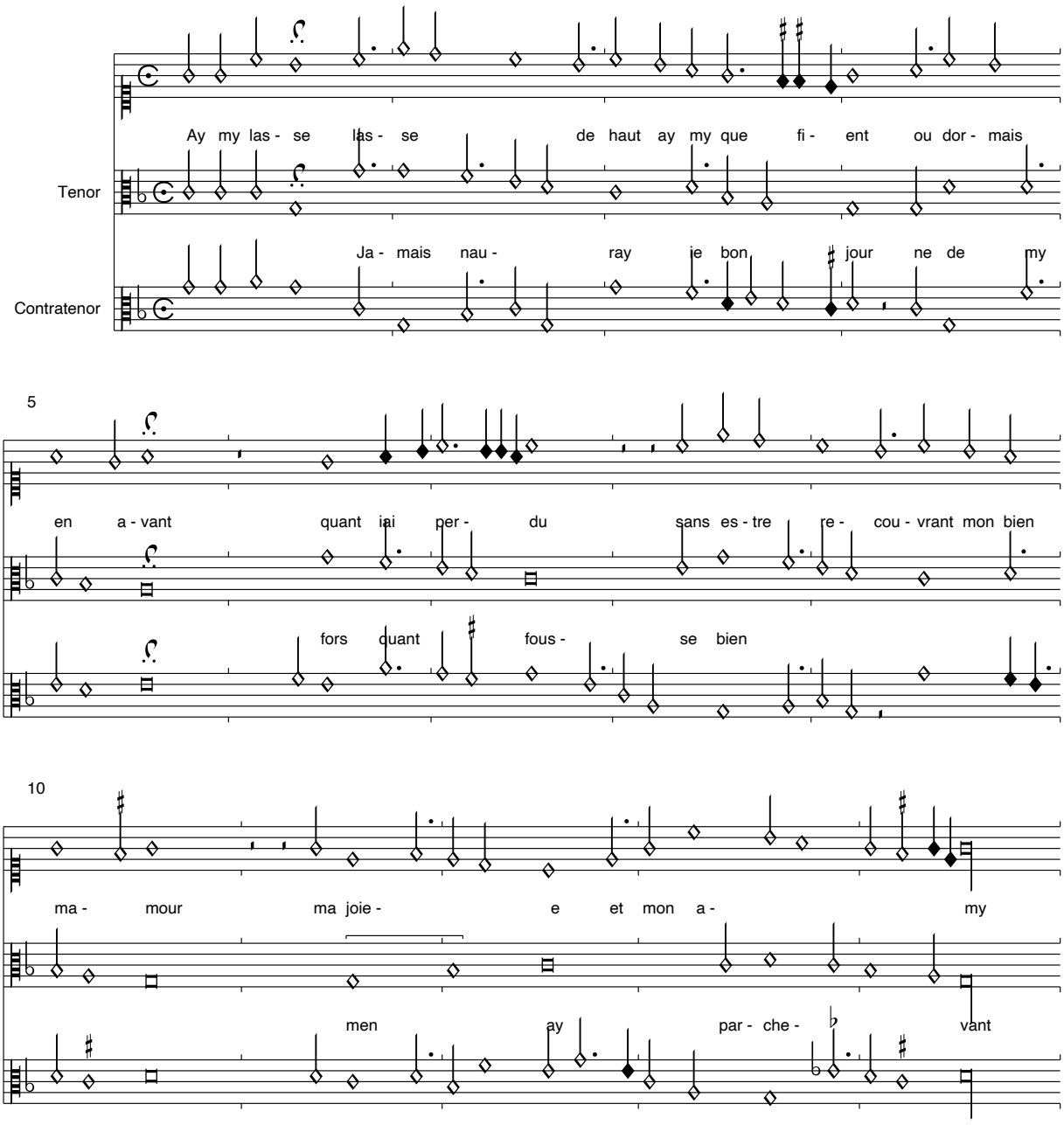
Der Text ist vollständig nur hier vorhanden. In der ersten Strophe wird parallel zur zweiten der letzte Vers ergänzt.

Car cest tout le bien que favoye
Et loutrepas de mon desir
Ne je nai espoir que ja voye
Dame qui me puist esiouir
Si non vous a qui obeir
Vueil de parfaite volonte
<Ma dame par ma leaulte->

Pensez donc a la douleur moye
Belle se cest votre plaisir
Et gardez le cuer que iavoye
Dont amours me fait deschachier (?) (descacher?)
Pour vous donner donc de choisir
Eulx vostre gracieusete
Ma dame par ma leaulte

Ay my lasse-Iamais naray ie bon jour

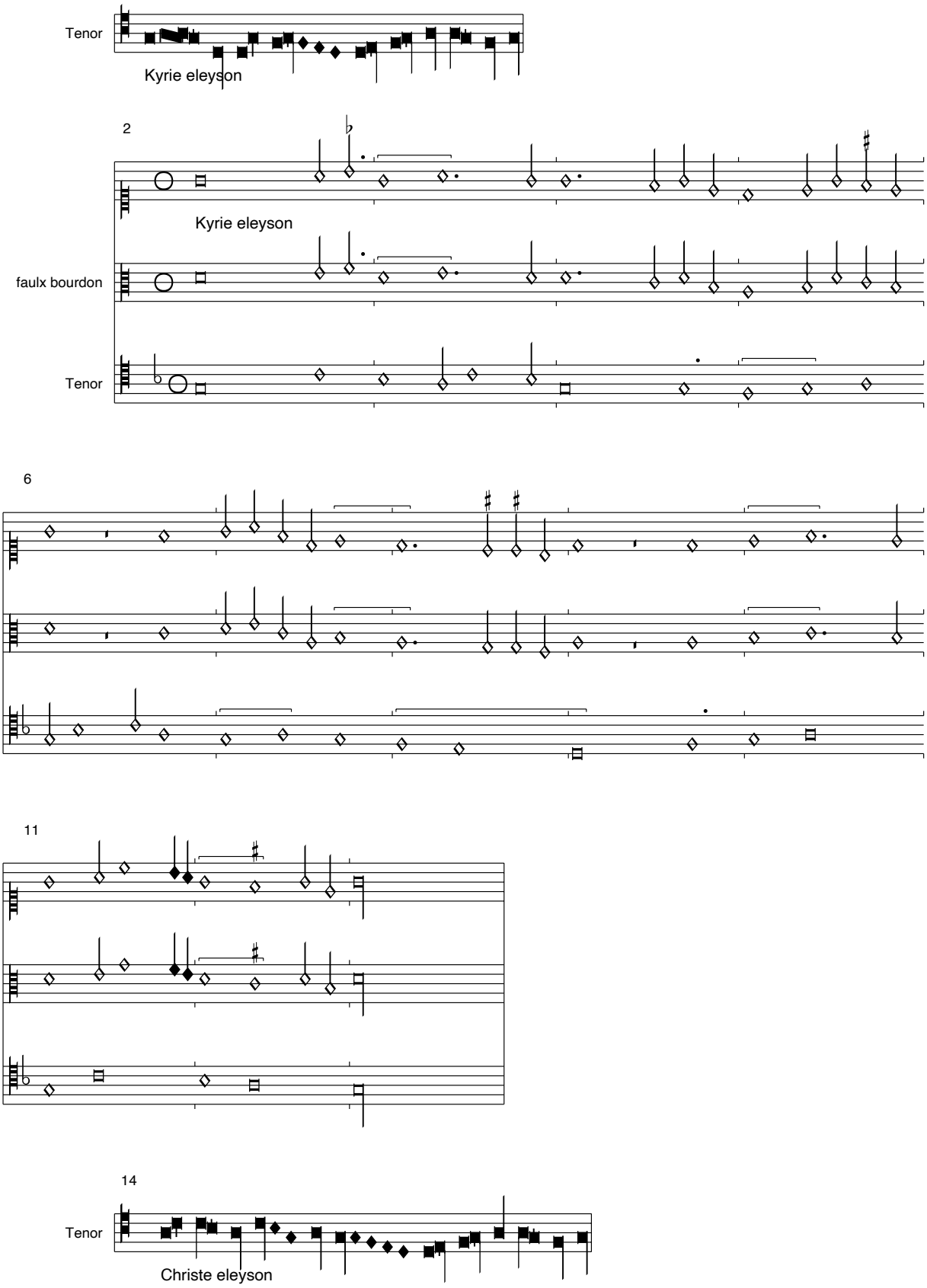
Trent 87, f. 92v-93r

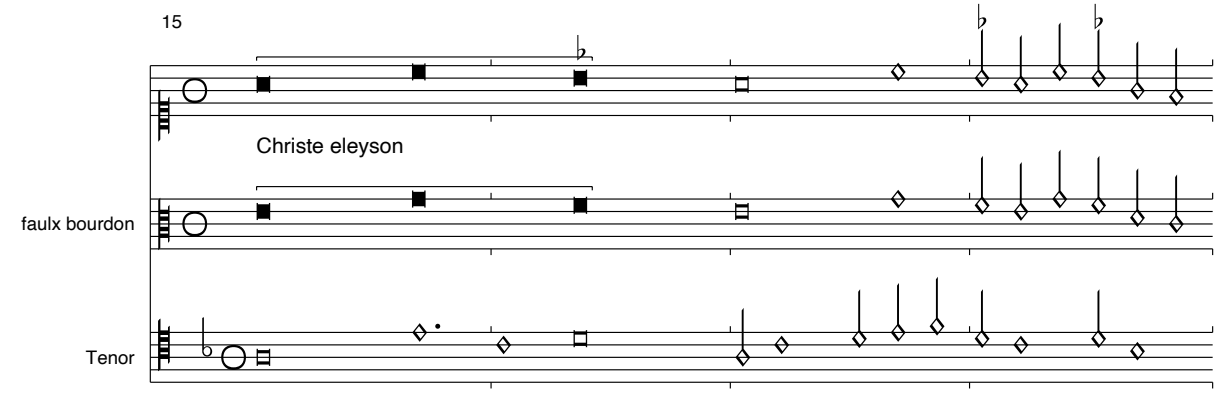


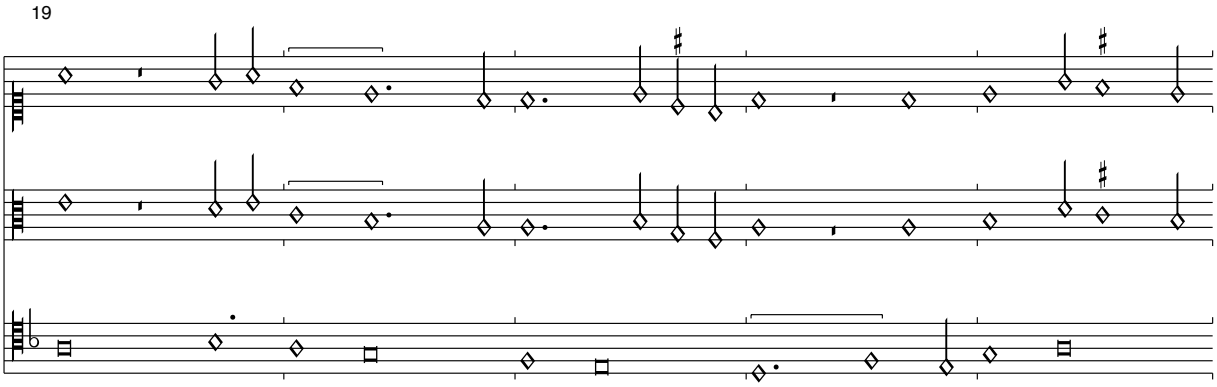
Beide Texte scheinen mir nur schwer nachvollziehbar, der zweite nicht einmal auf die Musik passend.

Dufay: Kyrie "de apostolis" Dufay
Trent 87, f. 93v

de apostolis




15
Christe eleyson
faulx bourdon
Tenor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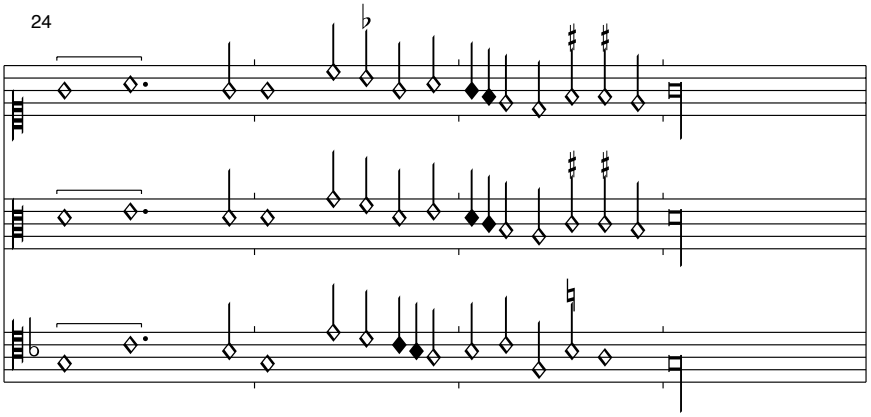
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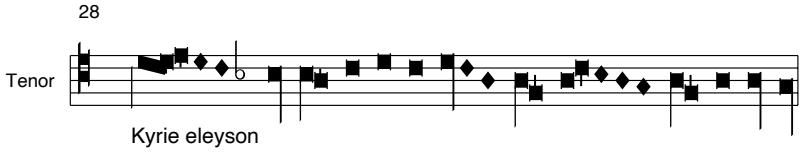
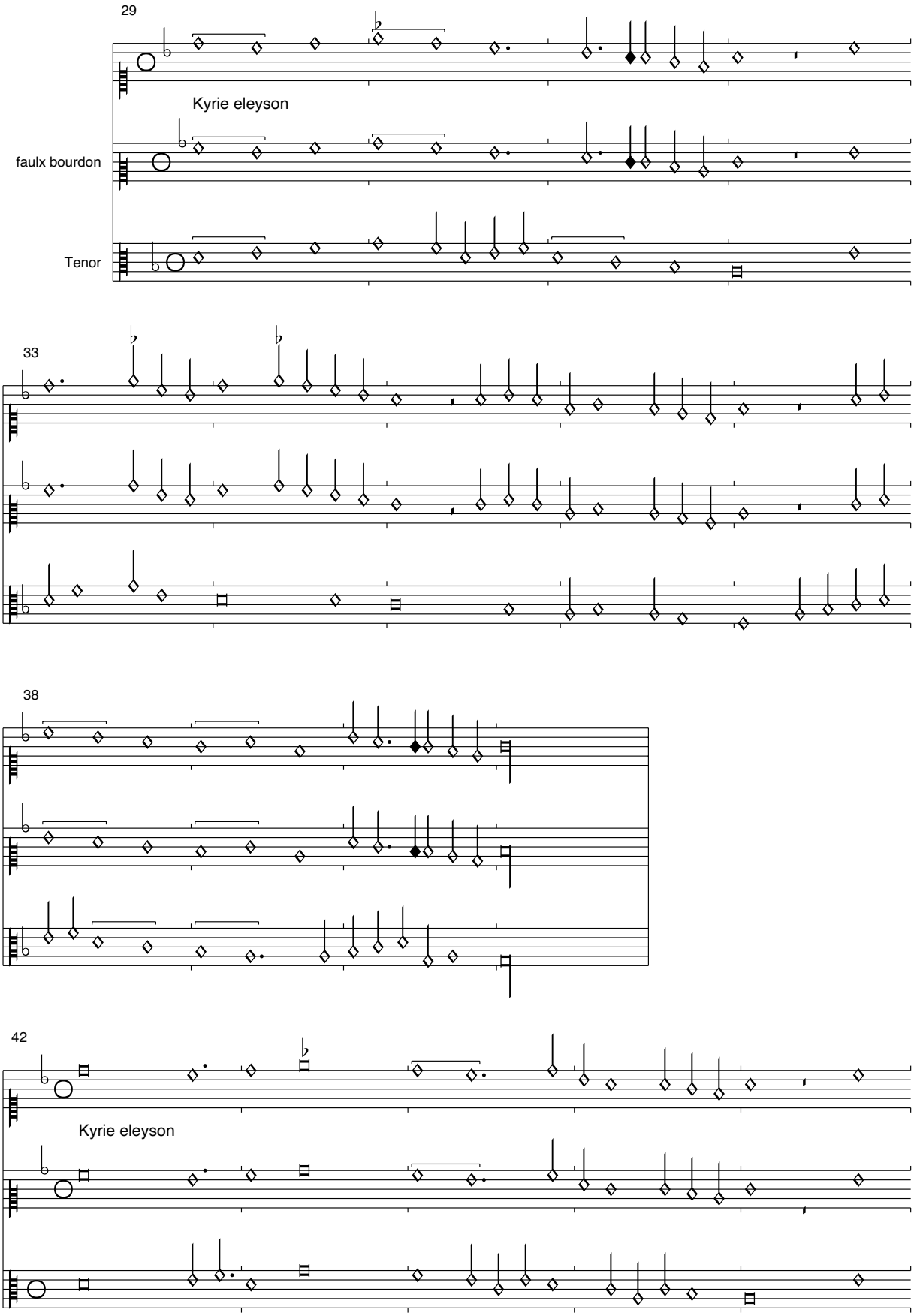
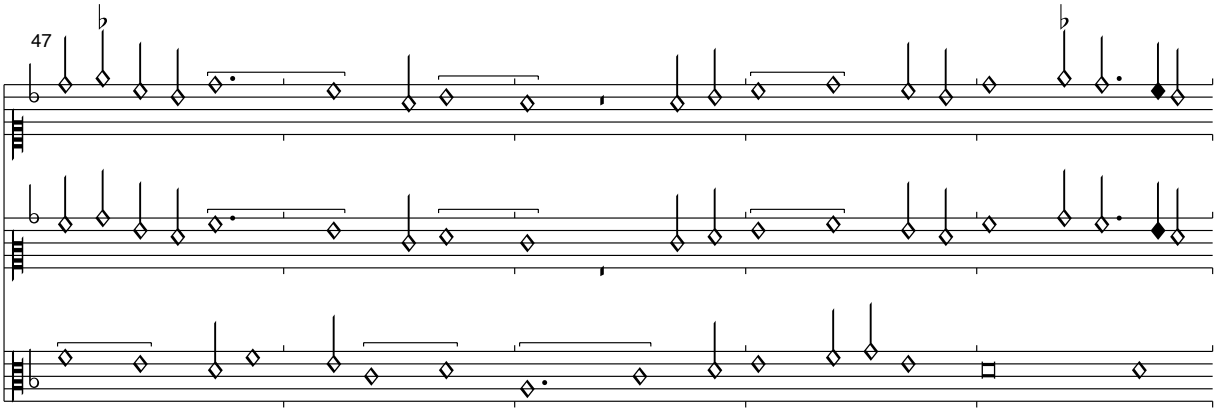

28
Tenor
Kyrie eleyson


29
Kyrie eleyson
faulx bourdon
Tenor
33
38
42
Kyrie eleyson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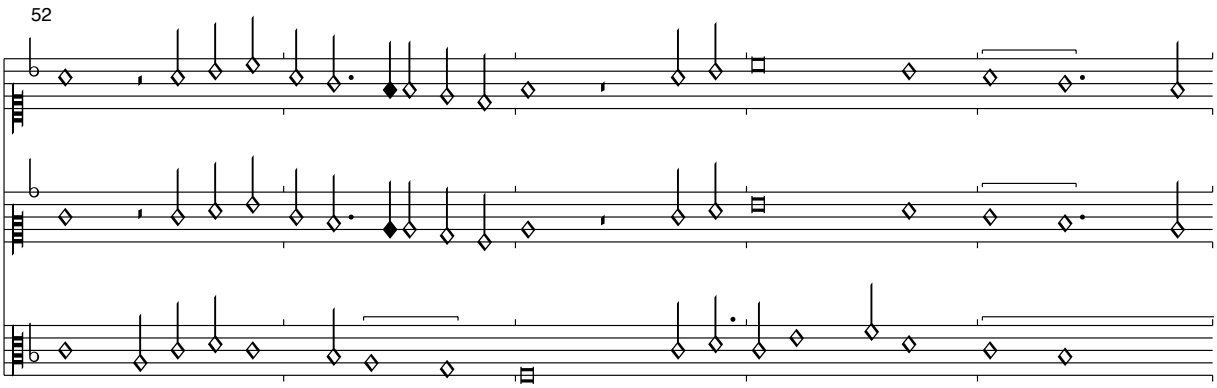
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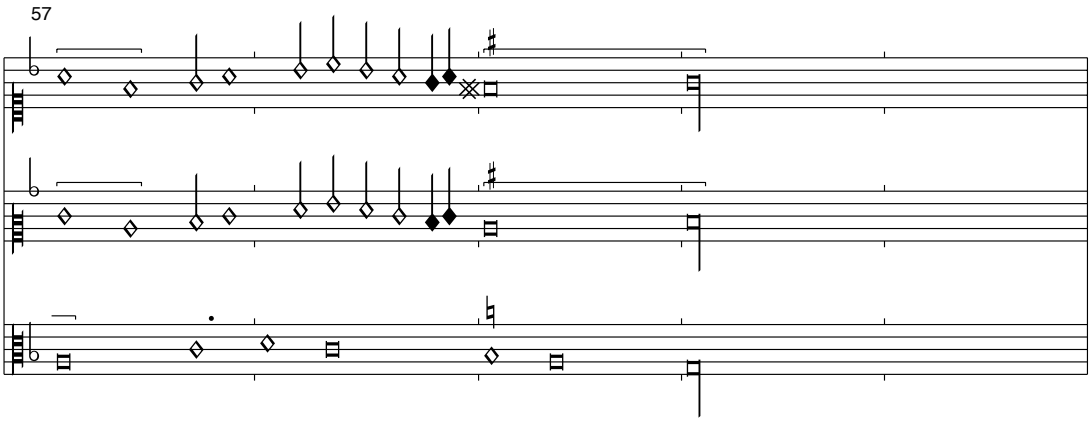
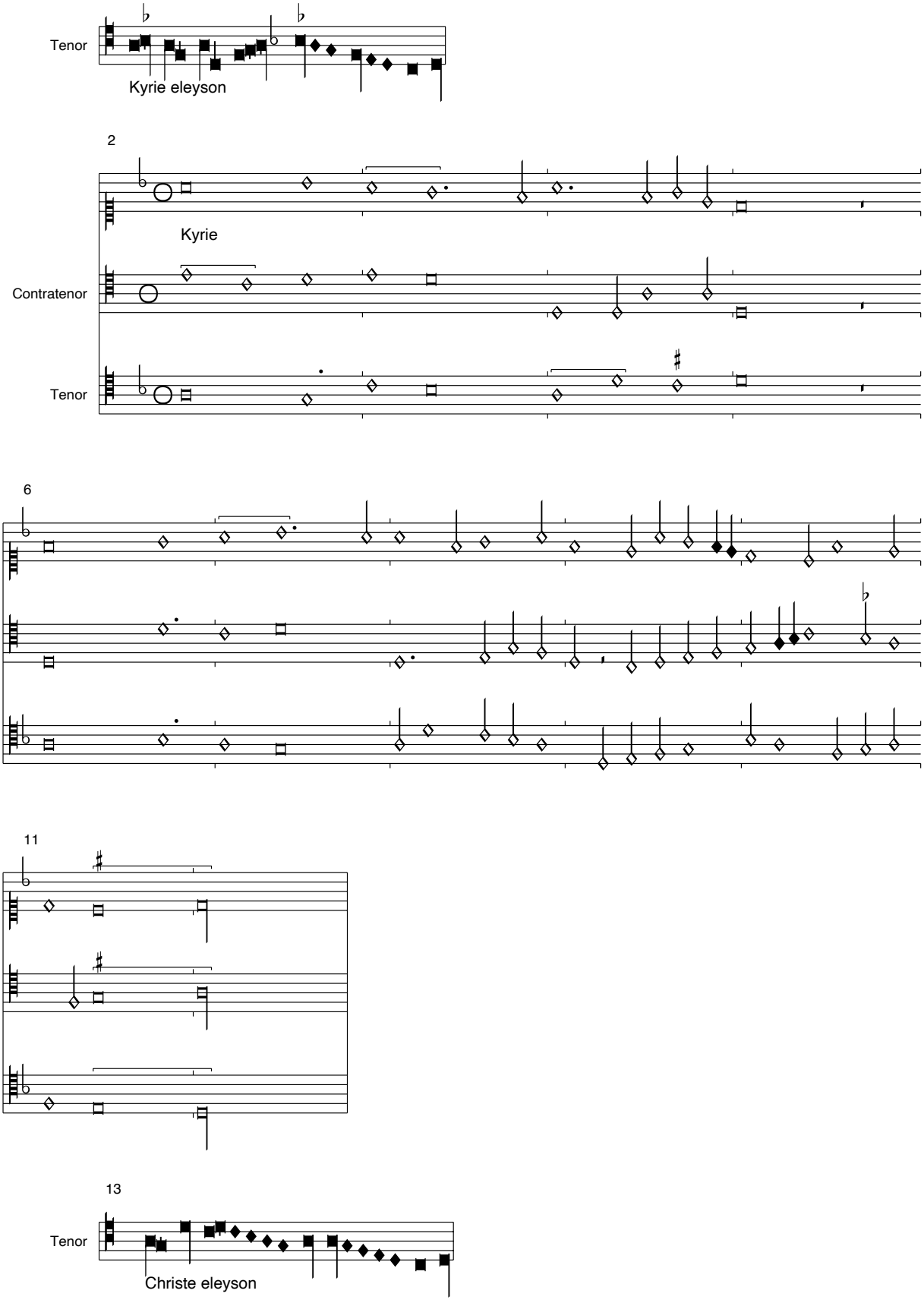
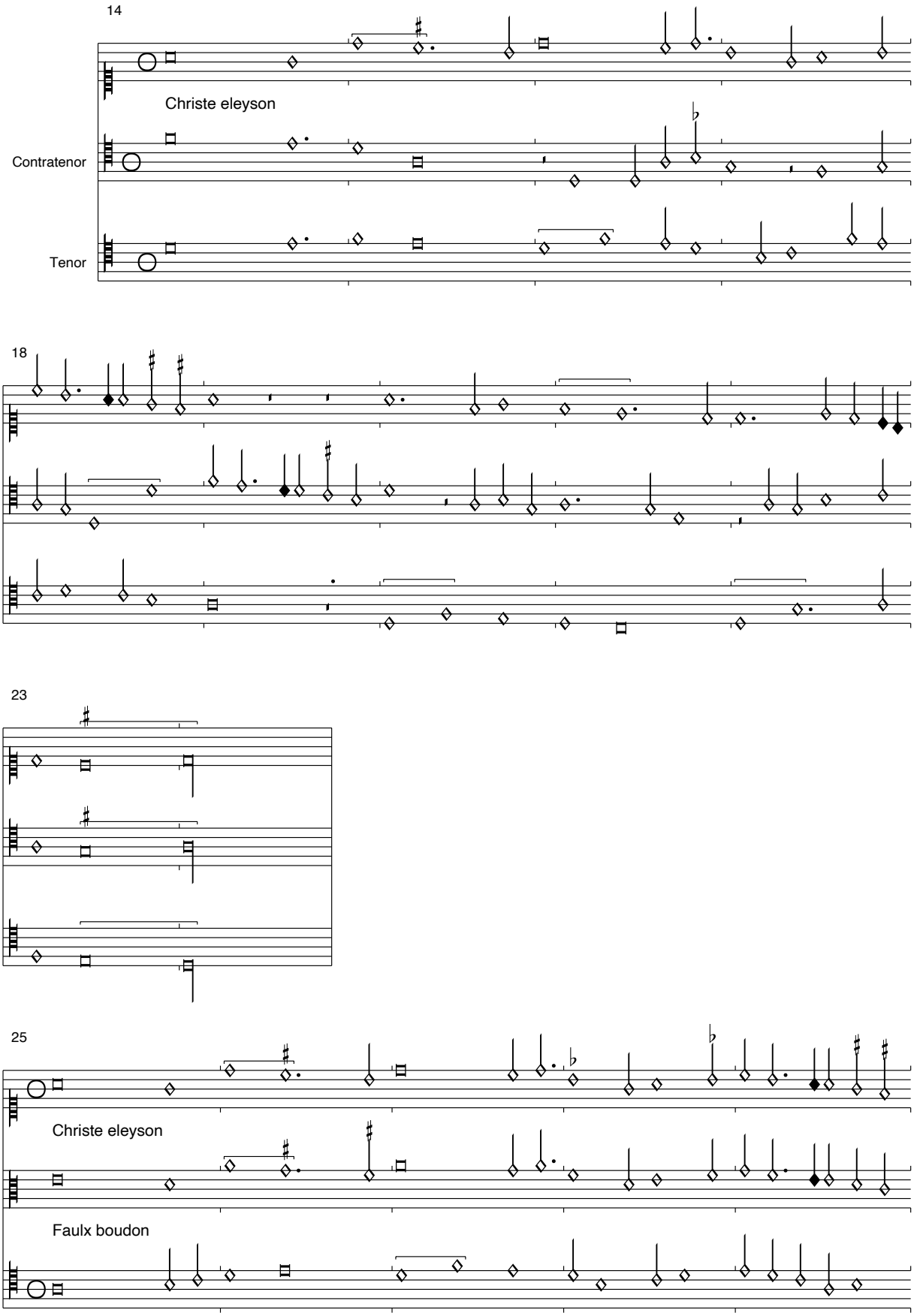
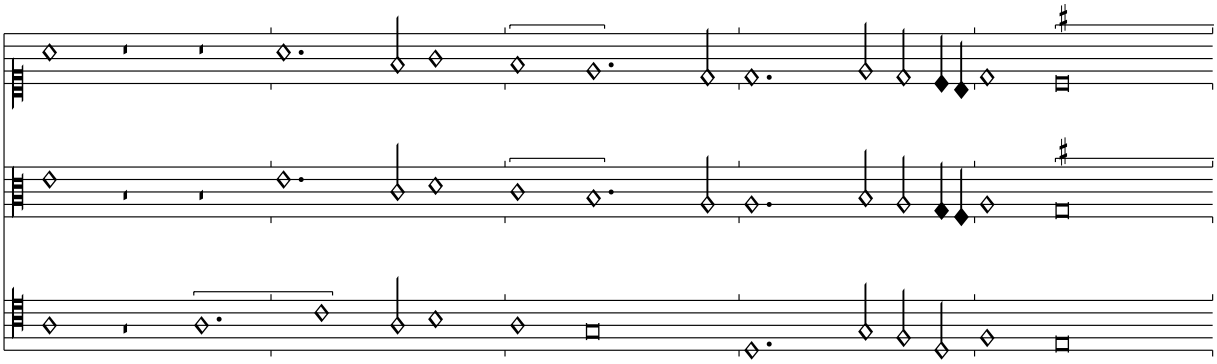

57

G. Dufay: Kyrie de martiribus
Trent 87, f. 94r




14
Christe eleyson
Contratenor
Tenor
18
23
25
Christe eleyson
Faulx boudon

30



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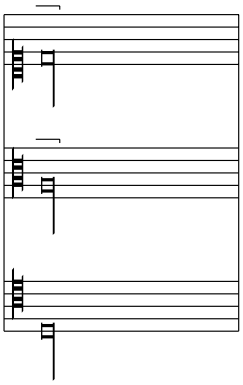

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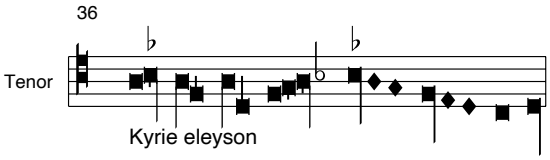

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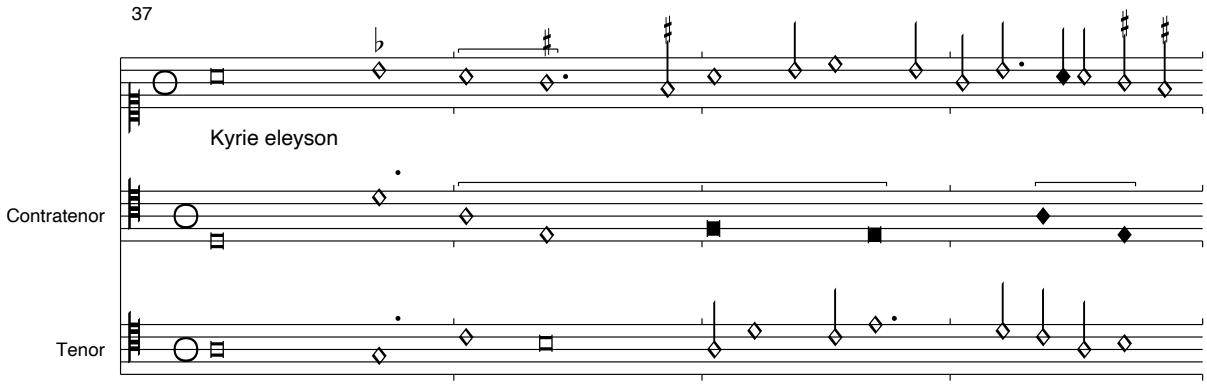

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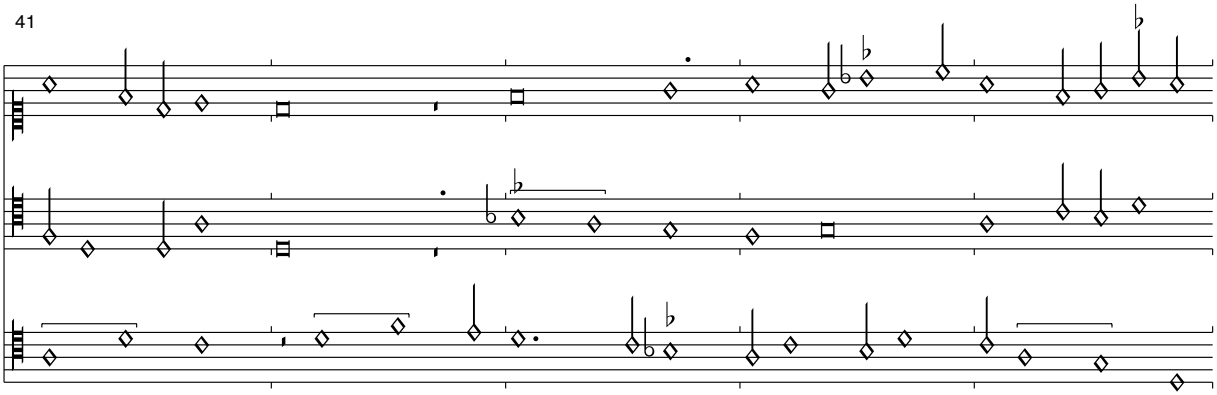

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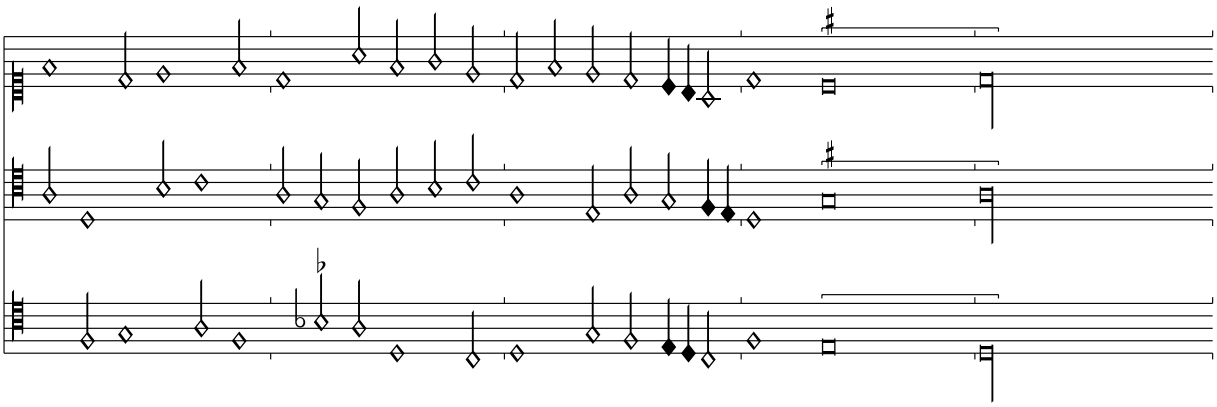

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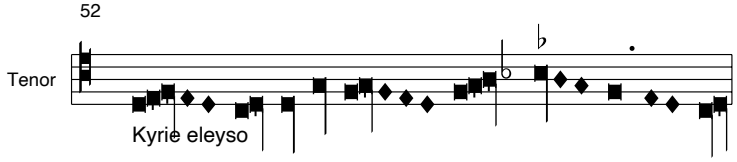
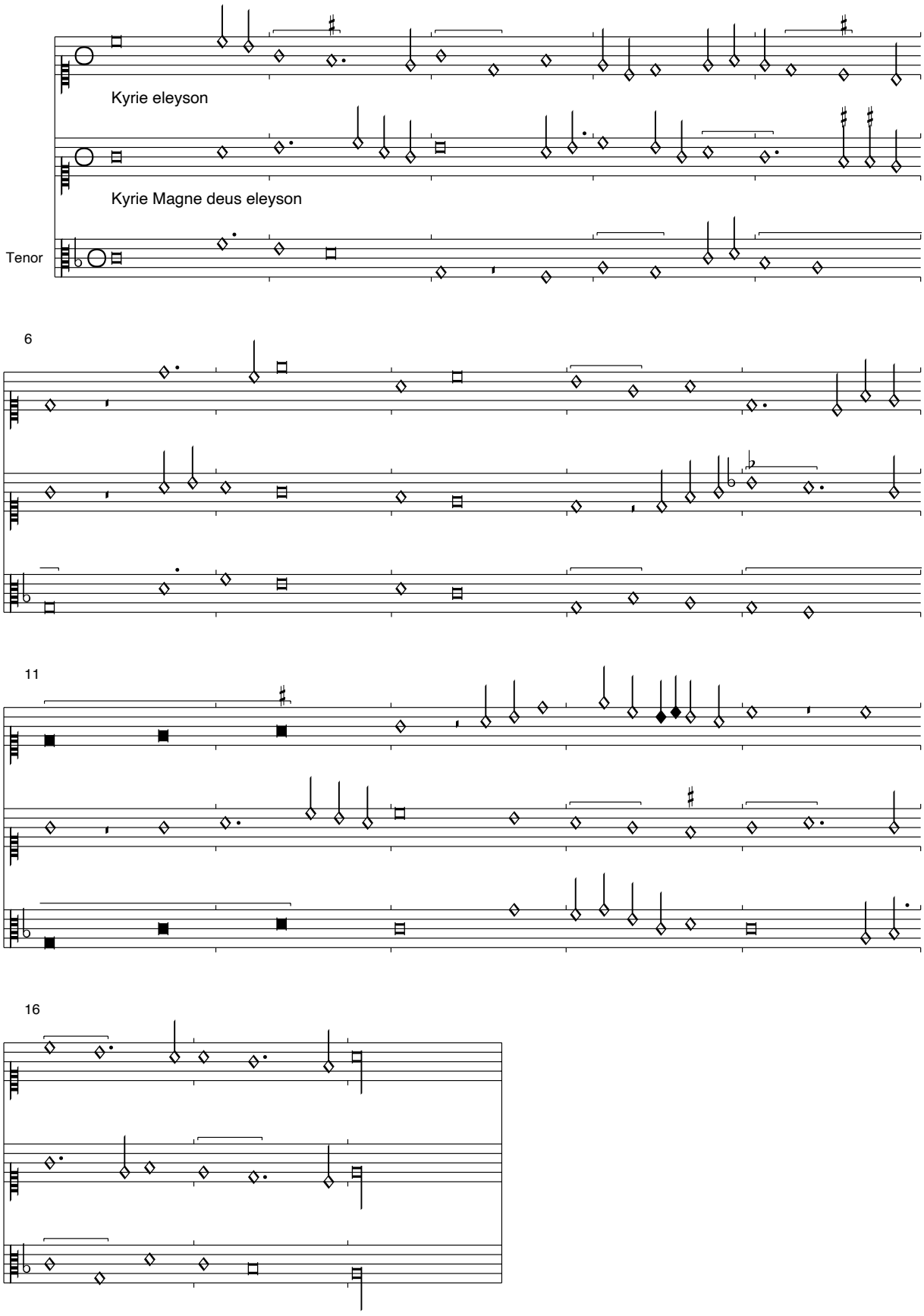
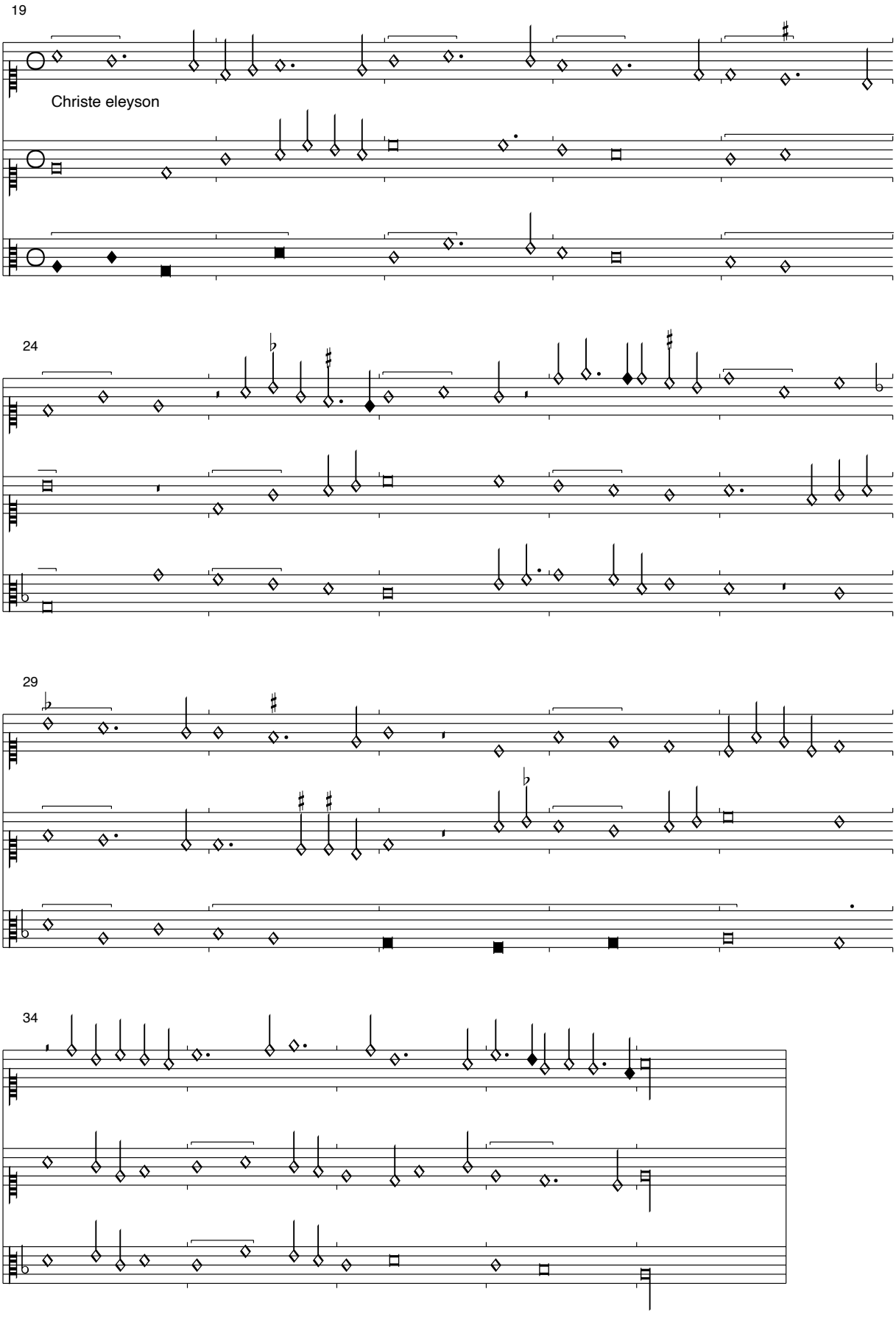


G Dufay: Kyrie "magne deus"

Trent 87, f. 94v-95r

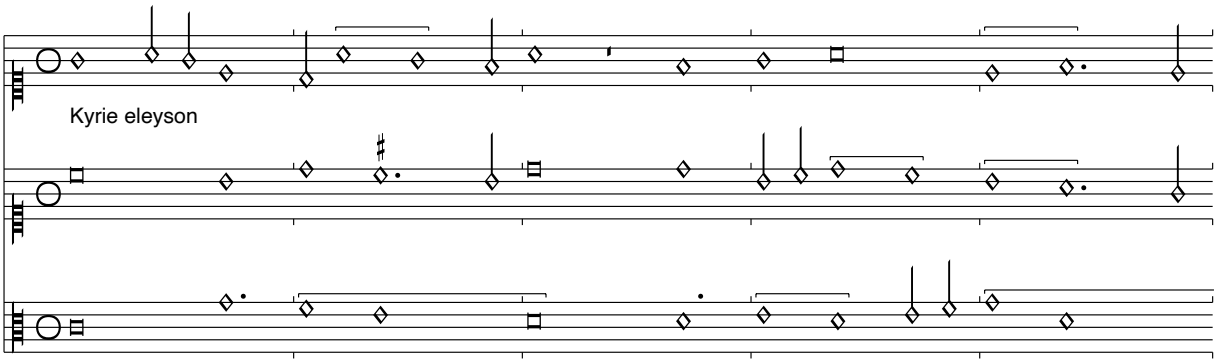
in summis festivitatibus




19
Christe eleyson
24
29
34

39

Kyrie eleyson



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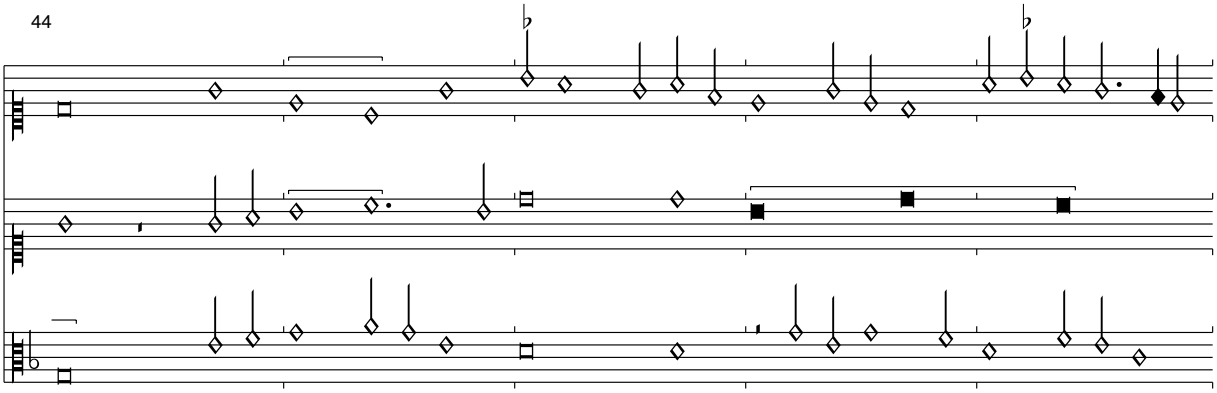

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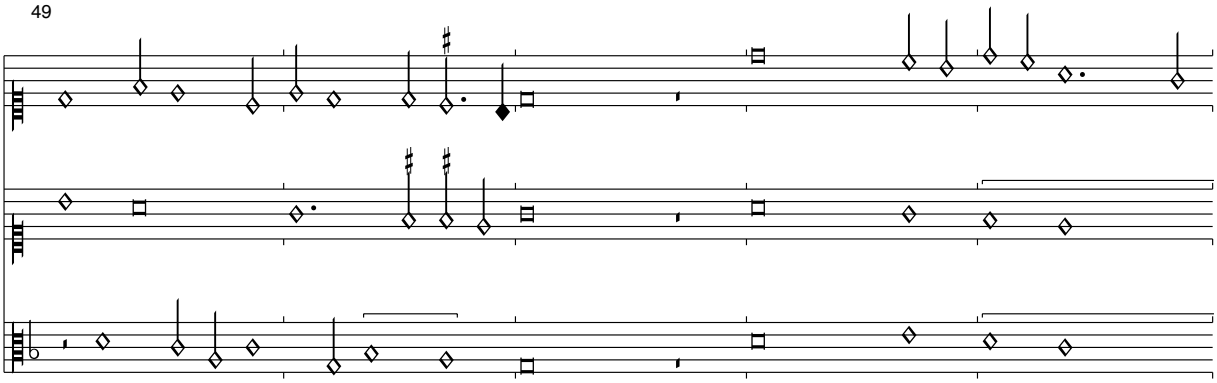

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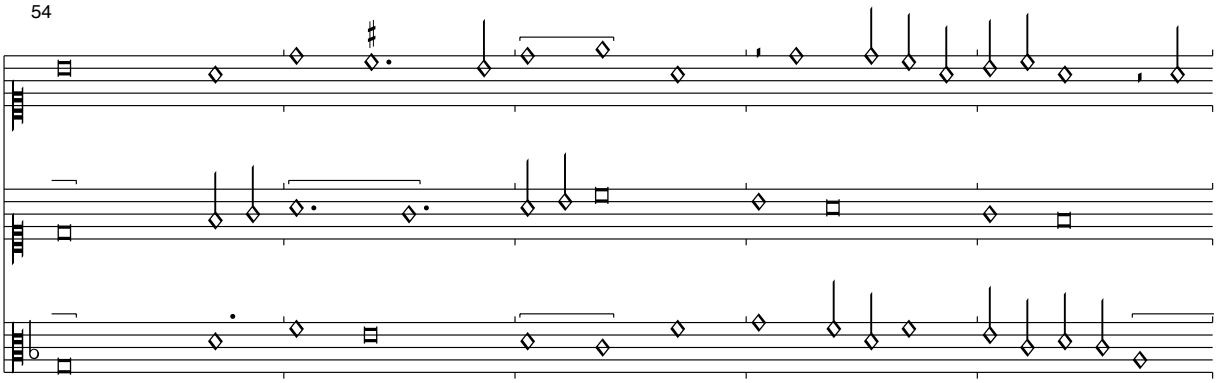
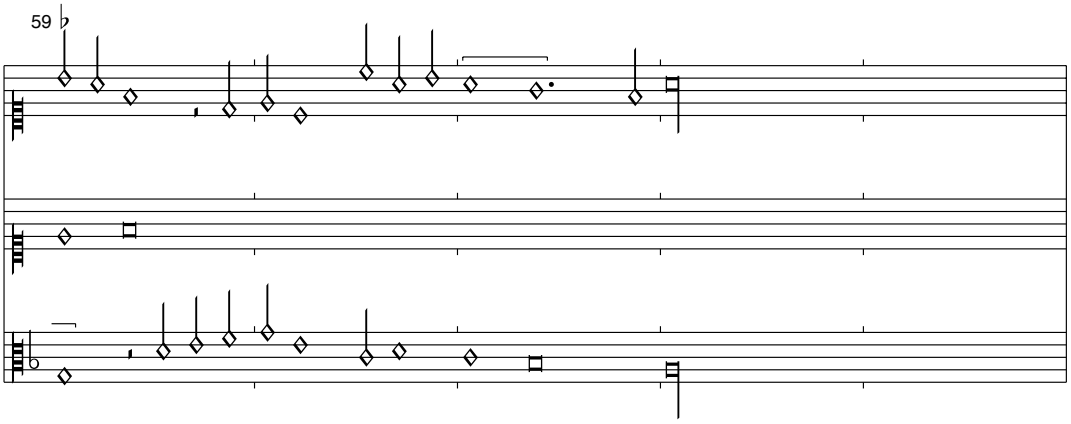
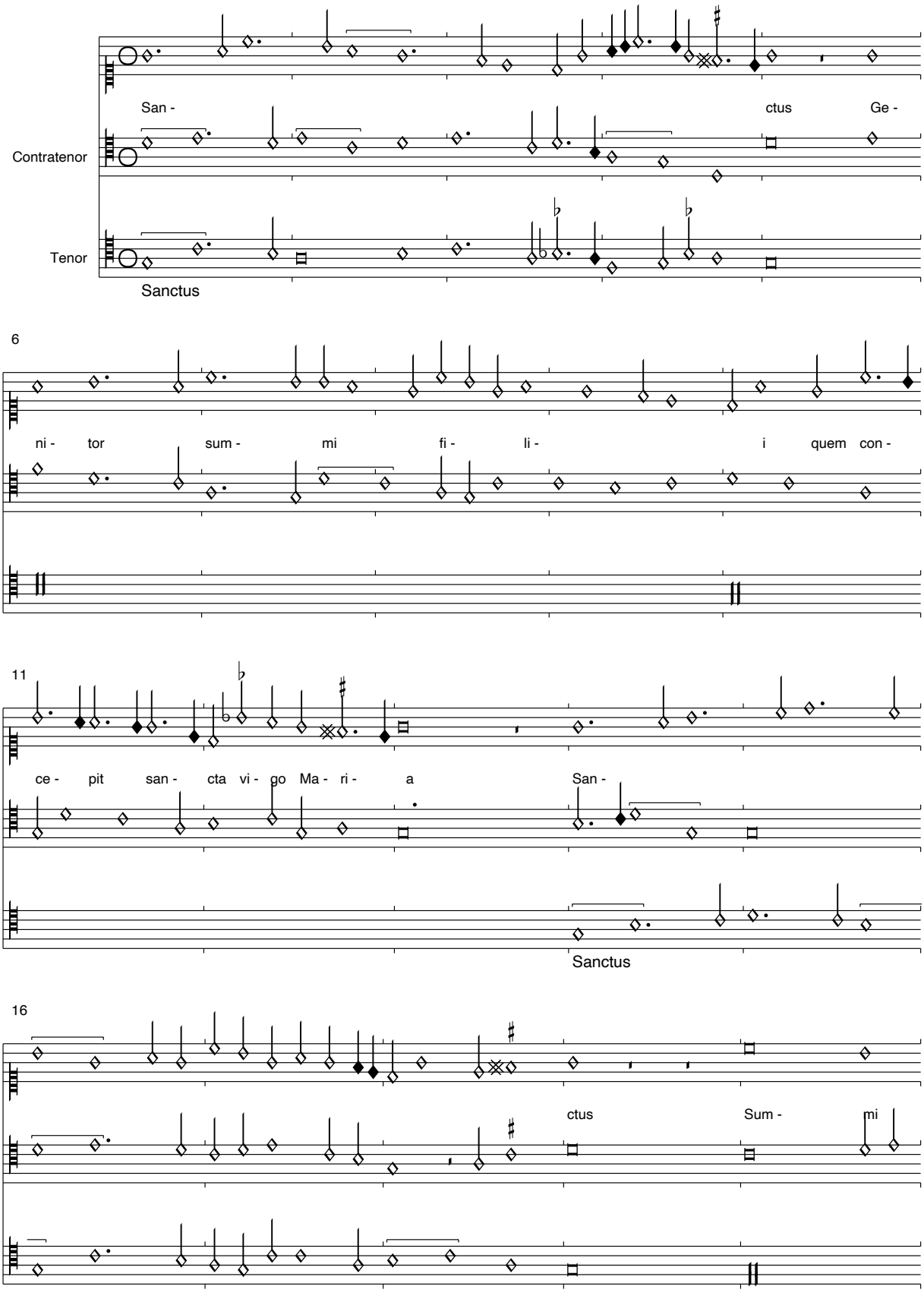


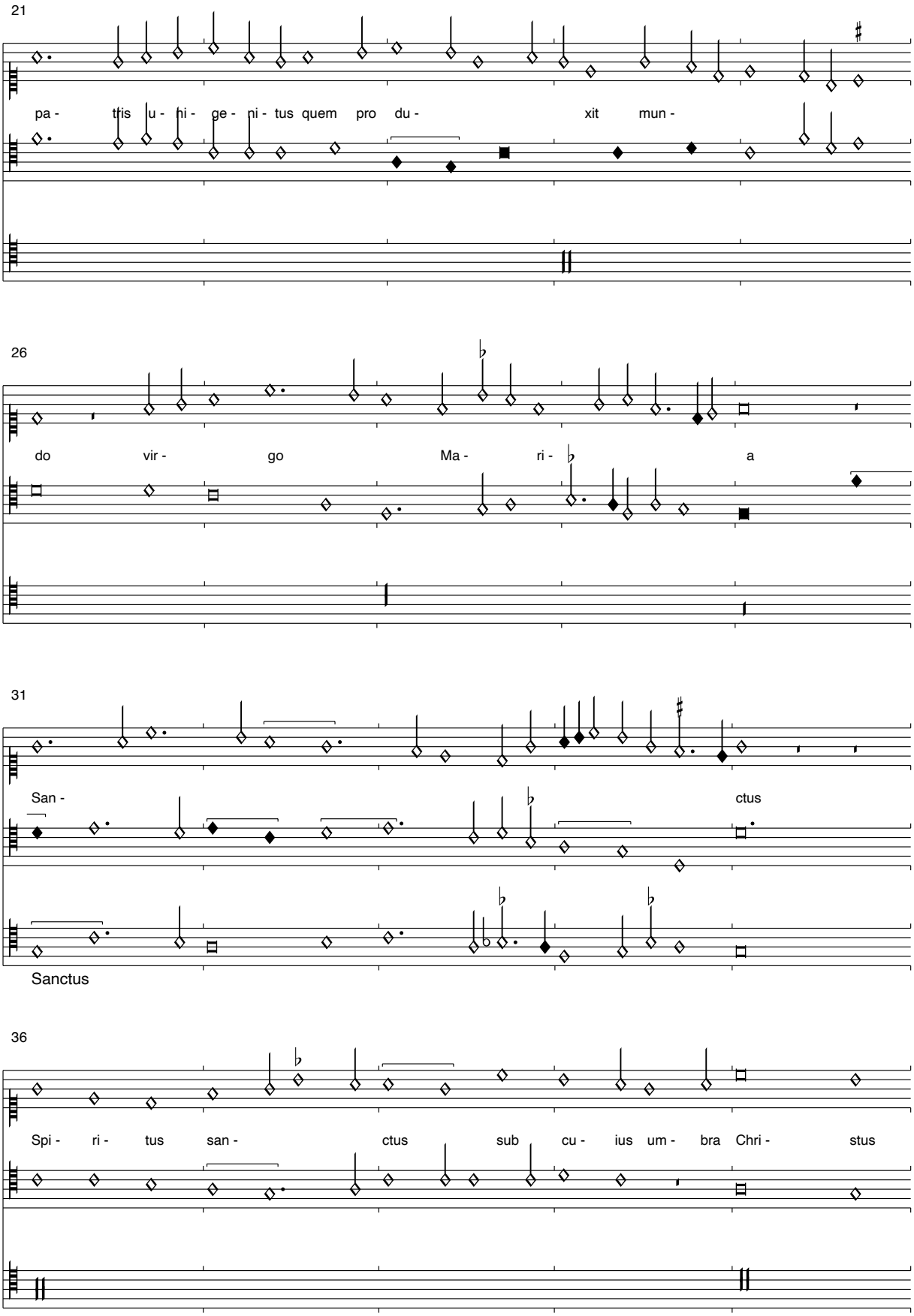


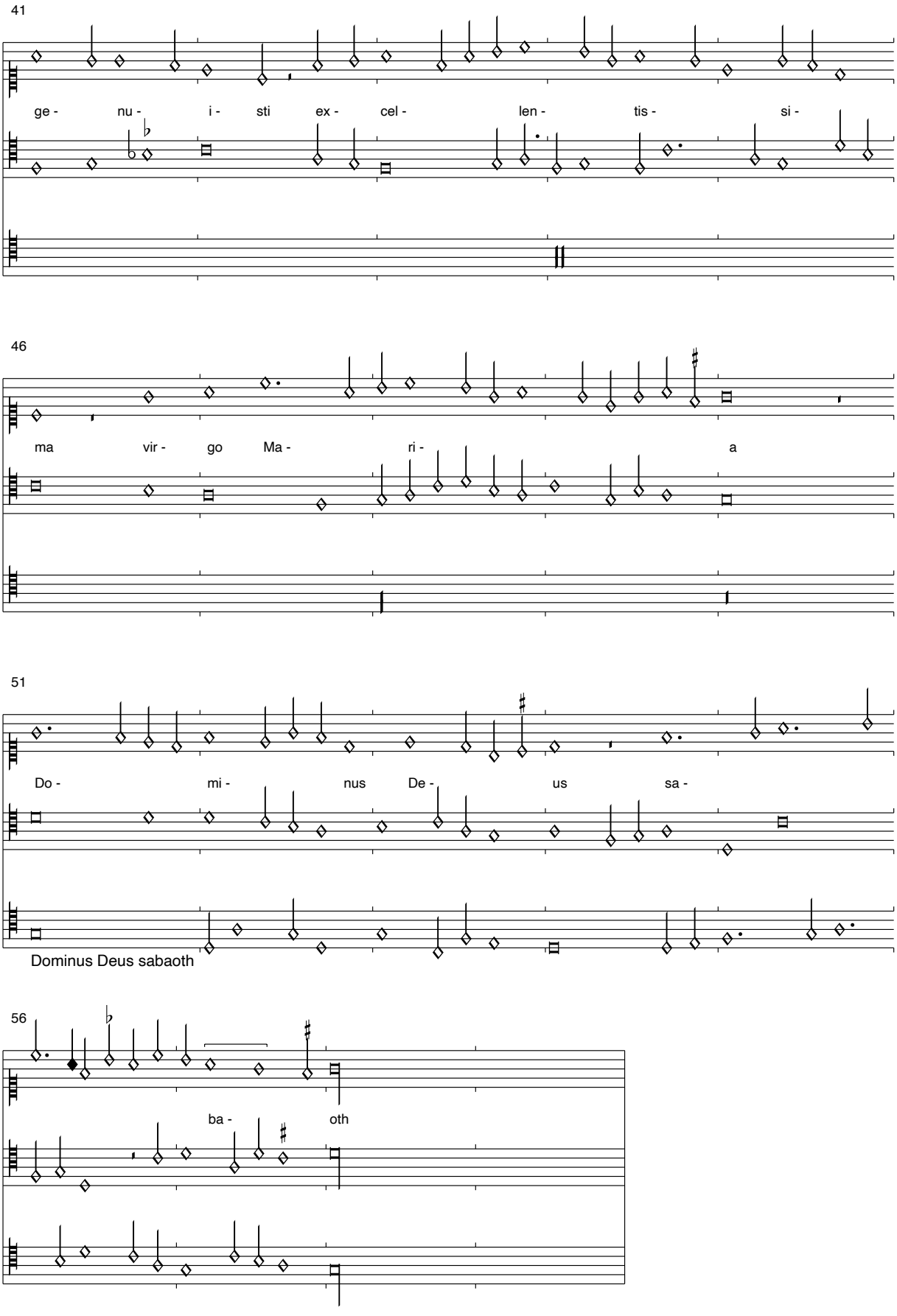
Der Schluss des Cantus 2 ist in der Quelle zerstört.

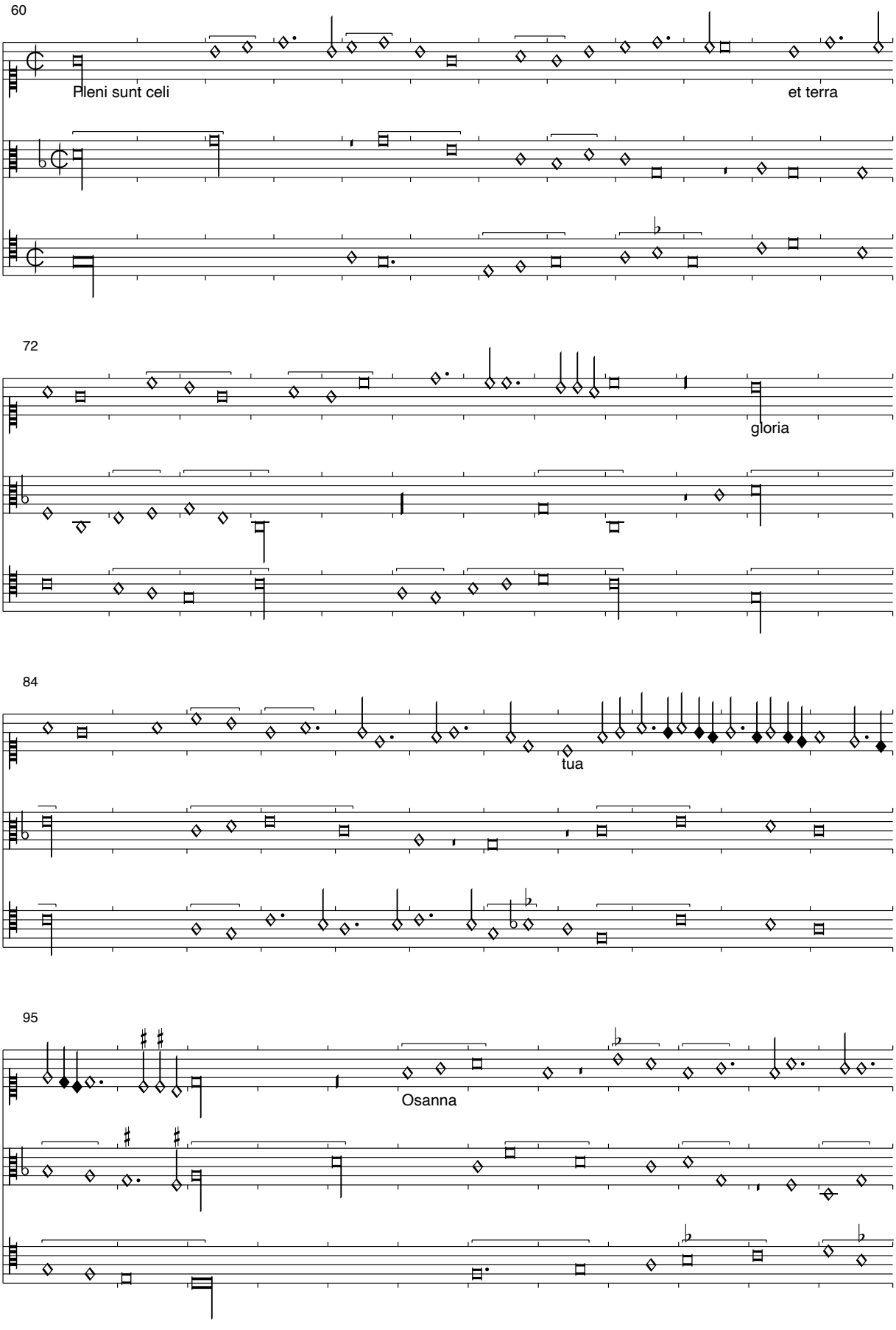
Jo Brassart: Sanctus Tr. Genitor summi filii

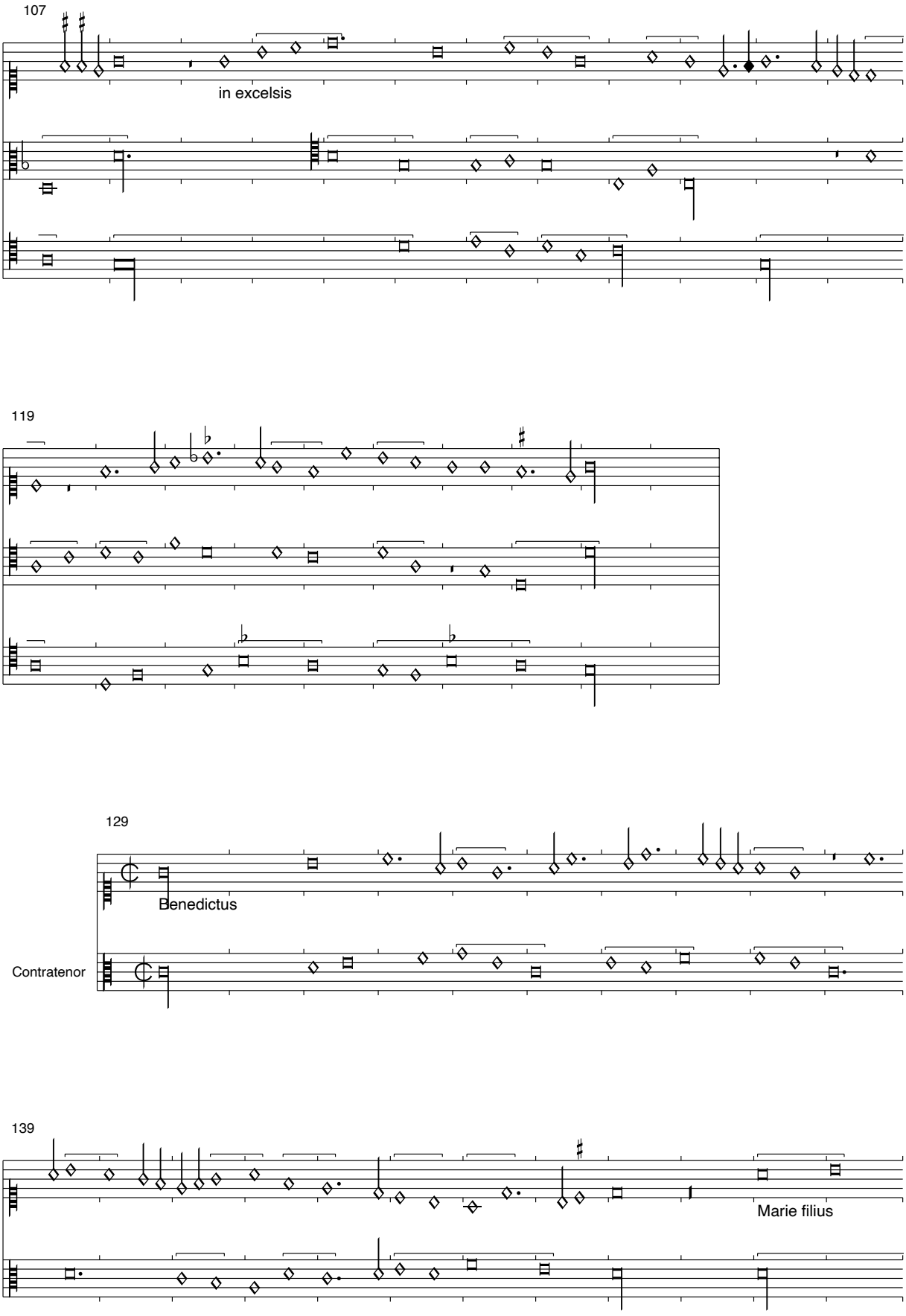
Trent 87, f. 97v-98r



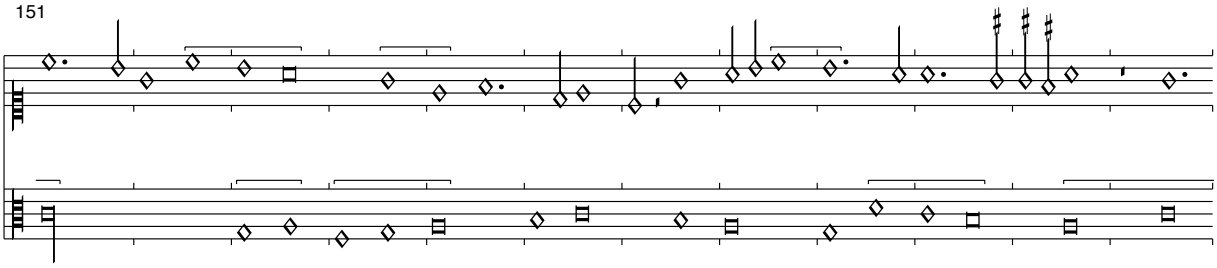

21
pa - tris u - ni - ge - ni - tus quem pro du - xit mun -
26
do vir - go Ma - ri - a
31
San - ctus
Sanctus
36
Spi - ri - tus san - ctus sub cu - ius um - bra Chri - stus


41
ge - nu - i - sti ex - cel - len - tis - si -
46
ma vir - go Ma - ri - a
51
Do - mi - nus De - us sa -
Dominus Deus sabaoth
56
ba - oth


60
Pleni sunt celi
et terra
72
gloria
84
tua
95
Osanna


107
in excelsis
119
129
Benedictus
Contratenor
139
Marie filius

151



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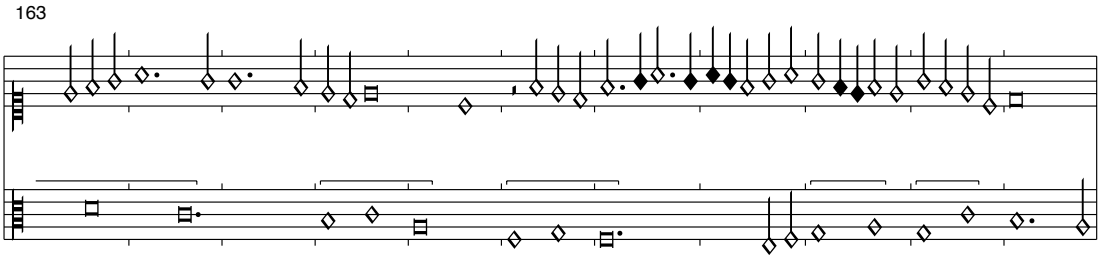
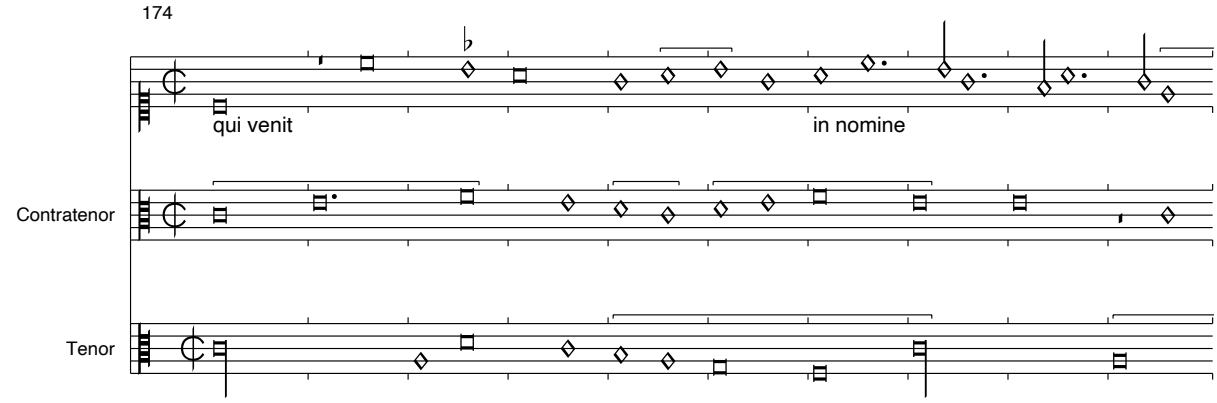


174



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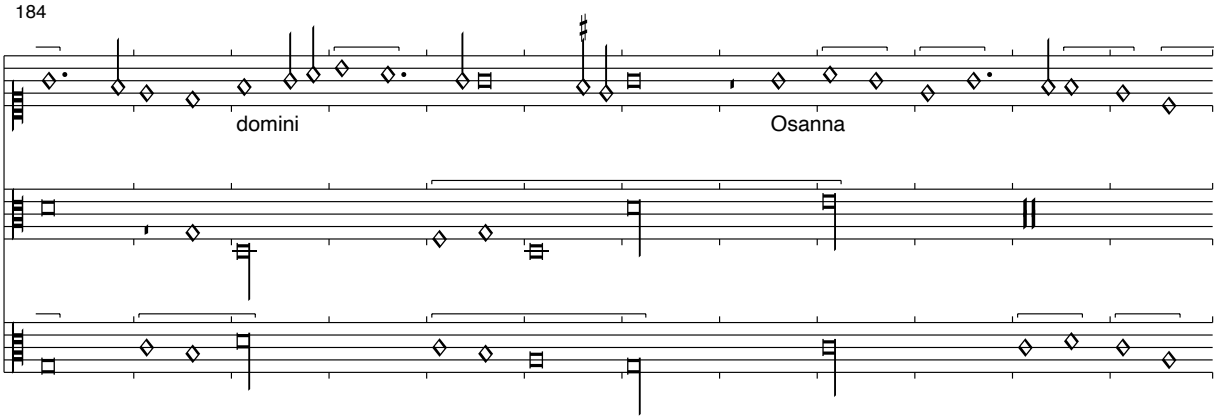

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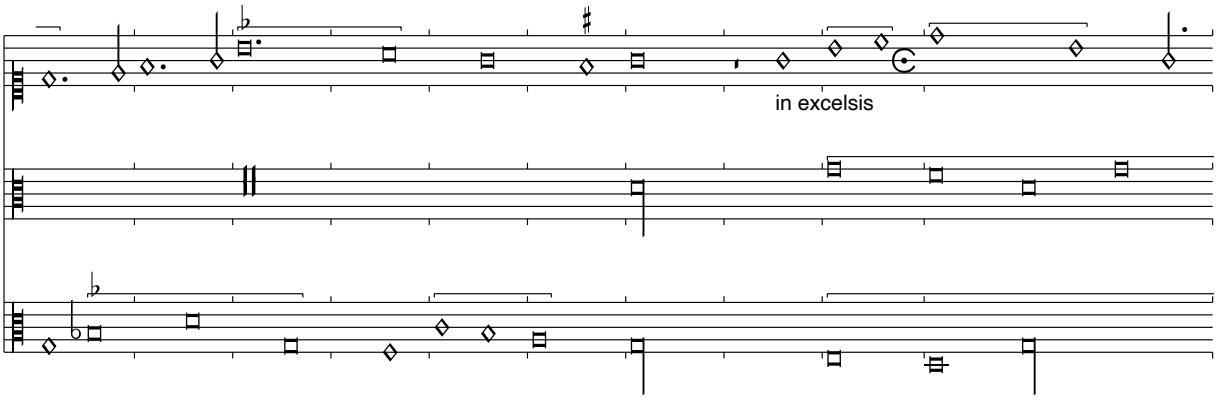

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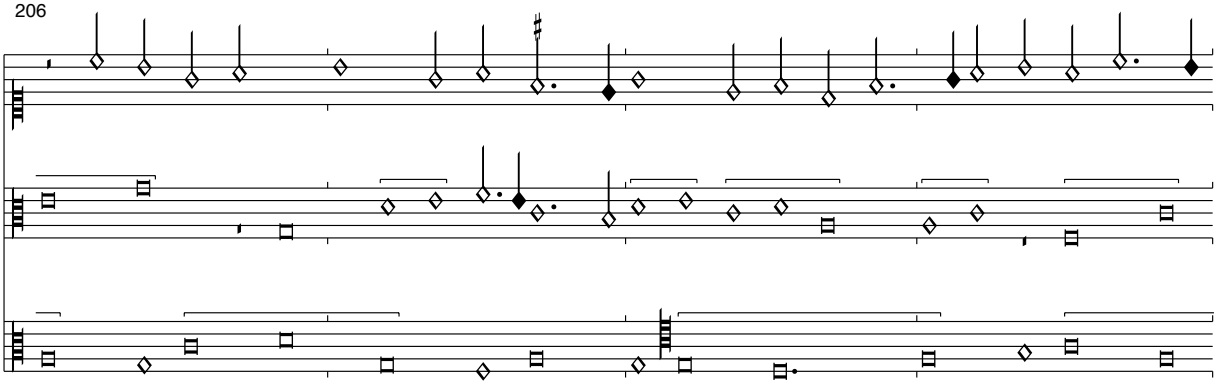

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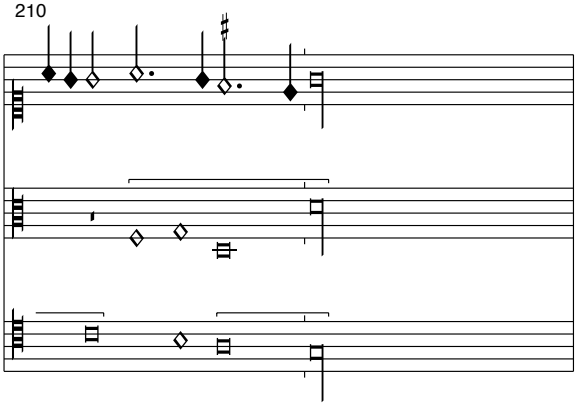
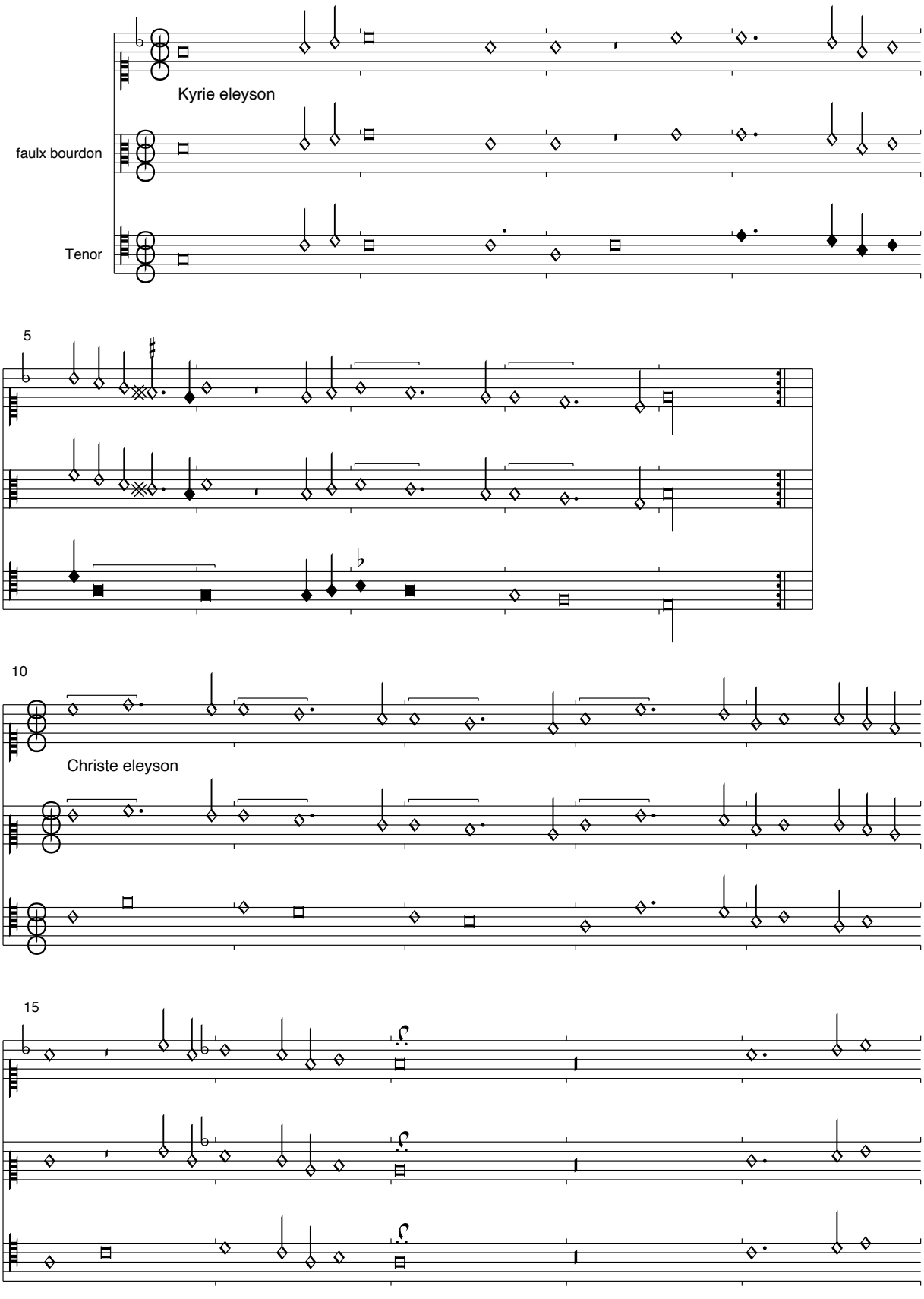
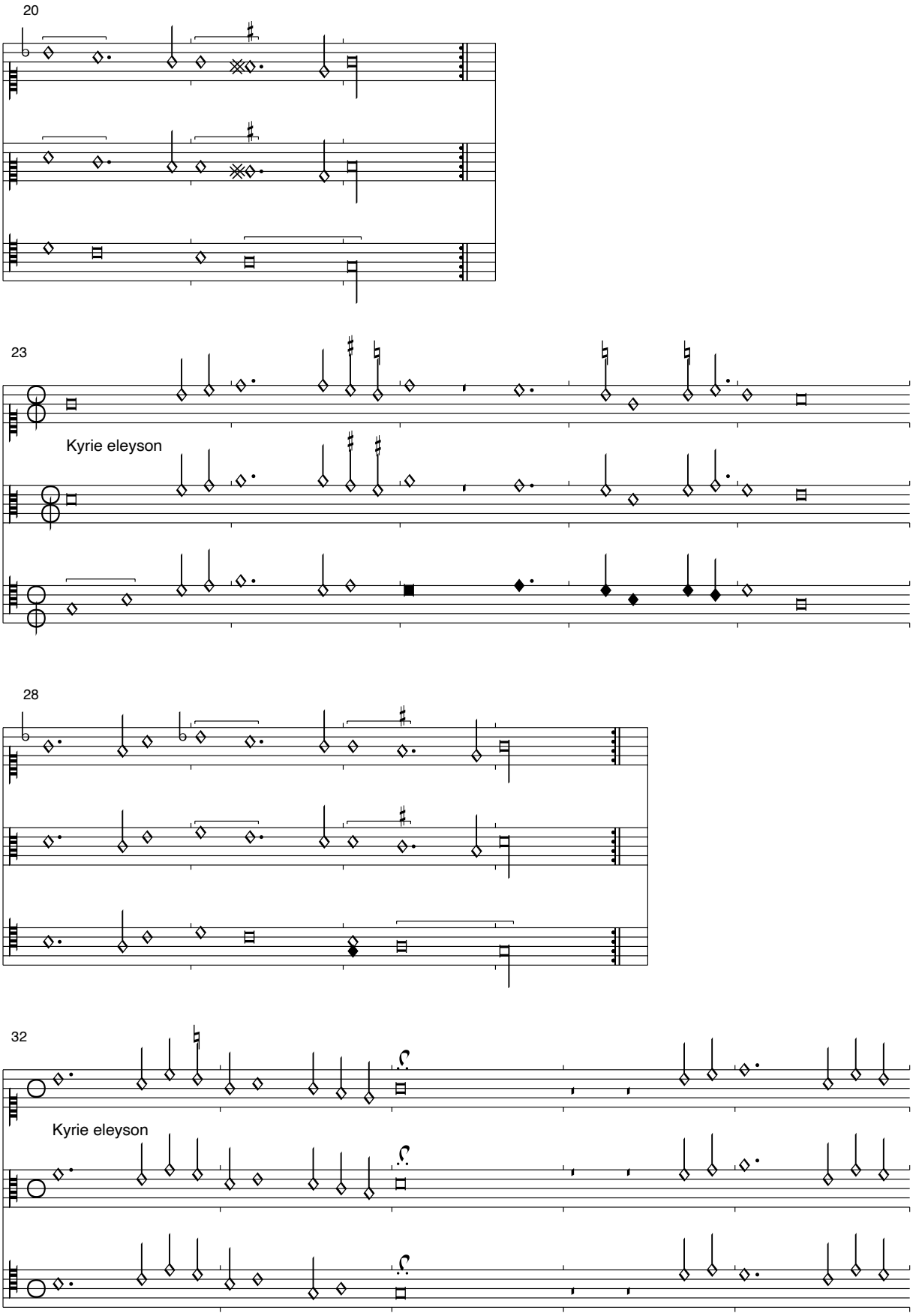
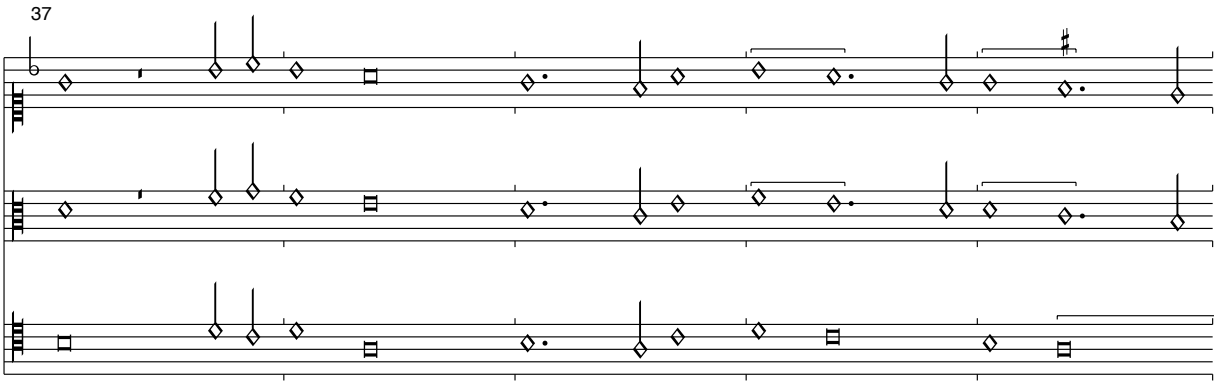


Jo Ro(u)llet: Kyrie
Trent 87, f. 99r




20
23
Kyrie eleyson
28
32
Kyrie eleyson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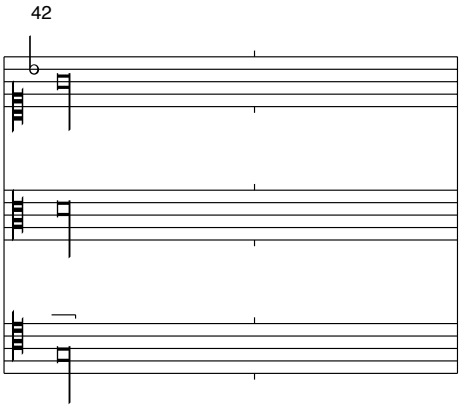
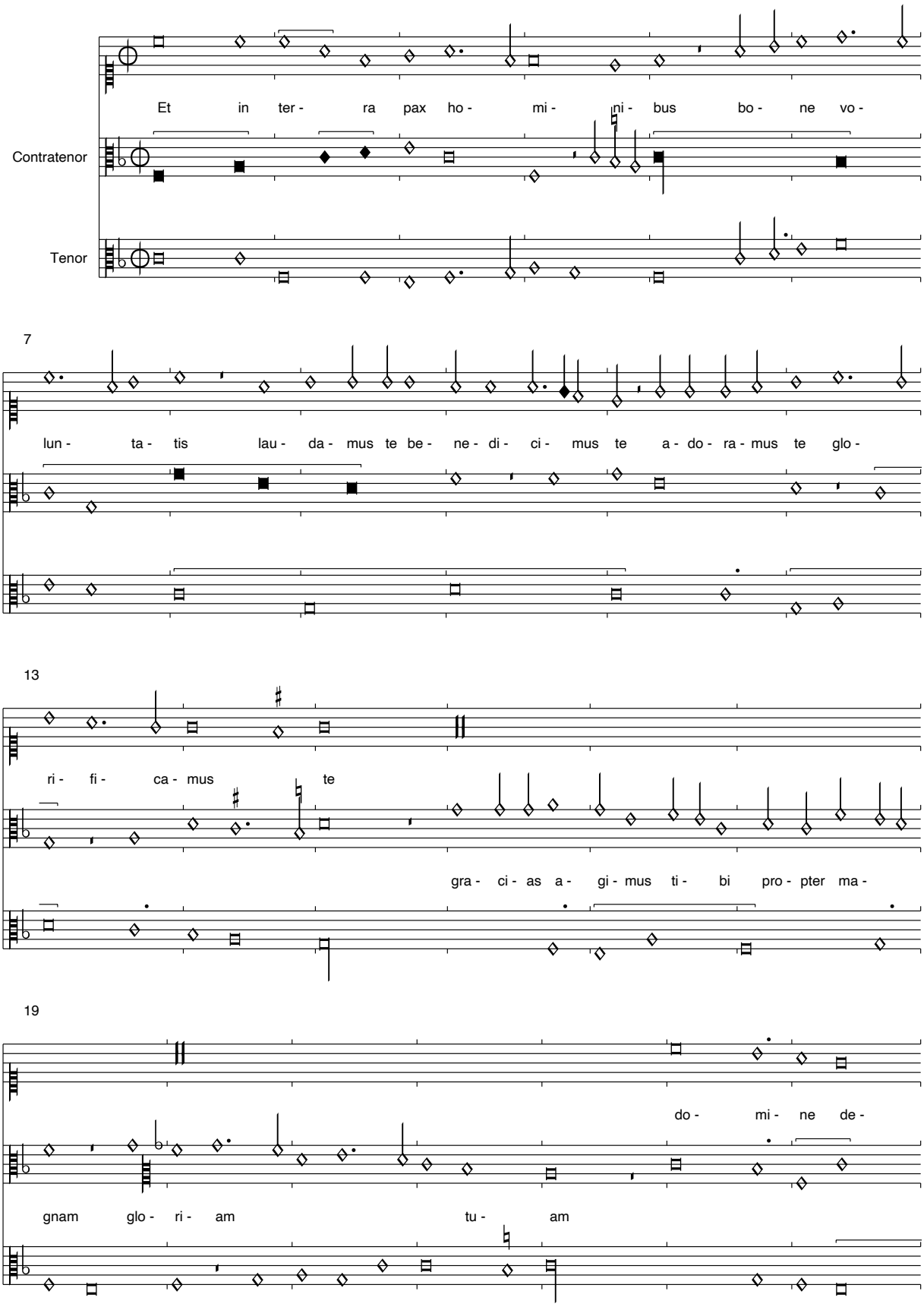
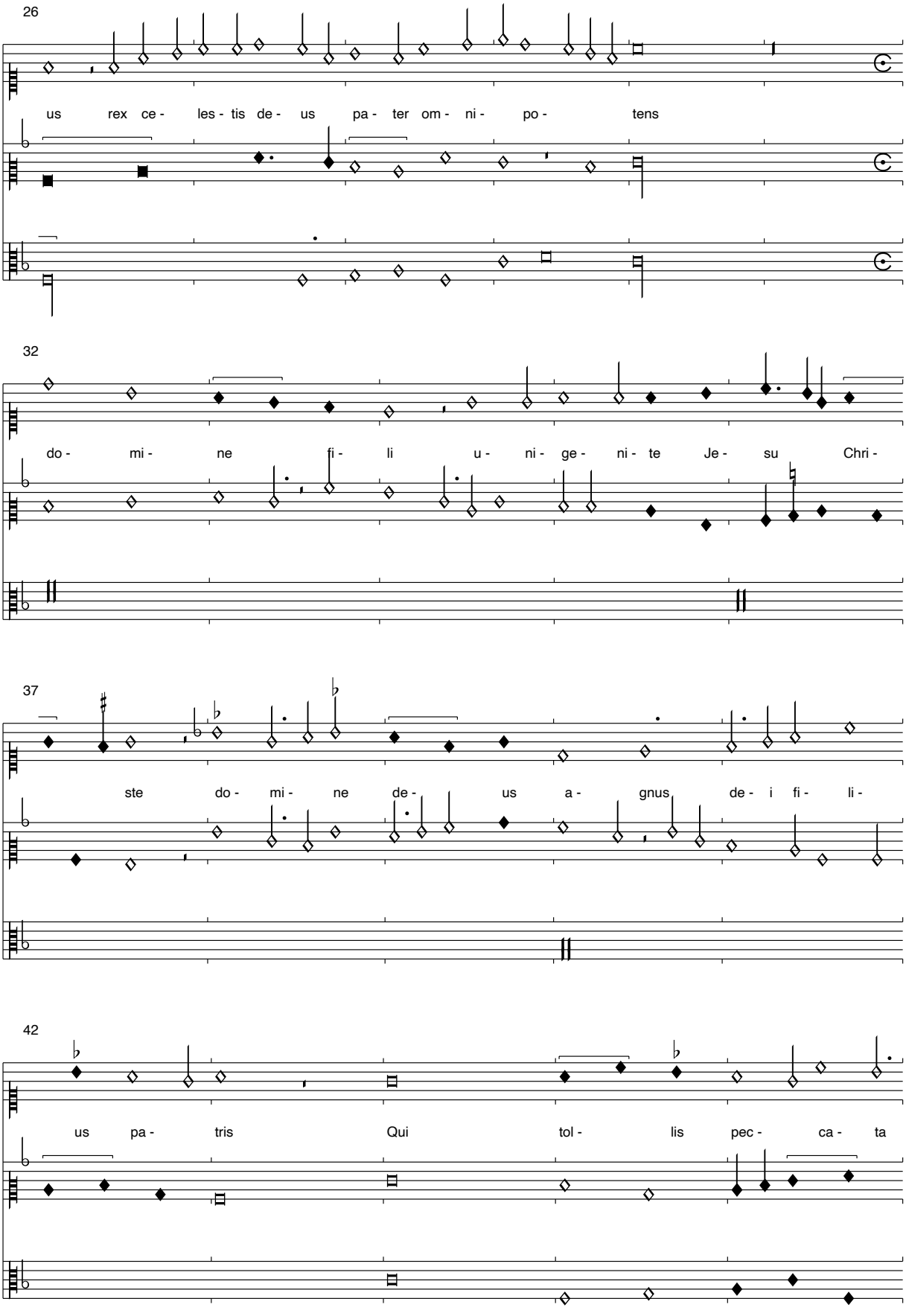
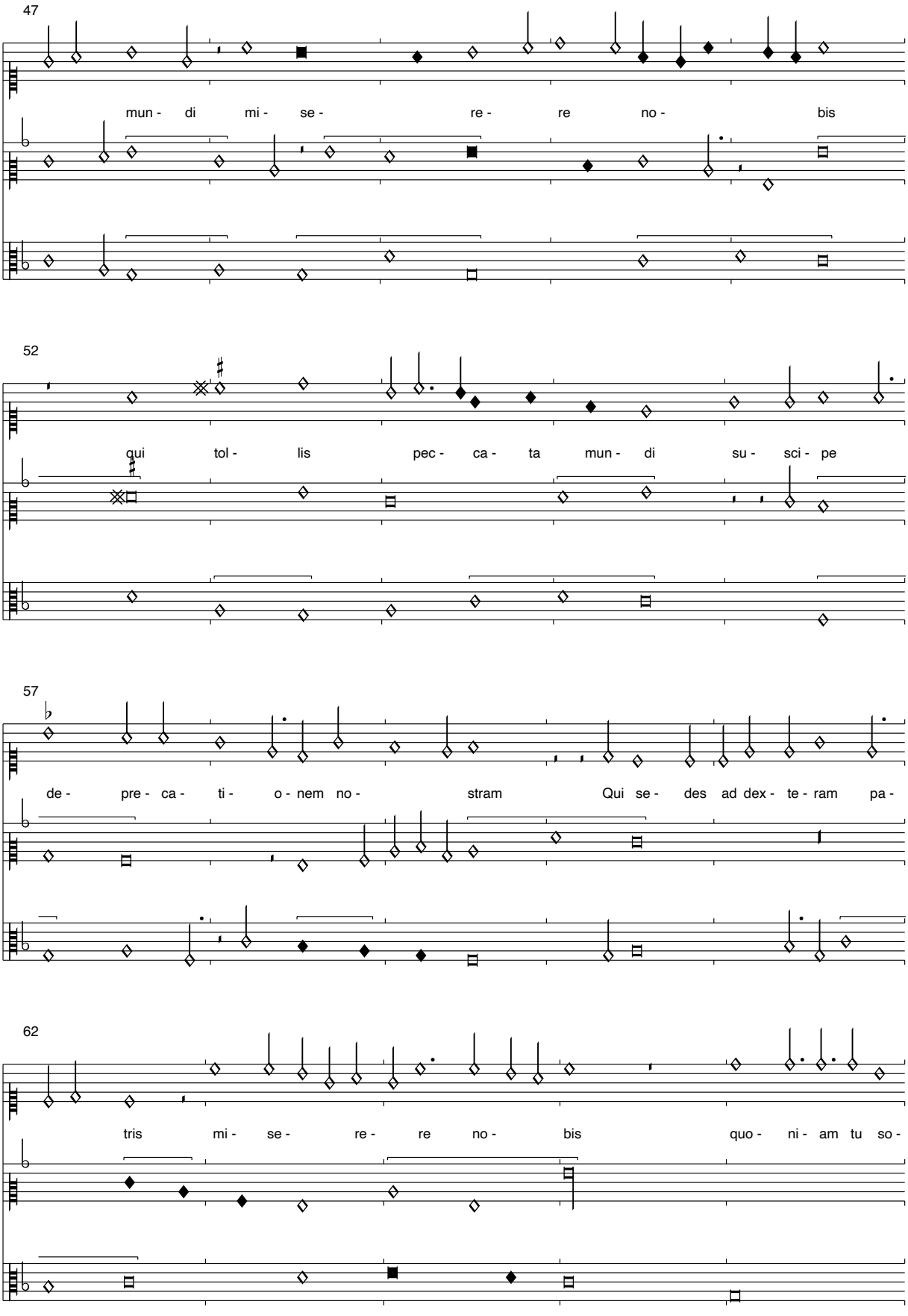
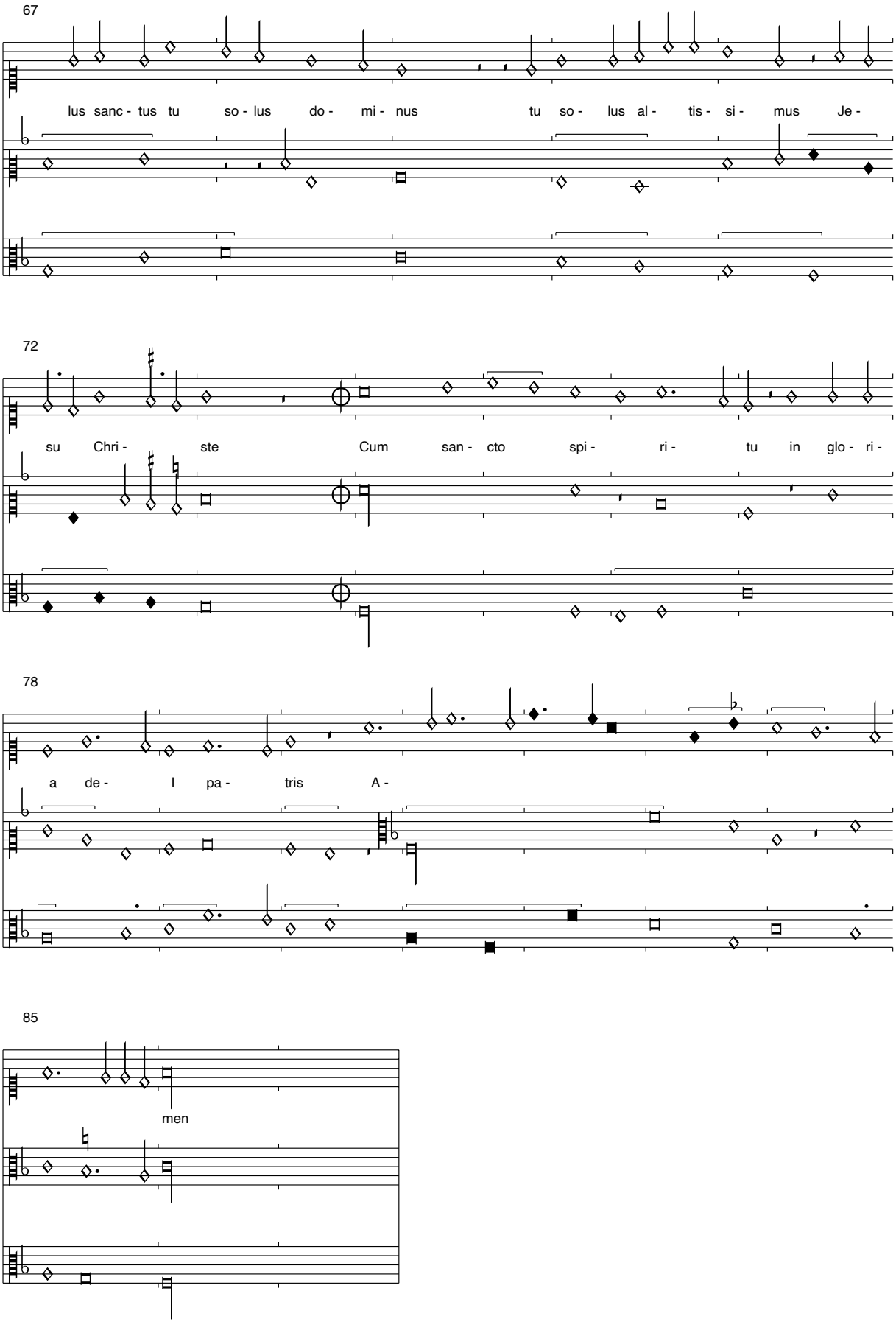

42

Jo Brassart: Gloria
Trent 87, f. 99v-100r

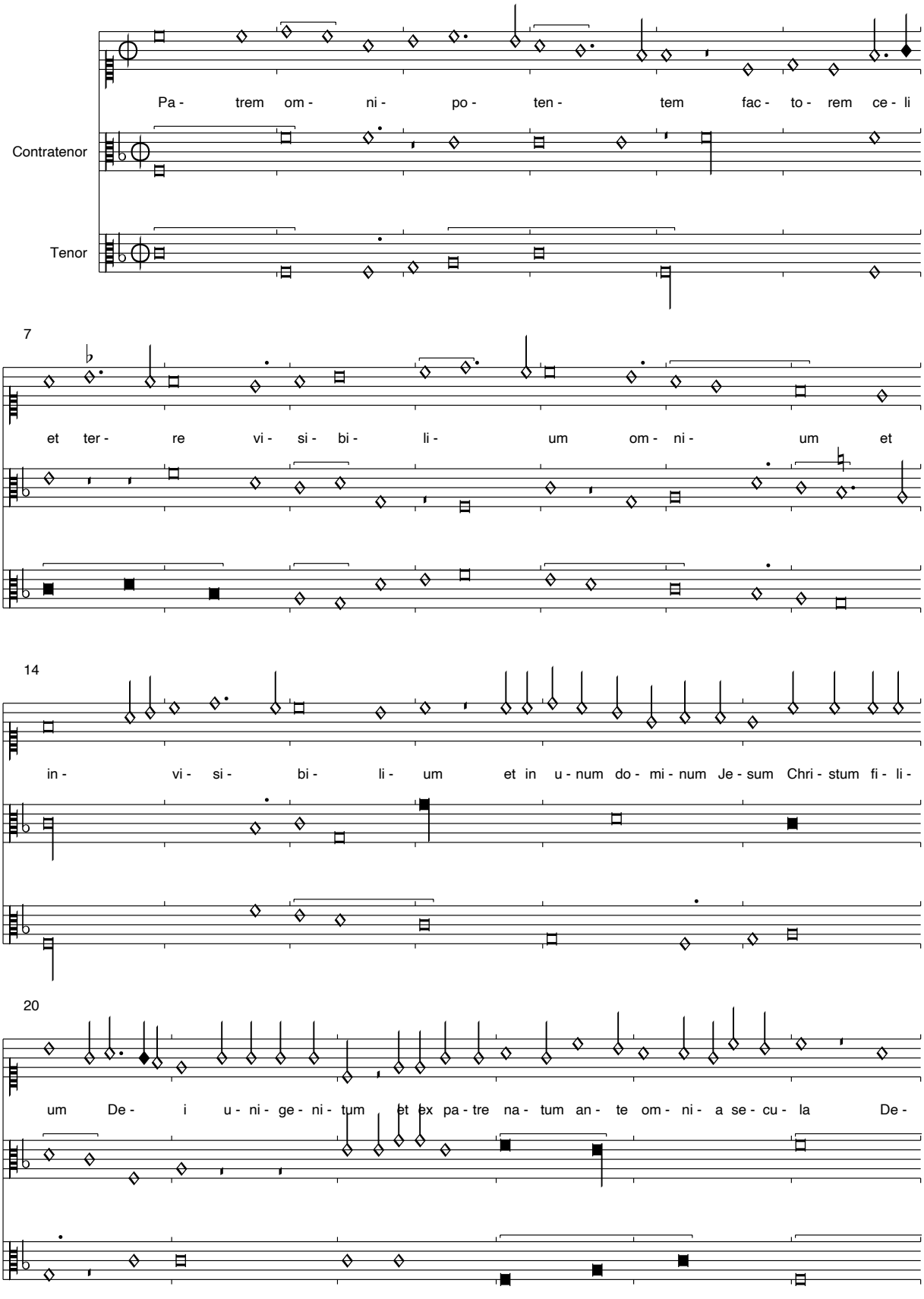


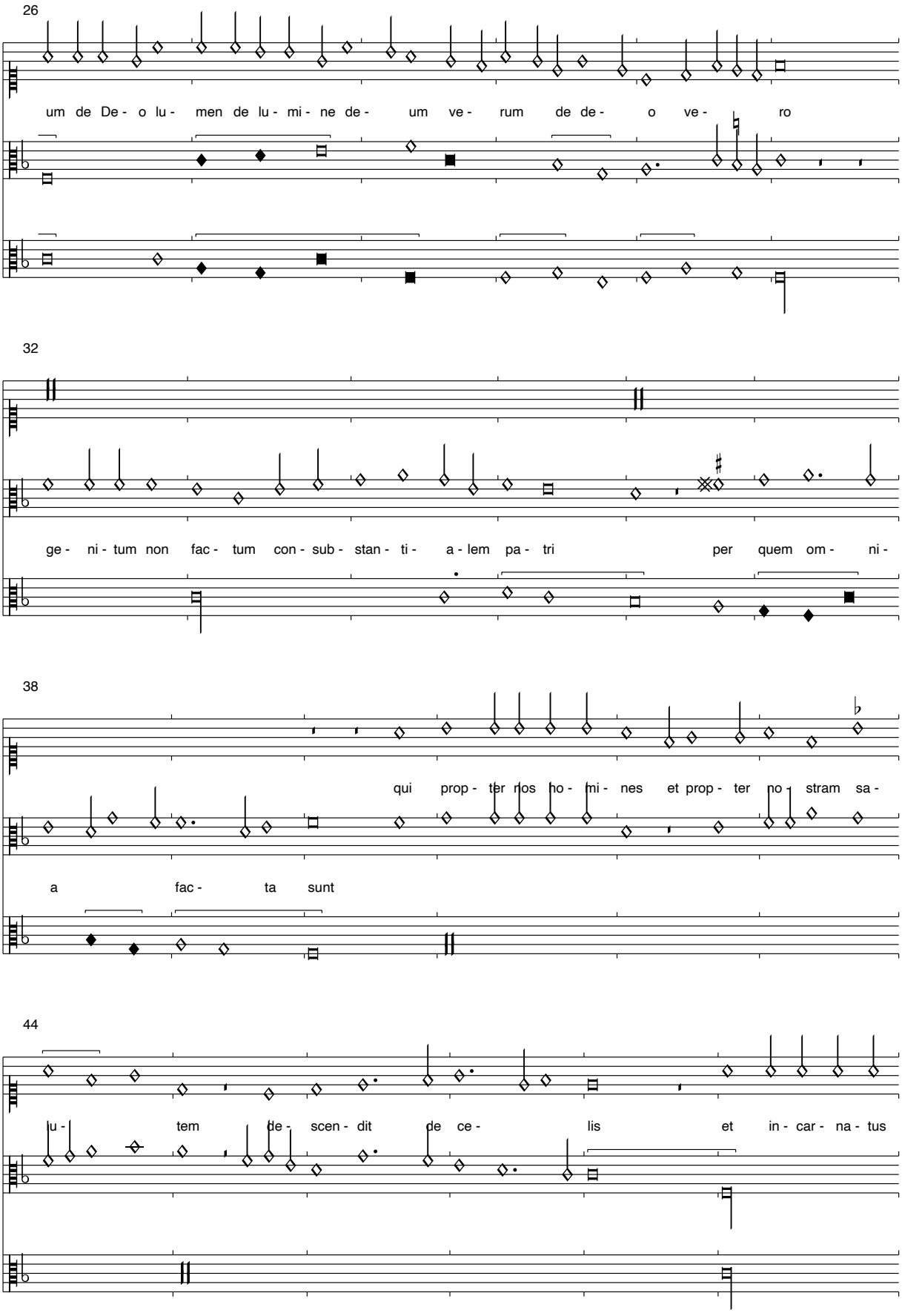

26
us rex ce - les - tis de - us pa - ter om - ni - po - tens
32
do - mi - ne fi - li u - ni - ge - ni - te Je - su Chri -
37
ste do - mi - ne de - us a - gnus de - i fi - li -
42
us pa - tris Qui tol - lis pec - ca - ta

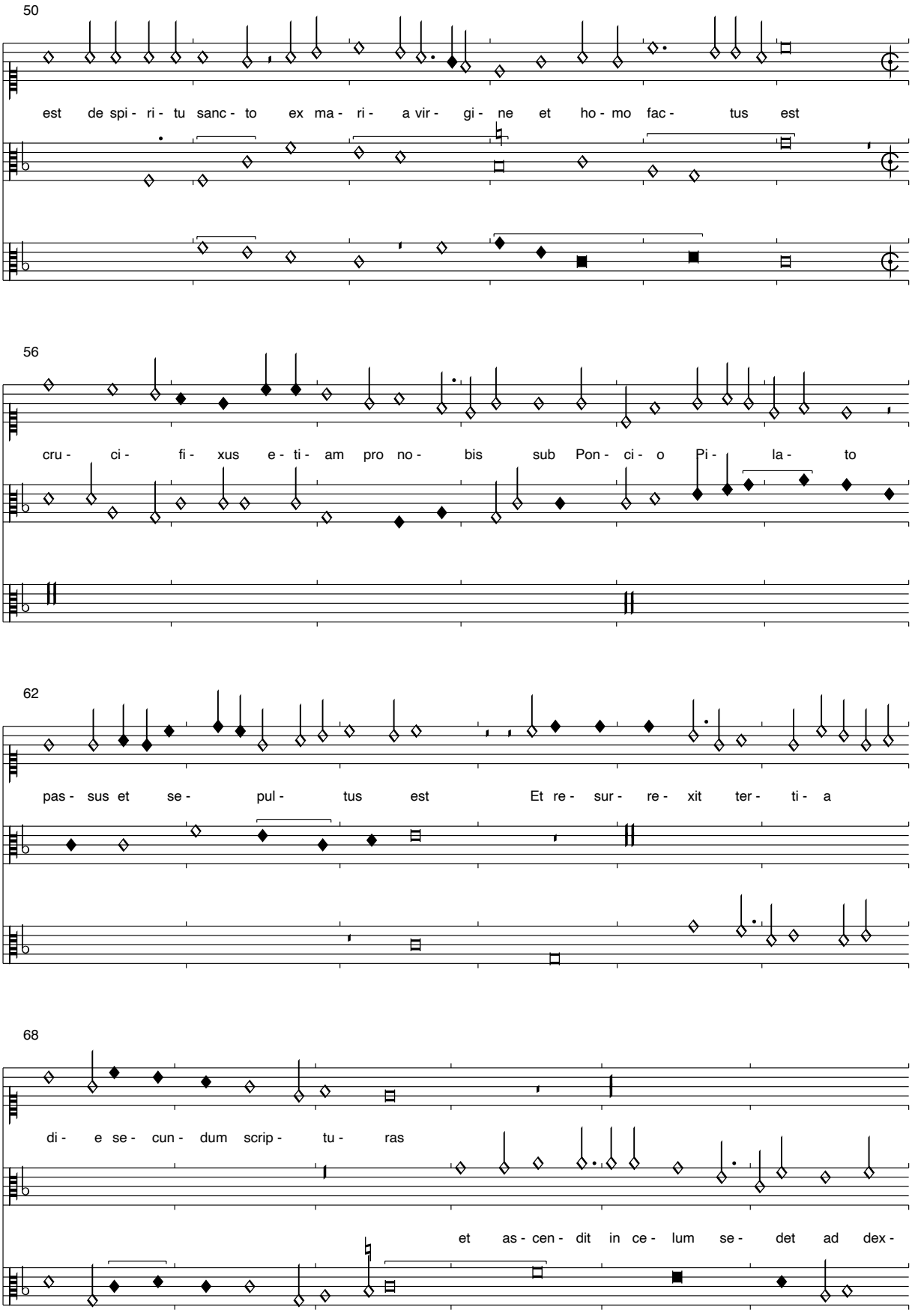

47
mun - di mi - se - re - re no - bis
52
qui tol - lis pec - ca - ta mun - di su - sci - pe
57
de - pre - ca - ti - o - nem no - stram Qui se - des ad dex - te - ram pa -
62
tris mi - se - re - re no - bis quo - ni - am tu so -

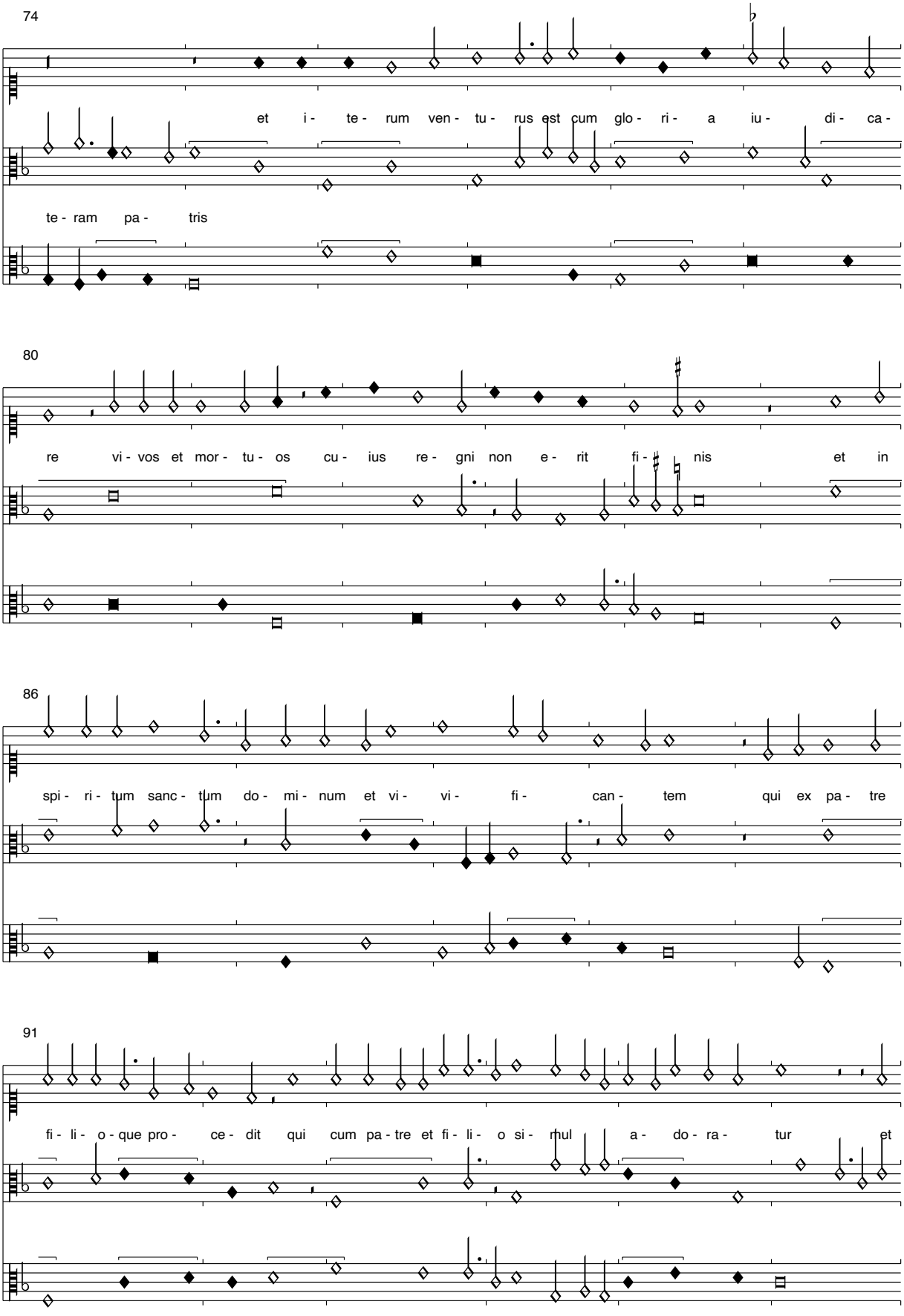

67
lus sanc - tus tu so - lus do - mi - nus tu so - lus al - tis - si - mus Je -
72
su Chri - ste Cum san - cto spi - ri - tu in glo - ri -
78
a de - I pa - tris A -
85
men

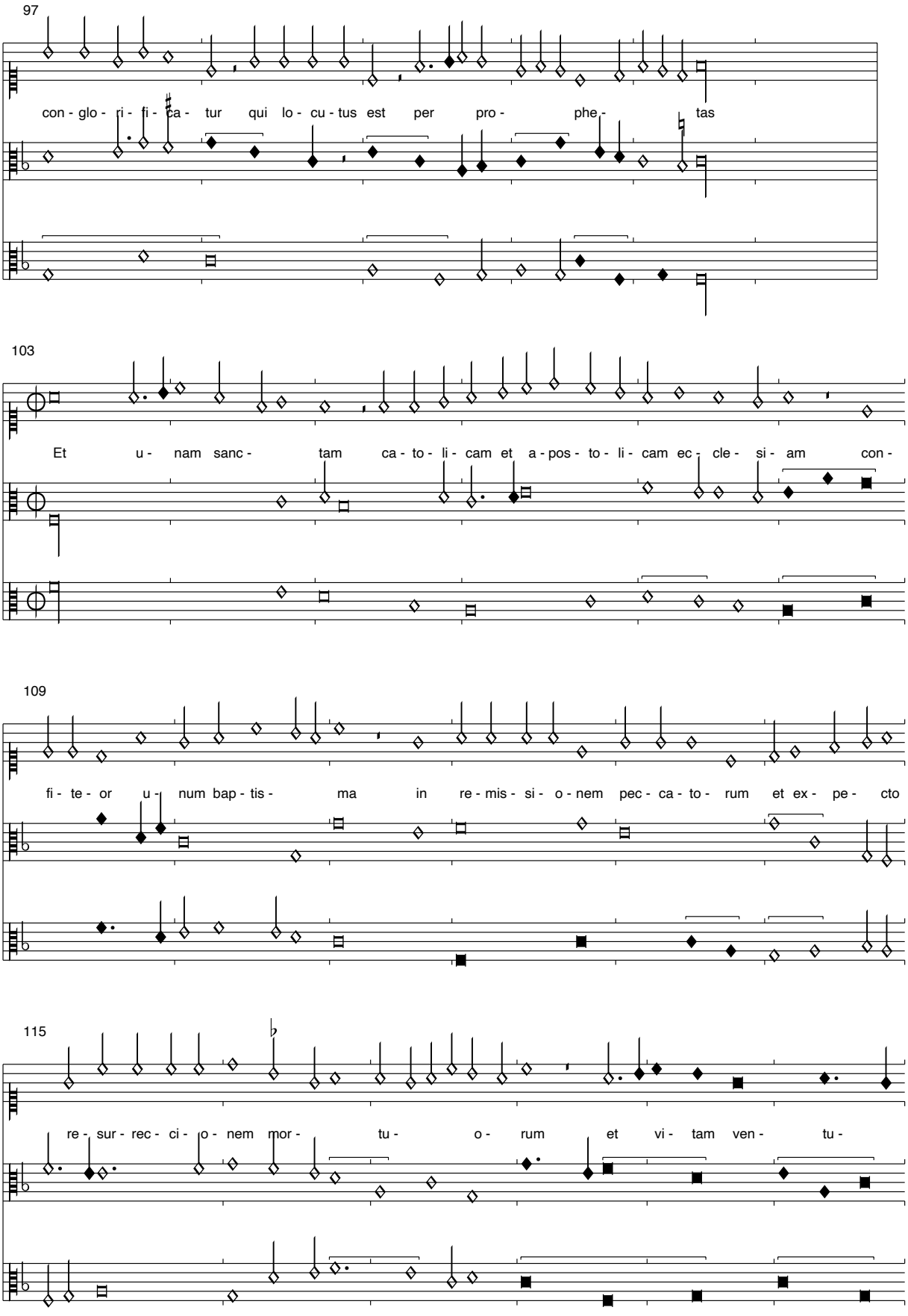
Jo Brassart: Credo
Trent 87, f. 100v-101v



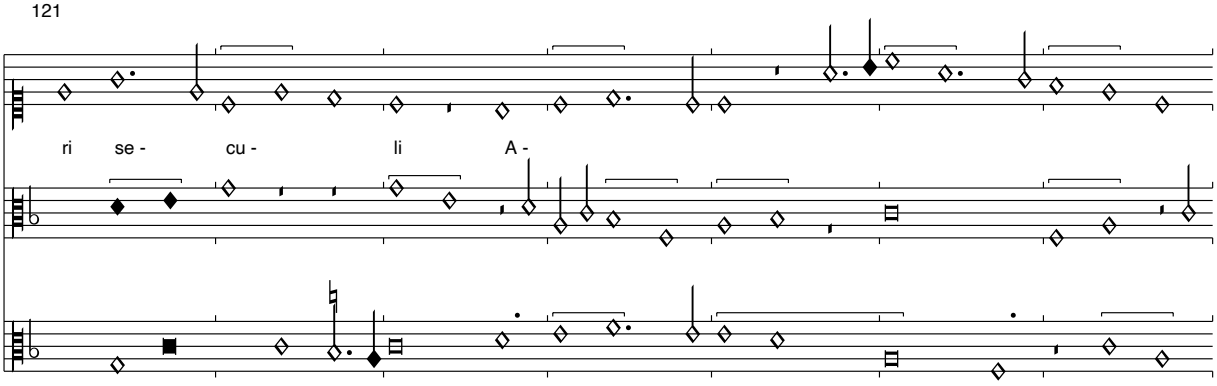

26
um de De- o lu- men de lu- mi- ne de- um ve- rum de de- o ve- ro
32
ge- ni- tum non fac- tum con- sub- stan- ti- a- lem pa- tri per quem om- ni-
38
qui prop- ter nos ho- mi- nes et prop- ter no- stram sa-
a fac- ta sunt
44
lu- tem de- scen- dit de ce- lis et in- car- na- tus


50
est de spi - ri - tu sanc - to ex ma - ri - a vir - gi - ne et ho - mo fac - tus est
56
cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ci - o Pi - la - to
62
pas - sus et se - pul - tus est Et re - sur - re - xit ter - ti - a
68
di - e se - cun - dum scrip - tu - ras
et as - cen - dit in ce - lum se - det ad dex -

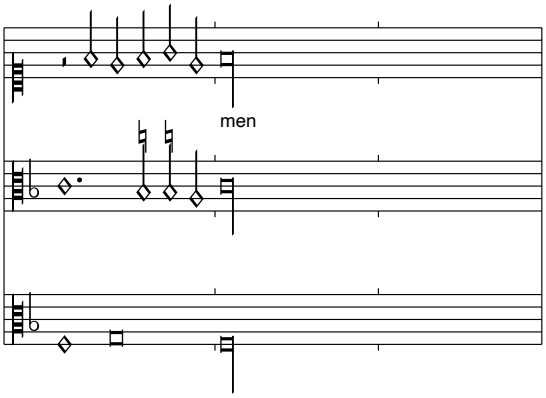

74
et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca -
te - ram pa - tris
80
re vi - vos et mor - tu - os cu - ius re - gni non e - rit fi - nis et in
86
spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can - tem qui ex pa - tre
91
fi - li - o - que pro - ce - dit qui cum pa - tre et fi - li - o si - mul a - do - ra - tur et


97
con - glo - ri - fi - ca - tur qui lo - cu - tus est per pro - phe - tas
103
Et u - nam sanc - tam ca - to - li - cam et a - pos - to - li - cam ec - cle - si - am con -
109
fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pe - cto
115
re - sur - rec - ci - o - nem mor - tu - o - rum et vi - tam ven - tu -

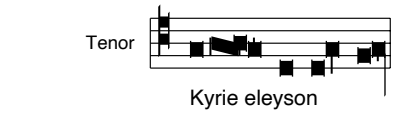
121

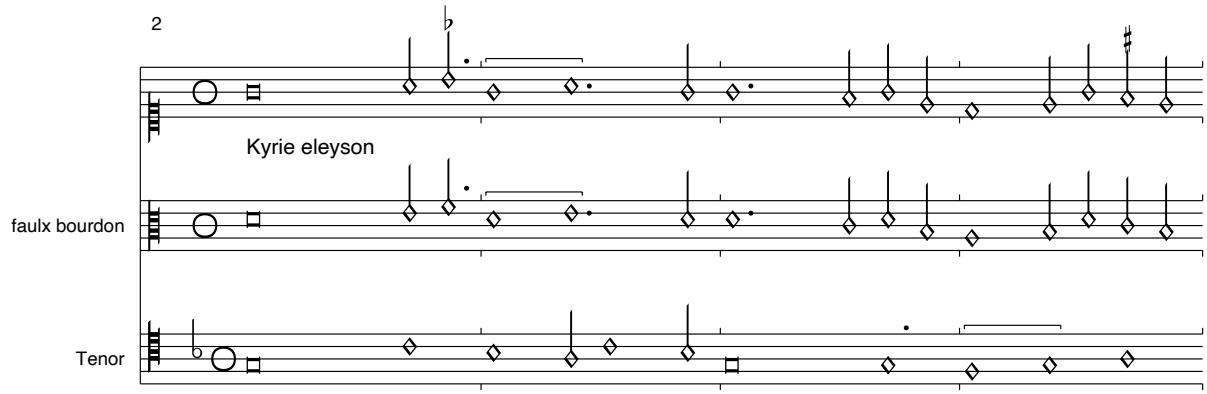


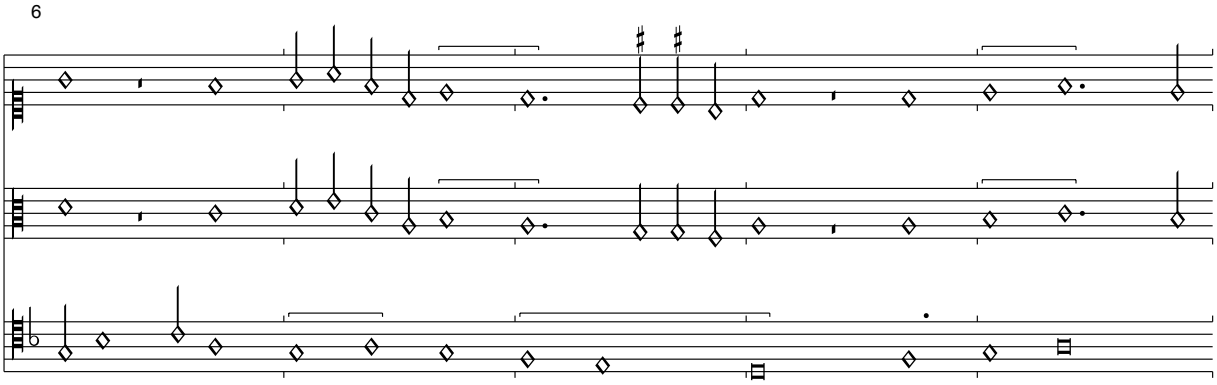
128

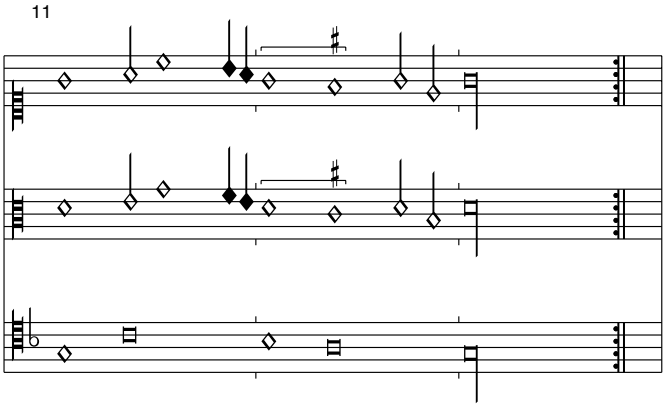


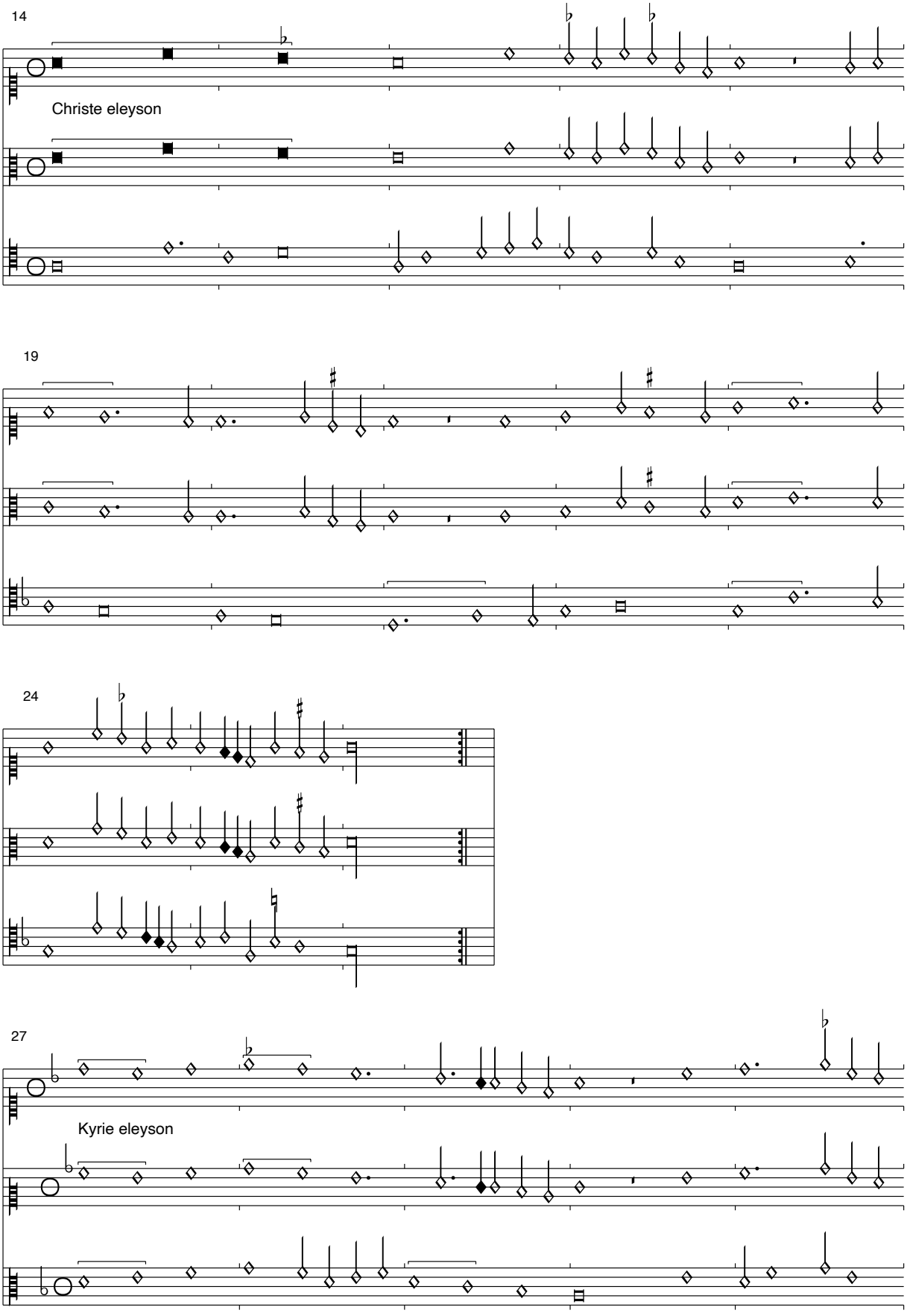
G Dufay: Kyrie "de apostolis"
Trent 87, f. 101v-102r

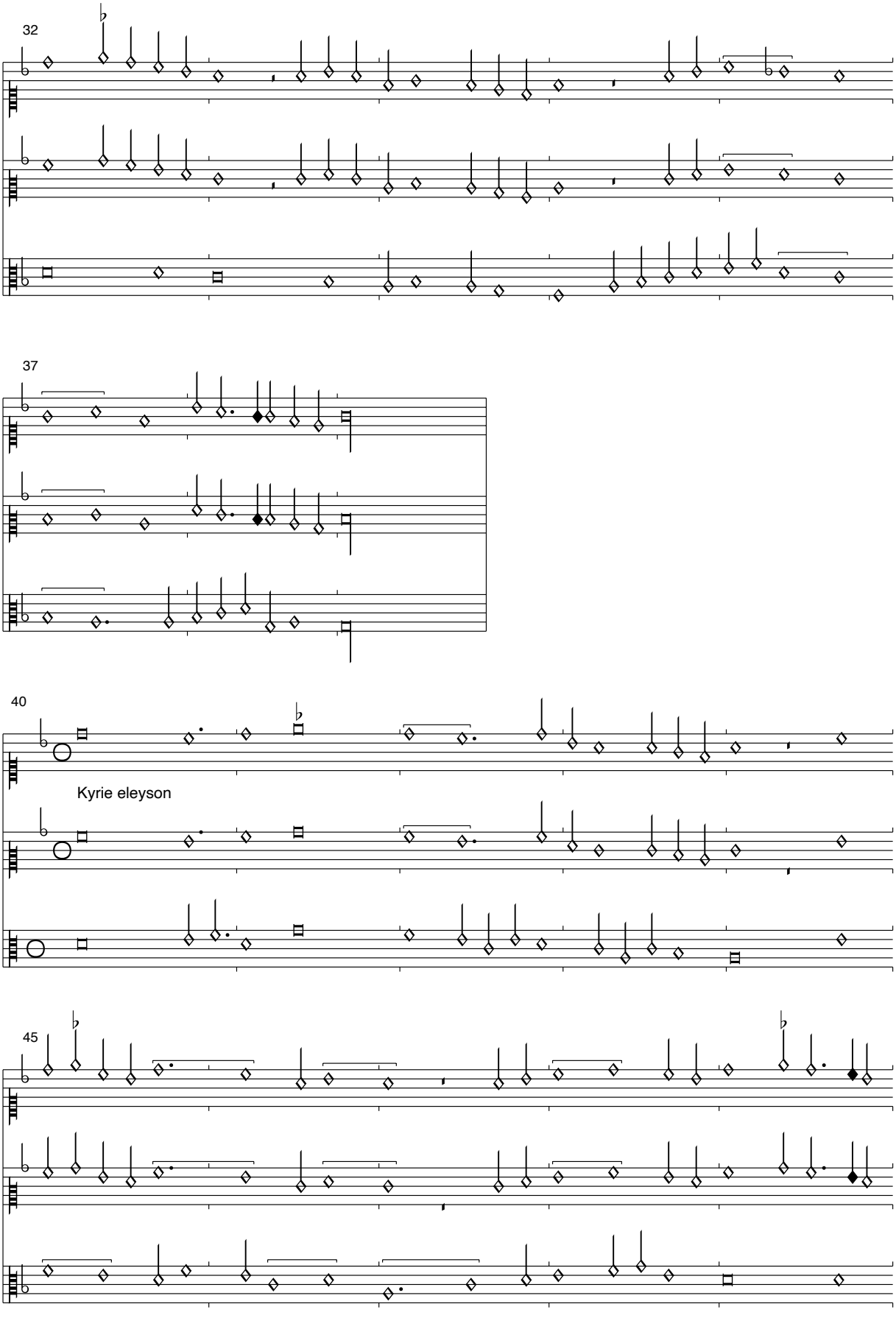


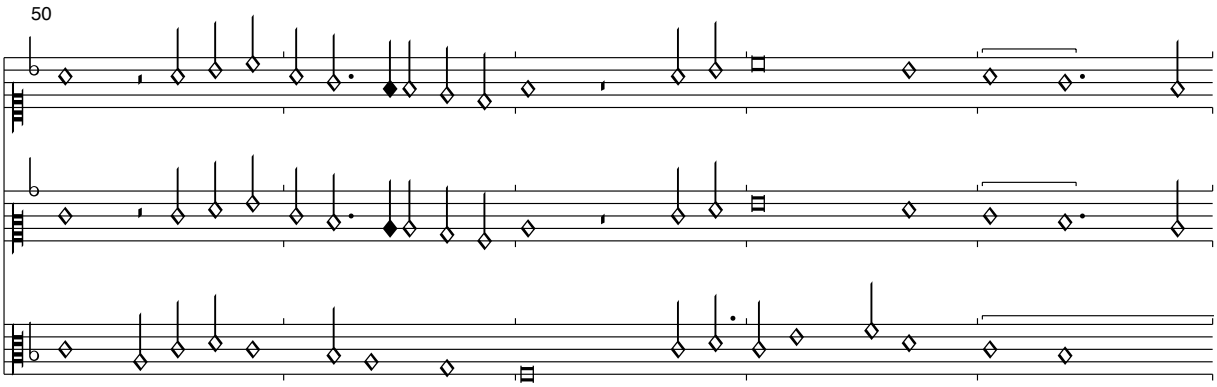


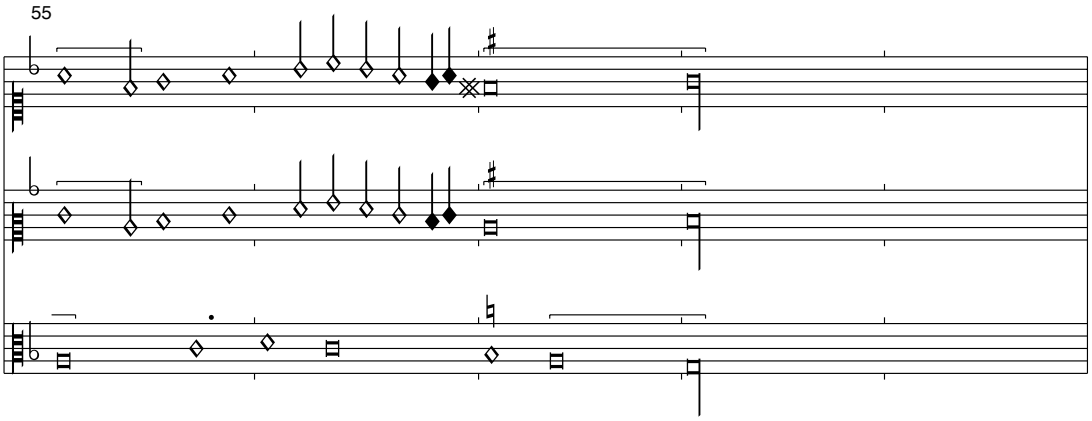





14
Christe eleyson
19
24
27
Kyrie eleyson


32
37
40
Kyrie eleyson
45

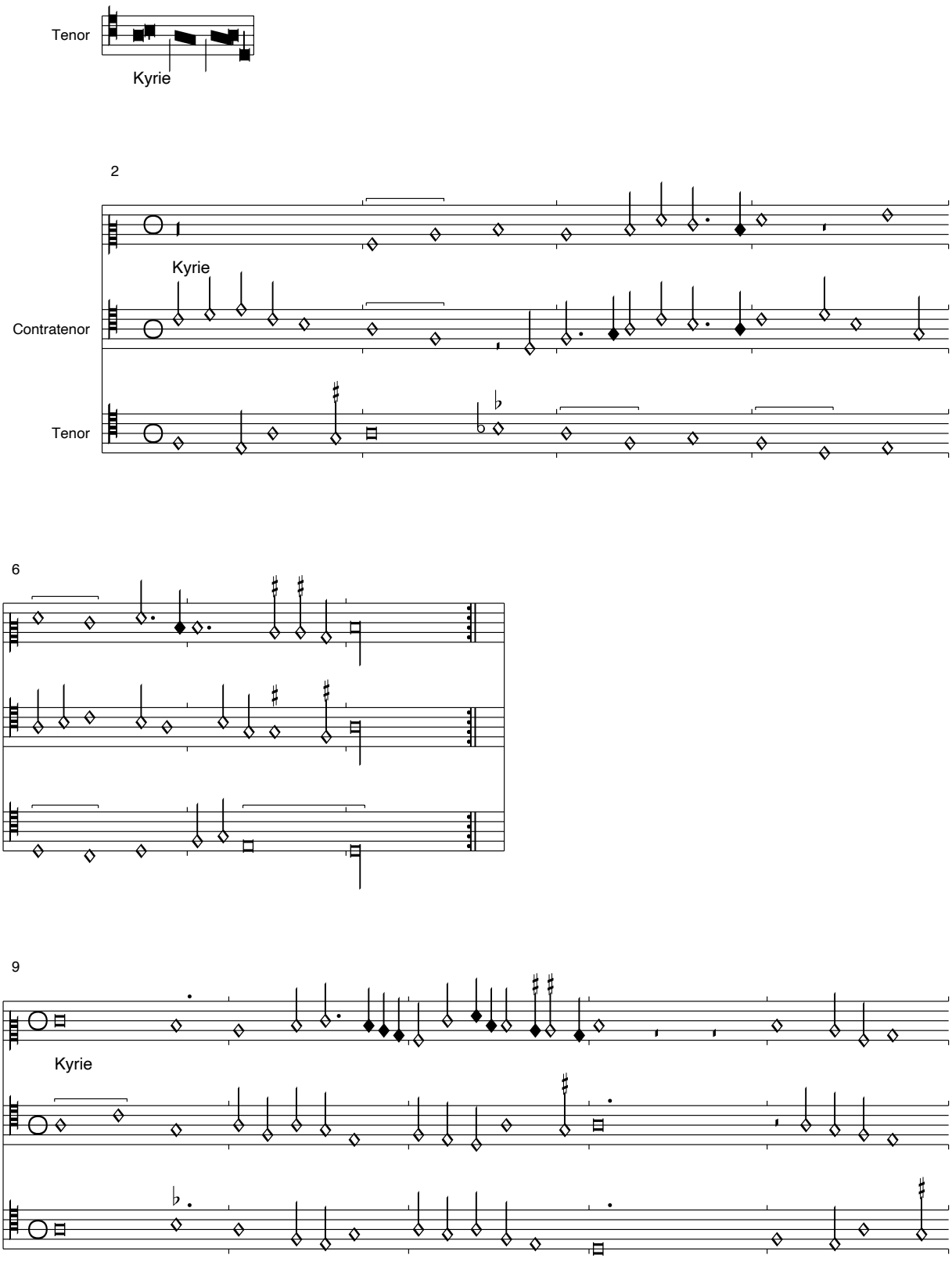




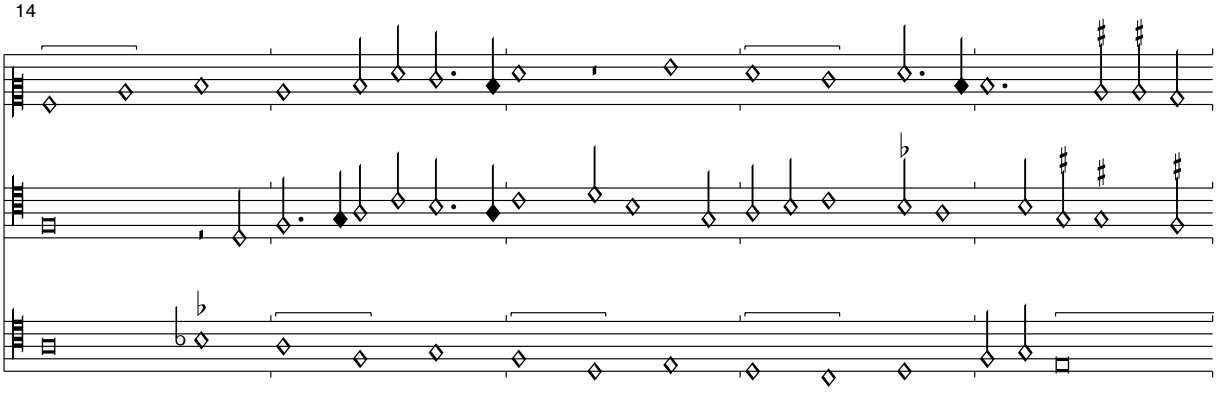
Der Satz ist fast identisch mit f. 93v; der größte Unterschied ist der verkürzte Choral am Anfang und die völlige Streichung der langen Choräle zwischen den Teilen.

Binchois: Kyrie
Trent 87, f. 102v-103r

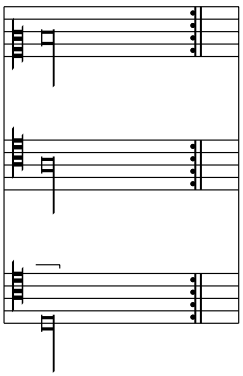
apostolorum



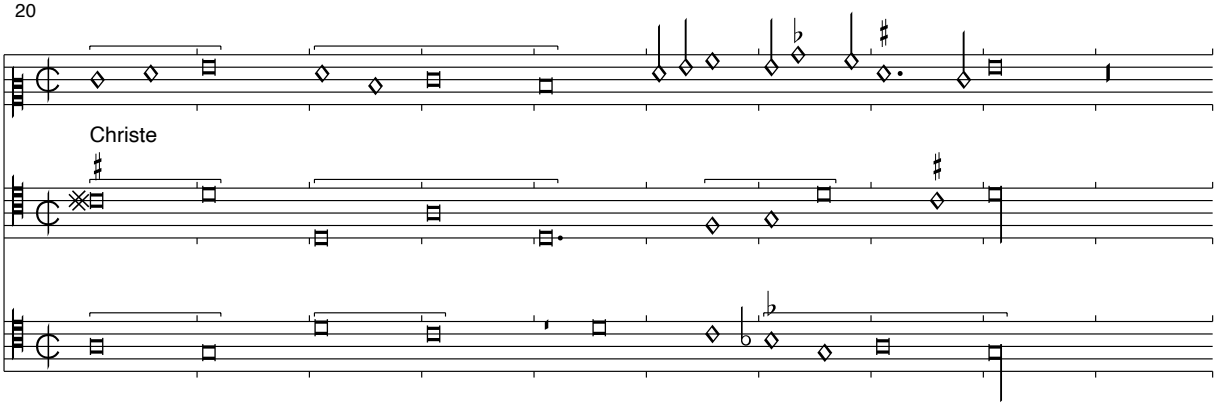
14



19



20



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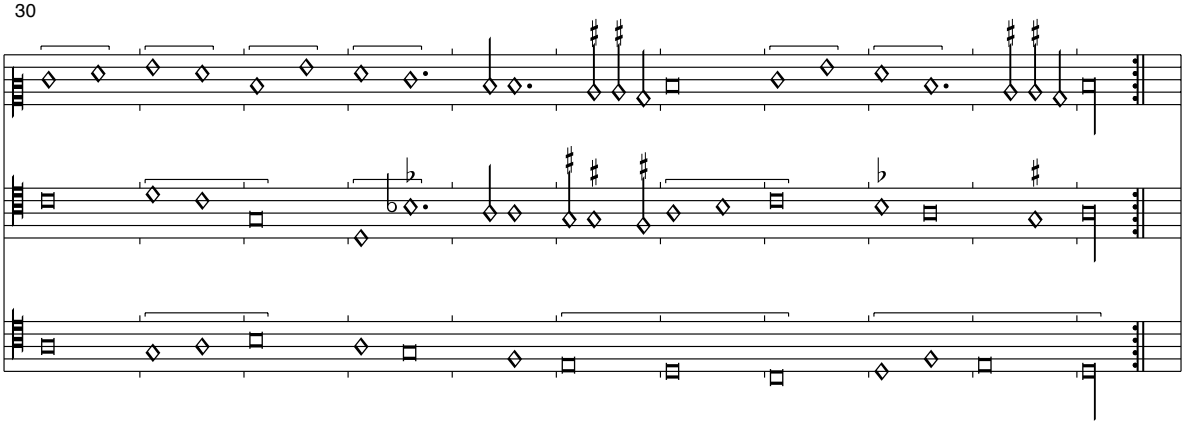
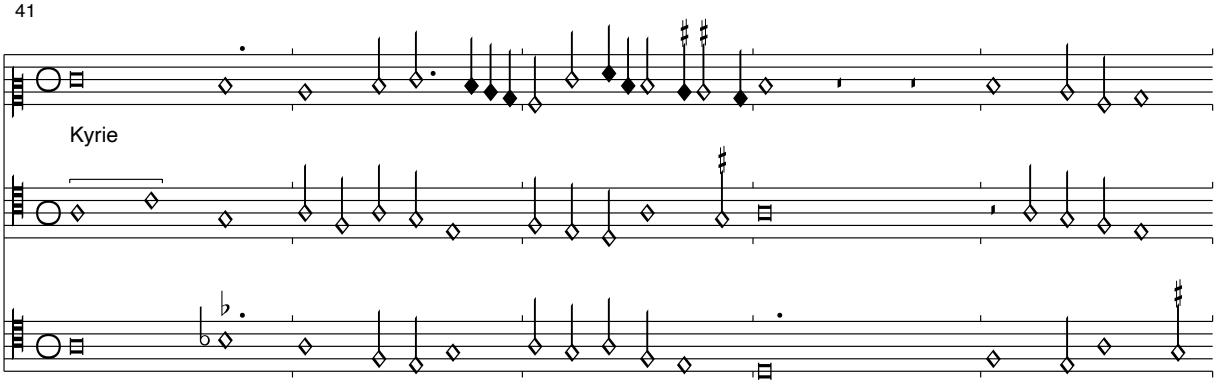
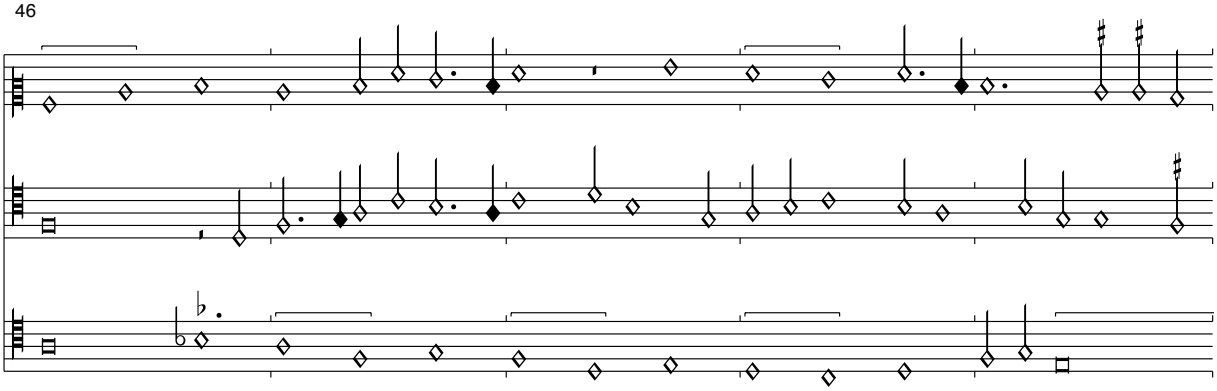


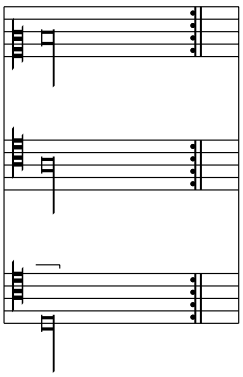
41



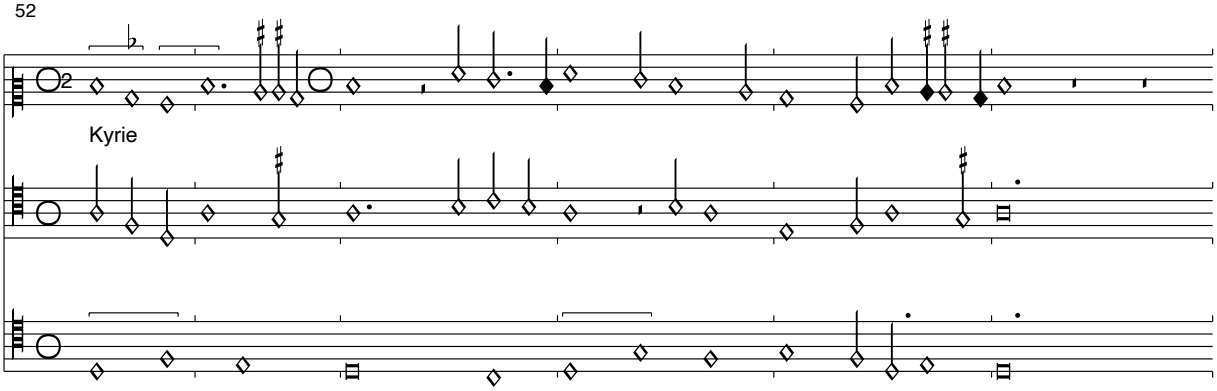
46

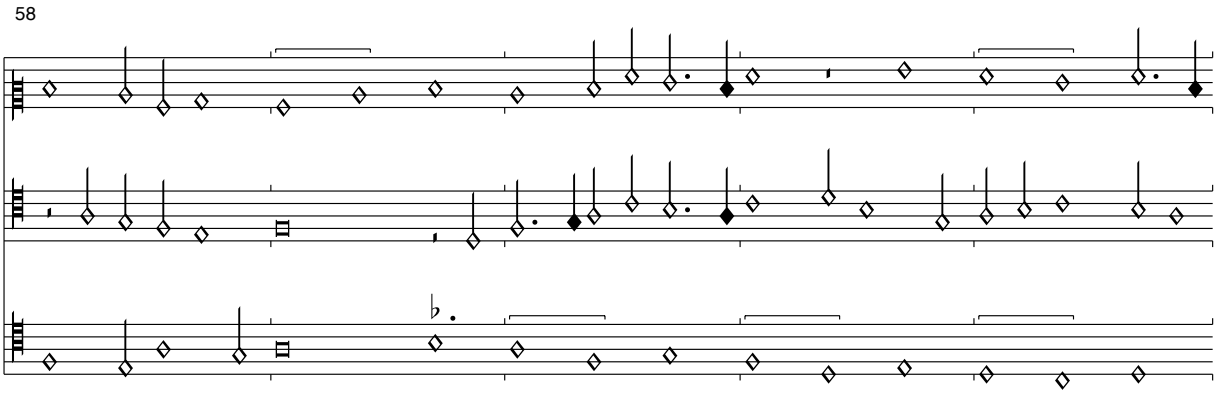


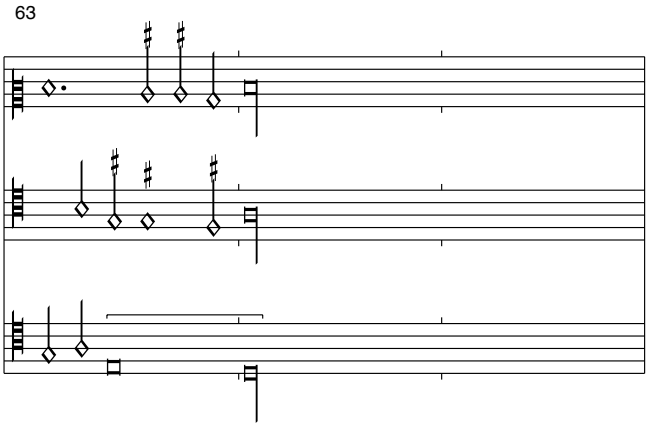
51



52

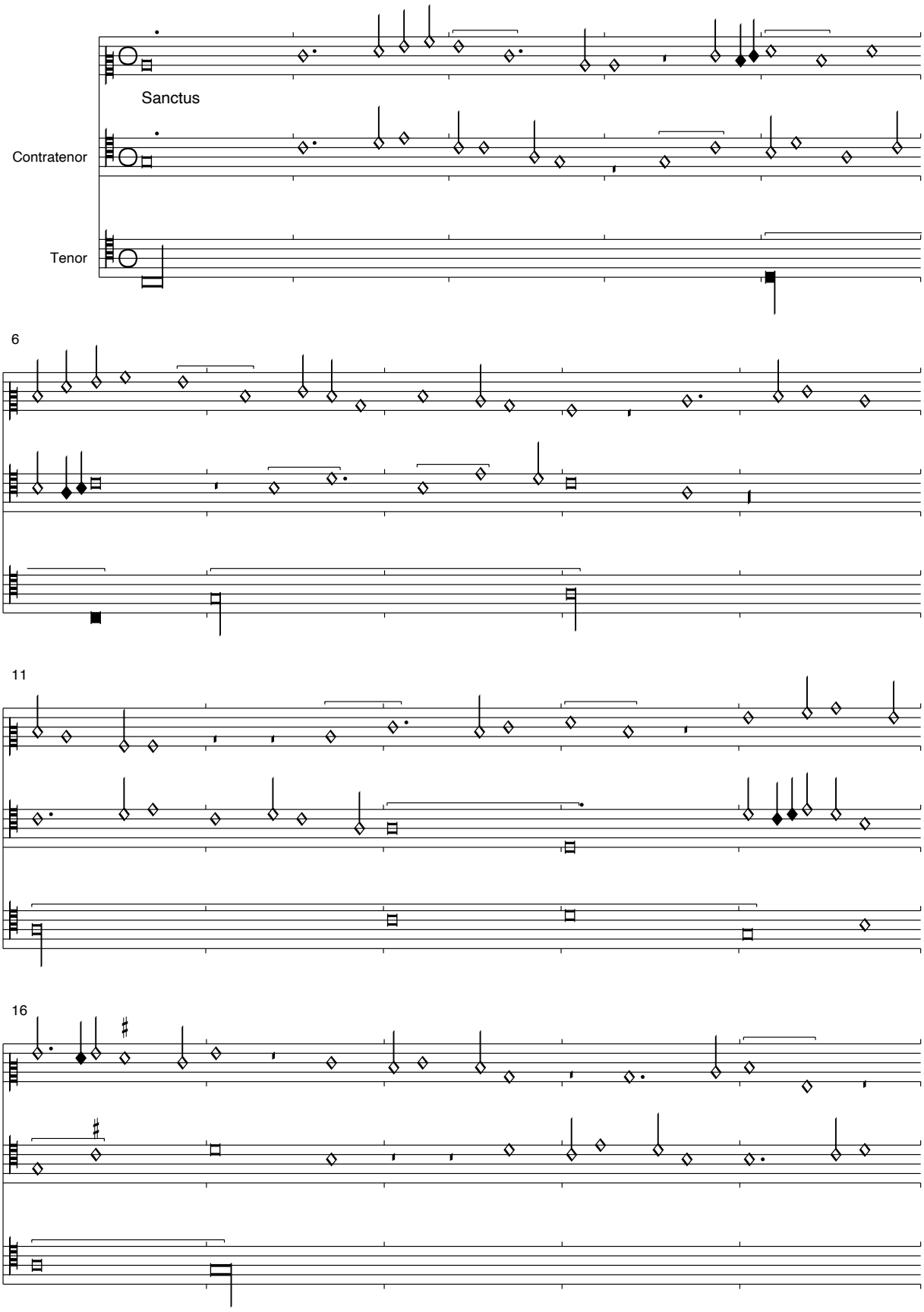




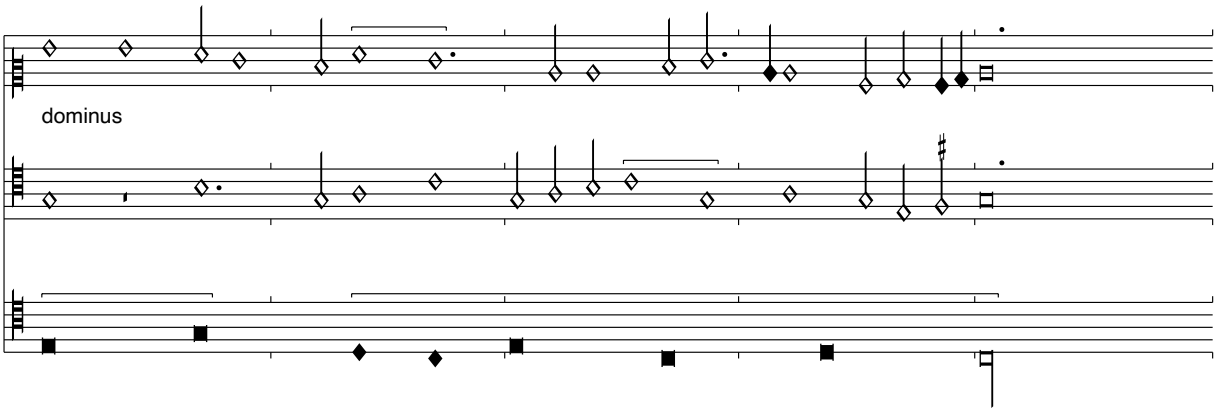


Der Contratenor des vorletzten Kyrie ist am Anfang richtig wiedergegeben, allerdings fälschlich durchgestrichen. Dann folgt ab T. 44 der mit dem letzten Kyrie identische Verlauf, was aber so nicht angegeben ist.

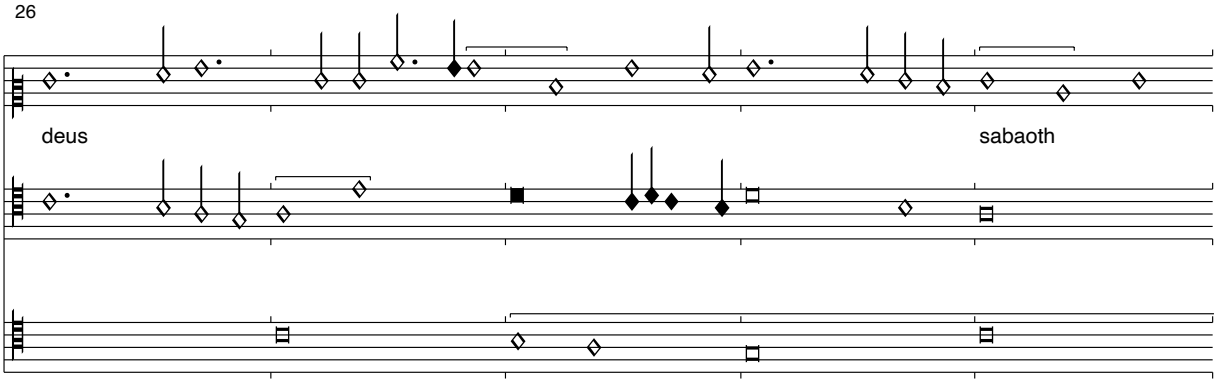
Sanctus
Trent 87, f. 103v-104v



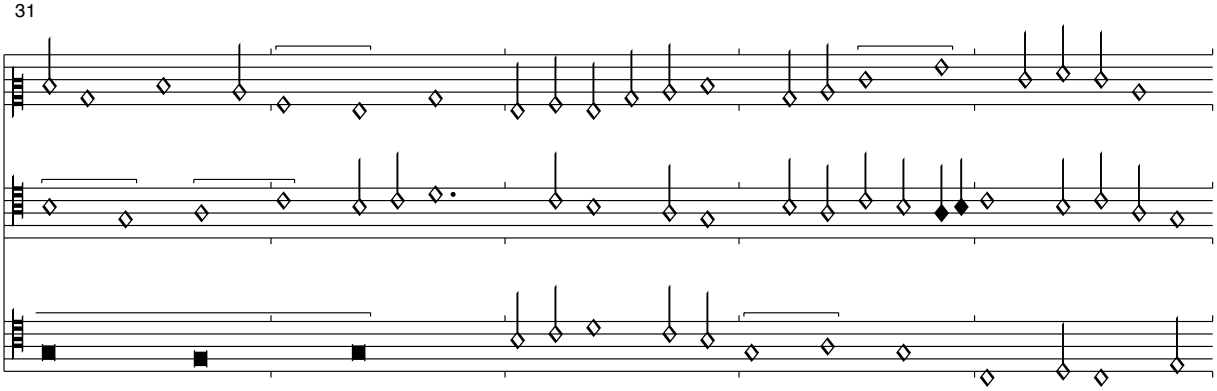
21



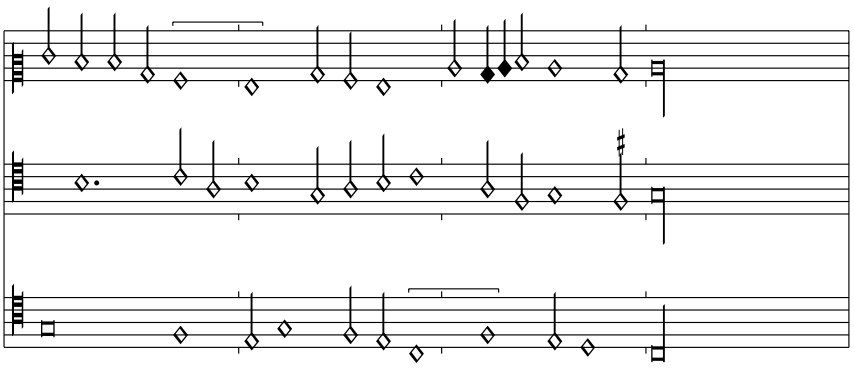
26

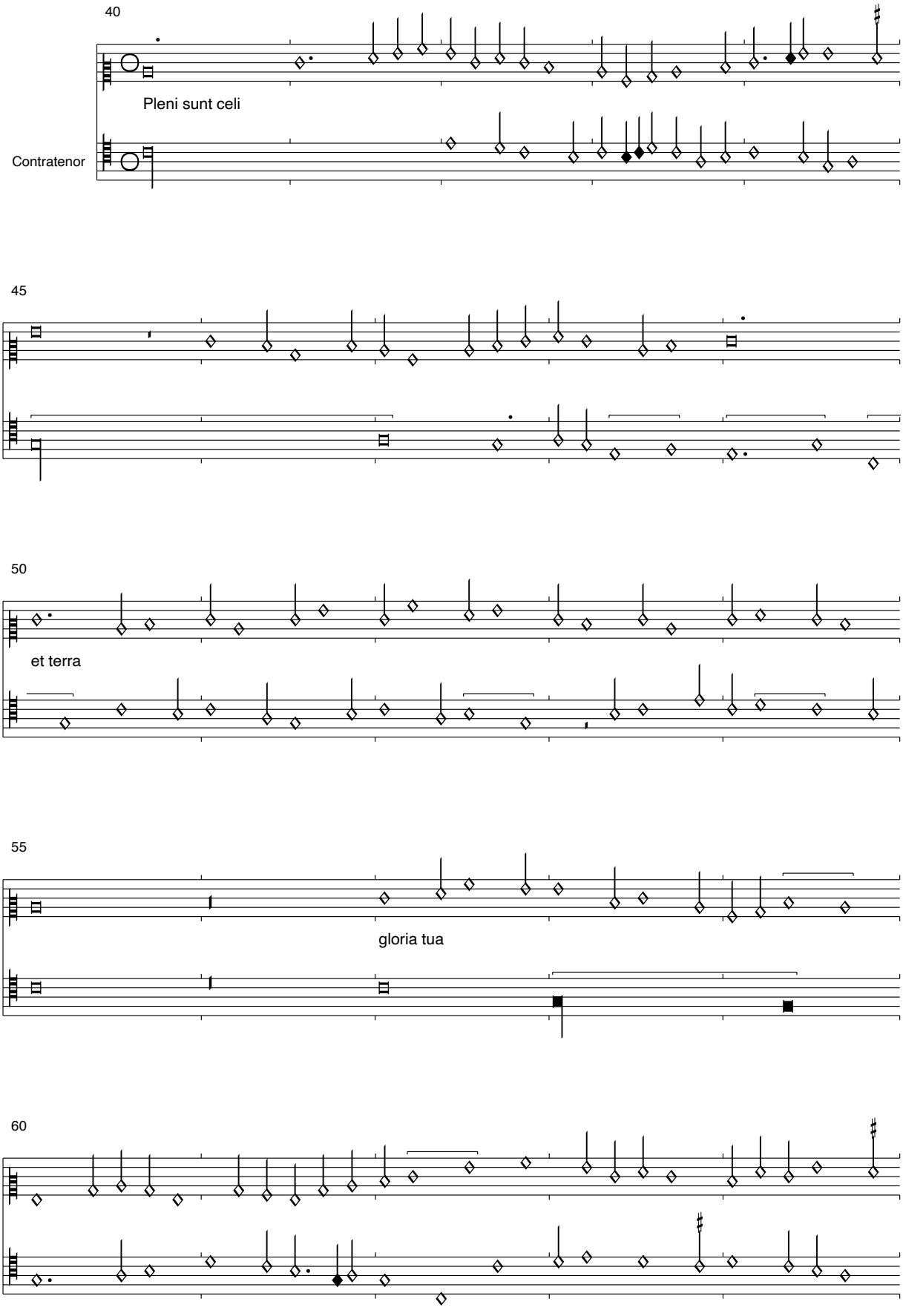


31

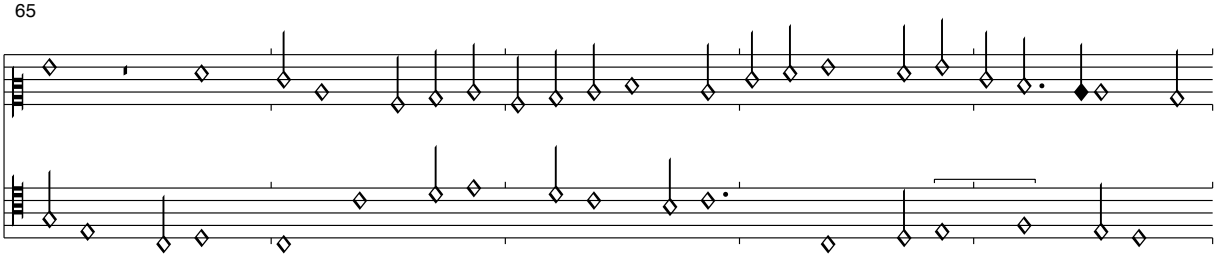


36

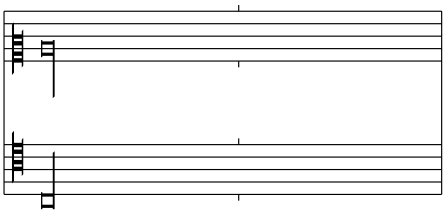



40
Pleni sunt celi
Contratenor
45
50
et terra
55
gloria tua
60

65



70



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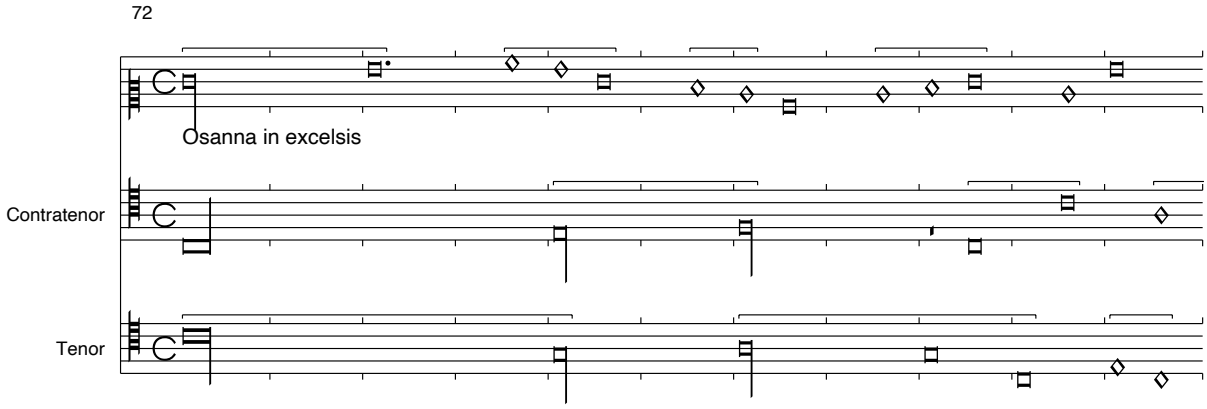
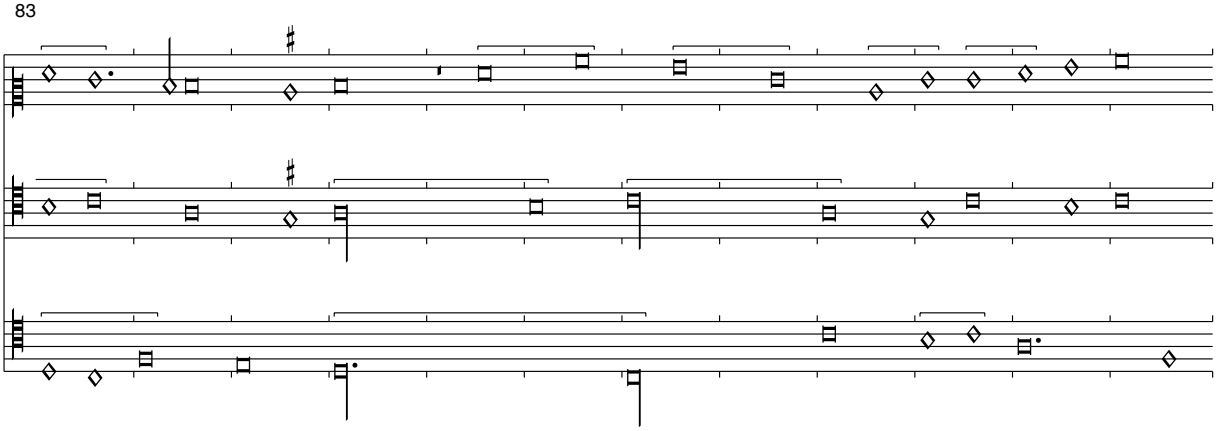


83



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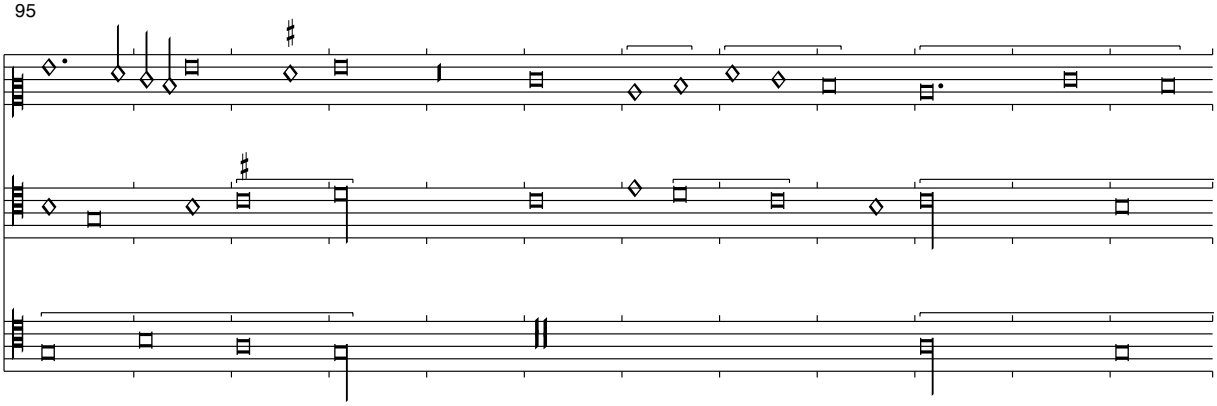
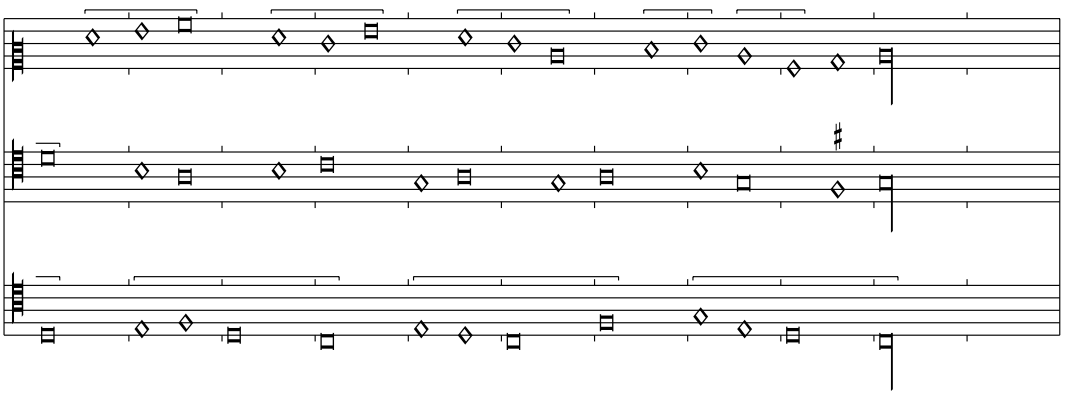


107



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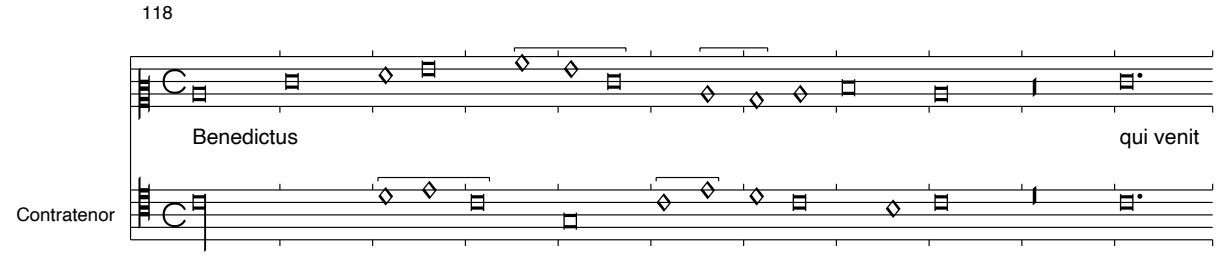
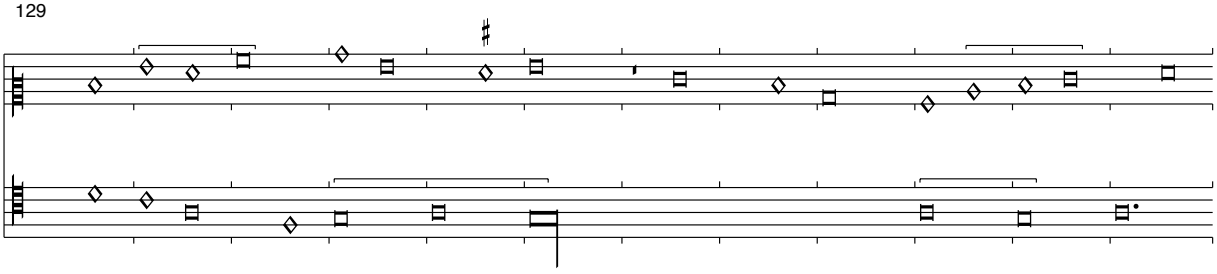
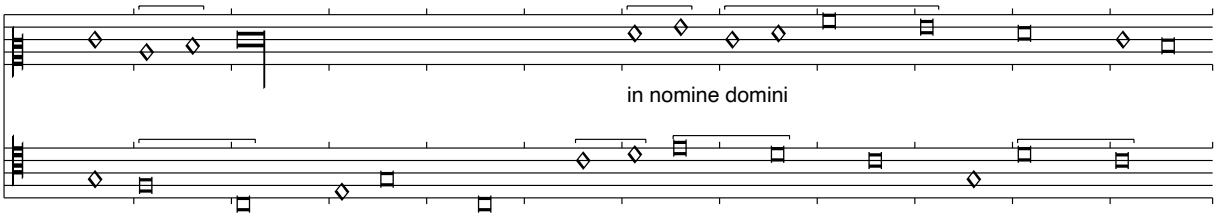


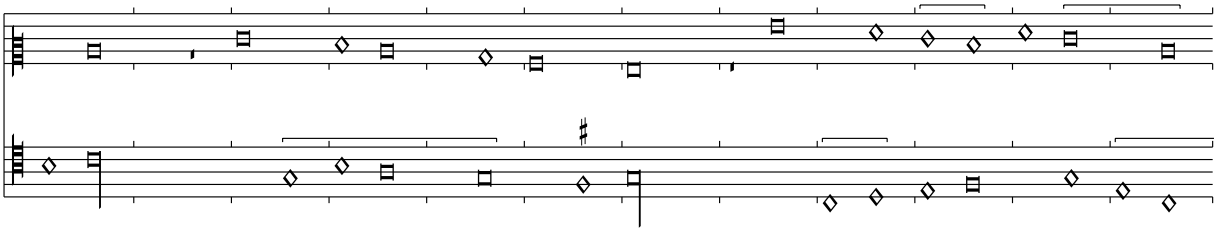
129



141



153



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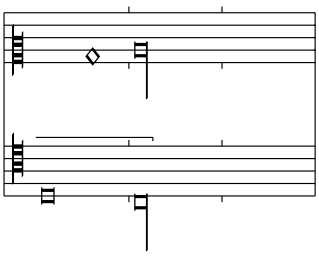

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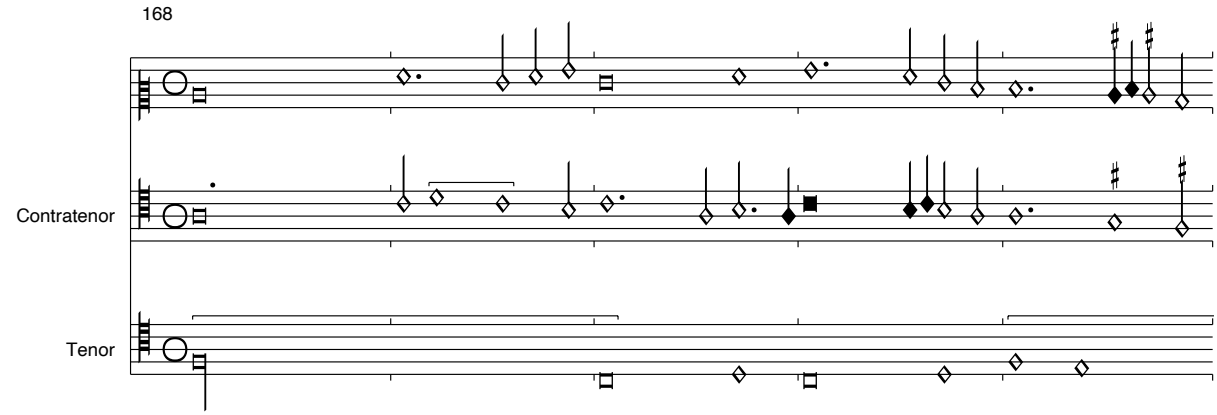
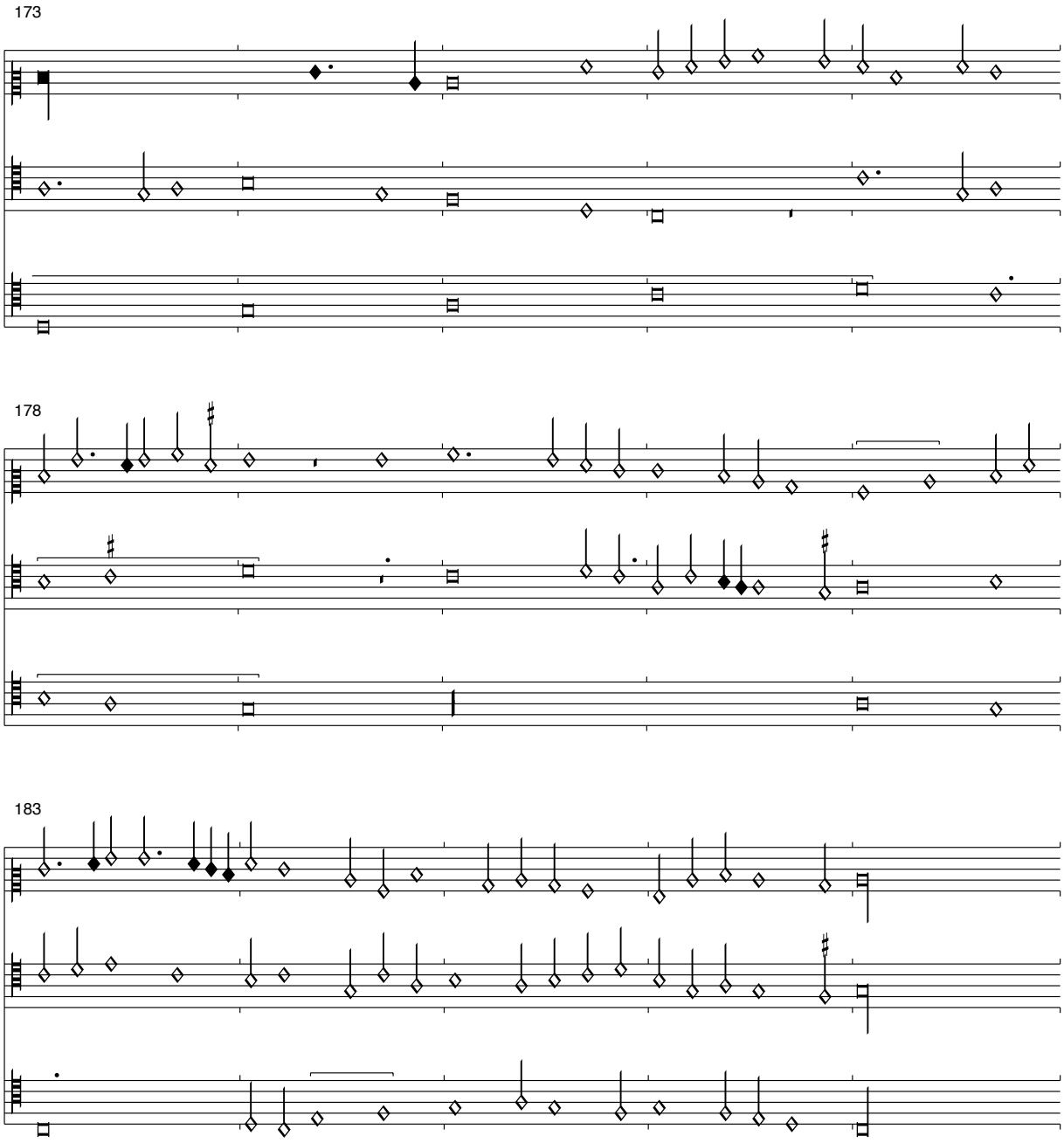
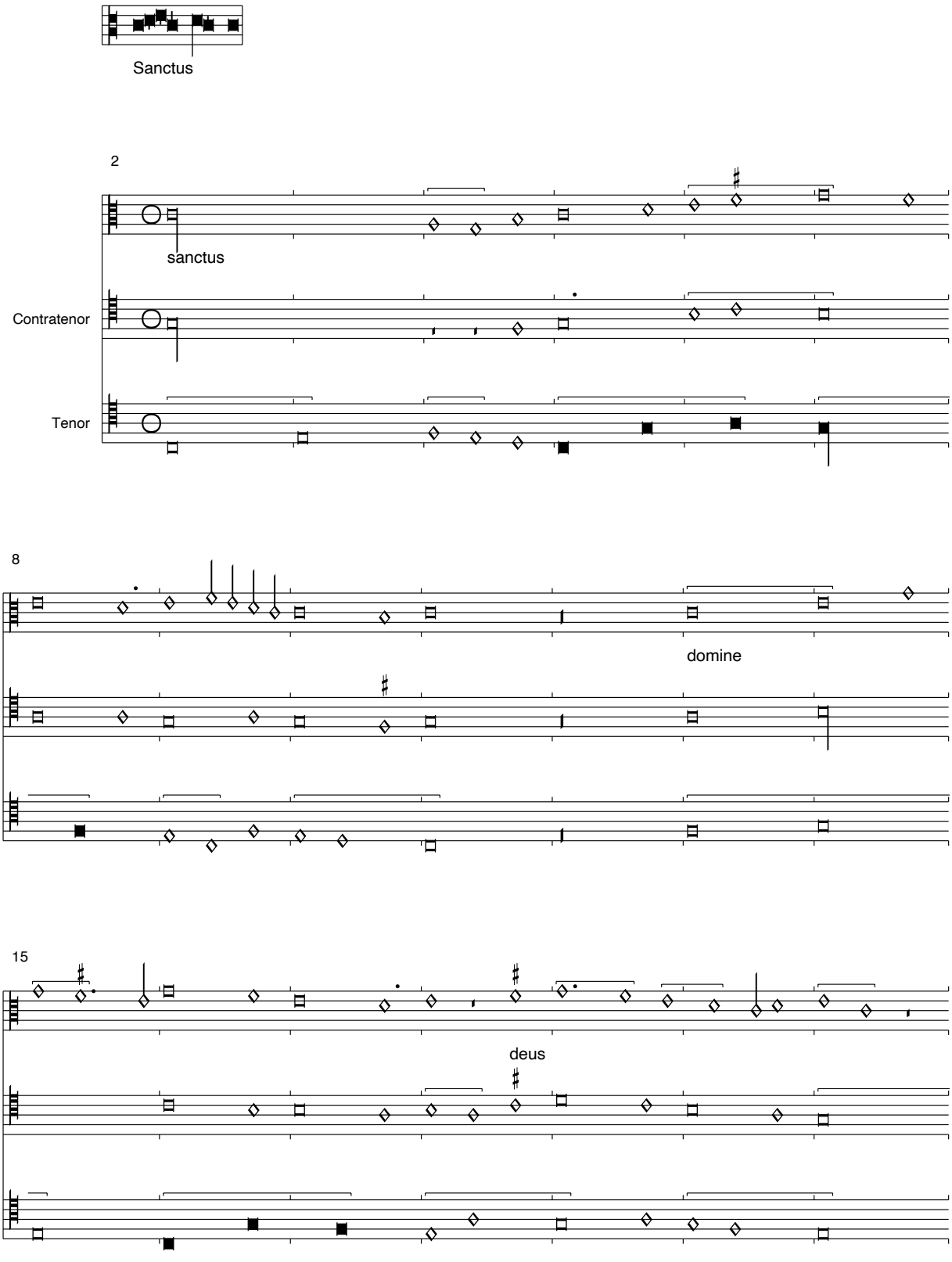


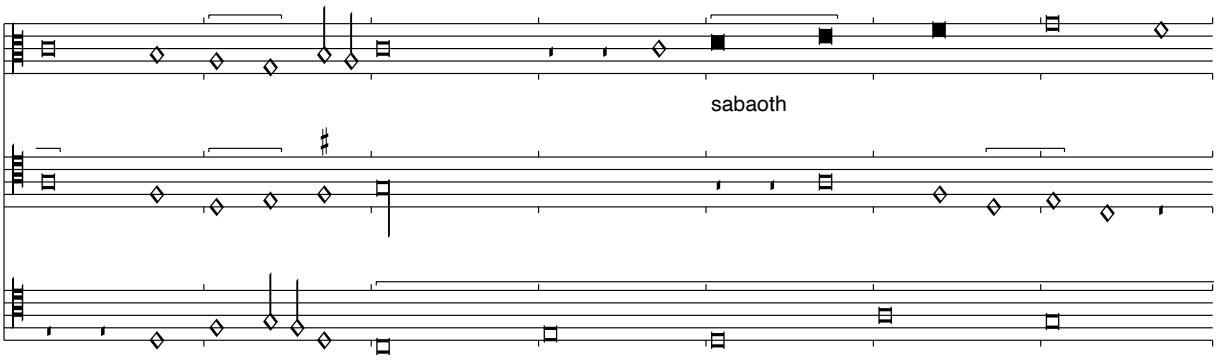


In Trent 90 wird dieses Sanctus Dunstable zugeschrieben.

(Power): Sanctus
Trent 87, f. 105r-105v



22



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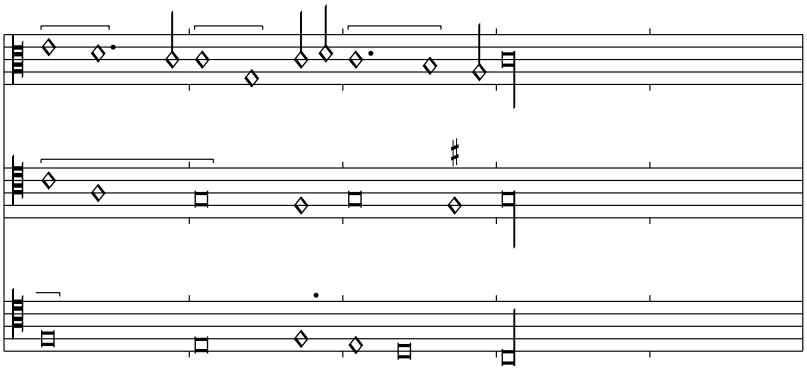
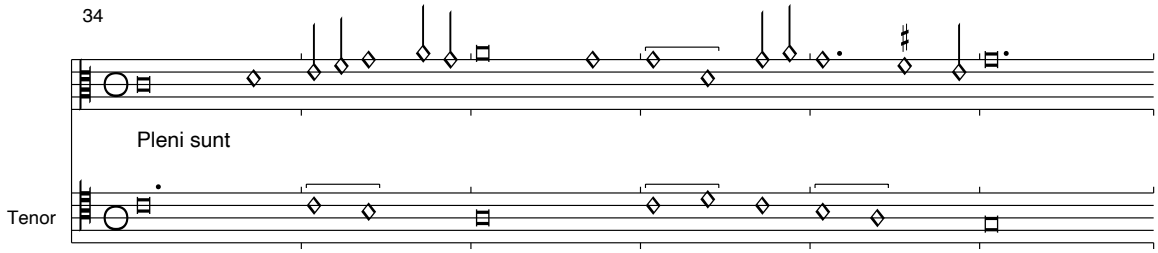


34



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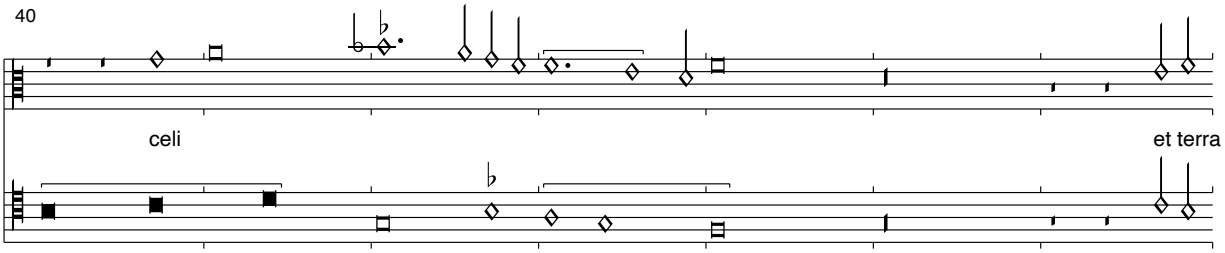

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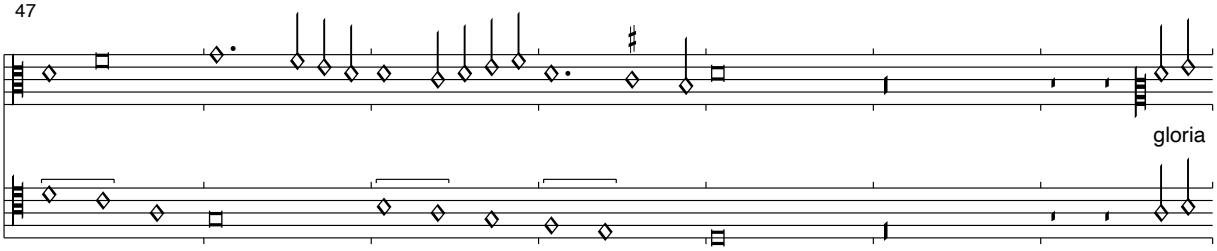

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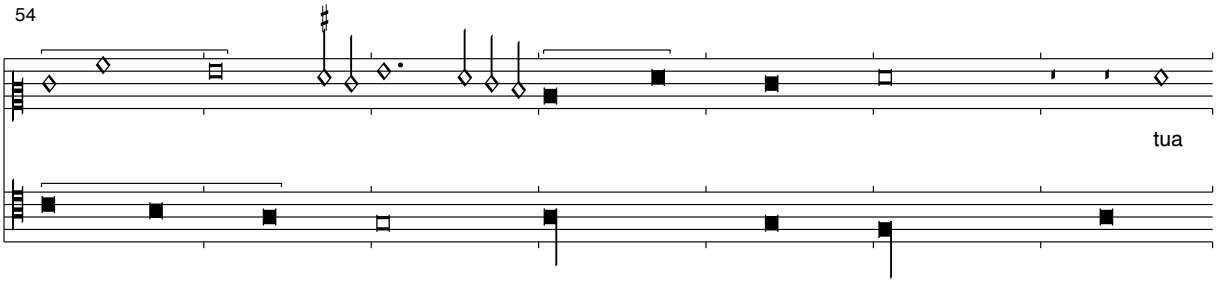
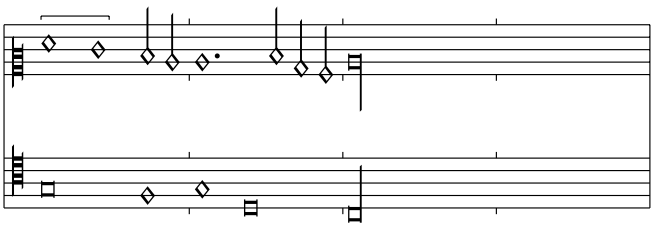
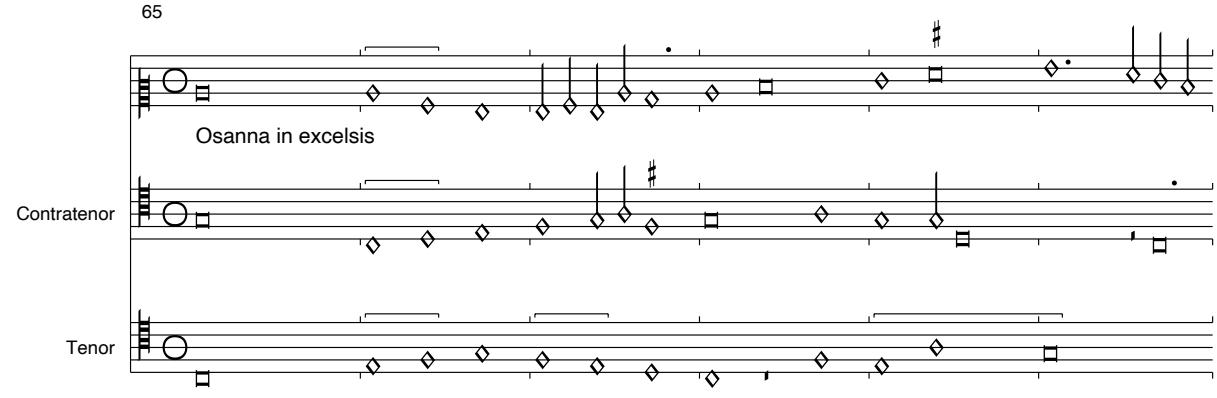


61



65



71

78

Benedictus

79

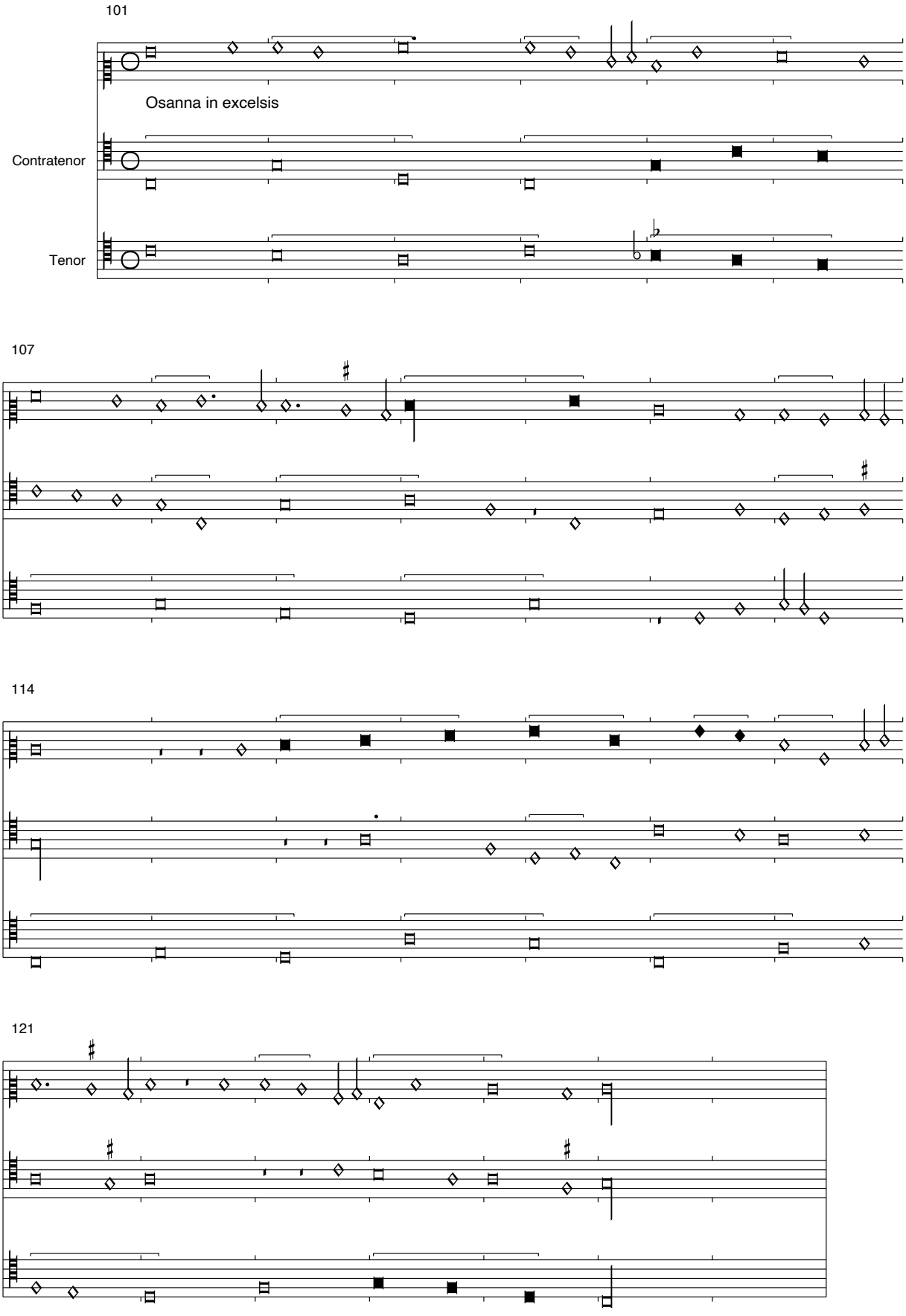
qui venit in nomine

Tenor

88

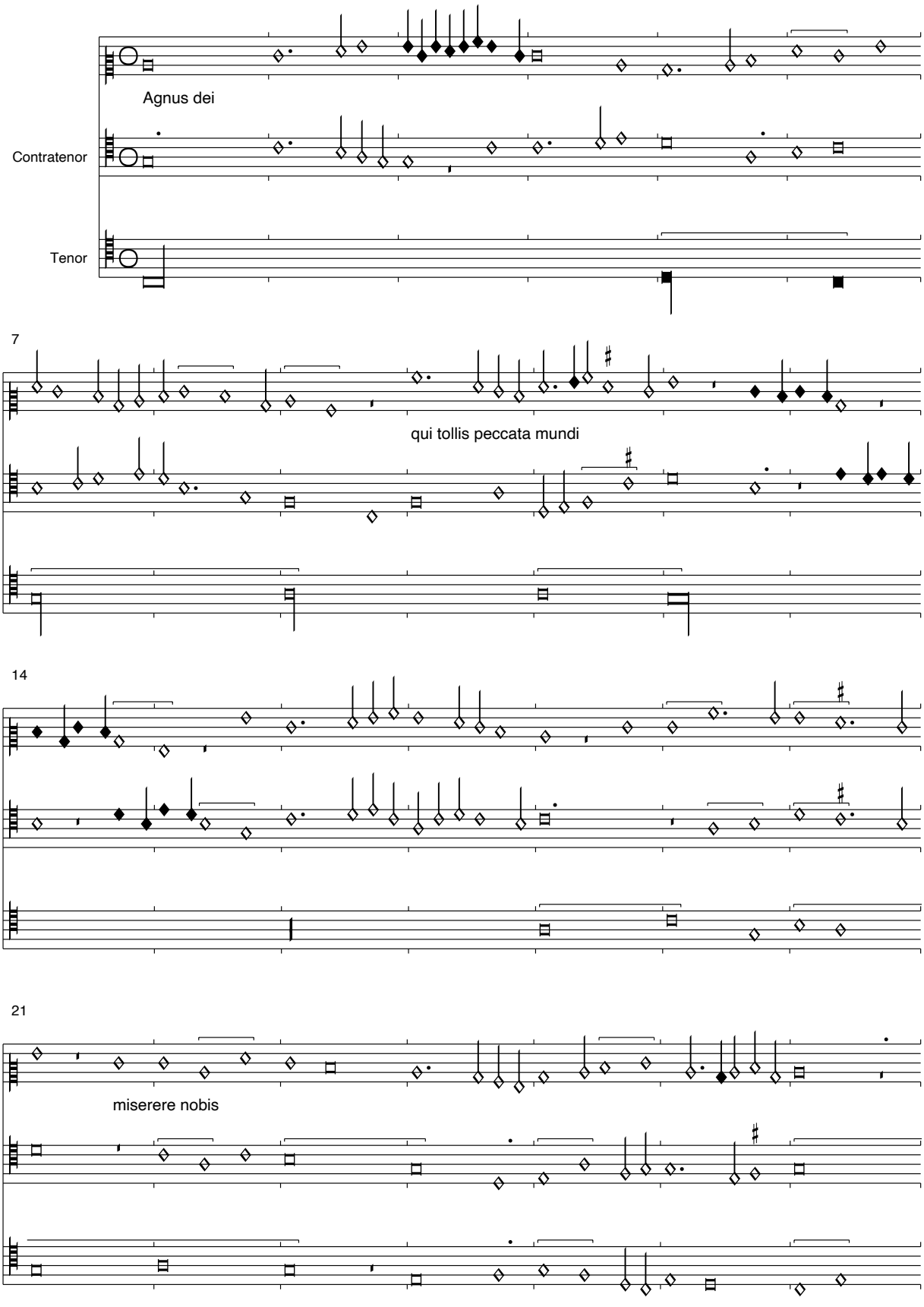
domini

98

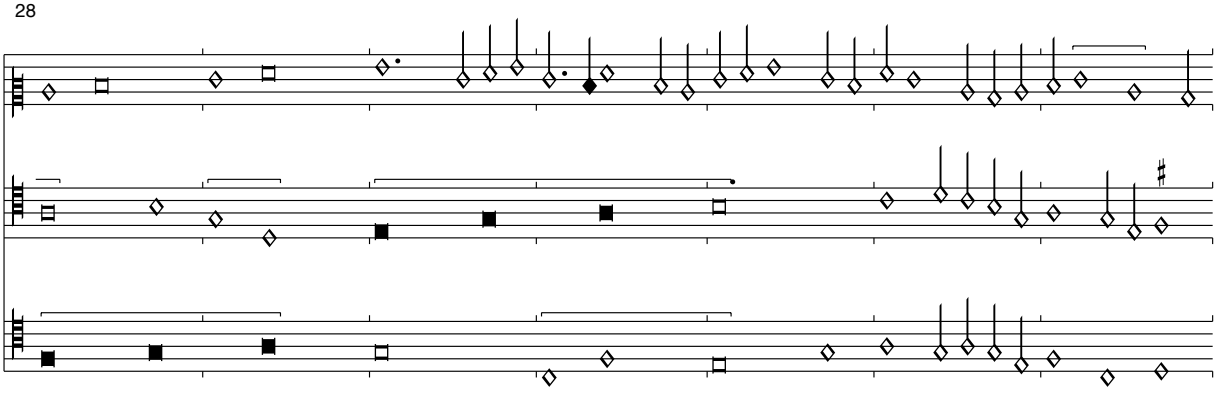


Der Contratenor ist in allen Quellen (Aosta, ganz abweichend Old Hall) sehr problematisch.

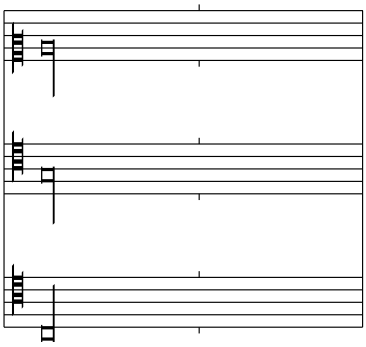
(Bennet, Power): Agnus dei
Trent 87, f. 106v-107r



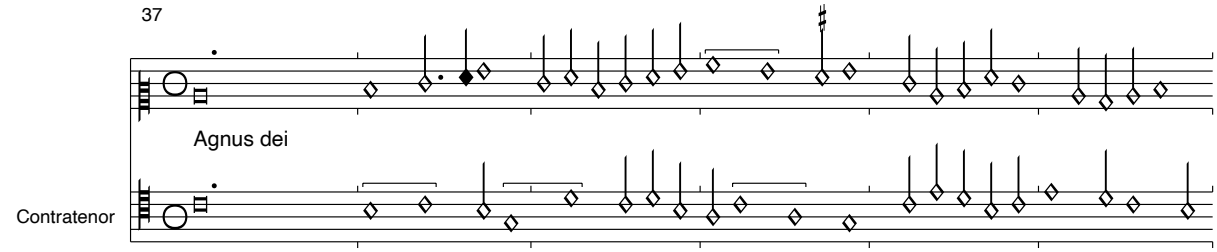
28



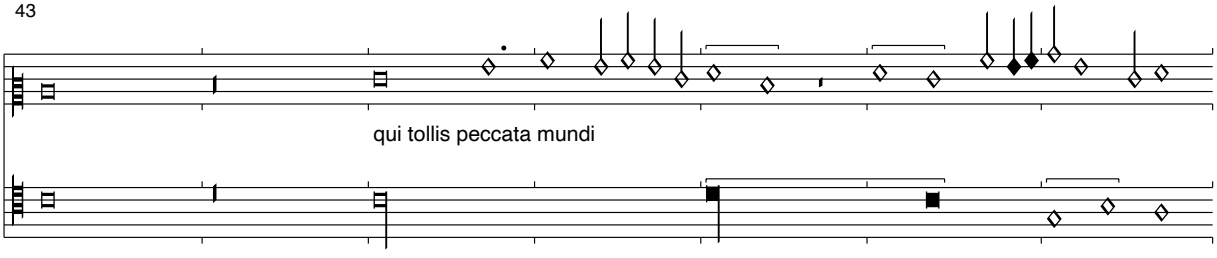
35

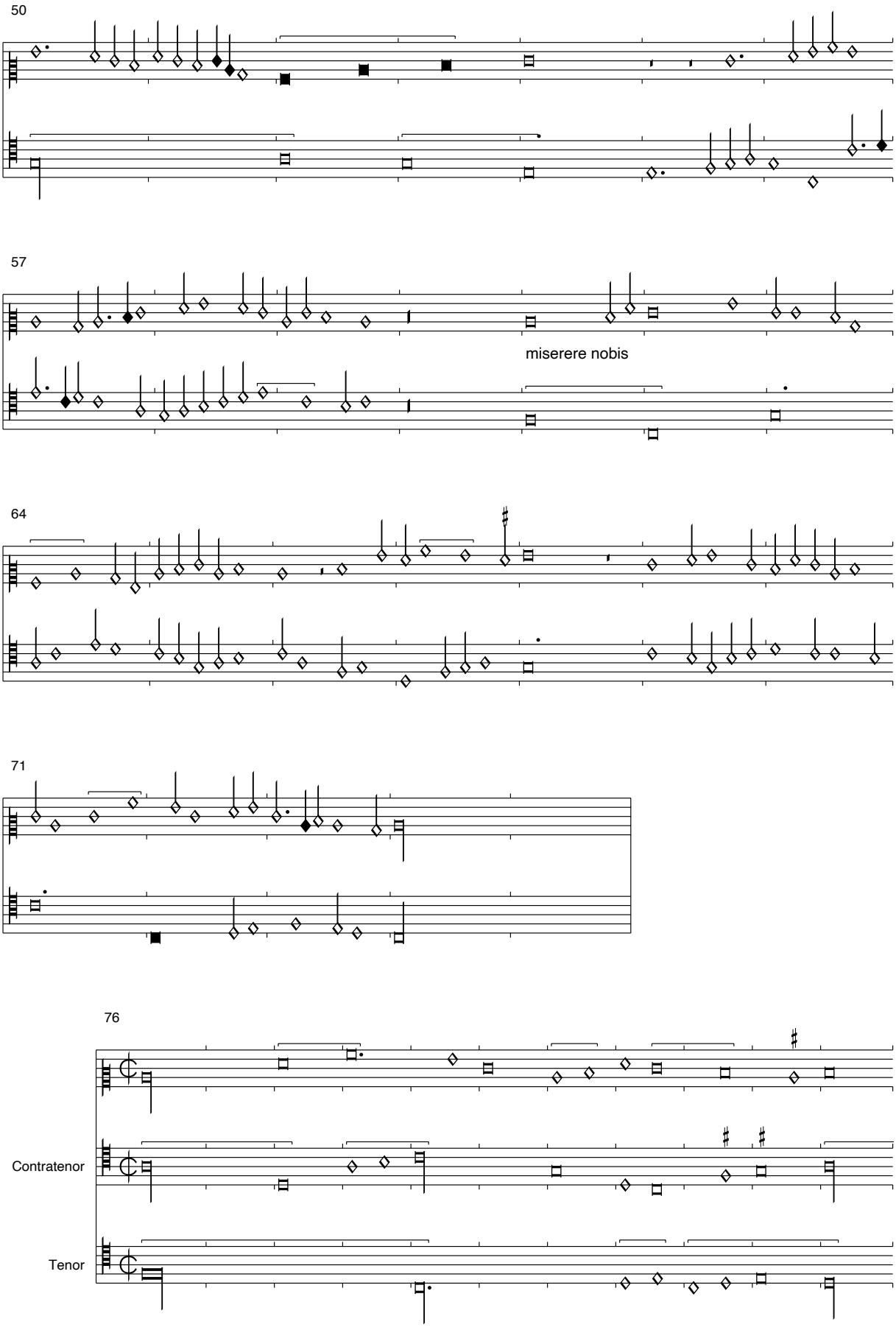


37

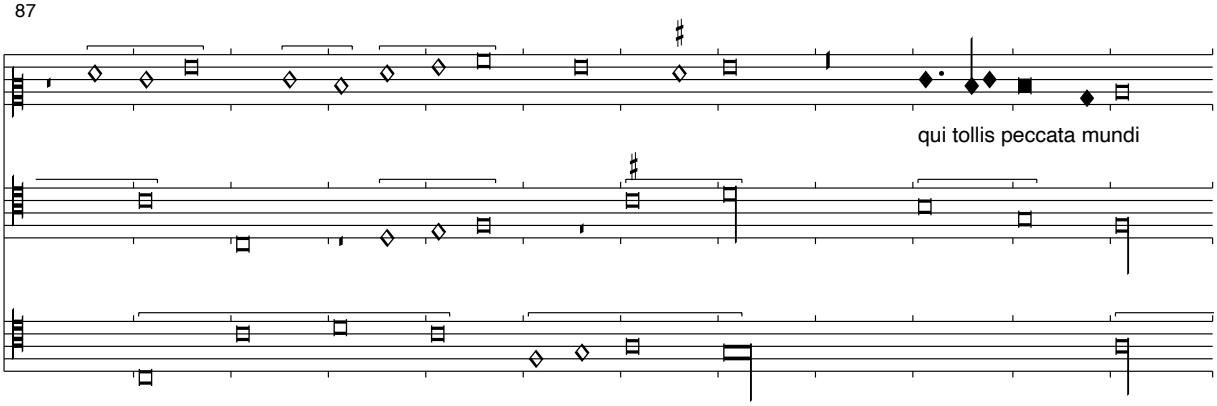


43

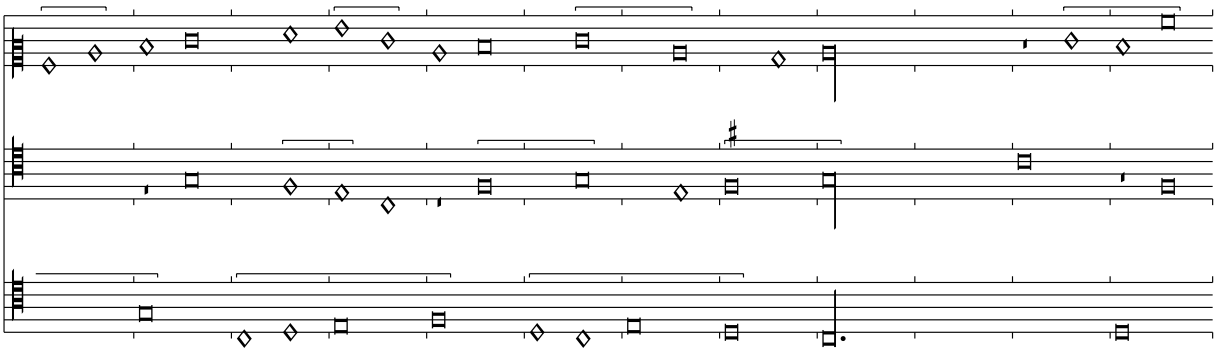



50
57
miserere nobis
64
71
76
Contratenor
Tenor

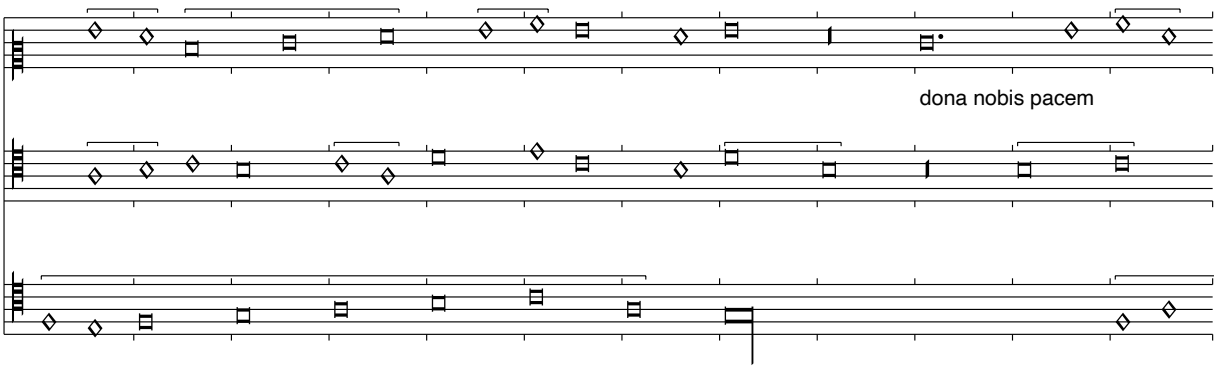
87



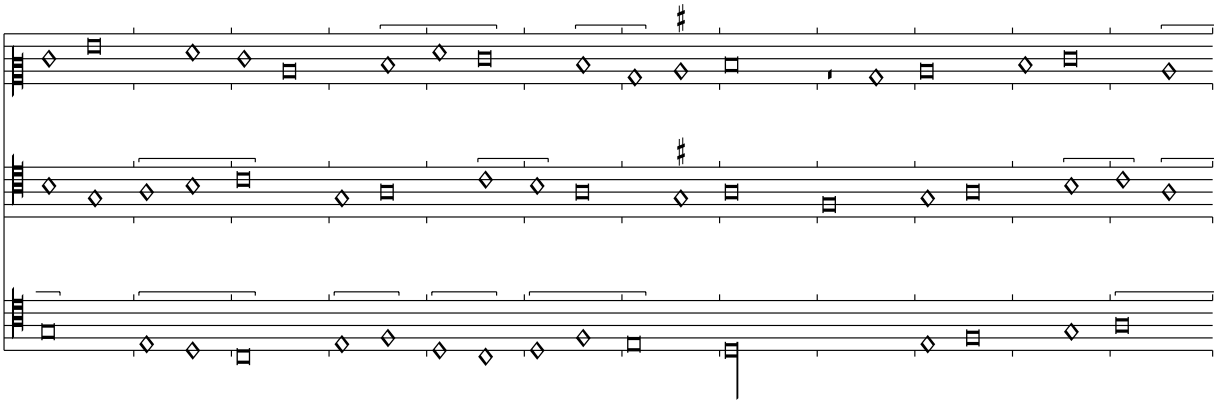
99



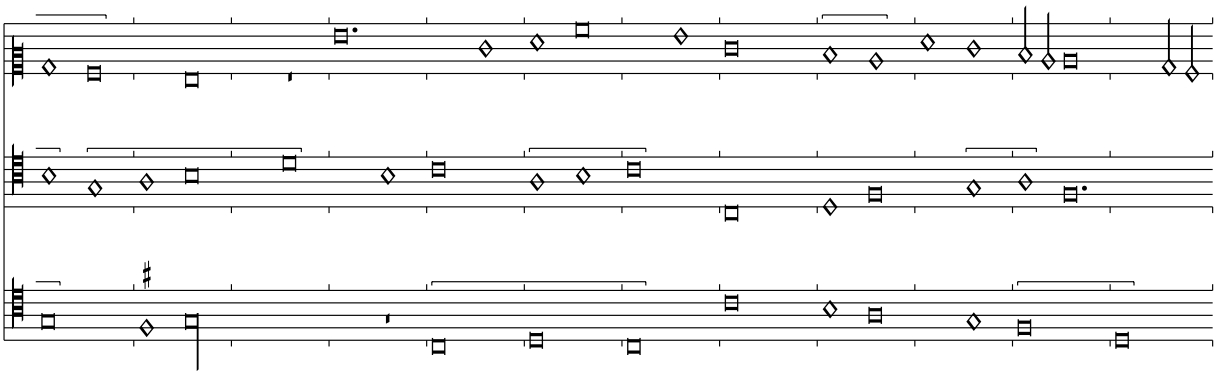
111



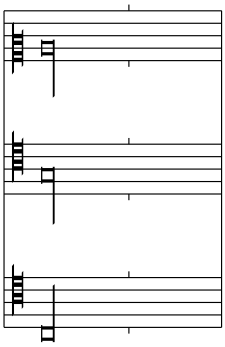
123



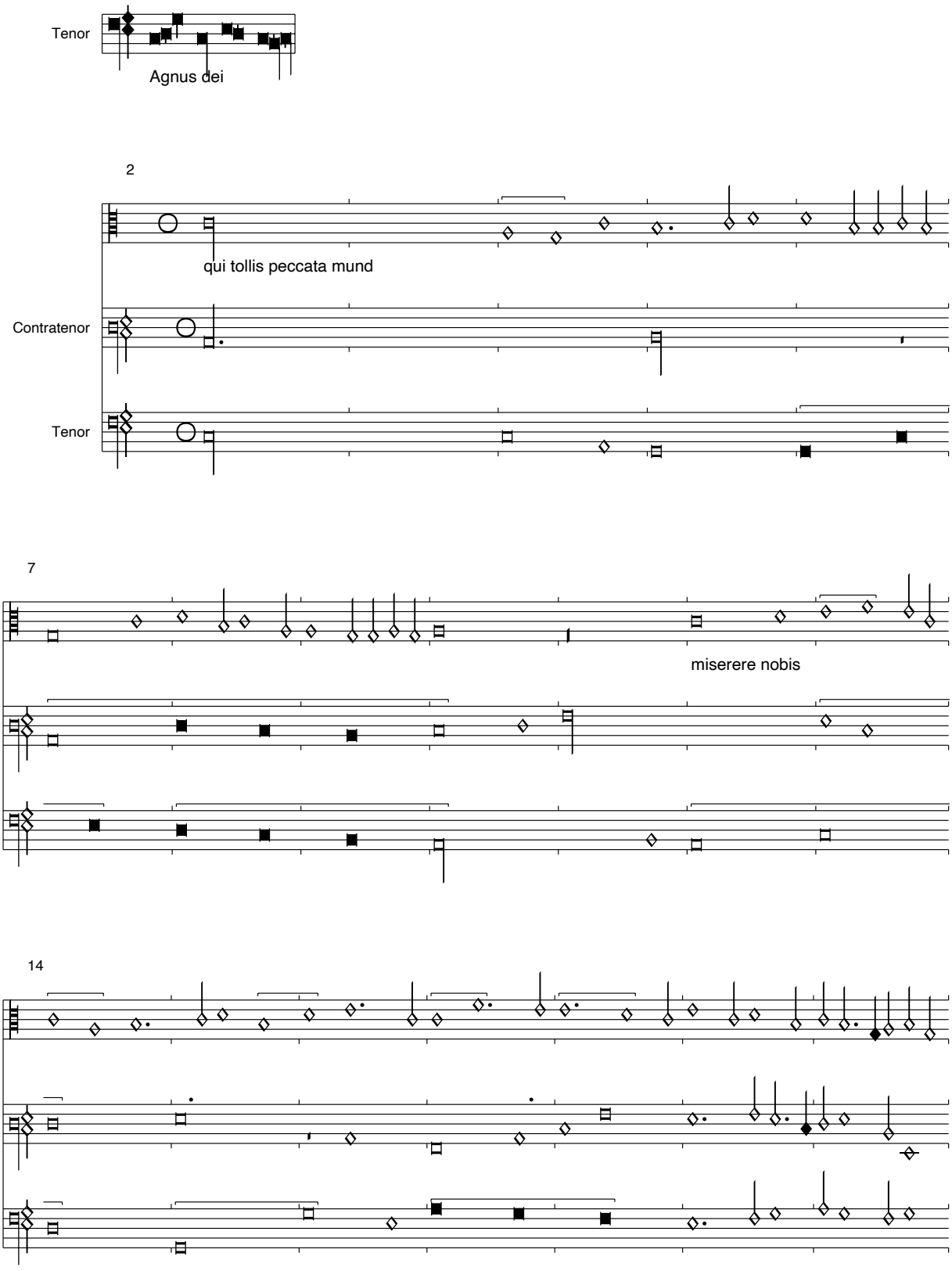
135

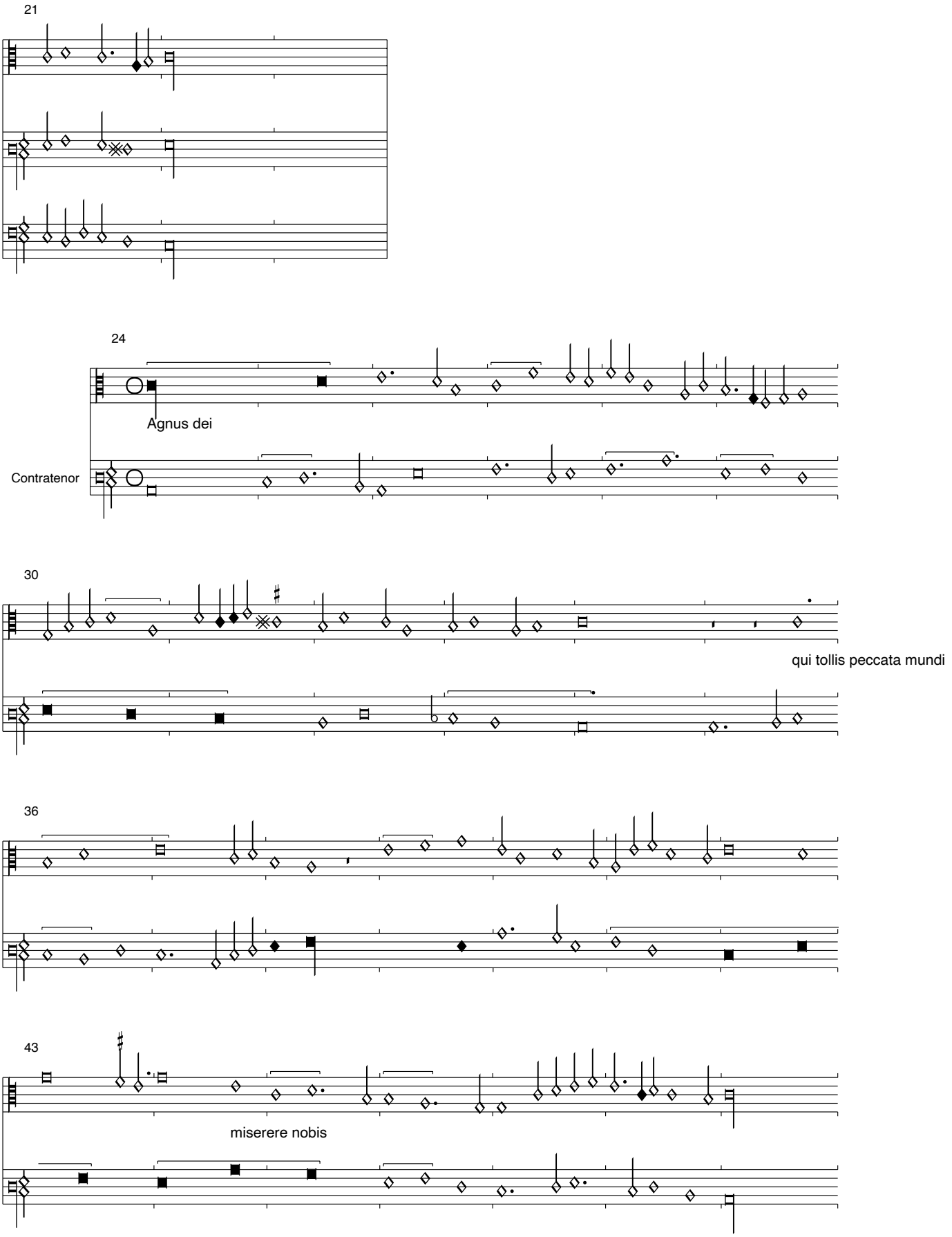


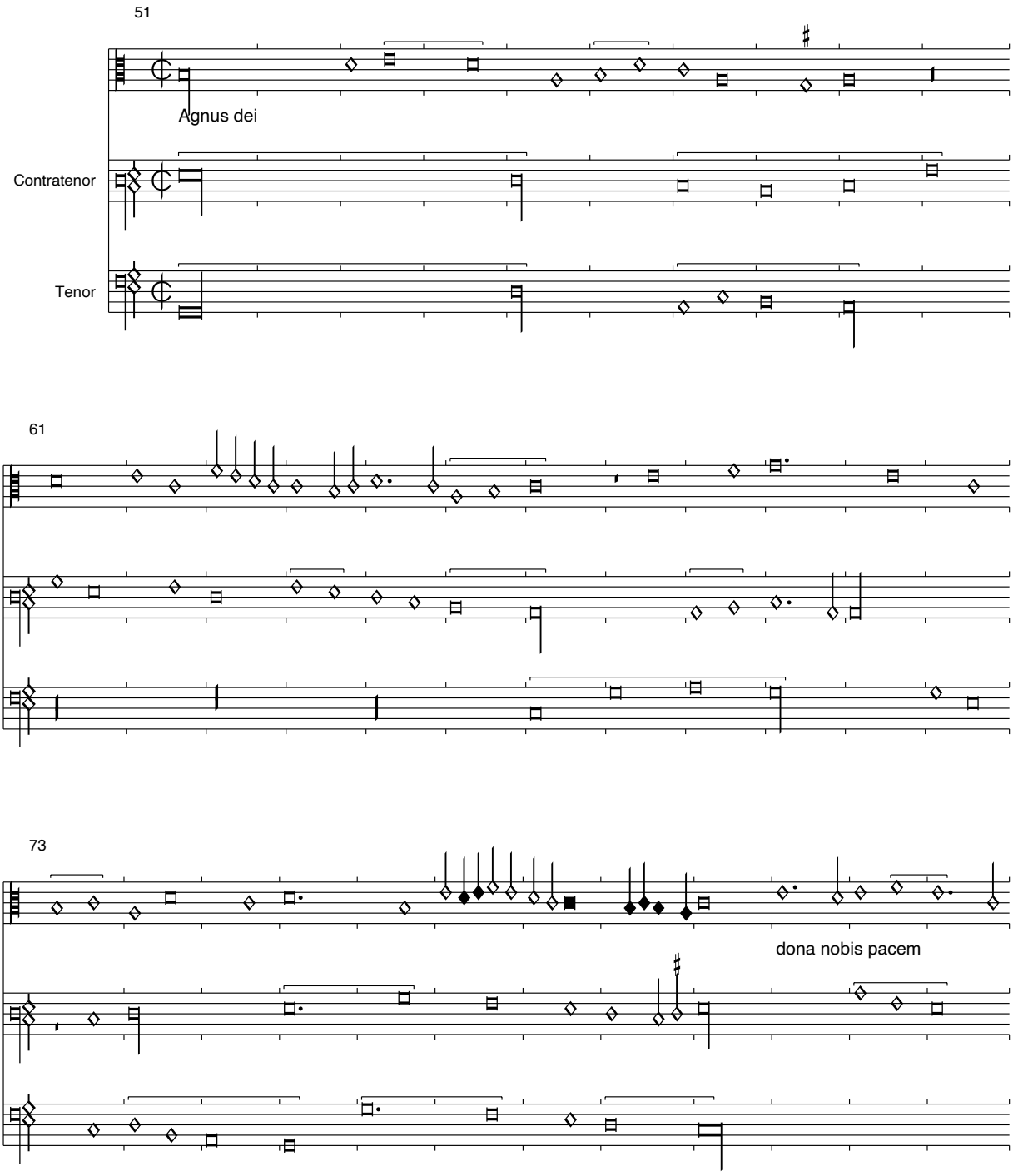
147

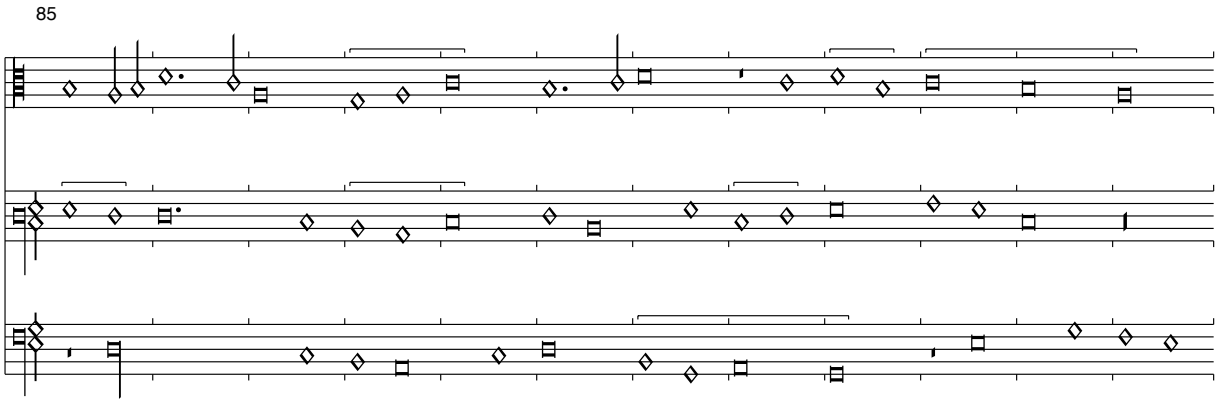


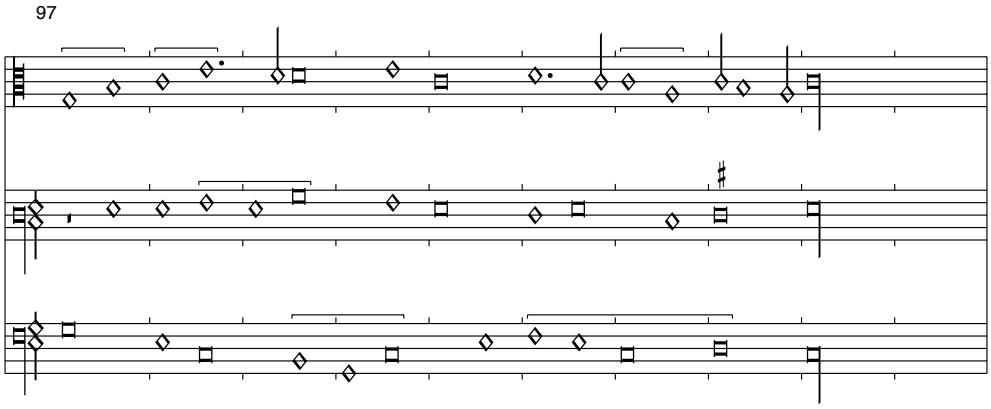
Agnus dei
Trent 87, f. 107v-108r




21
24
Agnus dei
Contratenor
30
qui tollis peccata mundi
36
43
miserere nobis

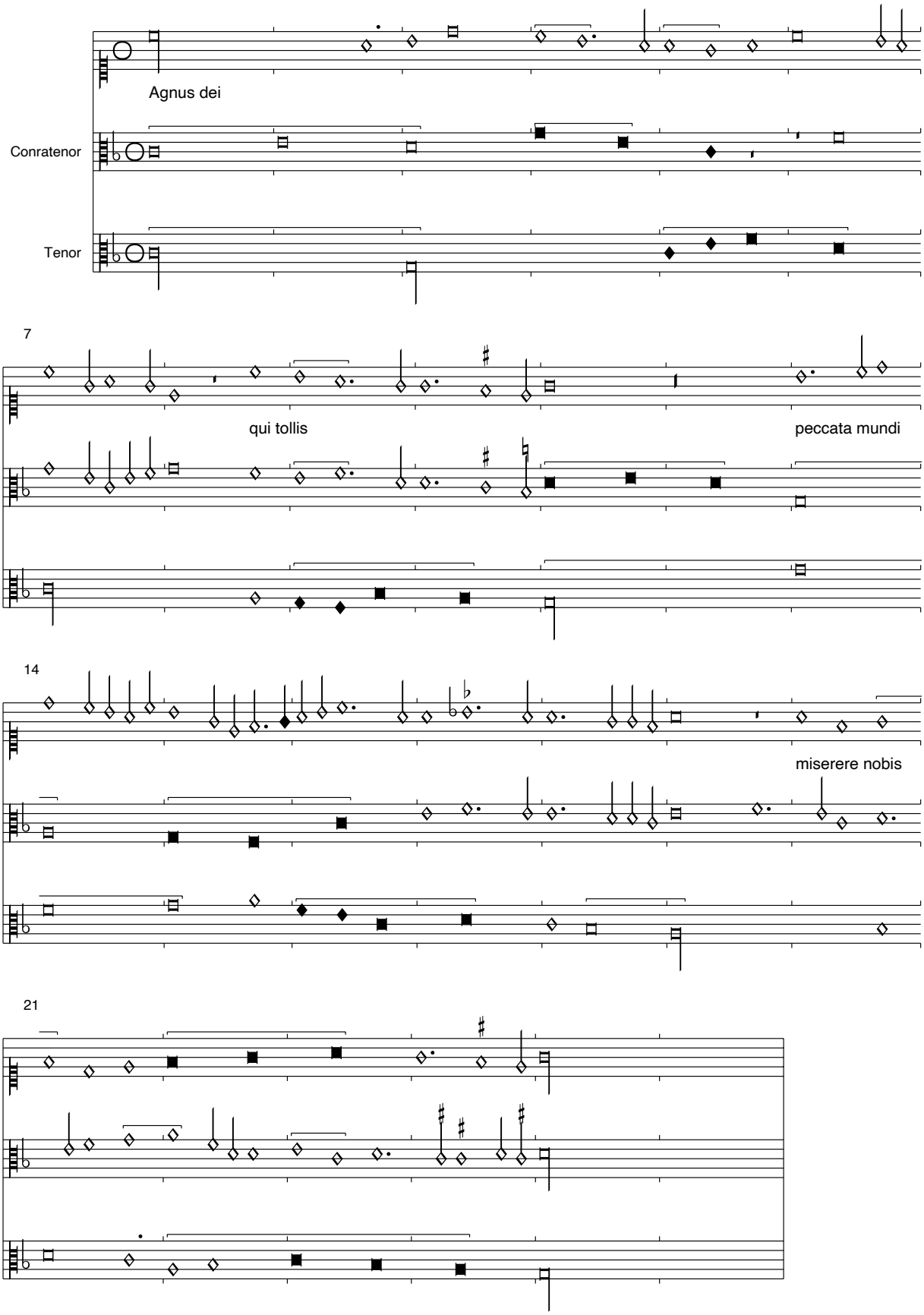

51
Agnus dei
Contratenor
Tenor
61
73
dona nobis pacem

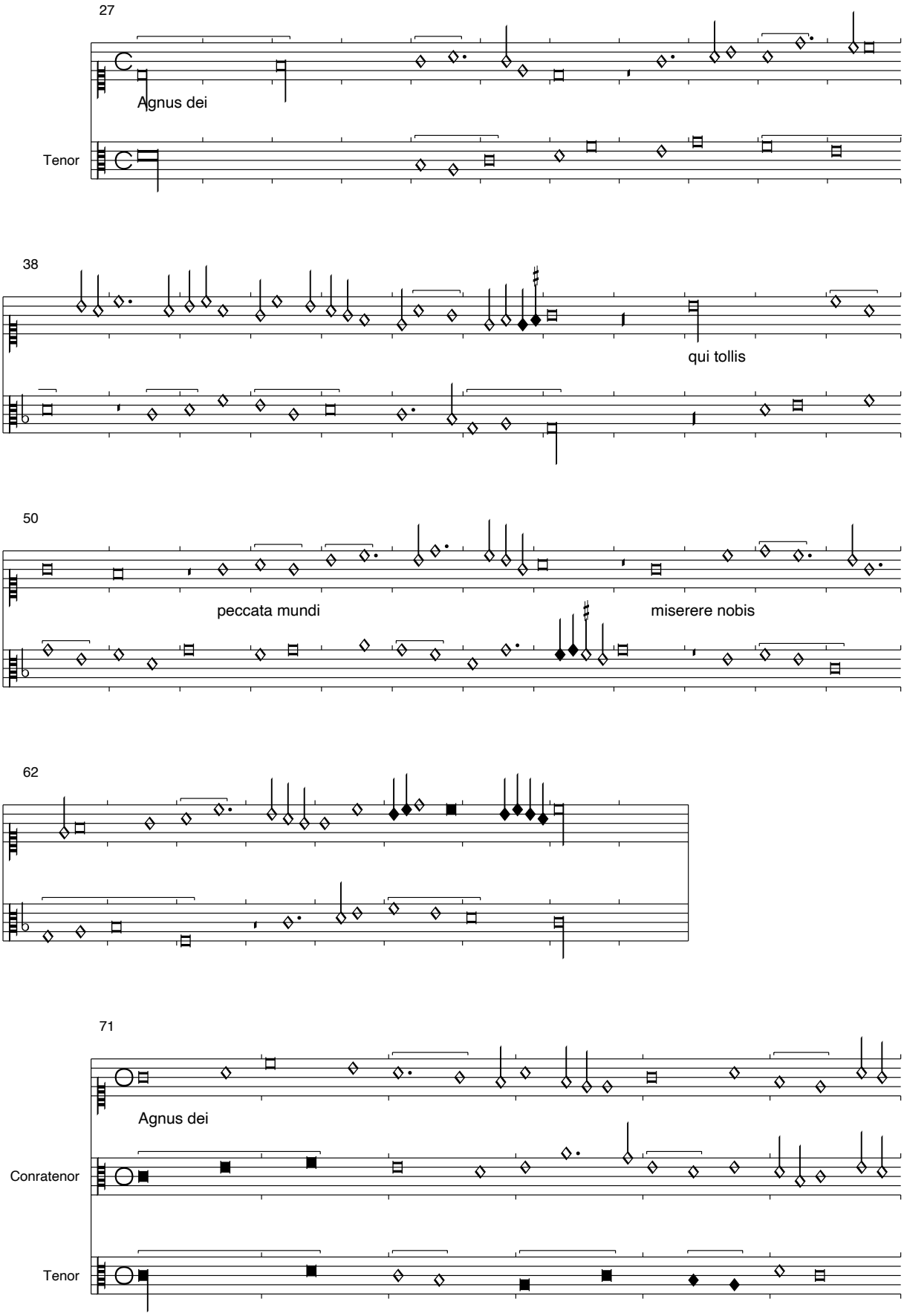




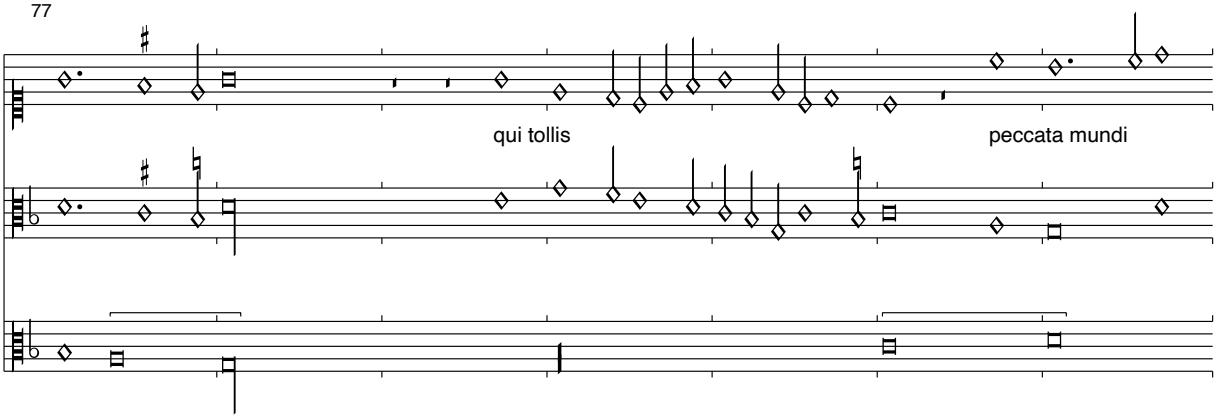
Die Passage im Agnus 1 T. 7 ff. ist problematisch, sie geht nur auf, wenn im Contratenor die colorierte Gruppe nicht coloriert wird, im Tenor muss die Brevis zur Longa gelängt werden.
Im Agnus 3 hat der Tenor einen falschen c3-Schlüssel anstatt des F3 Schlüssels.

Agnus dei
Trent 87, f. 108r-108v

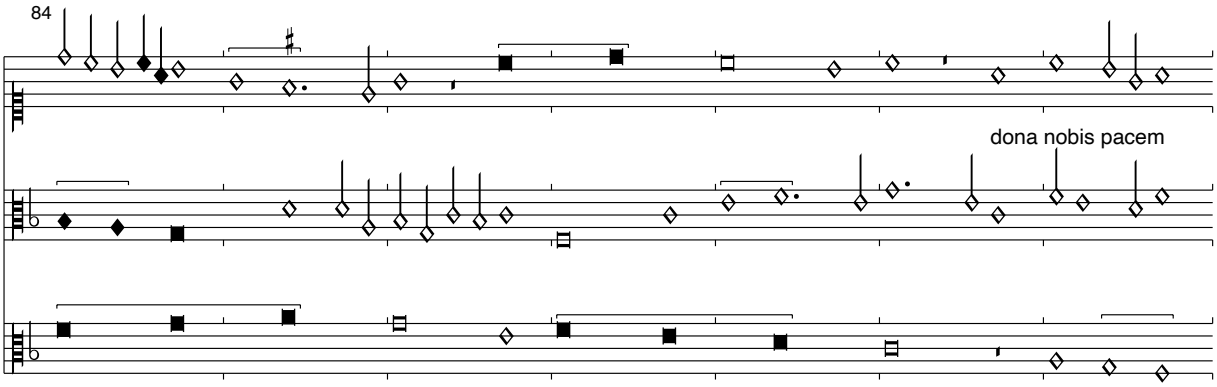



27
Agnus dei
Tenor
38
qui tollis
50
peccata mundi
miserere nobis
62
71
Agnus dei
Conratenor
Tenor

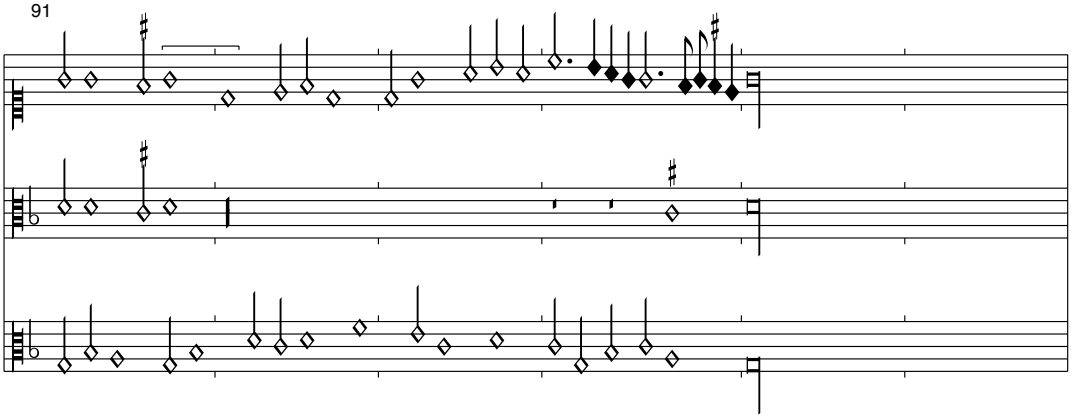
77



84

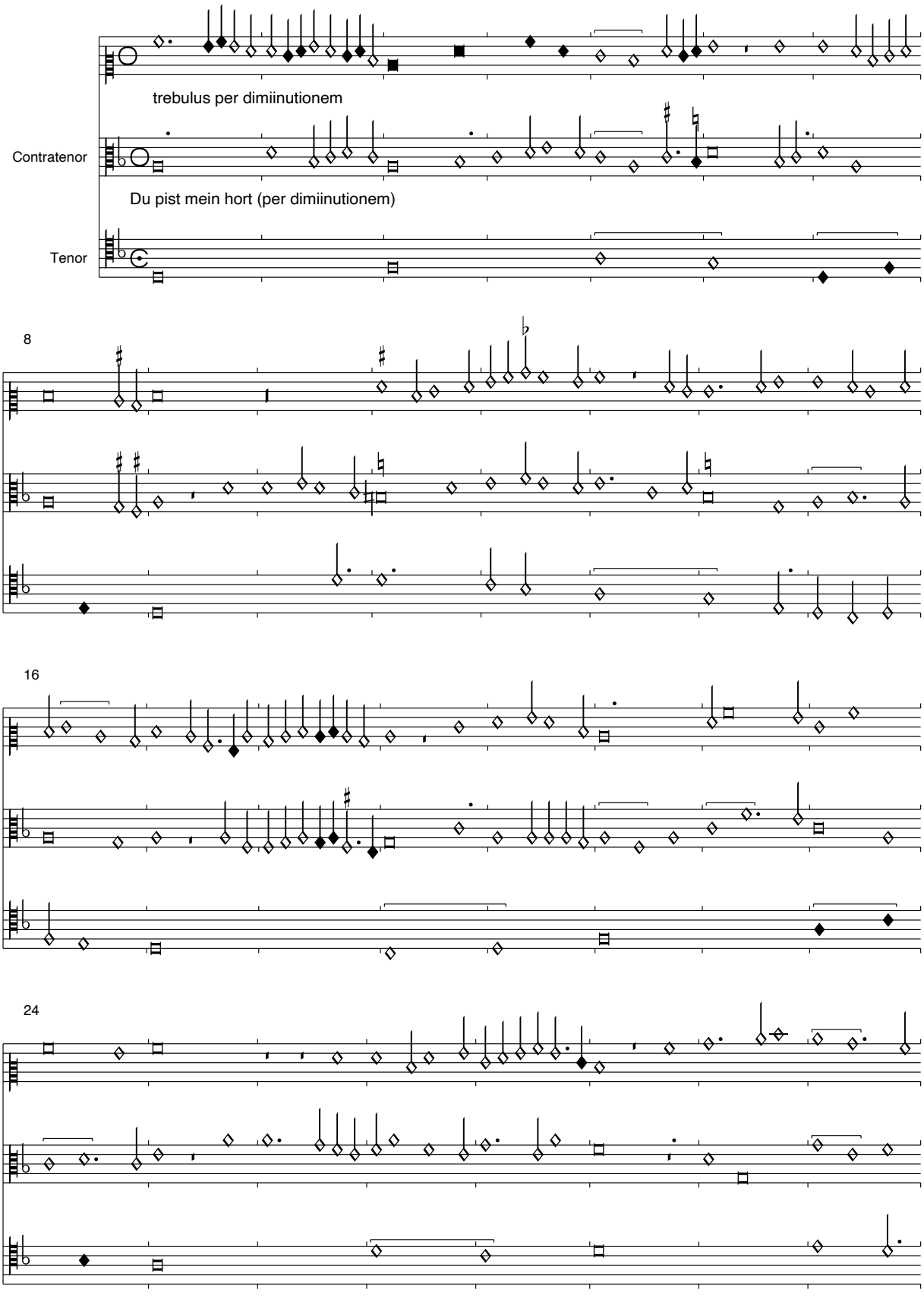


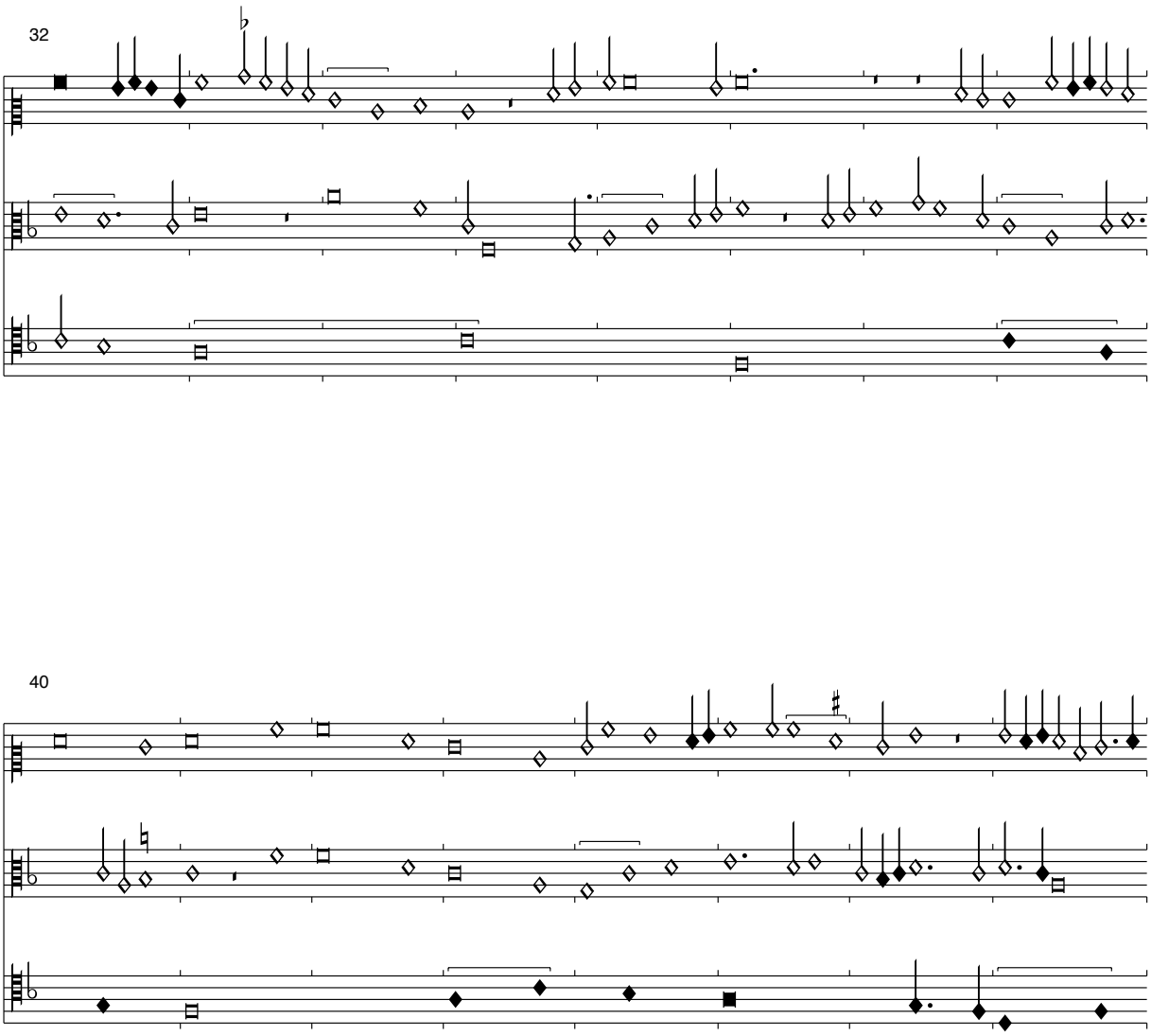
91



Du pist mein Hort (Qui latuit in virgine)

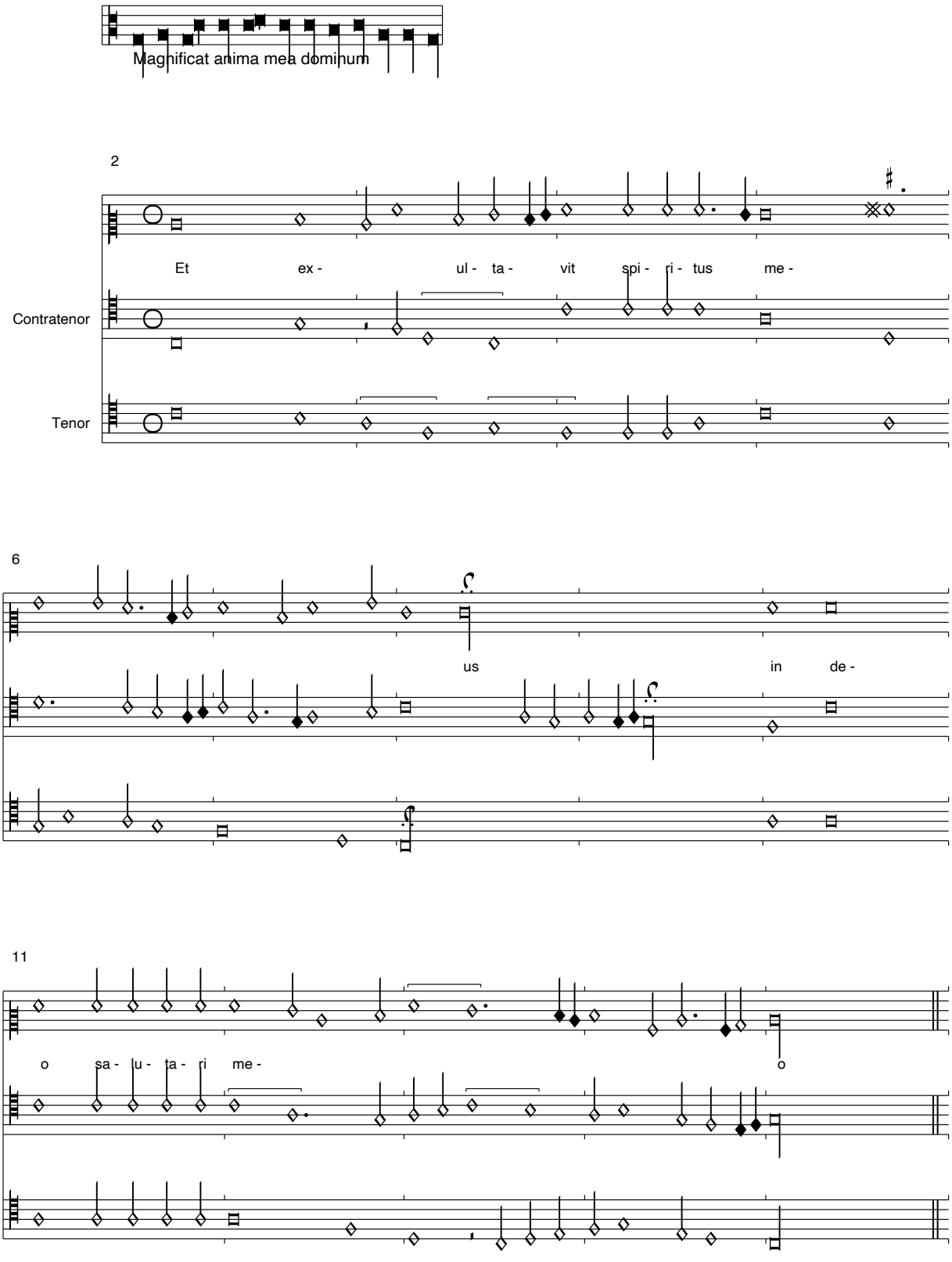
Trent 87, f. 109r

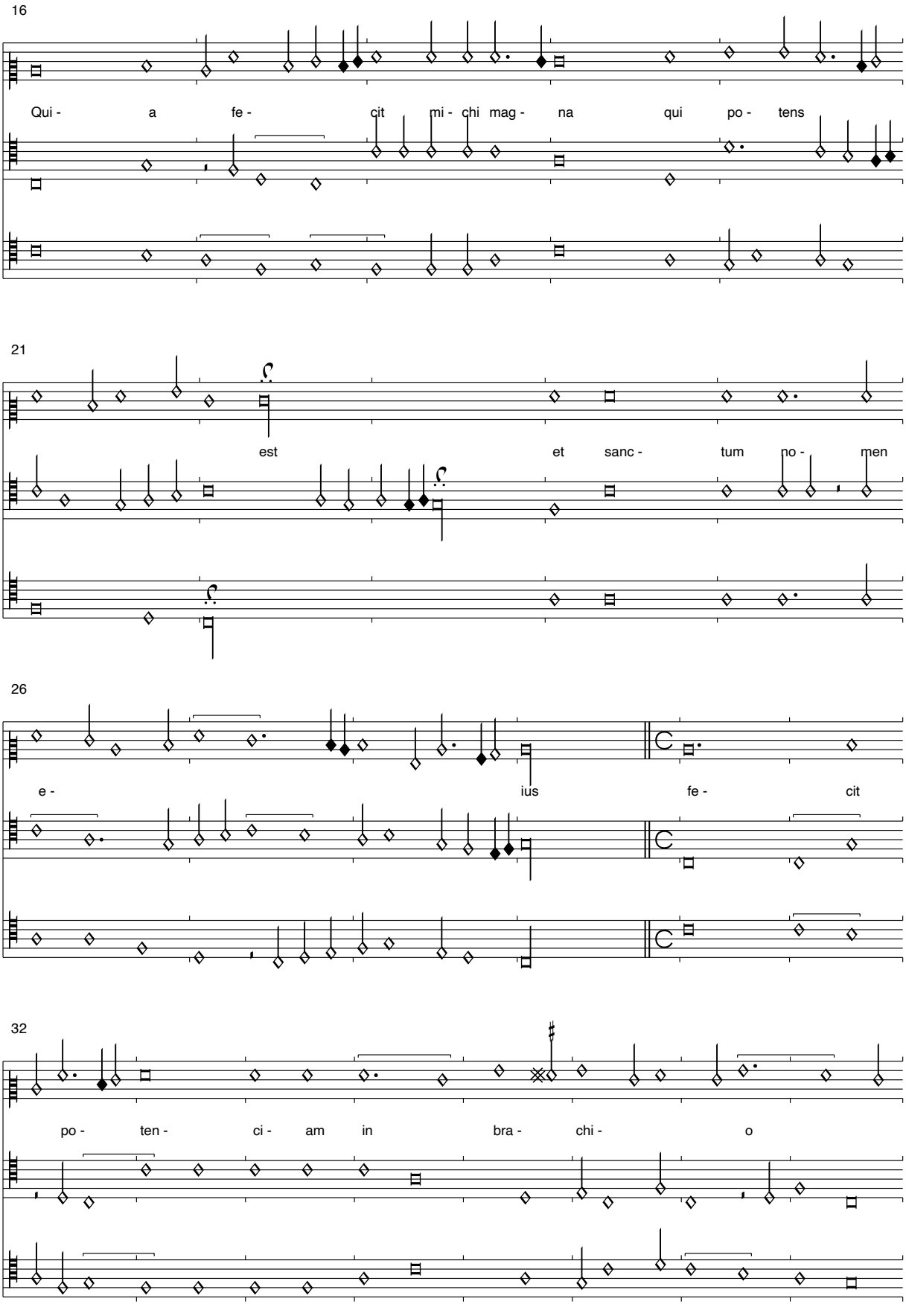


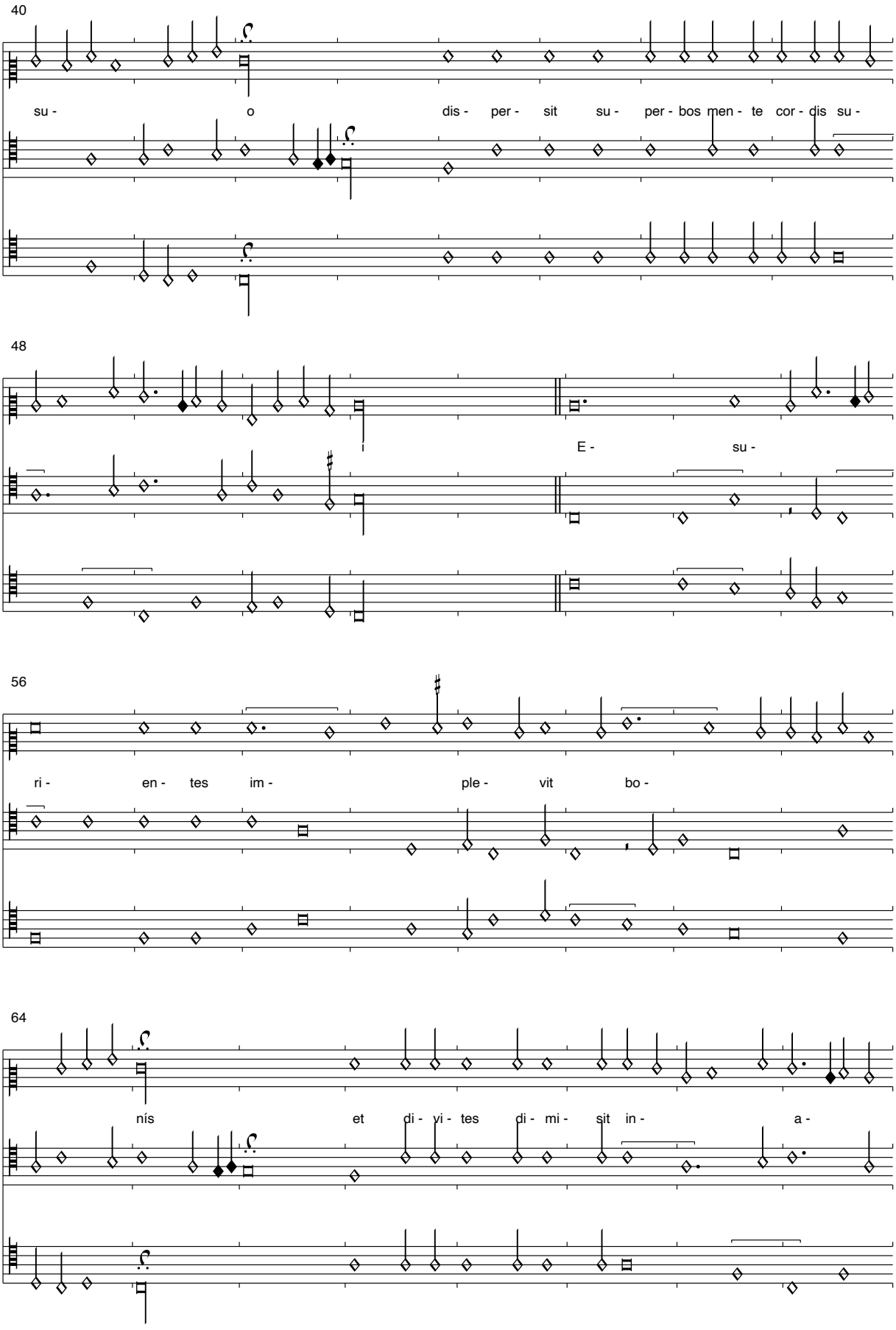


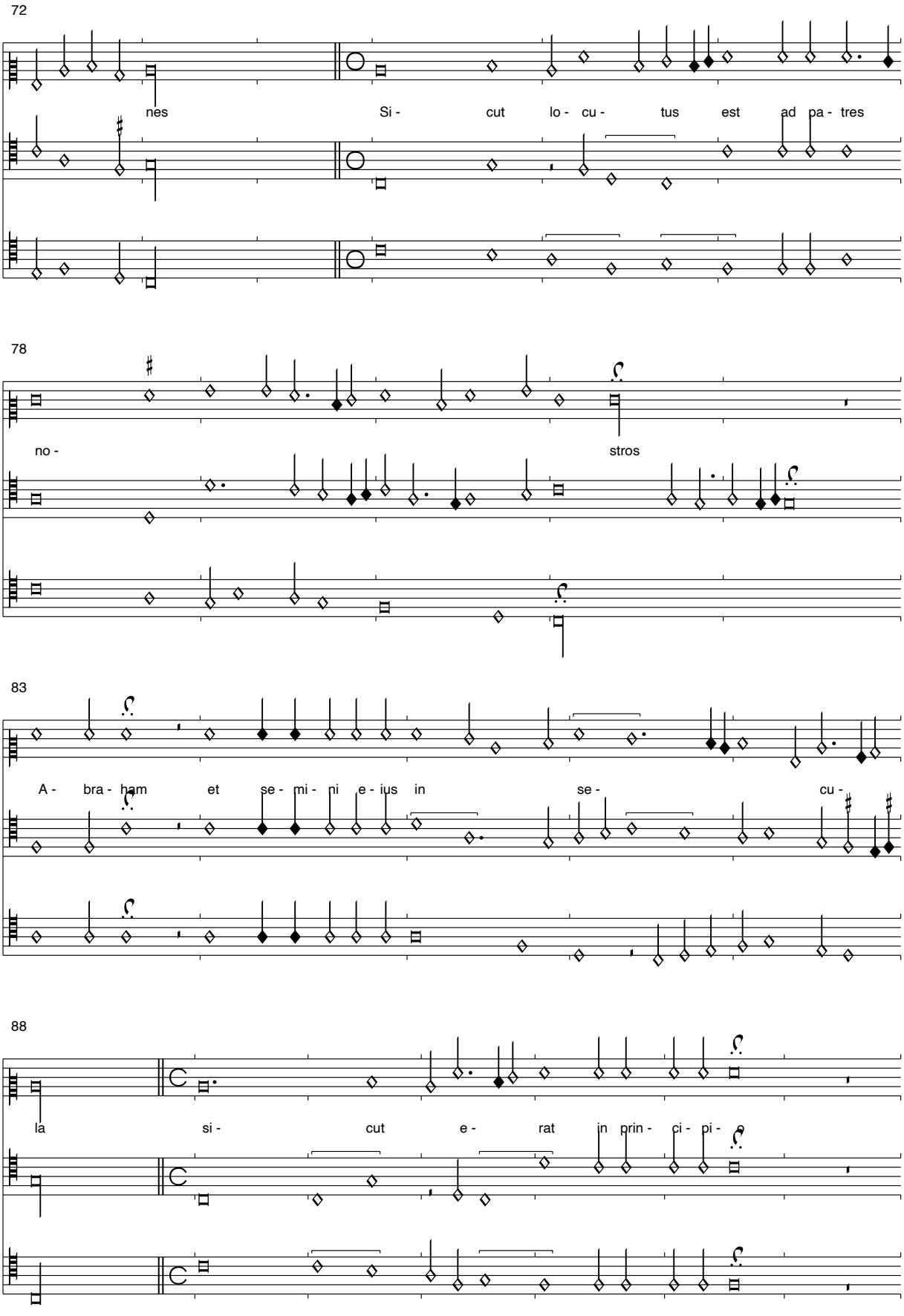
Das Stück ist in St. Emmeram mit einem lateinischen Text in der klar instrumentalen Oberstimme versehen und m. E. nicht überzeugend Dufay zugeschrieben.

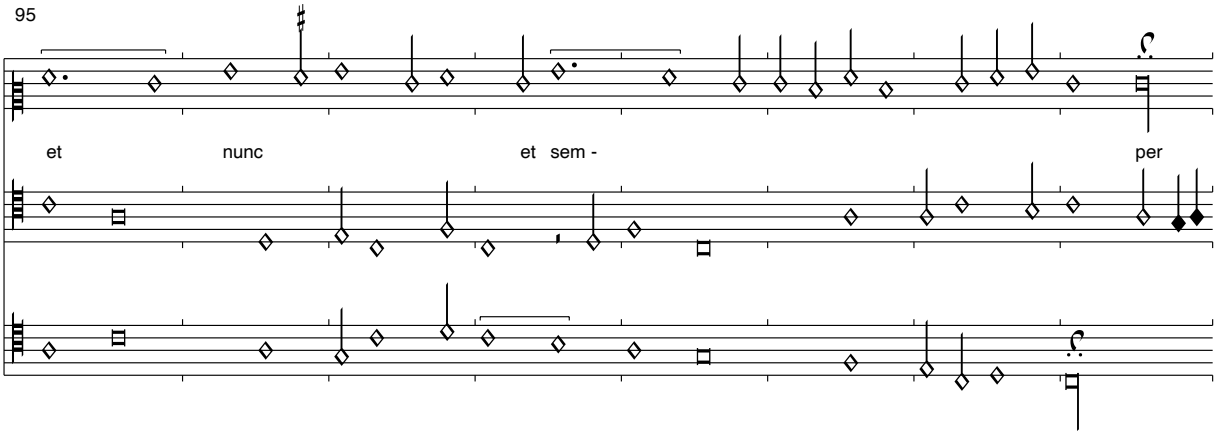
Magnificat octavi toni
Trent 87, f. 109v-110v

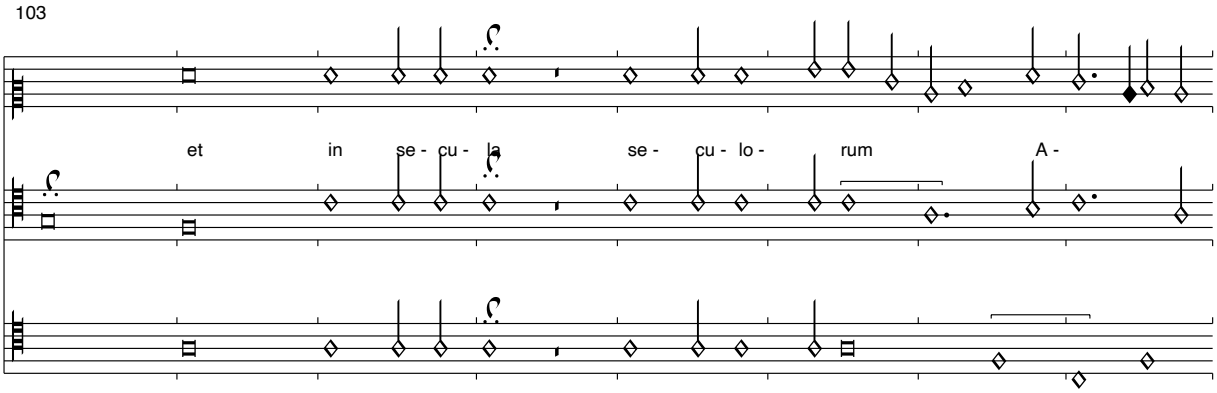


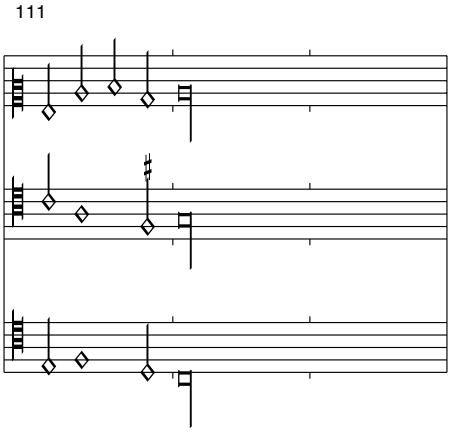

16
Qui - a fe - cit mi - chi mag - na qui po - tens
21
est et sanc - tum no - men
26
e - ius fe - cit
32
po - ten - ci - am in bra - chi - o


40
su - o dis - per - sit su - per - bos men - te cor - dis su -
48
i E - su -
56
ri - en - tes im - ple - vit bo -
64
nís et di - vi - tes di - mi - sit in - a -


72
nes Si - cut lo - cu - tus est ad pa - tres
78
no - stros
83
A - bra - ham et se - mi - ni e - ius in se - cu -
88
la si - cut e - rat in prin - ci - pi - o

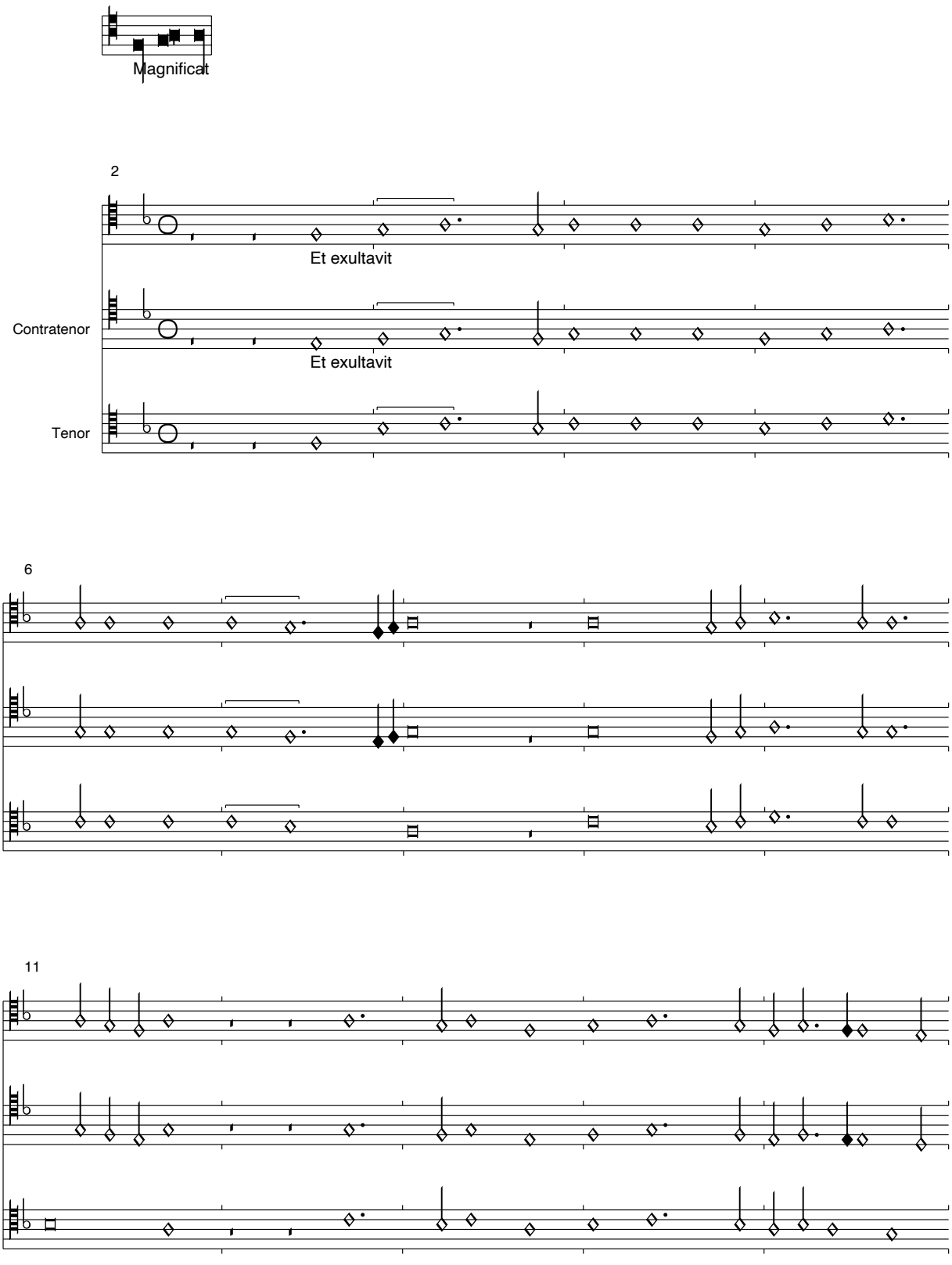




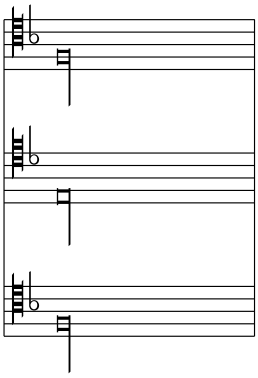


Im letzten Teil mussten die Fermatenlängen vereinheitlicht werden. In Aosta gibt es noch eine Erweiterung des Amen-Teils.

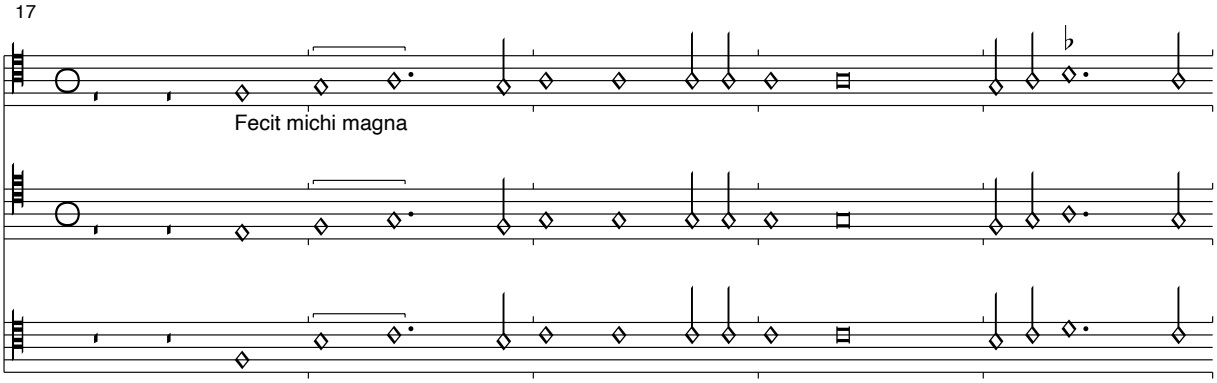
Magnificat sexti toni
Trent 87, f. 110v-111r



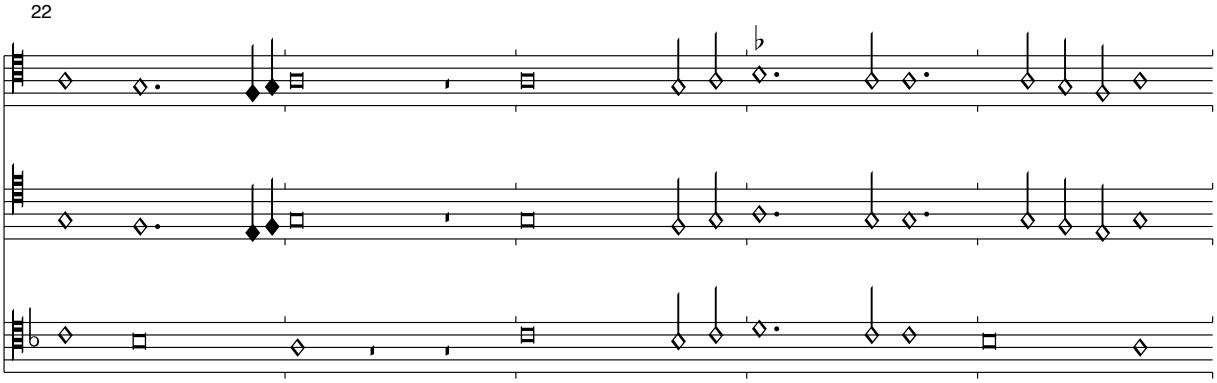
16



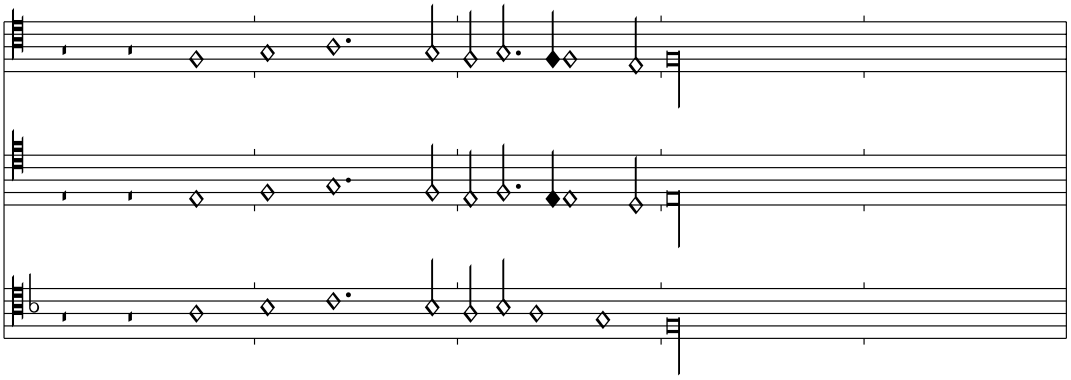
17



22



27



32

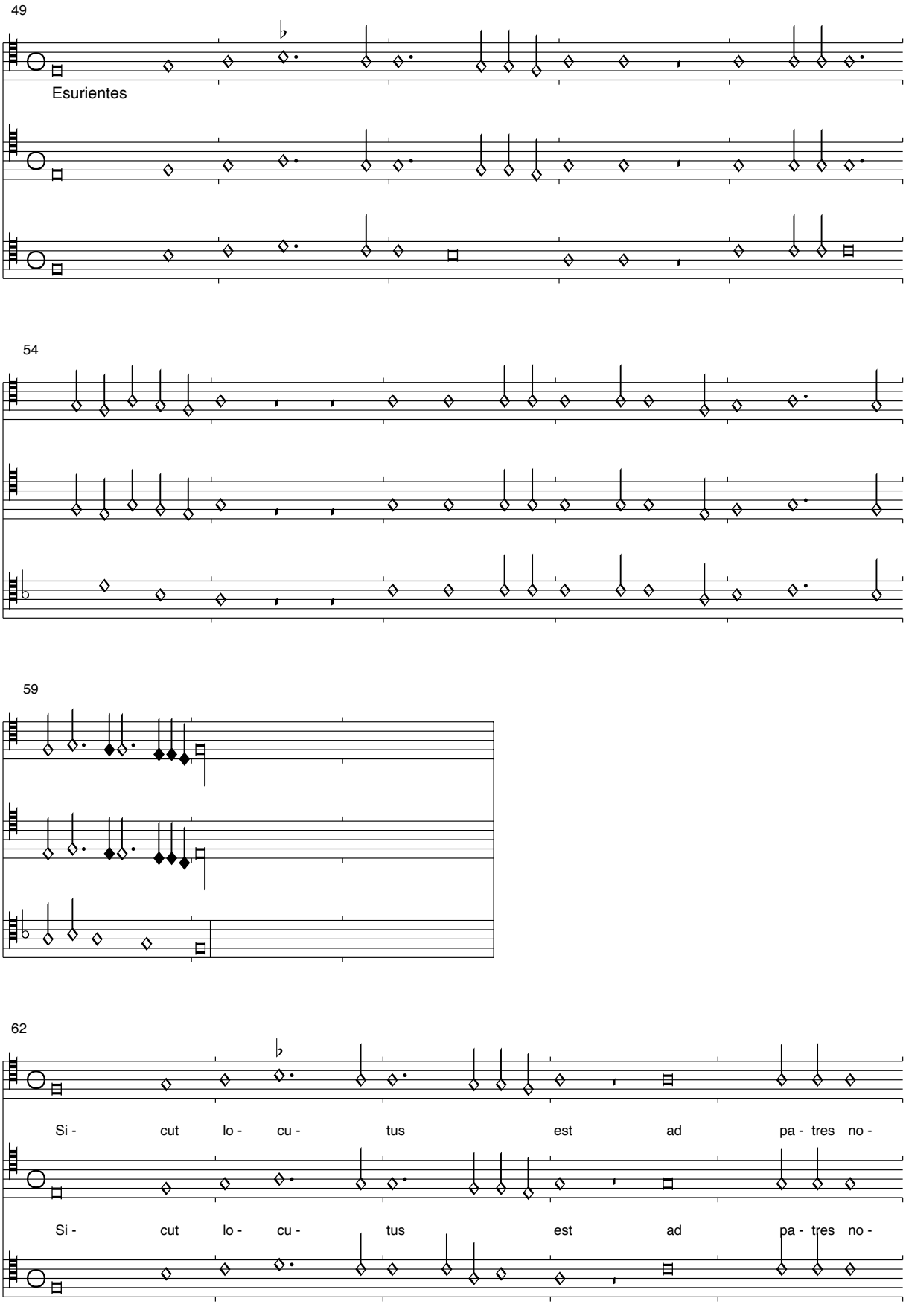
Fecit potencia

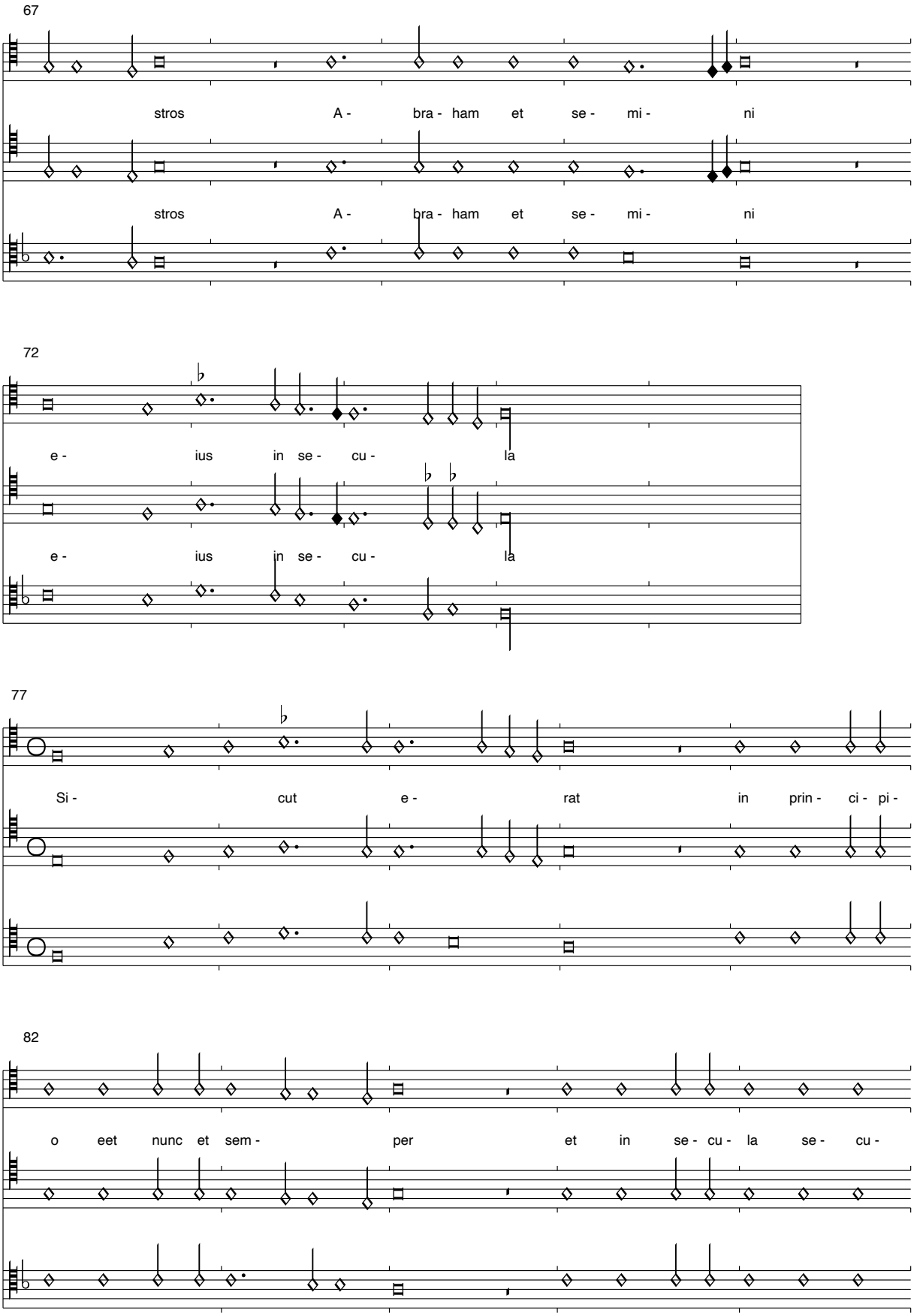
Fecit potencia

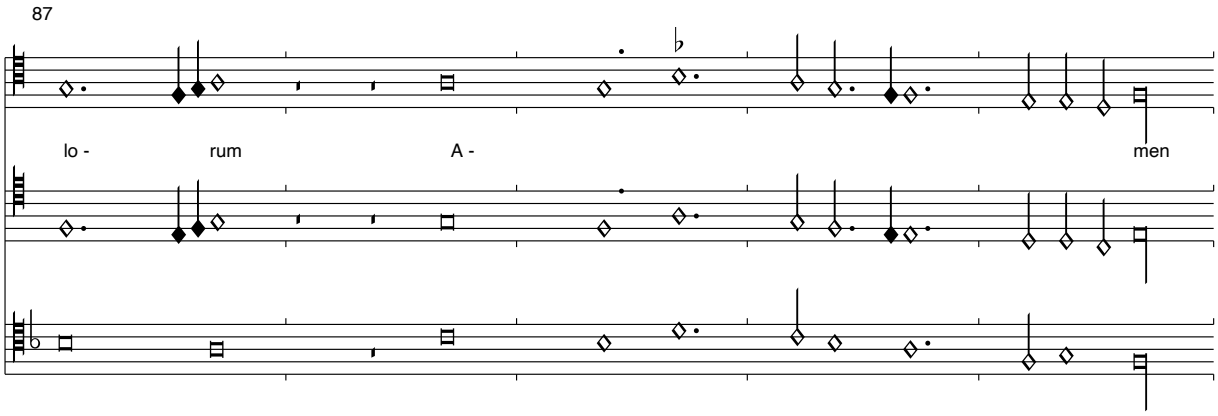
37

42

47

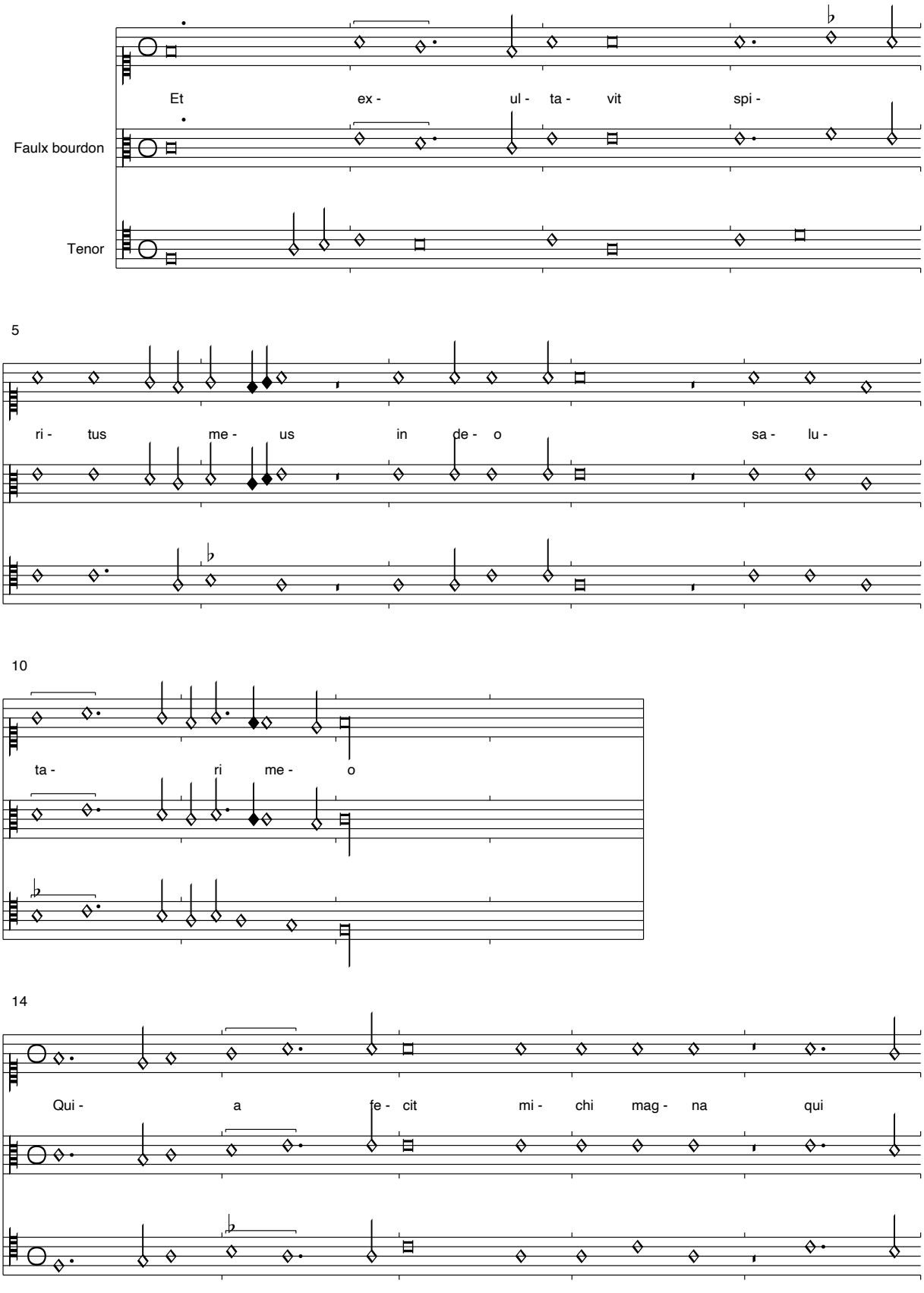

49
Esurientes
54
59
62
Si - cut lo - cu - tus est ad pa - tres no -
Si - cut lo - cu - tus est ad pa - tres no -


67
stros A - bra - ham et se - mi - ni
stros A - bra - ham et se - mi - ni
72
e - ius in se - cu - la
e - ius in se - cu - la
77
Si - cut e - rat in prin - ci - pi -
82
o eet nunc et sem - per et in se - cu - la se - cu -

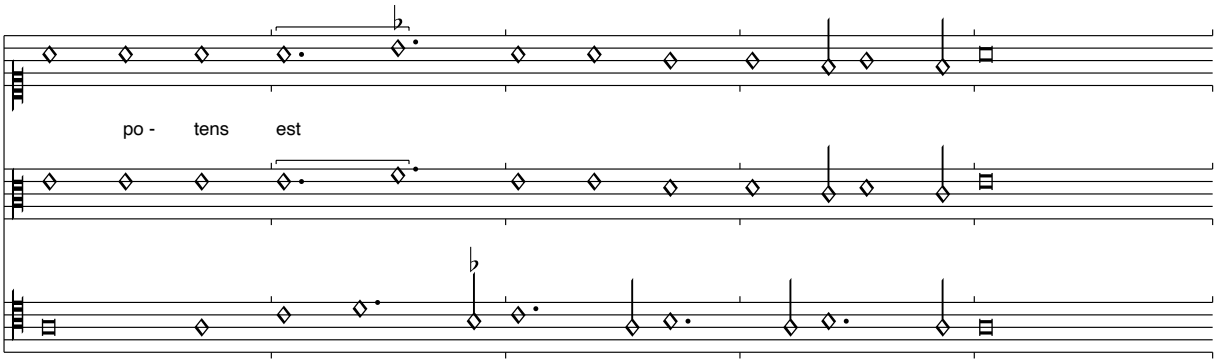


Es handelt sich im wesentlichen um ein aufgeschriebenes Super librum cantare; zahlreiche rhythmische Differenzen mussten ausgeglichen werden.

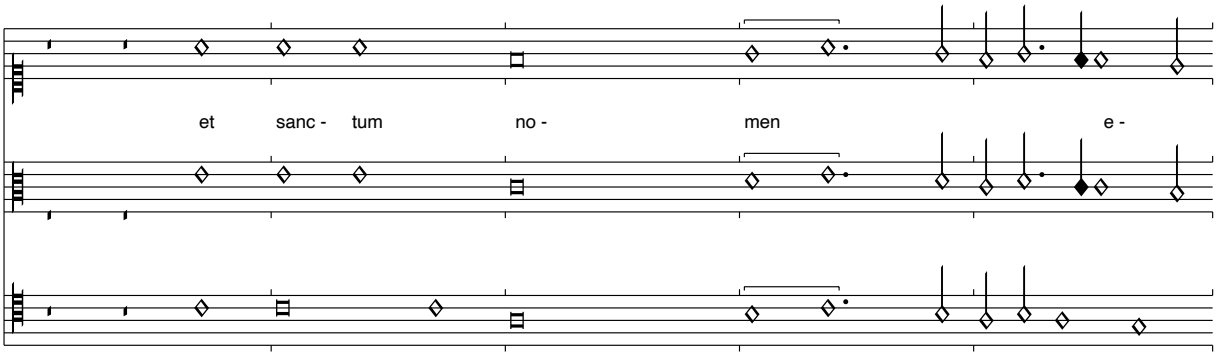
Magnificat sexti toni
Trent 87, f. 111v-112r



19



24



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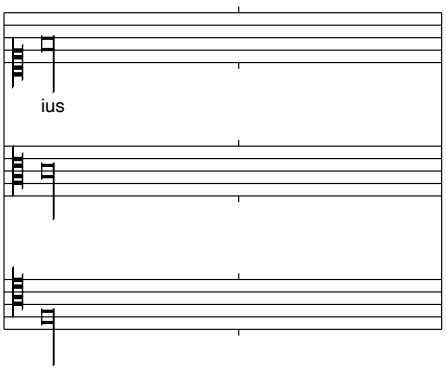

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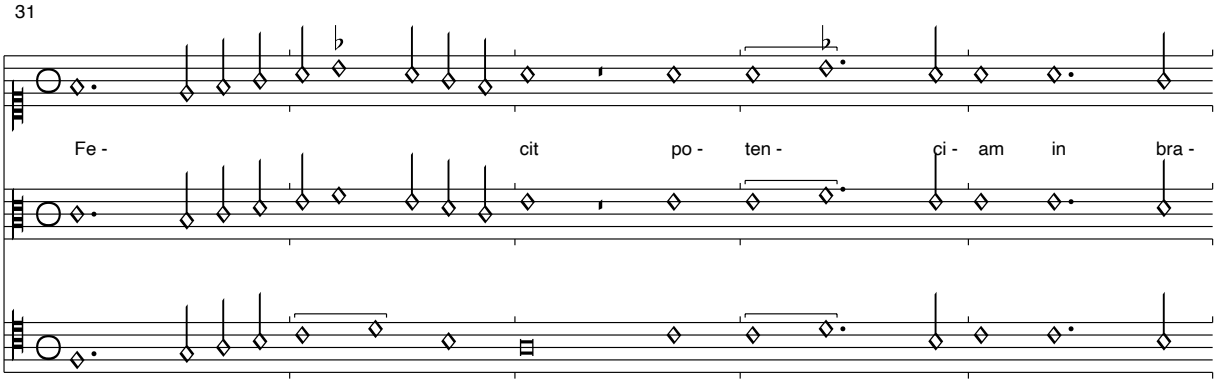
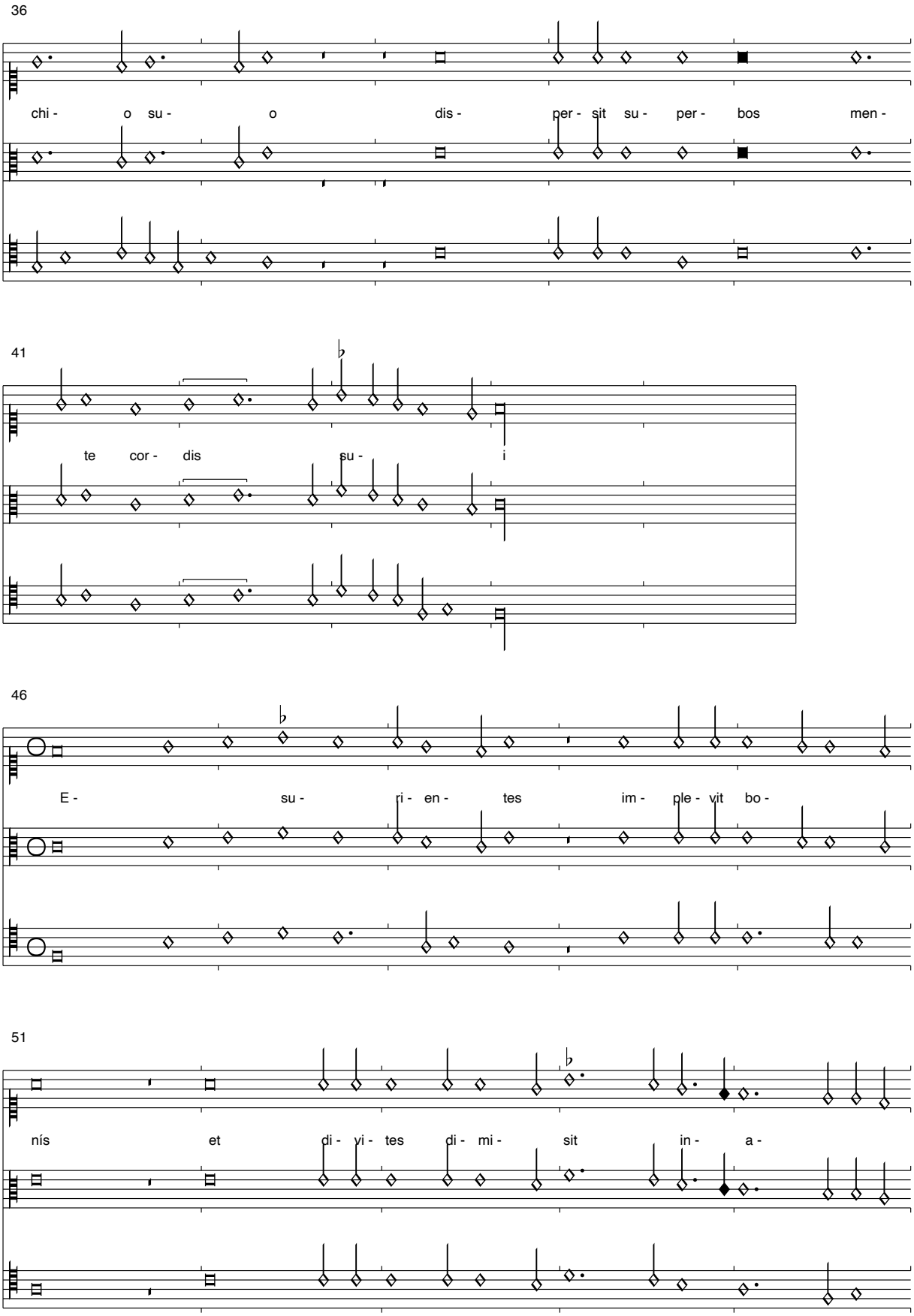
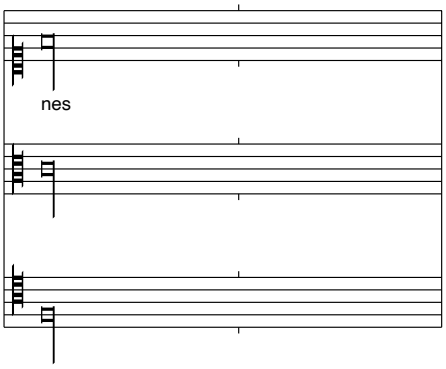



36
chi - o su - o dis - per - sit su - per - bos men -
41
te cor - dis su - i
46
E - su - ri - en - tes im - ple - vit bo -
51
nís et di - vi - tes di - mi - sit in - a -

56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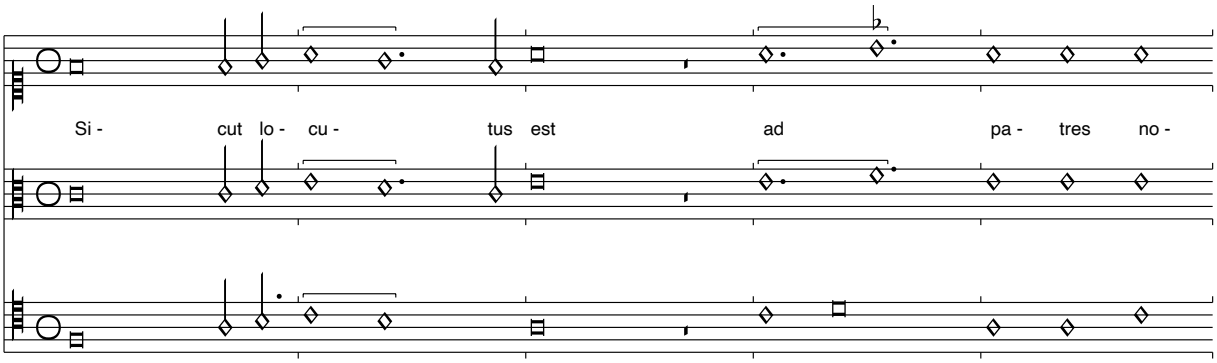
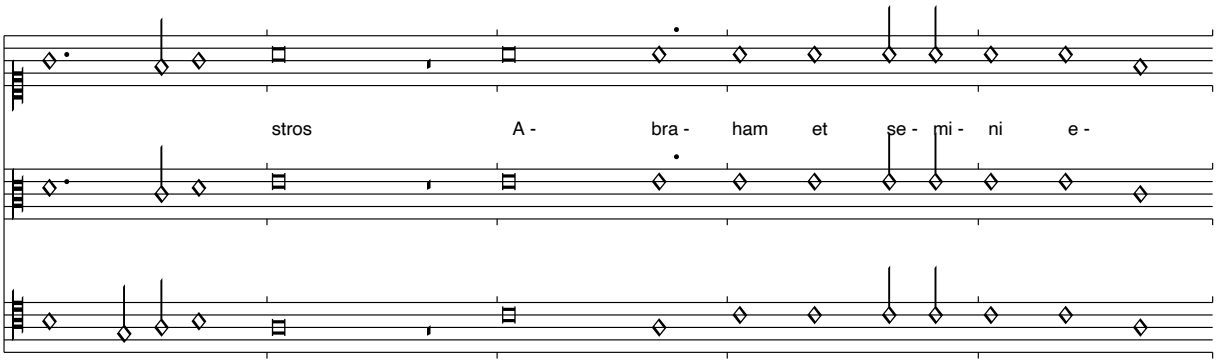
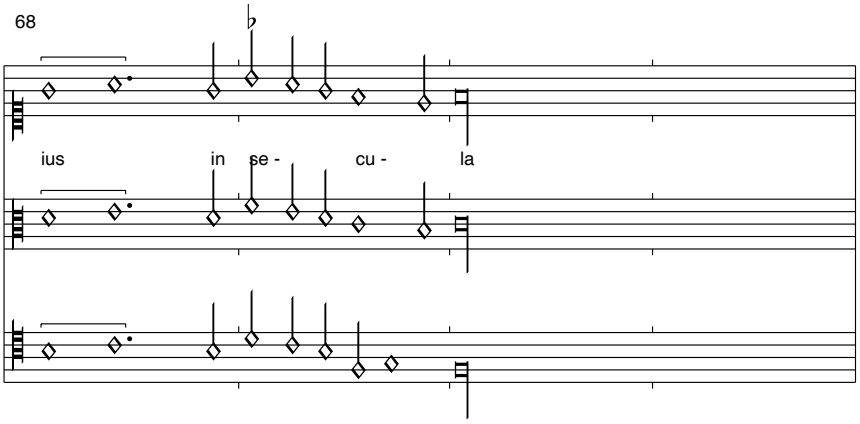
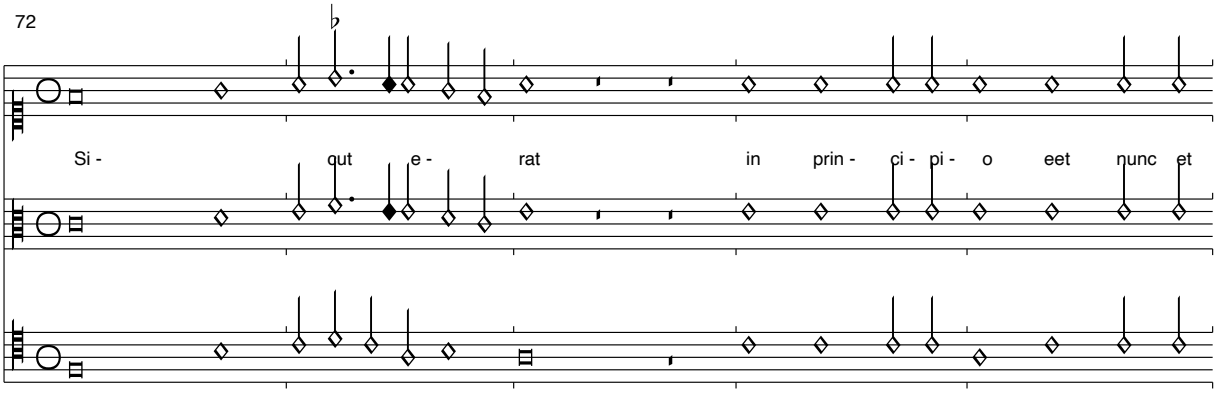

Si - cut lo - cu - tus est ad pa - tres no -

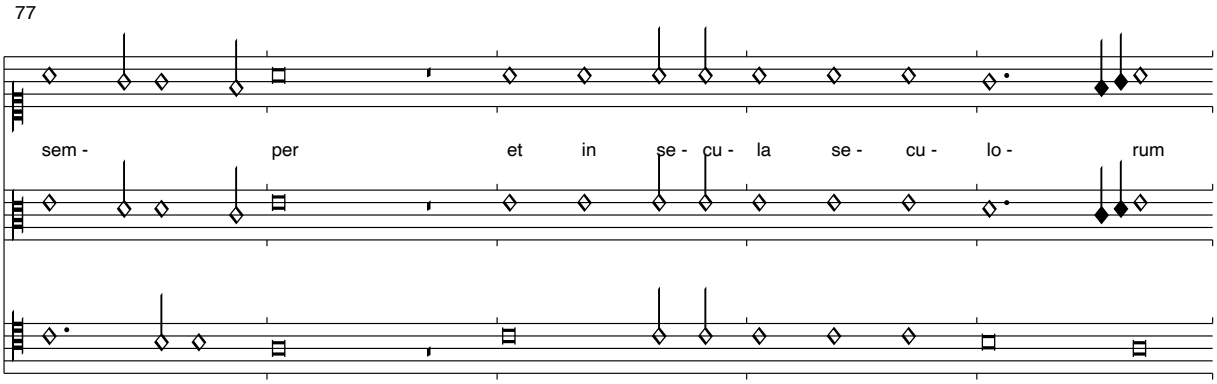
63

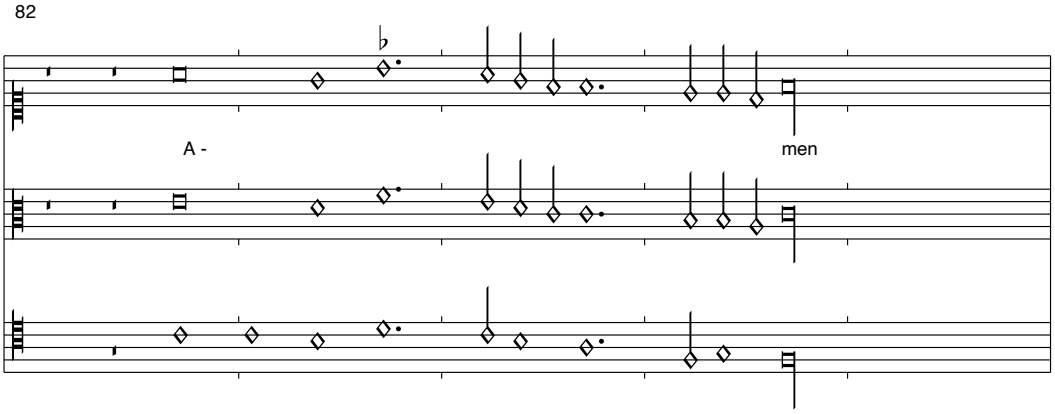

stros A - bra - ham et se - mi - ni e -

68

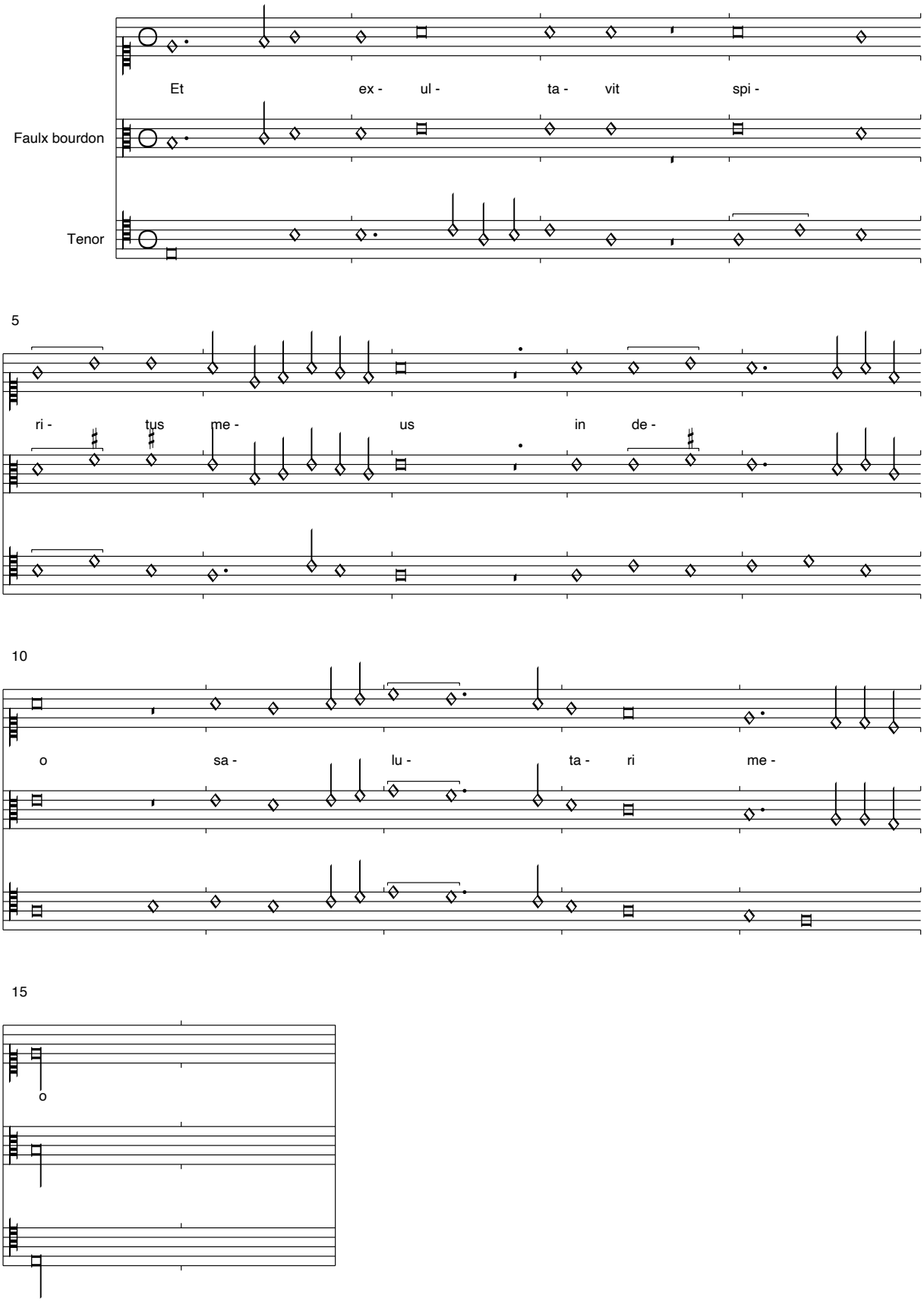

ius in se - cu - la


72
Si - qut e - rat in prin - ci - pi - o eet nunc et


77
sem - per et in se - cu - la se - cu - lo - rum


82
A - men

Magnificat quarti toni
Trent 87, f. 112v-113r



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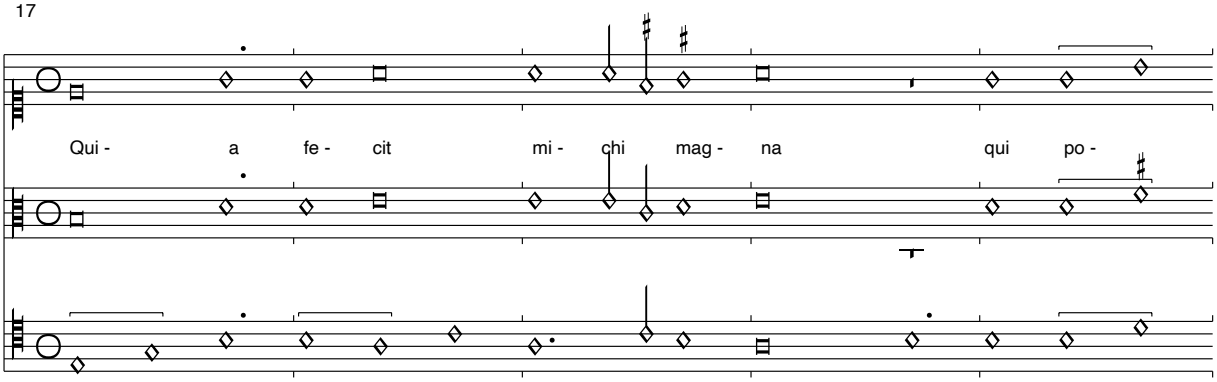
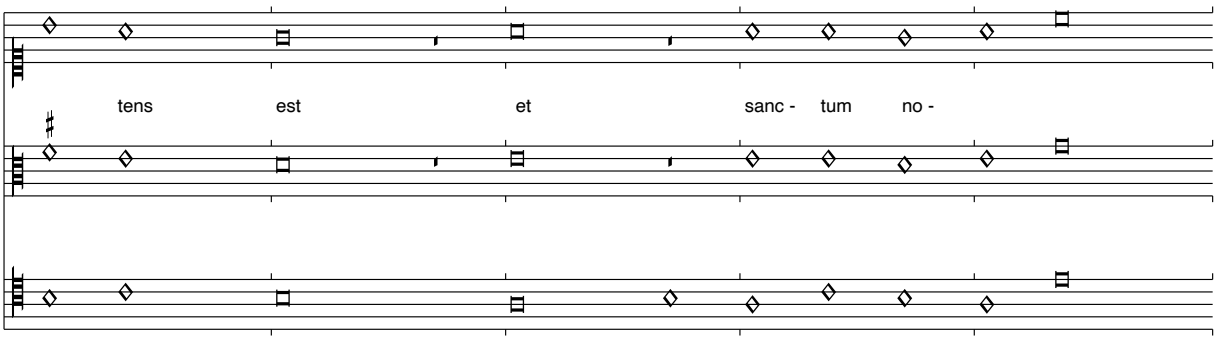
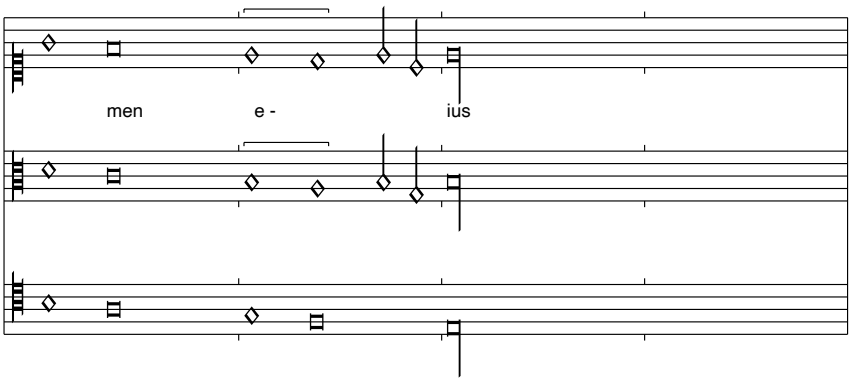

Qui - a fe - cit mi - chi mag - na qui po -

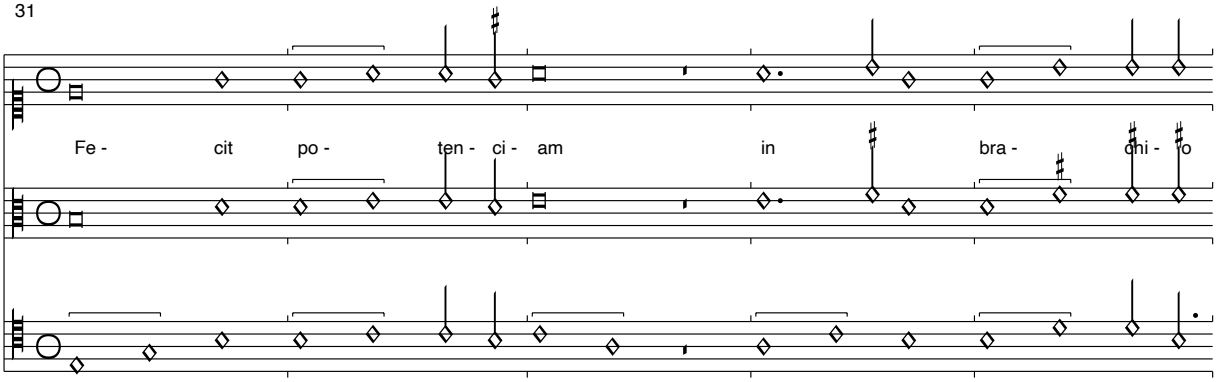
22


tens est et sanc - tum no -

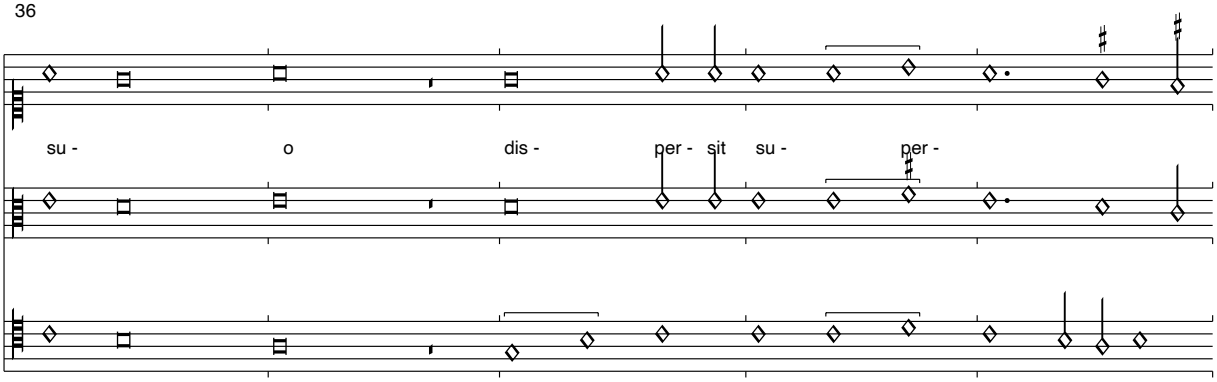
27


men e - ius

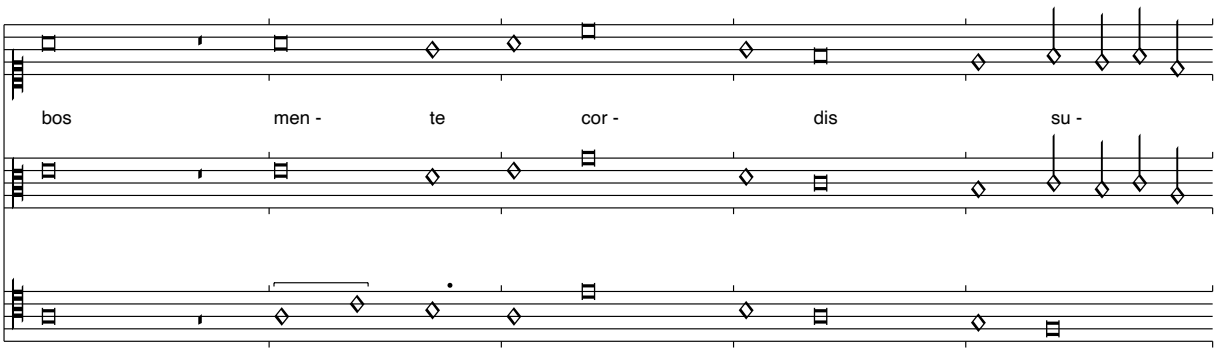
31


Fe - cit po - ten - ci - am in bra - chi - o

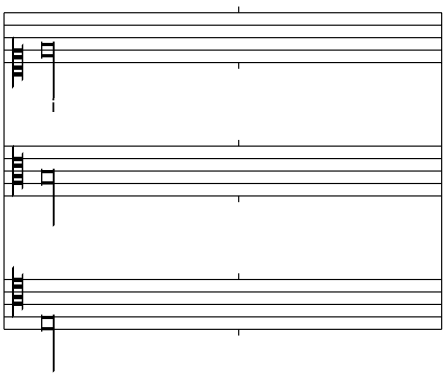
36


su - o dis - per - sit su - per -

41


bos men - te cor - dis su -

46



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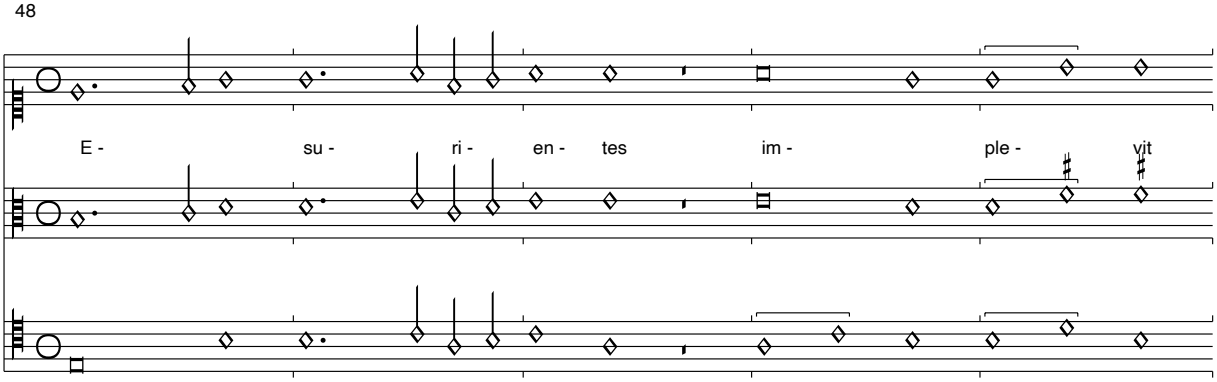
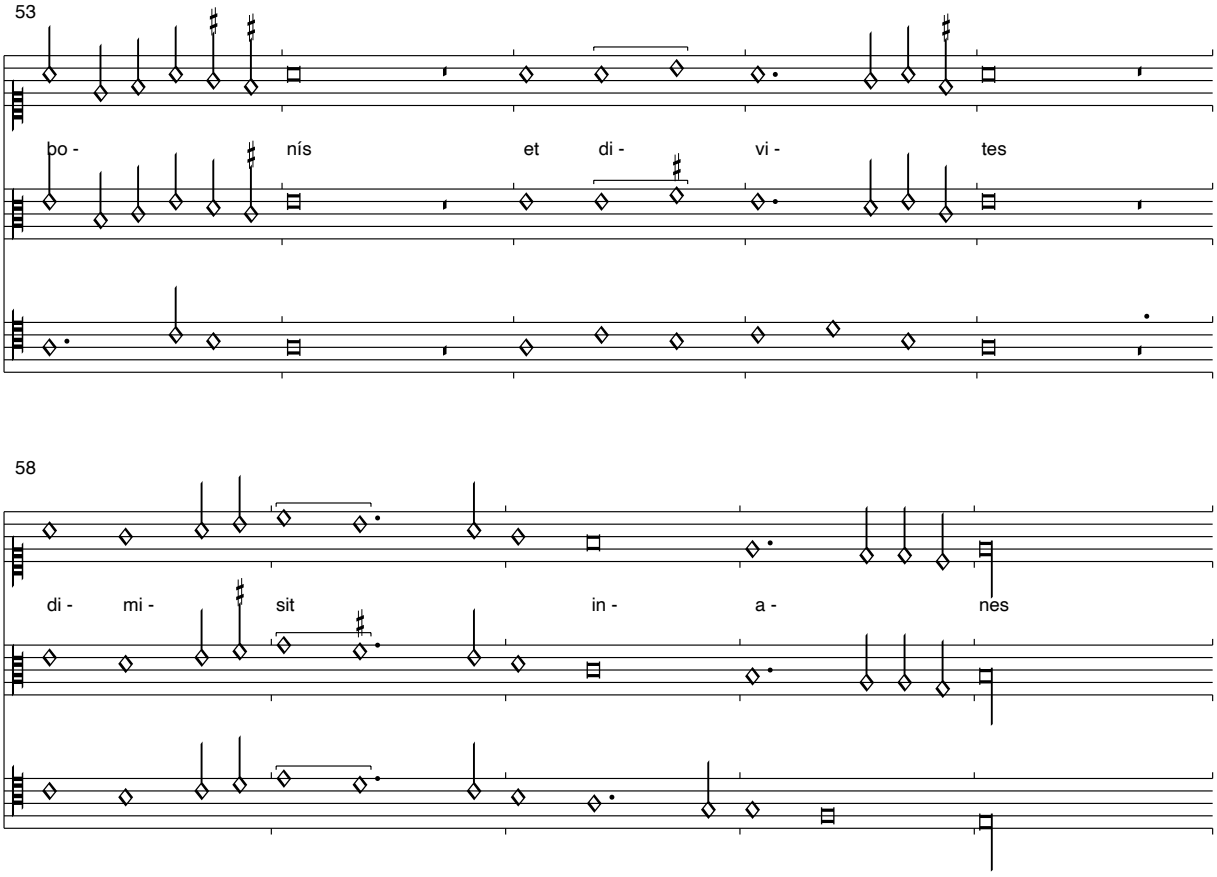
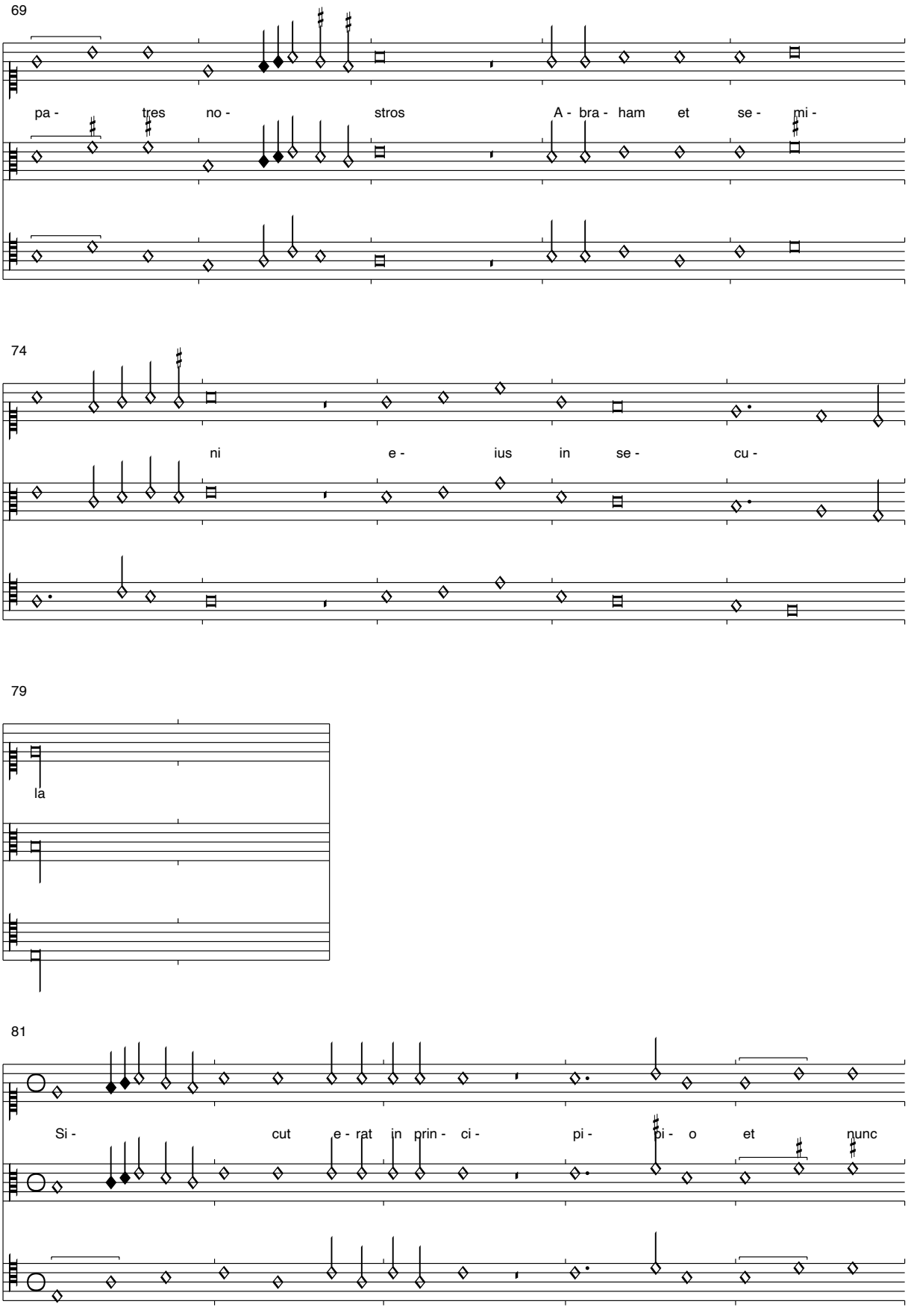
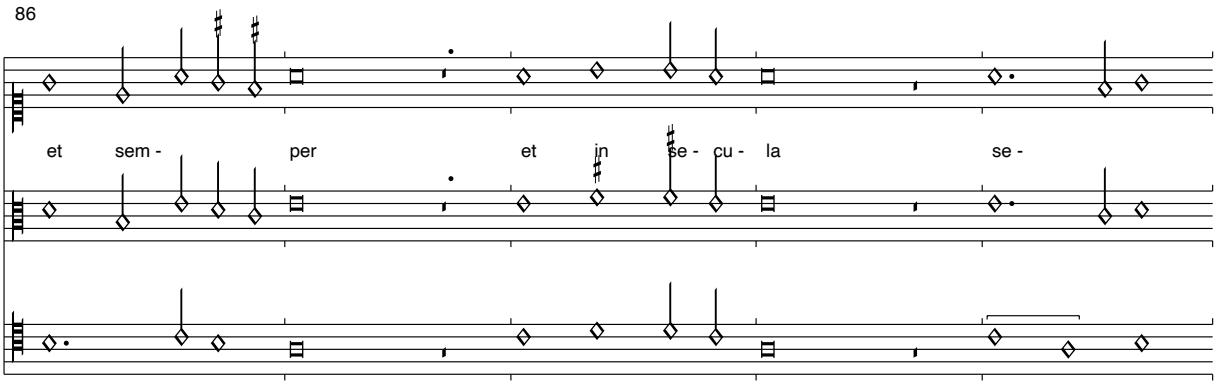

E - su - ri - en - tes im - ple - vit


53
bo - nís et di - vi - tes
58
di - mi - sit in - a - nes
64
Si - cut lo - cu - tus est ad


69
pa - tres no - stros A - bra - ham et se - mi -
74
ni e - ius in se - cu -
79
la
81
Si - cut e - rat in prin - ci - pi - pi - o et nunc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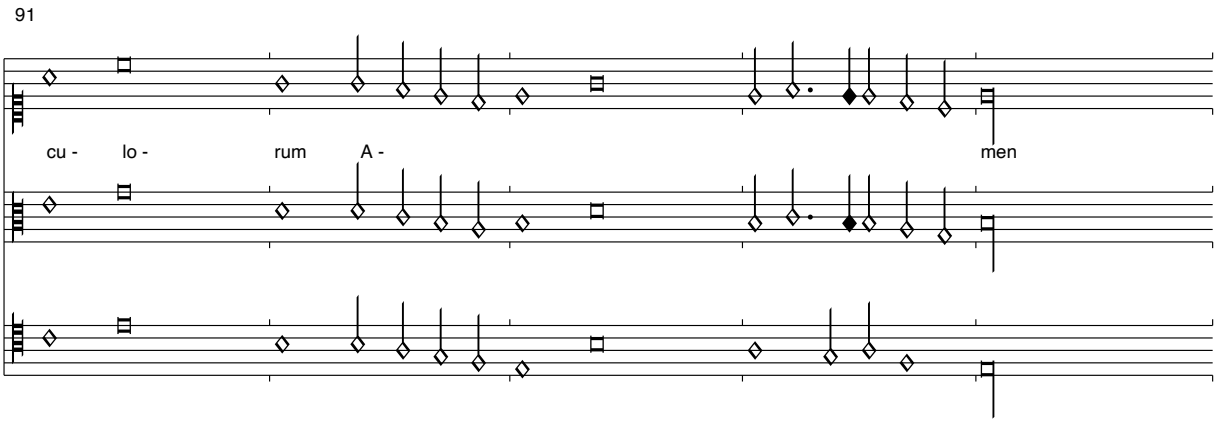
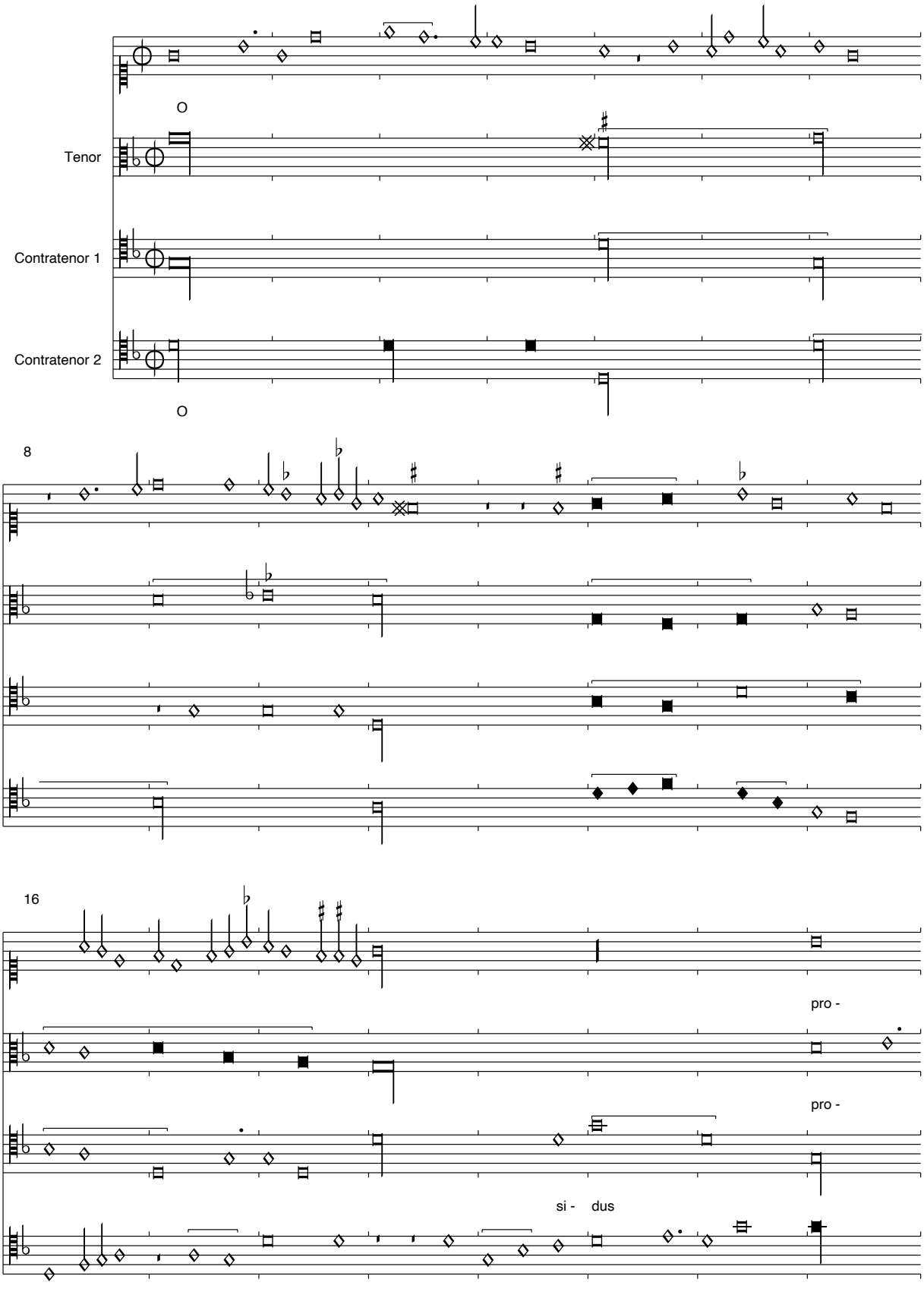
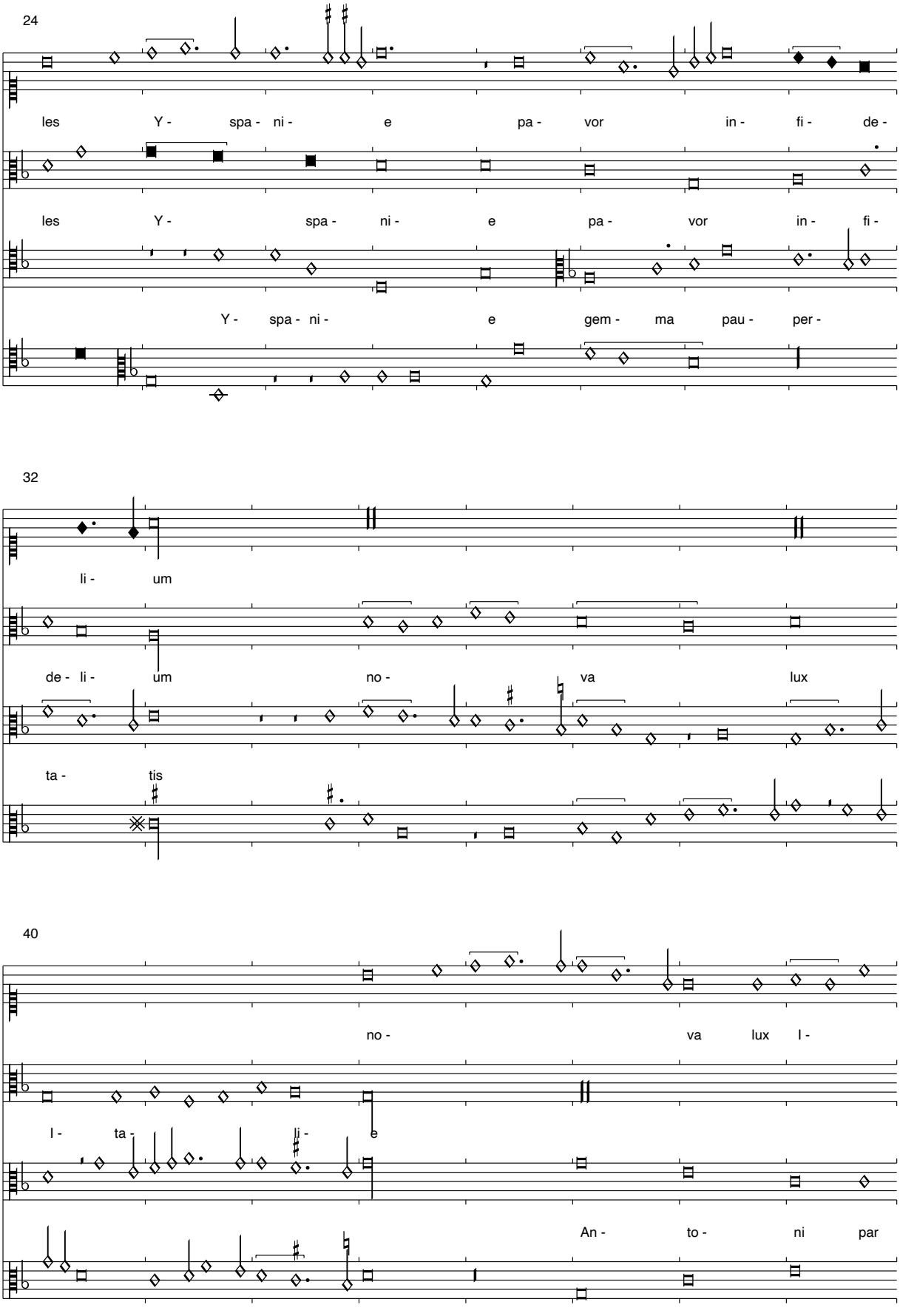
et sem - per et in se - cu - la se -

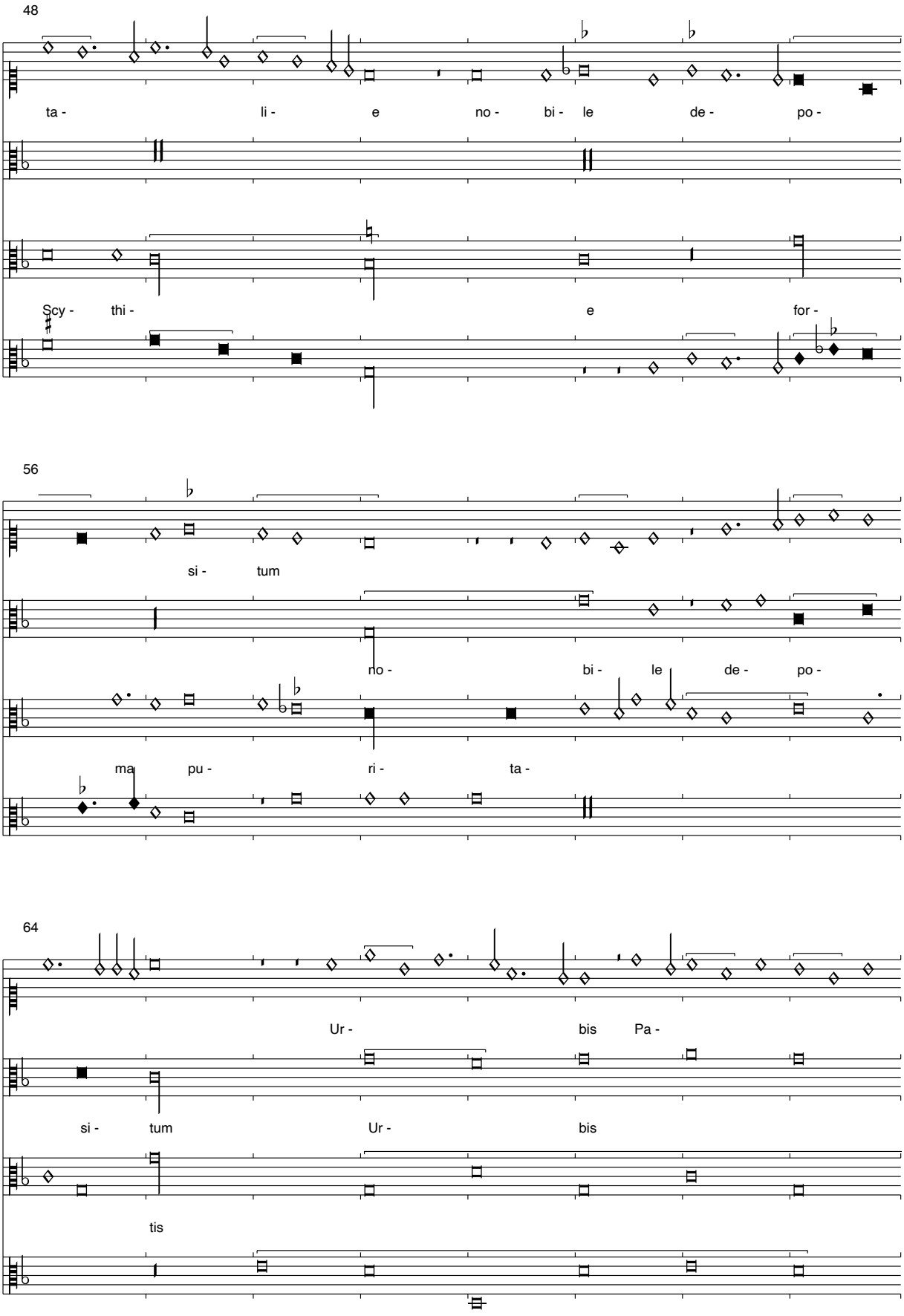

91
cu - lo - rum A - men

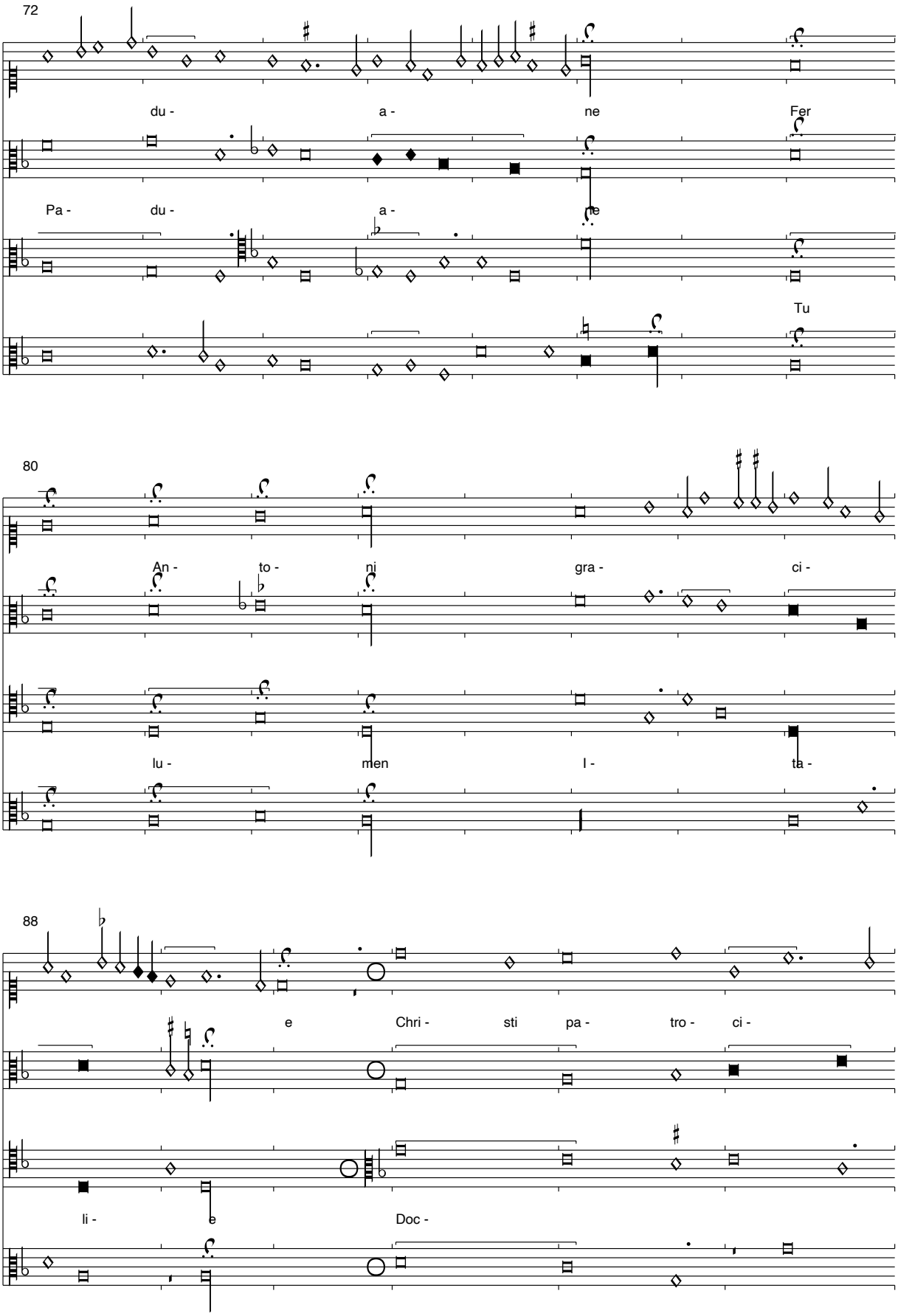
G Dufay: O proles yspanie-O sidus yspanie

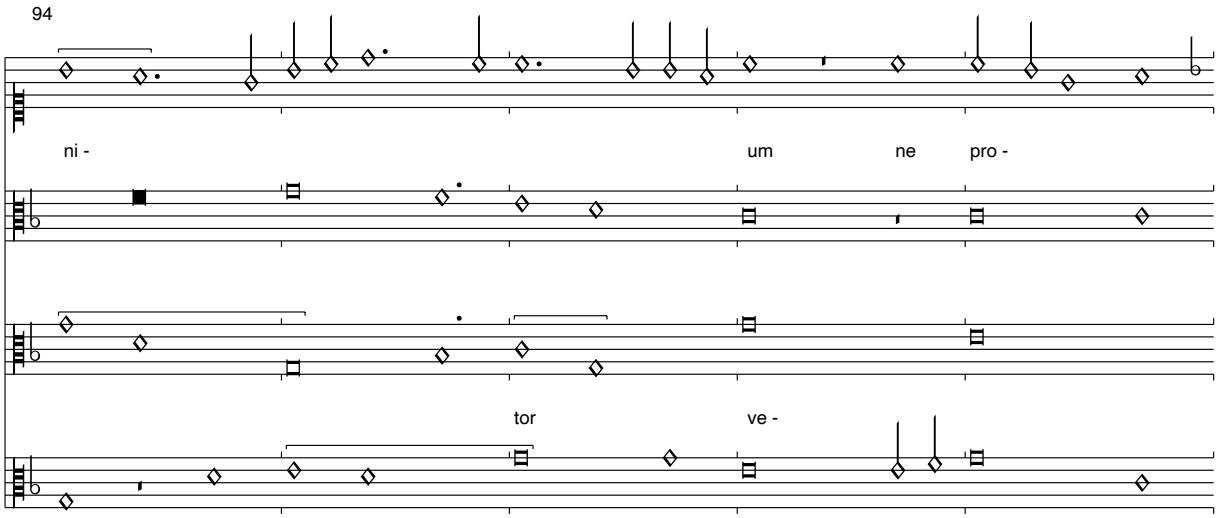
Trent 87, f. 113v-115r

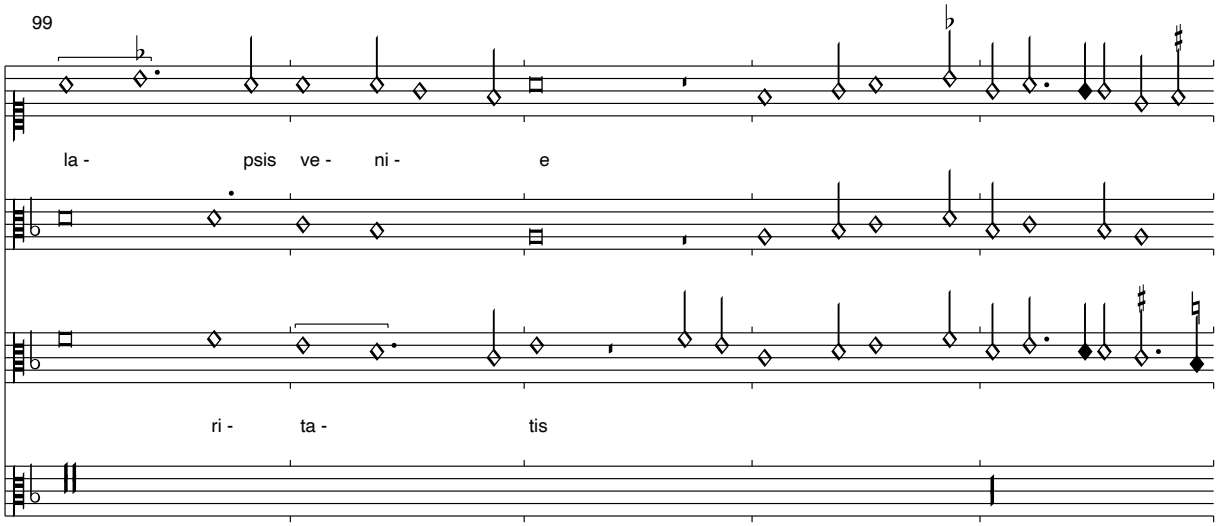


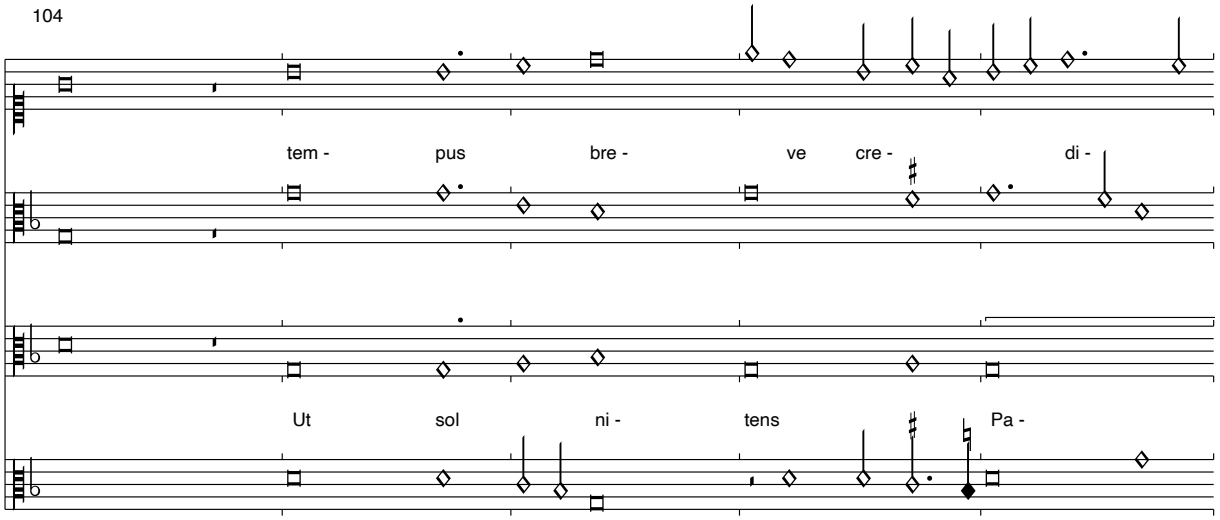

24
les Y - spa - ni - e pa - vor in - fi - de -
les Y - spa - ni - e pa - vor in - fi -
Y - spa - ni - e gem - ma pau - per -
32
li - um
de - li - um no - va lux
ta - tis
40
no - va lux l -
l - ta - li - e
An - to - ni par


48
ta - li - e no - bi - le de - po -
Scy - thi - e for -
56
si - tum
no - bi - le de - po -
ma pu - ri - ta -
64
Ur - bis Pa -
si - tum Ur - bis
tis


72
du - a - ne Fer
Pa - du - a - ne
Tu
80
An - to - ni gra - ci -
lu - men I - ta -
88
e Chri - sti pa - tro - ci -
li - e Doc -


94
ni - um ne pro -
tor ve -


99
la - psis ve - ni - e
ri - ta - tis


104
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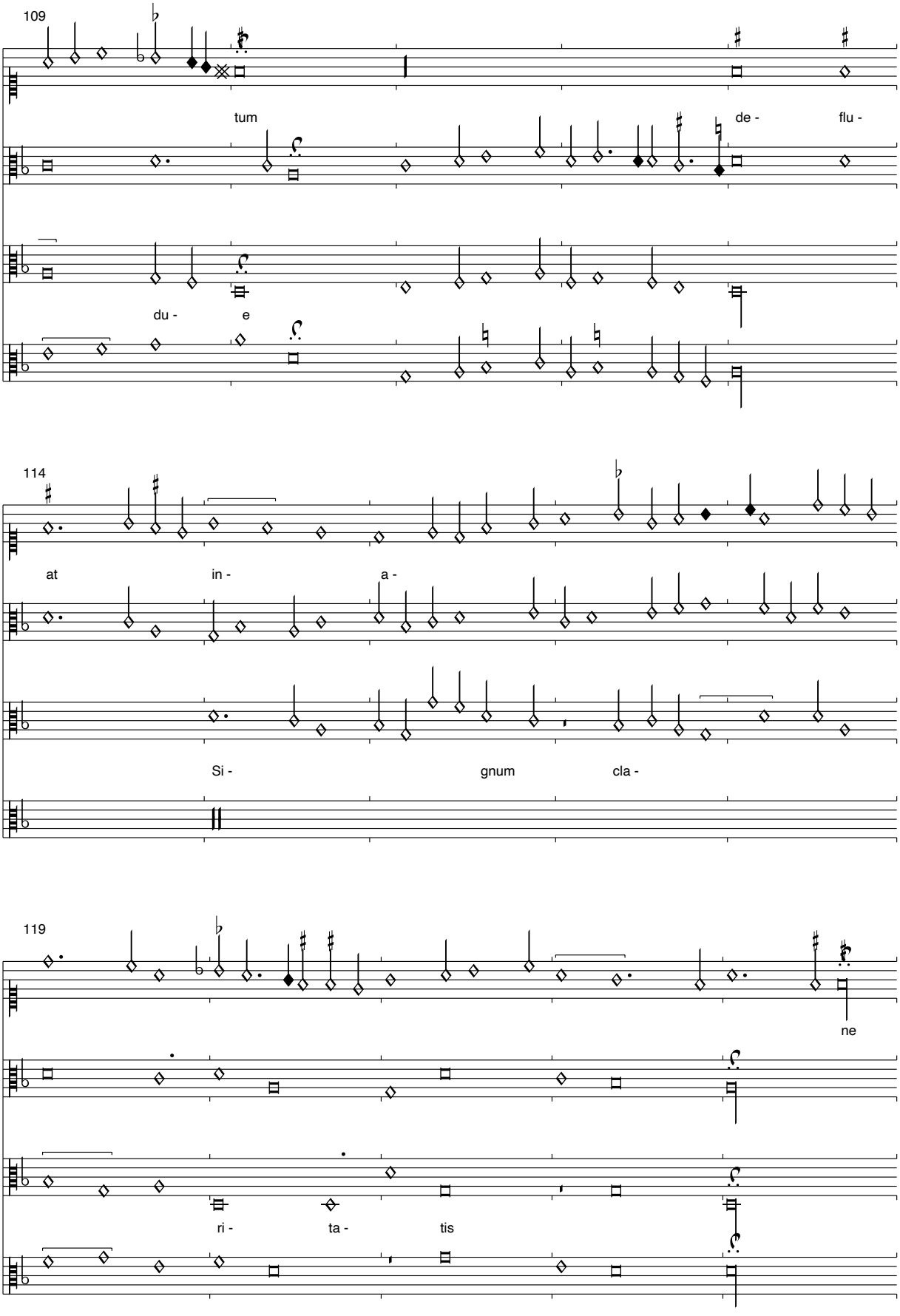
Ut sol ni - tens Pa -


109
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cla -
119
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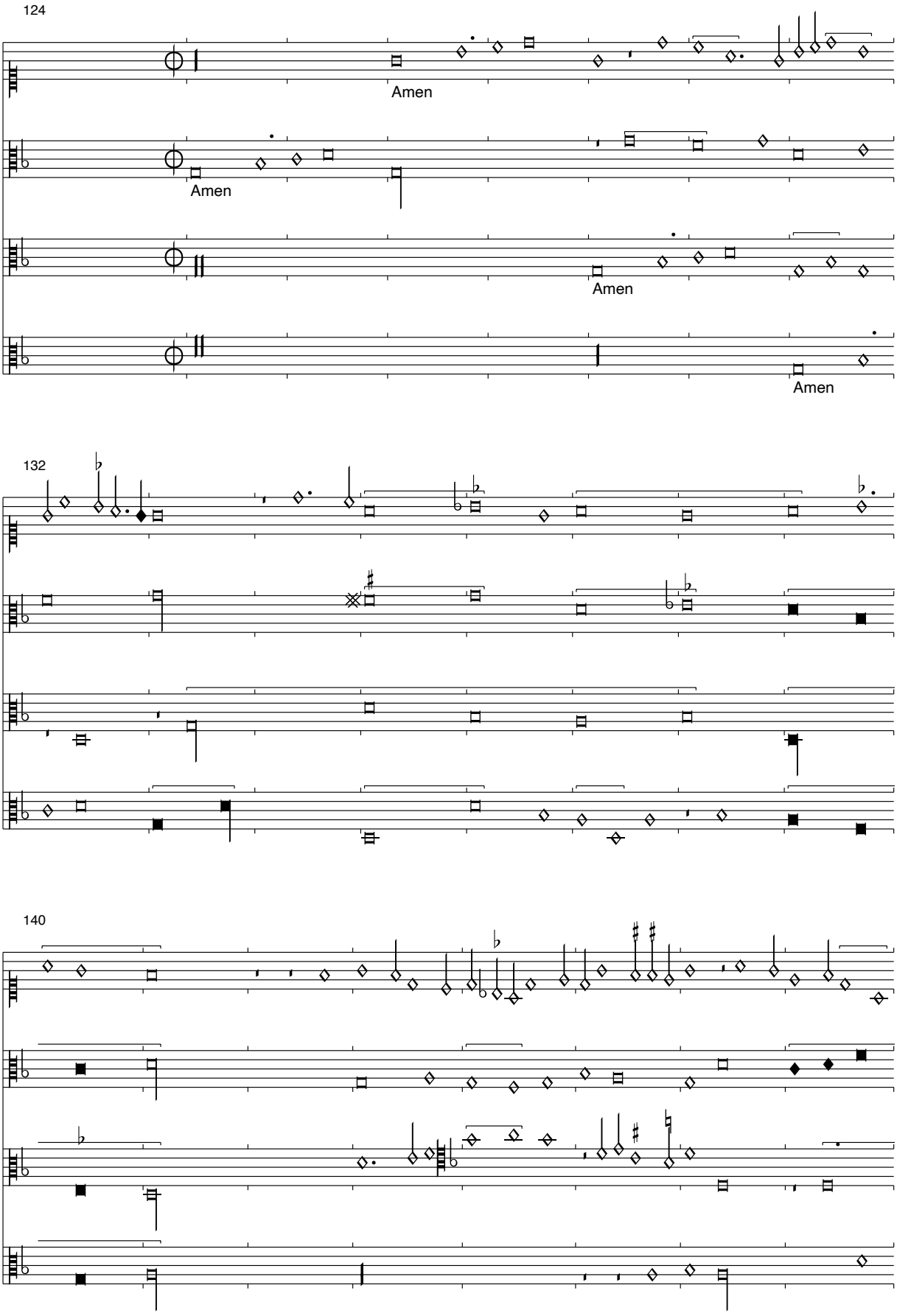
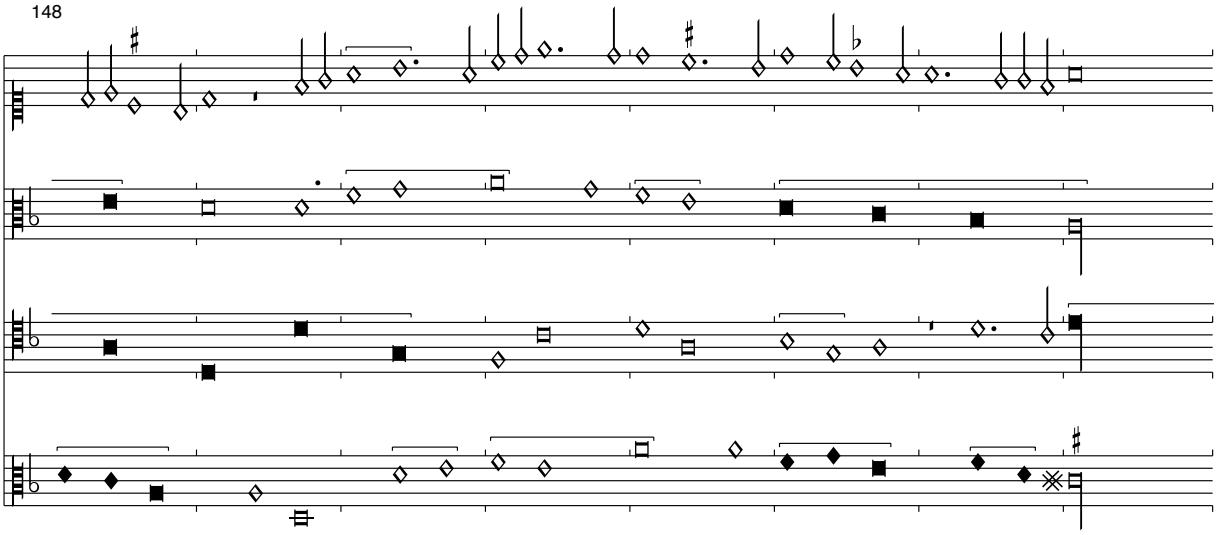

124
Amen
Amen
Amen
Amen
132
140

148



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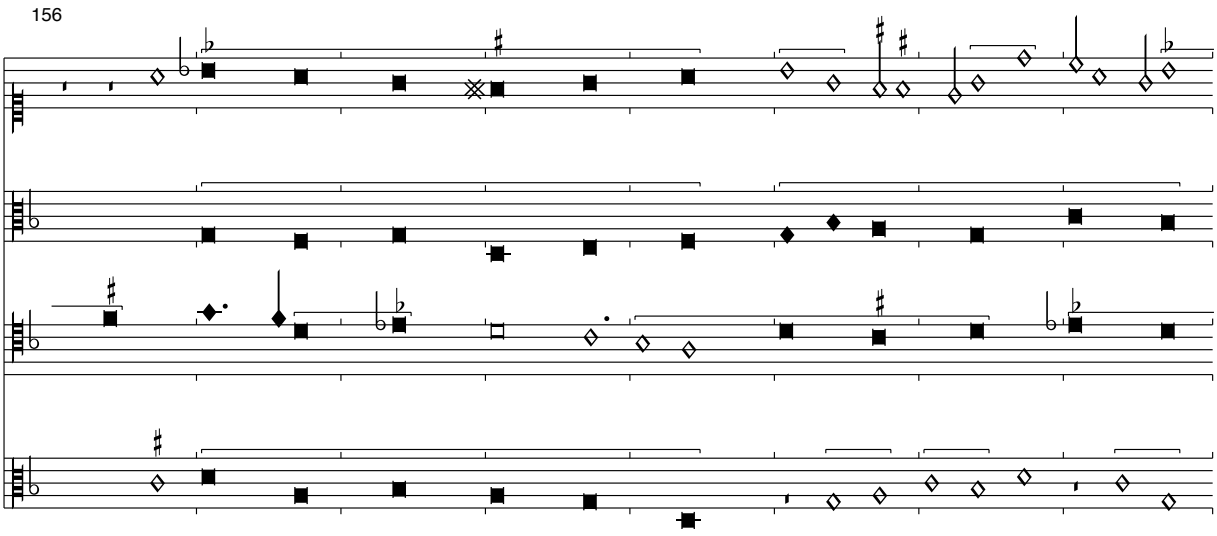

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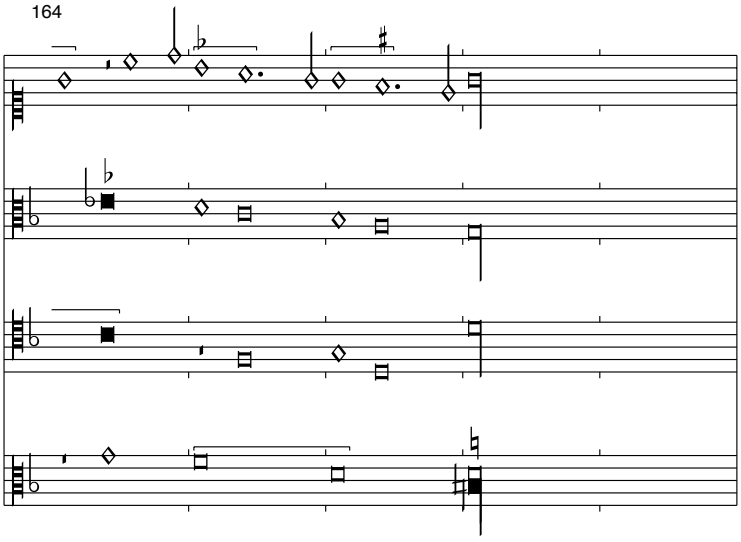
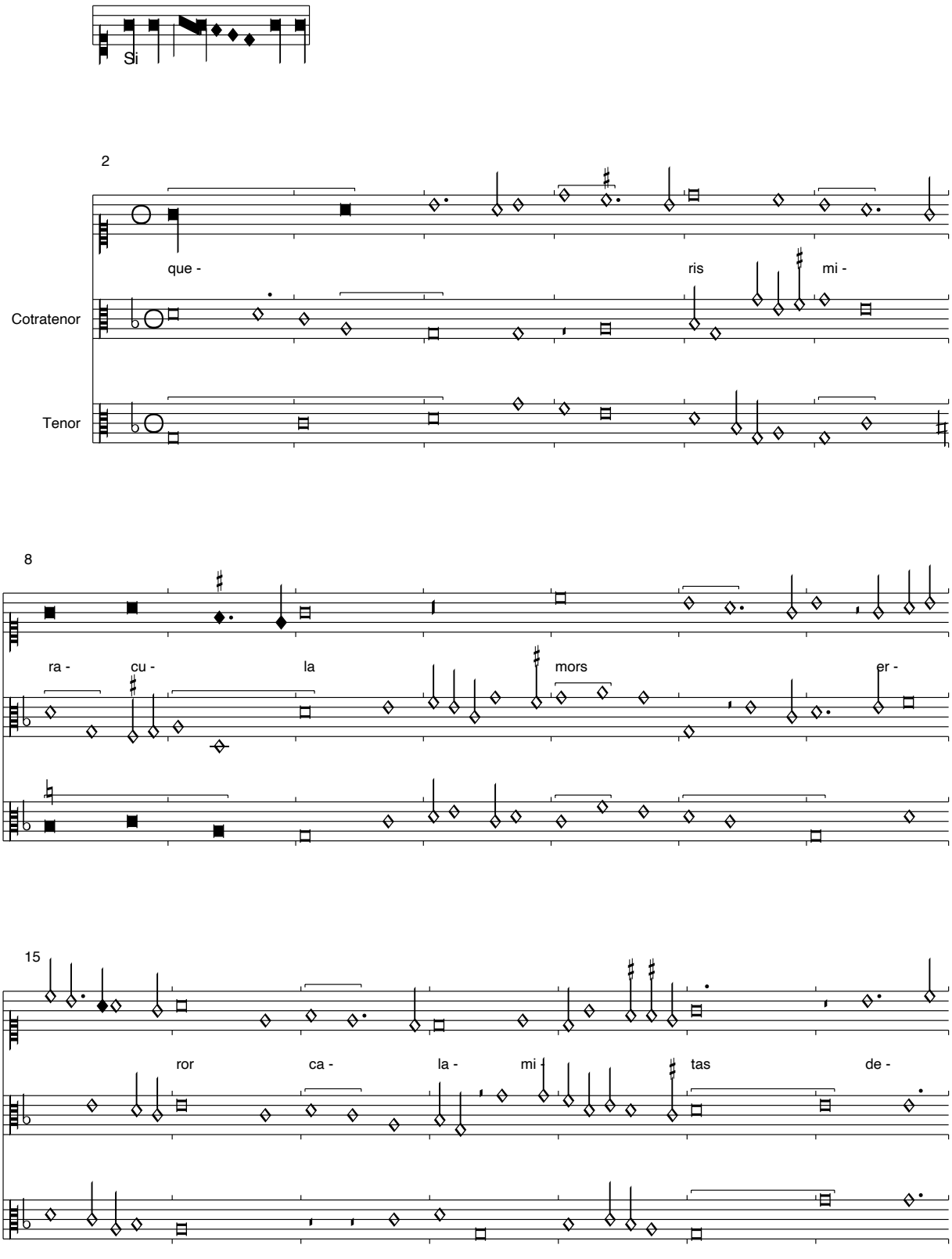
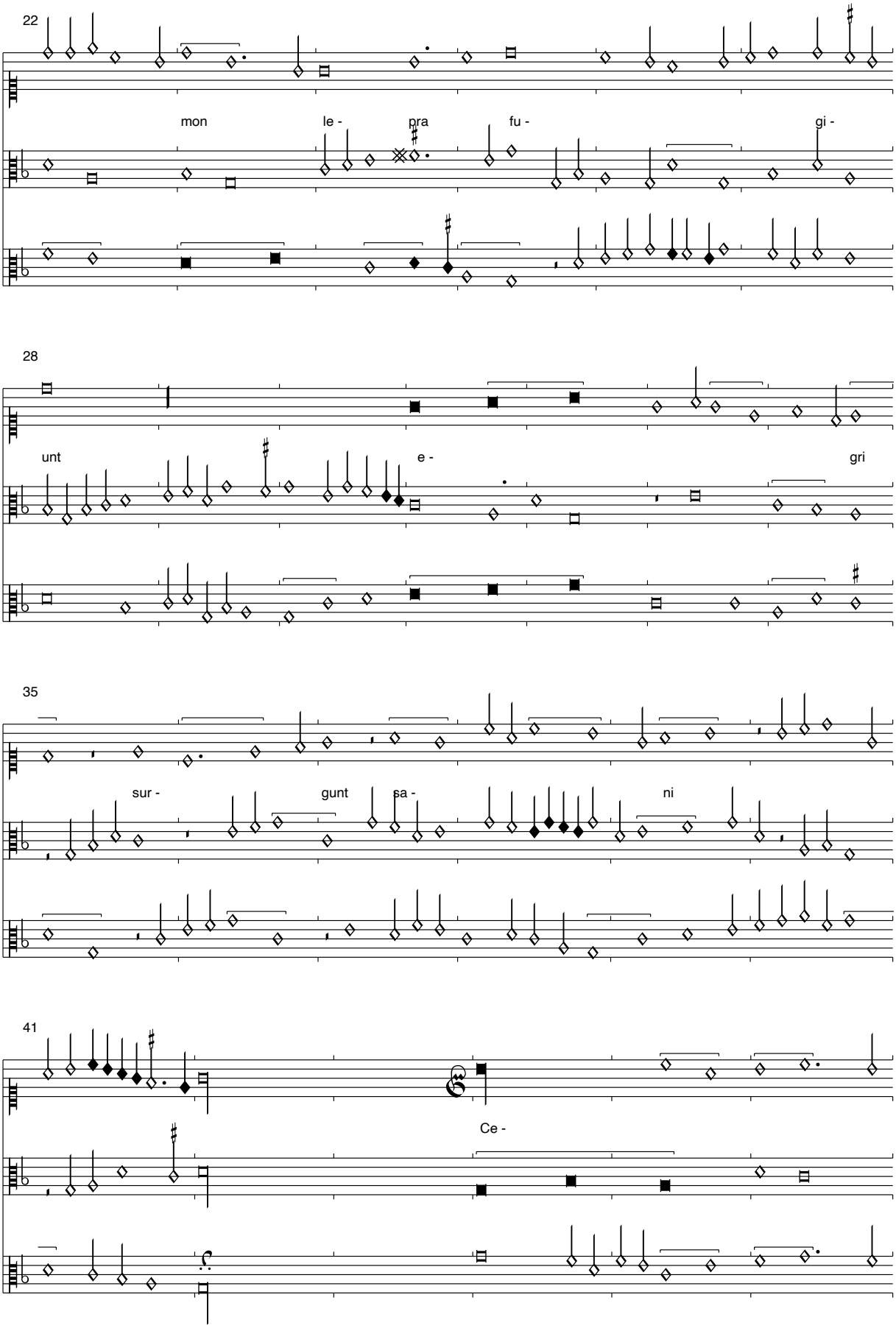


Dufay: Si queris miracula
Trent 87, f. 115v-117r




22
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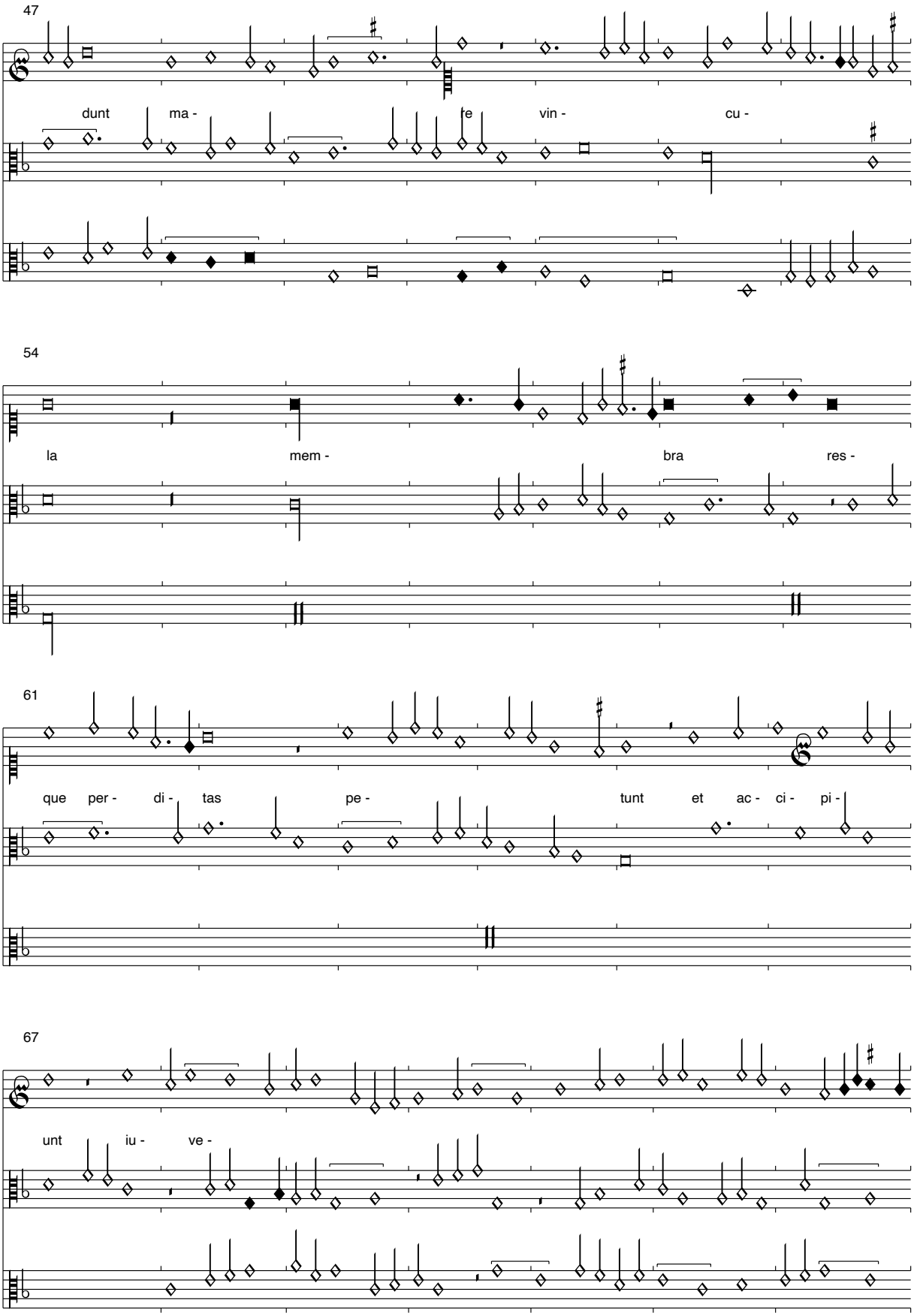
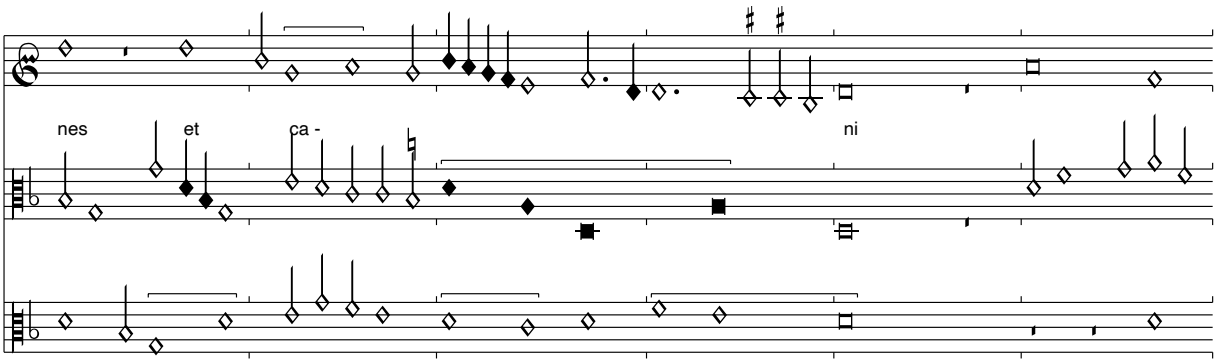
28
unt e - gri
35
sur - gunt sa - ni
41
Ce -


47
dunt ma - e vin - cu -
54
la mem - bra res -
61
que per - di - tas pe - tunt et ac - ci - pi -
67
unt iu - ve -

74



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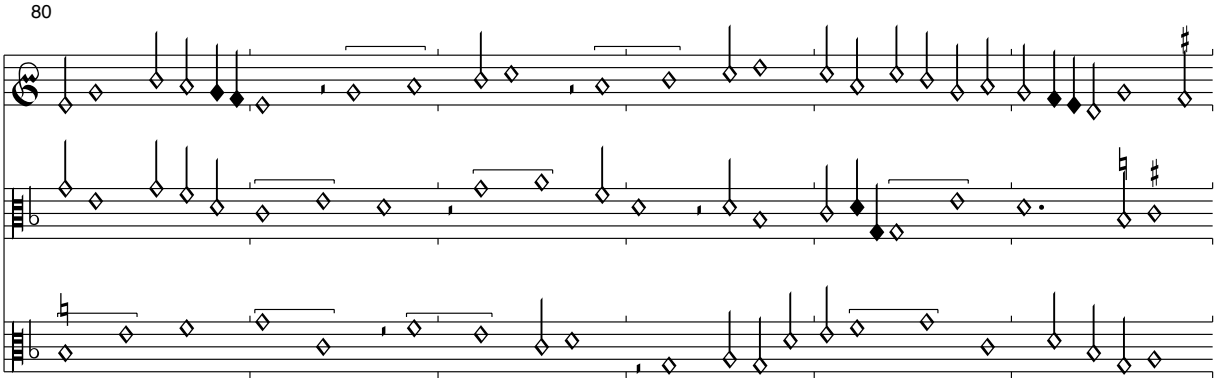

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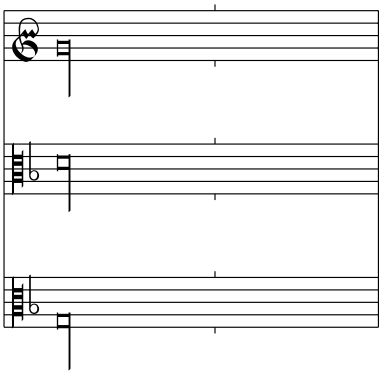

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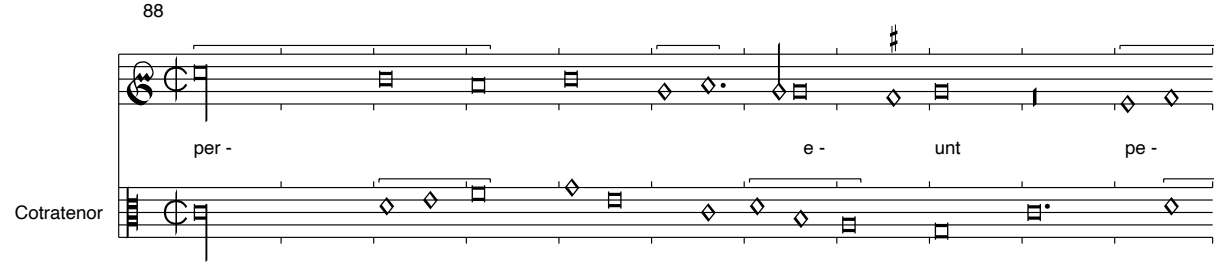

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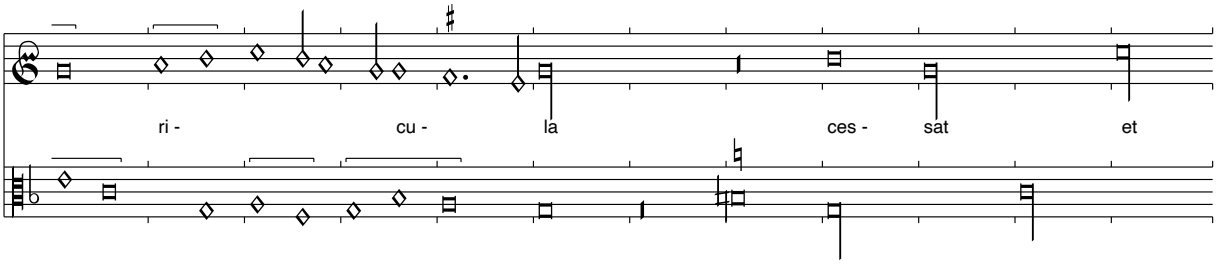

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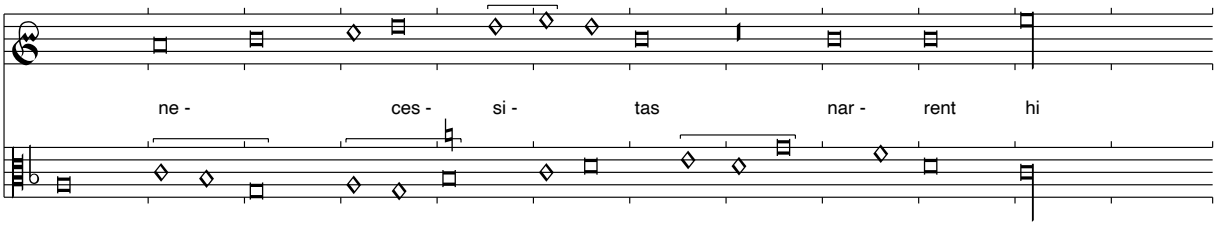

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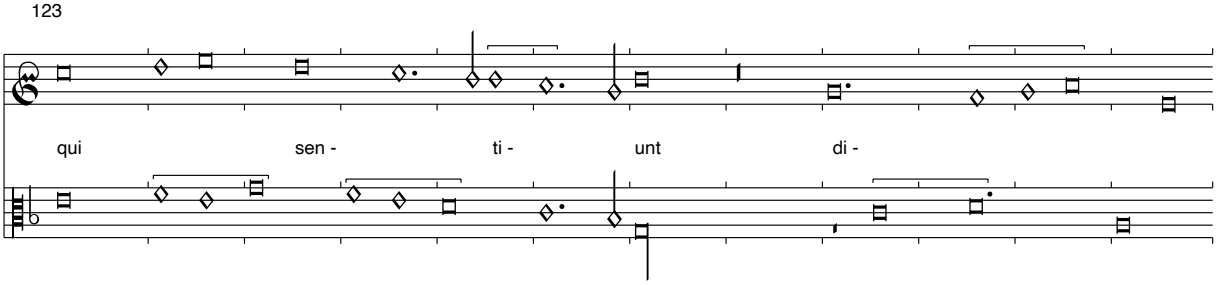

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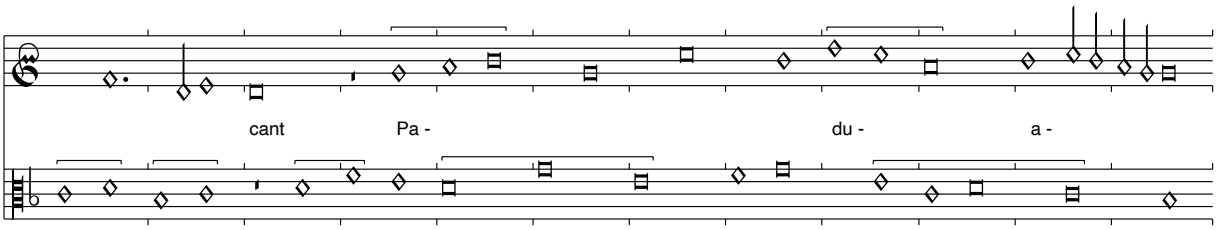

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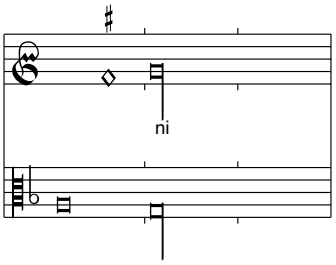
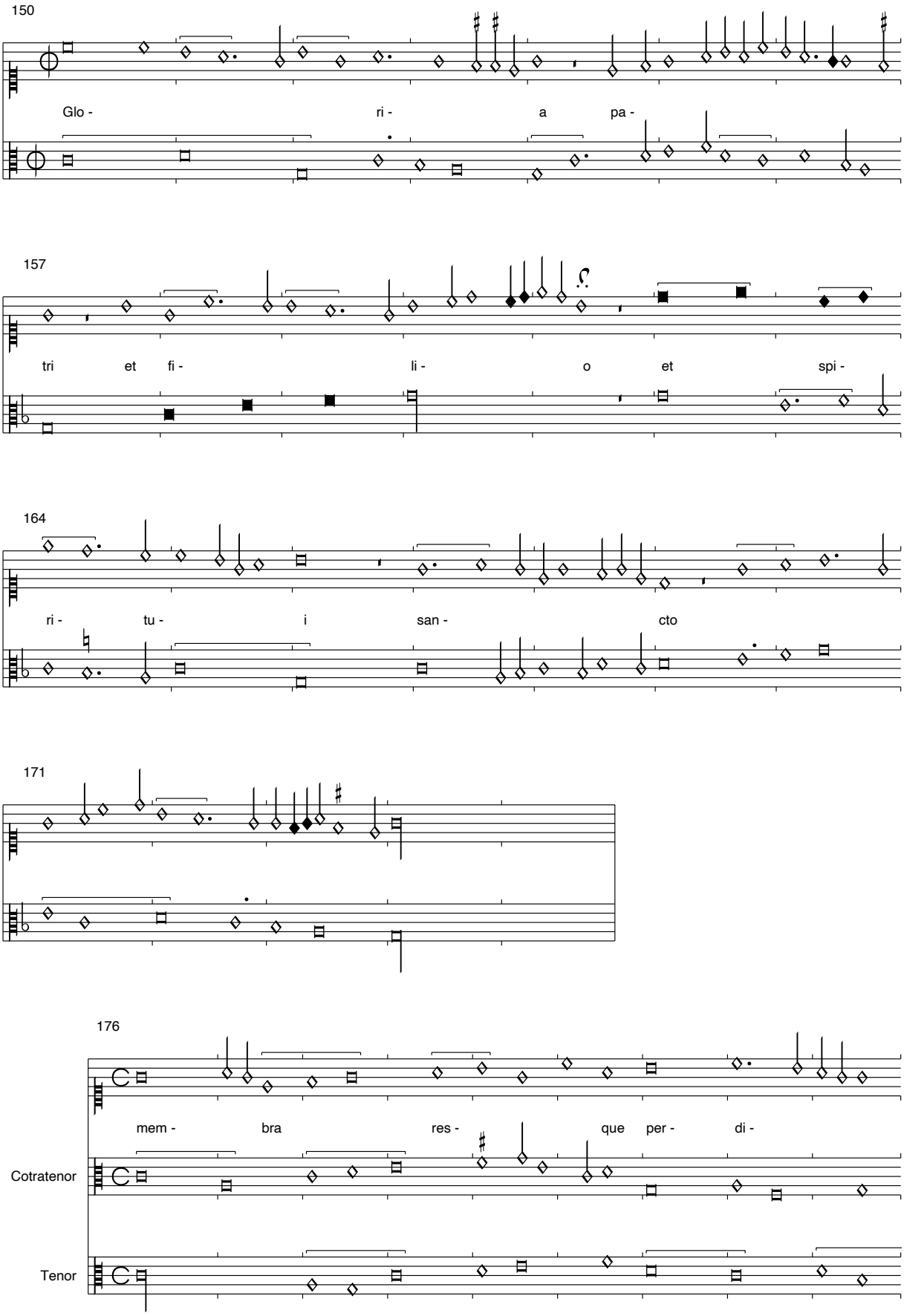
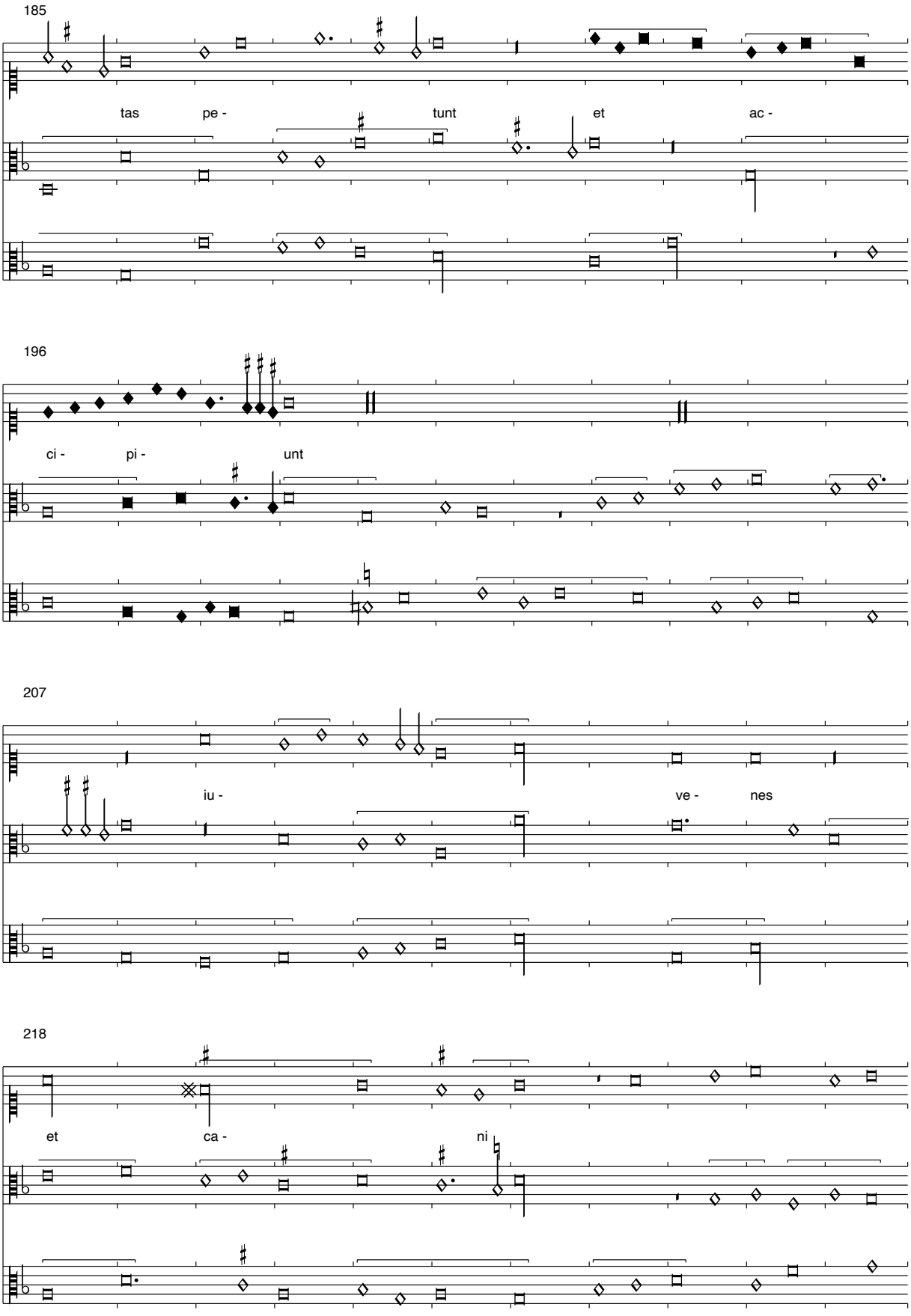
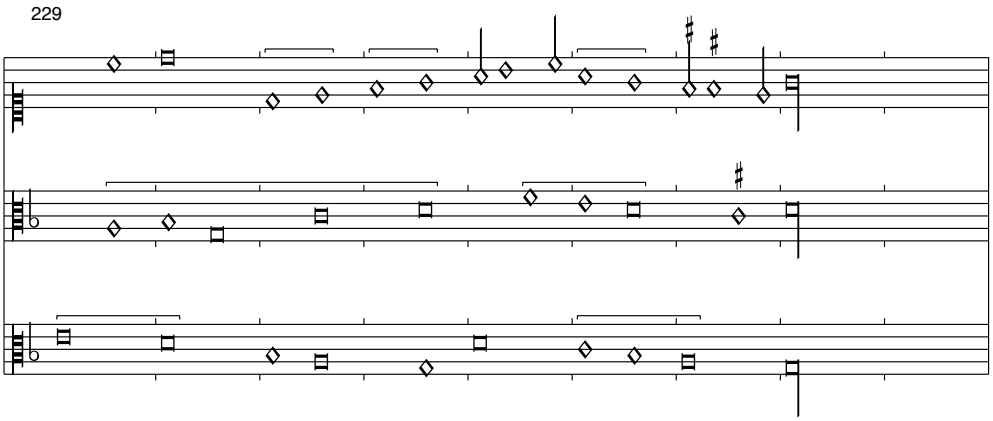


Cedant mare ut supra

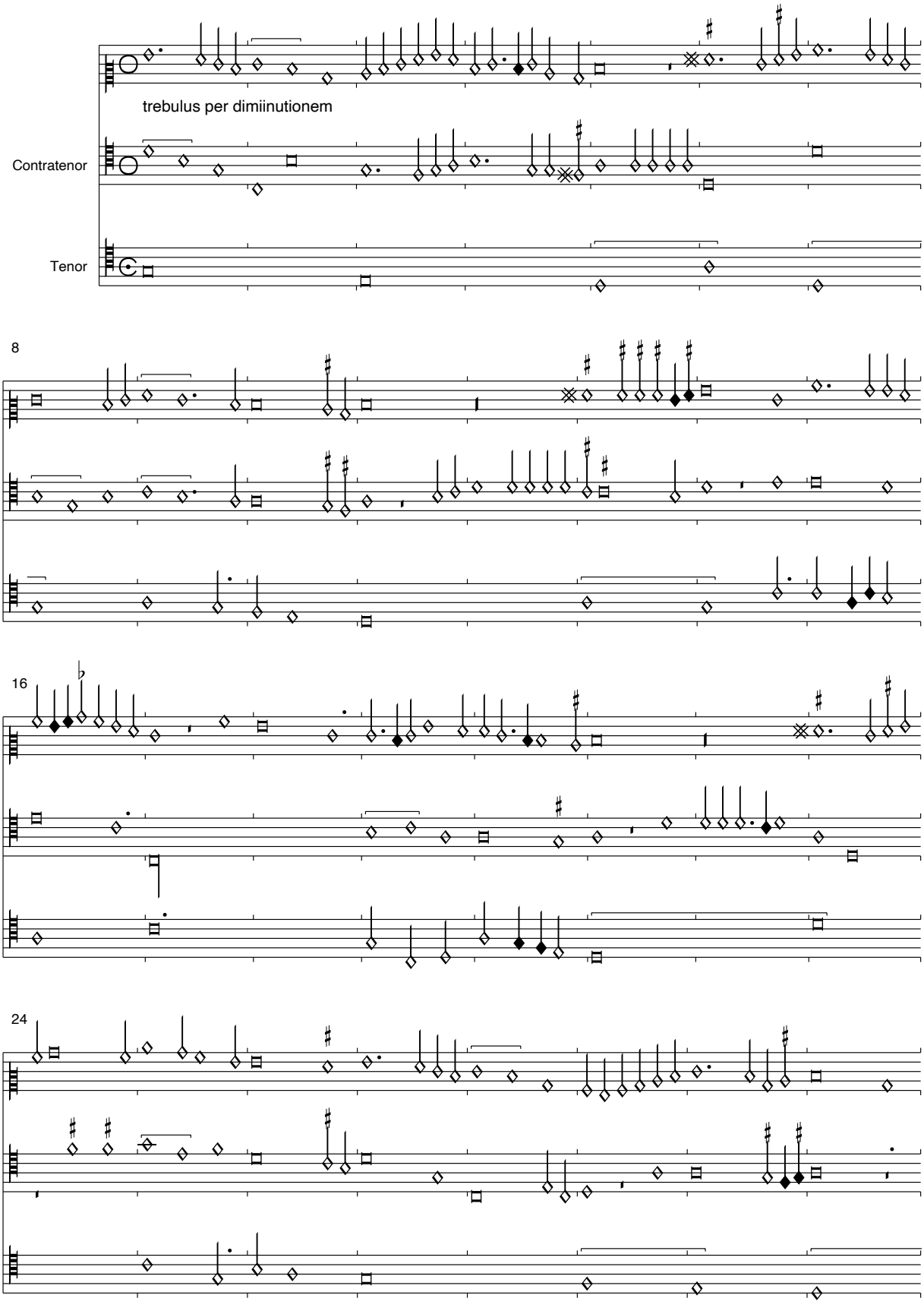

150
Glo - ri - a pa -
157
tri et fi - li - o et spi -
164
ri - tu - i san - cto
171
176
mem - bra res - que per - di -
Cotratenor
Tenor

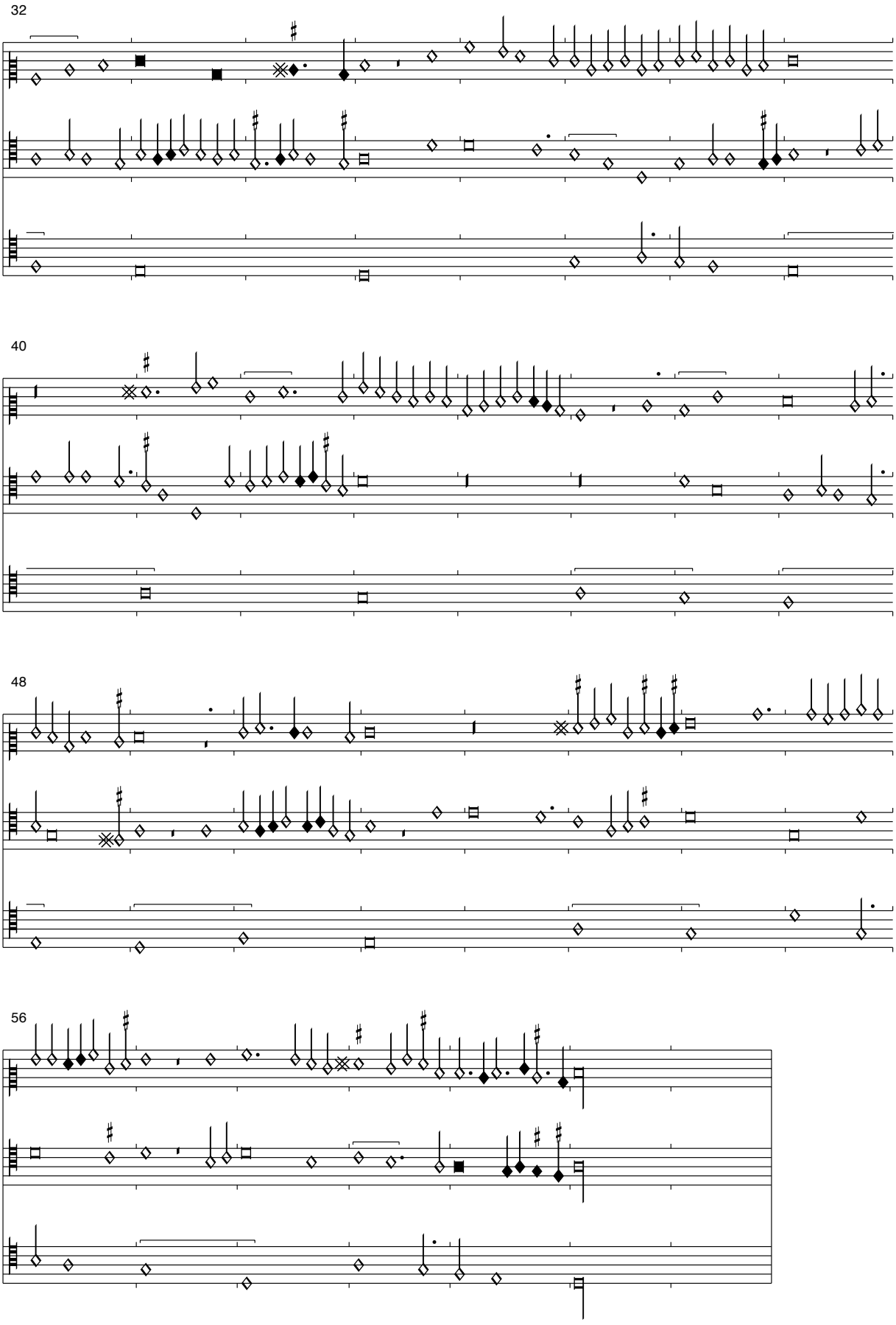

185
tas pe - tunt et ac -
196
ci - pi - unt
207
iu - ve - nes
218
et ca - ni



Es ist nicht ganz klar, wie weit der Abschnitt „Cedant mare“ wiederholt wird, da die zweite Hälfte mit dem Text „membra resque“ neu vertont wird. Außerdem macht die Wiederholung dieses Textteils nach der Doxologie wenig Sinn! Andererseits ist ein Abschluss mit einem Duo auch nicht sehr überzeugend.

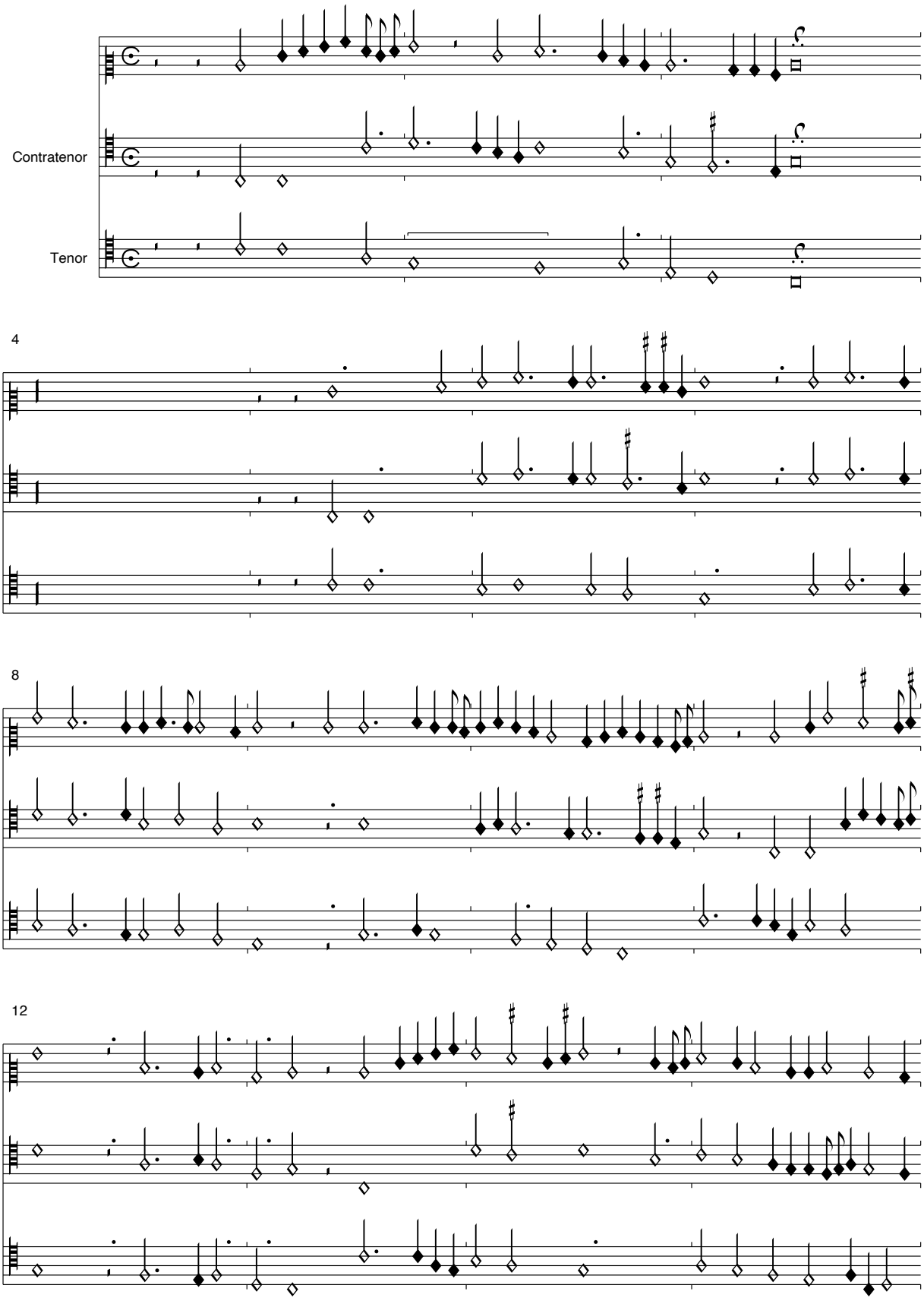
Basse danse
Trent 87, f. 117v-118r



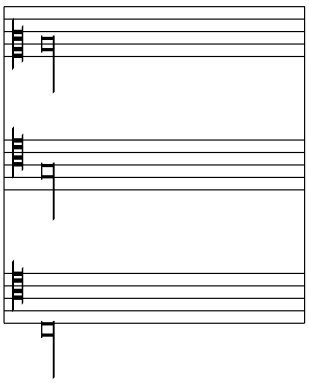


Diese Basse danse weist eine große Ähnlichkeit mit f. 109r, Dufays (?) „Du pist mein Hort“ auf.

<ohne Titel>
Trent 87, f. 118r

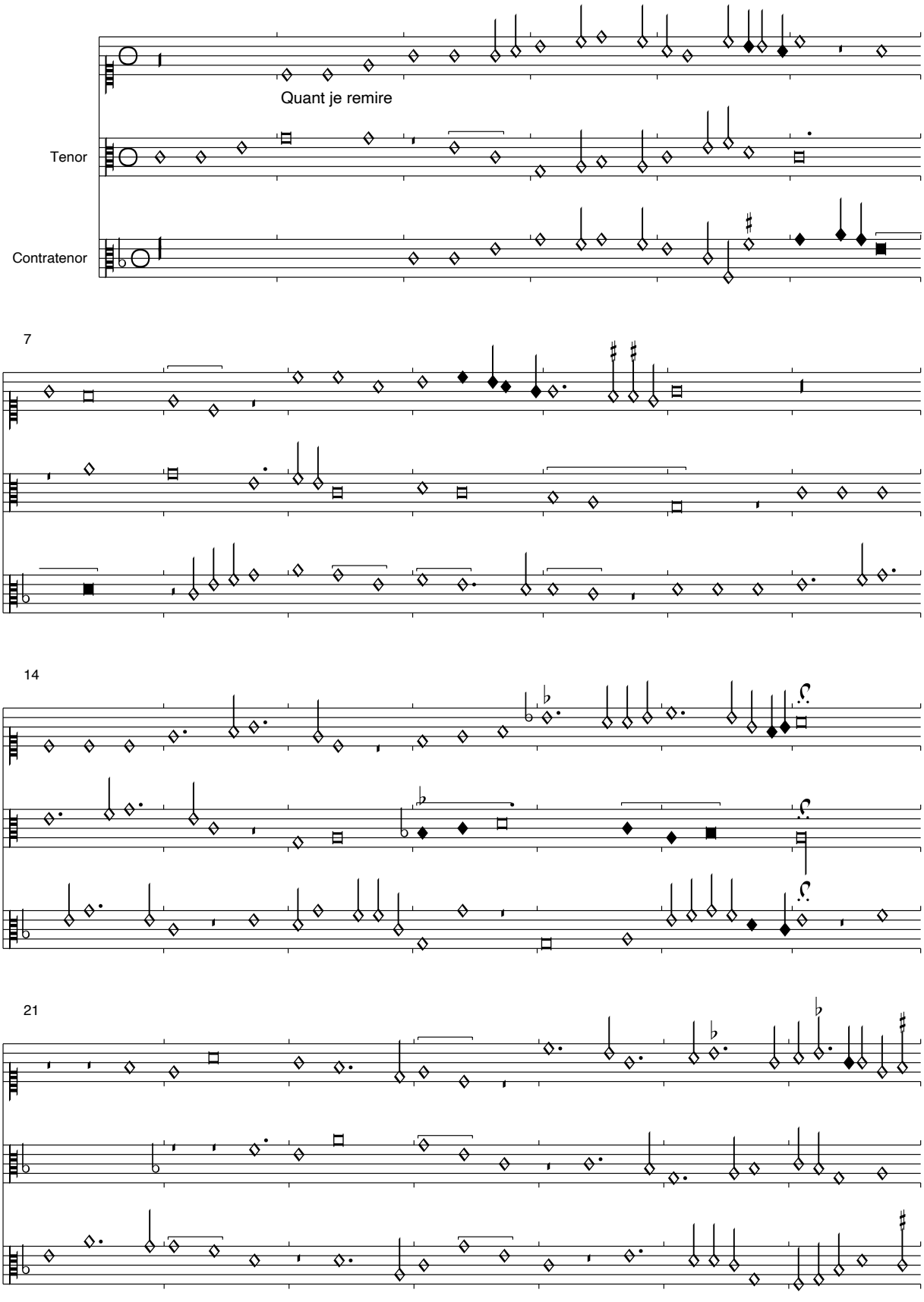


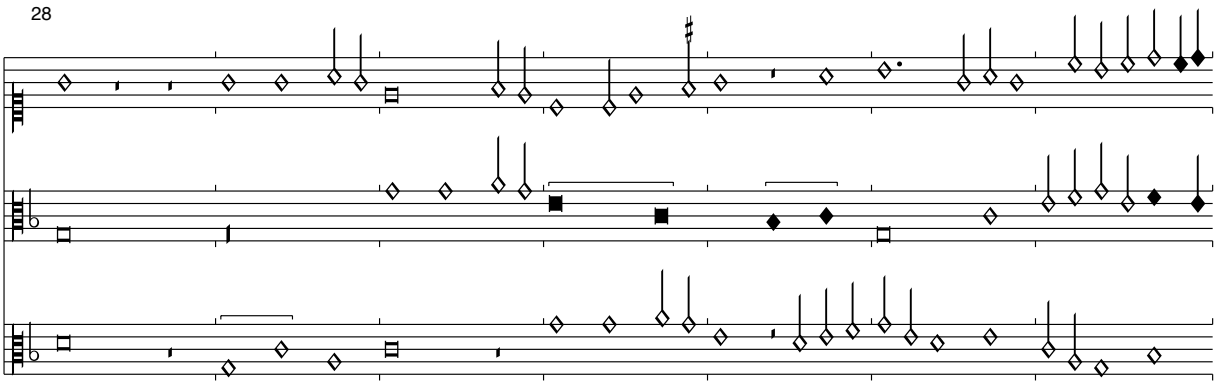
16

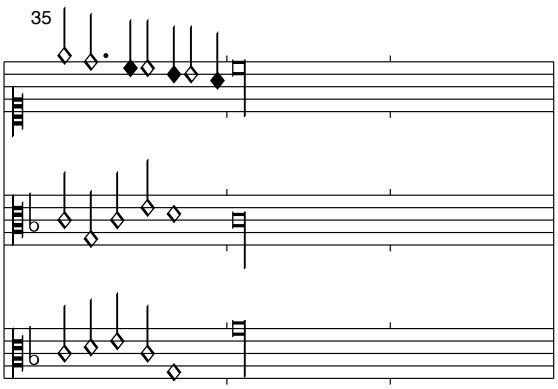


Bourgois: Quant je remire

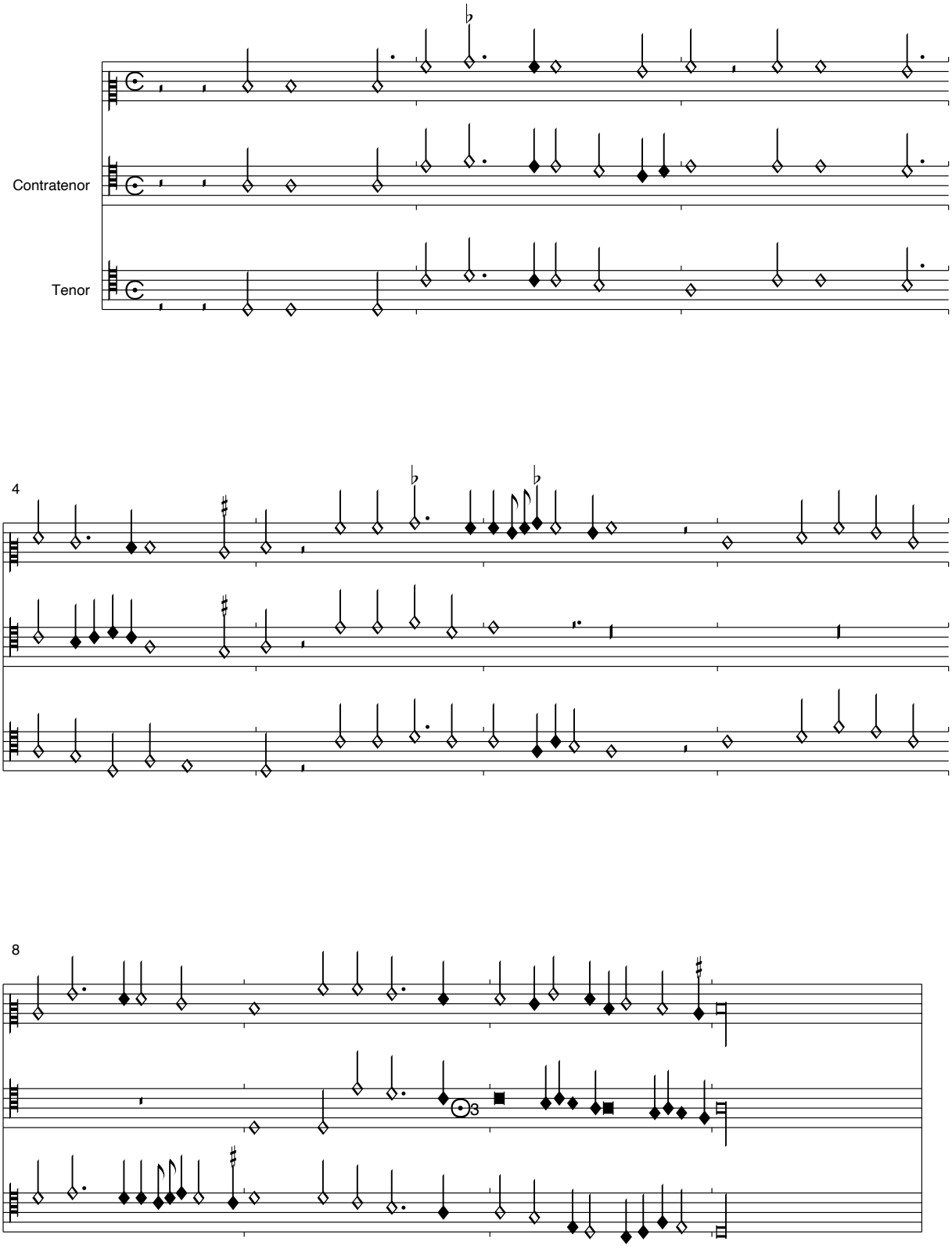
Trent 87, f. 118v




28

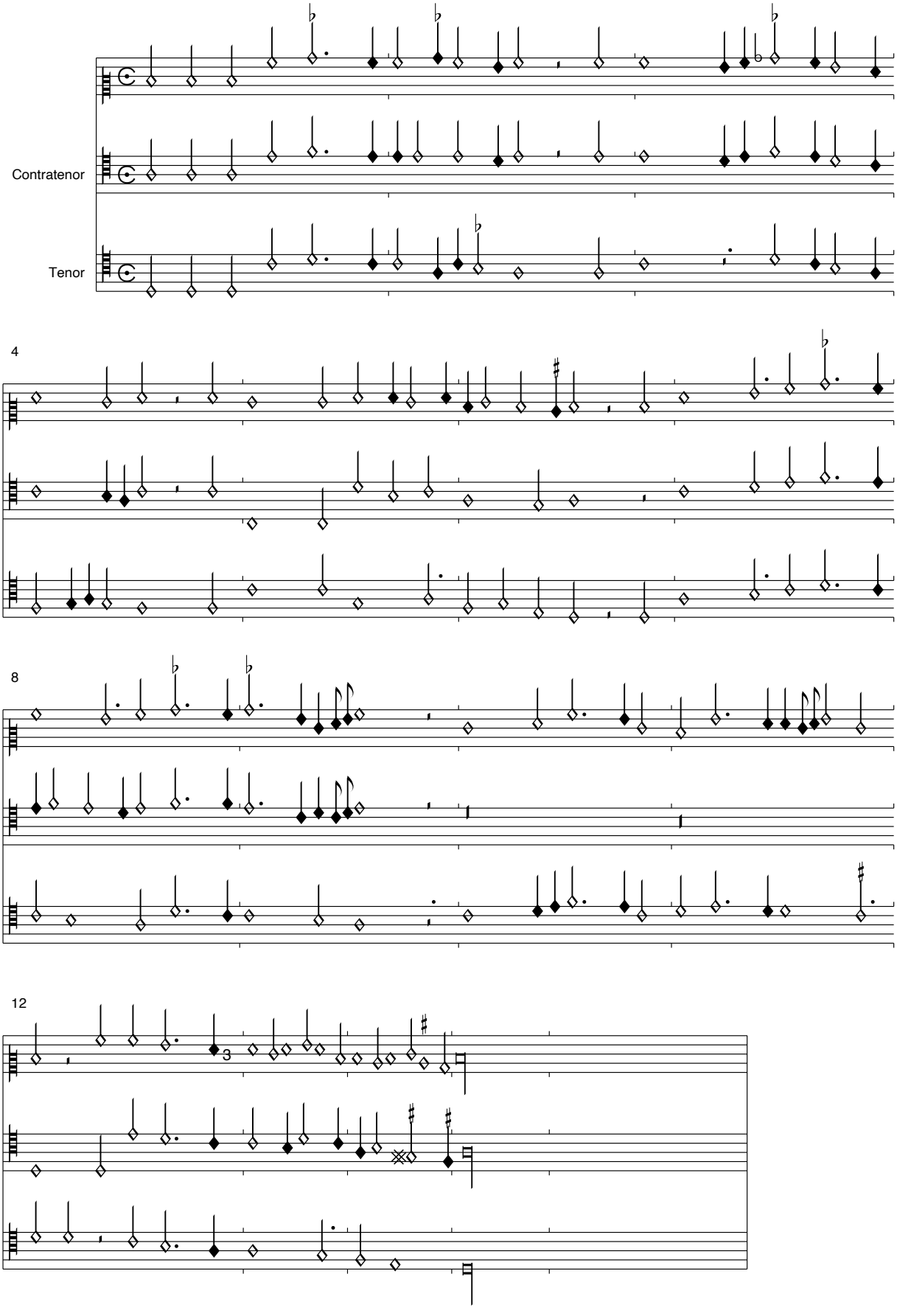

35

<ohne Titel>
Trent 87, f. 119r

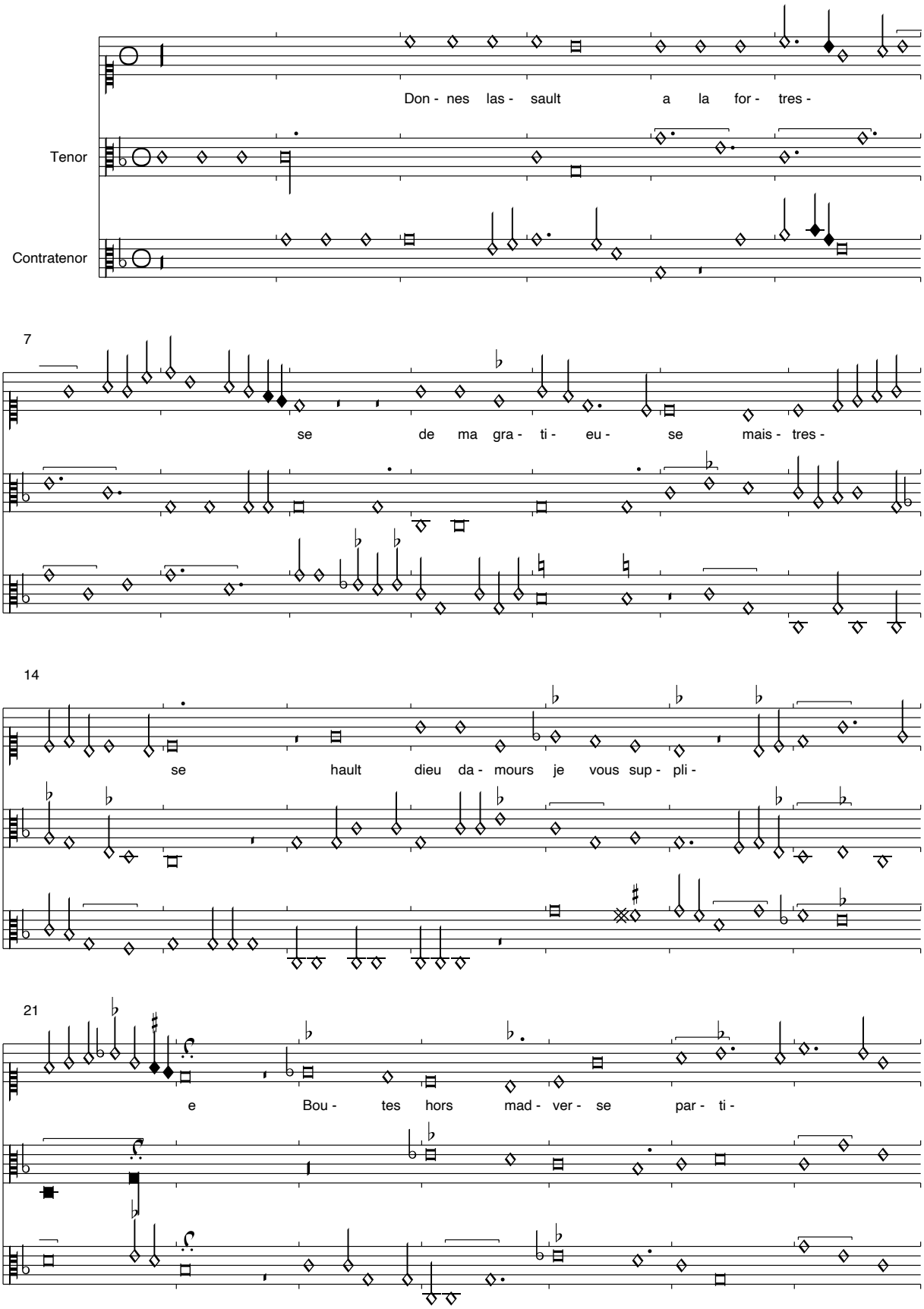


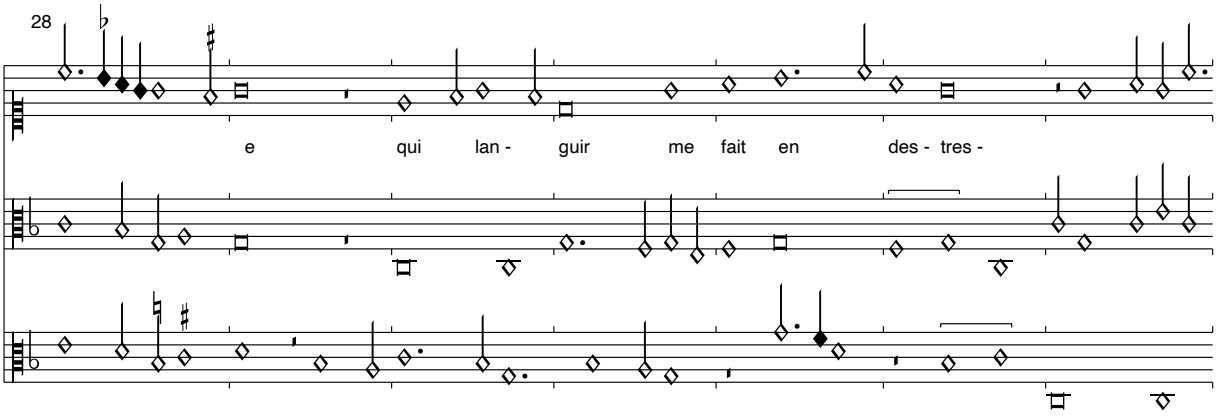
<ohne Titel>

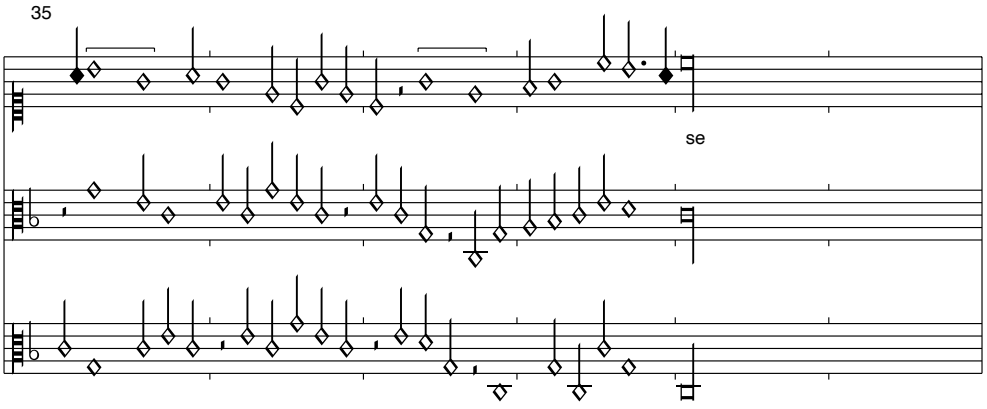
Trent 87, f. 119r



Dufay: Donnes lassault
Trent 87, f. 119v-120r





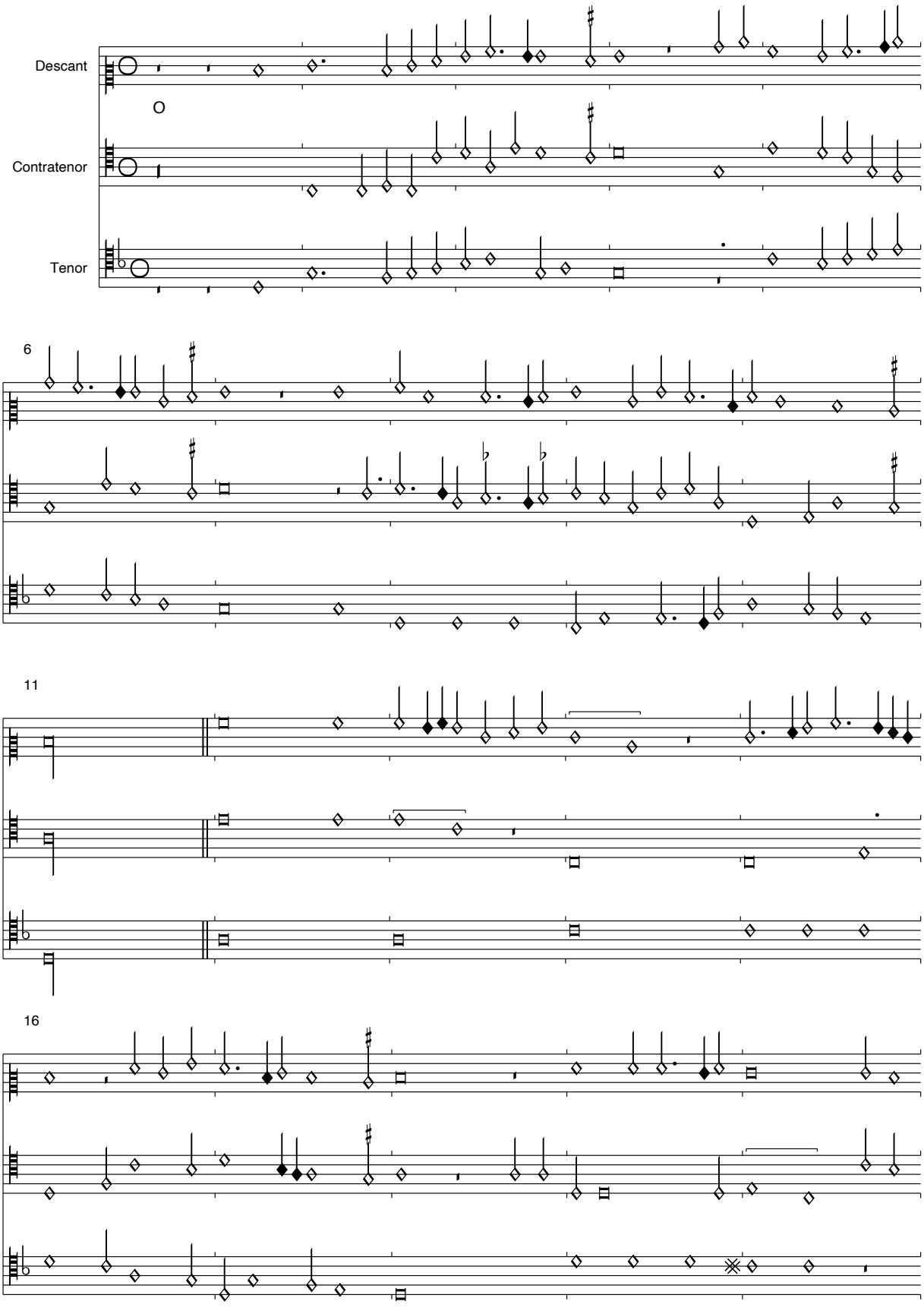


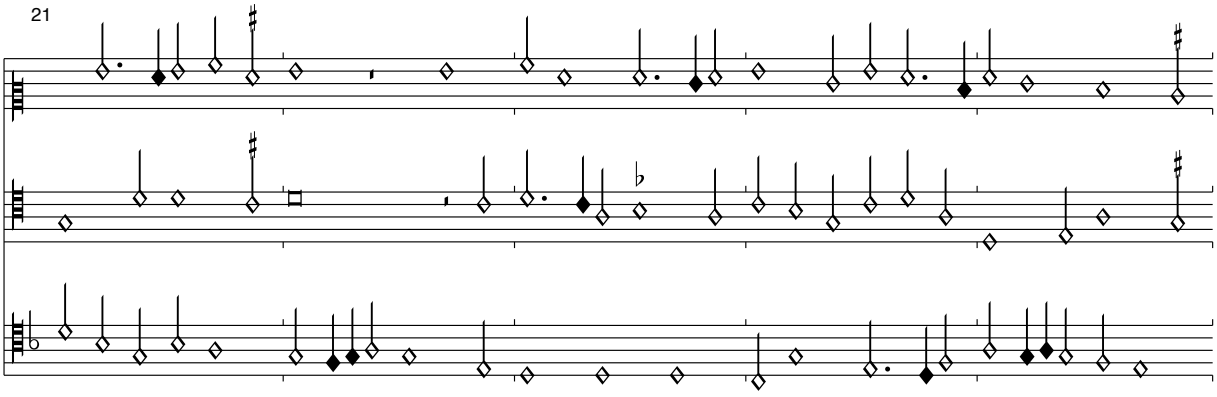
Dies ist die einzige dreistimmige Version, in Mellon und Trent 92 ist das Stück vierstimmig, allerdings auch problematischer. Der hier fehlende Text wird aus Mellon übernommen.

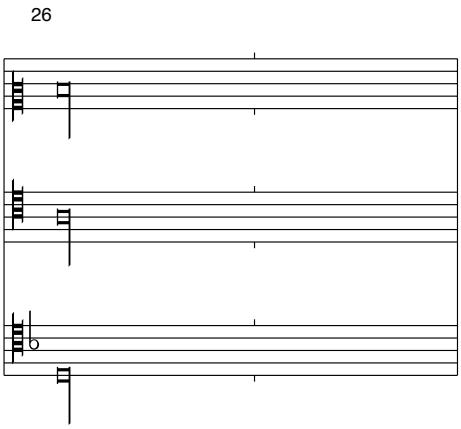
Cest anuy qui par sa rudesse
De moy grever point ne se cesse
Envers ma dame gente et lye
Donnes lassault a la fortresse

Faictes venir tost en ladresse
Au secours par vostre noblesse
Pitie mercy et courtoysie
La belle soit par vous saisye
Car le tarder trop si me blesse
Donnes lassault a la fortresse...

: <ohne Text>
Trent 87, f. 120v



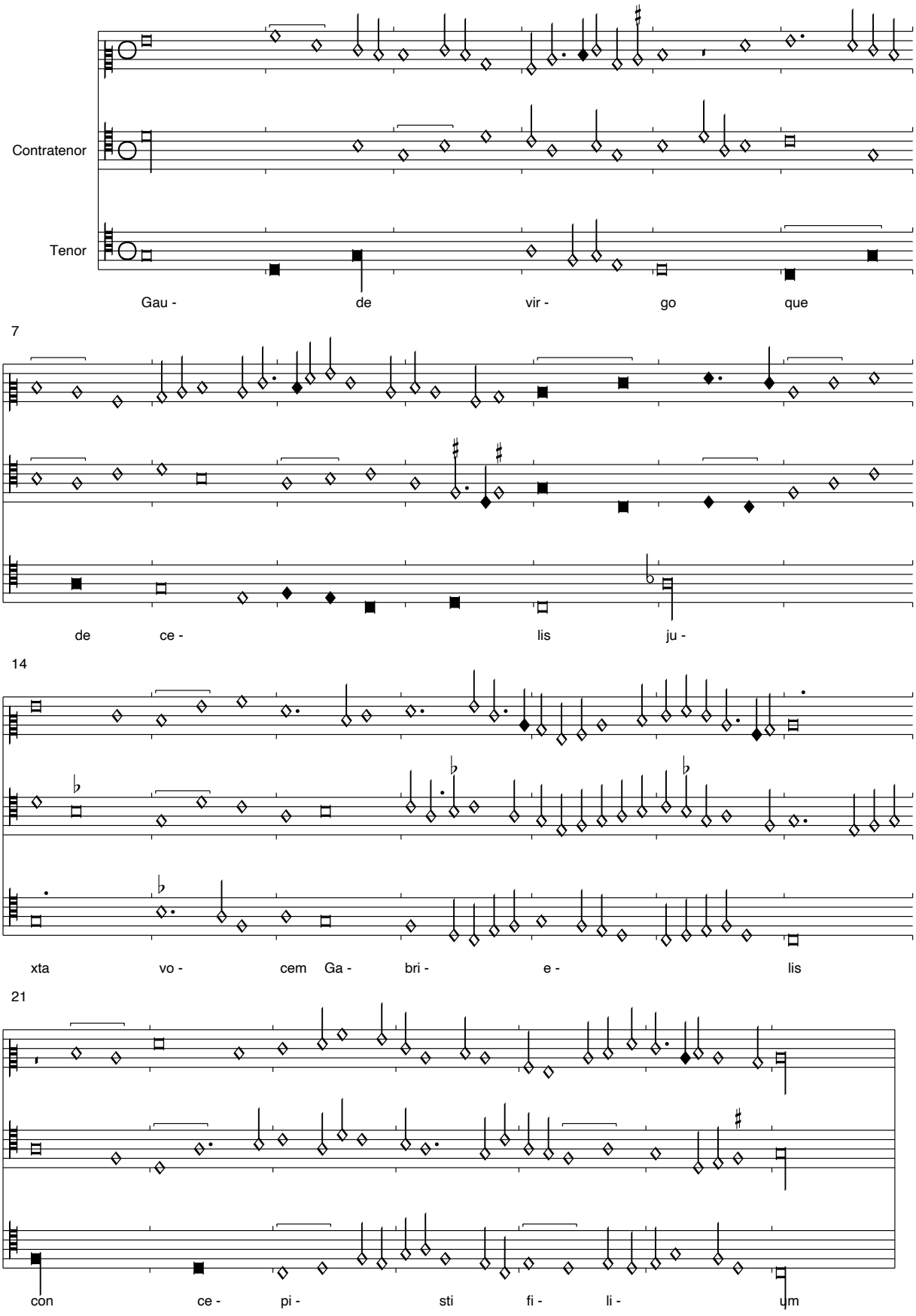


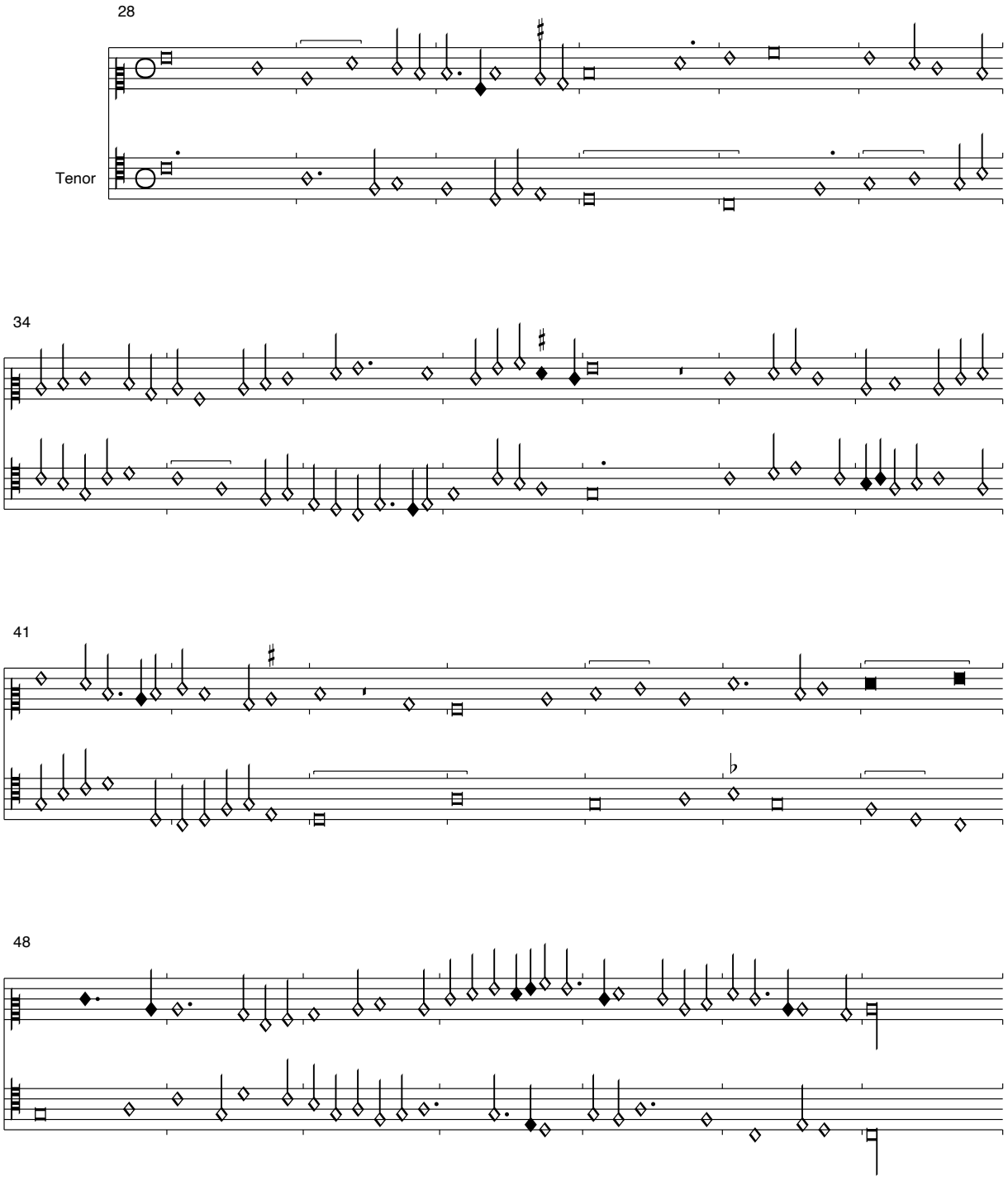


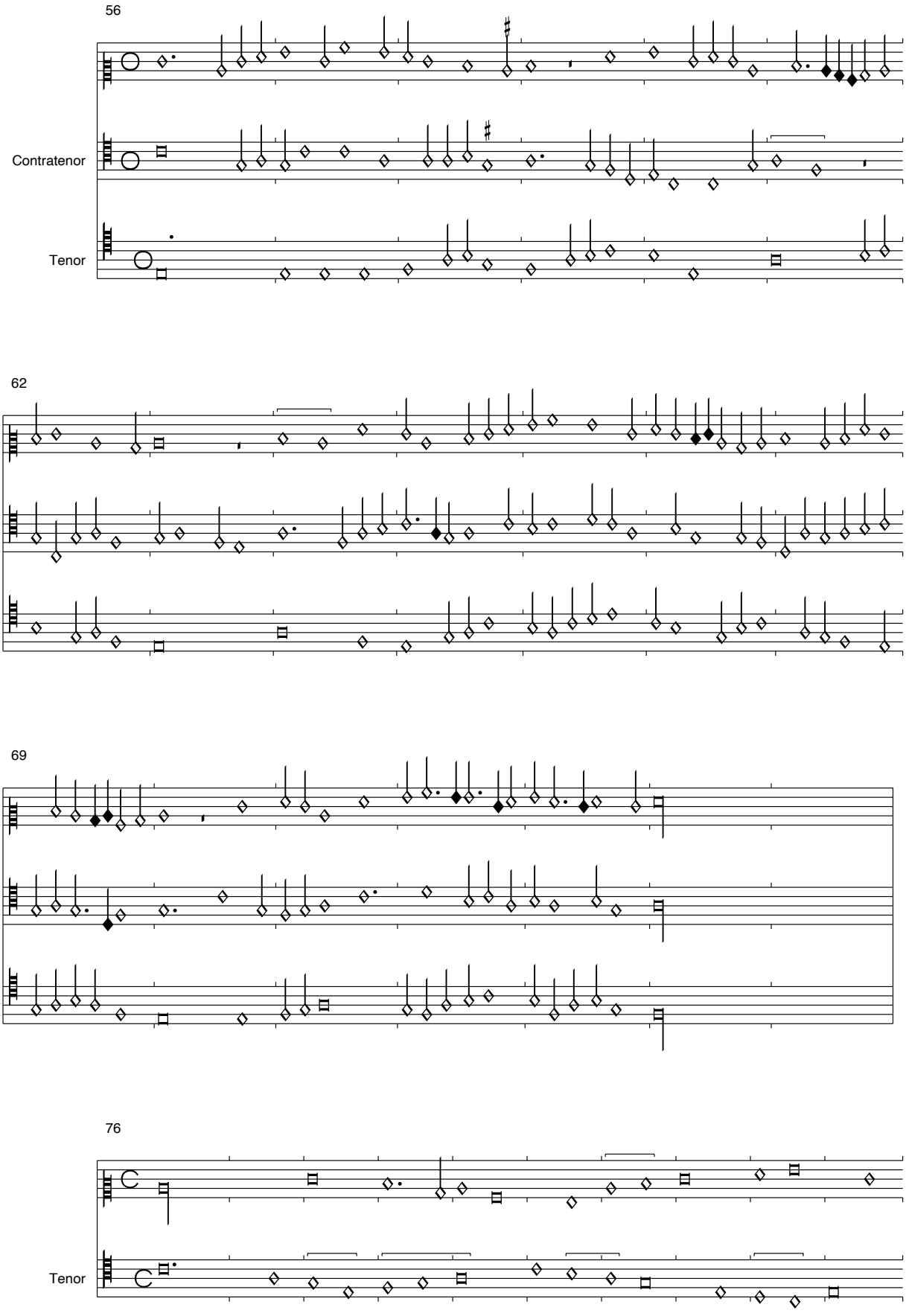
Das Stück sollte wohl ursprünglich textiert werden, da eine Initiale O voransteht. Ungewöhnlich ist die Bezeichnung der Oberstimme mit dem englischen Begriff „descant“, ähnlich werden auch vorher andere tänzerische Stücke gelabelt.

Gaude virgo que de celis

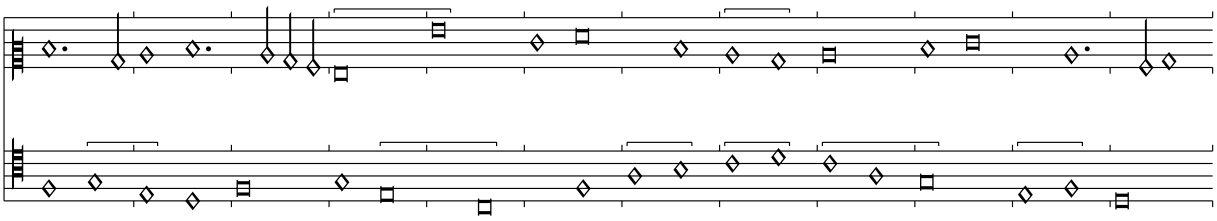
Trent 87, f. 121v-122v



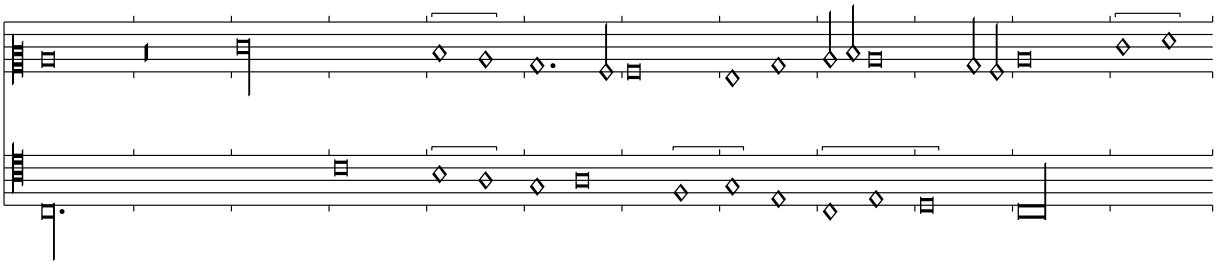

28
Tenor
34
41
48


56
Contratenor
Tenor
62
69
76
Tenor

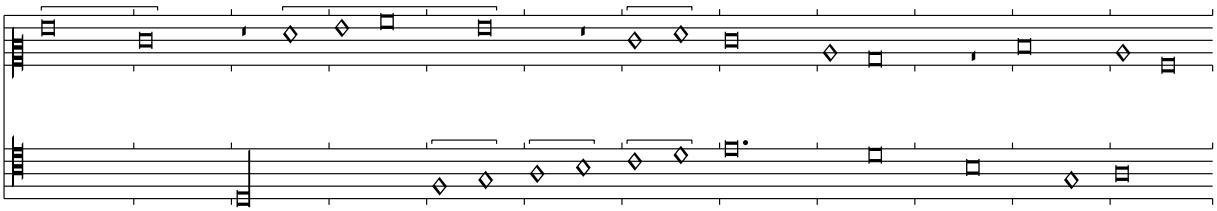
86



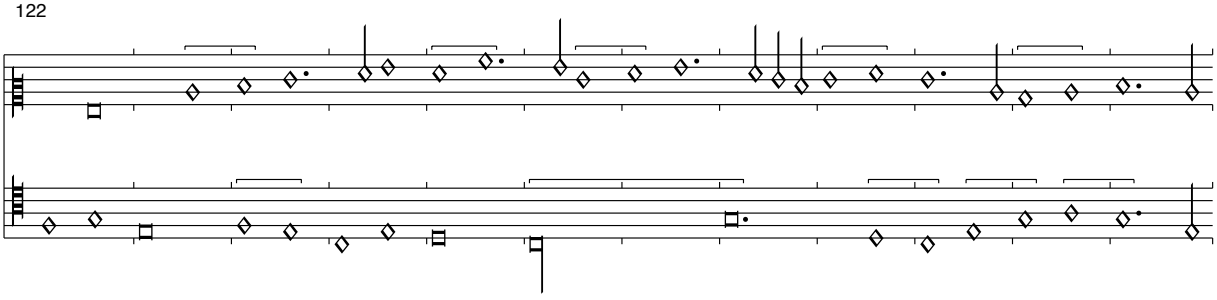
98



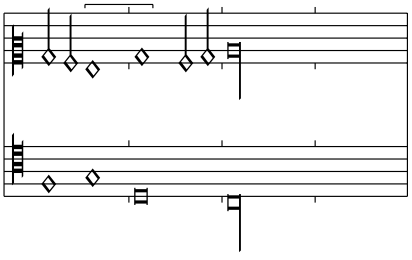
110

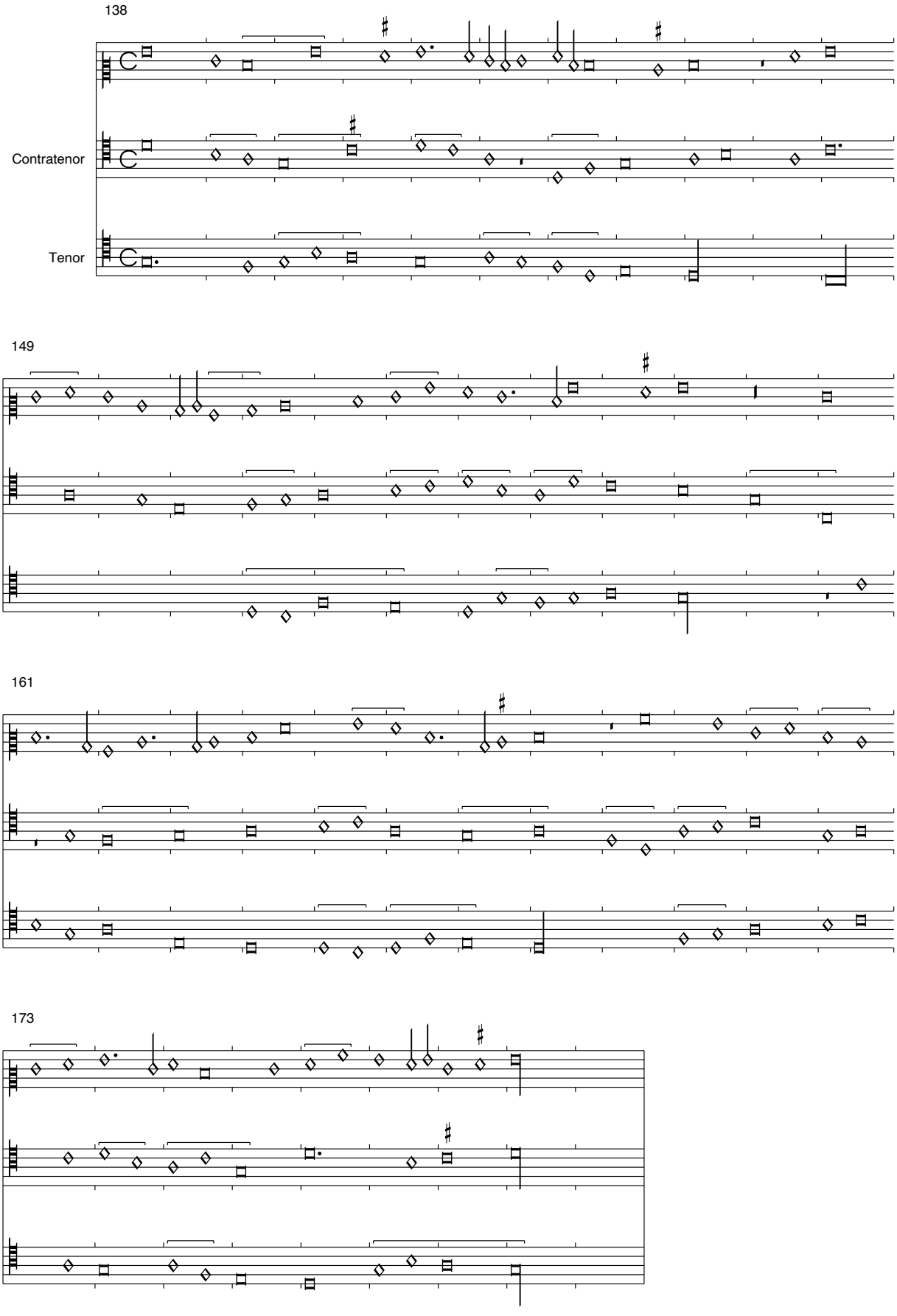


122

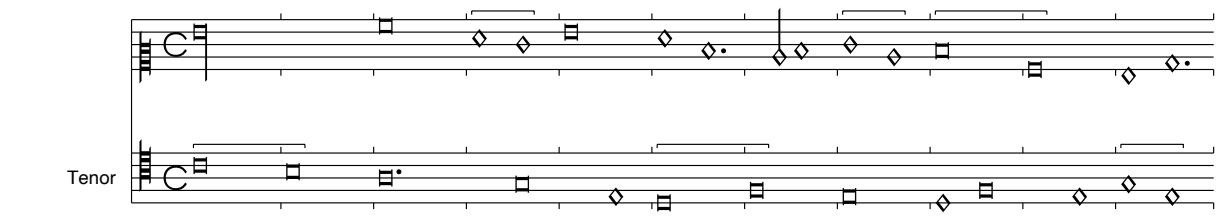


134

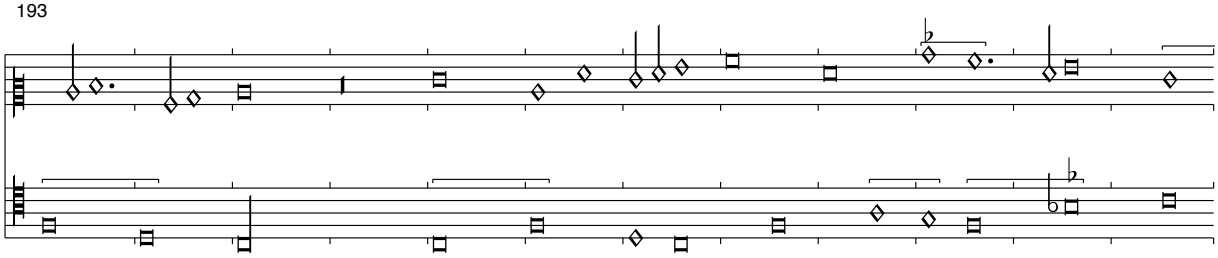



138
Contratenor
Tenor
149
161
173

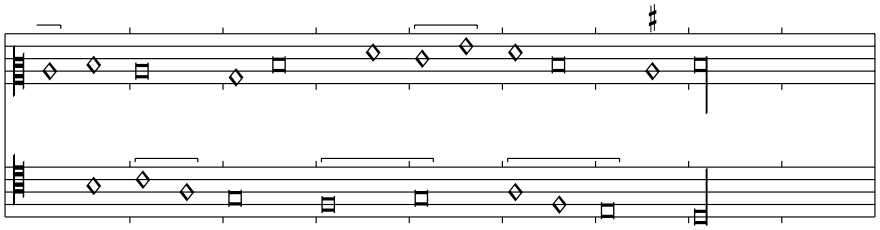
182



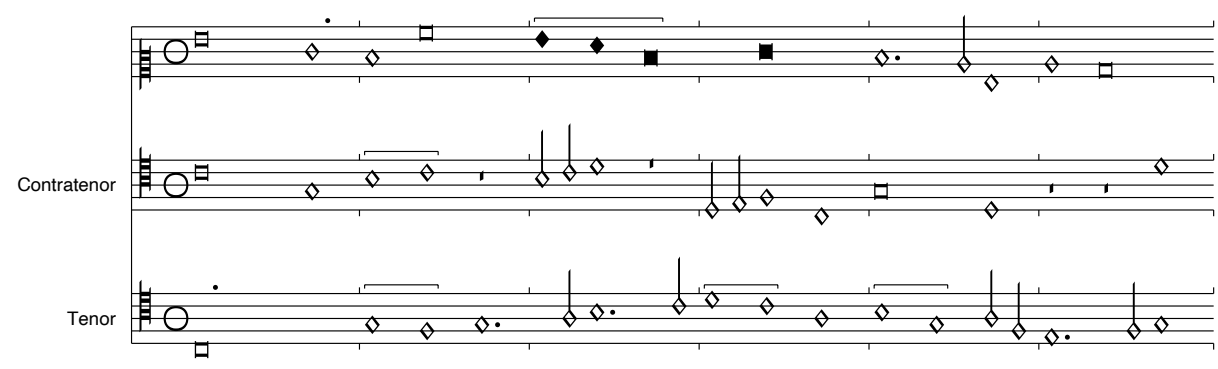
193

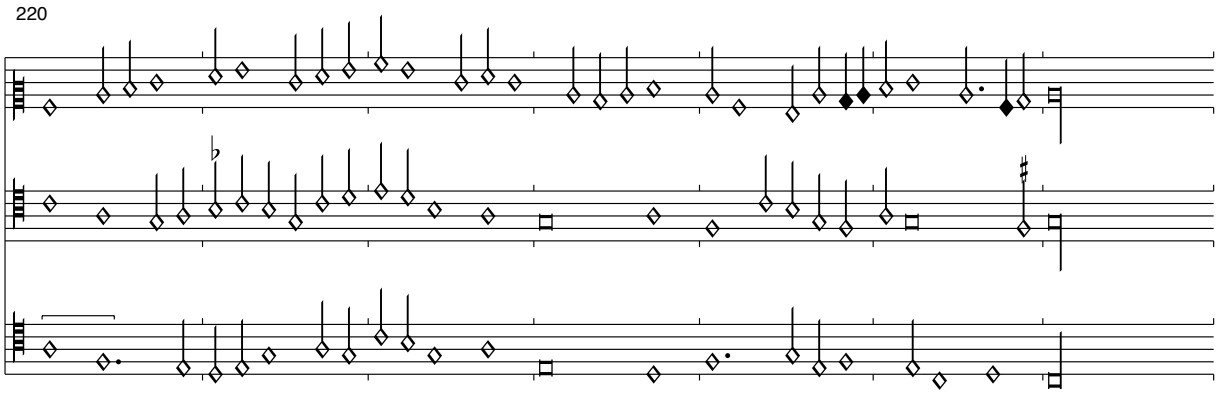


205



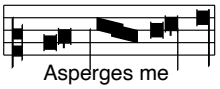
214

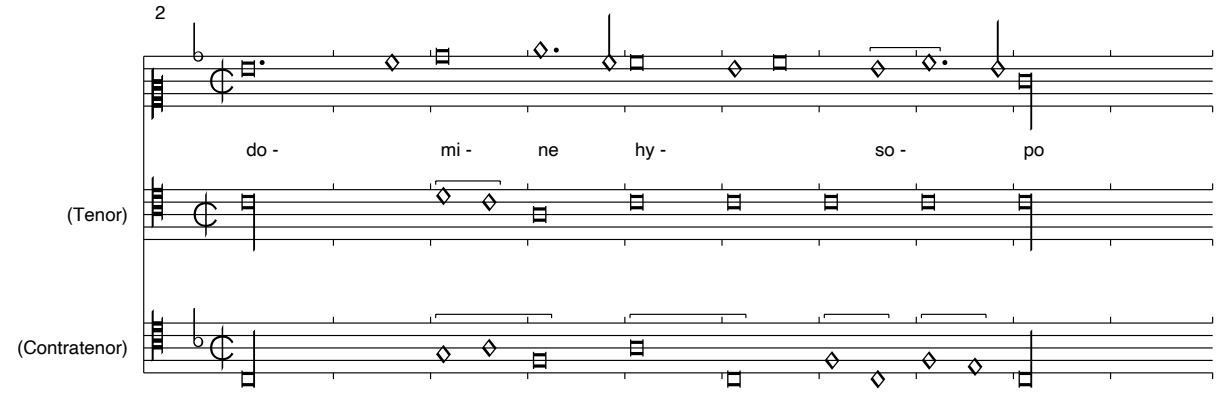


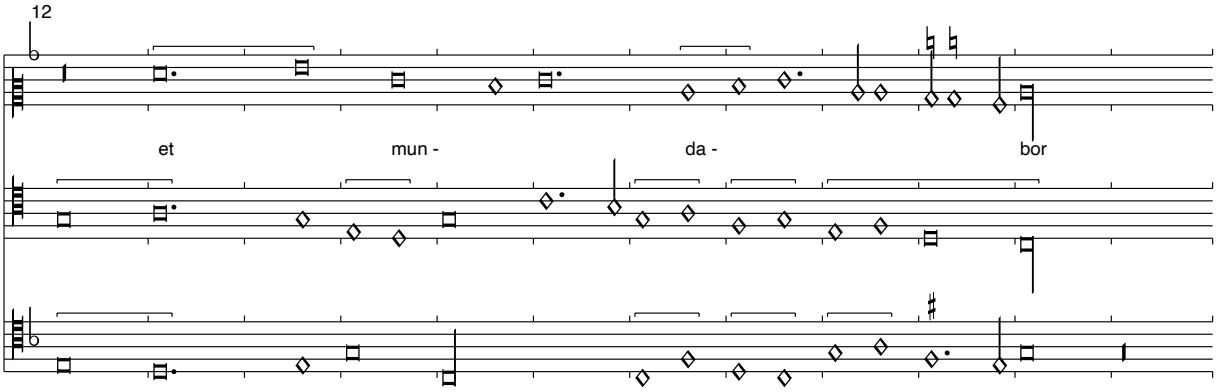


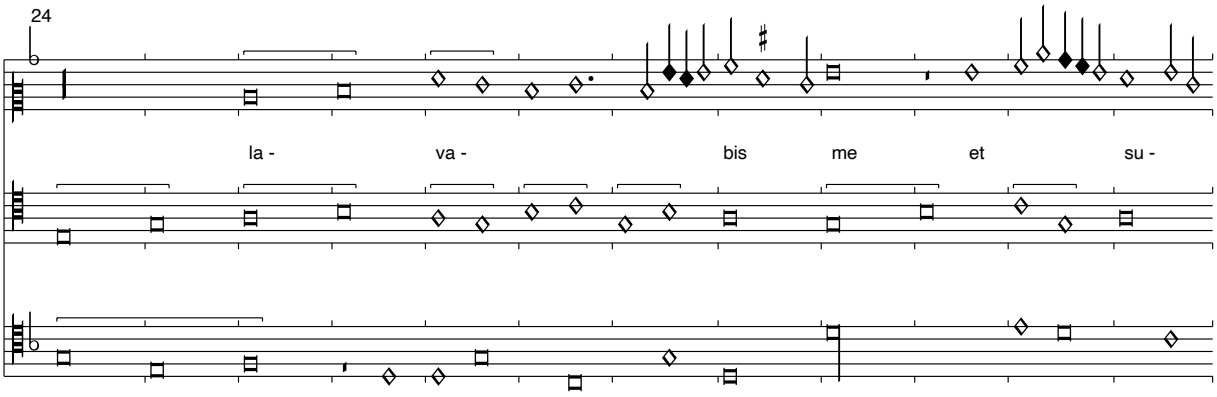
Das unikale und sehr attraktive Stück ist gleichwohl problematisch. Zahlreiche klare Fehler mussten korrigiert werden, weitere sehr rauhe Stellen z. B. im letzten Teil müssten vermutlich auch korrigiert werden. Der Hymnus-Text wird duchweg in den Tenor gelegt. Allerdings ist der Text der Quelle mit keiner bekannten Version identisch und zudem sehr unvollständig. Der bekannte Solemnes Hymnus hat 8 Strophen, also eine mehr als unser Stück. Trotzdem würde ich empfehlen, diesen zu verwenden.

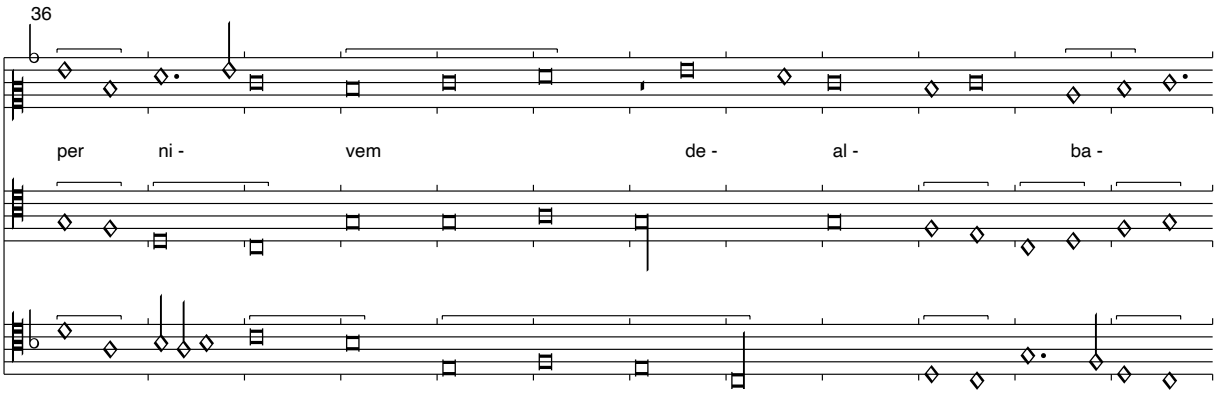
Asperges me
Trent 87, f. 124r

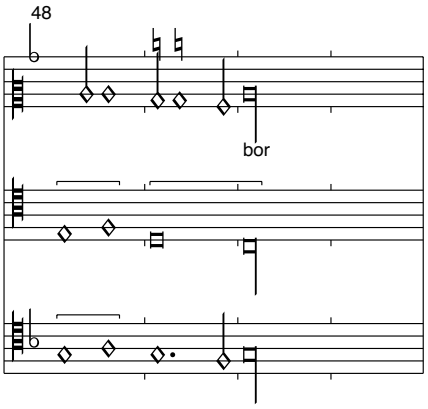






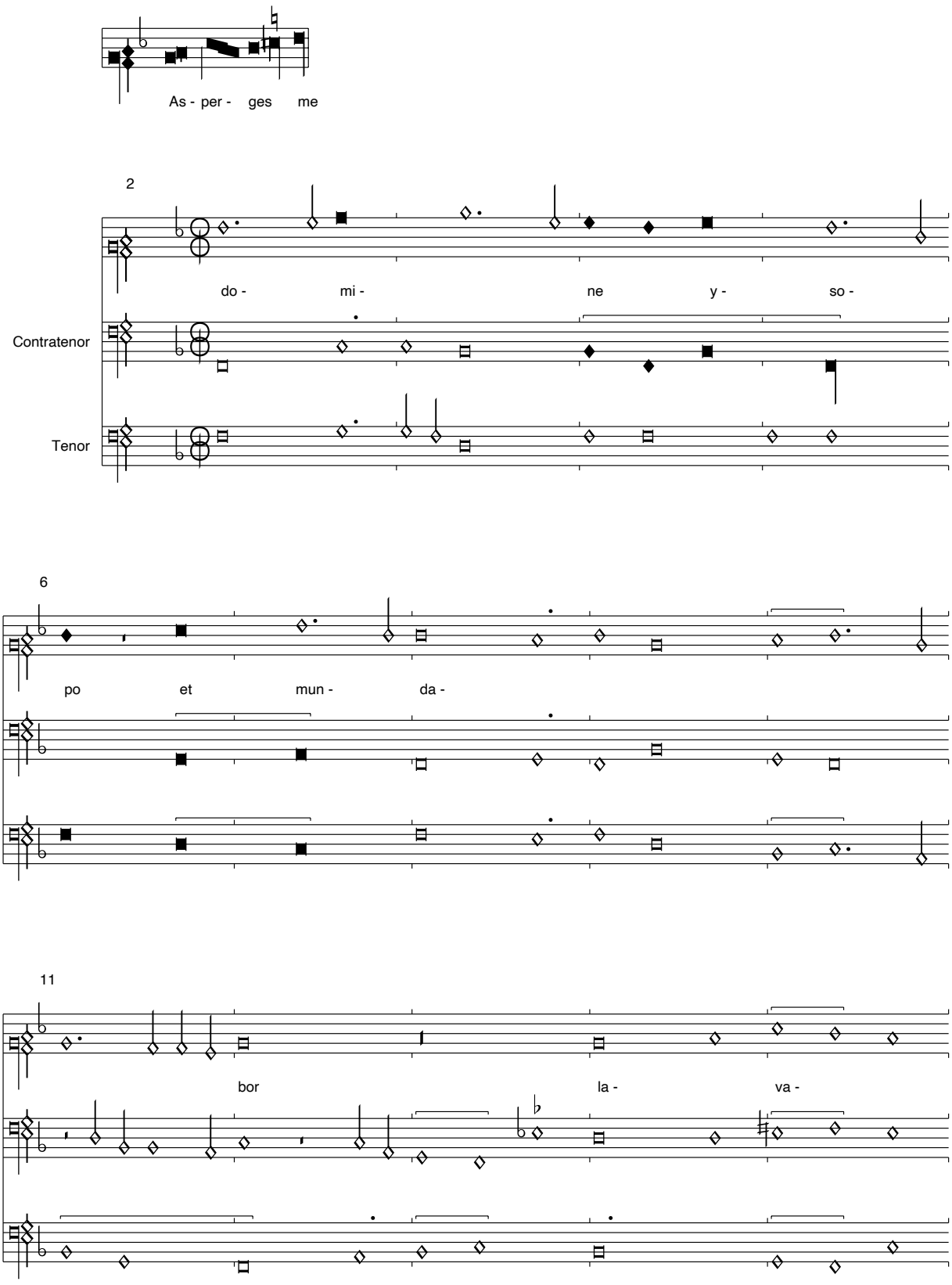


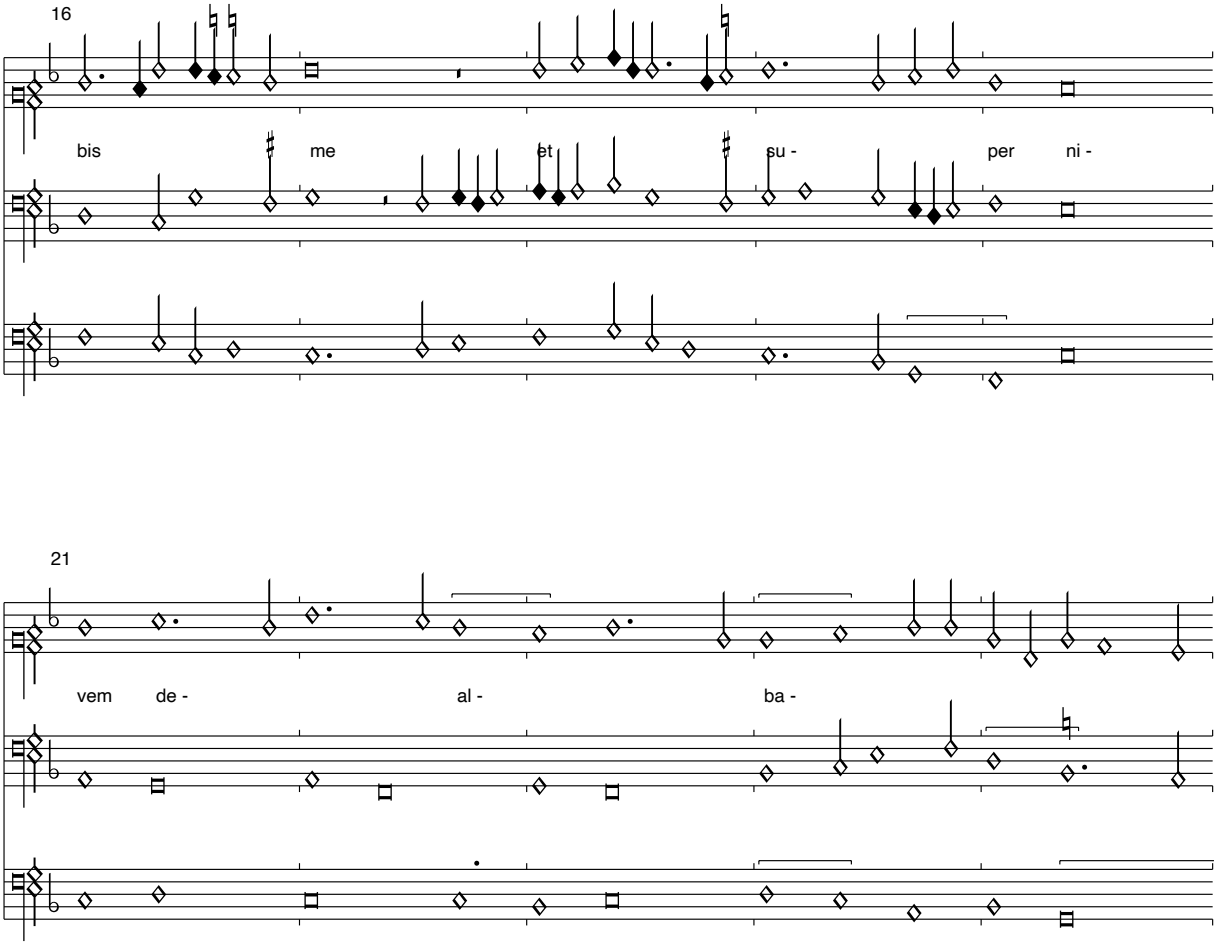


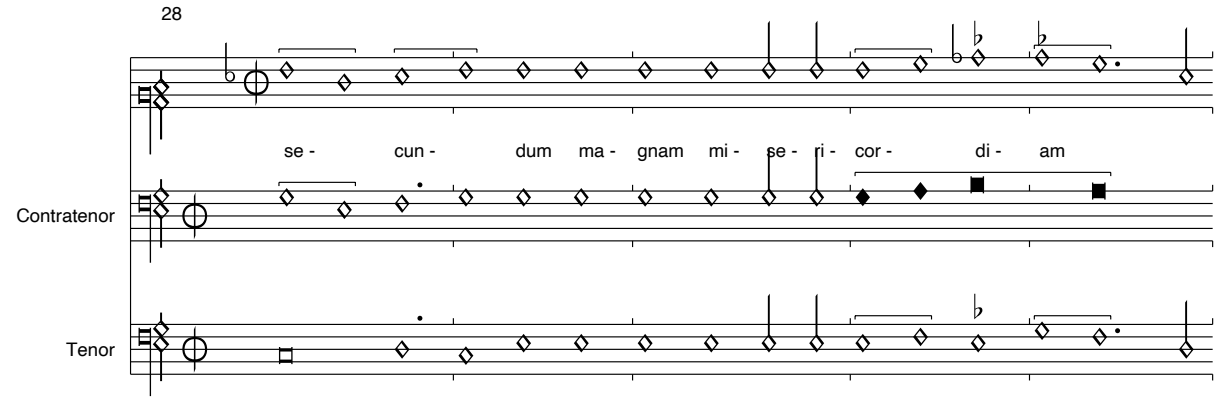


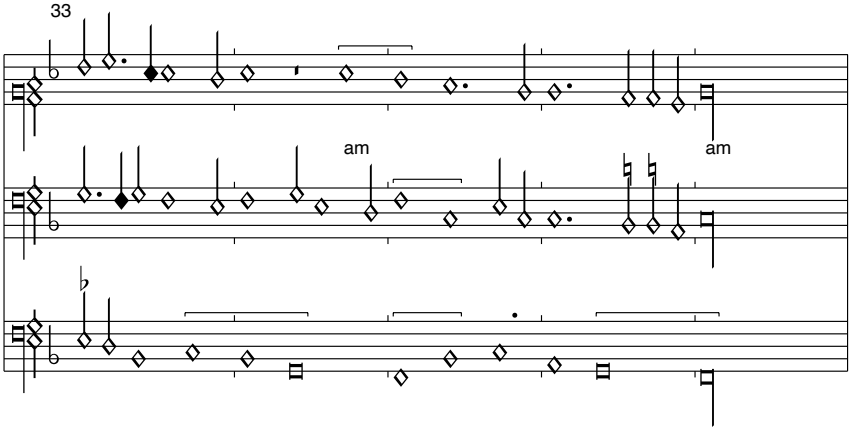
Der Text ist nur unvollständig wiedergegeben und wird hier ergänzt.

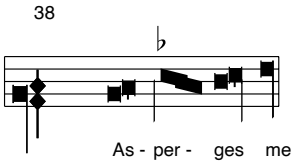
Binchois: Asperges me
Trent 87. 124v-125r

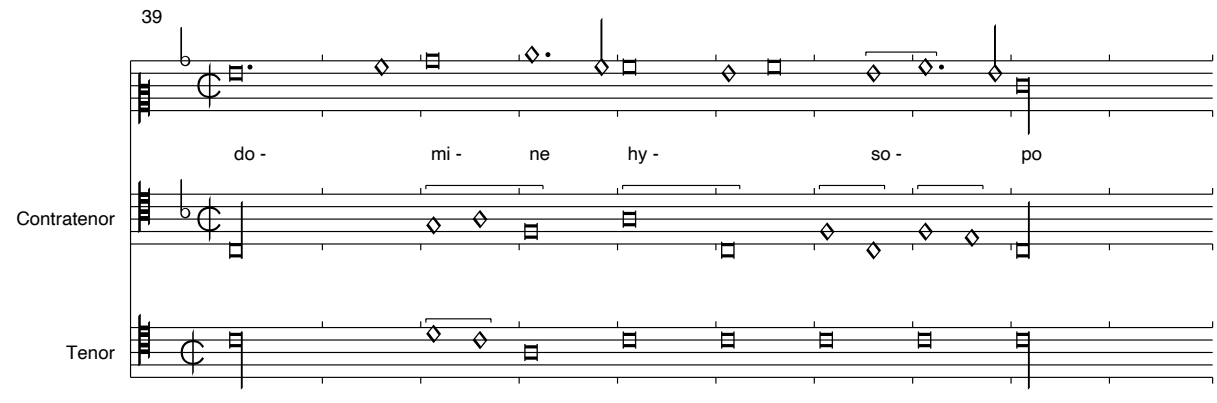


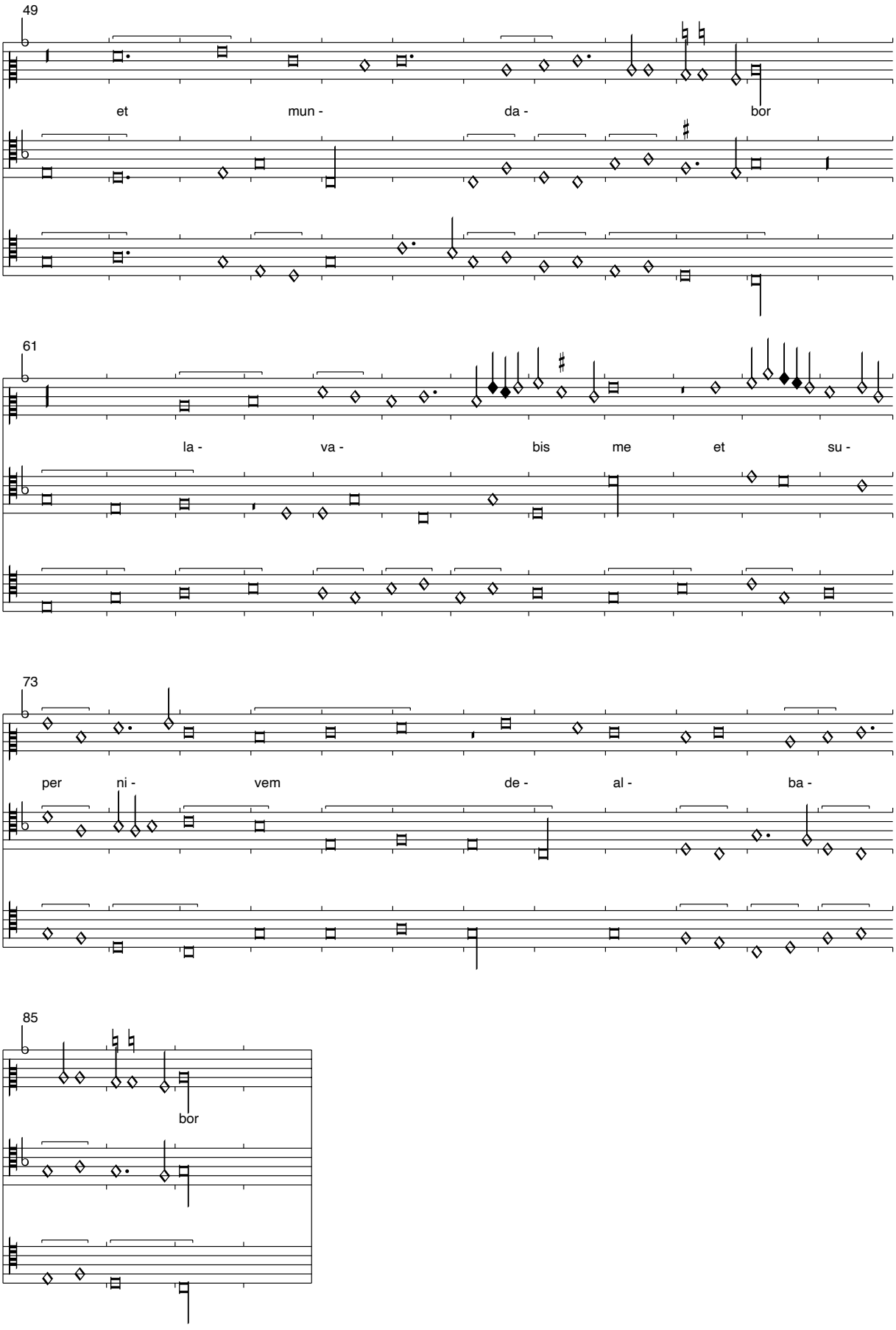

16
bis me et su - per ni -
21
vem de - al - ba -
26
(bor)
27
mi - se - re - re me - i de - us

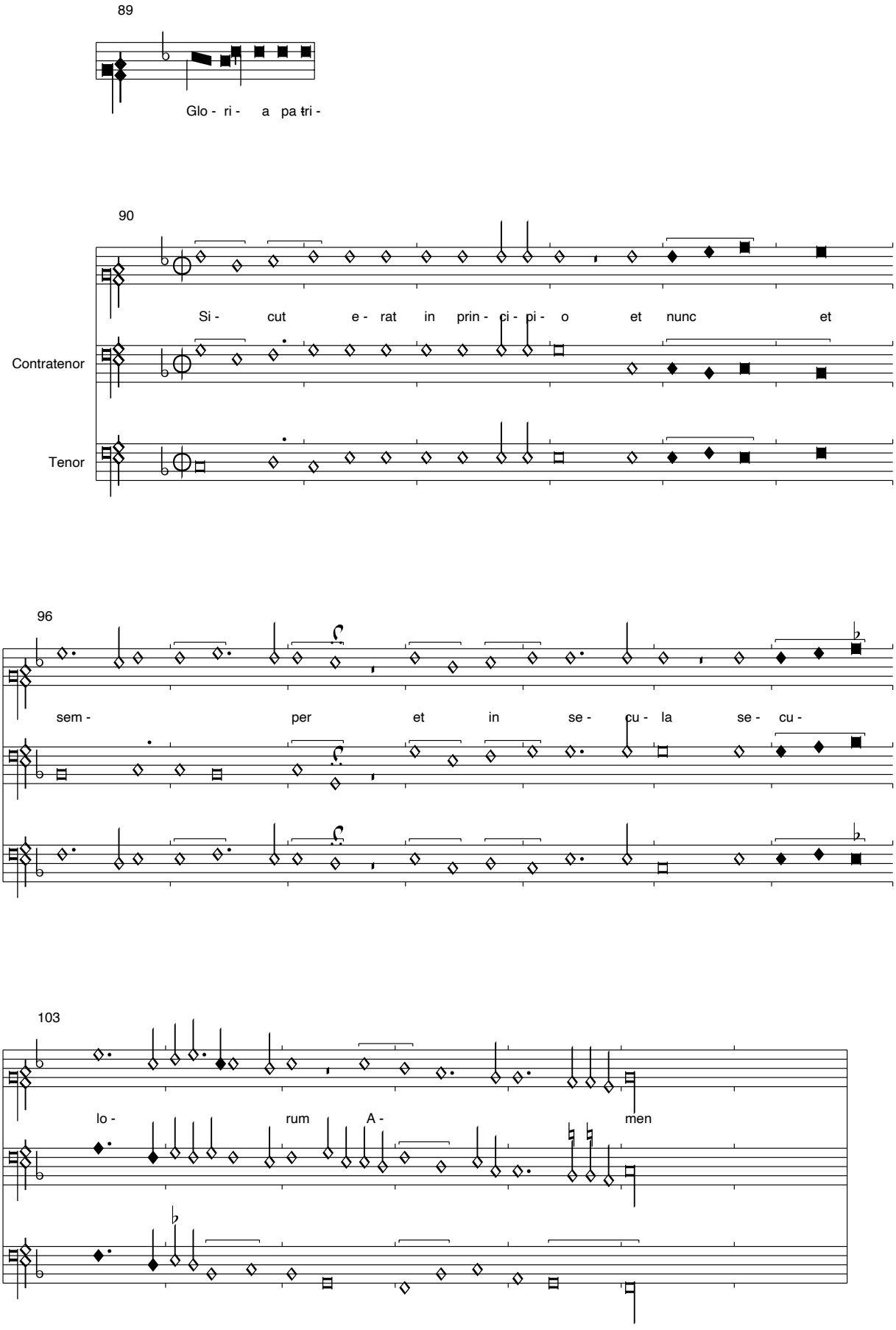

28
se - cun - dum ma - gnam mi - se - ri - cor - di - am
Contratenor
Tenor


33
am
am


38
As - per - ges me


39
do - mi - ne hy - so - po
Contratenor
Tenor

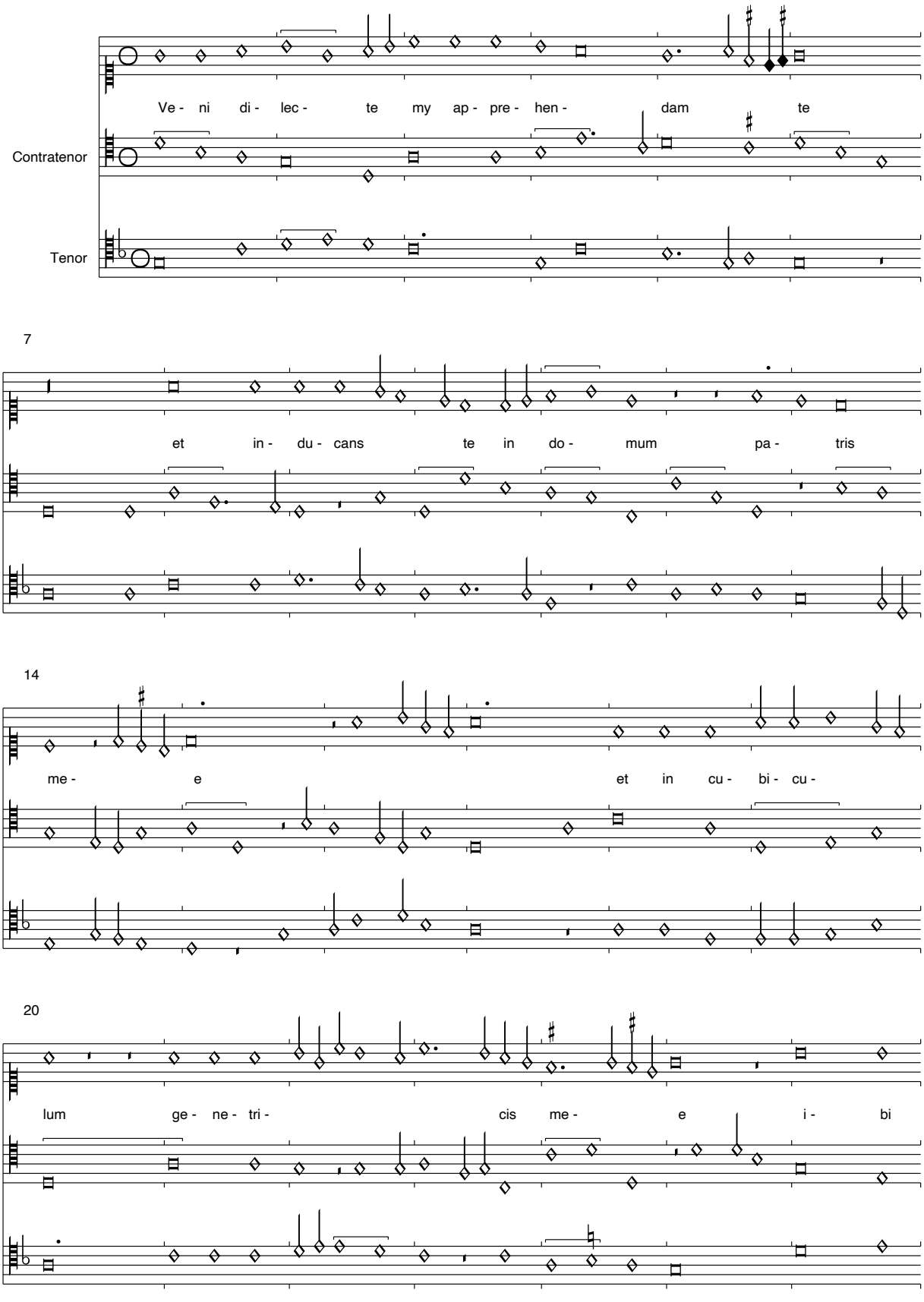

49
et mun - da - bor
61
la - va - bis me et su -
73
per ni - vem de - al - ba -
85
bor



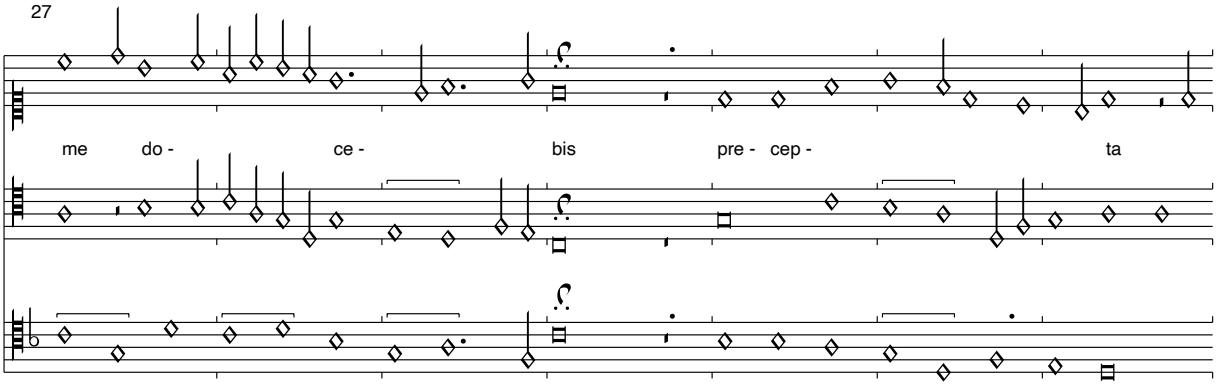
Die Wiederholung des Textes „Asperges me“ fehlt hier, sie wurde in der Quelle auf der vorangehenden Seite nachgeholt und hier eingefügt.

G. Dufay (Lymburgia): Veni dilecte mi

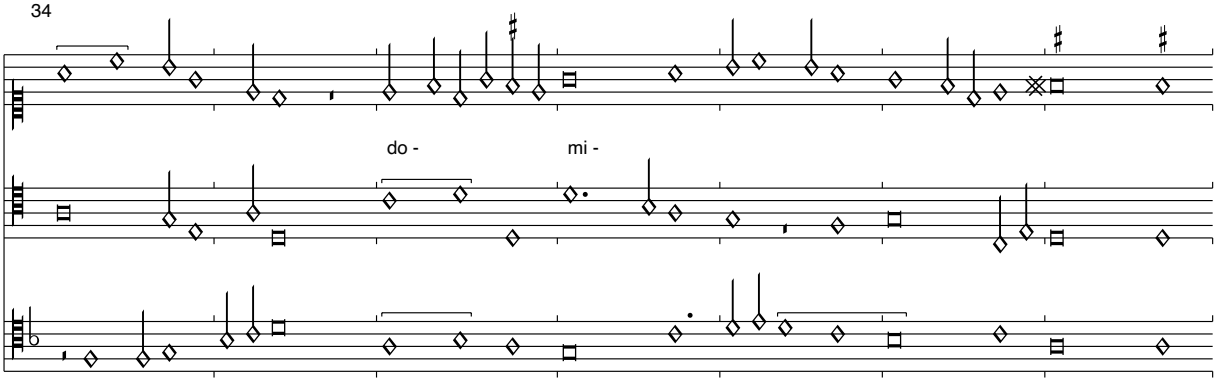
Trent 87, f. 125v



27



34



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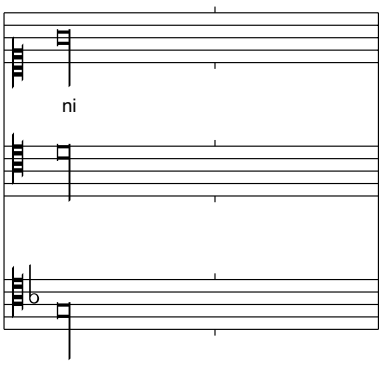
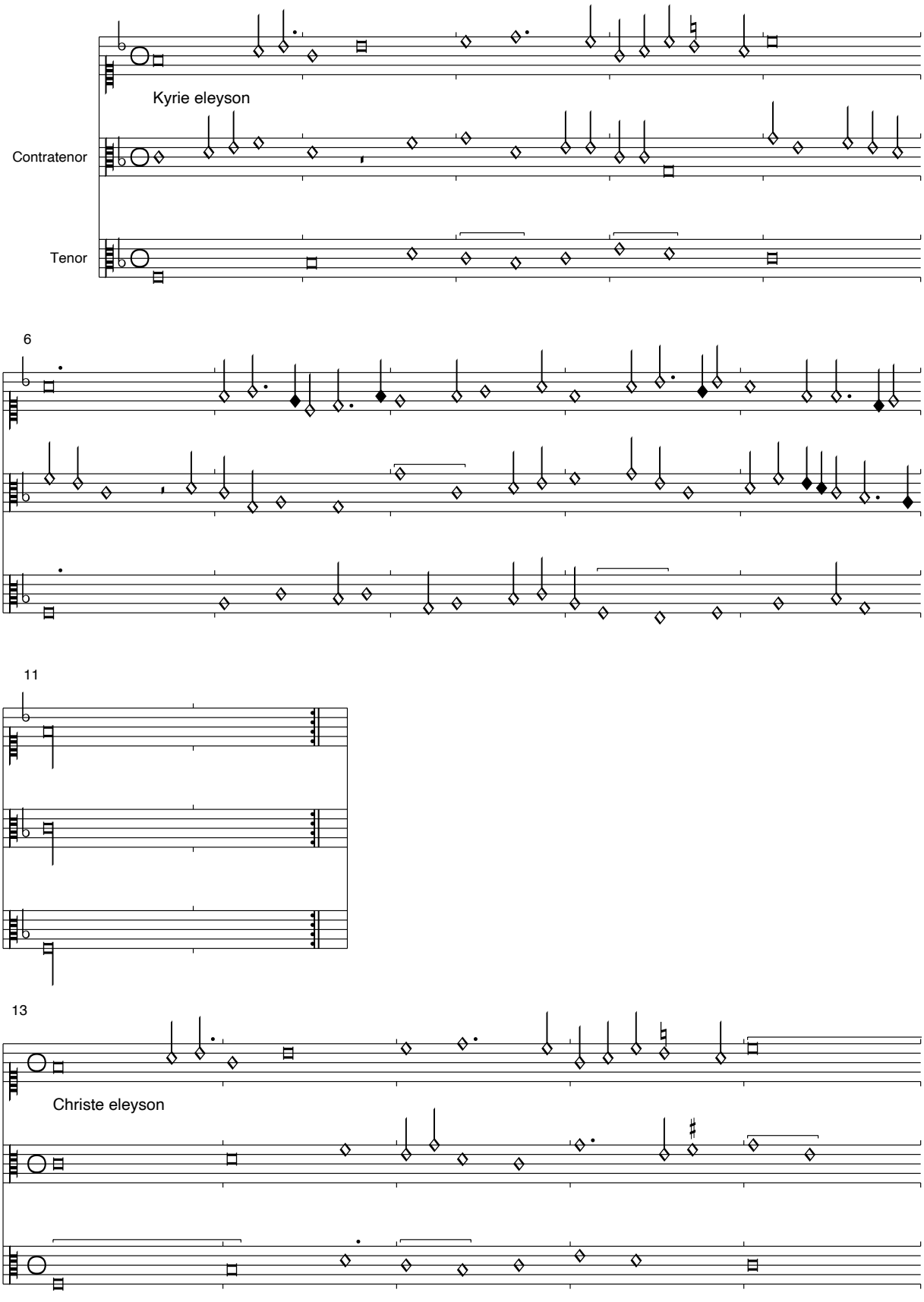
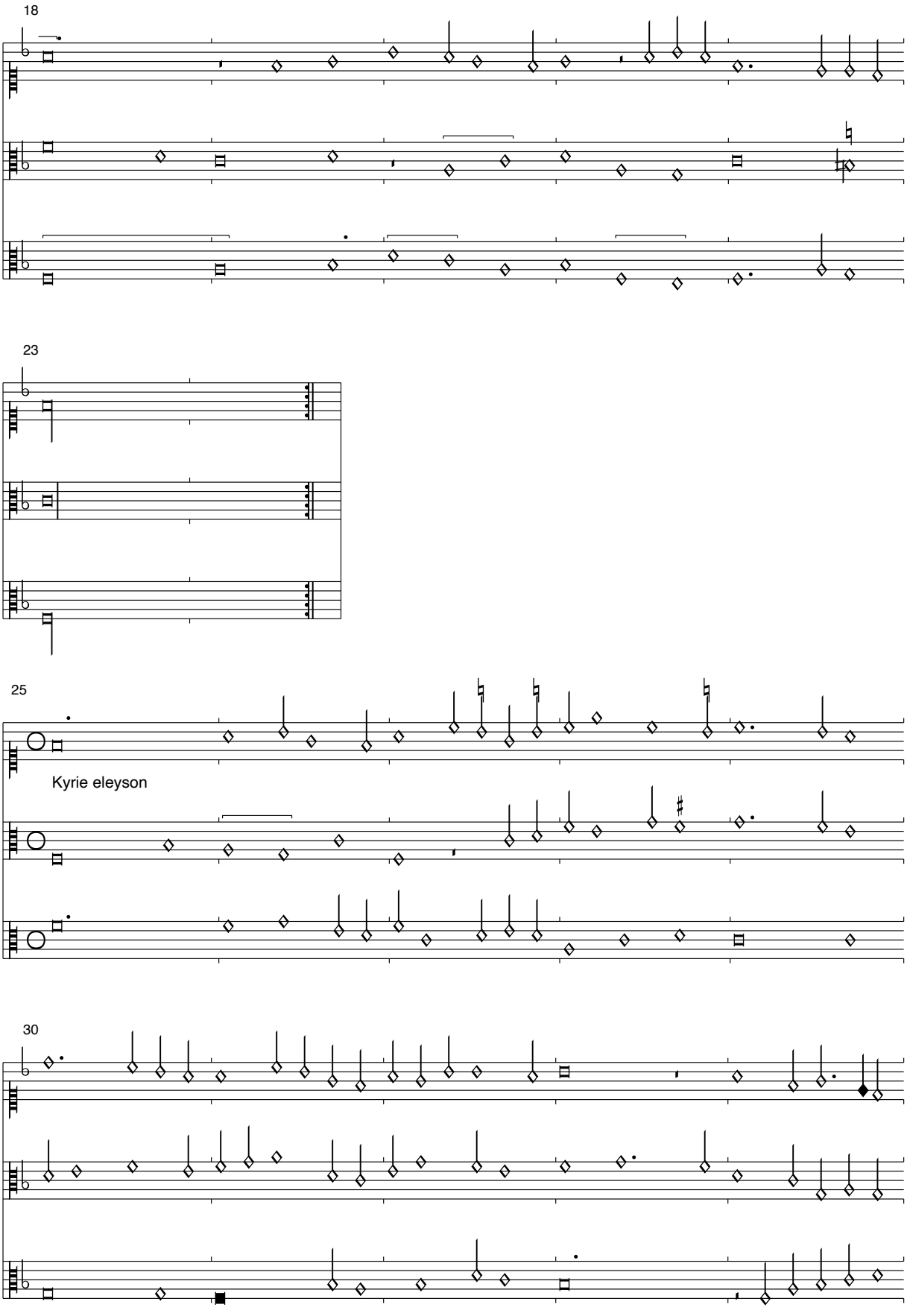


Dunstapl: Kyrie
Trent 87, f. 126r

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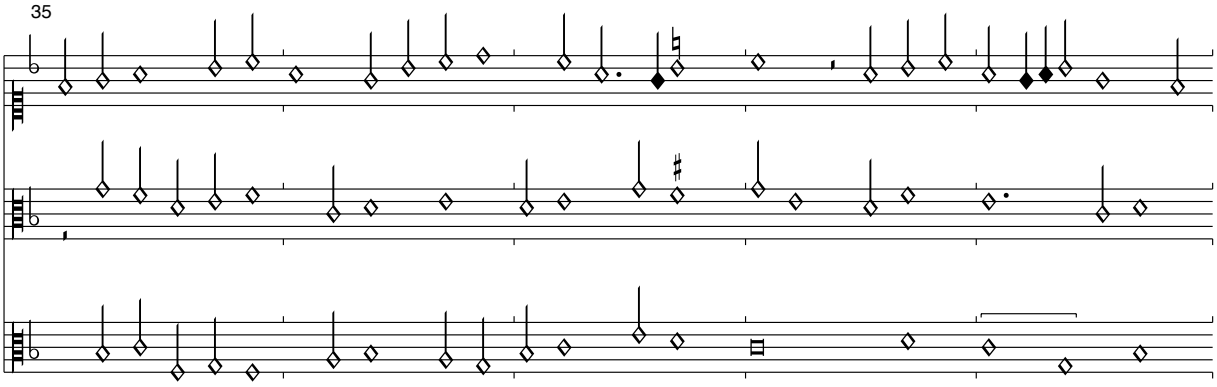

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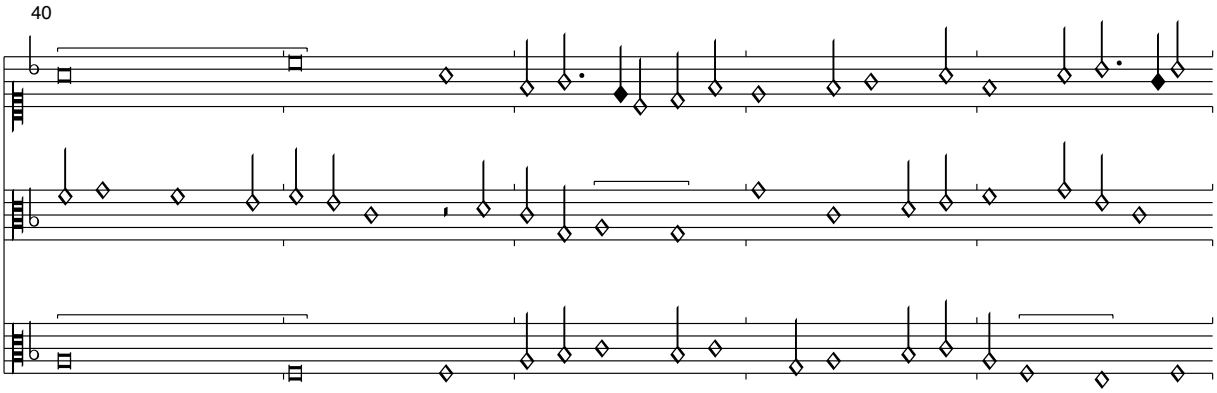

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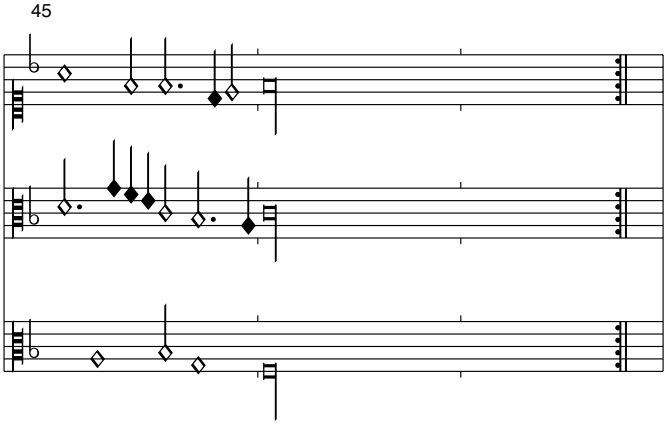
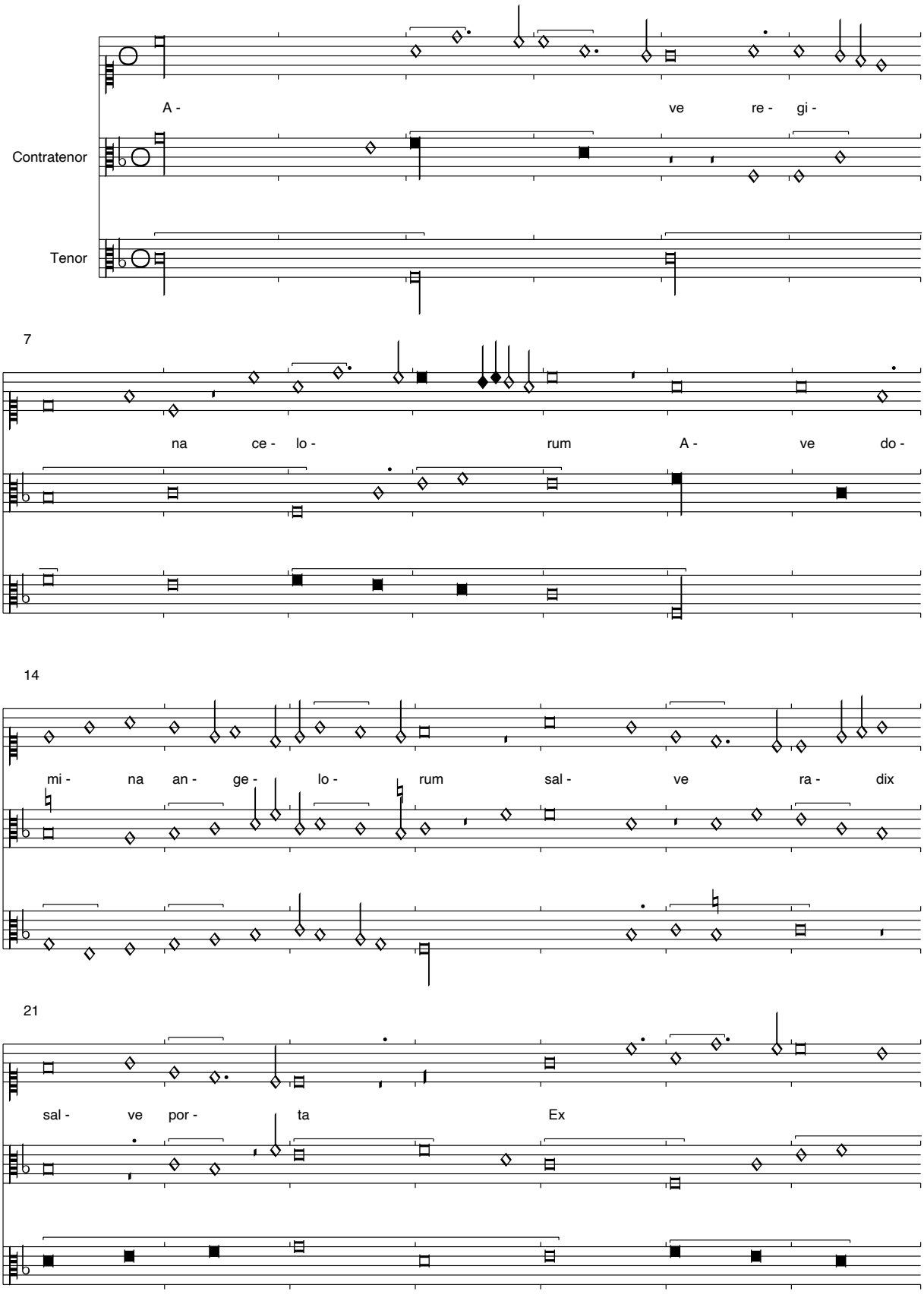
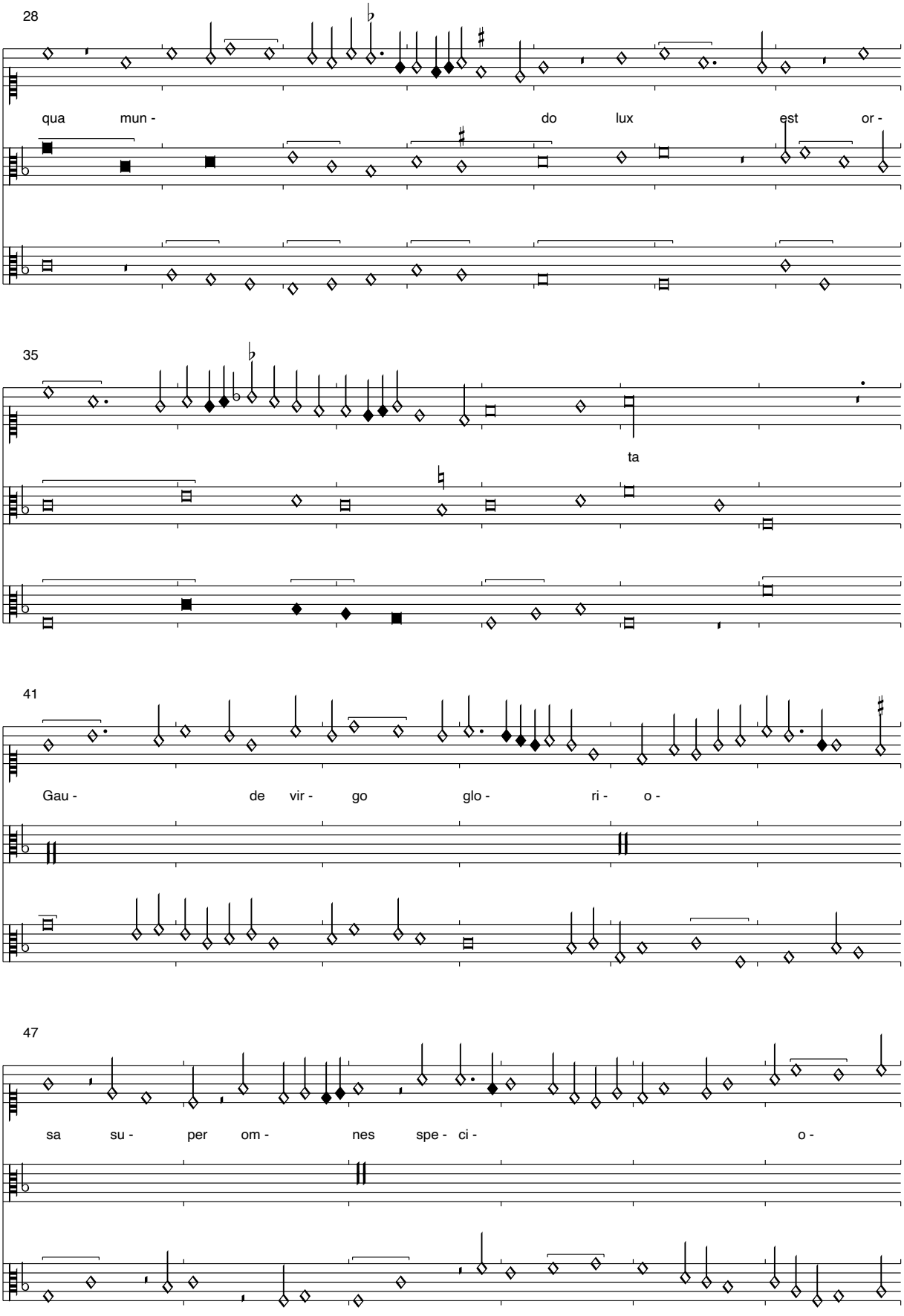


(Forest): Ave regina celorum

Trent 87, f. 126v-127r

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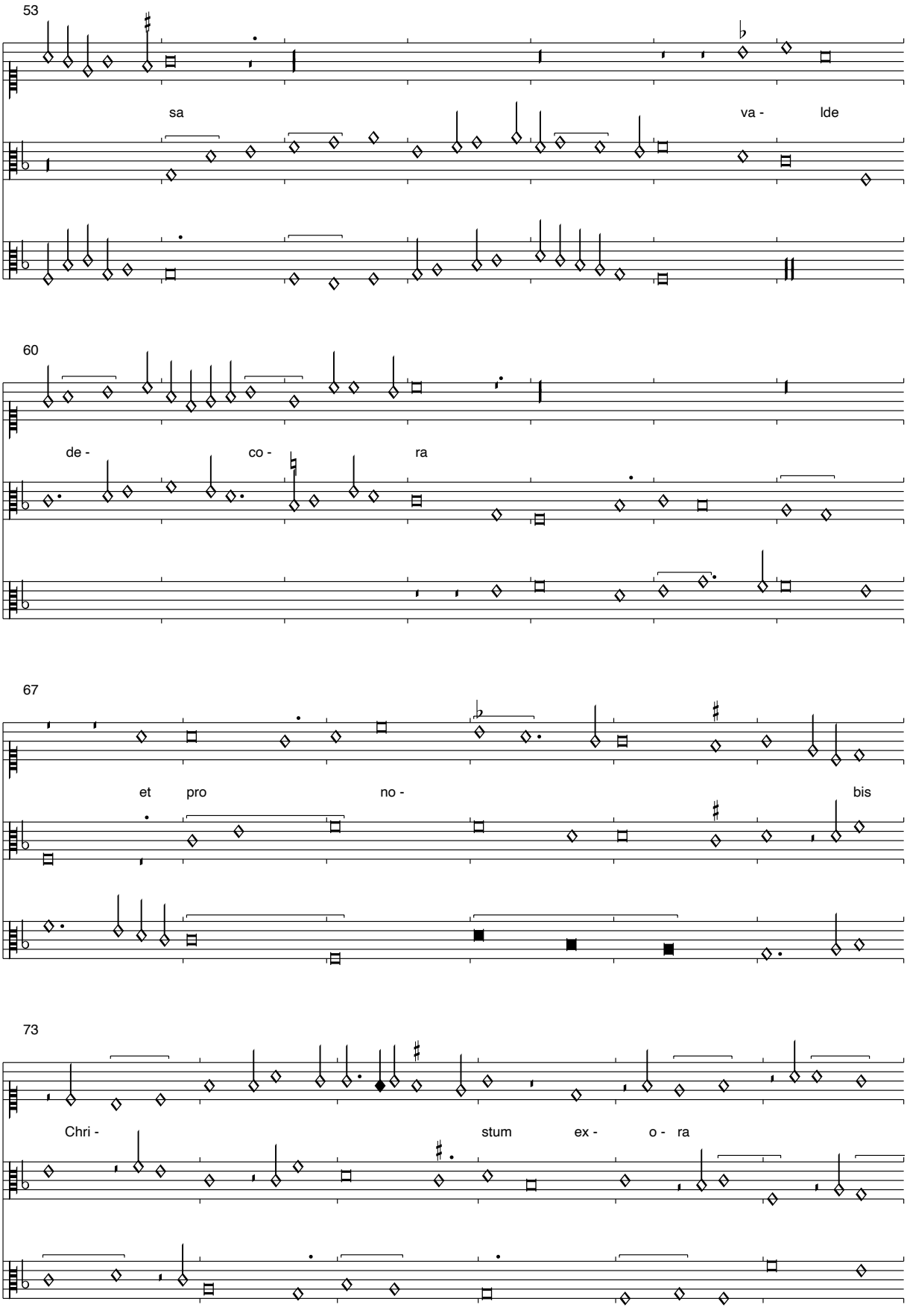
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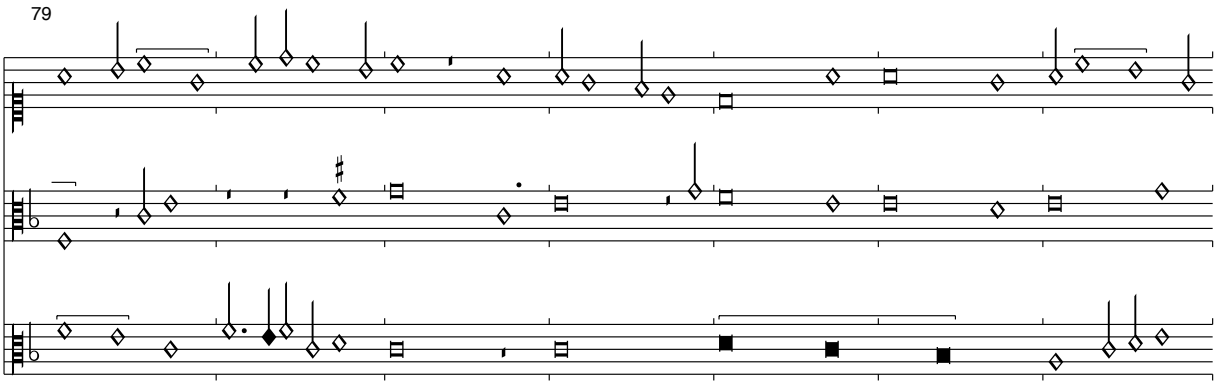
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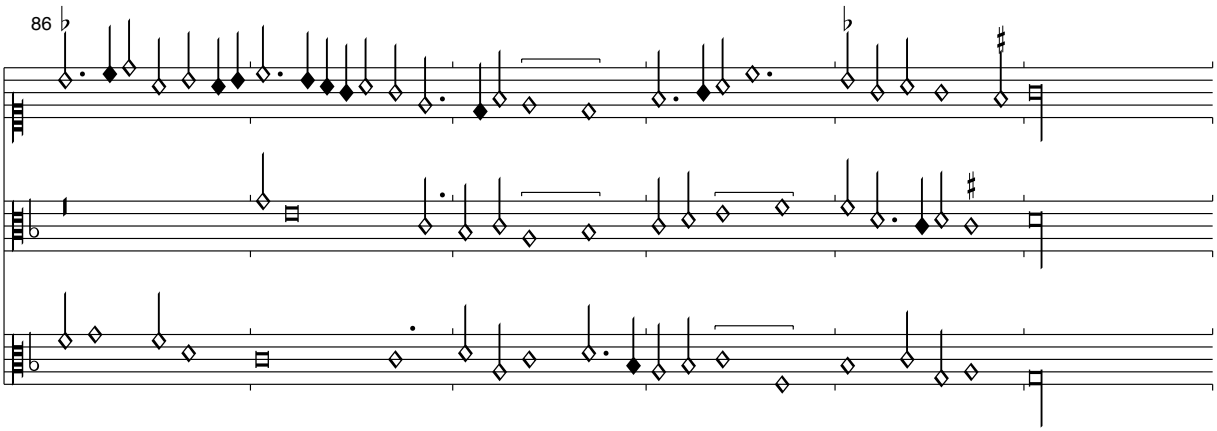
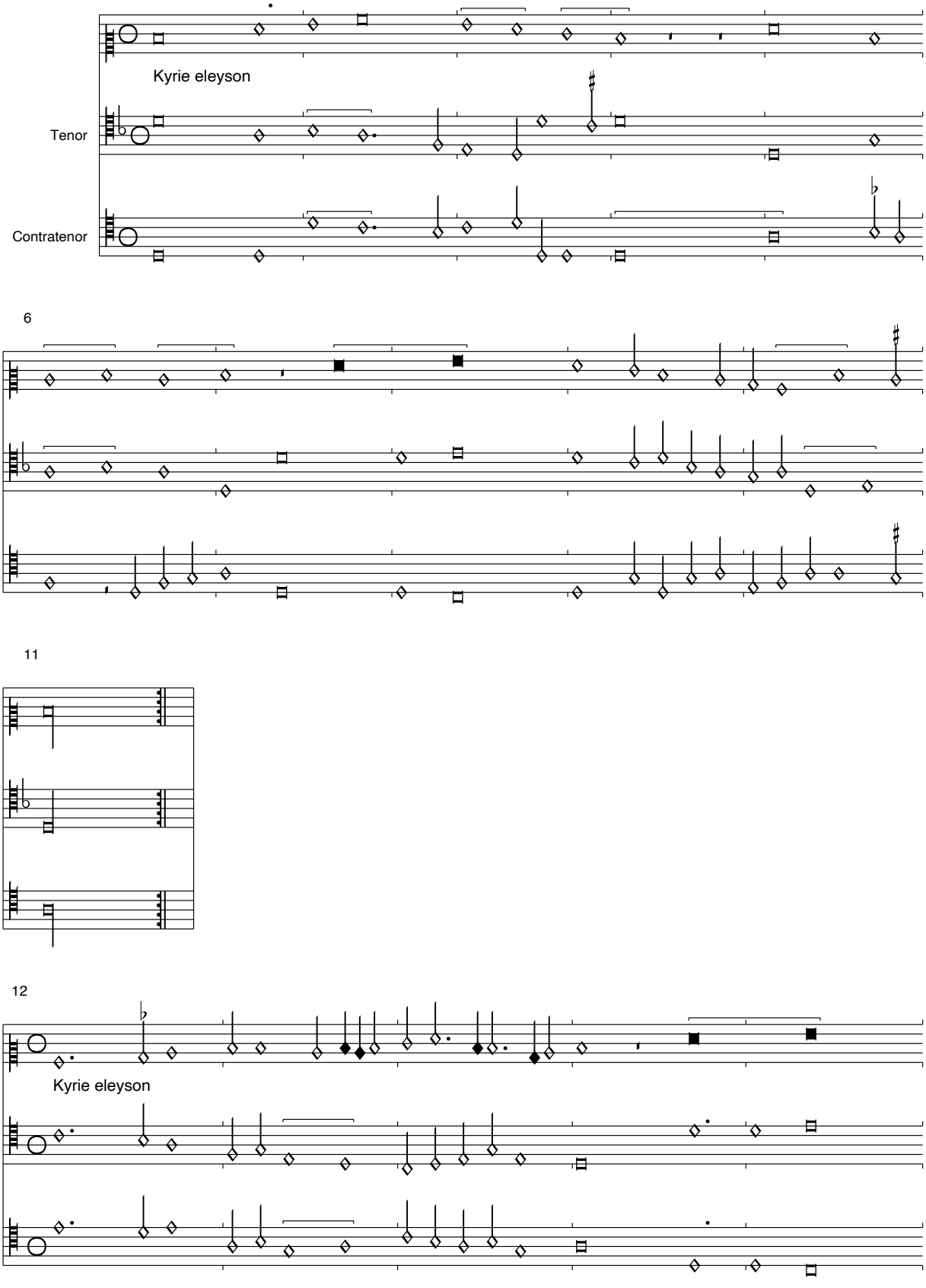

86

Binchois: Kyrie de domina (De beata Maria)

Trient 87, f. 127v



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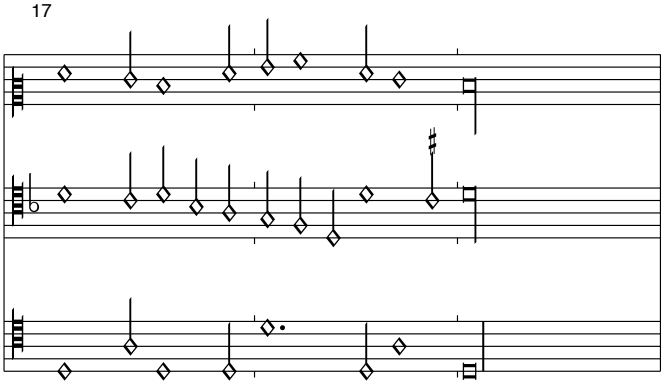

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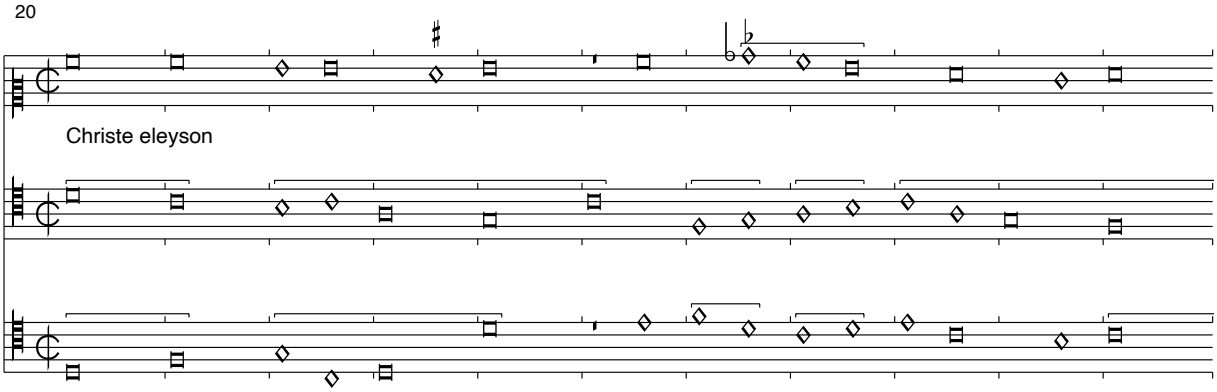

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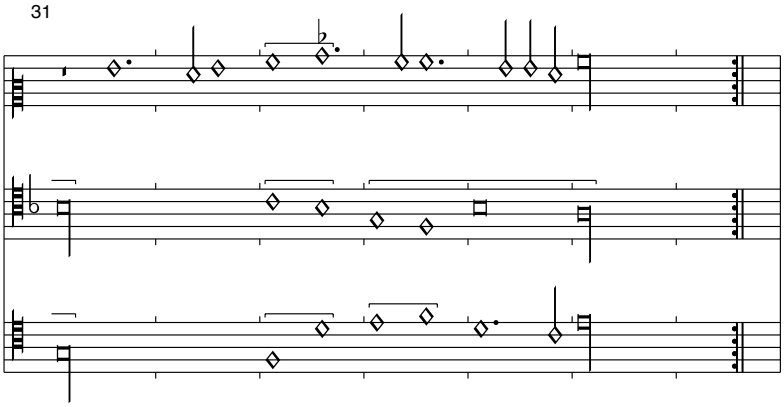

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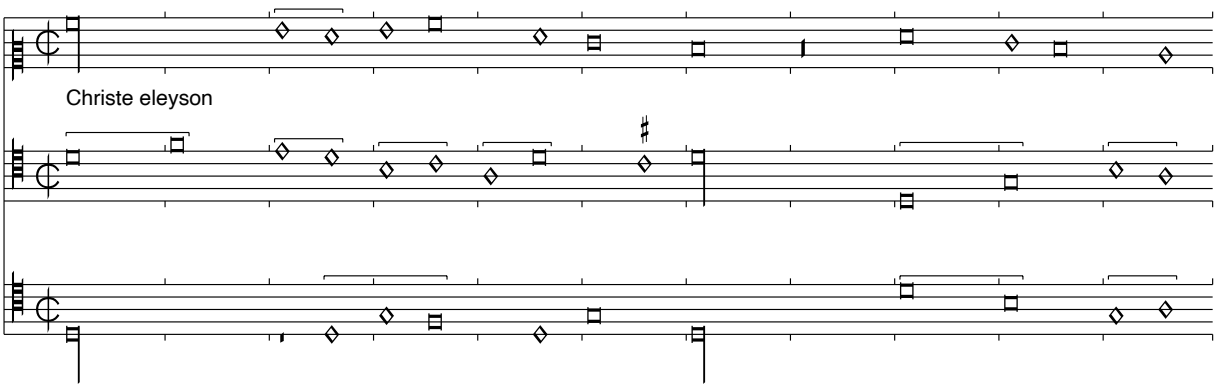
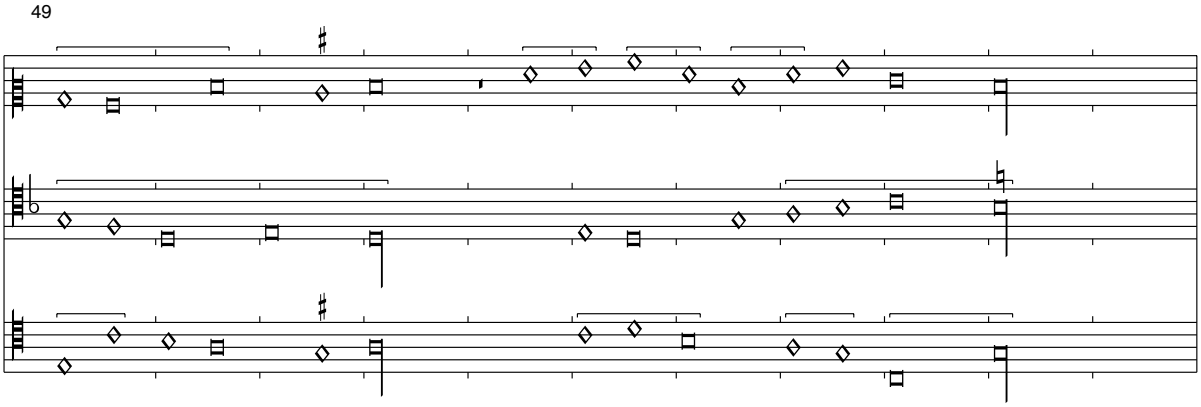
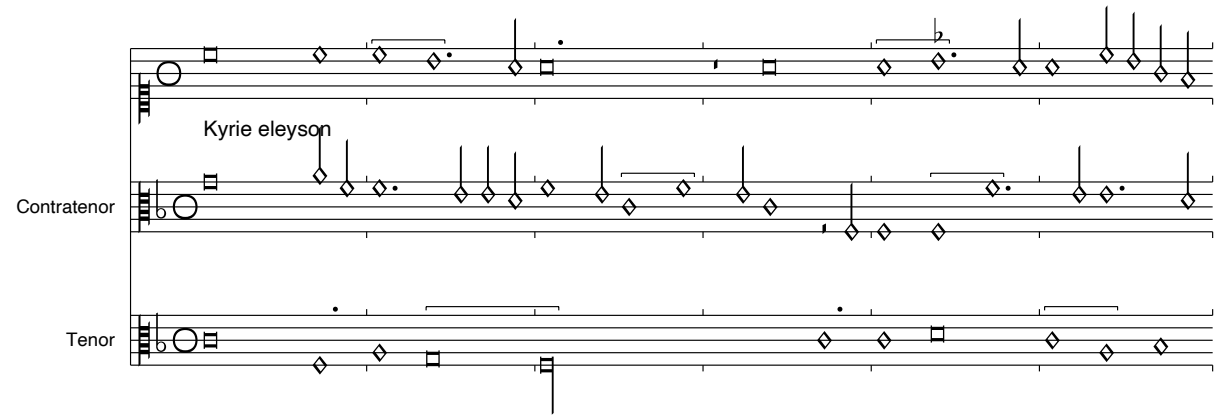



49

Binchois: Kyrie feriale

Trent 87, f. 128r



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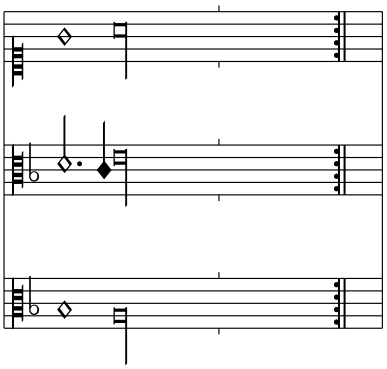

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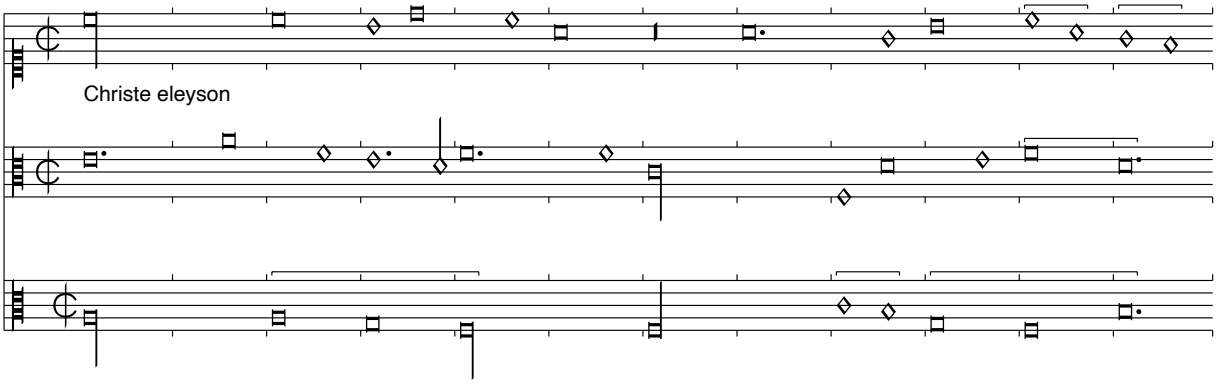
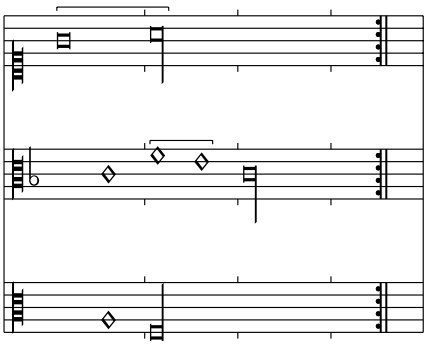


21



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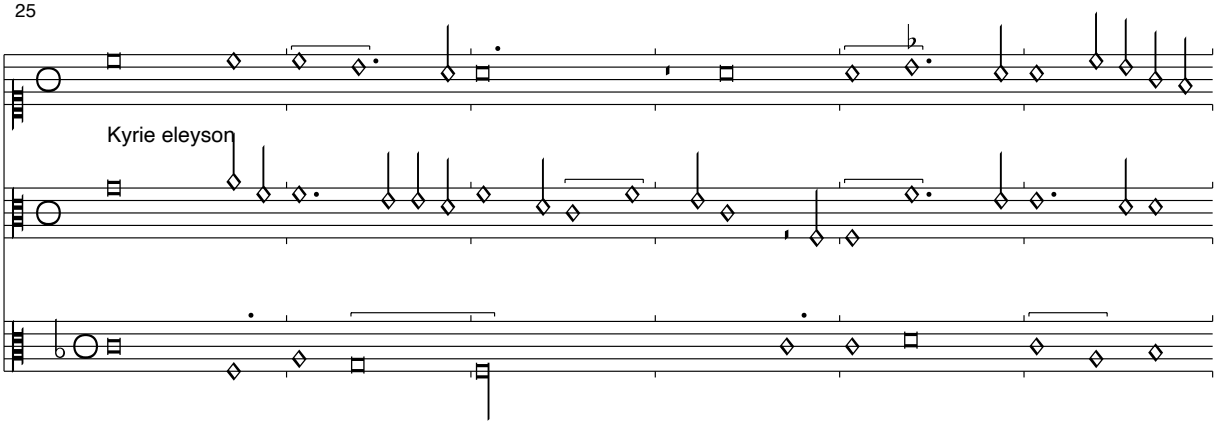

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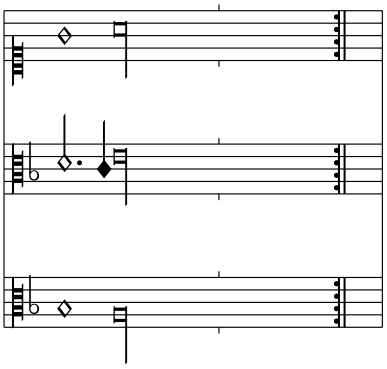

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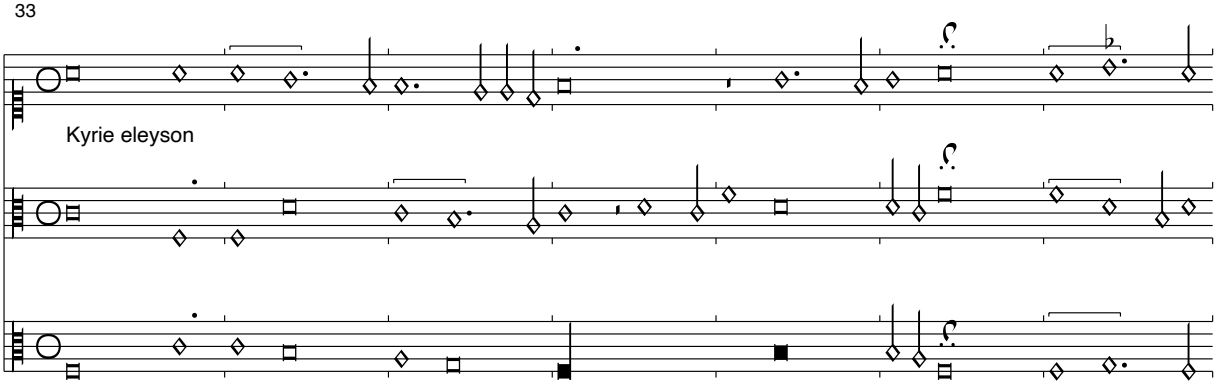

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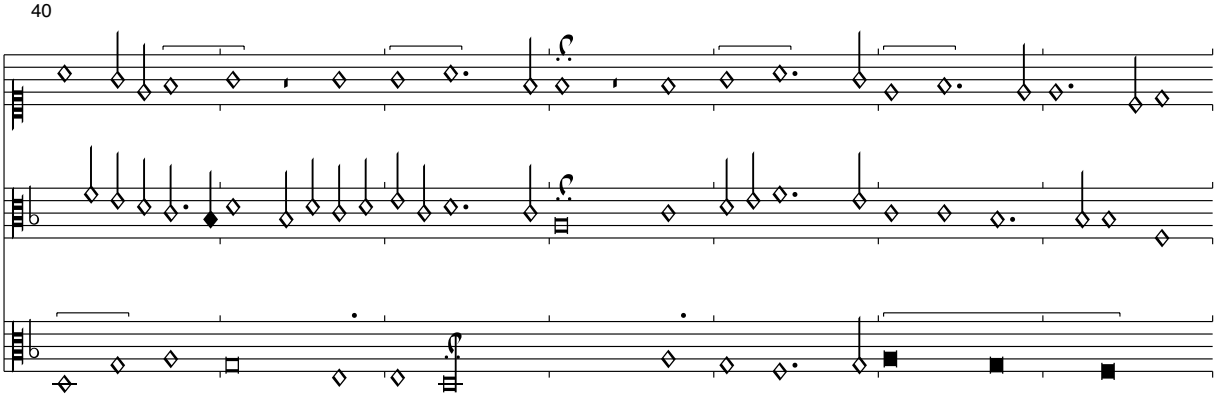

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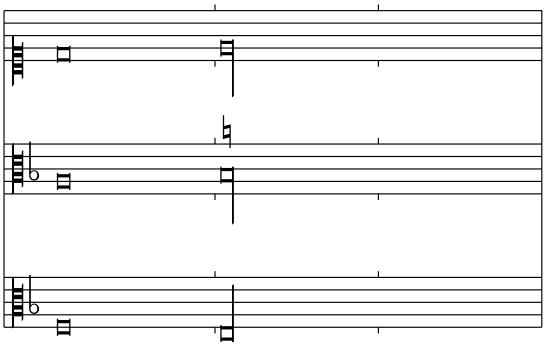
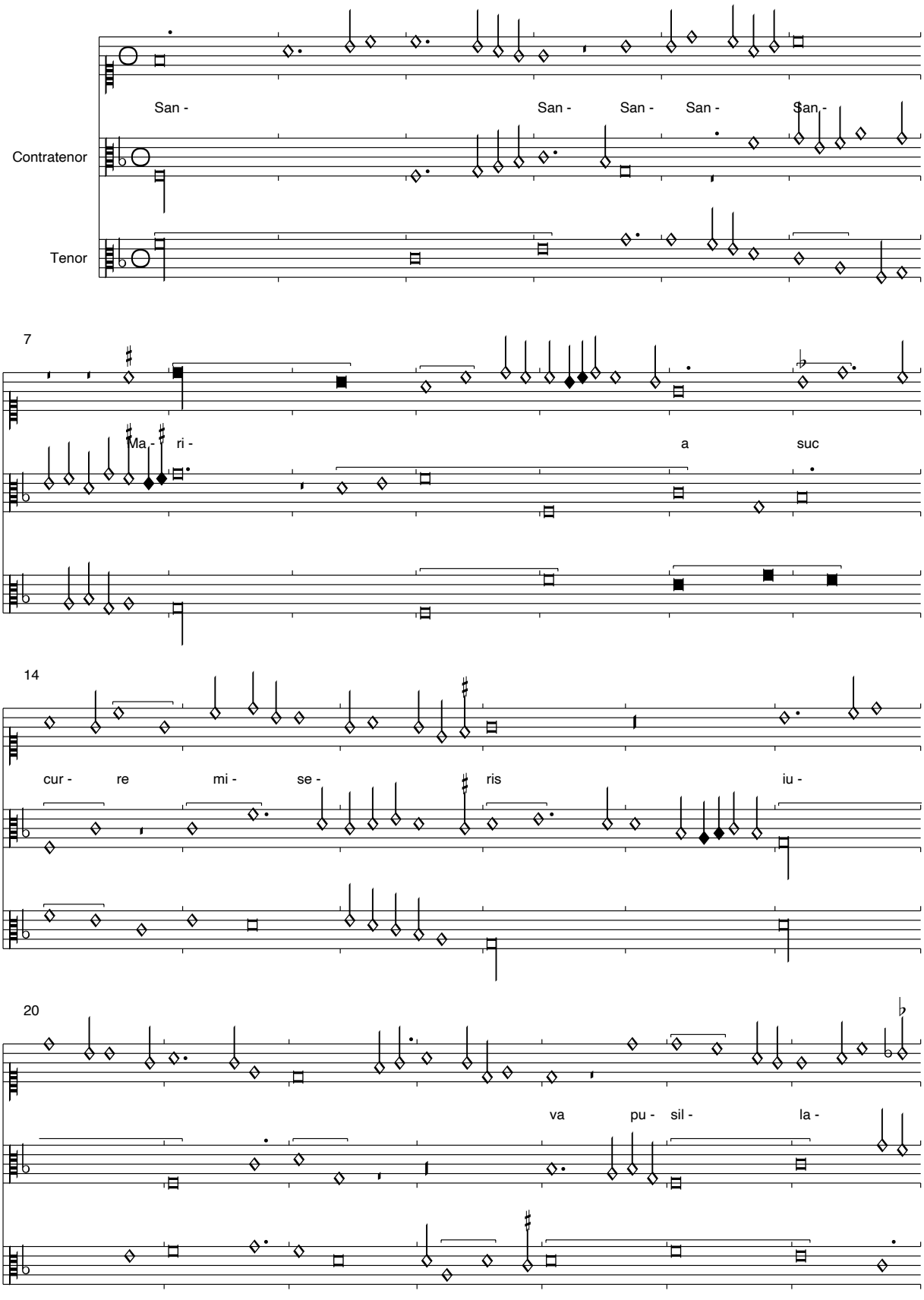
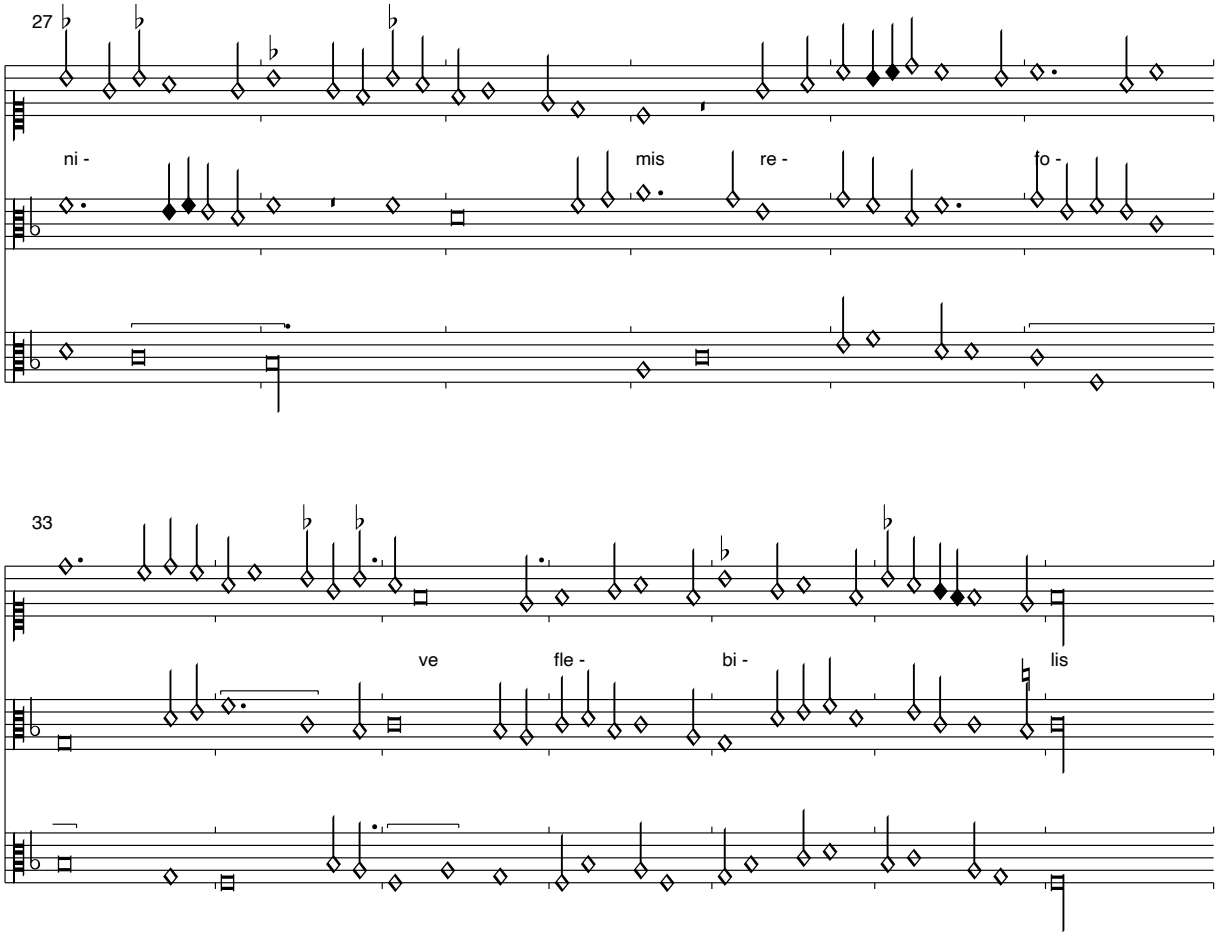


Das Stück ist fast identisch mit f. 59v.

(Dunstable): Sancta Maria succurre miseris

Trent 87, f. 128v-129r

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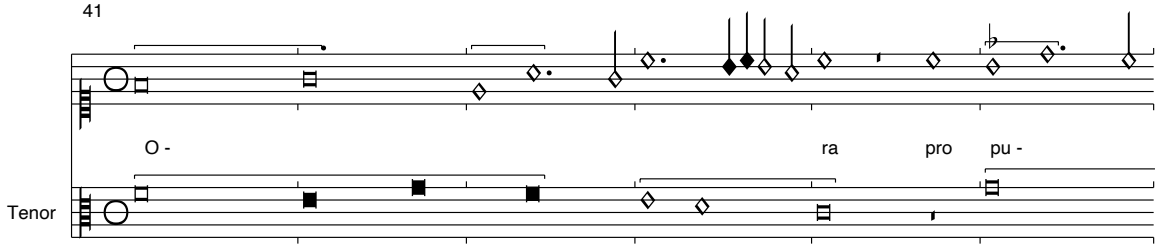
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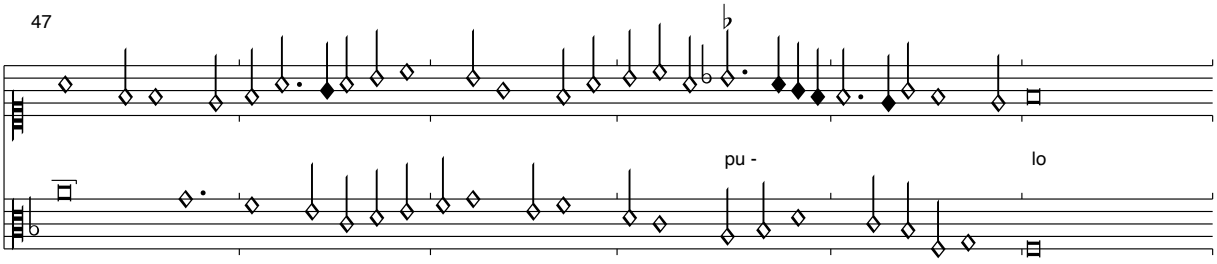
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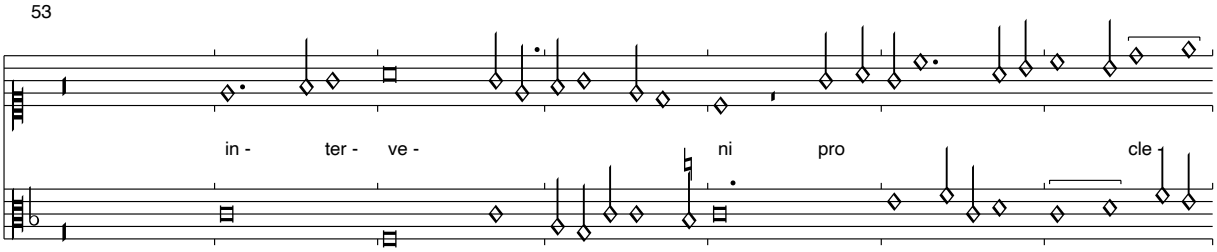
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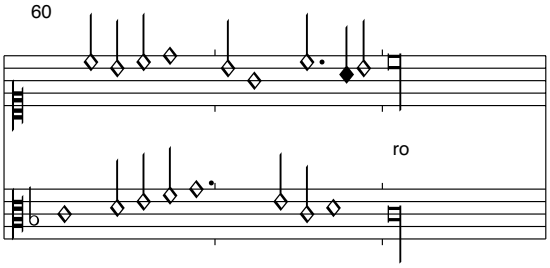
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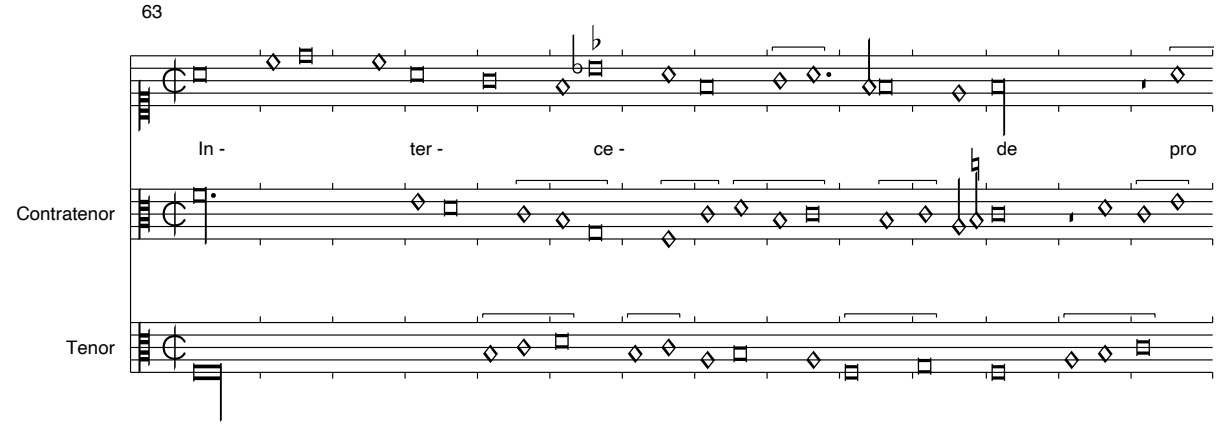
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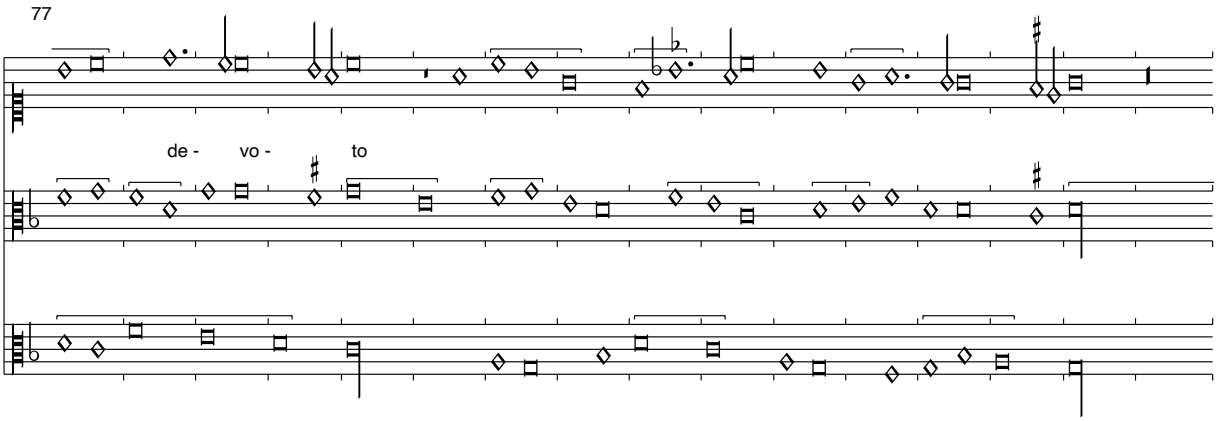
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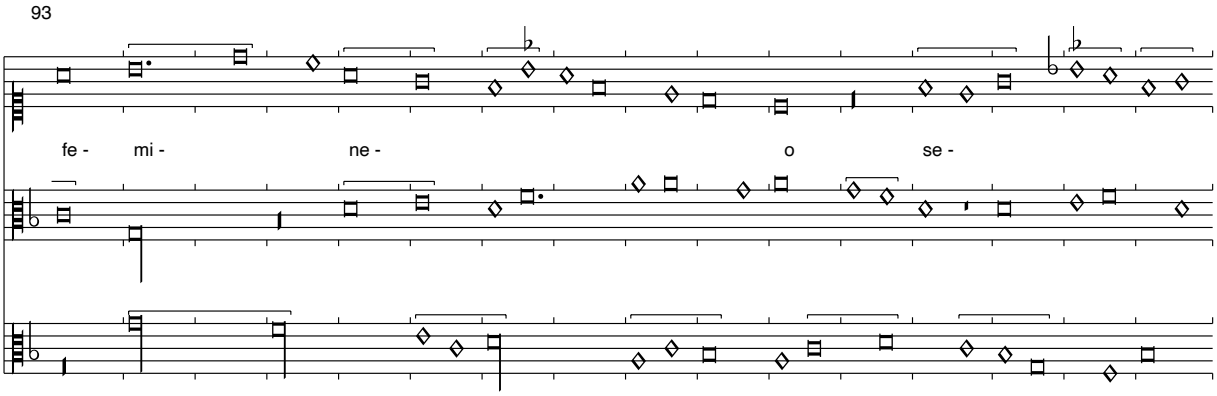
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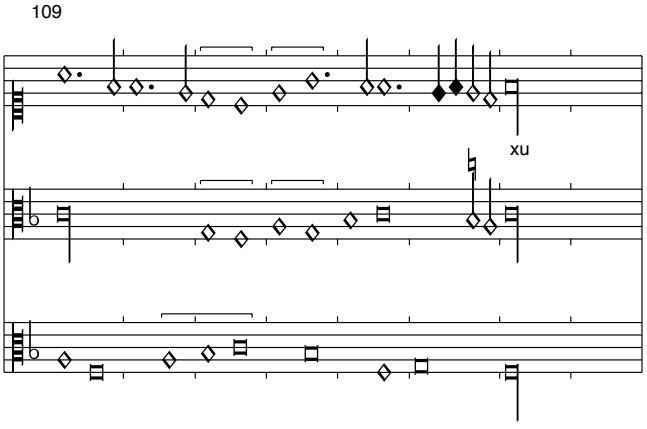
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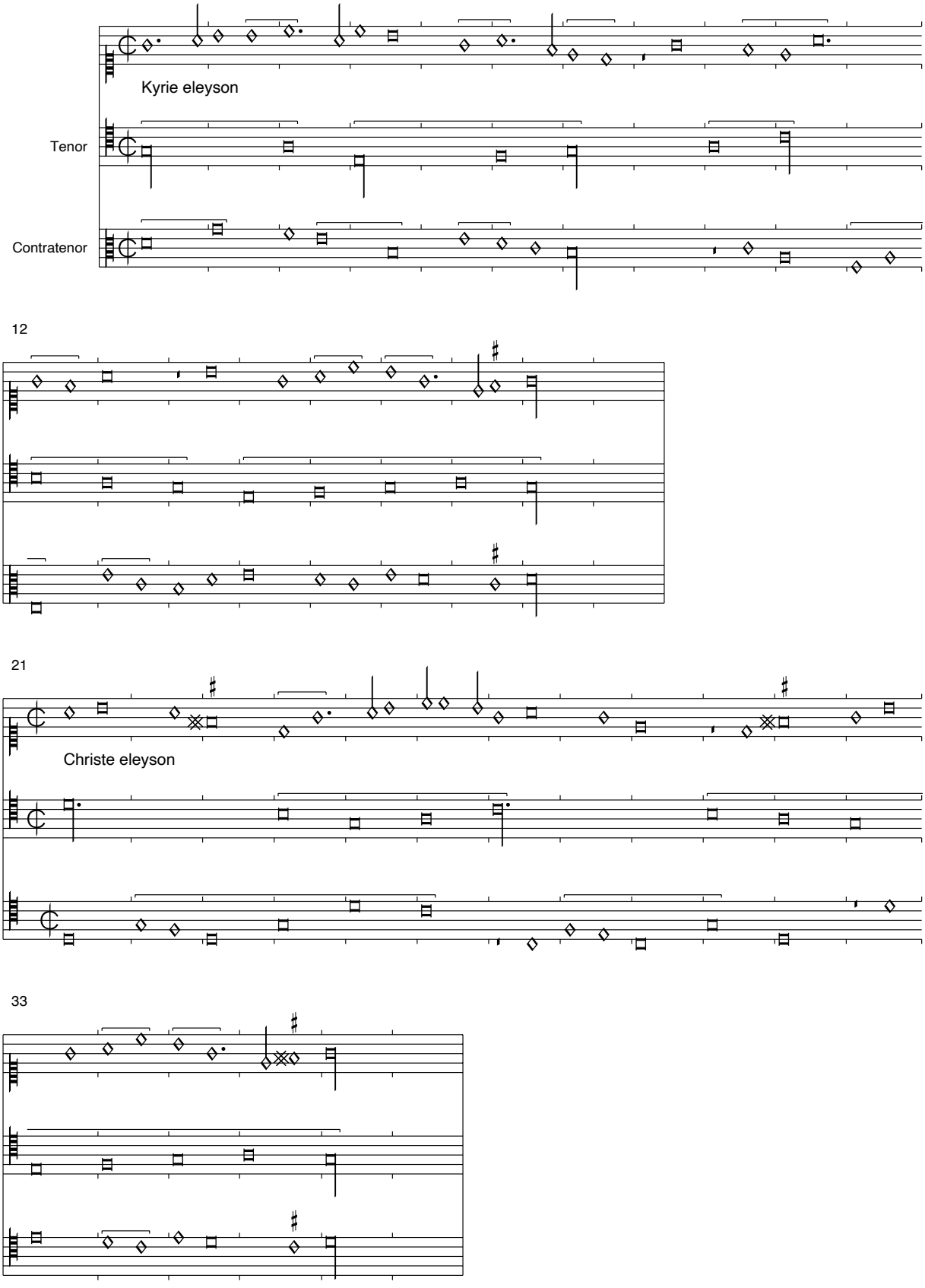
Binchois: Kyrie ("in simplici die")
Trent 87, f. 129v



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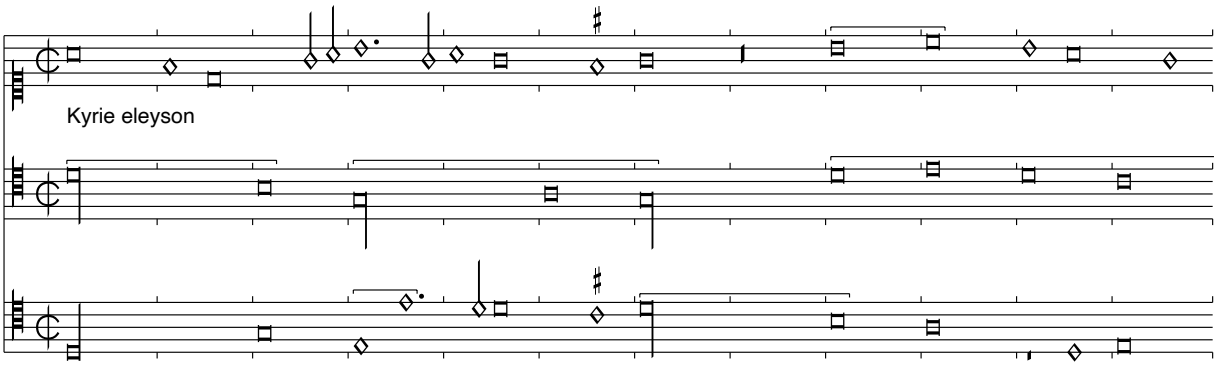

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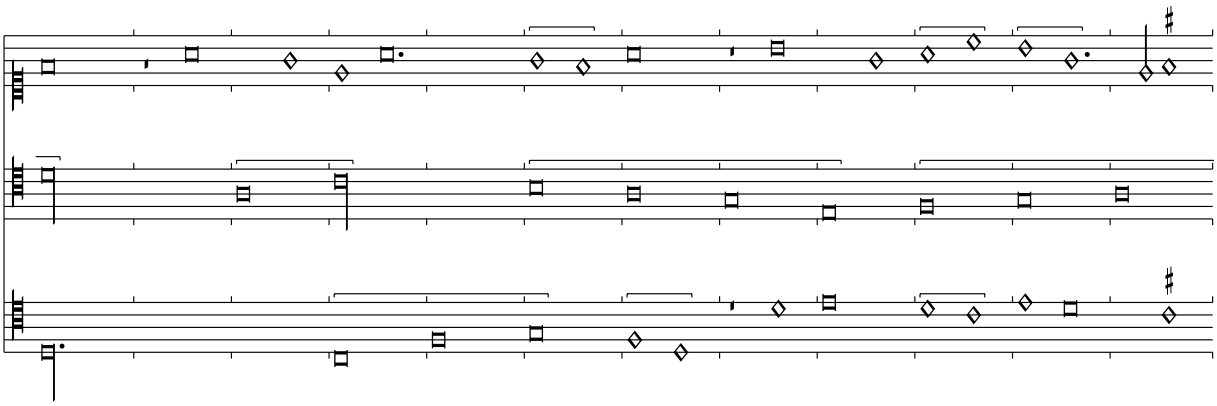

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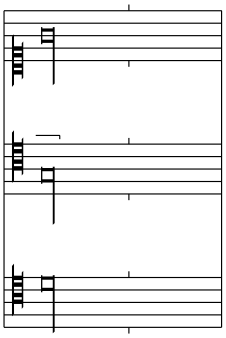

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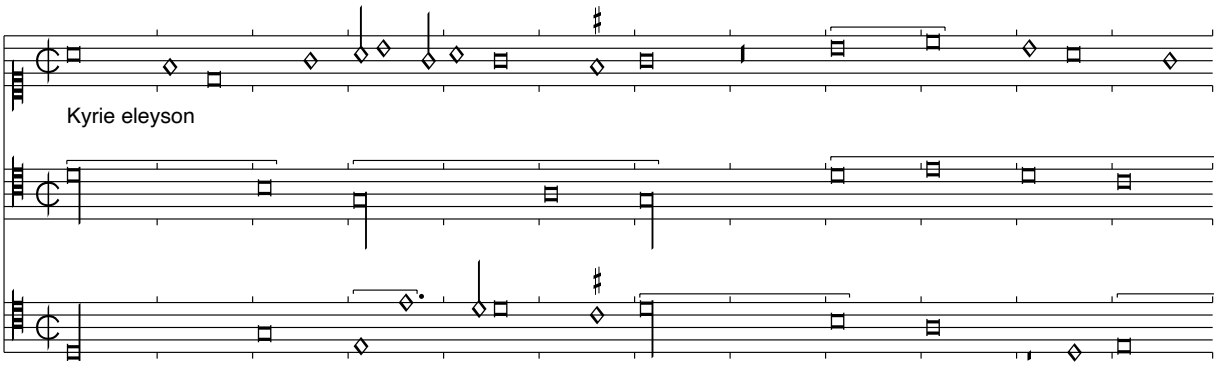

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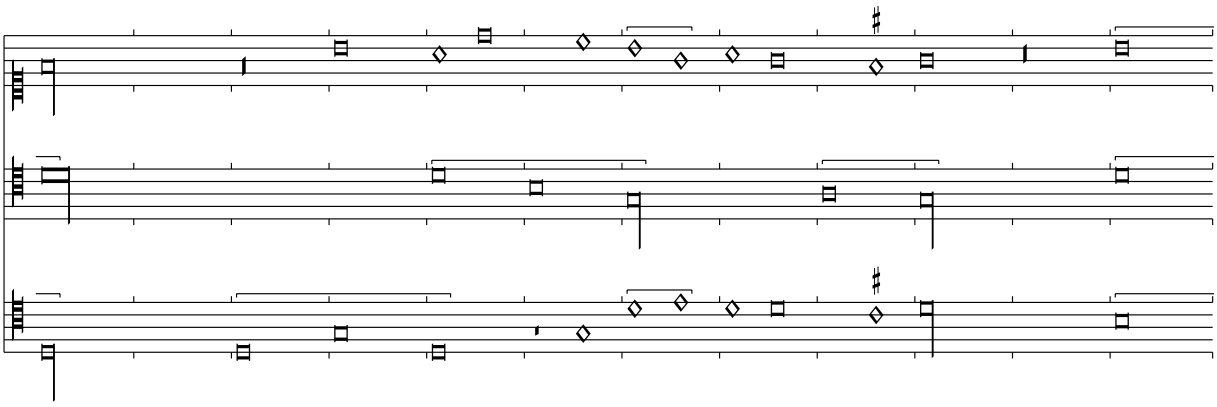

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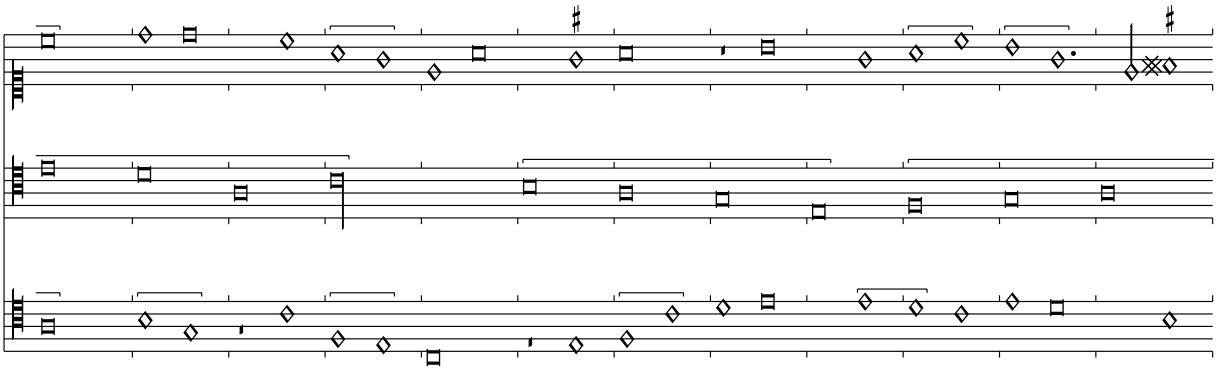
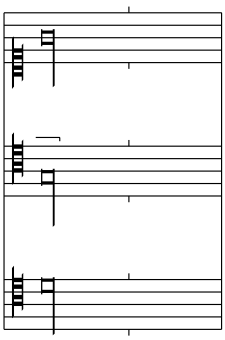
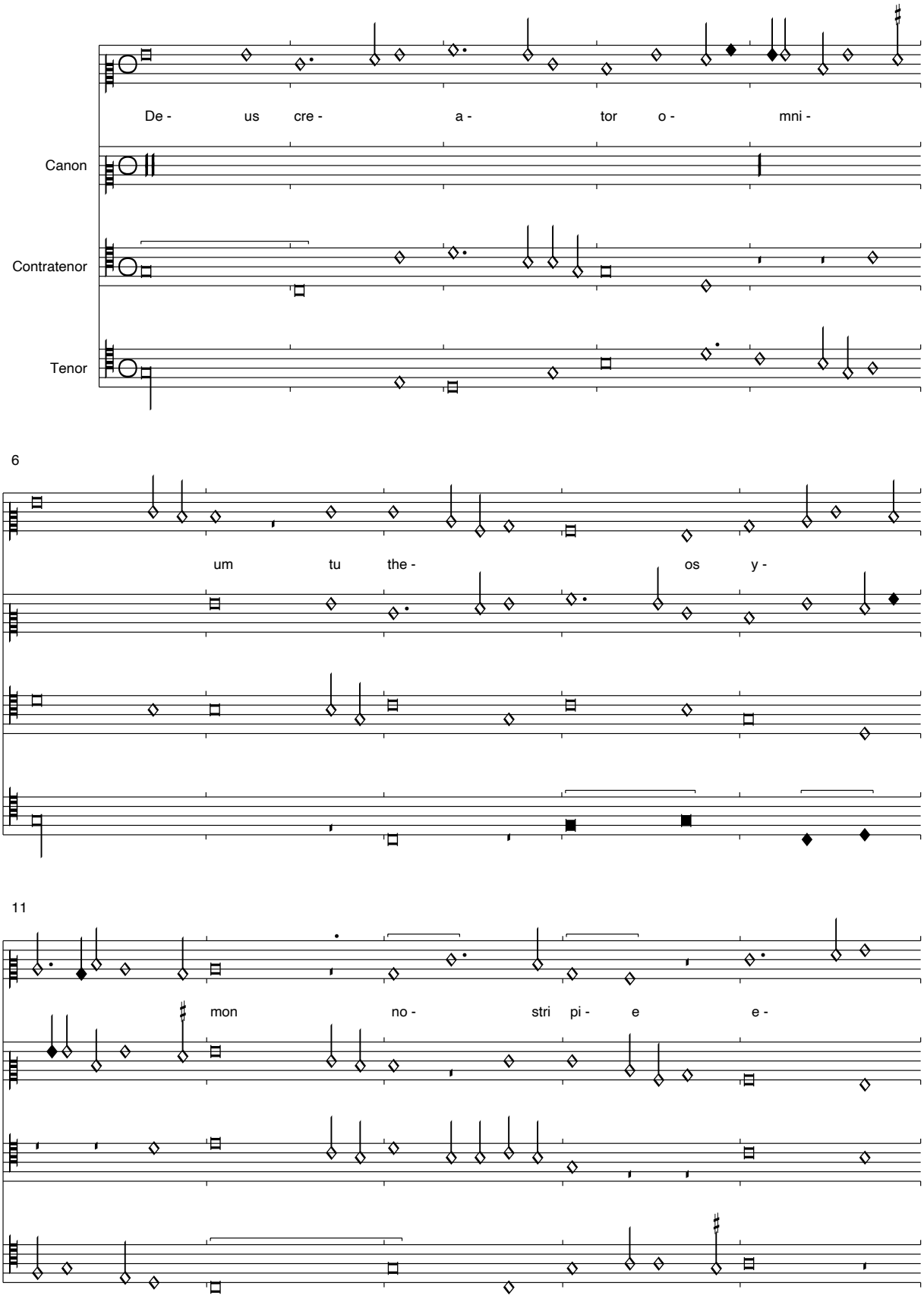


101



Johannes Benet: Kyrie Tr. Domine creator omnium

Trent 87, f. 130r-131r



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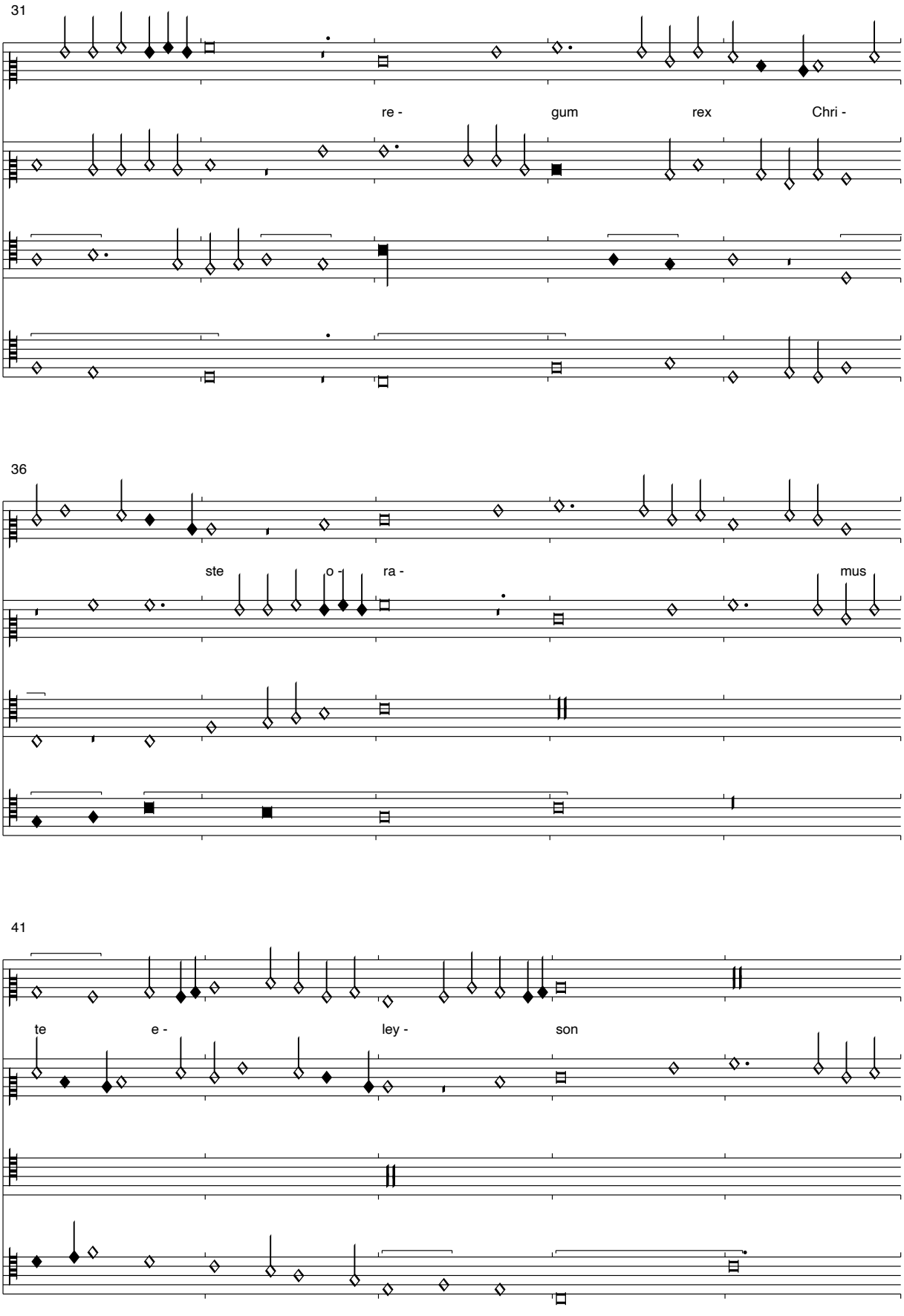
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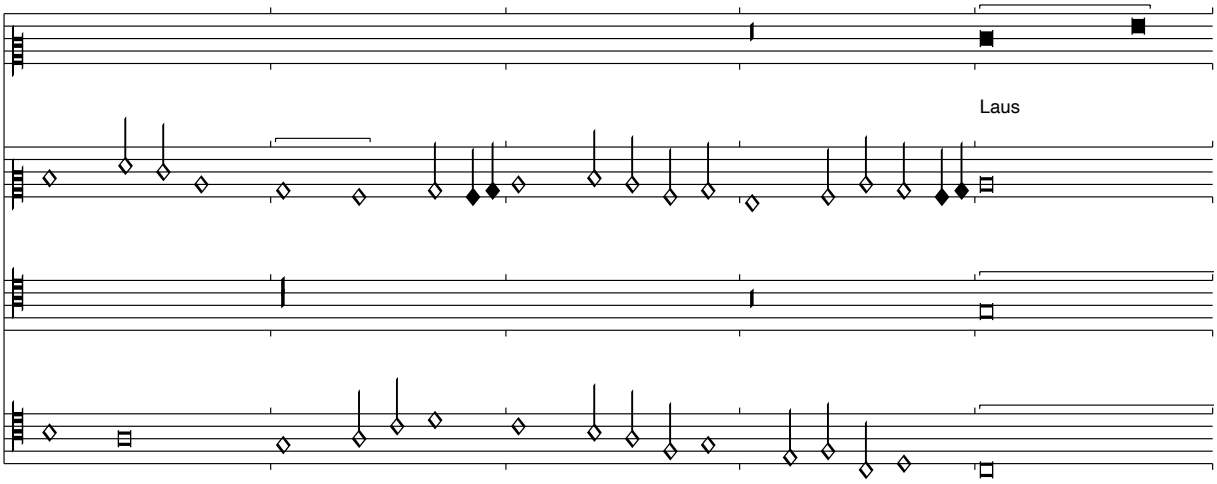

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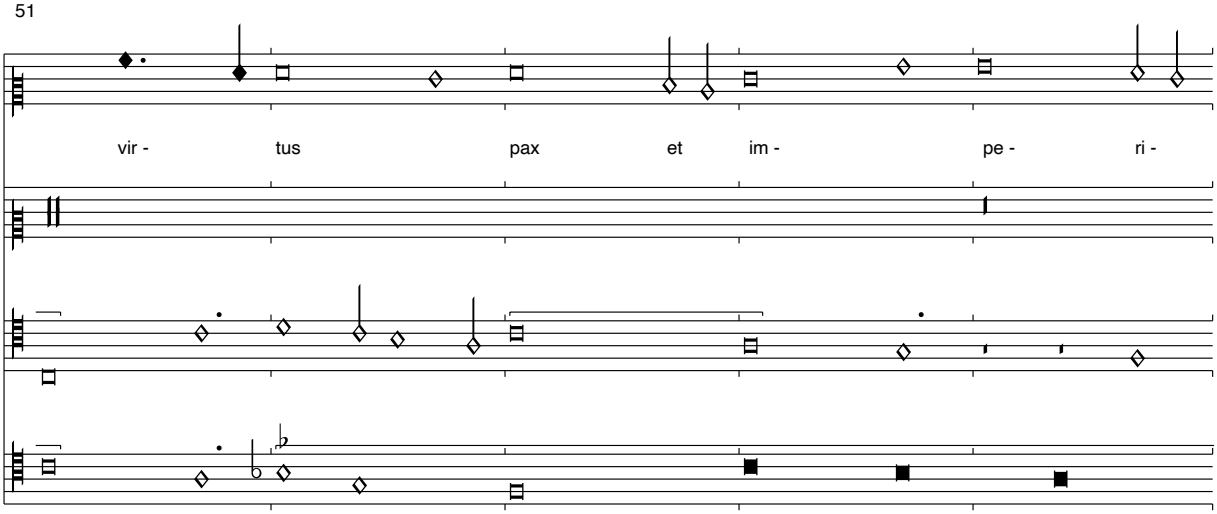

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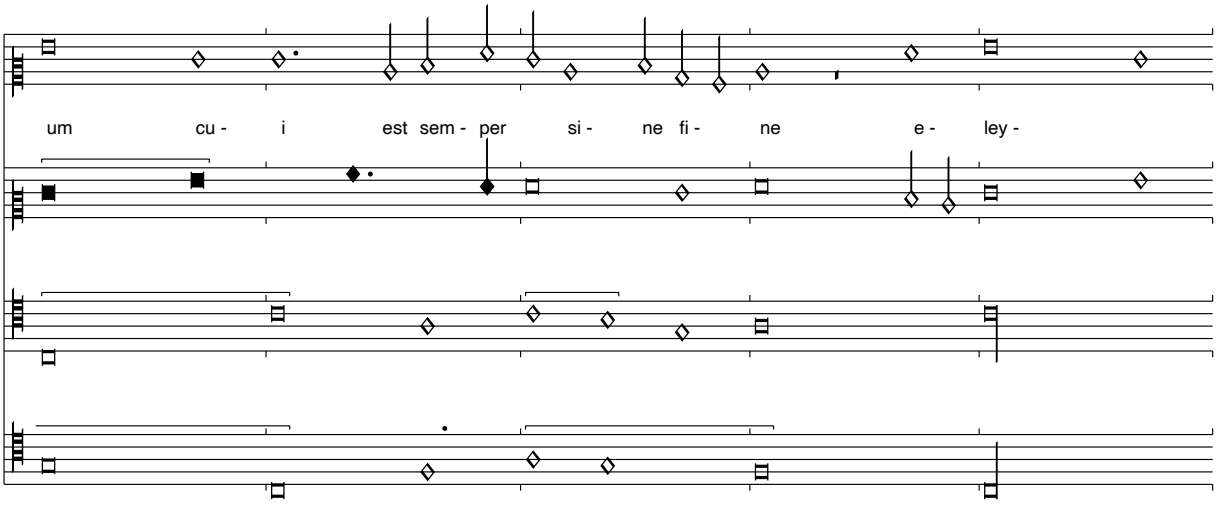

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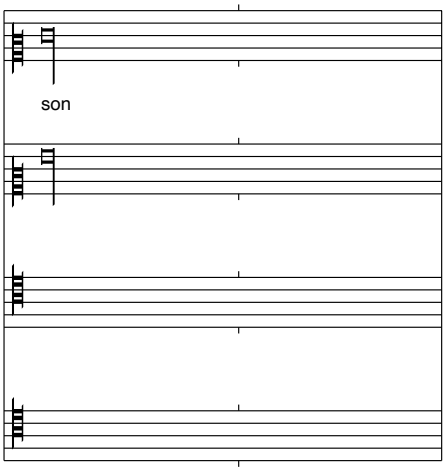

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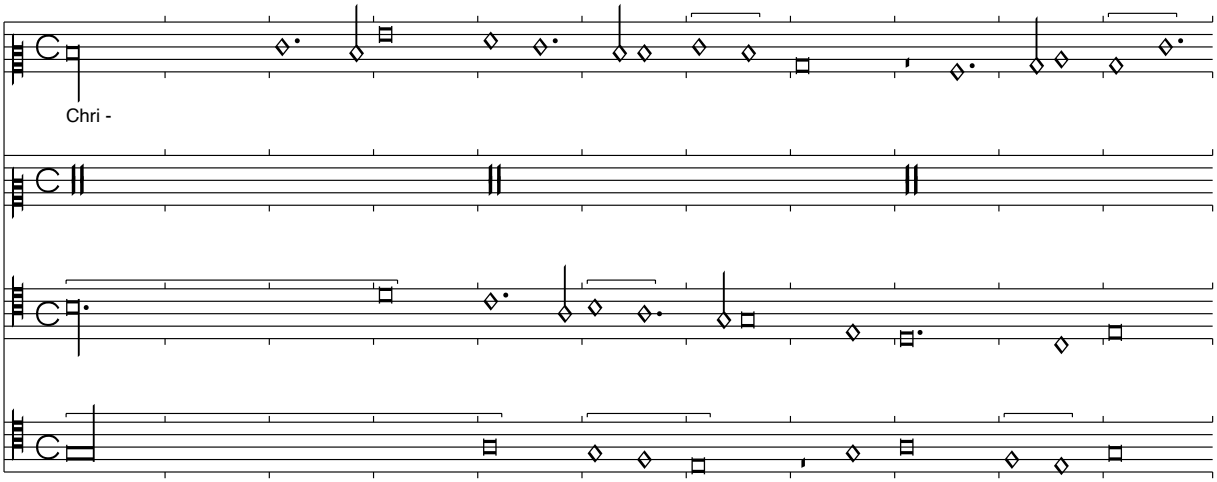

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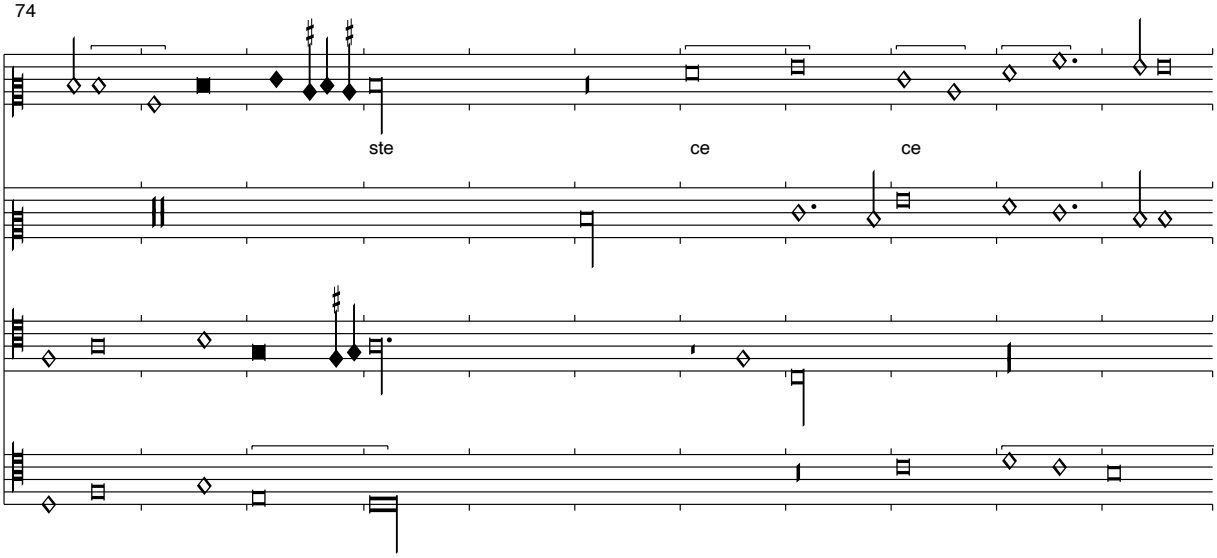
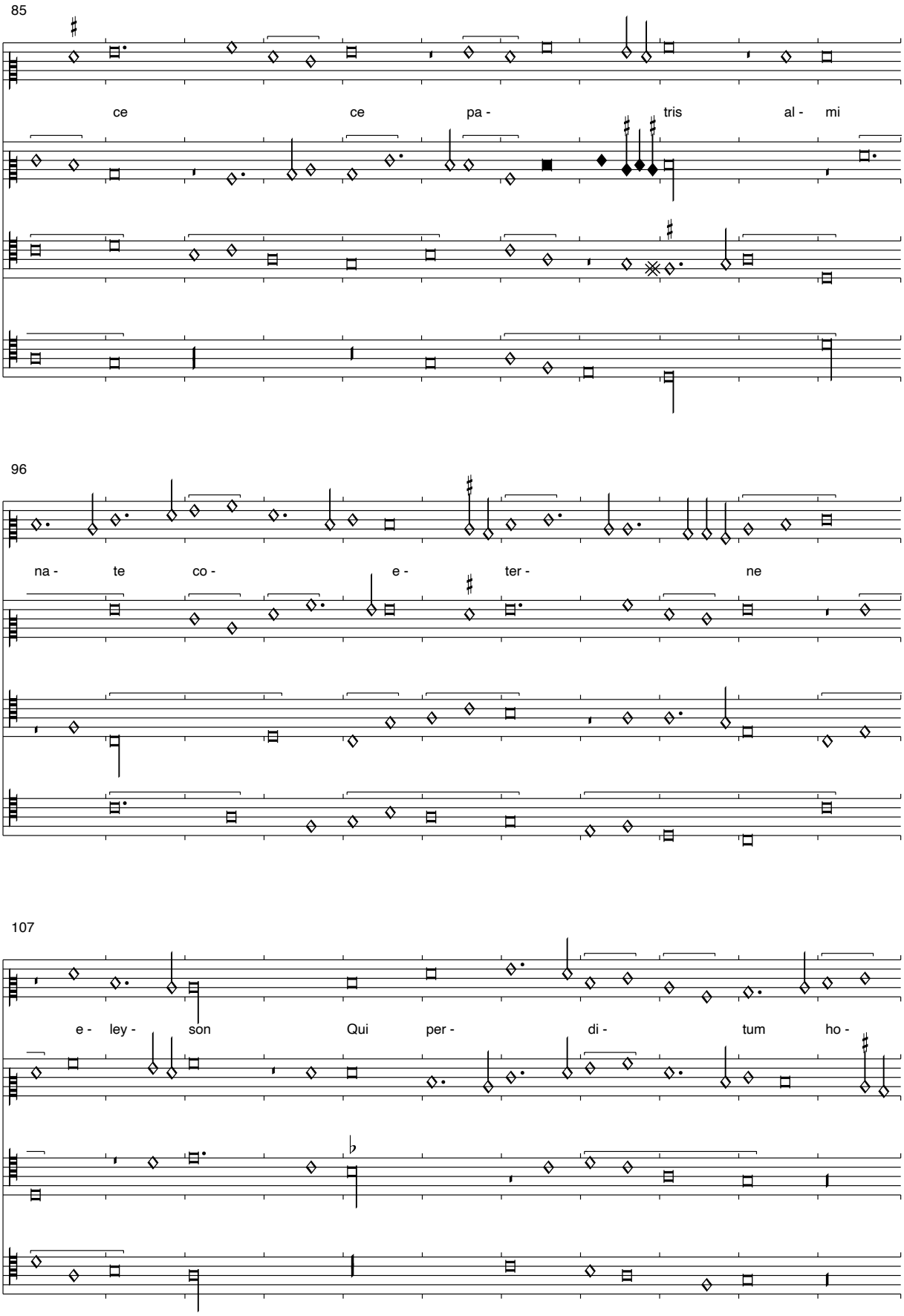
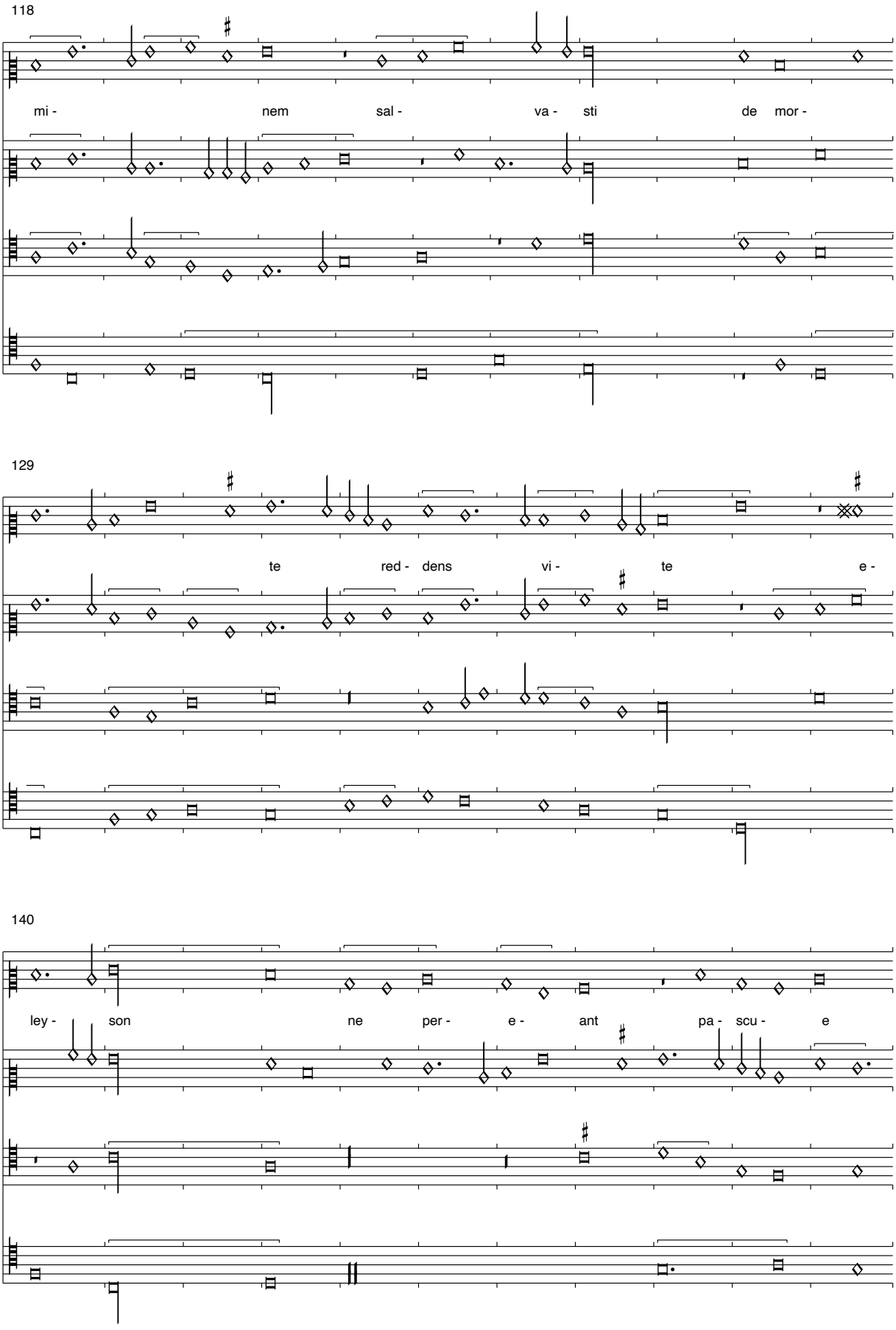



85
ce ce pa - tris al - mi
96
na - te co - e - ter - ne
107
e - ley - son Qui per - di - tum ho -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129
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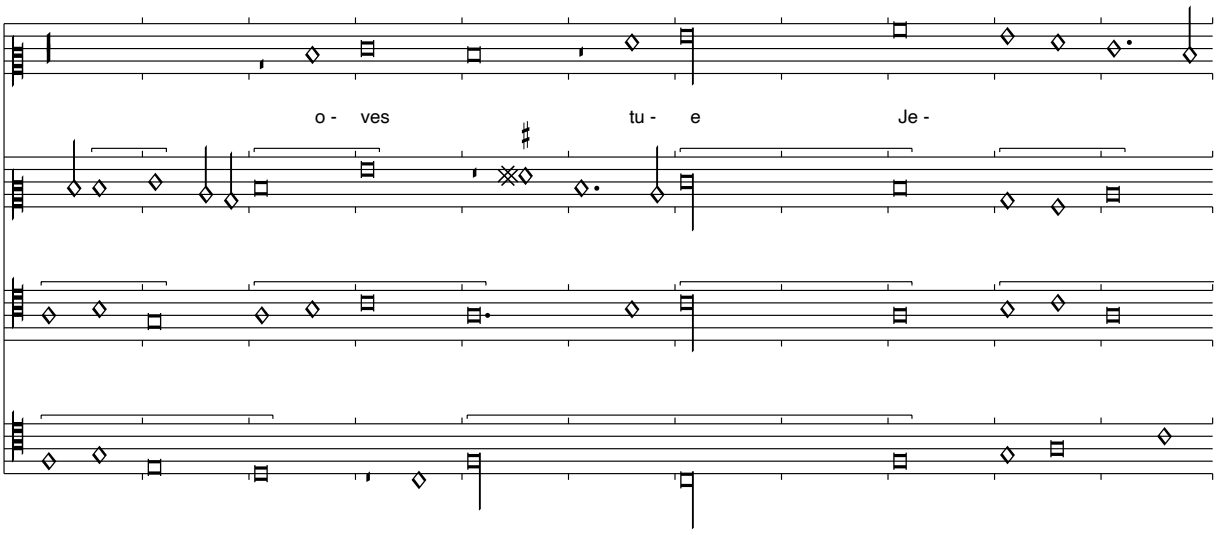
140
ley - son ne per - e - ant pa - scu - e

151



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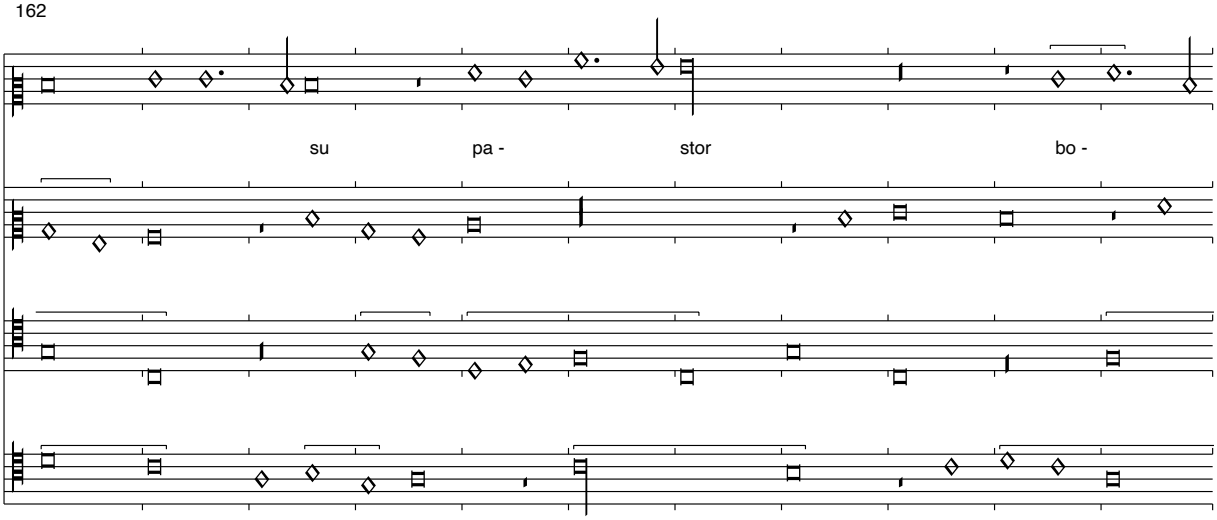

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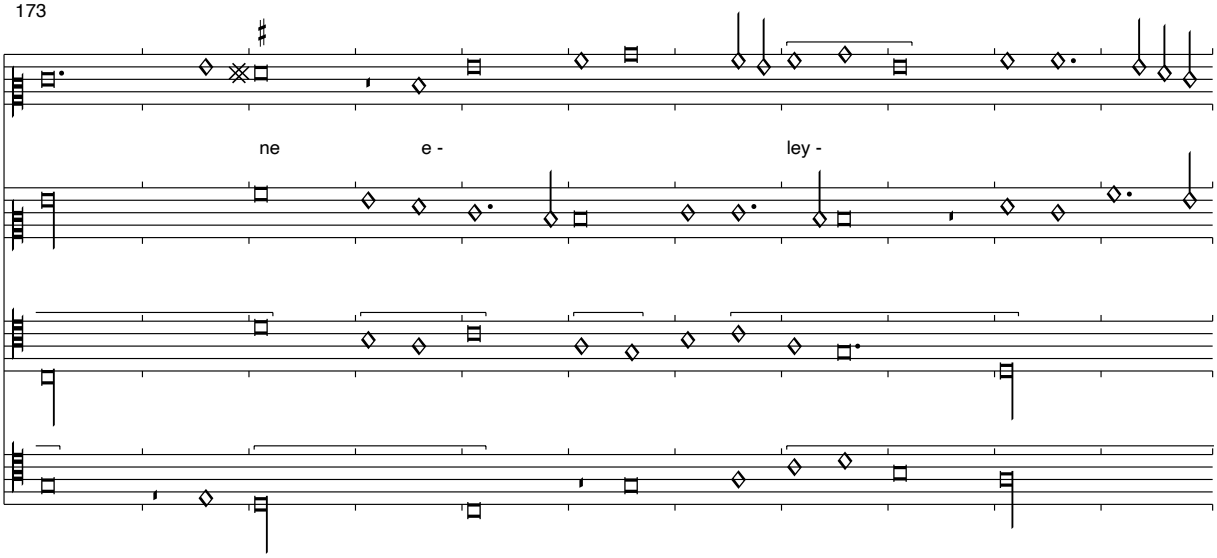

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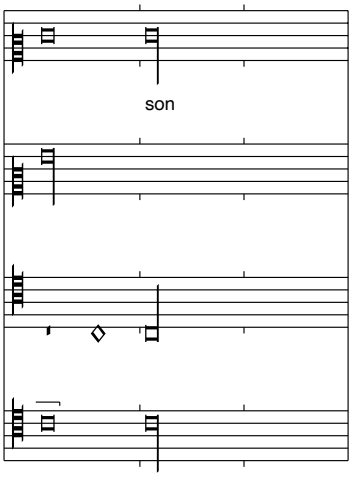

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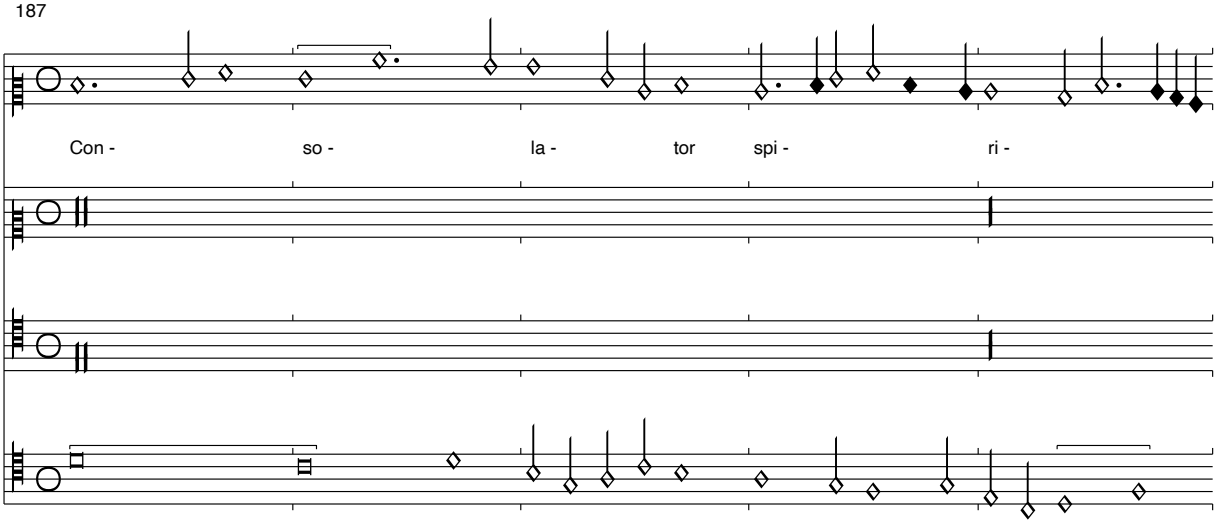

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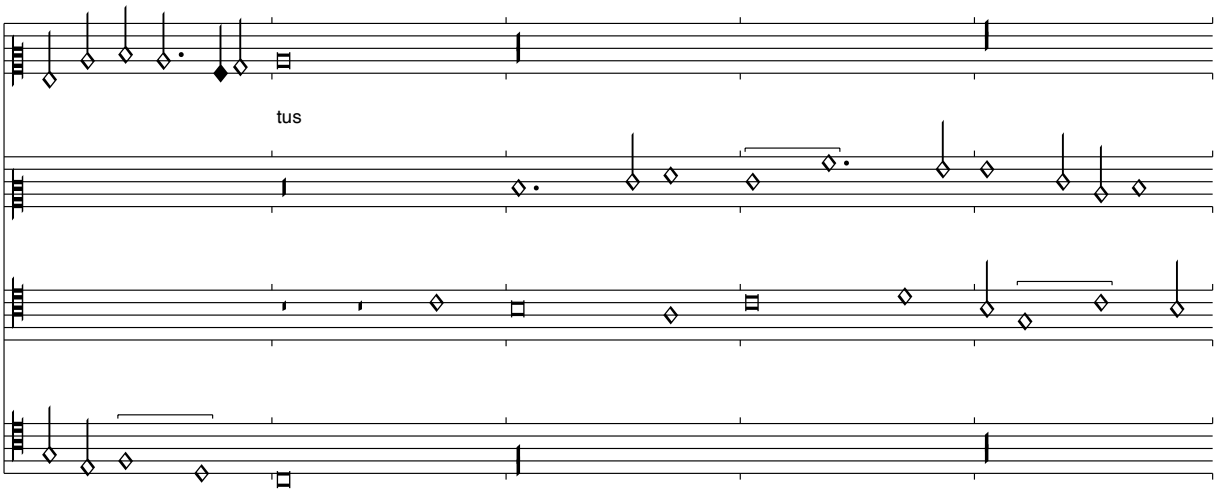

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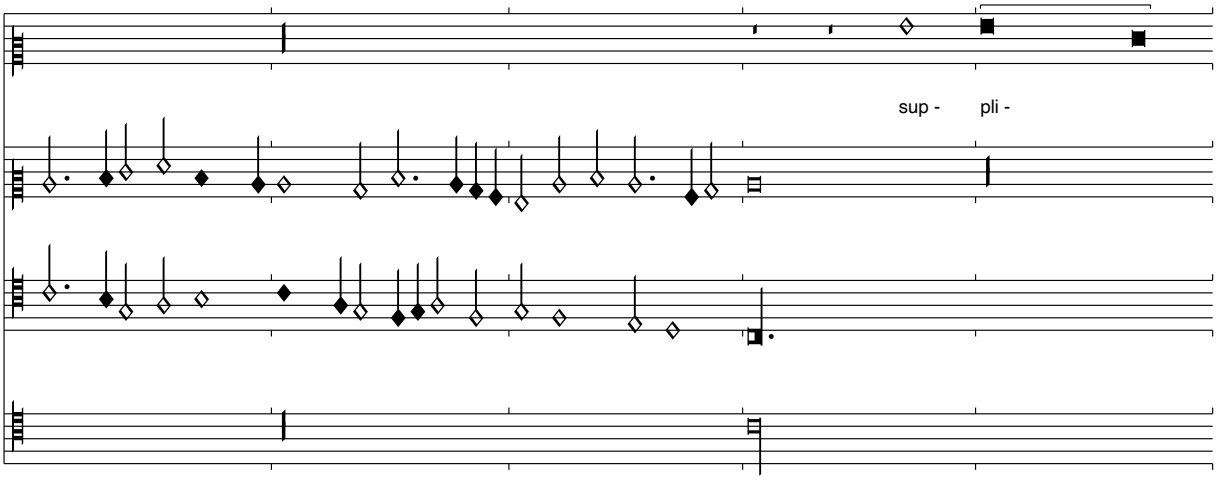

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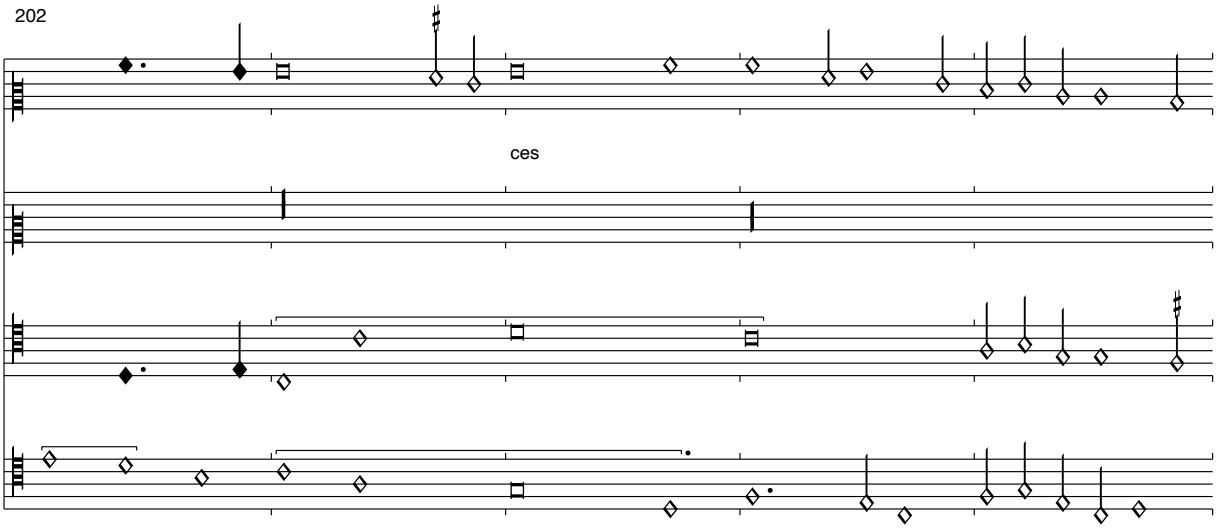

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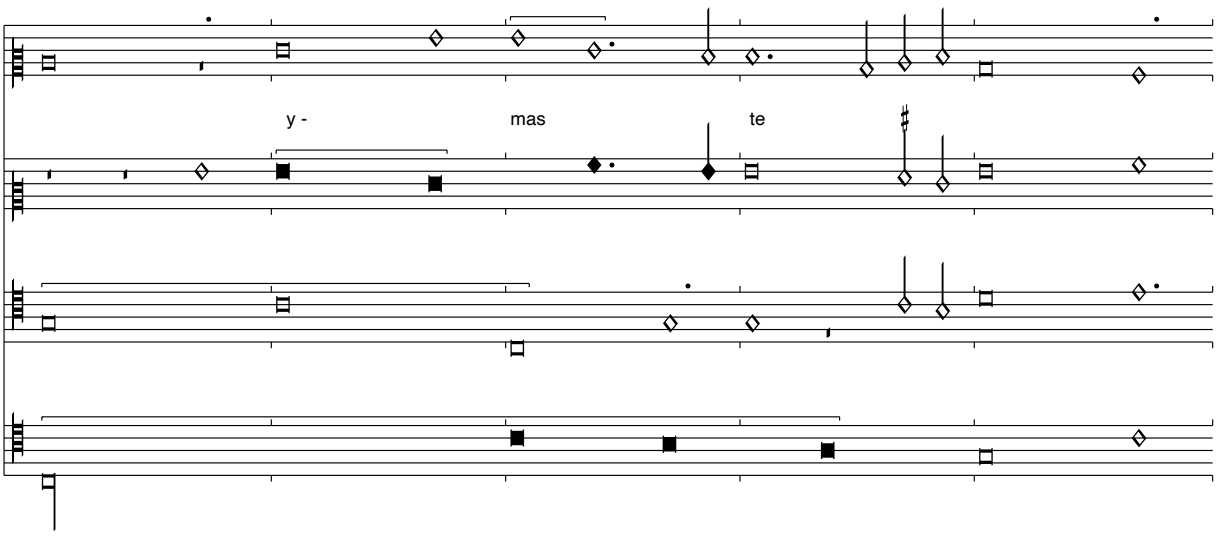

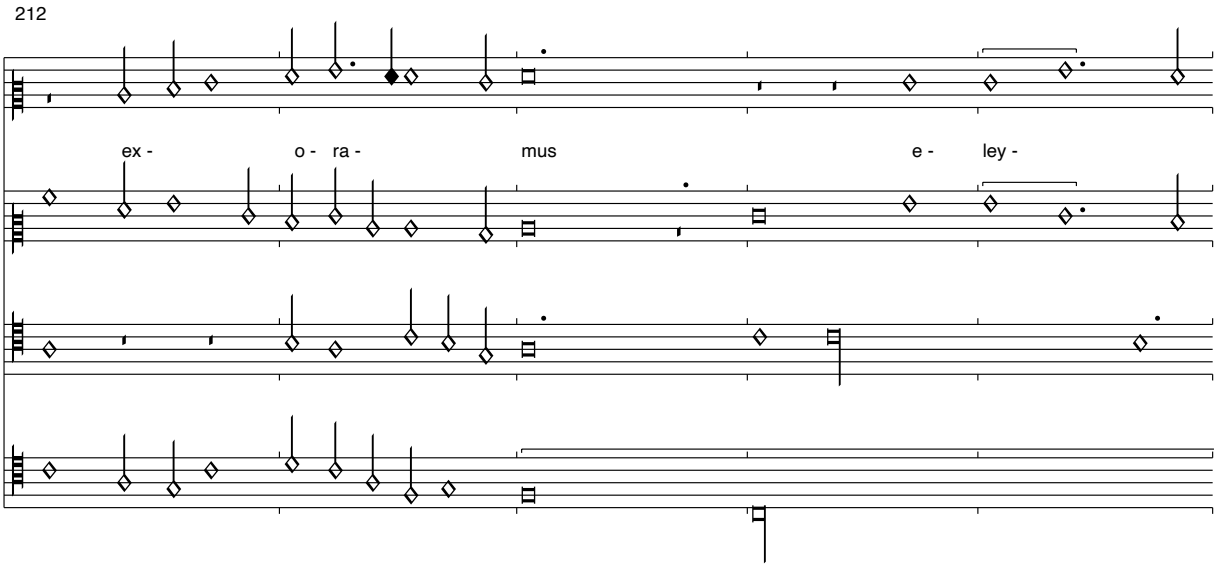
212
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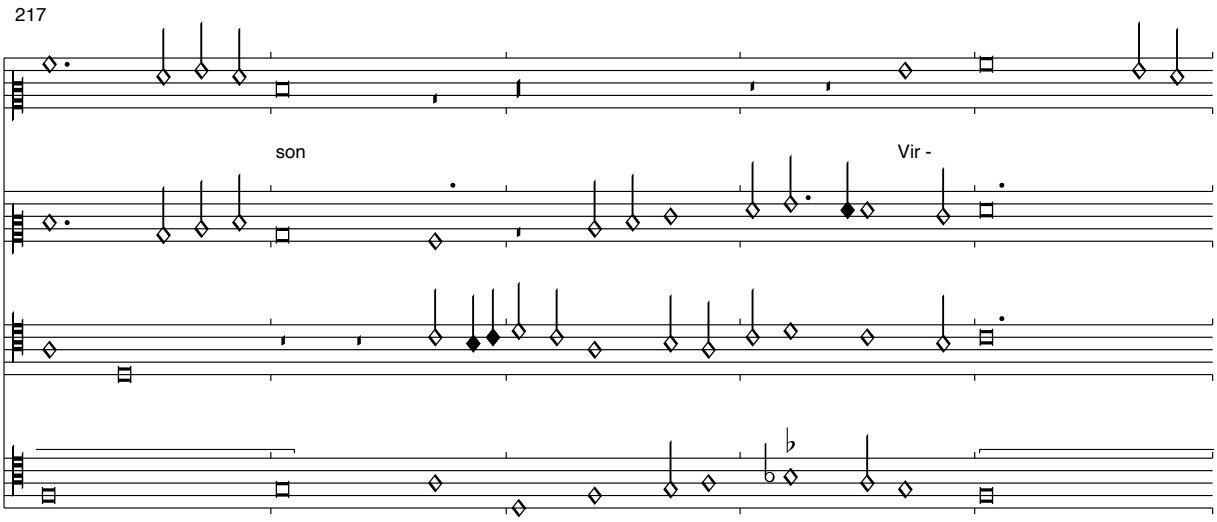
217
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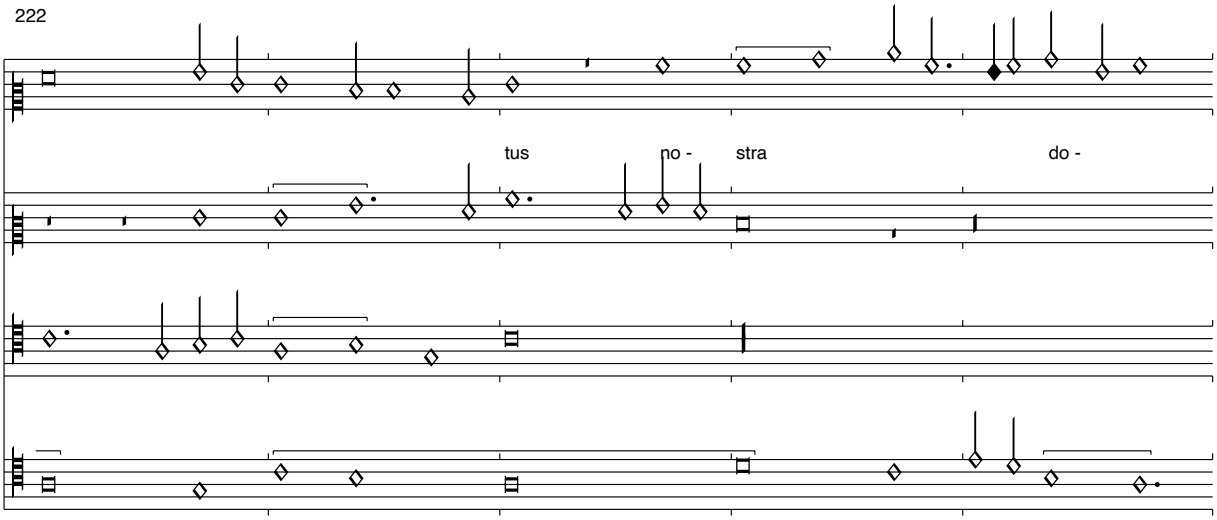
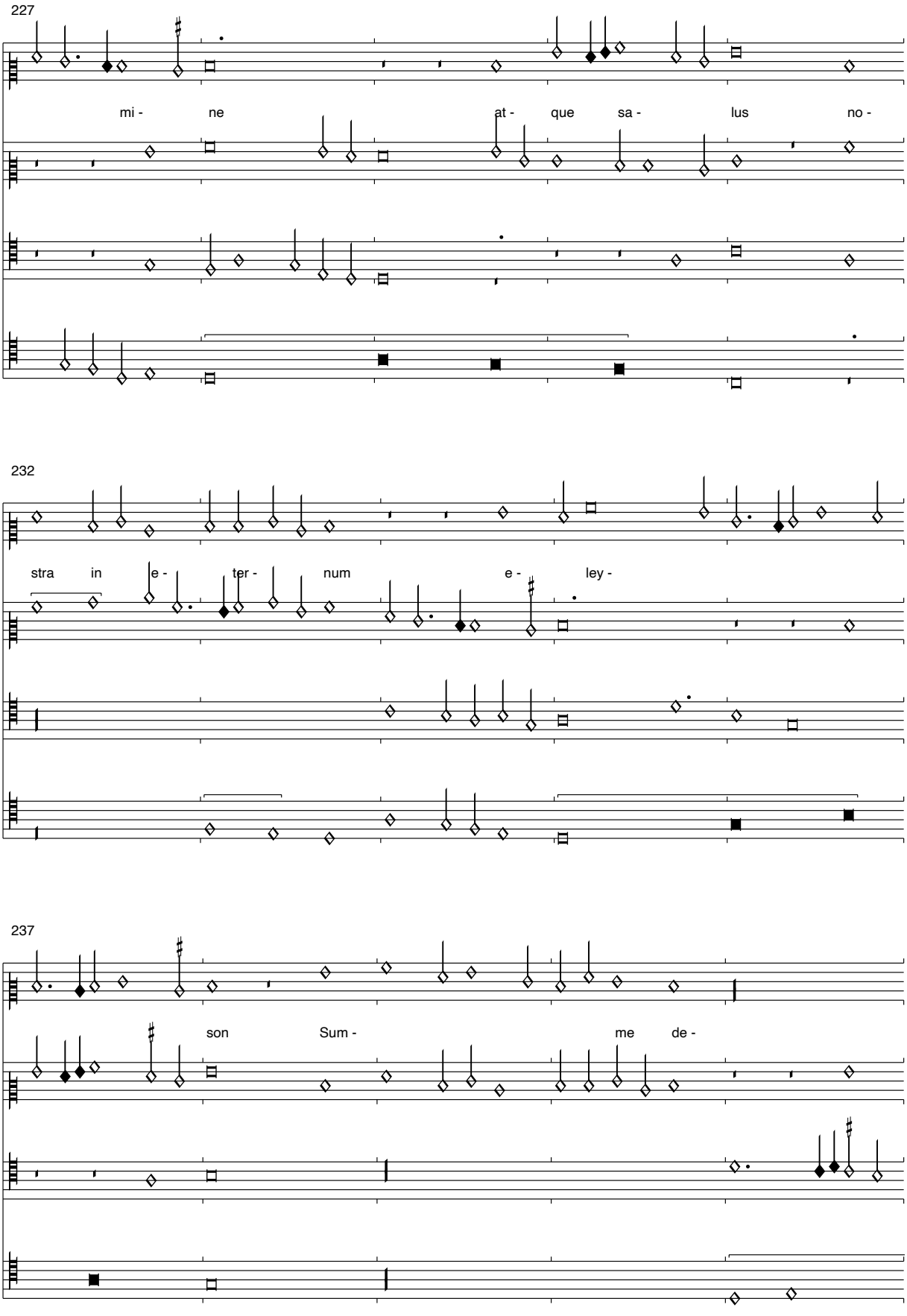

222
tus no - stra do -


227
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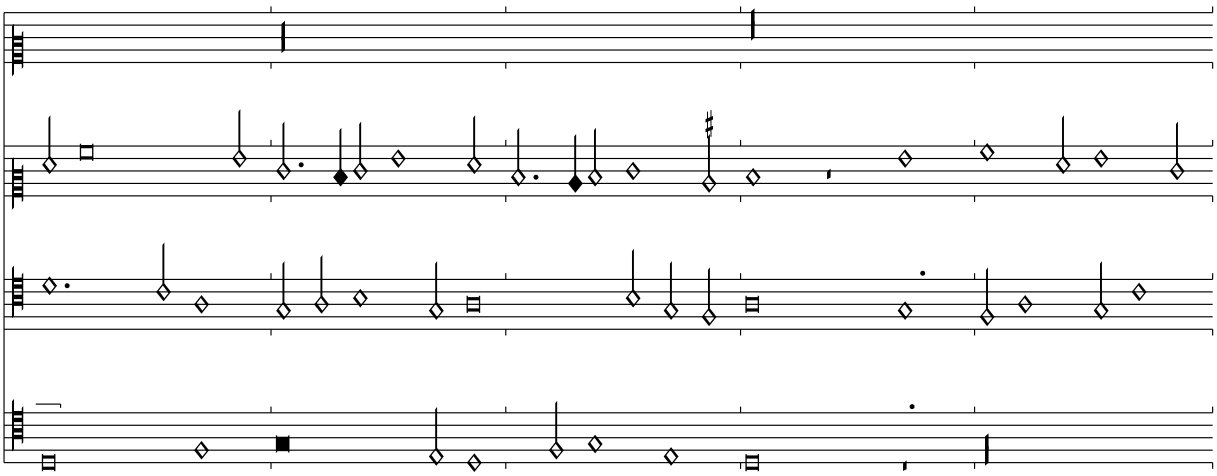
232
stra in e - ter - num e - ley -
237
son Sum - me de -

242



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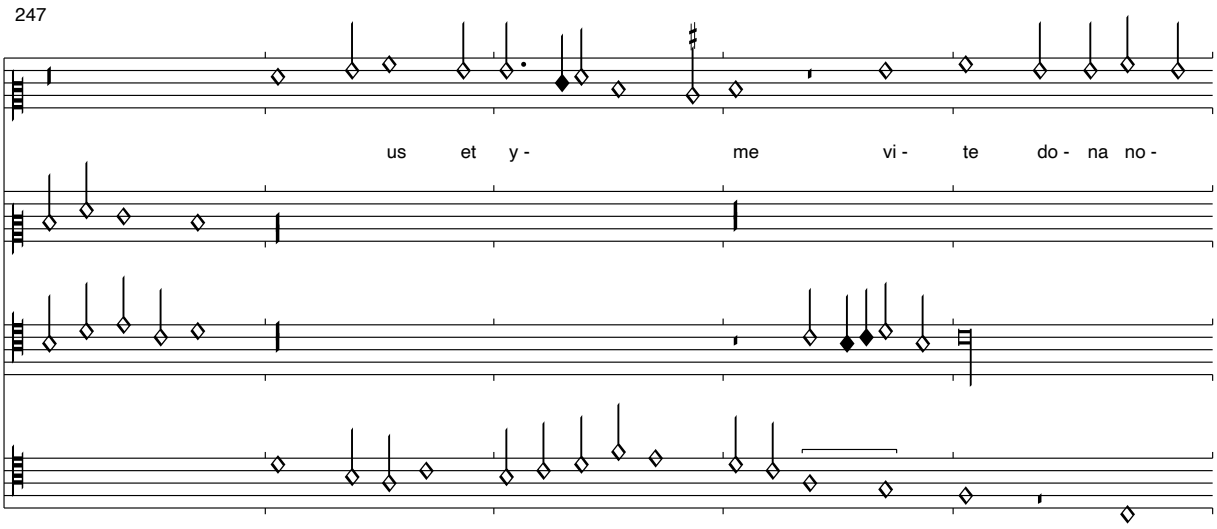

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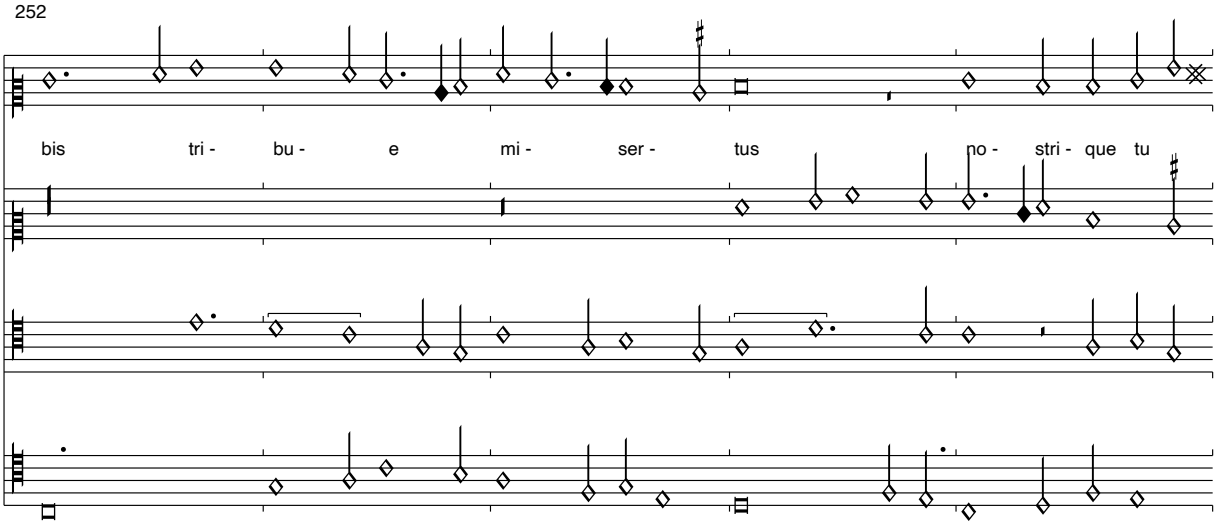
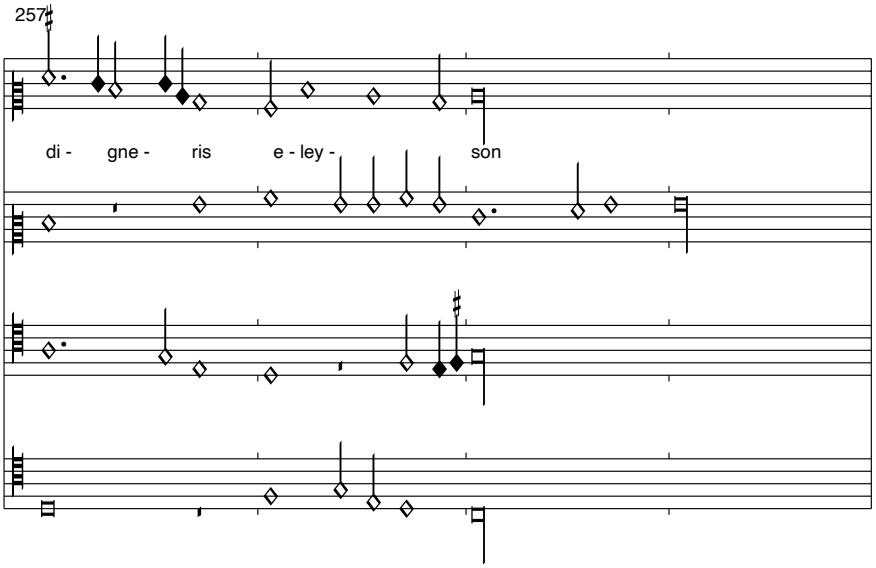
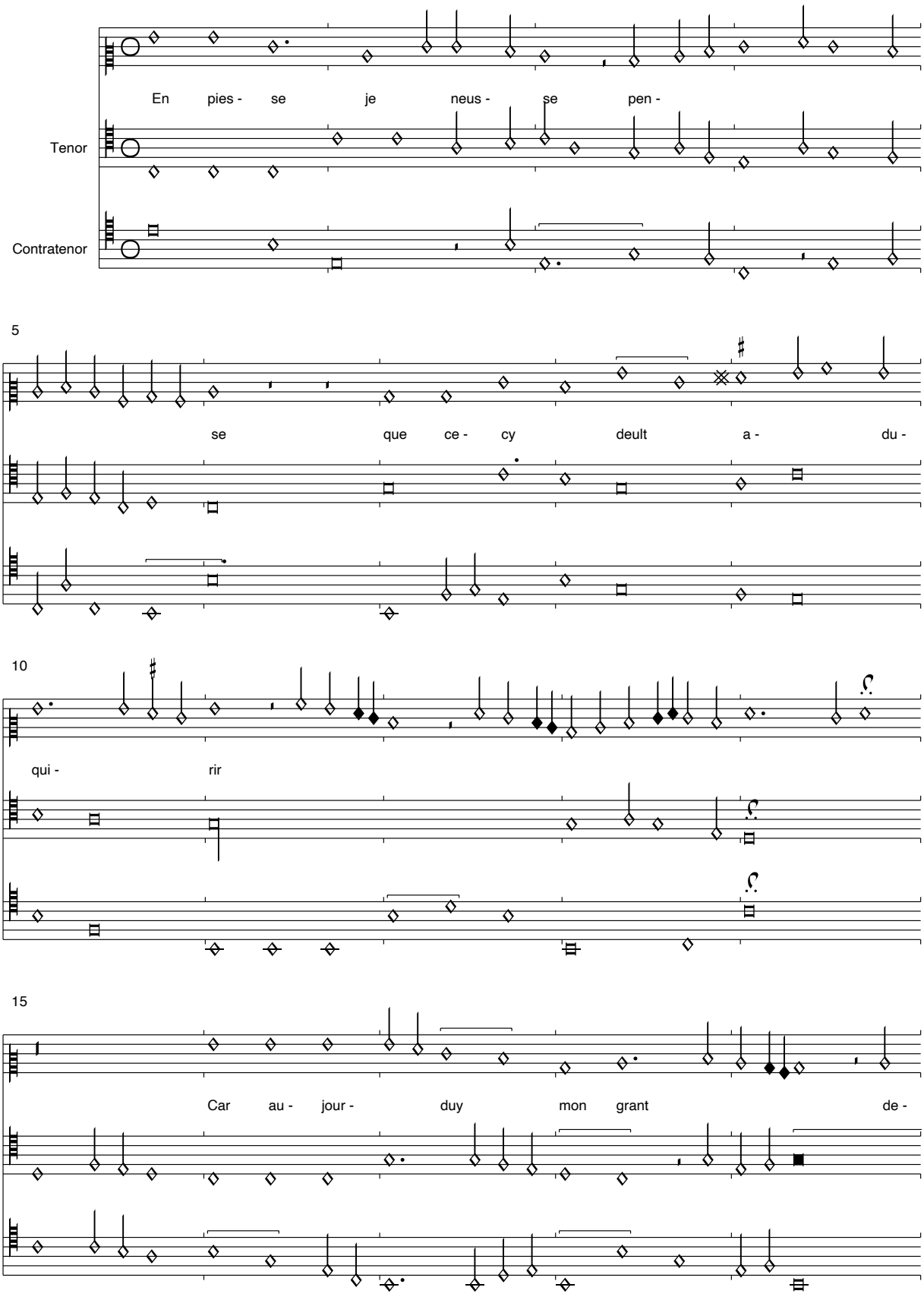


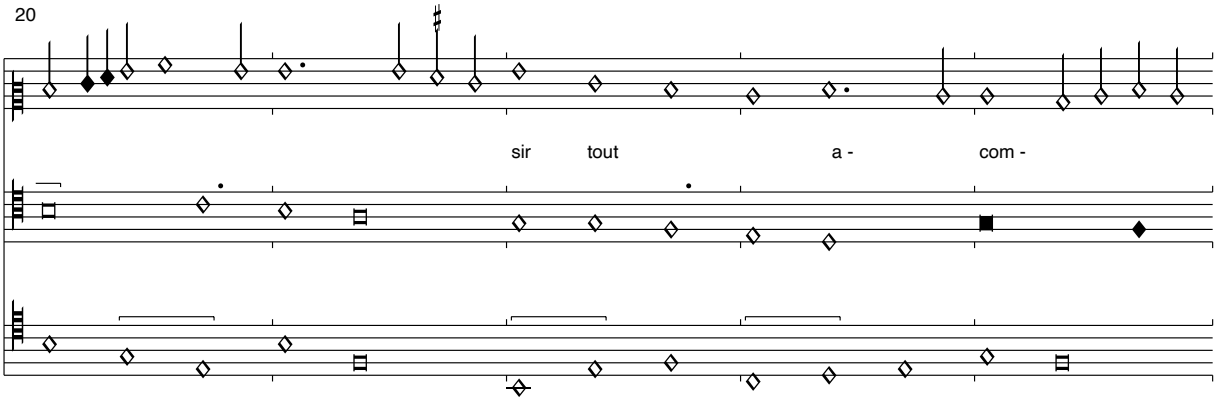


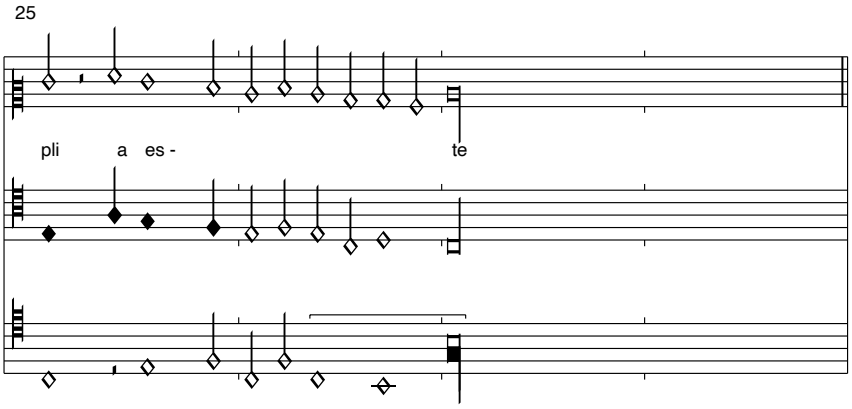
Dieses äußerst anspruchsvolle glänzende Werk ist hier unikal überliefert. Die Oberstimmen sind als Canones mit wechselnden Abständen in den Teilen gestaltet, was allerdings nur indirekt durch die Einsatzzeichen ohne jede Spezifizierung erhellt. Der Text ist nur als Initium angegeben. Er ist allerdings bekannt und im Sarum Ritus bei besonders feierlichen Anlässen gebräuchlich gewesen, insbesondere am Weihnachtsmorgen. Leider weist insbesondere ausgerechnet der Tenor viele Pausenfehler und Längenfehler auf, die Richard Loyan in seiner Ausgabe CMM 38 behoben hat.

En piesse je neusse pense

Trent 87, f. 133r



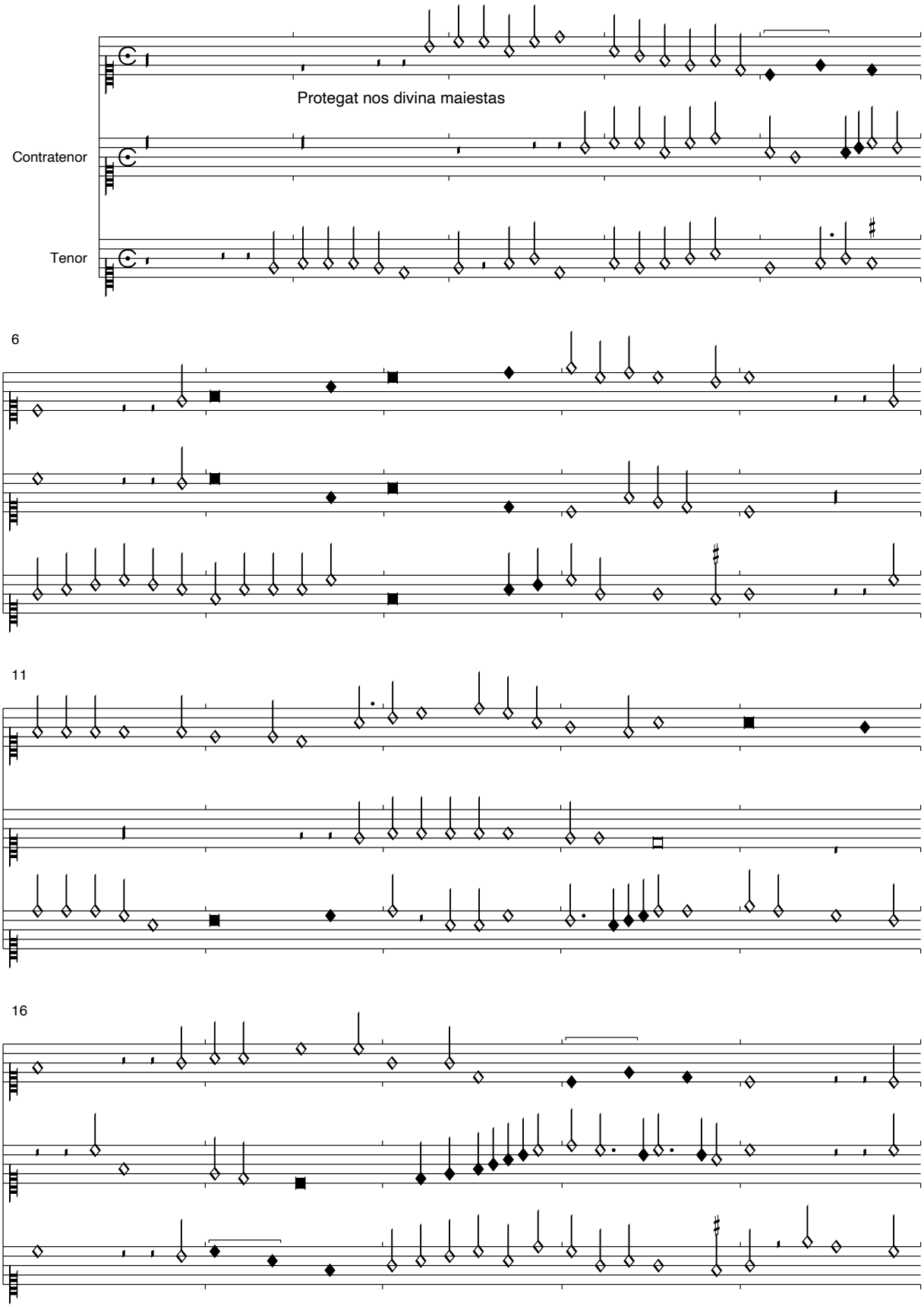


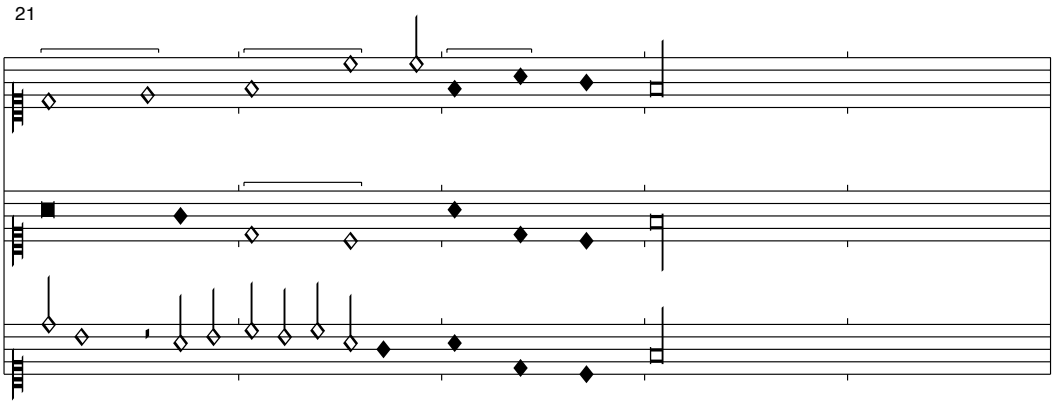


Diese außerordentlich schöne Chanson wird in der Literatur mit einem unnötig korrigierten Anfangswort „onques“ anstatt „en piesse“ angeführt. „En piesse“ bedeutet soviel wie „für eine Zeit lang“, was sehr gut passt.

Protegat nos divina maiestas

Trent 87, f. 133v-134r

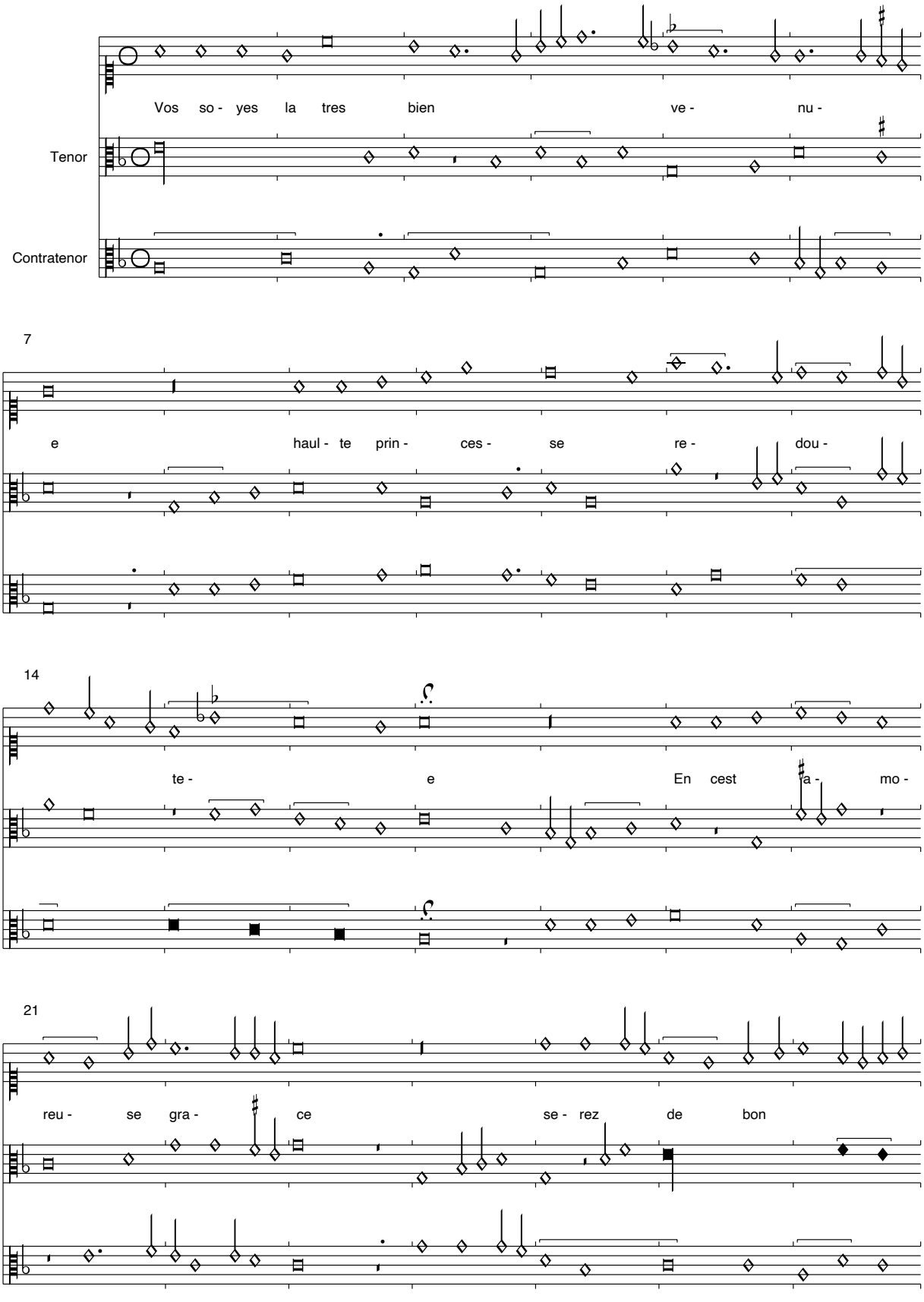


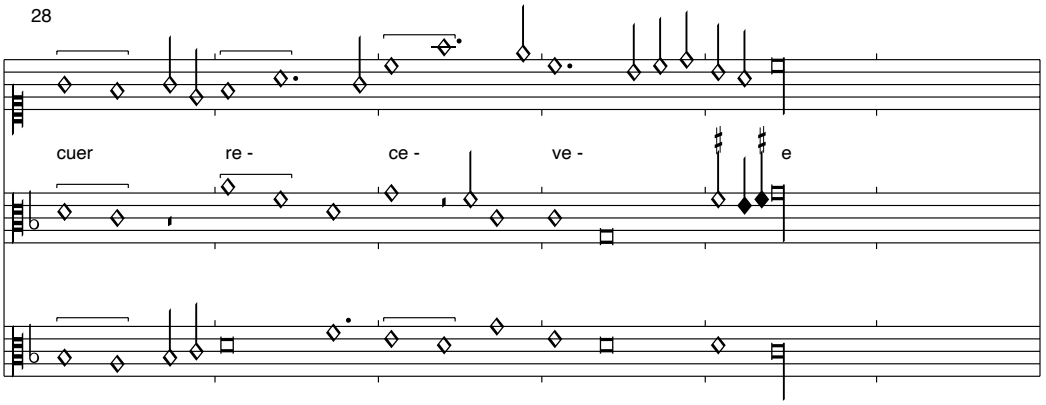


Das unikale Contrafactum einer vermutlich lustigen Chanson ist eigentlich unrettbar fehlerhaft. Dank Robert Mitchell wird hier eine irgendwie ahnungsweise Version angeboten. Stücke in gleichem Ambitus sind ja eher selten, daher schien ein Rettungsvesuch immerhin historisch interessant.

C. de Merques: Vous soyez la tres bien venue

Trent 87, f. 133v





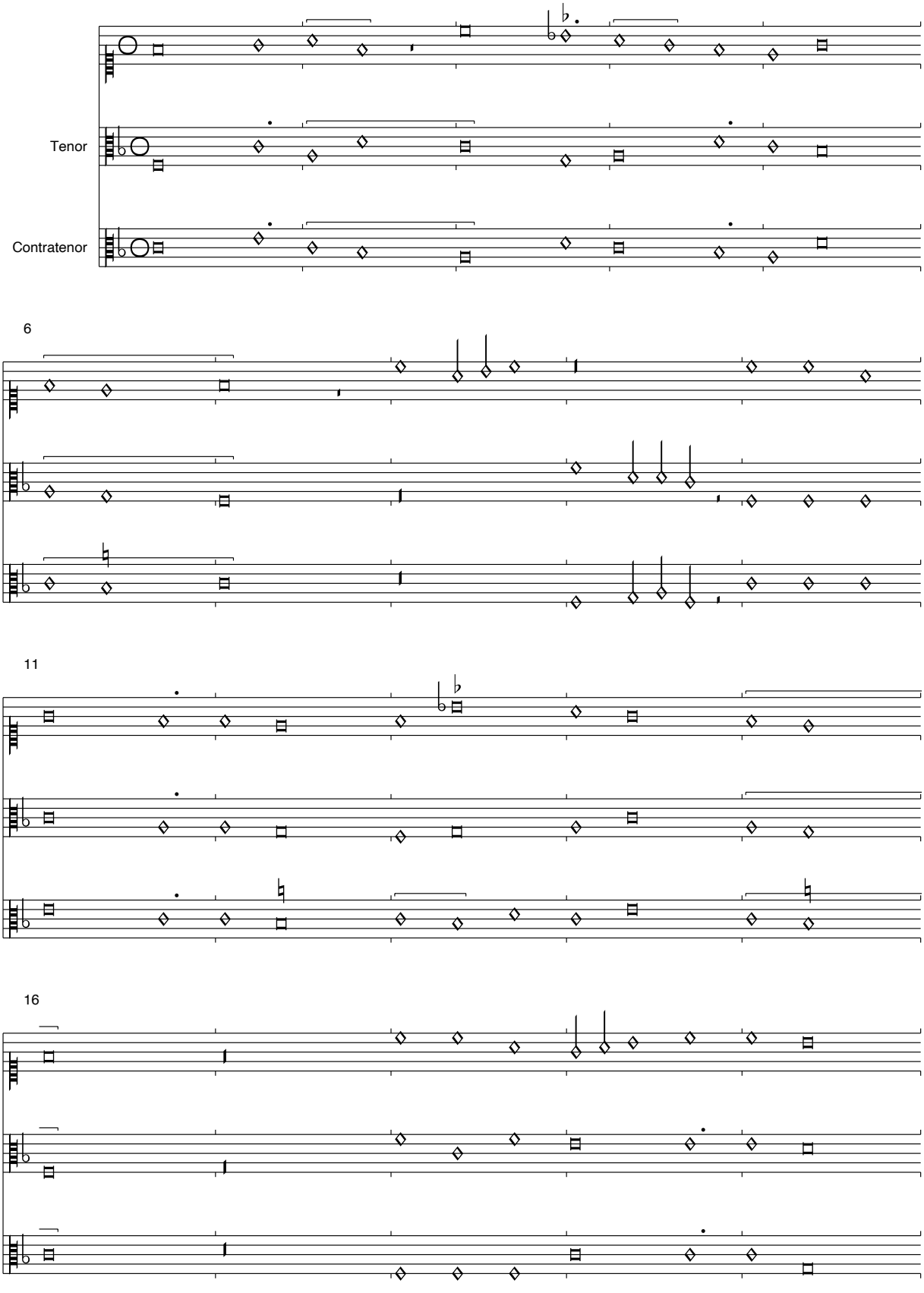
In Bologna 2216 ist das Stück zweistimmig, dort finden sich auch die Strophen:

De tous honoree et retenue
puis que vous este amee
Vos seres la tres bien venue
Haulte princesse redouttee

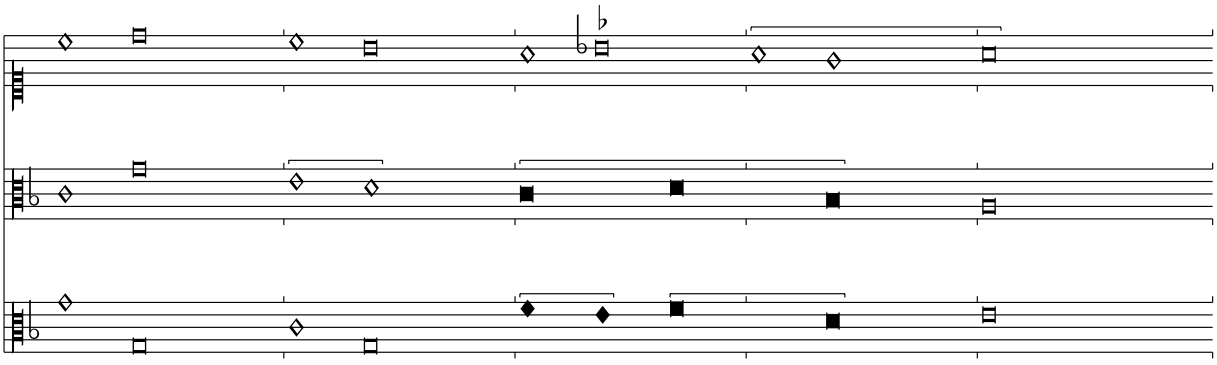
Die zweite Strophe ist leider nicht leserlich.

: Faites vinguet vrays amoureux

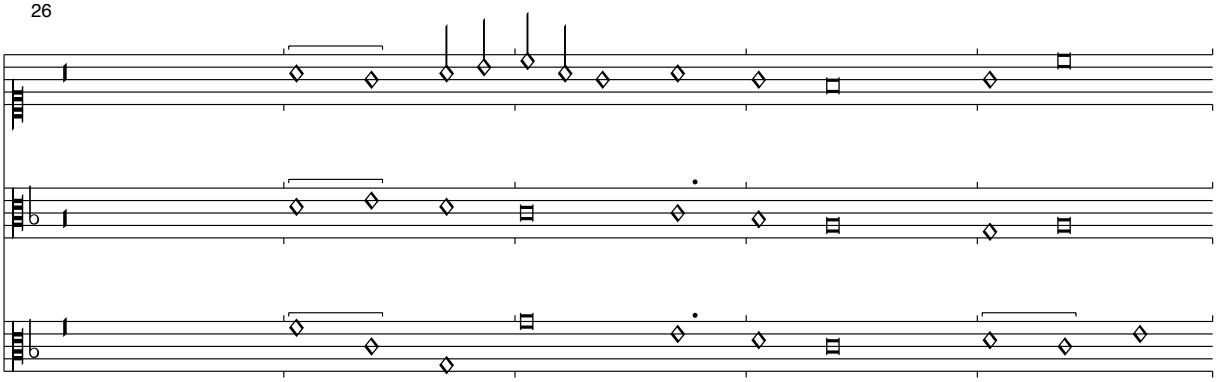
Trent 87, f. 134r



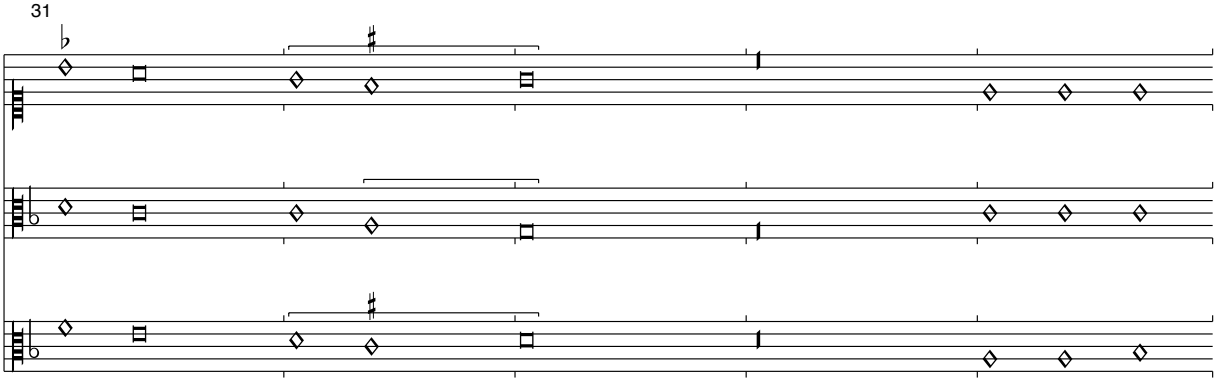
21



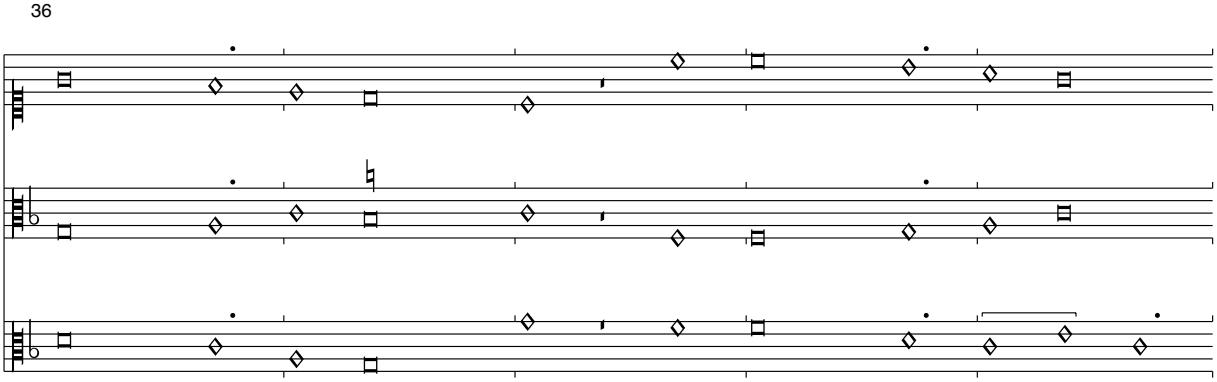
26



31



36



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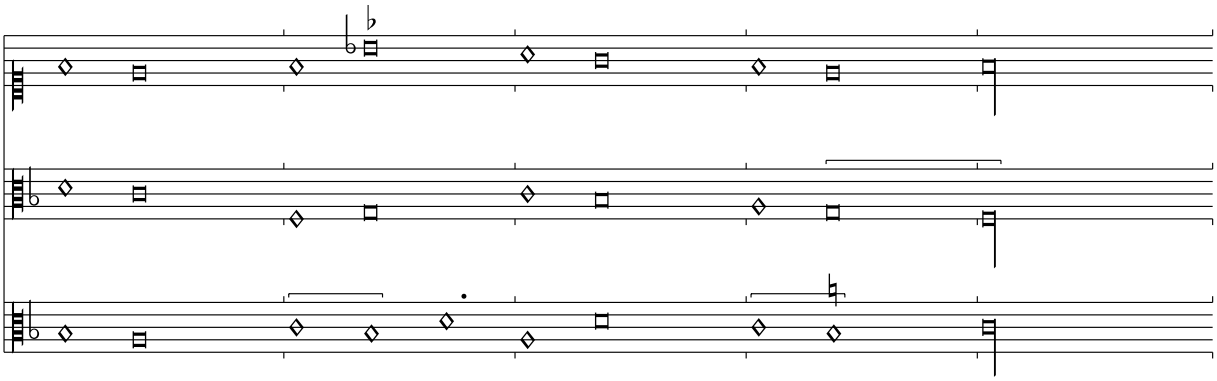
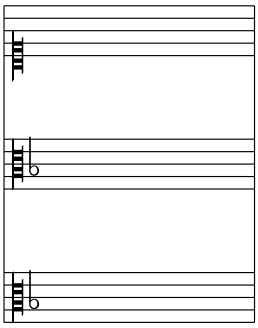
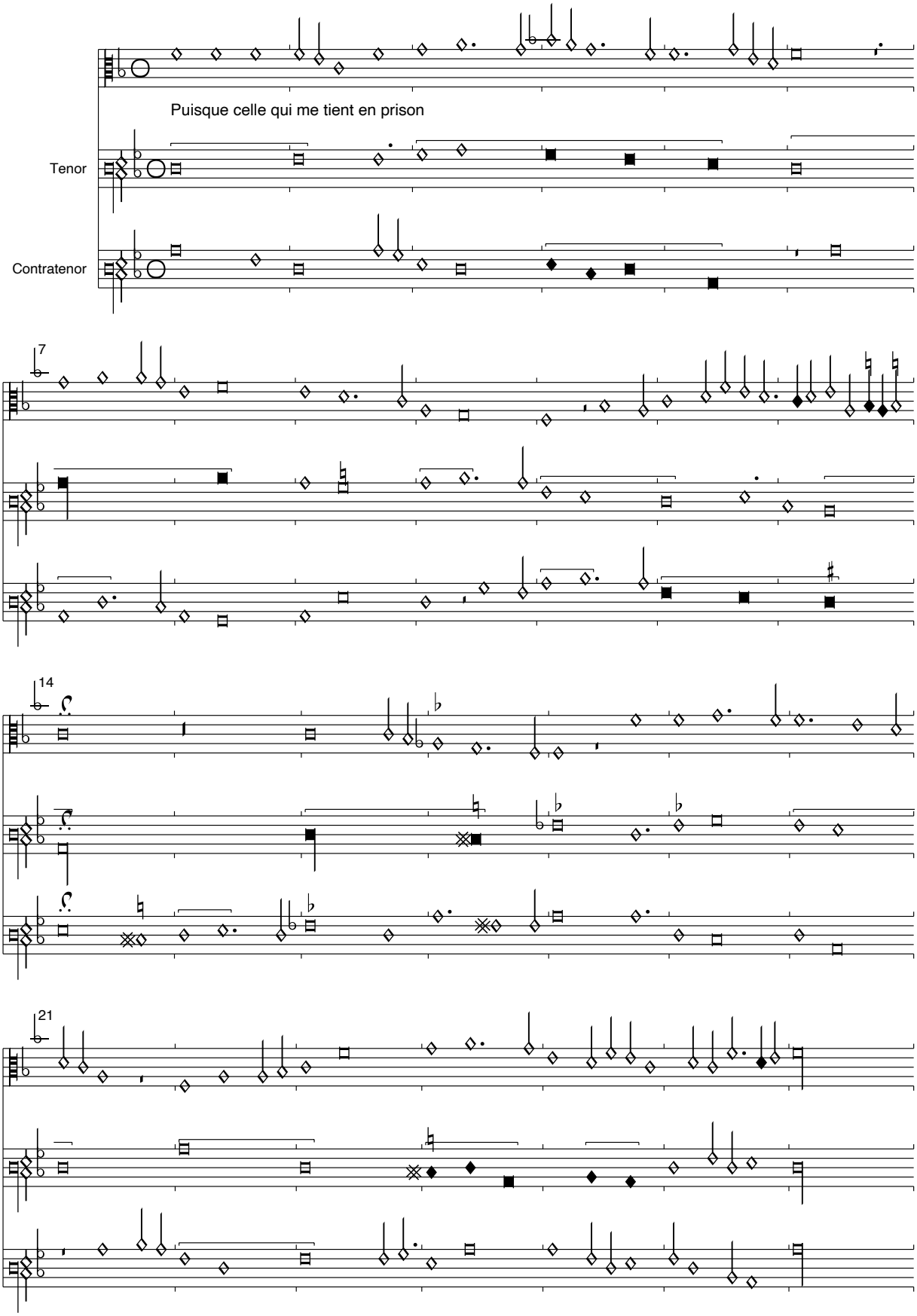


46



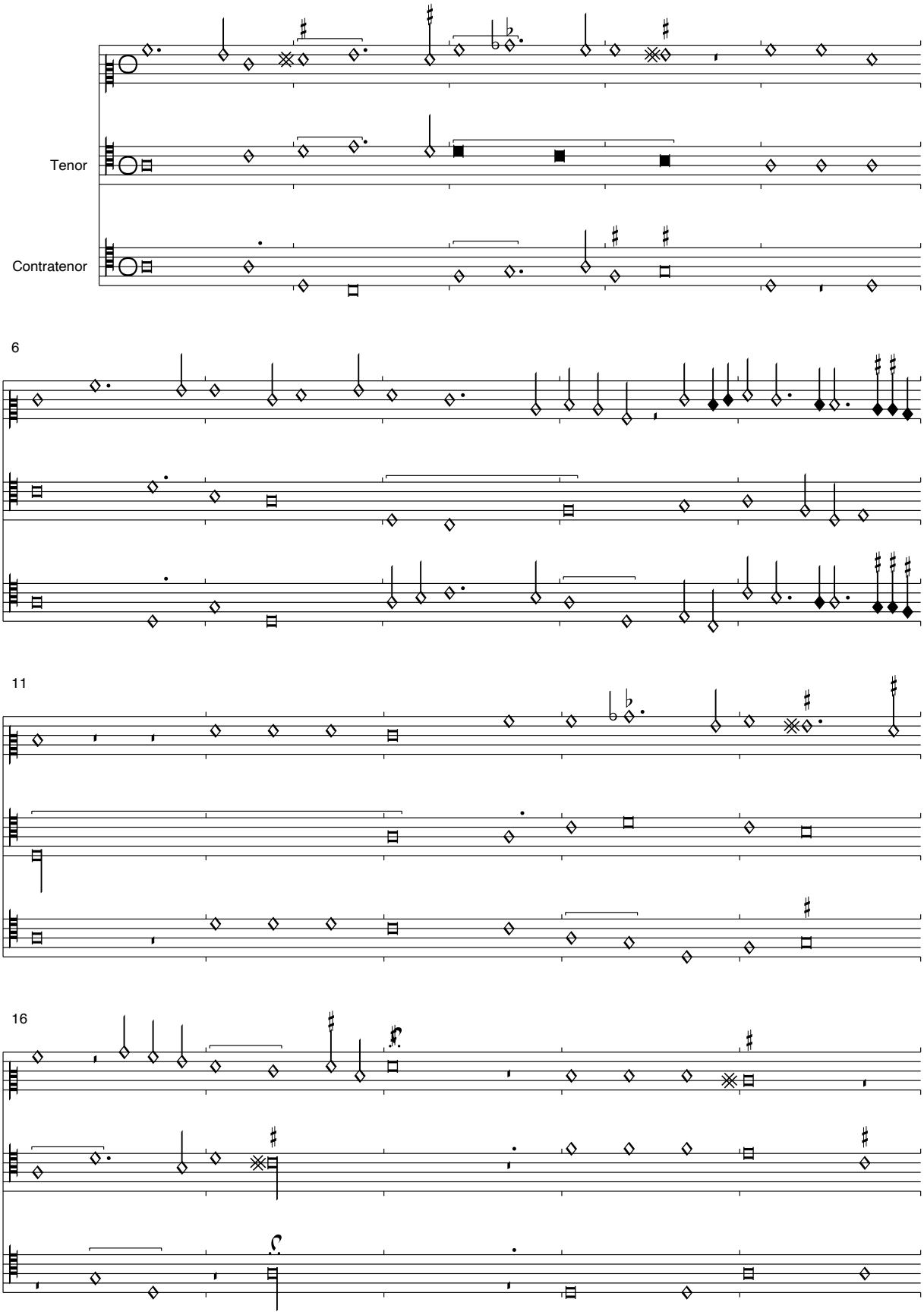
G. Dufay: Puisque celle qui me tient en prison

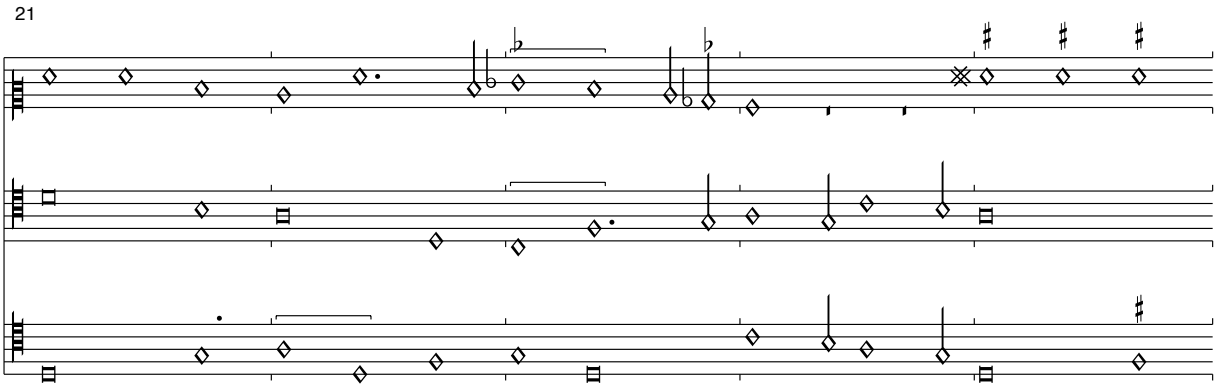
Trento 87, f. 134v

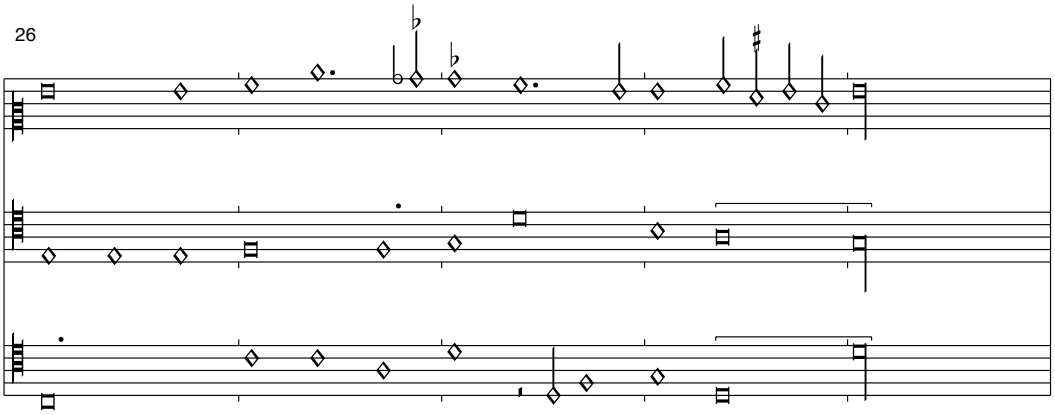


Se mesdisans devoyent crever desire

Trent 87, f. 134v-135r



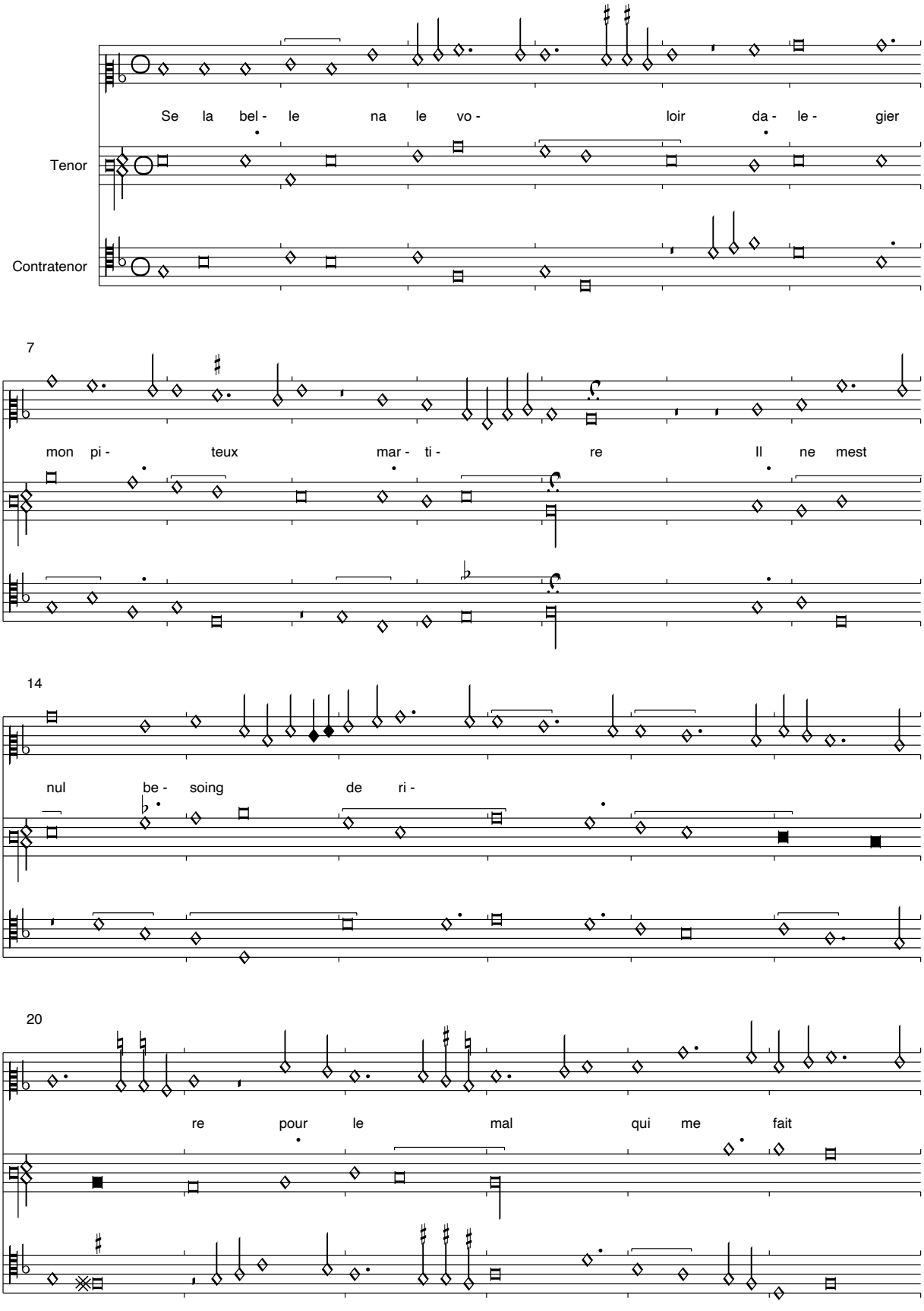


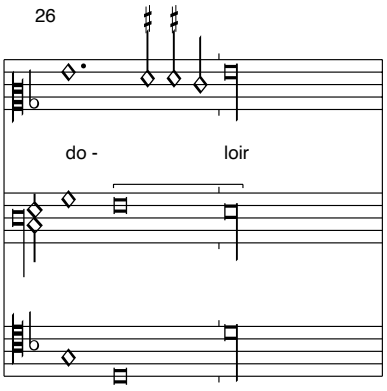


Die Vorzeichen in diesem nur mit einem Textincipit überlieferten Stück sind abenteuerlich und führen zu kaum lösbaren Konflikten. Dies ist dem immerhin klar ersichtlichen Topos der „Mesdisans“ und des „crever“ klar geschuldet.

Binchois: Se la belle na le voloir dallegier

Trent 87, f. 135r





Der fehlende Text wird aus Escorial A übernommen:

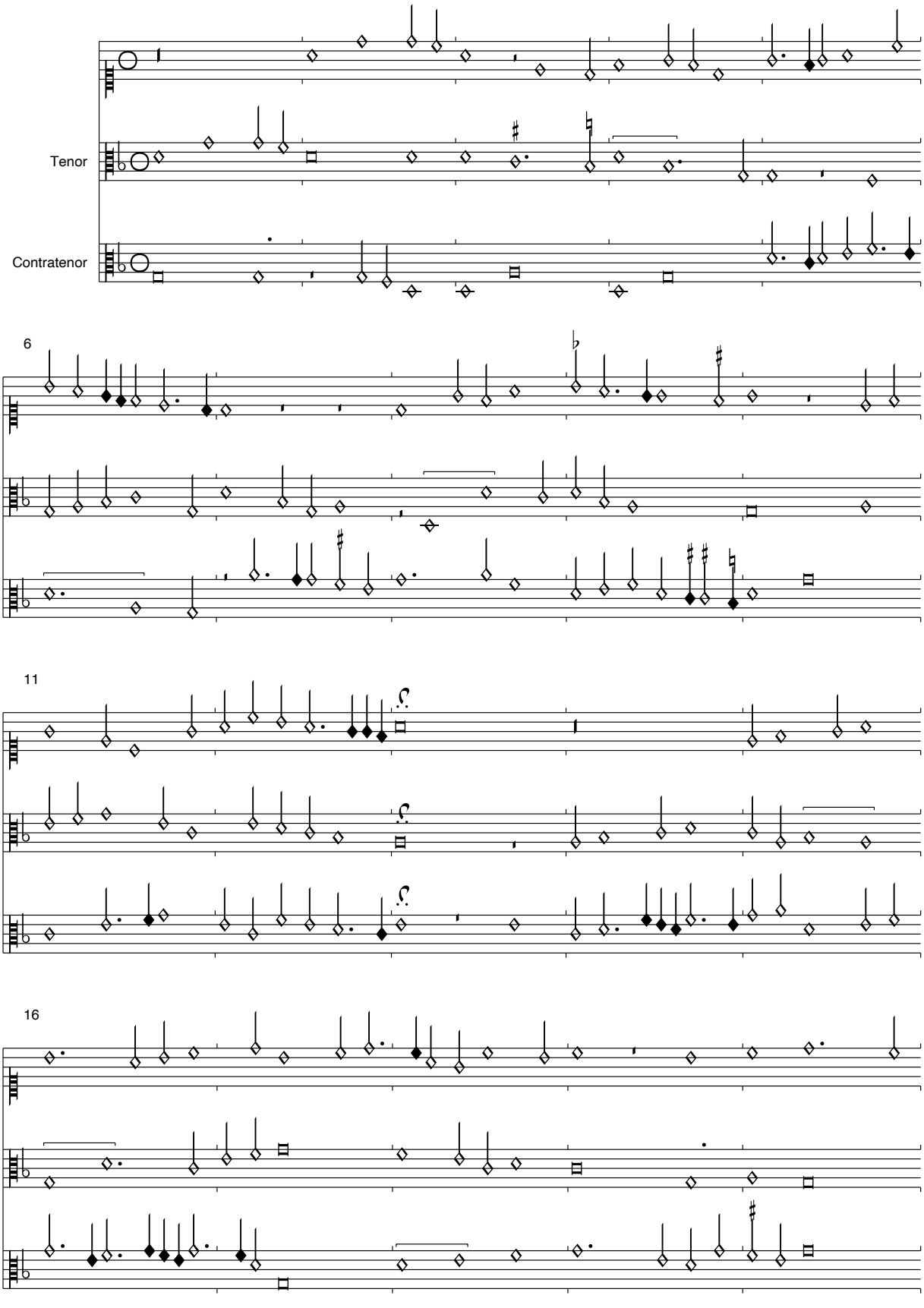
Car ie nay cuer corps ne povoir
Qui peust de tel dolour souffrire
Se la belle na le voloir
Dallegier mon piteux martire

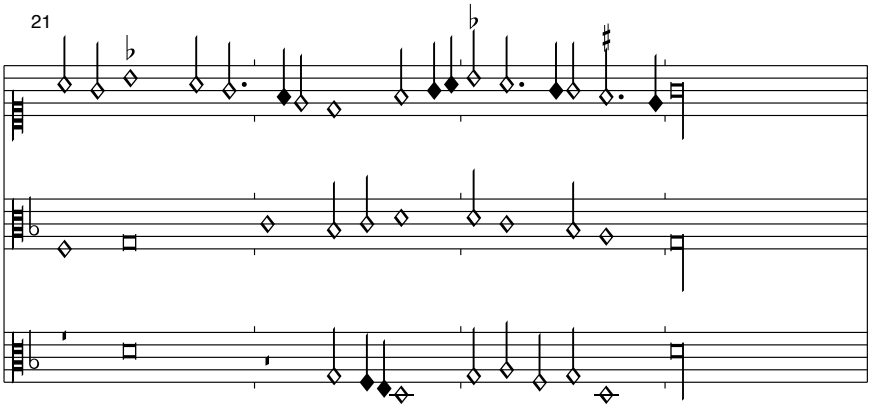
Et pour la verite savoir
A toute heure mon mal empire
Dont ie men vois de droite tire
Ma mort prochaine rechevoir

Se la belle na le voloir…

G. Dufay: Mon bien mamour

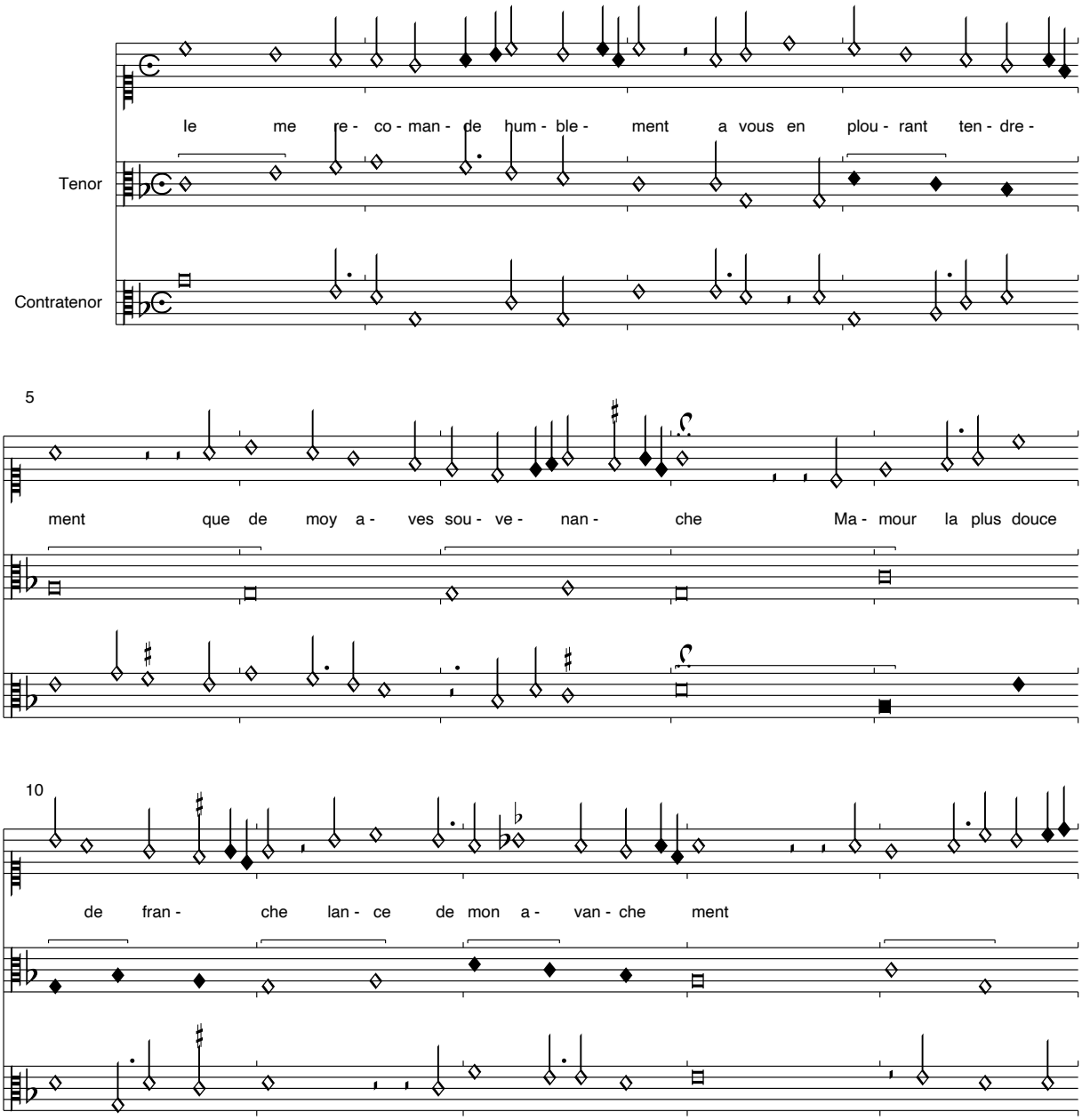
Trento 87, f. 135v




21

Binchois: Ie me recommande humblement

Trent 87, f. 135v-136r



Die fehlenden Strophen aus Oxford 213:

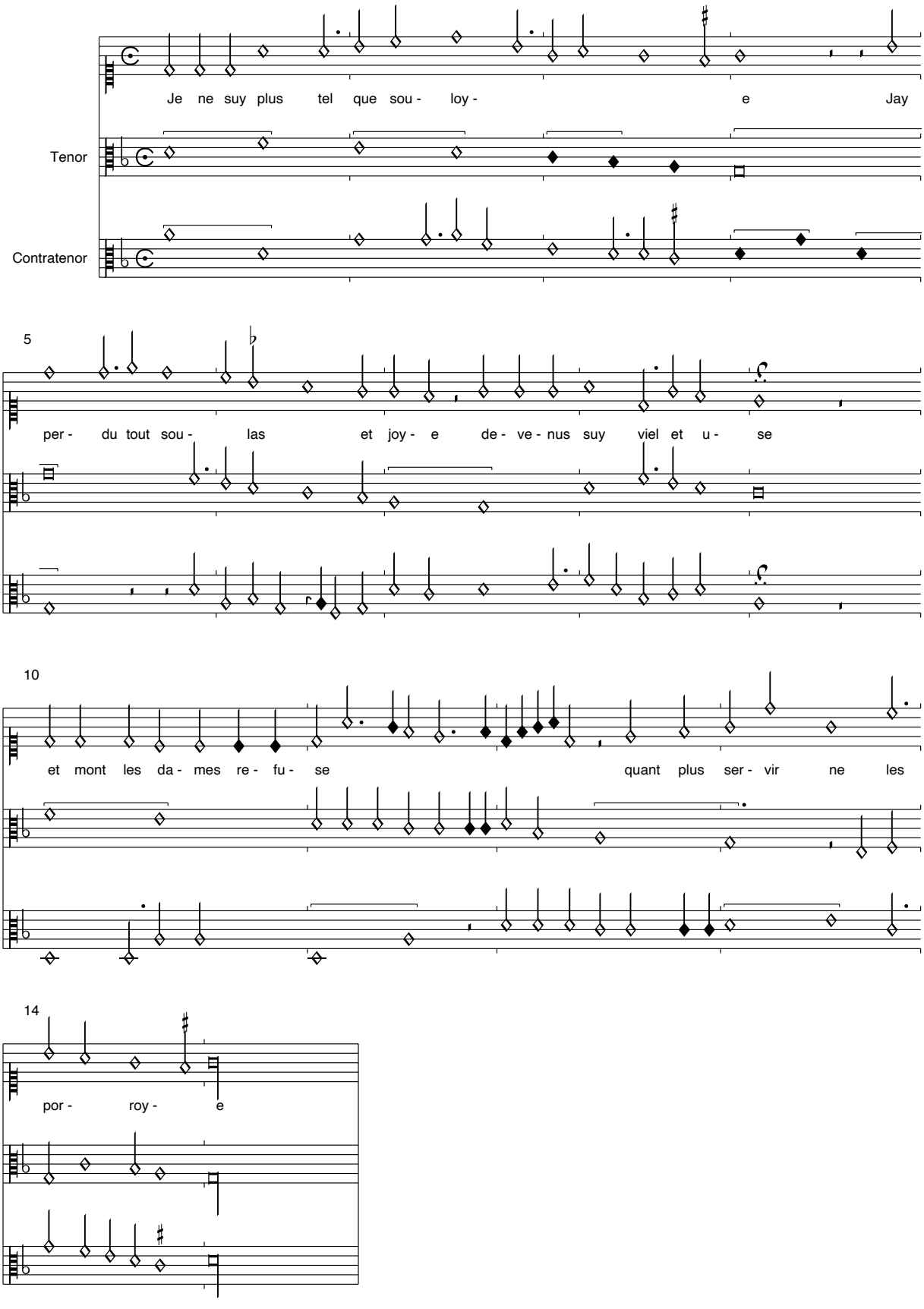
Comme celle a qui longuement
Je me donne entierement
De cuer de corps et de puissance
Ie me recomande humblement
A vous en plourant tendrement
Qui de moy aves souvenanche

Et de mon amoureux tourment
Lont vas biaux jeux si doulcement
Me font promesse daligance
Je vis tousjours en esperance
Davoir par vous mercy briefment

Ie me recomande humblement…

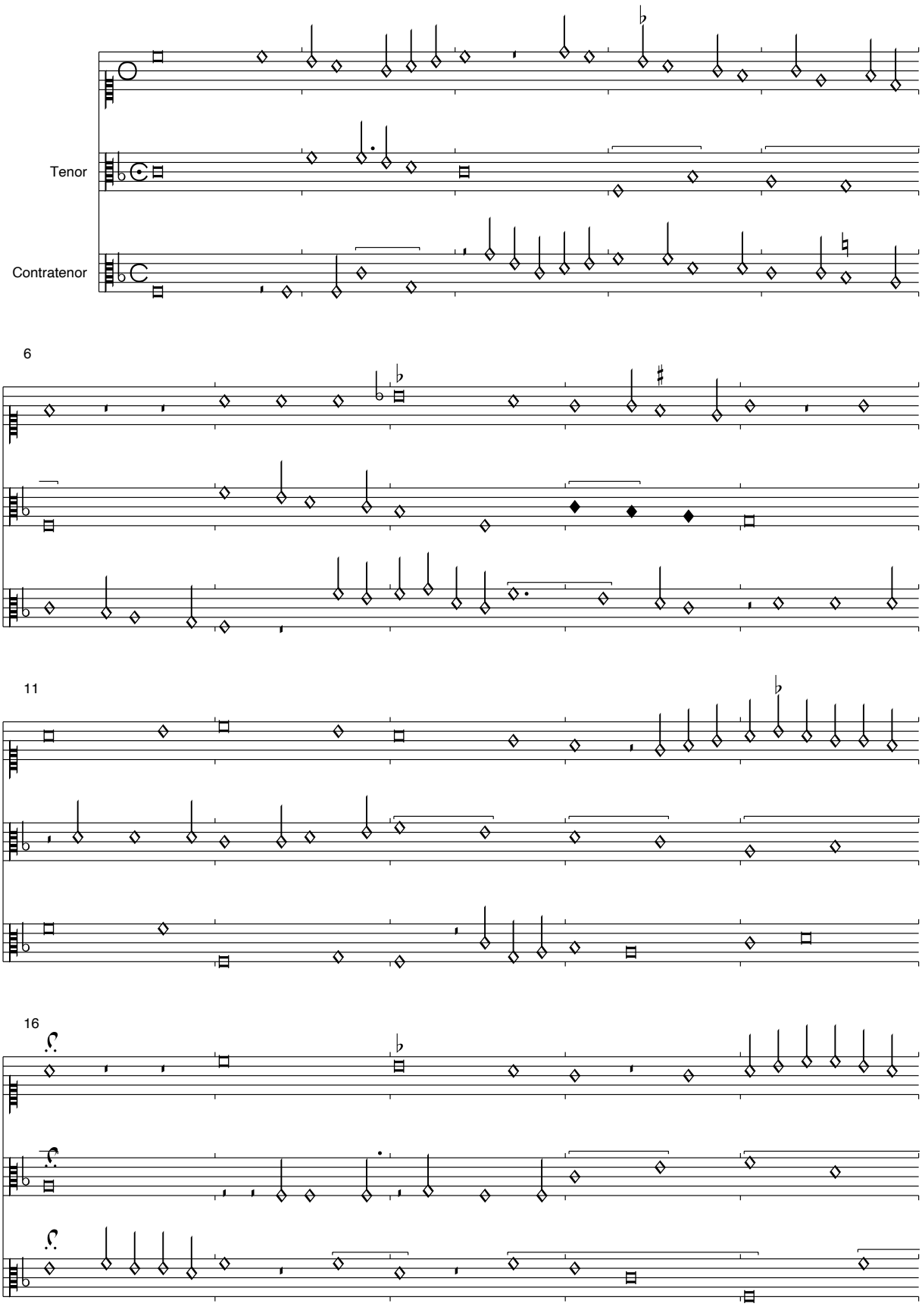
Dufay: Je ne suy plus tel que soloye

Trent 87, f. 136v

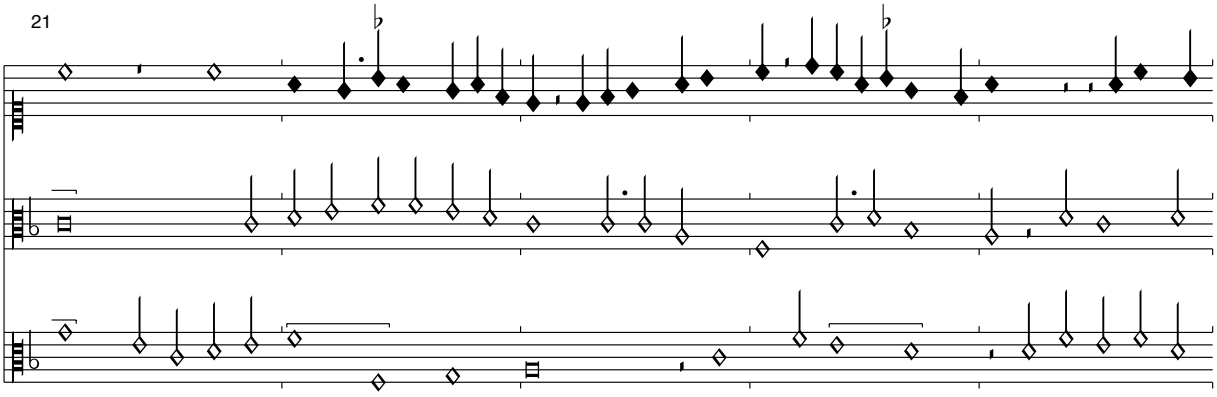


Dufay: Belle que vous ay je mesfait

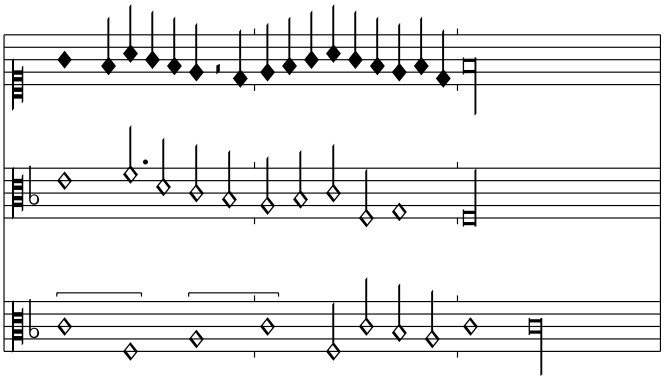
Trento 87, f. 136v



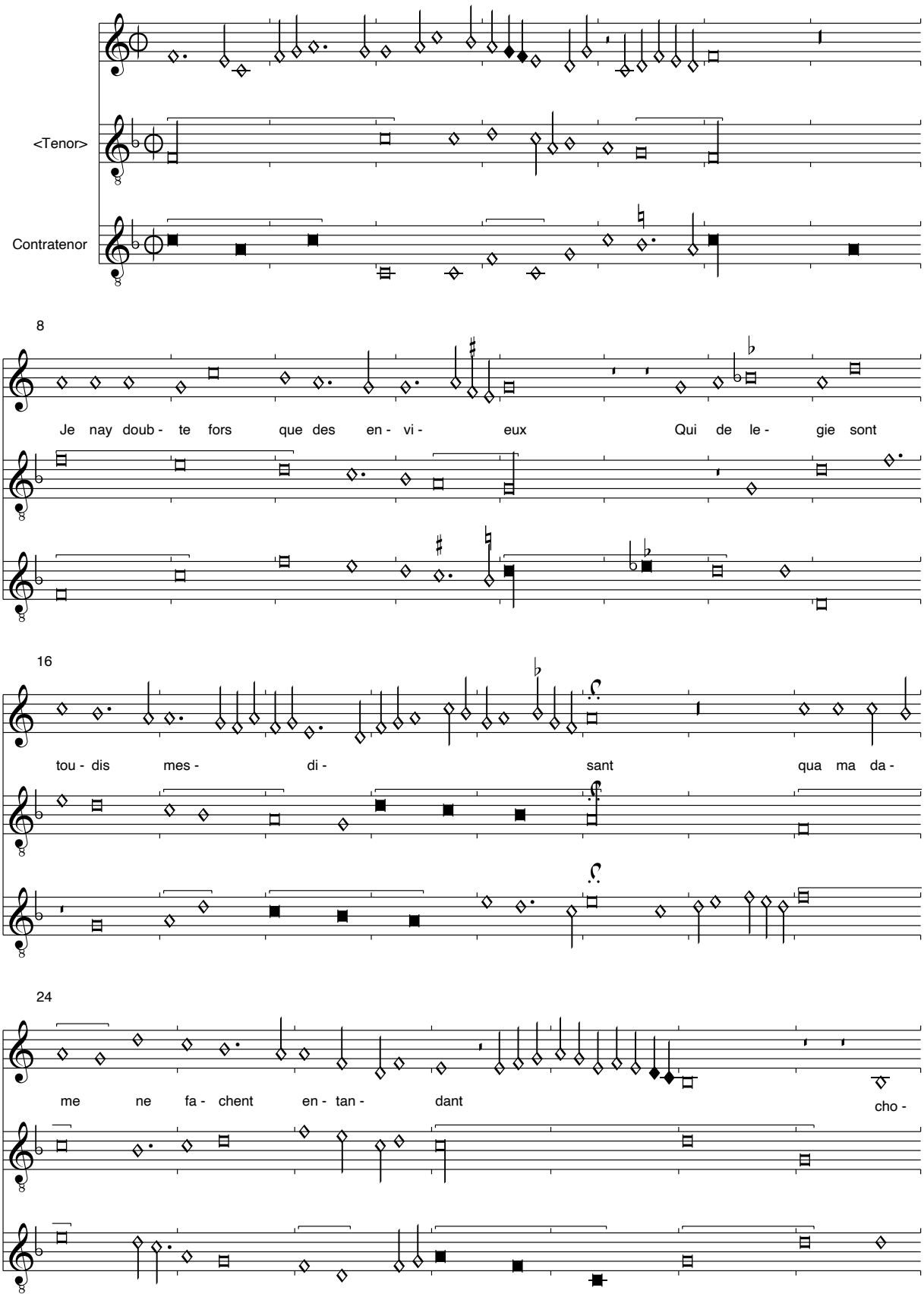
21



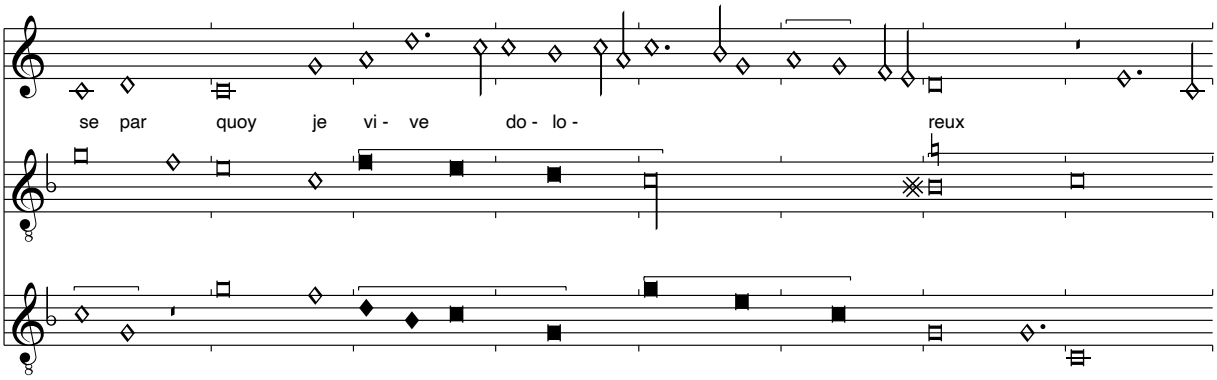
26



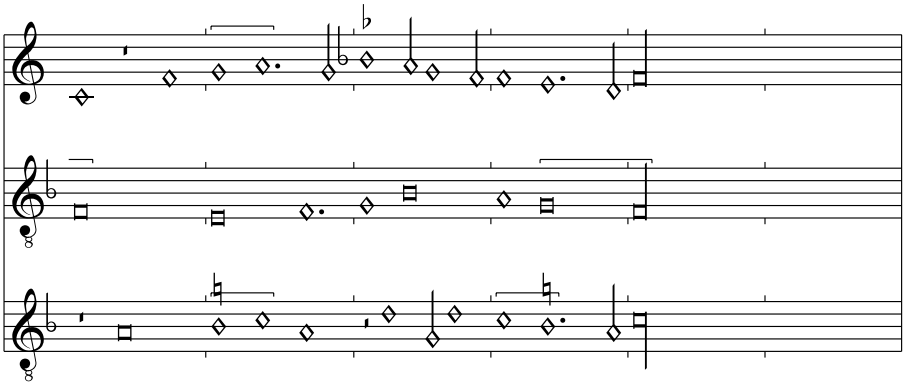
Dufay: Je nay doubte
Trent 87, f. 136v-137r



31

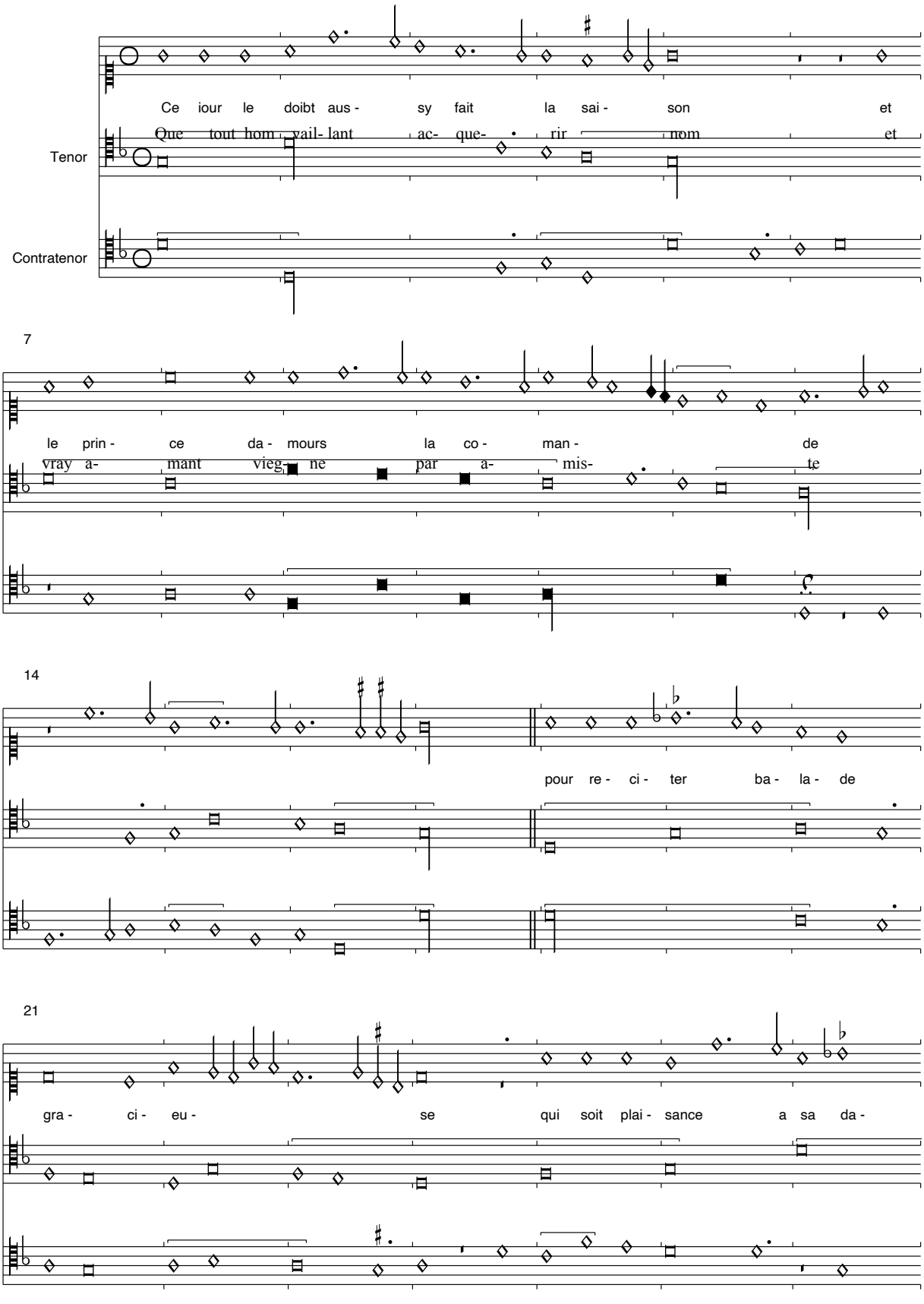


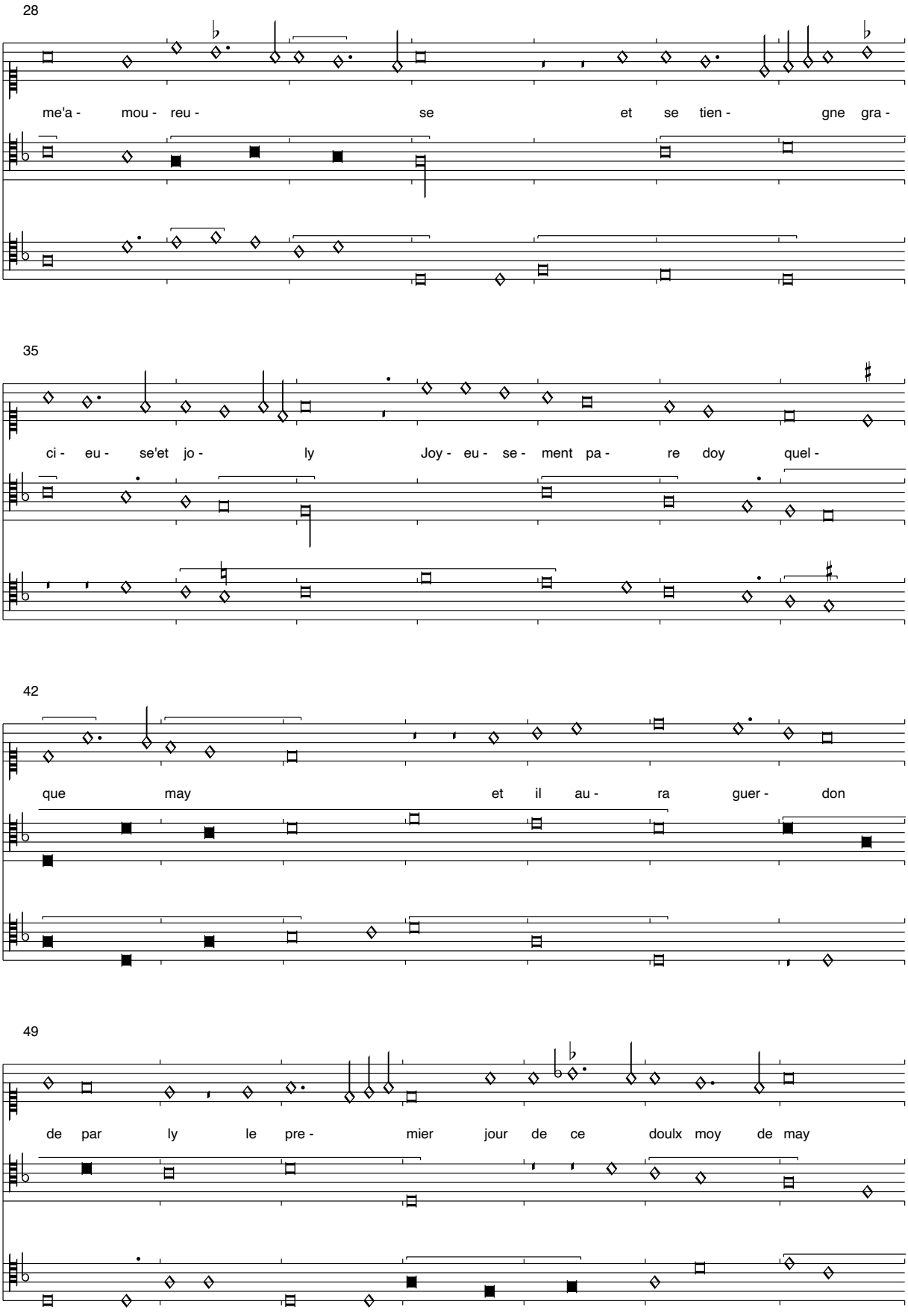
39

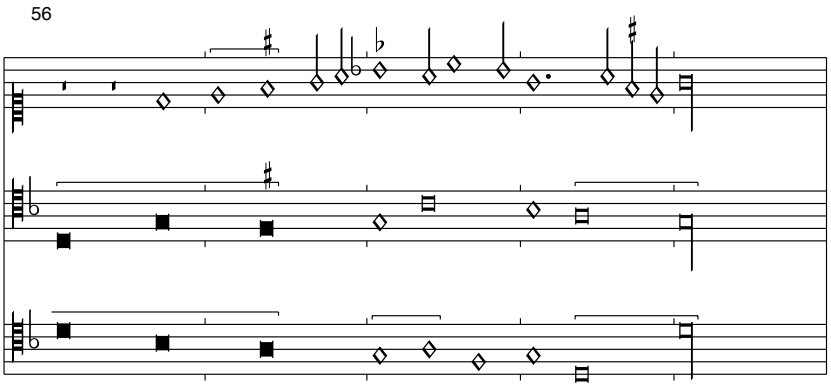


(Dufay): Ce jour le doibt aussy

Trent 87, f. 137v




28
me'a - mou - reu - se et se tien - gne gra -
35
ci - eu - se'et jo - ly Joy - eu - se - ment pa - re doy quel -
42
que may et il au - ra guer - don
49
de par ly le pre - mier jour de ce doulx moy de may



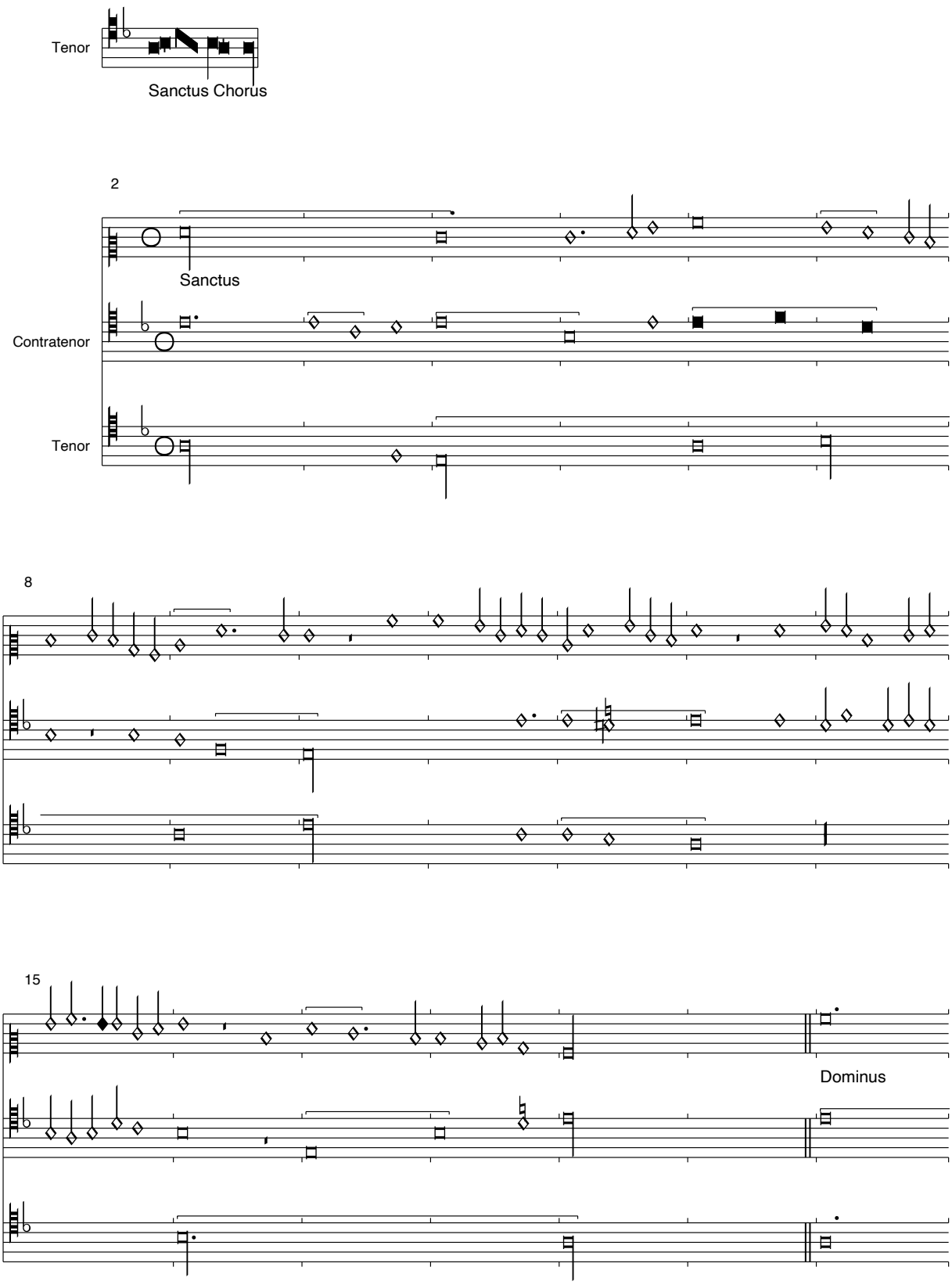
In der Quelle wird nur das Incipit wiedergegeben. Der Text wird aus Oxford 213 übernommen:

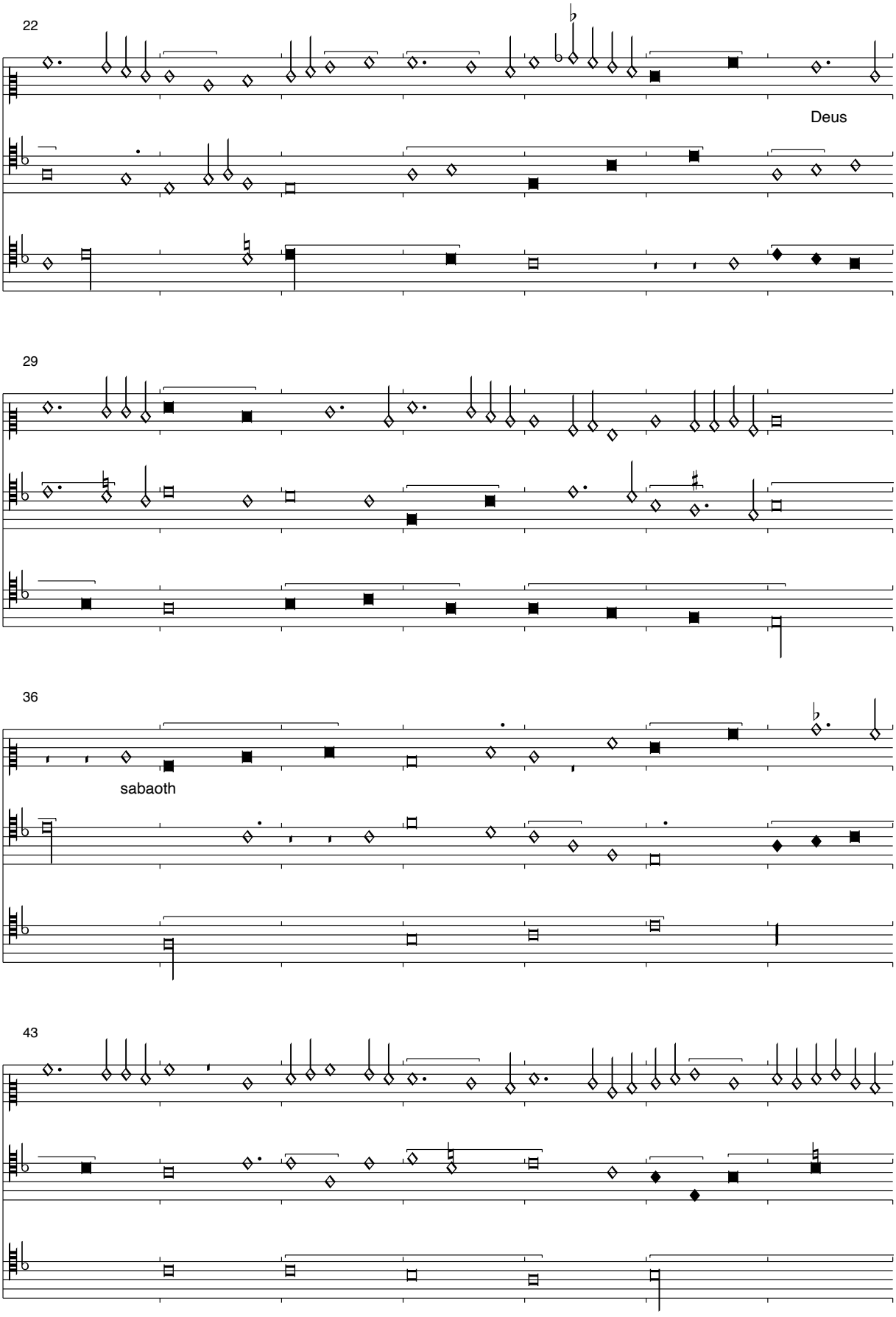
Quant est de moy je ne doy par raison
A ce faillir car bien gueredone
Suy par amours de dame de renom
Qui me donne toute joieusete
Quant japerchoy sa biaulte merveilleuse
Son doulx regart sa colour precieuse
Son doulx parler et son maintien aussy
Je ne pouroye avoir soussy nesmay
Dont jay cause de ioye estre garni
Le premier jour de ce doulx moys de may

Et puisqu'ensy suy saisi de tel don
Nest ce raison que la serve a son gre
De voulonte sans nulle mesprison
Et en prison fusse bien enferme
Je suy ferme comme a la plus joyeuse
Qui soit jusques a Meuse ny a LEuse
Tant quaray cuer party par nul party
Jamais ne changerai car pour vray lay
Sur toute autre belle et bonne choisy
Le premier jour de ce doulx moys de may

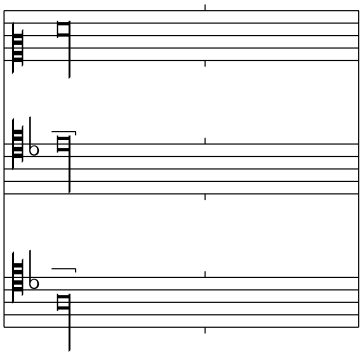
Prince joly je defy de soussy
Car jay pour vray cuer gay dont chanteray
Cecy ainsy pour cy que jay servy
Le premier jour de ce doulx moys de may

Jo. Dunstabl: Sanctus
Trent 87, f. 138v-139r

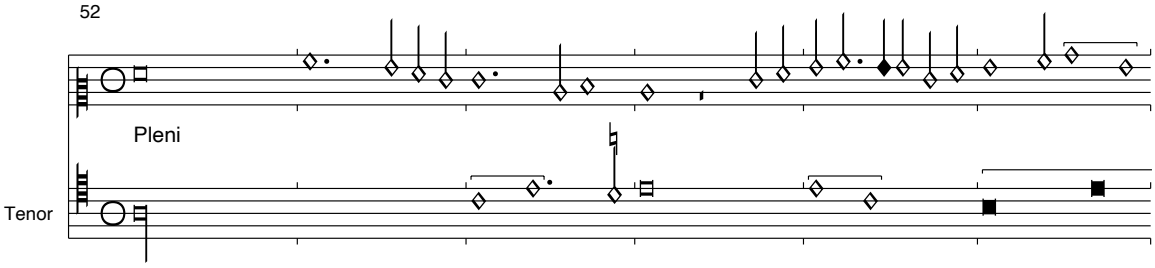



22
Deus
29
36
sabaoth
43

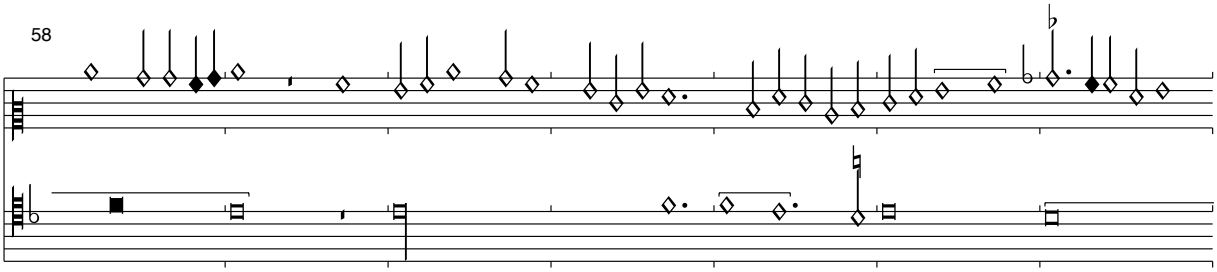
50



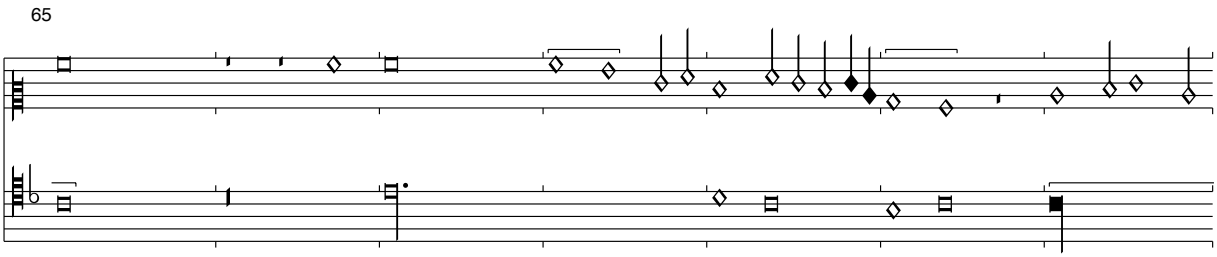
52



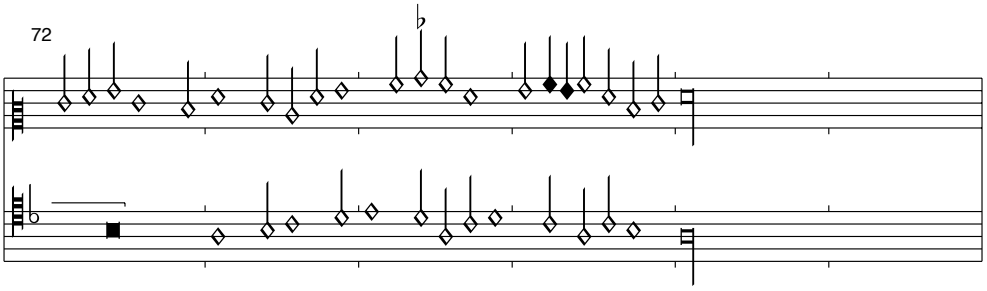
58



65



72



78

Osanna in excelsis

Contratenor

Tenor

92

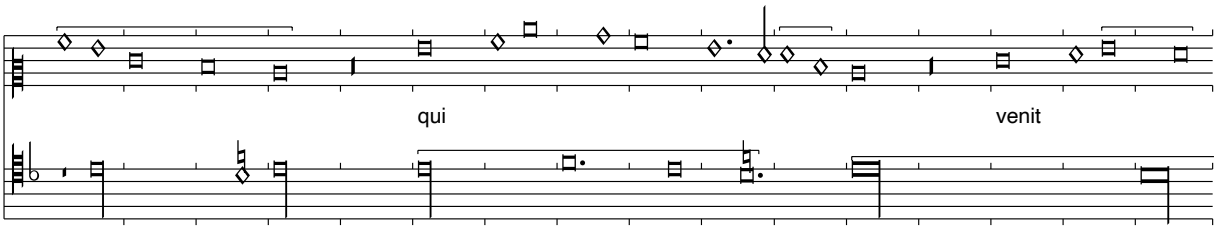
108

114

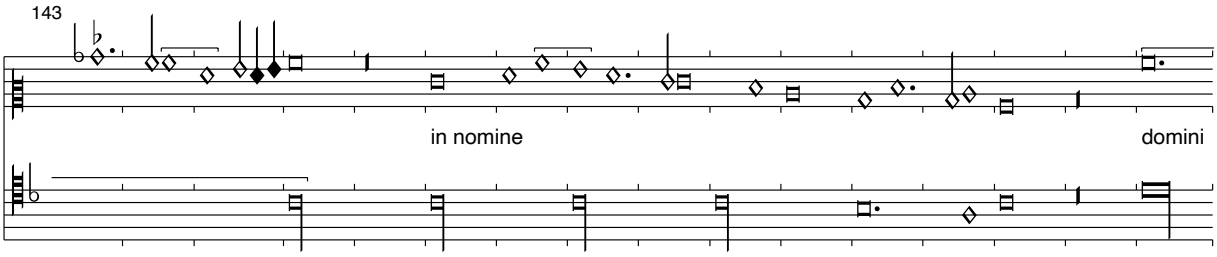
Benedictus

Tenor

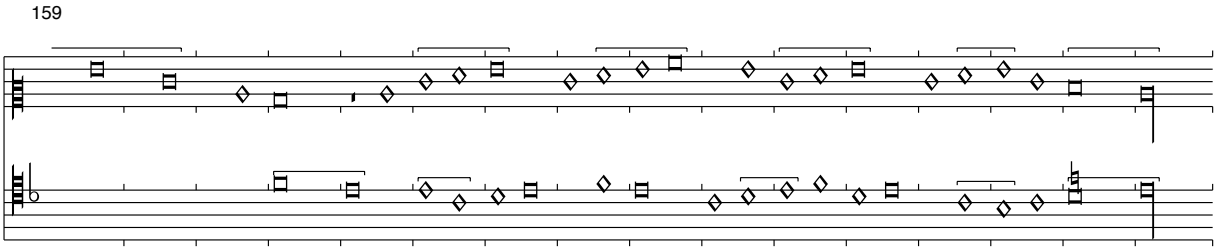
127



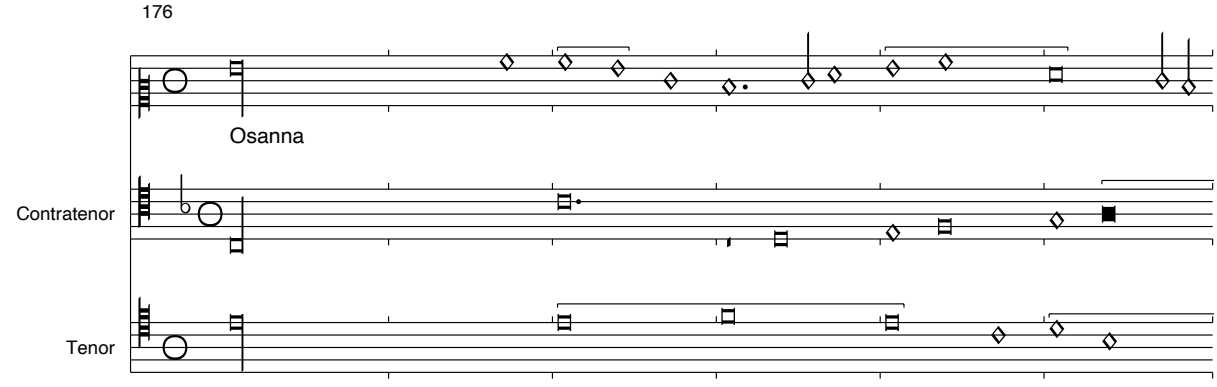
143



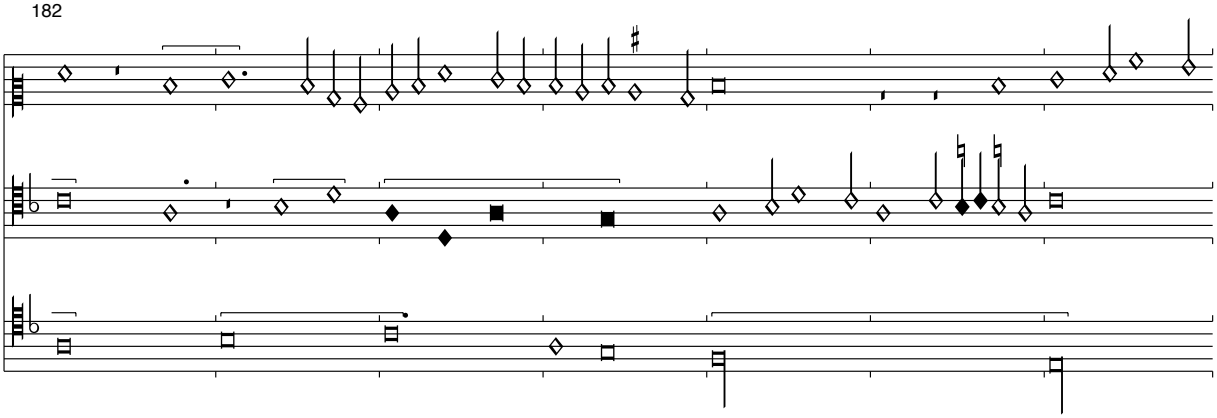
159



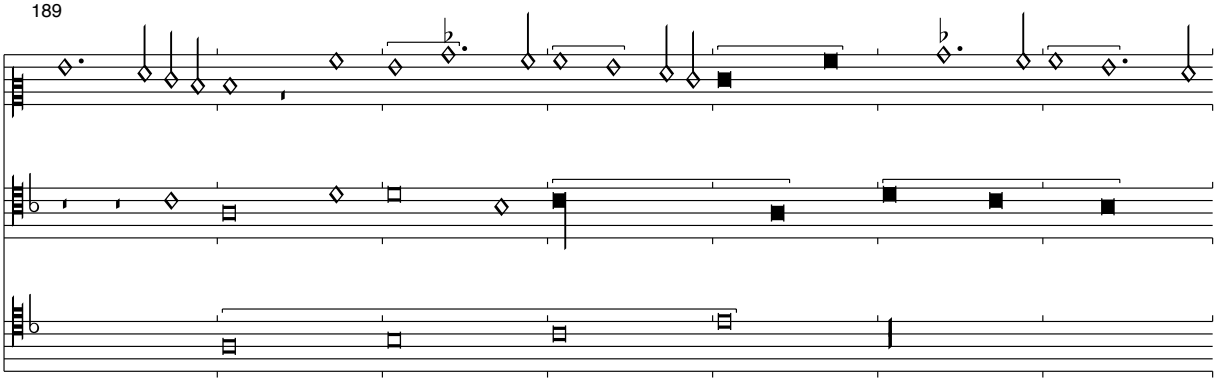
176



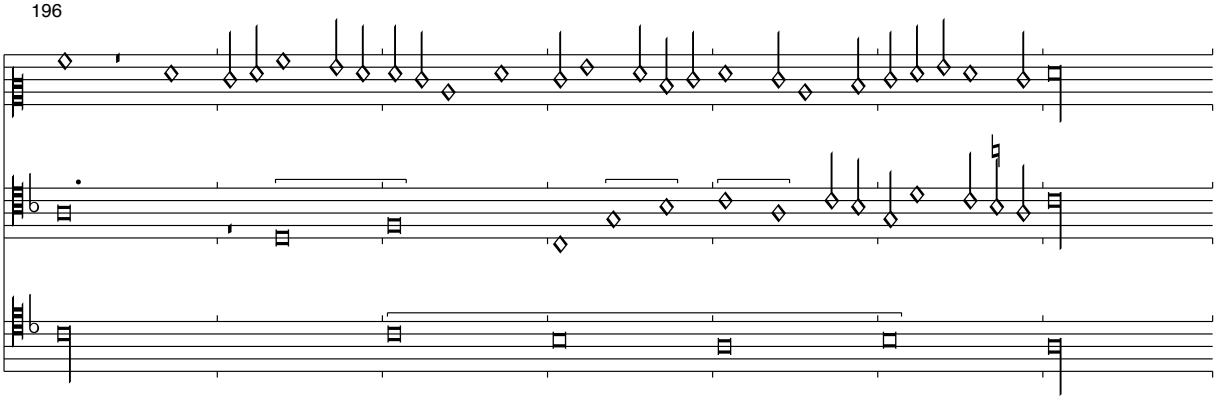
182



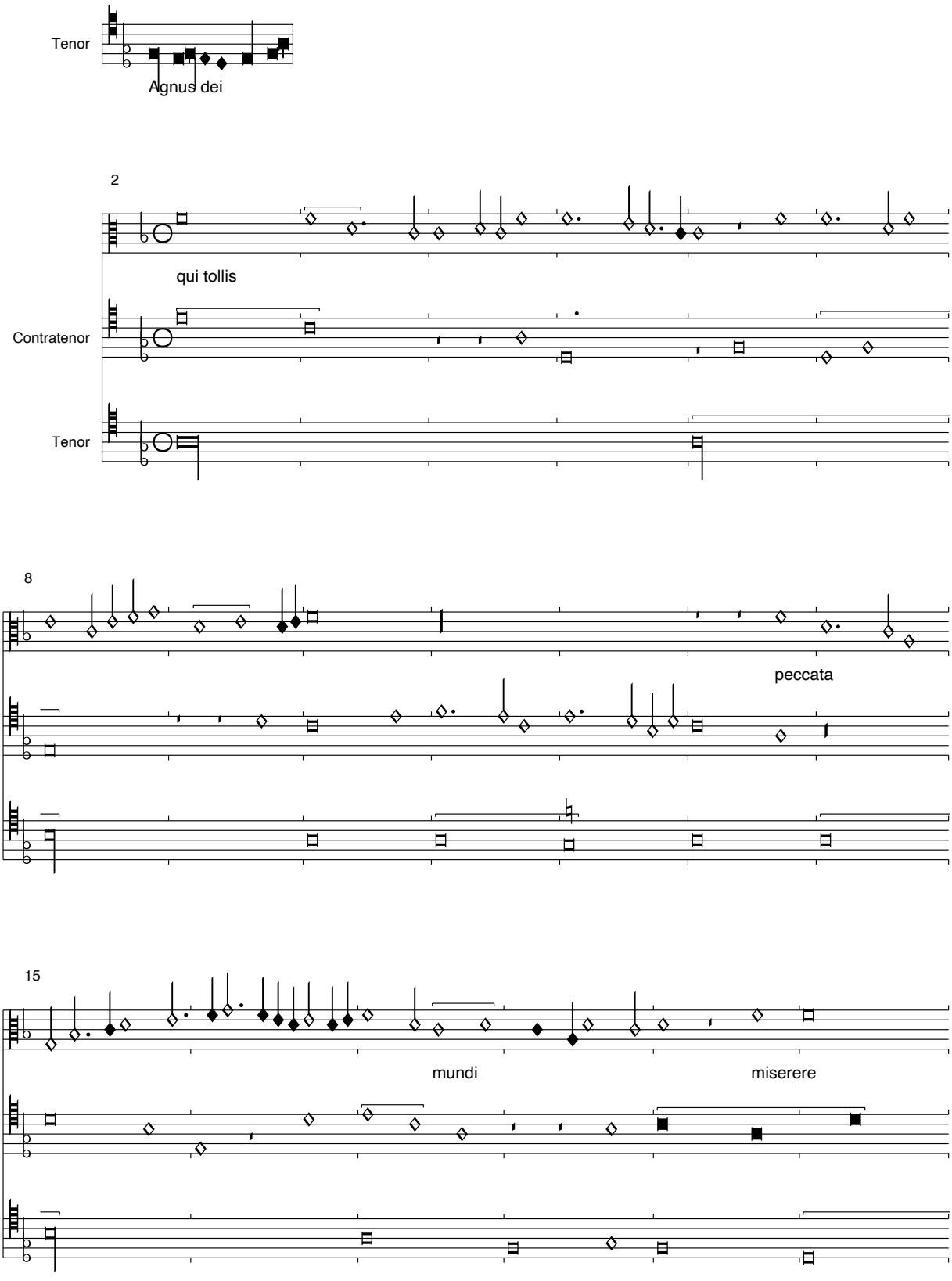
189



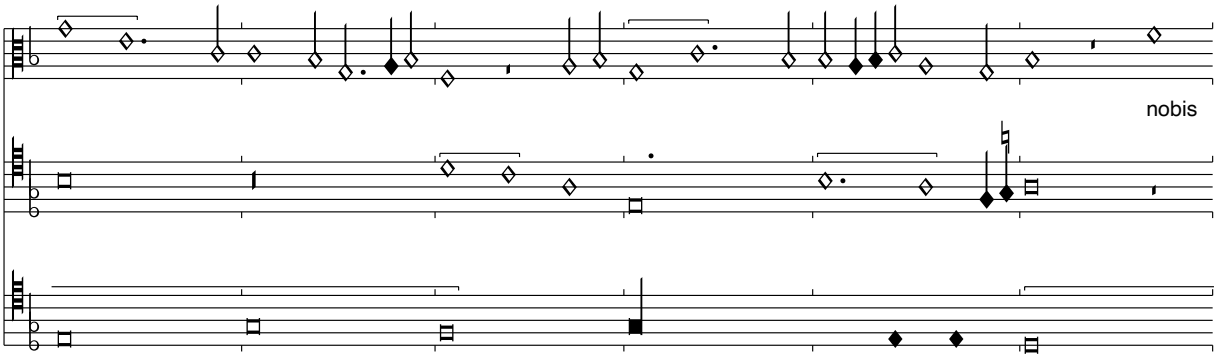
196



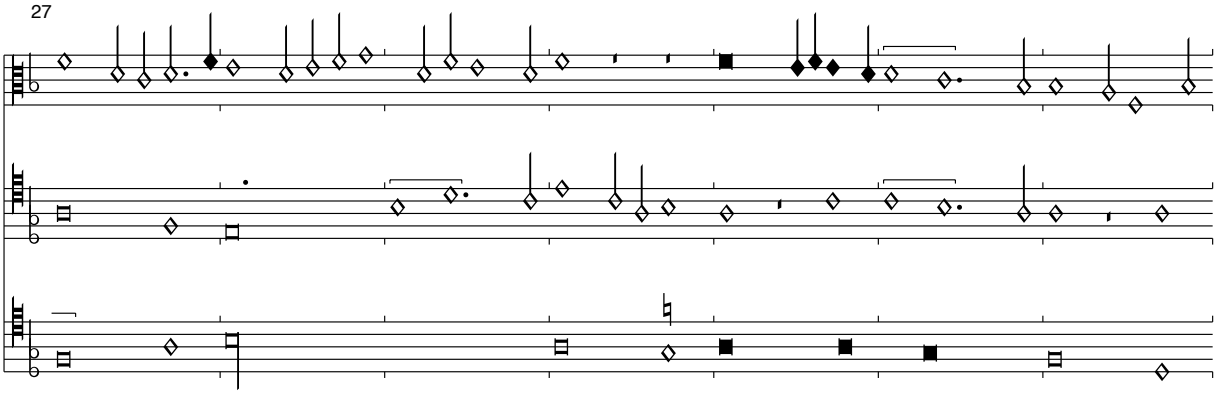
anglicus (Dunstable): Agnus dei
Trent 87, f. 23r-23v



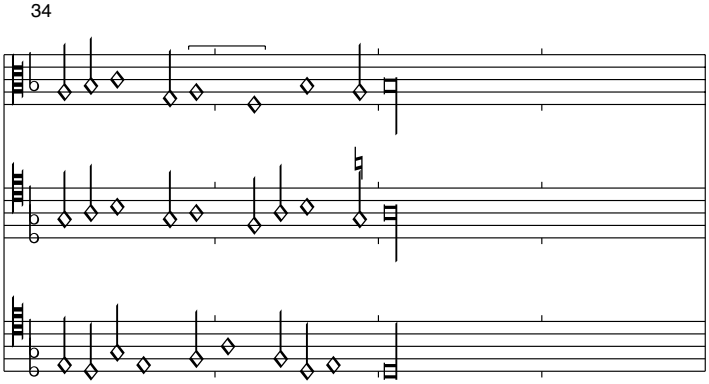
21



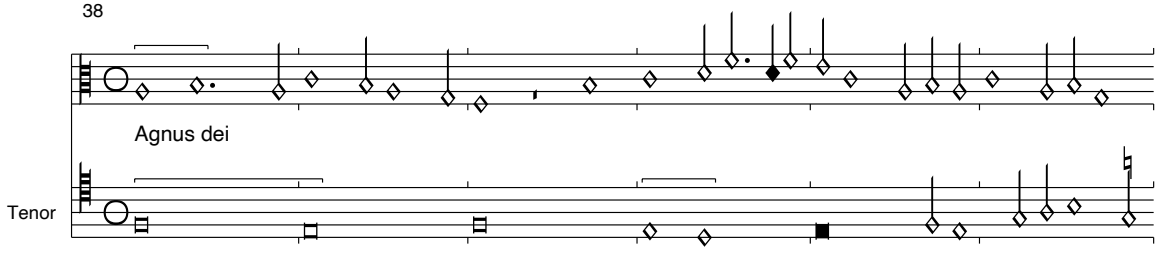
27

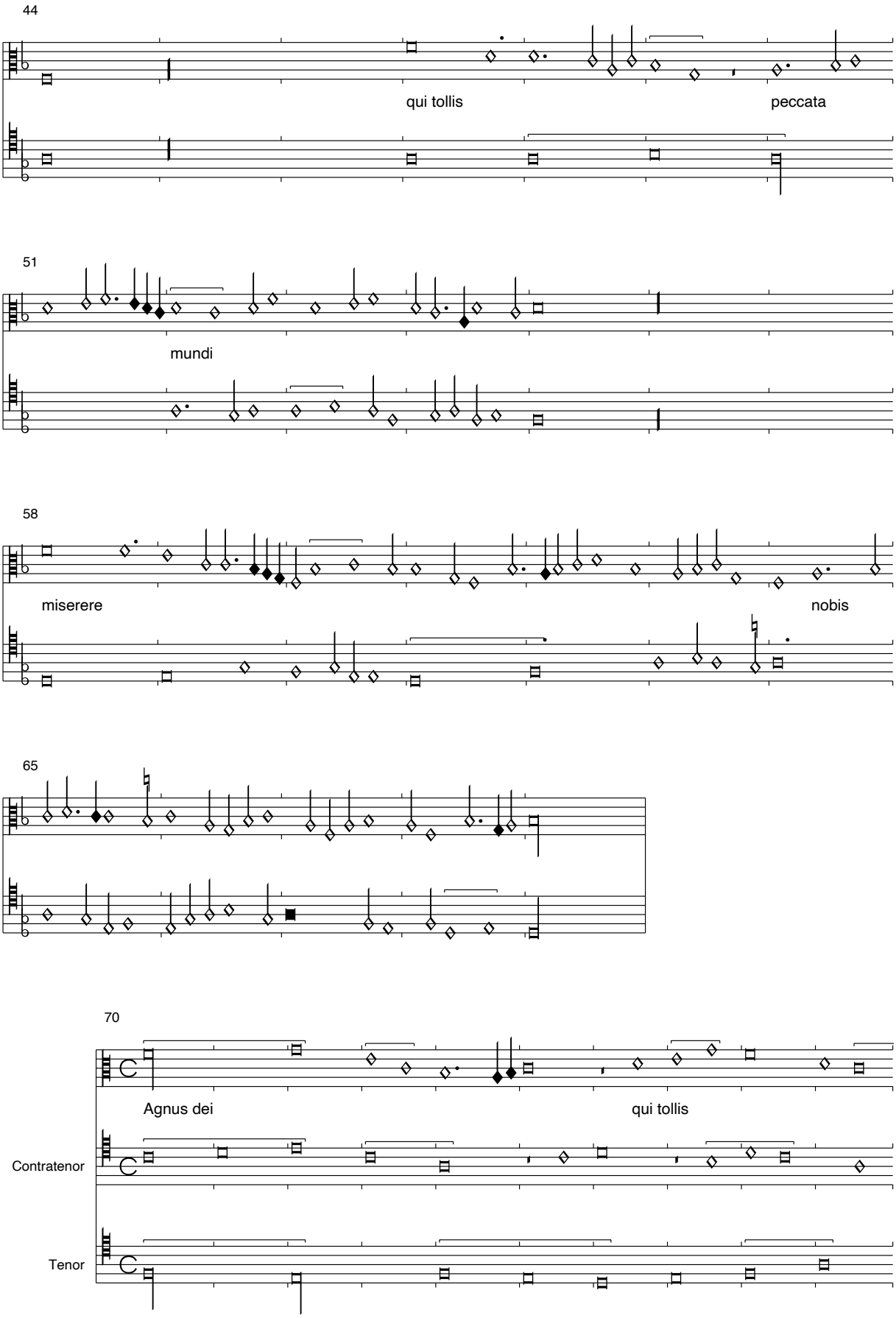


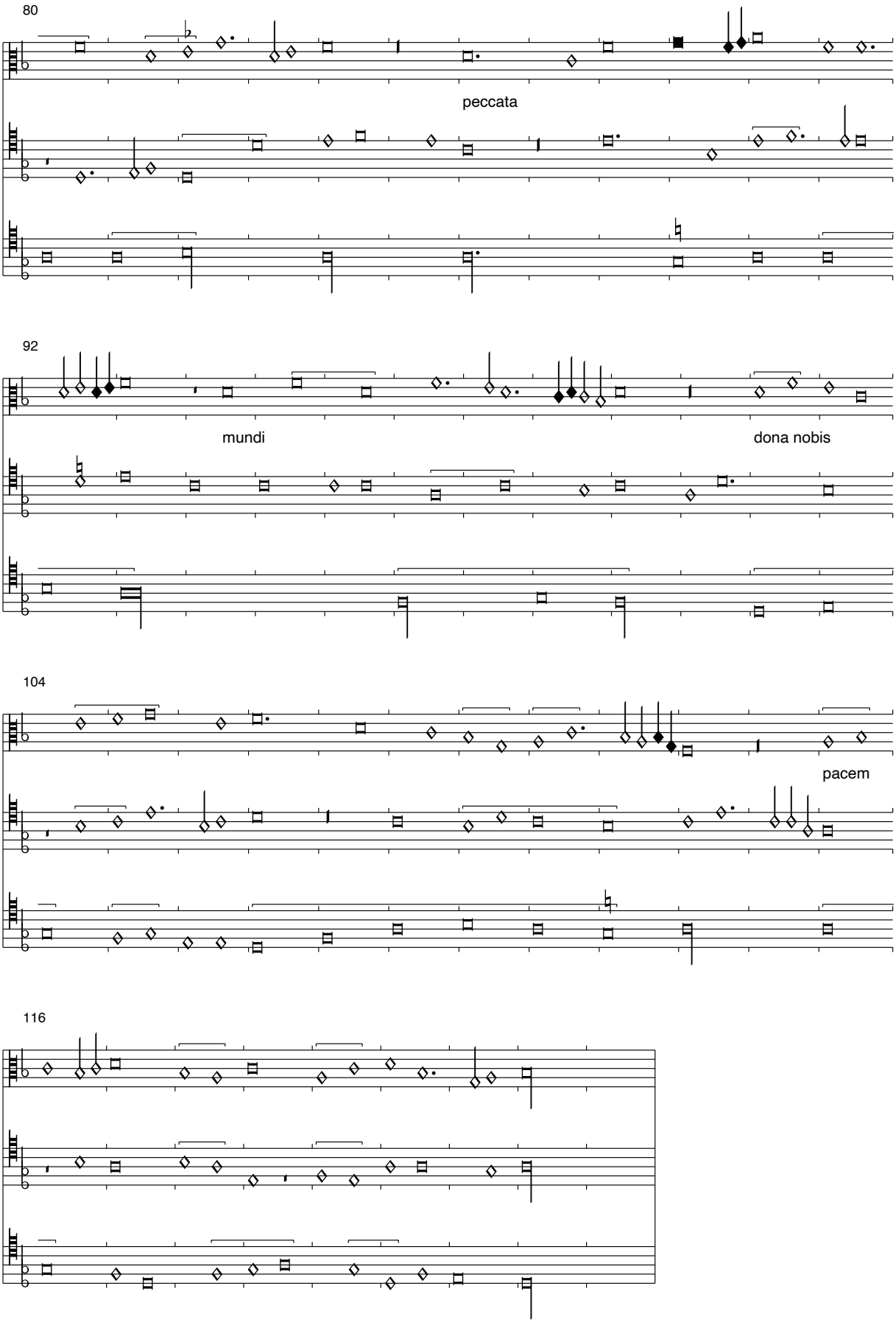
34



38

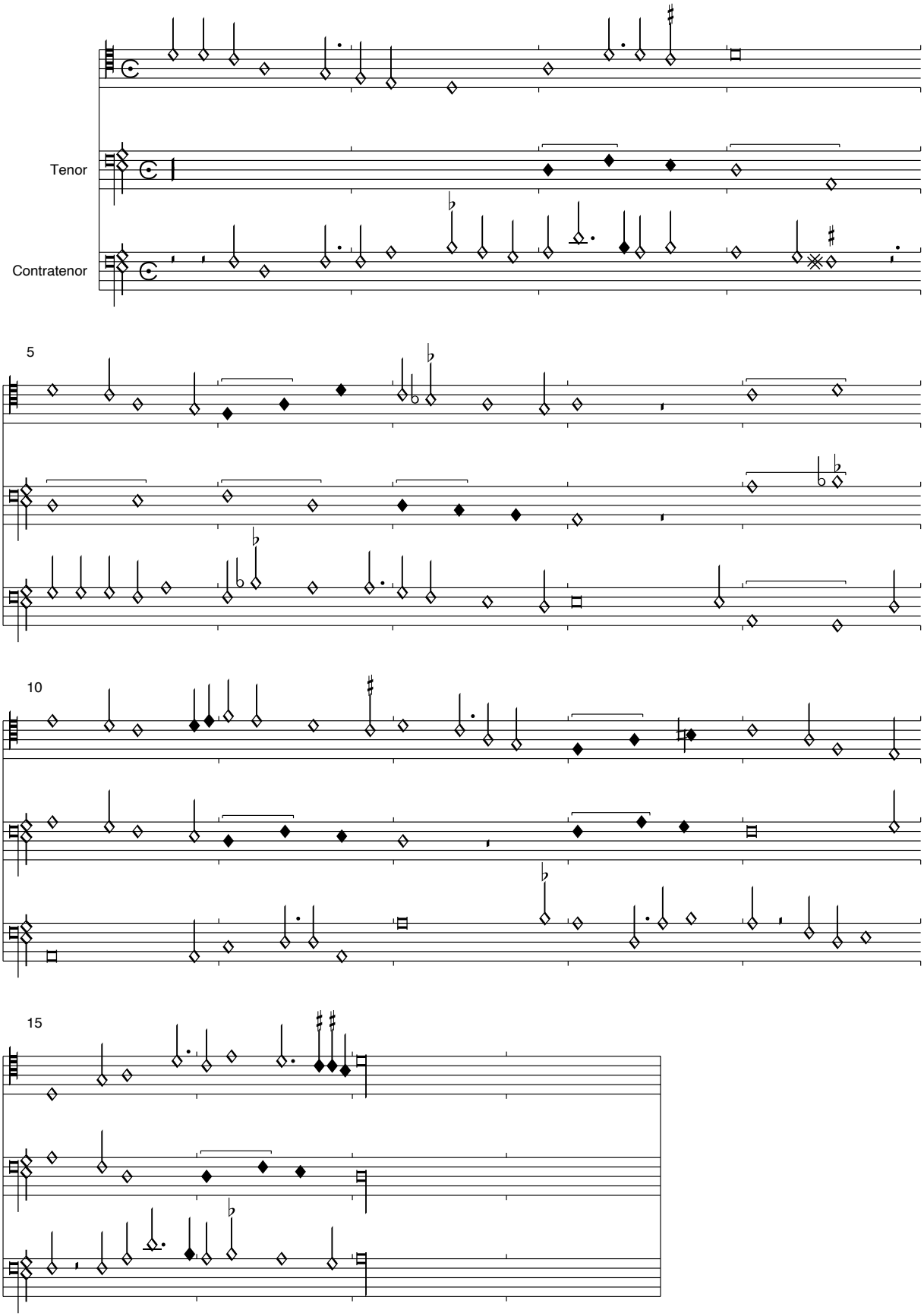



44
qui tollis
peccata
51
mundi
58
miserere
nobis
65
70
Agnus dei
qui tollis
Contratenor
Tenor



Eine weitere Version findet sich f. 23r. Wie dort wurde in allen Stimmen T. 64 rhythmisch korrigiert.

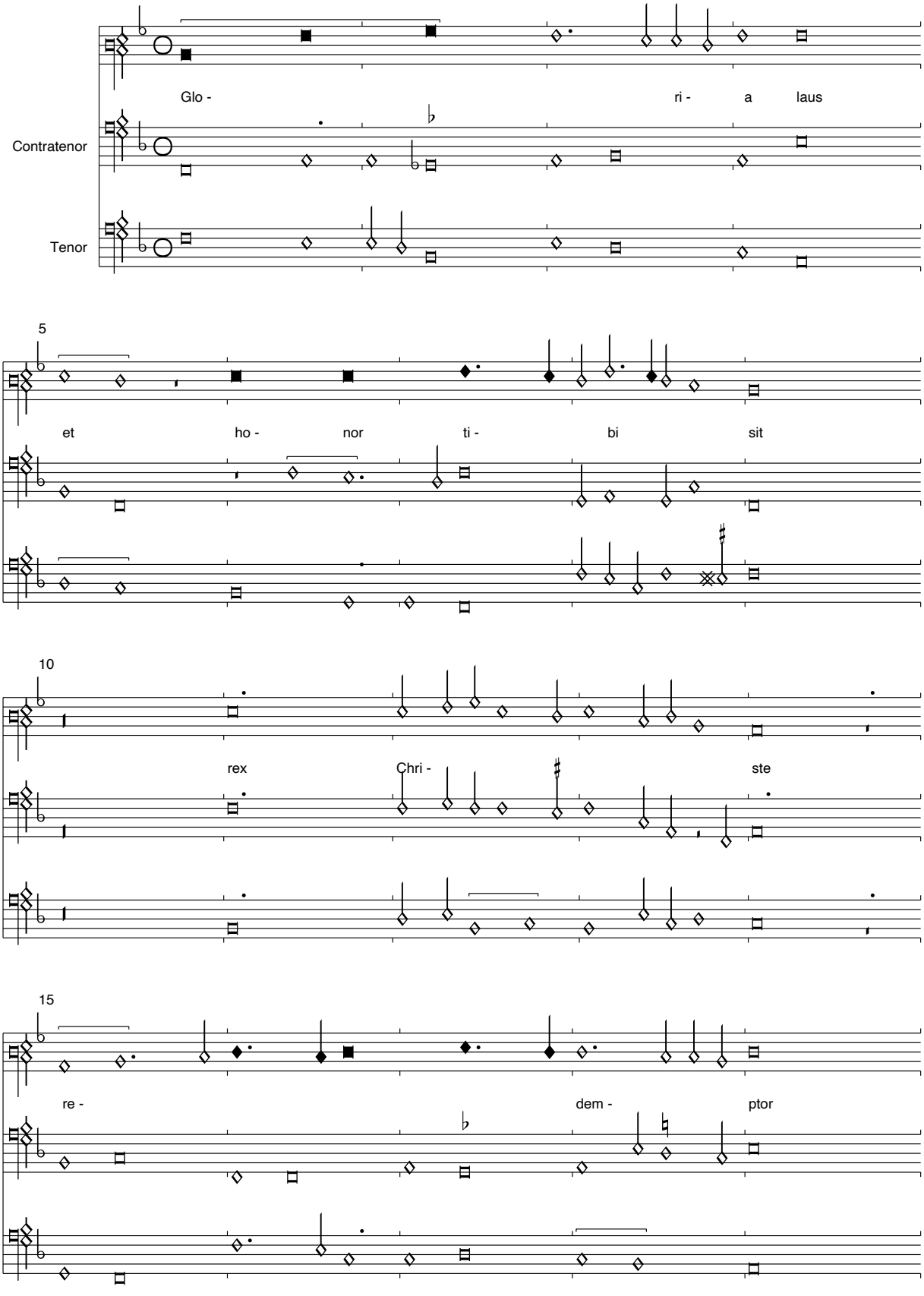
Je me
Trent 87, f. 140r

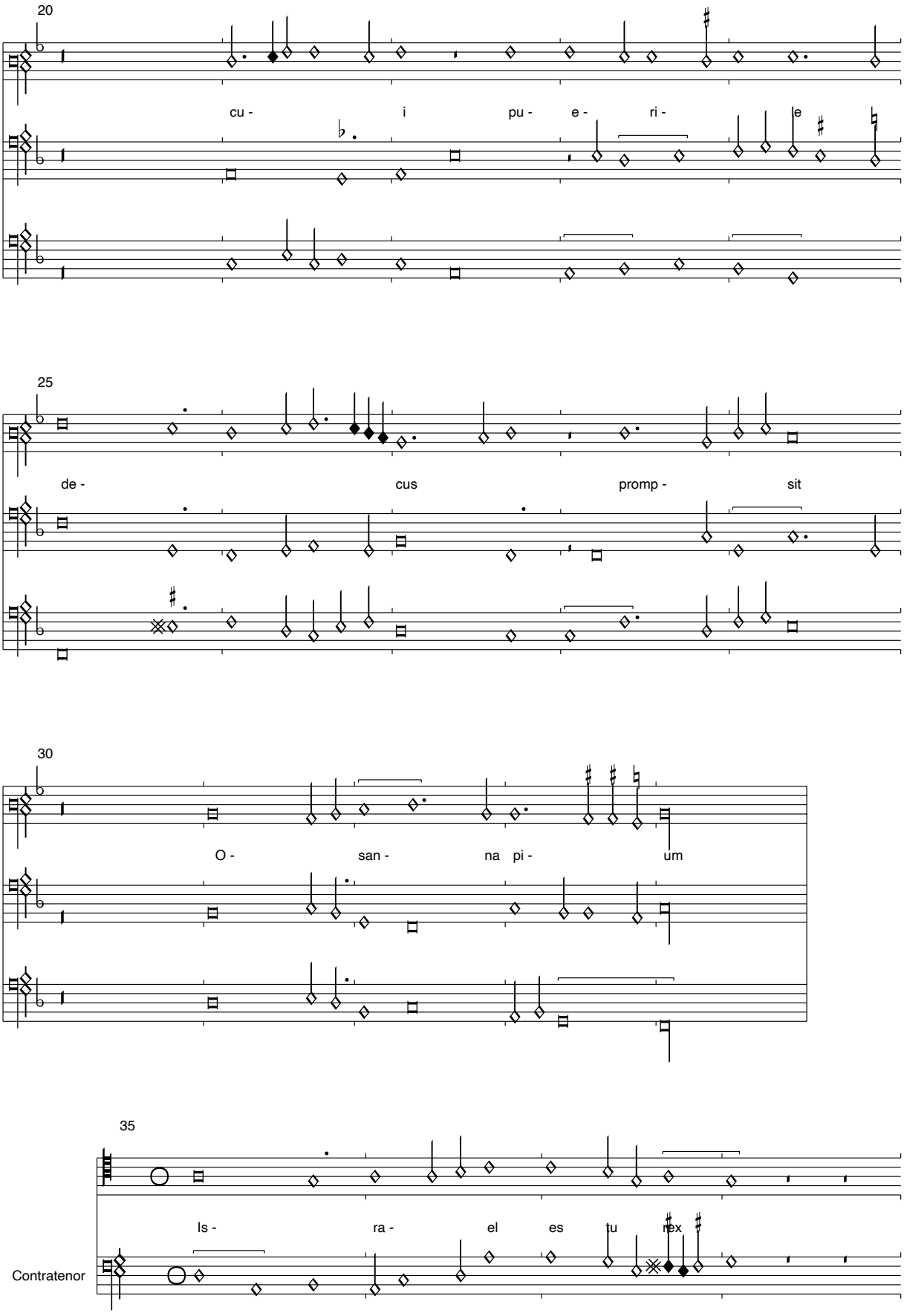


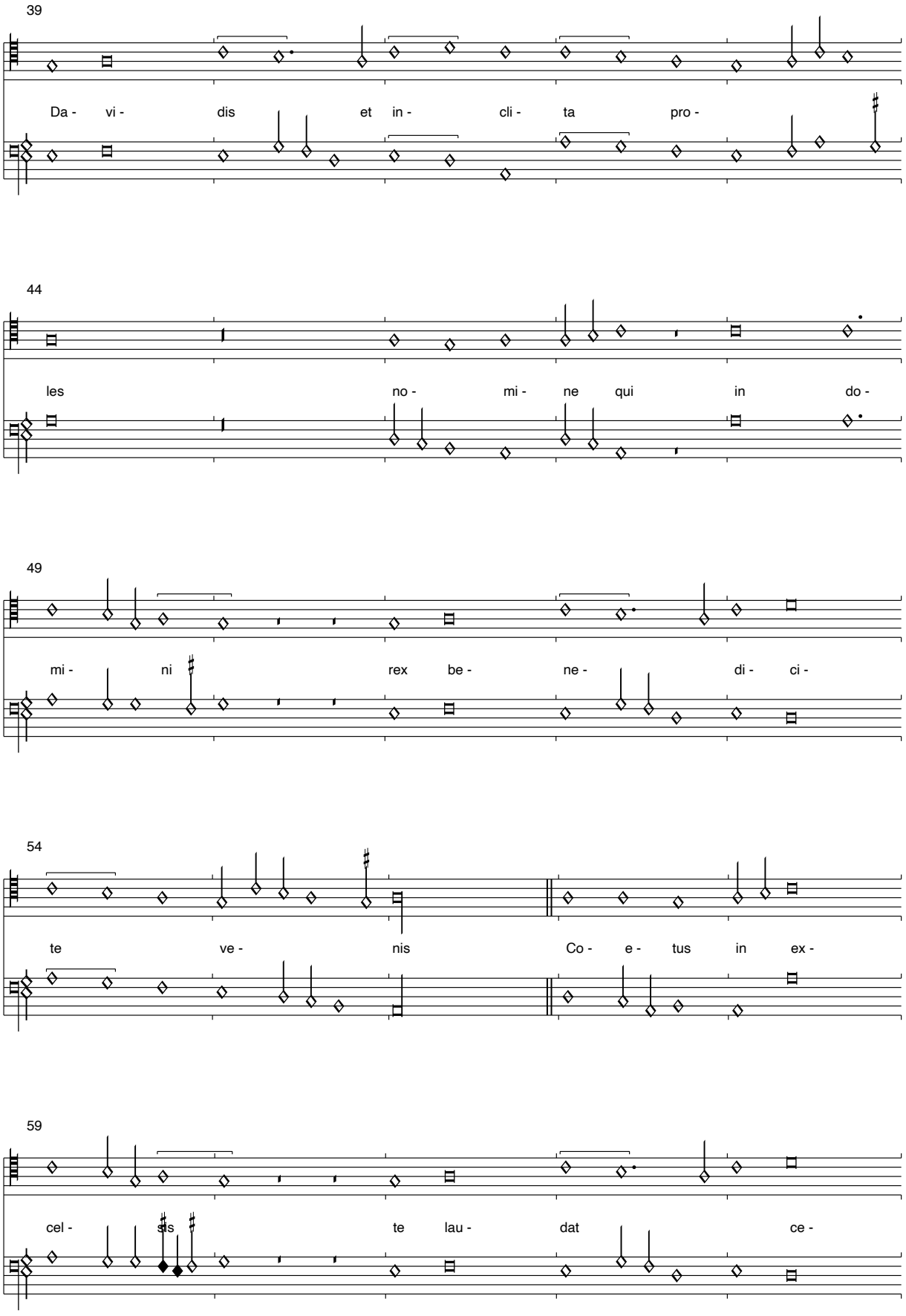
Das Stück ist nicht identisch mit Froissarts Jayme bien celui, nur der Tenor ist eine Art Bearbeitung. Allerdings sind so viele Fehler vorhanden, dass man es als verderbt ansehen muss.

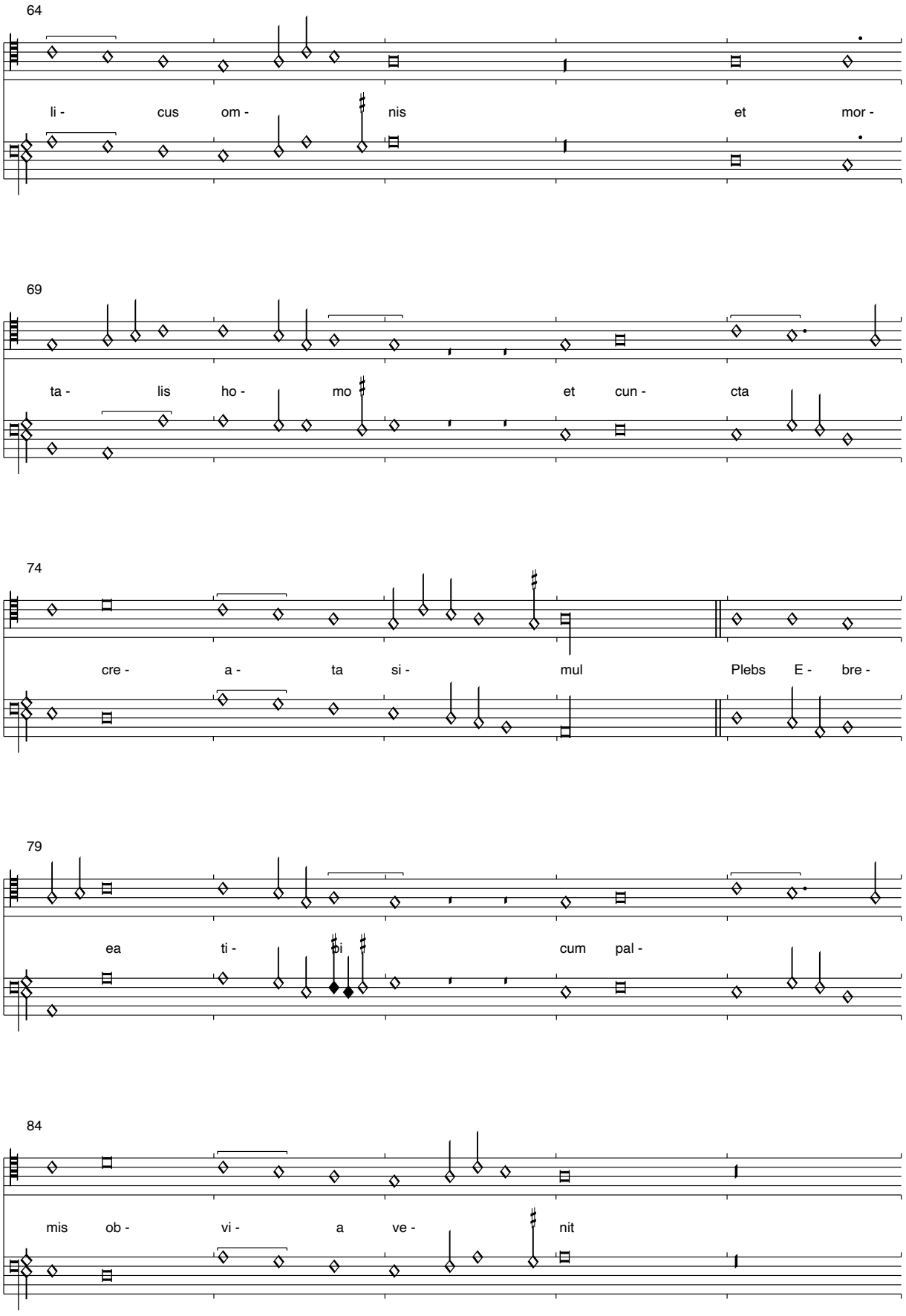
Binchois: Gloria tibi laus et honor

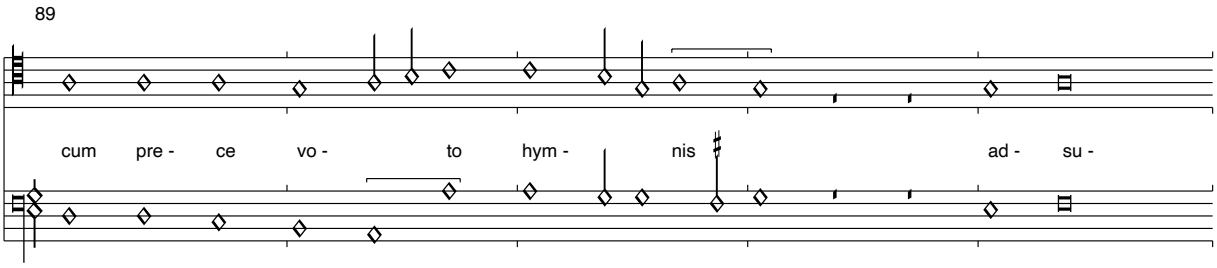
Trent 87, f. 140v-141r

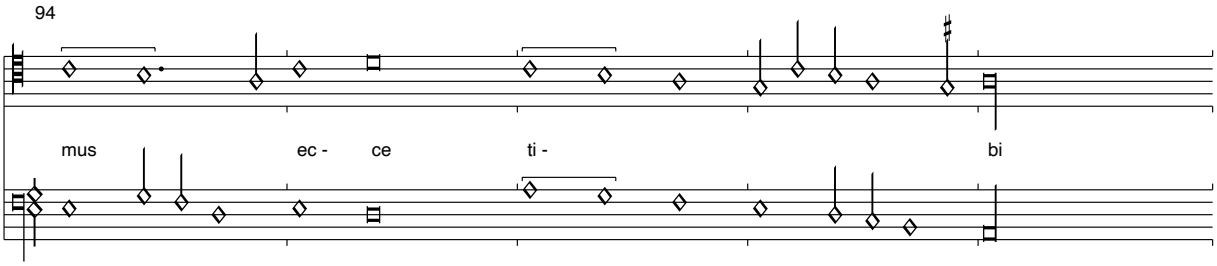



20
cu - i pu - e - ri - e
25
de - cus promp - sit
30
O - san - na pi - um
35
Is - ra - el es tu rex
Contratenor


39
Da - vi - dis et in - cli - ta pro -
44
les no - mi - ne qui in do -
49
mi - ni rex be - ne - di - ci -
54
te ve - nis Co - e - tus in ex -
59
cel - sis te lau - dat ce -


64
li - cus om - nis et mor -
69
ta - lis ho - mo et cun - cta
74
cre - a - ta si - mul Plebs E - bre -
79
ea ti - bi cum pal -
84
mis ob - vi - a ve - nit





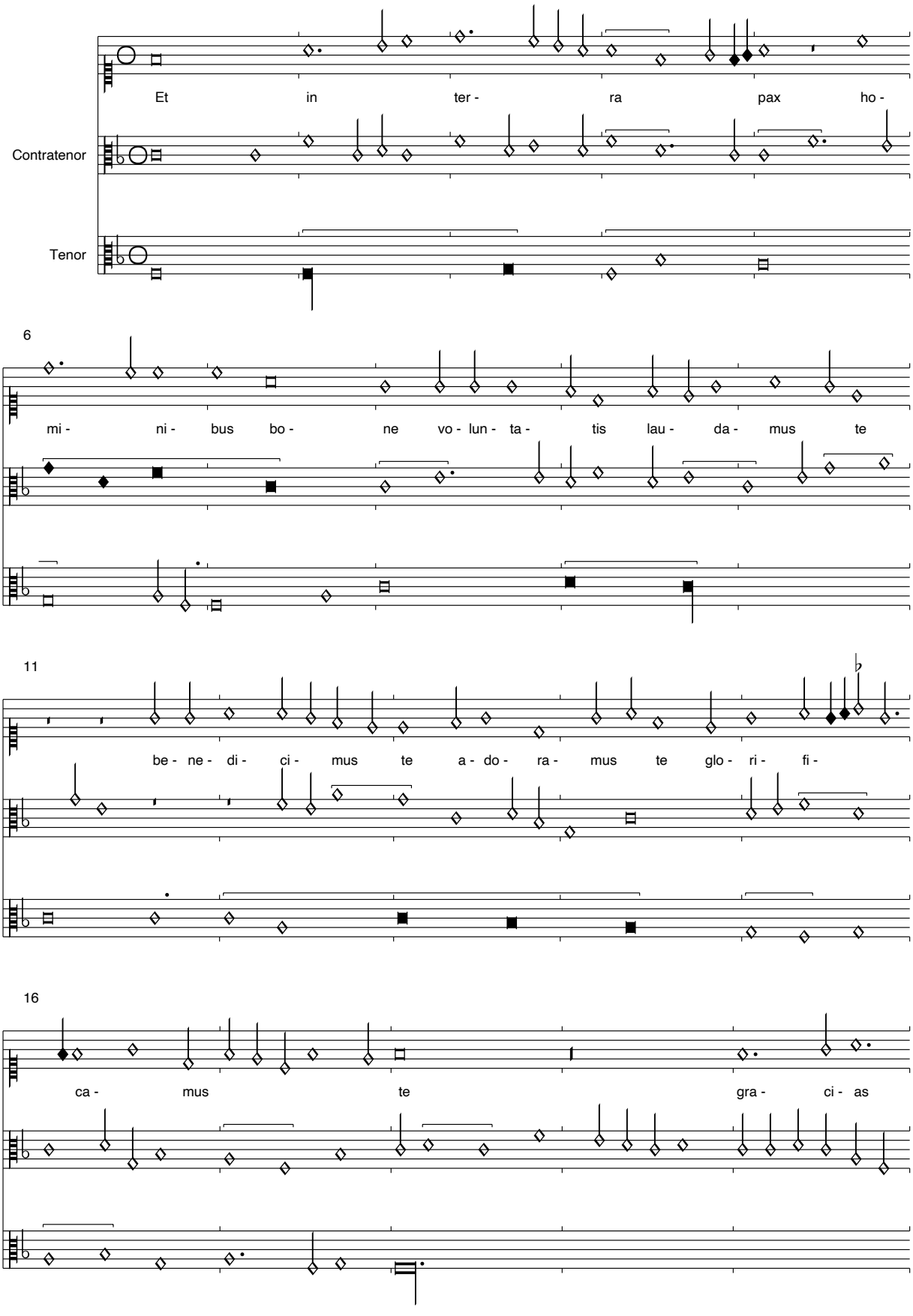
Es fehlen noch zwei Strophen dieser Palmsonntags-Prozessionsmusik. Diese lassen sich leicht auf die fast immer gleiche Musik anfügen:

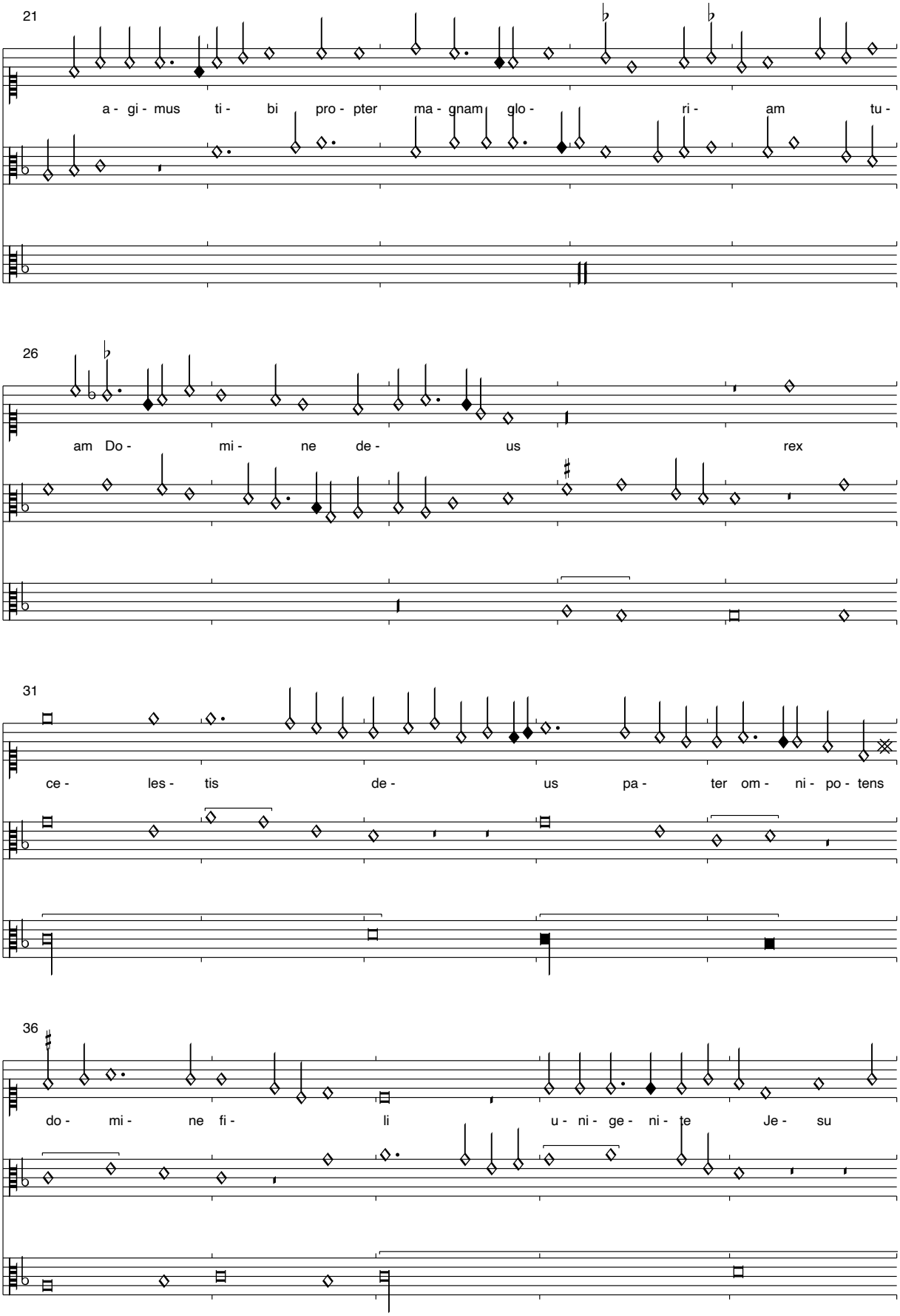
Hi tibi passuro solvebant munia laudis: / Nos tibi regnanti pangimus ecce melos

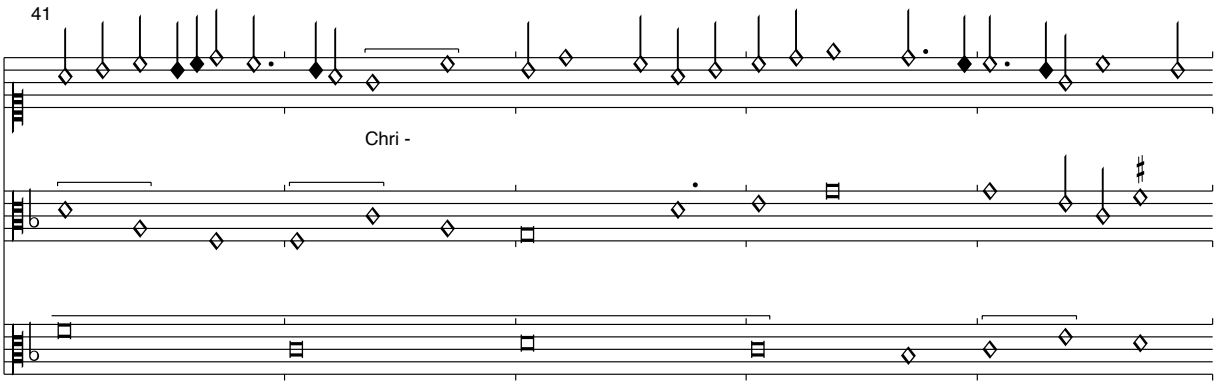
Hi placuere tibi, placeat devotio nostra: / Rex bone, Rex clemens, cui bona cuncta placent

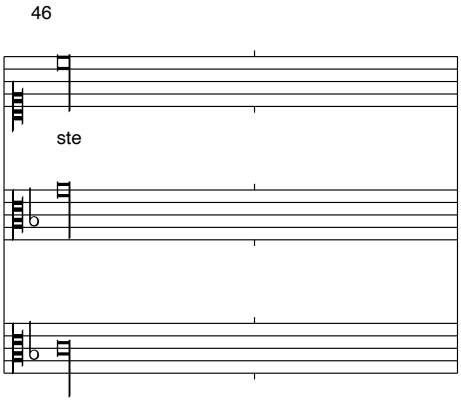
Gloria "iacet granum"

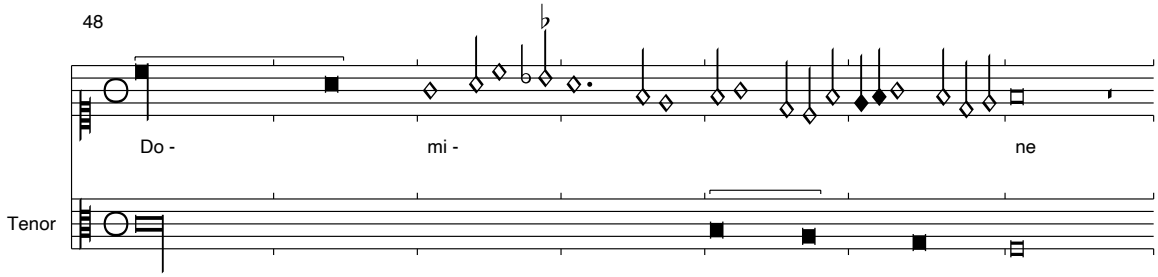
Trent 87, f. 141v-142v

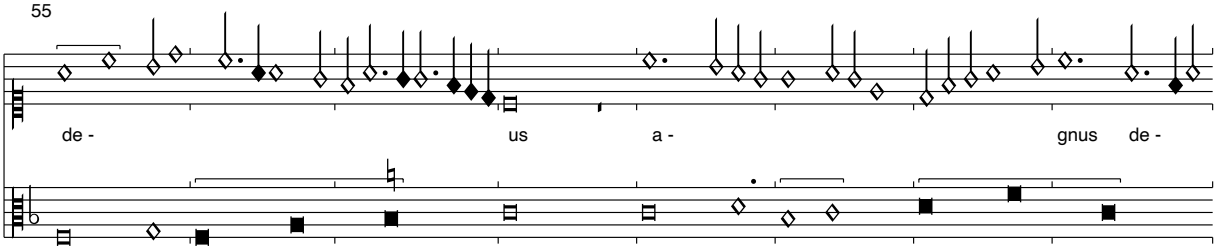


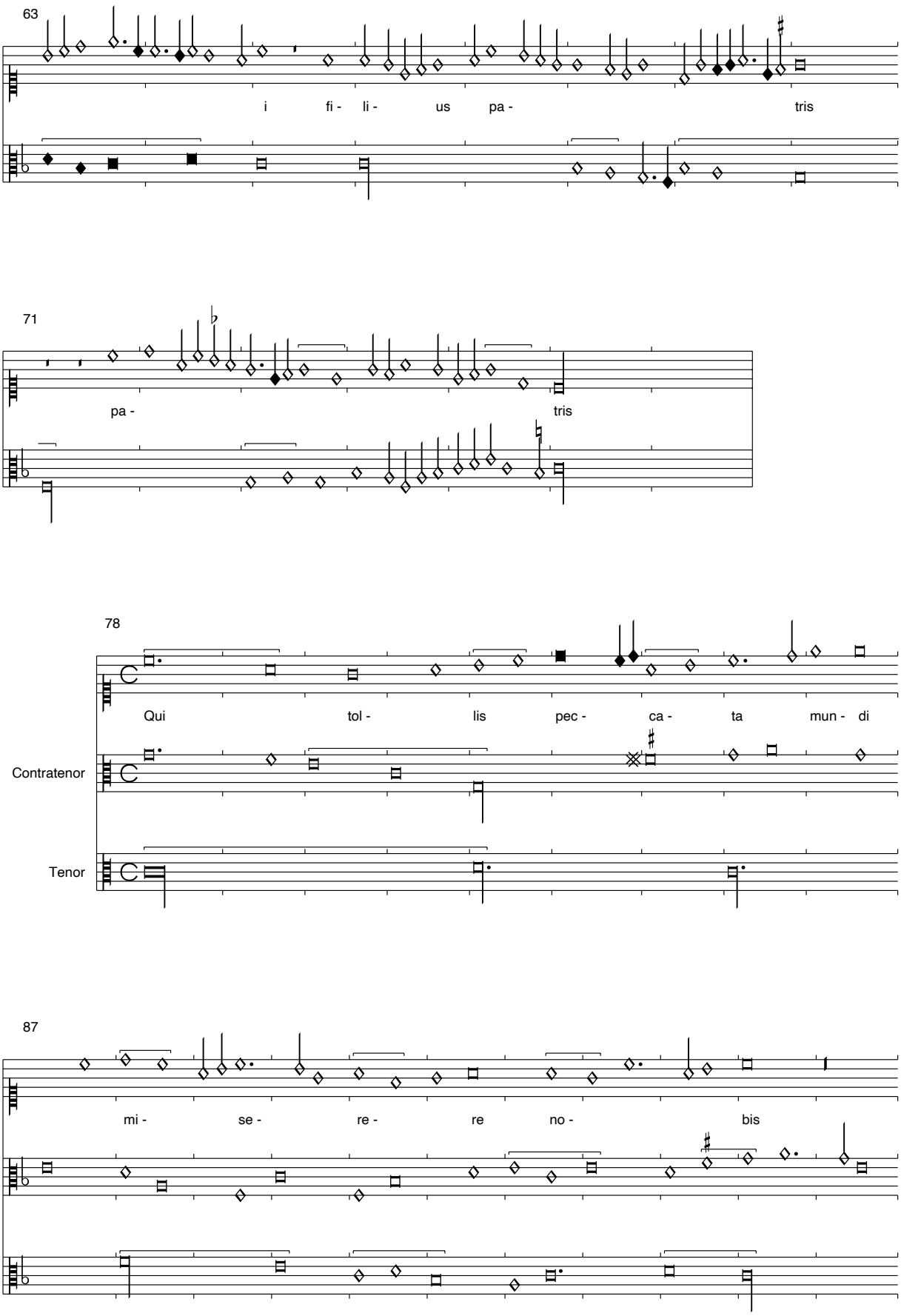

21
a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -
26
am Do - mi - ne de - us rex
31
ce - les - tis de - us pa - ter om - ni - po - tens
36
do - mi - ne fi - li u - ni - ge - ni - te Je - su

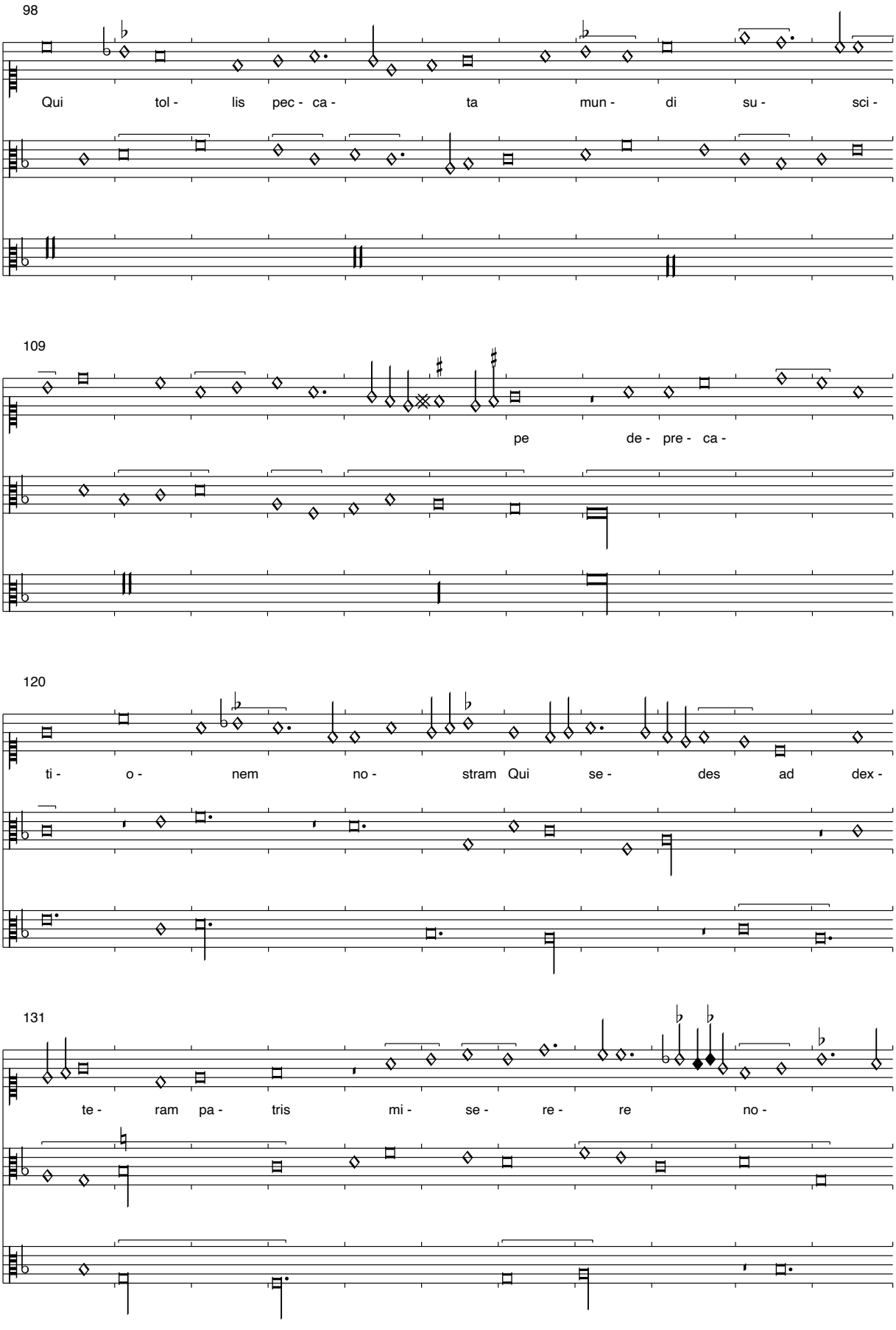

41
Chri -

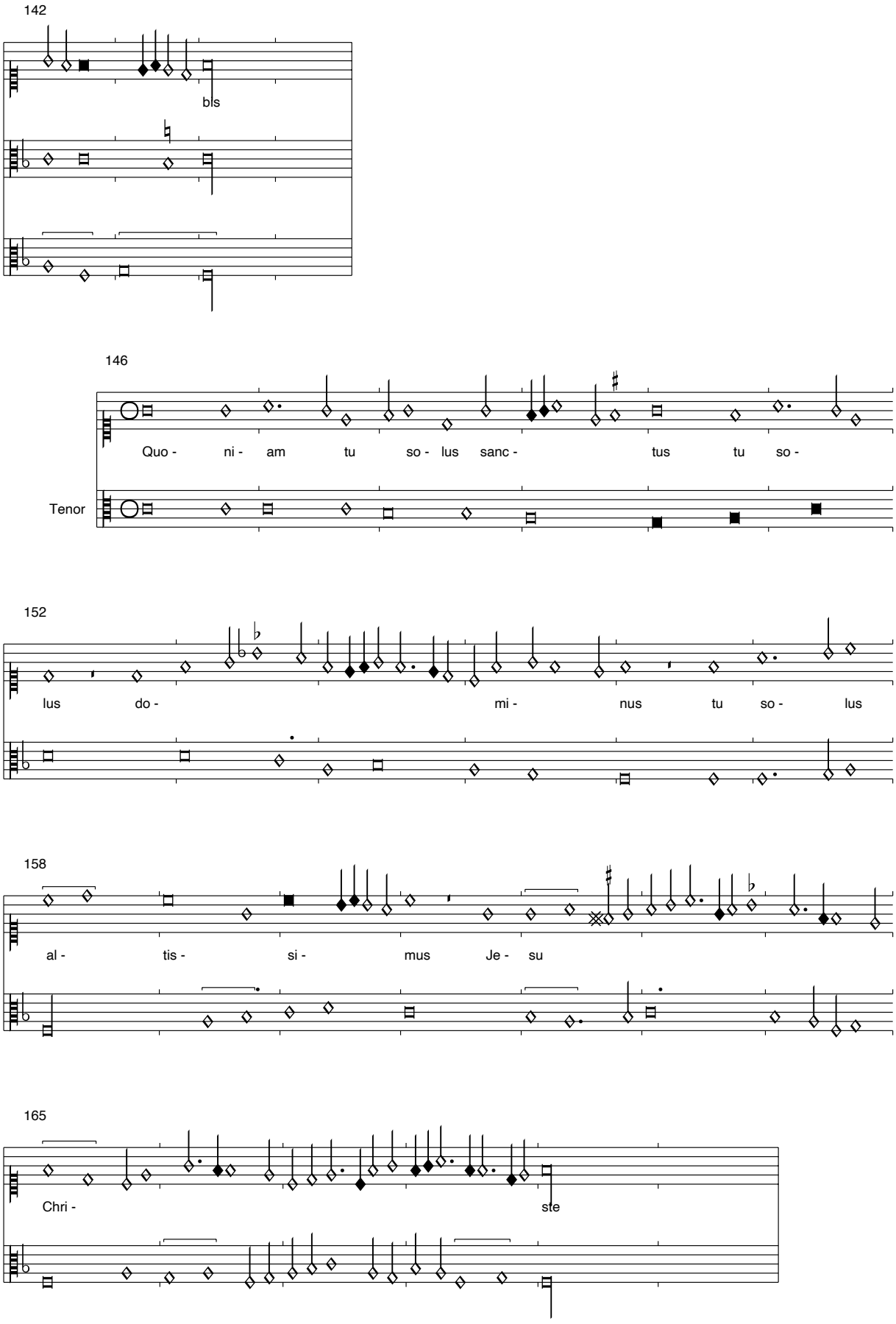

46
ste

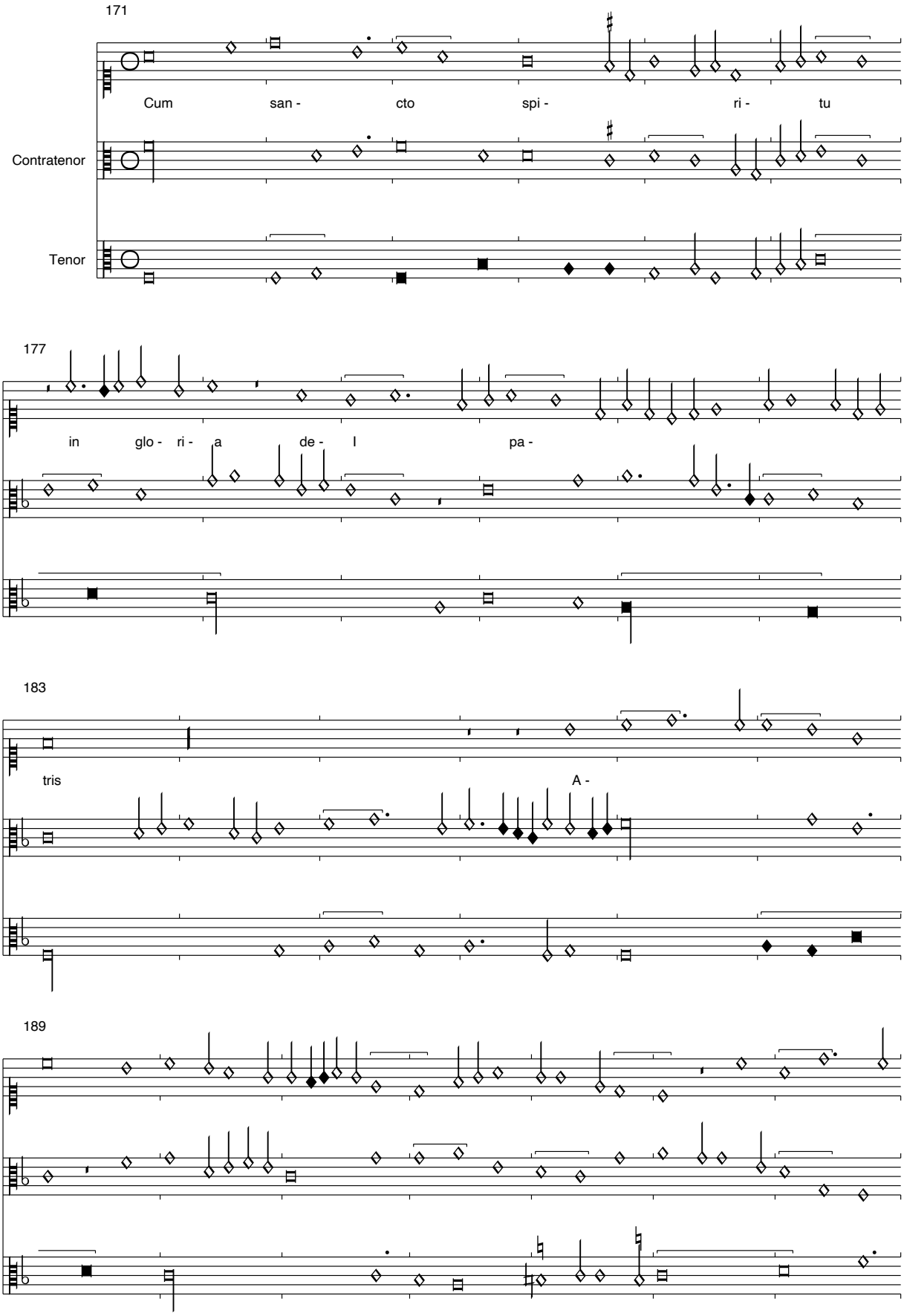

48
Do -
mi -
ne
Tenor

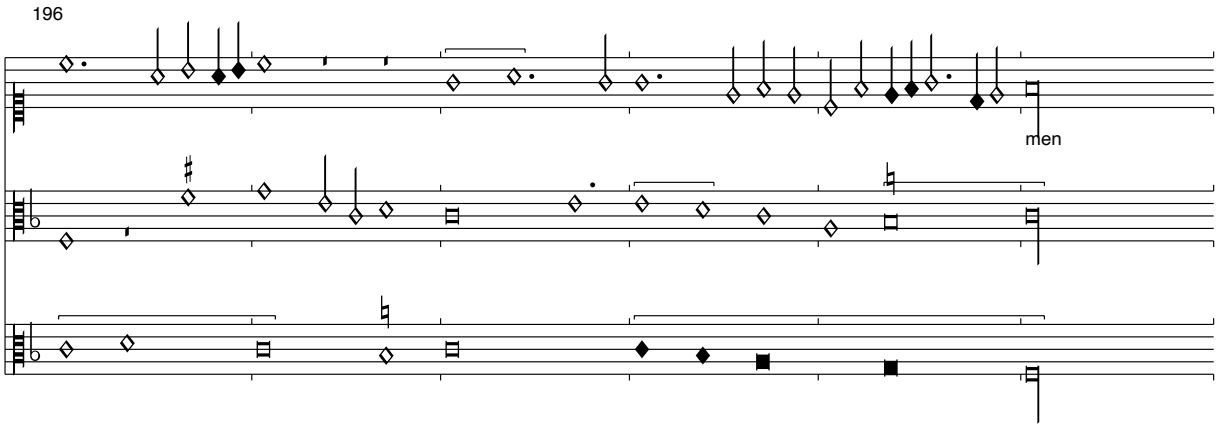

55
de -
us
a -
gnus
de -


63
i fi - li - us pa - tris
71
pa - tris
78
Qui tol - lis pec - ca - ta mun - di
Contratenor
Tenor
87
mi - se - re - re no - bis


98
Qui tol - lis pec - ca - ta mun - di su - sci -
109
pe de - pre - ca -
120
ti - o - nem no - stram Qui se - des ad dex -
131
te - ram pa - tris mi - se - re - re no -


142
bis
146
Quo - ni - am tu so - lus sanc - tus tu so -
Tenor
152
lus do - mi - nus tu so - lus
158
al - tis - si - mus Je - su
165
Chri - ste

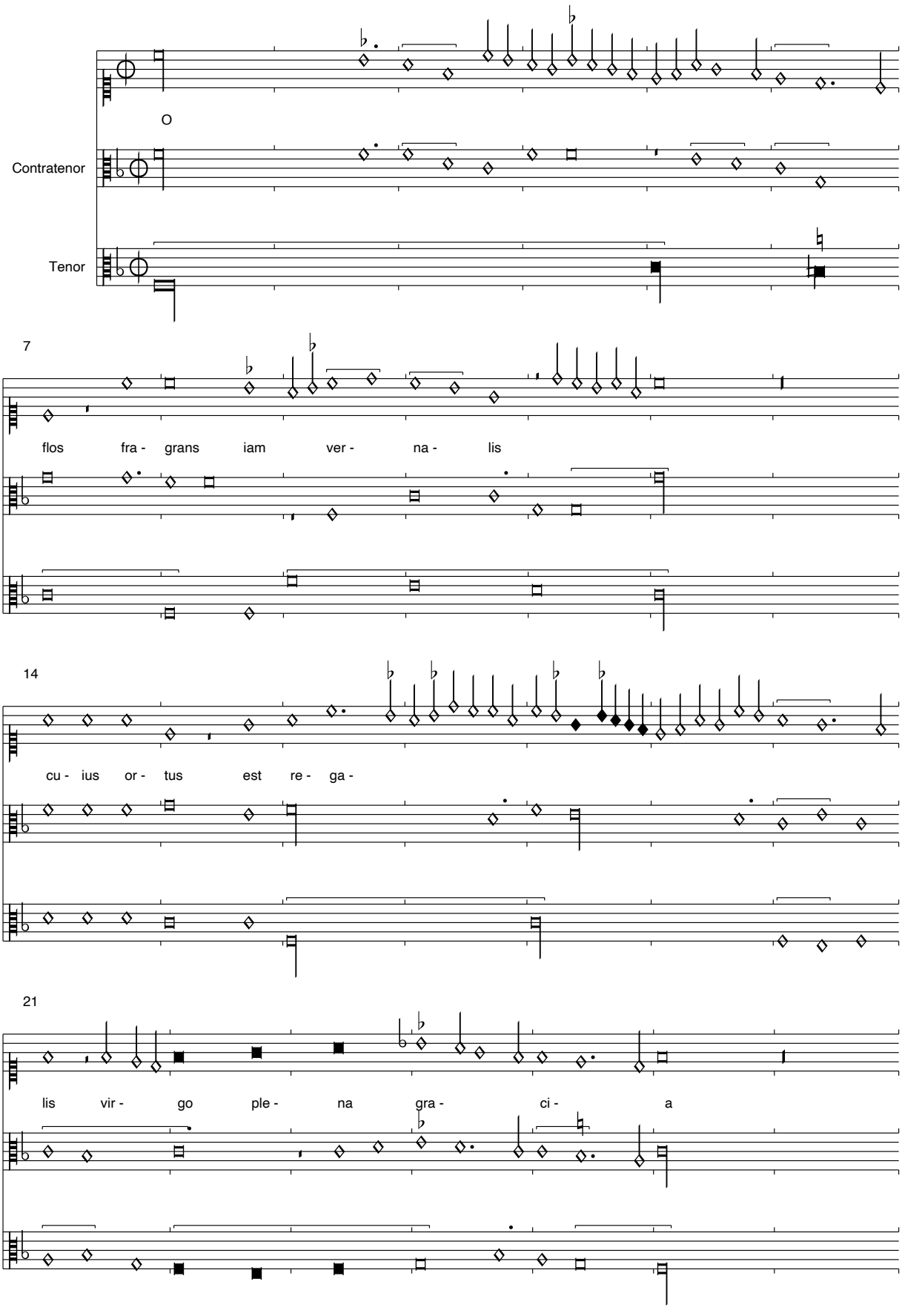

171
Cum san - cto spi - ri - tu
Contratenor
Tenor
177
in glo - ri - a de - l pa -
183
tris
A -
189

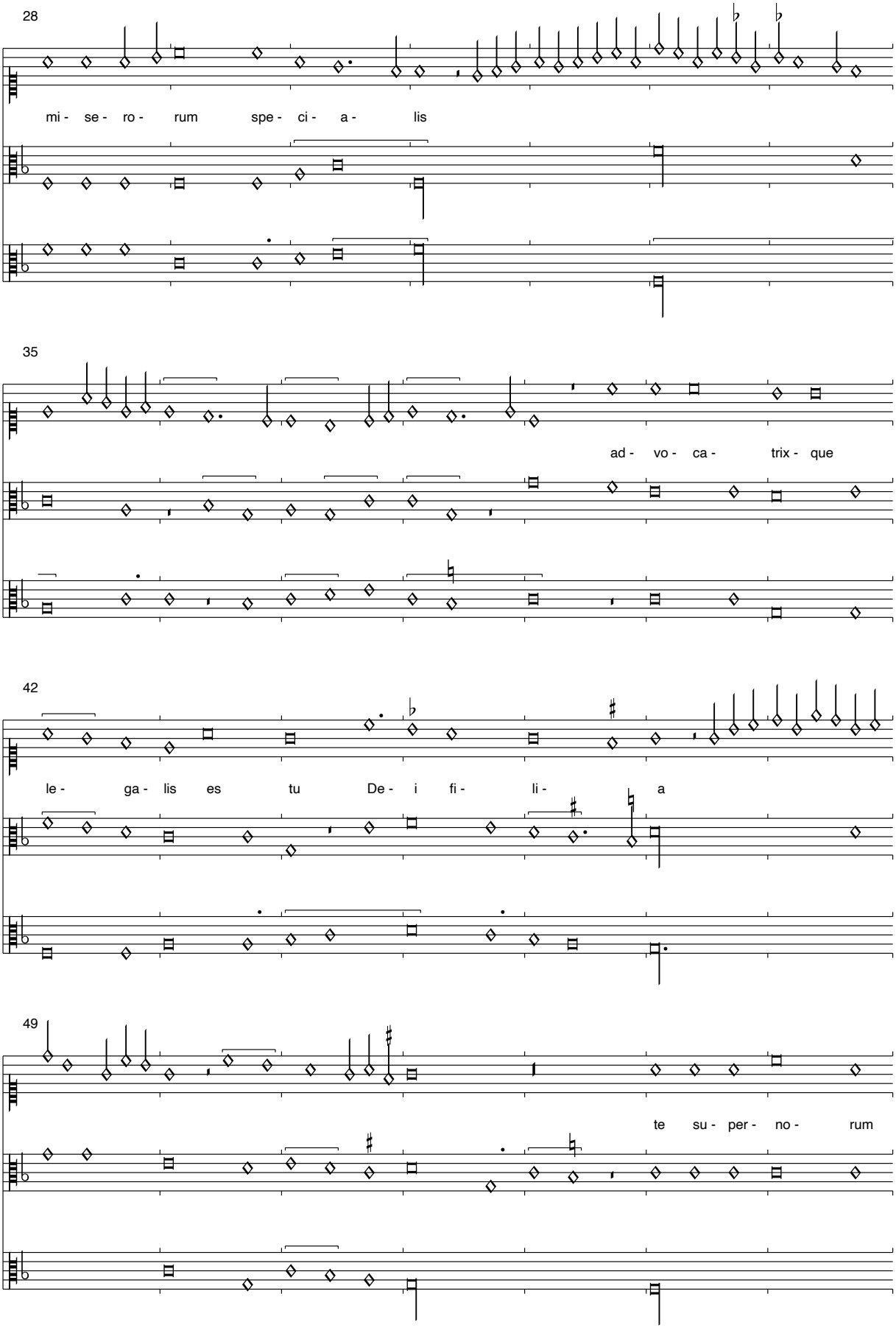


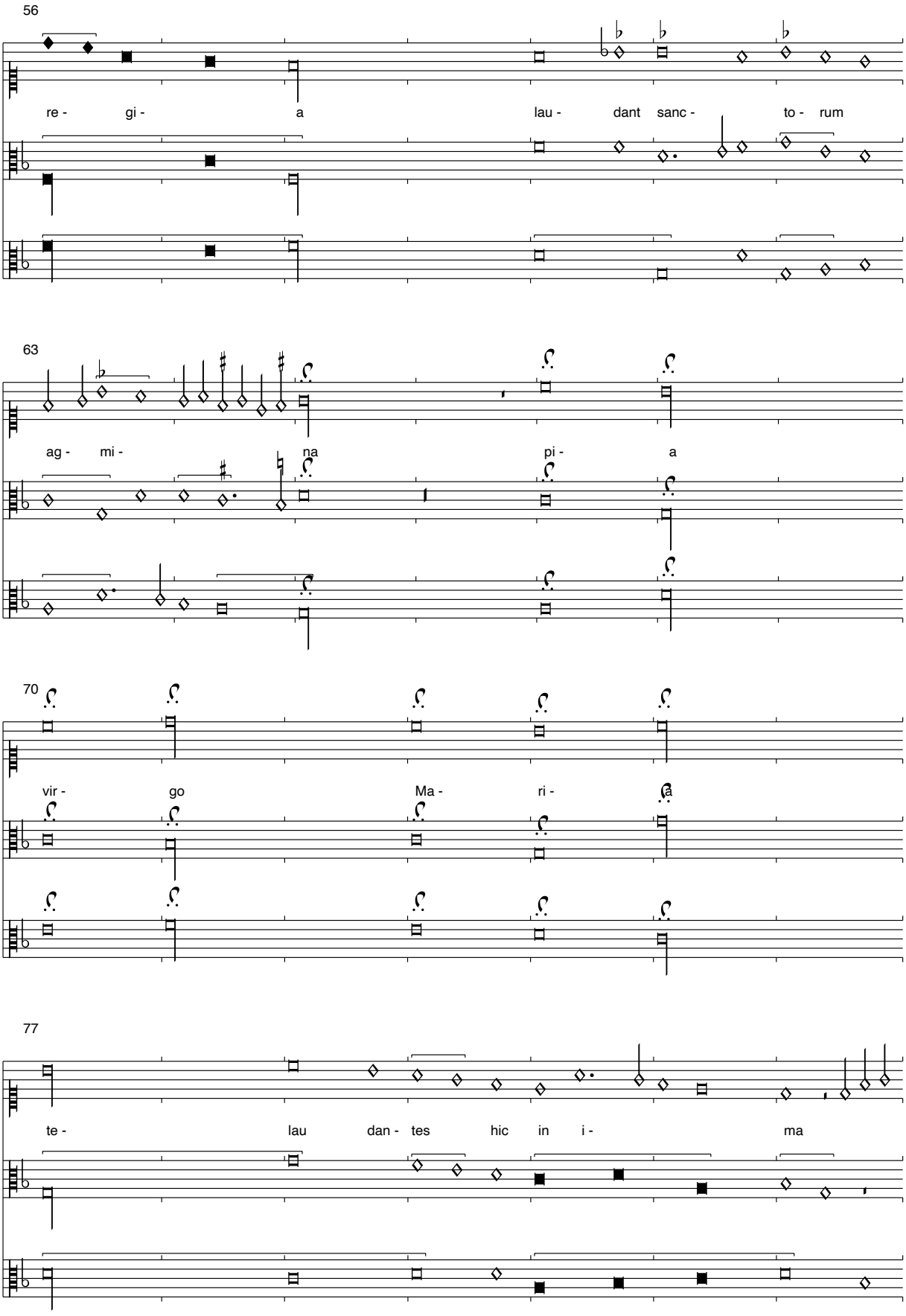
Diese Version unterscheidet sich vor allem in den Ligauren stark von f. 31v-33r und Aosta. Der Tenor ist nicht mit „Iacet granum“ bezeichnet. T. 117 fehlt im Tenor die notwendige Colorierung der Br-d’.

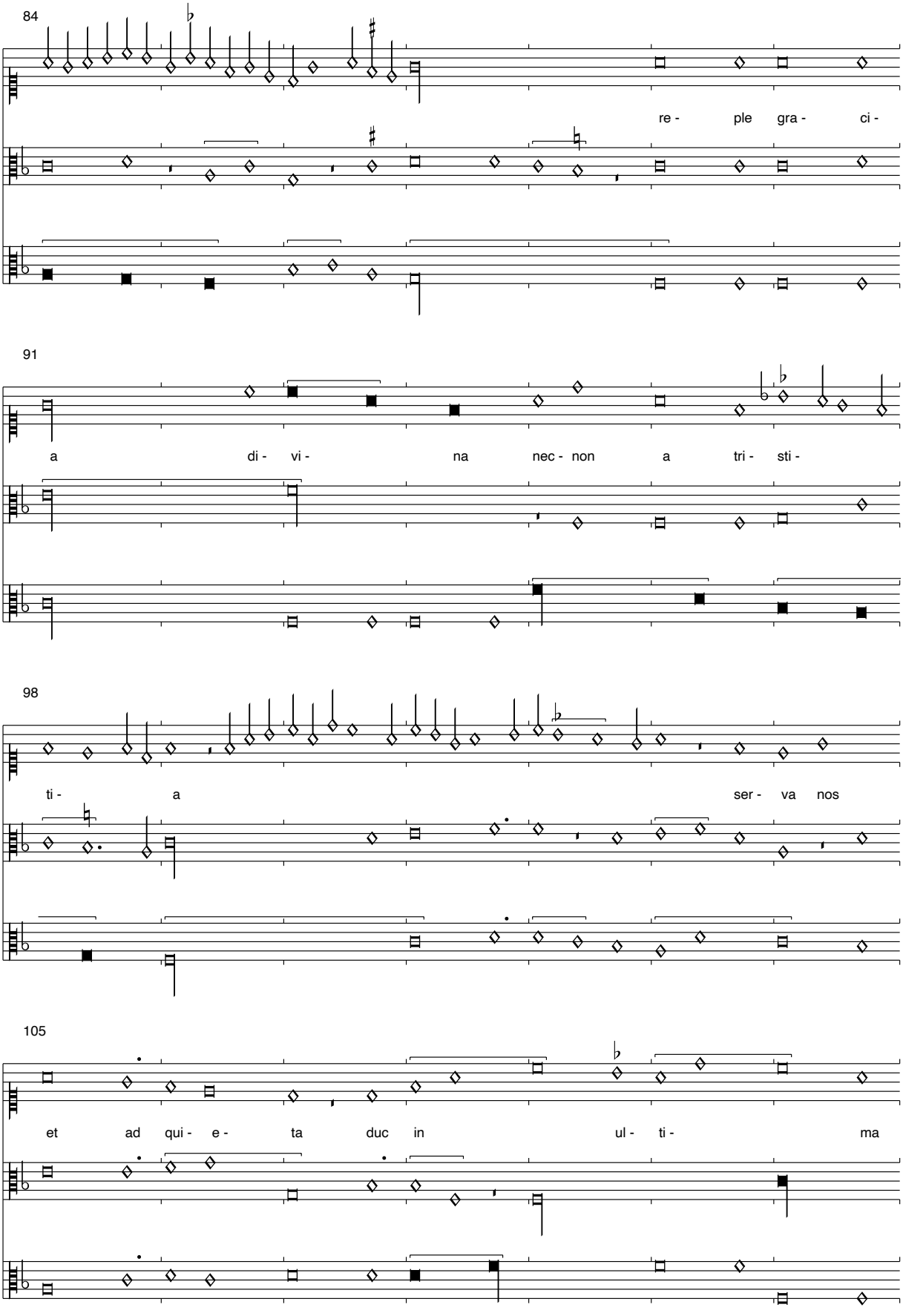
Brassart: O flos fragrans

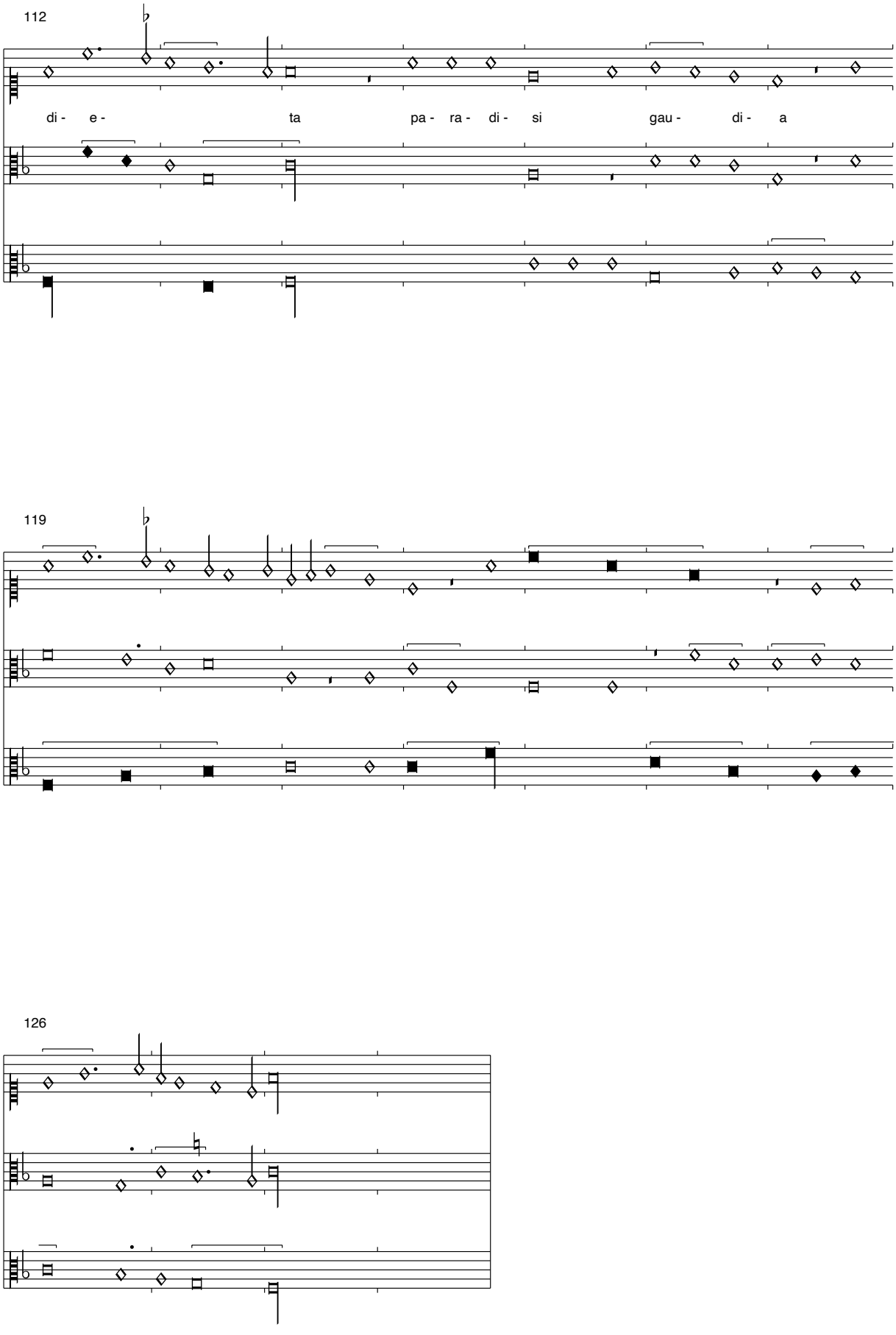
Trent 87, 143v-144r




28
mi - se - ro - rum spe - ci - a - lis
35
ad - vo - ca - trix - que
42
le - ga - lis es tu De - i fi - li - a
49
te su - per - no - rum


56
re - gi - a lau - dant sanc - to - rum
63
ag - mi - na pi - a
70
vir - go Ma - ri - a
77
te - lau dan - tes hic in i - ma

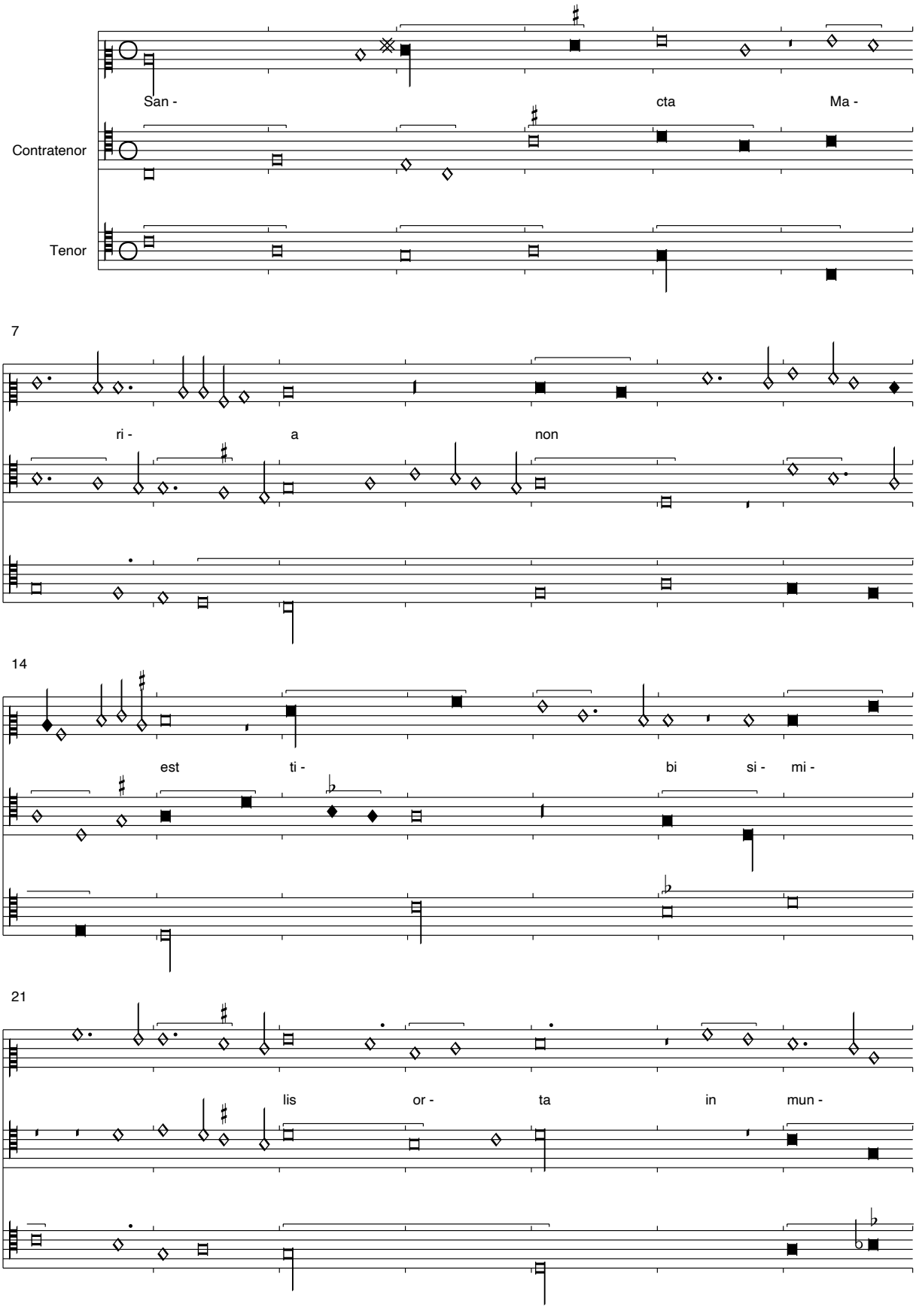

84
re - ple gra - ci -
91
a di - vi - na nec - non a tri - sti -
98
ti - a ser - va nos
105
et ad qui - e - ta duc in ul - ti - ma

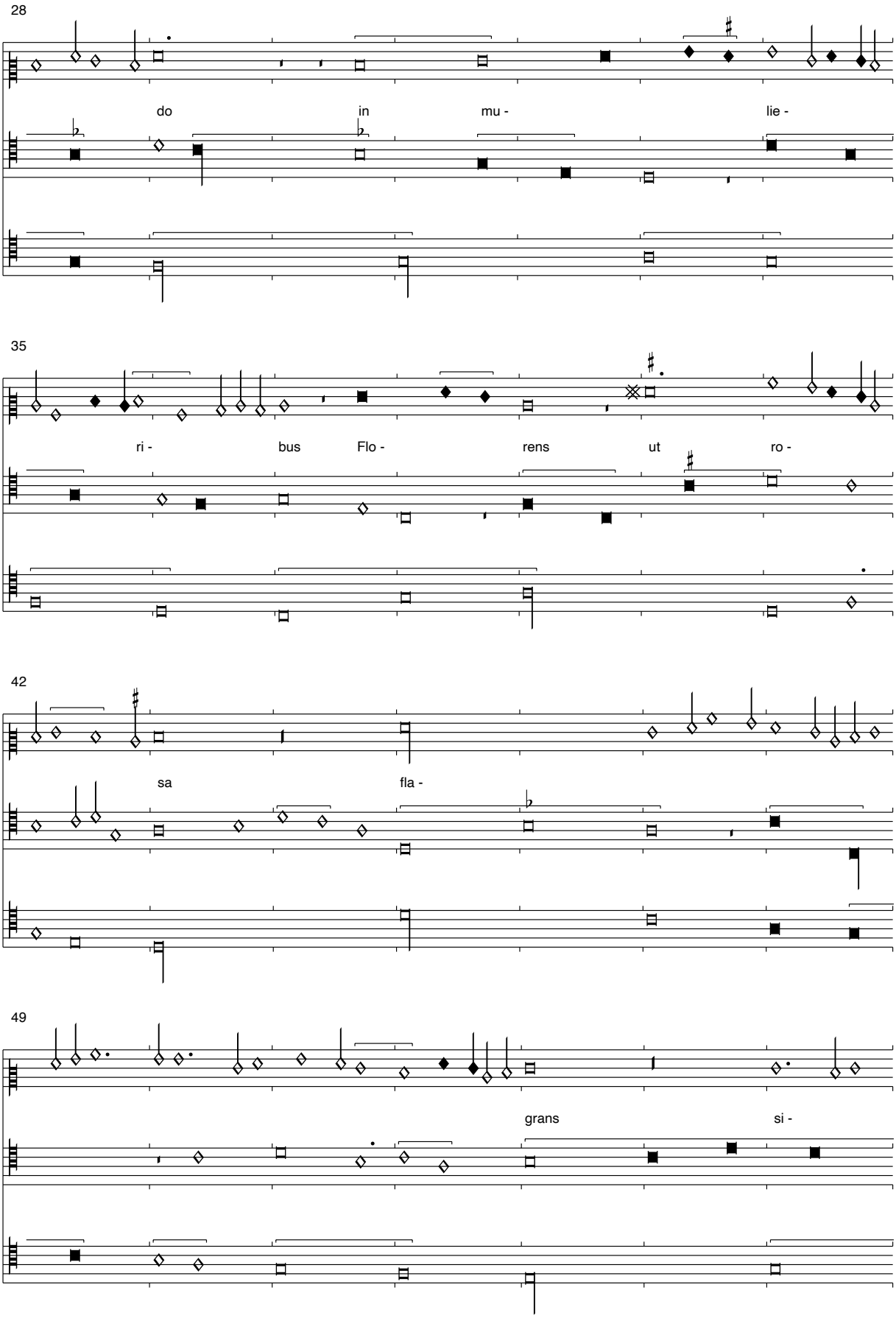


Die Corona-Passage wurde rhythmisch vereinheitlicht; im Contratenor wurden besonders dort und an mehreren anderen Stellen nach Bologna Q 15 korrigiert.

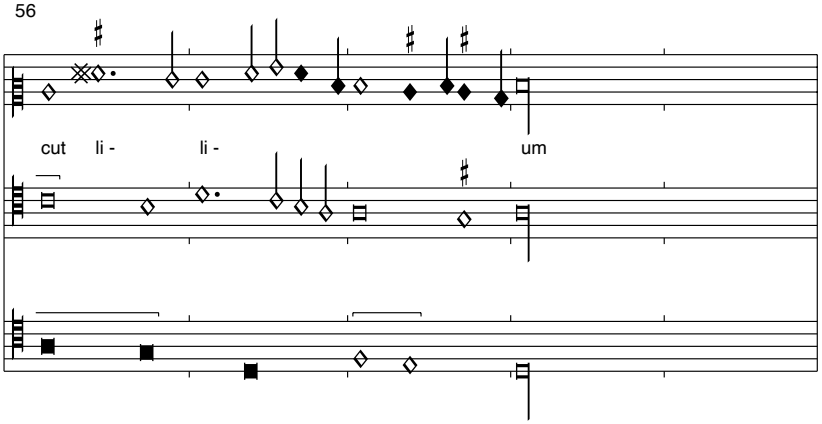
Sancta Maria non est tibi similis

Trent 87, f. 144v-145r

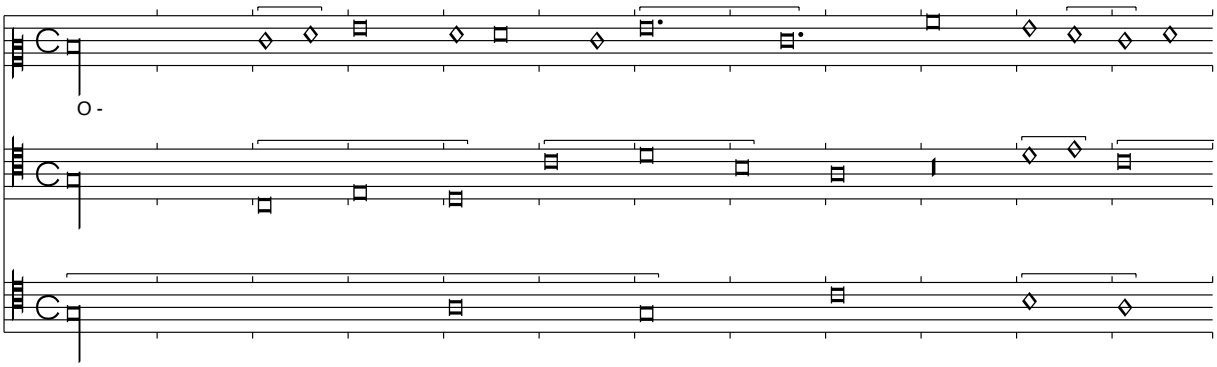



28
do in mu - lie -
35
ri - bus Flo - rens ut ro -
42
sa fla -
49
grans si -

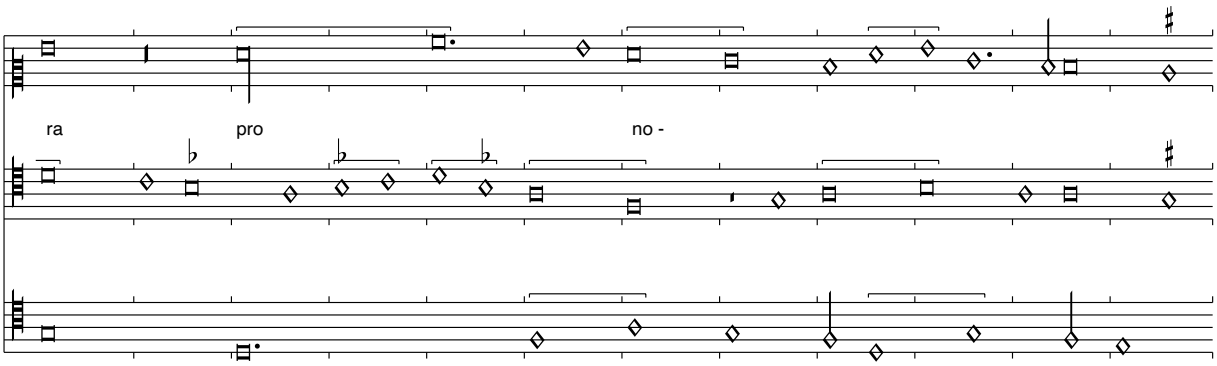
56



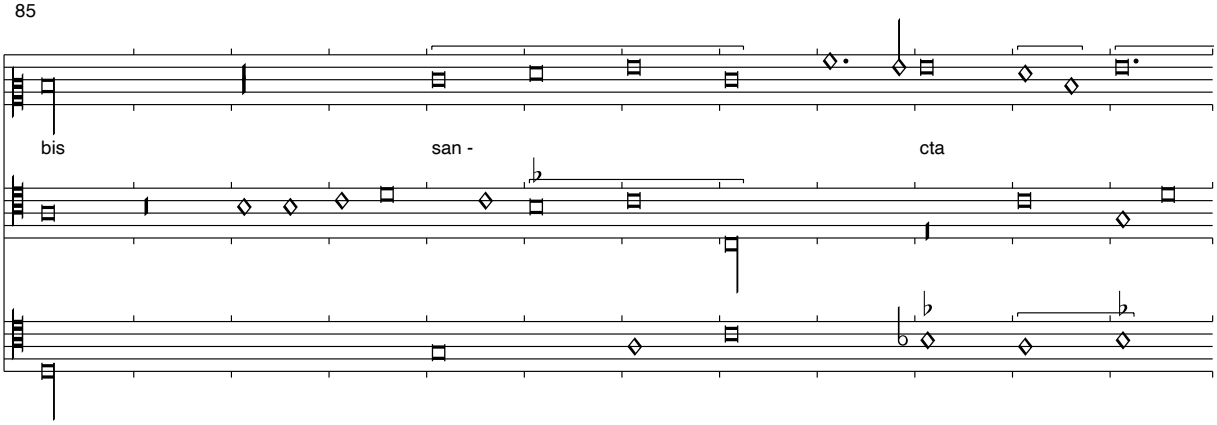
61



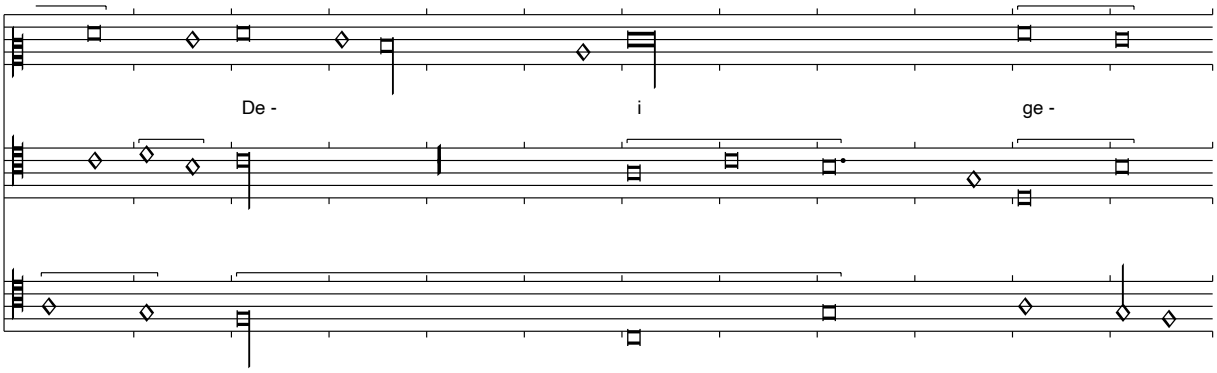
73



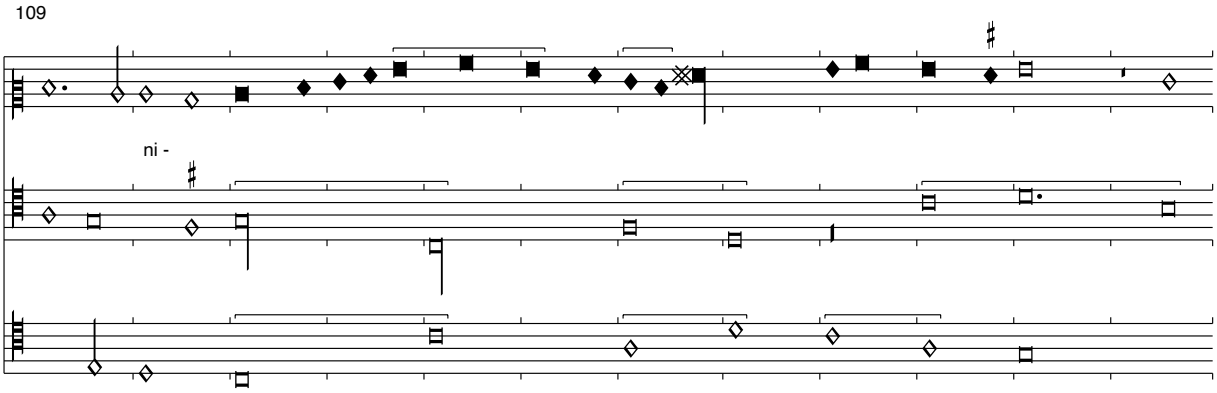
85



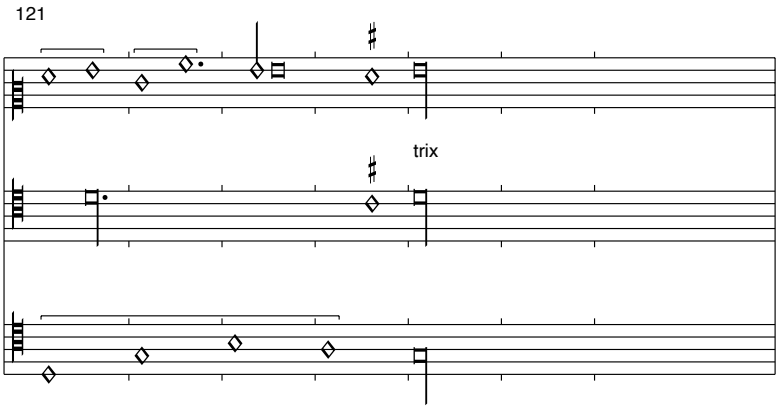
97



109



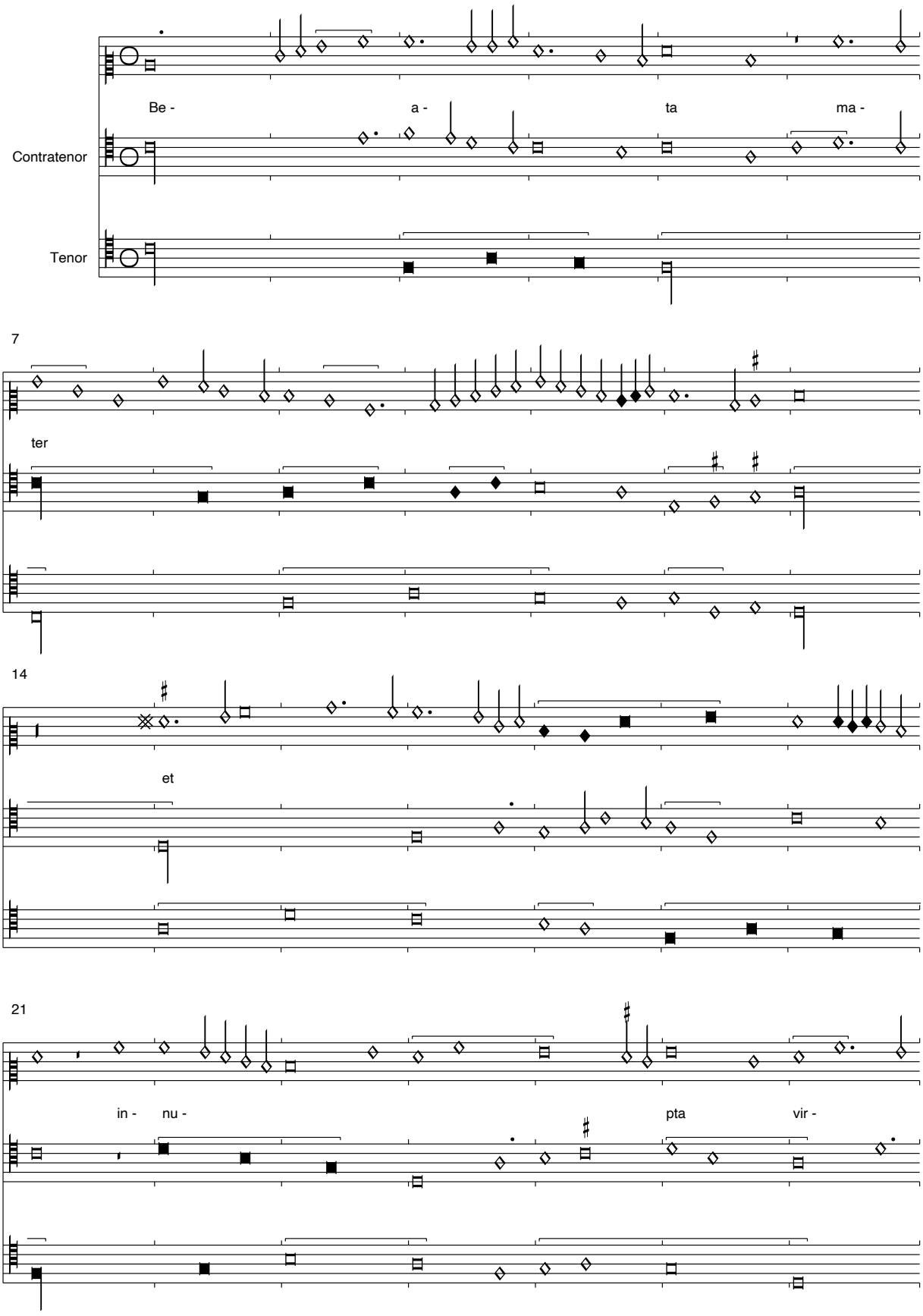
121

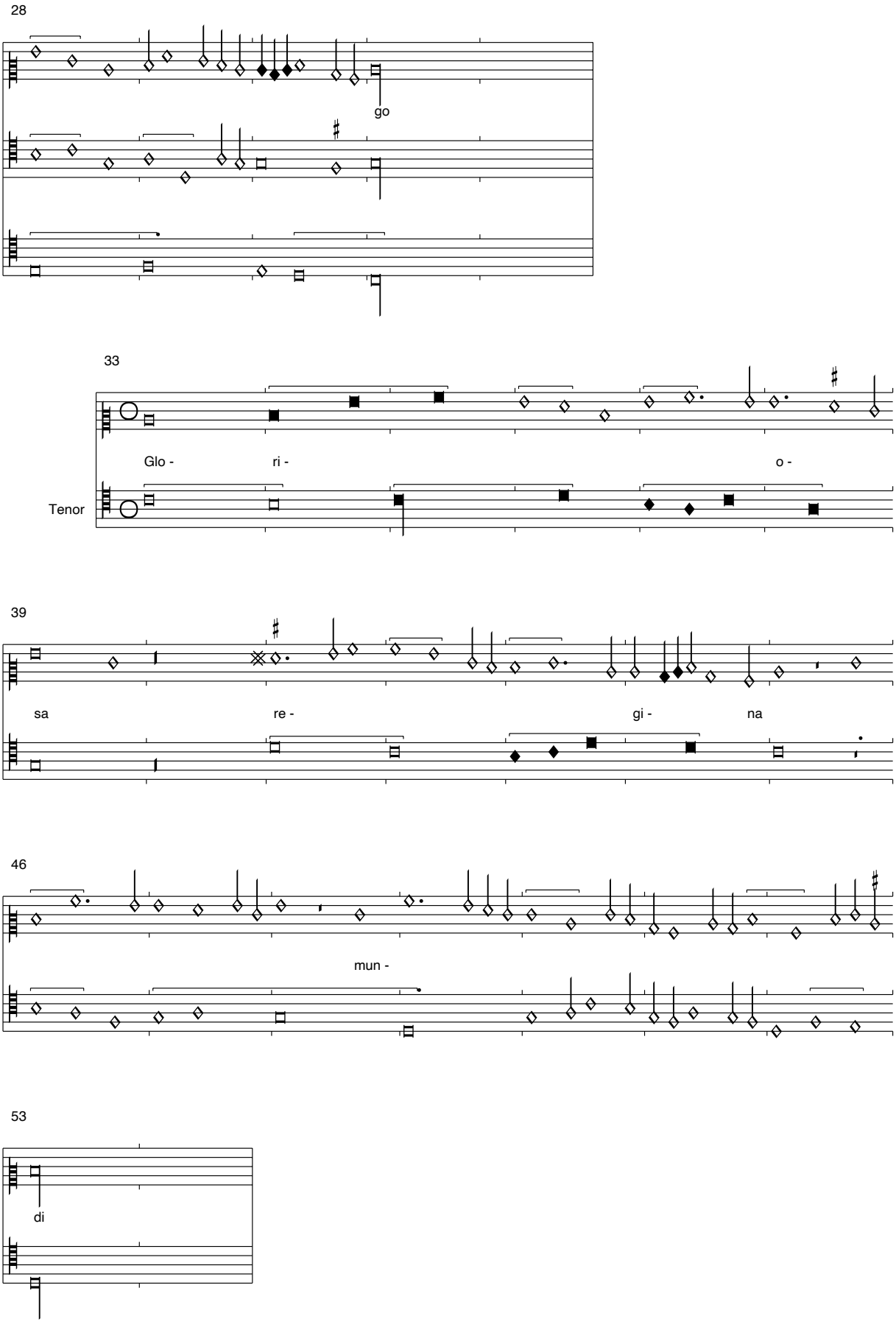


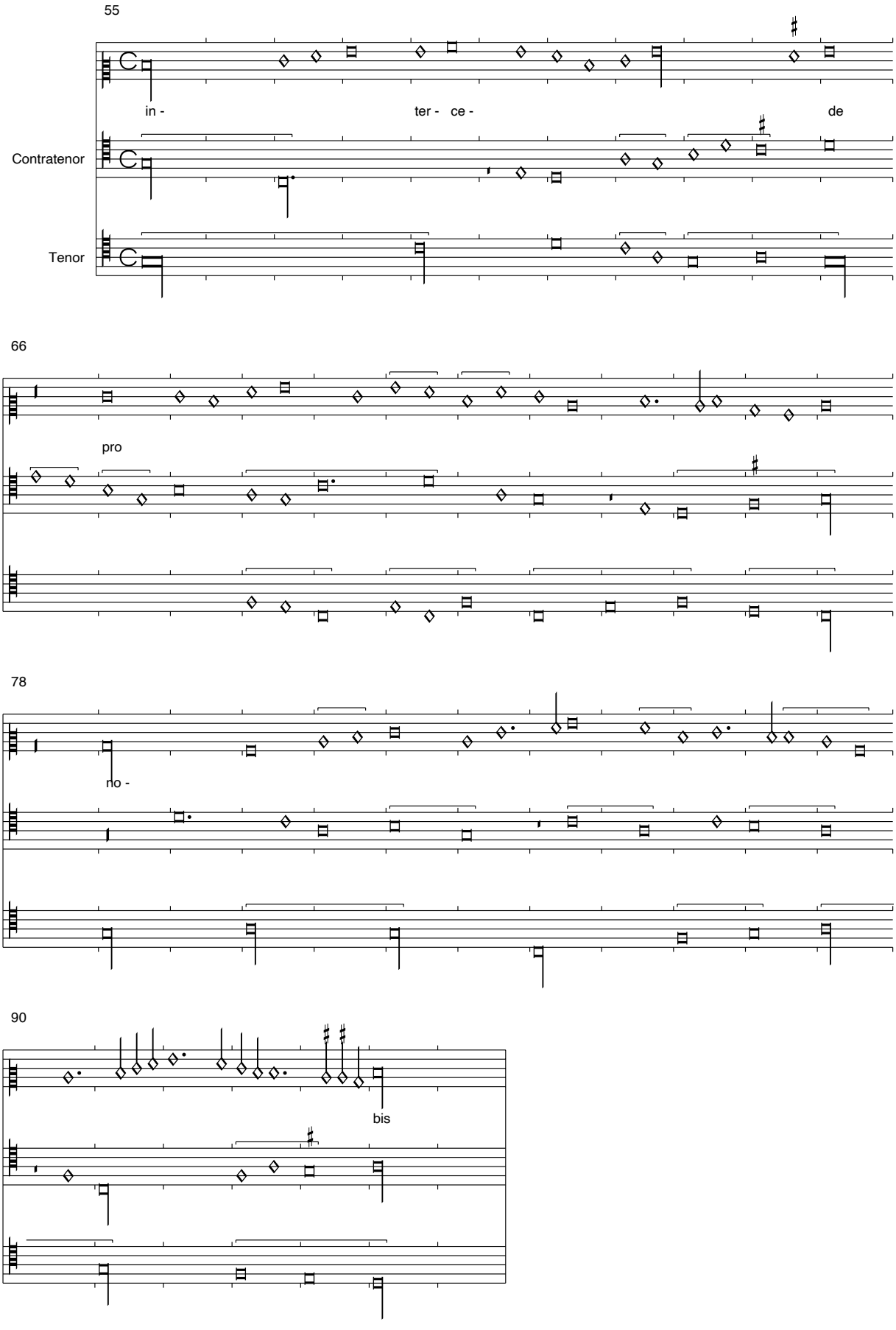
Das Stück weist ein außerordentlich hohes Maß an Dissonanzen auf, die kaum zu mildern sind und daher wohl beabsichtigt. Robert Mitchell wies mich auf die Verdopplung des Tenors im zweiten Teil hin, die nicht in der Quelle erkennbar ist.

Jo. Dunstable: Beata mater

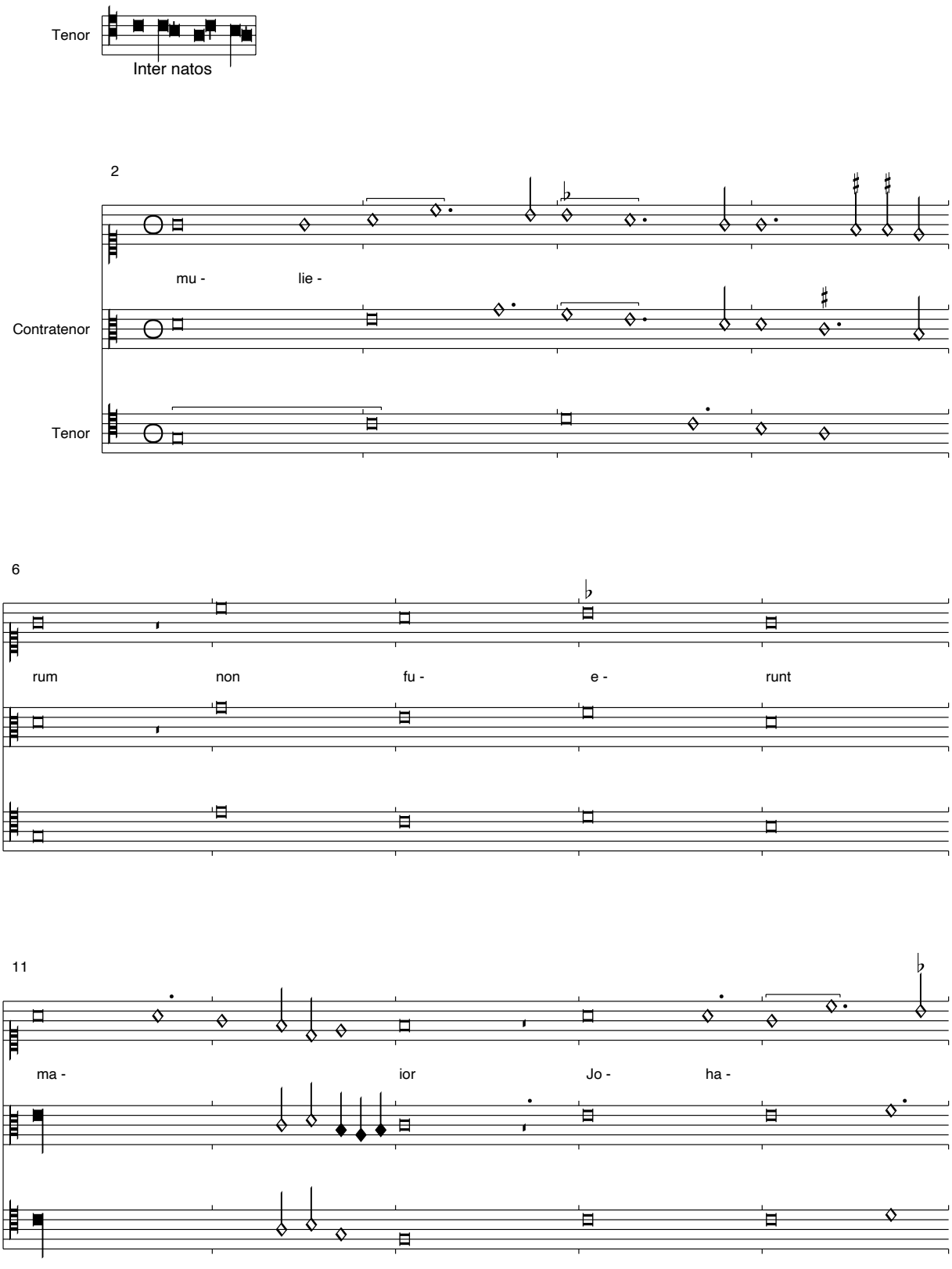
Trent 87, f. 145v-146r



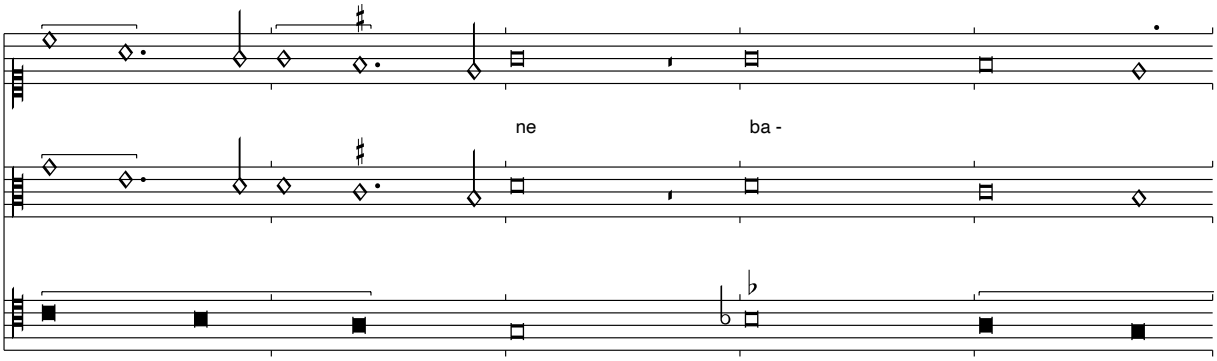

28
go
33
Glo - ri - o -
Tenor
39
sa re - gi - na
46
mun -
53
di


55
in - ter - ce - de
Contratenor
Tenor
66
pro
78
no -
90
bis

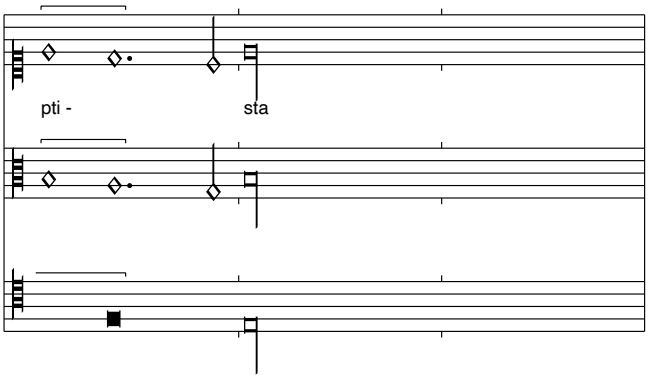
Binchois: Inter natos mulierum
Trent 87, f. 146r



16

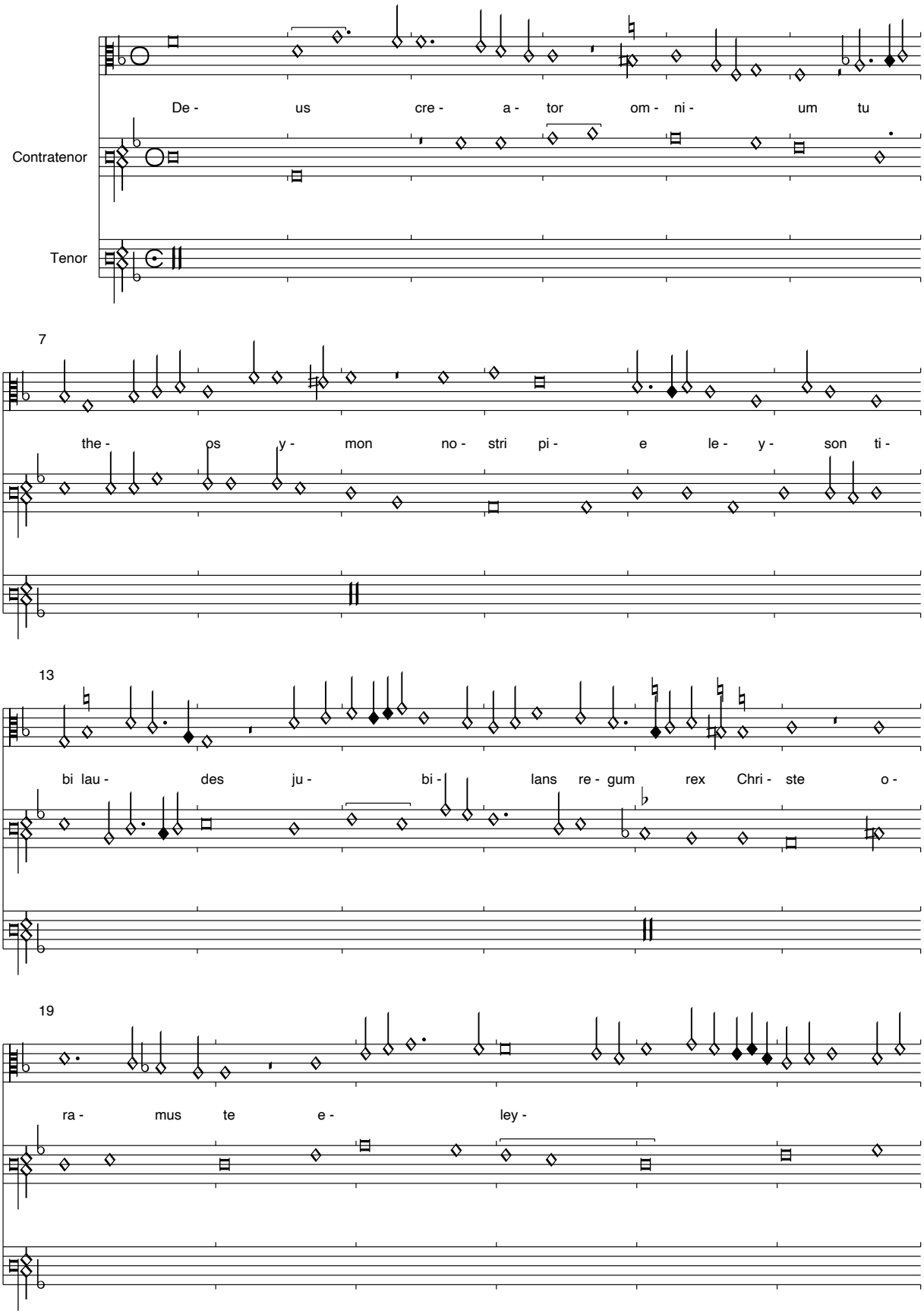


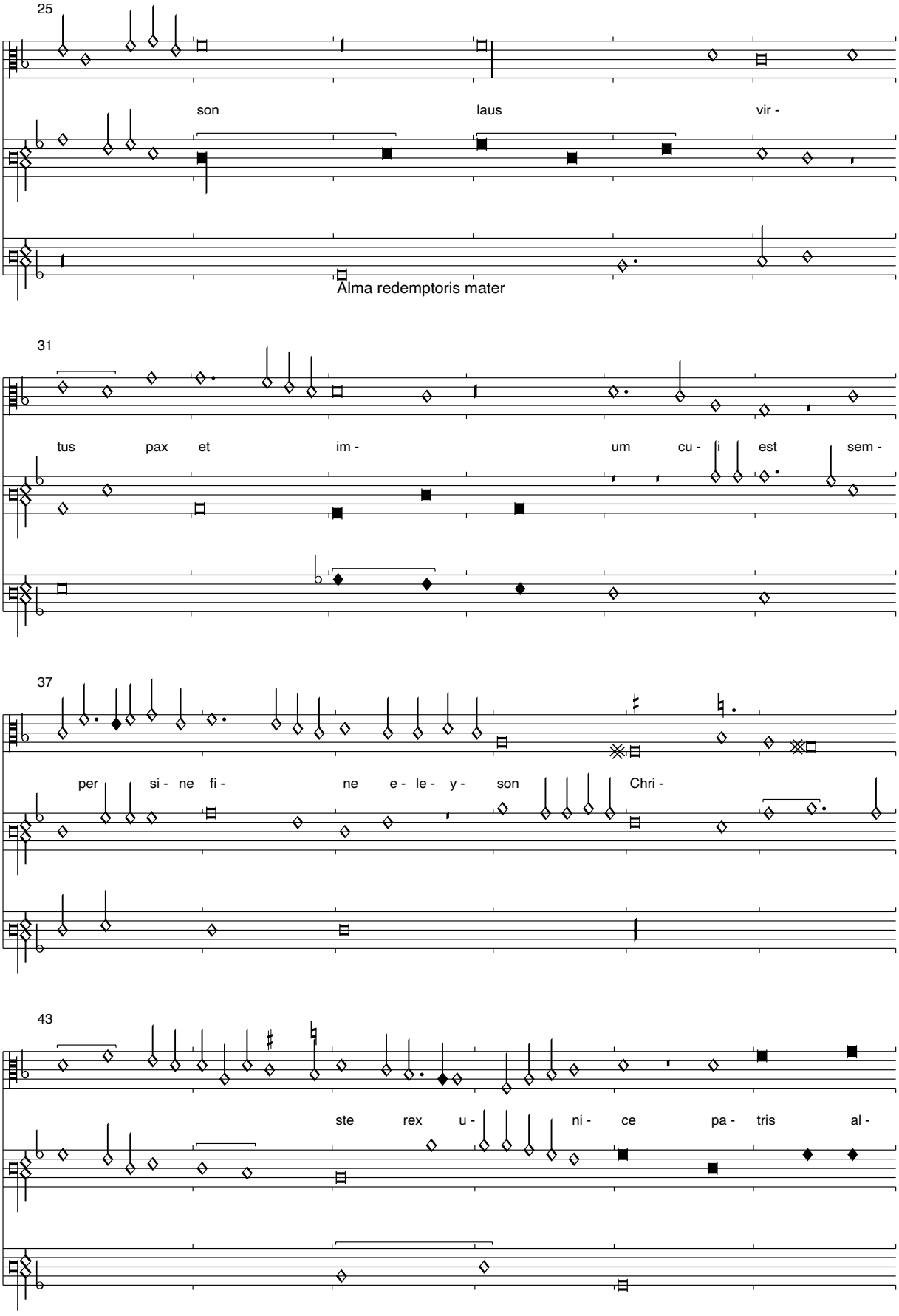
21

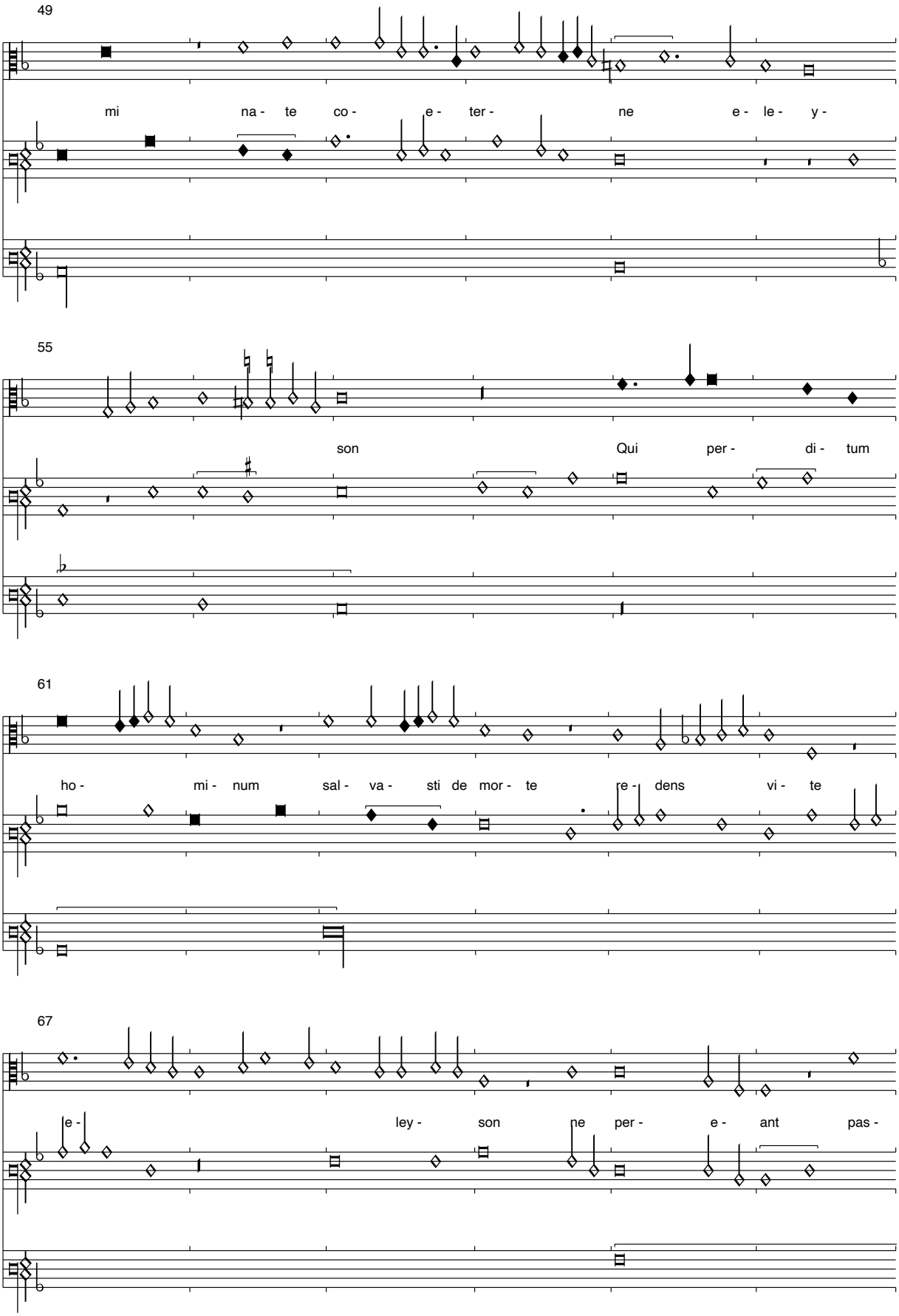


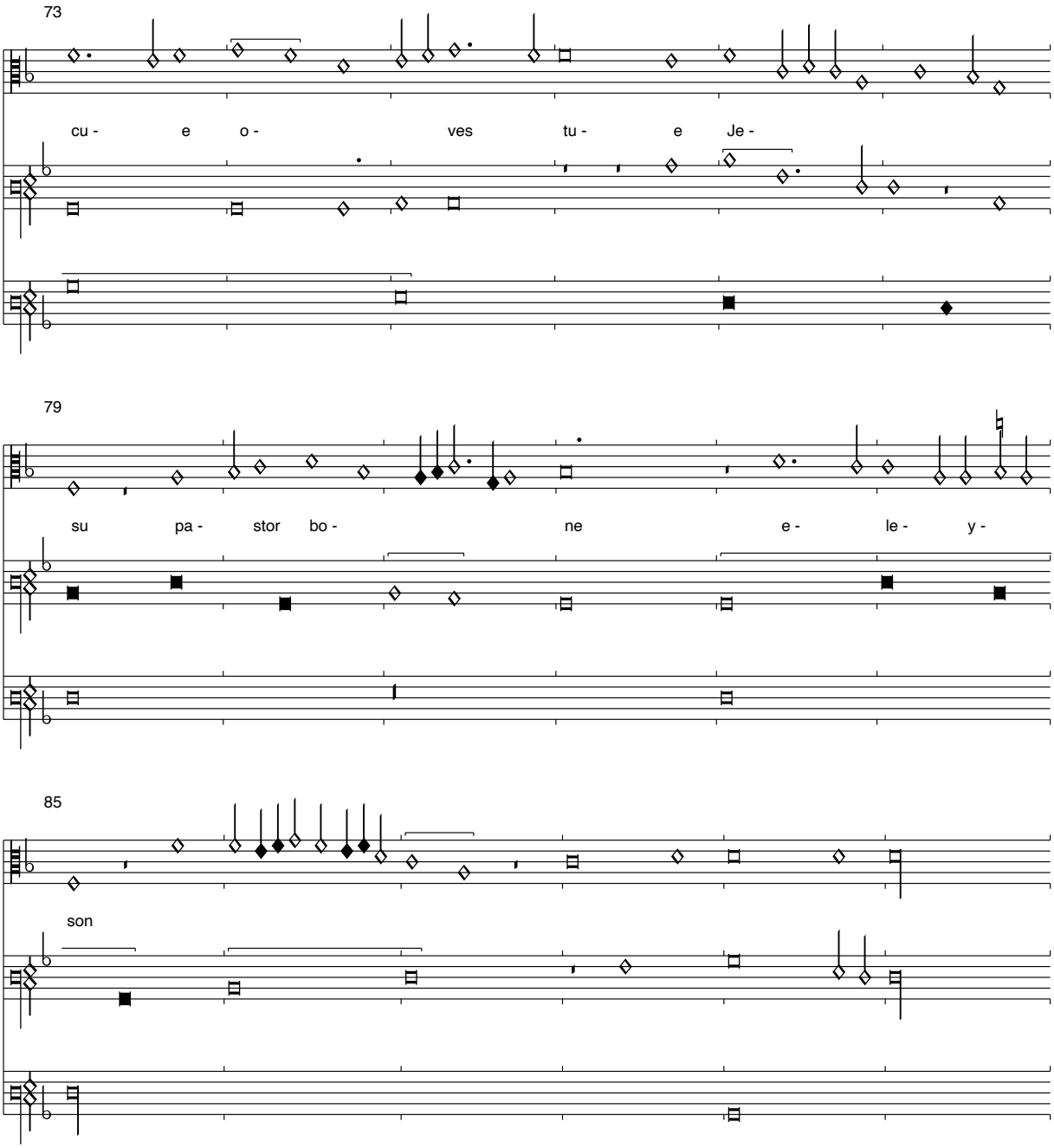
Kyrie Deus Creator-Alma redemptoris

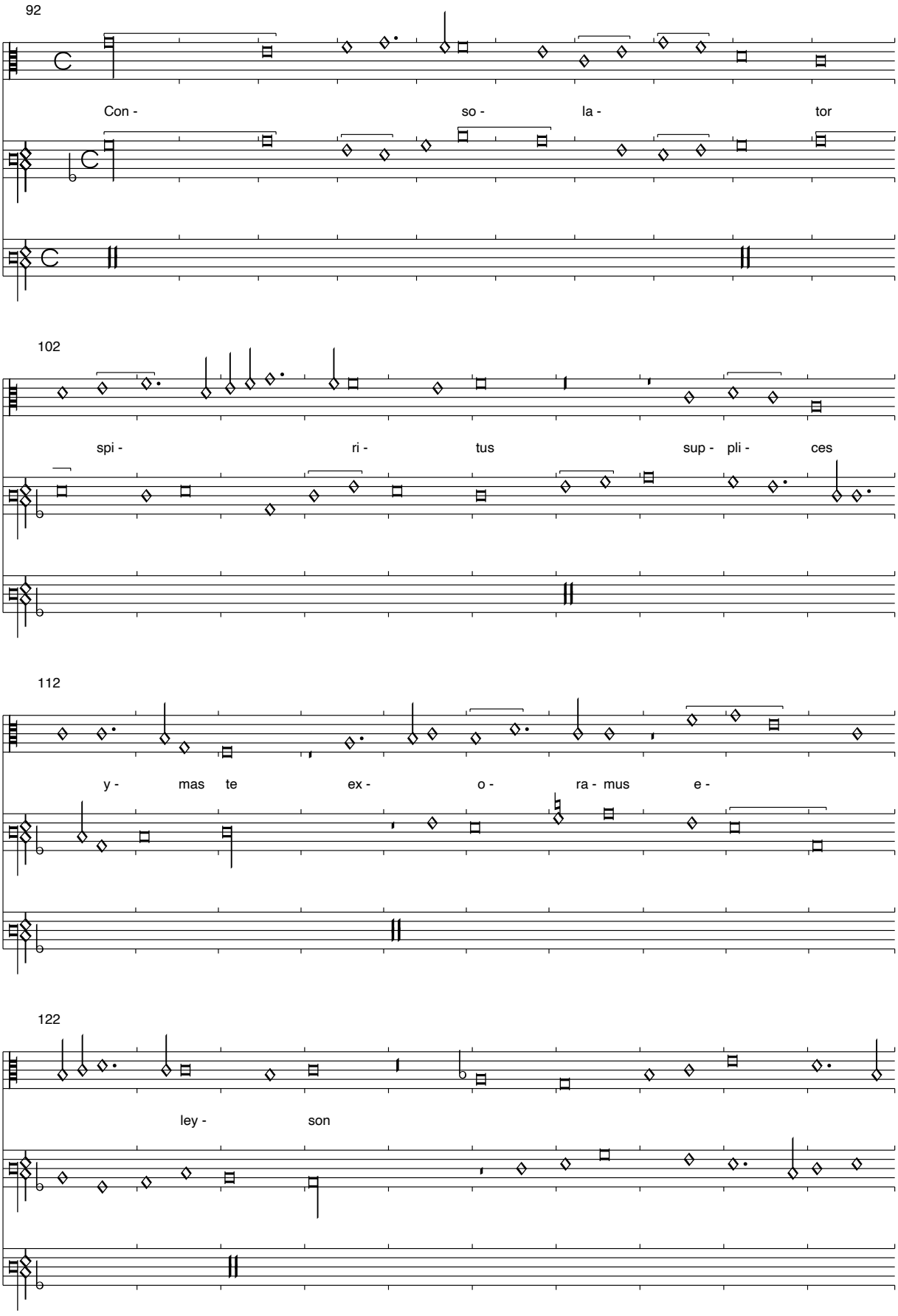
Trent 87, f. 146v-148r

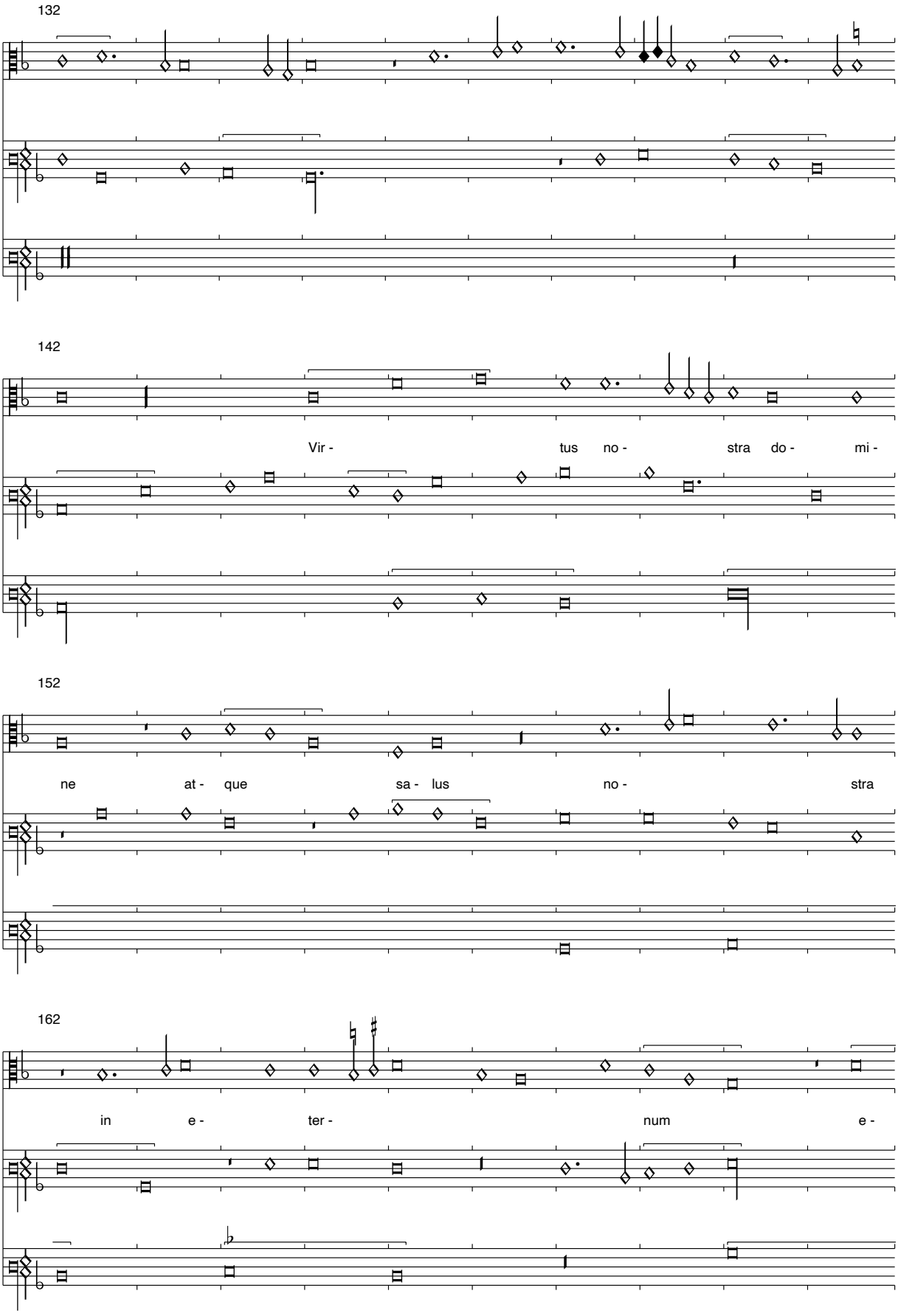


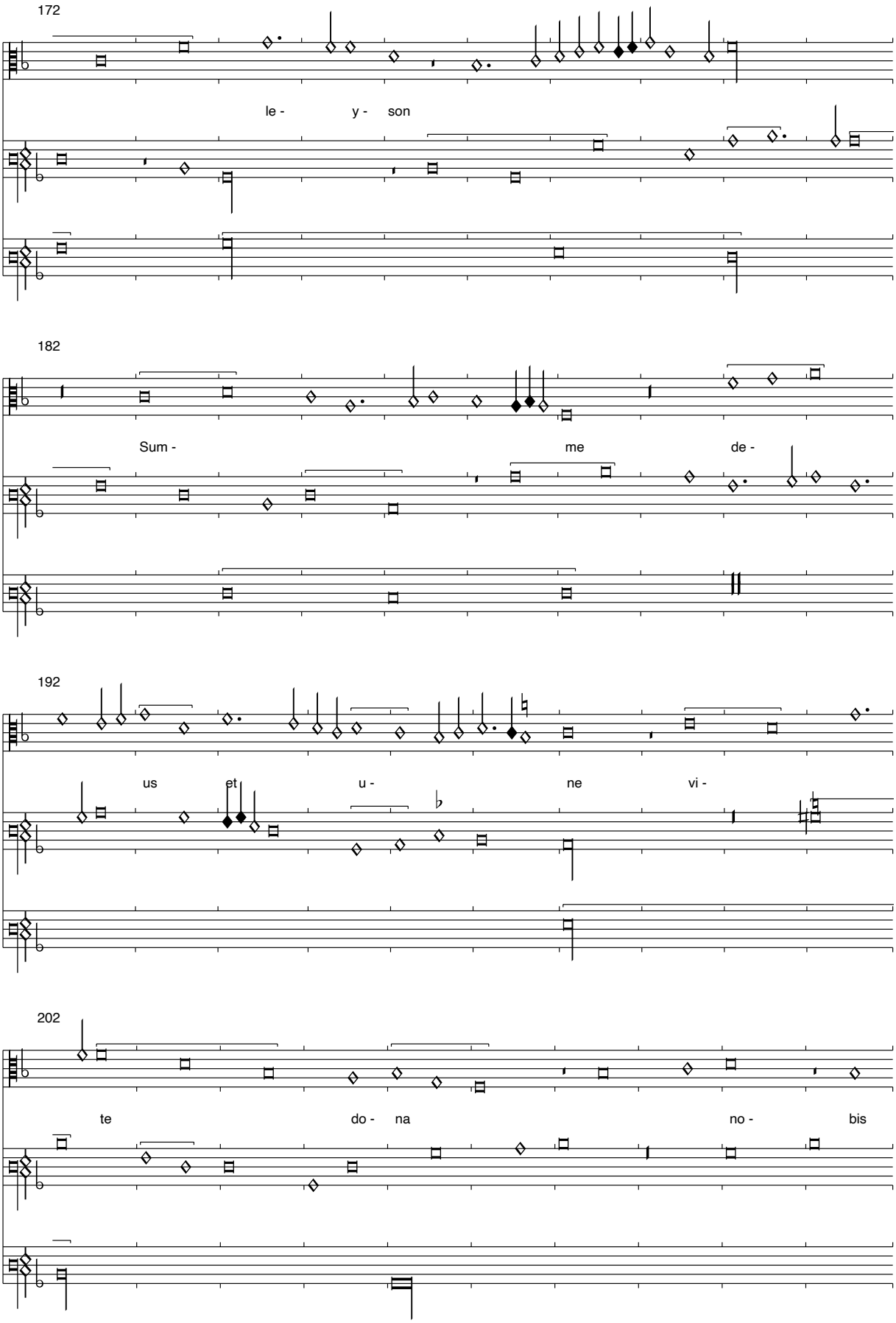

25
son laus vir -
Alma redemptoris mater
31
tus pax et im - um cu - i est sem -
37
per si - ne fi - ne e - le - y - son Chri -
43
ste rex u - ni - ce pa - tris al -

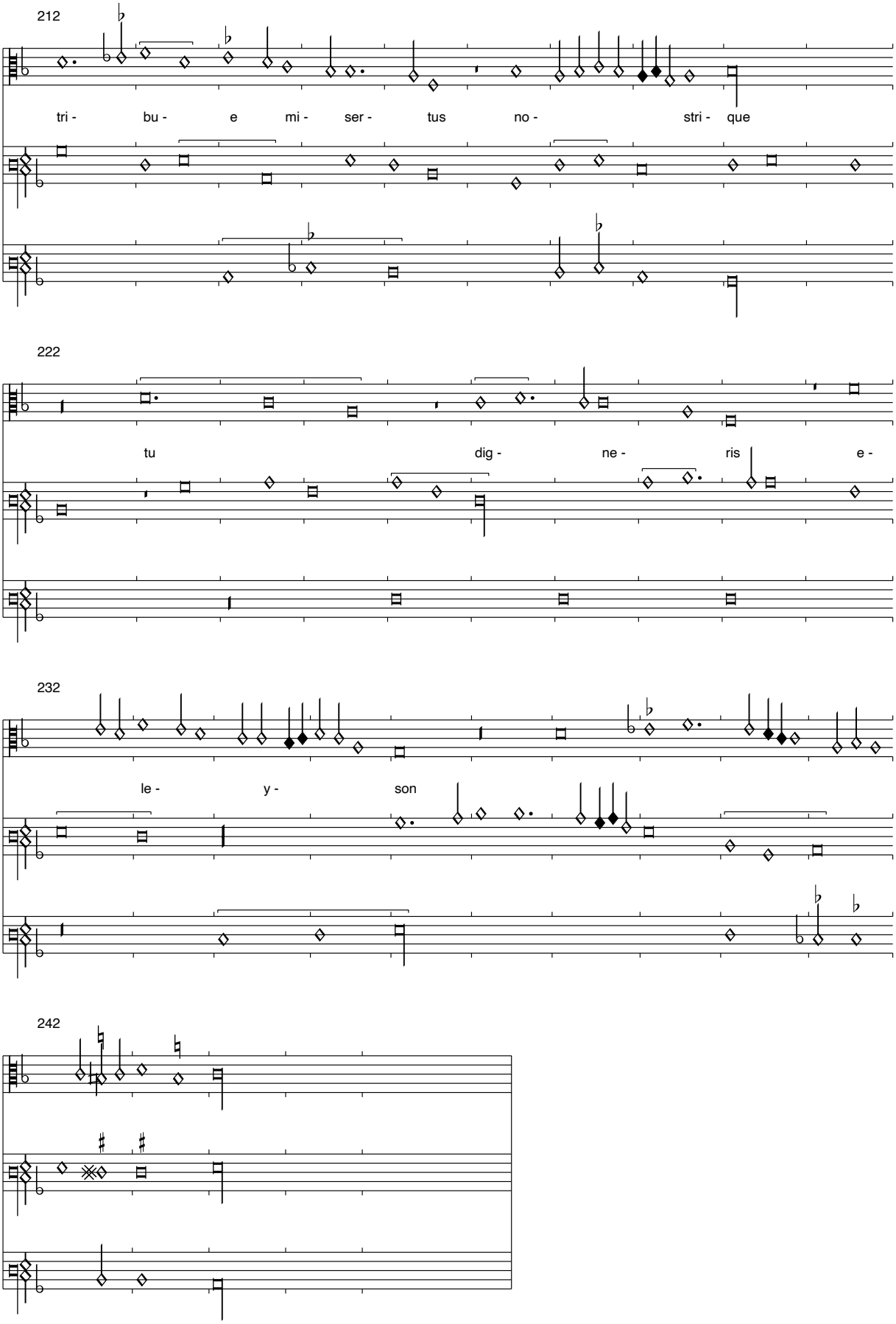

49
mi na - te co - e - ter - ne e - le - y -
55
son Qui per - di - tum
61
ho - mi - num sal - va - sti de mor - te re - dens vi - te
67
e - ley - son ne per - e - ant pas -


73
cu - e o - ves tu - e Je -
79
su pa - stor bo - ne e - le - y -
85
son


92
Con - so - la - tor
102
spi - ri - tus sup - pli - ces
112
y - mas te ex - o - ra - mus e -
122
ley - son

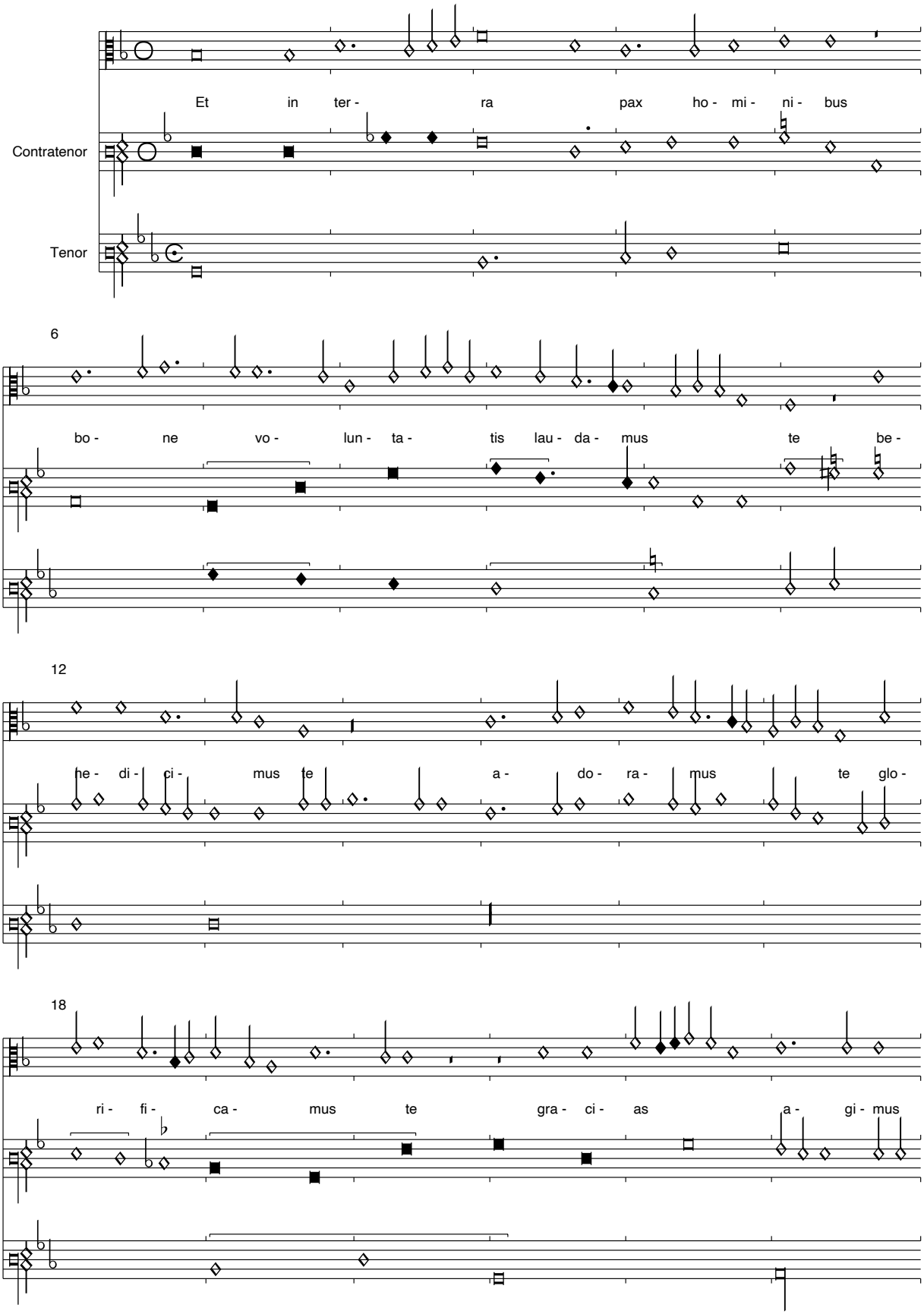

132
142
Vir - tus no - stra do - mi -
152
ne at - que sa - lus no - stra
162
in e - ter - num e -

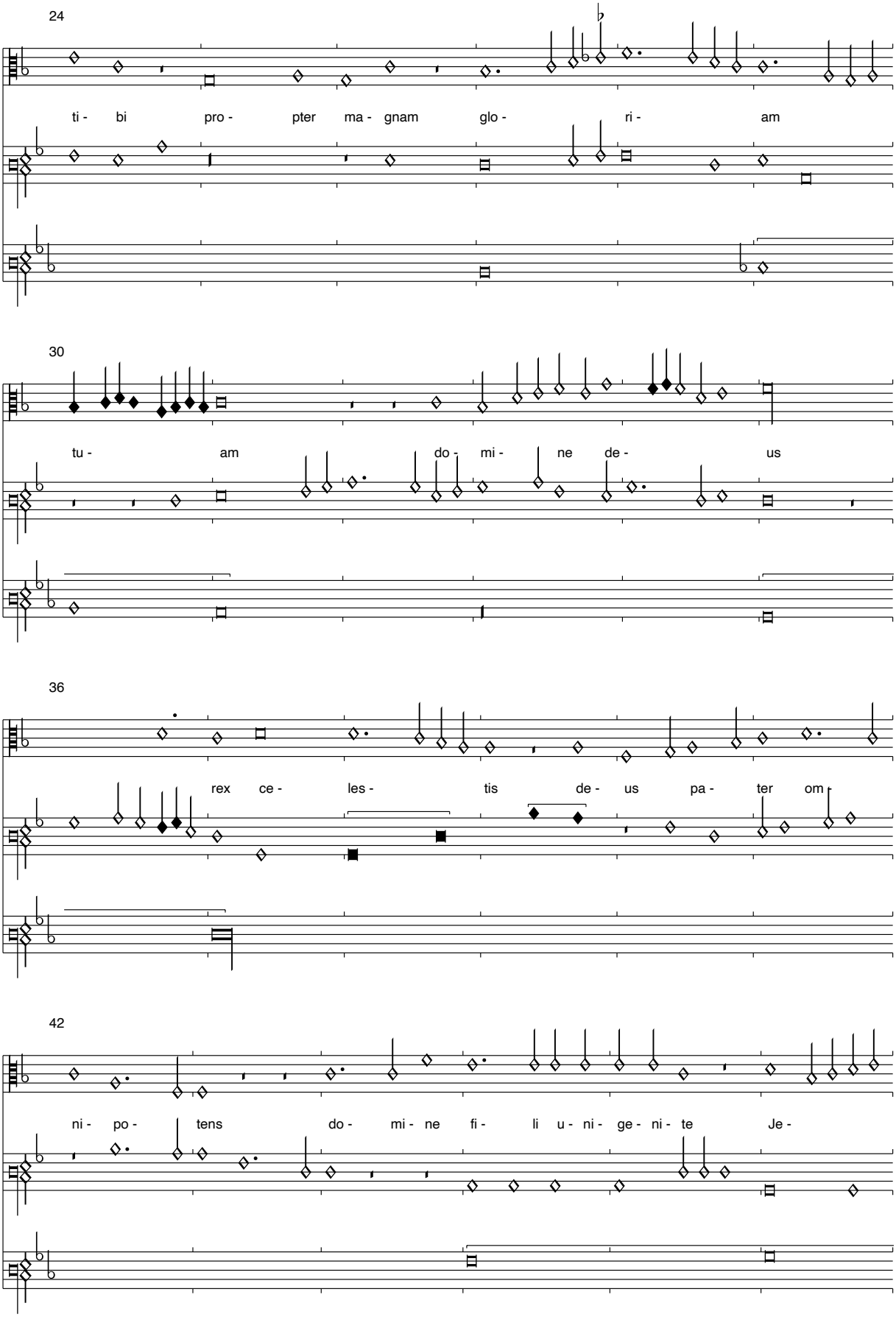

172
le - y - son
182
Sum - me de -
192
us et u - ne vi -
202
te do - na no - bis

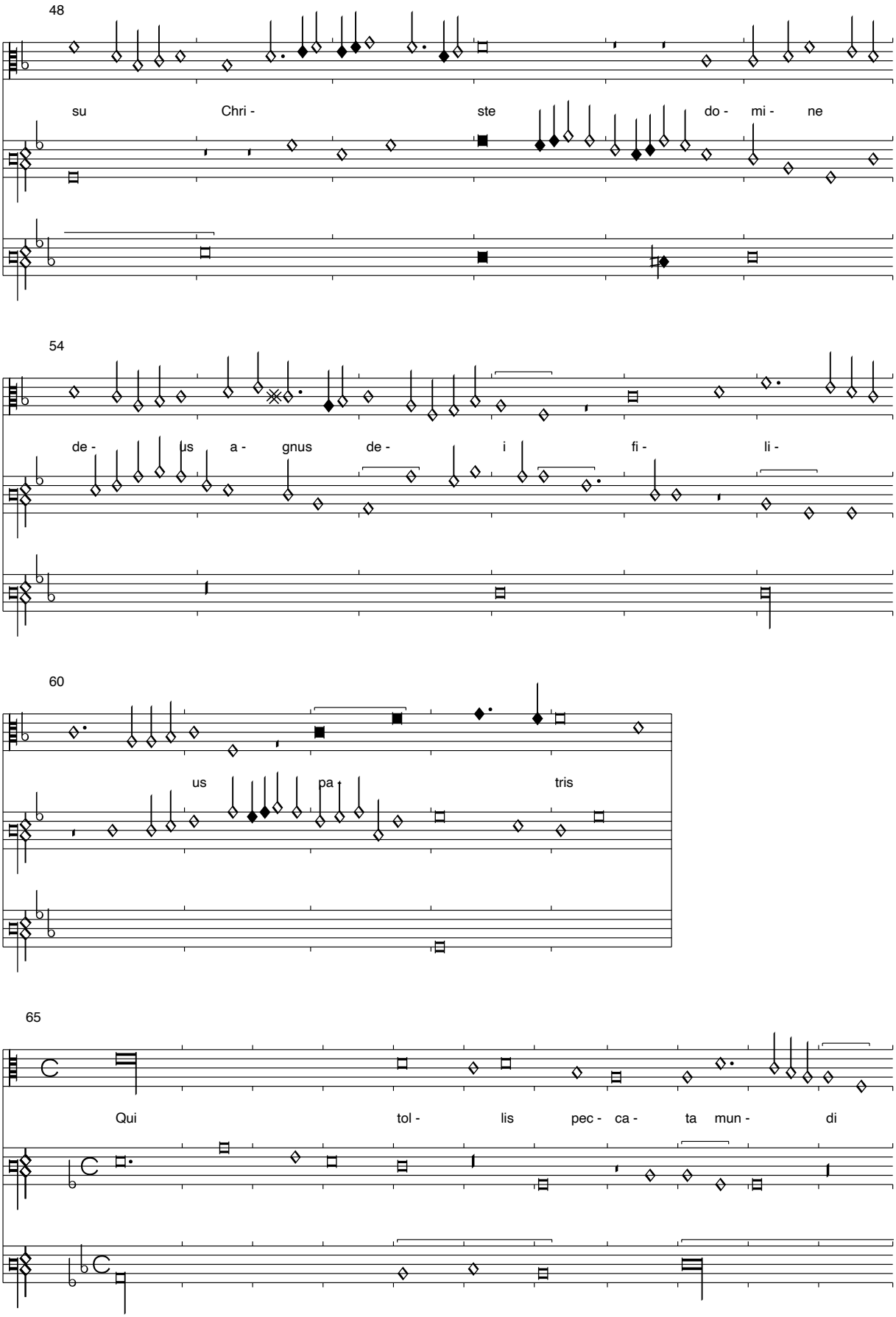


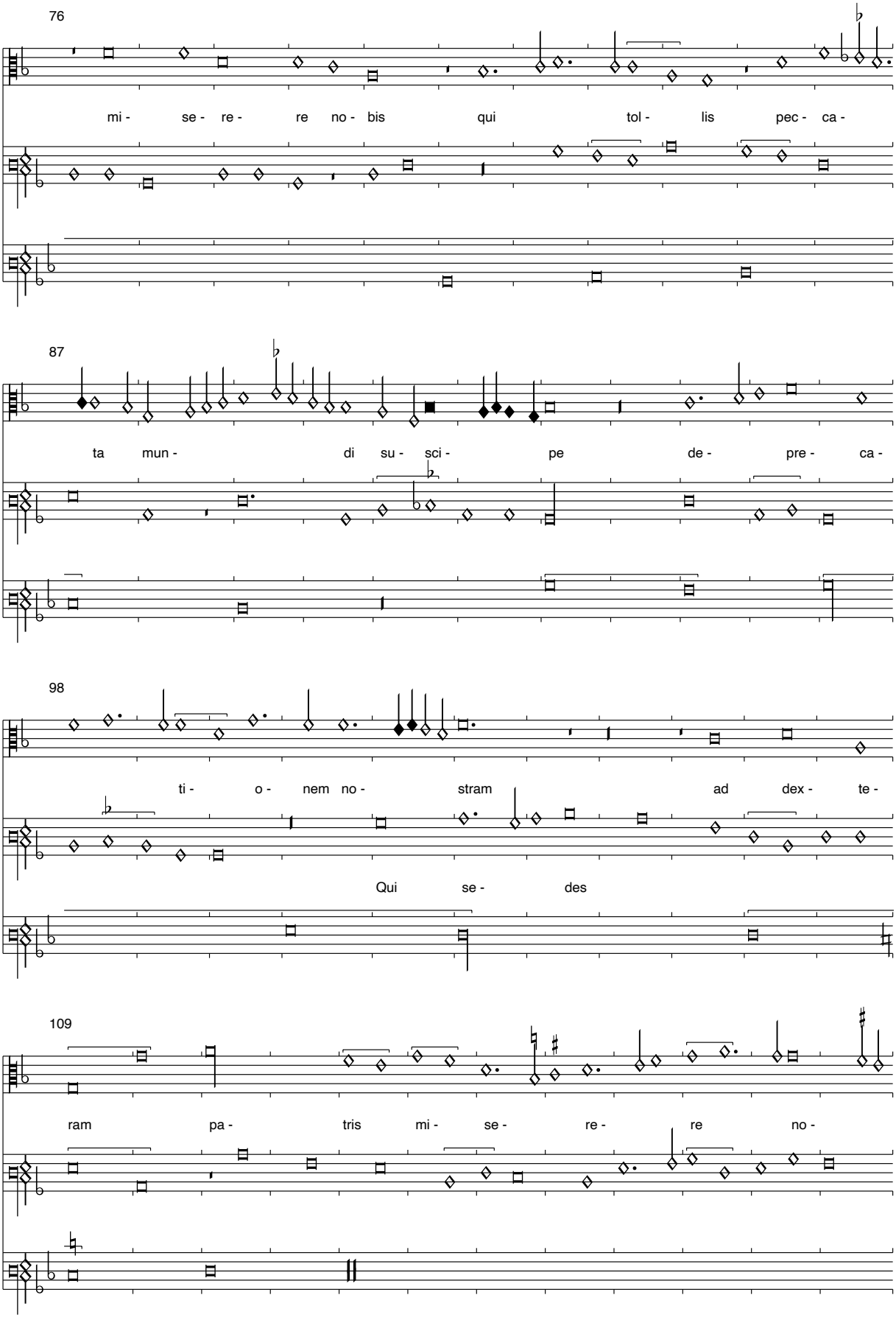
Dieses schlecht überlieferte Stück weist inkonsistente Vorzeichnungen auf, die hier angewendeten sind das Minimale. Der Tenor ist in doppelten Werten, zuerst im T.i. pr. maiori, dann im verdoppelten Tempus imperfectum. Zahlreiche rhythmische Fehler wurden ausgeglichen.

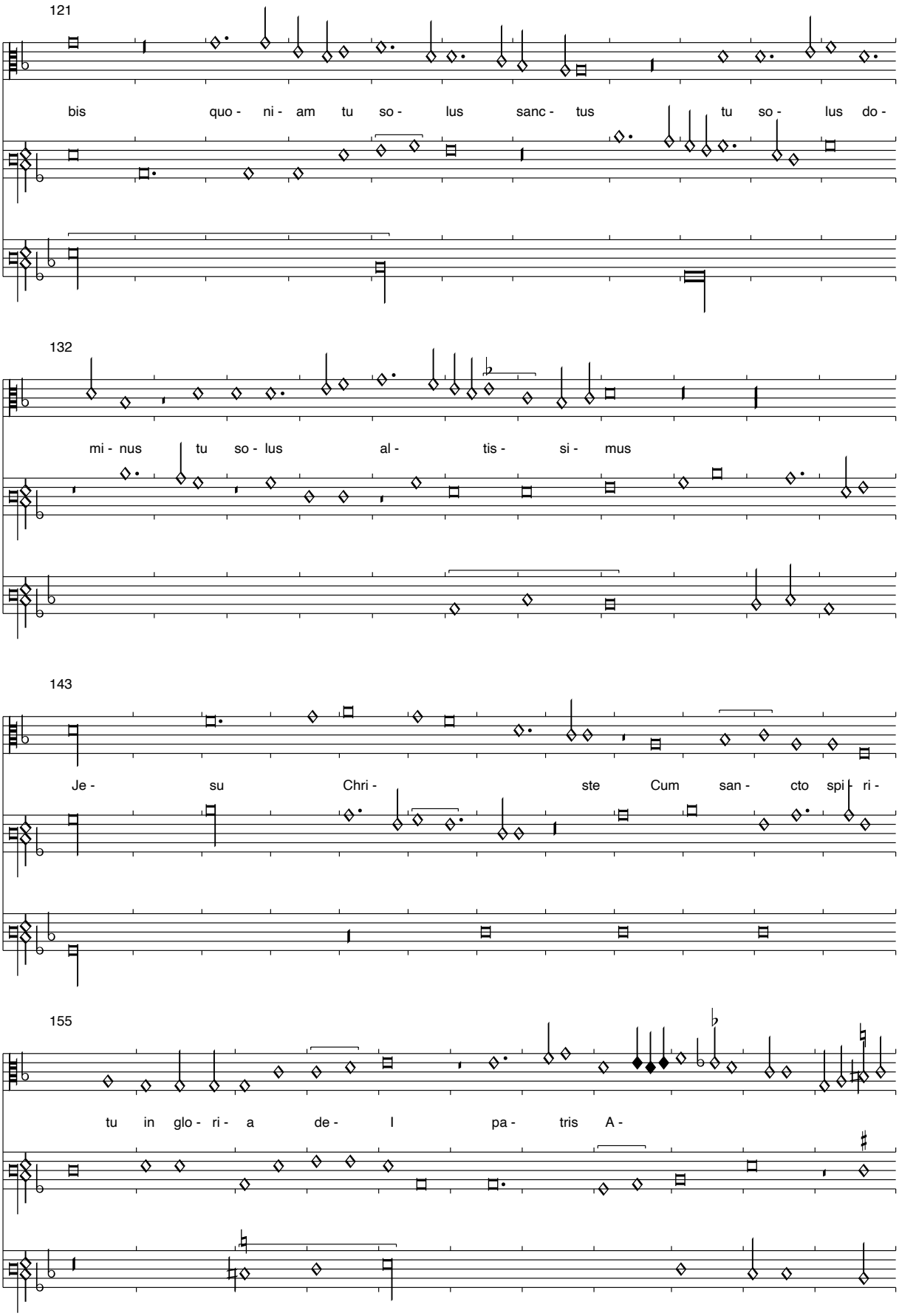
Gloria - Alma redemptoris
Trent 87, f. 148v-149v

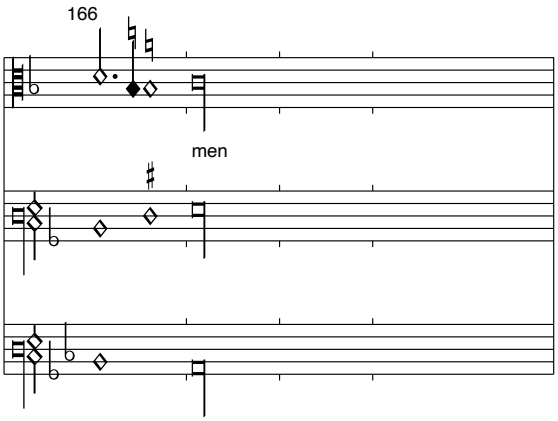



24
ti - bi pro - pter ma - gnam glo - ri - am
30
tu - am do - mi - ne de - us
36
rex ce - les - tis de - us pa - ter om
42
ni - po - tens do - mi - ne fi - li u - ni - ge - ni - te Je -


48
su Chri - ste do - mi - ne
54
de - us a - gnus de - i fi - li -
60
us pa - tris
65
Qui tol - lis pec - ca - ta mun - di

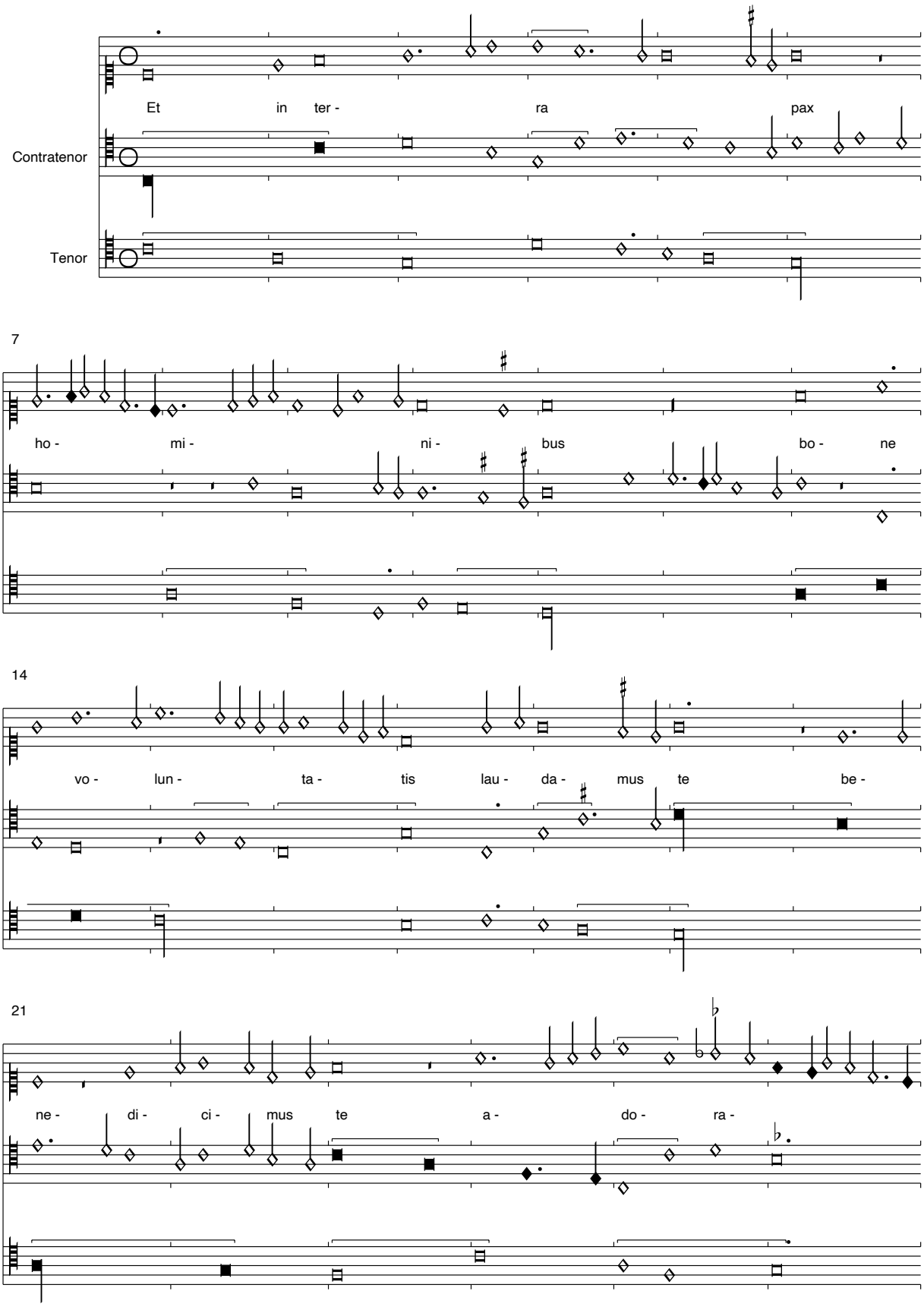

76
mi - se - re - re no - bis qui tol - lis pec - ca -
87
ta mun - di su - sci - pe de - pre - ca -
98
ti - o - nem no - stram ad dex - te -
Qui se - des
109
ram pa - tris mi - se - re - re no -


121
bis quo - ni - am tu so - lus sanc - tus tu so - lus do -
132
mi - nus tu so - lus al - tis - si - mus
143
Je - su Chri - ste Cum san - cto spi - ri -
155
tu in glo - ri - a de - I pa - tris A -

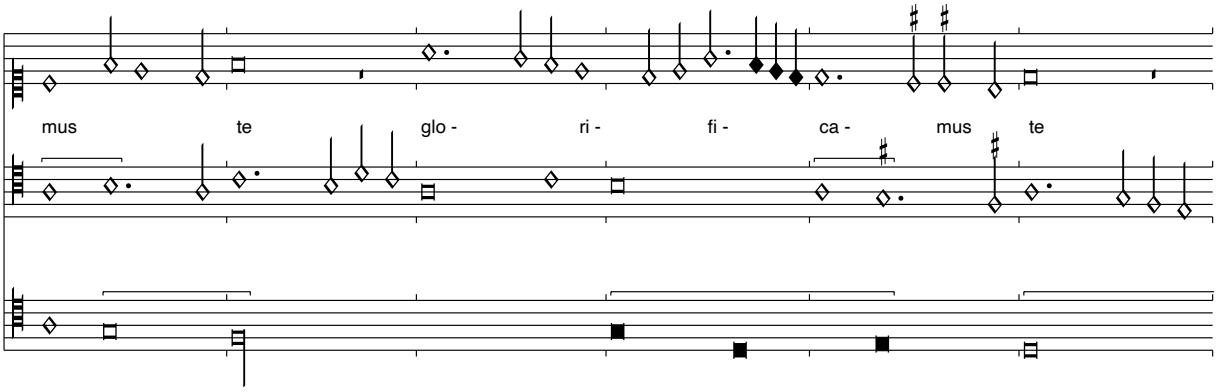


Der Satz gehört zum vorhergehenden Kyrie und ist insgesamt besser überliefert. Allerdings fehlt im Contratenor T. 53-55 die enstprechende Musik. Ich übernehme dei gute Lösung der Edition EECM 42. Im Tenor T. 159 ist wie im Kyrie Br-g mit L-g zu korrigieren.

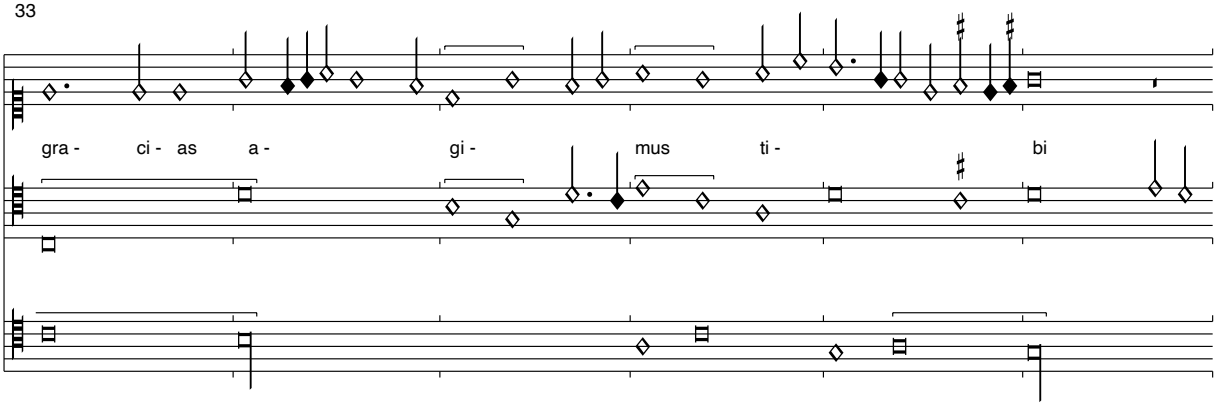
Binchois: Gloria
Trent 87, f. 150r-151r



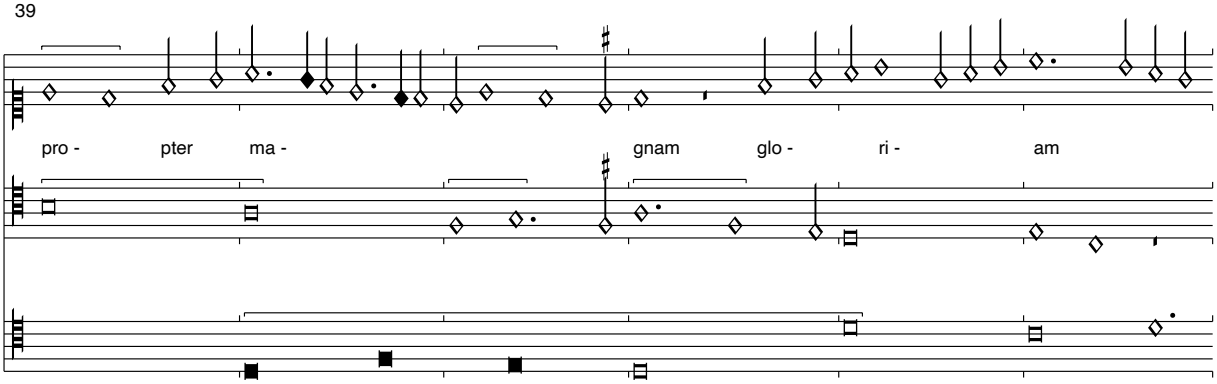
27


mus te glo - ri - fi - ca - mus te

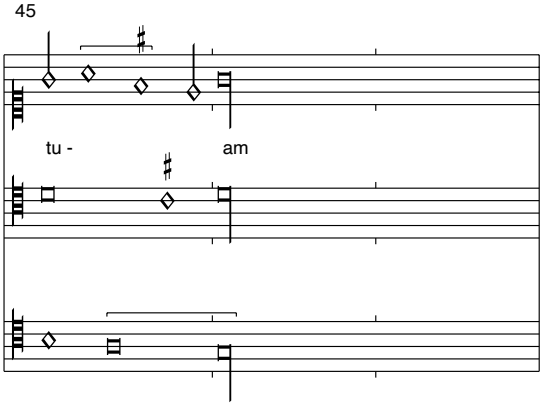
33

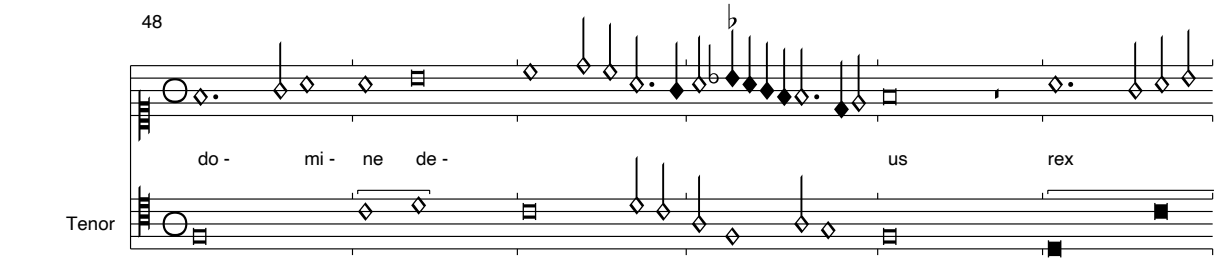

gra - ci - as a - gi - mus ti - bi

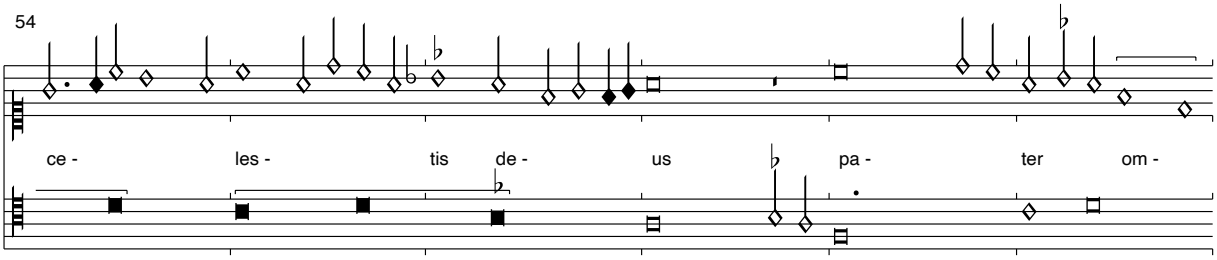
39

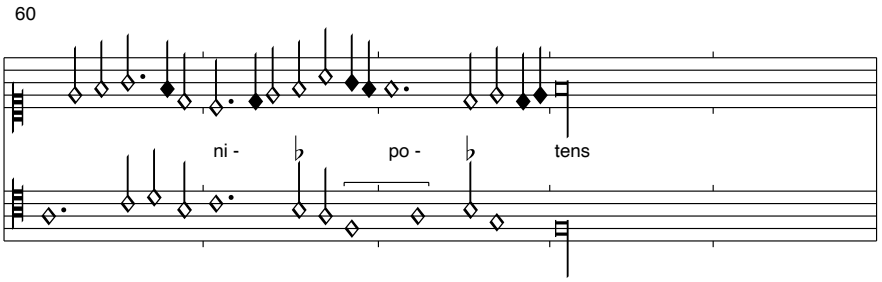

pro - pter ma - gnam glo - ri - am

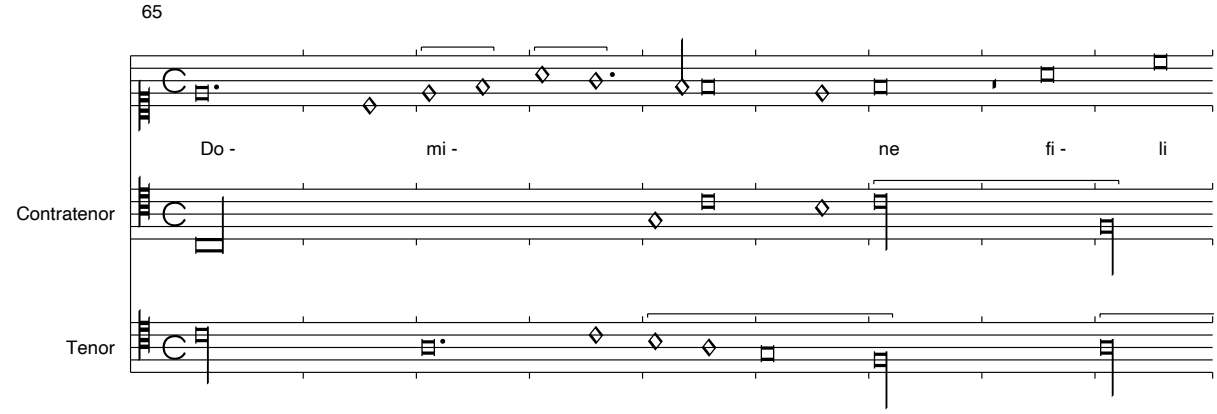
45

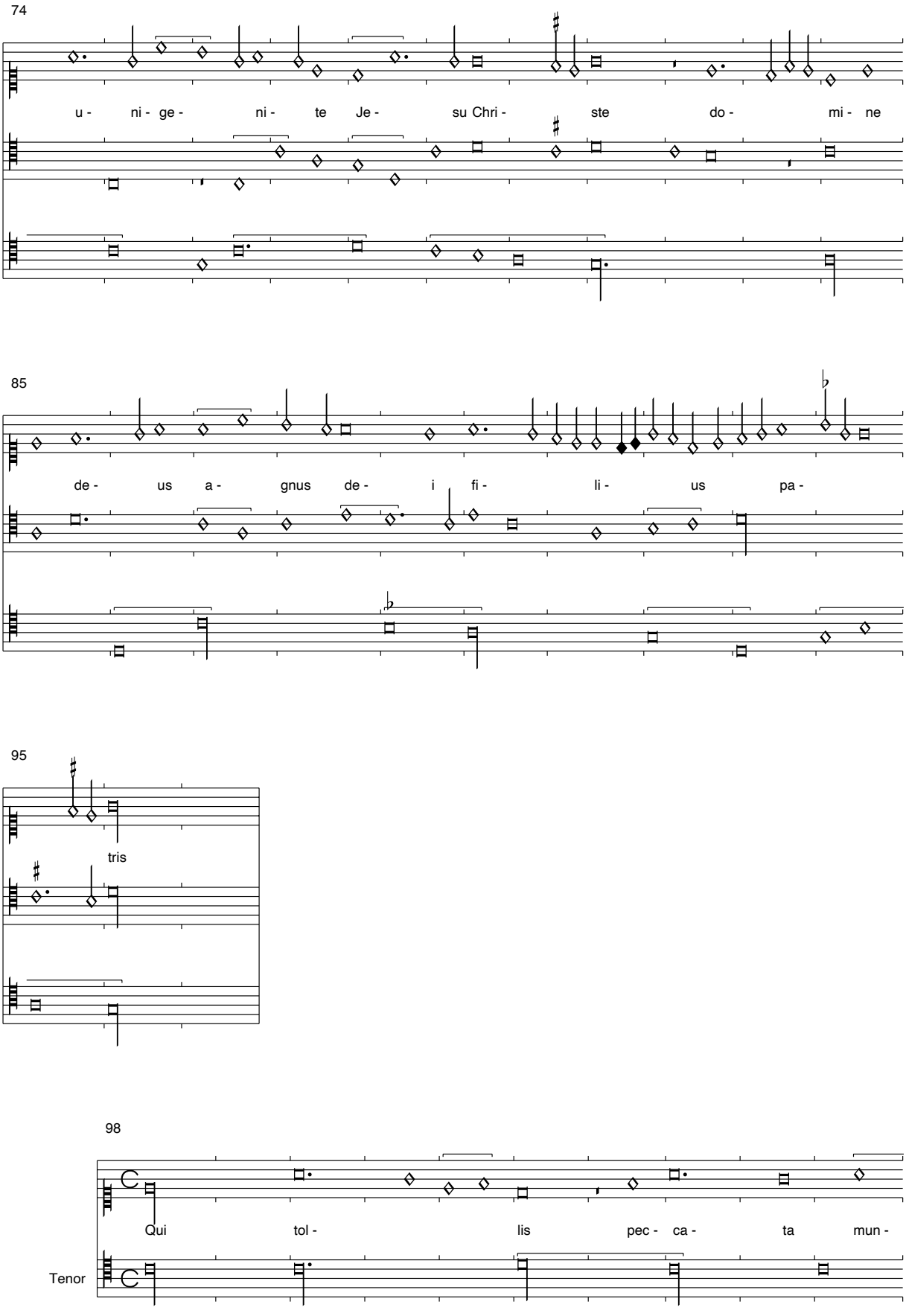

tu - am


48
do - mi - ne de - us rex
Tenor

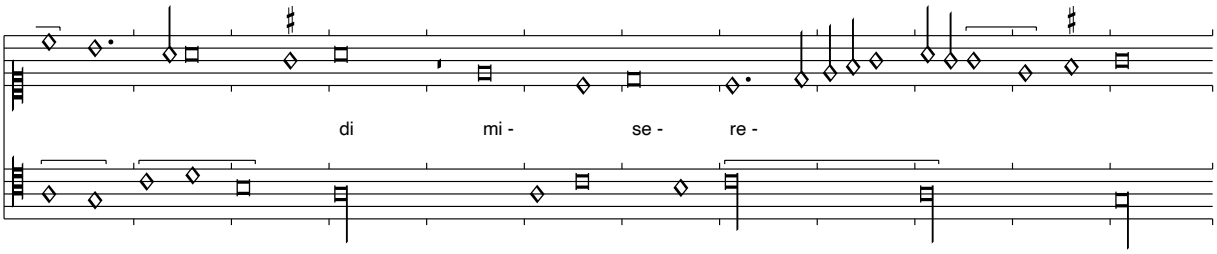

54
ce - les - tis de - us pa - ter om -


60
ni - po - tens

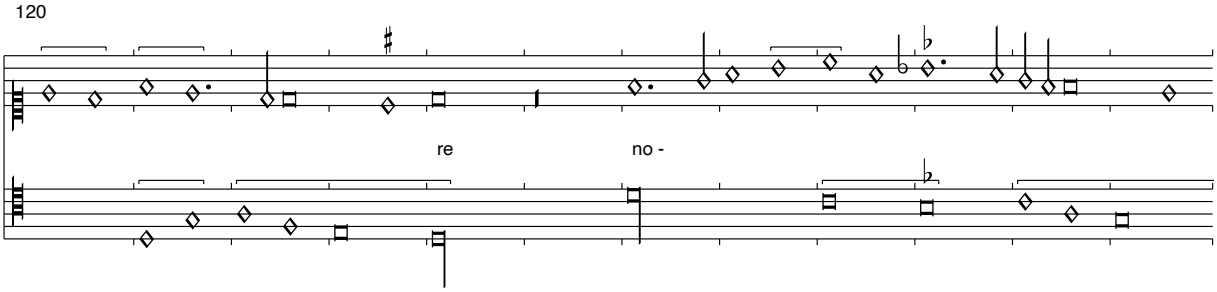

65
Do - mi - ne fi - li
Contratenor
Tenor


74
u - ni - ge - ni - te Je - su Chri - ste do - mi - ne
85
de - us a - gnus de - i fi - li - us pa -
95
tris
98
Qui tol - lis pec - ca - ta mun -
Tenor

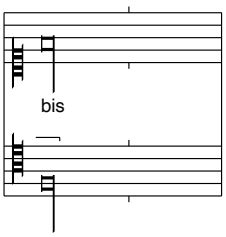
108



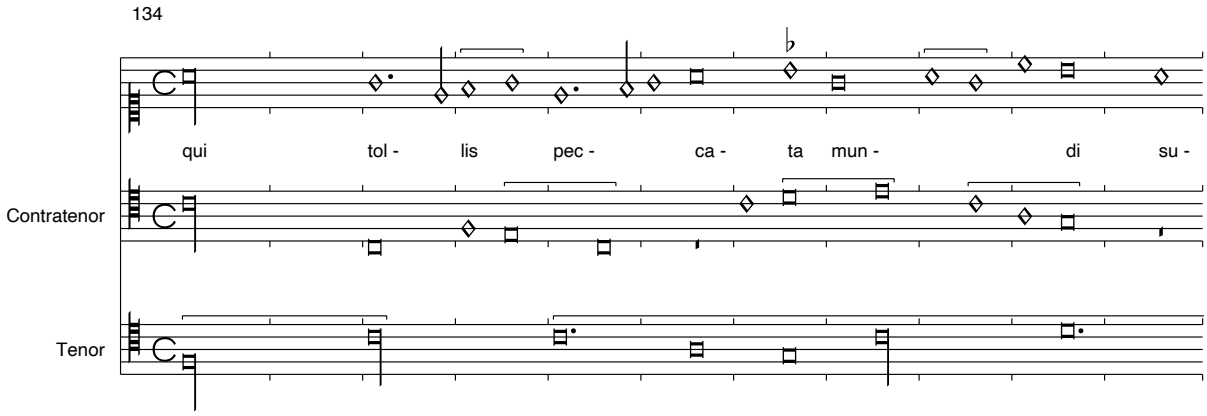
120

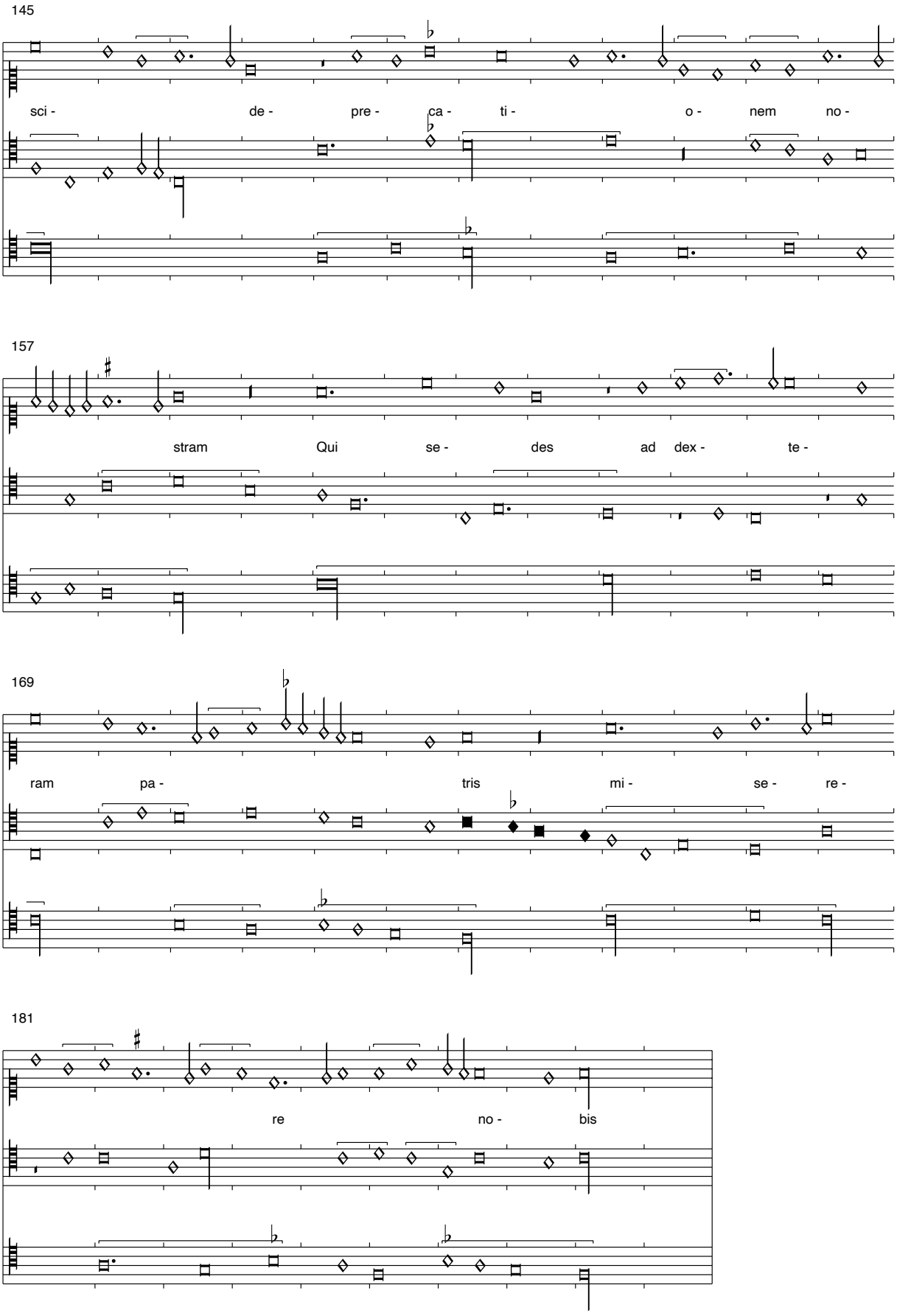


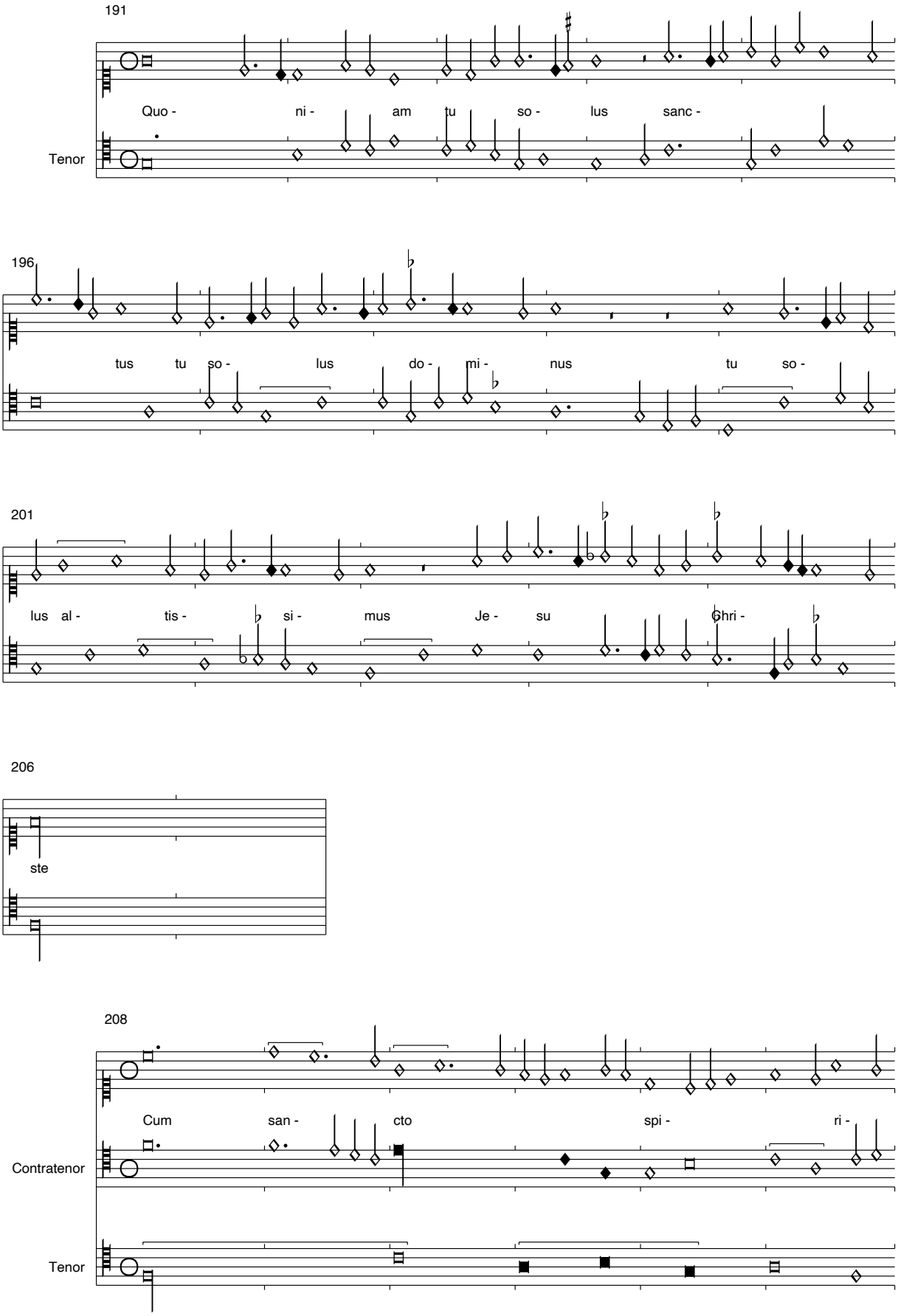
132



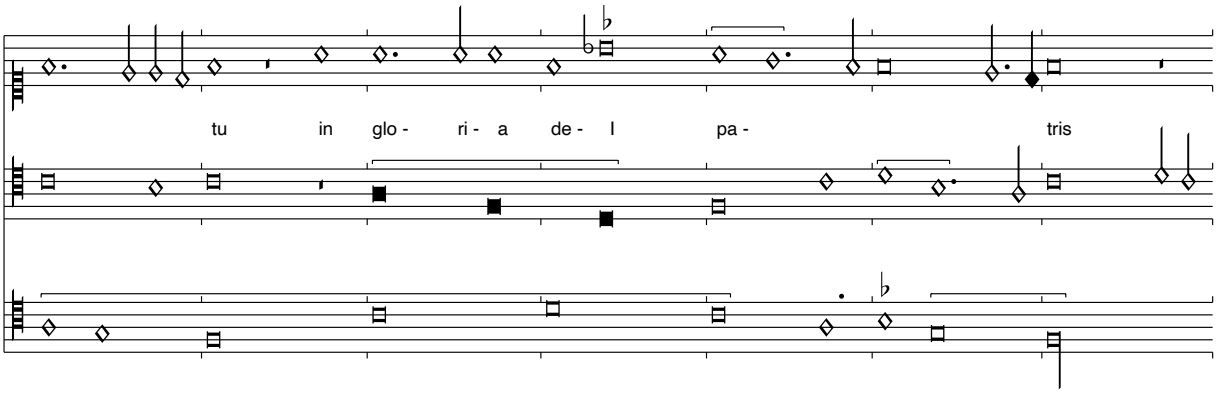
134



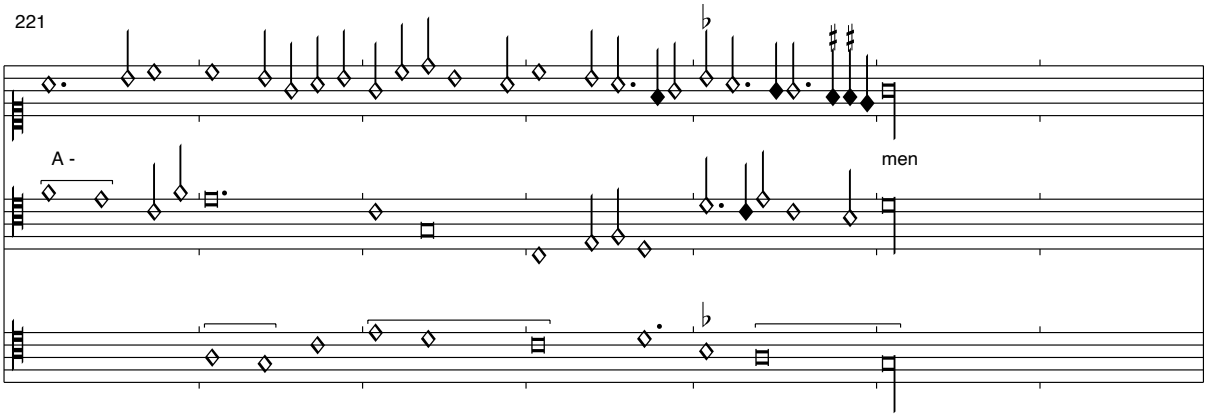

145
sci - de - pre - ca - ti - o - nem no -
157
stram Qui se - des ad dex - te -
169
ram pa - tris mi - se - re -
181
re no - bis


191
Quo - ni - am tu so - lus sanc -
Tenor
196
tus tu so - lus do - mi - nus tu so -
201
lus al - tis - si - mus Je - su Chri -
206
ste
208
Cum san - cto spi - ri -
Contratenor
Tenor

214

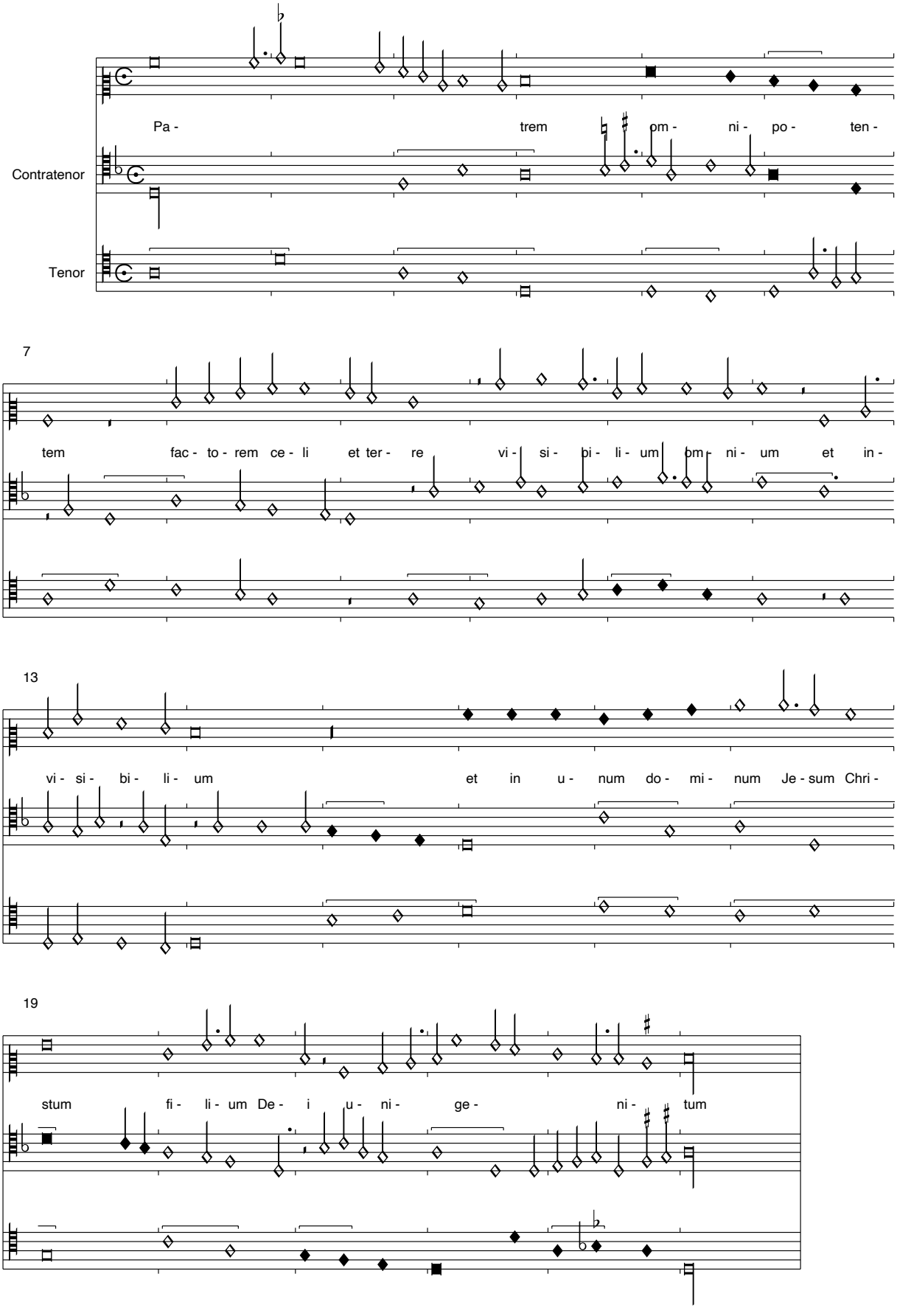


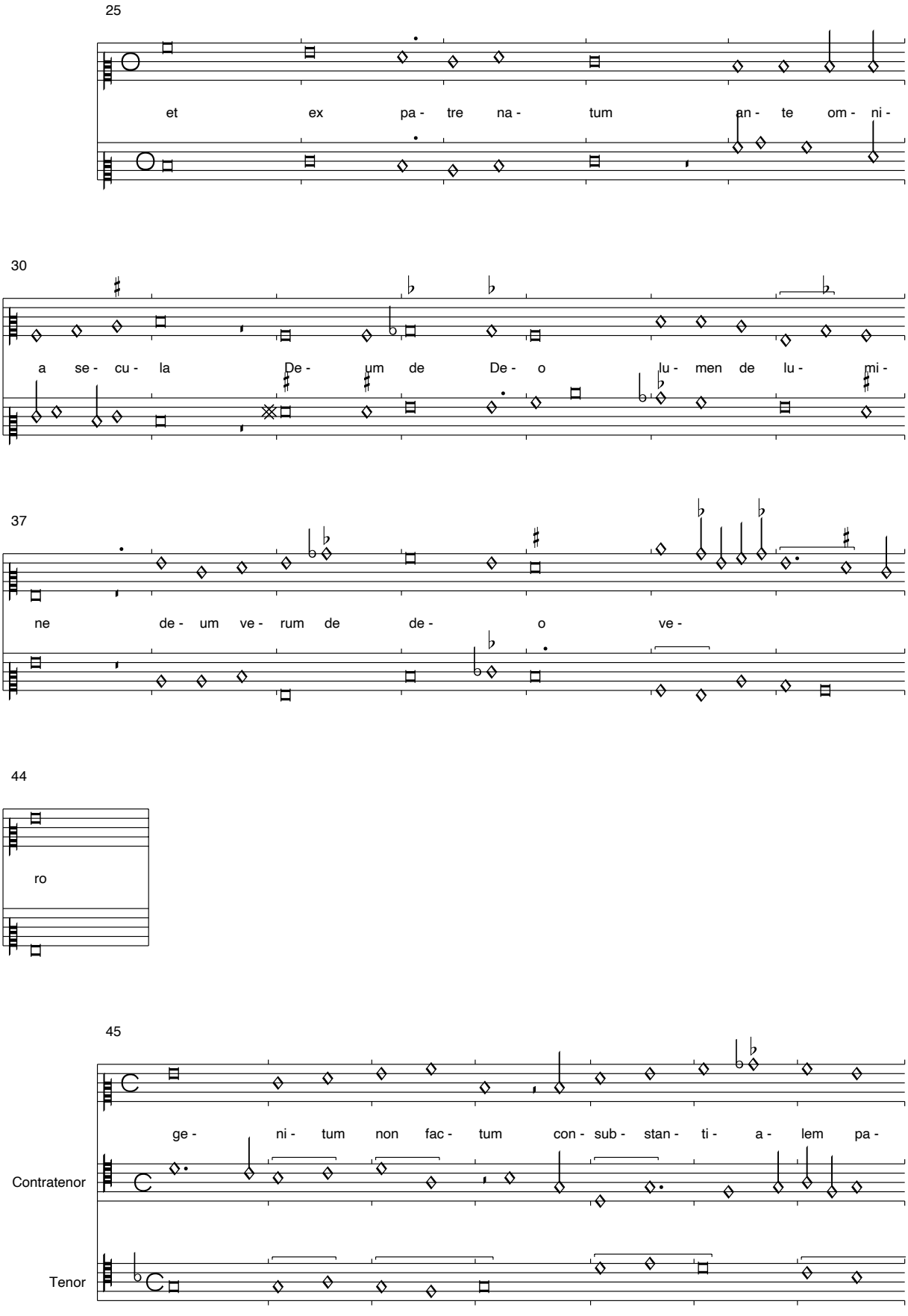
221

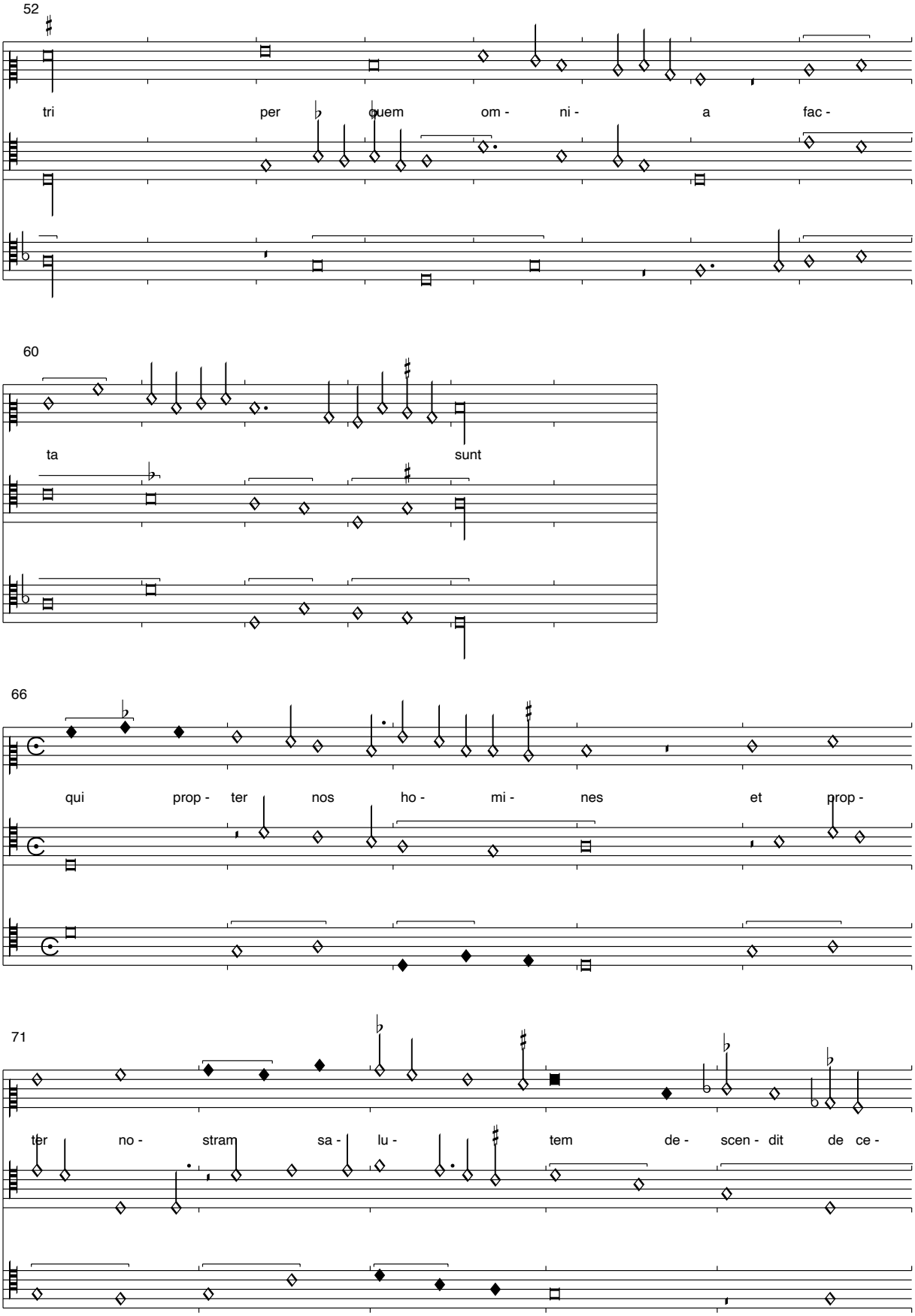


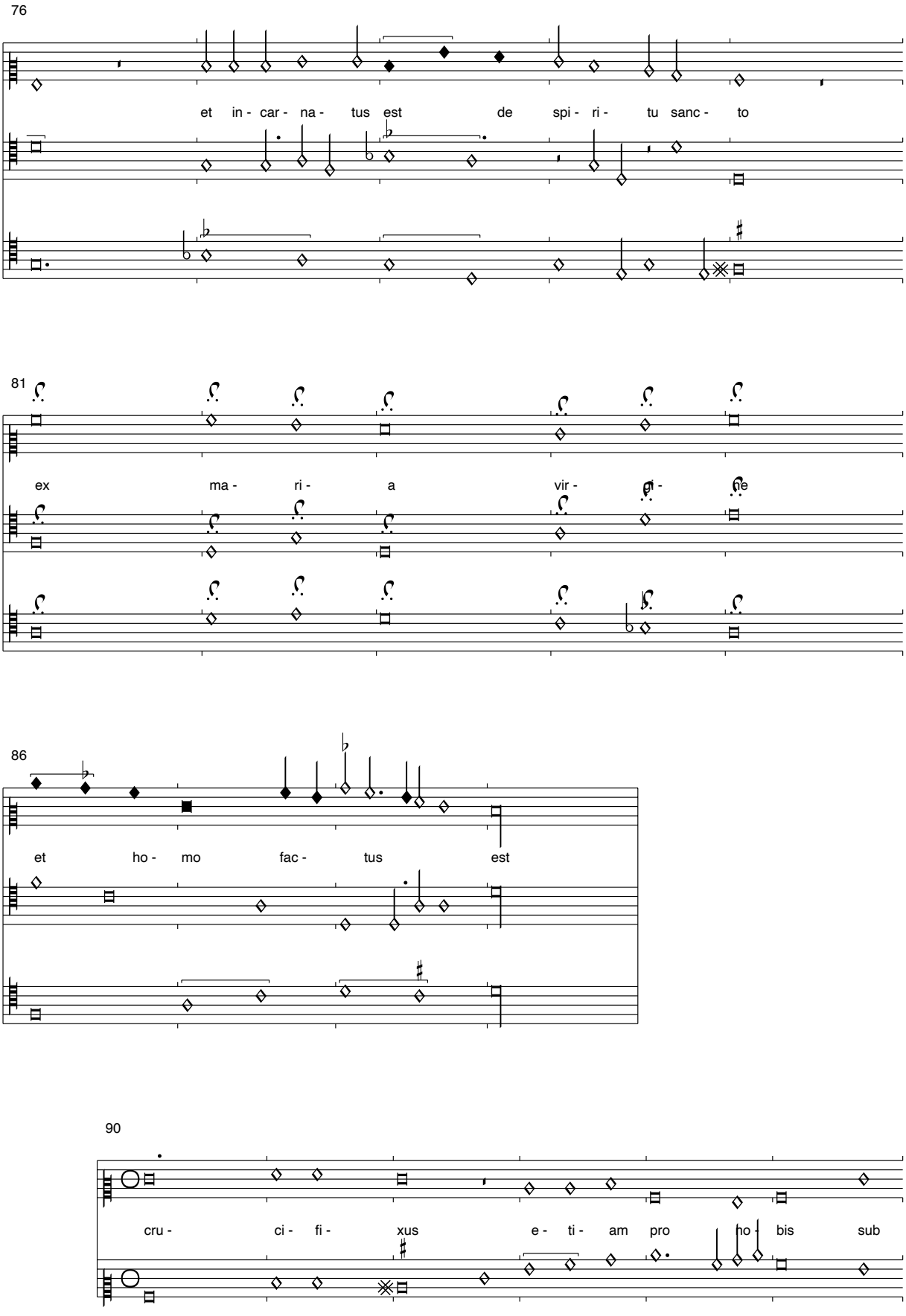
Dufay: Missa Sancti Jacobi Credo

Trent 87, f. 151v-153v




25
et ex pa - tre na - tum an - te om - ni -
30
a se - cu - la De - um de De - o lu - men de lu - mi -
37
ne de - um ve - rum de de - o ve -
44
ro
45
ge - ni - tum non fac - tum con - sub - stan - ti - a - lem pa -
Contratenor
Tenor


52
tri per quem om - ni - a fac -
60
ta sunt
66
qui prop - ter nos ho - mi - nes et prop -
71
ter no - stram sa - lu - tem de - scen - dit de ce -


76
et in - car - na - tus est de spi - ri - tu sanc - to
81
ex ma - ri - a vir - gi - ne
86
et ho - mo fac - tus est
90
cru - ci - fi - xus e - ti - am pro ho - bis sub

96

Pon - ti - o Pi - la - to pas -

103

sus et se - pul - tus est Et re - sur - re - xit ter - ti - a di - e

109

se - cun - dum scrip - tu - ras

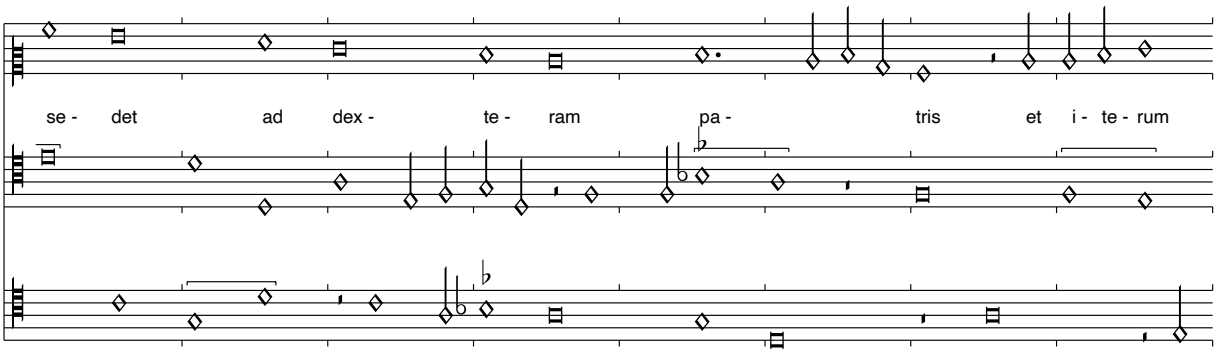
114

Et as - cen - dit in ce - lum

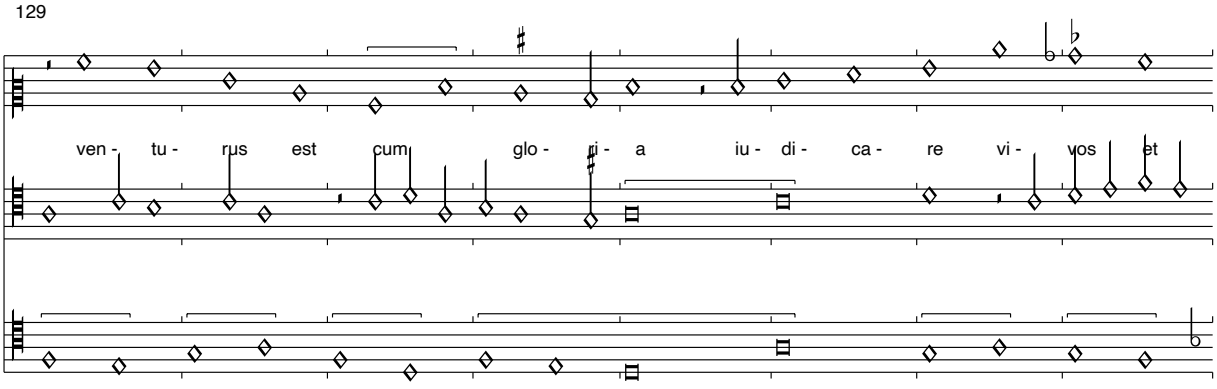
Contratenor

Tenor

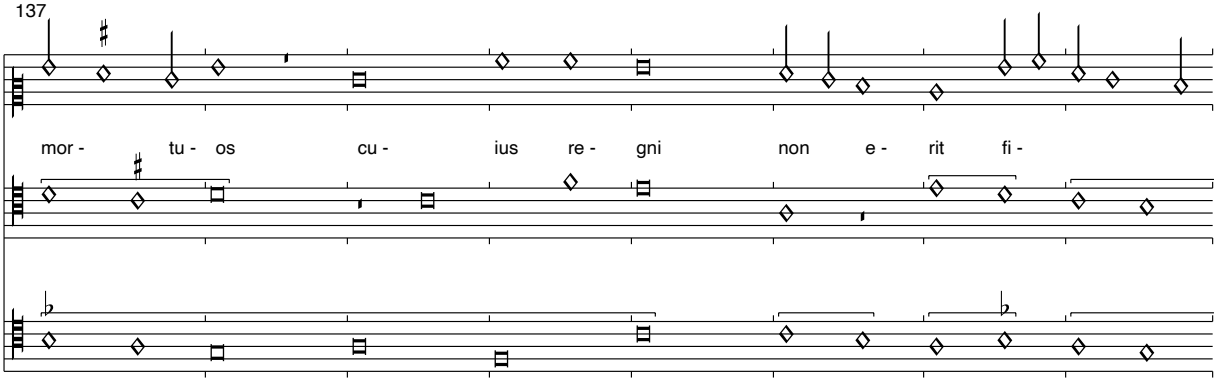
121



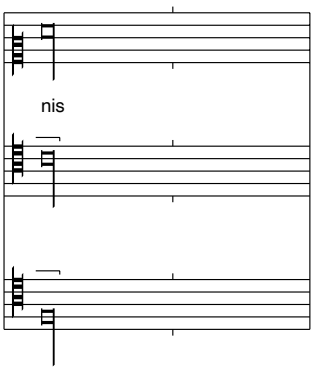
129

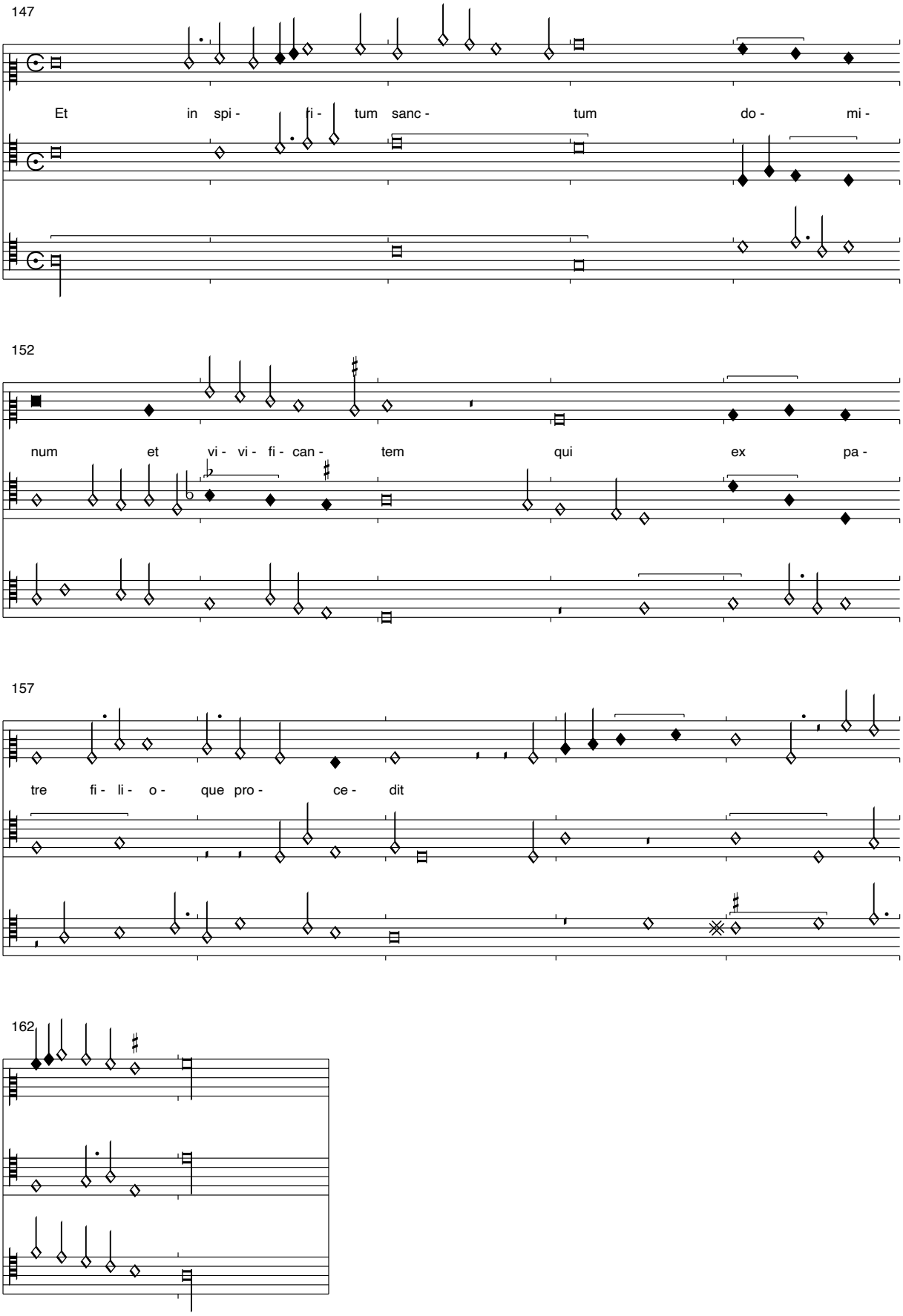


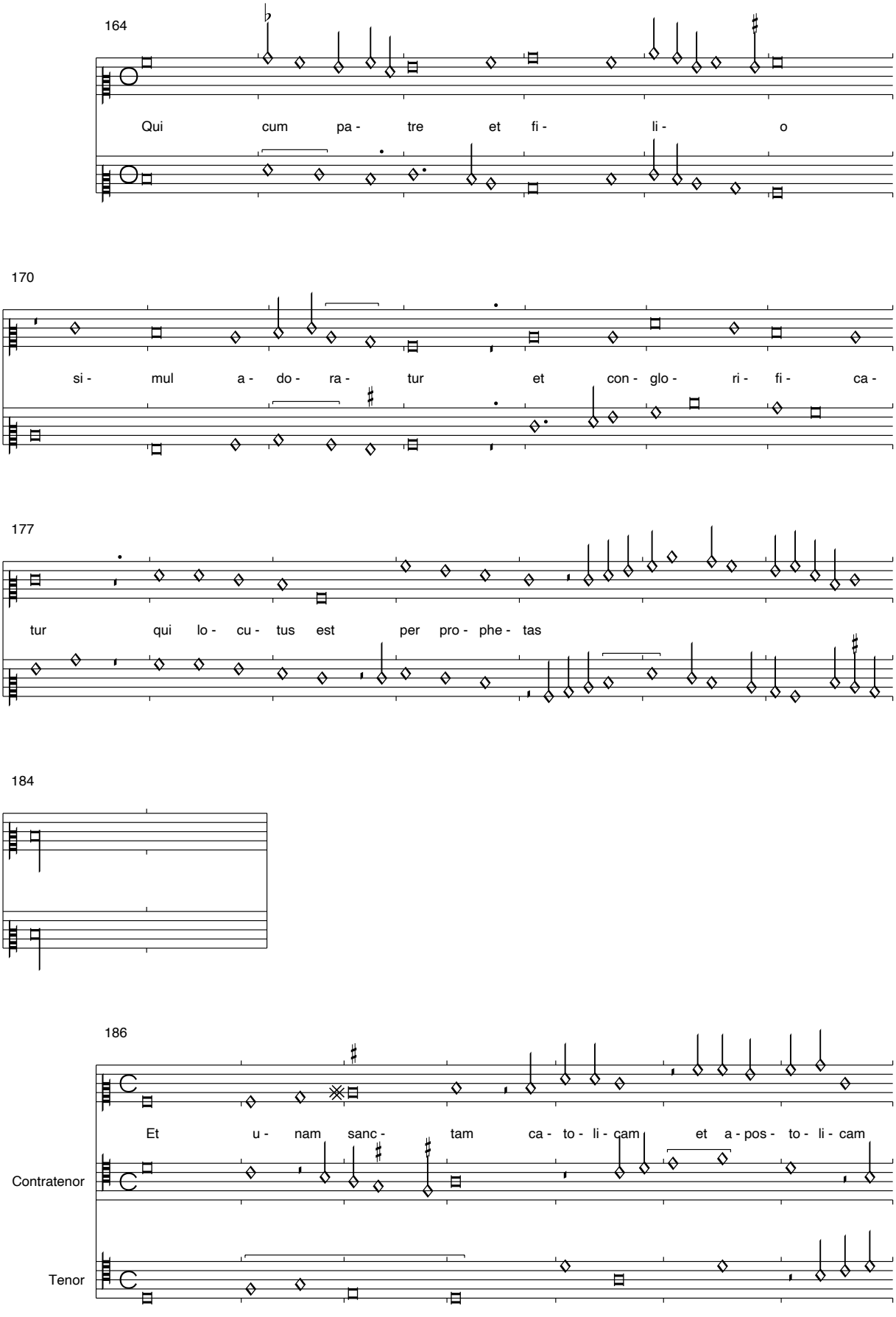
137



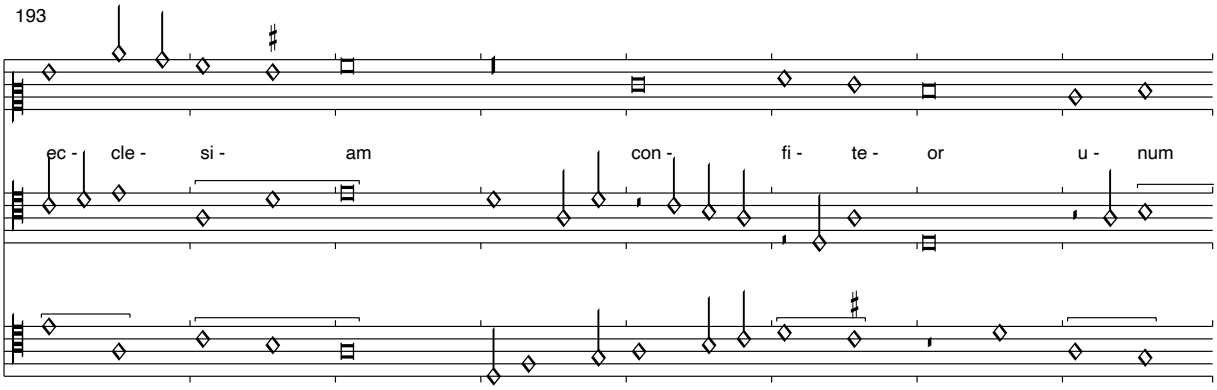
145



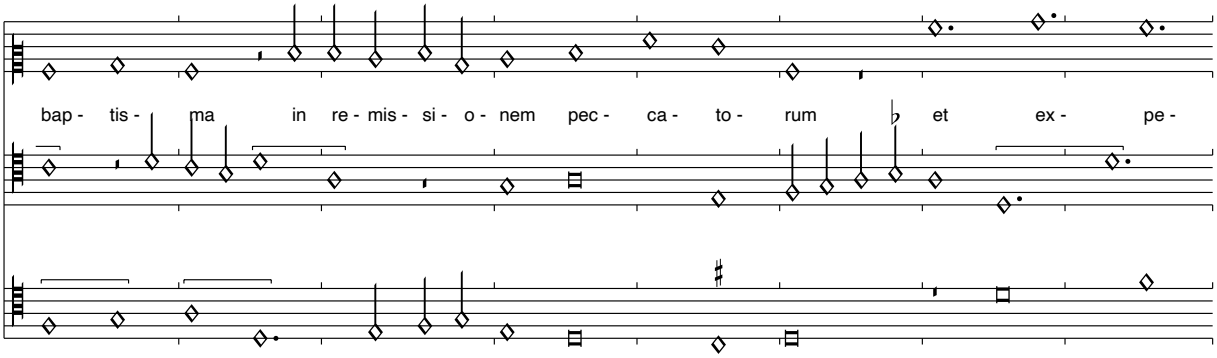

147
Et in spi - ri - tum sanc - tum do - mi -
152
num et vi - vi - fi - can - tem qui ex pa -
157
tre fi - li - o - que pro - ce - dit
162


164
Qui cum pa - tre et fi - li - o
170
si - mul a - do - ra - tur et con - glo - ri - fi - ca -
177
tur qui lo - cu - tus est per pro - phe - tas
184
186
Et u - nam sanc - tam ca - to - li - cam et a - pos - to - li - cam
Contratenor
Tenor

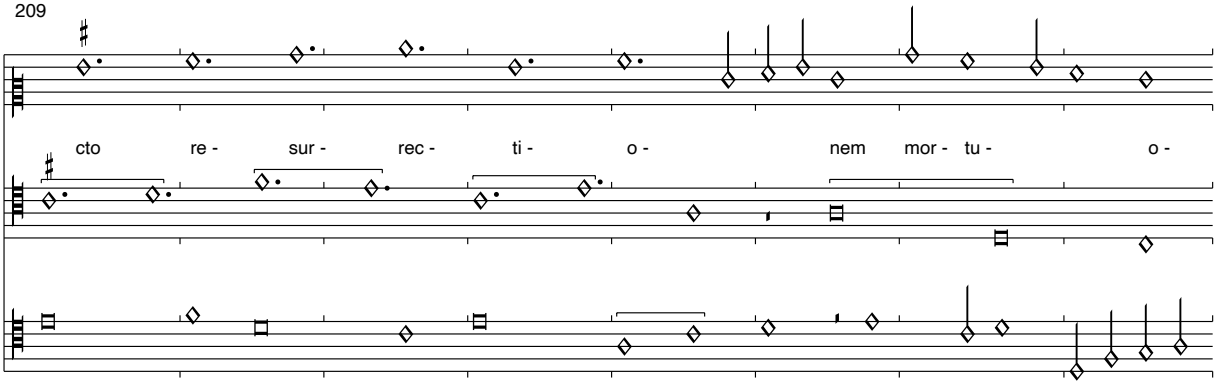
193



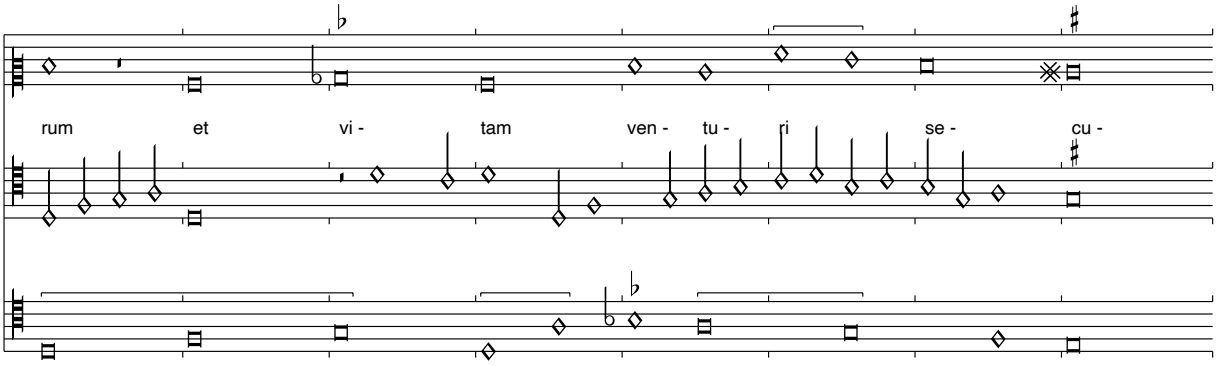
201



209



217



225

li

227

A -

Aosta

Aosta

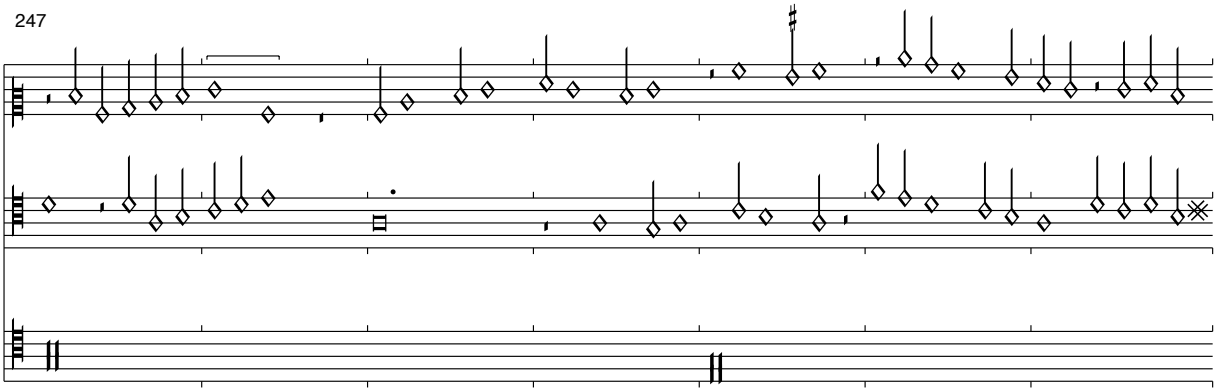
233

240

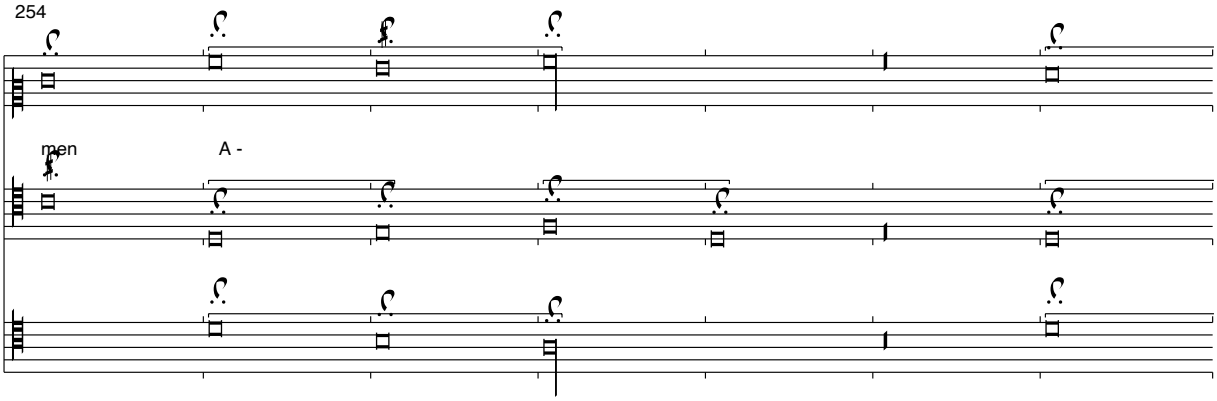
men

A -

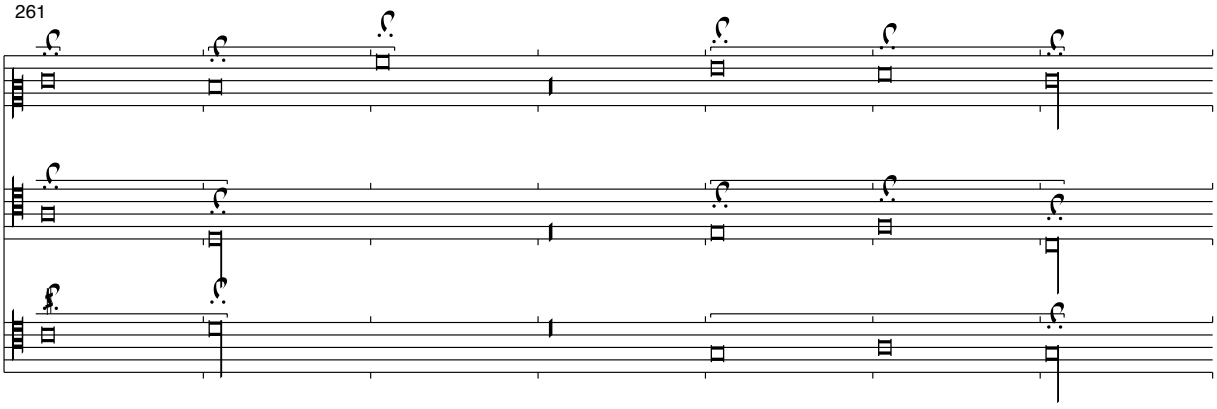
247



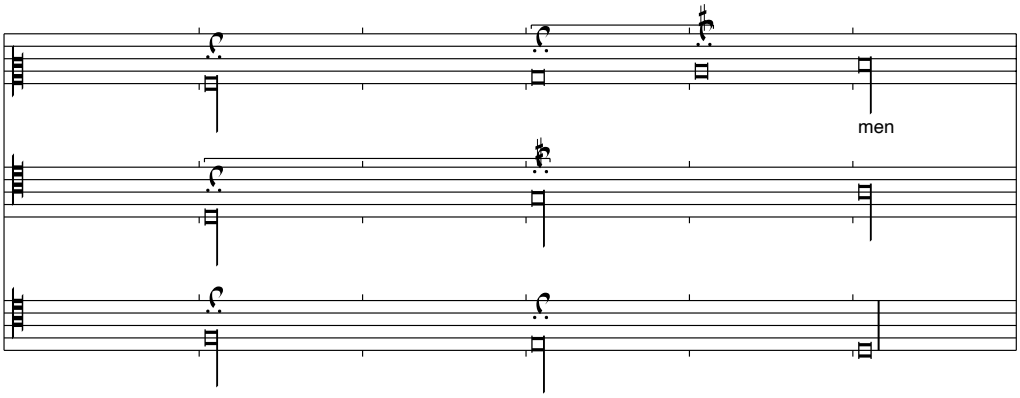
254



261

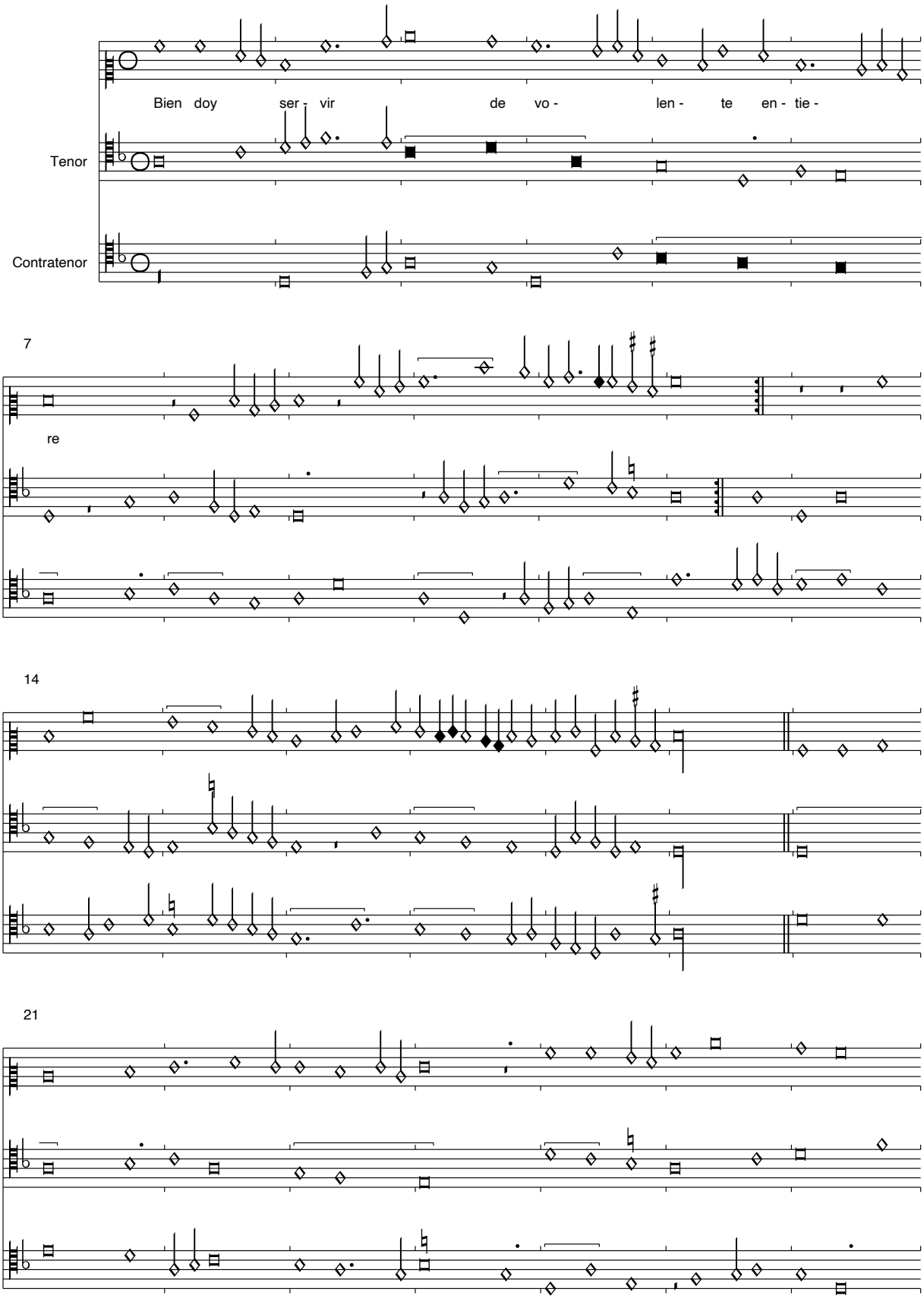


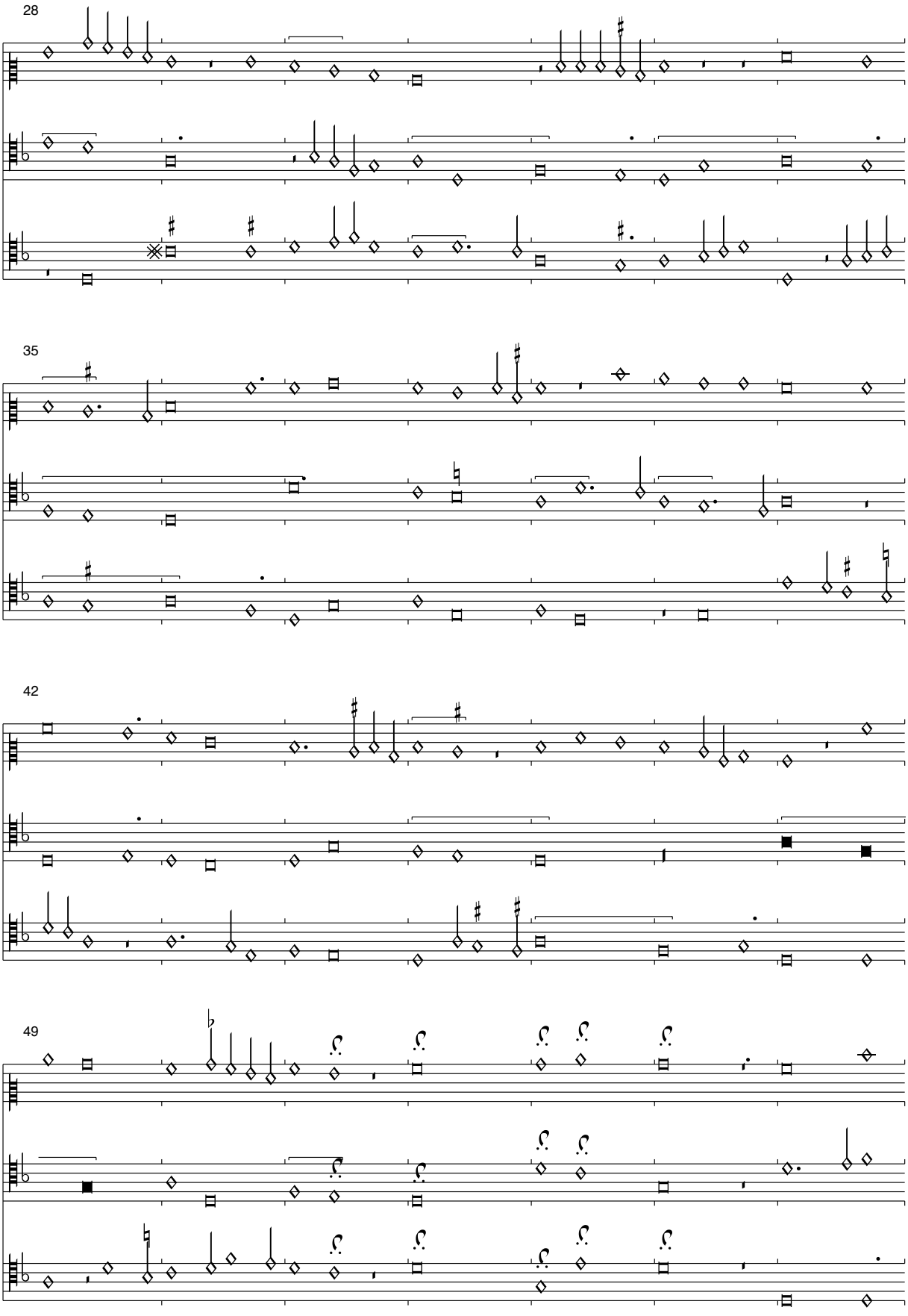
268

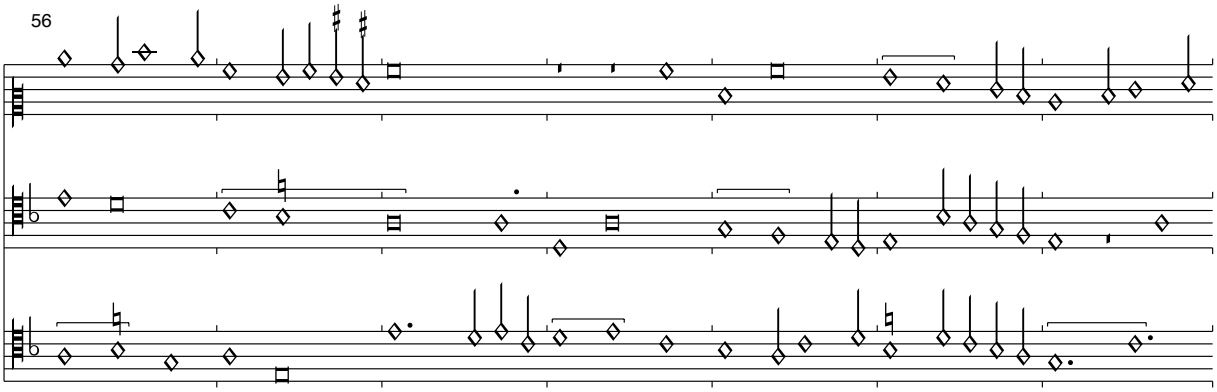


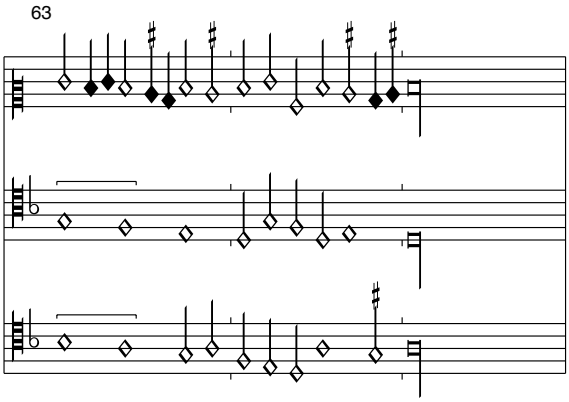
Dufay: Bien doy servir

Trento 87, f. 153v-154r



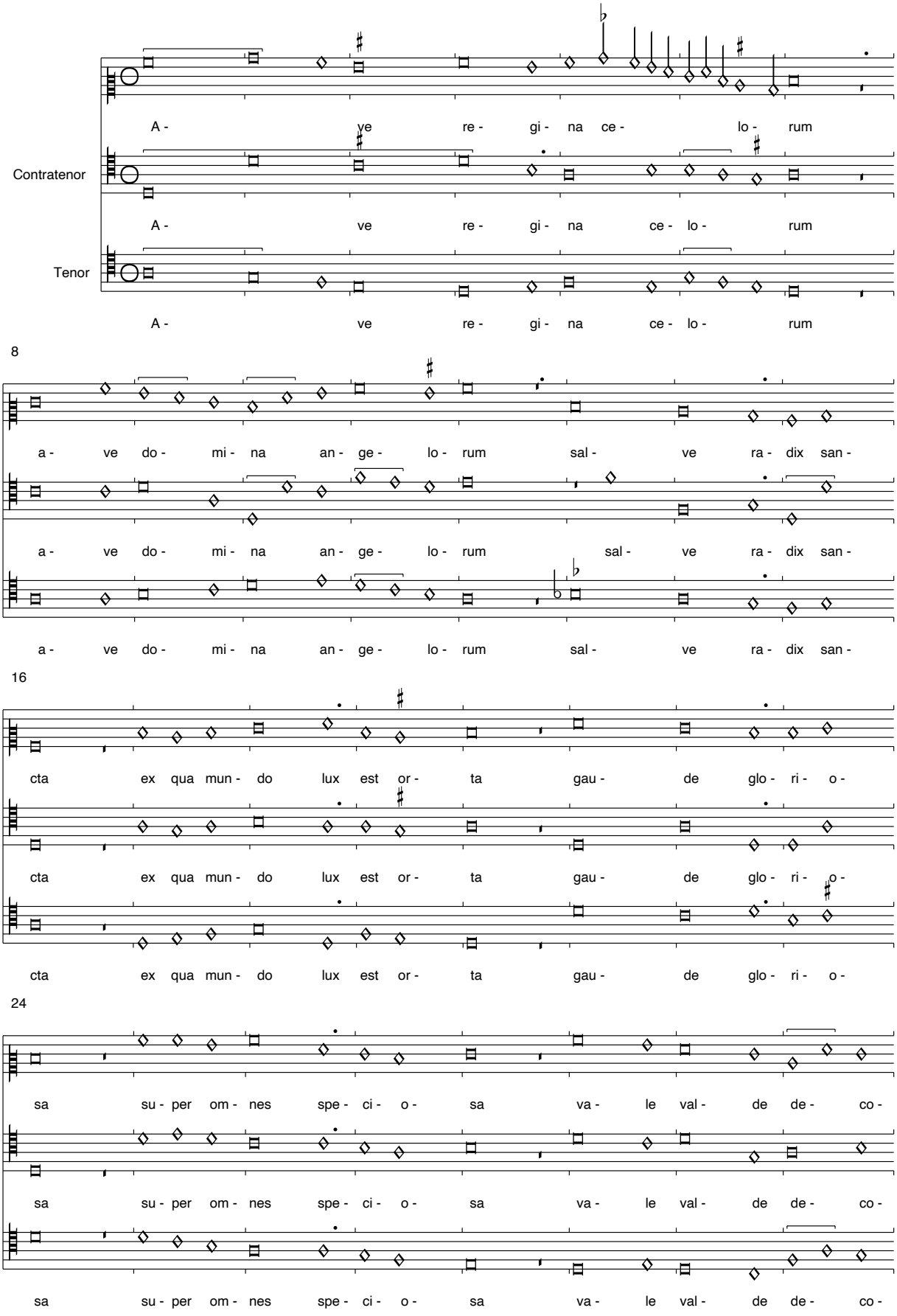

28
35
42
49

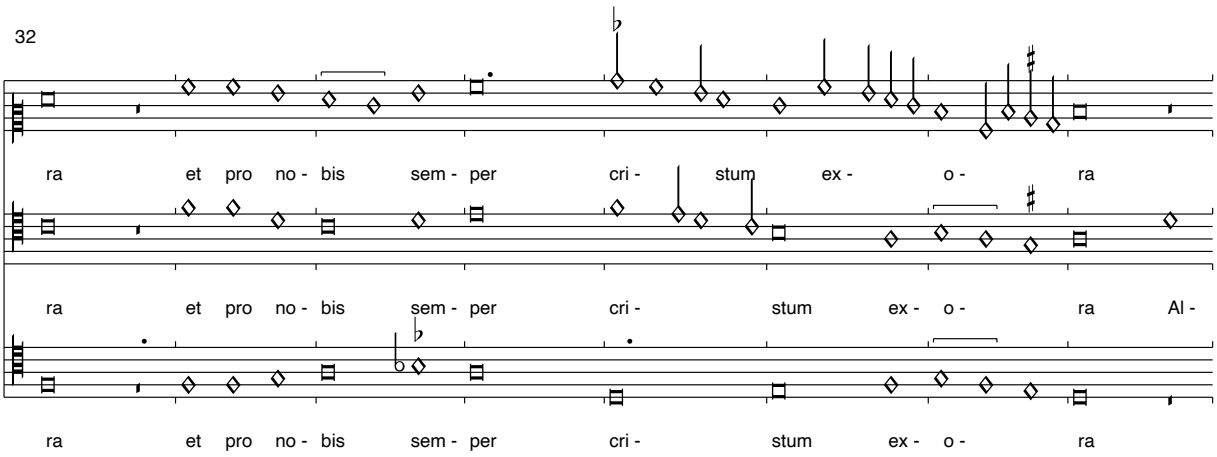

56

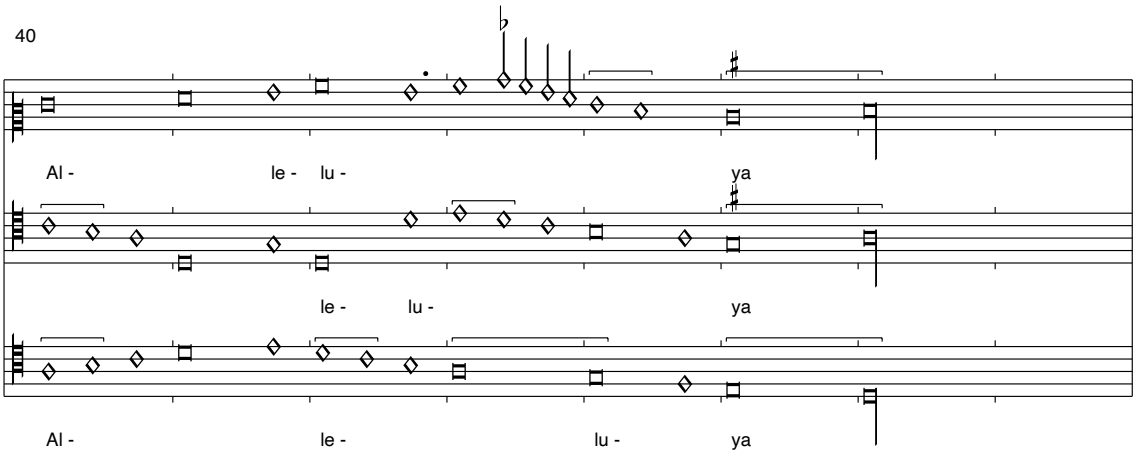

63

Dufay: Ave regina celorum

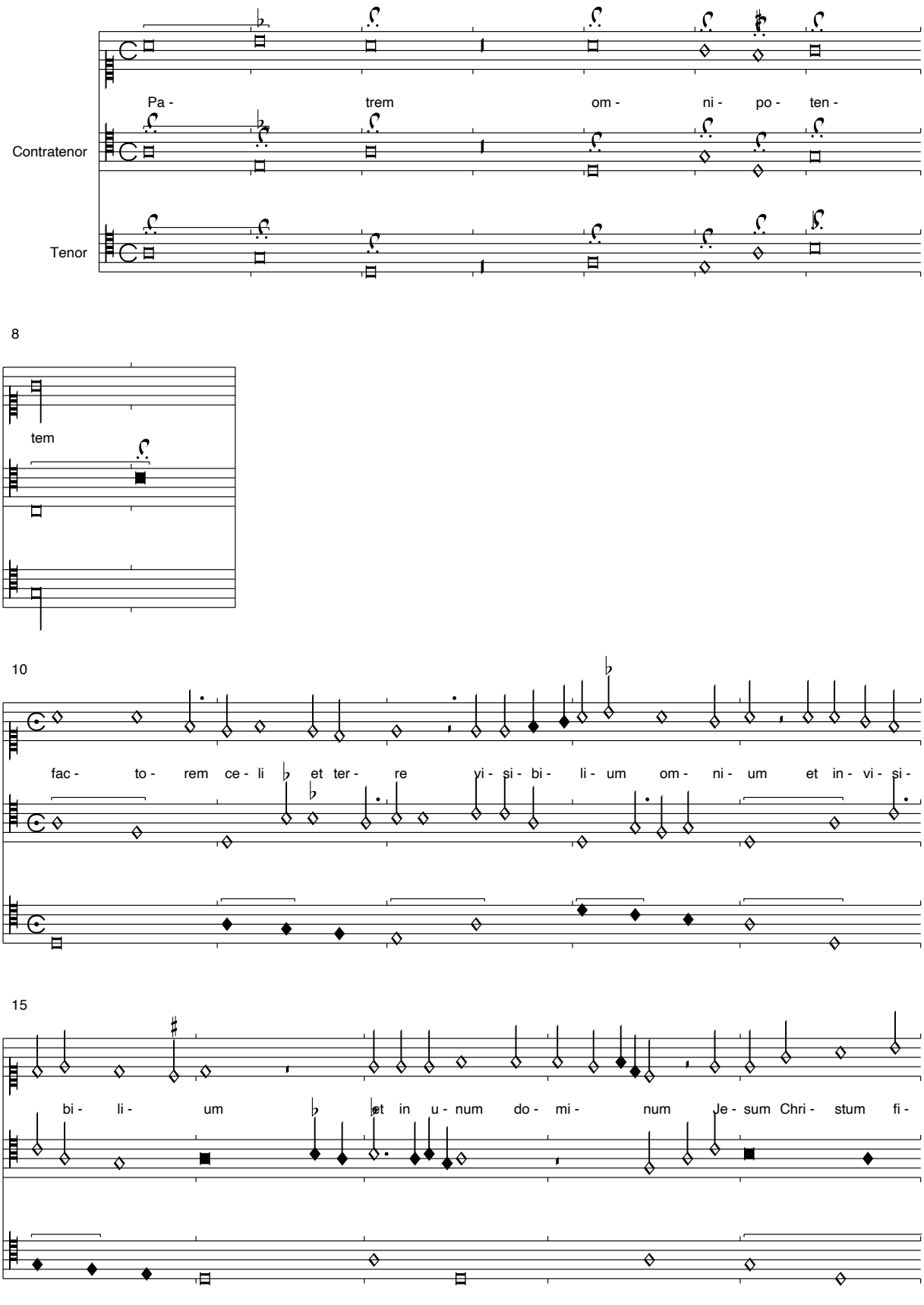
Trent 87. f. 154v

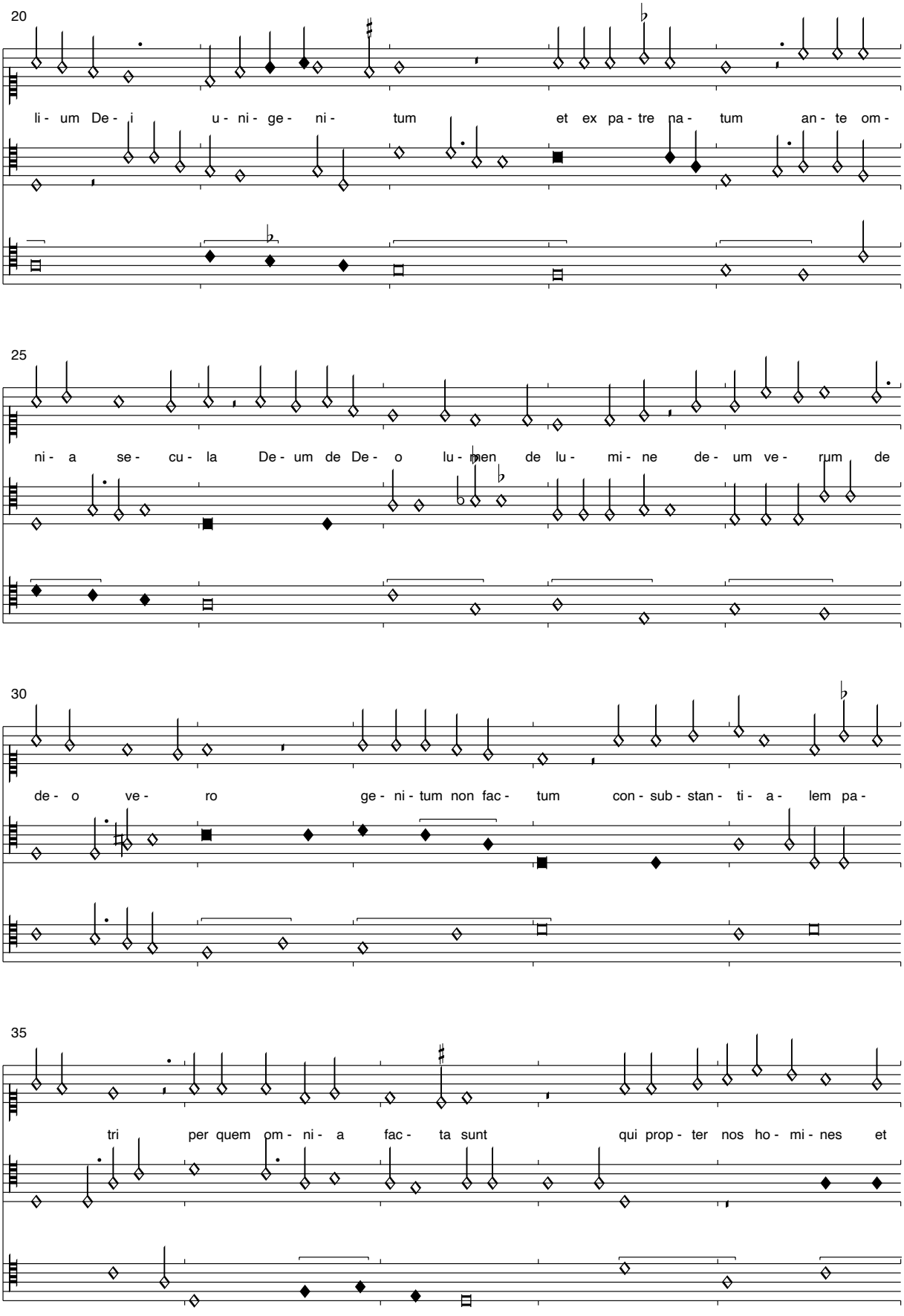


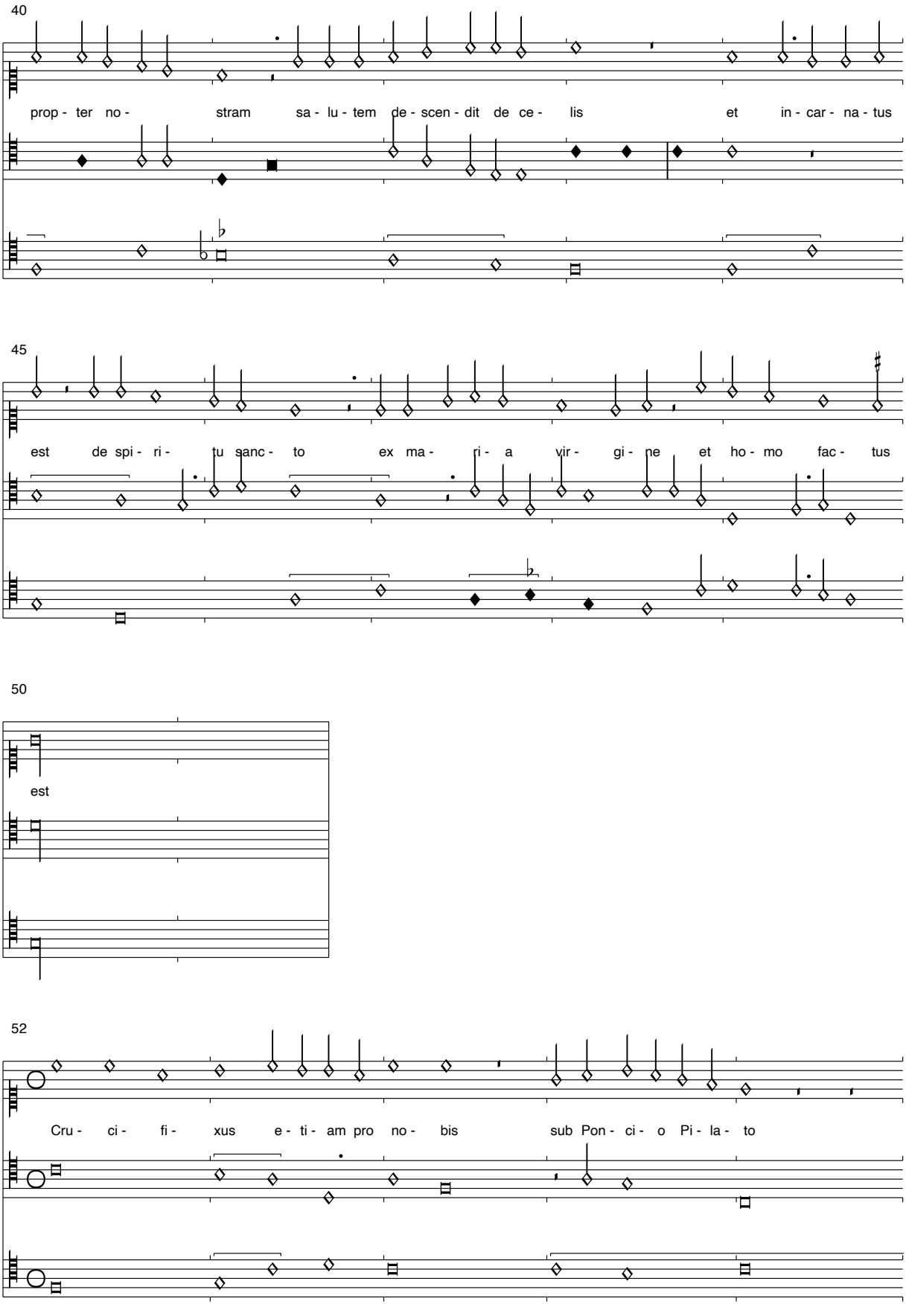

32
ra et pro no - bis sem - per cri - stum ex - o - ra
ra et pro no - bis sem - per cri - stum ex - o - ra Al -
ra et pro no - bis sem - per cri - stum ex - o - ra


40
Al - le - lu - ya
le - lu - ya
Al - le - lu - ya

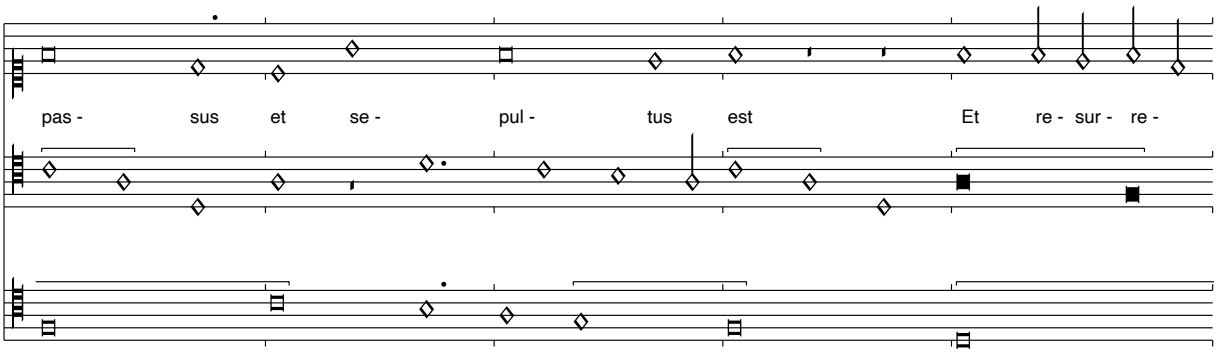
Grossin: Credo
Trent 87, 155r-156r



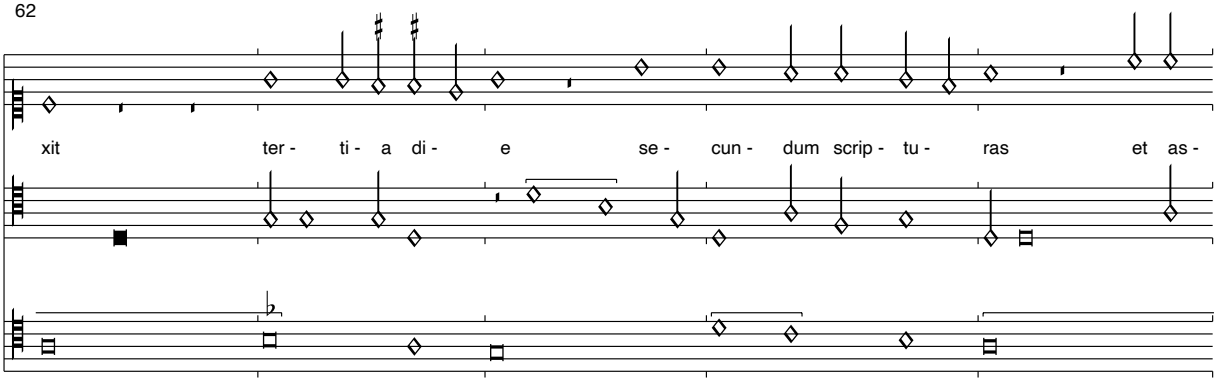

20
li- um De- i u- ni- ge- ni- tum et ex pa- tre na- tum an- te om-
25
ni- a se- cu- la De- um de De- o lu- men de lu- mi- ne de- um ve- rum de
30
de- o ve- ro ge- ni- tum non fac- tum con- sub- stan- ti- a- lem pa-
35
tri per quem om- ni- a fac- ta sunt qui prop- ter nos ho- mi- nes et


40
prop - ter no - stram sa - lu - tem de - scen - dit de ce - lis et in - car - na - tus
45
est de spi - ri - tu sanc - to ex ma - ri - a vir - gi - ne et ho - mo fac - tus
50
est
52
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ci - o Pi - la - to

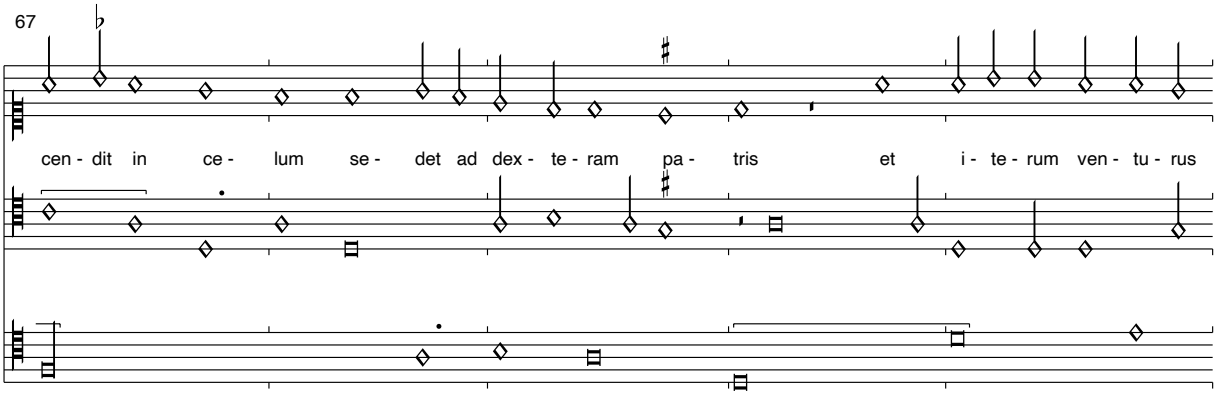
57


pas - sus et se - pul - tus est Et re - sur - re -

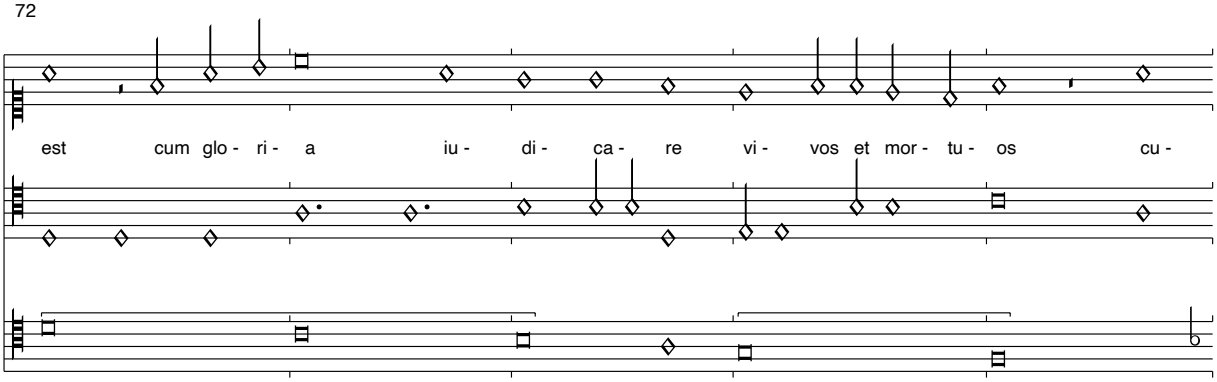
62


xit ter - ti - a di - e se - cun - dum scrip - tu - ras et as -

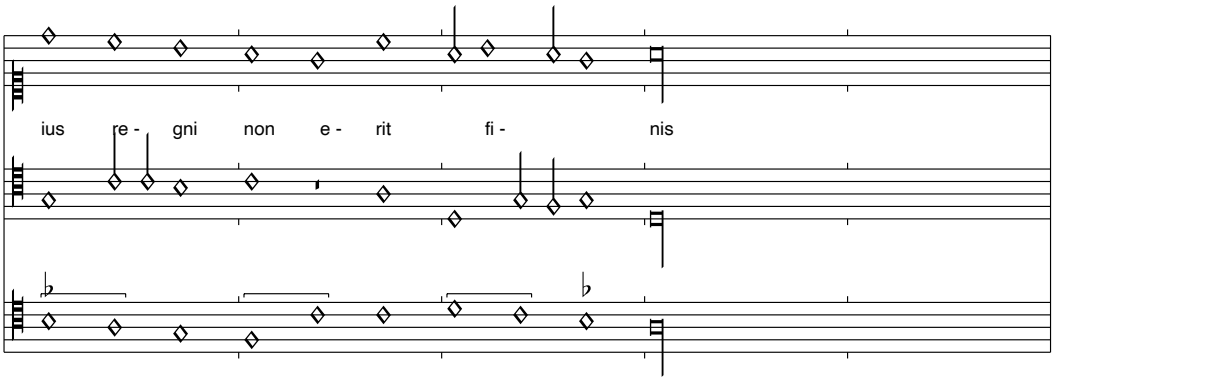
67


cen - dit in ce - lum se - det ad dex - te - ram pa - tris et i - te - rum ven - tu - rus

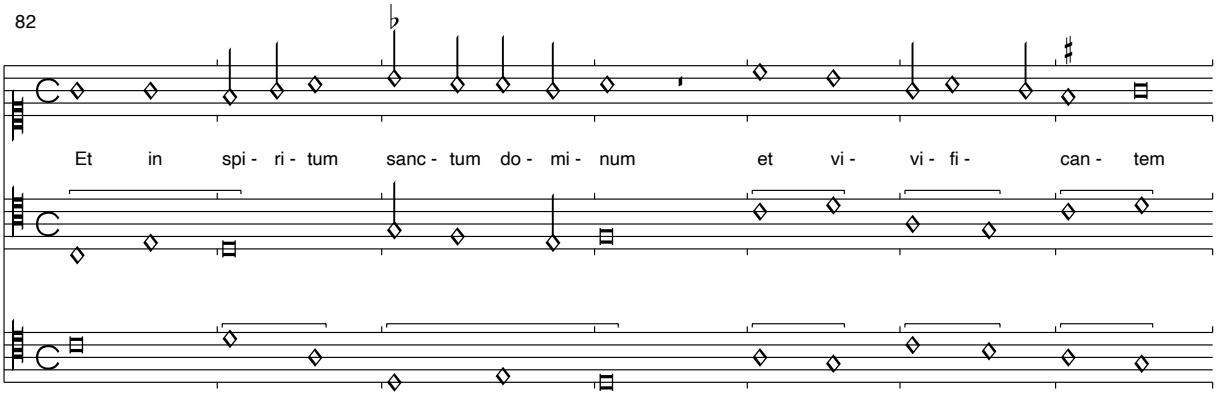
72


est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os cu -

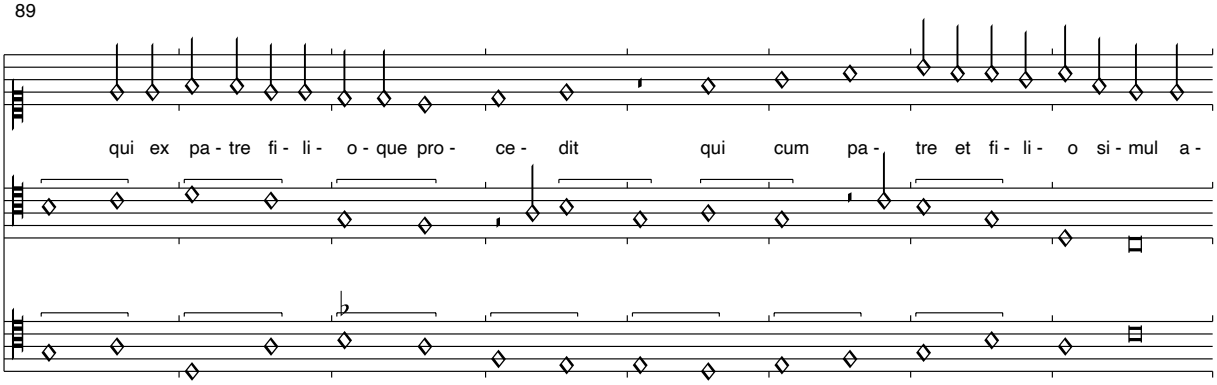
77


ius re- gni non e- rit fi- nis

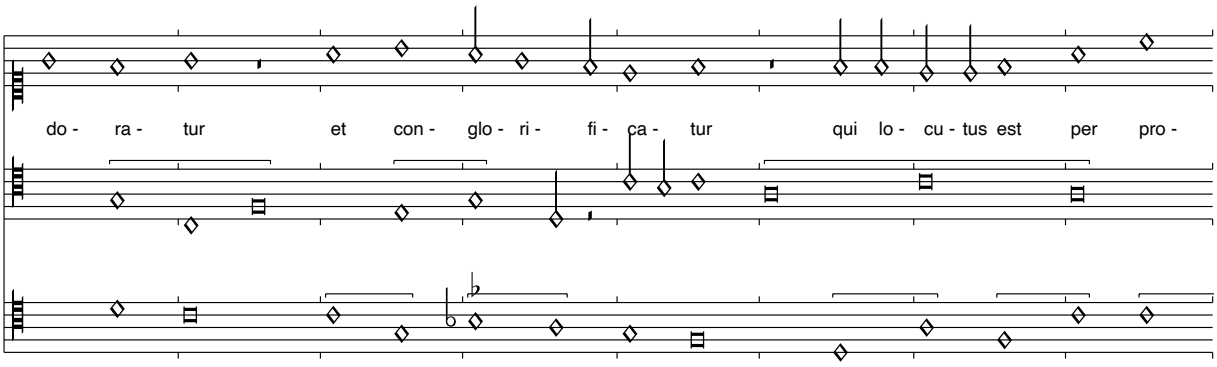
82


Et in spi- ri- tum sanc- tum do- mi- num et vi- vi- fi- can- tem

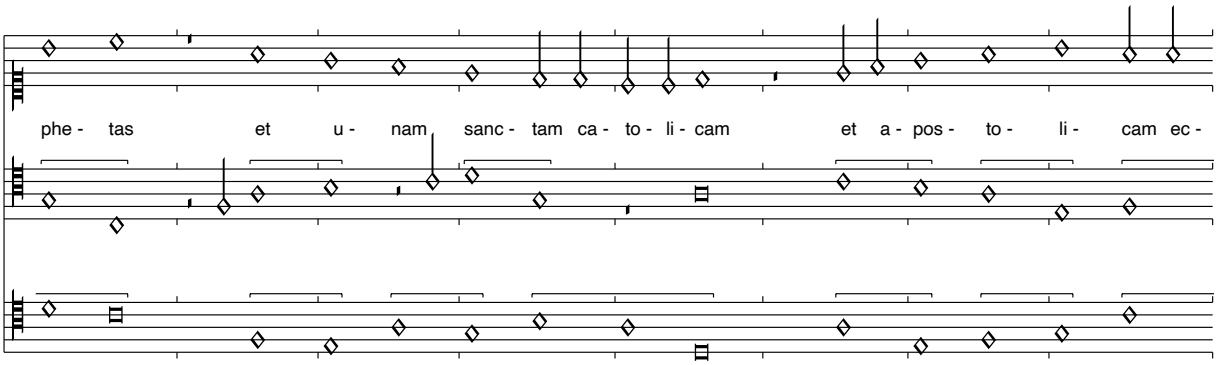
89


qui ex pa- tre fi- li- o- que pro- ce- dit qui cum pa- tre et fi- li- o si- mul a-

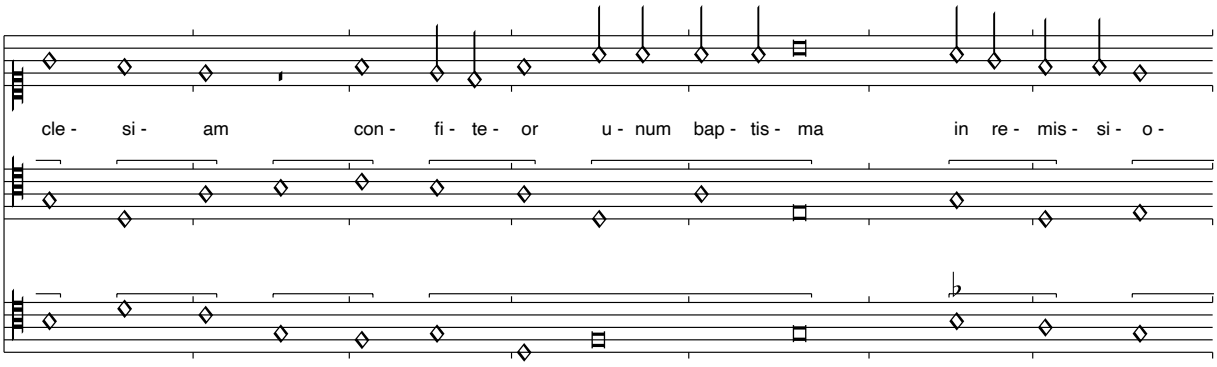
97


do- ra- tur et con- glo- ri- fi- ca- tur qui lo- cu- tus est per pro-

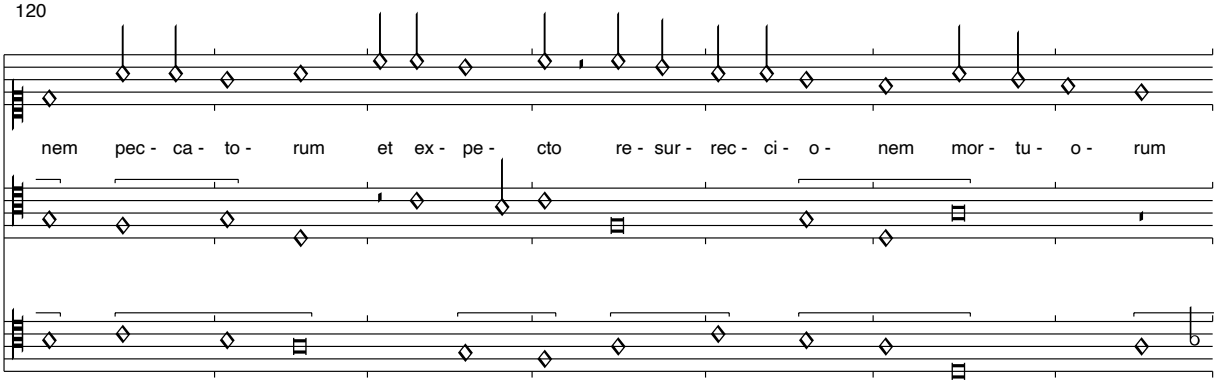
105



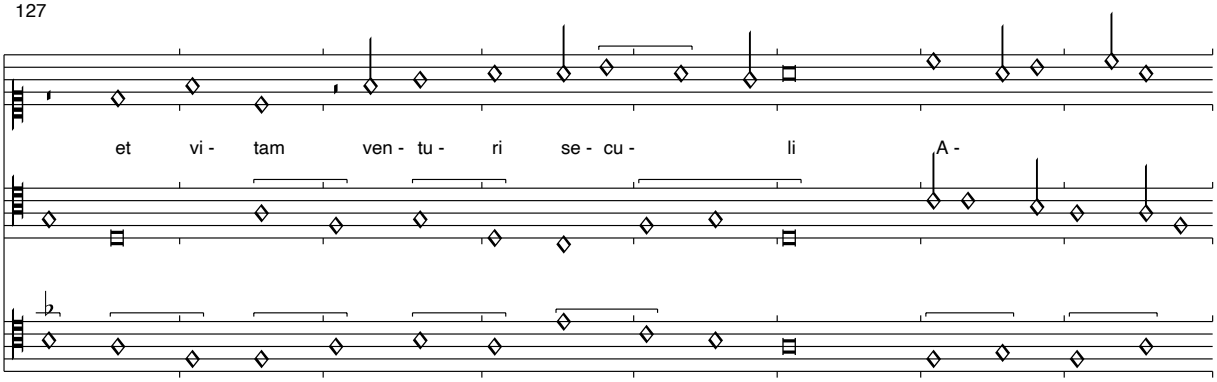
113

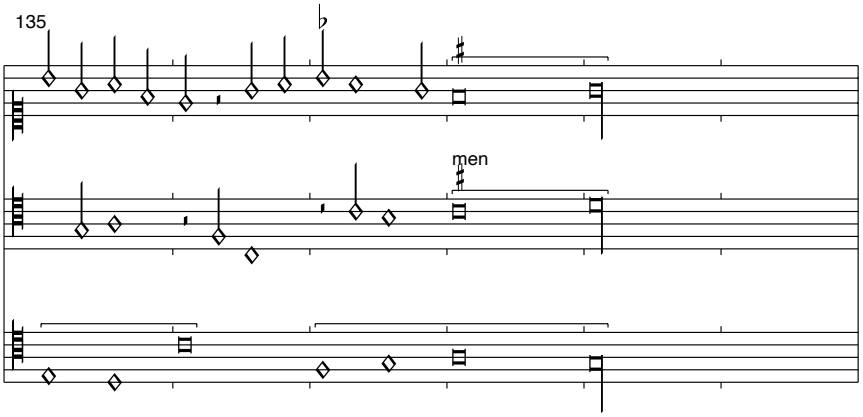


120

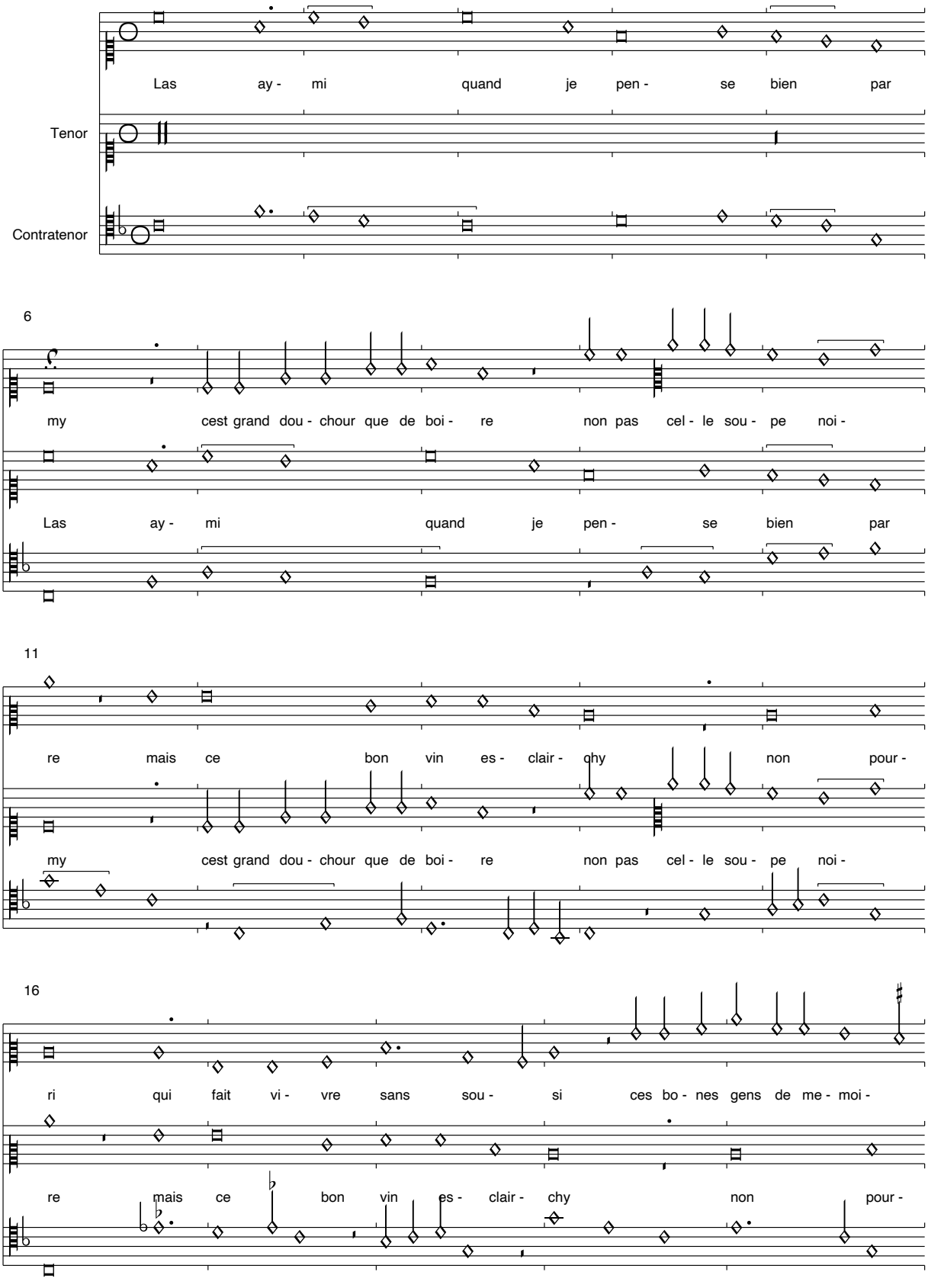


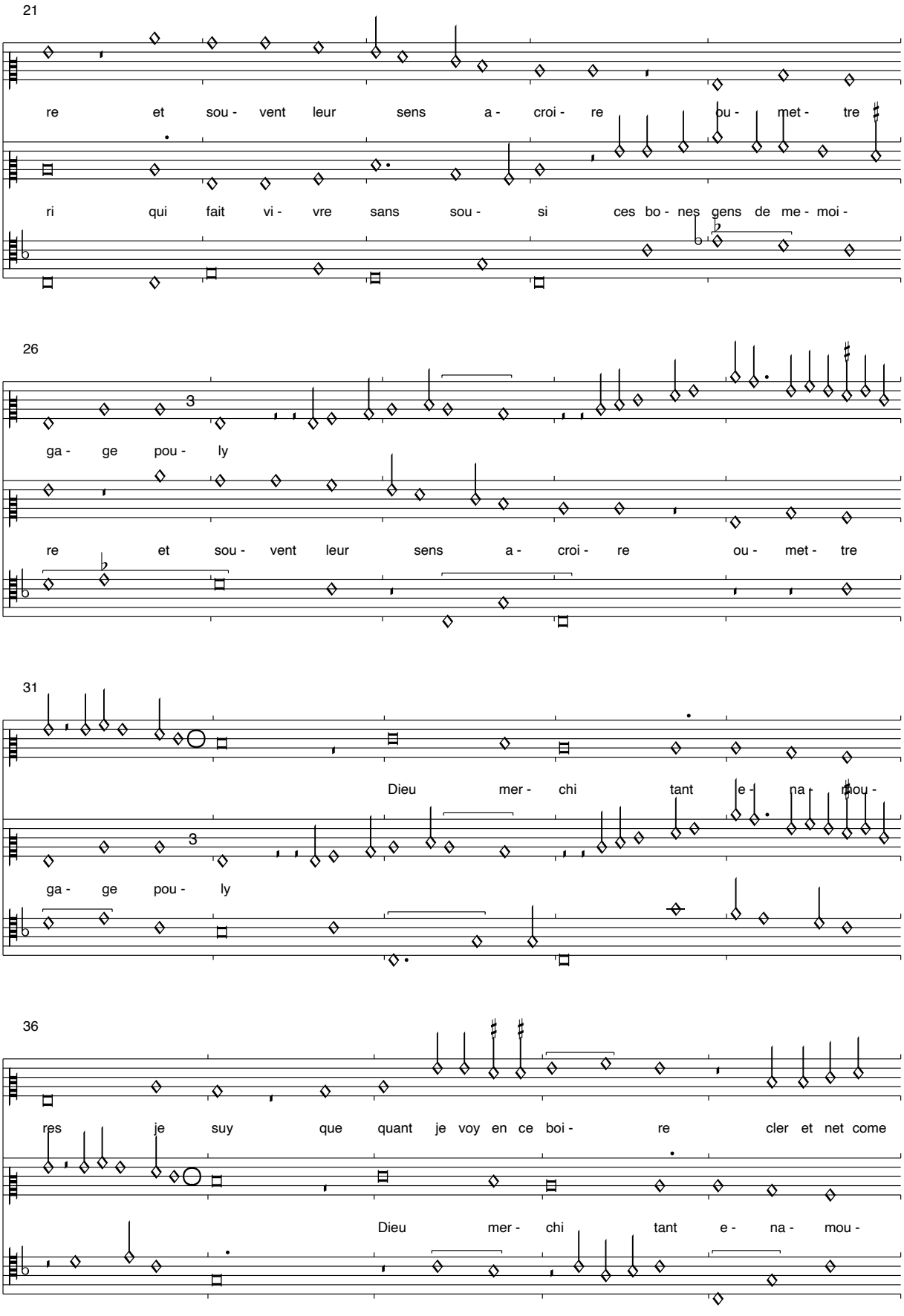
127

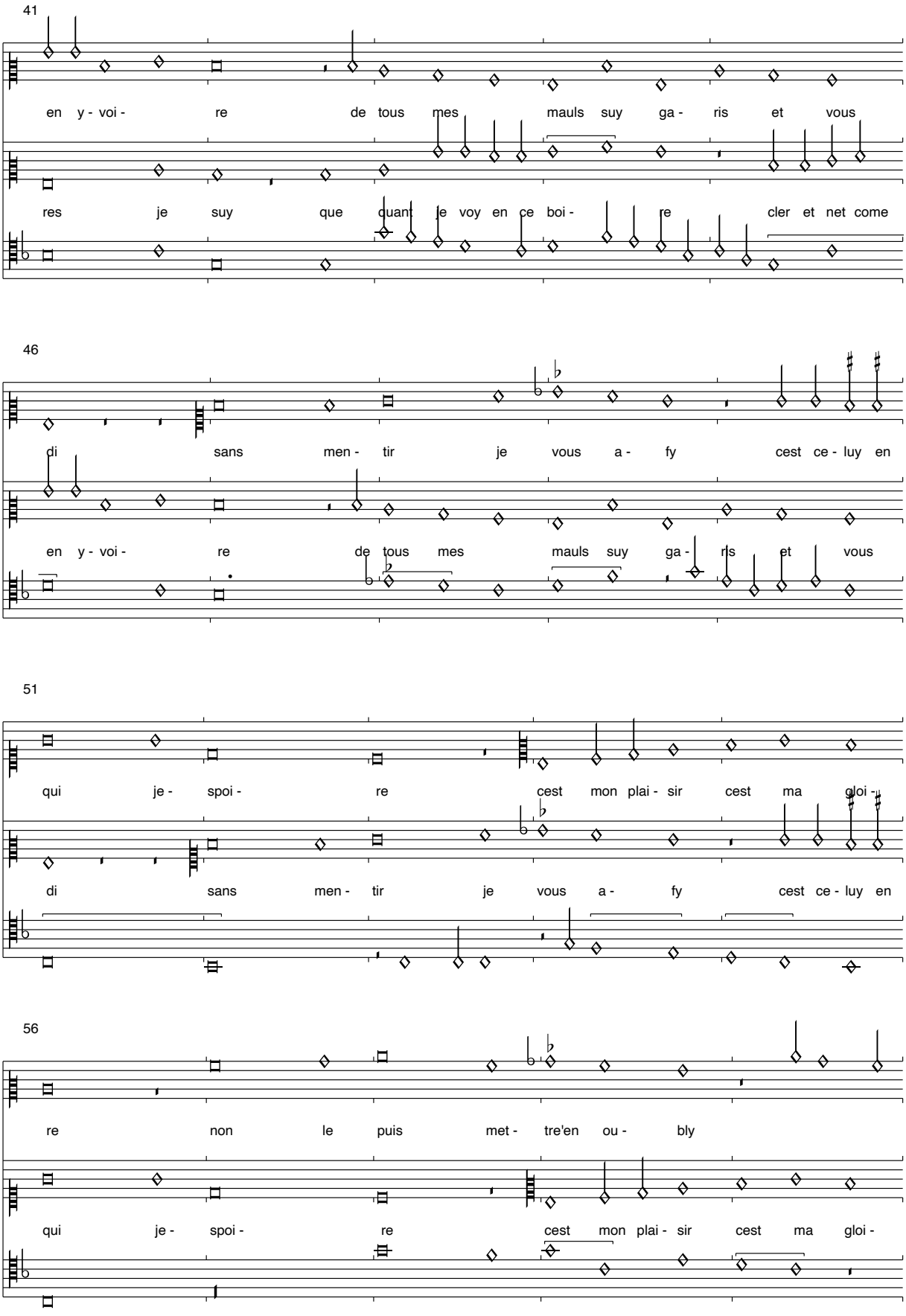



135
men

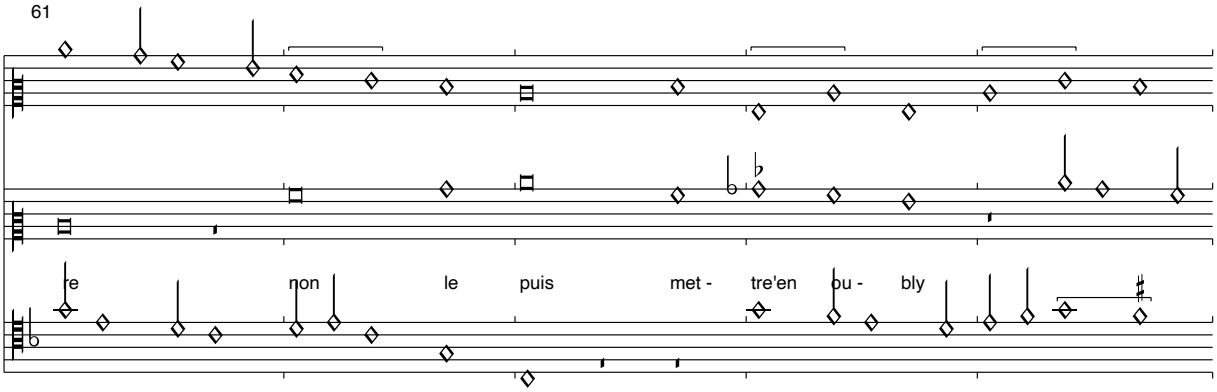
Las aymi quand je pense
Trent 87, f. 156v-157r



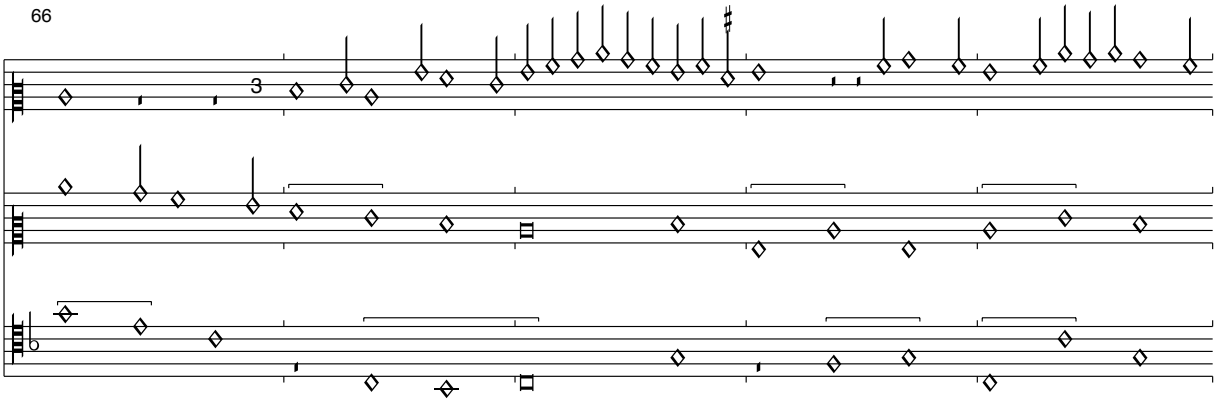

21
re et sou - vent leur sens a - croi - re ou - met - tre
ri qui fait vi - vre sans sou - si ces bo - nes gens de me - moi -
26
3
ga - ge pou - ly
re et sou - vent leur sens a - croi - re ou - met - tre
31
Dieu mer - chi tant e - na - mou -
3
ga - ge pou - ly
36
res je suy que quant je voy en ce boi - re cler et net come
Dieu mer - chi tant e - na - mou -


41
en y - voi - re de tous mes mauls suy ga - ris et vous
res je suy que quant je voy en ce boi - re cler et net come
46
di sans men - tir je vous a - fy cest ce - luy en
en y - voi - re de tous mes mauls suy ga - ris et vous
51
qui je - spoi - re cest mon plai - sir cest ma gloi -
di sans men - tir je vous a - fy cest ce - luy en
56
re non le puis met - tre'en ou - bly
qui je - spoi - re cest mon plai - sir cest ma gloi -

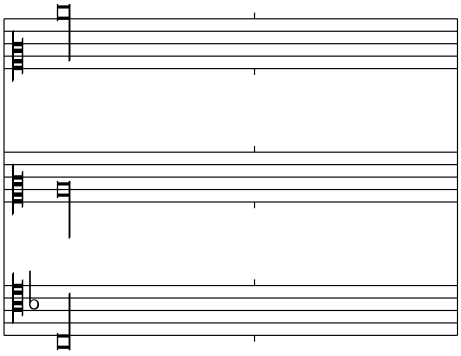
61



66

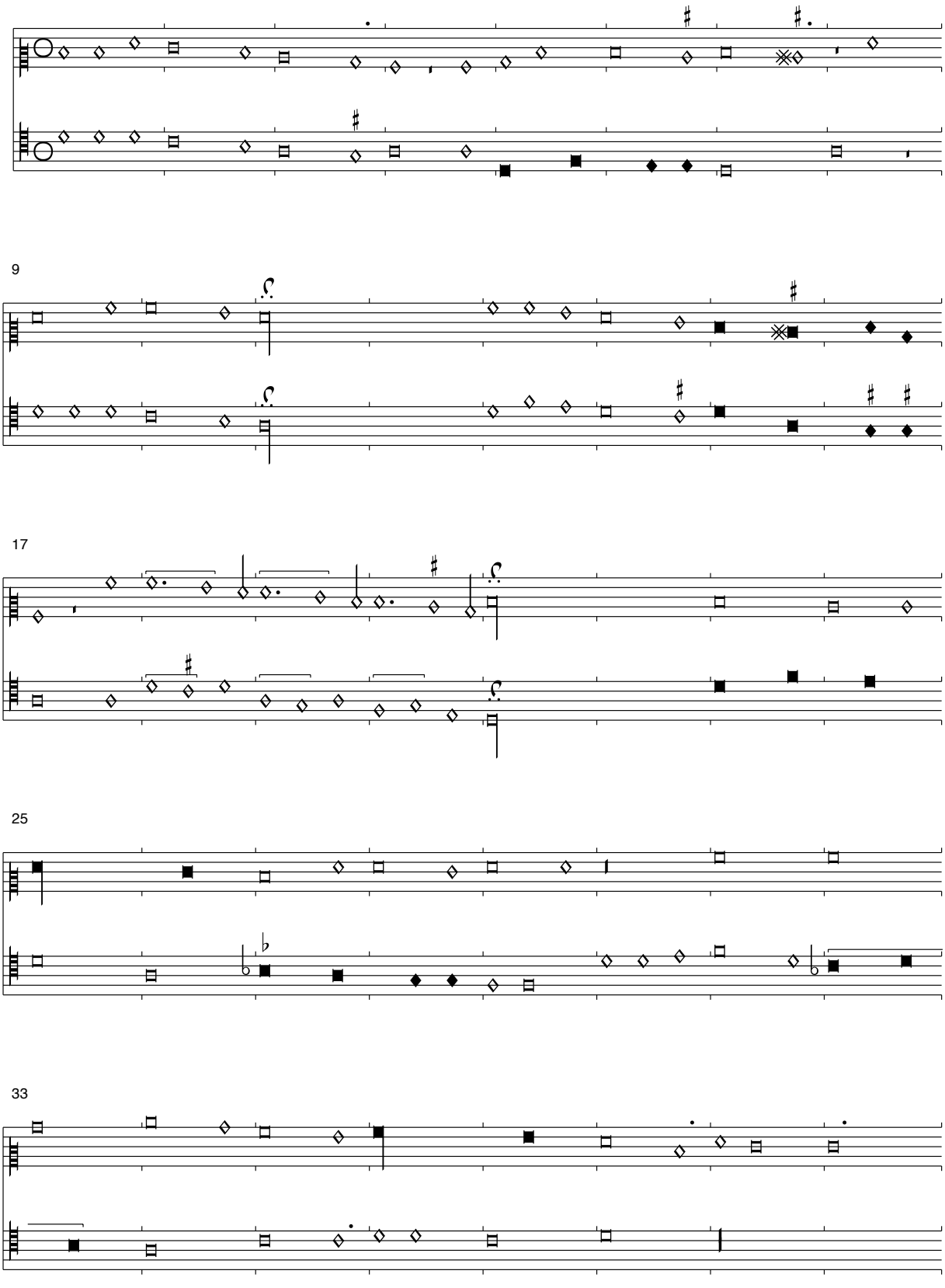


71

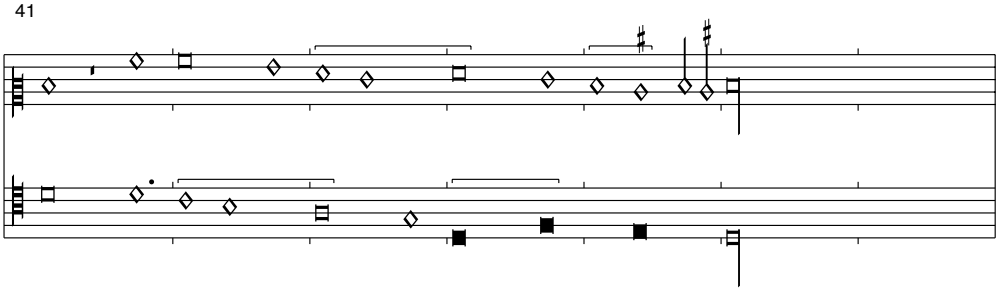


Arimino Ludvicus: Unum pulcrum

Trent 87, f. 157r

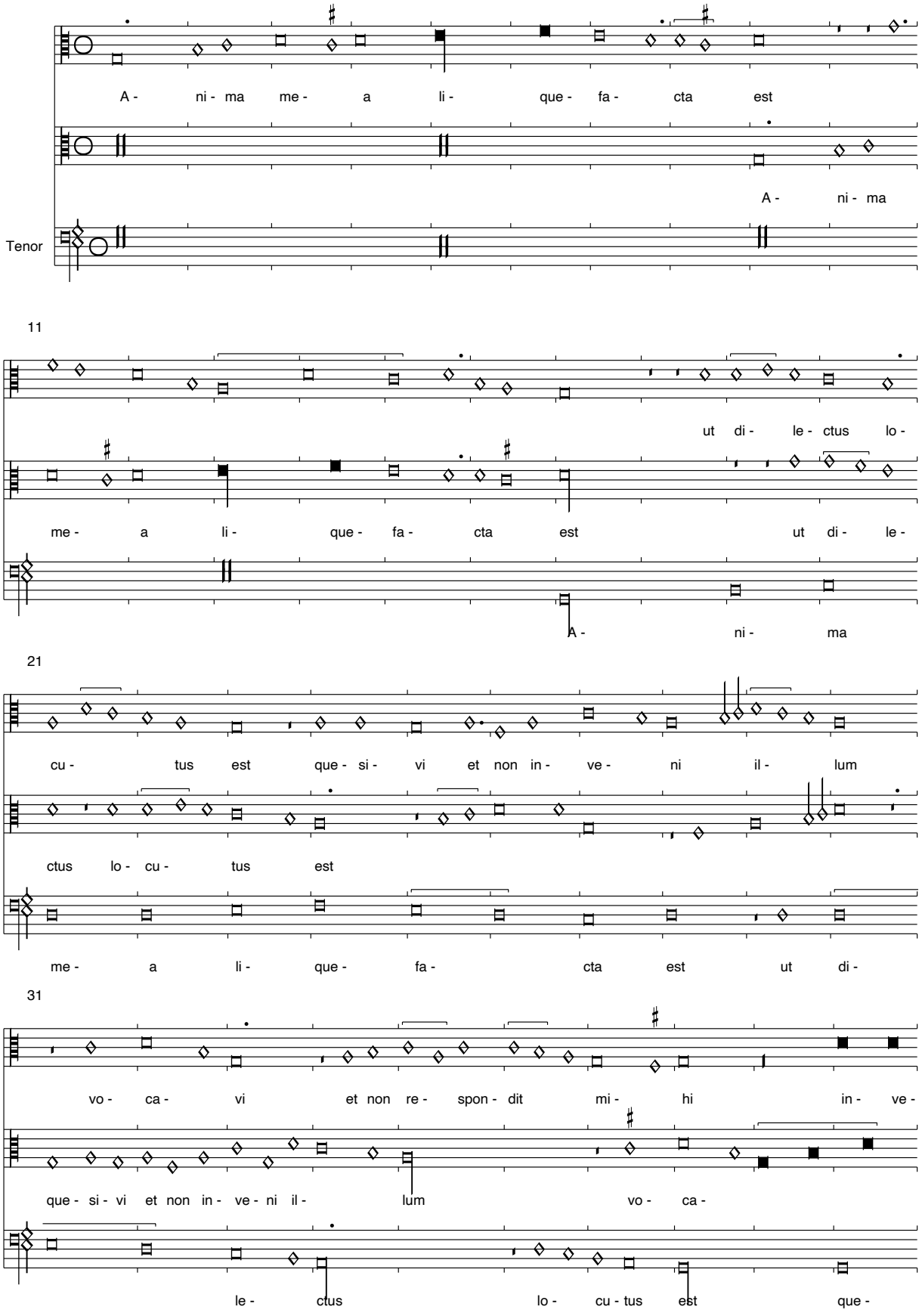


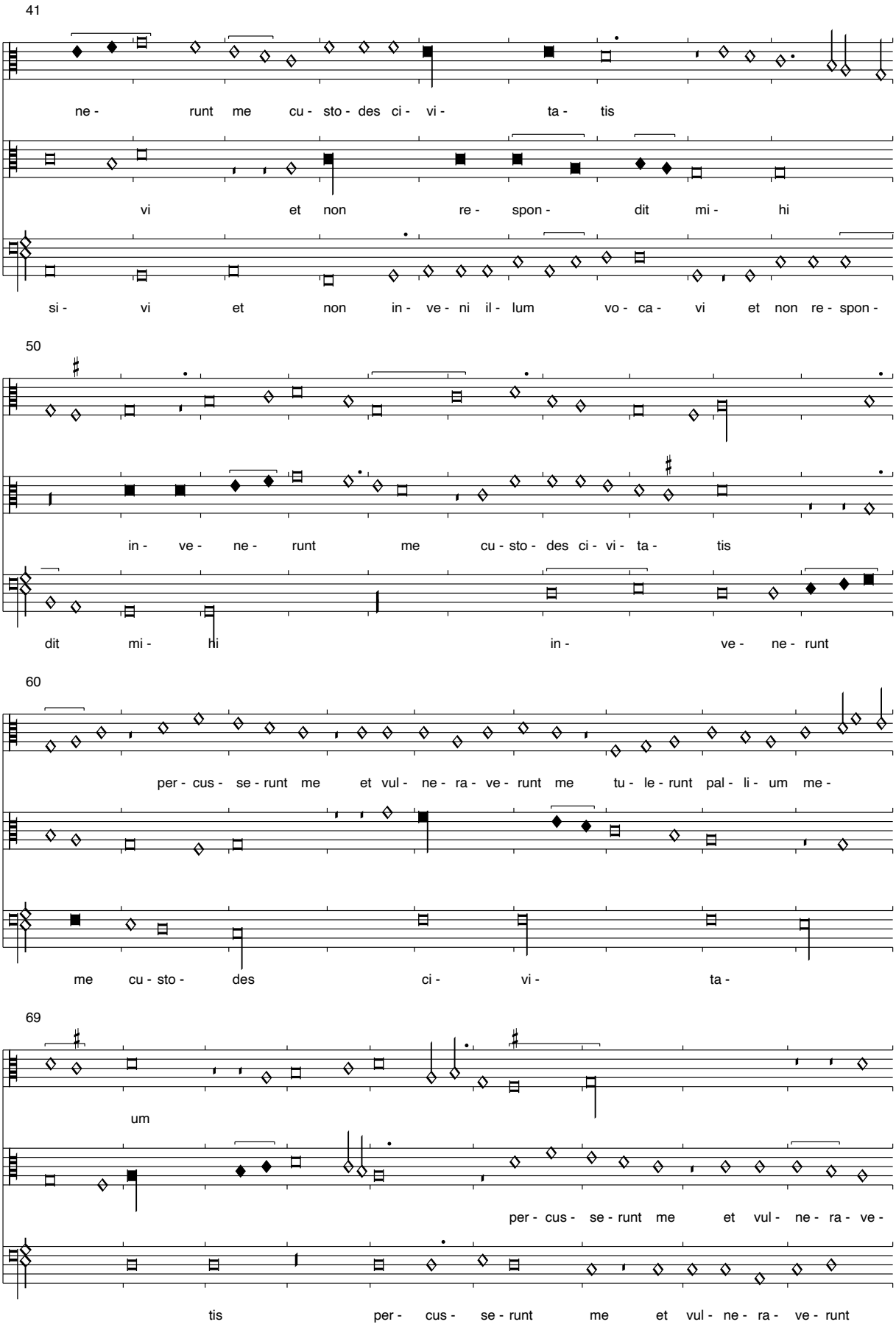
41

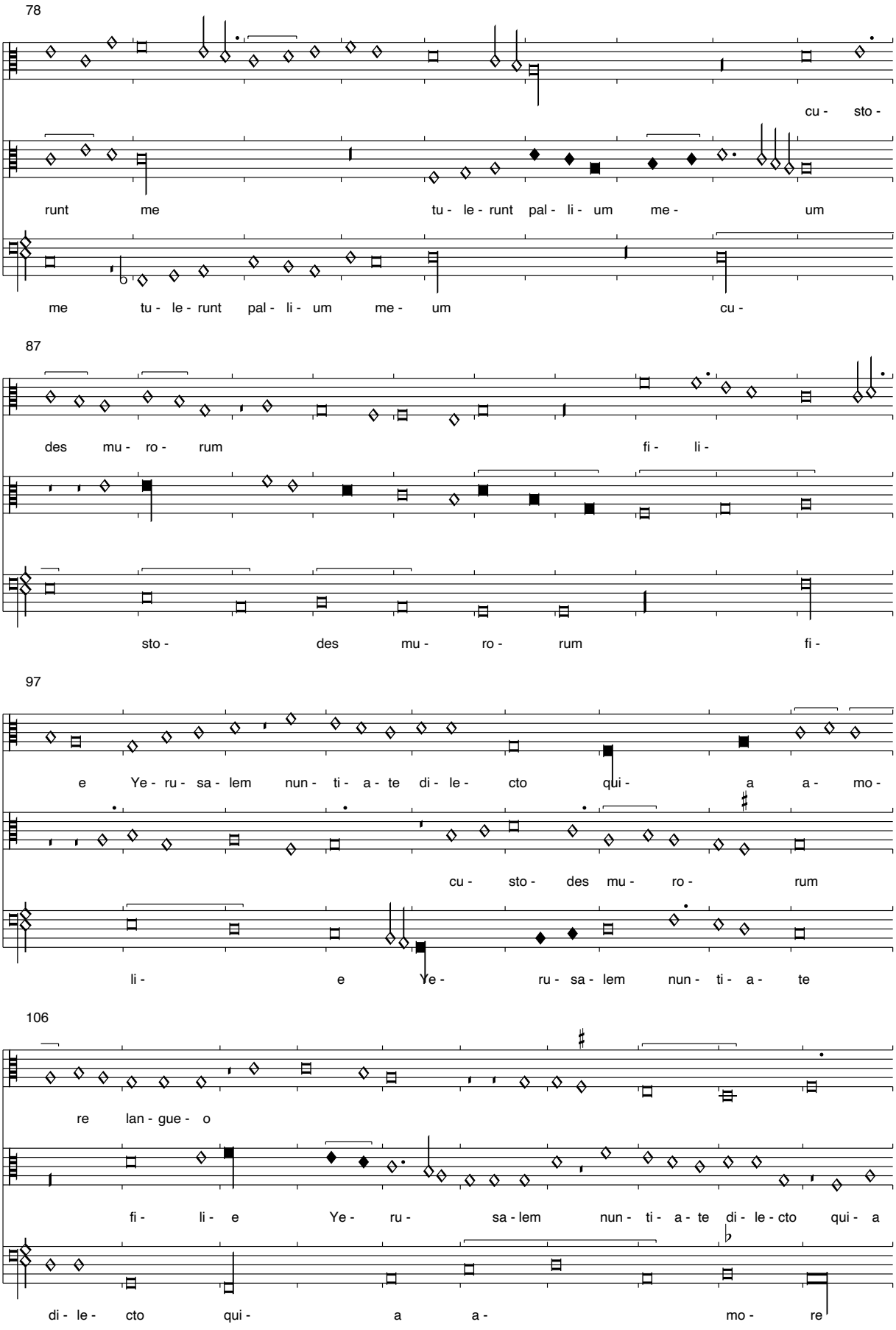


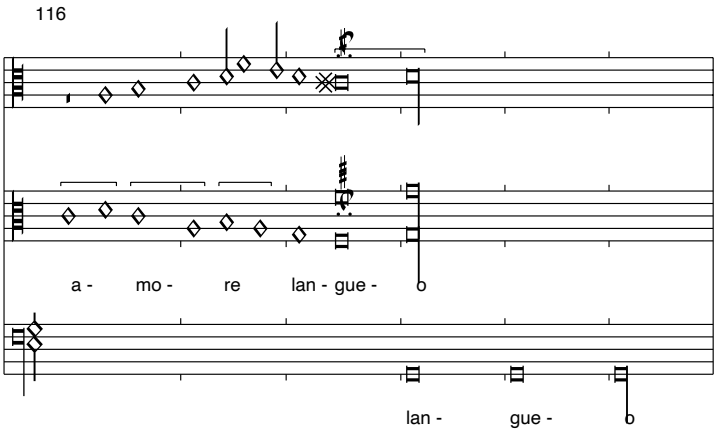
(Dufay): Anima mea liquefacta est

Trent 87, f. 157v-158r



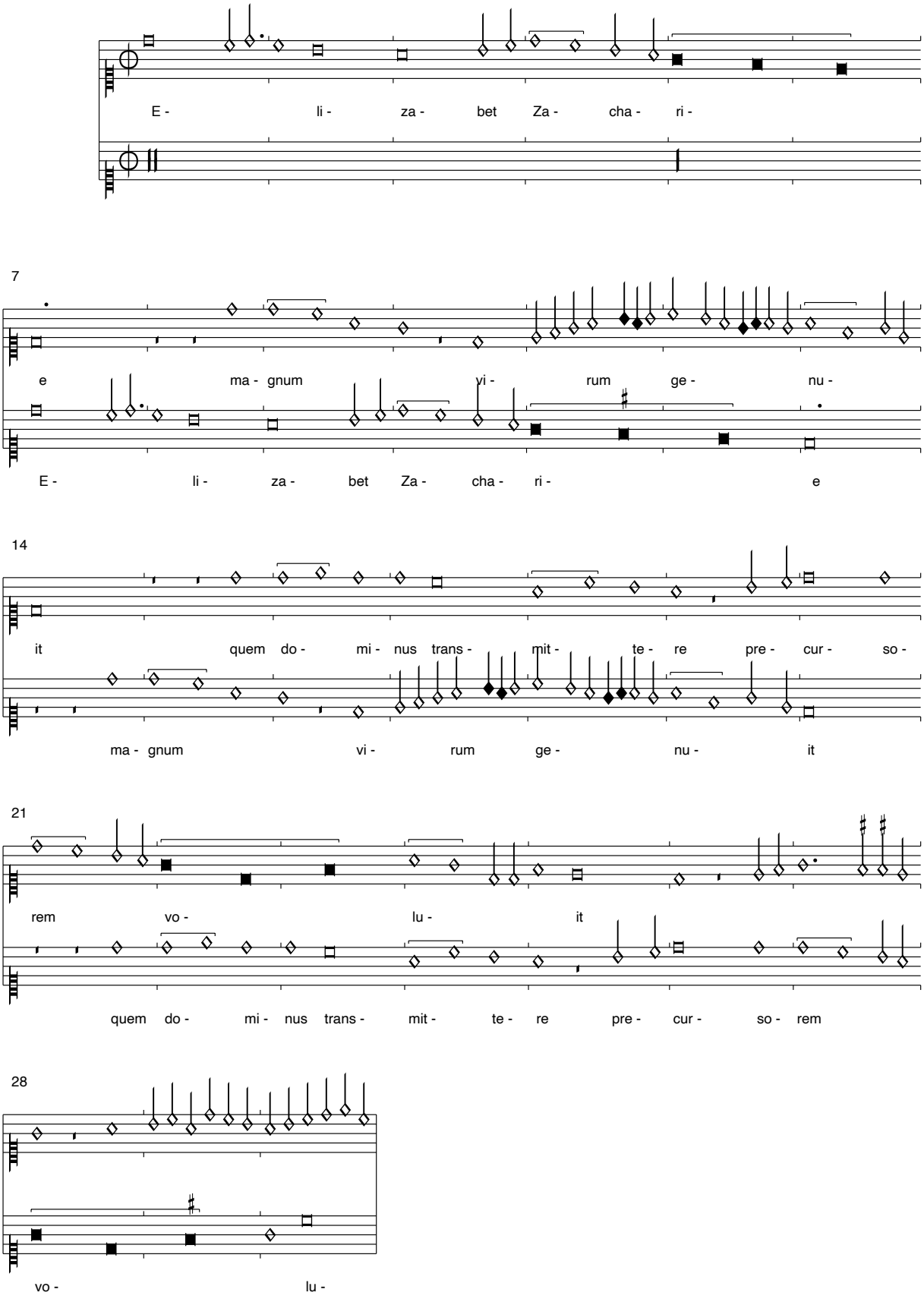

41
ne - runt me cu - sto - des ci - vi - ta - tis
vi et non re - spon - dit mi - hi
si - vi et non in - ve - ni il - lum vo - ca - vi et non re - spon -
50
in - ve - ne - runt me cu - sto - des ci - vi - ta - tis
dit mi - hi in - ve - ne - runt
60
per - cus - se - runt me et vul - ne - ra - ve - runt me tu - le - runt pal - li - um me -
me cu - sto - des ci - vi - ta -
69
um
per - cus - se - runt me et vul - ne - ra - ve -
tis per - cus - se - runt me et vul - ne - ra - ve - runt

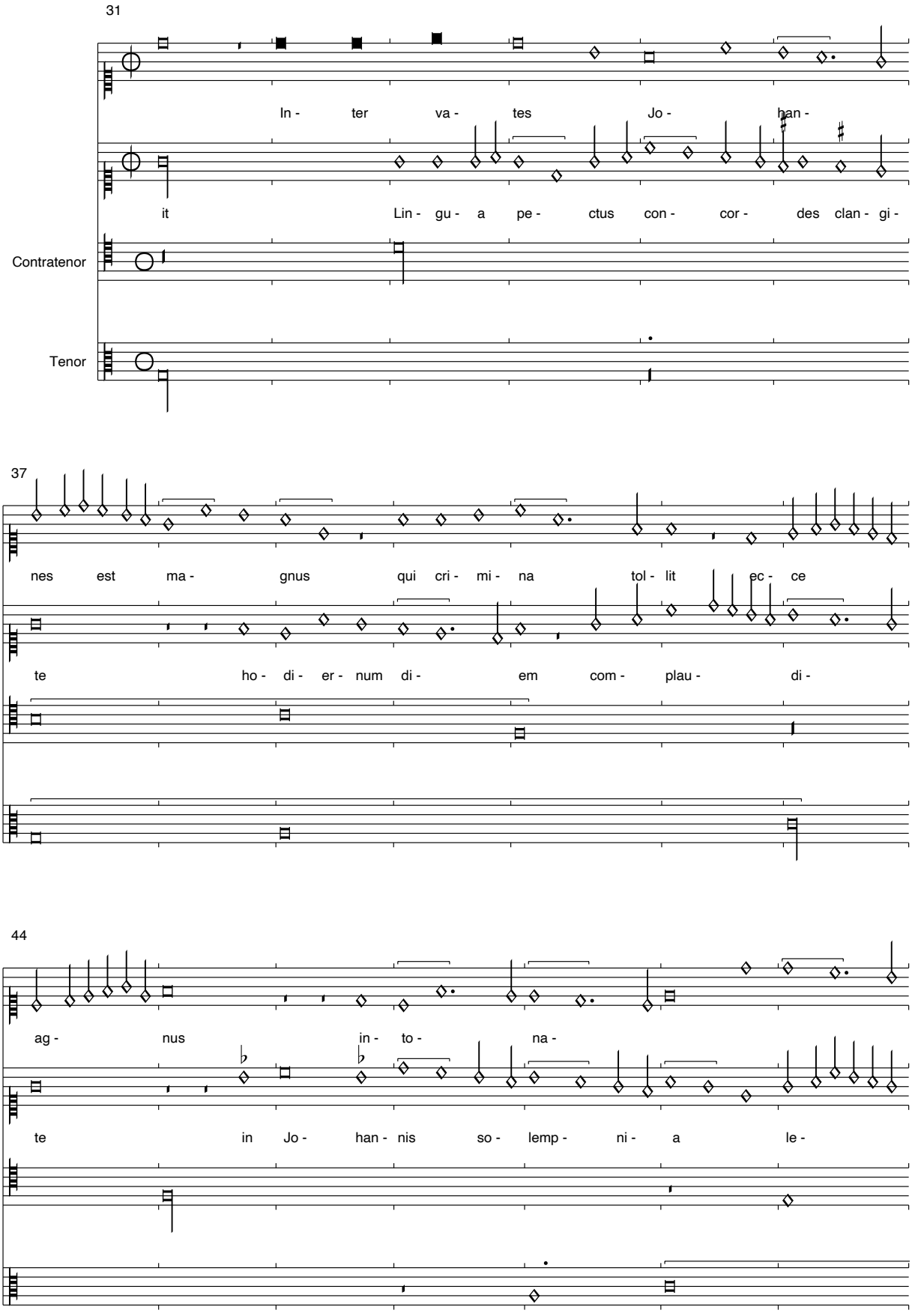

78
cu - sto -
runt me tu - le - runt pal - li - um me - um
me tu - le - runt pal - li - um me - um cu -
87
des mu - ro - rum fi - li -
sto - des mu - ro - rum fi -
97
e Ye - ru - sa - lem nun - ti - a - te di - le - cto qui - a a - mo -
cu - sto - des mu - ro - rum
li - e Ye - ru - sa - lem nun - ti - a - te
106
re lan - gue - o
fi - li - e Ye - ru - sa - lem nun - ti - a - te di - le - cto qui - a
di - le - cto qui - a a - mo - re

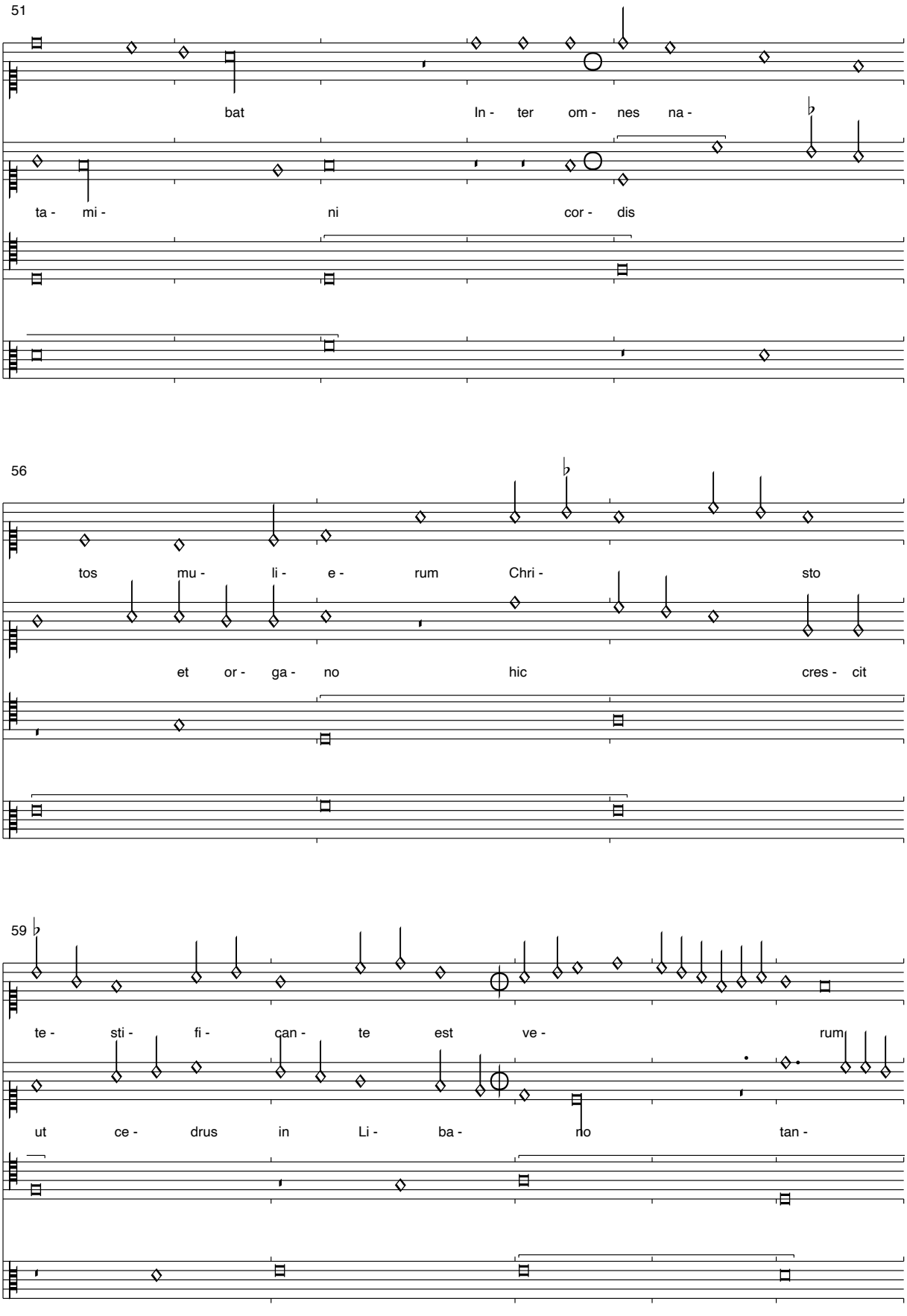

116
a - mo - re lan - gue - o
lan - gue - o

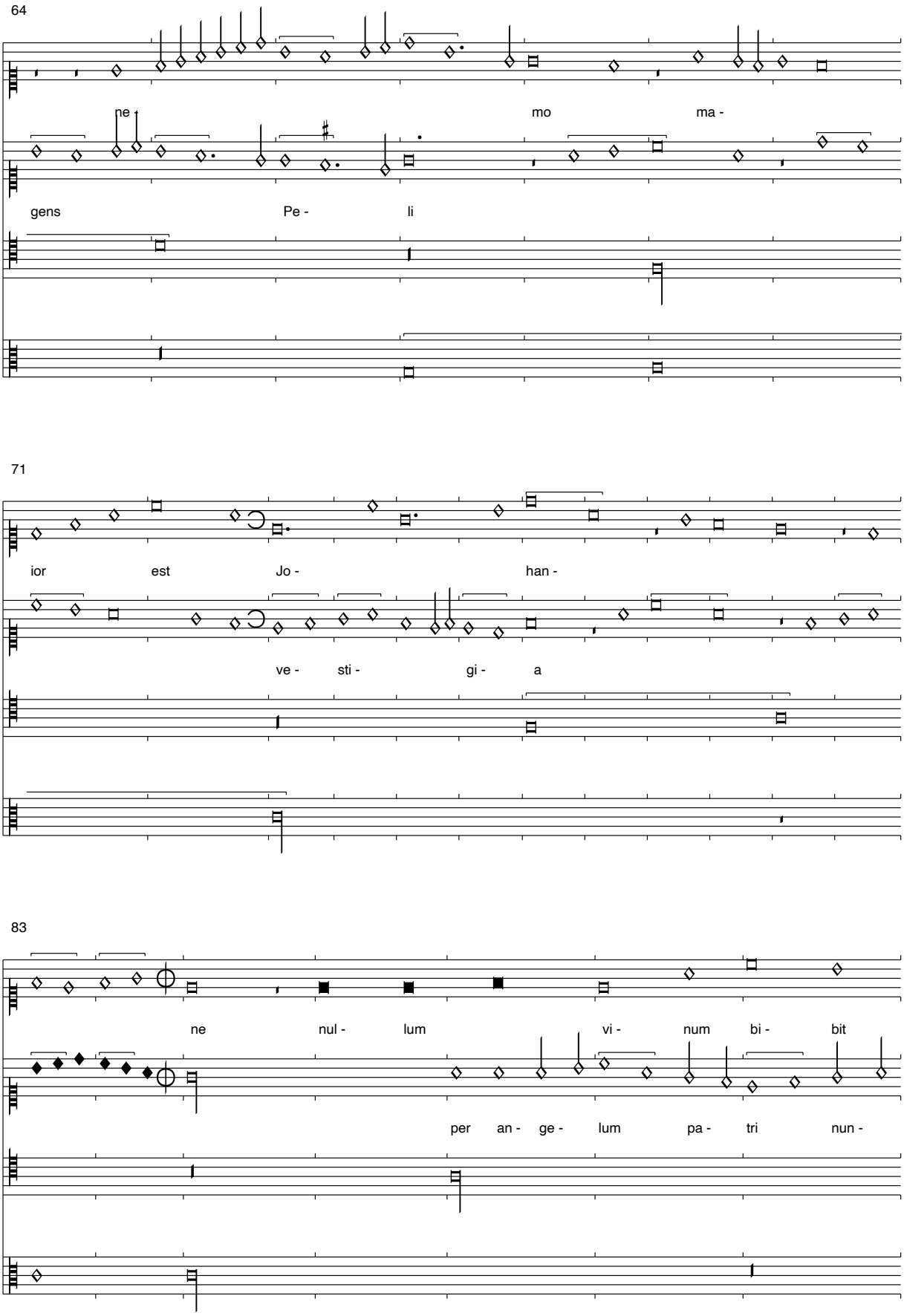
Elisabeth Zacharie-Lingua pectus

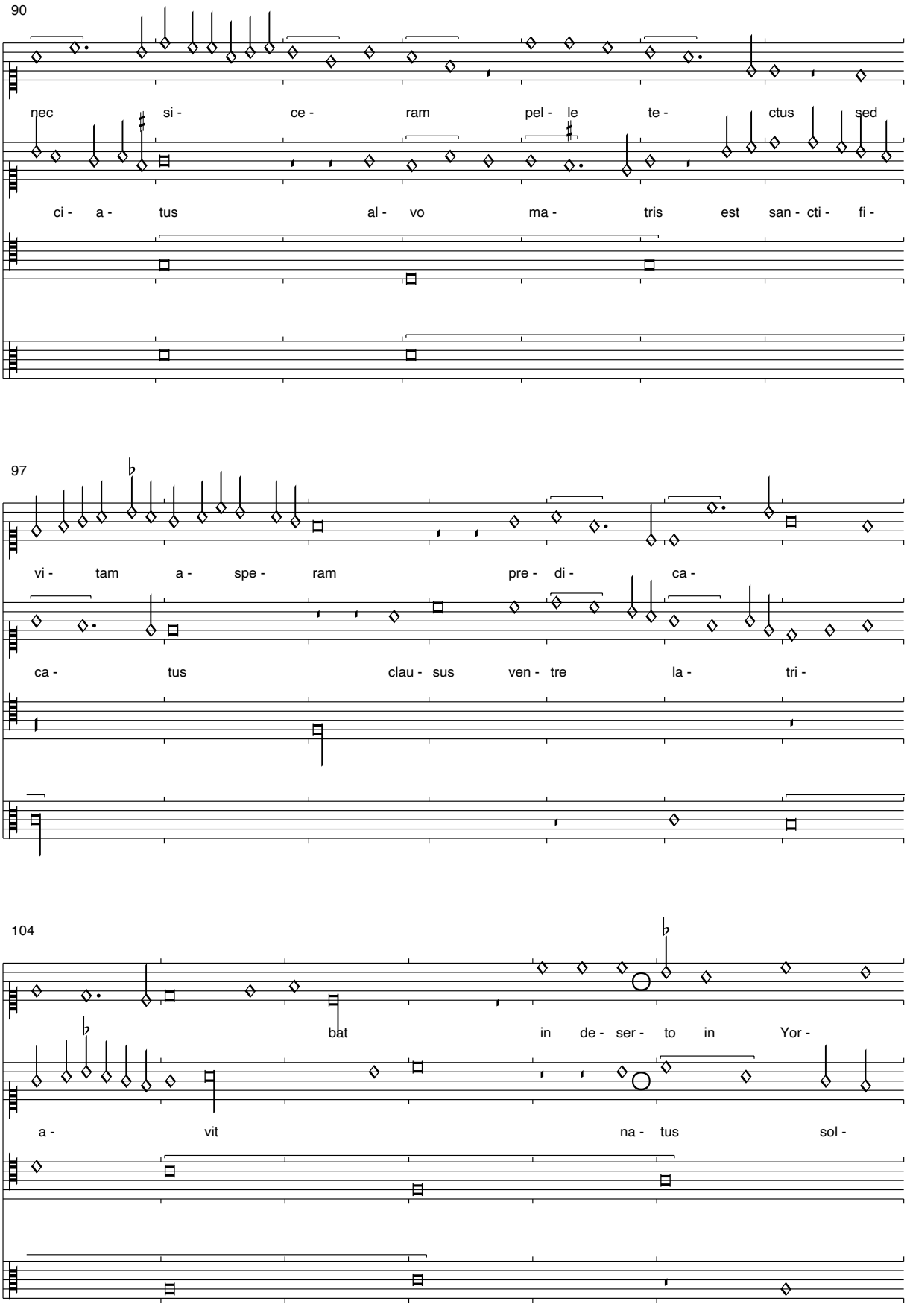
Trent 87, f. 158v-160r

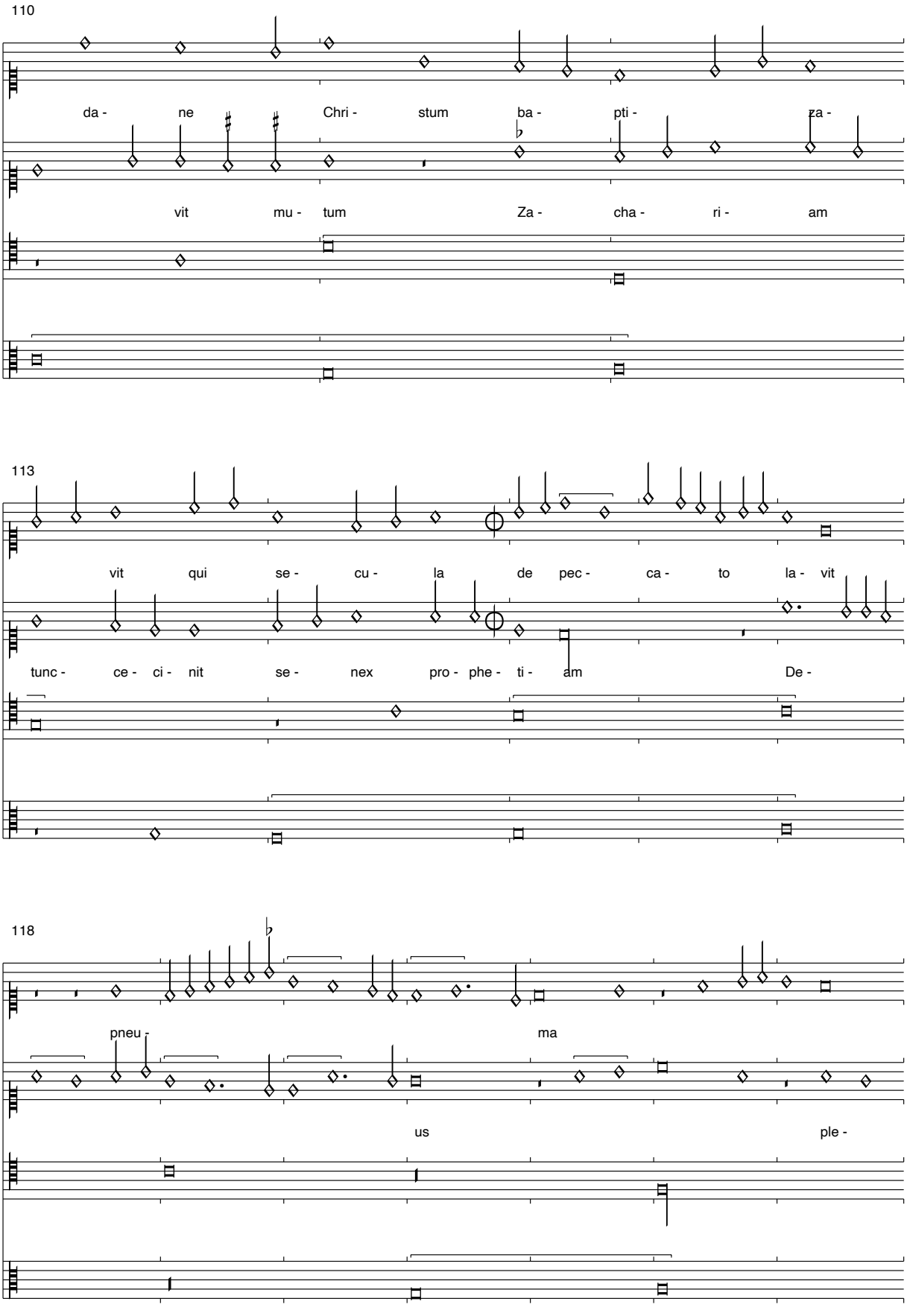



31
In - ter va - tes Jo - han -
it Lin - gu - a pe - ctus con - cor - des clan - gi -
Contratenor
Tenor
37
nes est ma - gnus qui cri - mi - na tol - lit ec - ce
te ho - di - er - num di - em com - plau - di -
44
ag - nus in - to - na -
te in Jo - han - nis so - lemp - ni - a le -

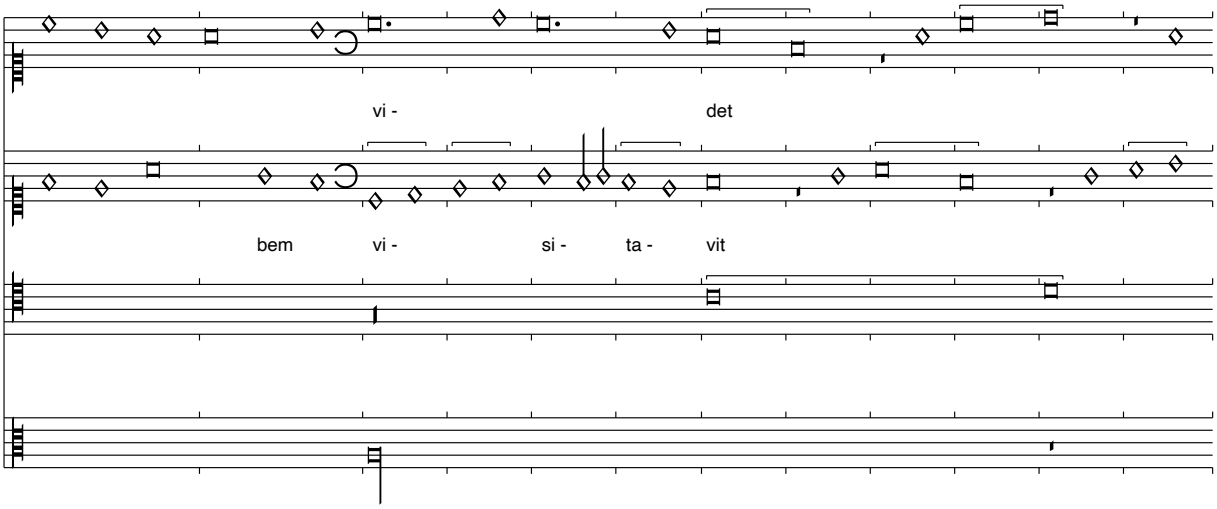

51
bat In - ter om - nes na -
ta - mi - ni cor - dis
56
tos mu - li - e - rum Chri - sto
et or - ga - no hic cres - cit
59
te - sti - fi - can - te est ve - rum
ut ce - drus in Li - ba - no tan -


64
ne
mo
ma -
gens
Pe -
li
71
ior
est
Jo -
han -
ve -
sti -
gi -
a
83
ne
nul -
lum
vi -
num
bi -
bit
per
an -
ge -
lum
pa -
tri
nun -

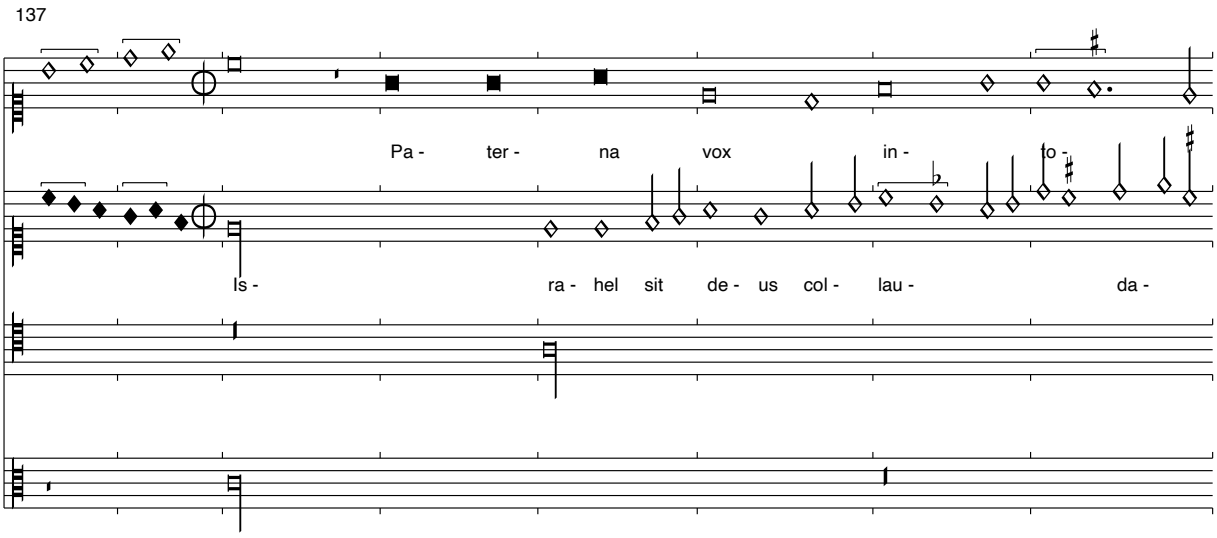

90
nec si - ce - ram pel - le te - ctus sed
ci - a - tus al - vo ma - tris est san - cti - fi -
97
vi - tam a - spe - ram pre - di - ca -
ca - tus clau - sus ven - tre la - tri -
104
bat in de - ser - to in Yor -
a - vit na - tus sol -


110
da - ne Chri - stum ba - pti - za -
vit mu - tum Za - cha - ri - am
113
vit qui se - cu - la de pec - ca - to la - vit
tunc - ce - ci - nit se - nex pro - phe - ti - am De -
118
pneu - ma
us ple -

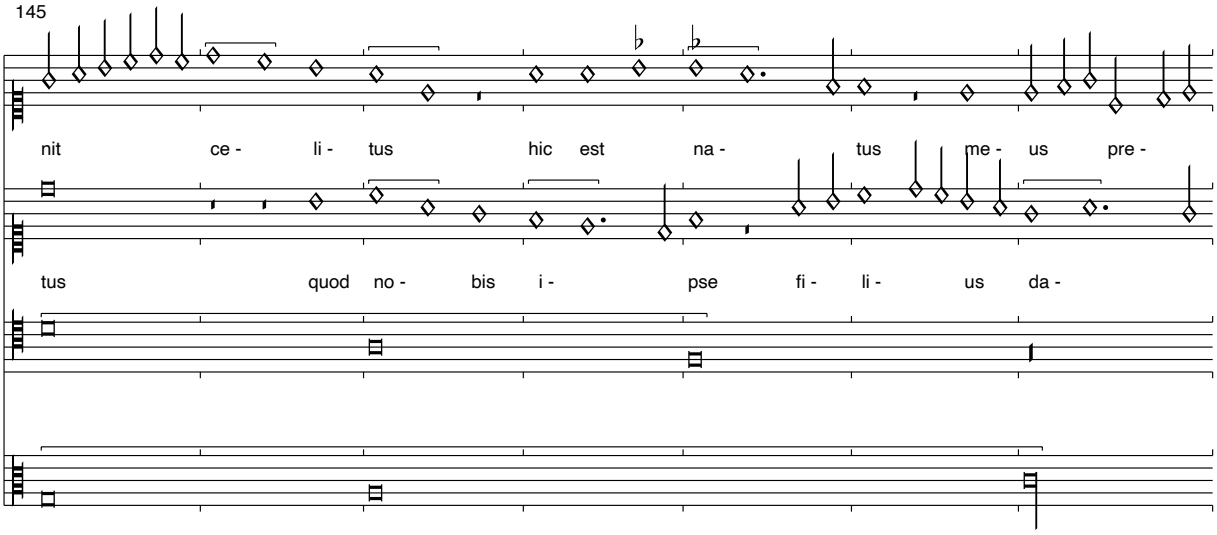
125

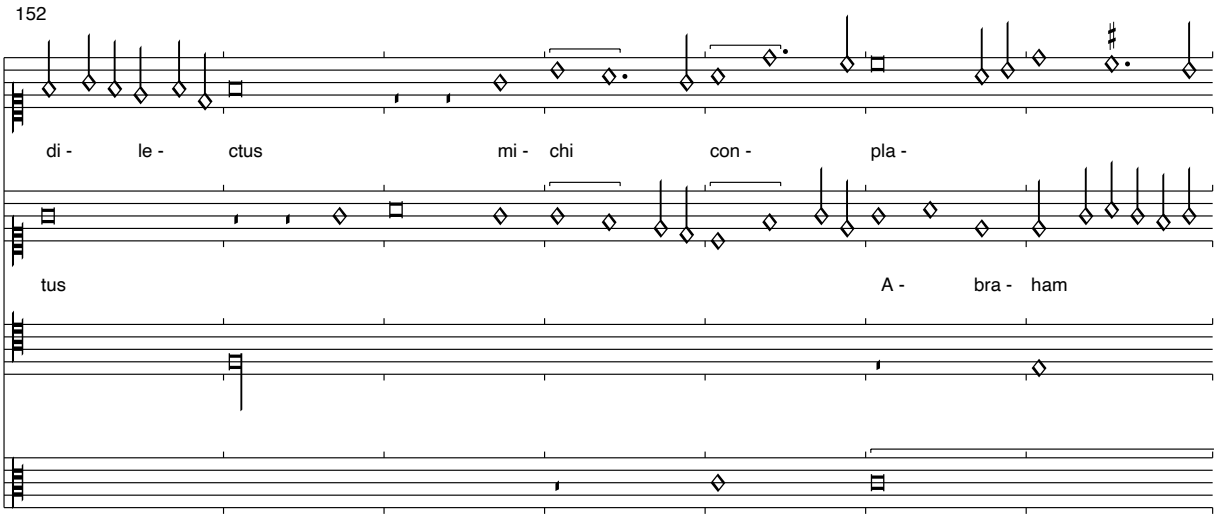

vi - det
bem vi - si - ta - vit

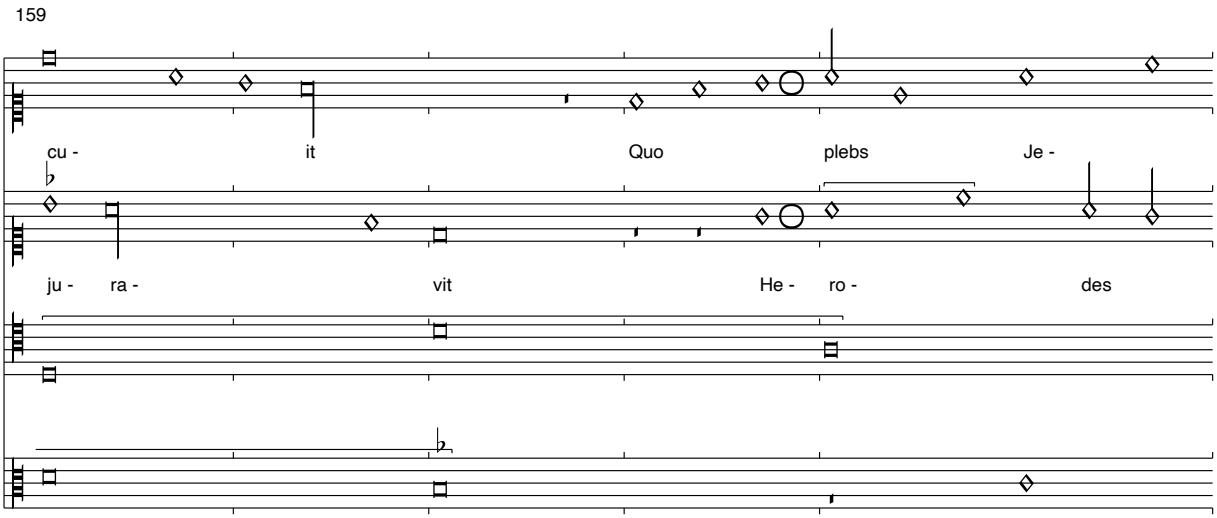
137

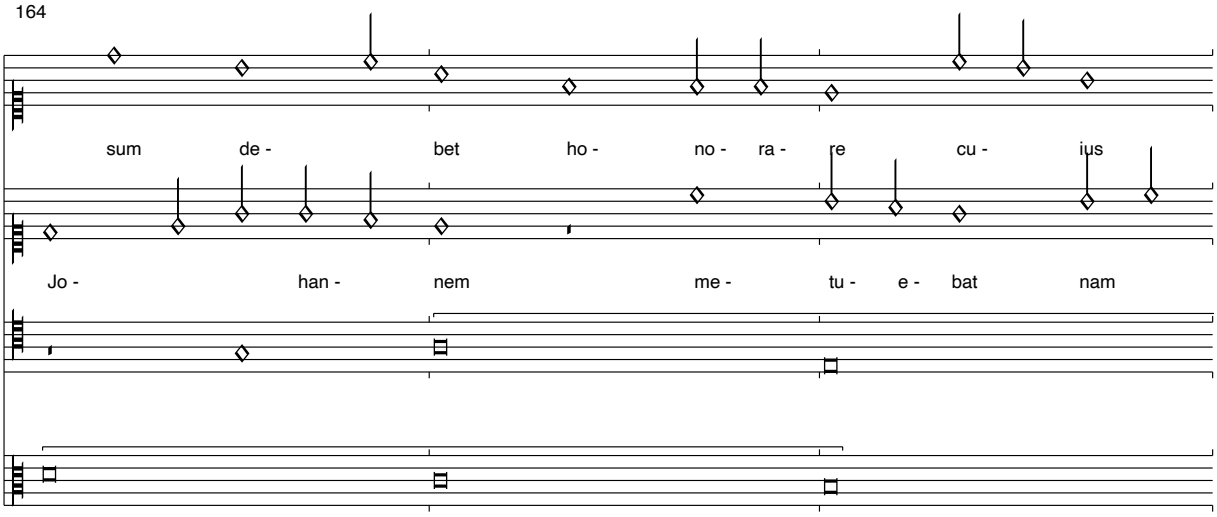

Pa - ter - na vox in - to -
ls - ra - hel sit de - us col - lau - da -

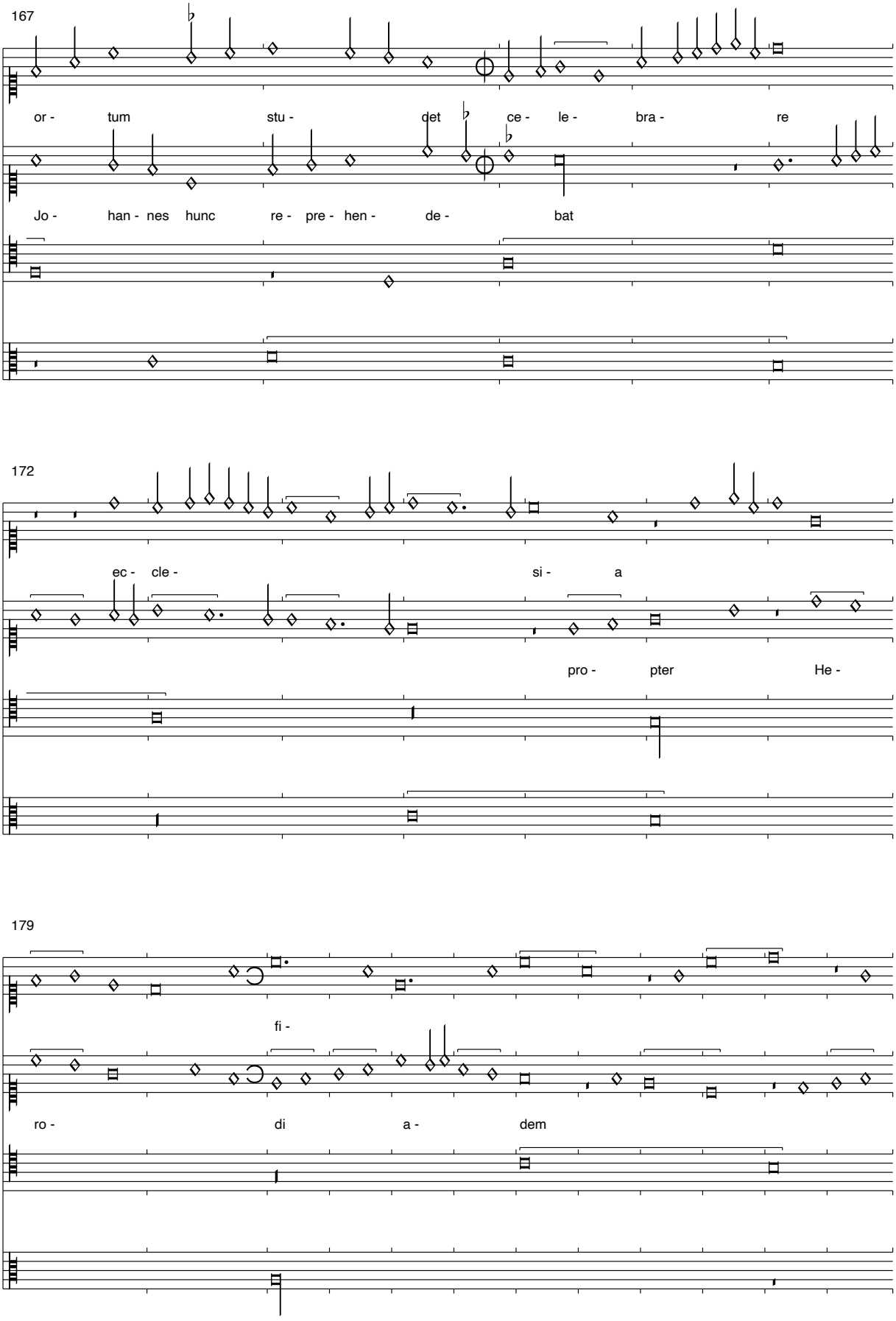
145


nit ce - li - tus hic est na - tus me - us pre -
tus quod no - bis i - pse fi - li - us da -


152
di - le - ctus mi - chi con - pla -
tus A - bra - ham


159
cu - it Quo plebs Je -
ju - ra - vit He - ro - des


164
sum de - bet ho - no - ra - re cu - ius
Jo - han - nem me - tu - e - bat nam


167
or - tum stu - det ce - le - bra - re
Jo - han - nes hunc re - pre - hen - de - bat
172
ec - cle - si - a
pro - pter He -
179
fi -
ro - di a - dem

191

de Non le - gi - mus hoc sol - lemp - ni - za - te nec vi -

Rex hunc vi - rum ju - stum co -

197

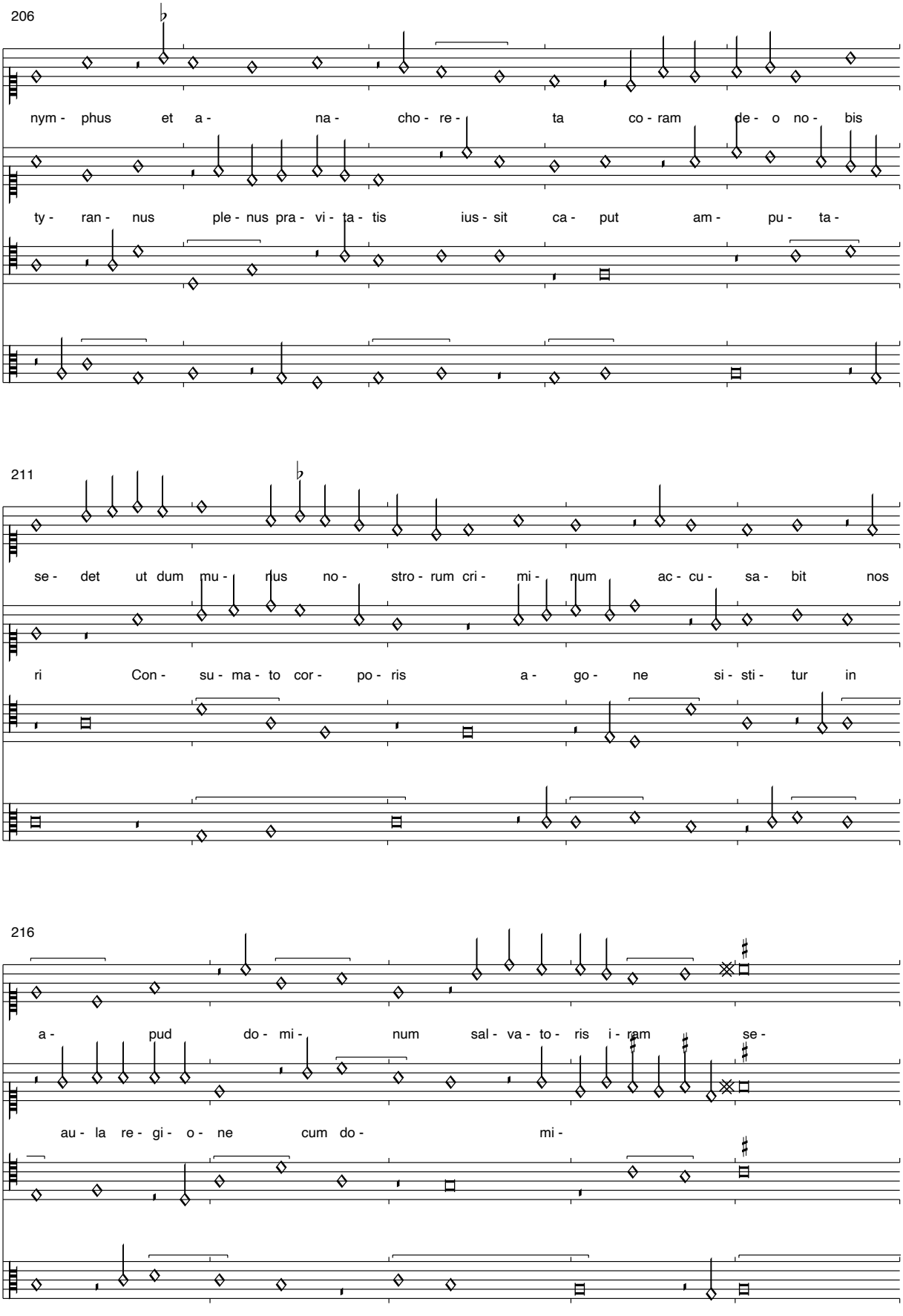
li - us or - bi de - co - ra - te ut fit ma - mi - gnam

gno - sce - bat e - um li - ben - ter cum au - di - e - bat sed te - ne - bat in car - ce -

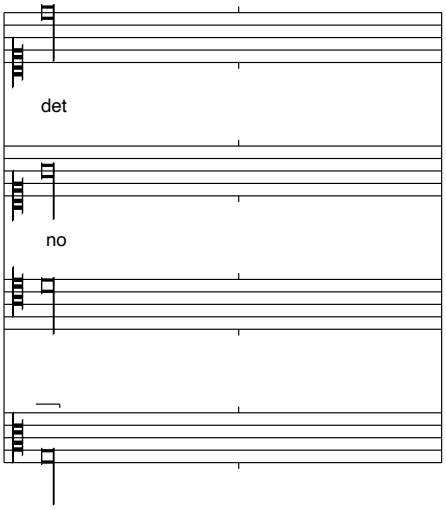
202

mi - ste - ri - um vir - go mar - tir et plus - qaum pro - phe - ta pro - to -

rem hunc pre - ci - ca - to - rem ve - ri - ta - tis quem


206
nym - phus et a - na - cho - re - ta co - ram de - o no - bis
ty - ran - nus ple - nus pra - vi - ta - tis ius - sit ca - put am - pu - ta -
211
se - det ut dum mu - nus no - stro - rum cri - mi - num ac - cu - sa - bit nos
ri Con - su - ma - to cor - po - ris a - go - ne si - sti - tur in
216
a - pud do - mi - num sal - va - to - ris i - ram se -
au - la re - gi - o - ne cum do - mi -

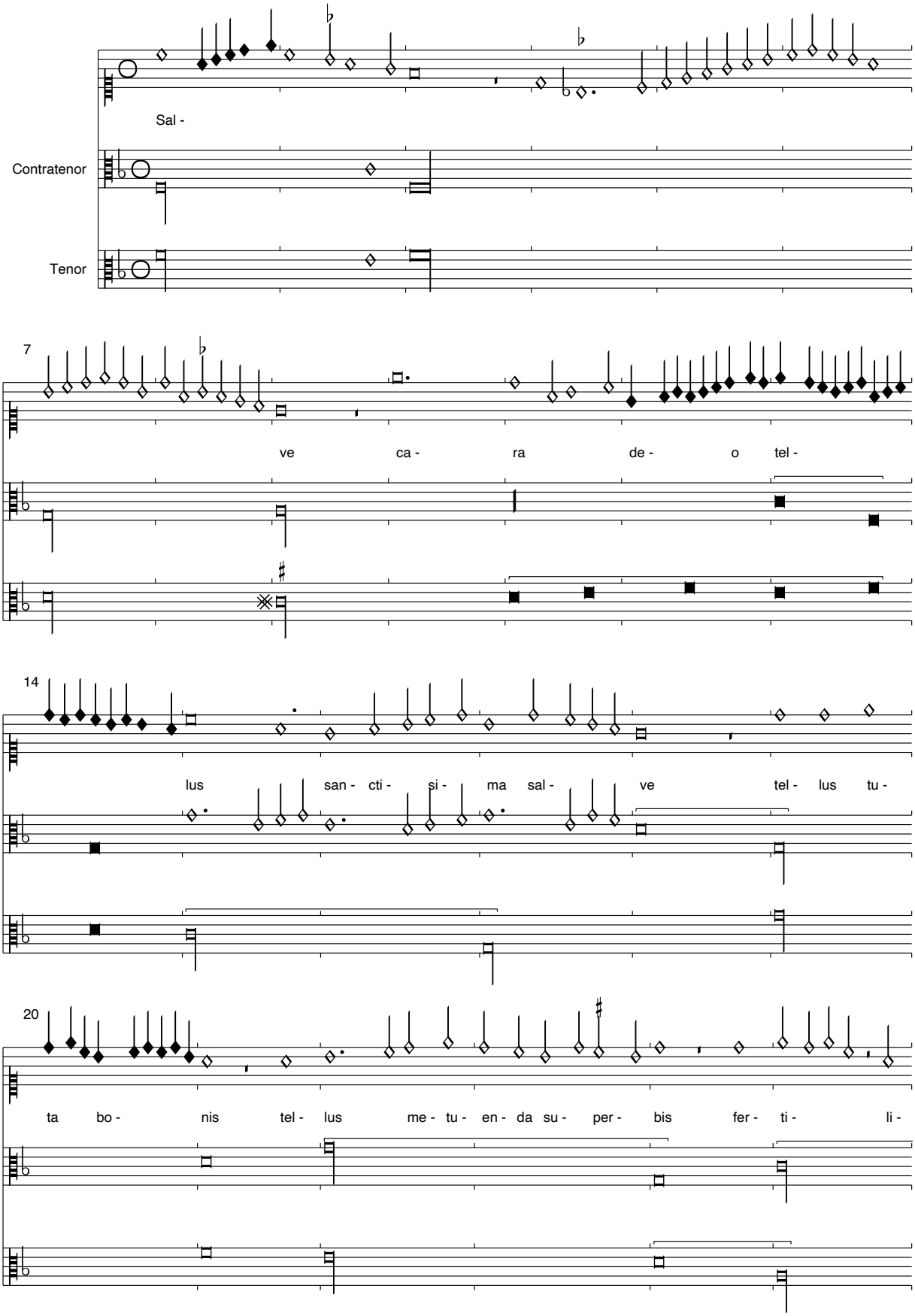
221

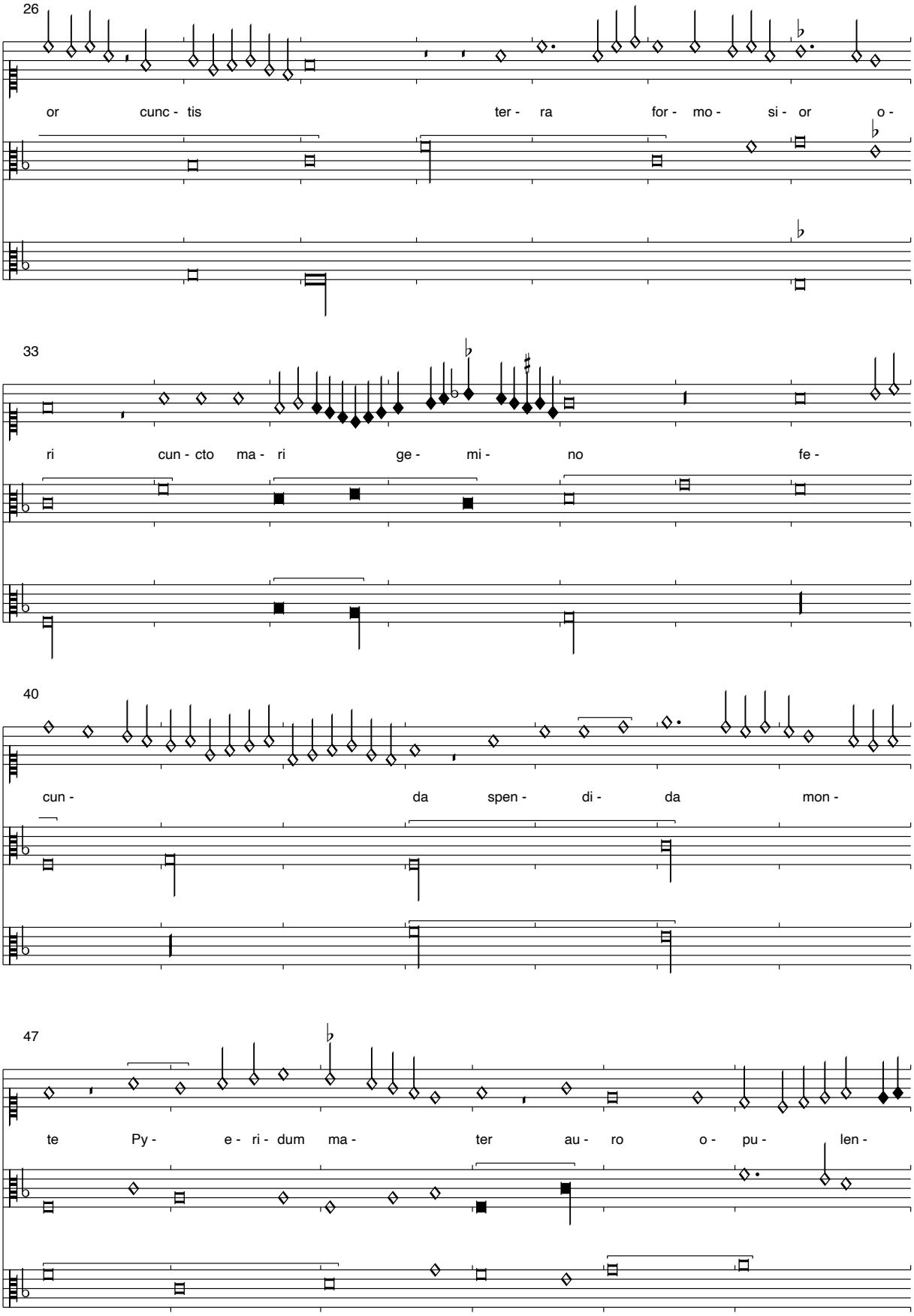


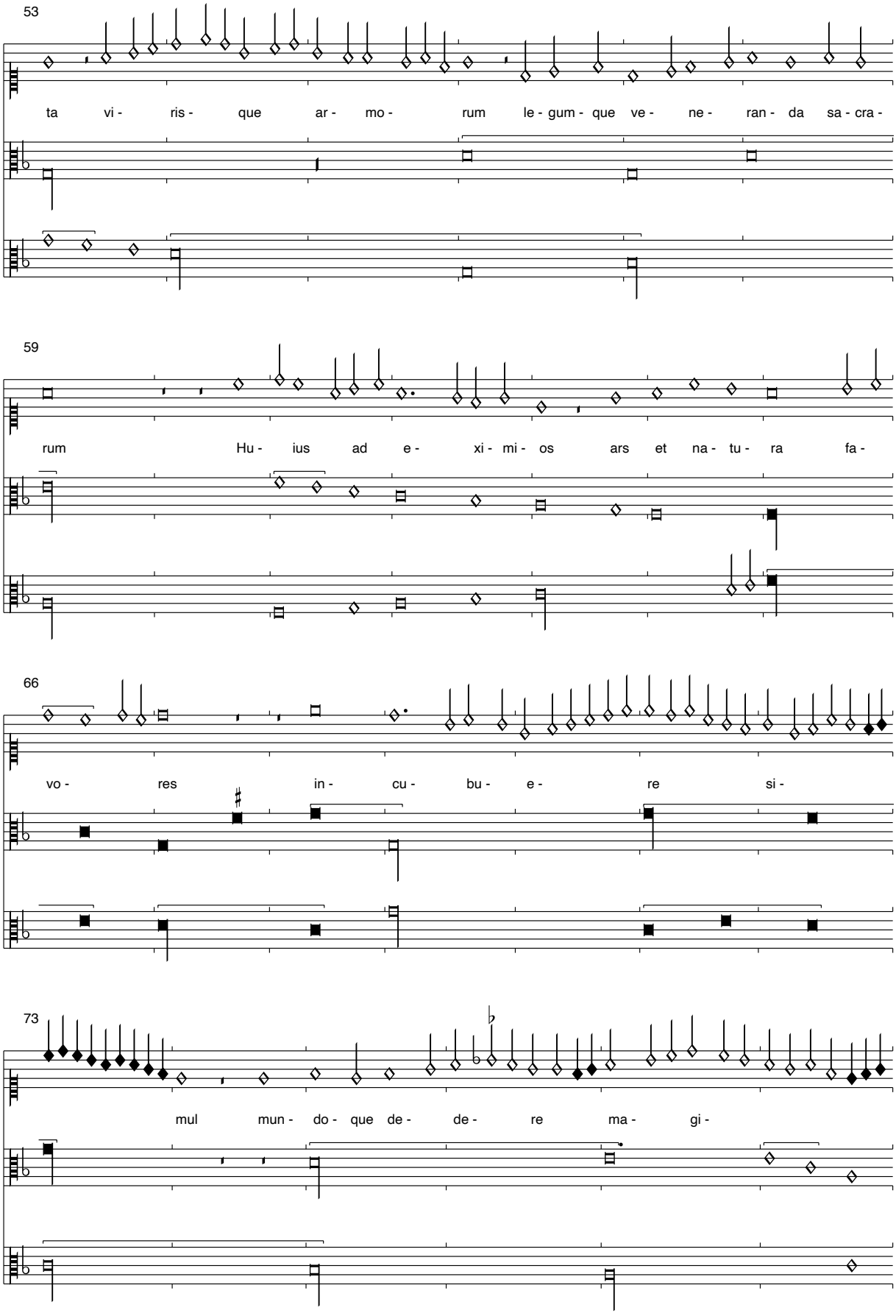
Der Anfang ist ein genauer Kanon, der allerdings ausnotiert ist und mit dem selben Text versehen. Dann geht der Cantus 2 mit einem neuen Text weiter.
Die Musik weist ein hohes Maaß an vor allem Vorhaltdissonanzen auf.

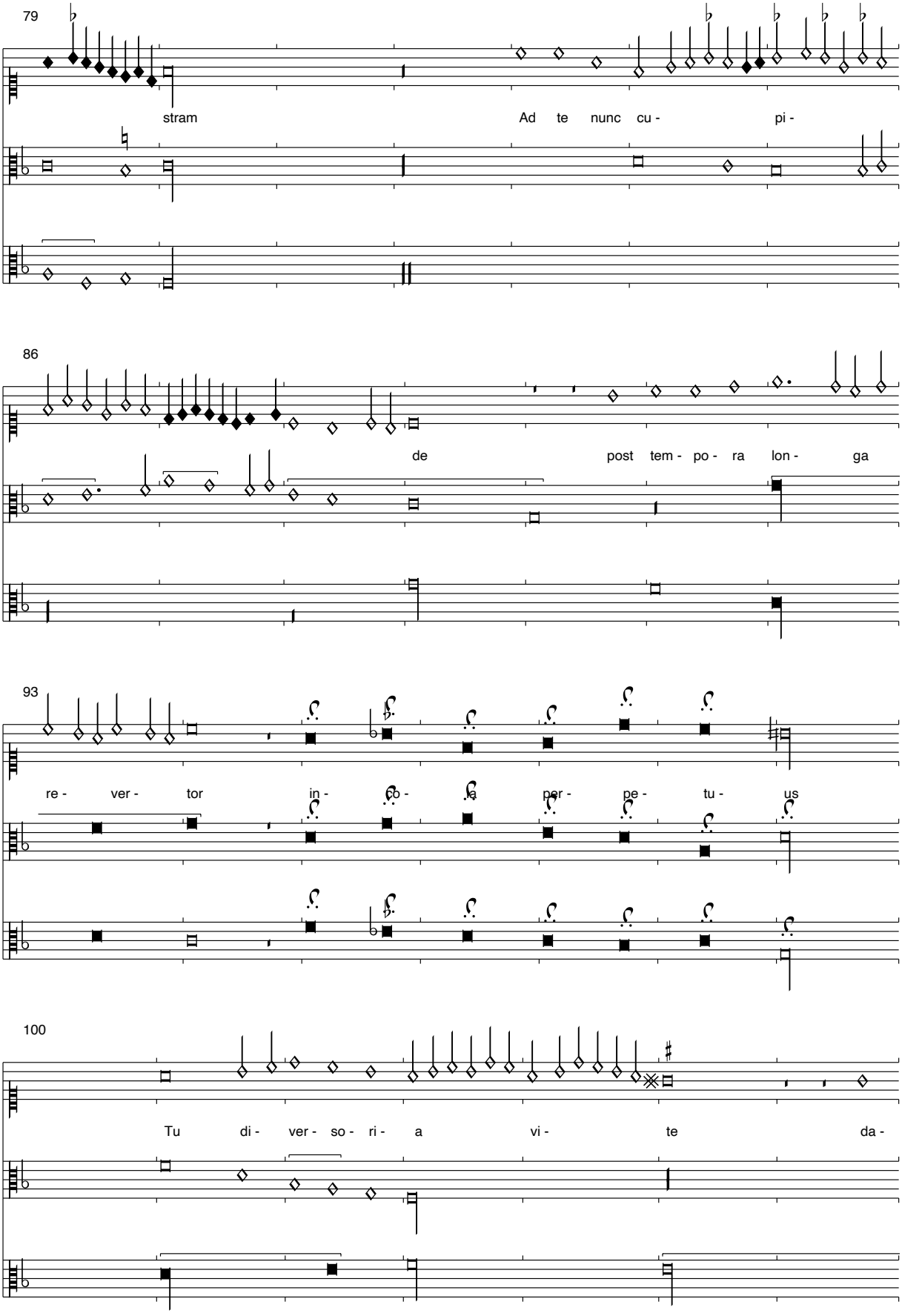
Ludvicus de Arimino: Salve cara

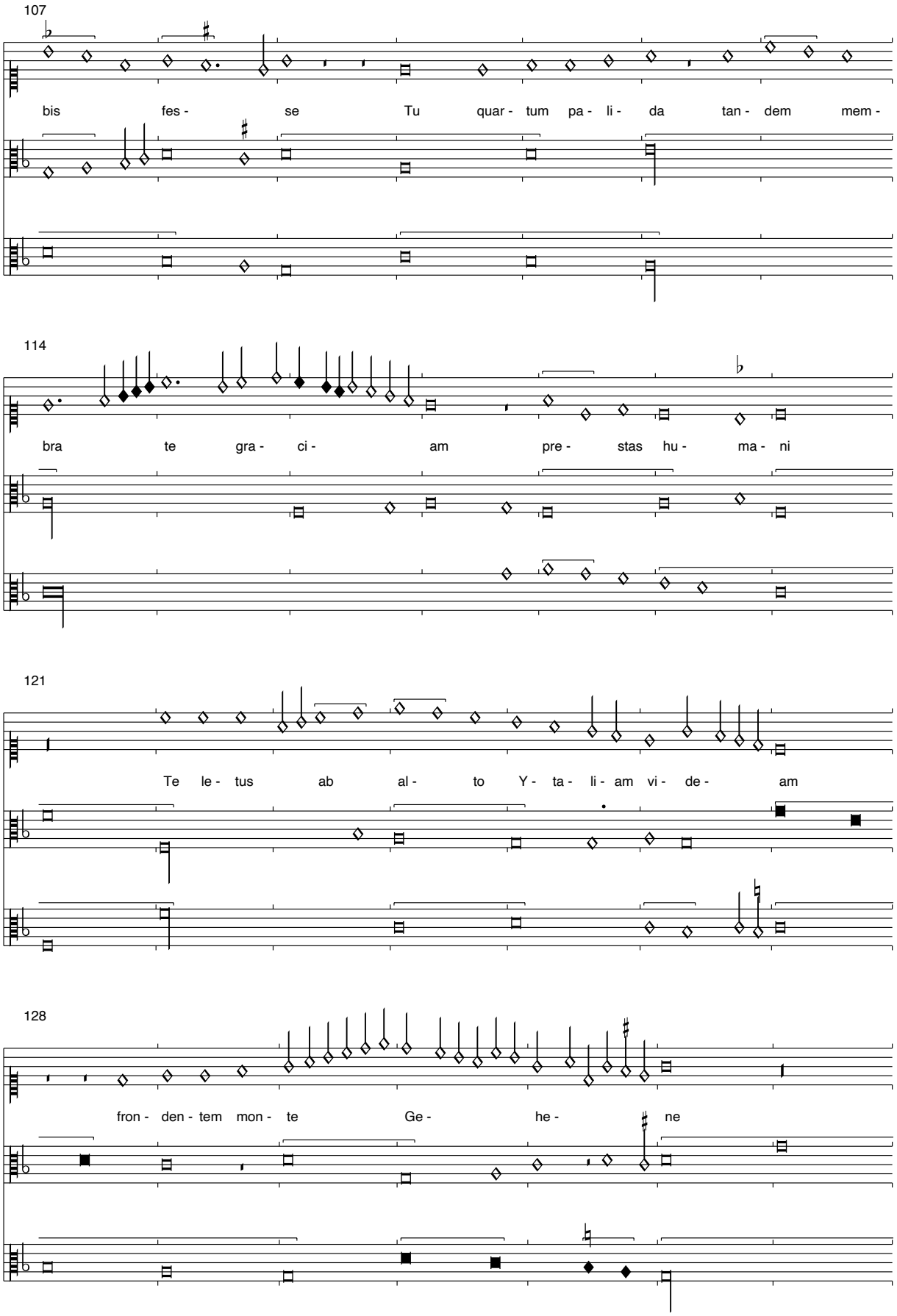
Trent 87, f. 158; 160v-161r

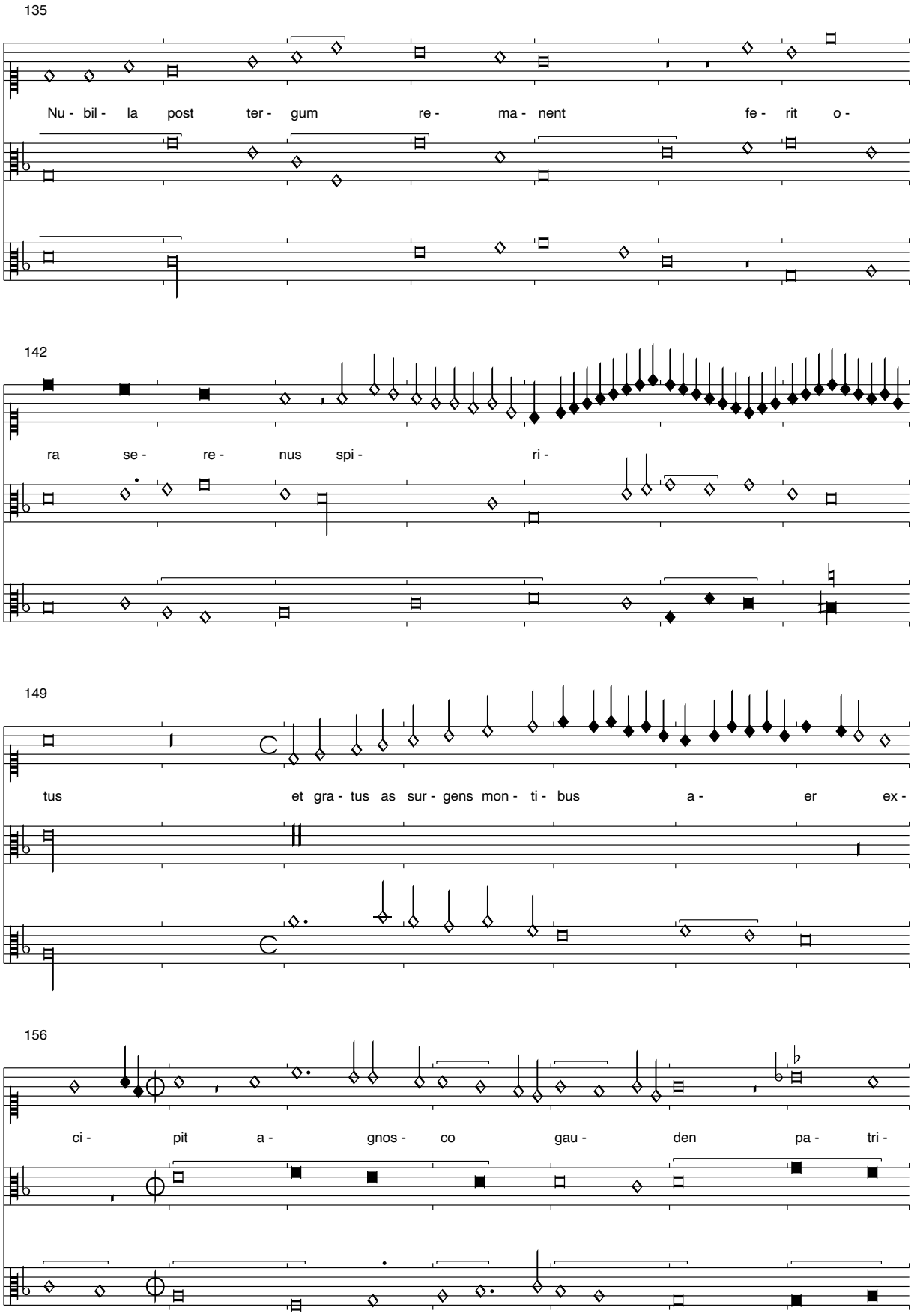


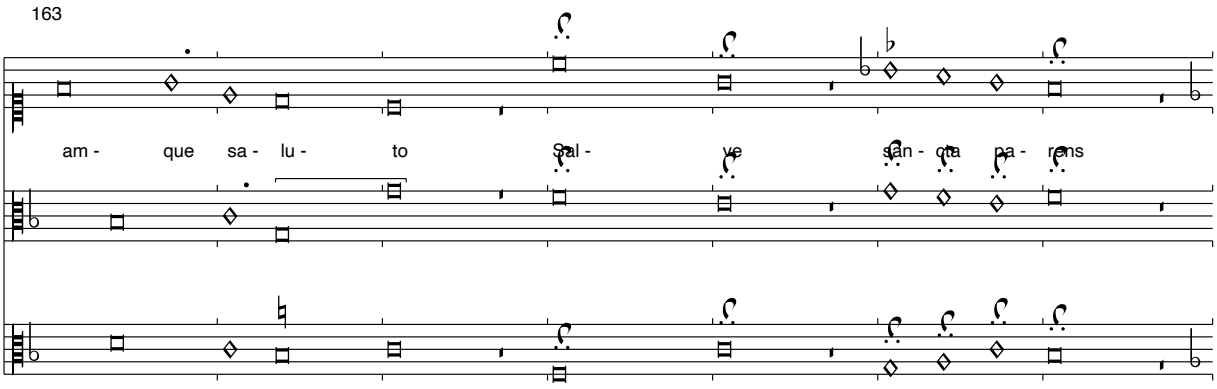

26
or cunc - tis ter - ra for - mo - si - or o -
33
ri cun - cto ma - ri ge - mi - no fe -
40
cun - da spen - di - da mon -
47
te Py - e - ri - dum ma - ter au - ro o - pu - len -

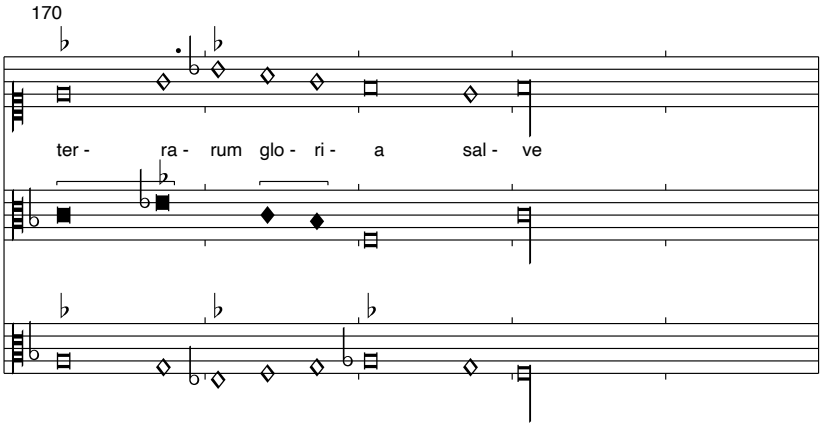

53
ta vi - ris - que ar - mo - rum le - gum - que ve - ne - ran - da sa - cra -
59
rum Hu - ius ad e - xi - mi - os ars et na - tu - ra fa -
66
vo - res in - cu - bu - e - re si -
73
mul mun - do - que de - de - re ma - gi -


79
stram
Ad te nunc cu - pi -
86
de
post tem - po - ra lon - ga
93
re - ver - tor in - co - la per - pe - tu - us
100
Tu di - ver - so - ri - a vi - te da -


107
bis fes - se Tu quar - tum pa - li - da tan - dem mem -
114
bra te gra - ci - am pre - stas hu - ma - ni
121
Te le - tus ab al - to Y - ta - li - am vi - de - am
128
fron - den - tem mon - te Ge - he - ne


135
Nu - bil - la post ter - gum re - ma - nent fe - rit o -
142
ra se - re - nus spi - ri -
149
tus et gra - tus as sur - gens mon - ti - bus a - er ex -
156
ci - pit a - gnos - co gau - den pa - tri -

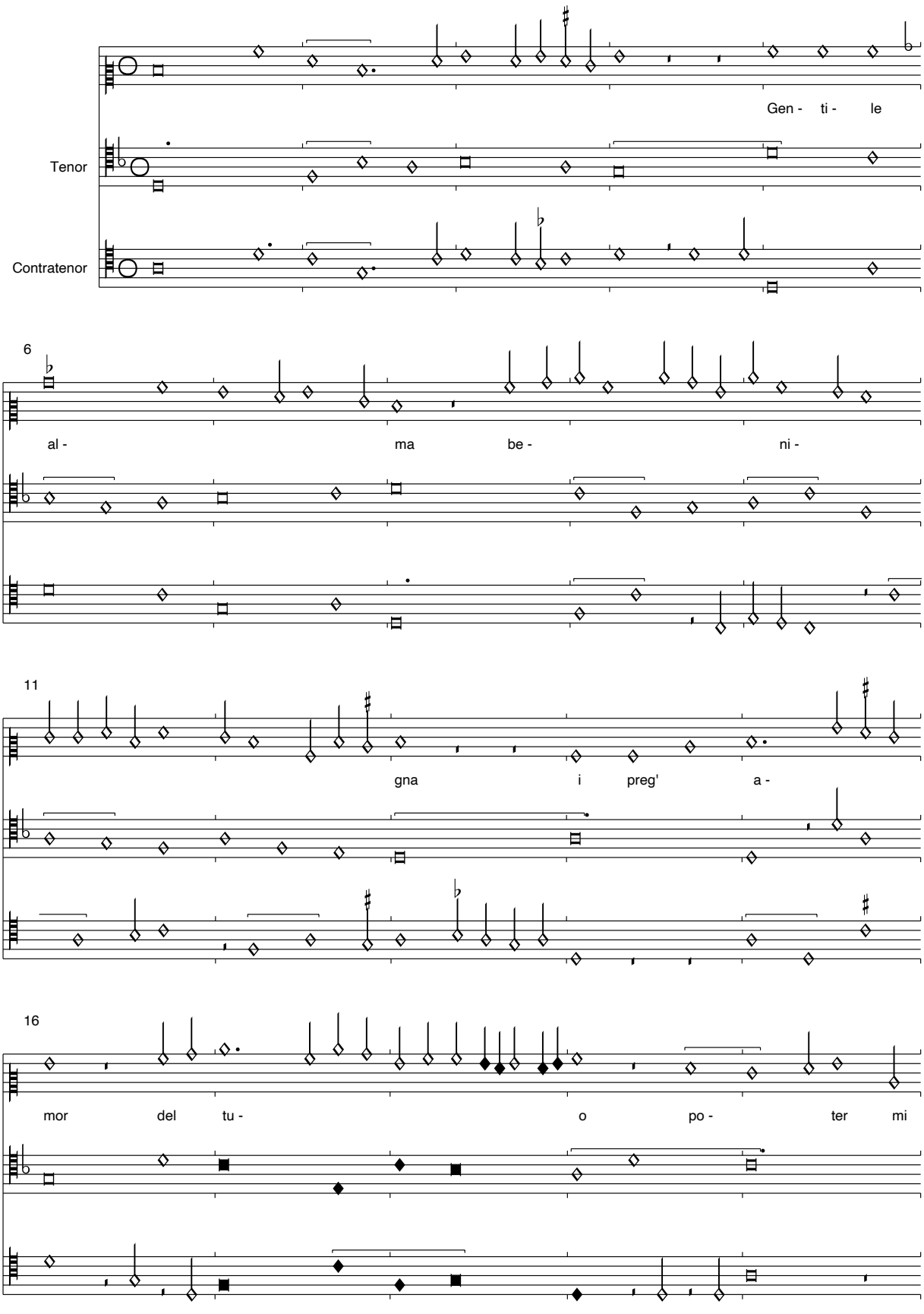


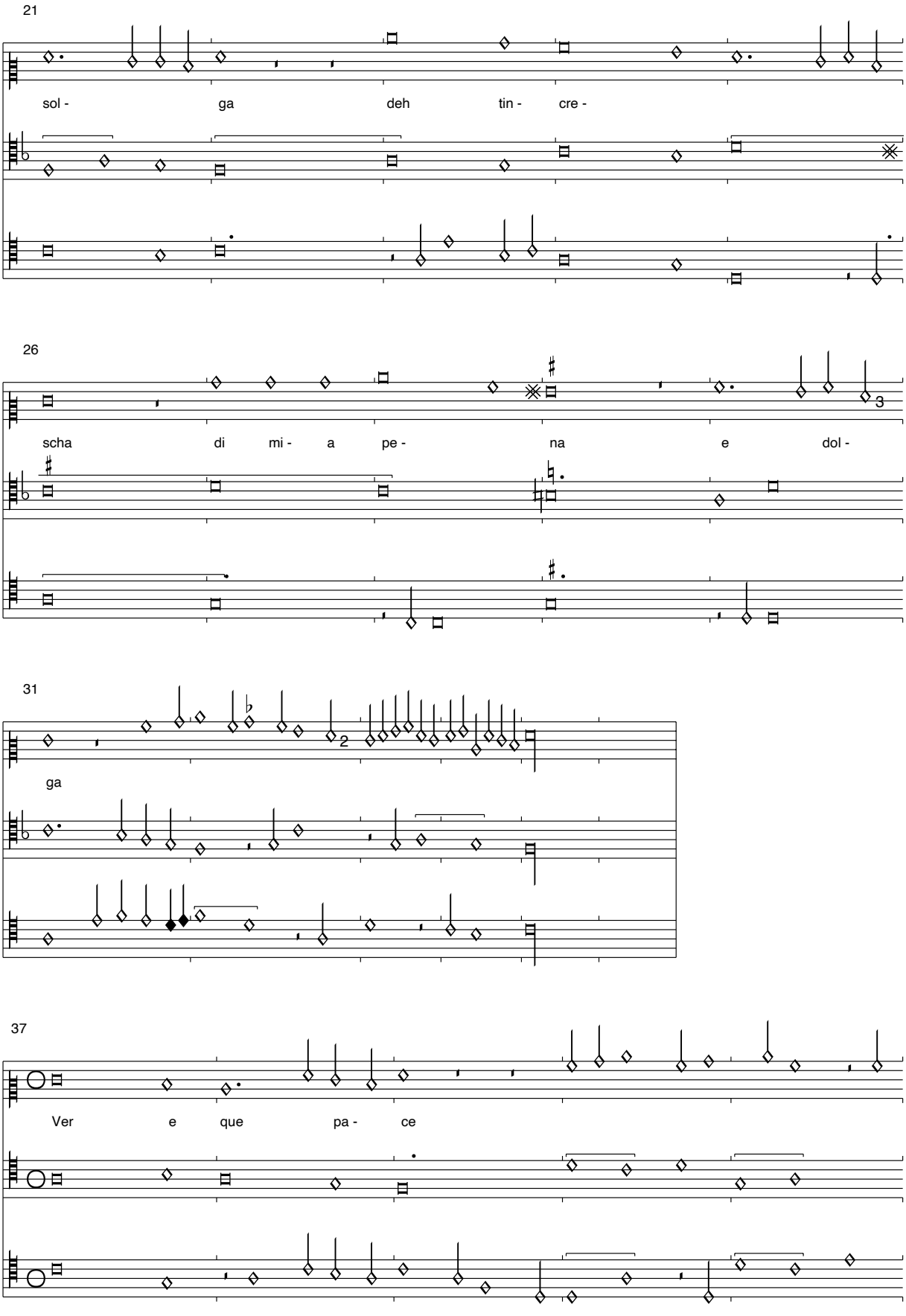


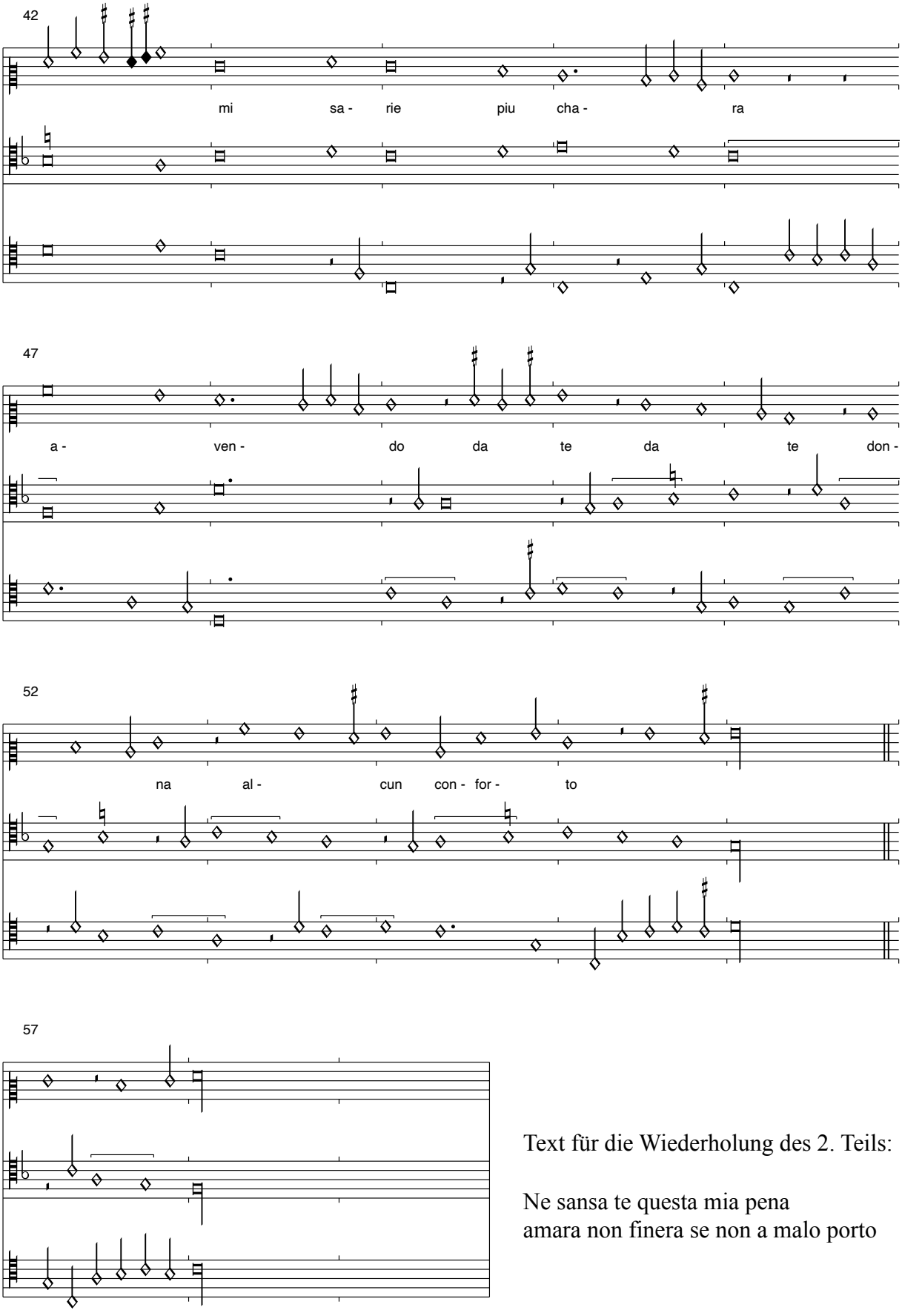
Der Text greift einen berühmten Brief Petrarcas bei seiner Rückkehr aus dem Exil auf. Er wird allerdings stark verändert und auf einen aktuellen politischen Anlass um das Jahr 1420 zugeschnitten. In Frage käme die Rückkehr des Papstes Martin V. aus Avignon. Der Name des Komponisten verweist andererseits auf Rimini, den Herrschaftsbereich der Malatesta. Auch hier gab es ein entsprechendes Ereignis.

Gentile alma benigna

Trent 87, f. 161v-162r



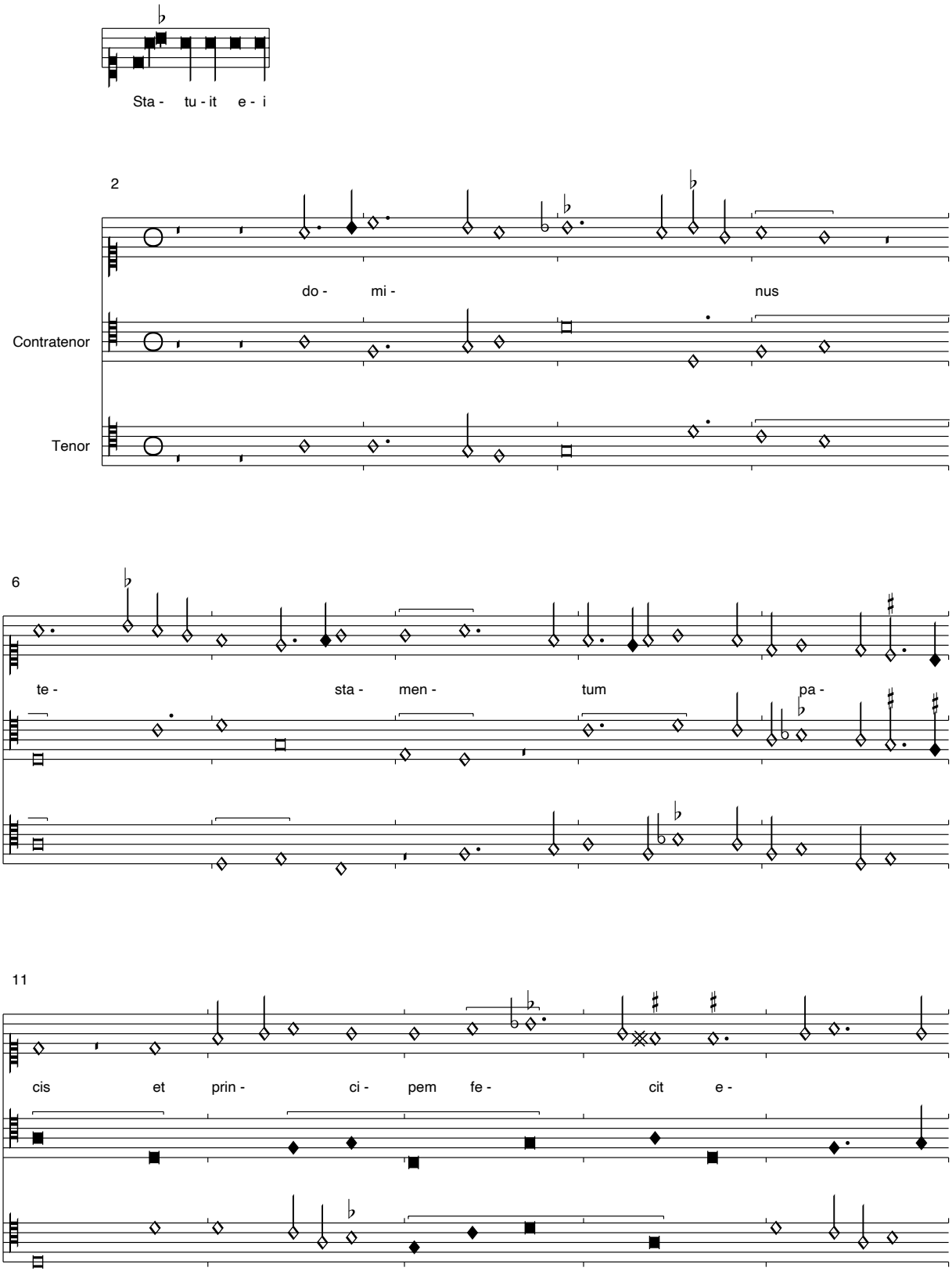

21
sol - ga deh tin - cre -
26
scha di mi - a pe - na e dol -
31
ga
37
Ver e que pa - ce

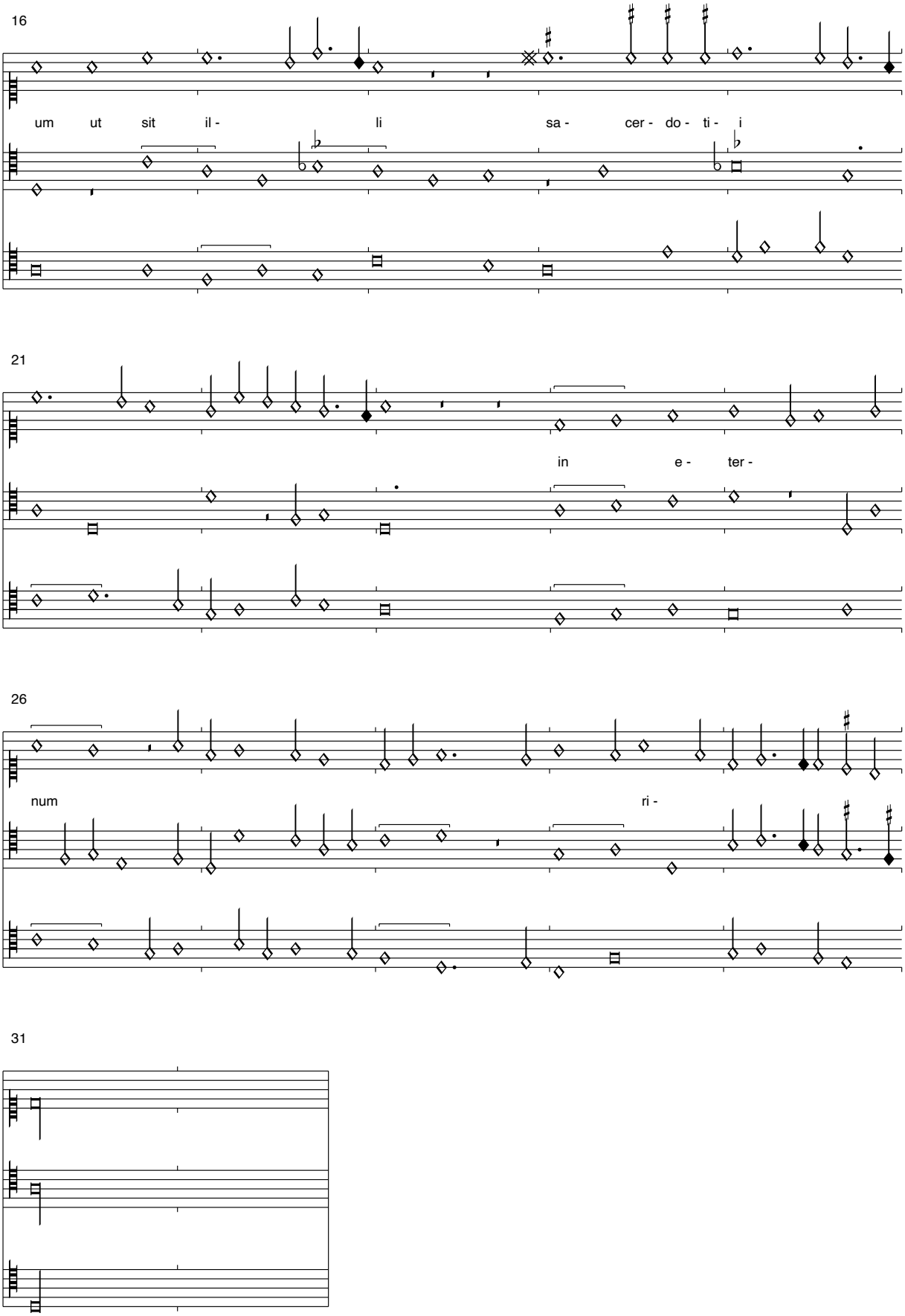


Text für die Wiederholung des 2. Teils:

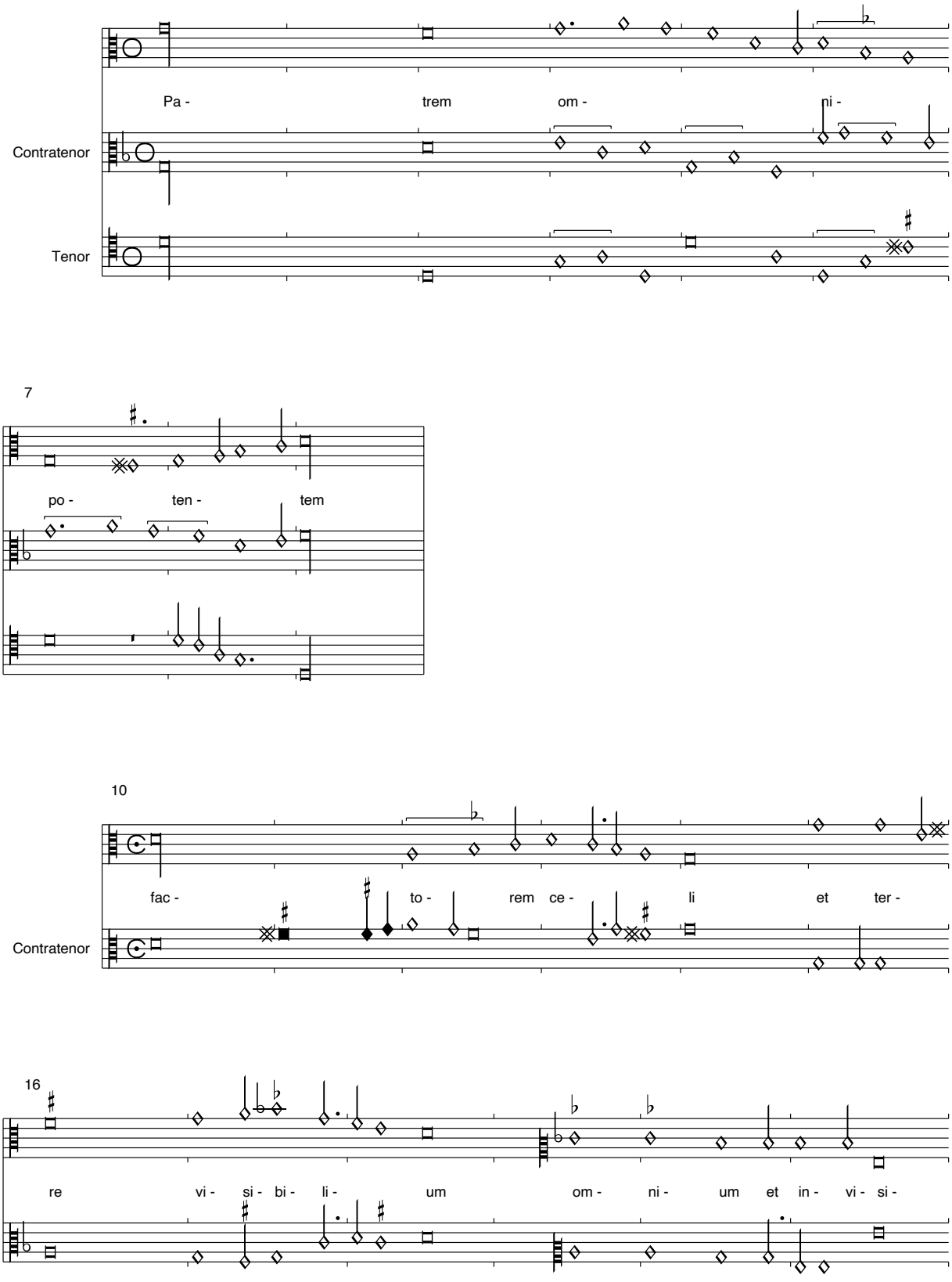
Ne sansa te questa mia pena
amara non finera se non a malo porto

Statuit ei dominus
Trent 87, f. 162r

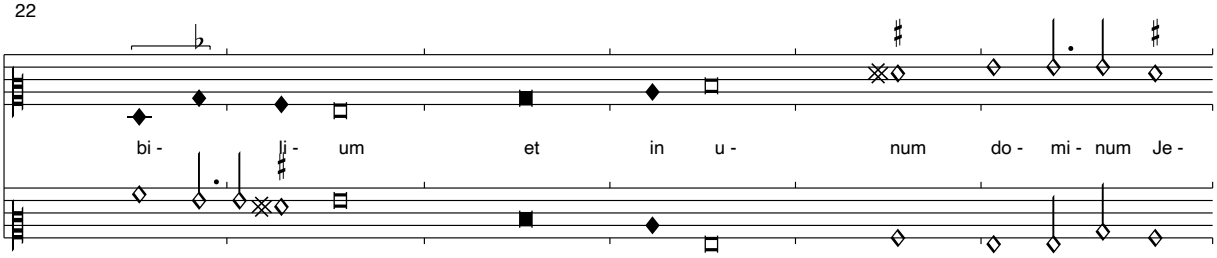



16
um ut sit il- li sa- cer- do- ti- i
21
in e- ter-
26
num ri-
31

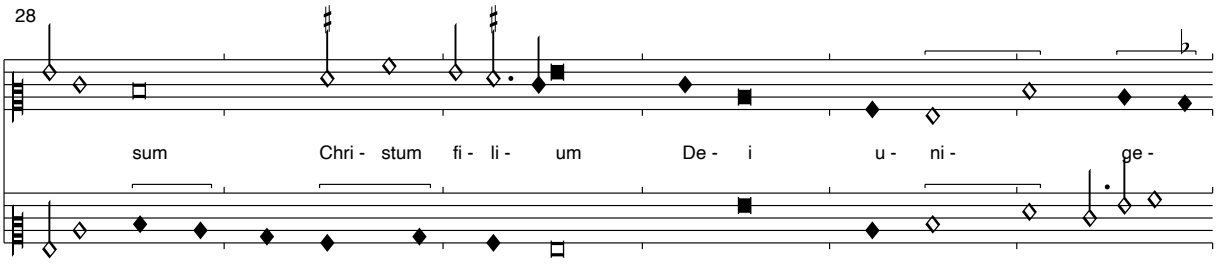
(Gregorius de Brugis?): Credo
Trent 87, f. 162v-164r



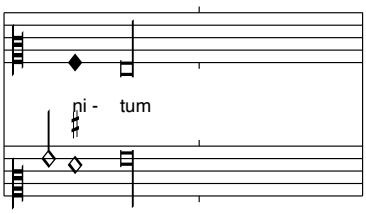
22


bi - li - um et in u - num do - mi - num Je -

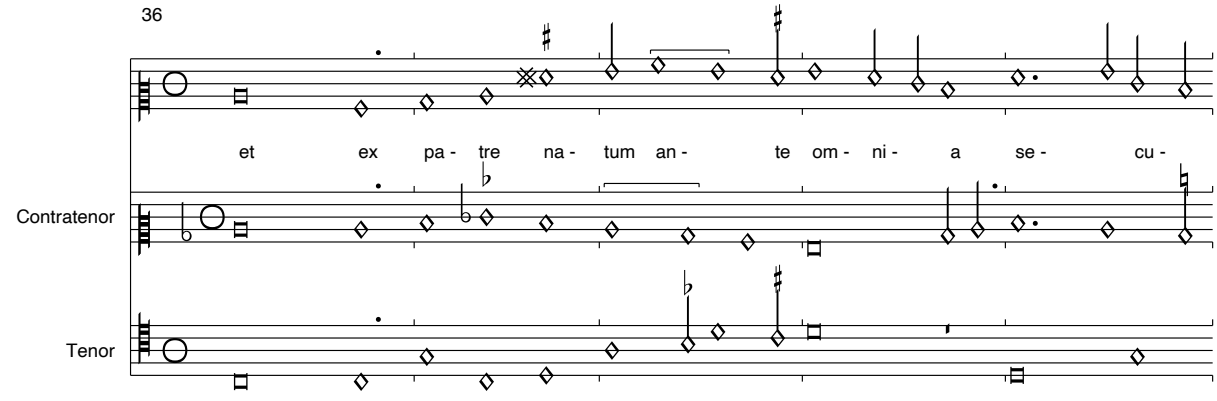
28

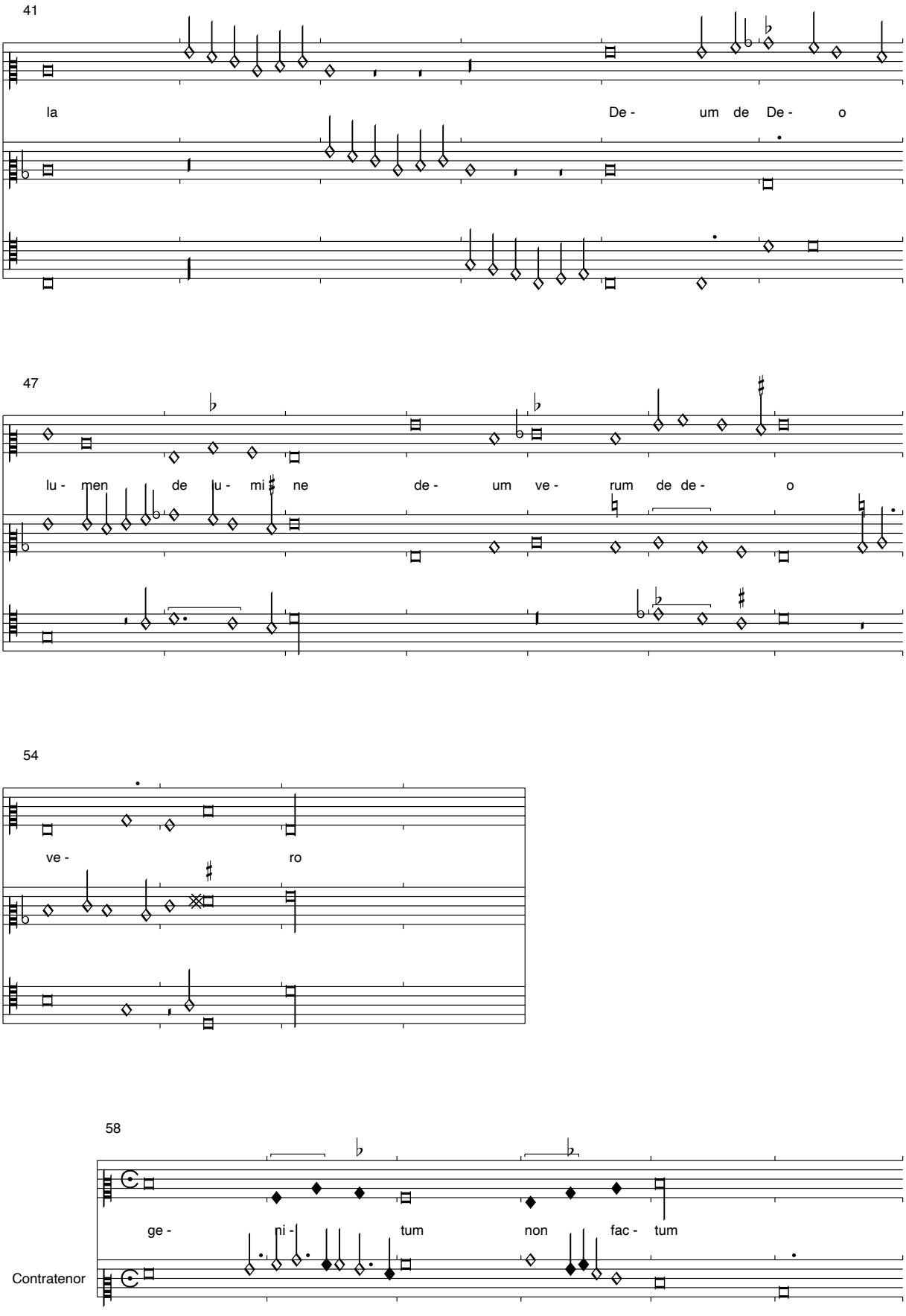

sum Chri - stum fi - li - um De - i u - ni - ge -

34


ni - tum

36


et ex pa - tre na - tum an - te om - ni - a se - cu -
Contratenor
Tenor


41
la
De - um de De - o
47
lu - men de u - mi ne de - um ve - rum de de - o
54
ve - ro
58
ge - ni - tum non fac - tum
Contratenor

64

con - sub - stan - ti - a - lem pa - tri per quem om - ni - a fac - ta sunt

70

qui prop - ter nos ho - mi - nes et prop - ter no - stram sa -

76

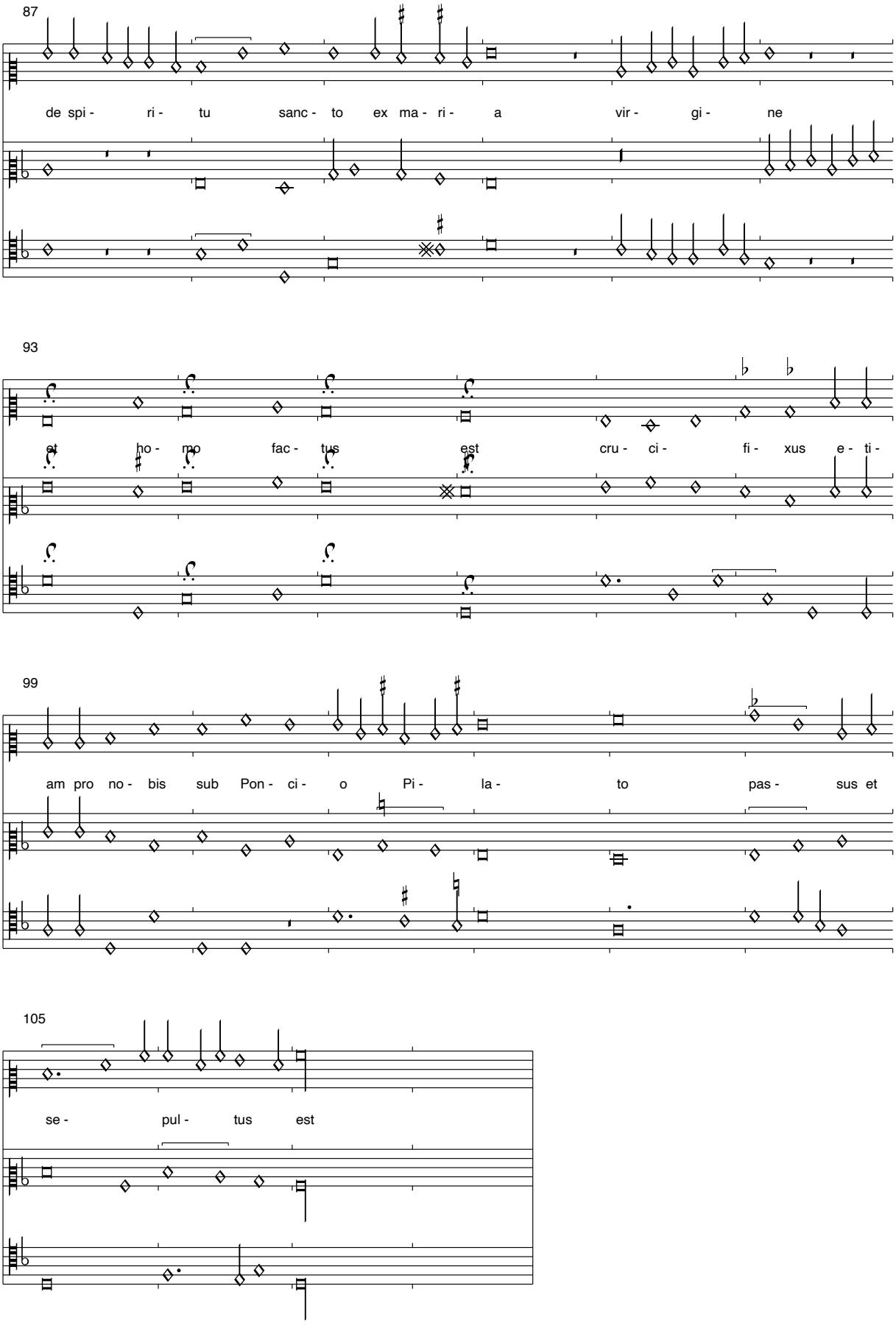
lu - tem de - scen - dit de ce - lis

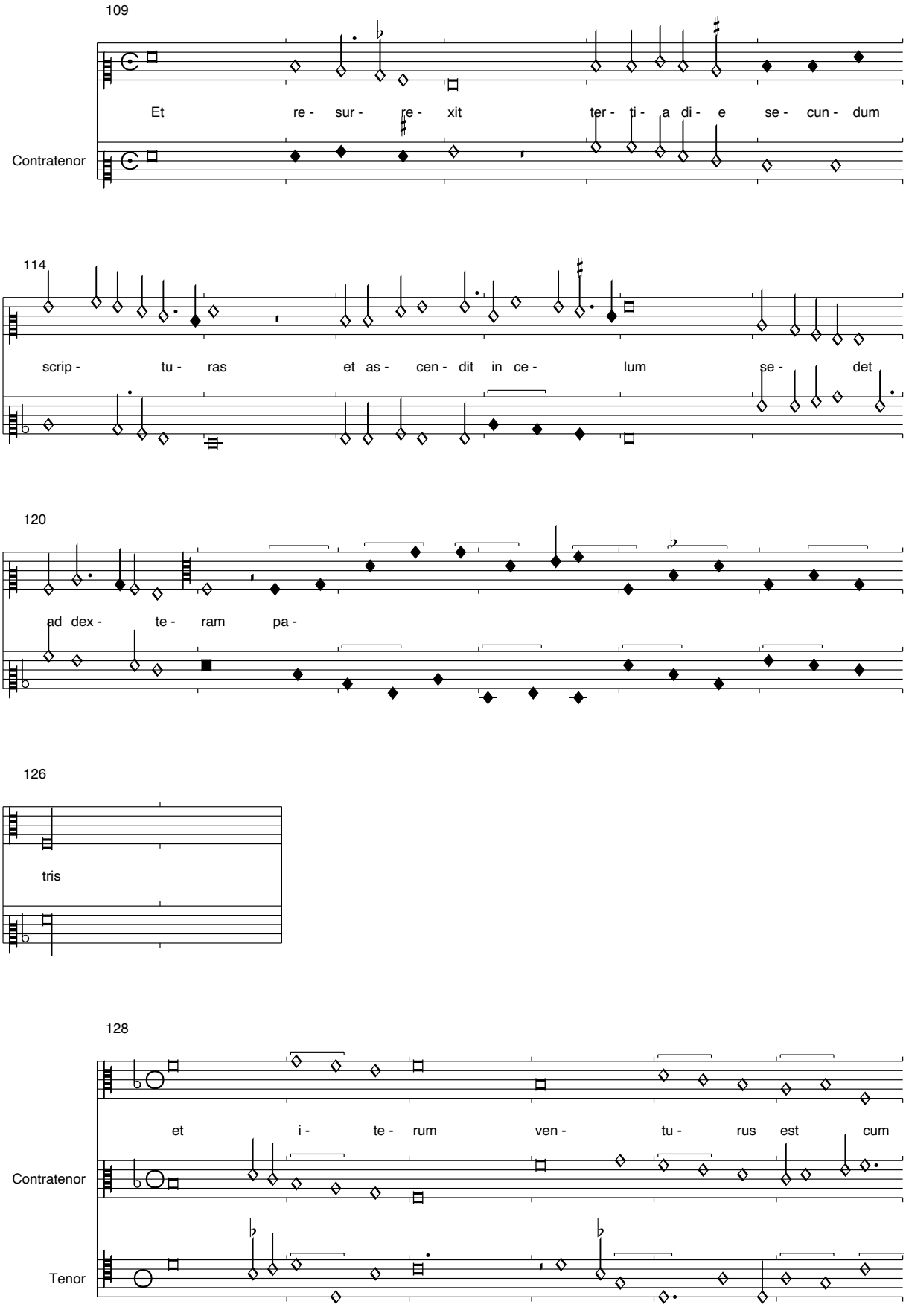
82

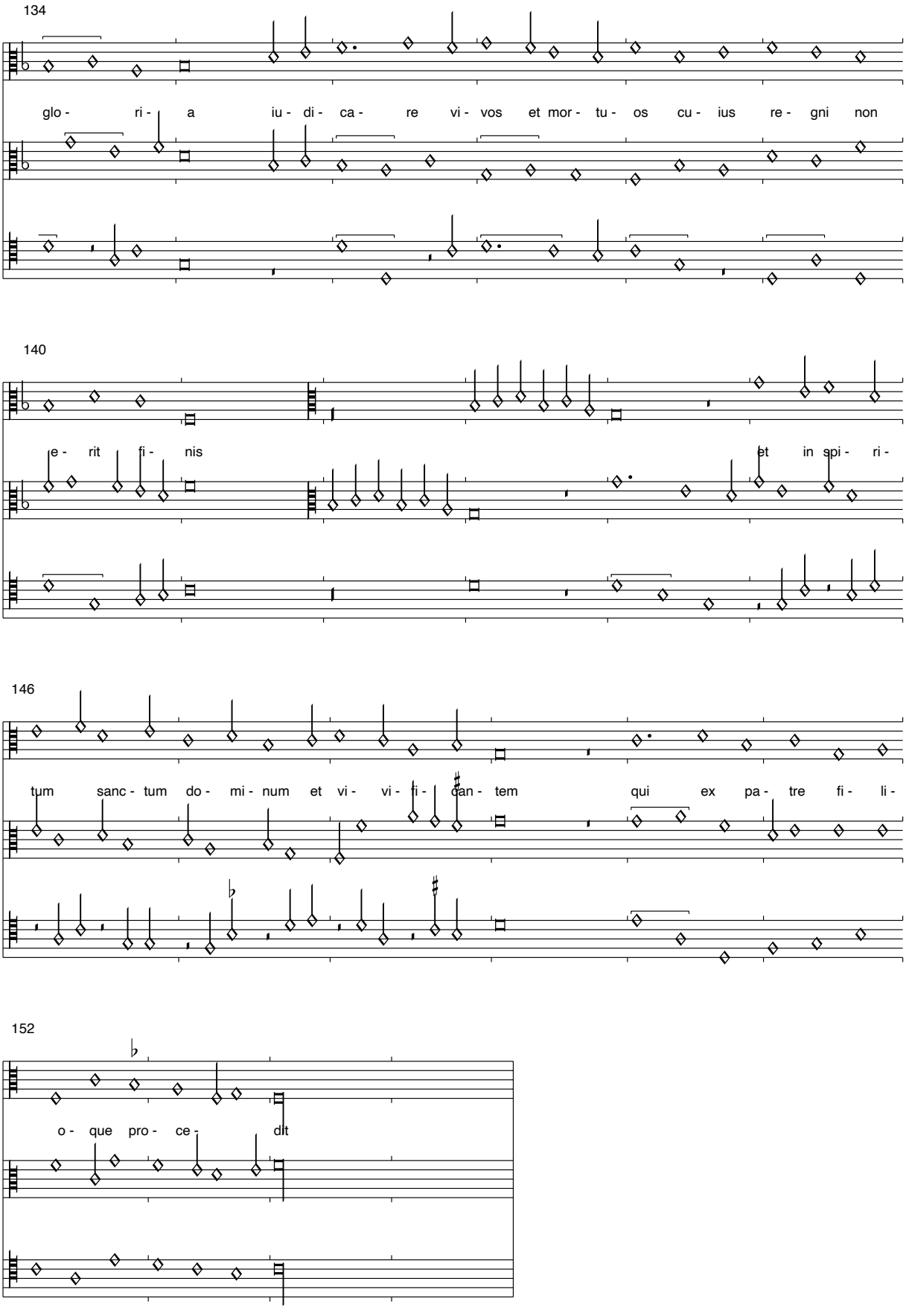
et in - car - na - tus est

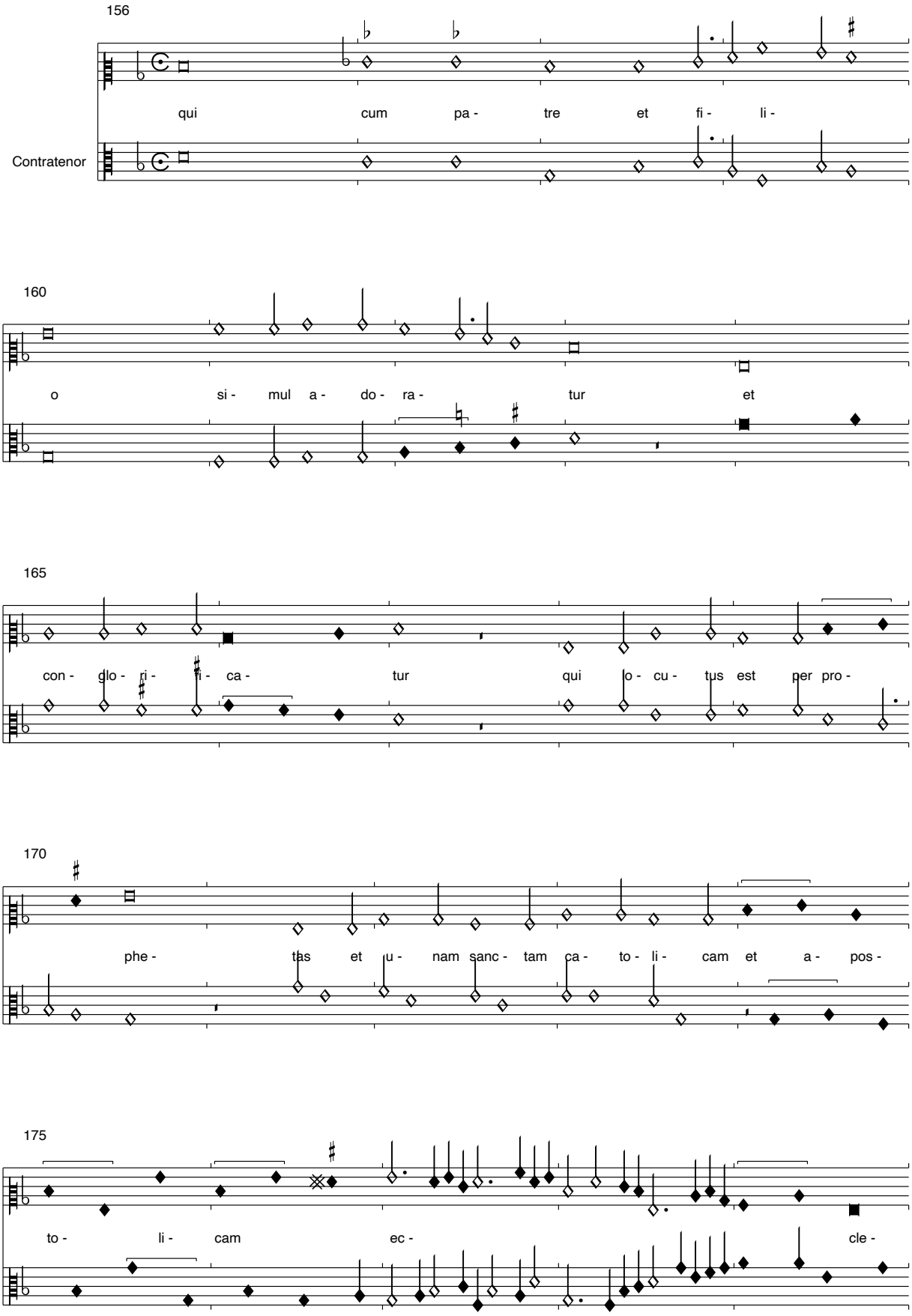
Contratenor

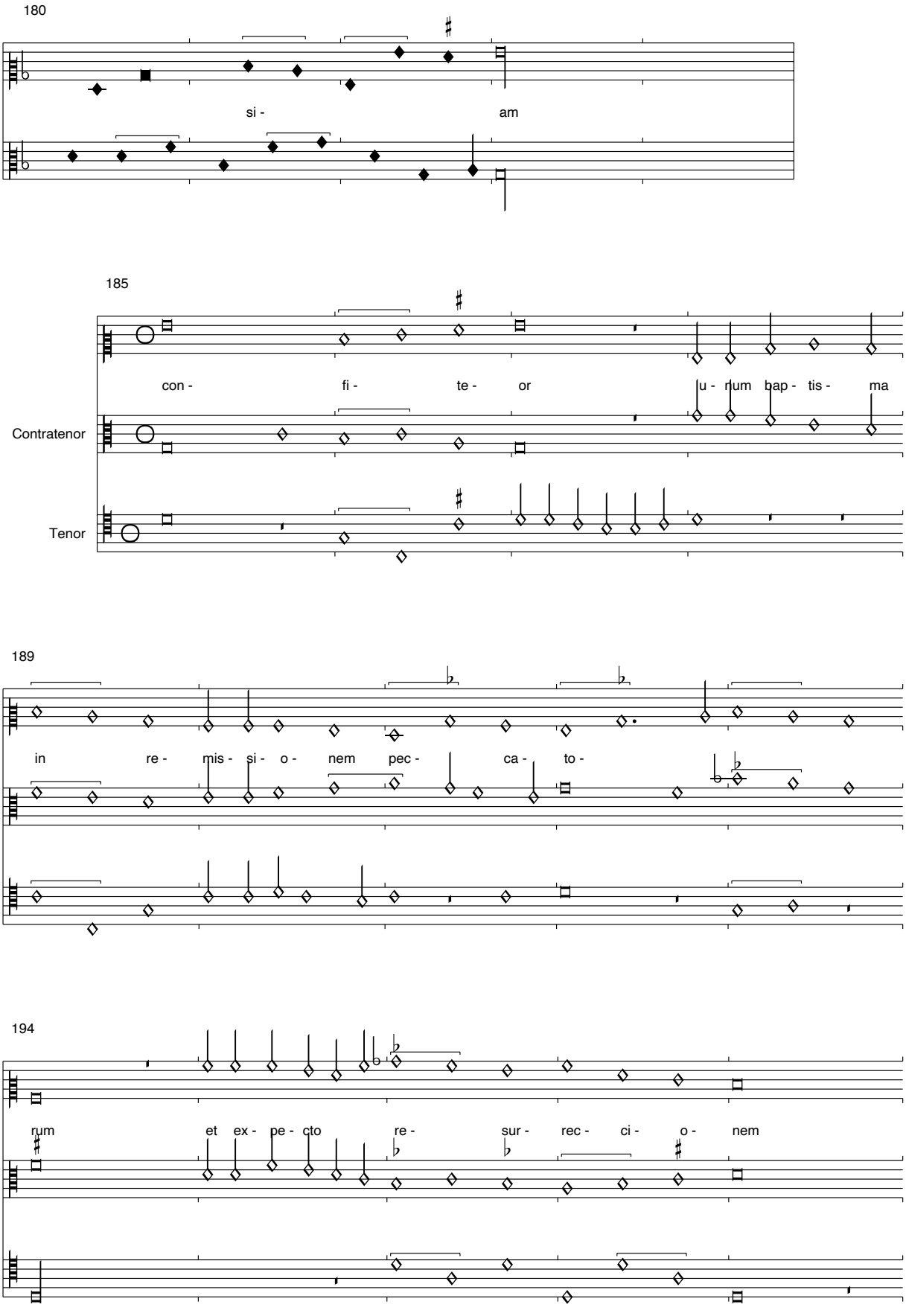
Tenor


87
de spi - ri - tu sanc - to ex ma - ri - a vir - gi - ne
93
et ho - mo fac - tus est cru - ci - fi - xus e - ti -
99
am pro no - bis sub Pon - ci - o Pi - la - to pas - sus et
105
se - pul - tus est

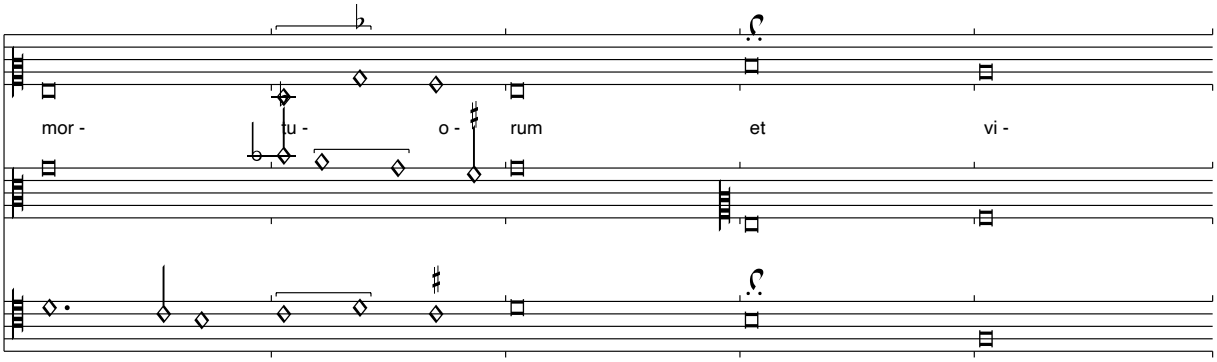

109
Et re - sur - re - xit ter - ti - a di - e se - cun - dum
Contratenor
114
scrip - tu - ras et as - cen - dit in ce - lum se - det
120
ad dex - te - ram pa -
126
tris
128
et i - te - rum ven - tu - rus est cum
Contratenor
Tenor


134
glo - ri - a iu - di - ca - re vi - vos et mor - tu - os cu - ius re - gni non
140
e - rit fi - nis et in spi - ri -
146
tum sanc - tum do - mi - num et vi - vi - fi - can - tem qui ex pa - tre fi - li -
152
o - que pro - ce - dit

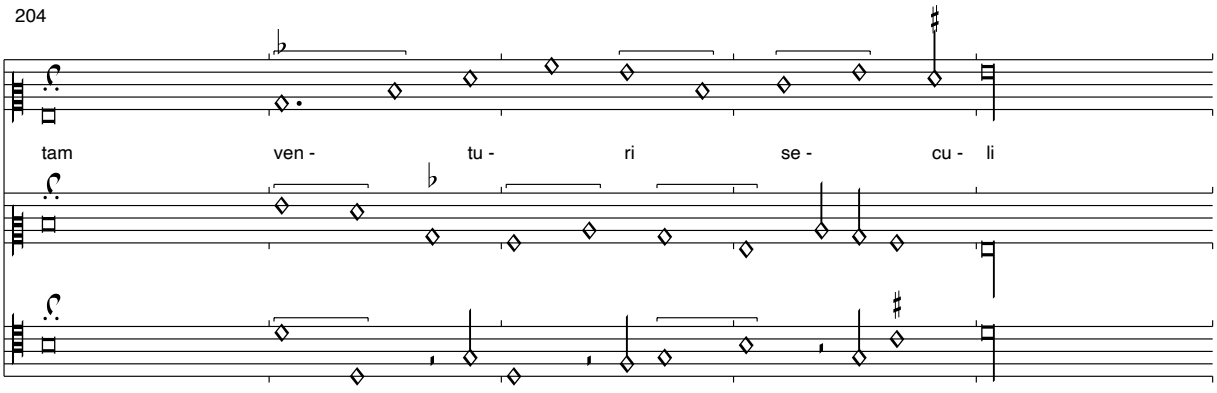

156
Contratenor
qui cum pa- tre et fi- li-
160
o si- mul a- do- ra- tur et
165
con- glo- ri- fi- ca- tur qui lo- cu- tus est per pro-
170
phe- tas et u- nam sanc- tam ca- to- li- cam et a- pos-
175
to- li- cam ec- cle-


180
si - am
185
con - fi - te - or u - num bap - tis - ma
Contratenor
Tenor
189
in re - mis - si - o - nem pec - ca - to -
194
rum et ex - pe - cto re - sur - rec - ci - o - nem

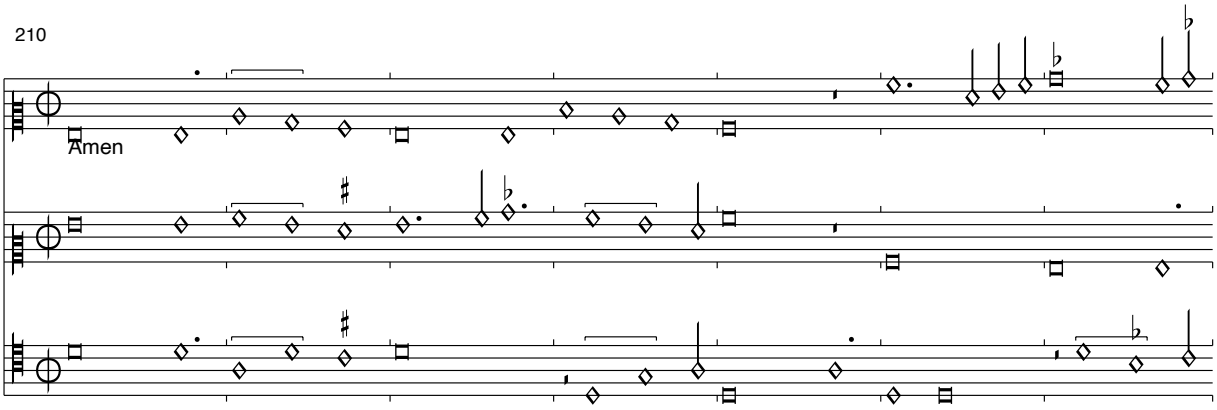
199



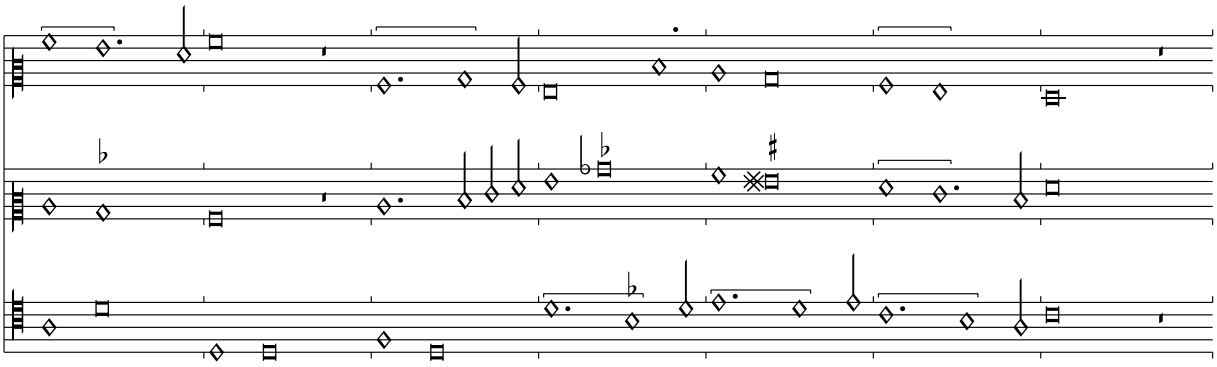
204



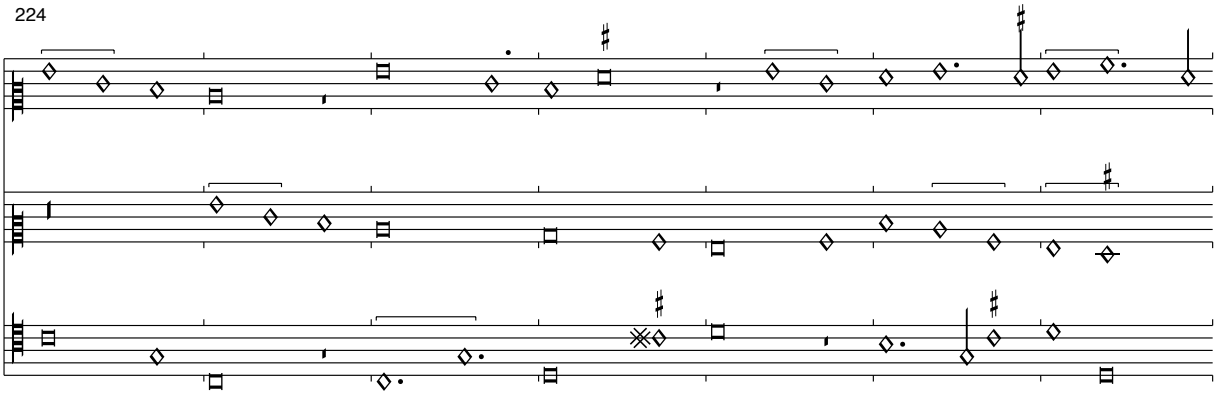
210



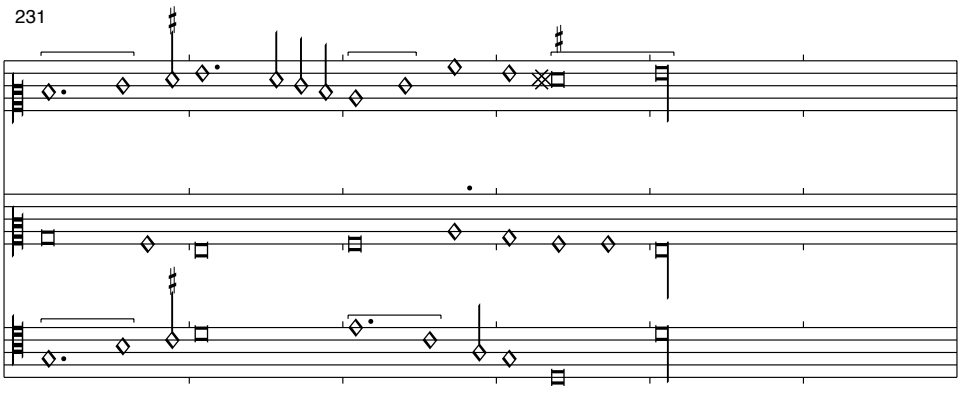
217



224

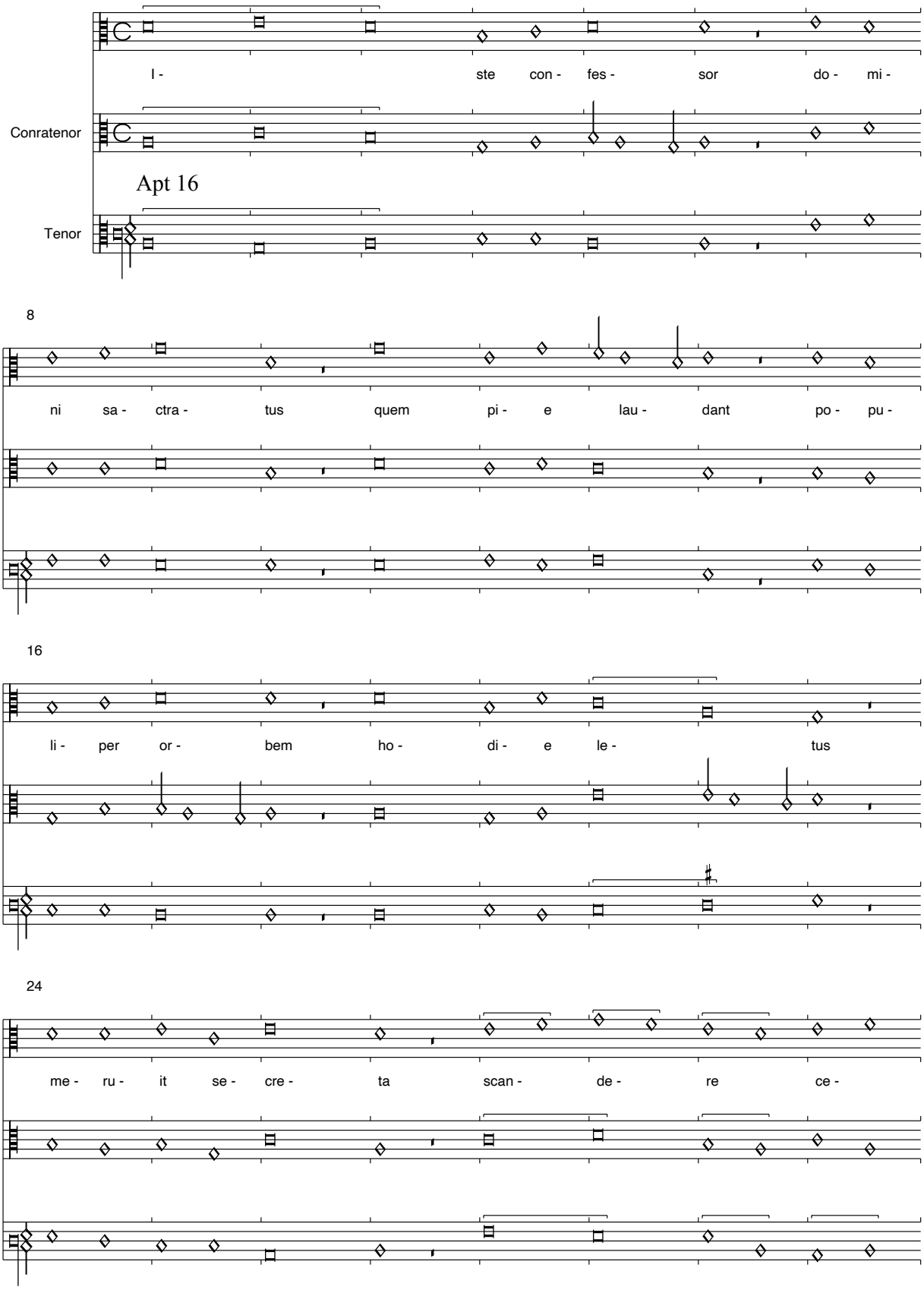


231

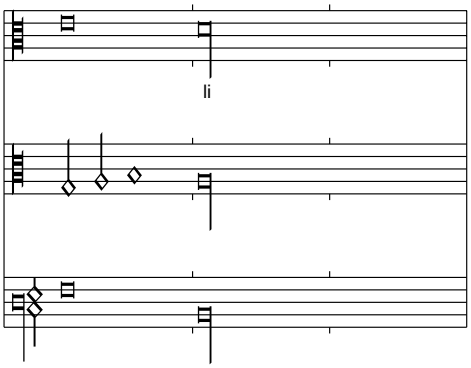


Die Zuschreibung findet sich in der DTÖ-Ausgabe von Adler.

Iste confessor
Trent 87, f. 164r

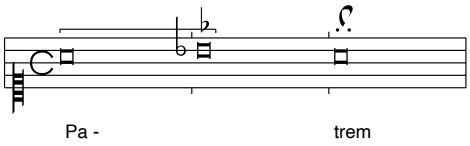


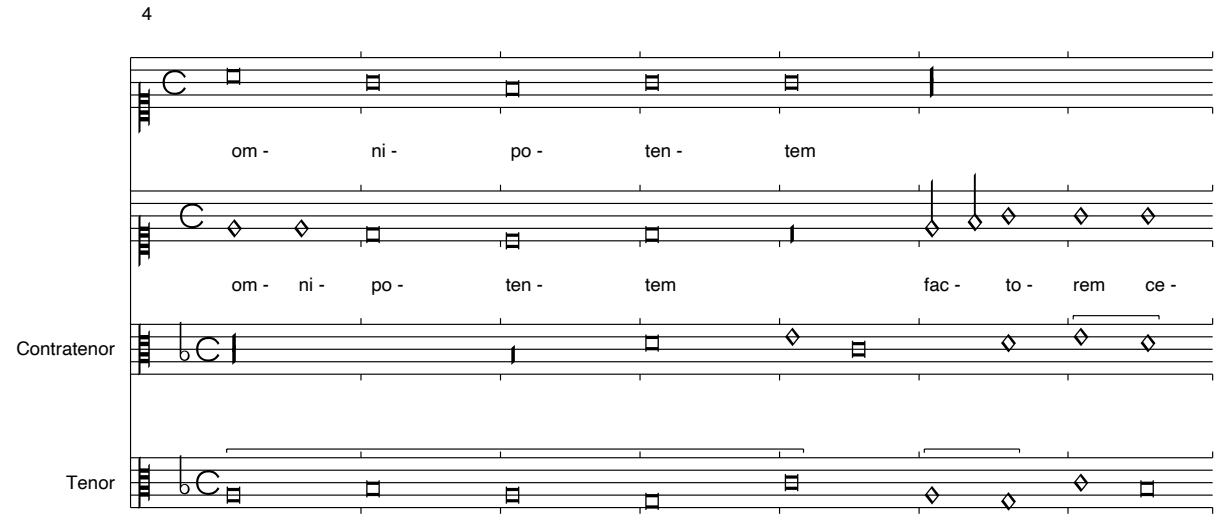
32

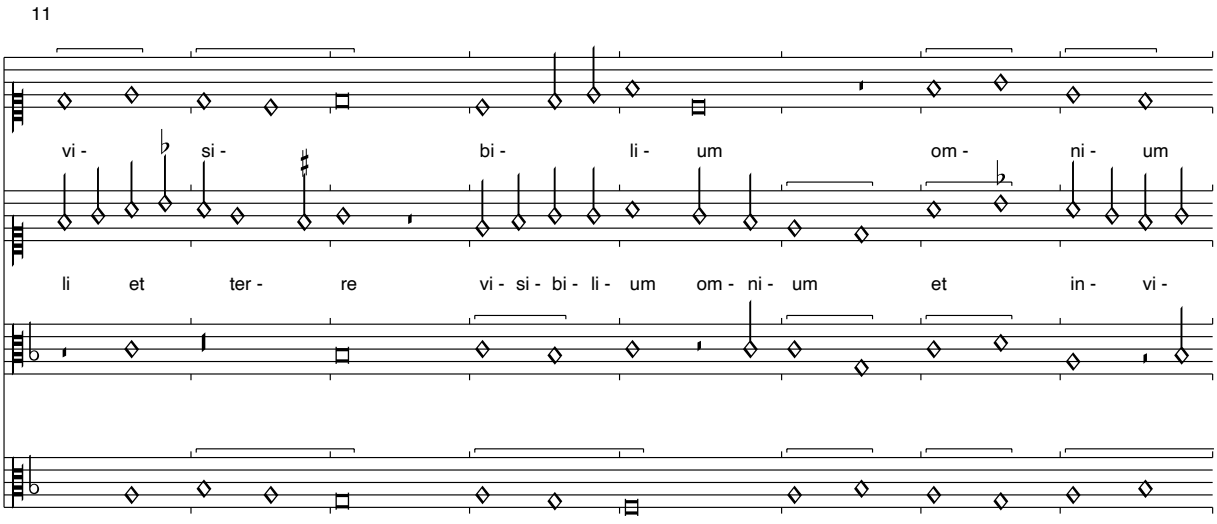


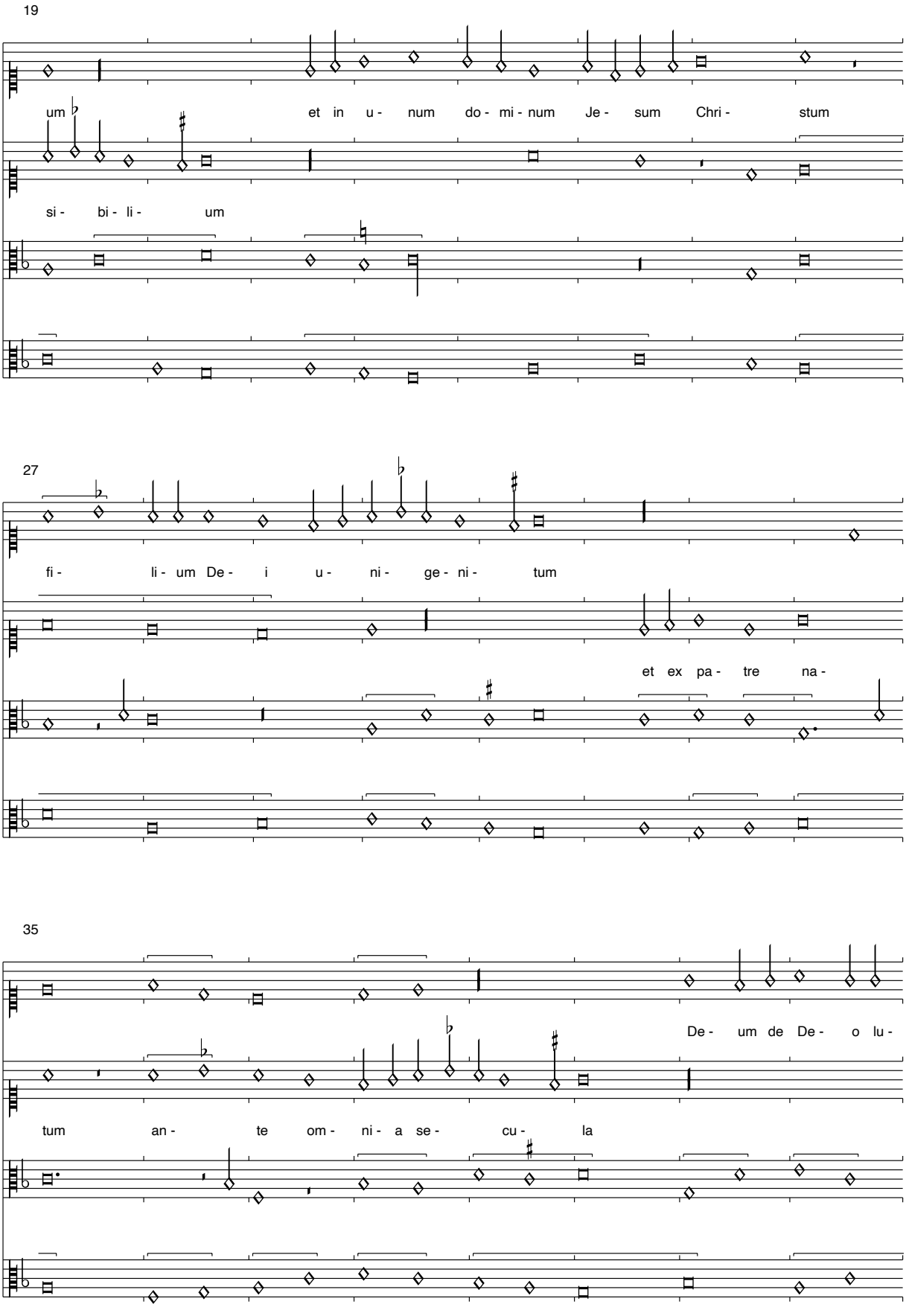
Der Contratenor in Trent 87 ist komplett unterscheiden von den parallelen Quellen und passt überhaupt nicht. Die einzig leserliche Konkordanz ist Apt und wird hier übernommen.

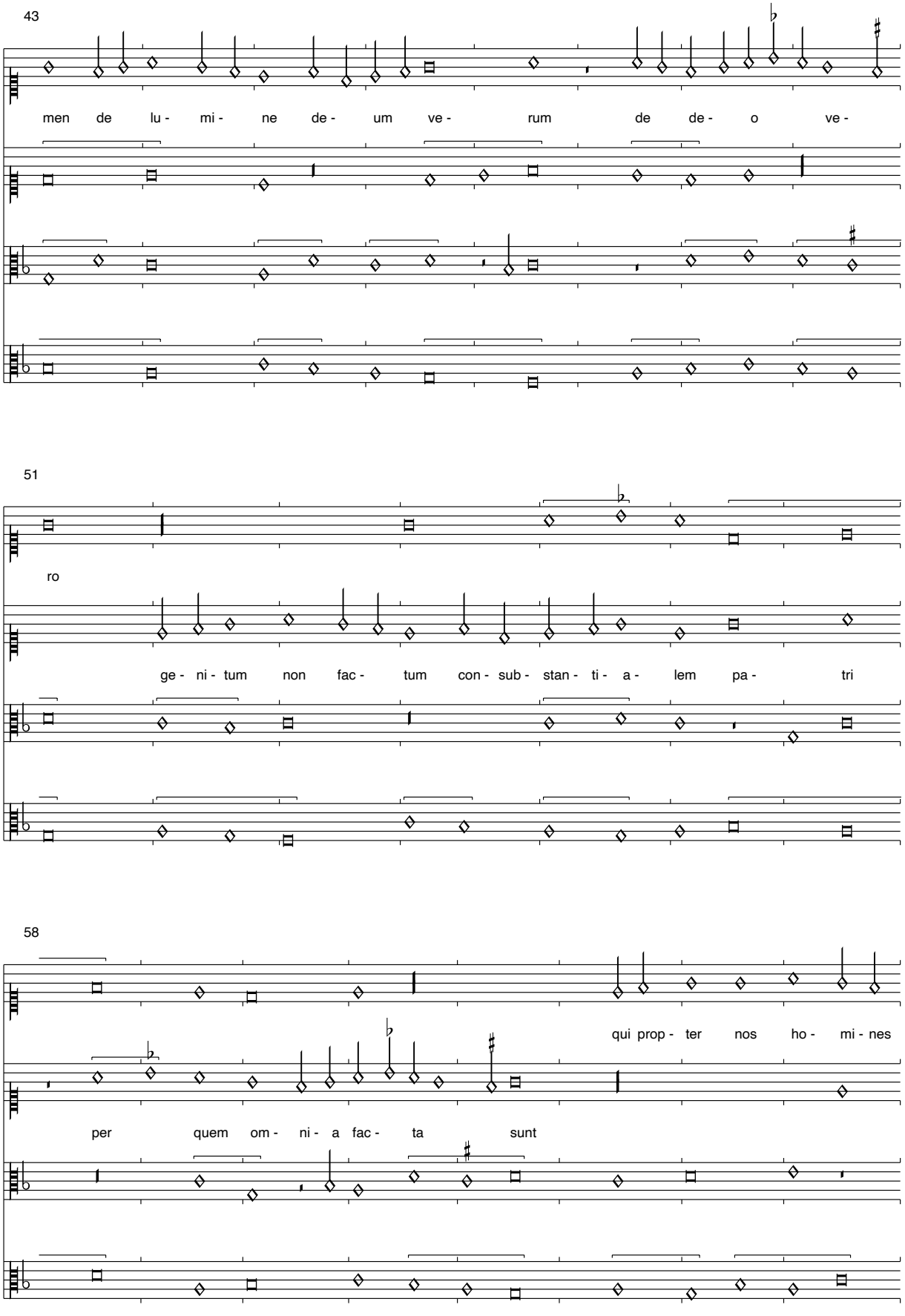
Zach. da Teramo: Credo "Du vilage"
Trent 87, f. 164v-165r



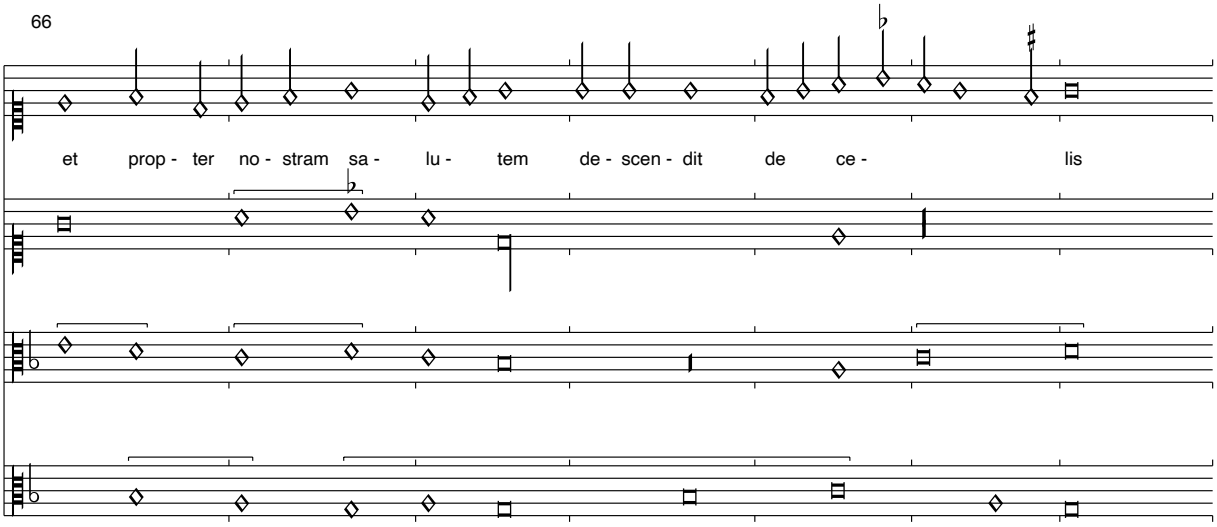




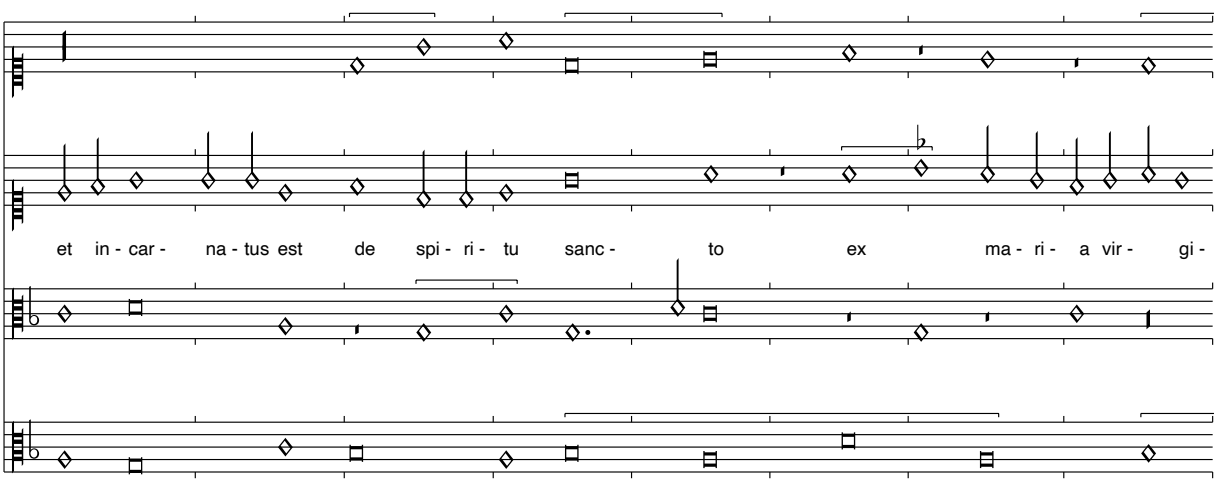

19
um
et in u - num do - mi - num Je - sum Chri - stum
si - bi - li - um
27
fi - li - um De - i u - ni - ge - ni - tum
et ex pa - tre na -
35
De - um de De - o lu -
tum an - te om - ni - a se - cu - la


43
men de lu - mi - ne de - um ve - rum de de - o ve -
51
ro
ge - ni - tum non fac - tum con - sub - stan - ti - a - lem pa - tri
58
qui prop - ter nos ho - mi - nes
per quem om - ni - a fac - ta sunt

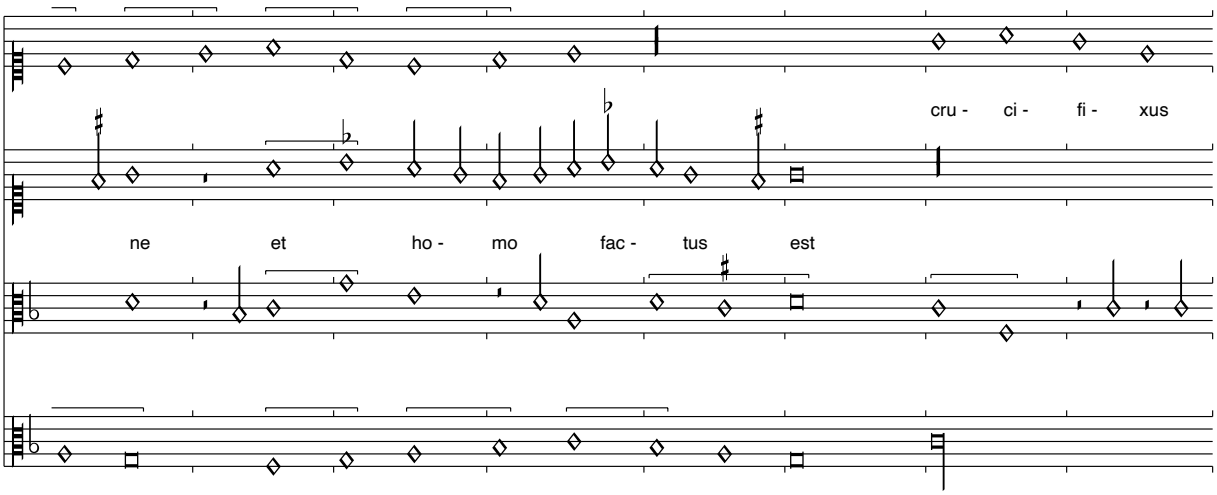
66

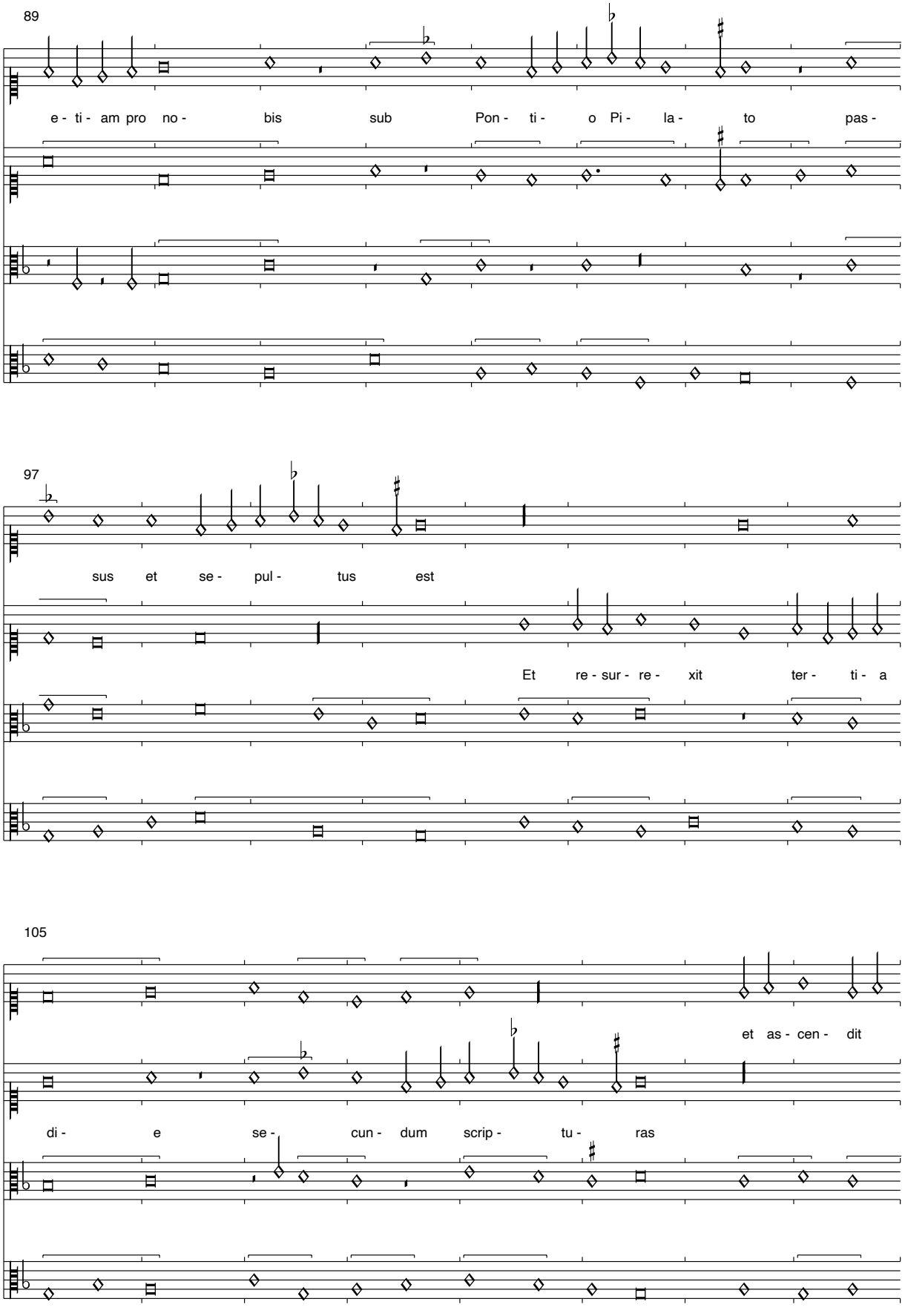

et prop - ter no - stram sa - lu - tem de - scen - dit de ce - lis

73

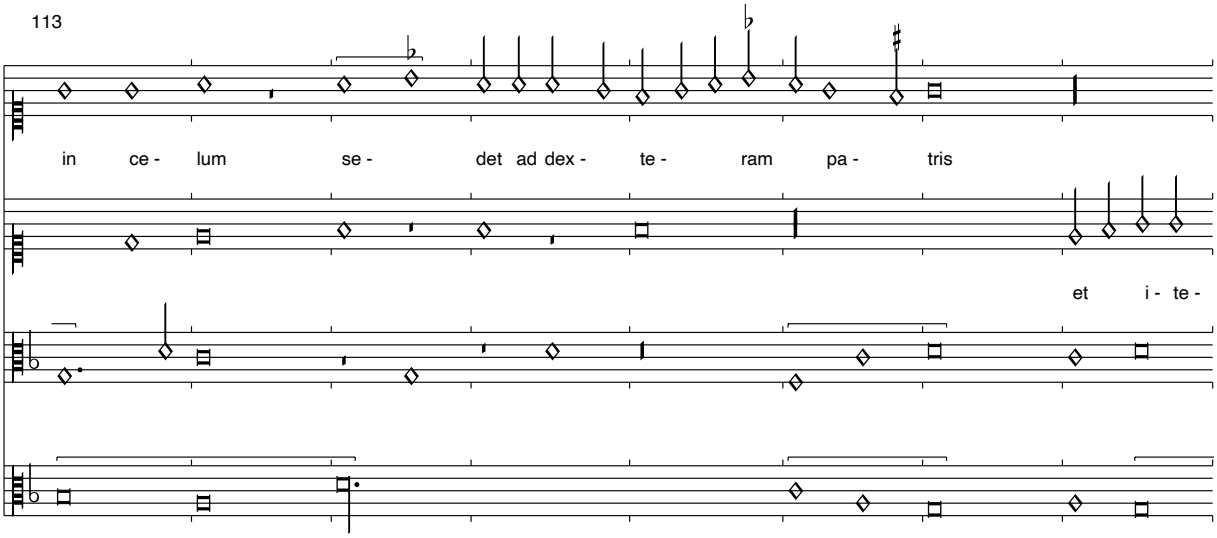

et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri - a vir - gi -

81

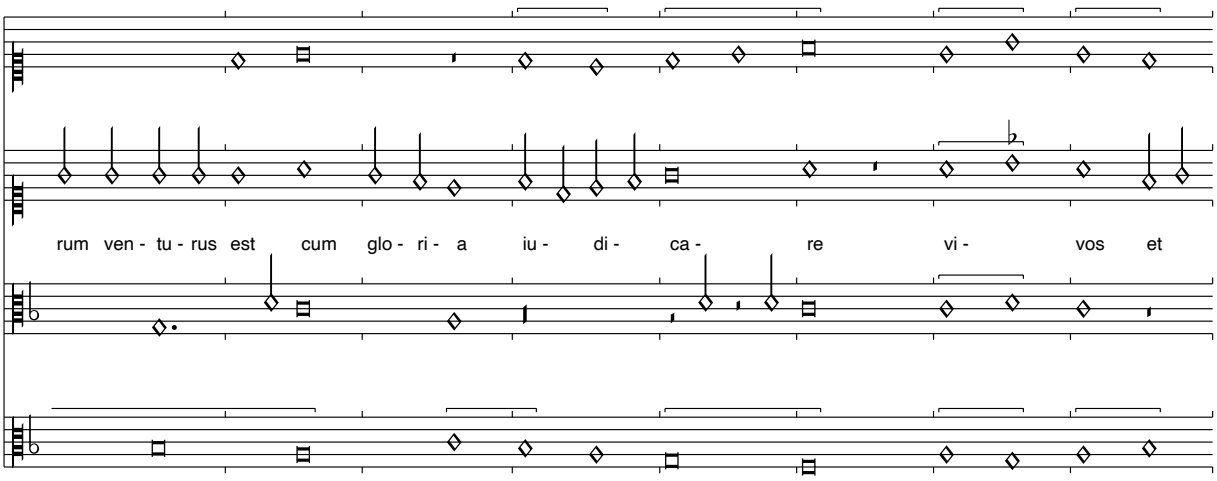

cru - ci - fi - xus
ne et ho - mo fac - tus est


89
e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas -
97
sus et se - pul - tus est
Et re - sur - re - xit ter - ti - a
105
et as - cen - dit
di - e se - cun - dum scrip - tu - ras

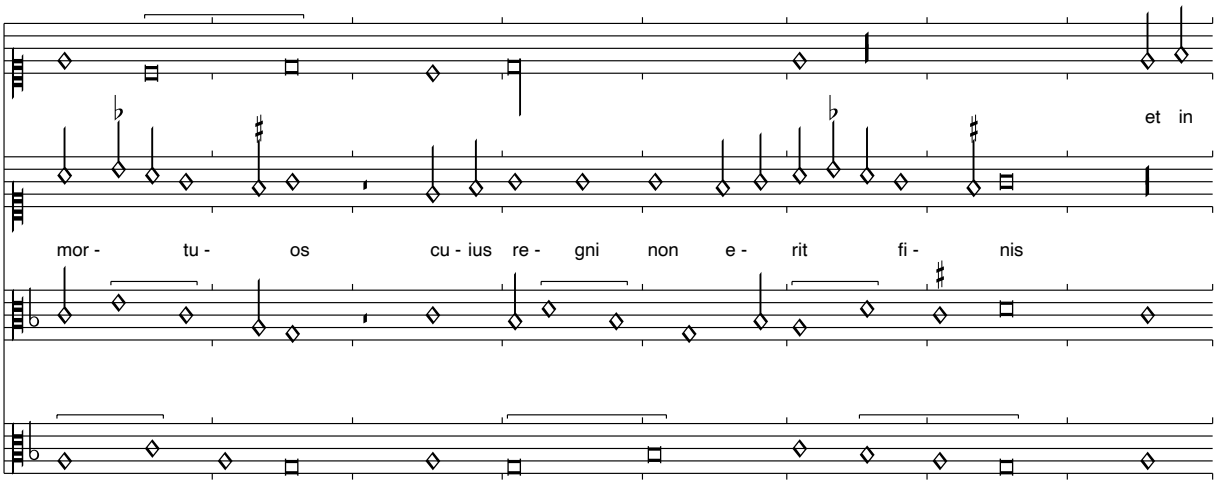
113

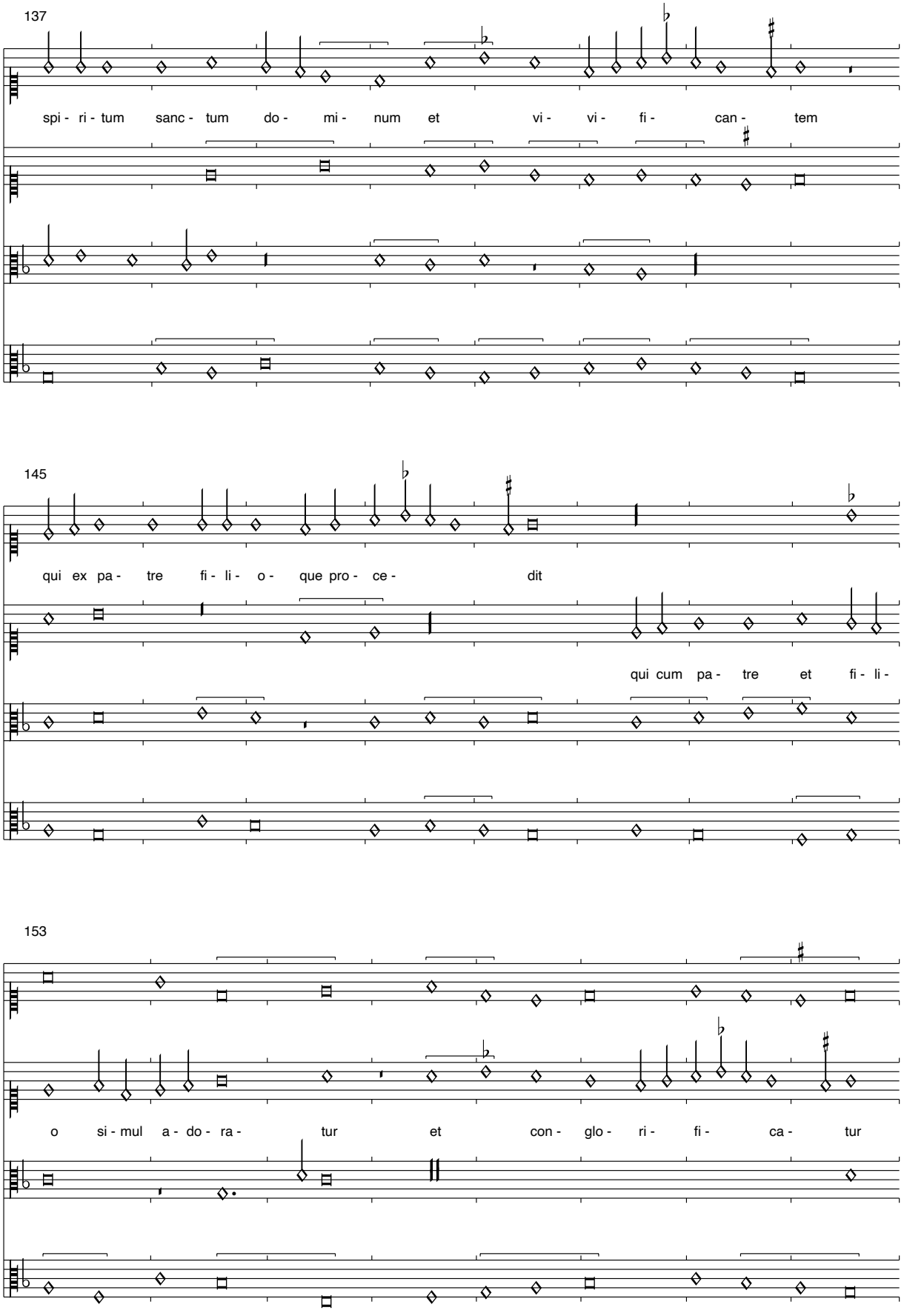

in ce - lum se - det ad dex - te - ram pa - tris
et i - te -

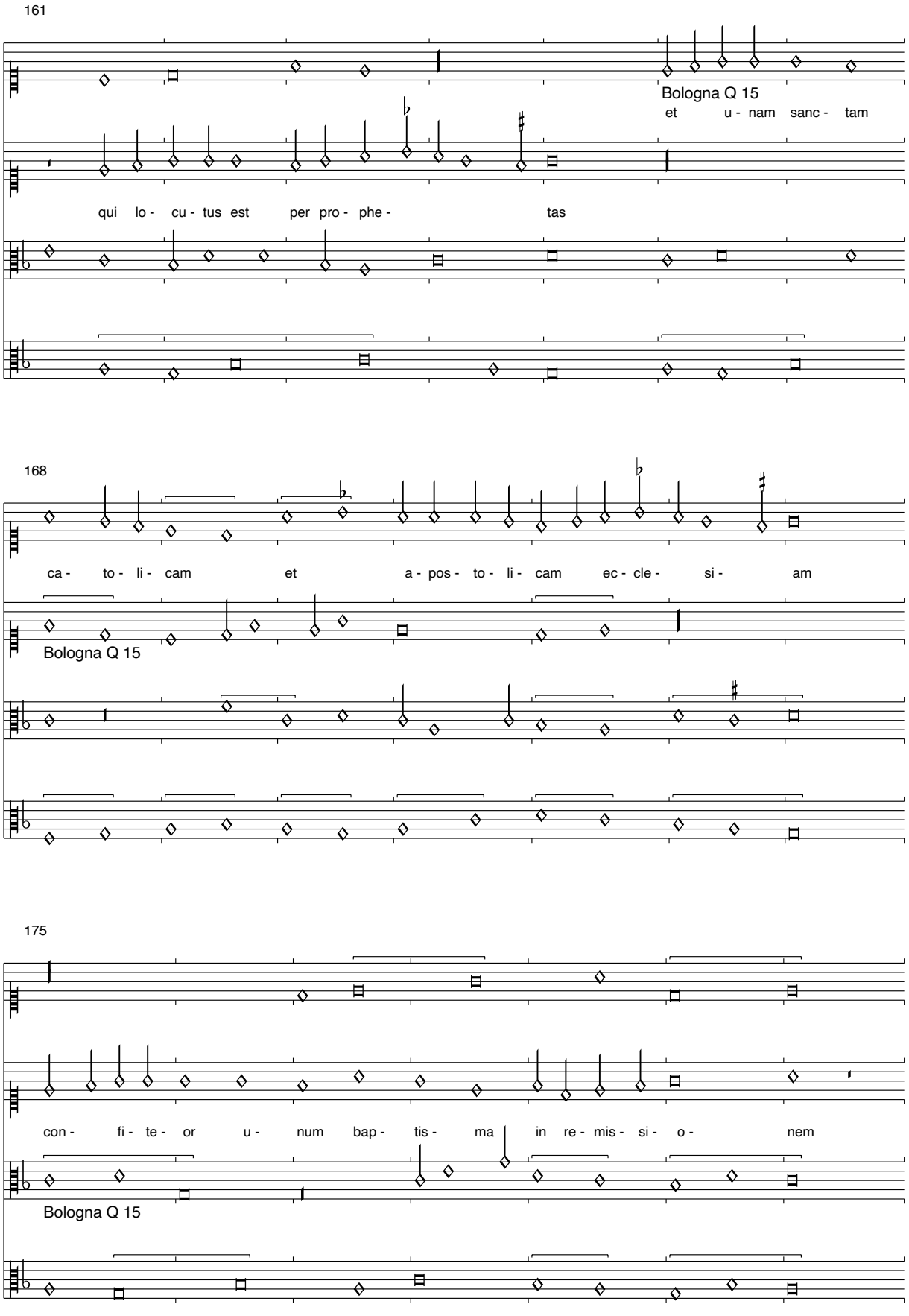
121

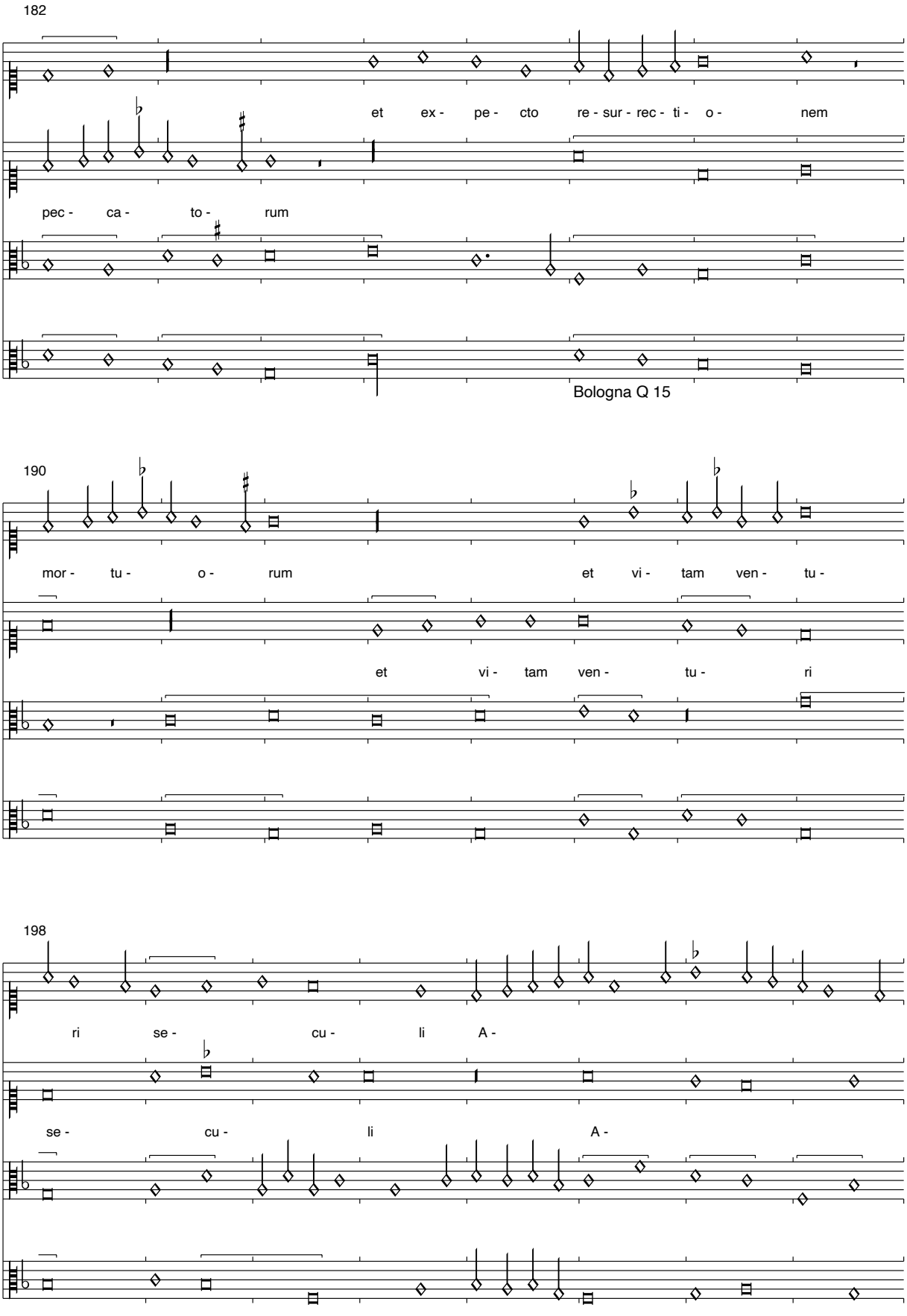

rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et

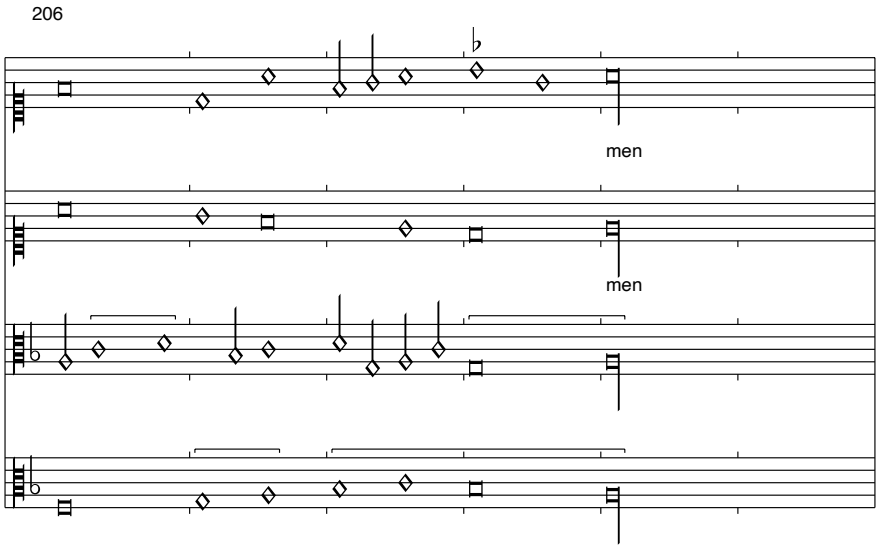
129


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


137
spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can - tem
145
qui ex pa - tre fi - li - o - que pro - ce - dit
qui cum pa - tre et fi - li -
153
o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur


161
Bologna Q 15
et u - nam sanc - tam
qui lo - cu - tus est per pro - phe - tas
168
ca - to - li - cam et a - pos - to - li - cam ec - cle - si - am
Bologna Q 15
175
con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem
Bologna Q 15

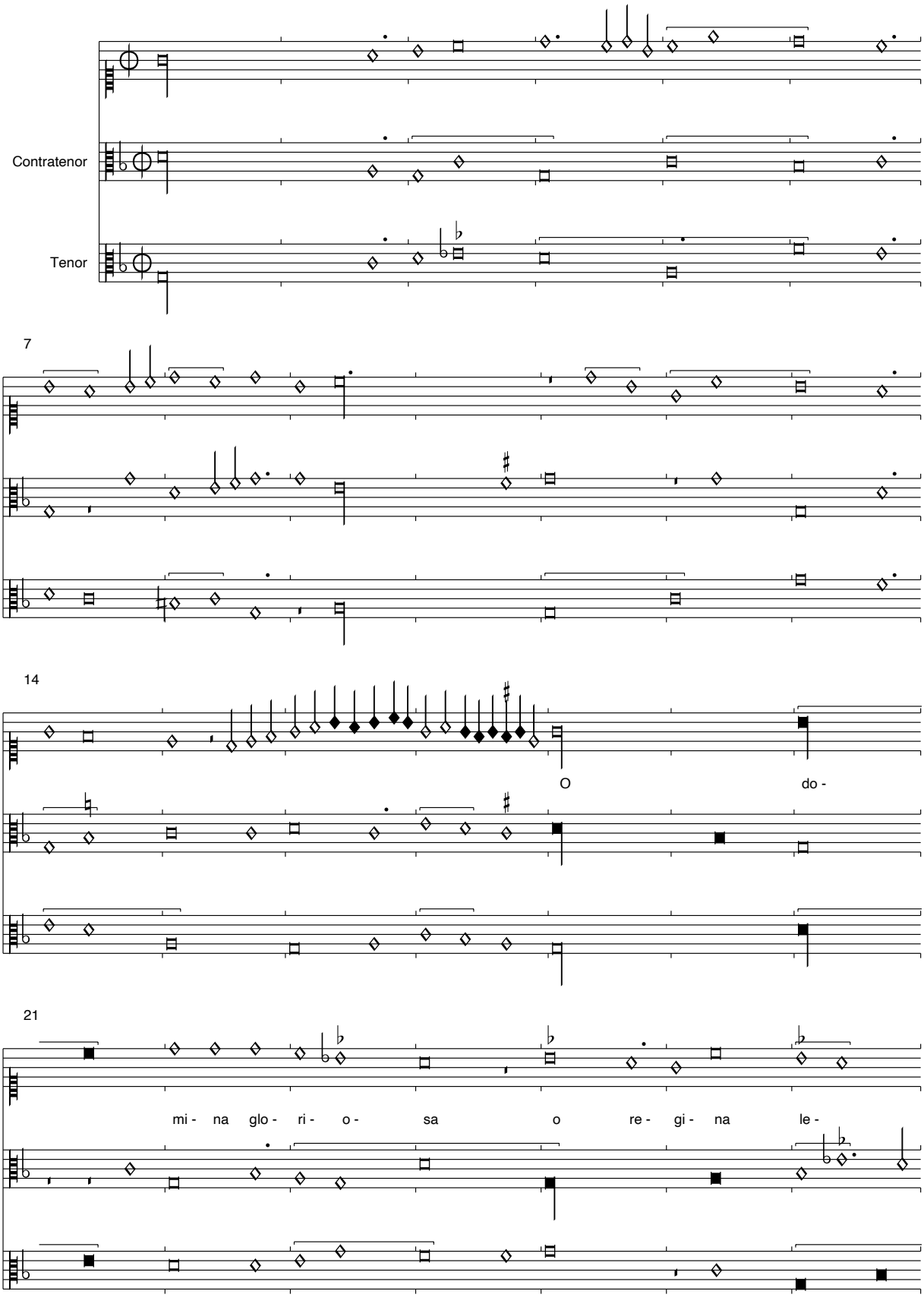

182
et ex - pe - cto re - sur - rec - ti - o - nem
pec - ca - to - rum
Bologna Q 15
190
mor - tu - o - rum et vi - tam ven - tu -
et vi - tam ven - tu - ri
198
ri se - cu - li A -
se - cu - li A -

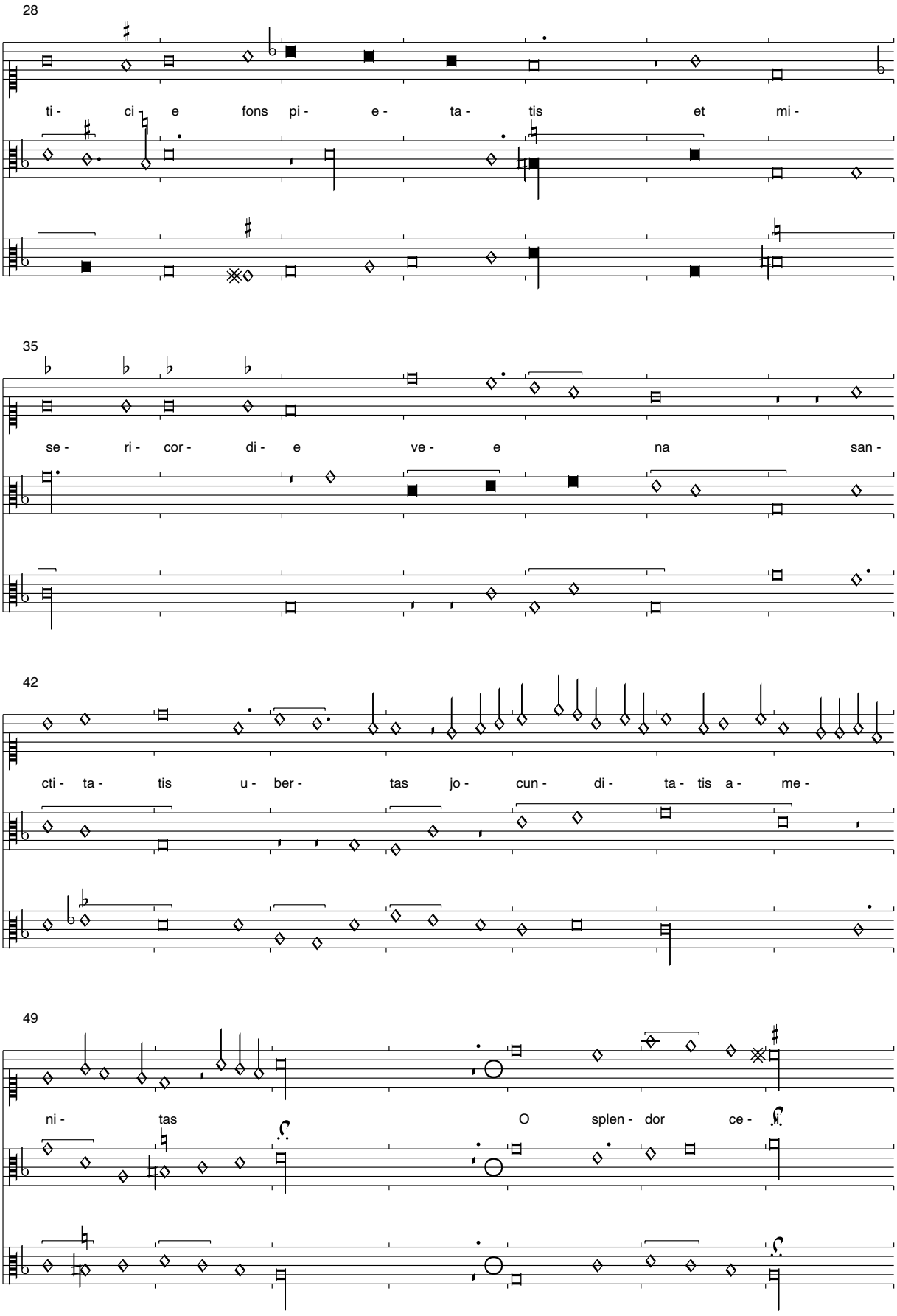


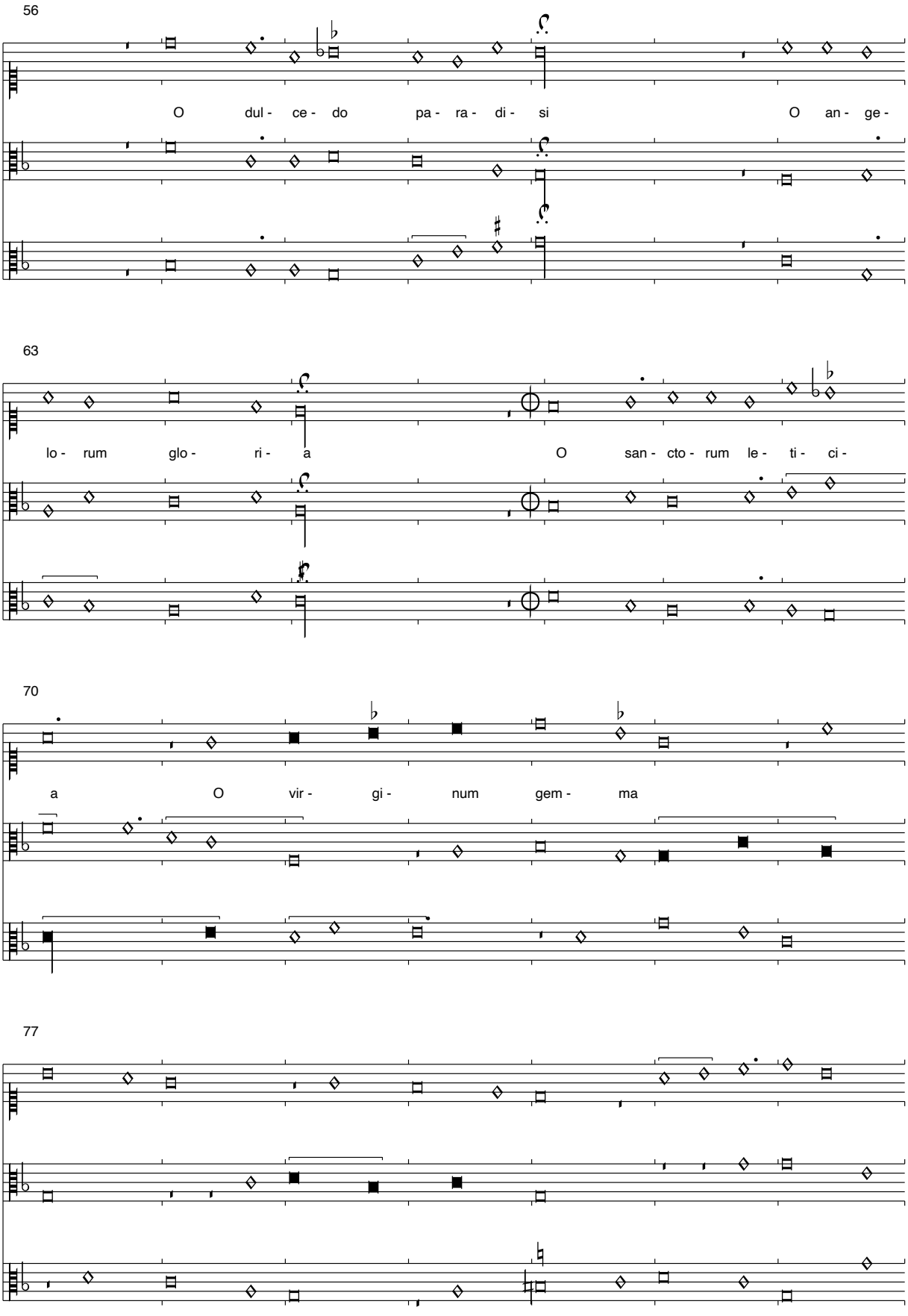
Der Satz ist unvollständig. Er wird, ebenso wie einige Fehler, durch Bologna Q 15 korrigiert bzw. komplettiert.
Die Intonation zu Beginn ist nicht abgesetzt.

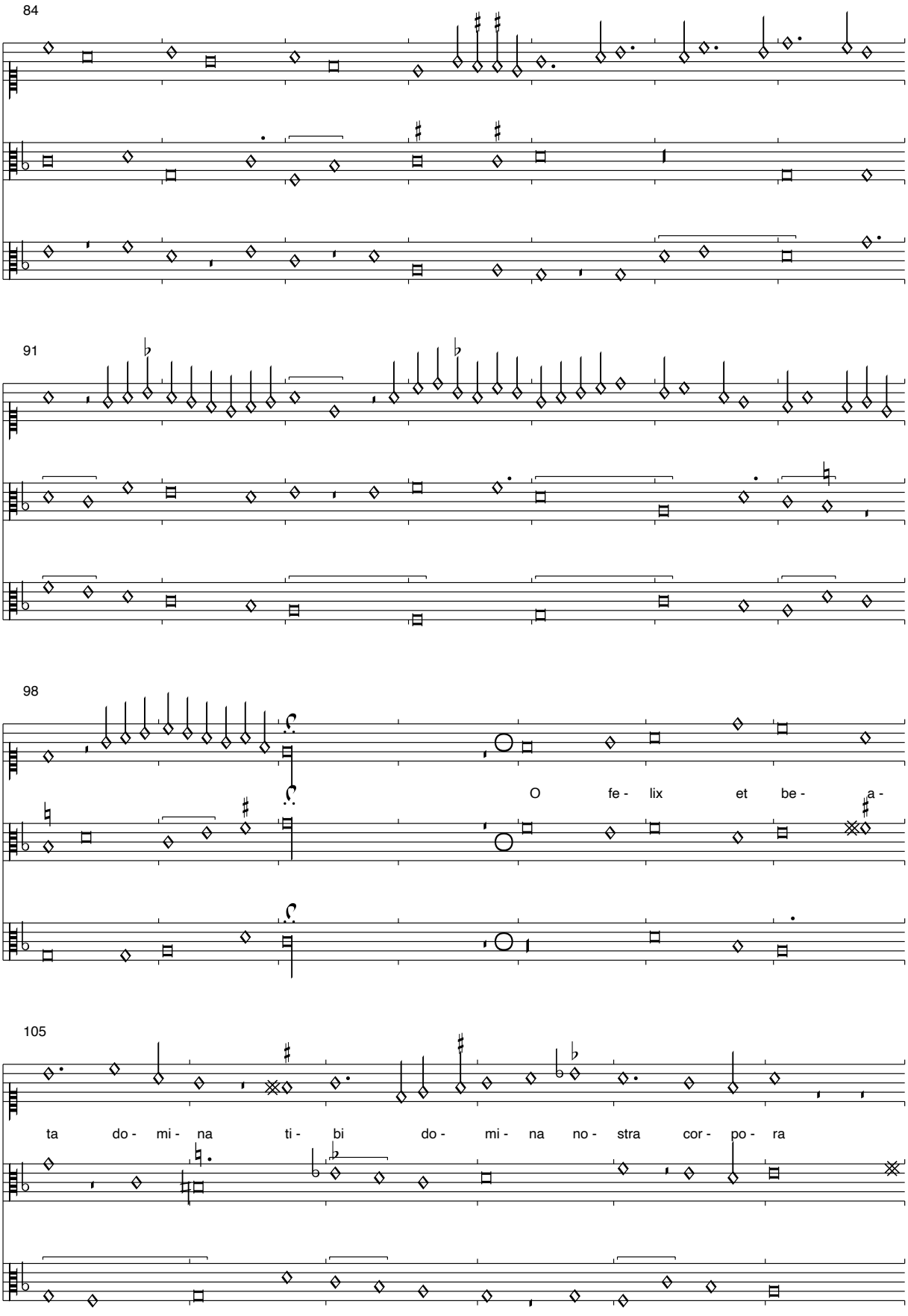
Jo. Verben: O domina gloriosa

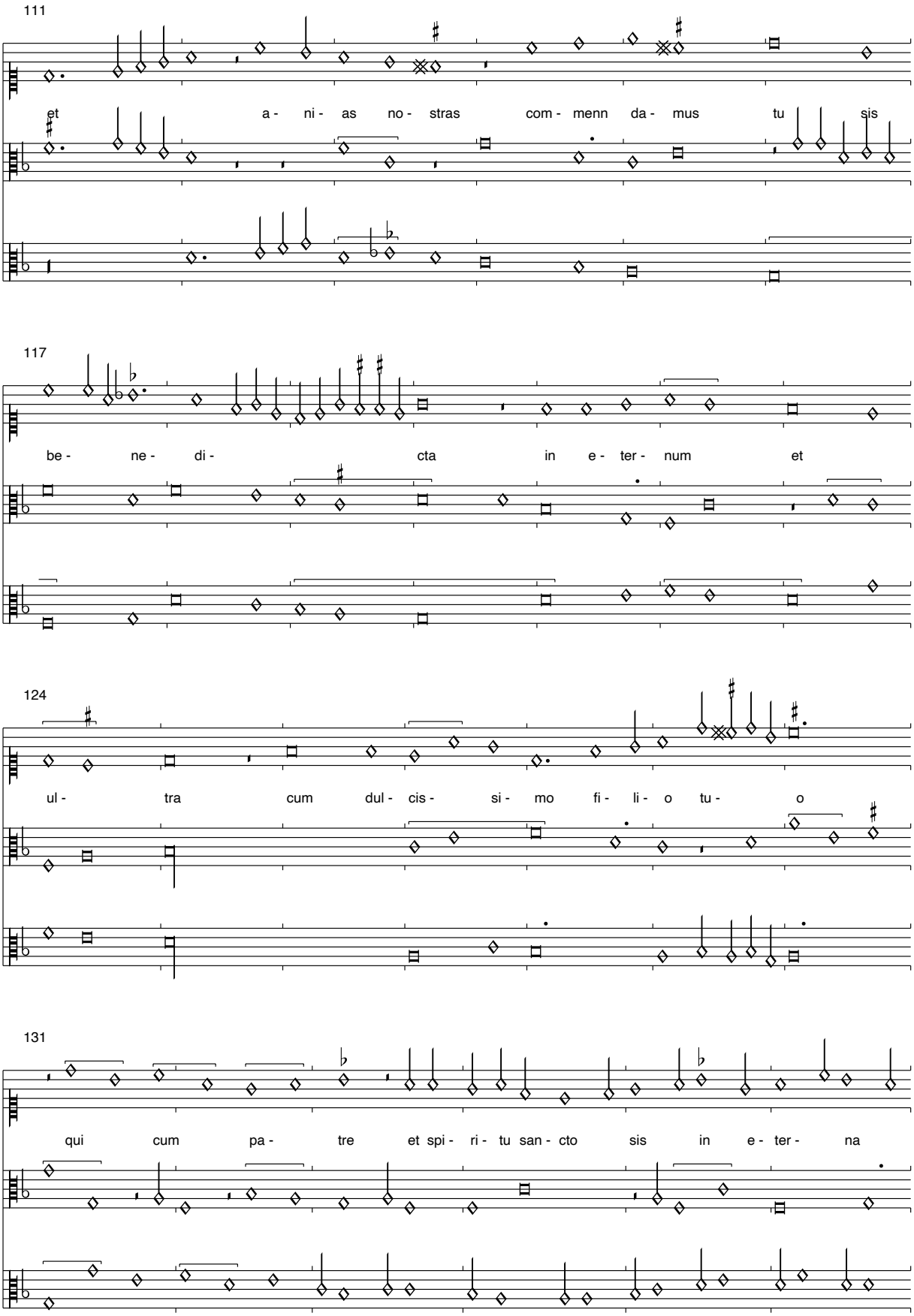
Trent 87, f. 165v-166r

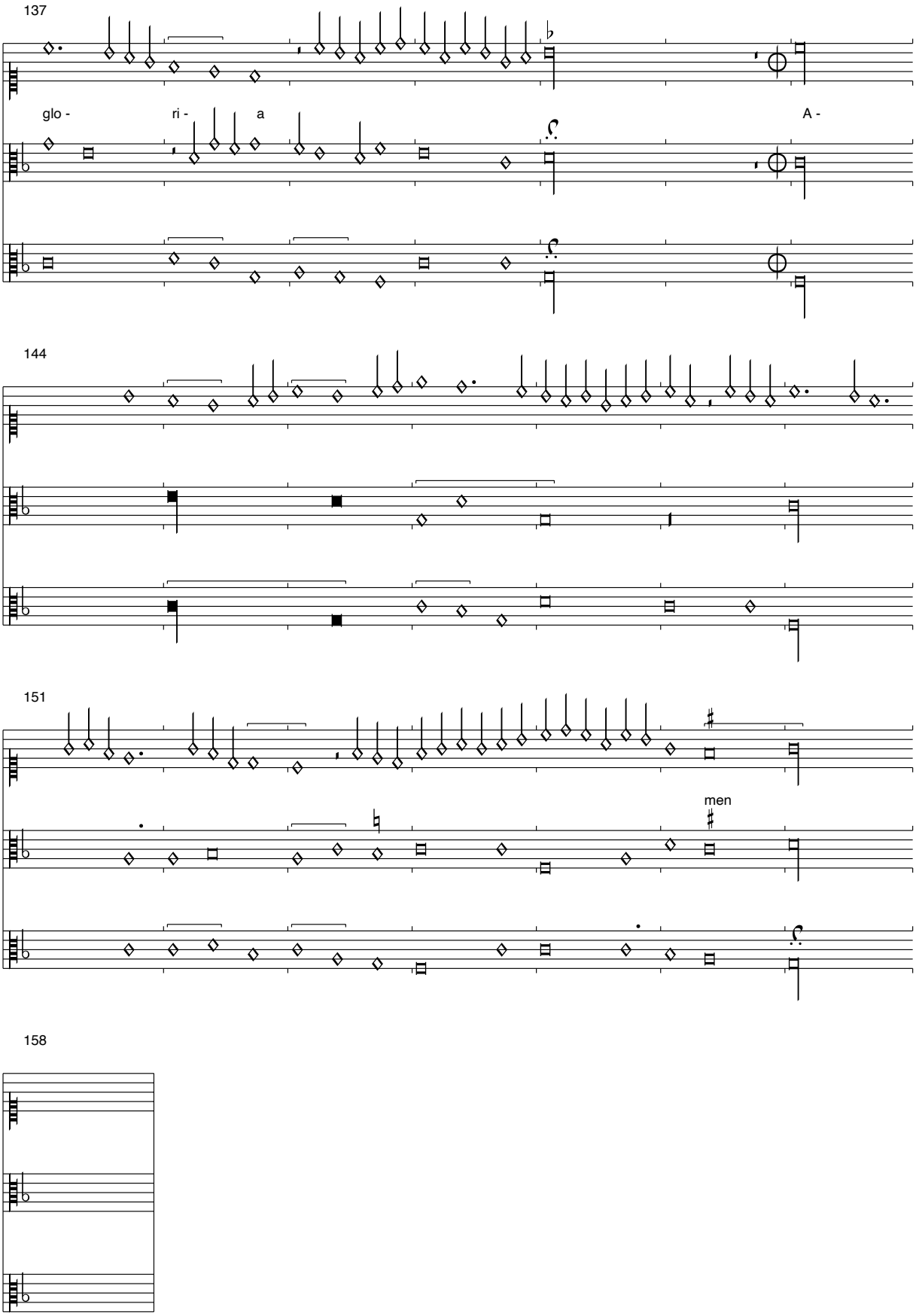



28
ti - ci - e fons pi - e - ta - tis et mi -
35
se - ri - cor - di - e ve - e na san -
42
cti - ta - tis u - ber - tas jo - cun - di - ta - tis a - me -
49
ni - tas O splen - dor ce -

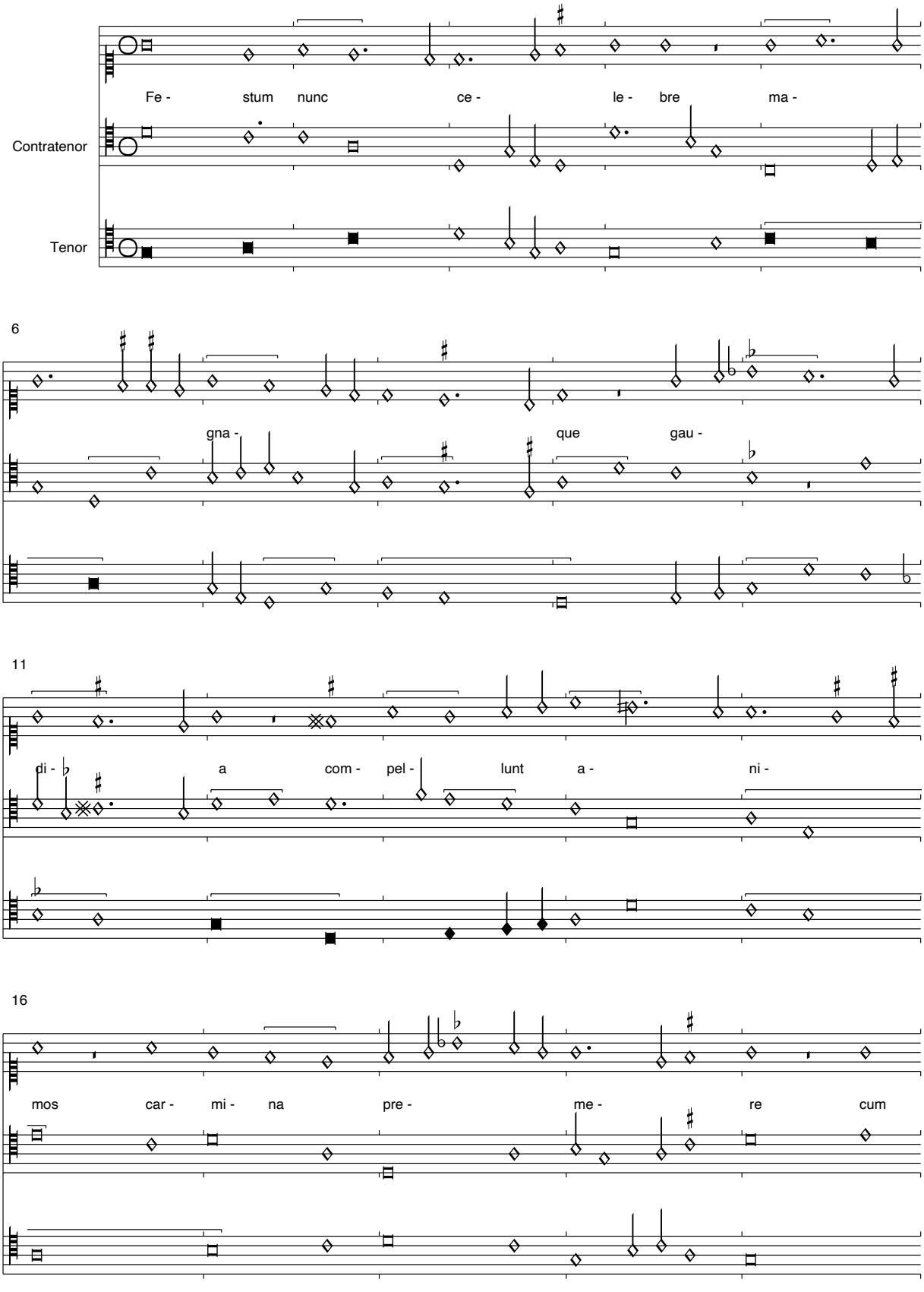

56
O dul - ce - do pa - ra - di - si O an - ge -
63
lo - rum glo - ri - a O san - cto - rum le - ti - ci -
70
a O vir - gi - num gem - ma
77

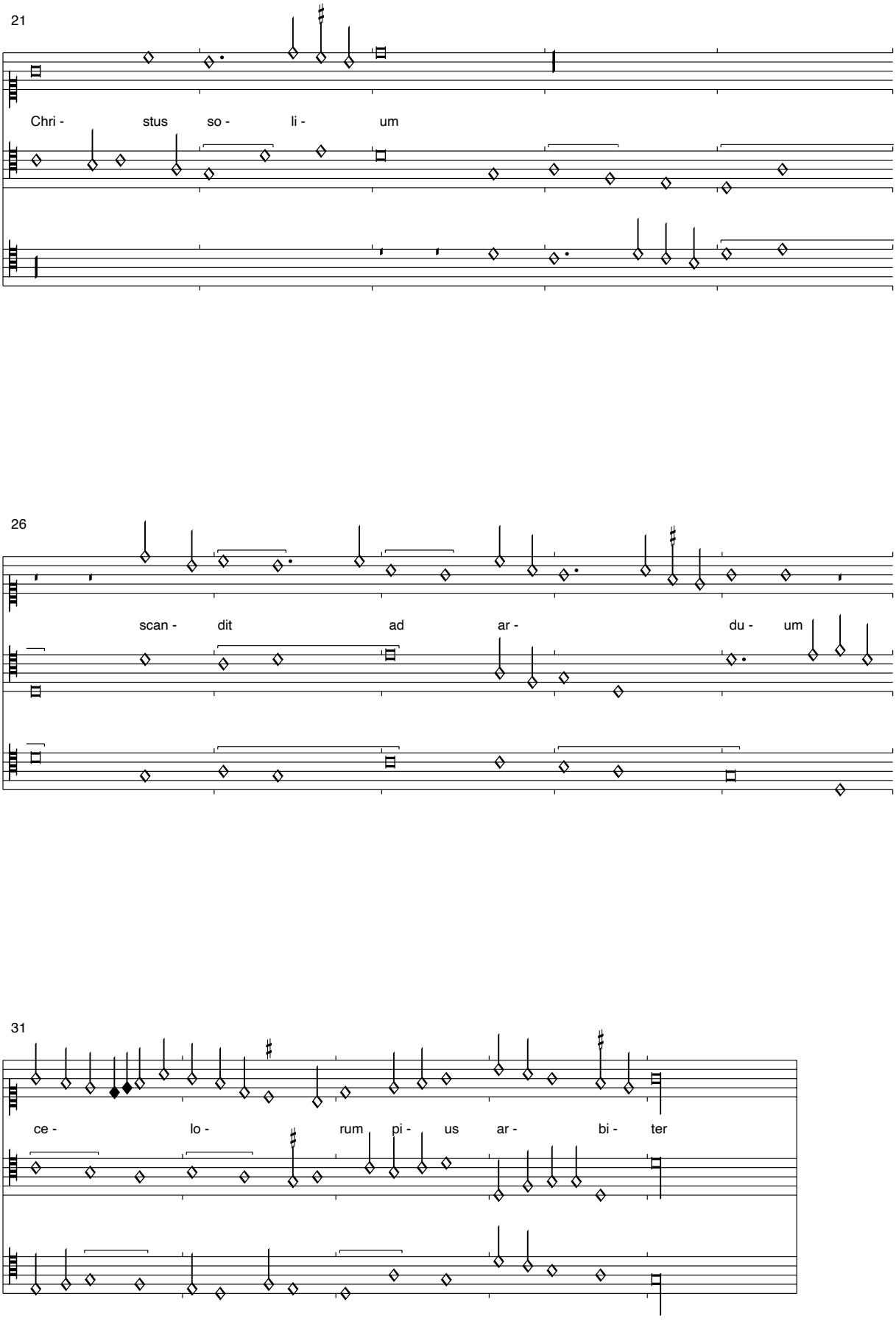

84
91
98
O fe - lix et be - a -
105
ta do - mi - na ti - bi do - mi - na no - stra cor - po - ra


111
et a - ni - as no - stras com - menn da - mus tu sis
117
be - ne - di - cta in e - ter - num et
124
ul - tra cum dul - cis - si - mo fi - li - o tu - o
131
qui cum pa - tre et spi - ri - tu san - cto sis in e - ter - na


137
glo -
ri -
a
A -
144
151
men
158

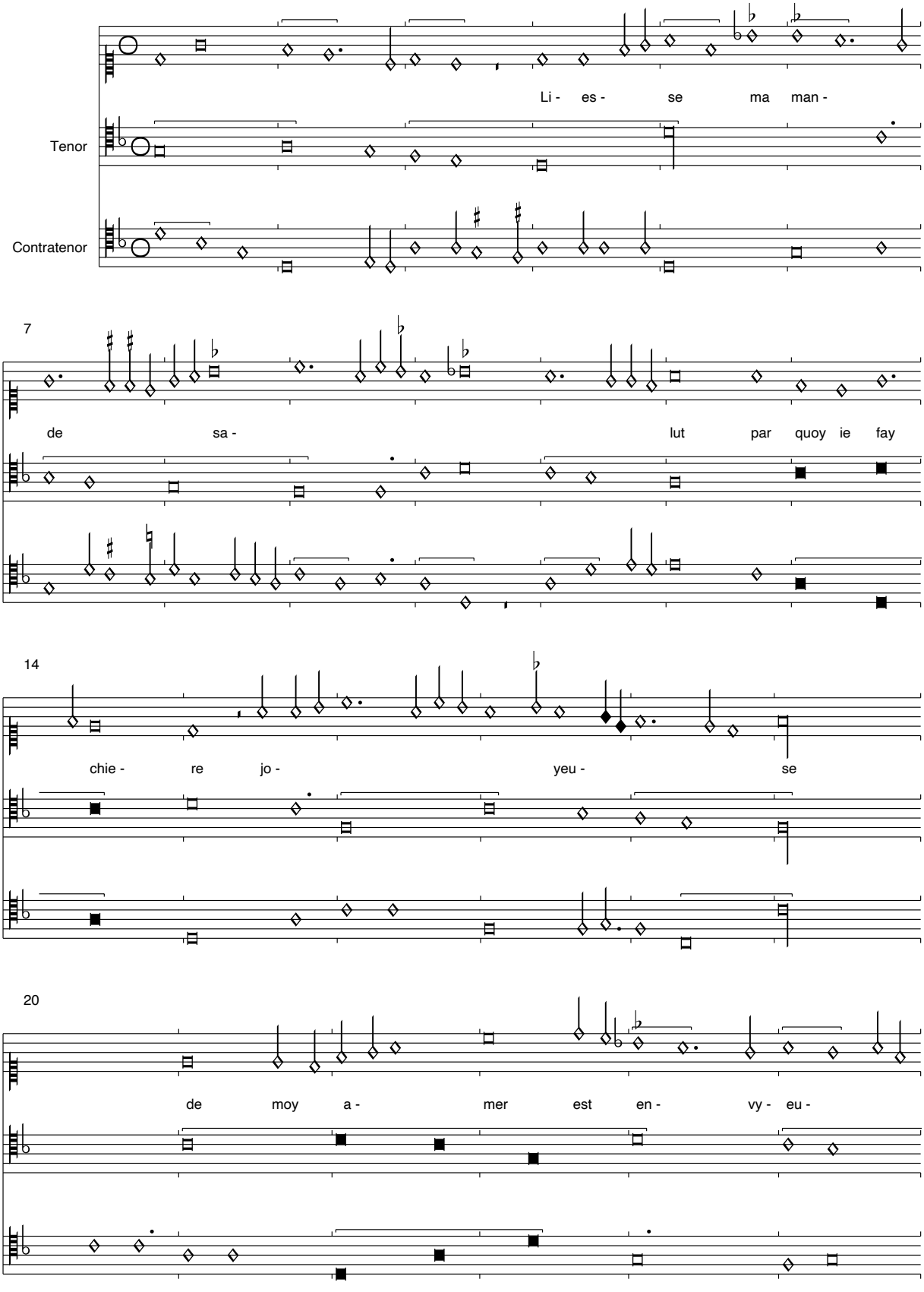
(Dufay?): Festum nun celebre
Trent 87, f. 166v

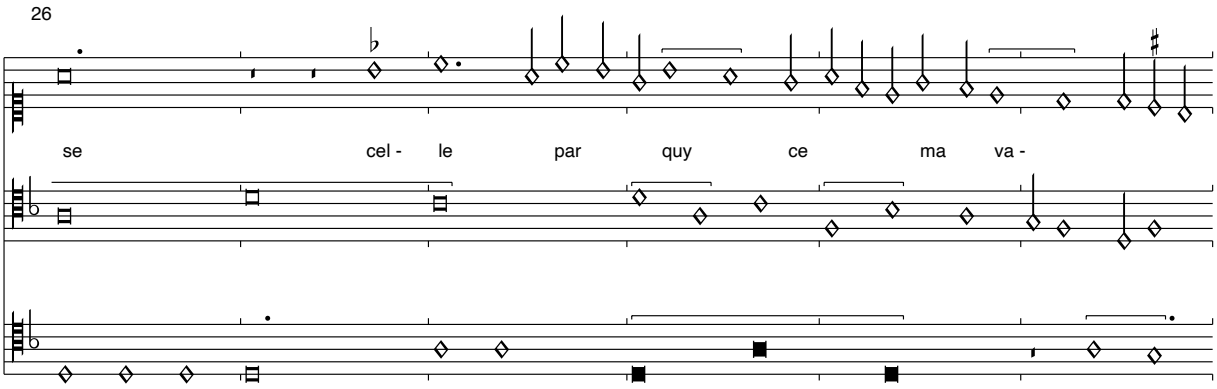


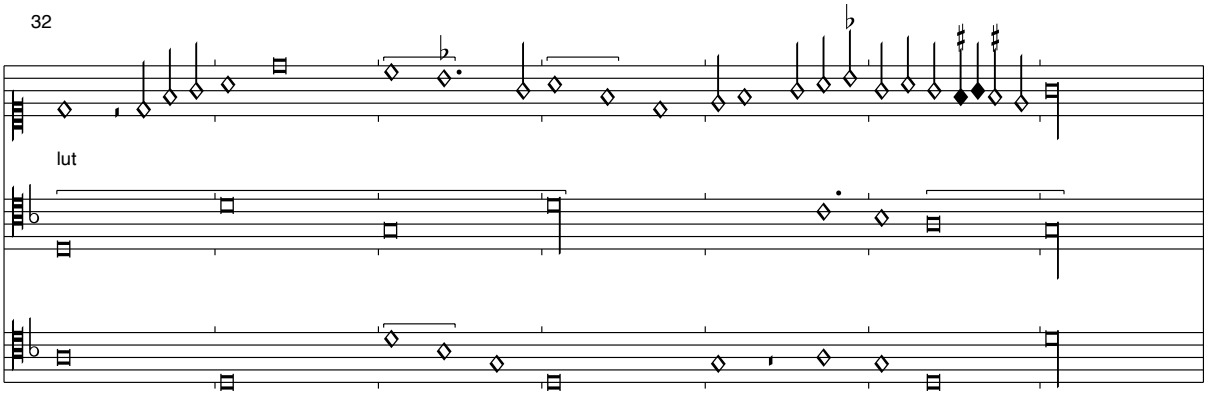

21
Chri - stus so - li - um
26
scan - dit ad ar - du - um
31
ce - lo - rum pi - us ar - bi - ter

Grossin (Binchois?): Liesse ma mande salut

Tremt 87, f. 166v







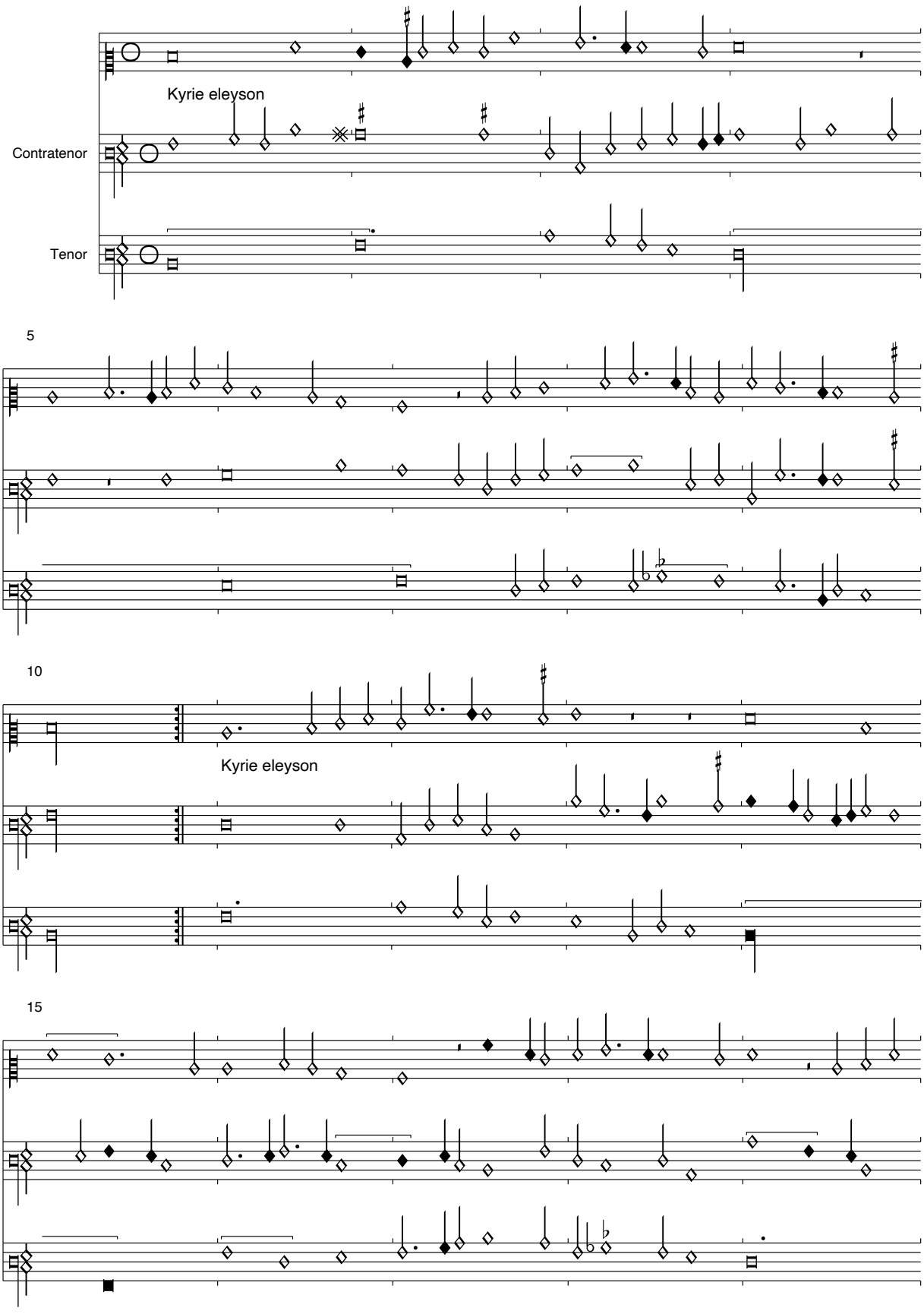
Der fehlende Text wird aus Escorial A übernommen. Der Superius weist starke Abweichungen von den parallelen Quellen auf.

Fuies dangier le dissolut
Et envie la doloreuse
Liesse ma mande salut
Par quoy ie fay chiere joyeuse

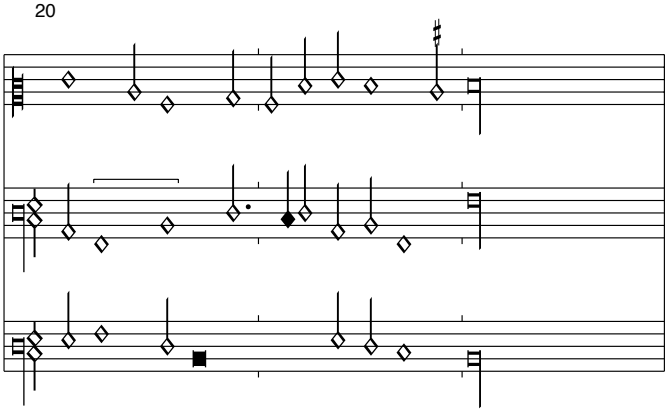
Trestout mon deul sera toullut
Puis que de moy est amoureuse
Maulgre jaloux en est songeuse
Quy tant parler en ont volut

Liesse ma mande salut…

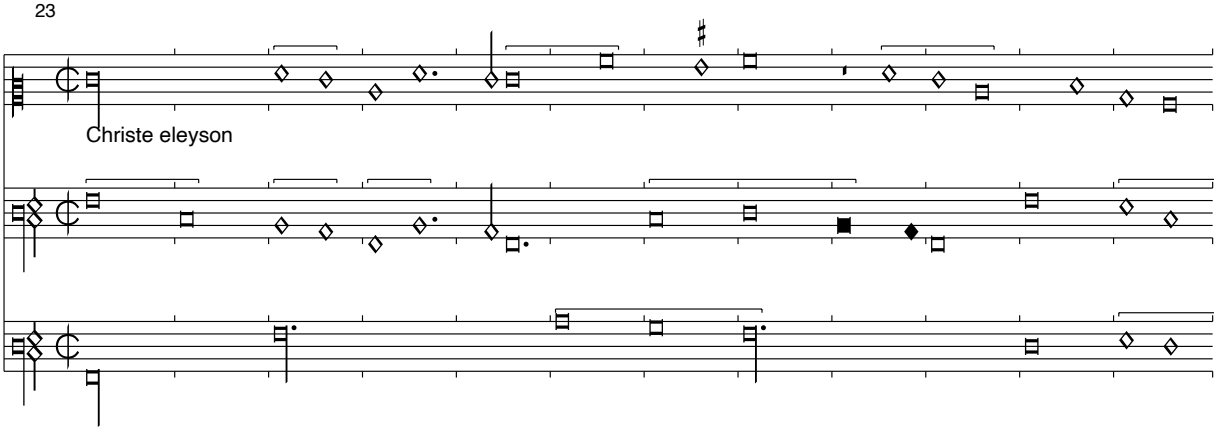
(Pullois): Kyrie
Trent 87, f. 167v-168r



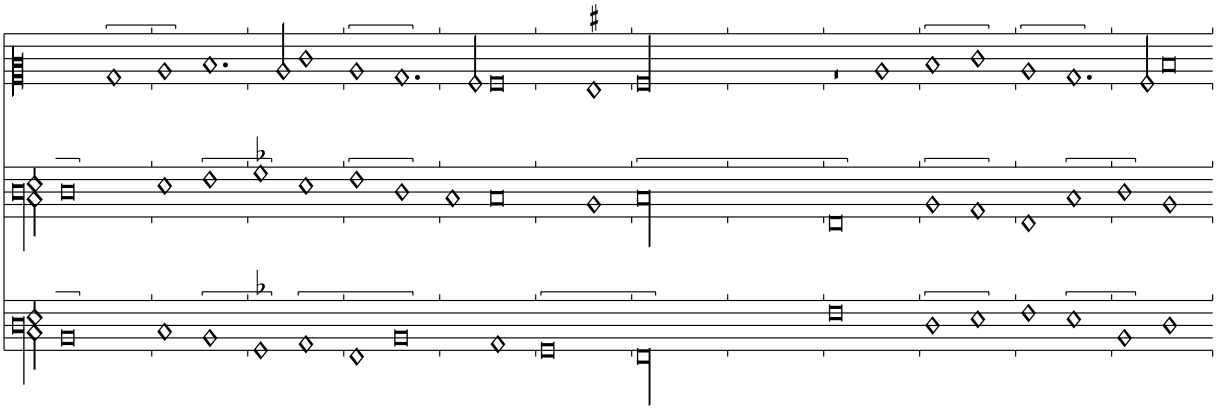
20



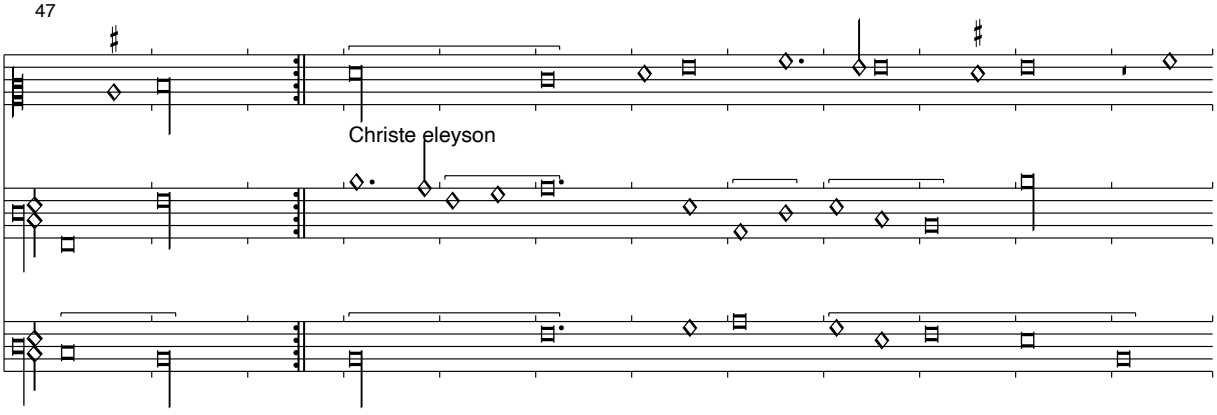
23

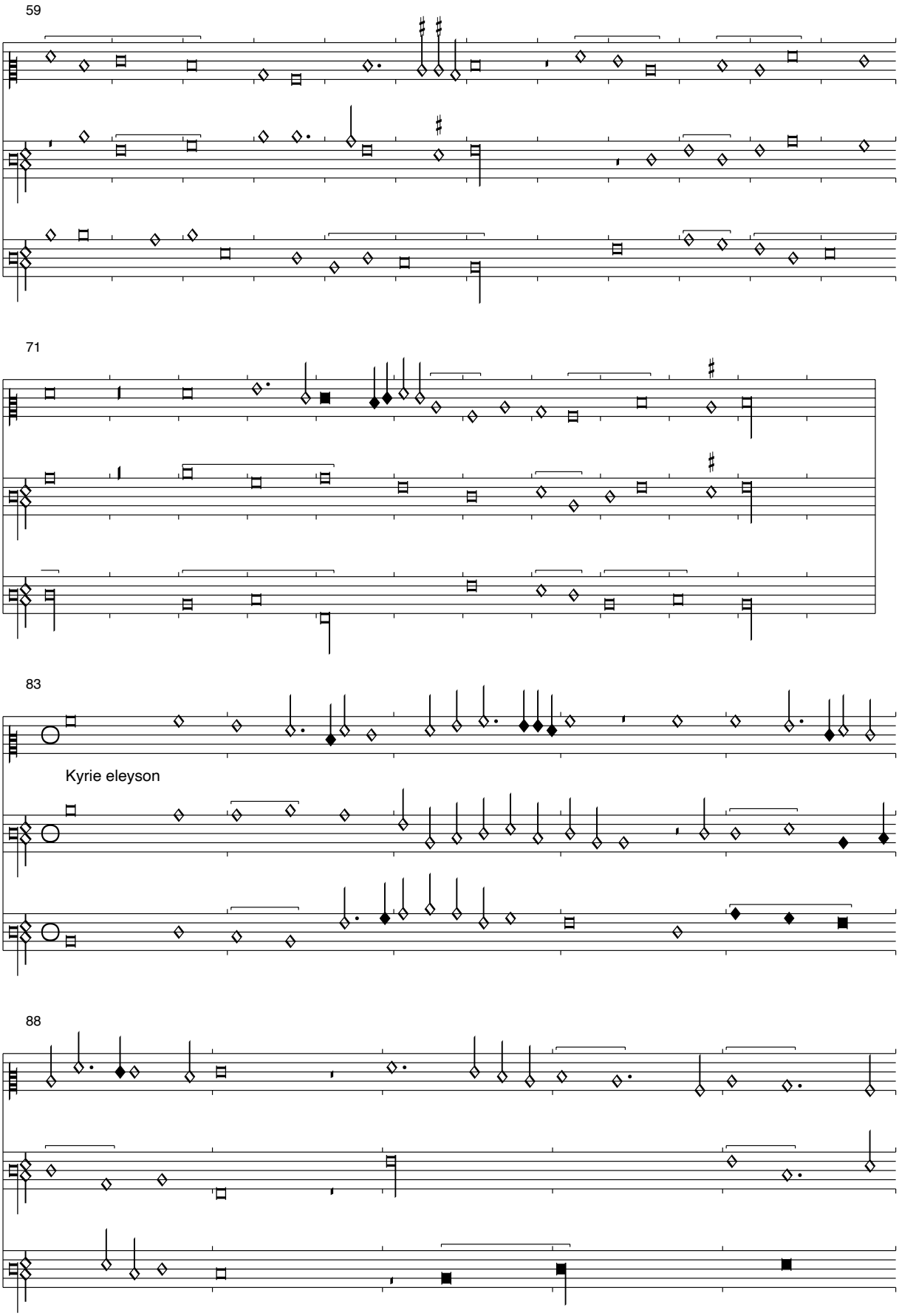


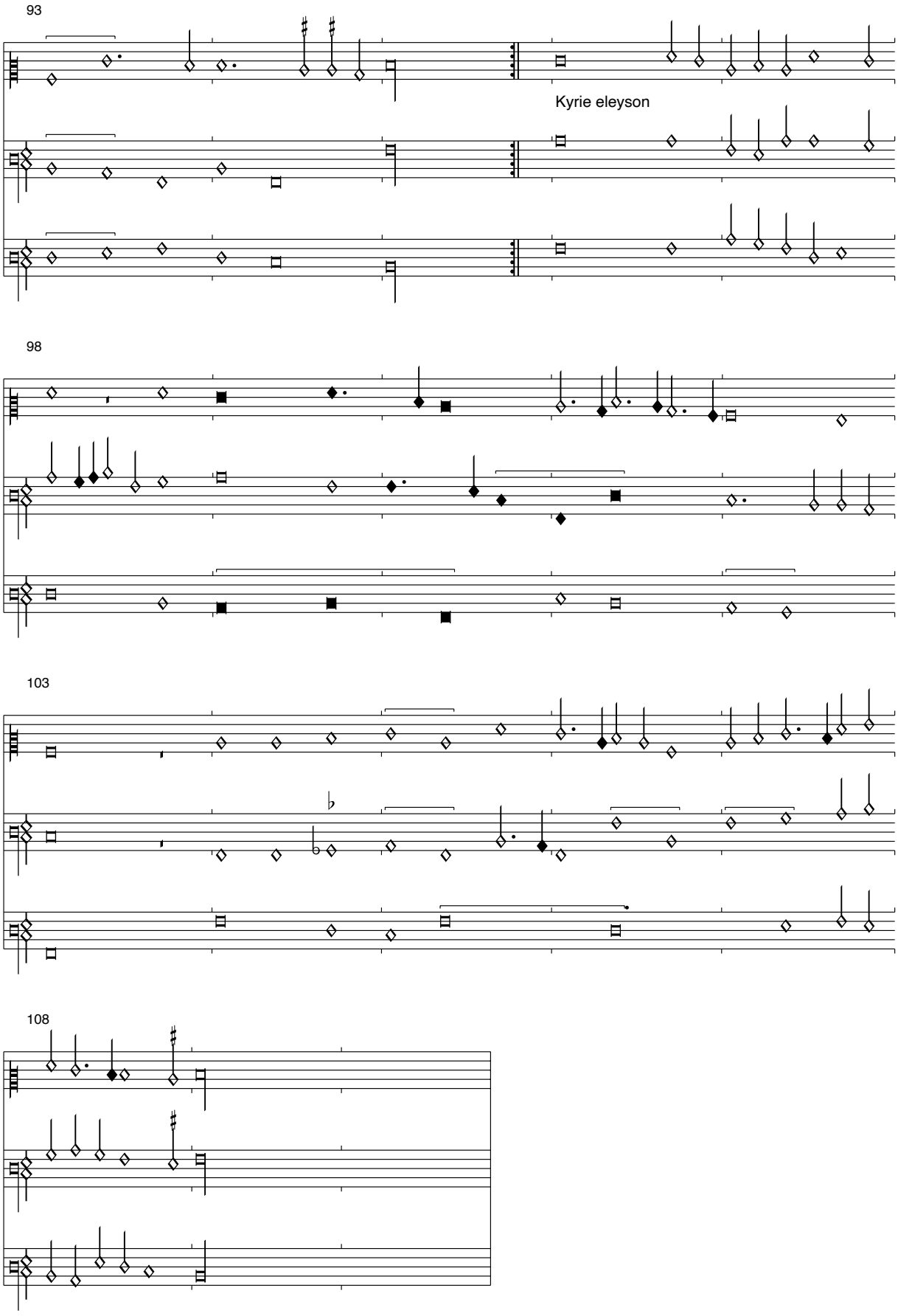
35



47

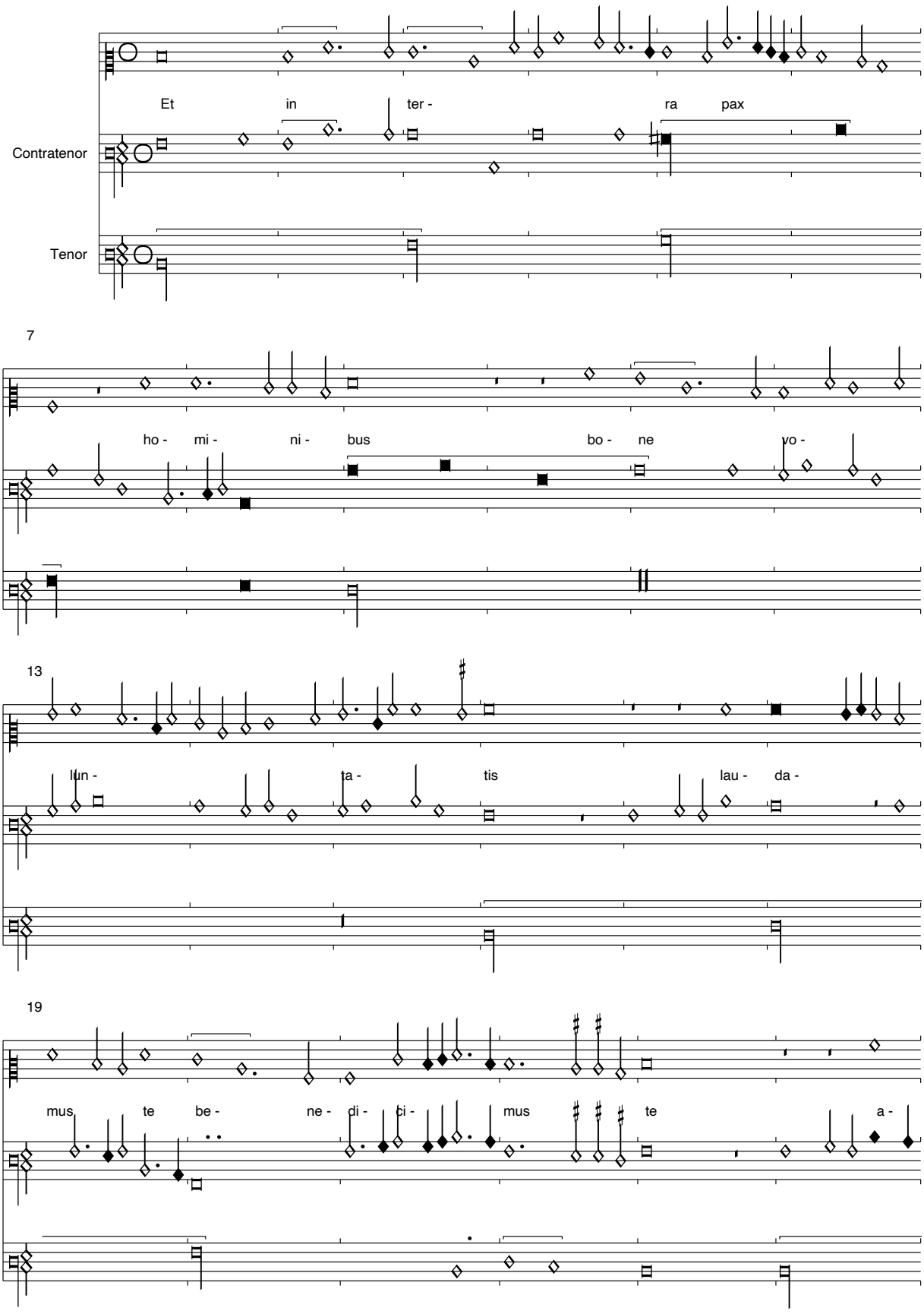


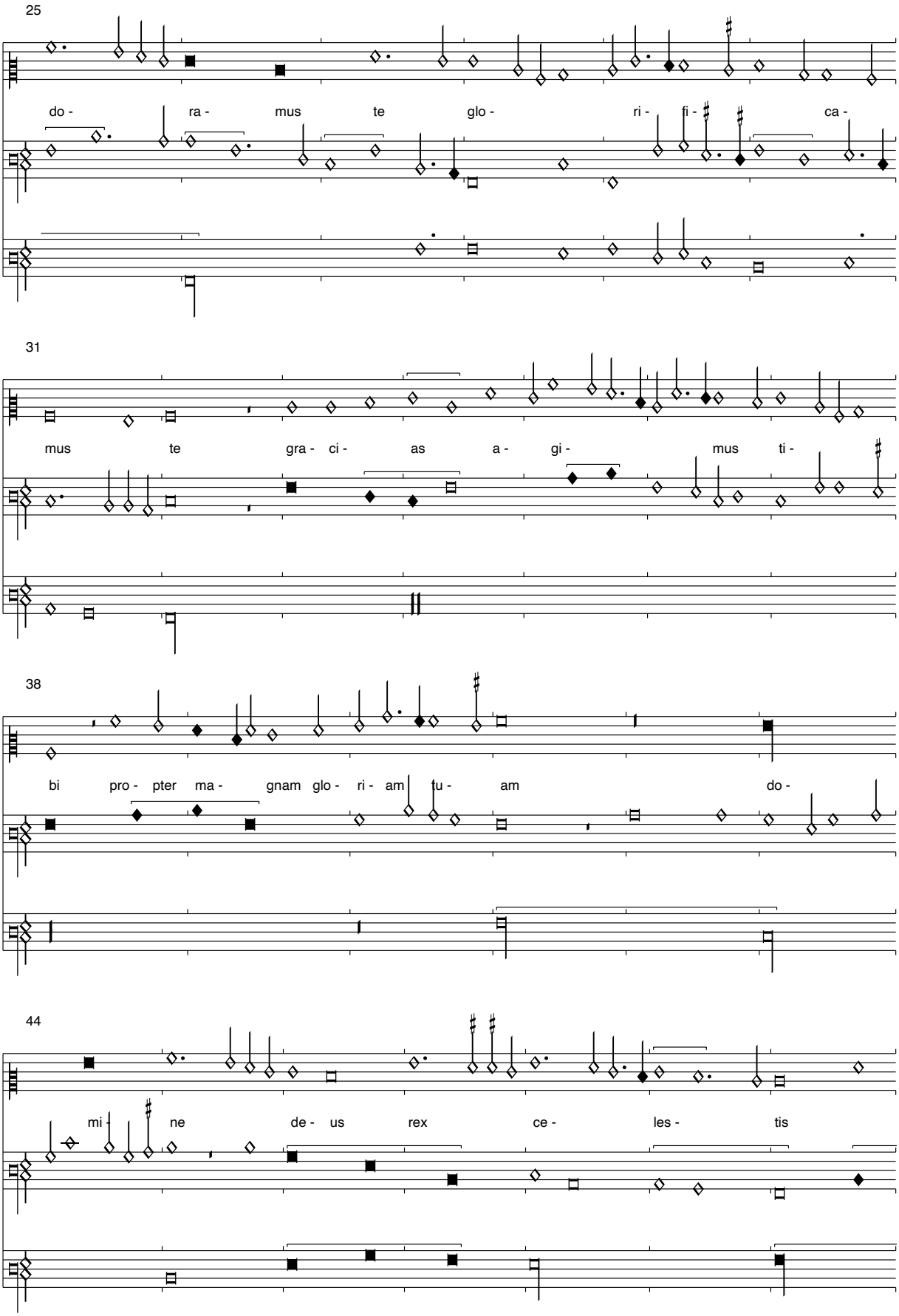

59
71
83
Kyrie eleyson
88

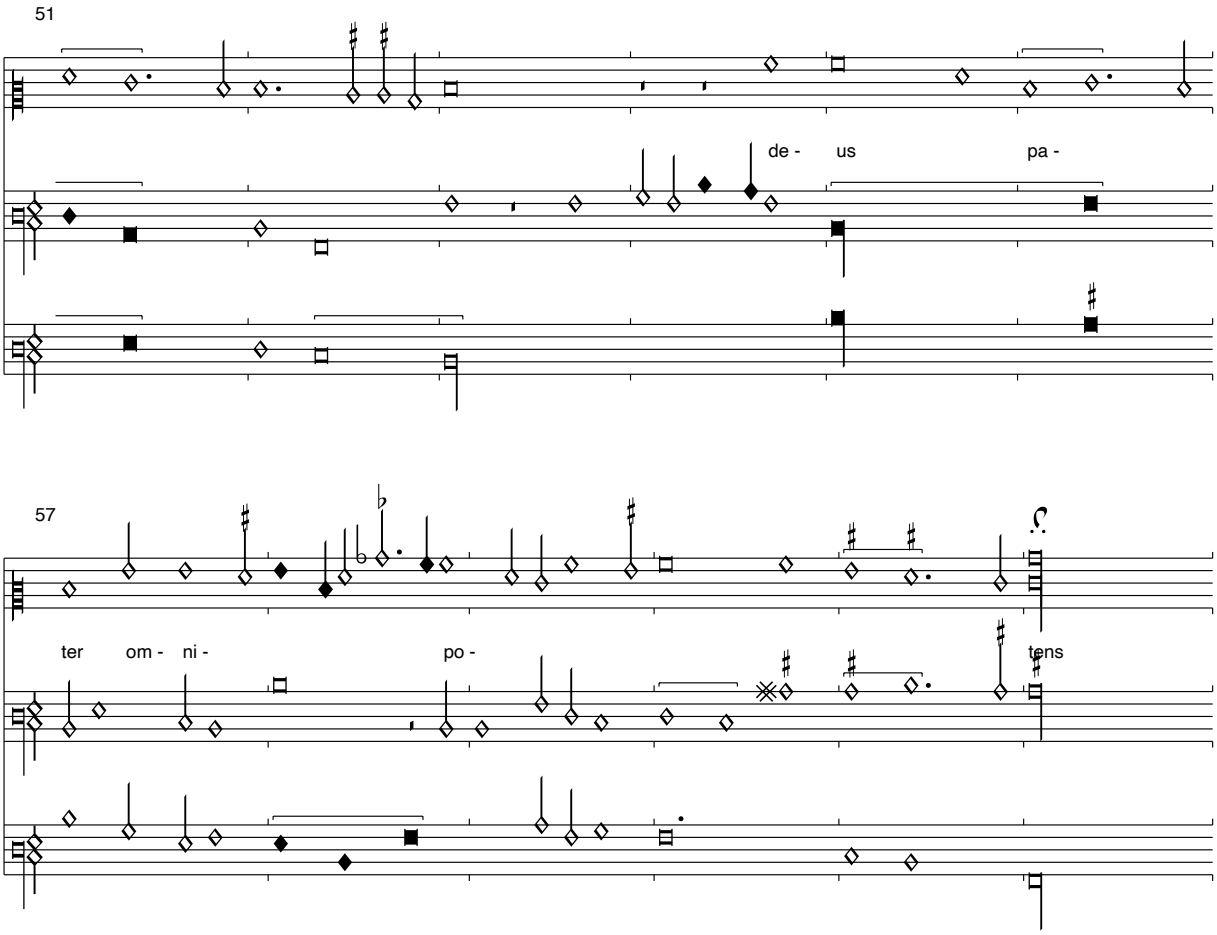


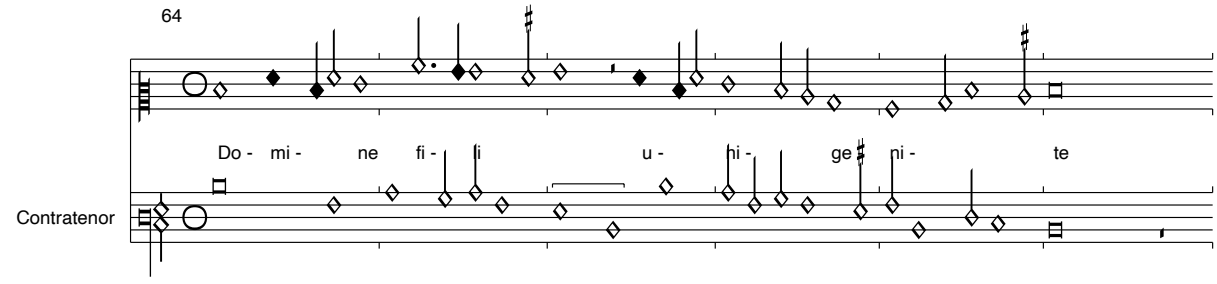
Die folgenden Messsätze gehören klar zusammen. Allerdings ist die Autorschaft von Pullois in der Literatur angezweifelt worden.

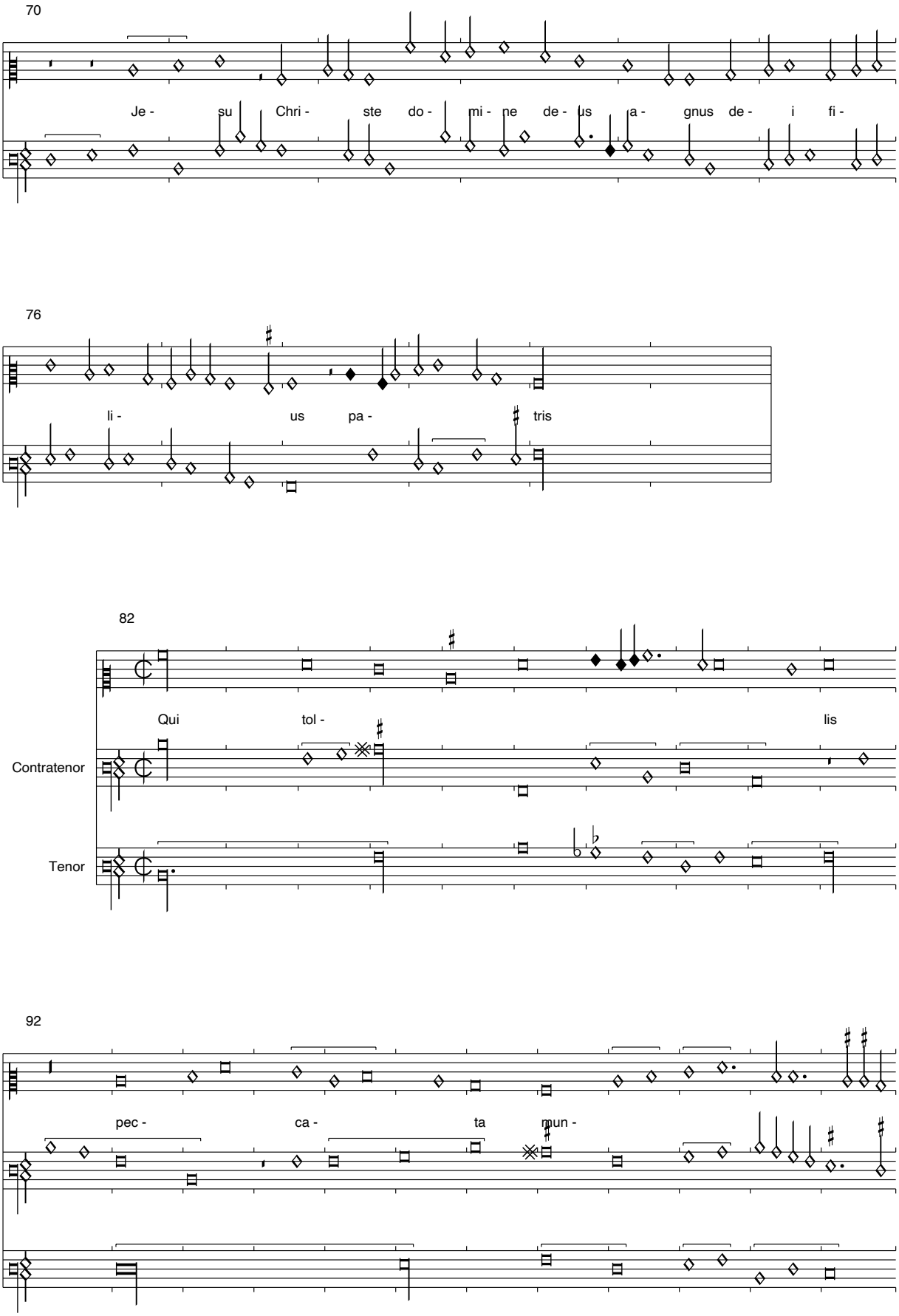
Pullois: Gloria
Trent 87, f. 168v-170r



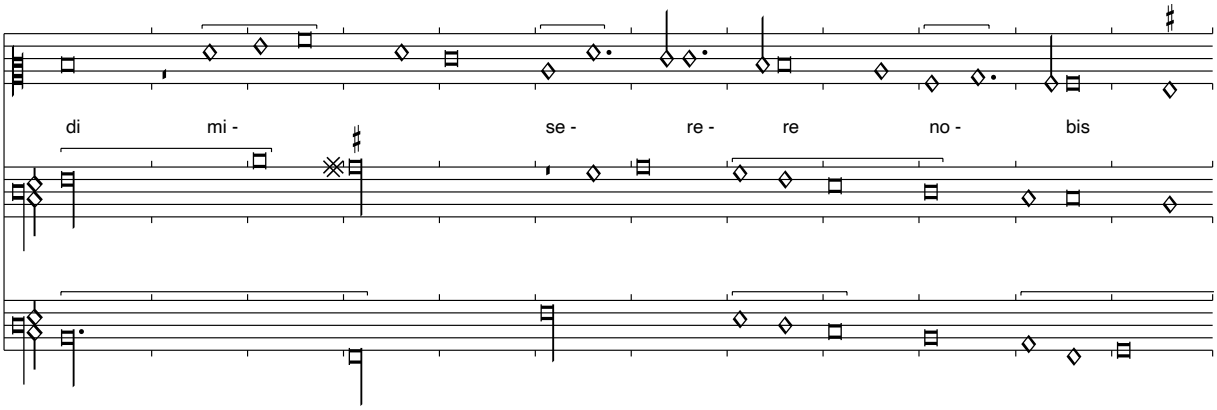

25
do - ra - mus te glo - ri - fi - ca -
31
mus te gra - ci - as a - gi - mus ti -
38
bi pro - pter ma - gnam glo - ri - am tu - am do -
44
mi - ne de - us rex ce - les - tis


51
de - us pa -
57
ter om - ni - po - tens

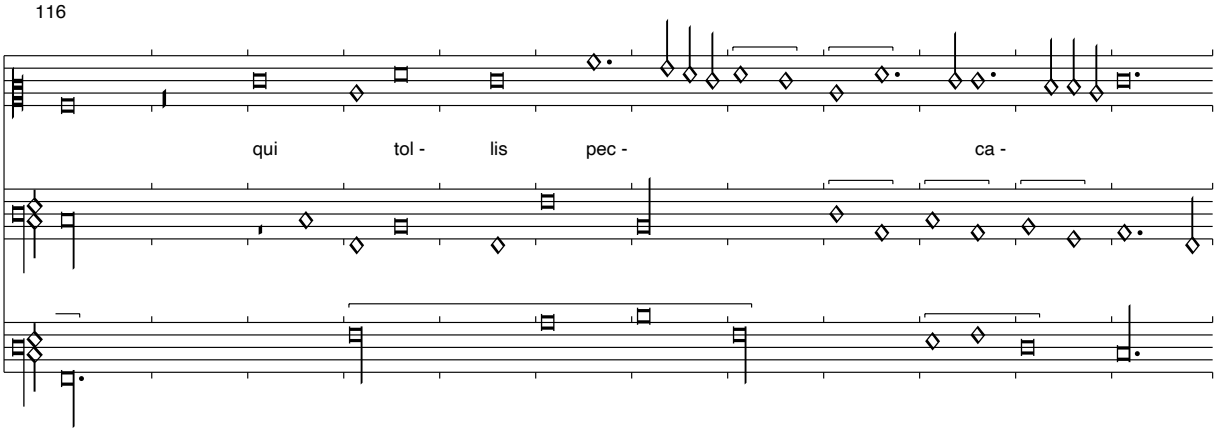

64
Do - mi - ne fi - li u - ni - ge ni - te
Contratenor


70
Je - su Chri - ste do - mi - ne de - us a - gnus de - i fi -
76
li - us pa - tris
82
Qui tol - lis
Contratenor
Tenor
92
pec - ca - ta mun -

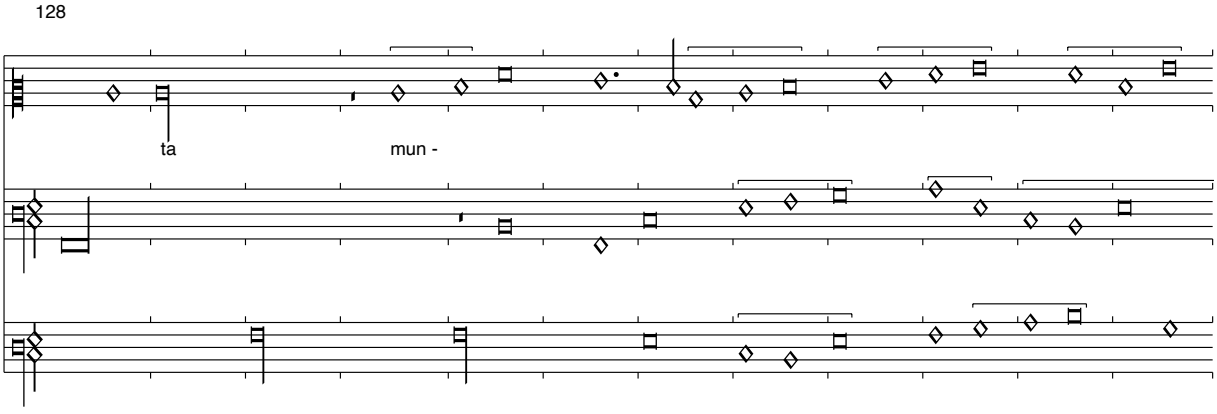
104



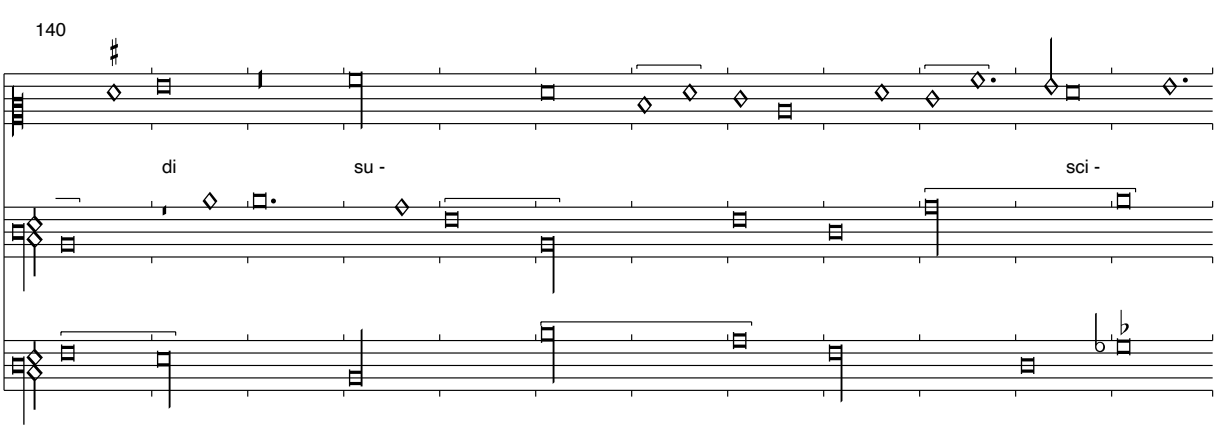
116

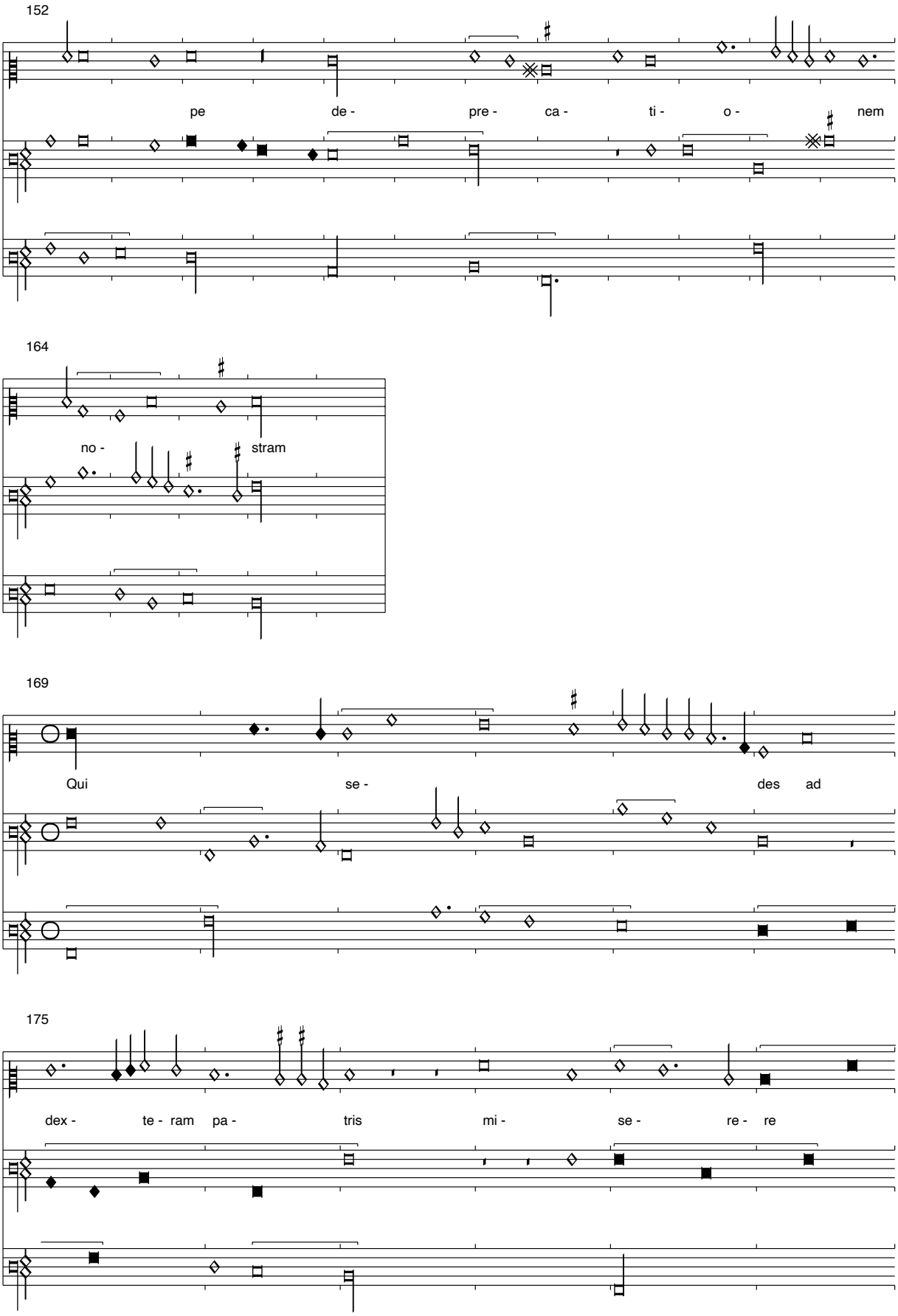


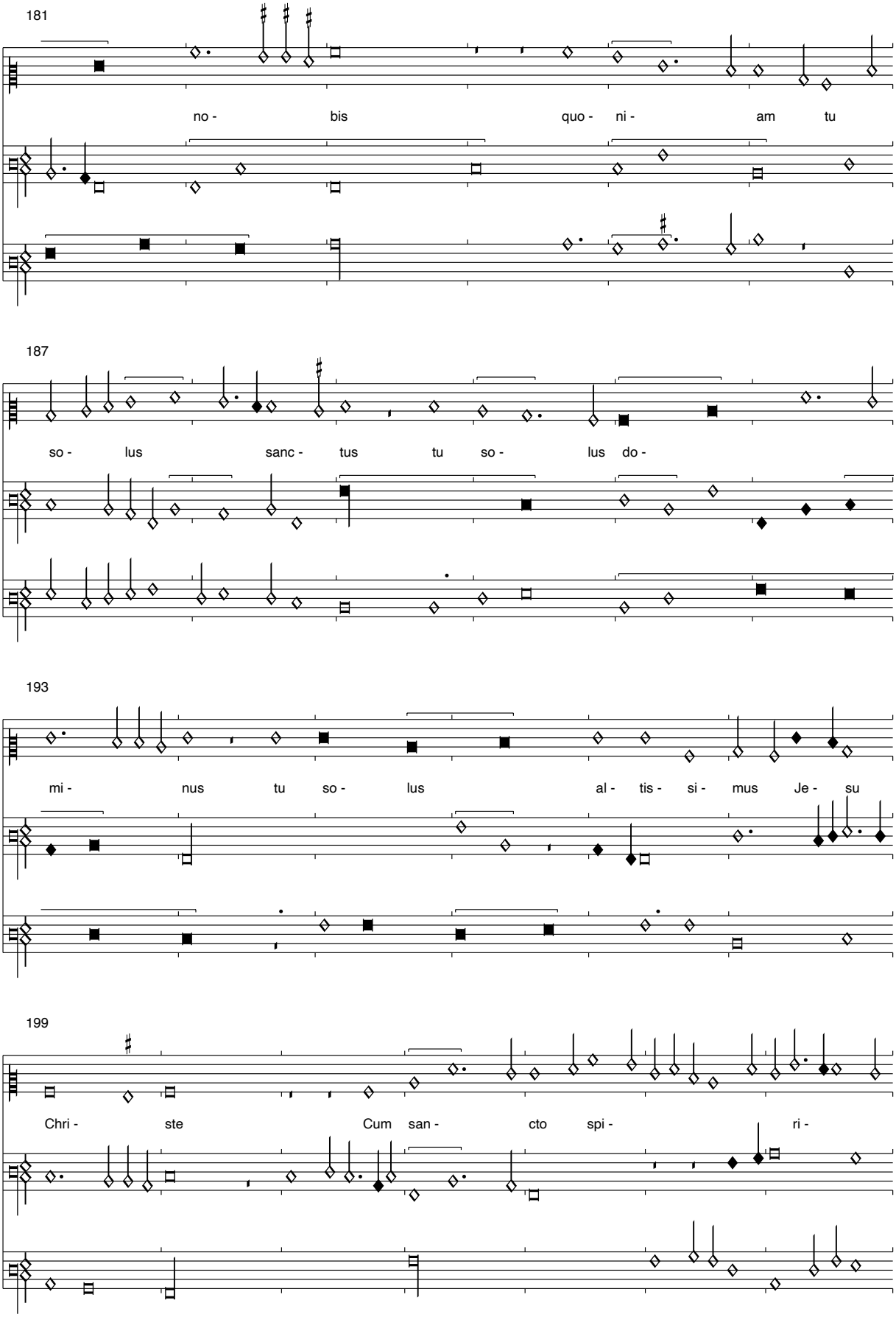
128

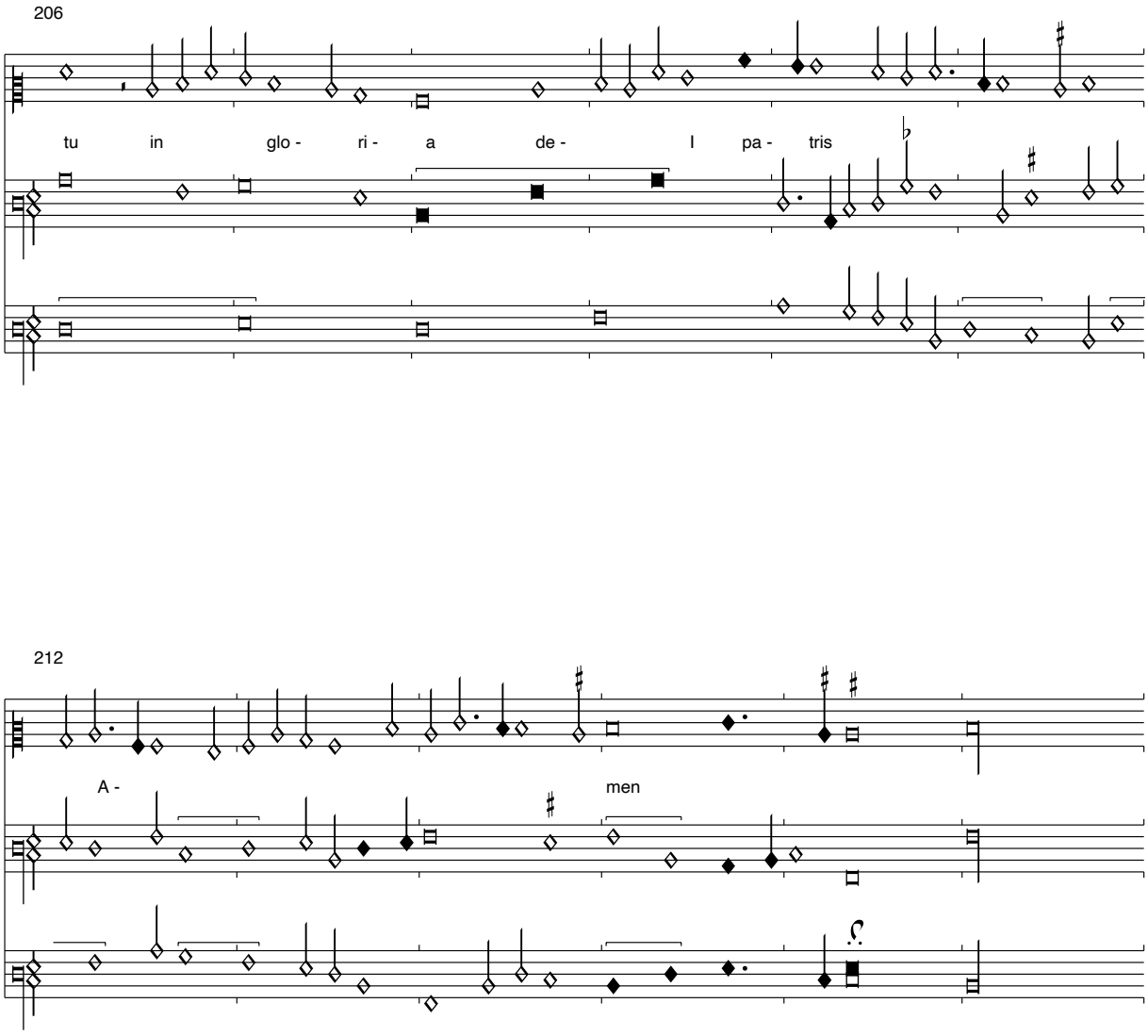


140



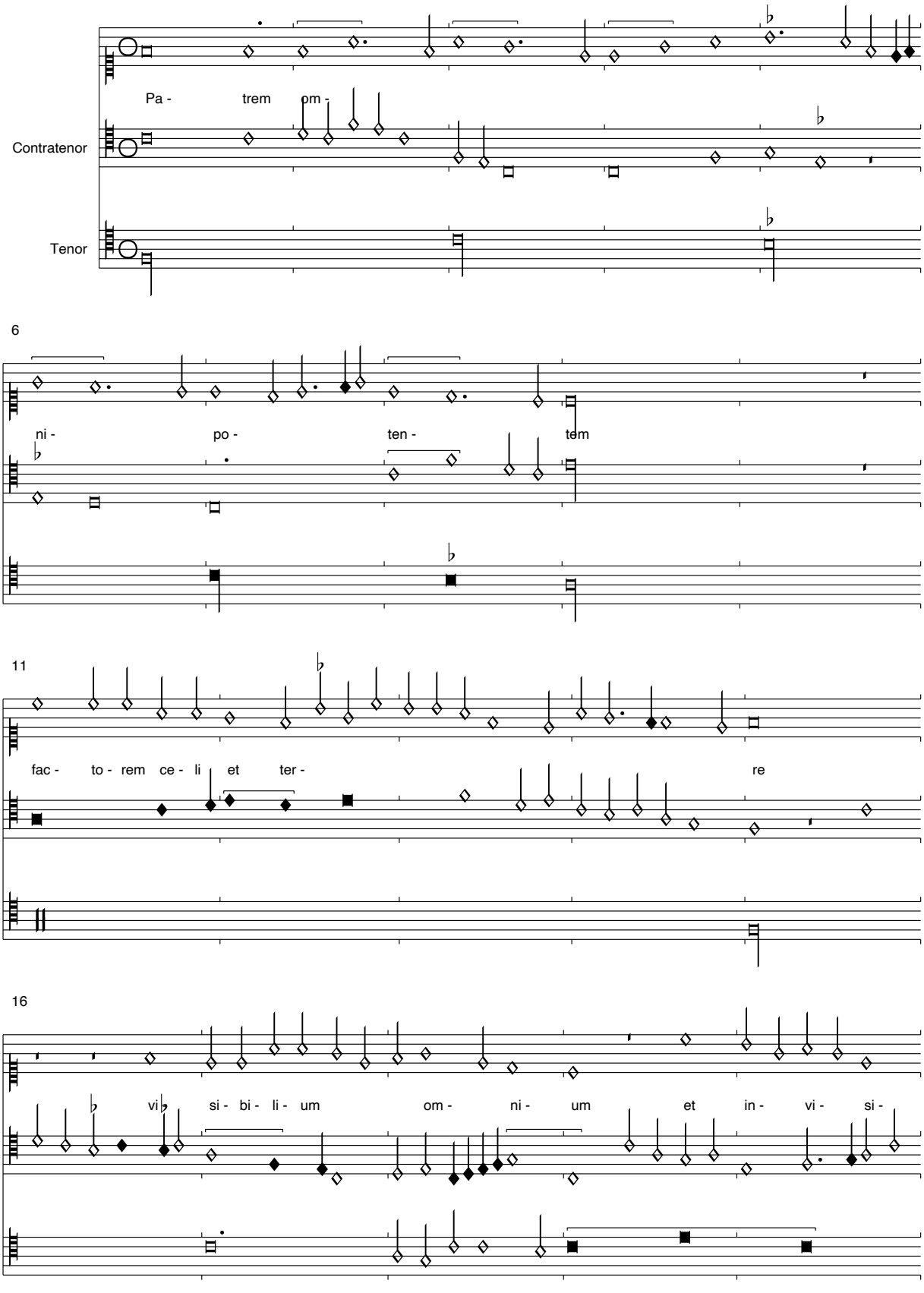

152
pe de - pre - ca - ti - o - nem
164
no - stram
169
Qui se - des ad
175
dex - te - ram pa - tris mi - se - re - re

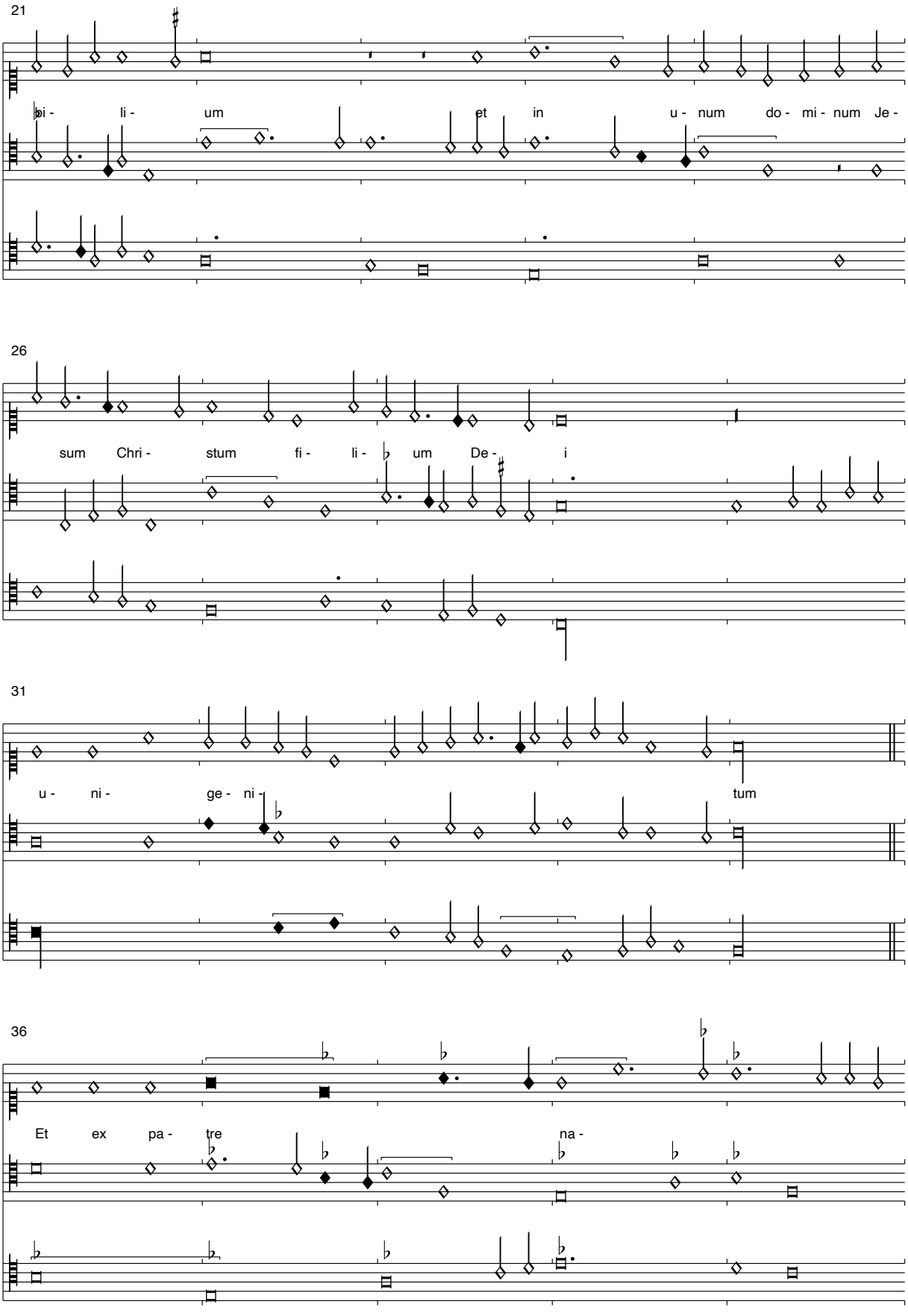

181
no - bis quo - ni - am tu
187
so - lus sanc - tus tu so - lus do -
193
mi - nus tu so - lus al - tis - si - mus Je - su
199
Chri - ste Cum san - cto spi - ri -

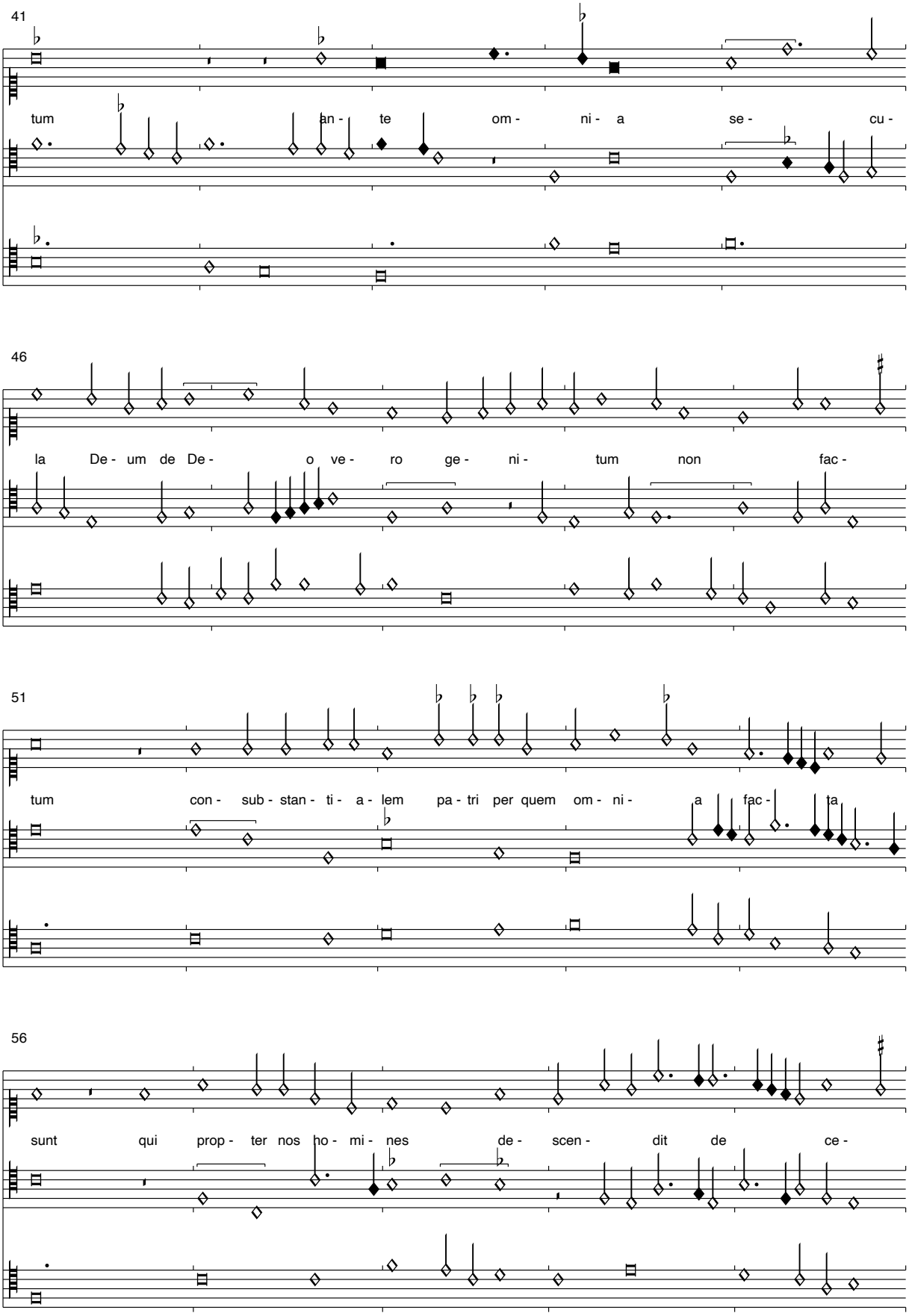


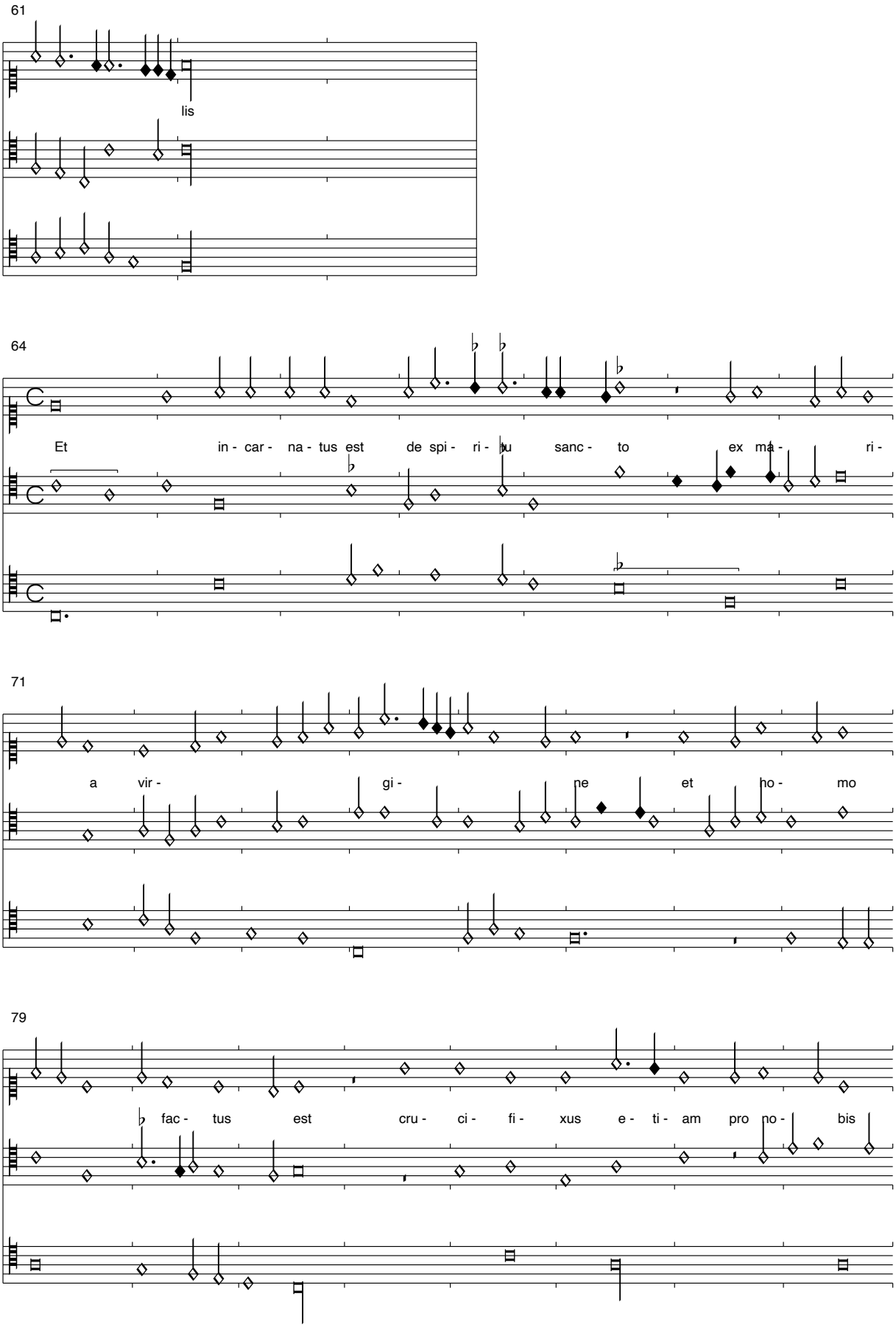
Einige rhythmische Fehler wurden nach parallelen Quellen korrigiert.

Pullois: Credo
Trent 87, f. 170v-172r

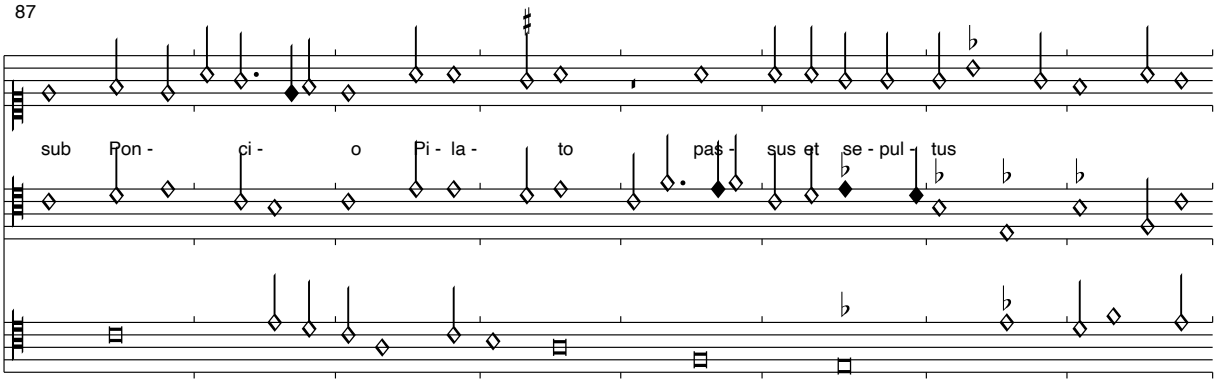



21
bi - li - um et in u - num do - mi - num Je -
26
sum Chri - stum fi - li - um De - i
31
u - ni - ge - ni - tum
36
Et ex pa - tre na -

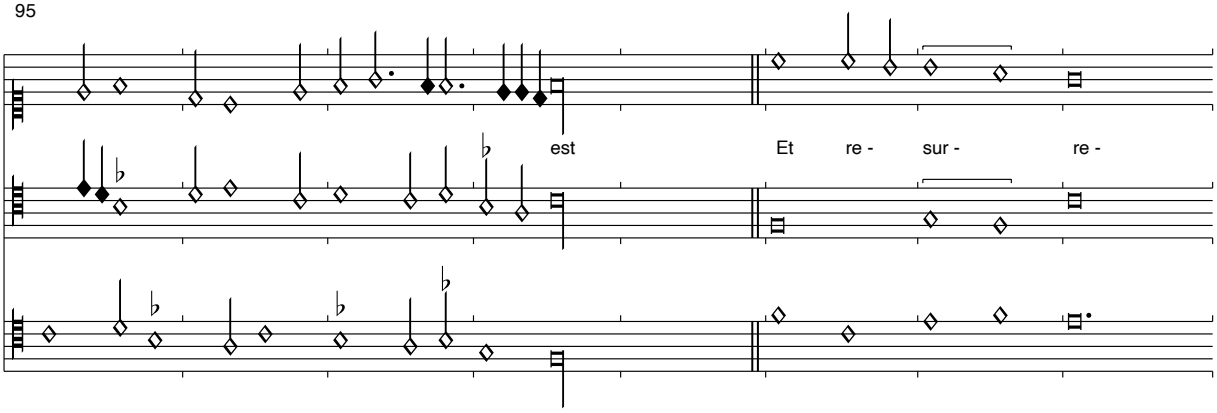

41
tum an - te om - ni - a se - cu -
46
la De - um de De - o ve - ro ge - ni - tum non fac -
51
tum con - sub - stan - ti - a - lem pa - tri per quem om - ni - a fac - ta
56
sunt qui prop - ter nos ho - mi - nes de - scen - dit de ce -


61
lis
64
Et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri -
71
a vir - gi - ne et ho - mo
79
fac - tus est cru - ci - fi - xus e - ti - am pro no - bis

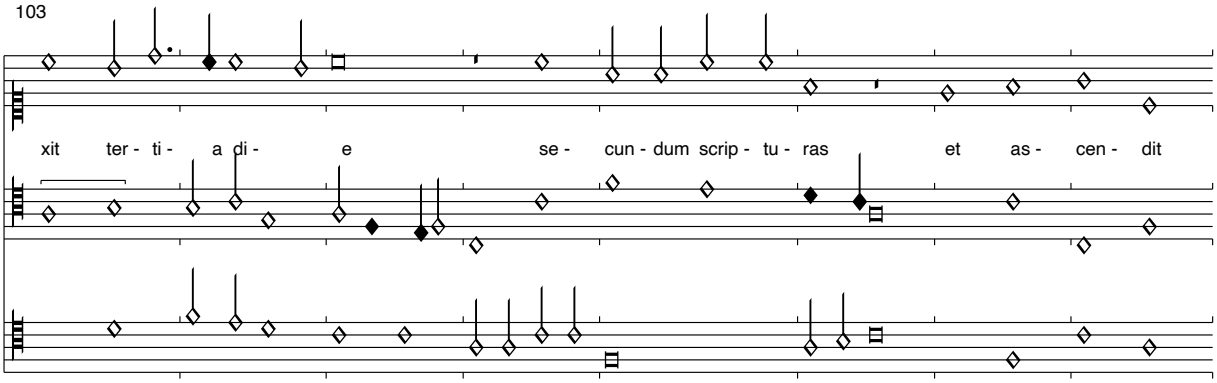
87


sub Pon - ci - o Pi - la - to pas - sus et se - pul - tus

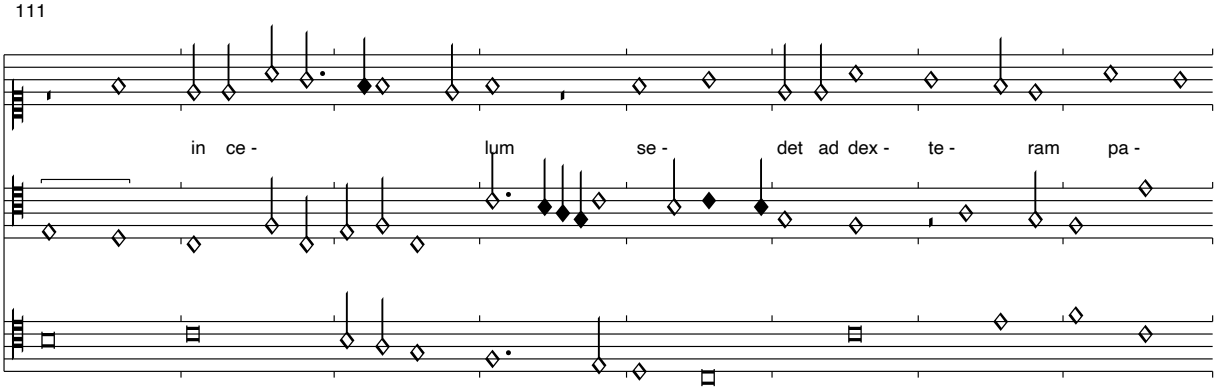
95


est Et re - sur - re -

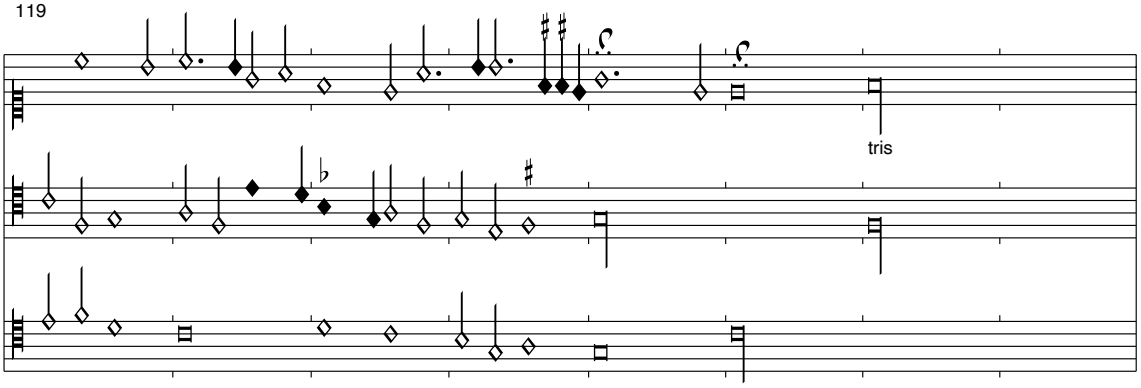
103


xit ter - ti - a di - e se - cun - dum scrip - tu - ras et as - cen - dit

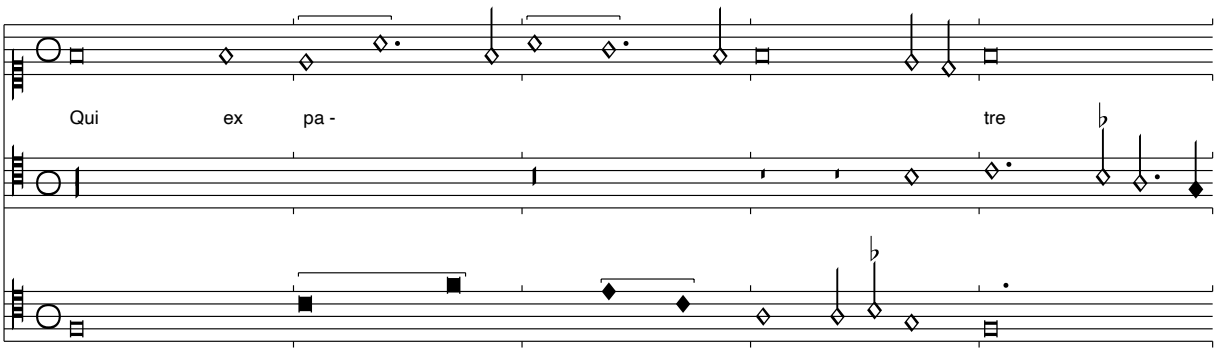
111


in ce - lum se - det ad dex - te - ram pa -

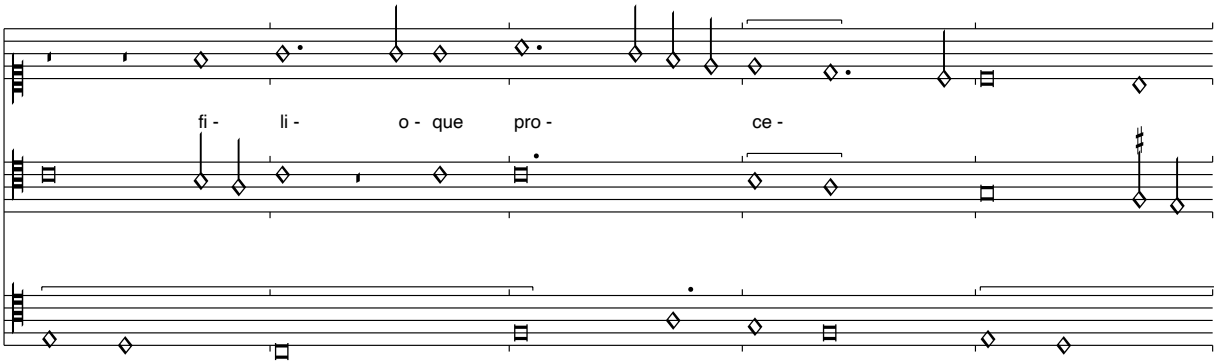
119



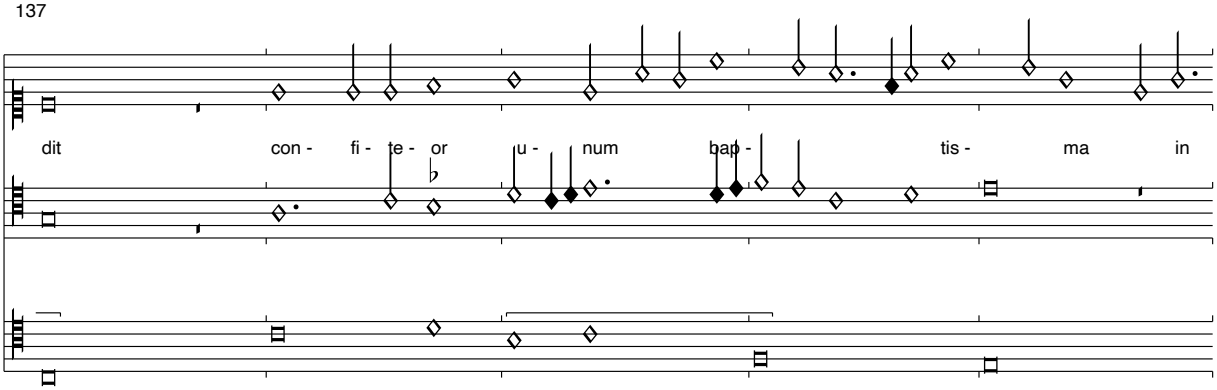
127

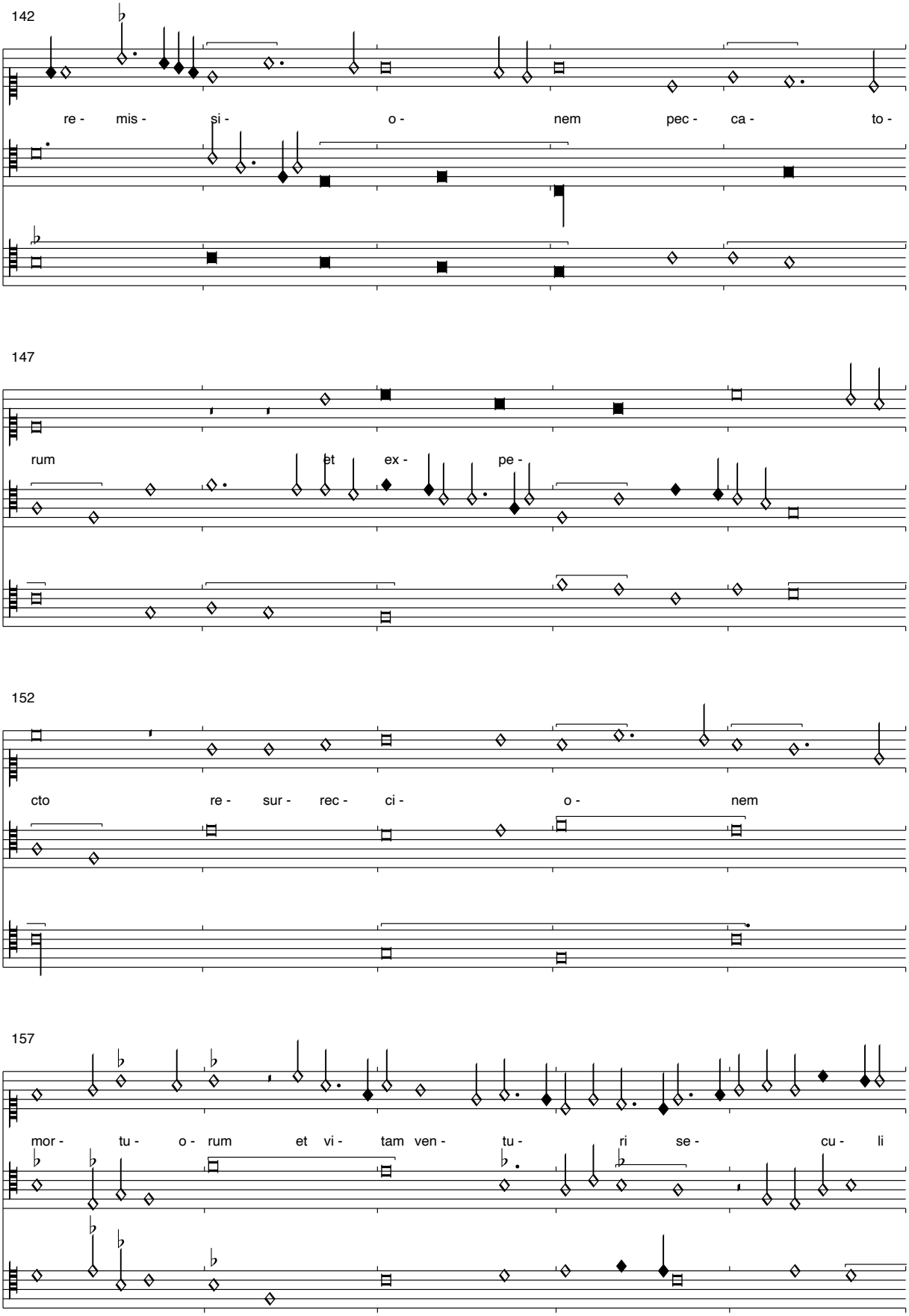


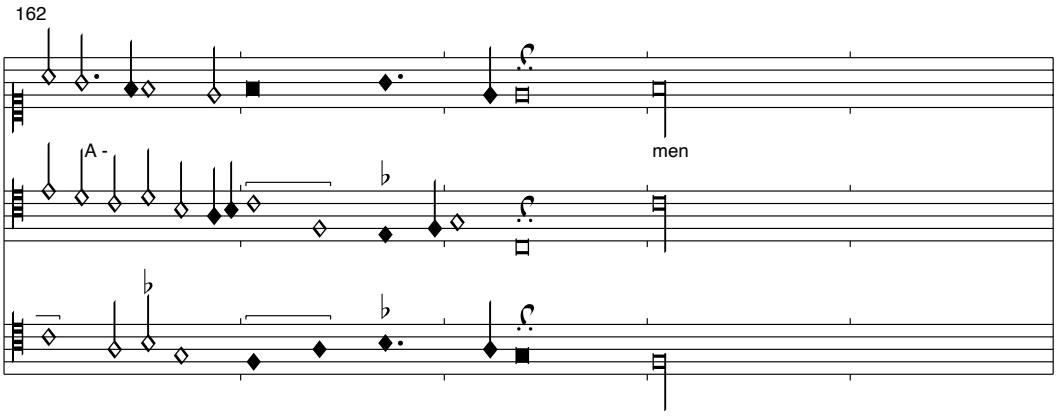
132



137

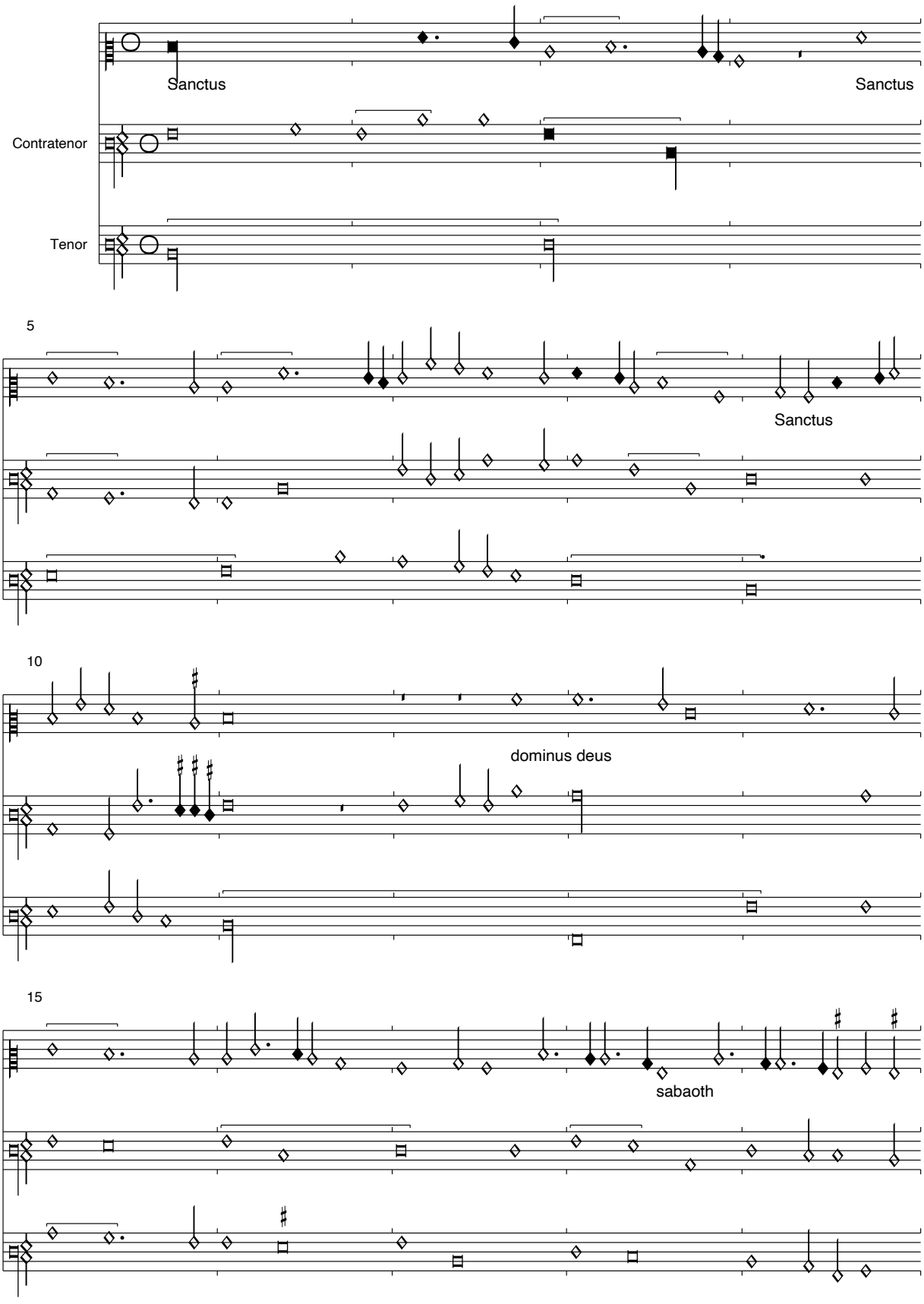


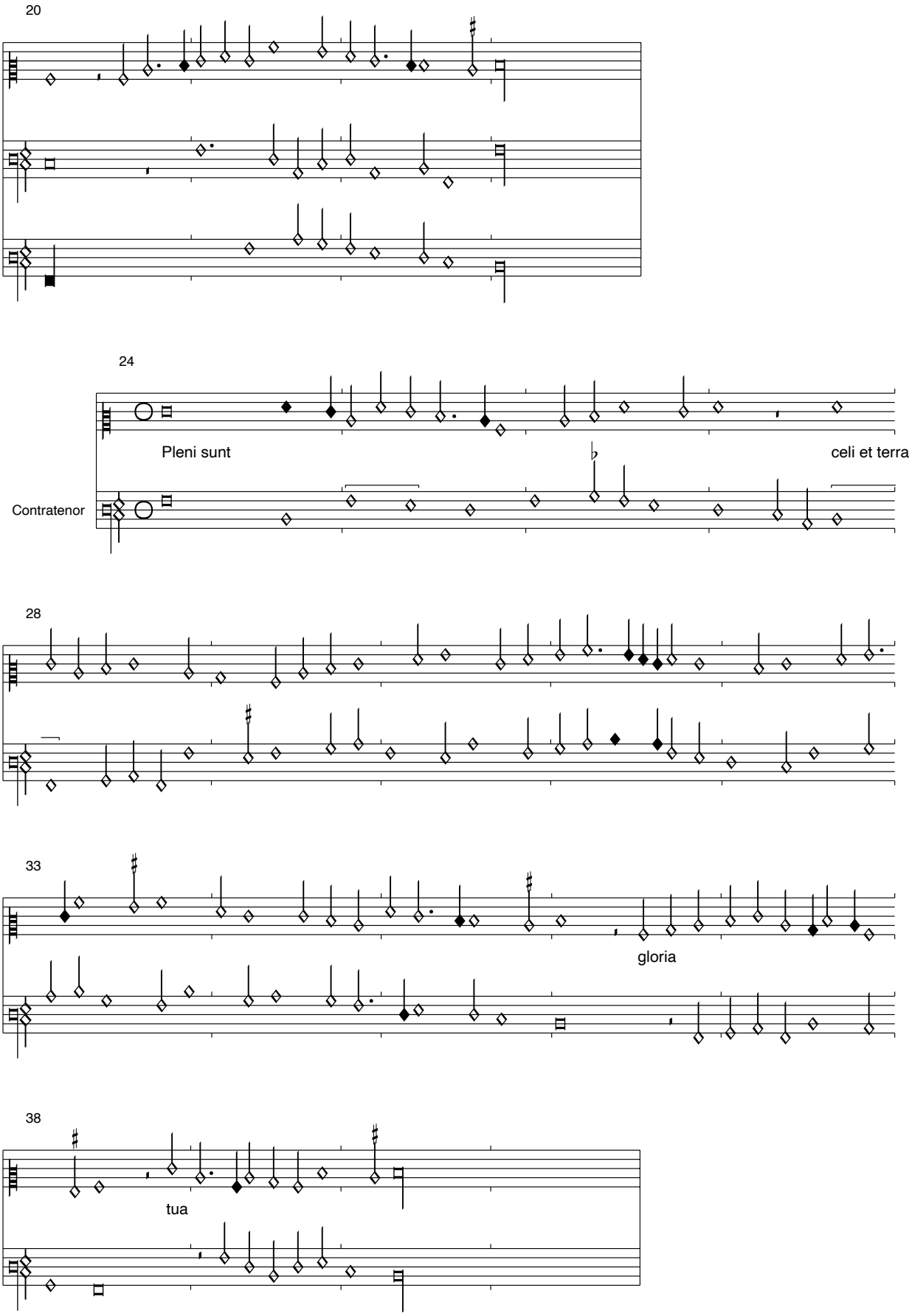

142
re - mis - si - o - nem pec - ca - to -
147
rum et ex - pe -
152
cto re - sur - rec - ci - o - nem
157
mor - tu - o - rum et vi - tam ven - tu - ri se - cu - li



Der Text ist nicht vollständig in Musik gesetzt. Man könnte sich vorstellen, fehlende Teile im Contratenor unterzubringen.
Die Harmonik des Stücks ist äußerst herausfordernd. In keiner Quelle ist irgendein B vorgezeichnet, auch nicht im Verlauf, wo andauernd durch die Kombination mit F ein solches erforderlich ist. Diese B führen in extremen Fällen - meist textbedingt! - auch zu Ab.

(Pullois): Sanctus
Trent87, f. 172v-173r

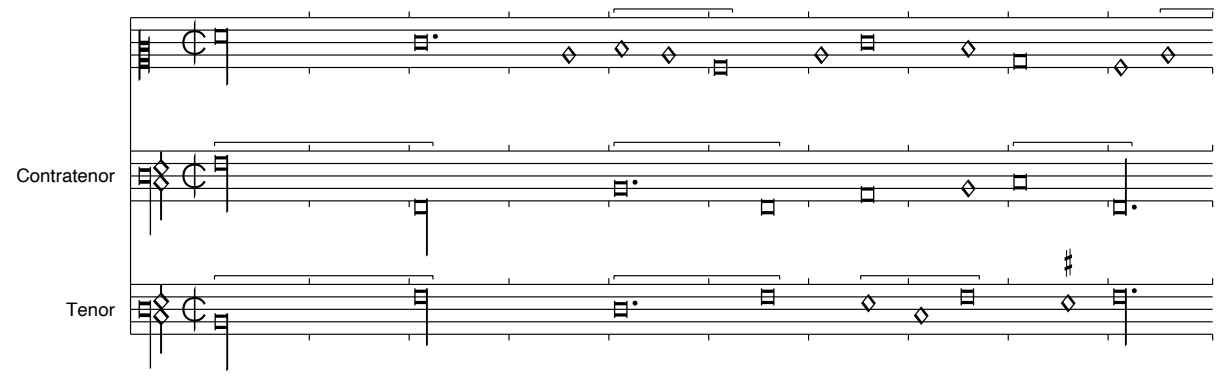



20
24
Pleni sunt
celi et terra
Contratenor
28
33
gloria
38
tua

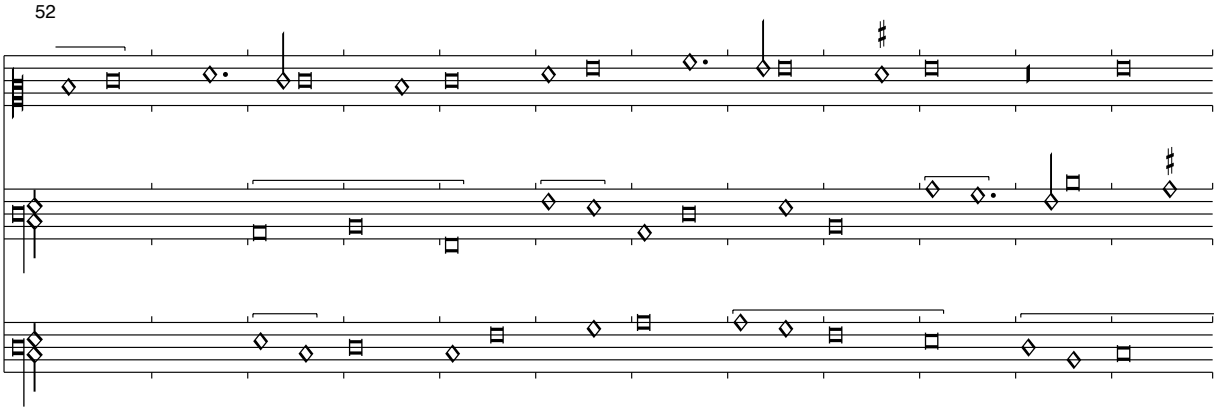
42

Contratenor

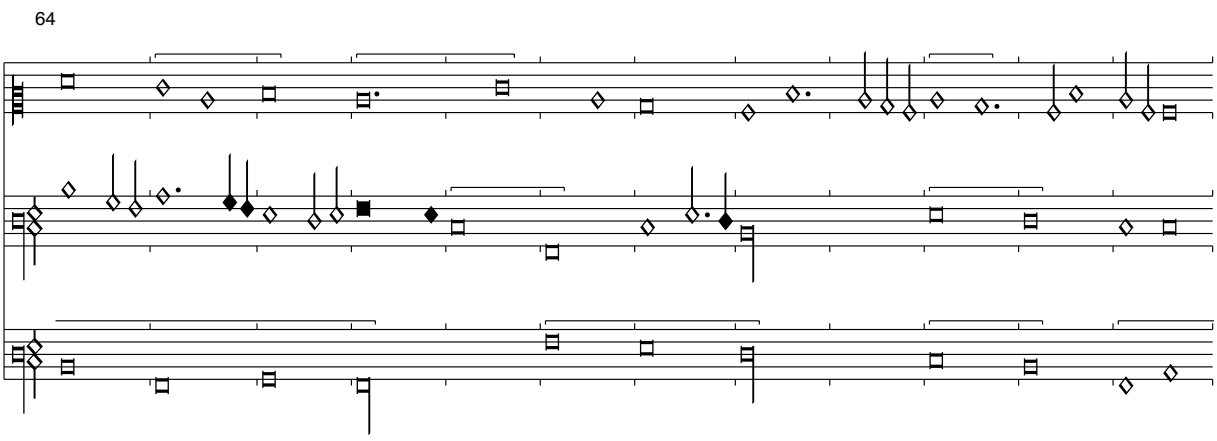
Tenor



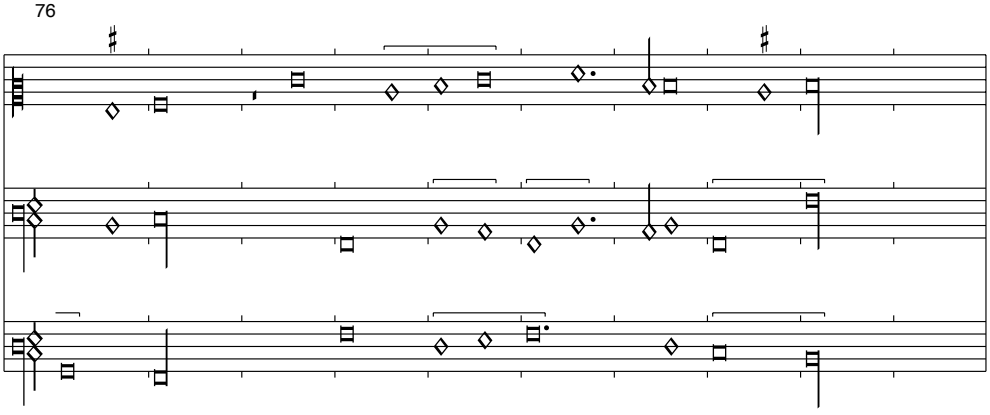
52

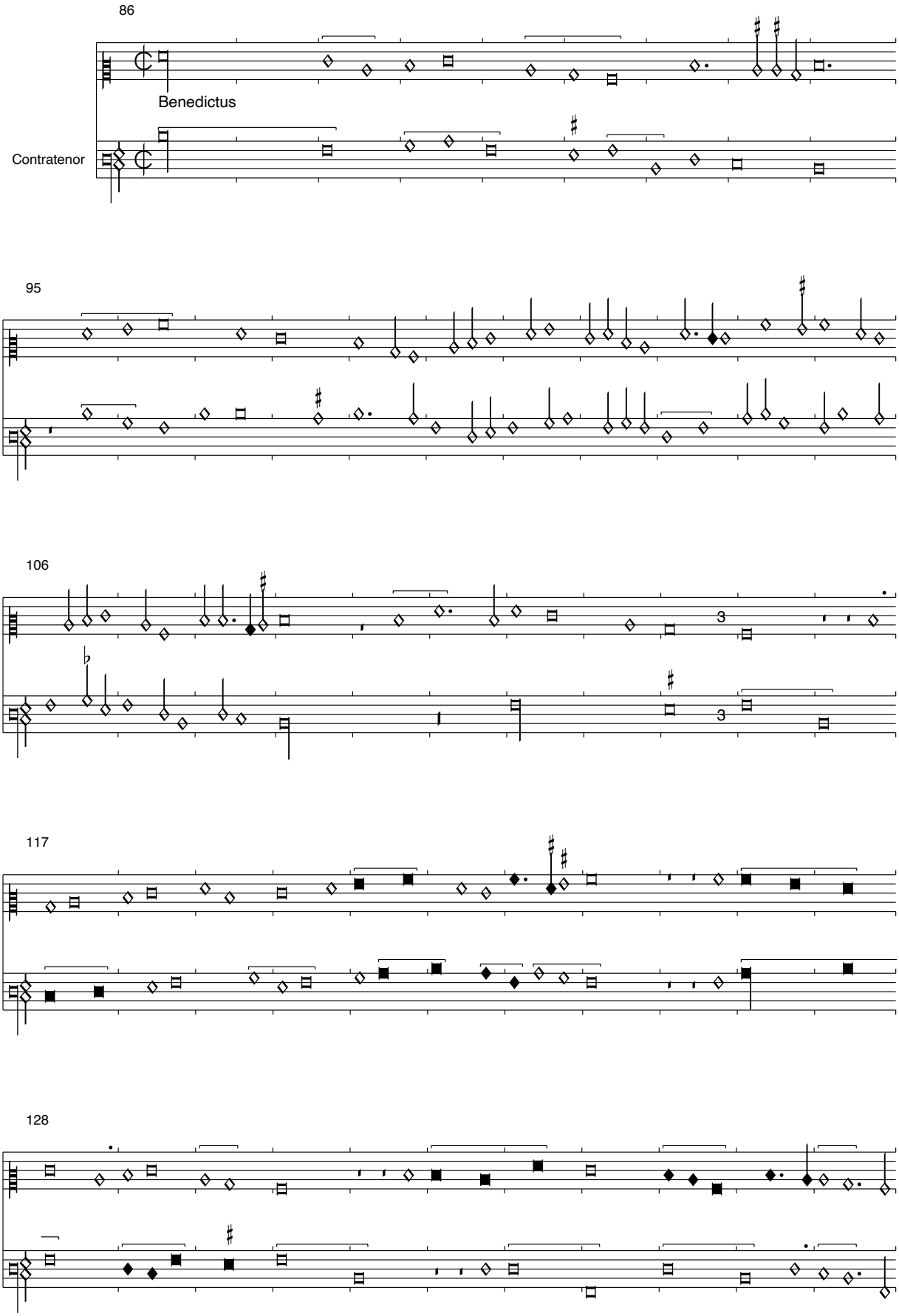


64

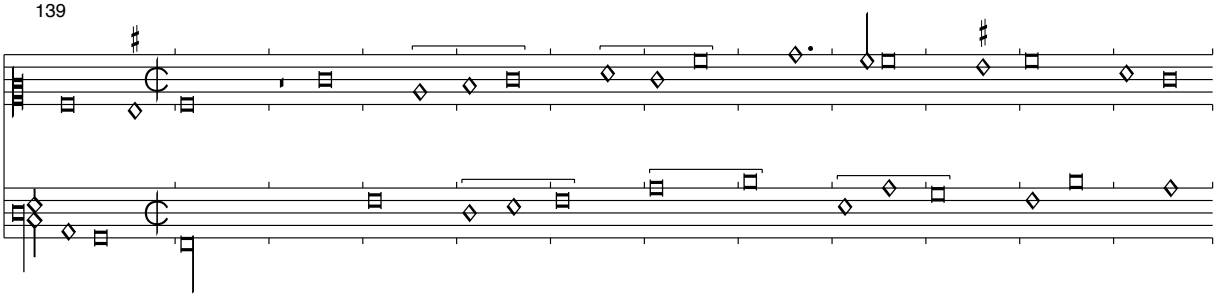


76

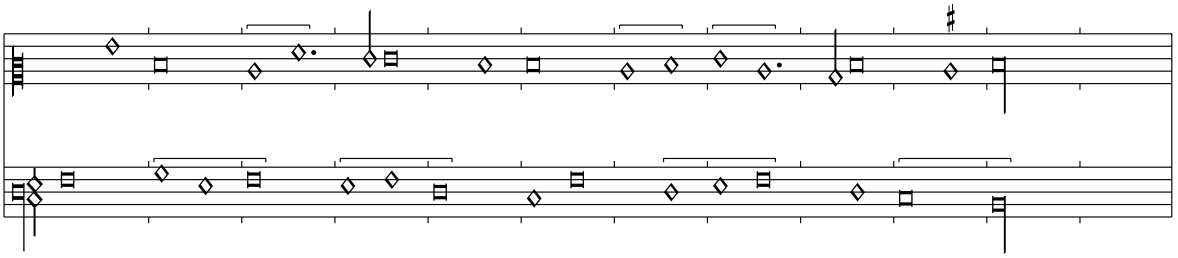



86
Benedictus
Contratenor
95
106
3
3
117
128

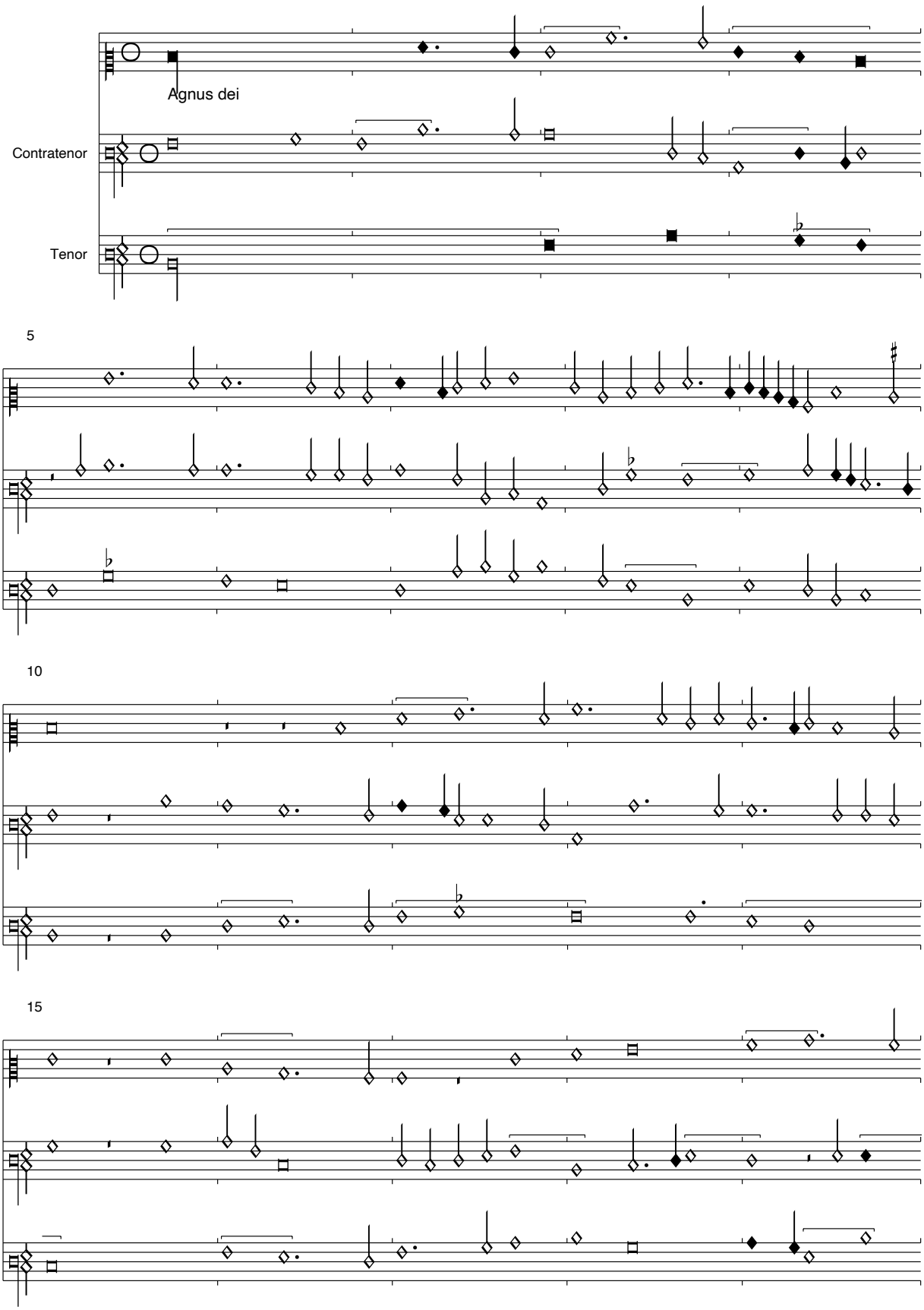
139

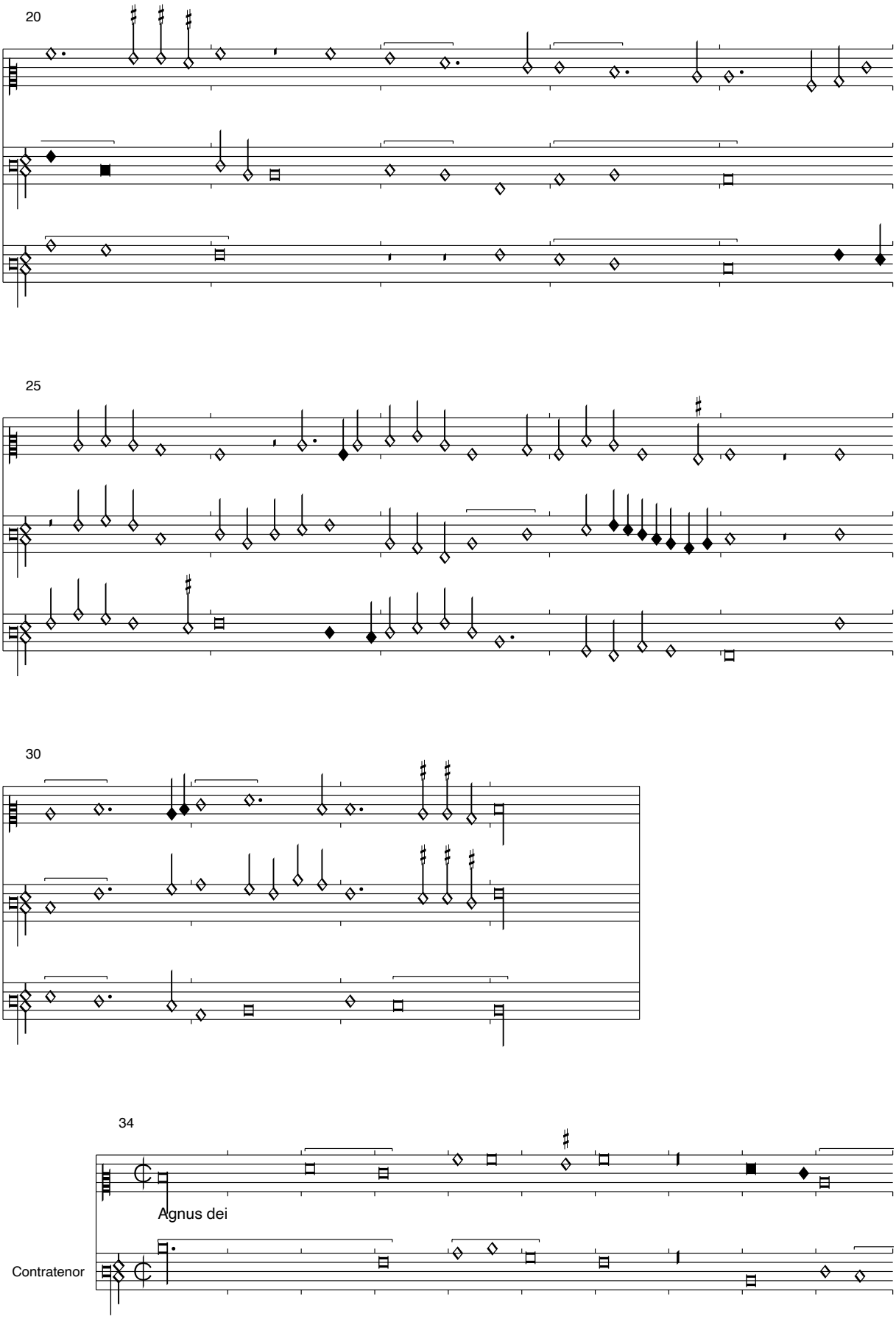


151

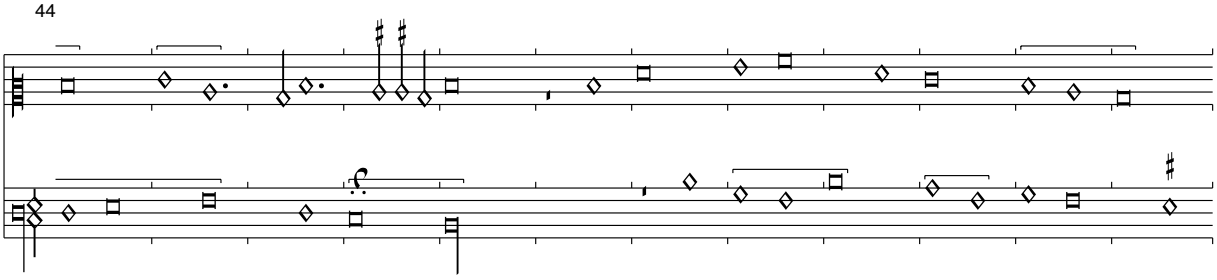


(Pullois): Agnus dei
Trent 87, f. 173v-174r

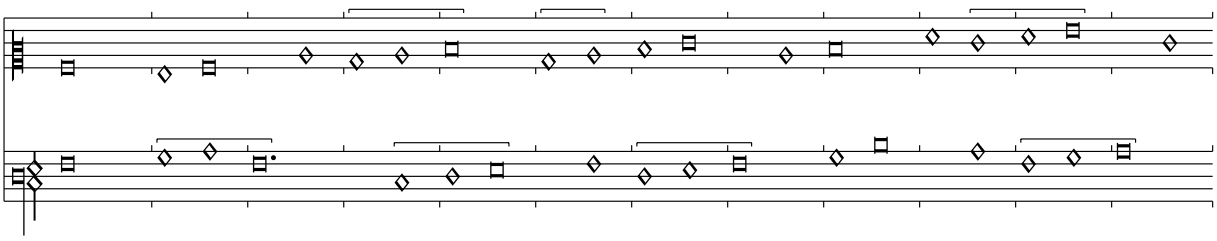



20
25
30
34
Agnus dei
Contratenor

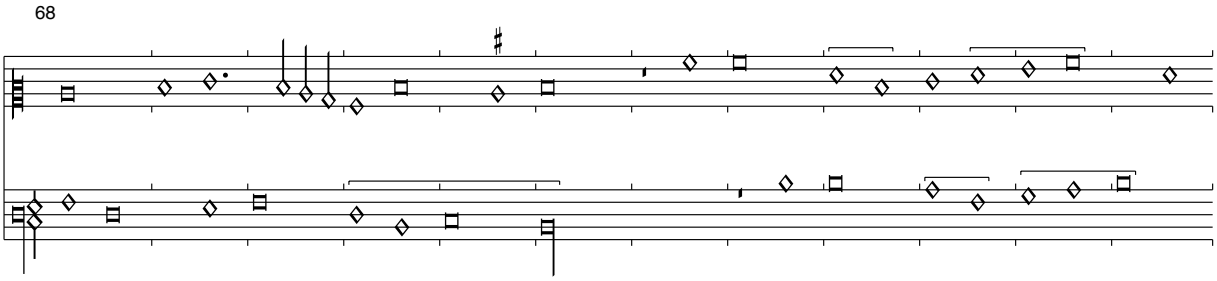
44



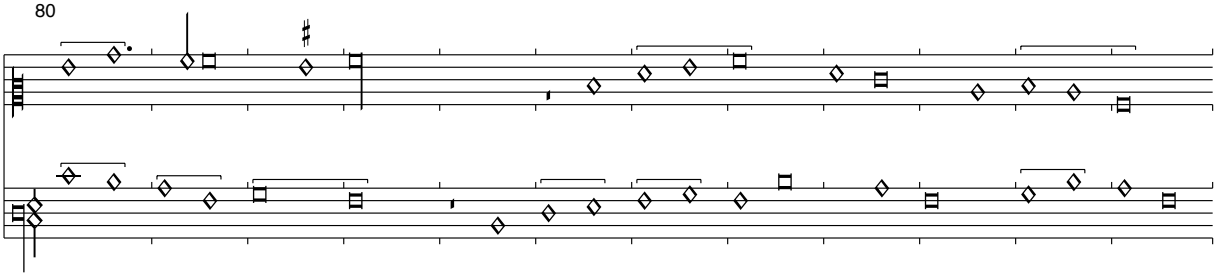
56



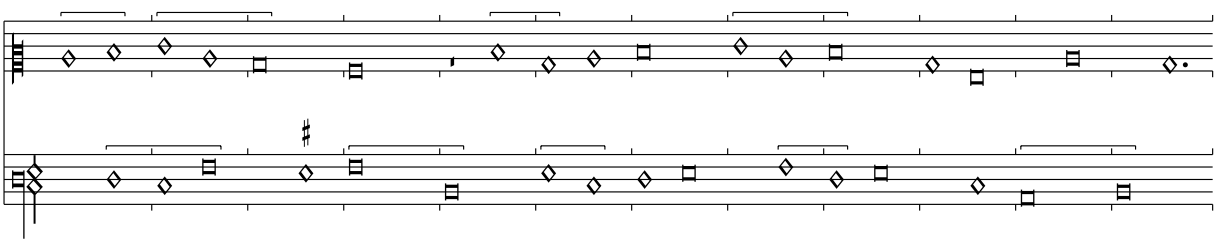
68



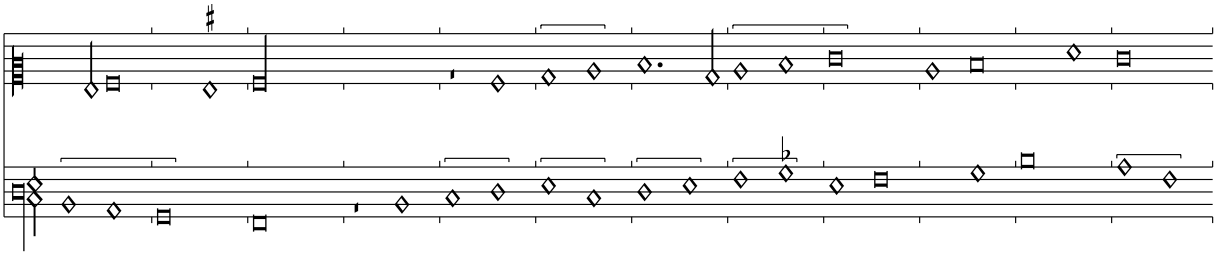
80



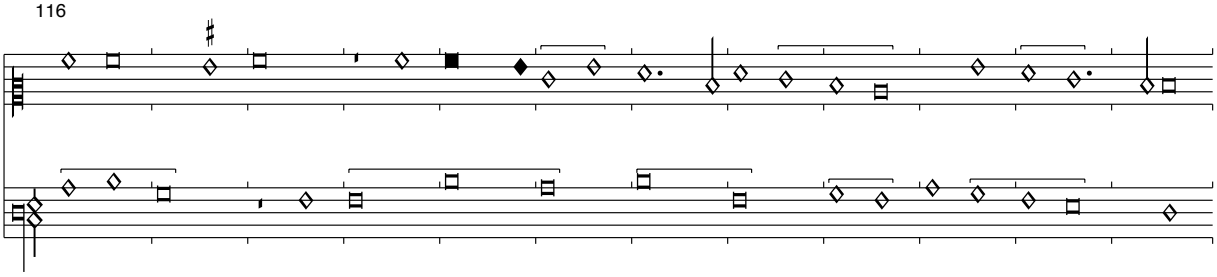
92



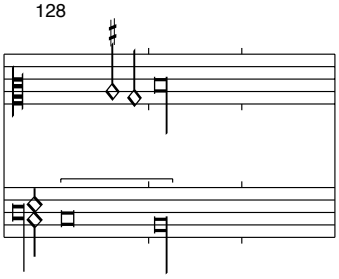
104



116

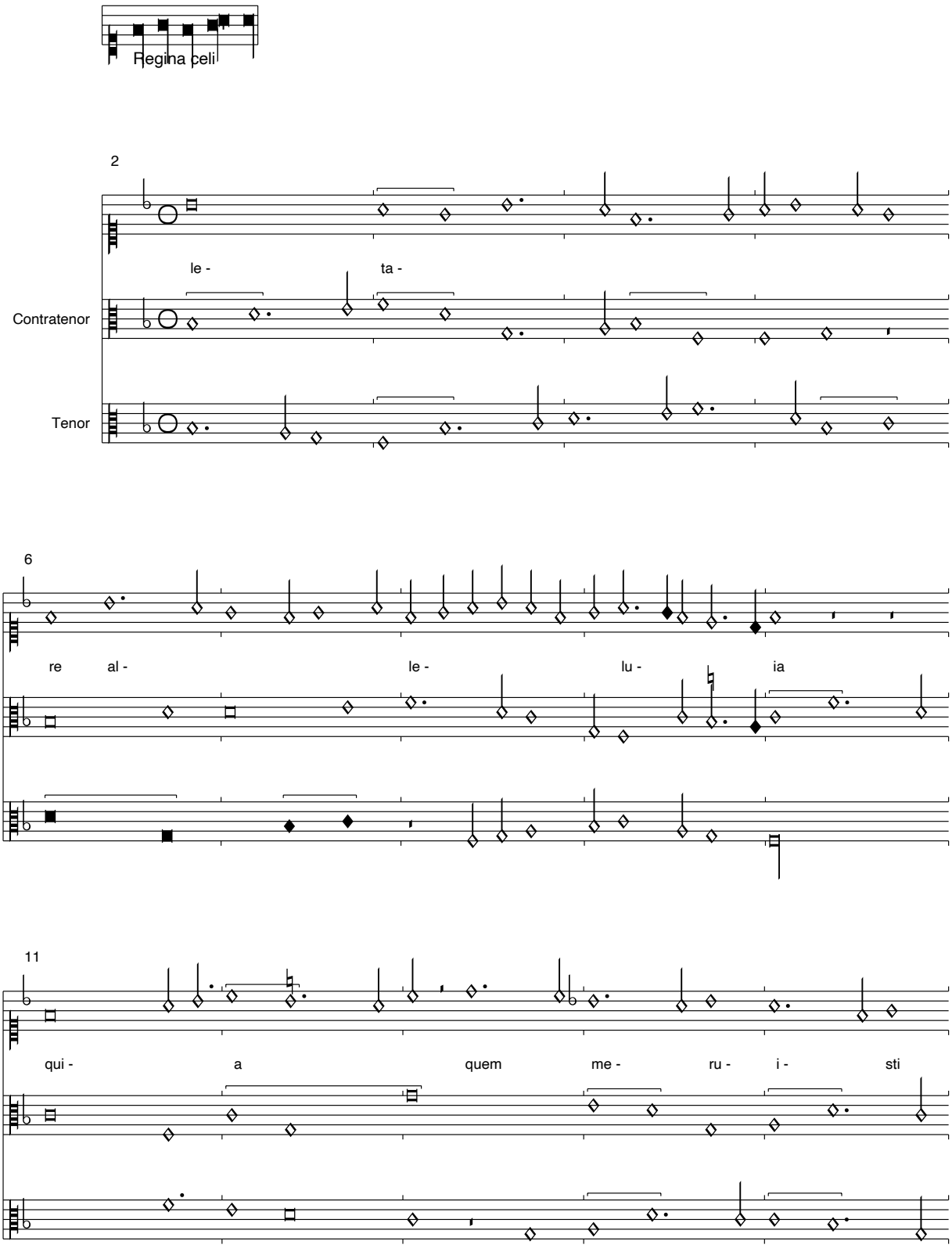


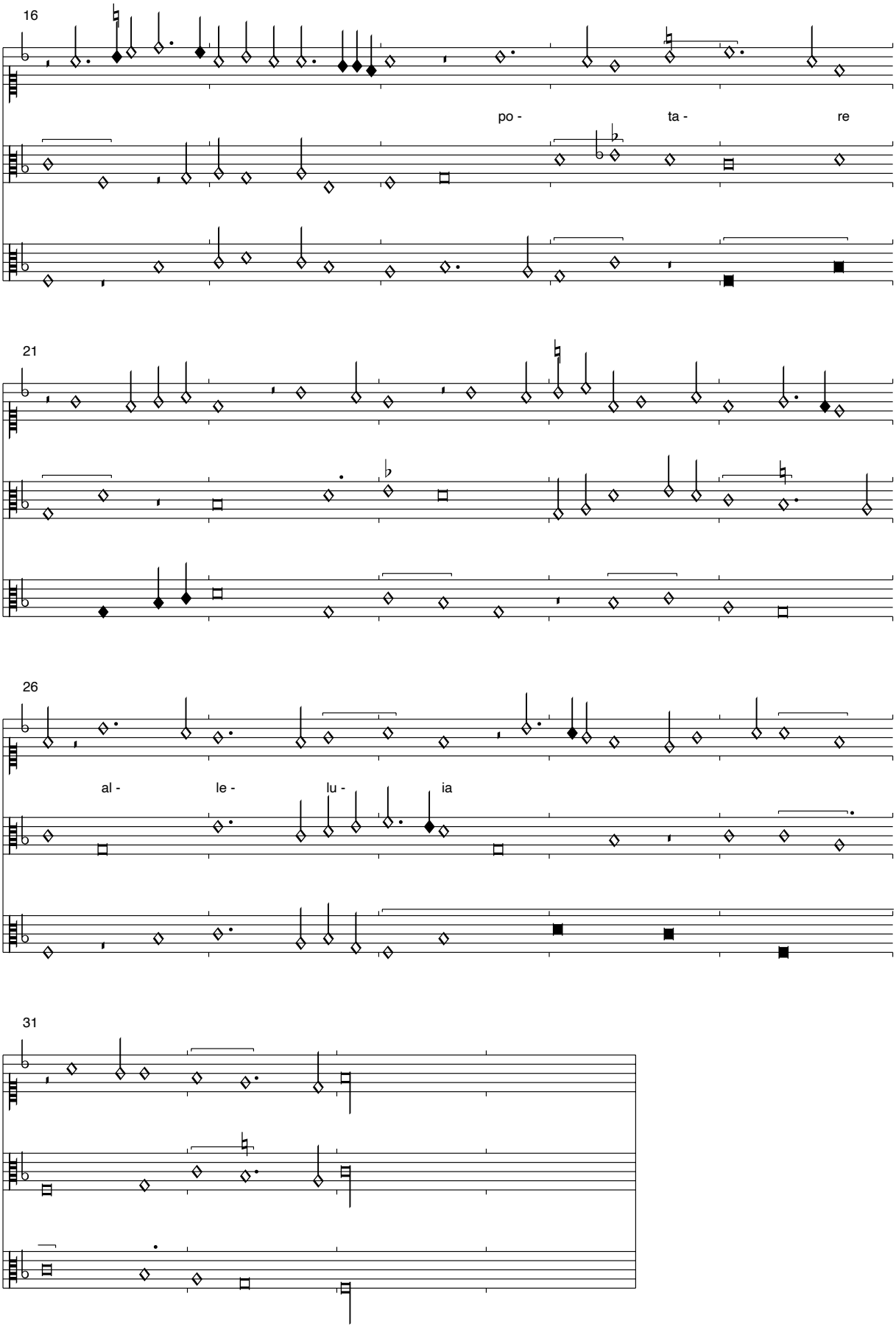
128



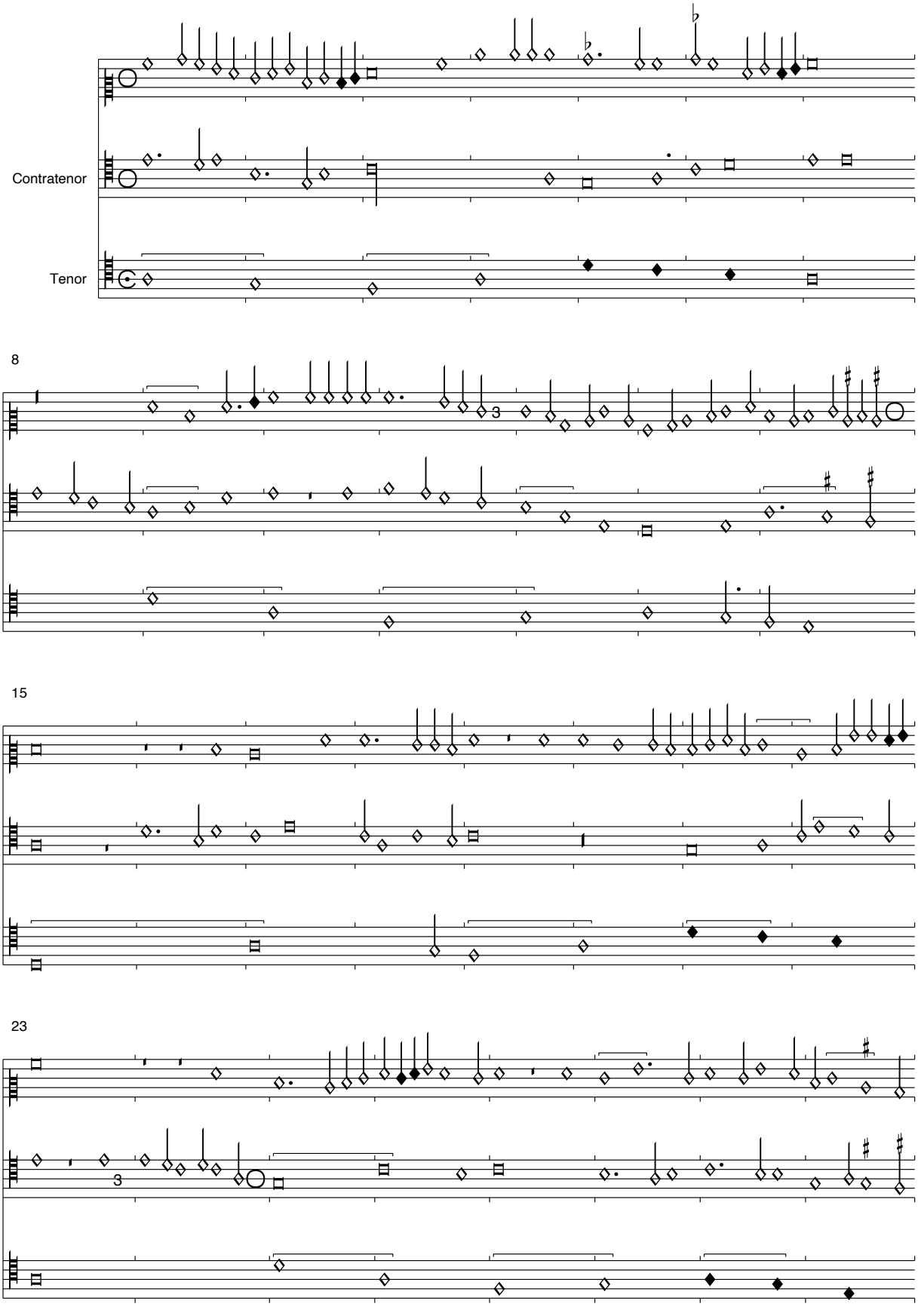
In keiner Quelle ist ein Hinweis auf eine Wiederholung des Agnus 1 als Agnus 3 zu finden. Wahrscheinlich ist also das Agnus 3 verloren.

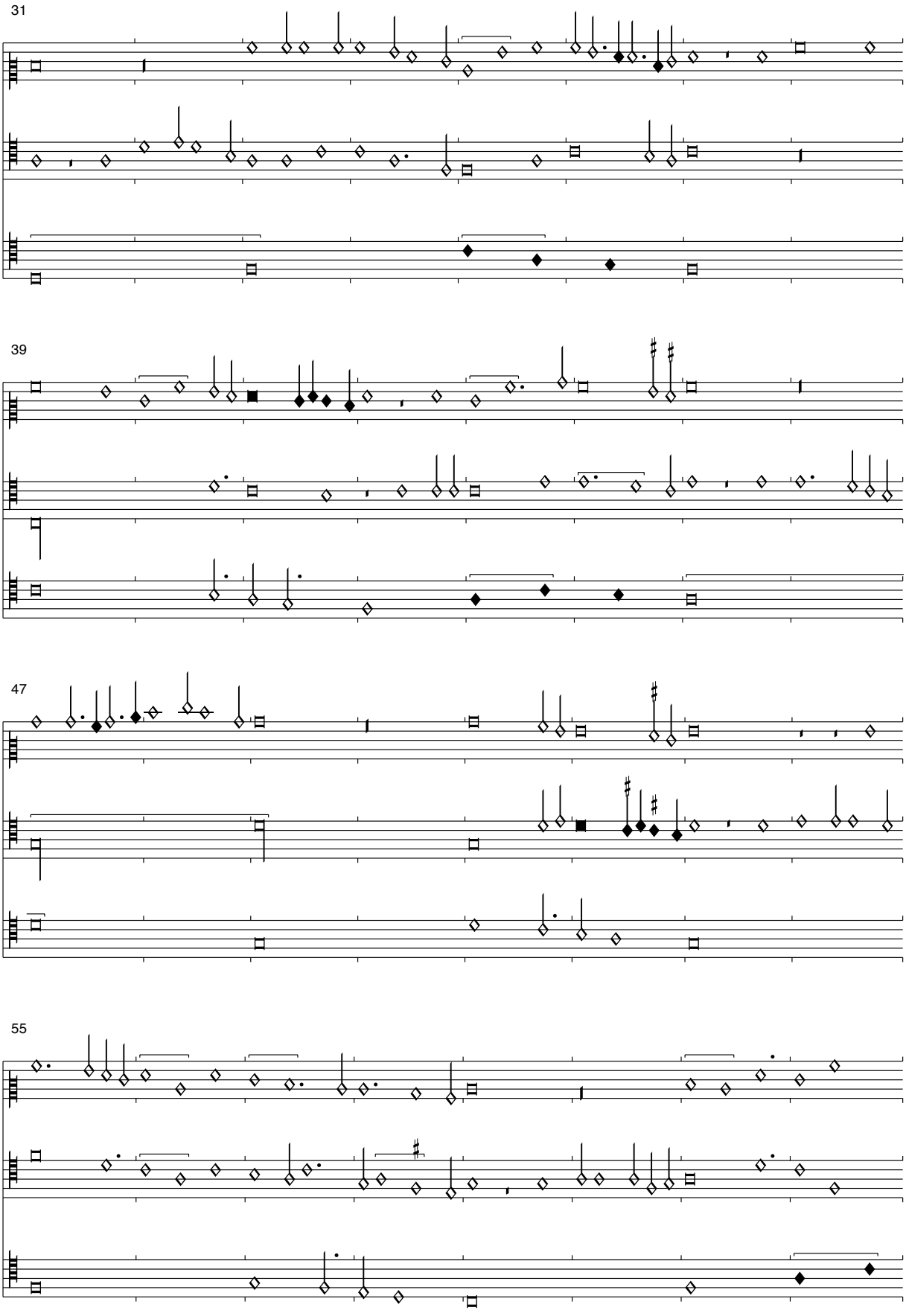
Jo. Brassart: Regina celi Tr. Alleluia
Trent 87, f. 197v-198r

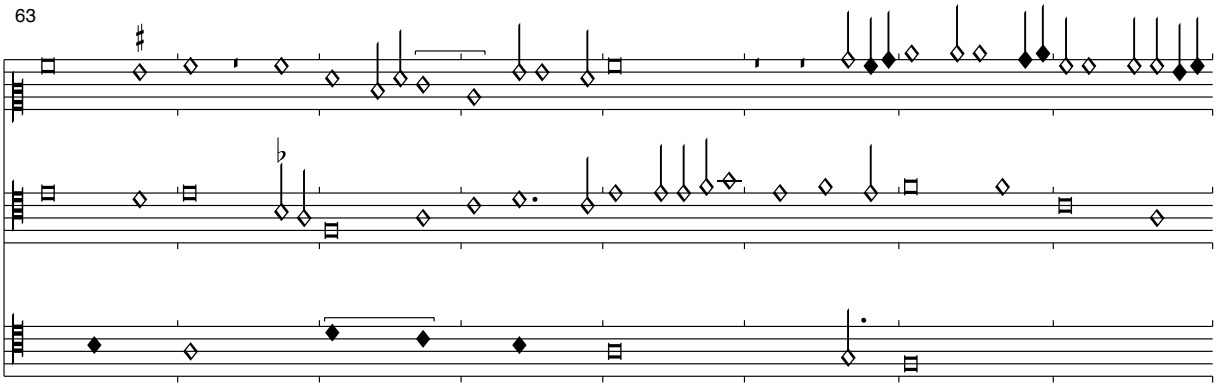


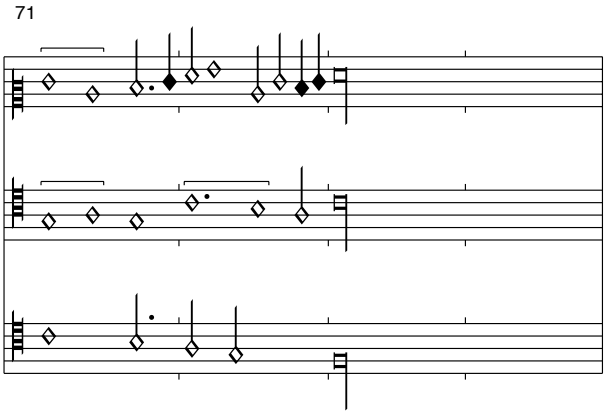

16
po - ta - re
21
26
al - le - lu - ia
31

Tyling: <T'andernaken>
Trent 87, f. 198v-199r



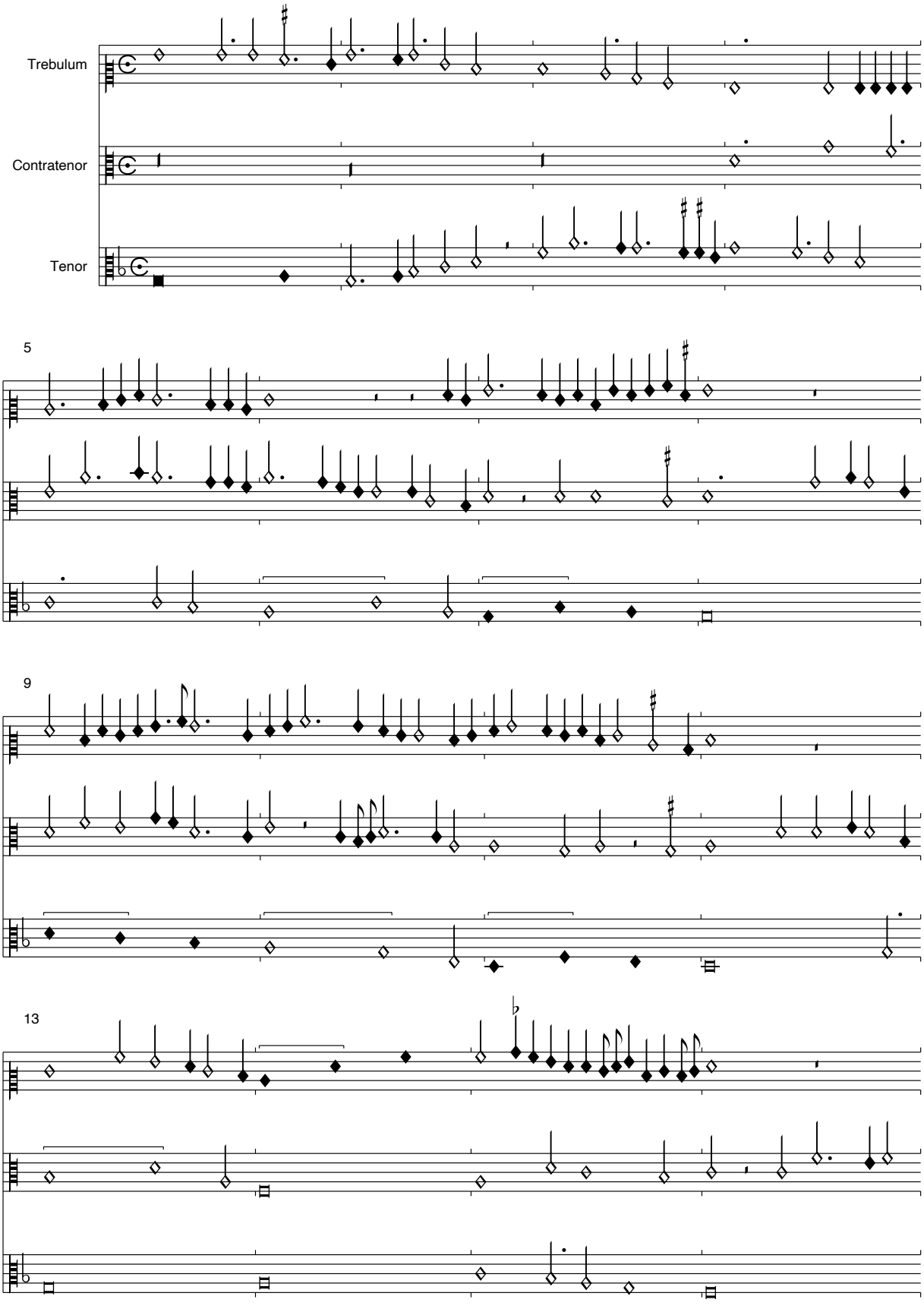

31
39
47
55

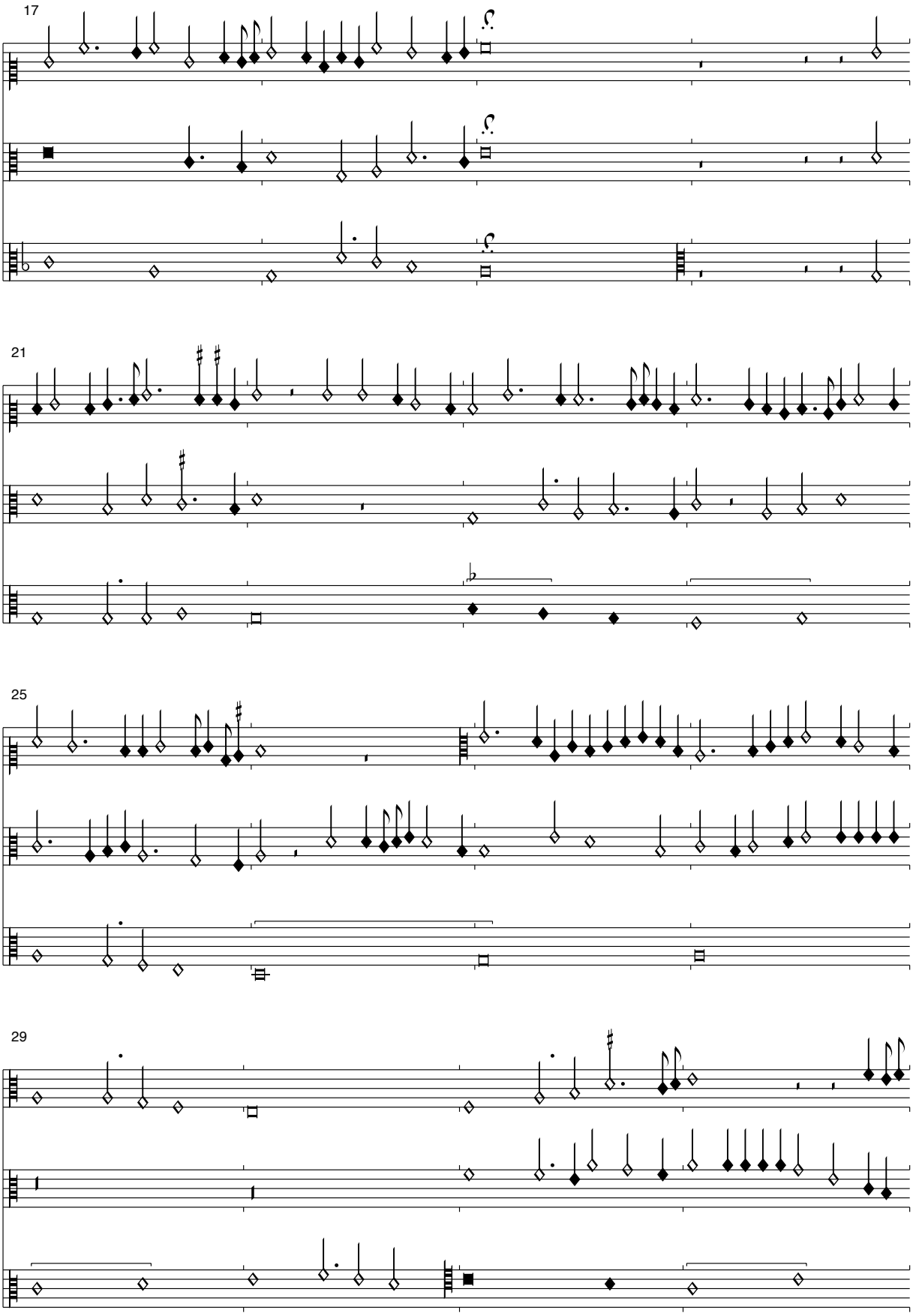


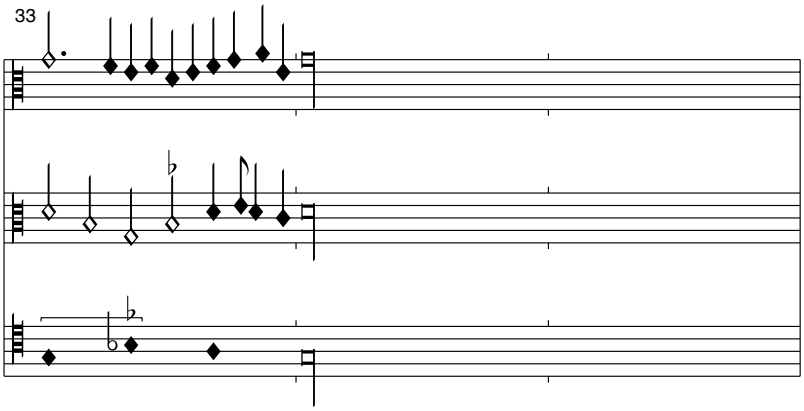


Mit „trebulum“ ist im Superius und implizit im Contratenor die englische Tradition der Halbierung der Werte gegenüber dem Tenor angezeigt. Die Mensur des Tenors ergibt sich aus dem Kontext.
Mehrere rhythmische Fehler bzw. überflüssige Noten wurden korrigiert.

(Tyling?): <ohne Titel>
Trent 87, f. 199v-200r



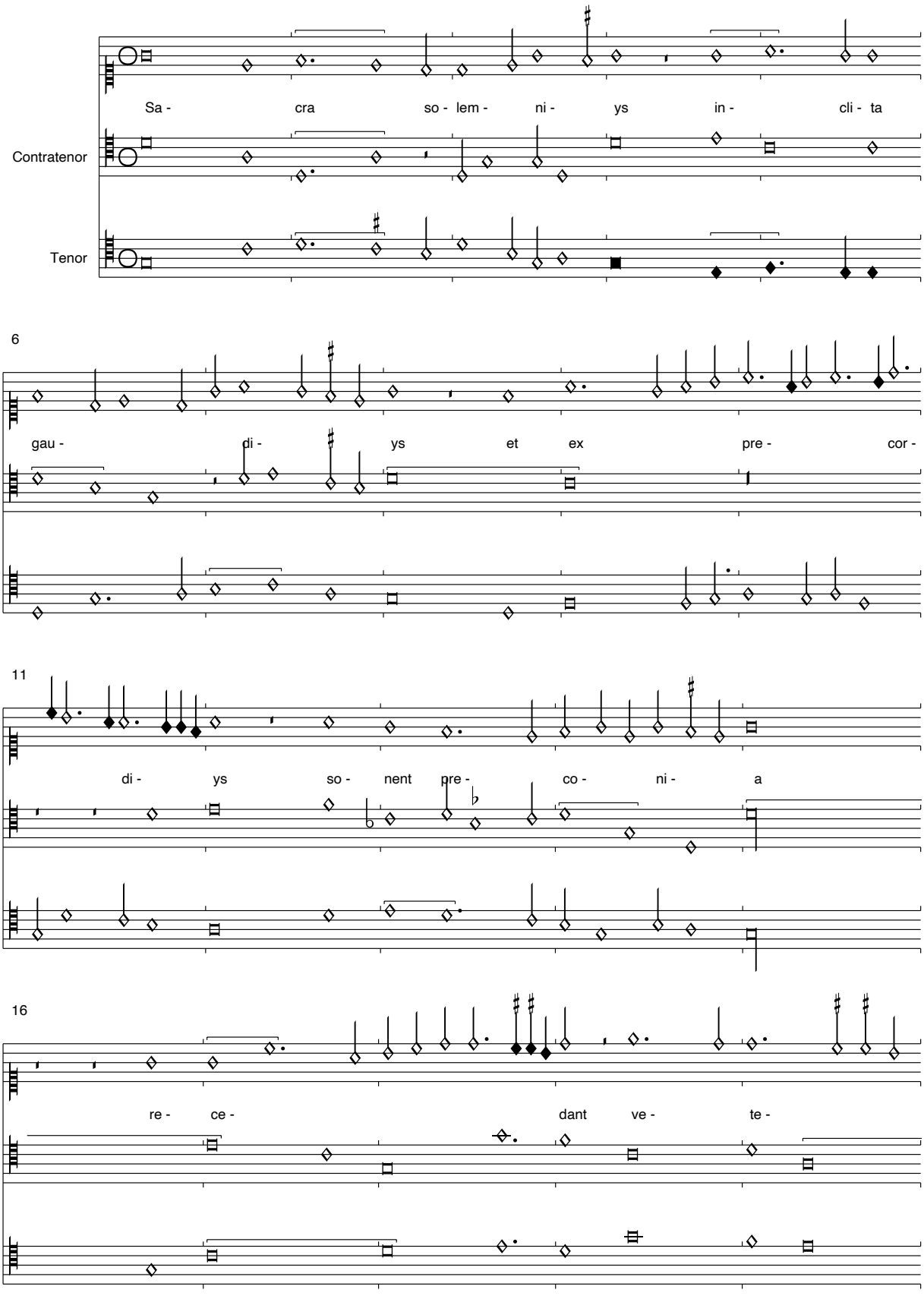

17
21
25
29

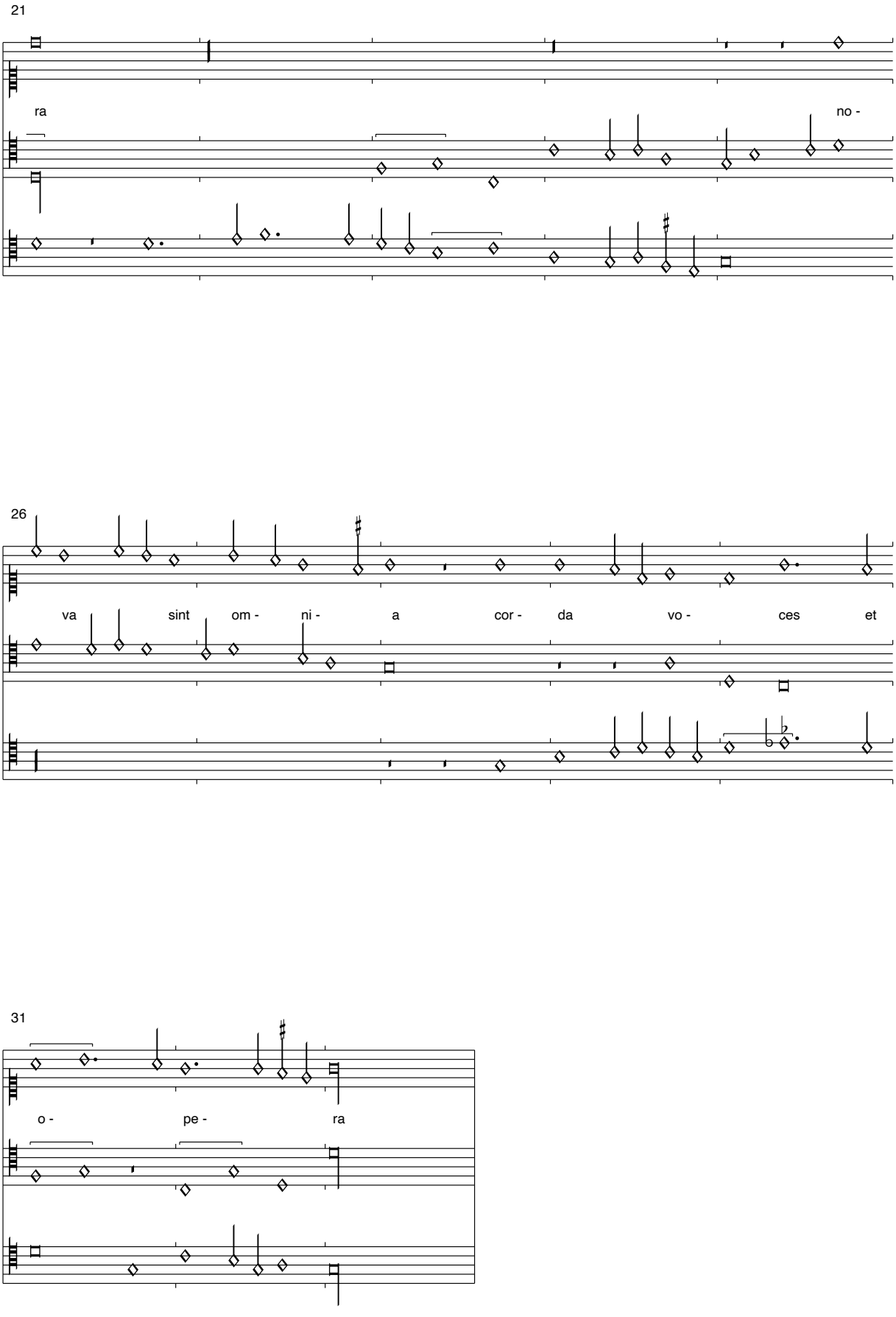


Da die Struktur ähnlich ist wie im vorherigen Stück kann man eine Autorschaft Tylings annehmen. Der Tenor ist anfangs mit einem um eine Terz zu hohen Schlüssel notiert. Die Mittenpause habe ich proportional verkürzt.

Jo. Brassart: Sacris solemniis

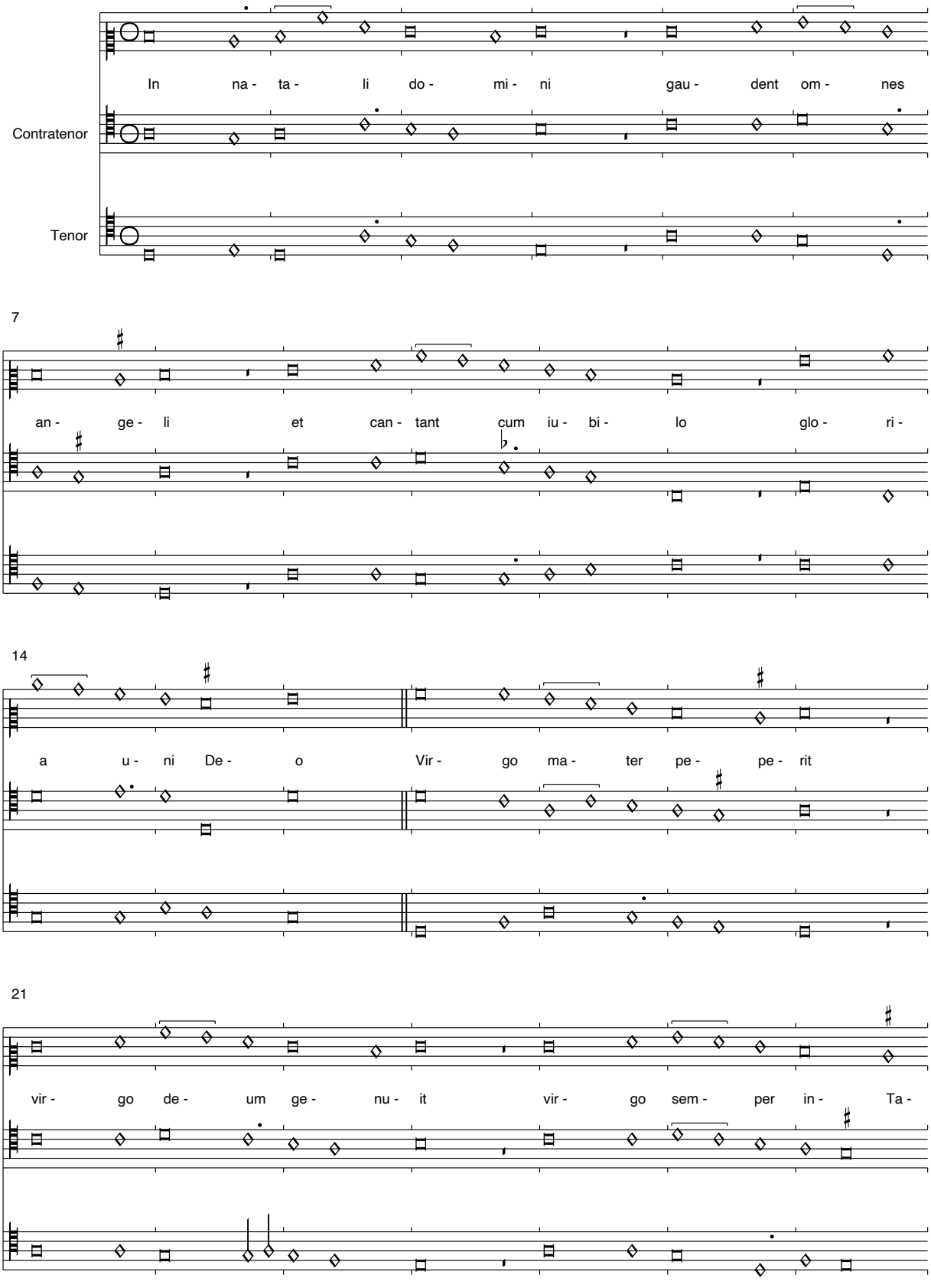
Trent 87, f. 200v



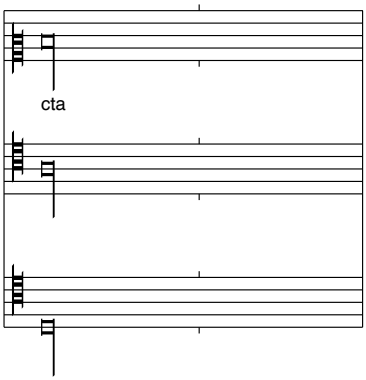


Die Quelle gibt nur die erste Strophe des berühmten Fronleichnams-Hymnus von Thomas von Aquin wieder.

In natalis domini
Trent 87, f. 219r



28



Weitere Strophen:

Angeli vigilibus,
Nunciant pastoribus,
Magnâ cum lætitiâ,
Creaturæ Dominum.
Deus homo factus est,
Deus jam placatus est,
Nobis peccatoribus.

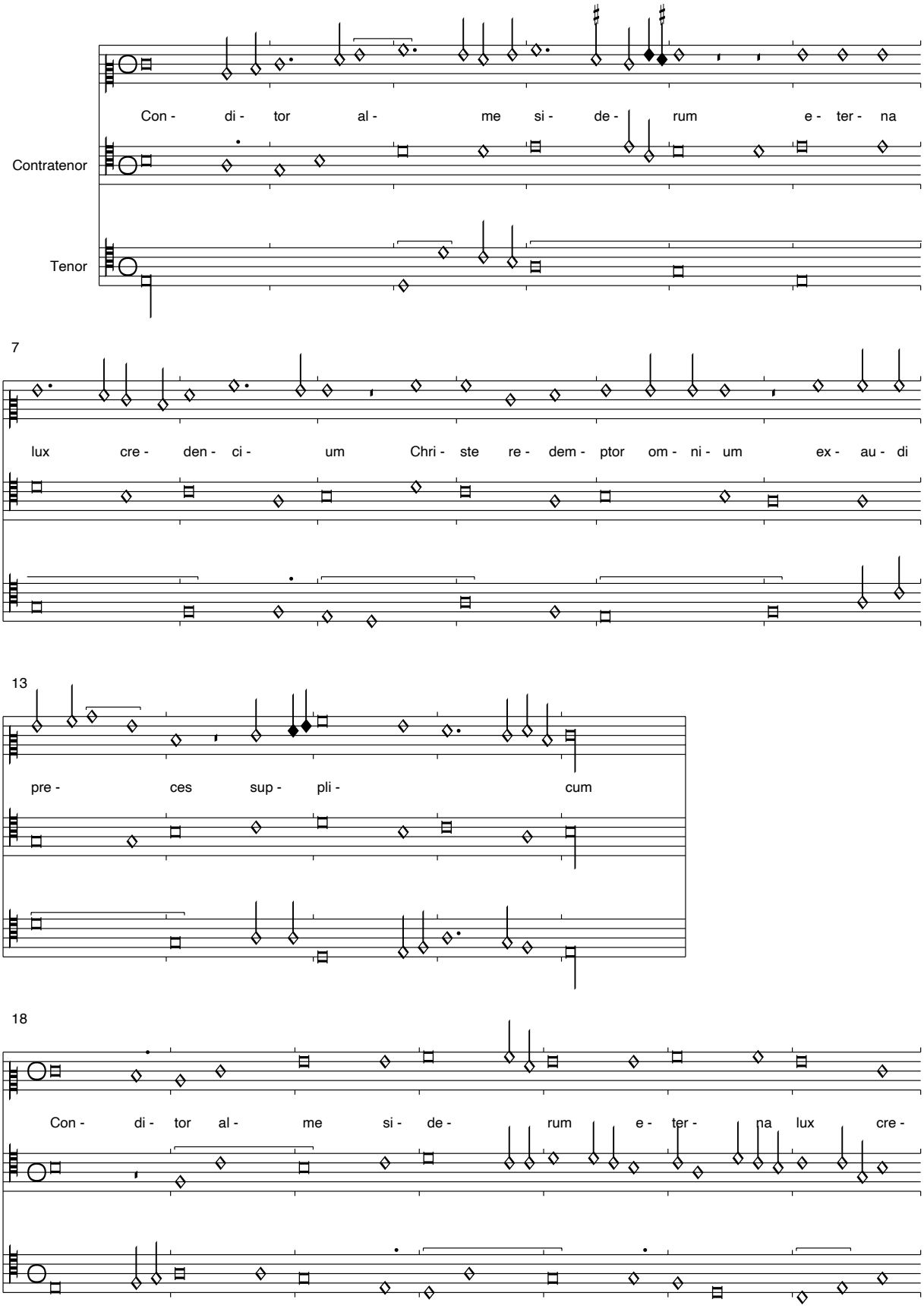
Involutum fasciis,
Et parvis linteolis,
Jussi quærunt puerum
Creaturæ Dominum.
Deus homo factus est,
Deus jam placatus est,
Nobis peccatoribus.

In obscuro stabulo,
Et duro præsepio,
Invenerunt positum
Creatorem siderum.
Deus homo factus est,
Deus jam placatus est,
Nobis peccatoribus.

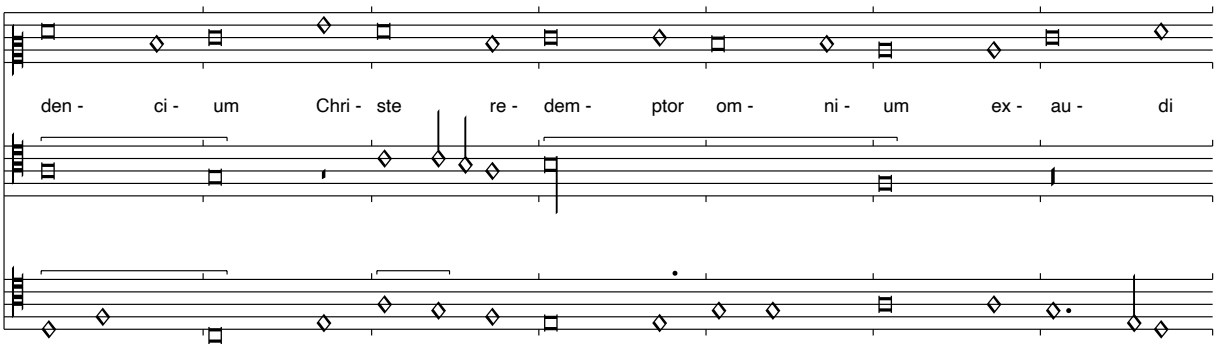
Hanc immensam gratiam
Et miram clementiam
Mens agnoscat pavida
Fidens et morigera.
Deus homo factus est,
Deus jam placatus est,
Nobis peccatoribus.

Conditor alme siderum

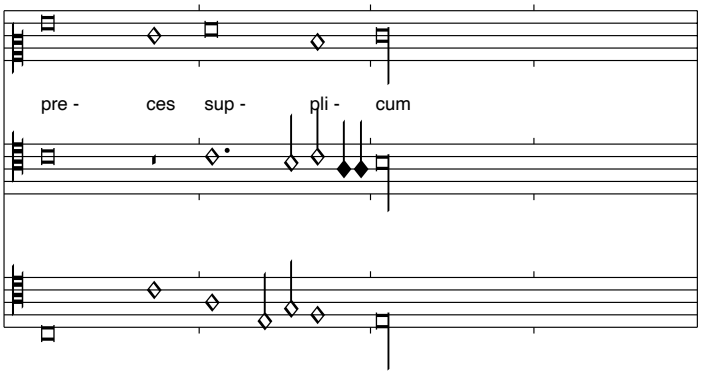
Trent 87, f. 219v-220r



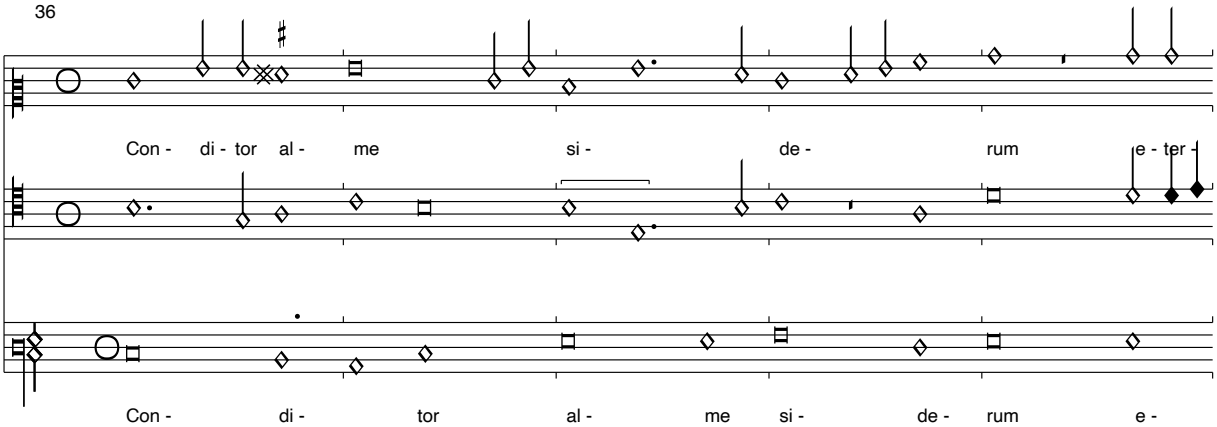
25


den - ci - um Chri - ste re - dem - ptor om - ni - um ex - au - di

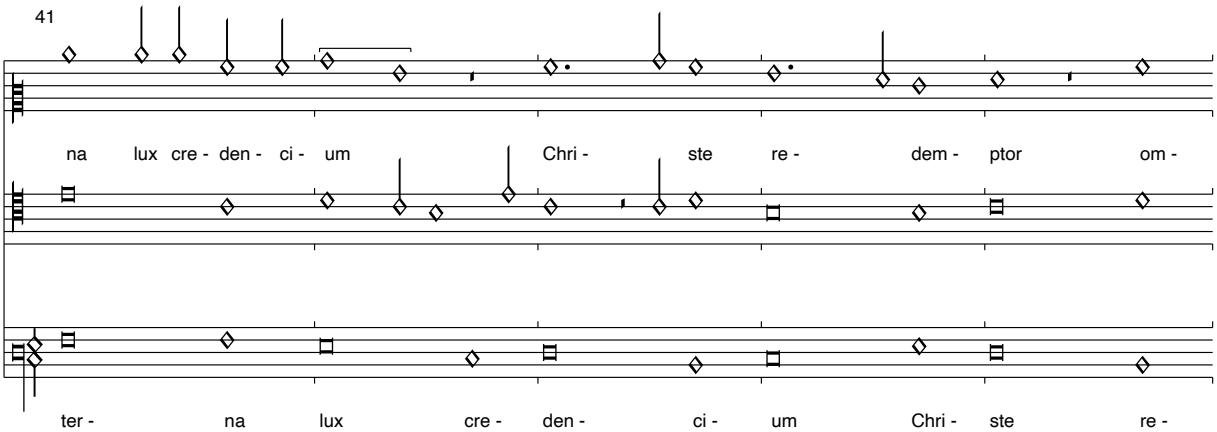
32

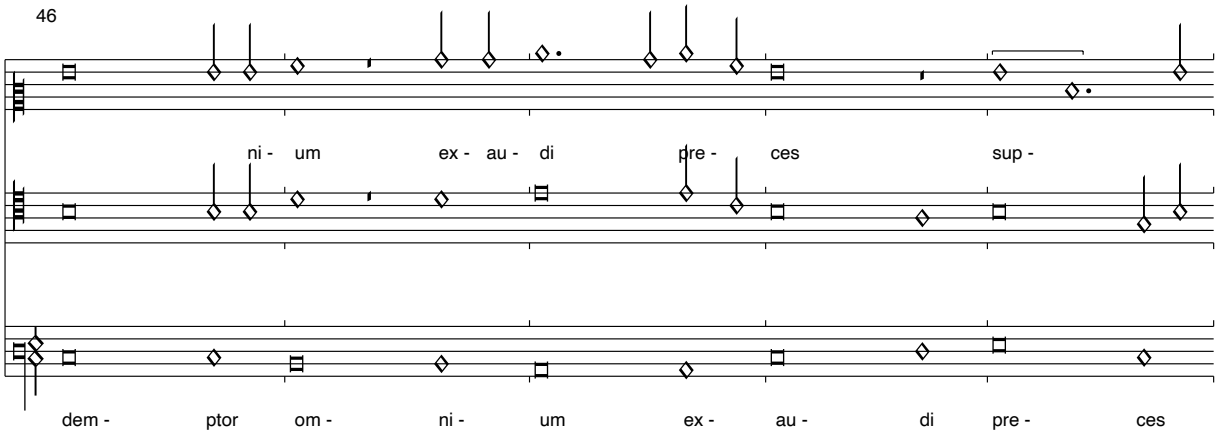

pre - ces sup - pli - cum

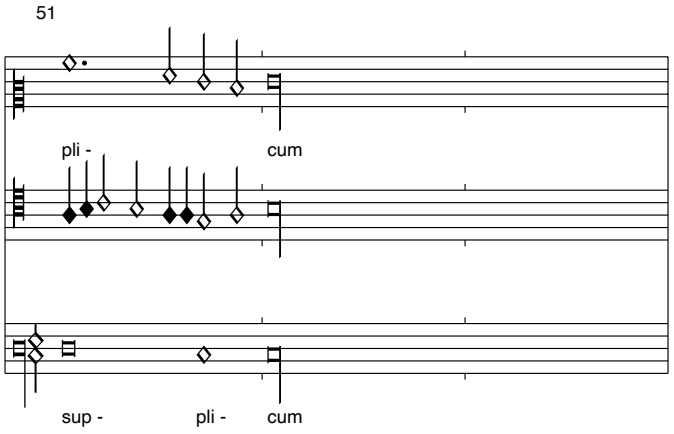
36


Con - di - tor al - me si - de - rum e - ter -
Con - di - tor al - me si - de - rum e -

41


na lux cre - den - ci - um Chri - ste re - dem - ptor om -
ter - na lux cre - den - ci - um Chri - ste re -

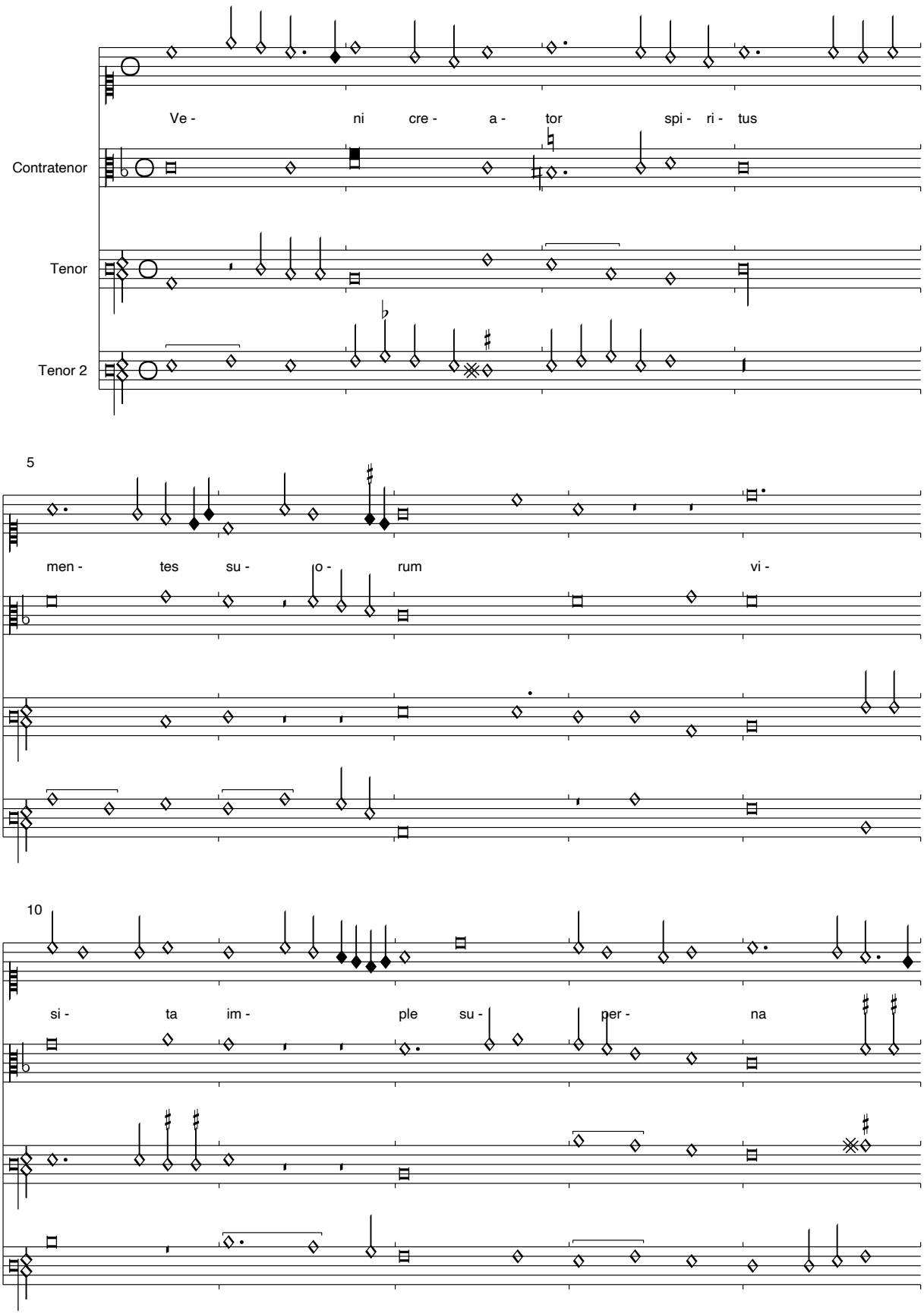


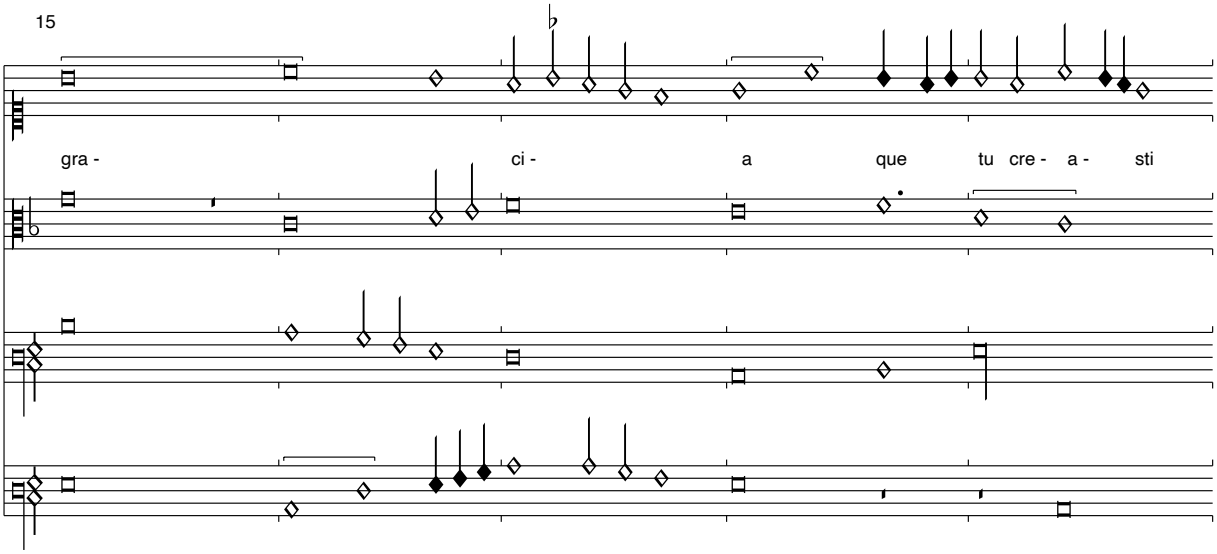


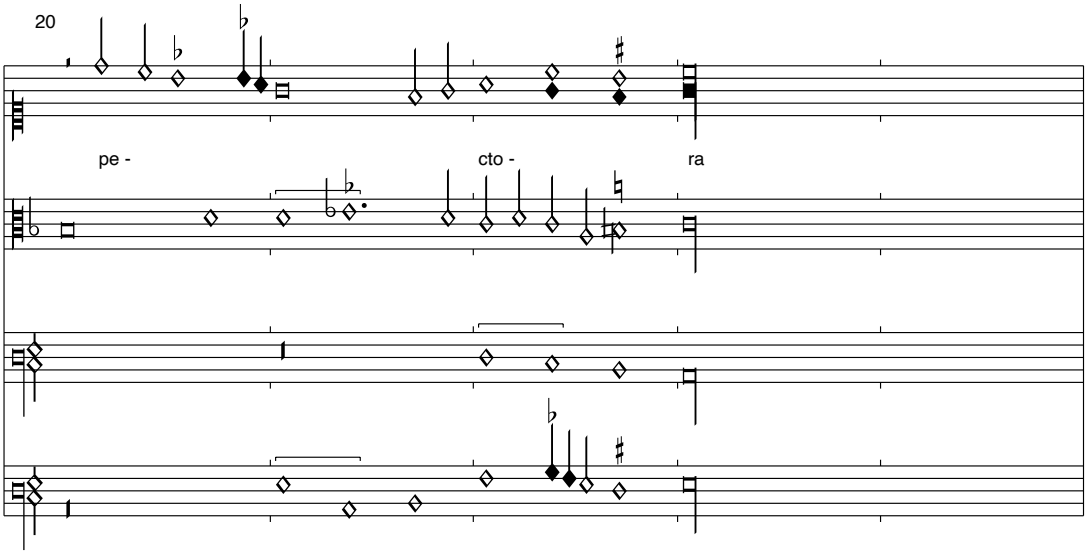
In den Inhaltsangaben zur Quelle werden die hier wiedergegebenen drei Versionen getrennt, sie gehören aber zusammen. Die zweite Version ergibt sich aus einer (falschen) Canonangabe, der Contratenor der ersten muss nicht eine Oktave, sondern eine Quart erhöhrt werden, um dann als Oberstimme zu dienen und mit einem neuen Contratenor und Tenor verbunden zu werden.

H. Battre: Veni creator spiritus

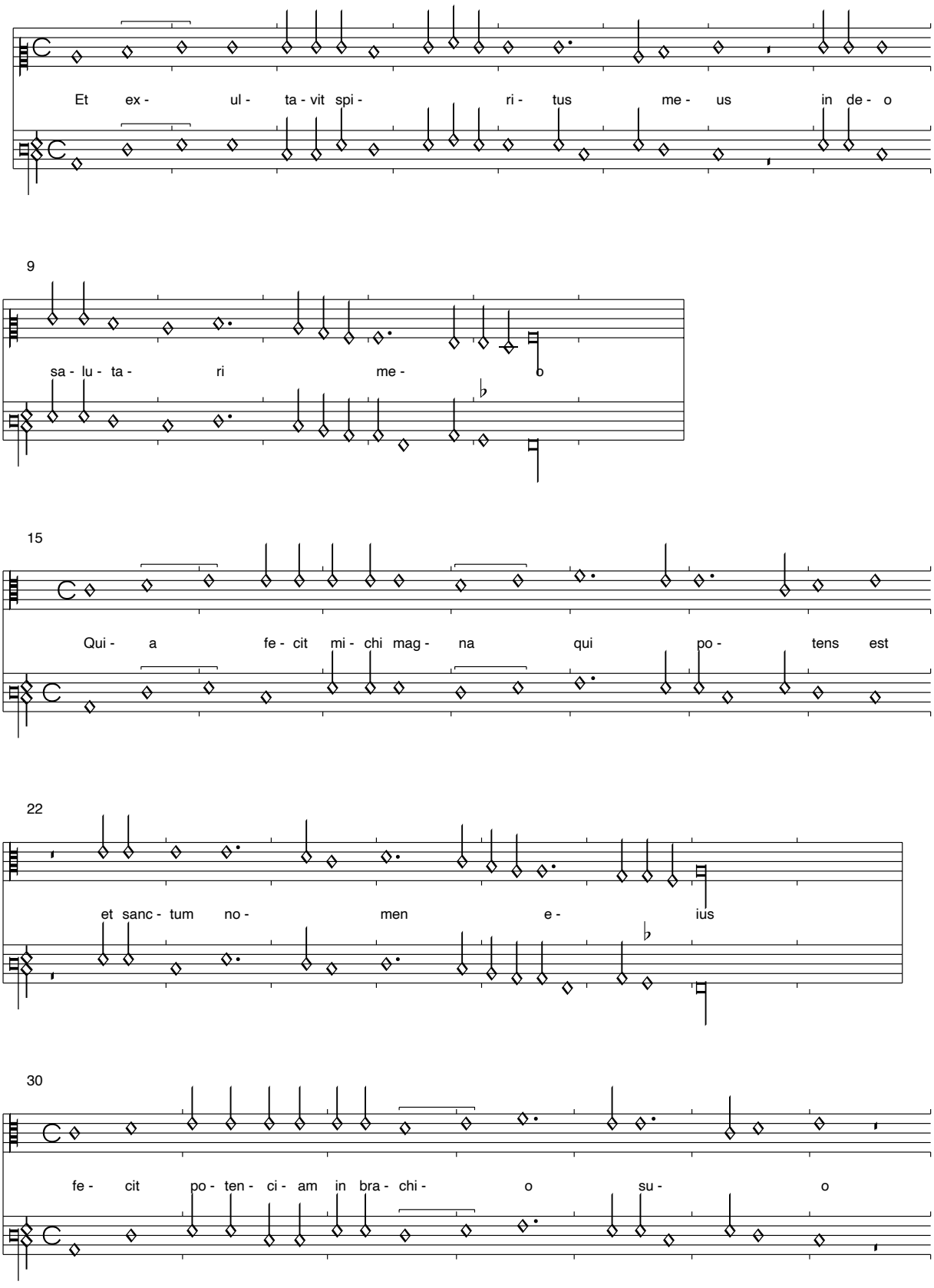
Trent 87, f. 220v-221r

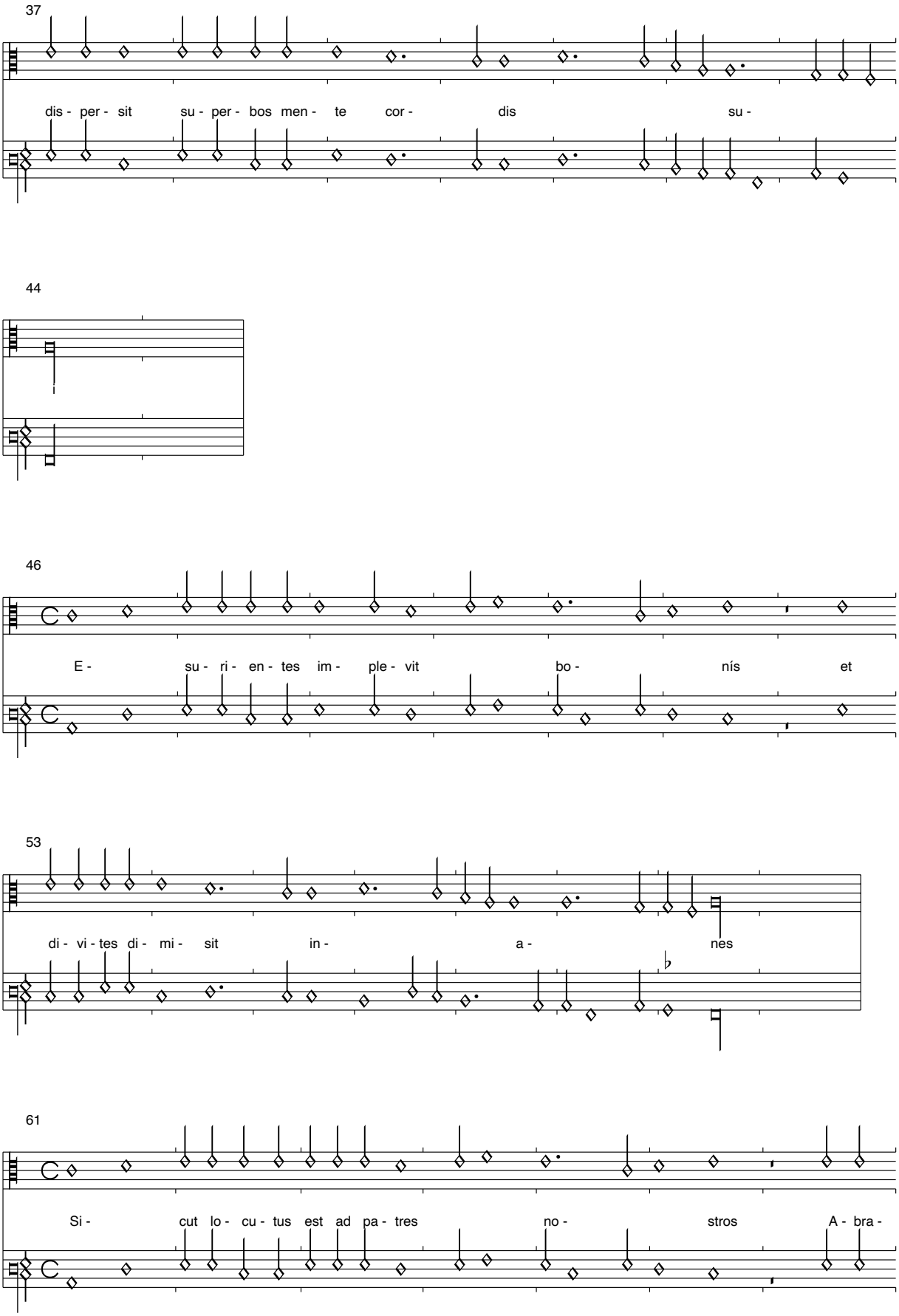


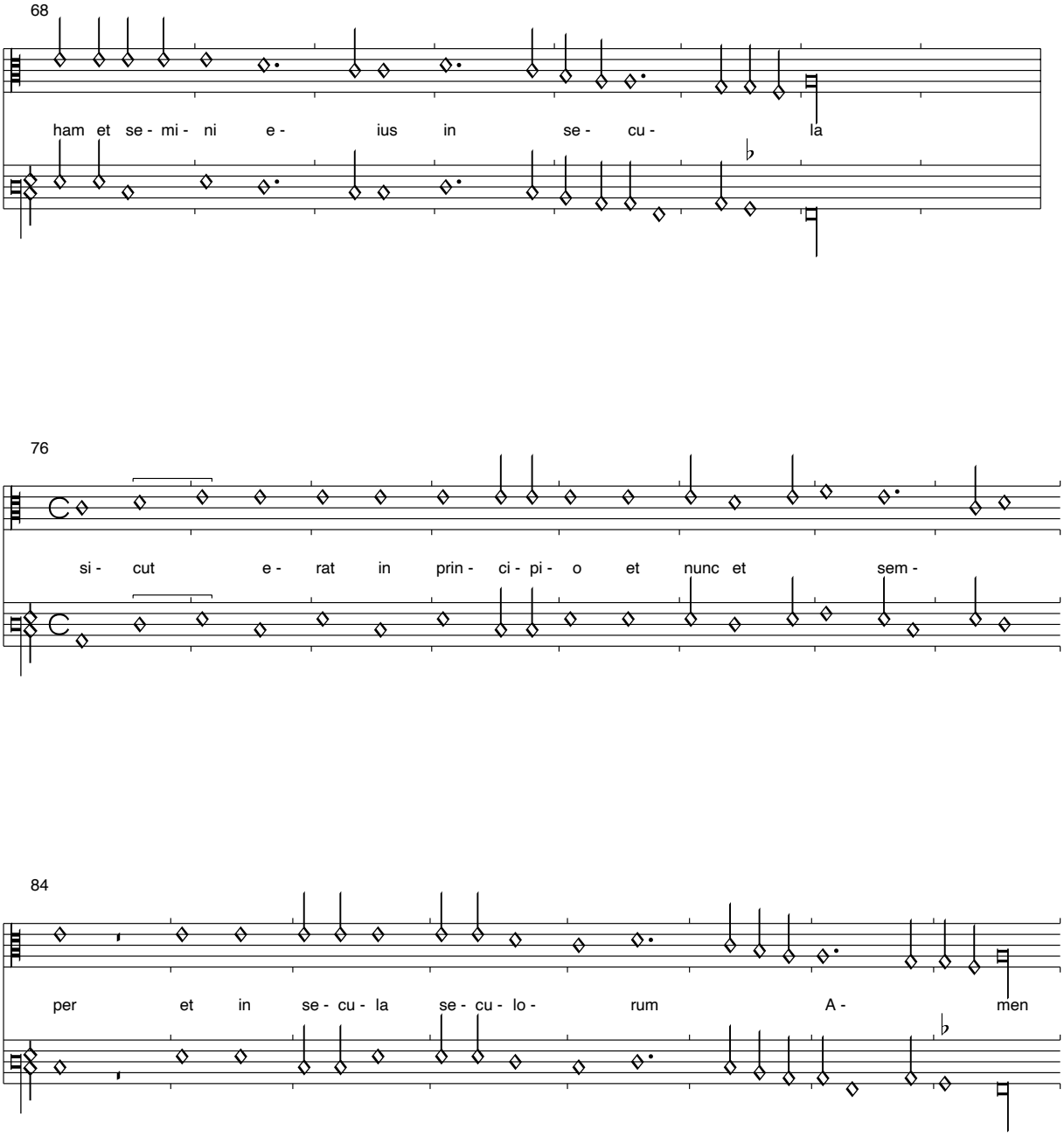

15
gra - ci - a que tu cre - a - sti


20
pe - cto - ra

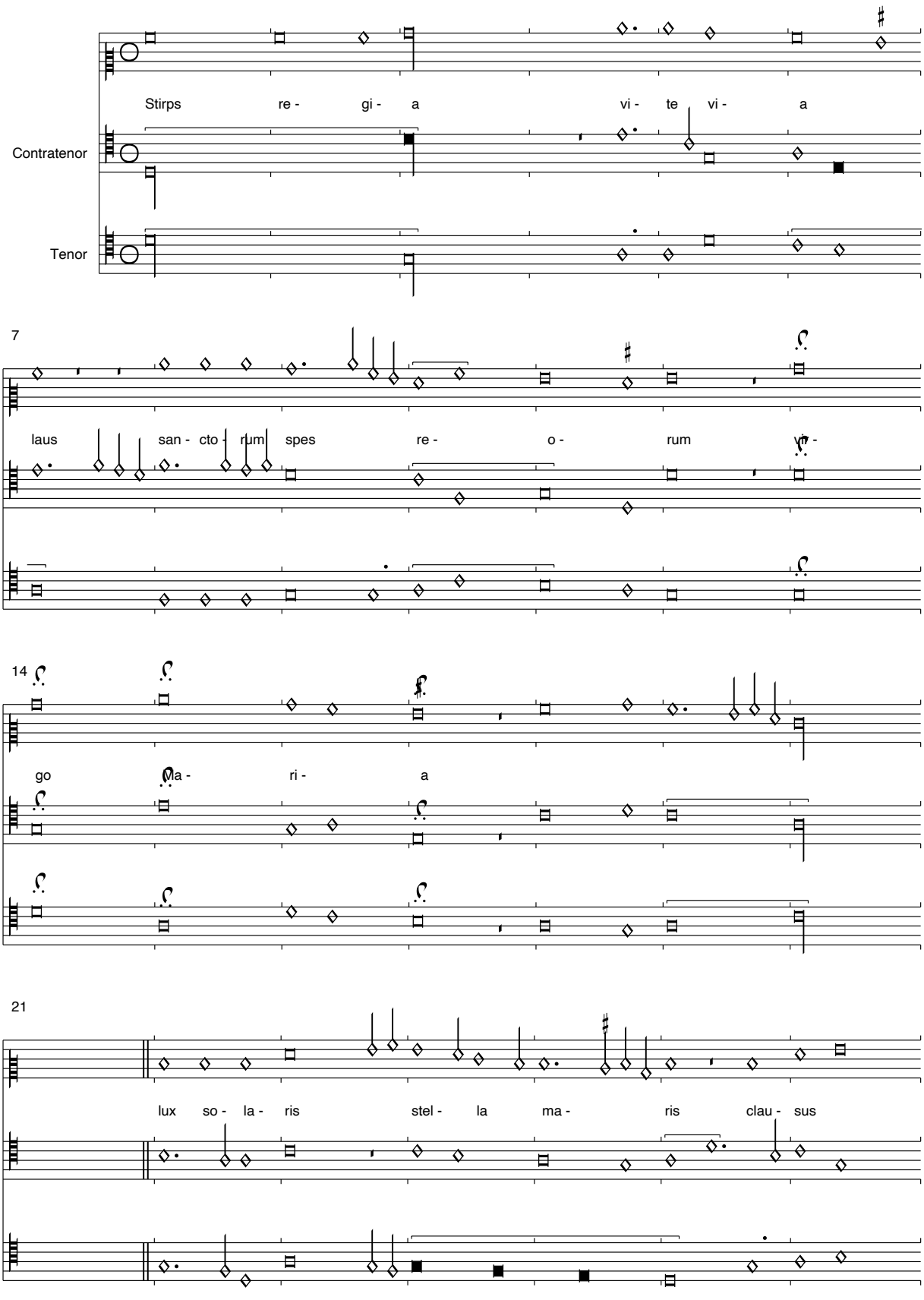
Magnificat
Trent f. 221v-221v

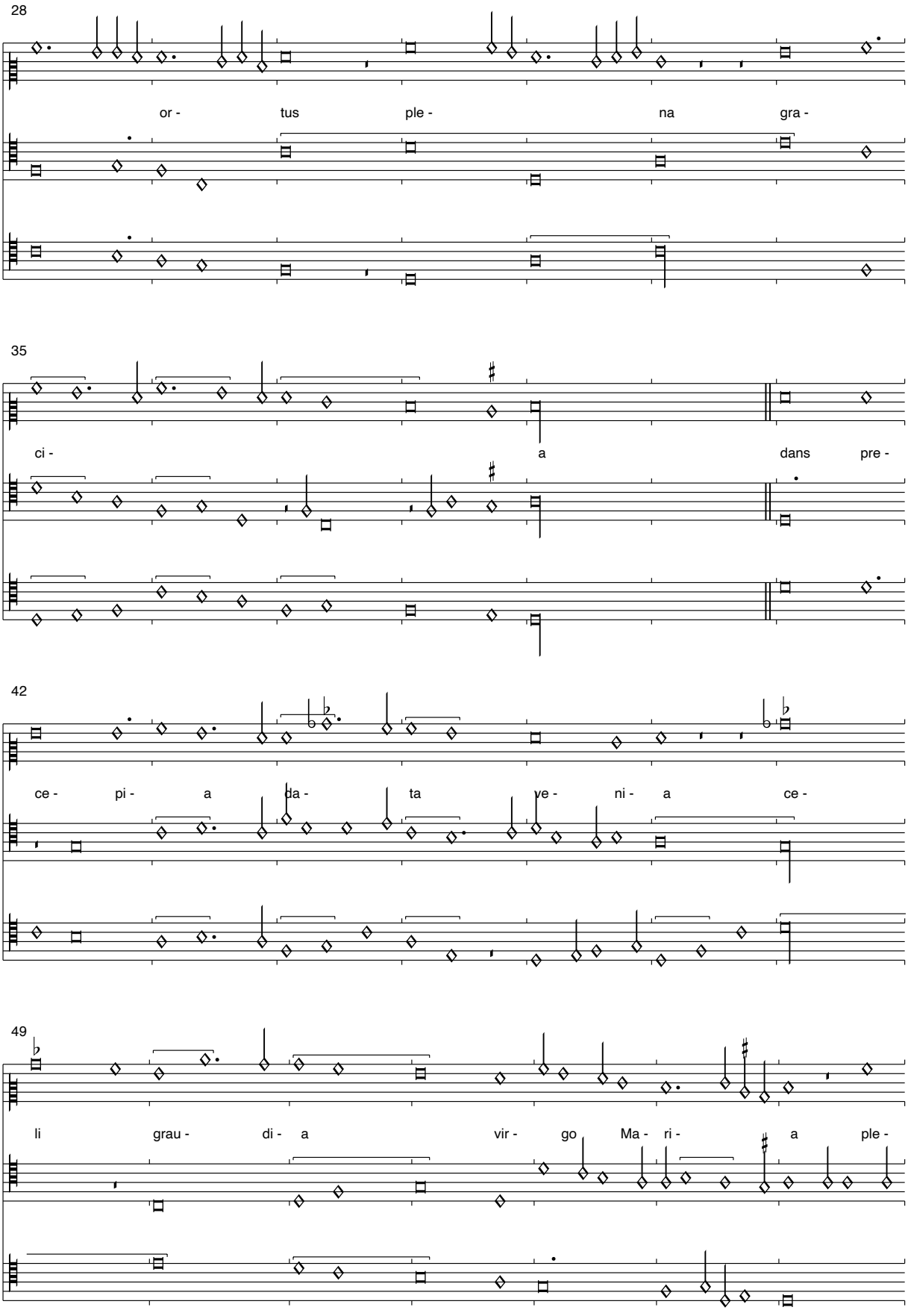


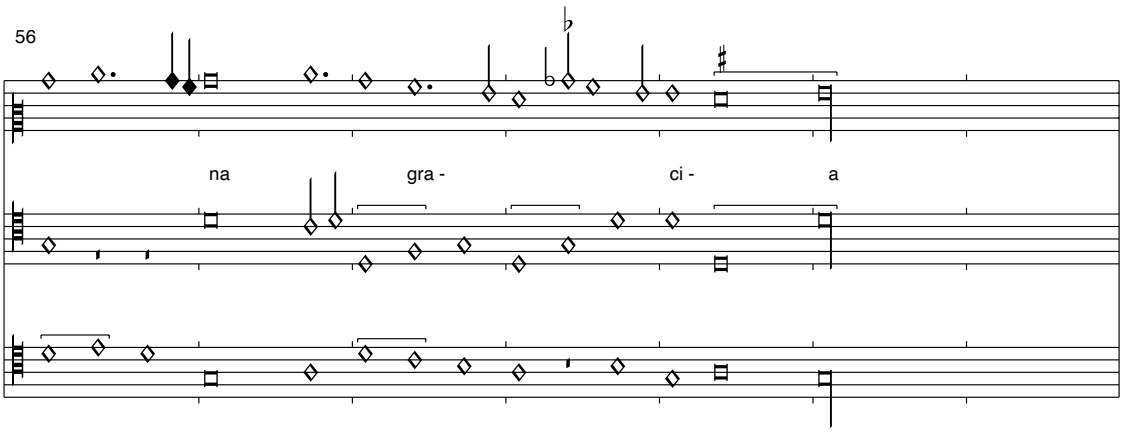

37
dis - per - sit su - per - bos men - te cor - dis su -
44
46
E - su - ri - en - tes im - ple - vit bo - nís et
53
di - vi - tes di - mi - sit in - a - nes
61
Si - cut lo - cu - tus est ad pa - tres no - stros A - bra -


68
ham et se - mi - ni e - ius in se - cu - la
76
si - cut e - rat in prin - ci - pi - o et nunc et sem -
84
per et in se - cu - la se - cu - lo - rum A - men

H. Battre: Stirps regia
Trent 87, f. 222r

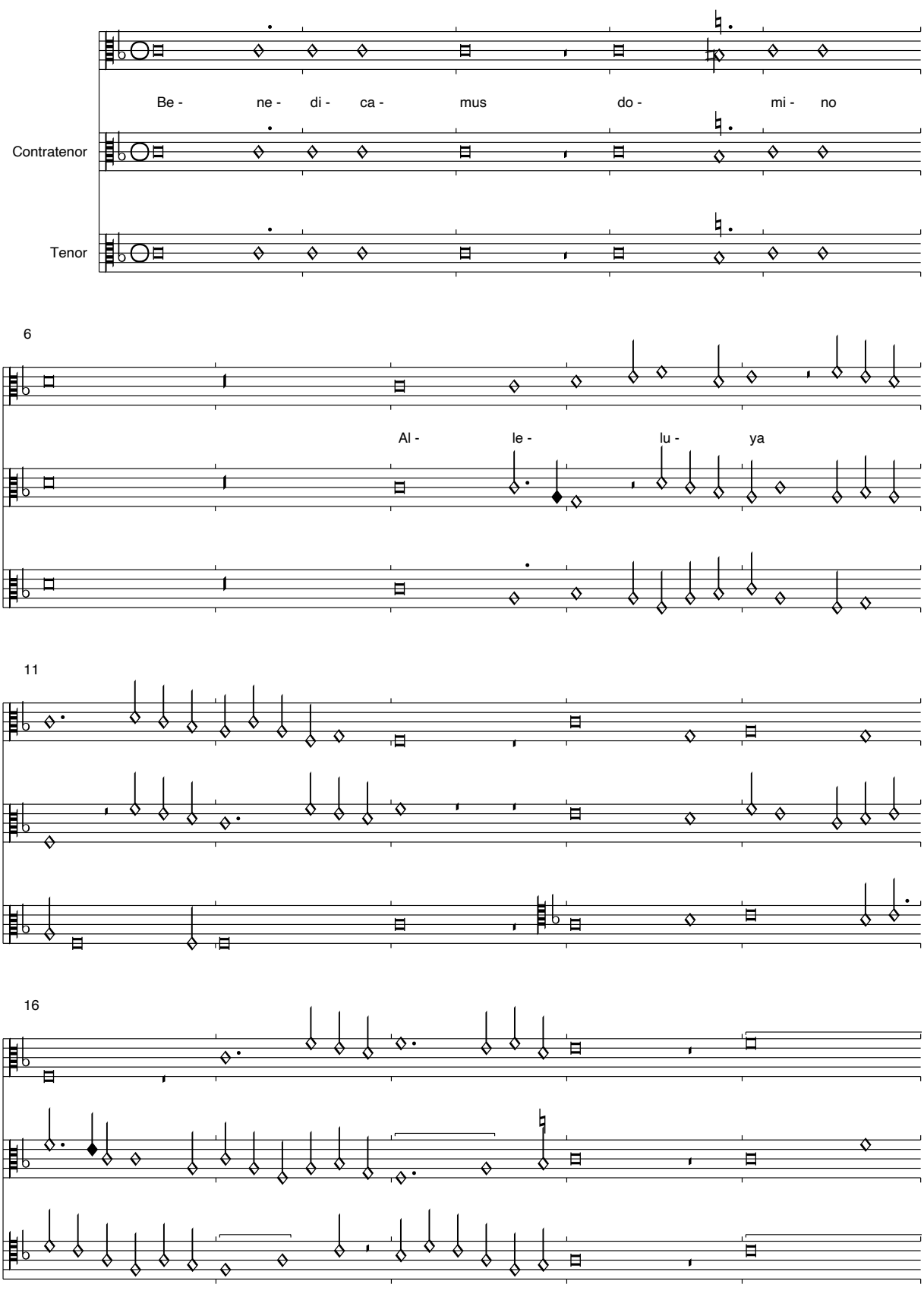


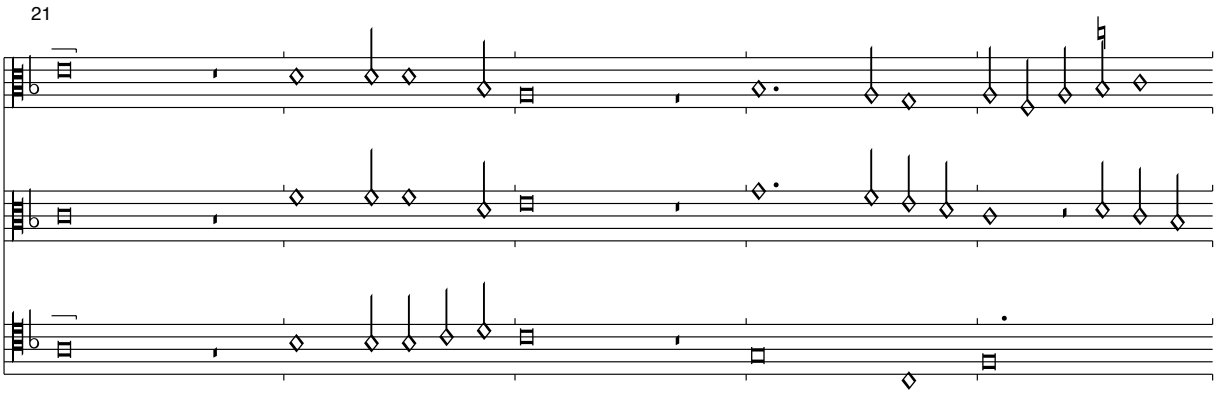

28
or - tus ple - na gra -
35
ci - a dans pre -
42
ce - pi - a da - ta ve - ni - a ce -
49
li grau - di - a vir - go Ma - ri - a ple -

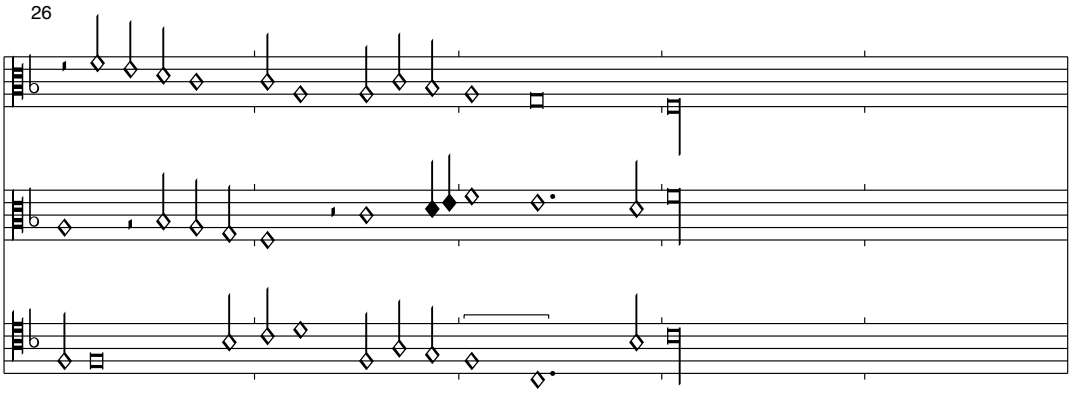

56
na
gra -
ci -
a

Benedicamus domino

Trent 87, f. 222v

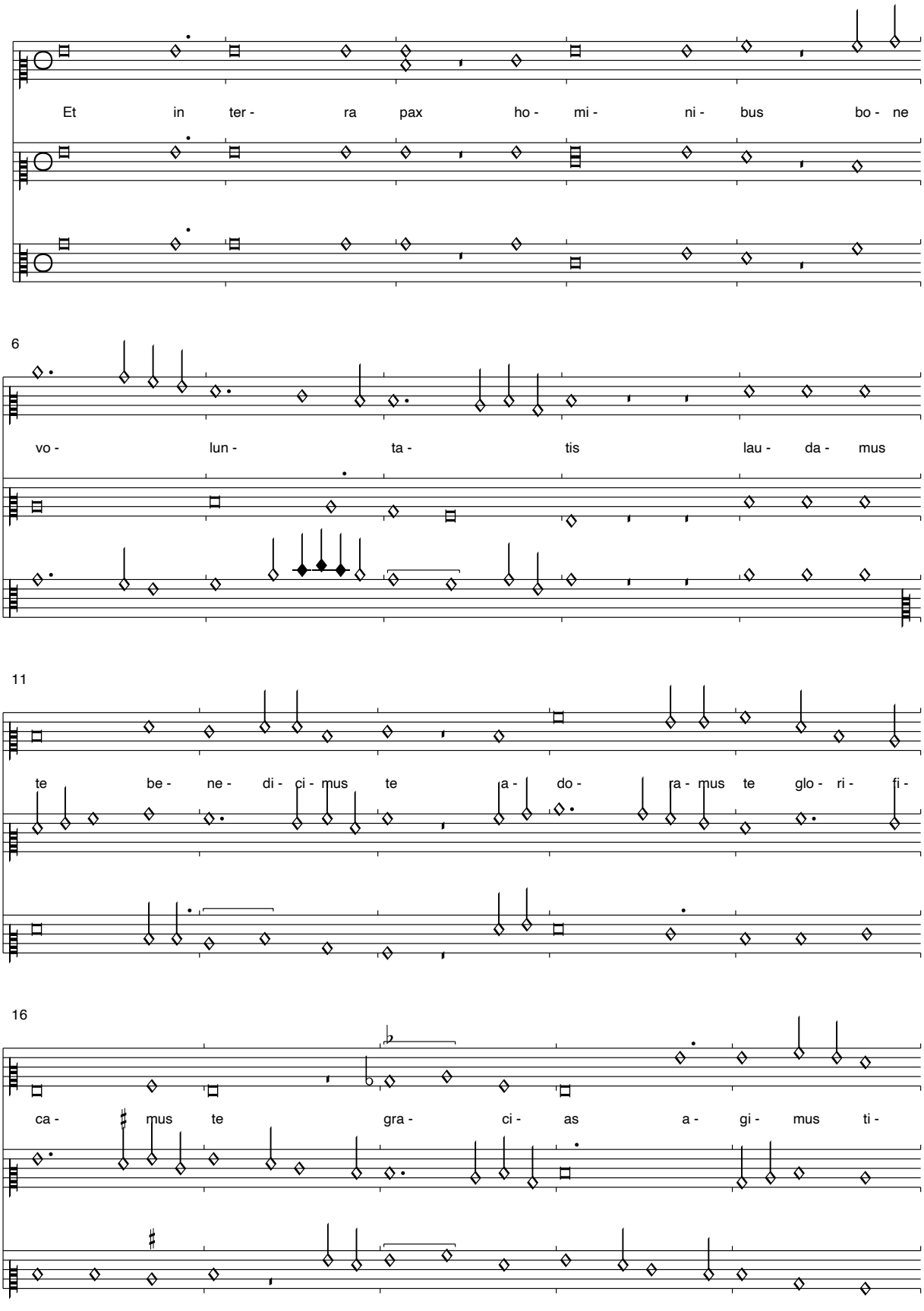


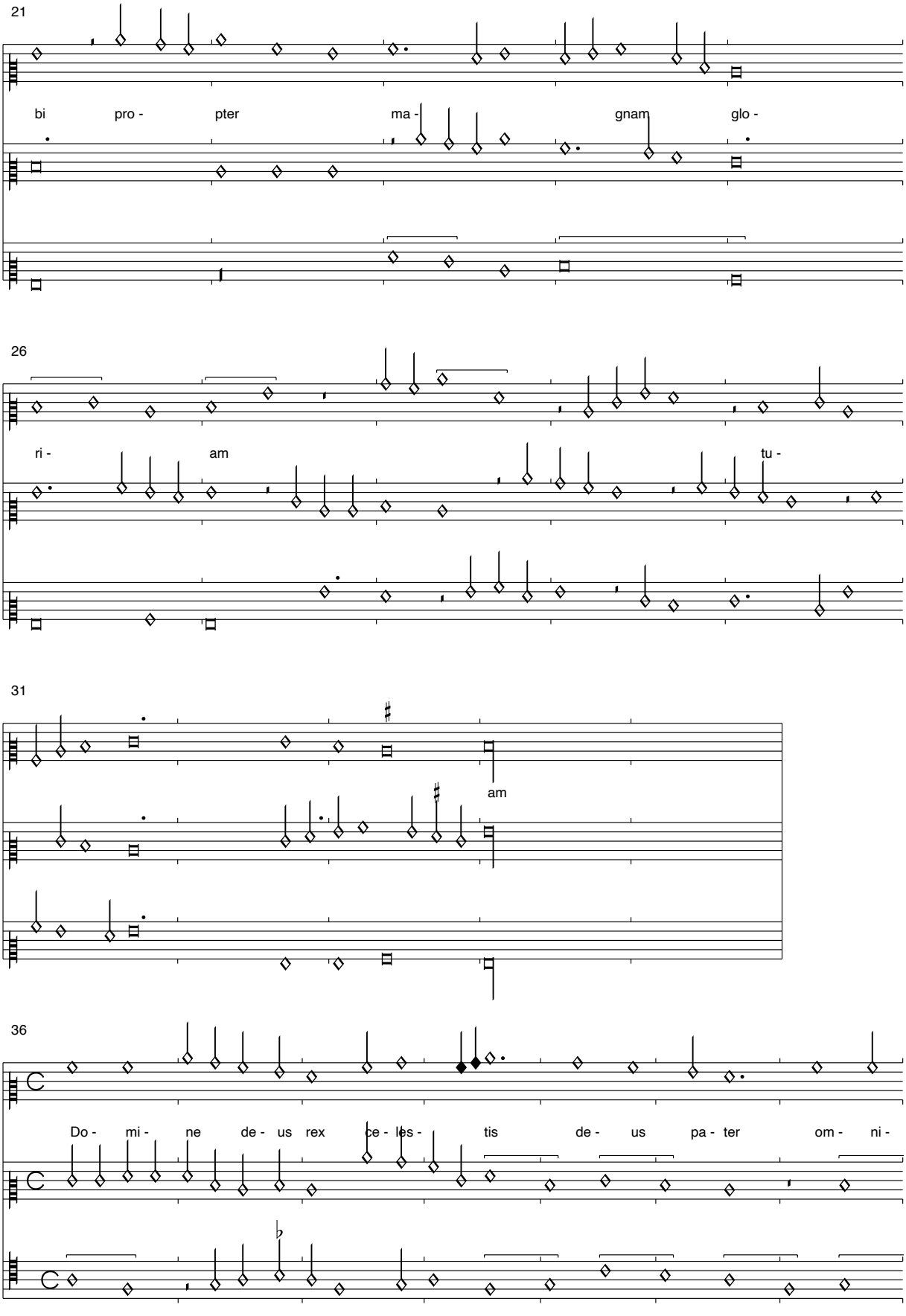


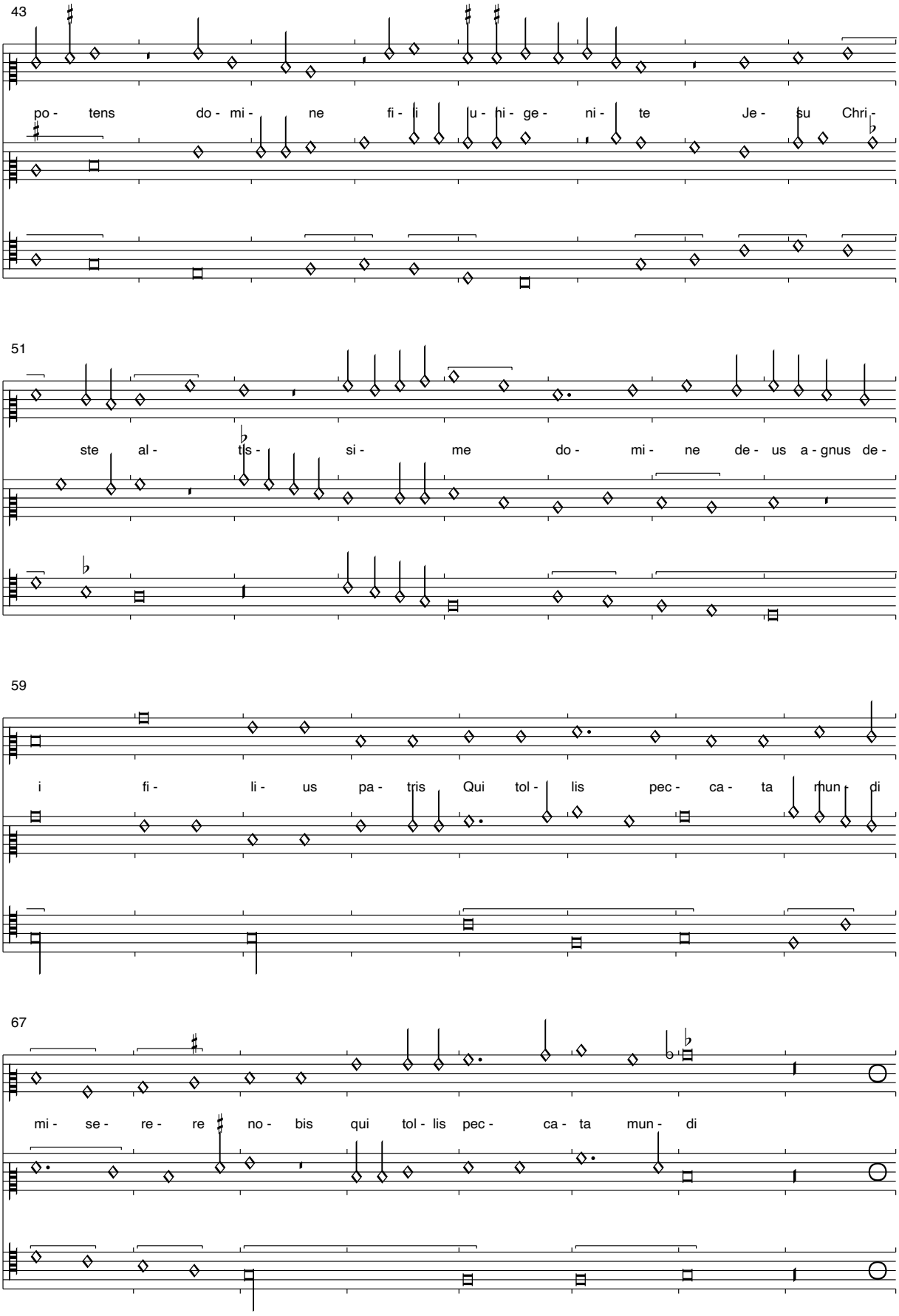


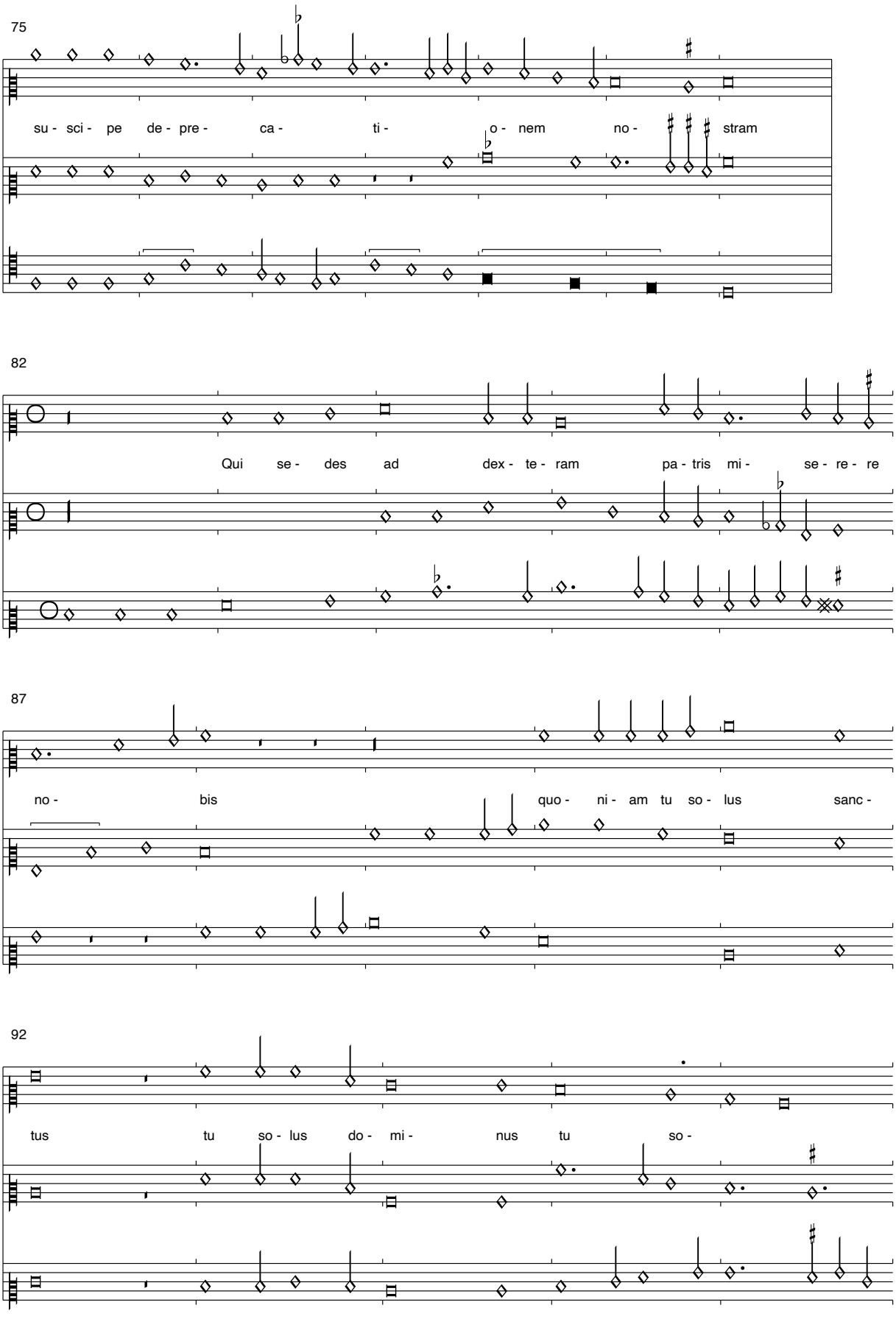
Der einstimmige rhythmisierte Anfang ist ziemlich einmalig im Repertoire!

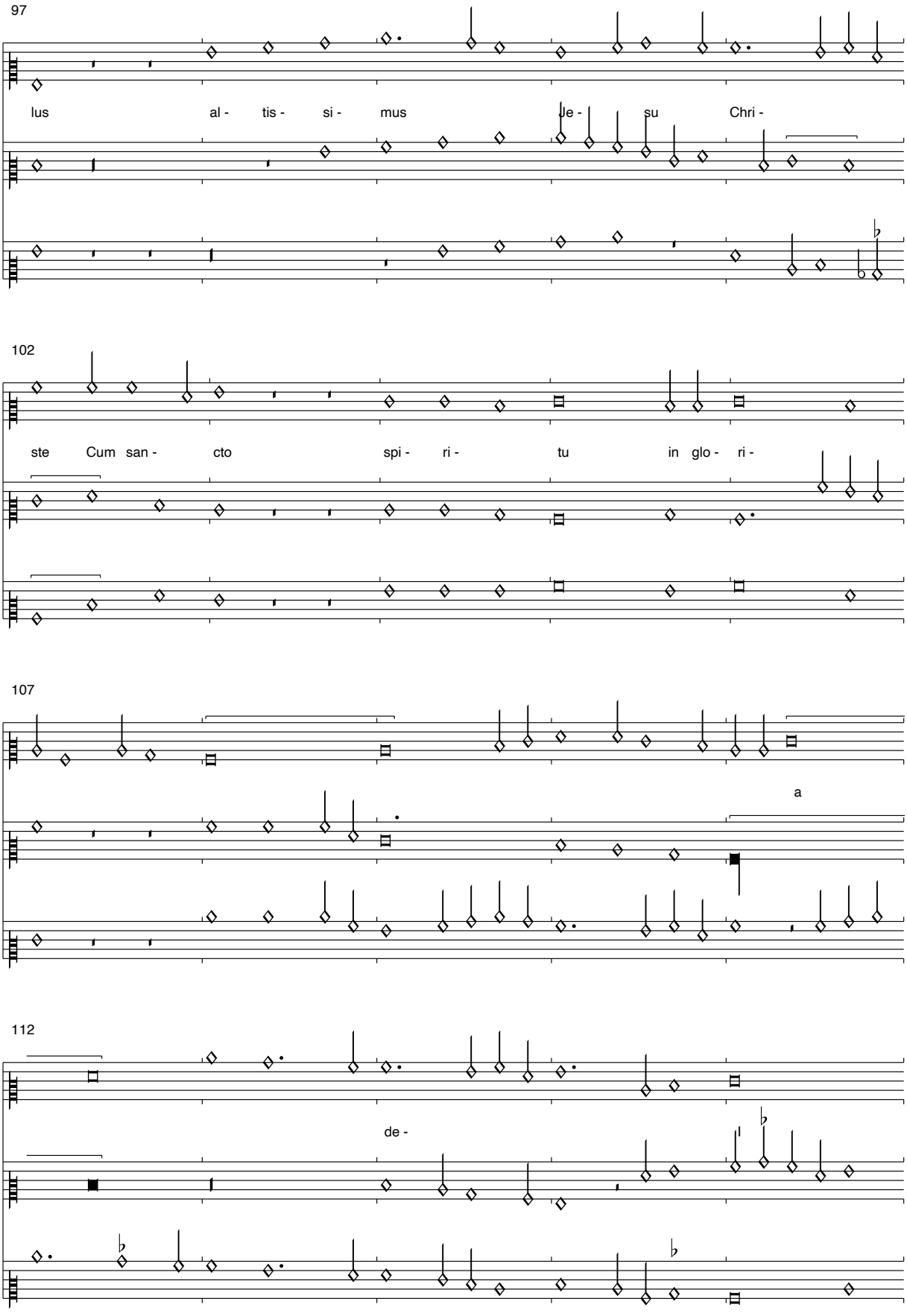
Gloria
Trent 87, f. 223v-224r

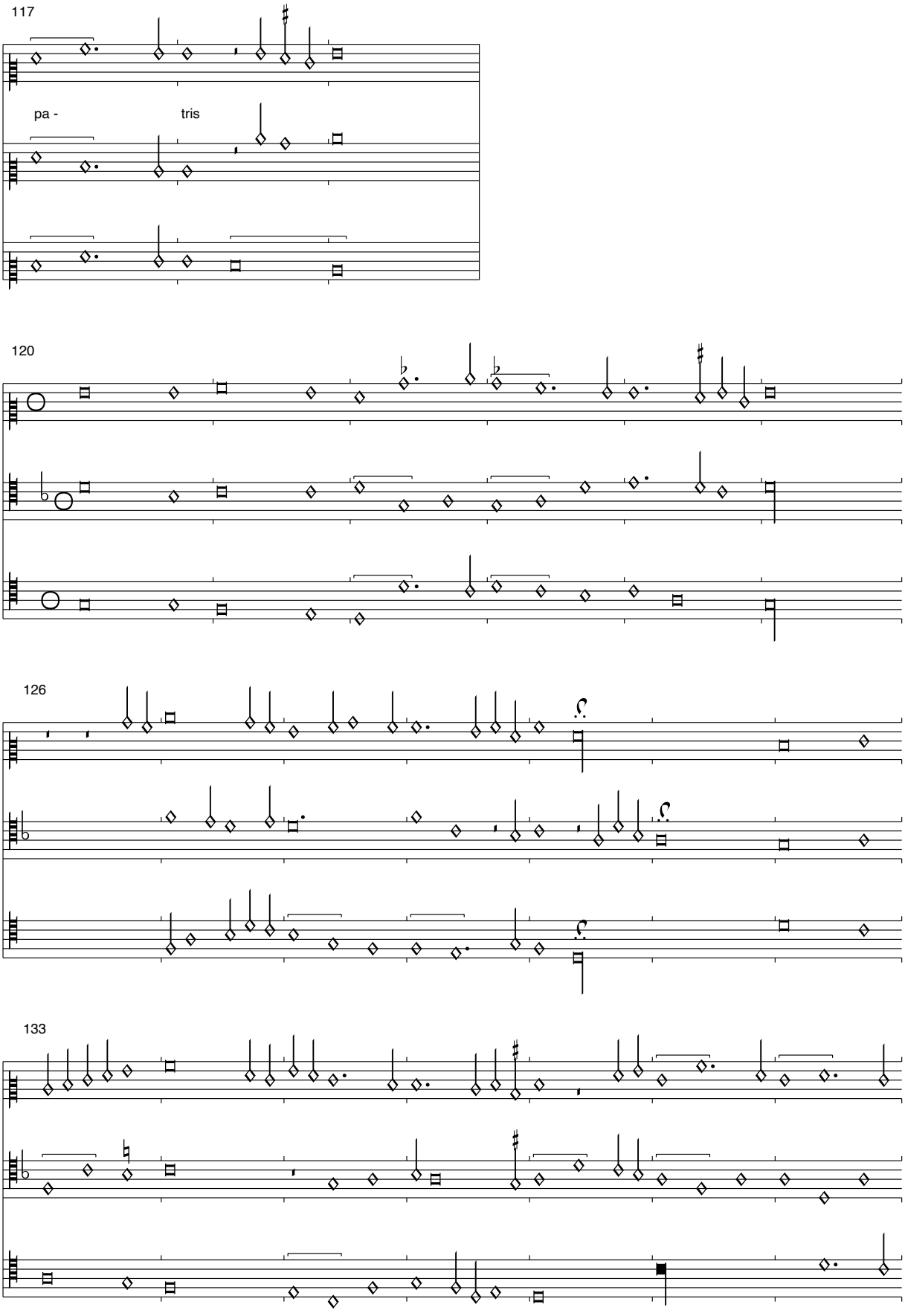


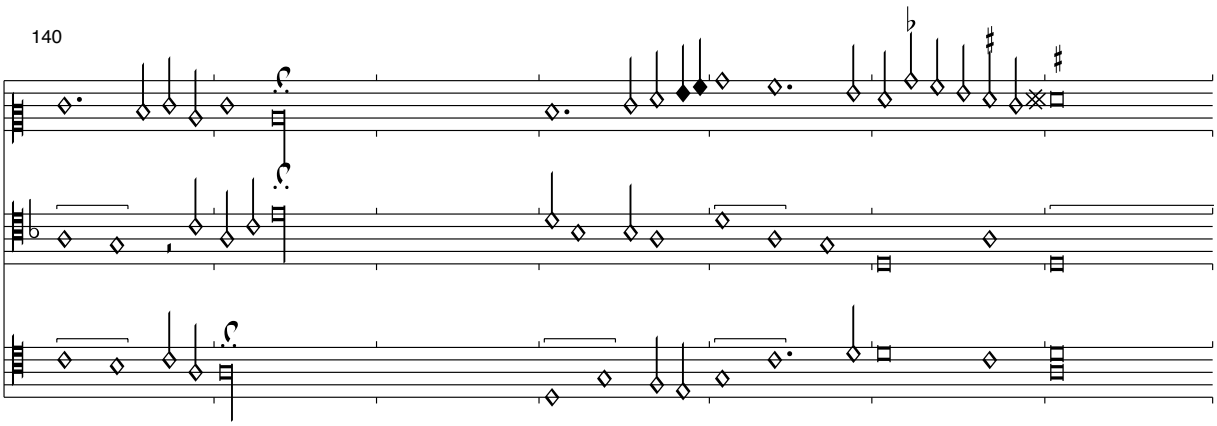

21
bi pro - pter ma - gnam glo -
26
ri - am tu -
31
am
36
Do - mi - ne de - us rex ce - lès - tis de - us pa - ter om - ni -

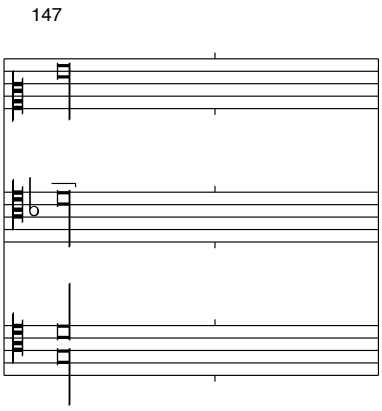

43
po - tens do - mi - ne fi - li u - ni - ge - ni - te Je - su Chri -
51
ste al - tis - si - me do - mi - ne de - us a - gnus de -
59
i fi - li - us pa - tris Qui tol - lis pec - ca - ta mun - di
67
mi - se - re - re no - bis qui tol - lis pec - ca - ta mun - di


75
su - sci - pe de - pre - ca - ti - o - nem no - stram
82
Qui se - des ad dex - te - ram pa - tris mi - se - re - re
87
no - bis quo - ni - am tu so - lus sanc -
92
tus tu so - lus do - mi - nus tu so -


97
lus al - tis - si - mus Je - su Chri -
102
ste Cum san - cto spi - ri - tu in glo - ri -
107
a
112
de -

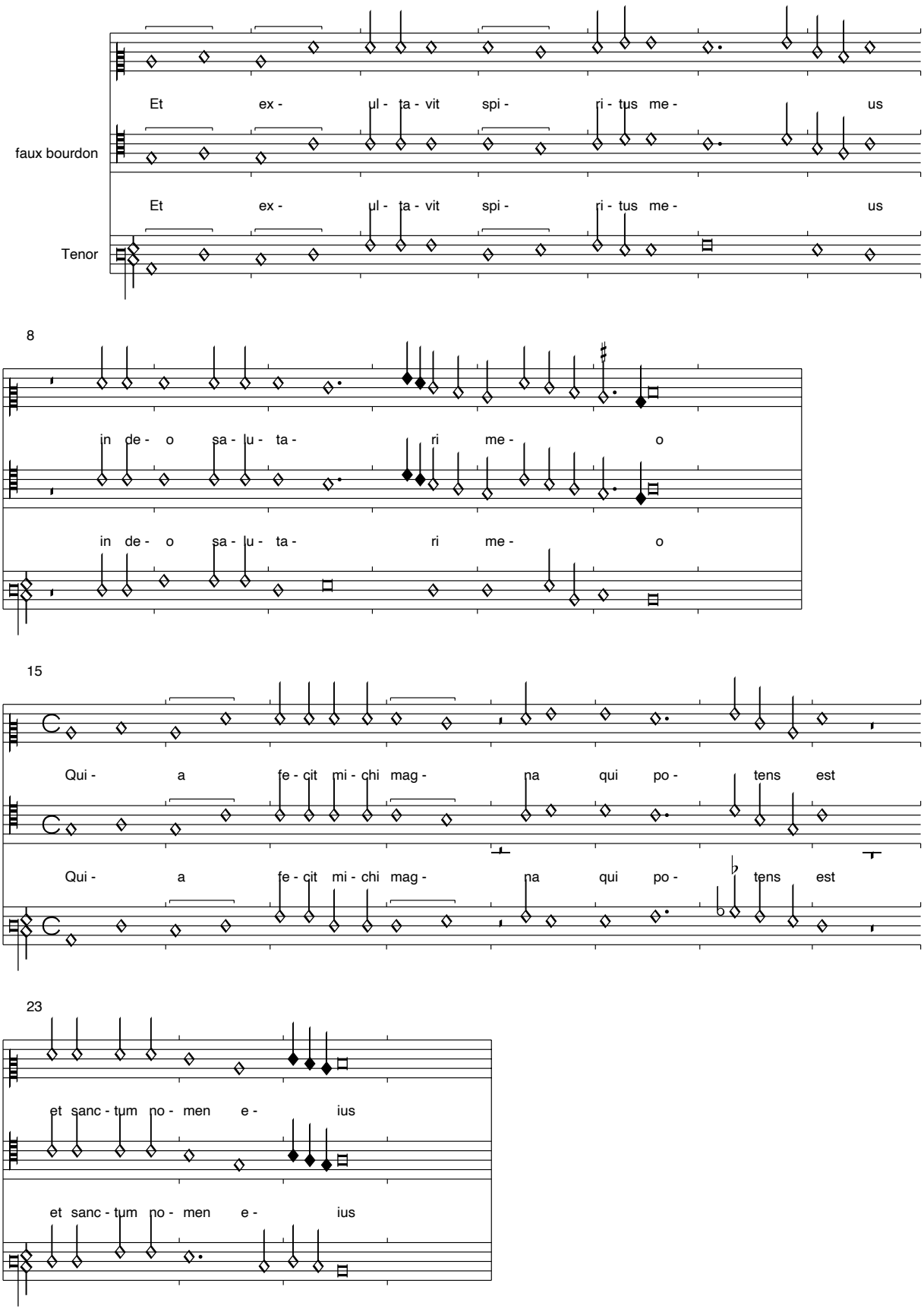

117
pa -
tris
120
126
133



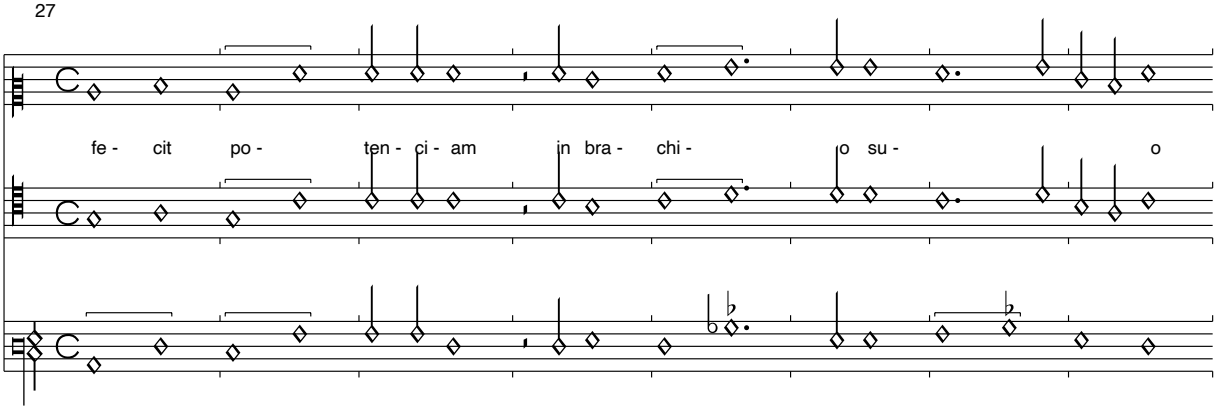


Dieses in vieler Hinsicht einzigartige Gloria ist leider sehr schlecht und fehlerhaft hier unikal überliefert. Die Lösung der zahlreichen Probleme konnte ich aus der Dissertation von Richard White, The Battre Section of Trent 87, übernehmen.

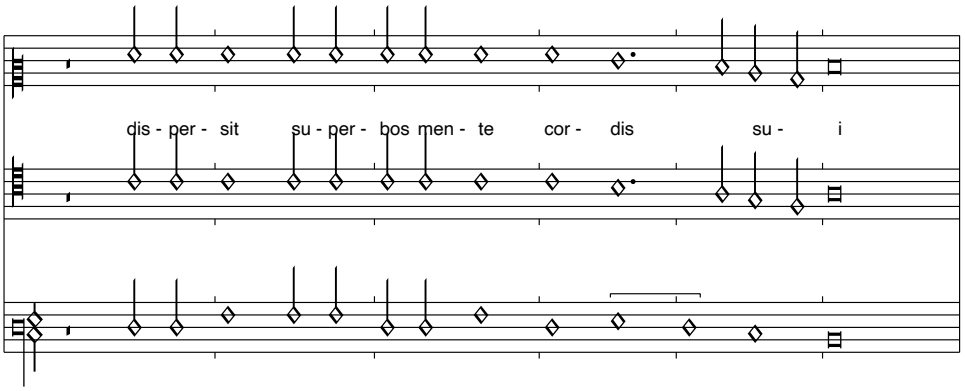
Magnificat secundi toni
Trent 87, f. 225r-225v



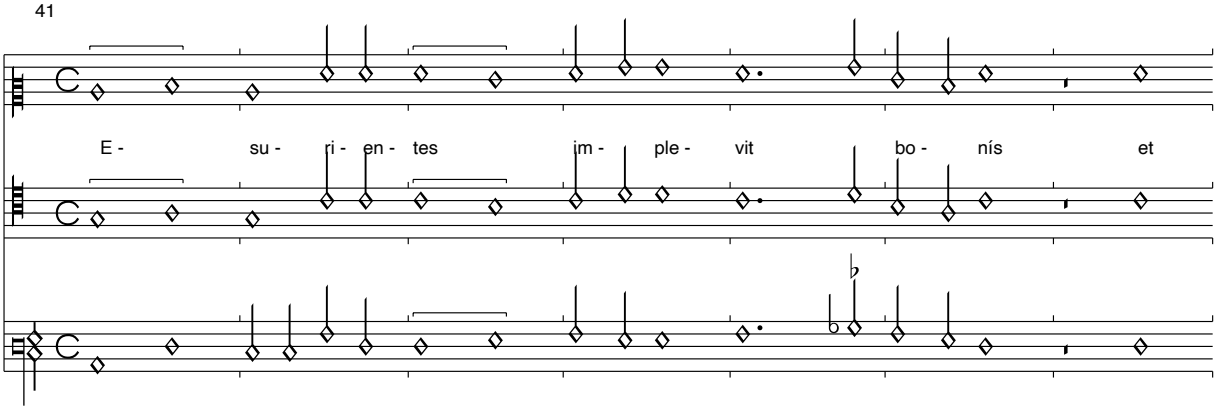
27


fe - cit po - ten - ci - am in bra - chi - o su - o

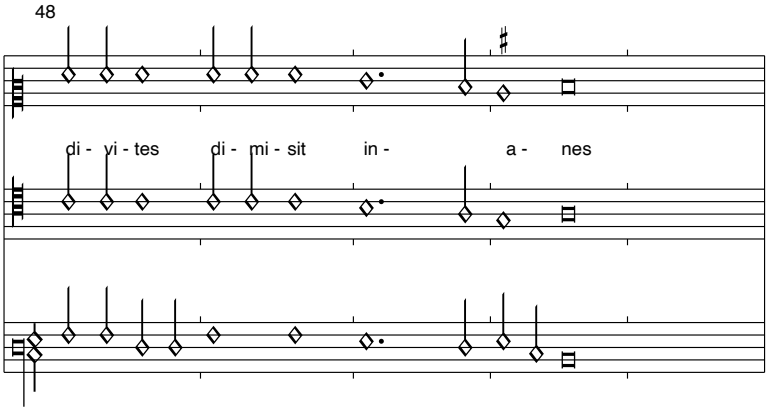
35

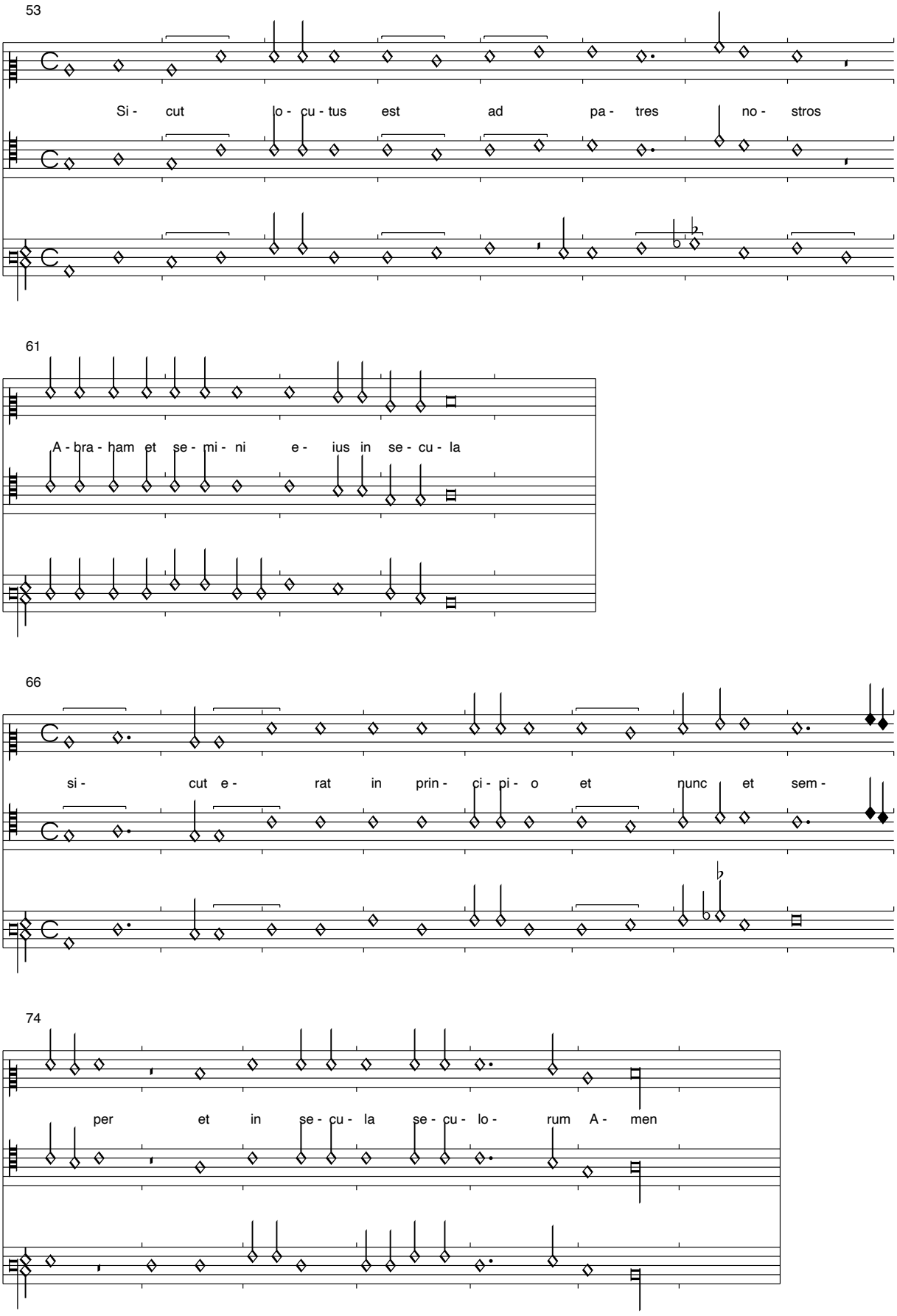

dis - per - sit su - per - bos men - te cor - dis su - i

41


E - su - ri - en - tes im - ple - vit bo - nís et

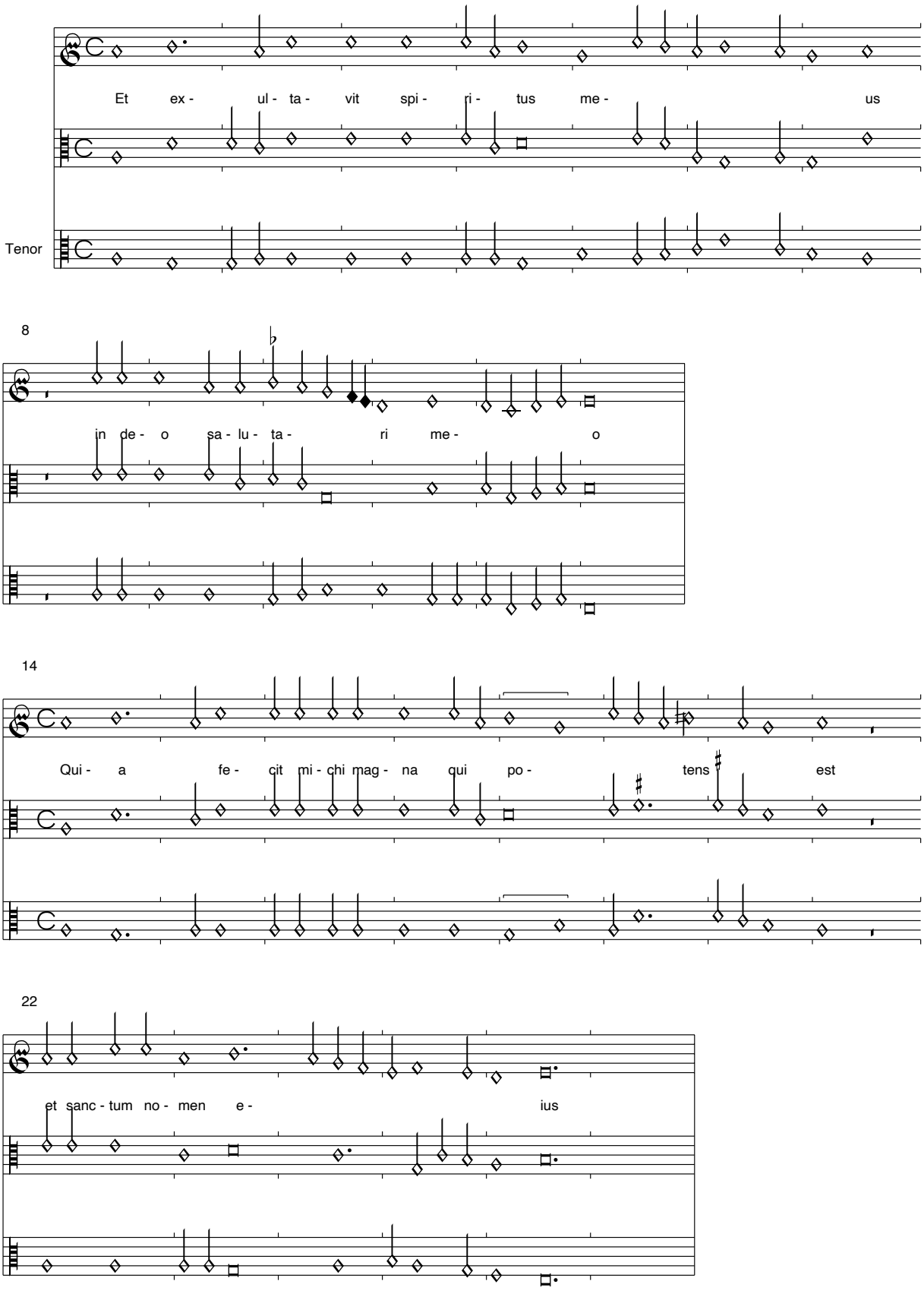
48


di - vi - tes di - mi - sit in - a - nes

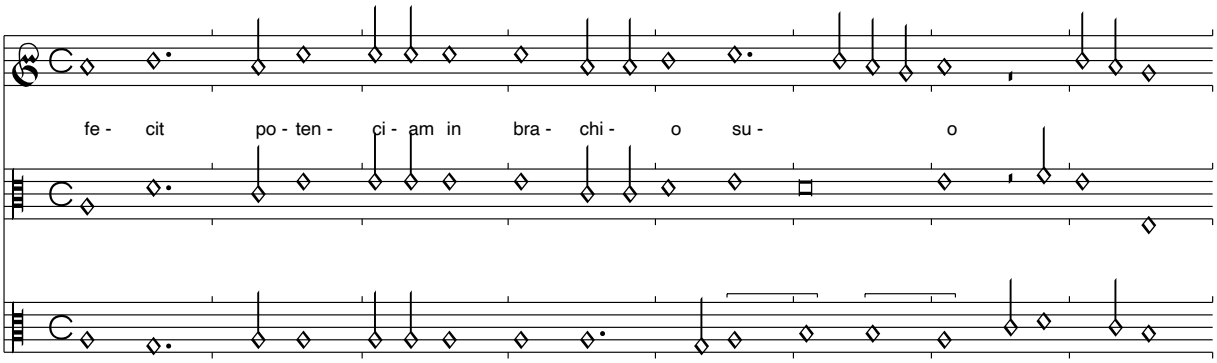


Die Annahme des nicht notierten Faux bourdon ergibt sich fast zwingend aus der Satzstruktur mit parallelen Sexten.

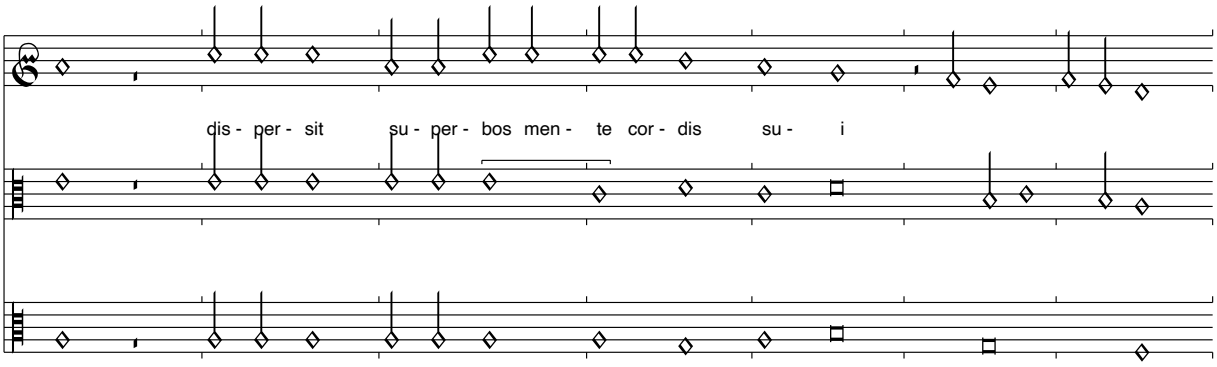
Magnificat quarti toni
Trent 87, f. 225v-226v



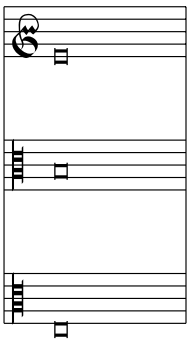
28


fe - cit po - ten - ci - am in bra - chi - o su - o

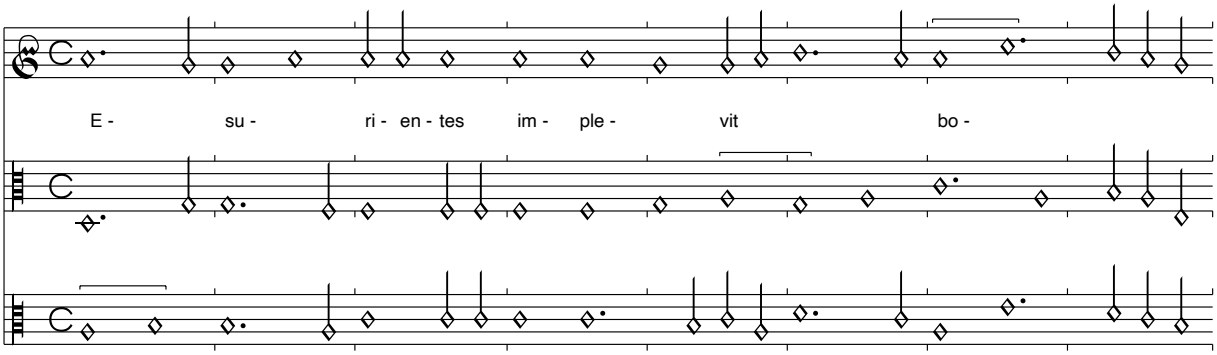
36


dis - per - sit su - per - bos men - te cor - dis su - i

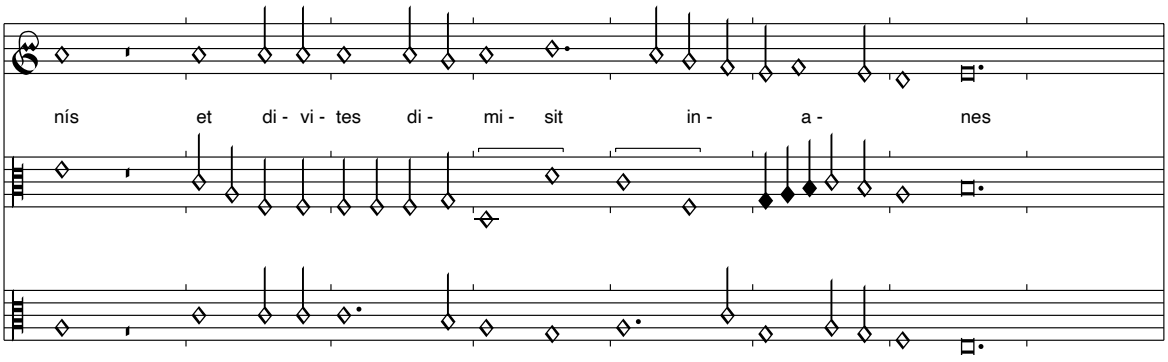
43



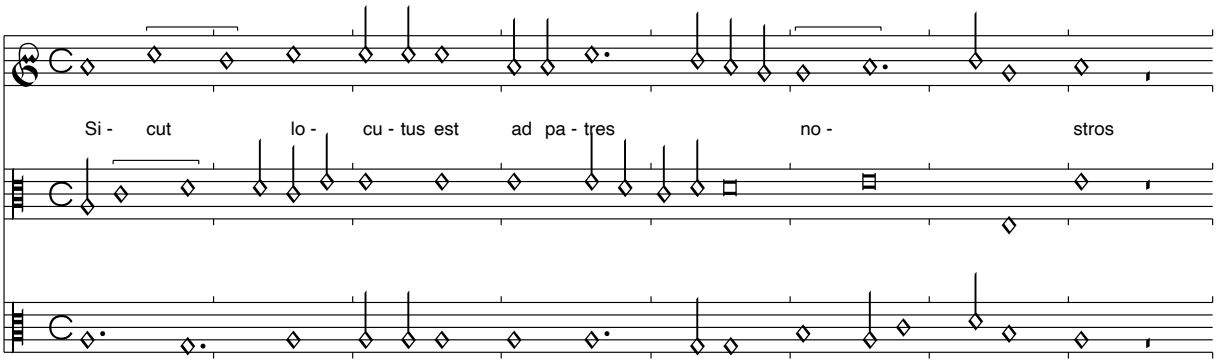
44


E - su - ri - en - tes im - ple - vit bo -

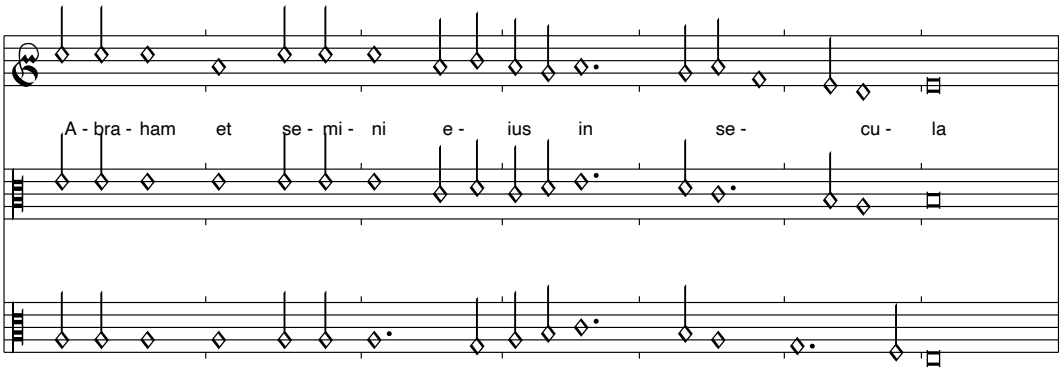
52


nís et di - vi - tes di - mi - sit in - a - nes

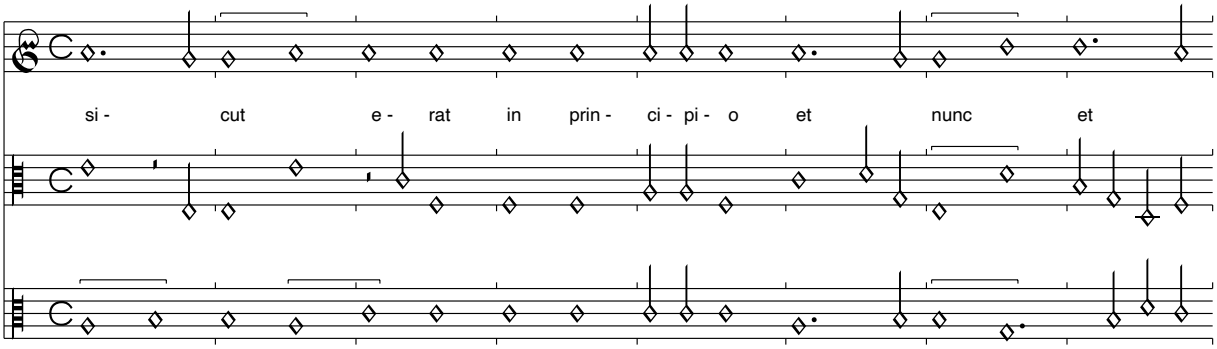
60


Si - cut lo - cu - tus est ad pa - tres no - stros

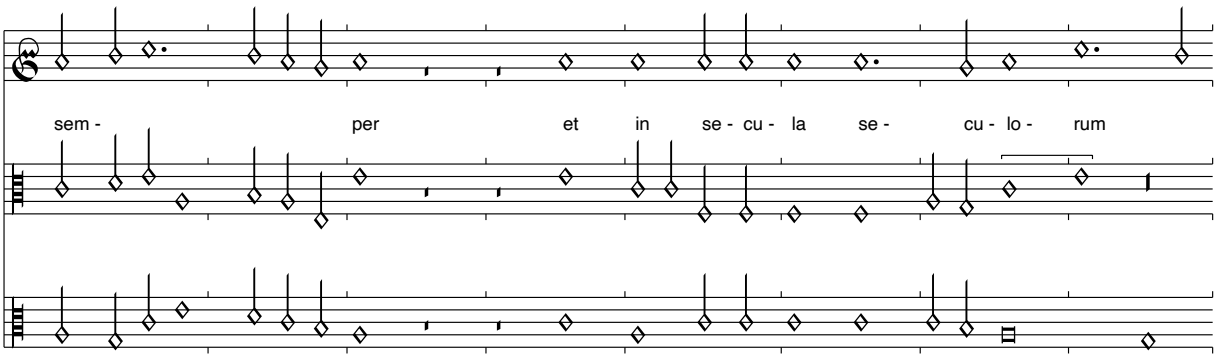
68


A - bra - ham et se - mi - ni e - ius in se - cu - la

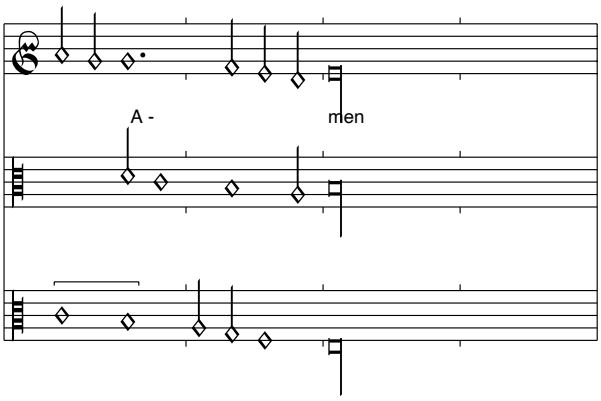
75


si - cut e - rat in prin - ci - pi - o et nunc et

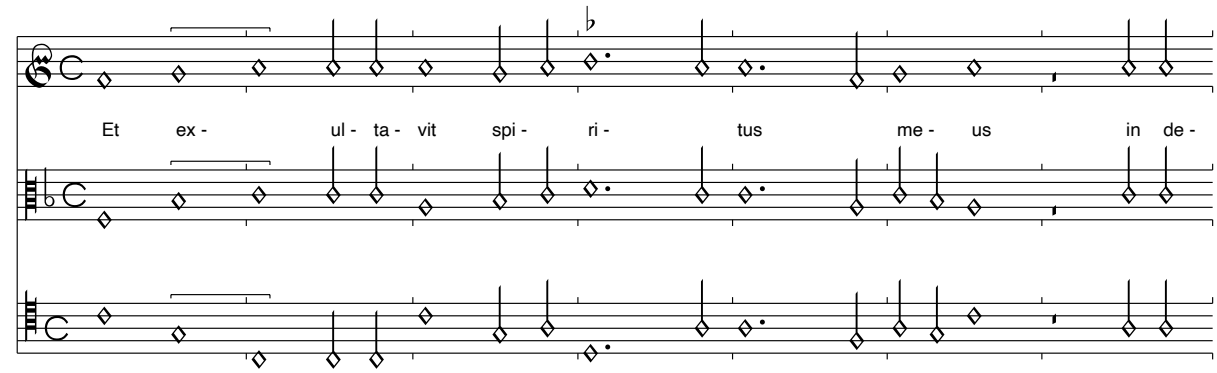
83

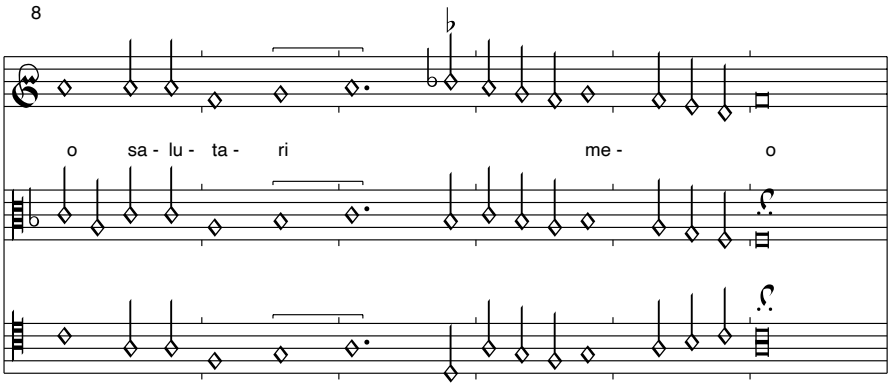


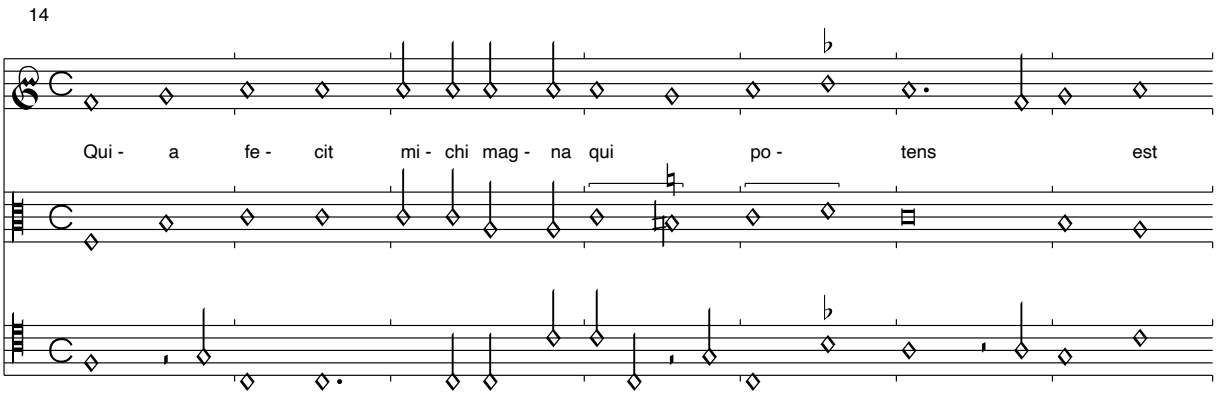
91

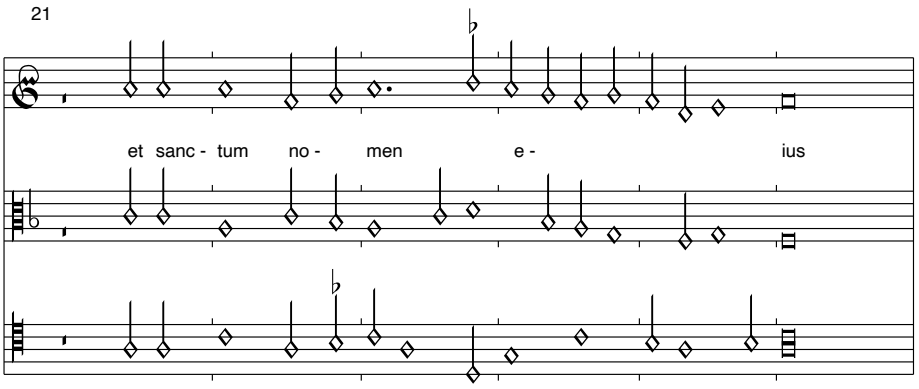


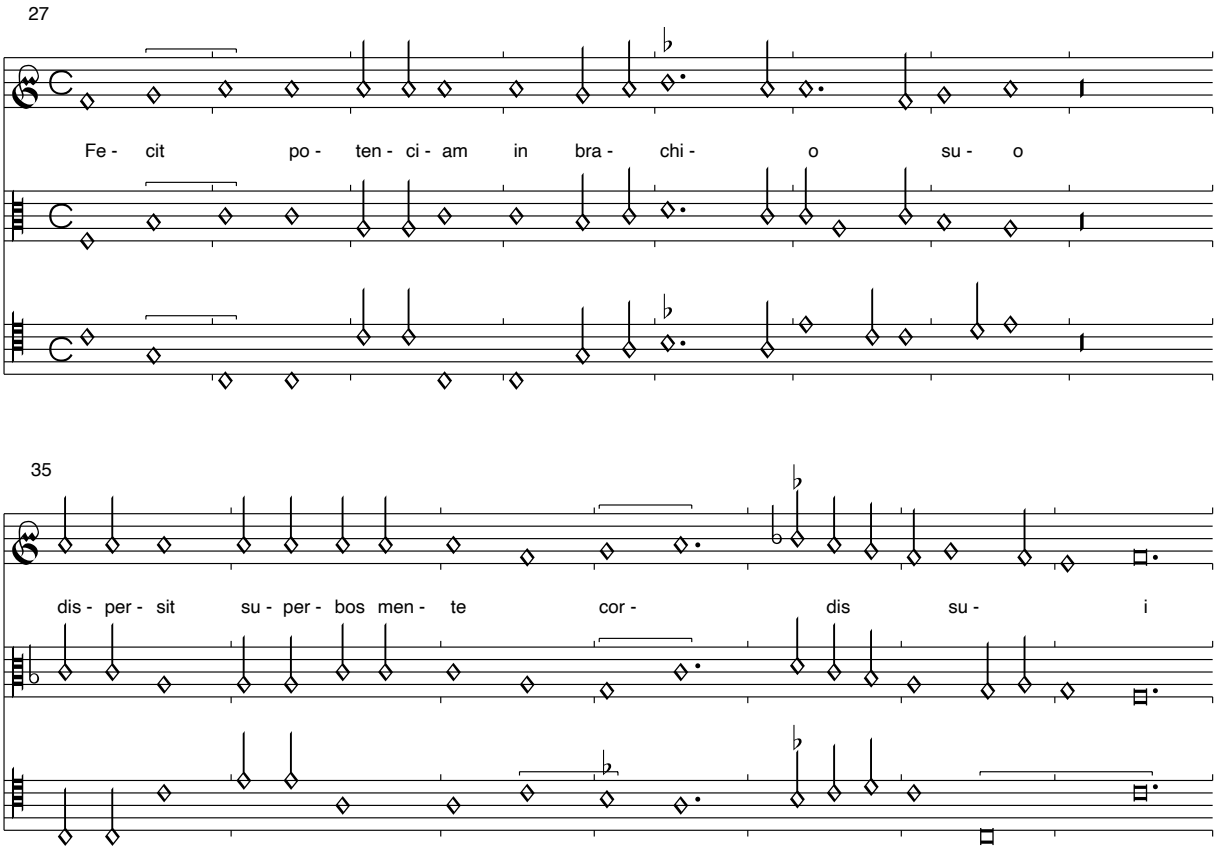
Magnificat sexti toni
Trent 87, f. 226v-228r

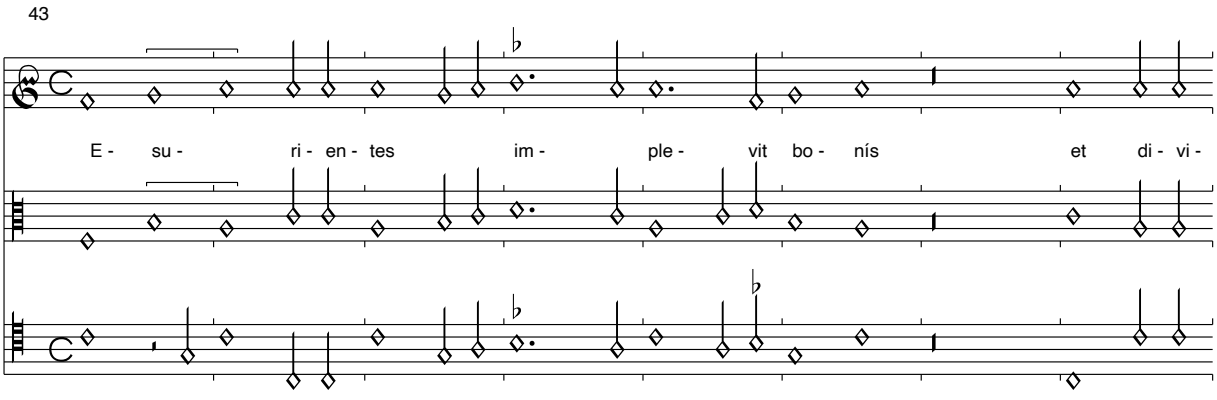


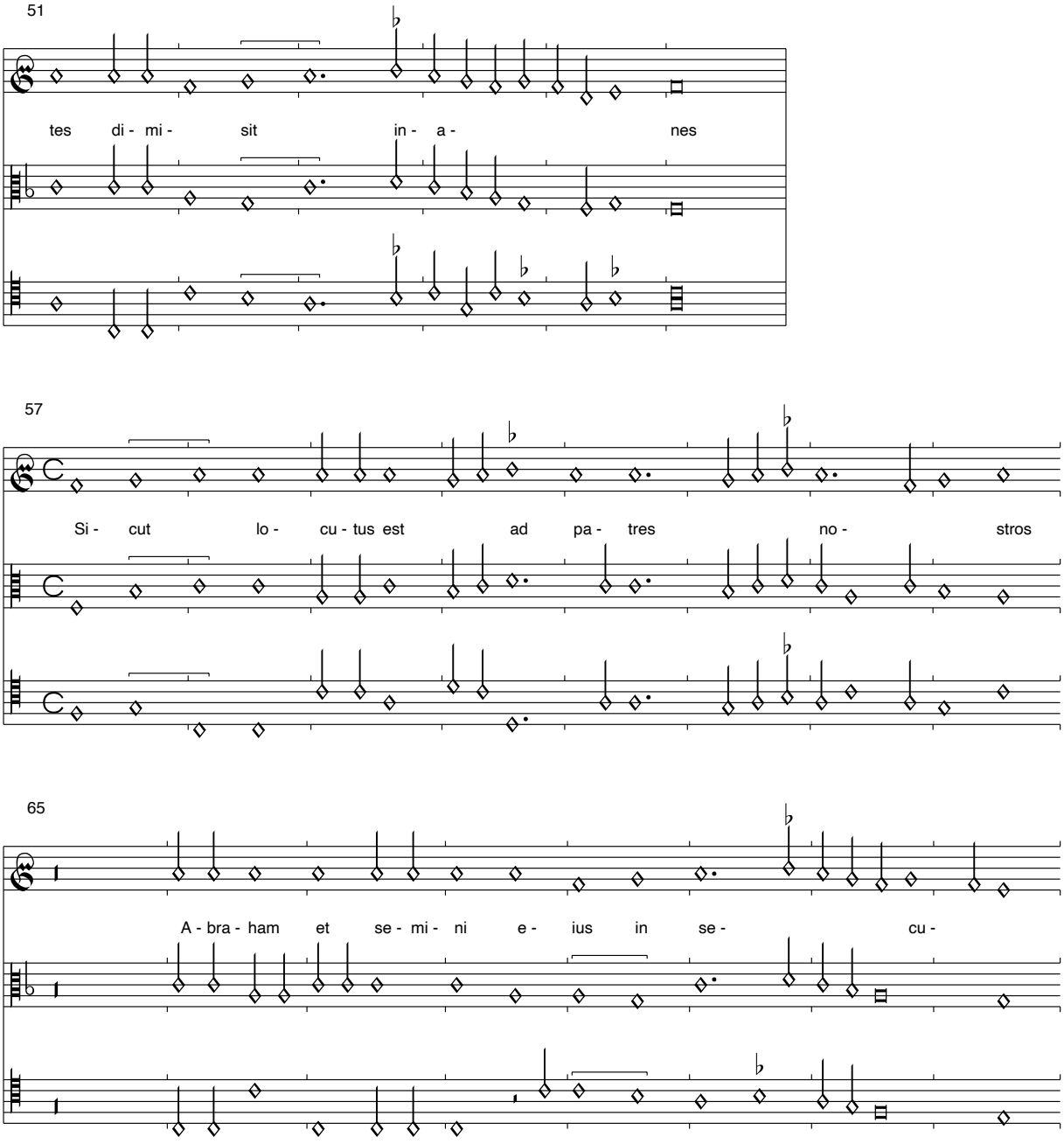




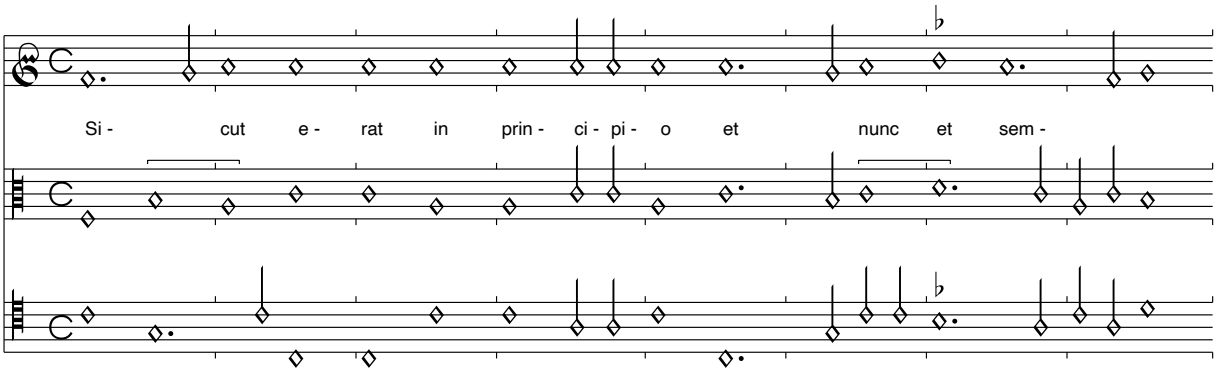



27
Fe - cit po - ten - ci - am in bra - chi - o su - o
35
dis - per - sit su - per - bos men - te cor - dis su - i

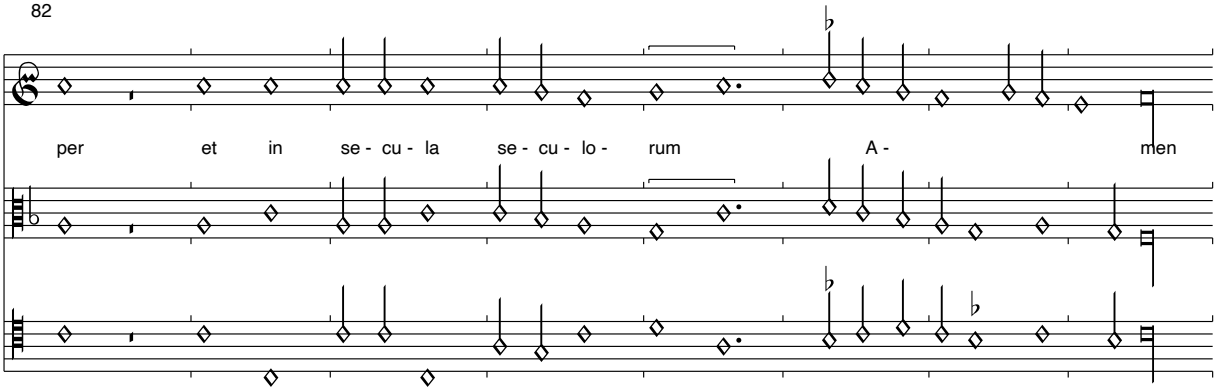

43
E - su - ri - en - tes im - ple - vit bo - nís et di - vi -


51
tes di - mi - sit in - a - nes
57
Si - cut lo - cu - tus est ad pa - tres no - stros
65
A - bra - ham et se - mi - ni e - ius in se - cu -
73
la

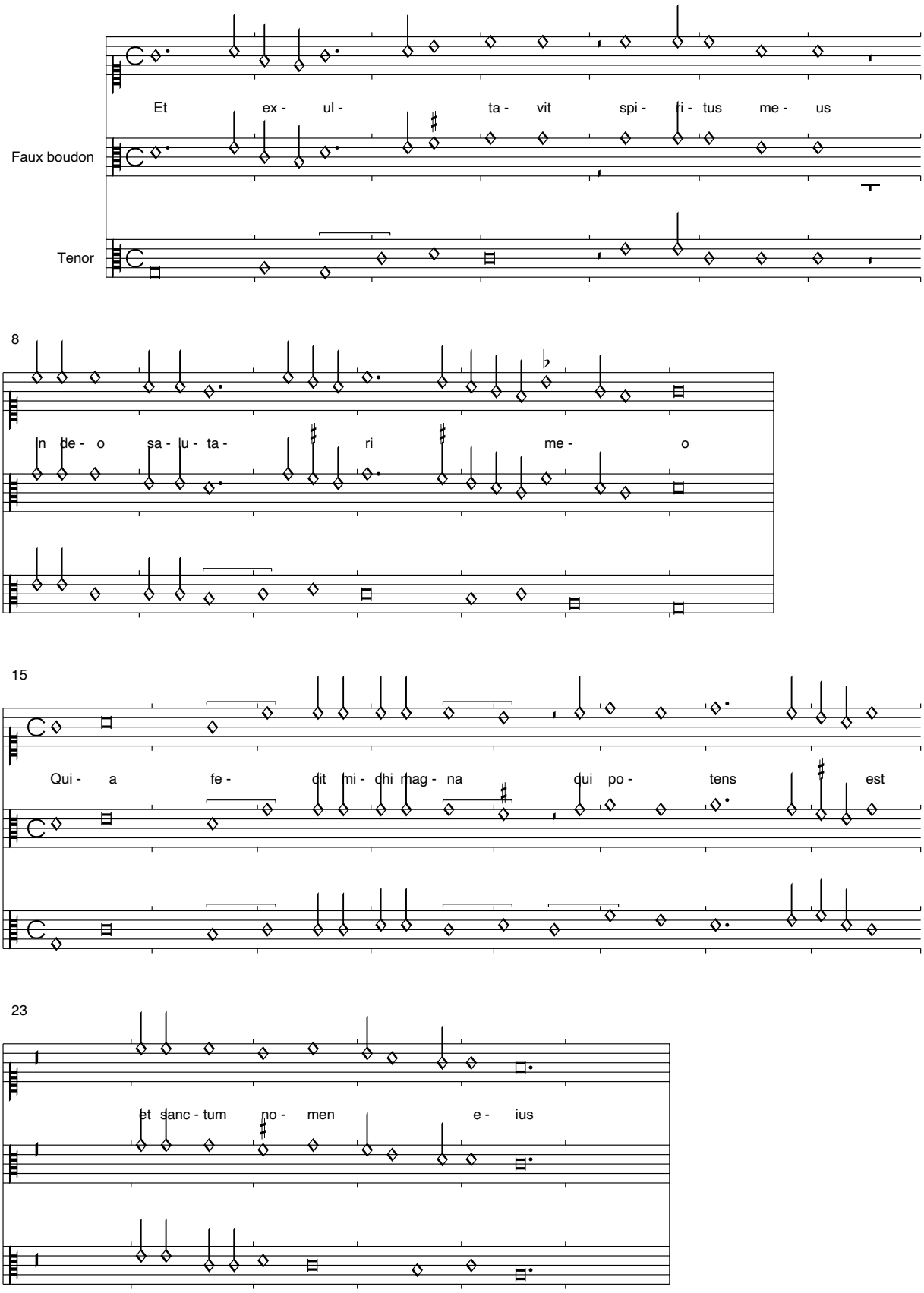
74

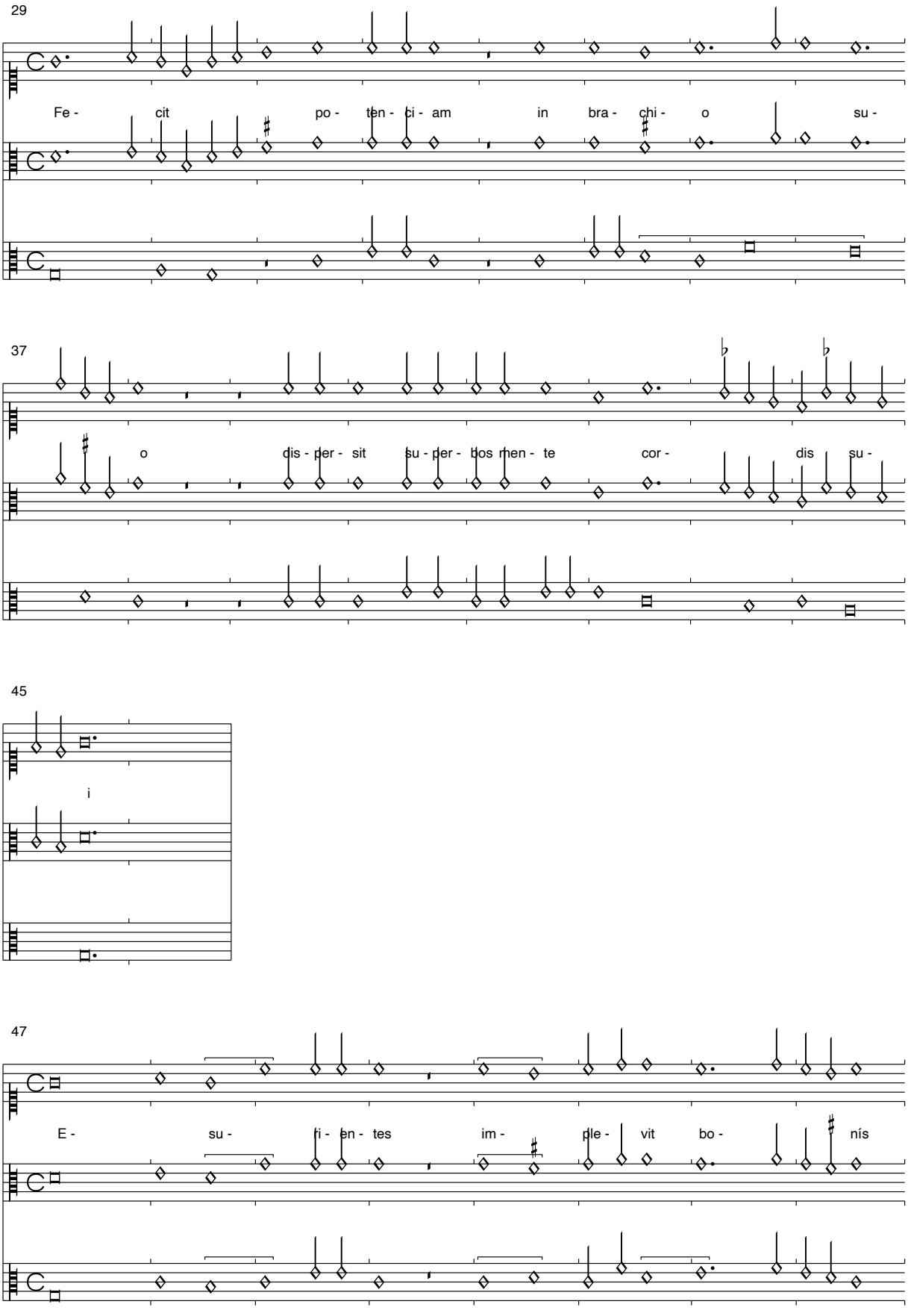

Si - cut e - rat in prin - ci - pi - o et nunc et sem -

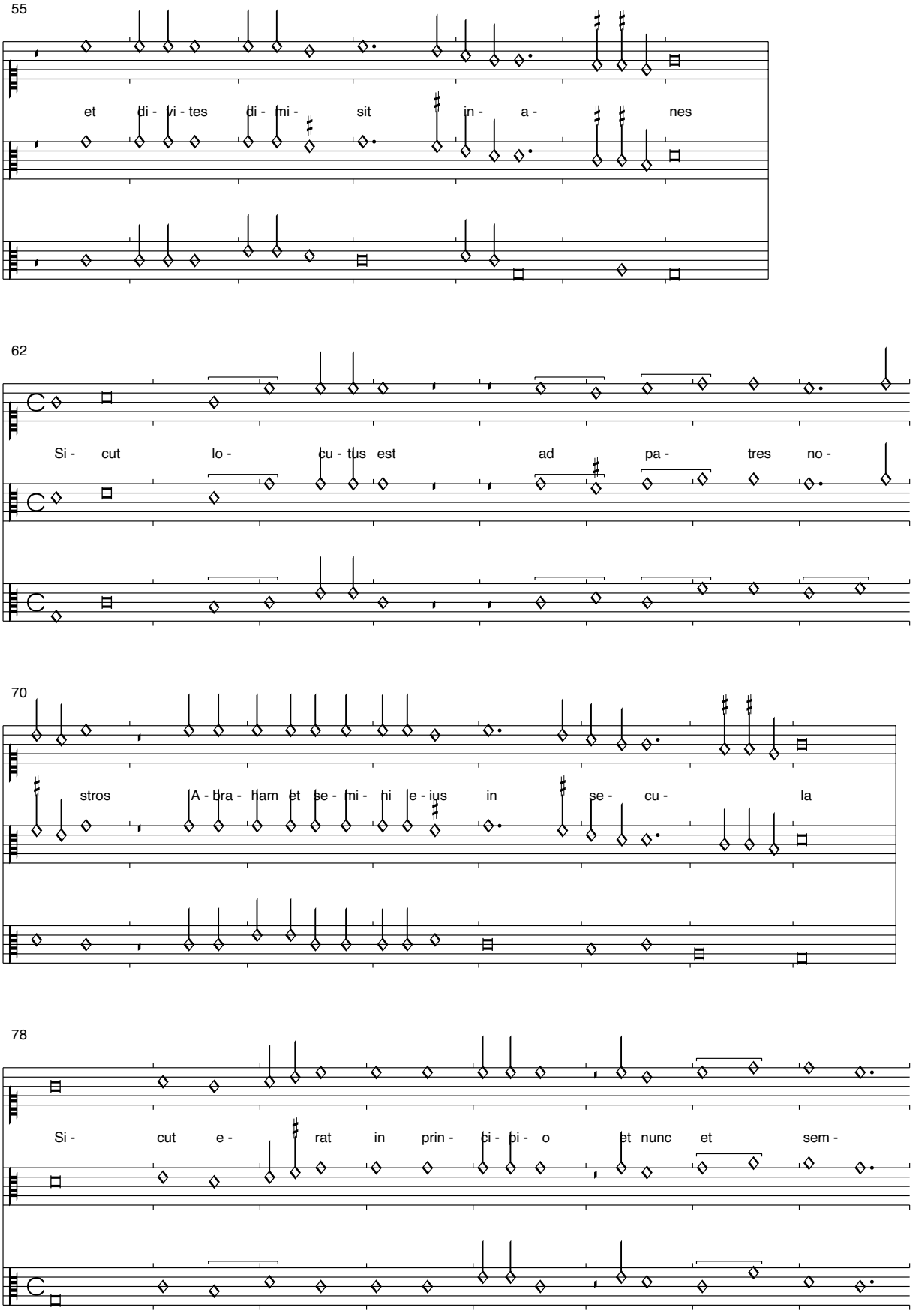
82

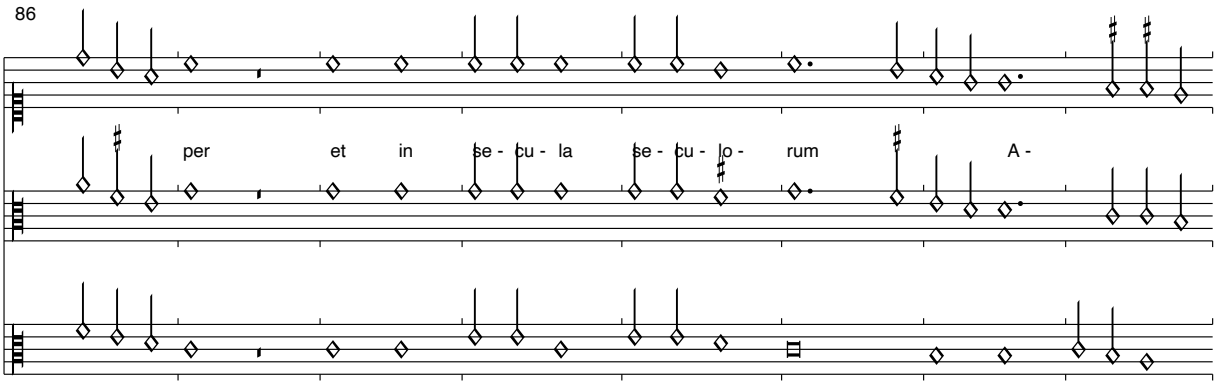

per et in se - cu - la se - cu - lo - rum A - men

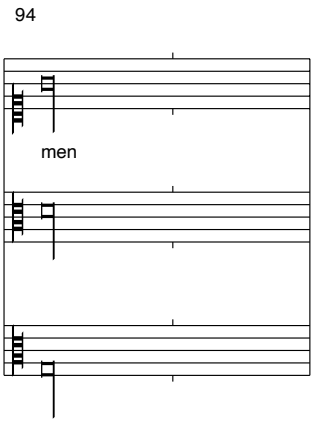
Magnificat octavi toni
Trent 87, f. 228r-228v




29
Fe - cit po - ten - ci - am in bra - chi - o su -
37
o dis - per - sit su - per - bos men - te cor - dis su -
45
i
47
E - su - i - en - tes im - ple - vit bo - nís


55
et di - vi - tes di - mi - sit in - a - nes
62
Si - cut lo - cu - tus est ad pa - tres no -
70
stros A - bra - ham et se - mi - ni e - ius in se - cu - la
78
Si - cut e - rat in prin - ci - pi - o et nunc et sem -

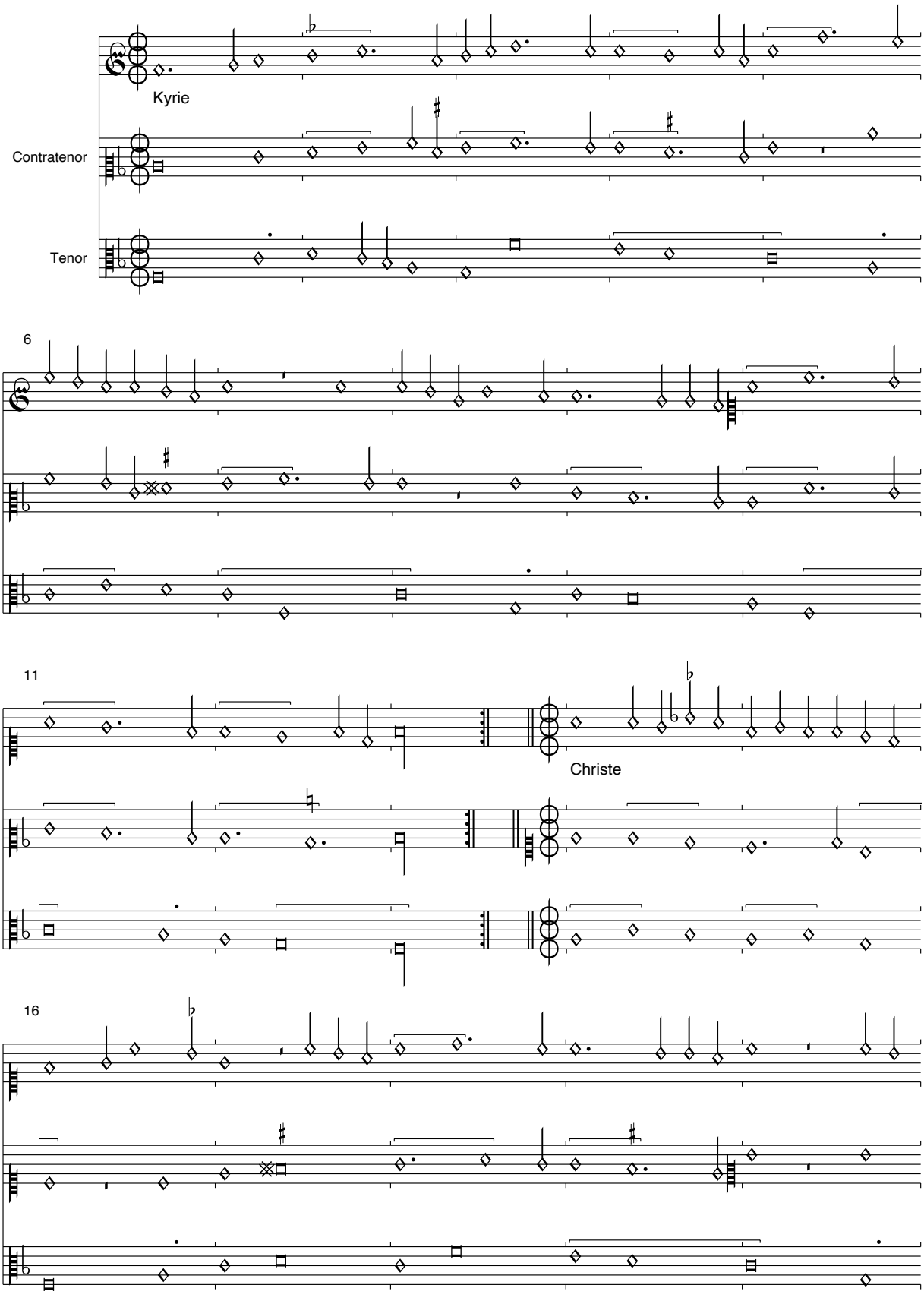


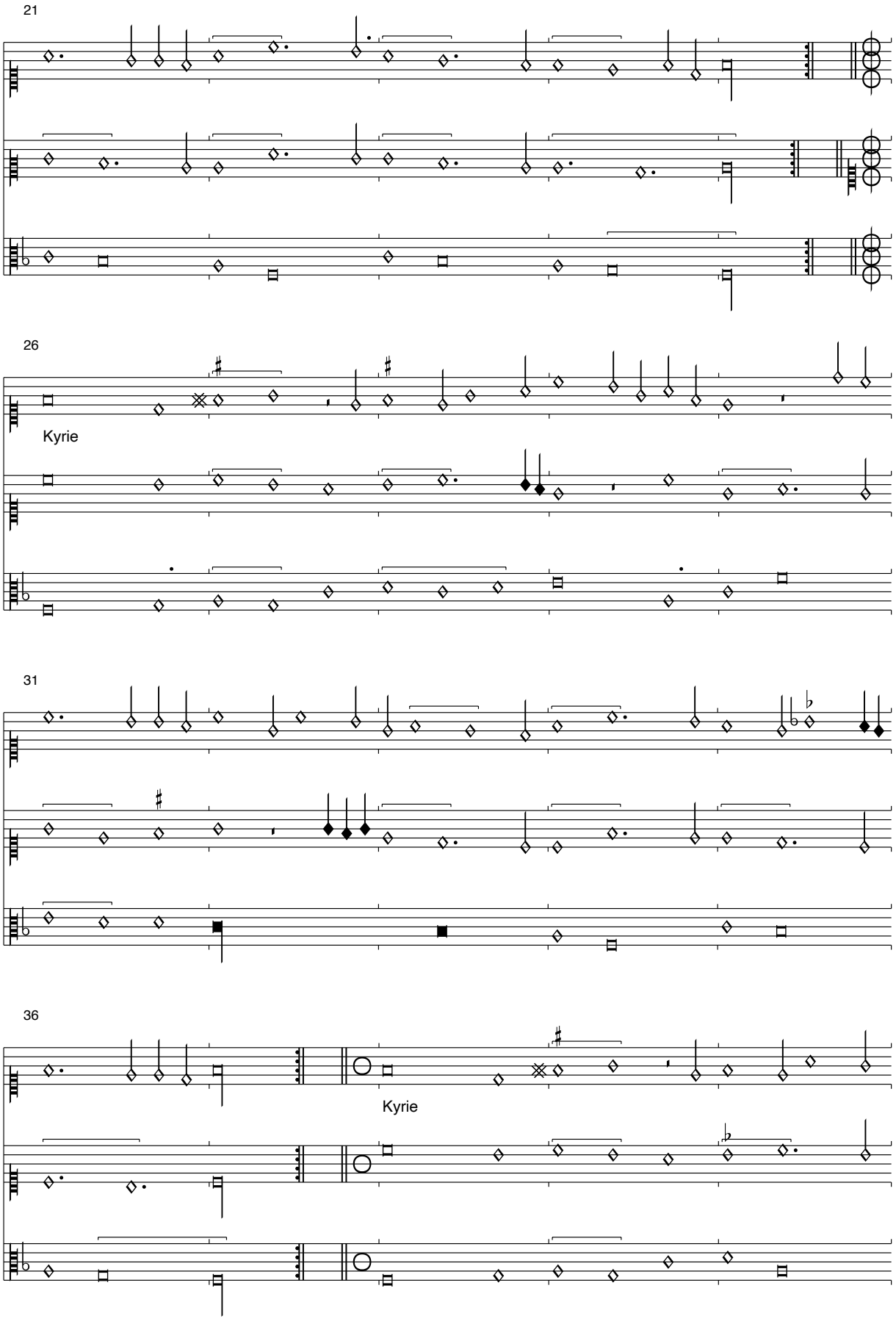


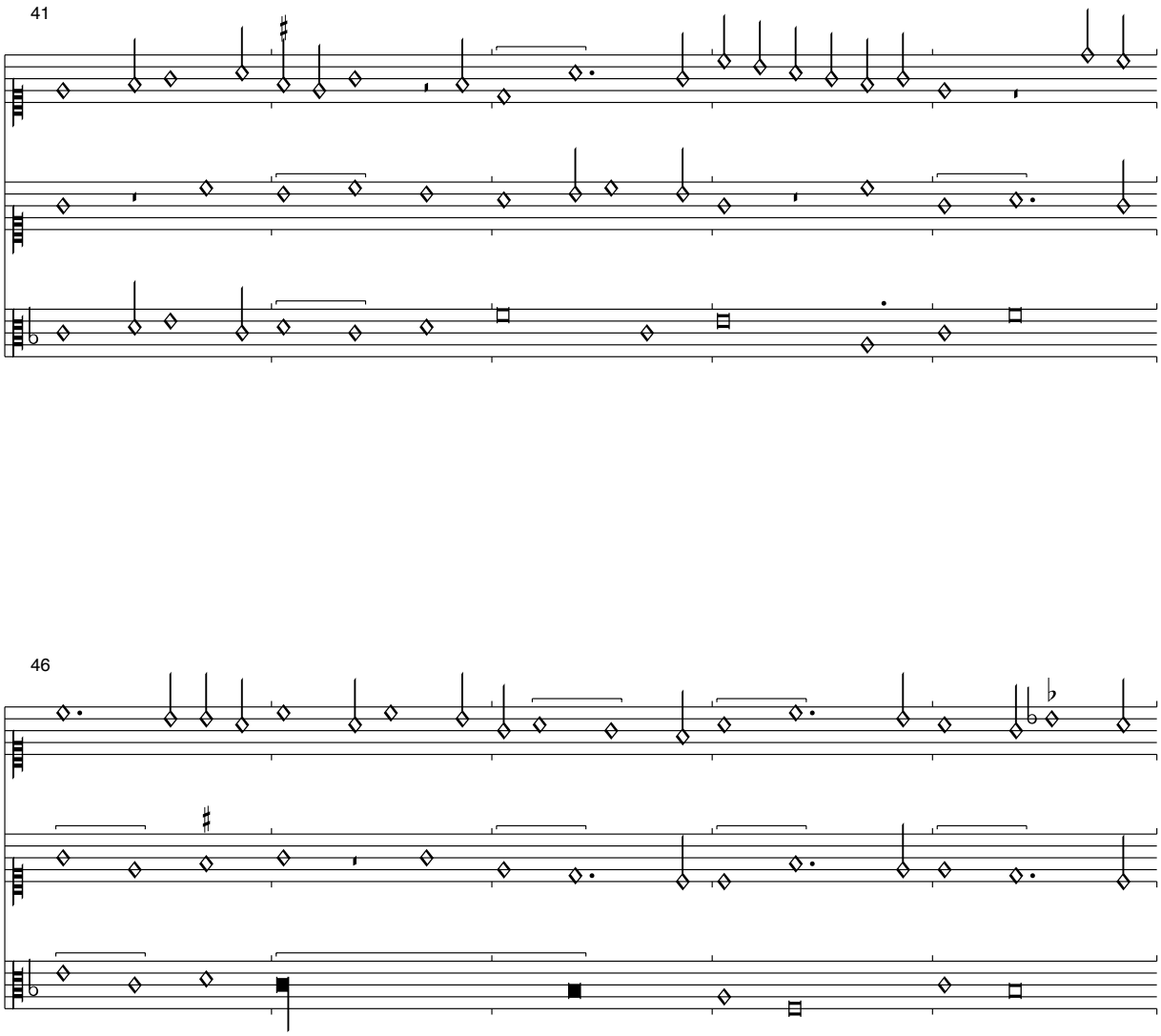
Das Stück ist zweistimmig notiert, aber der nicht angegebene Fauxbourdon ist durch die Textur impliziert.

(Binchois): Kyrie "angelorum"

Trent 87, f. 229r-230r

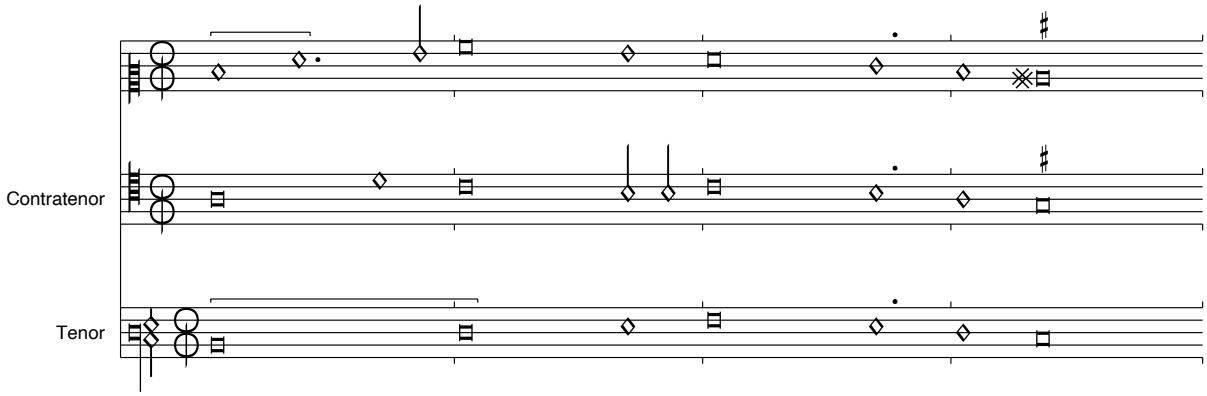


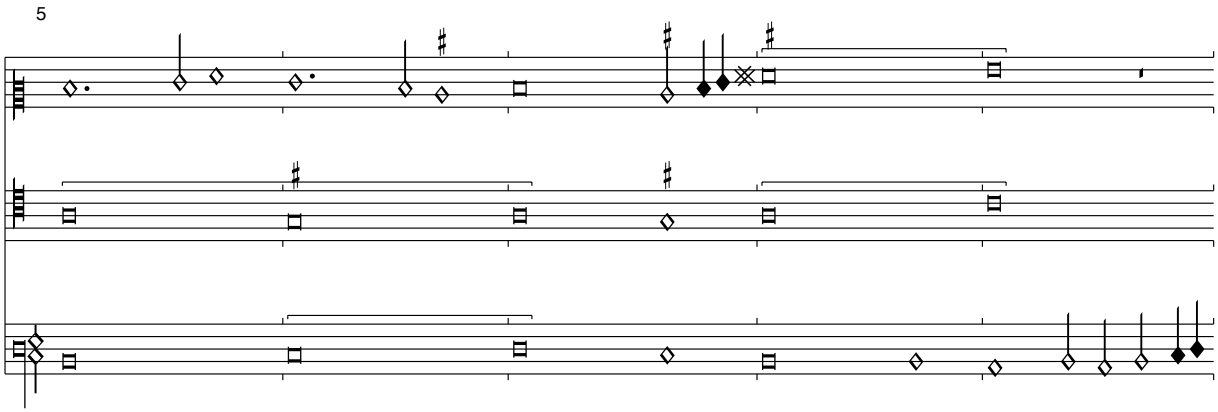

21
26
Kyrie
31
36
Kyrie

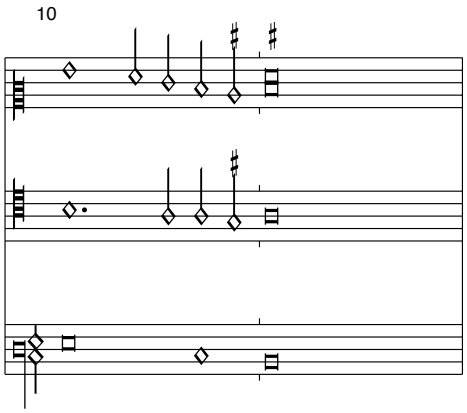


Mehrere Fehler wurden nach Aosta korrigiert. Von der dortigen Version weicht der Tenor (!) in den letzten beiden Kyrie bedeutend ab.

Kyrie
Trent 87, f. 230r



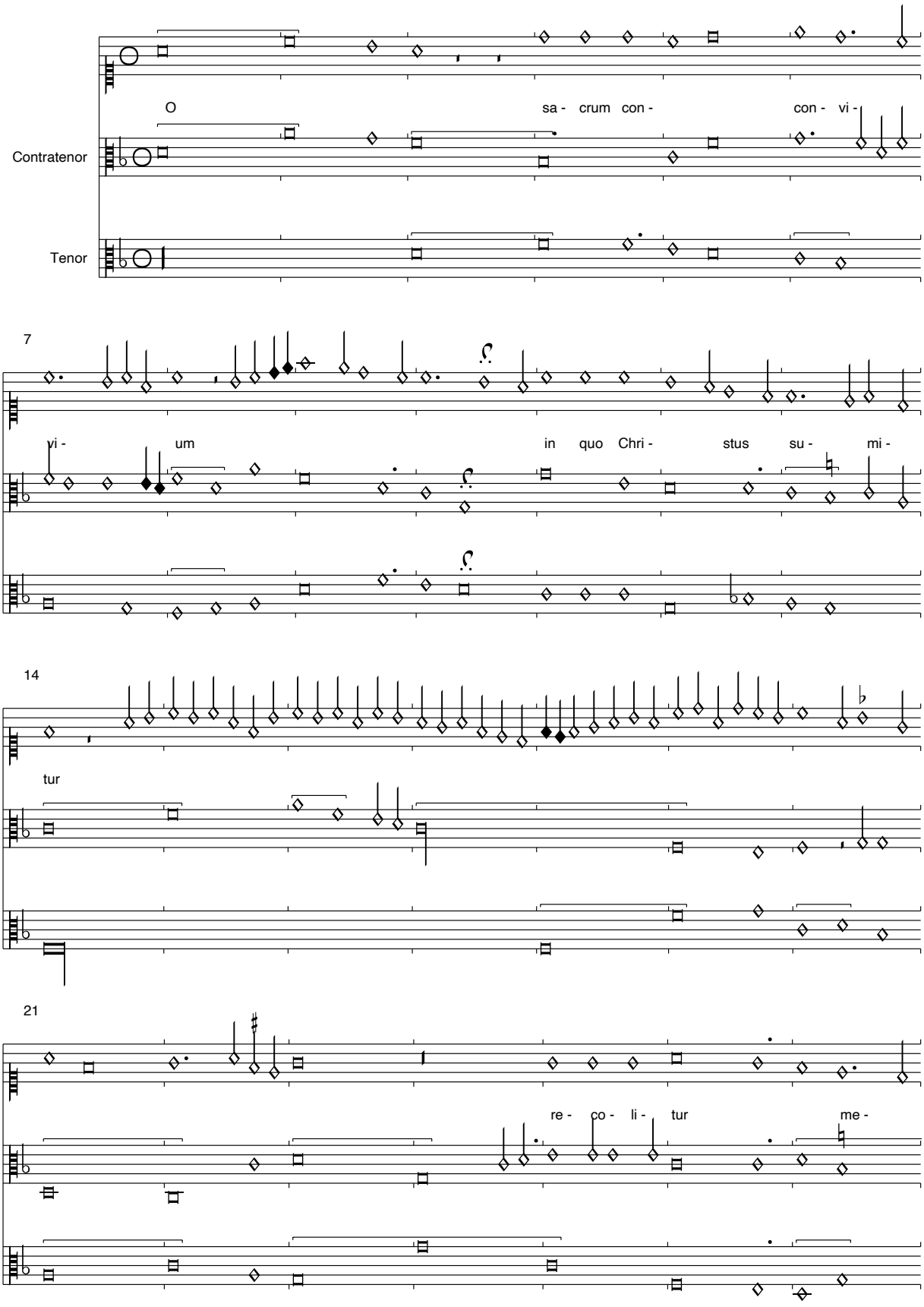


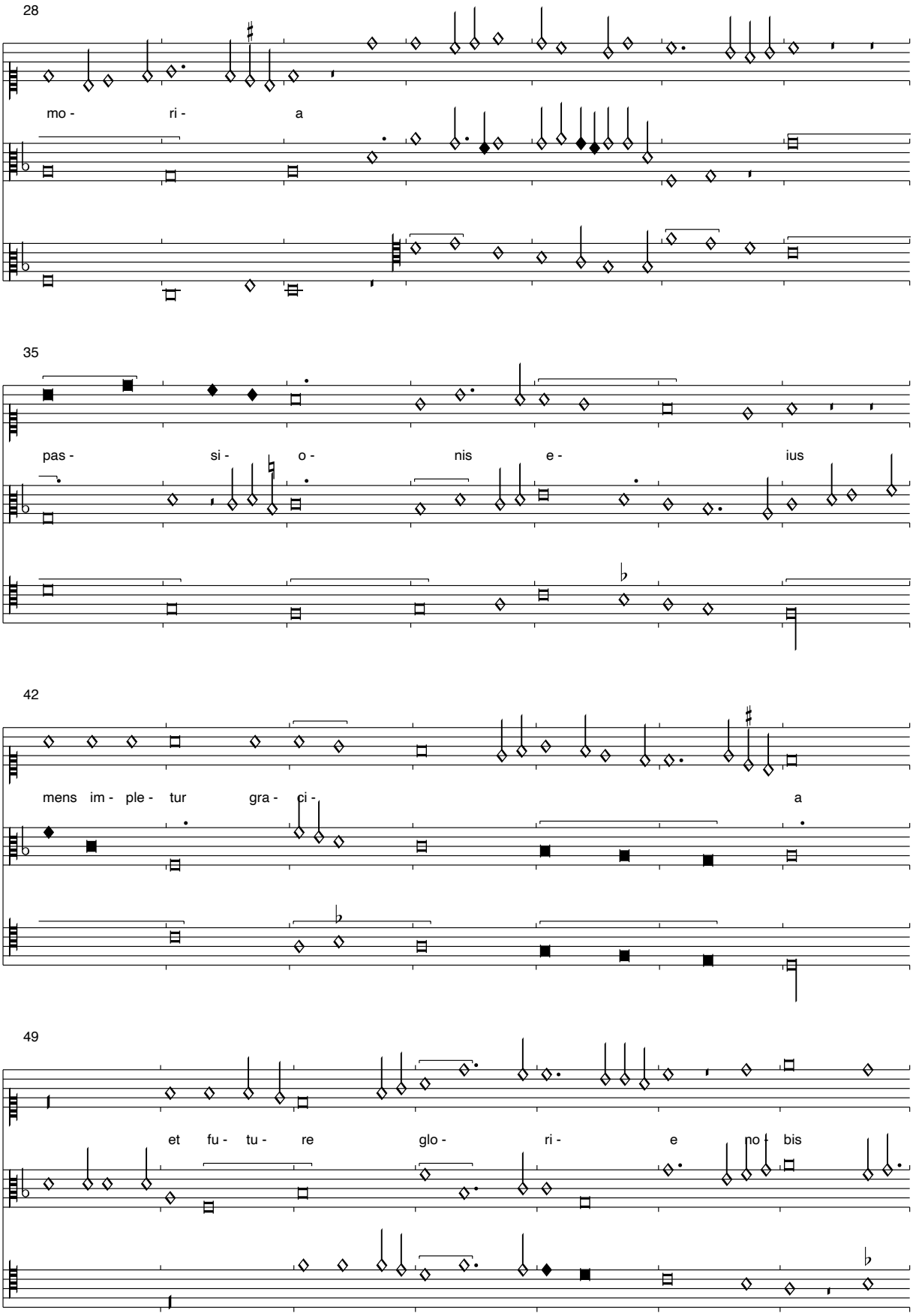


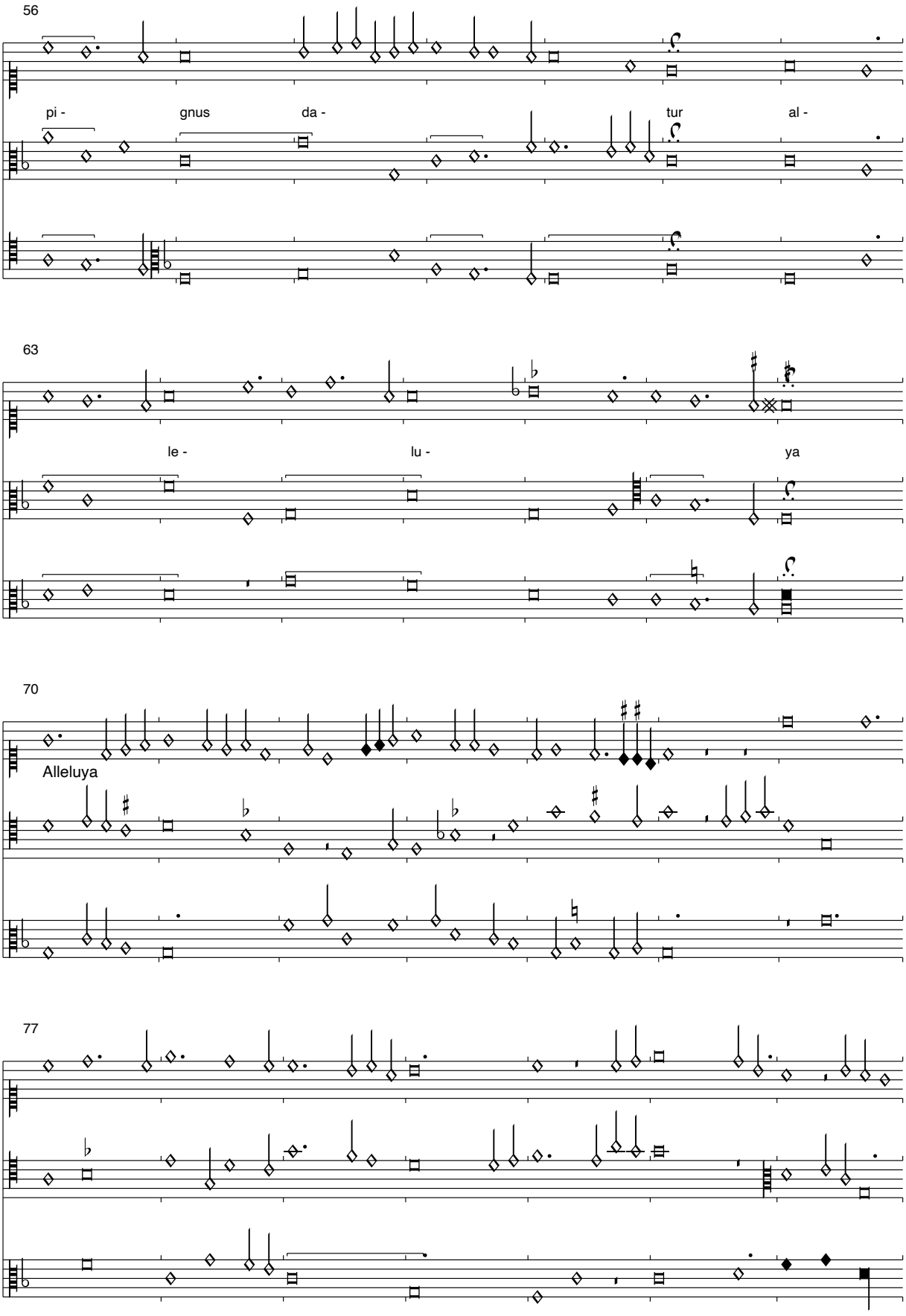
Der Satz gehört vom Modus her nicht zum vorangehenden Kyrie angelorum von Binchois, ist aber in ähnlichem Stil gehalten.

O sacrum convivium

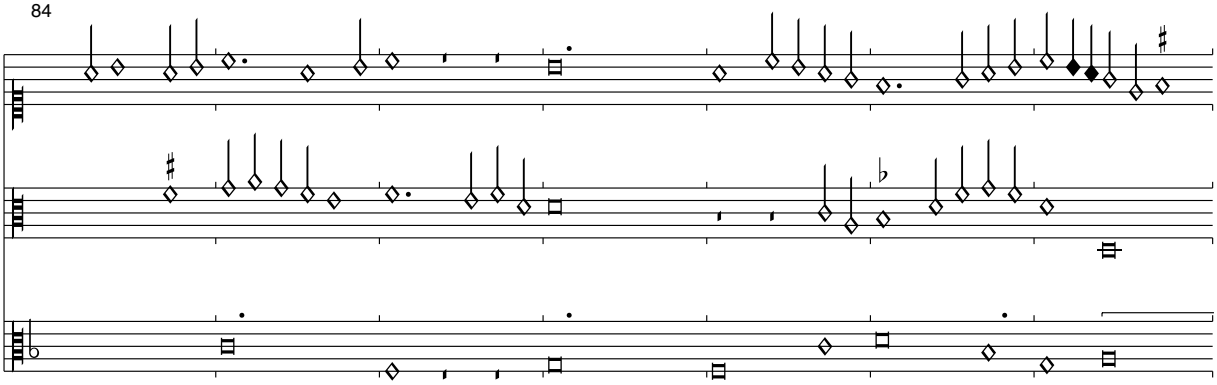
Trent 87, f. 230v-231r



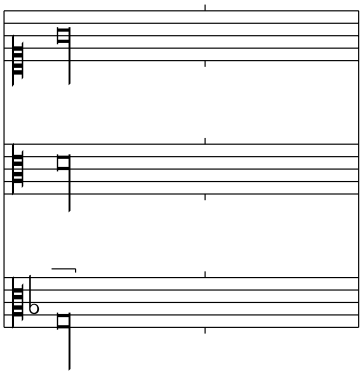

28
mo - ri - a
35
pas - si - o - nis e - ius
42
mens im - ple - tur gra - ci - a
49
et fu - tu - re glo - ri - e no - bis


56
pi - gnus da - tur al -
63
le - lu - ya
70
Alleluya
77

84



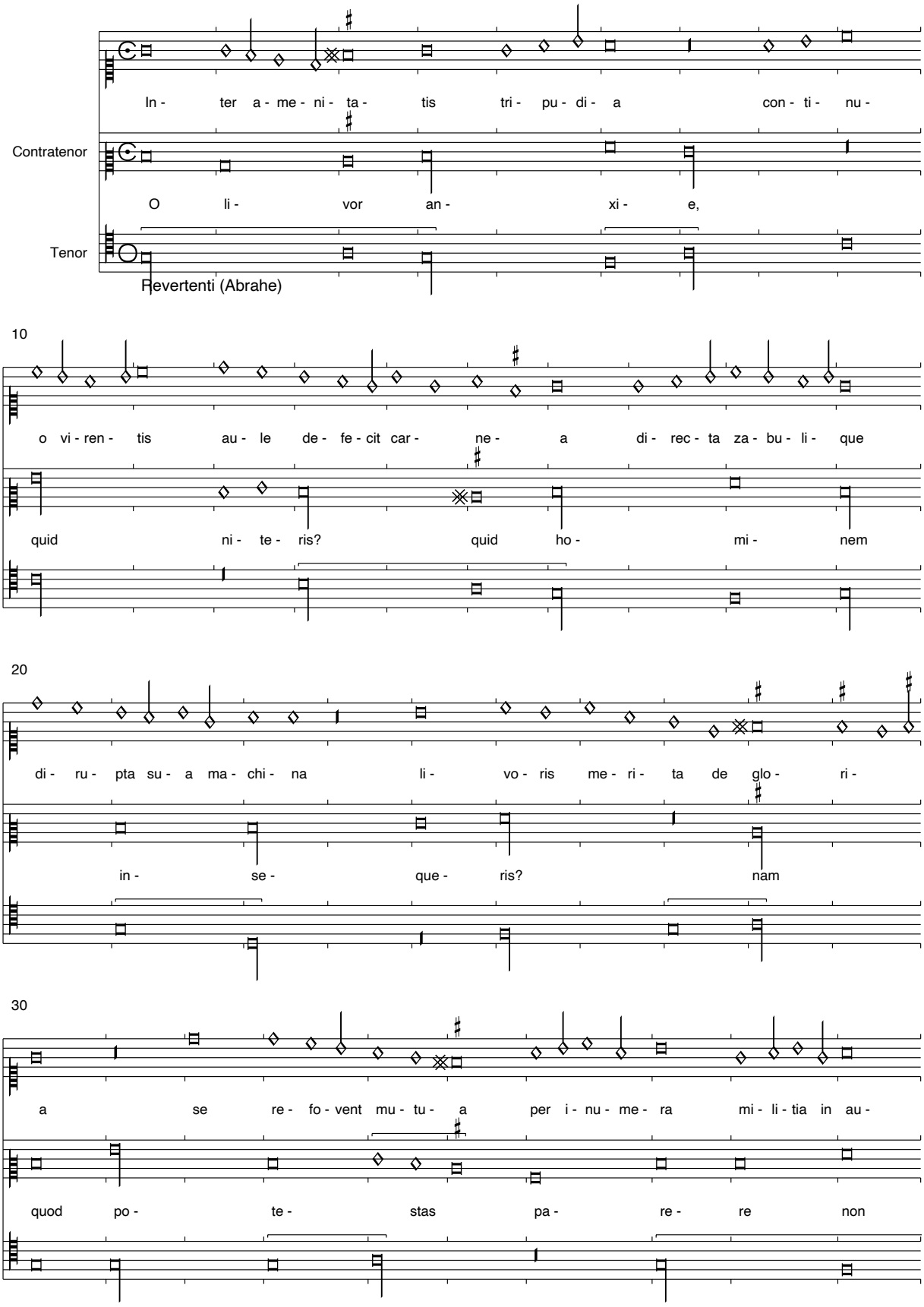
91

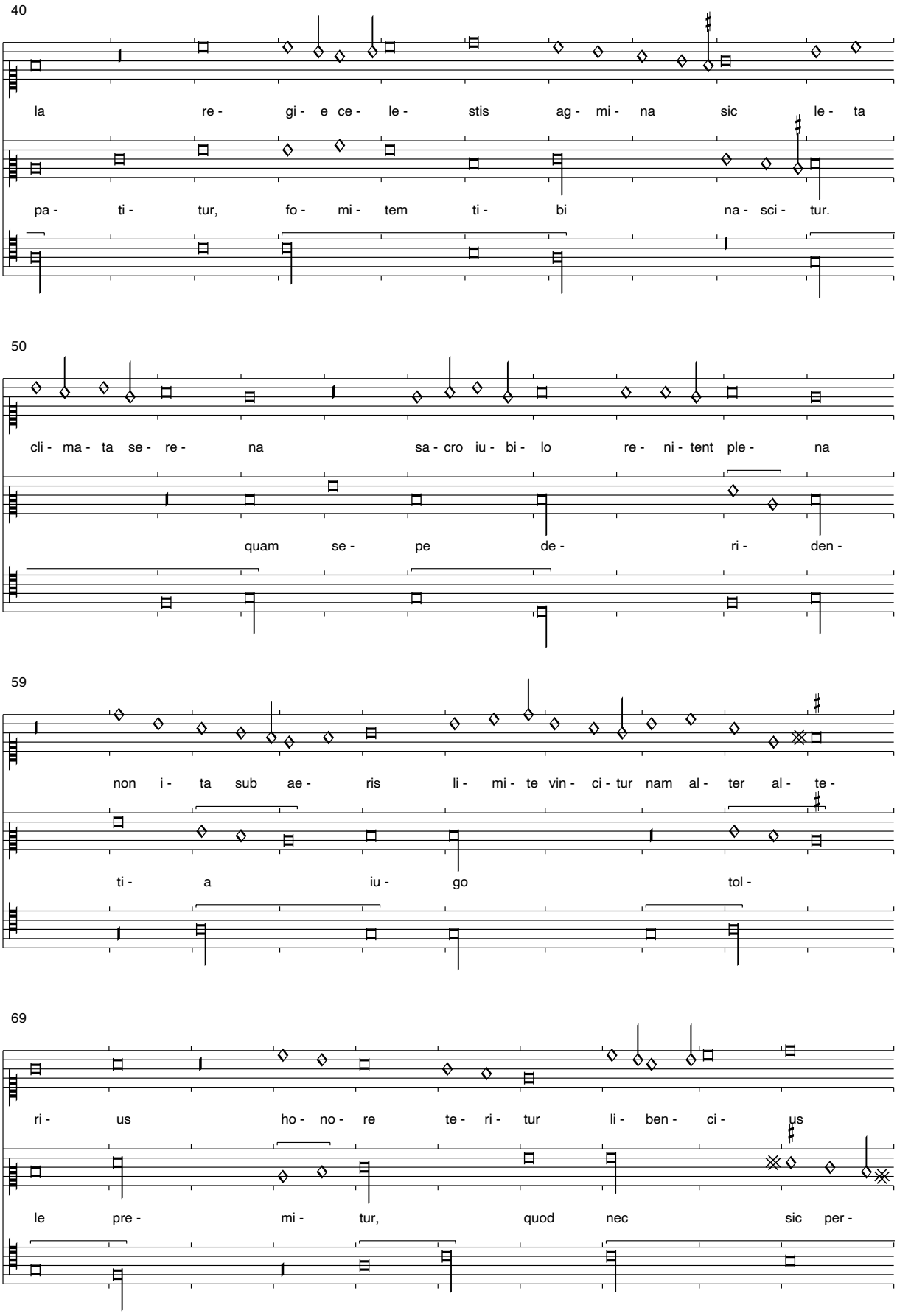


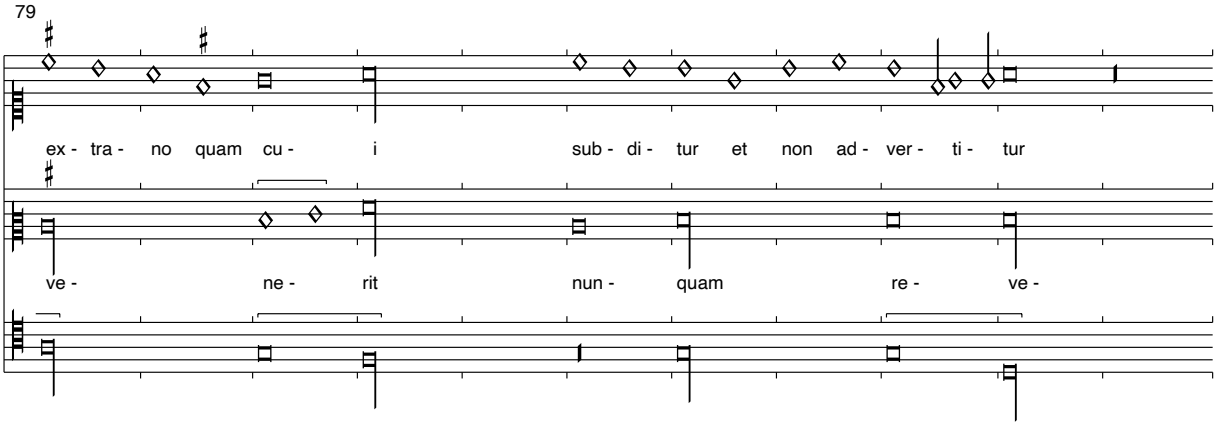
Reincipe si volueris usque ad punctum ante in quo

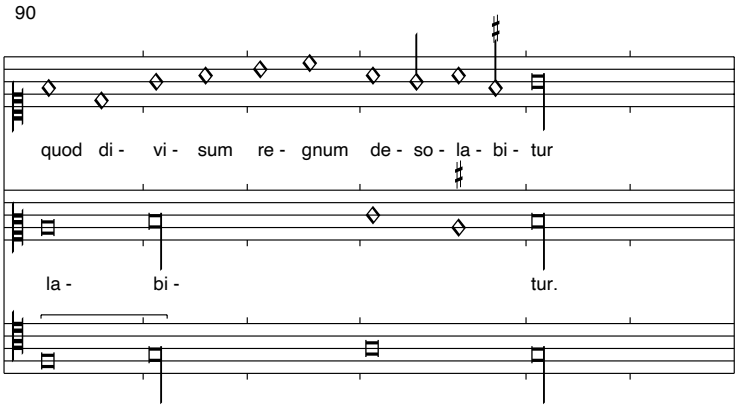
d. h.: Ad libitum wiederhole die Musik bis auf das letzte Alleluya

In amenitatis-O livor-Revertenti
Trent 231v-232r




40
la re- gi- e ce- le- stis ag- mi- na sic le- ta
pa- ti- tur, fo- mi- tem ti- bi na- sci- tur.
50
cli- ma- ta se- re- na sa- cro iu- bi- lo re- ni- tent ple- na
quam se- pe de- ri- den-
59
non i- ta sub ae- ris li- mi- te vin- ci- tur nam al- ter al- te-
ti- a iu- go tol-
69
ri- us ho- no- re te- ri- tur li- ben- ci- us
le pre- mi- tur, quod nec sic per-





Zur Kombination der Texte s. nächste Seite

Die Intertextualität der Texte dieser Motette ist besonders interessant. Die Basis bildet des Responsorium „Revertenti Abrahae“ zur Fastenzeit (Quadragesima) Abraham trifft auf Melchisedek nach siegreicher Schlacht und gibt ihm den Zehnten seiner Beute ab.
Das Triplum schildert die Wonnen des Himmels und stellt dem den Neid und die mangelnde Loyalität auf der Erde entgegen, ein Zitat aus Matthäus 12.25: Jedes Reich mit internem Zwist geht zugrunde.

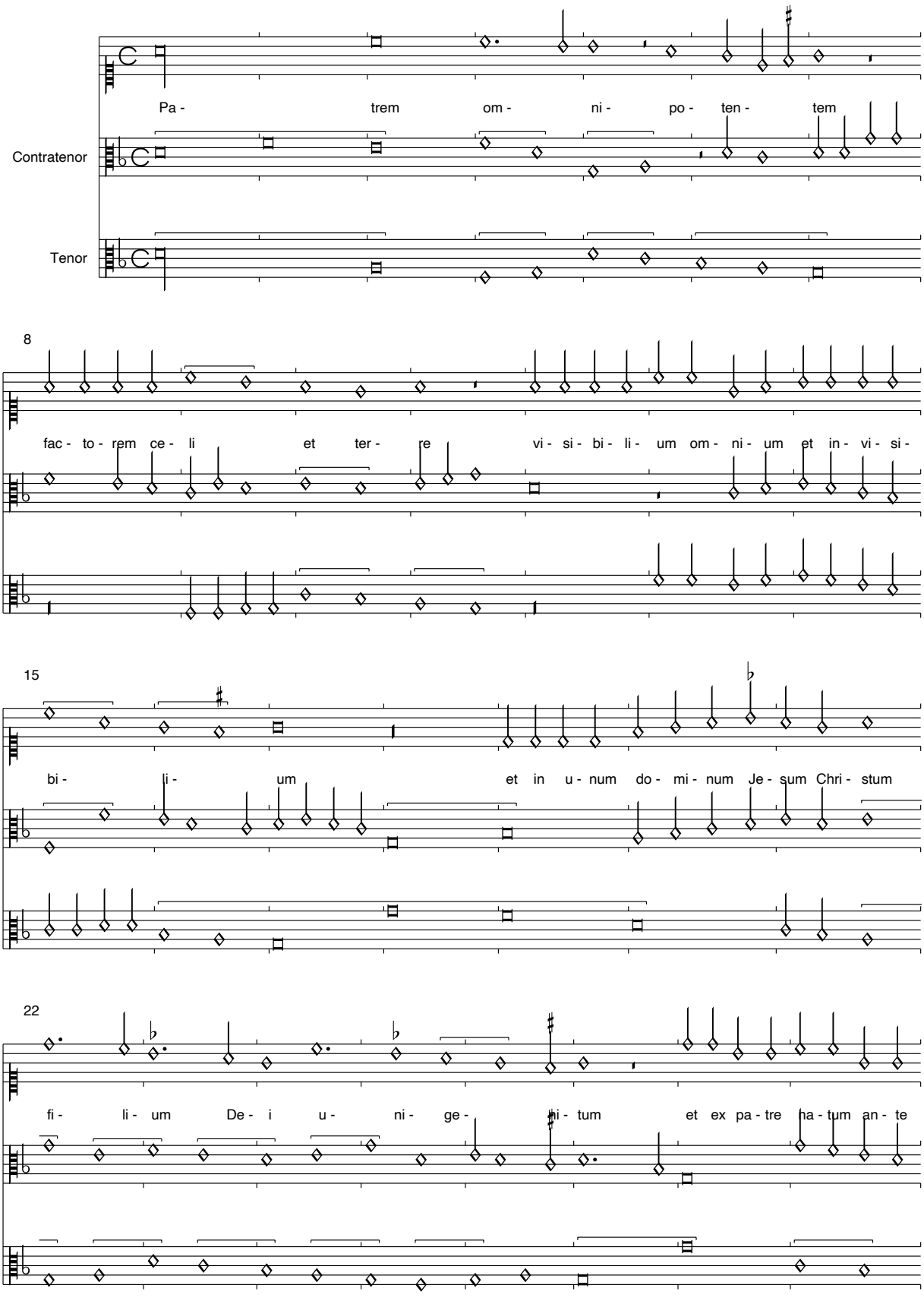
Mitten unter den Freuden der himmlischen Wonne
blüht unaufhörlich der immergrüne Hof.
Die blutige Macht des Teufels ist gebrochen,
sein eigenes Machwerk ist zerschmettert.
Jeder Anspruch des Neides auf Ruhm ist dahin.
Die unzähligen Scharen des himmlischen Heeres
erfreuen und stärken einander
im königlichen Himmelshof.
So erstrahlen jene heiteren, friedvollen Gefilde,
erfüllt von heiligem Jubel.
Anders verhält es sich unter dem Himmel auf der Erde:
Hier wird einer durch die Ehre des anderen zurückgesetzt;
lieber beugt man sich einem Fremden
als dem, dem man unterstellt ist,
und man bedenkt nicht,
dass ein in sich gespaltenes Reich zugrunde geht.

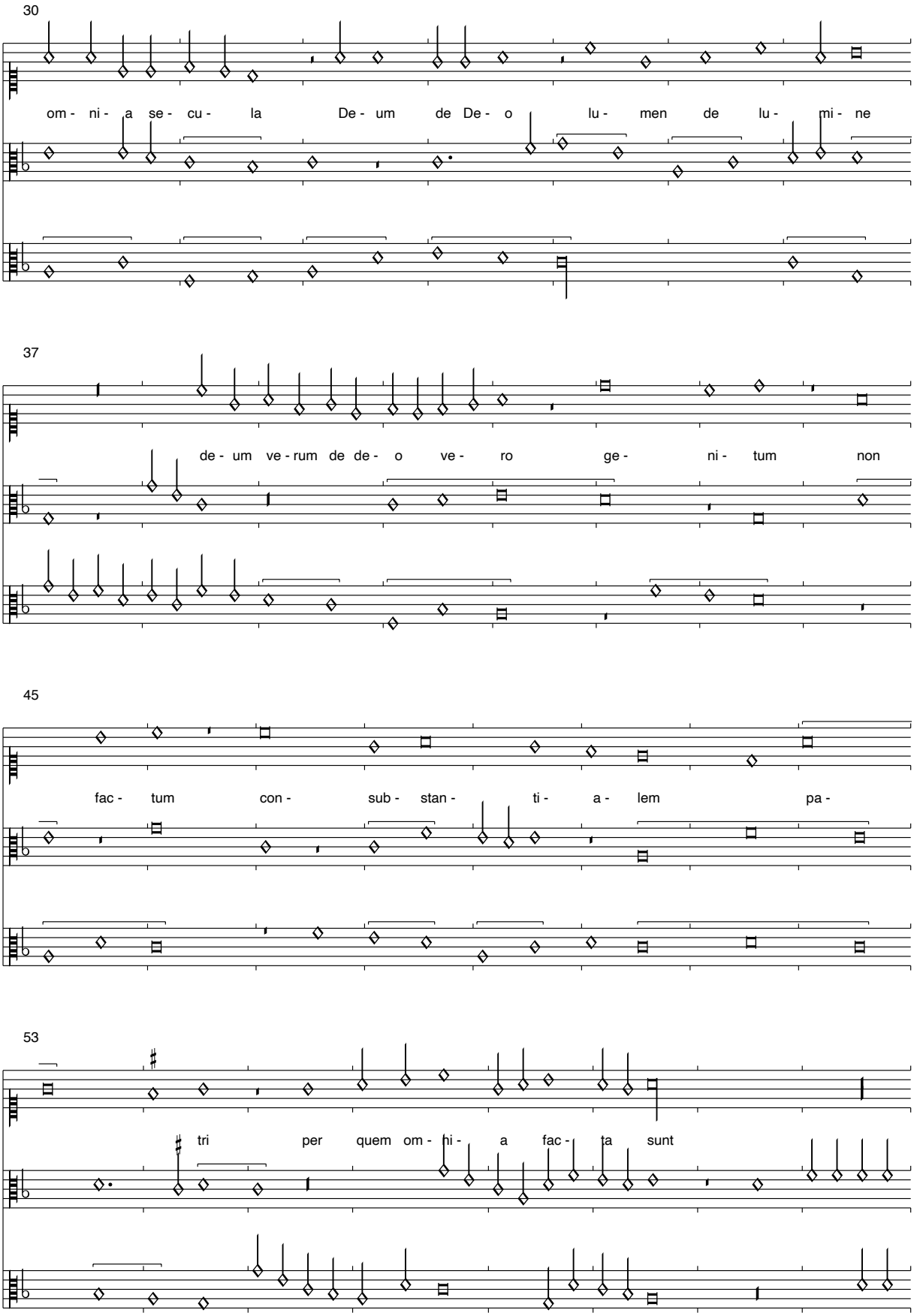
Das Motiv des Neids wird im Motetus aufgegriffen. Die Sinnlosigkeit des Neids wird logisch erklärt. In der Fastenzeit ist natürlich Neid eine Sünde, sie ist aber dazu noch dumm!

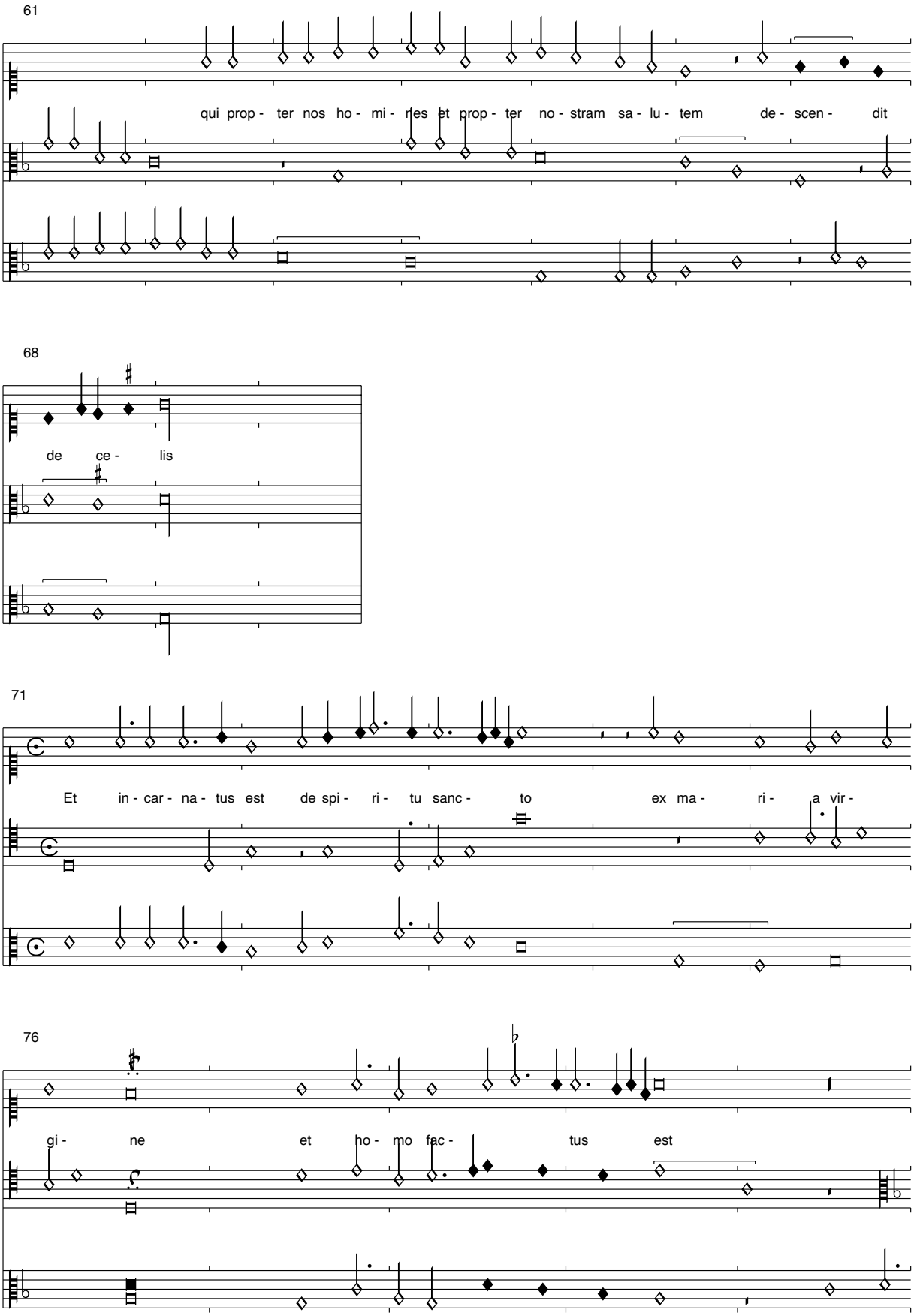
O quälender Neid,
warum mühst du dich so ab?
Warum verfolgst du den Menschen?
Denn gerade aus dem,
was die Macht nicht hervorzubringen oder zu verhindern vermag,
entsteht dir neuer Zündstoff.
Wie oft wird durch Spott
das Joch nur noch schwerer drückend.
Was so nicht gelingt
Wird niemals das Licht erblicken.

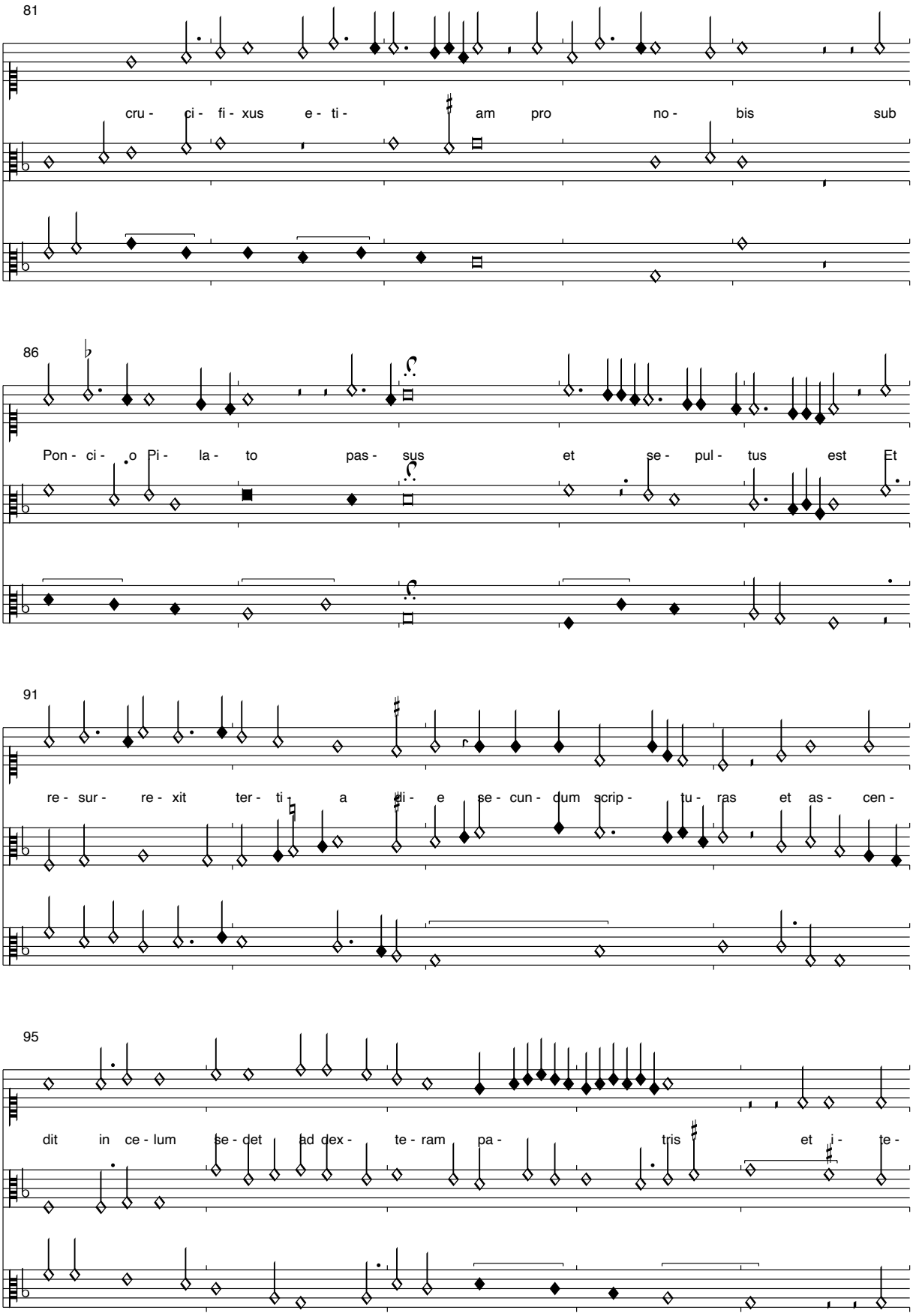
Alle drei Textebenen haben eine eigene Diktion, die sich zu einem eindringlichen Ganzen zusammenfindet.

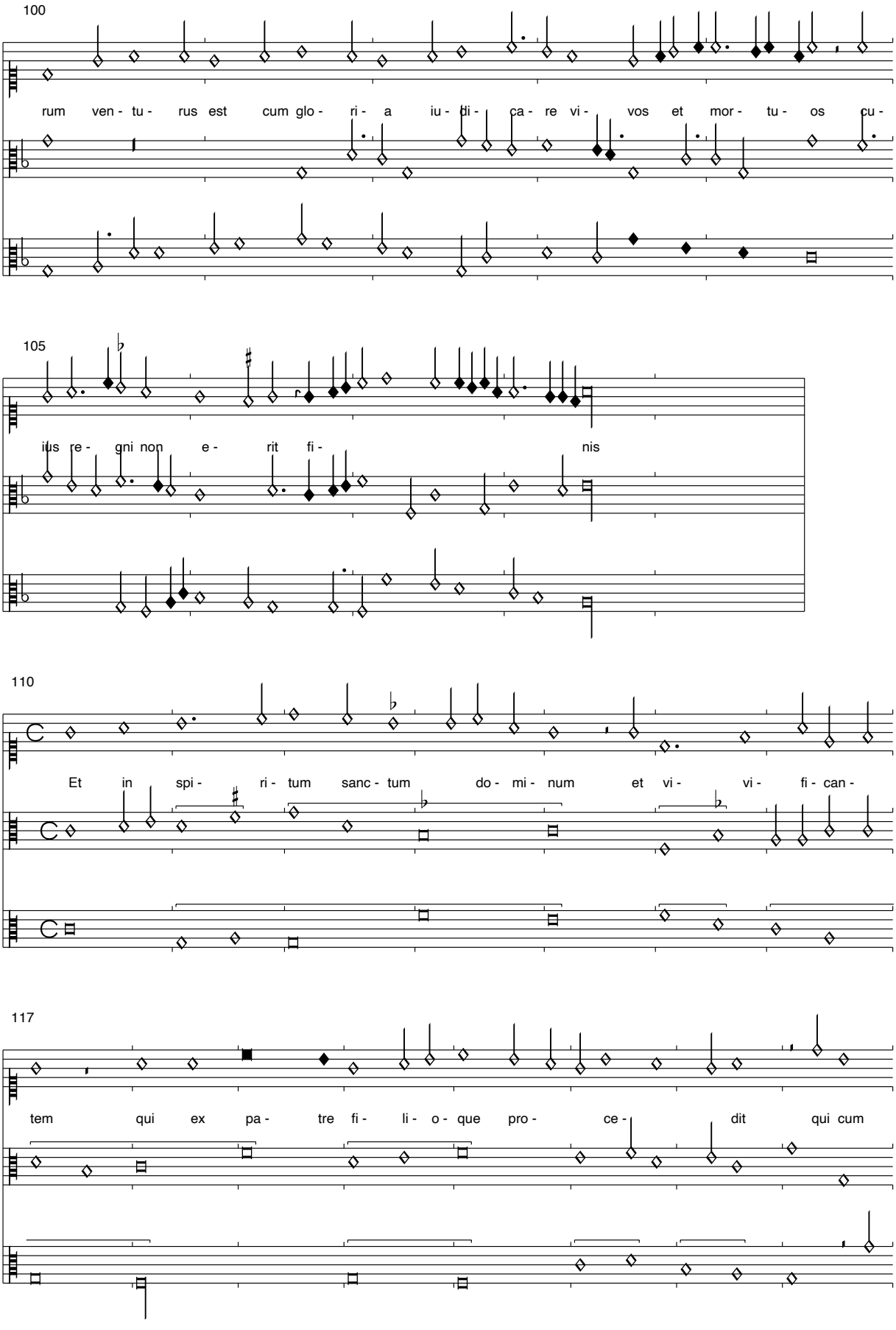
: Credo
Trent 87, f. 232v-235r



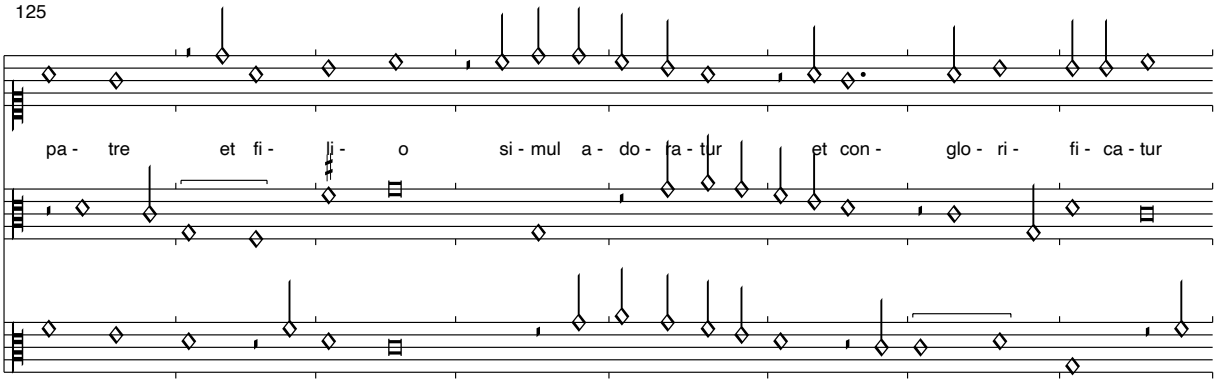

30
om - ni - a se - cu - la De - um de De - o lu - men de lu - mi - ne
37
de - um ve - rum de de - o ve - ro ge - ni - tum non
45
fac - tum con - sub - stan - ti - a - lem pa -
53
tri per quem om - ni - a fac - ta sunt


61
qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit
68
de ce - lis
71
Et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri - a vir -
76
gi - ne et ho - mo fac - tus est

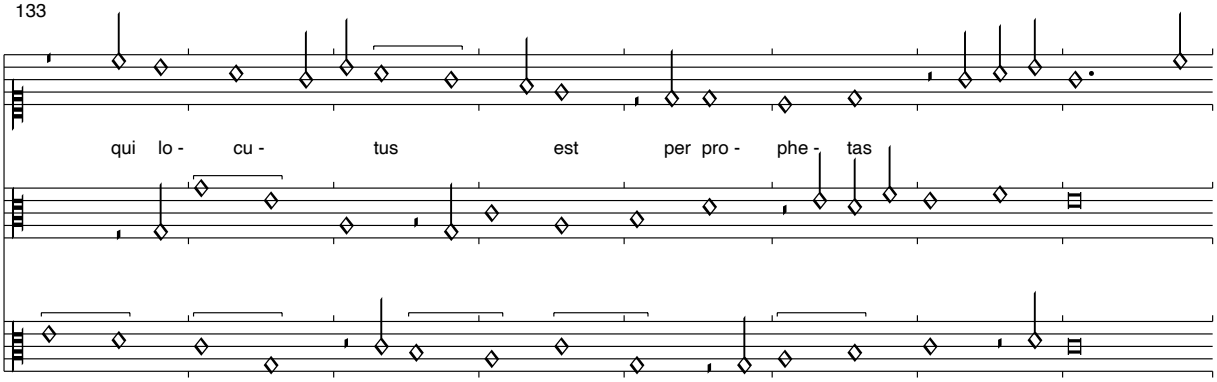

81
cru - ci - fi - xus e - ti - am pro no - bis sub
86
Pon - ci - o Pi - la - to pas - sus et se - pul - tus est Et
91
re - sur - re - xit ter - ti a di - e se - cun - dum scrip - tu - ras et as - cen -
95
dit in ce - lum se - det ad dex - te - ram pa - tris et i - te -


100
rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os cu -
105
ius re - gni non e - rit fi - nis
110
Et in spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can -
117
tem qui ex pa - tre fi - li - o - que pro - ce - dit qui cum

125



133



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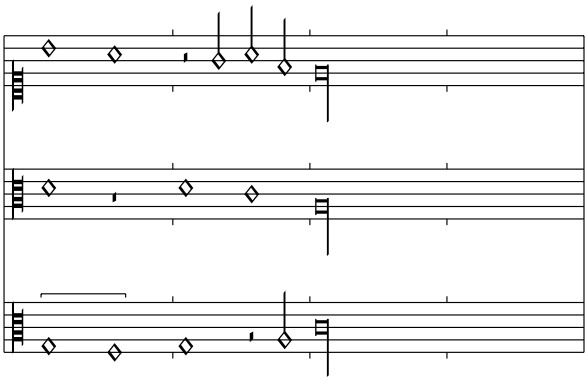

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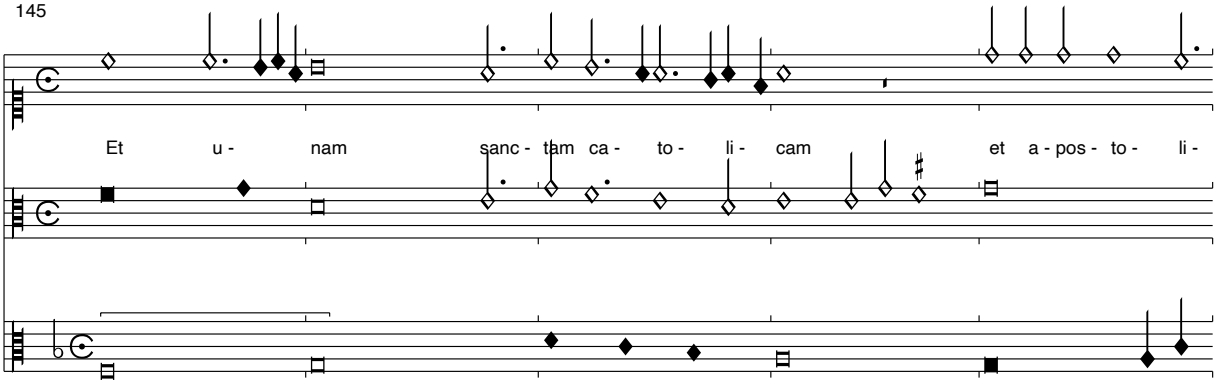
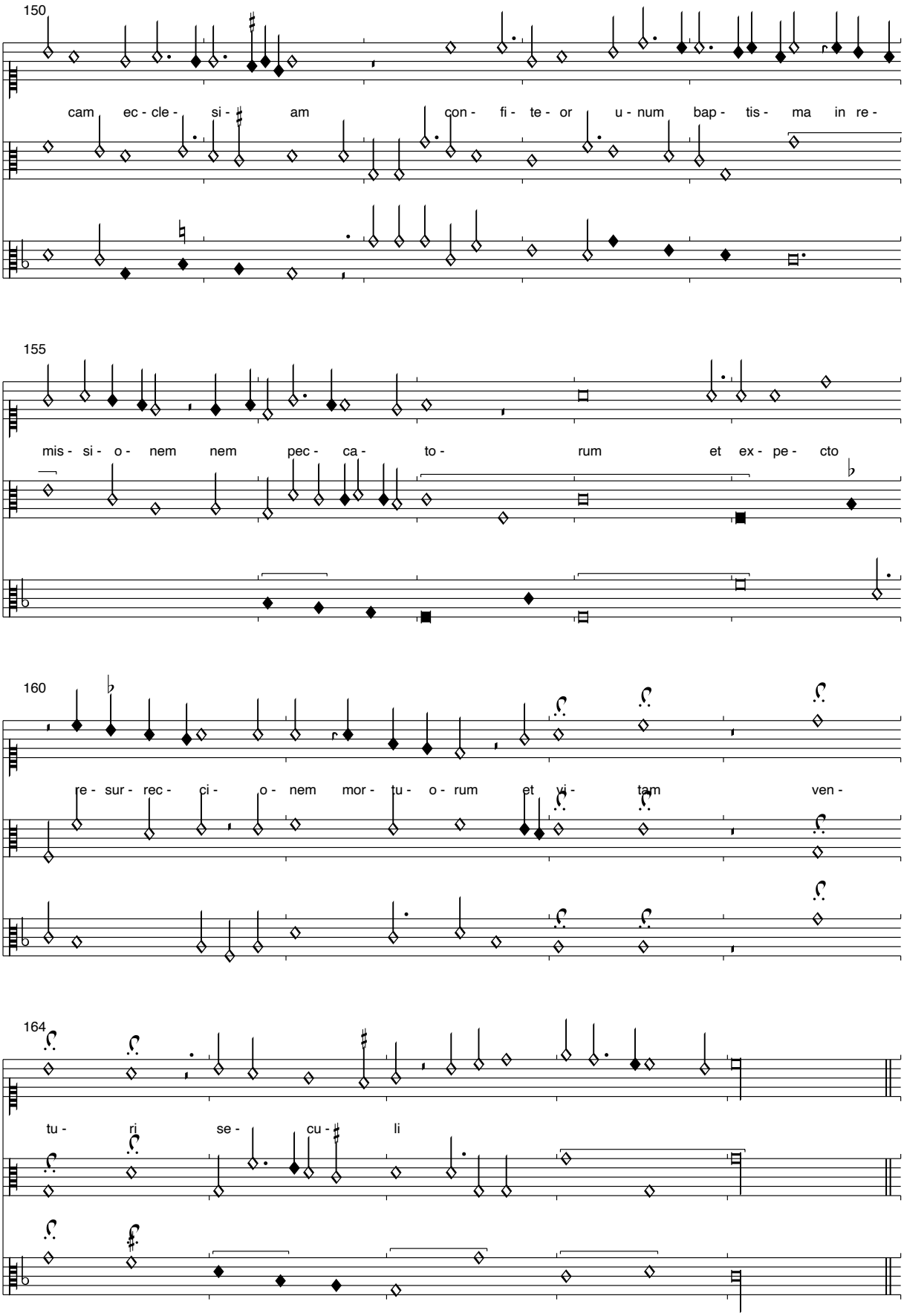
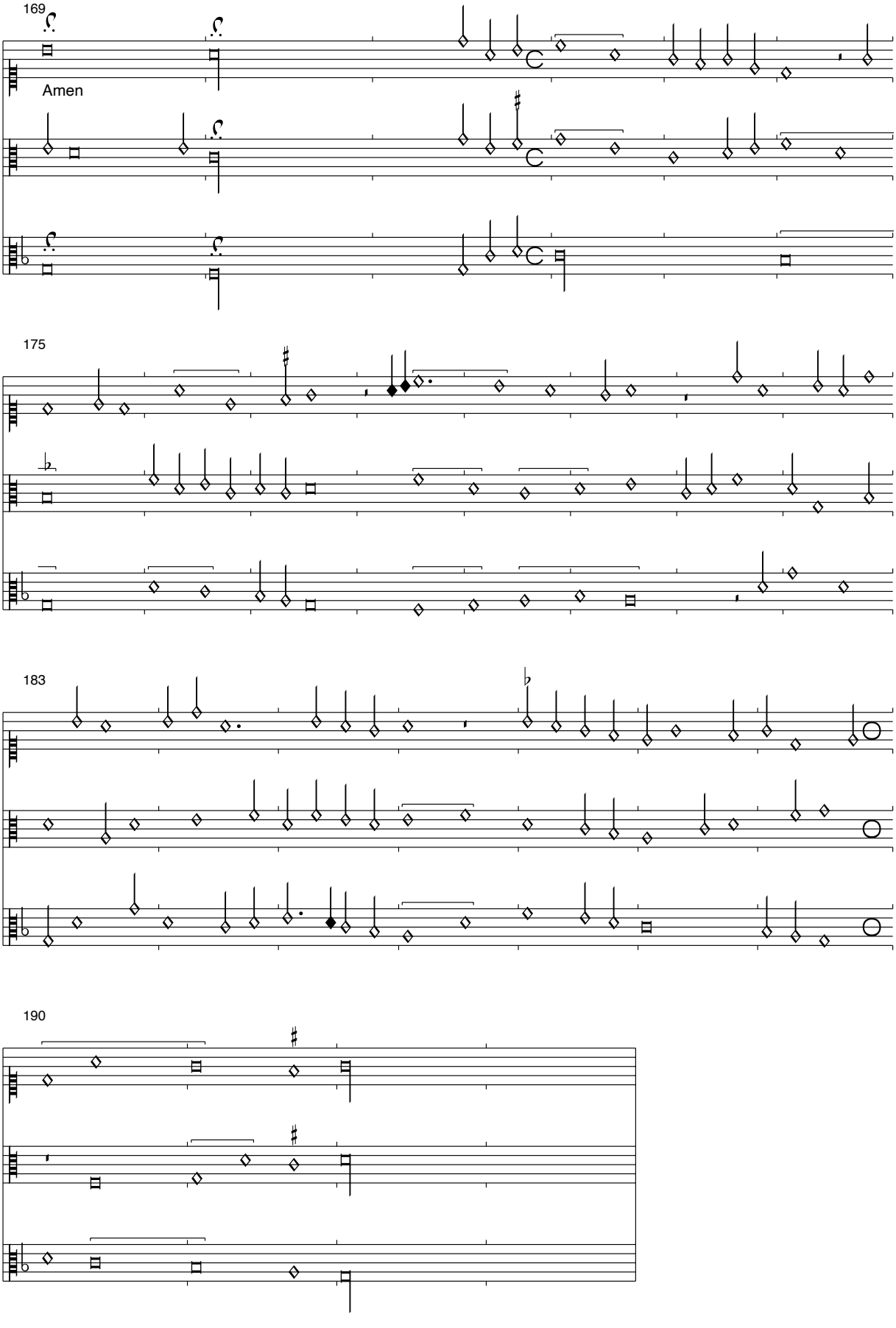
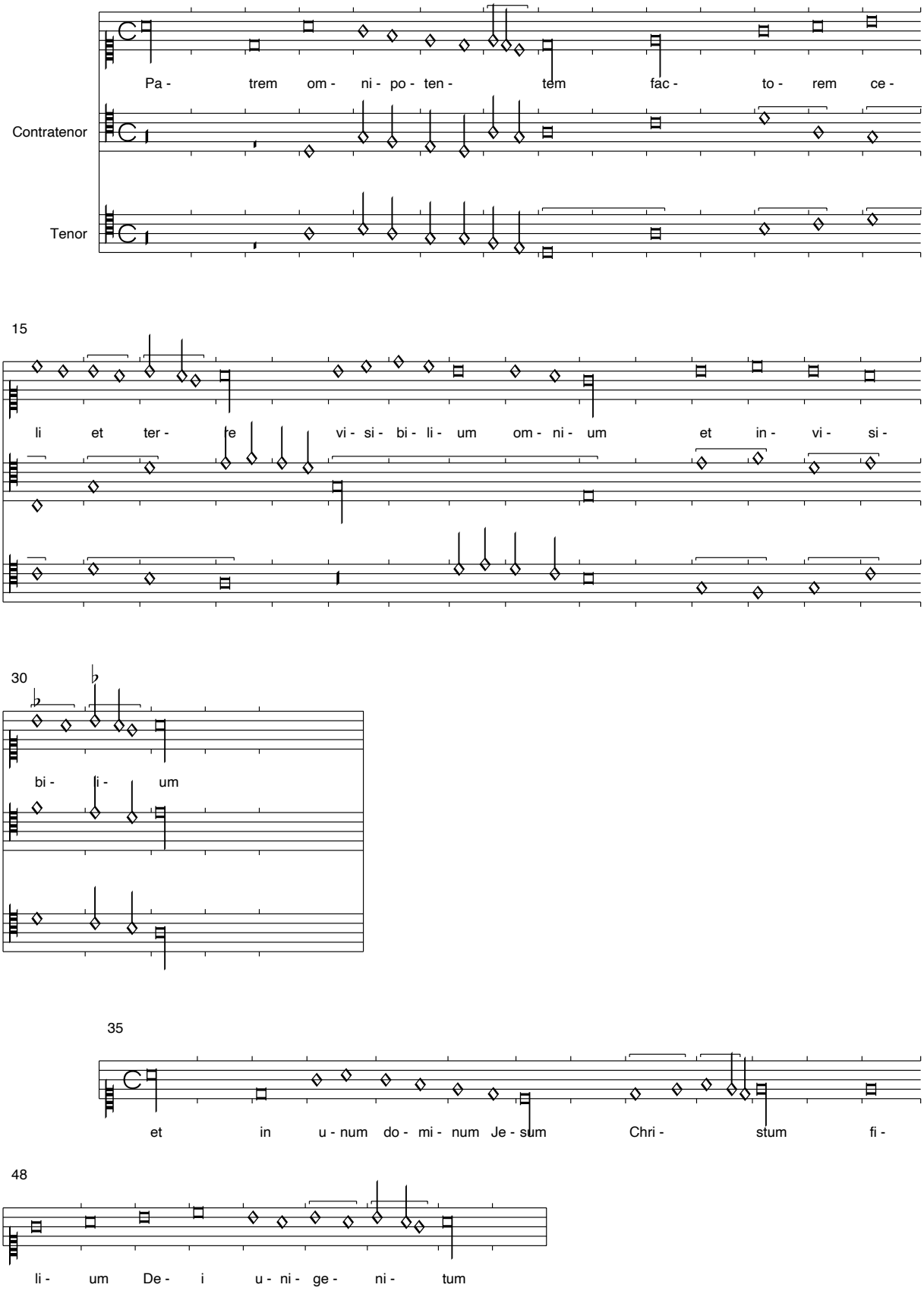



150
cam ec - cle - si - am con - fi - te - or u - num bap - tis - ma in re -
155
mis - si - o - nem nem pec - ca - to - rum et ex - pe - cto
160
re - sur - rec - ci - o - nem mor - tu - o - rum et vi - tam ven -
164
tu - ri se - cu - li


169
Amen
175
183
190

Credo
Trent 87, f. 235v-238r



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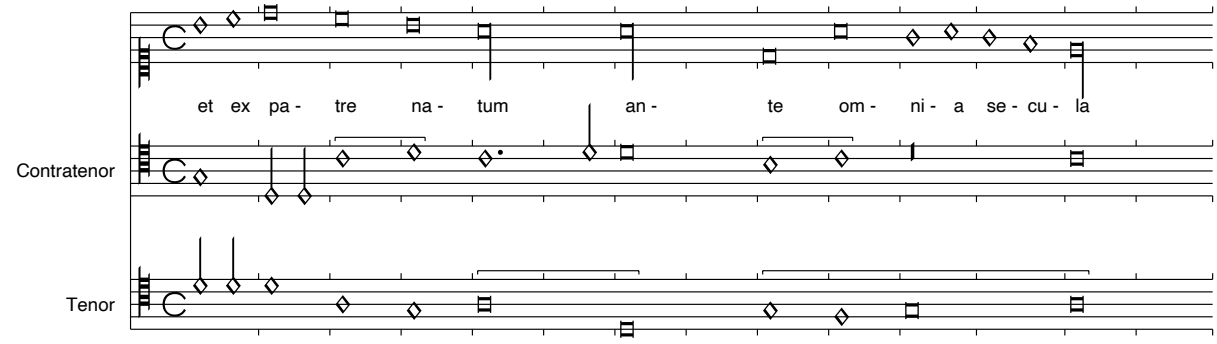
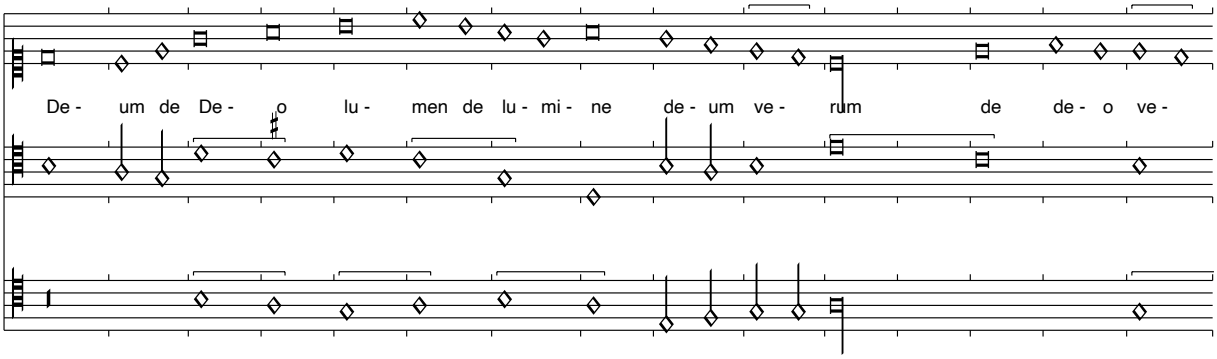
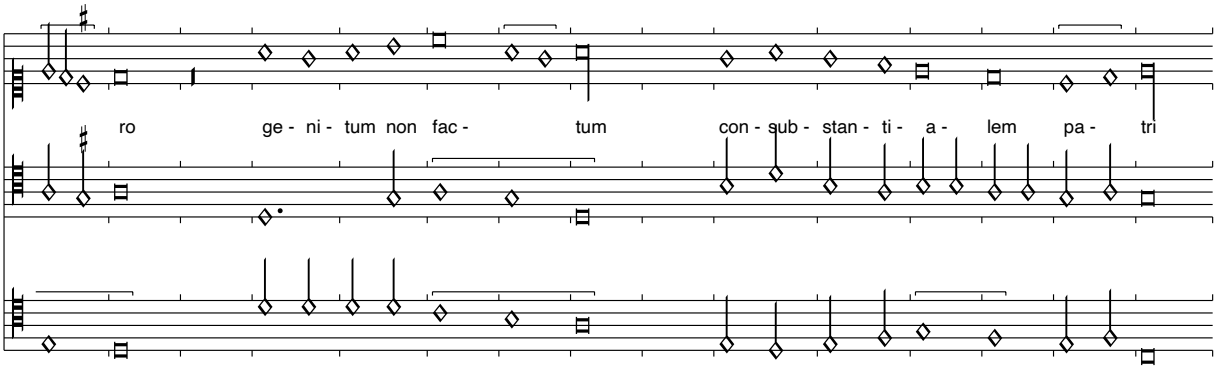

et ex pa- tre na- tum an- te om- ni- a se- cu- la
Contratenor
Tenor

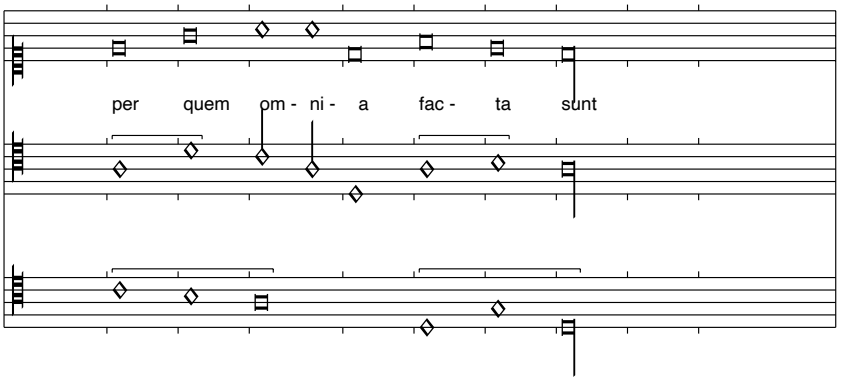
71


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

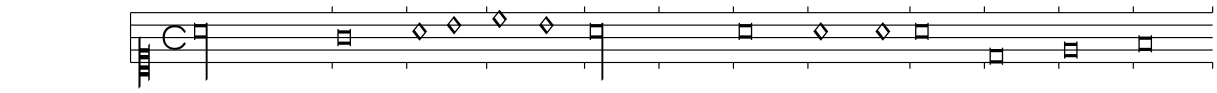
86


ro ge- ni- tum non fac- tum con- sub- stan- ti- a- lem pa- tri

101


per quem om- ni- a fac- ta sunt

111



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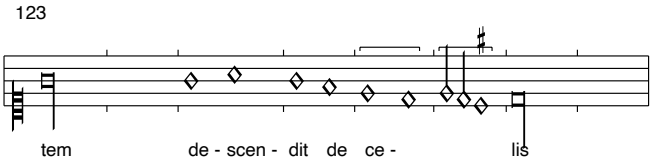

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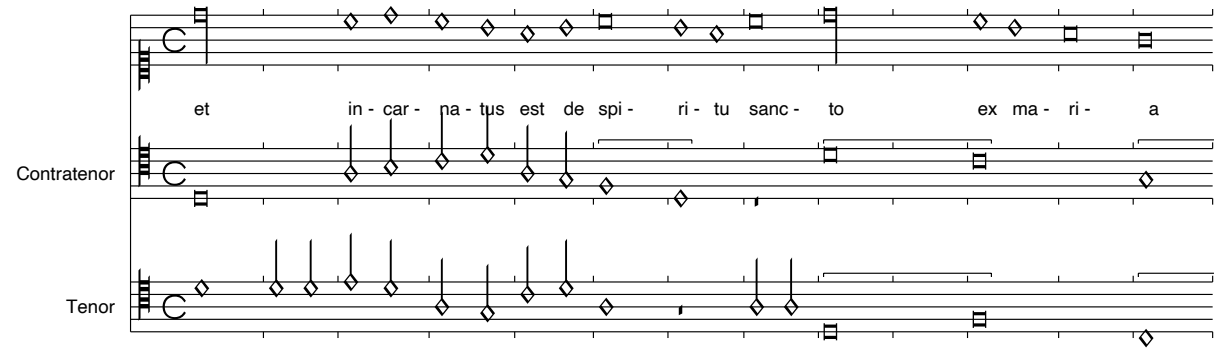

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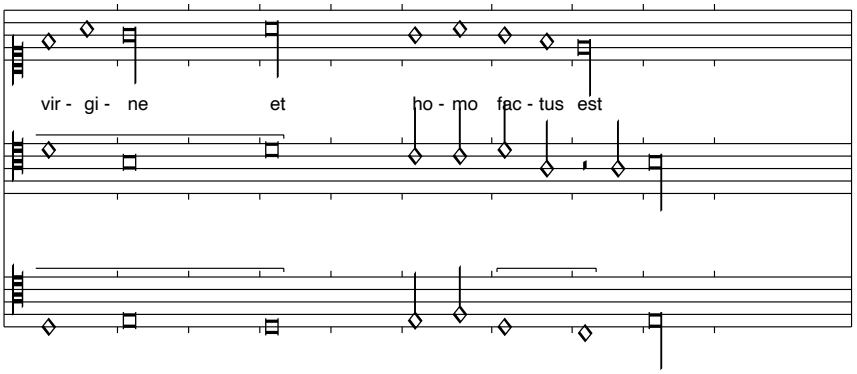

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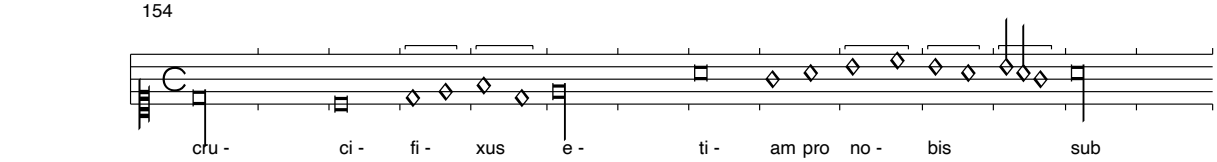

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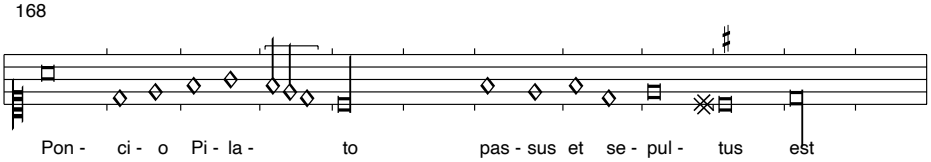
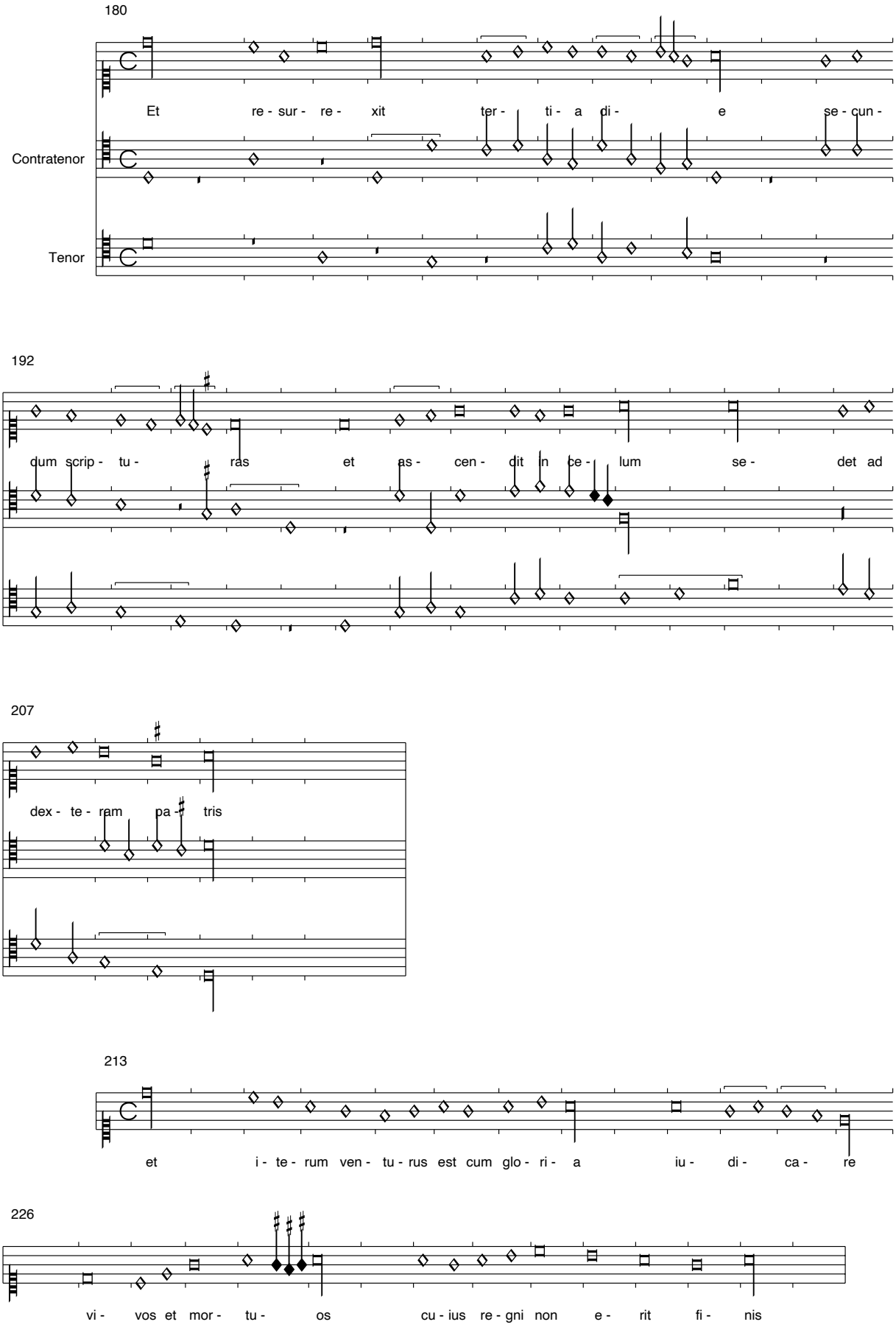
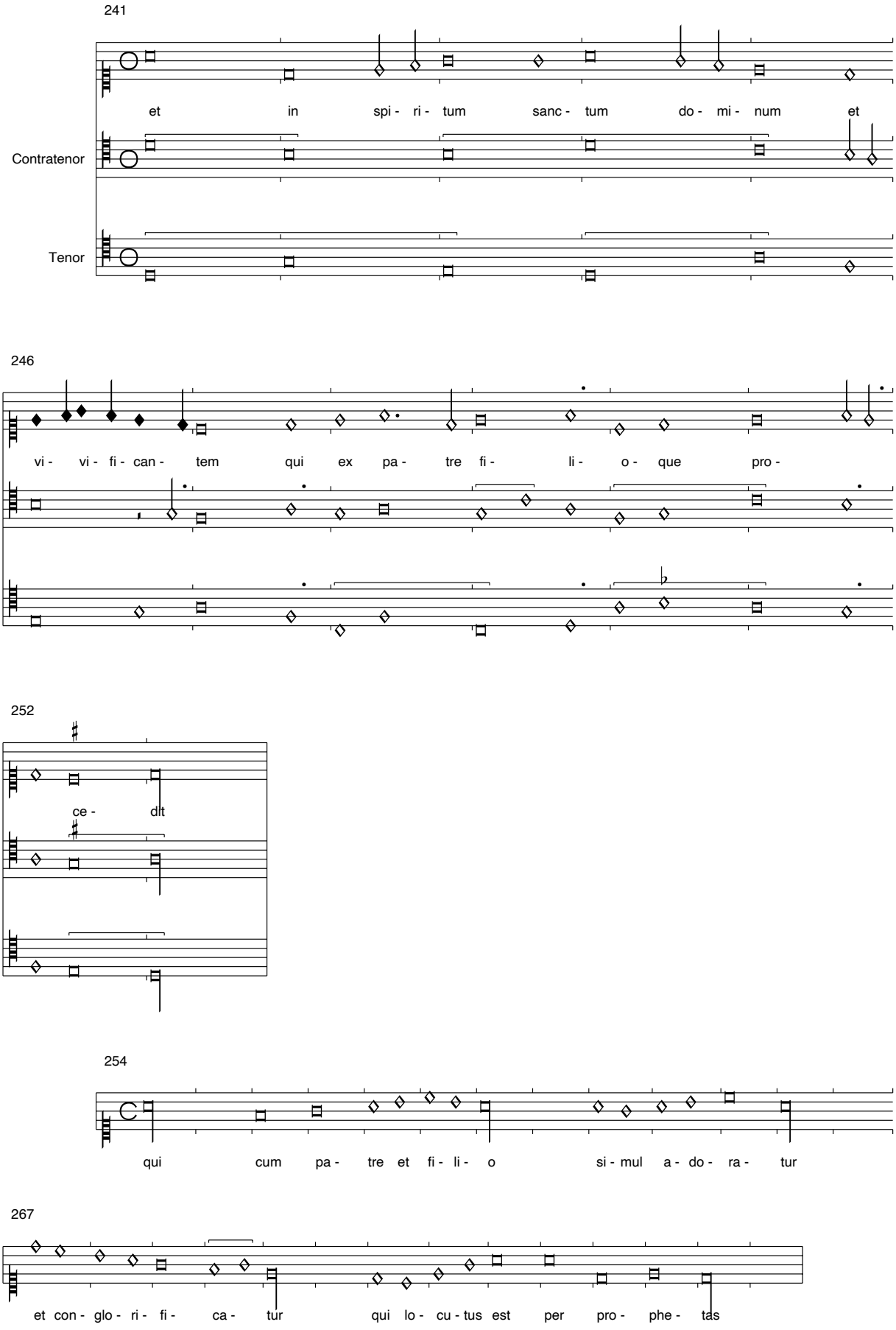
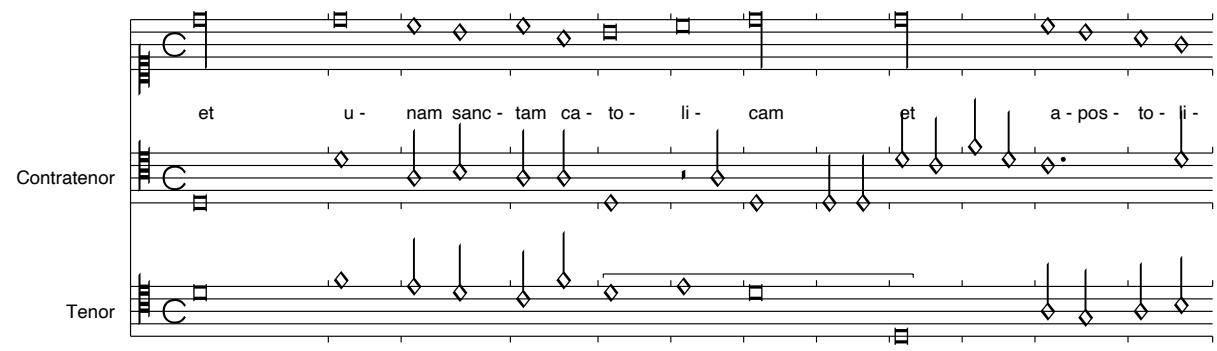



180
Et re - sur - re - xit ter - ti - a di - e se - cun -
Contratenor
Tenor
192
dum scrip - tu - ras et as - cen - dit in ce - lum se - det ad
207
dex - te - ram pa - tris
213
et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re
226
vi - vos et mor - tu - os cu - ius re - gni non e - rit fi - nis


241
et in spi - ri - tum sanc - tum do - mi - num et
Contratenor
Tenor
246
vi - vi - fi - can - tem qui ex pa - tre fi - li - o - que pro -
252
ce - dit
254
qui cum pa - tre et fi - li - o si - mul a - do - ra - tur
267
et con - glo - ri - fi - ca - tur qui lo - cu - tus est per pro - phe - tas

281



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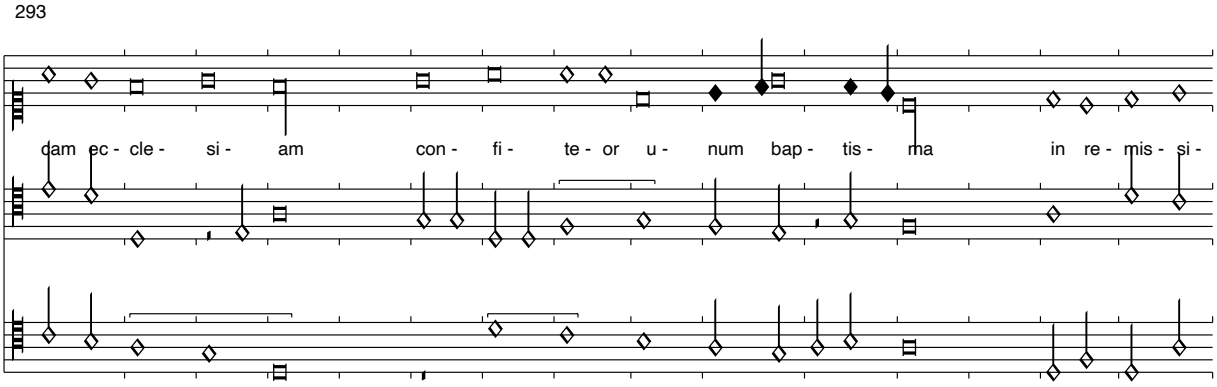
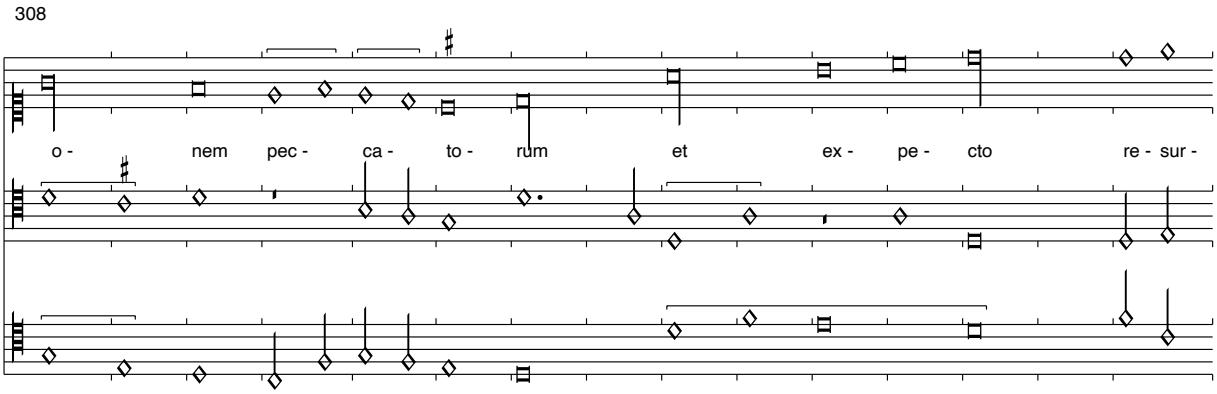


308



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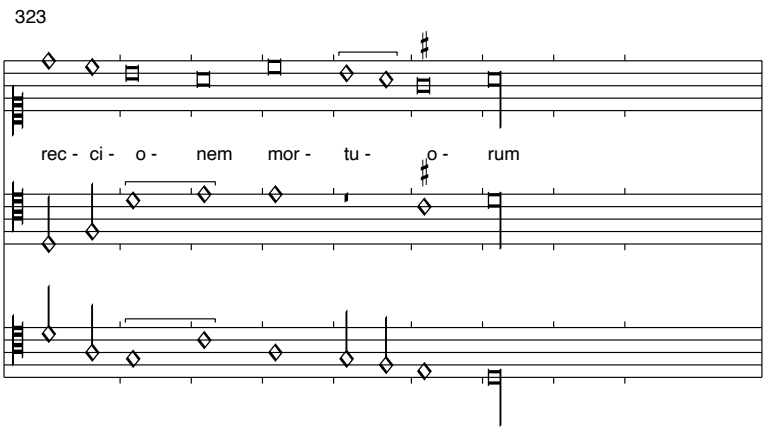
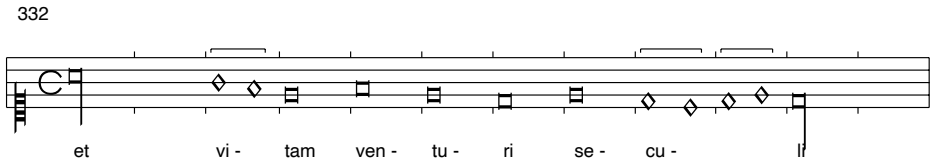
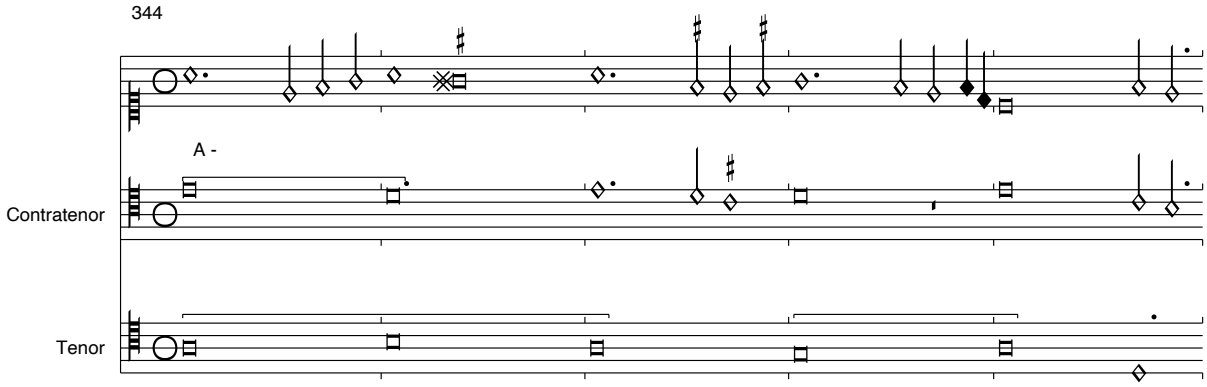
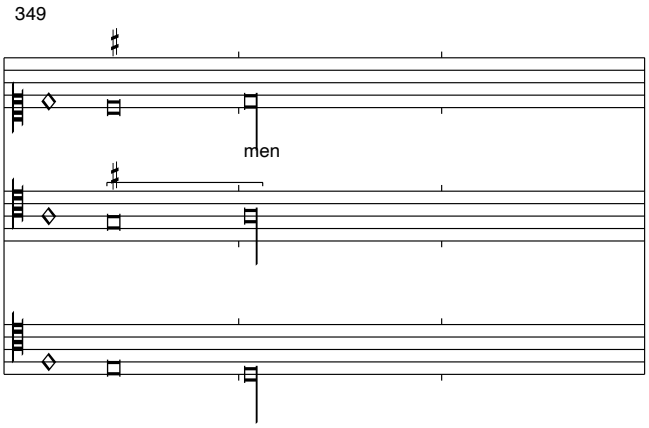


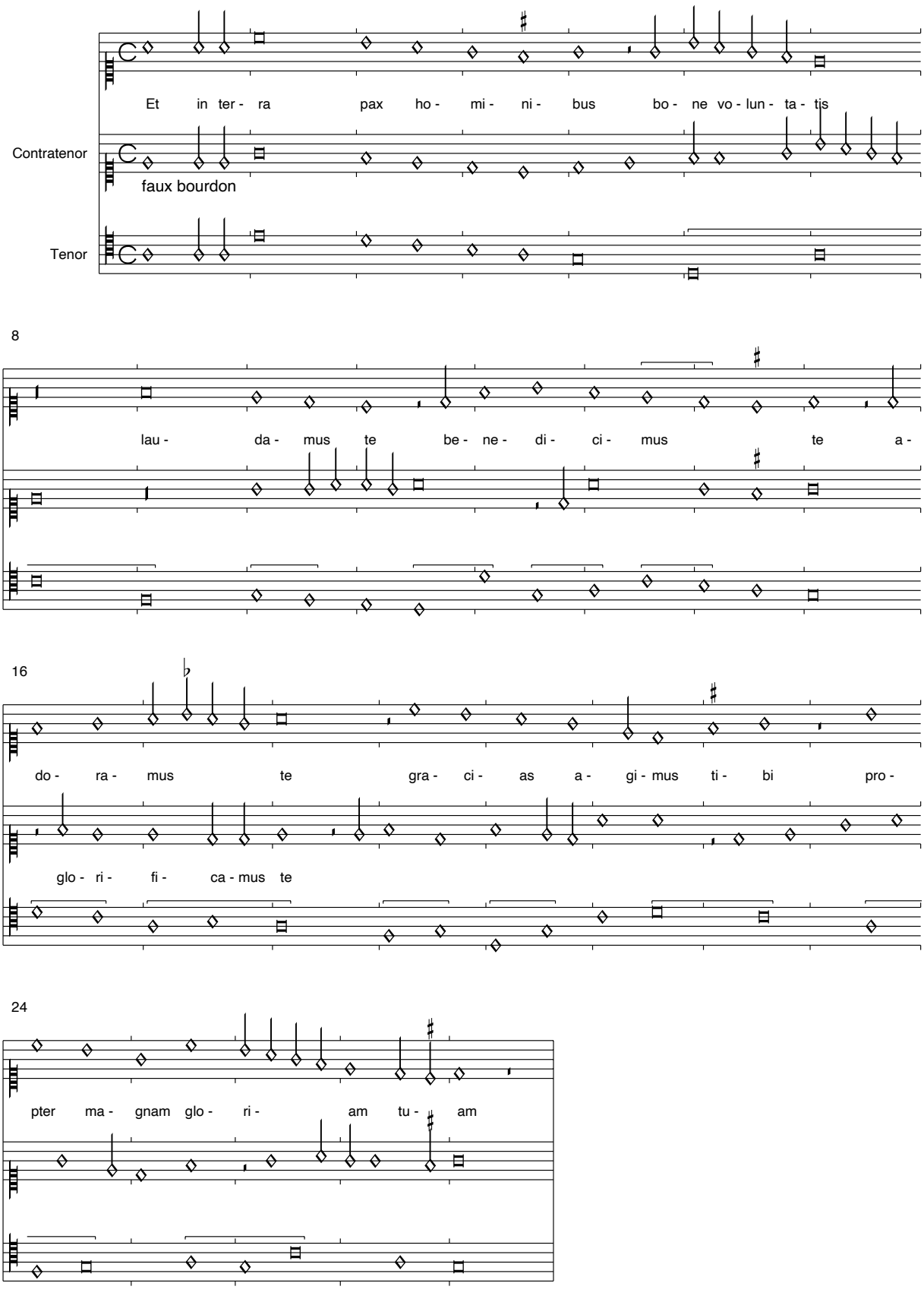


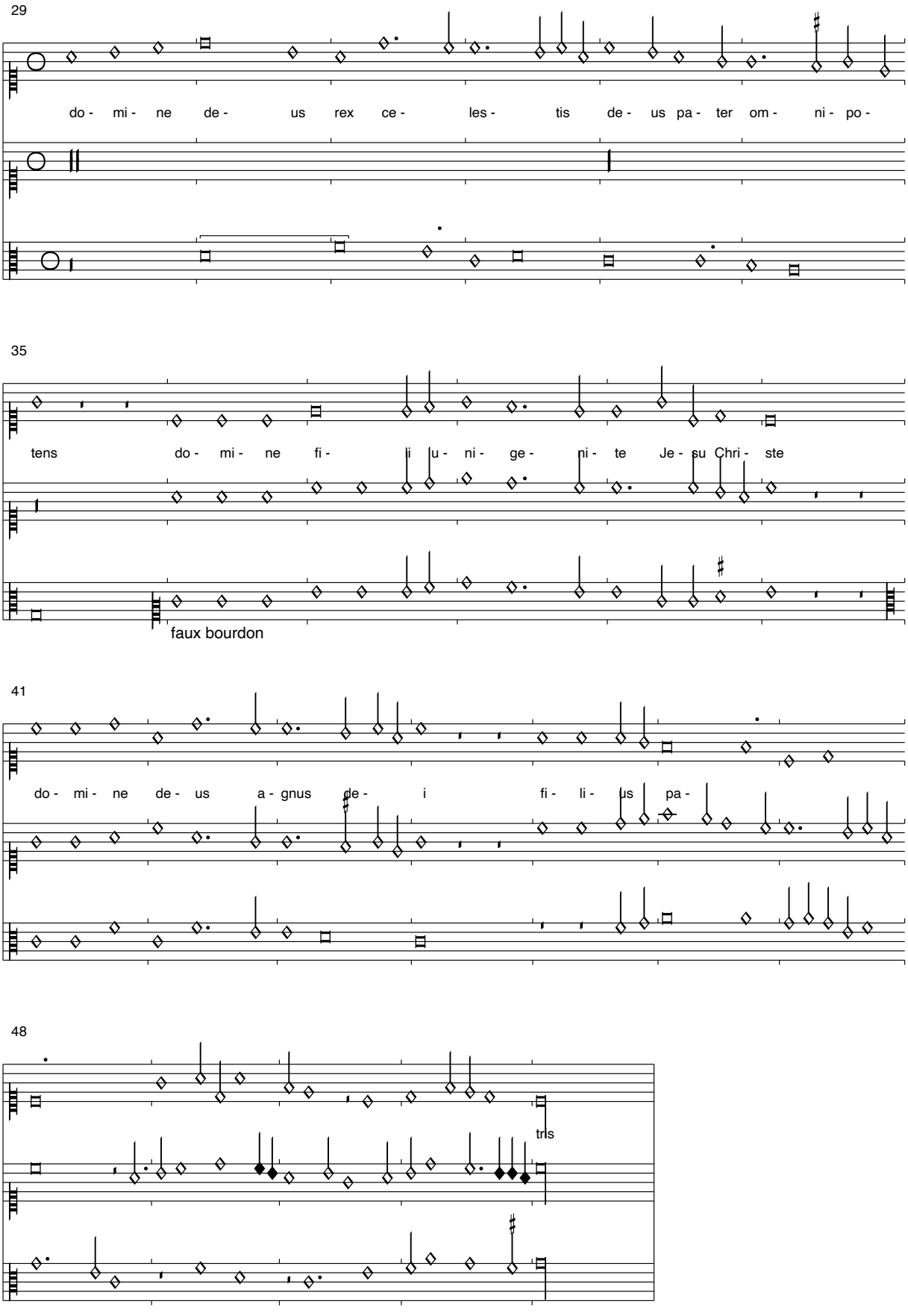




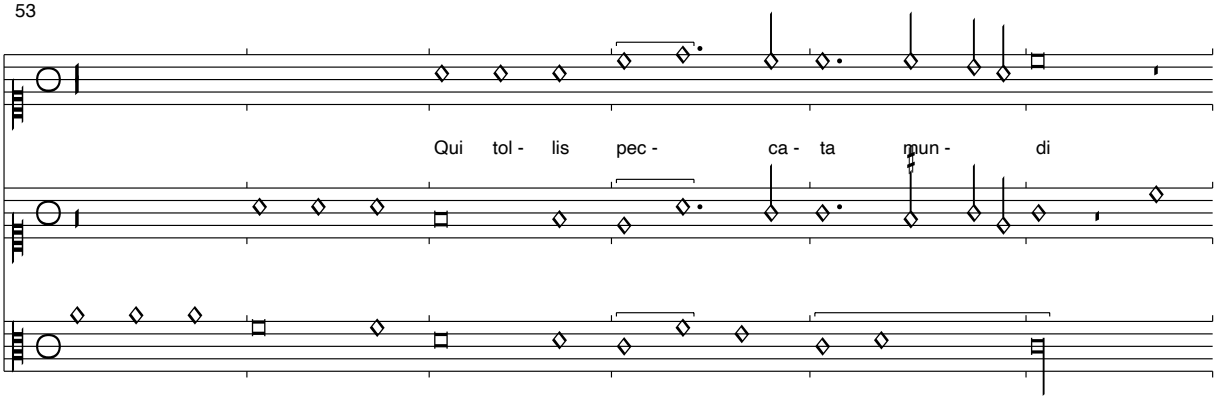
Die 2:1 Notierung des Superius erklärt sich vielleicht aus dem Kontext: die Notierung wird auch in der Einstimmigkeit in menuriertem Choral angewandt. Die Anfangspausen der Unterstimmen ergeben sich allein aus der Textierung.

Gloria
Trent 87, f. 238v-240r

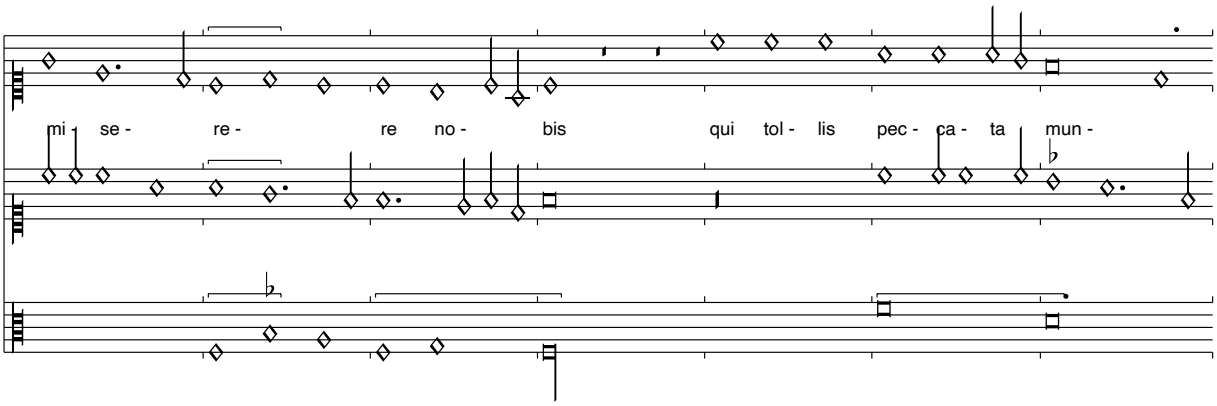



29
do - mi - ne de - us rex ce - les - tis de - us pa - ter om - ni - po -
35
tens do - mi - ne fi - li u - ni - ge - ni - te Je - su Chri - ste
faux bourdon
41
do - mi - ne de - us a - gnus de - i fi - li - us pa -
48
tris

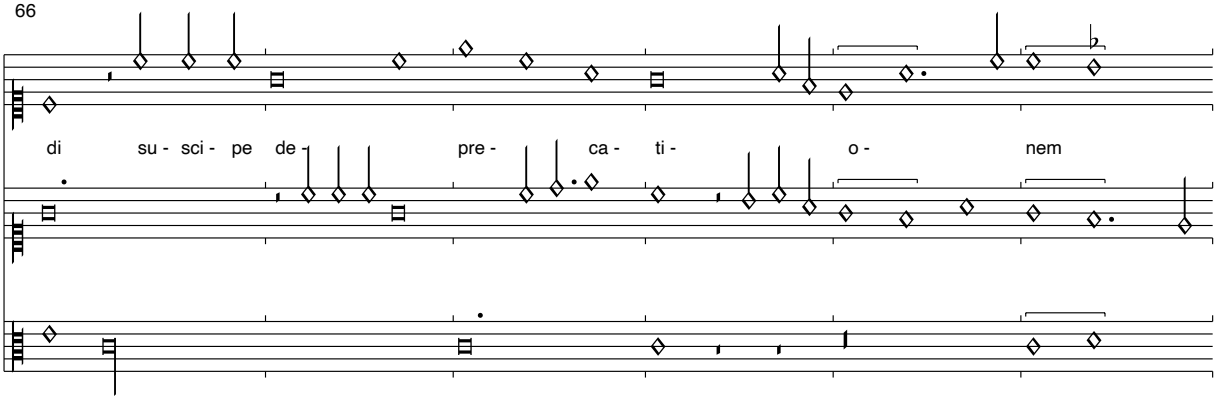
53


Qui tol - lis pec - ca - ta mun - di

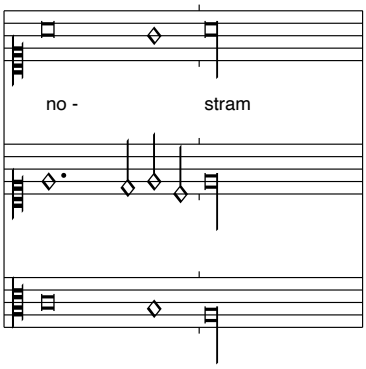
59

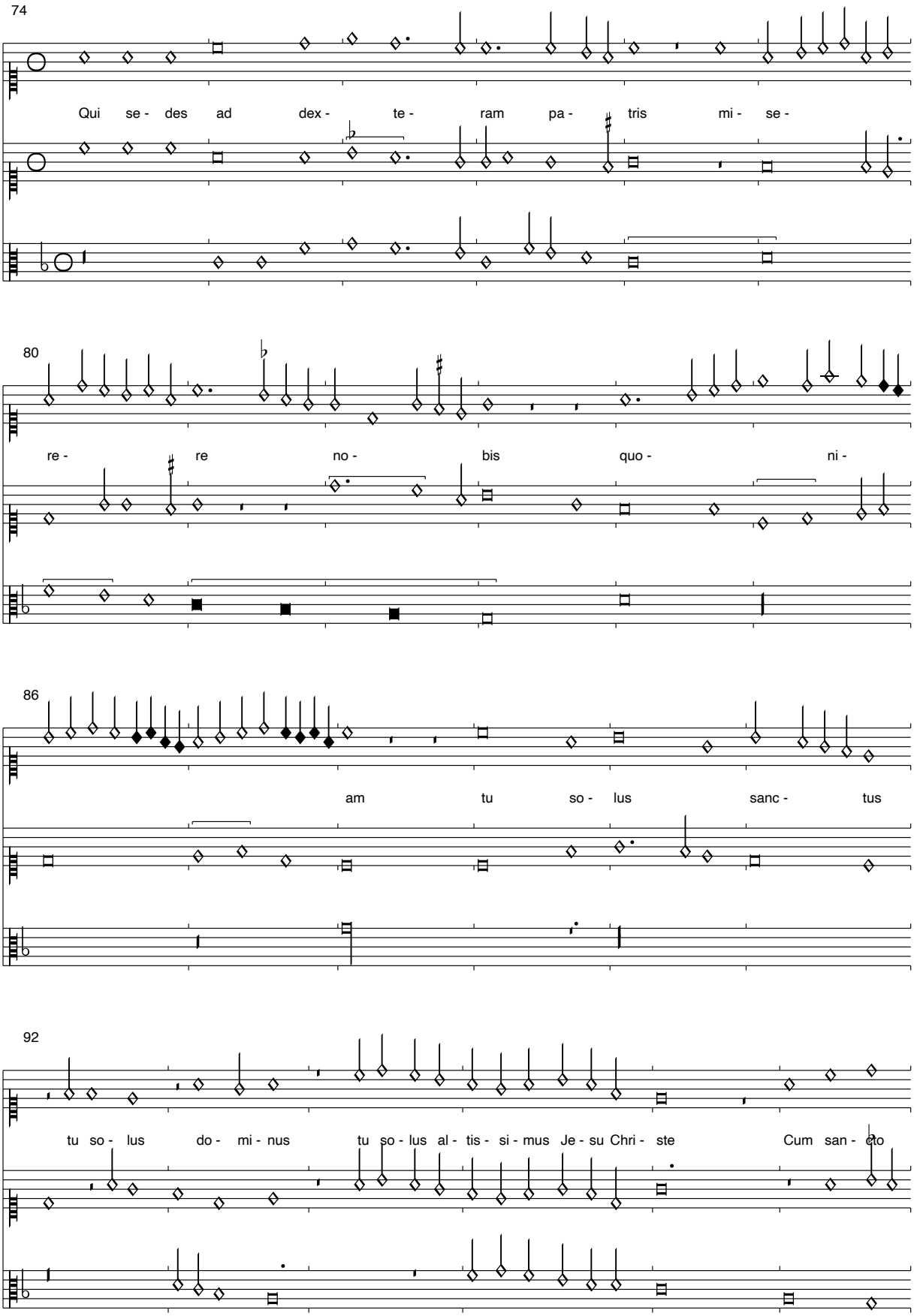

mi - se - re - re no - bis qui tol - lis pec - ca - ta mun -

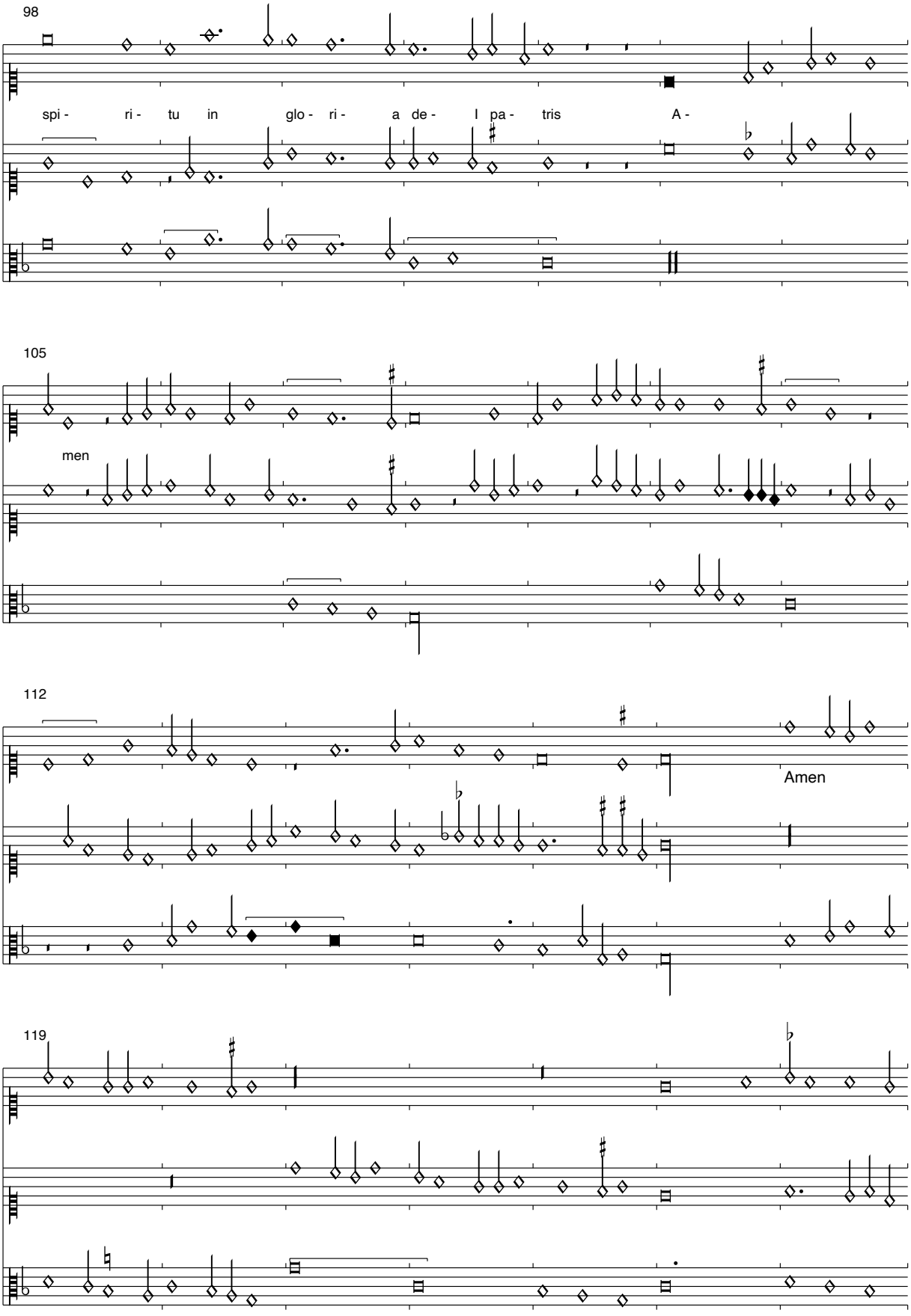
66

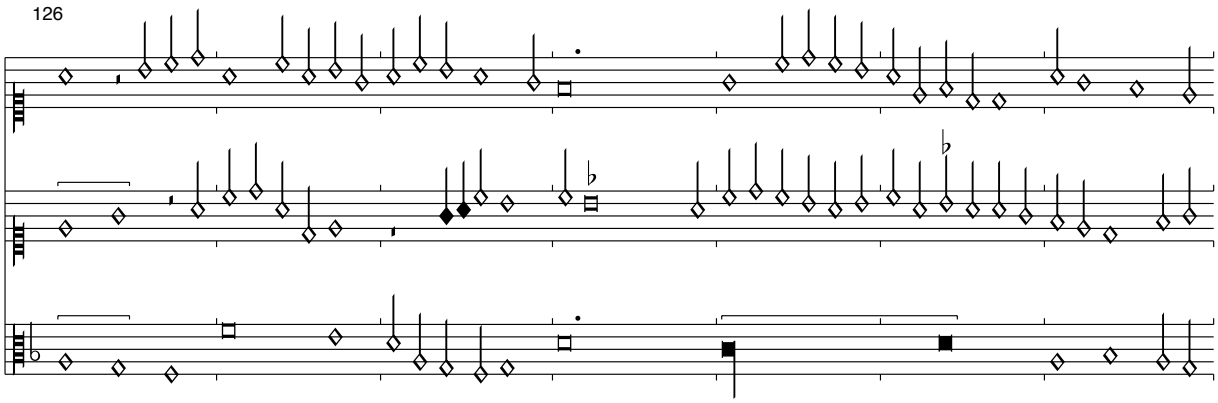

di su - sci - pe de - pre - ca - ti - o - nem

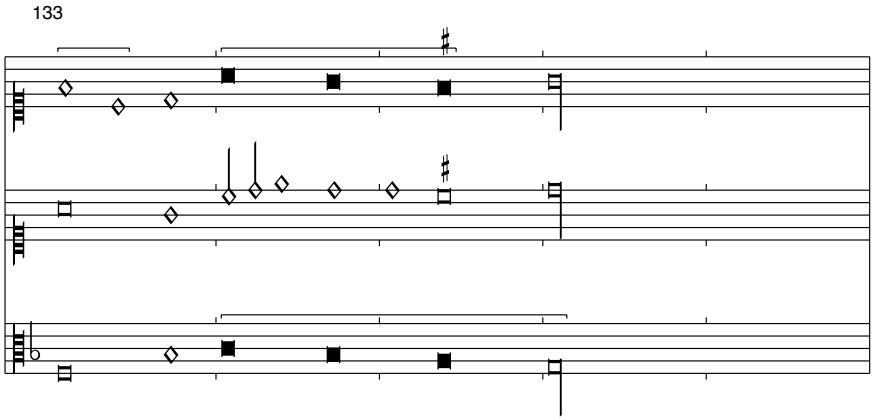
72


no - stram


74
Qui se - des ad dex - te - ram pa - tris mi - se -
80
re - re no - bis quo - ni -
86
am tu so - lus sanc - tus
92
tu so - lus do - mi - nus tu so - lus al - tis - si - mus Je - su Chri - ste Cum san - cto

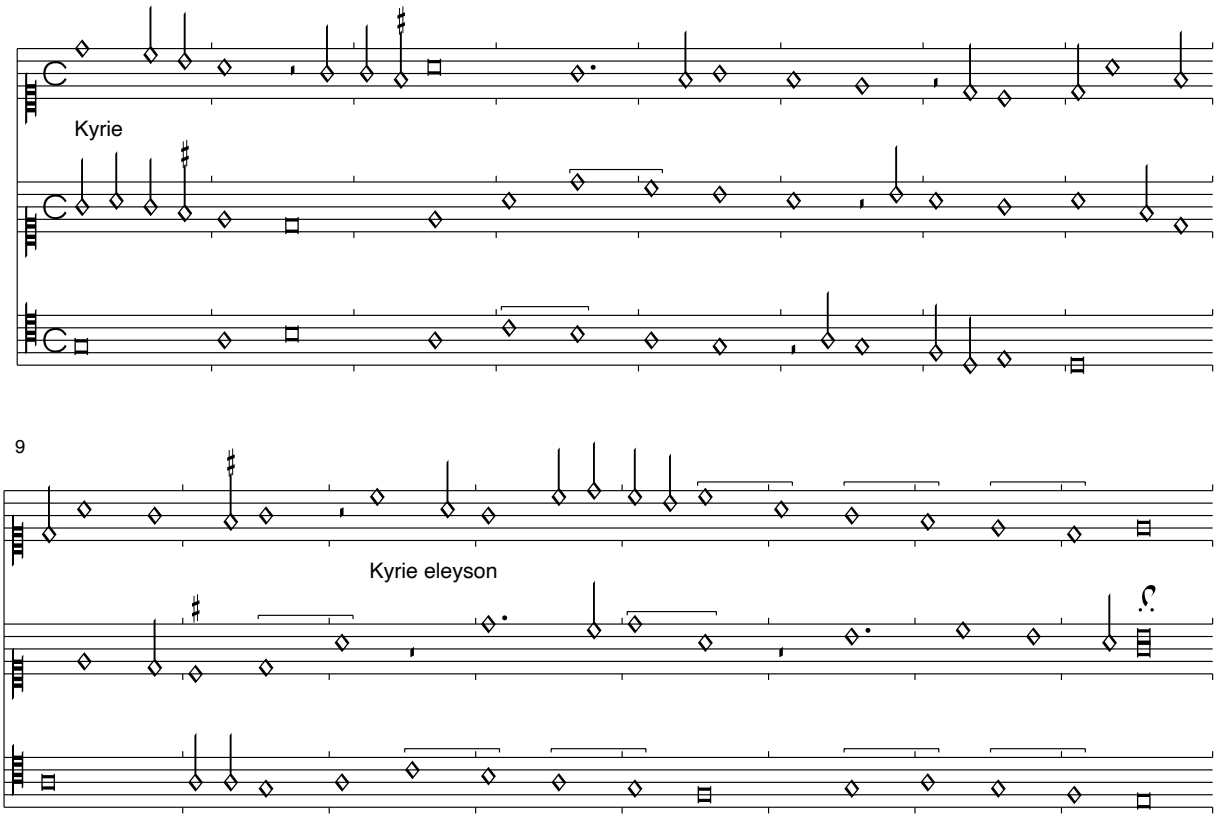

98
spi - ri - tu in glo - ri - a de - I pa - tris A -
105
men
112
Amen
119

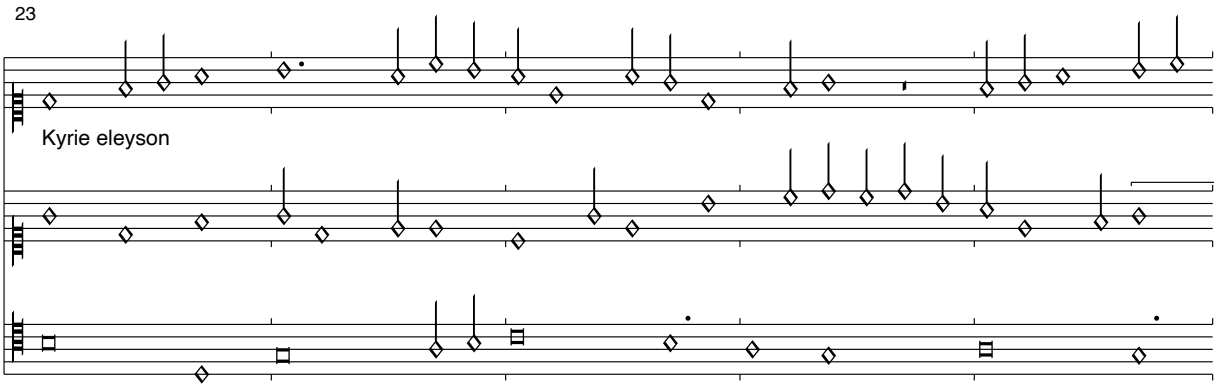


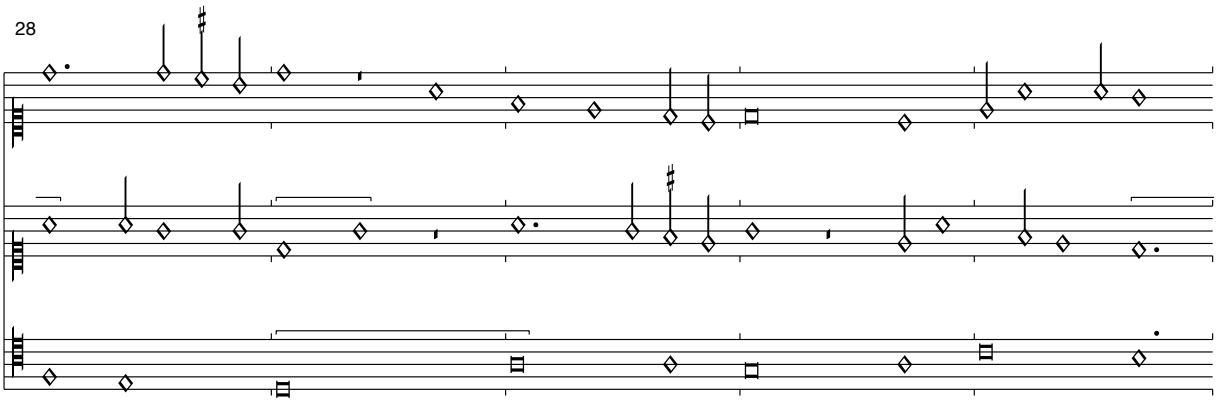


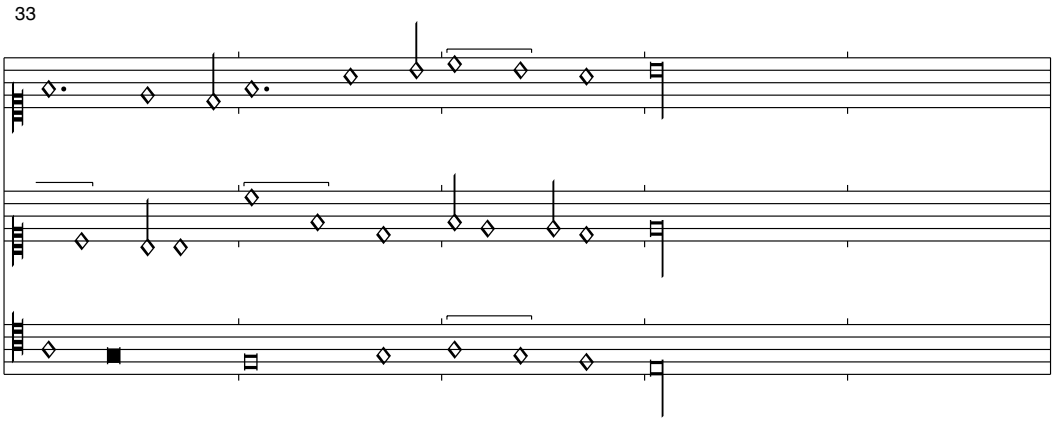
Ich habe die faux-bourdon Passagen der Einfachheit halber auf die Stimmen verteilt, sie sind in der Quelle parallel in einem System notiert. T. 84 ist der Contratenor genau auf der Höhe des Superius notiert. Bei der parallelen Stelle T. 95 ergibt sich im Gegensatz dazu eine gute Lösung, indem die Stimme eine Terz tiefer notiert wird.

: Kyrie
Trent 87, f. 240v



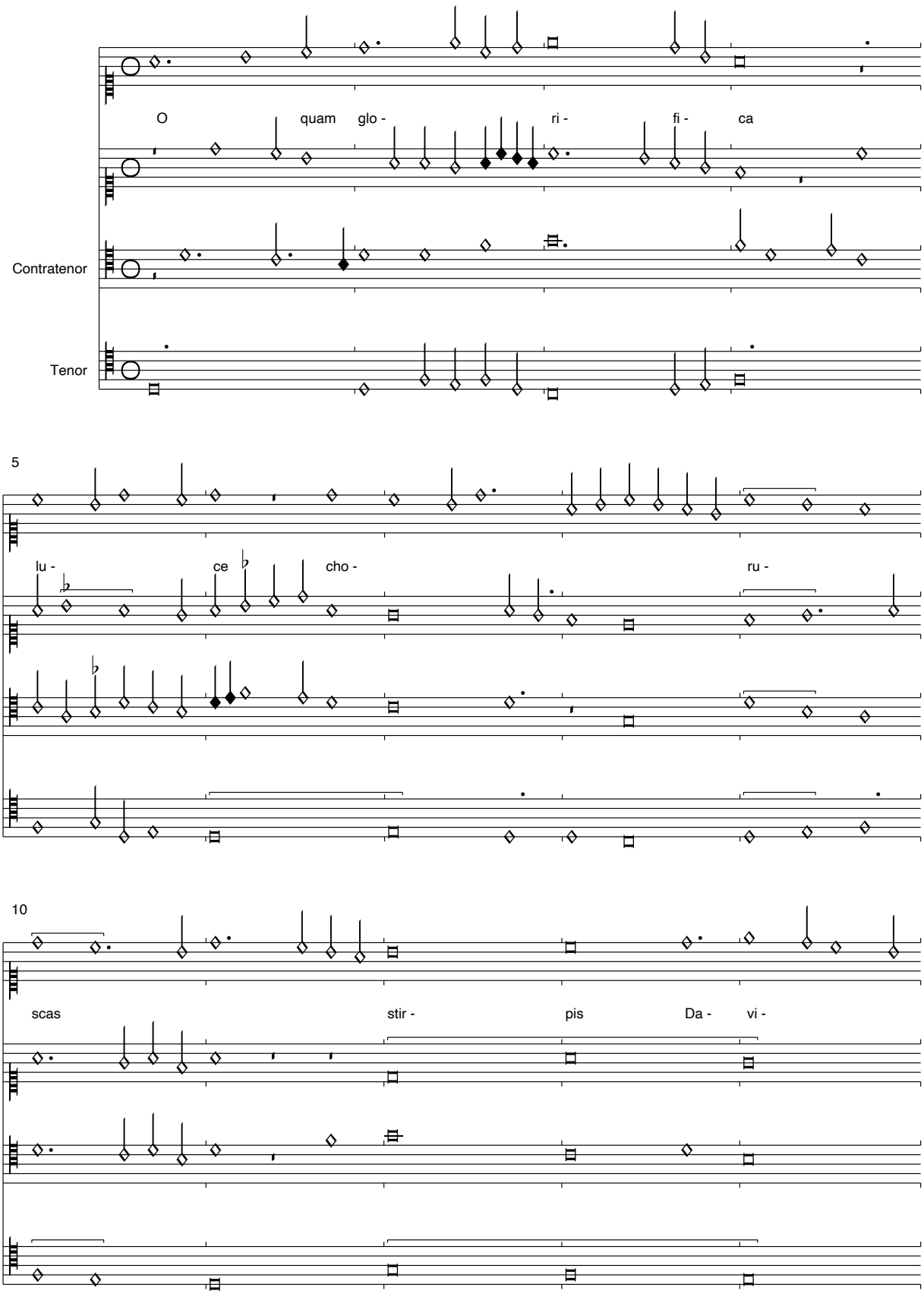


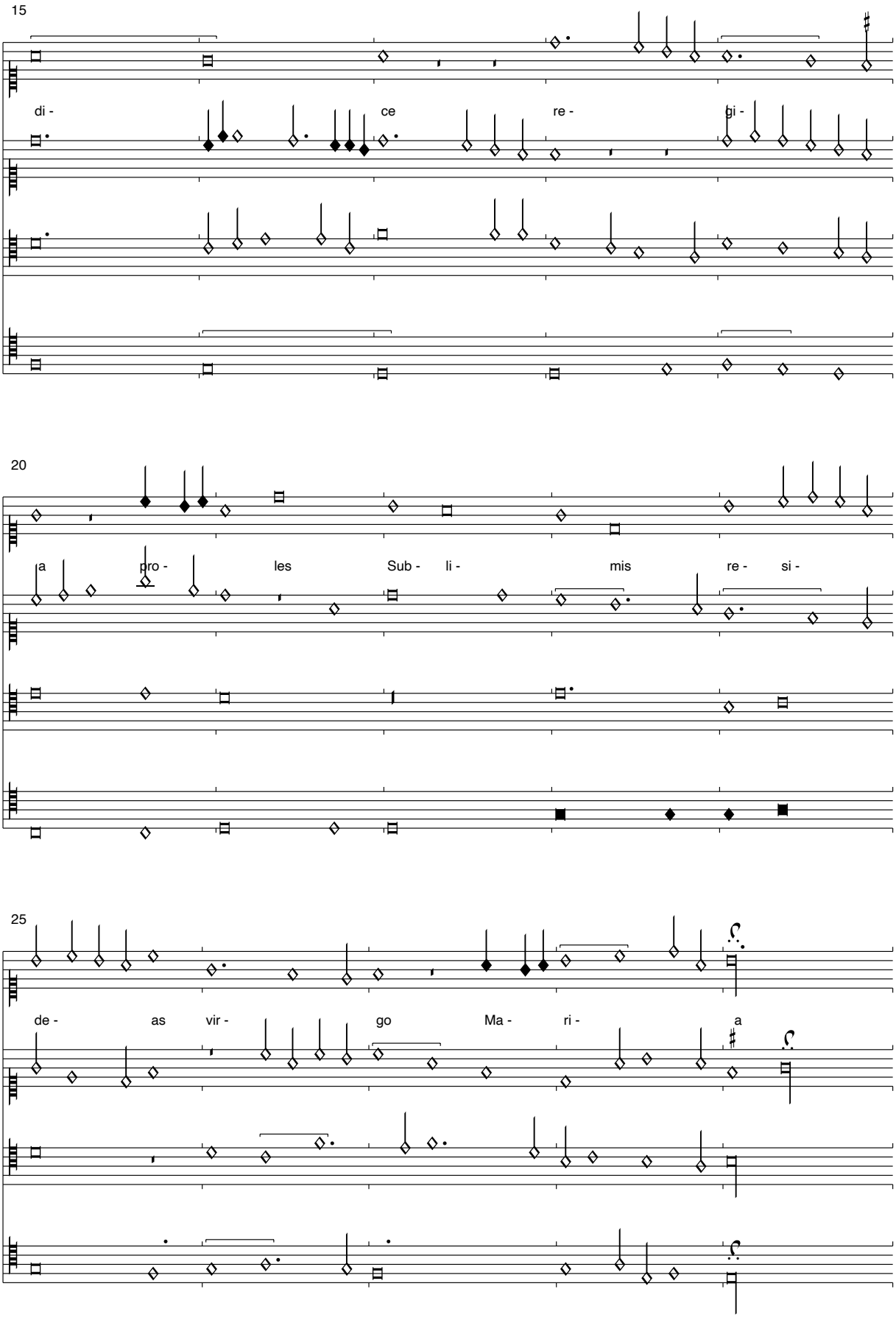


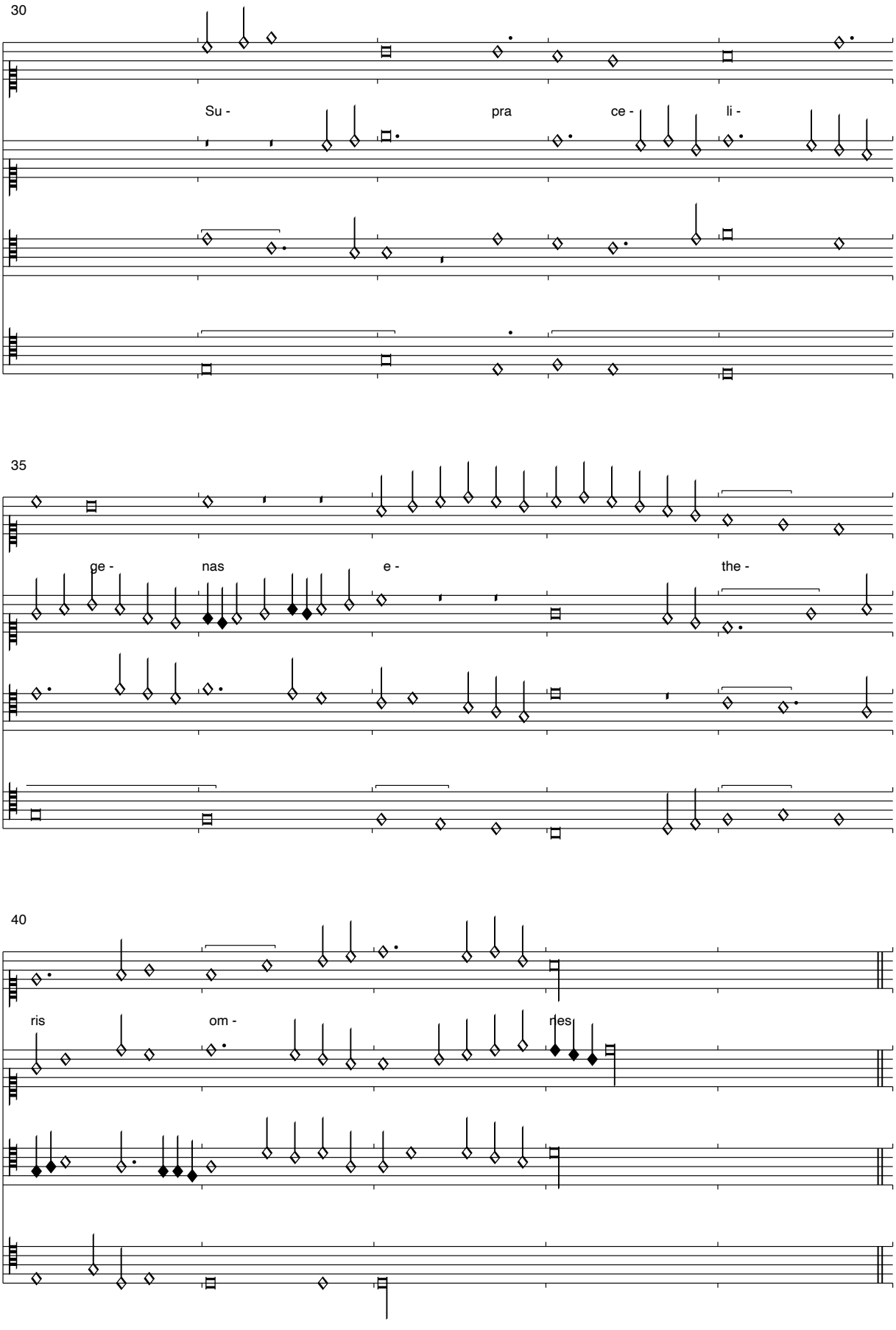


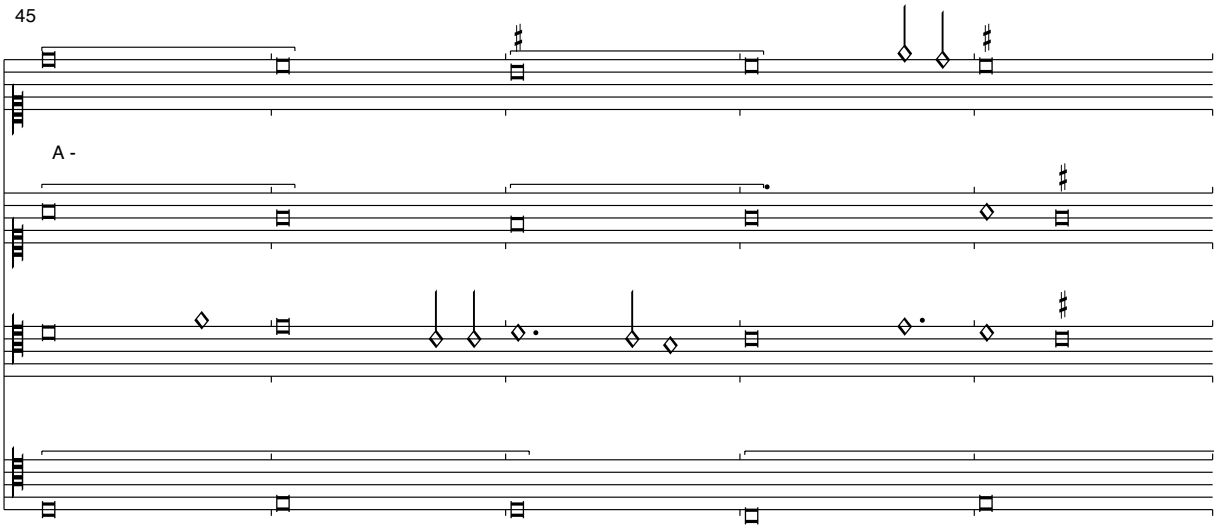
Der Satz ist fragmentarisch. Ein „aliud Kyrie“ ist nur im Superius notiert. Auch die folgende Motette beginnt in der Mitte, so dass der Anfang mit einem ganzen Teil der Quelle fehlt.

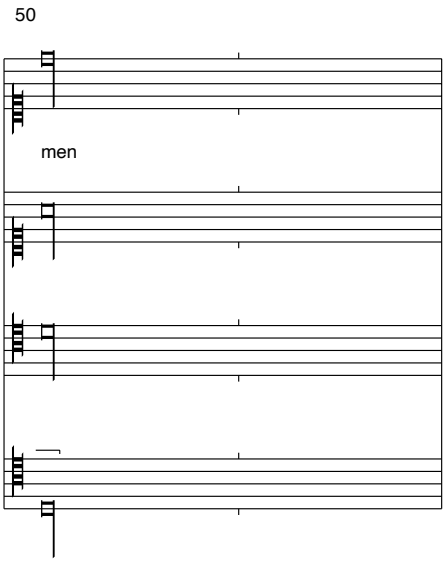
O quam glorifica
Trent 87, f. 241v-242r




15
di - ce re - gi -
20
a pro - les Sub - li - mis re - si -
25
de - as vir - go Ma - ri - a

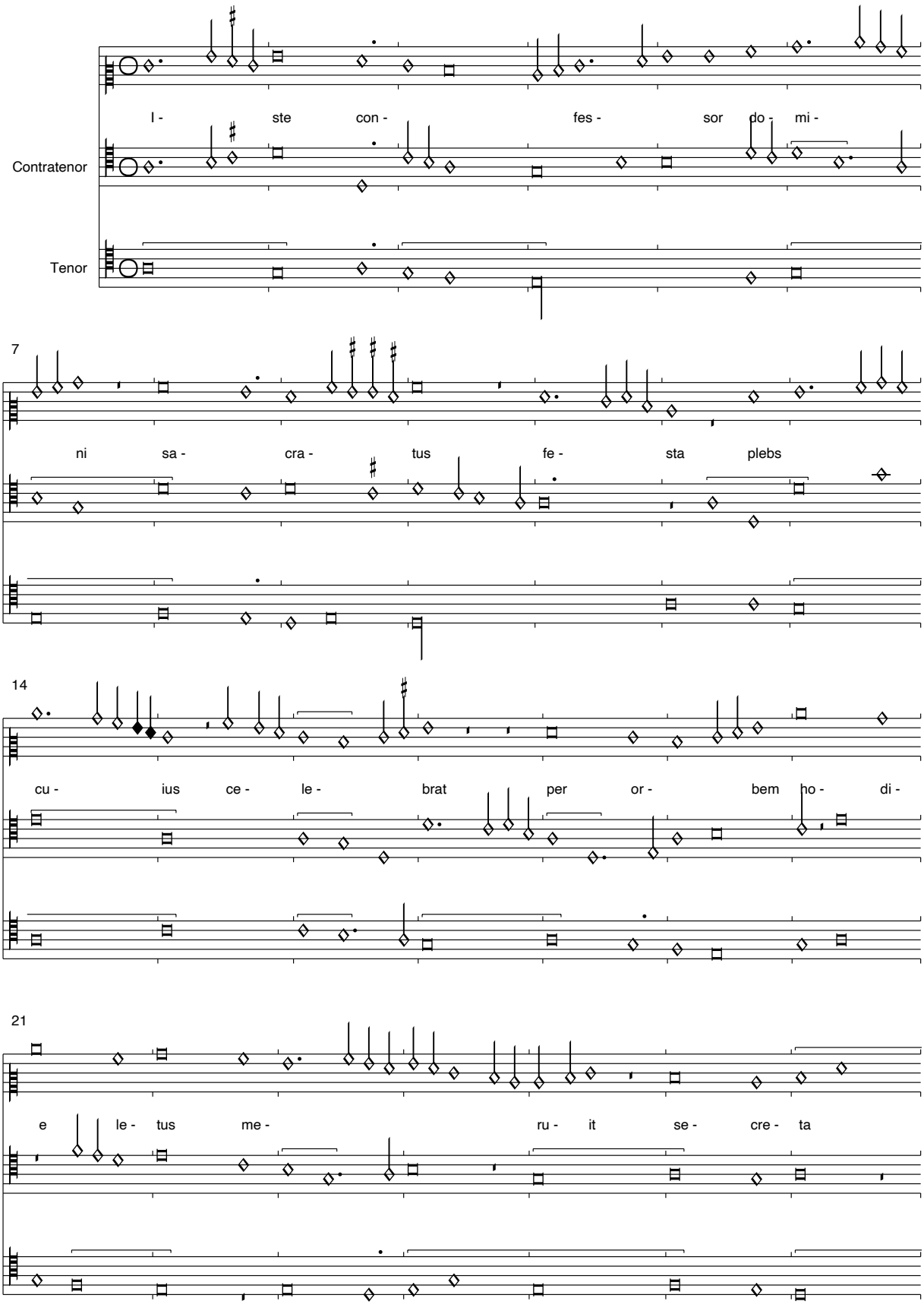

30
Su -
pra
ce -
li -
35
ge -
nas
e -
the -
40
ris
om -
nes

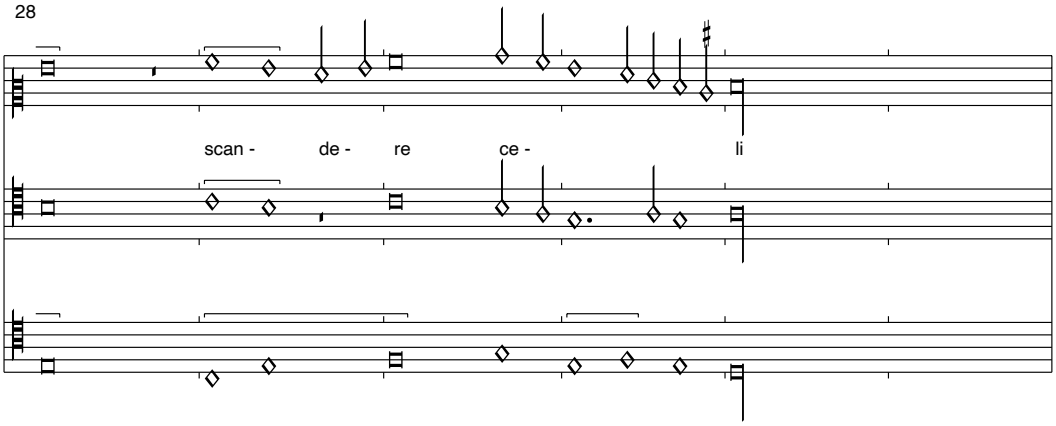




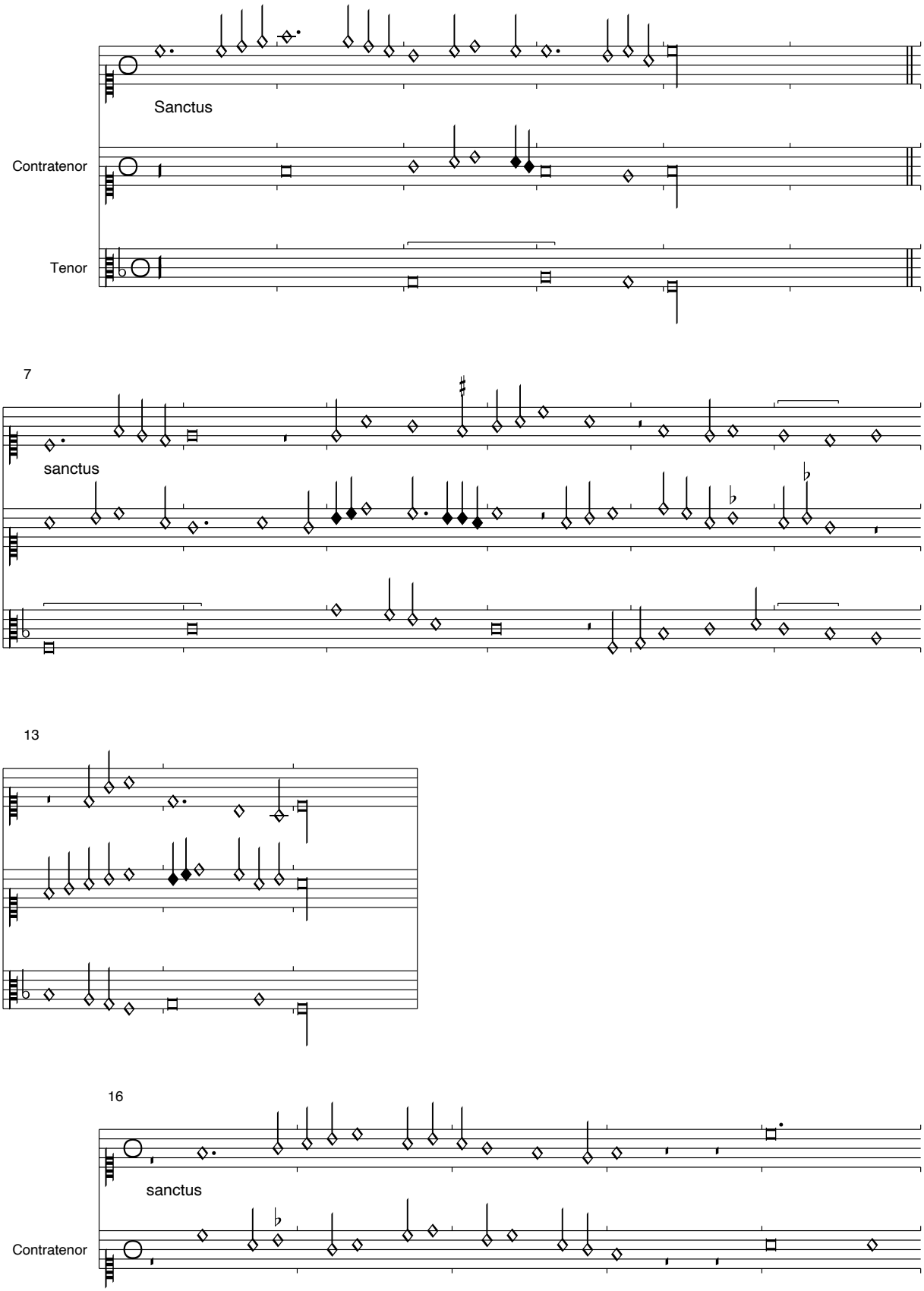
Quem cunctus venerans orbis adorat,
cui nunc rite genu flectitur omne;
a quo te petimus subveniente,
abiectis tenebris, gaudia lucis

Iste confessor
Trent 87, f. 242v

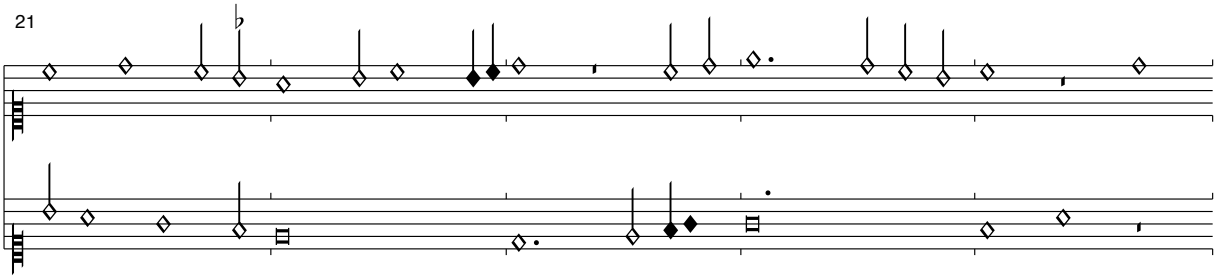



28
scan - de - re ce - li

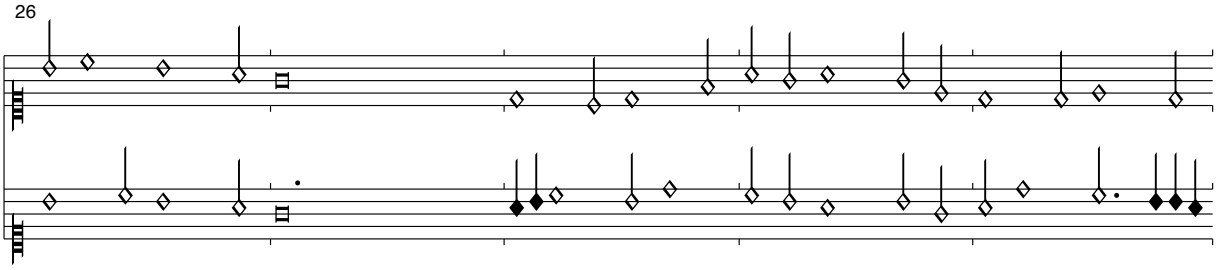
Sanctus
243r-244r, Sanctus



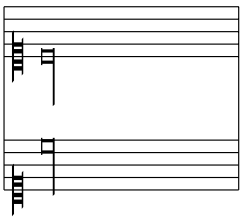
21



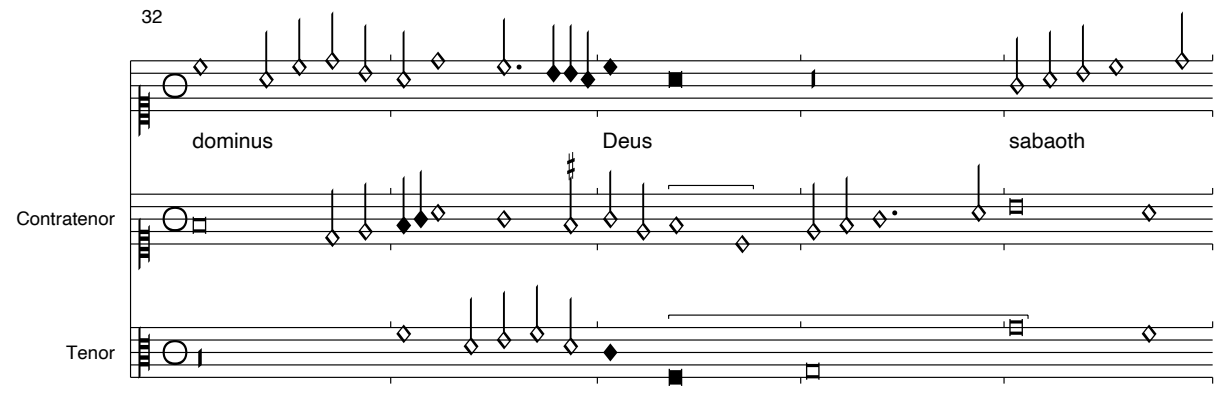
26

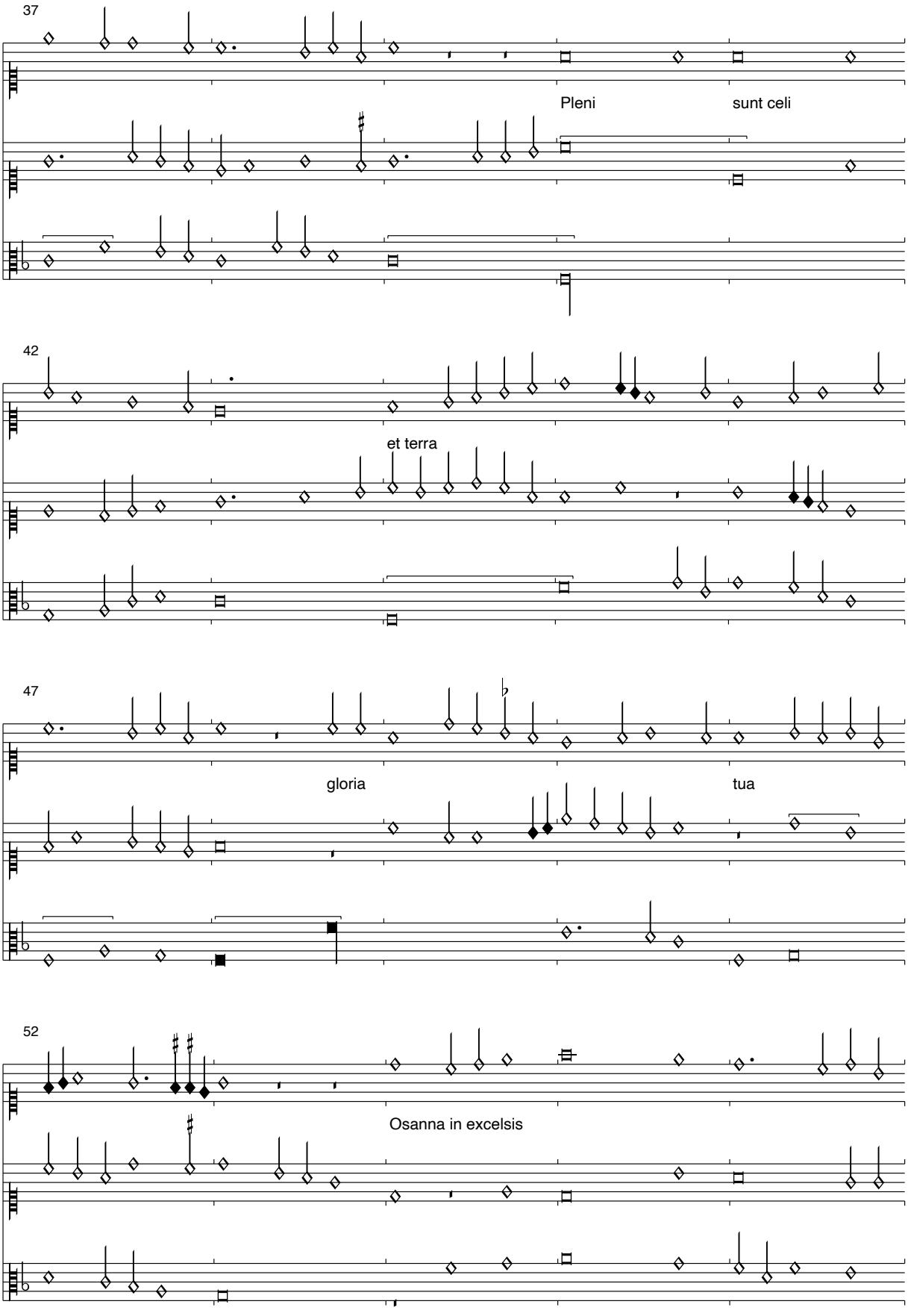


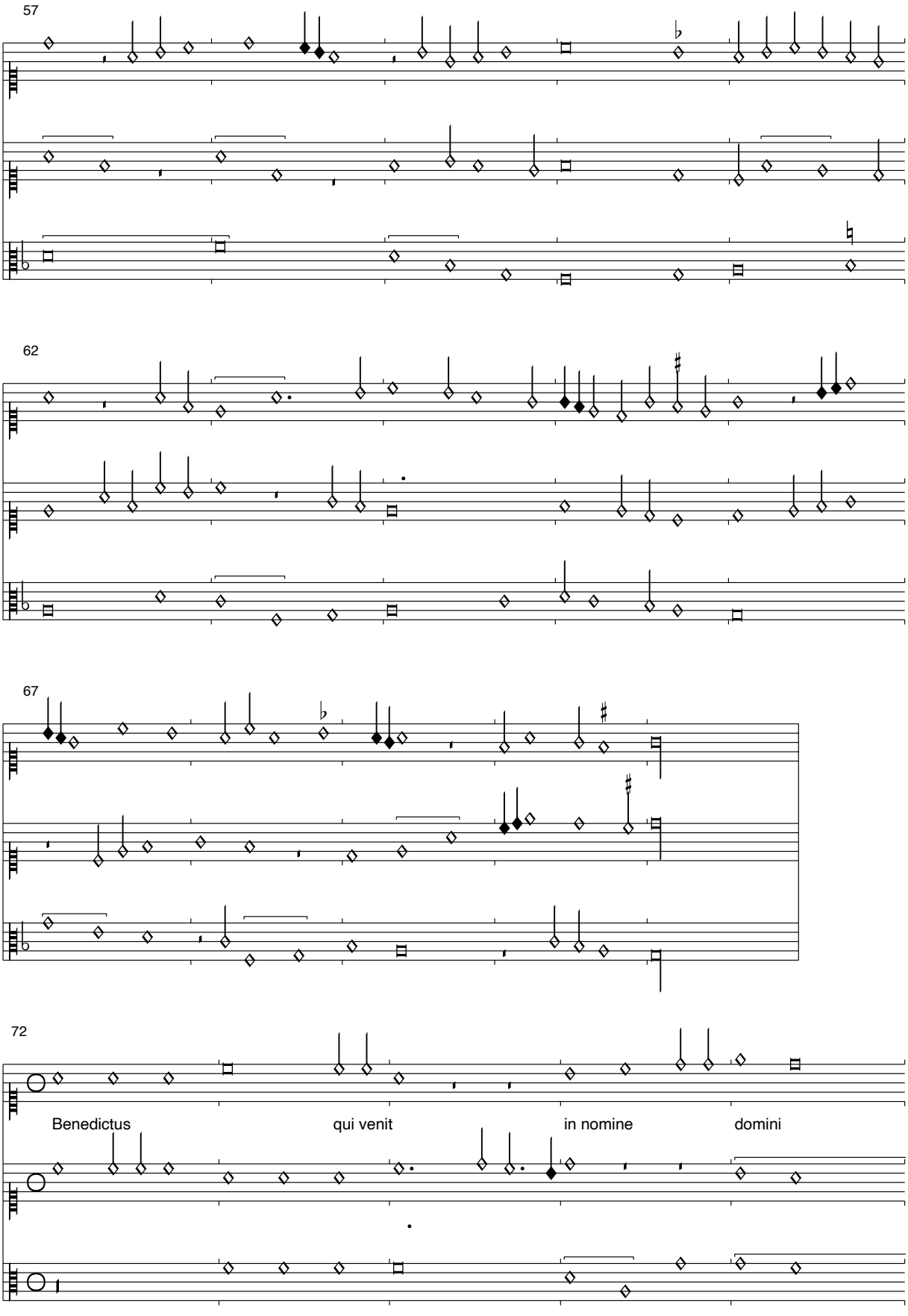
31

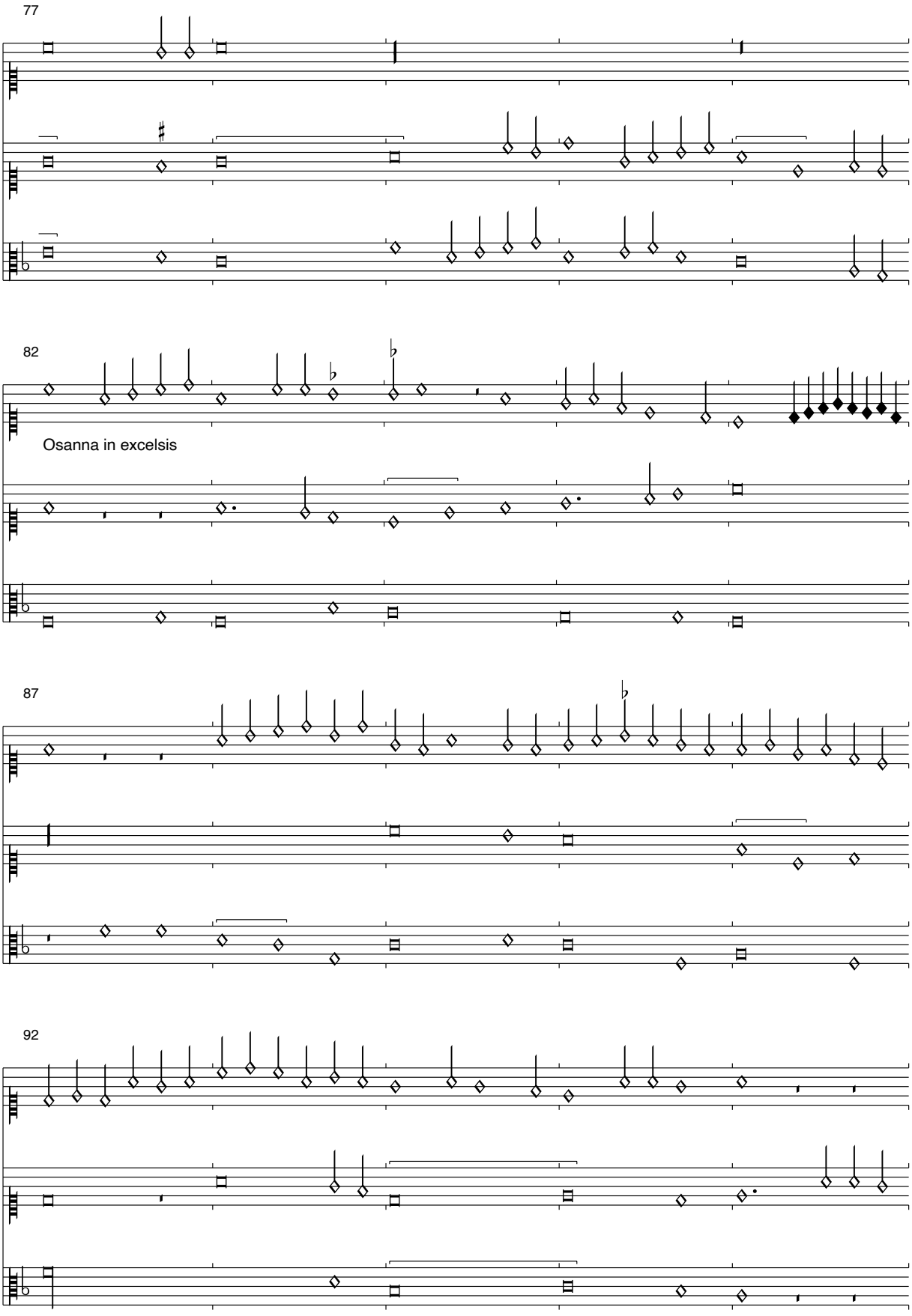


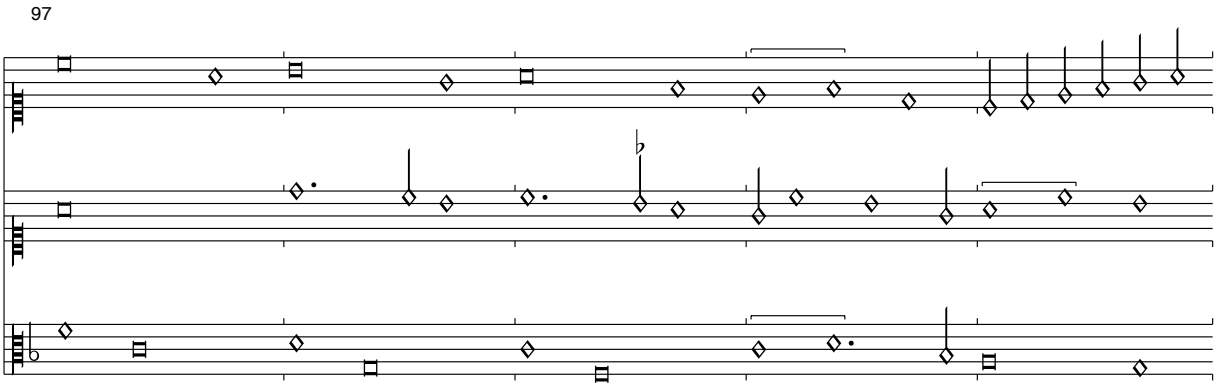
32

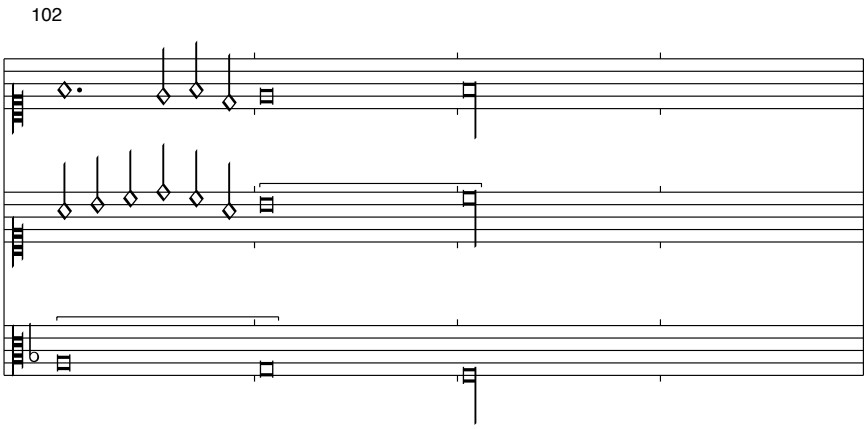



37
Pleni
sunt celi
42
et terra
47
gloria
tua
52
Osanna in excelsis


57
62
67
72
Benedictus
qui venit
in nomine
domini

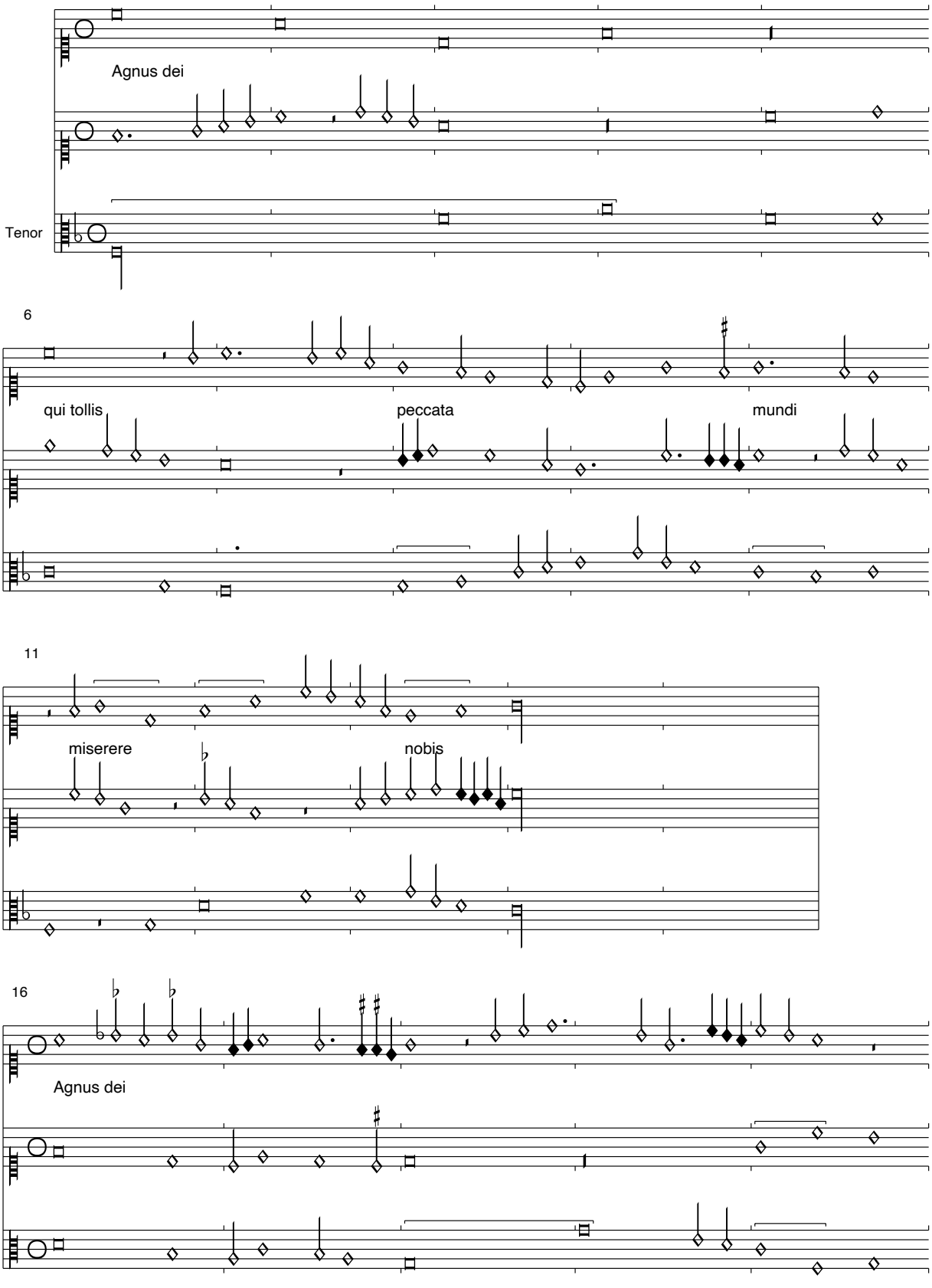

77
82
Osanna in excelsis
87
92

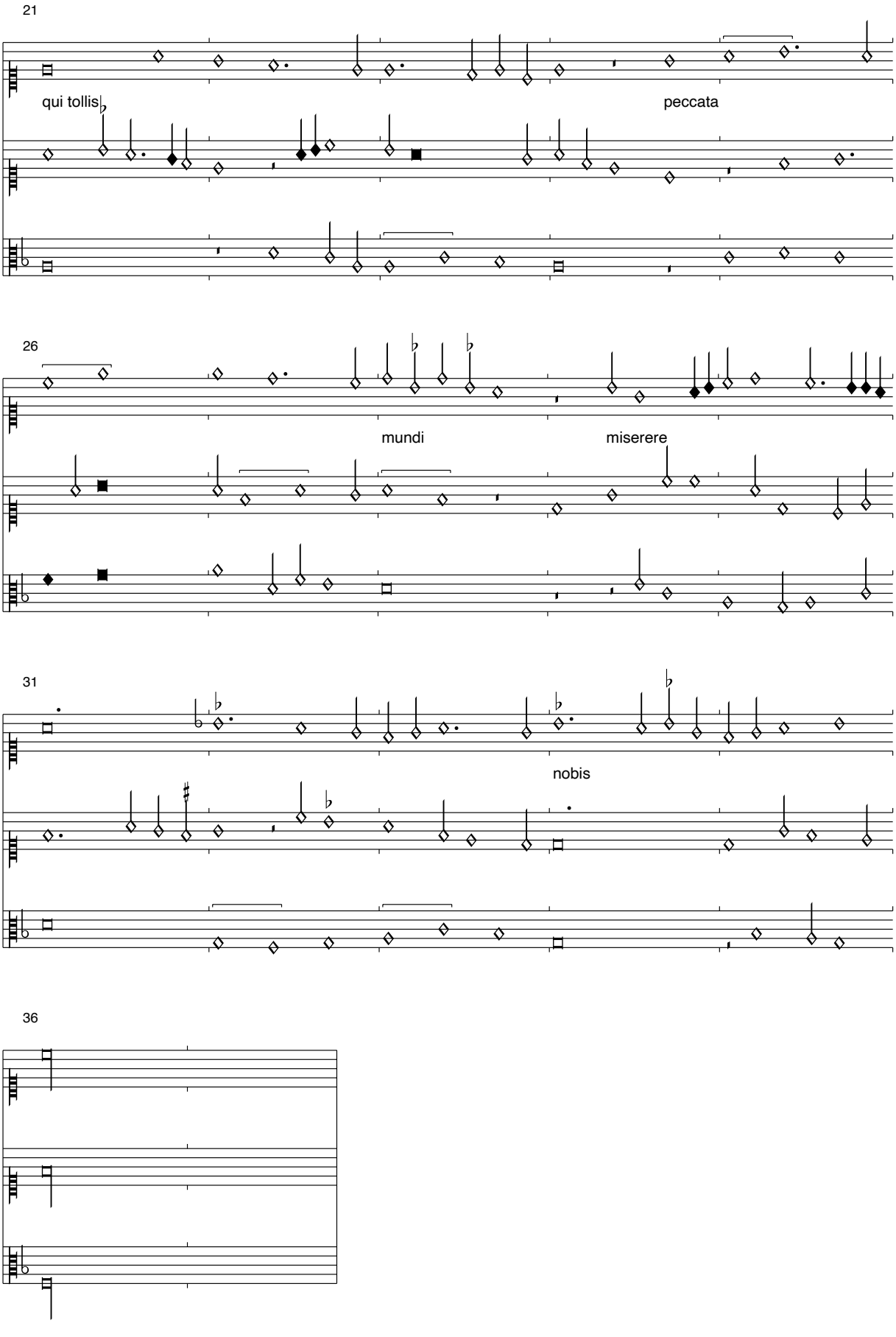


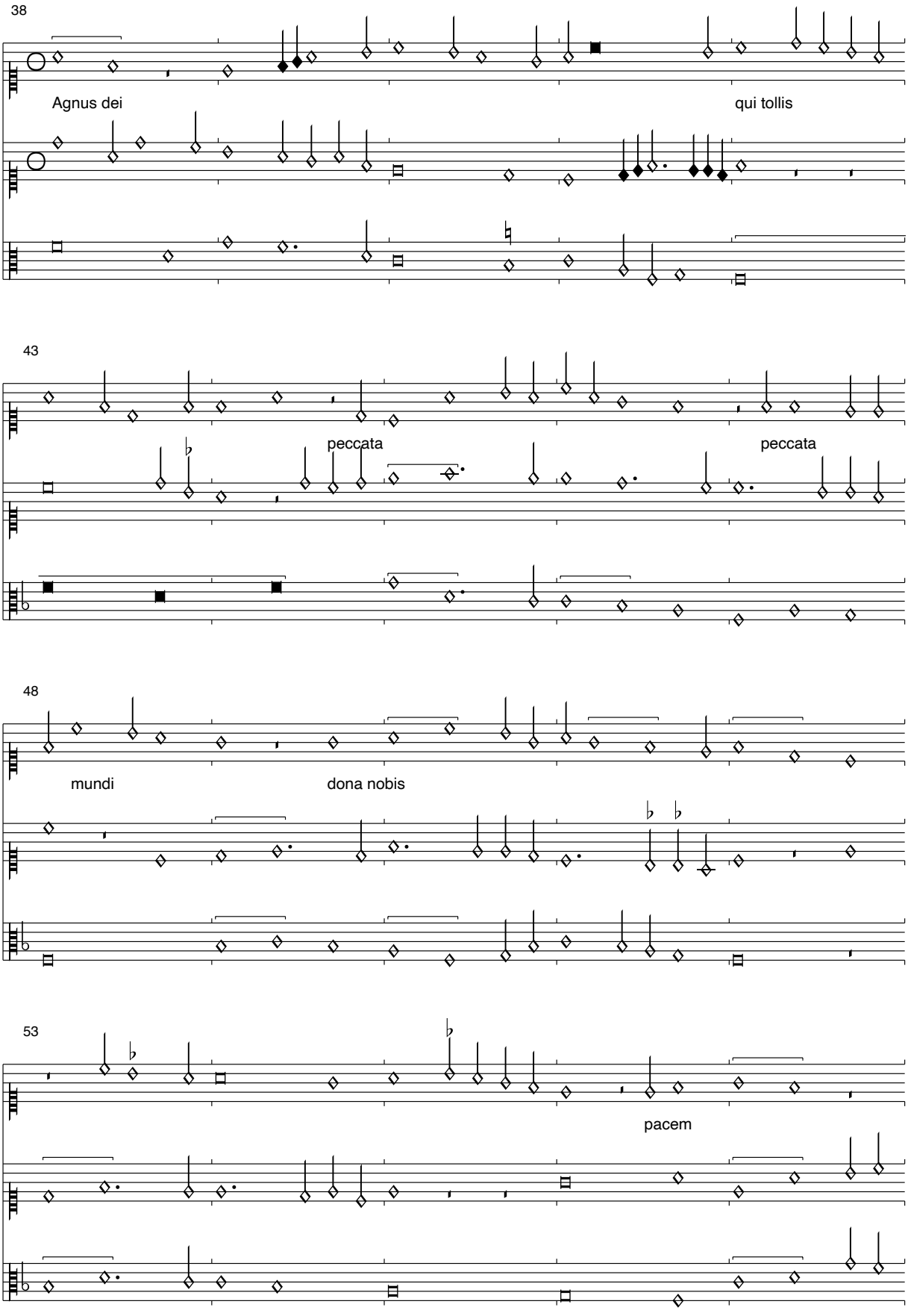


Das 2. und 3. Sanctus sind nicht wirklich zweistimmig, es fehlt offenbar der Tenor.

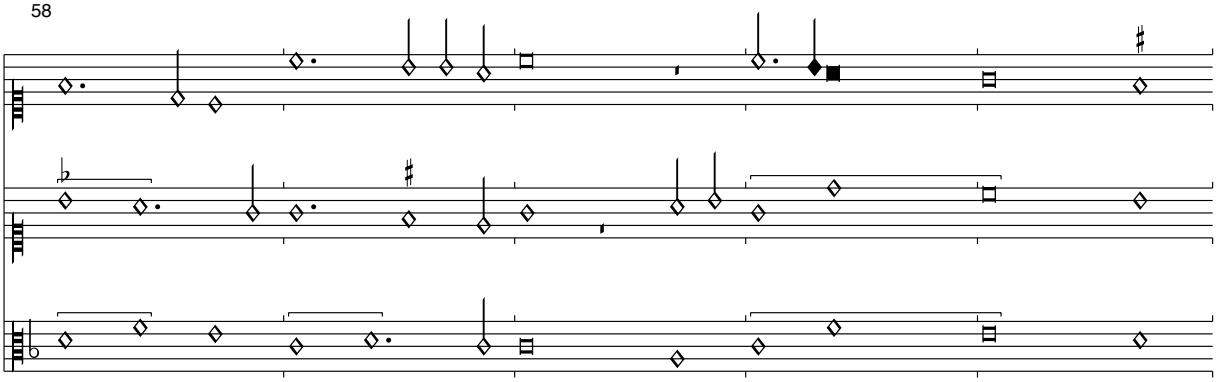
H Battre: Agnus dei
Trent 87, f. 244v-245r



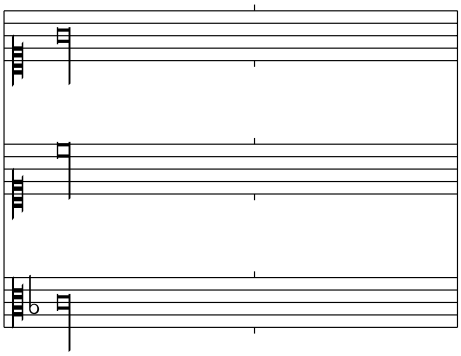

21
qui tollis
peccata
26
mundi
miserere
31
nobis
36


38
Agnus dei
qui tollis
43
peccata
peccata
48
mundi
dona nobis
53
pacem

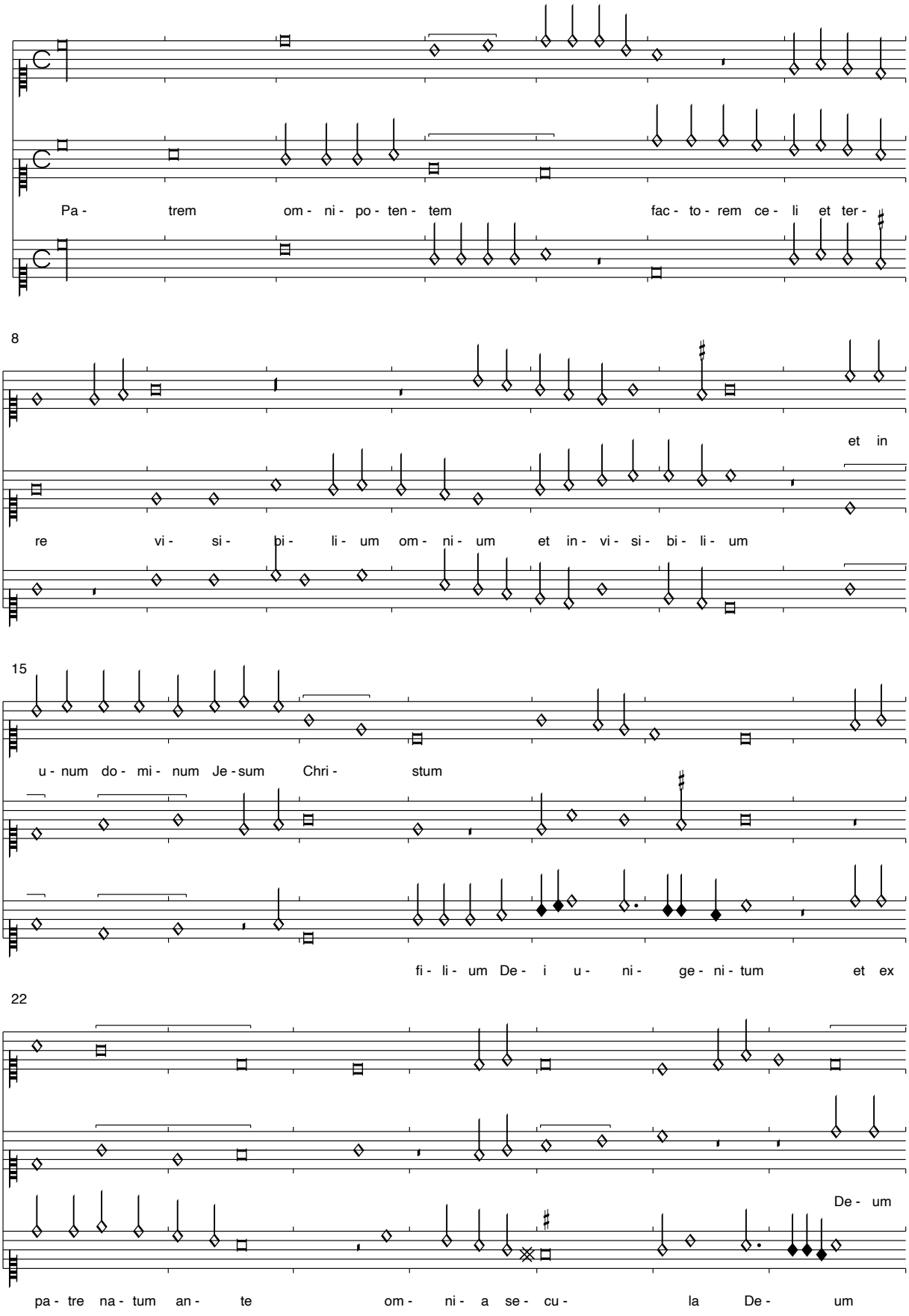
58

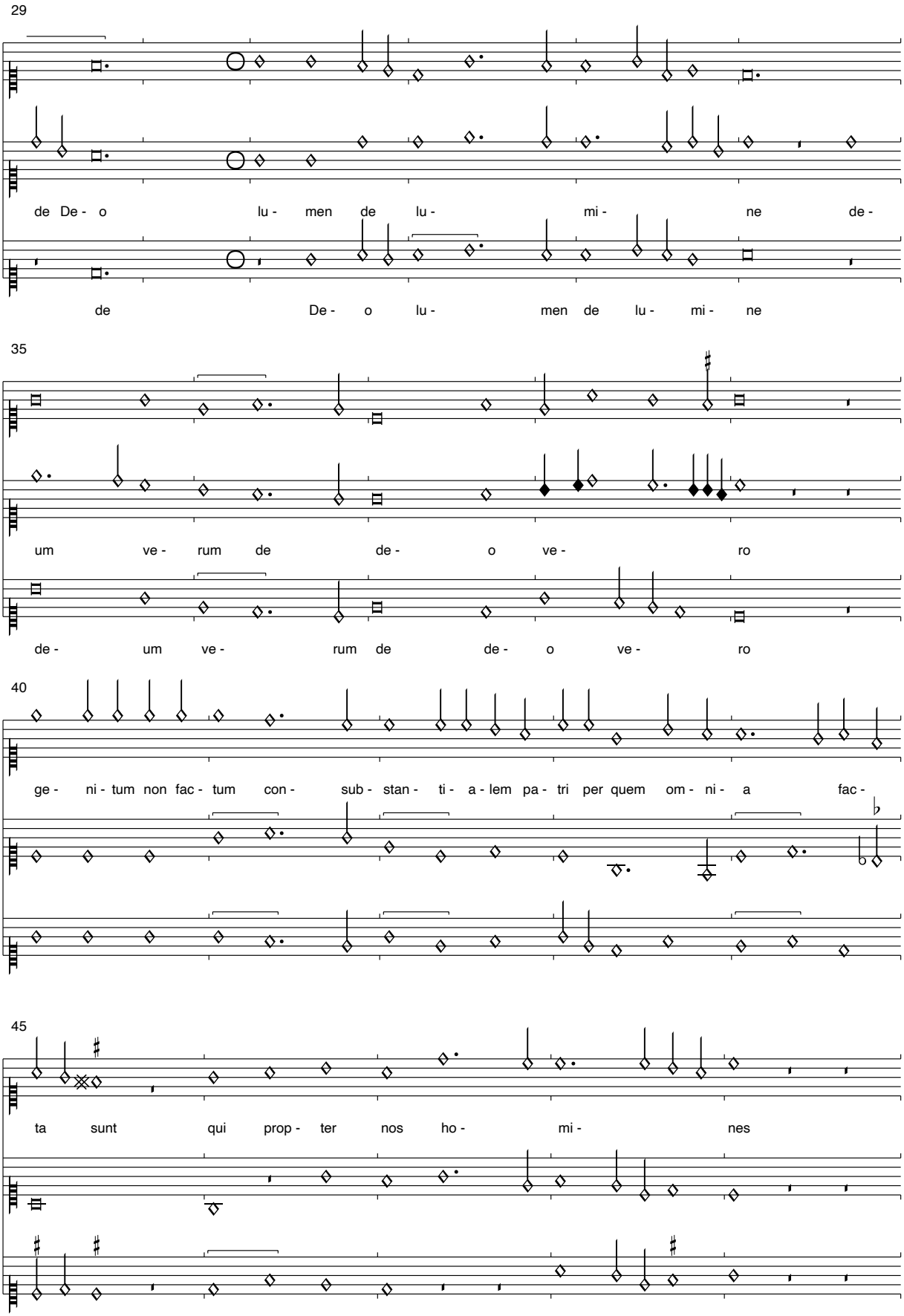


63

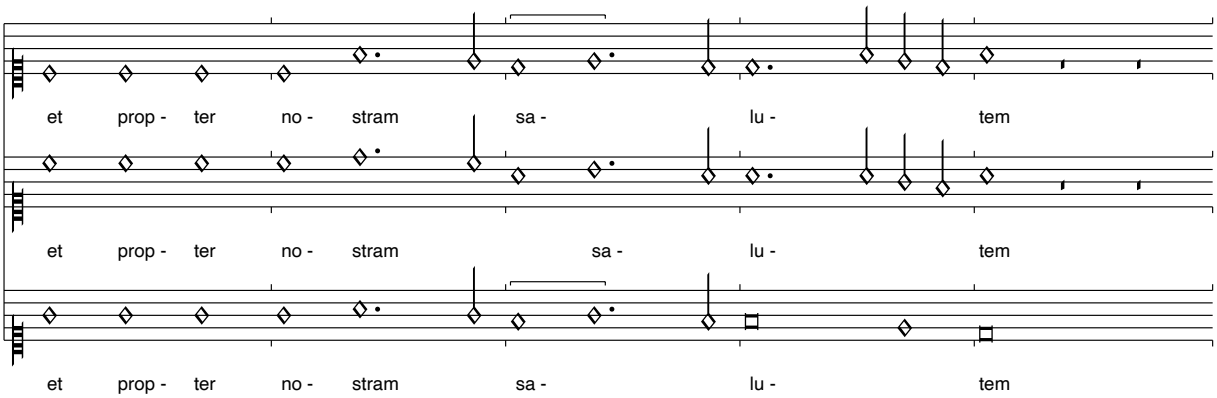


Credo (Fragment)
Trent 87, f. 245v-246r

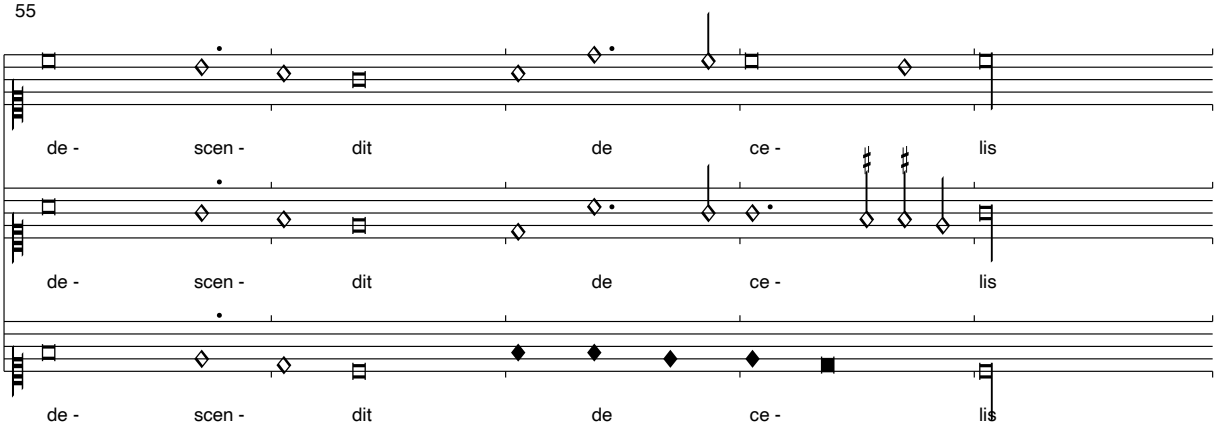



29
de De - o lu - men de lu - mi - ne de -
de De - o lu - men de lu - mi - ne
35
um ve - rum de de - o ve - ro
de - um ve - rum de de - o ve - ro
40
ge - ni - tum non fac - tum con - sub - stan - ti - a - lem pa - tri per quem om - ni - a fac -
45
ta sunt qui prop - ter nos ho - mi - nes

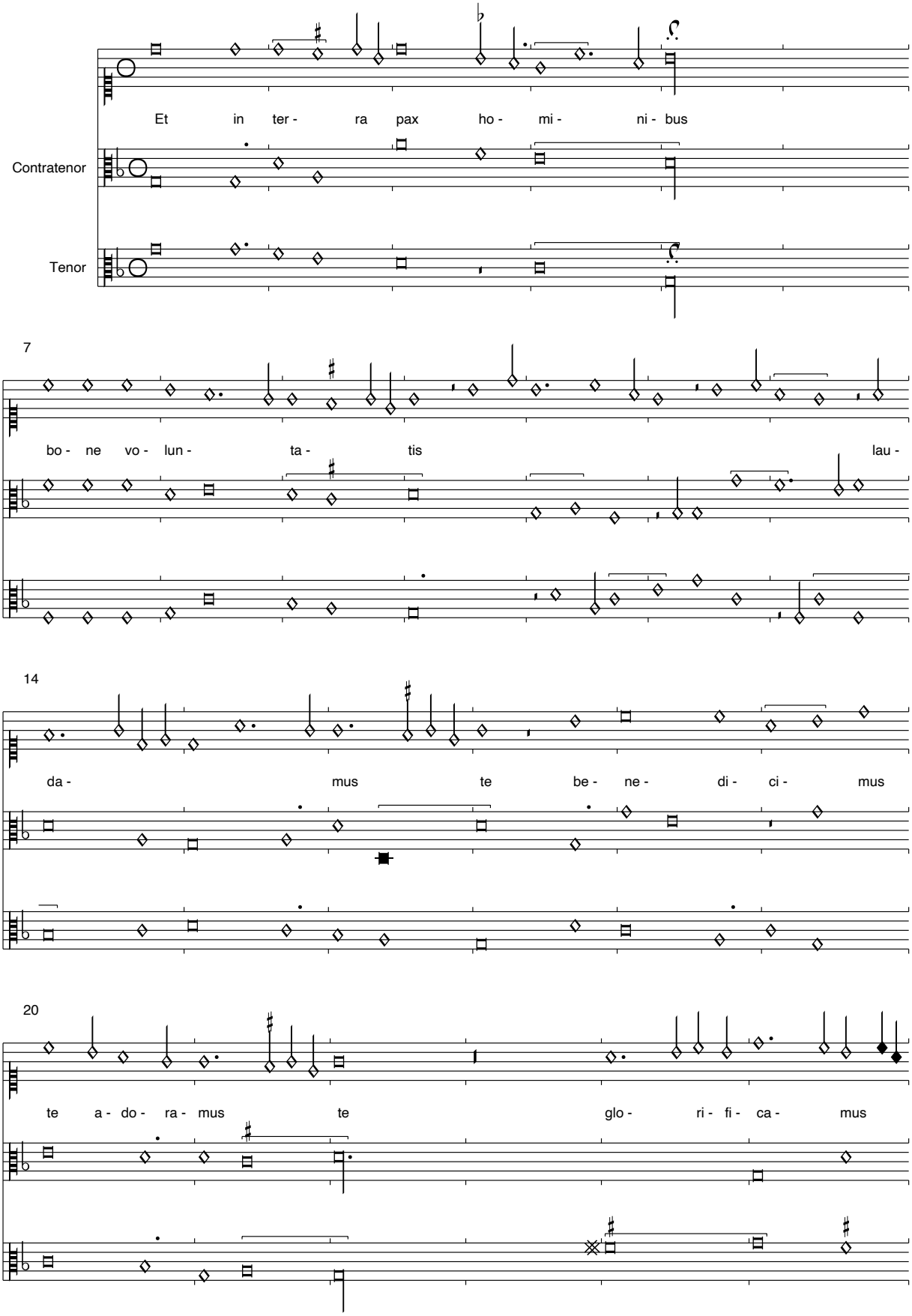
50

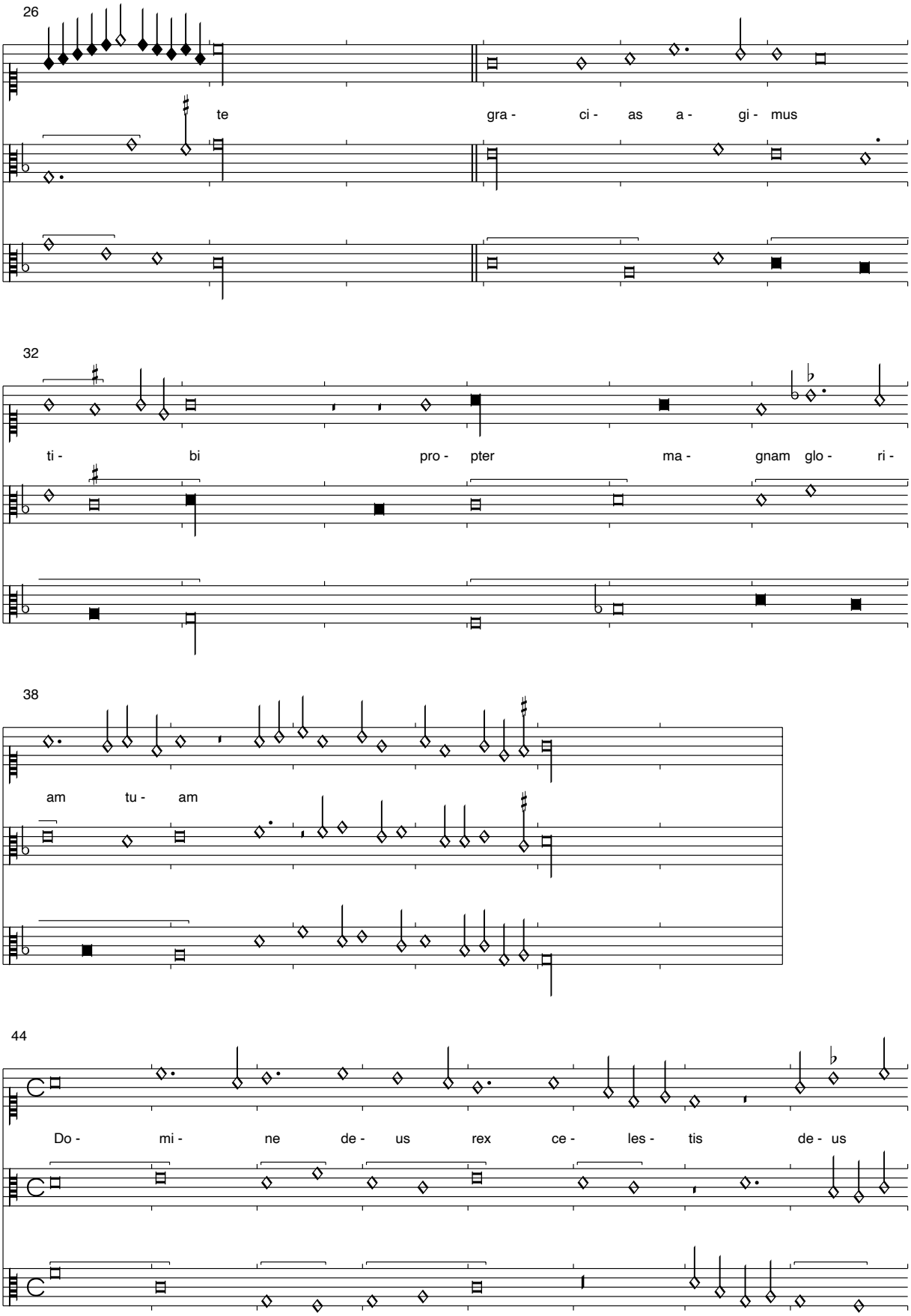

et prop - ter no - stram sa - lu - tem
et prop - ter no - stram sa - lu - tem
et prop - ter no - stram sa - lu - tem

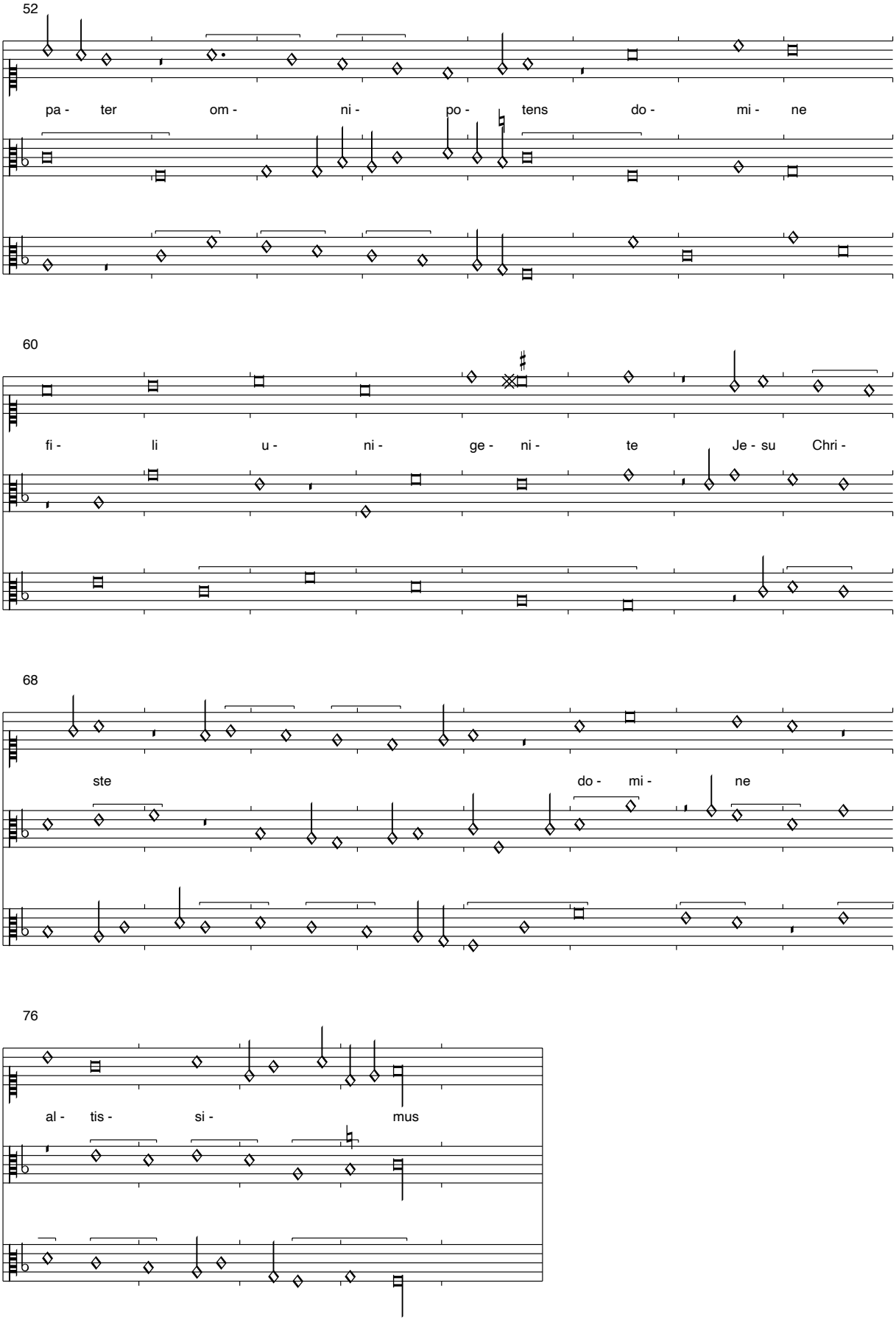
55

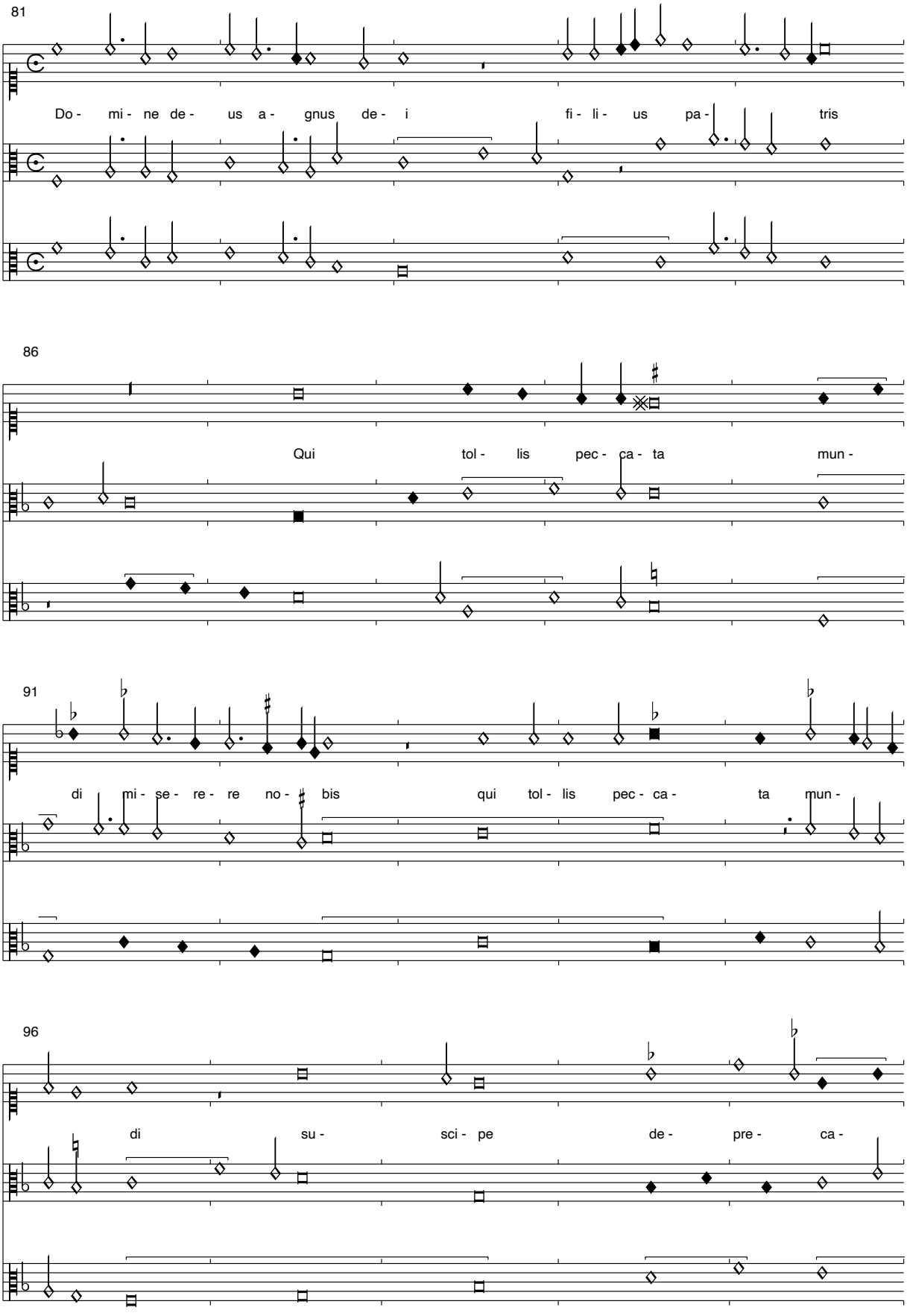

de - scen - dit de ce - lis
de - scen - dit de ce - lis
de - scen - dit de ce - lis

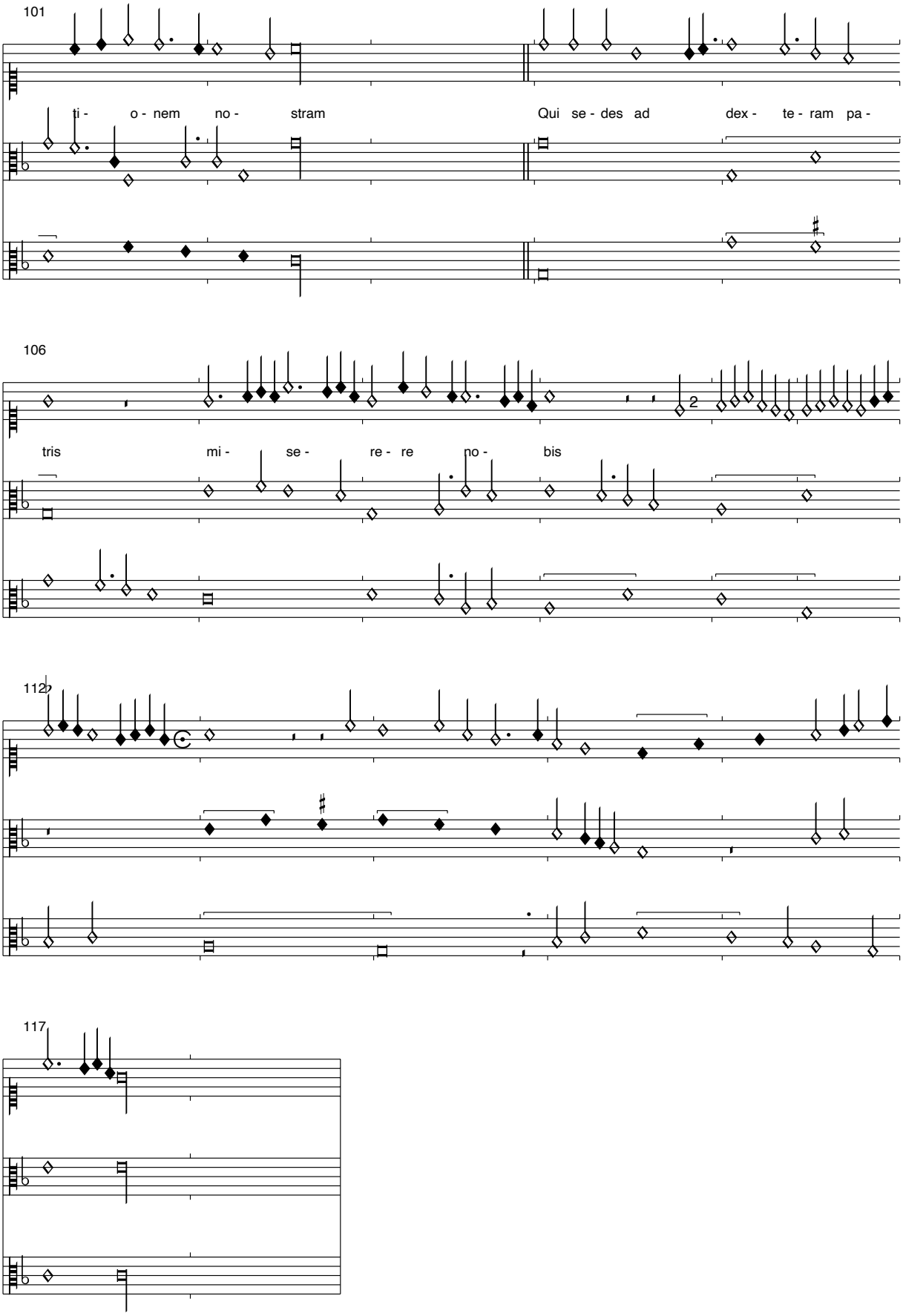
Battre: Gloria
Trent 87, f. 247v-249r

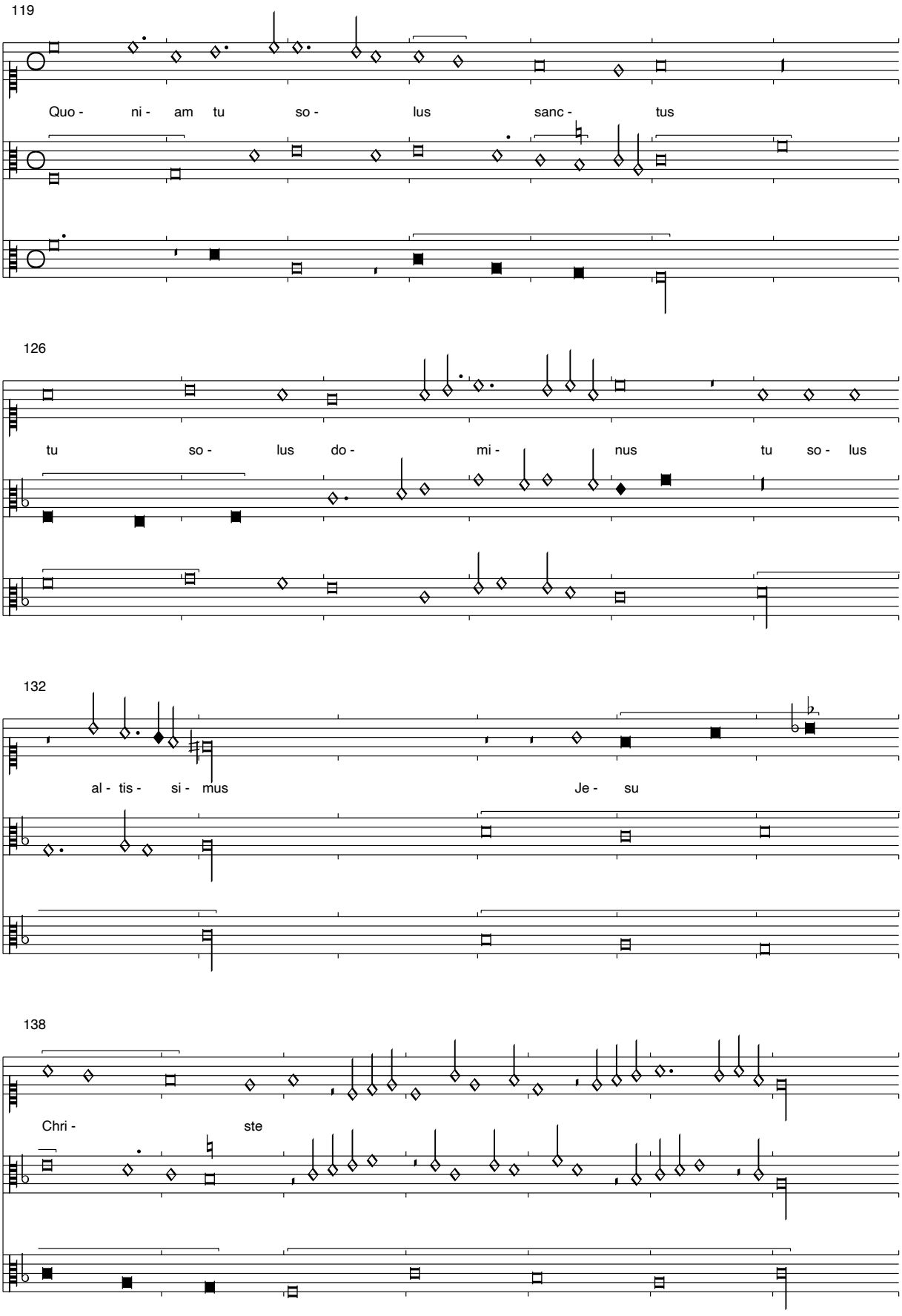


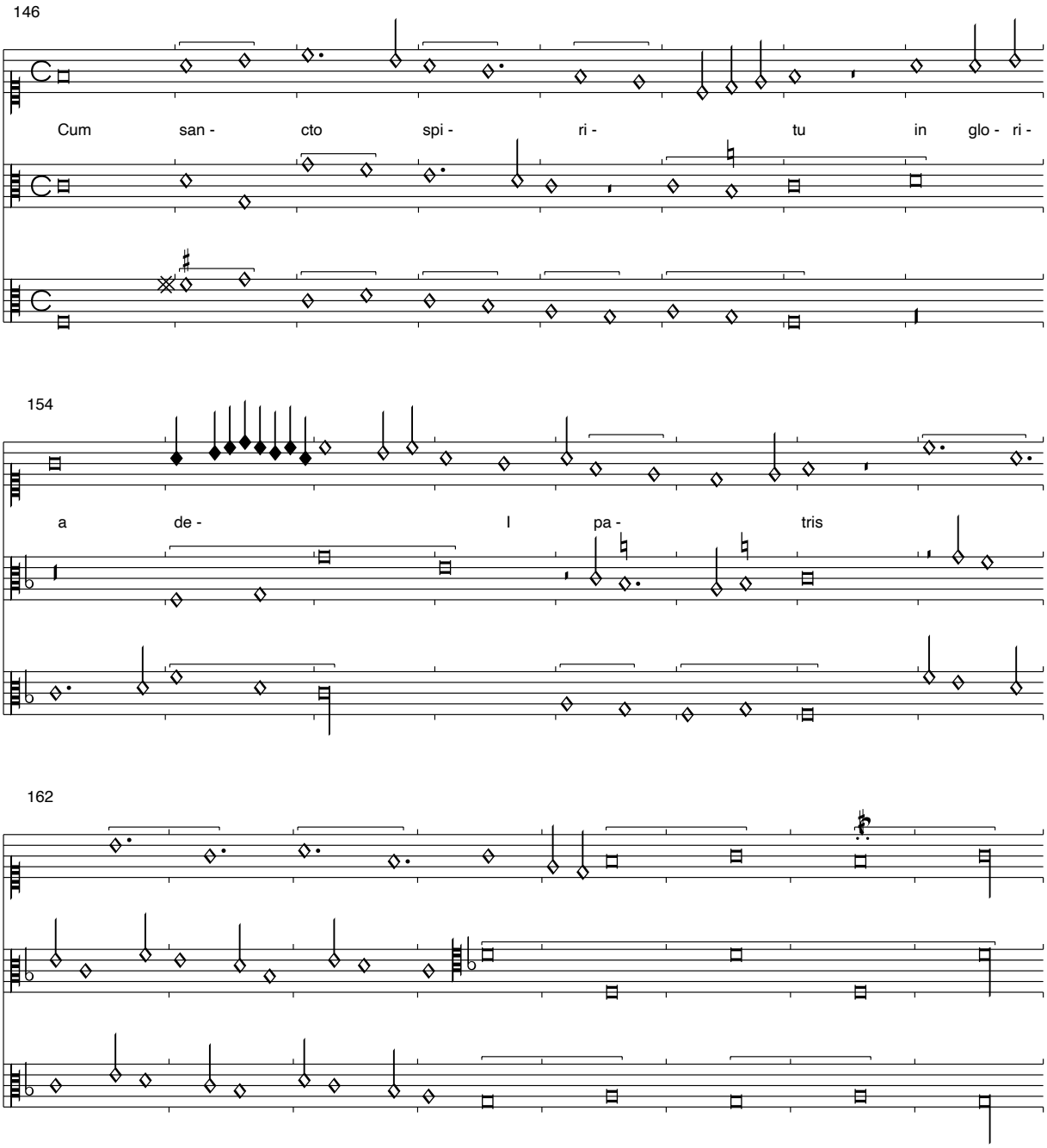

26
te gra - ci - as a - gi - mus
32
ti - bi pro - pter ma - gnam glo - ri -
38
am tu - am
44
Do - mi - ne de - us rex ce - les - tis de - us

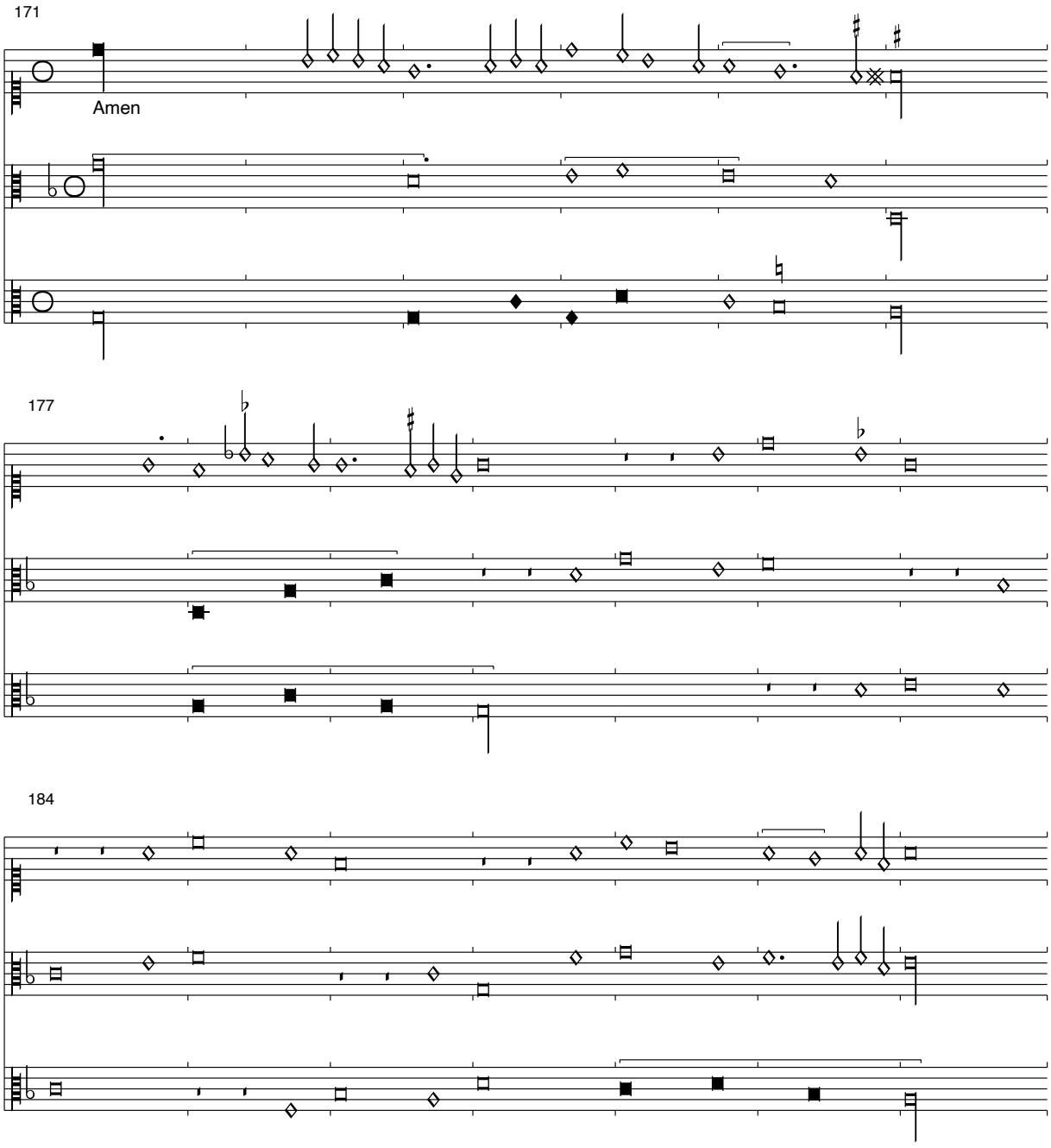

52
pa - ter om - ni - po - tens do - mi - ne
60
fi - li u - ni - ge - ni - te Je - su Chri -
68
ste do - mi - ne
76
al - tis - si - mus


81
Do - mi - ne de - us a - gnus de - i fi - li - us pa - tris
86
Qui tol - lis pec - ca - ta mun -
91
di mi - se - re - re no - bis qui tol - lis pec - ca - ta mun -
96
di su - sci - pe de - pre - ca -

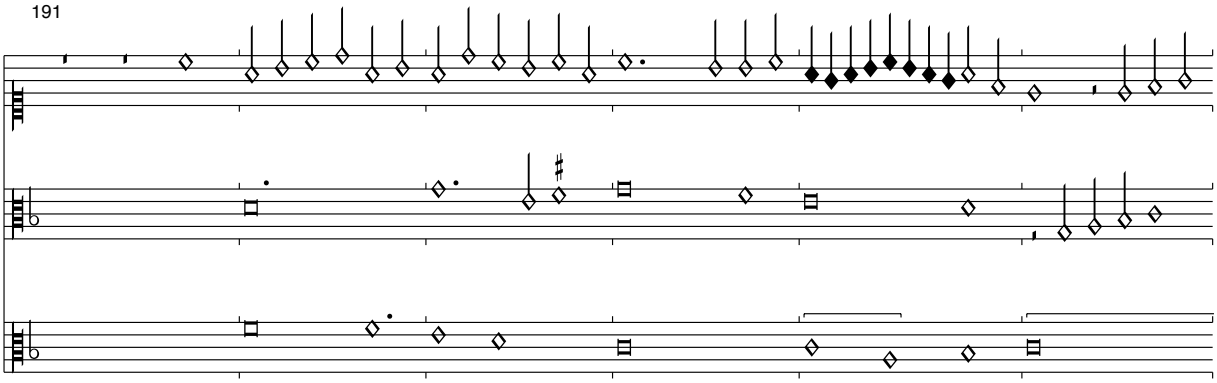

101
ti - o - nem no - stram
Qui se - des ad dex - te - ram pa -
106
2
tris mi - se - re - re no - bis
112
117


119
Quo - ni - am tu so - lus sanc - tus
126
tu so - lus do - mi - nus tu so - lus
132
al - tis - si - mus Je - su
138
Chri - ste

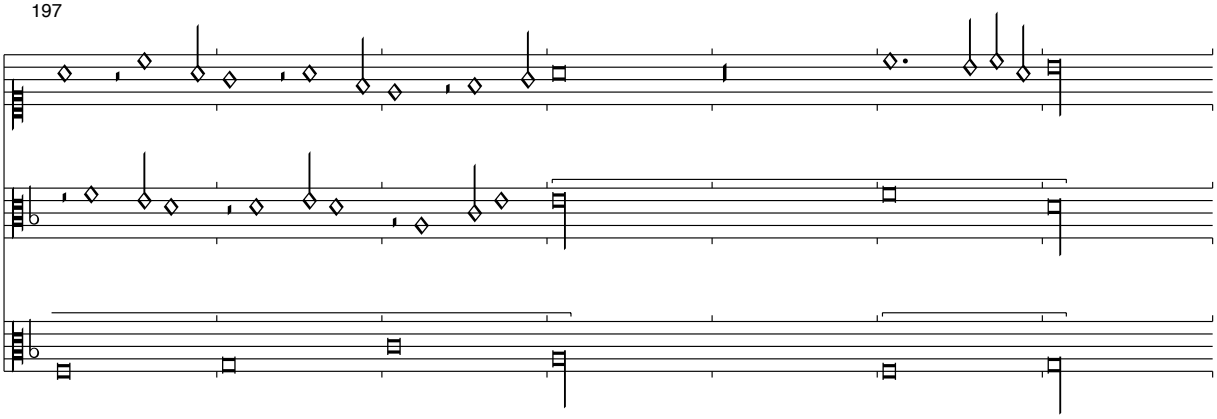

146
Cum san - cto spi - ri - tu in glo - ri -
154
a de - I pa - tris
162


171
Amen
177
184

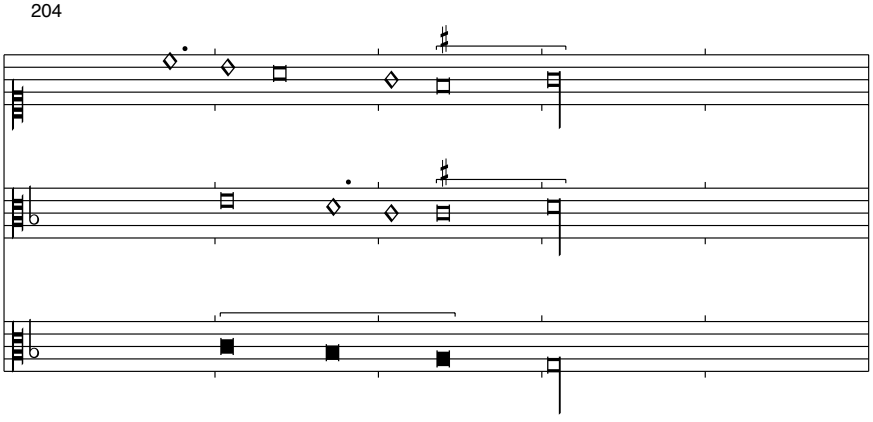
191



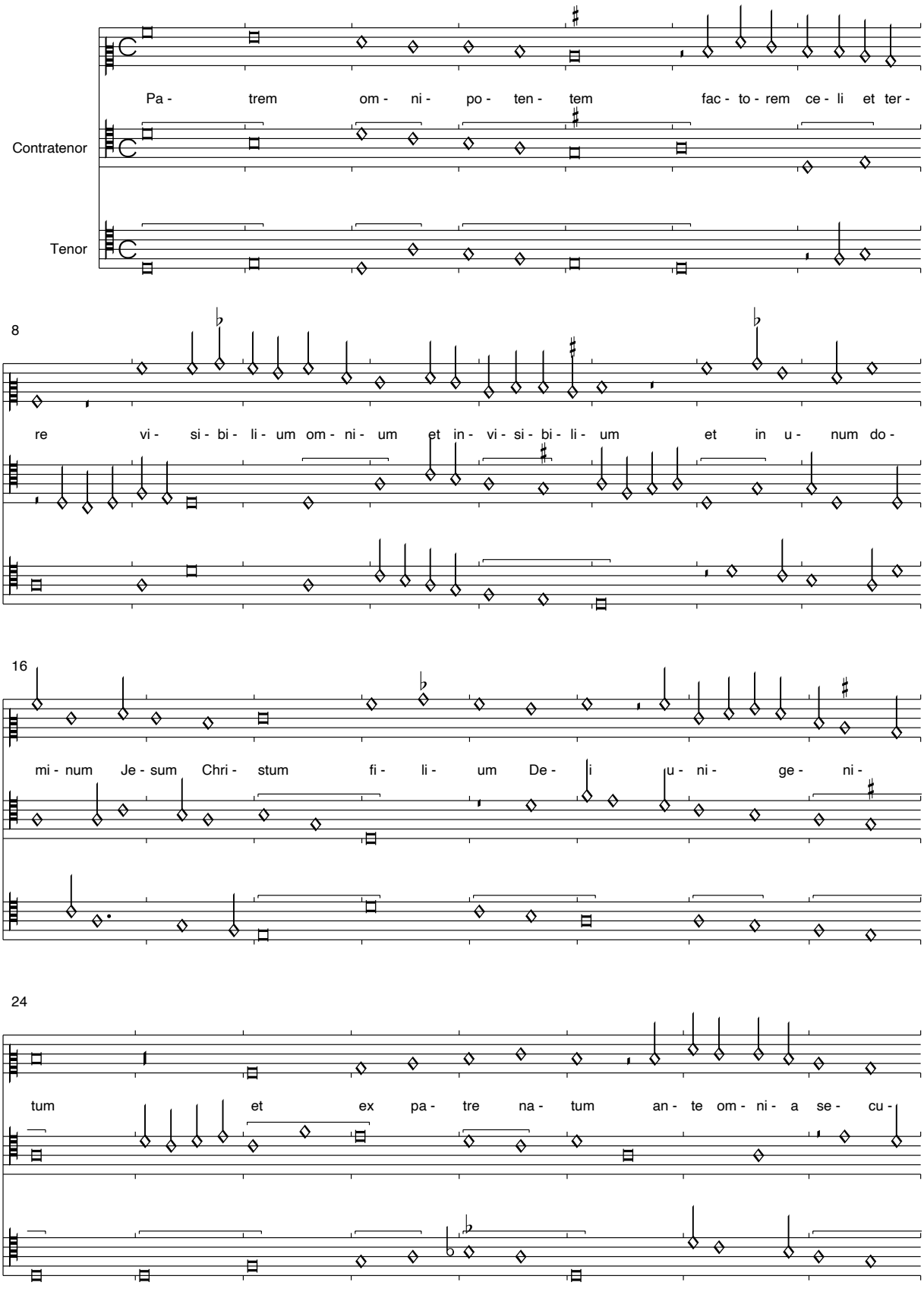
197

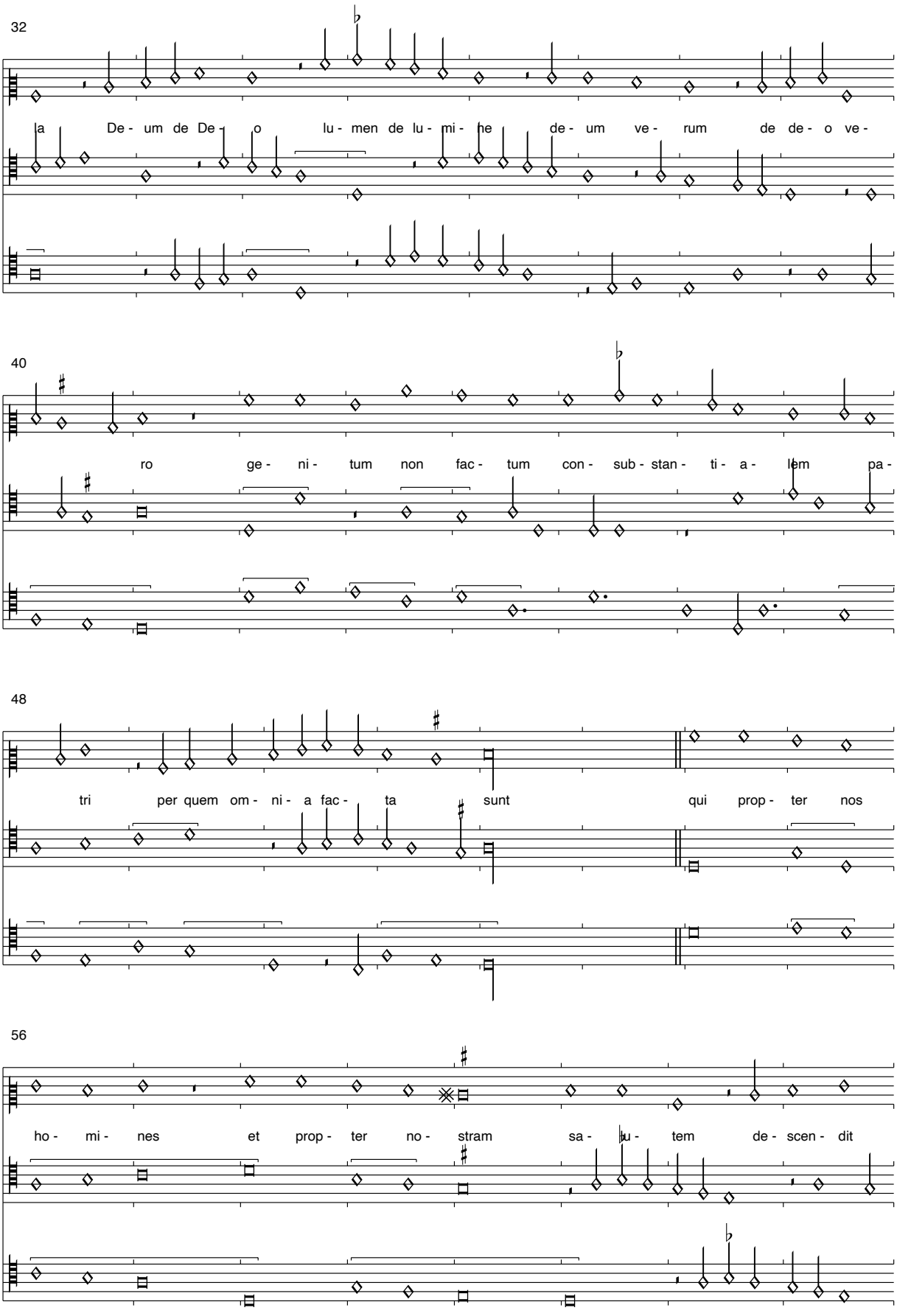


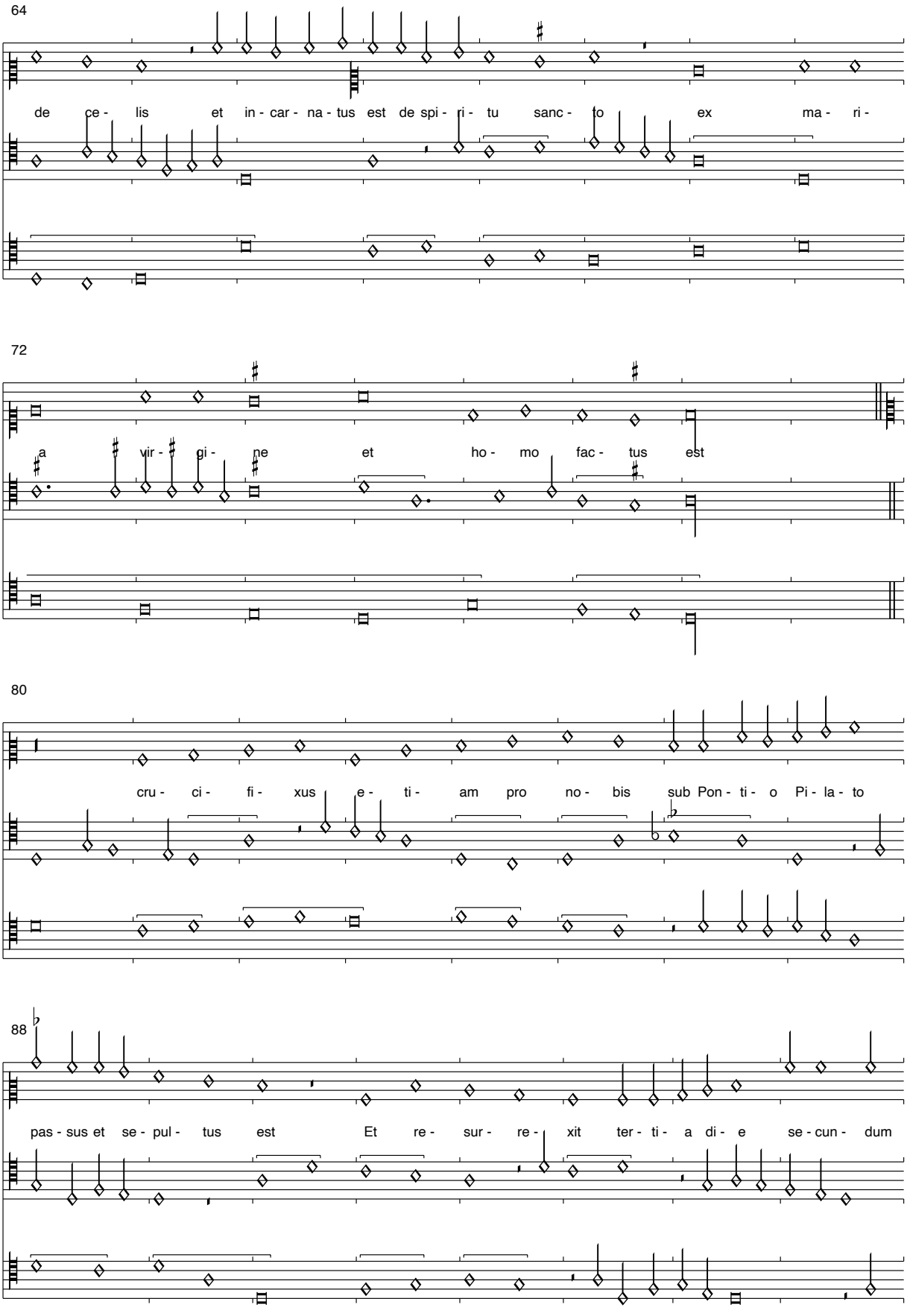
204

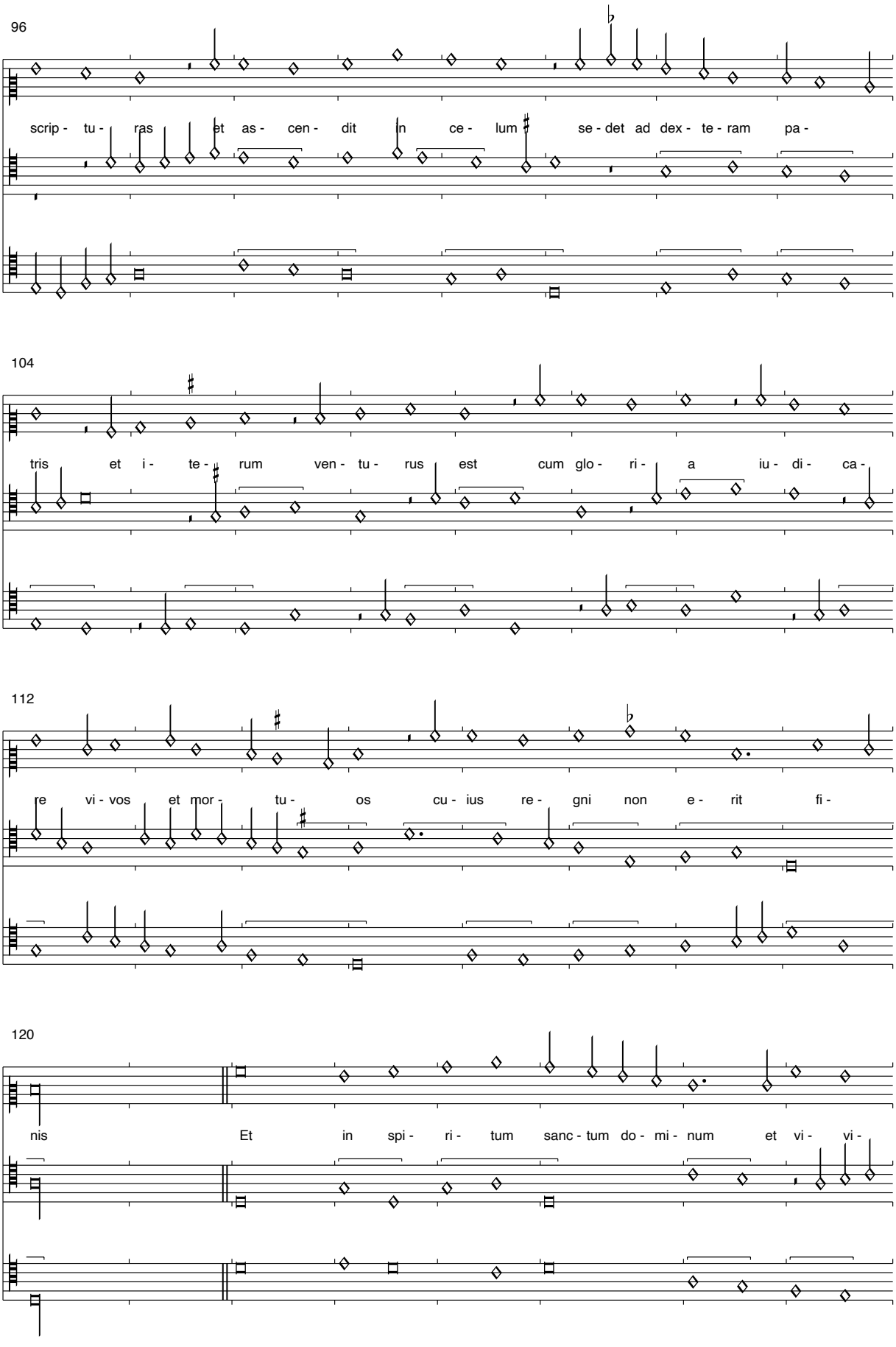


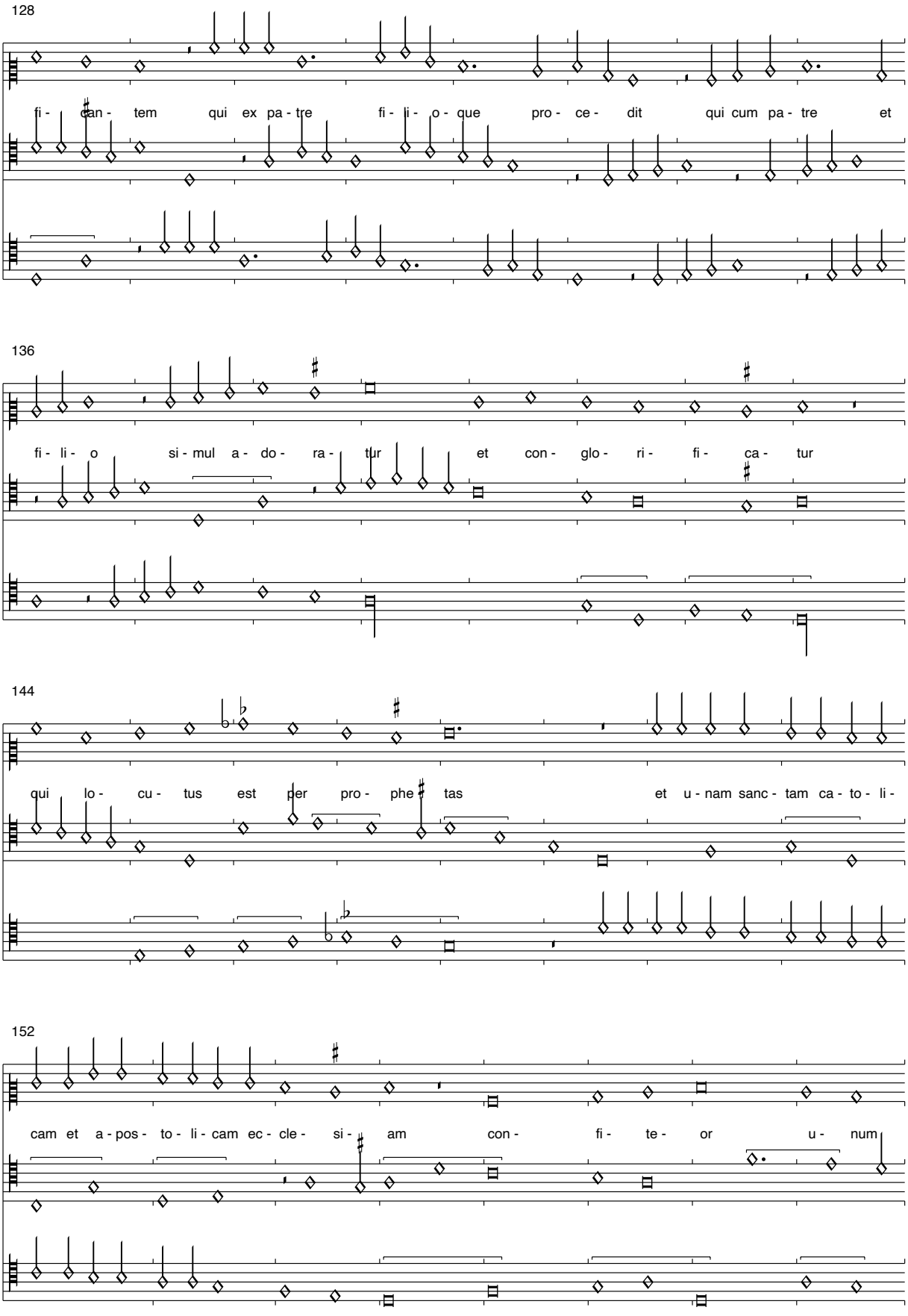
Dufay: Credo
Trent 87, f. 249v-251r



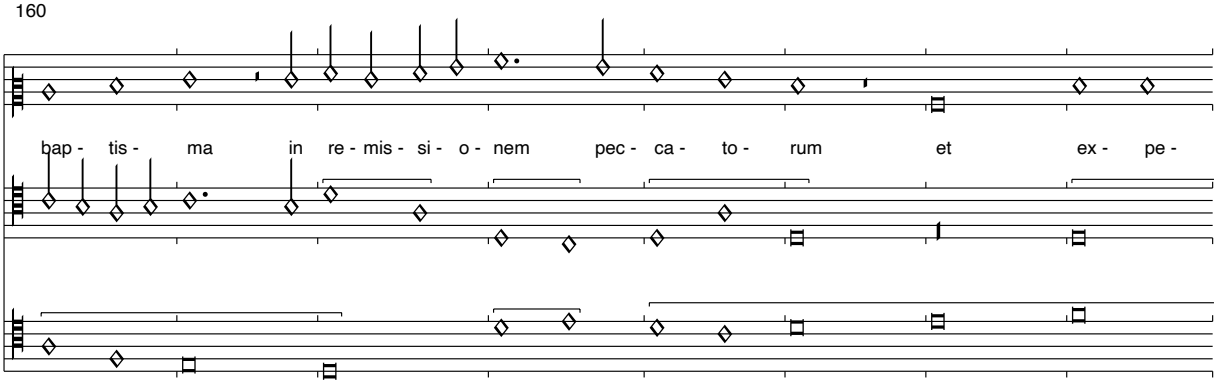

32
la De- um de De- o lu- men de lu- mi- ne de- um ve- rum de de- o ve-
40
ro ge- ni- tum non fac- tum con- sub- stan- ti- a- lem pa-
48
tri per quem om- ni- a fac- ta sunt qui prop- ter nos
56
ho- mi- nes et prop- ter no- stram sa- lu- tem de- scen- dit


64
de ce - lis et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri -
72
a vir - gi - ne et ho - mo fac - tus est
80
cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to
88
pas - sus et se - pul - tus est Et re - sur - re - xit ter - ti - a di - e se - cun - dum

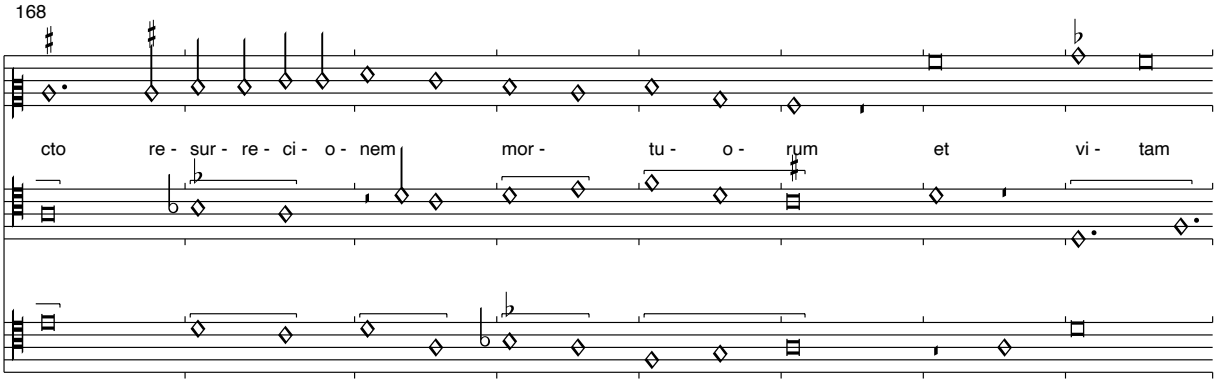

96
scrip - tu - ras et as - cen - dit in ce - lum se - det ad dex - te - ram pa -
104
tris et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca -
112
re vi - vos et mor - tu - os cu - ius re - gni non e - rit fi -
120
nis Et in spi - ri - tum sanc - tum do - mi - num et vi - vi -


128
fi- can- tem qui ex pa- tre fi- li- o- que pro- ce- dit qui cum pa- tre et
136
fi- li- o si- mul a- do- ra- tur et con- glo- ri- fi- ca- tur
144
qui lo- cu- tus est per pro- phe- tas et u- nam sanc- tam ca- to- li-
152
cam et a- pos- to- li- cam ec- cle- si- am con- fi- te- or u- num

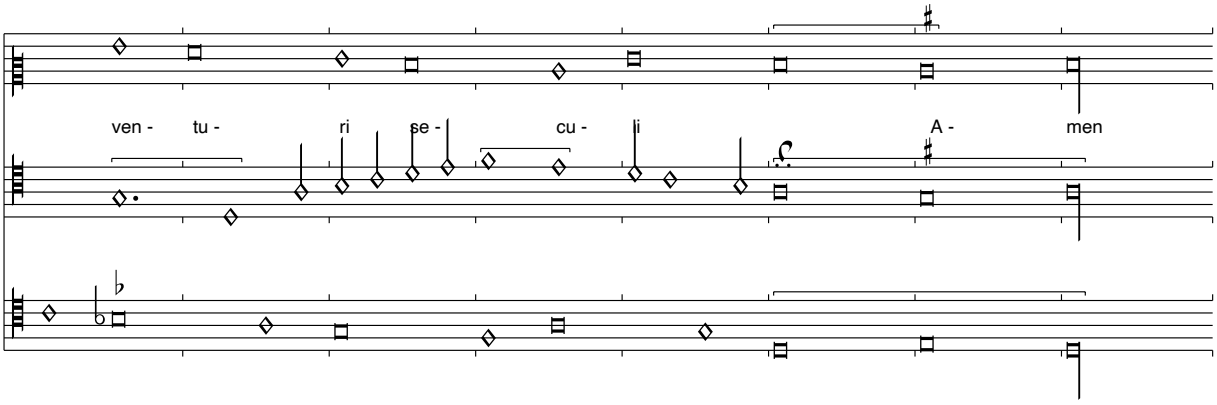
160


bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pe -

168

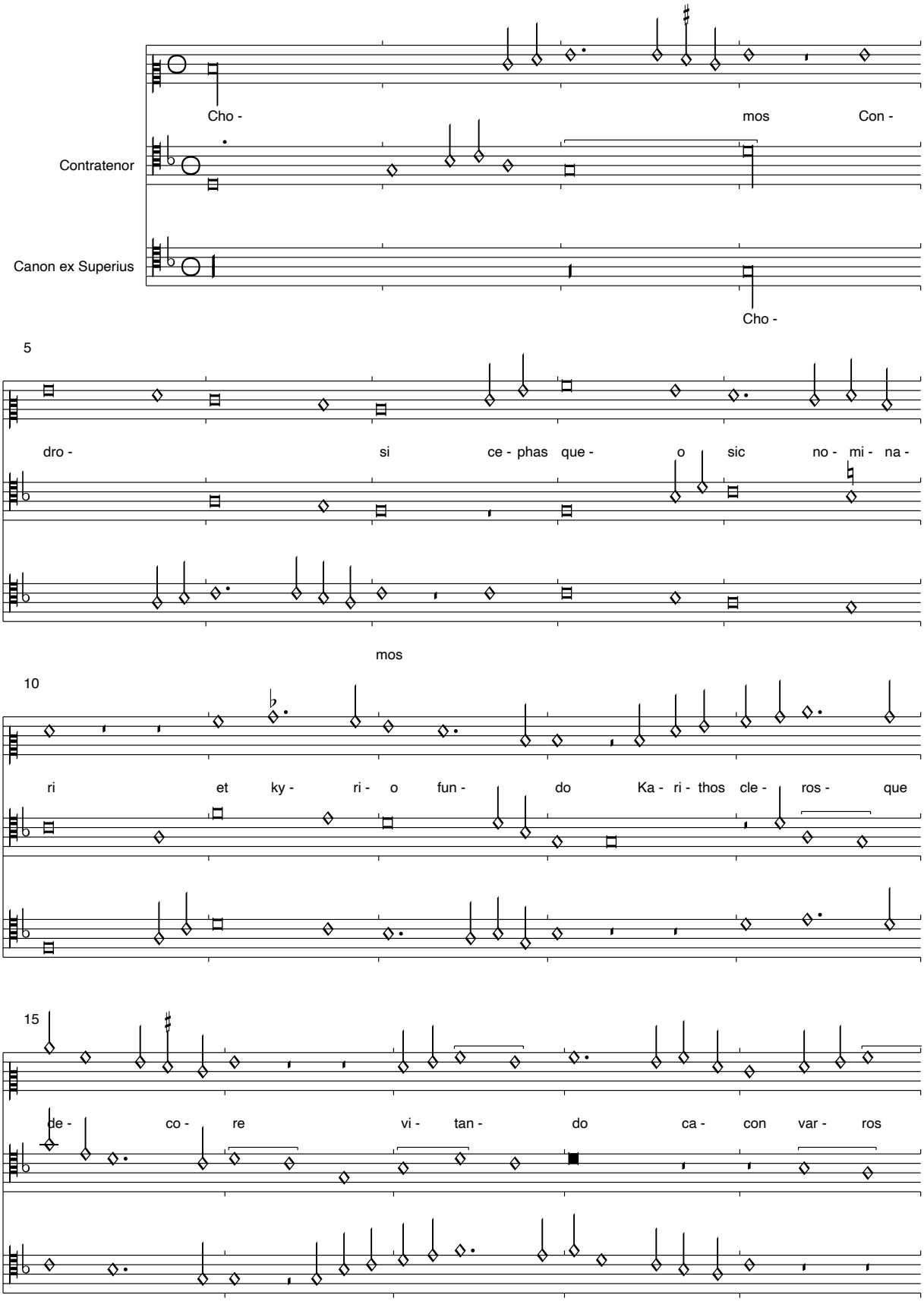

cto re - sur - re - ci - o - nem mor - tu - o - rum et vi - tam

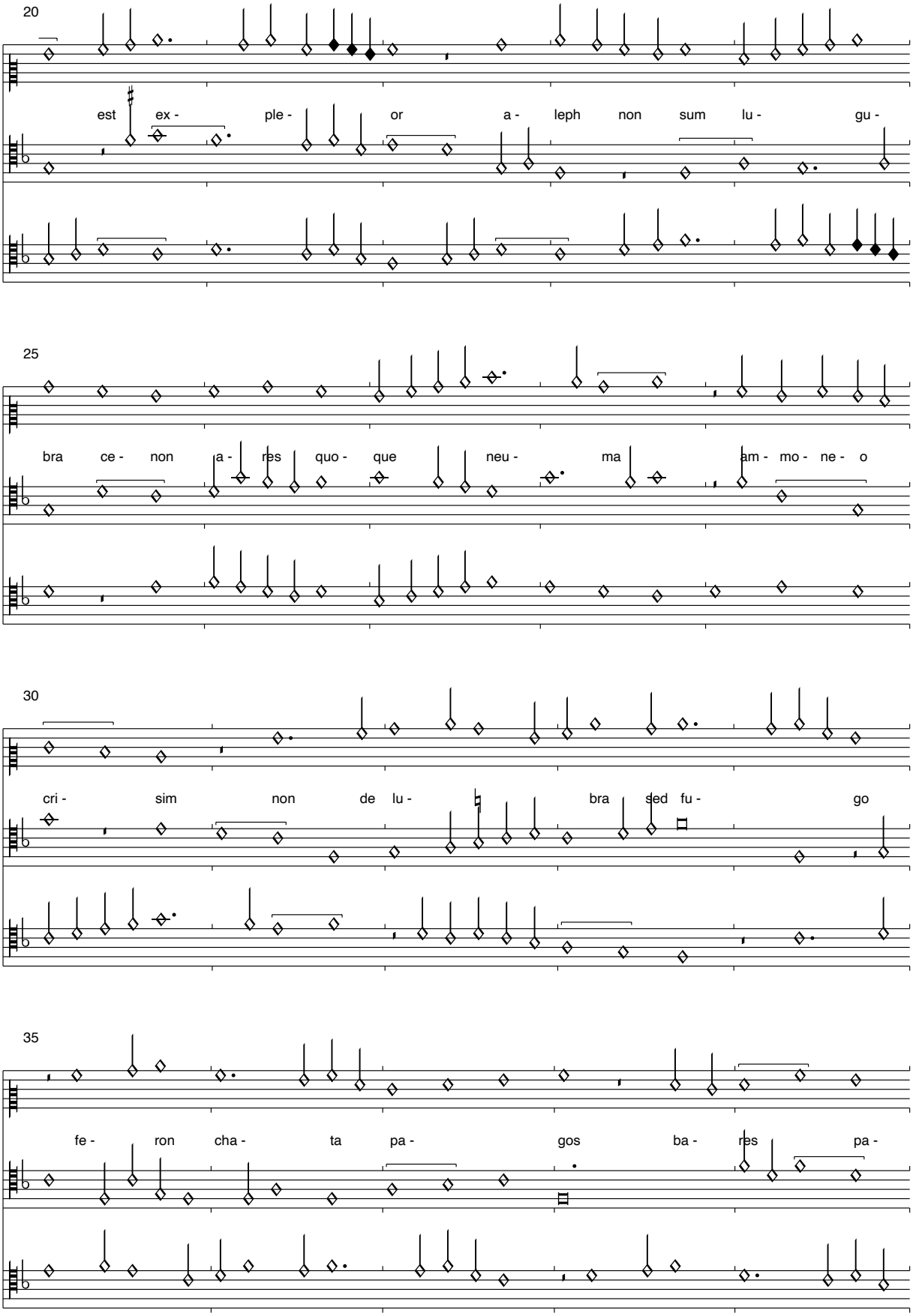
176

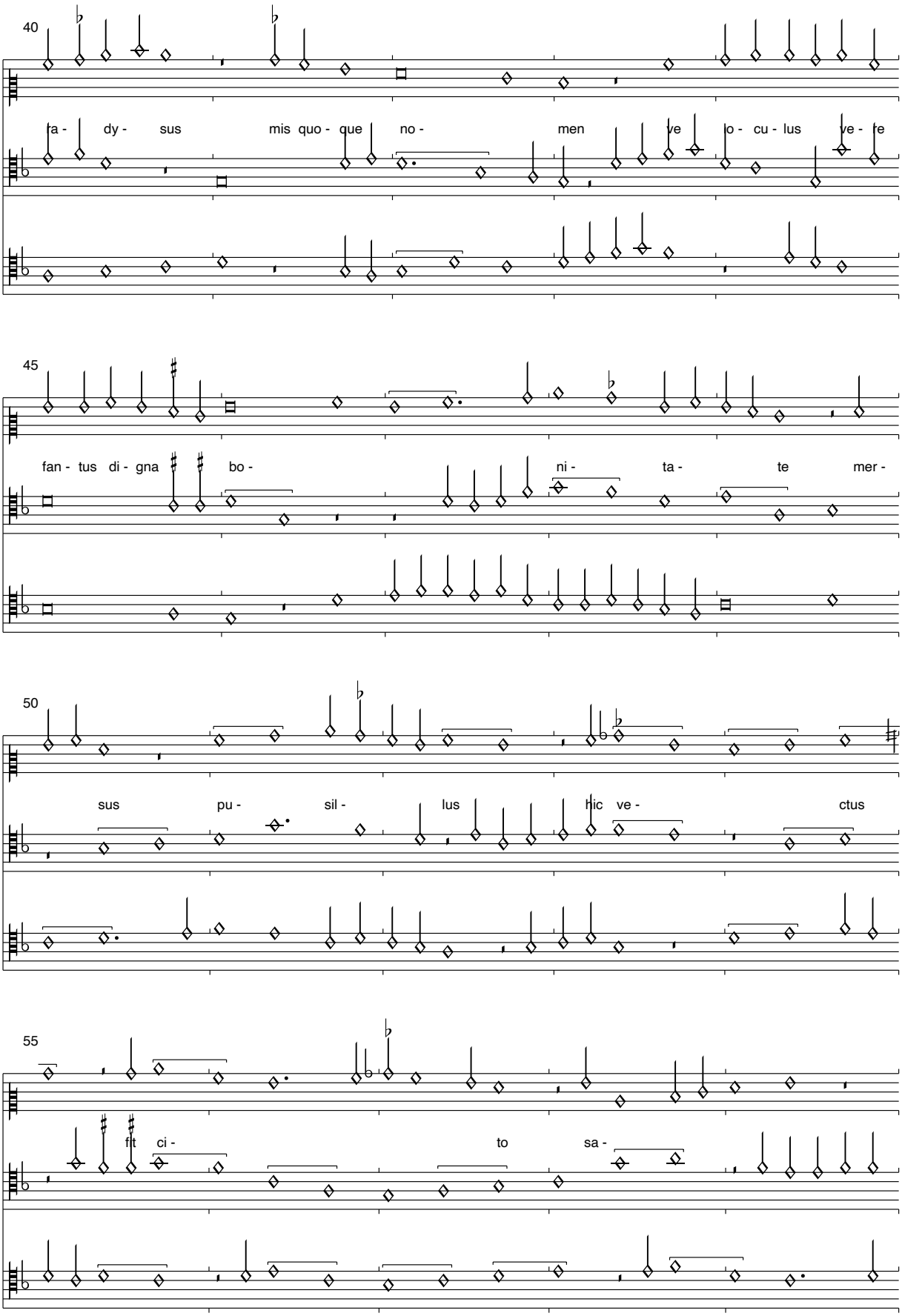

ven - tu - ri se - cu - li A - men

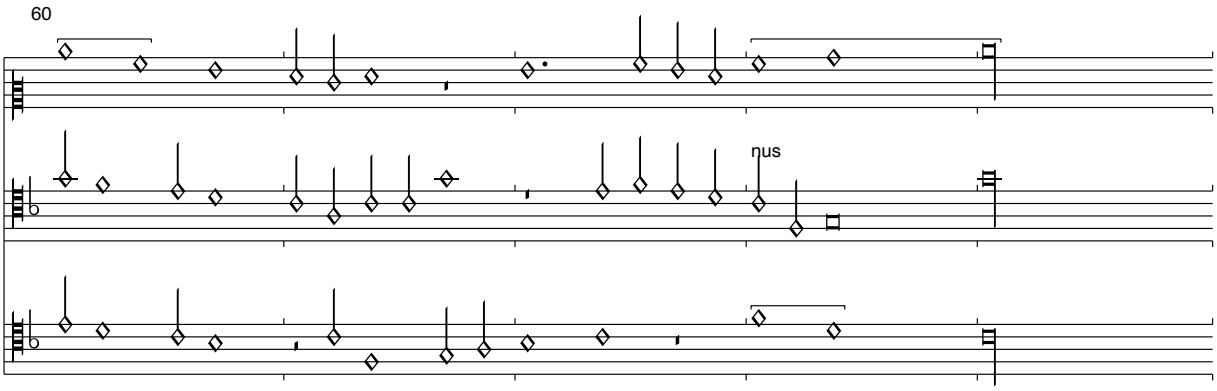
H Battre: Chomos Condrosi

Trent 87, f. 251v-252r




20
est ex - ple - or a - leph non sum lu - gu -
25
bra ce - non a - res quo - que neu - ma am - mo - ne - o
30
cri - sim non de lu - bra sed fu - go
35
fe - ron cha - ta pa - gos ba - res pa -


40
ta - dy - sus mis quo - que no - men ve lo - cu - lus ve - te
45
fan - tus di - gna bo - ni - ta - te mer -
50
sus pu - sil - lus hic ve - ctus
55
fit ci - to sa -



Der Tenor wird aus dem Superius in der Unterquint gewonnen, wie aus dem Canon (mit falschem Intervallnamen) hervorgeht: "Motetus iste de se facit tenorem fugando tria tempora et accipiendo in dizeugium“.

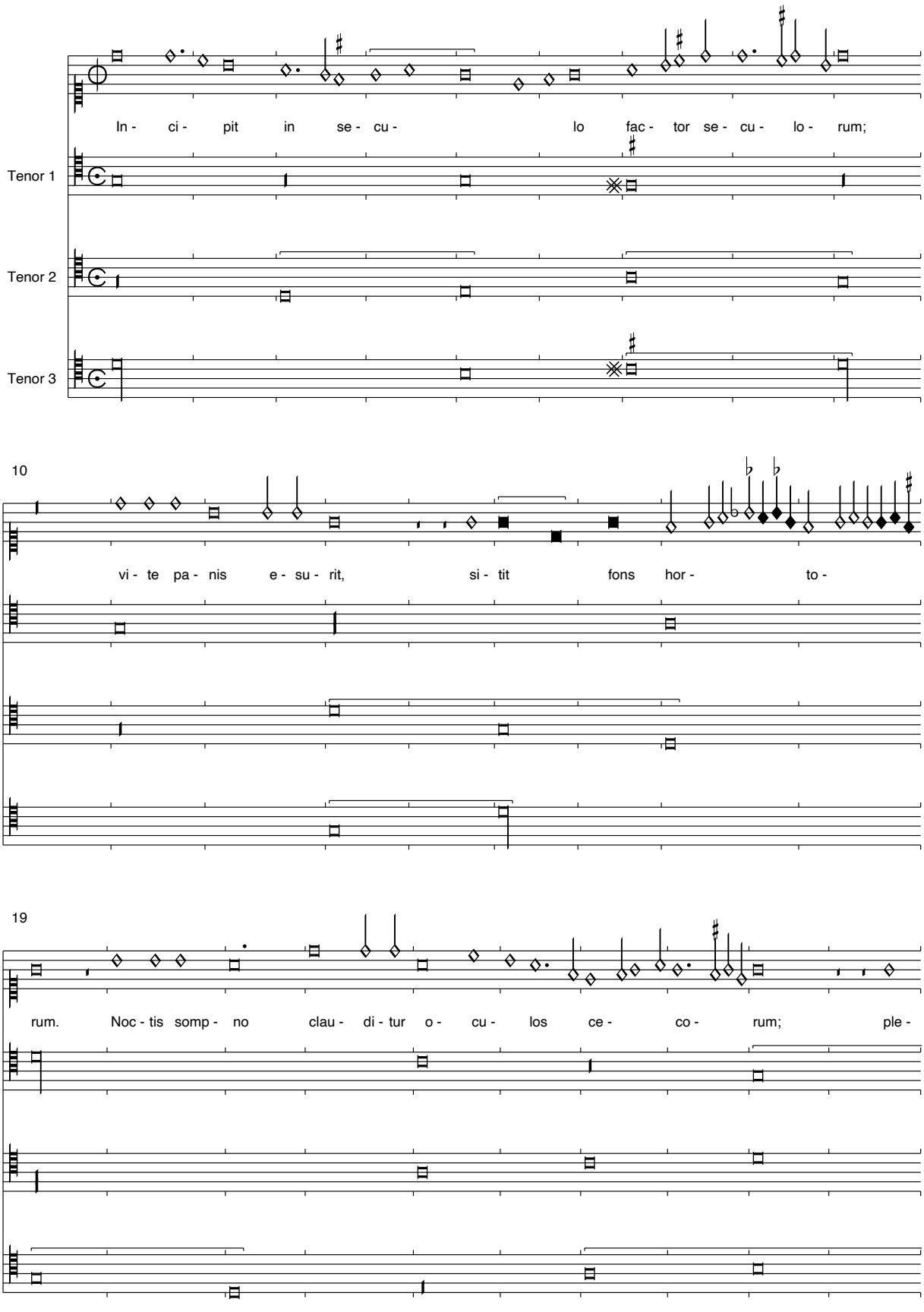
Der Text der Motette ist gewollt gelehrt in einer Mischung aus Latein und Griechisch verfasst und handelt hauptsächlich vom Erweckungswunder des Hl. Maternus in der früher so genannten französischen Provinz Condros. Hier die Ausführungen von White zu diesem Stück, das allerdings auch nicht wirklich übersetzt wurde:

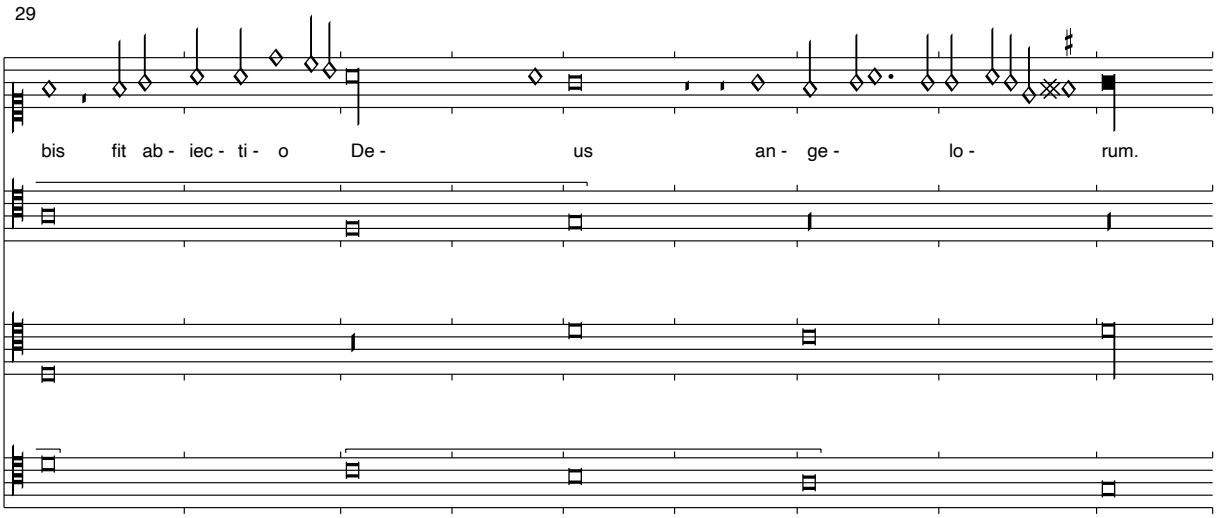
The Music. In transcription No. 30, Chomos Condrosi, written by Battre, reference 1s made to the area known as Condroz. 13 This area is an ancient political division, defunct since 1792, bounded on the north and west by the river Meuse, on the east by the main branch ut the river Ourthe, and to the south by the river Lesse and a minor branch of the river Ourthe.

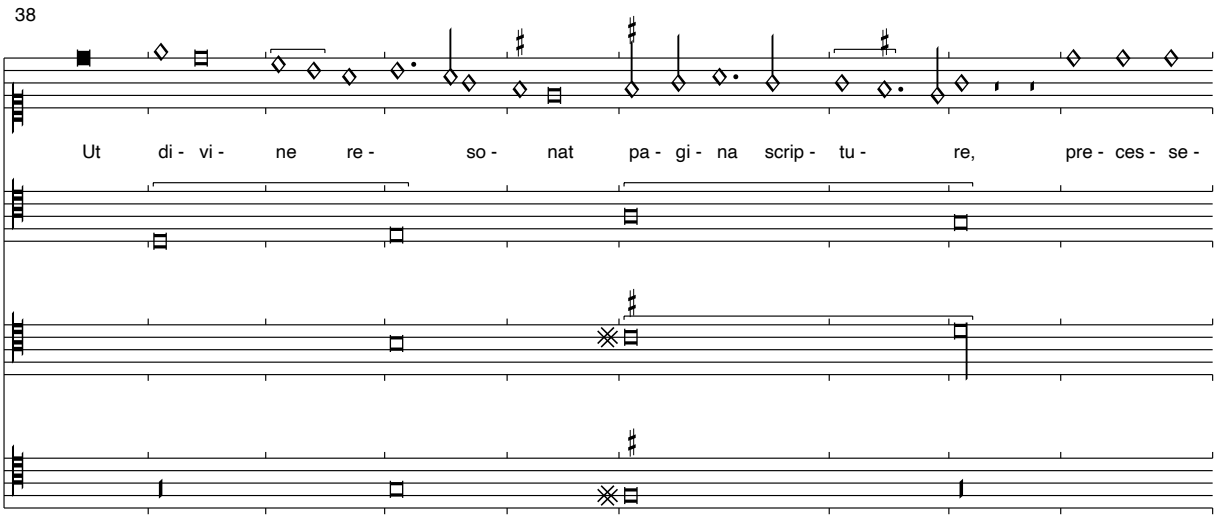
The chief town of Condroz was Ciney, and is mentioned as such by Battre in another composition, No. 34 Gaudens exulta. The song also refers to St. Maternus, first Bishop of Cogne and Tongeren in the fourth century, who performed miracles at Ciney. Part of the song is an account of one of these miracles, a miracle in which five children who had drowned in the river were restored to life and presented to their parents. Indeed, the heraldic shield of Ciney depicts the heads of five children.

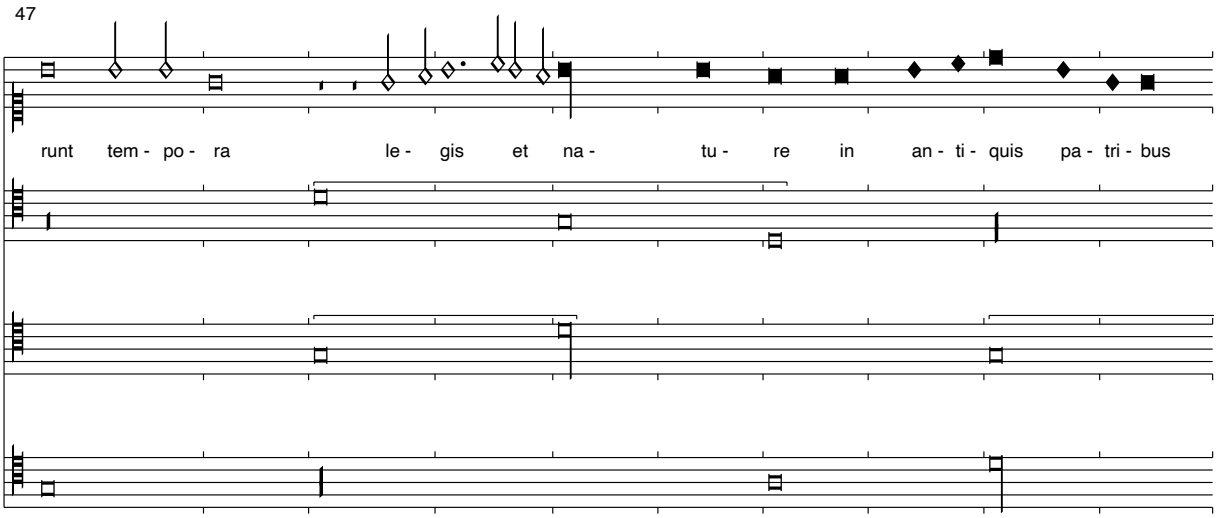
Incipit in seculo

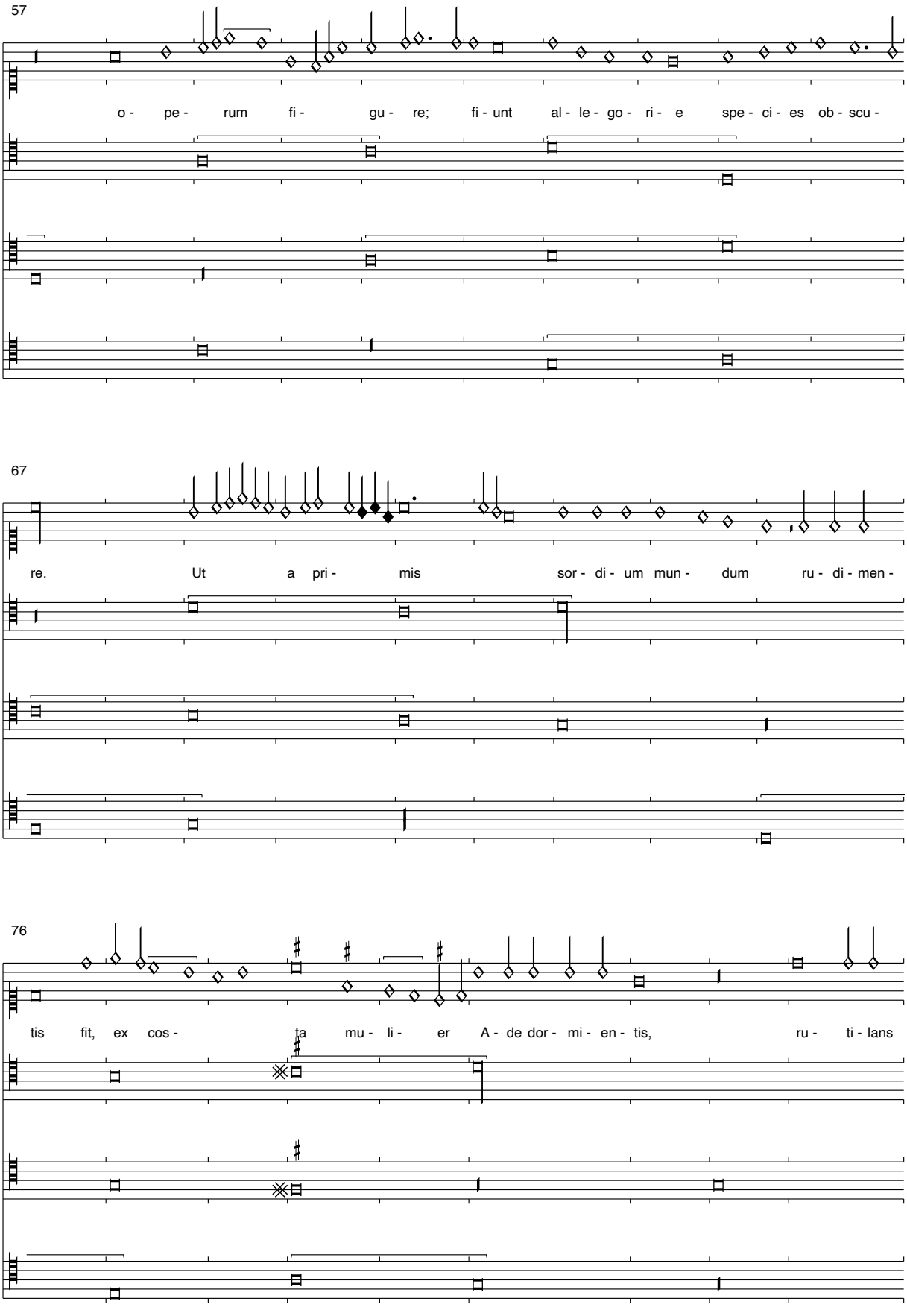
Trent87, f. 252v-253r

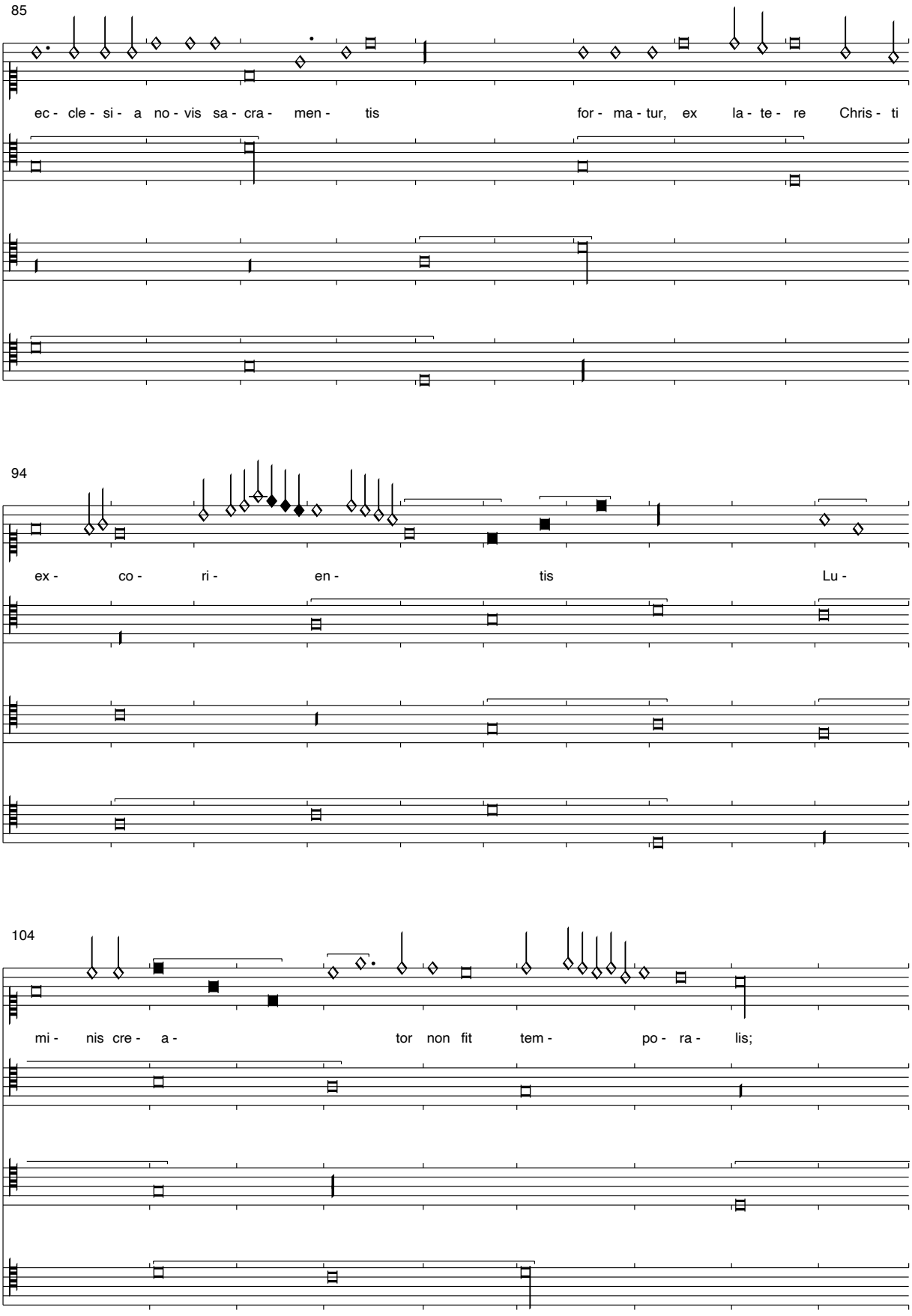


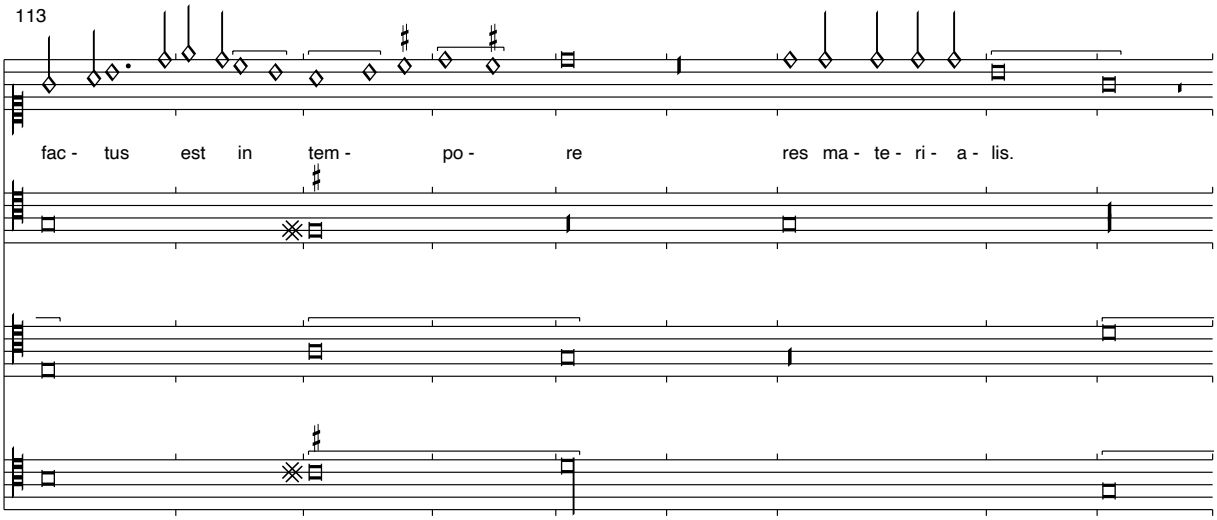

29
bis fit ab - iec - ti - o De - us an - ge - lo - rum.

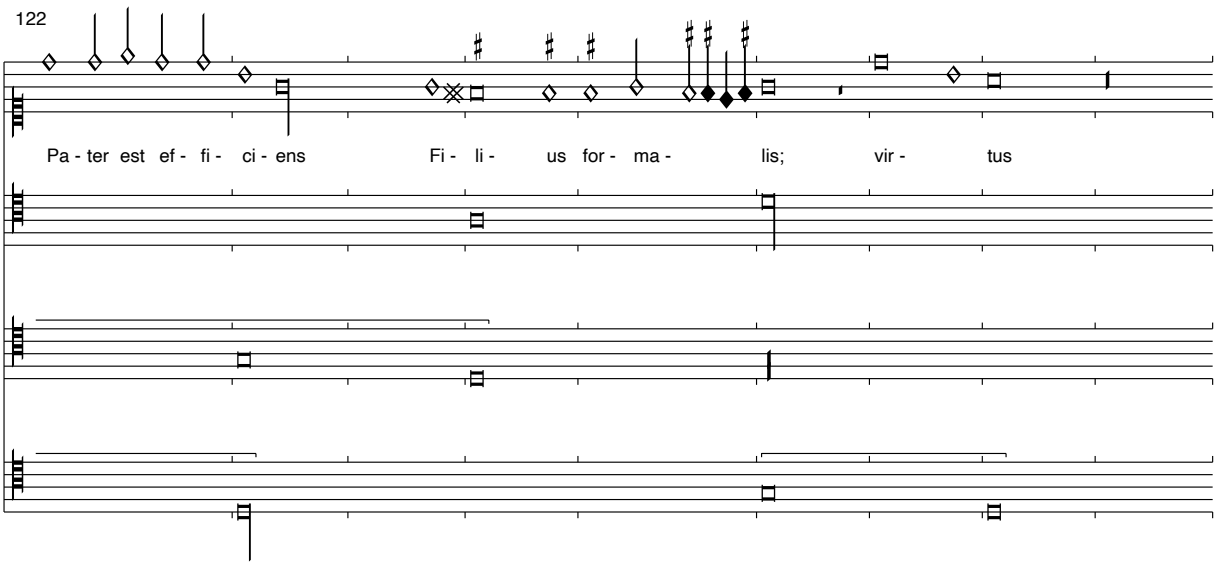

38
Ut di - vi - ne re - so - nat pa - gi - na scrip - tu - re, pre - ces - se -

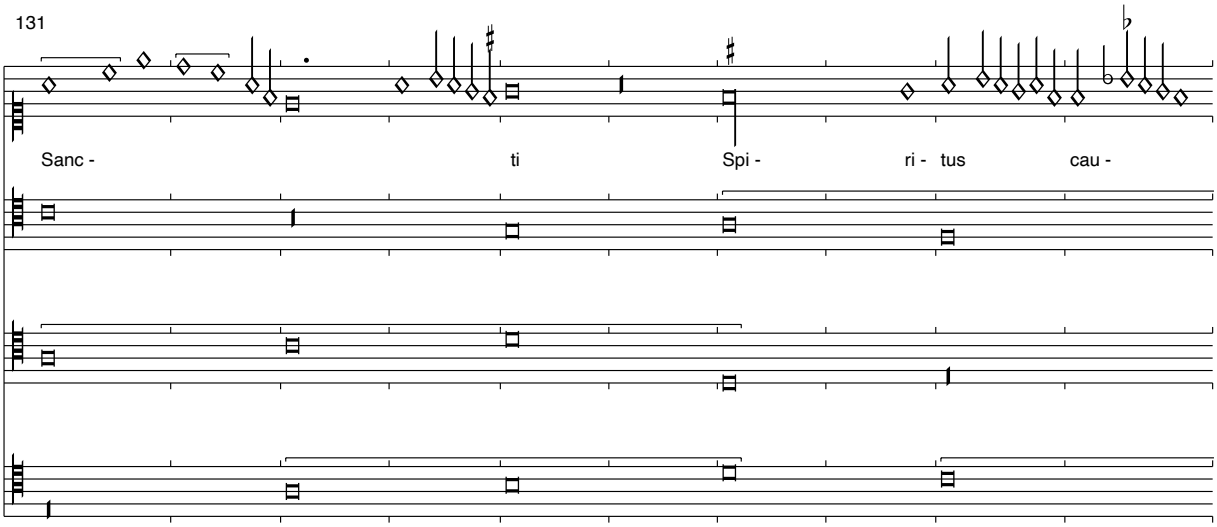

47
runt tem - po - ra le - gis et na - tu - re in an - ti - quis pa - tri - bus

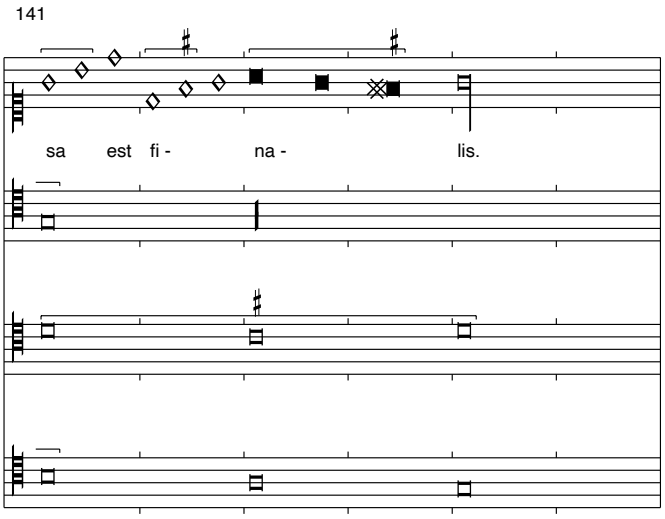

57
o - pe - rum fi - gu - re; fi - unt al - le - go - ri - e spe - ci - es ob - scu -
67
re. Ut a pri - mis sor - di - um mun - dum ru - di - men -
76
tis fit, ex cos - ta mu - li - er A - de dor - mi - en - tis, ru - ti - lans


85
ec - cle - si - a no - vis sa - cra - men - tis for - ma - tur, ex la - te - re Chris - ti
94
ex - co - ri - en - tis Lu -
104
mi - nis cre - a - tor non fit tem - po - ra - lis;


113
fac - tus est in tem - po - re res ma - te - ri - a - lis.


122
Pa - ter est ef - fi - ci - ens Fi - li - us for - ma - lis; vir - tus


131
Sanc - ti Spi - ri - tus cau -



Der Tenor ist in vier Teile zerlegt, die in den drei Unterstimmen jeweils durch Buchstaben neu kombiniert werden.
Der Text verbindet theologische Erwägungen mit aristotelischer Philosophie:

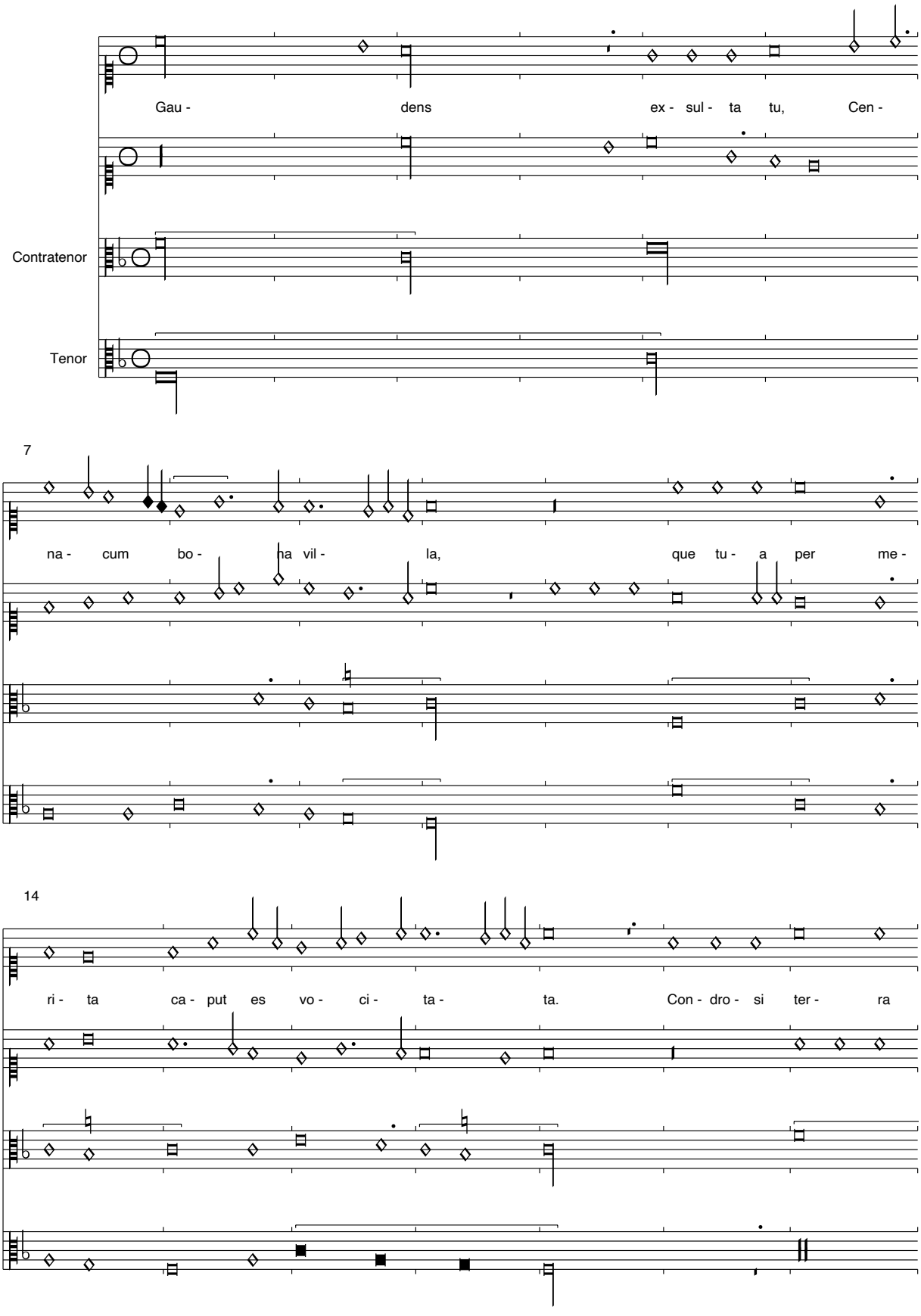
Es beginnt in der Welt der Schöpfer der Weltzeiten;
das Brot des Lebens hungert, die Quelle der Gärten dürstet.
Dem Schlaf der Nacht werden die Augen der Blinden verschlossen;
der Gott der Engel wird zur Verachtung des Volkes.

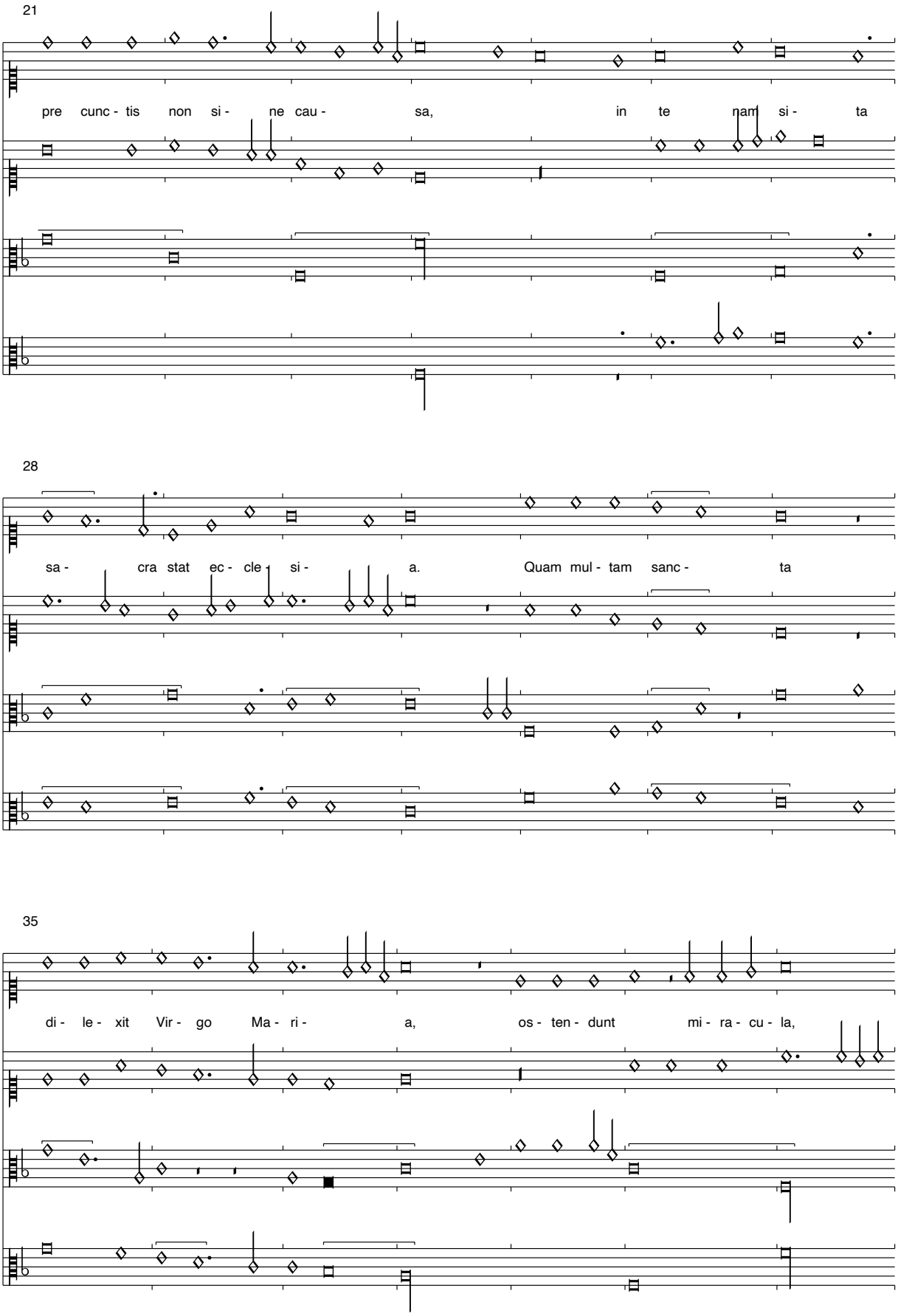
Wie die göttliche Seite der Heiligen Schrift verkündet,
gingen die Zeiten des Gesetzes und der Natur voraus;
in den Vätern des Alten Bundes waren sie Vorbilder der kommenden Werke;
sie werden zu dunklen, allegorischen Sinnbildern.

Wie aus den ersten Anfängen der Welt,
aus der Rippe des schlafenden Adam die Frau entstand,
so wird die strahlende Kirche durch die neuen Sakramente
aus der Seite des gekreuzigten Christus gebildet.

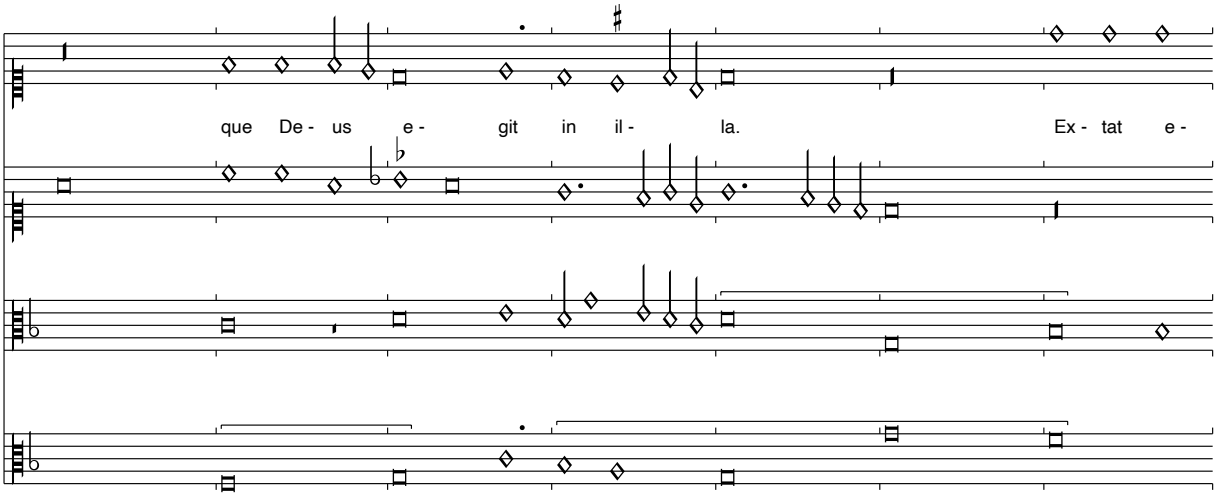
Der Schöpfer des Lichtes wird seiner Gottheit nach nicht zeitlich;
wohl aber wird das Geschaffene in der Zeit zur materiellen Wirklichkeit.
Der Vater ist die wirkende Ursache, der Sohn die formgebende;
die Kraft des Heiligen Geistes ist die Vollendungsursache.

H. Battre: Gaudens exulta
Trent 87, f. 258v-260r

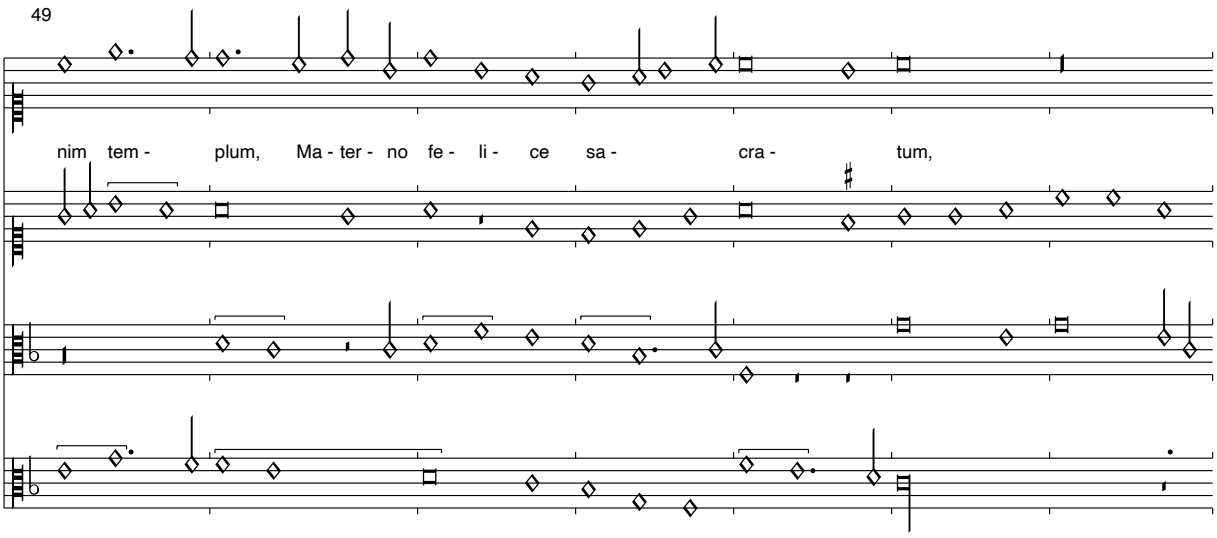



21
pre cunc - tis non si - ne cau - sa, in te nam si - ta
28
sa - cra stat ec - cle - si - a. Quam mul - tam sanc - ta
35
di - le - xit Vir - go Ma - ri - a, os - ten - dunt mi - ra - cu - la,

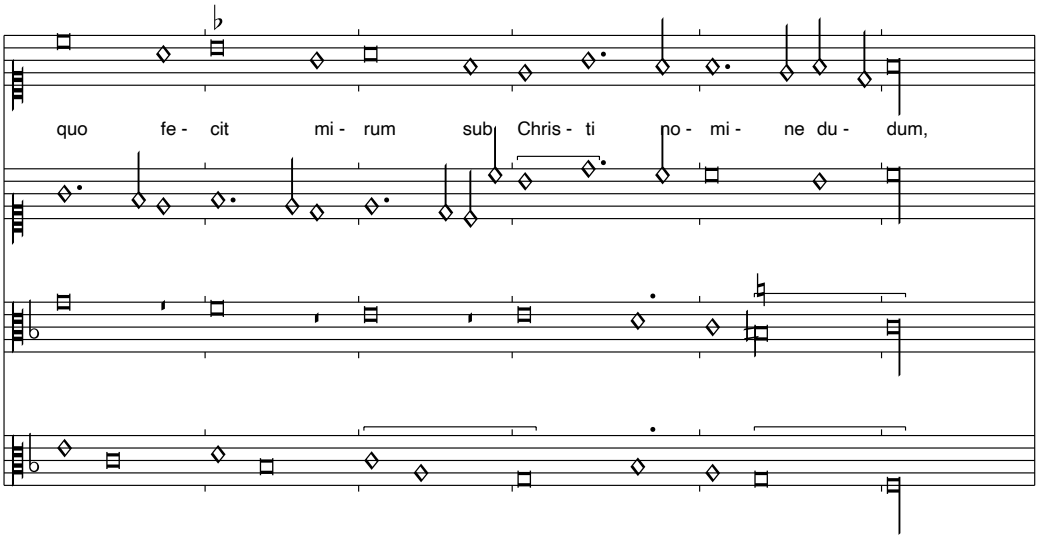
42

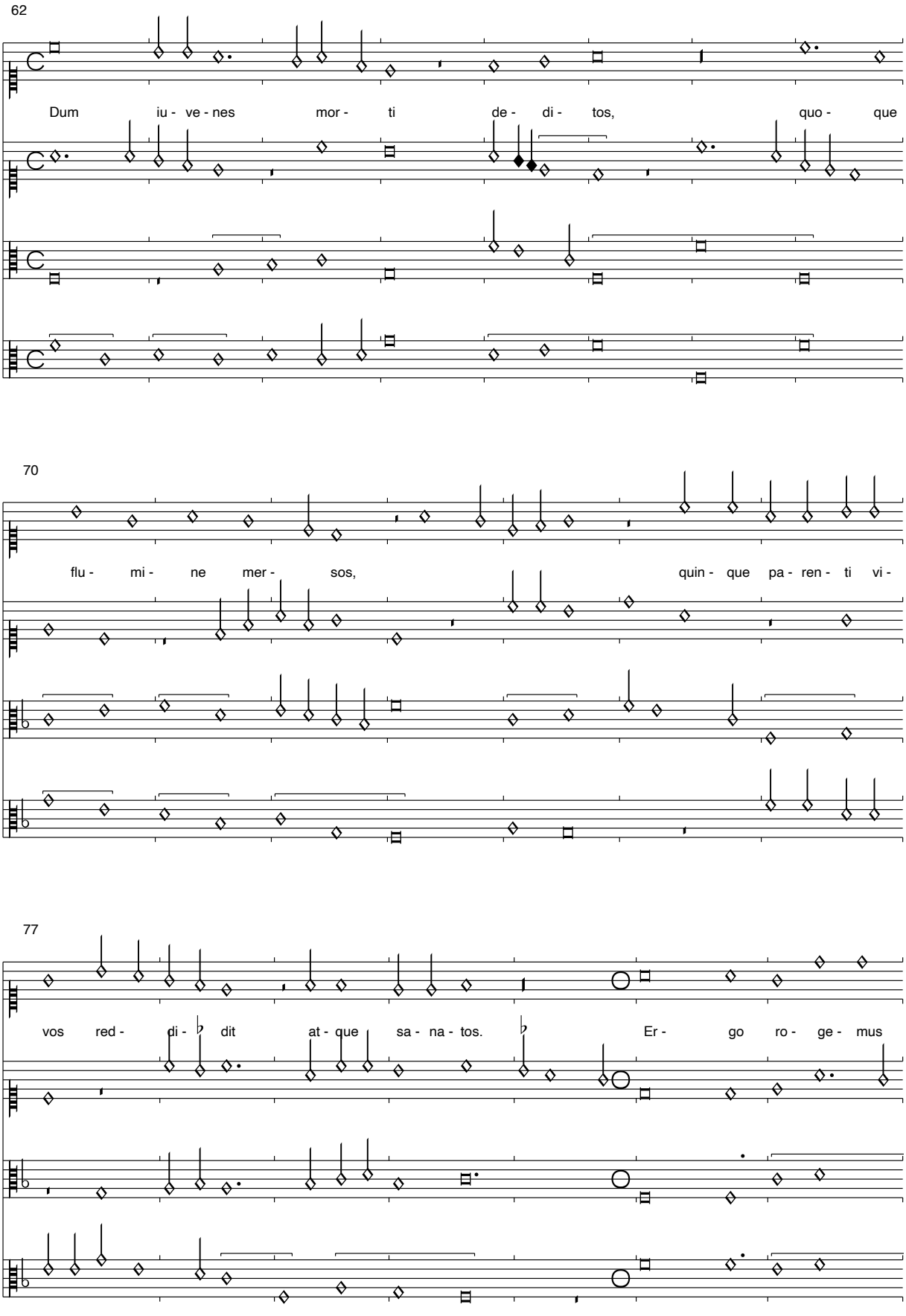

que De - us e - git in il - la. Ex - tat e -

49

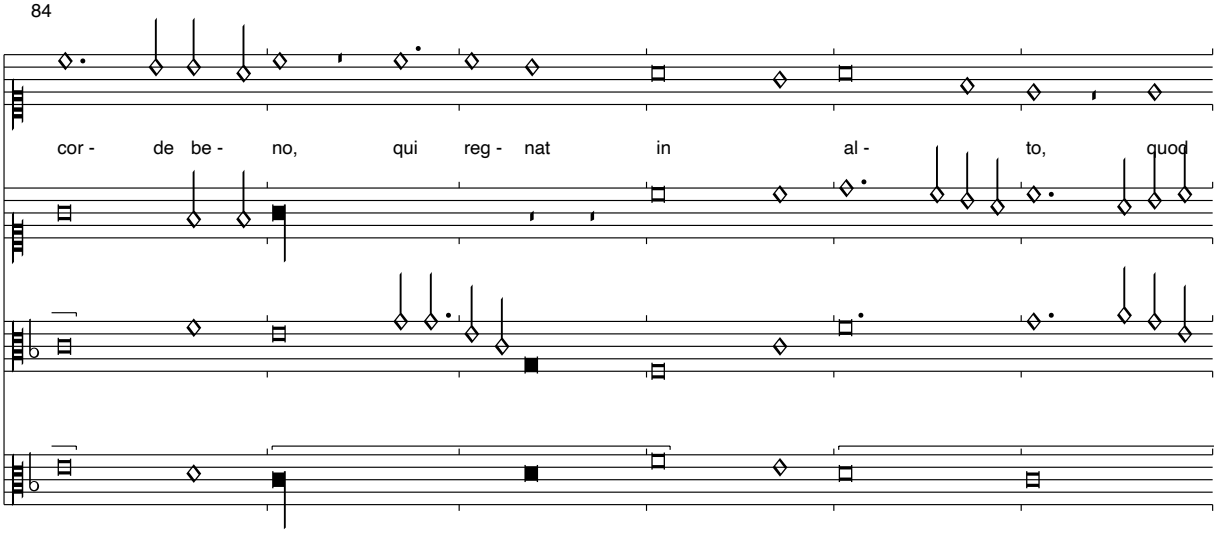

nim tem - plum, Ma - ter - no fe - li - ce sa - cra - tum,

56

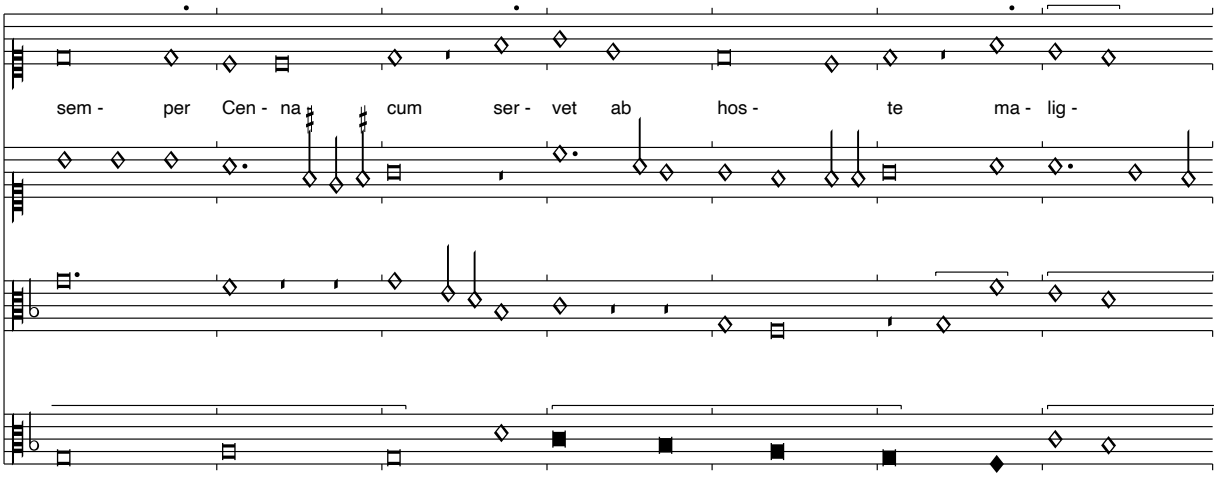

quo fe - cit mi - rum sub Chris - ti no - mi - ne du - dum,


62
Dum iu - ve - nes mor - ti de - di - tos, quo - que
70
flu - mi - ne mer - sos, quin - que pa - ren - ti vi -
77
vos red - di - dit at - que sa - na - tos. Er - go ro - ge - mus

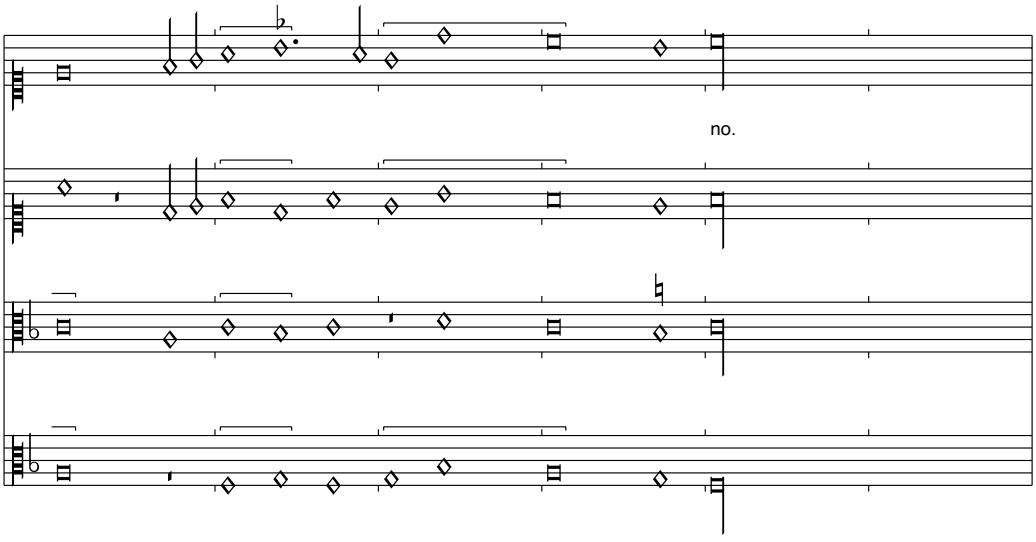
84


cor - de be - no, qui reg - nat in al - to, quod

90


sem - per Cen - na cum ser - vet ab hos - te ma - lig -

97


no.

Wie in Battres Chomos Condrosi wird in dieser Motette das Wunder der vom Heiligen Maternus vor dem Ertrinken geretten fünf Jungen besungen:

Freue dich und frohlocke,
du, Ciney, gute Stadt,
die du wegen deiner Verdienste
als Hauptstadt bezeichnet wirst.

Land des Condroz,
vor allen anderen, nicht ohne Grund;
denn in dir steht
die heilige Kirche.

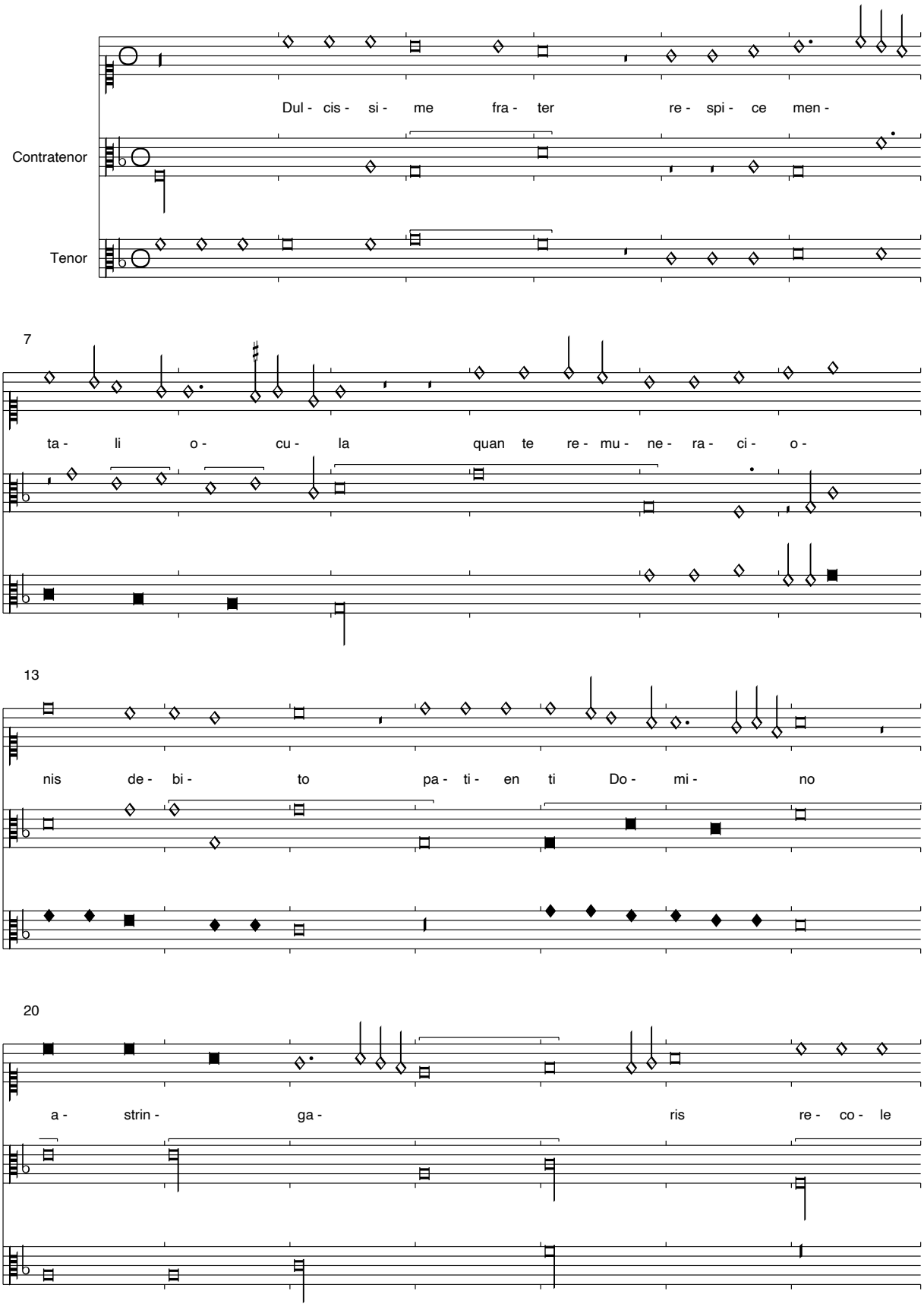
Wie sehr dich
die heilige Jungfrau Maria geliebt hat,
das zeigen die Wunder,
die Gott dort gewirkt hat.

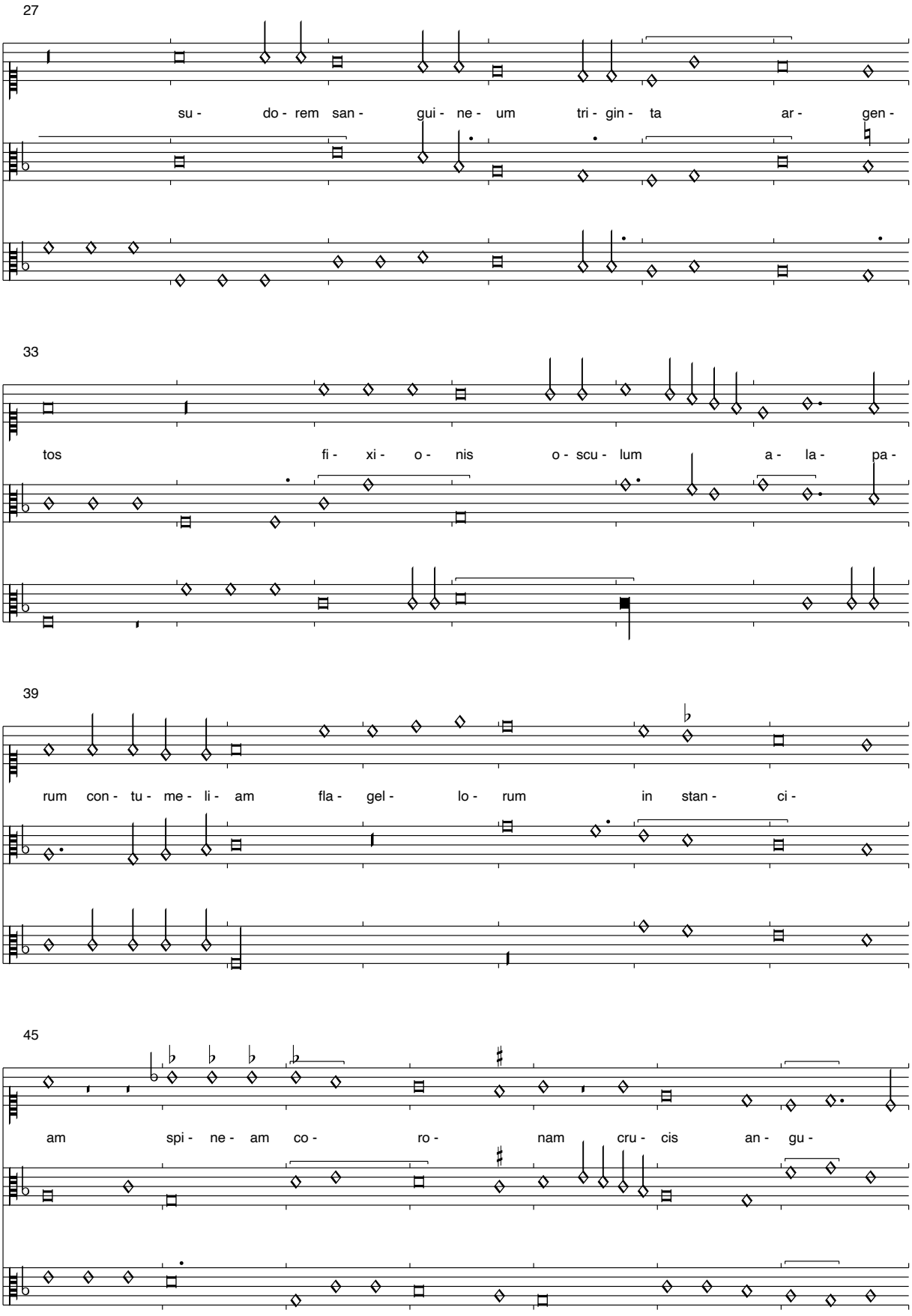
Denn dort steht ein Heiligtum,
dem glückseligen Maternus geweiht,
wo er einst ein Wunder
im Namen Christi vollbrachte:

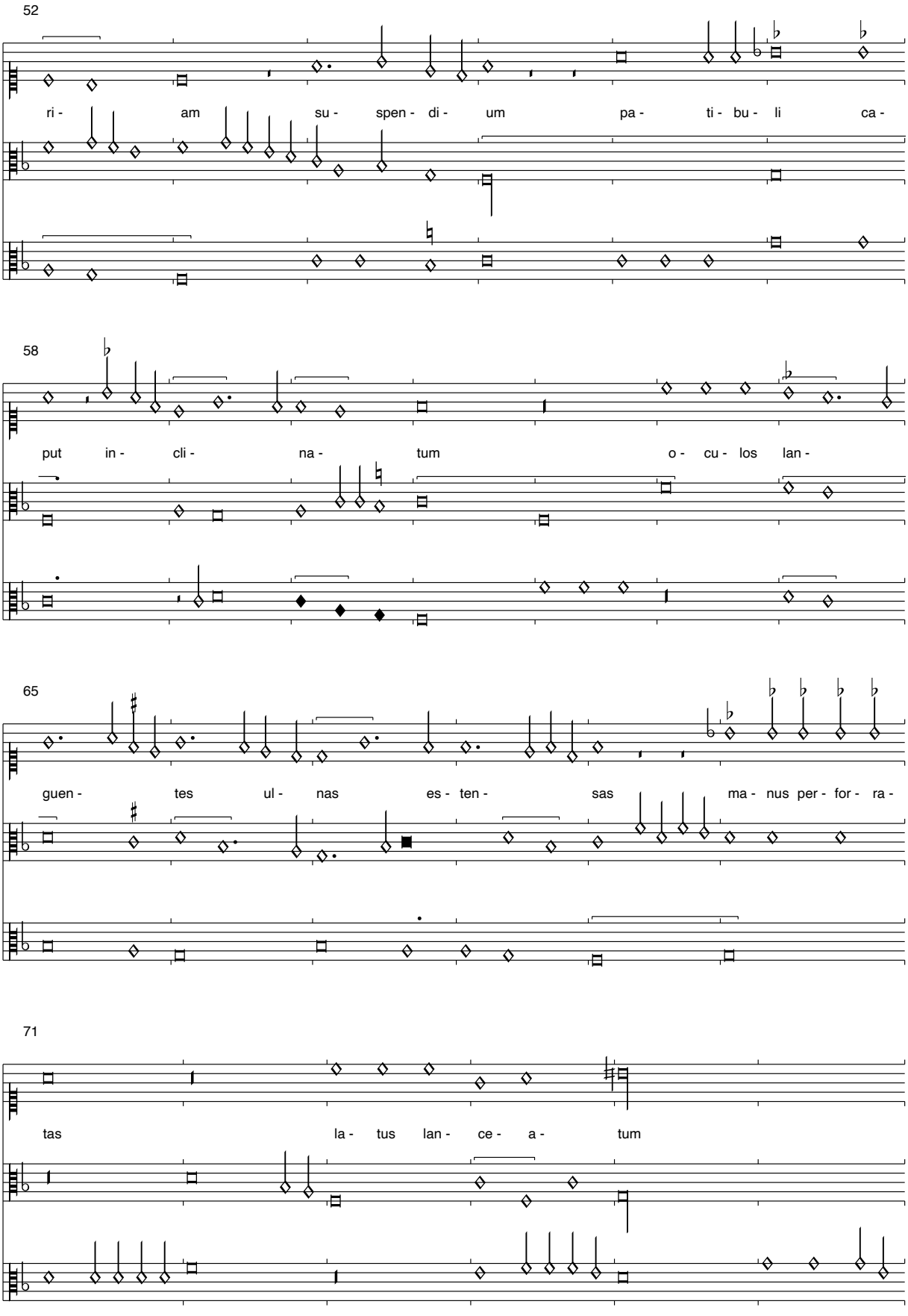
Als fünf Jünglinge,
die dem Tod preisgegeben und im Fluss ertrunken waren,
ihren Eltern
lebend und gesund zurückgegeben wurden.

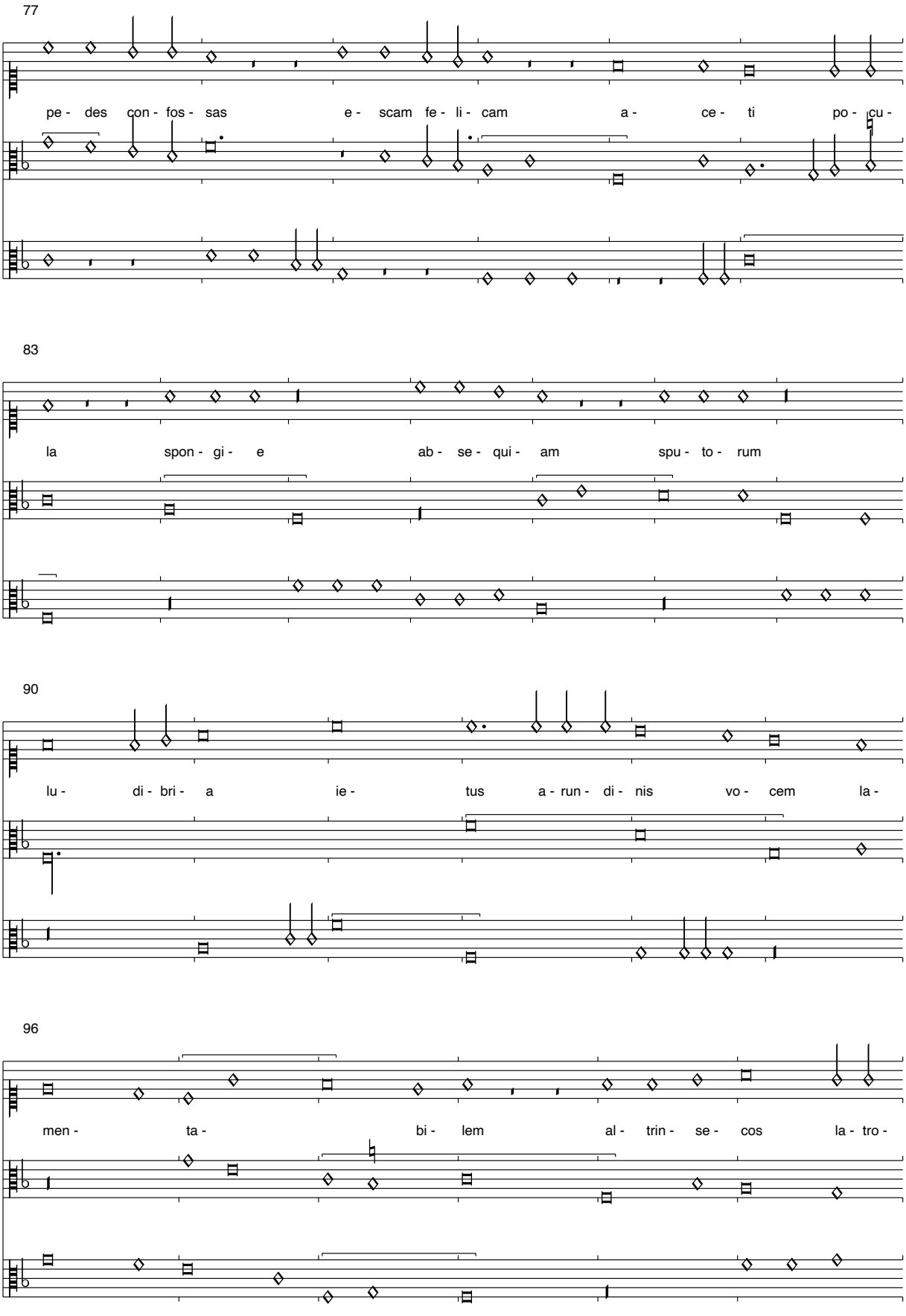
Darum wollen wir den,
der in der Höhe herrscht,
mit frommem Herzen bitten,
dass er Ciney stets vor dem bösen Feind bewahre.

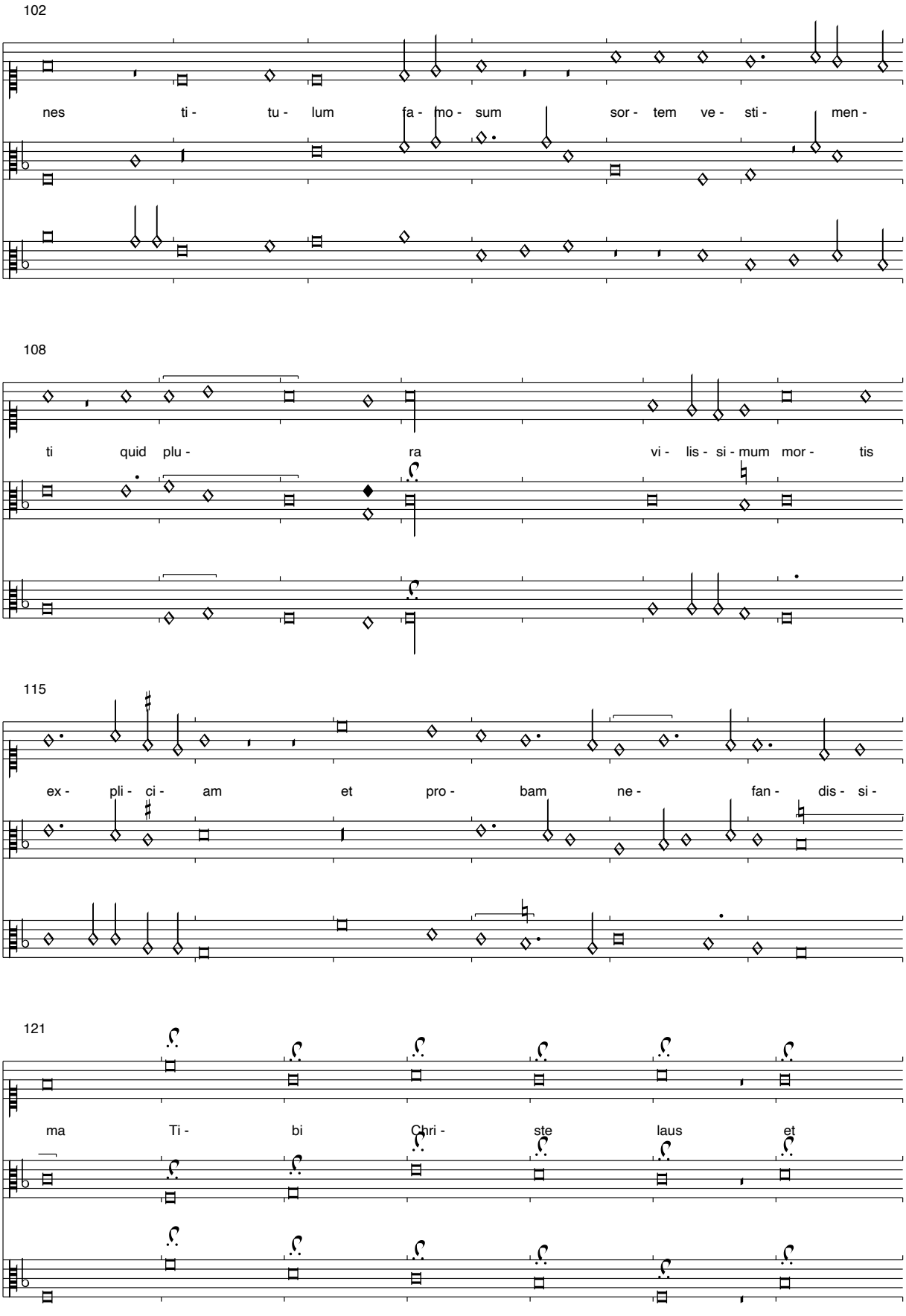
H Battre: Dulcissime frater
Trent 87, f. 260v-262r

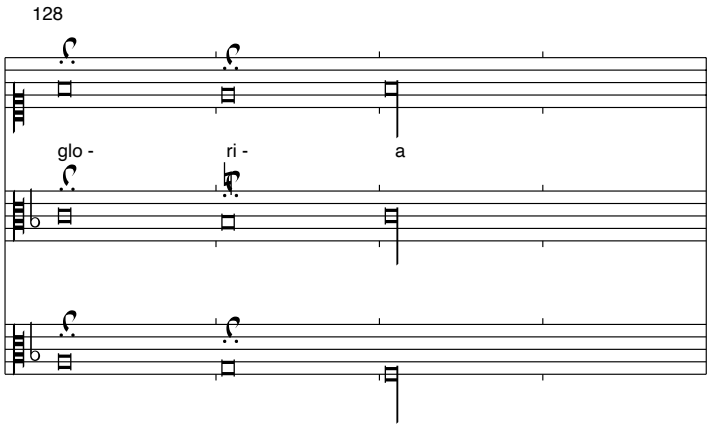



27
su - do - rem san - gui - ne - um tri - gin - ta ar - gen -
33
tos fi - xi - o - nis o - scu - lum a - la - pa -
39
rum con - tu - me - li - am fla - gel - lo - rum in stan - ci -
45
am spi - ne - am co - ro - nam cru - cis an - gu -


52
ri - am su - spen - di - um pa - ti - bu - li ca -
58
put in - cli - na - tum o - cu - los lan -
65
guen - tes ul - nas es - ten - sas ma - nus per - for - ra -
71
tas la - tus lan - ce - a - tum


77
pe- des con- fos- sas e- scam fe- li- cam a- ce- ti po- cu-
83
la spon- gi- e ab- se- qui- am spu- to- rum
90
lu- di- bri- a ie- tus a- run- di- nis vo- cem la-
96
men- ta- bi- lem al- trin- se- cos la- tro-

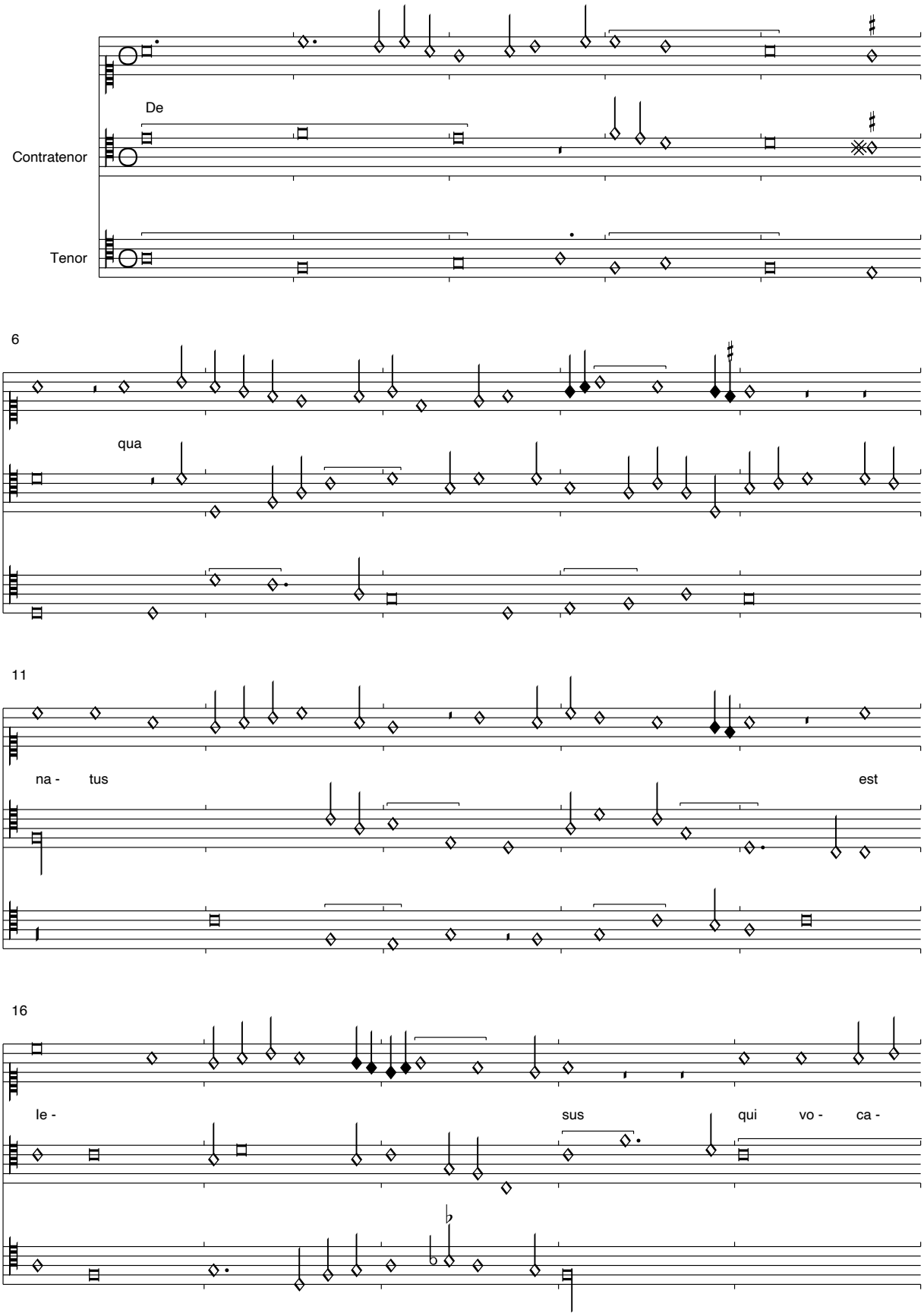

102
nes ti - tu - lum fa - mo - sum sor - tem ve - sti - men -
108
ti quid plu - ra vi - lis - si - mum mor - tis
115
ex - pli - ci - am et pro - bam ne - fan - dis - si -
121
ma Ti - bi Chri - ste laus et

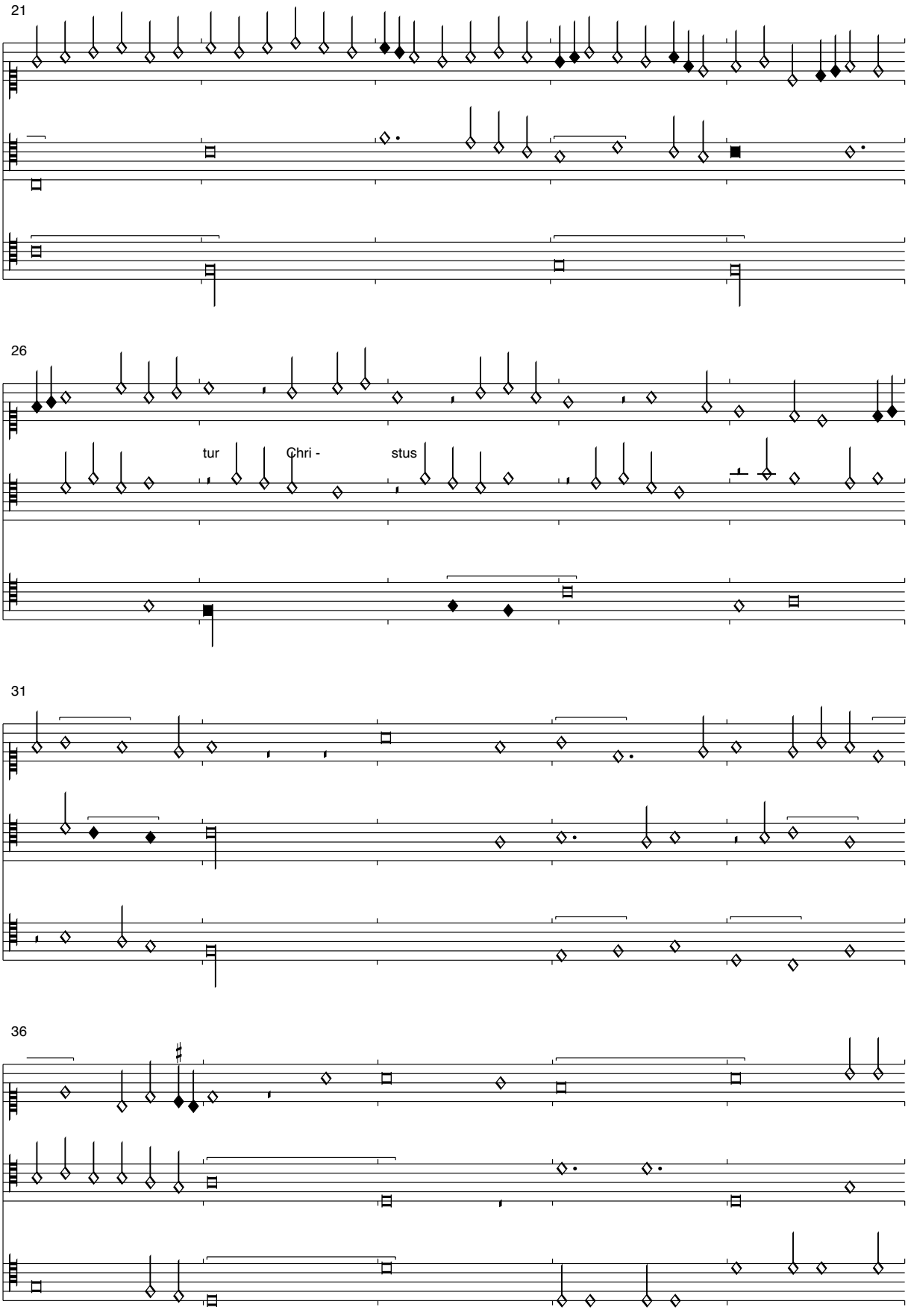


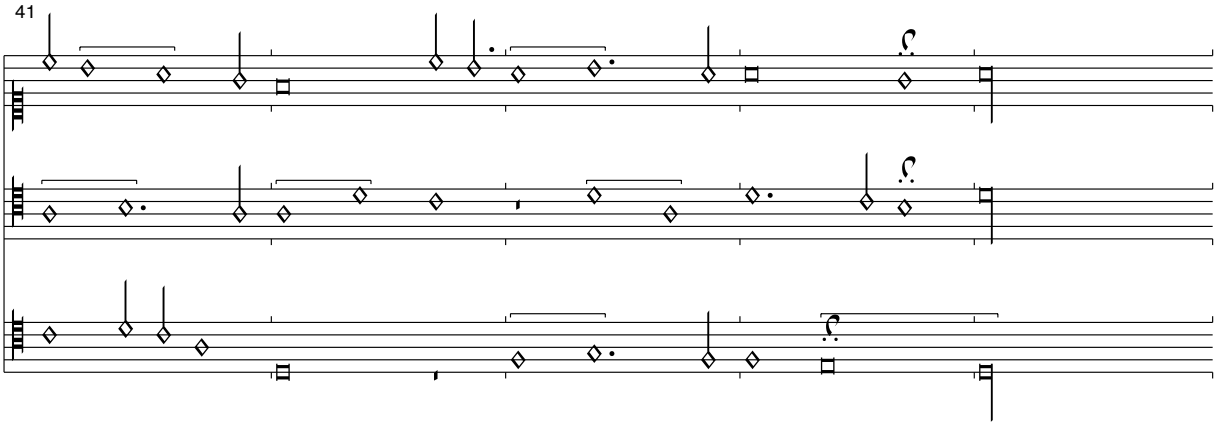
Es handelt sich hier wohl um eine Art Prozessionsgesang während der Karwoche. Dafür sprechen die fast „Marsch“-ähnlichen Rhythmen. Die Betrachtung des Leidens Jesu weist schon auf die Devotio Moderna.

H Battre: De qua natus est Iesus

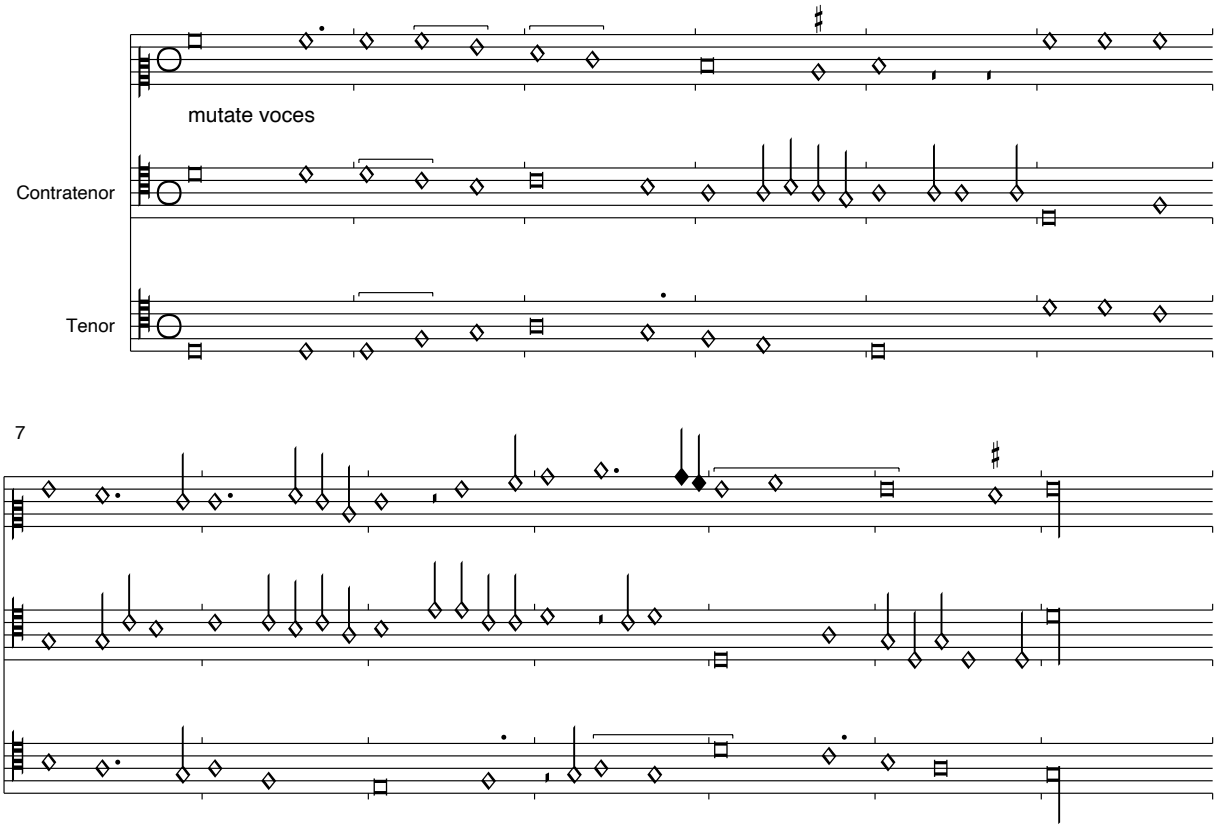
Trent 87, f. 261v-262r

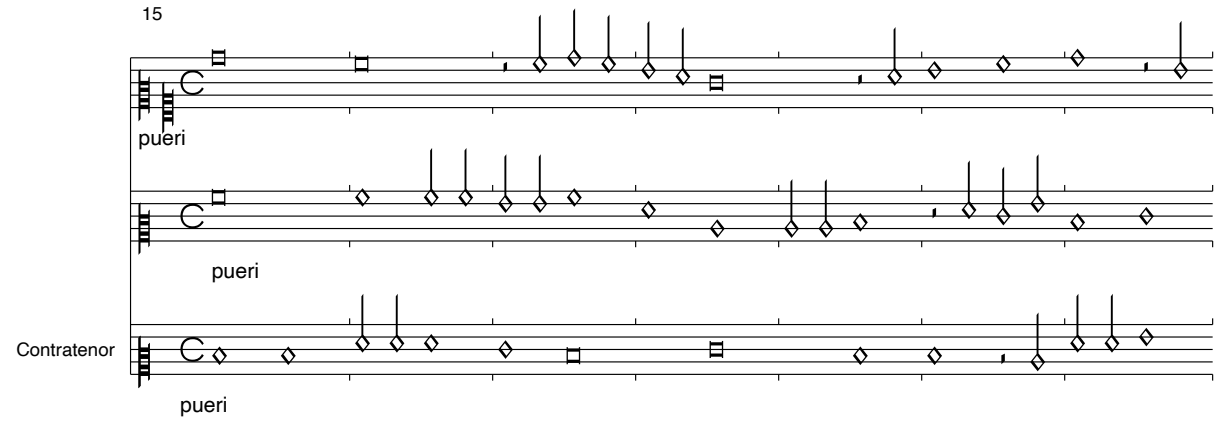



21
26
tur
Chri -
stus
31
36


41

H Battre: Gaude virgo
Trent 87, f. 262v-264r





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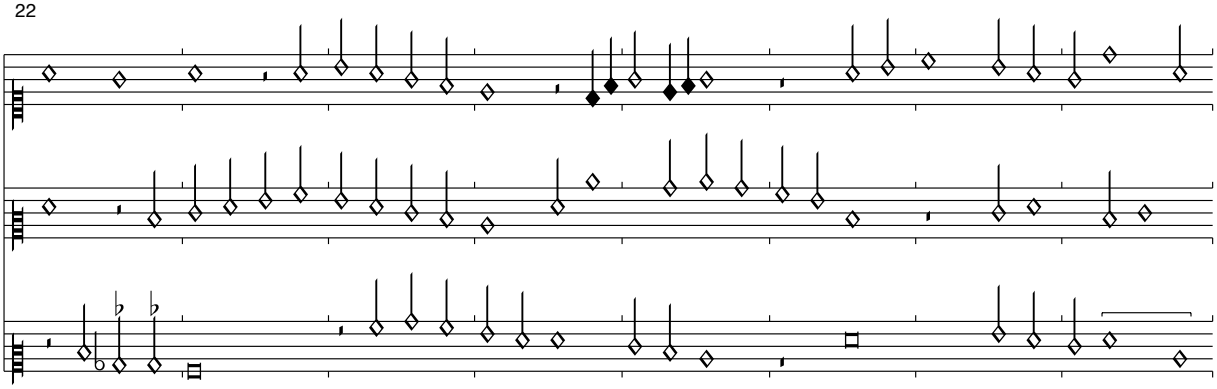

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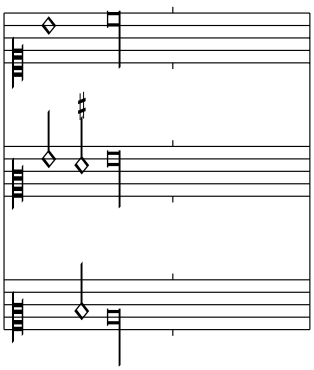

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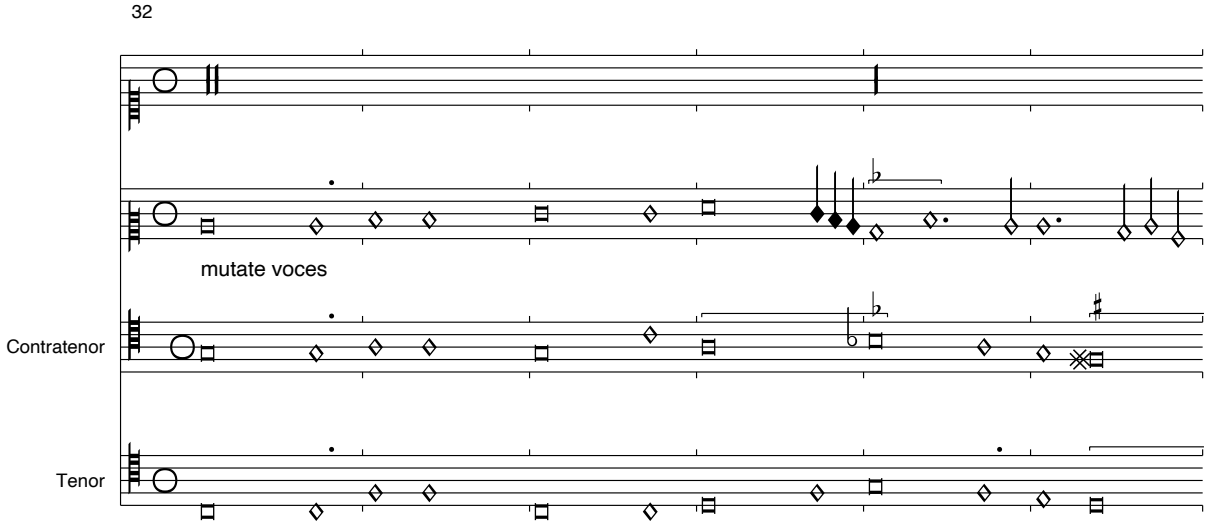

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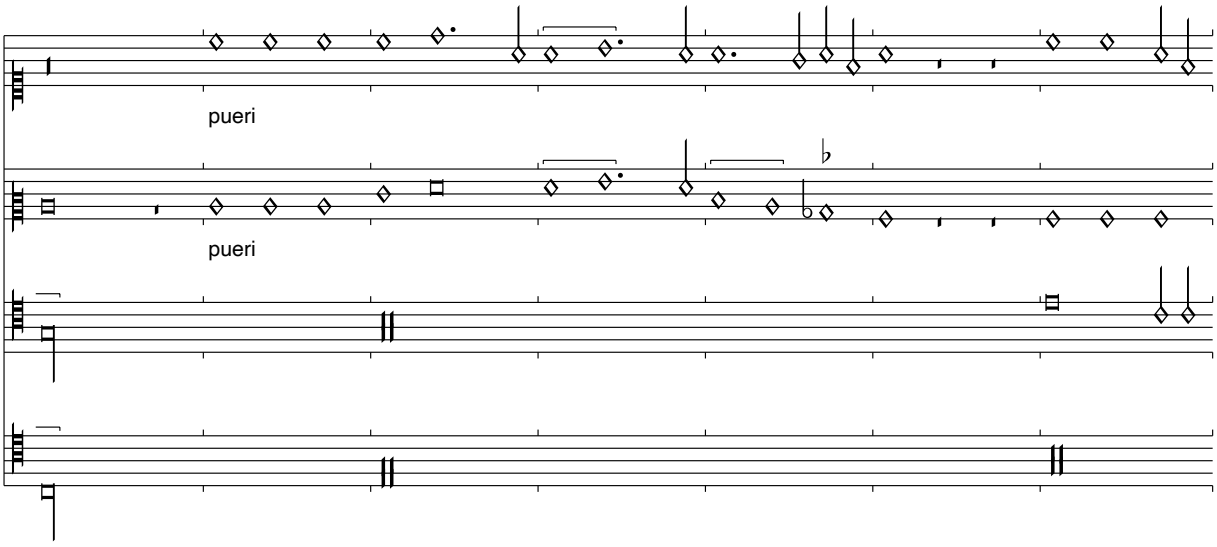

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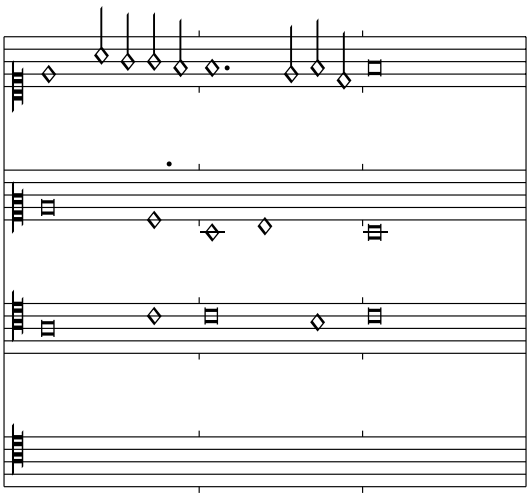

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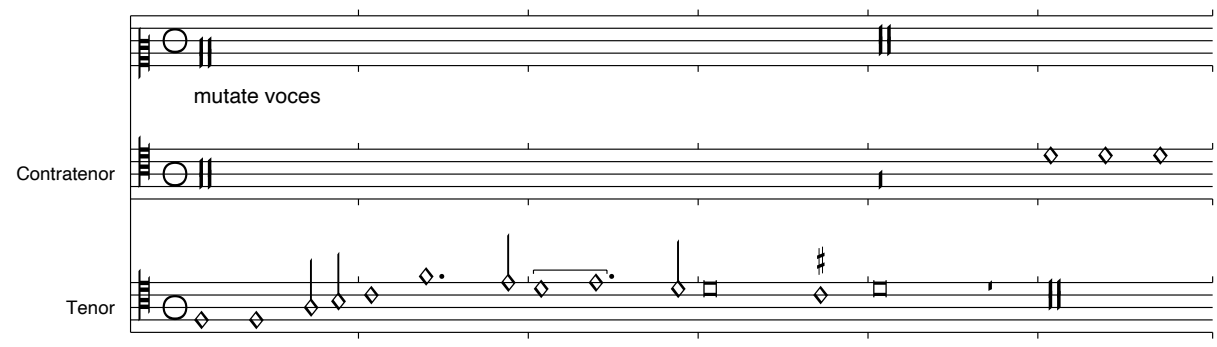

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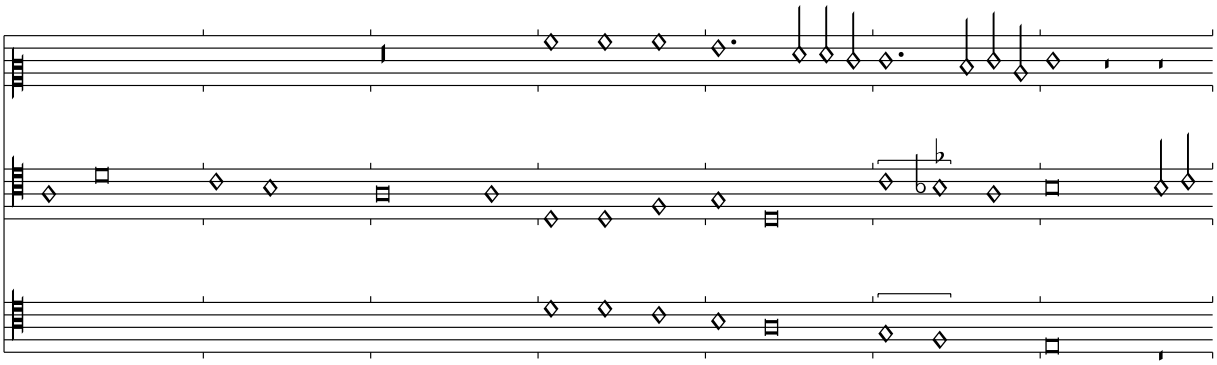

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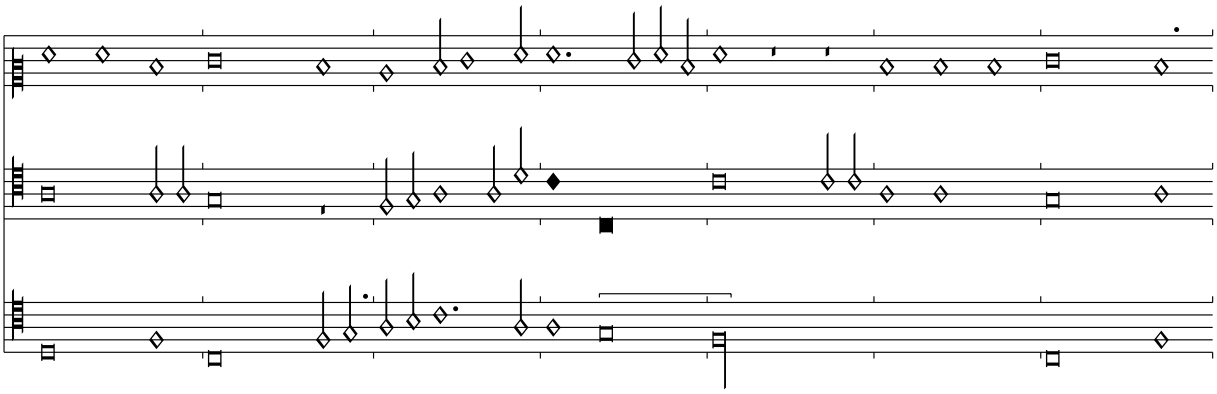

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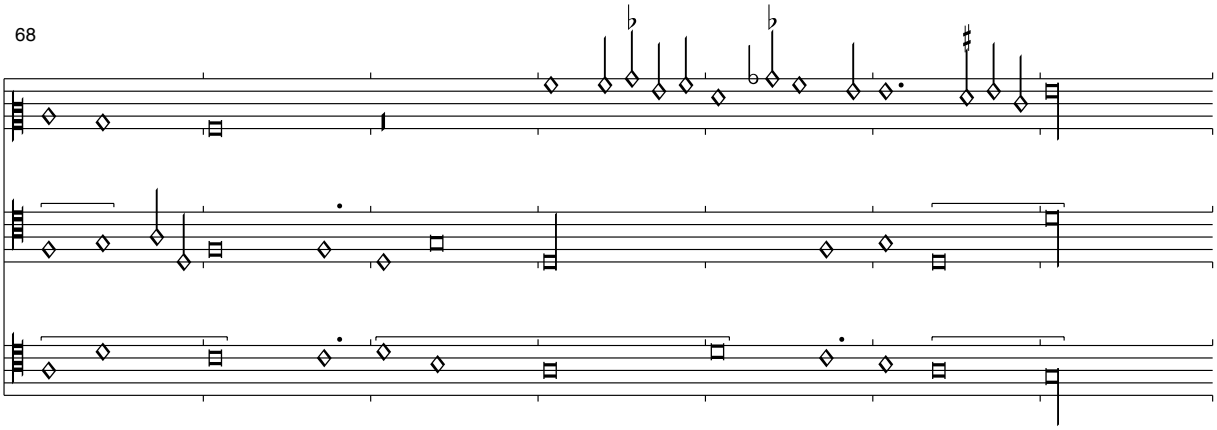
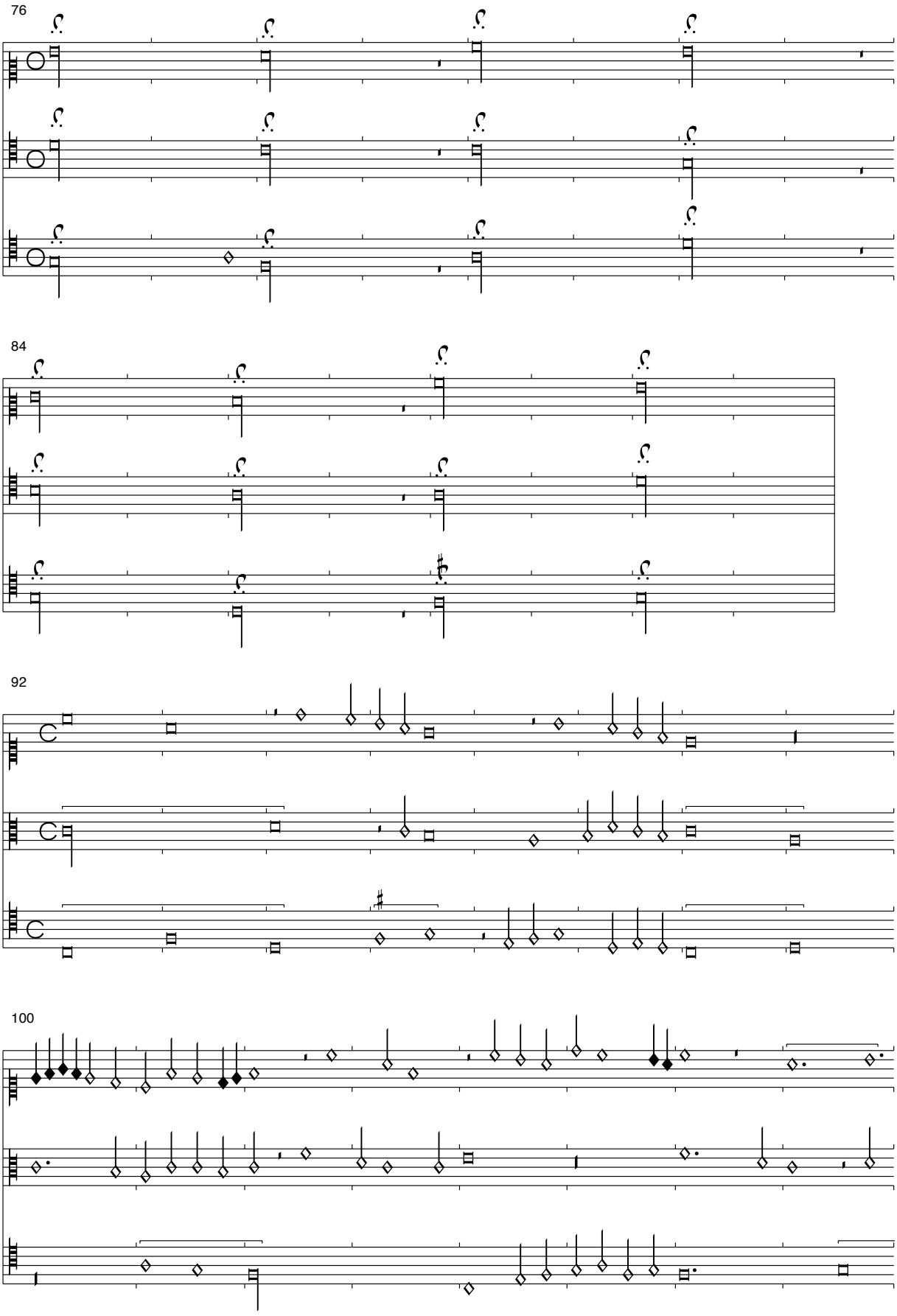
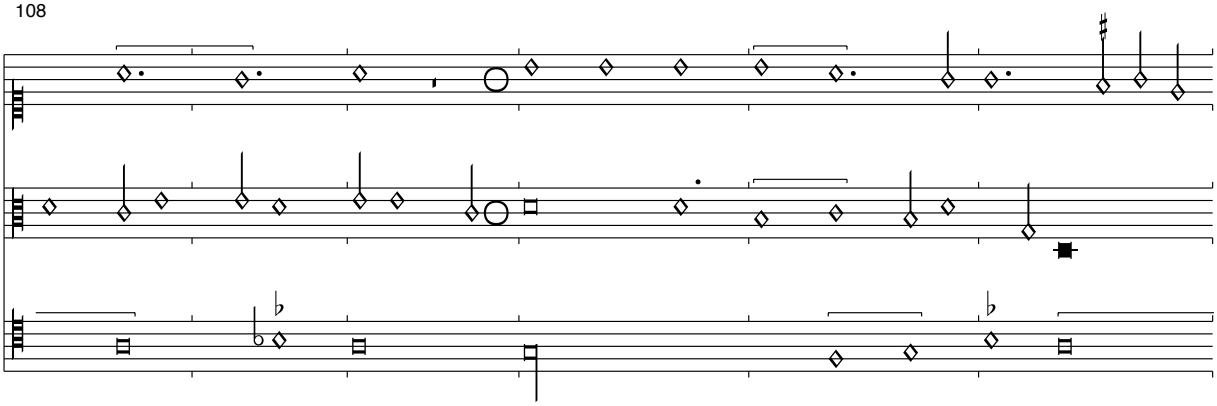



76
84
92
100

108



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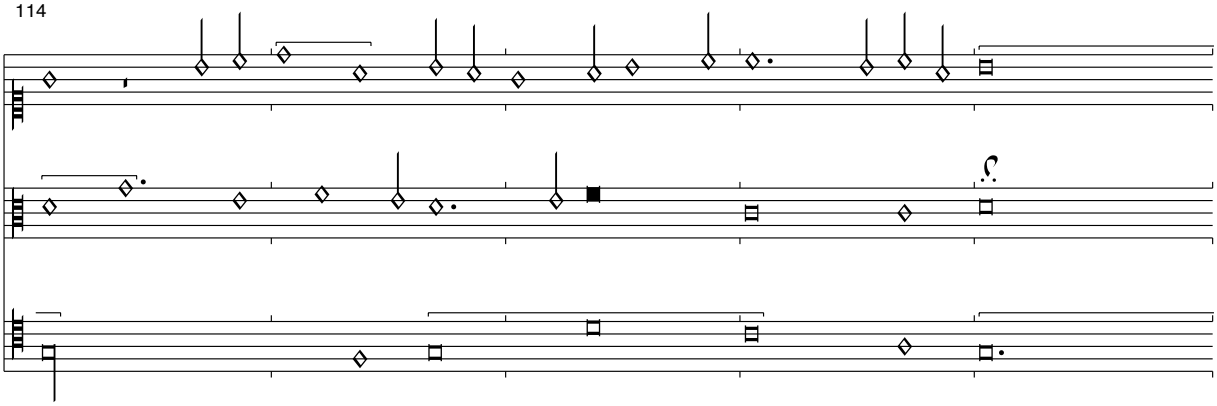

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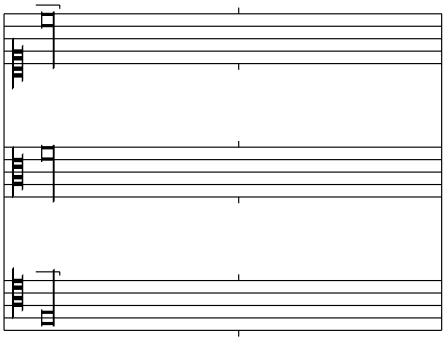
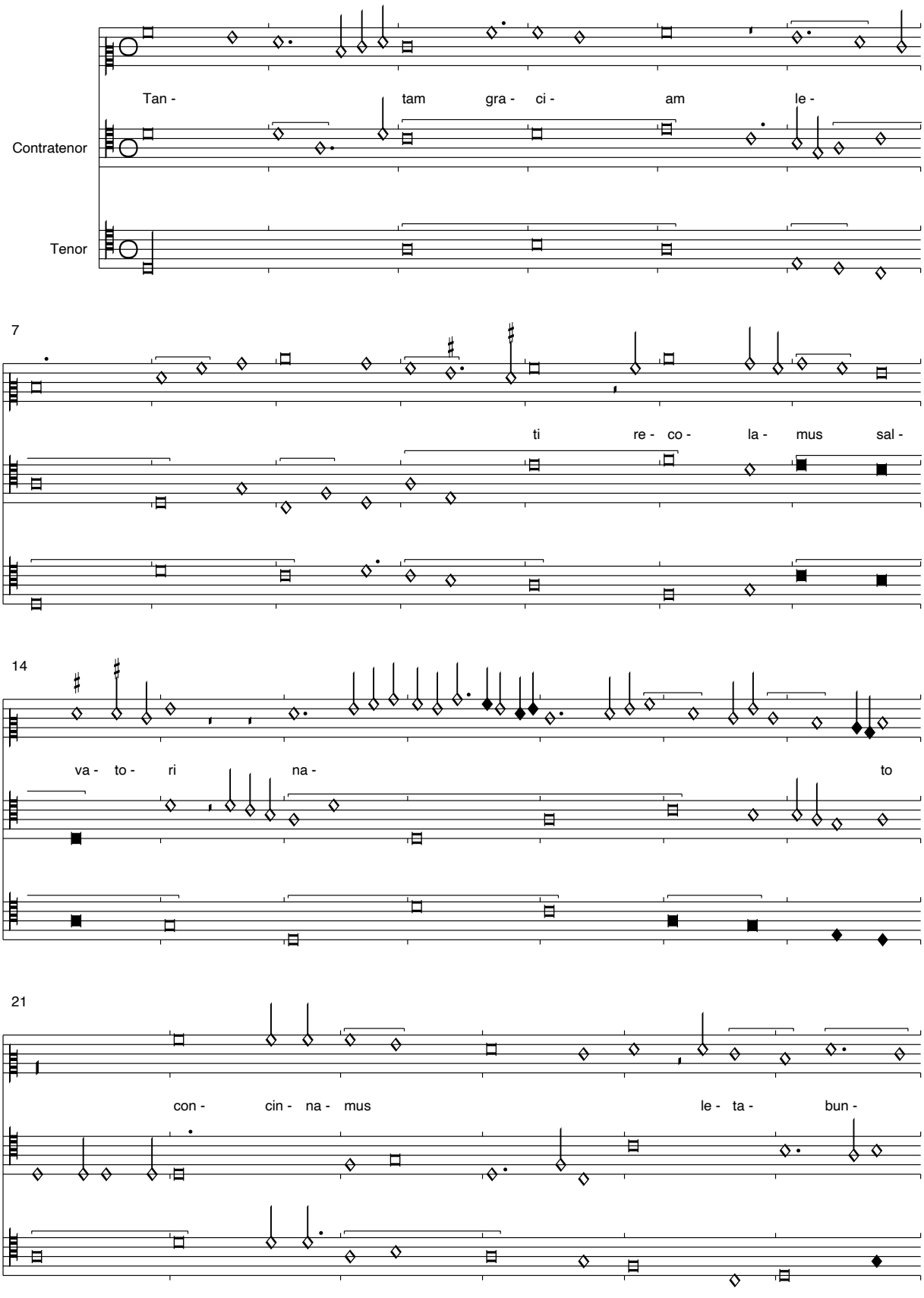
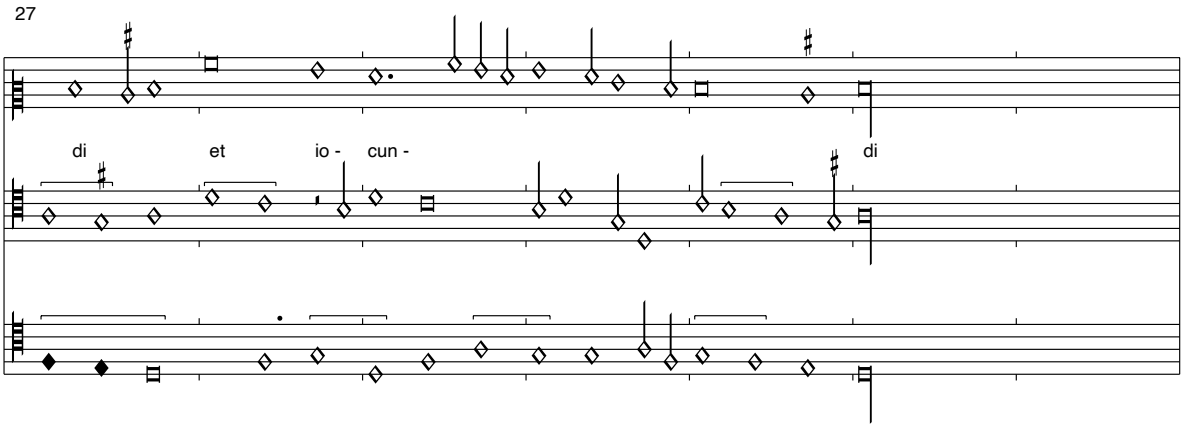


Tantam graciam leti

Trent 87, f. 265r

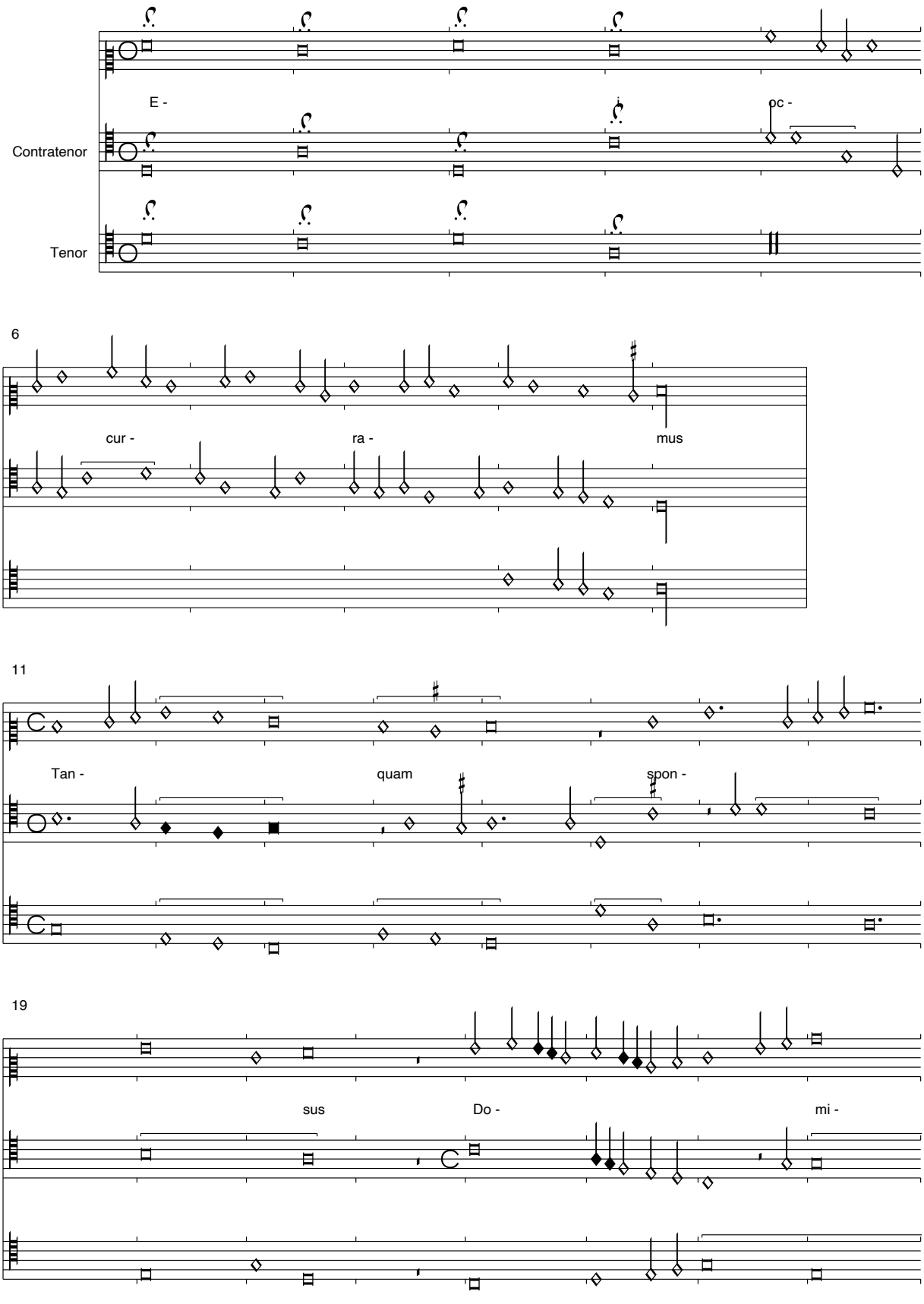


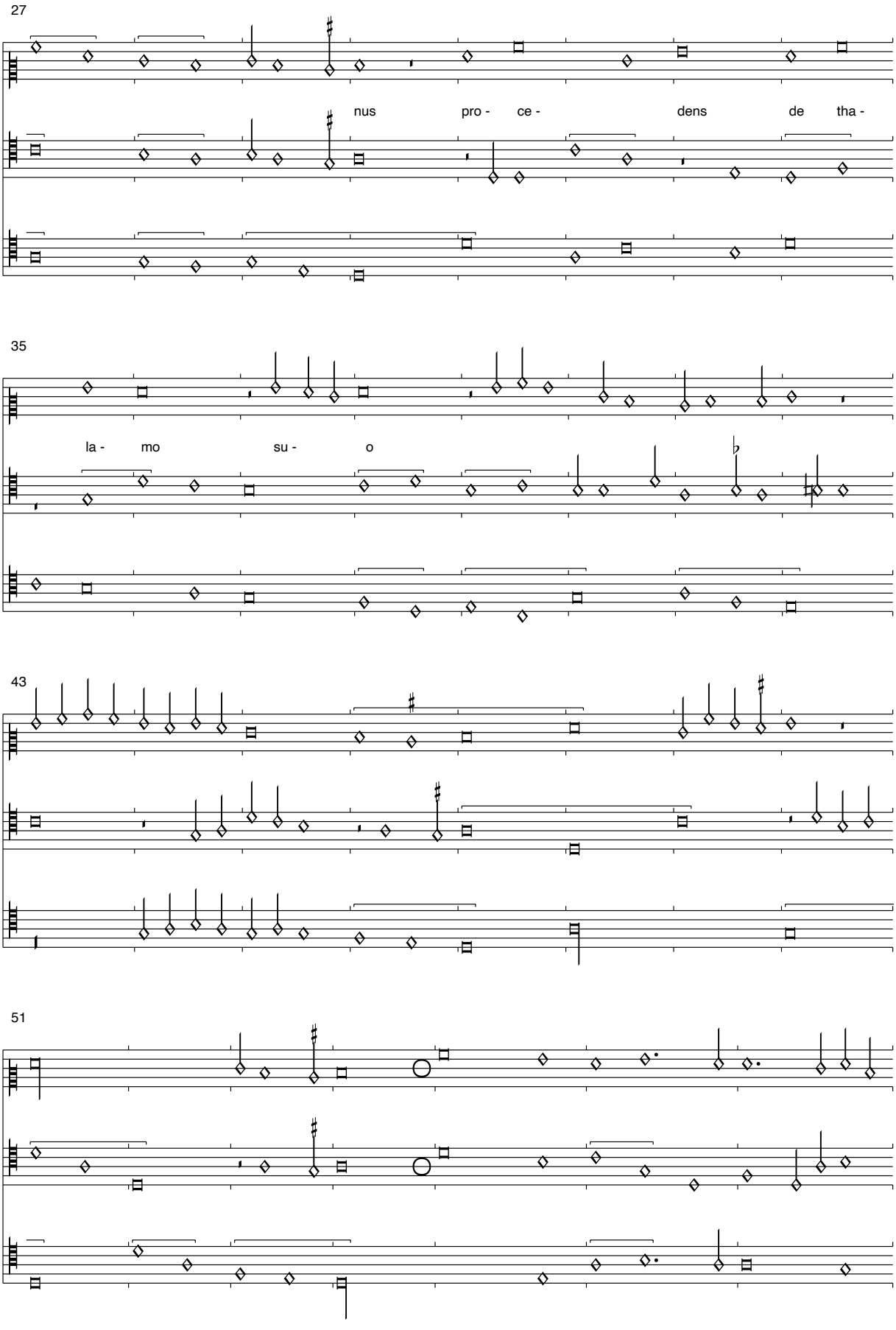


2. Strophe:

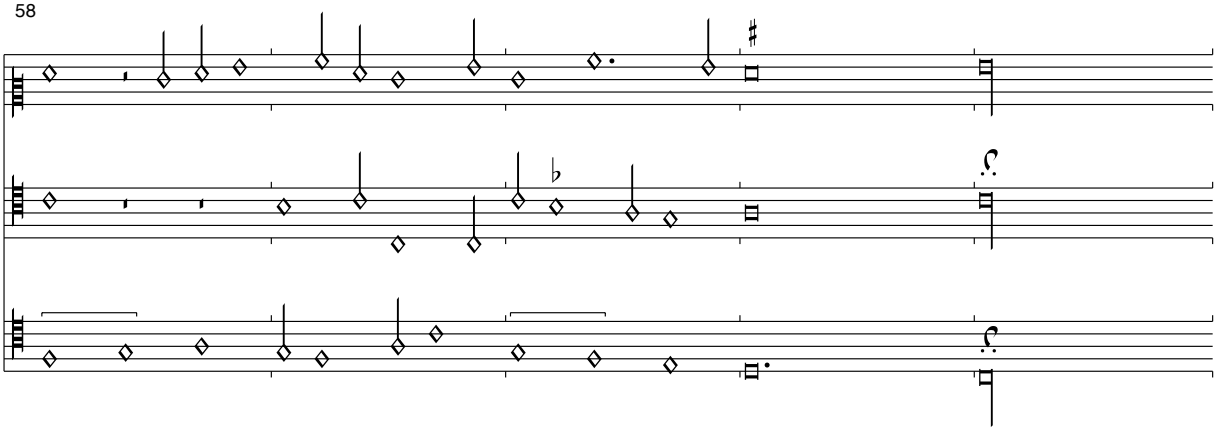
Glorificato Patre unigenito,
Deus saneto sit unigenito
laus Filio paraclito.

Ei occurramus
Trent 87, f. 265v




27
nus pro - ce - dens de tha -
35
la - mo su - o
43
51

58



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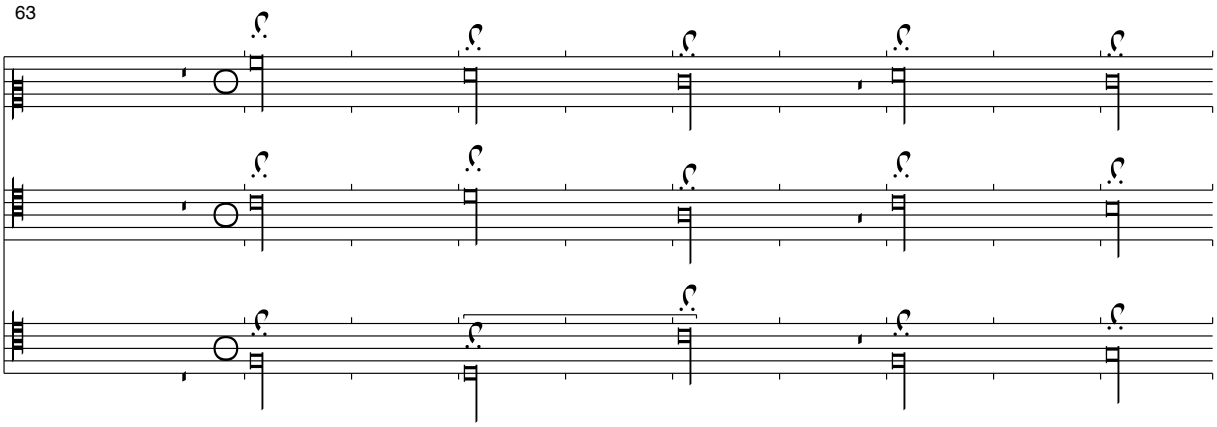

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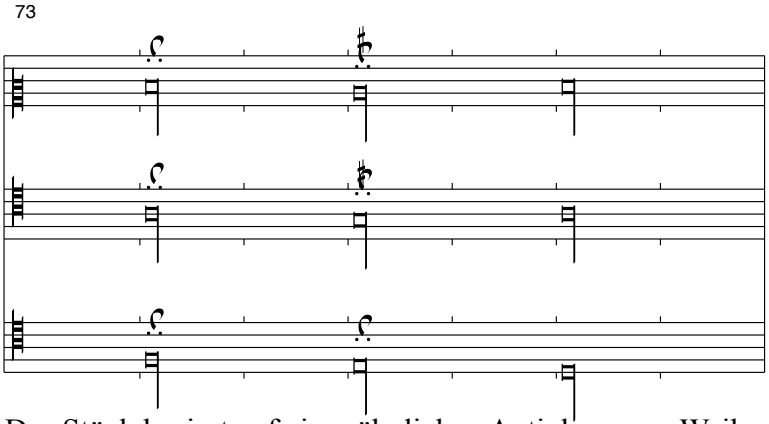

Das Stück basiert auf einer ähnlichen Antiphon zum Weihnachtsmorgen.
2. Strophe:
Uni Deo terno sit Gloria
Patri et Filio, et Spiritui Sancto.