Bologna, Biblioteca Universitaria

Ms. 2216

ediert von

Clemens Goldberg

mit Unterstützung der Goldberg Stiftung

Alle Reche verbleiben beim Herausgeber und der Stiftung

Die Quelle entstand vor 1440 zu größten Teilen in Brescia. Eine große Nähe weist sie zu Bologna Q 15 auf mit oft fast identischen Versionen. Der Schwerpunkt liegt bei Kompositionen von Dufay, Arnold de Lantins und Beltrame de Feragut. Einen fast eigenen Teil bilden Komposition eines Komponisten do Vala, von dem ansonsten fast nichts bekannt ist.
Die Stücke waren bisher nur großteils in sehr schwer zugänglichen Ausgaben zugänglich, einige werden hier erstmals ediert. Wir verweisen auch auf die Edition von Bologna Q 15 in der Internet Akademie der Stiftung. Die einheitlichen Kriterien der Edition ermöglichen so einen direkten Vergleich. Zu diesen Prinzipien gehört auch, nur eine Stimme zu textieren, auch wenn andere Stimmen In der Quelle ebenfalls textiert sind. Es soll damit eine eigene Textierung erleichtert werden.
Die Quelle weist zahlreiche gregorianische Stücke auf, die ich ausdrücklich nicht aufgenommen habe. Das verwendete Programm eignet sich dazu leider gar nicht.

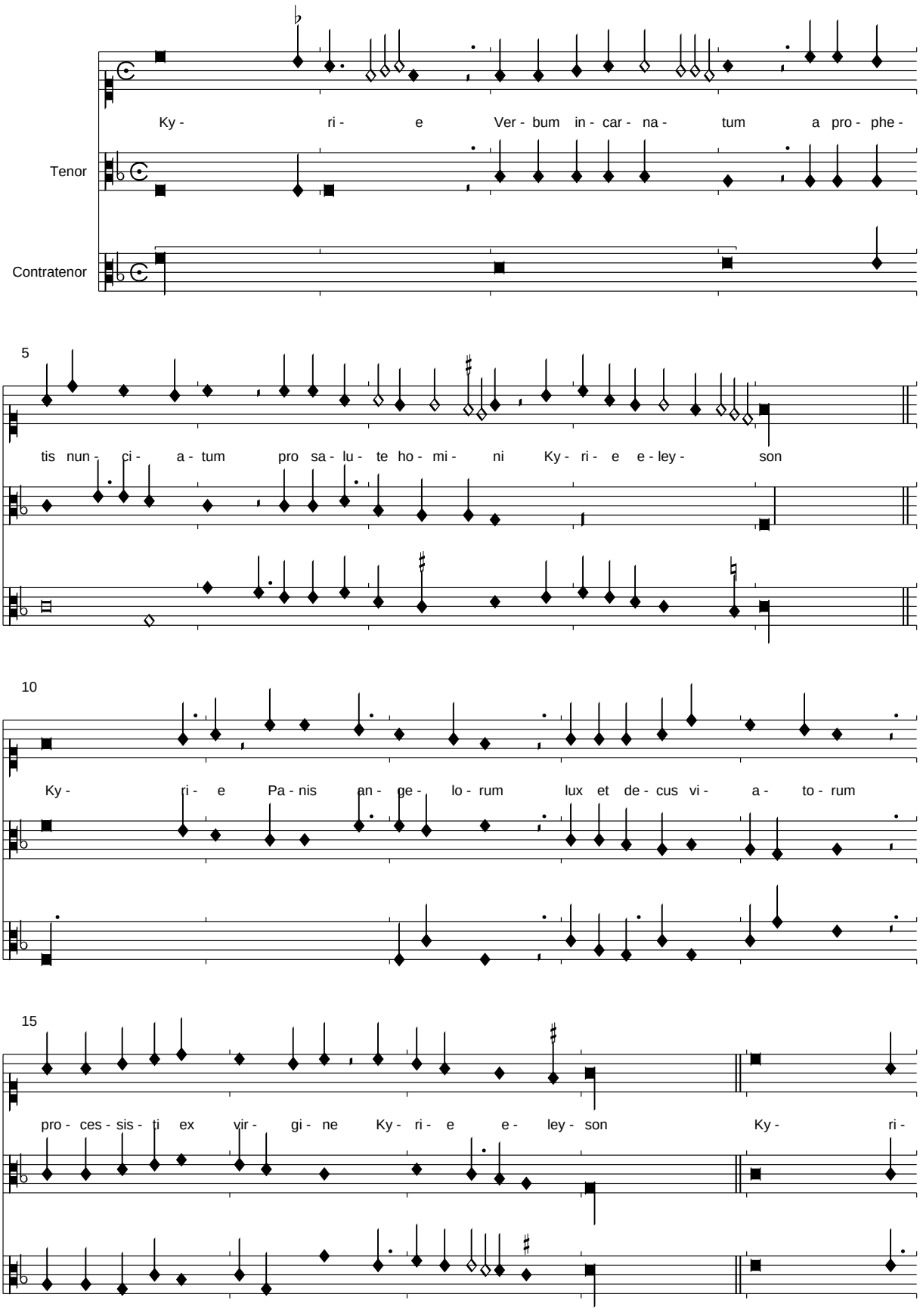
Inhalt

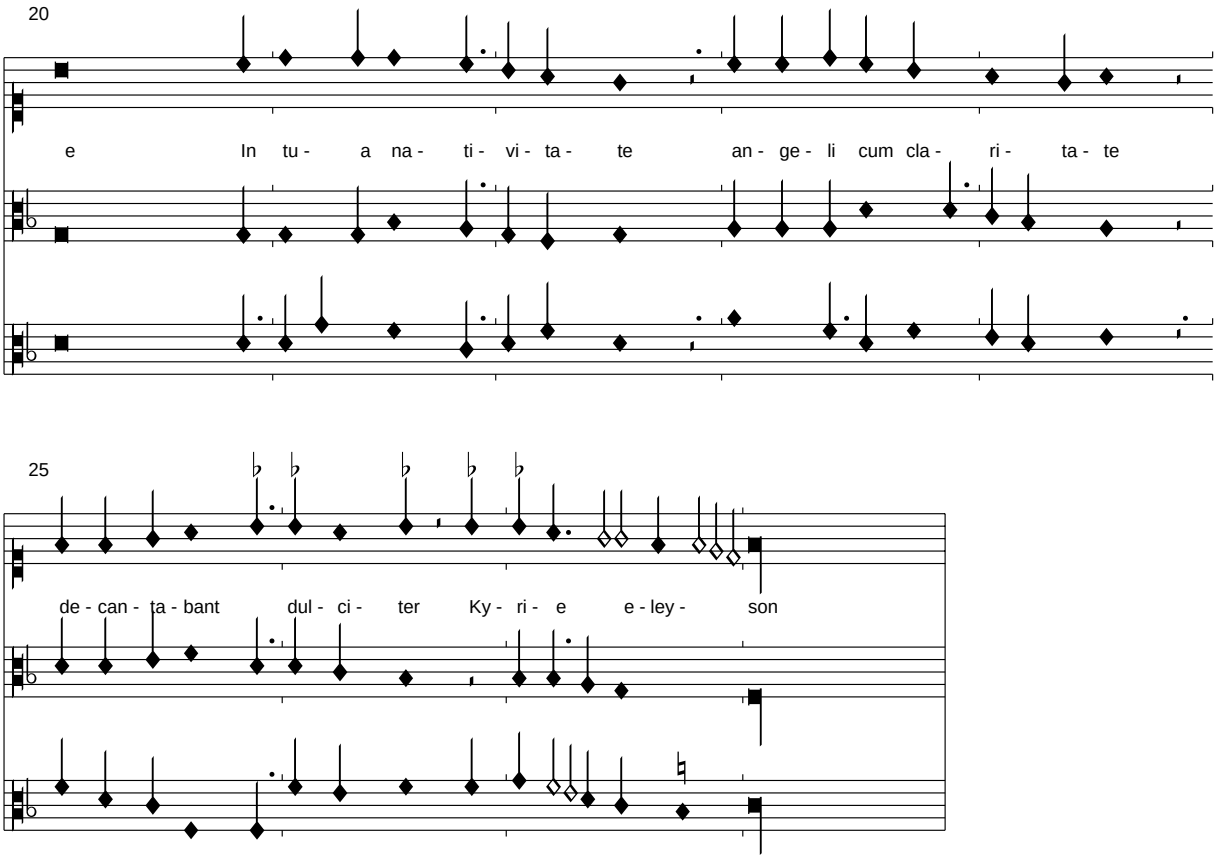
Folio	**Titel**	**Komponist**
1v-2r	Kyrie Tr. Verbum incarnatum	Arnoldus (de Lantins)
2v-3r	Gloria	(de Lantins)
3v-4r	Gloria	
4r	Kyrie Tr. Cunctipotens genitor	
4v	Gloria	(Micinella, da Teramo)
5r	Missa Resvellies vous Kyrie	G. du Fay
5v	Kyrie	Rezon
6r	Sanctus	
6v-7r	Gloria	
7v-8r	Gloria	Frater Antonius de Cividale
8r-9r	Kyrie Tr. Laudes nostras Marie	
8v-9r	Gloria	Nicolaus de Capoa
8v	Ames ames tous loiaulx amoureus	
9v-10r	Gloria	do Vala
10r	Liesse ma mande salut	(Binchois, Grossin)
10v-11r	Credo	
11v-12r	Credo	Feragut
12v-13r	Gloria	Dunstable
13r	Ave maris stella	(Dufay)
13v-14r	Gloria	(Grossin)
14v-15r	Kyrie	Binchoys
15v-16r	Sanctus	Afat
15v-16r	Magnificat	
16v-17r	Missa Resveilles vous Credo	G. du Fay
17v-19r	Missa "Verbum incarnatum" Credo	(Arnold de Lantins)
19r	Verbum caro factum est	
19v-21r	Credo	
21r	Ave preciosa gemma	
21v-22r	Sanctus Tr. Deus pater	
22r	Agnus dei Tr. Alme pater rex justificans	
22r	Gaude flore virginalis	
23r-22v	Ave verum corpus	
23v-24r	Gloria	Arnoldus de Lantins

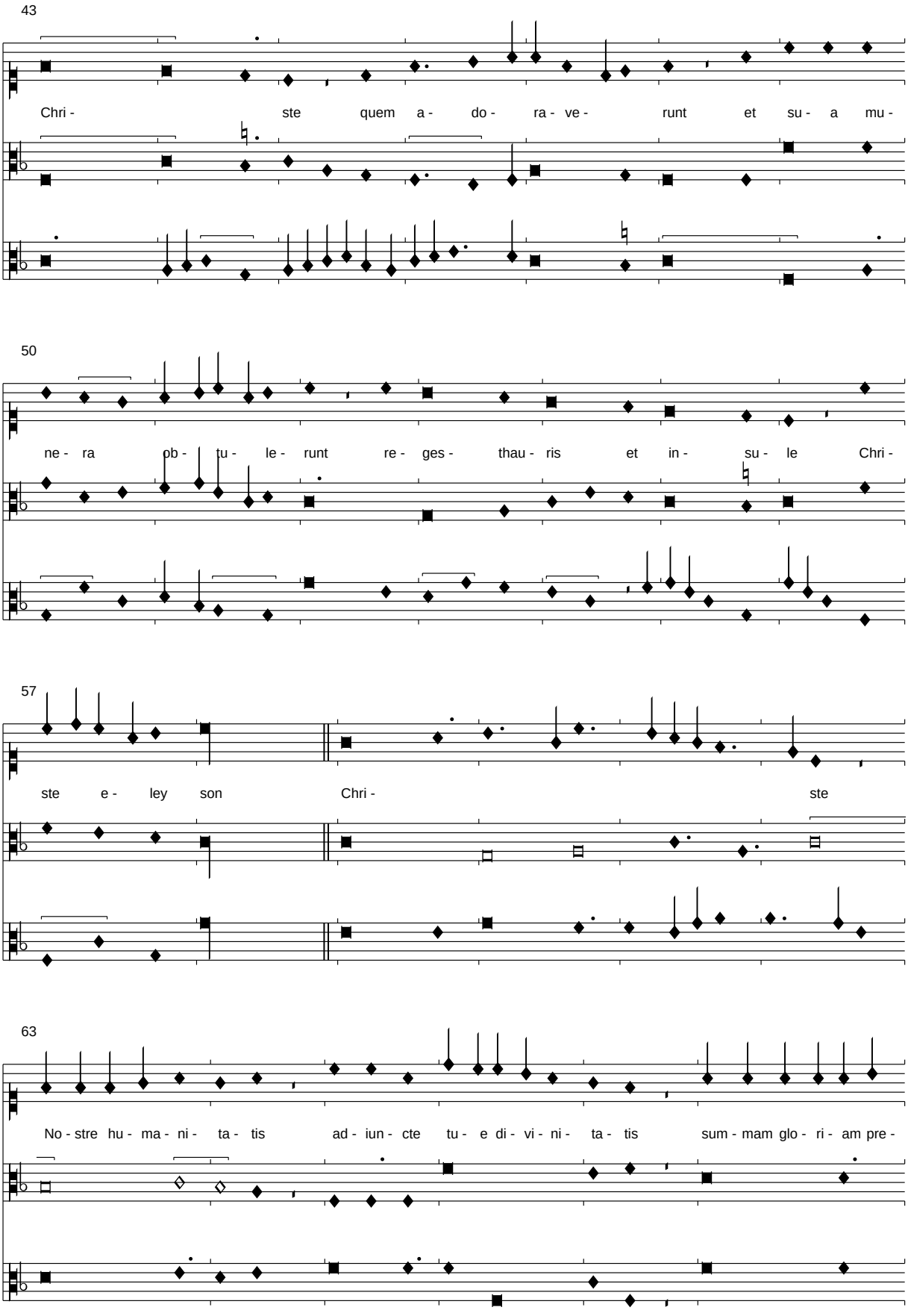
24v-26r	Credo	(A. de Lantins)
25v-26r	O quam suavis est	
26v-28r	Credo mit Amen Tr. Dic Maria	G. du Fay
27v-28r	Merce te chiamo	
28v-29r	Supremum est mortalibus	G. du Fay
29v-30r	Francorum nobilitati	B. Feragut
30v-31r	Ave corpus vere natum	
31v-32r	O Toma Didime	do Vala
31v	Ave regina celorum	
32v-33r	Alma redemptoris mater	G. du Fay
33r	Ave fuit prima salus	(Dufay)
33v-34r	Total pulchra es	(A. de Lantins)
34r	Agnus dei	
34v-35r	O pulcherrima mulierum	A. de Lantins
35r	Ave regina celorum	
35v-37r	Vergine bella	G. Dufay
36v-37r	O virum- O lux et decus-O beate Nicolae	Jo Chicnia
37v-38r	O anima Christi sanctifica me	
38r-37v	Inicietur regi melos	
38v-39r	Ducalis sedes inclita-Stirps veneti	(Antonius Romanus)
39v-40r	Ave mater O Maria	
39v-40r	Sanctus admirabilis splendor	
40v	Salve regina mater misericordie	
41r	Viva San Marco glorioso	
41v-42r	Benedicta es celorum regina	(Robertus de Anglia)
42r	Kyrie Tr. Cunctipotens genitor	(Dufay)
42v-42r	Quam pulchra es	(Dunstable)
43v	Anima mea liquefacta	Leonel (Power)
44r-44v	Sanctus	B. Feragut
44v-45r	Imera dat hodierno	Grossin
45r	Con desiderio io vo cercando	
45v-48r	Magnificat primi toni	Binchoiys (Dufay)
49r	En bianca vesta pellegrina cerva	
49v-50r	Deduto sei a quel che mai non fusti	(Ciconia)
50v-51r	O gentil madona mia	
50v	O bella rosa O perla angelicata	(Ciconia)
51r	Merce o morte	(Ciconia?)
51v-52r	Invidia nimica	G. du Fay
52v	De gardes vous	Prepositus Brixiensis
53r	Pour amour de la rrosete	do Vala
52v	La belle se siet	(Dufay)
<53v-55r	nicht edierte gregorianische Gesänge	
55r	Benedicamus domine (Va ten souspir)	
55v	Belle vueillies vostre merci donner	G. Dufay
56r	A vous me recummande	do Vala
<55v-56r	Gardes vous bien> unvollständig	
56v	Vous soyez la tres bien venue	
56v	Se je vous ai bien loyaulment aimee	
57r	Pour honorer ma gentille damoiselle	
57r	Adieu adieu ma douce amie	do Vala
57v	Benedicamus cum trine vocis iubilo	
57v	In natali Domini	

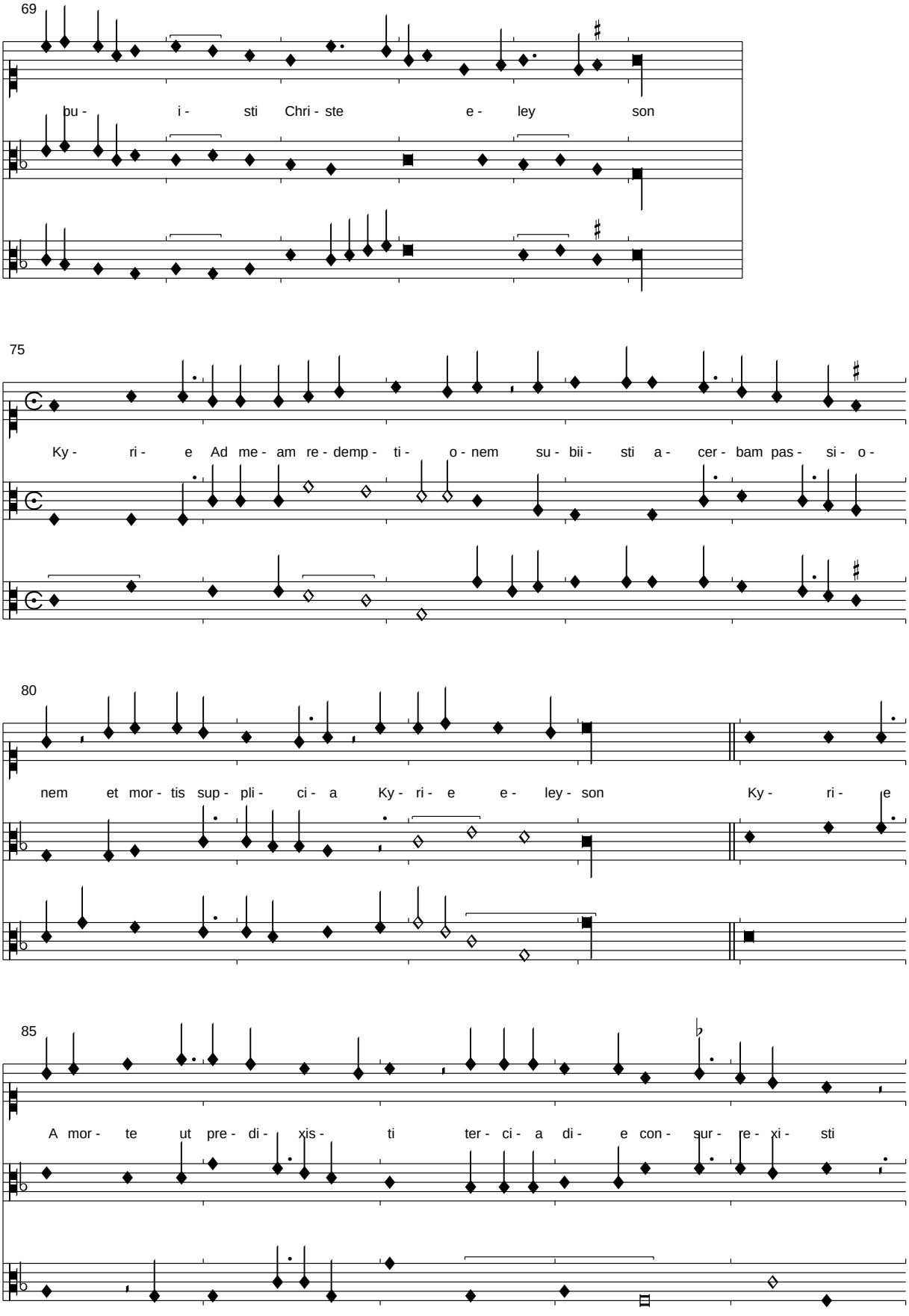
Arnold (de Lantinis): Kyrie Verbum incarnatum

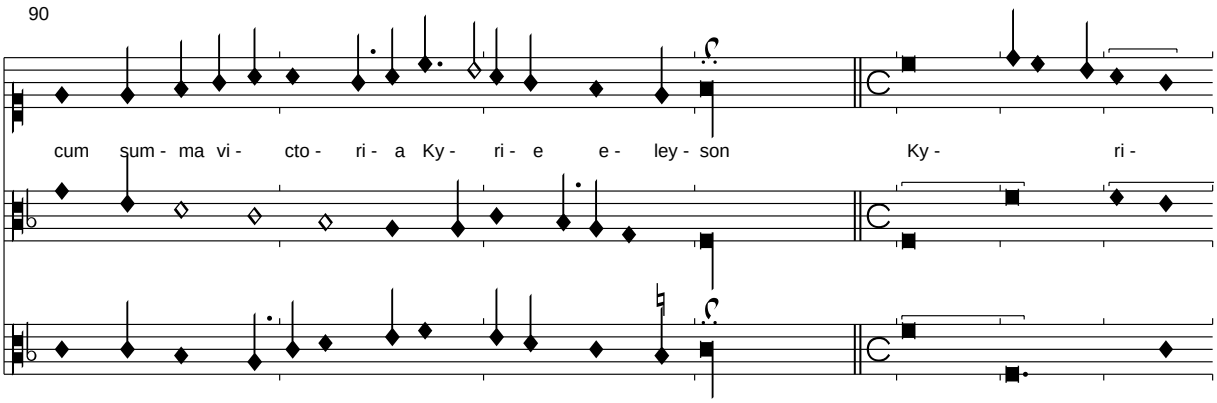
Bologna 2216, f. 1v-2r

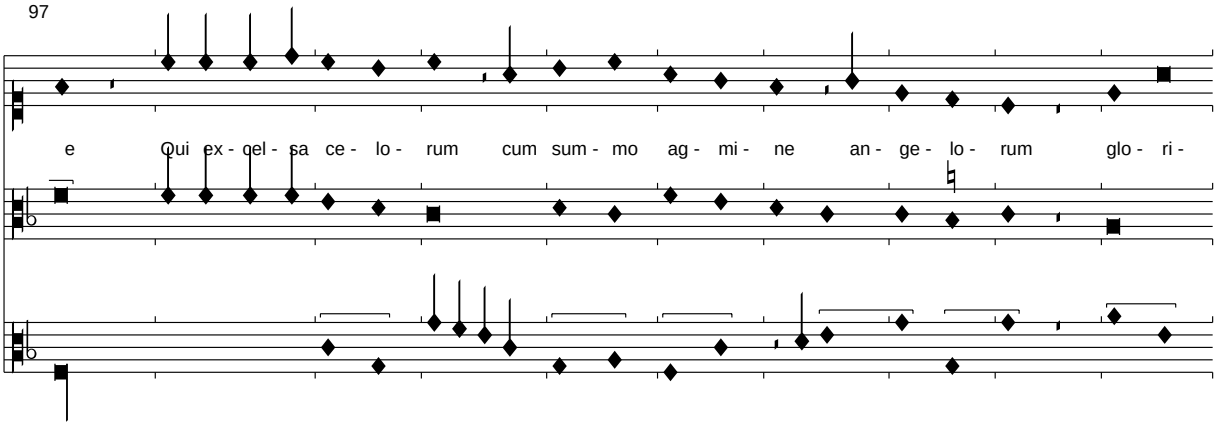


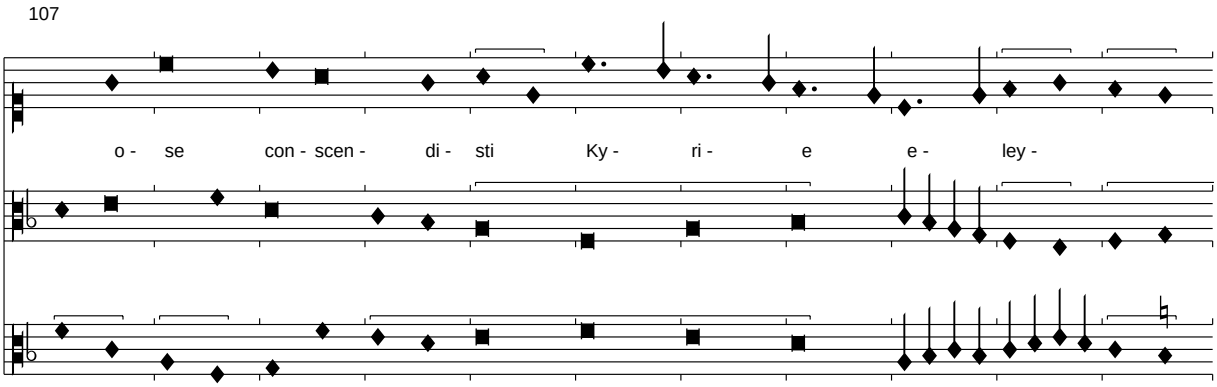

20
e In tu - a na - ti - vi - ta - te an - ge - li cum cla - ri - ta - te
25
de - can - ta - bant dul - ci - ter Ky - ri - e e - ley - son
29
Chri - ste qui pro mun - di gre - ge ob - ser - va - ta ple - ne le -
36
ge cir - cum - ci - di vo - lu - i - sti Chri - ste e - ley son

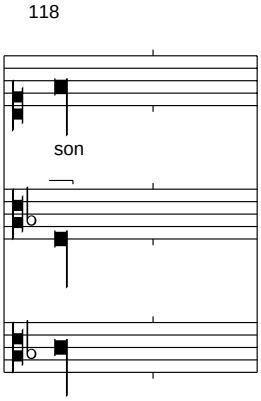

43
Chri - ste quem a - do - ra - ve - runt et su - a mu -
50
ne - ra ob - tu - le - runt re - ges - thau - ris et in - su - le Chri -
57
ste e - ley son Chri - ste
63
No - stre hu - ma - ni - ta - tis ad - iun - cte tu - e di - vi - ni - ta - tis sum - mam glo - ri - am pre -


69
bu - i - sti Chri - ste e - ley son
75
Ky - ri - e Ad me - am re - demp - ti - o - nem su - bii - sti a - cer - bam pas - si - o -
80
nem et mor - tis sup - pli - ci - a Ky - ri - e e - ley - son Ky - ri - e
85
A mor - te ut pre - di - xis - ti ter - ci - a di - e con - sur - re - xi - sti





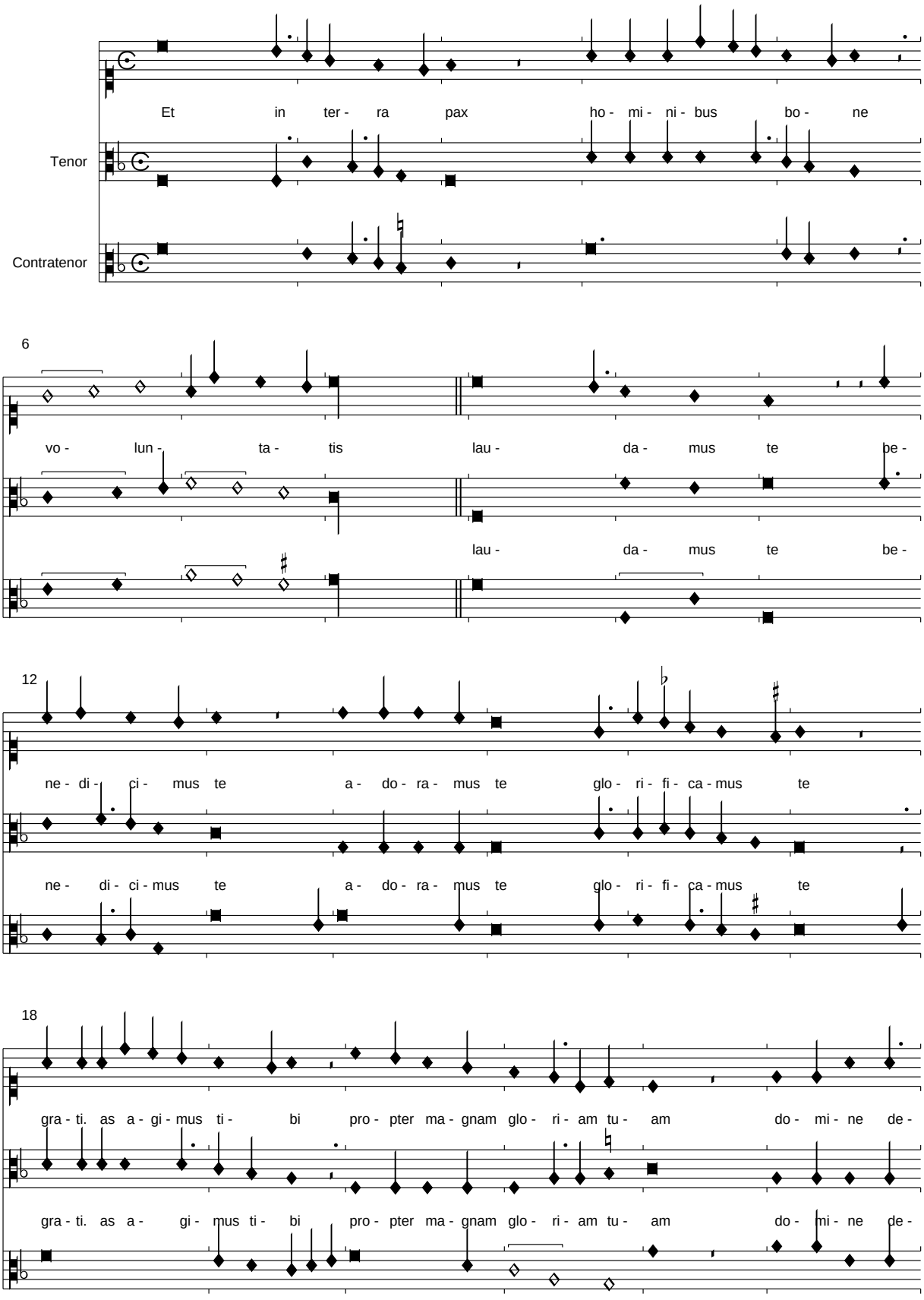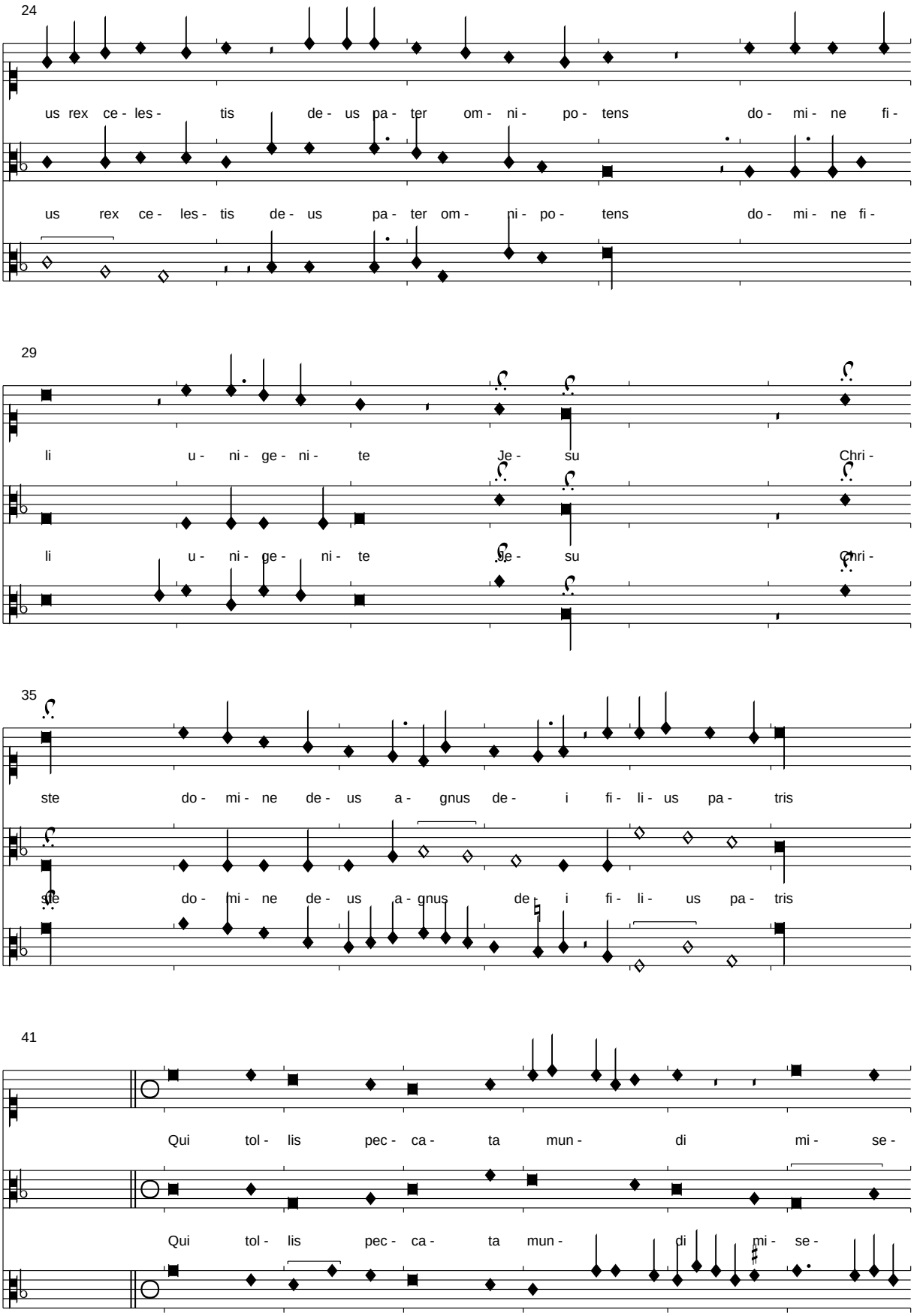




Reinhard Strohm bringt überzeugend die beiden Messsätze Kyrie und Gloria Tr. Verbum incarnatum mit der Motette O pulcherrima von Lantins in Verbindung.
Der Tenor unserer Quelle weicht erheblich von den parallelen Quellen ab, vor allem splittet er fast systematisch lange Notenwerte.
Allerdings ist ab T. 82 auch überzählige Noten zu eliminieren.

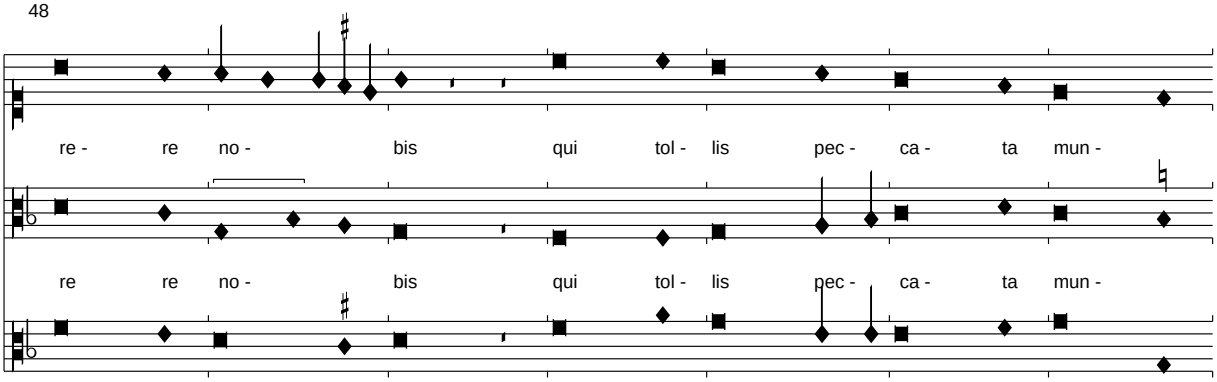
(A. de Lantins): Gloria

Bologna 2216, f. 2v-3r

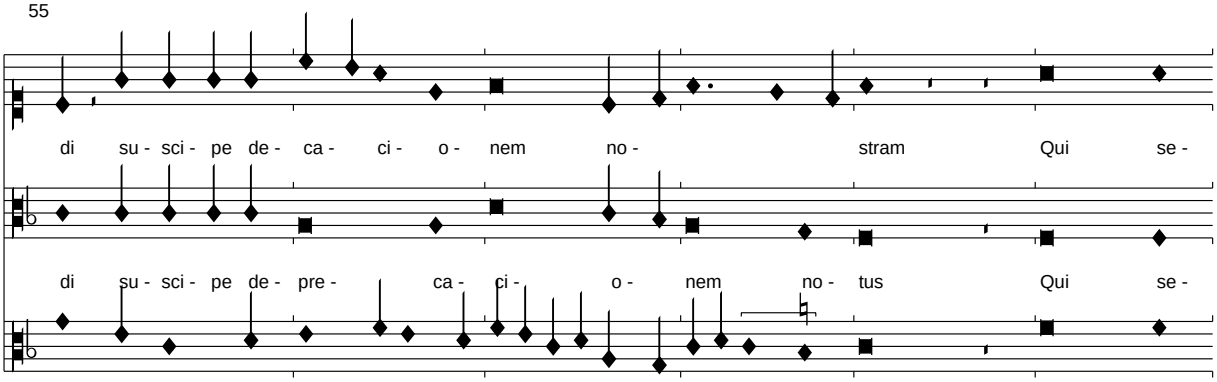



24
us rex ce - les - tis de - us pa - ter om - ni - po - tens do - mi - ne fi -
us rex ce - les - tis de - us pa - ter om - ni - po - tens do - mi - ne fi -
29
li u - ni - ge - ni - te Je - su Chri -
li u - ni - ge - ni - te Je - su Chri -
35
ste do - mi - ne de - us a - gnus de - i fi - li - us pa - tris
ste do - mi - ne de - us a - gnus de - i fi - li - us pa - tris
41
Qui tol - lis pec - ca - ta mun - di mi - se -
Qui tol - lis pec - ca - ta mun - di mi - se -

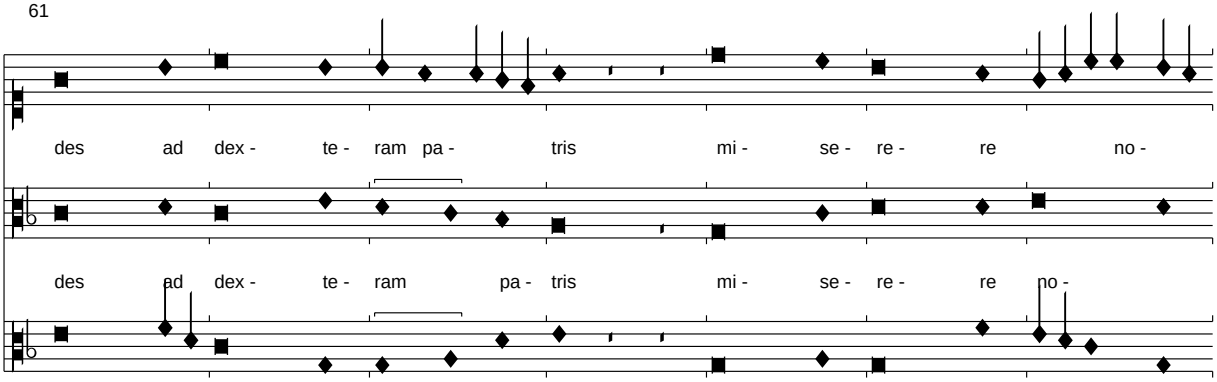
48


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

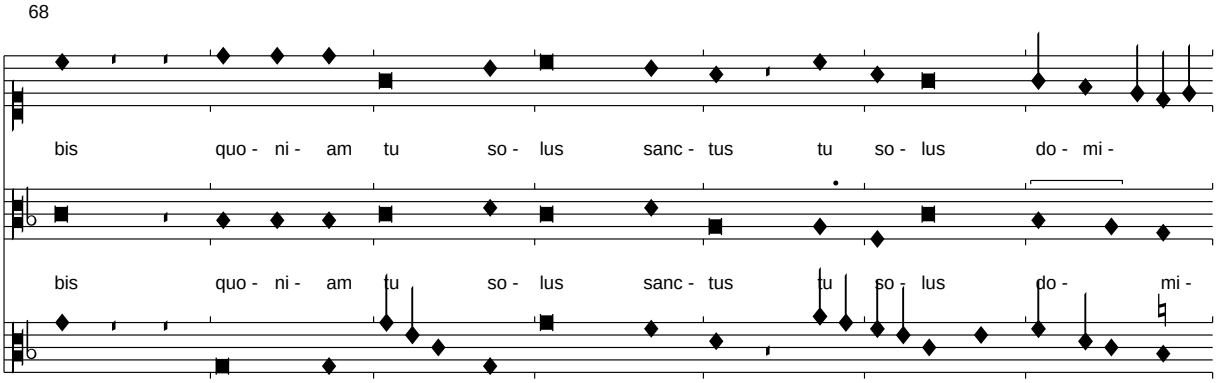
55
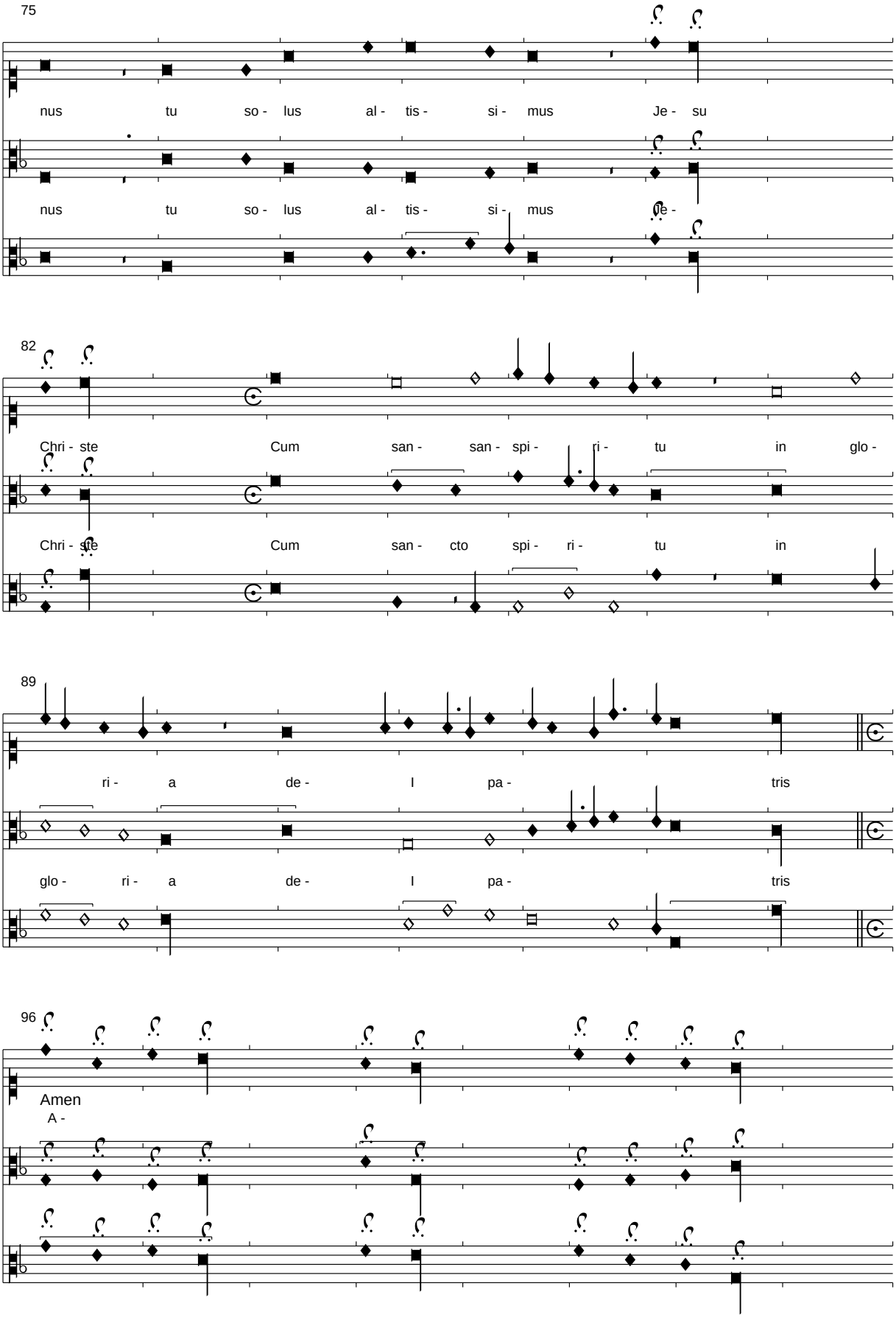

di su - sci - pe de - ca - ci - o - nem no - stram Qui se -
di su - sci - pe de - pre - ca - ci - o - nem no - tus Qui se -

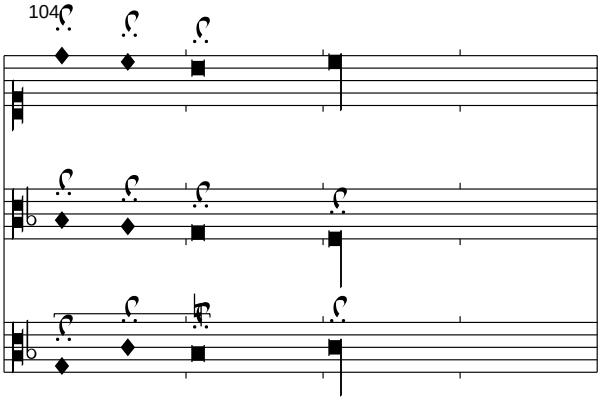
61


des ad dex - te - ram pa - tris mi - se - re - re no -
des ad dex - te - ram pa - tris mi - se - re - re no -

68


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

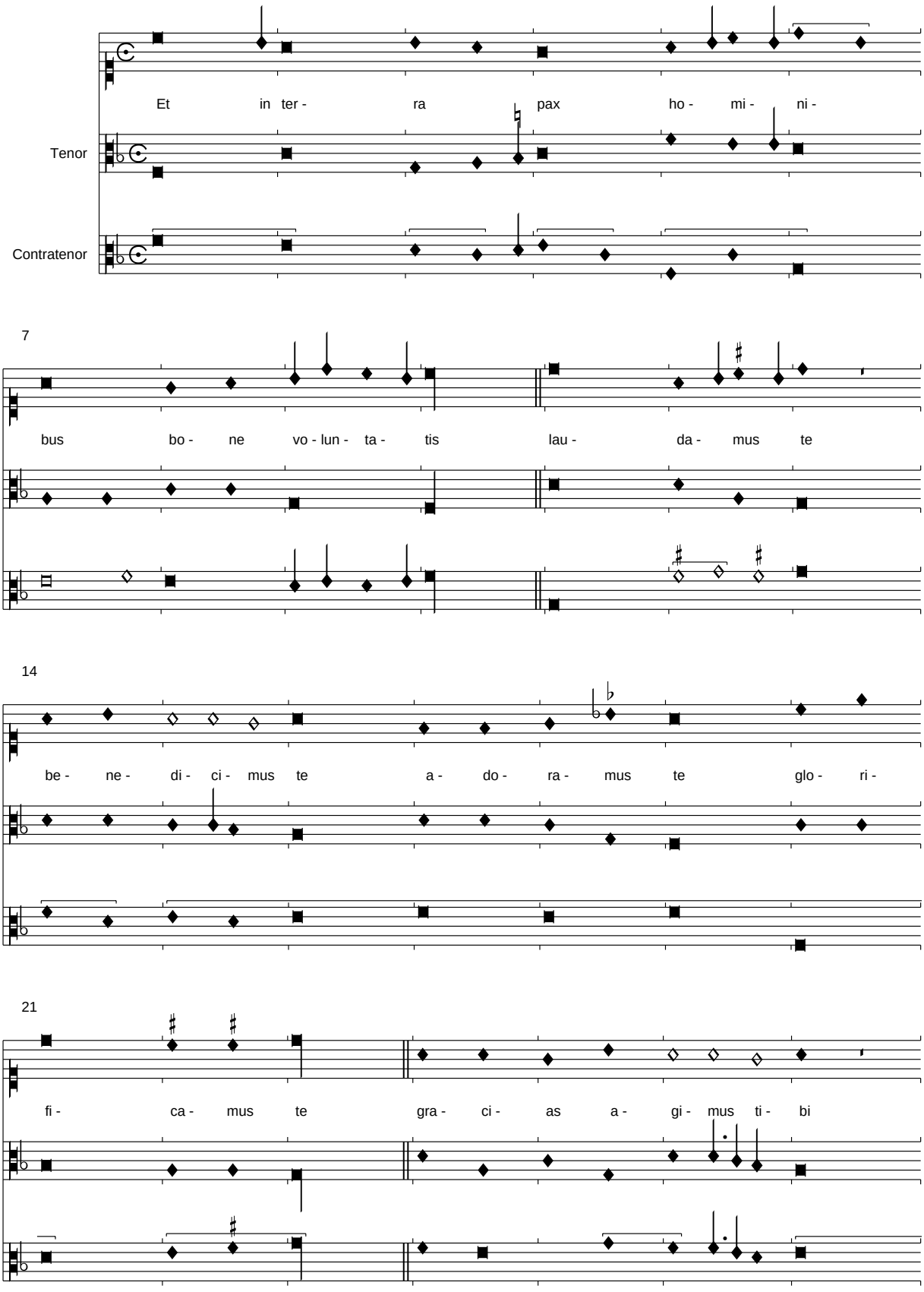

75
nus tu so - lus al - tis - si - mus Je - su
nus tu so - lus al - tis - si - mus Je -
82
Chri - ste Cum san - san - spi - ri - tu in glo -
Chri - ste Cum san - cto spi - ri - tu in
89
ri - a de - I pa - tris
glo - ri - a de - I pa - tris
96
Amen
A -

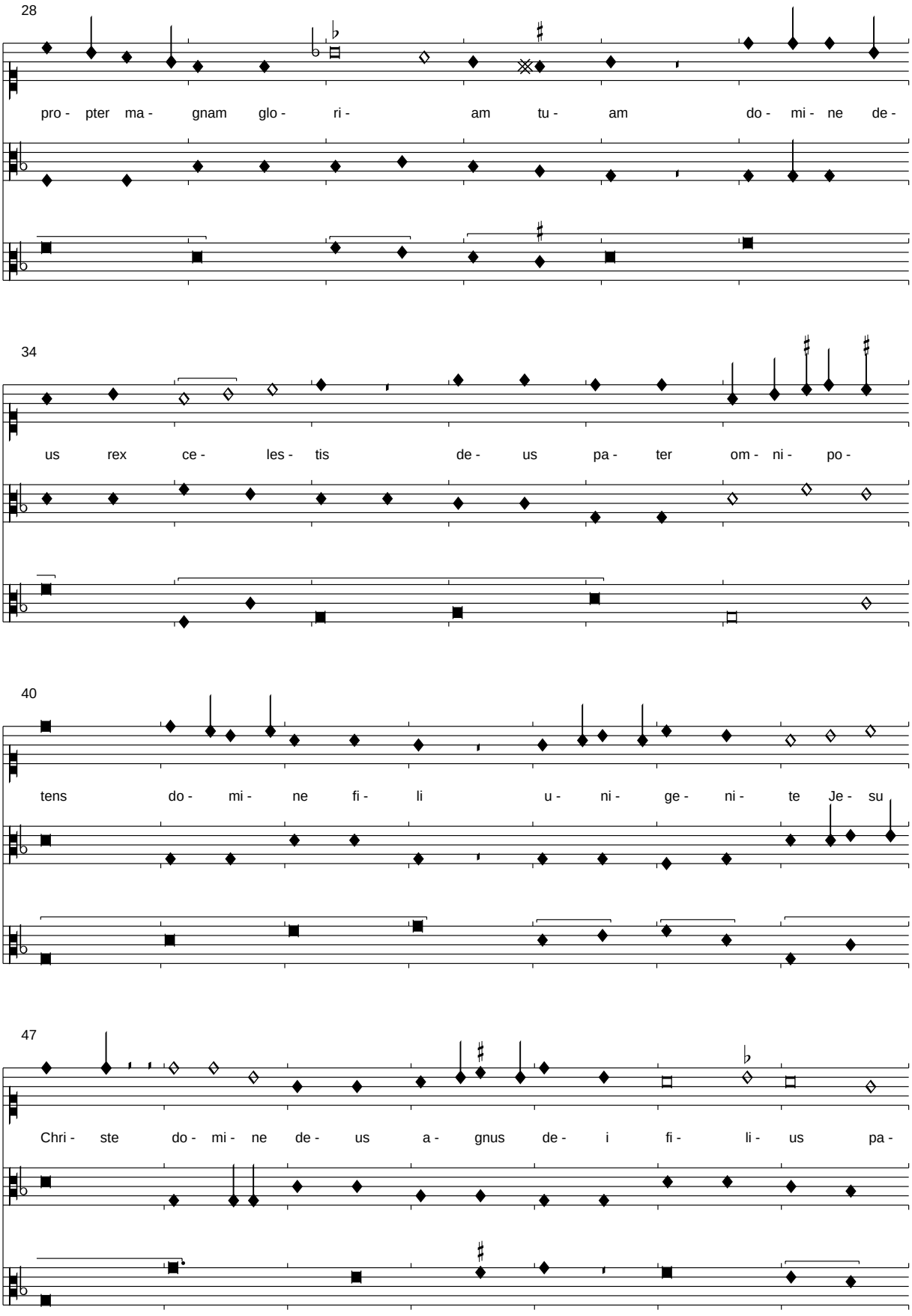


Diese Gloria gehört klar zum vorigen Kyrie. Im Unterschied zu Bologna Q 15 und Oxford 213 hat es anstelle des einleitenden Kanons eine kurze differierend Einleitung, allerdings mit dem identischen Kopfmotiv.

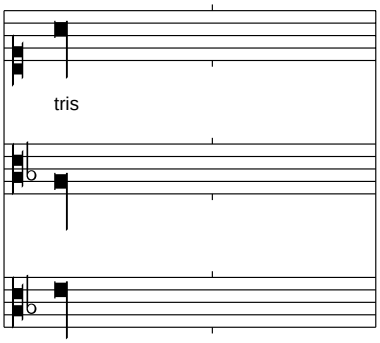
Auch der Rest des Satzes weicht stark von den genannten Quellen ab und ist im Tenor teilweise fehlerhaft. Wir haben es mit einer weniger guten Kopie einer anderer komplett abweichenden Variante zu tun.

Gloria
Bologna 2216, f. 3v-4r

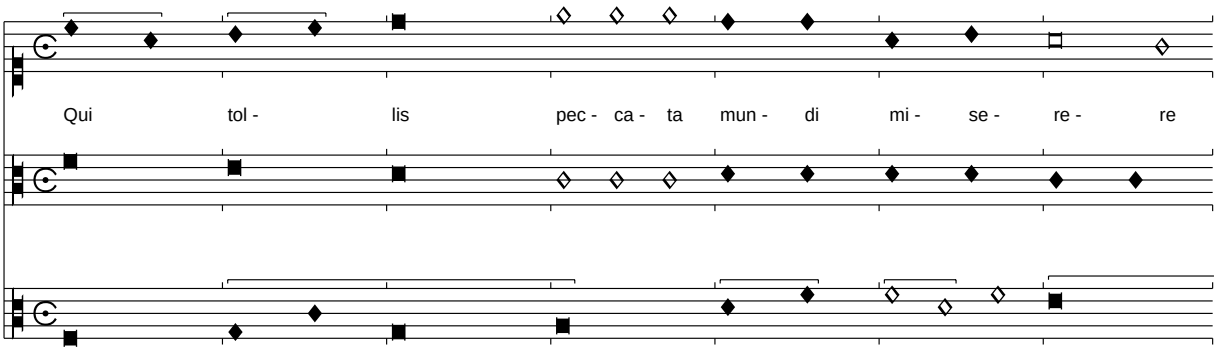



28
pro - pter ma - gnam glo - ri - am tu - am do - mi - ne de -
34
us rex ce - les - tis de - us pa - ter om - ni - po -
40
tens do - mi - ne fi - li u - ni - ge - ni - te Je - su
47
Chri - ste do - mi - ne de - us a - gnus de - i fi - li - us pa -

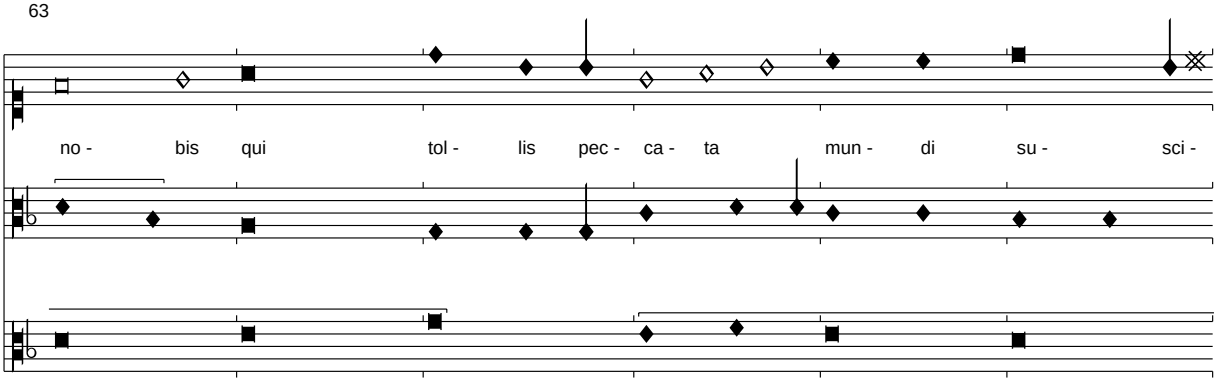
54


tris

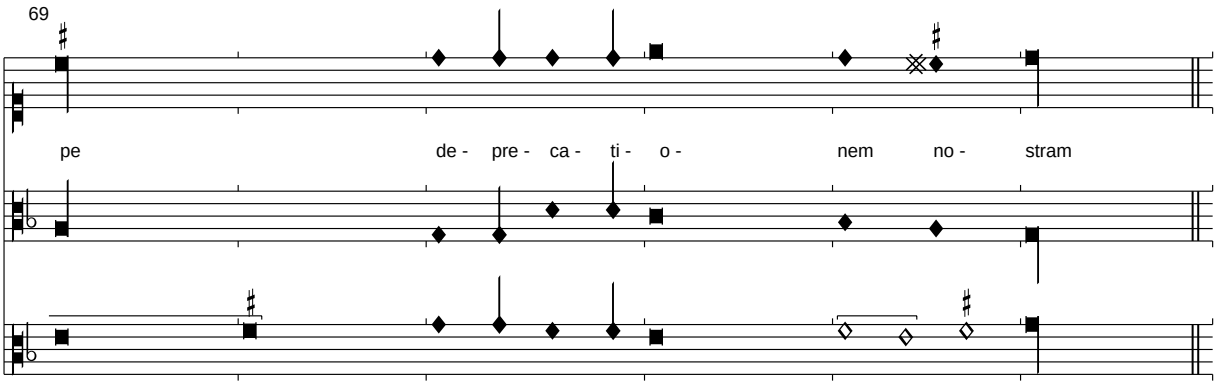
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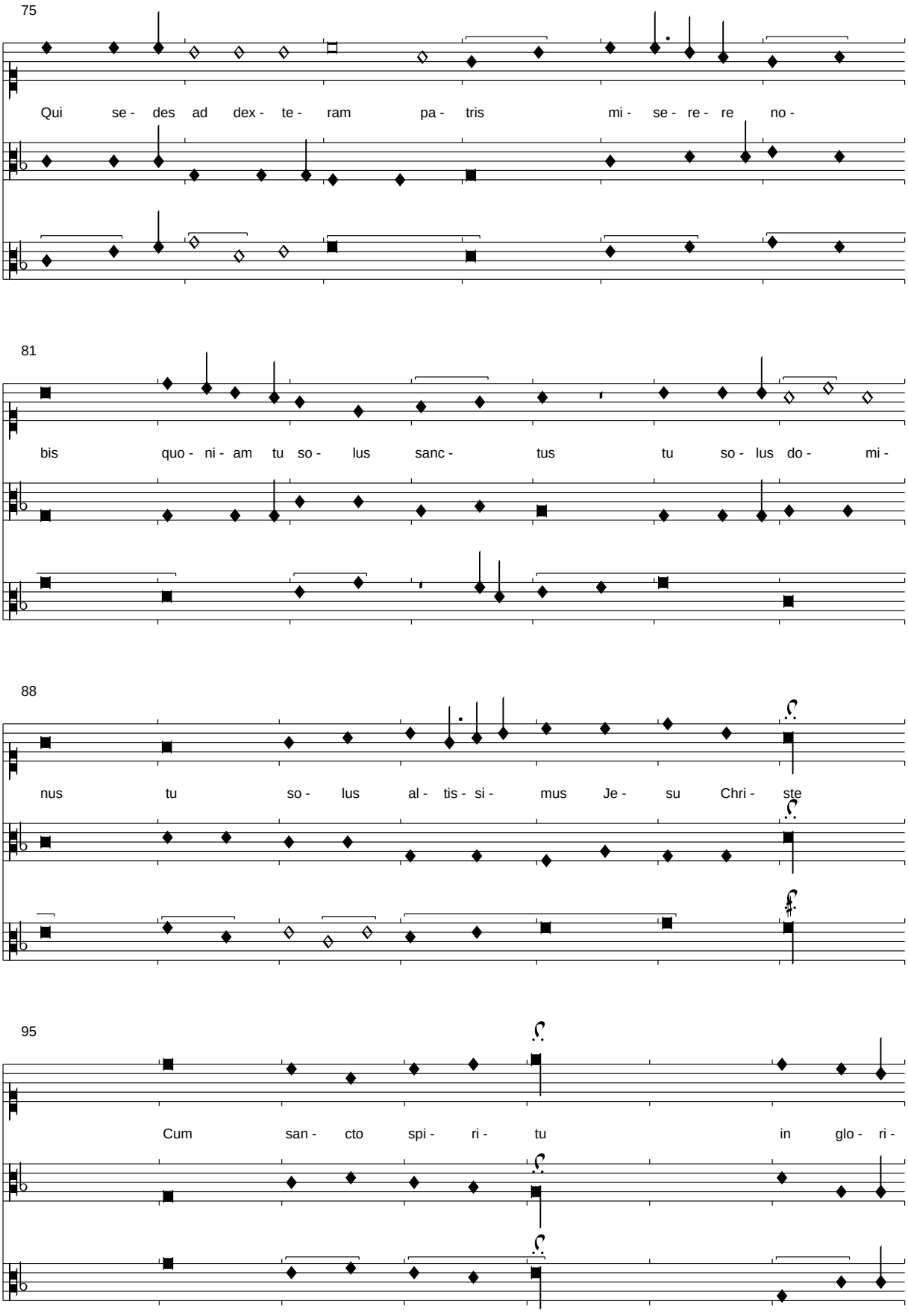

Qui tol - lis pec - ca - ta mun - di mi - se - re - re

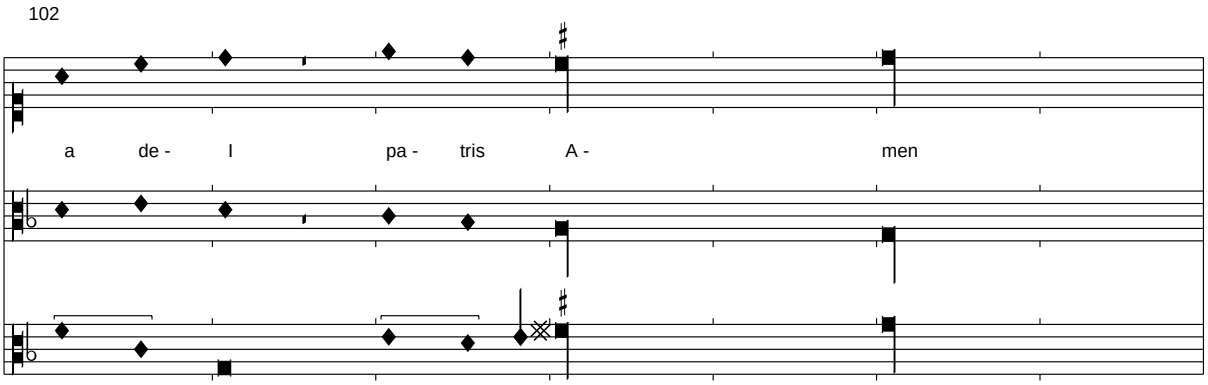
63


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

69

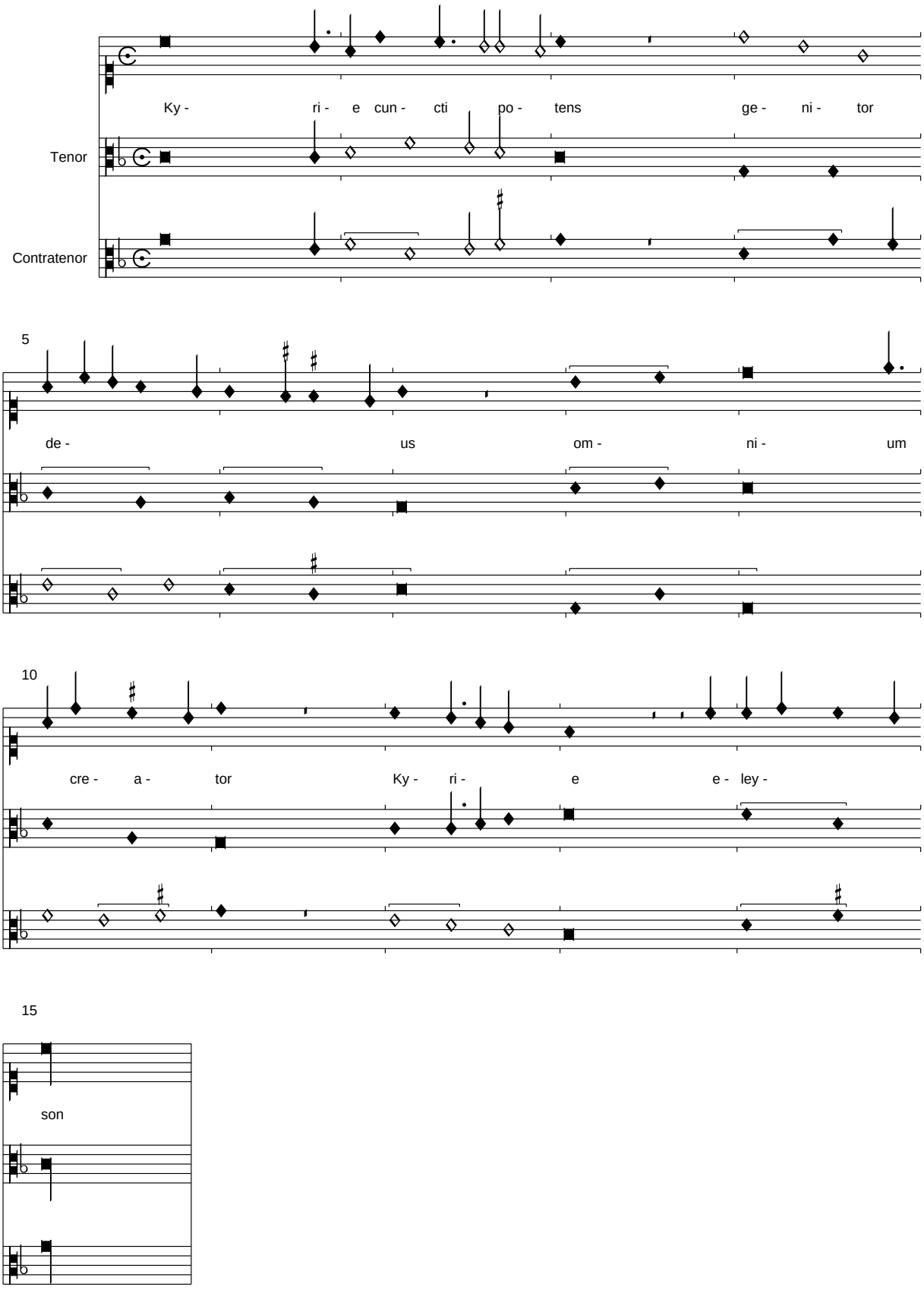

pe de - pre - ca - ti - o - nem no - stram

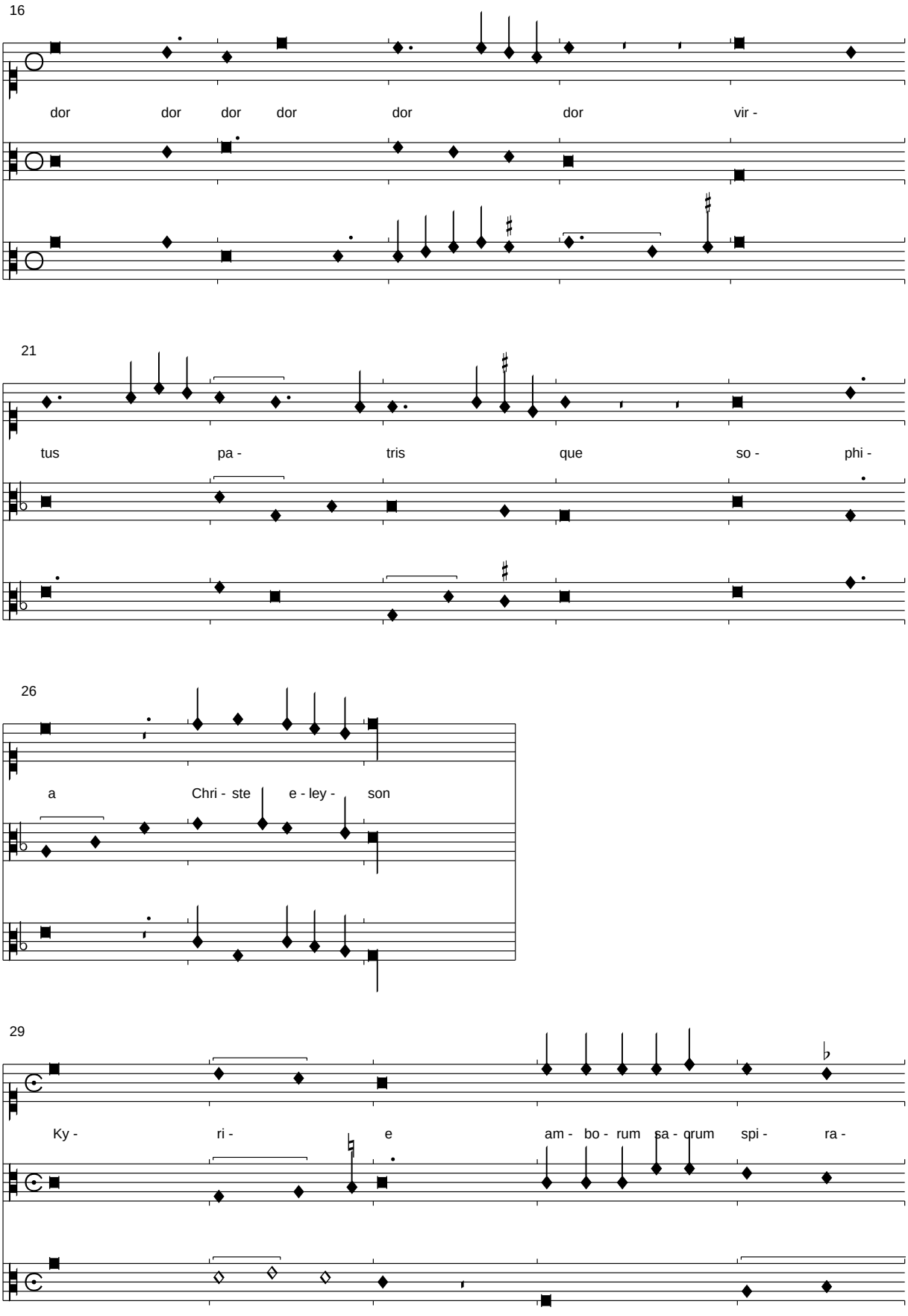

75
Qui se - des ad dex - te - ram pa - tris mi - se - re - re no -
81
bis quo - ni - am tu so - lus sanc - tus tu so - lus do - mi -
88
nus tu so - lus al - tis - si - mus Je - su Chri - ste
95
Cum san - cto spi - ri - tu in glo - ri -


102
a de - I pa - tris A - men

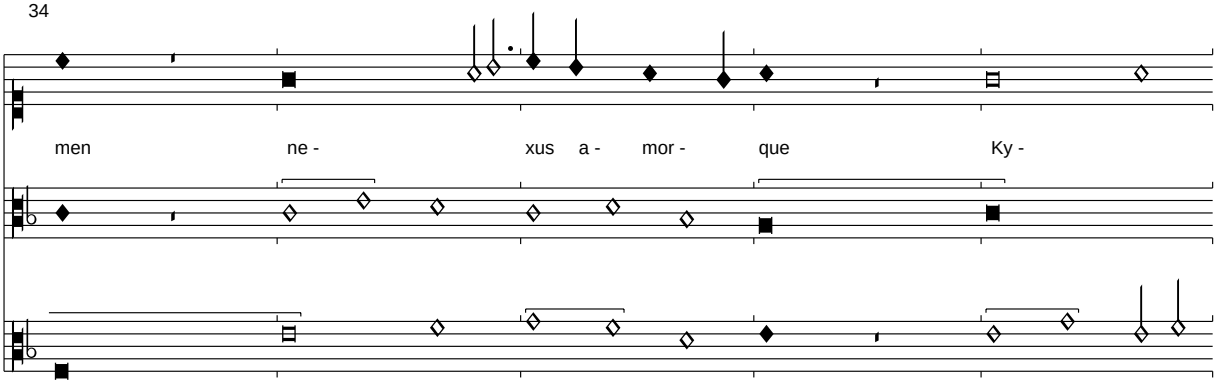
Kyrie Tr. Cunctipotens genitor

Bologna 2216, f. 4r

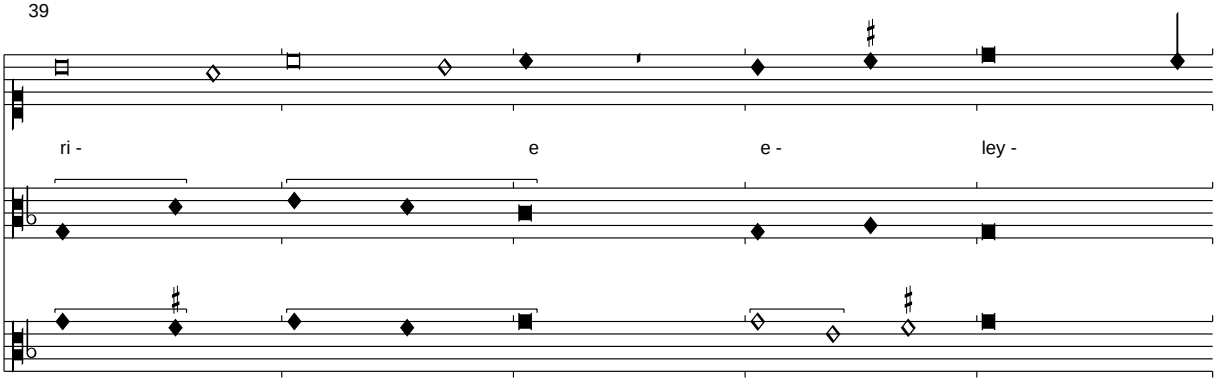



16
dor dor dor dor dor dor vir -
21
tus pa - tris que so - phi -
26
a Chri - ste e - ley - son
29
Ky - ri - e am - bo - rum sa - crum spi - ra -

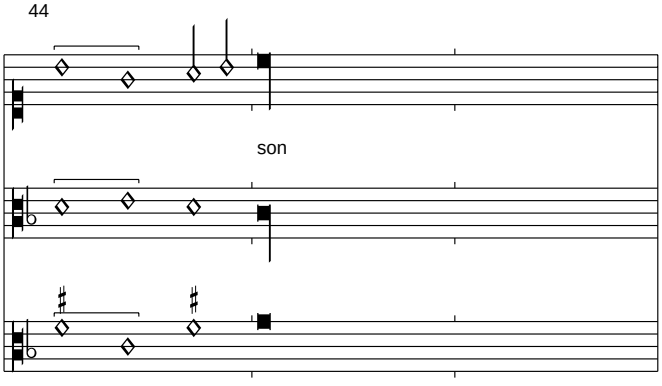
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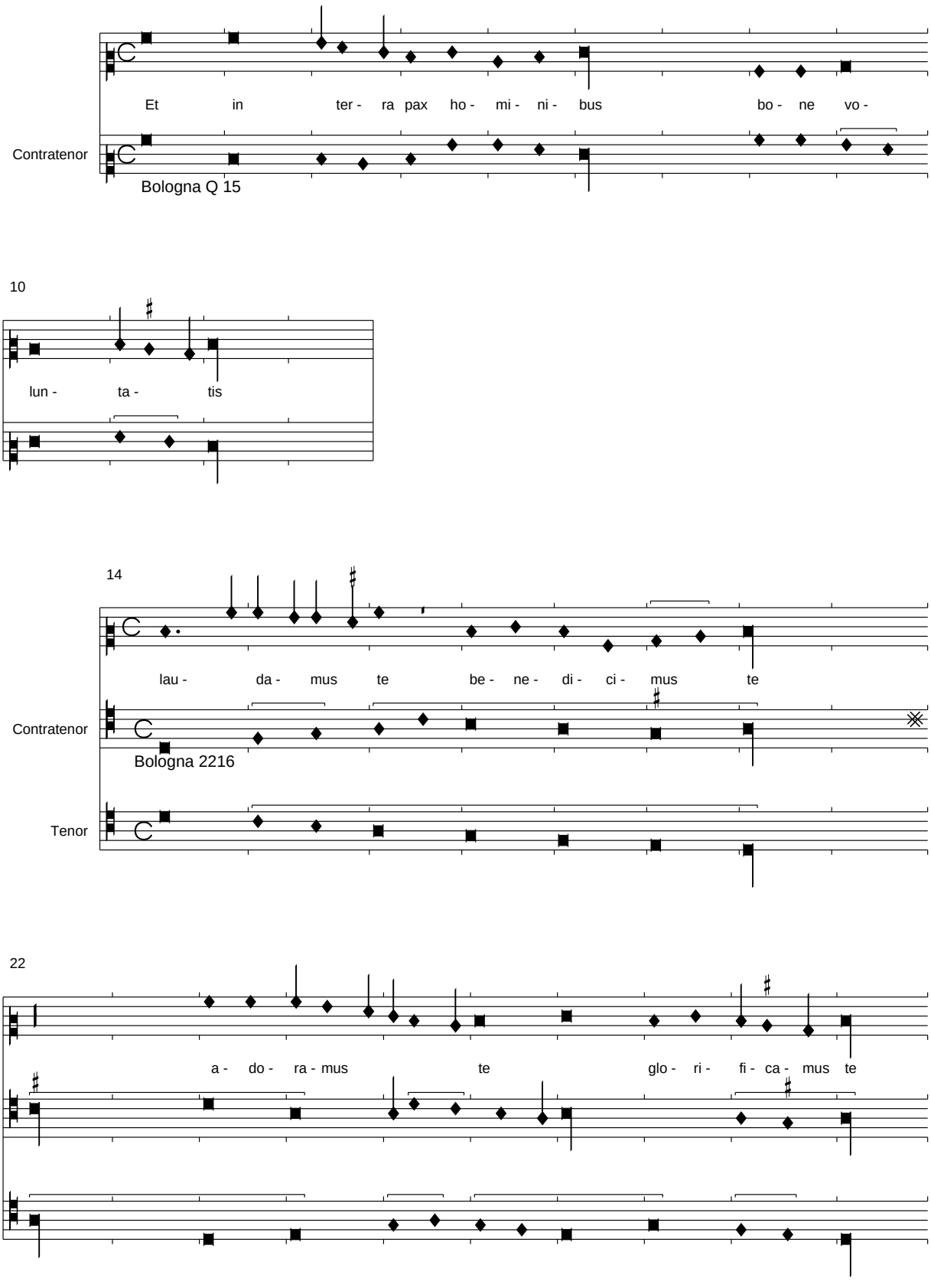
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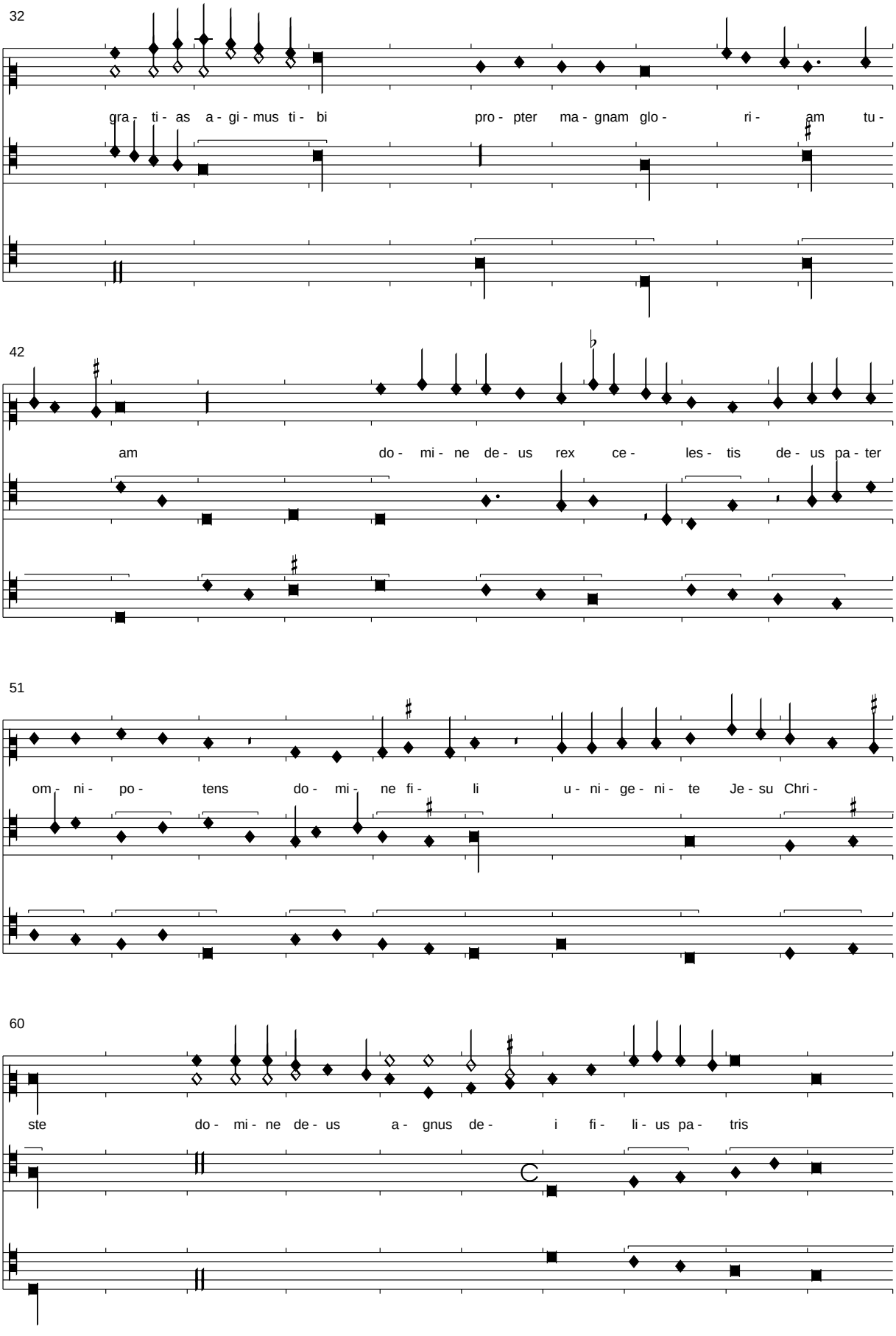


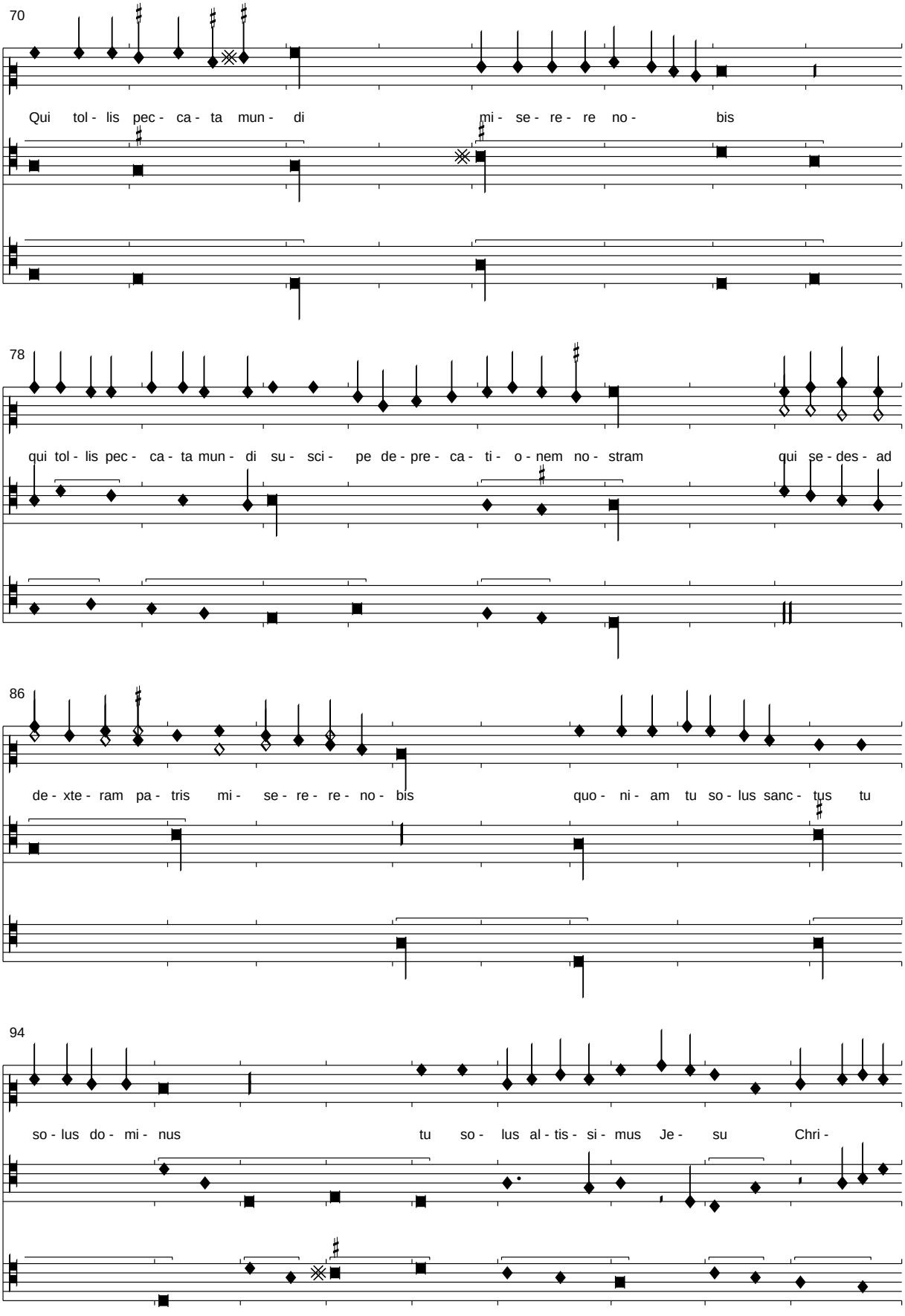
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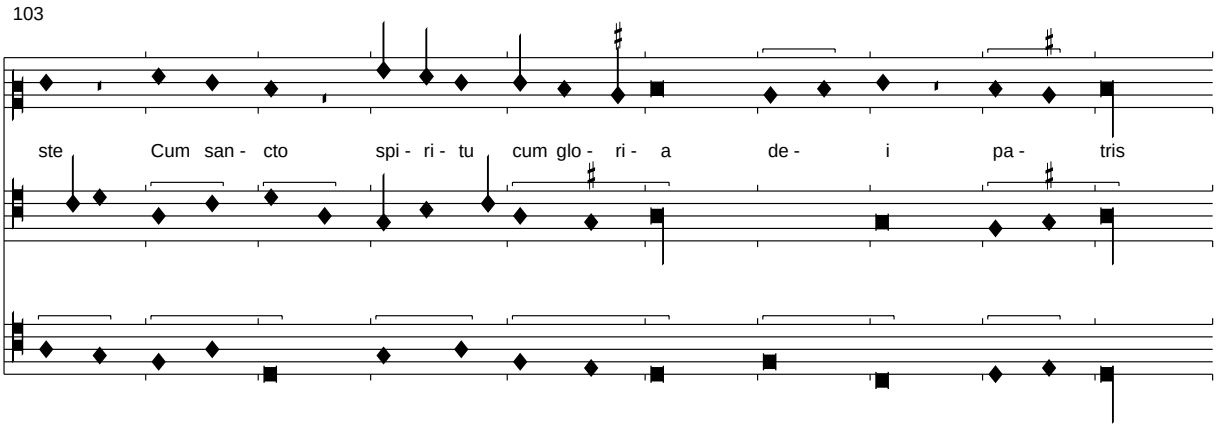


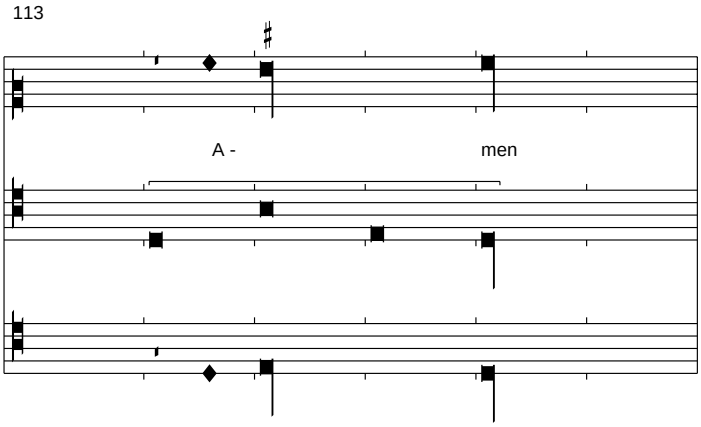
(Micinella, da Teramo: Gloria
Bologna 2216, f. 4v




32
gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -
42
am do - mi - ne de - us rex ce - les - tis de - us pa - ter
51
om - ni - po - tens do - mi - ne fi - li u - ni - ge - ni - te Je - su Chri -
60
ste do - mi - ne de - us a - gnus de - i fi - li - us pa - tris


70
Qui tol - lis pec - ca - ta mun - di mi - se - re - re no - bis
78
qui tol - lis pec - ca - ta mun - di su - sci - pe de - pre - ca - ti - o - nem no - stram qui se - des - ad
86
de - xte - ram pa - tris mi - se - re - re - no - bis quo - ni - am tu so - lus sanc - tus tu
94
so - lus do - mi - nus tu so - lus al - tis - si - mus Je - su Chri -

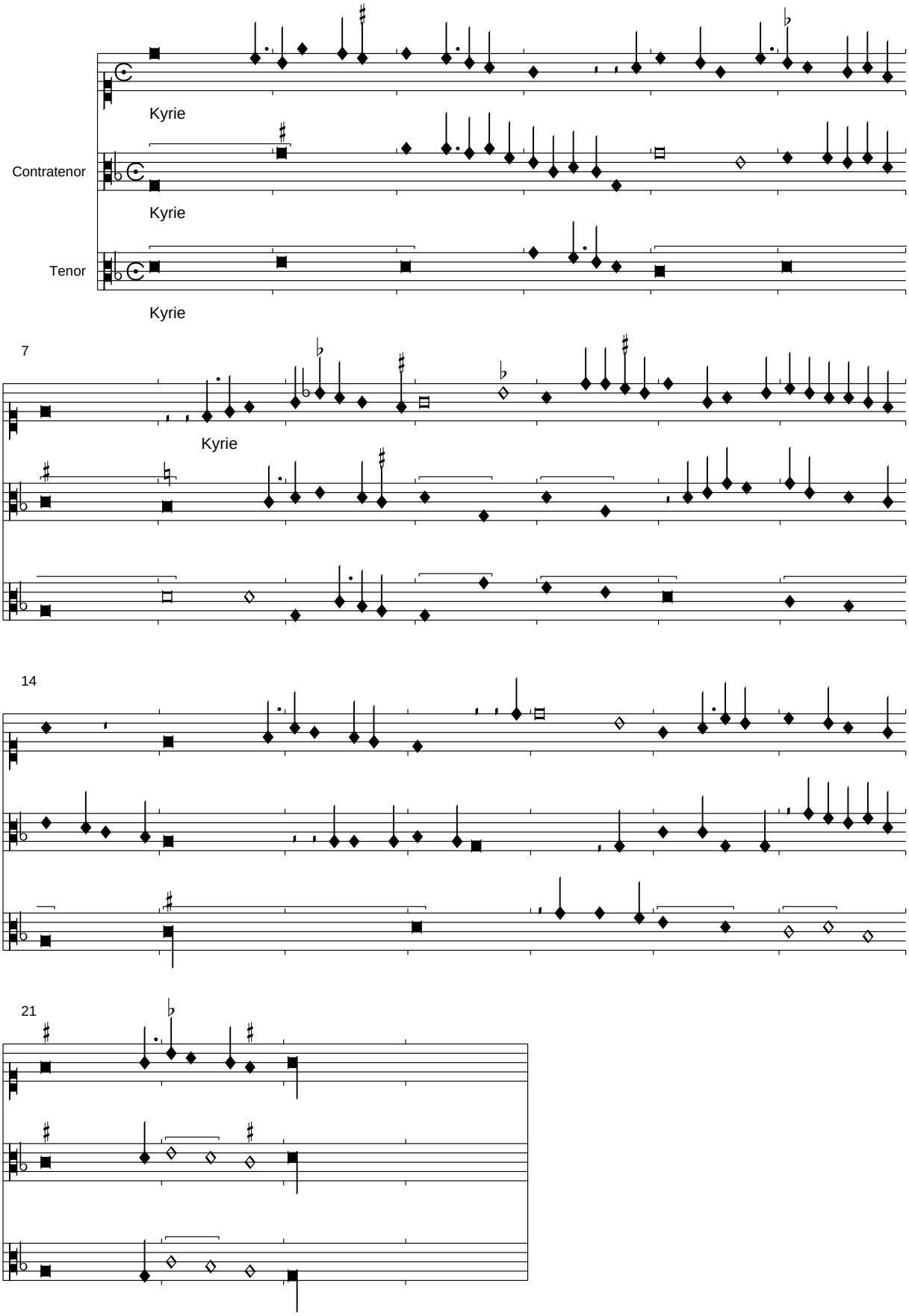


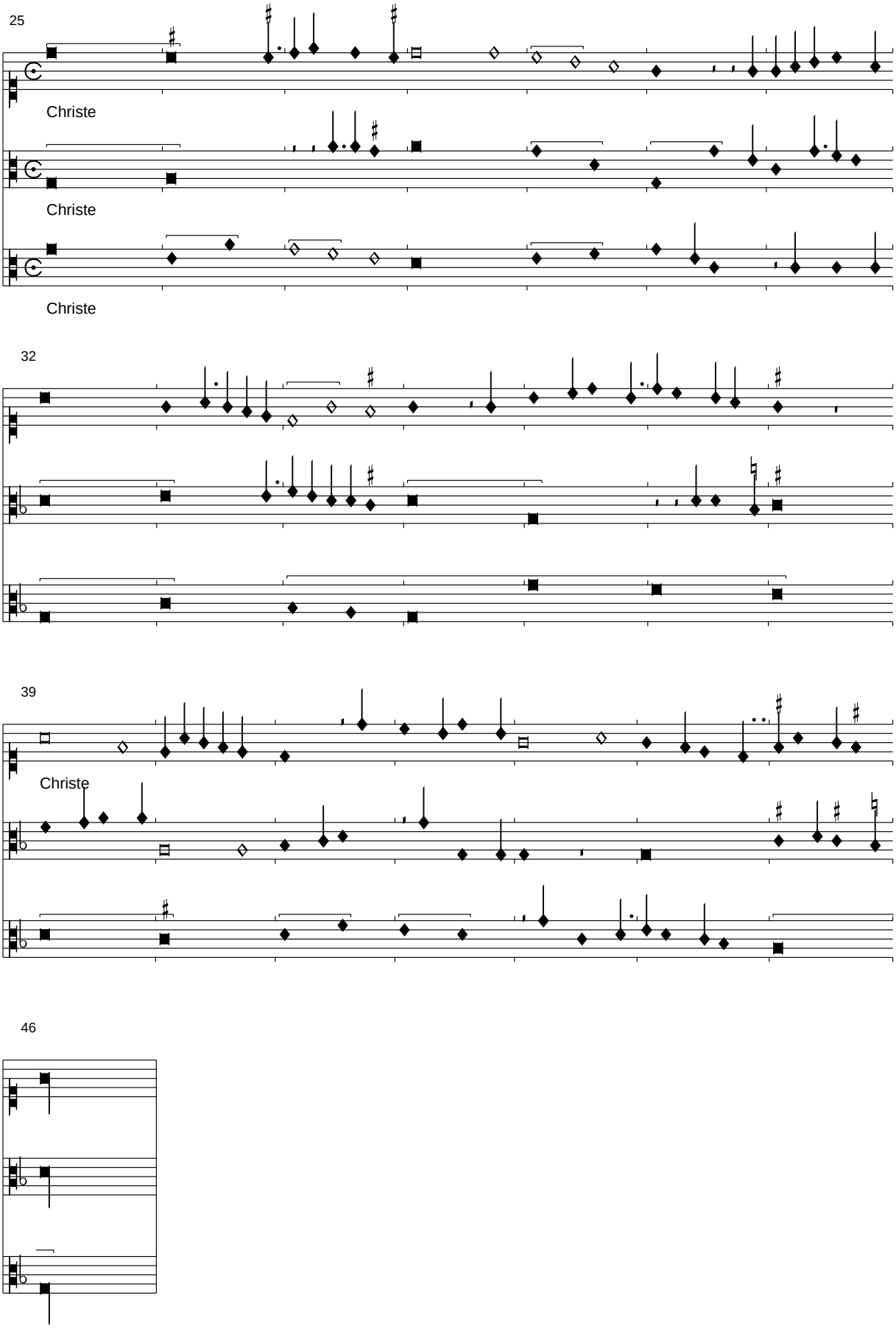


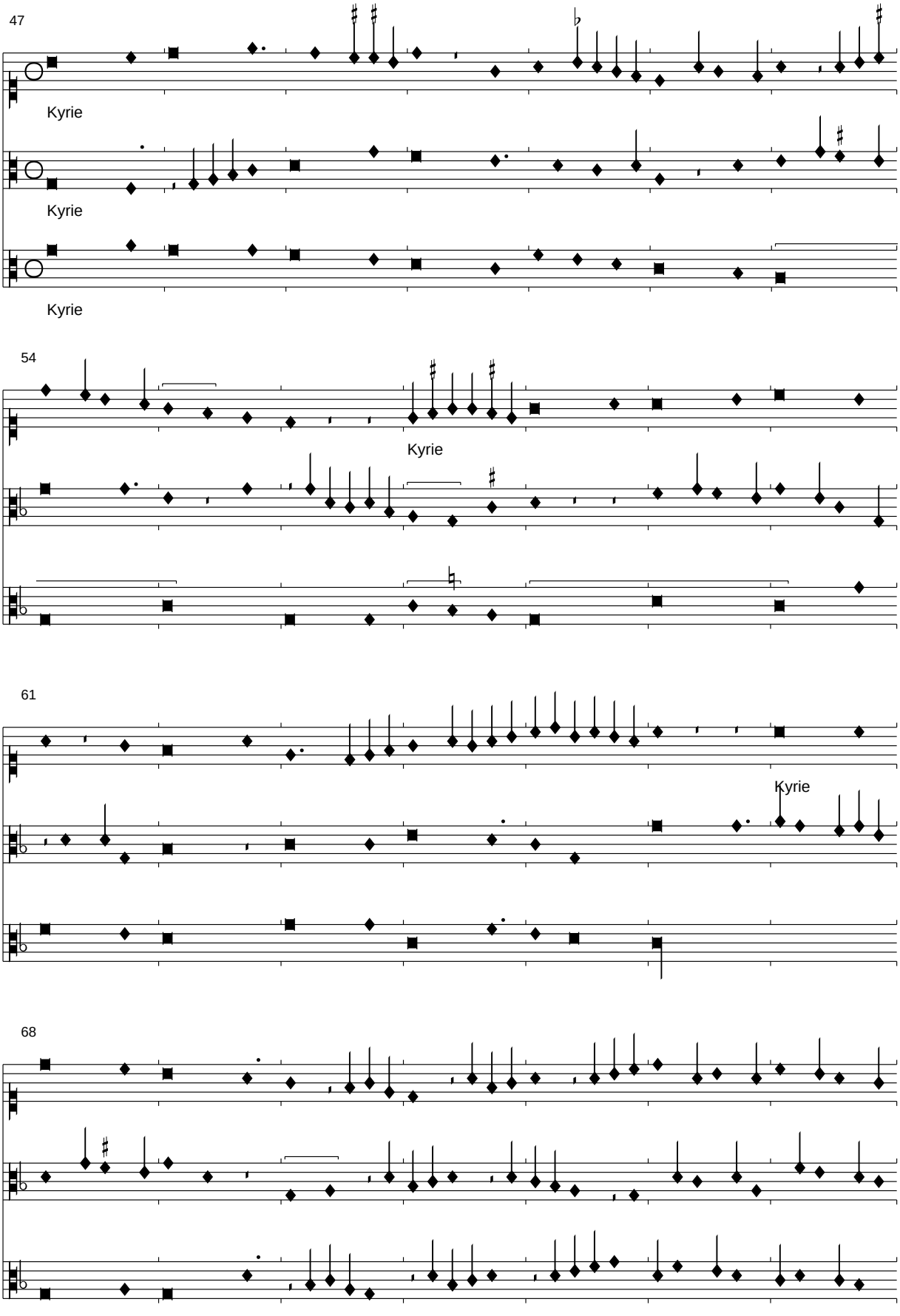
Die Überlieferung dieses Stückes in mehreren Quellen ist vielschichtig. In Bologna Q 15 ist vermutlich ein Contratenor altus zusätzlich komponiert, genauso wie ein ausführliches, viel komplexeres Amen angehängt wurde. Meine These: Micinella ist der ursprüngliche Komponist, da Teramo hat die Ergänzungen komponiert. Allerdings fehlt wiederum in unserer Quelle am Anfang die Unterstimme. Sehr interessant sind die zahlreichen „Stichnoten“, die vermutlich auf eine improvisatorische Praxis hindeuten.

G du Fay: Missa Resveillez vous Kyrie

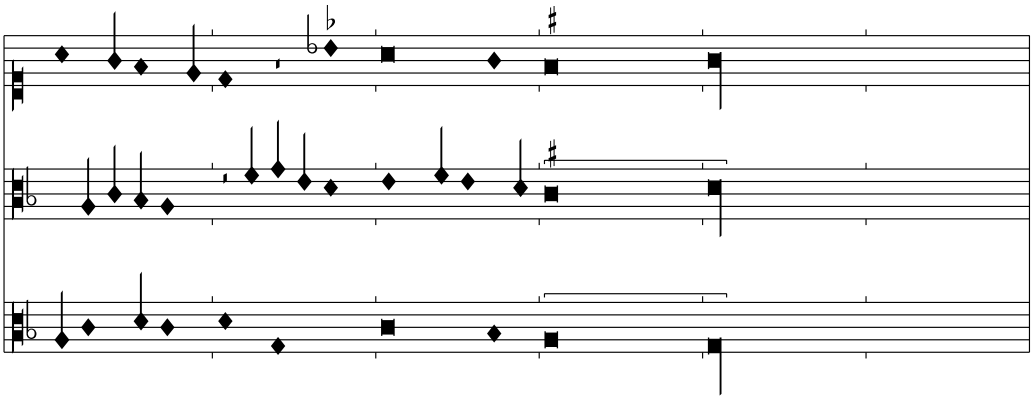
Bologna 2216, f. 5r



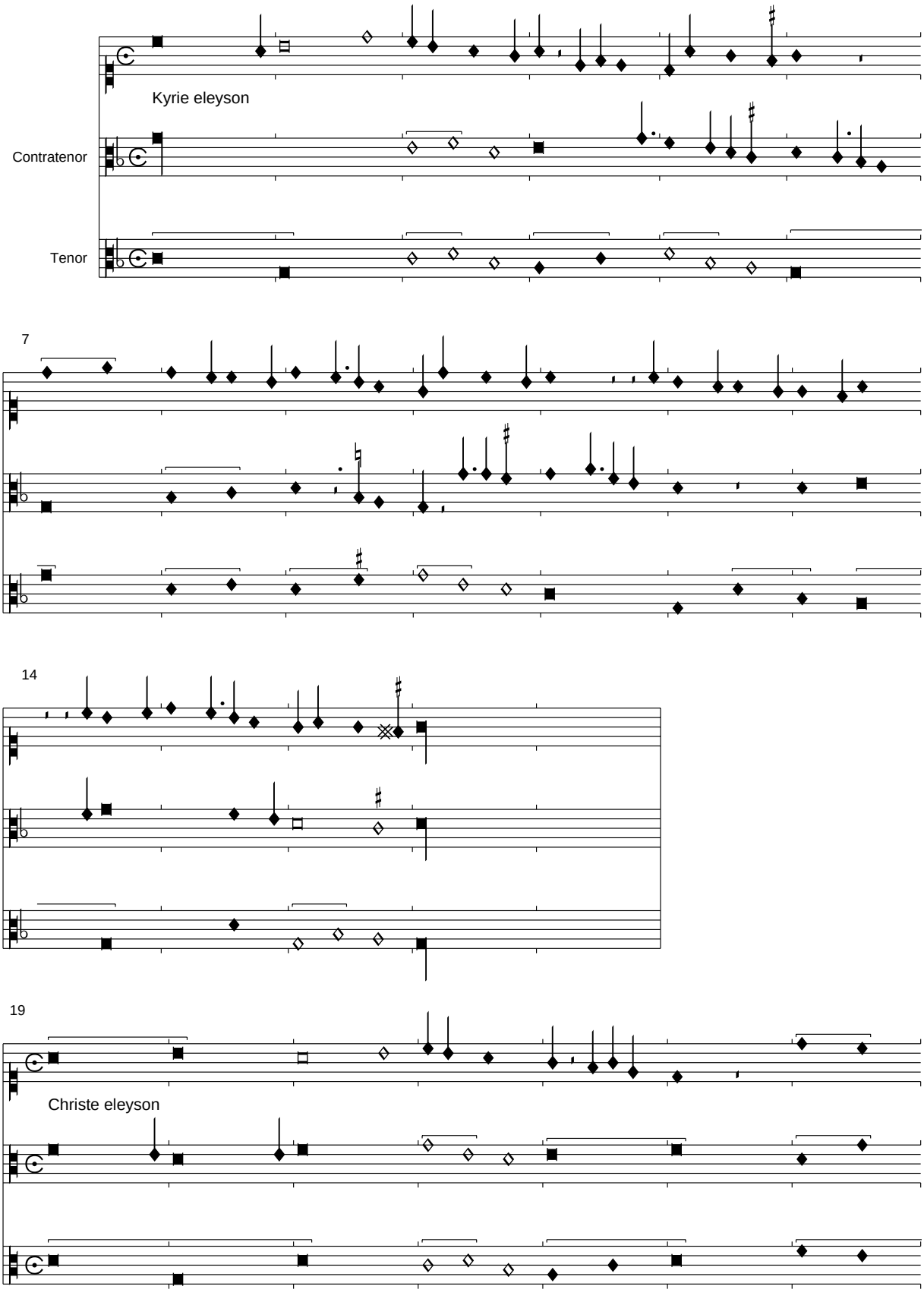

25
Christe
Christe
Christe
32
39
Christe
46

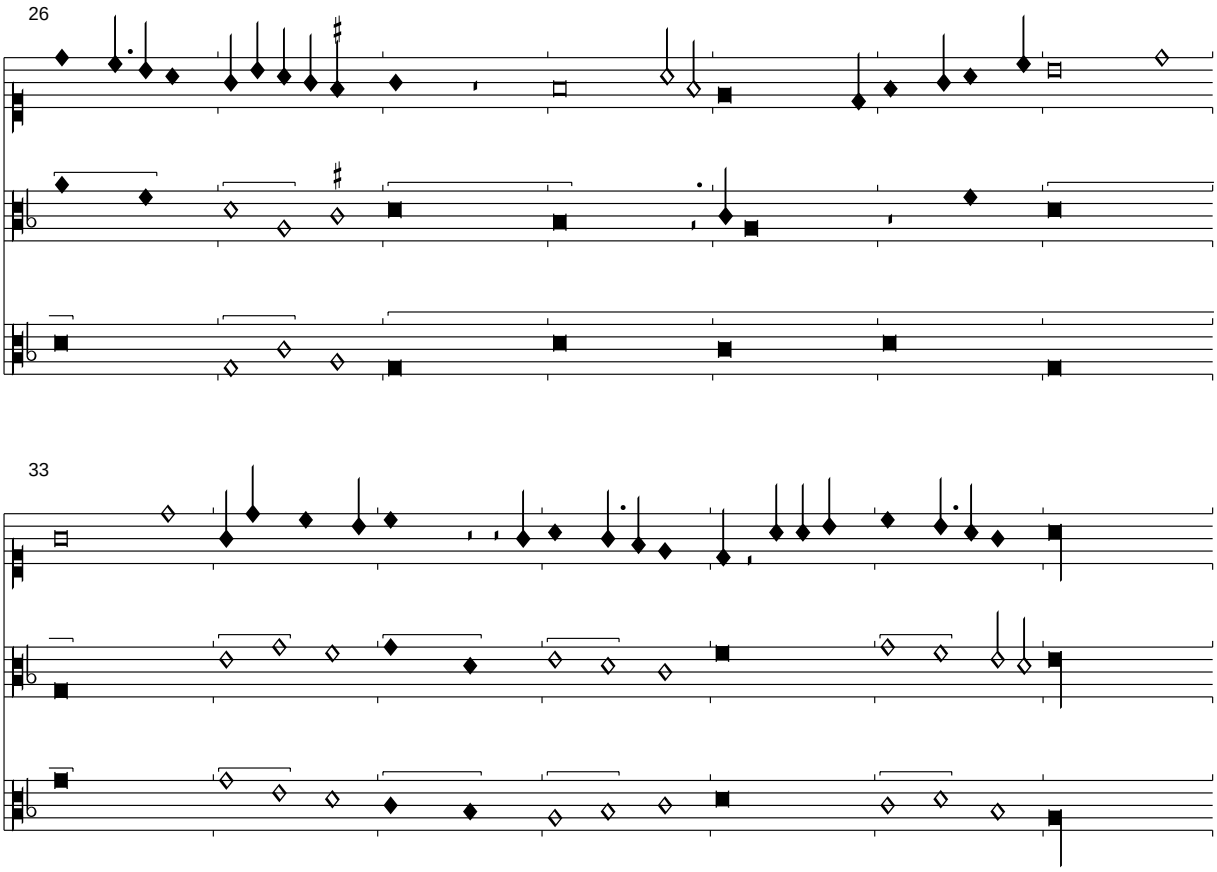

47
Kyrie
Kyrie
Kyrie
54
Kyrie
61
Kyrie
68

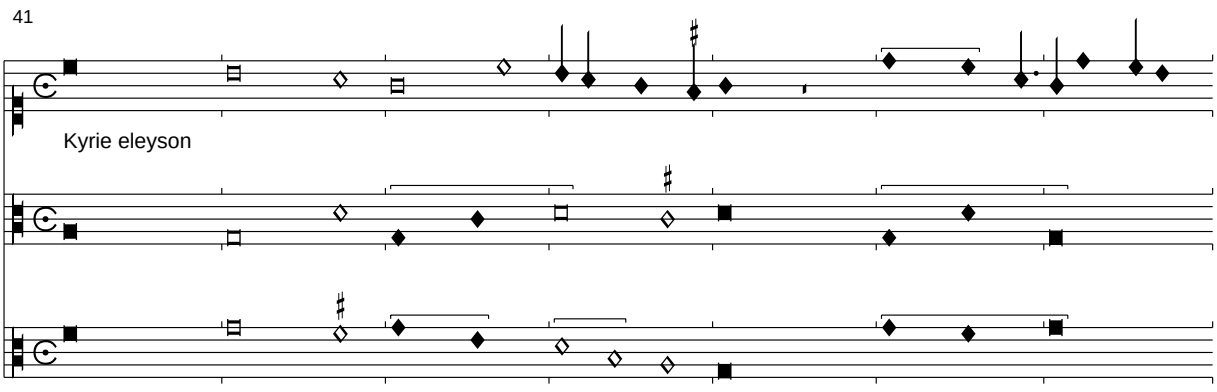
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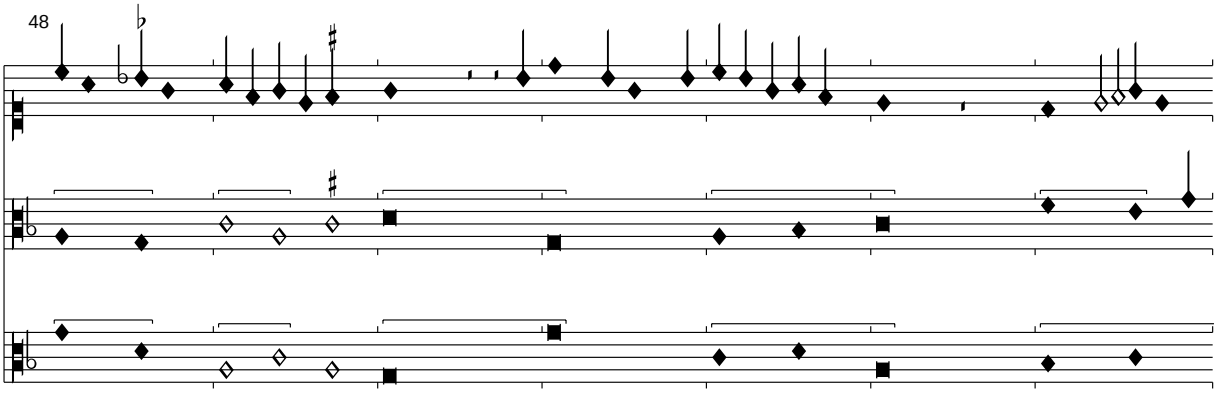


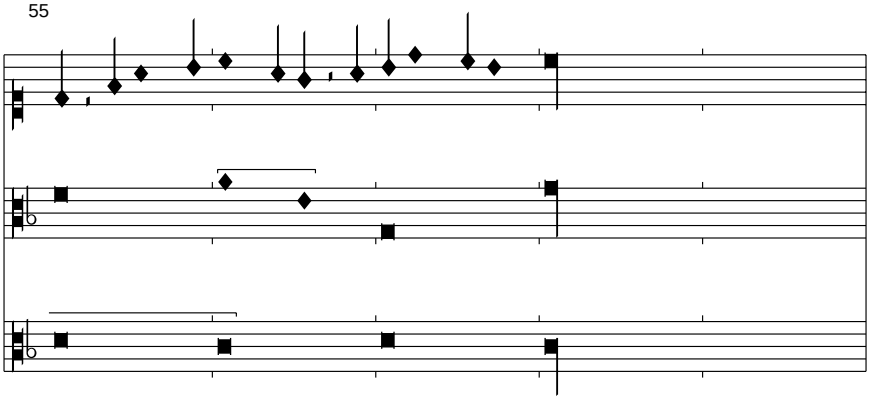
Rezon: Kyrie
Bologna 2216, f. 5v



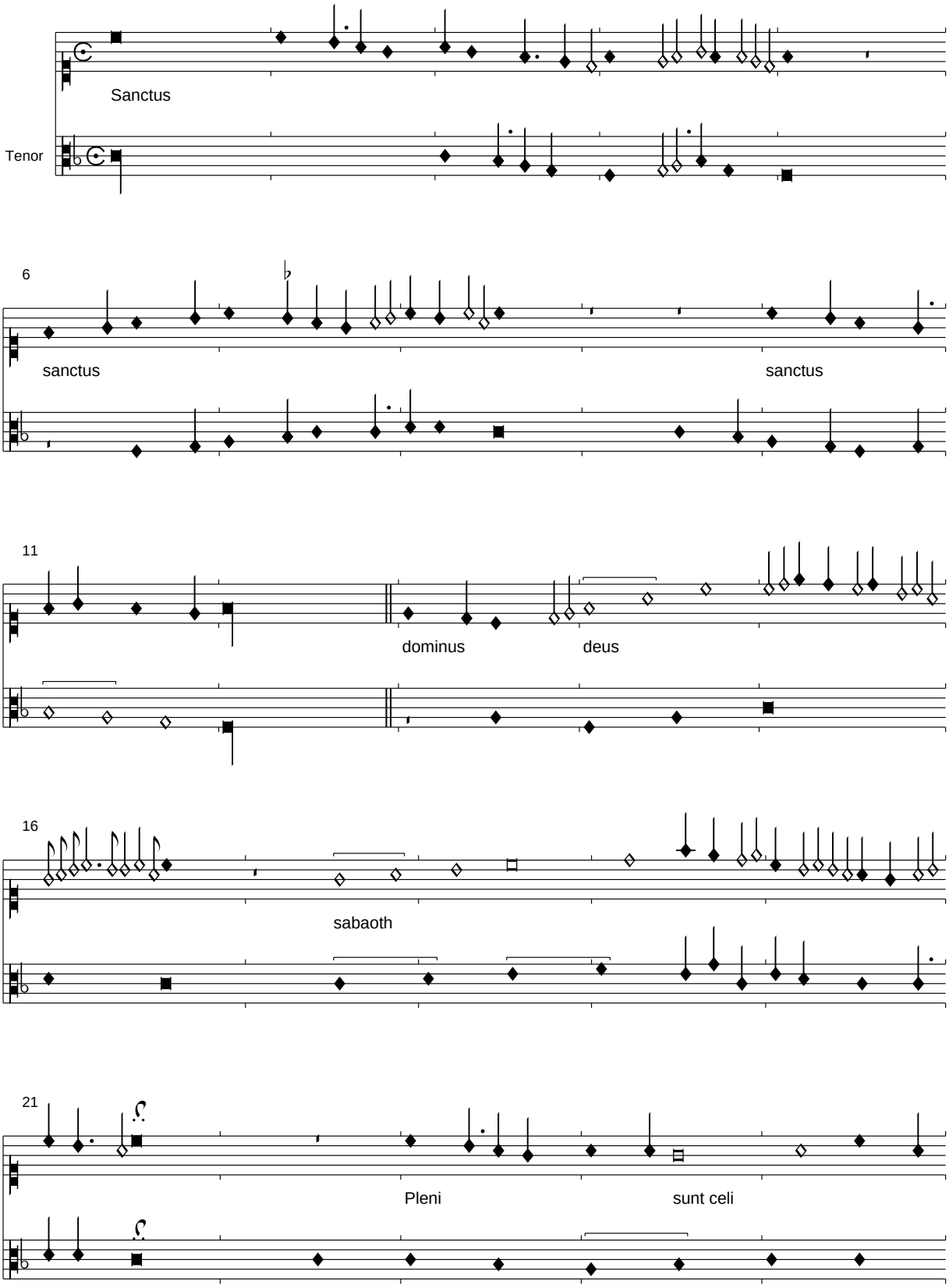

26
33

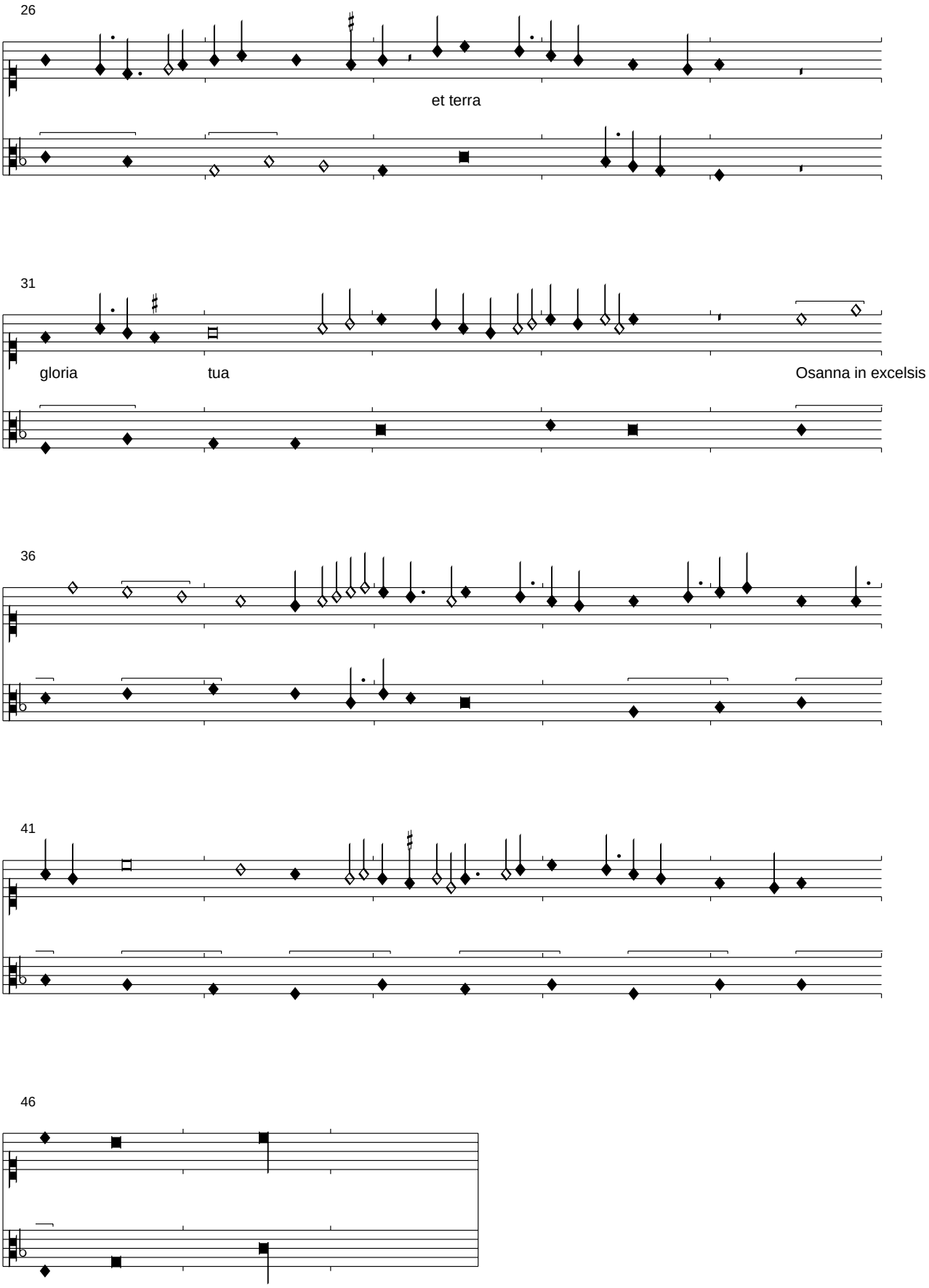

41
Kyrie eleyson

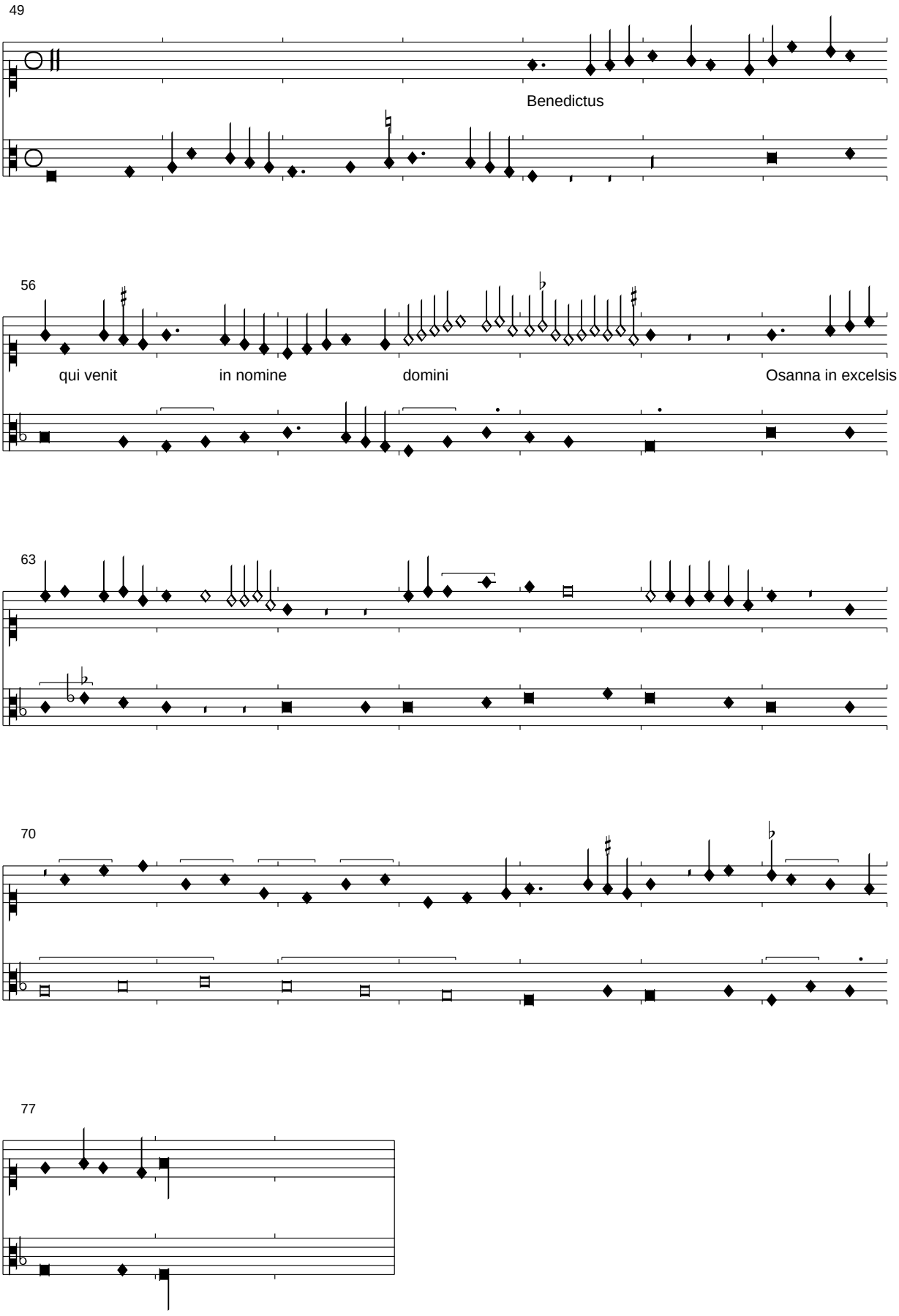

48


55

Sanctus
Bologna 2216, f. 6r



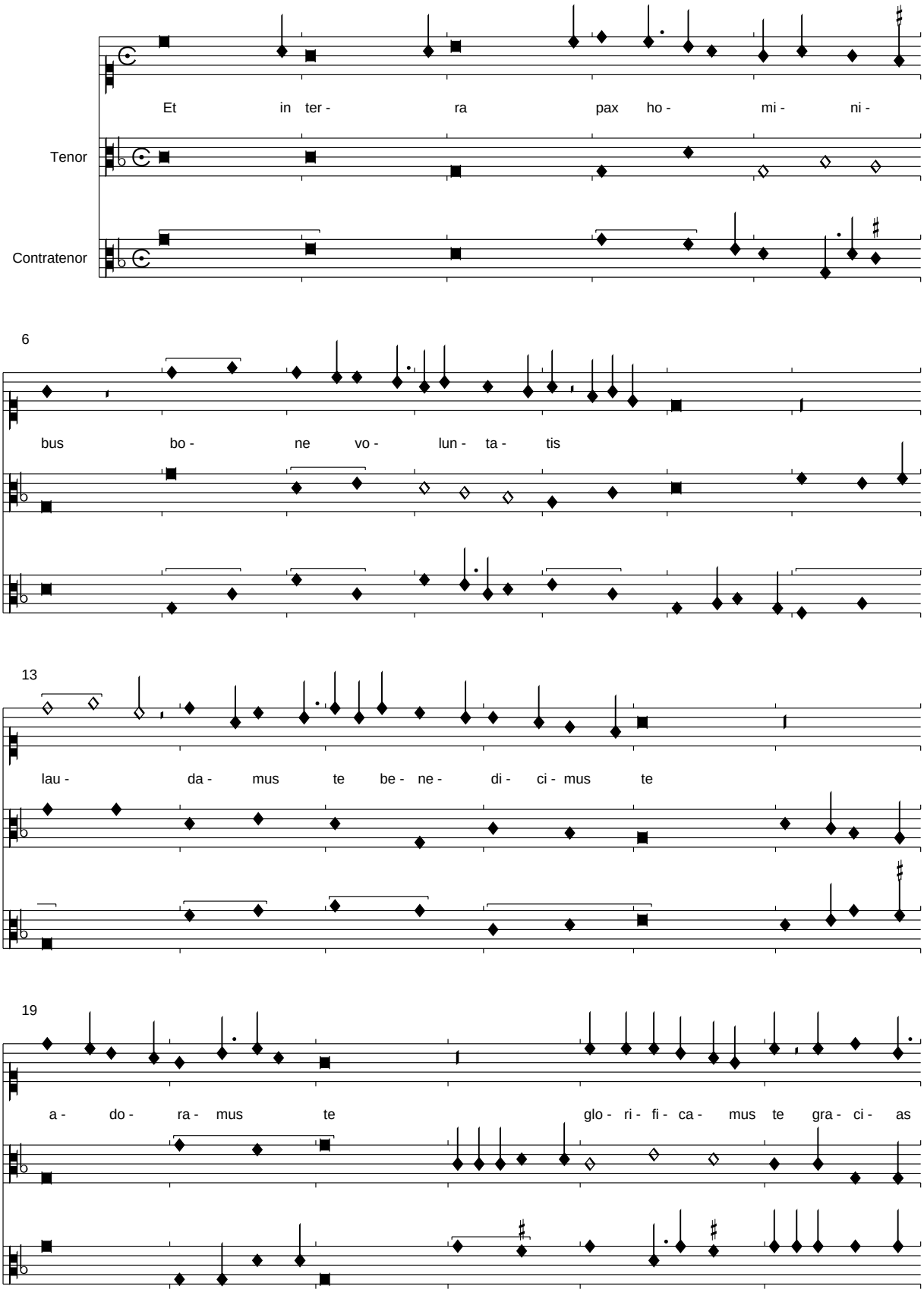

26
et terra
31
gloria
tua
Osanna in excelsis
36
41
46

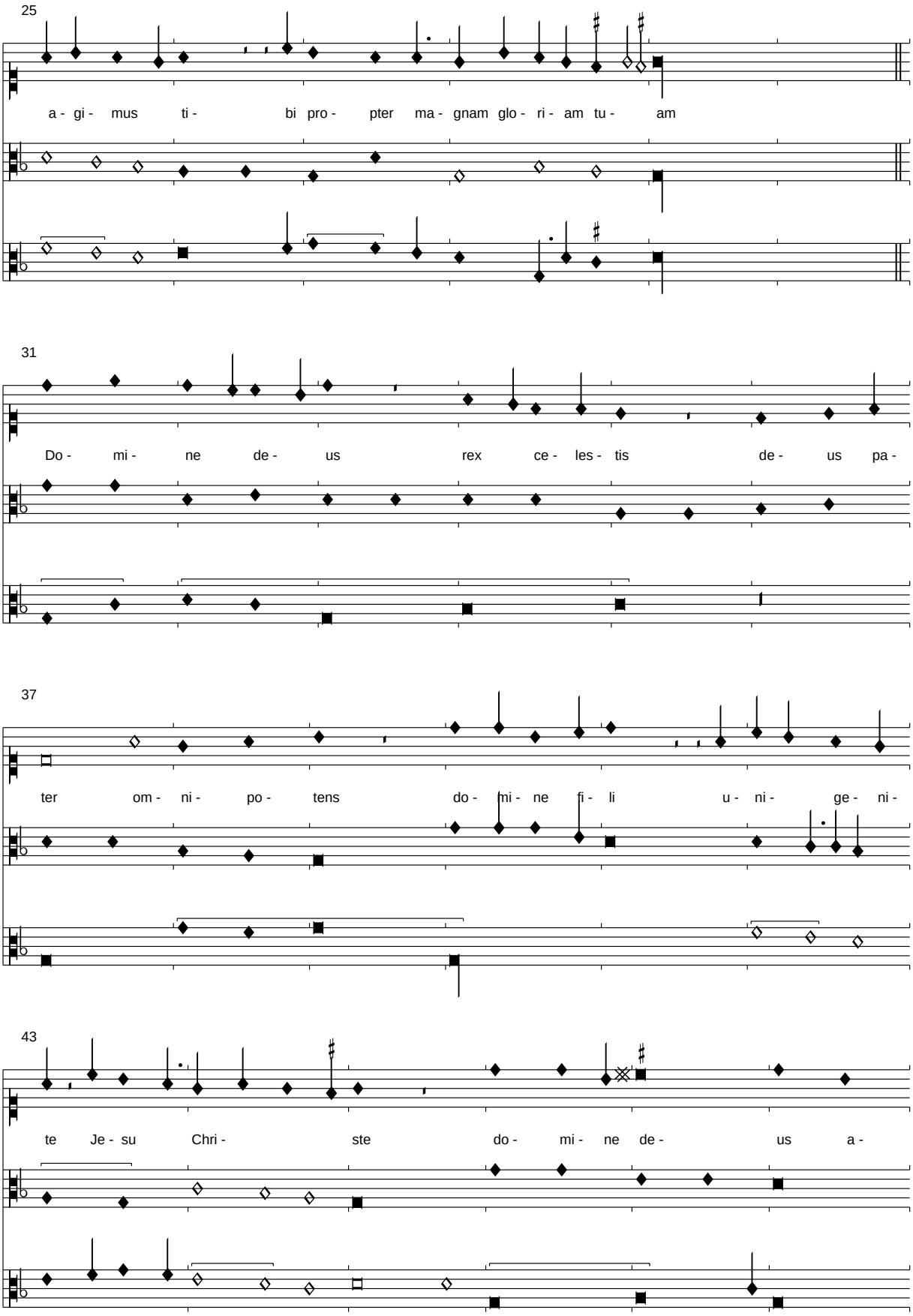


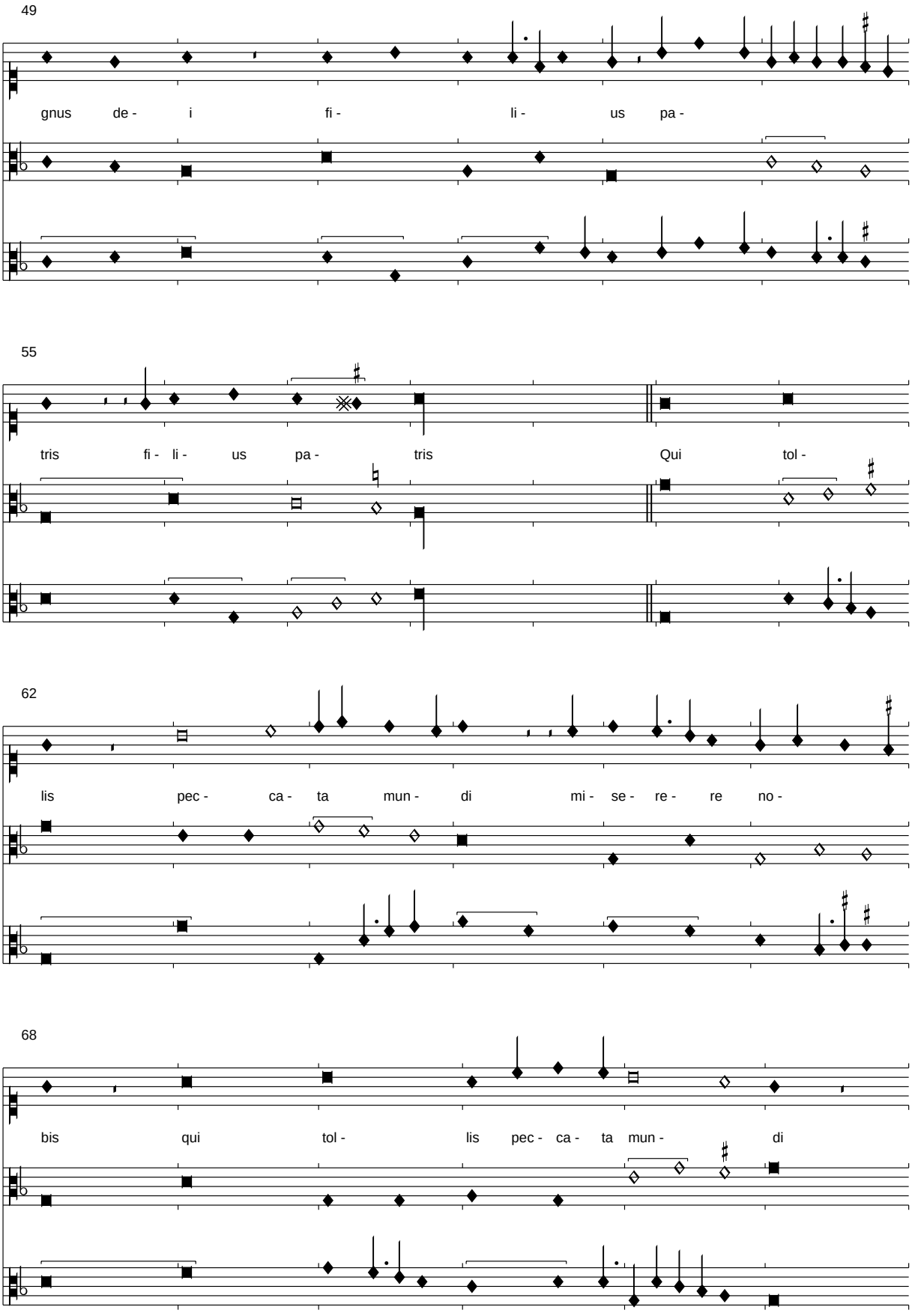
Im ersten Osanna fehlen im Tenor am Schluss drei Takte, die ich ergänzt habe.

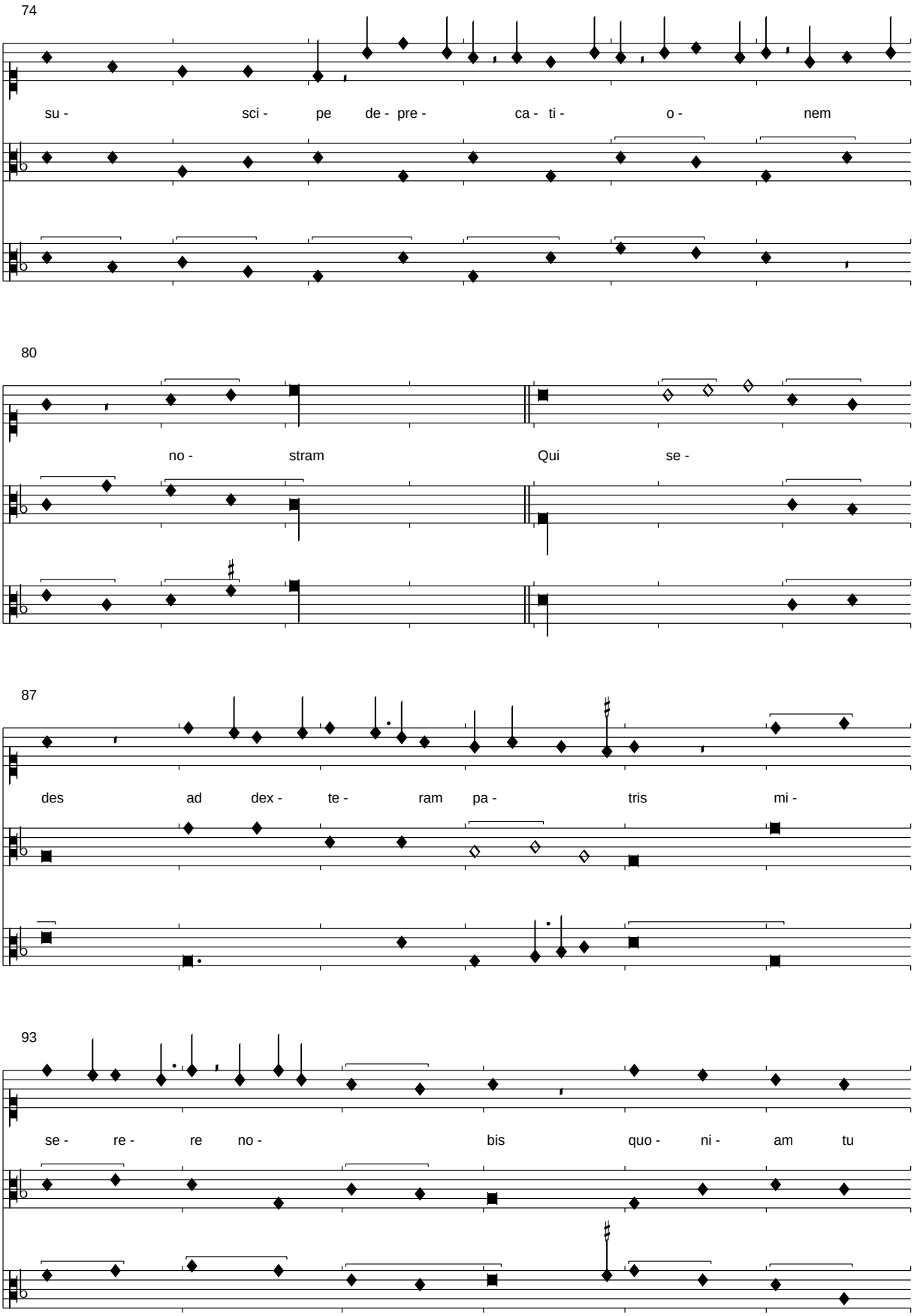
Gloria

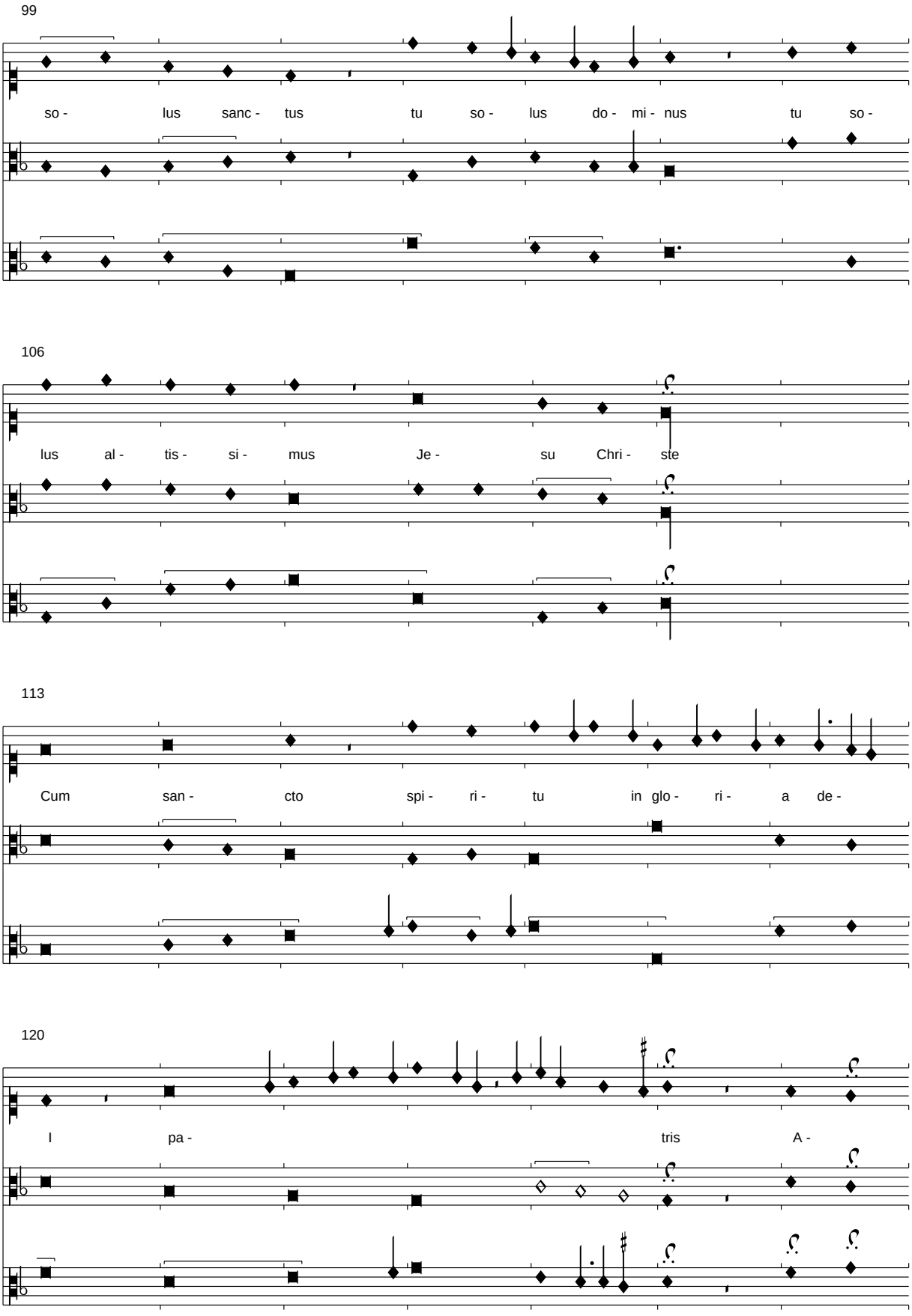
Bologna 2216, f. 6v-7r



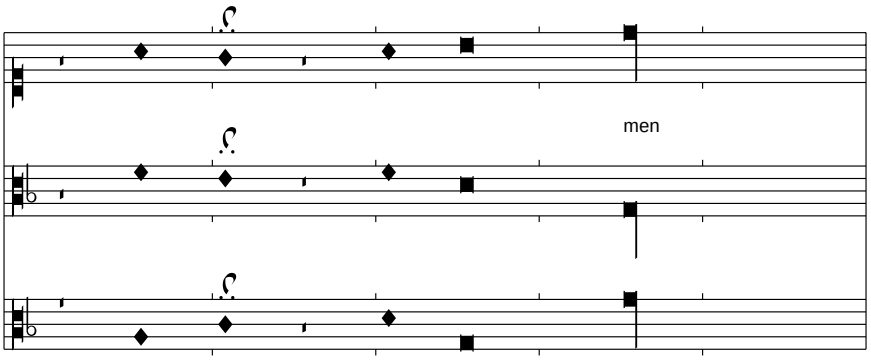

25
a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am
31
Do - mi - ne de - us rex ce - les - tis de - us pa -
37
ter om - ni - po - tens do - mi - ne fi - li u - ni - ge - ni -
43
te Je - su Chri - ste do - mi - ne de - us a -


49
gnus de - i fi - li - us pa -
55
tris fi - li - us pa - tris Qui tol -
62
lis pec - ca - ta mun - di mi - se - re - re no -
68
bis qui tol - lis pec - ca - ta mun - di


74
su - sci - pe de - pre - ca - ti - o - nem
80
no - stram Qui se -
87
des ad dex - te - ram pa - tris mi -
93
se - re - re no - bis quo - ni - am tu

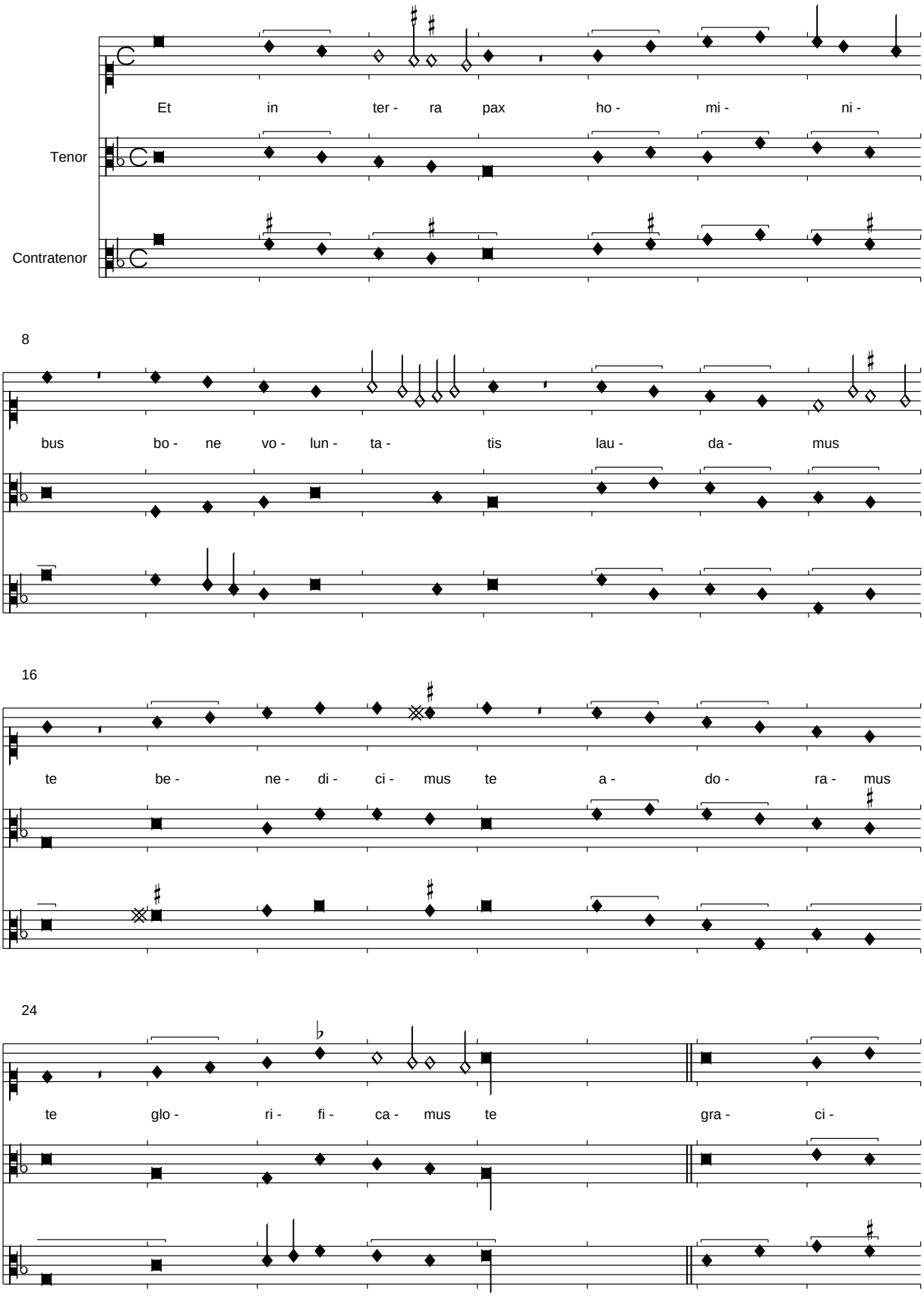

99
so - lus sanc - tus tu so - lus do - mi - nus tu so -
106
lus al - tis - si - mus Je - su Chri - ste
113
Cum san - cto spi - ri - tu in glo - ri - a de -
120
I pa - tris A -

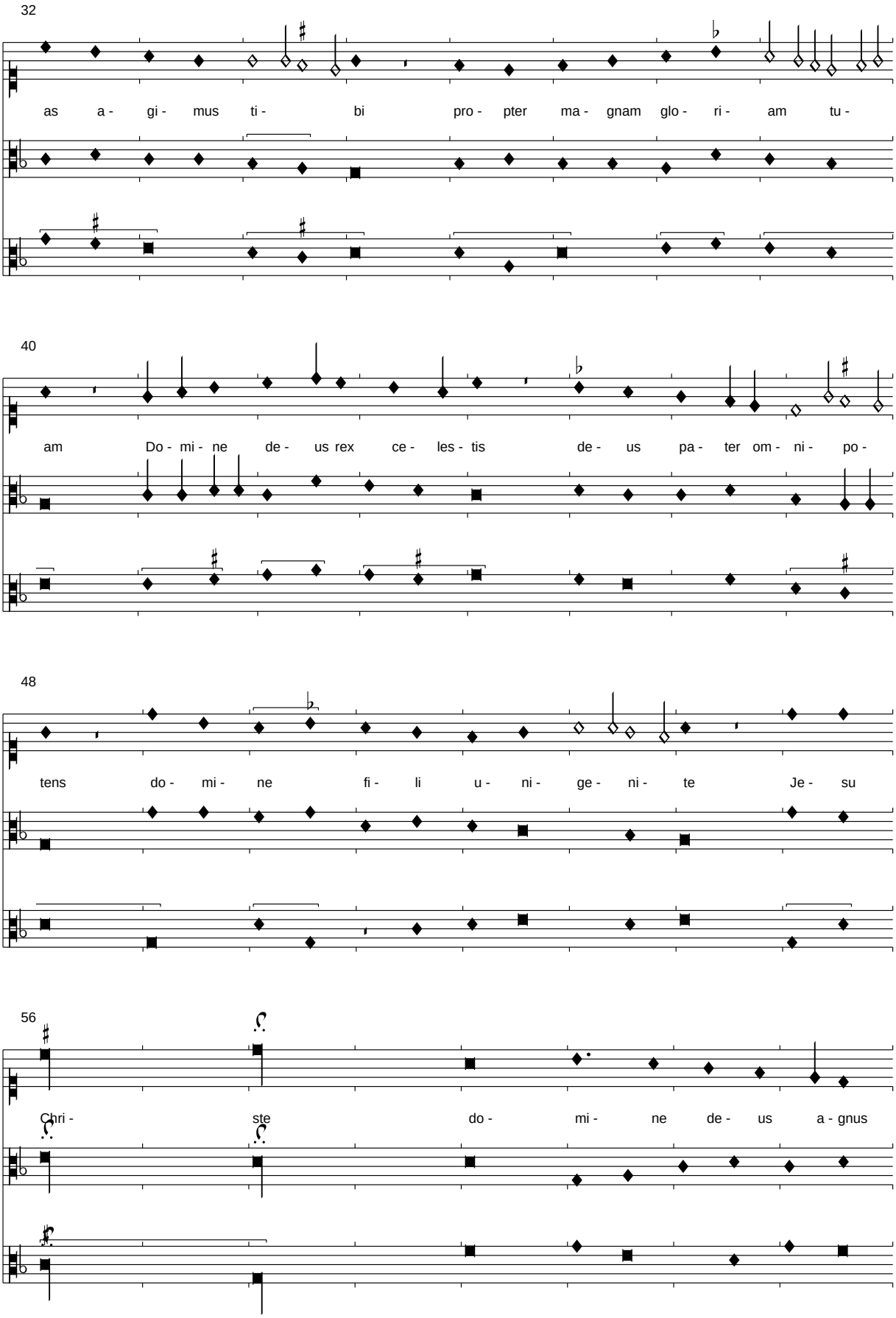
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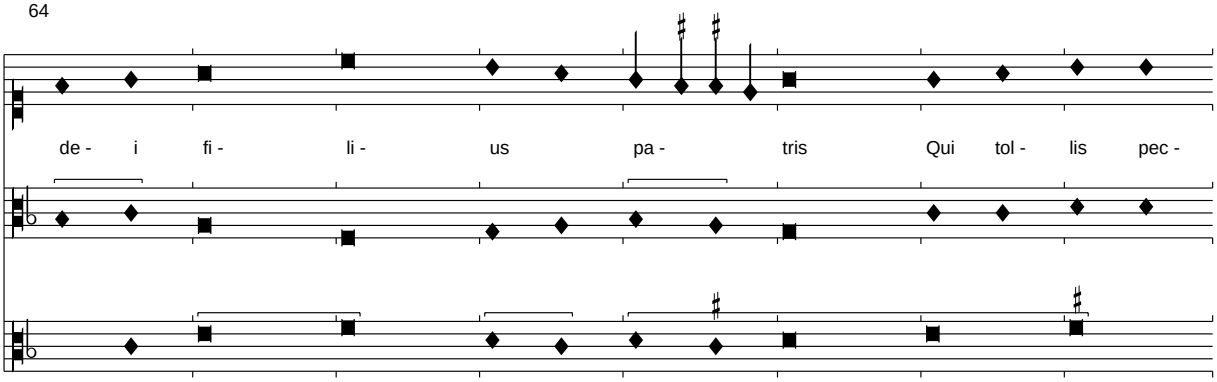
Frater Antonius de Cividale: Gloria

Bologna 2216, f. 7v-8r

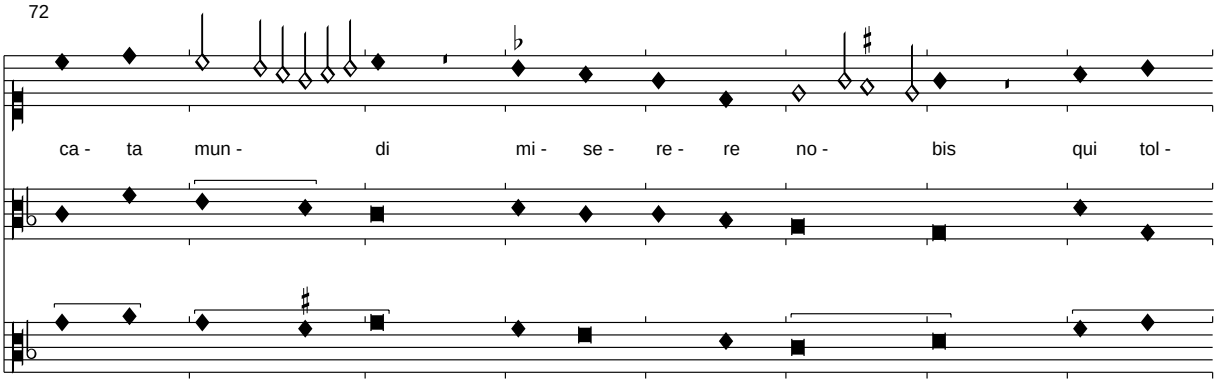



32
as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -
40
am Do - mi - ne de - us rex ce - les - tis de - us pa - ter om - ni - po -
48
tens do - mi - ne fi - li u - ni - ge - ni - te Je - su
56
Chri - ste do - mi - ne de - us a - gnus

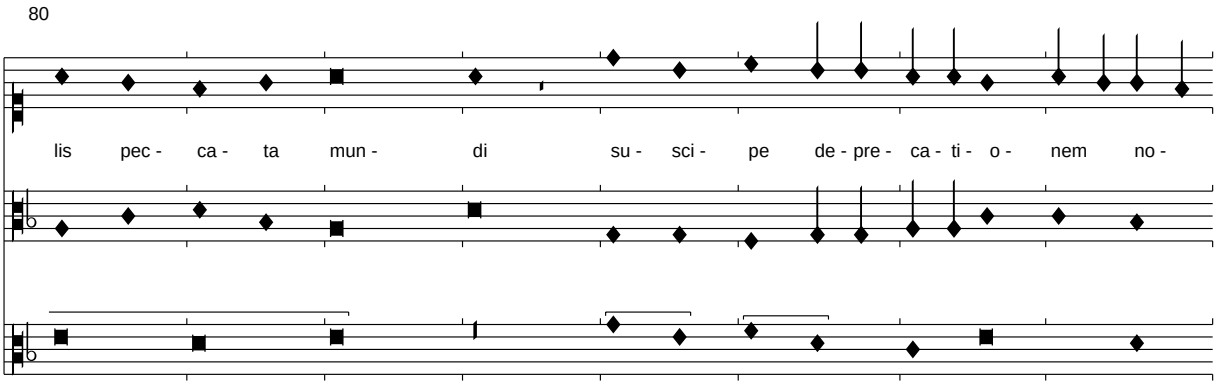
64


de - i fi - li - us pa - tris Qui tol - lis pec -

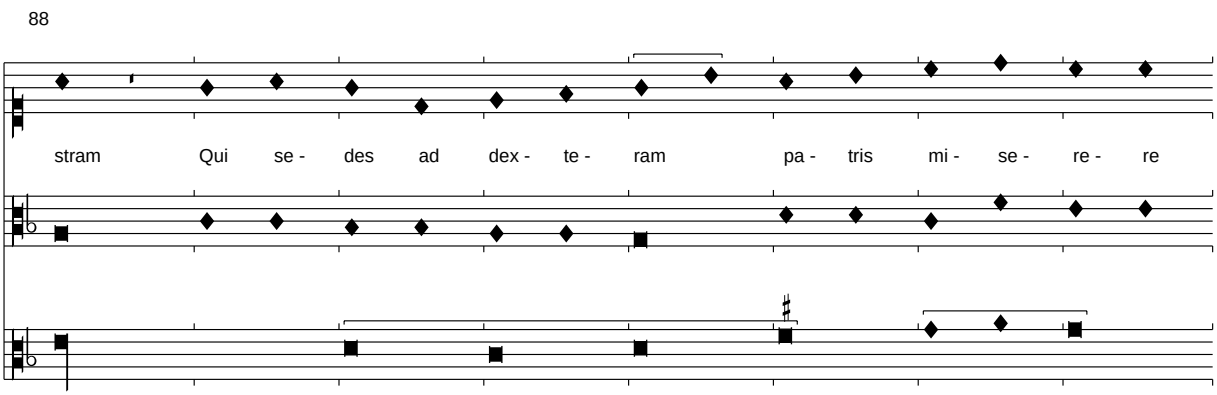
72


ca - ta mun - di mi - se - re - re no - bis qui tol -

80


lis pec - ca - ta mun - di su - sci - pe de - pre - ca - ti - o - nem no -

88


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

96

no - bis quo - ni - am tu so - lus sanc -

104

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

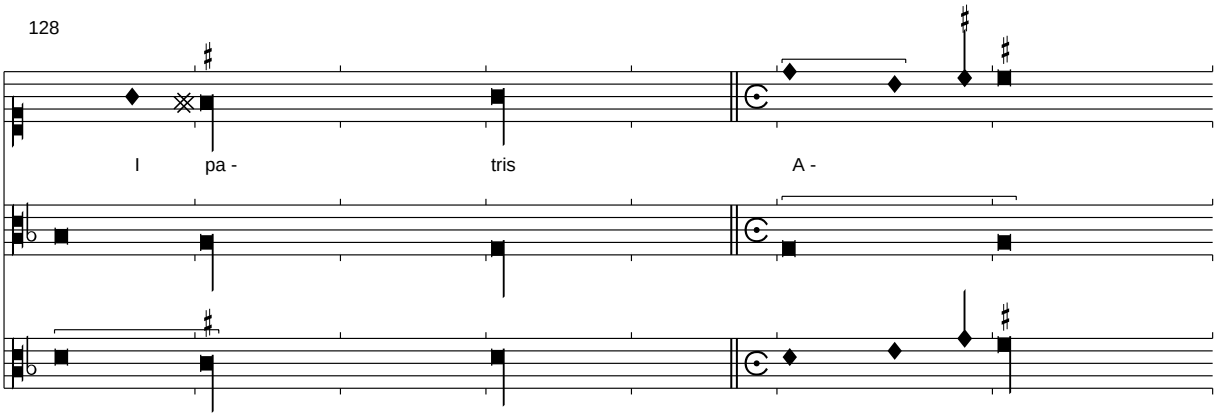
112

tis - si - mus Je - su Chri - ste Cum
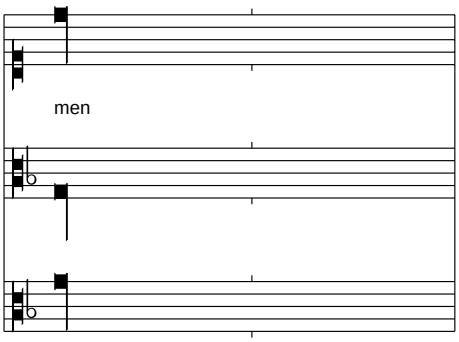
120

san - cto spi - ri - tu in glo - ri - a de -

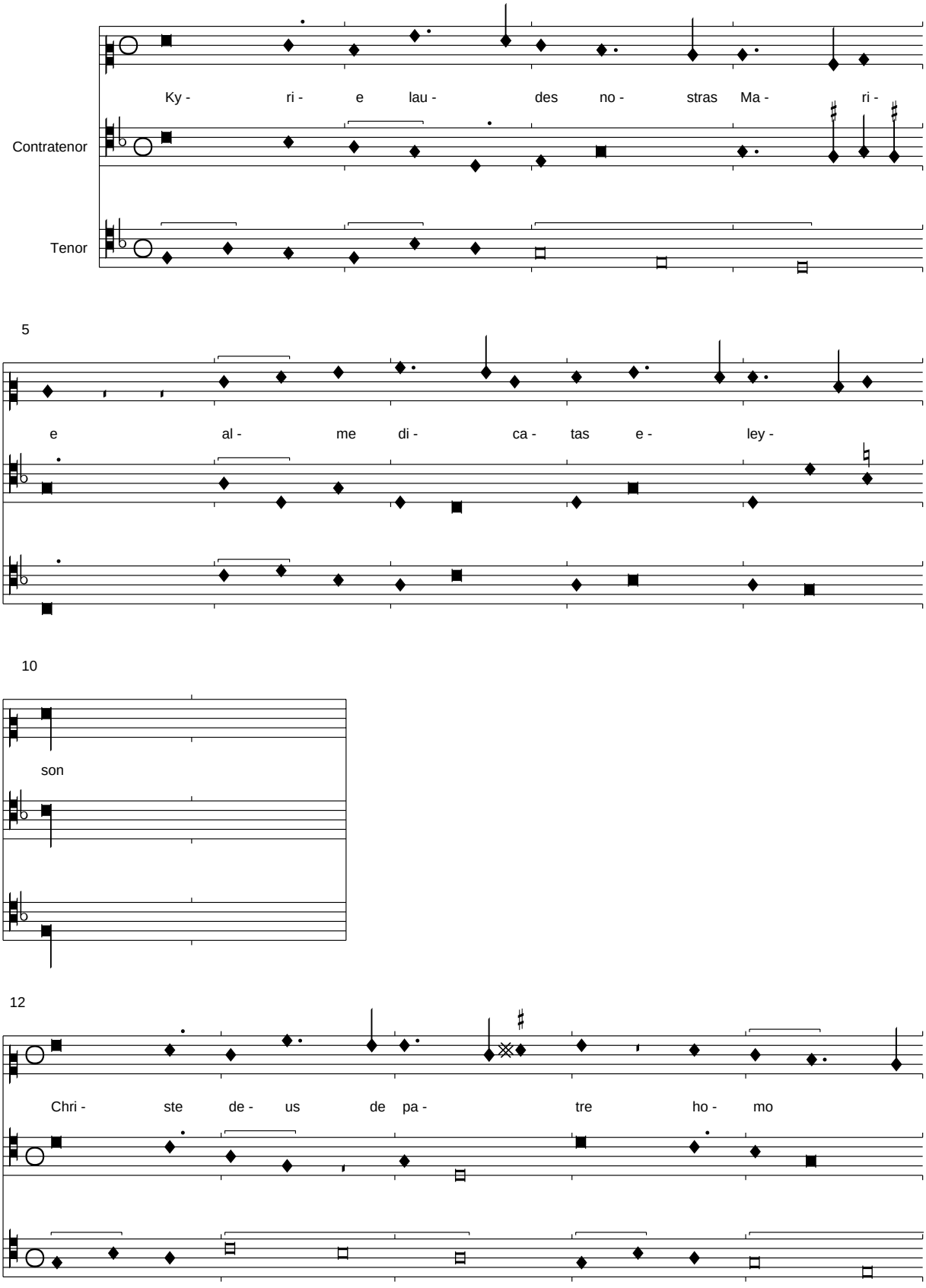
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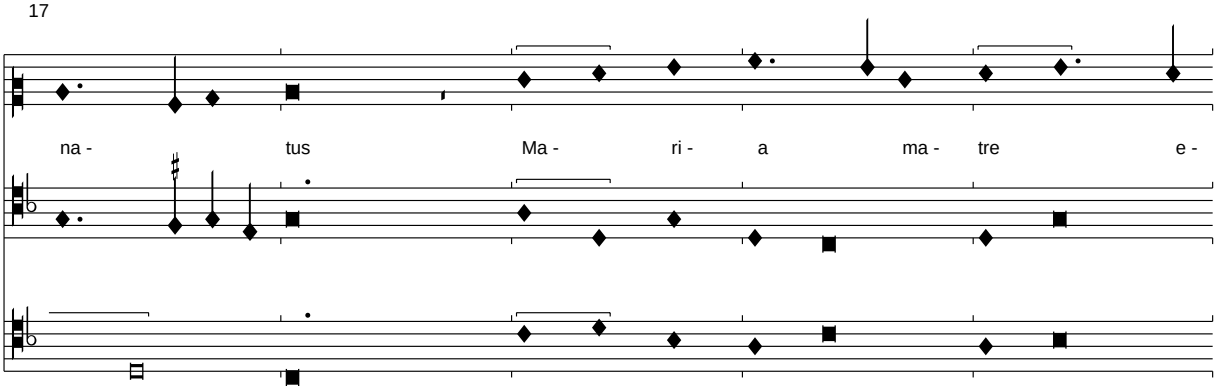
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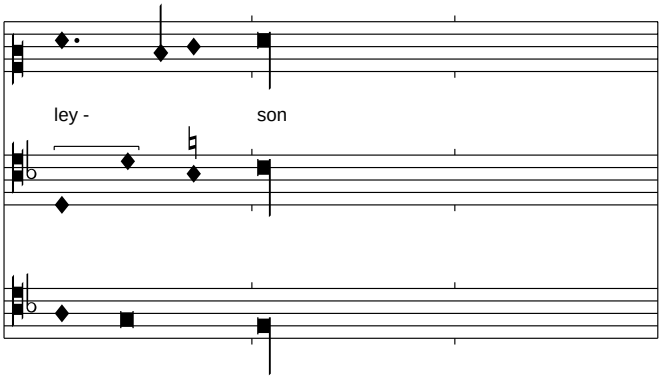
Kyrie Tr. Laudes nostras
Bologna 2216, f. 8r



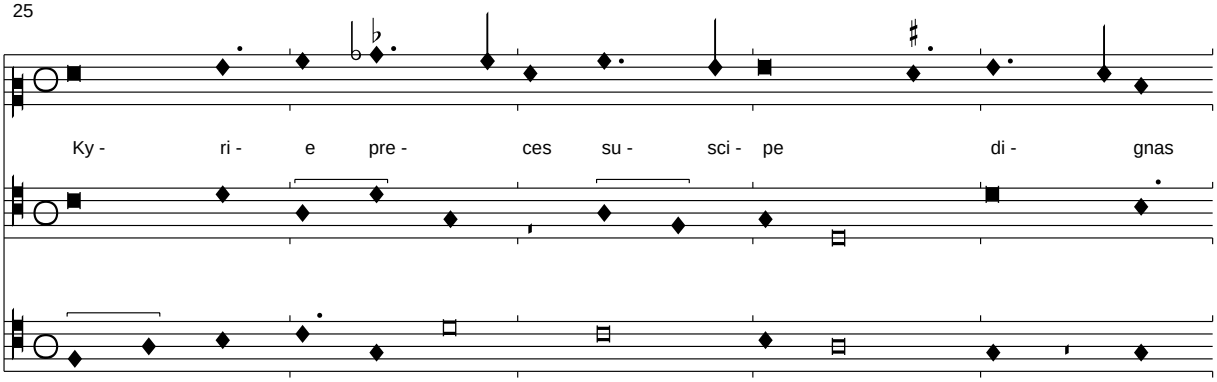
17


na - tus Ma - ri - a ma - tre e -

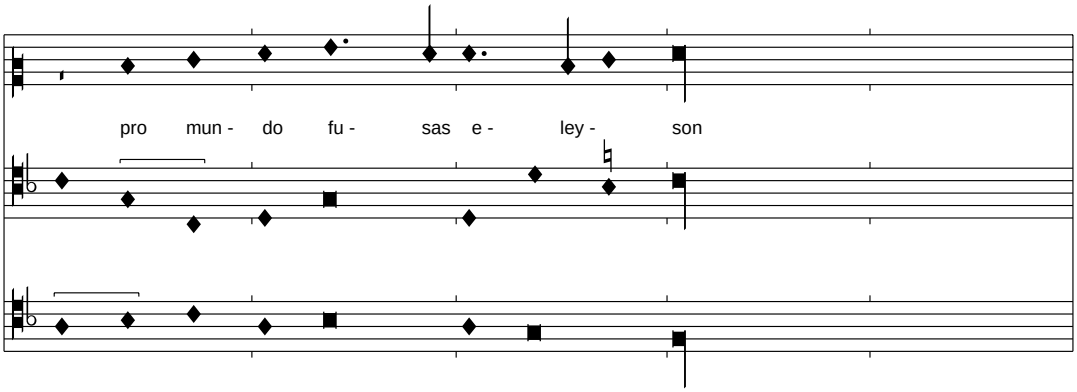
22


ley - son

25

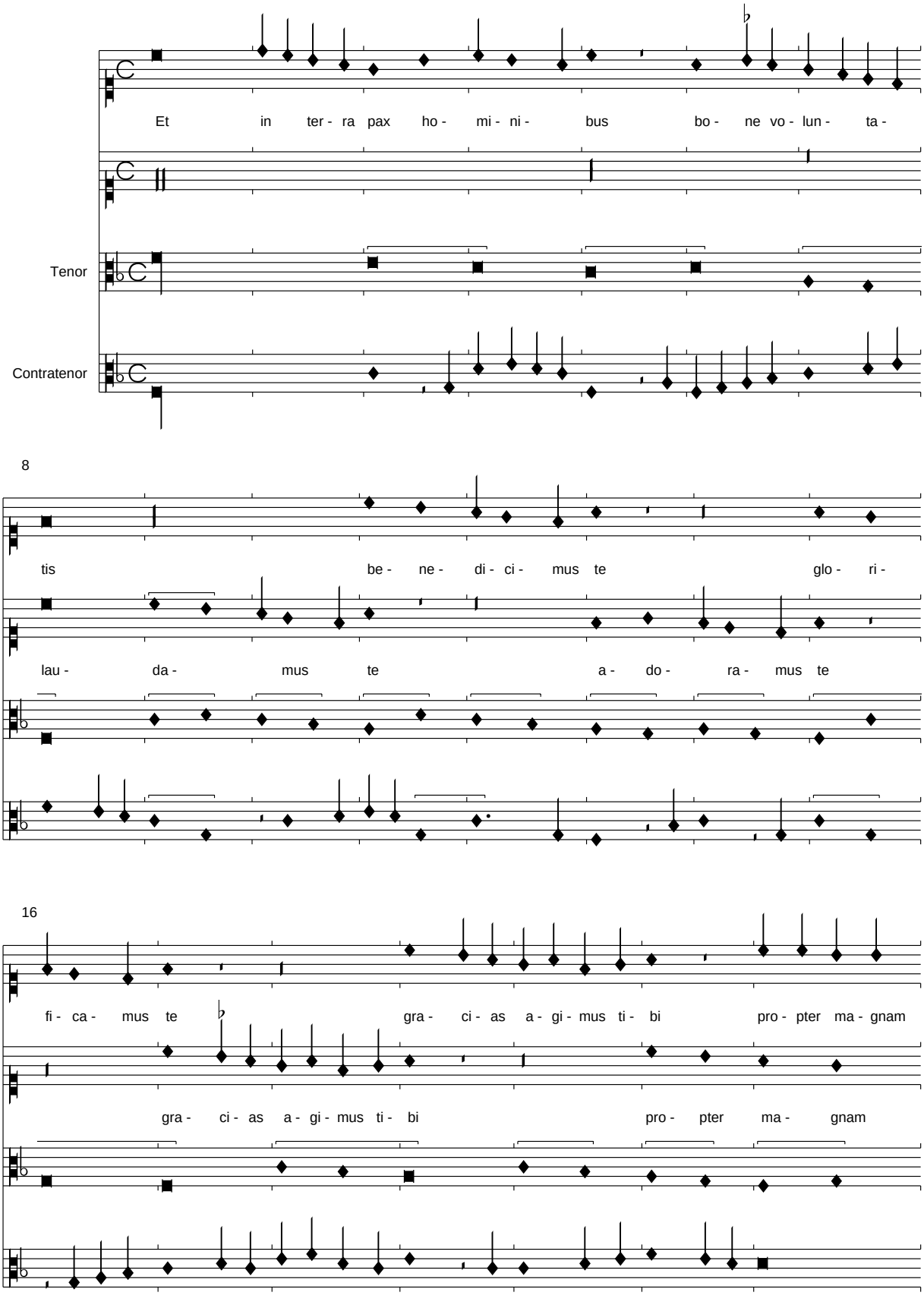

Ky - ri - e pre - ces su - sci - pe di - gnas

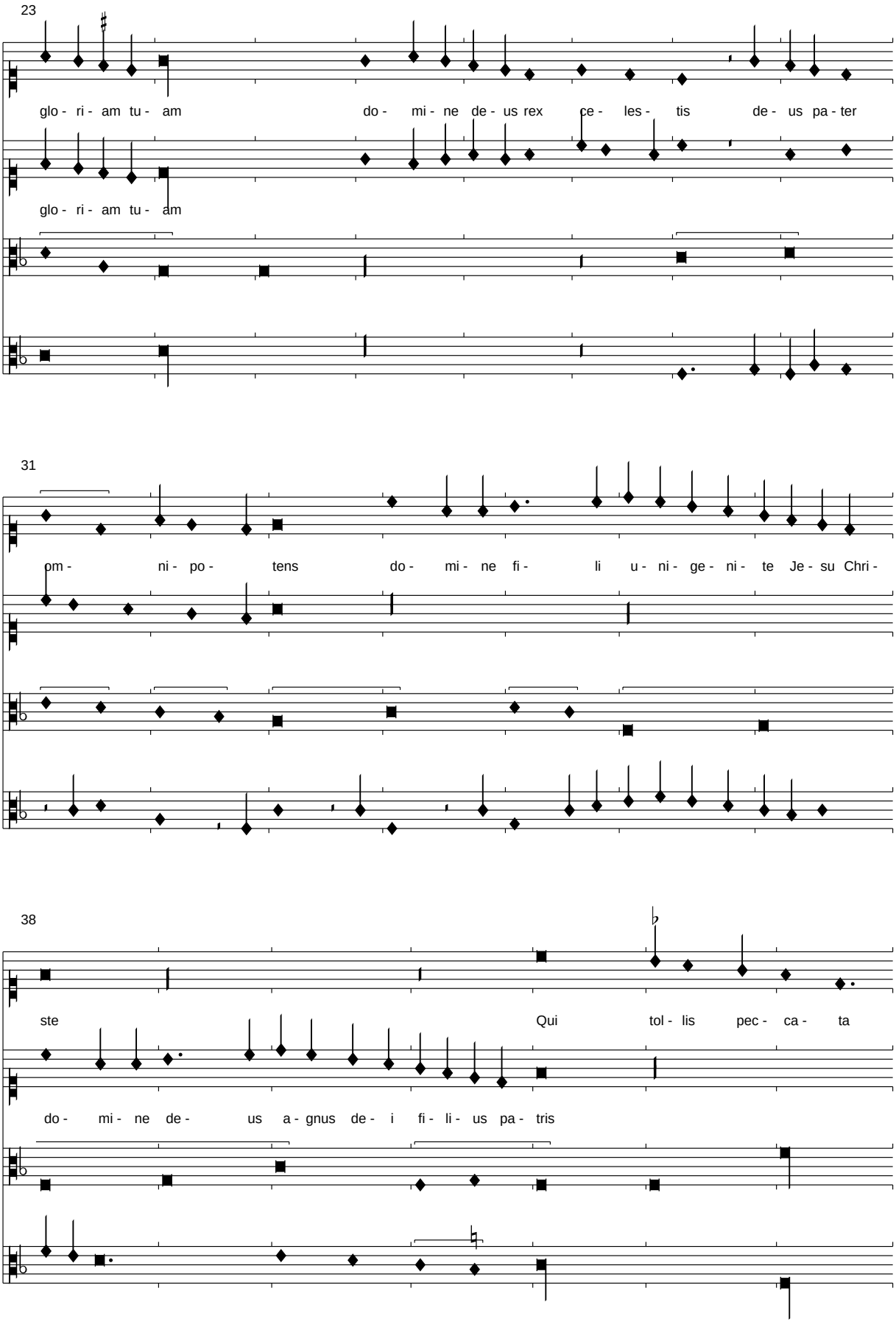
30

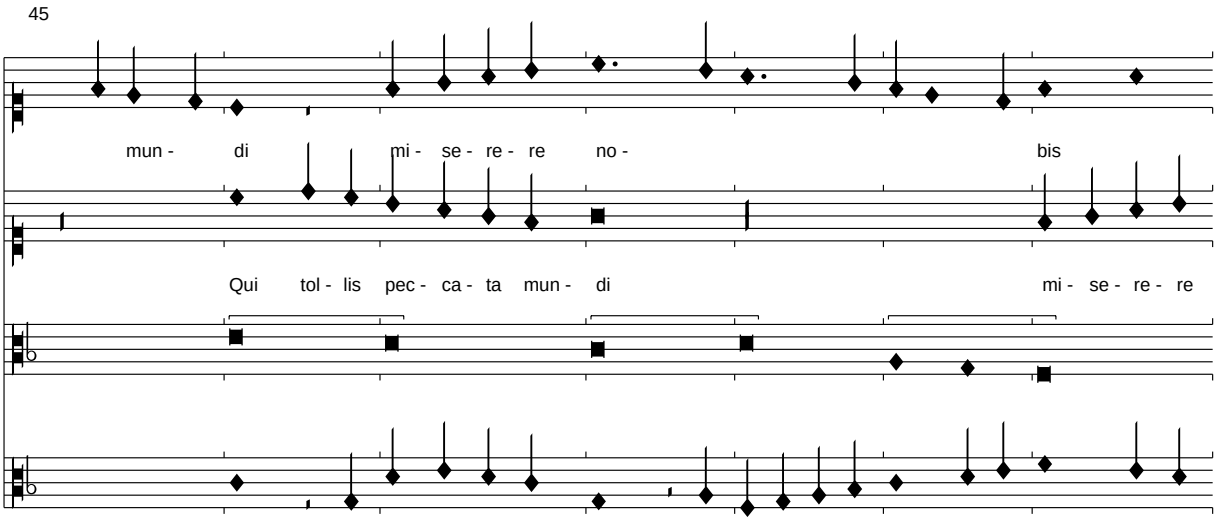

pro mun - do fu - sas e - ley - son

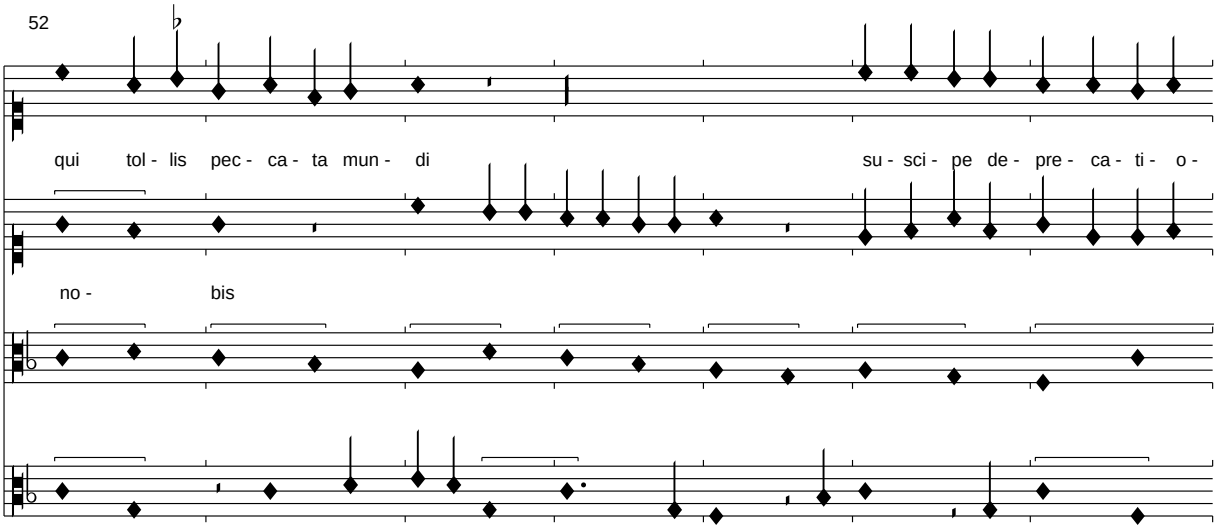
Nicolaus da Capua: Gloria

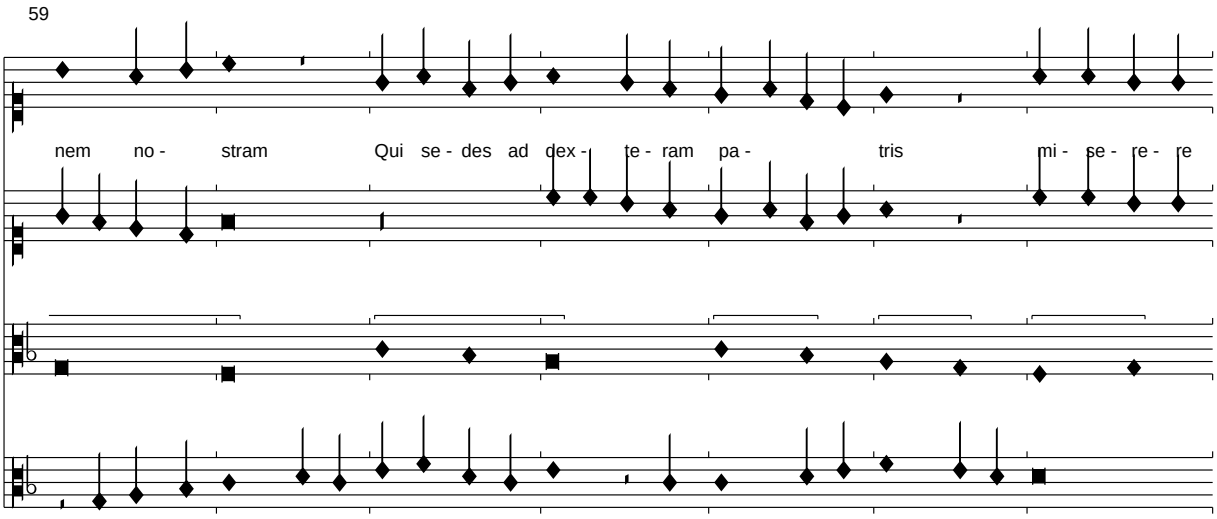
Bologna 2216 f. 8v-9r

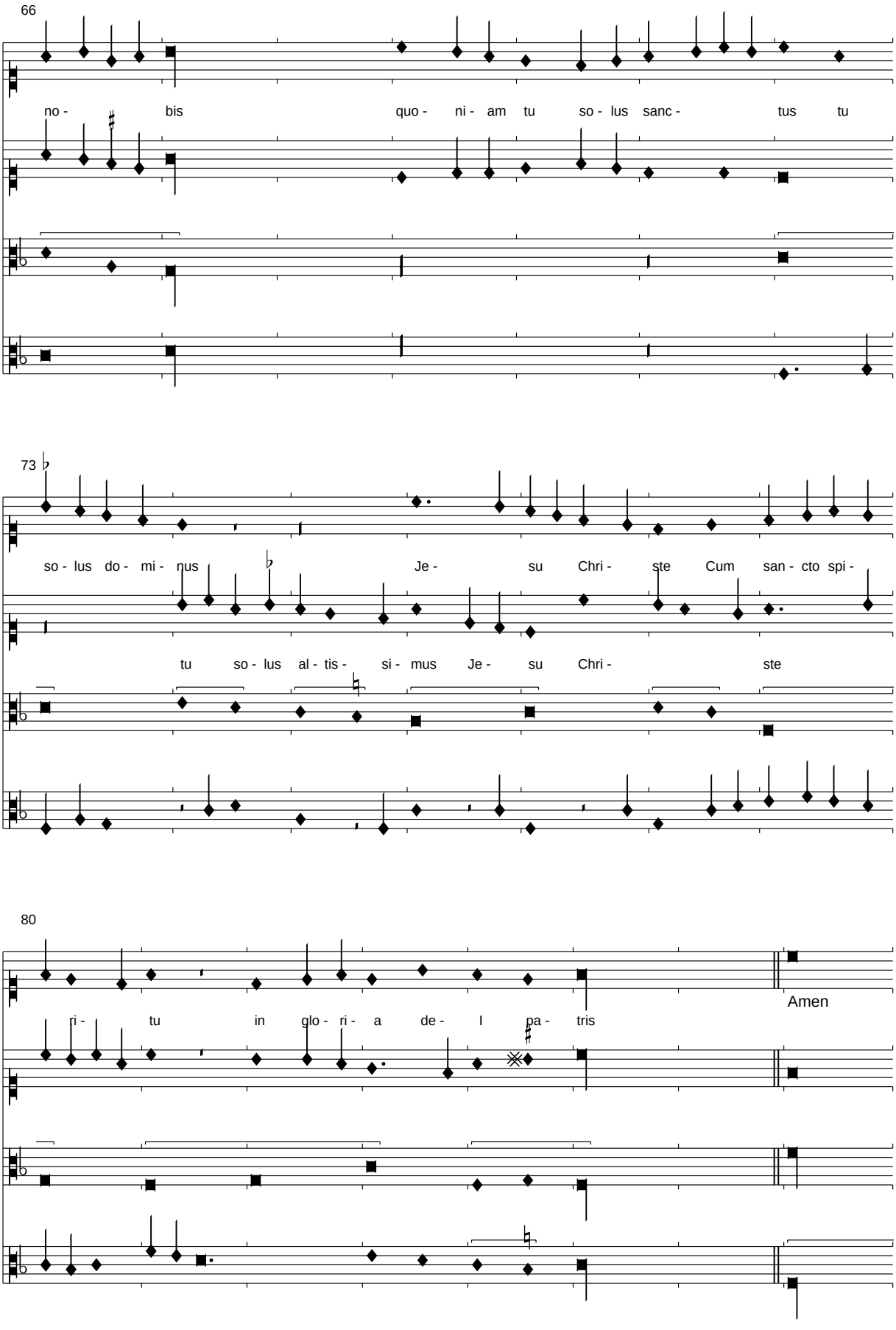



23
glo - ri - am tu - am do - mi - ne de - us rex ce - les - tis de - us pa - ter
glo - ri - am tu - am
31
om - ni - po - tens do - mi - ne fi - li u - ni - ge - ni - te Je - su Chri -
38
ste Qui tol - lis pec - ca - ta
do - mi - ne de - us a - gnus de - i fi - li - us pa - tris

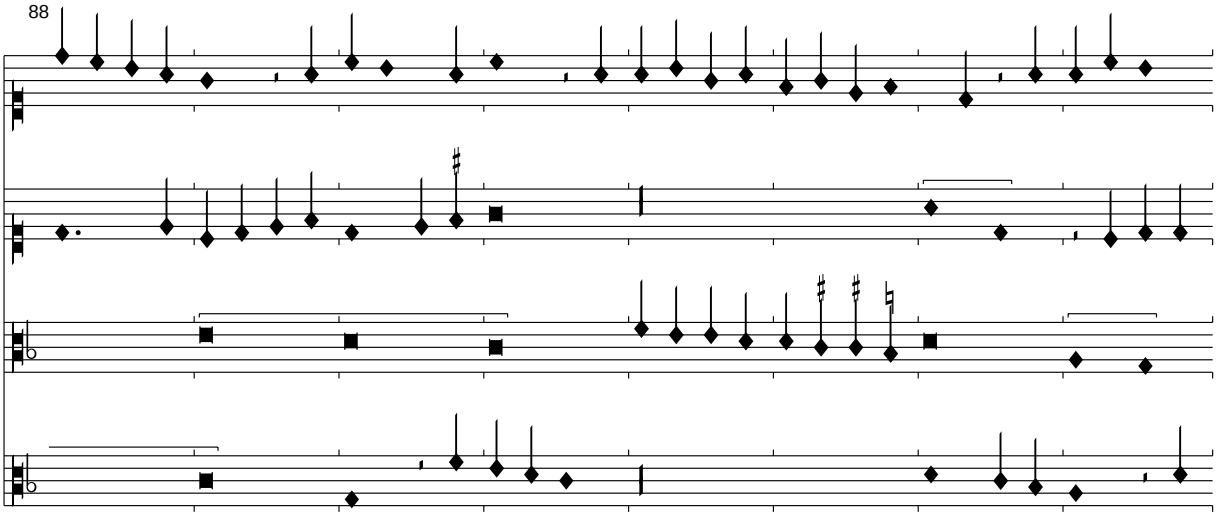

45
mun - di mi - se - re - re no - bis
Qui tol - lis pec - ca - ta mun - di mi - se - re - re


52
qui tol - lis pec - ca - ta mun - di su - sci - pe de - pre - ca - ti - o -
no - bis

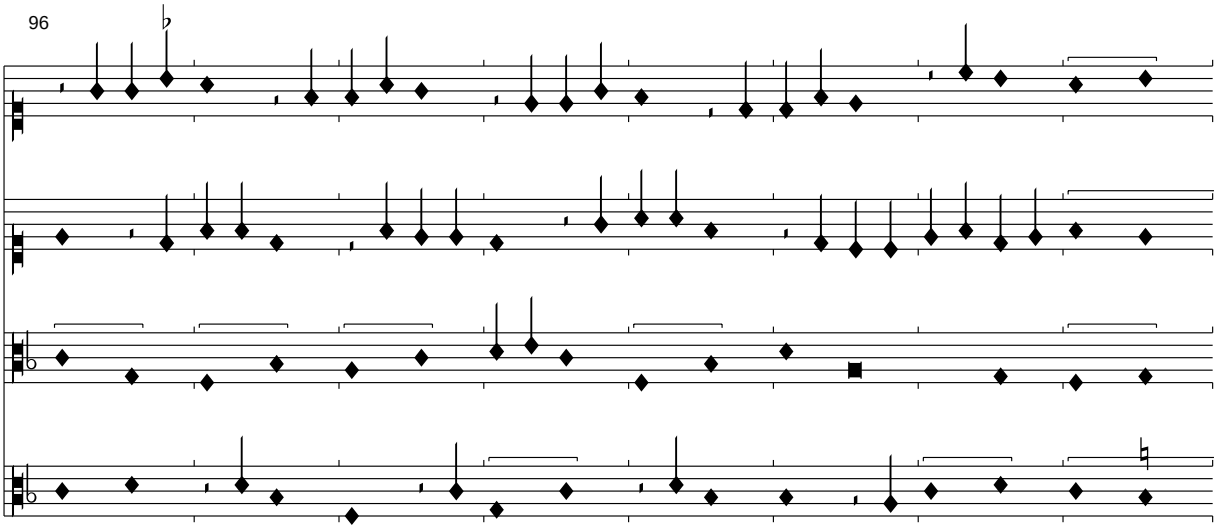

59
nem no - stram Qui se - des ad dex - te - ram pa - tris mi - se - re - re


66
no - bis quo - ni - am tu so - lus sanc - tus tu
73
so - lus do - mi - nus Je - su Chri - ste Cum san - cto spi -
tu so - lus al - tis - si - mus Je - su Chri - ste
80
ri - tu in glo - ri - a de - I pa - tris
Amen

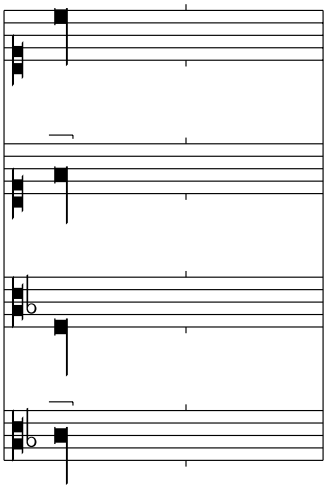
88



96

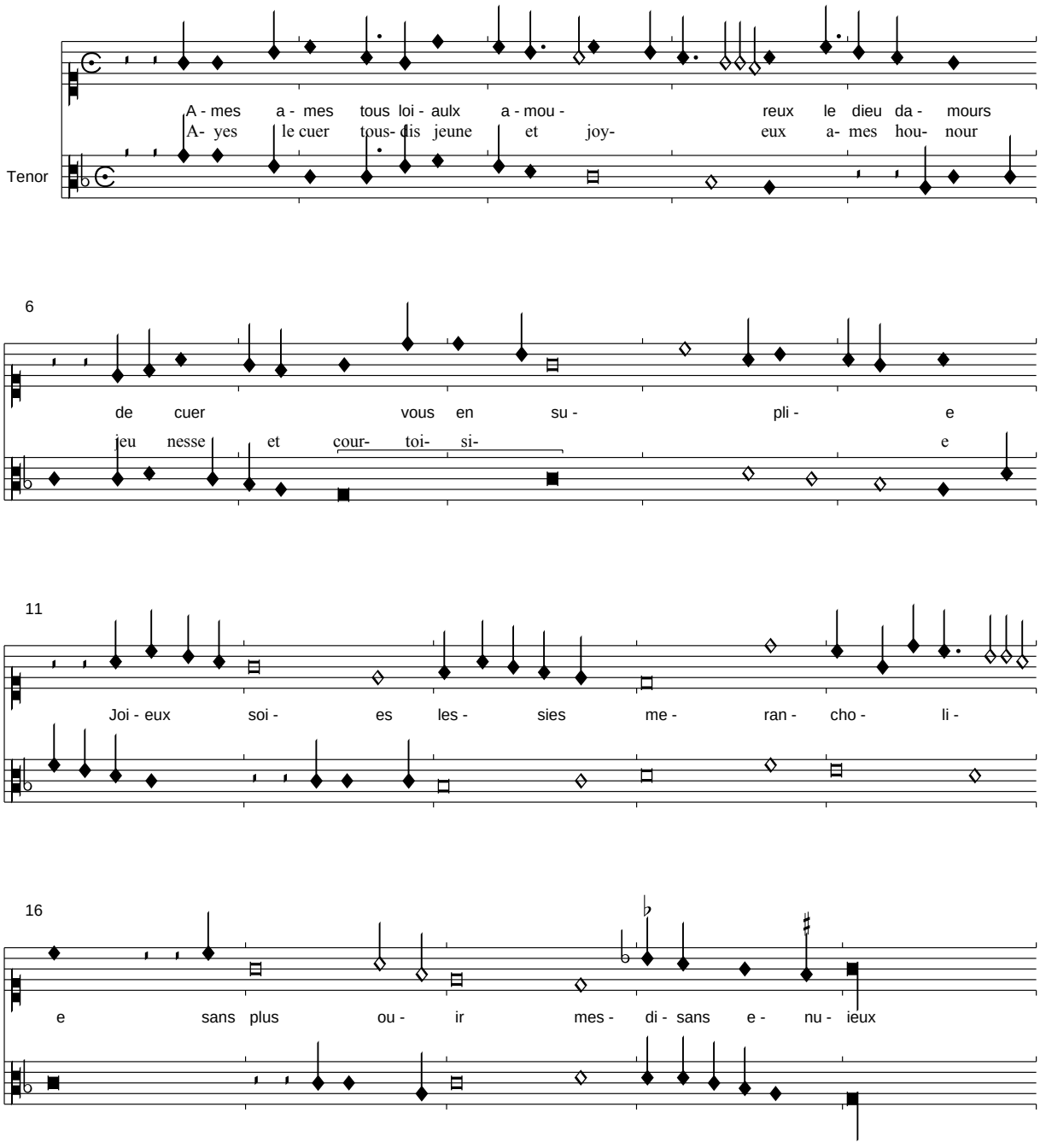


104



In Bologna Q 15 sind nur die zwei Oberstimmen überliefert. In St. Emmeram liegt die vermutlich ursprüngliche Version vor. In unserer Quelle hat vermutlich Nicolaus de Capua den neuen, nicht immer befriedigenden Contratenor eingesetzt, er wird wie der Tenor wiederholt, was allerdings zu stärkeren Dissonanzen führt.

Ames ames
Bologna 2216, f. 8v

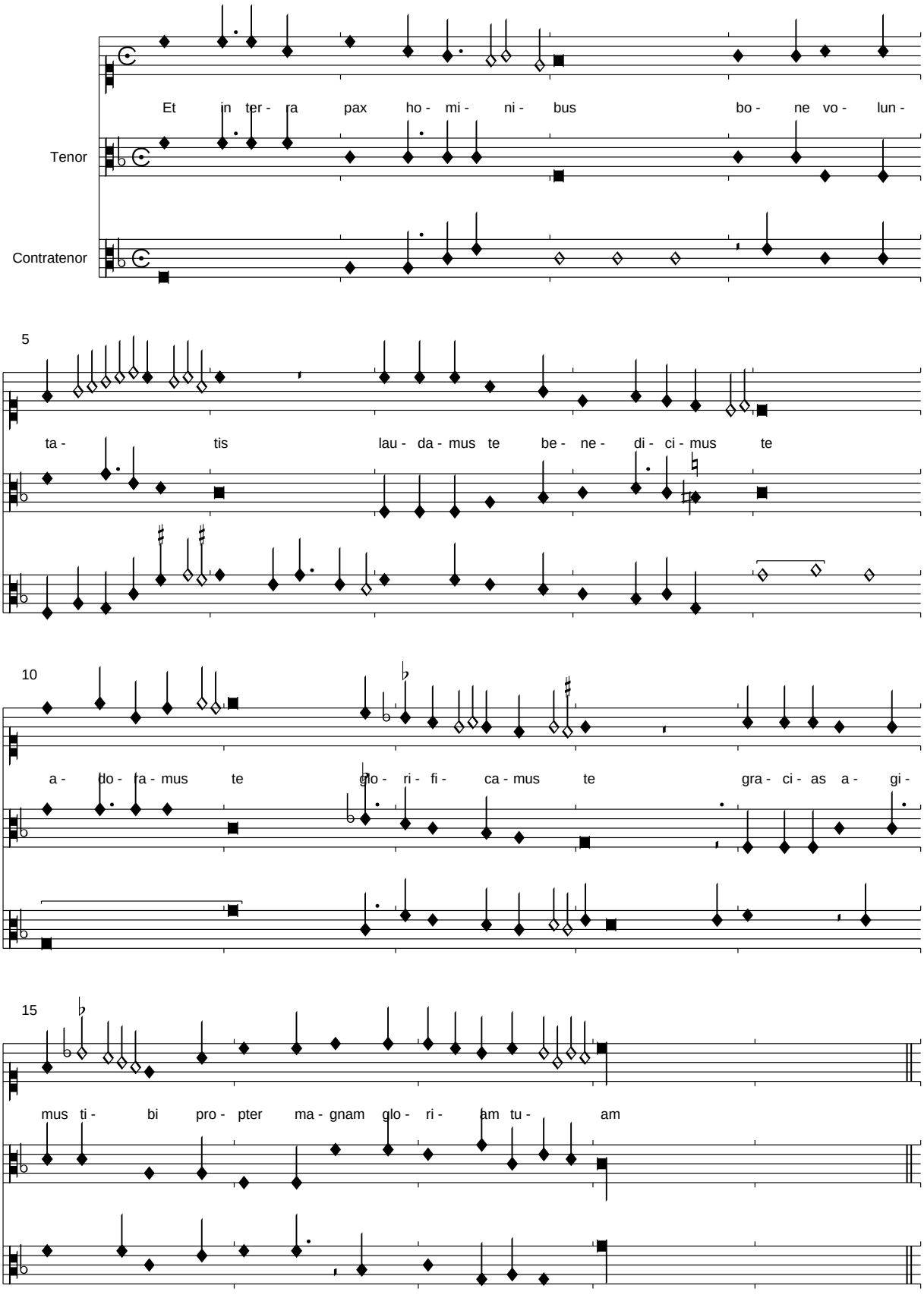


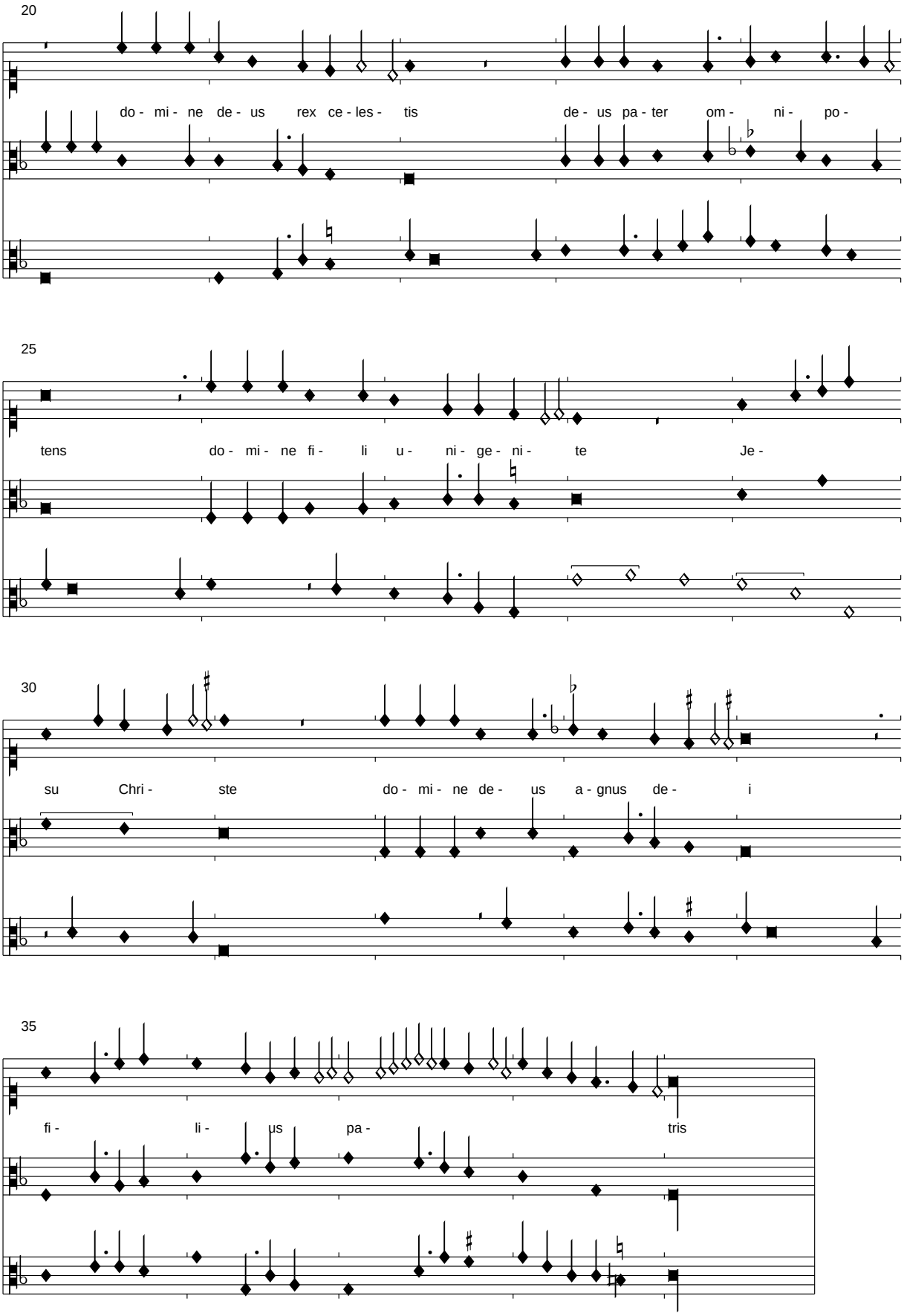
Ardent espoir veult que soies songneux
La nuit le vour de requerir amie

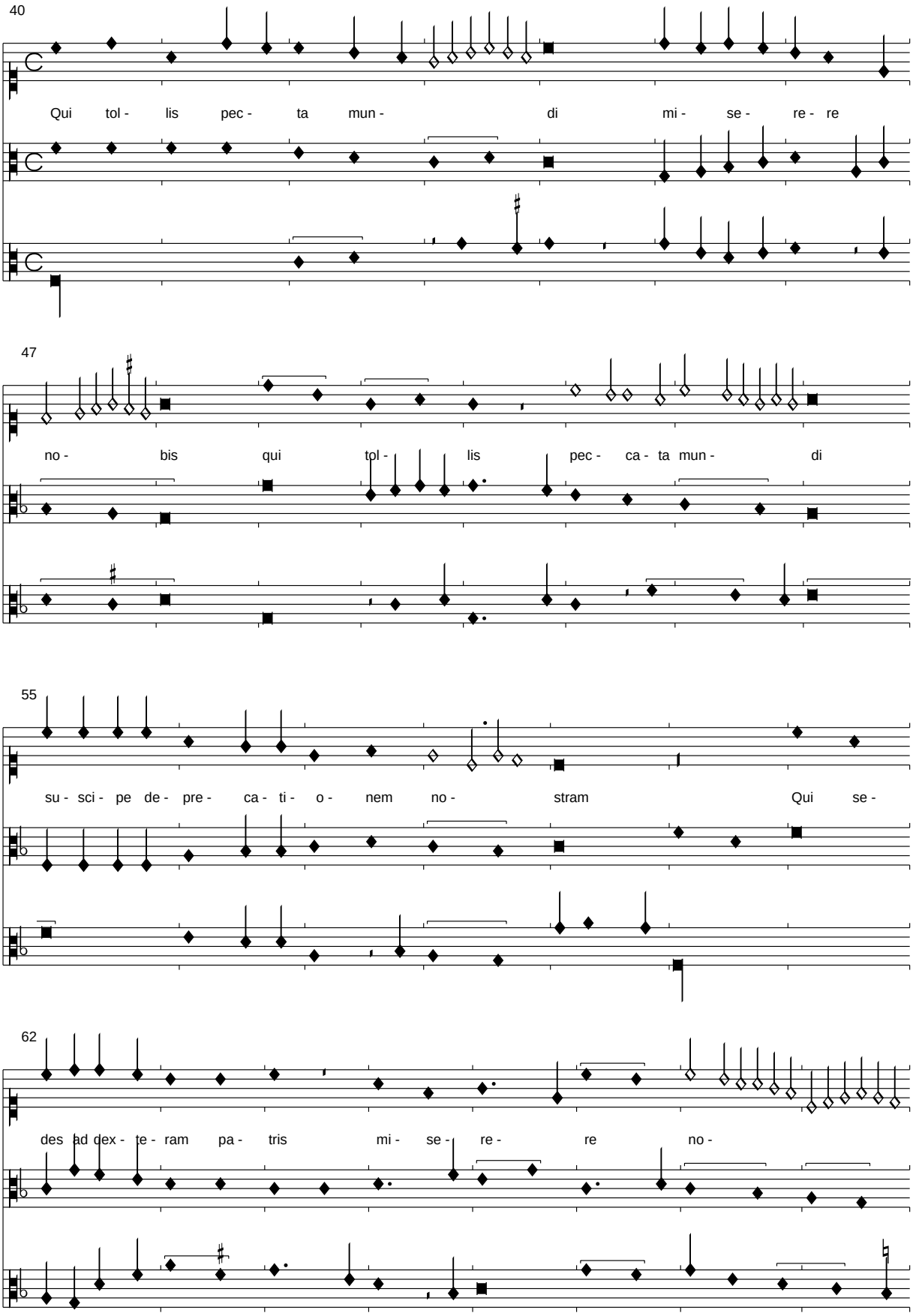
On nest soulas que de joieuse vie
Suis le vous lessies le douloreux

Do(minicus) Vala: Gloria

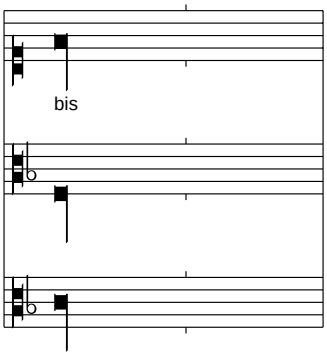
Bologna 2216, f. 8v-10r



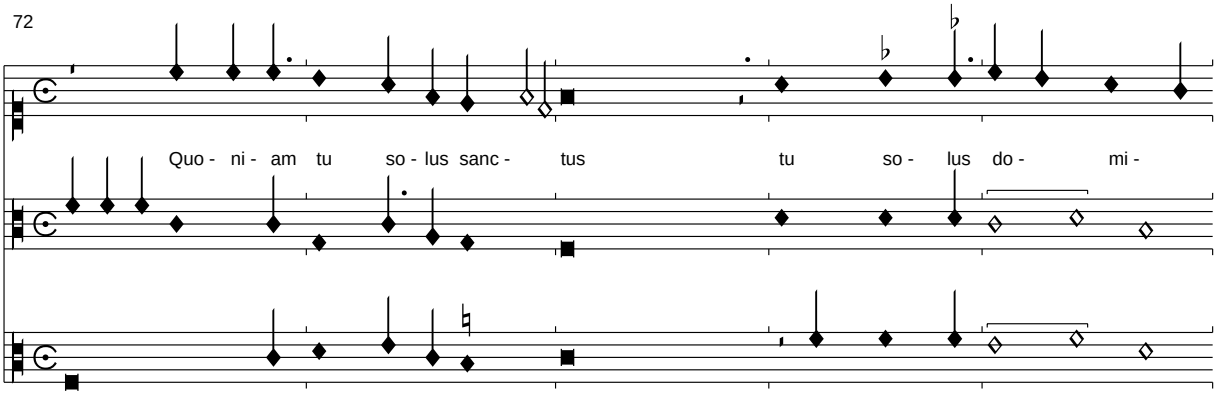

20
do - mi - ne de - us rex ce - les - tis de - us pa - ter om - ni - po -
25
tens do - mi - ne fi - li u - ni - ge - ni - te Je -
30
su Chri - ste do - mi - ne de - us a - gnus de - i
35
fi - li - us pa - tris


40
Qui tol - lis pec - ta mun - di mi - se - re - re
47
no - bis qui tol - lis pec - ca - ta mun - di
55
su - sci - pe de - pre - ca - ti - o - nem no - stram Qui se -
62
des ad dex - te - ram pa - tris mi - se - re - re no -

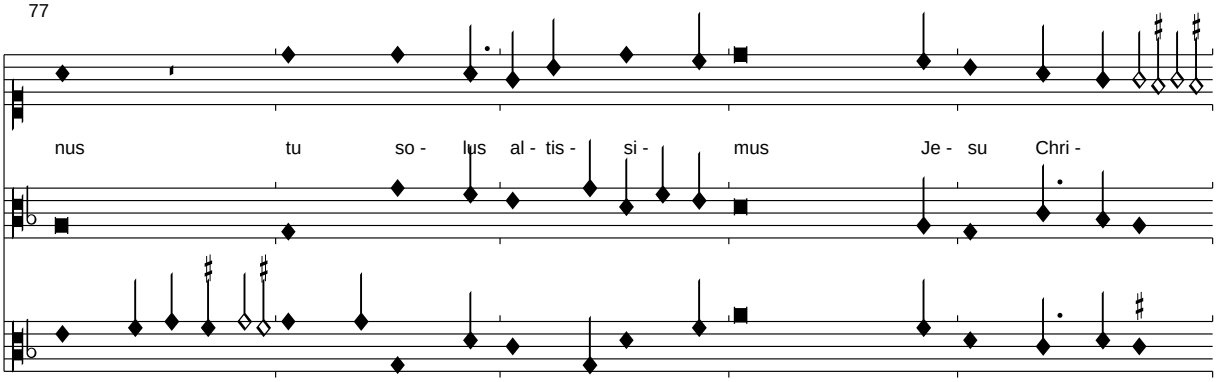
70


bis

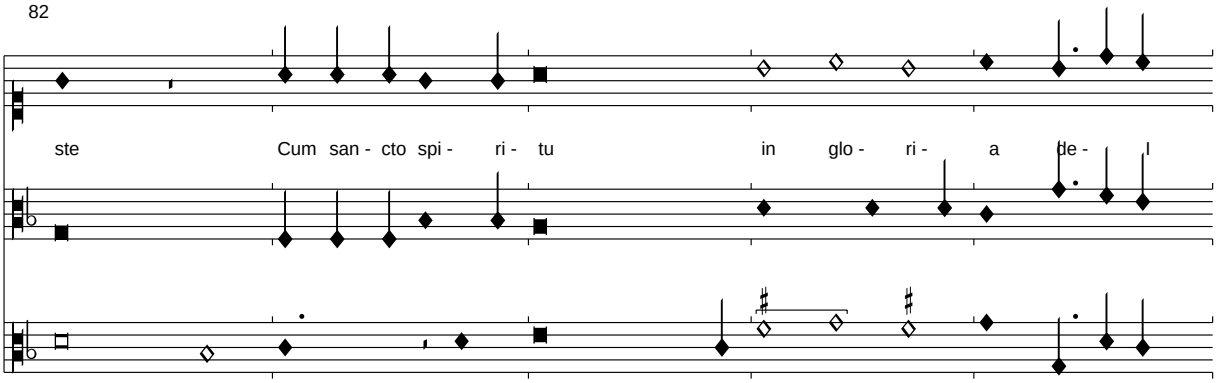
72
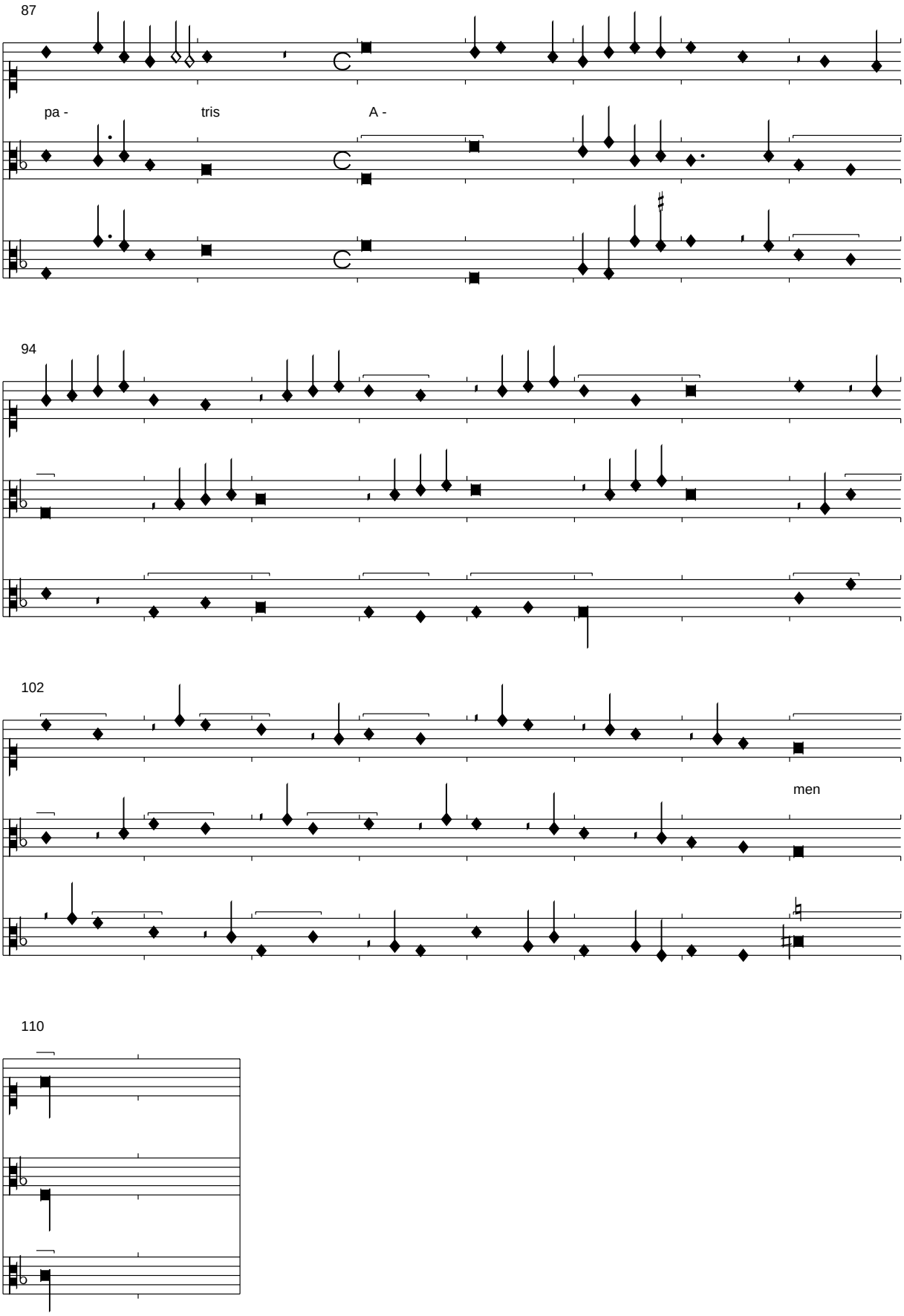

Quo - ni - am tu so - lus sanc - tus tu so - lus do - mi -

77


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

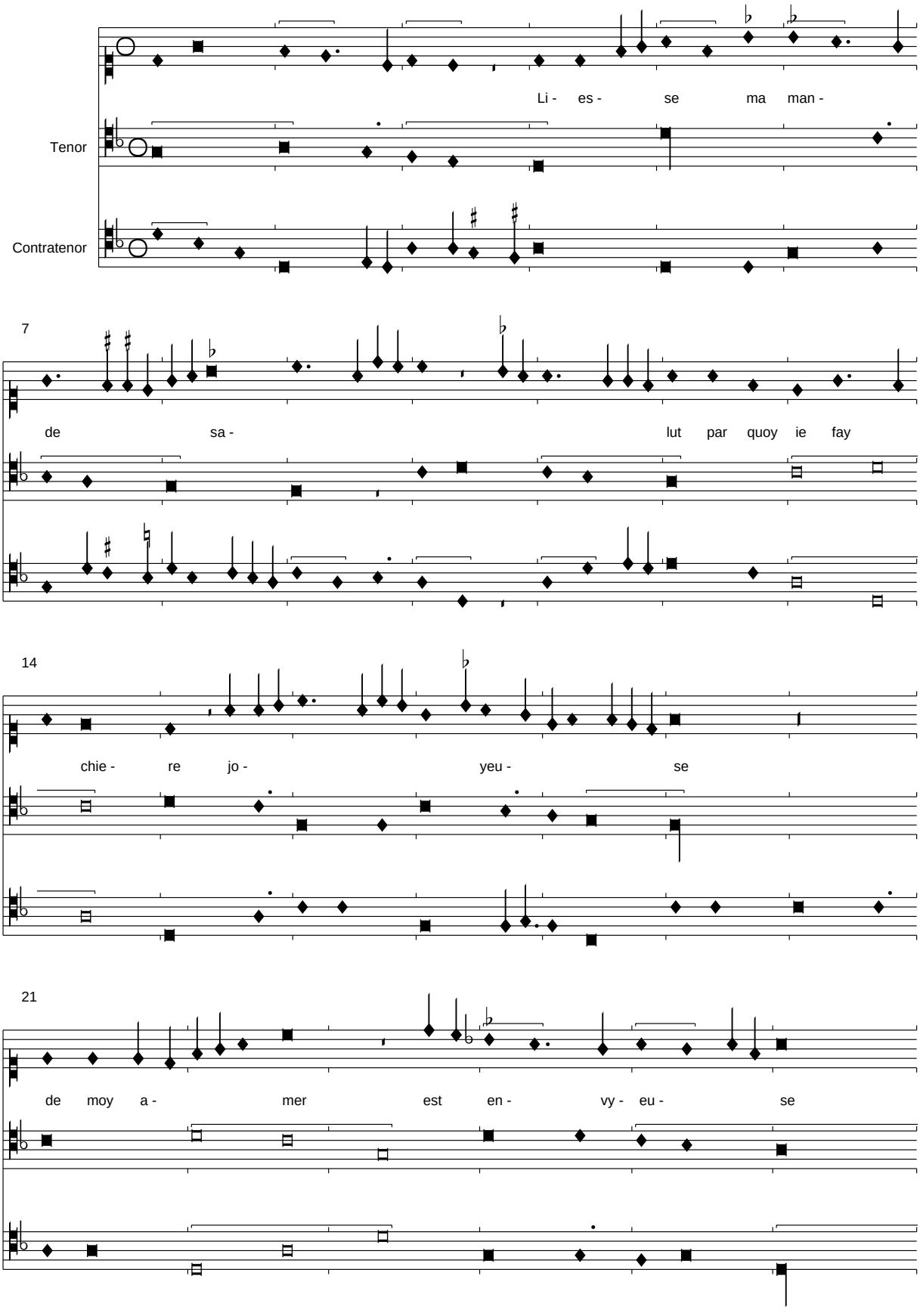
82

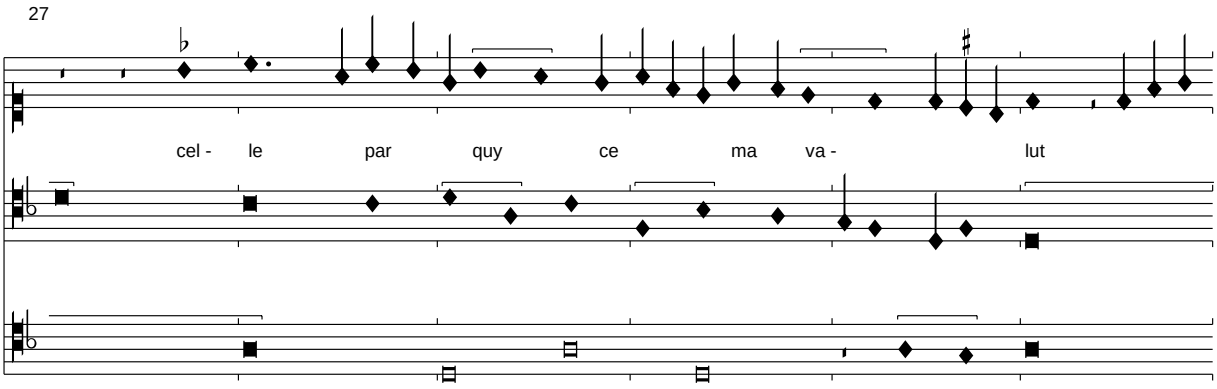

ste Cum san - cto spi - ri - tu in glo - ri - a de - I

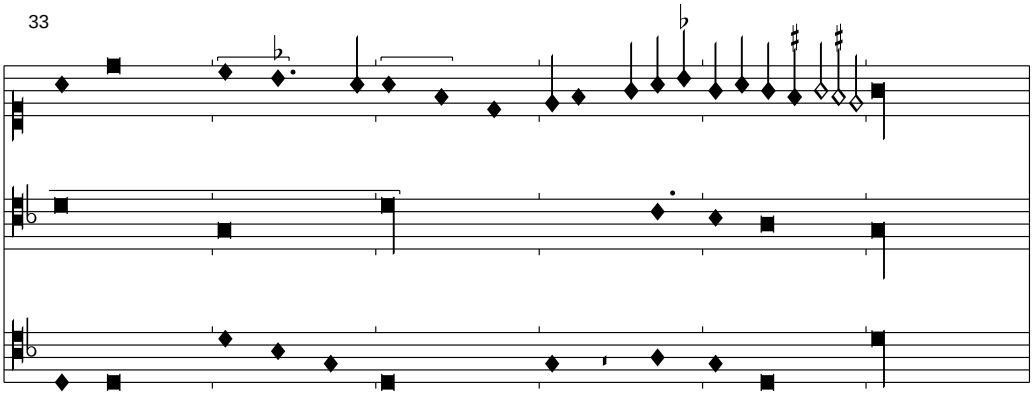

87
pa -
tris
A -
94
102
men
110

(Grossin, Binchois): Liesse ma mande salut

Bologna 2216, f. 10r
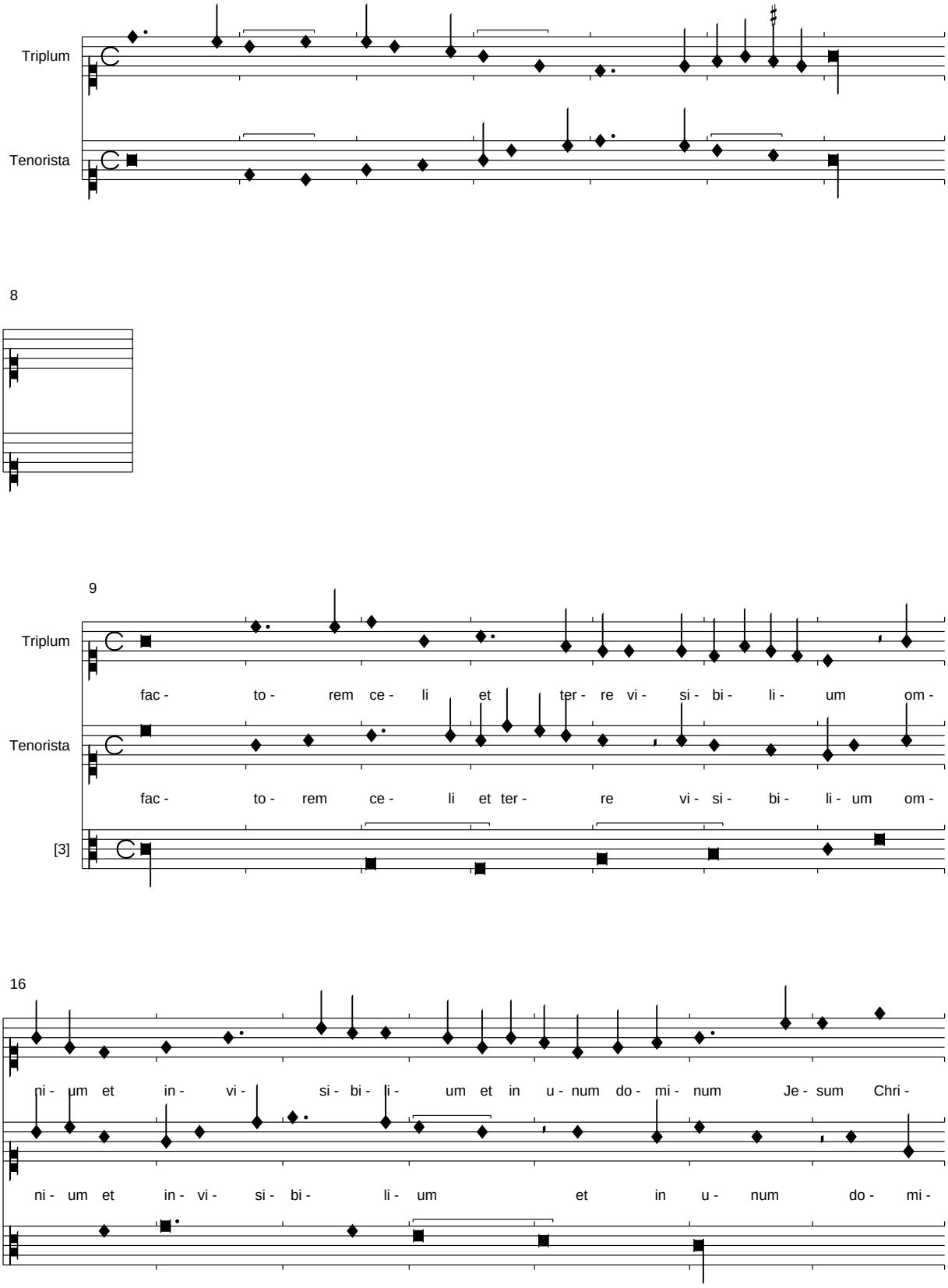






Der fehlende Text der Strophen wird aus Escorial A übernommen.

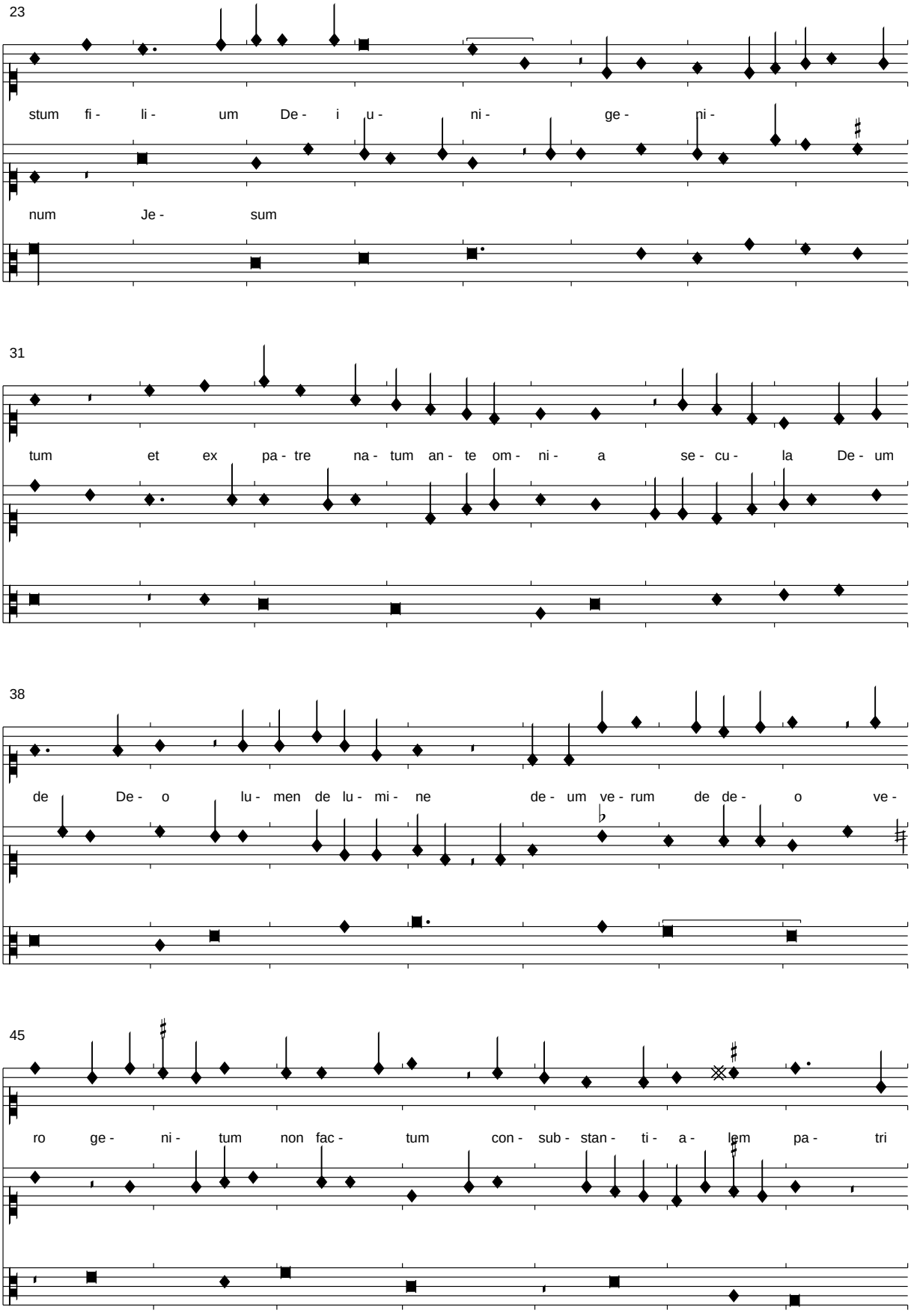
Fuies dangier le dissolut
Et envie la doloreuse
Liesse ma mande salut
Par quoy ie fay chiere joyeuse

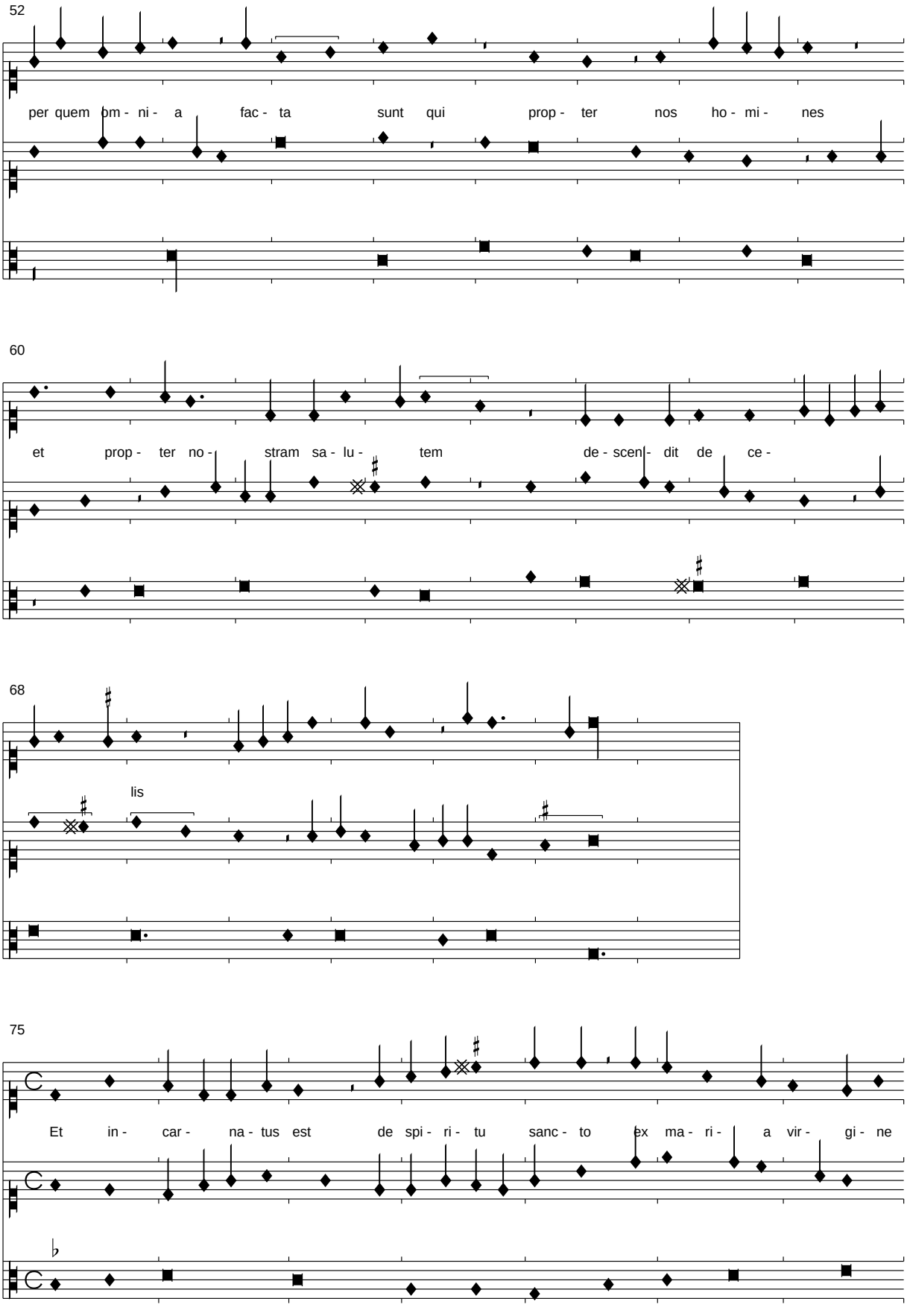
Trestout mon deul sera toullut
Puis que de moy est amoureuse
Maulgre jaloux en est songeuse
Quy tant parler en ont volut

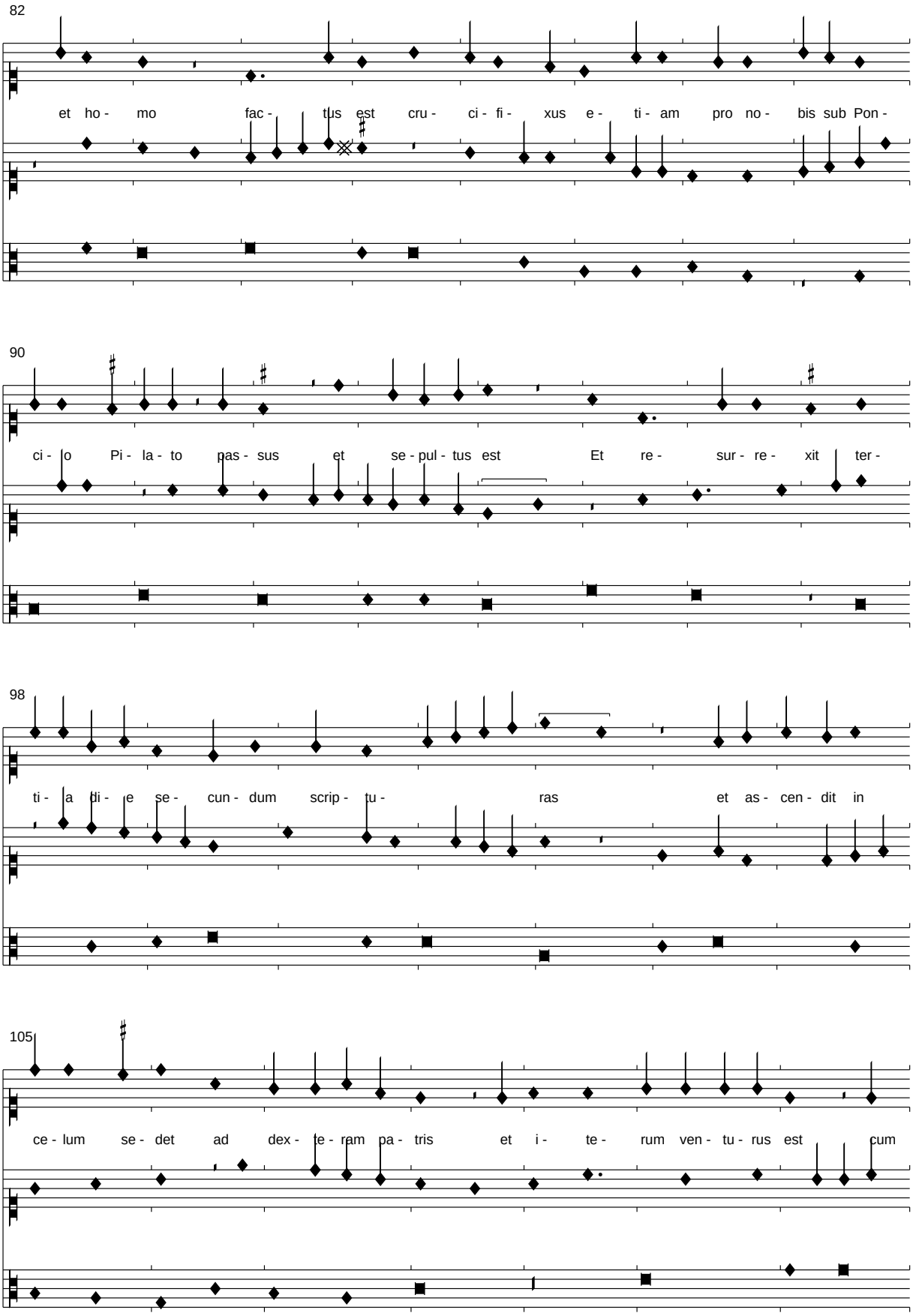
Liesse ma mande salut…

: Credo
Bologna 2216, f. 10v-11r

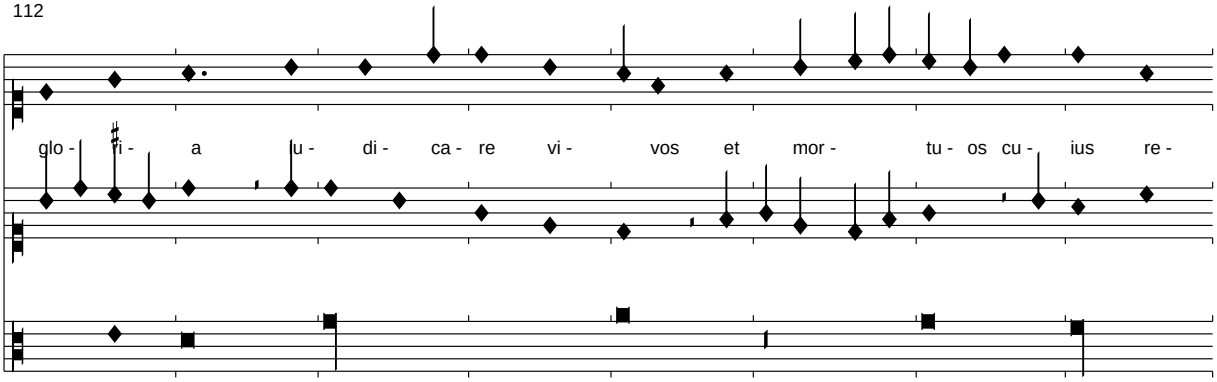



23
stum fi - li - um De - i u - ni - ge - ni -
num Je - sum
31
tum et ex pa - tre na - tum an - te om - ni - a se - cu - la De - um
38
de De - o lu - men de lu - mi - ne de - um ve - rum de de - o ve -
45
ro ge - ni - tum non fac - tum con - sub - stan - ti - a - lem pa - tri

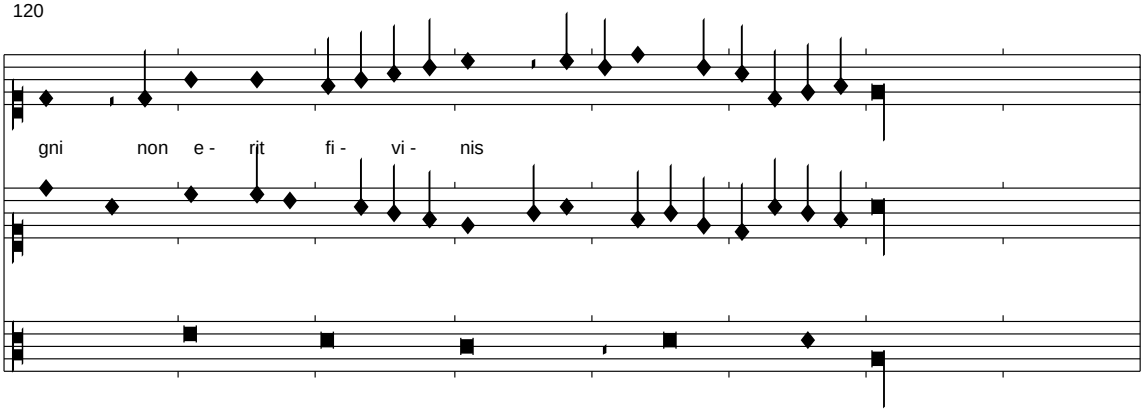

52
per quem om - ni - a fac - ta sunt qui prop - ter nos ho - mi - nes
60
et prop - ter no - stram sa - lu - tem de - scen - dit de ce -
68
lis
75
Et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri - a vir - gi - ne


82
et ho - mo fac - tus est cru - ci - fi - xus e - ti - am pro no - bis sub Pon -
90
ci - o Pi - la - to pas - sus et se - pul - tus est Et re - sur - re - xit ter -
98
ti - a di - e se - cun - dum scrip - tu - ras et as - cen - dit in
105
ce - lum se - det ad dex - te - ram pa - tris et i - te - rum ven - tu - rus est cum

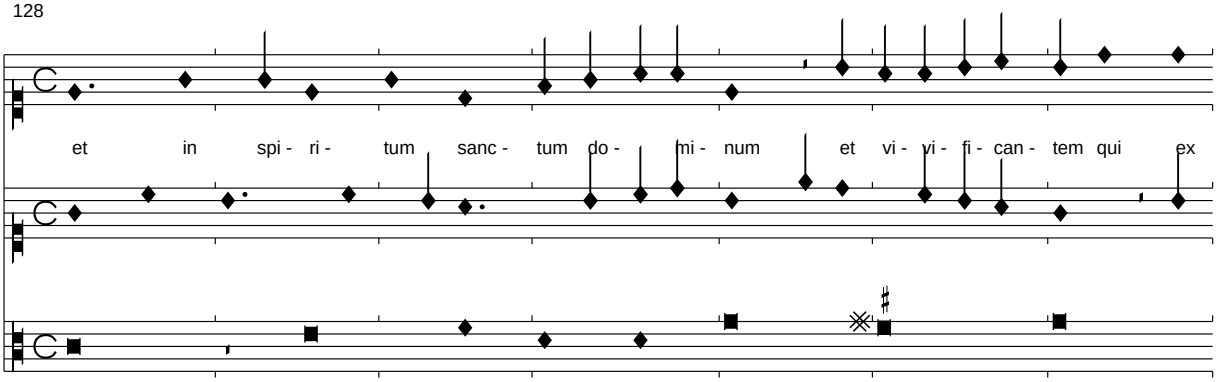
112



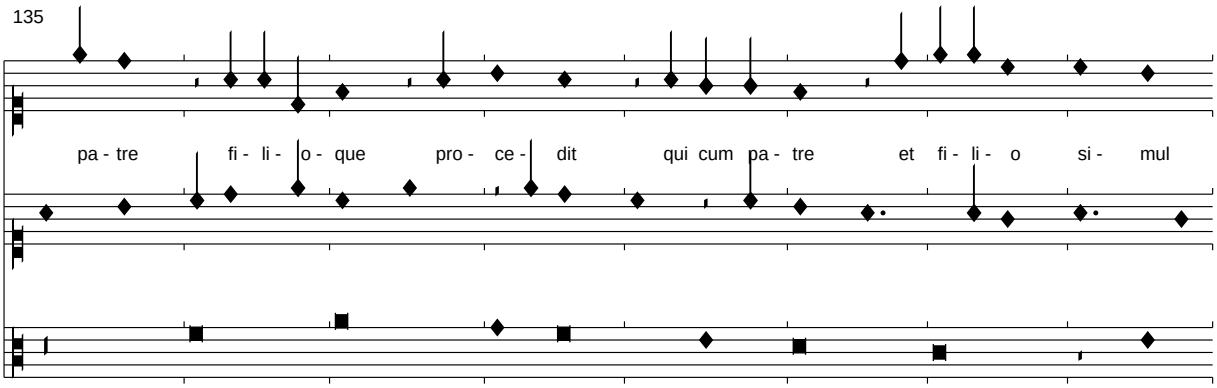
120



128



135



143

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

151

phe - tas et u - nam sanc - tam ca - to - li - cam et a - pos - to - li - cam

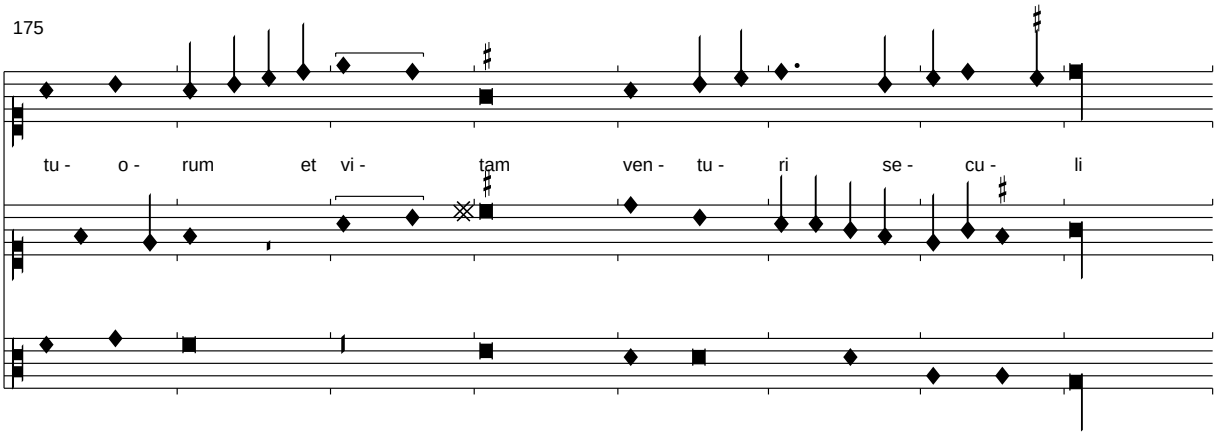
159

ec - cle - si - am con - fi - te - or u - num bap - tis - ma in re - mis - si - o -

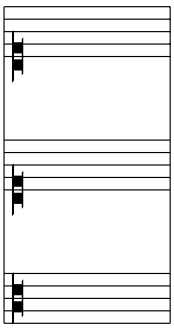
167

nem pec - ca - to - rum et ex - pe - cto re - sur - rec - ci - o - nem mor -

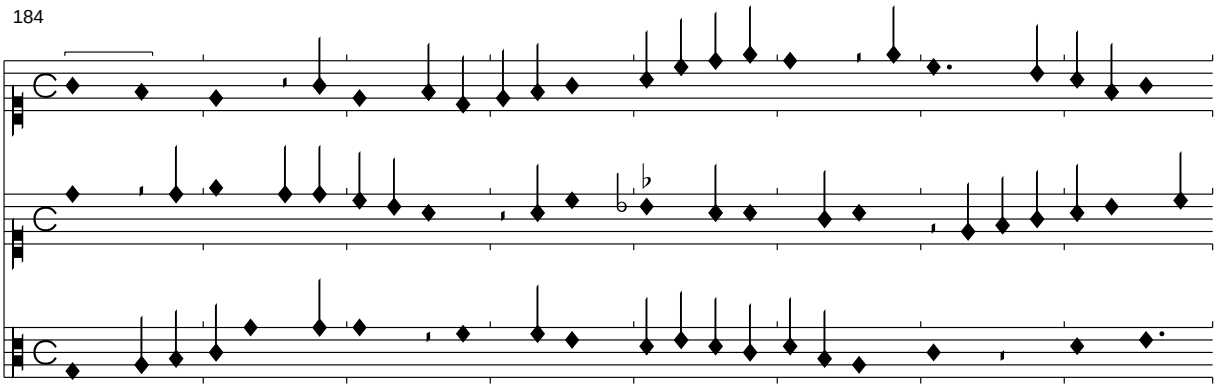
175



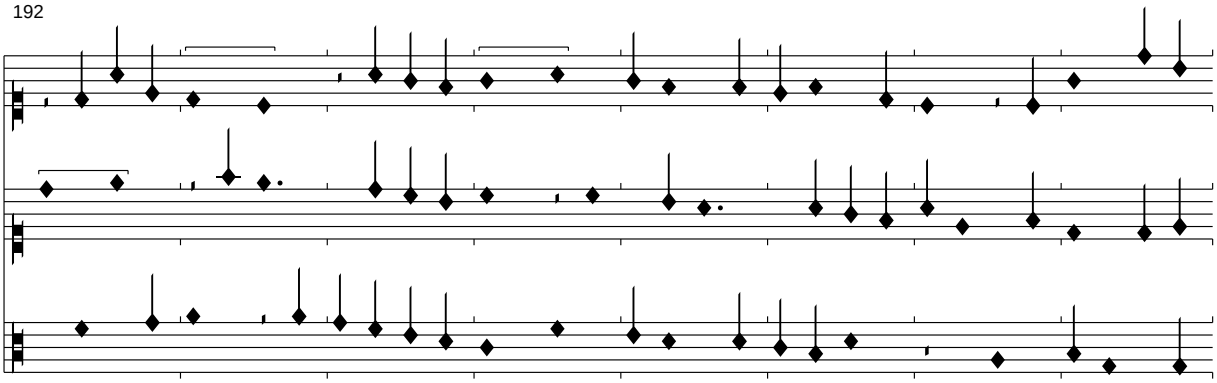
183

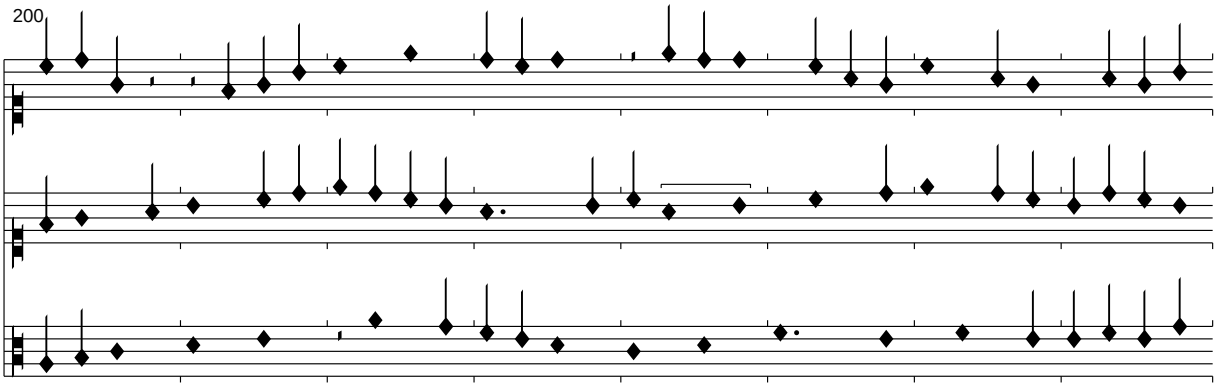


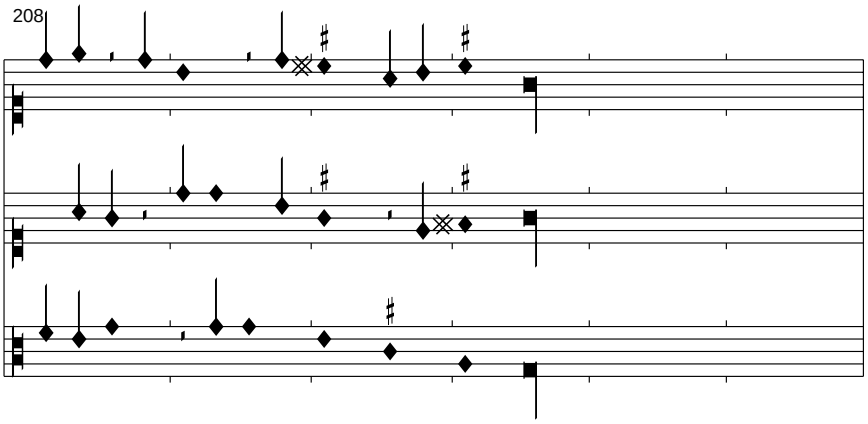
184



192

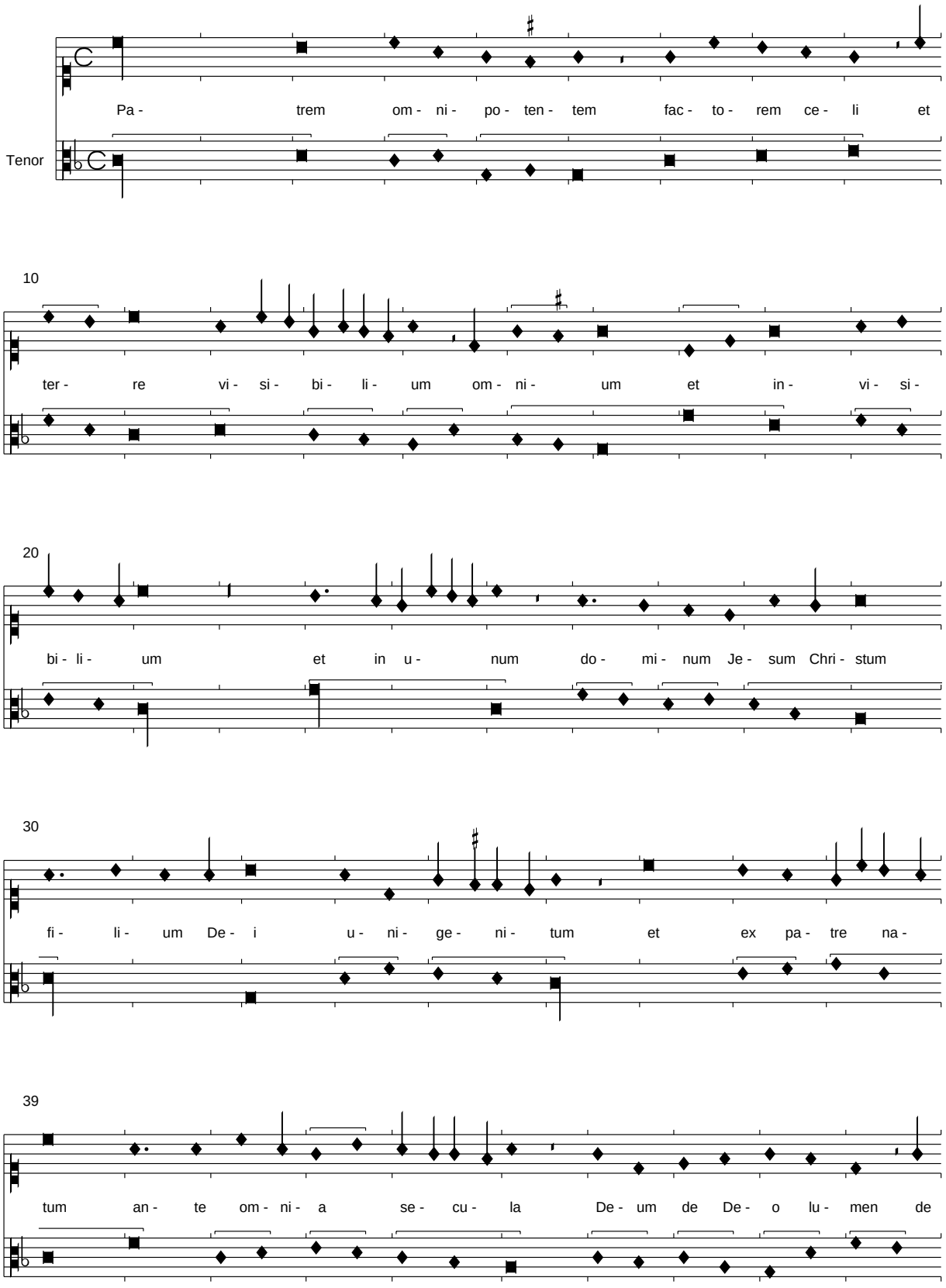


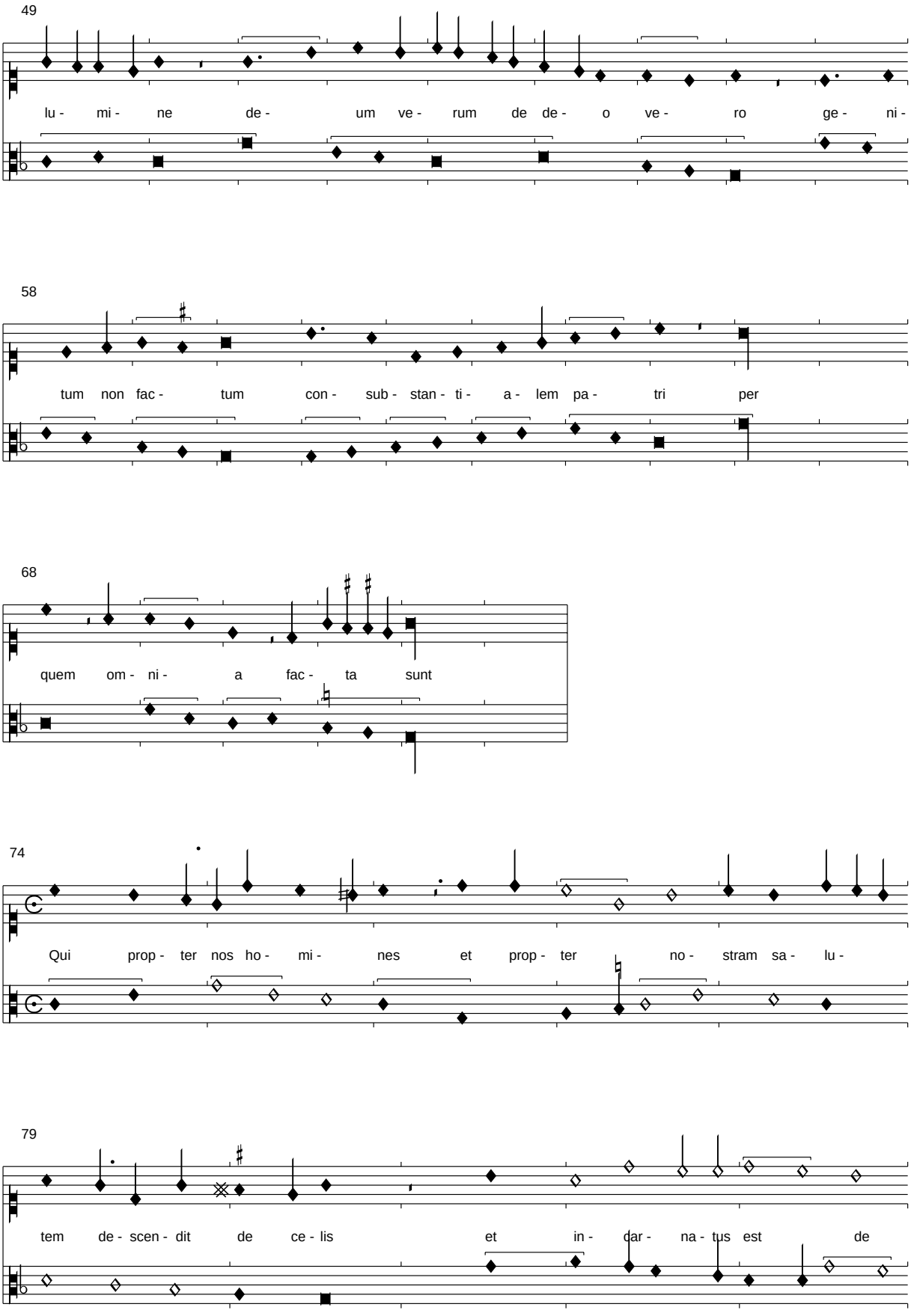

200

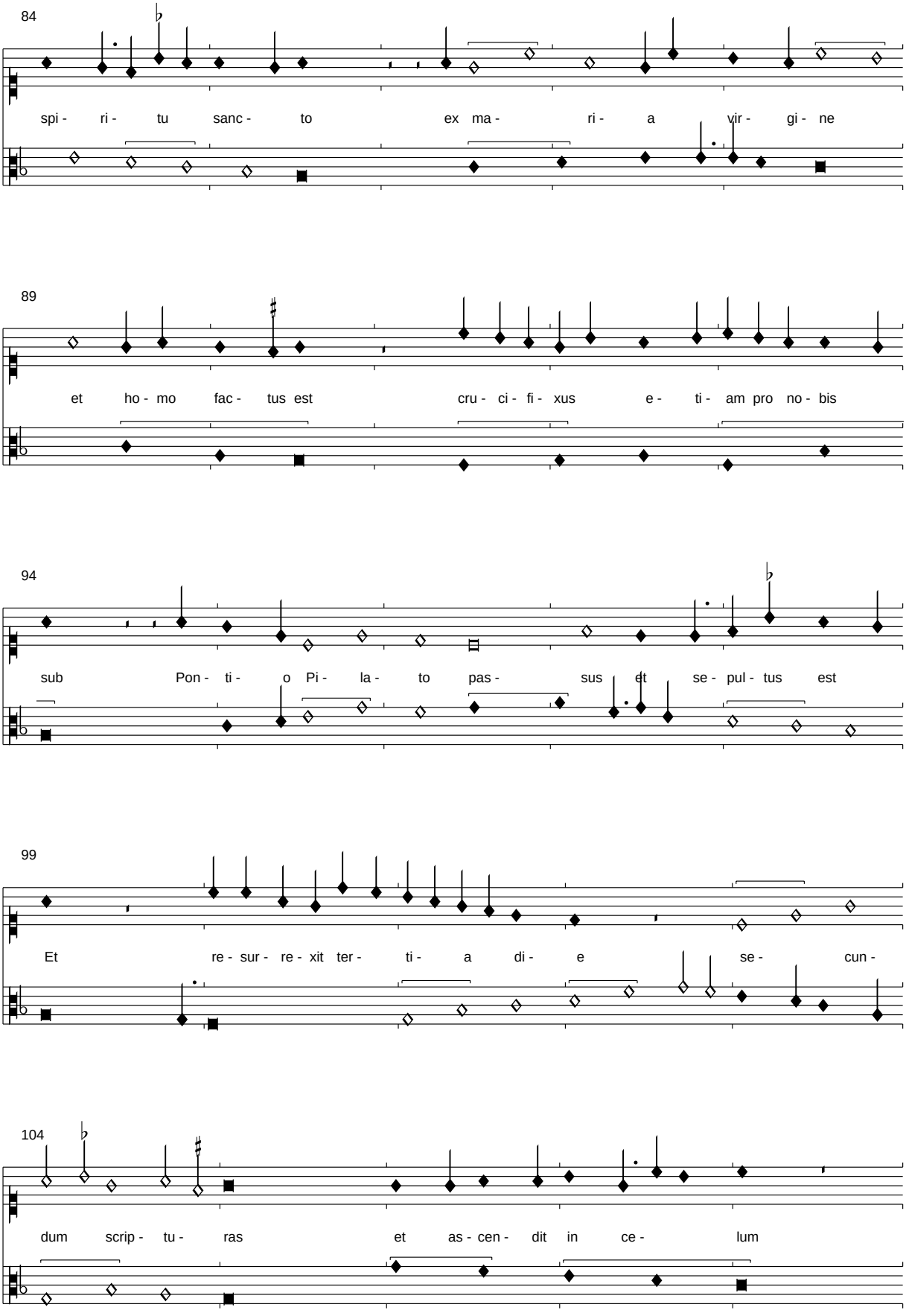

208

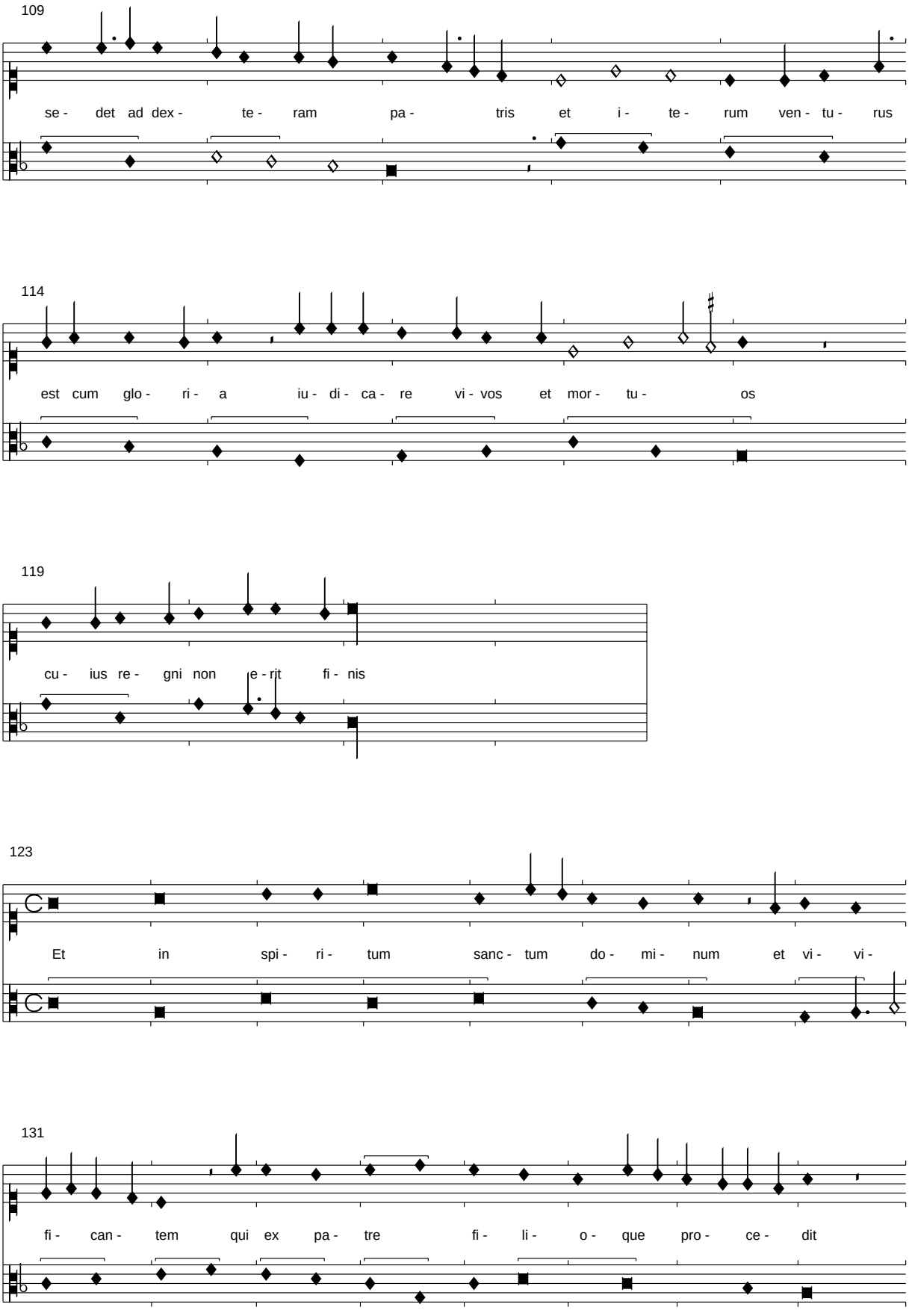
Feragut: Credo

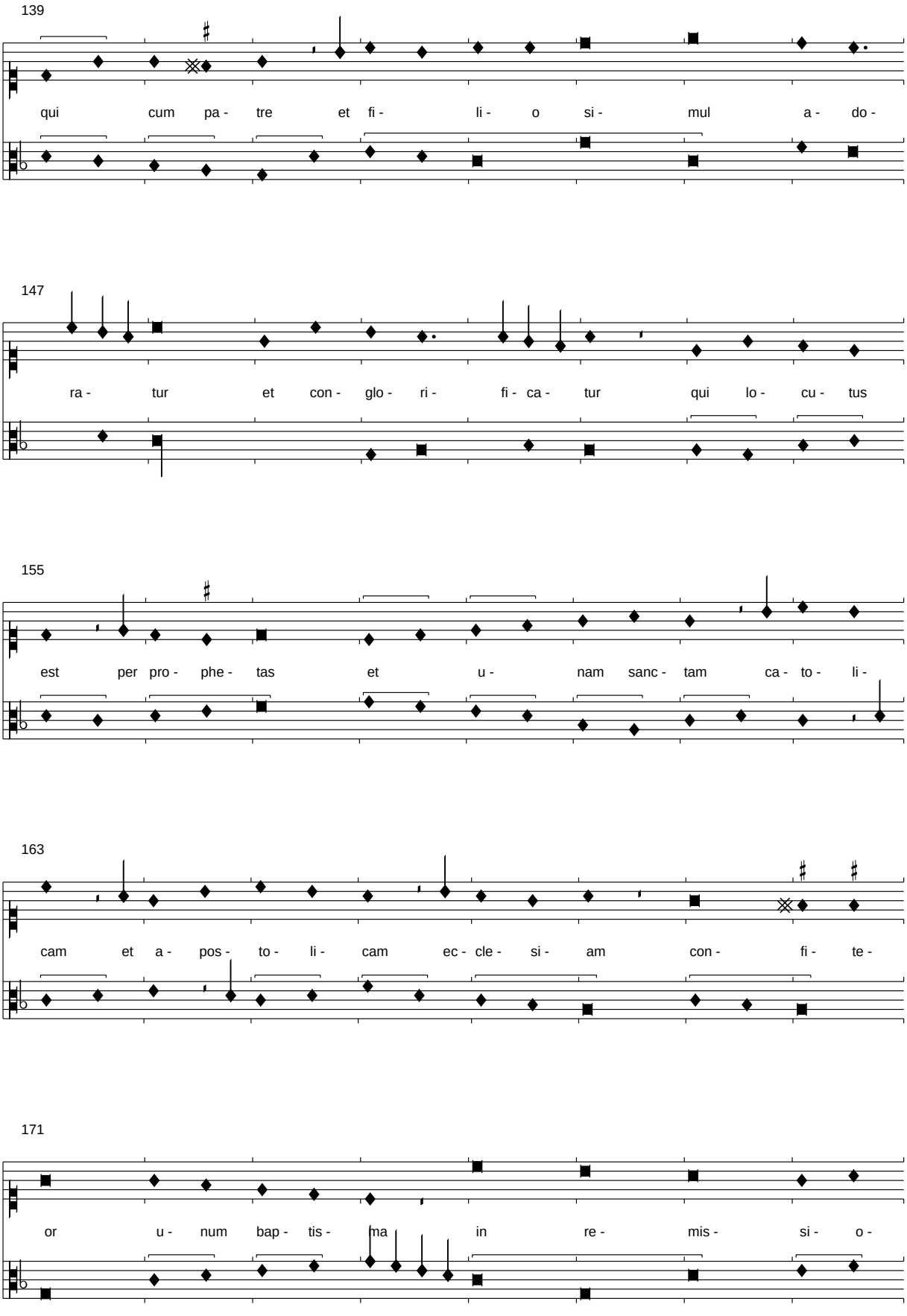
Bologna Q 15, f. 46v-48r

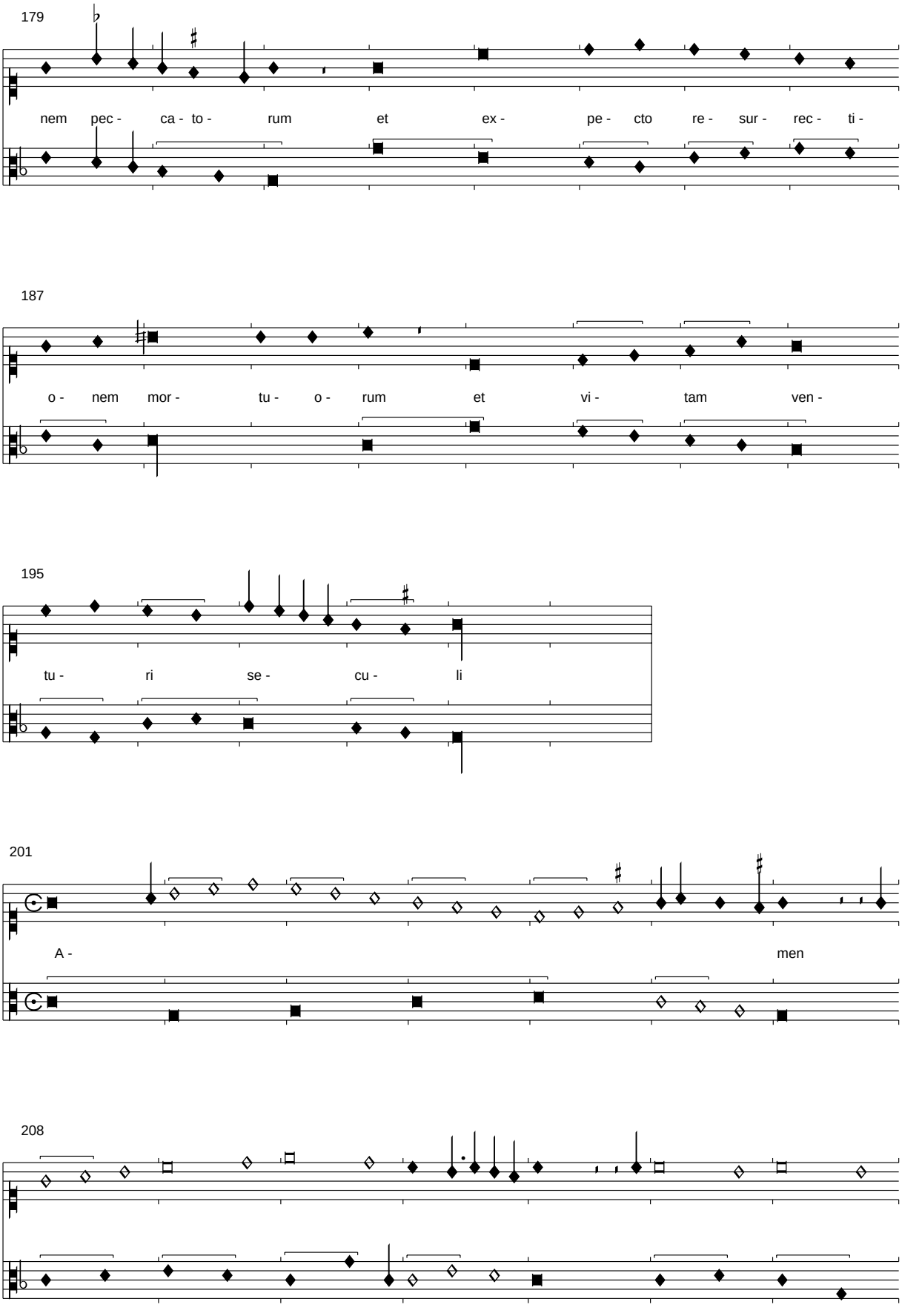



49
lu - mi - ne de - um ve - rum de de - o ve - ro ge - ni -
58
tum non fac - tum con - sub - stan - ti - a - lem pa - tri per
68
quem om - ni - a fac - ta sunt
74
Qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu -
79
tem de - scen - dit de ce - lis et in - dar - na - tus est de

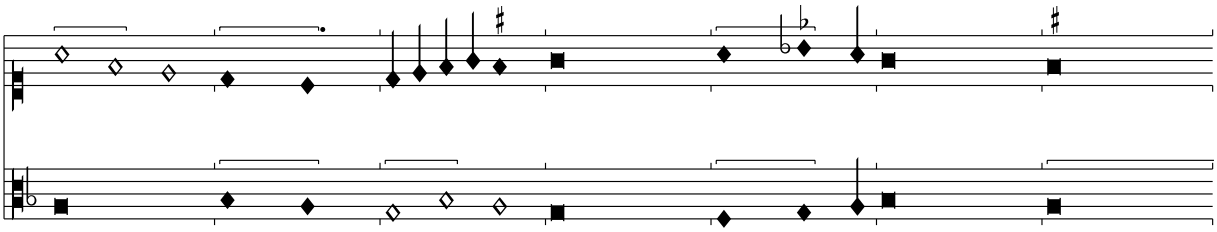

84
spi - ri - tu sanc - to ex ma - ri - a vir - gi - ne
89
et ho - mo fac - tus est cru - ci - fi - xus e - ti - am pro no - bis
94
sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est
99
Et re - sur - re - xit ter - ti - a di - e se - cun -
104
dum scrip - tu - ras et as - cen - dit in ce - lum


109
se - det ad dex - te - ram pa - tris et i - te - rum ven - tu - rus
114
est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os
119
cu - ius re - gni non e - rit fi - nis
123
Et in spi - ri - tum sanc - tum do - mi - num et vi - vi -
131
fi - can - tem qui ex pa - tre fi - li - o - que pro - ce - dit

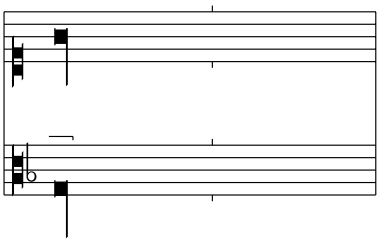

139
qui cum pa - tre et fi - li - o si - mul a - do -
147
ra - tur et con - glo - ri - fi - ca - tur qui lo - cu - tus
155
est per pro - phe - tas et u - nam sanc - tam ca - to - li -
163
cam et a - pos - to - li - cam ec - cle - si - am con - fi - te -
171
or u - num bap - tis - ma in re - mis - si - o -


179
nem pec - ca - to - rum et ex - pe - cto re - sur - rec - ti -
187
o - nem mor - tu - o - rum et vi - tam ven -
195
tu - ri se - cu - li
201
A - men
208

215

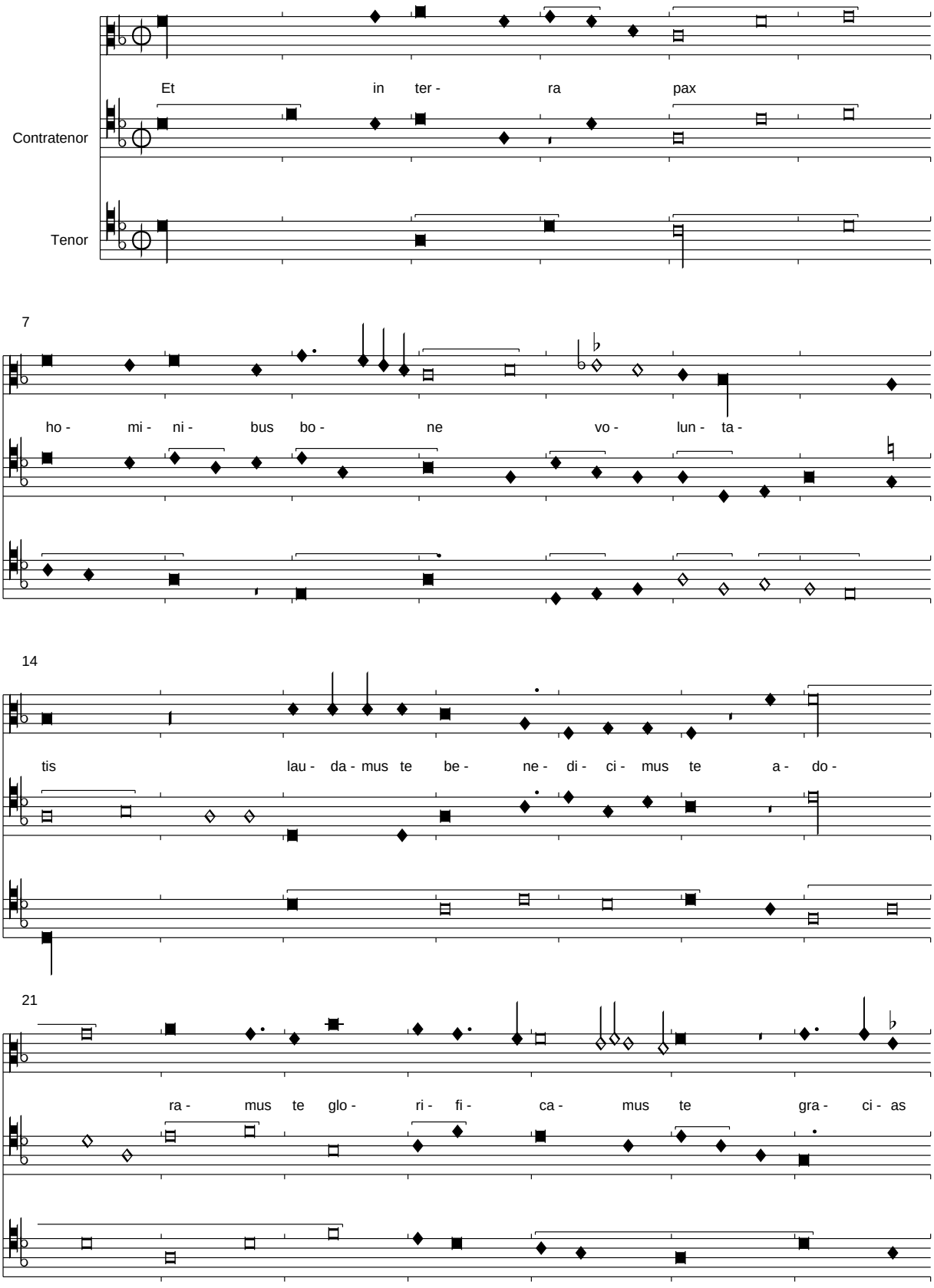


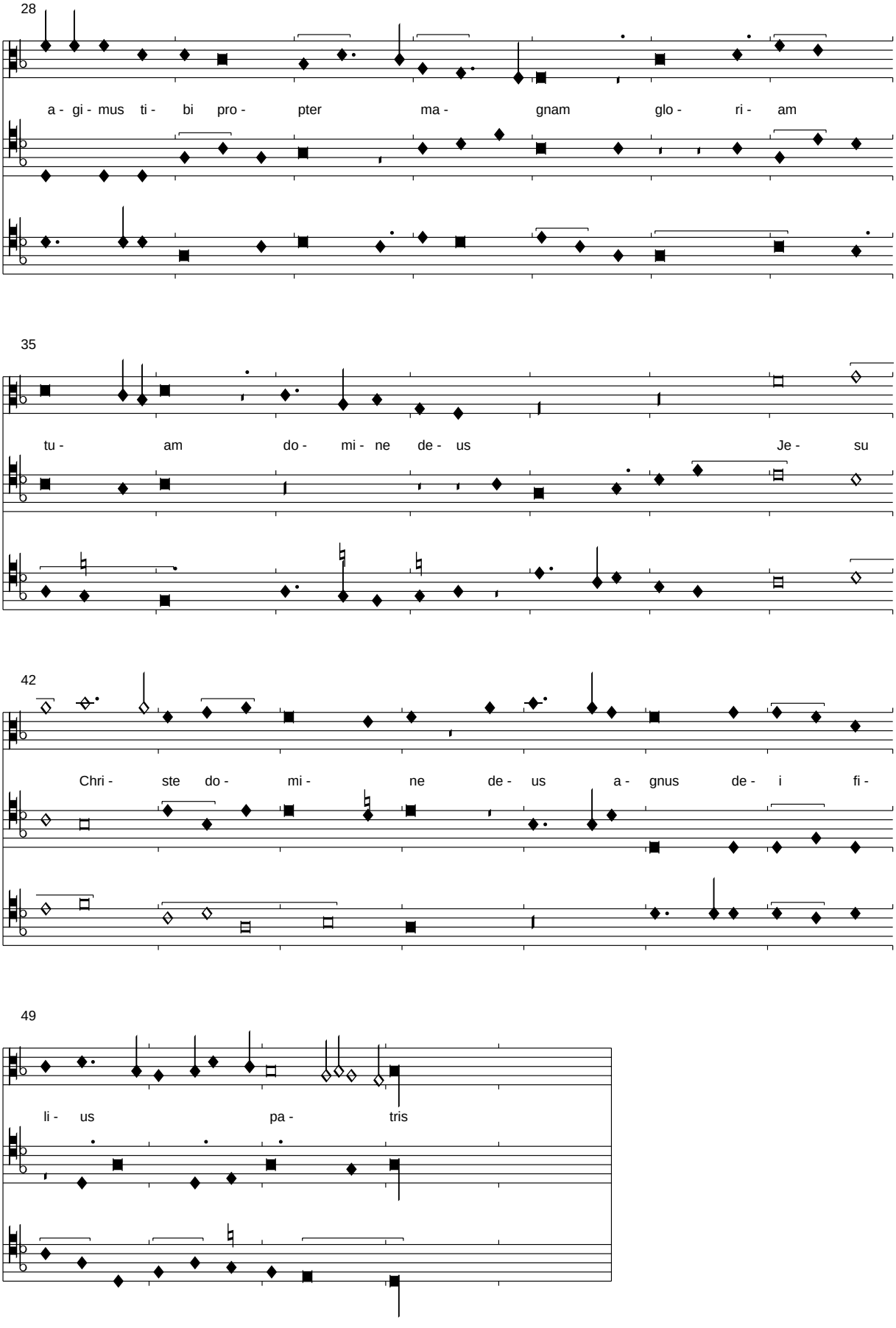
222

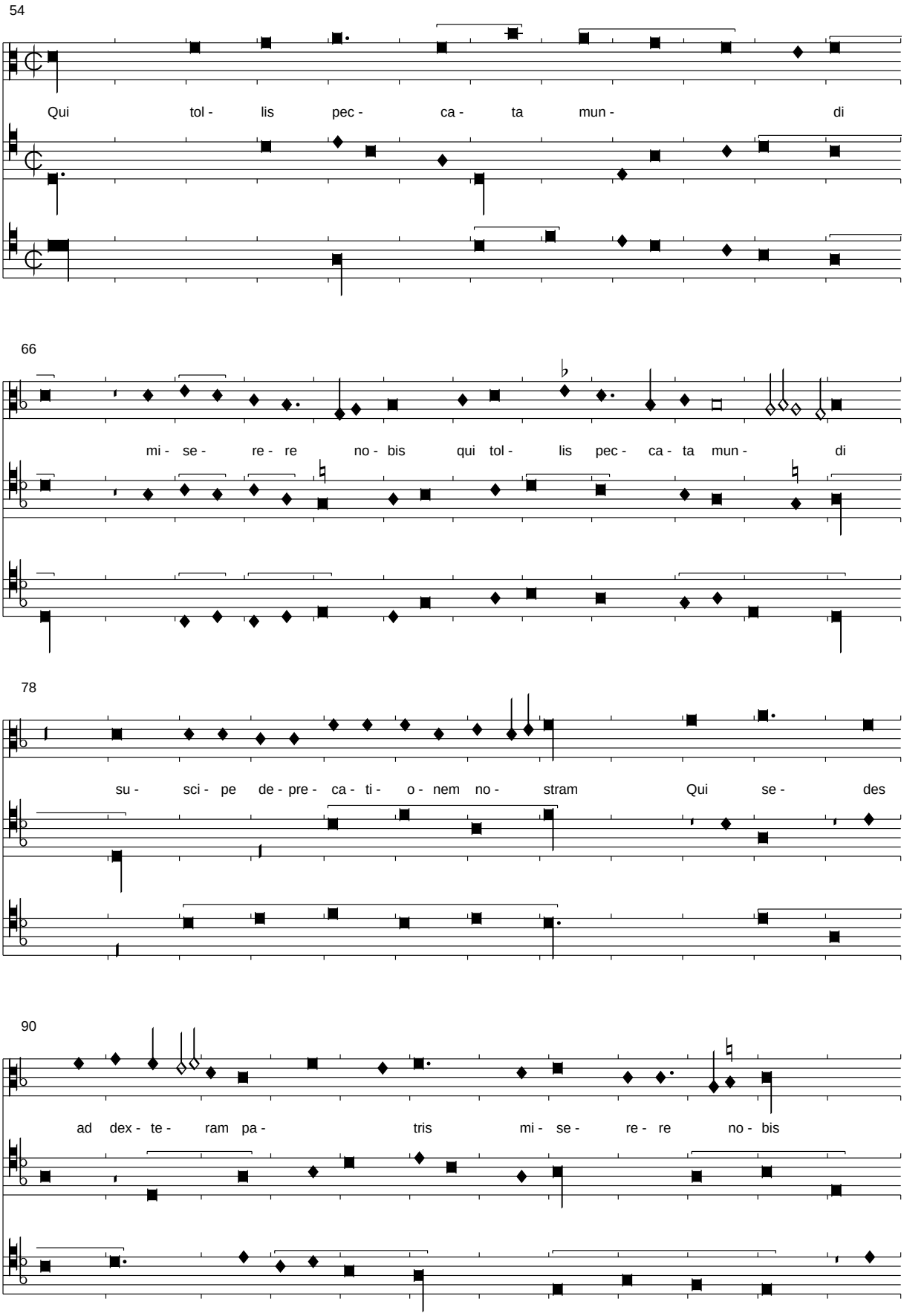


In Bologna Q 15 ist die Komposition dreistimmig. Da die vorliegende Version sehr gut zweistimmig funktioniert, ist sie vermutlich die ursprüngliche.

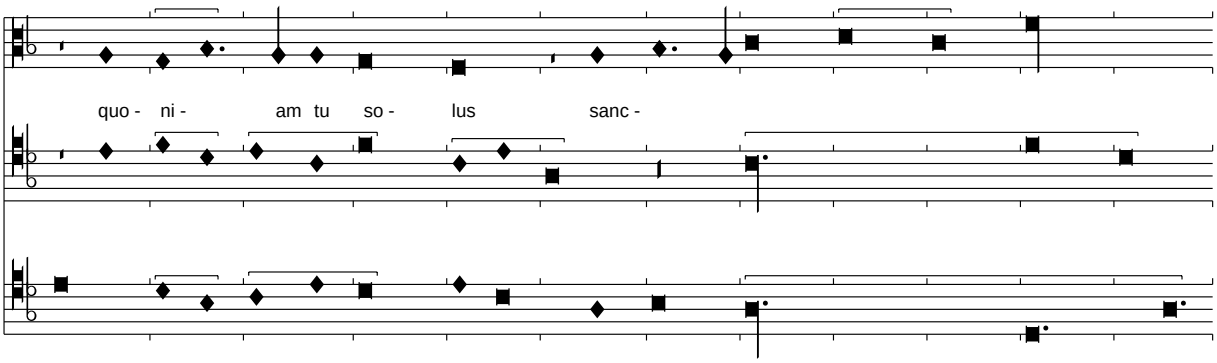
Dunstable: Gloria
Bologna 2216, f. 12v-13r



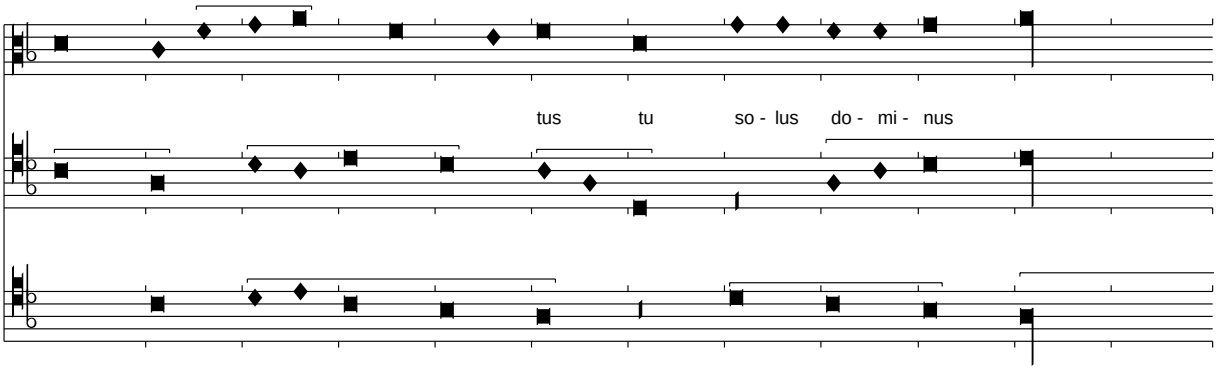

28
a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am
35
tu - am do - mi - ne de - us Je - su
42
Chri - ste do - mi - ne de - us a - gnus de - i fi -
49
li - us pa - tris


54
Qui tol - lis pec - ca - ta mun - di
66
mi - se - re - re no - bis qui tol - lis pec - ca - ta mun - di
78
su - sci - pe de - pre - ca - ti - o - nem no - stram Qui se - des
90
ad dex - te - ram pa - tris mi - se - re - re no - bis

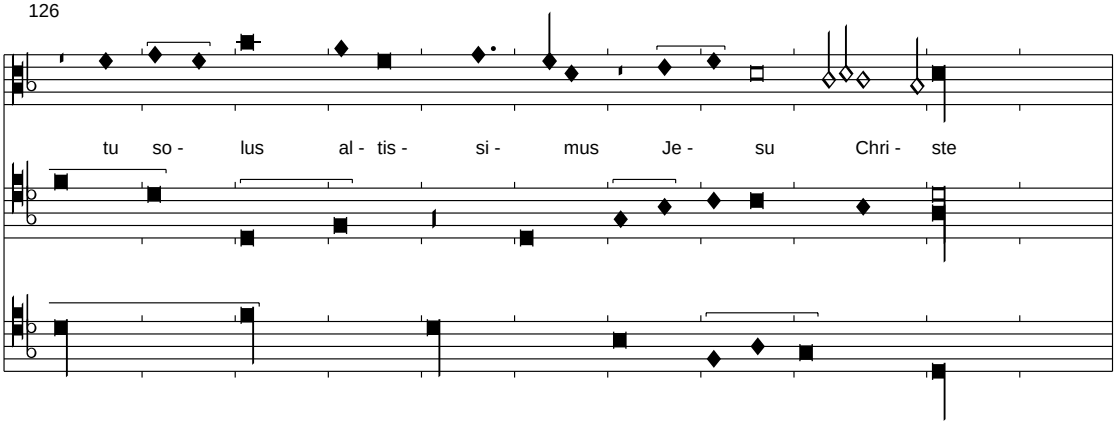
102



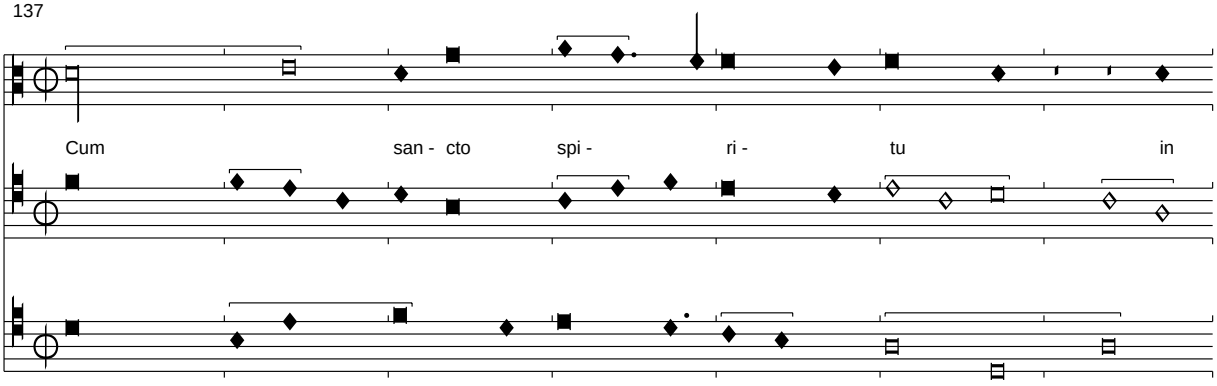
114

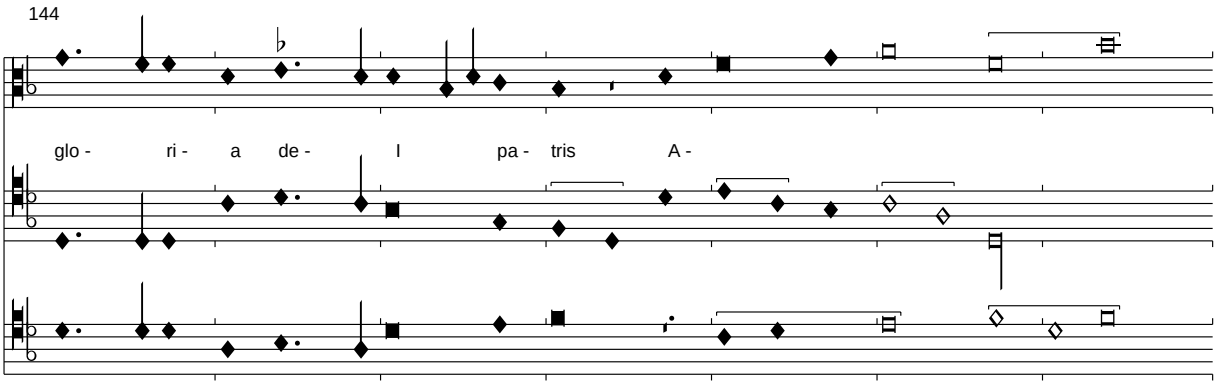


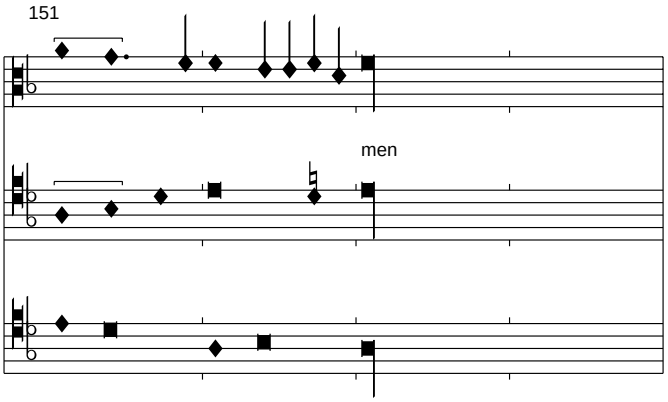
126



137

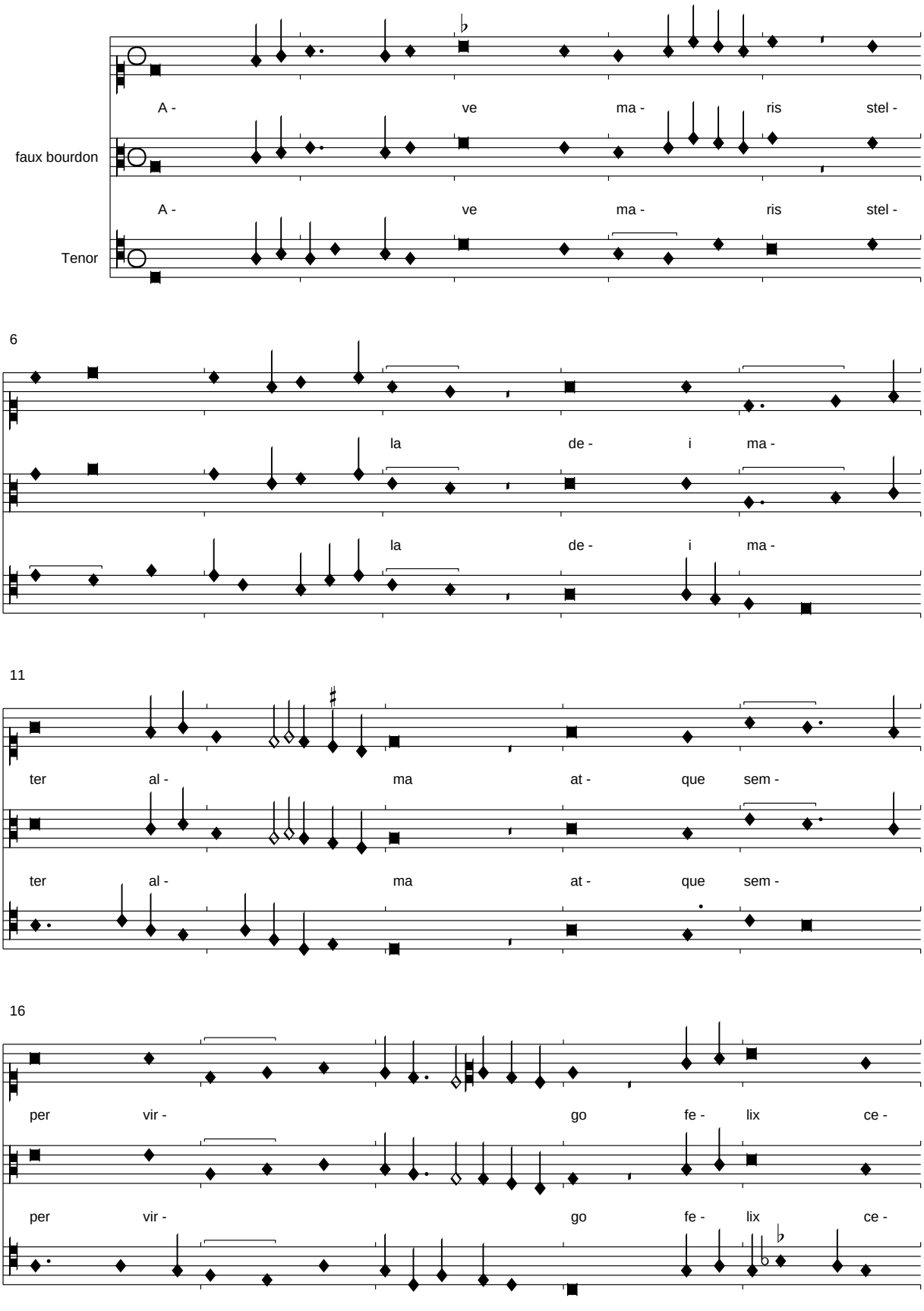


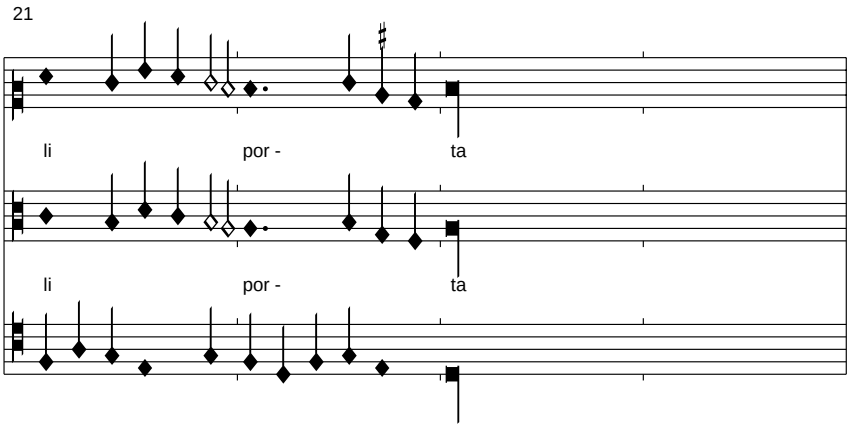

144
glo - ri - a de - I pa - tris A -


151
men

(Dufay): Ave maris stella

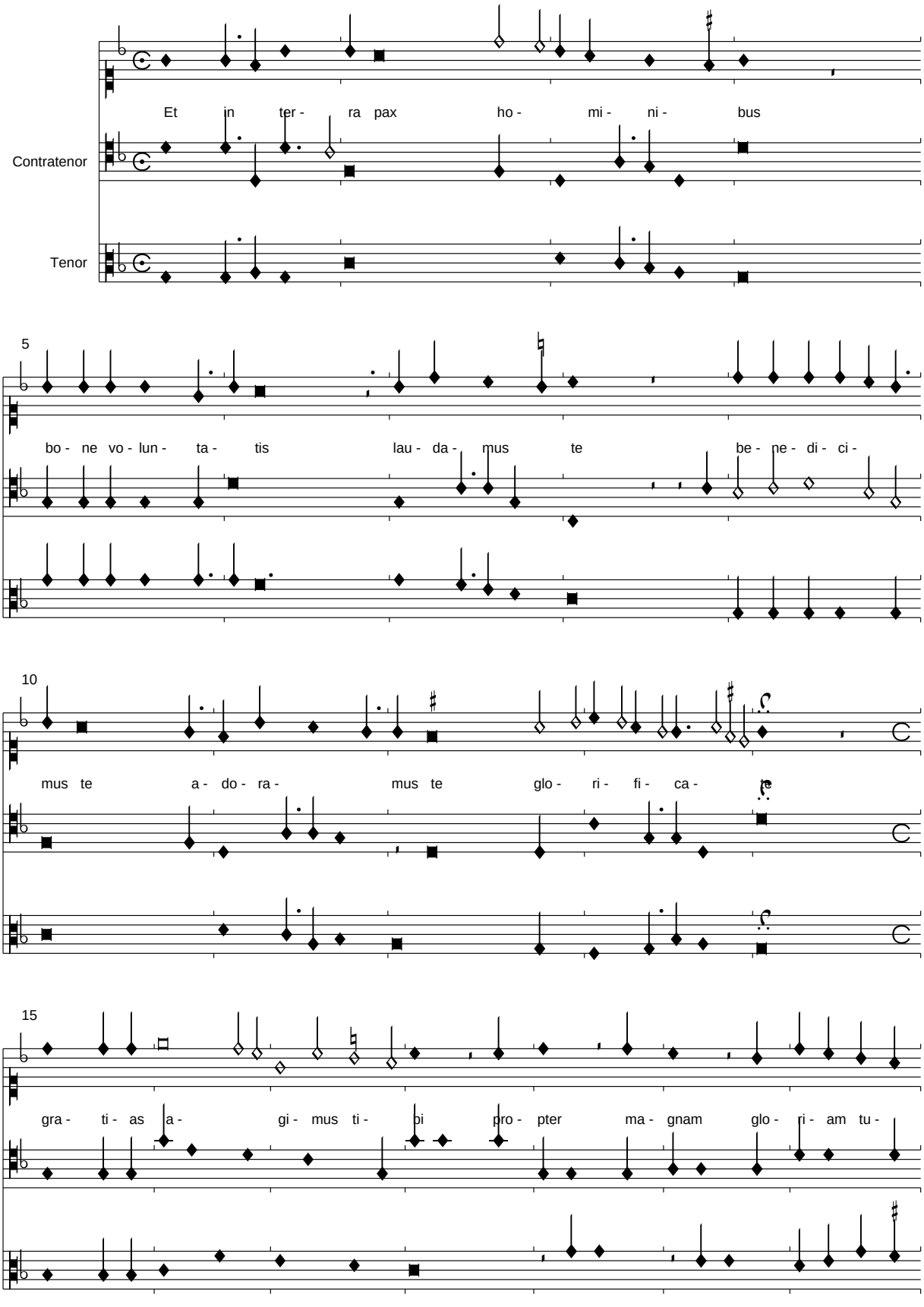
Bologna 2216, f. 13r

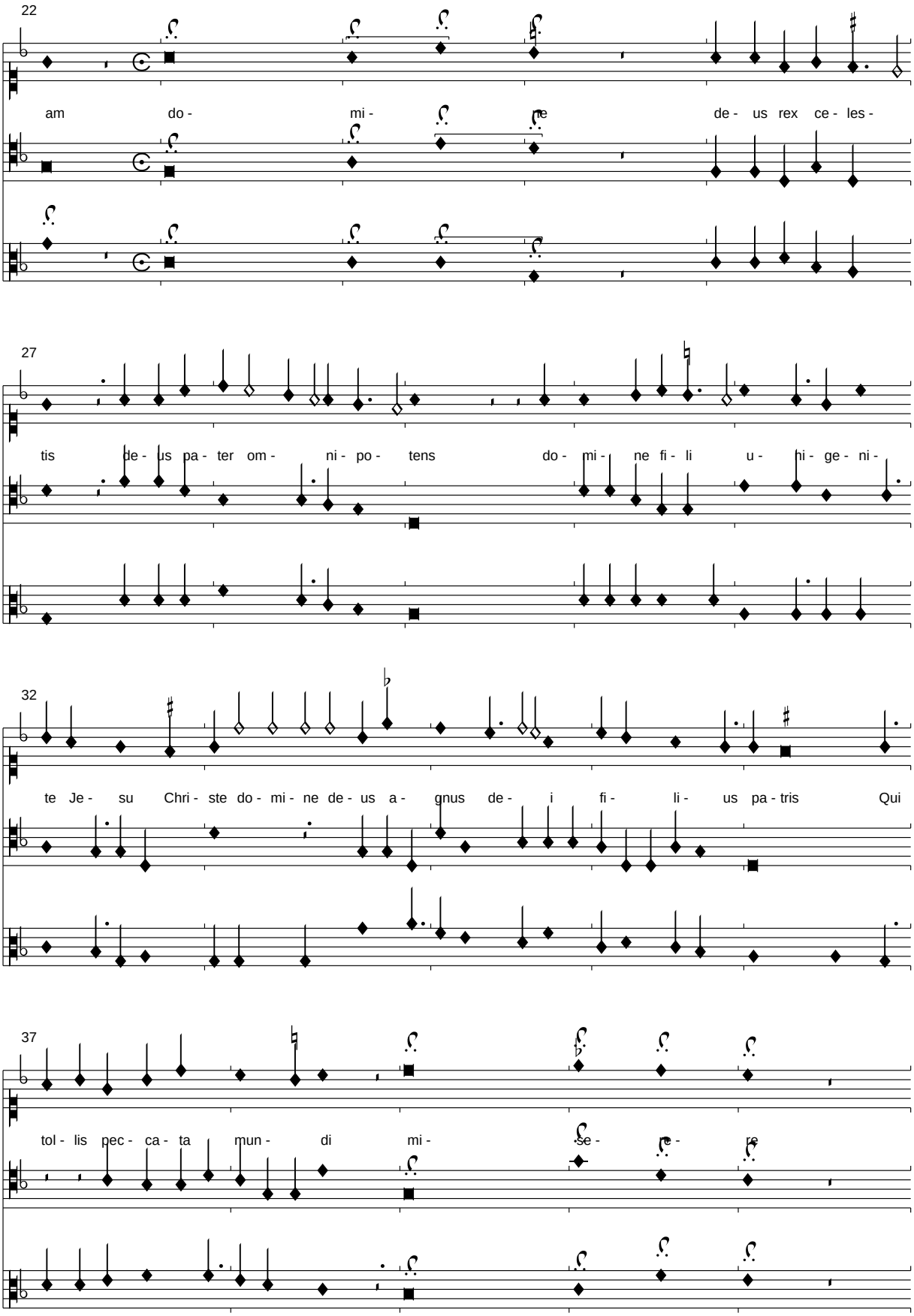


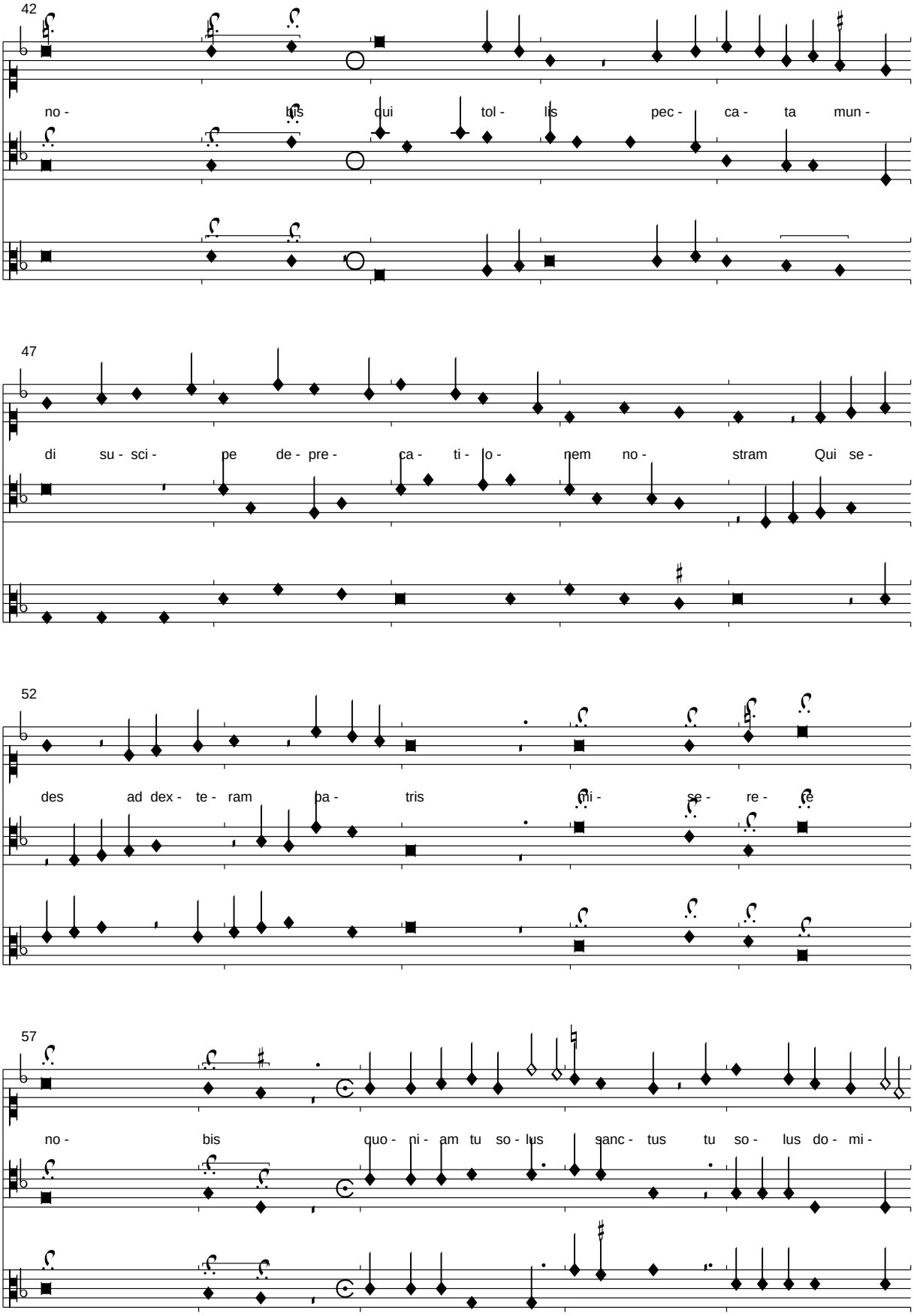


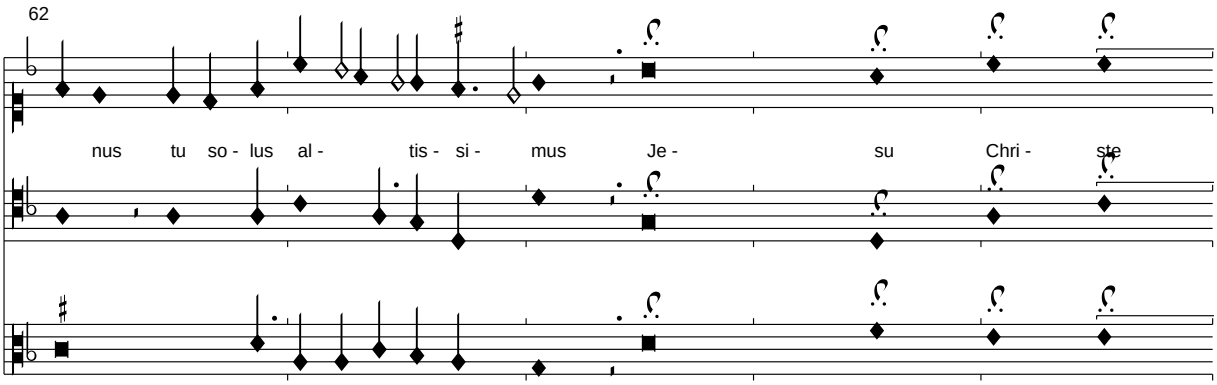
Unsere Quelle ist die einzigje, die den Contratenor als Faux bourdon angibt. Auch fehlt das Amen anderer Quellen.

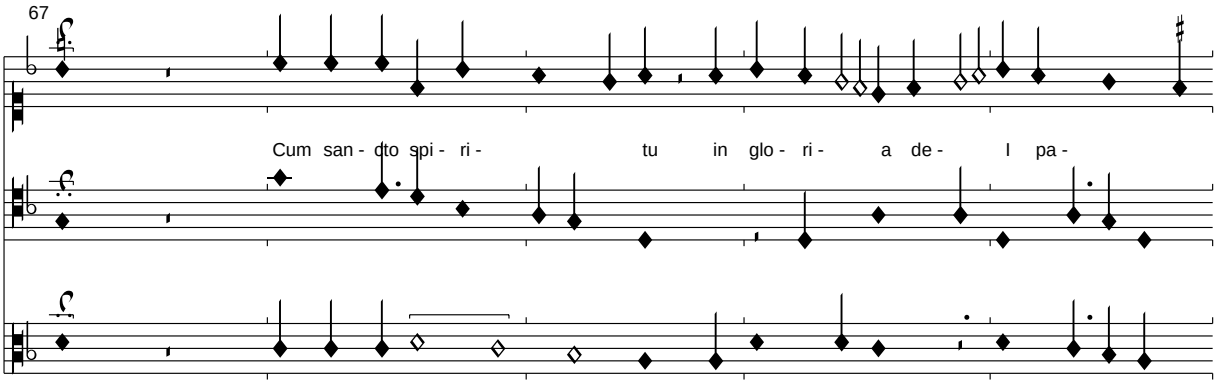
(Grossin): Gloria
Bologna 2216, f. 13v-14r

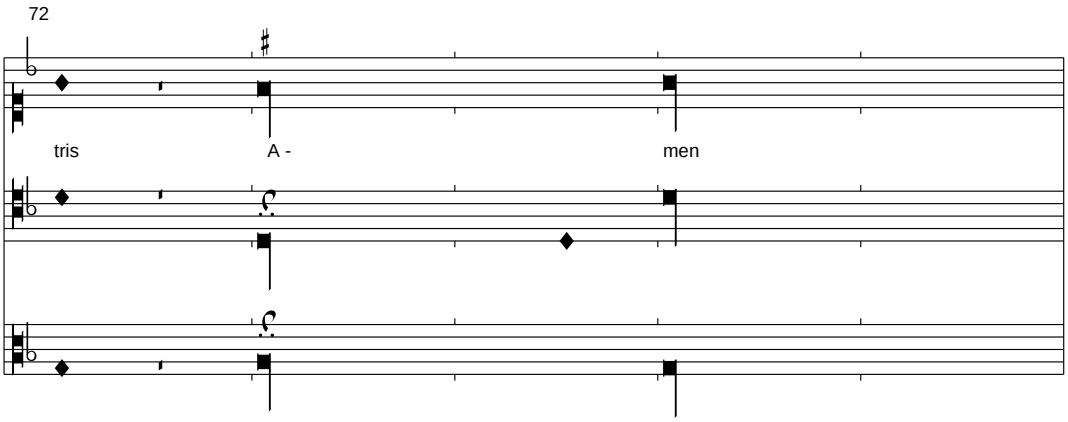



22
am do - mi - ne de - us rex ce - les -
27
tis de - us pa - ter om - ni - po - tens do - mi - ne fi - li u - ni - ge - ni -
32
te Je - su Chri - ste do - mi - ne de - us a - gnus de - i fi - li - us pa - tris Qui
37
tol - lis pec - ca - ta mun - di mi - se - re - re


42
no - 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
57
no - bis quo - ni - am tu so - lus sanc - tus tu so - lus do - mi -

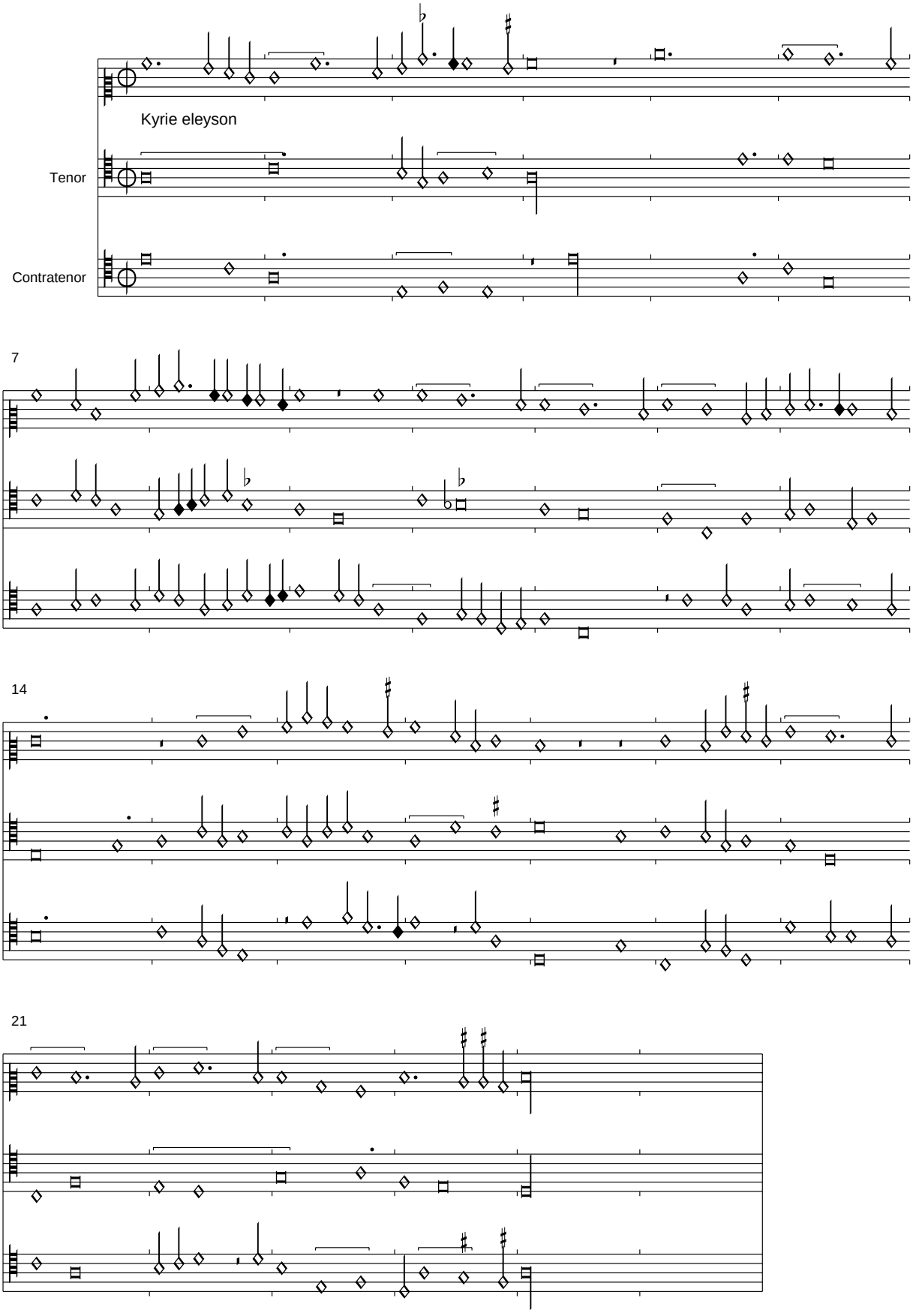

62
nus tu so - lus al - tis - si - mus Je - su Chri - ste

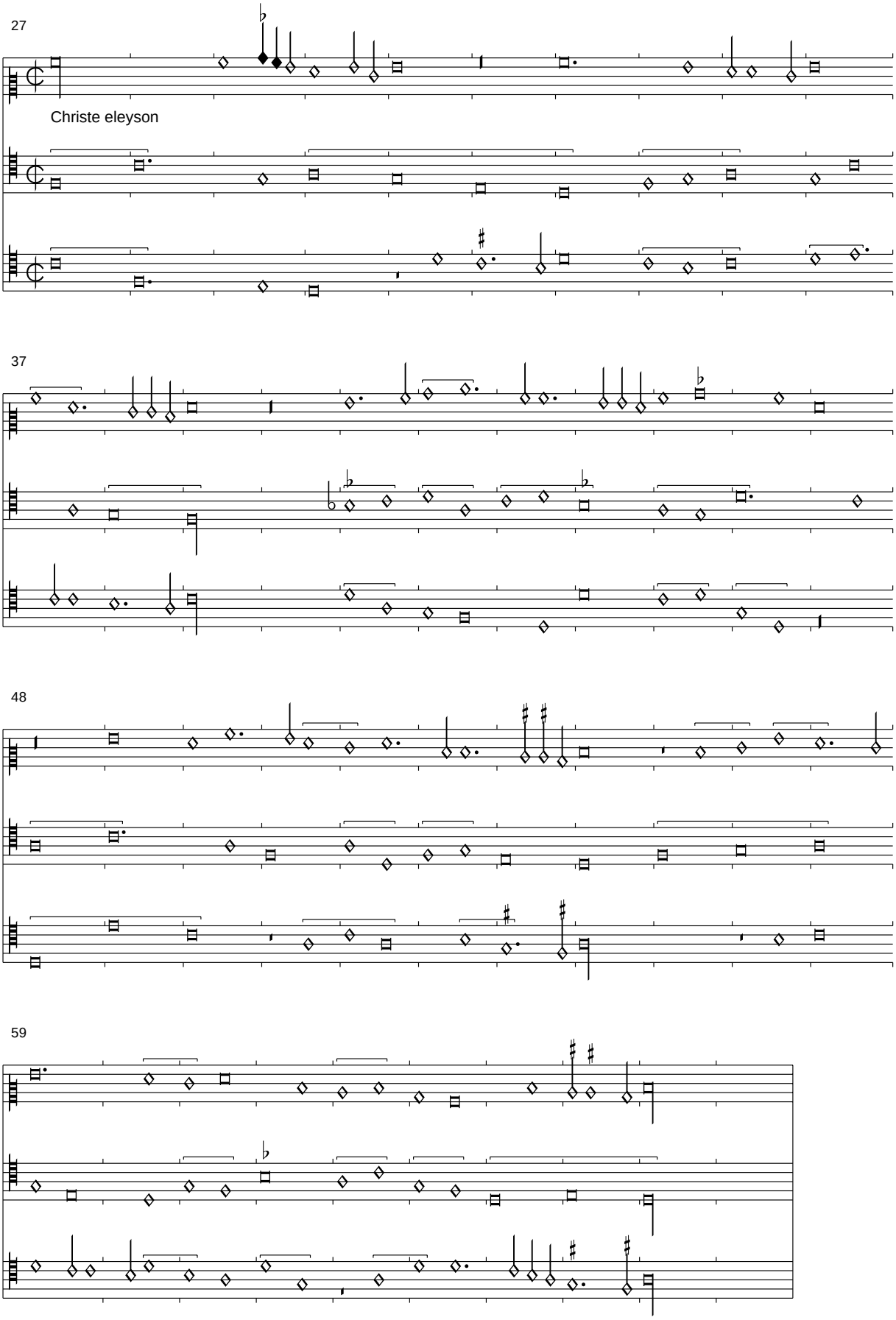

67
Cum san - cto spi - ri - tu in glo - ri - a de - I pa -

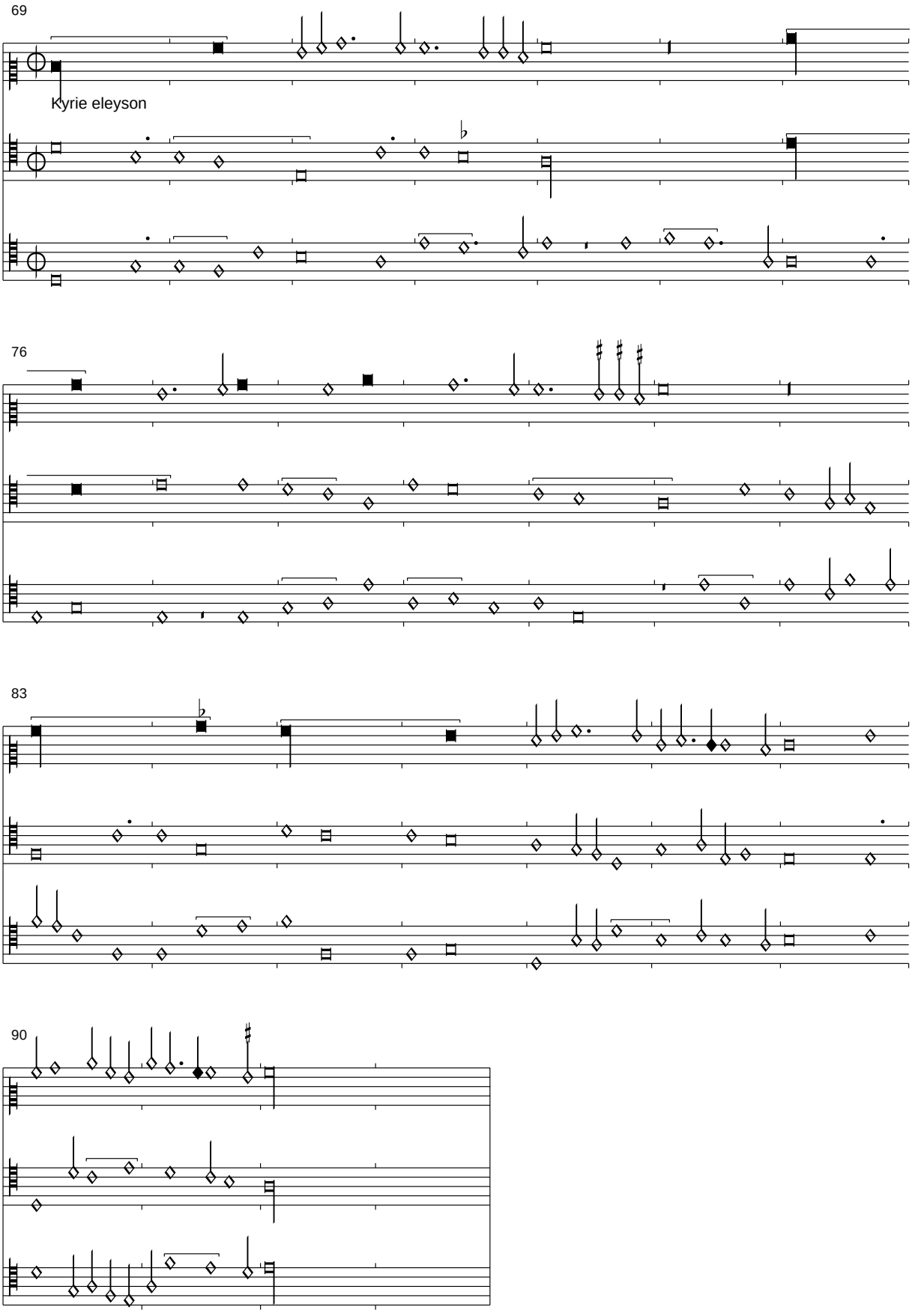

72
tris A - men

Binchoys: Kyrie

Bologna 2216, f. 14v-15r



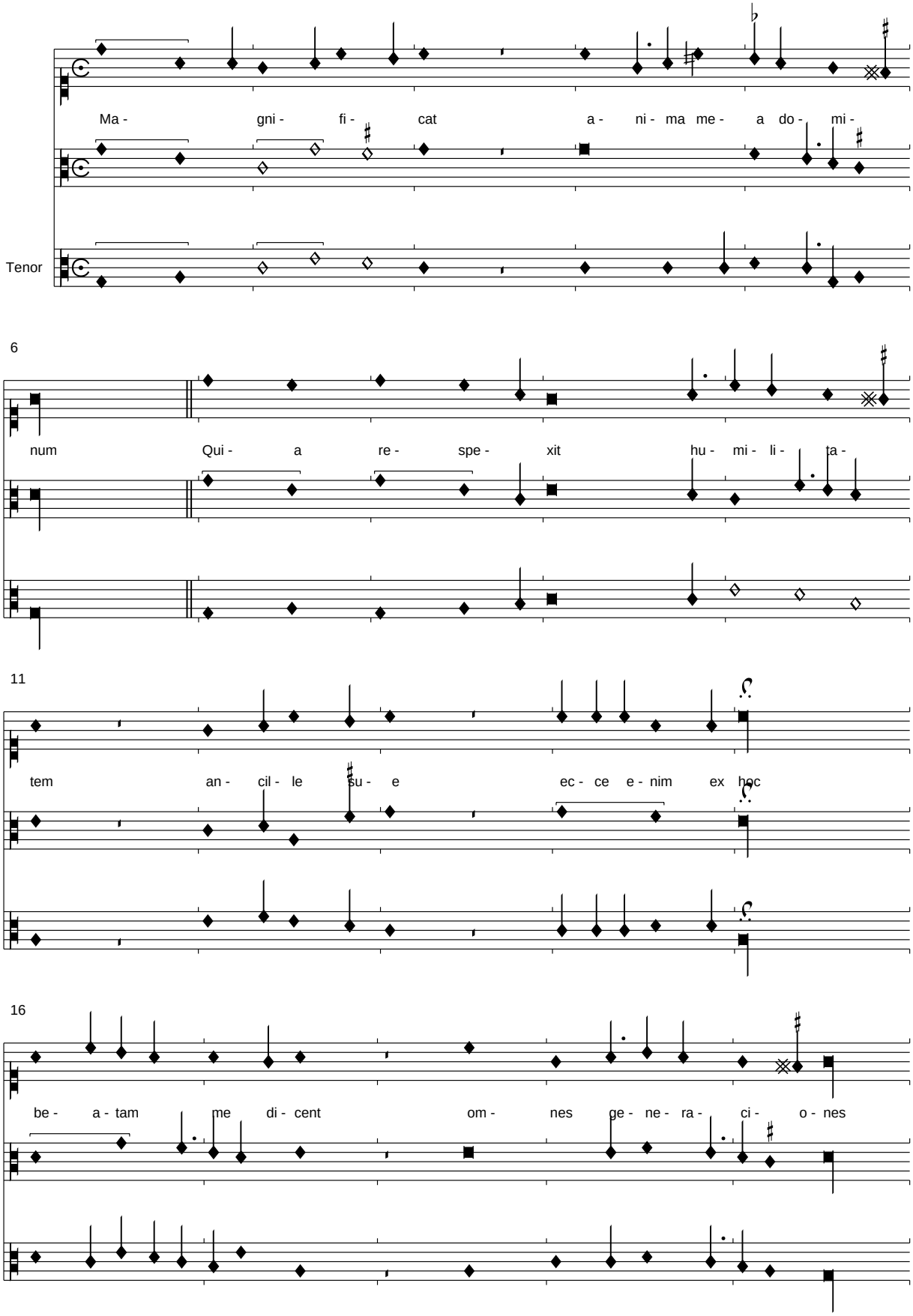

27
Christe eleyson
37
48
59

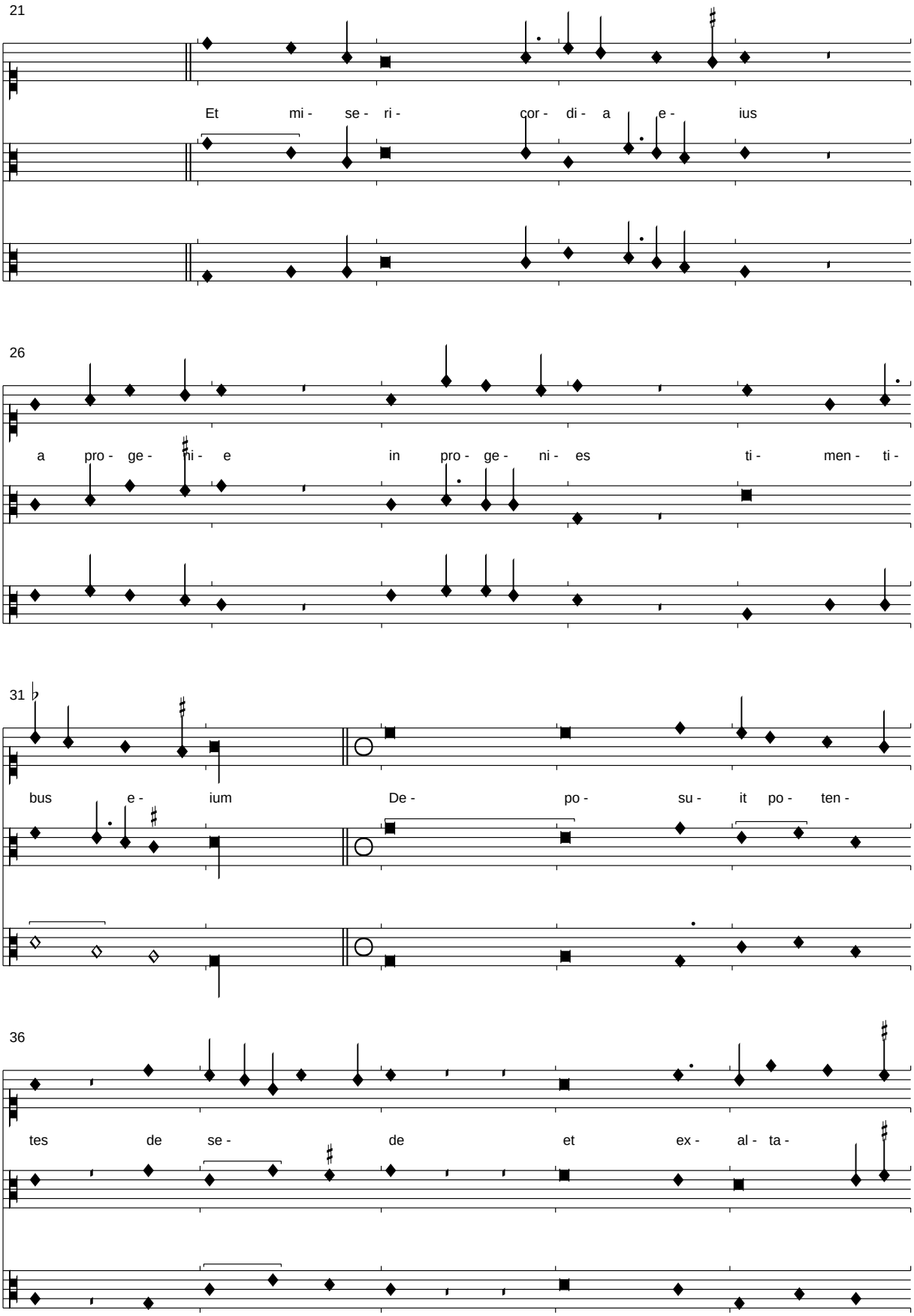


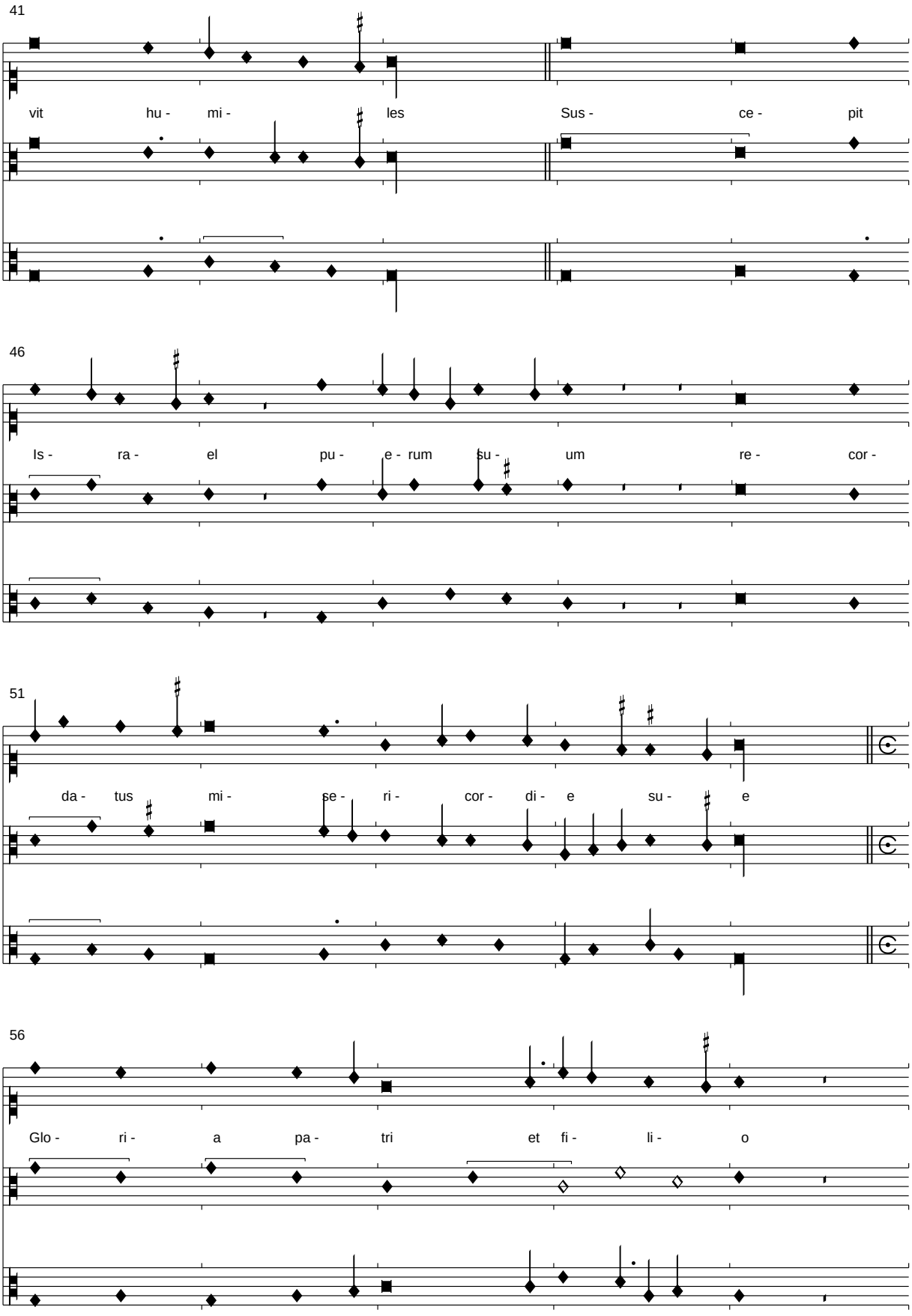
Zahlreiche Fehler wurden mit Hilfe der verlässlichen Quelle Trent 90 korrigiert.

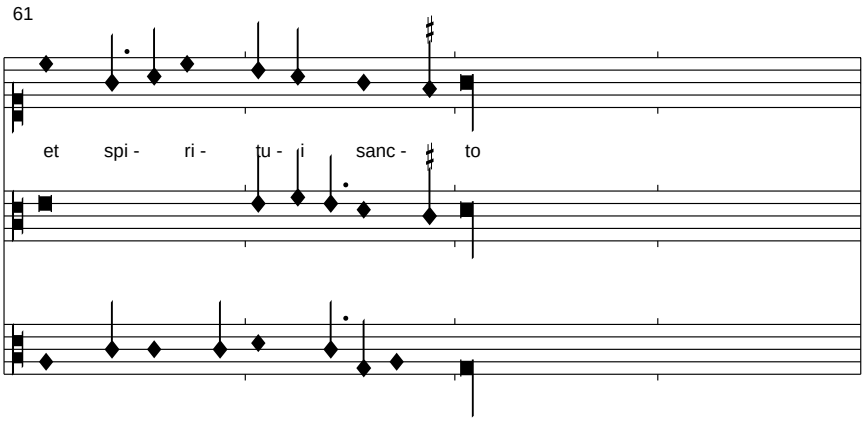
Magnificat

Bologna 2216, f. 15v-16r

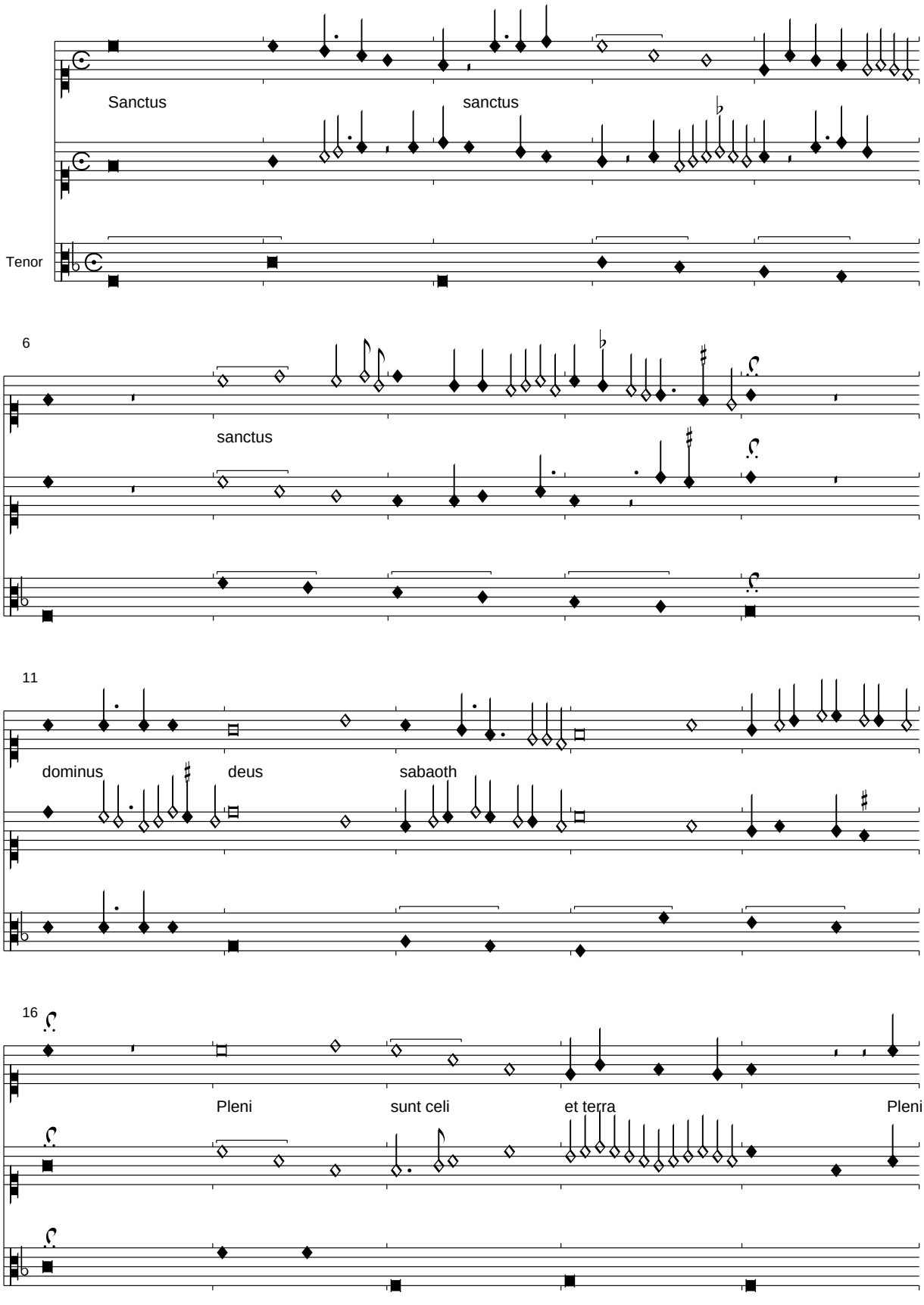


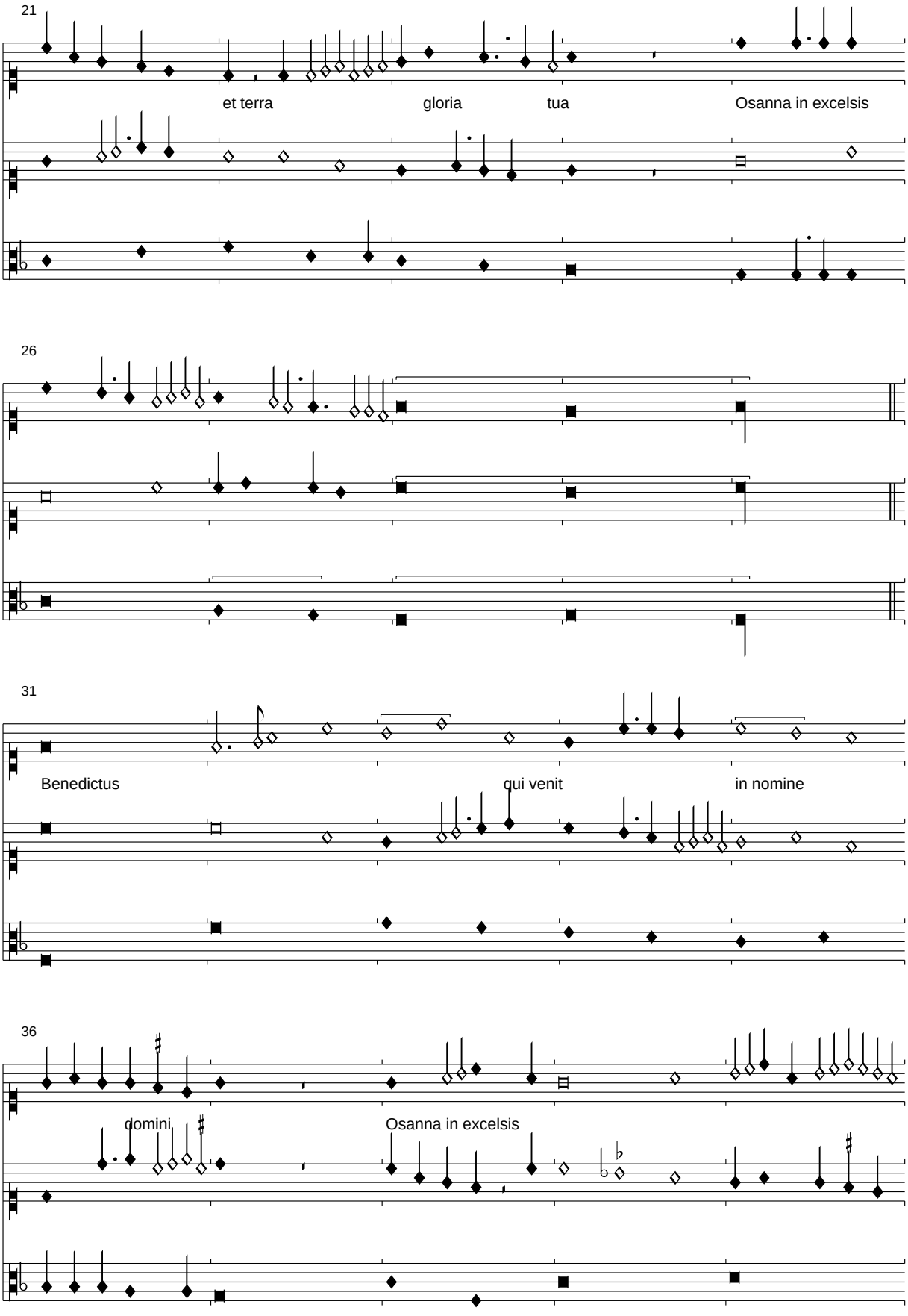

21
Et mi - se - ri - cor - di - a e - ius
26
a pro - ge - ni - e in pro - ge - ni - es ti - men - ti -
31
bus e - ium De - po - su - it po - ten -
36
tes de se - de et ex - al - ta -


41
vit hu - mi - les Sus - ce - pit
46
Is - ra - el pu - e - rum su - um re - cor -
51
da - tus mi - se - ri - cor - di - e su - e
56
Glo - ri - a pa - tri et fi - li - o

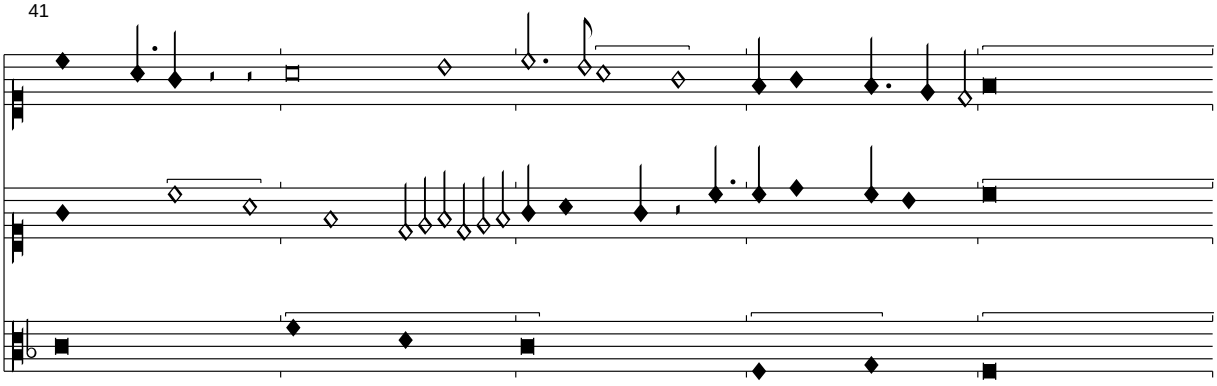

61
et spi - ri - tu - i sanc - to

Afat: Sanctus
Bologna 2216, f. 15v-16r

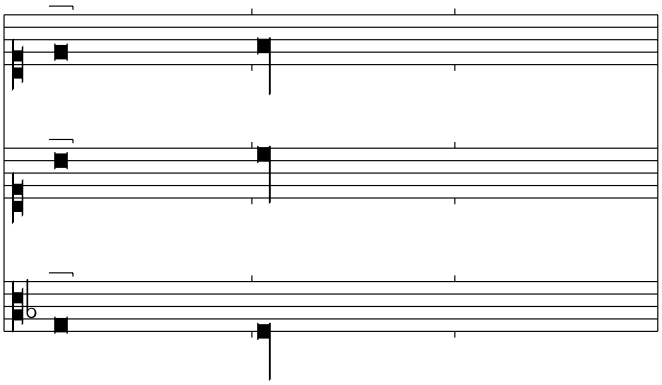



21
et terra
gloria
tua
Osanna in excelsis
26
31
Benedictus
qui venit
in nomine
36
domini
Osanna in excelsis

41



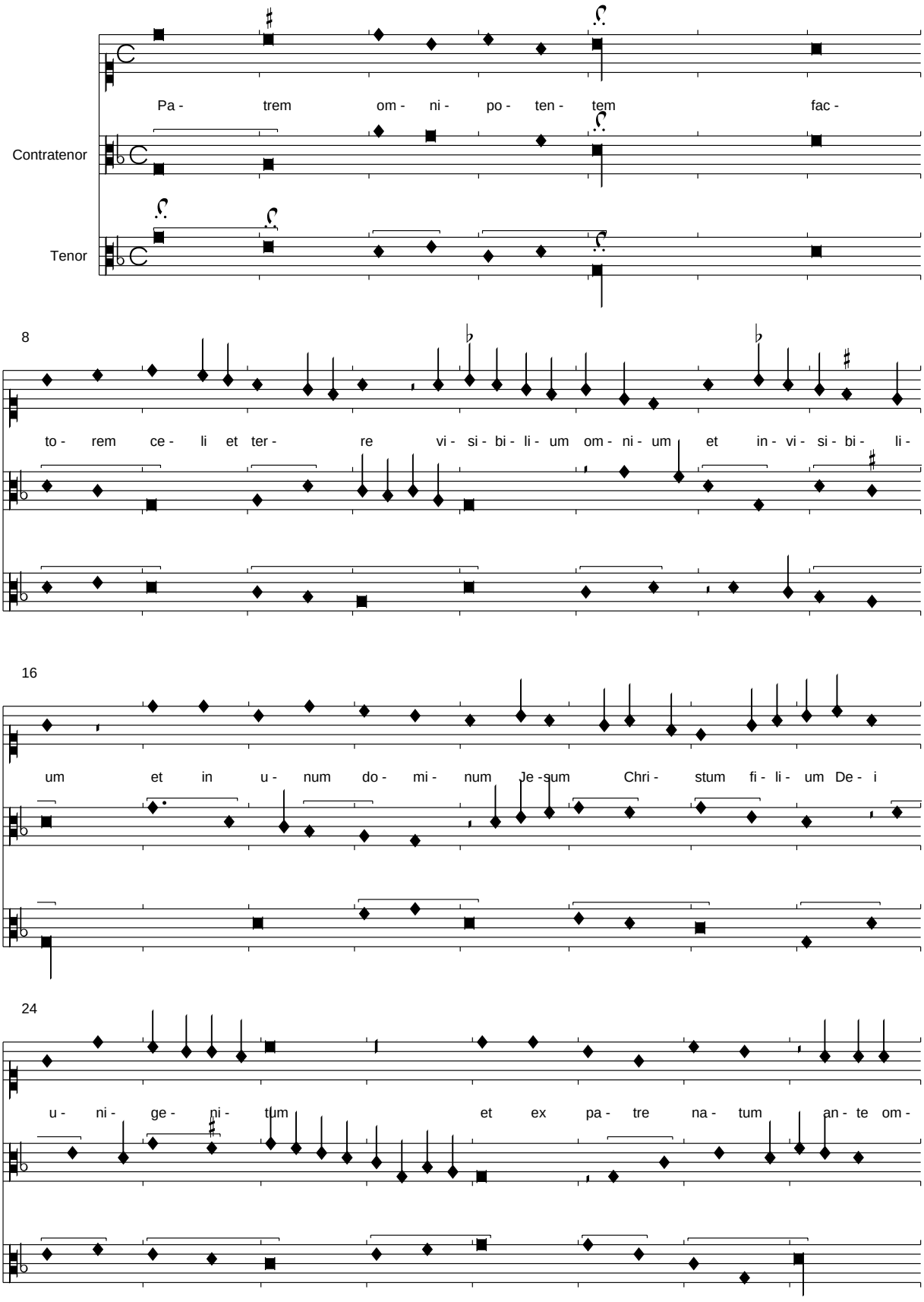
46

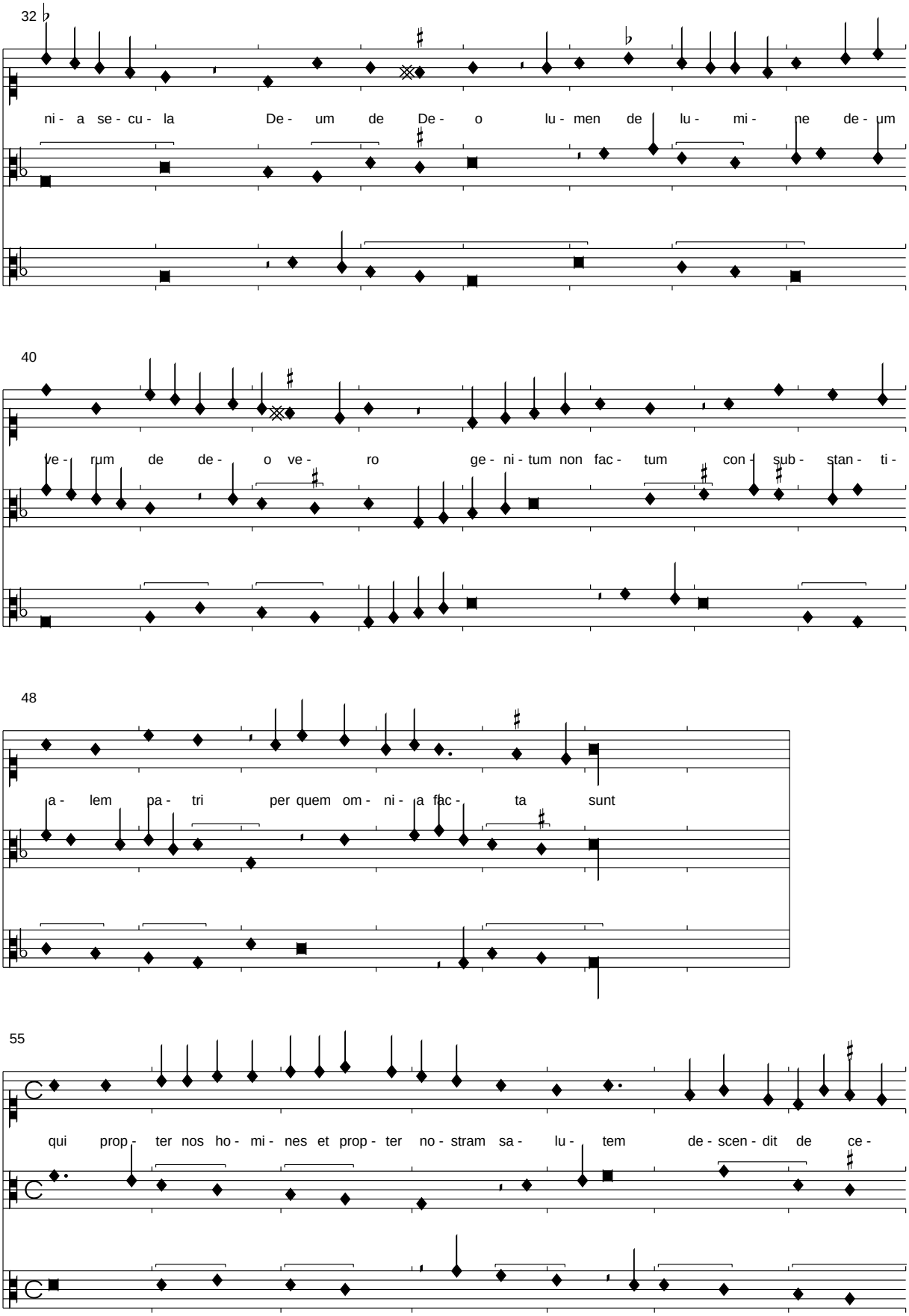


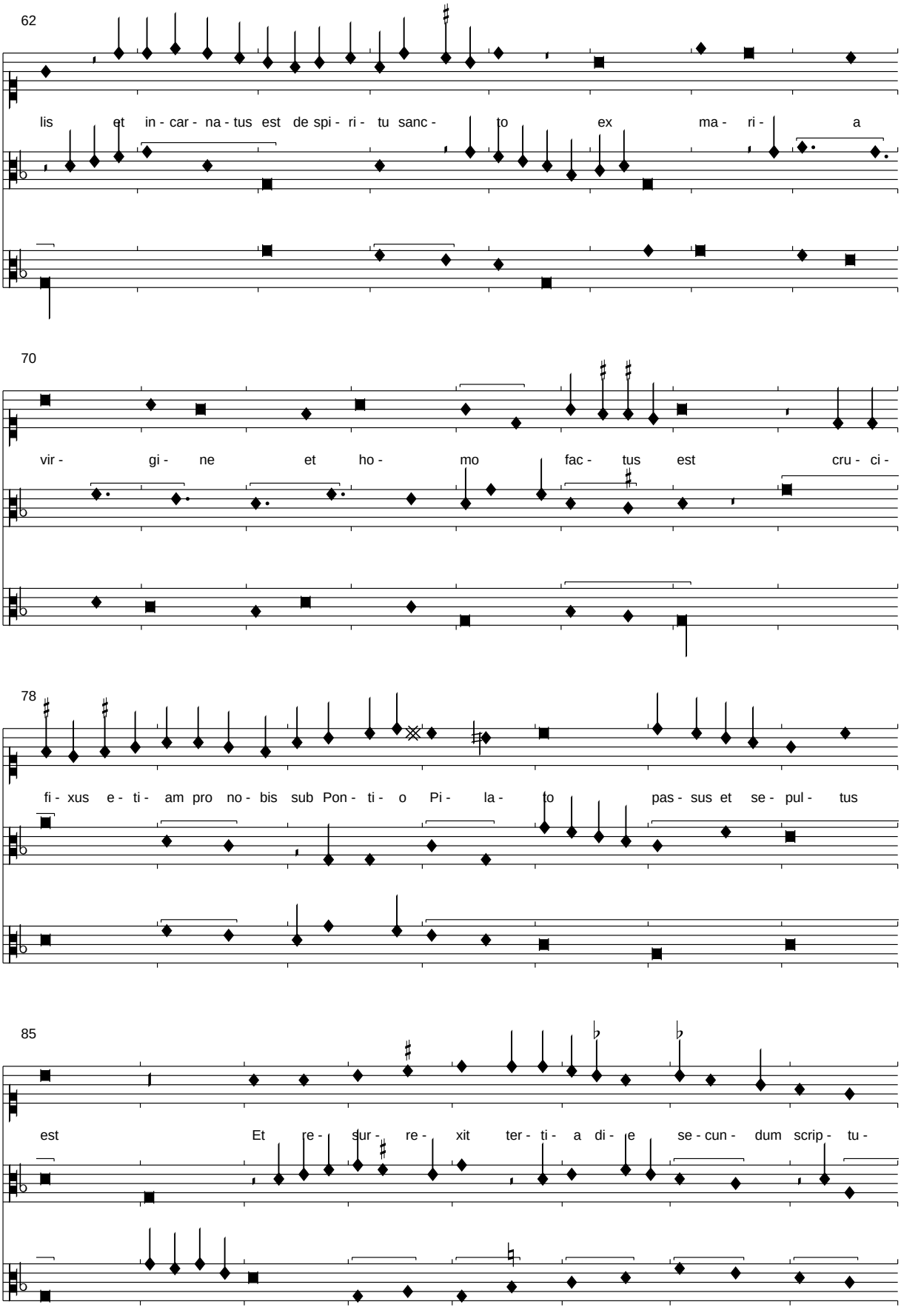
Im Tenor musste jeweils am Abschnittsende eine Penultima Brevis g eingefügt werden.
Der Komponist „Afat“ taucht nur in unserer Quelle auf, dafür gleich fünf mal. Diese Komposition weist ihn als einen sehr guten Komponisten aus. Um so erstaunlicher, dass er bisher noch in keiner anderen Quelle auffgetaucht ist.

G dufay: Missa Resveillez vous, Credo

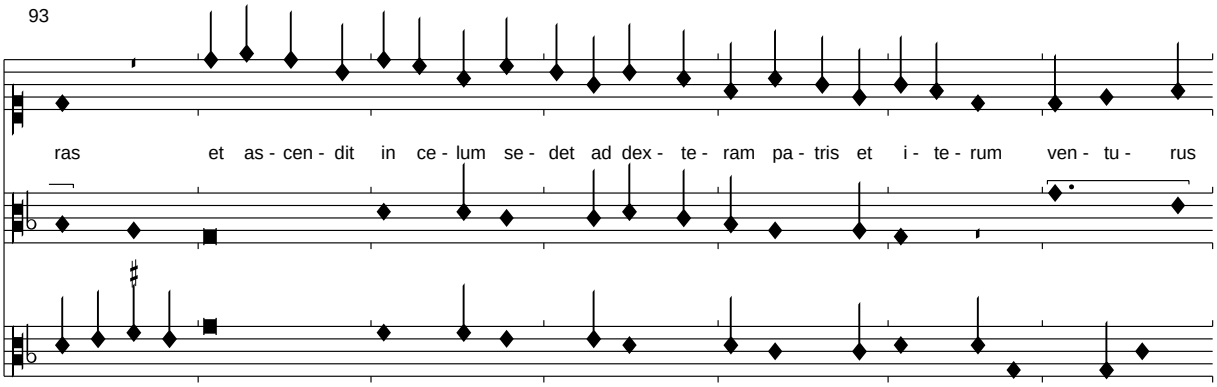
Bologna 2216, f. 16v-17r



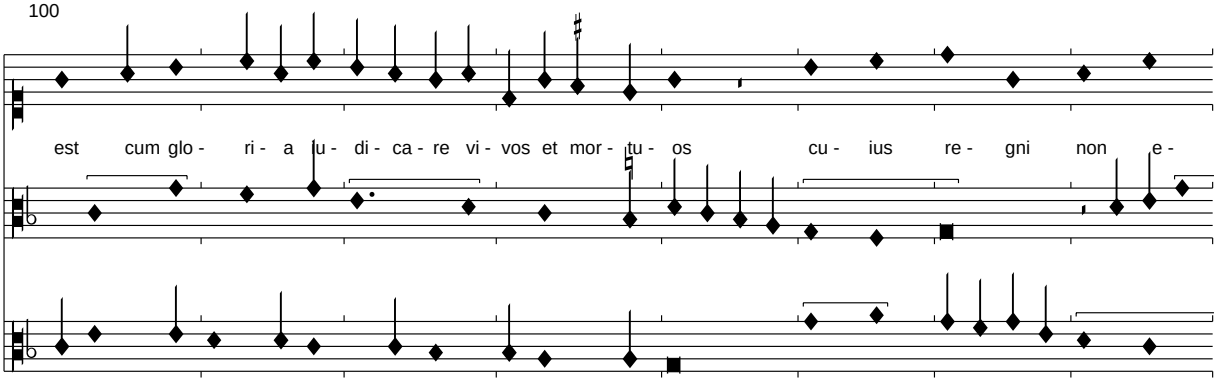

32
ni- a se- cu- la De- um de De- o lu- men de lu- mi- ne de- um
40
ve- rum de de- o ve- ro ge- ni- tum non fac- tum con- sub- stan- ti-
48
a- lem pa- tri per quem om- ni- a fac- ta sunt
55
qui prop- ter nos ho- mi- nes et prop- ter no- stram sa- lu- tem de- scen- dit de ce-


62
lis et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri - a
70
vir - gi - ne et ho - mo fac - tus est cru - ci -
78
fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus
85
est Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu -

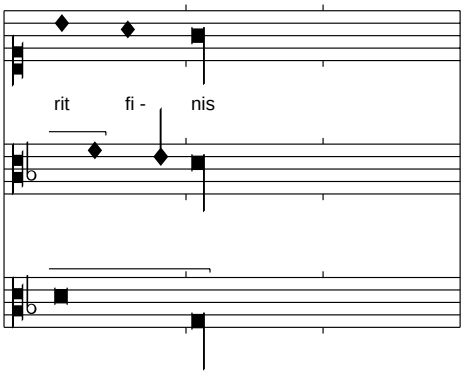
93



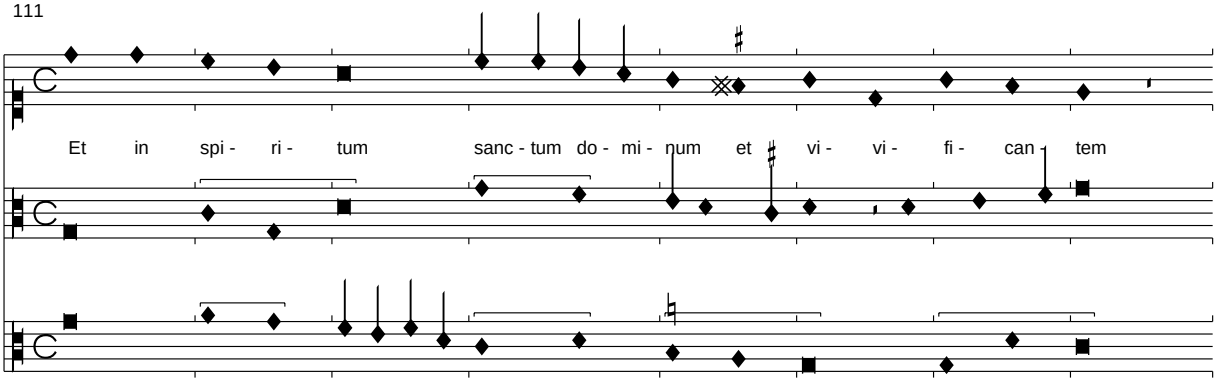
100

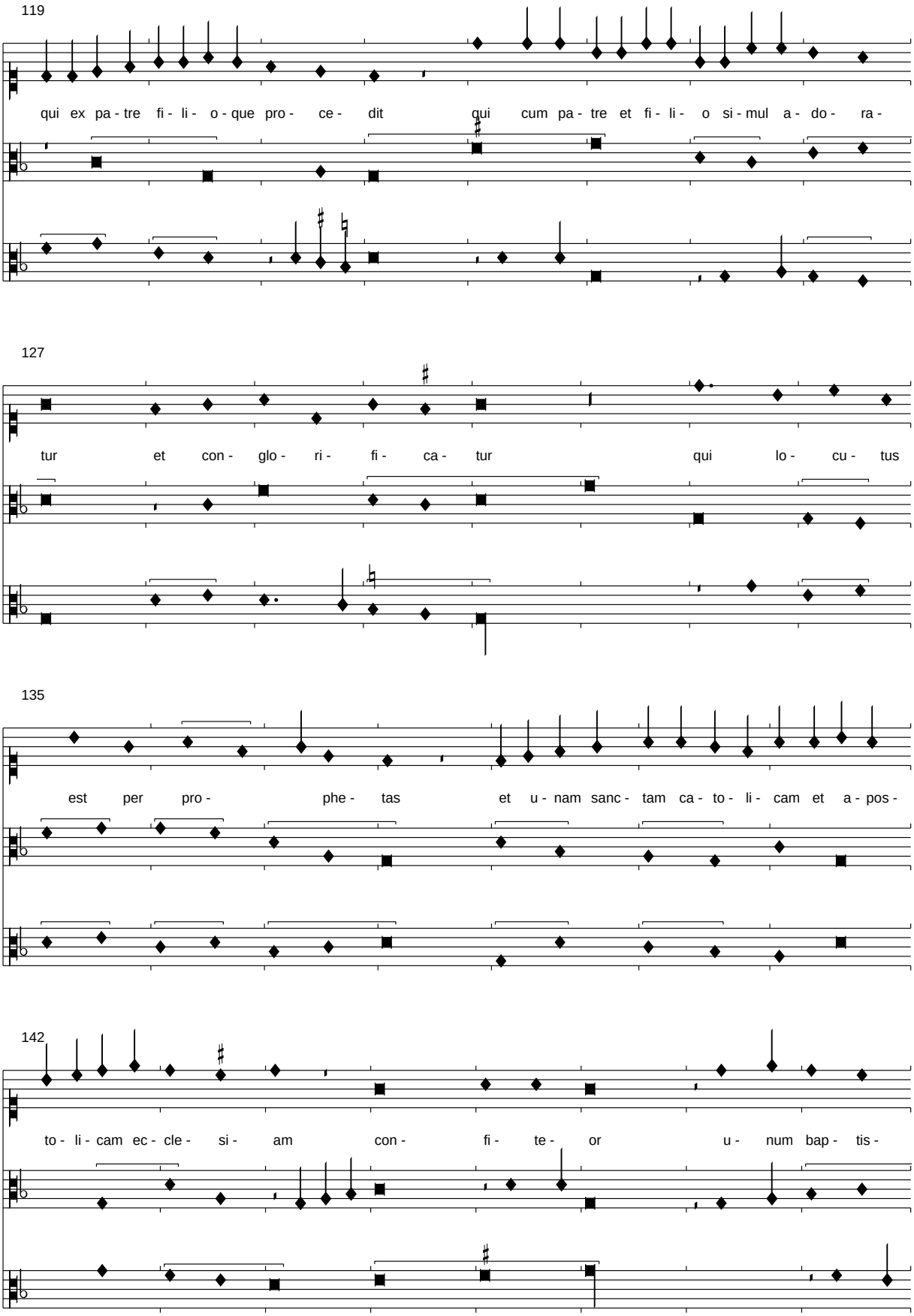


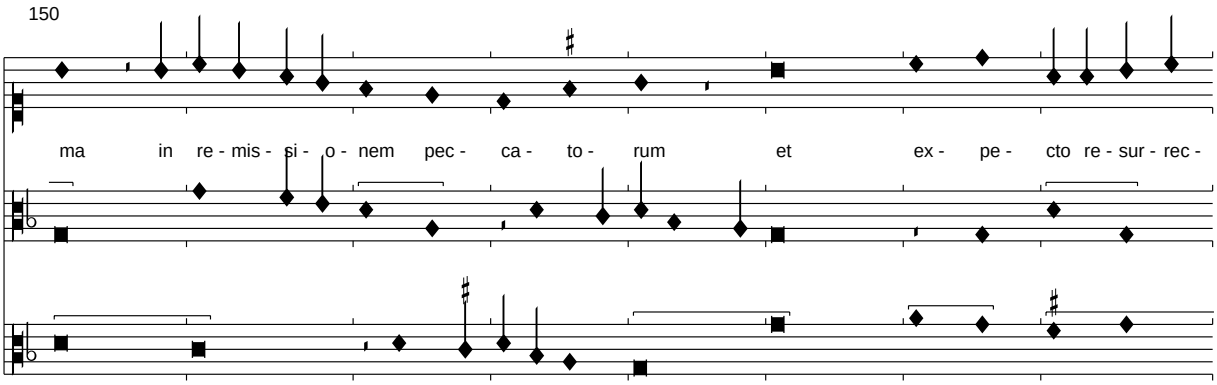
108

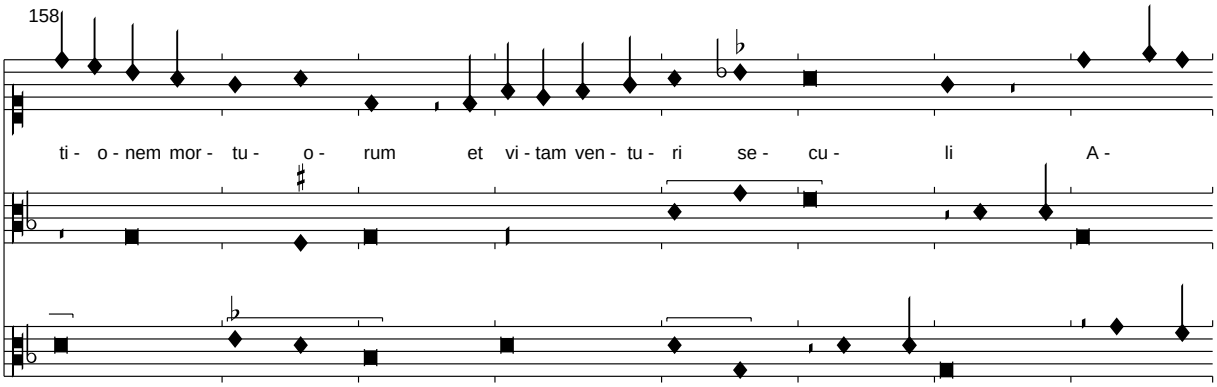


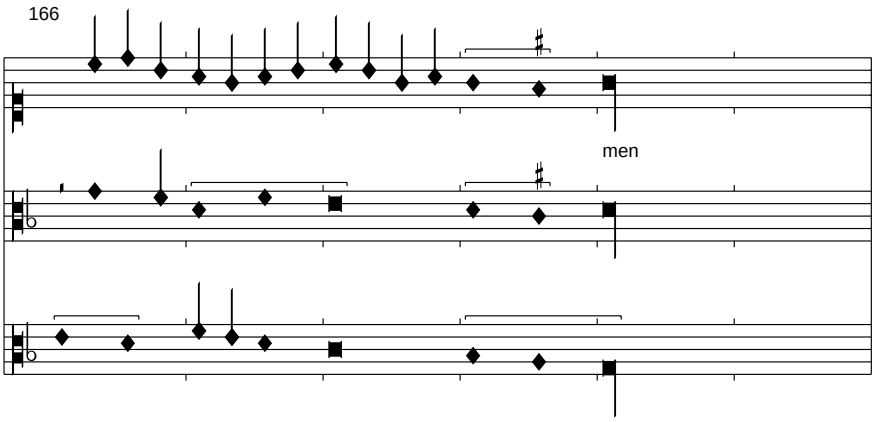
111




119
qui ex pa - tre fi - li - o - que pro - ce - dit qui cum pa - tre et fi - li - o si - mul a - do - ra -
127
tur et con - glo - ri - fi - ca - tur qui lo - cu - tus
135
est per pro - phe - tas et u - nam sanc - tam ca - to - li - cam et a - pos -
142
to - li - cam ec - cle - si - am con - fi - te - or u - num bap - tis -



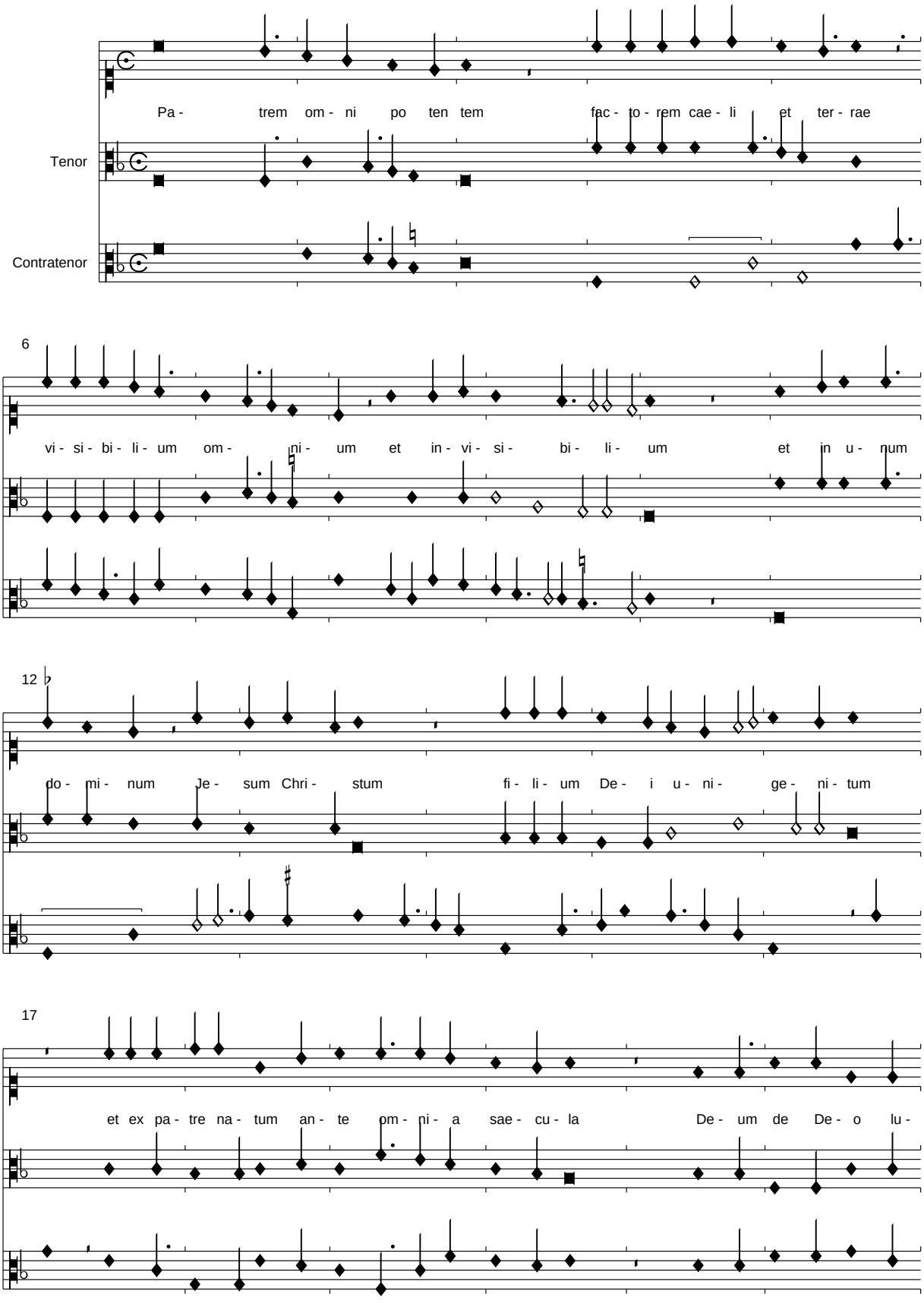


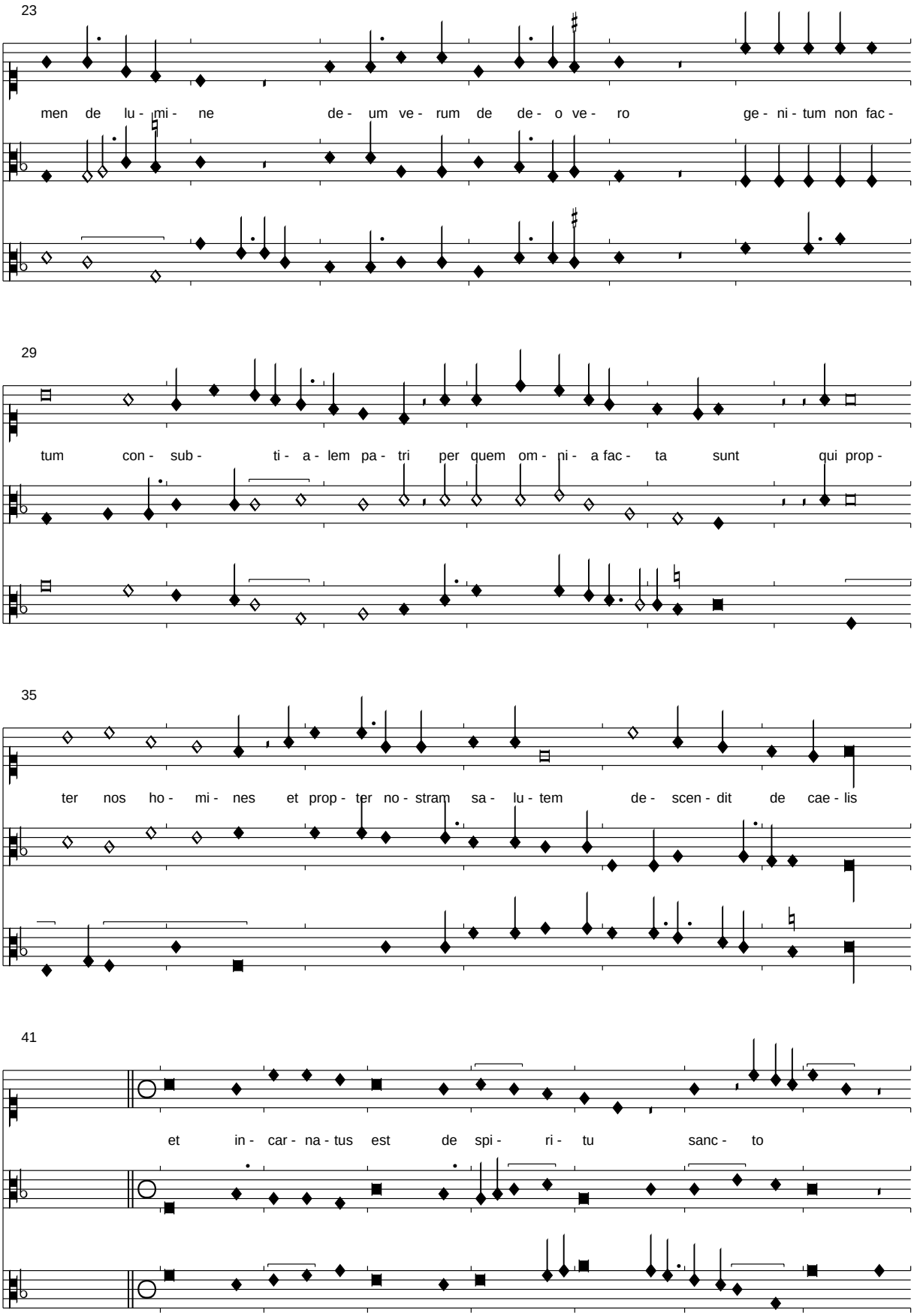


Im Contratenor des letzten Teils ergibt sich außer dem Anfang eine komplett andere Version in Bezug auf andere Quellen. Identisch ist sie mit Aosta.

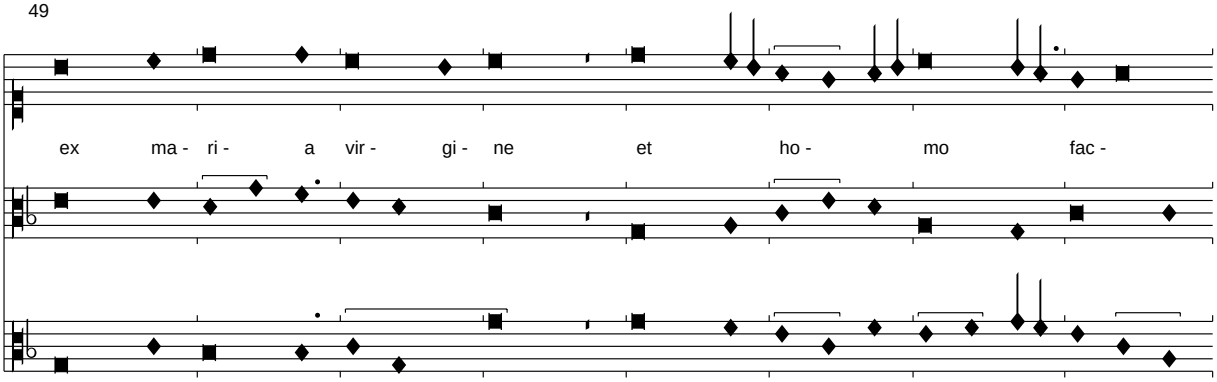
(Arnold de Lantins): Credo

Bologna 2216, f. 17v-19r

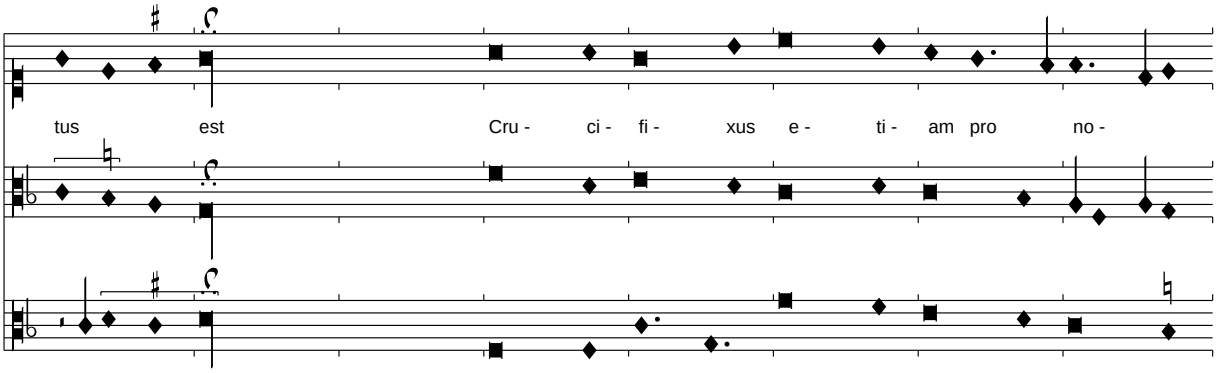



23
men de lu - mi - ne de - um ve - rum de de - o ve - ro ge - ni - tum non fac -
29
tum con - sub - ti - a - lem pa - tri per quem om - ni - a fac - ta sunt qui prop -
35
ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de cae - lis
41
et in - car - na - tus est de spi - ri - tu sanc - to

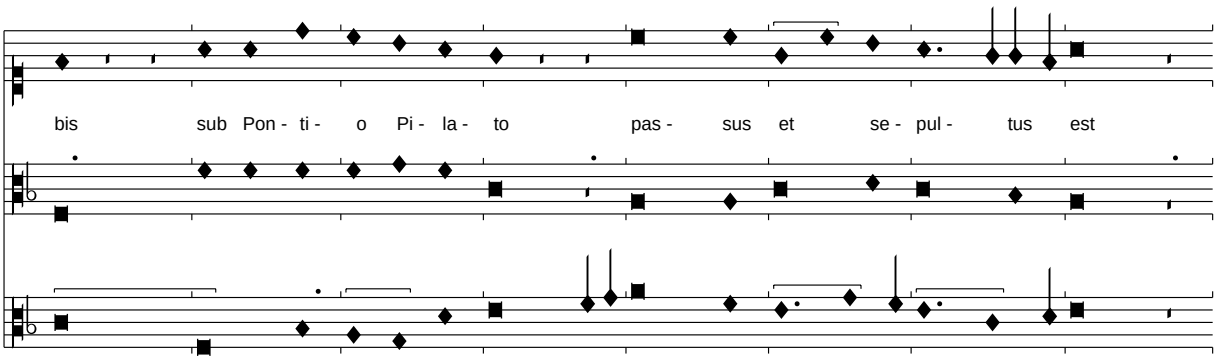
49


ex ma - ri - a vir - gi - ne et ho - mo fac -

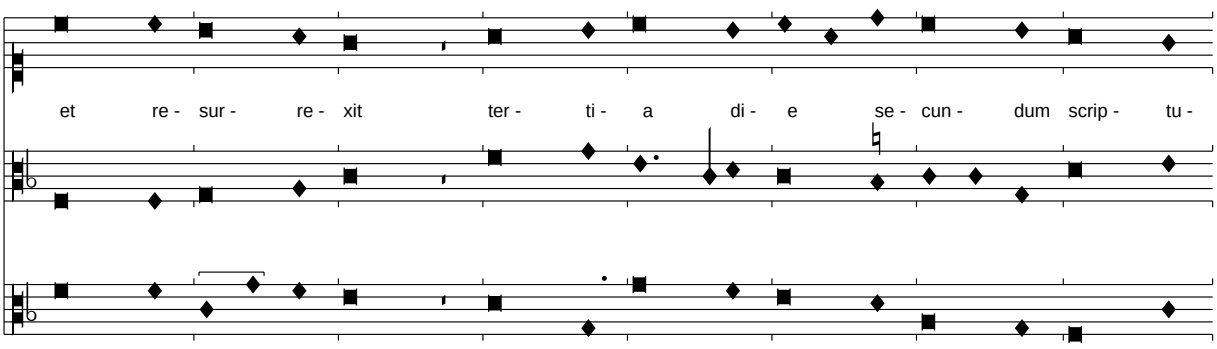
57


tus est Cru - ci - fi - xus e - ti - am pro no -

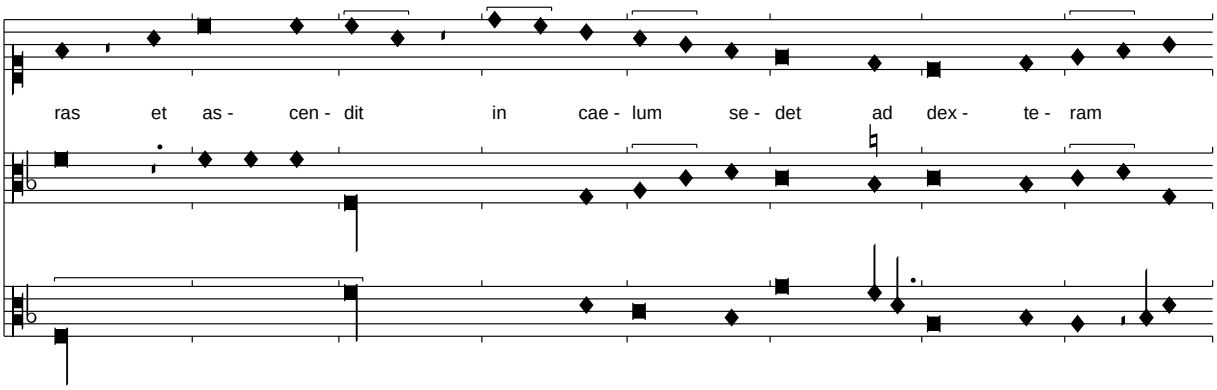
65


bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est

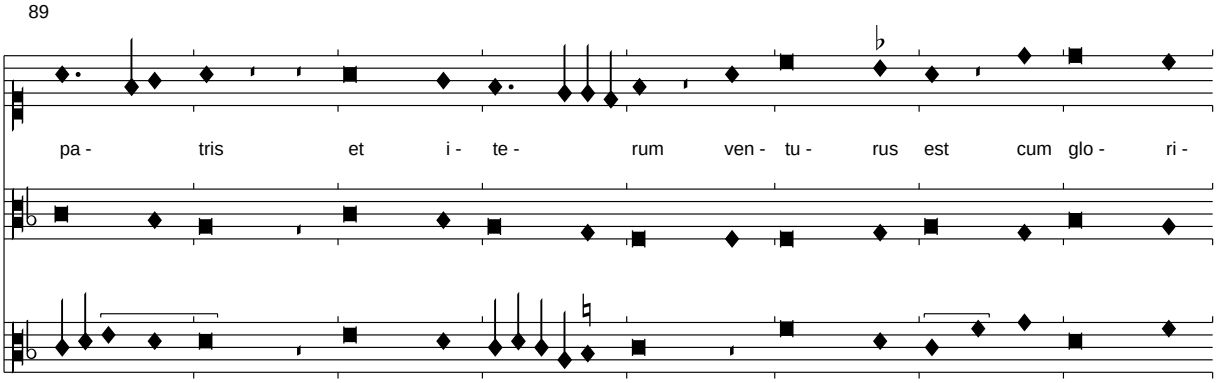
73


et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu -

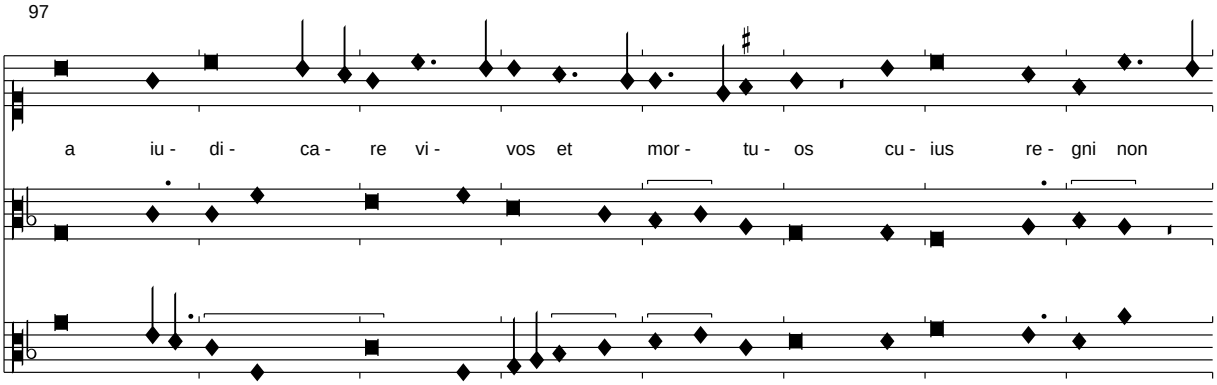
81


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

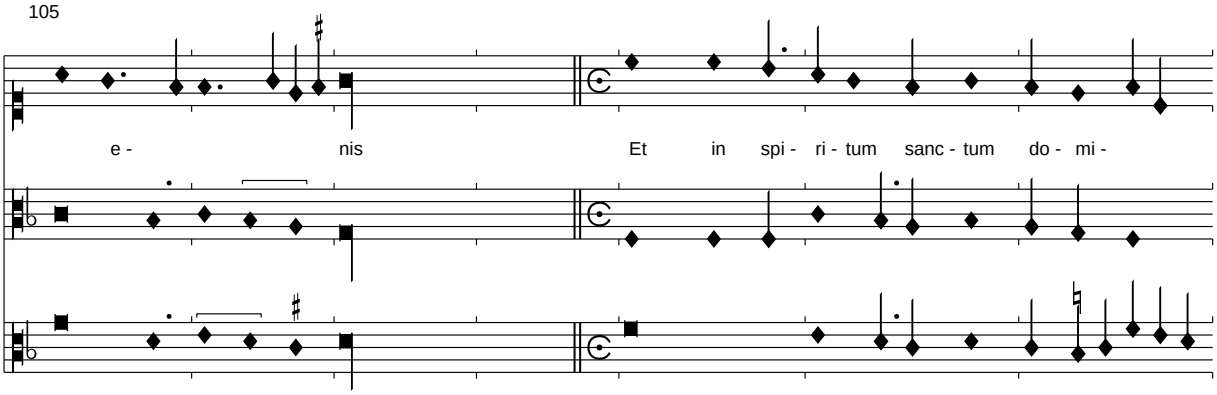
89

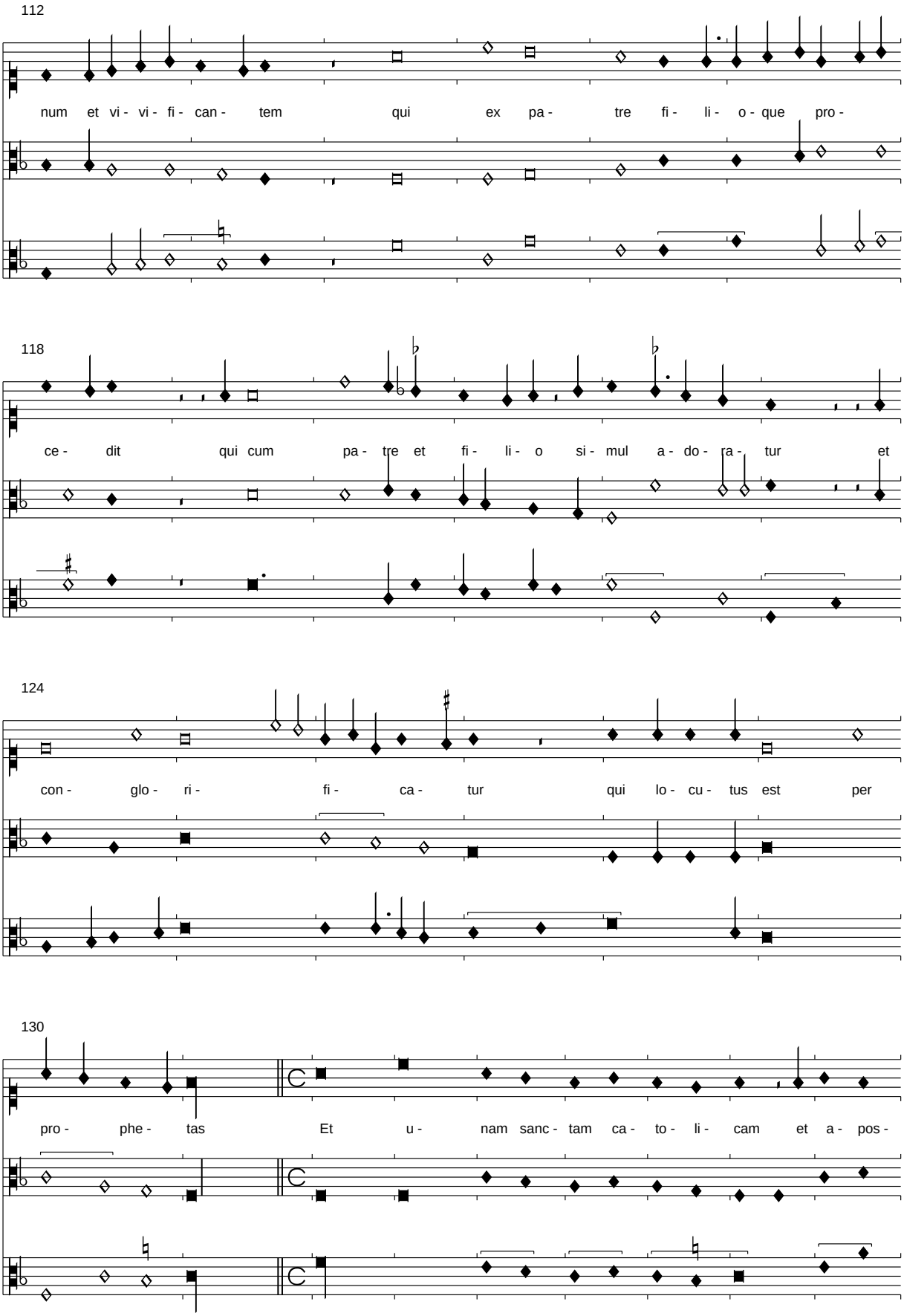

pa- tris et i- te- rum ven- tu- rus est cum glo- ri-

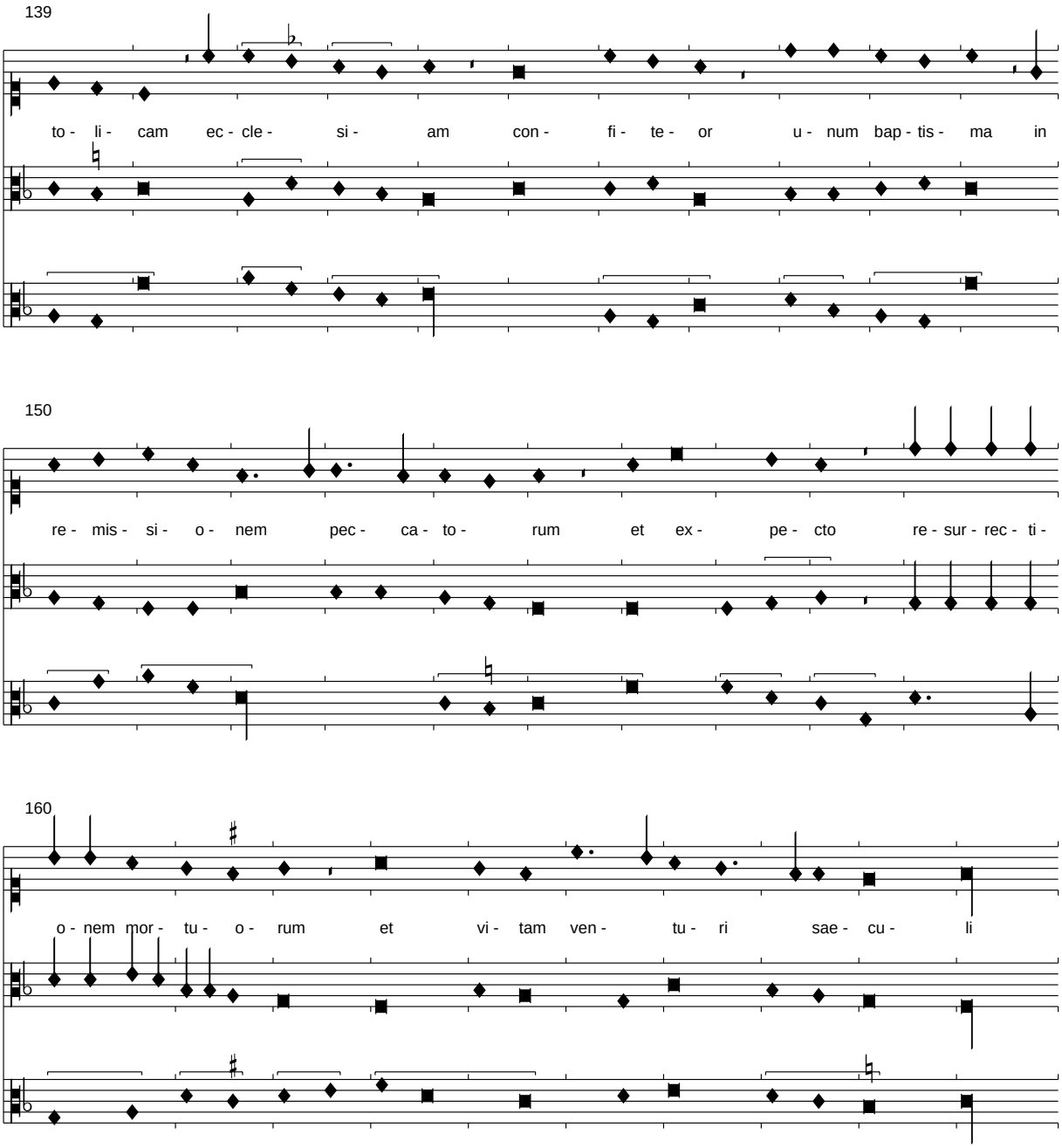
97

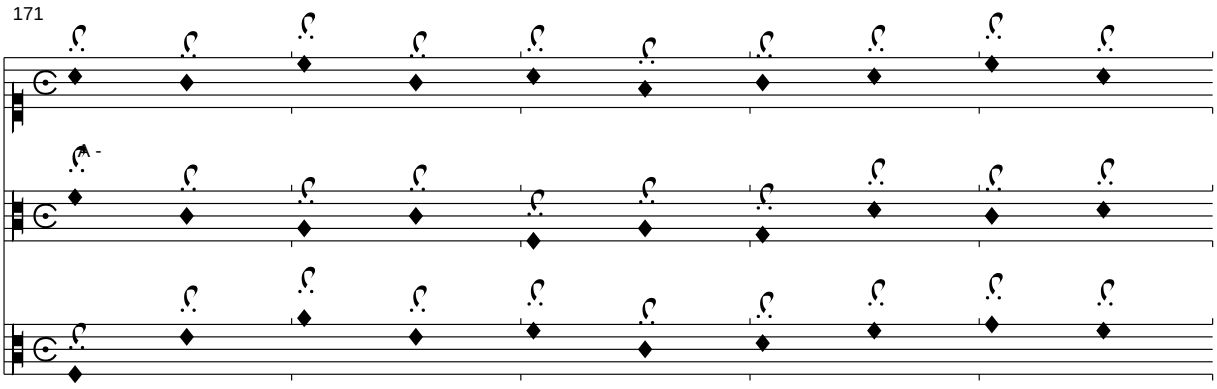

a iu- di- ca- re vi- vos et mor- tu- os cu- ius re- gni non

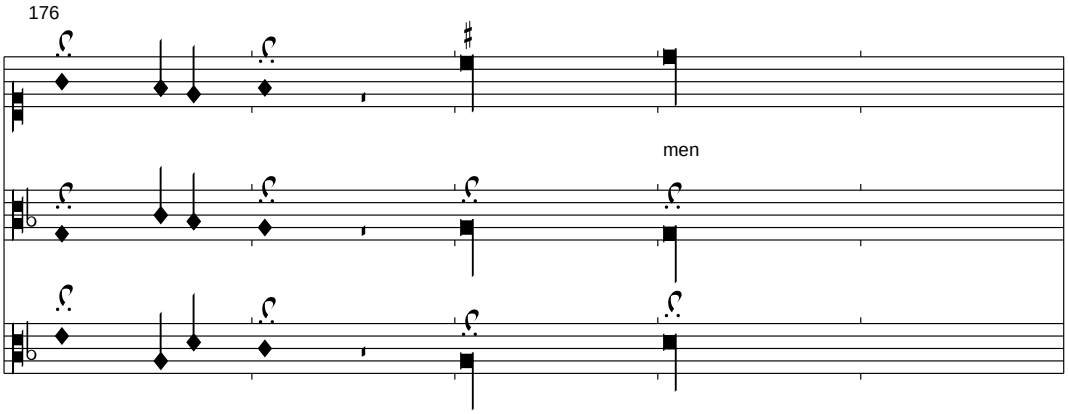
105


e- nis Et in spi- ri- tum sanc- tum do- mi-


112
num et vi - vi - fi - can - tem qui ex pa - tre fi - li - o - que pro -
118
ce - dit qui cum pa - tre et fi - li - o si - mul a - do - ra - tur et
124
con - glo - ri - fi - ca - tur qui lo - cu - tus est per
130
pro - phe - tas Et u - nam sanc - tam ca - to - li - cam et a - pos -


139
to - li - cam ec - cle - si - am con - fi - te - or u - num bap - tis - ma in
150
re - mis - si - o - nem pec - ca - to - rum et ex - pe - cto re - sur - rec - ti -
160
o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li

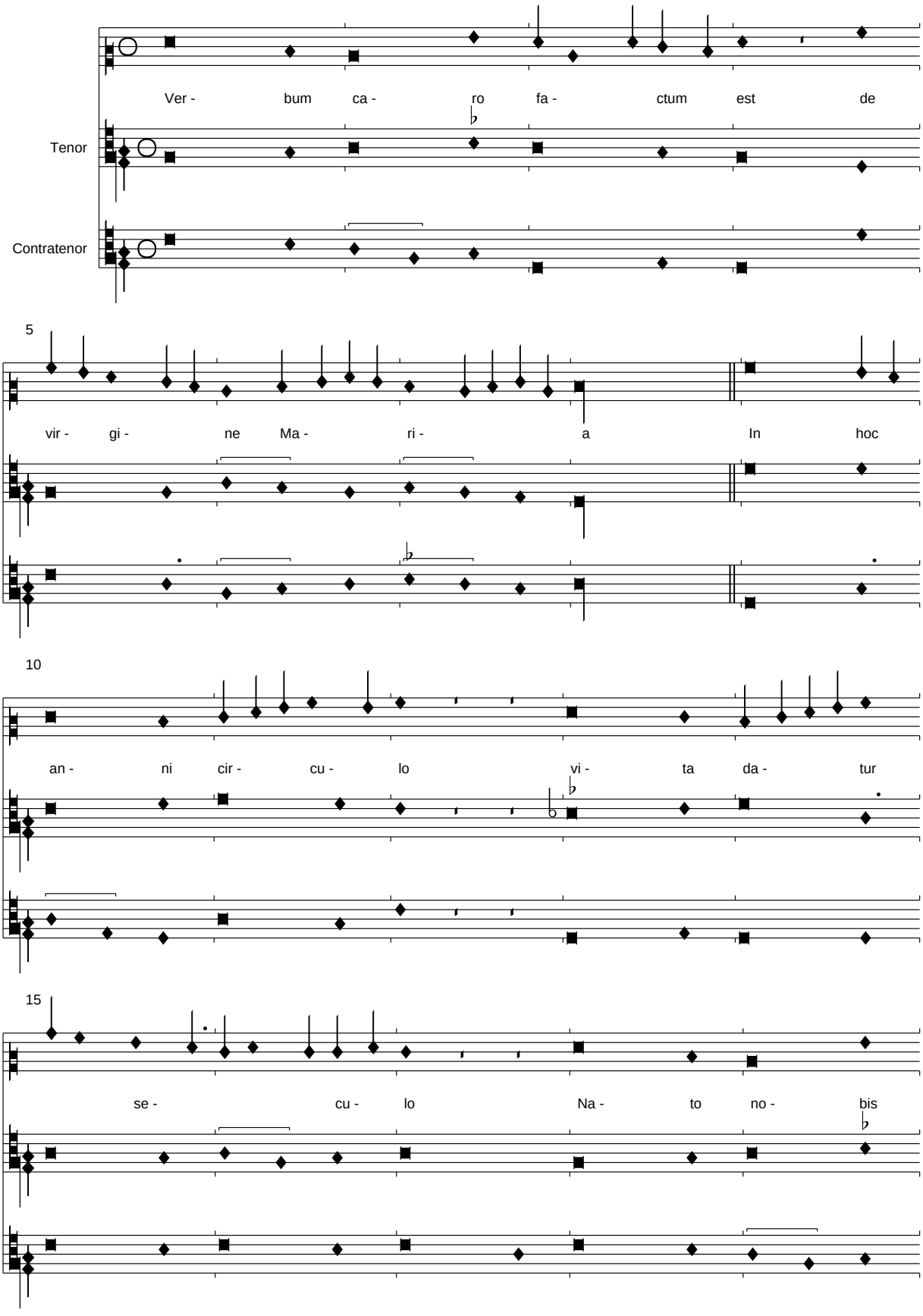


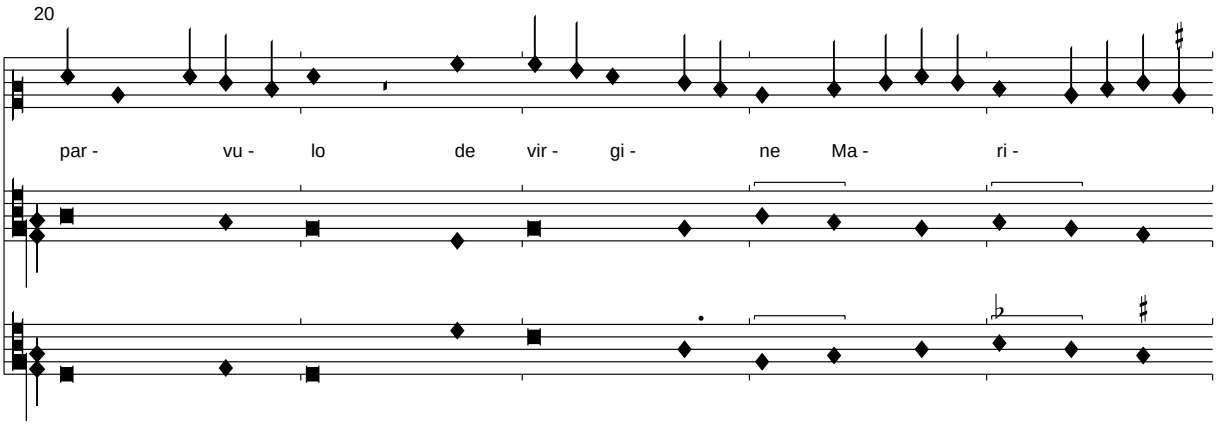


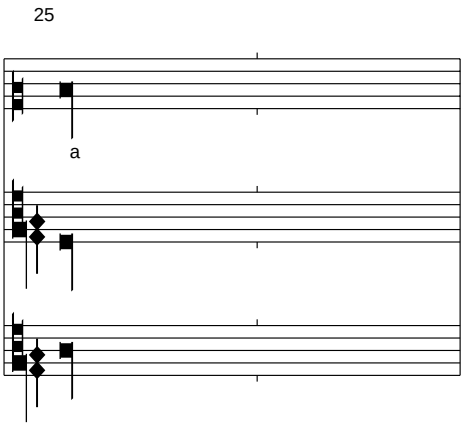
Die vier Quellen, die das Stück überliefern, haben jeweils stark abweichende Versionen. Die hier vorliegende hat einige kleine Fehler und eine falsche Schlusskadenz (korrigiert).

Verbum caro factum est

Bologna 2216, f. 19r

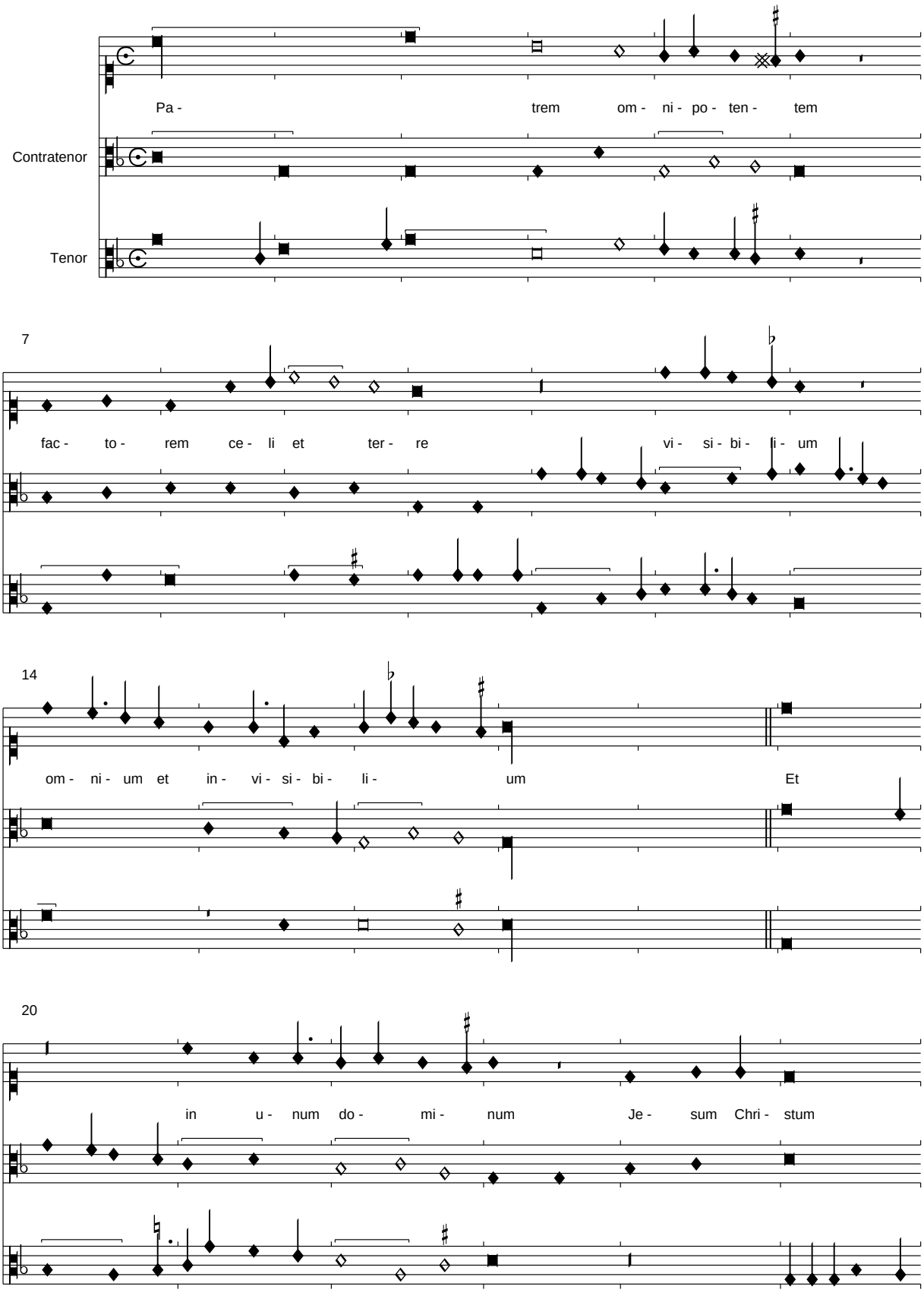


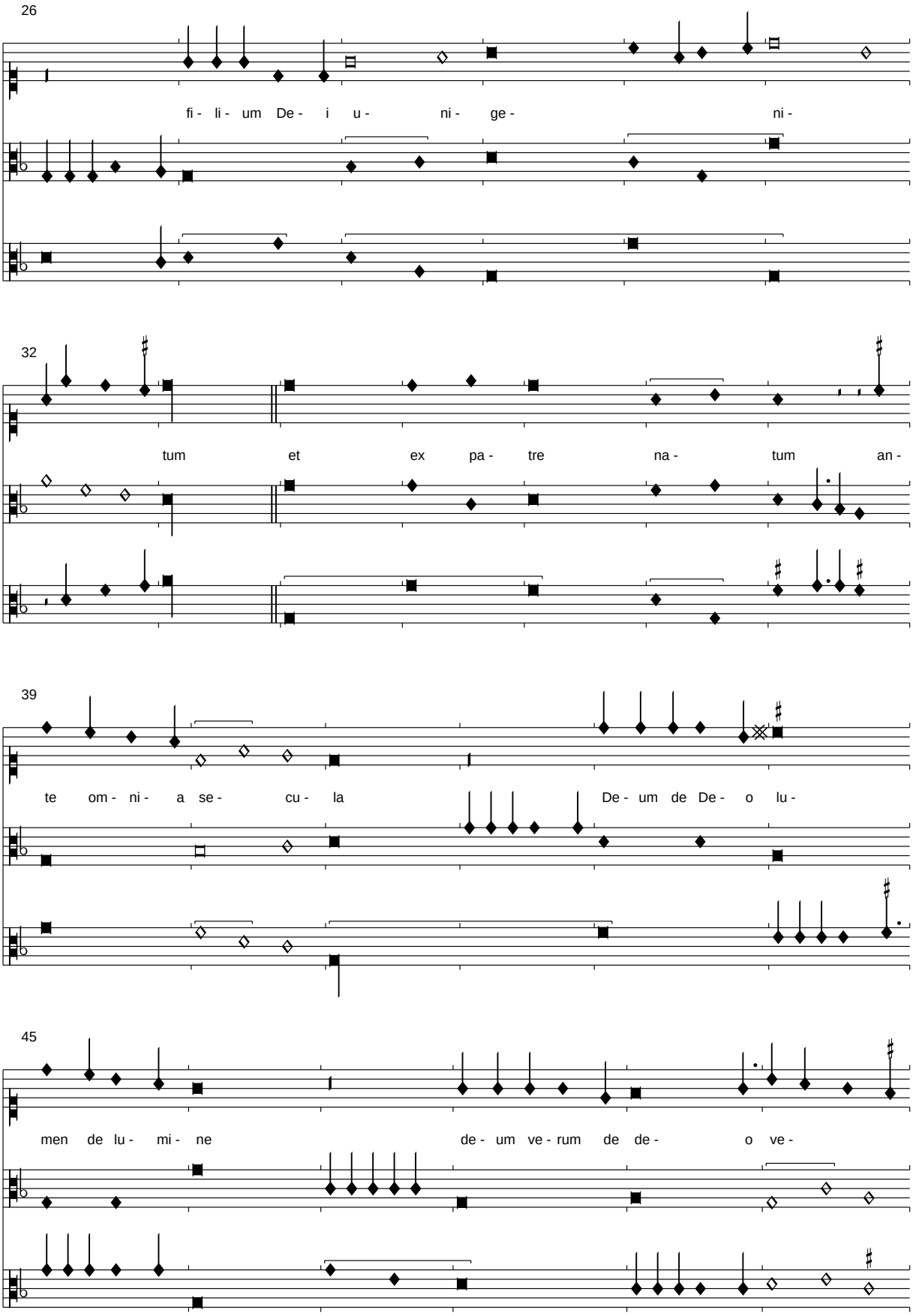

20
par - vu - lo de vir - gi - ne Ma - ri -

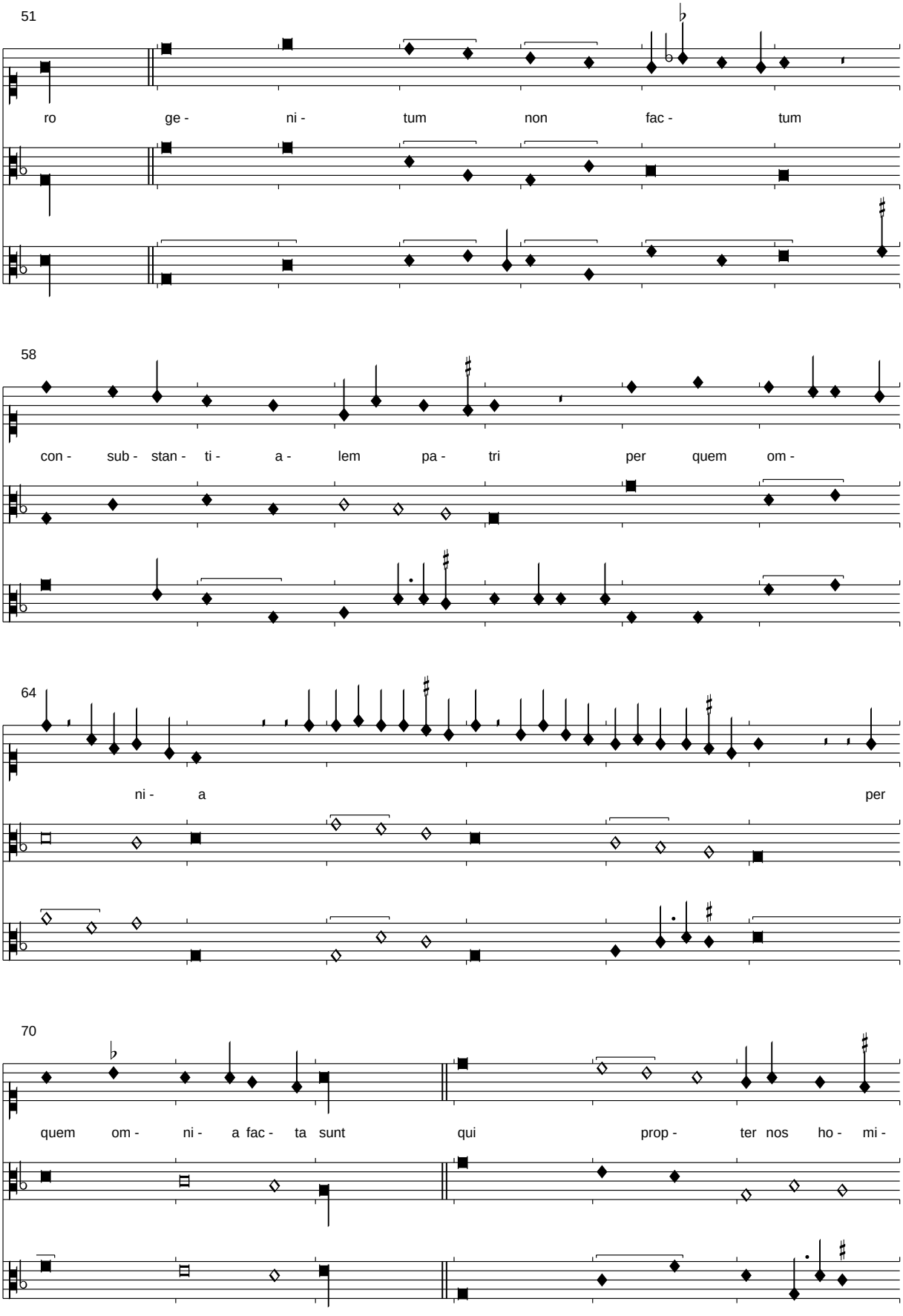

25
a

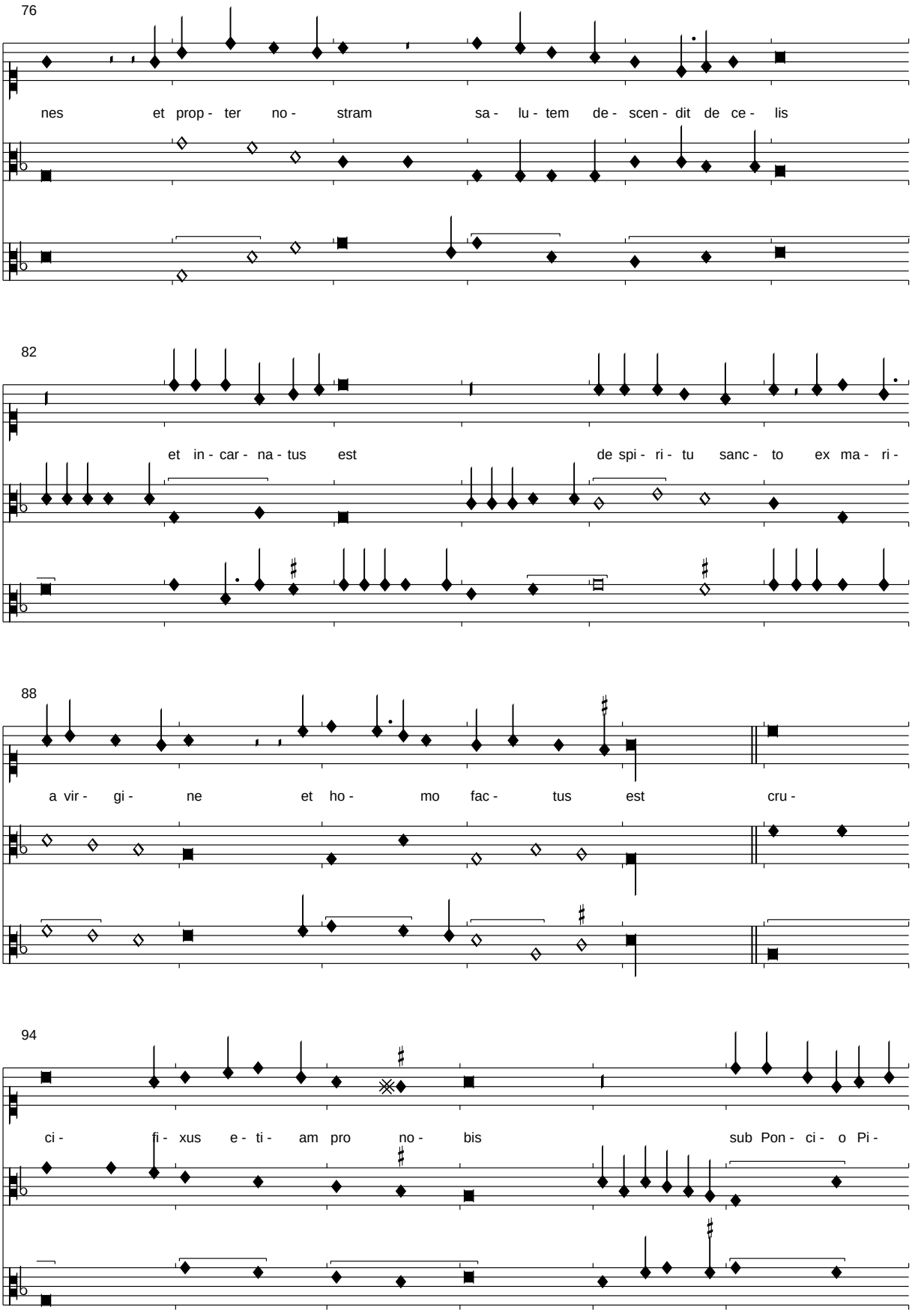
(Reson?): Credo

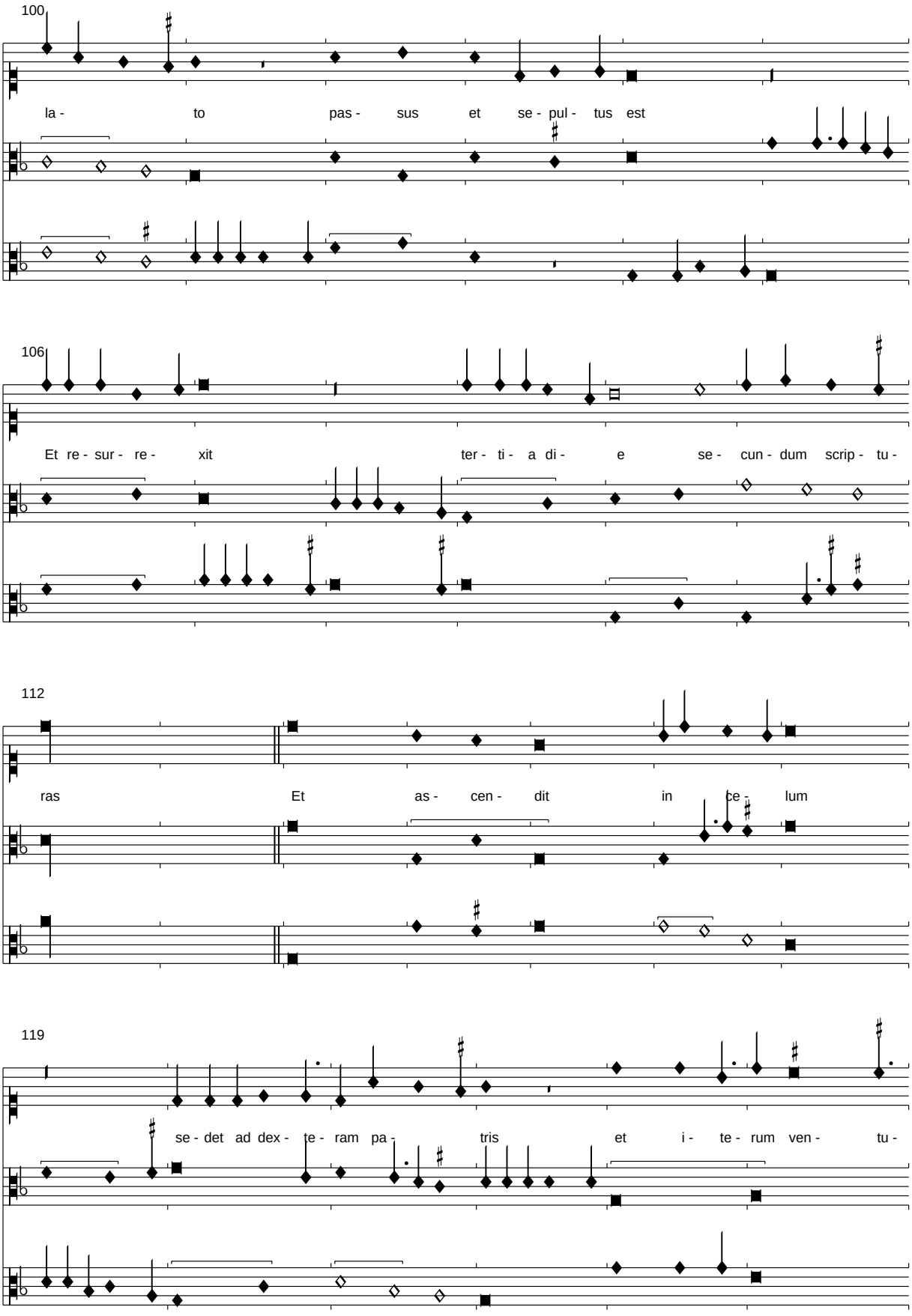
Bologna 2216, f. 19v-21r

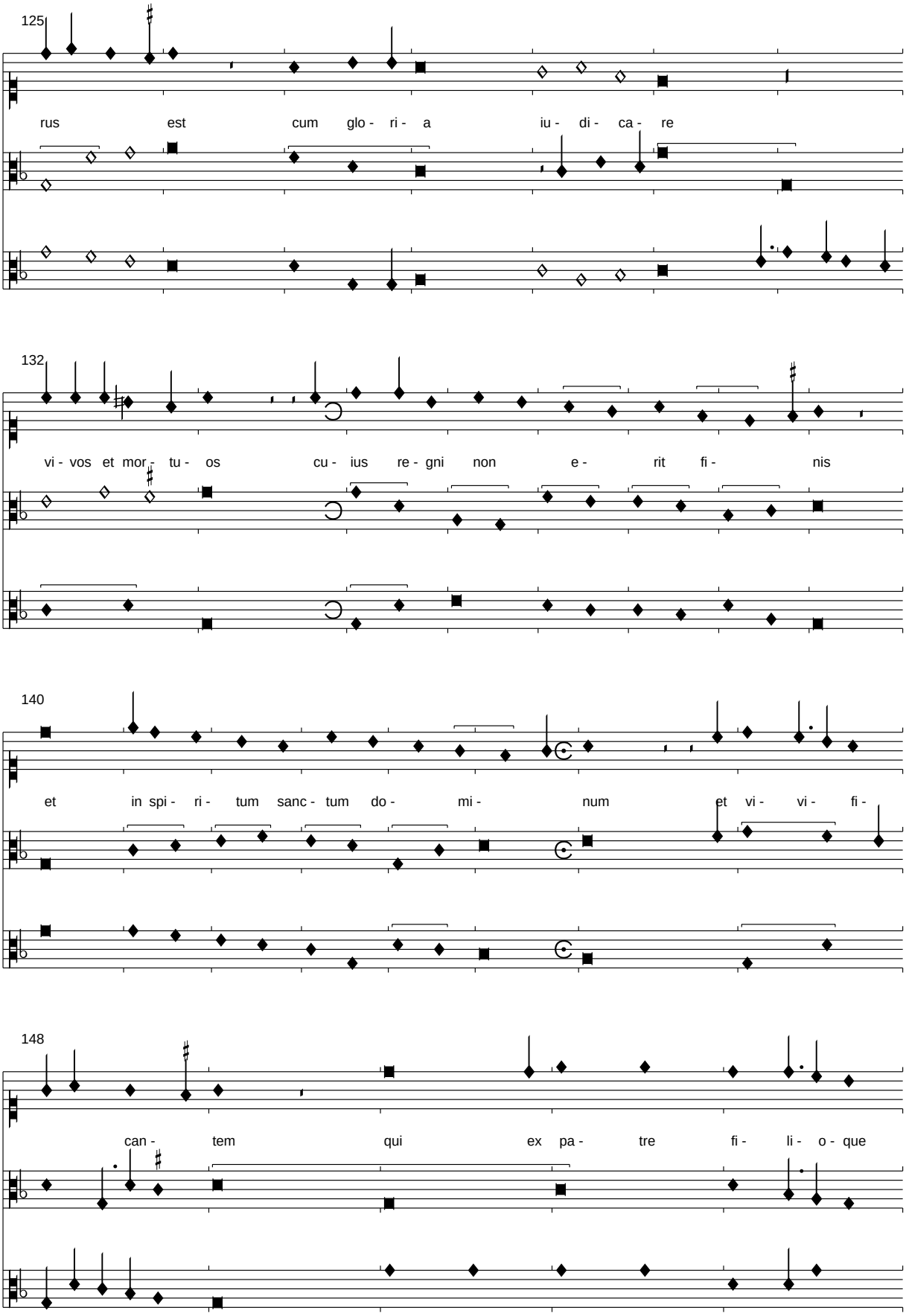


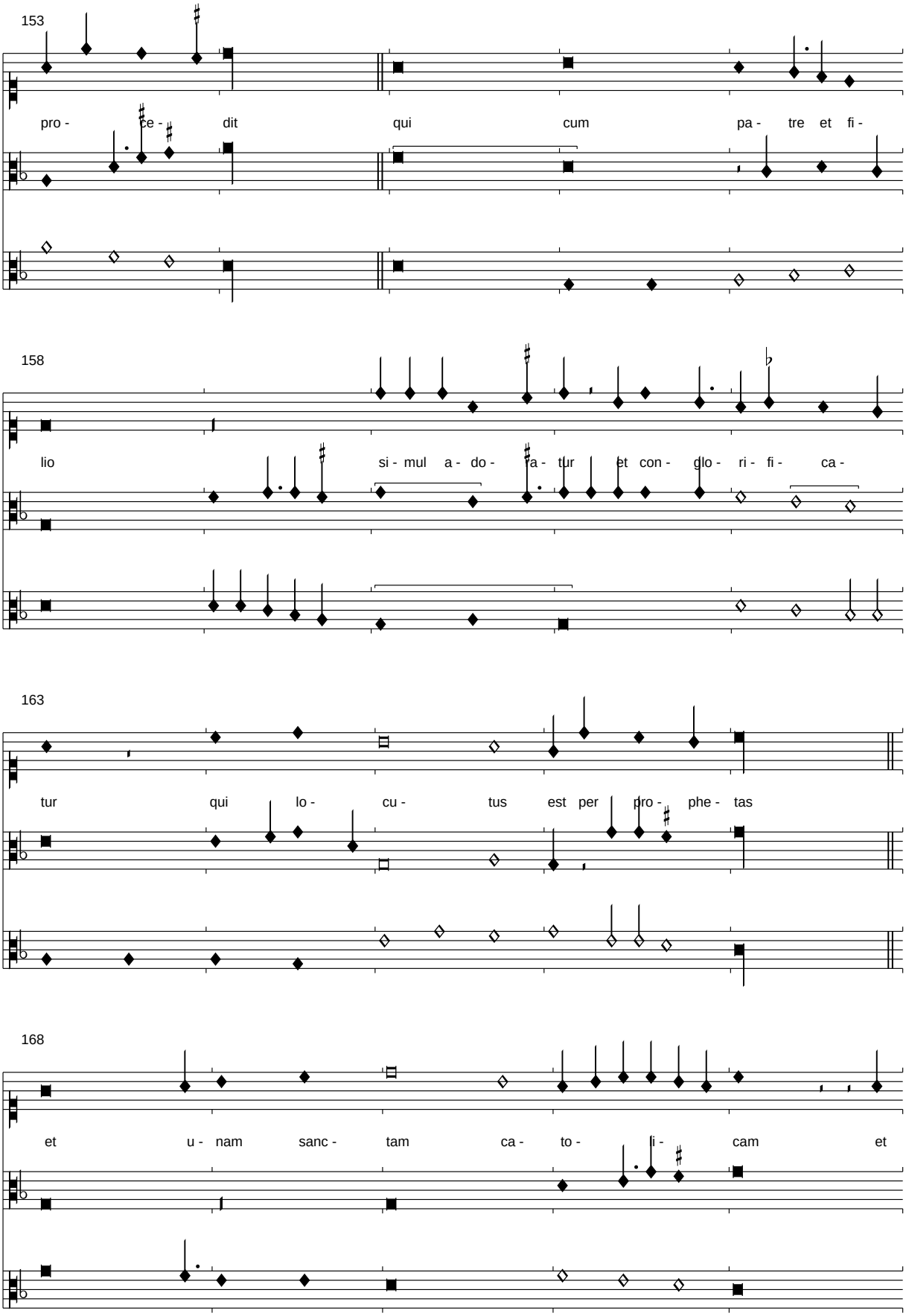

26
fi - li - um De - i u - ni - ge - ni -
32
tum et ex pa - tre na - tum an -
39
te om - ni - a se - cu - la De - um de De - o lu -
45
men de lu - mi - ne de - um ve - rum de de - o ve -

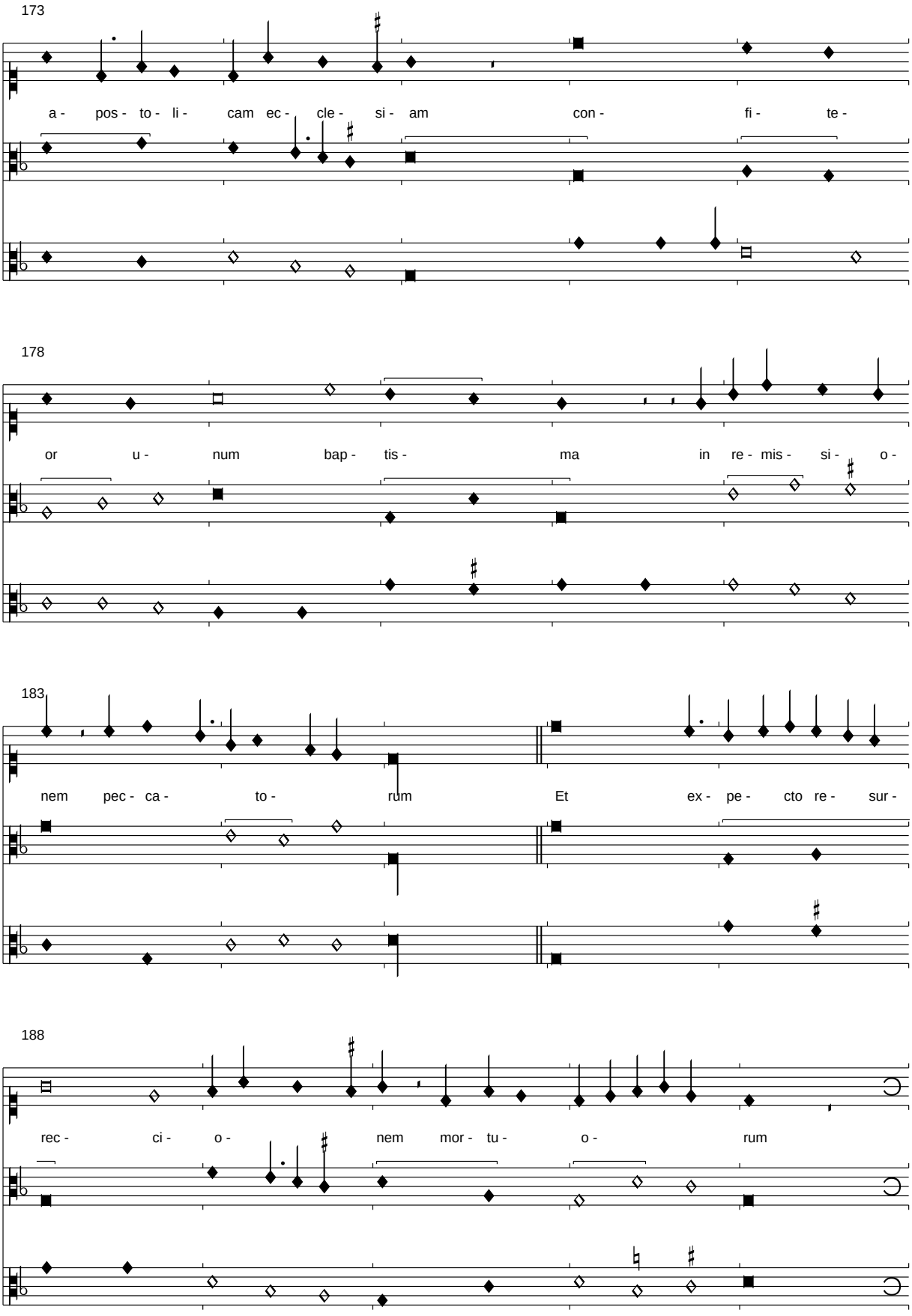

51
ro ge - ni - tum non fac - tum
58
con - sub - stan - ti - a - lem pa - tri per quem om -
64
ni - a per
70
quem om - ni - a fac - ta sunt qui prop - ter nos ho - mi -

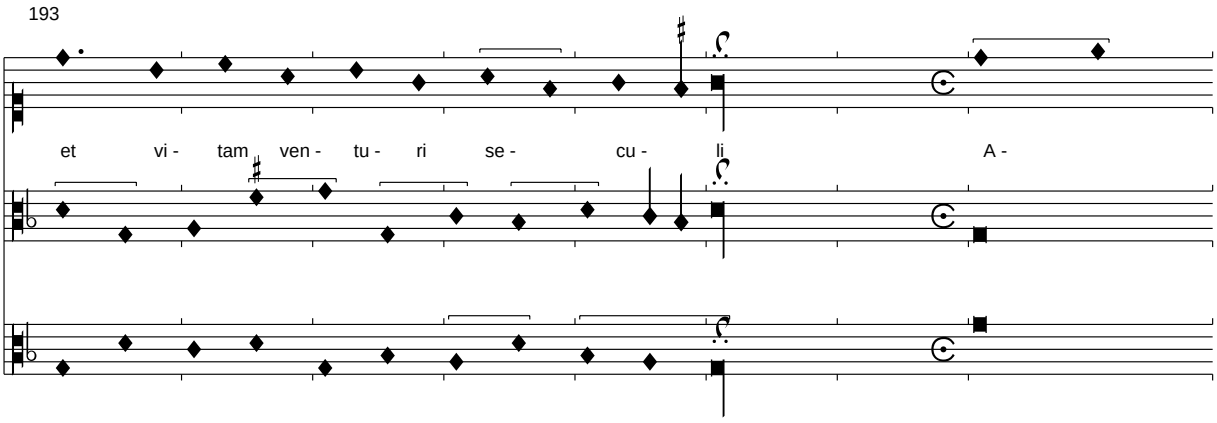

76
nes et prop - ter no - stram sa - lu - tem de - scen - dit de ce - lis
82
et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri -
88
a vir - gi - ne et ho - mo fac - tus est cru -
94
ci - fi - xus e - ti - am pro no - bis sub Pon - ci - o Pi -

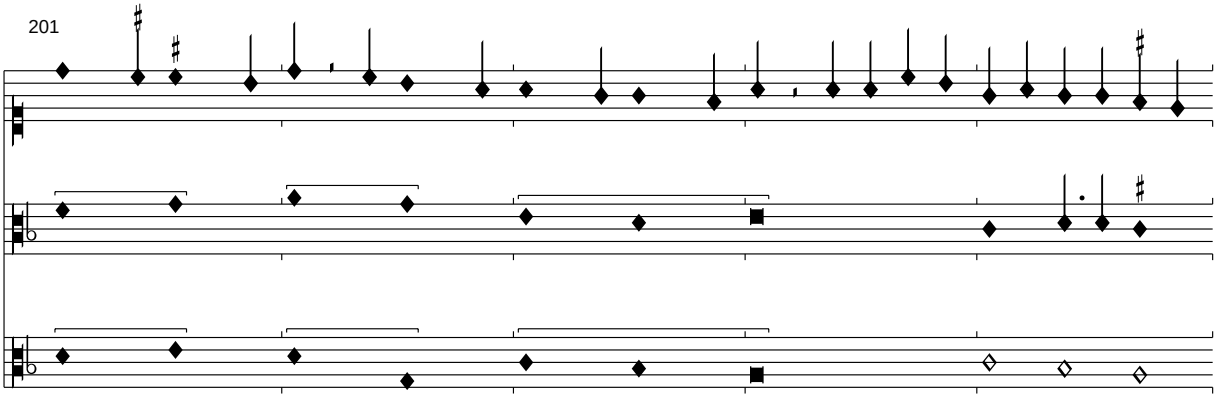

100
la - to pas - sus et se - pul - tus est
106
Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu -
112
ras Et as - cen - dit in ce - lum
119
se - det ad dex - te - ram pa - tris et i - te - rum ven - tu -

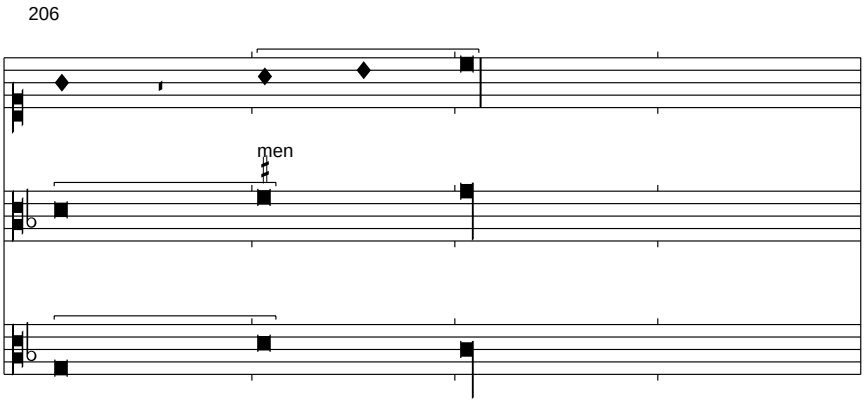

125
rus est cum glo - ri - a iu - di - ca - re
132
vi - vos et mor - tu - os cu - ius re - gni non e - rit fi - nis
140
et in spi - ri - tum sanc - tum do - mi - num et vi - vi - fi -
148
can - tem qui ex pa - tre fi - li - o - que


153
pro - ce - dit qui cum pa - tre et fi -
158
lio si - mul a - do - ra - tur et con - glo - ri - fi - ca -
163
tur qui lo - cu - tus est per pro - phe - tas
168
et u - nam sanc - tam ca - to - li - cam et


173
a - pos - to - li - cam ec - cle - si - am con - fi - te -
178
or u - num bap - tis - ma in re - mis - si - o -
183
nem pec - ca - to - rum Et ex - pe - cto re - sur -
188
rec - ci - o - nem mor - tu - o - rum



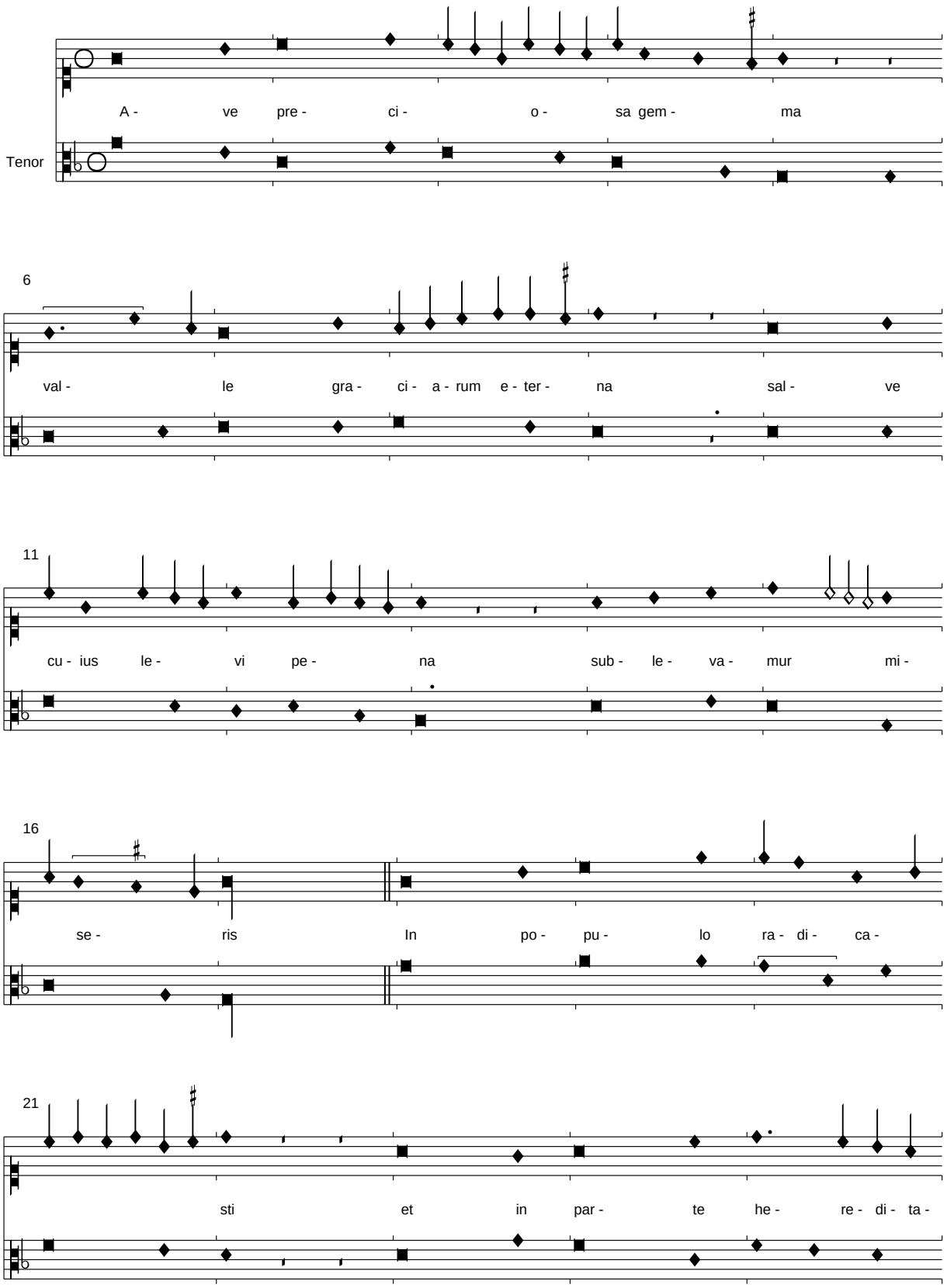




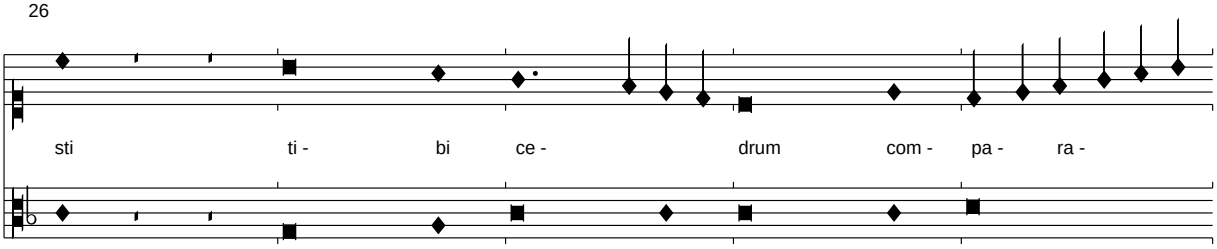
Aufgrund mehrerer Merkmale wird dieser Satz einer Messe von Reson zugerechnet.

Ave preciosa gem(m)a

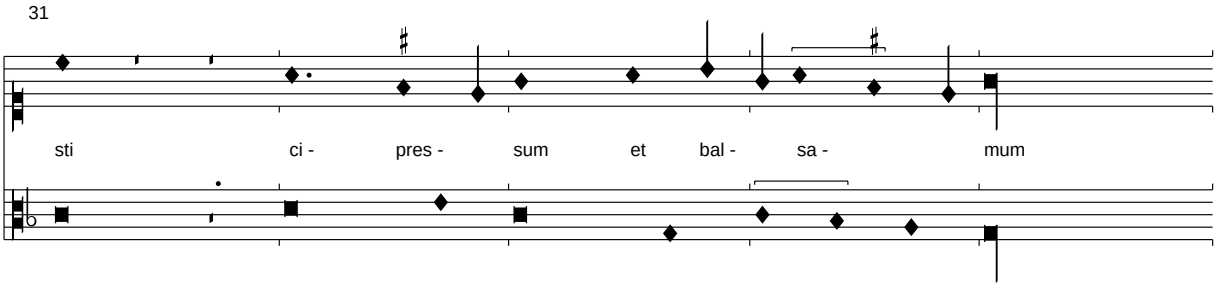
Bologna 2216, f. 21r



26

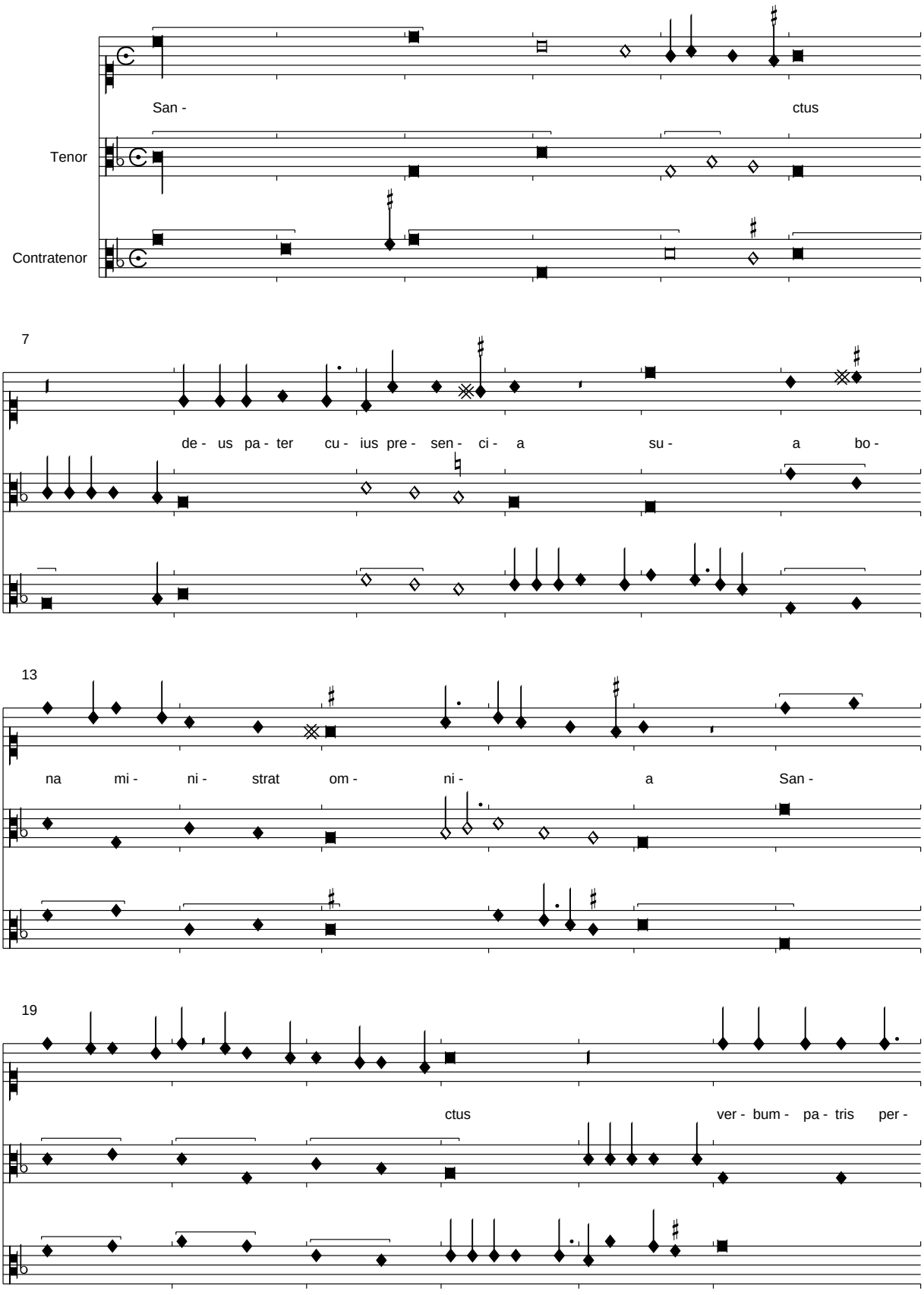


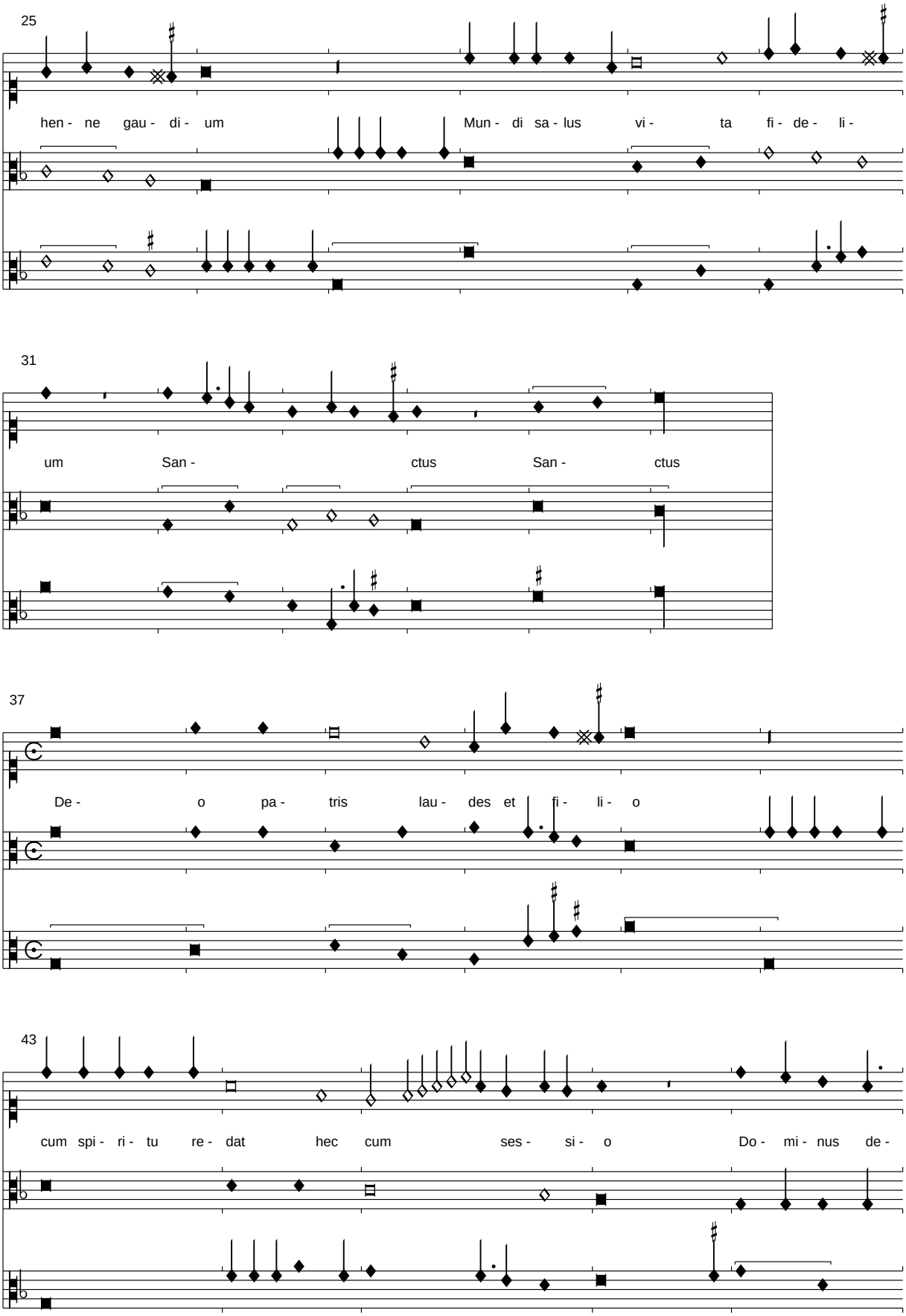
31

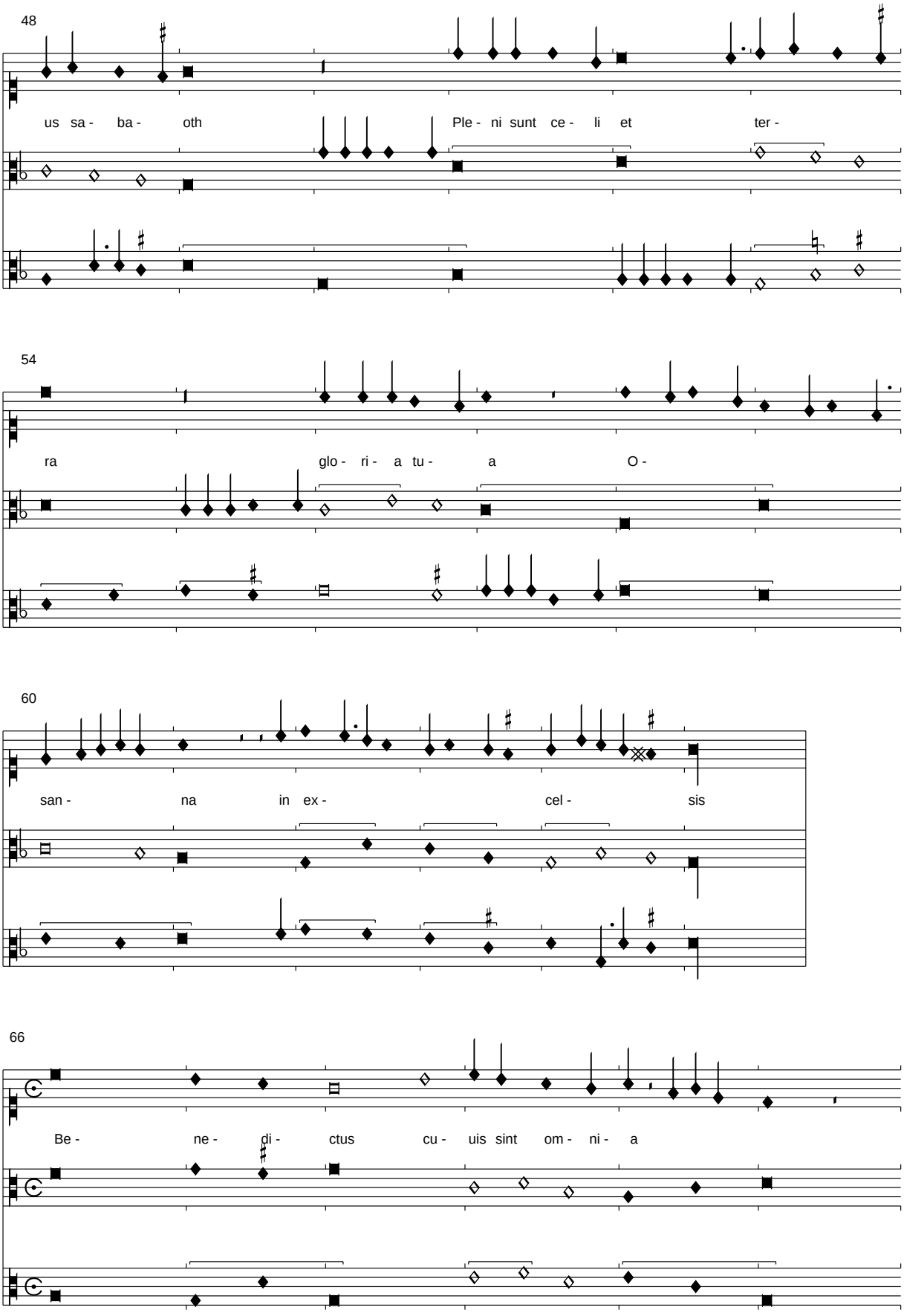


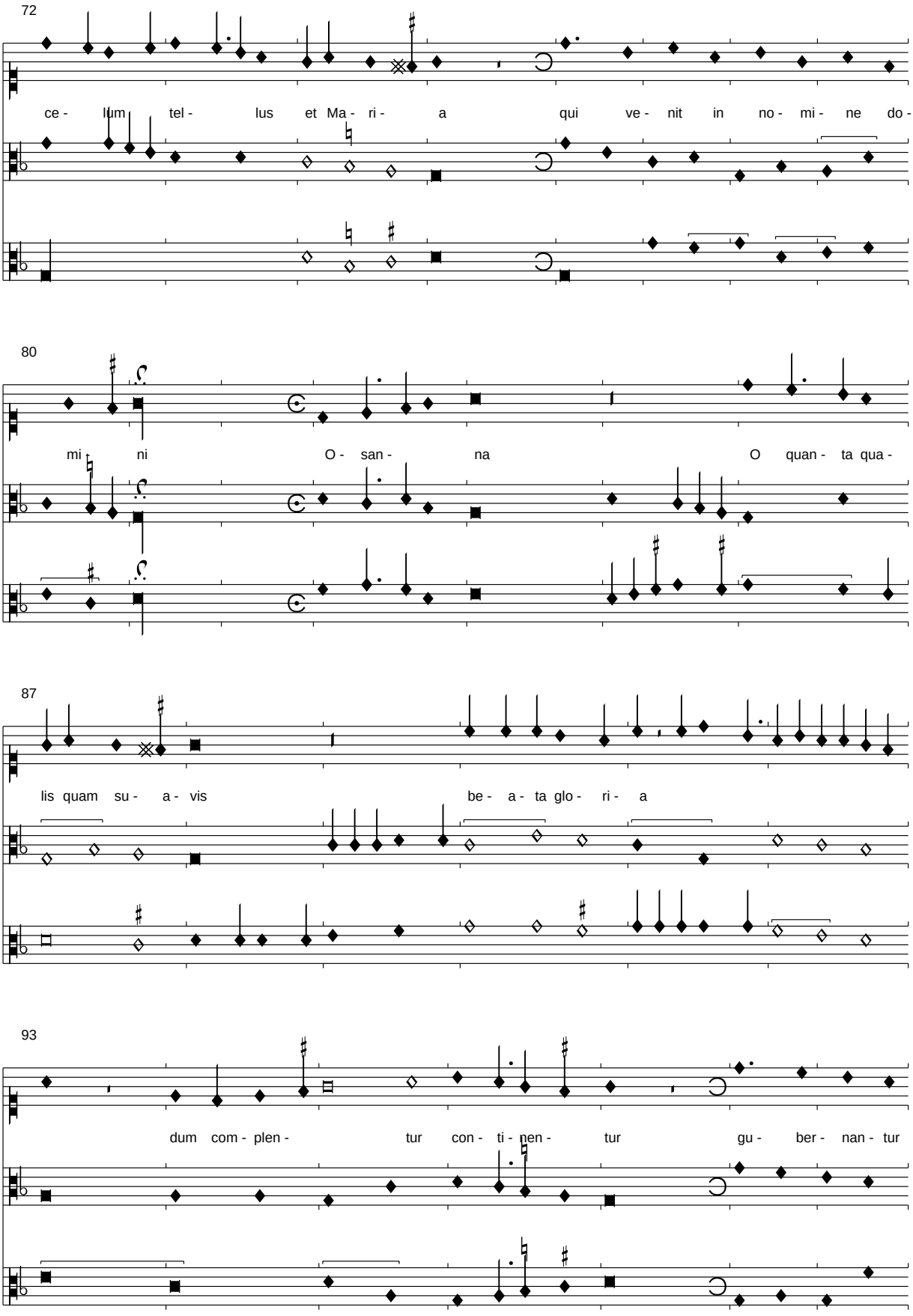
(Reson?): Sanctus Tr. Deus pater

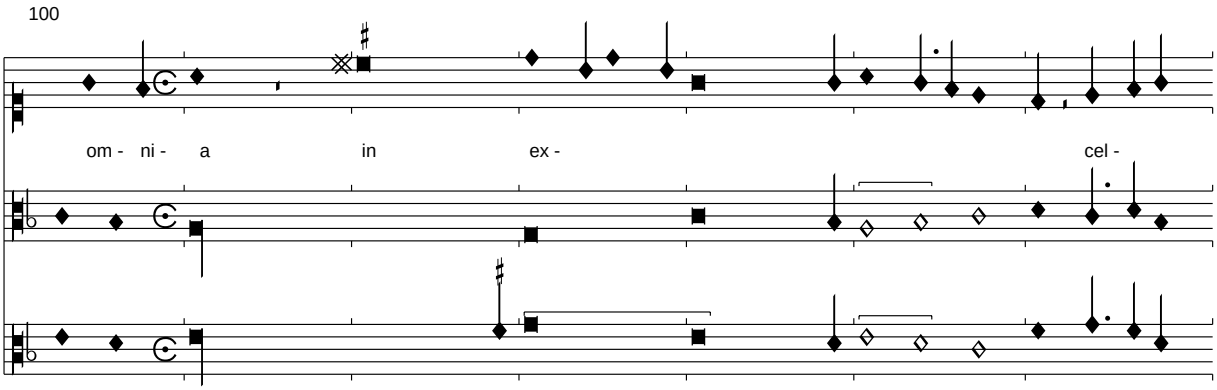
Bologna 2216, f. 21v-22r

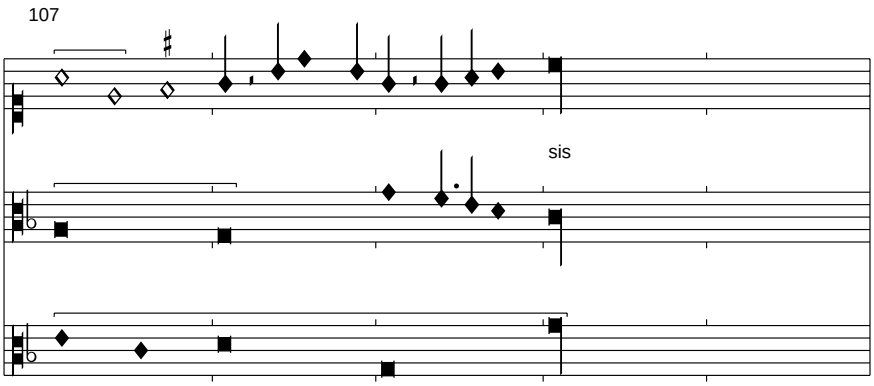



25
hen - ne gau - di - um Mun - di sa - lus vi - ta fi - de - li -
31
um San - ctus San - ctus
37
De - o pa - tris lau - des et fi - li - o
43
cum spi - ri - tu re - dat hec cum ses - si - o Do - mi - nus de -


48
us sa - ba - oth
Ple - ni sunt ce - li et ter -
54
ra
glo - ri - a tu - a O -
60
san - na in ex - cel - sis
66
Be - ne - di - ctus cu - uis sint om - ni - a

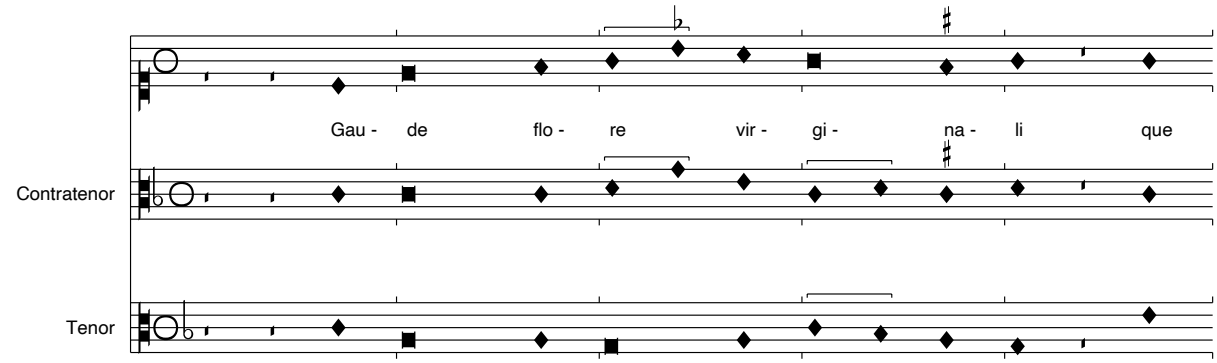

72
ce - lum tel - lus et Ma - ri - a qui ve - nit in no - mi - ne do -
80
mi - ni O - san - na O quan - ta qua -
87
lis quam su - a - vis be - a - ta glo - ri - a
93
dum com - plen - tur con - ti - nen - tur gu - ber - nan - tur

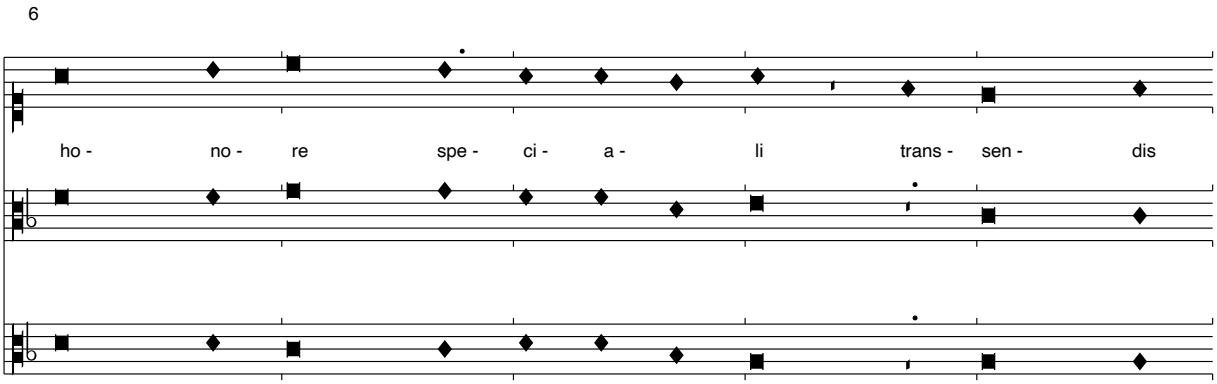


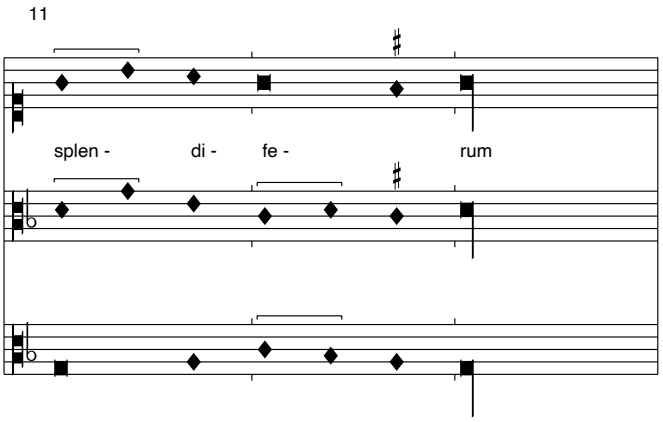


Nach Charles Hamm gehört auch dieser Satz sowie das folgende Agnus zum Messzyklus von Reson.

Gaude flore virginali
Bologna 2216, f. 22r







Angelorum principatum
Et sanctorum decoratum
Dignitate munerum

Gaudi sponsa cara Dei
Nam ut lux clara diei
Solis datur lumine

Sic tu facis urbem nostram
Tue pacis resplendere
Lucis plenitudine

Gaude splendens vas virtutum
Cuius parens est a nuptum
Tota celi curia

Congruentem lux mercedem
Et felicem poli sedem
Regine in celestibus

Gaude virgo mater Christi
Tu que sola meruisti
O virgo piissima

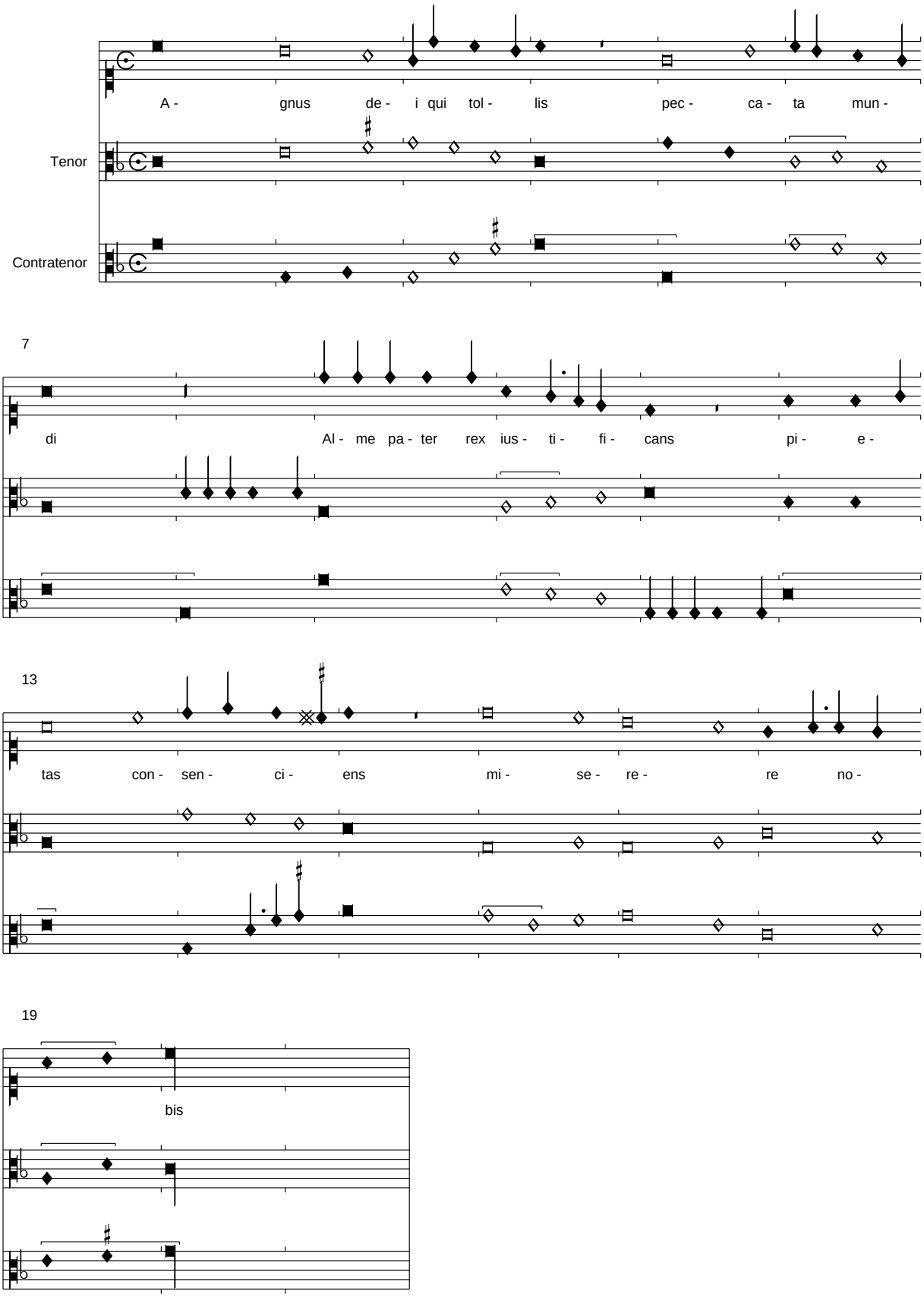
Esse tante dignitatis
Ut sis sancte trinitatis
Cessione proxima

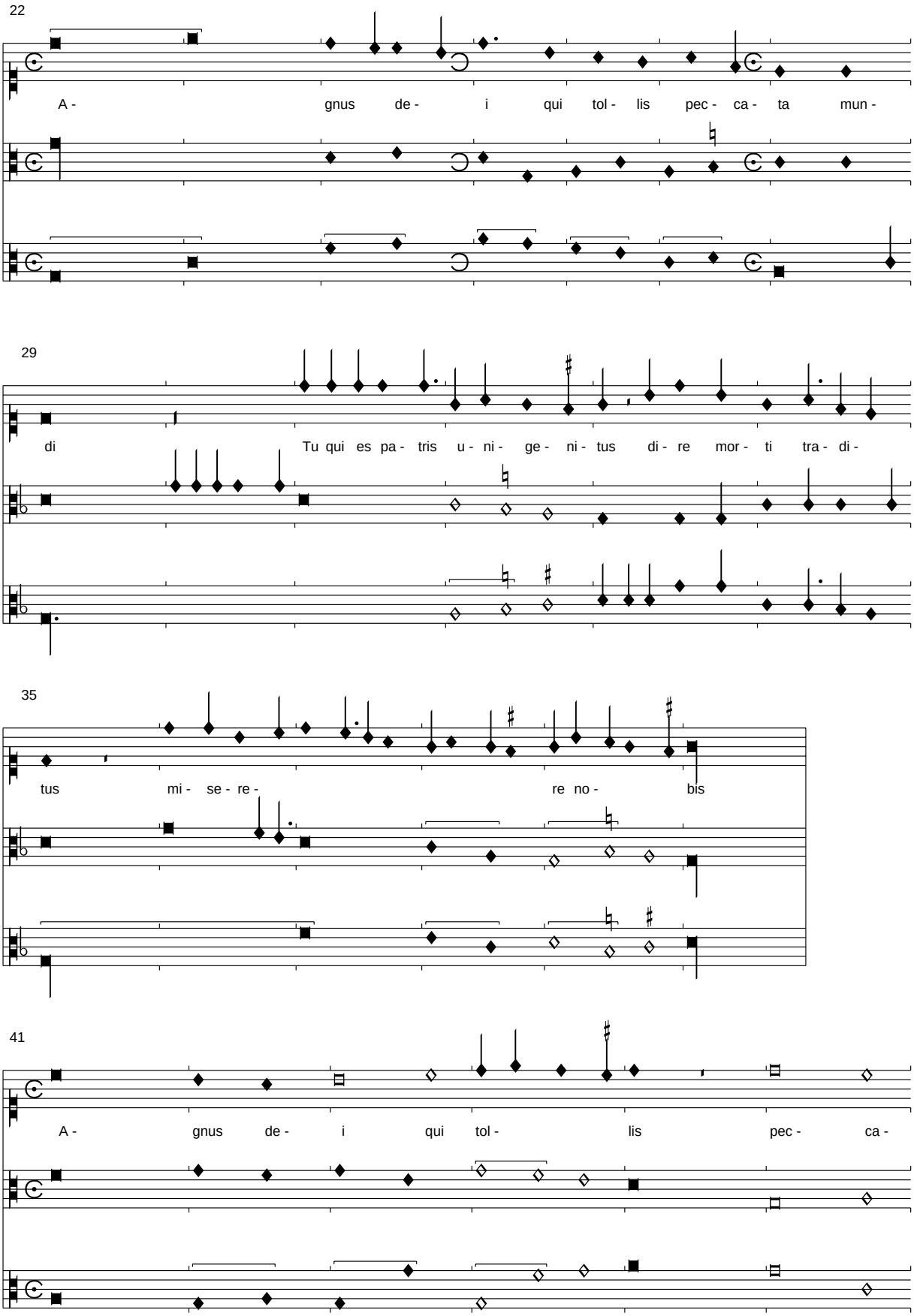
Gaude o sponsa electa
Esto nobis via recta
Ad eterna gaudia

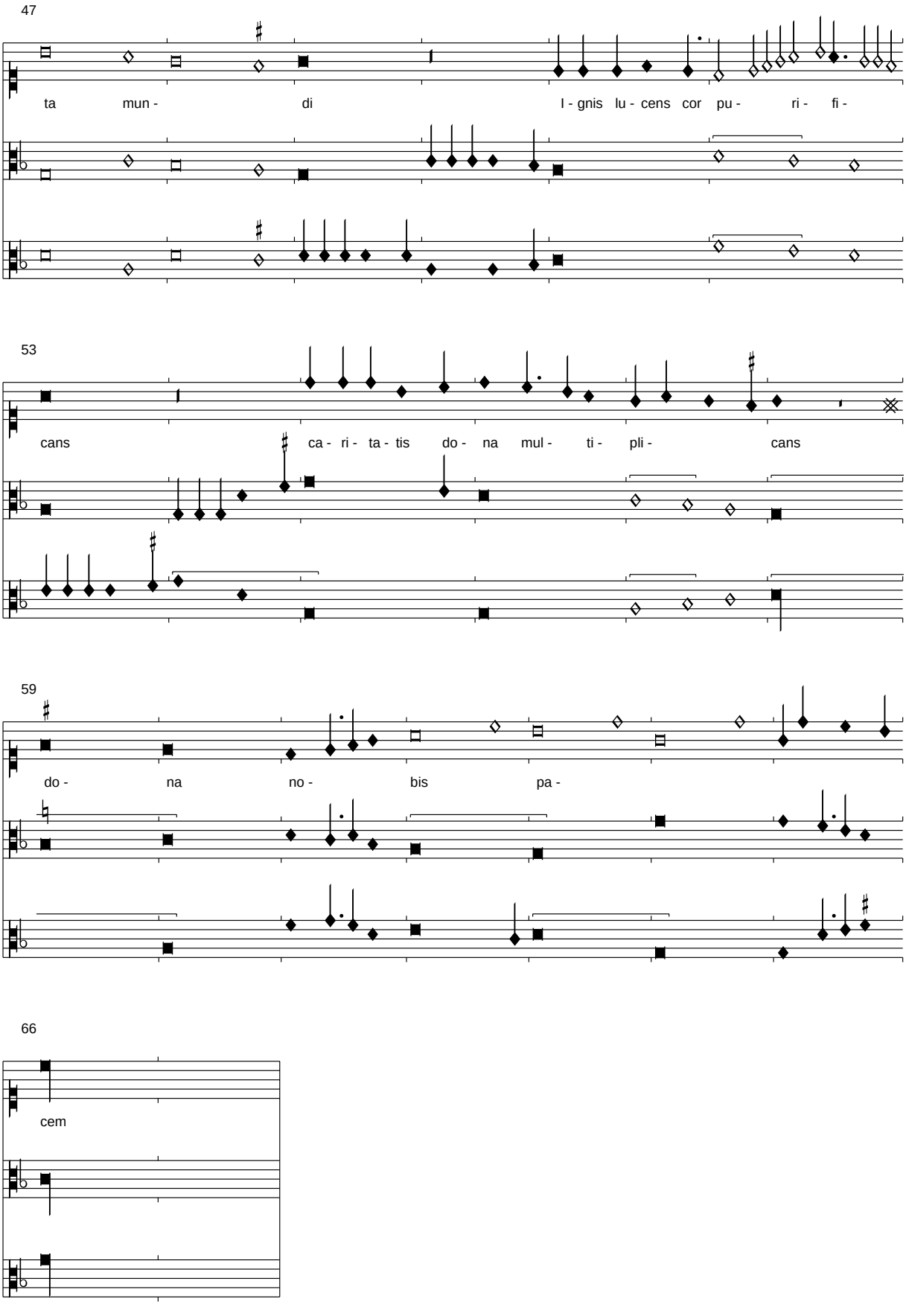
Ubi pax est et gloria
Tu nos semper ave pia
Dulcis exaudi Maria

(Reson?): Agnus dei Tr. Alme pater

Bologna 2216, f. 22v-23r

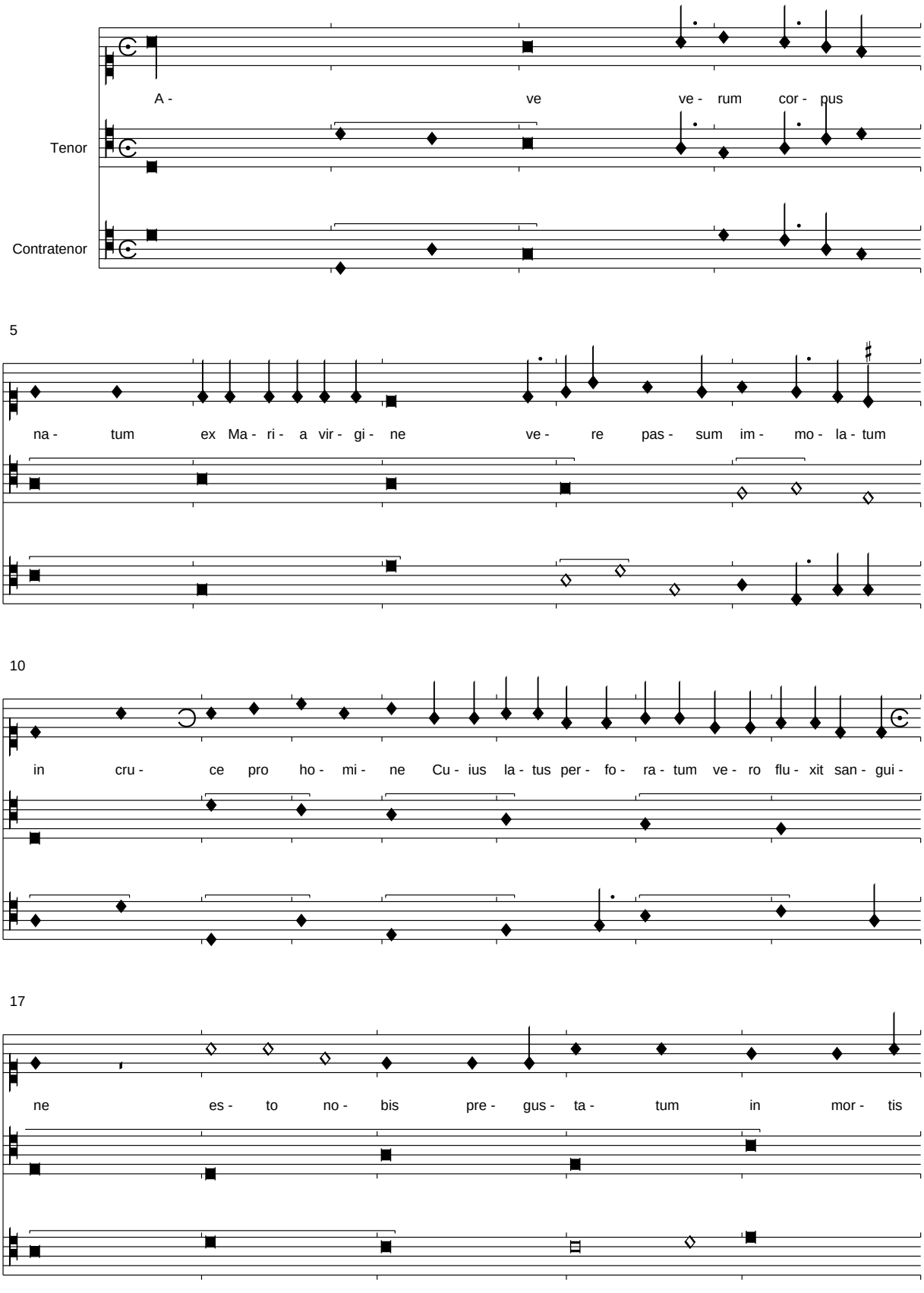


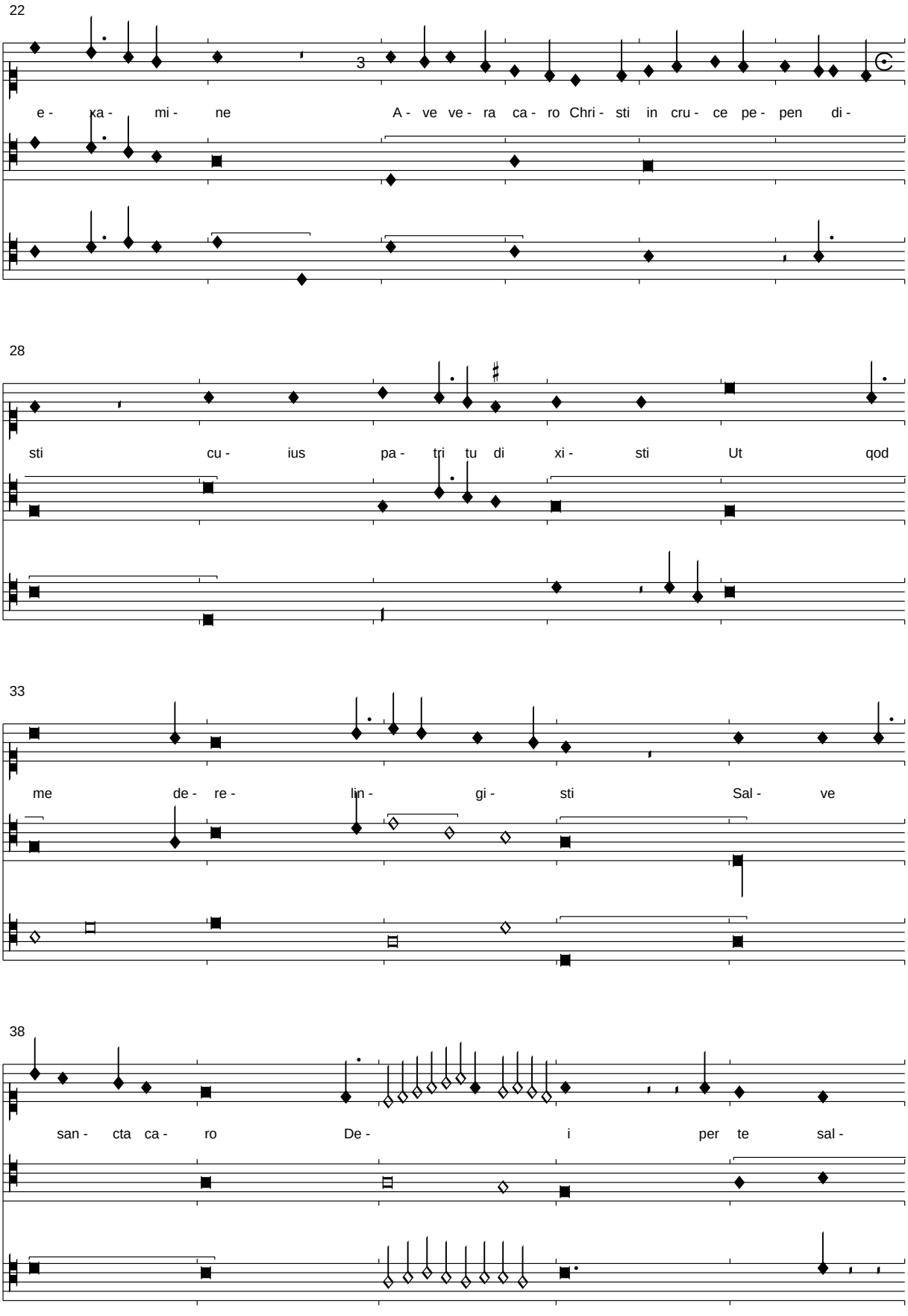

22
A - gnus de - i qui tol - lis pec - ca - ta mun -
29
di Tu qui es pa - tris u - ni - ge - ni - tus di - re mor - ti tra - di -
35
tus mi - se - re - re no - bis
41
A - gnus de - i qui tol - lis pec - ca -

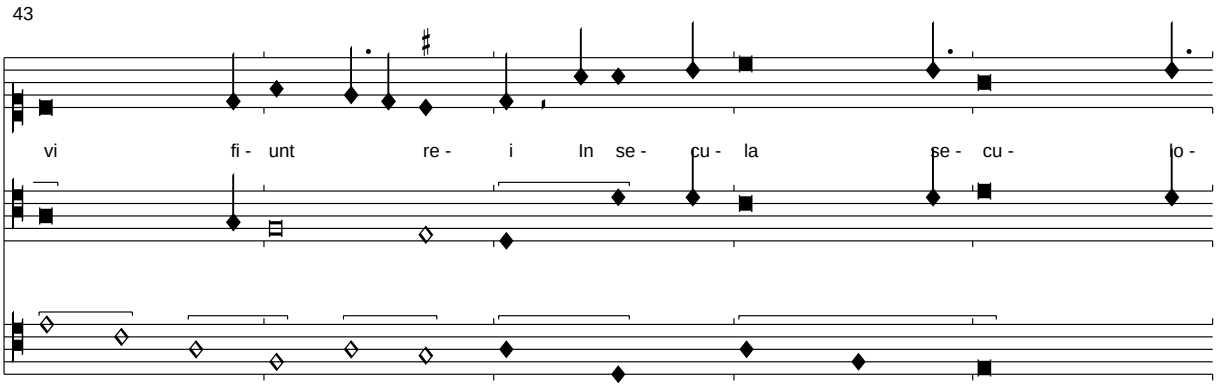

47
ta mun - di l - gnis lu - cens cor pu - ri - fi -
53
cans ca - ri - ta - tis do - na mul - ti - pli - cans
59
do - na no - bis pa -
66
cem

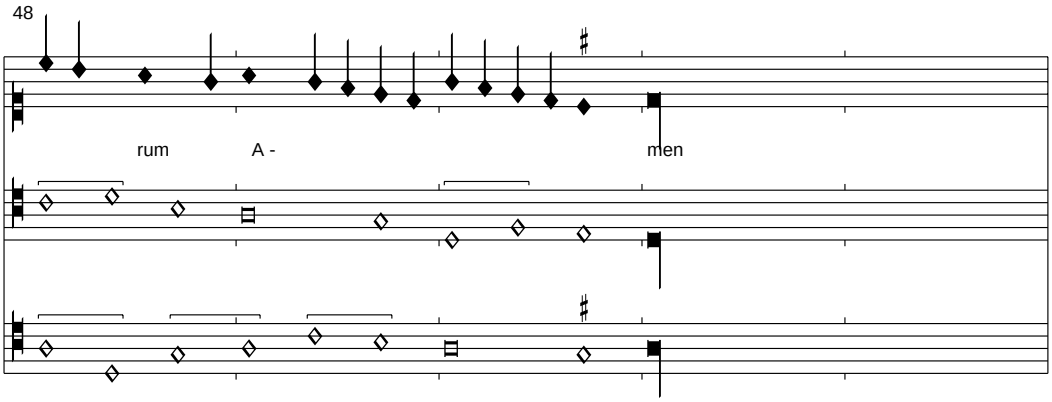
(Reson?): Ave verum corpus

Bologna 2216, f. 22v-23r




22
3
e - xa - mi - ne A - ve ve - ra ca - ro Chri - sti in cru - ce pe - pen di -
28
sti cu - ius pa - tri tu di xi - sti Ut qod
33
me de - re - lin - gi - sti Sal - ve
38
san - cta ca - ro De - i per te sal -

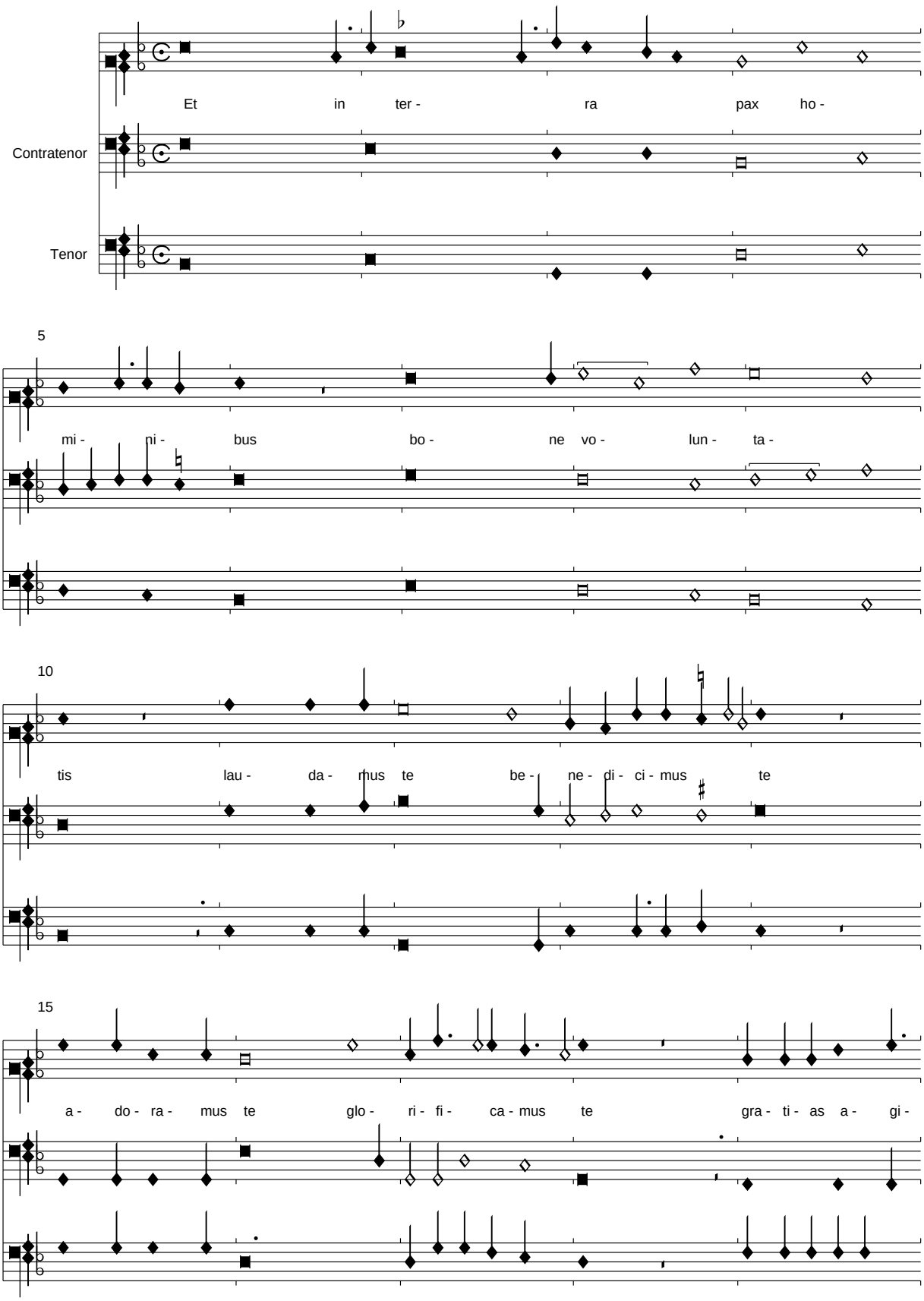


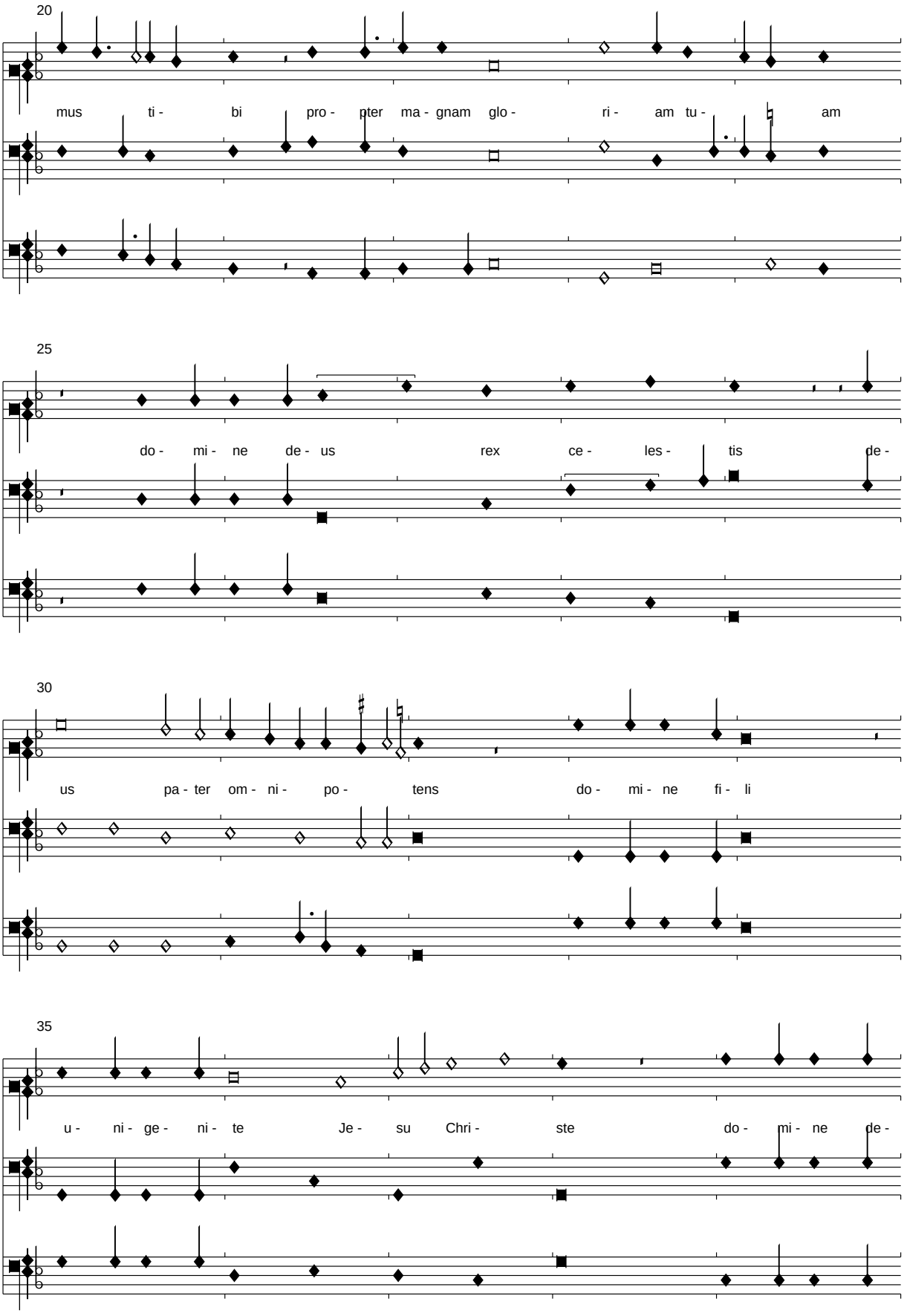


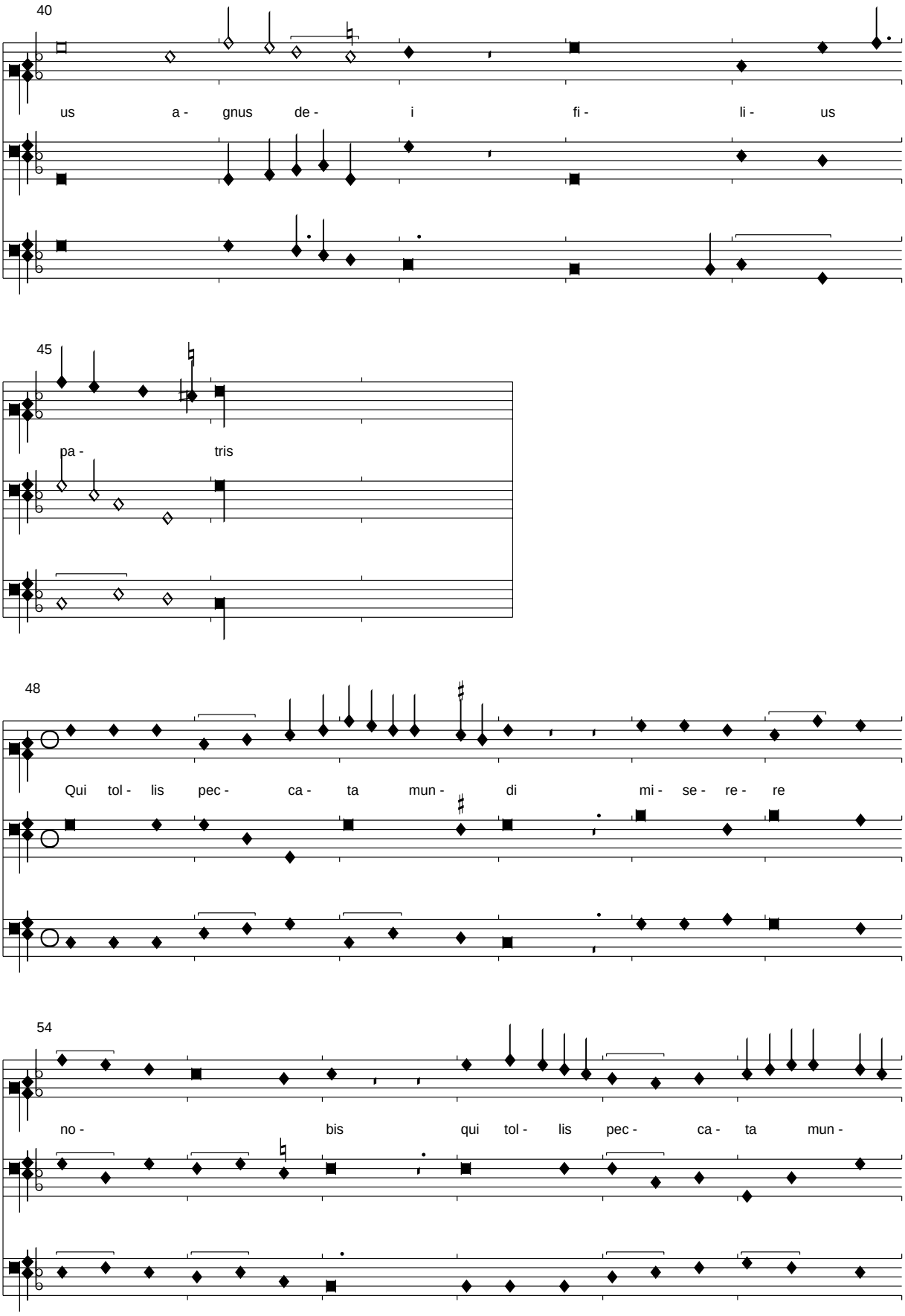
Das unikale Stück wird hier erstmals ediert. Der Superius hat vier Mensuren am Schluss zu viel, die evtl. auf ein ausgedehnteres Amen hinweisen, das sich nicht mehr in den Unterstimmen wiederfindet.
Die Zuschreibung an Reson erfolgt in der Literatur aus stilistischen Gründen.

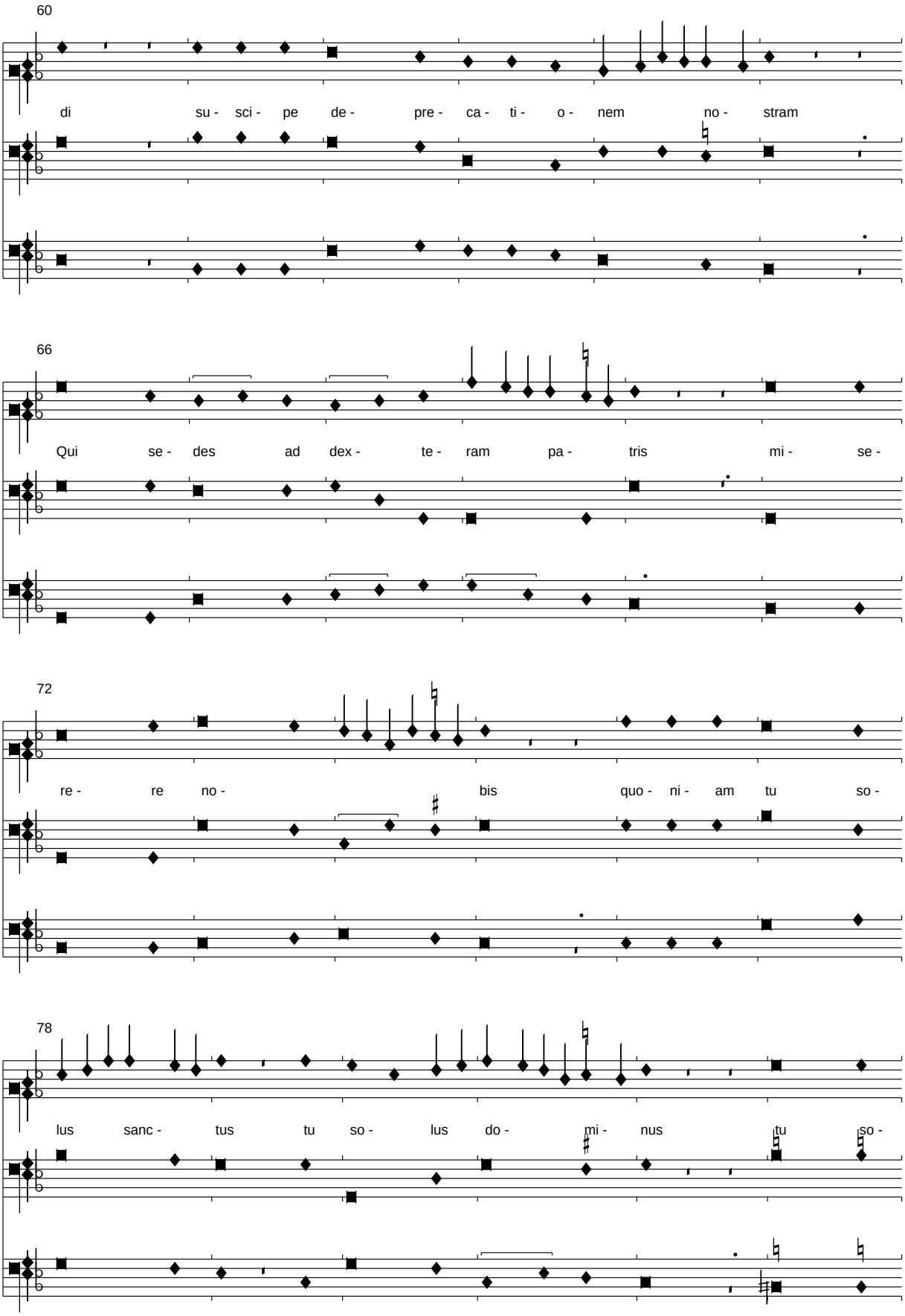
Arnold de Lantins: Gloria

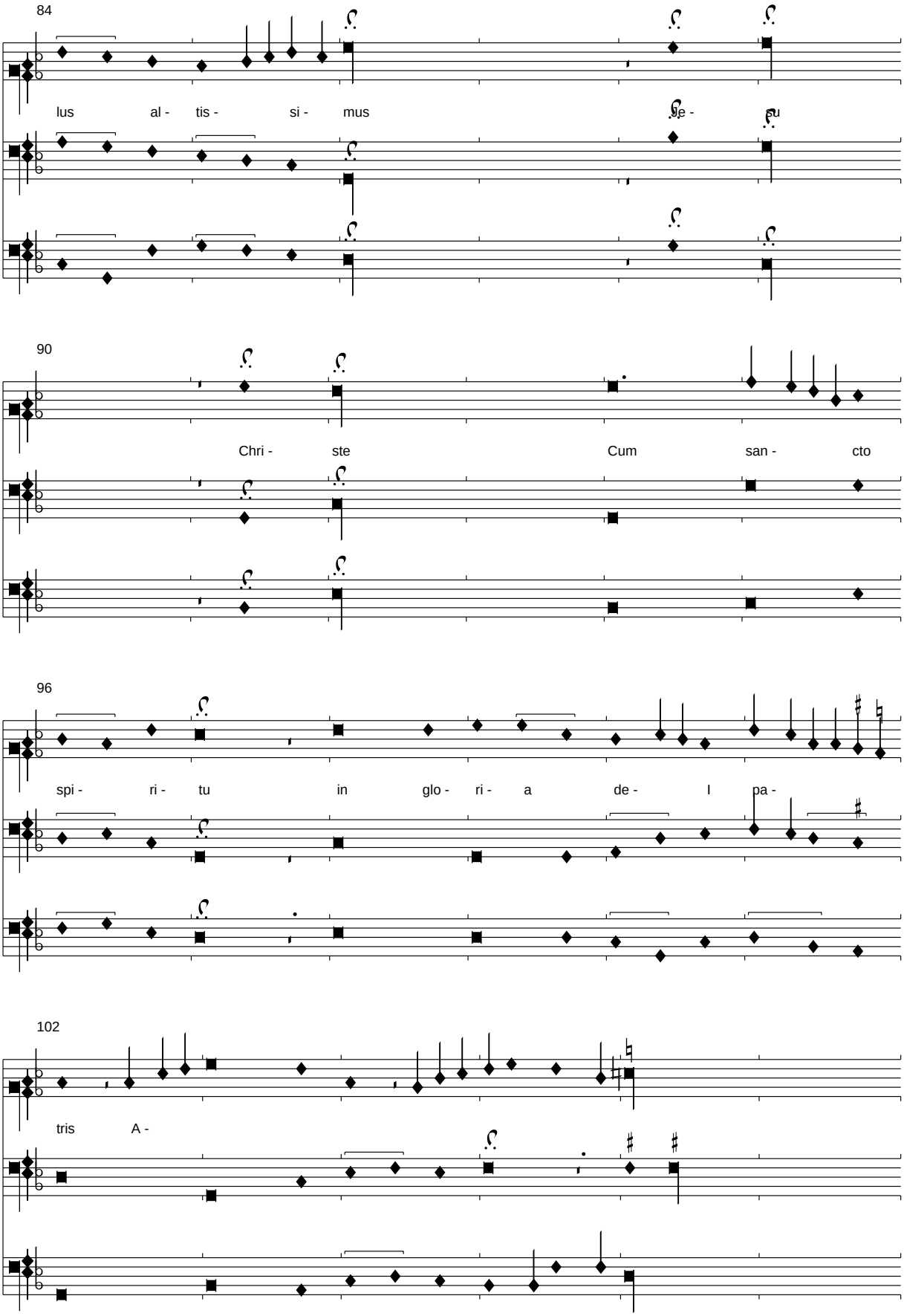
Bologna 2216, f. 23v-24r



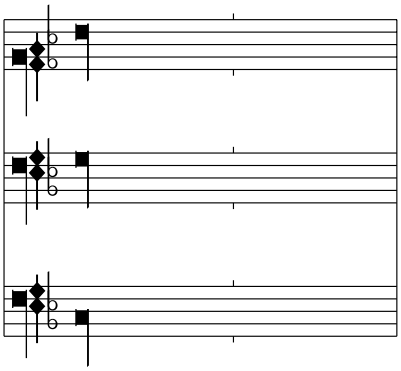

20
mus ti - bi pro - pter ma - gnam glo - ri - am tu - am
25
do - mi - ne de - us rex ce - les - tis de -
30
us pa - ter om - ni - po - tens do - mi - ne fi - li
35
u - ni - ge - ni - te Je - su Chri - ste do - mi - ne de -


40
us a - gnus de - i fi - li - us
45
pa - tris
48
Qui tol - lis pec - ca - ta mun - di mi - se - re - re
54
no - bis qui tol - lis pec - ca - ta mun -


60
di su - sci - pe de - pre - ca - ti - o - nem no - stram
66
Qui se - des ad dex - te - ram pa - tris mi - se -
72
re - re no - bis quo - ni - am tu so -
78
lus sanc - tus tu so - lus do - mi - nus tu so -


84
lus al - tis - si - mus
90
Chri - ste Cum san - cto
96
spi - ri - tu in glo - ri - a de - I pa -
102
tris A -

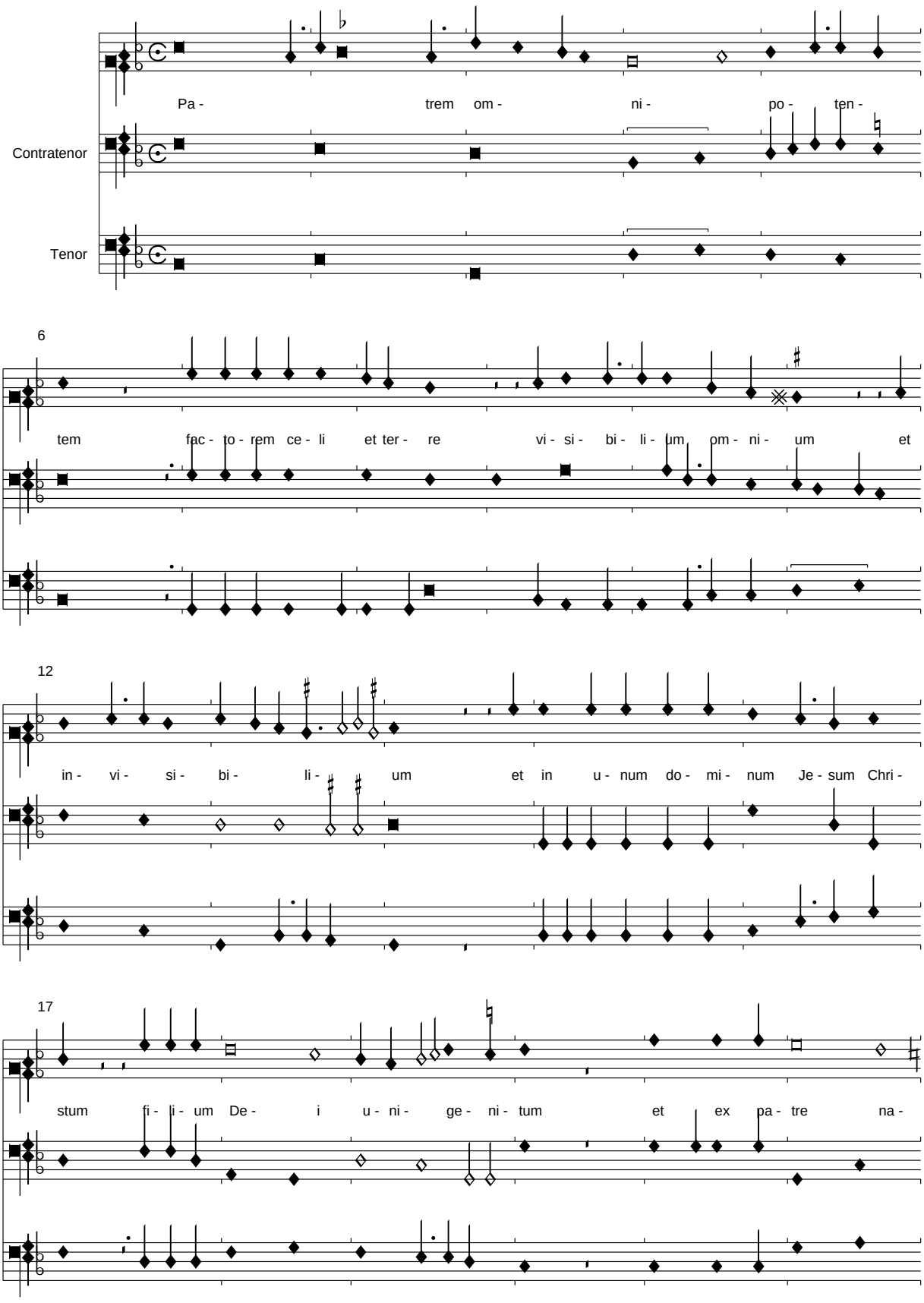
108

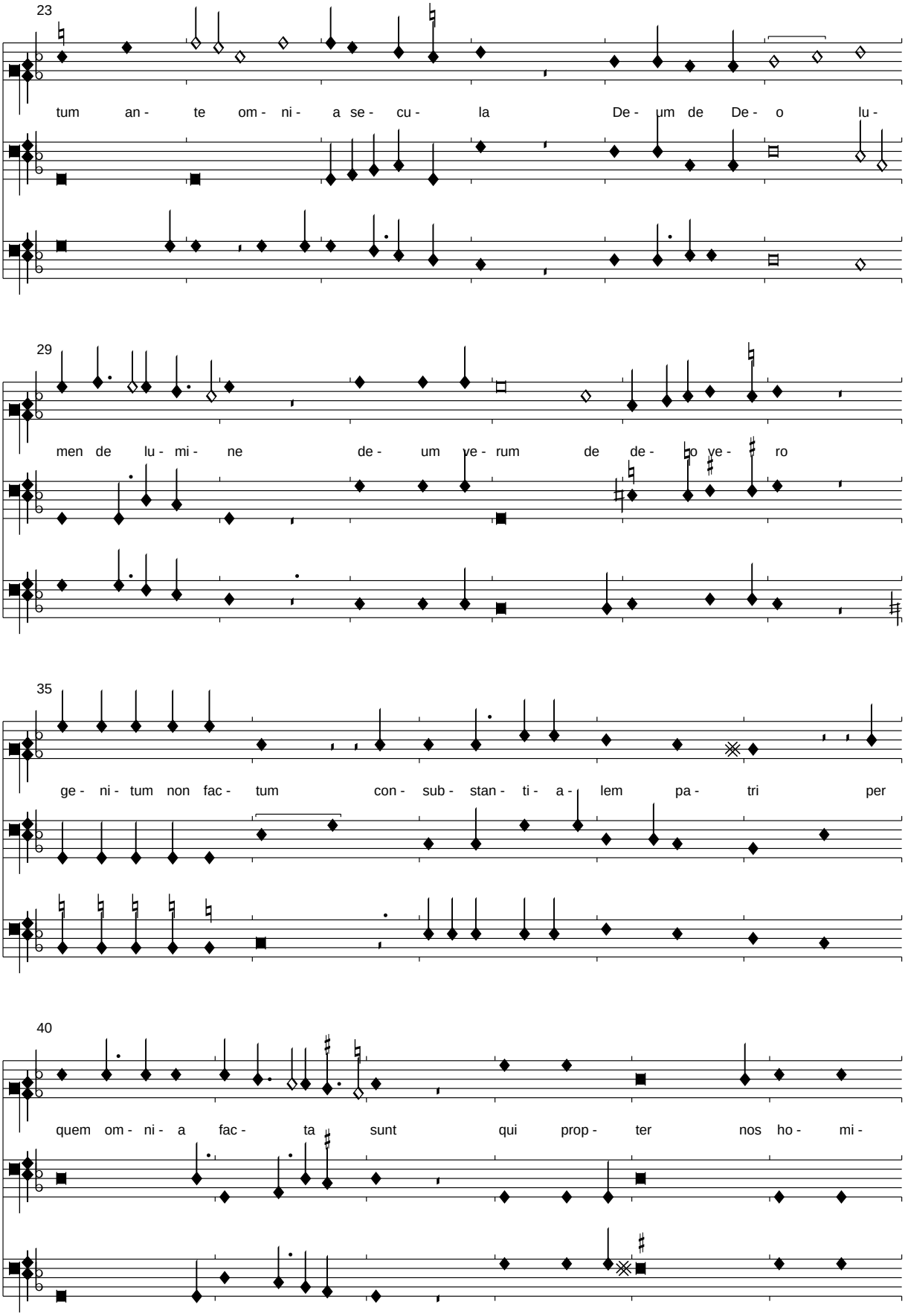


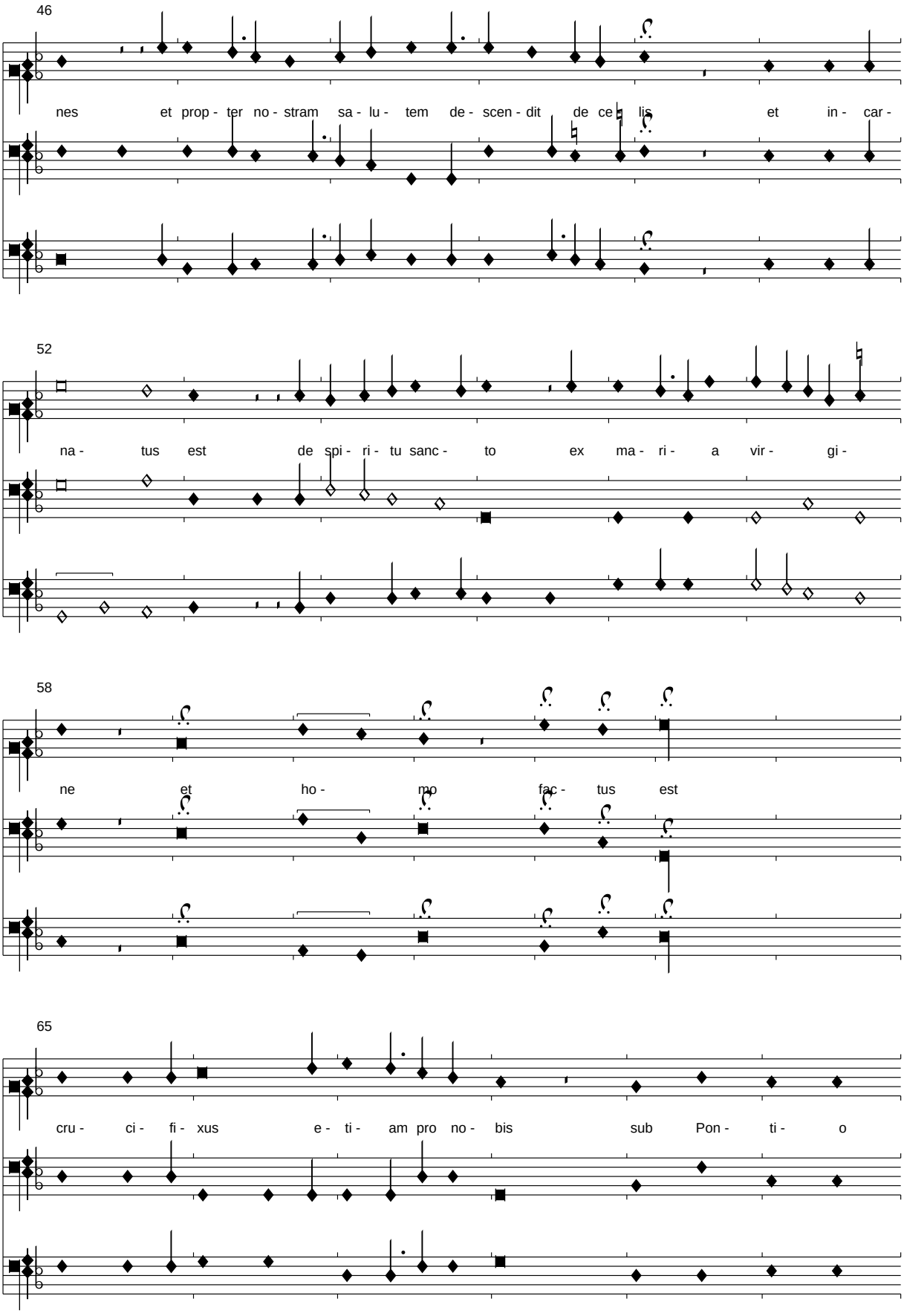
Die Version hier weicht erheblich von der Version der parallelen Quelle Bologna Q 15 ab, nicht zuletzt durch ein verkürtes Amen.
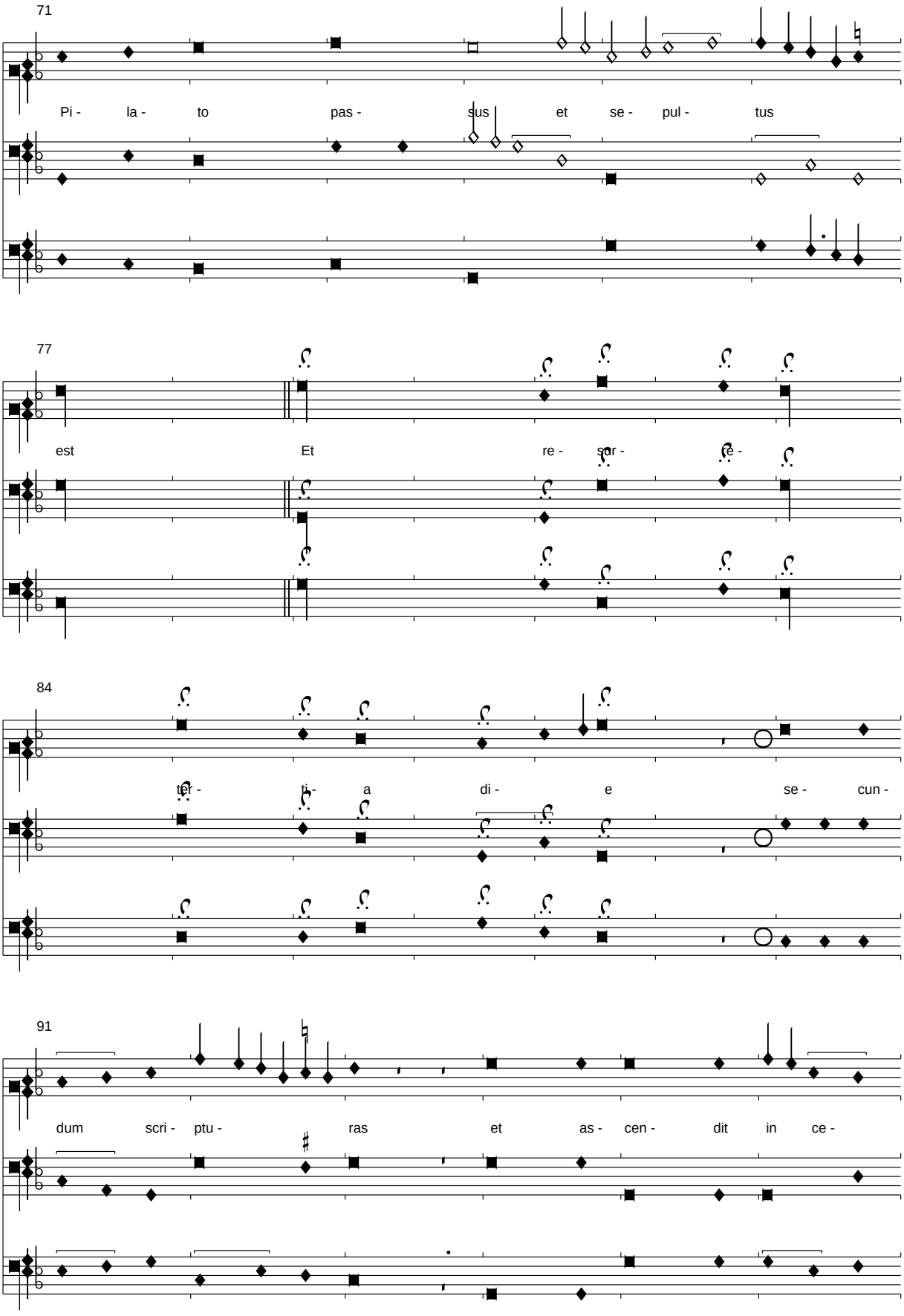
(A. de Lantins): Credo

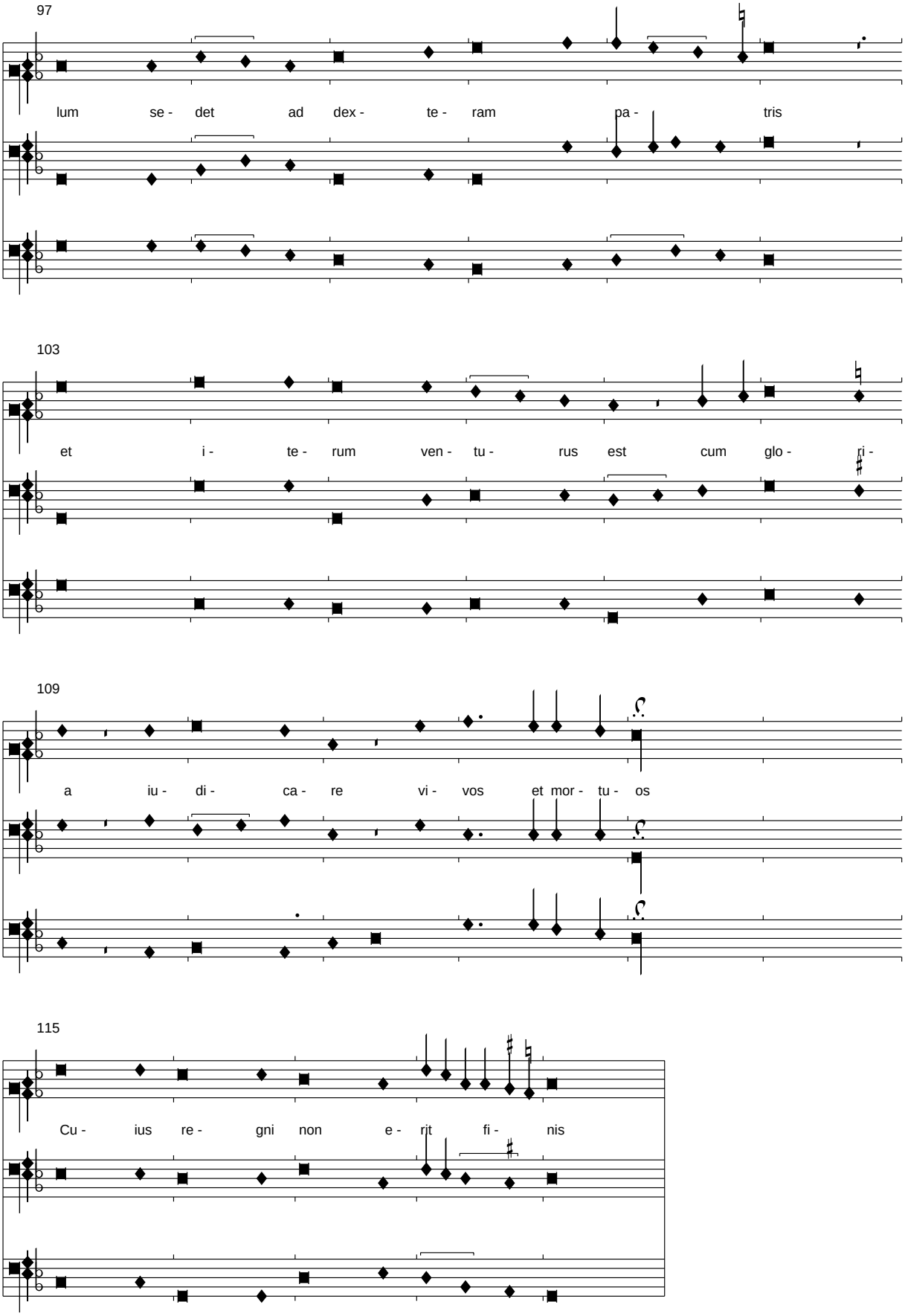
Bologna 2216, f. 24v-26r

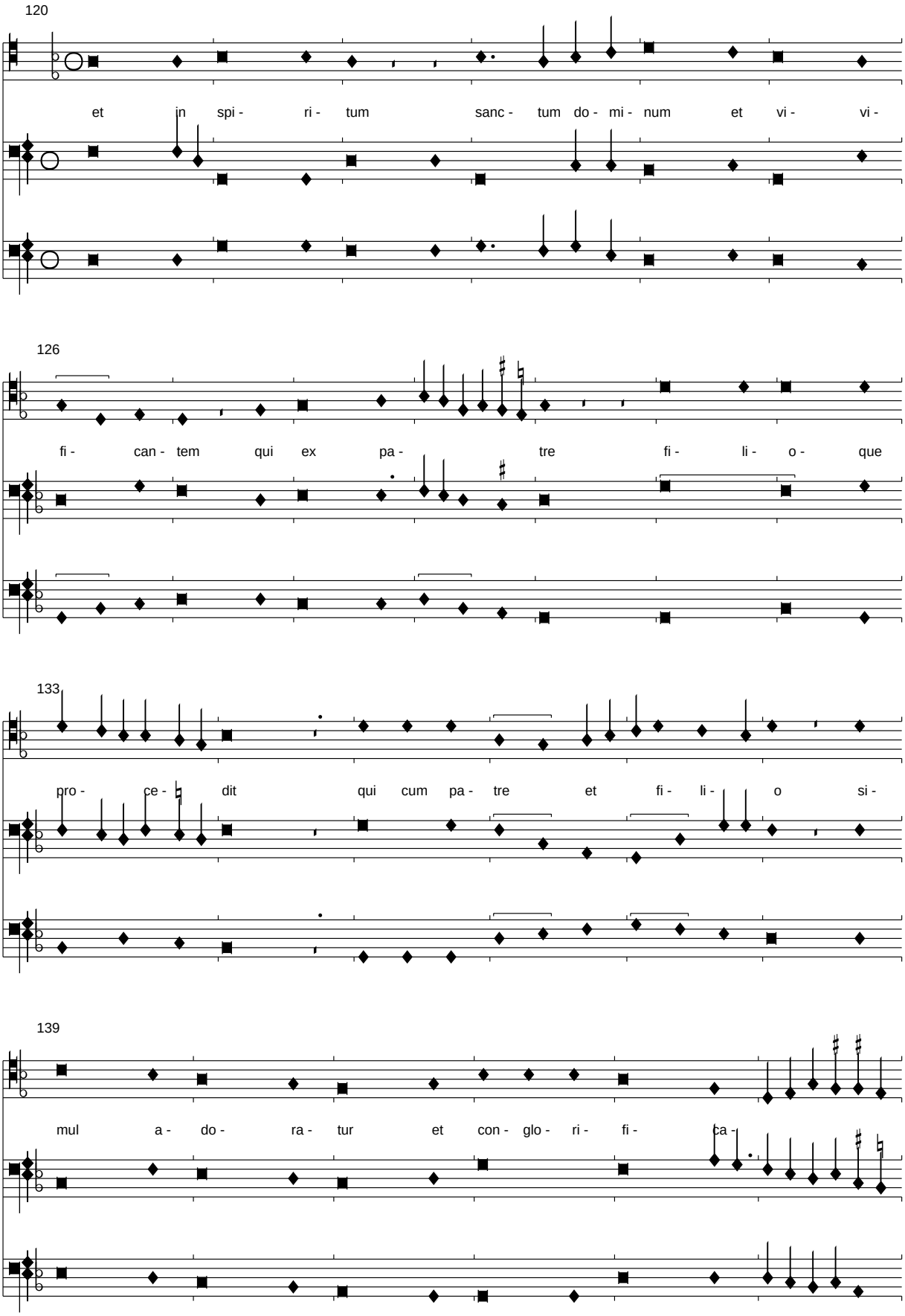


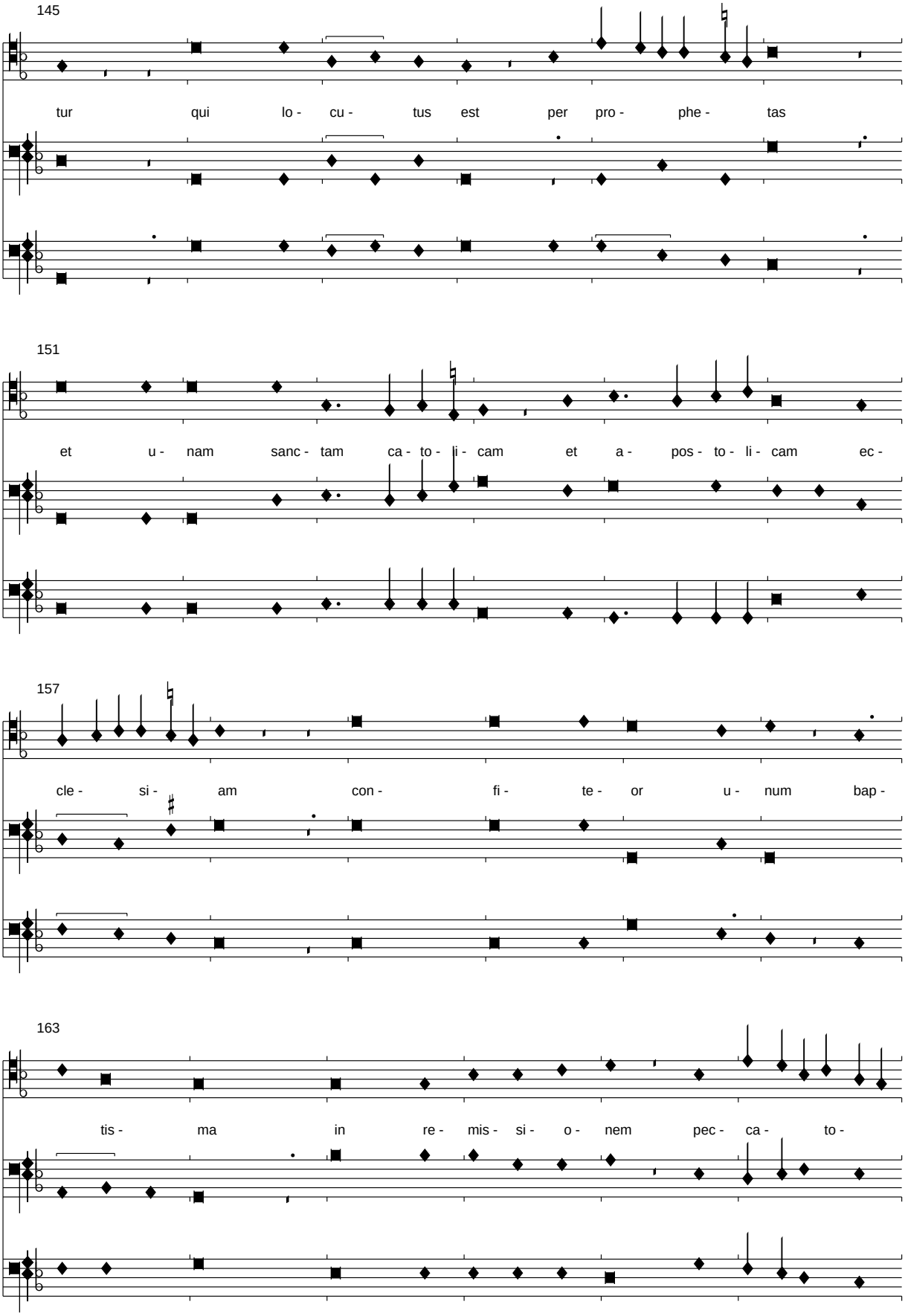

23
tum an - te om - ni - a se - cu - la De - um de De - o lu -
29
men de lu - mi - ne de - um ve - rum de de - o ve - ro
35
ge - ni - tum non fac - tum con - sub - stan - ti - a - lem pa - tri per
40
quem om - ni - a fac - ta sunt qui prop - ter nos ho - mi -

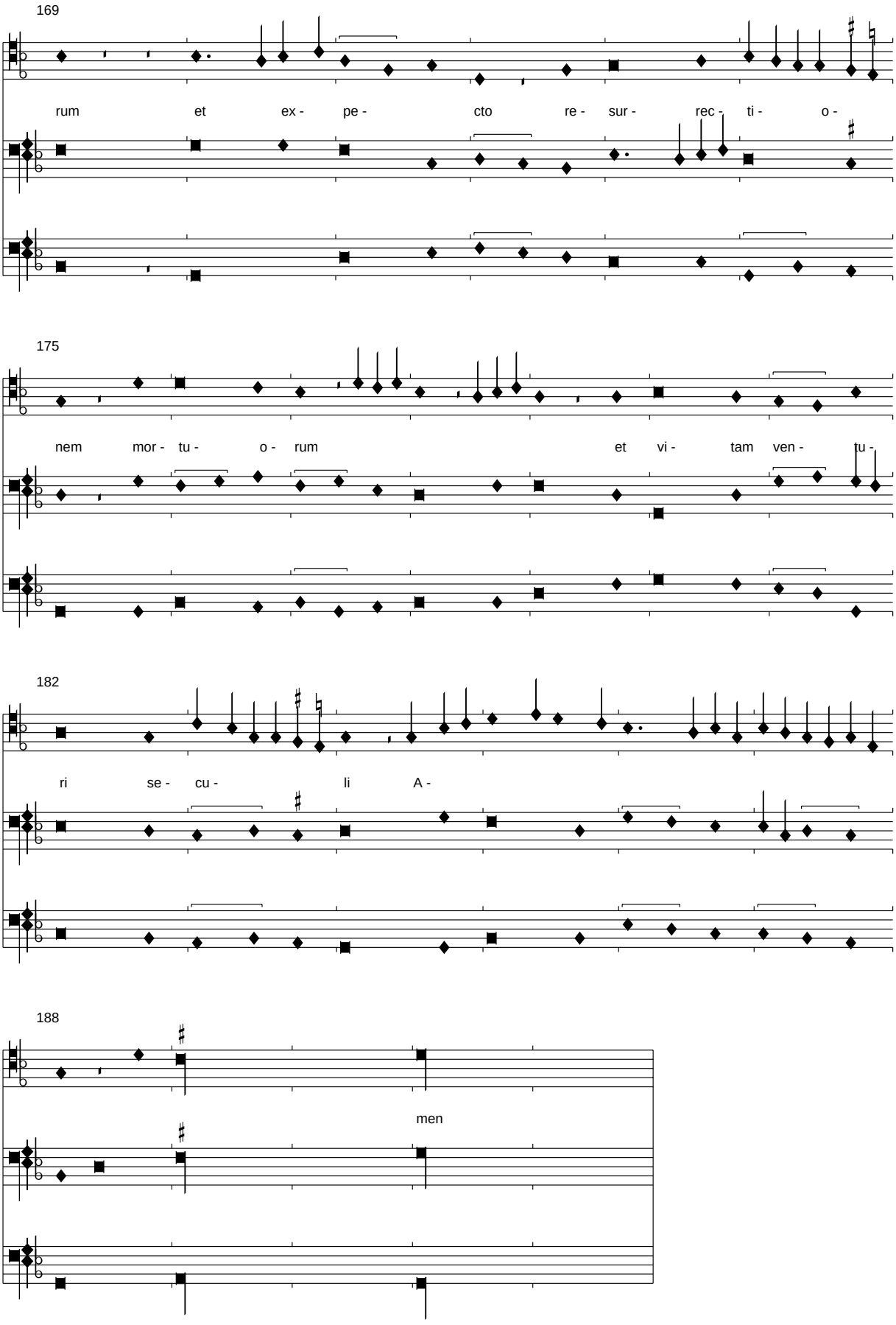

46
nes et prop - ter no - stram sa - lu - tem de - scen - dit de ce lis et in - car -
52
na - tus est de spi - ri - tu sanc - to ex ma - ri - a vir - gi -
58
ne et ho - mo fac - tus est
65
cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o


71
Pi - la - to pas - sus et se - pul - tus
77
est Et re - sur - re -
84
ter - ti - a di - e se - cun -
91
dum scri - ptu - ras et as - cen - dit in ce -


97
lum se - det ad dex - te - ram pa - tris
103
et i - te - rum ven - tu - rus est cum glo - ri -
109
a iu - di - ca - re vi - vos et mor - tu - os
115
Cu - ius re - gni non e - rit fi - nis


120
et in spi - ri - tum sanc - tum do - mi - num et vi - vi -
126
fi - can - tem qui ex pa - tre fi - li - o - que
133
pro - ce - dit qui cum pa - tre et fi - li - o si -
139
mul a - do - ra - tur et con - glo - ri - fi - ca -

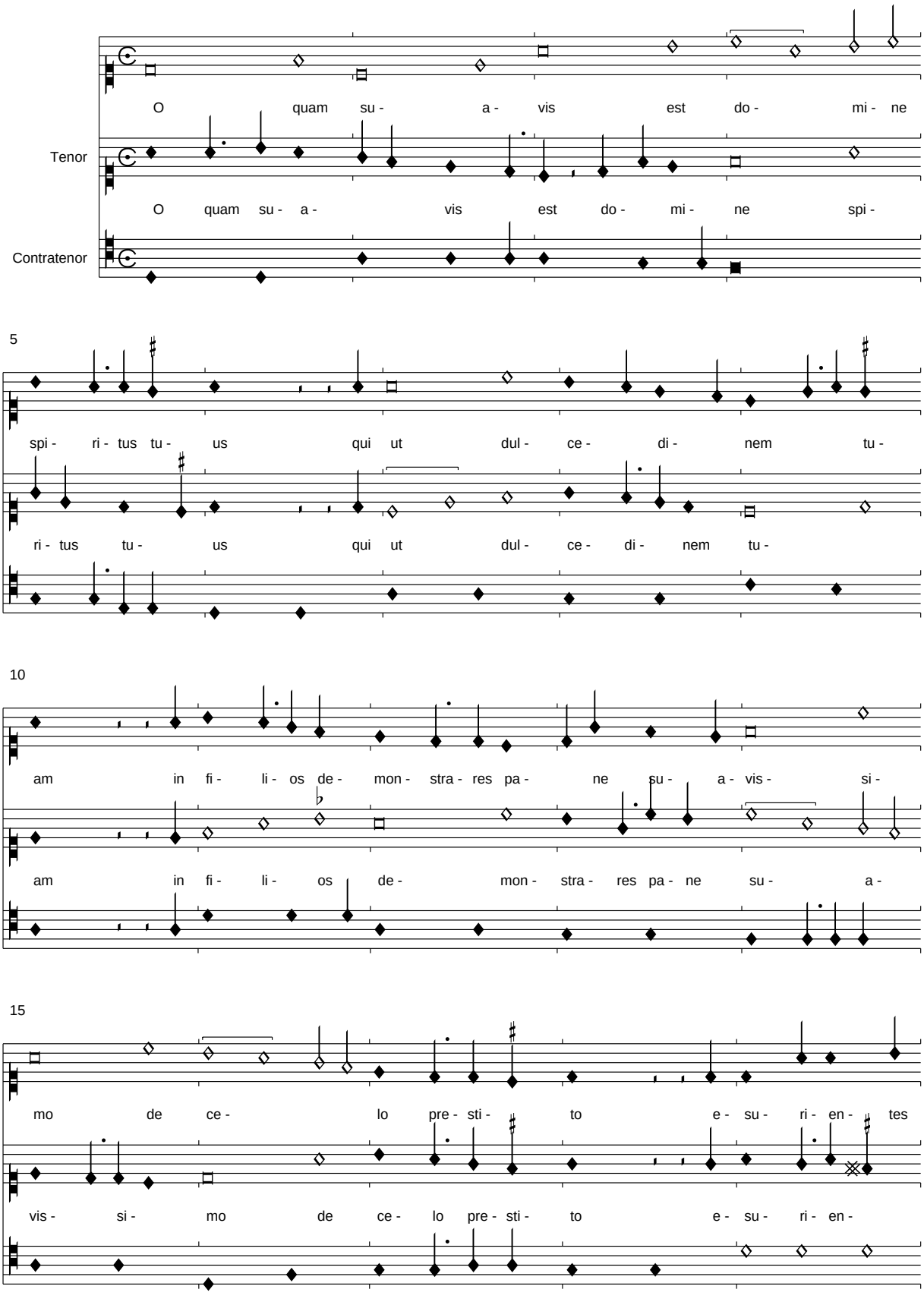

145
tur qui lo - cu - tus est per pro - phe - tas
151
et u - nam sanc - tam ca - to - li - cam et a - pos - to - li - cam ec -
157
cle - si - am con - fi - te - or u - num bap -
163
tis - ma in re - mis - si - o - nem pec - ca - to -



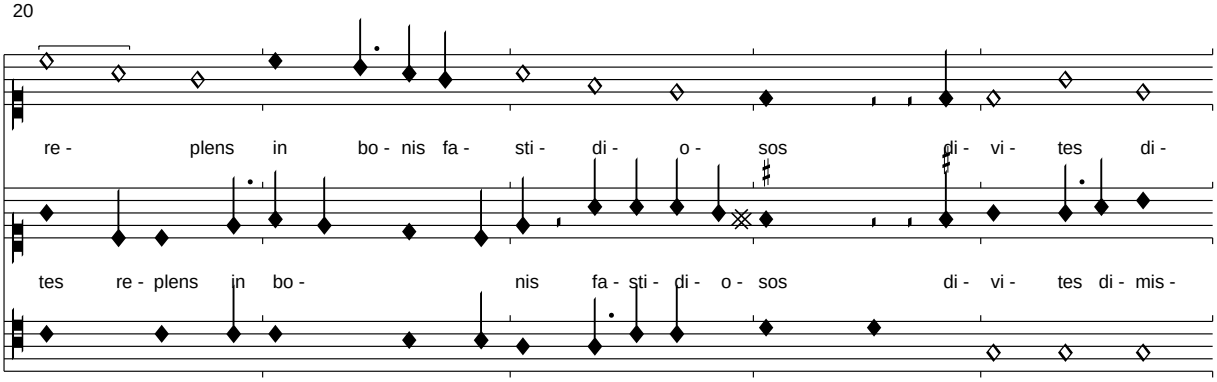
Dieses Credo gehört zum vorangehenden Gloria. Auch hier ist Bologna 2216 sehr stark von Q 15 abweichend, das Amend erneut verkürzt.

. O quam suavis est

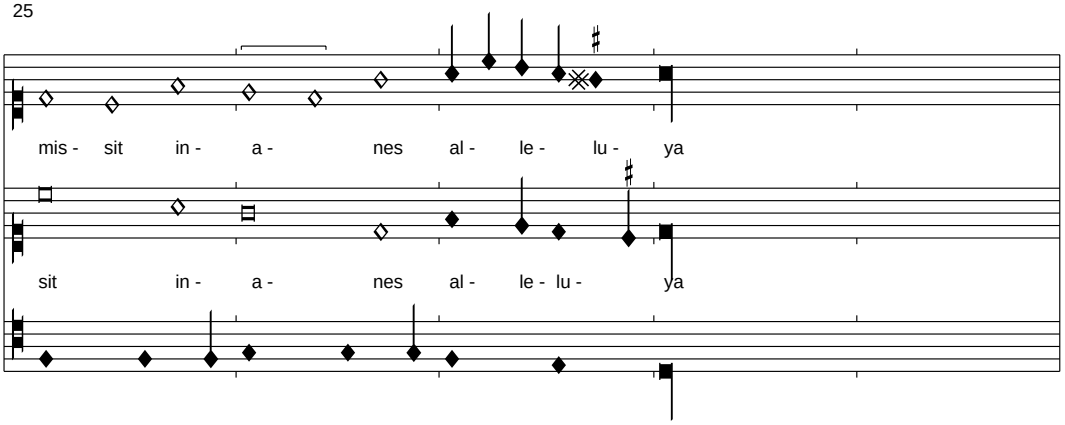
Bologna 2216, f. 25v-26r



20

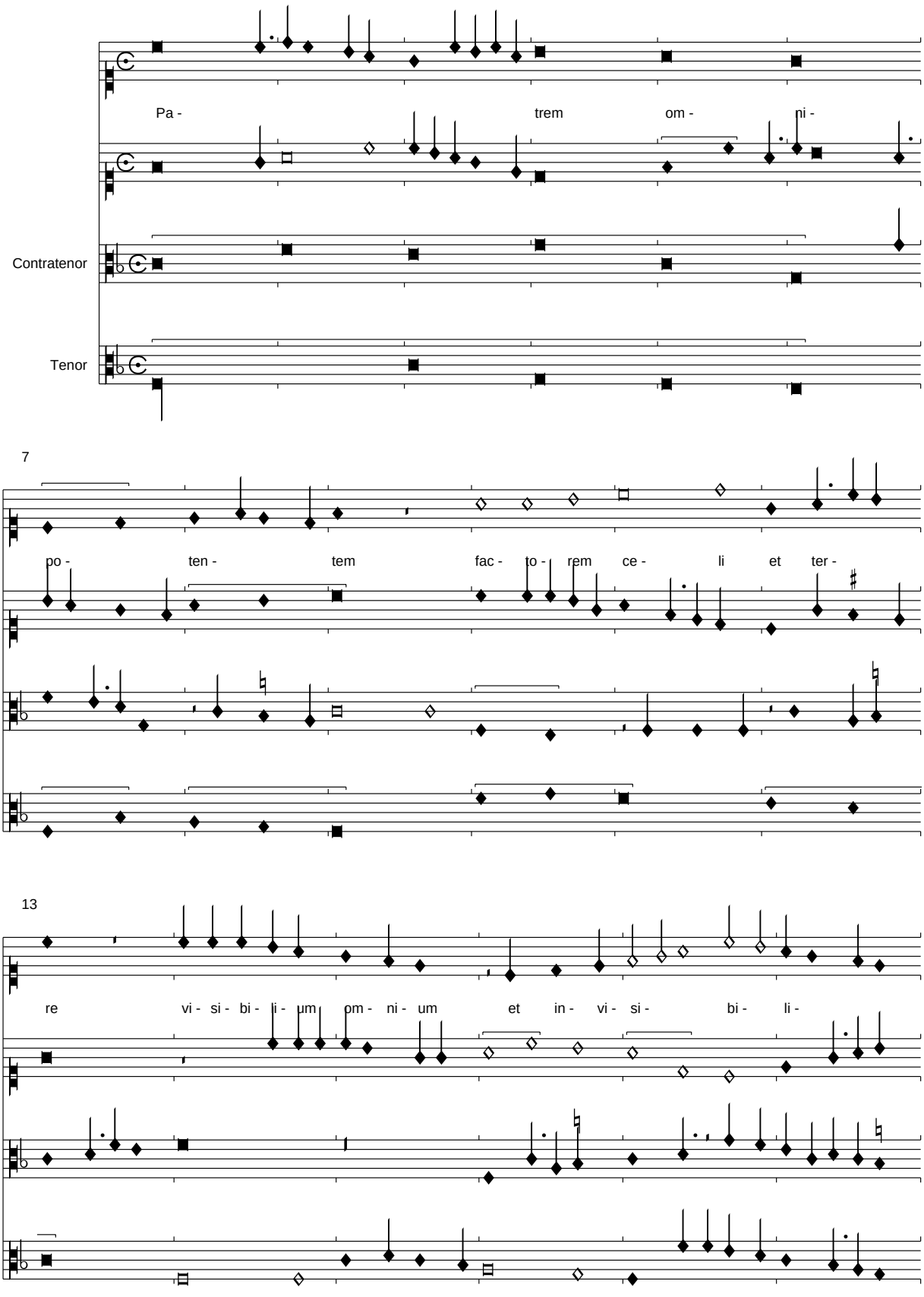

re - plens in bo - nis fa - sti - di - o - sos di - vi - tes di -
tes re - plens in bo - nis fa - sti - di - o - sos di - vi - tes di - mis -

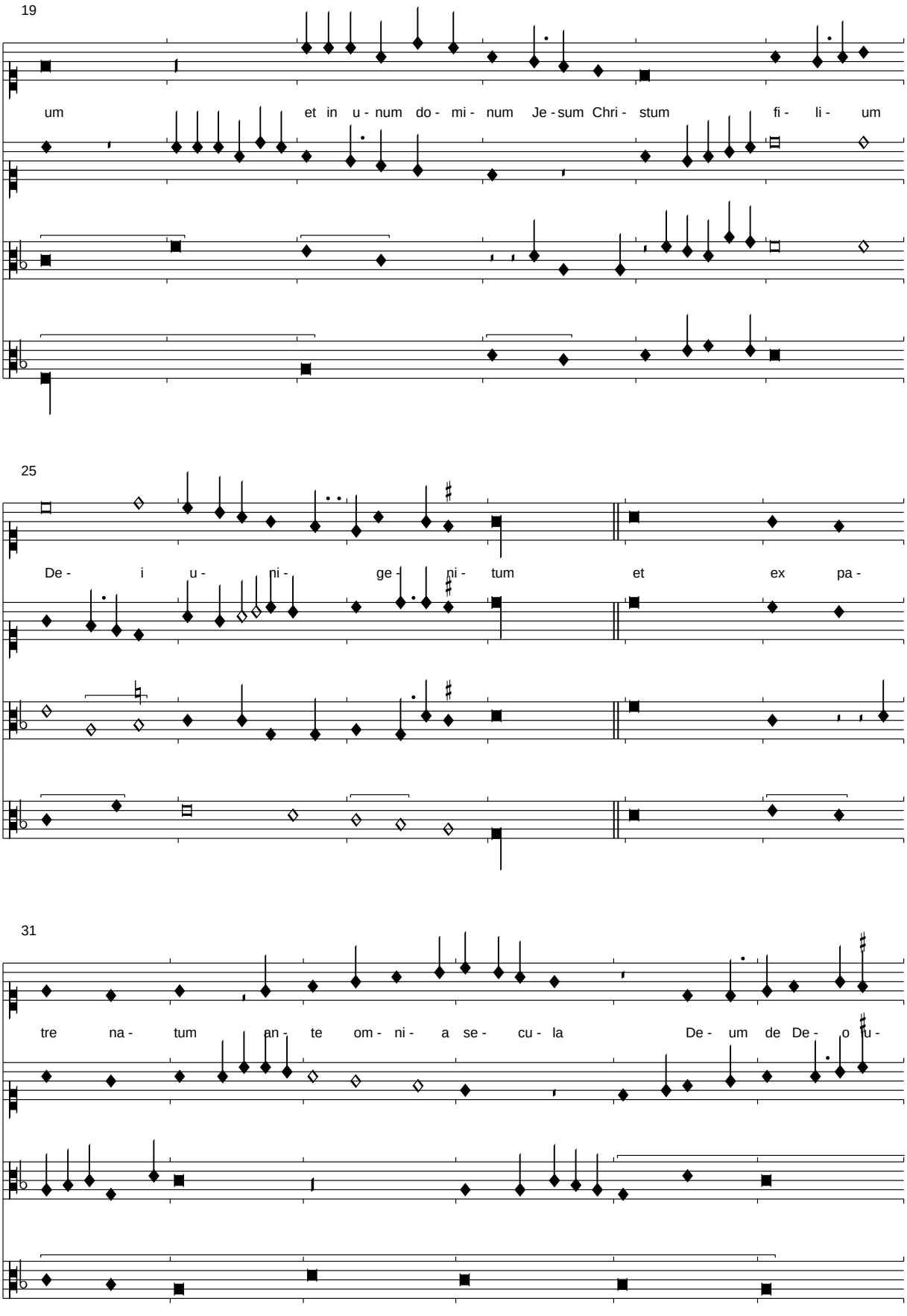
25


mis - sit in - a - nes al - le - lu - ya
sit in - a - nes al - le - lu - ya

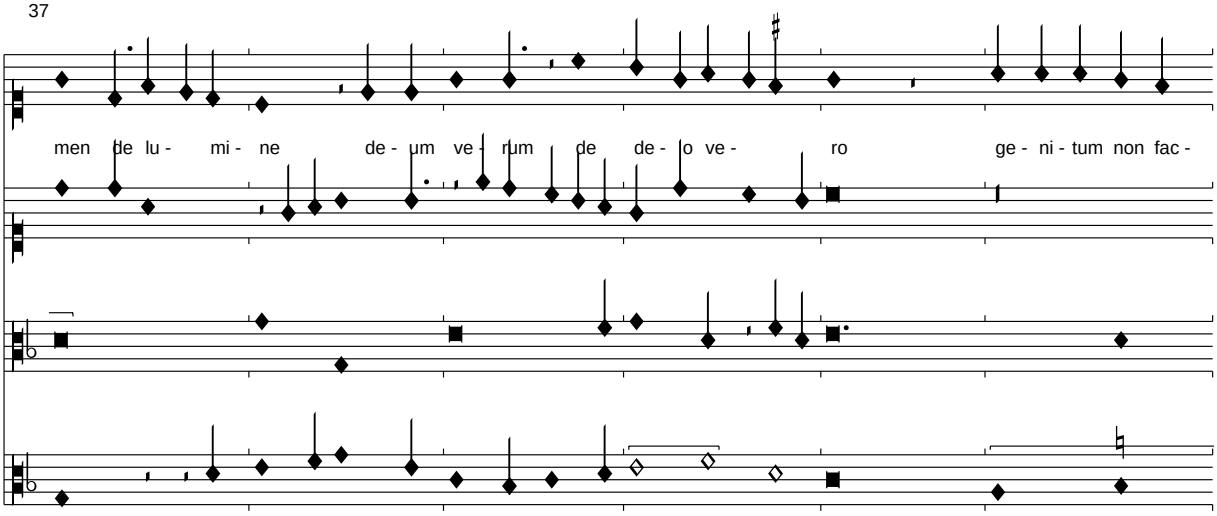
G. Dufay: Credo Tr. Sic Maria

Bologna 2216, f. 26v-28r

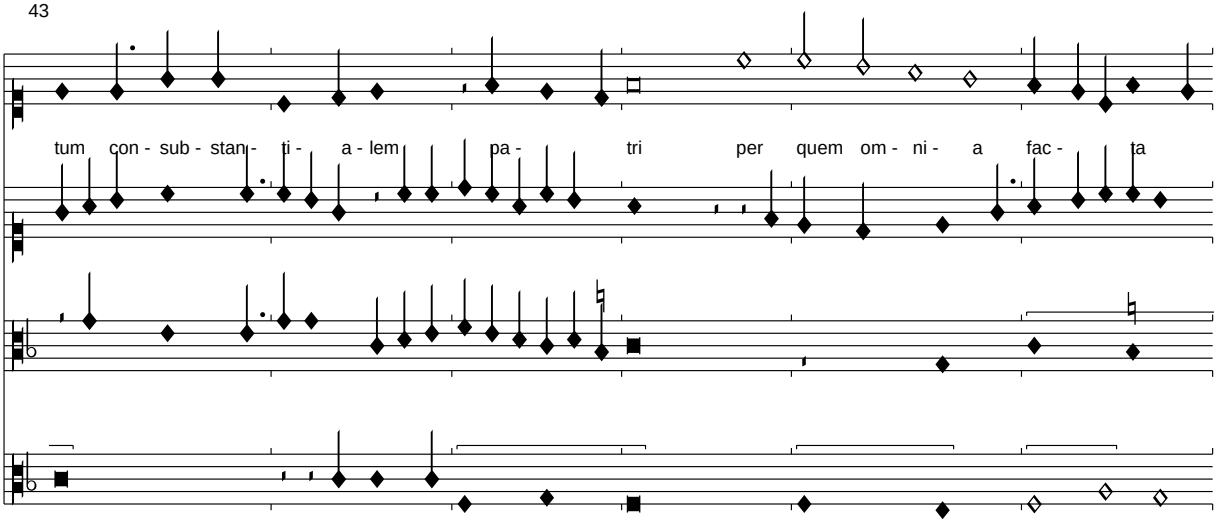



19
um et in u - num do - mi - num Je - sum Chri - stum fi - li - um
25
De - i u - ni - ge - ni - tum et ex pa -
31
tre na - tum an - te om - ni - a se - cu - la De - um de De - o u -

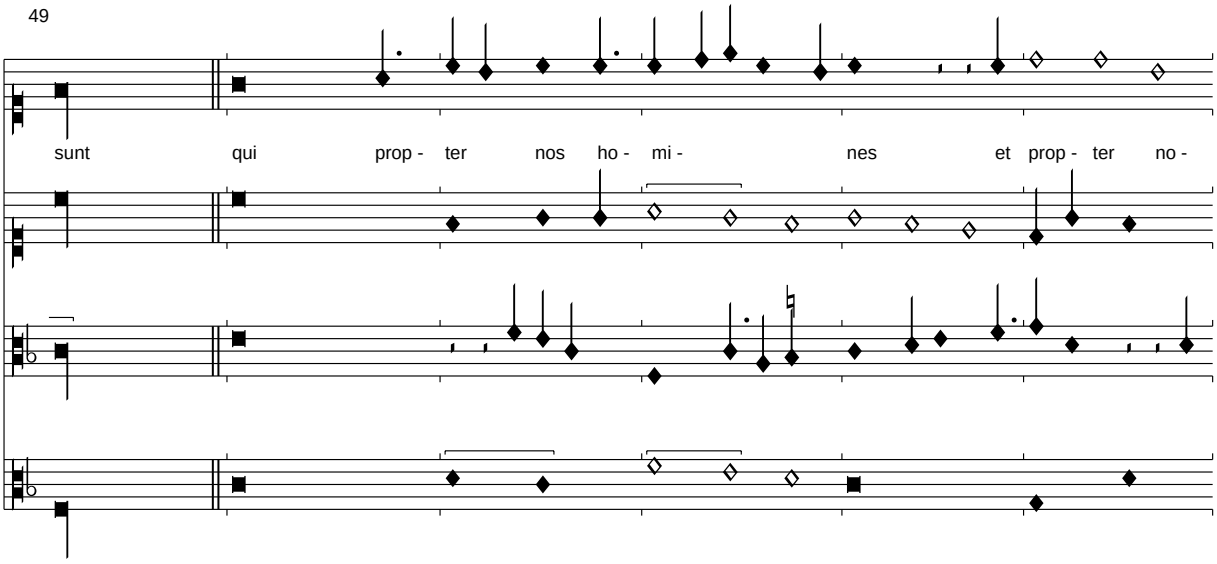
37
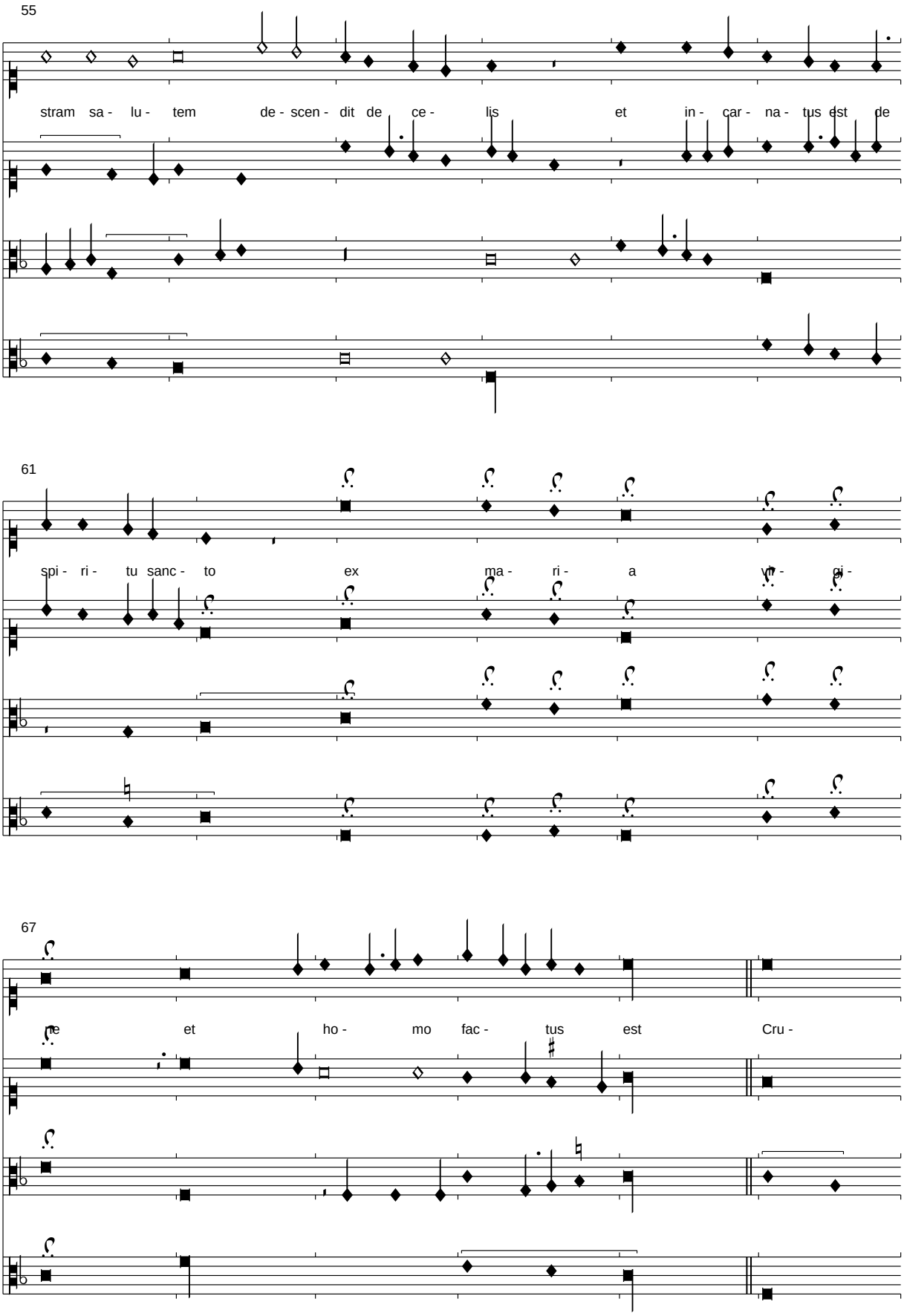

men de lu - mi - ne de - um ve - rum de de - o ve - ro ge - ni - tum non fac -

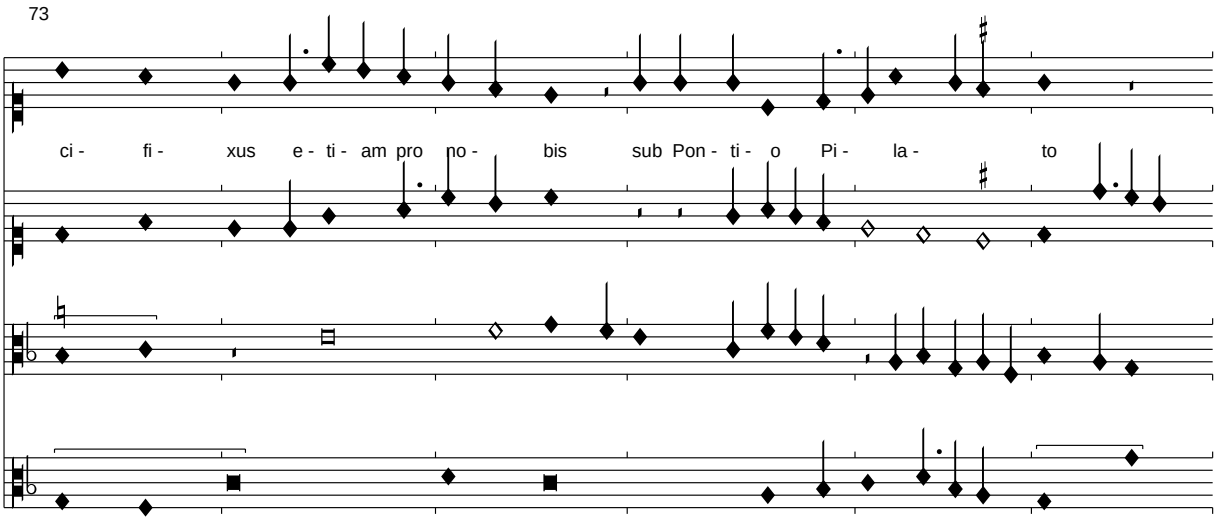
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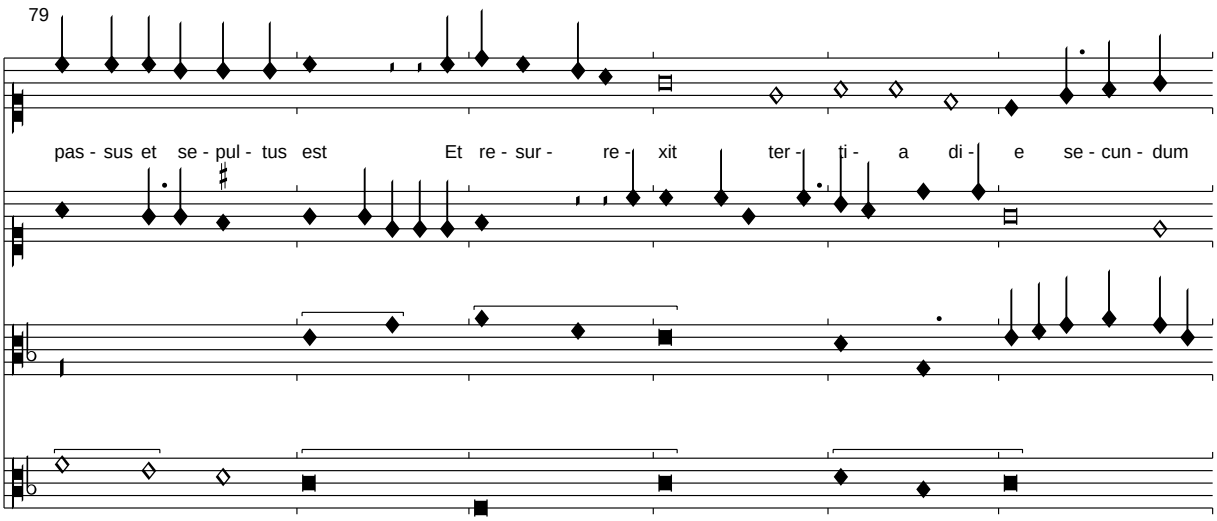

tum con - sub - stan - ti - a - lem pa - tri per quem om - ni - a fac - ta

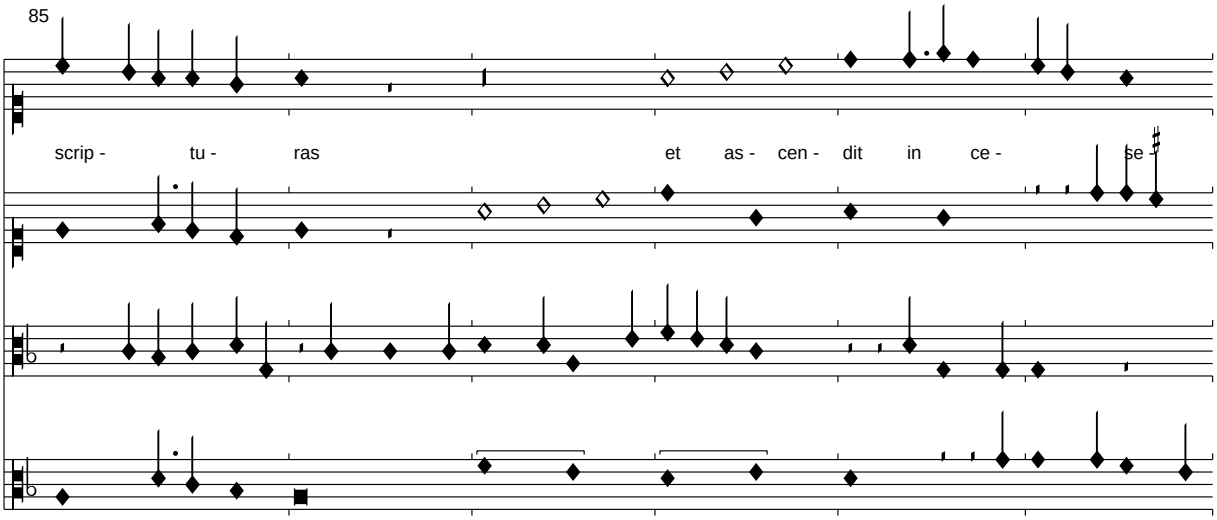
49
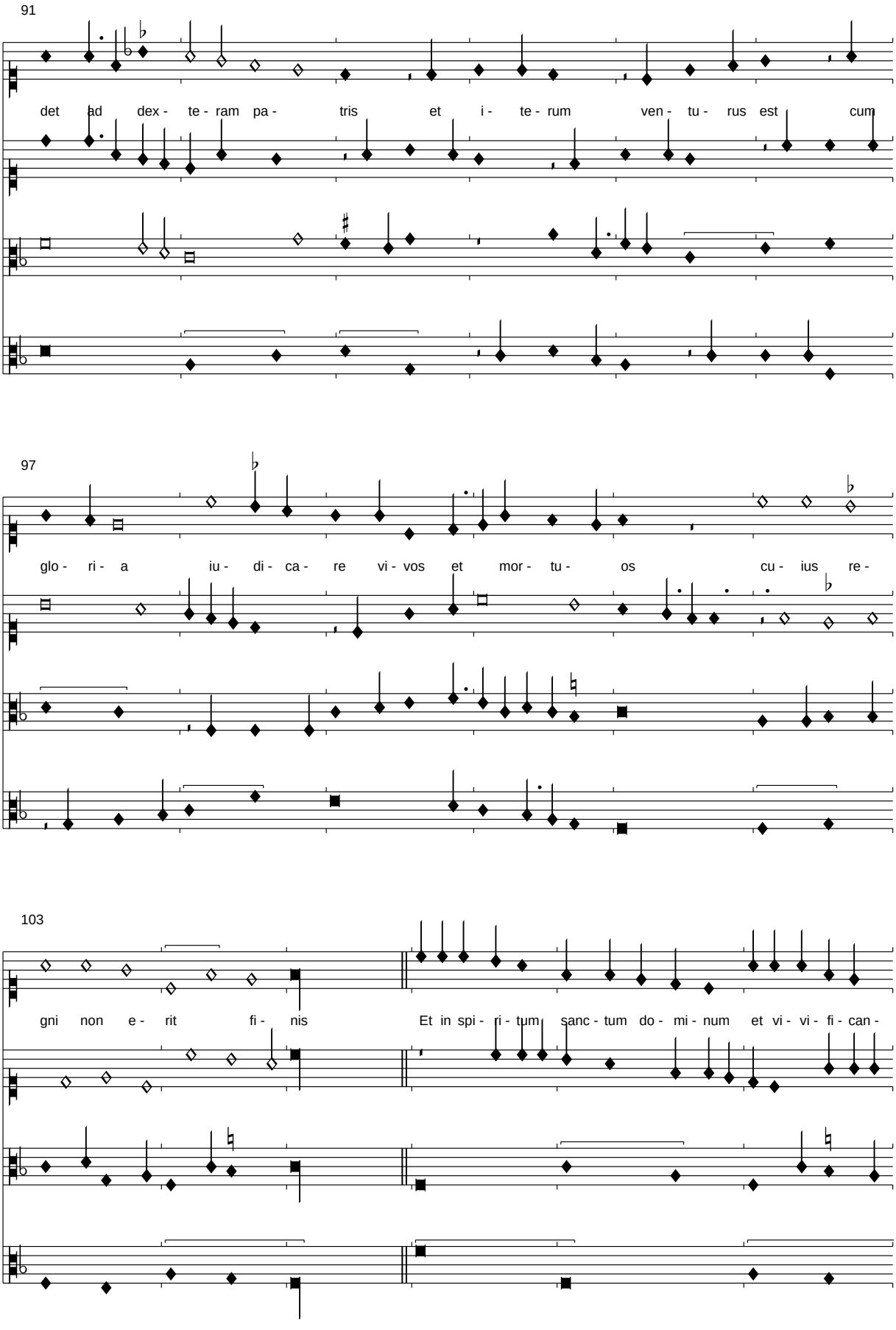

sunt qui prop - ter nos ho - mi - nes et prop - ter no -
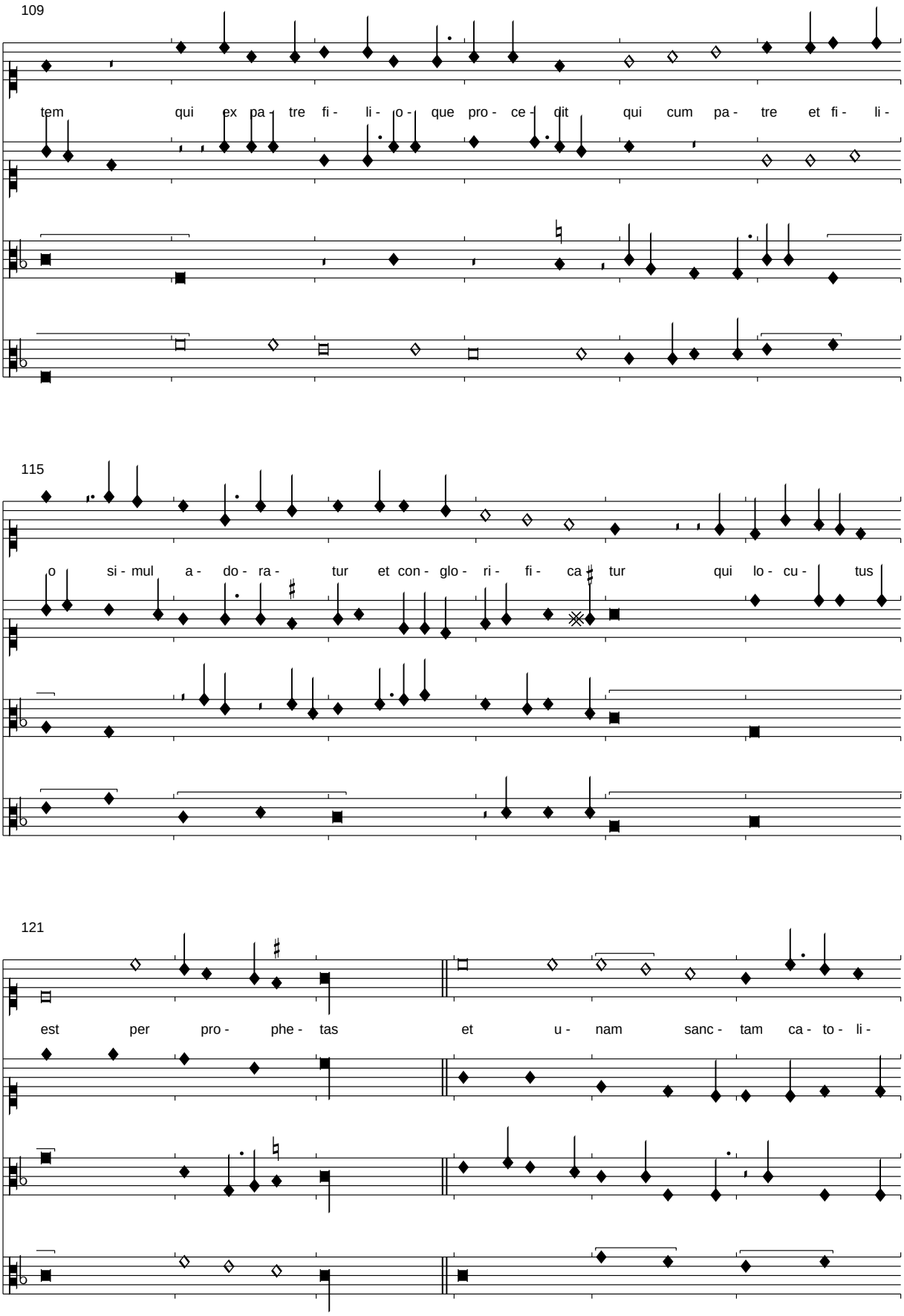

55
stram sa - lu - tem de - scen - dit de ce - lis et in - car - na - tus est de
61
spi - ri - tu sanc - to ex ma - ri - a vi - ri -
67
ne et ho - mo fac - tus est Cru -


73
ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

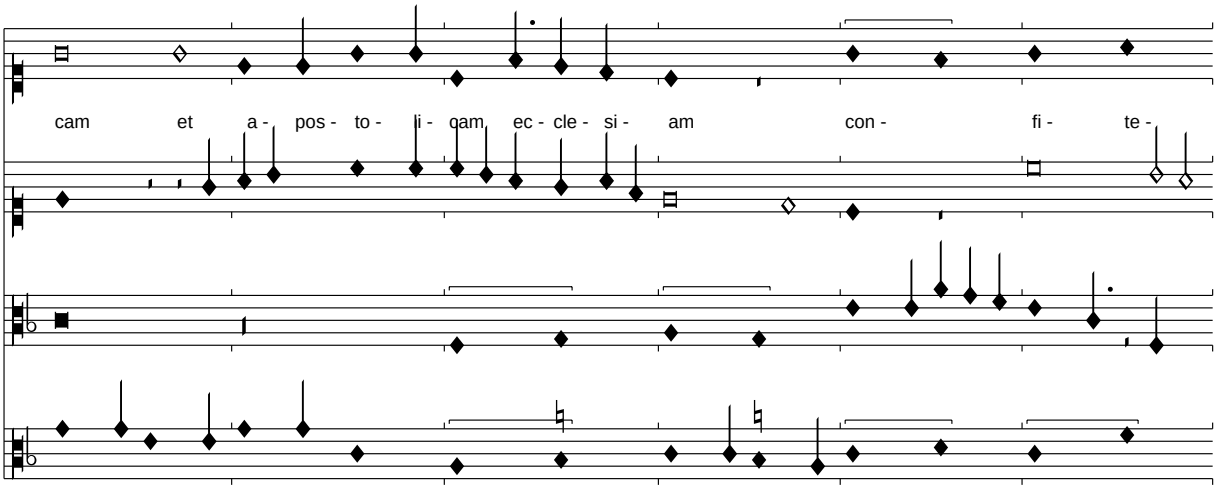

79
pas - sus et se - pul - tus est Et re - sur - re - xit ter - ti - a di - e se - cun - dum


85
scrip - tu - ras et as - cen - dit in ce - se

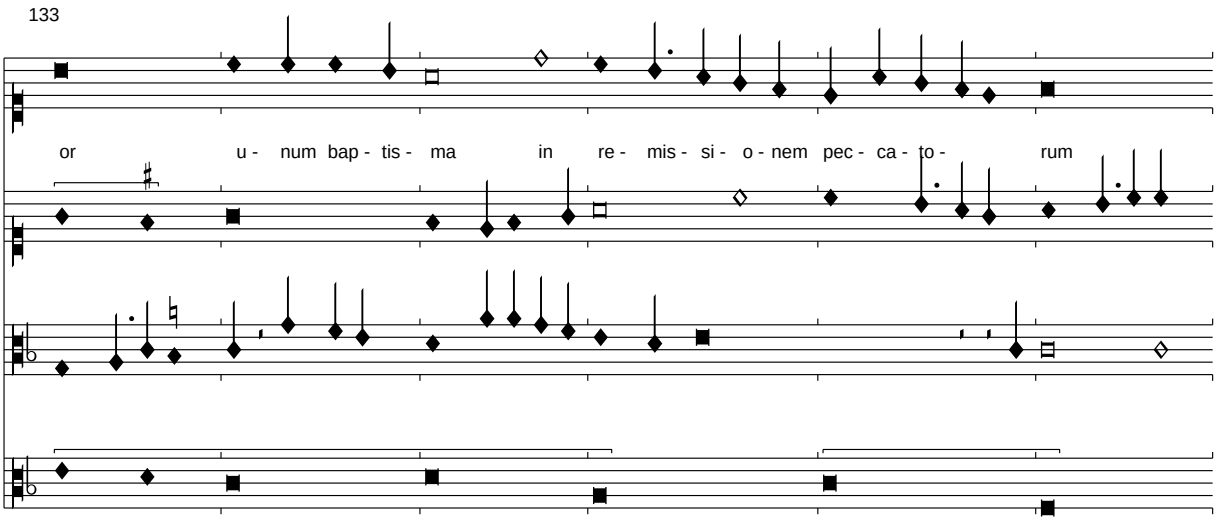

91
det ad dex - te - ram pa - tris et i - te - rum ven - tu - rus est cum
97
glo - ri - a iu - di - ca - re vi - vos et mor - tu - os cu - ius re -
103
gni non e - rit fi - nis Et in spi - ri - tum sanc - tum do - mi - num et vi - vi - fi - can -


109
tem qui ex pa - tre fi - li - o - que pro - ce - dit qui cum pa - tre et fi - li -
115
o si - mul a - do - ra - tur et con - glo - ri - fi - ca tur qui lo - cu - tus
121
est per pro - phe - tas et u - nam sanc - tam ca - to - li -

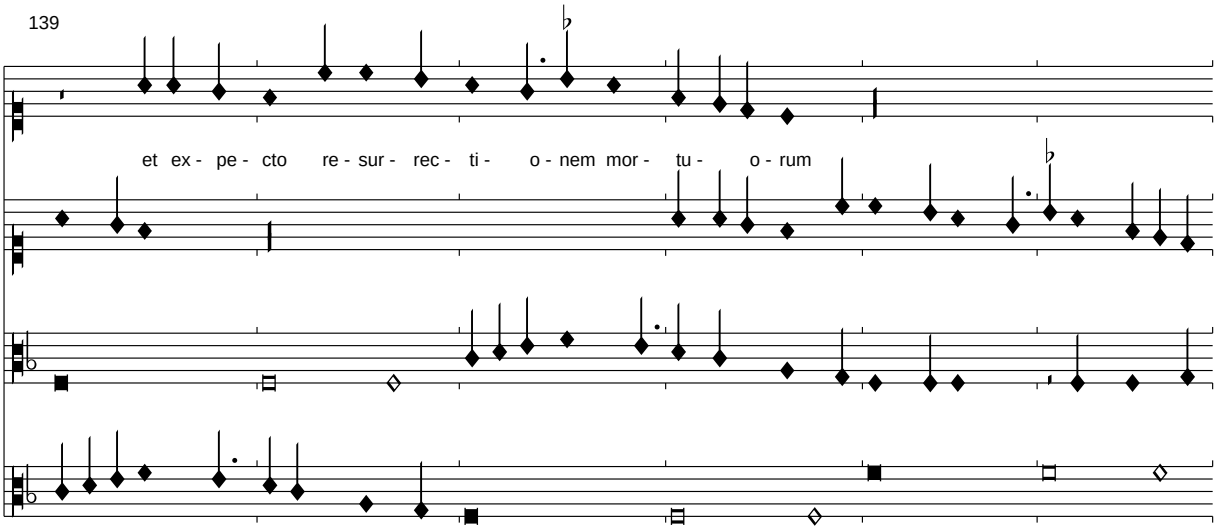
127

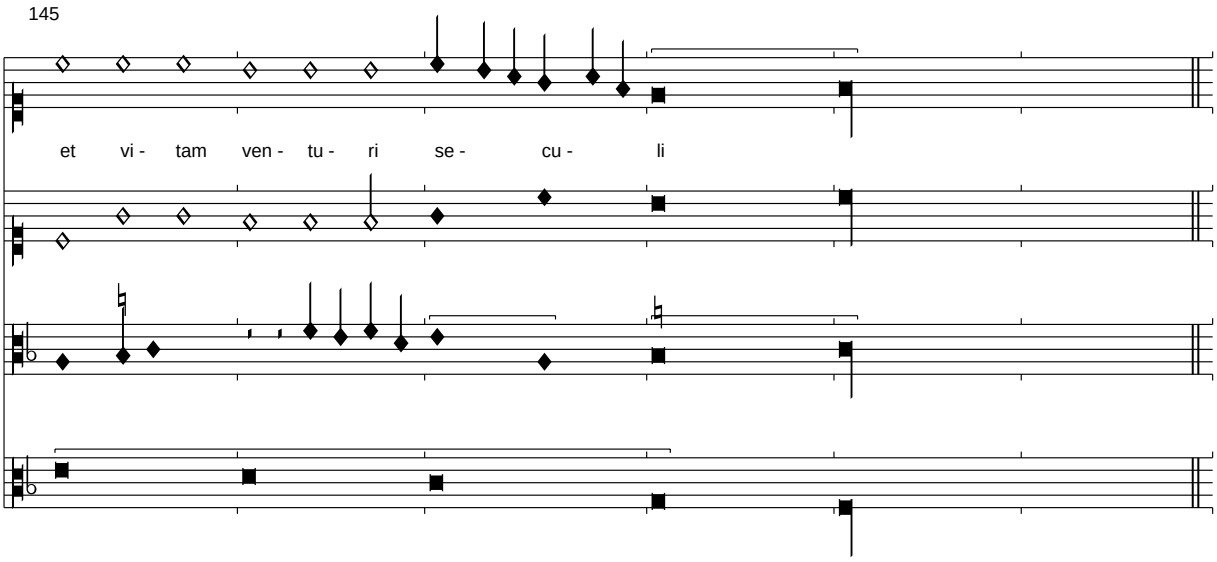

cam et a - pos - to - li - cam ec - cle - si - am con - fi - te -

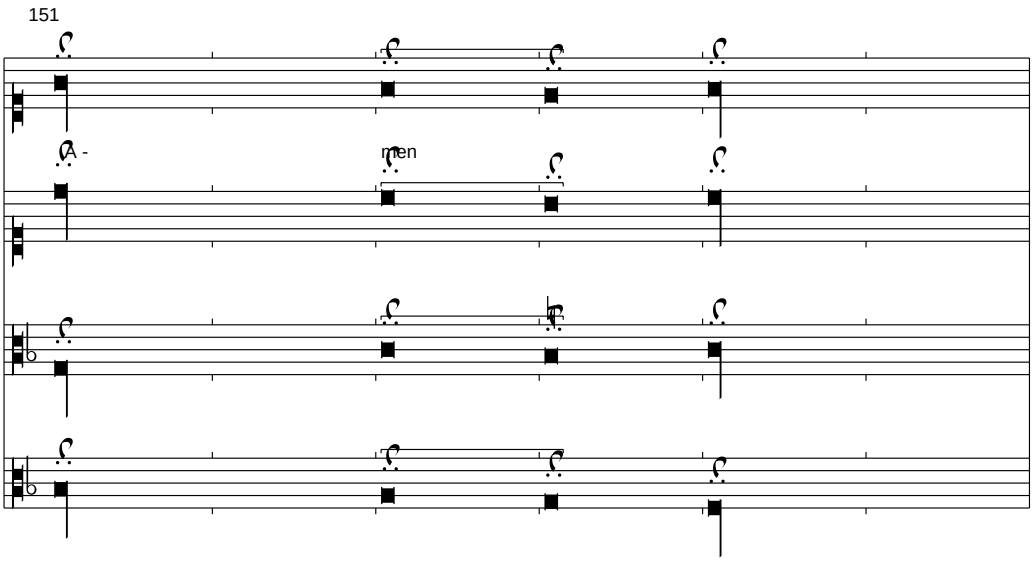
133

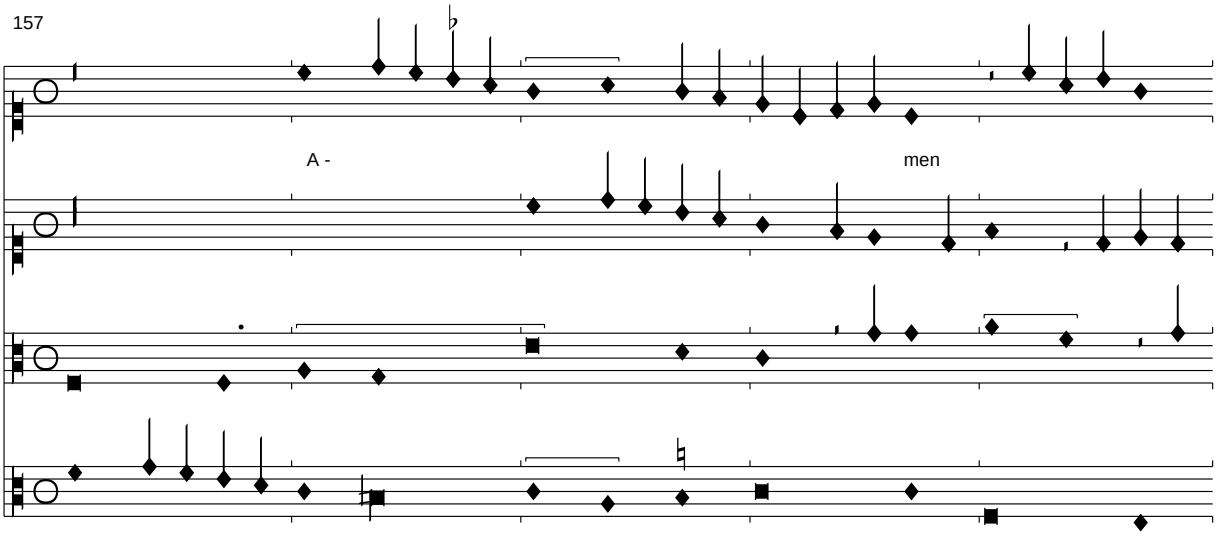

or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum

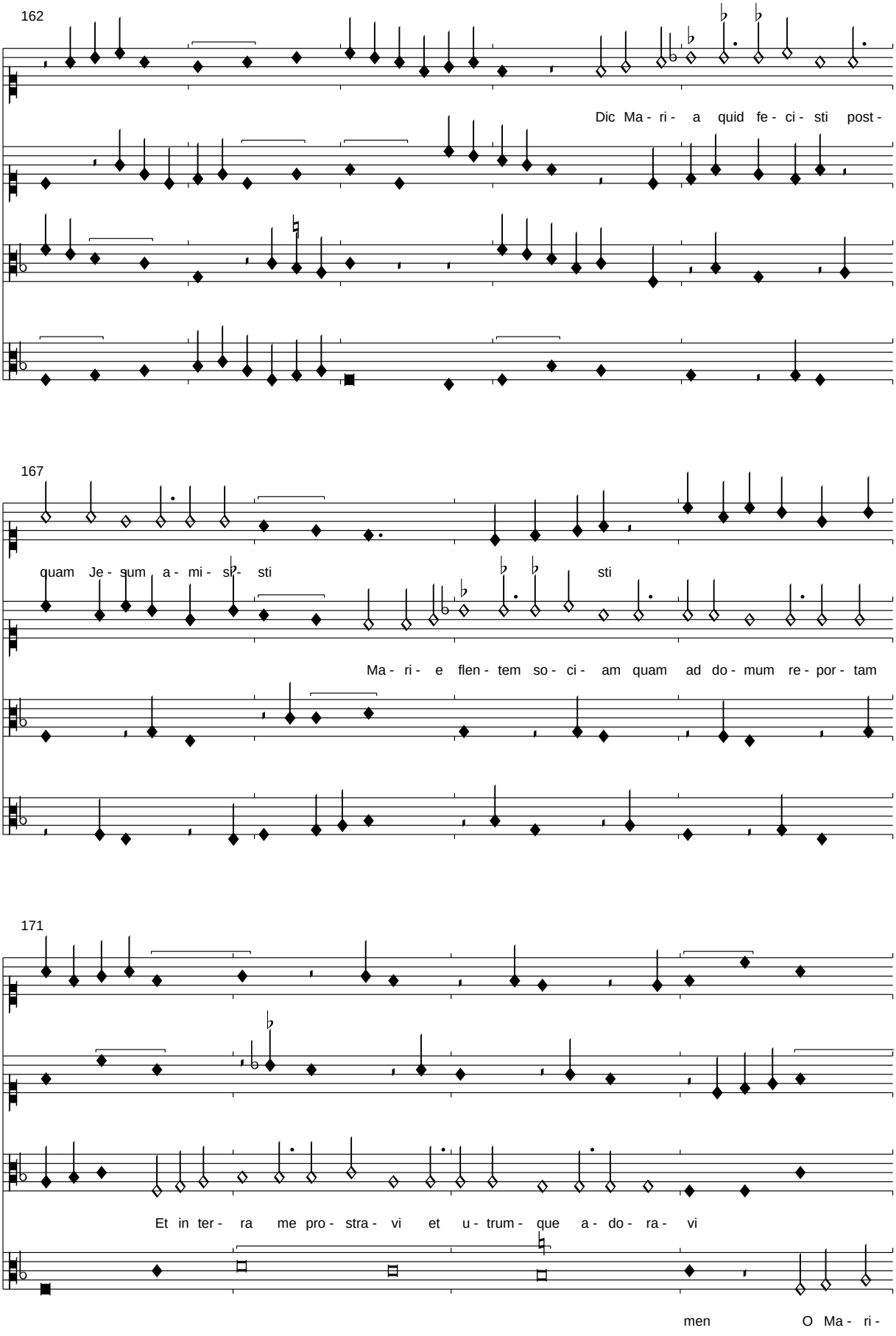
139

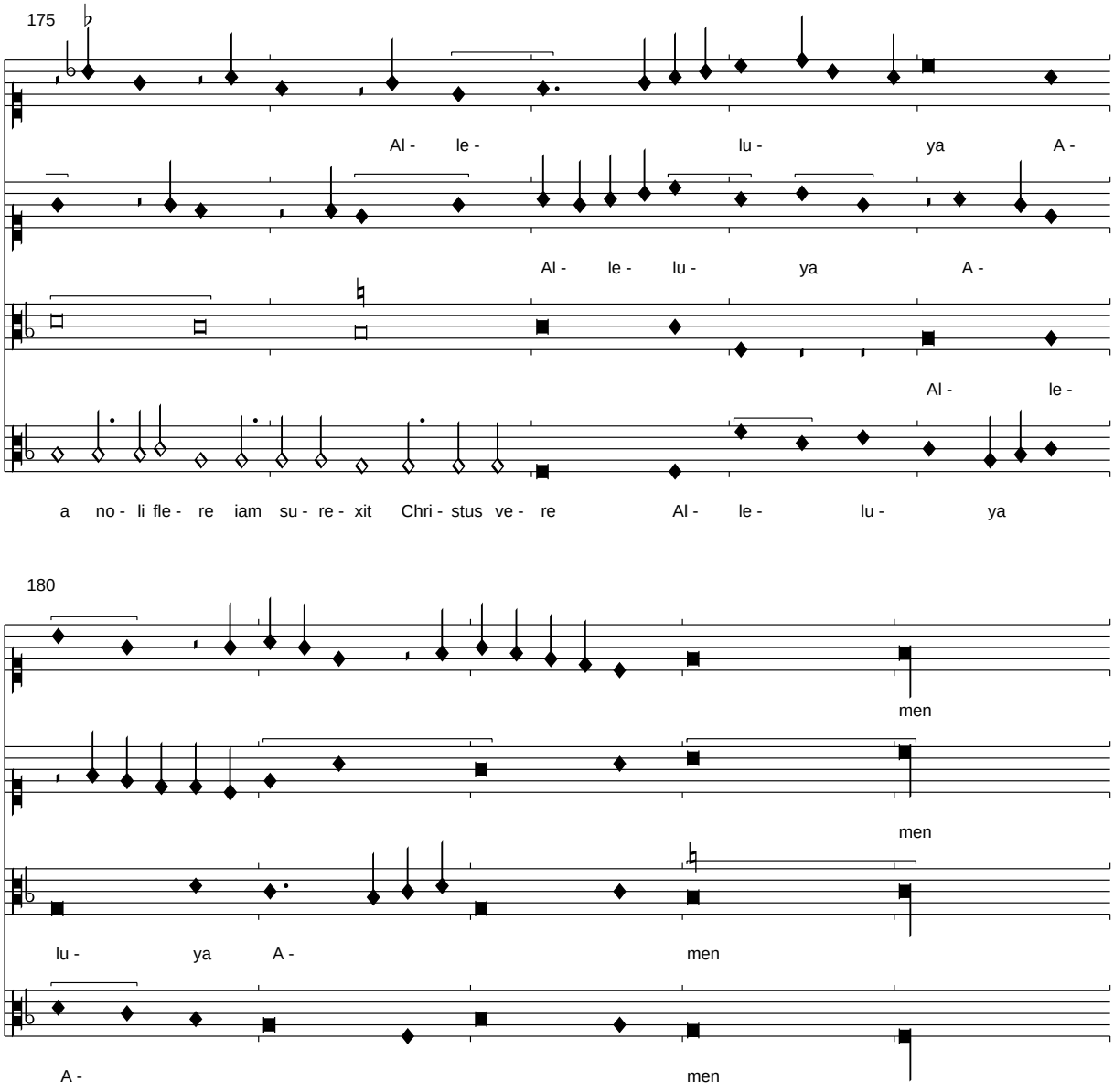

et ex - pe - cto re - sur - rec - ti - o - nem mor - tu - o - rum


145
et vi - tam ven - tu - ri se - cu - li


151
A - men


157
A - men
A -

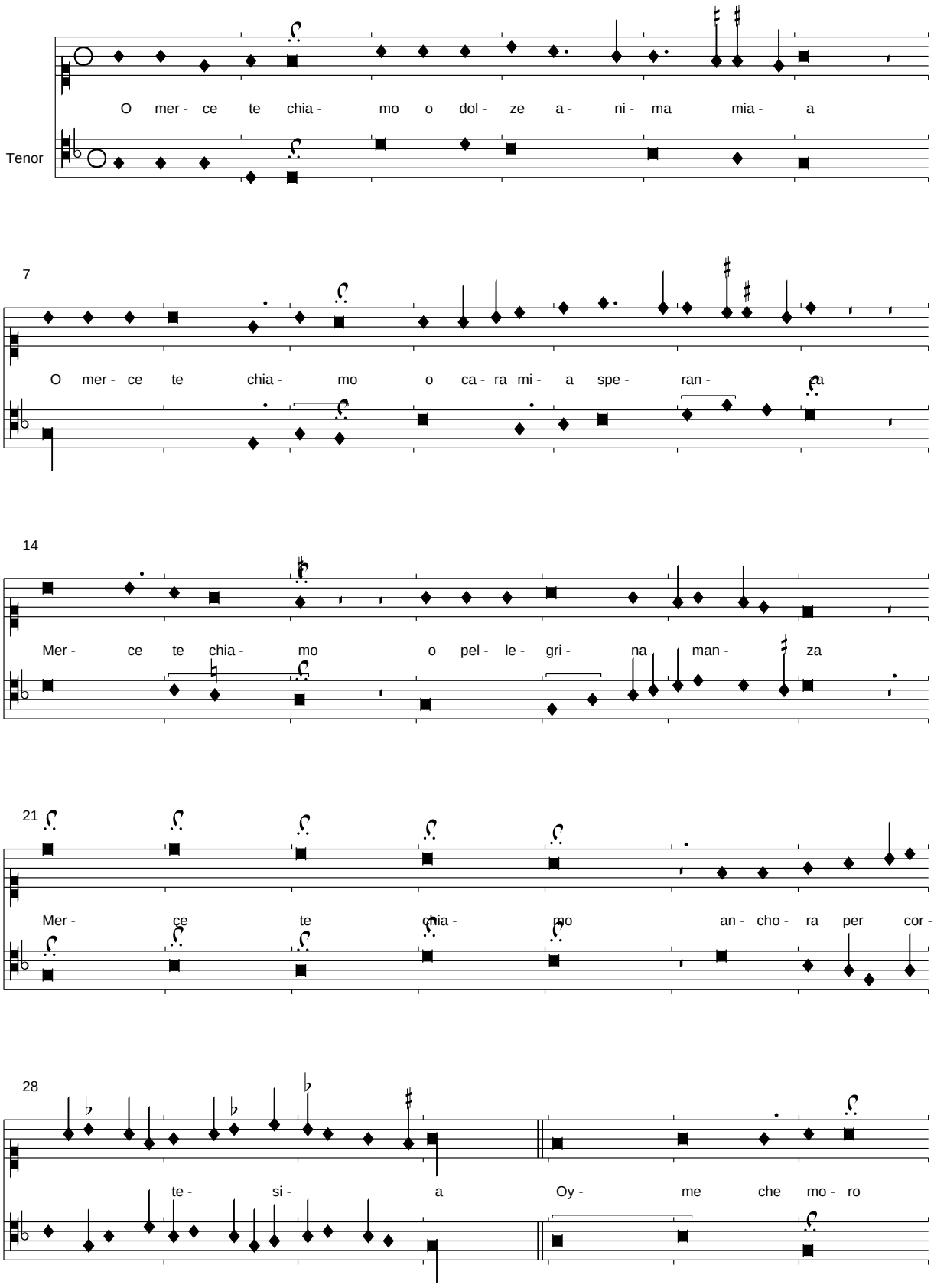

162
Dic Ma - ri - a quid fe - ci - sti post -
167
quam Je - sum a - mi - sti sti
Ma - ri - e flen - tem so - ci - am quam ad do - mum re - por - tam
171
Et in ter - ra me pro - stra - vi et u - trum - que a - do - ra - vi
men O Ma - ri -

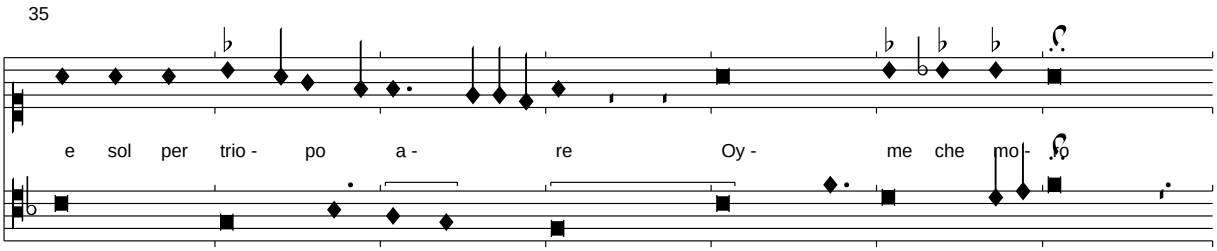


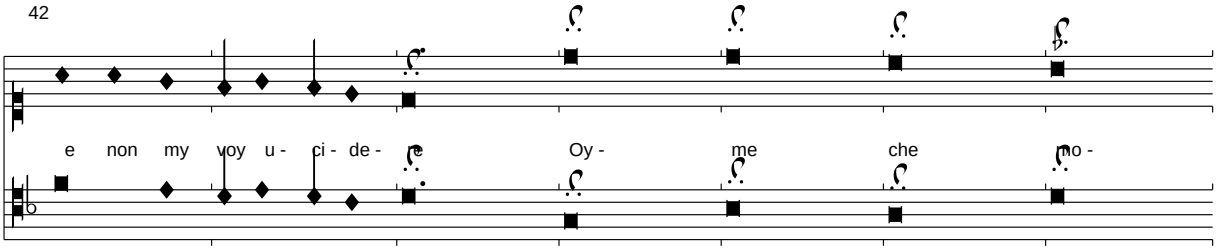
Im tropierten Amen befinden sich fehlerhafte Passagen im Superius 1 T. 166ff und im Contratenor T. 172/173. Sie wurden nach Bologna Q 15 emendiert.

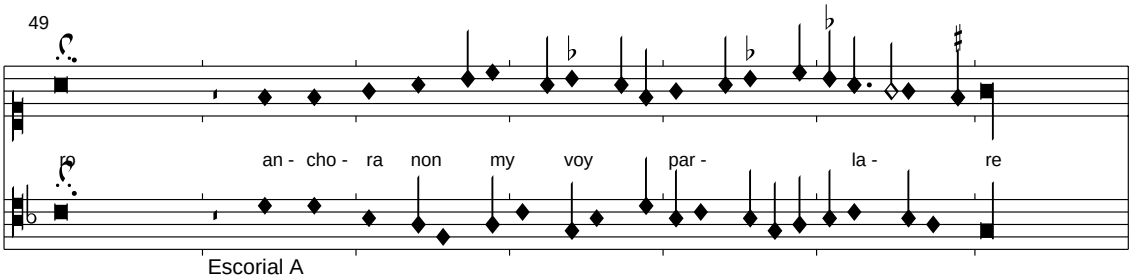
: O merce te chiamo

Bologna 2216, f. 27v-28r
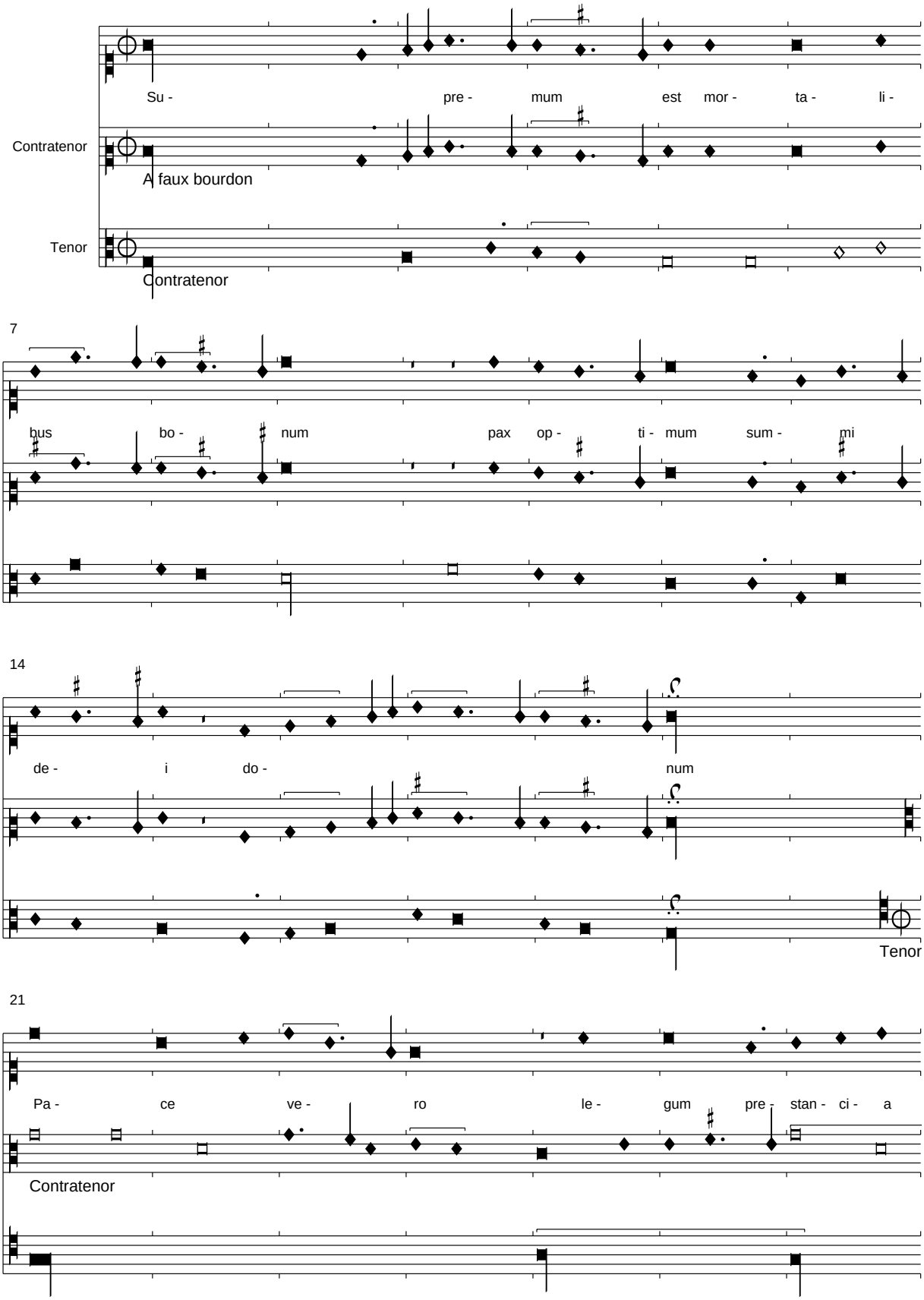






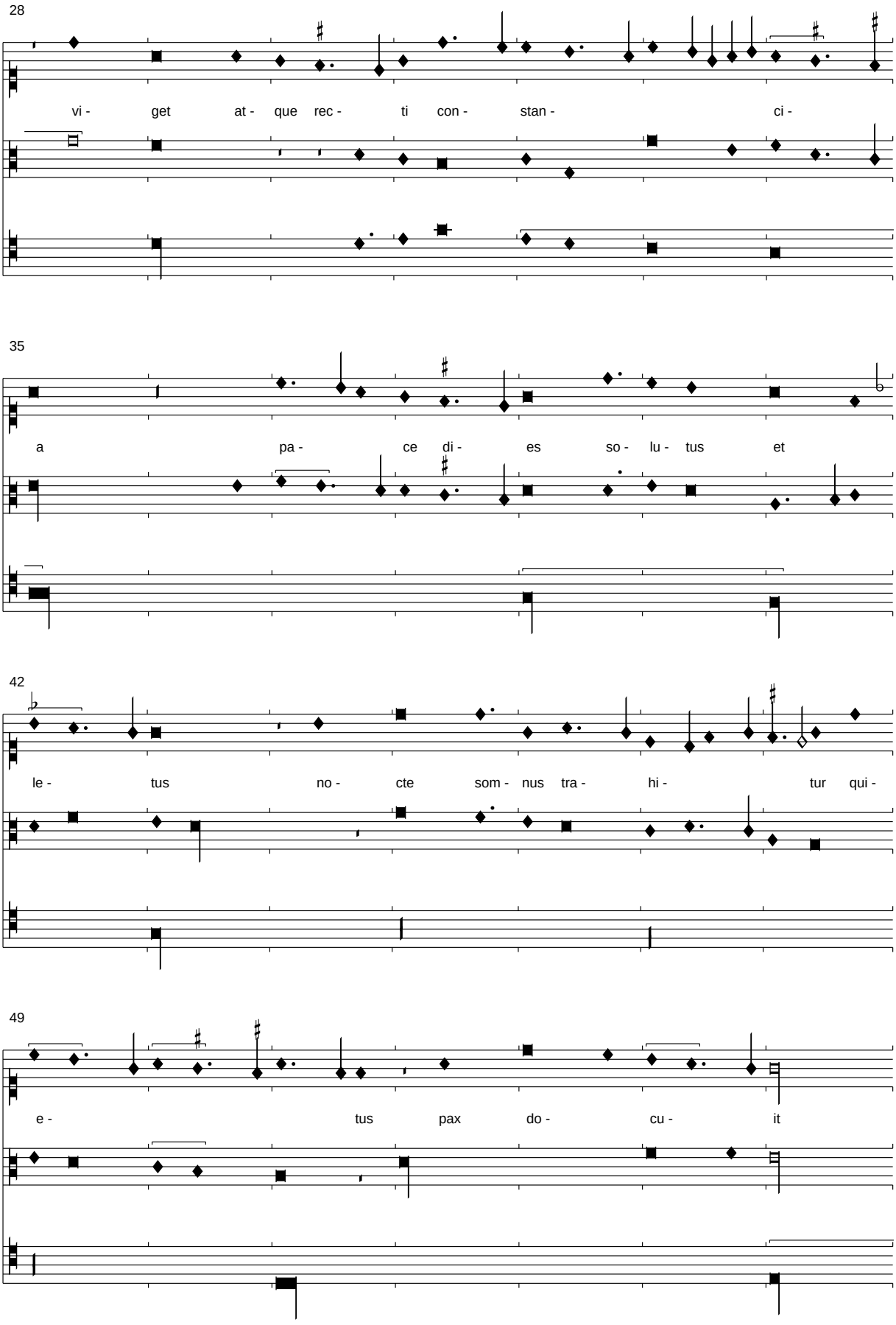


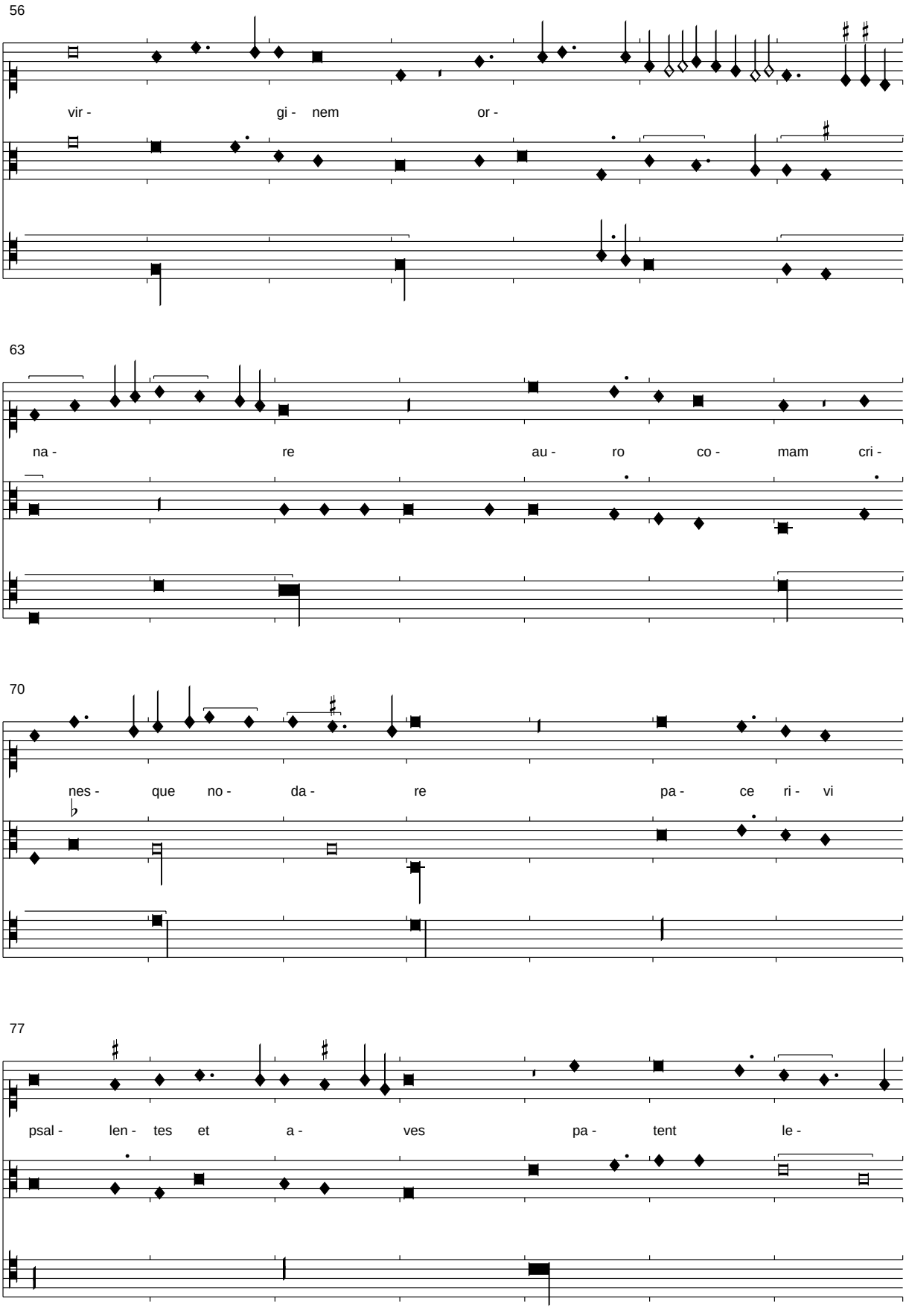
Der Contratenor fehlt, auch wenn das Stück zweistimmig funktioniert. Die letzten 6 Takte desTenors fehlen ebenfalls und wurden aus Escorial A ergänzt.

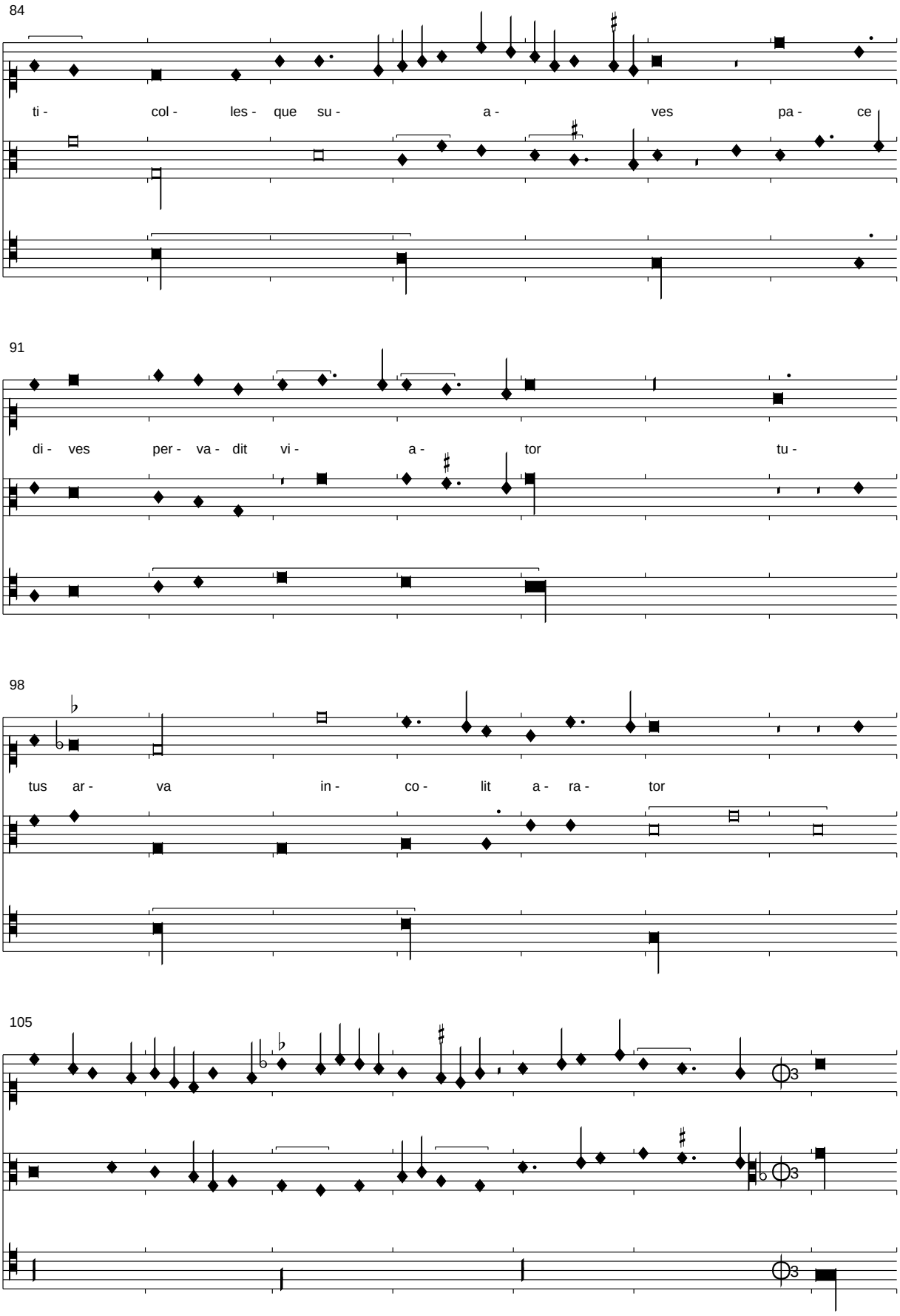
G. dufay: Supremum est mortalibus
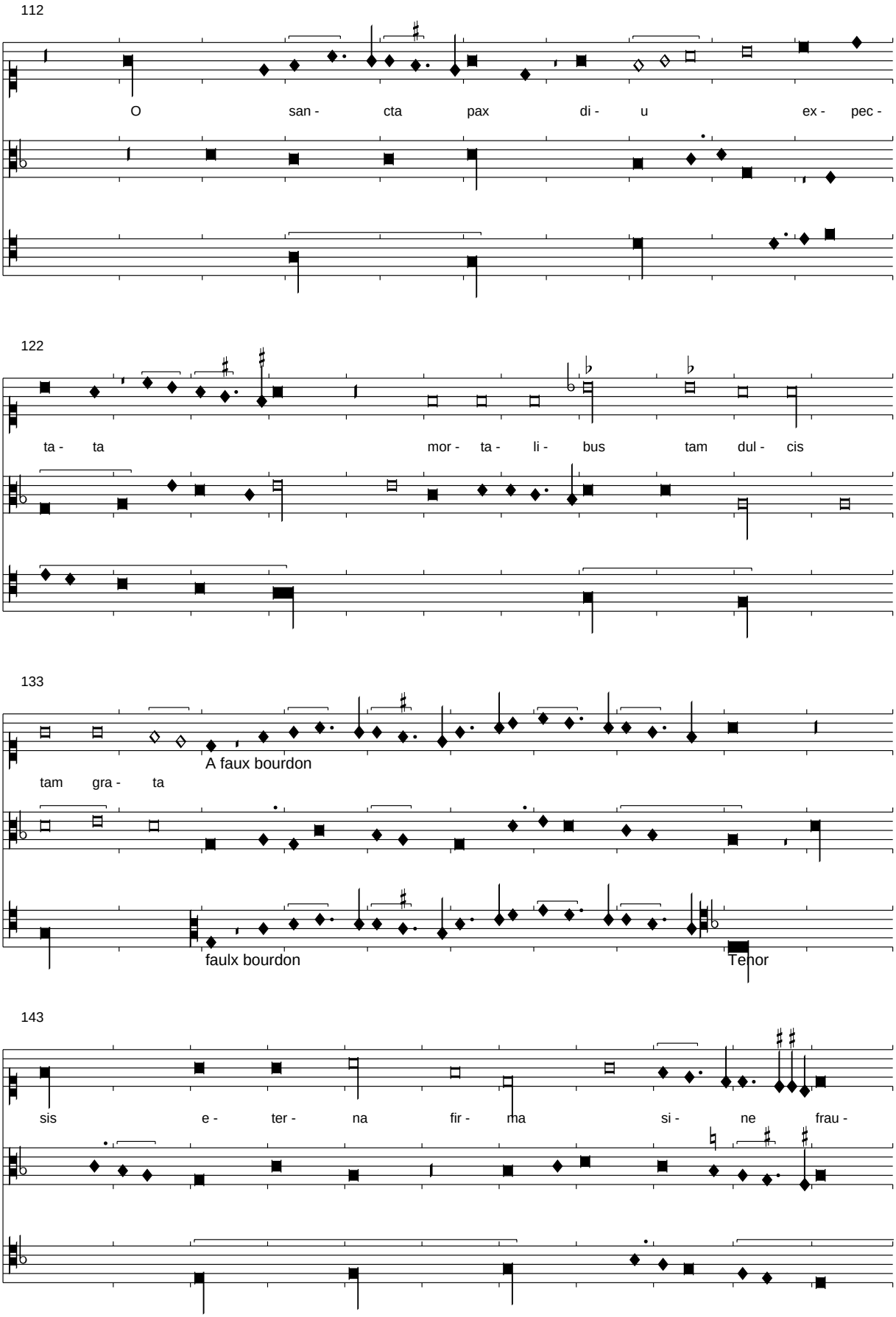
Bologna 2216, f. 28v-29r
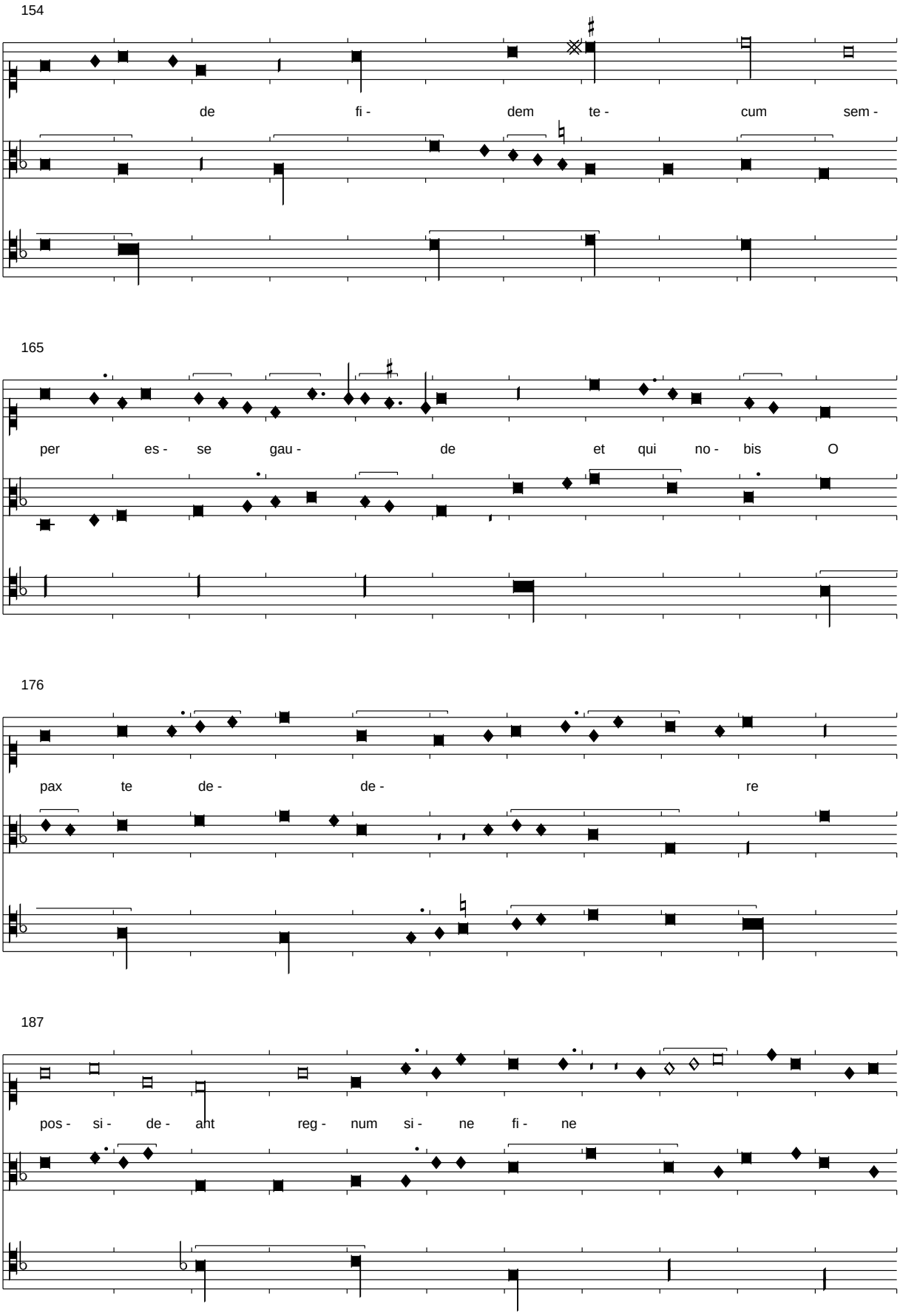


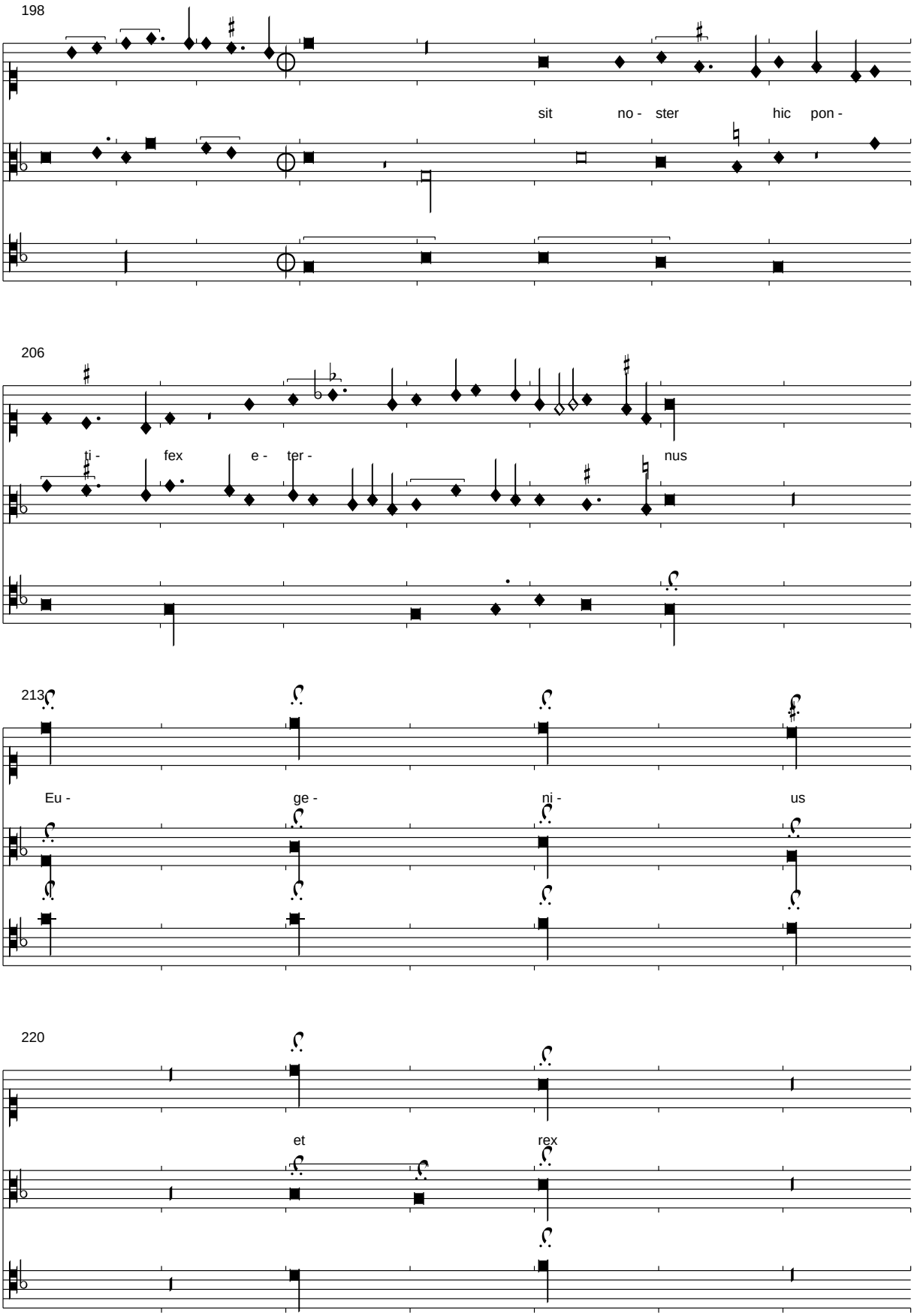

28
vi - get at - que rec - ti con - stan - ci -
35
a pa - ce di - es so - lu - tus et
42
le - tus no - cte som - nus tra - hi - tur qui -
49
e - tus pax do - cu - it

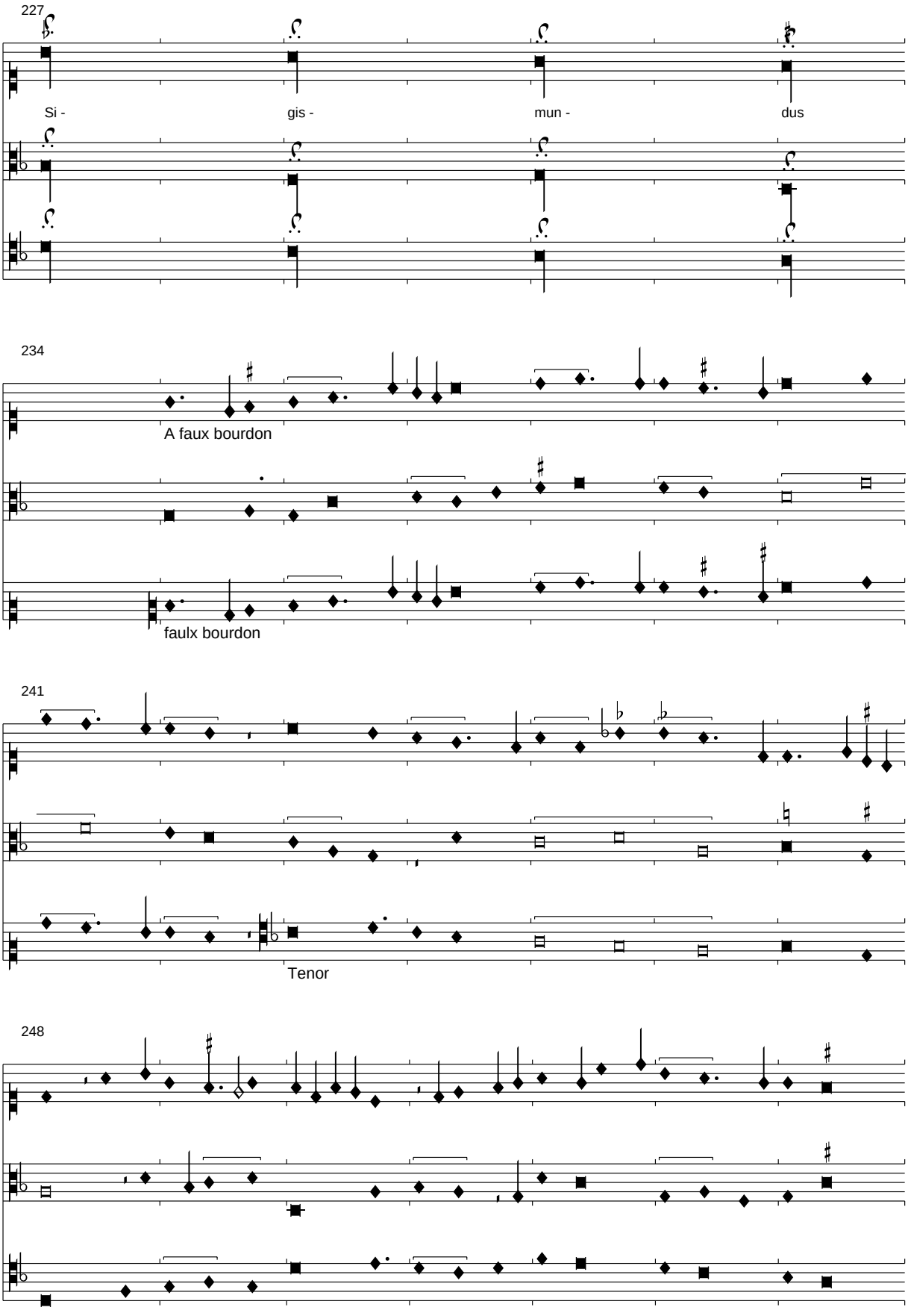

56
vir - gi - nem or -
63
na - re au - ro co - mam cri -
70
nes - que no - da - re pa - ce ri - vi
77
psal - len - tes et a - ves pa - tent le -


84
ti - col - les - que su - a - ves pa - ce
91
di - ves per - va - dit vi - a - tor tu -
98
tus ar - va in - co - lit a - ra - tor
105

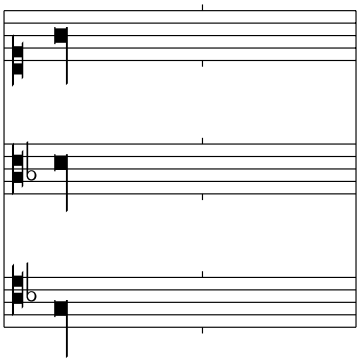

112
O san - cta pax di - u ex - pec -
122
ta - ta mor - ta - li - bus tam dul - cis
133
A faux bourdon
tam gra - ta
faulx bourdon
Tenor
143
sis e - ter - na fir - ma si - ne frau -


154
de fi - dem te - cum sem -
165
per es - se gau - de et qui no - bis O
176
pax te de - de - re
187
pos - si - de - ant reg - num si - ne fi - ne


198
sit no - ster hic pon -
206
ti - fex e - ter - nus
213
Eu - ge - ni - us
220
et rex

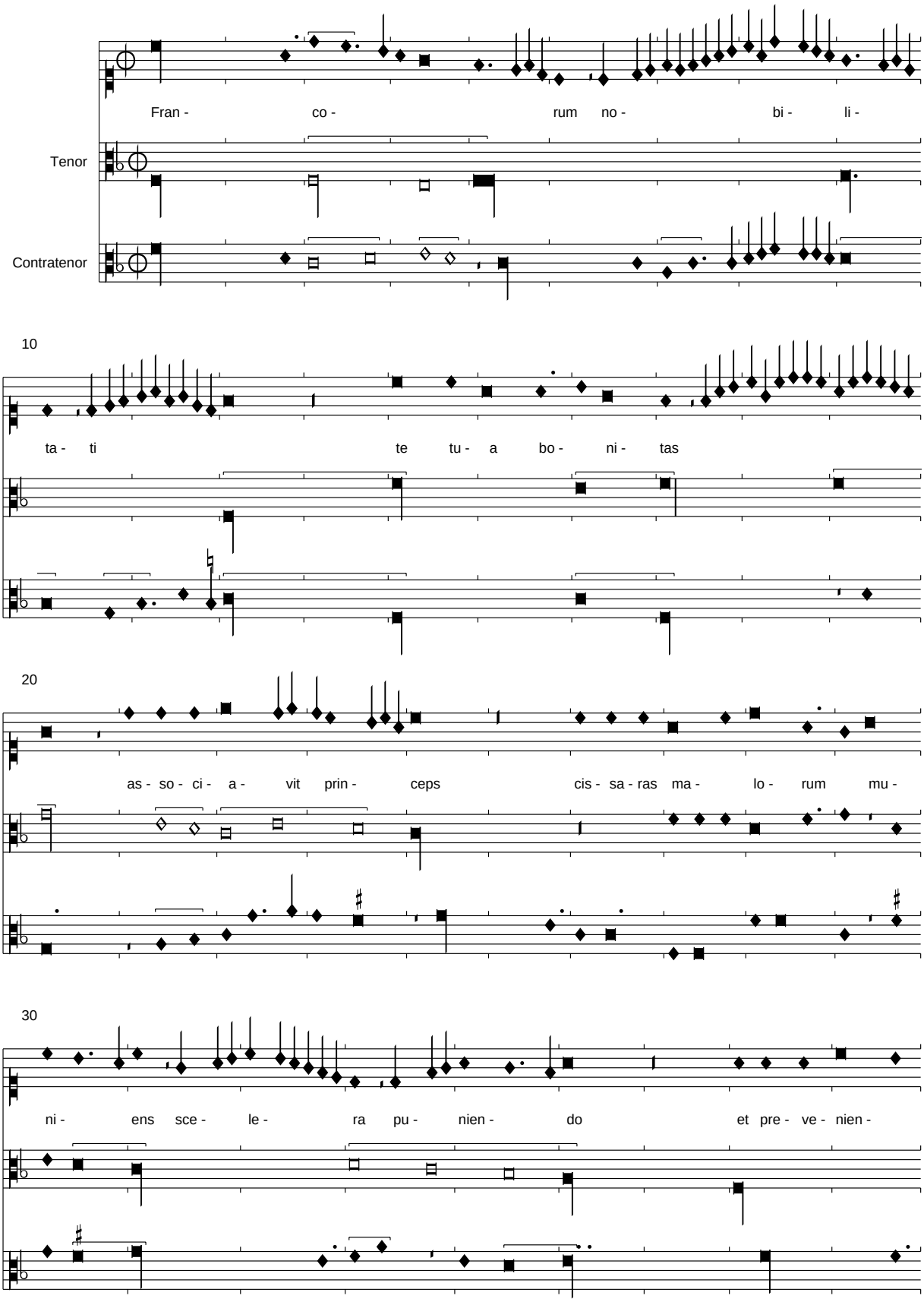

227
Si -
gis -
mun -
dus
234
A faux bourdon
faulx bourdon
241
Tenor
248

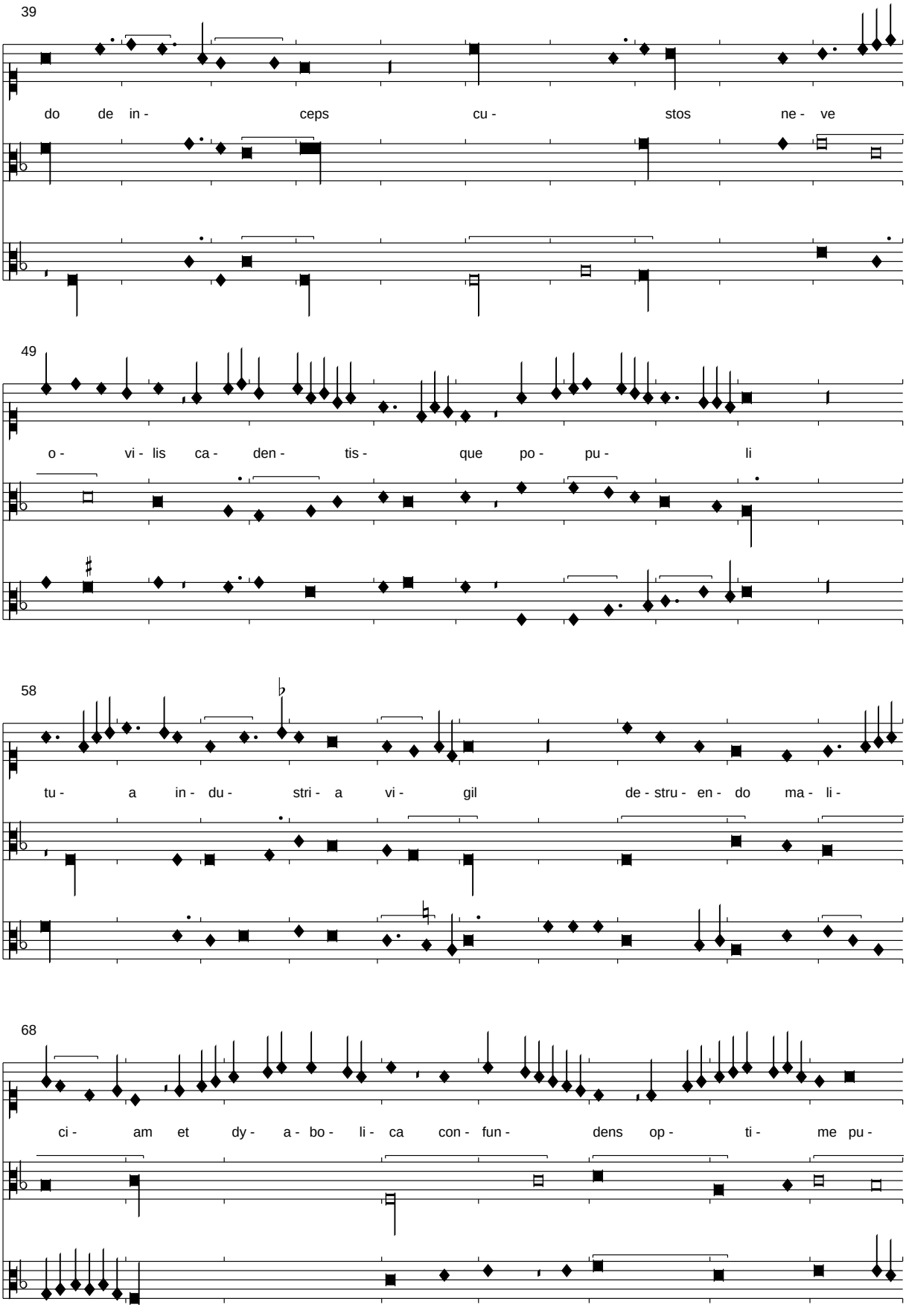
255

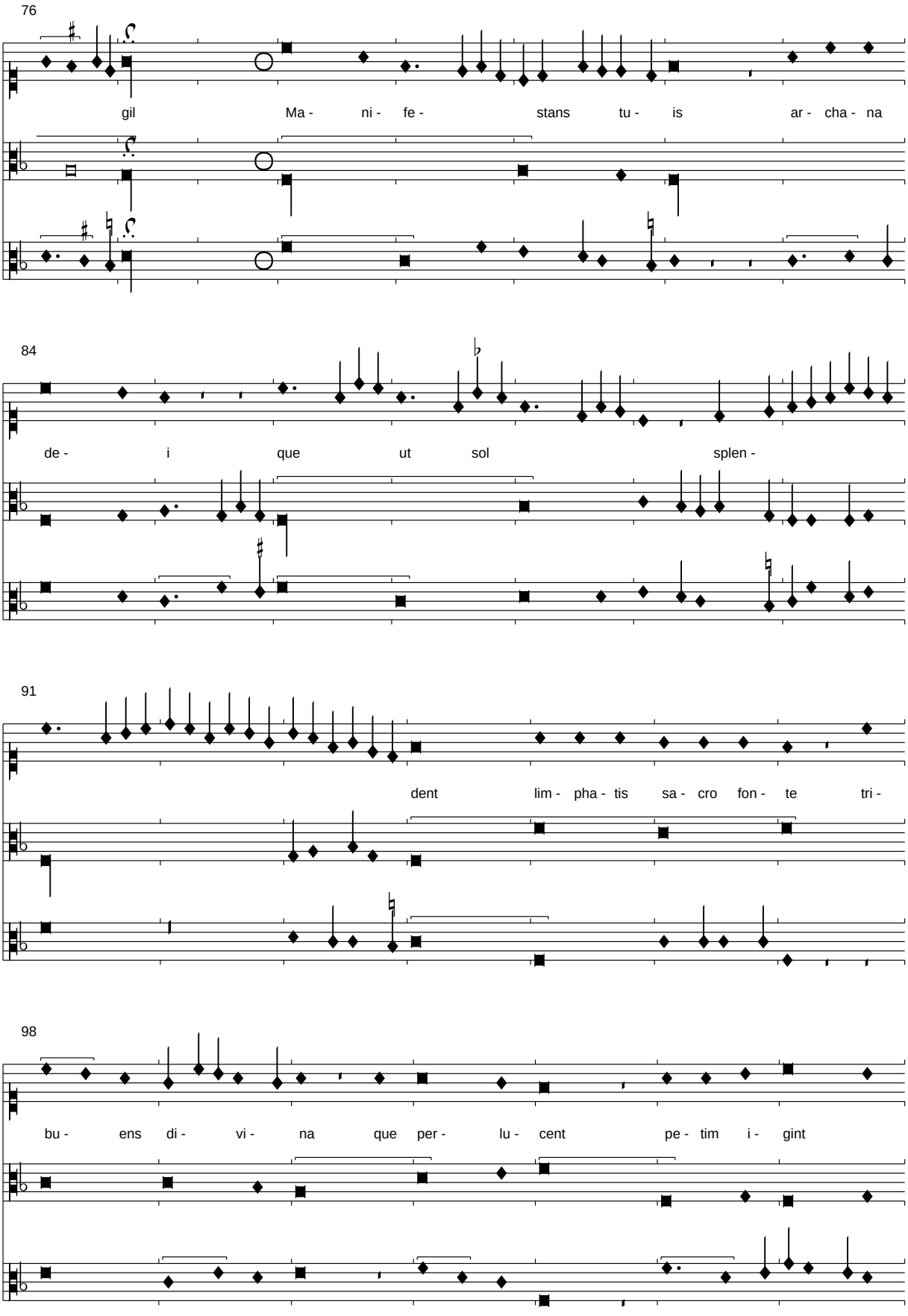


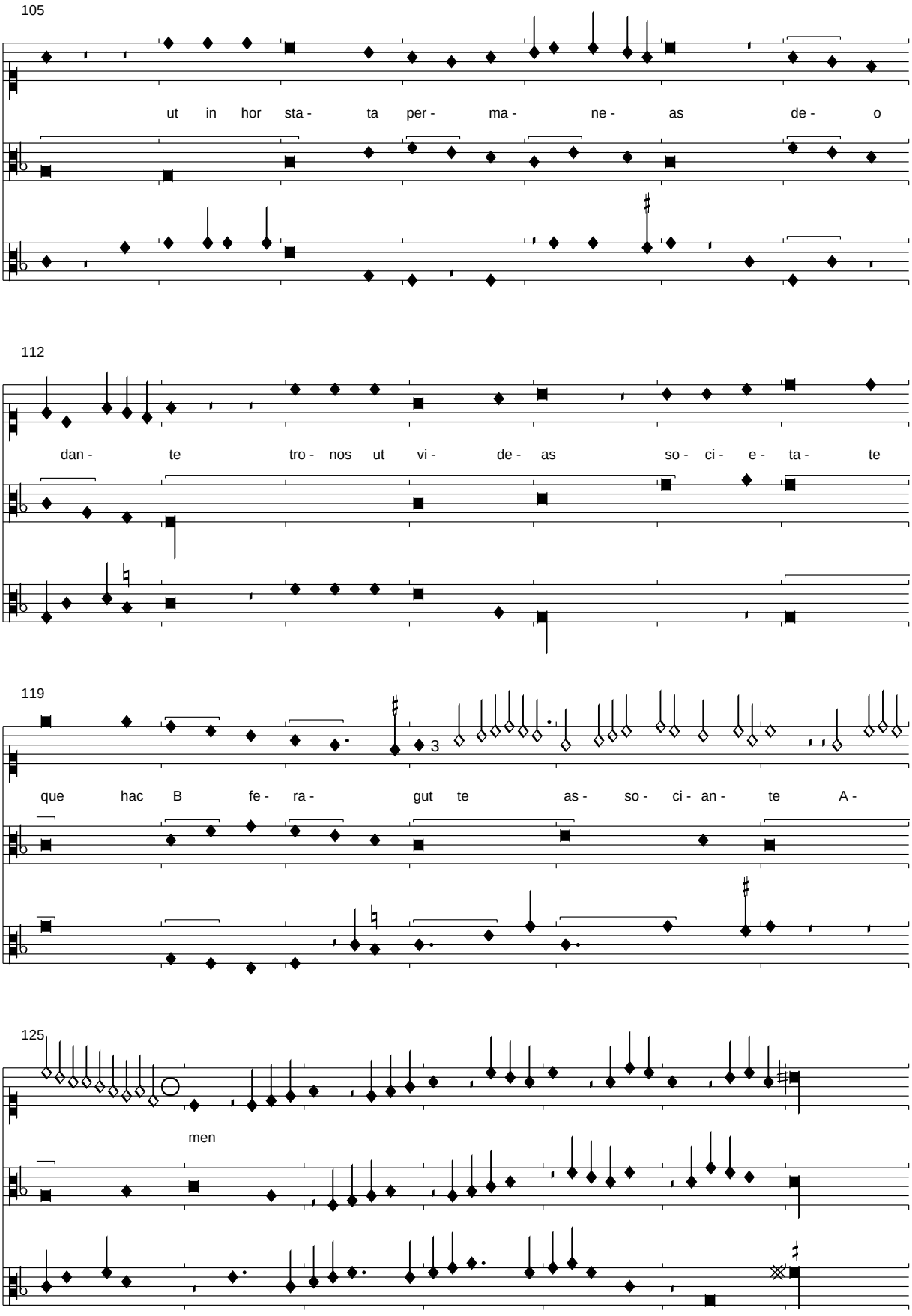
B Feragut: Francorum nobilitati

Bologna 2216, f. 29v-30r

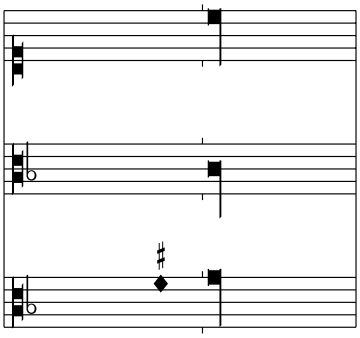



39
do de in - ceps cu - stos ne - ve
49
o - vi - lis ca - den - tis - que po - pu - li
58
tu - a in - du - stri - a vi - gil de - stru - en - do ma - li -
68
ci - am et dy - a - bo - li - ca con - fun - dens op - ti - me pu -


76
gil Ma - ni - fe - stans tu - is ar - cha - na
84
de - i que ut sol splen -
91
dent lim - pha - tis sa - cro fon - te tri -
98
bu - ens di - vi - na que per - lu - cent pe - tim i - gint

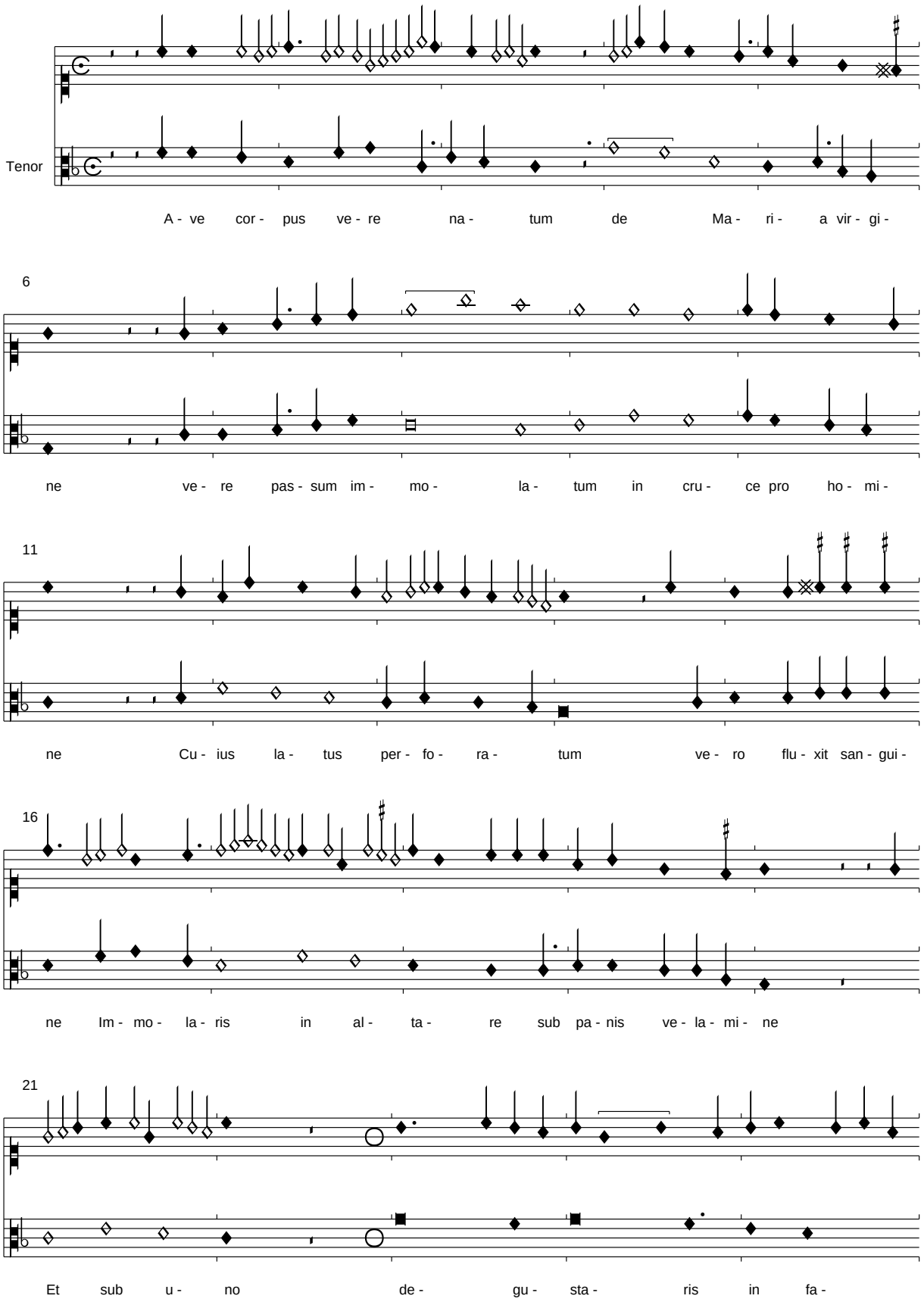

105
ut in hor sta - ta per - ma - ne - as de - o
112
dan - te tro - nos ut vi - de - as so - ci - e - ta - te
119
3
que hac B fe - ra - gut te as - so - ci - an - te A -
125
men

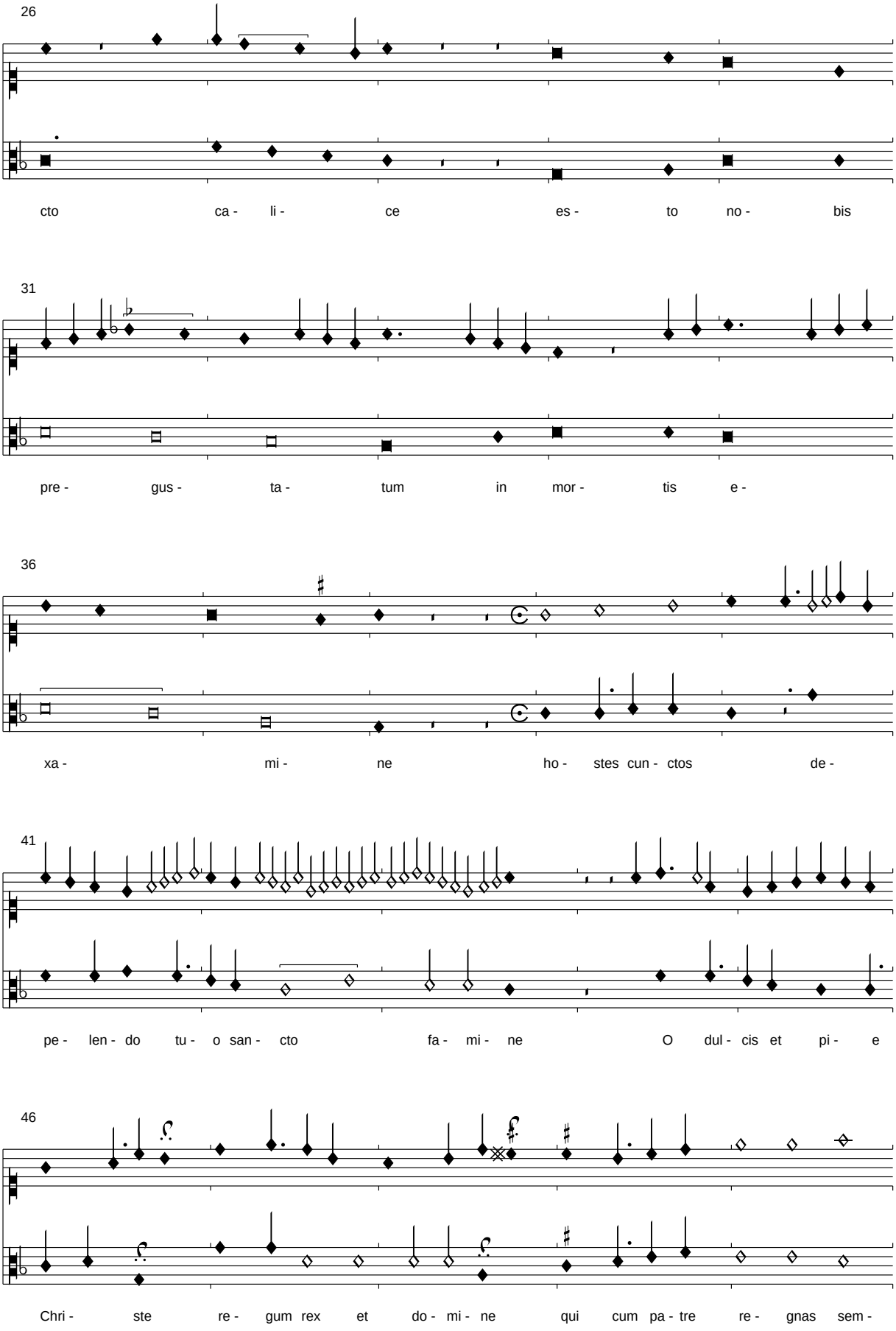
132

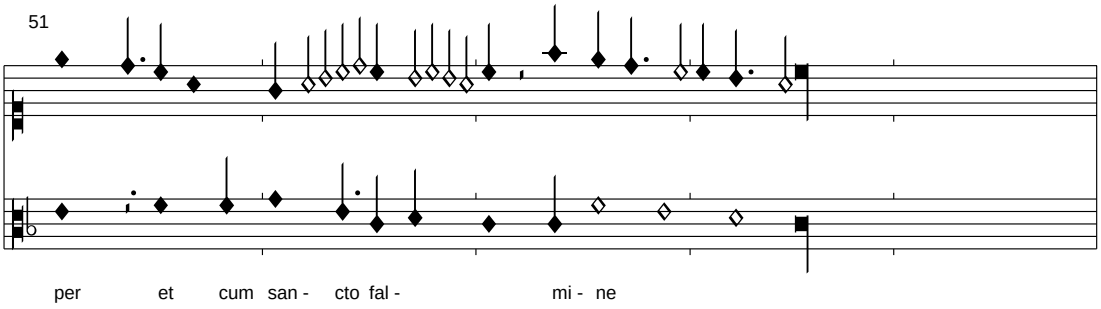


Ave corpus vere natum

Bologna 2216, f. 30v-31r

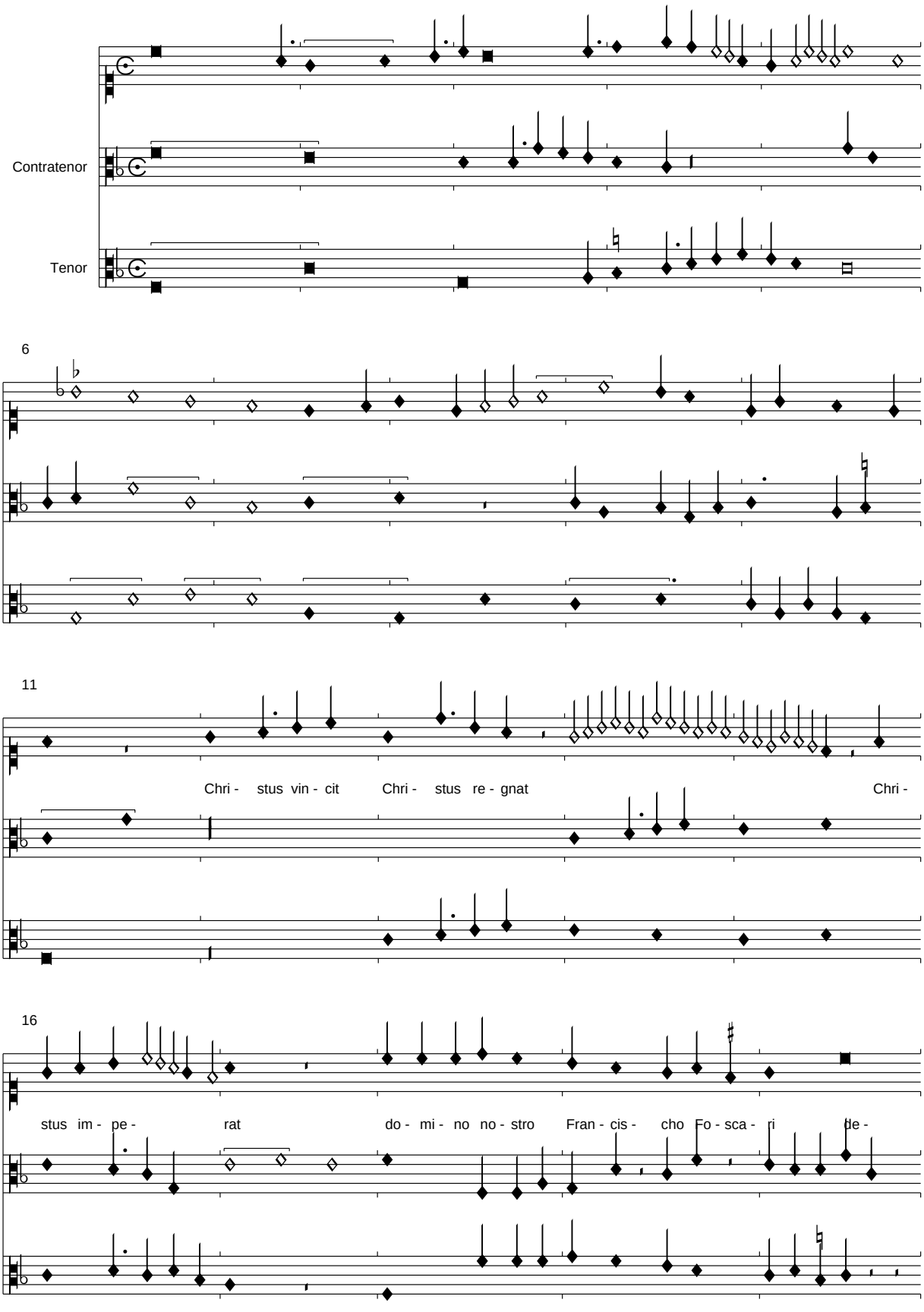


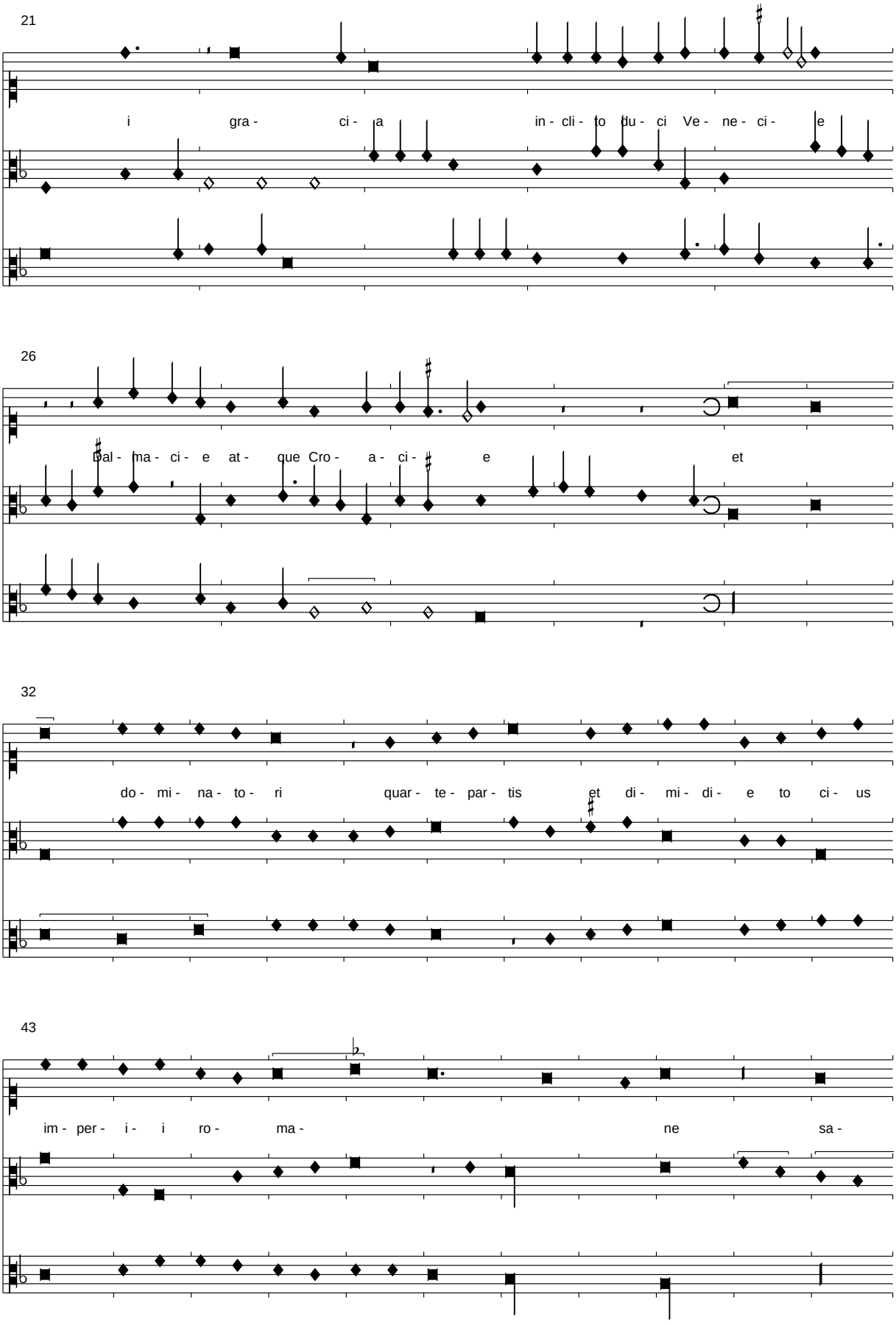

26
cto ca - li - ce es - to no - bis
31
pre - gus - ta - tum in mor - tis e -
36
xa - mi - ne ho - stes cun - ctos de -
41
pe - len - do tu - o san - cto fa - mi - ne O dul - cis et pi - e
46
Chri - ste re - gum rex et do - mi - ne qui cum pa - tre re - gnas sem -

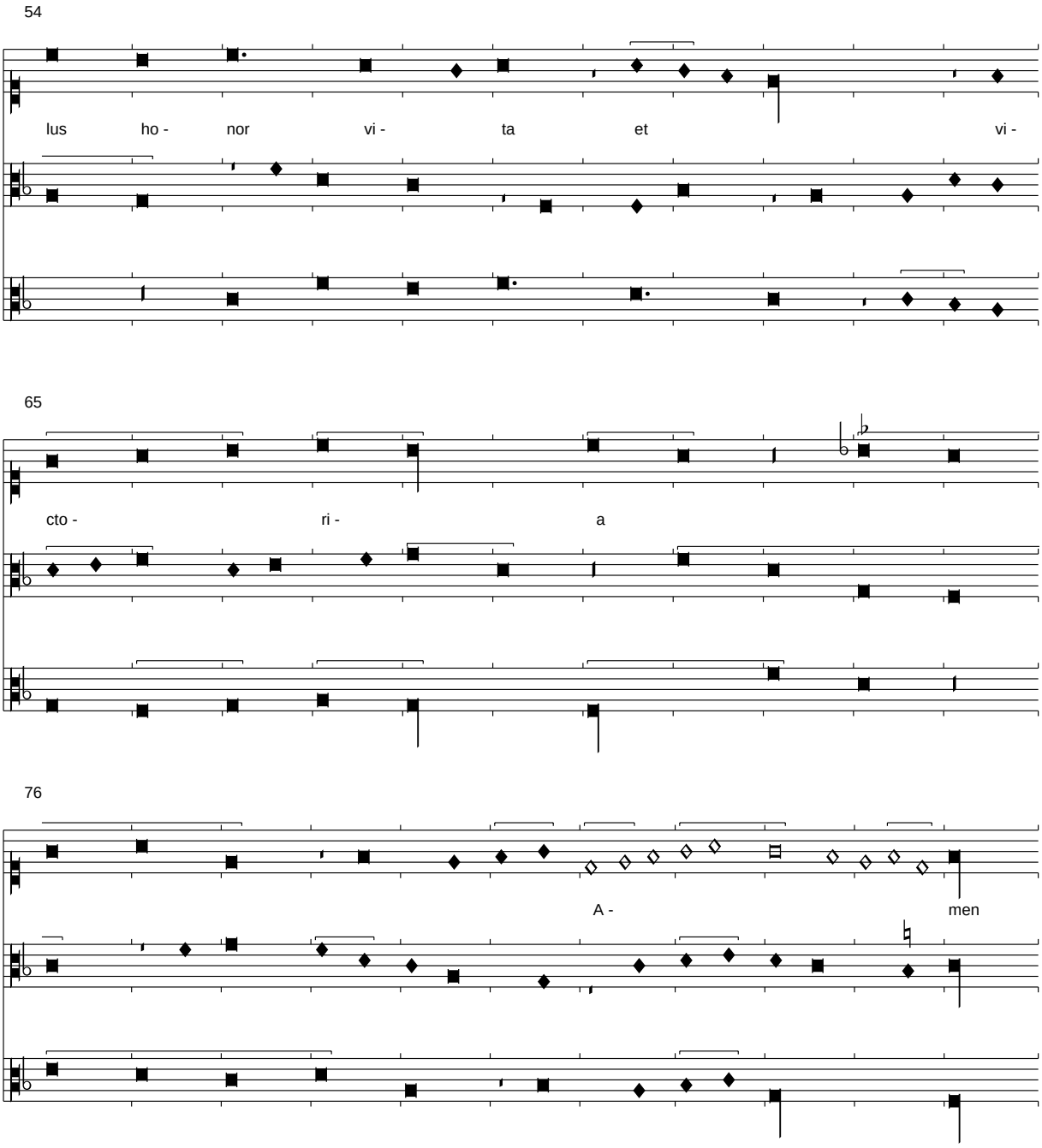

51
per et cum san - cto fal - mi - ne

Hugo de Lantins: Christus vinxit

Bologna 2216, f. 30v-31r




21
i gra- ci- a in- cli- to du- ci Ve- ne- ci- e
26
Dal- ma- ci- e at- que Cro- a- ci- e et
32
do- mi- na- to- ri quar- te- par- tis et di- mi- di- e to ci- us
43
im- per- i- i ro- ma- ne sa-

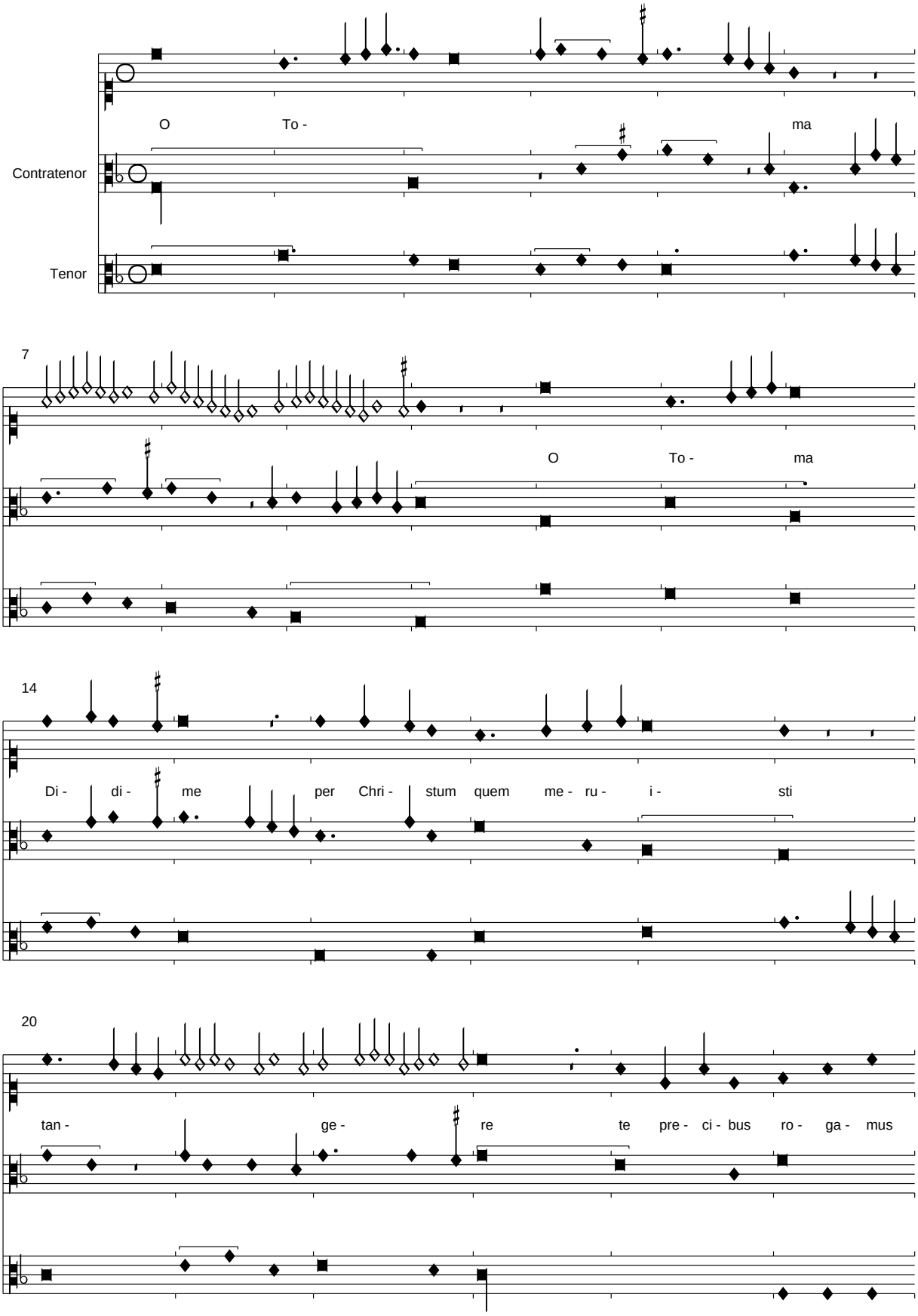


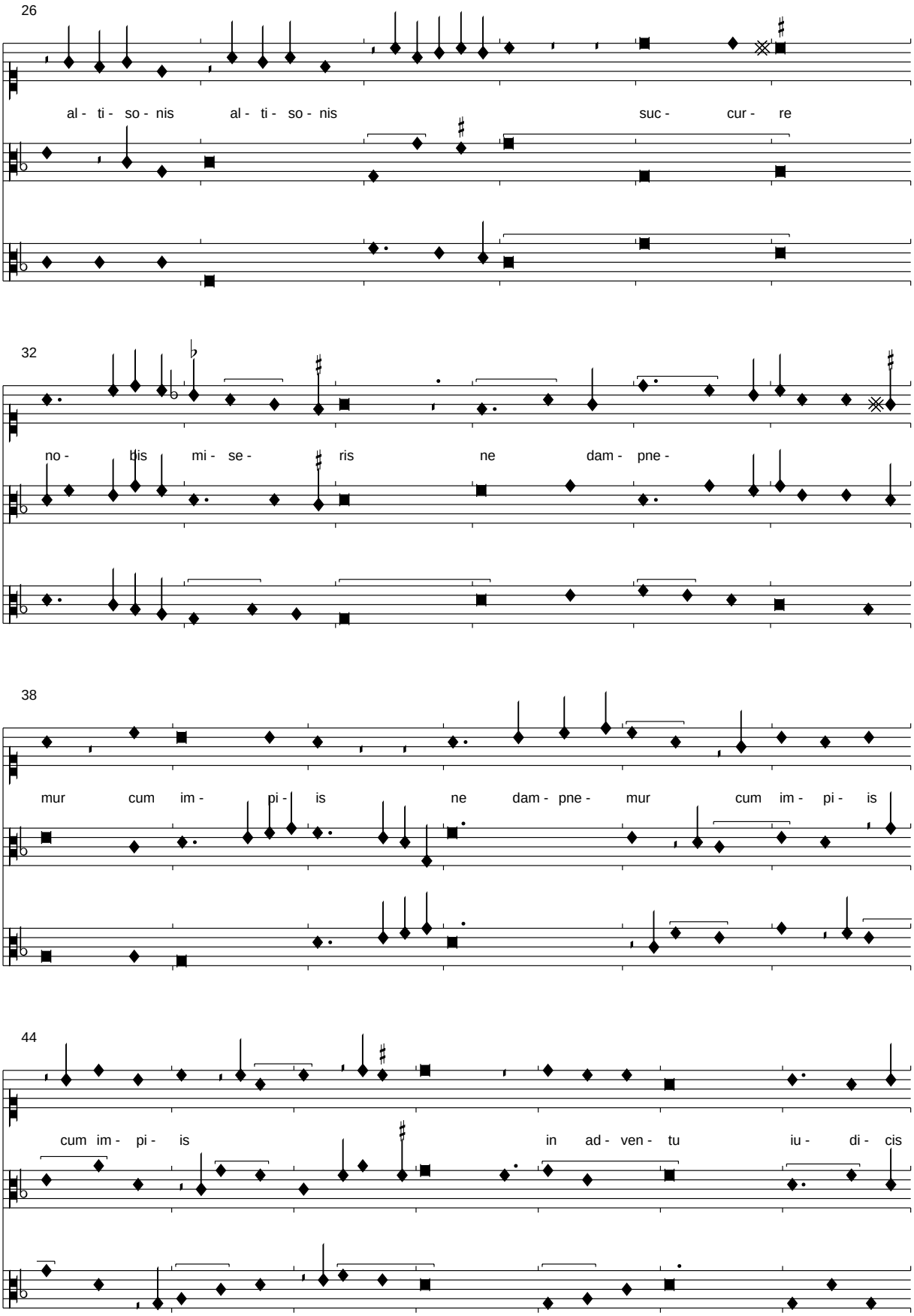
Die Motette ist durch die Erwähnung des Dogen Foscari auf nach 1423 zu datieren. Sie paraphrasiert bzw. ist Paraphrasen-Vorlage für eine andere Motette in Bologna Q 15, f. 202v O lux et decus Hispanie.

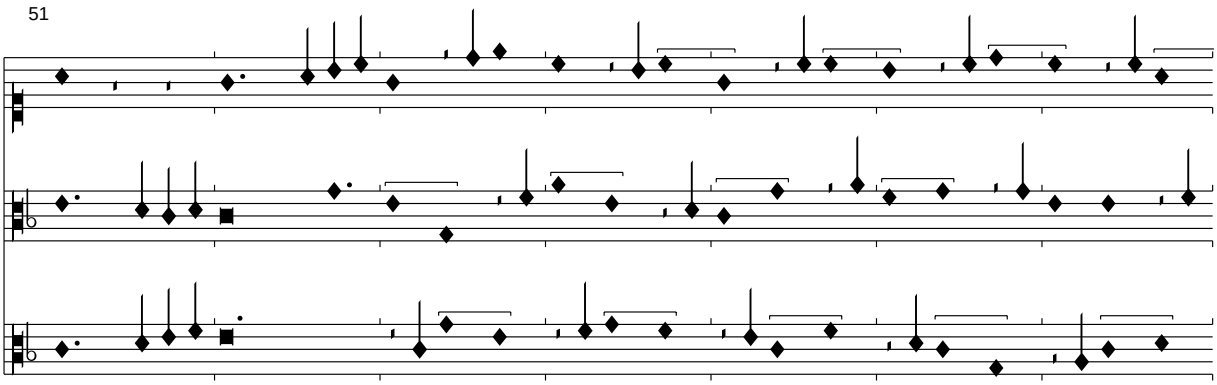
Die Passage mit der umgekehrten Mensur C ist als Proportion Br vorher ist Br nachher anzusehen. Sie ist in der Quelle coloriert.

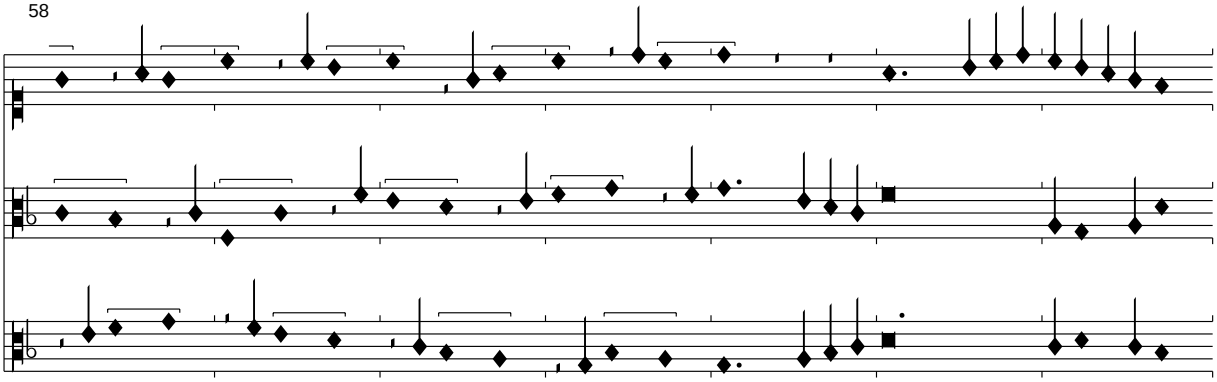
do Vala: O Toma Didime

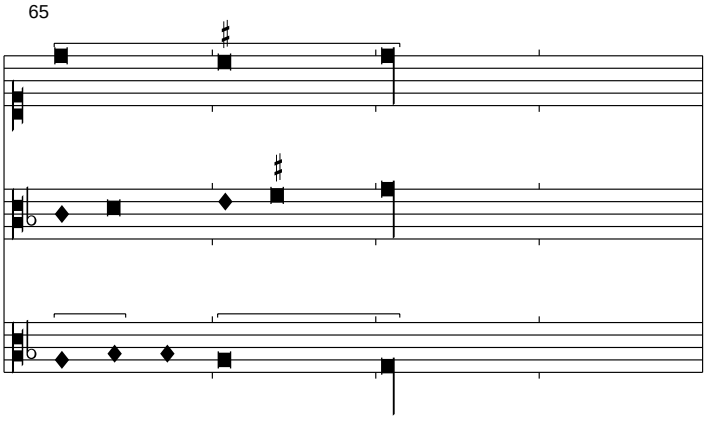
Bologna 2216, f. 31v-32r




26
al - ti - so - nis al - ti - so - nis suc - cur - re
32
no - bis mi - se - ris ne dam - pne -
38
mur cum im - pi - is ne dam - pne - mur cum im - pi - is
44
cum im - pi - is in ad - ven - tu iu - di - cis

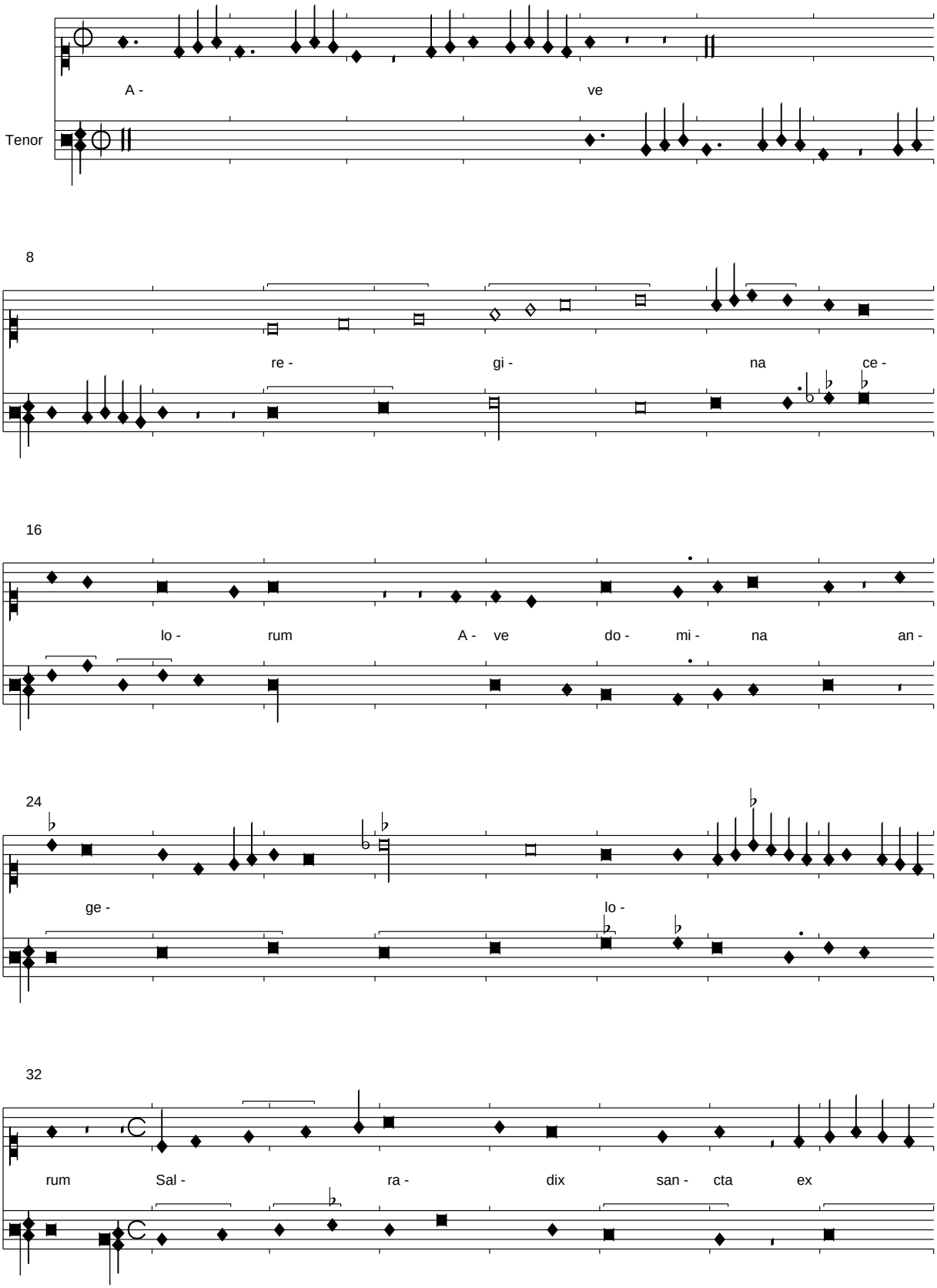


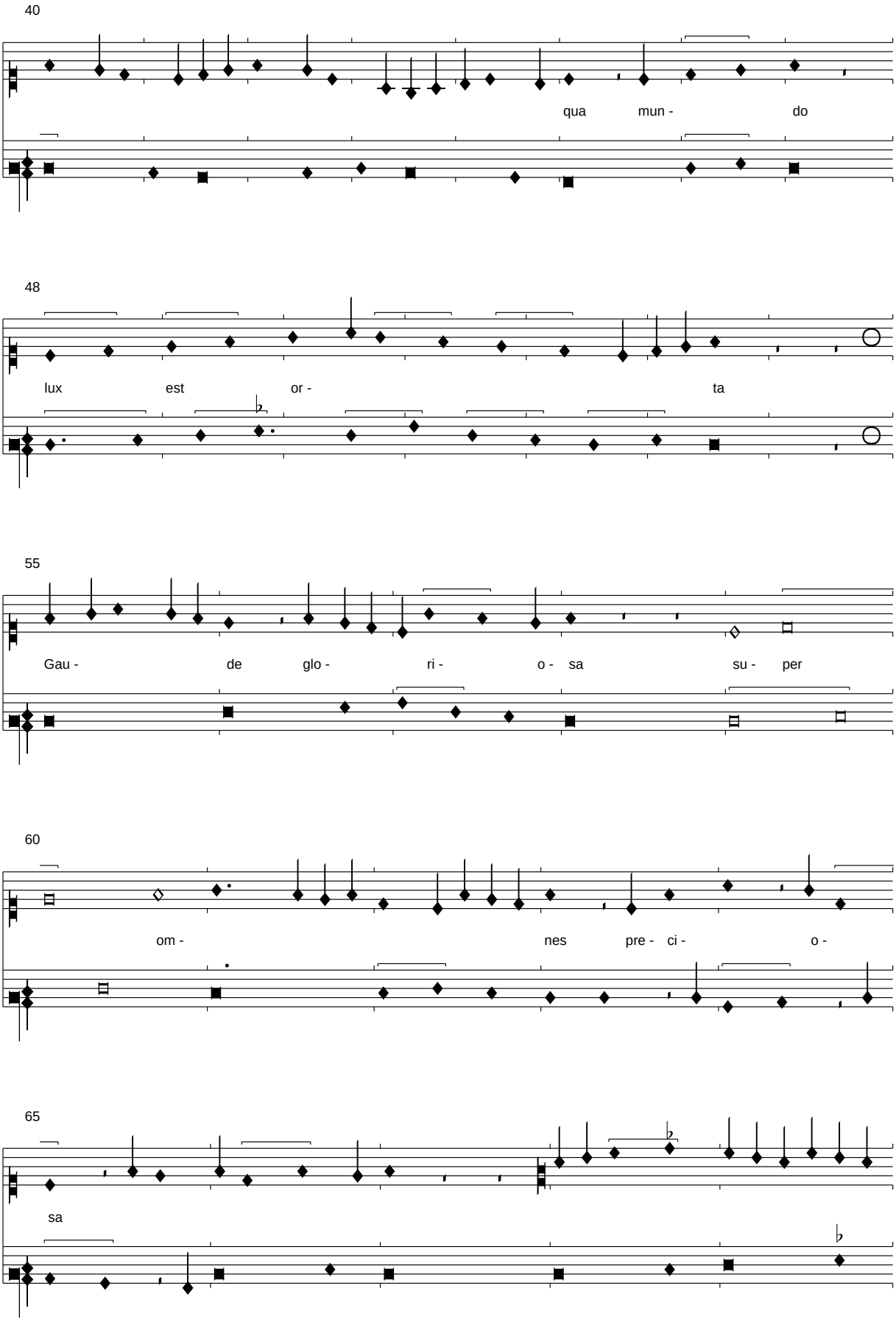


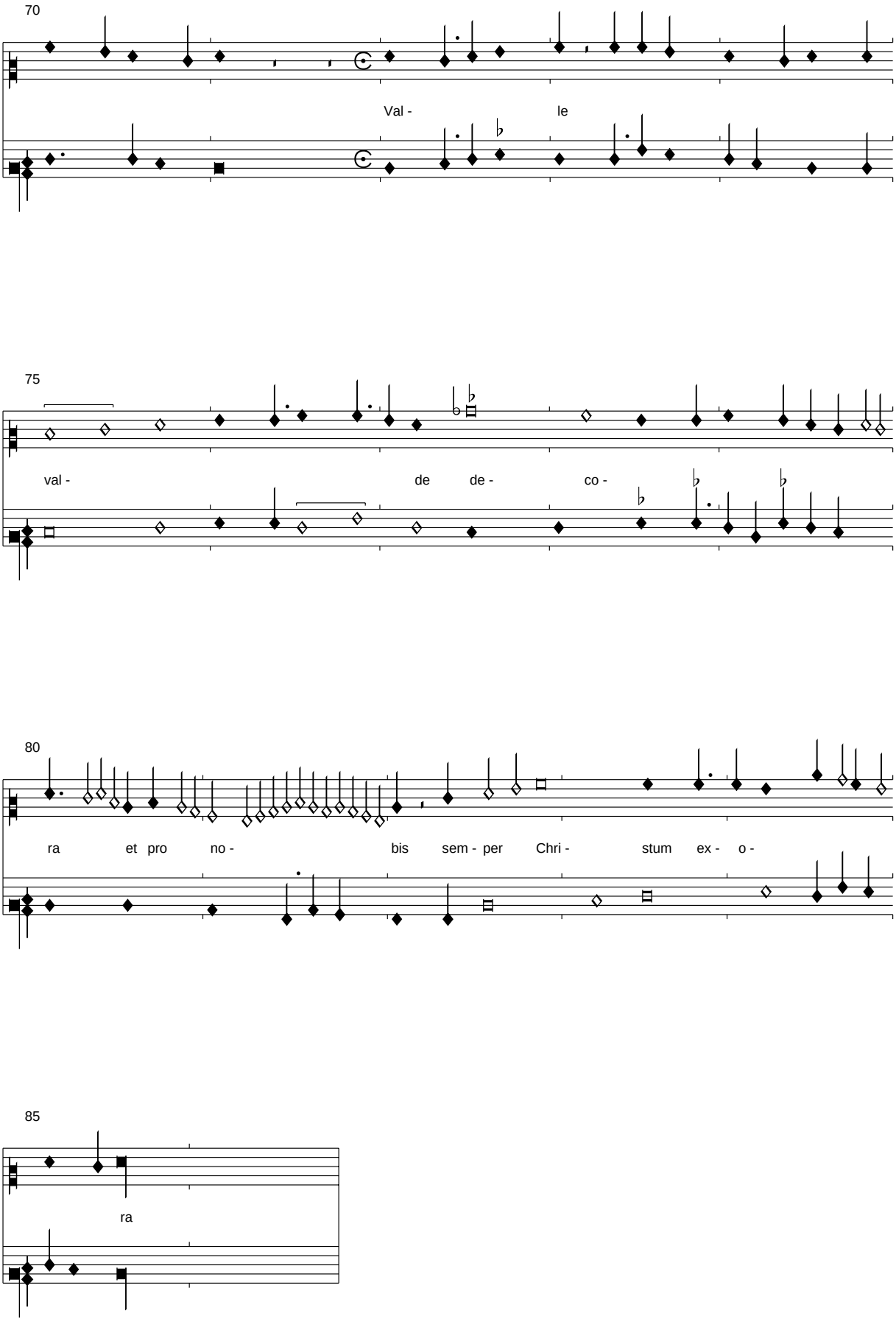


Antiphon zum Fest des Apostels Thomas am 21. 12. ; Erstedition

Ave regina celorum
Bologna 2216, f. 31v



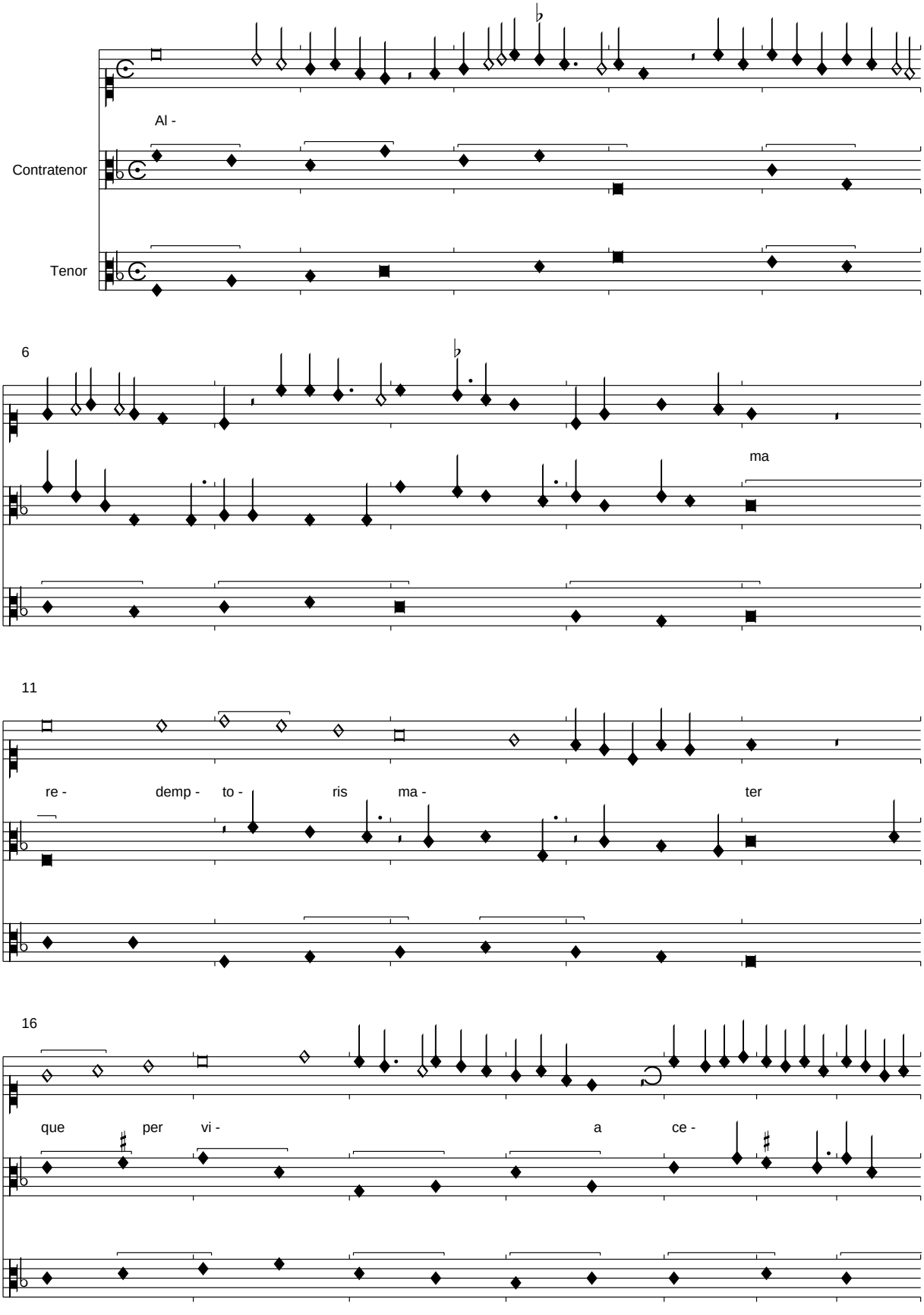

40
qua mun - do
48
lux est or - ta
55
Gau - de glo - ri - o - sa su - per
60
om - nes pre - ci - o -
65
sa

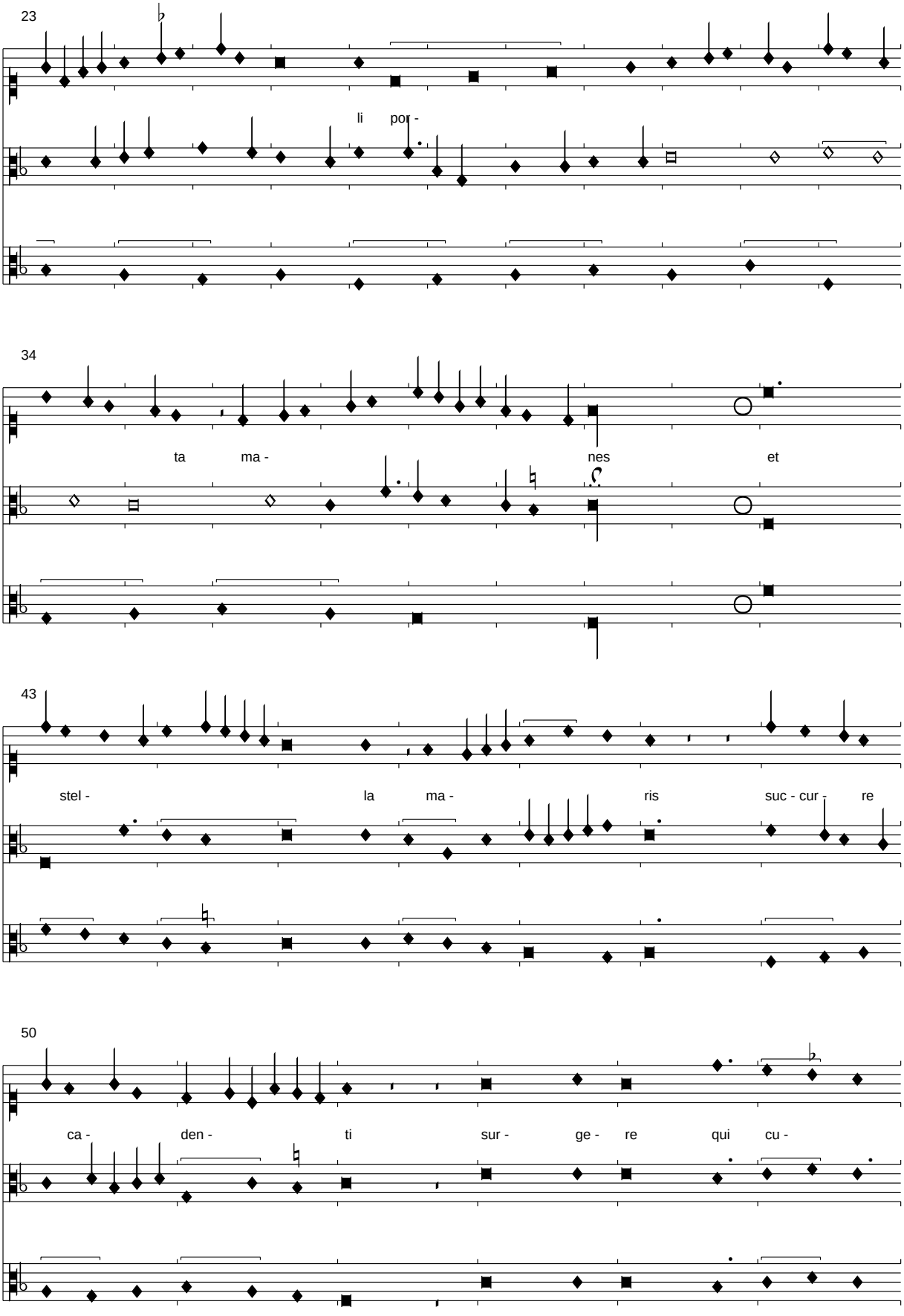


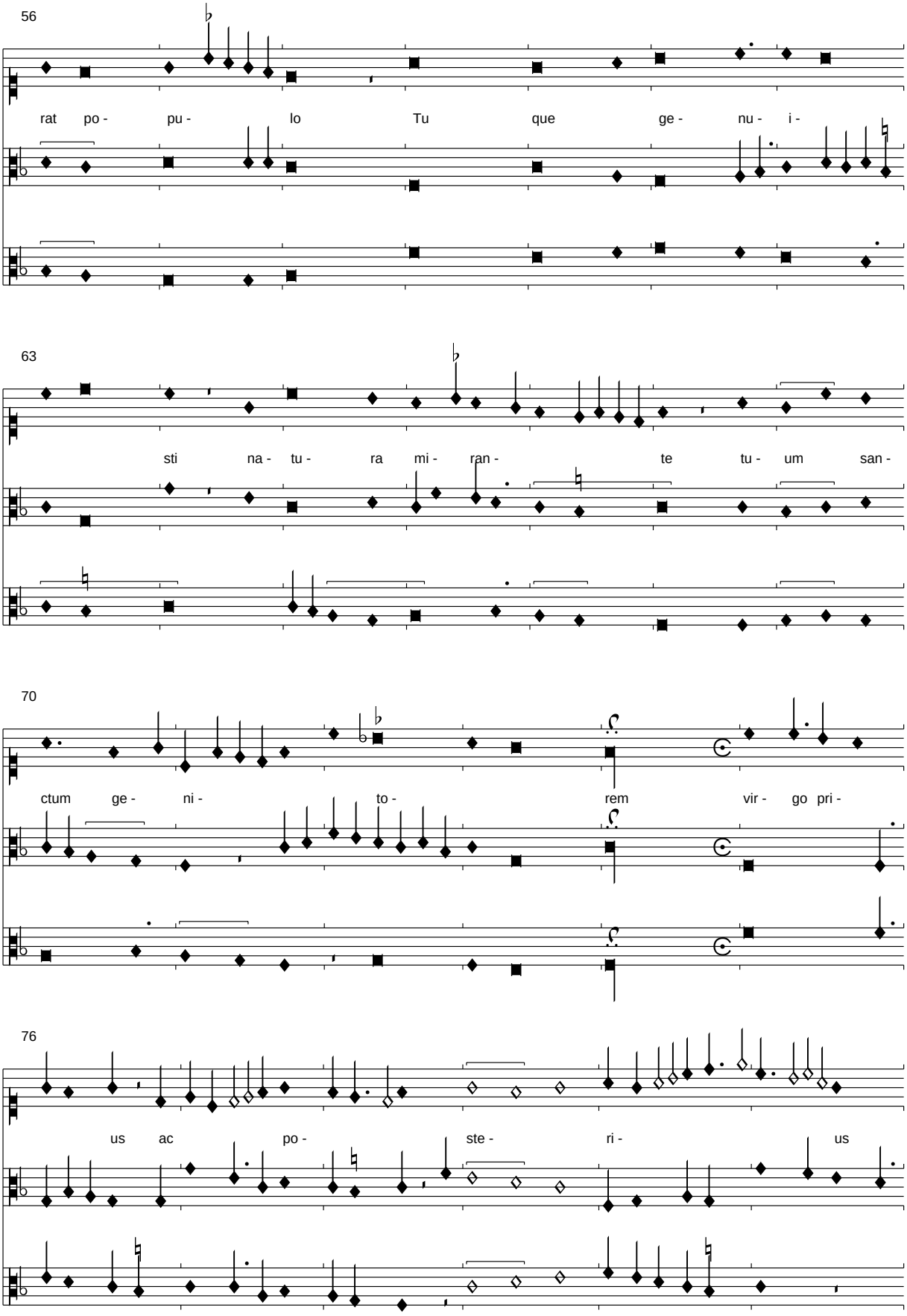
Der Tenor im Abschnitt „Salve radix“ musste rhythmisch korrigiert werden. Erstedition
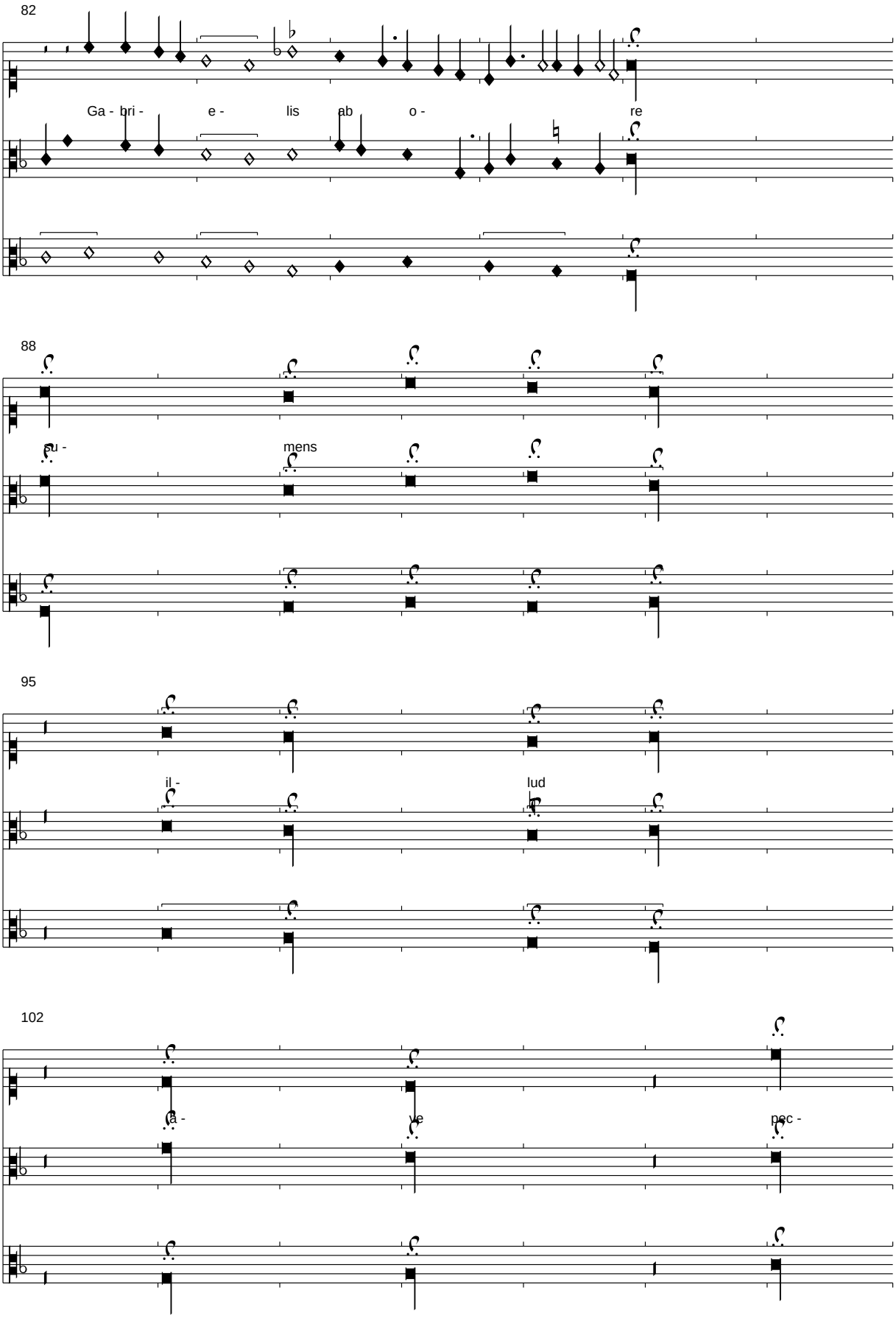
G. Dufay: Alma redemptoris mater

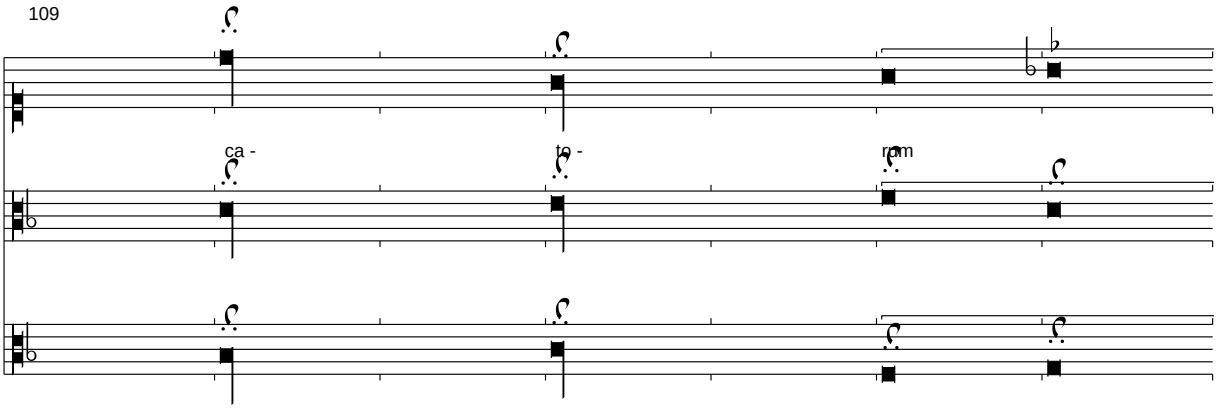
Bologna 2216, f. 32v-33r

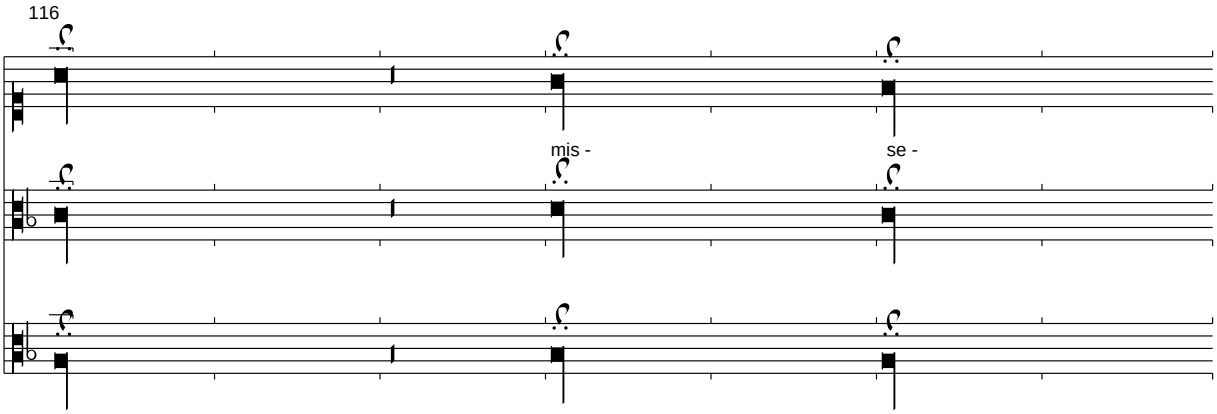


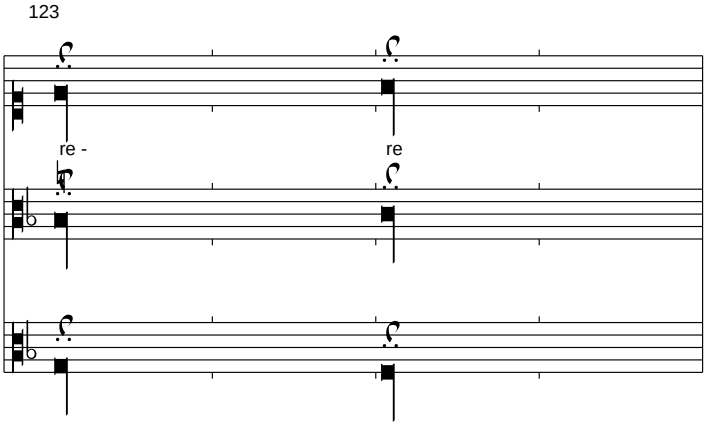

23
li por -
34
ta ma - nes et
43
stel - la ma - ris suc - cur - re
50
ca - den - ti sur - ge - re qui cu -


56
rat po - pu - lo Tu que ge - nu - i -
63
sti na - tu - ra mi - ran - te tu - um san -
70
ctum ge - ni - to - rem vir - go pri -
76
us ac po - ste - ri - us
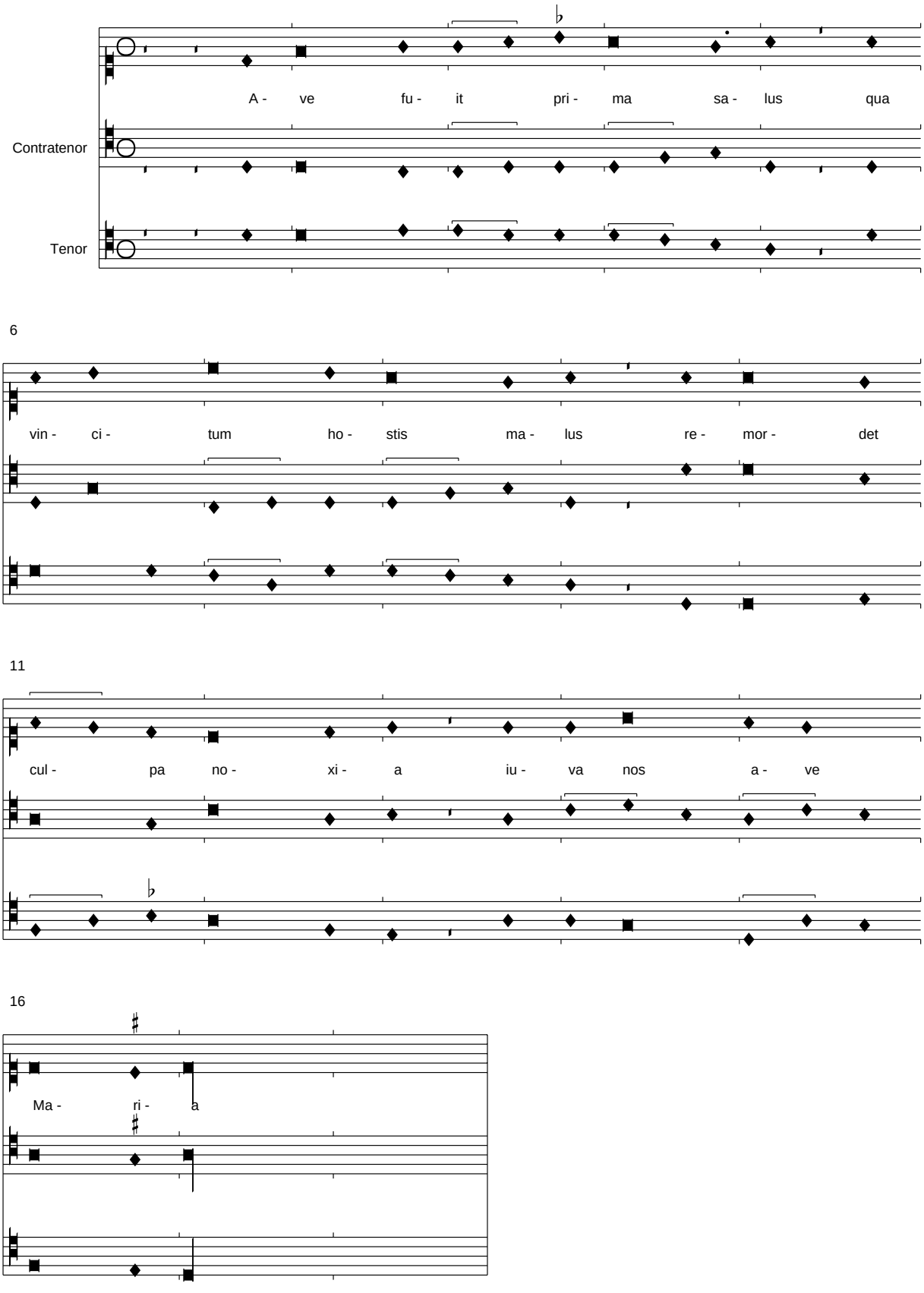

82
Ga - bri - e - lis ab o - re
88
su - mens
95
il - lud
102
(a - ve pec -


109
ca -
to -
rum


116
mis -
se -


123
re -
re

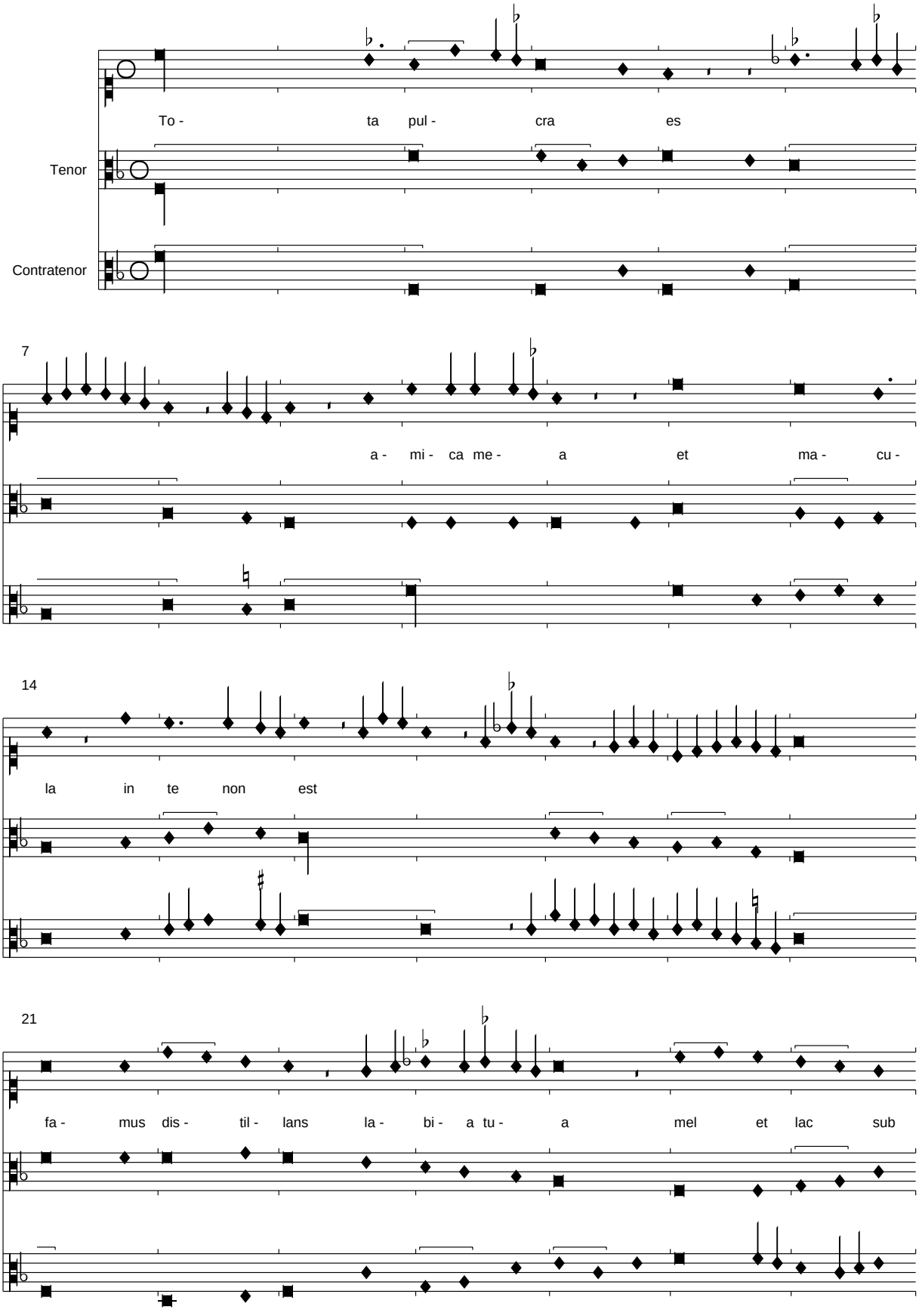
Ave fuit prima salus
Bologna 2216, f. 33r

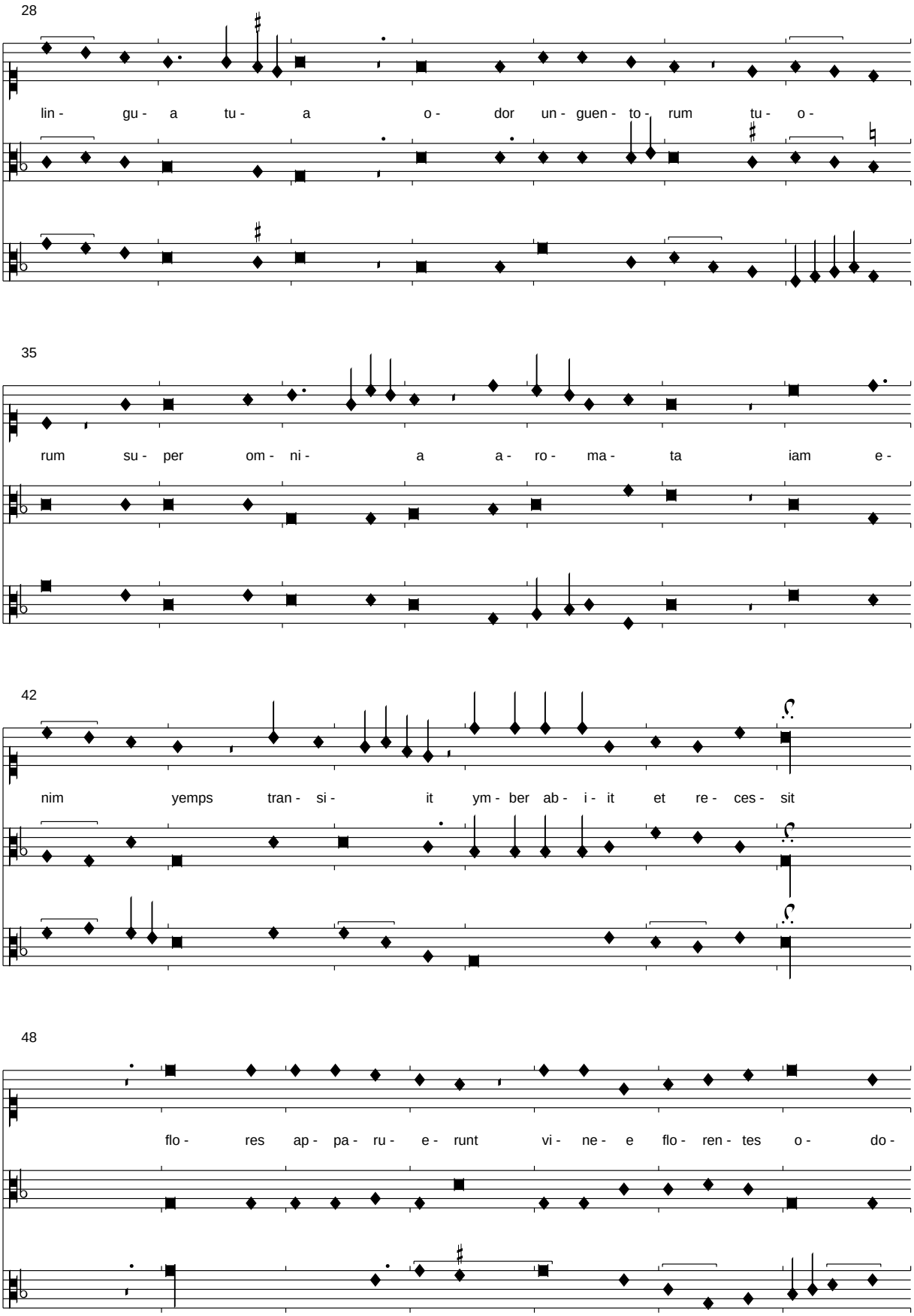


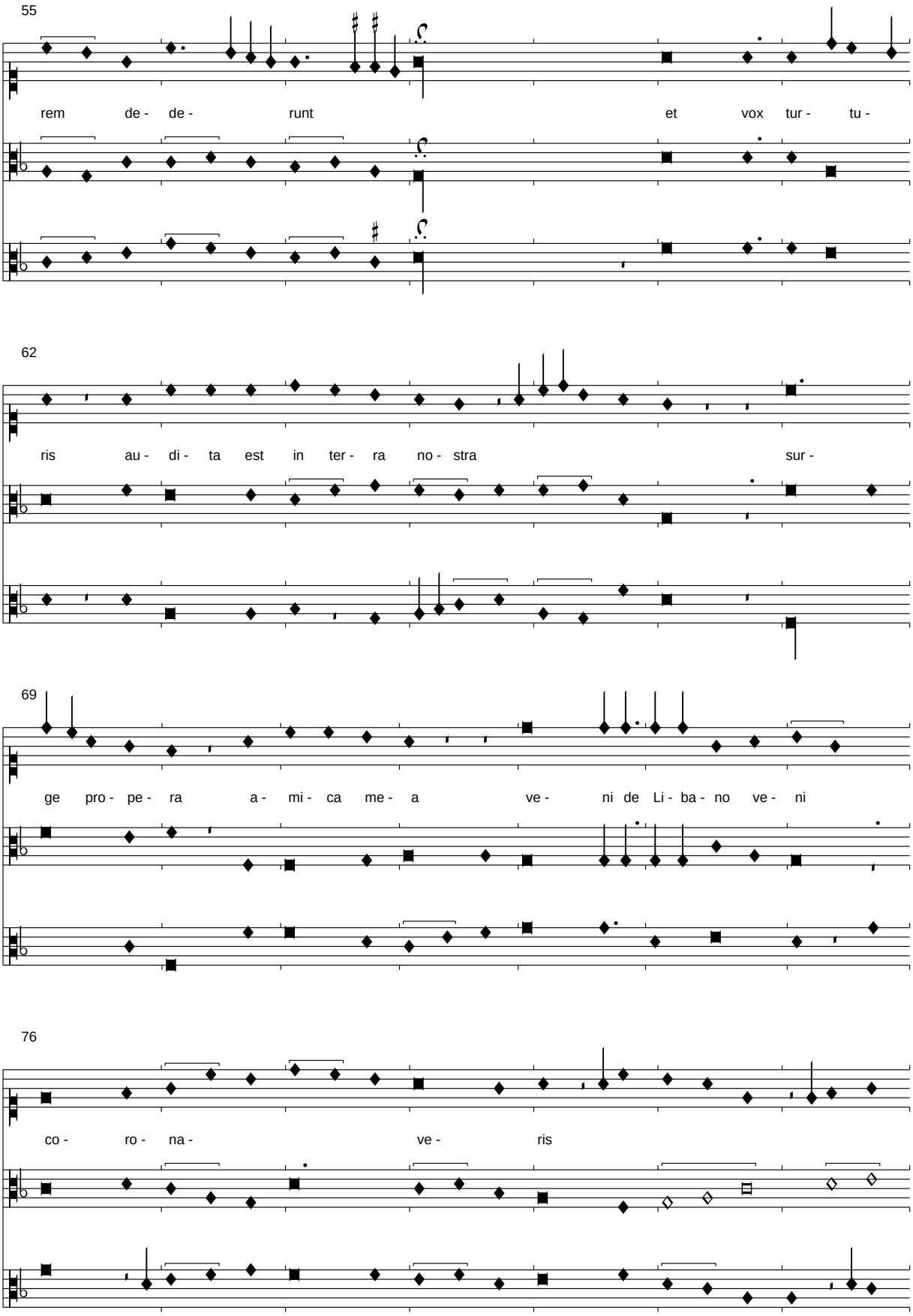
Wie in Bologna Q 15 (f. 210v) sind auch hier zahlreiche Strophen wiedergegeben, ich verweise auf unsere Edition.

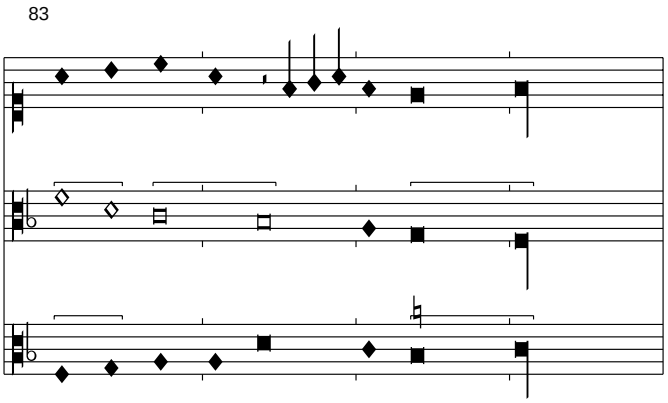
Ar de LAntins: Tota pulcra es

Bologna 2216, f. 33v-34r



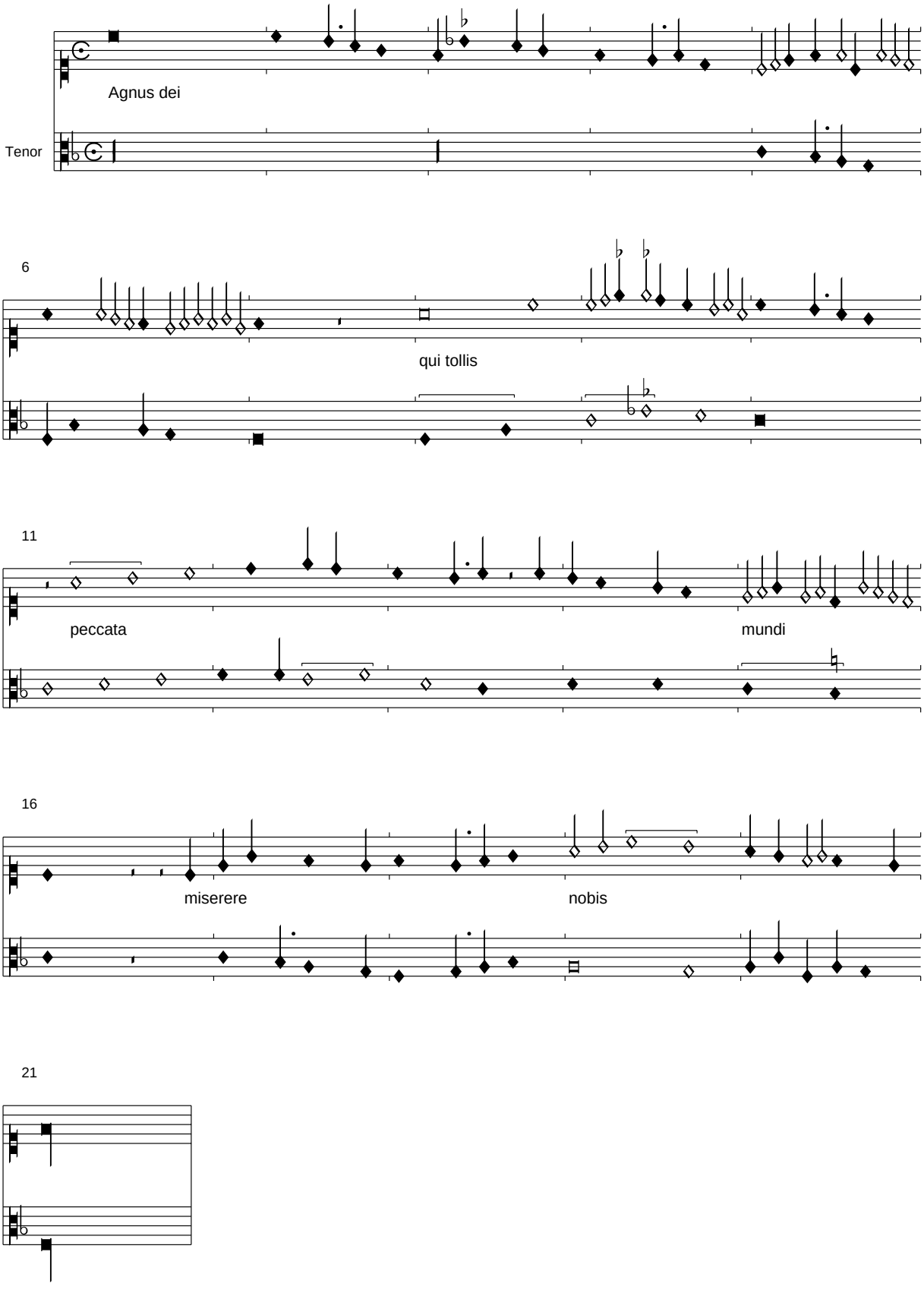

28
lin - gu - a tu - a o - dor un - guen - to - rum tu - o -
35
rum su - per om - ni - a a - ro - ma - ta iam e -
42
nim yemps tran - si - it ym - ber ab - i - it et re - ces - sit
48
flo - res ap - pa - ru - e - runt vi - ne - e flo - ren - tes o - do -

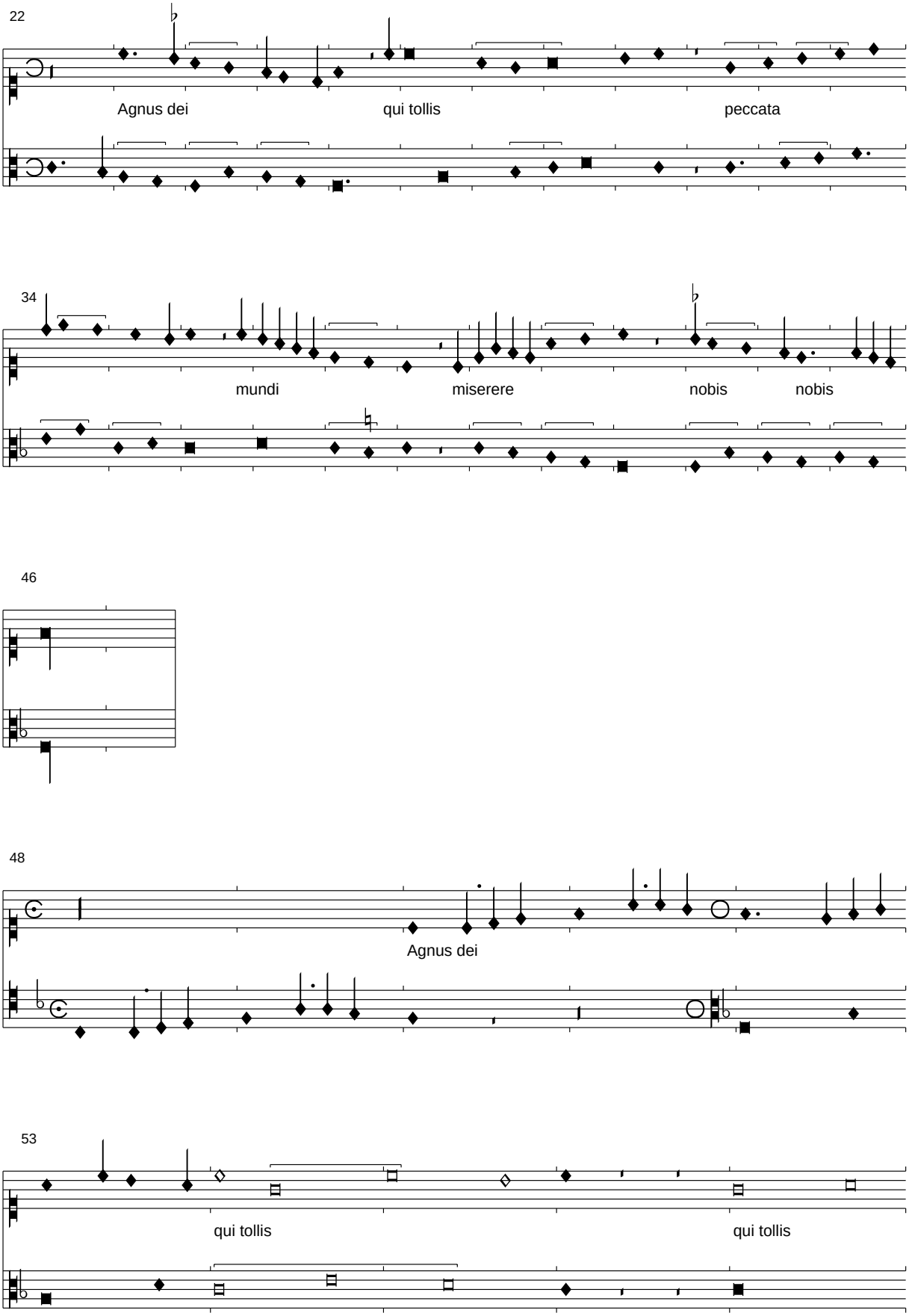

55
rem de - de - runt et vox tur - tu -
62
ris au - di - ta est in ter - ra no - stra sur -
69
ge pro - pe - ra a - mi - ca me - a ve - ni de Li - ba - no ve - ni
76
co - ro - na - ve - ris

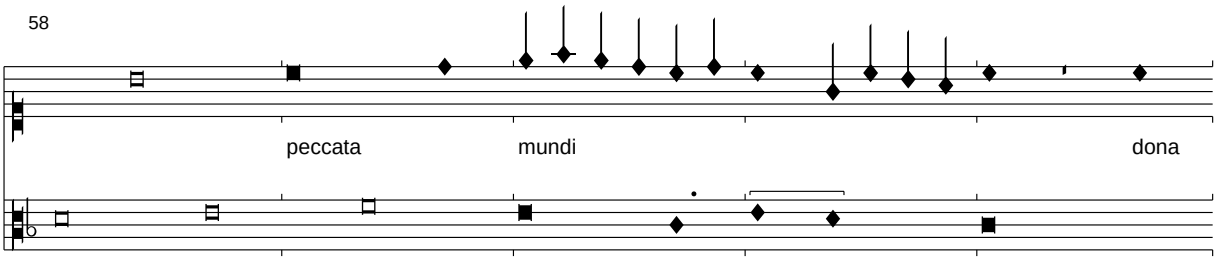


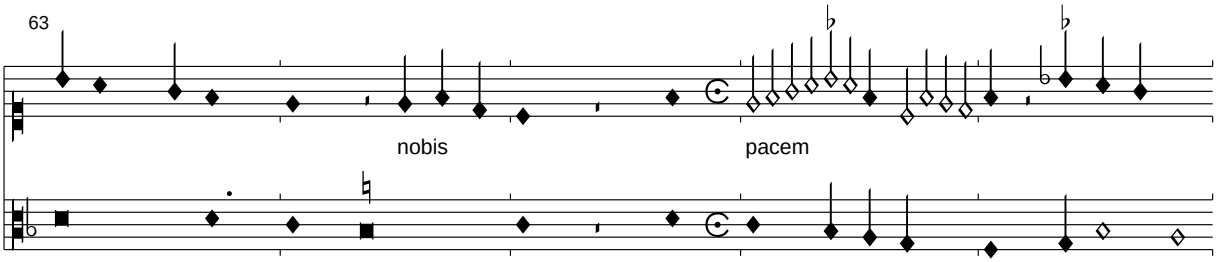
In den parallelen Quellen hat das Stück noch ein Triiplum.

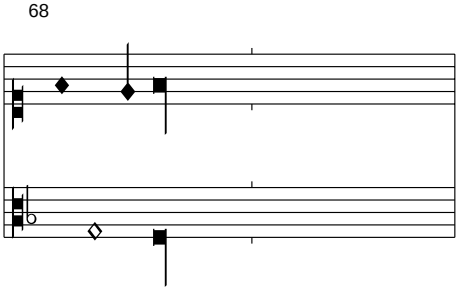
Agnus dei
Bologna 2216, f. 34r




22
Agnus dei
qui tollis
peccata
34
mundi
miserere
nobis
nobis
46
48
Agnus dei
53
qui tollis
qui tollis

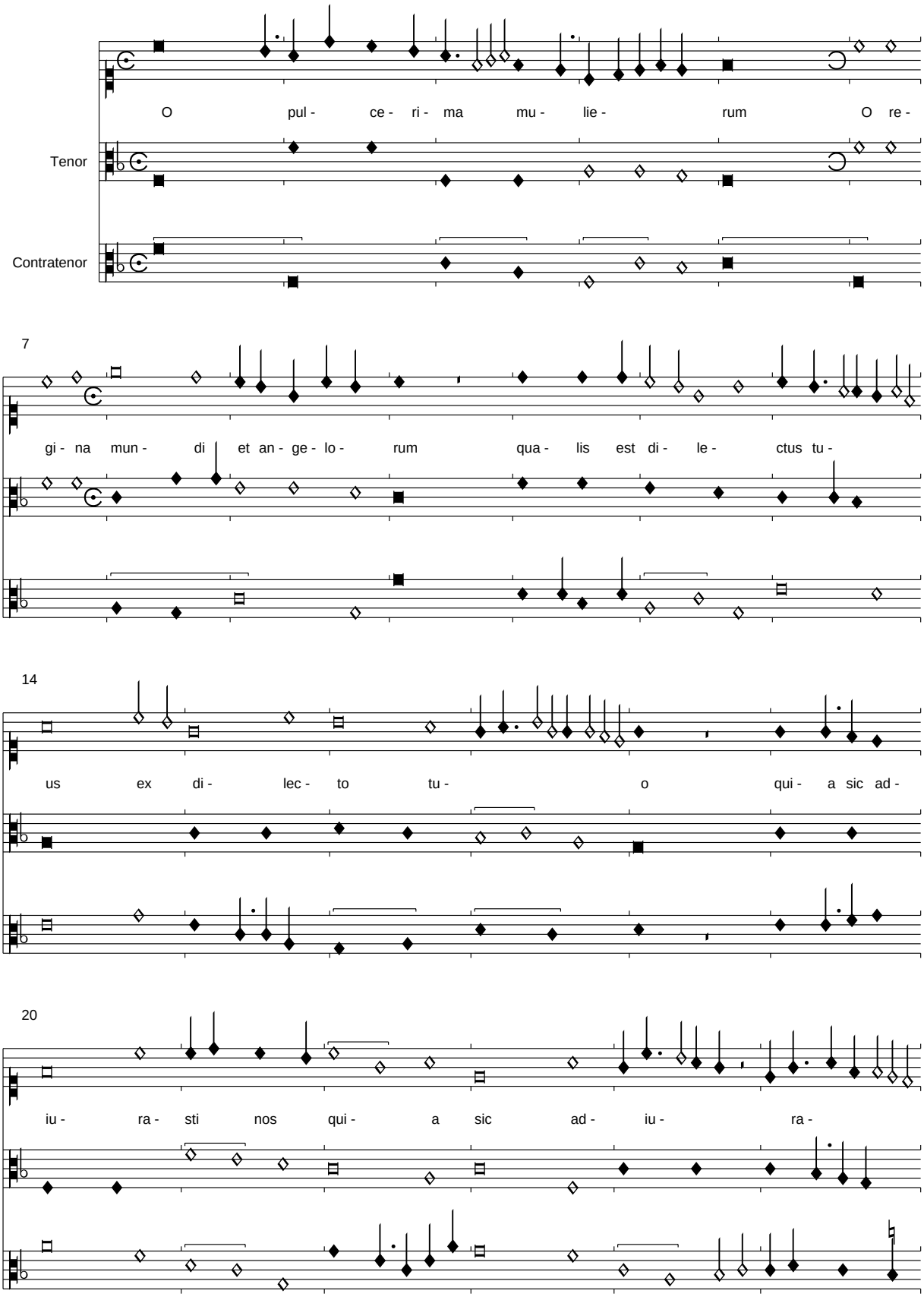

58
peccata
mundi
dona

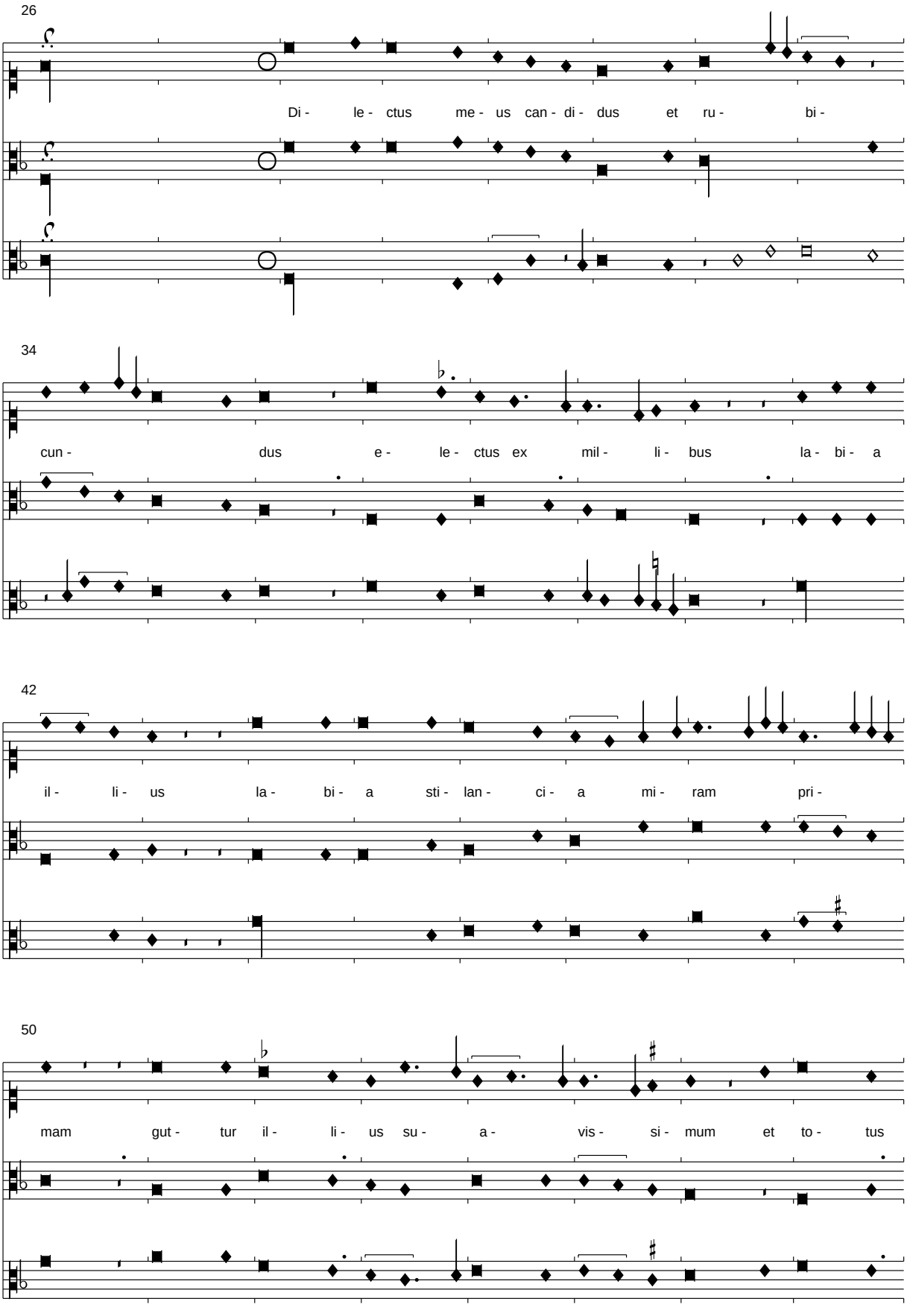

63
nobis
pacem

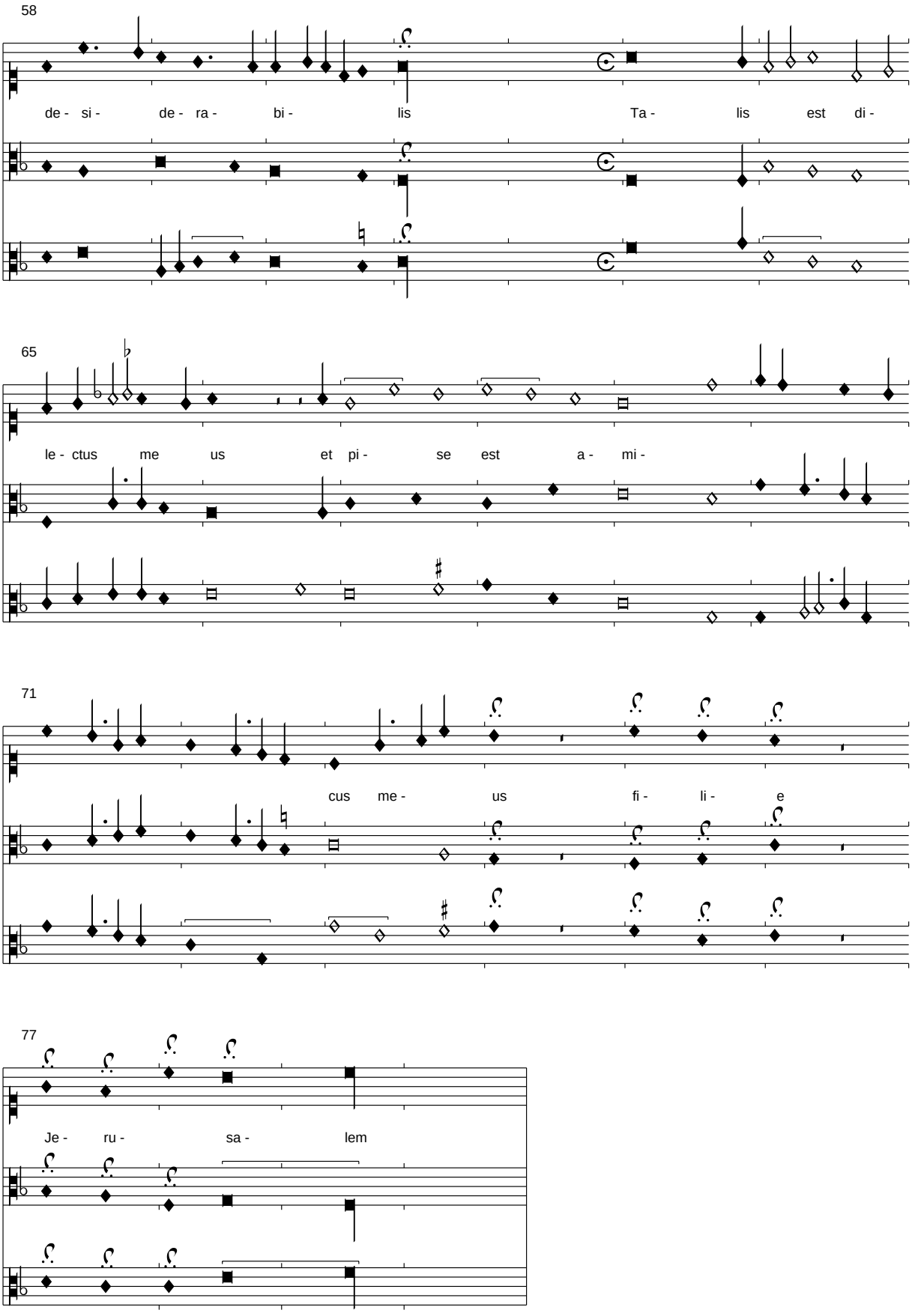

68

(Arnold de LAntins: O pulcherrima mulierum

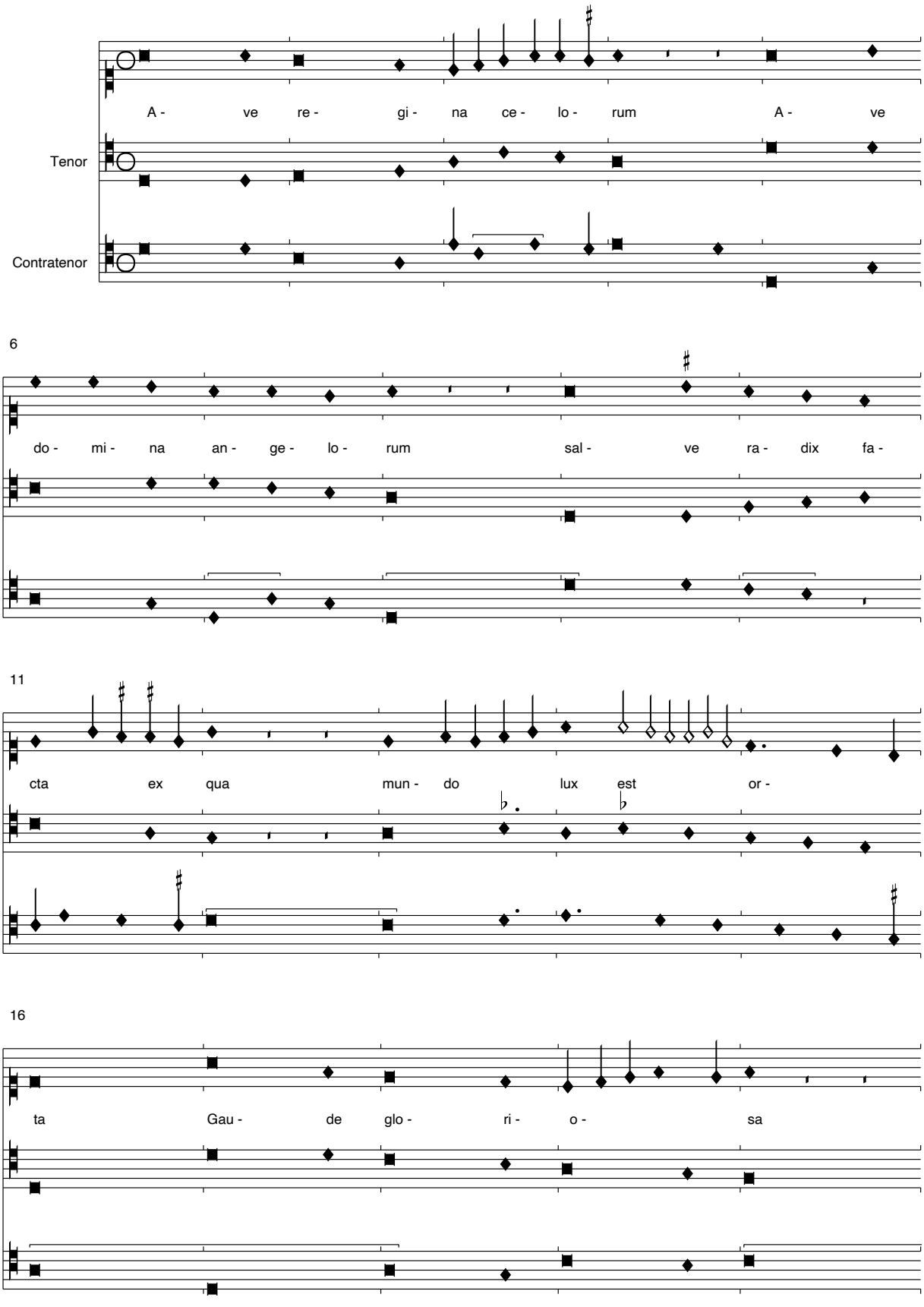
Bologna 2216, f. 34v-35r

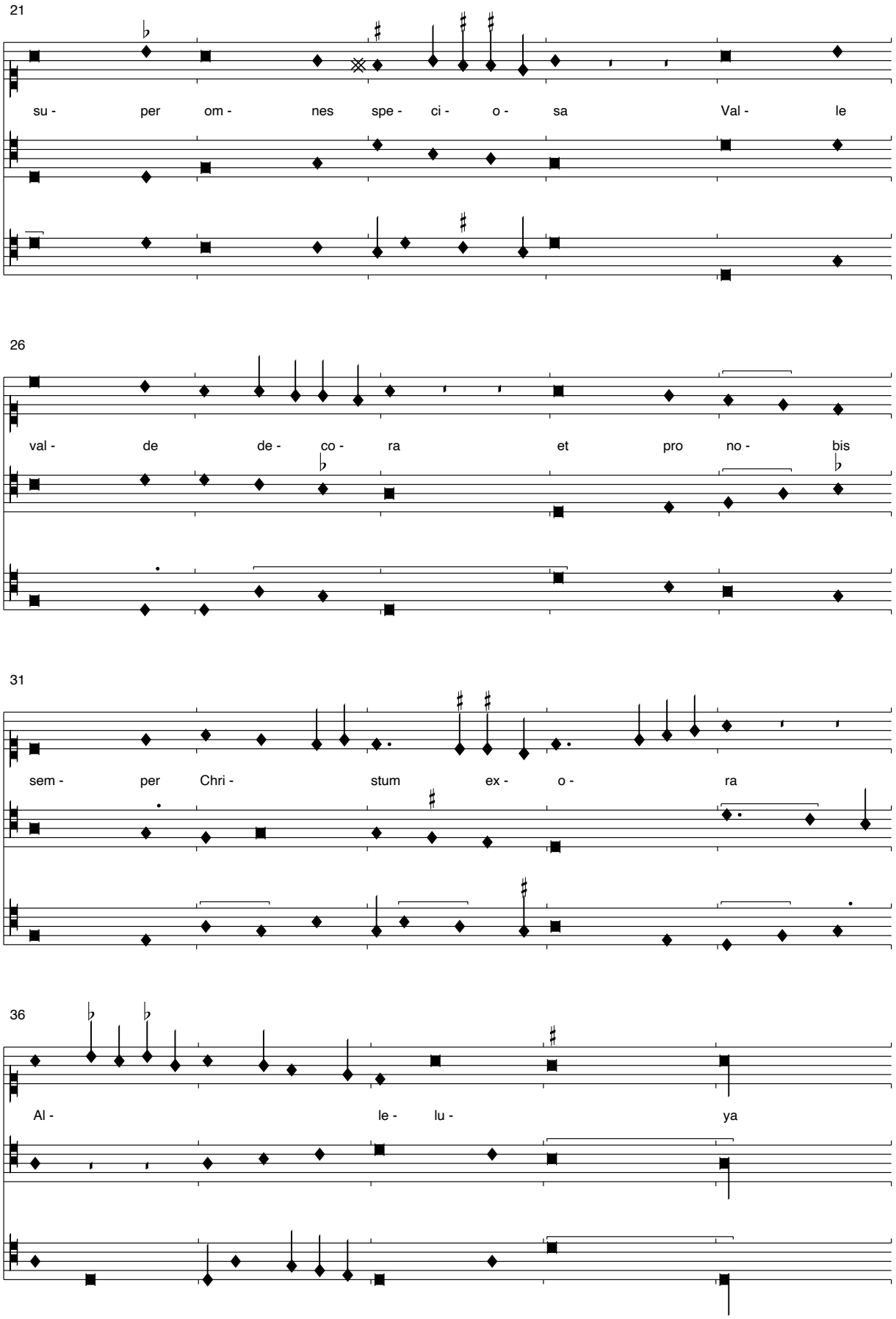



26
Di - le - ctus me - us can - di - dus et ru - bi -
34
cun - dus e - le - ctus ex mil - li - bus la - bi - a
42
il - li - us la - bi - a sti - lan - ci - a mi - ram pri -
50
mam gut - tur il - li - us su - a - vis - si - mum et to - tus


58
de - si - de - ra - bi - lis Ta - lis est di -
65
le - ctus me us et pi - se est a - mi -
71
cus me - us fi - li - e
77
Je - ru - sa - lem

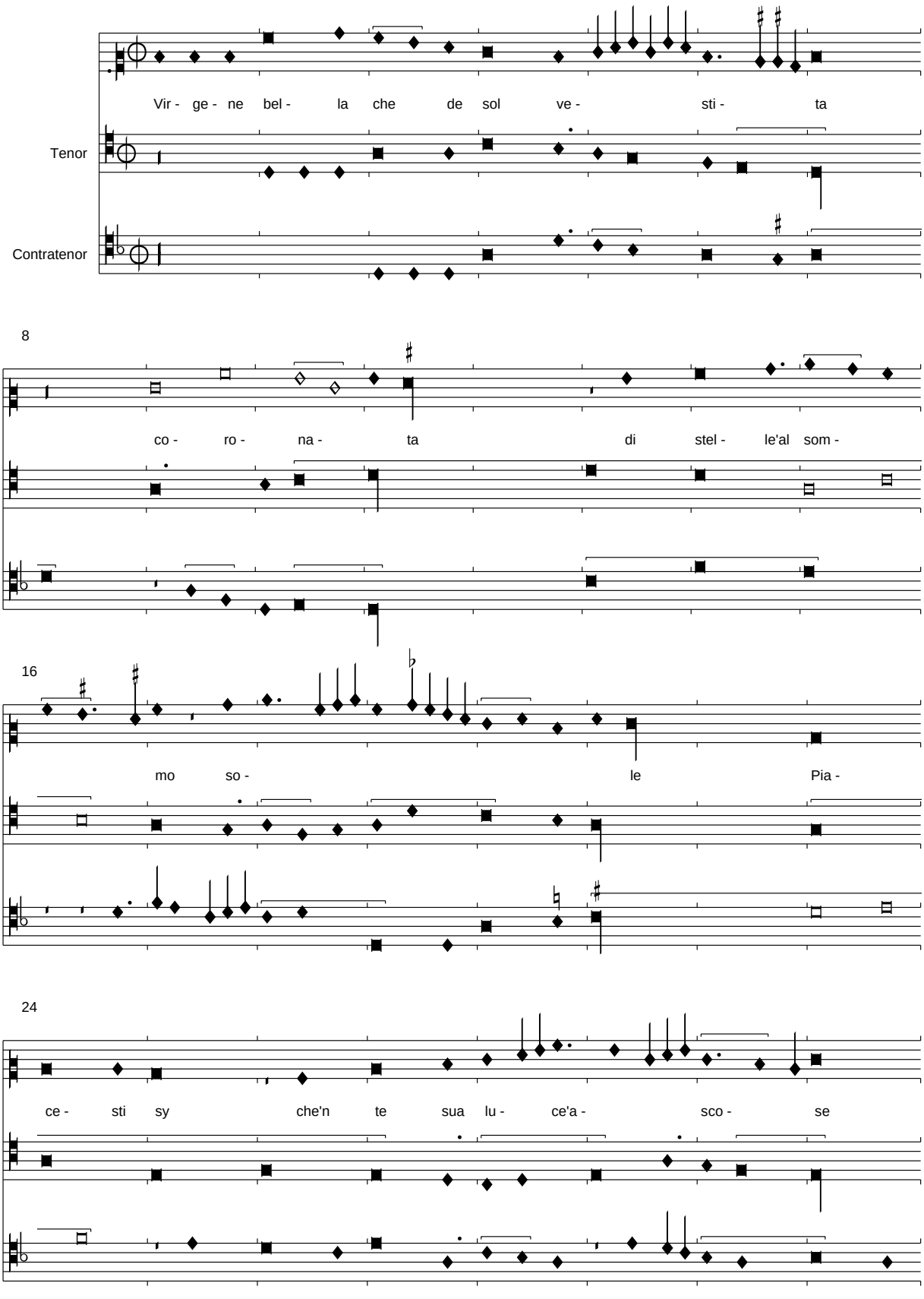
Ave regina celorum
Bologna 2216, f. 35r

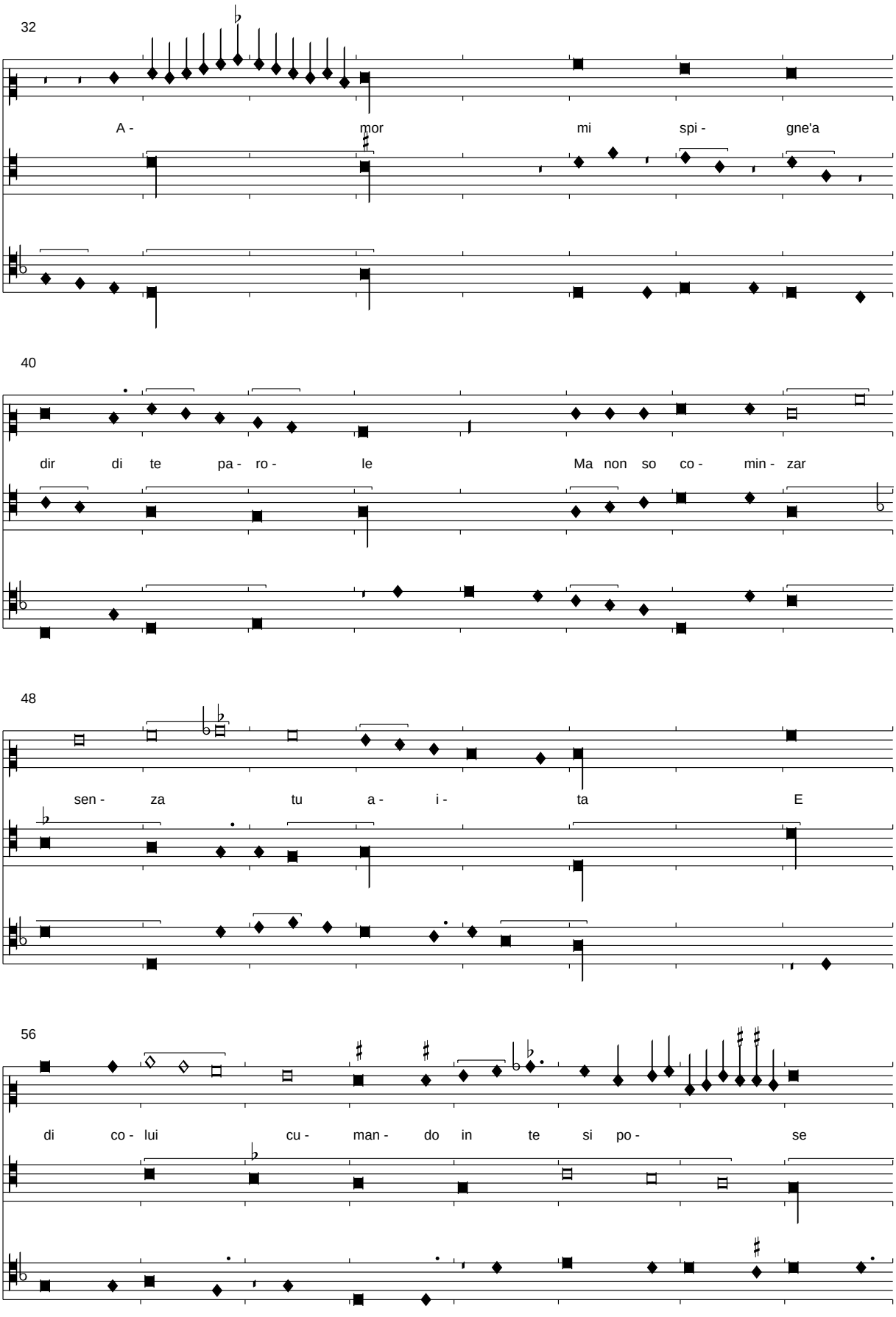


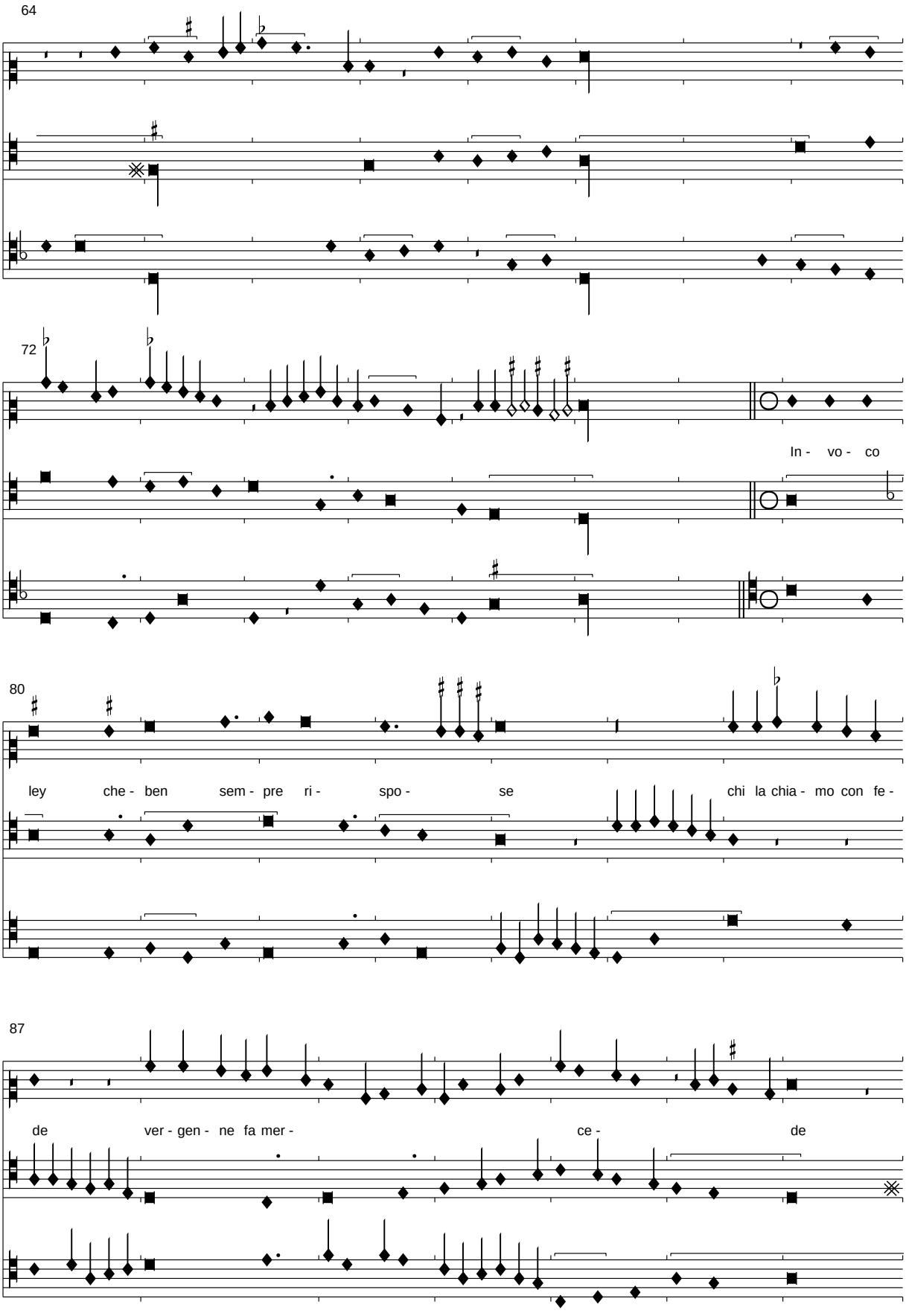


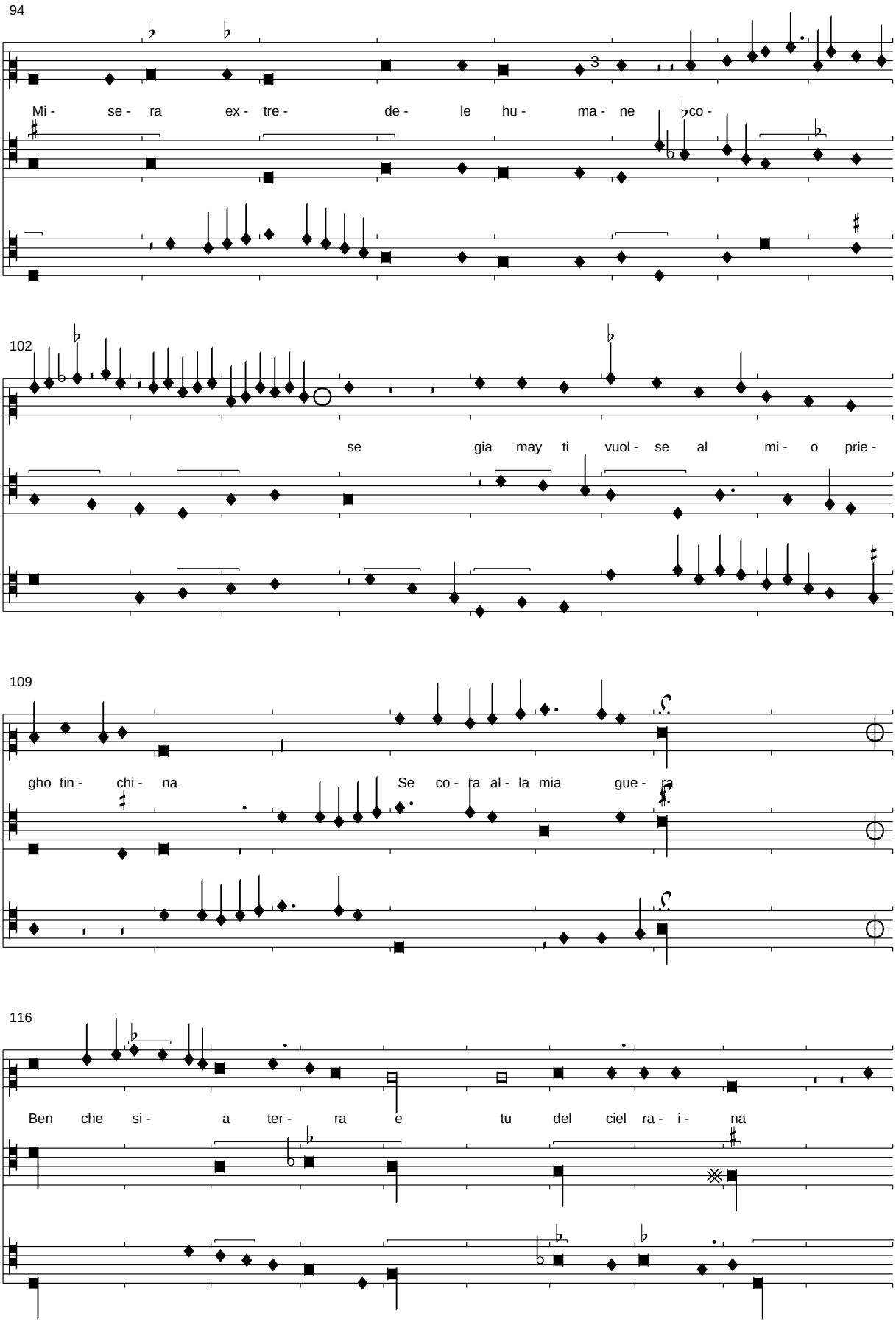
T. musste im Superius dei Br-a’ geteilt werden, um den Text unterzubringen. Vielleicht ist auch der Tenor die wichtigere textierte Stimme (in der Quelle auch textiert).

Dufay: Vergene bella
Bologna 2216, f. 35v-36r

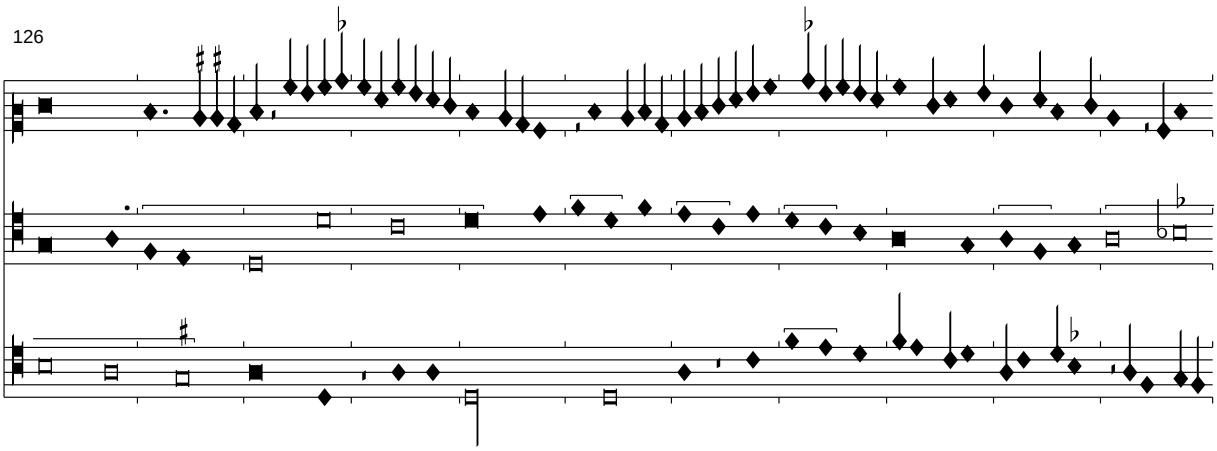



32
A - mor mi spi - gne'a
40
dir di te pa - ro - le Ma non so co - min - zar
48
sen - za tu a - i - ta E
56
di co - lui cu - man - do in te si po - se

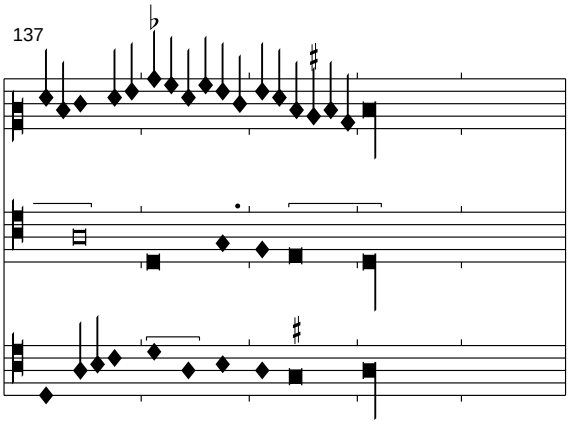

64
72
In - vo - co
80
ley che - ben sem - pre ri - spo - se chi la chia - mo con fe -
87
de ver - gen - ne fa mer - ce - de


94
Mi - se - ra ex - tre - de - le hu - ma - ne co -
102
se gia may ti vuol - se al mi - o prie -
109
gho tin - chi - na Se co - ta al - la mia gue - ra
116
Ben che si - a ter - ra e tu del ciel ra - i - na

126

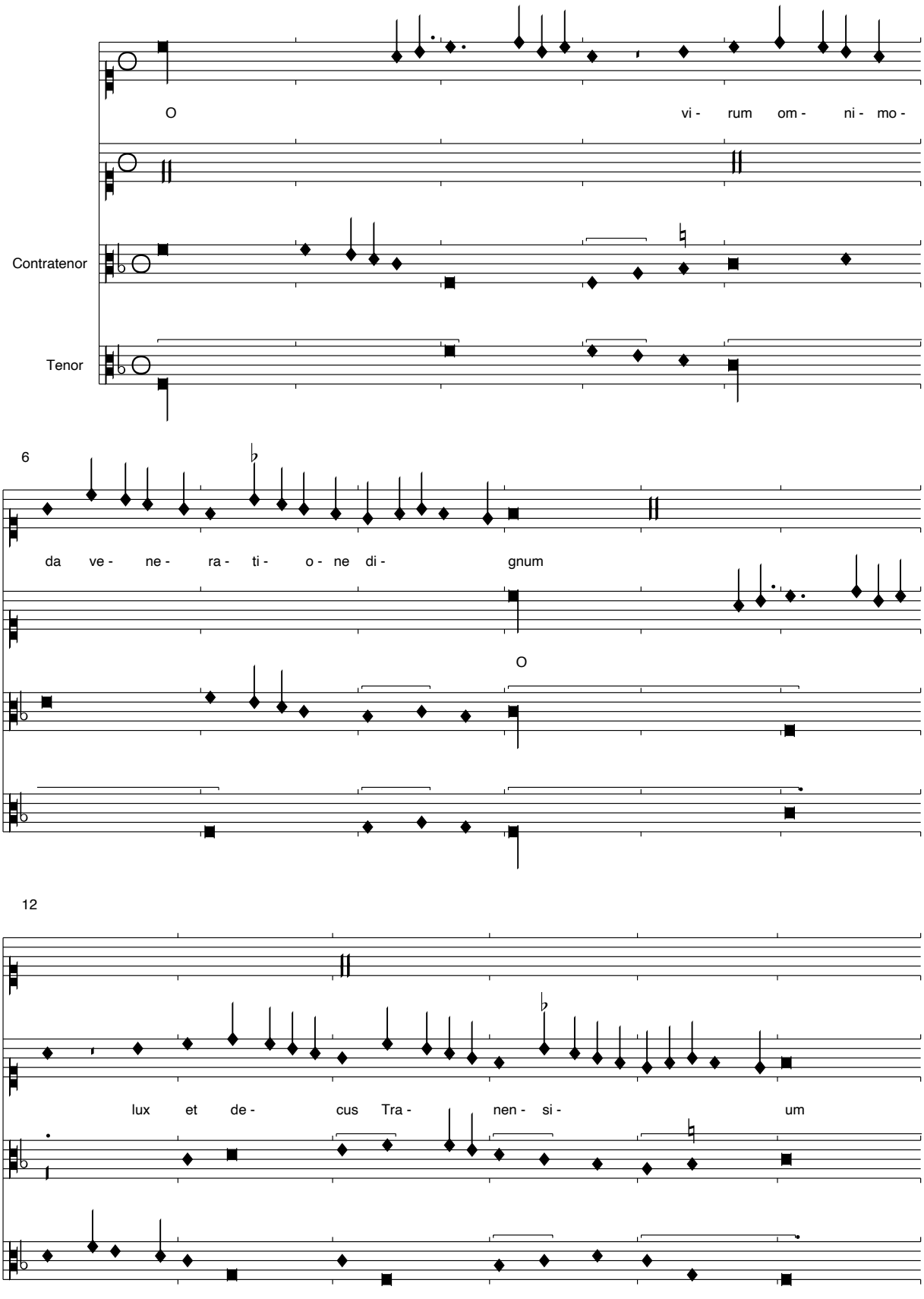


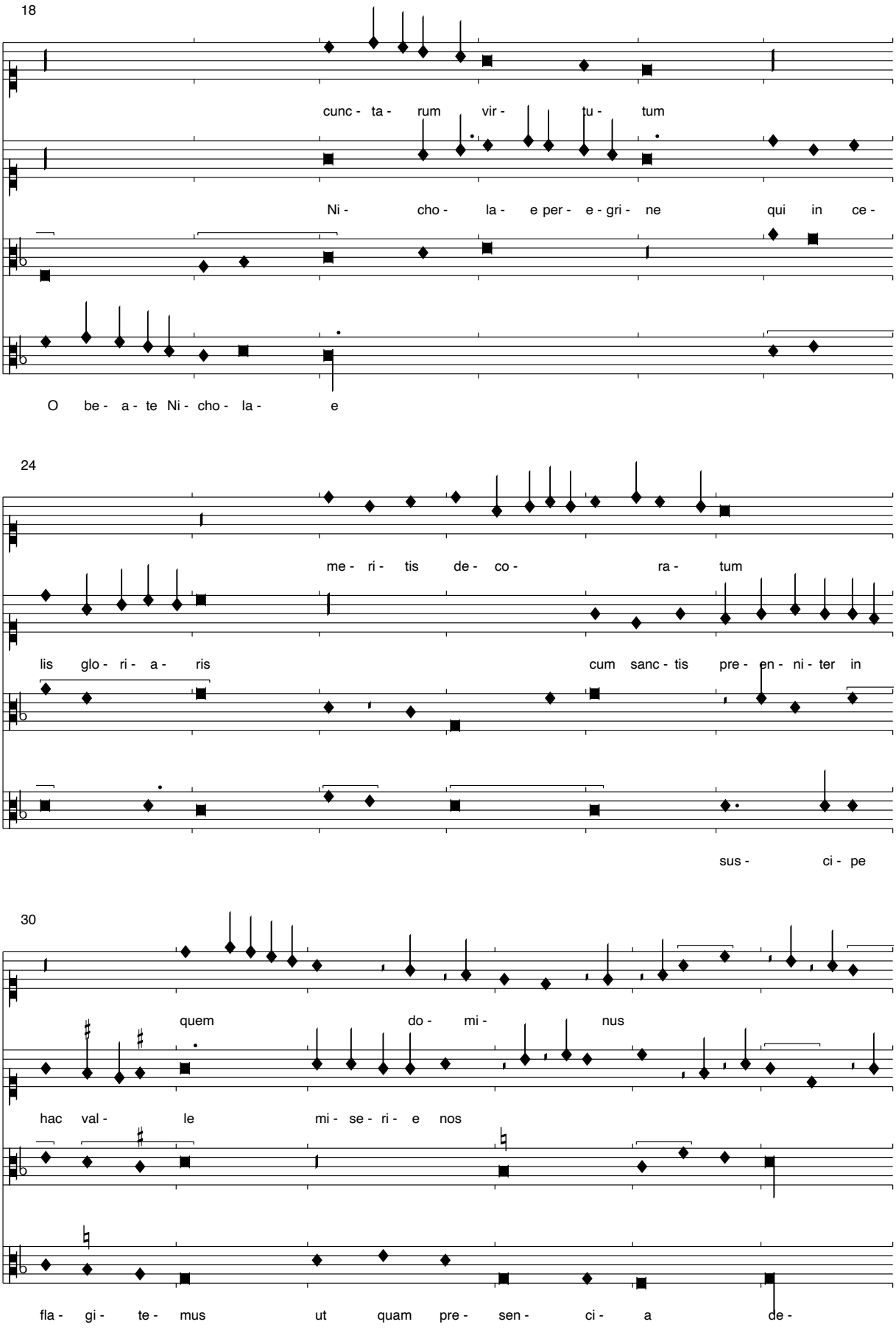
137

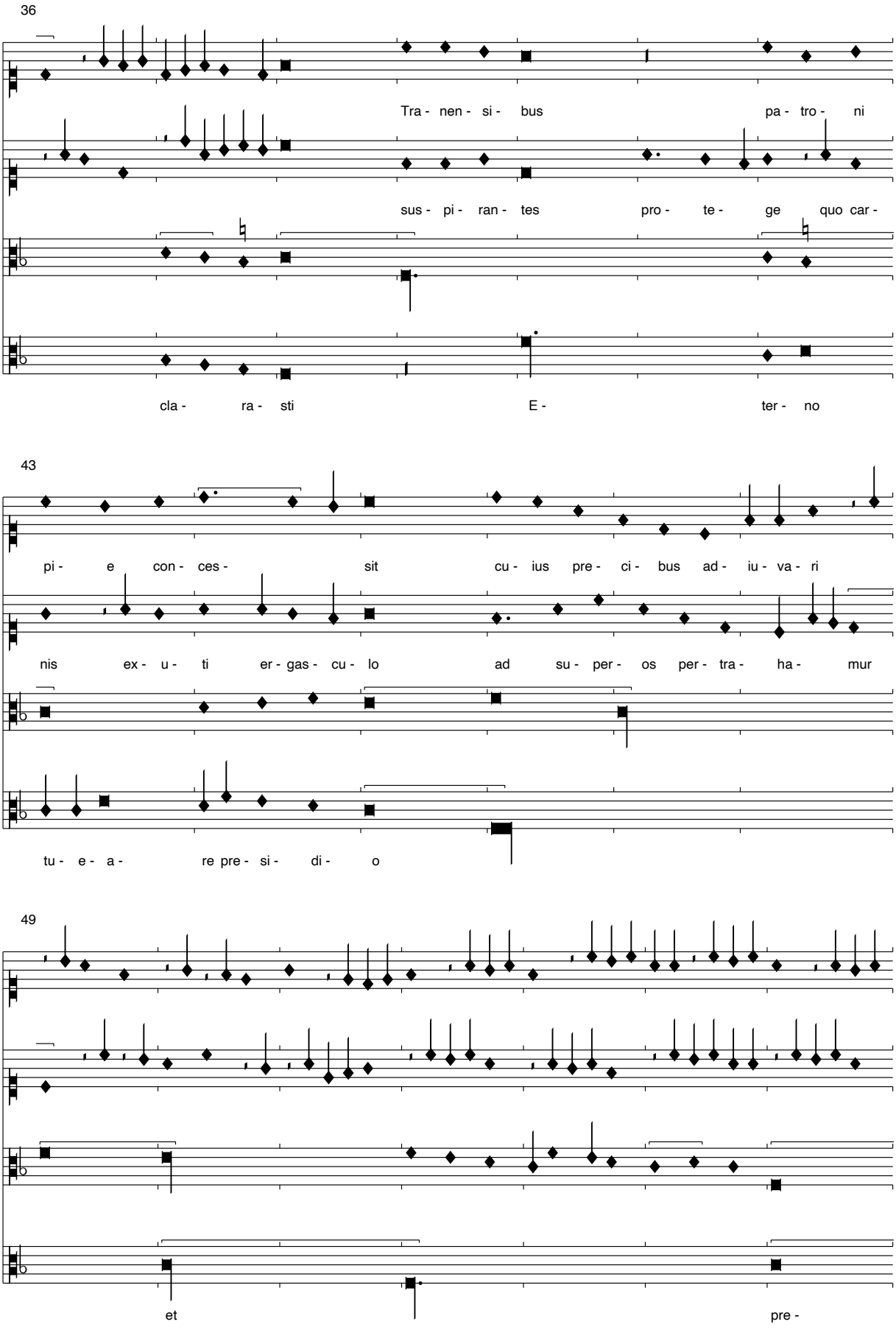


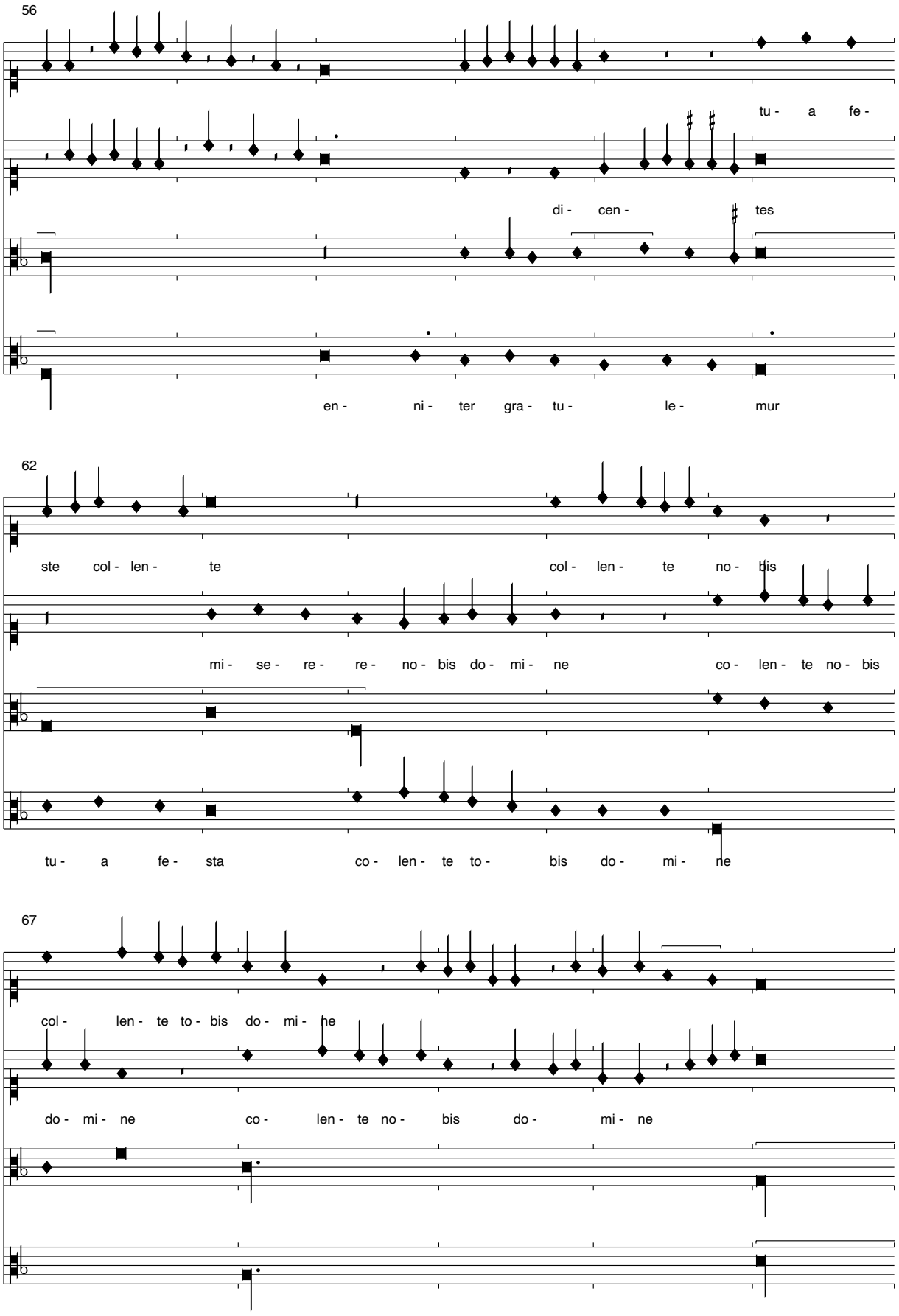
Jo. Cichonia: O virum-O lux-O beate

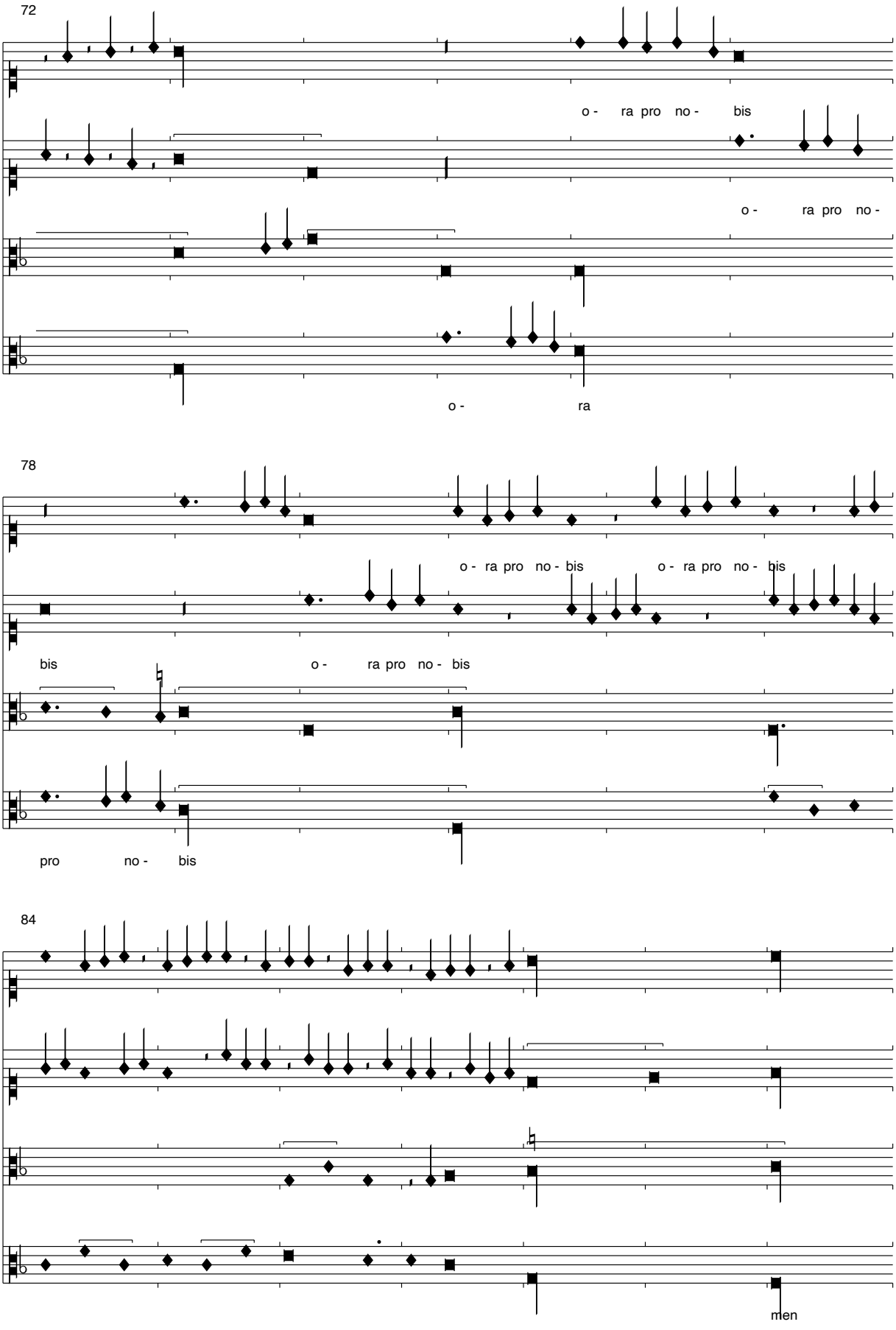
Bologna Q 2216, f. 36v-37r



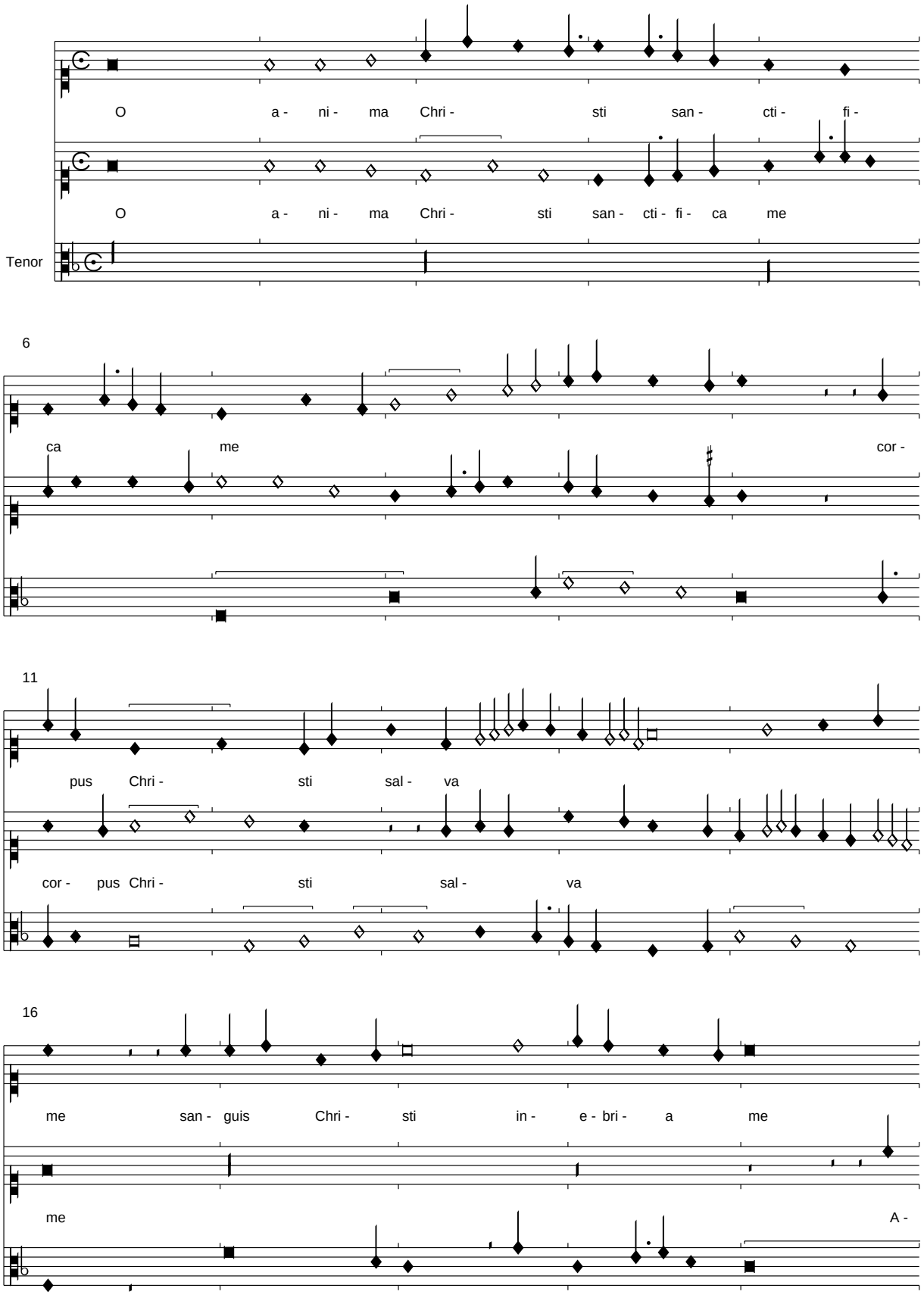

18
cunc - ta - rum vir - tu - tum
Ni - cho - la - e per - e - gri - ne qui in ce -
O be - a - te Ni - cho - la - e
24
me - ri - tis de - co - ra - tum
lis glo - ri - a - ris cum sanc - tis pre - en - ni - ter in
sus - ci - pe
30
quem do - mi - nus
hac val - le mi - se - ri - e nos
fla - gi - te - mus ut quam pre - sen - ci - a de -

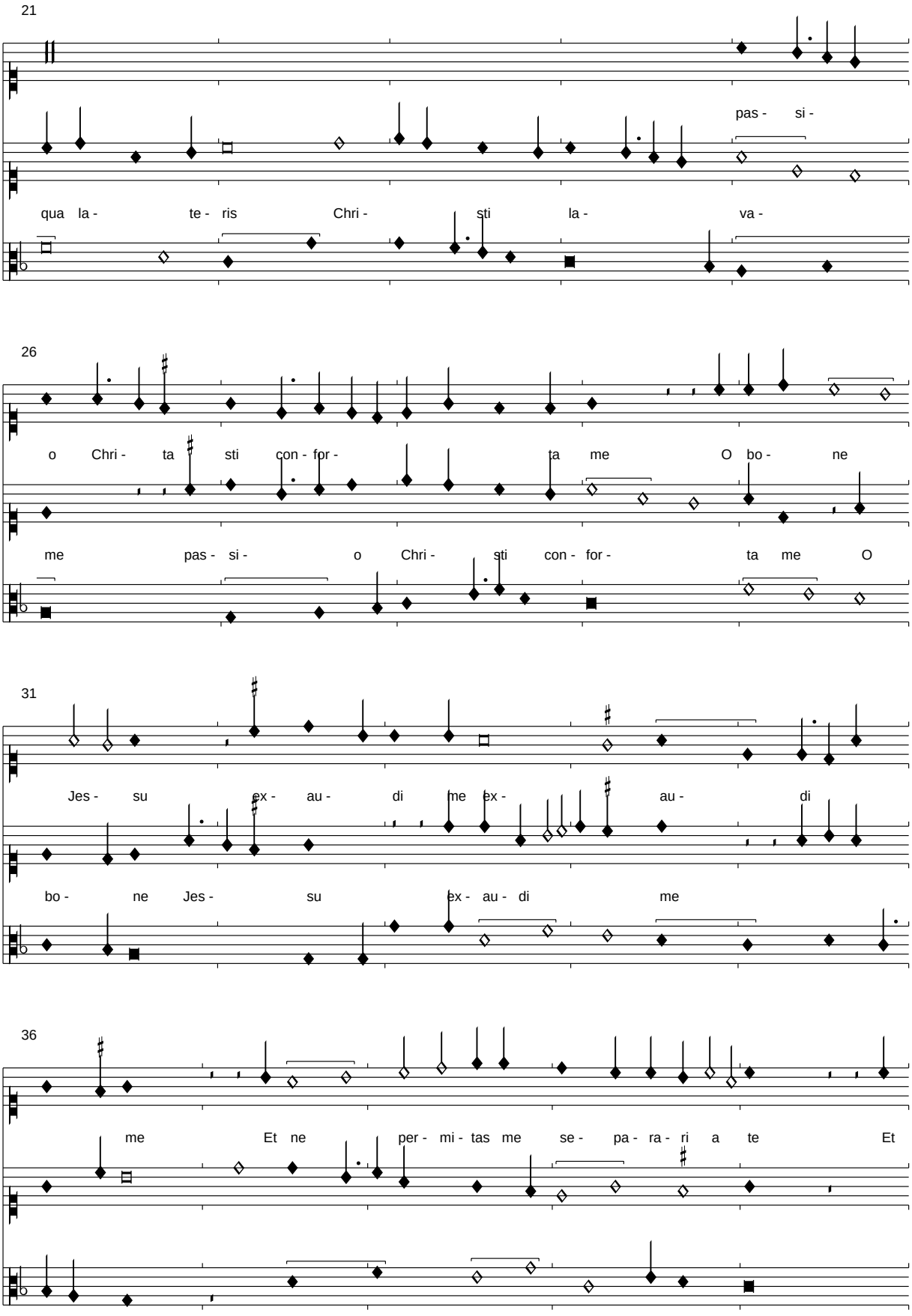

36
Tra - nen - si - bus pa - tro - ni
sus - pi - ran - tes pro - te - ge quo car -
cla - ra - sti E - ter - no
43
pi - e con - ces - sit cu - ius pre - ci - bus ad - iu - va - ri
nis ex - u - ti er - gas - cu - lo ad su - per - os per - tra - ha - mur
tu - e - a - re pre - si - di - o
49
et pre -

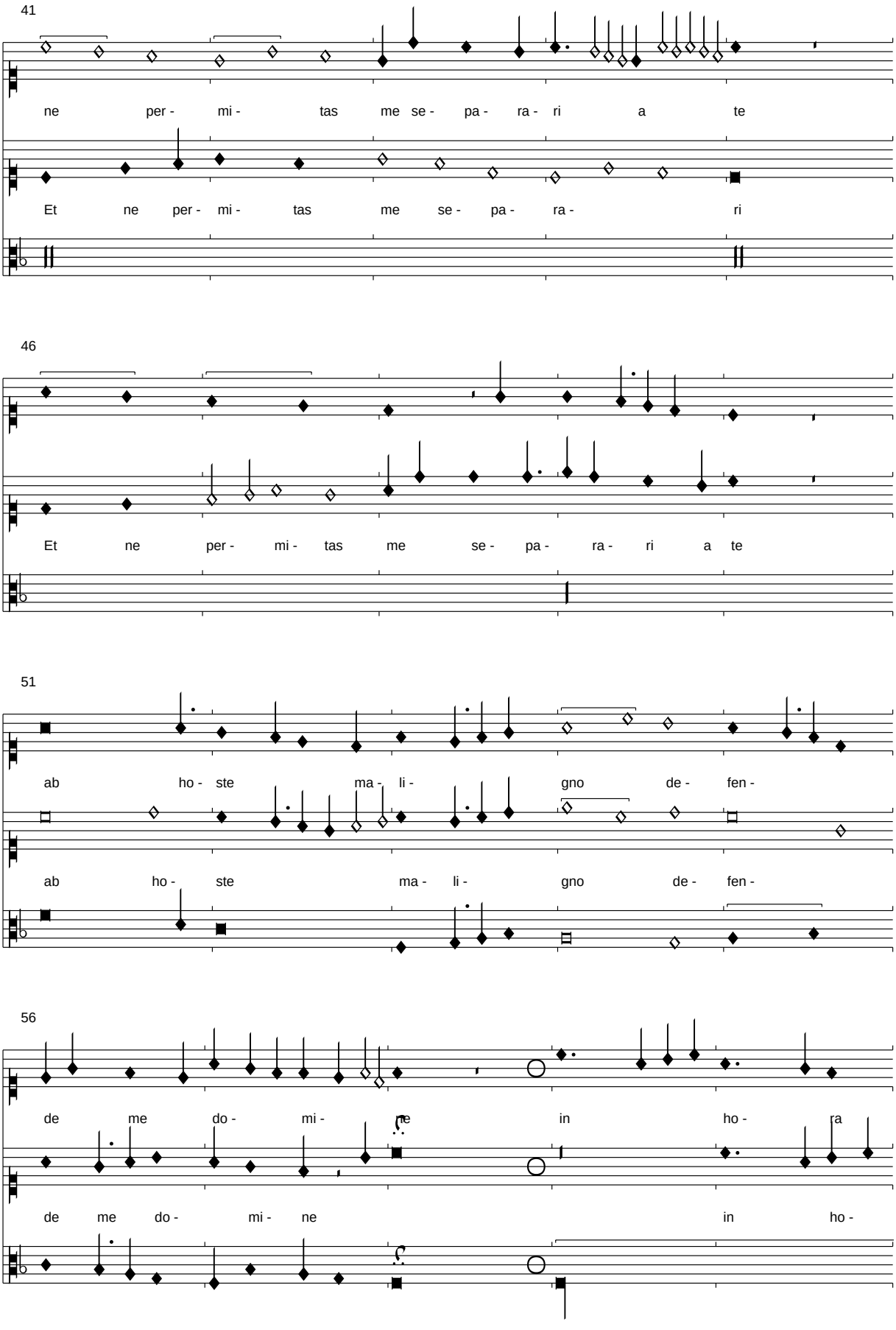

56
tu - a fe -
di - cen - tes
en - ni - ter gra - tu - le - mur
62
ste col - len - te
col - len - te no - bis
mi - se - re - re - no - bis do - mi - ne
co - len - te no - bis
tu - a fe - sta
co - len - te to - bis do - mi - ne
67
col - len - te to - bis do - mi - ne
do - mi - ne
co - len - te no - bis do - mi - ne

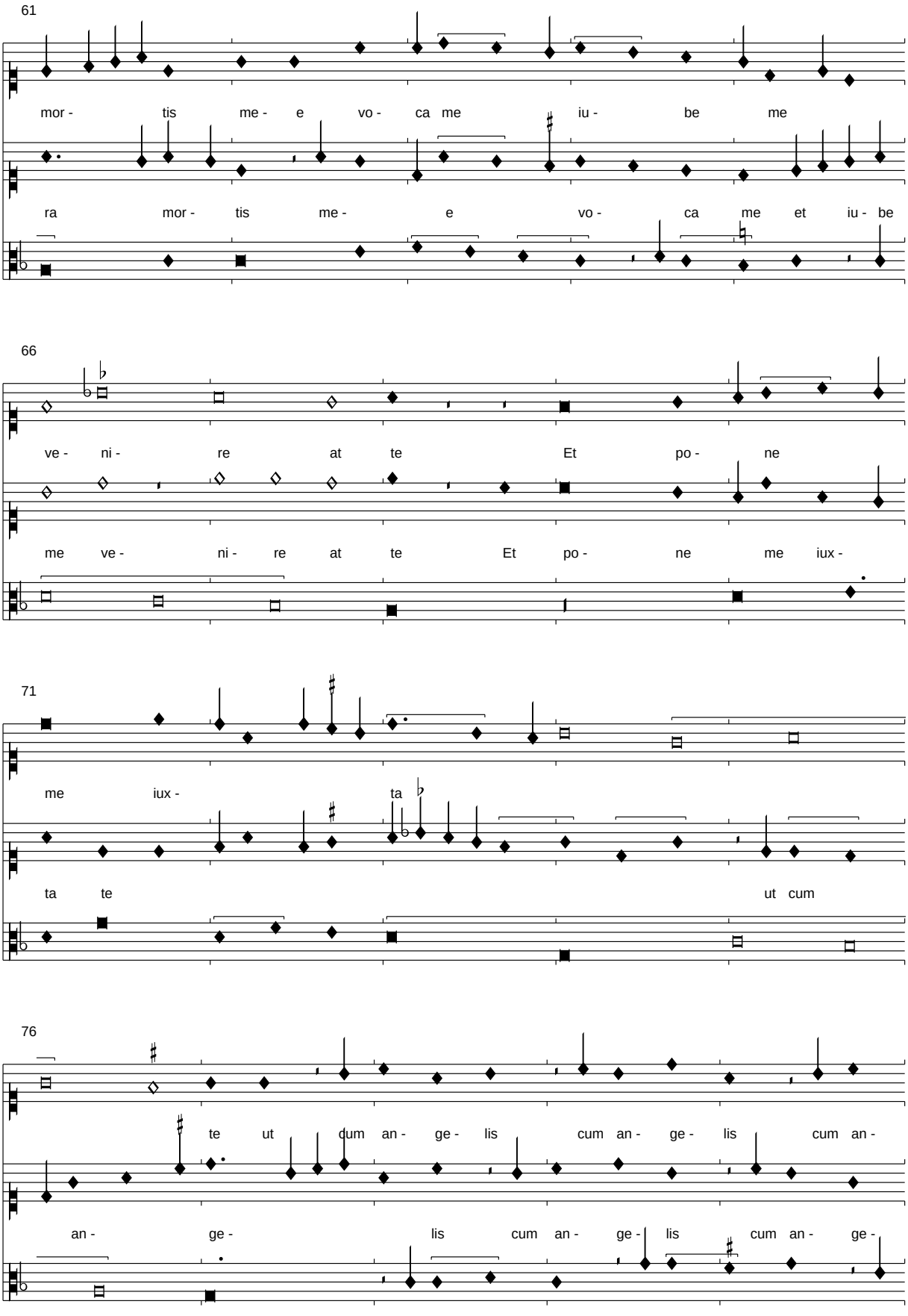

72
o - ra pro no - bis
o - ra pro no -
o - ra
78
o - ra pro no - bis
o - ra pro no - bis
bis
o - ra pro no - bis
pro no - bis
84
men

O anima Christi
Bologna 2216, f. 37v-38r

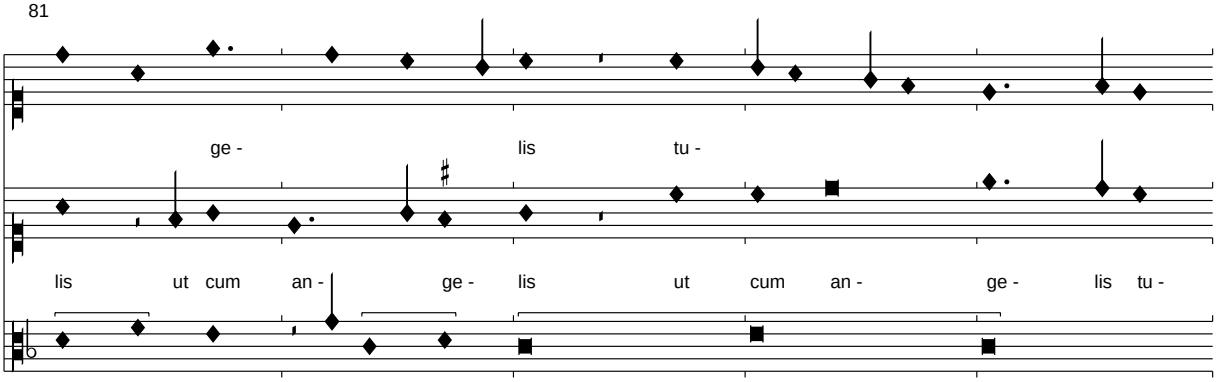



21
pas - si -
qua la - te - ris Chri - sti la - va -
26
o Chri - ta sti con - for - ta me O bo - ne
me pas - si - o Chri - sti con - for - ta me O
31
Jes - su ex - au - di me ex - au - di
bo - ne Jes - su ex - au - di me
36
me Et ne per - mi - tas me se - pa - ra - ri a te Et

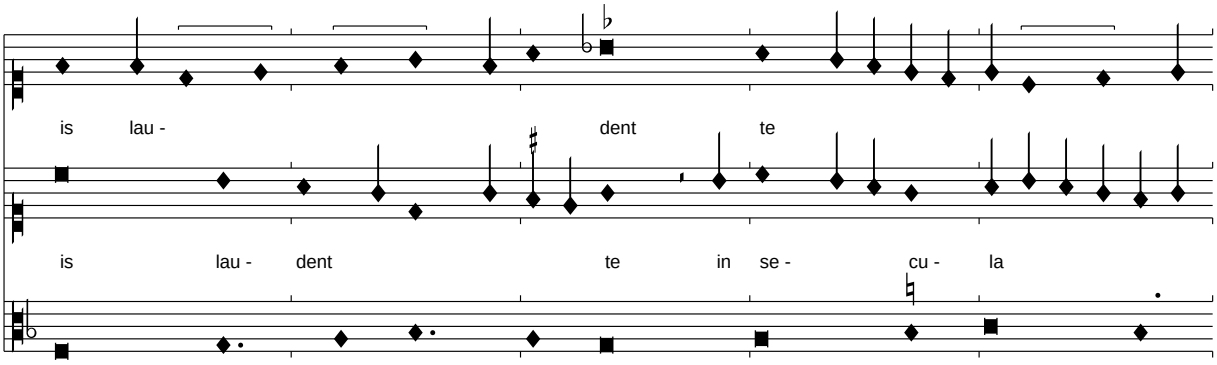

41
ne per - mi - tas me se - pa - ra - ri a te
Et ne per - mi - tas me se - pa - ra - ri
46
Et ne per - mi - tas me se - pa - ra - ri a te
51
ab ho - ste ma - li - gno de - fen -
ab ho - ste ma - li - gno de - fen -
56
de me do - mi - ne in ho - ra
de me do - mi - ne in ho -


61
mor - tis me - e vo - ca me iu - be me
ra mor - tis me - e vo - ca me et iu - be
66
ve - ni - re at te Et po - ne
me ve - ni - re at te Et po - ne me iux -
71
me iux - ta
ta te ut cum
76
te ut dum an - ge - lis cum an - ge - lis cum an -
an - ge - lis cum an - ge - lis cum an - ge -

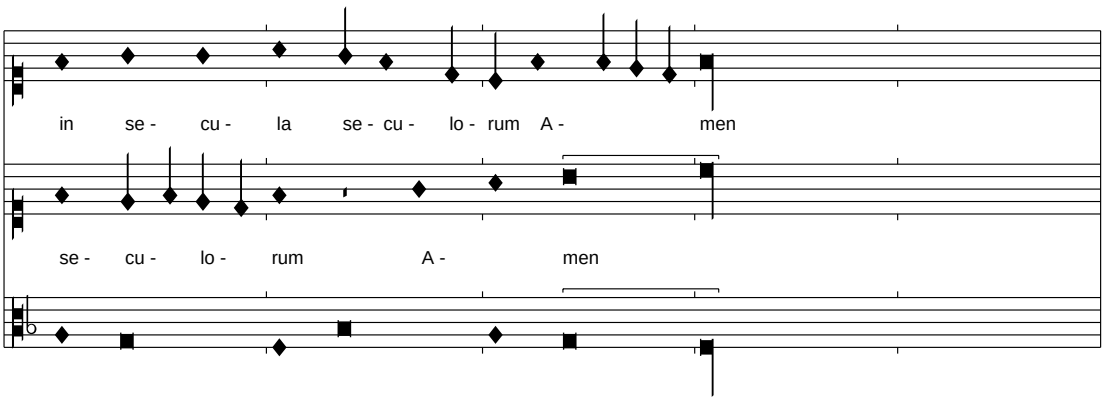
81


ge - lis tu -
lis ut cum an - ge - lis ut cum an - ge - lis tu -

86

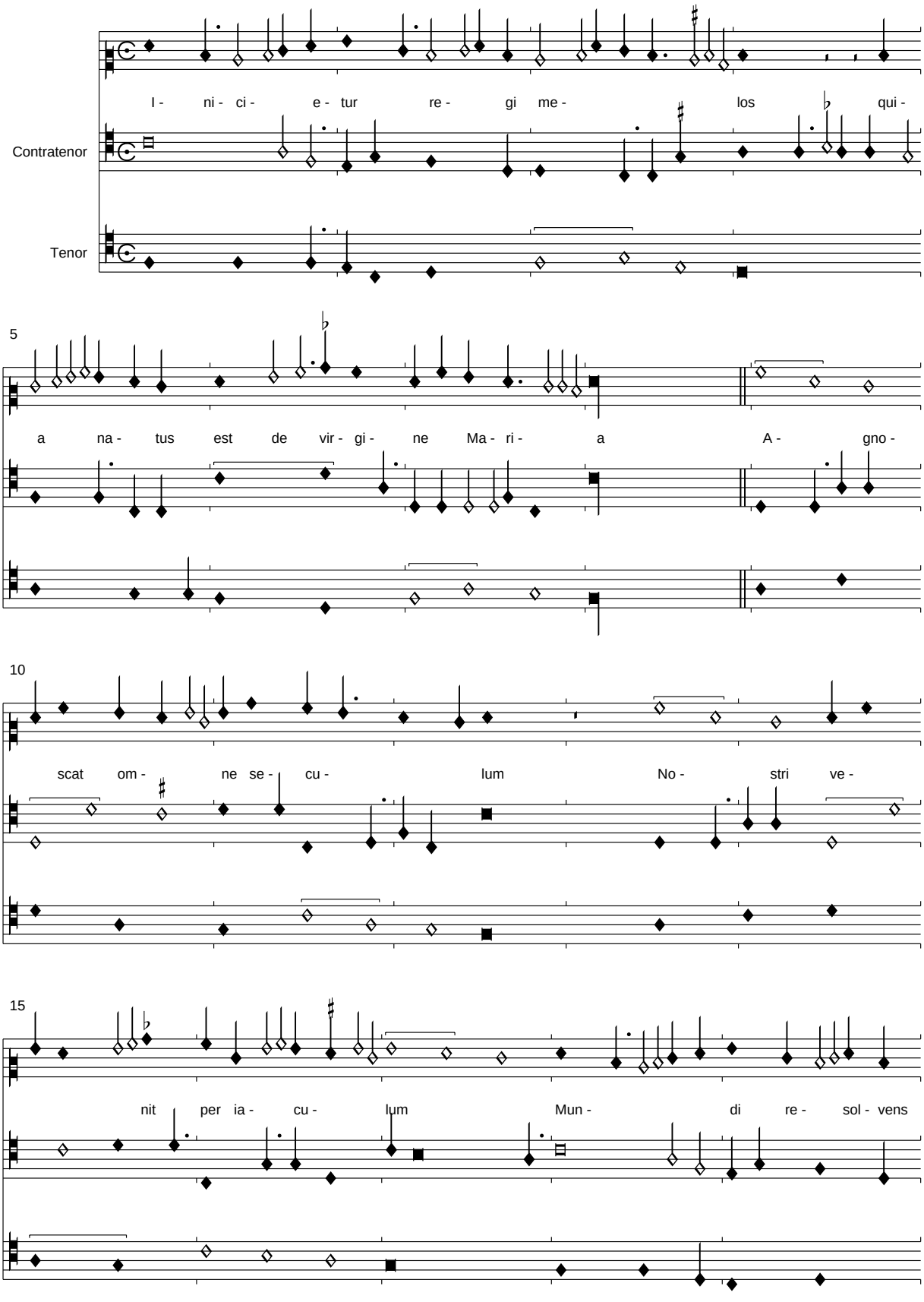

is lau - dent te
is lau - dent te in se - cu - la

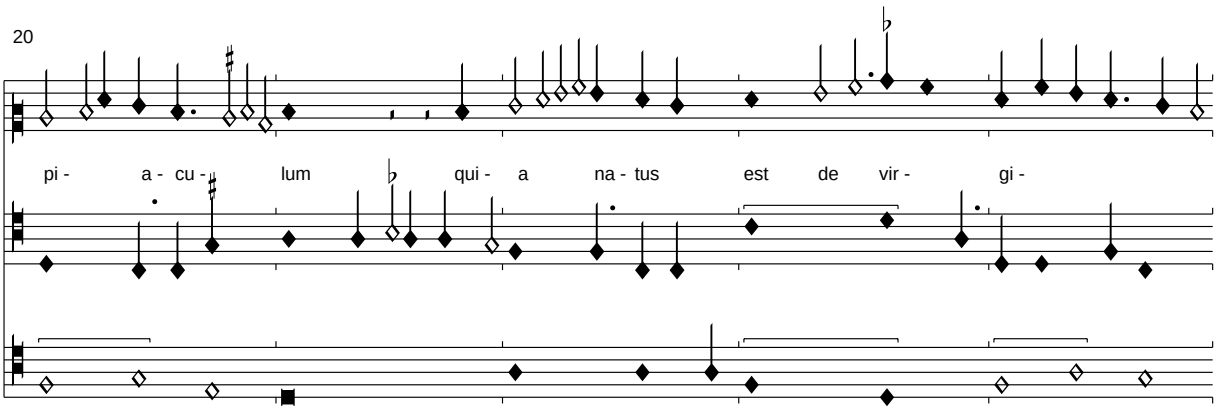
91


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

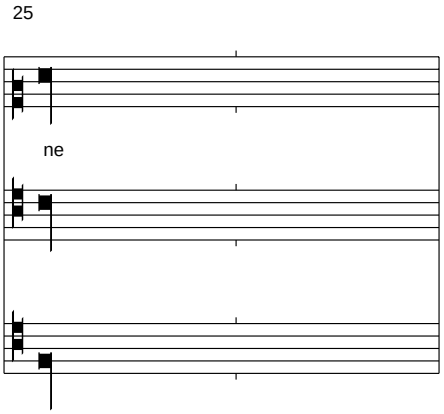
Inicietur regi melos

Bologna 2216, f. 37v-38r





Es handelt sich um einen weihnachtlichen Hymnus.



Isaias quae cecinit
Christus implet ut meminit
Fides propheta praecinit.

Inicietur regi melos…

Maria ventre concepit
Mundus vero quod percepit
Eo salus ortum cepit.

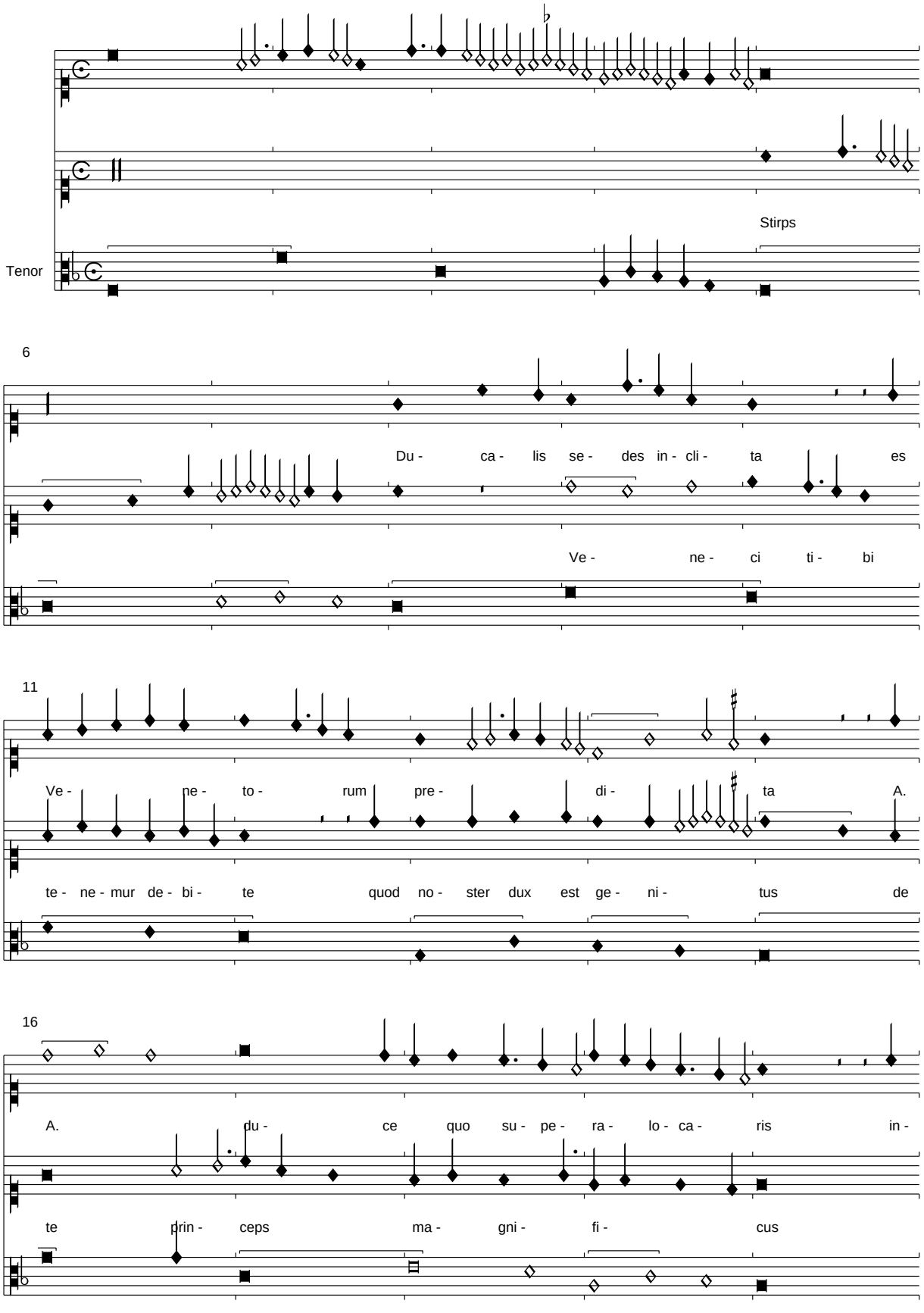
Inicietur regi melos…

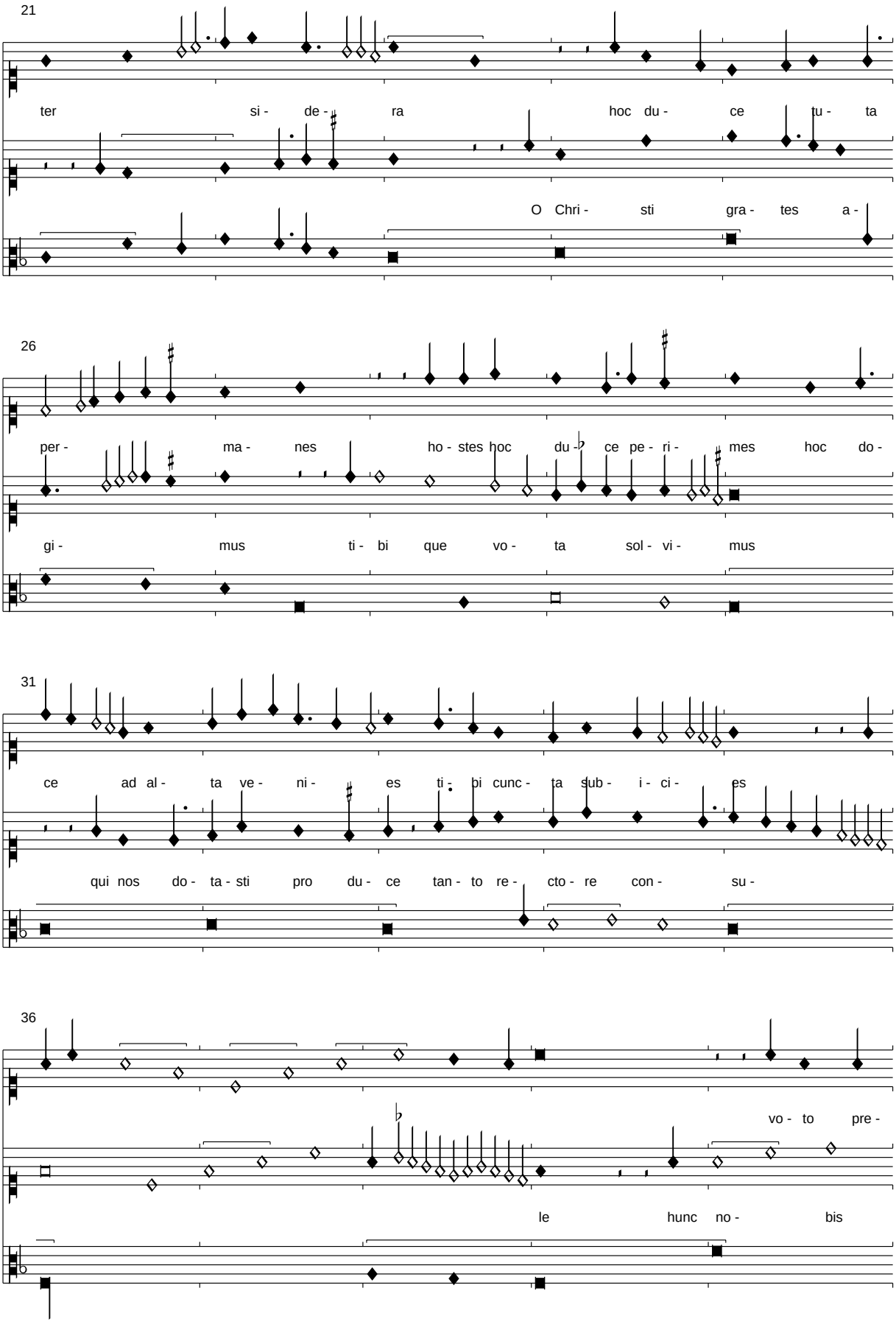
Radix Iesse iam floruit
In Maria cum claruit
Fructus vitae nec defuit.

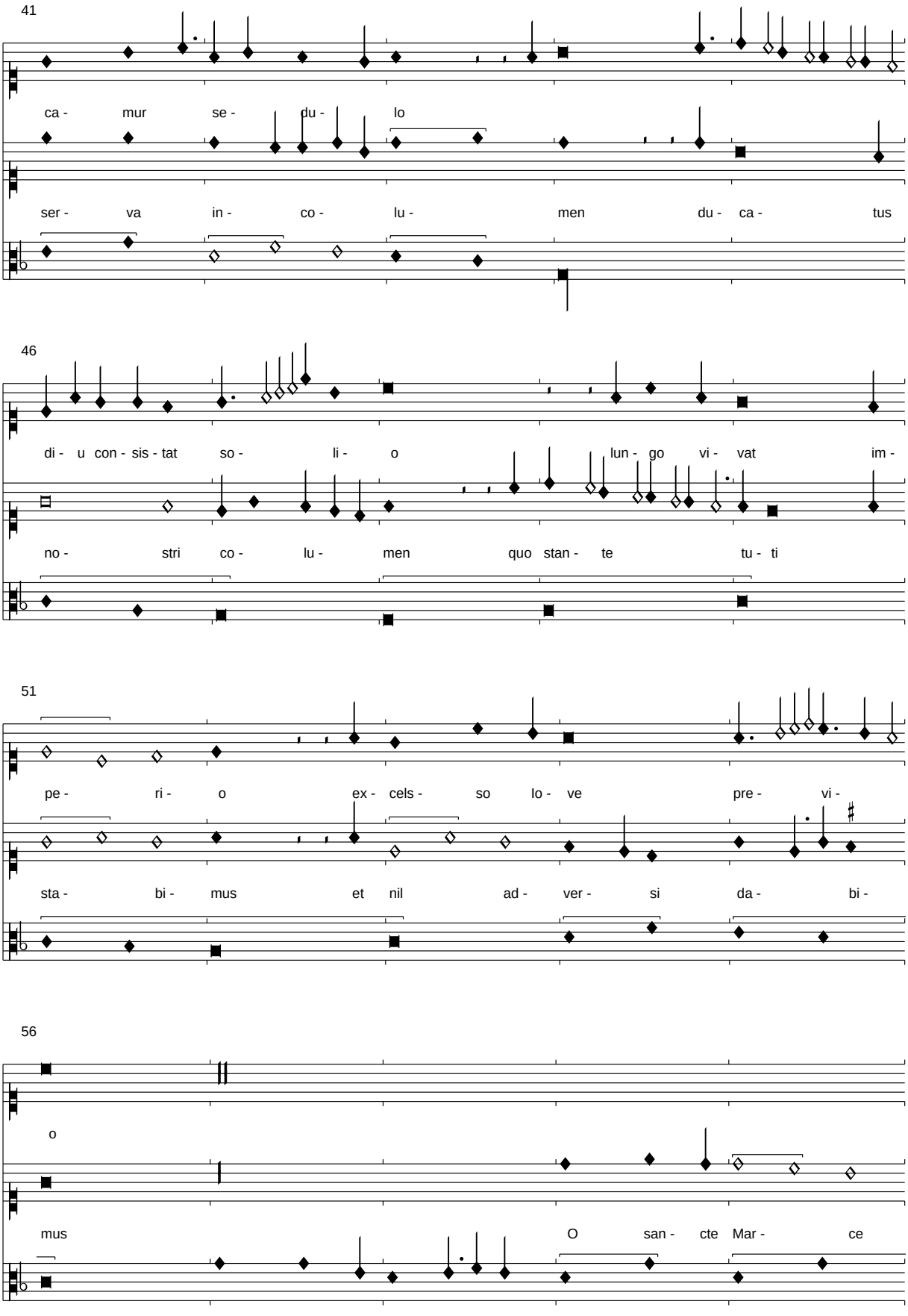
Inicietur regi melos…

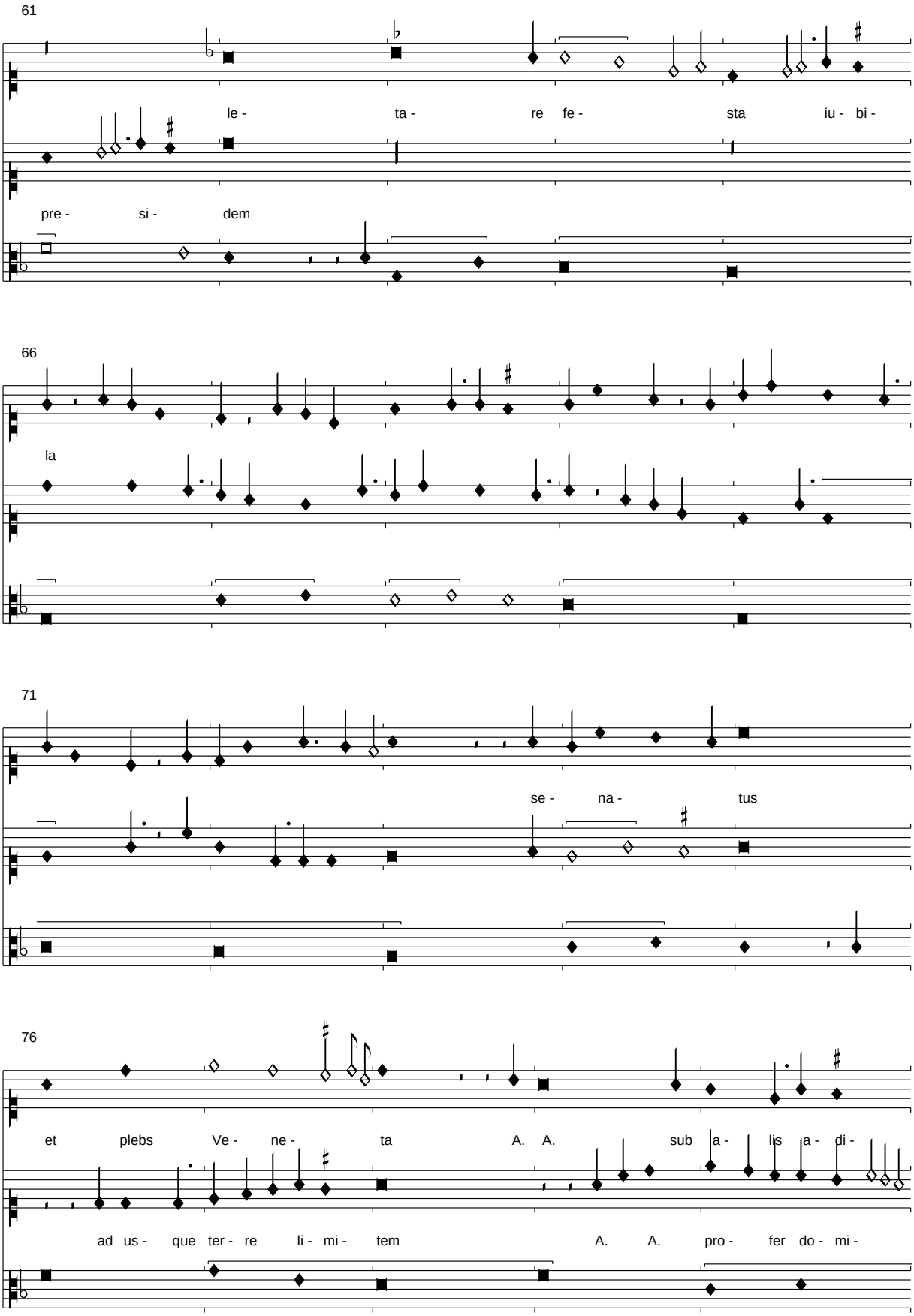
(Antonius Romanus): Ducalis sedes-Stirps

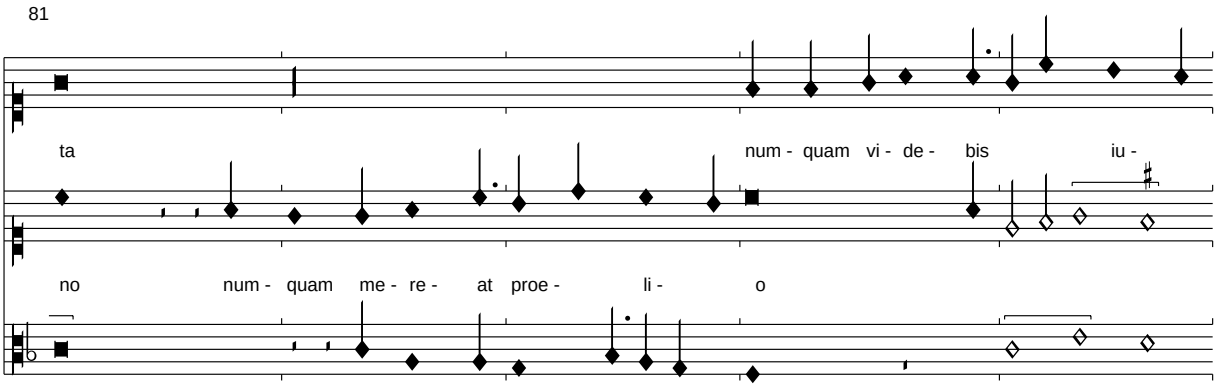
Bologna 2216, f. 38v-39r

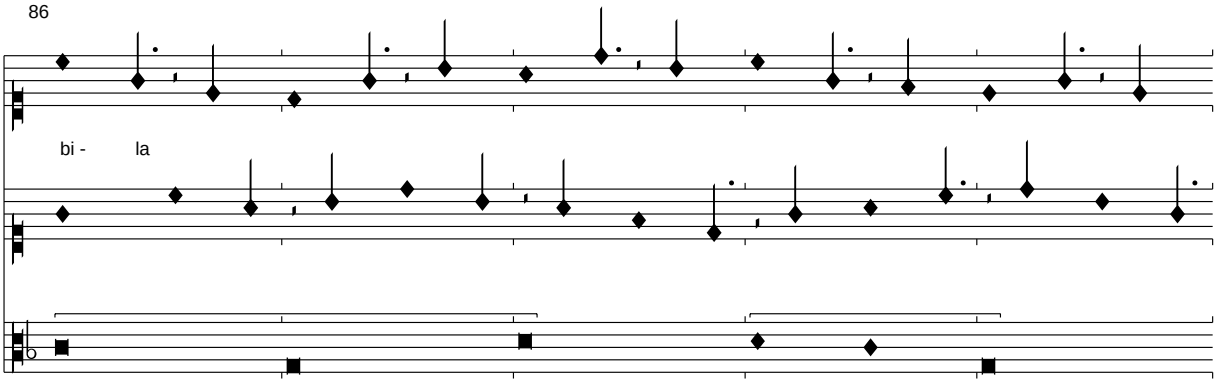


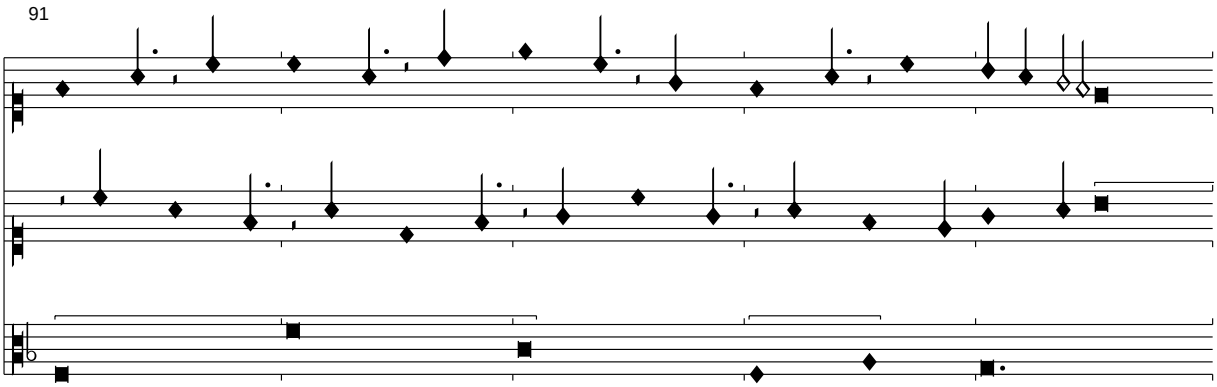

21
ter si - de - ra hoc du - ce tu - ta
O Chri - sti gra - tes a -
26
per - ma - nes ho - stes hoc du - ce pe - ri - mes hoc do -
gi - mus ti - bi que vo - ta sol - vi - mus
31
ce ad al - ta ve - ni - es ti - bi cunc - ta sub - i - ci - es
qui nos do - ta - sti pro du - ce tan - to re - cto - re con - su -
36
vo - to pre -
le hunc no - bis

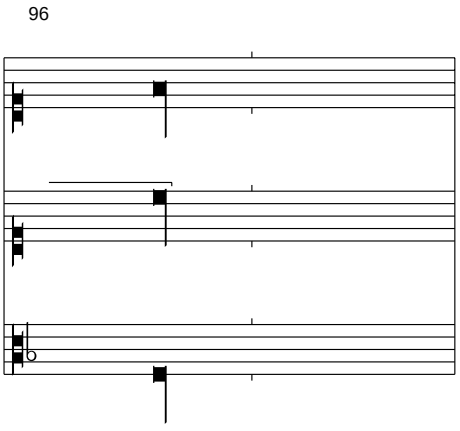

41
ca - mur se - du - lo
ser - va in - co - lu - men du - ca - tus
46
di - u con - sis - tat so - li - o lun - go vi - vat im -
no - stri co - lu - men quo stan - te tu - ti
51
pe - ri - o ex - cels - so lo - ve pre - vi -
sta - bi - mus et nil ad - ver - si da - bi -
56
o
mus
O san - cte Mar - ce


61
le - ta - re fe - sta iu - bi -
pre - si - dem
66
la
71
se - na - tus
76
et plebs Ve - ne - ta A. A. sub a - lis a - di -
ad us - que ter - re li - mi - tem A. A. pro - fer do - mi -





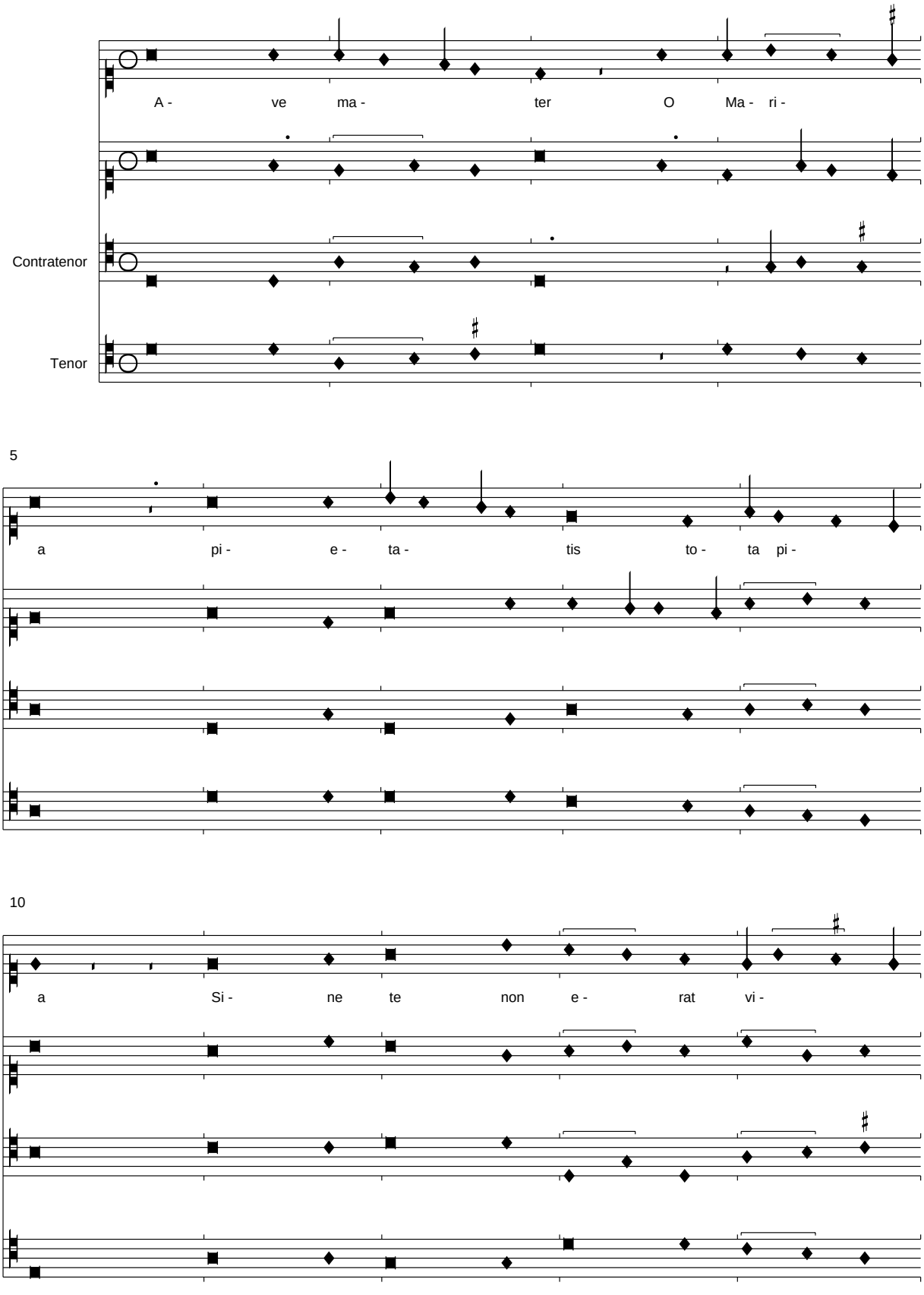


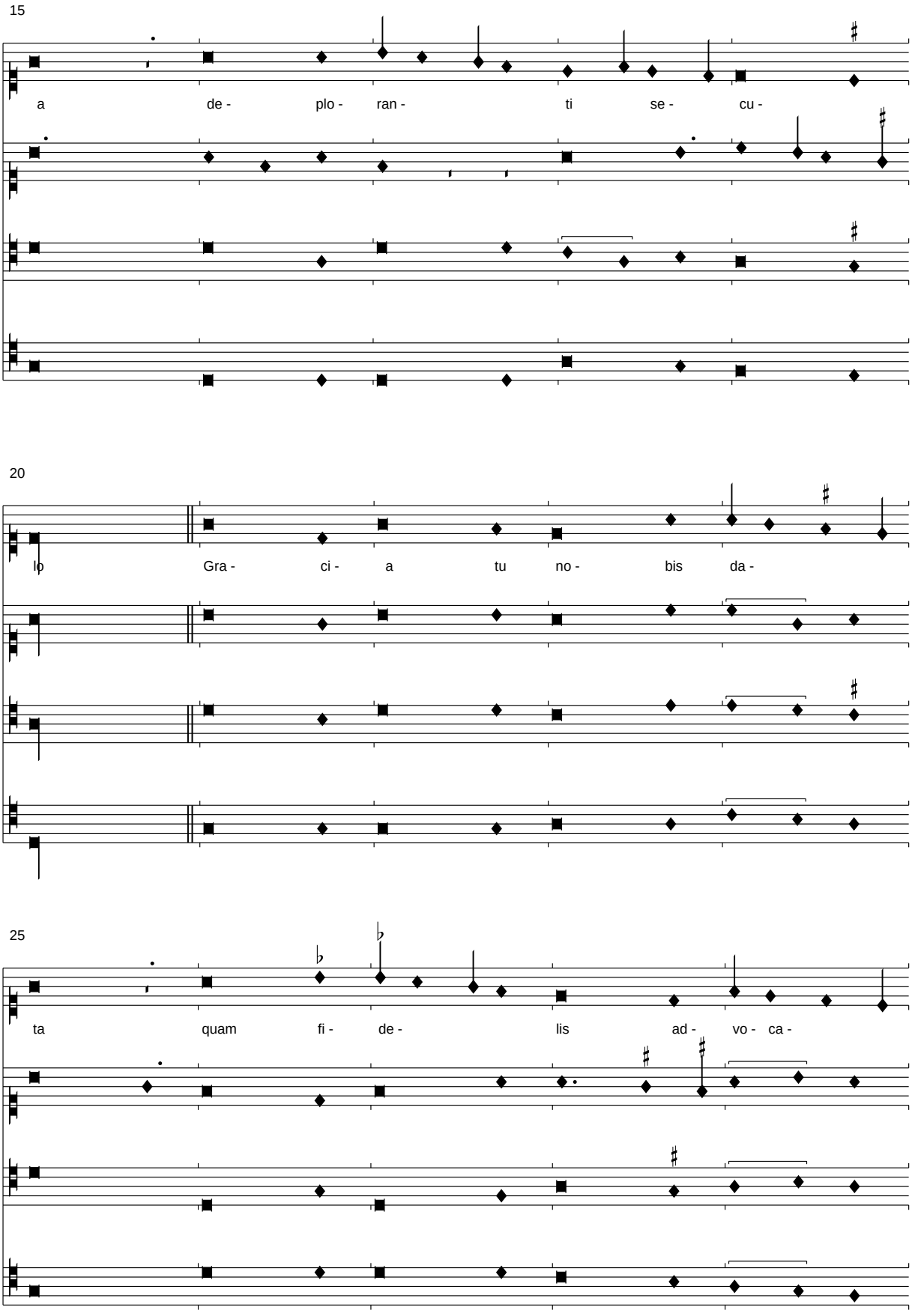


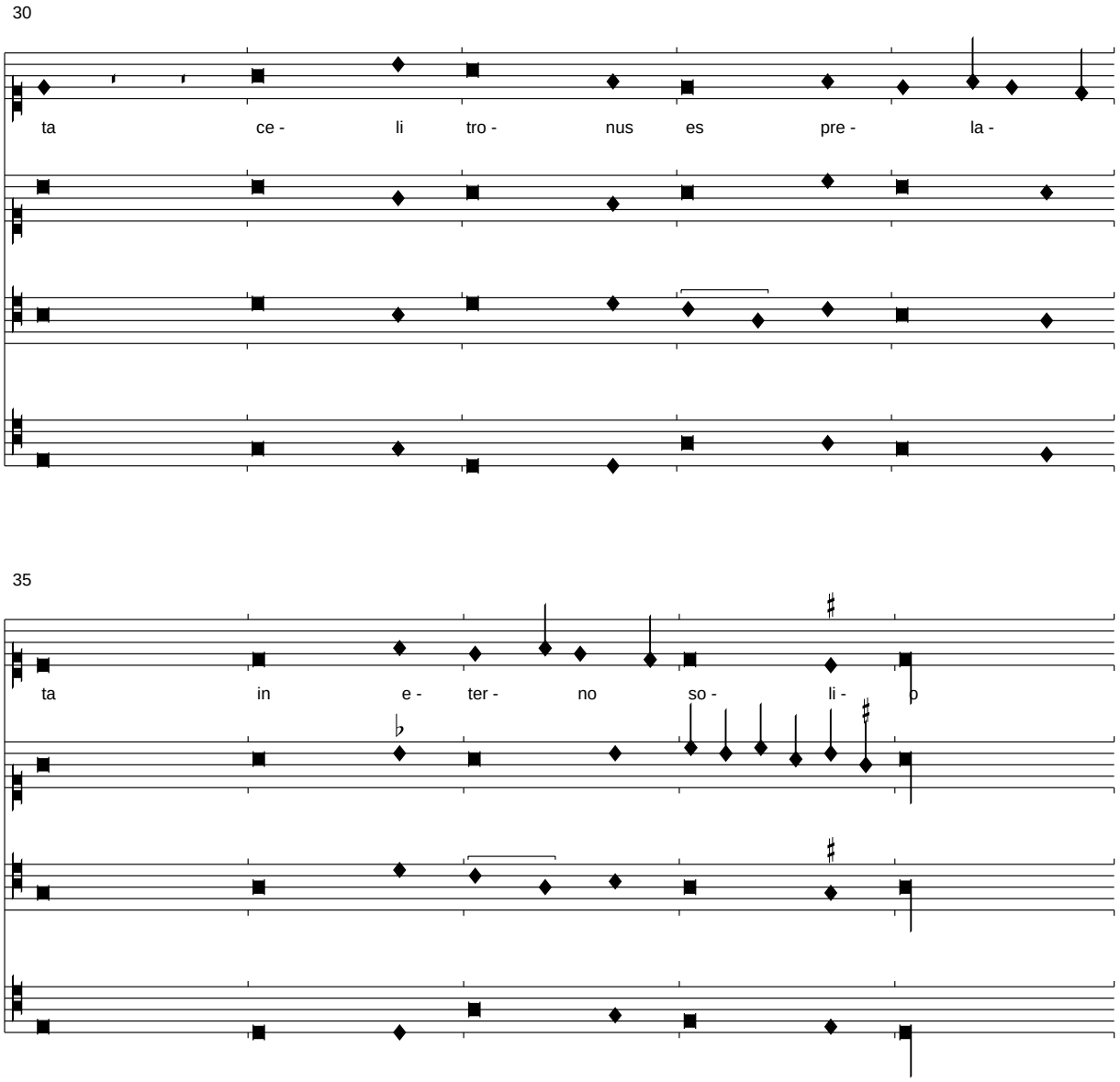
Dies ist vermutlich die Urform der Motette, die in Bologna Q 15 in doppelten Werten und einem Contratenor den Dogen Tomas Mocenigo besingt. Hier ist nur ein Freiplatz A. A. gesetzt!

: Ave mater

Bologna 2216, f. 39v-40r



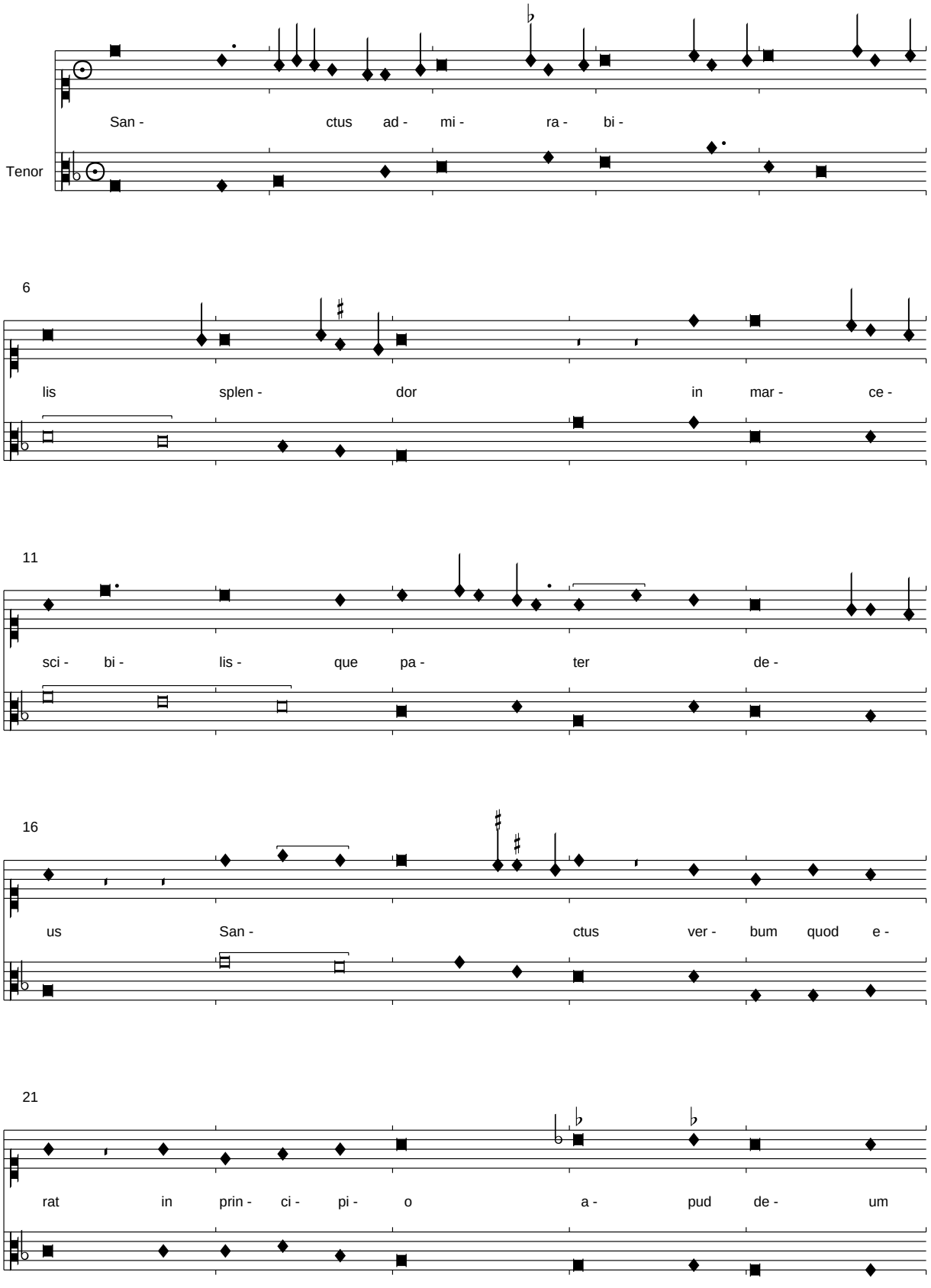

15
a de - plo - ran - ti se - cu -
20
lo Gra - ci - a tu no - bis da -
25
ta quam fi - de - lis ad - vo - ca -

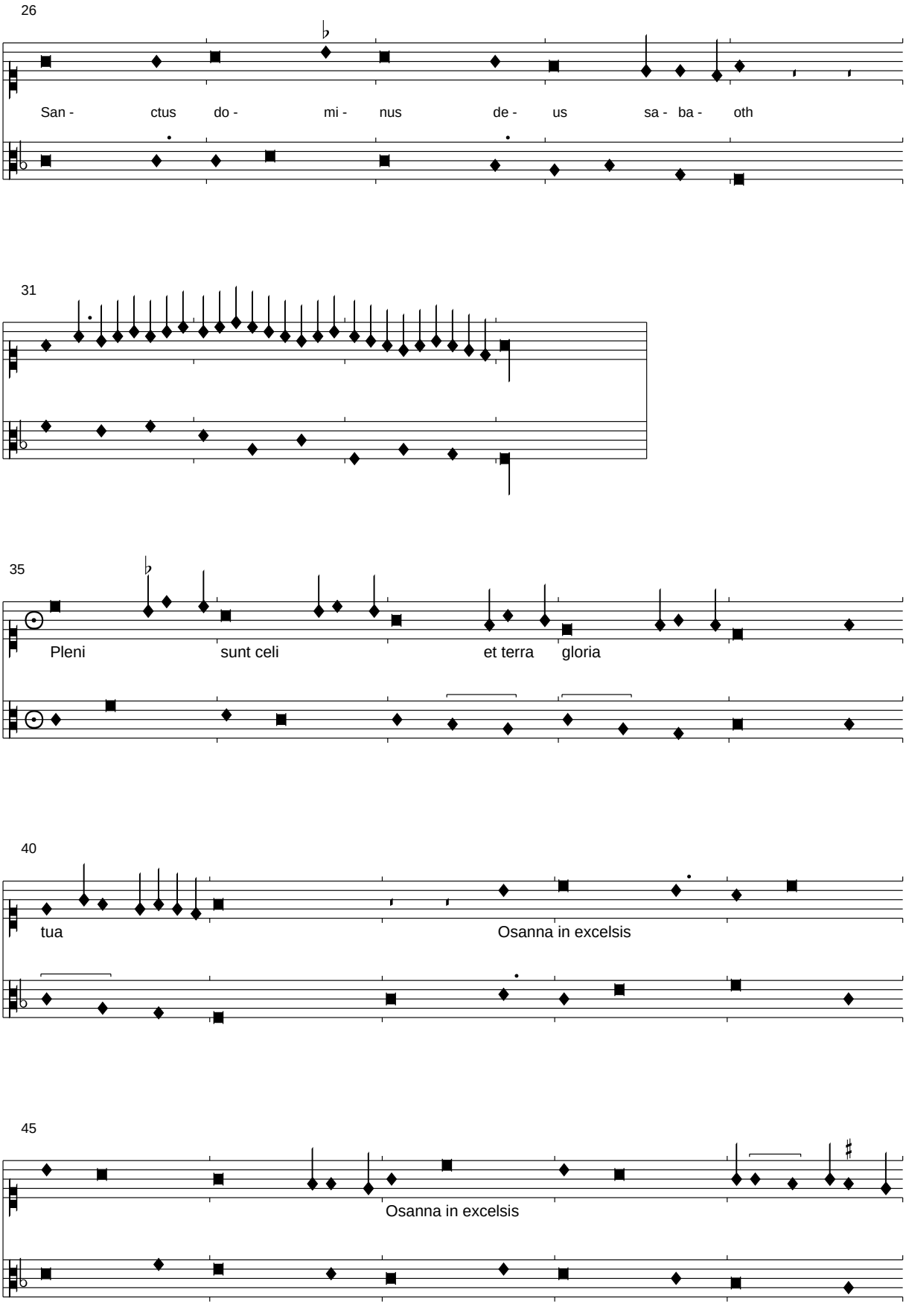


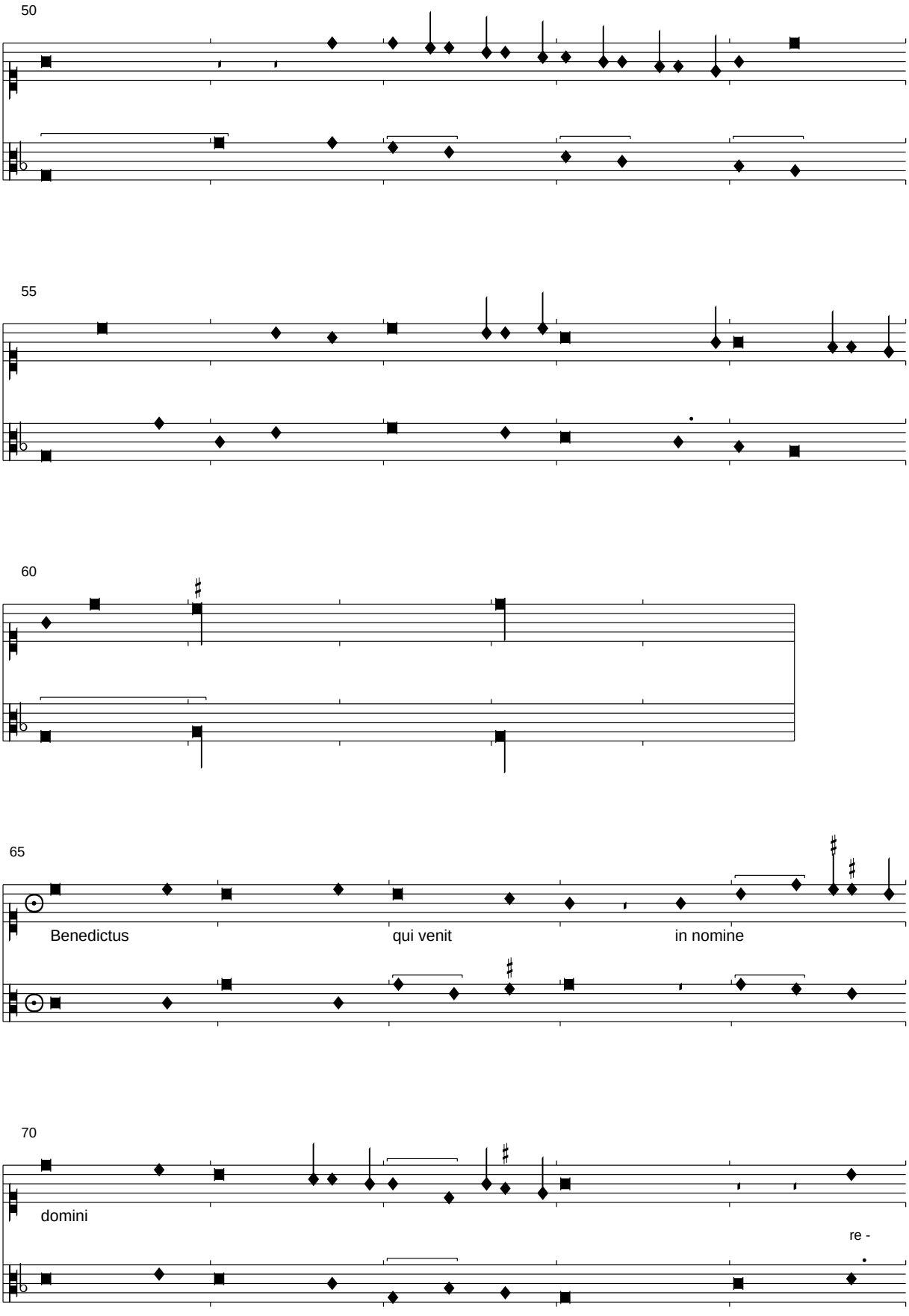
2. Strophe des 2. Teils:

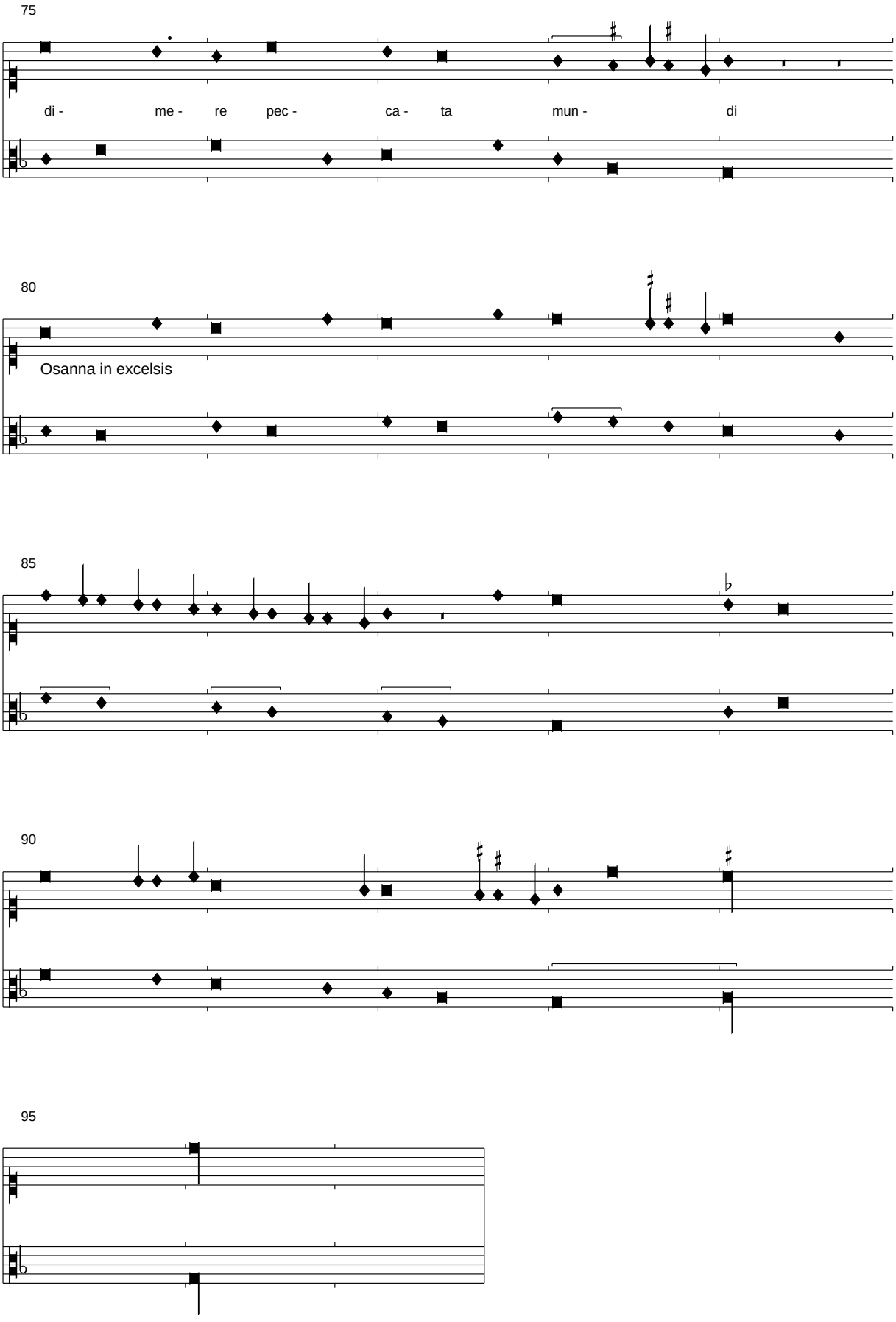
Plena dulcis medicina,
tu protegens a ruina,t
u es portus, tu carina
in omni periculo

Sanctus Tr. Admirabilis splendor
Bologna 2216, f. 39v-40r




26
San - ctus do - mi - nus de - us sa - ba - oth
31
35
Pleni sunt celi et terra gloria
40
tua Osanna in excelsis
45
Osanna in excelsis

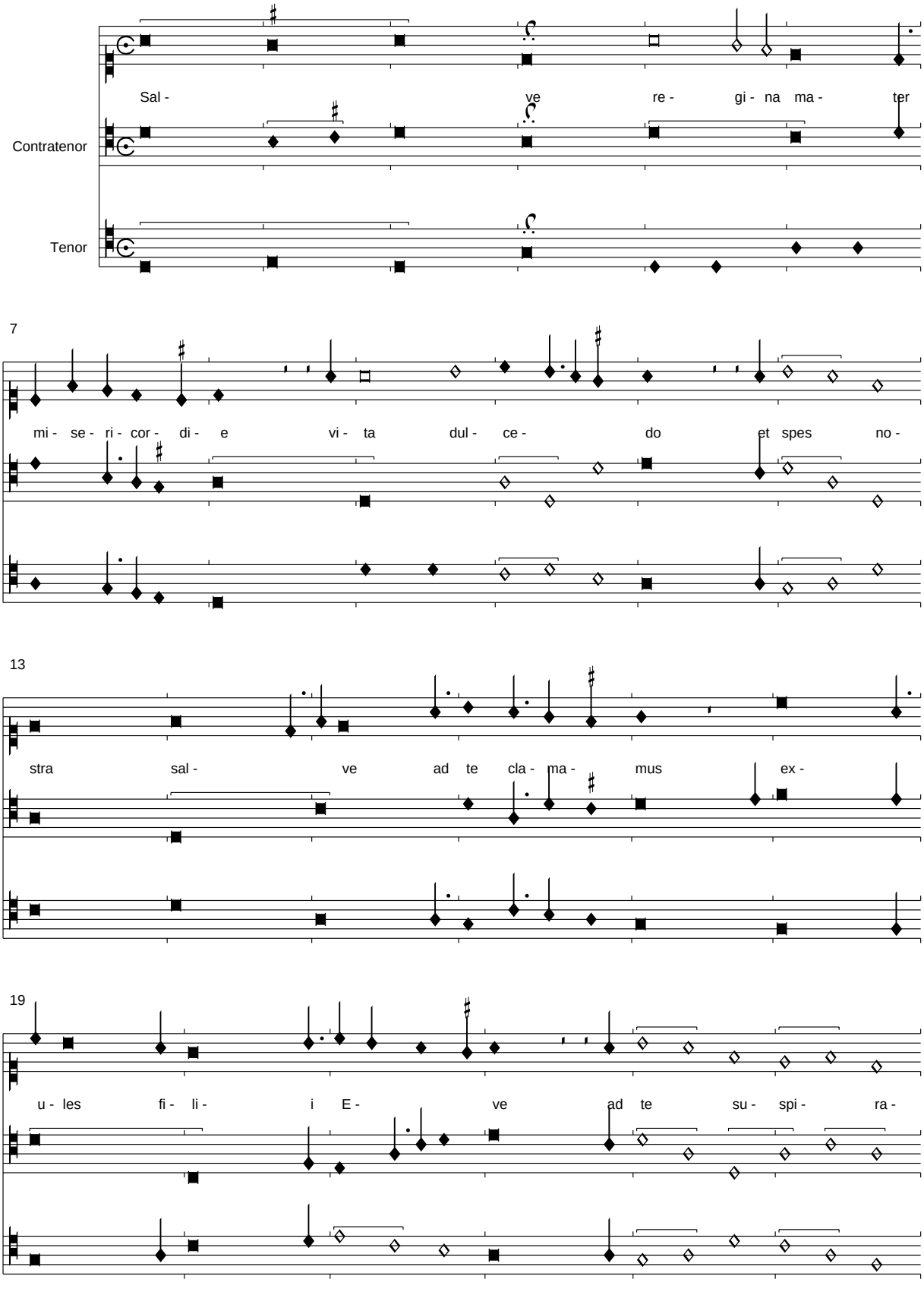

50
55
60
65
Benedictus
qui venit
in nomine
70
domini
re -

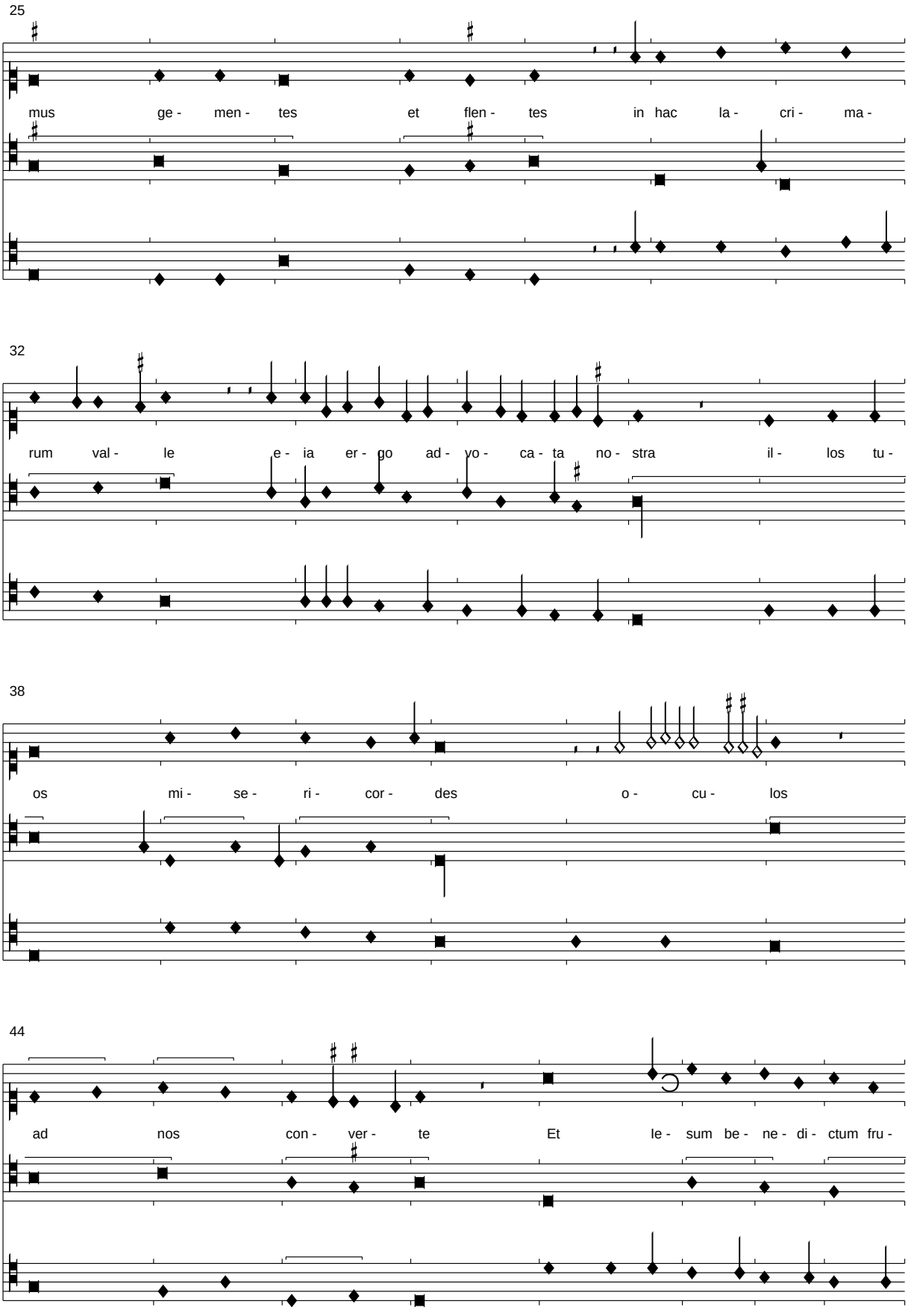


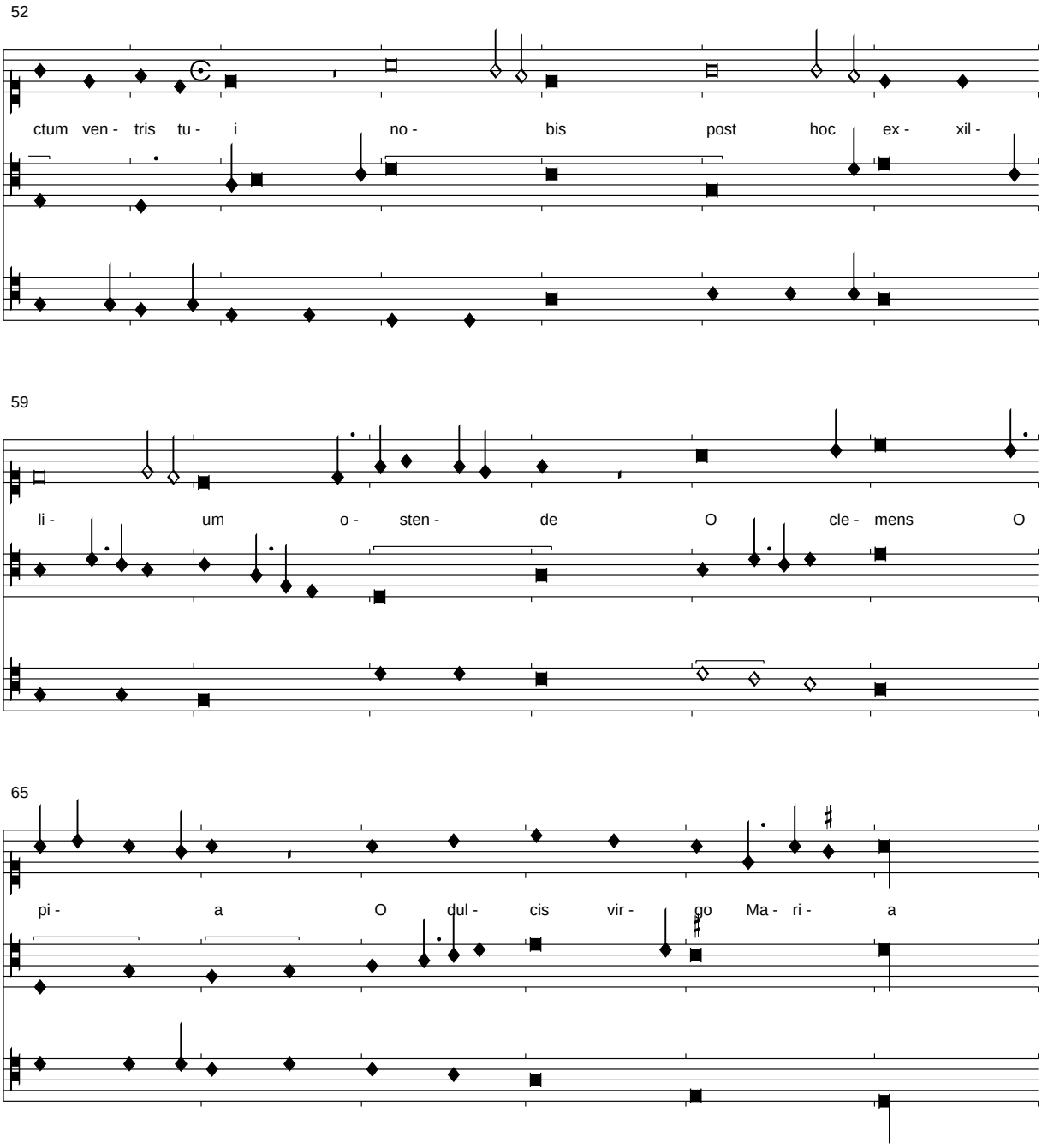
Einige Wendungen sind sehr befremdlich, etwa T. 89/90.

(Reson): Salve regina

Bologna 2216, f. 40v

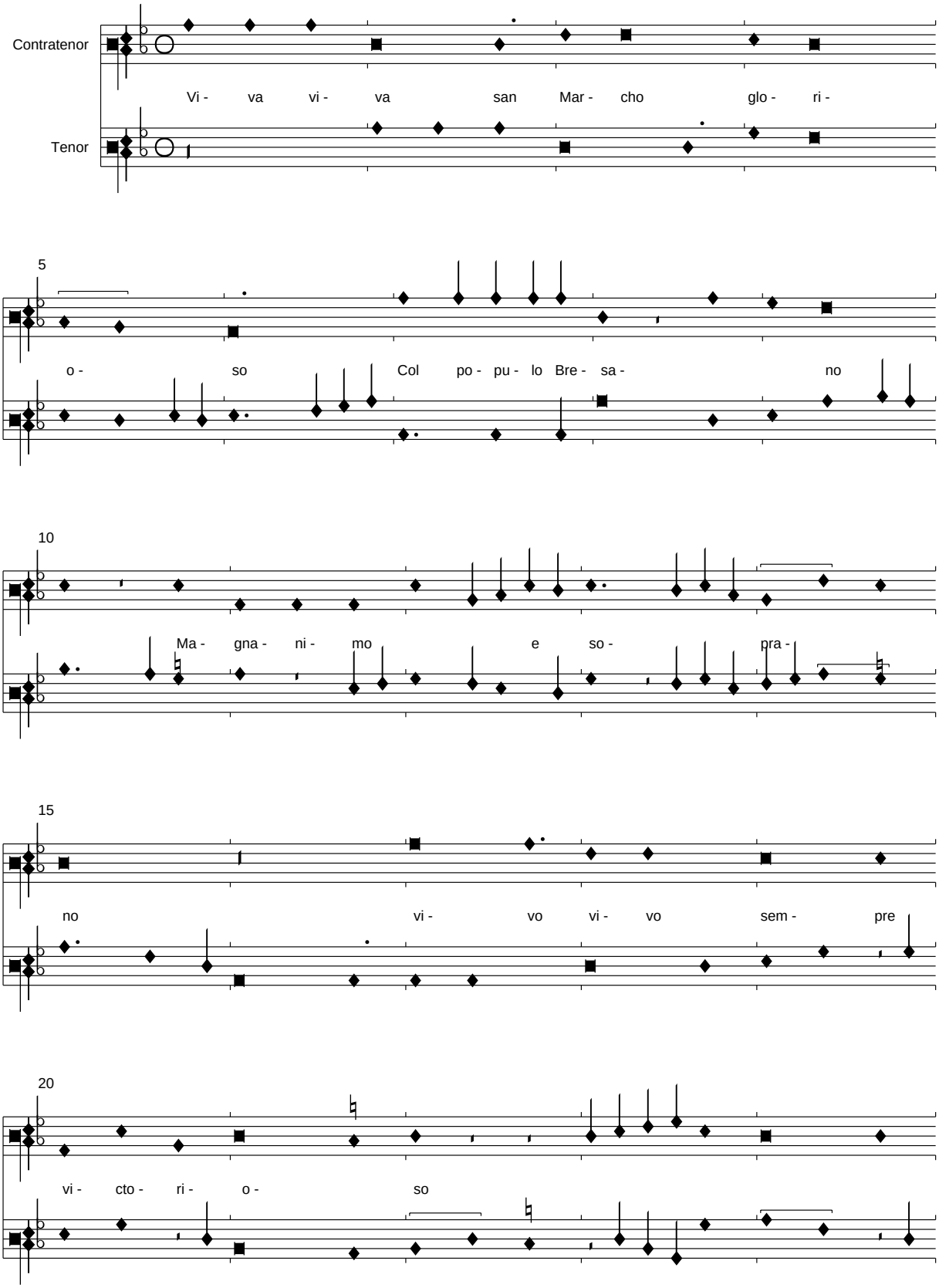


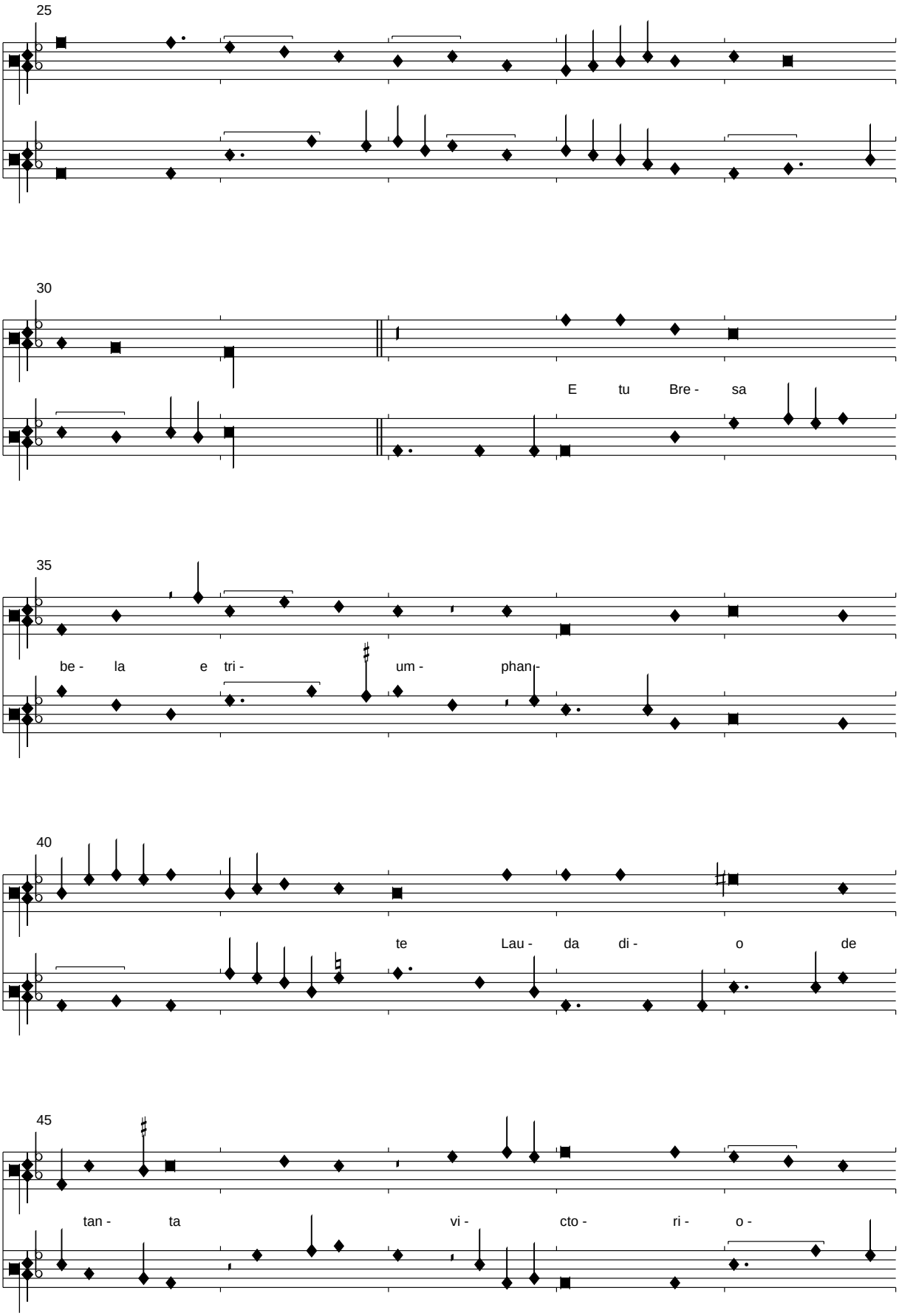

25
mus ge - men - tes et flen - tes in hac la - cri - ma -
32
rum val - le e - ia er - go ad - vo - ca - ta no - stra il - los tu -
38
os mi - se - ri - cor - des o - cu - los
44
ad nos con - ver - te Et le - sum be - ne - di - ctum fru -

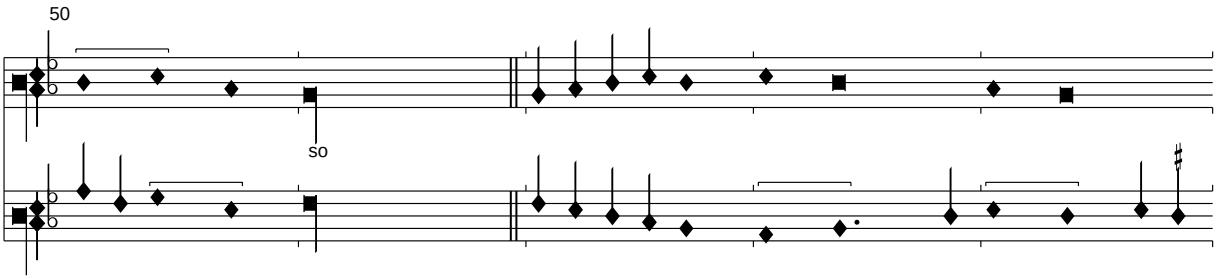


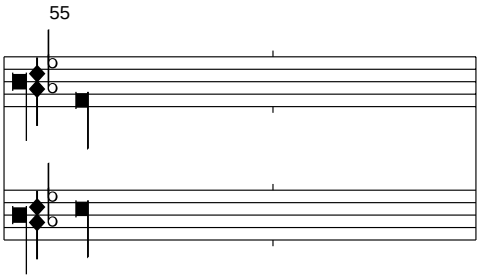
Dies ist vermutlich die Ursprungsversion, die am Ende stark gekürzt und wesentlich simpler als die Version in Bologny Q 15 ist. Der Schluss ist in den letzten 10 Takten nicht stimmig, ich habe ab T. 67 kleine Veränderungen vorgenomnen. Die letzten Takte habe ich zu von einer irrigen Version in der Quelle zu einer ganbaren Version korrigiert.

Viva San Marcho
Bologna 2216, f. 41r




25
30
E tu Bre - sa
35
be - la e tri - um - phan -
40
te Lau - da di - o de
45
tan - ta vi - cto - ri - o -
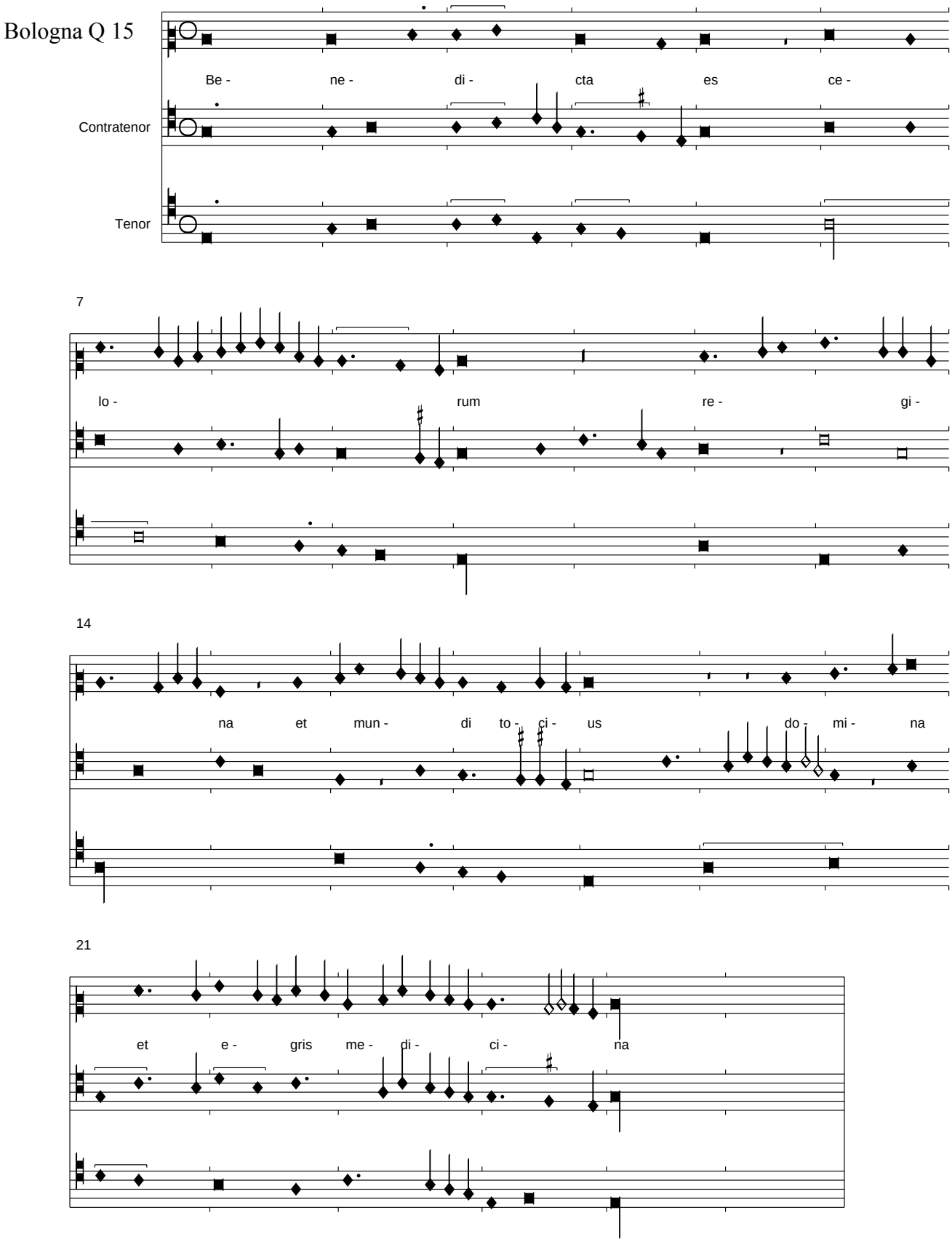




Durch die Stimmenbezeichnung wird klar, dass der Superius fehlt, er wurde ausgeschnitten bevor die Quelle nach Bologna kam. Er lässt sich leicht hinzukomponieren.

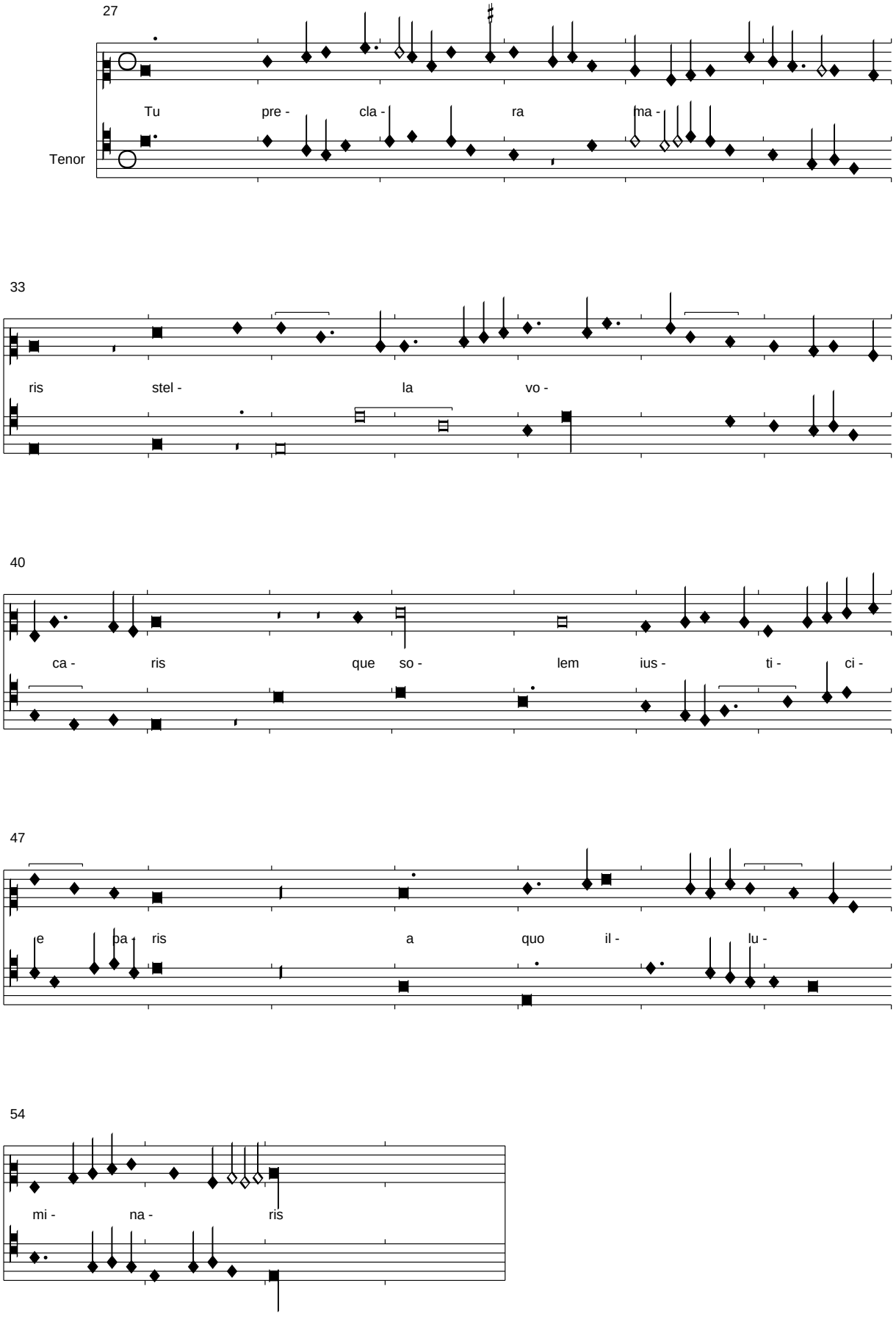
Text der Wiederholung des B-Teils:

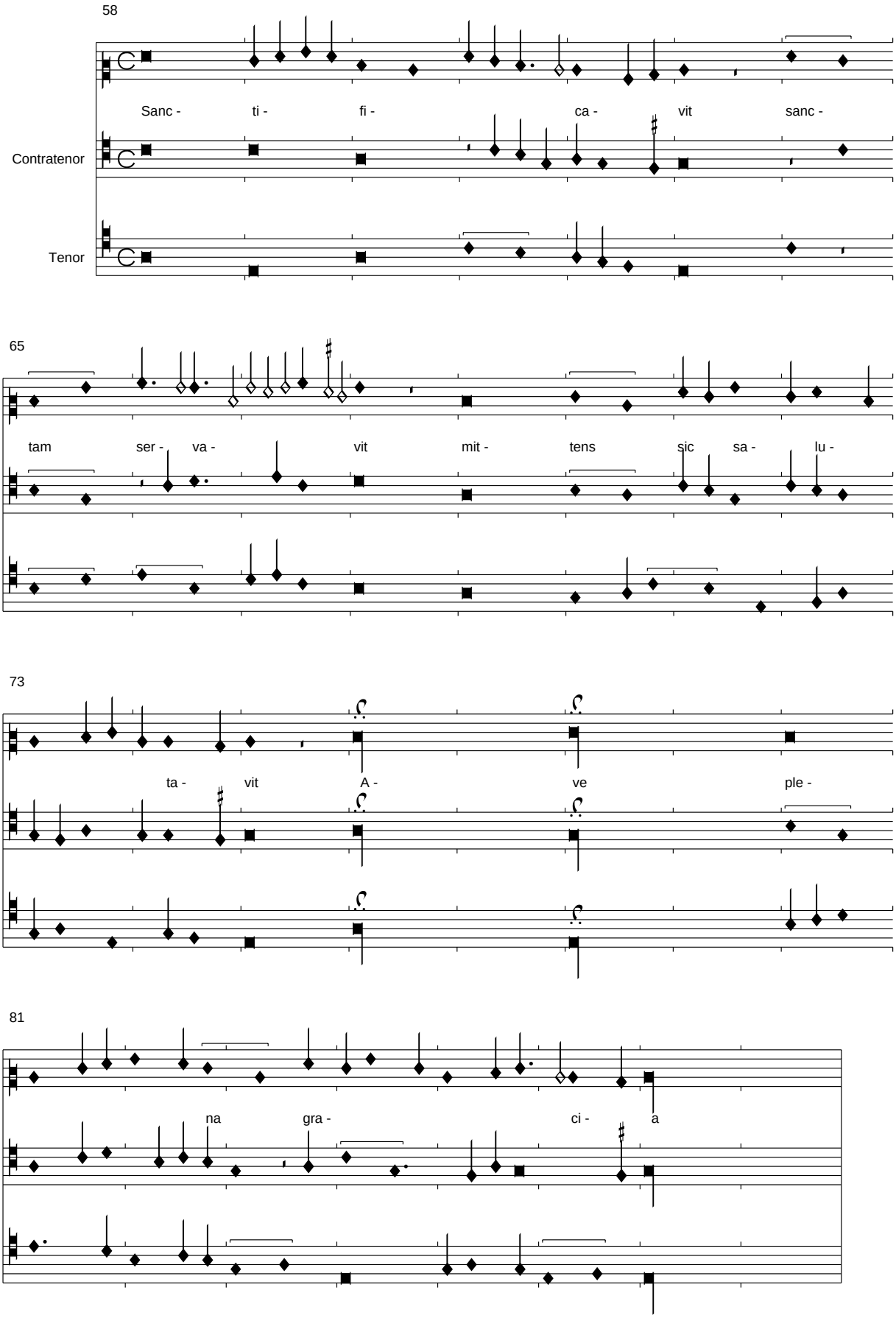
Poiche forte stata sey e constante
Coronata seray con gran glorioso

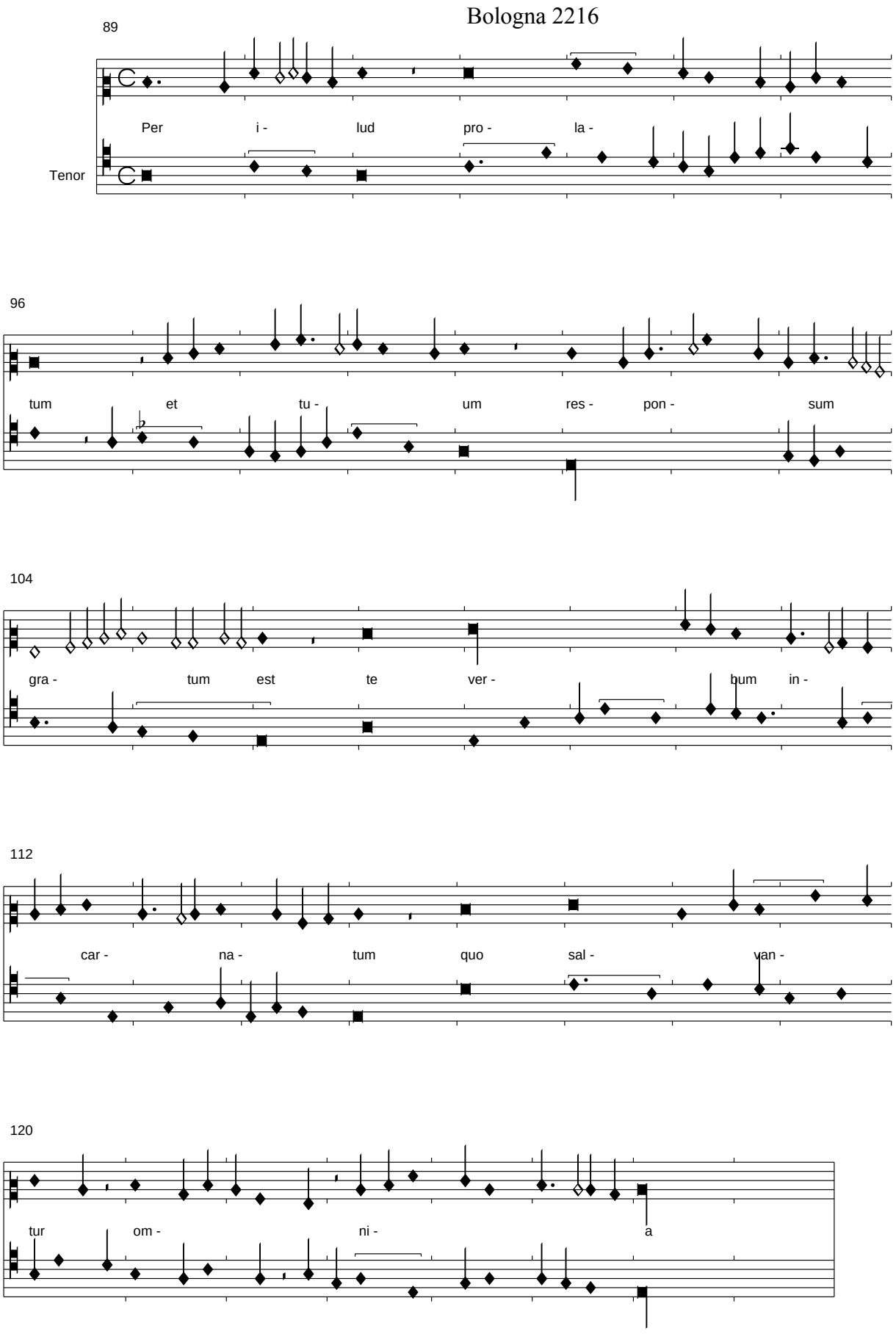
(de Anglia/Power?): Benedicta es

Bologna 2216, f. 41v-42r




27
Tenor
Tu pre - cla - ra ma -
33
ris stel - la vo -
40
ca - ris que so - lem ius - ti - ci -
47
e pa - ris a quo il - lu -
54
mi - na - ris

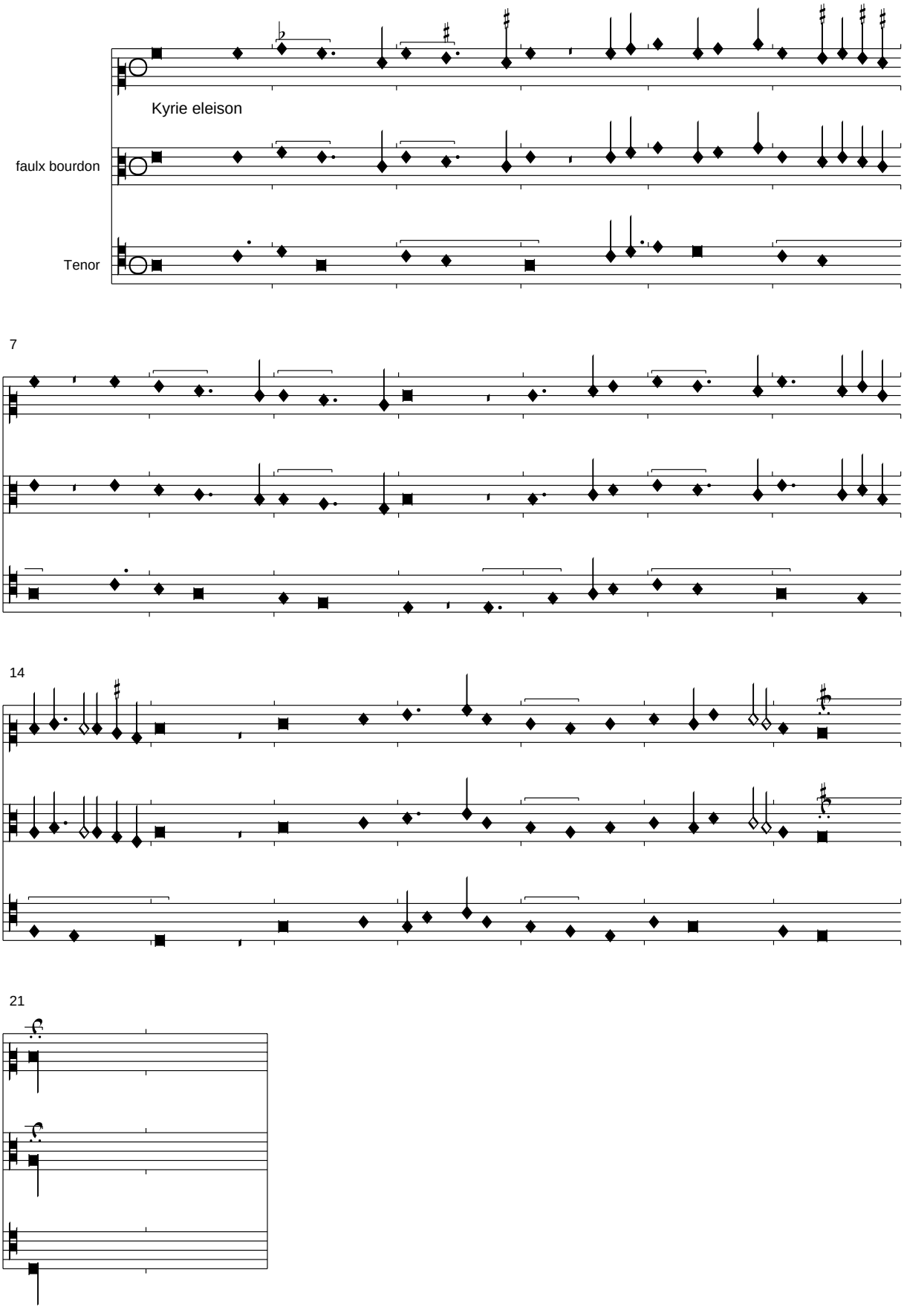

58
Sanc - ti - fi - ca - vit sanc -
Contratenor
Tenor
65
tam ser - va - vit mit - tens sic sa - lu -
73
ta - vit A - ve ple -
81
na gra - ci - a

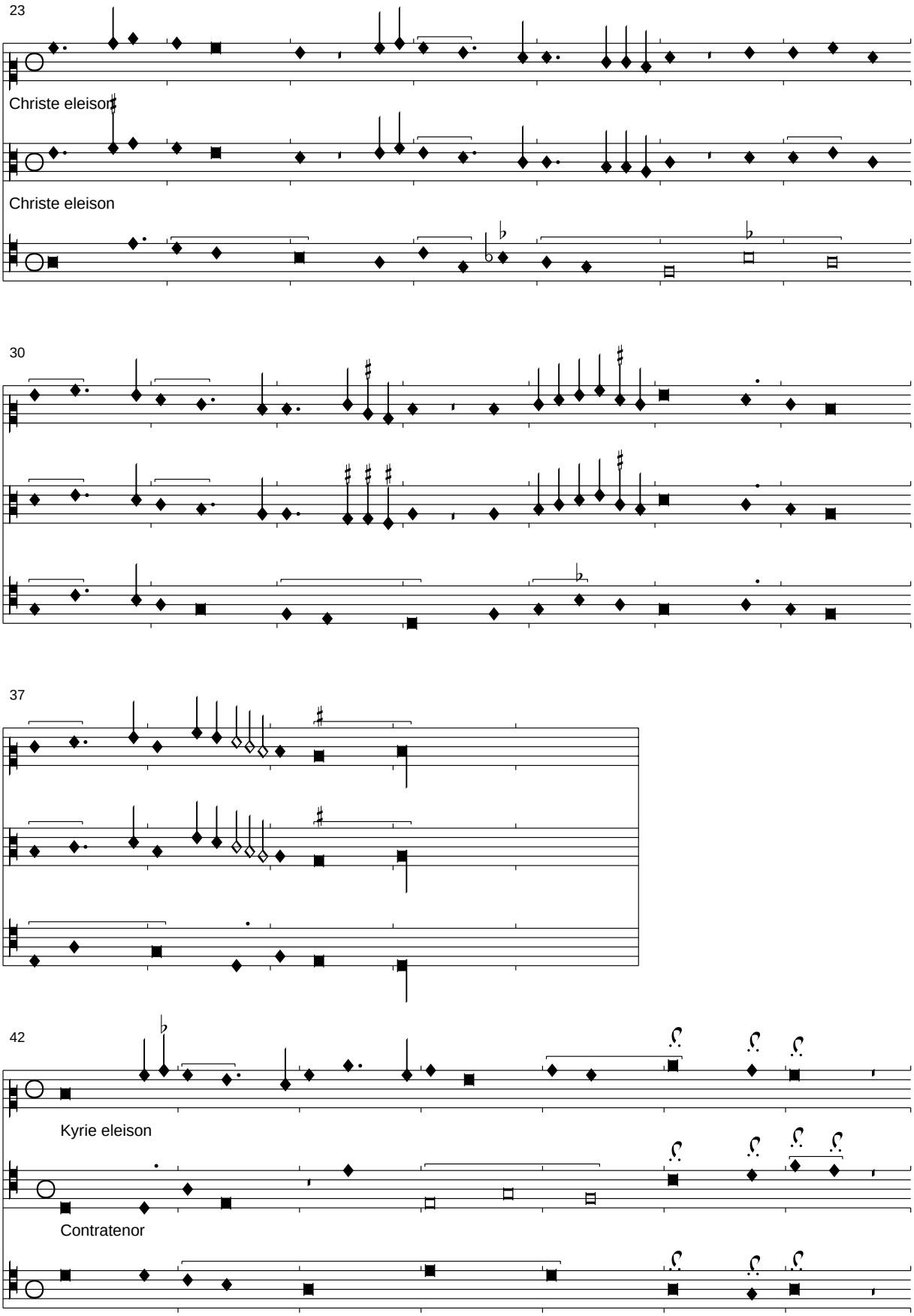


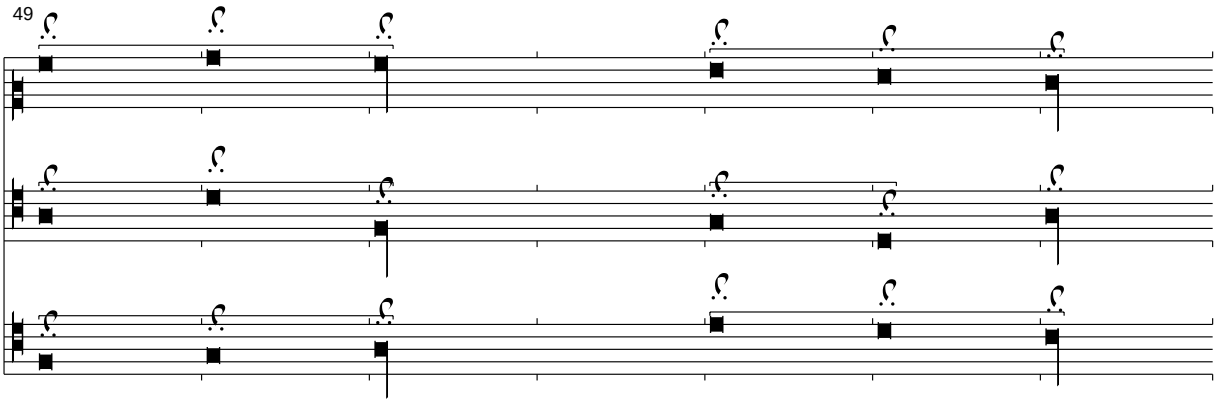
Wie beim f. 41r ist der obere Teil ausgeschnitten, so dass der Superius zu weiten Teilen fehlt. Bis T. 92 übernehme ich ihn aus Bologna Q 15.
Im T. 81,2 des Contratenors wurde eine Sekunde zu hoch notiert.

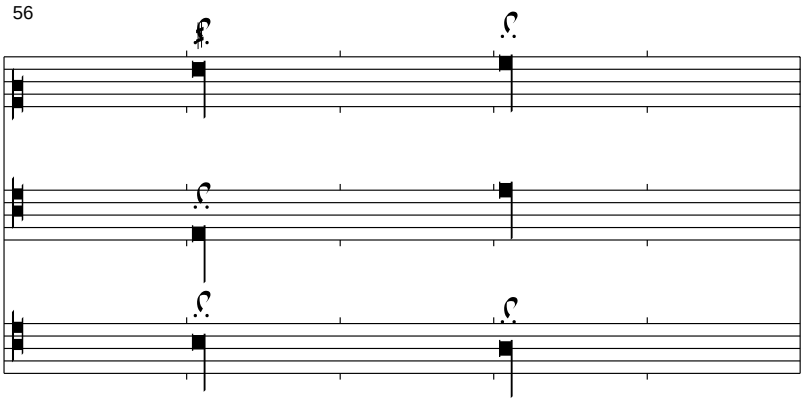
(Dufay): Kyrie cunctipotens genitor

Bologna 2216, f. 42r

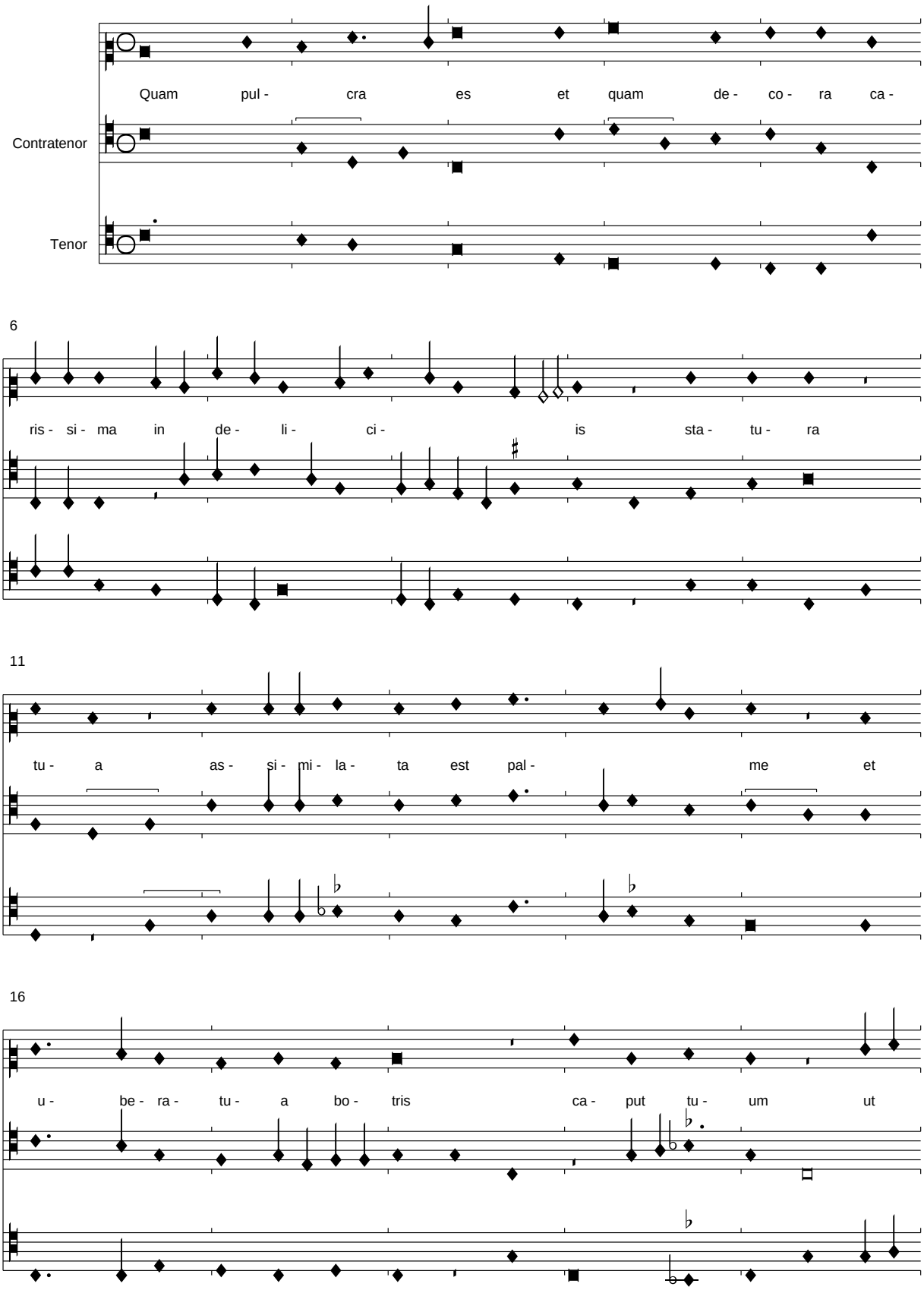


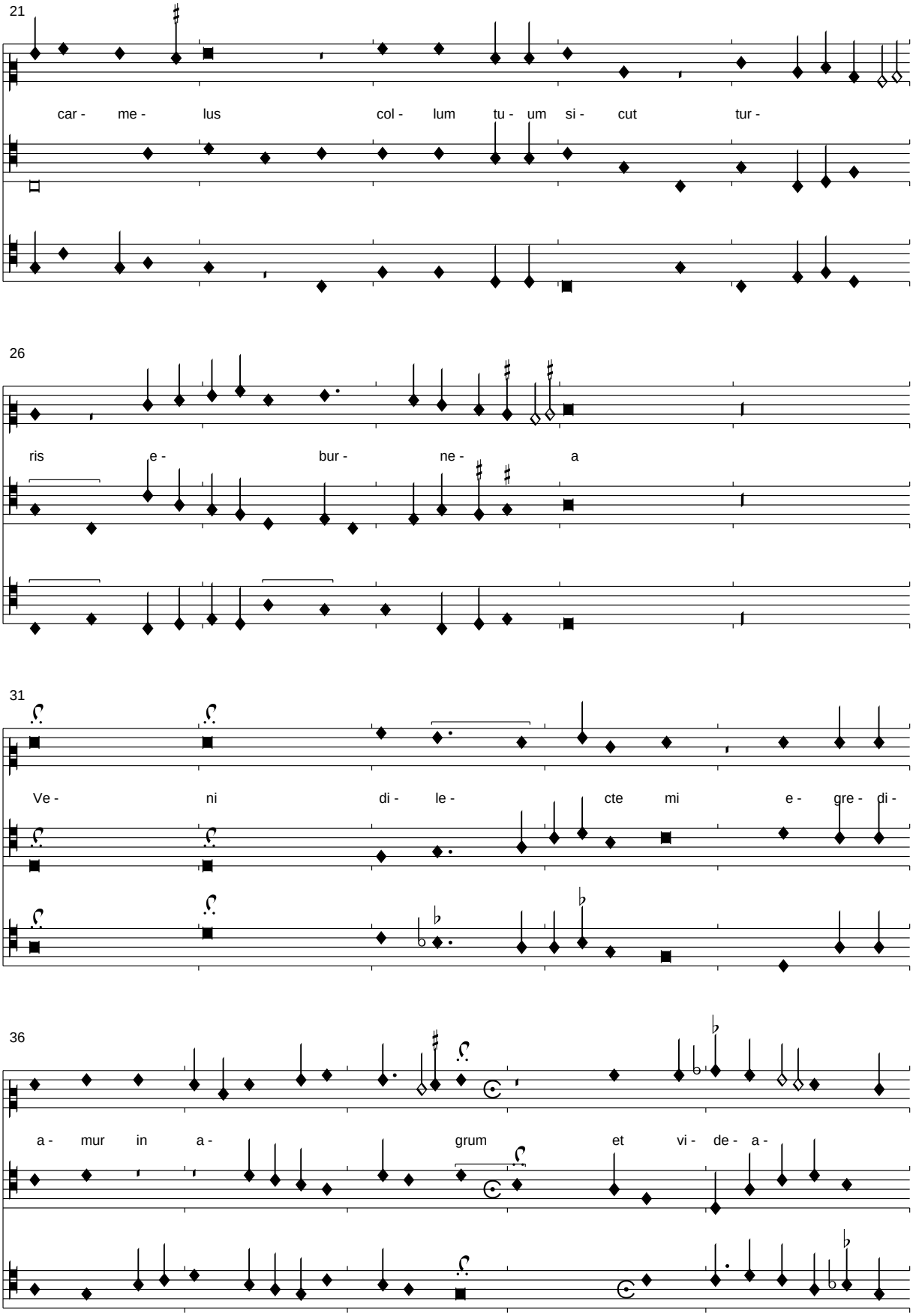

23
Christe eleison
Christe eleison
30
37
42
Kyrie eleison
Contratenor


49

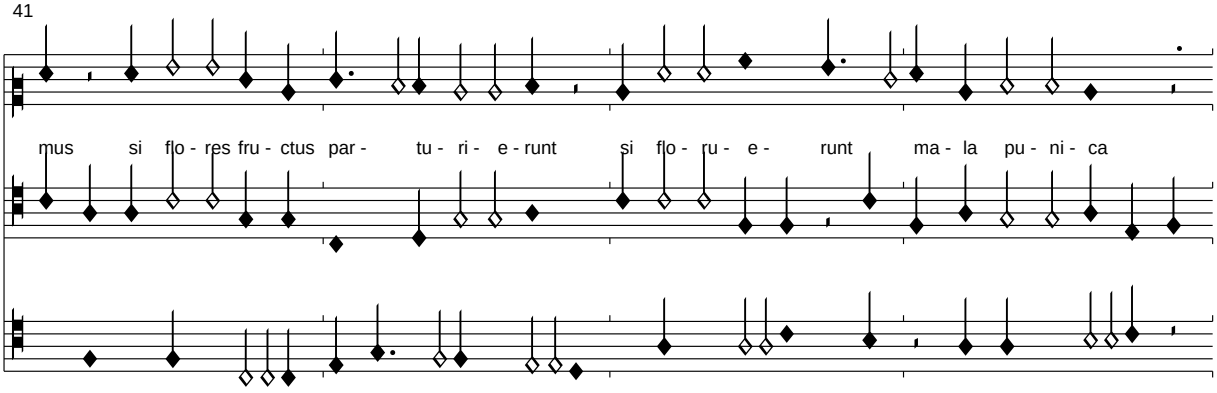

56

(Dunstable): Quam pulcra es
Bologna 2216, f. 42v-43r

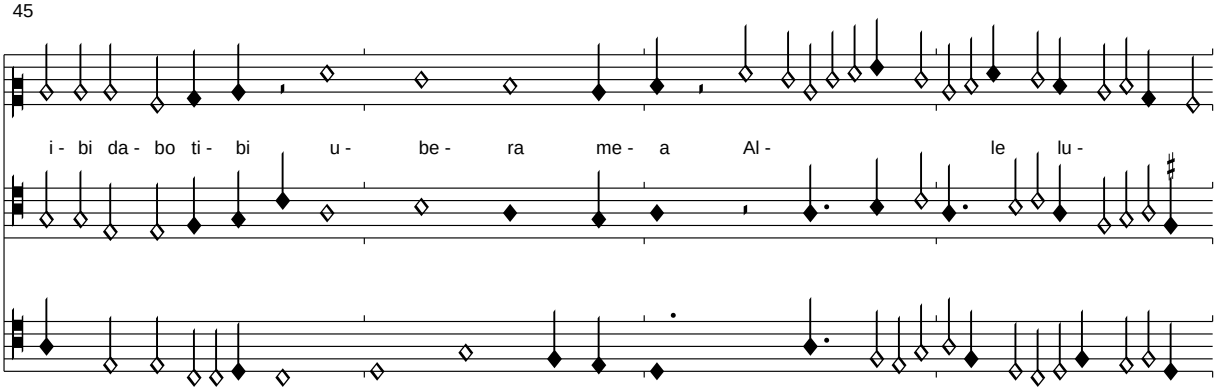



21
car - me - lus col - lum tu - um si - cut tur -
26
ris e - bur - ne - a
31
Ve - ni di - le - cte mi e - gre - di -
36
a - mur in a - grum et vi - de - a -

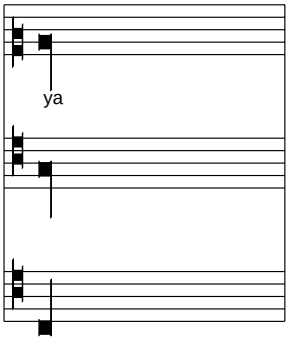
41


mus si flo - res fru - ctus par - tu - ri - e - runt si flo - ru - e - runt ma - la pu - ni - ca

45

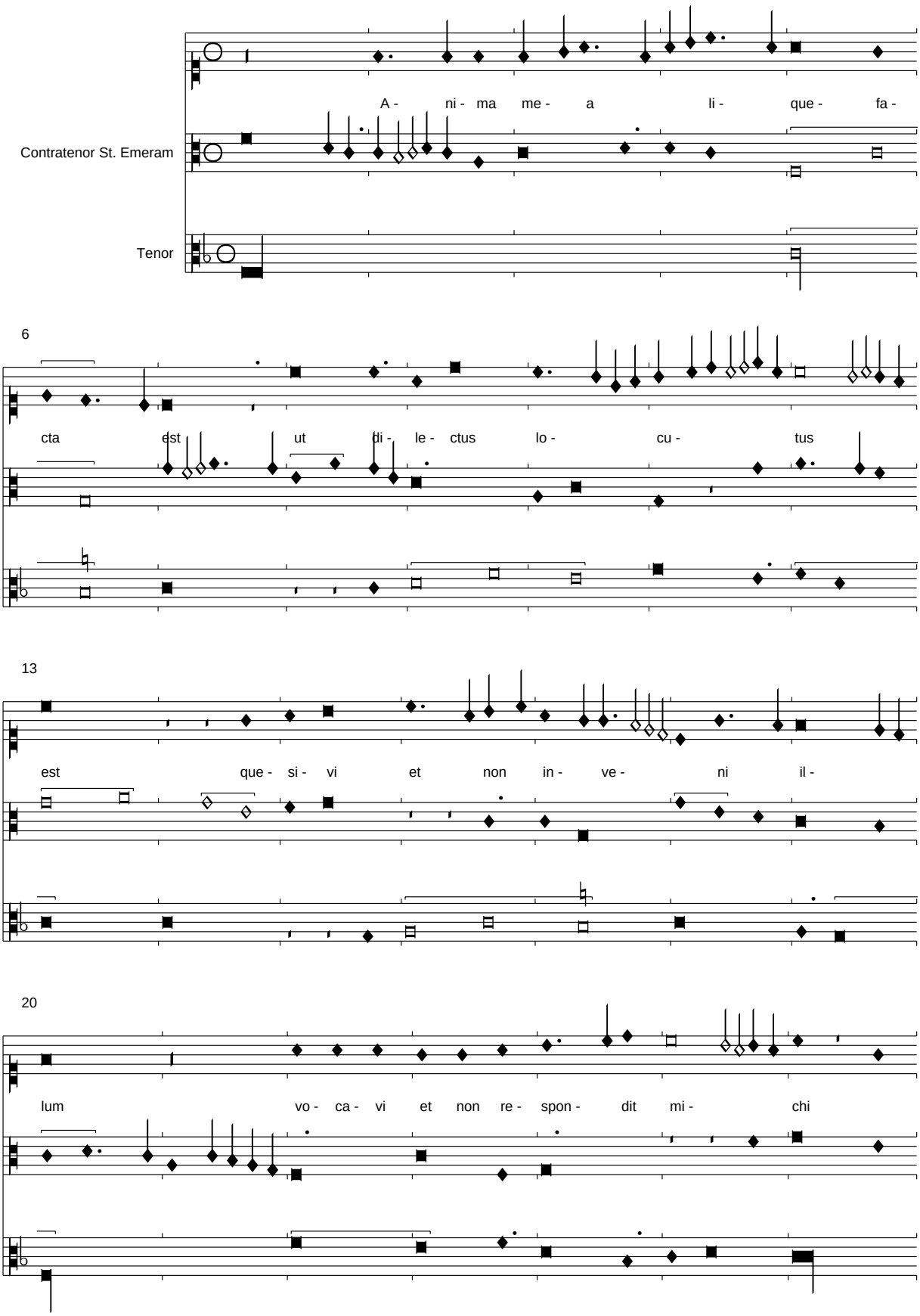

i - bi da - bo ti - bi u - be - ra me - a Al - le lu -

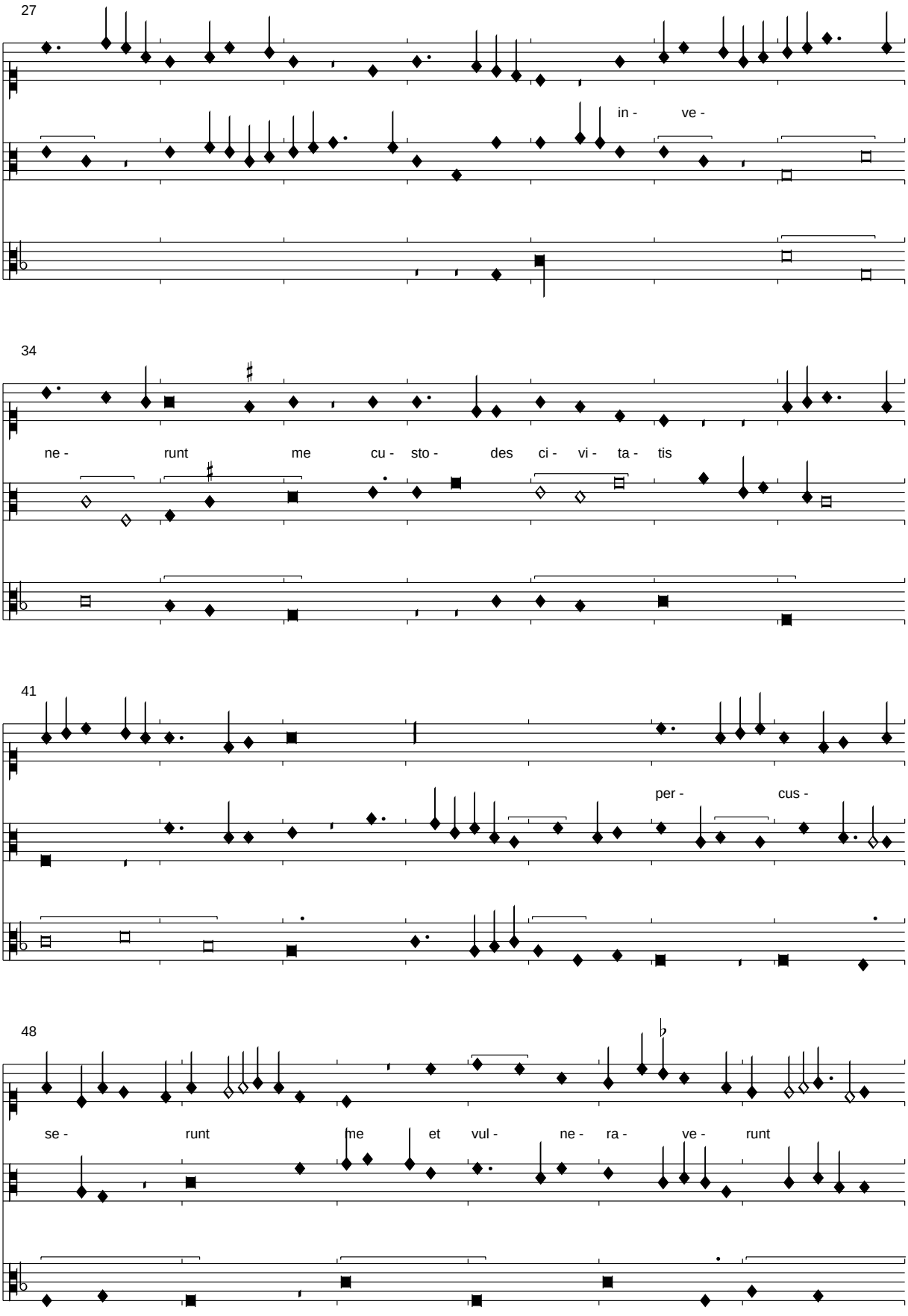
49

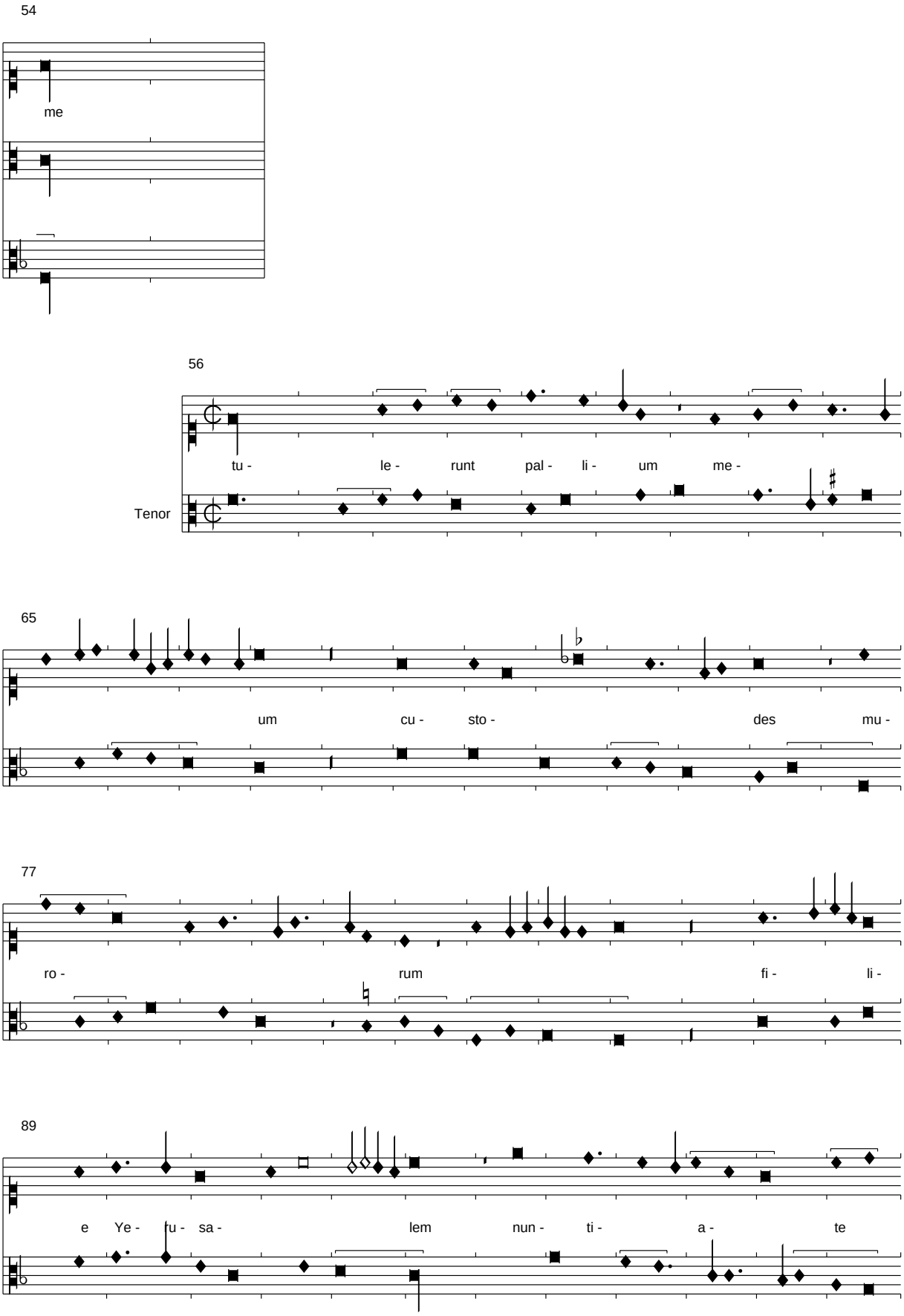

ya

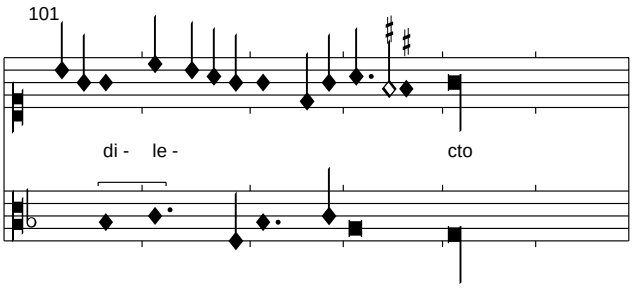
Leonel: Anima mea liquefacta est

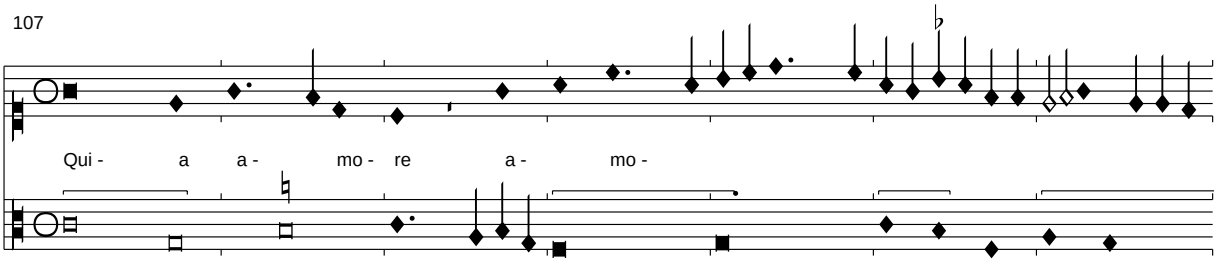
Bologna 2216, f. 43v

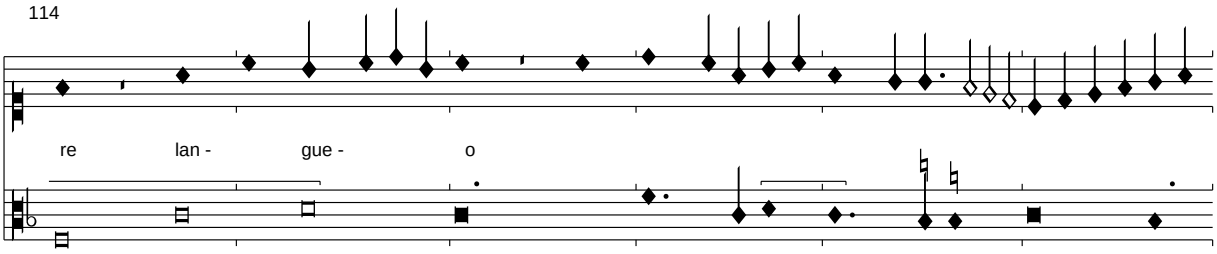


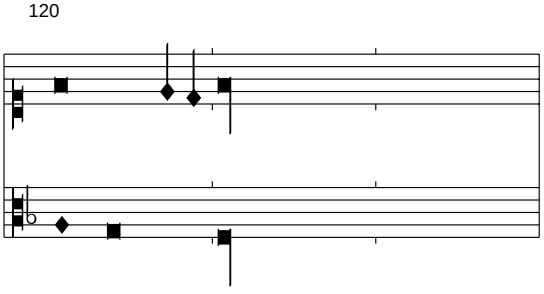

27
in - ve -
34
ne - runt me cu - sto - des ci - vi - ta - tis
41
per - cus -
48
se - runt me et vul - ne - ra - ve - runt


54
me
56
tu - le - runt pal - li - um me -
Tenor
65
um cu - sto - des mu -
77
ro - rum fi - li -
89
e Ye - ru - sa - lem nun - ti - a - te



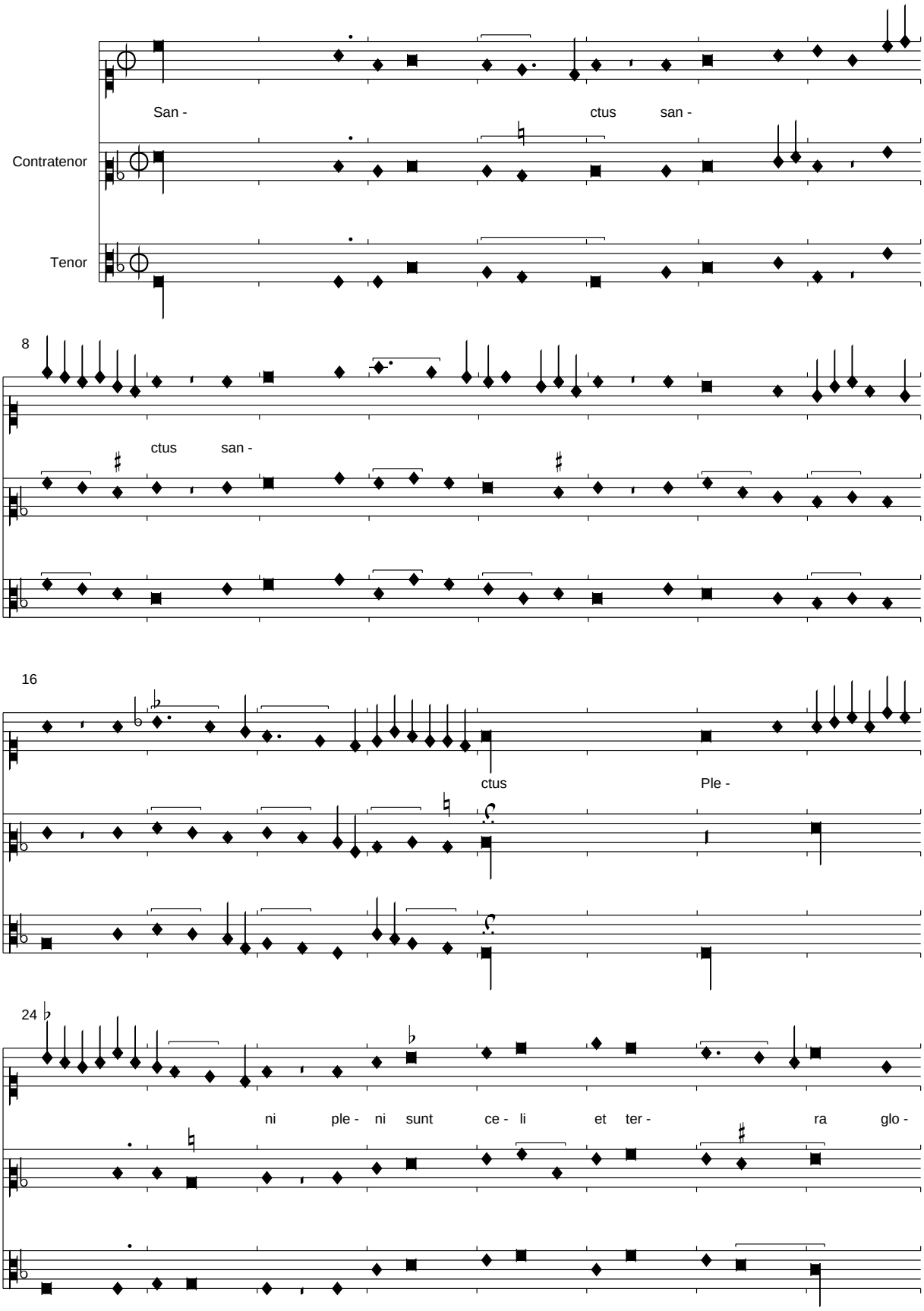


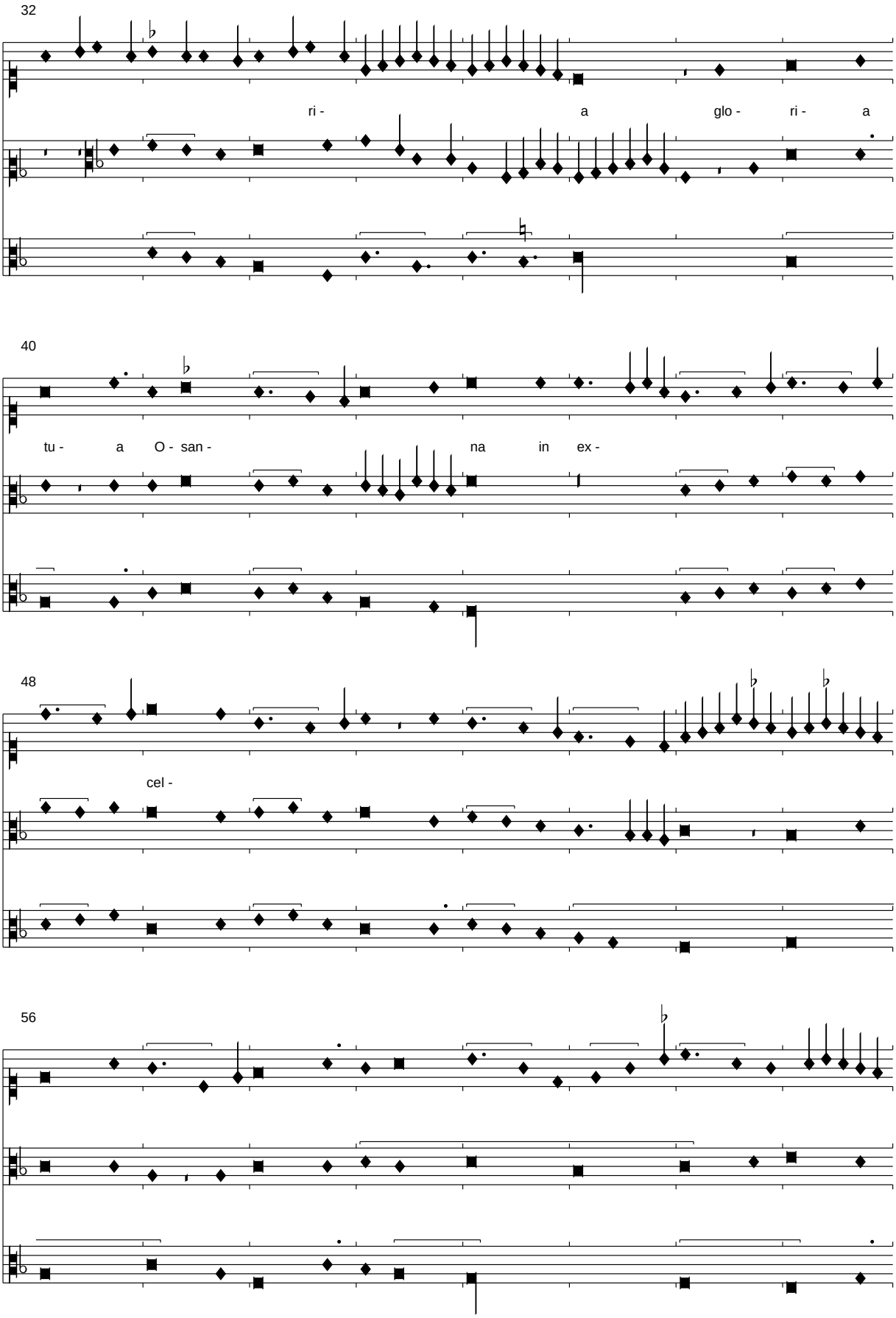




Der Contratenor fehlt in der Quelle.

Feragut: Sanctus
Bologna 2216, f. 44r




32
ri - a glo - ri - a
40
tu - a O - san - na in ex -
48
cel -
56

64

sis Be - ne -

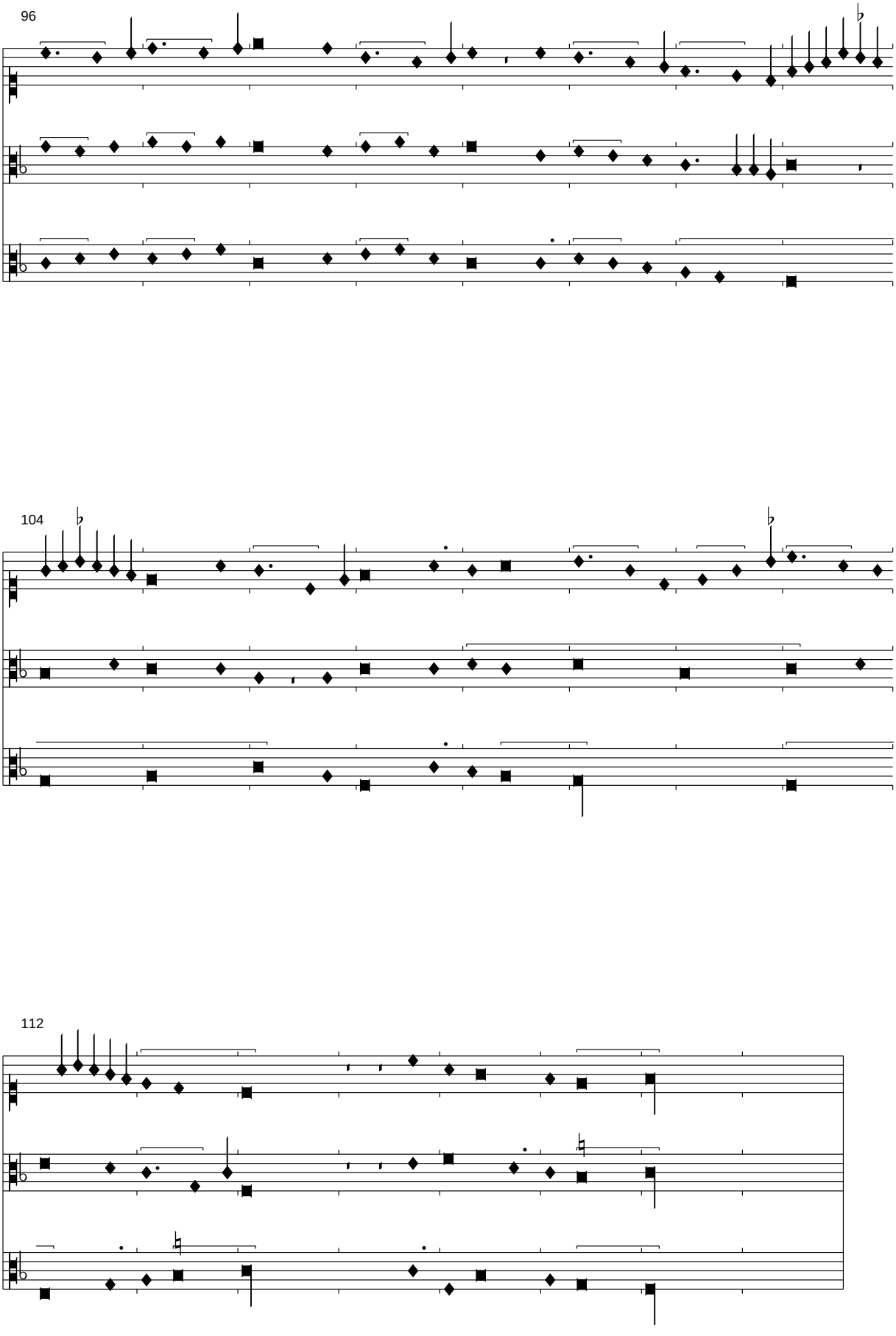
72

di - ctus qui ve - nit in no - mi - ne do - mi - ni

80

88

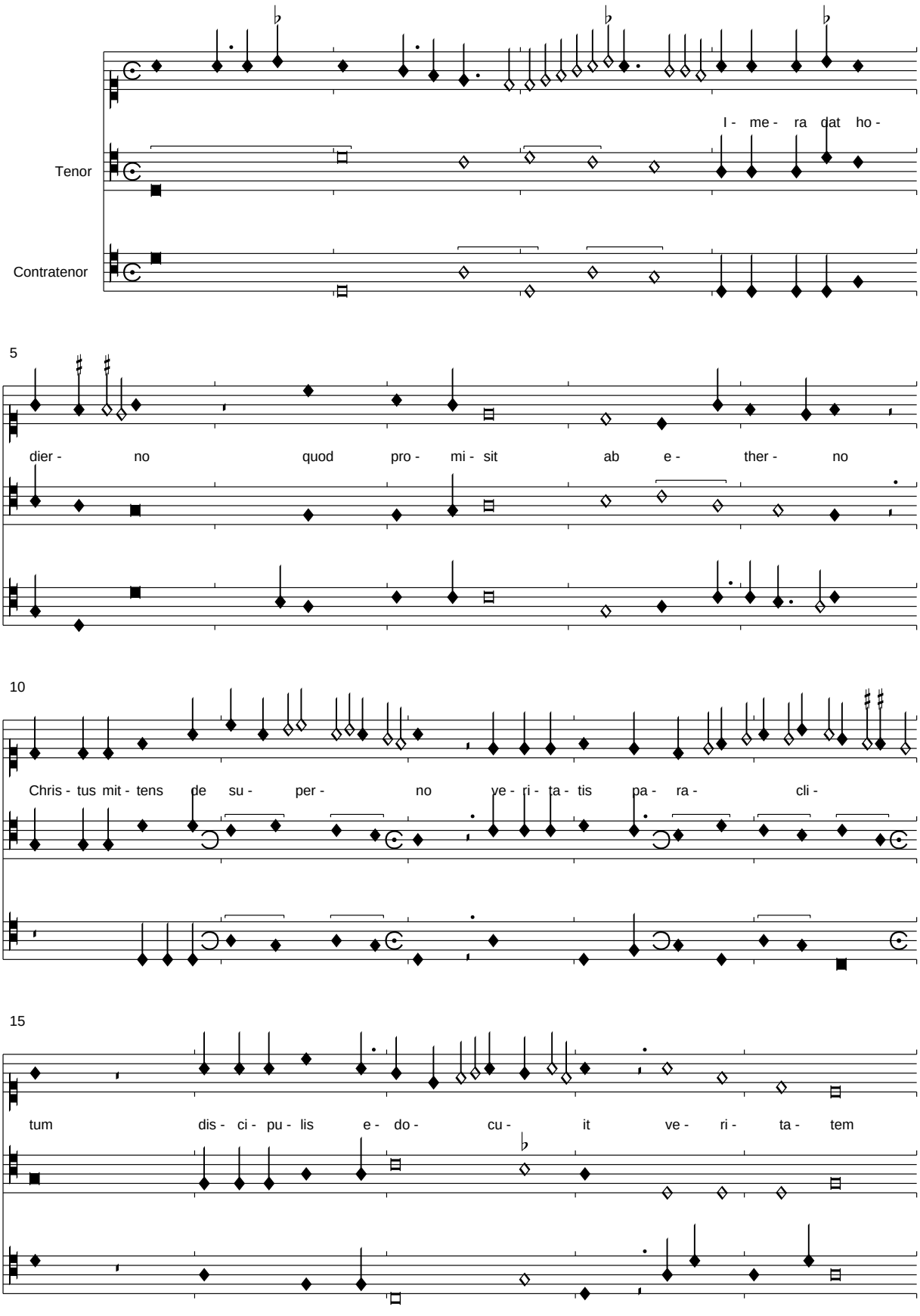
Osanna in excelsis

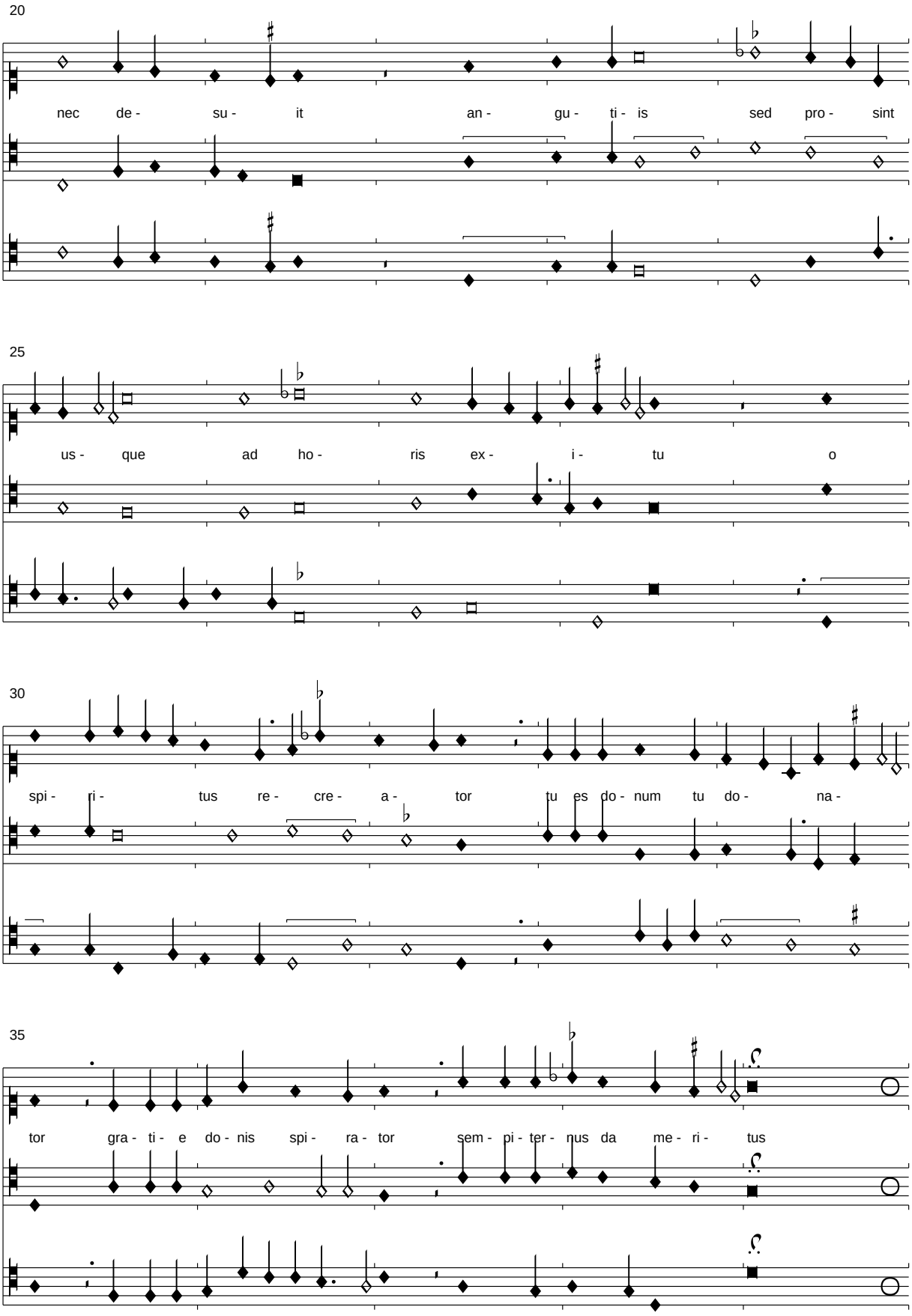


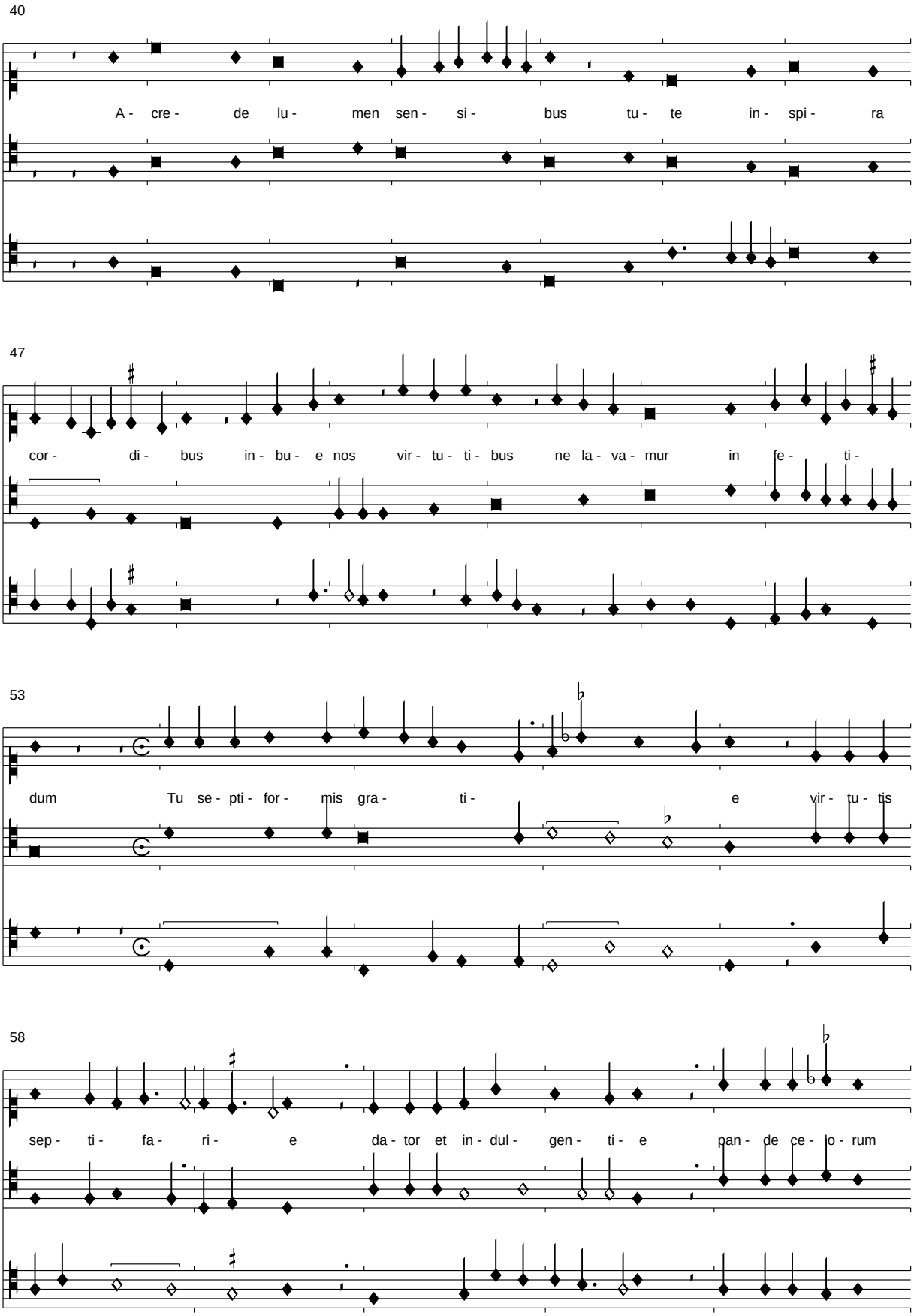
Das Osanna 2 fehlt, man kann es so lösen wie in CMM und hier wiederholt, indem ein Teil des Osanna 1 als Osanna 2 gesungen wird.

Grossim: Imera dat hodierno

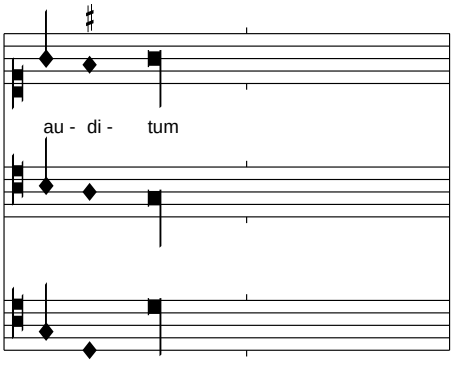
Bologna 2216, f. 44v-45r




20
nec de- su- it an- gu- ti- is sed pro- sint
25
us- que ad ho- ris ex- i- tu o
30
spi- ri- tus re- cre- a- tor tu es do- num tu do- na-
35
tor gra- ti- e do- nis spi- ra- tor sem- pi- ter- nus da me- ri- tus

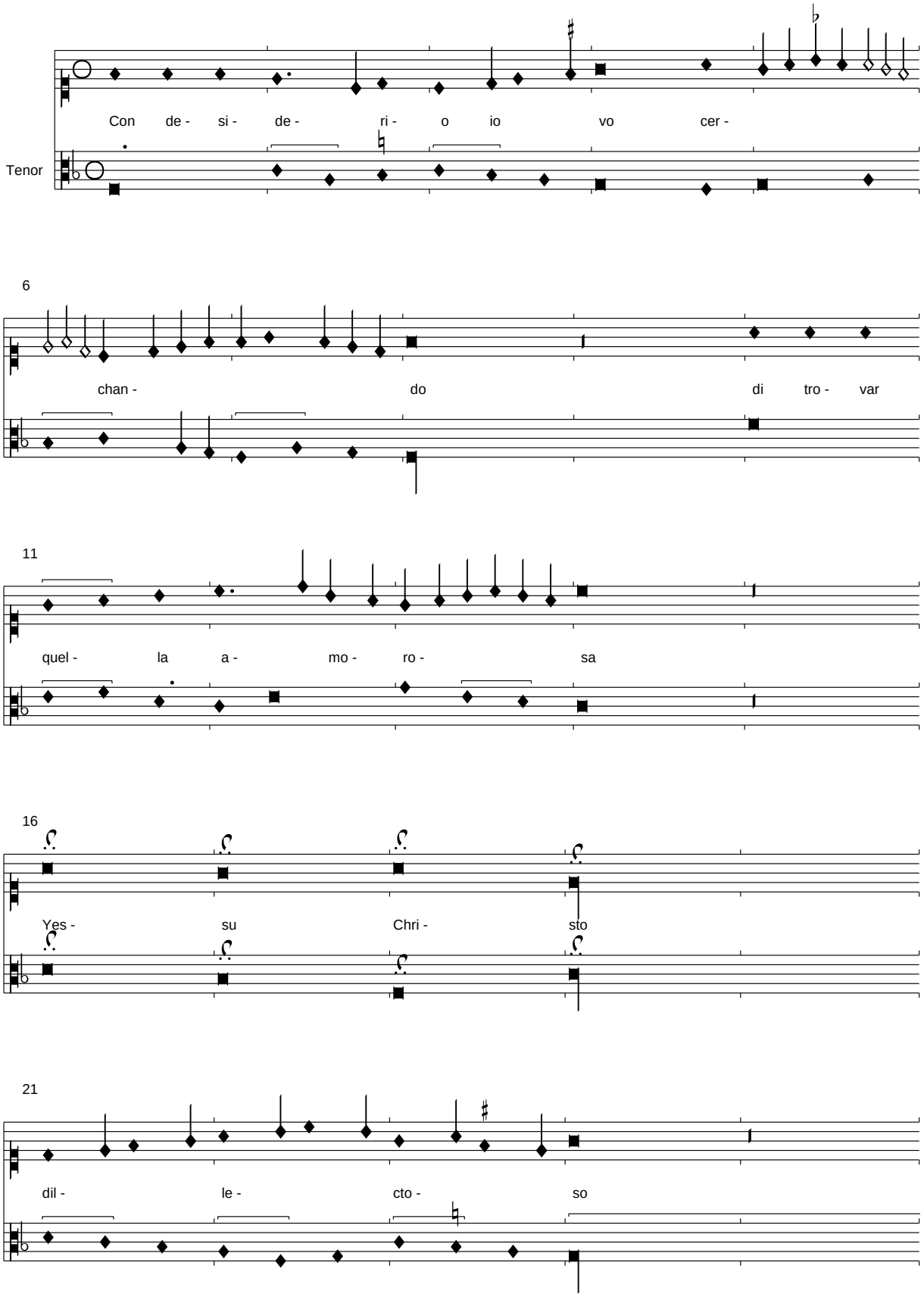

40
A - cre - de lu - men sen - si - bus tu - te in - spi - ra
47
cor - di - bus in - bu - e nos vir - tu - ti - bus ne la - va - mur in fe - ti -
53
dum Tu se - pti - for - mis gra - ti - e vir - tu - tis
58
sep - ti - fa - ri - e da - tor et in - dul - gen - ti - e pan - de ce - lo - rum

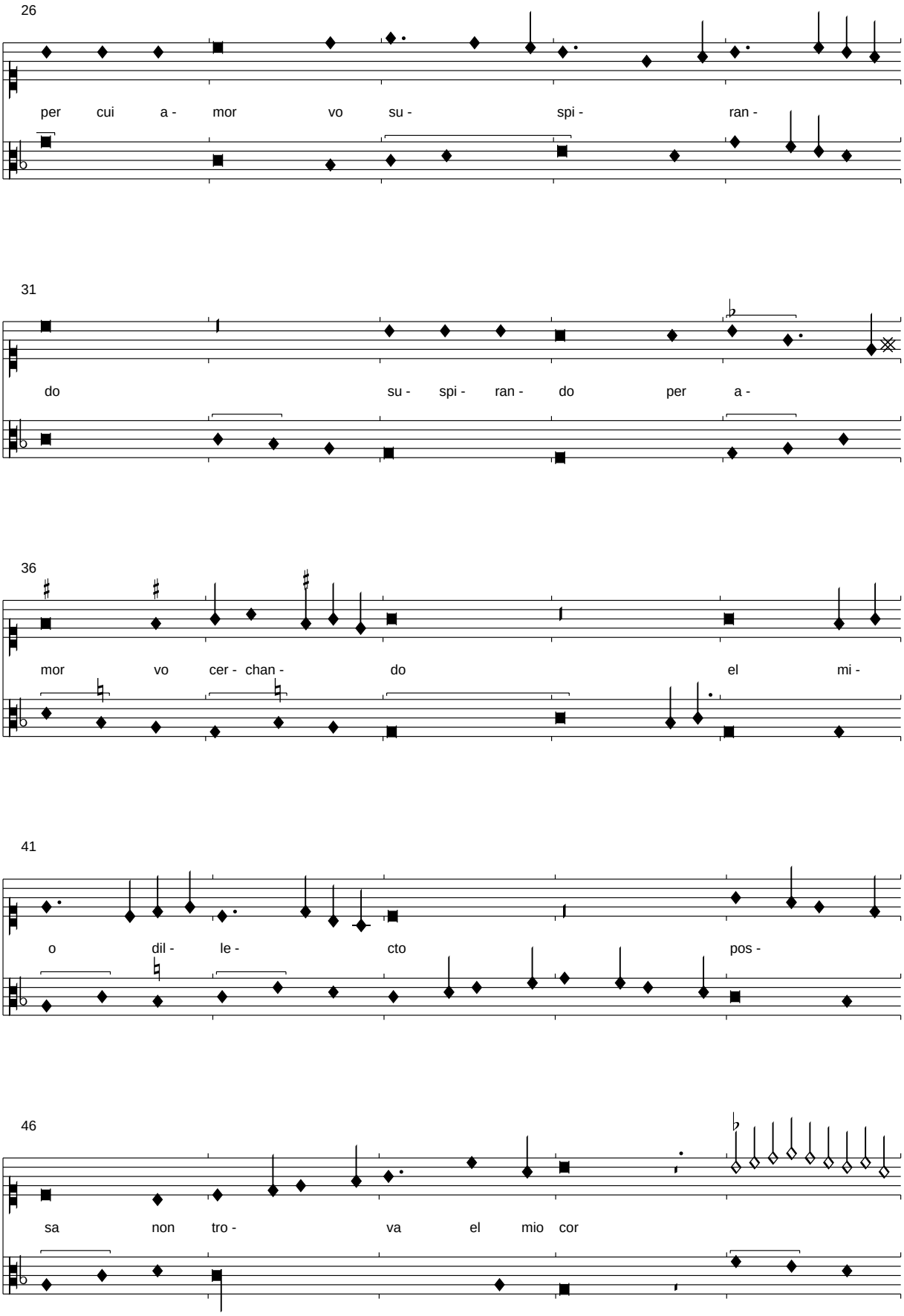
63

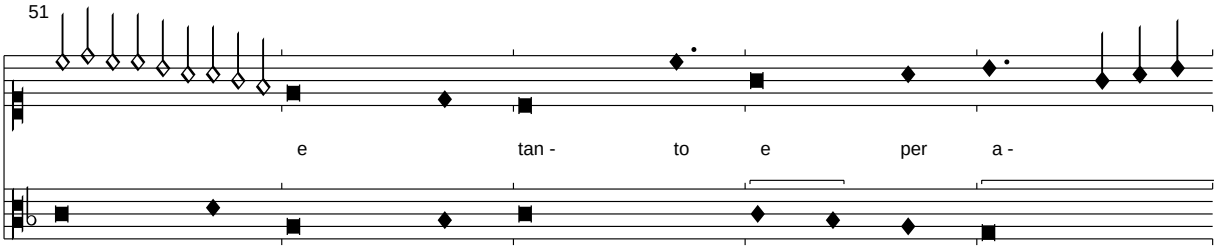


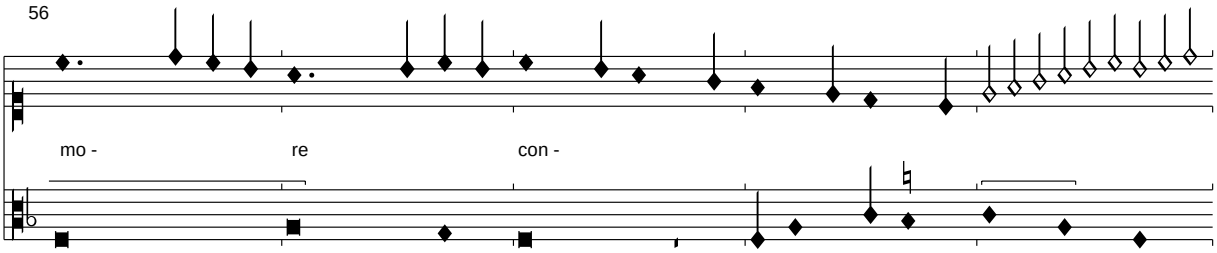
: Con desiderio io vo cercando

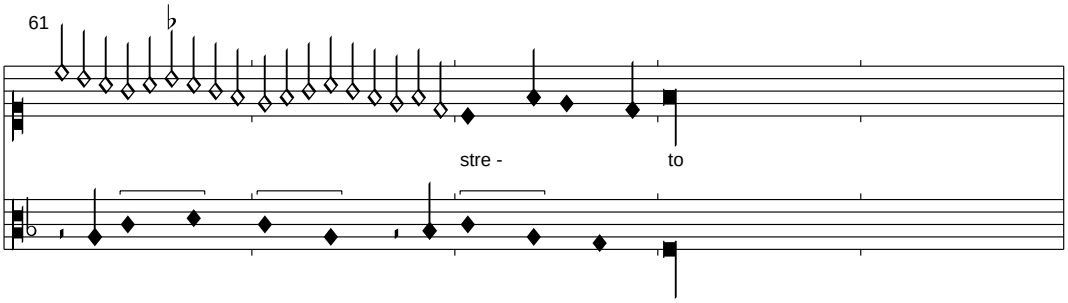
Bologna 2216, f. 45r




26
per cui a - mor vo su - spi - ran -
31
do su - spi - ran - do per a -
36
mor vo cer - chan - do el mi -
41
o dil - le - cto pos -
46
sa non tro - va el mio cor
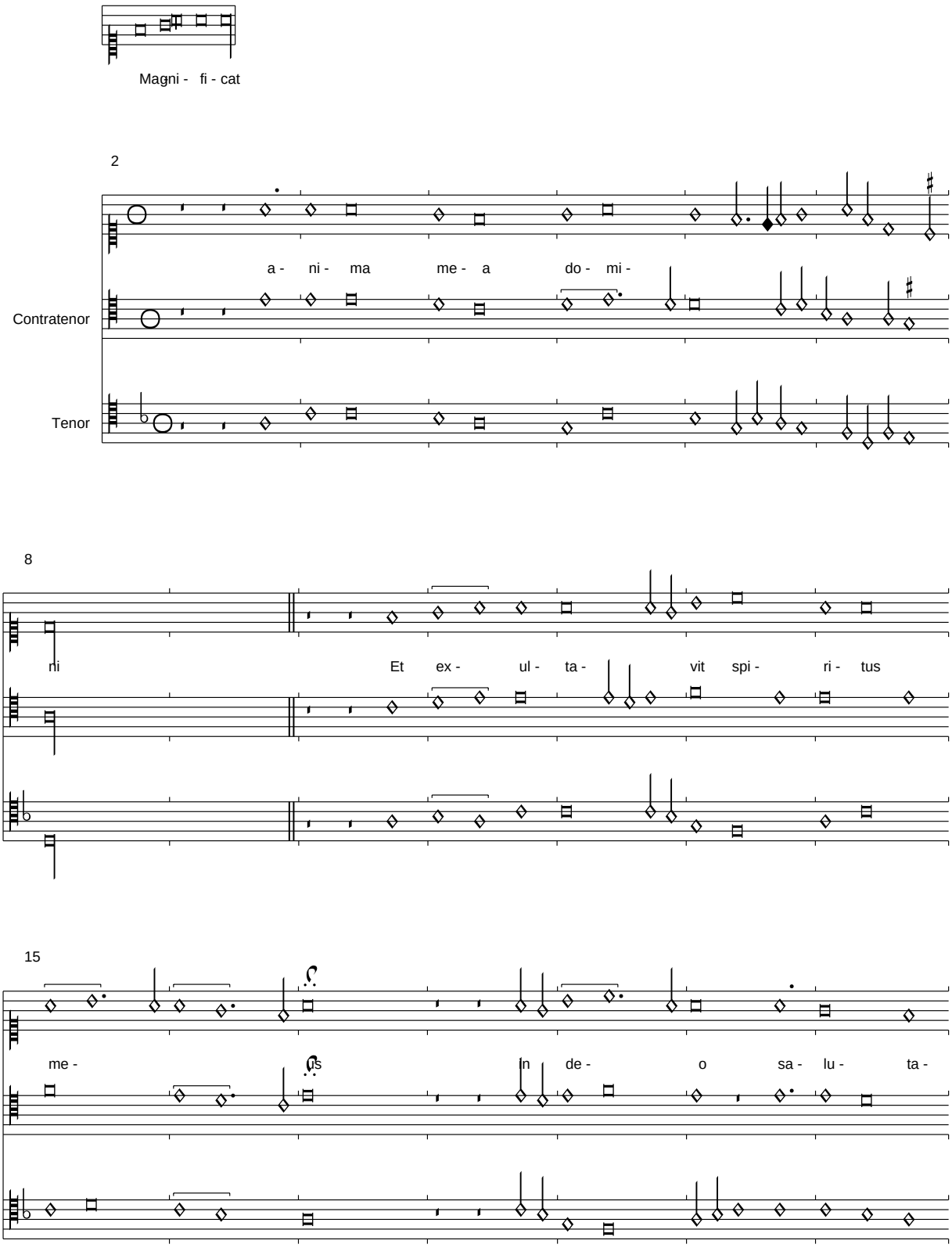

51
e tan - to e per a -

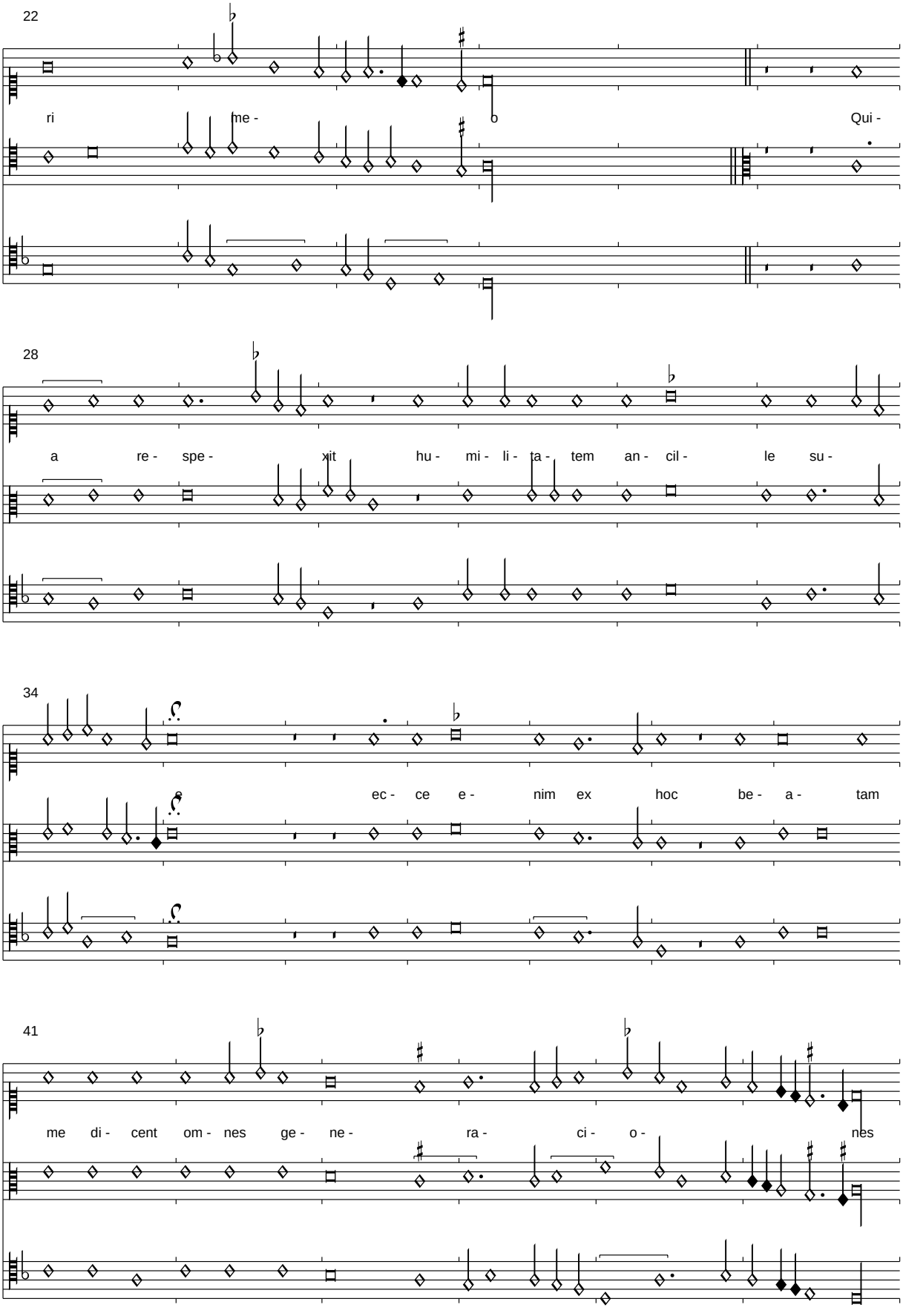

56
mo - re con -


61
stre - to

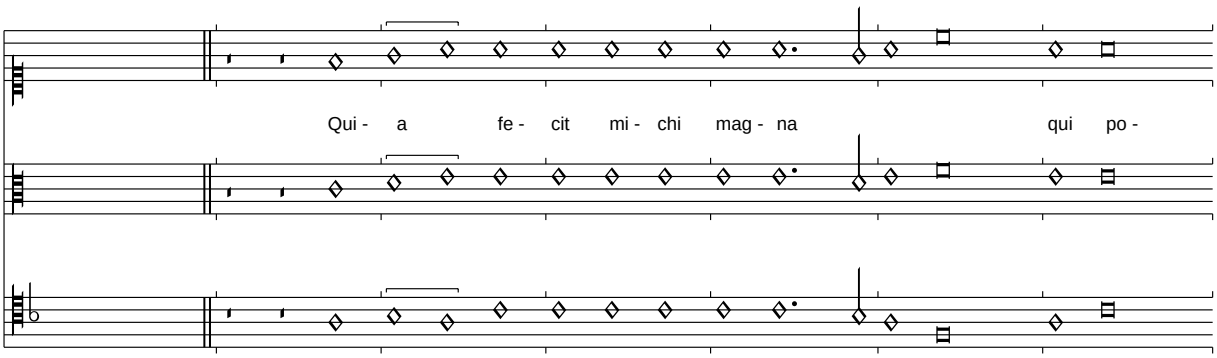
(Dufay): Magnificat primi toni

Bologna 2216, f. 45v-48r

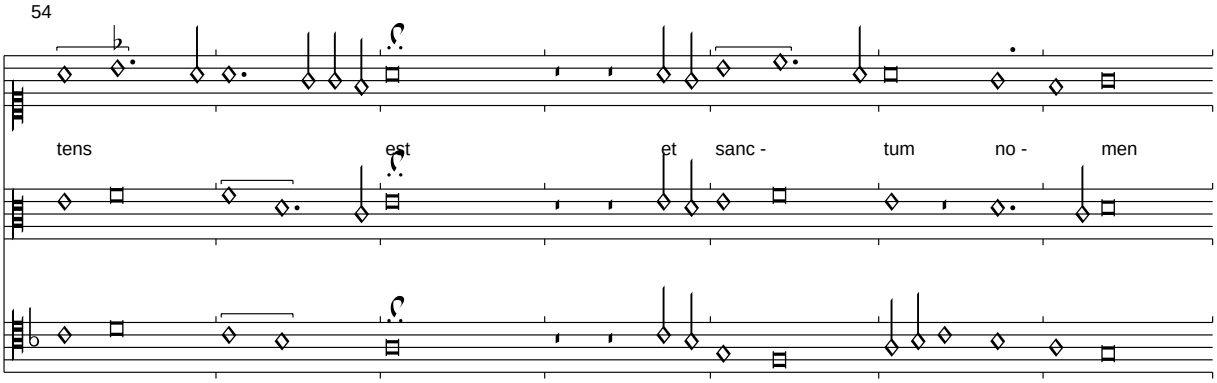



22
ri me - o Qui -
28
a re - spe - xit hu - mi - li - ta - tem an - cil - le su -
34
ec - ce e - nim ex hoc be - a - tam
41
me di - cent om - nes ge - ne - ra - ci - o - nes

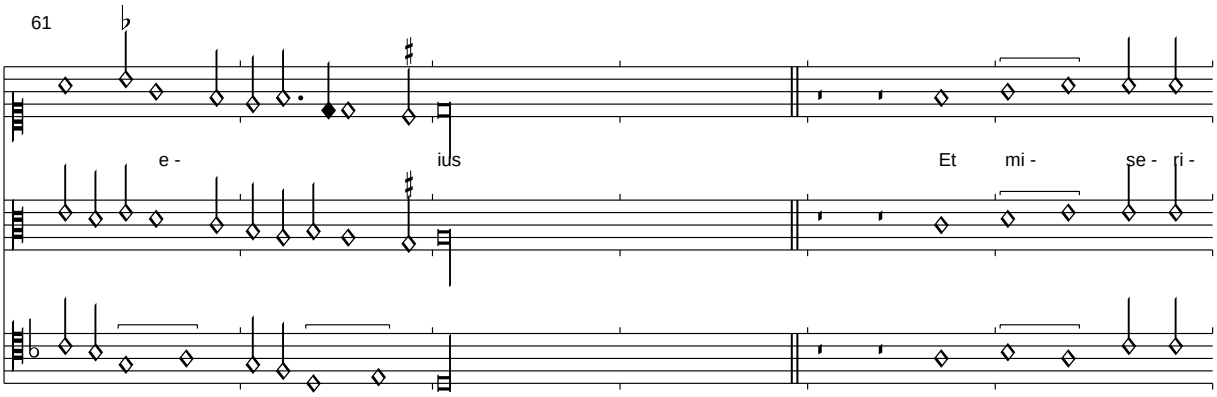
47


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

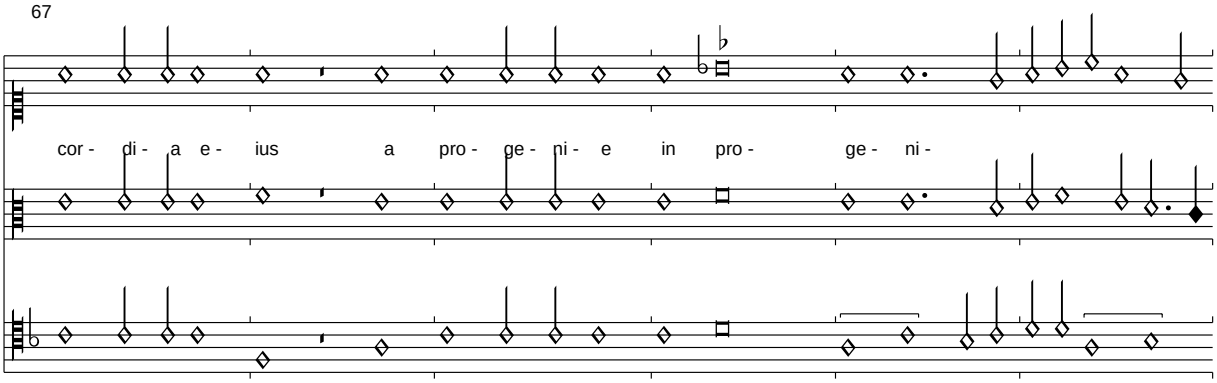
54

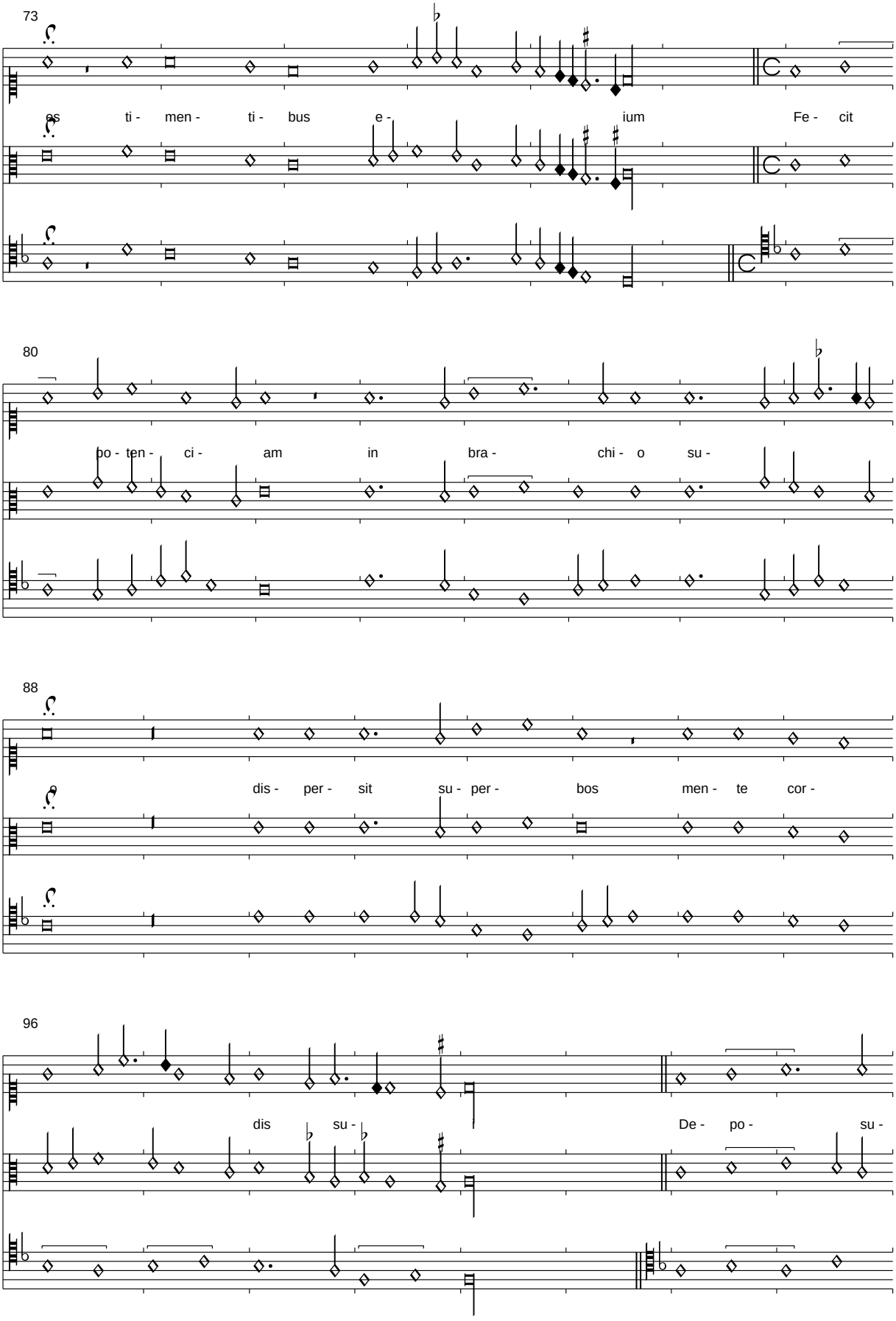

tens est et sanc - tum no - men

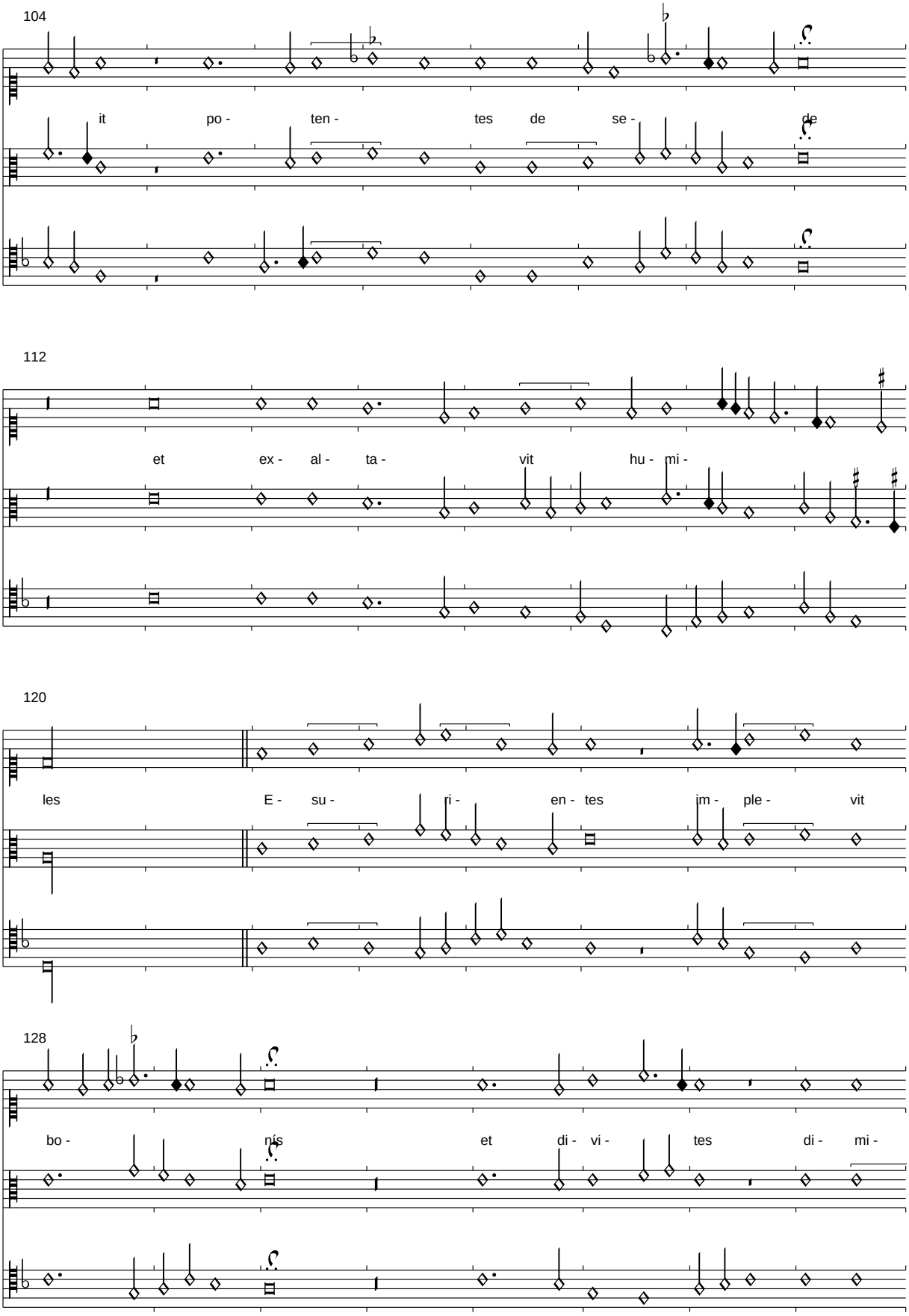
61

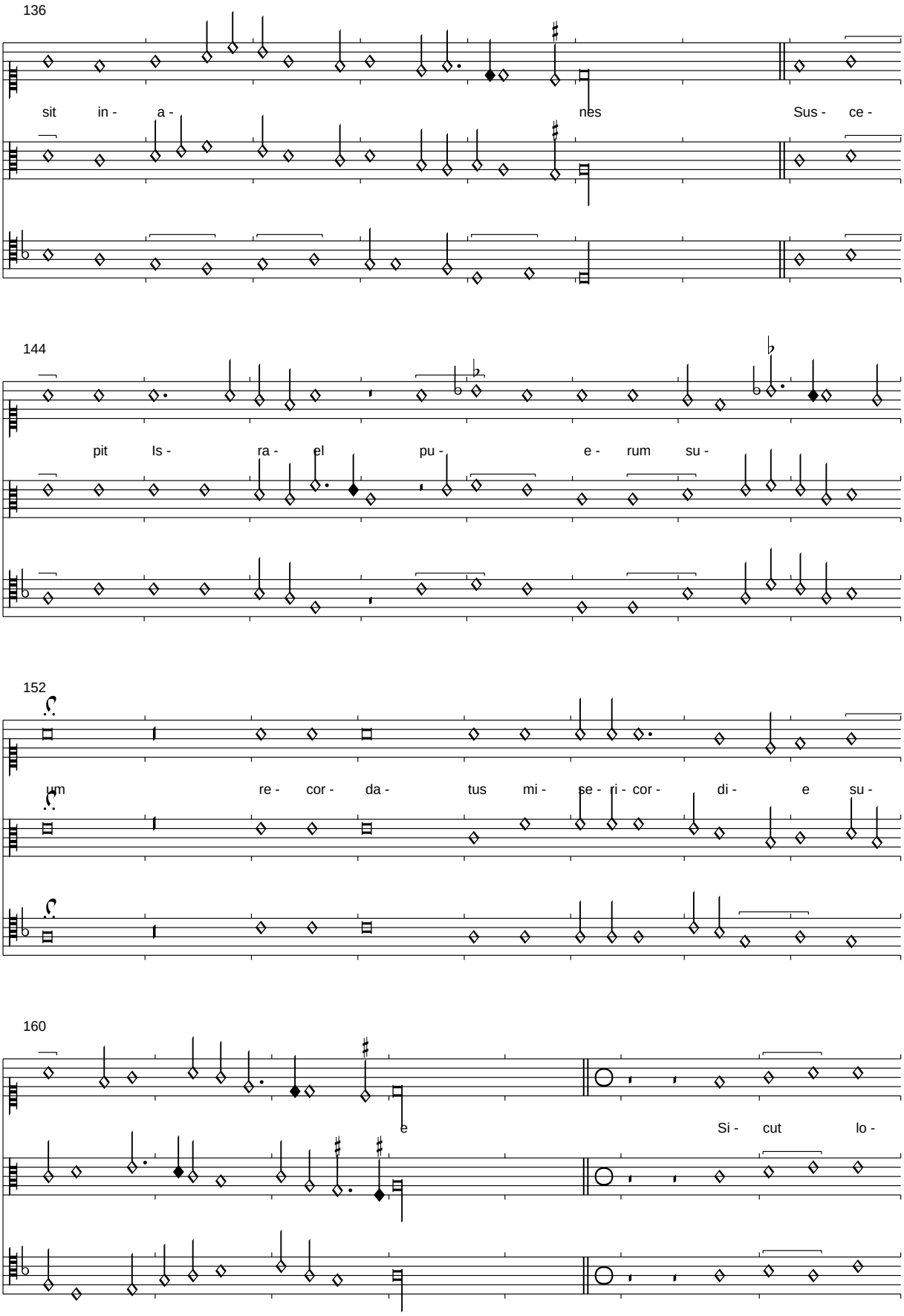

e - ius Et mi - se - ri -

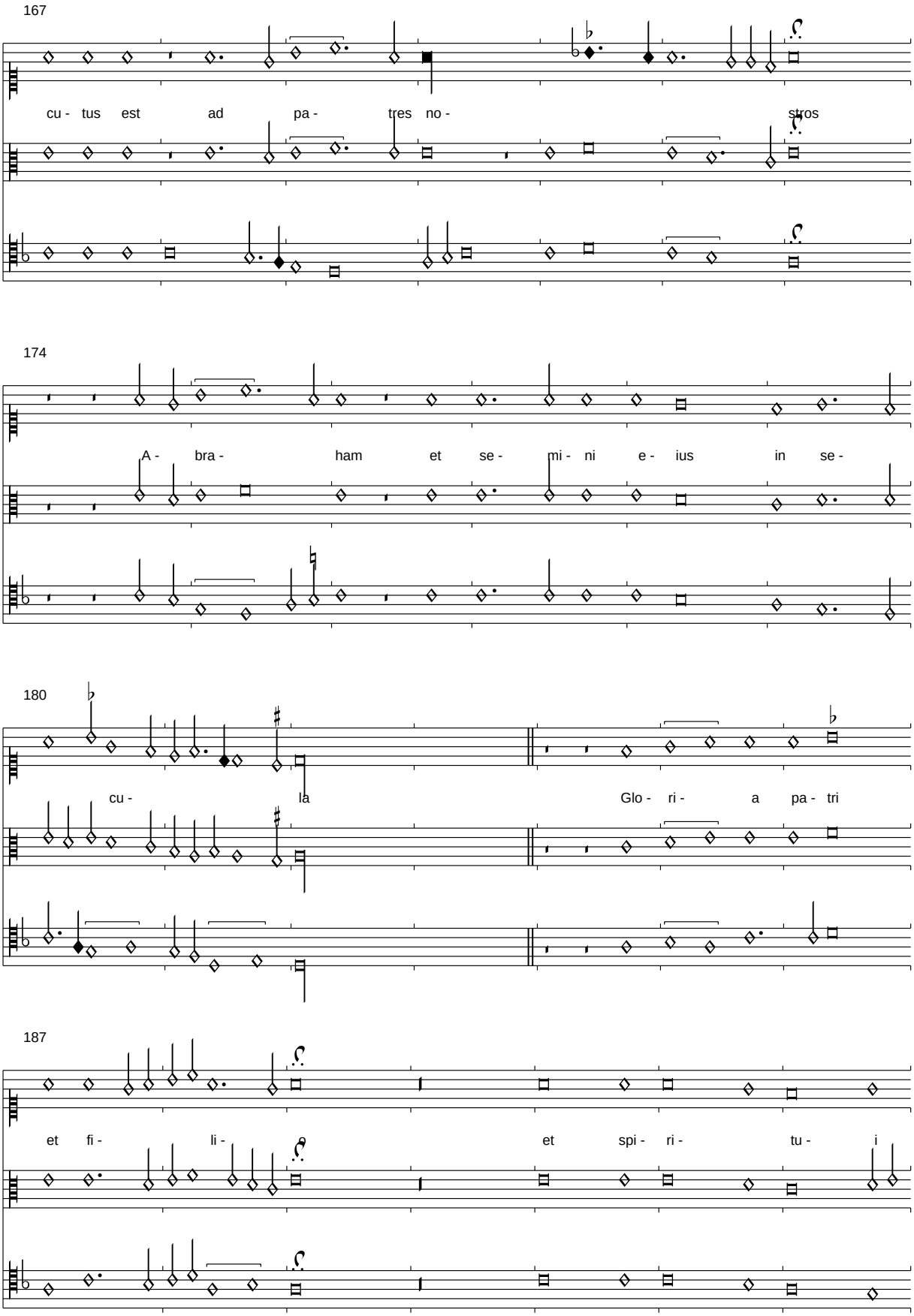
67

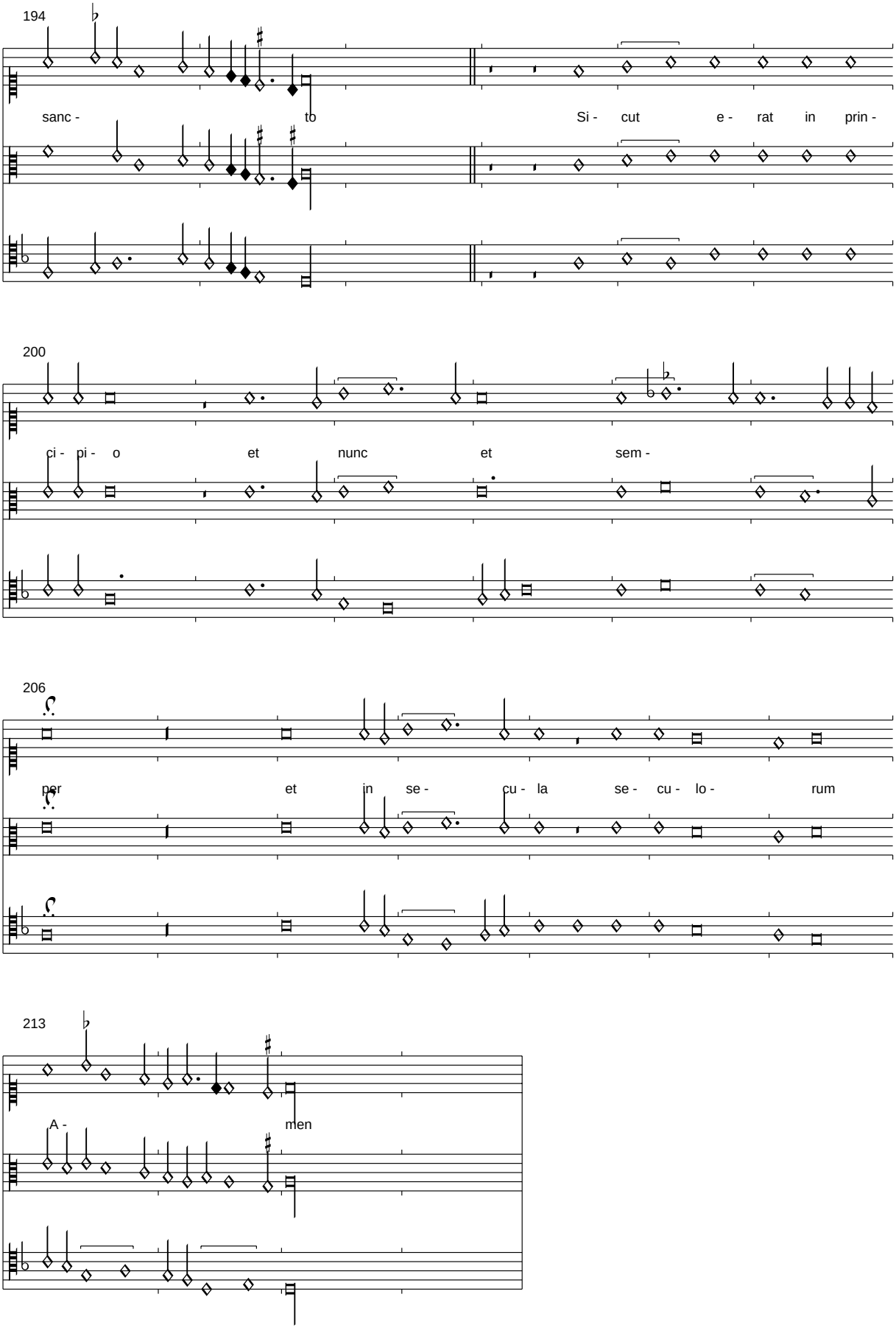

cor - di - a e - ius a pro - ge - ni - e in pro - ge - ni -


73
as ti - men - ti - bus e - ium Fe - cit
80
po - ten - ci - am in bra - chi - o su -
88
dis - per - sit su - per - bos men - te cor -
96
dis su - De - po - su -


104
it po - ten - tes de se - de
112
et ex - al - ta - vit hu - mi -
120
les E - su - ri - en - tes im - ple - vit
128
bo - nís et di - vi - tes di - mi -


136
sit in - a - nes Sus - ce -
144
pit Is - ra - el pu - e - rum su -
152
um re - cor - da - tus mi - se - ri - cor - di - e su -
160
e Si - cut lo -

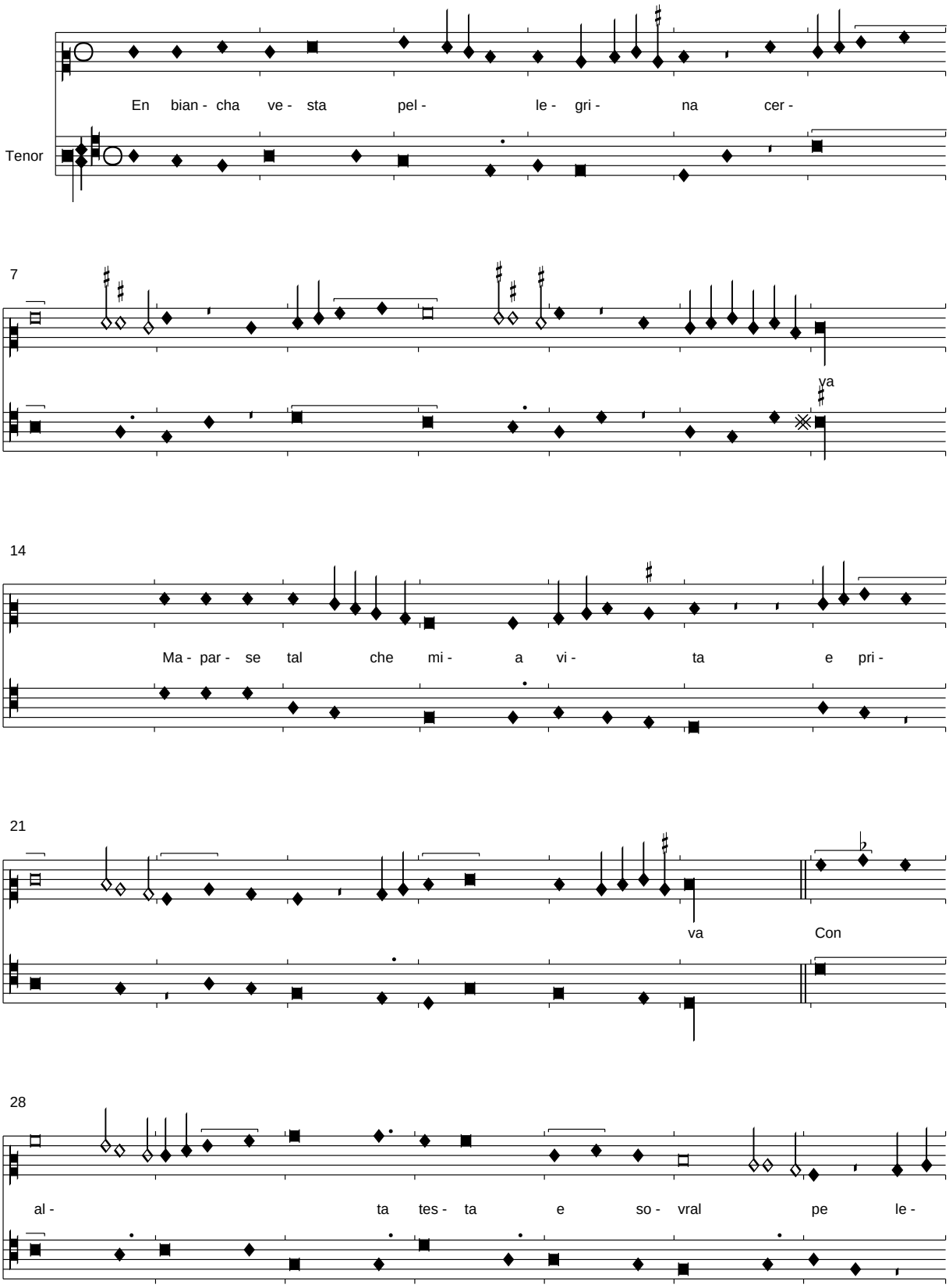

167
cu - tus est ad pa - tres no - stros
174
A - bra - ham et se - mi - ni e - ius in se -
180
cu - la Glo - ri - a pa - tri
187
et fi - li - o et spi - ri - tu - i

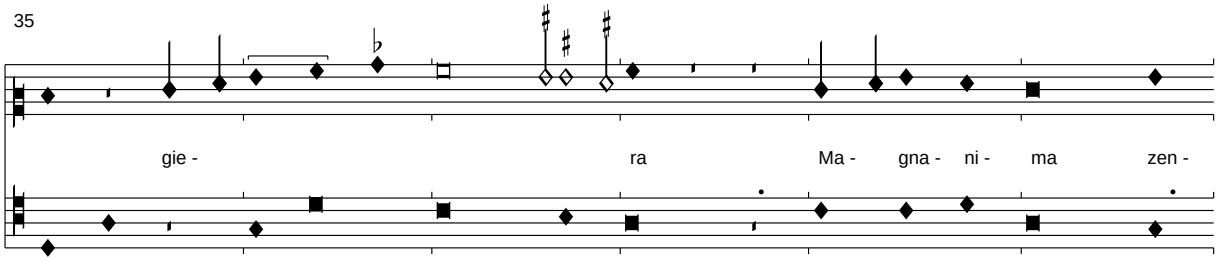

194
sanc - to Si - cut e - rat in prin -
200
ci - pi - o et nunc et sem -
206
per et in se - cu - la se - cu - lo - rum
213
A - men

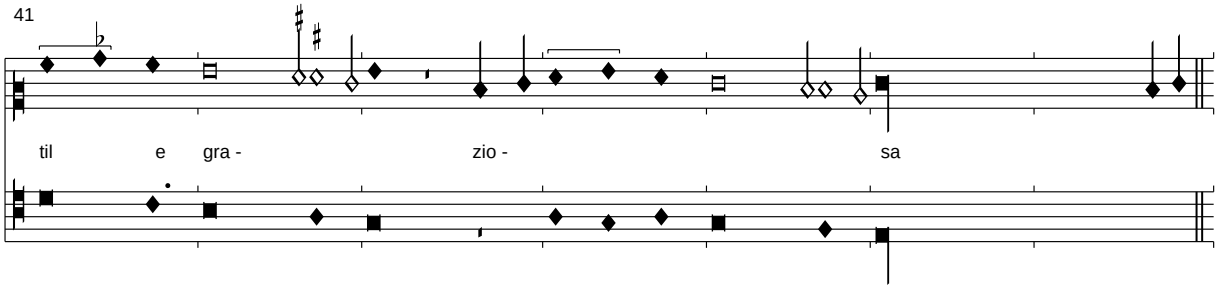
Text

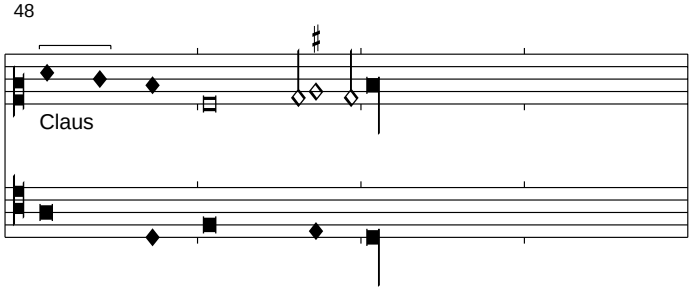
En biancha vesta pellegrina cerva

Bologna 2216, f. 49r









Die hier coloriert wiedergegebenen Passagen sind im Original nicht coloriert und müssen abgeleitet werden.

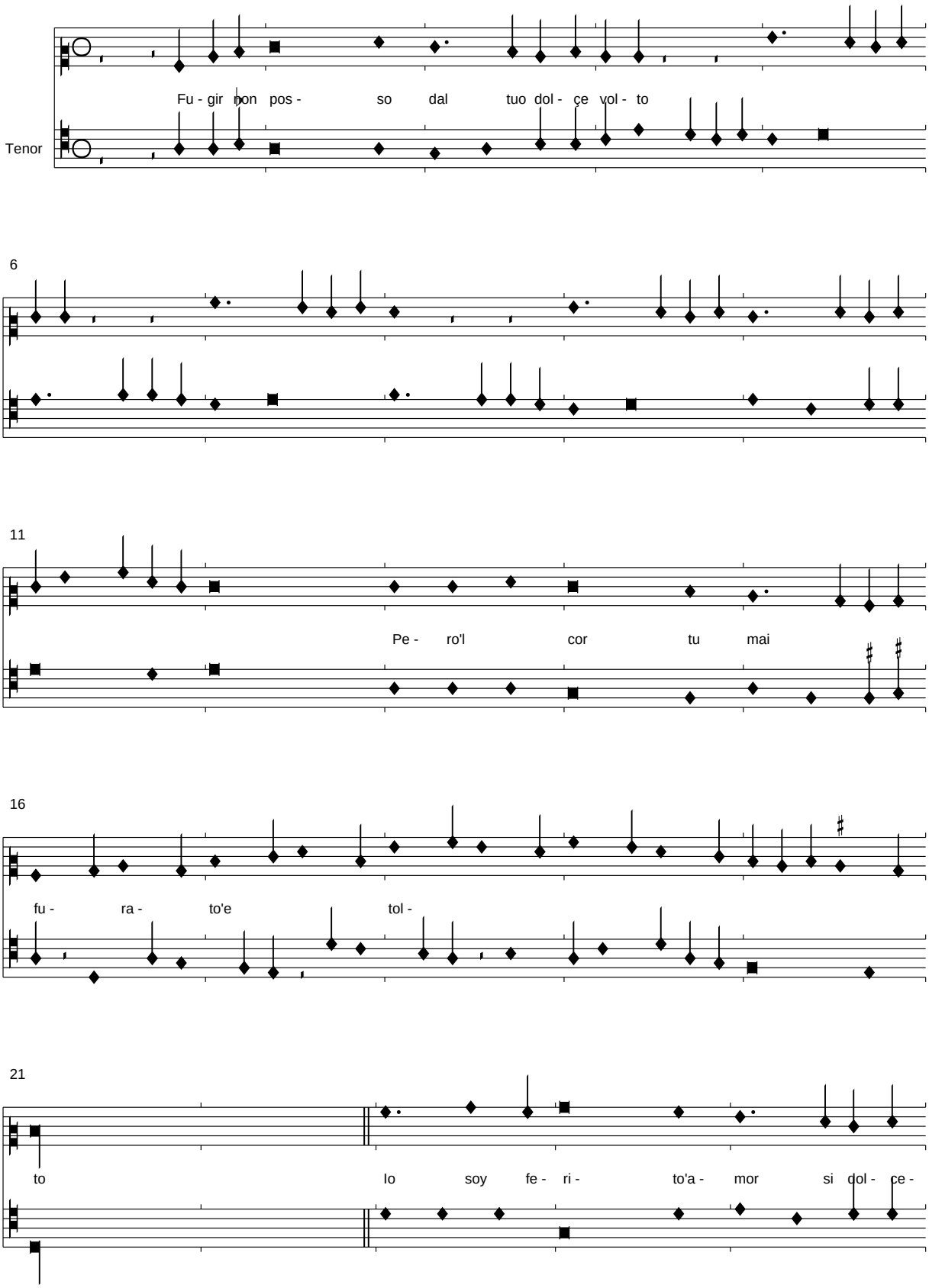
Die Form ist A, BB, A

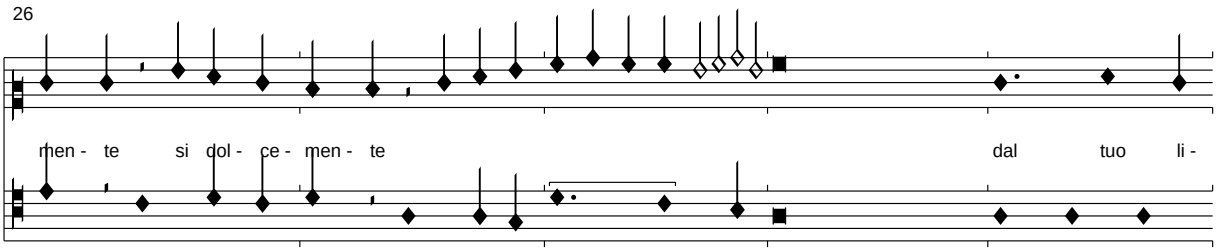
B2::
A tempi sta signoril e altiera
A tempi sta angelicha e pietosa

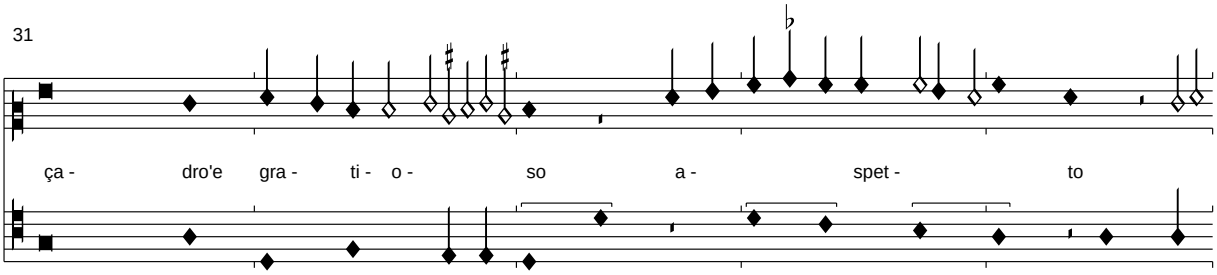
A2:
A lei conducho mia vita çoiosa
Pero lei servir sol amor ne rimprova

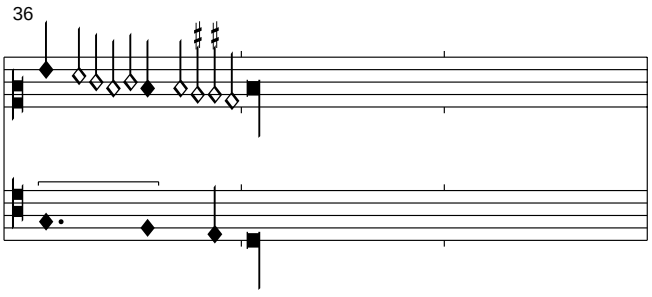
Fugir non posso

Bologna 2216, f. 49r









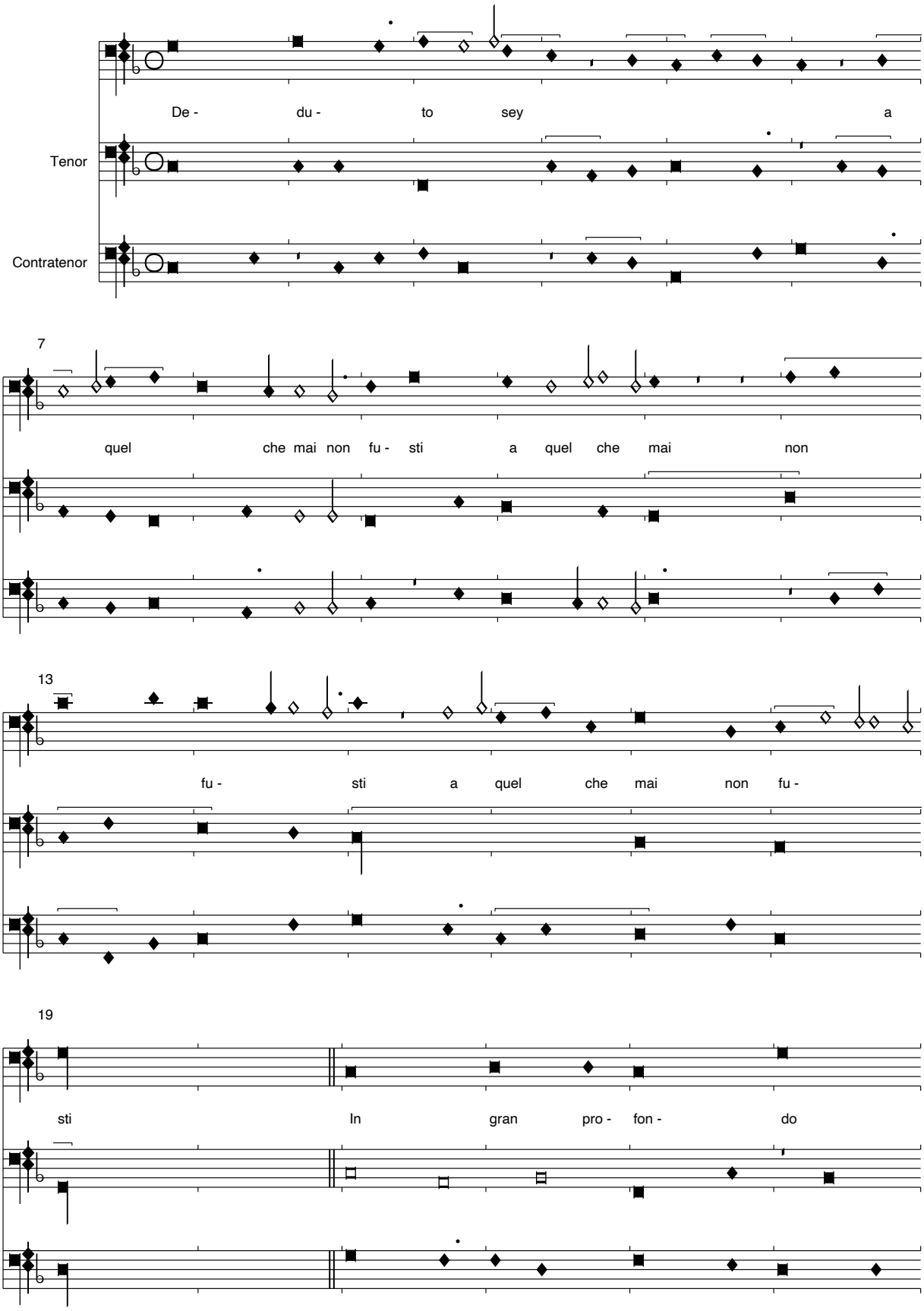
Durchgängig müssen die End-Sb in zwei Minimae geteilt werden, um den Text aufzunehmen.

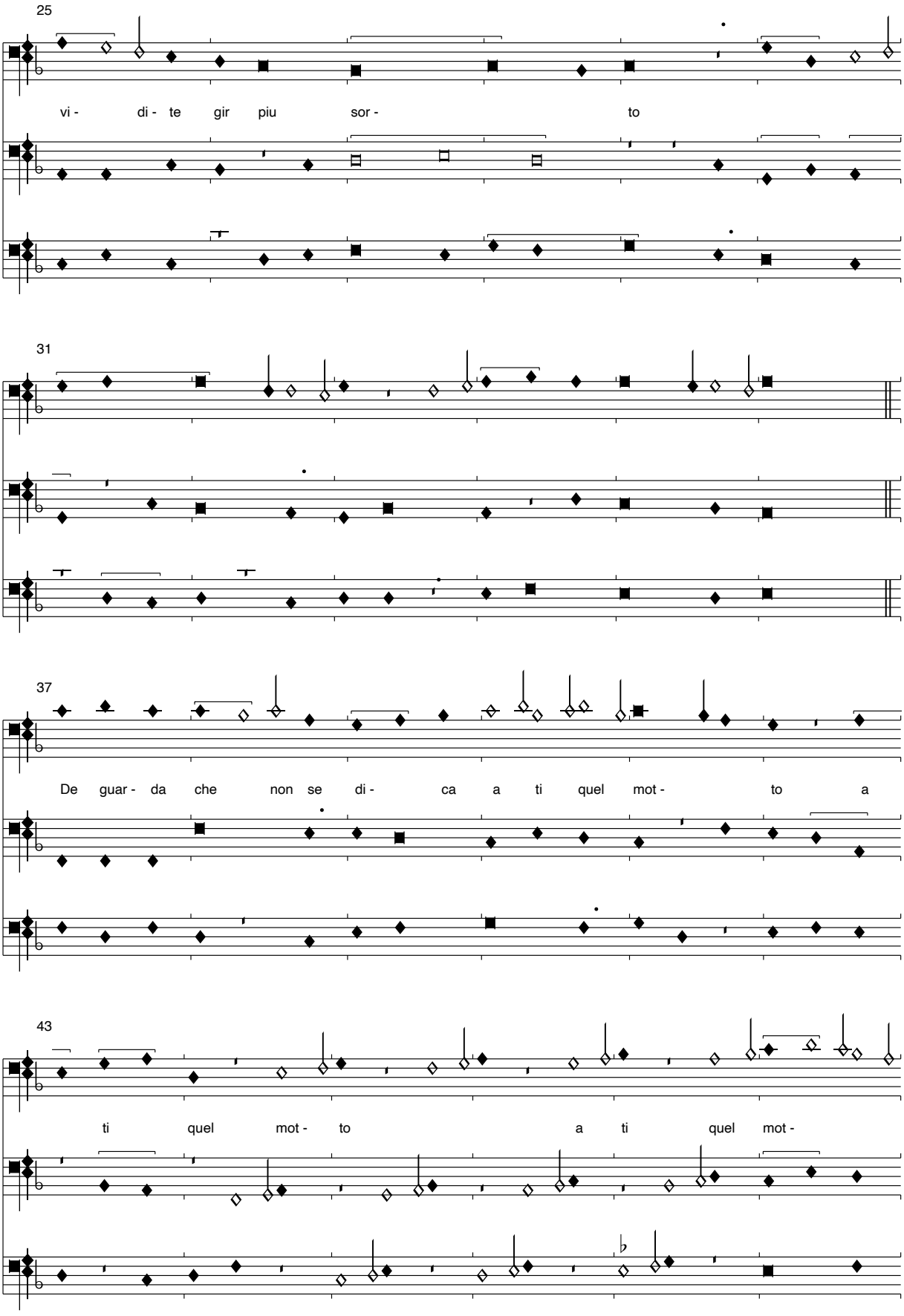
Pero so fermo desser tuo sugetto
E mai el cor sera da te disciolto

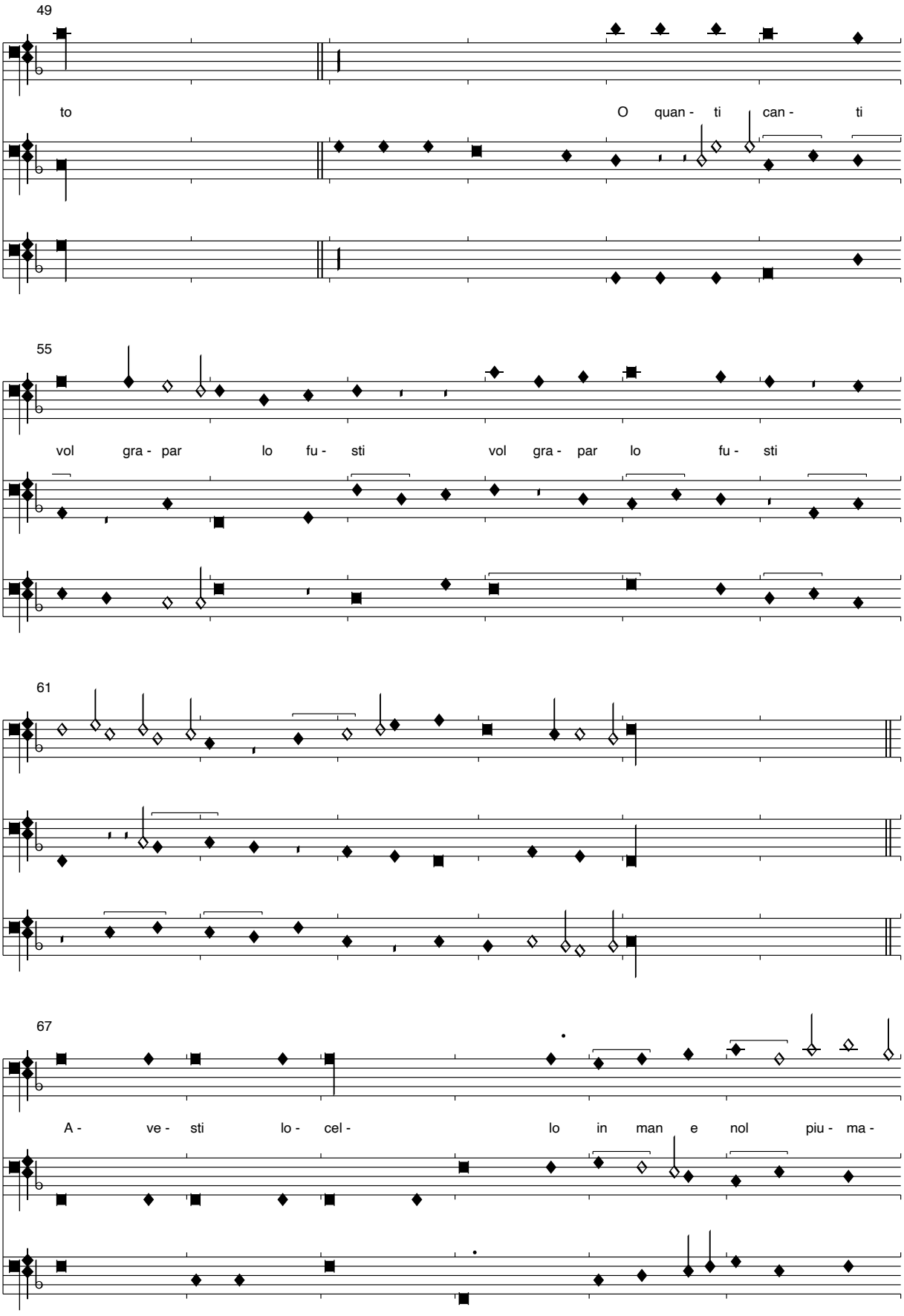
Quando con lochi a rider me consente
Con dolce volto pien dogni diletto

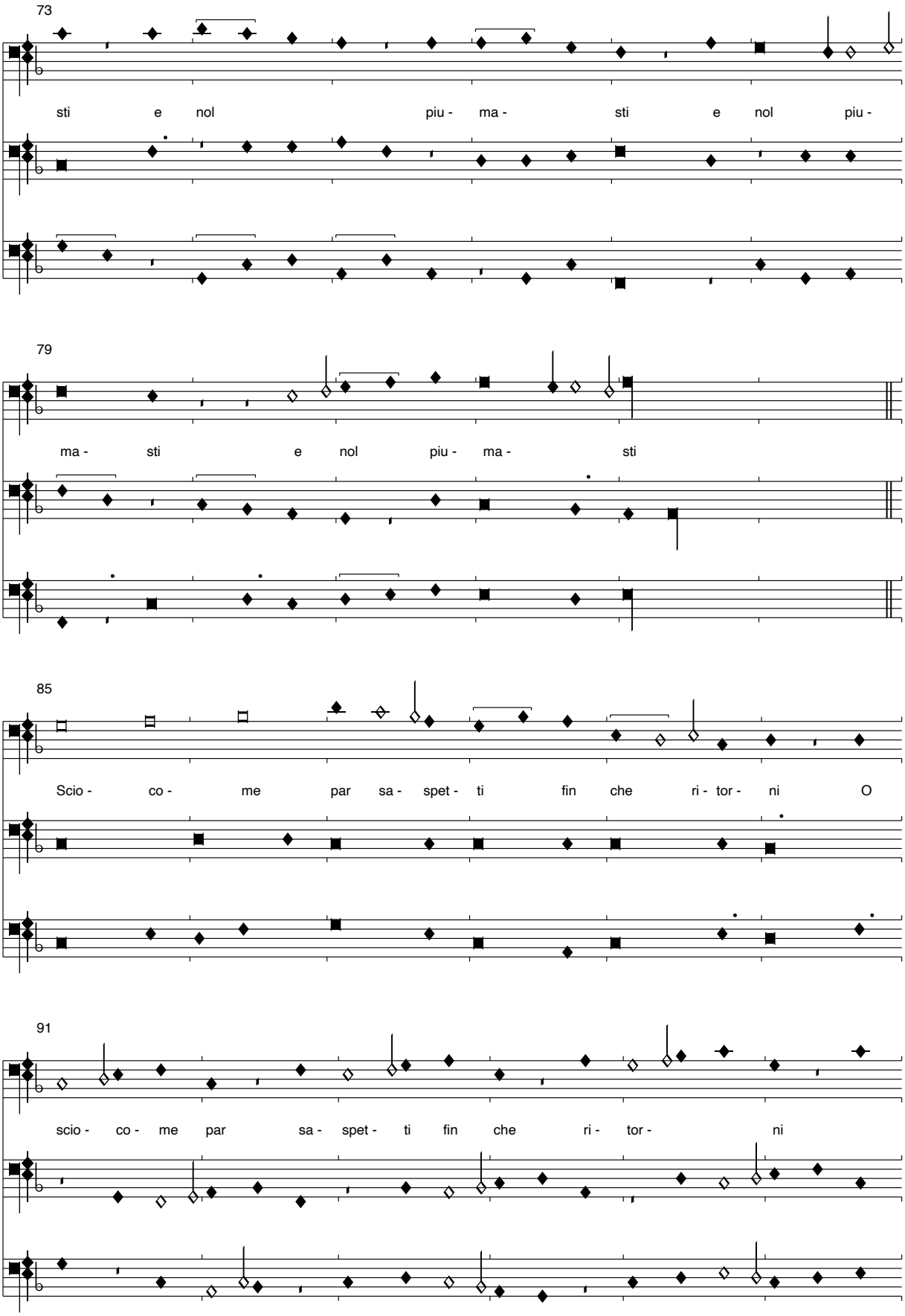
<Zacara da Teramo>: Deduto sei

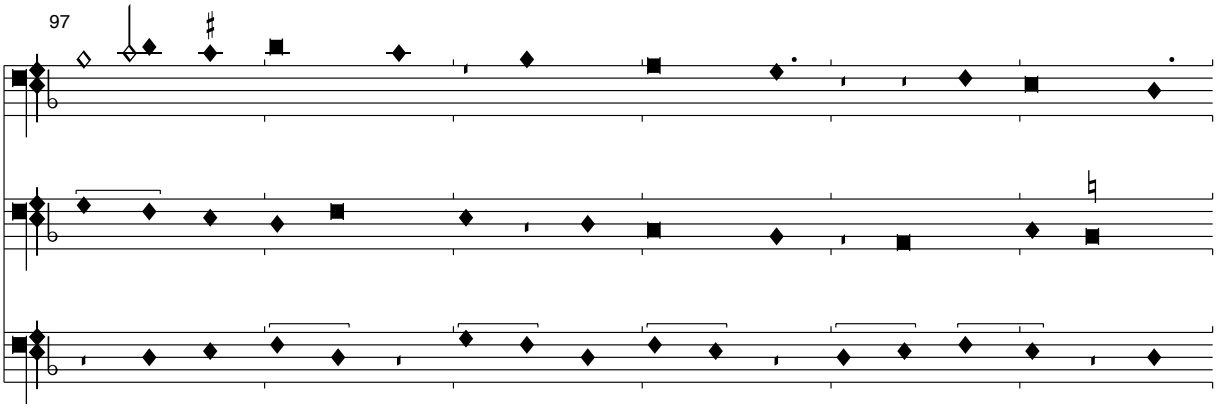
Bologna 2216, f. 49v-50r

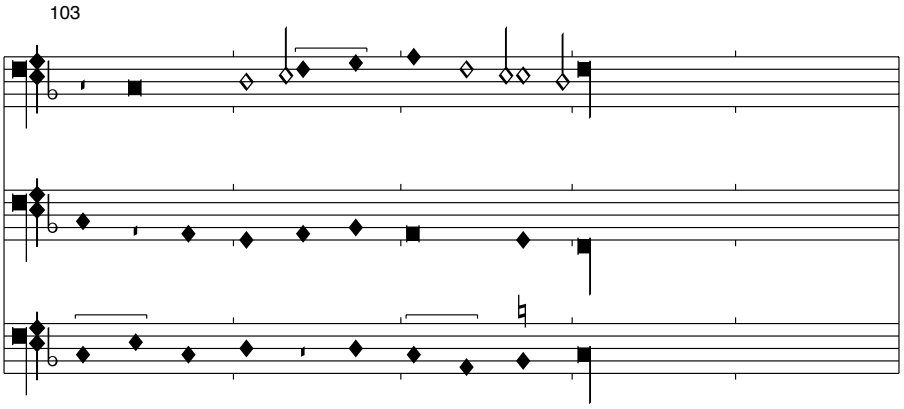



25
vi - di - te gir piu sor - to
31
37
De guar - da che non se di - ca a ti quel mot - to a
43
ti quel mot - to a ti quel mot -


49
to
O quan - ti can - ti
55
vol gra - par lo fu - sti vol gra - par lo fu - sti
61
67
A - ve - sti lo - cel - lo in man e nol piu - ma -


73
sti e nol piu - ma - sti e nol piu -
79
ma - sti e nol piu - ma - sti
85
Scio - co - me par sa - spet - ti fin che ri - tor - ni O
91
scio - co - me par sa - spet - ti fin che ri - tor - ni





Text

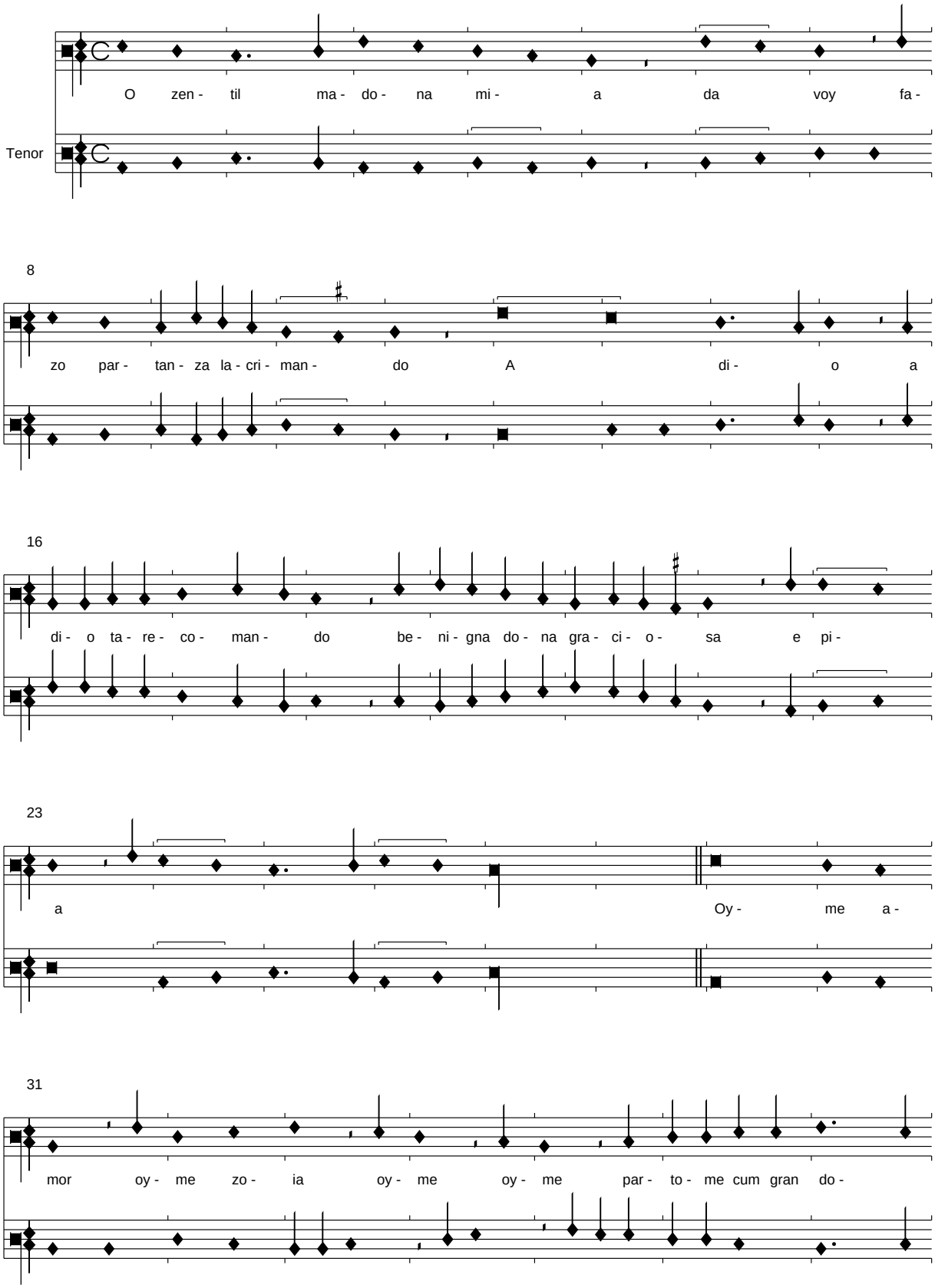
Vom Text inspiriert ist dieses Stück außerordentlich tief notiert, nämlich noch eine Quart tiefer als hier geschehen. Einmalig sind zwei Gamma-Schlüssel für die Unterstimmen verwendet. Um das Stück praktikabler zu machen, optierte ich für die Transposition um eine Quarte nach oben. Dies geschah noch viel radikaler in anderen Editonen.

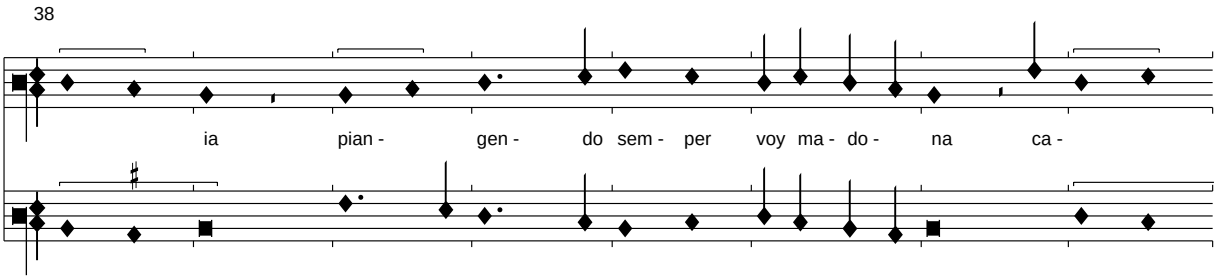
Weitere Text auf die Ballata-Form:
Wiederholung B-Teil ab T. 65:
Frutti dogn'arbor avesti e non servasti
Conforto con giagieti fin che ritorni

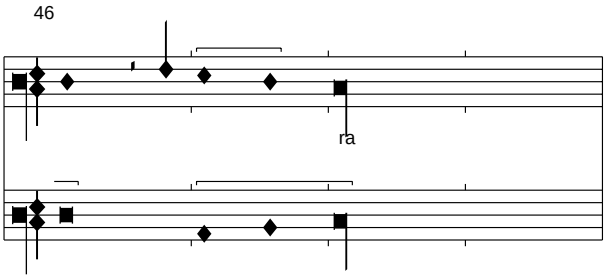
abschließender A-Teil:
O sventurato credi alle falore
Per la qual cosa e tiri per la pesta
Verso el paese dove tu nascisti
Falli chel tuo compagno non sia el fusti

O zentil madona mia

Bologna 2216, f. 50v-51r







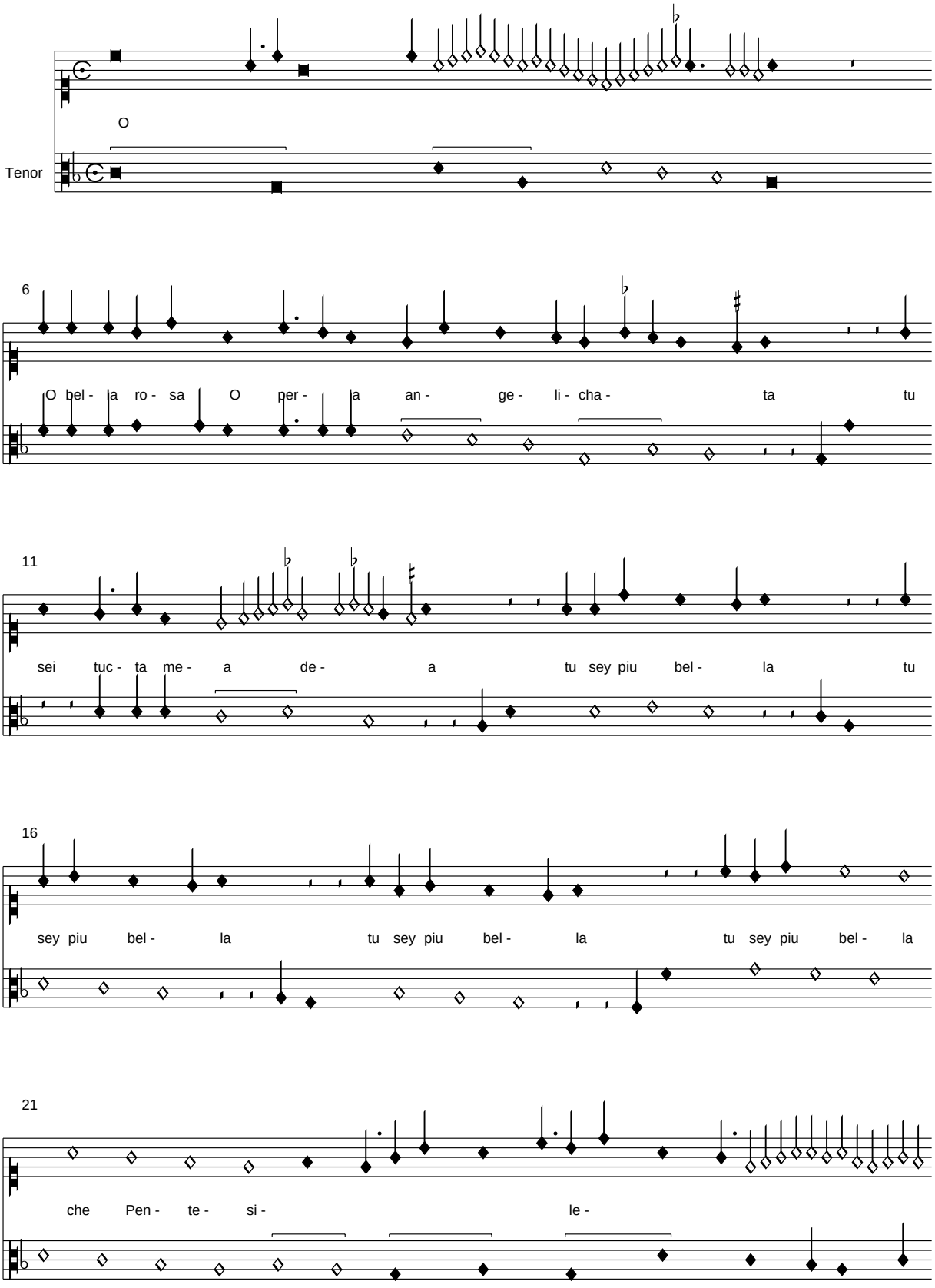
3. auf B-Teil:

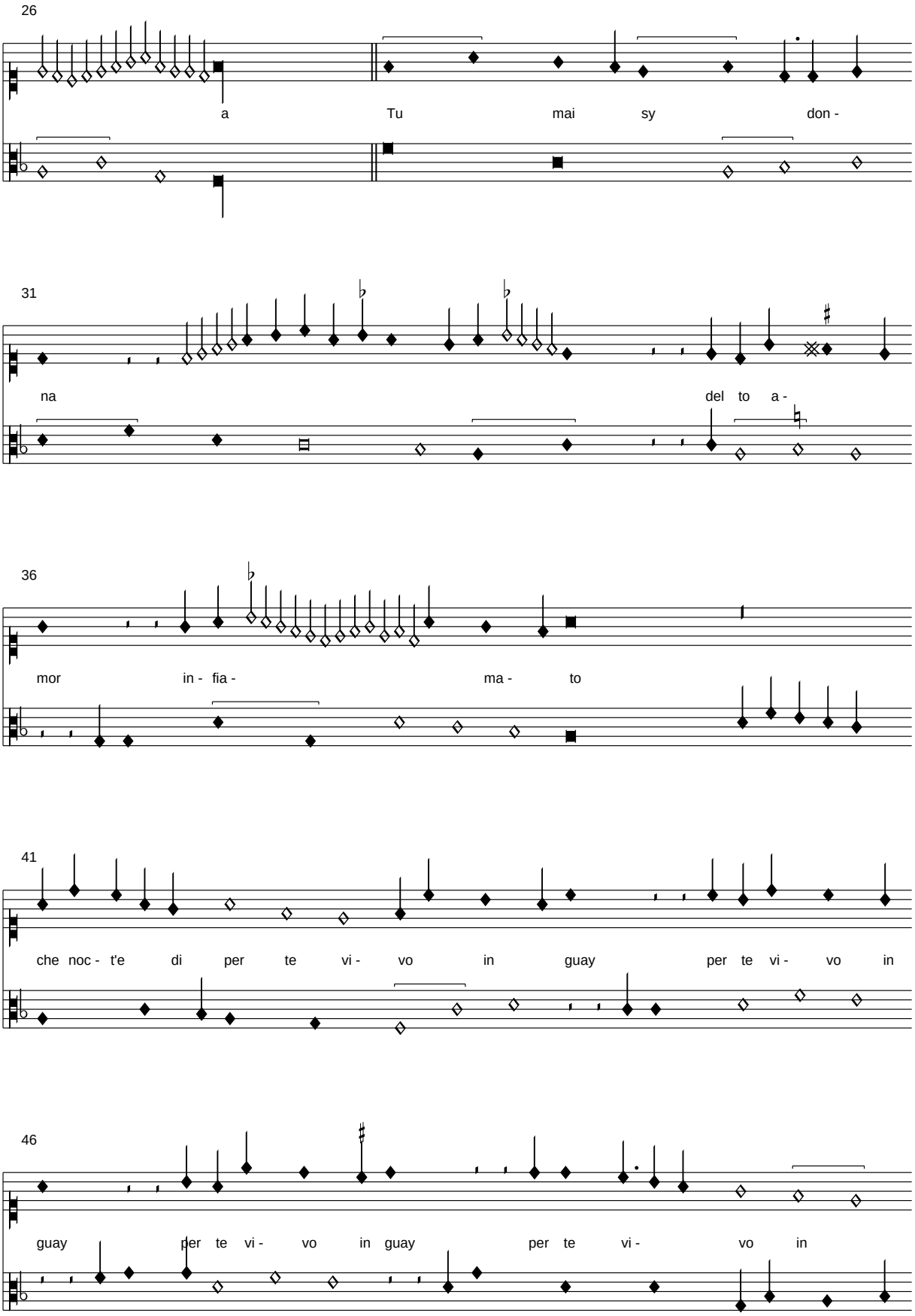
Merce per dio che tremo como foia
Per voy dona chel mondo non ha para

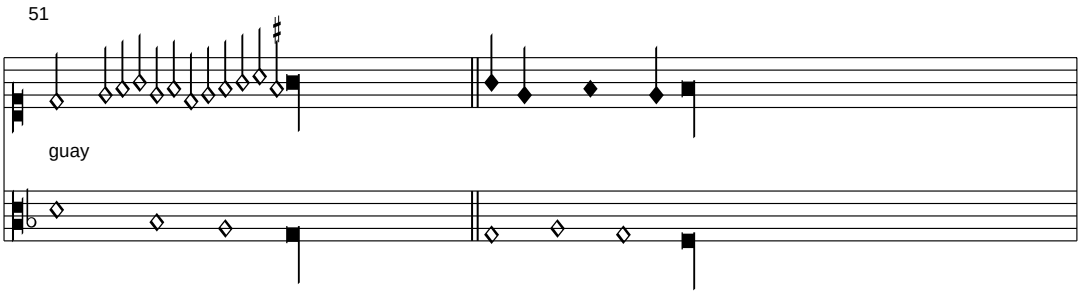
4. Auf A-Teil
Or chiamo la mort’ amara
poy che o parduto el dolze conforto
Oy- me che fosse stato morto
vanti che da voy fosse partito

O bella rosa

Bologna 2216, f. 50v




26
a Tu mai sy don -
31
na del to a -
36
mor in - fia - ma - to
41
che noc - t'e di per te vi - vo in guay per te vi - vo in
46
guay per te vi - vo in guay per te vi - vo in



Weiterer Text der Ballata:

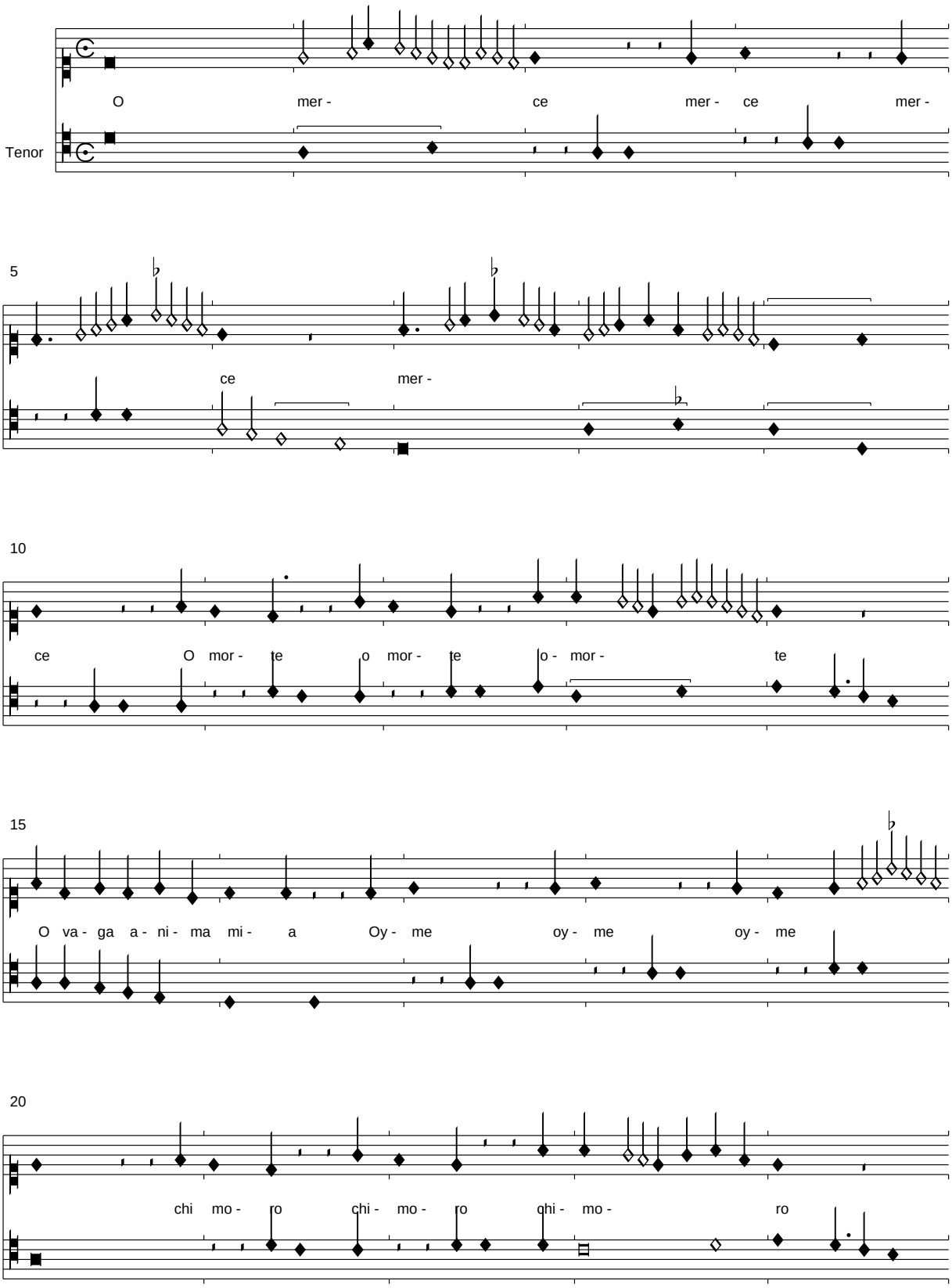
B-Teil Wiederholung:

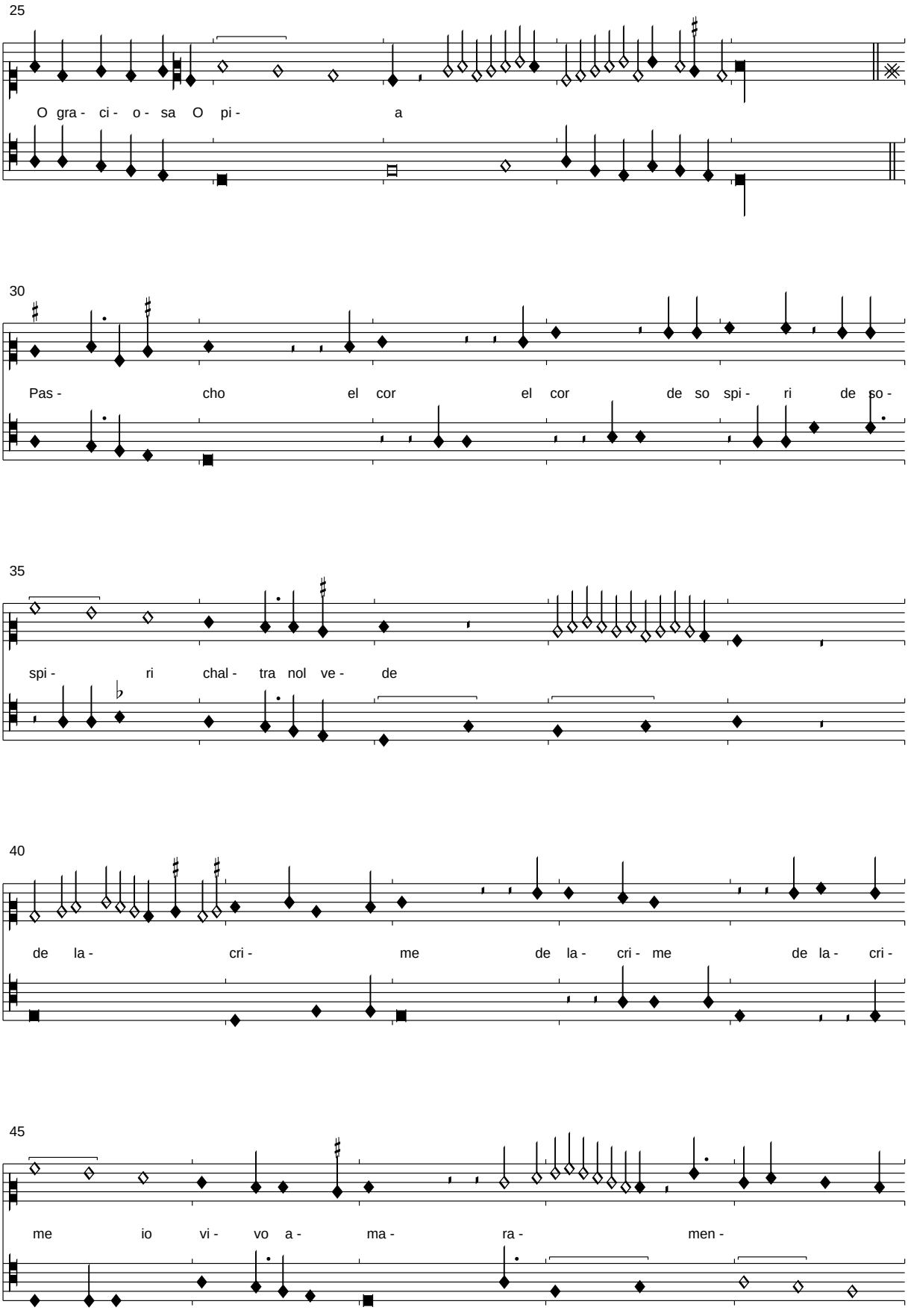
Pensando al dolze viso angelichato
Soffrir non posso piu ormay

abschließender A-Teil:
Le pene donna che tu me day
Deh non esser zudea

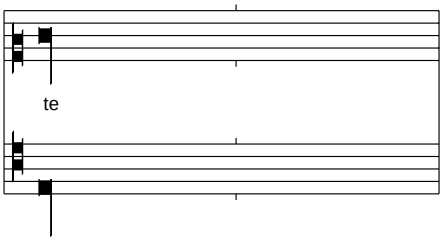
„Zudea“, „Jüdin“ ist hier im gängigen Antisemitismus nicht nur dieser Zeit im Sinn von „trügerisch, verräterisch“ gebraucht.

Merce o morte
Bologna 2216, f. 51r




25
O gra - ci - o - sa O pi - a
30
Pas - cho el cor el cor de so spi - ri de so -
35
spi - ri chal - tra nol ve - de
40
de la - cri - me de la - cri - me de la - cri -
45
me io vi - vo a - ma - ra - men -

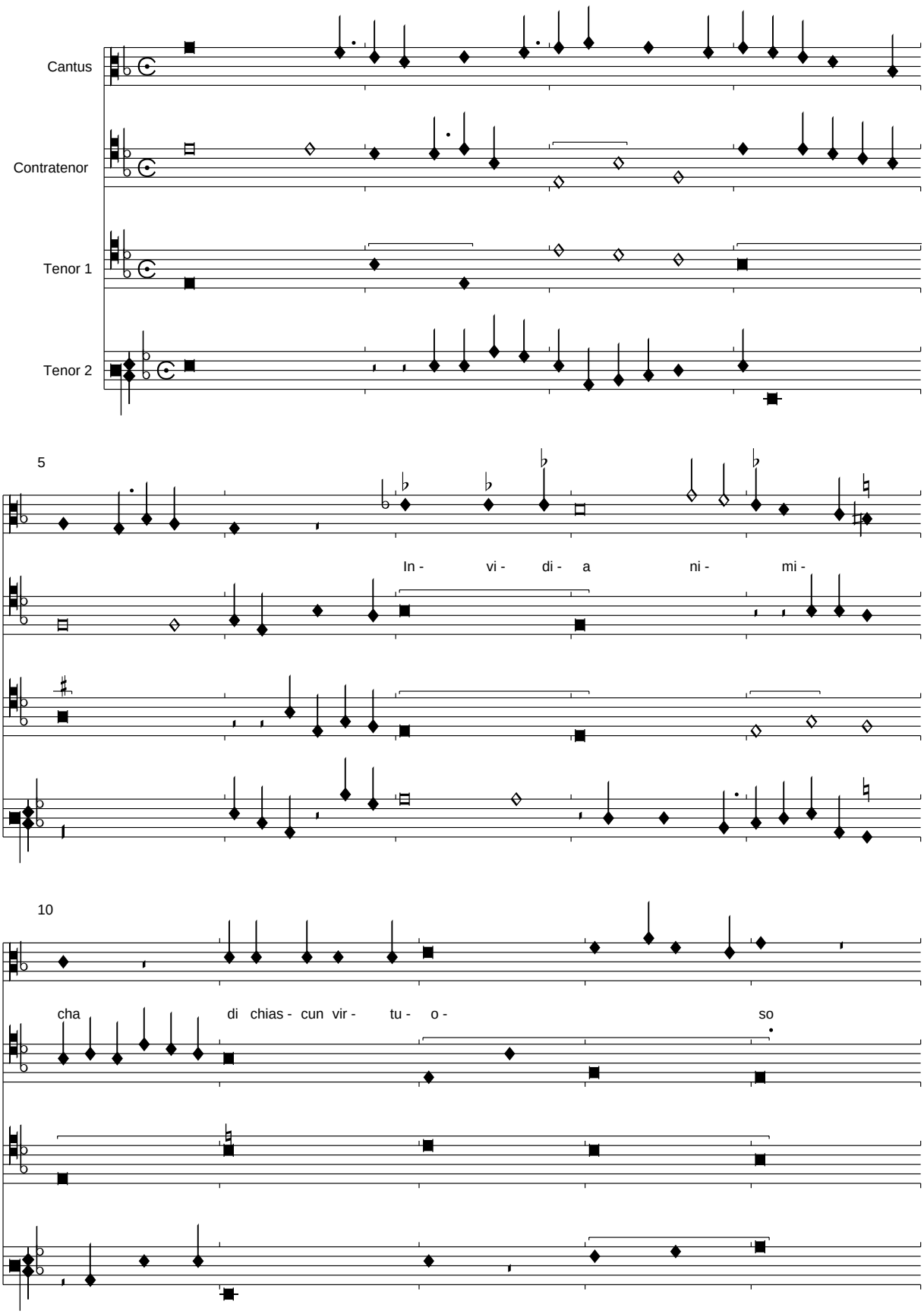
50

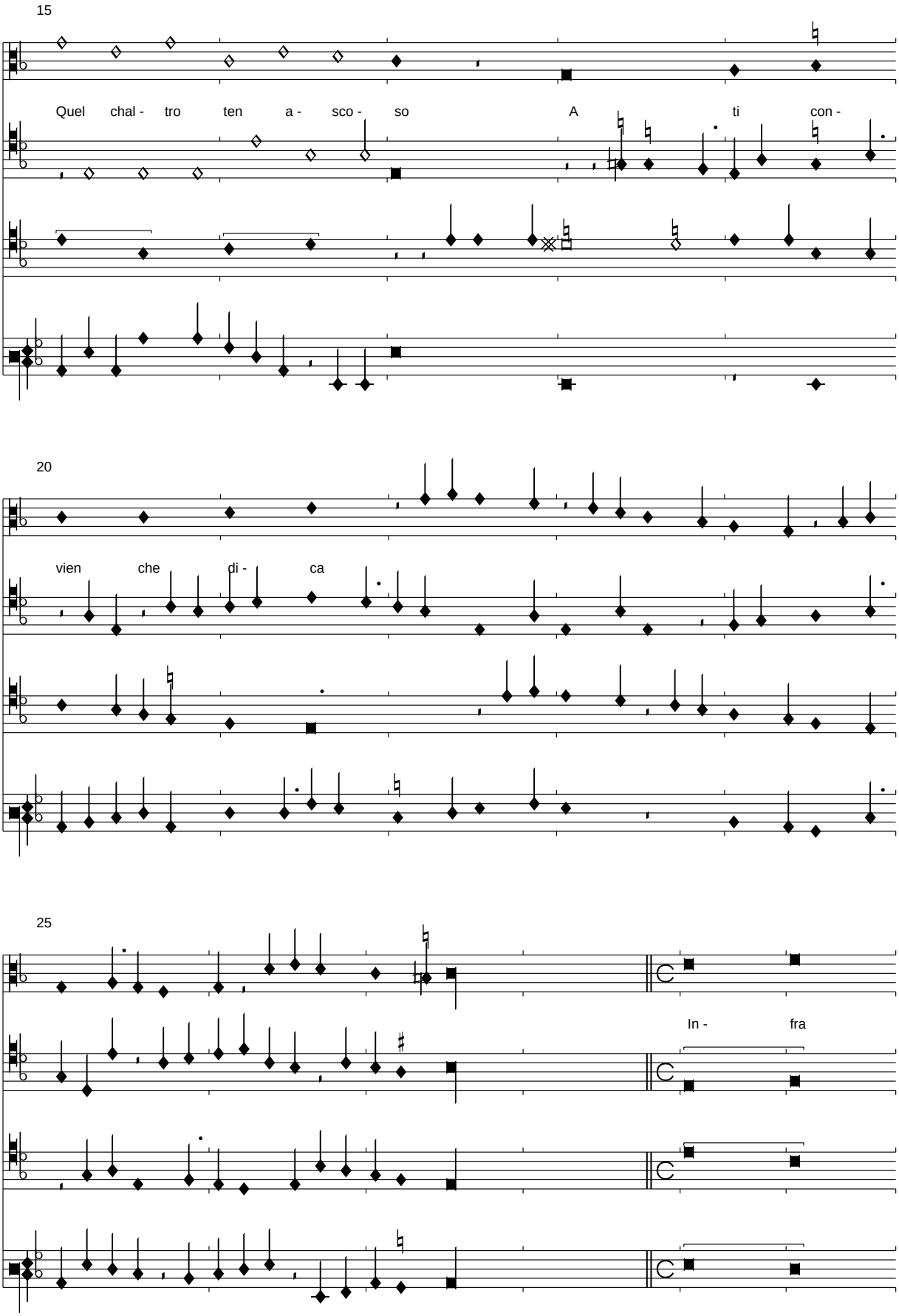


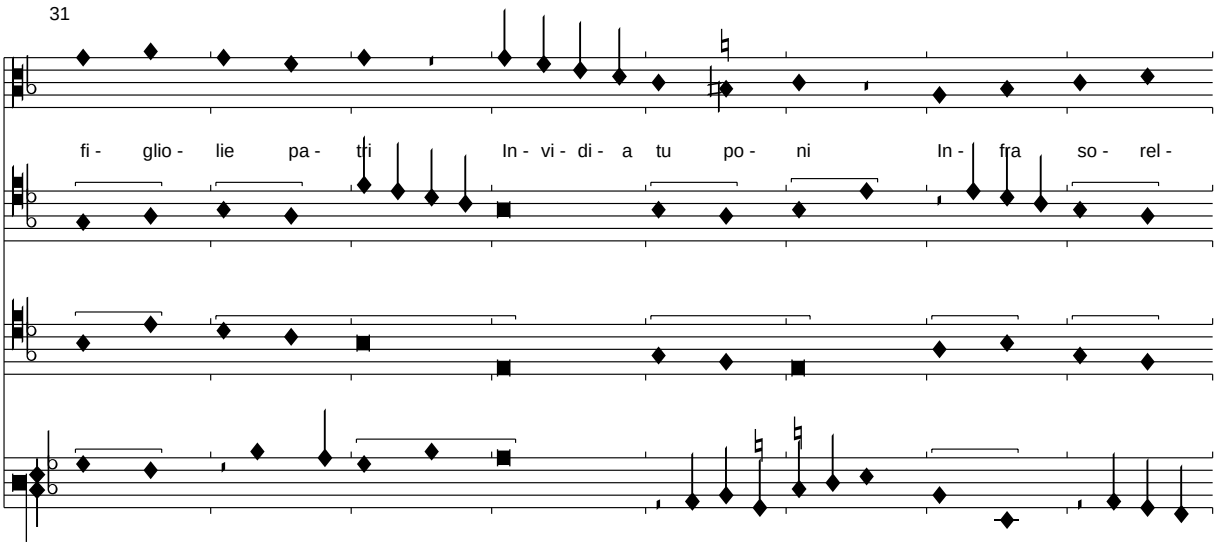
O Dio che pena e quest al cor dolente
Falsa çudea almen fa me morir via
Ay me dolent moriro per mercede
Del dolçe amor chel cor ta presente

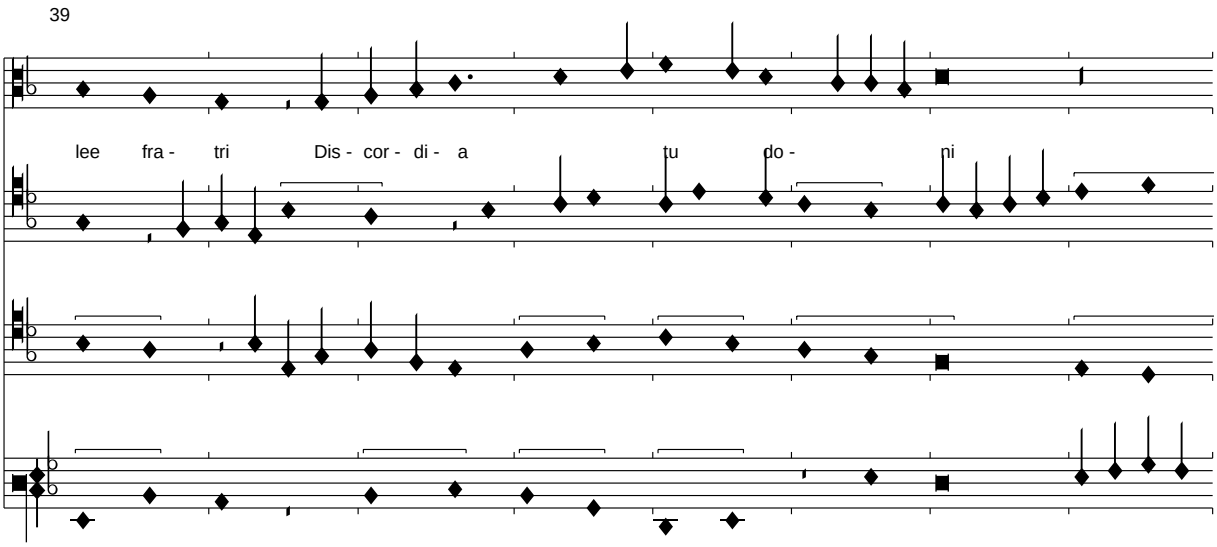
Guillermus Dufay: Invidia nimicha

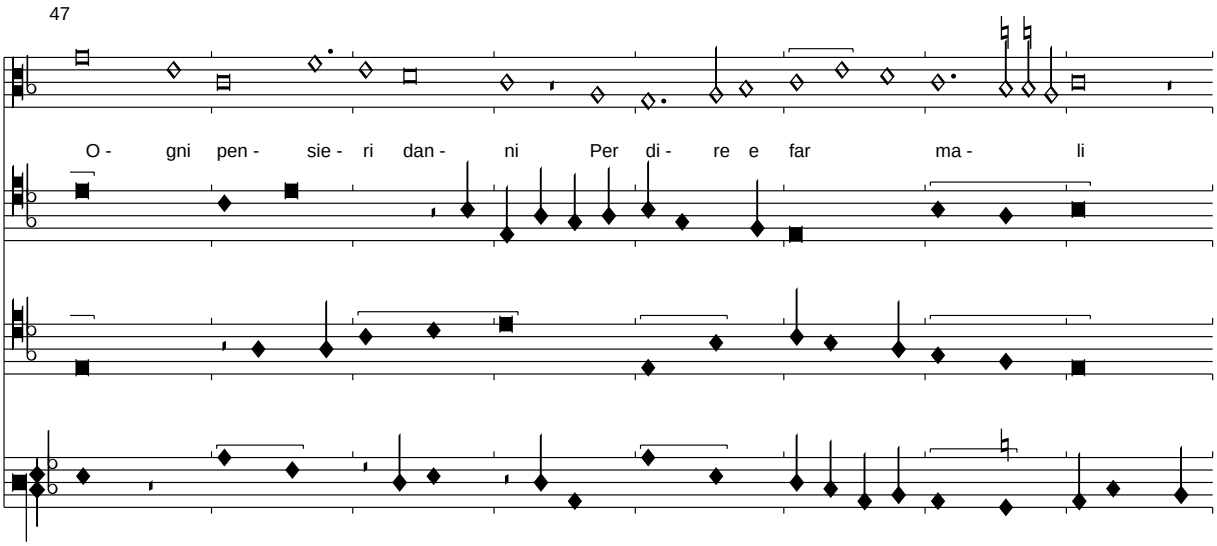
Bologna 2216, f. 51v-52r

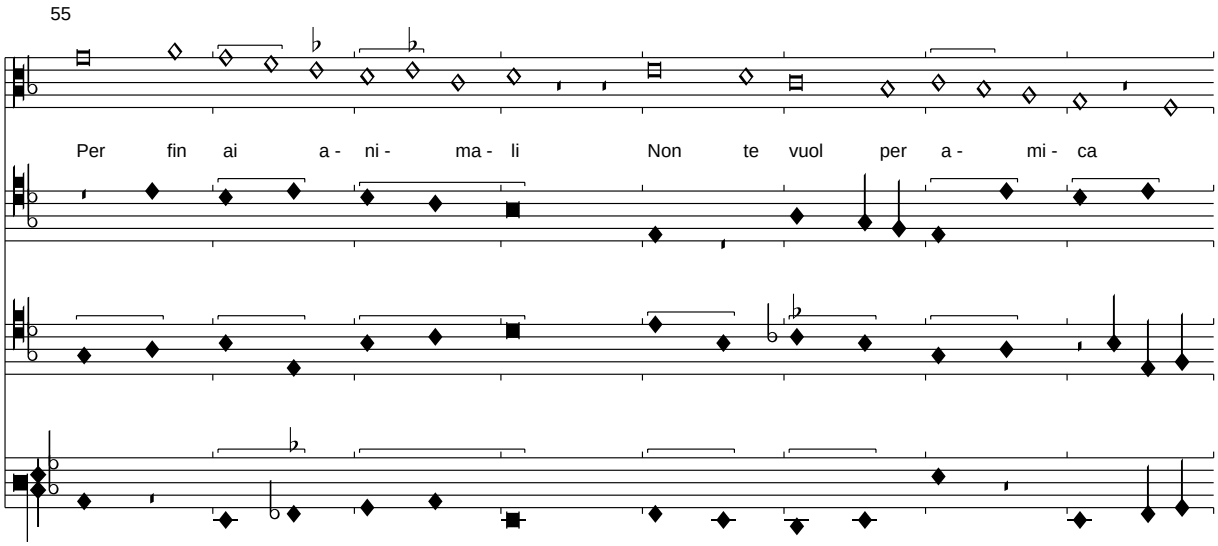


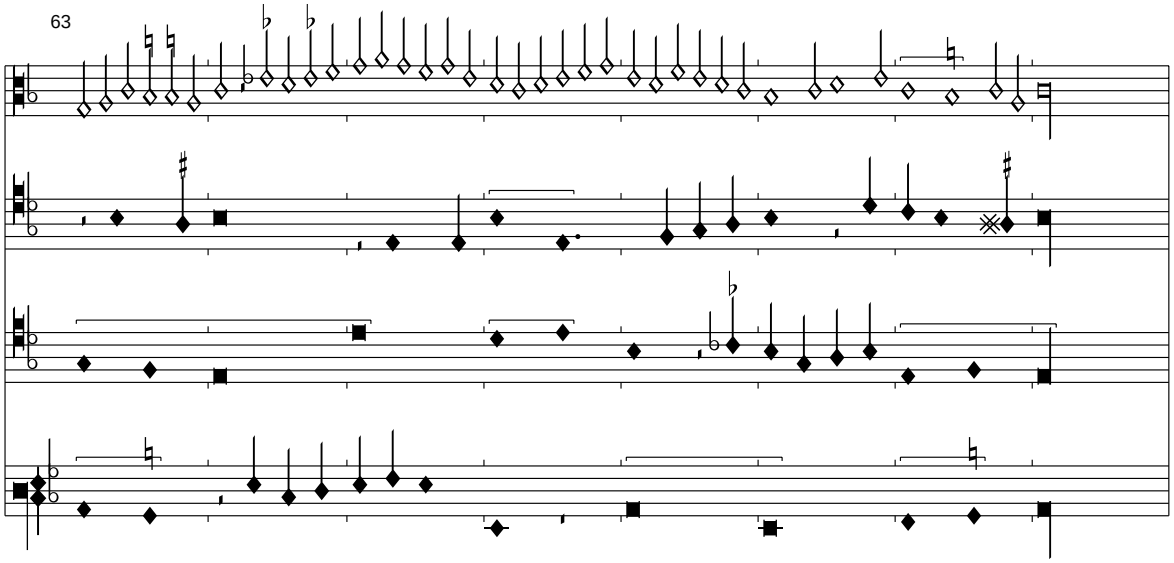

15
Quel chal - tro ten a - sco - so A ti con -
20
vien che di - ca
25
In - fra


31
fi - glio - lie pa - tri In - vi - di - a tu po - ni In - fra so - rel -


39
lee fra - tri Dis - cor - di - a tu do - ni


47
O - gni pen - sie - ri dan - ni Per di - re e far ma - li





2. Teil Wiederholung:

Se vidi alcun in corte
Che abbia virtu o pace
Tosto per darli morte
Trovi li tu seguace
Senza cagion verace
Dicendo gran bosia
Non posa notte ni dia
Chi de ti se nodrica

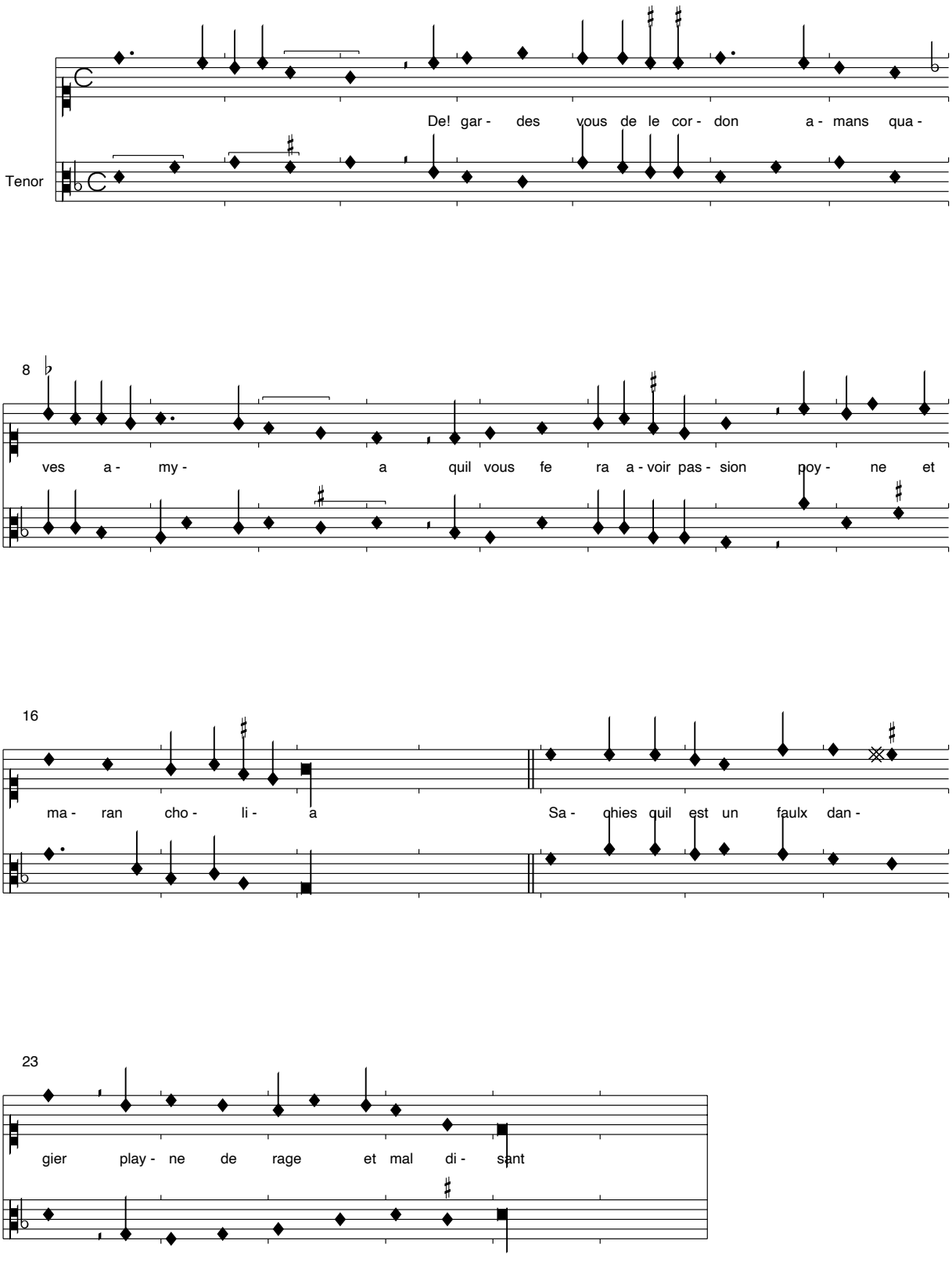
1. Teil Wiederholung:

O dio per tua potenza
Dal mio grasso stato
Se son cacciato senza
Aver mal operato
Non seguiro mai cuto
Di questo seporazzo
Di ferro pungerazzo
Chi punto ma dortica

Invidia nimcha…

Prepositus Brixiensis: De gardes vous

Bologna 2216, f. 52v



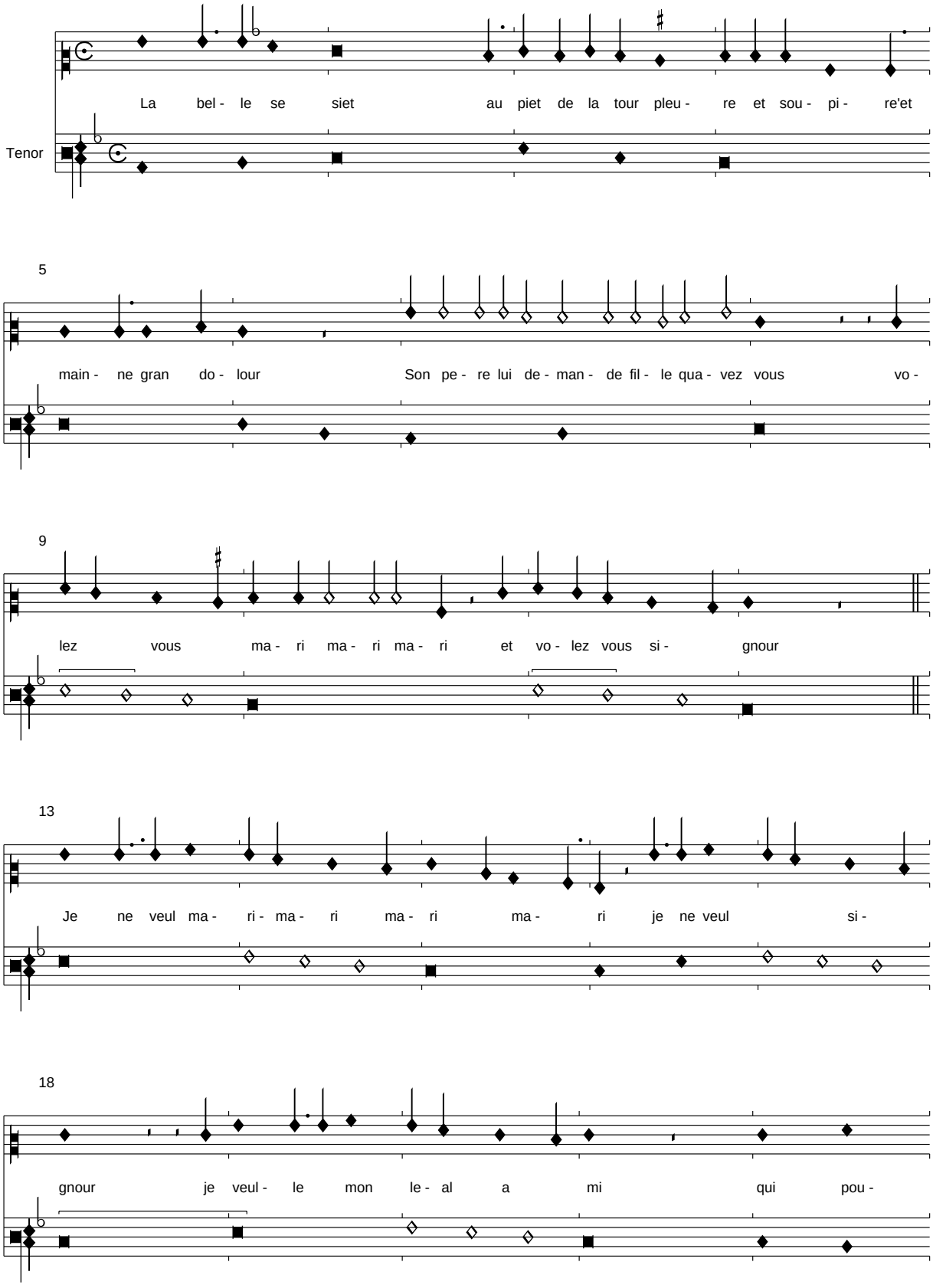
Der Komponistenname für dieses sehr schlichte Stück wurde nachträglich eingetragen.
Womöglich ist der Sprachmix humoristisch absichtlich eingesetzt.

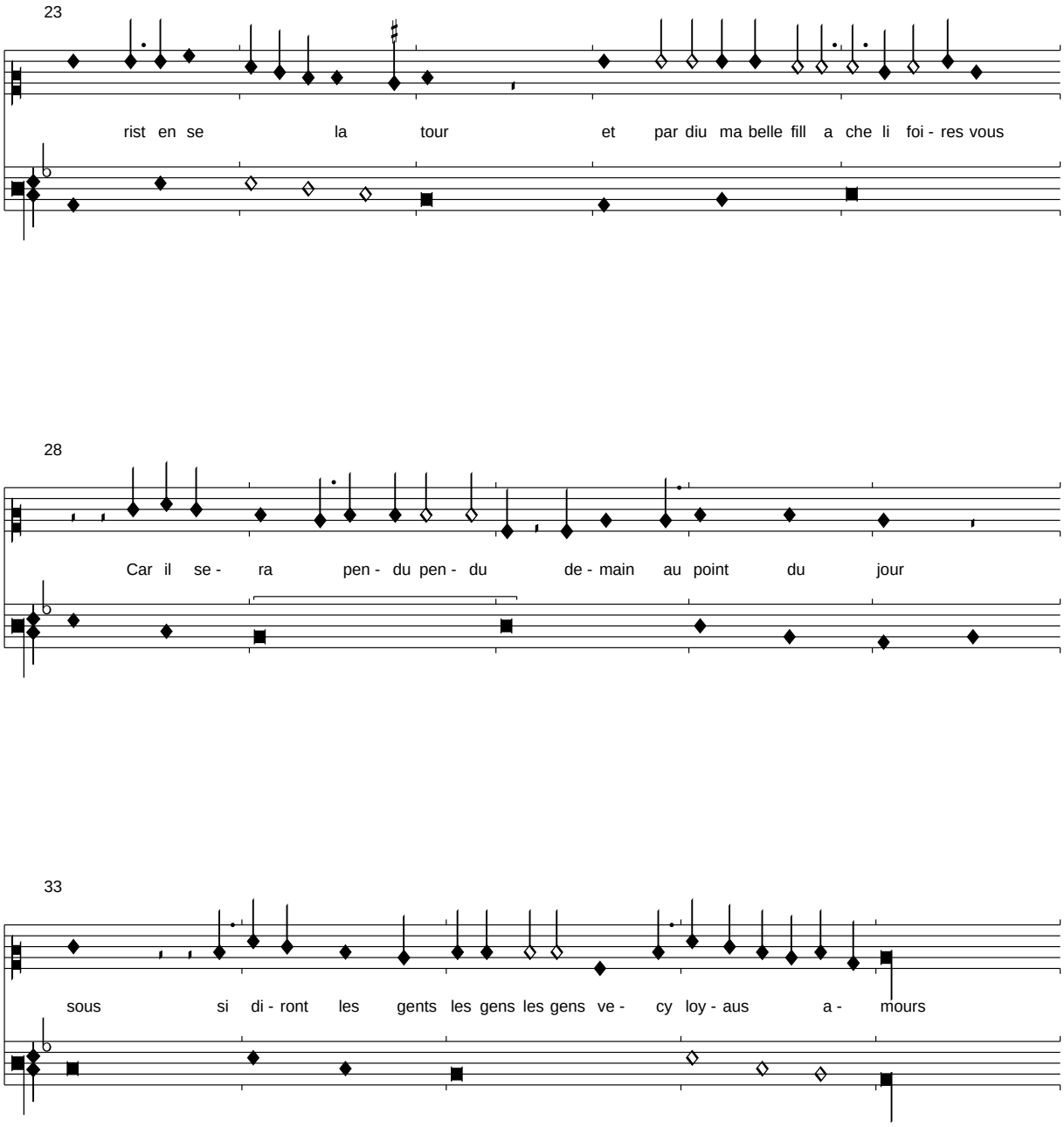
Weiterer Balladen Text
B-Teil:
Se vous ne vous saves garder
Il vous trayra malament

Schluß A-Teil:
Par diu soyes luy compagnon
Naies sa compagnia
Je ne le disais occasion
Le grant sa falonie

(Dufay): La belle se siet

Bologna 2216, f. 52v

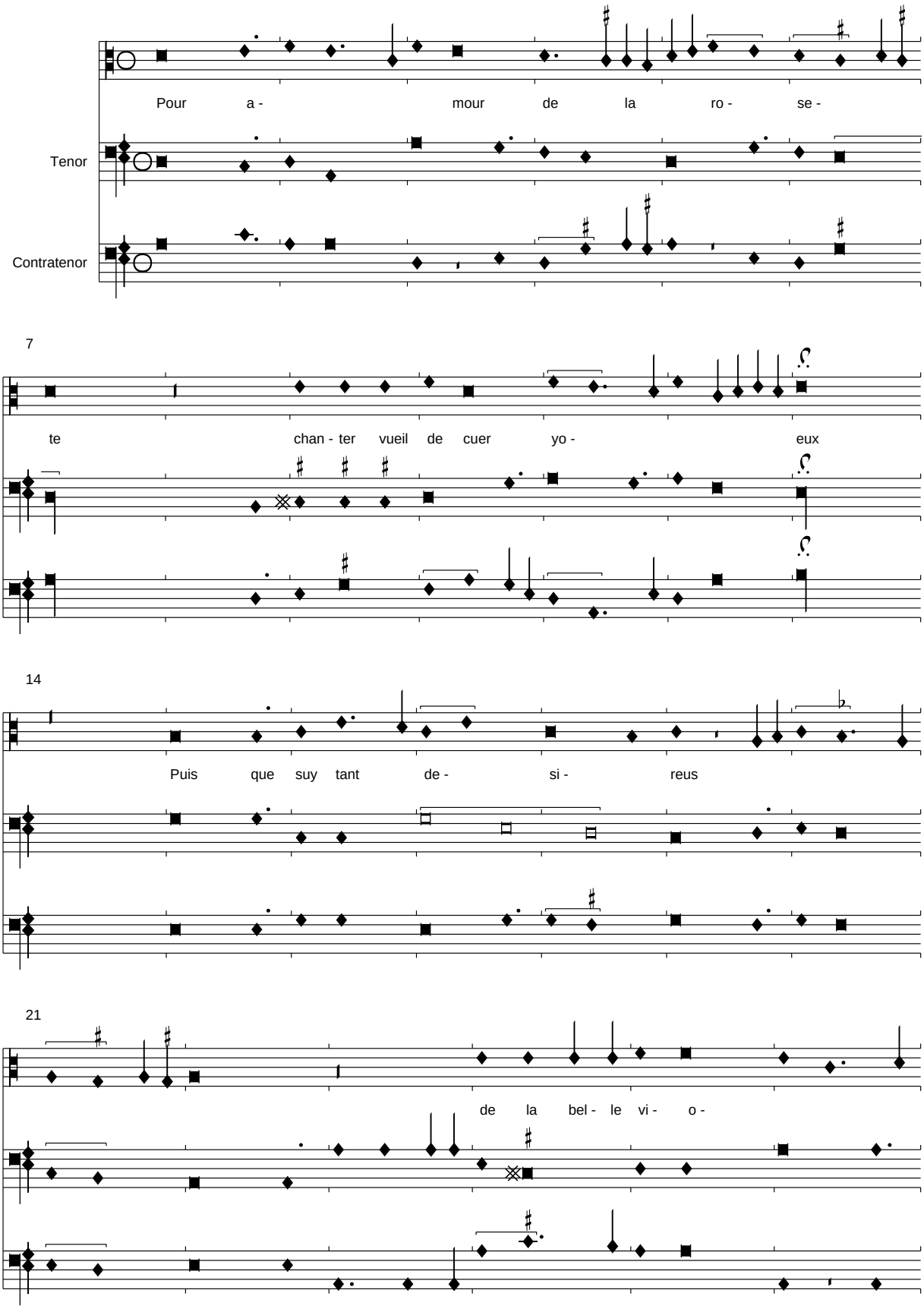


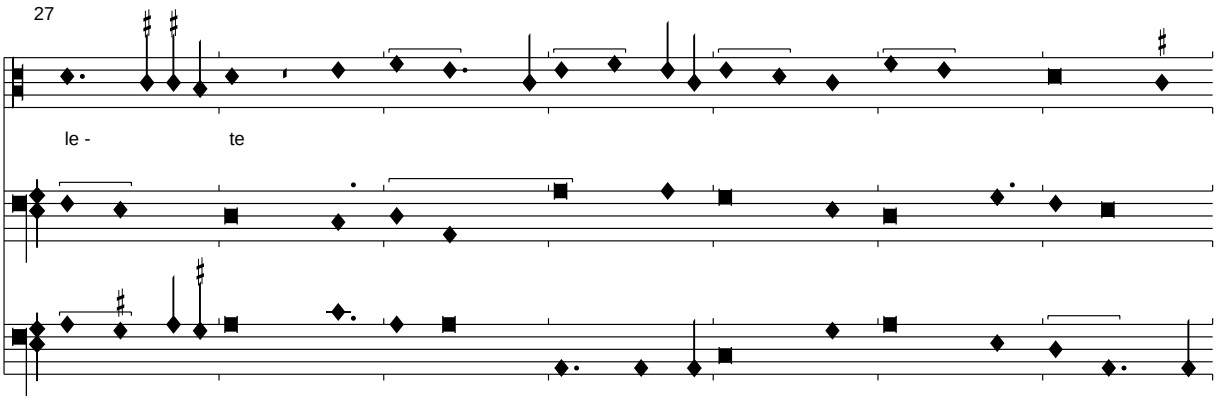


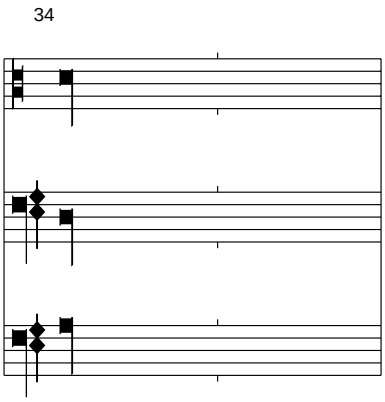
Diese Version hat nur ganz entfernt mit der bekannten zweistimmigen Version Codex Reina und der daraus abgeleiteten dreistimmigen Version aus Oxford 213 zu tun: ein Quart tiefer, Tenor fast komplett different, problematische Passage mit Oktavparalleln ab T. 31,2.

do Vala: Pour amour de la rosete

Bologna 2216, f. 53r







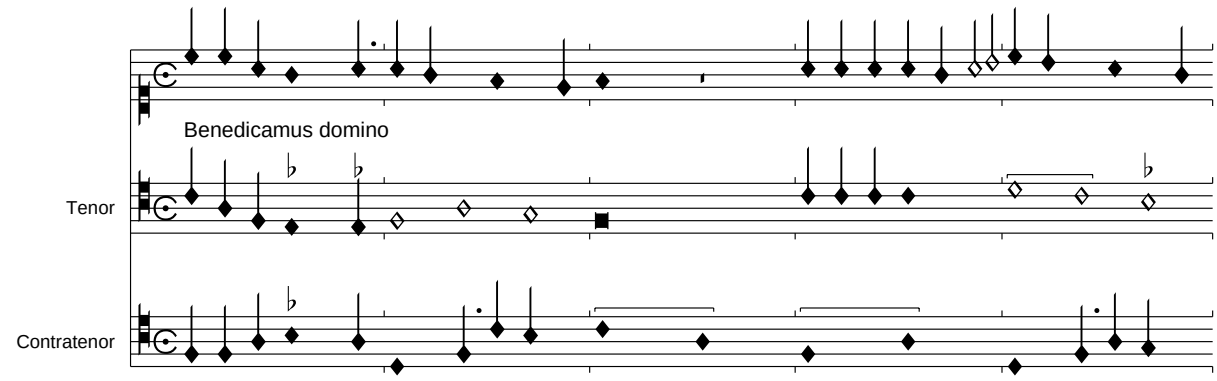
Cest ma dame secrete
Playsant et bien eureus
Pour amour de la rosete
Chanter vueil de cuer joieus

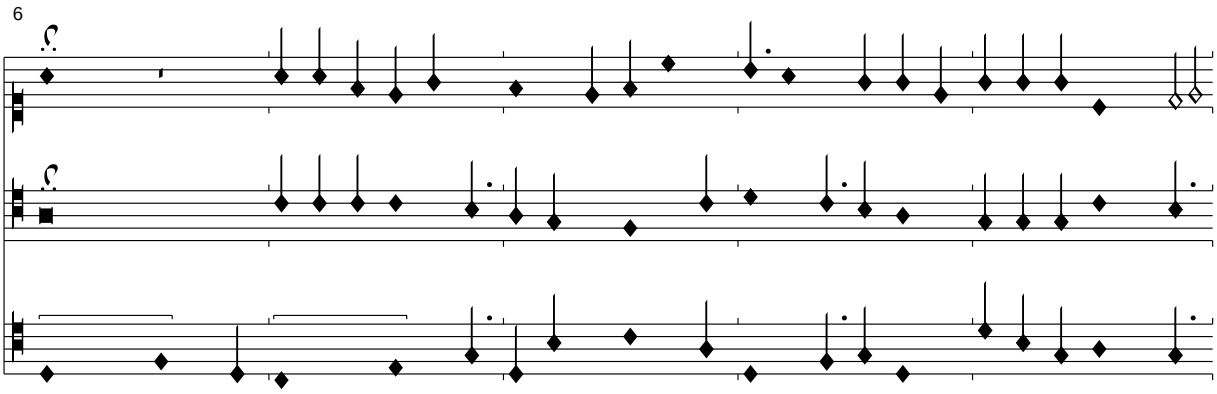
Amer vueil la graceusete
De bon cuer amoureus
Dont direy con vois piteus
Bouche belle et douzette

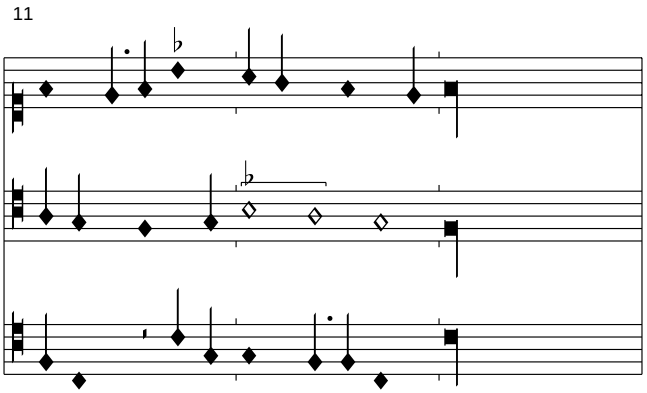
Pour amour de la rosete….

(Grossin): Benedicamus domino (Va ten souspier)

Oxford 213, f. 27r



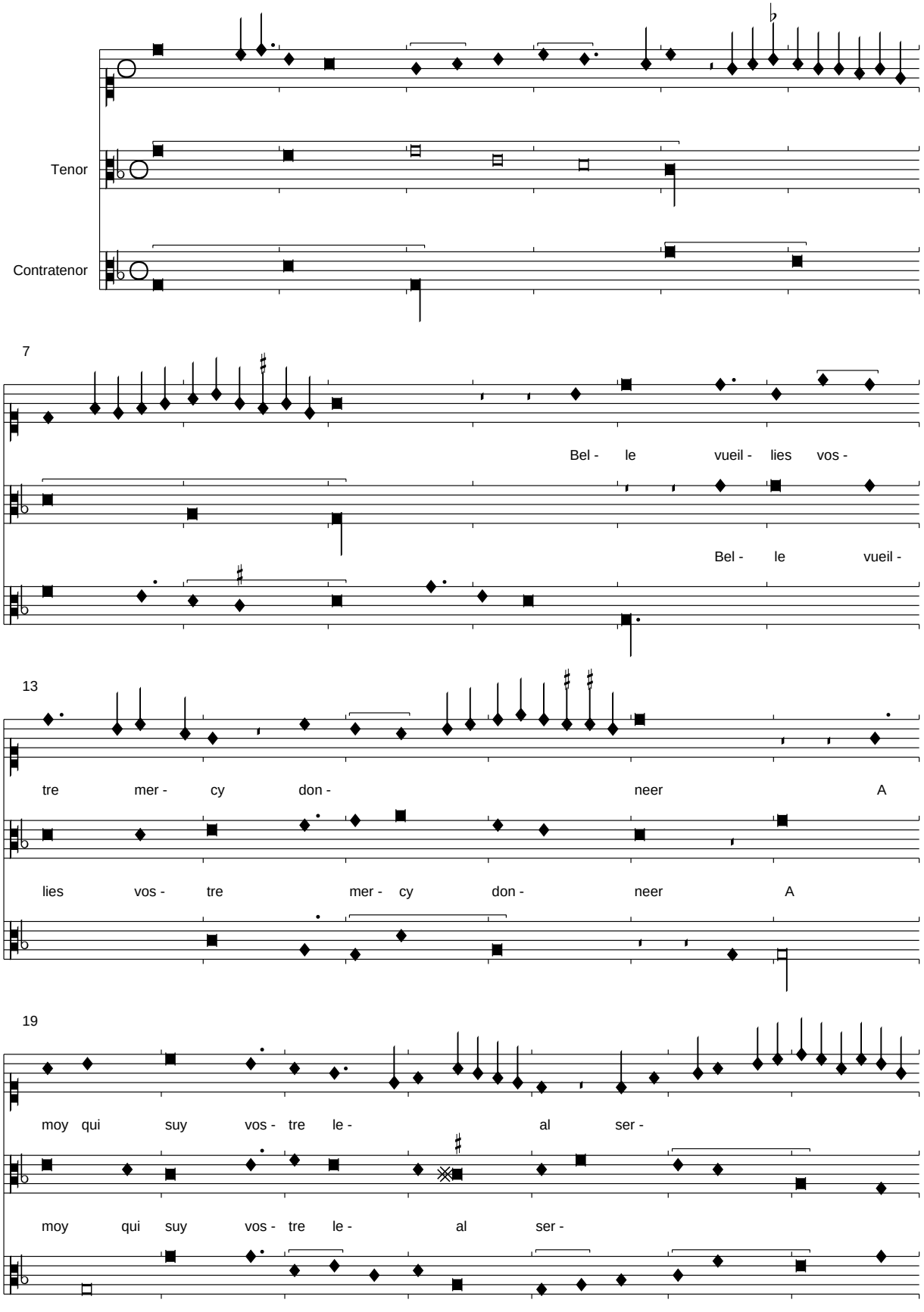


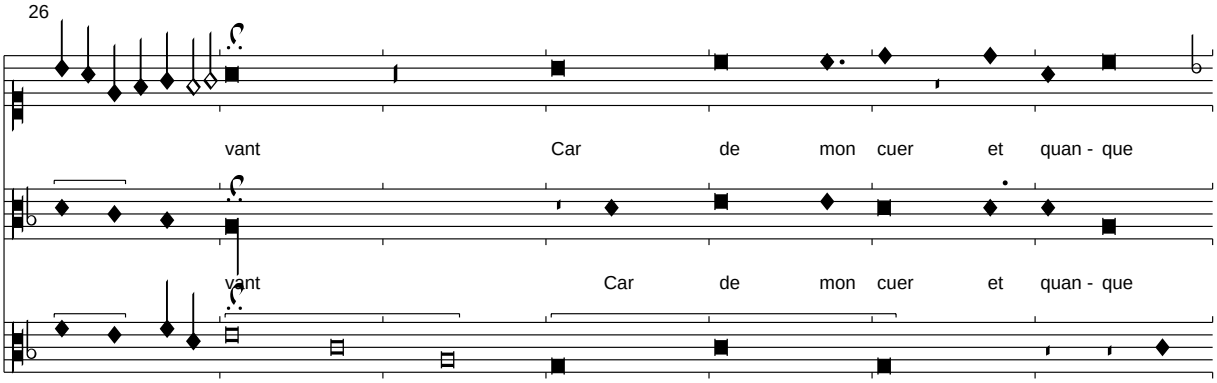


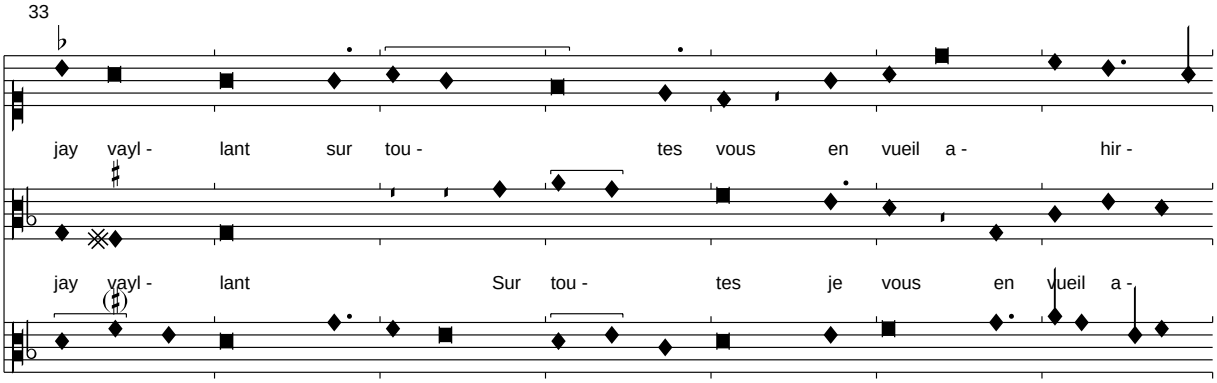
In Oxford ist dieses Stück noch etwas ungeschickter als weltliche Chanson „Va ten souspier“ überliefert, vom Duktus her sicher das Original. In dieser Version sind einige Stellen verbessert, aber Grossin ist sohl nicht der Autor dieses ungelenken Stückes.

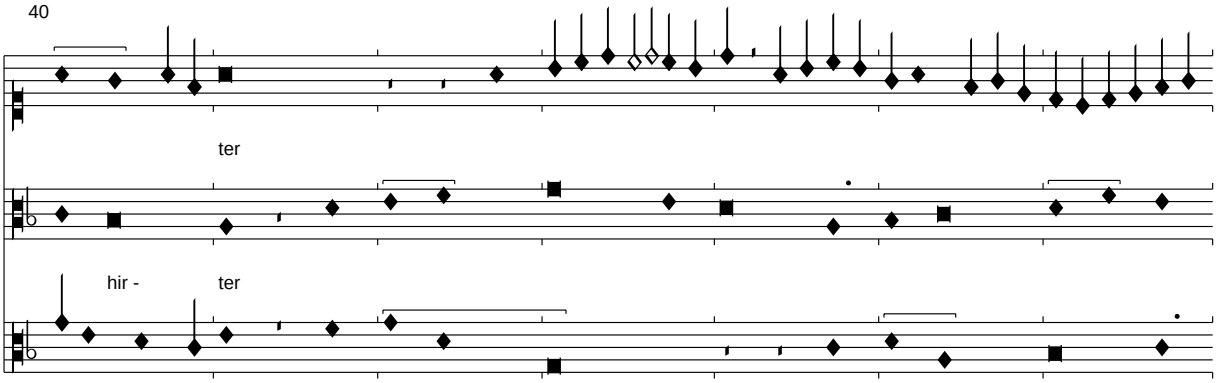
G. DufAy: Belle vueillies vostre mercy donner

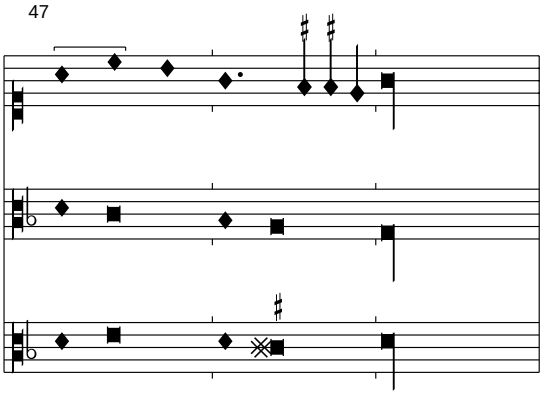
Bologna 2216, f. 55v











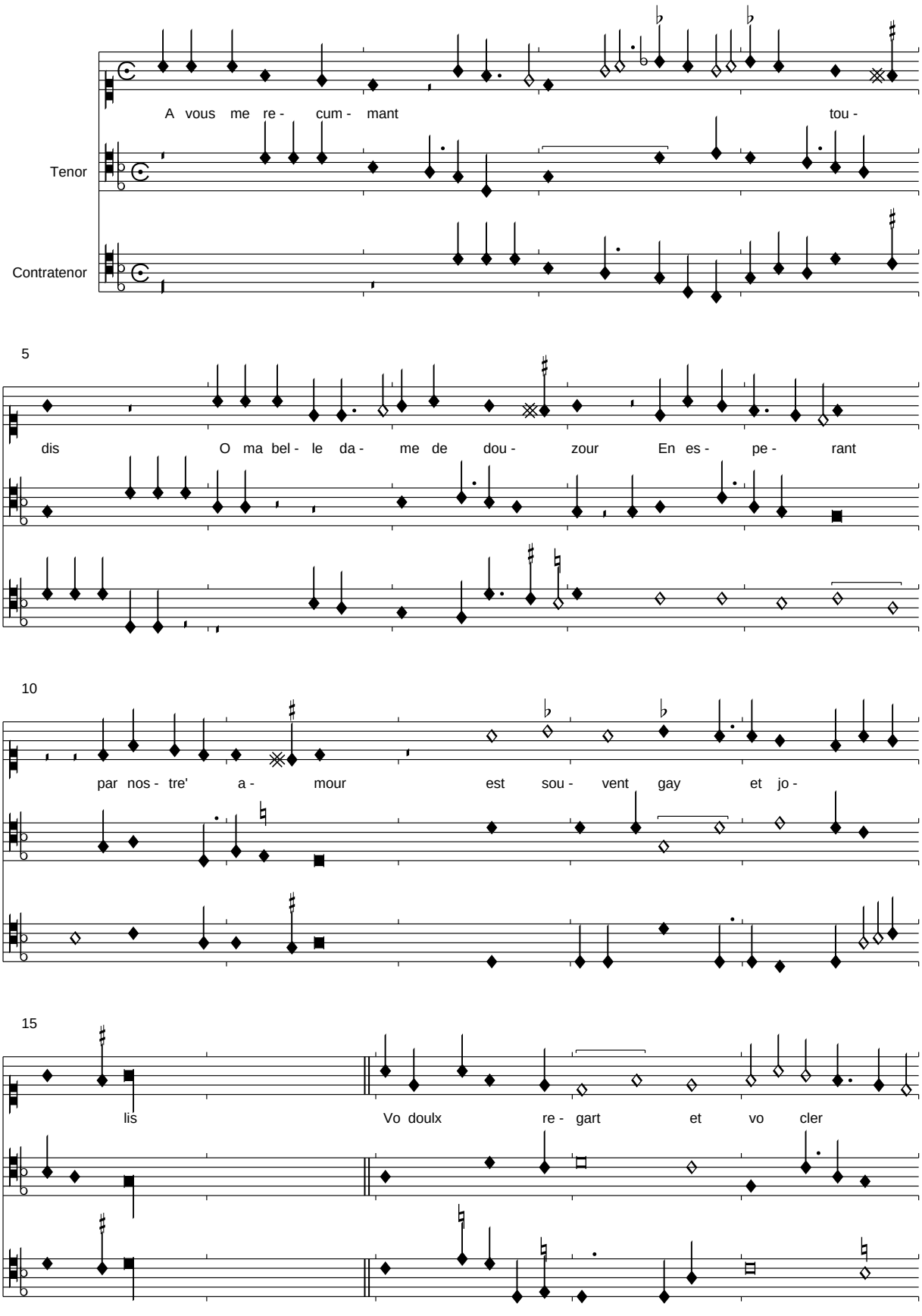
Je ne me vuel a nulle presenter
Ains quil du tout faire vostre commant
Belle vueillies vostre mercy donner
A moy qui suy vostre leal servant

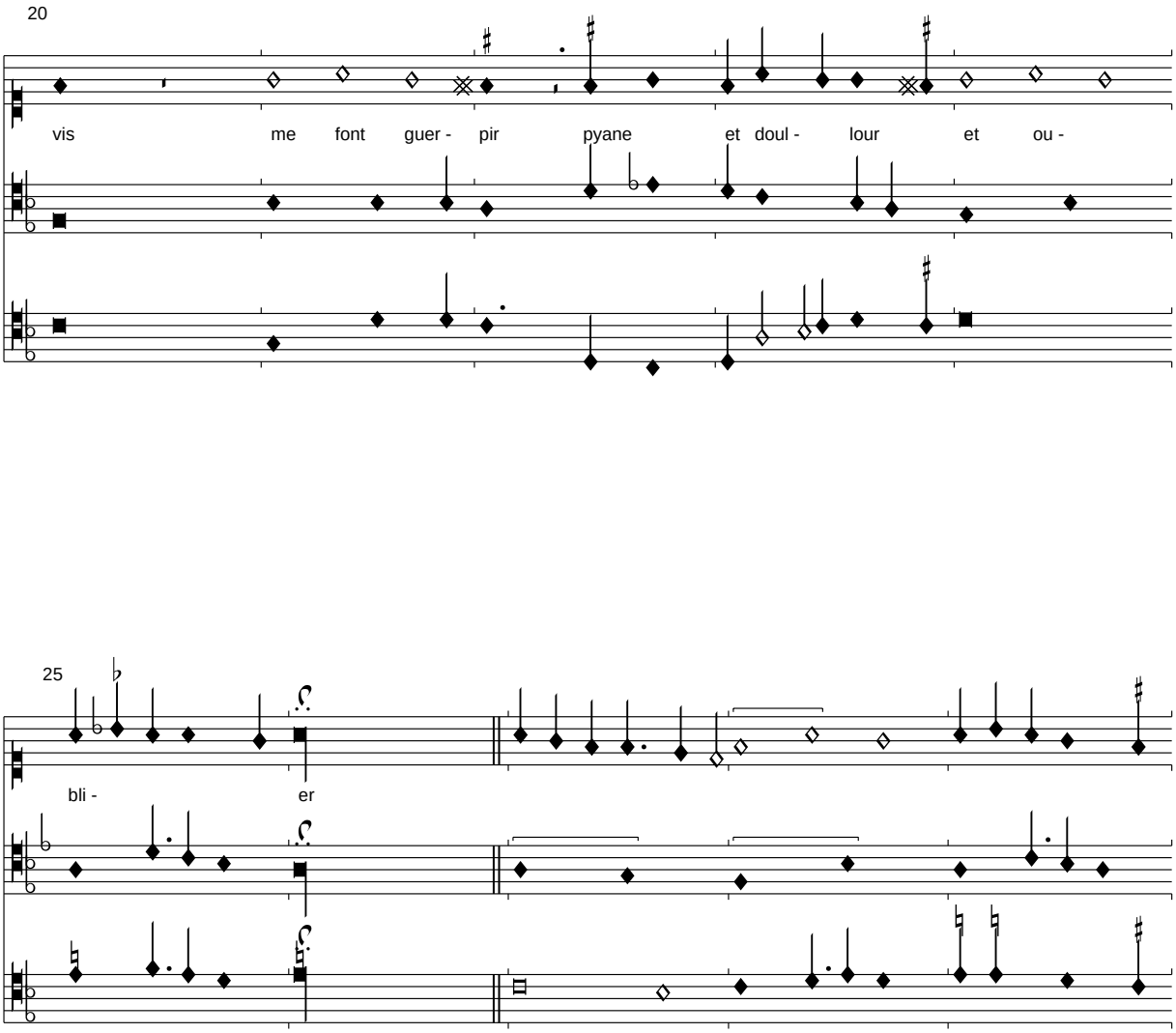
Certes ne puis belle pour vous durer
Morir me font envieux mesdisant
Je nose a vous se non par doux semblant
Belle mon mal ne dire ne monstrer

Belle vueillies vostre mercy donner…

do Vala: A vous me recummand

Bologna 2216, f. 56r





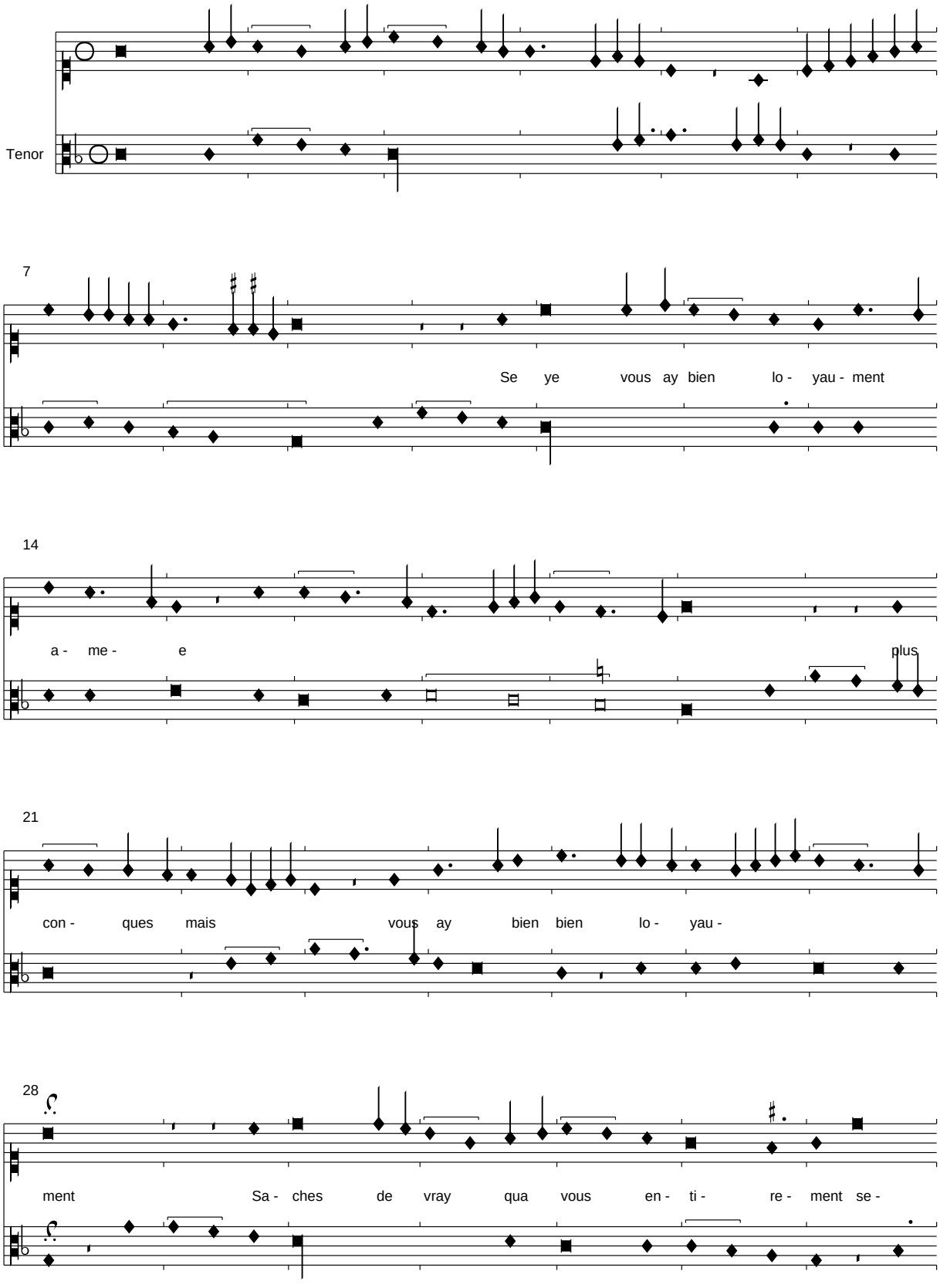
Text Wiederholung B-Teil:

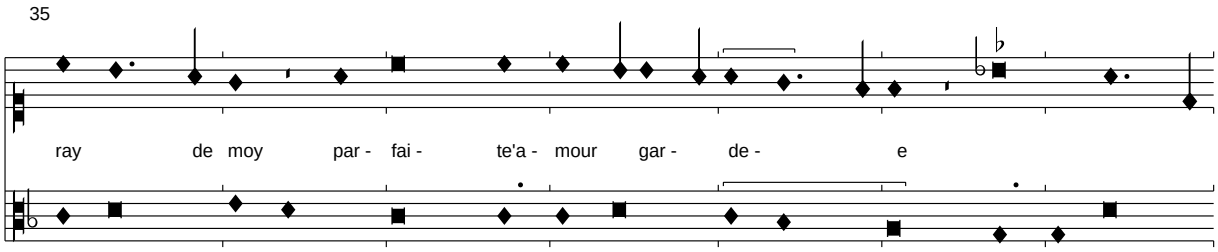
Pour vous servir ay los et pris
Et si reprens tres grant rigour
En vous amer

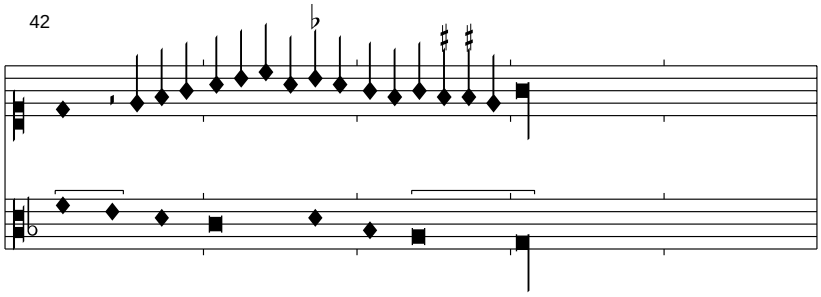
Avoir ne puis yoye et ris
Se par vous vo tres belle flour
Causant faillir et nuit et jour
Suys et seray vostre sus grant amour

(Grenon): Se ie vous ay bien loyalment amee

Bologna 2216, f. 56v







Das Stück funktioniert zwar gut zweistimmig, im Codex Reina findet sich aber der Contratenor und der restliche Text, so dass es vermutlich ursprünglich dreistimmig war.

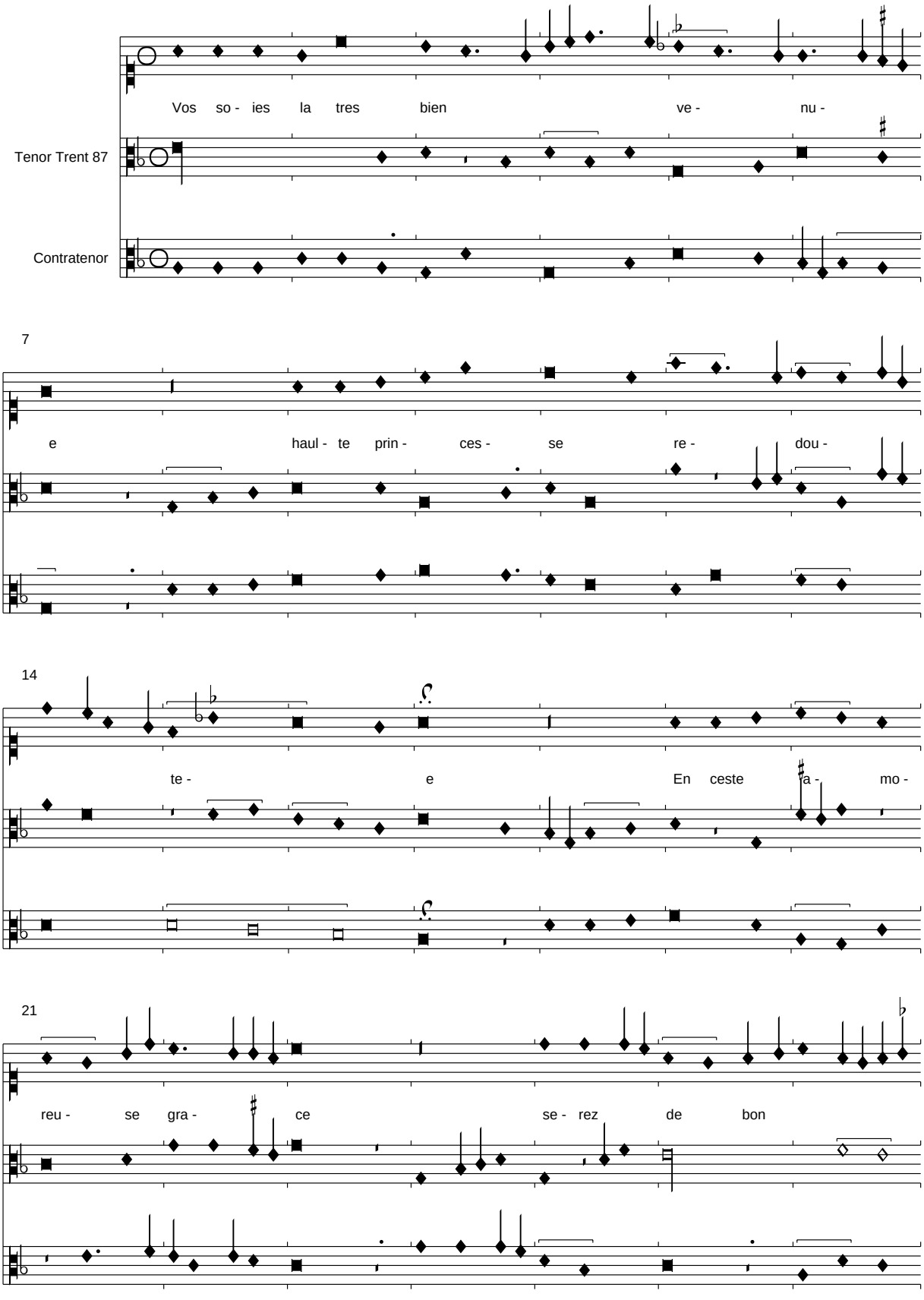
e ce soies ferme et aseuree
Ne dobtes quil en soit autremant
Se ie vous ay bien loyalment amee
Plus conques mais vous ay bien loyalment

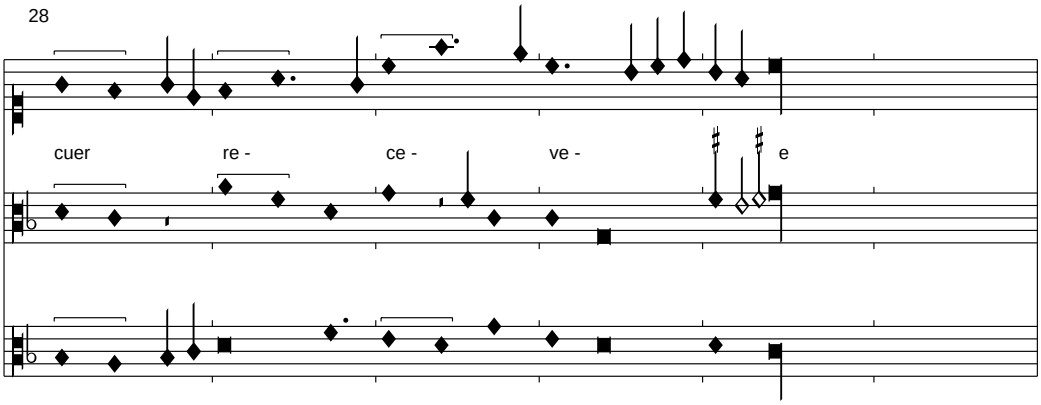
Car la biaute dont vous estes paree
Le biau cler vis figuree aparemant
Et vos beaux yeux mont espris telement
Quen verite autre riens magree

Se ie vous ya bien loyalment amee..

(C. de Merques): Vous soyez la tres bien venue

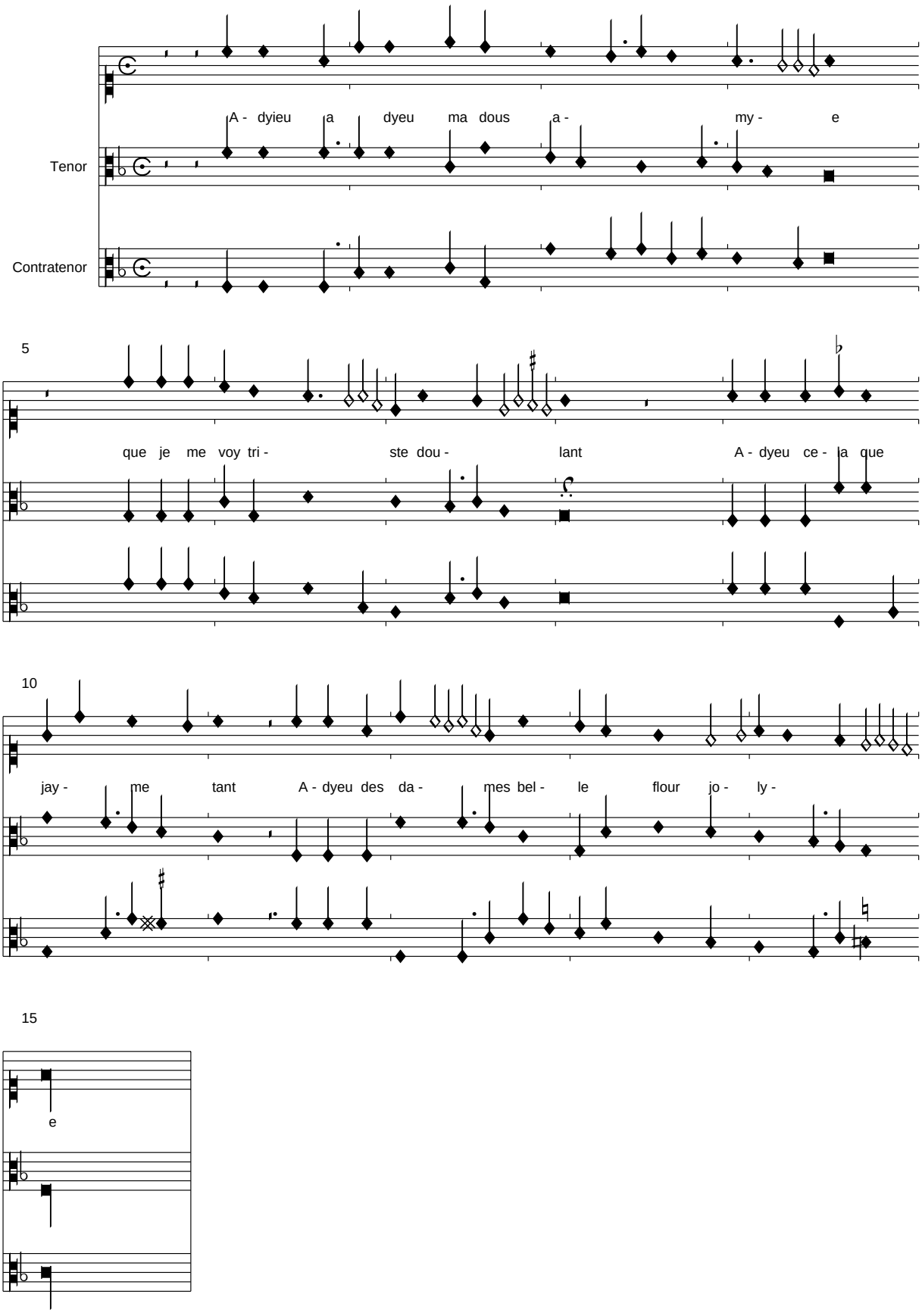
Bologna 2216, f. 56v




28
cuer re - ce - ve - e

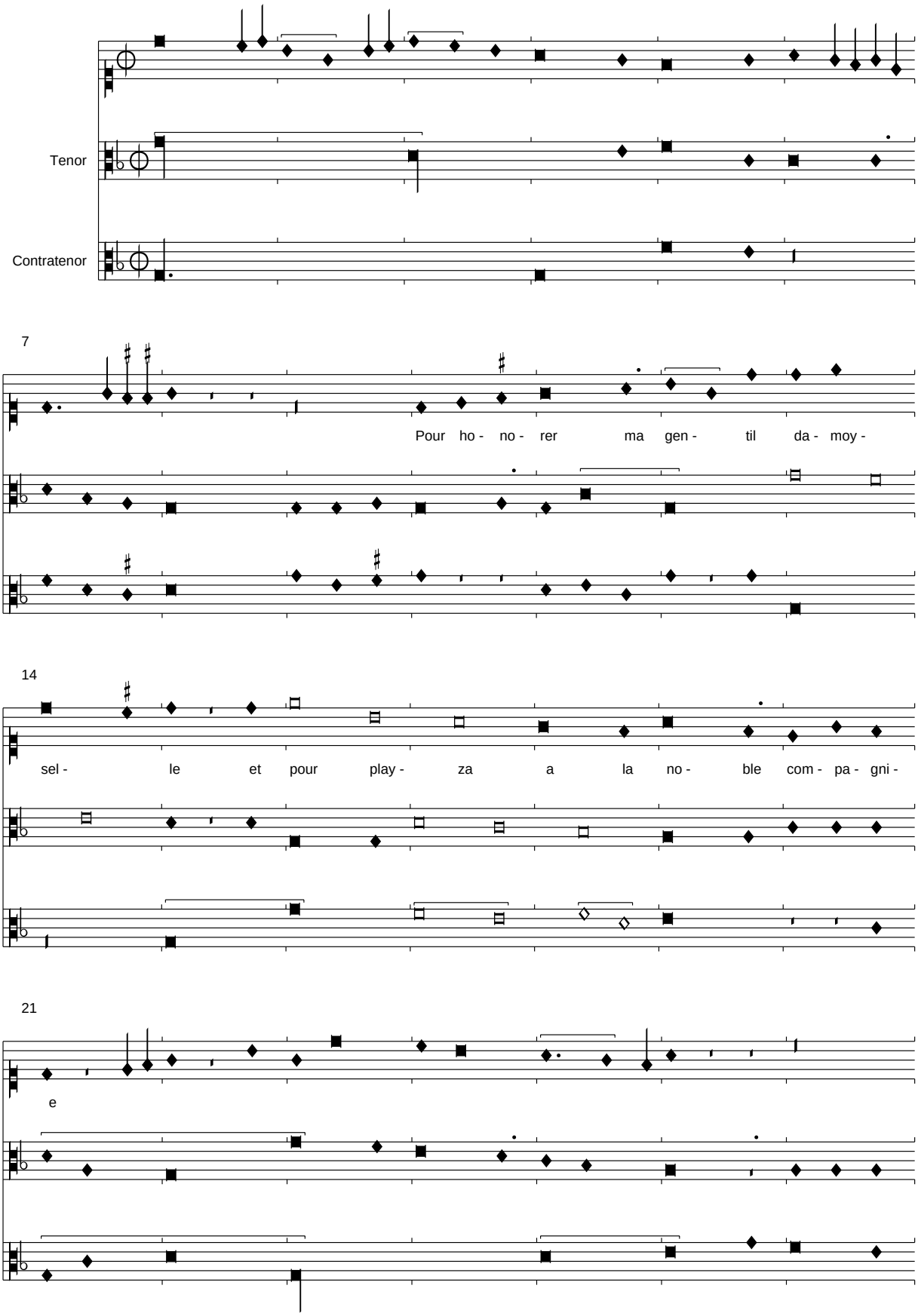
Adieu adieu ma dous amye

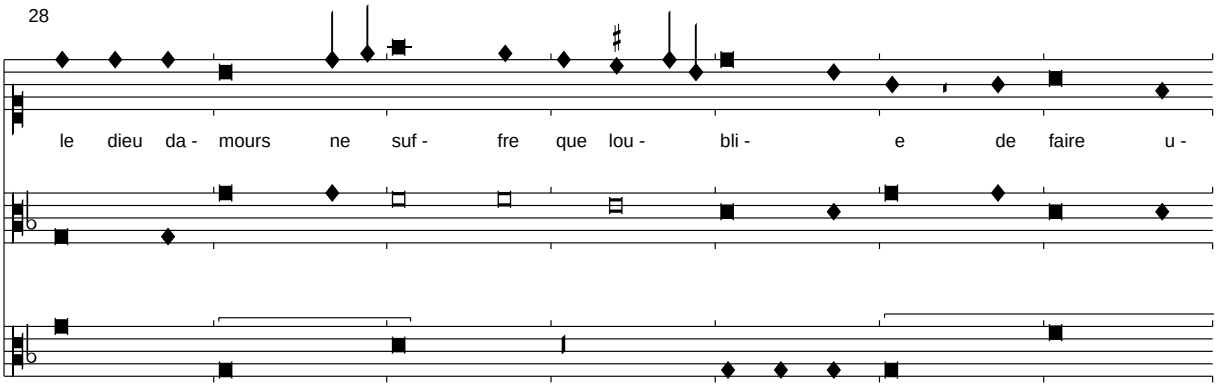
Bologna 2216, f. 57r

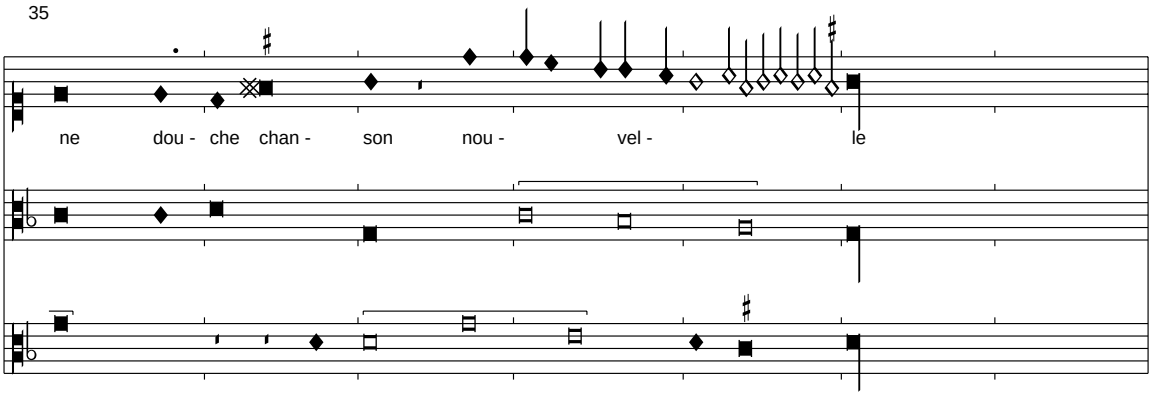


Pour honorer ma gentil damoyselle

Bologna 2216, f. 57r







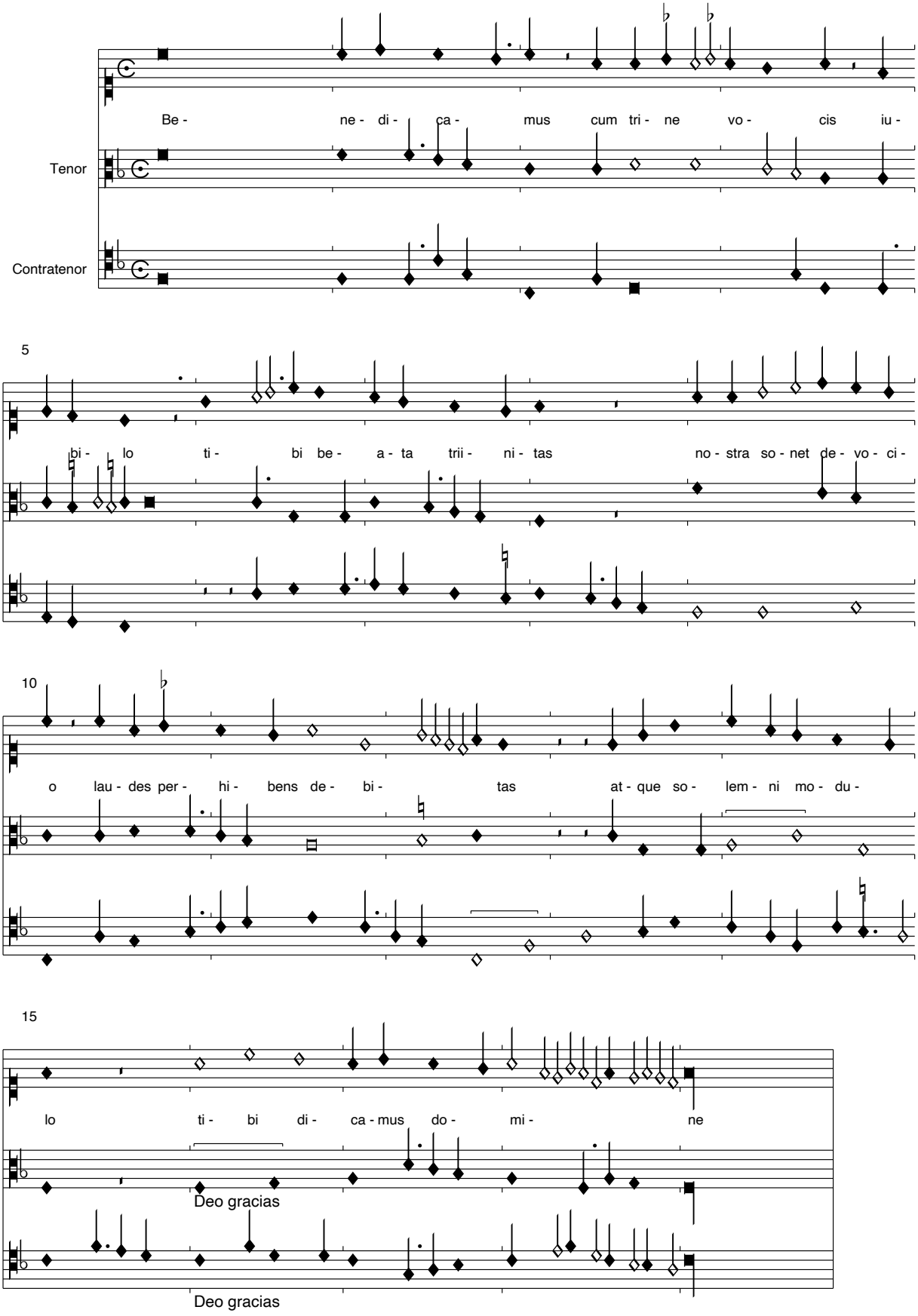
Seray toujours en la costume telle
Jugies segnors si ie fais vilanie
Pour honourer ma gentil damoiselle
Et pour playza a la noble compagnie

Car ye suy tousjours a la playsant poucelle
Et a tous de cheus de sa …. la lignie
Or …. a tous dont a bone chiere lie
Ceste chanson selle vous samble belle

Pour honourer ma gentil damoiselle …

Benedicamus cum trine

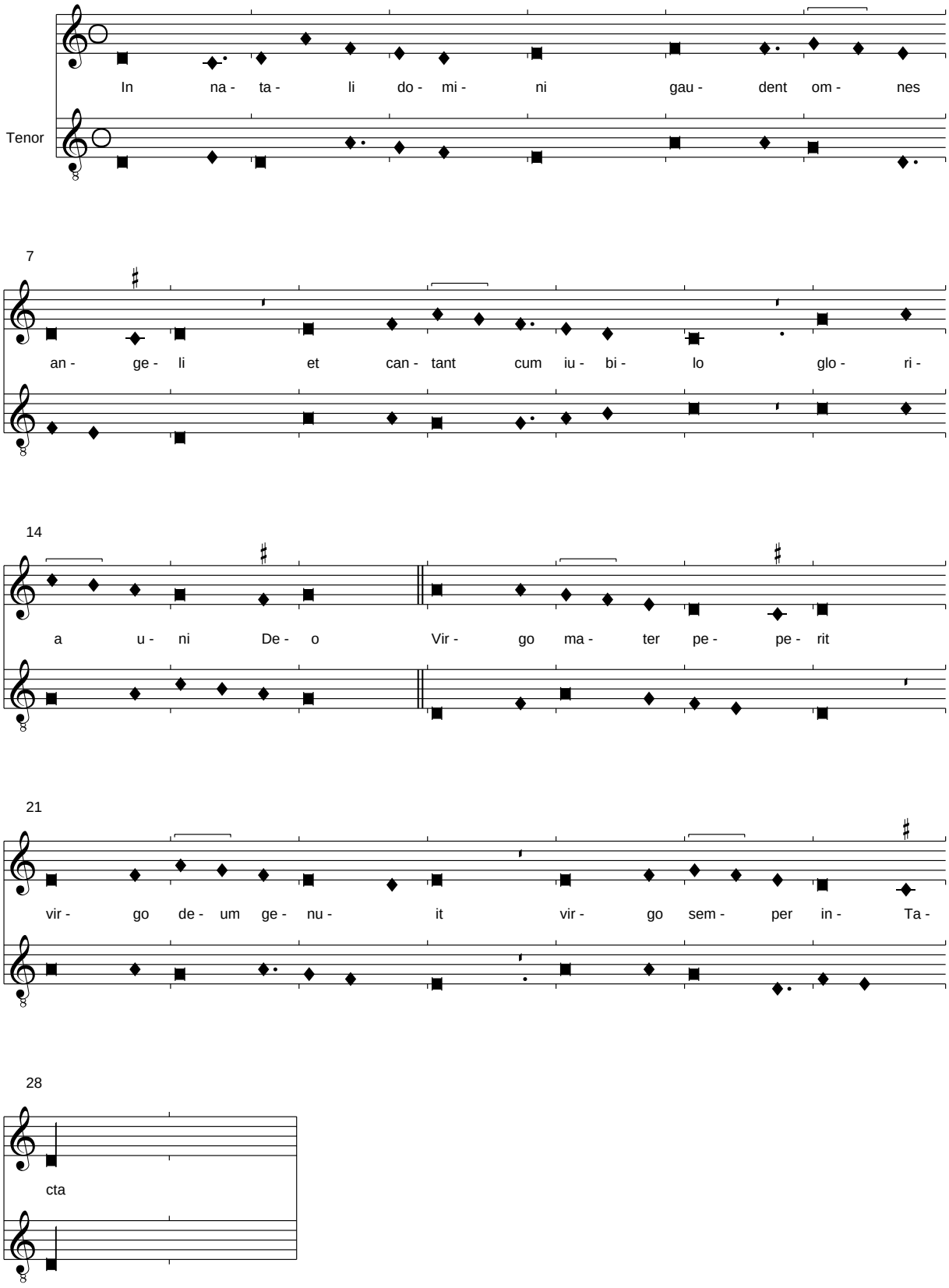
Bologna 2216, f. 57v



Die Brevis am Anfang des Contratenors musste ergänzt werden.
Ungewöhnlicher Weise ist der Superius zwei mal wiedergegeben, das zweite Mal mit der nächsten Strophe:

Deo dicamus tibi laudes cum debitas
atque grates multimodas reddit nostra gragilitas
te benedicunt omnia atque solemni cantico
deo dicamus gracias

In natalis domini
Bologna 2216, f. 57v



Von diesem Stück gibt es verschiedene andere Versionen, bis zu vierstimmig in Bologna Q 15.