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

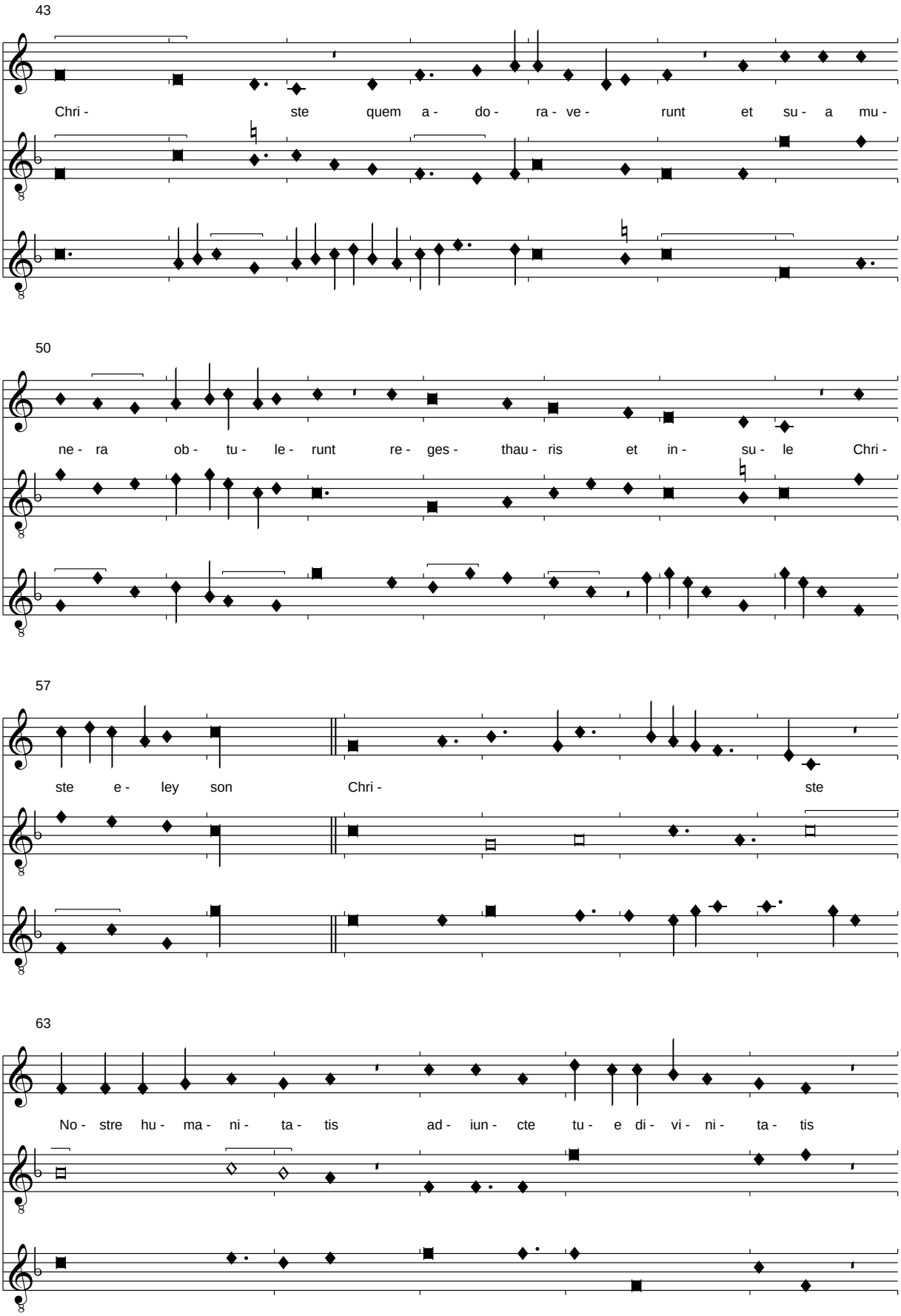
24v-26r	Credo	(A. de Lantins)
25v-26r	O quam suavis est	
26v-28r	Credo mit Amen Tr. Dic Maria	G. du Fay
27v-28r	Merce te chiamo	
28v-29r	Supremum est mortalibus	G. du Fay
29v-30r	Francorum nobilitati	B. Feragut
30v-31r	Ave corpus vere natum	
31v-32r	O Toma Didime	do Vala
31v	Ave regina celorum	
32v-33r	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	

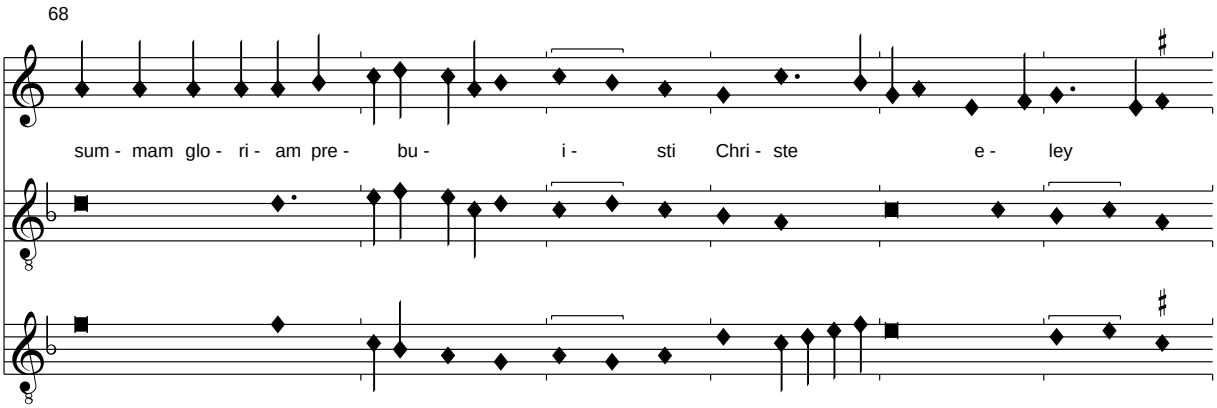
Arnold (de Lantinis): Kyrie Verbum incarnatum

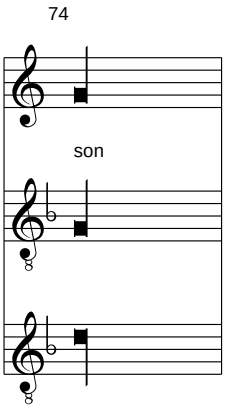
Bologna 2216, f. 1v-2r

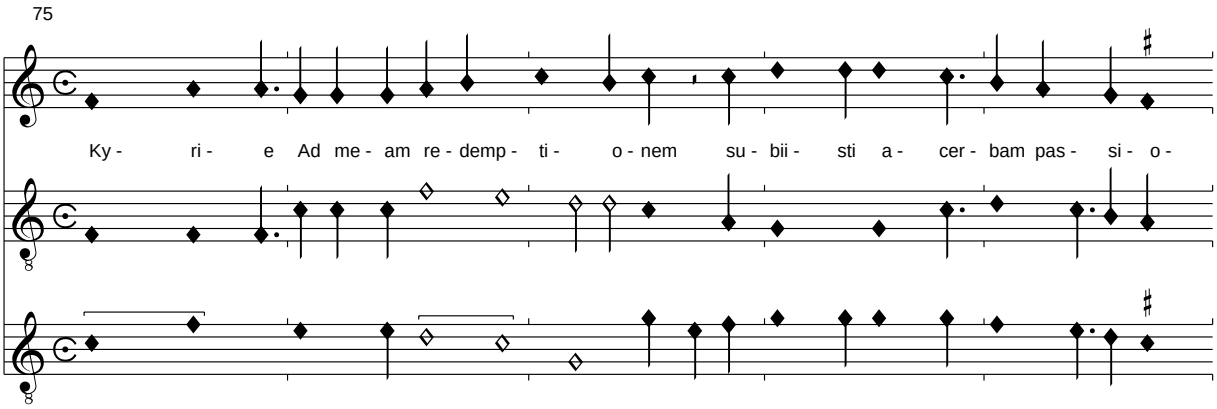


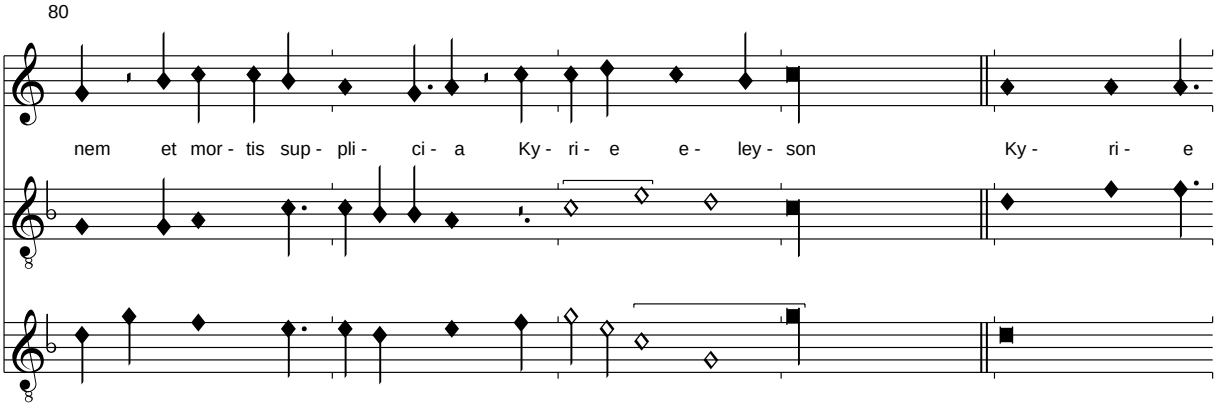

20
e In tu- a na- ti- vi- ta- te an- ge- li cum cla- ri- ta- te
25
de- can- ta- bant dul- ci- ter Ky- ri- e e- ley- son
29
Chri- ste qui pro mun- di gre- ge ob- ser- va- ta ple- ne le-
36
ge cir- cum- ci- di vo- lu- i- sti Chri- ste e- ley son


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

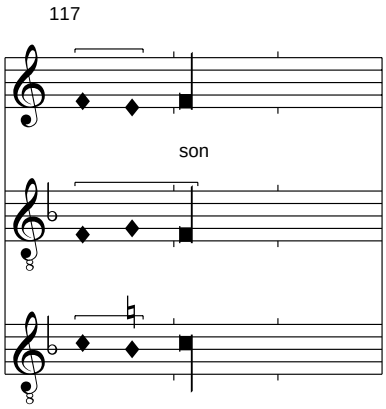

68
sum - mam glo - ri - am pre - bu - i - sti Chri - ste e - ley


74
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
90
cum sum - ma vi - cto - ri - a Ky - ri - e e - ley - son Ky -
96
ri - e Qui ex - cel - sa ce - lo - rum cum sum - mo ag - mi - ne an - ge - lo - rum
106
glo - ri - o - se con - scen - di - sti Ky - ri - e e - ley -



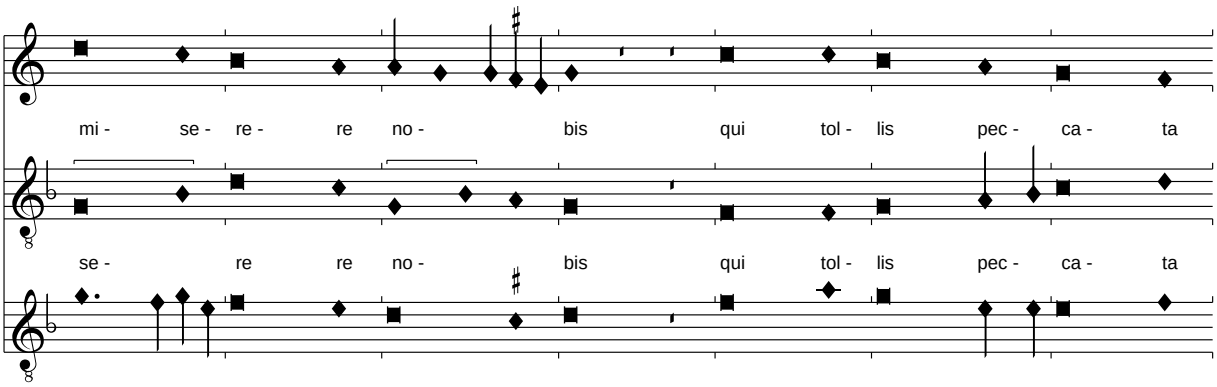
Reinhard Strohm bringt überzeugend die beiden Messsätze Kyrie und Gloria Tr. Verbum incarnatum mit der Motette O pulcherrima von Lantins in Verbindung.
Der Tenor unserer Quelle weicht erheblich von den parallelen Quellen ab, vor allem splittet er fast systematisch lange Notenwerte. Allerdings ist ab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

(A. de Lantins): Gloria
Bologna 2216, f. 2v-3r

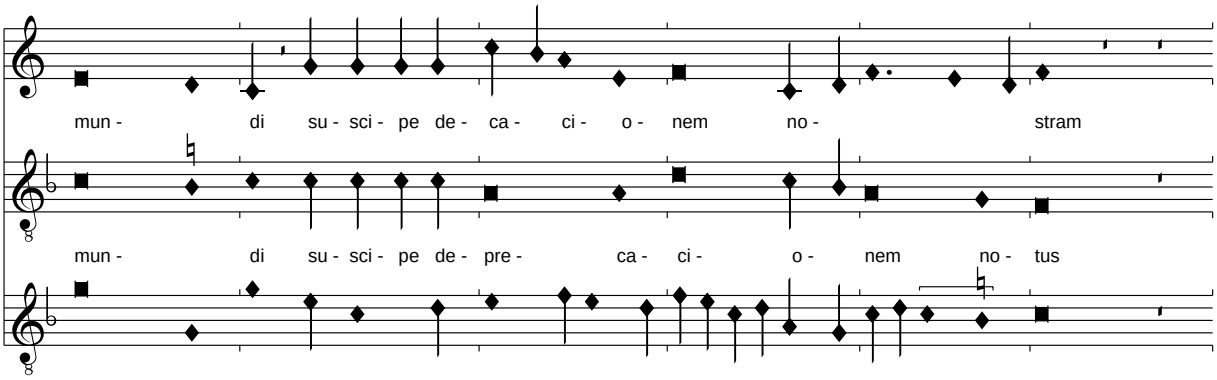



23
do - mi - ne de - us rex ce - les - tis de - us pa - ter om - ni - po - tens
do - mi - ne de - us rex ce - les - tis de - us pa - ter om - ni - po - tens
28
do - mi - ne fi - li u - ni - ge - ni - te Je - su
do - mi - ne fi - li u - ni - ge - ni - te Je - su
34
Chri - ste do - mi - ne de - us a - gnus de - i fi - li - us pa -
Chri - ste do - mi - ne de - us a - gnus de - i fi - li - us pa -
40
tris Qui tol - lis pec - ca - ta mun - di
tris Qui tol - lis pec - ca - ta mun - di mi -

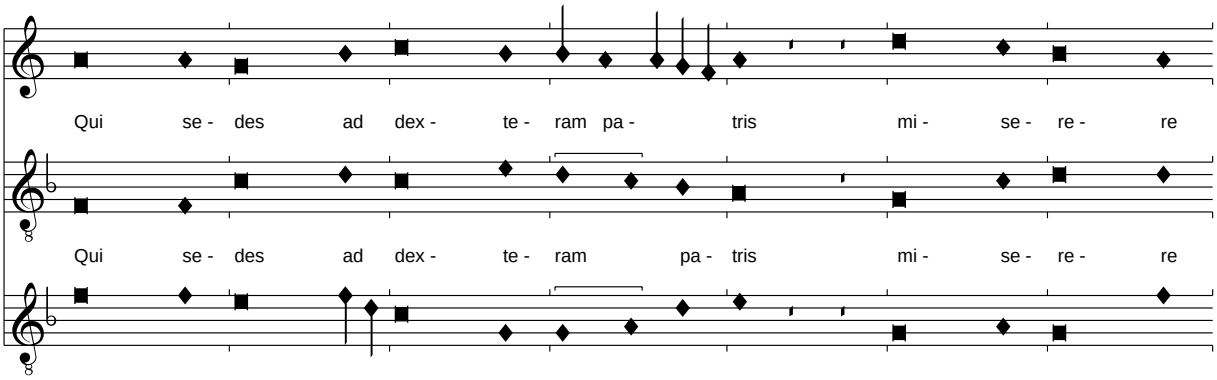
47


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

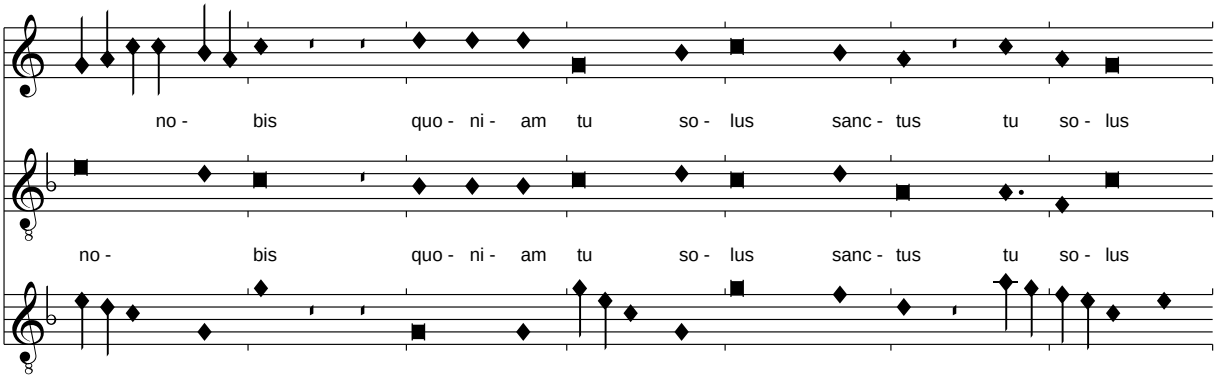
54


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

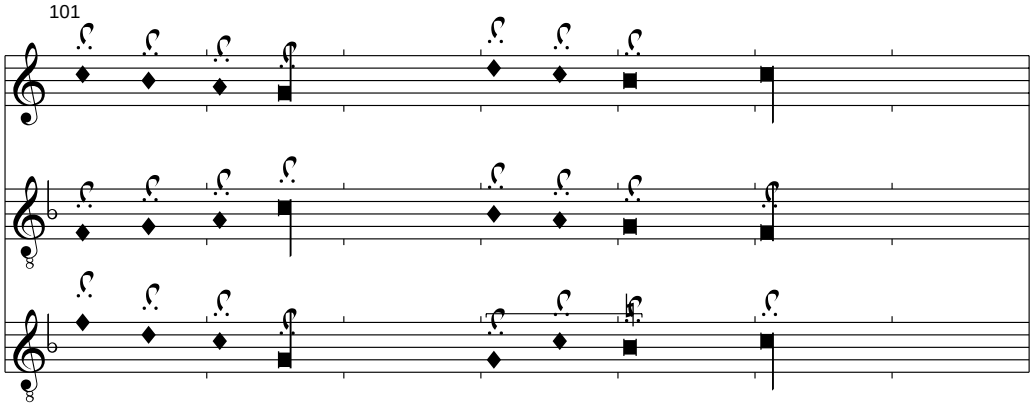
60


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

67


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


74
do - mi - nus tu so - lus al - tis - si - mus Je - su
do - mi - nus tu so - lus al - tis - si - mus Je -
81
Chri - ste Cum san - san - spi - ri - tu
Chri - ste Cum san - cto spi - ri - tu
88
in glo - ri - a de - I pa -
in glo - ri - a de - I pa -
94
tris
Amen
A -
tris

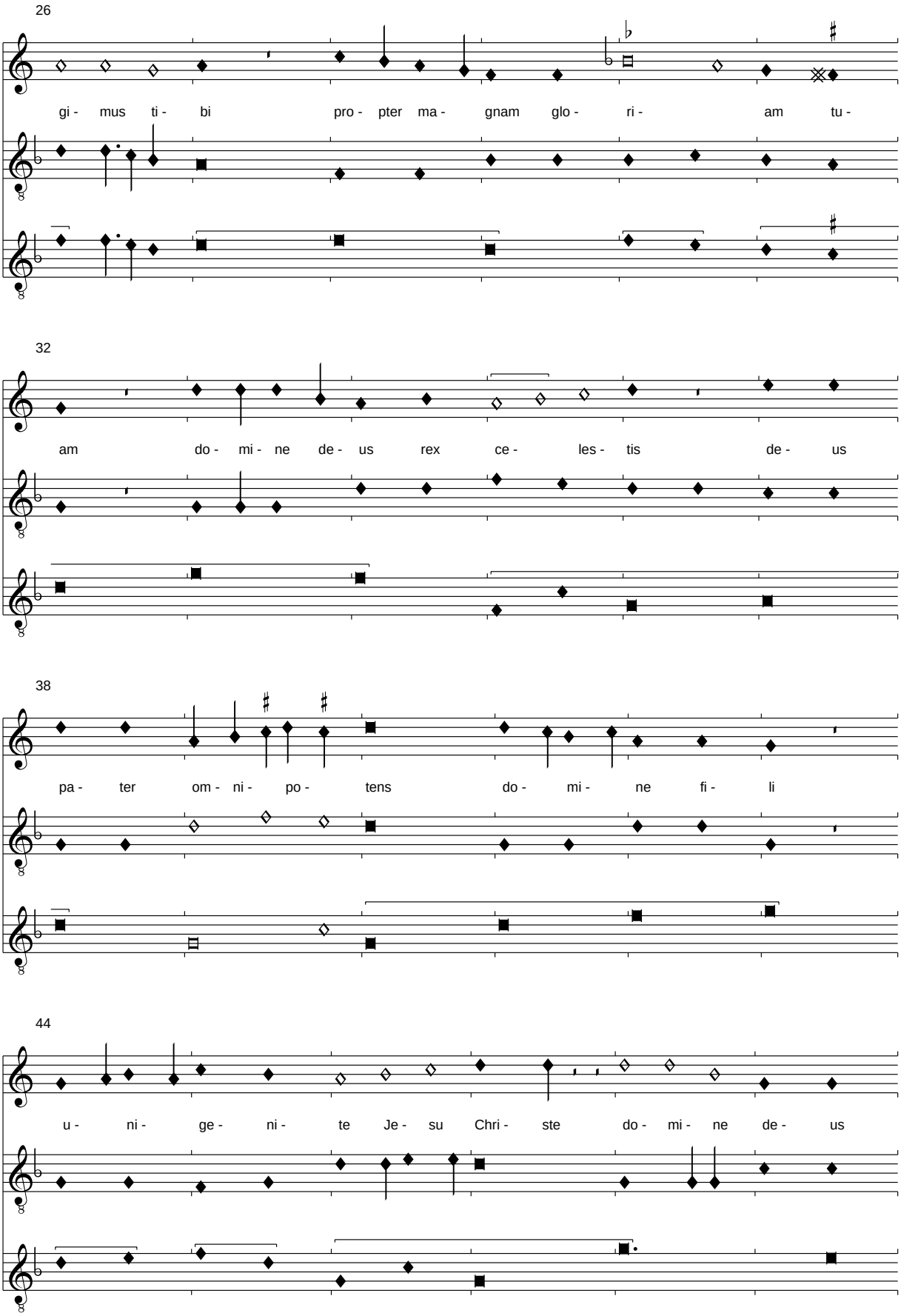


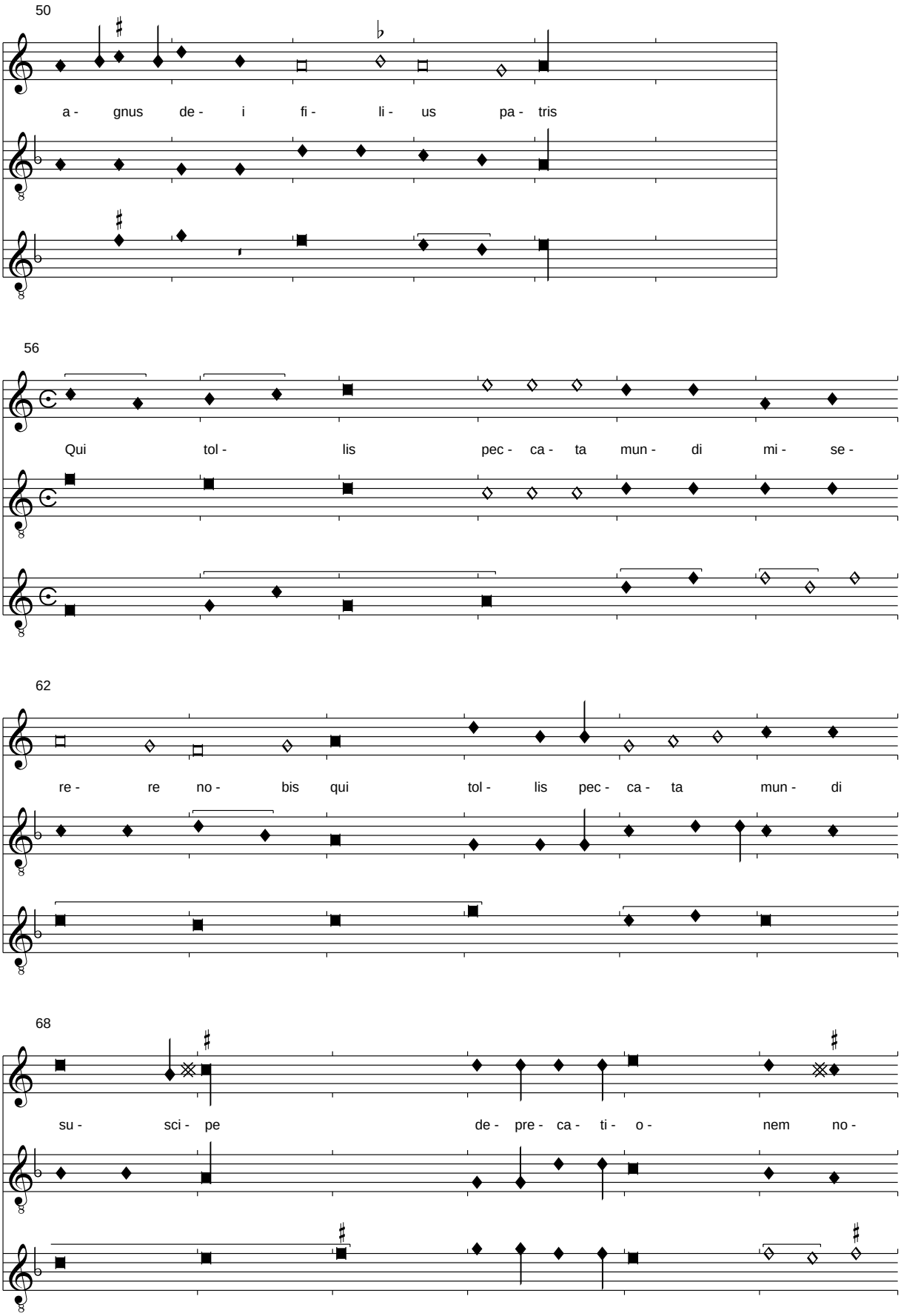
Diese Gloria gehört klar zum vorigen Kyrie. Im Unterschied zu Bologna Q 15 und Oxford 213 hat es anstelle des einleitenden Kanons eine kurze differierend Einleitung, allerdings mit dem identischen Kopfmotiv.

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




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


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

74

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

80

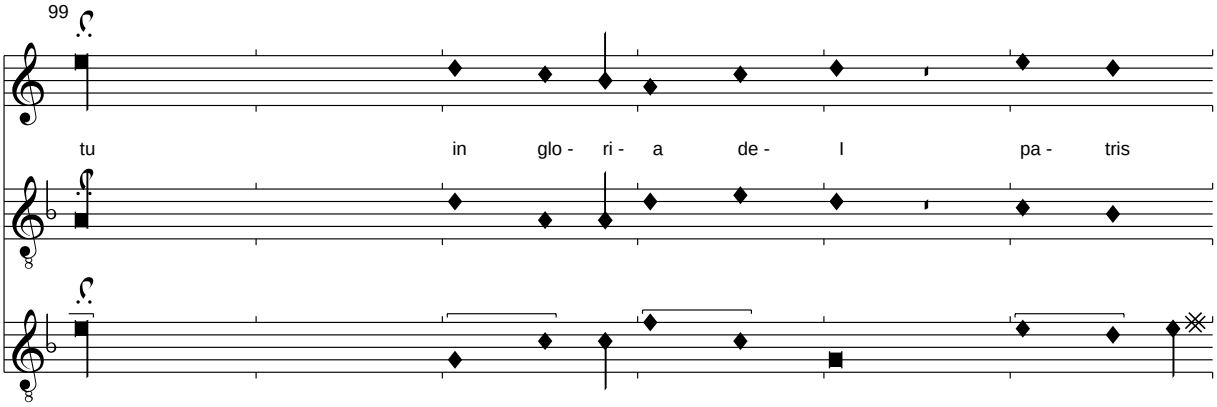
no - bis quo - ni - am tu so - lus sanc - tus

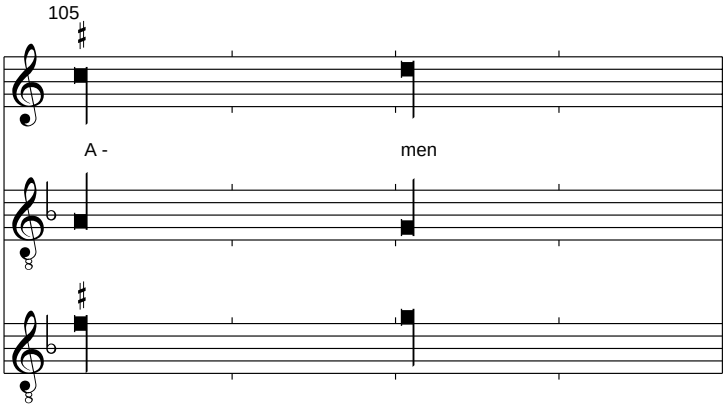
86

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

92

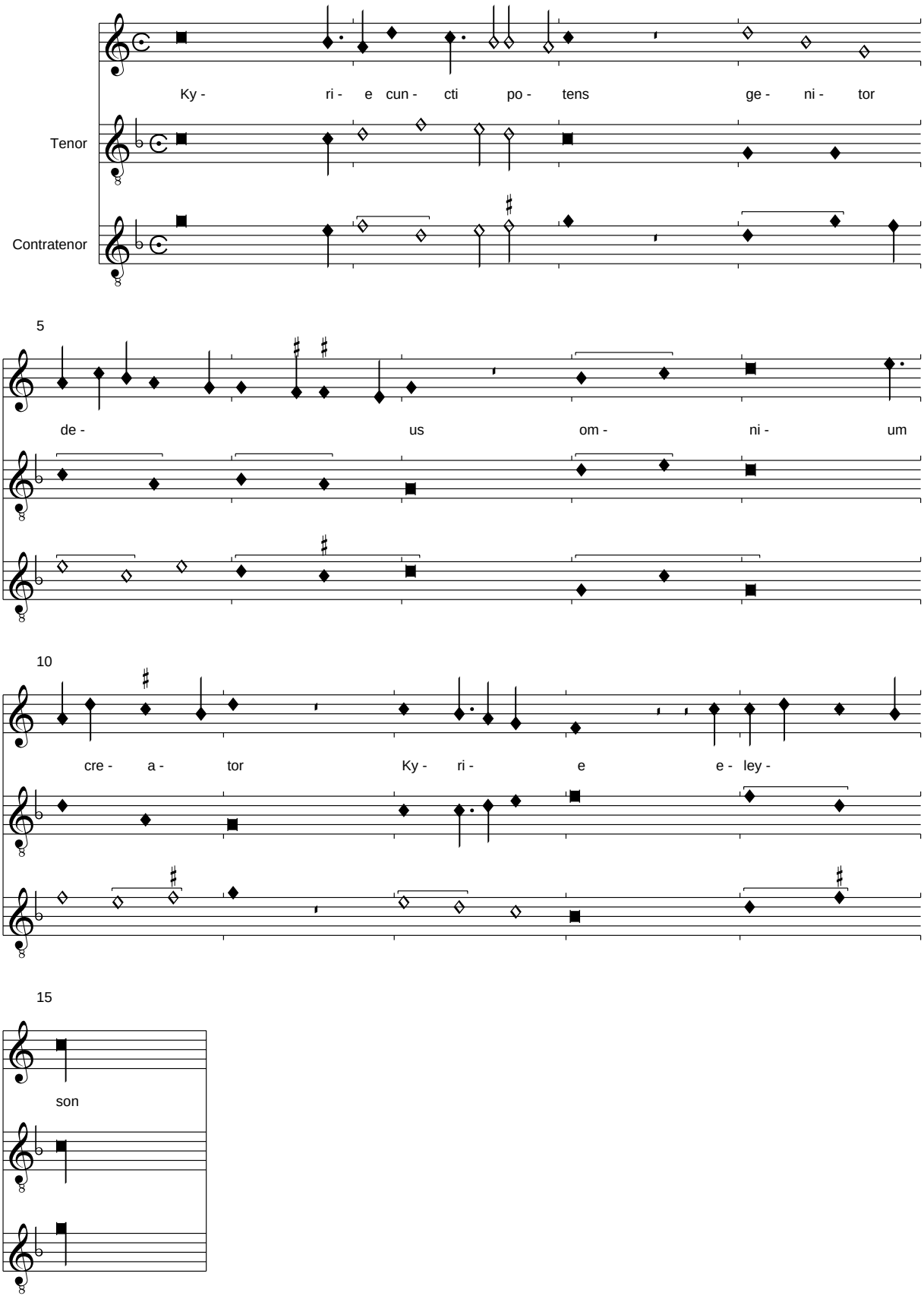
mus Je - su Chri - ste Cum san - cto spi - ri -

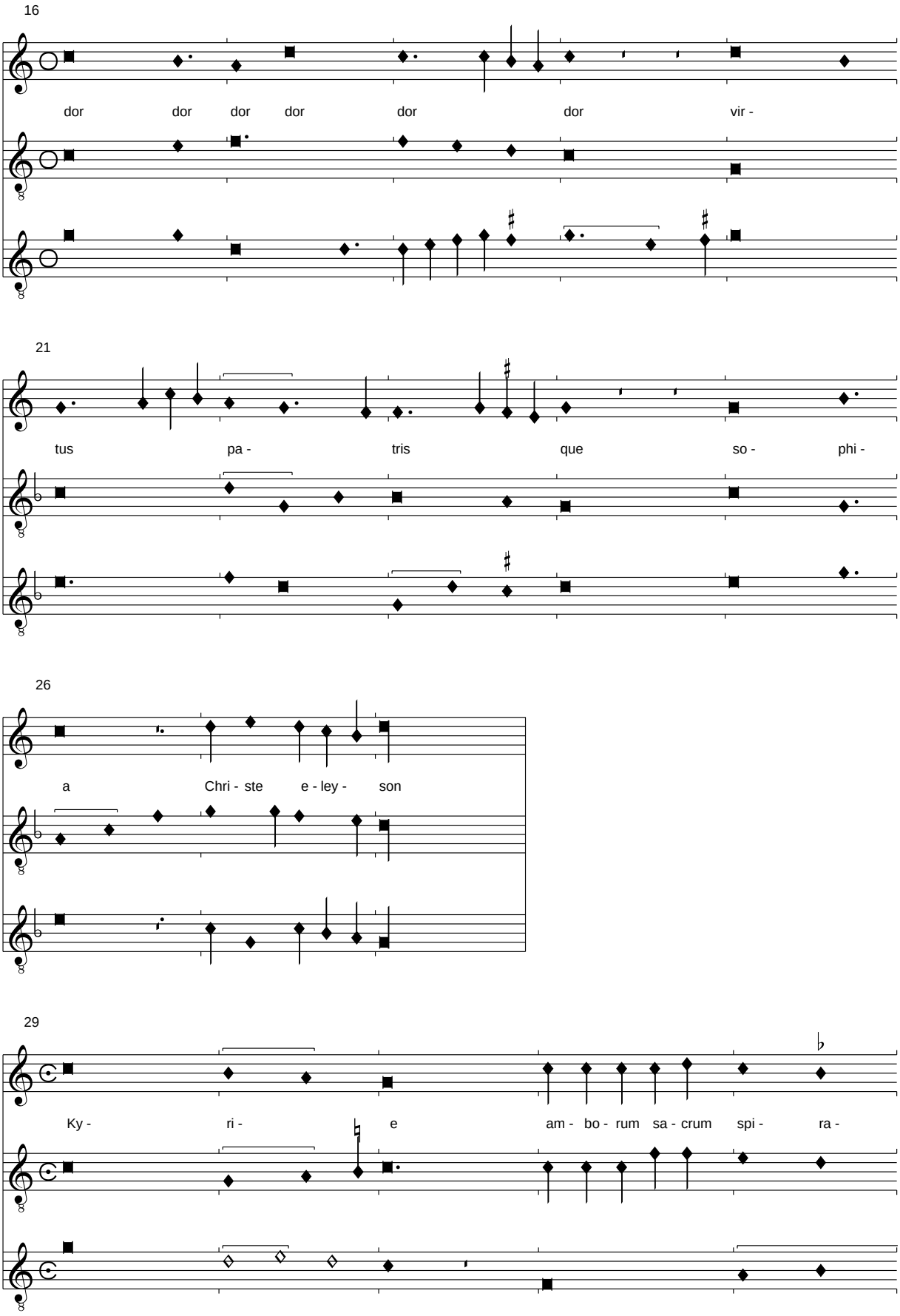

99
tu in glo - ri - a de - I pa - tris

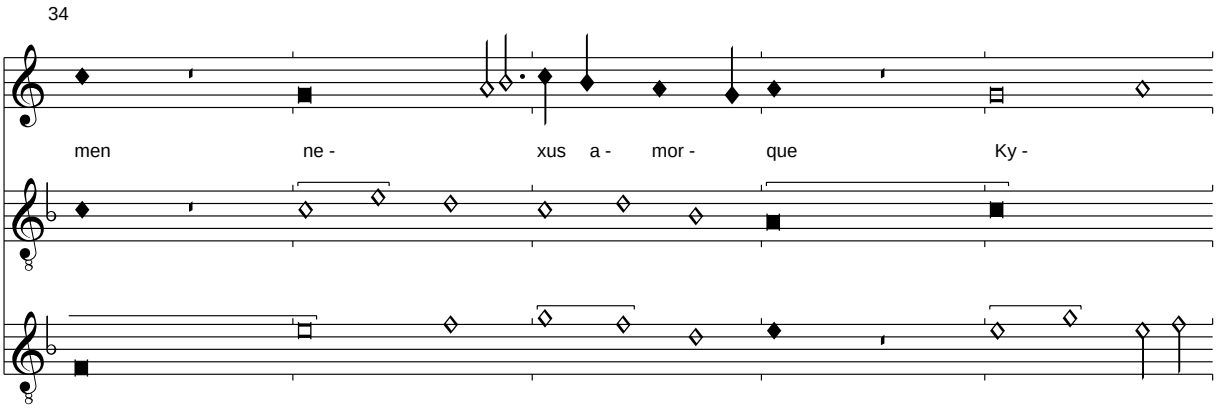

105
A - men

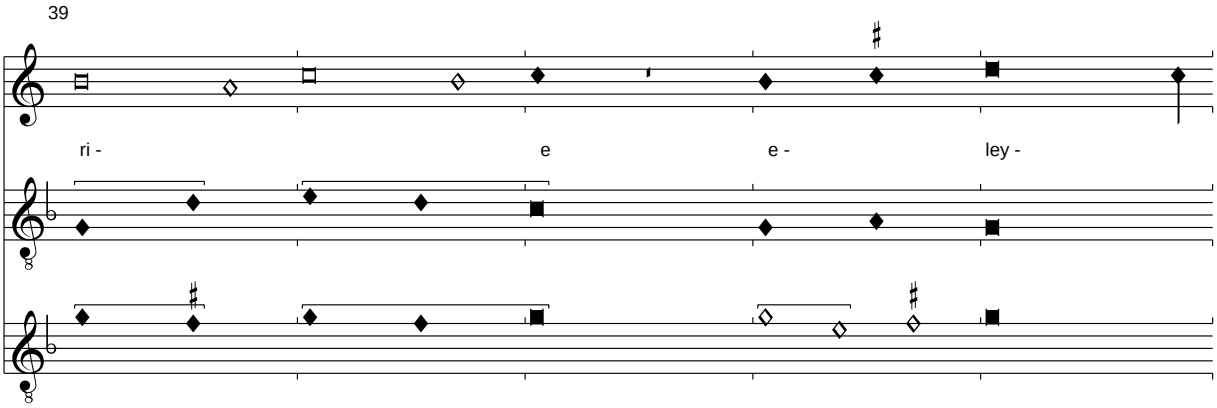
Kyrie Tr. Cunctipotens genitor

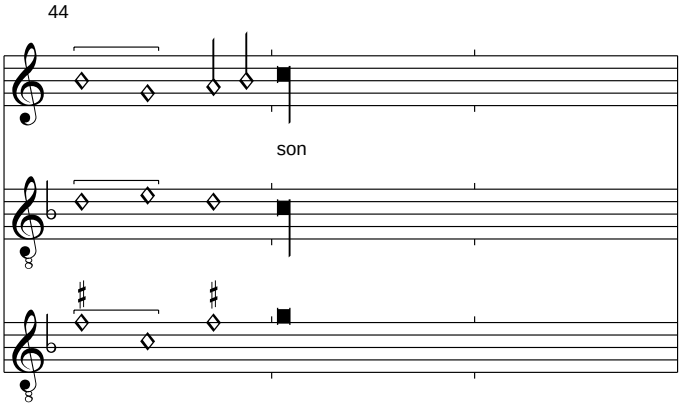
Bologna 2216, f. 4r




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 -

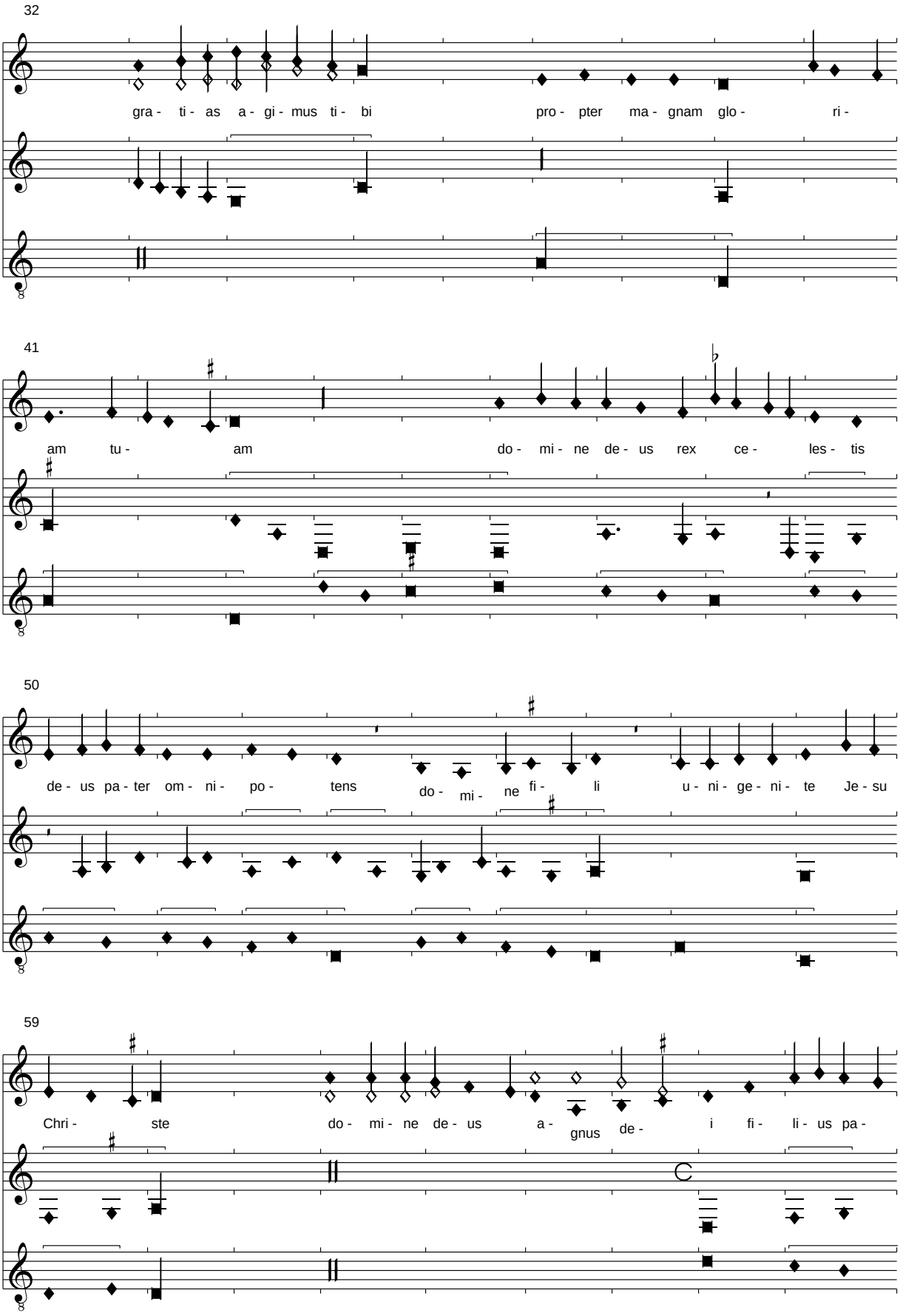

34
men ne - xus a - mor - que Ky -


39
ri - e e - ley -

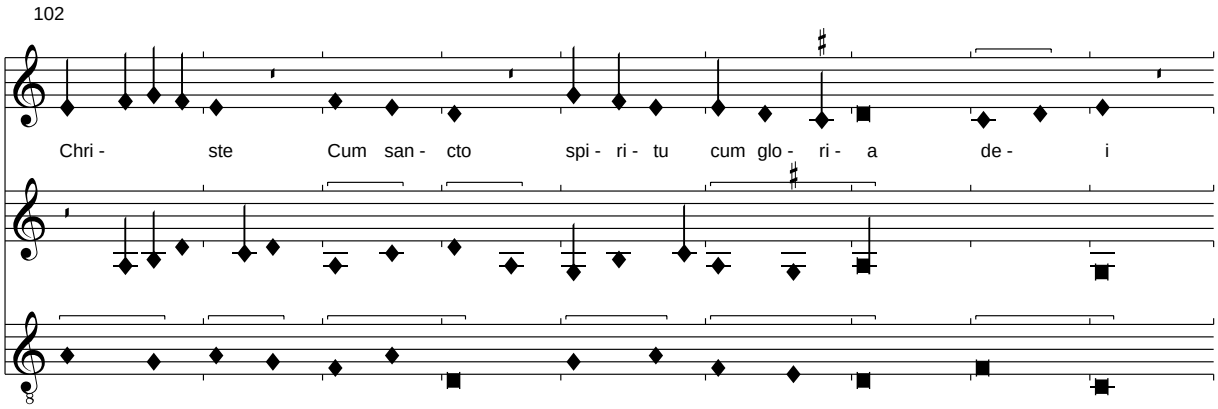

44
son

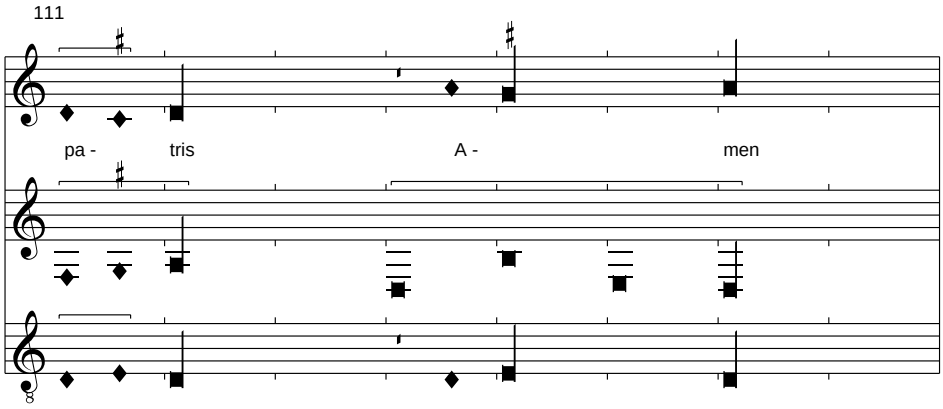
(Micinella, da Teramo: Gloria
Bologna 2216, f. 4v




32
gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri -
41
am tu - am do - mi - ne de - us rex ce - les - tis
50
de - us pa - ter om - ni - po - tens do - mi - ne fi - li u - ni - ge - ni - te Je - su
59
Chri - ste do - mi - ne de - us a - gnus de - i fi - li - us pa -


68
tris Qui tol - lis pec - ca - ta mun - di mi - se - re - re no - bis
77
qui tol - lis pec - ca - ta mun - di su - sci - pe de - pre - ca - ti - o - nem no - stram
85
qui se - des - ad de - xte - ram pa - tris mi - se - re - re - no - bis quo - ni - am tu so - lus sanc -
93
tus tu so - lus do - mi - nus tu so - lus al - tis - si - mus Je - su





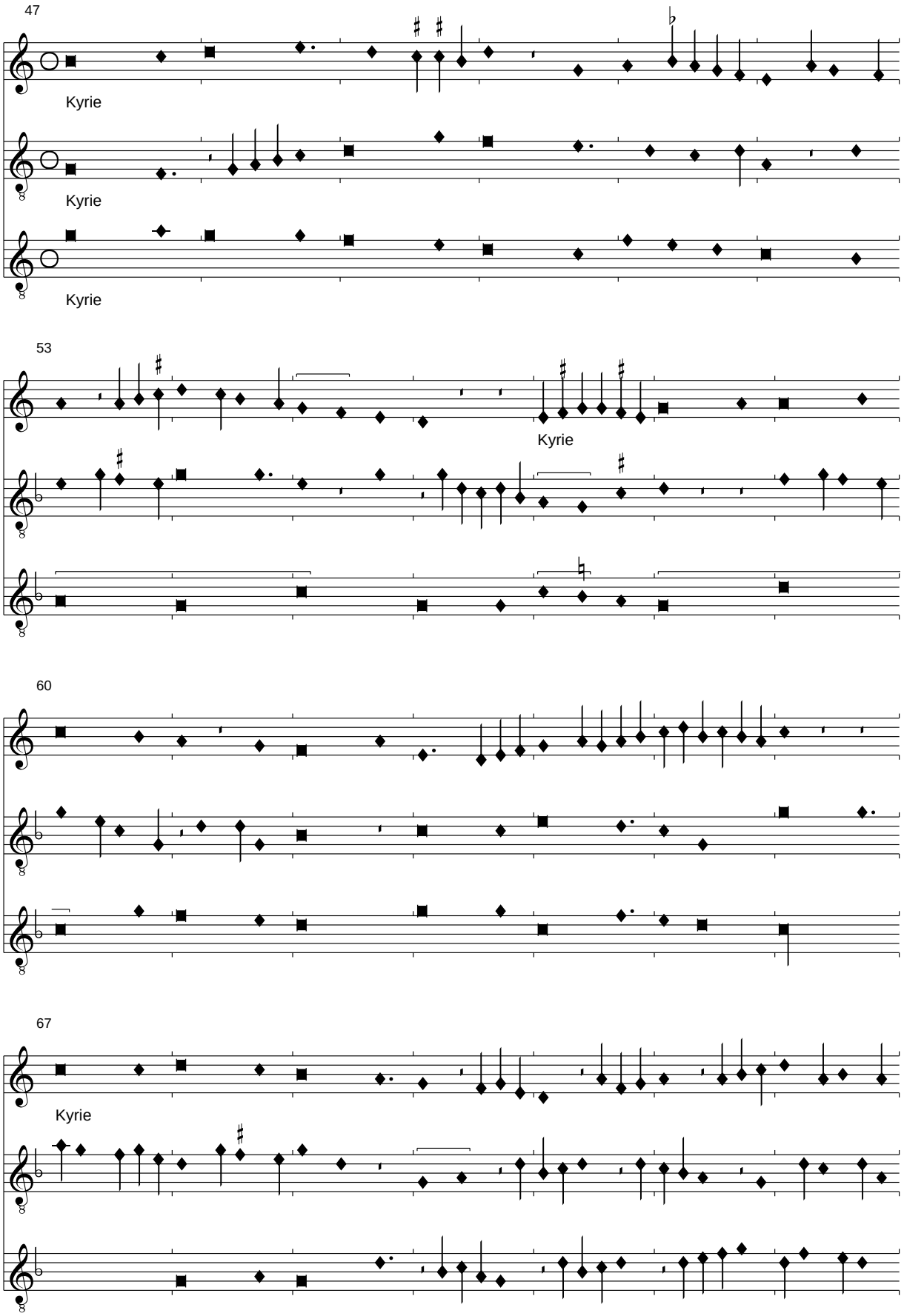
Die Überlieferung dieses Stückes in mehreren Quellen ist vielschichtig. In Bologna Q 15 ist vermutlich ein Contratenor altus zusätzlich komponiert, genauso wie ein ausführliches, viel komplexeres Amen angehängt wurde. Meine These: Micinella ist der ursprüngliche Komponist, da Teramo hat die Ergänzungen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

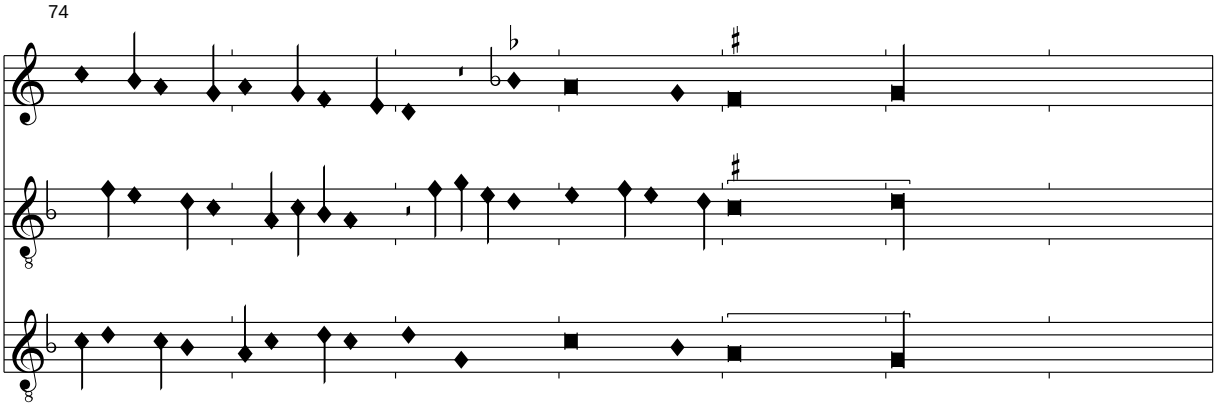
G du Fay: Missa Resveillez vous Kyrie

Bologna 2216, f. 5r

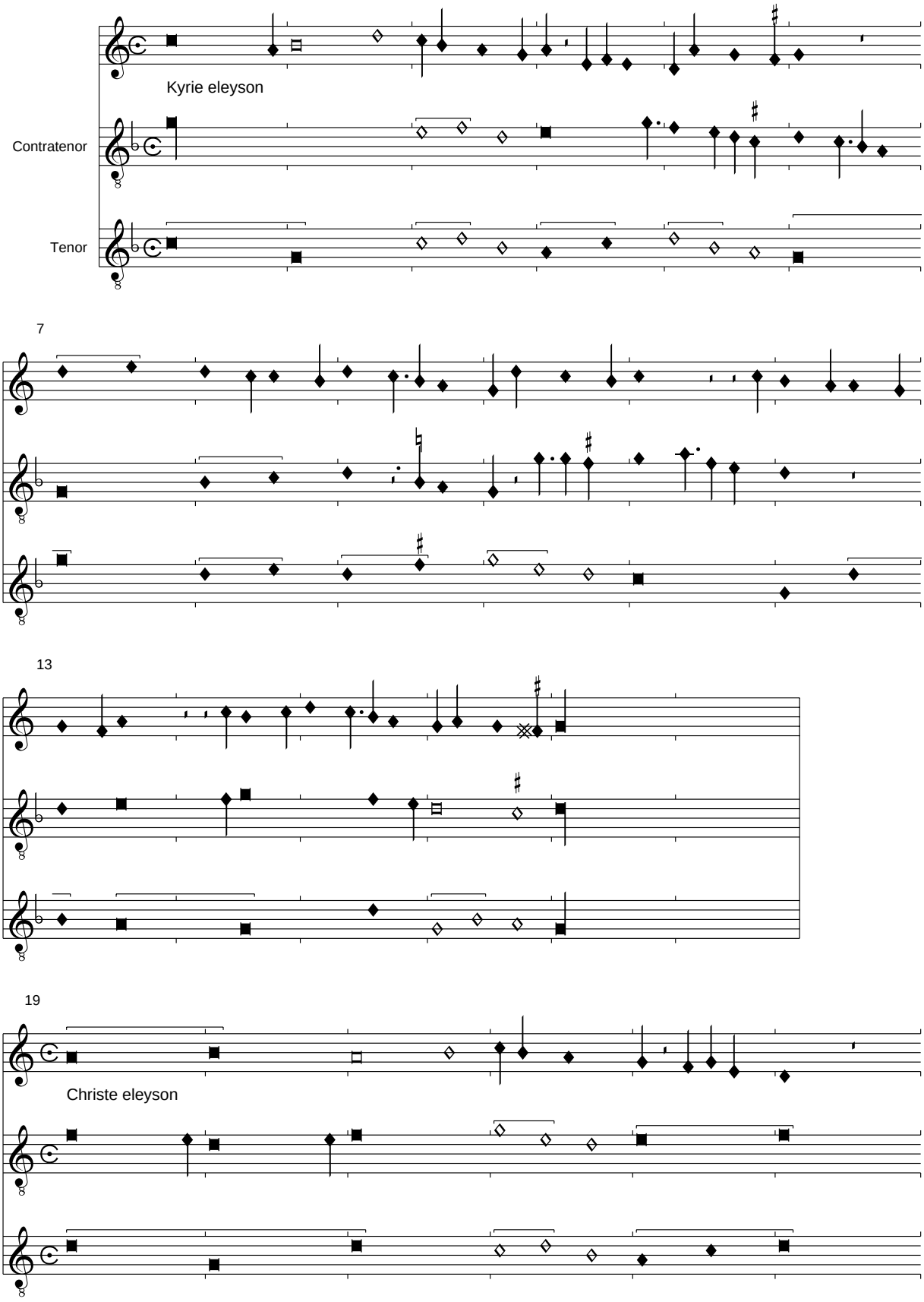



25
Christe
Christe
Christe
31
37
Christe
43

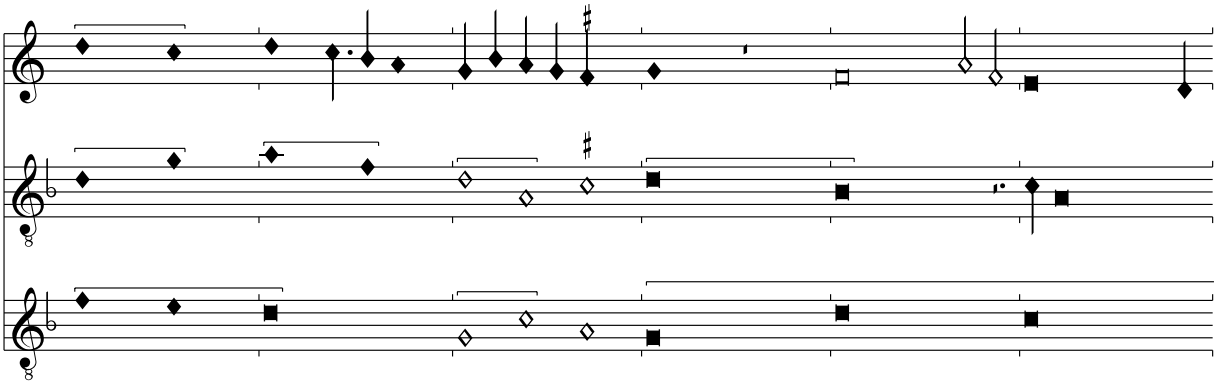

47
Kyrie
Kyrie
Kyrie
53
Kyrie
60
67
Kyrie


74

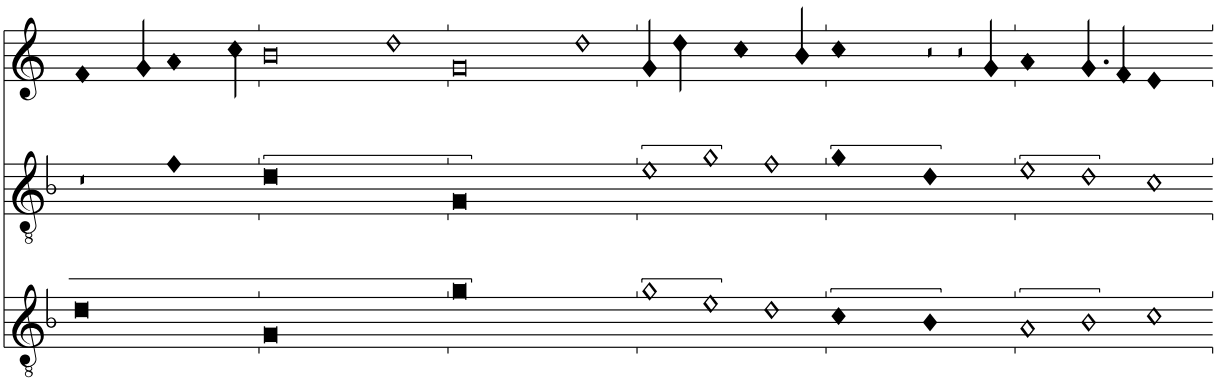
Rezon: Kyrie
Bologna 2216, f. 5v



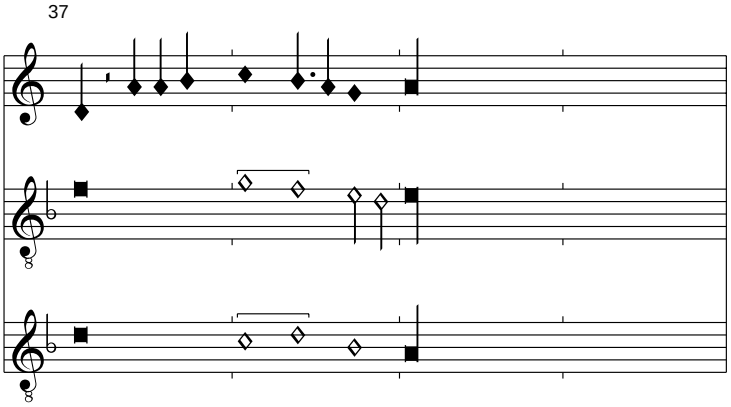
25



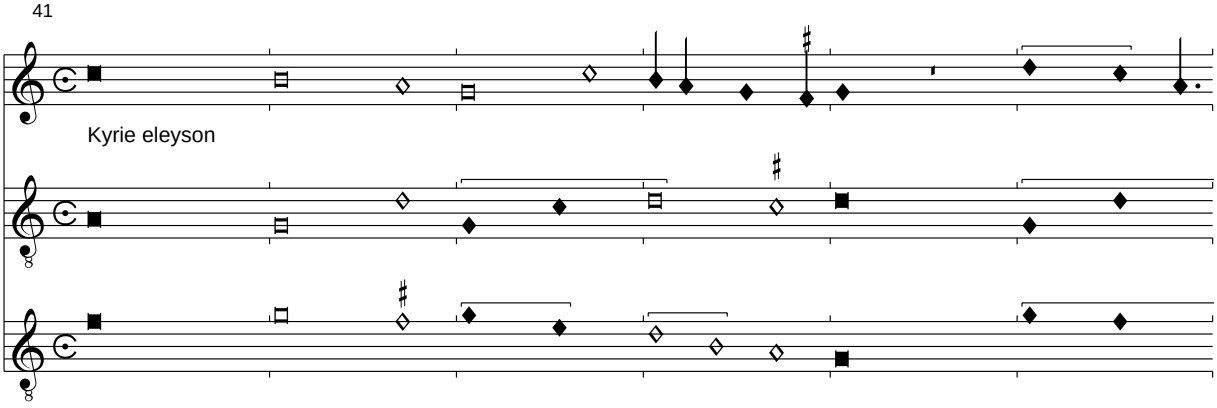
31

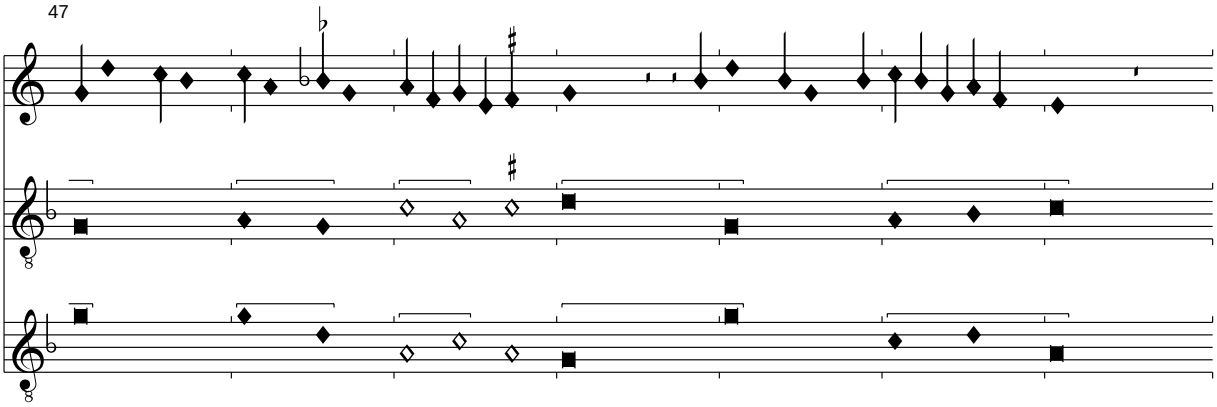


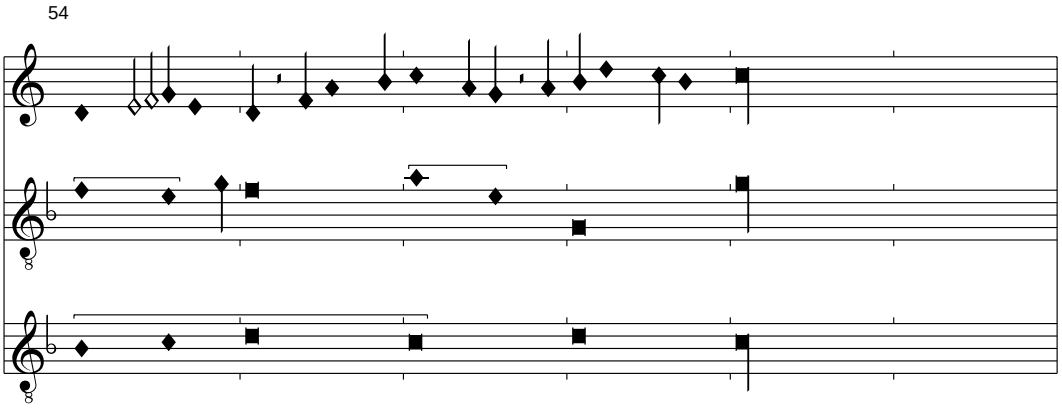
37



41



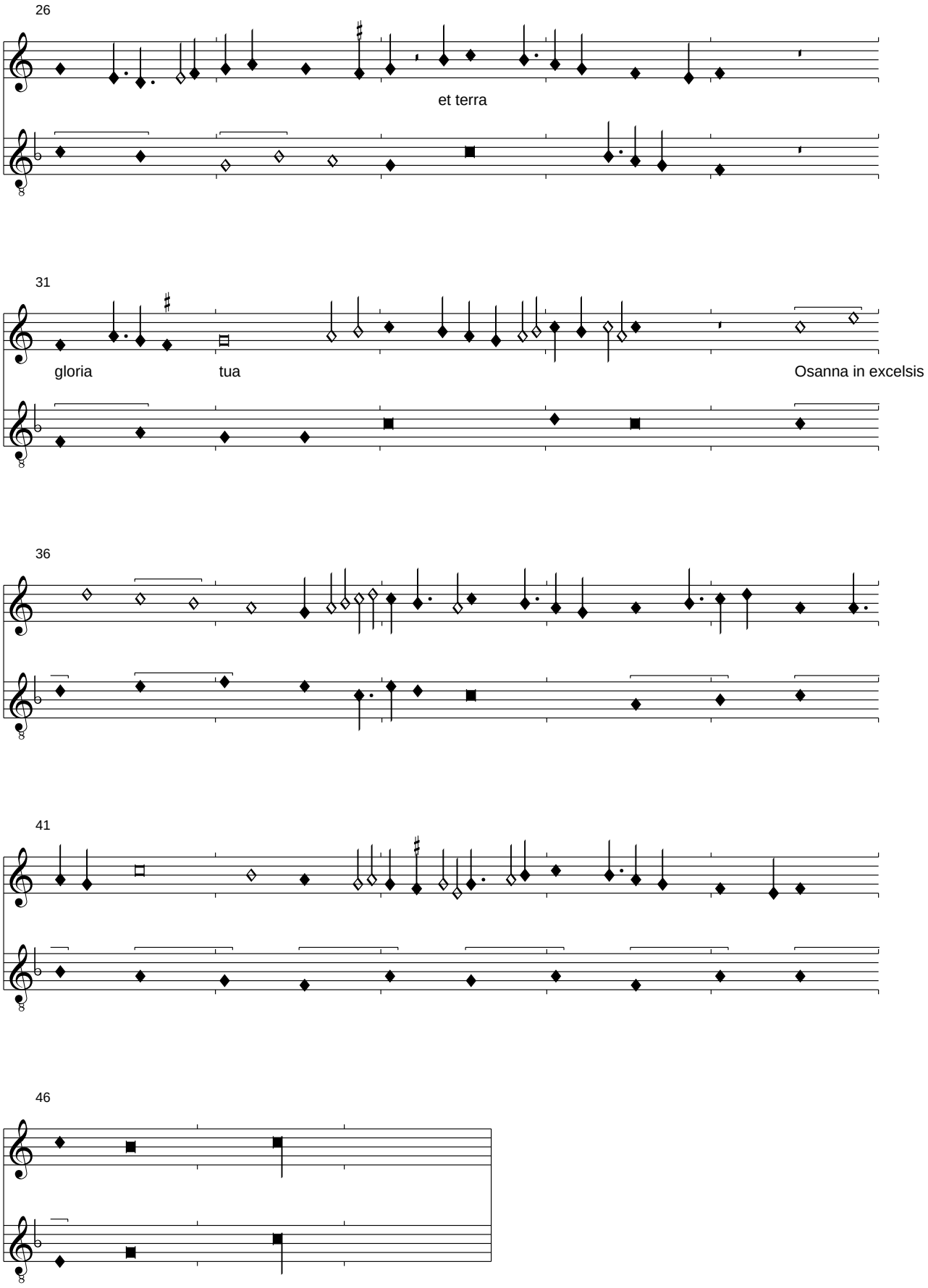


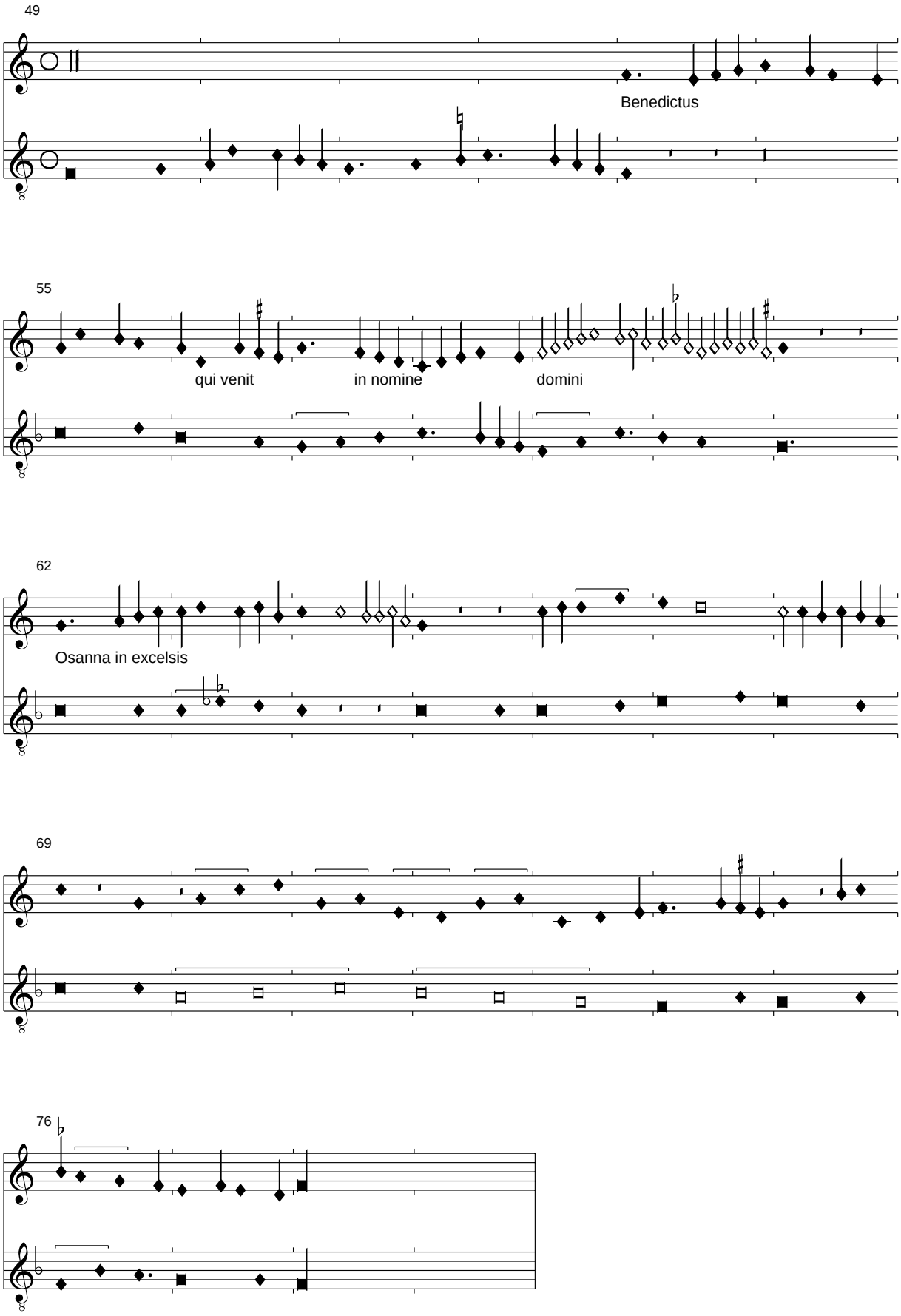


Kyrie 2 wurde T. 48 eine überzählige Br-g im Contratenor gestrichen.

Sanctus
Bologna 2216, f. 6r

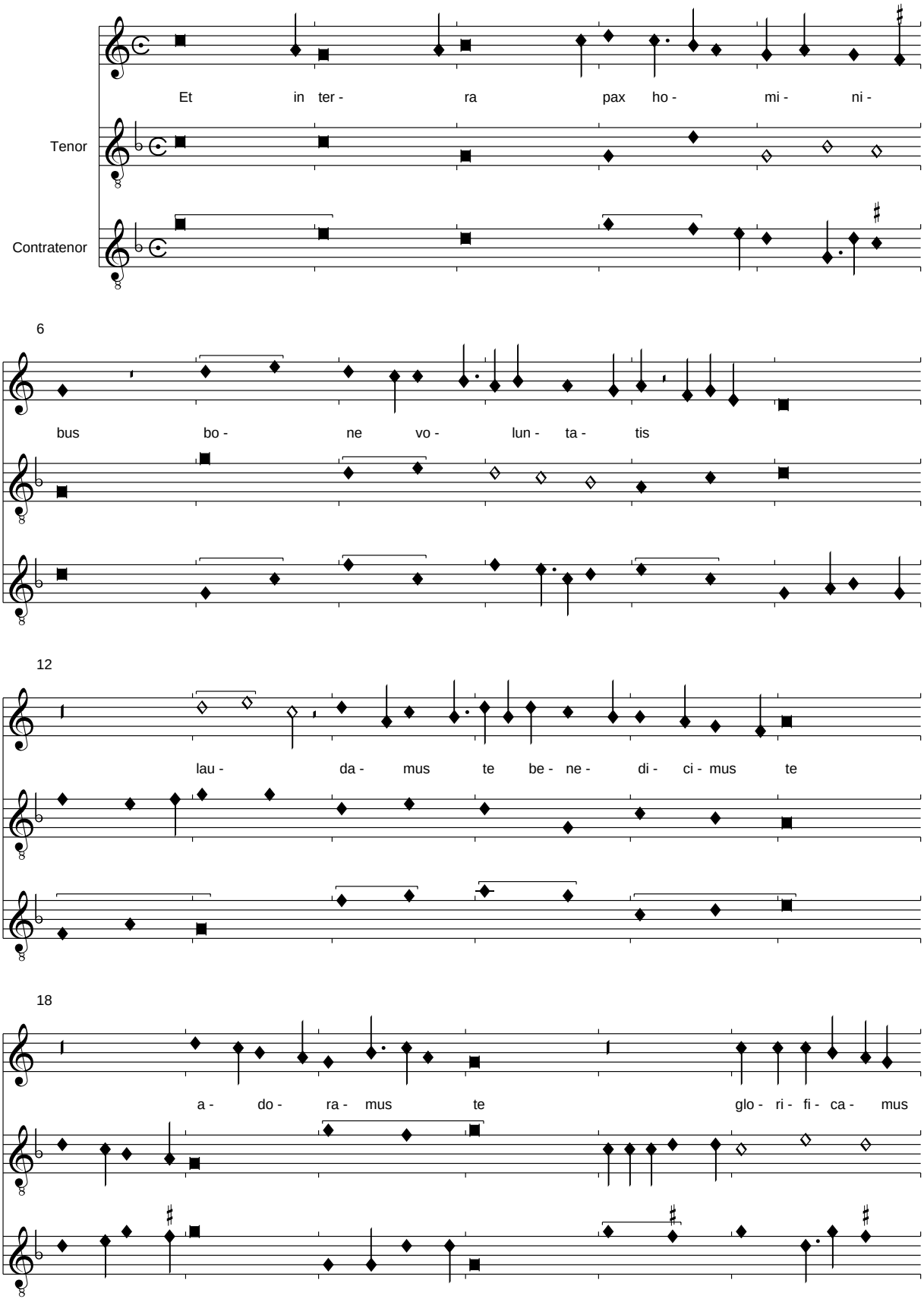


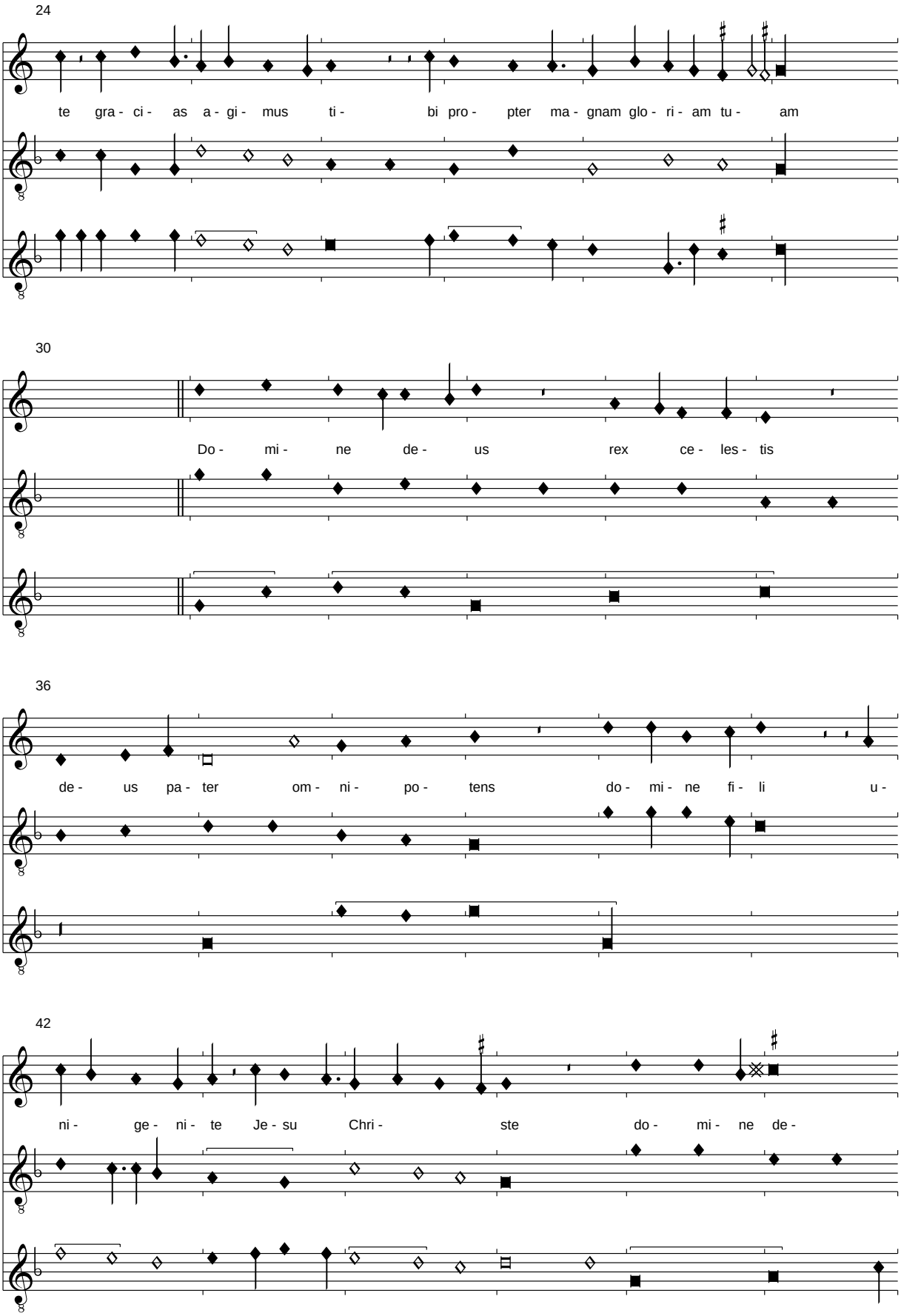

26
et terra
31
gloria
tua
Osanna in excelsis
36
41
46

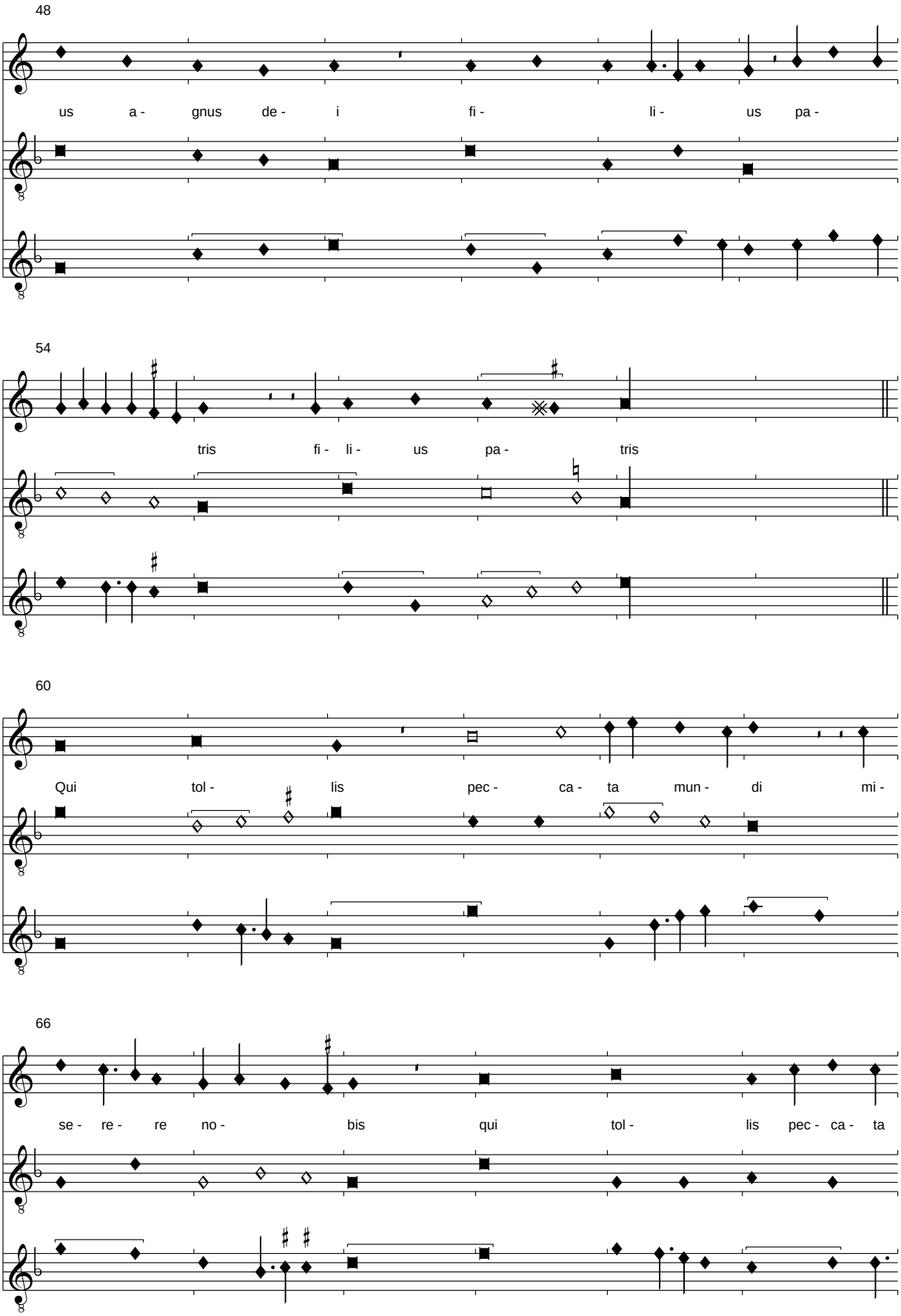


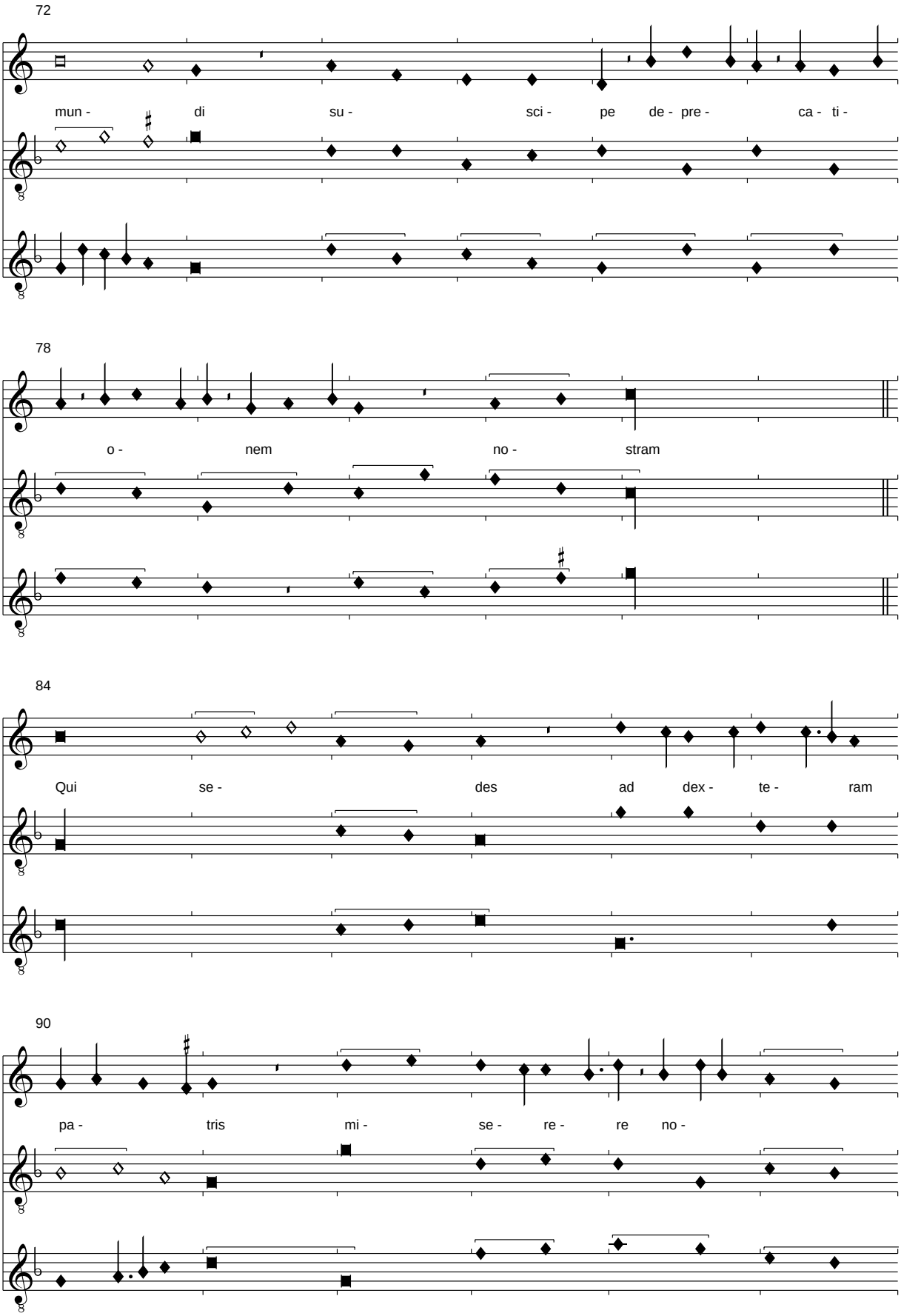
Im ersten Osanna fehlen im Tenor am Schluss drei Takte, die ich ergänzt habe.

Gloria
Bologna 2216, f. 6v-7r

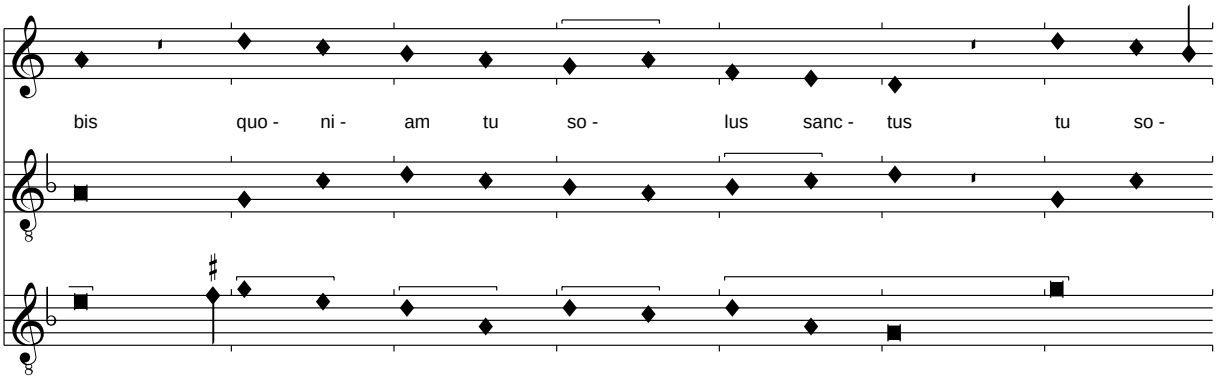



24
te gra - ci - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am
30
Do - mi - ne de - us rex ce - les - tis
36
de - us pa - ter om - ni - po - tens do - mi - ne fi - li u -
42
ni - ge - ni - te Je - su Chri - ste do - mi - ne de -

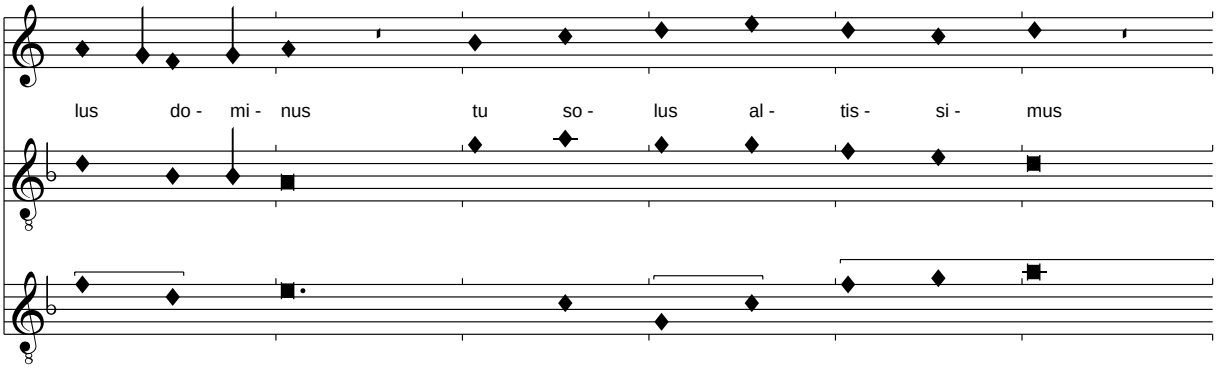

48
us a - gnus de - i fi - li - us pa -
54
tris fi - li - us pa - tris
60
Qui tol - lis pec - ca - ta mun - di mi -
66
se - re - re no - bis qui tol - lis pec - ca - ta


72
mun - di su - sci - pe de - pre - ca - ti -
78
o - nem no - stram
84
Qui se - des ad dex - te - ram
90
pa - tris mi - se - re - re no -

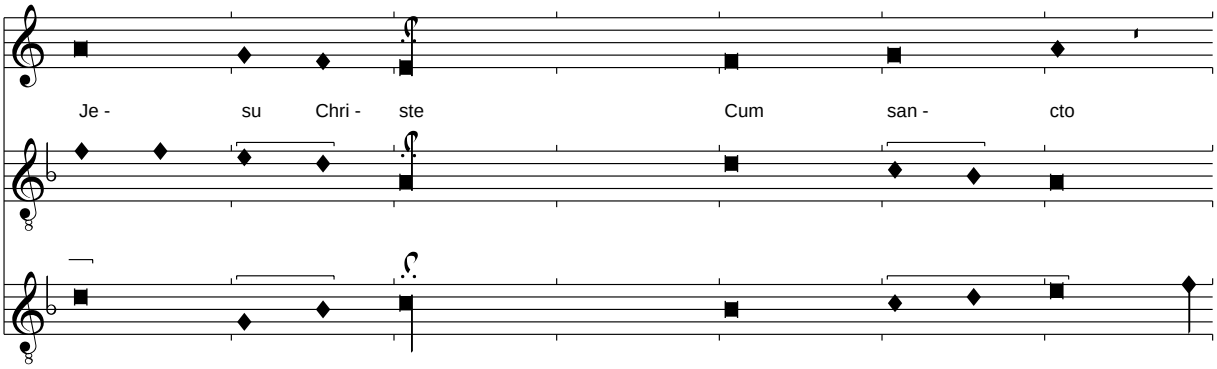
96



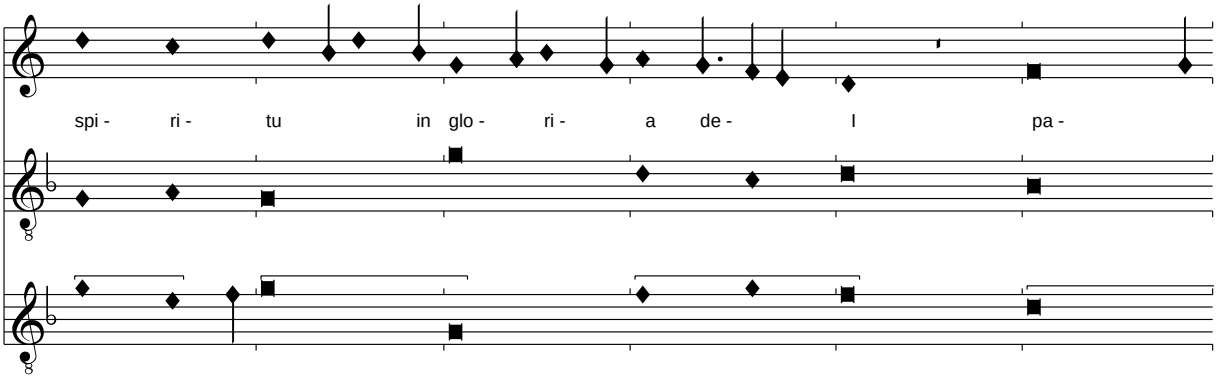
103

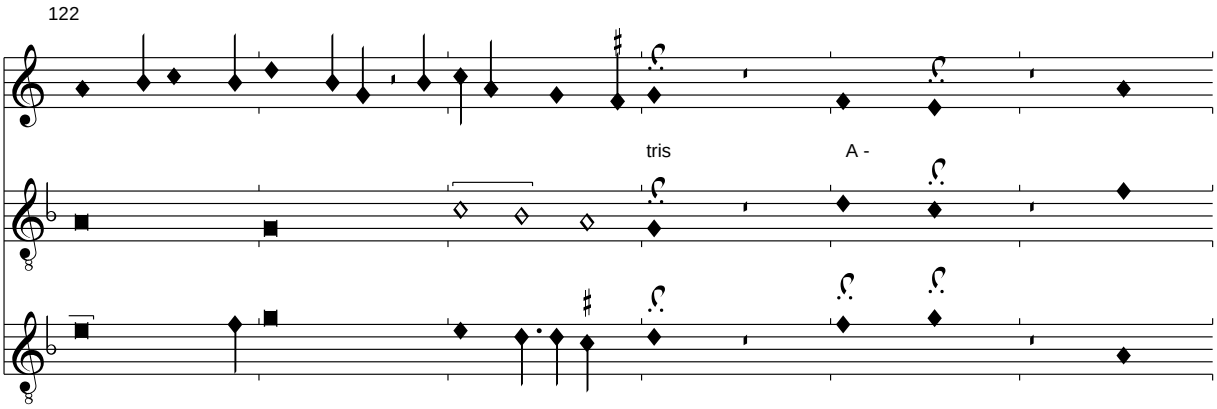


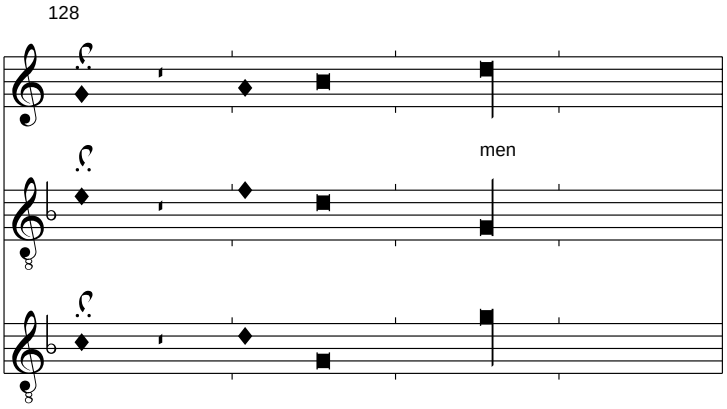
109



116

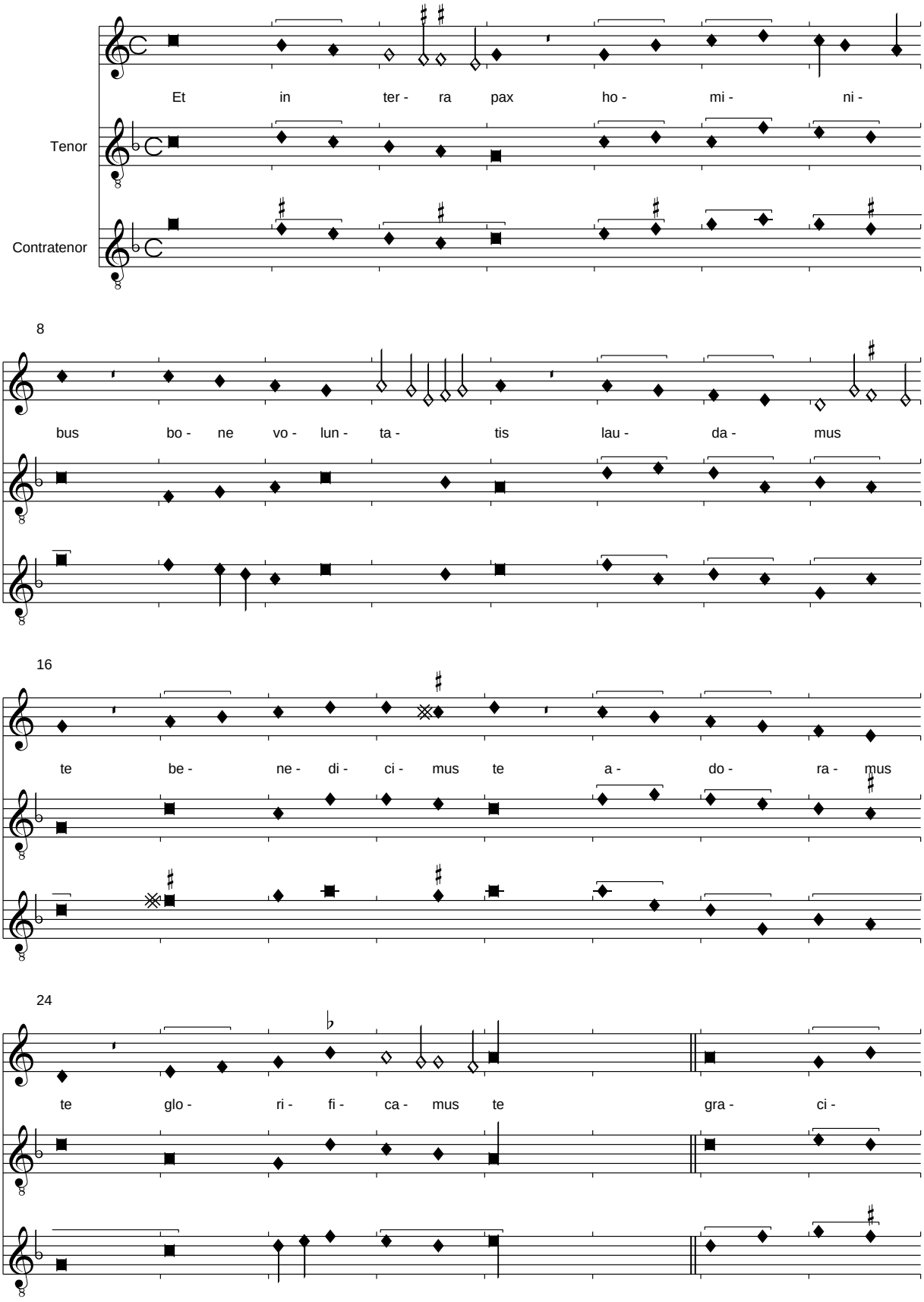


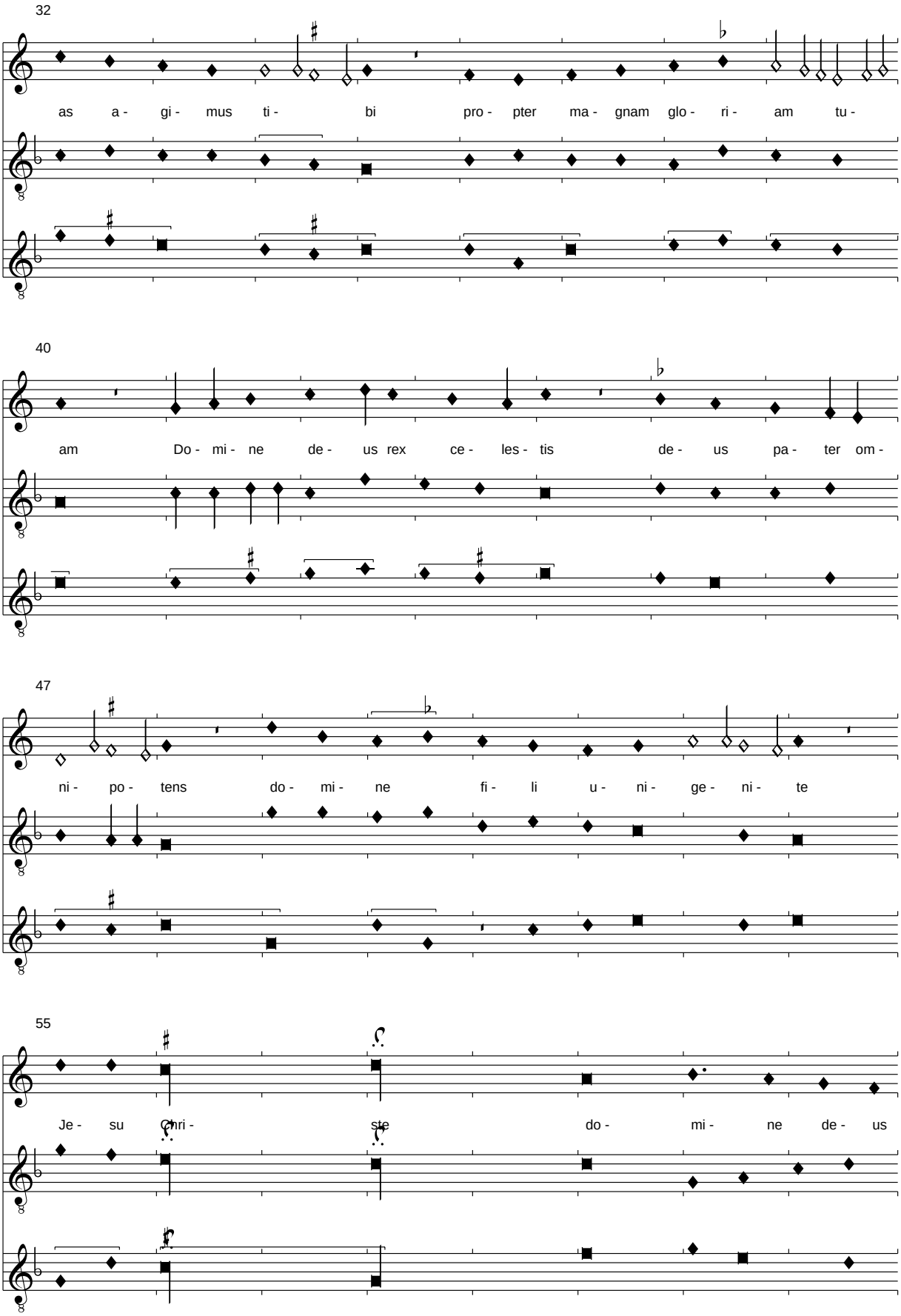

122
tris
A -


128
men

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 -
47
ni - po - tens do - mi - ne fi - li u - ni - ge - ni - te
55
Je - su Chri - ste do - mi - ne de - us

63

a - gnus de - i fi - li - us pa - tris Qui tol -

71

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

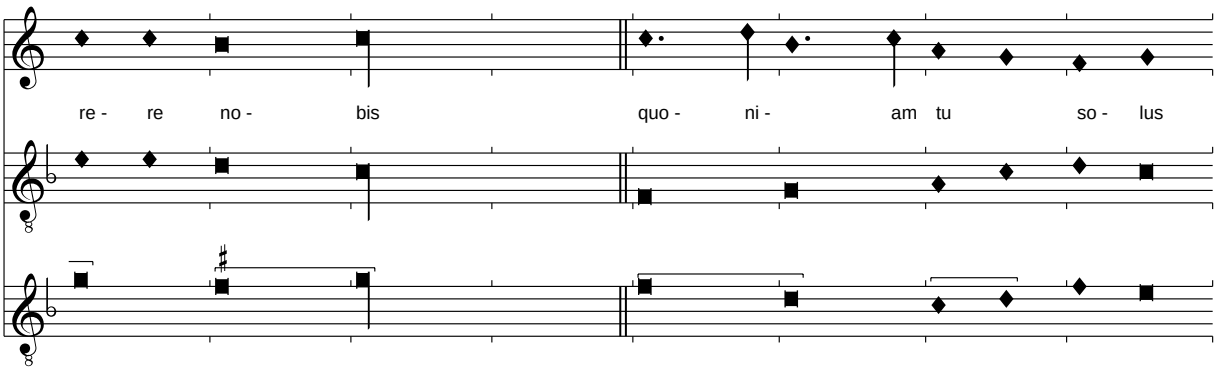
79

qui tol - lis pec - ca - ta mun - di su - sci - pe de - pre - ca - ti - o -

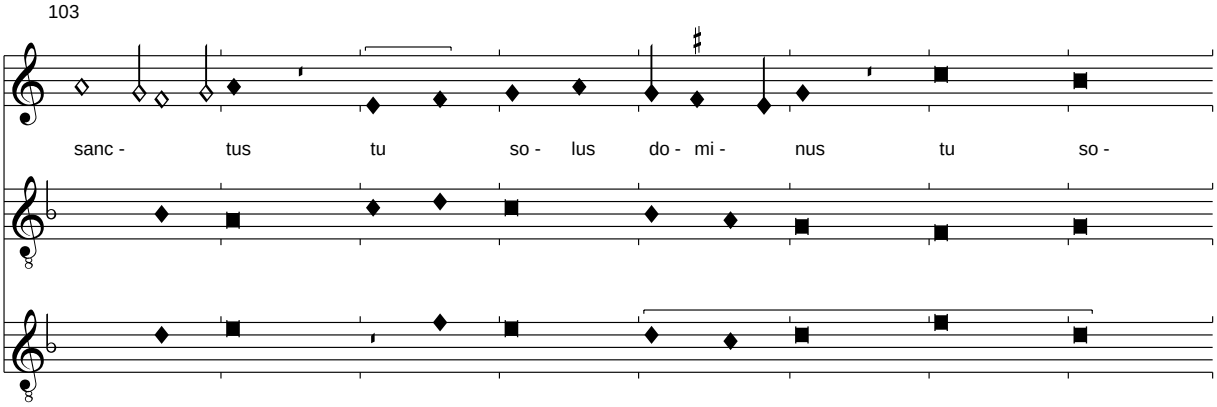
87

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

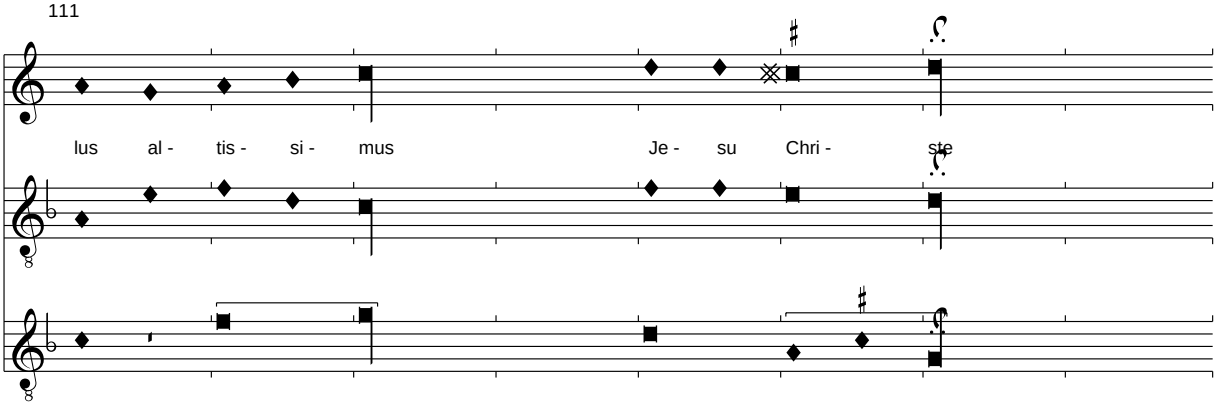
95



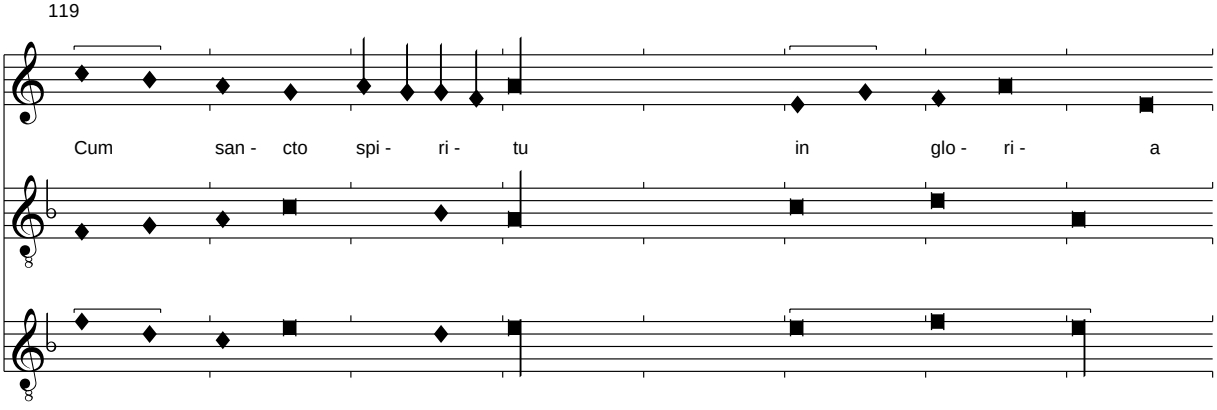
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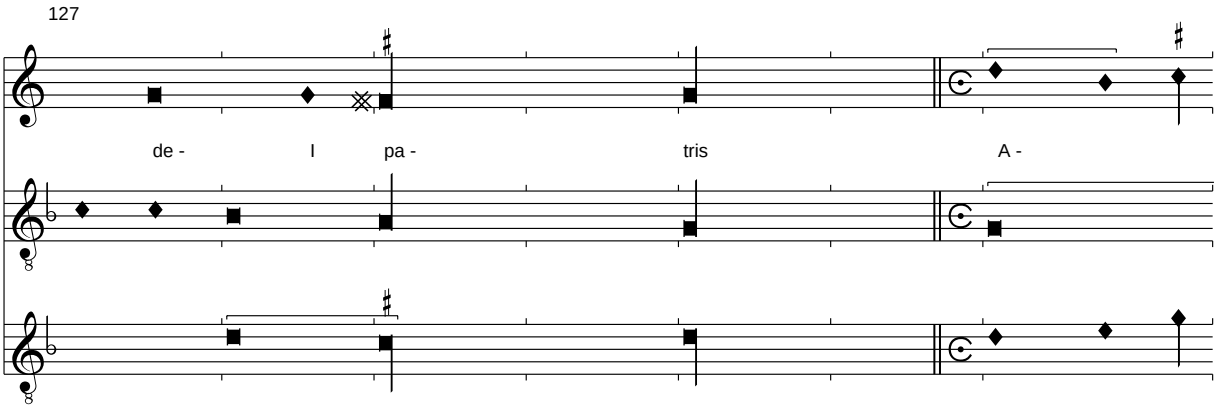


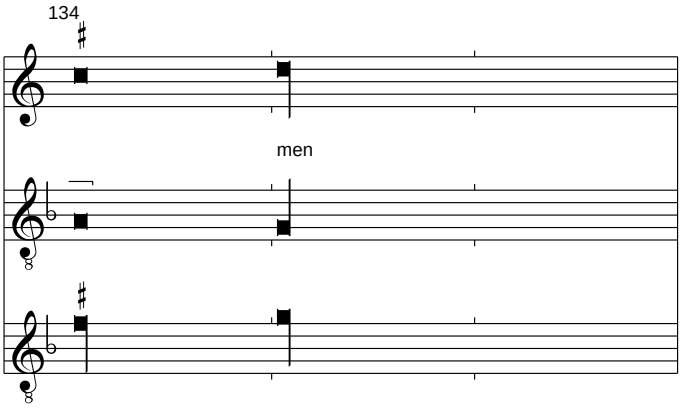
111



119

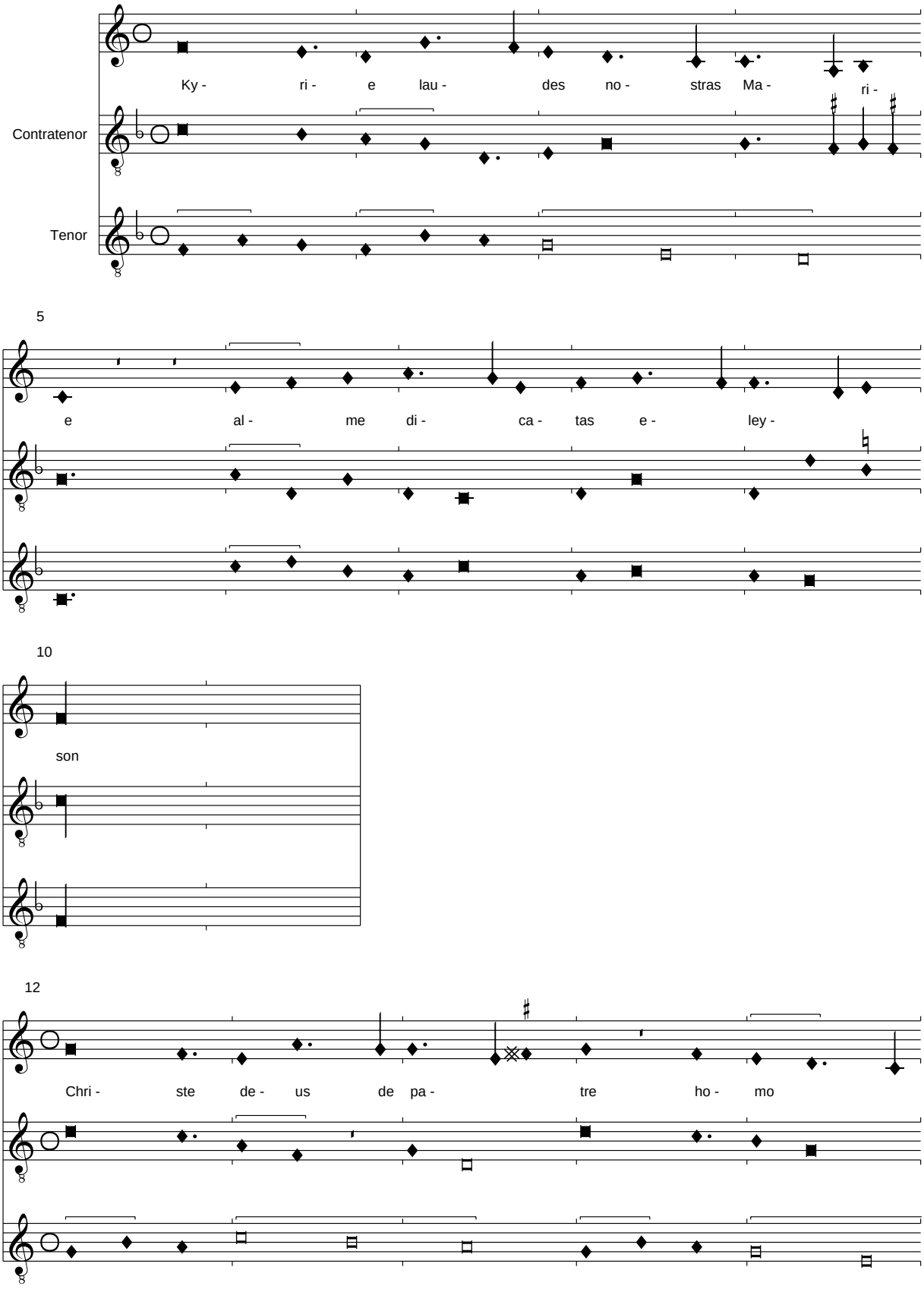



127
de - I pa - tris A -

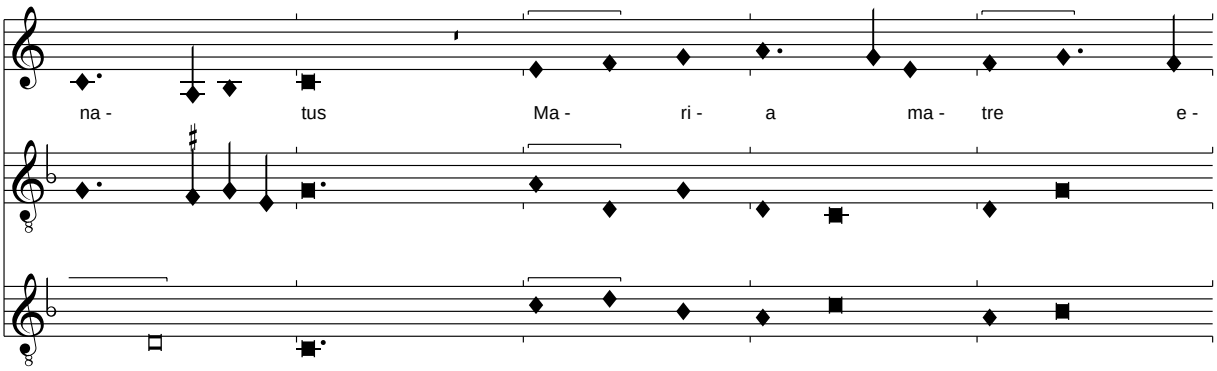

134
men

Kyrie Tr. Laudes nostras

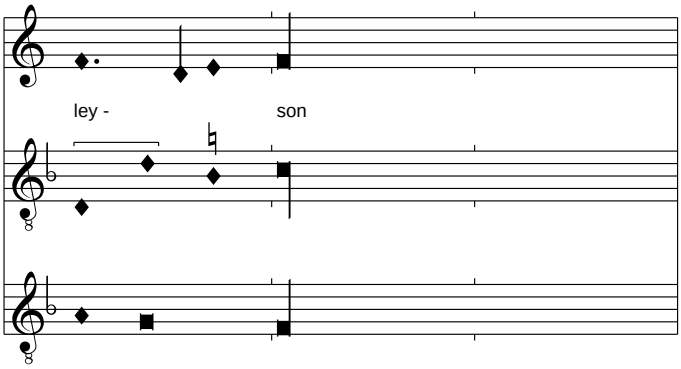
Bologna 2216, f. 8r



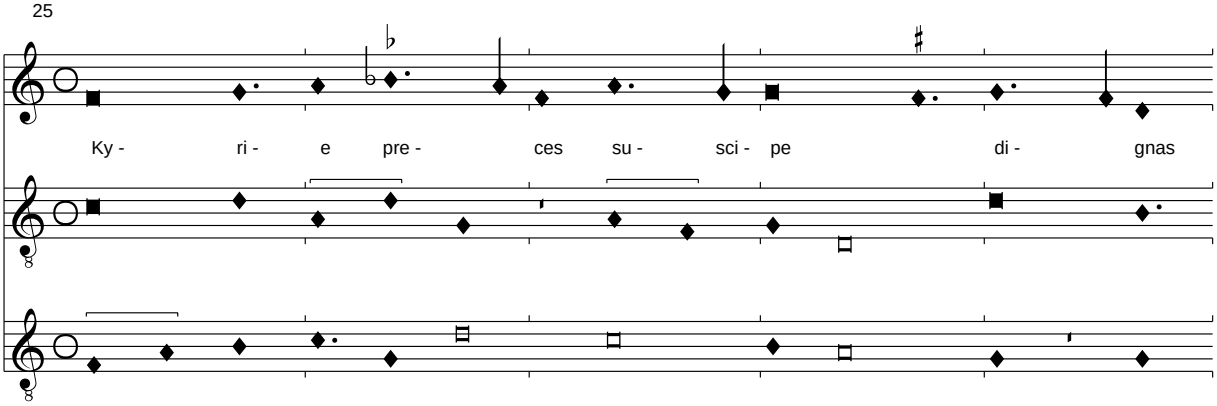
17


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

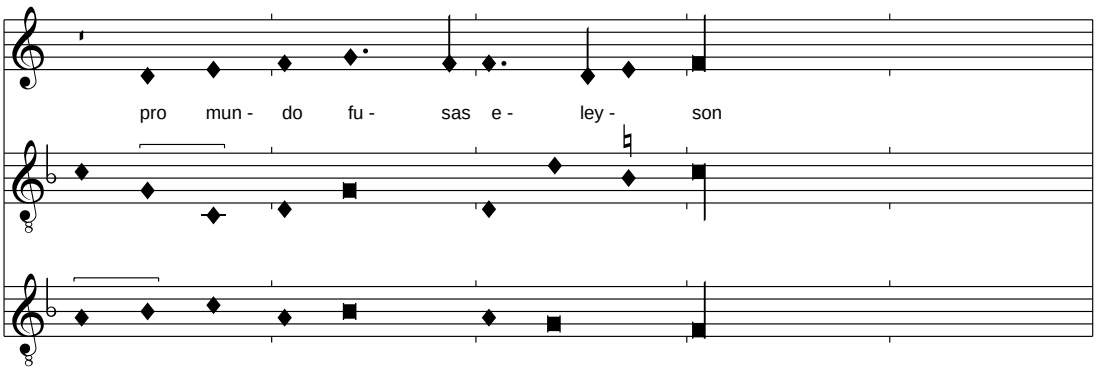
22


ley - son

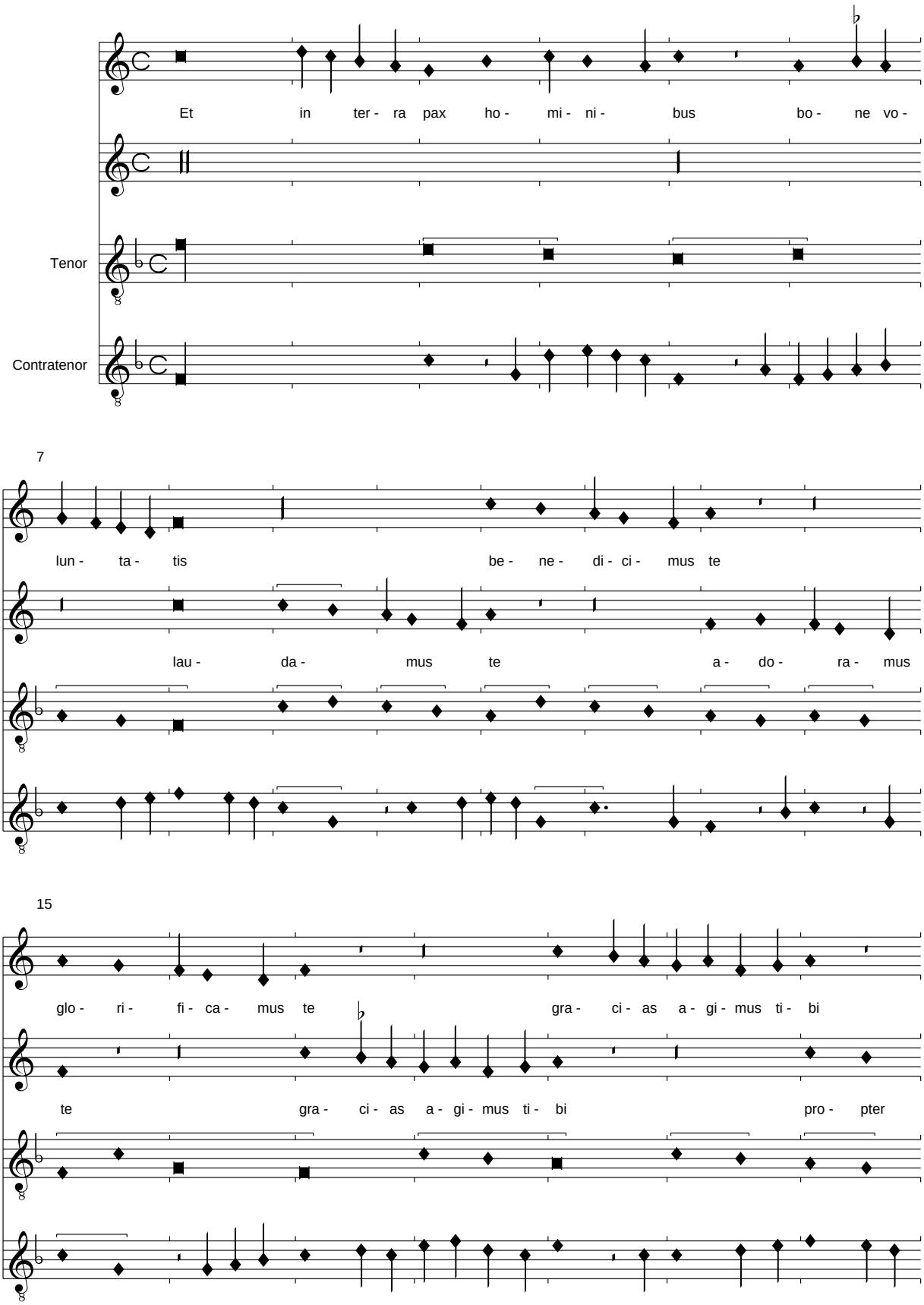
25


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

30

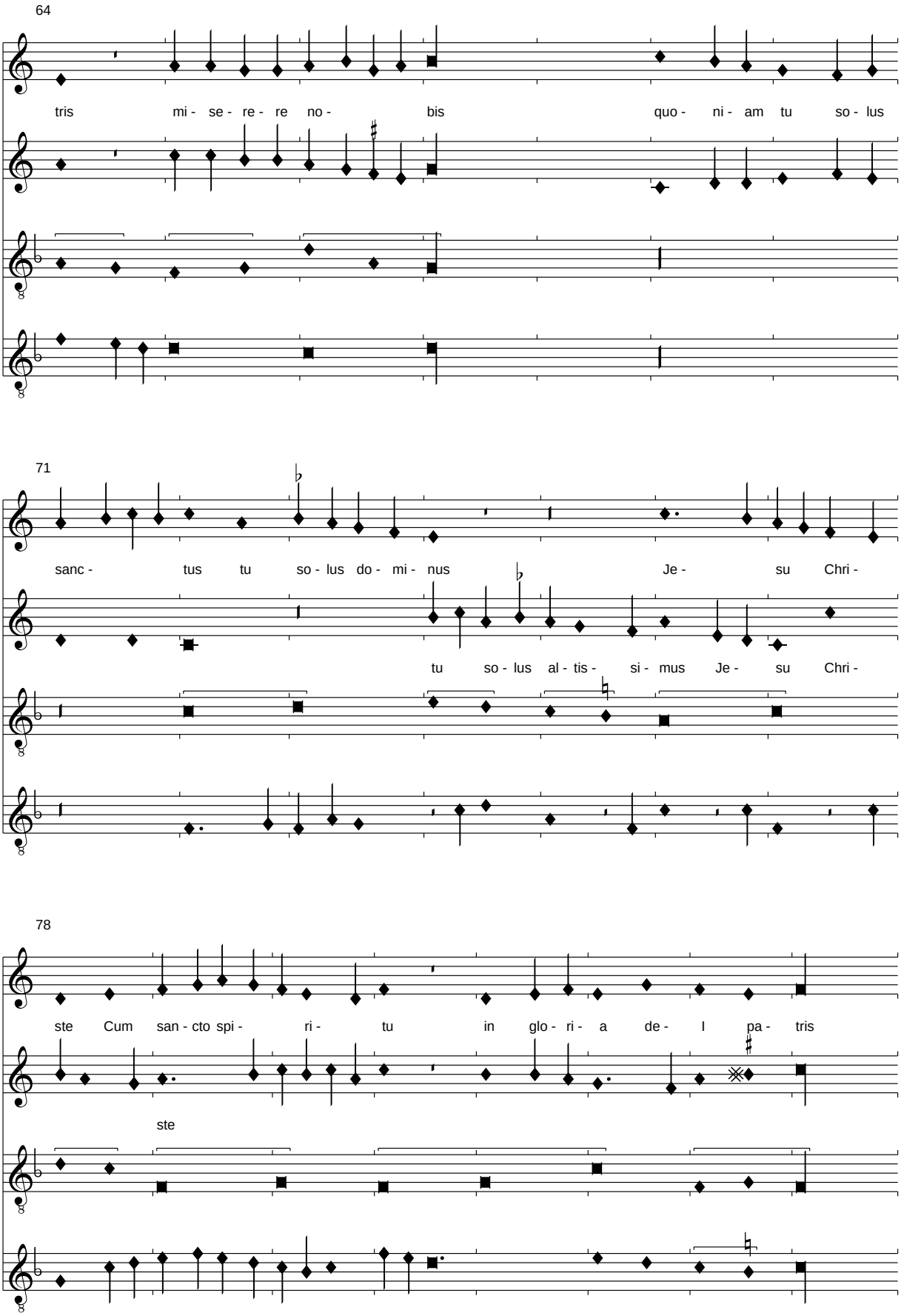

pro mun - do fu - sas e - ley - son

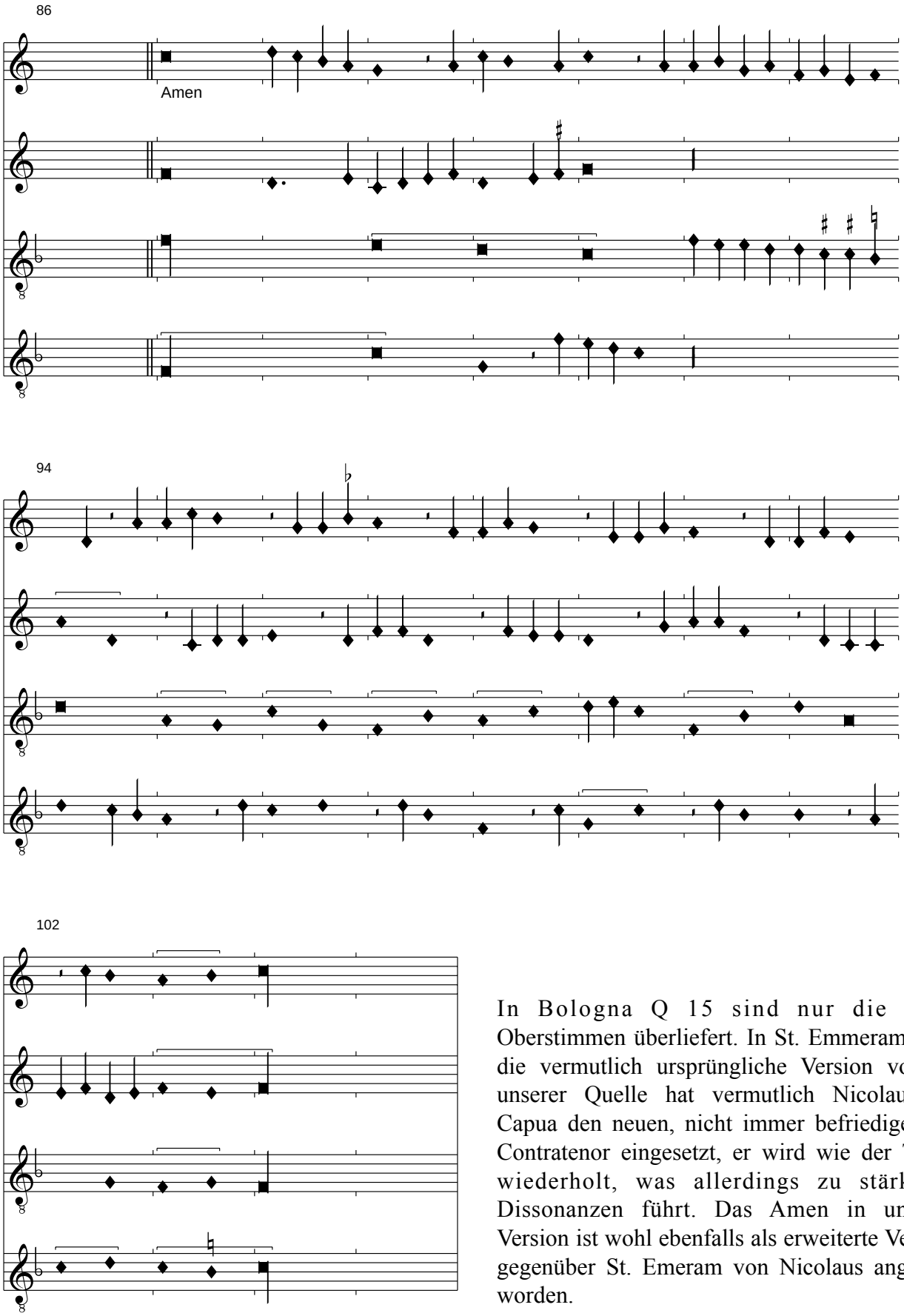
Nicolaus da Capua: Gloria
Bologna 2216 f. 8v-9r




22
pro - pter ma - gnam glo - ri - am tu - am
do - mi - ne de - us rex ce - les -
ma - gnam glo - ri - am tu - am
29
tis de - us pa - ter om - ni - po - tens
do - mi - ne fi - li
36
u - ni - ge - ni - te Je - su Chri - ste
Qui
do - mi - ne de - us a - gnus de - i fi - li - us pa - tris

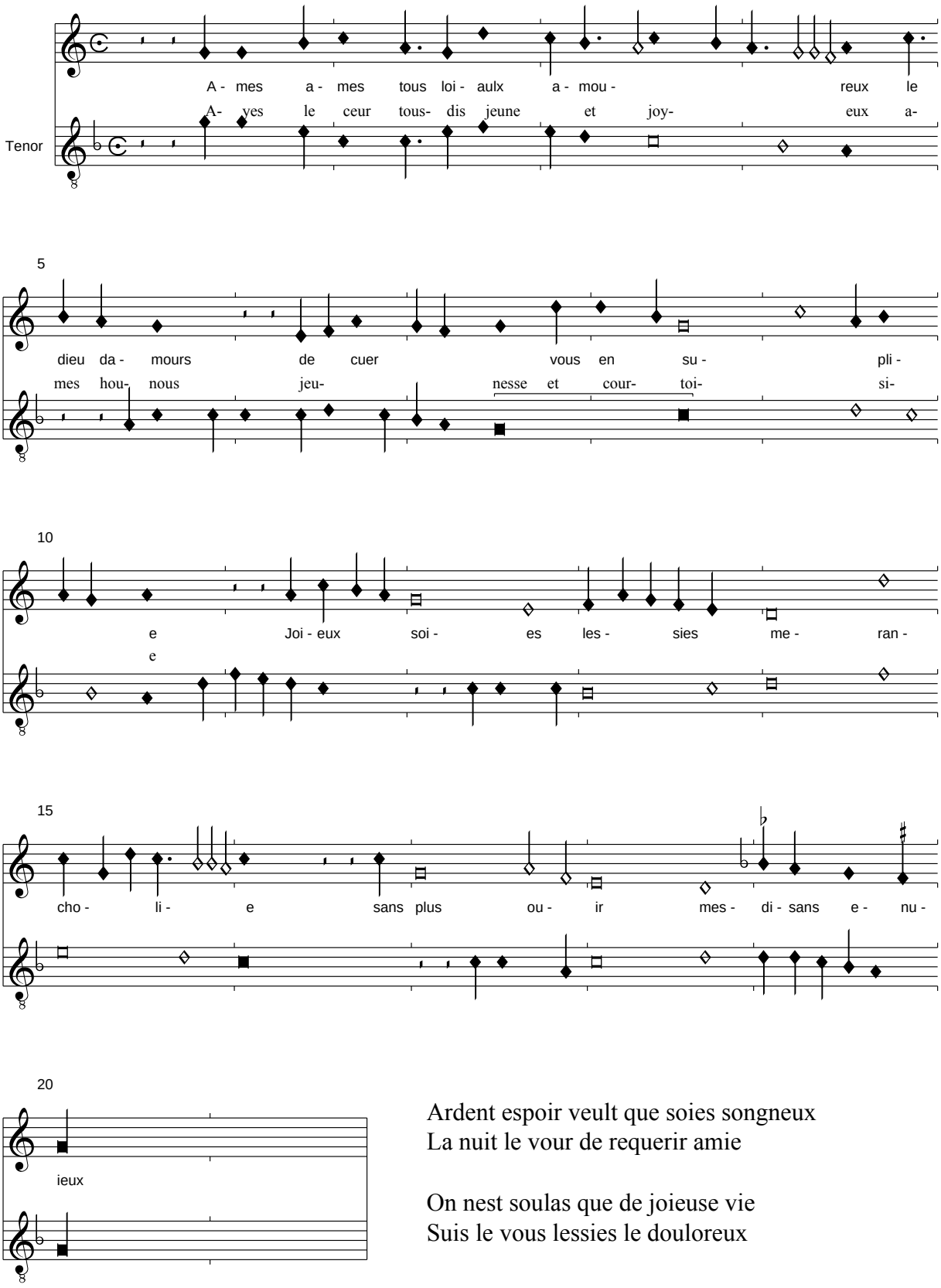

43
tol - lis pec - ca - ta mun - di mi - se - re - re no -
Qui tol - lis pec - ca - ta mun - di
50
bis qui tol - lis pec - ca - ta mun - di
mi - se - re - re no - bis
57
su - sci - pe de - pre - ca - ti - o - nem no - stram Qui se - des ad dex - te - ram pa -


64
tris mi - se - re - re no - bis quo - ni - am tu so - lus
71
sanc - tus tu so - lus do - mi - nus Je - su Chri -
tu so - lus al - tis - si - mus Je - su Chri -
78
ste Cum san - cto spi - ri - tu in glo - ri - a de - I pa - tris
ste



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. Das Amen in unserer Version ist wohl ebenfalls als erweiterte Version gegenüber St. Emeram von Nicolaus angefügt worden.

Ames ames
Bologna 2216, f. 8v

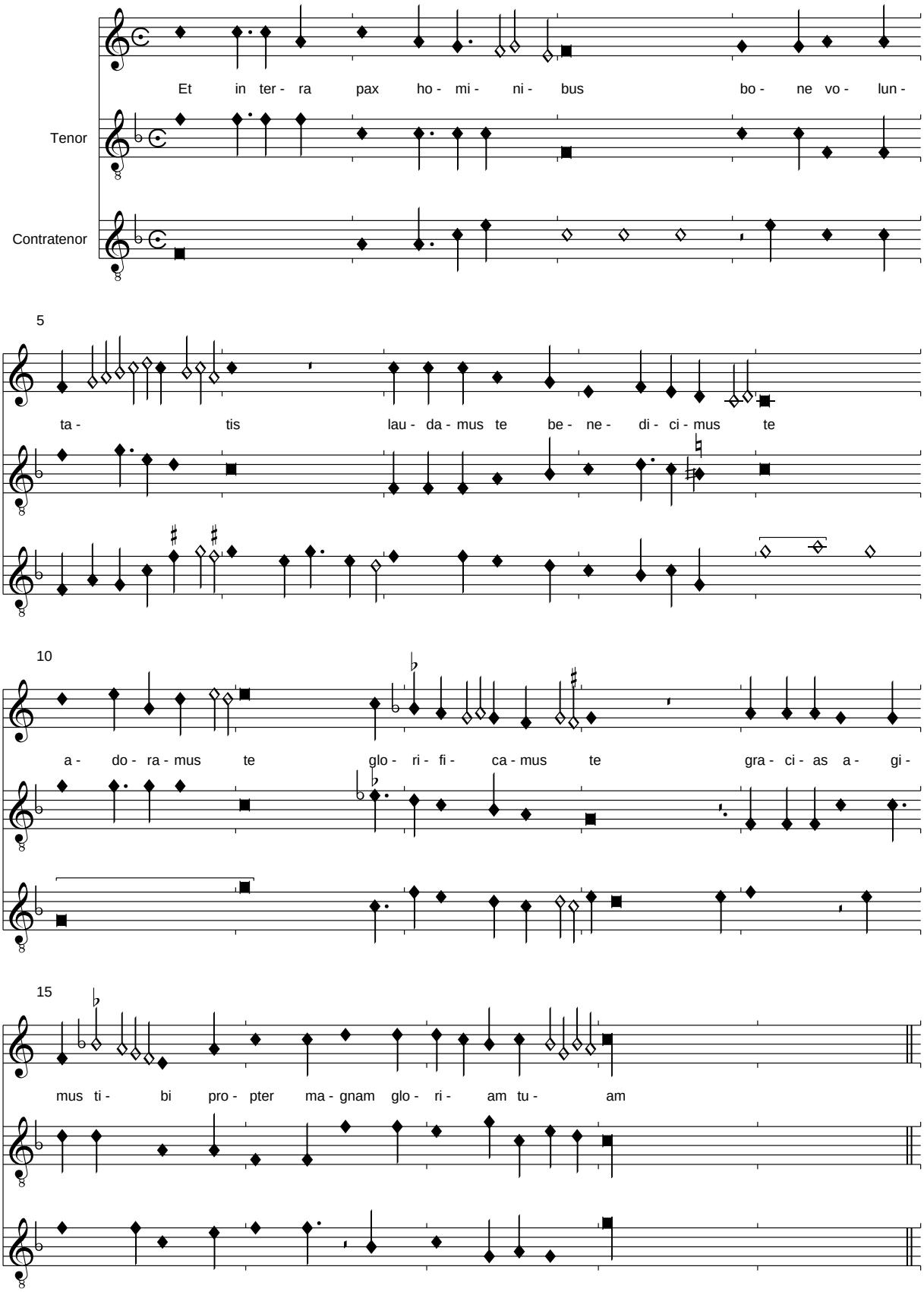


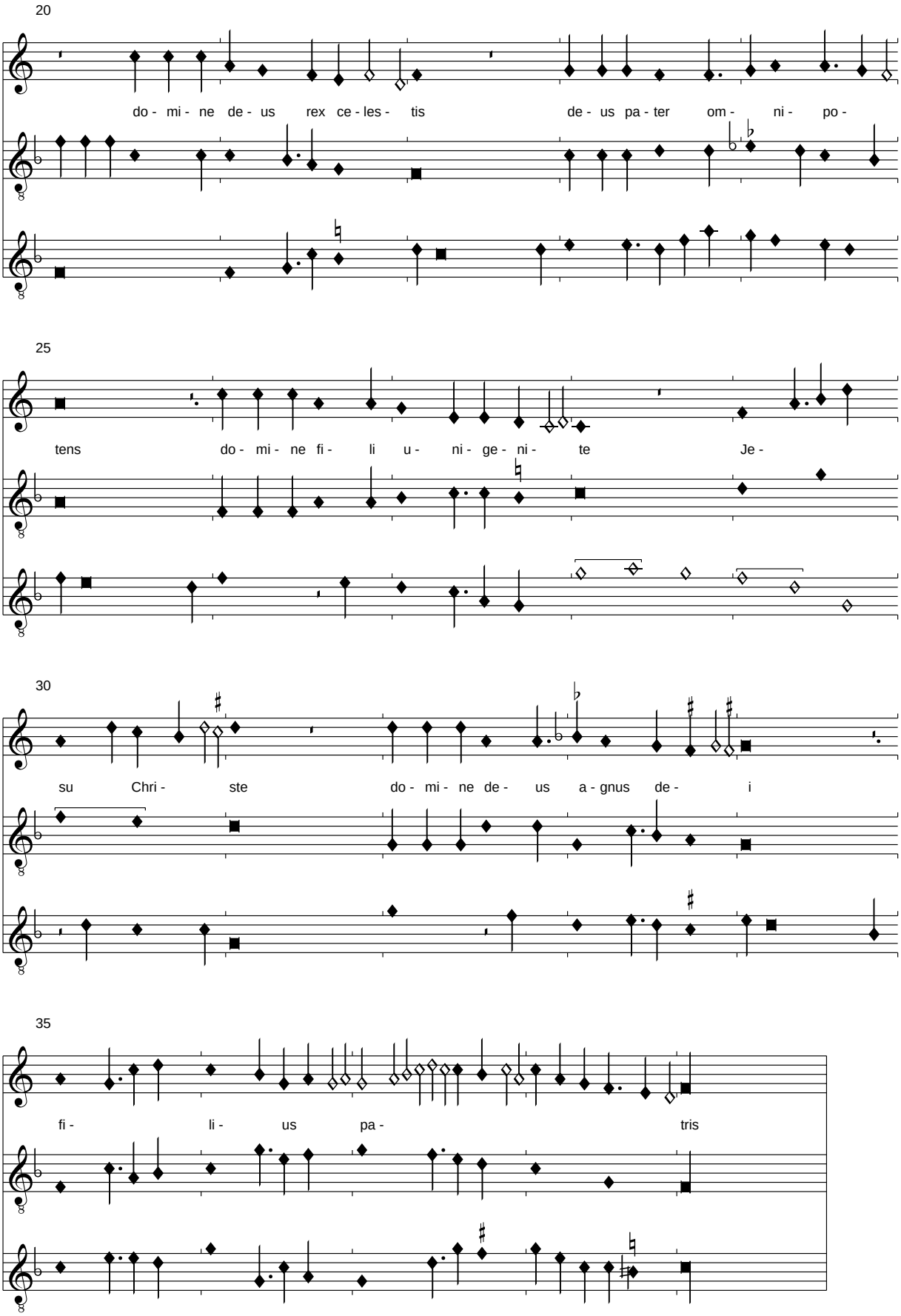
Ardent espoir veult que soies songneux
La nuit le vour de requerir amie

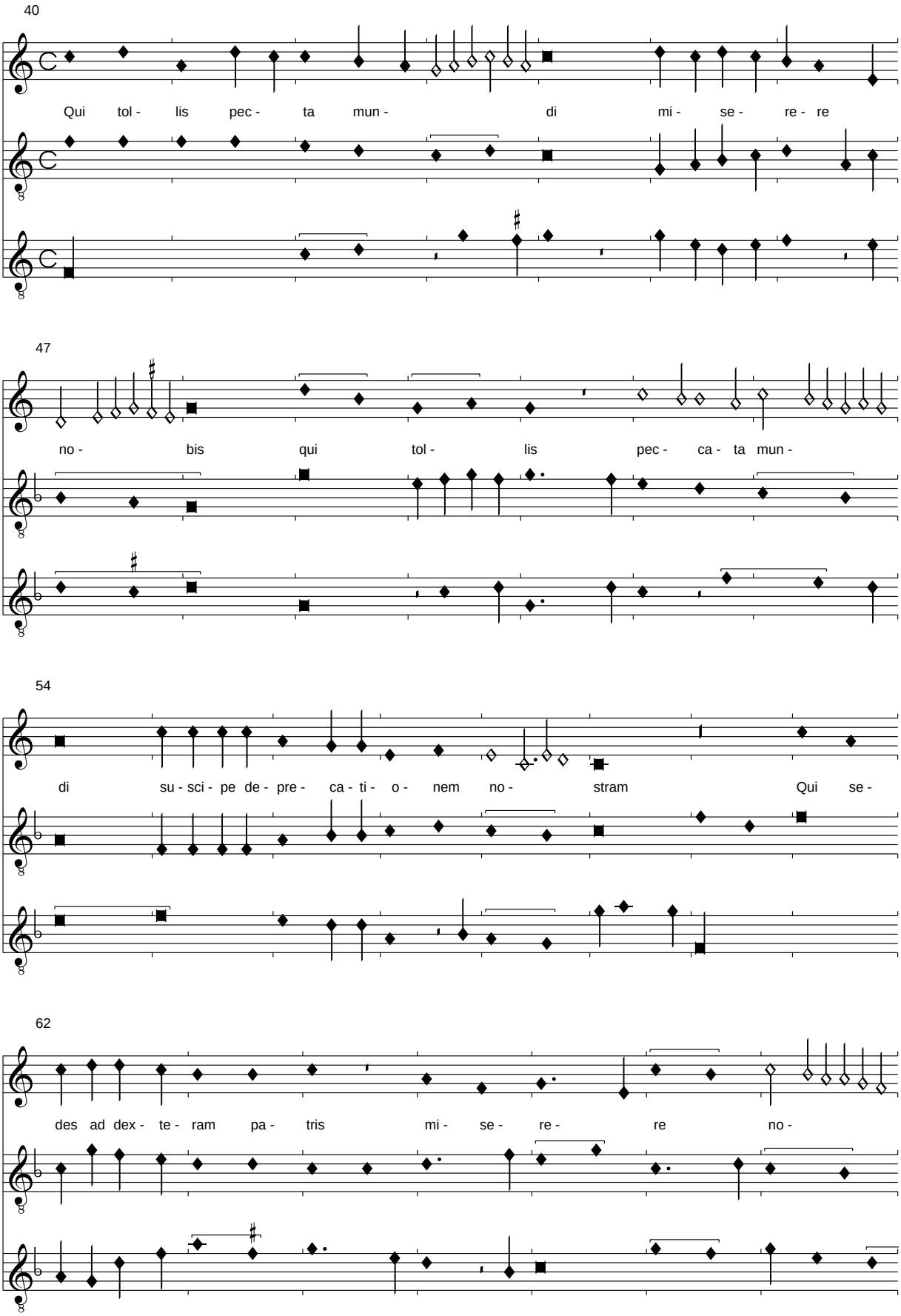
On nest soulas que de joieuse vie
Suis le vous lessies le douloreux

Do(minicus) Vala: Gloria

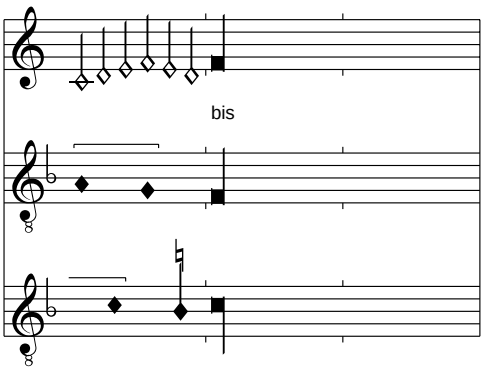
Bologna 2216, f. 8v-10r



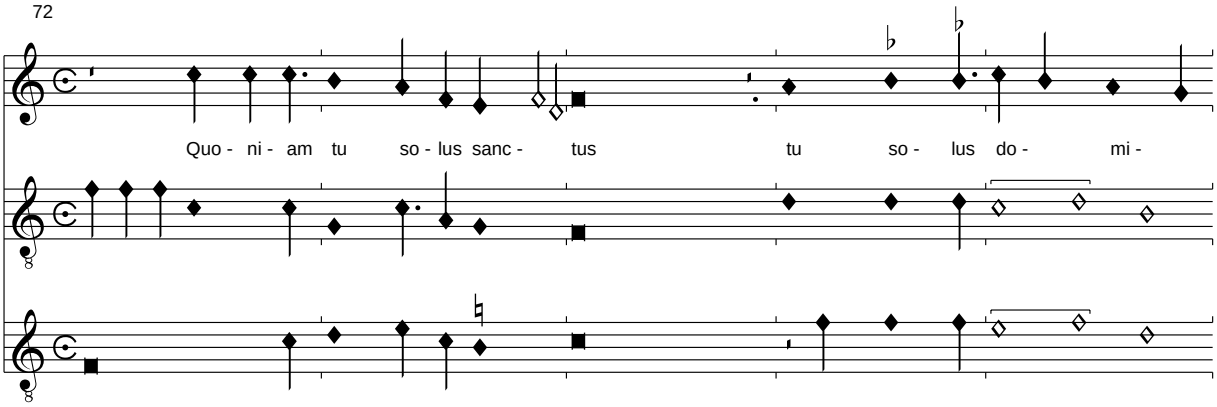

20
do - mi - ne de - us rex ce - les - tis de - us pa - ter om - ni - po -
25
tens do - mi - ne fi - li u - ni - ge - ni - te Je -
30
su Chri - ste do - mi - ne de - us a - gnus de - i
35
fi - li - us pa - tris


40
Qui tol - lis pec - ta mun - di mi - se - re - re
47
no - bis qui tol - lis pec - ca - ta mun -
54
di 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 -

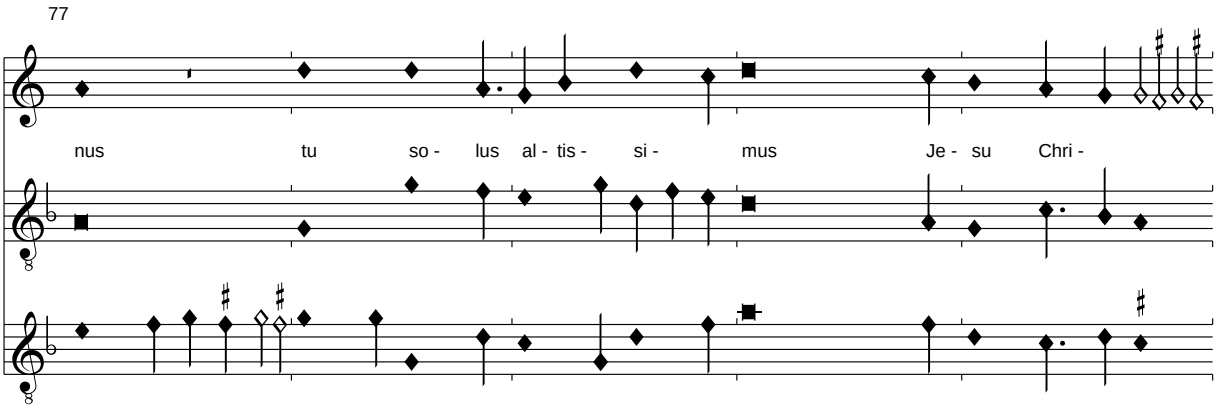
69


bis

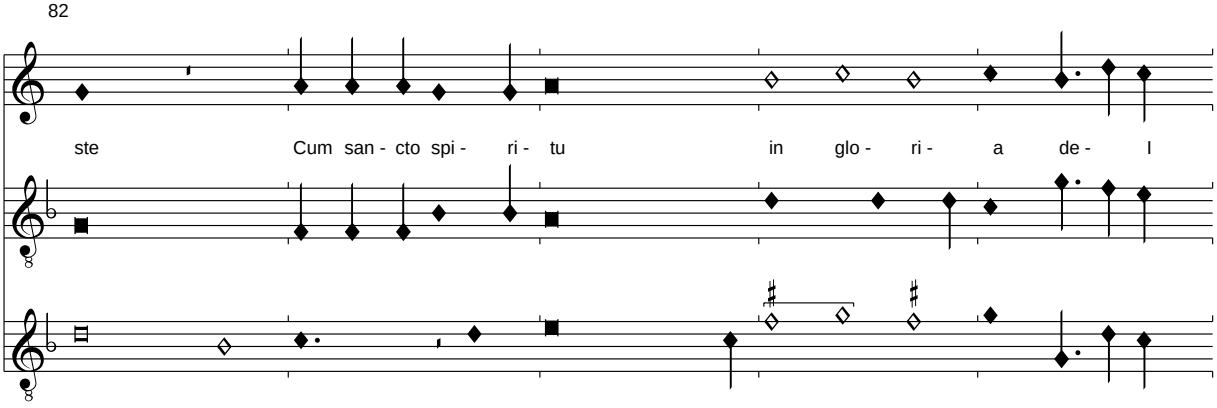
72


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

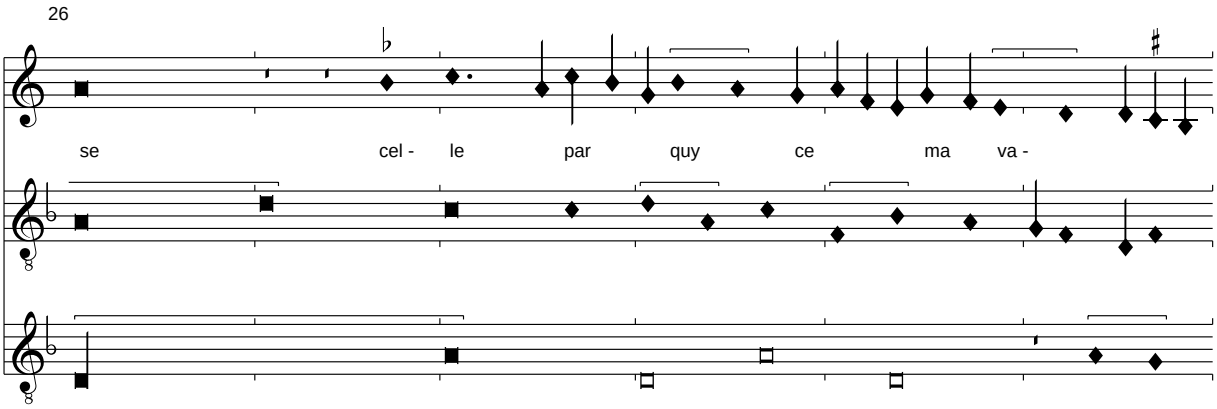

ste Cum san - cto spi - ri - tu in glo - ri - a de - I

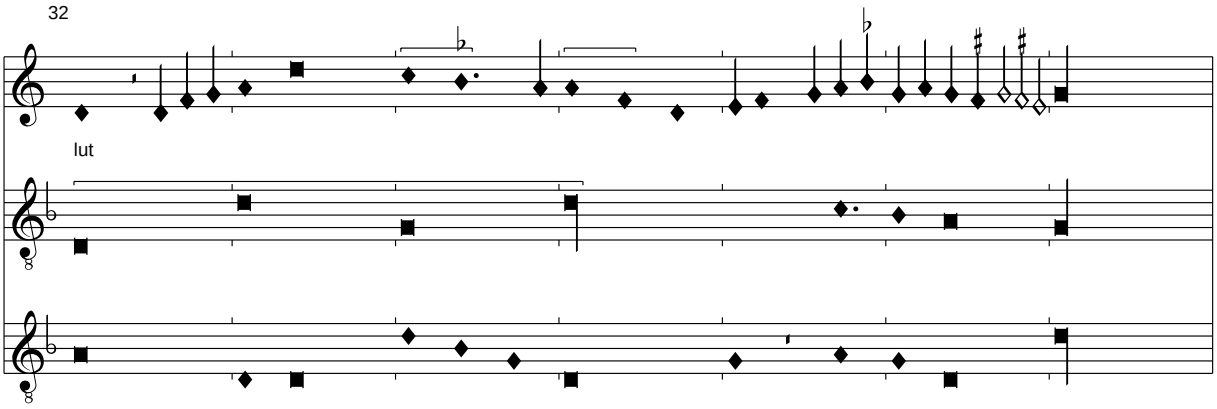

87
pa -
tris
A -
94
102
men
110

(Grossin, Binchois): Liesse ma mande salut

Bologna 2216, f. 10r







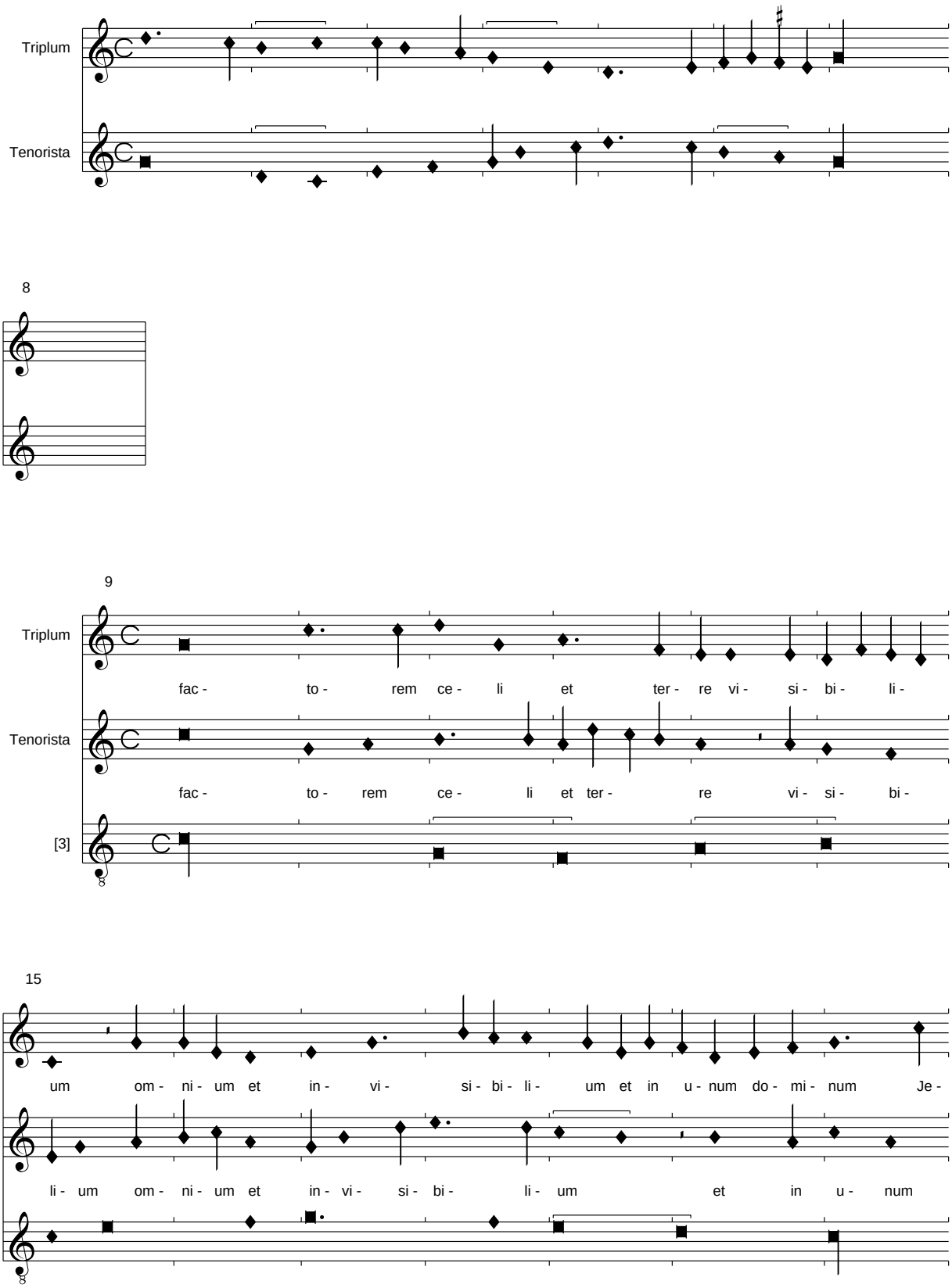
Der fehlende Text der Strophen wird aus Escorial A übernommen.

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

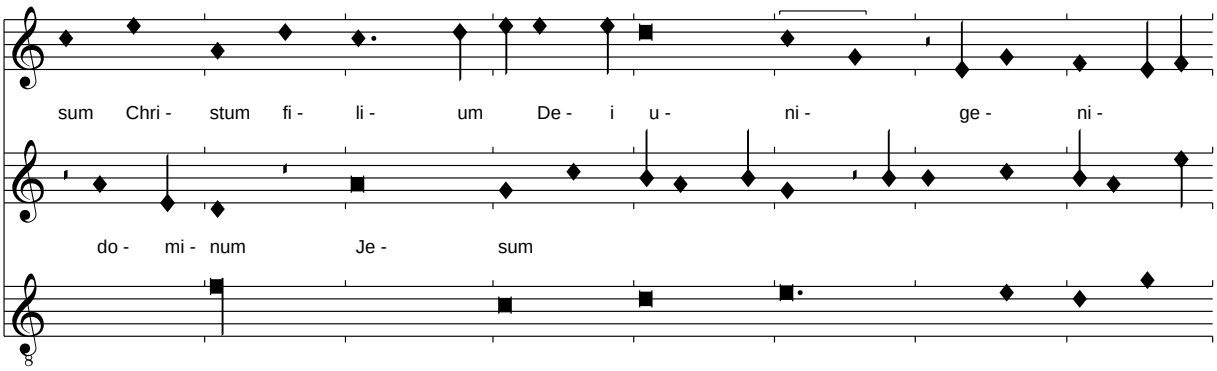
Trestout mon deul sera toullut
Puis que de moy est amoureuse
Maulgre jaloux en est songeuse
Quy tant parler en ont volut

Liesse ma mande salut…

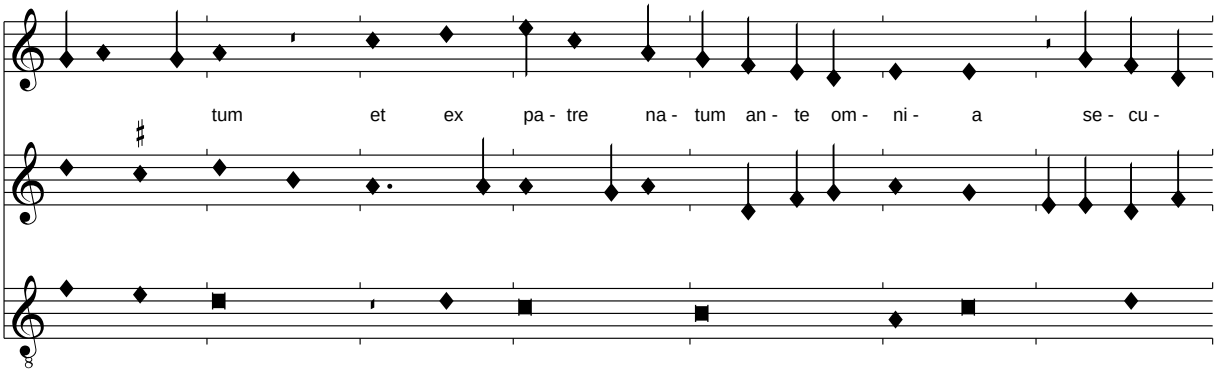
: Credo
Bologna 2216, f. 10v-11r



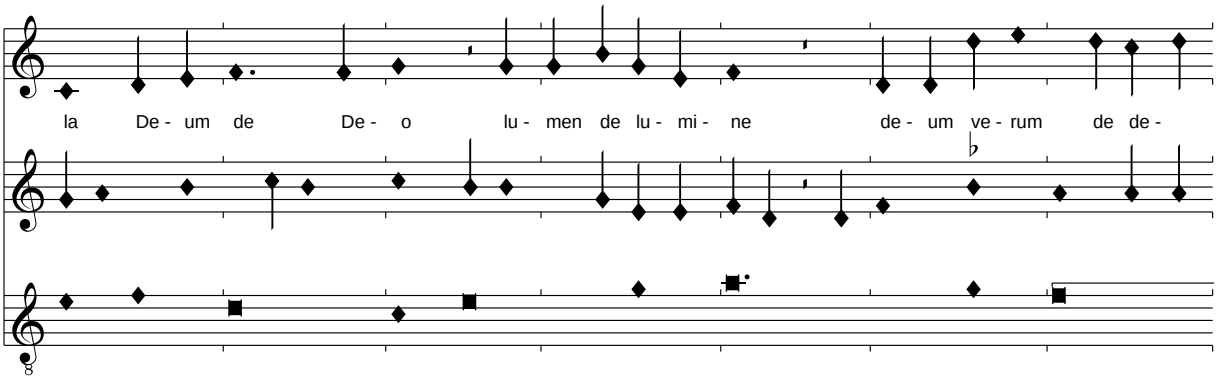
22


sum Chri - stum fi - li - um De - i u - ni - ge - ni -
do - mi - num Je - sum

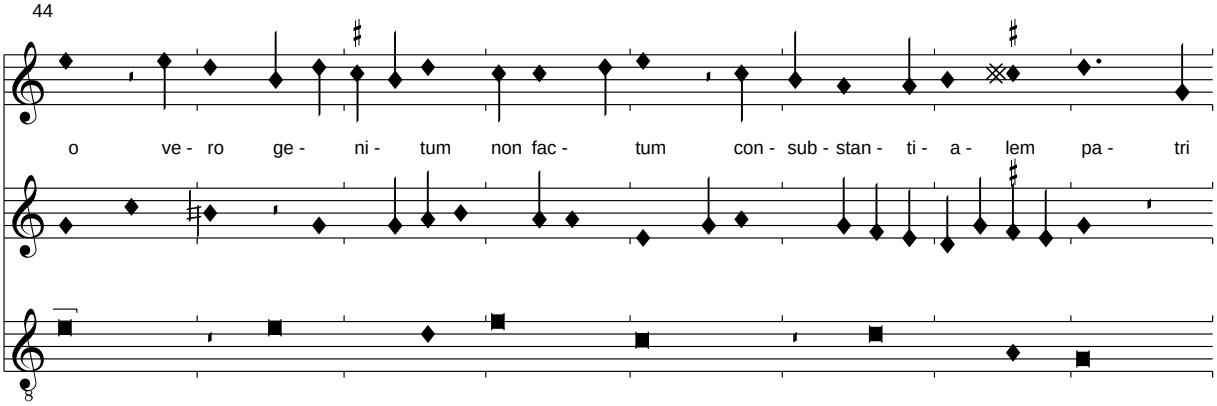
30


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

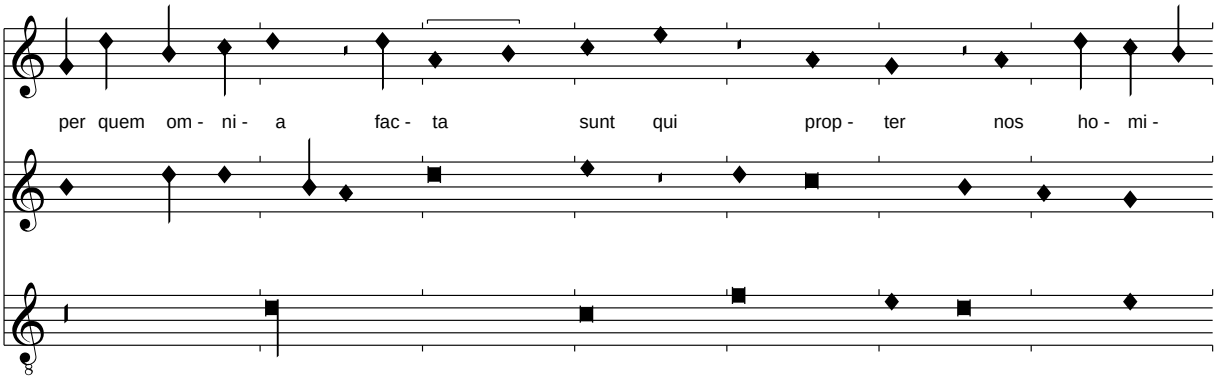
37


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

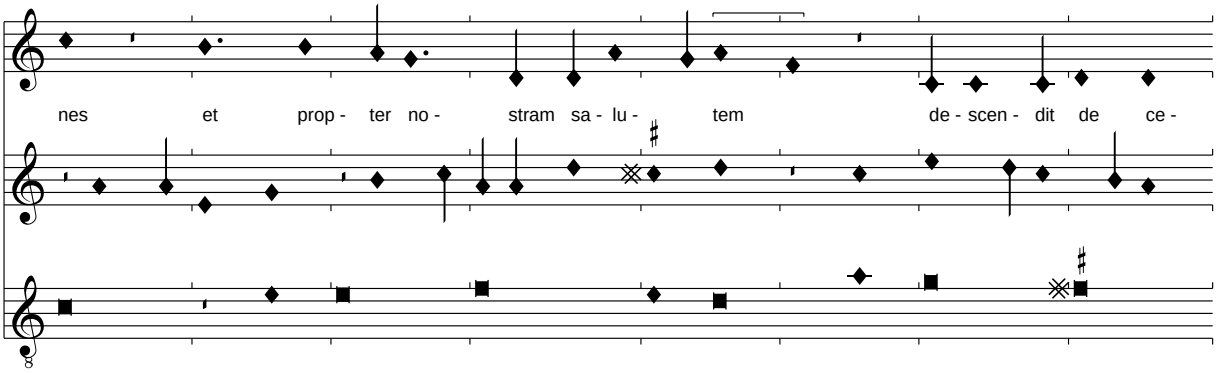
44


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

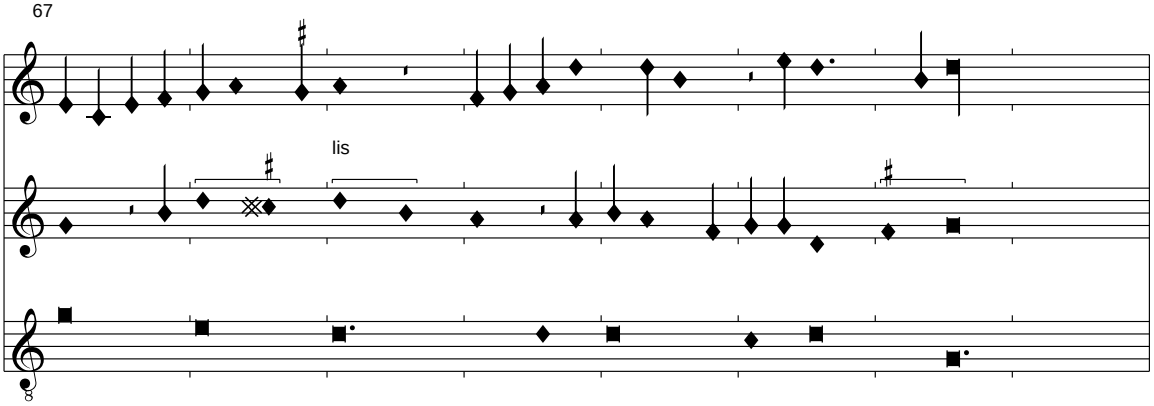
52


per quem om - ni - a fac - ta sunt qui prop - ter nos ho - mi -

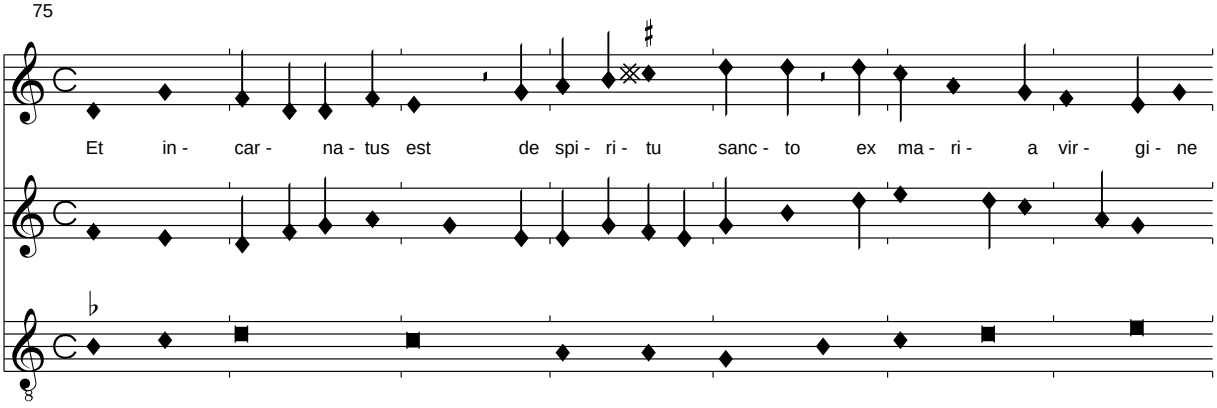
59

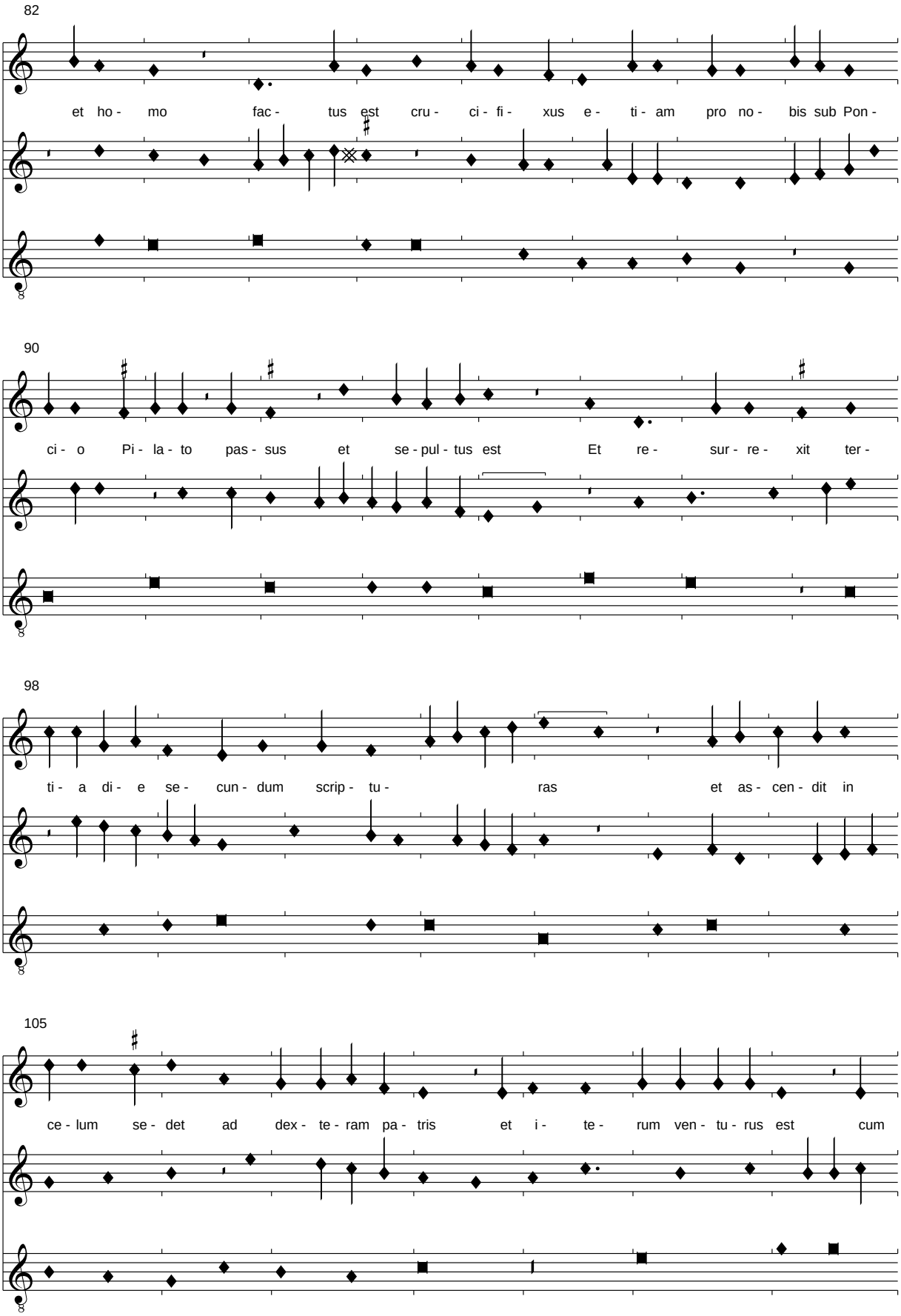

nes et prop - ter no - stram sa - lu - tem de - scen - dit de ce -

67

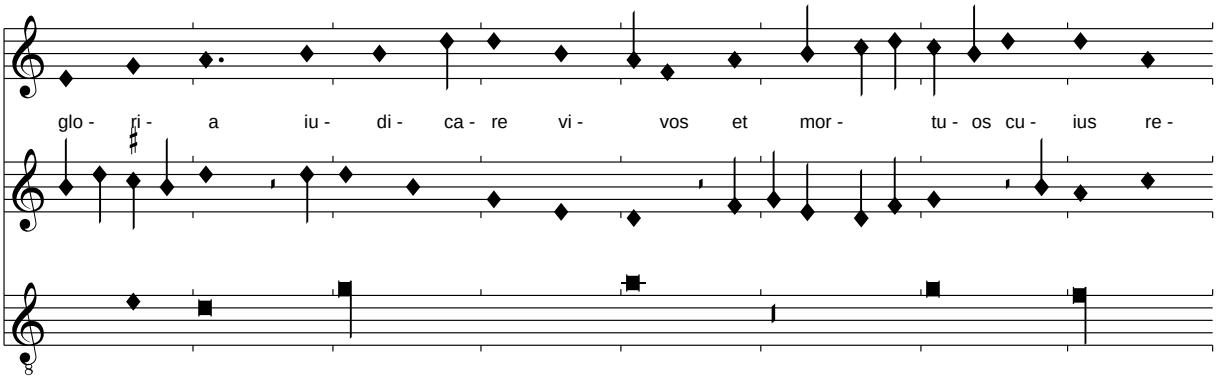

lis

75

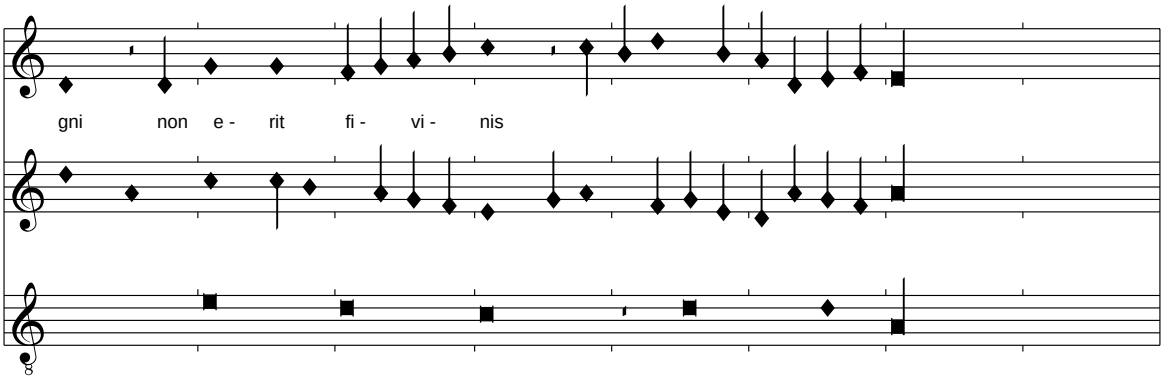

Et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri - a vir - gi - ne


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

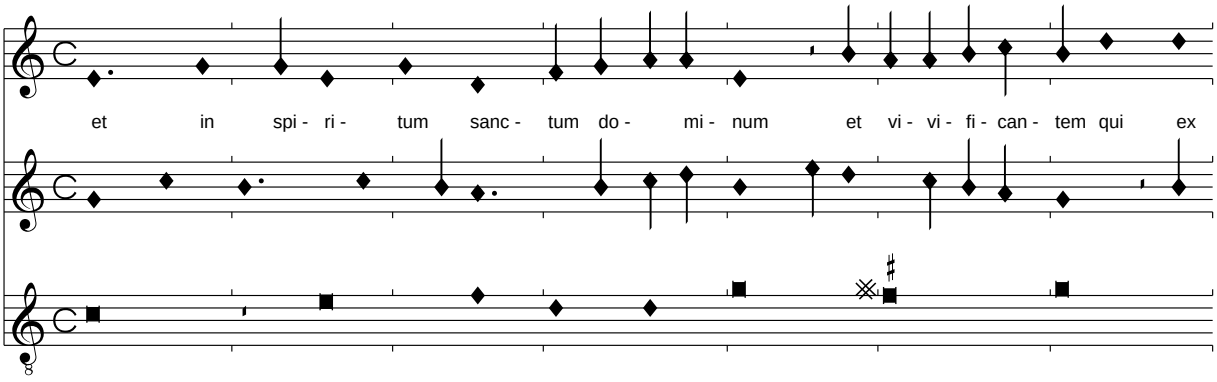
112



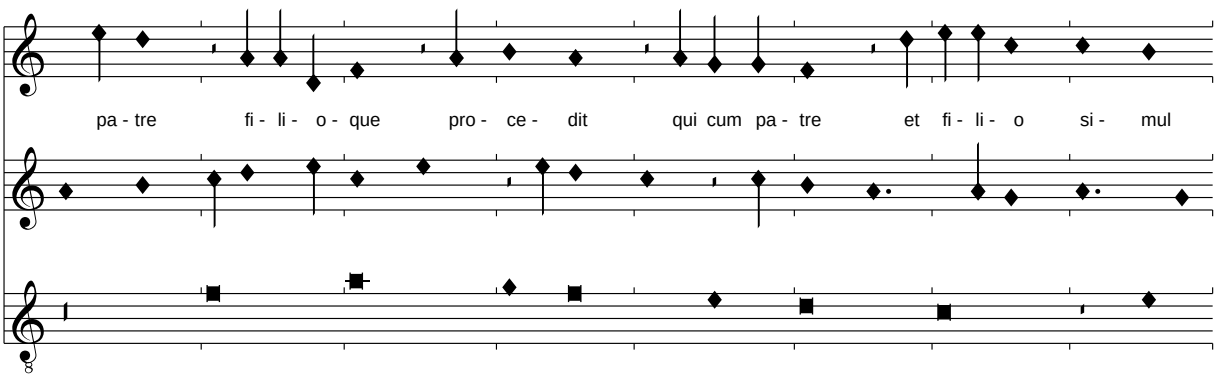
120



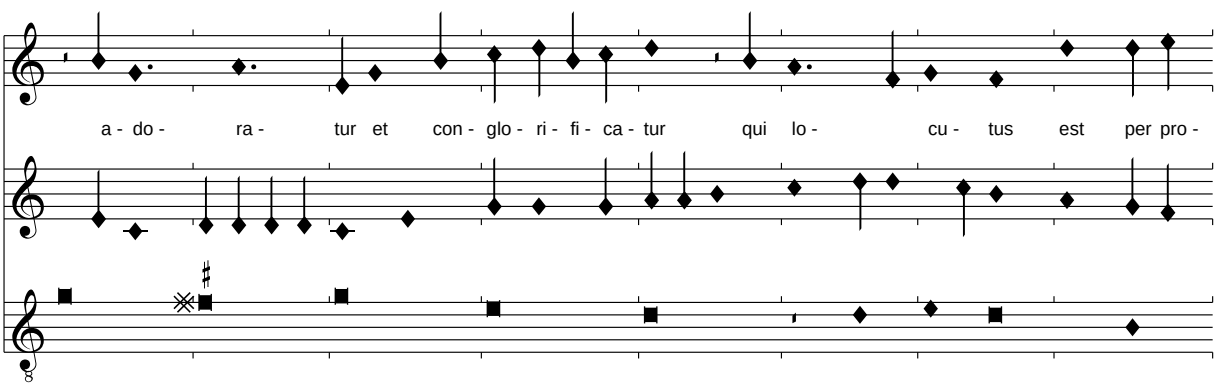
128



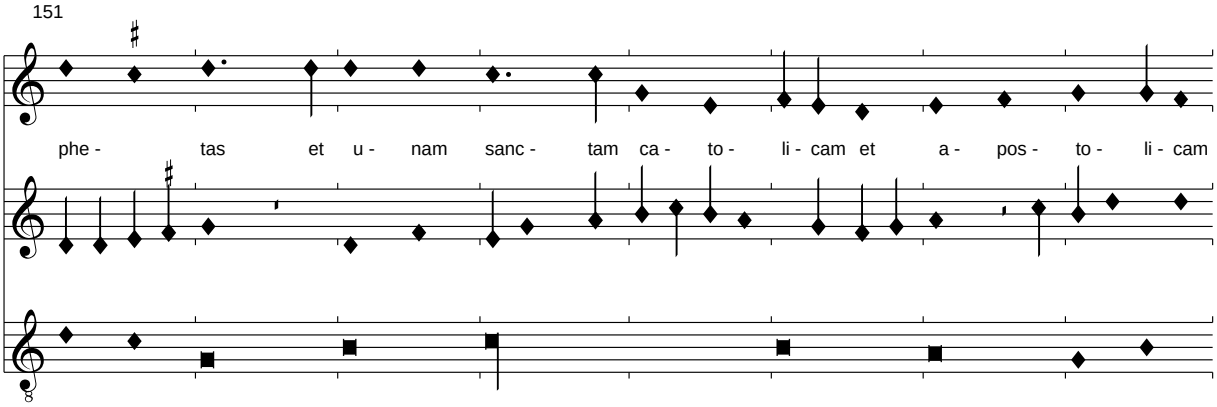
135



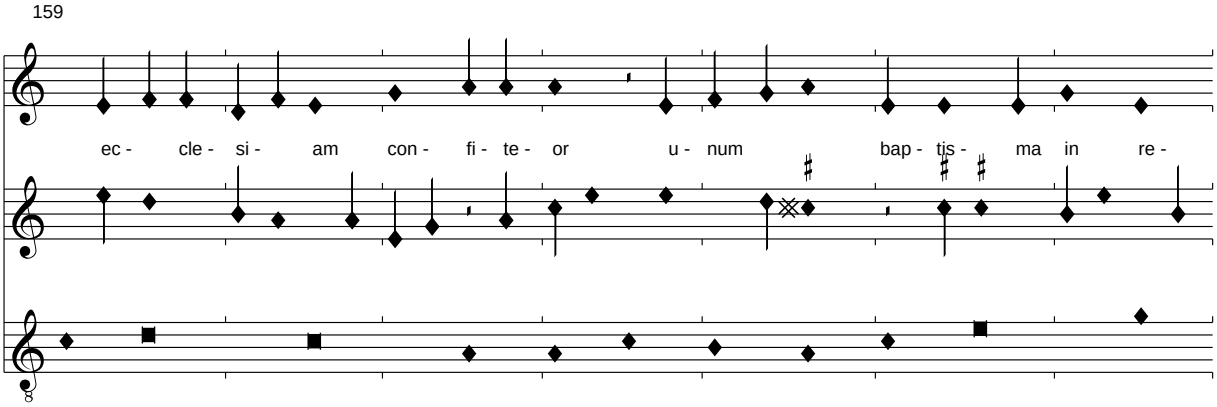
143



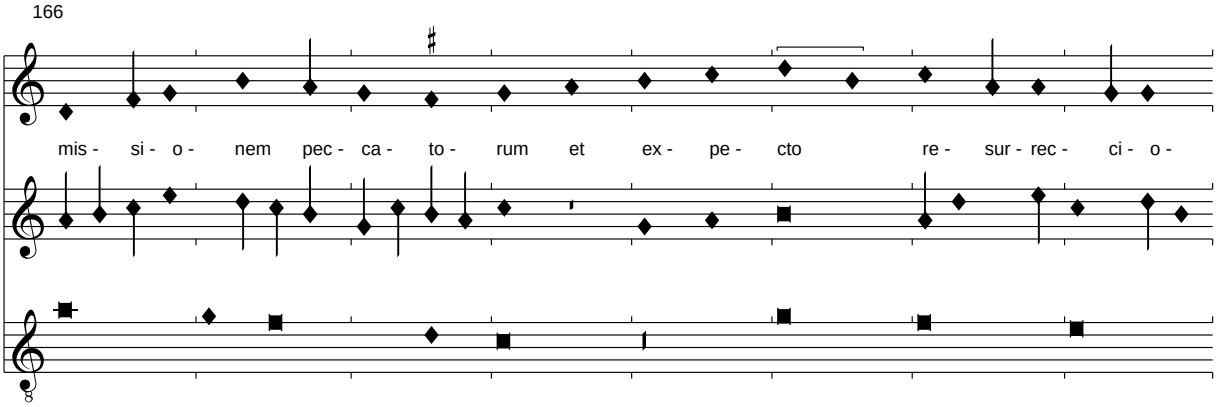
151



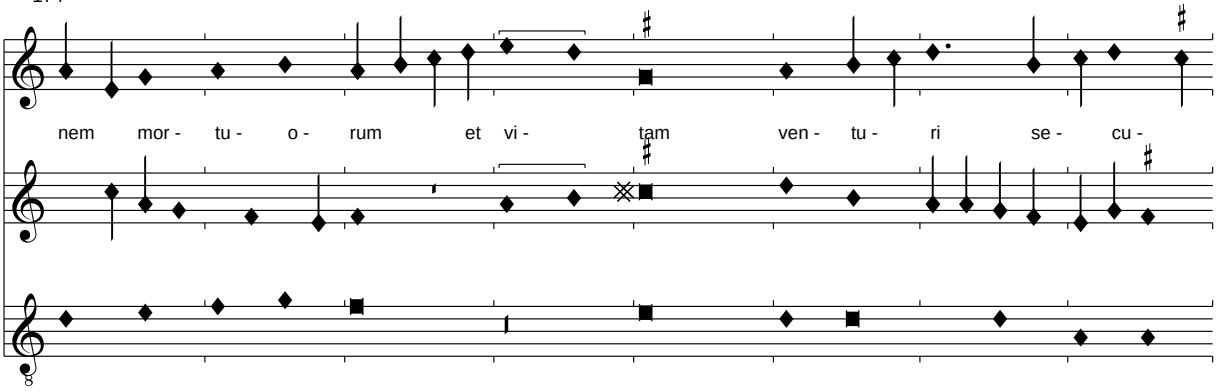
159



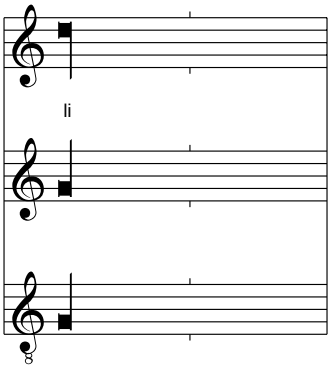
166



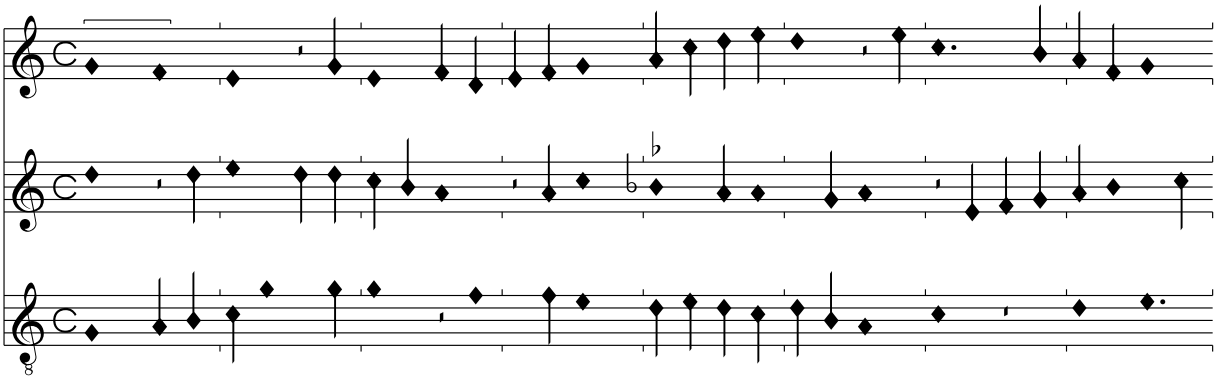
174



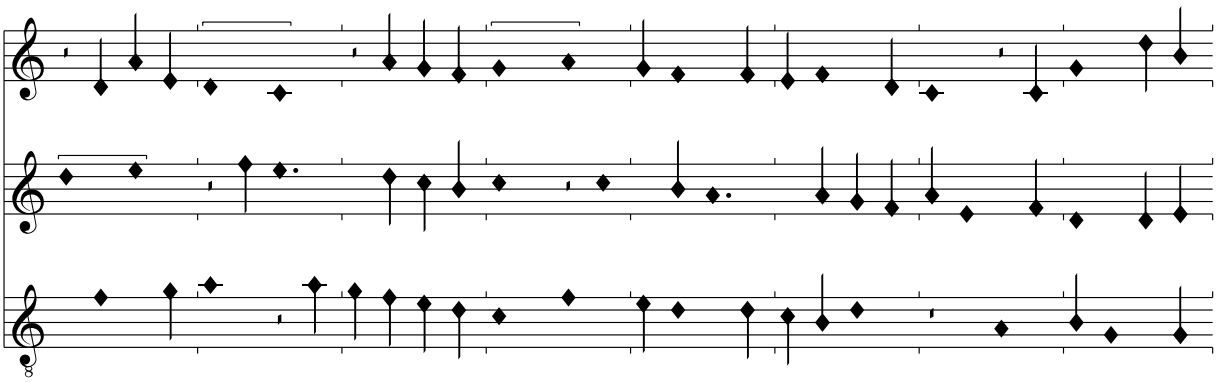
182



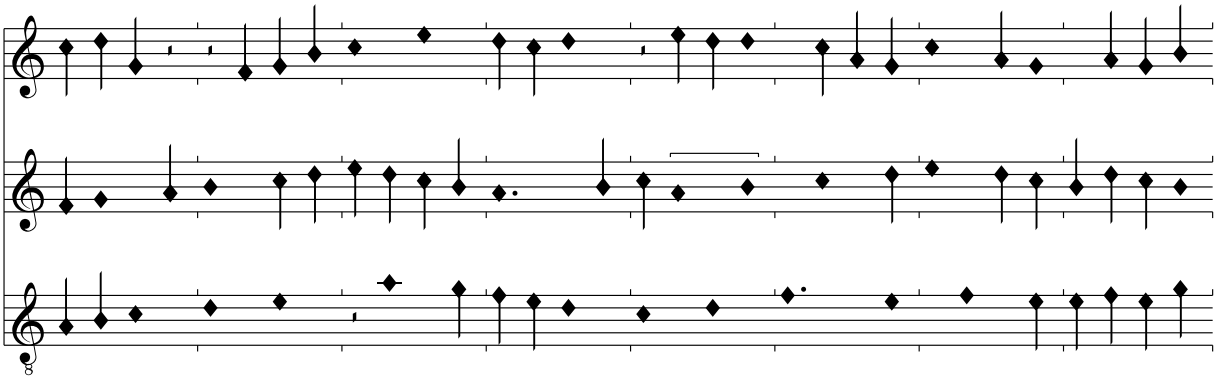
184



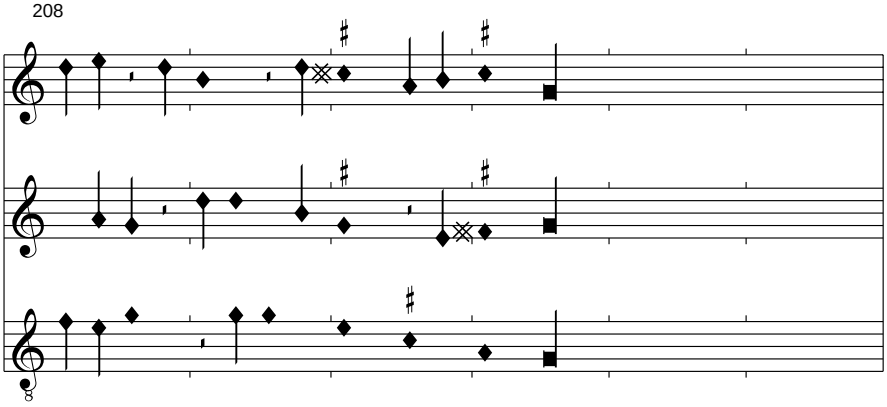
192



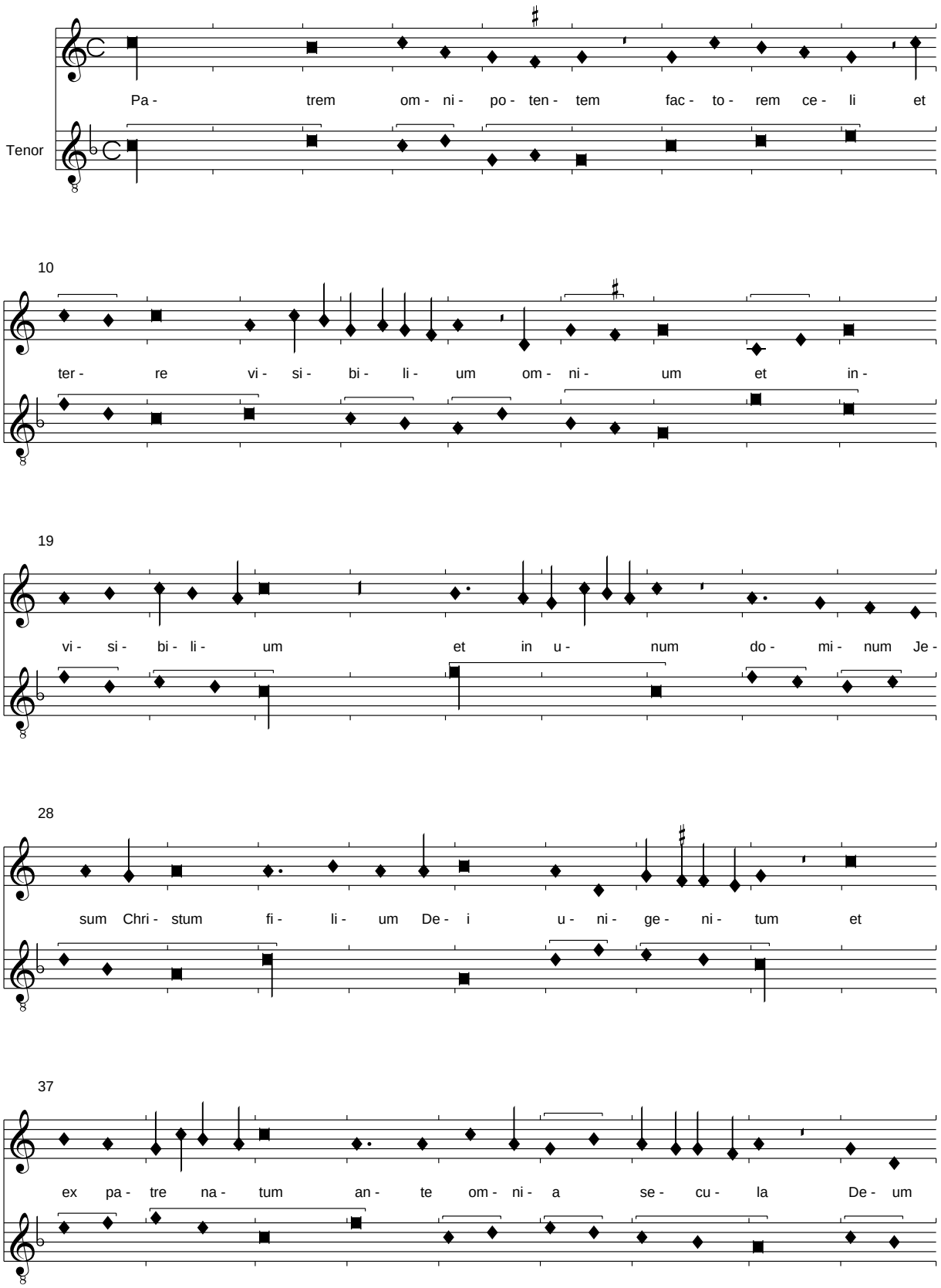
200

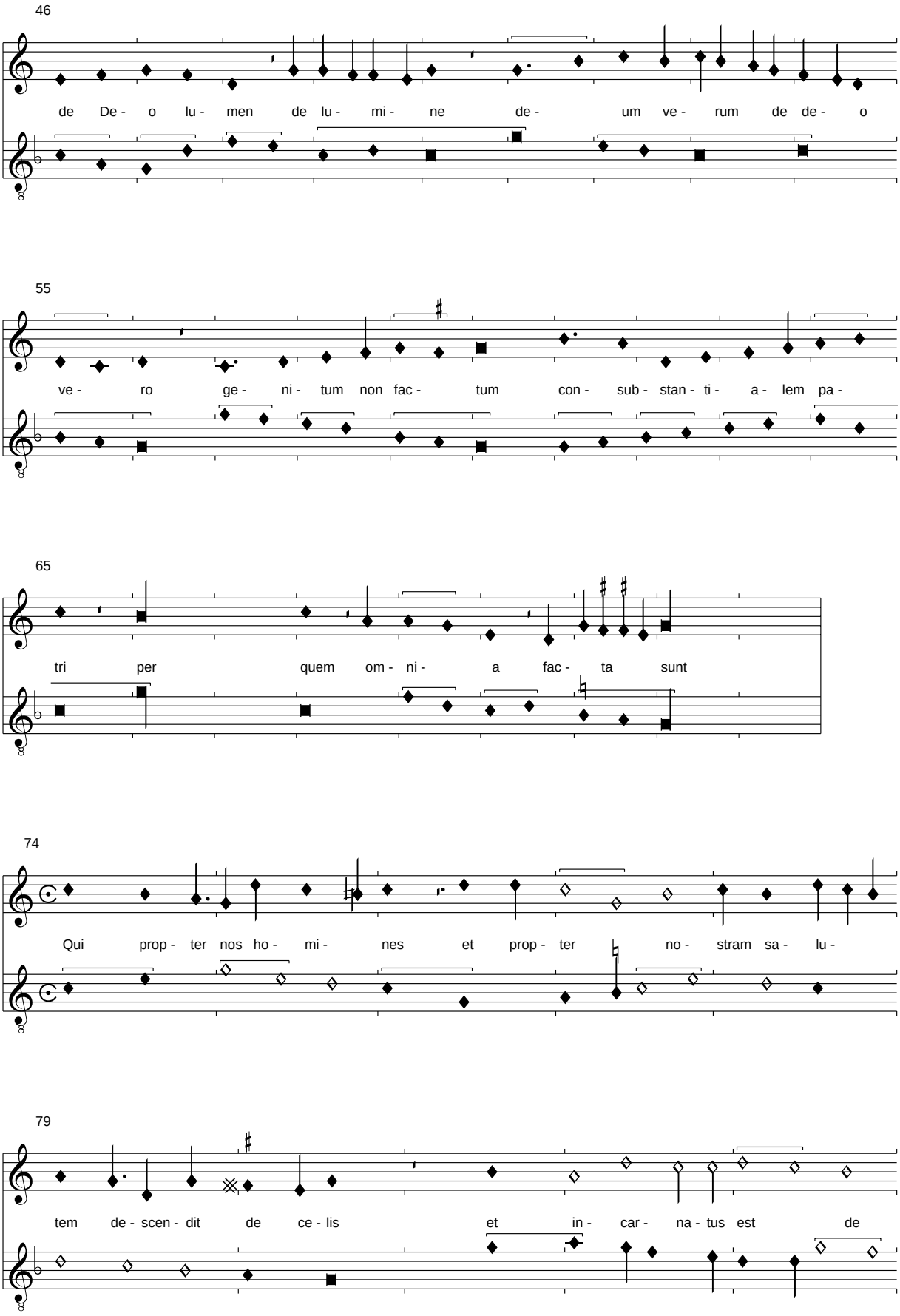


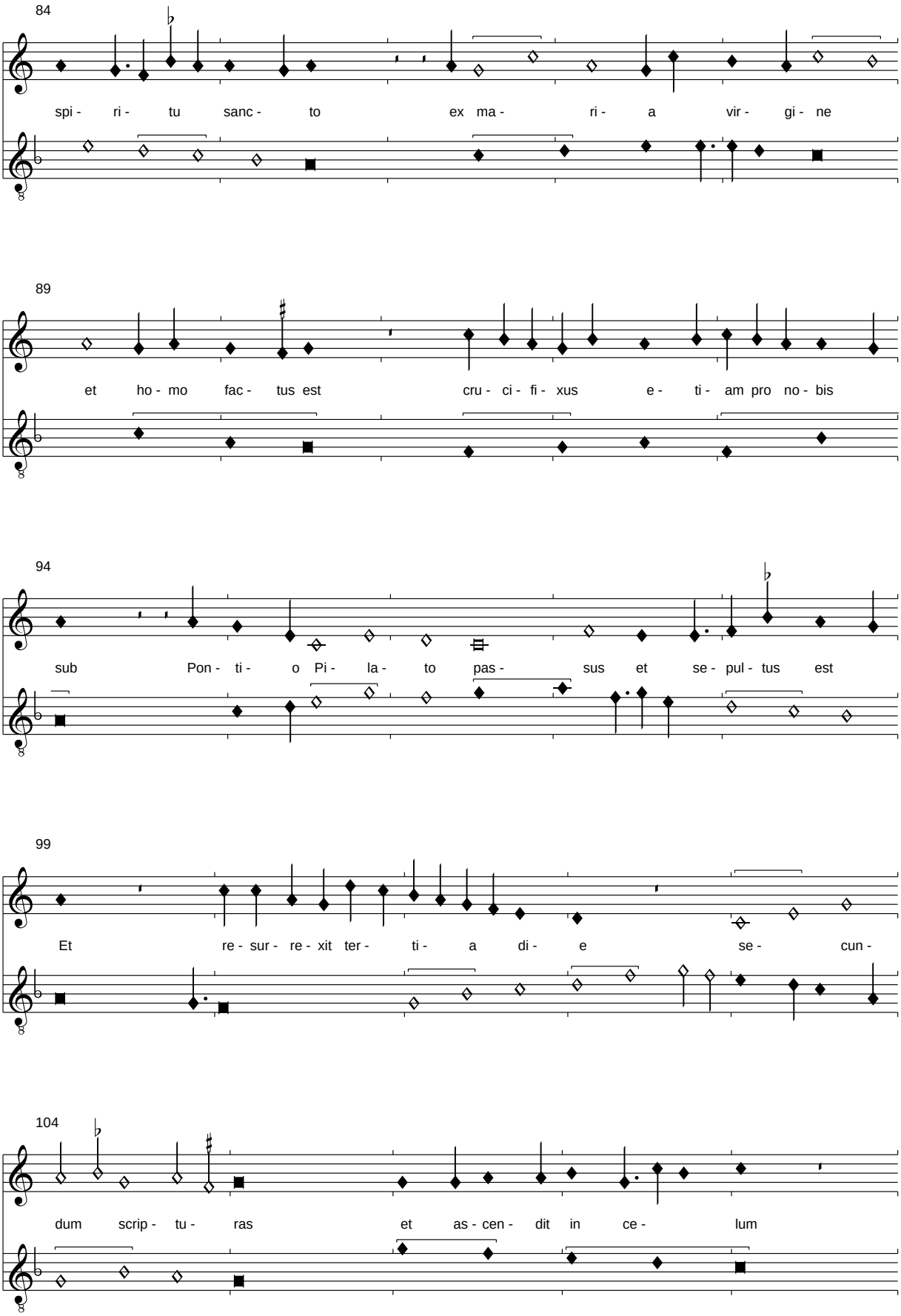
208

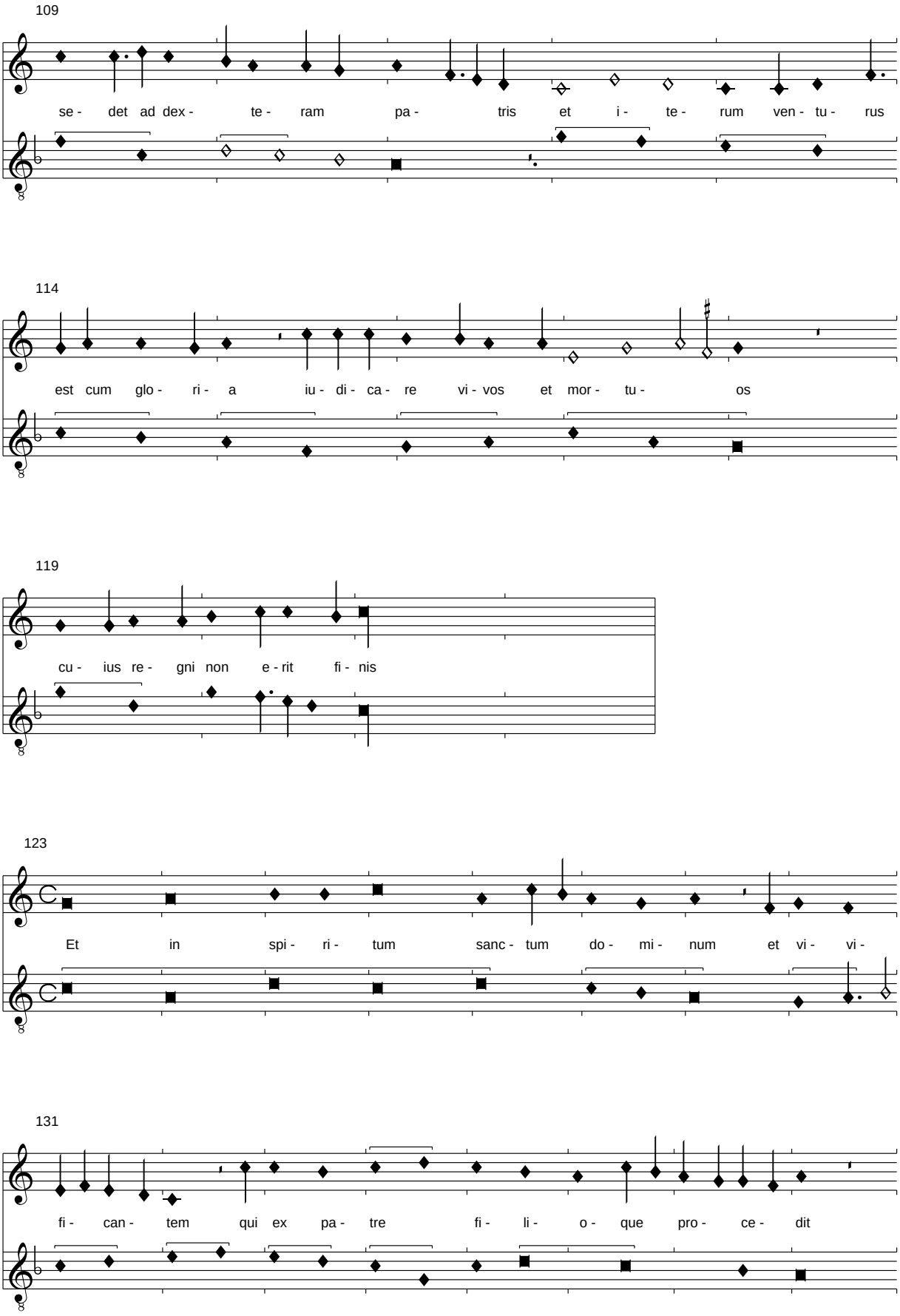


Feragut: Credo
Bologna Q 15, f. 46v-48r

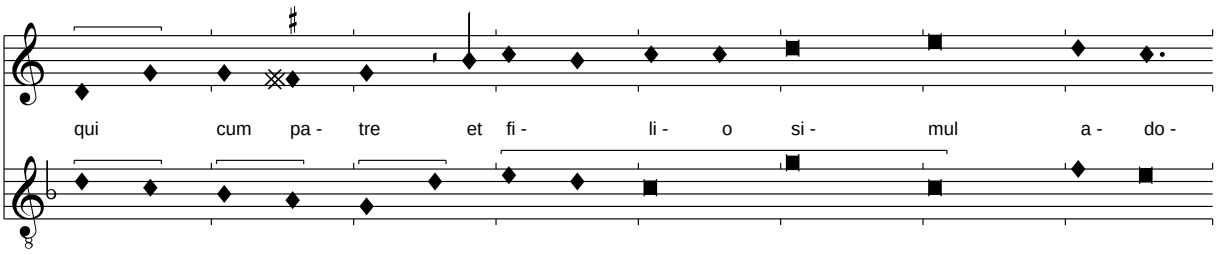



46
de De - o lu - men de lu - mi - ne de - um ve - rum de de - o
55
ve - ro ge - ni - tum non fac - tum con - sub - stan - ti - a - lem pa -
65
tri per quem om - ni - a fac - ta sunt
74
Qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu -
79
tem de - scen - dit de ce - lis et in - car - na - tus est de

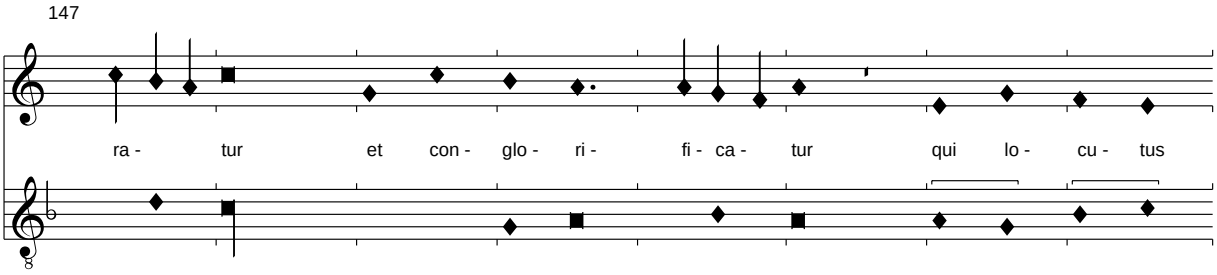

84
spi - ri - tu sanc - to ex ma - ri - a vir - gi - ne
89
et ho - mo fac - tus est cru - ci - fi - xus e - ti - am pro no - bis
94
sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est
99
Et re - sur - re - xit ter - ti - a di - e se - cun -
104
dum scrip - tu - ras et as - cen - dit in ce -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

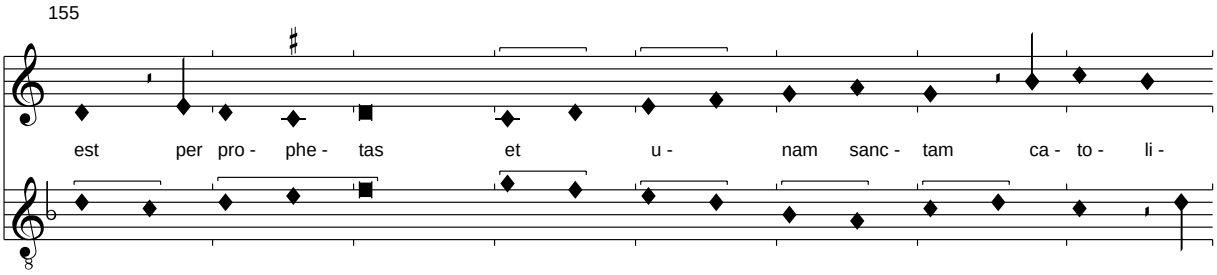
139



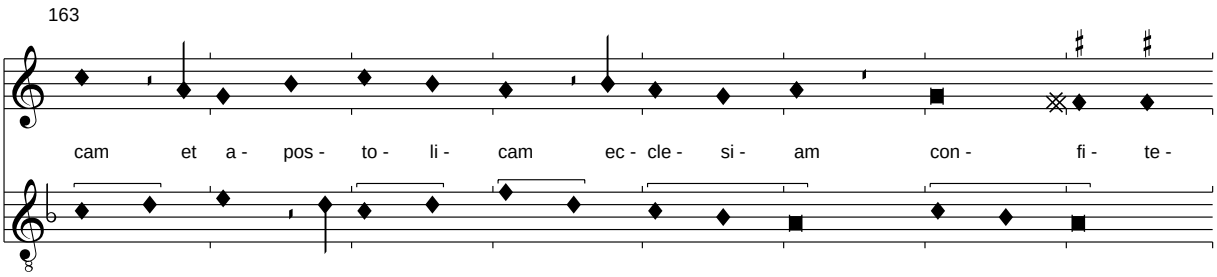
147



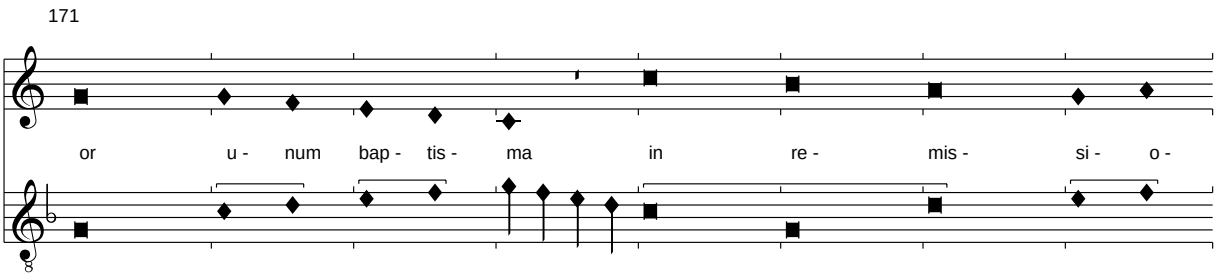
155

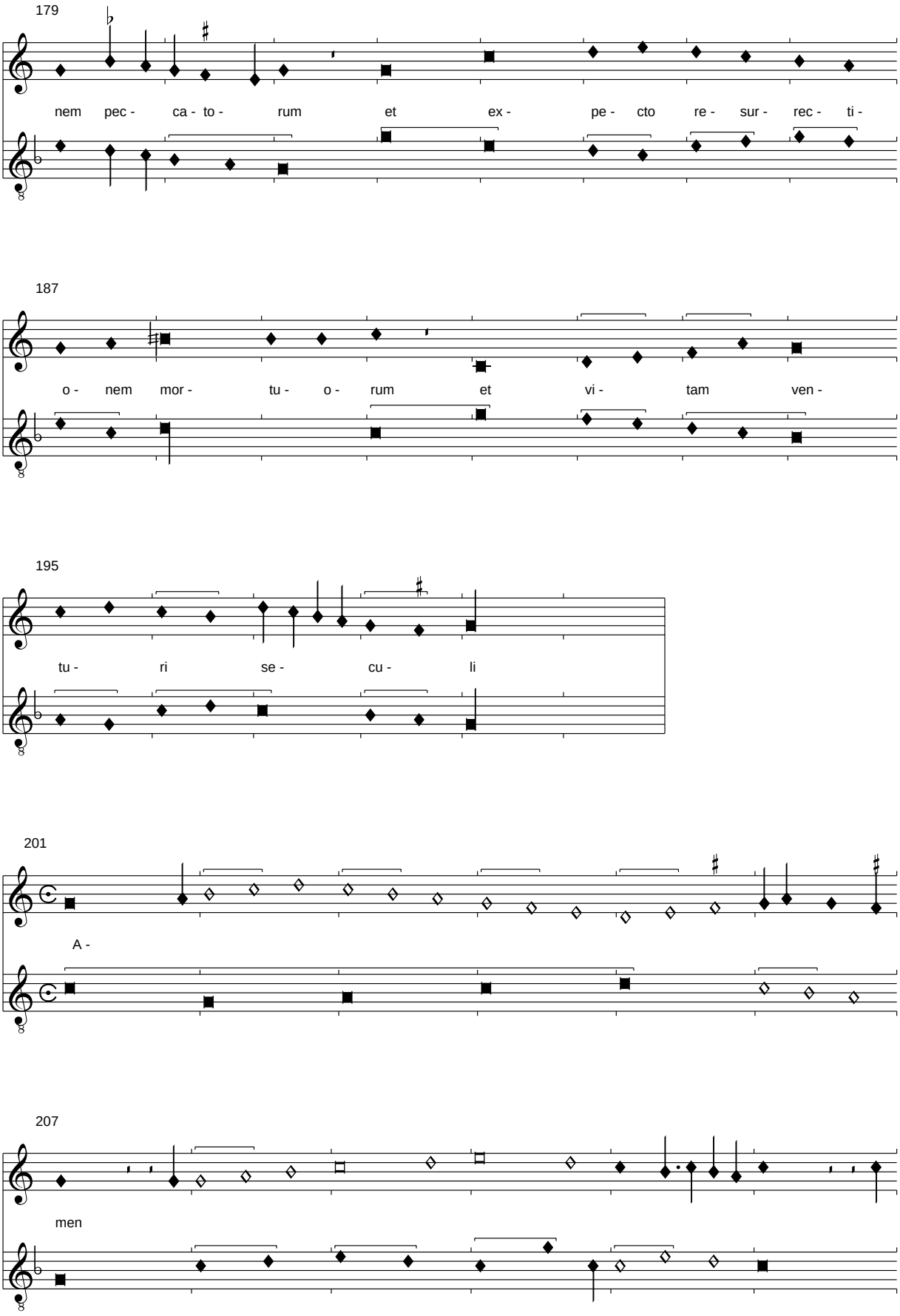


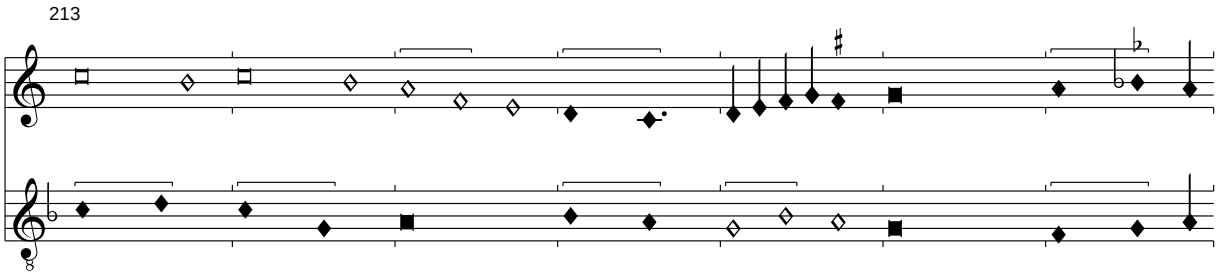
163

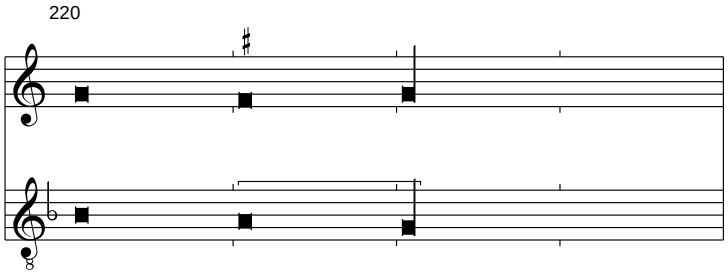


171



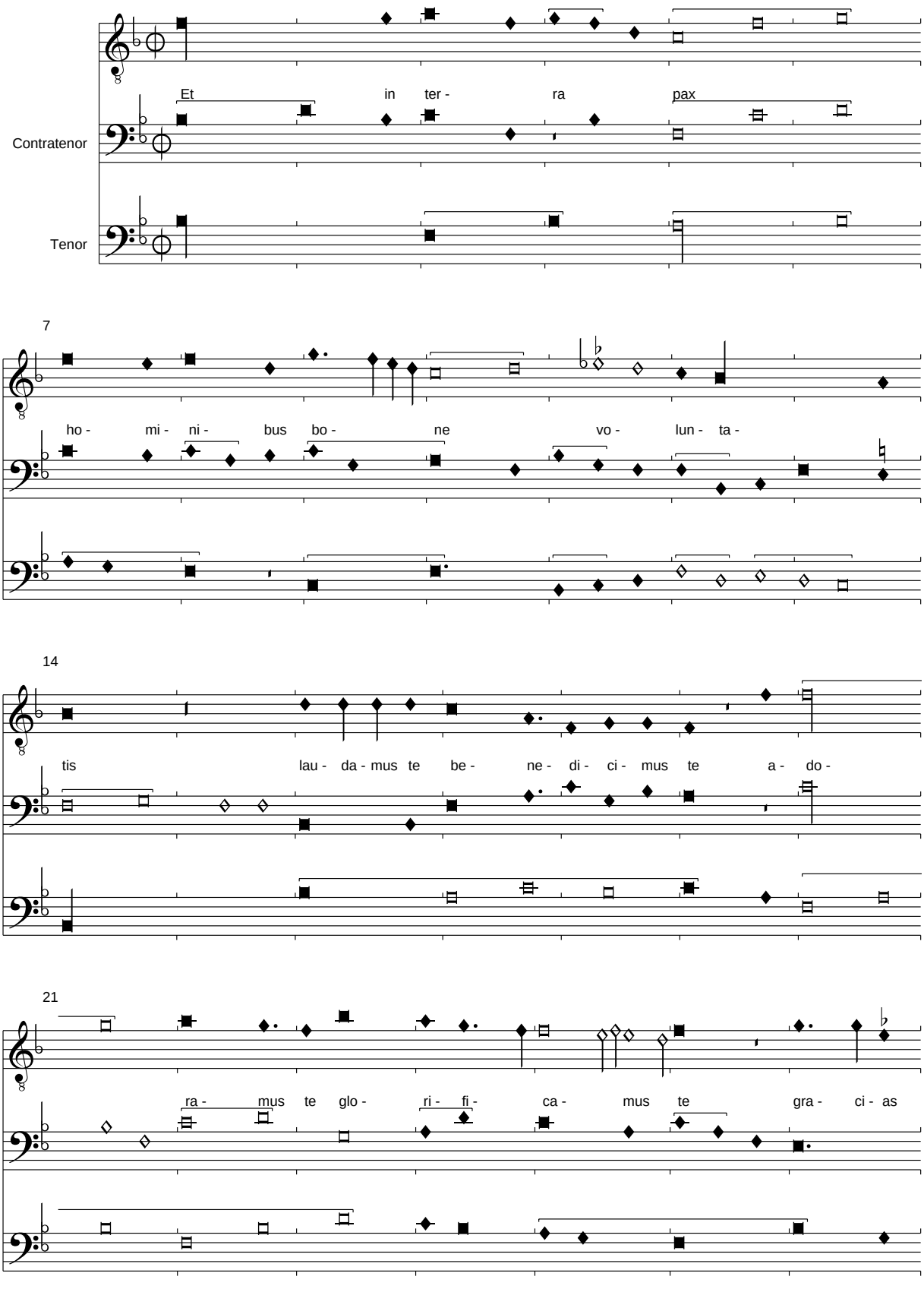

179
nem pec - ca - to - rum et ex - pe - cto re - sur - rec - ti -
187
o - nem mor - tu - o - rum et vi - tam ven -
195
tu - ri se - cu - li
201
A -
207
men

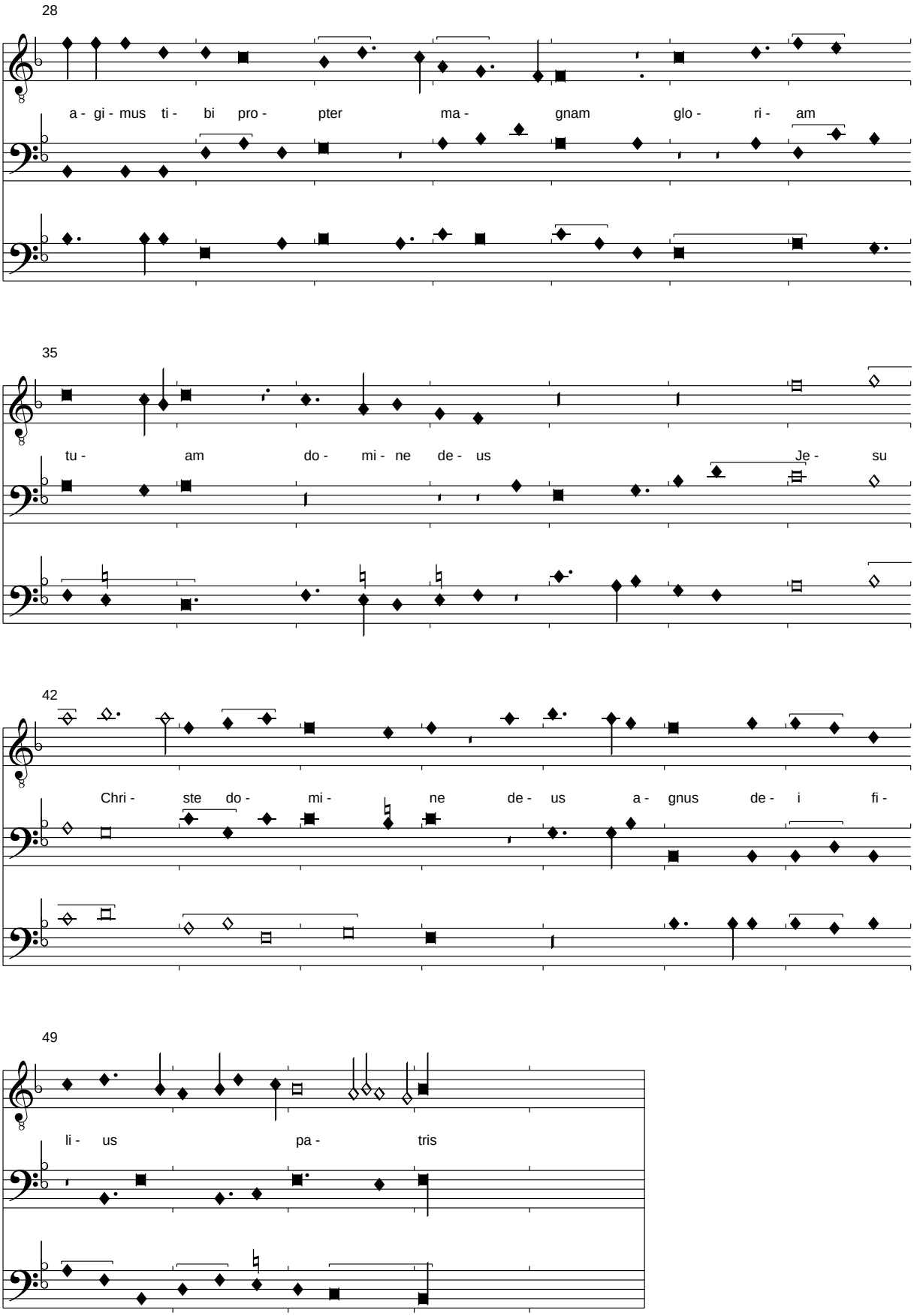




In Bologna Q 15 ist die Komposition dreistimmig. Da die vorliegende Version sehr gut zweistimmig funktioniert, ist sie vermutlich die ursprüngliche.

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

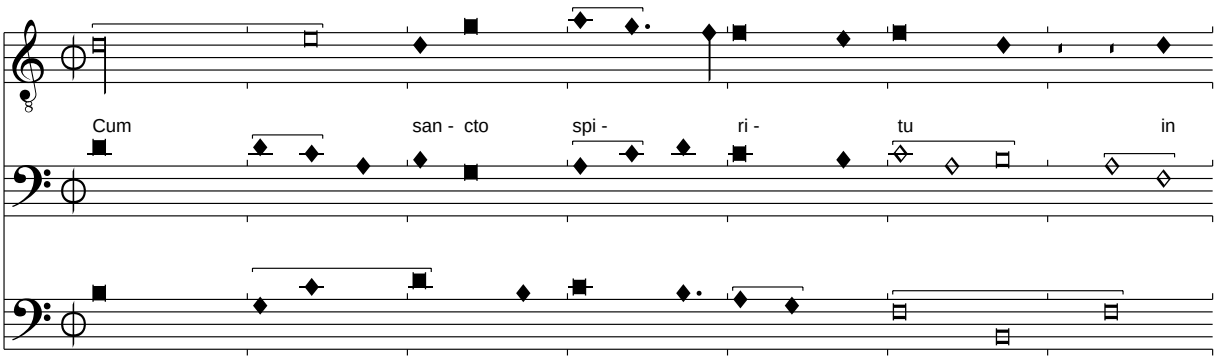



28
a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am
35
tu - am do - mi - ne de - us Je - su
42
Chri - ste do - mi - ne de - us a - gnus de - i fi -
49
li - us pa - tris

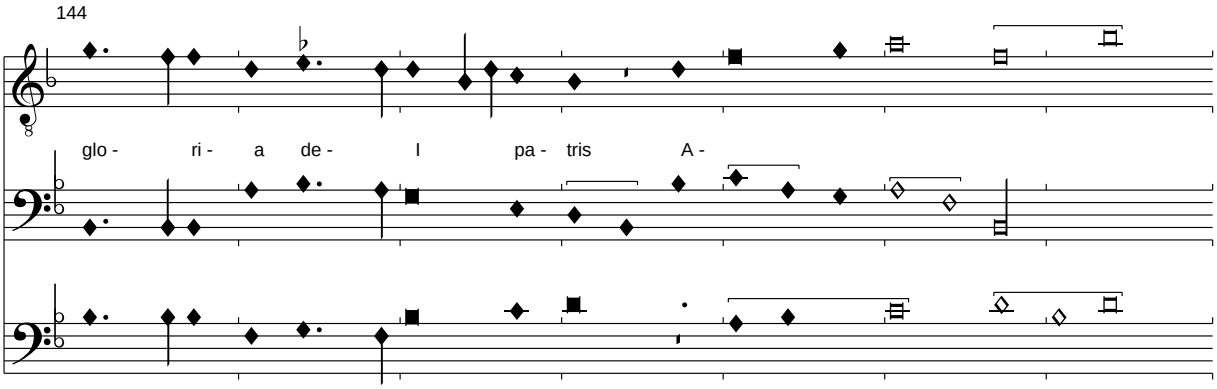

54
Qui tol - lis pec - ca - ta mun - di
66
mi - se - re - re no - bis qui tol - lis pec - ca - ta mun -
77
di su - sci - pe de - pre - ca - ti - o - nem no - stram Qui se -
89
des ad dex - te - ram pa - tris mi - se - re - re no -


100
bis quo - ni - am tu so - lus sanc -
111
tus tu so - lus do - mi -
123
nus tu so - lus al - tis - si - mus Je - su
134
Chri - ste

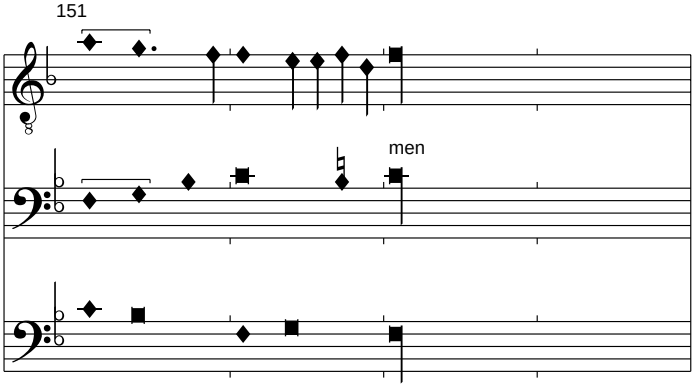
137



144

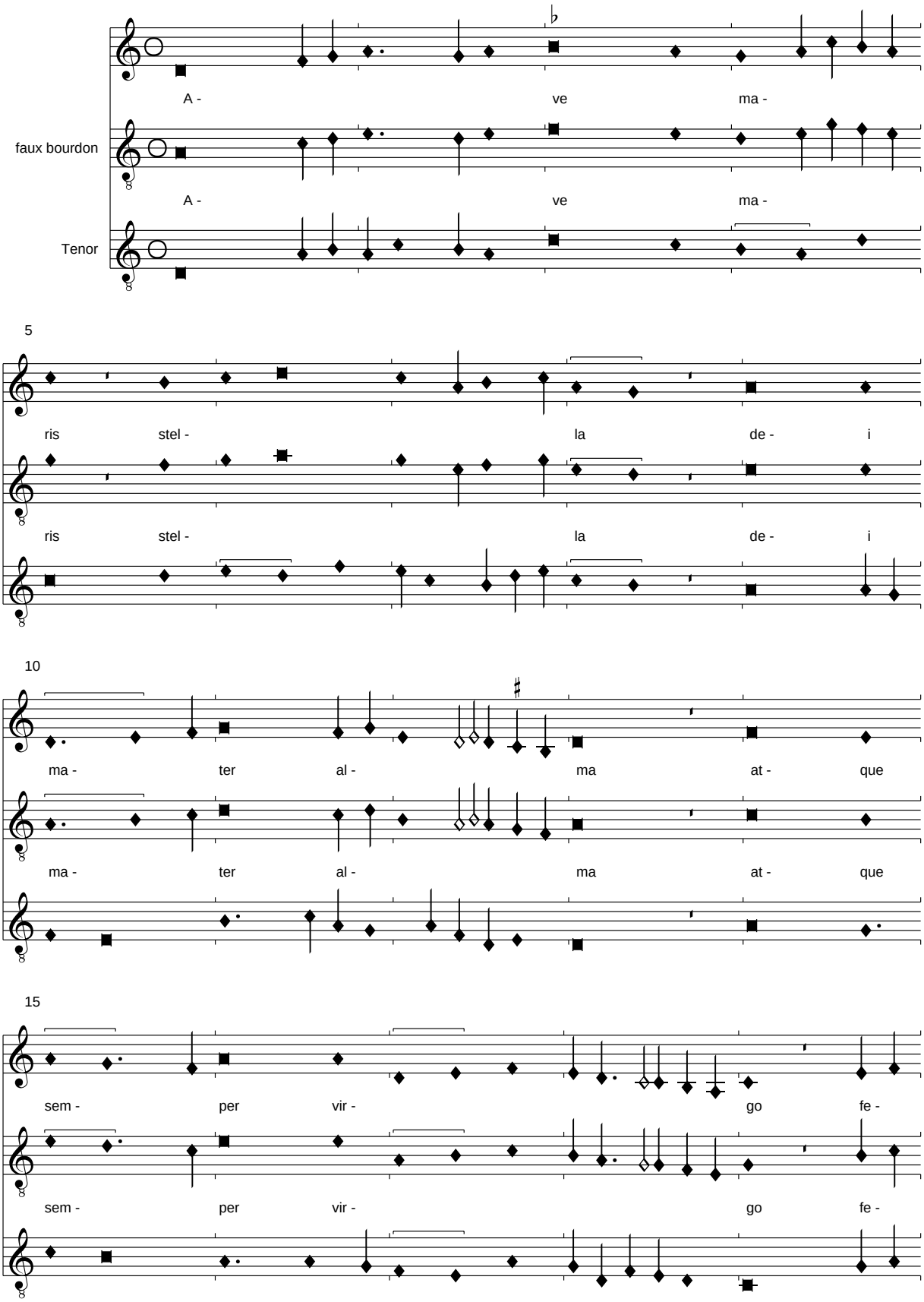


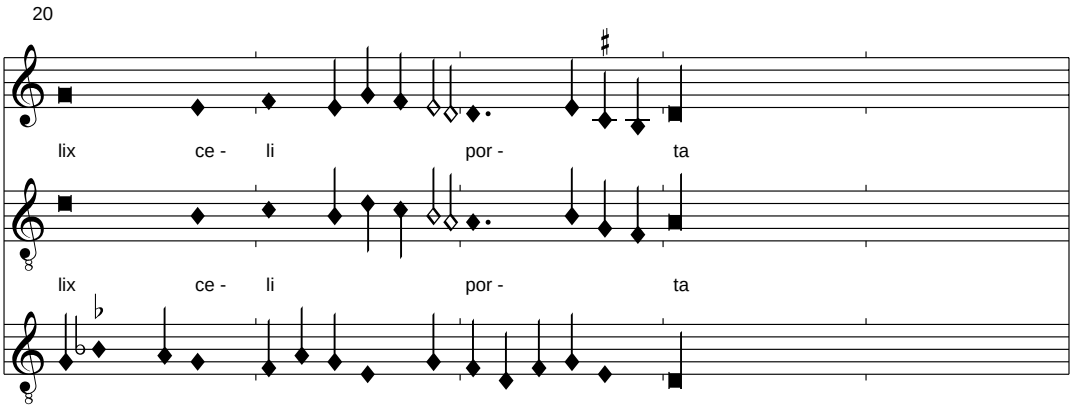
151



(Dufay): Ave maris stella

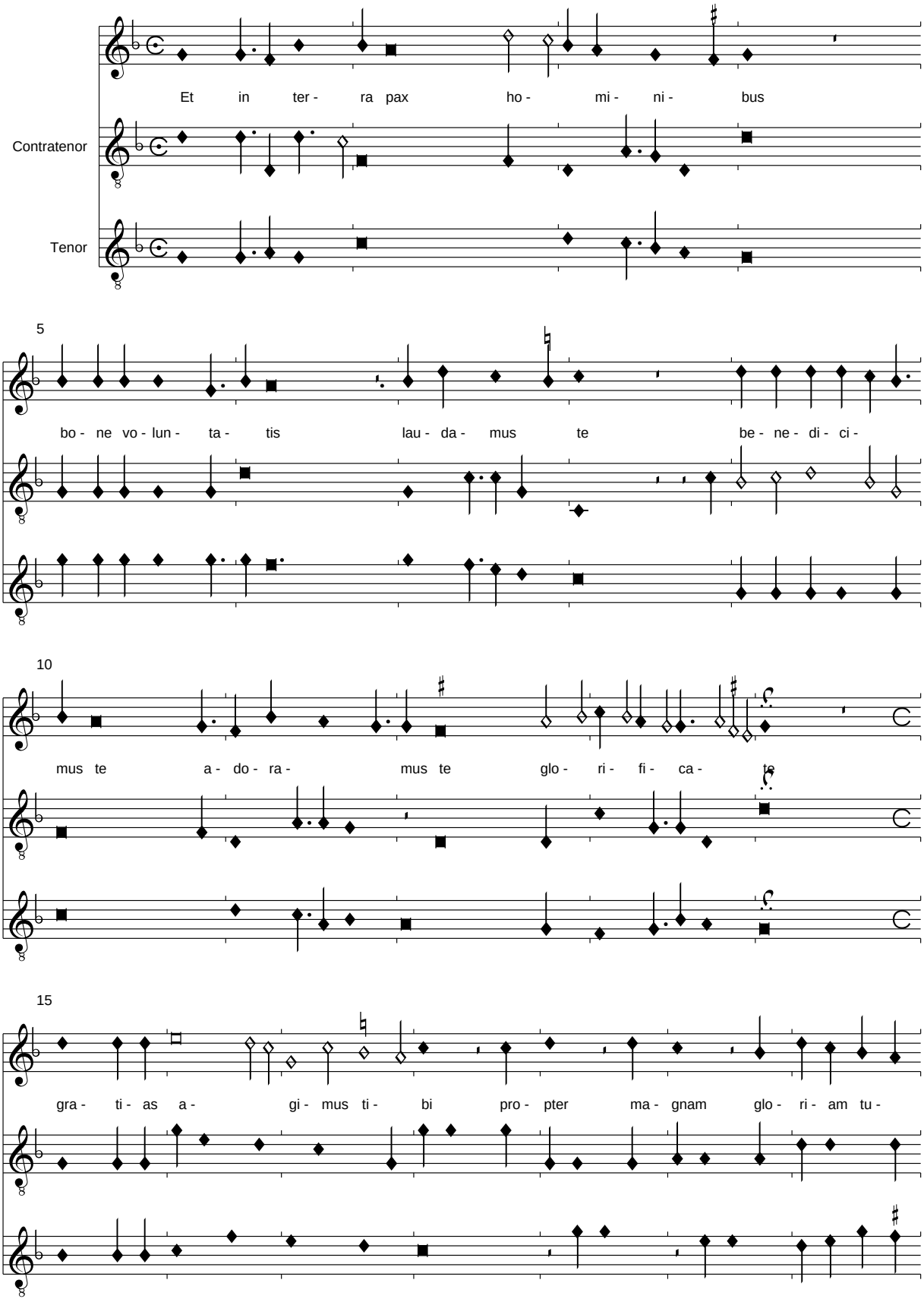
Bologna 2216, f. 13r





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
36
pa - tris Qui tol - lis pec - ca - ta mun - di mi - se - re -


41
re no - bis qui tol - lis pec -
46
ca - ta mun - di su - sci - pe de - pre - ca - ti - o - nem no -
51
stram Qui se - des ad dex - te - ram pa - tris mi - se -
56
re - re no - bis quo - ni - am tu so - lus sanc - tus tu

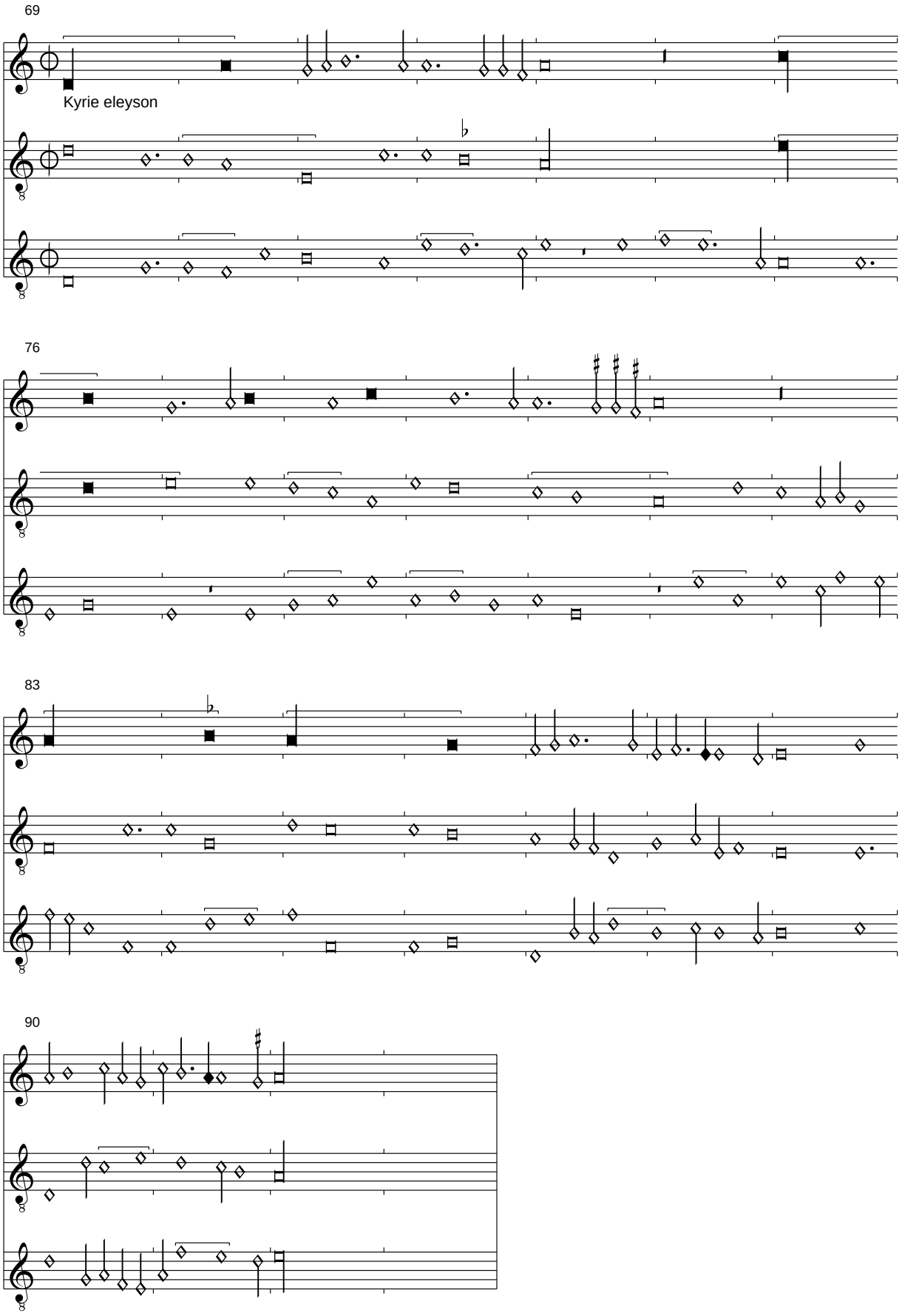

61
so - lus do - mi - nus tu so - lus al - tis - si - mus Je - su
66
Chri - ste Cum san - cto spi - ri - tu in glo - ri - a de -
71
I pa - tris A - men

Binchoys: Kyrie

Bologna 2216, f. 14v-15r




27
Christe eleyson
37
48
59

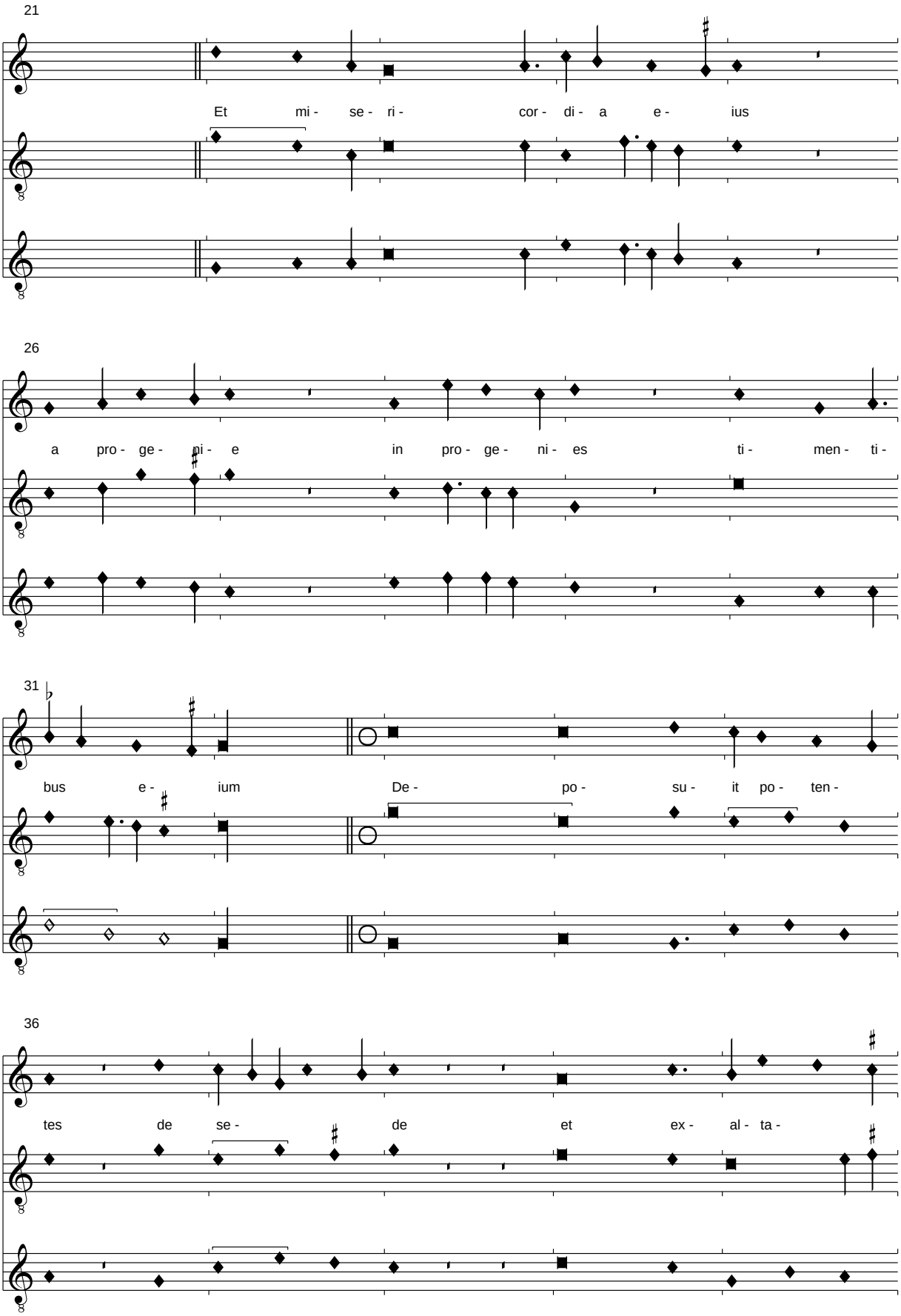


Zahlreiche Fehler wurden mit Hilfe der verlässlichen Quelle Trent 90 korrigiert.

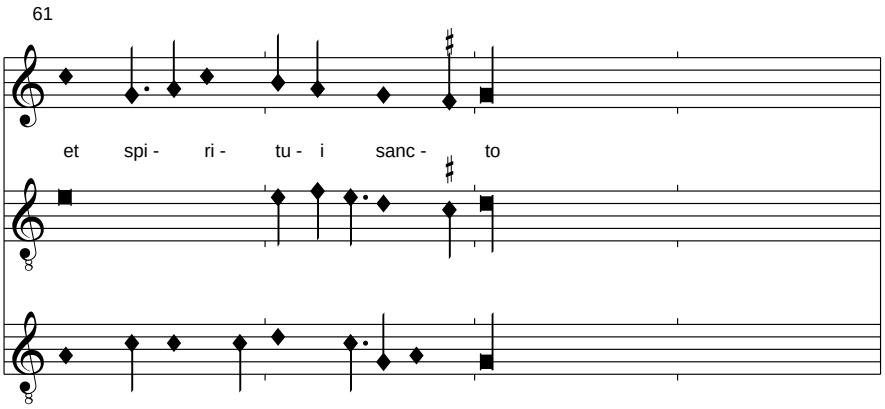
Magnificat

Bologna 2216, f. 15v-16r

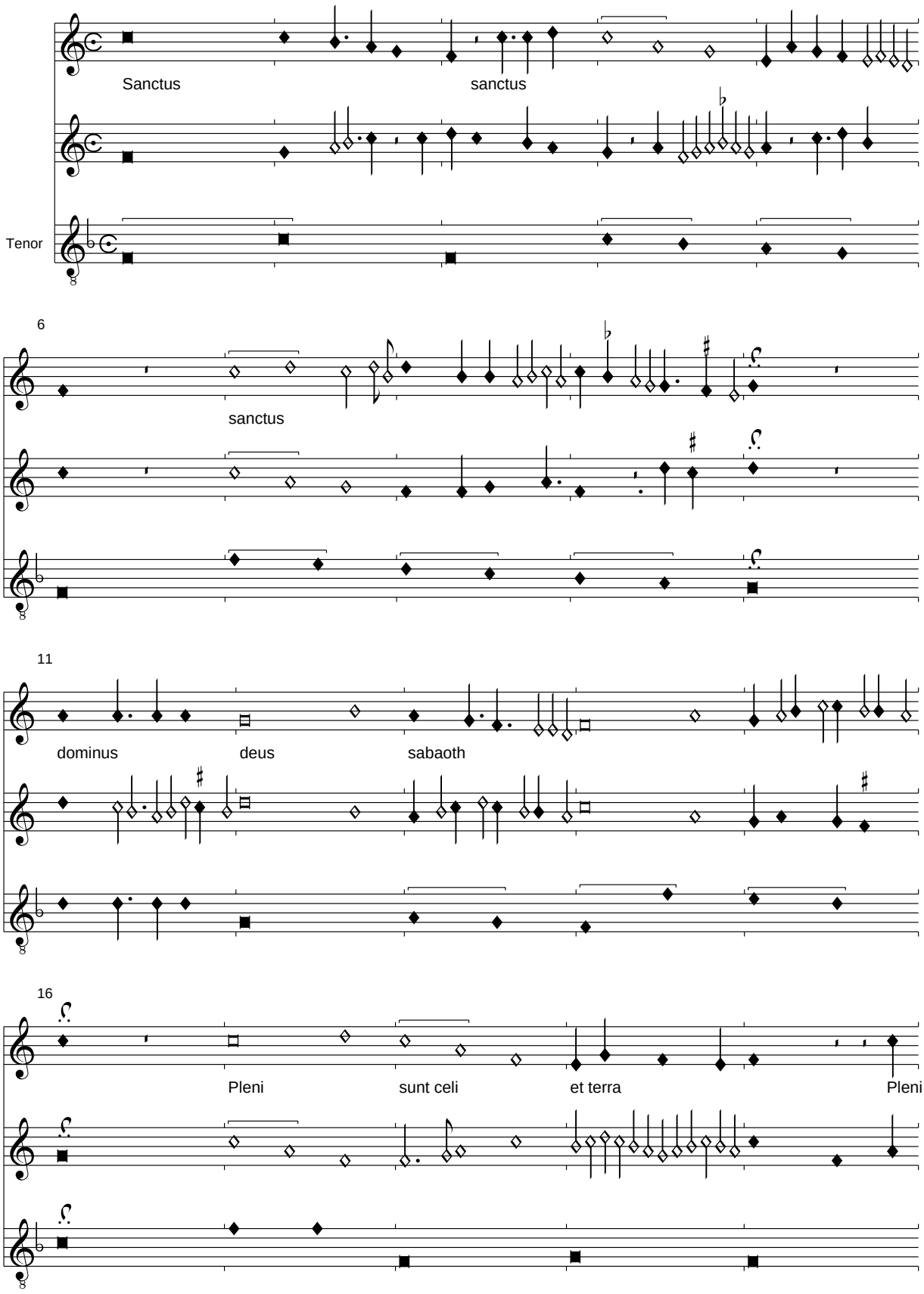



21
Et mi - se - ri - cor - di - a e - ius
26
a pro - ge - ni - e in pro - ge - ni - es ti - men - ti -
31
bus e - ium De - po - su - it po - ten -
36
tes de se - de et ex - al - ta -


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

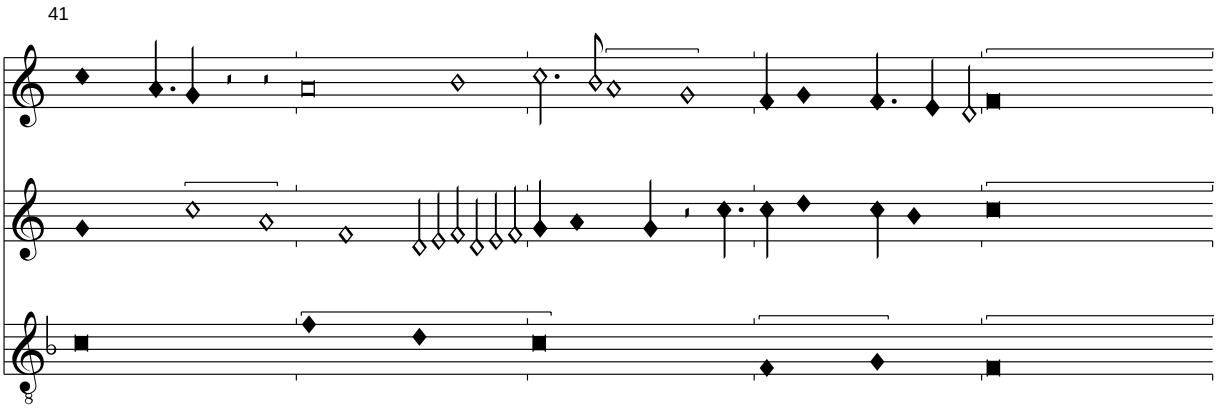
26

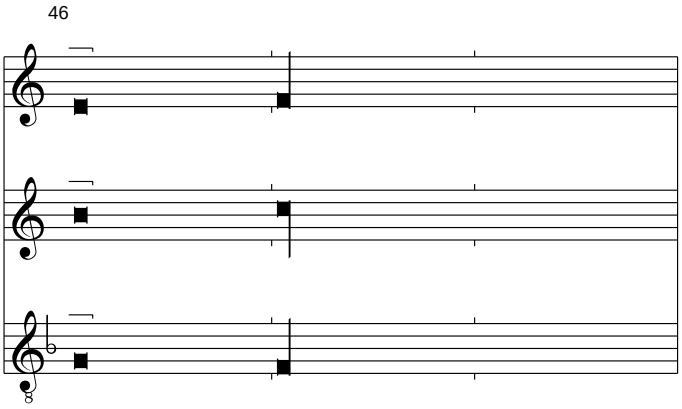
31

Benedictus qui venit in nomine

36

domini Osanna in excelsis

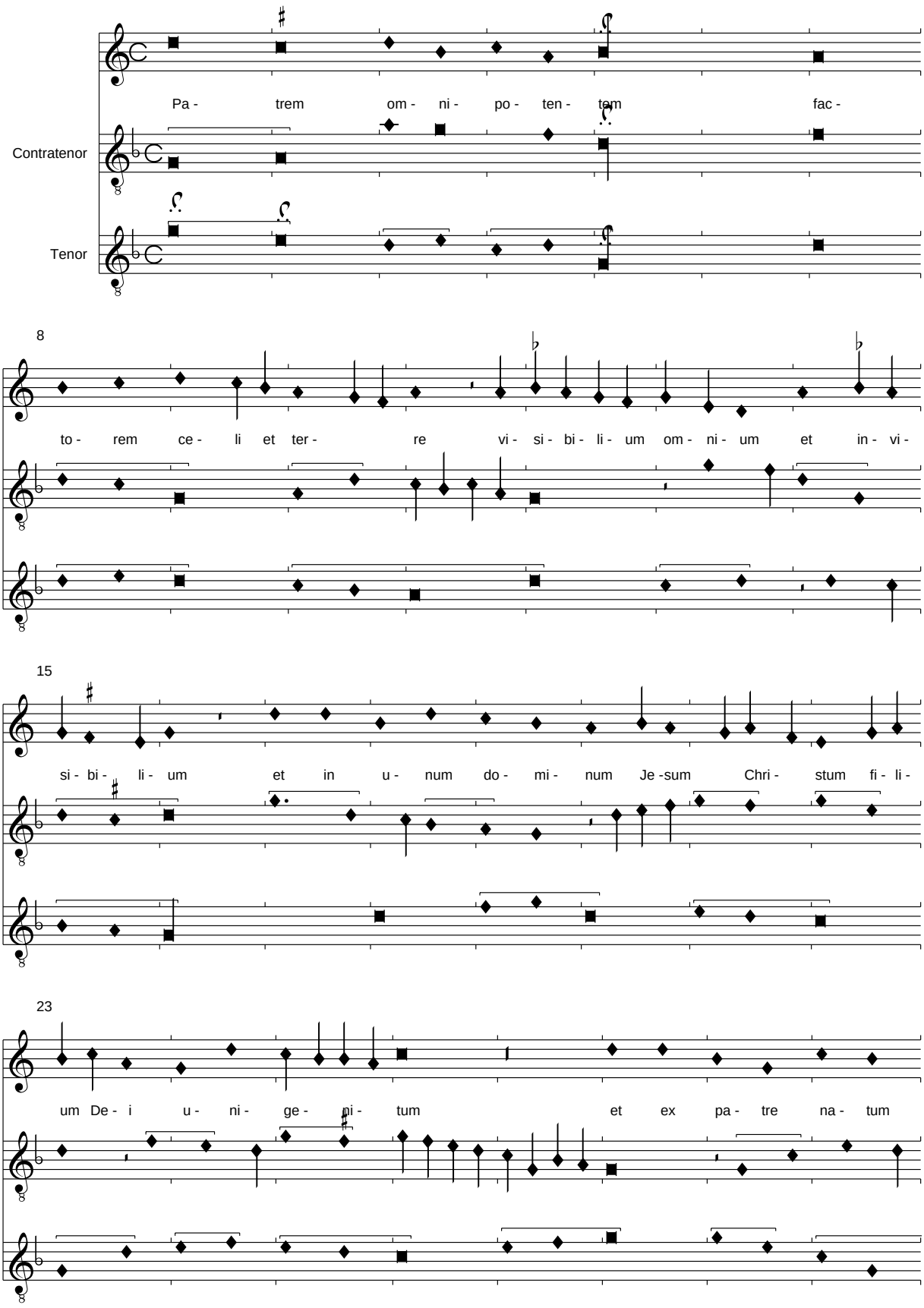


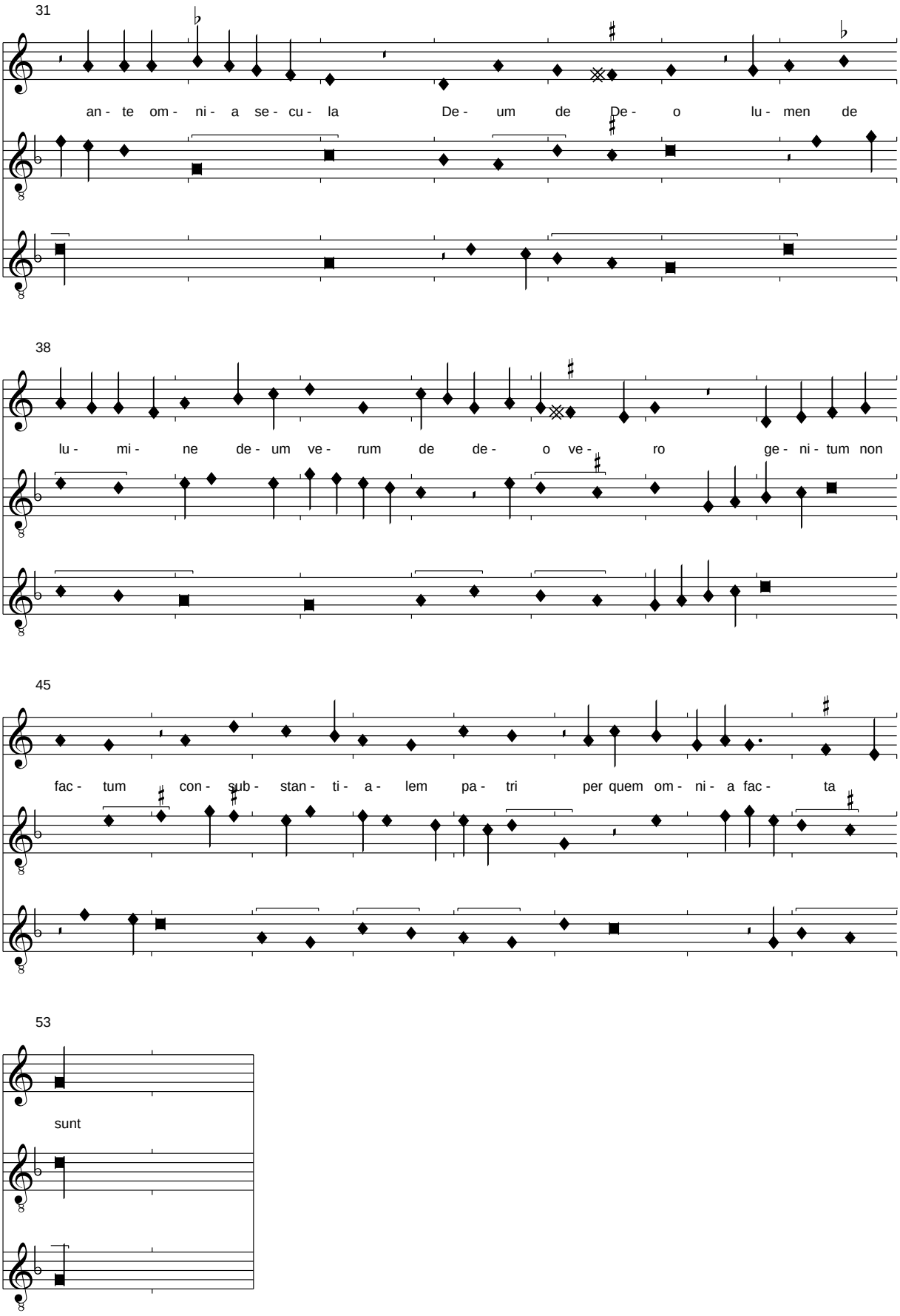


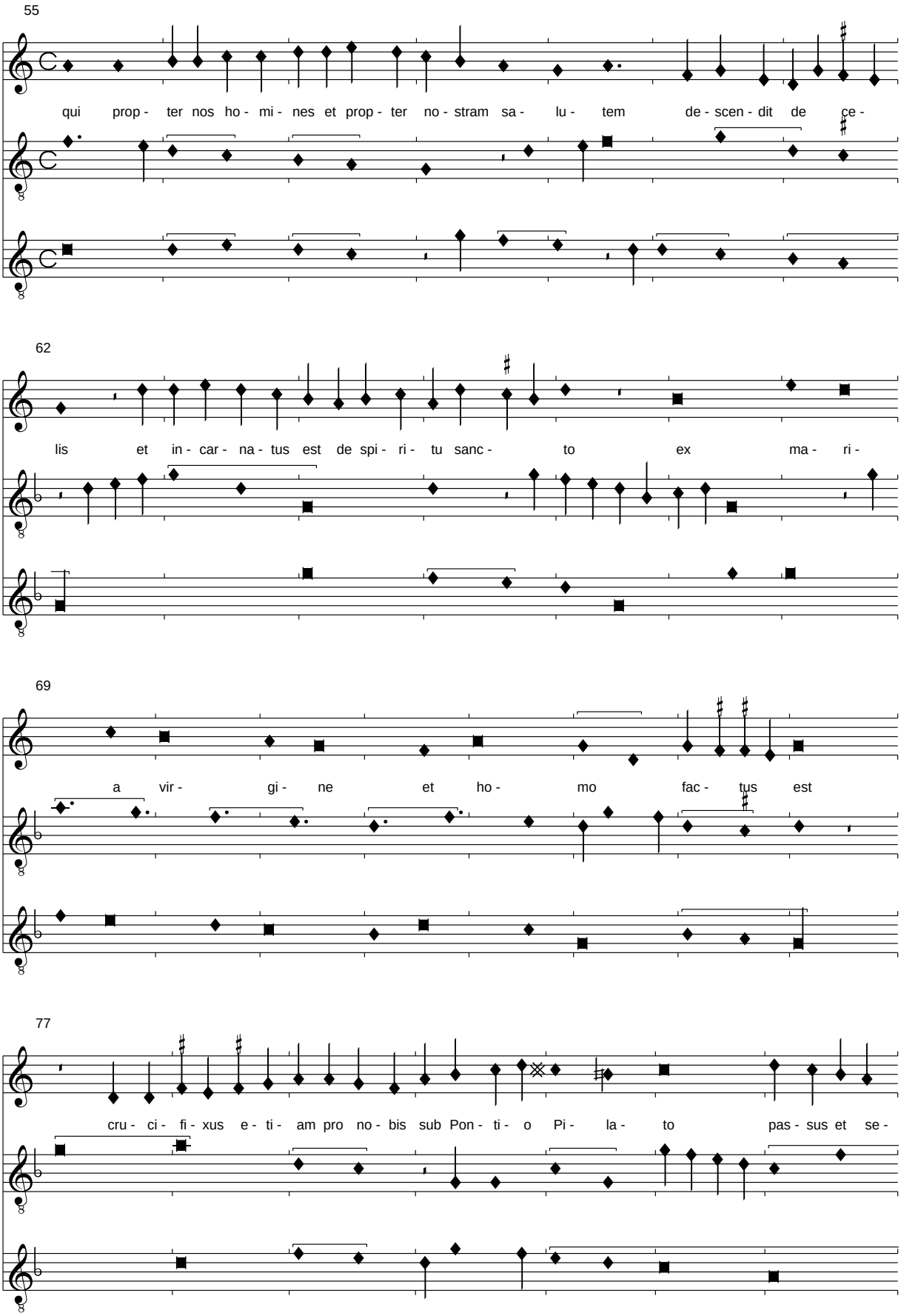
Im Tenor musste jeweils am Abschnittsende eine Penultima Brevis g eingefügt werden.
Der Komponist „Afat“ taucht nur in unserer Quelle auf, dafür gleich fünf mal. Diese Komposition weist ihn als einen sehr guten Komponisten aus. Um so erstaunlicher, dass er bisher noch in keiner anderen Quelle auffgetaucht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

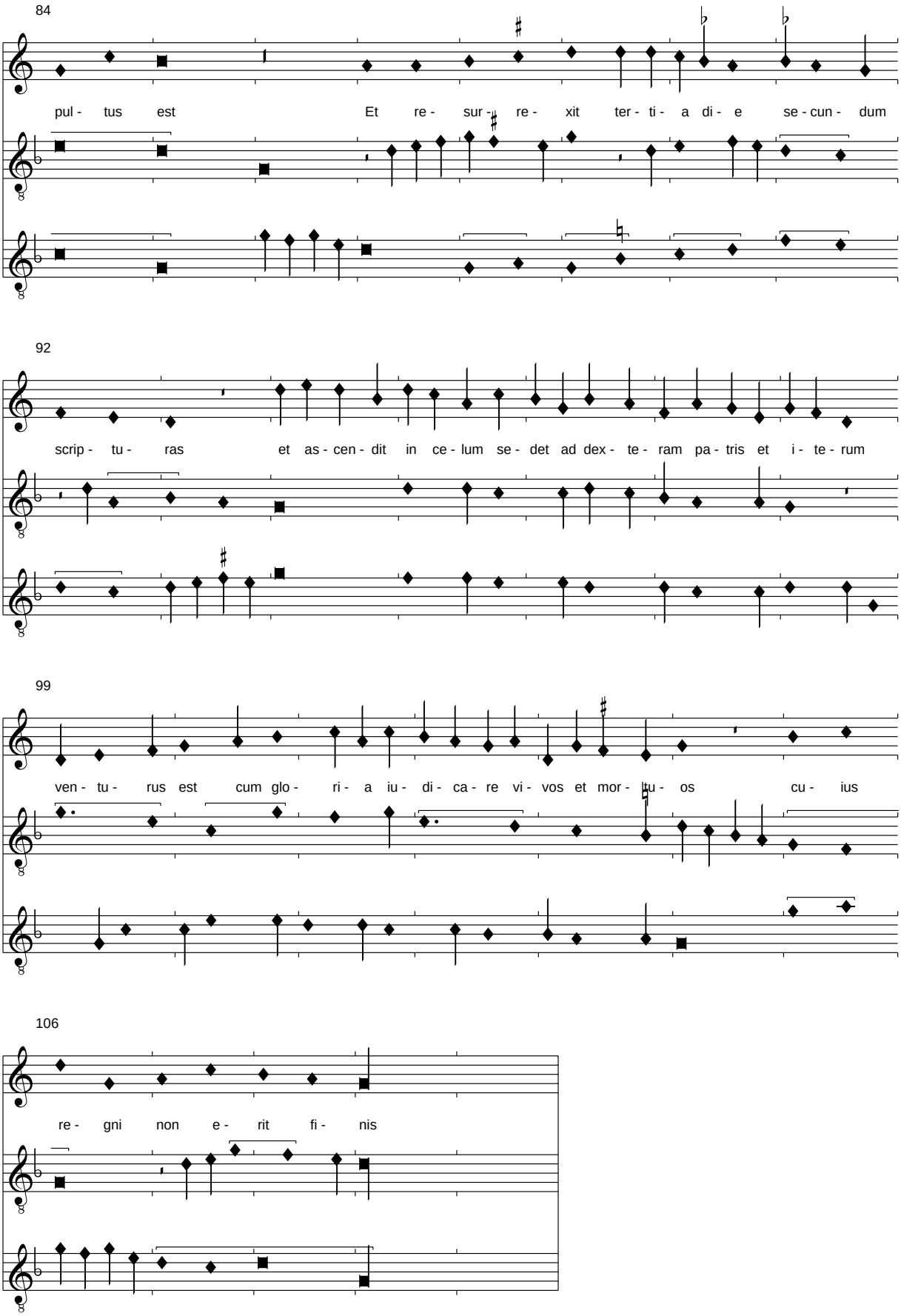
G dufay: Missa Resveillez vous, Credo

Bologna 2216, f. 16v-17r

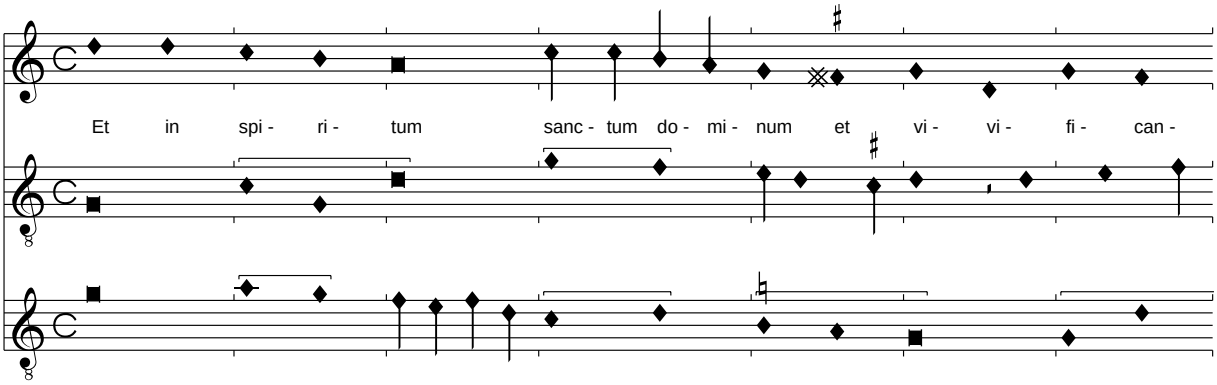



31
an - te om - ni - a se - cu - la De - um de De - o lu - men de
38
lu - mi - ne de - um ve - rum de de - o ve - ro ge - ni - tum non
45
fac - tum con - sub - stan - ti - a - lem pa - tri per quem om - ni - a fac - ta
53
sunt

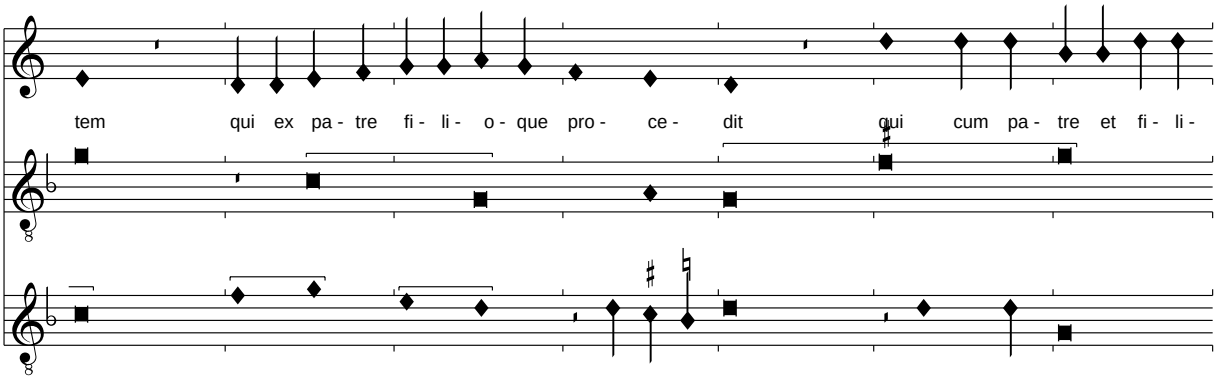

55
qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de ce -
62
lis et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri -
69
a vir - gi - ne et ho - mo fac - tus est
77
cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se -


84
pul - tus est Et re - sur - re - xit ter - ti - a di - e se - cun - dum
92
scrip - tu - ras et as - cen - dit in ce - lum se - det ad dex - te - ram pa - tris et i - te - rum
99
ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os cu - ius
106
re - gni non e - rit fi - nis

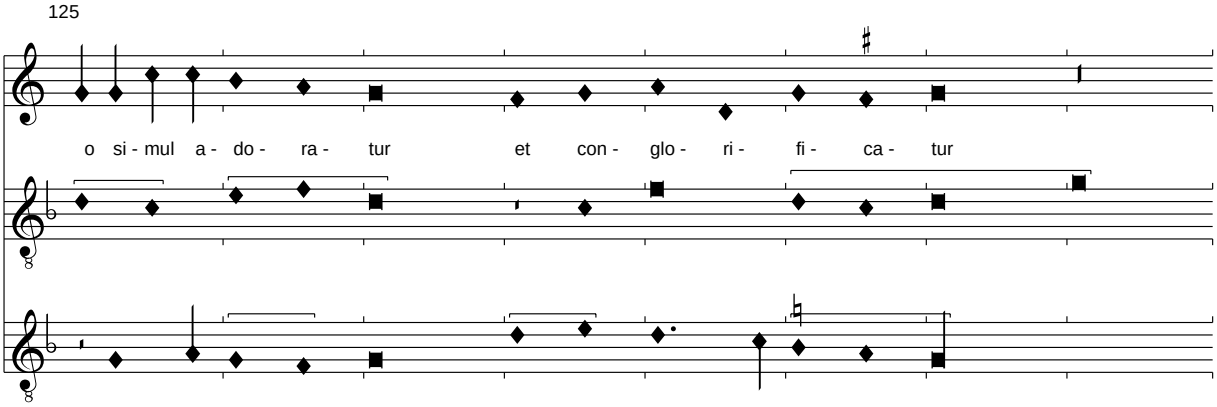
111



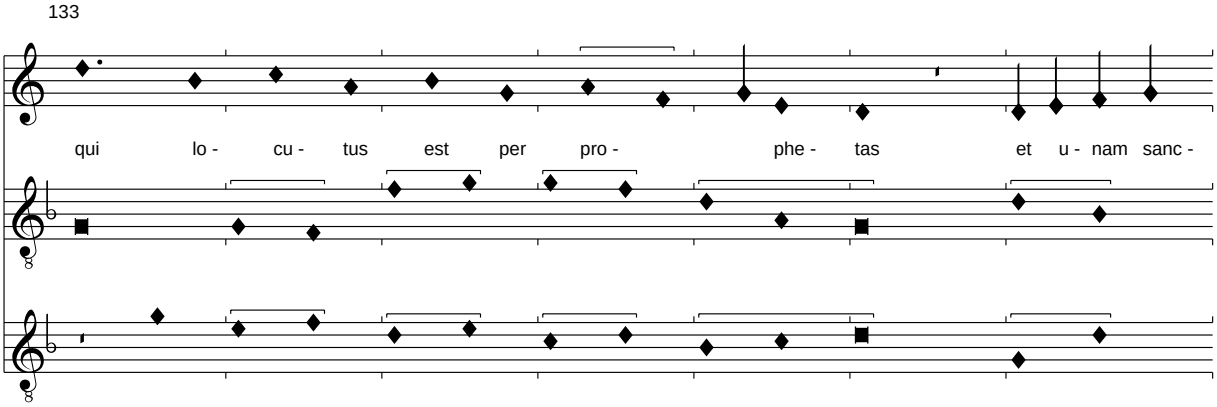
118

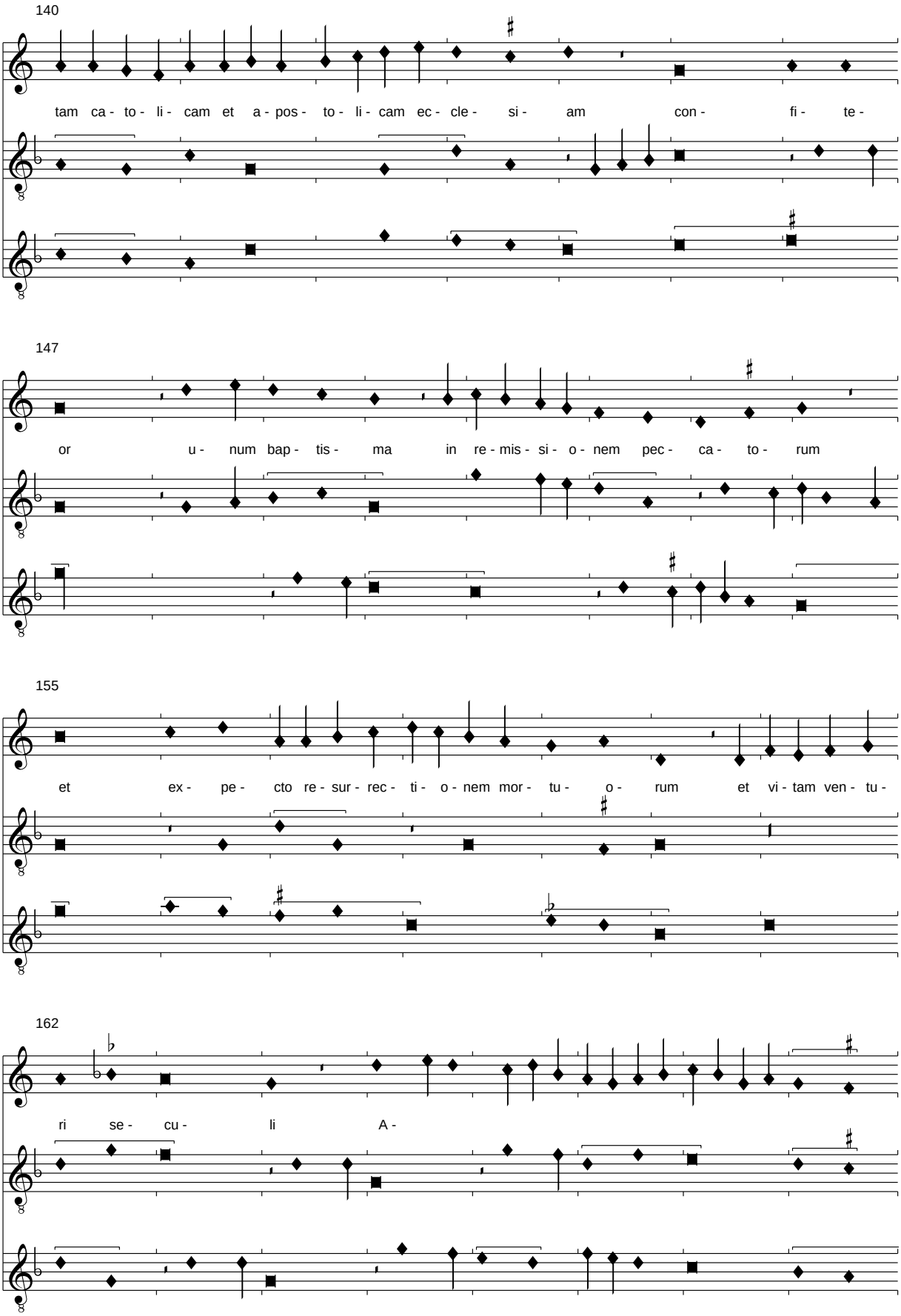


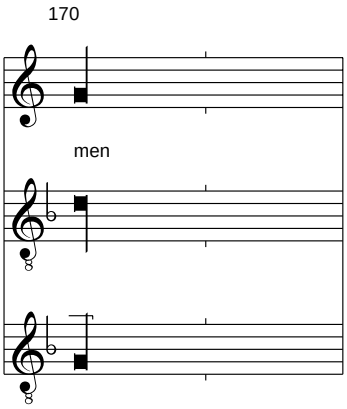
125



133



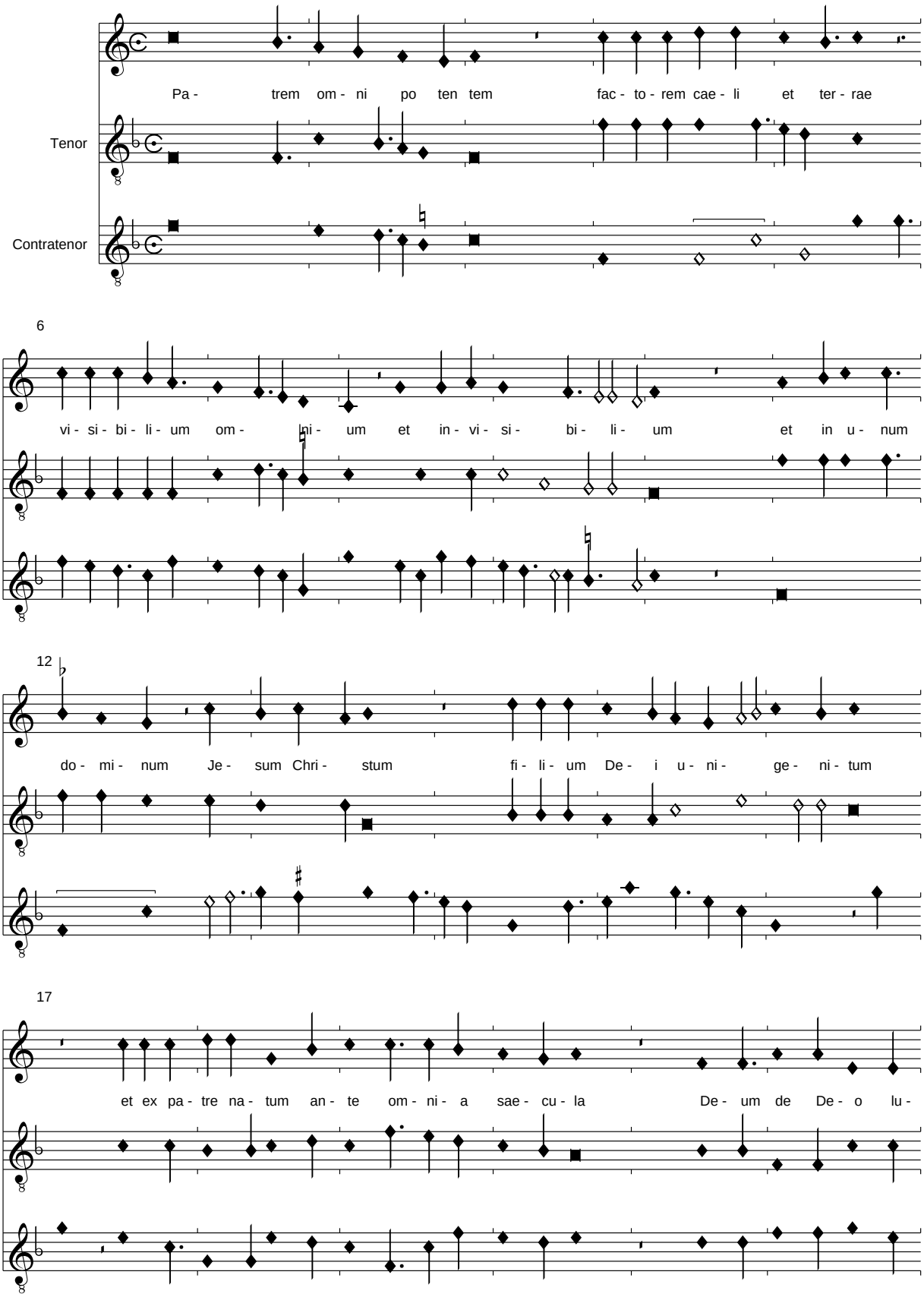

140
tam ca - to - li - cam et a - pos - to - li - cam ec - cle - si - am con - fi - te -
147
or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum
155
et ex - pe - cto re - sur - rec - ti - o - nem mor - tu - o - rum et vi - tam ven - tu -
162
ri se - cu - li A -



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 -

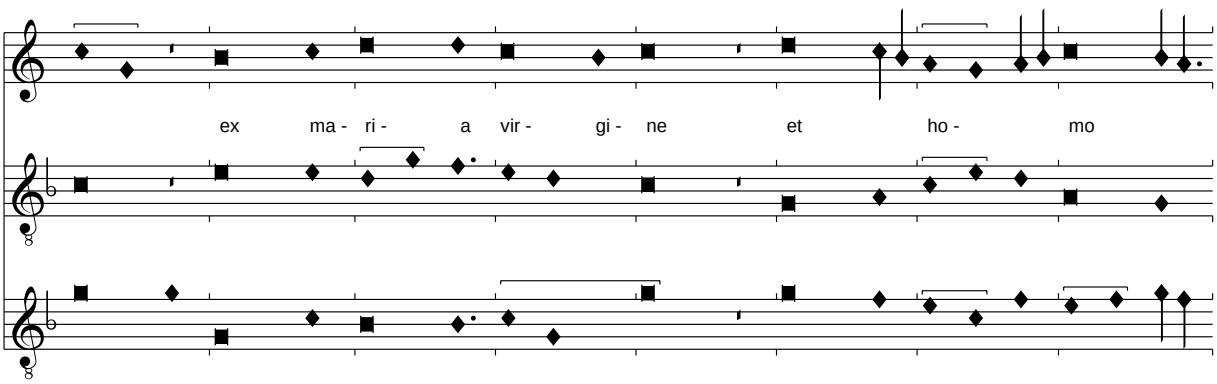
35

ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de cae - lis

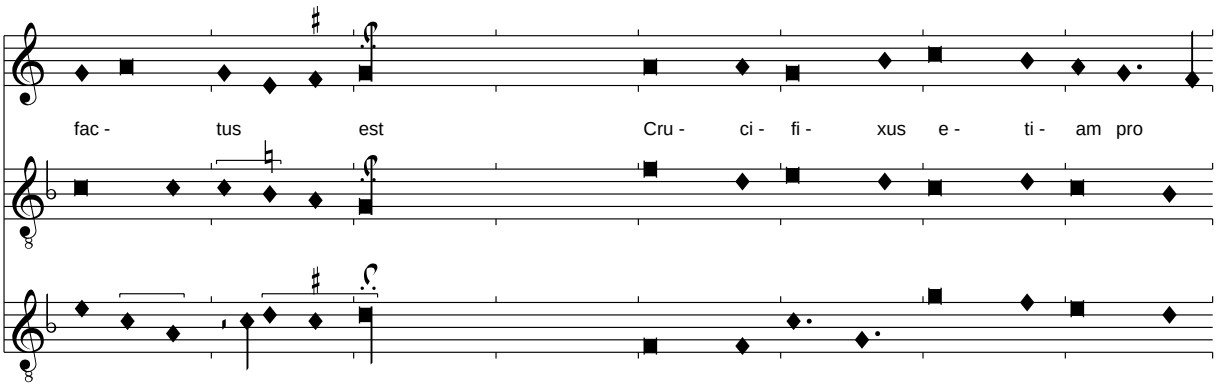
41

et in - car - na - tus est de spi - ri - tu sanc - to

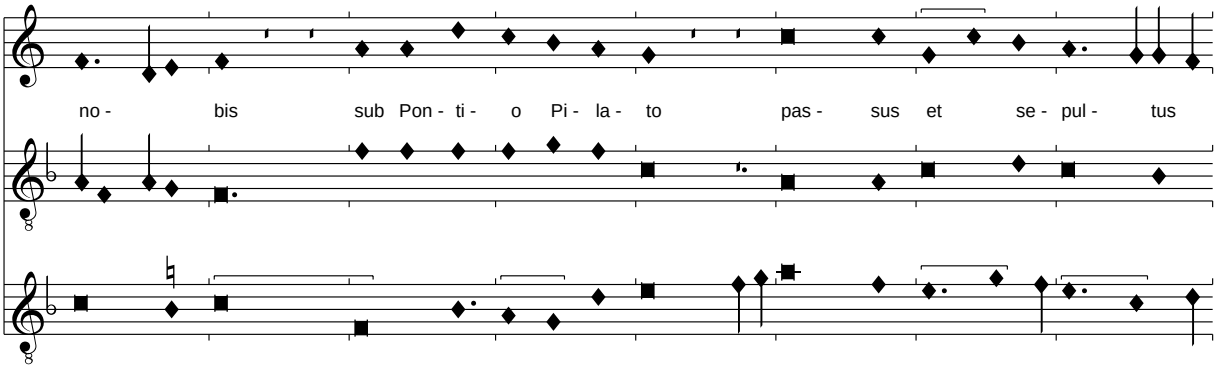
48


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

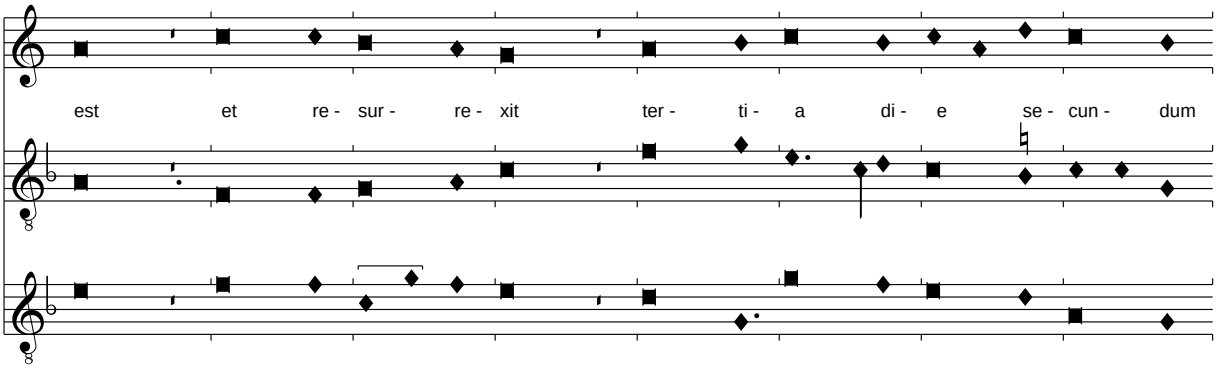
56


fac - tus est Cru - ci - fi - xus e - ti - am pro

64

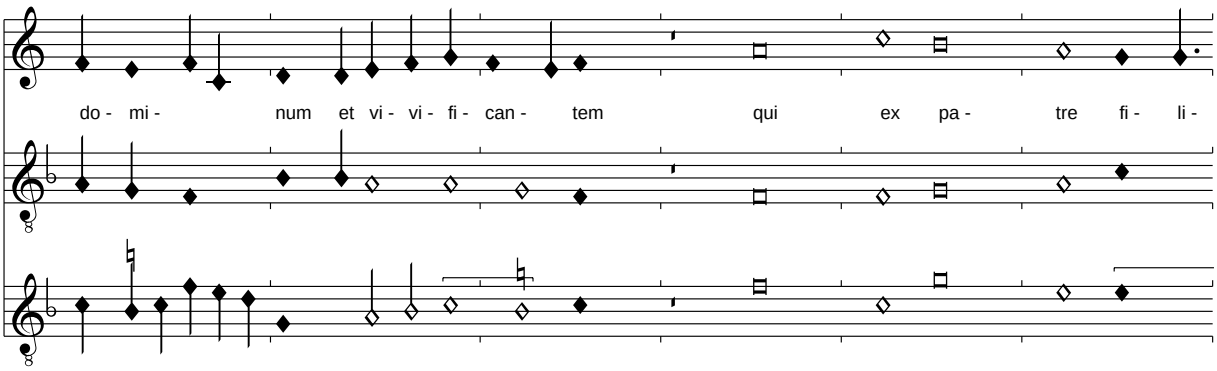

no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus

72

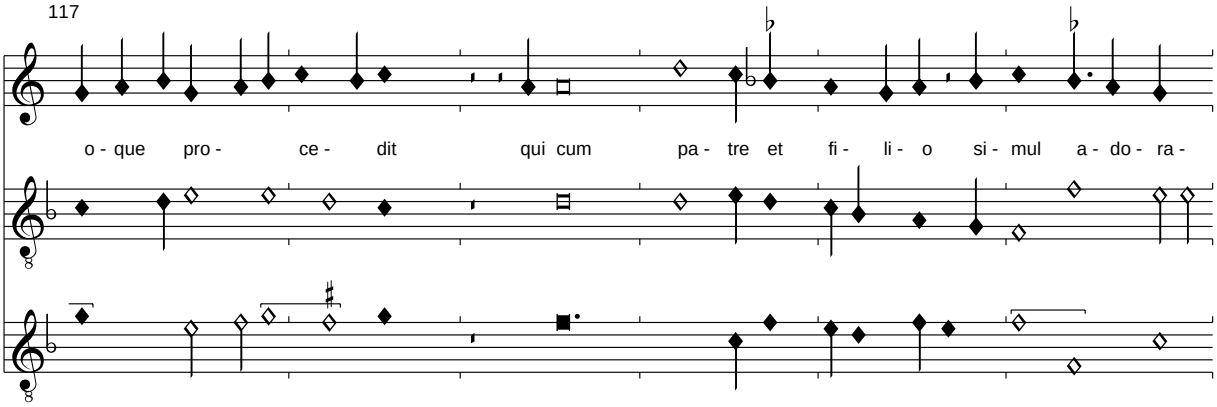

est et re - sur - re - xit ter - ti - a di - e se - cun - dum


80
scrip - tu - ras et as - cen - dit in cae - lum se - det ad dex - te -
88
ram pa - tris et i - te - rum ven - tu - rus est cum
96
glo - ri - a iu - di - ca - re vi - vos et mor - tu - os cu - ius re -
104
gni non e - nis Et in spi - ri - tum sanc - tum

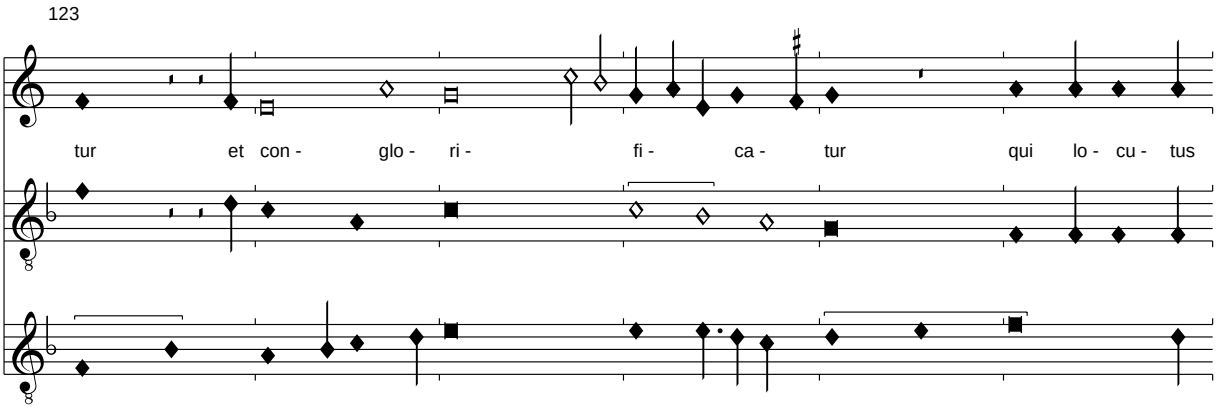
111



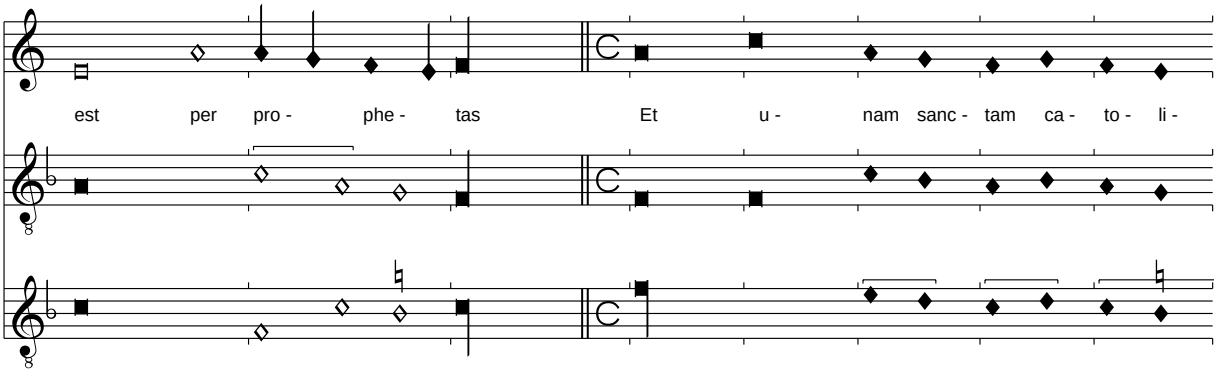
117



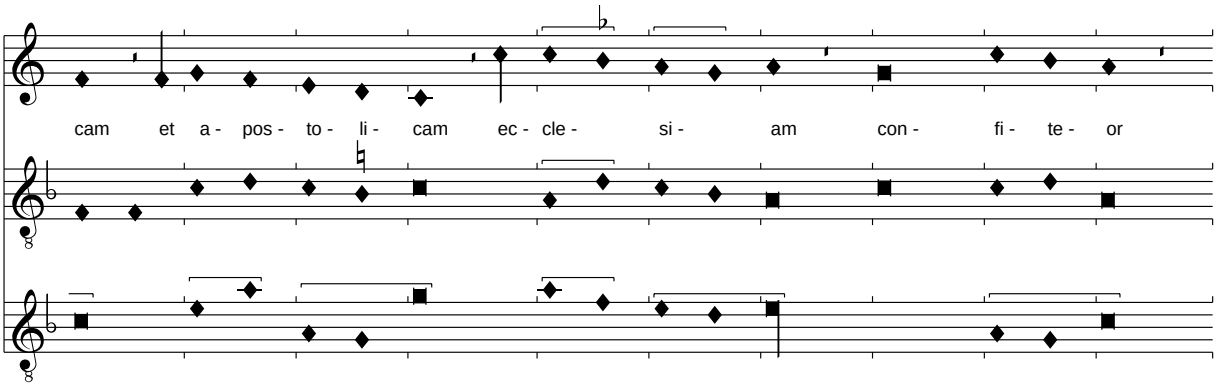
123



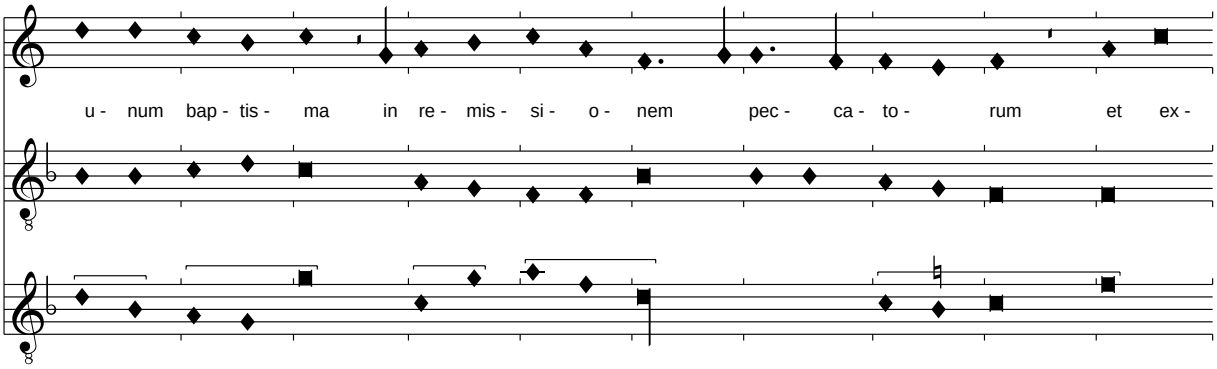
129



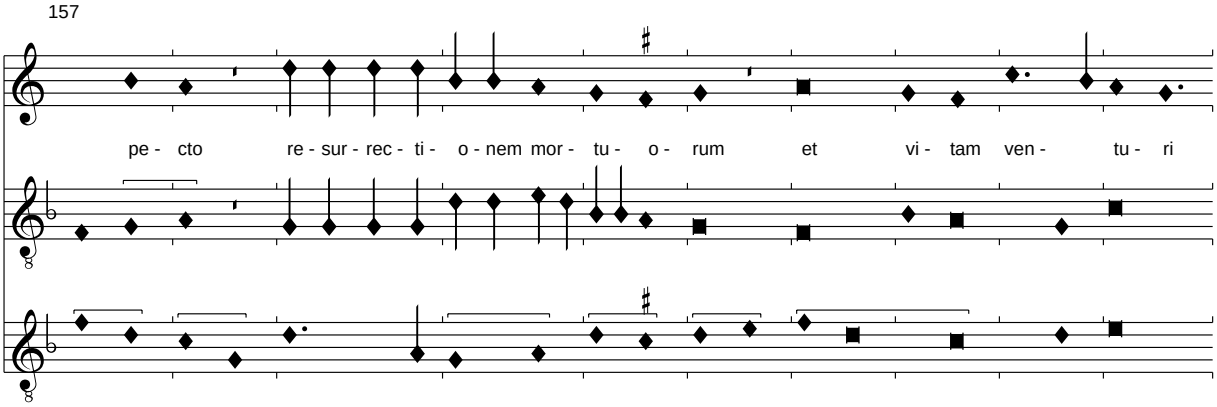
137



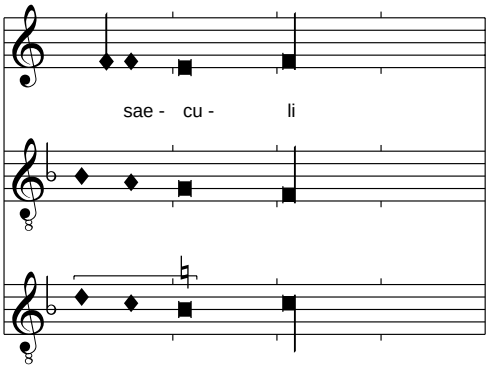
147

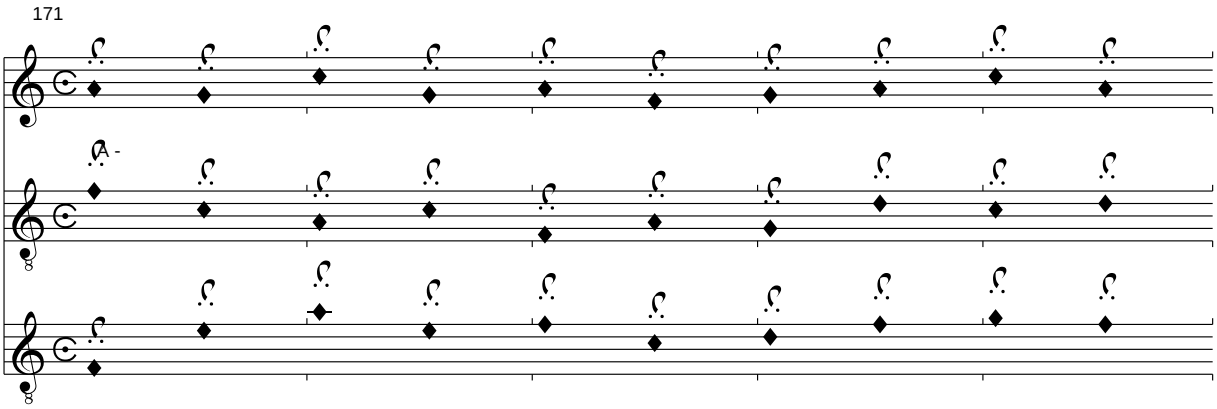


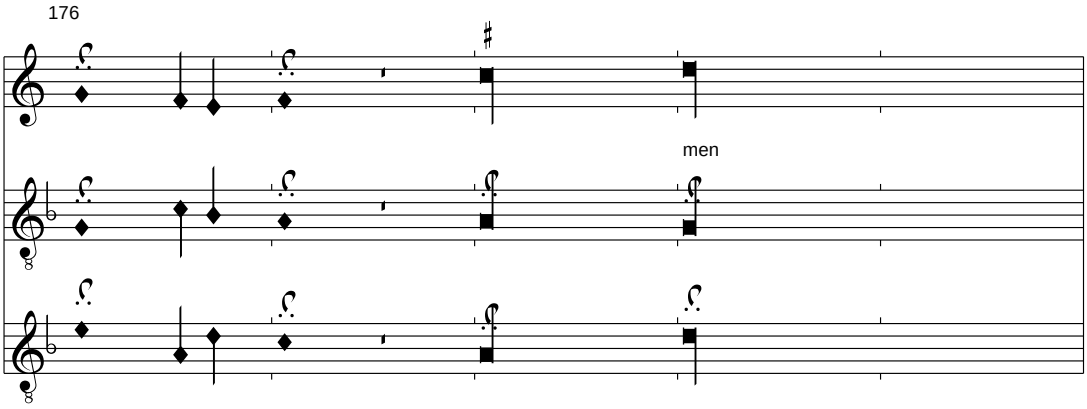
157



167







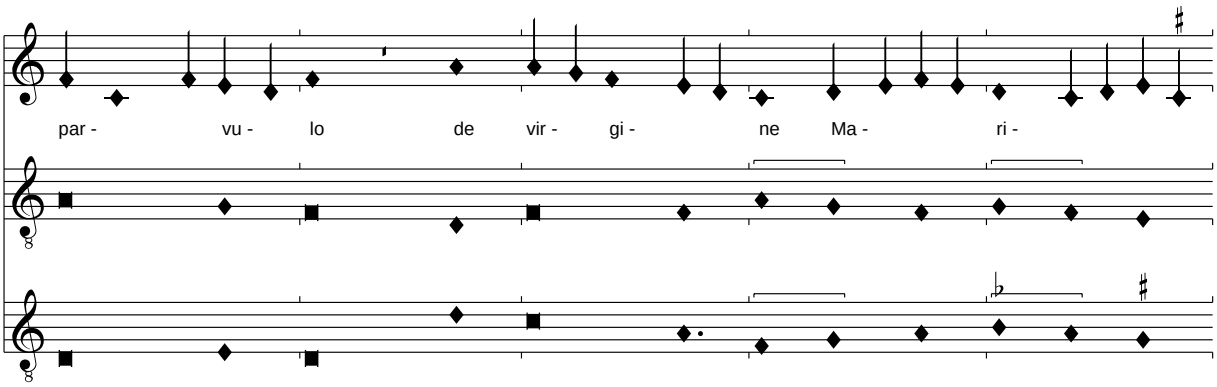
Die vier Quellen, die das Stück überliefern, haben jeweils stark abweichende Versionen. Die hier vorliegende hat einige kleine Fehler und eine falsche Schlusskadenz (korrigiert).

Verbum caro factum est

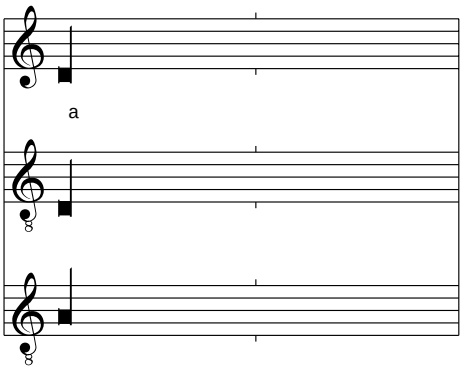
Bologna 2216, f. 19r



20

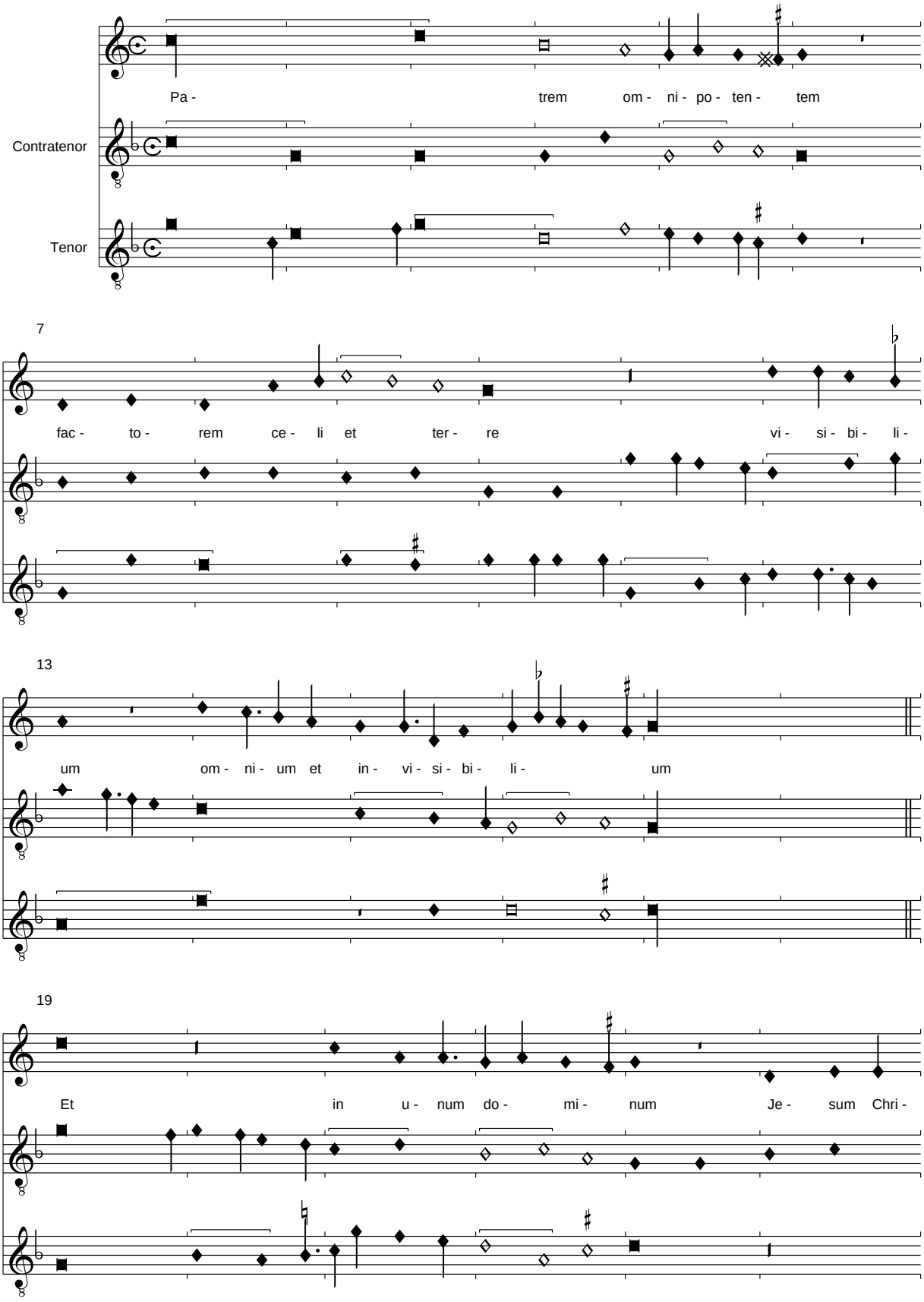


25



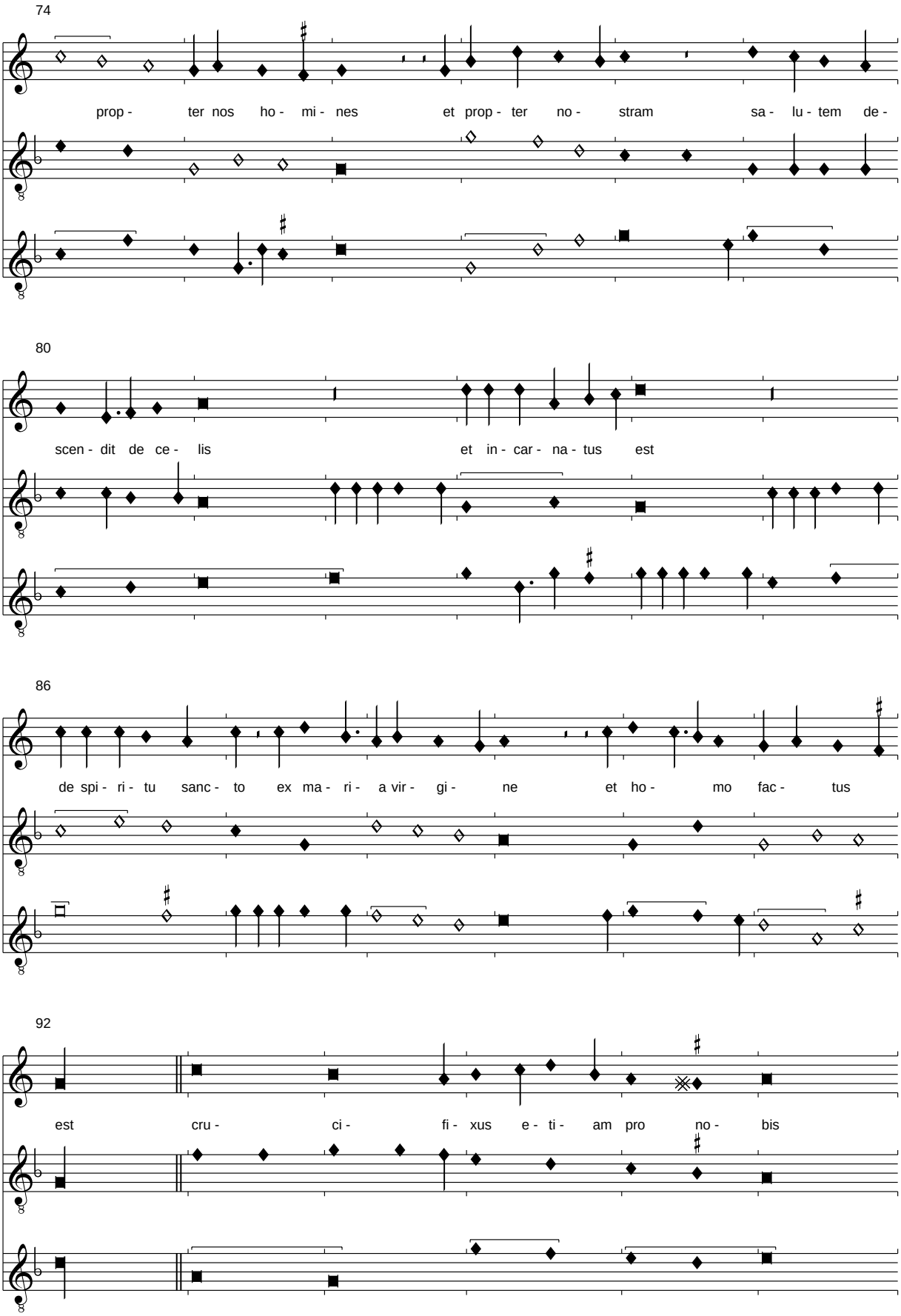
(Reson?): Credo

Bologna 2216, f. 19v-21r

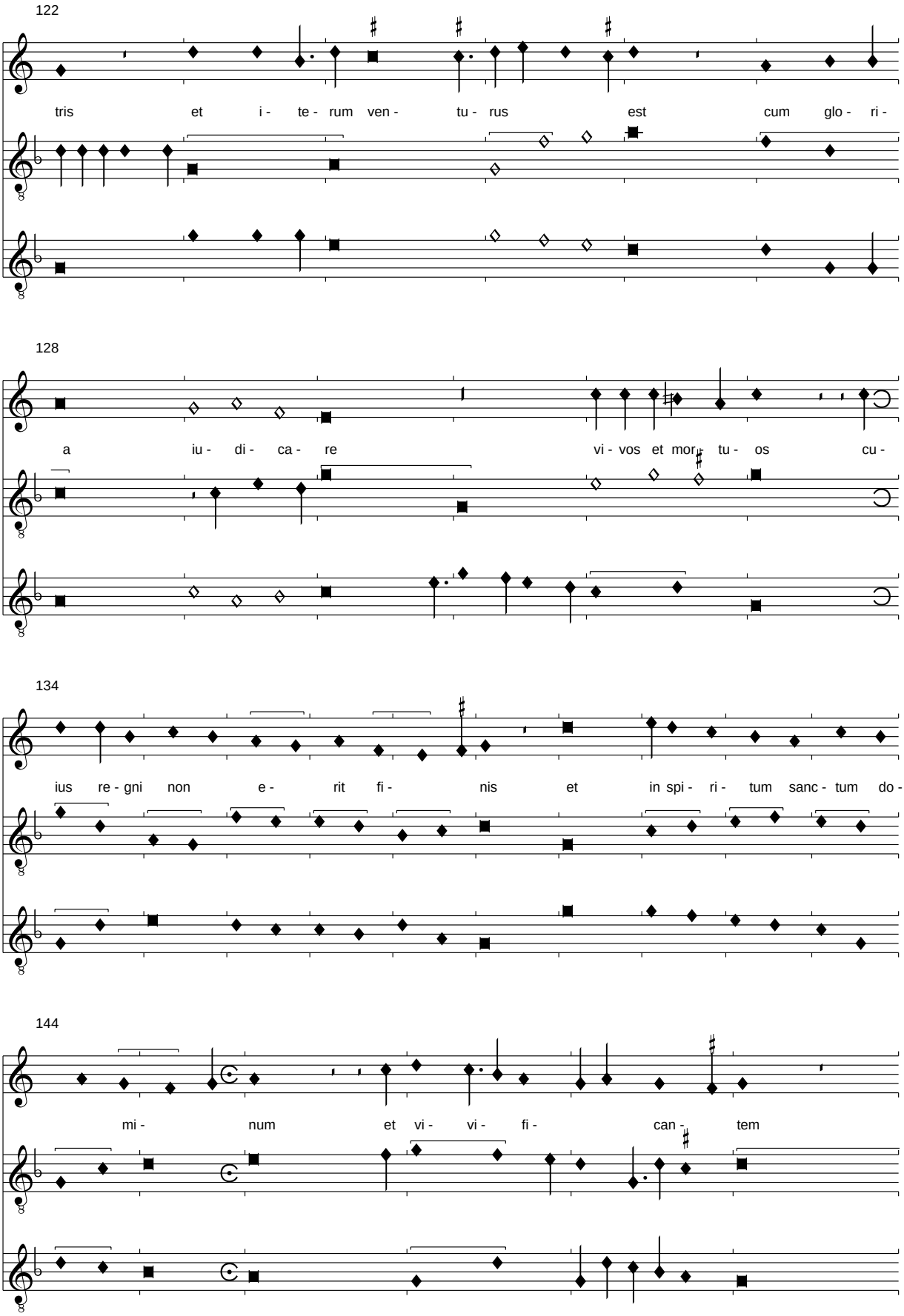


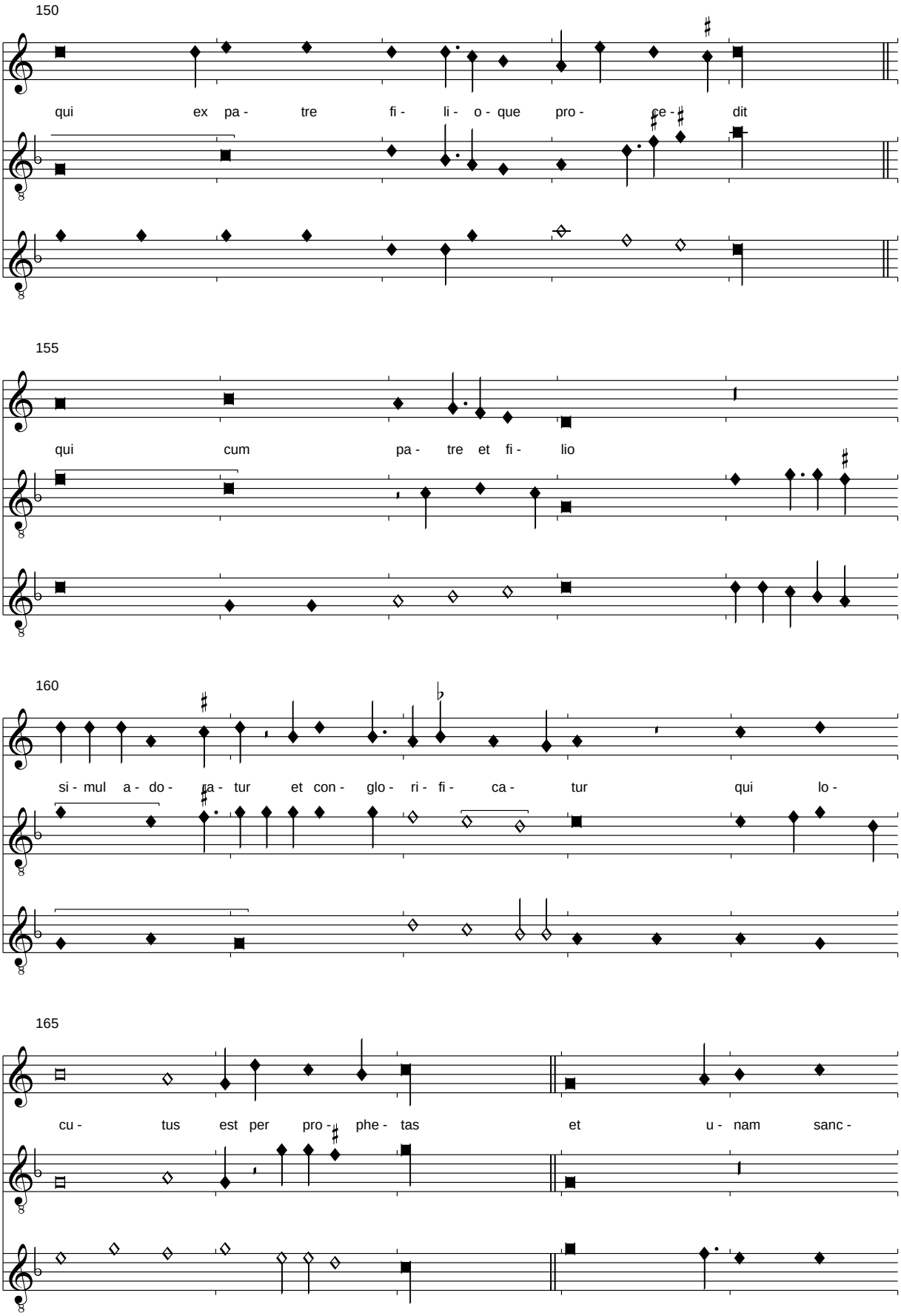

25
stum fi - li - um De - i u - ni - ge -
31
ni - tum et ex pa - tre na -
38
tum an - te om - ni - a se - cu - la De - um de De - o
44
lu - men de lu - mi - ne de - um ve - rum de de - o


50
ve - ro ge - ni - tum non
56
fac - tum con - sub - stan - ti - a - lem pa - tri
62
per quem om - ni - a
68
per quem om - ni - a fac - ta sunt qui

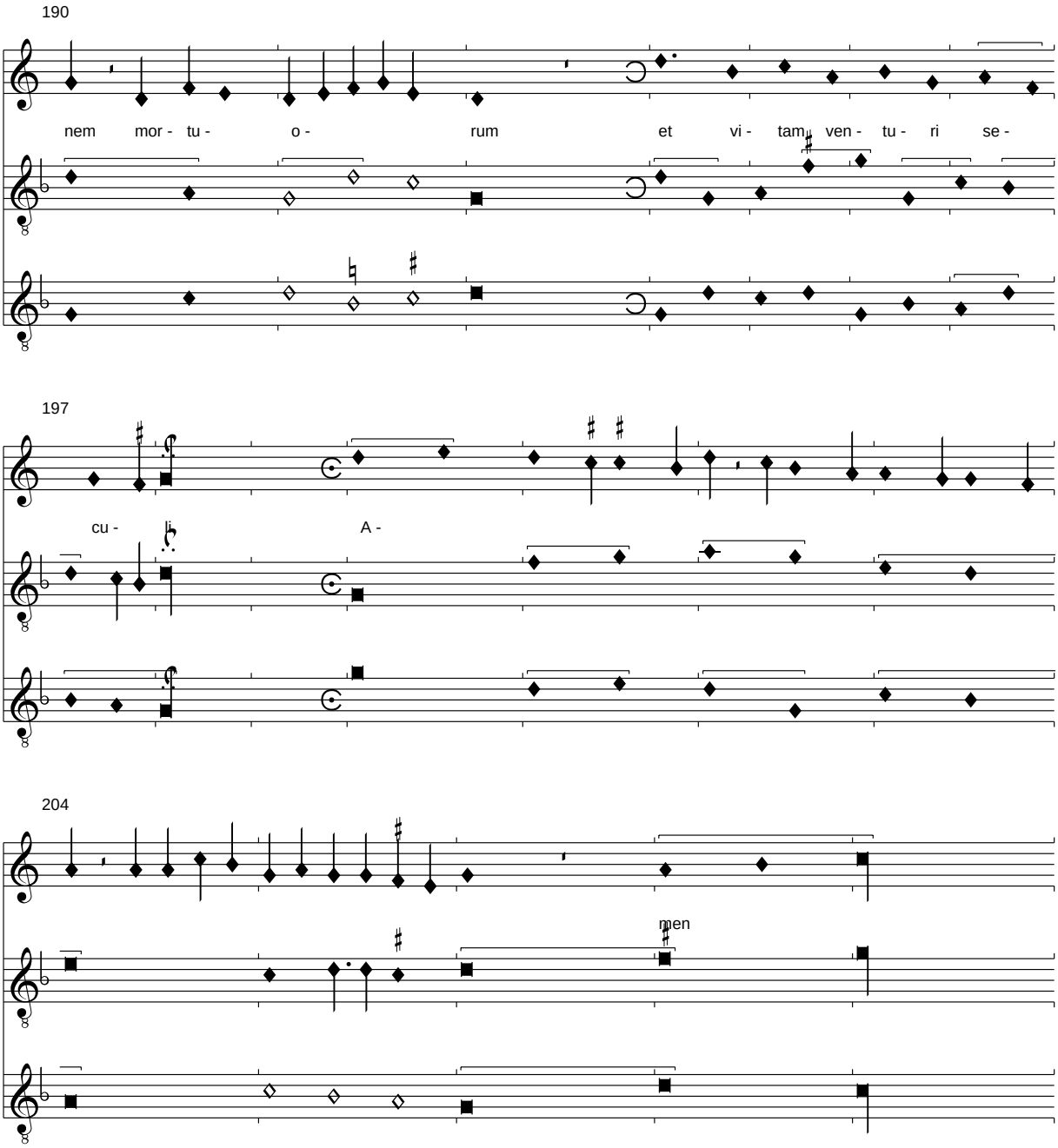

74
prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de -
80
scen - dit de ce - lis et in - car - na - tus est
86
de spi - ri - tu sanc - to ex ma - ri - a vir - gi - ne et ho - mo fac - tus
92
est cru - ci - fi - xus e - ti - am pro no - bis


98
sub Pon - ci - o Pi - la - to pas - sus et se - pul - tus
104
est Et re - sur - re - xit ter - ti - a di -
110
e se - cun - dum scrip - tu - ras Et as - cen -
116
dit in ce - lum se - det ad dex - te - ram pa -

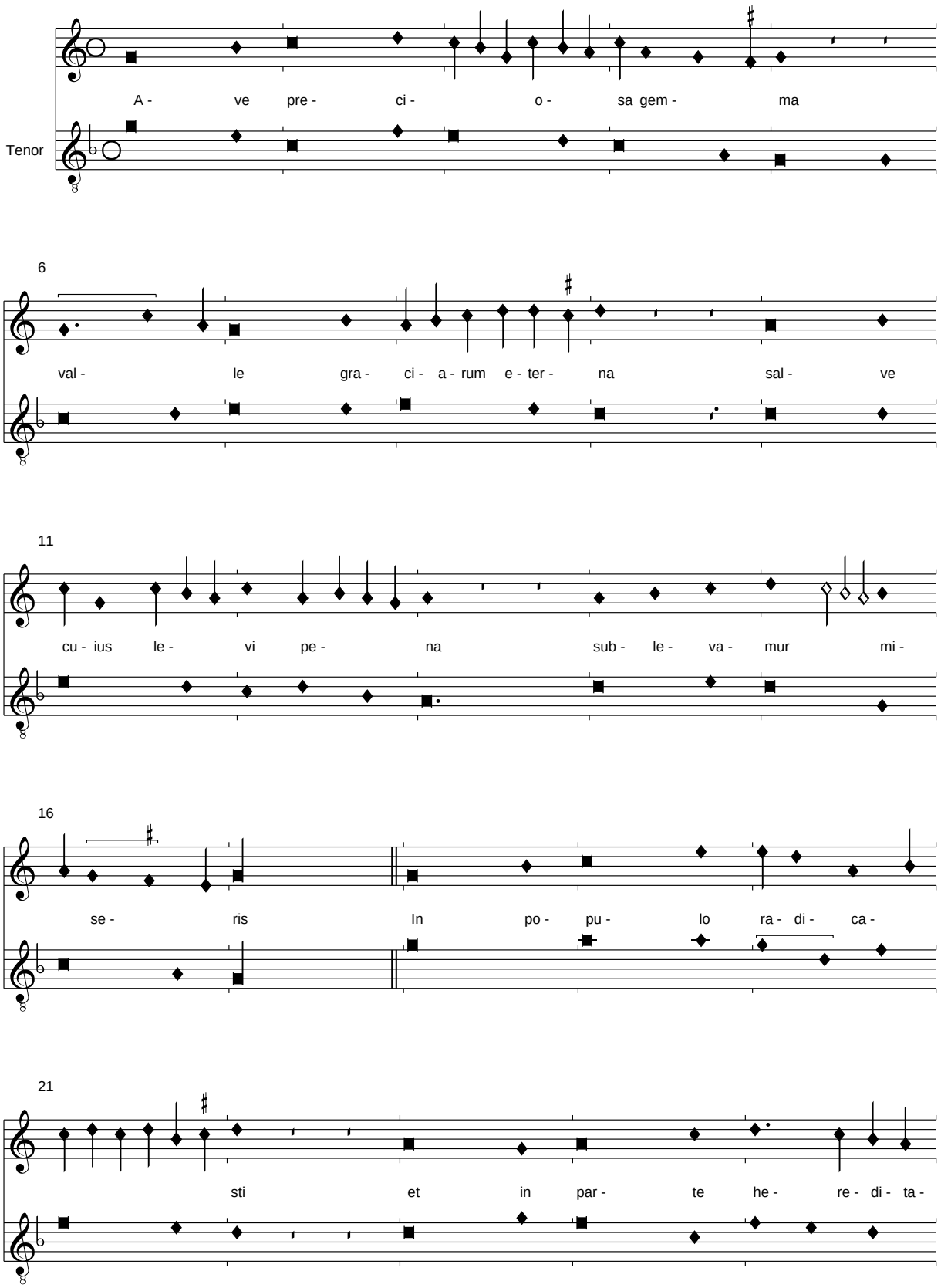

122
tris et i - te - rum ven - tu - rus est cum glo - ri -
128
a iu - di - ca - re vi - vos et mor - tu - os cu -
134
ius re - gni non e - rit fi - nis et in spi - ri - tum sanc - tum do -
144
mi - num et vi - vi - fi - can - tem


150
qui ex pa - tre fi - li - o - que pro - ce - dit
155
qui cum pa - tre et fi - lio
160
si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur qui lo -
165
cu - tus est per pro - phe - tas et u - nam sanc -

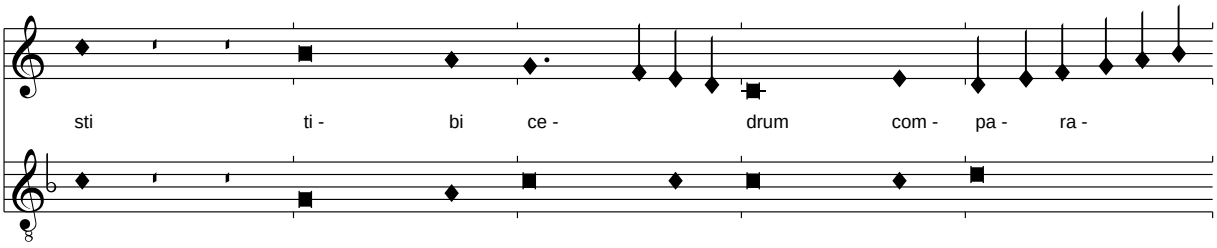

170
tam ca - to - li - cam et a - pos - to - li - cam ec - cle - si -
175
am con - fi - te - or u - num bap -
180
tis - ma in re - mis - si - o - nem pec - ca - to -
185
rum Et ex - pe - cto re - sur - rec - ci - o -


190
nem mor - tu - o - rum et vi - tam ven - tu - ri se -
197
cu - li A -
204
men

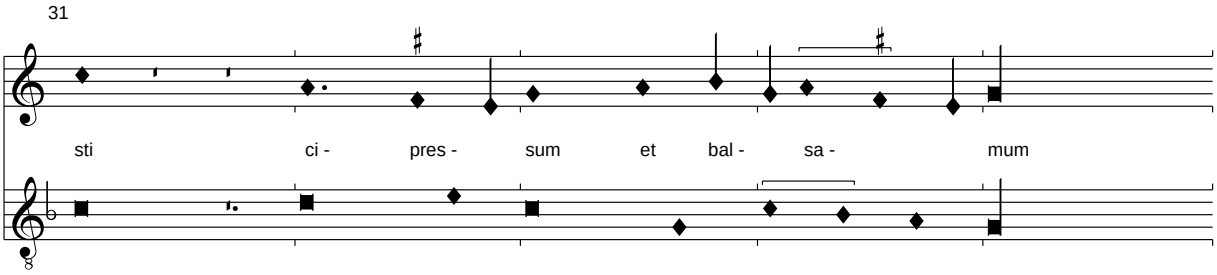
: Ave preciosa gem(m)a
Bologna 2216, f. 21r



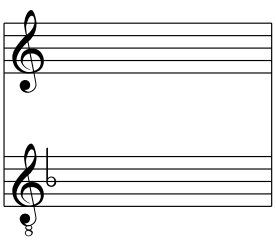
26



31



36

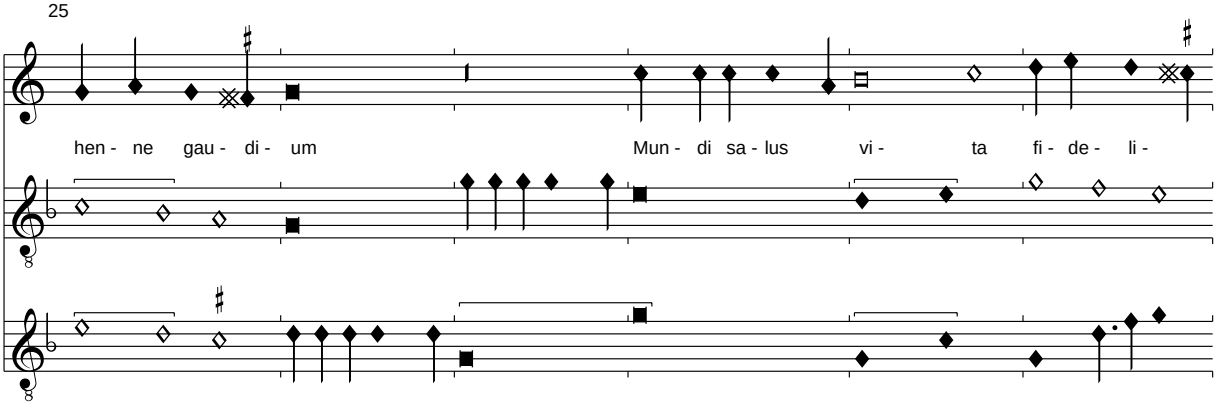


(Reson?): Sanctus Tr. Deus pater

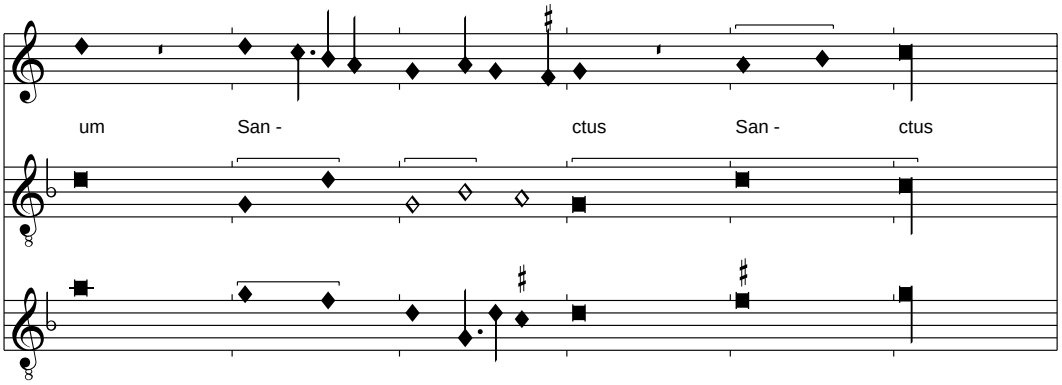
Bologna 2216, f. 21v-22r



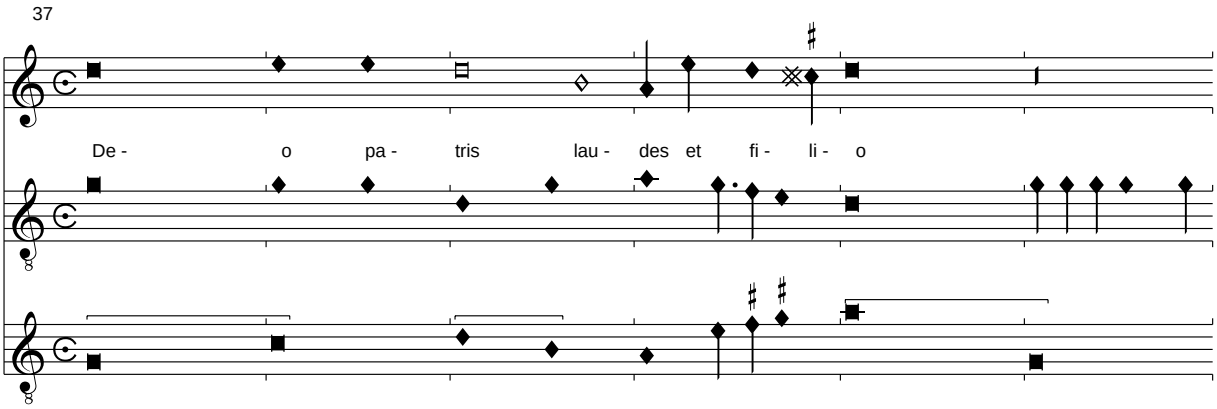
25


hen - ne gau - di - um Mun - di sa - lus vi - ta fi - de - li -

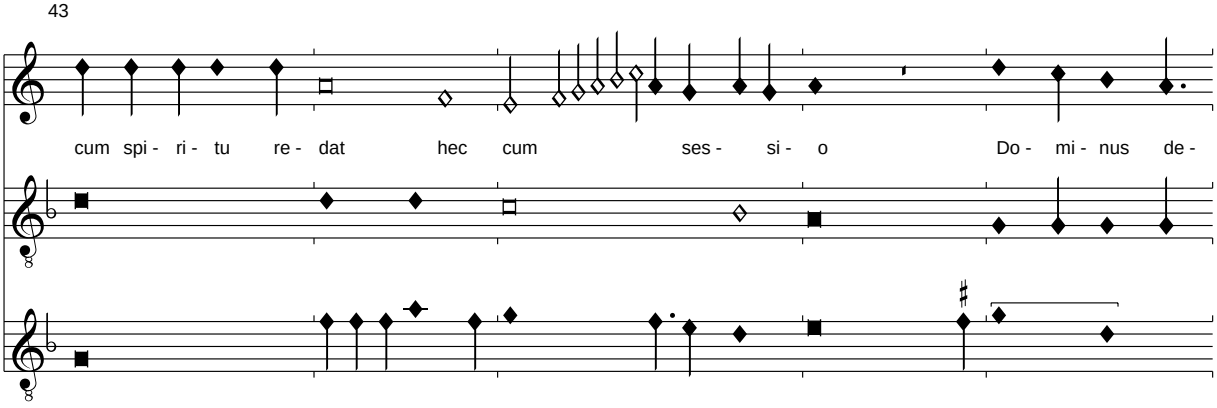
31

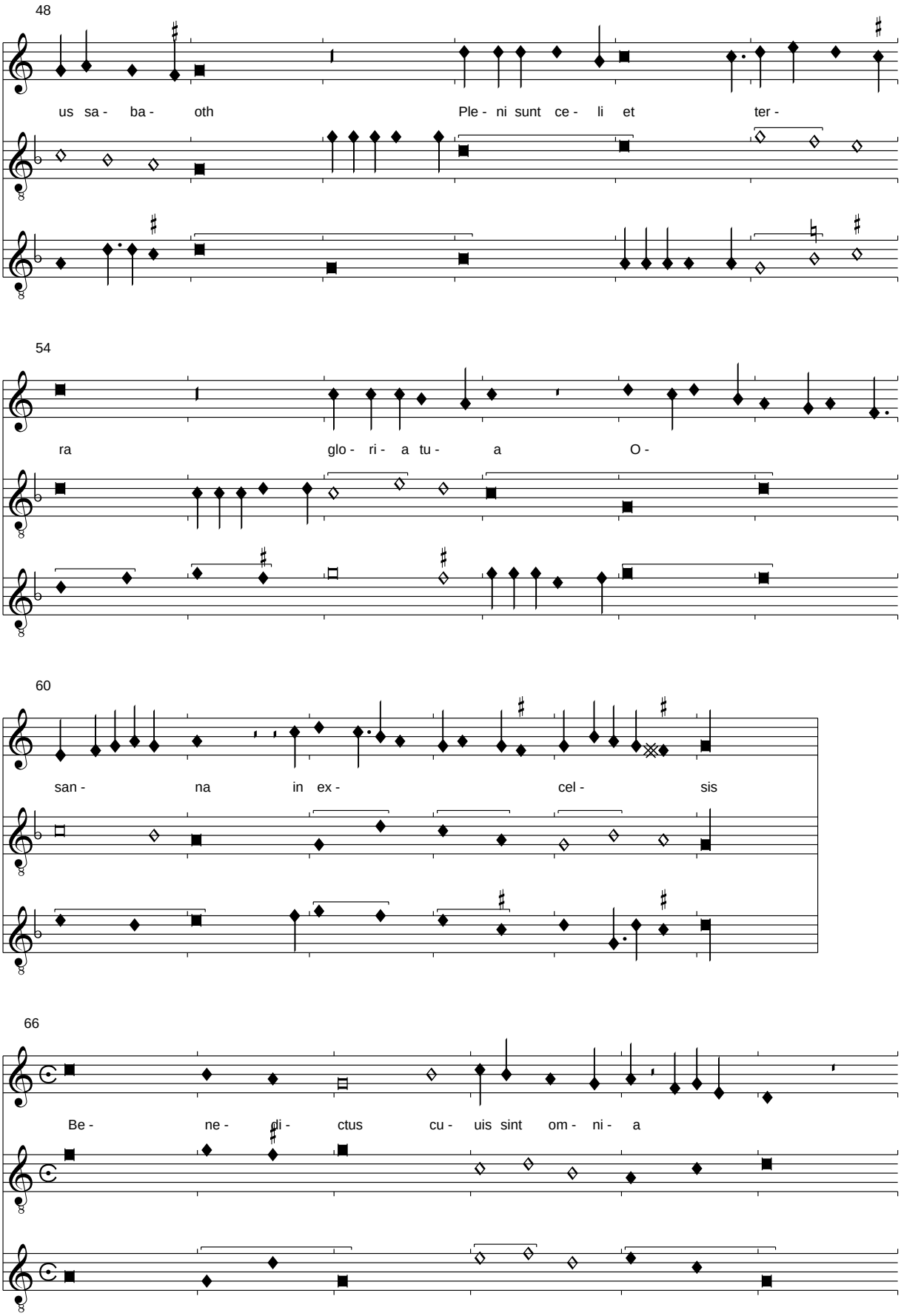

um San - ctus San - ctus

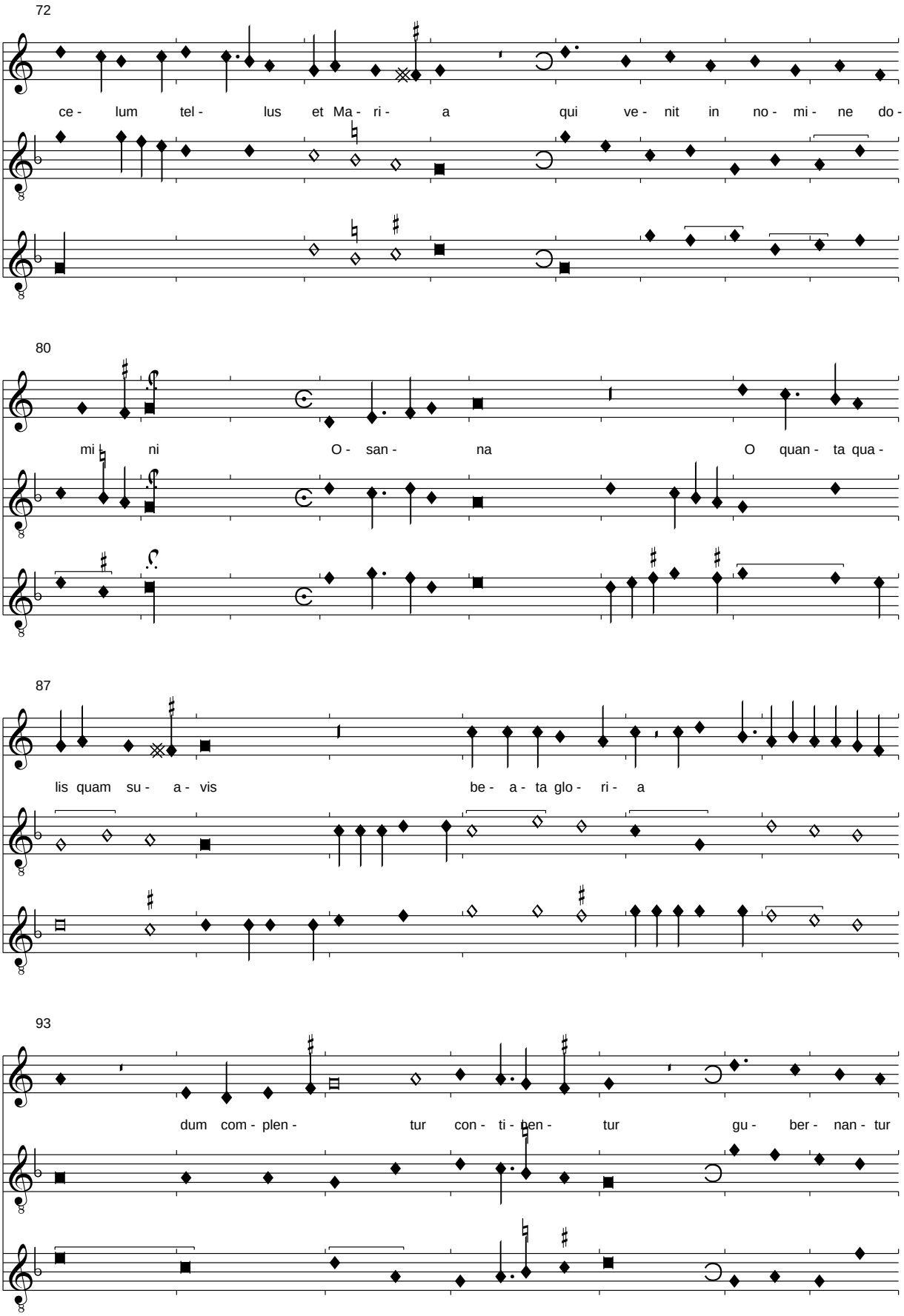
37

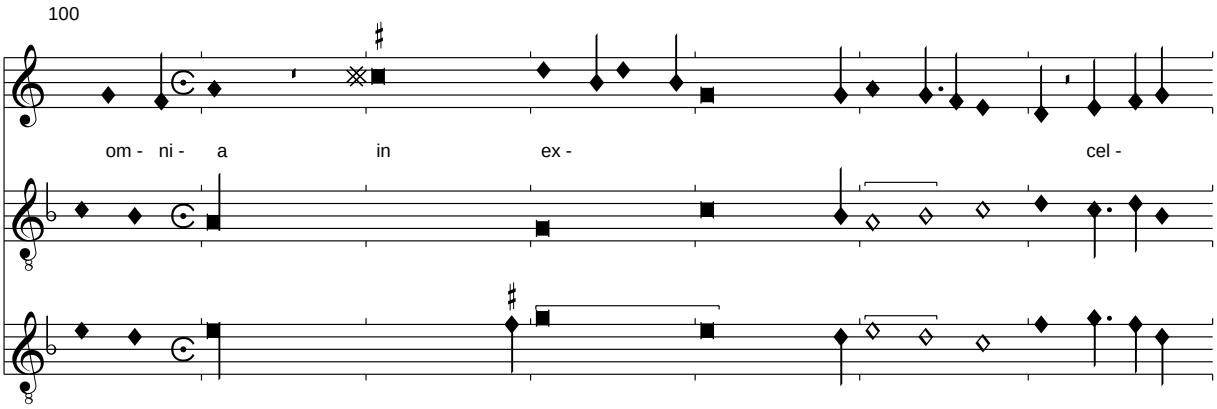

De - o pa - tris lau - des et fi - li - o

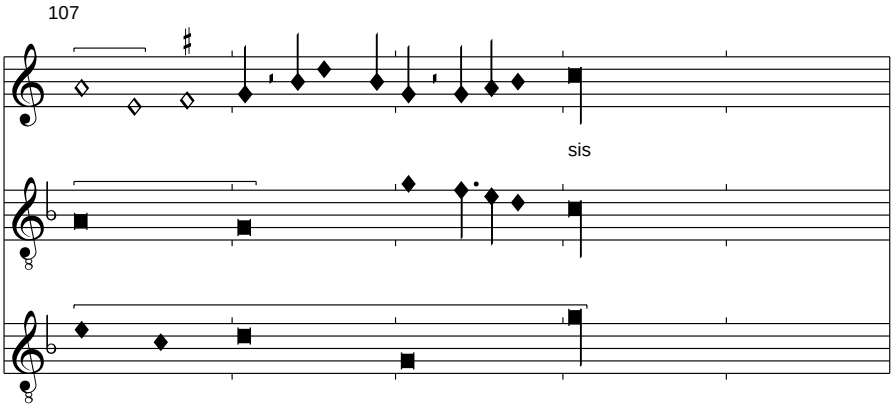
43


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

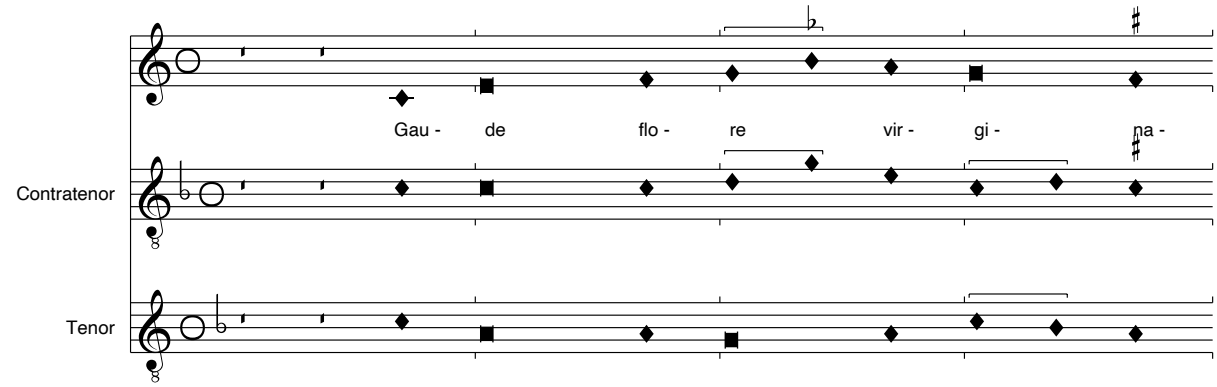

72
ce - lum tel - lus et Ma - ri - a qui ve - nit in no - mi - ne do -
80
mi ni O - san - na O quan - ta qua -
87
lis quam su - a - vis be - a - ta glo - ri - a
93
dum com - plen - tur con - ti - nen - tur gu - ber - nan - tur

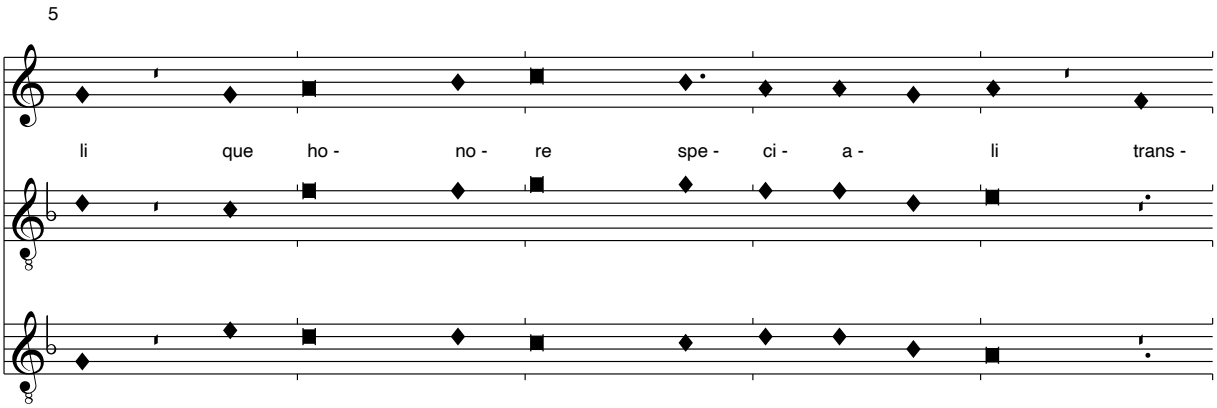


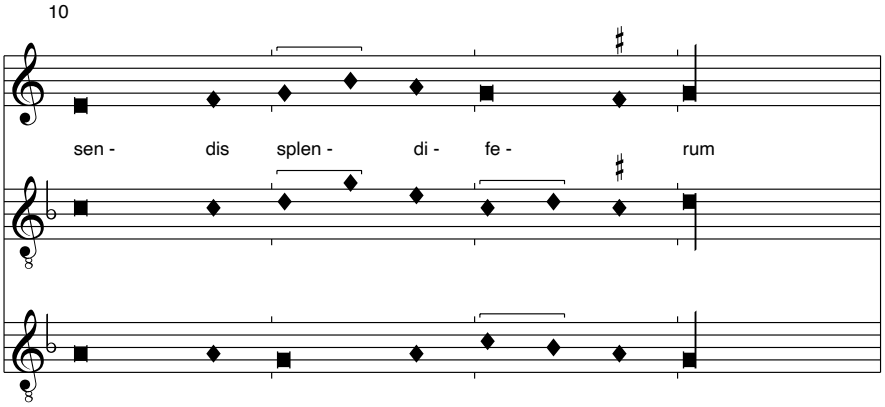


Nach Charles Hamm gehört auch dieser Satz sowie das folgende Agnus zum Messzyklus von Reson.

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

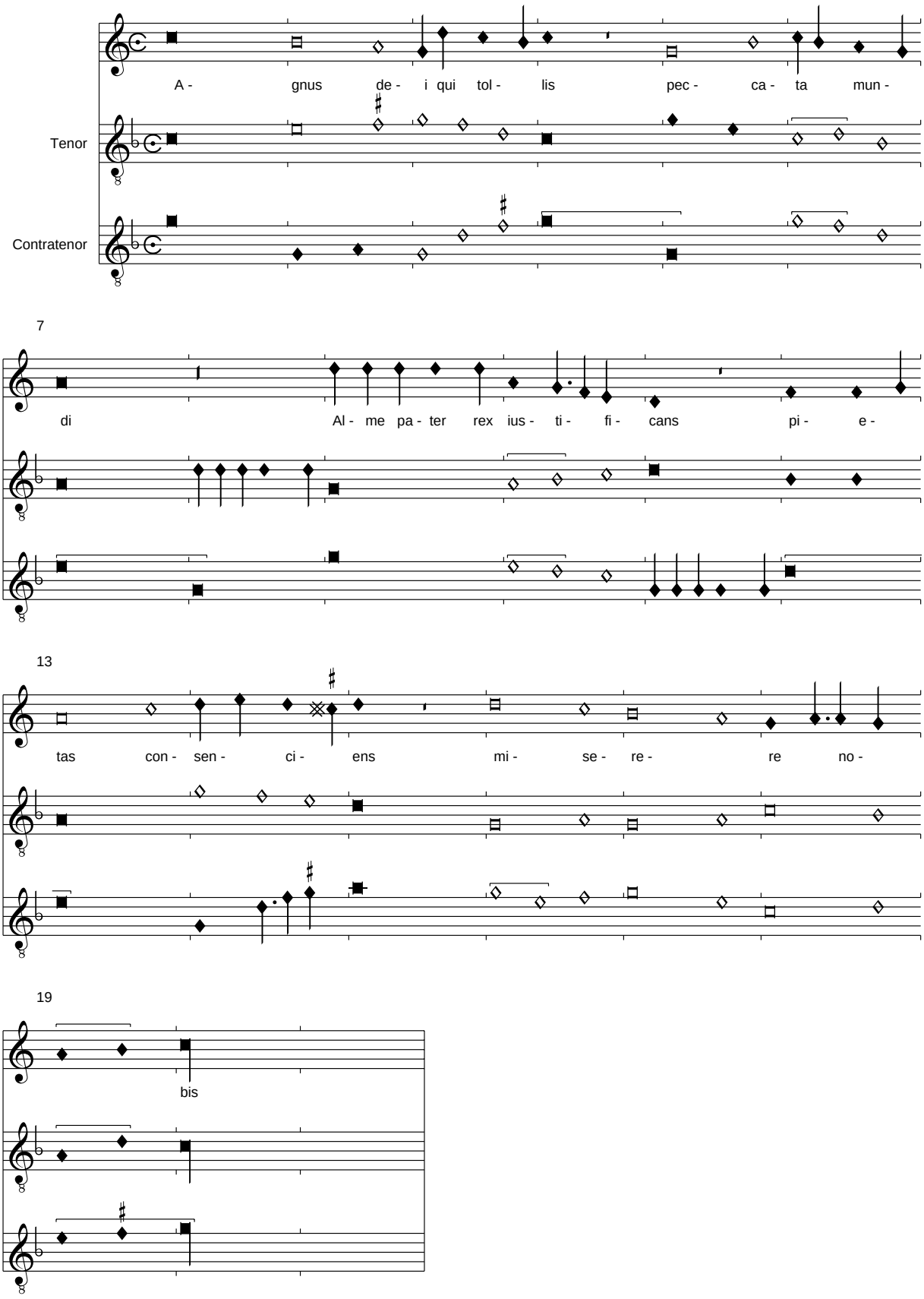
Esse tante dignitatis
Ut sis sancte trinitatis
Cessione proxima

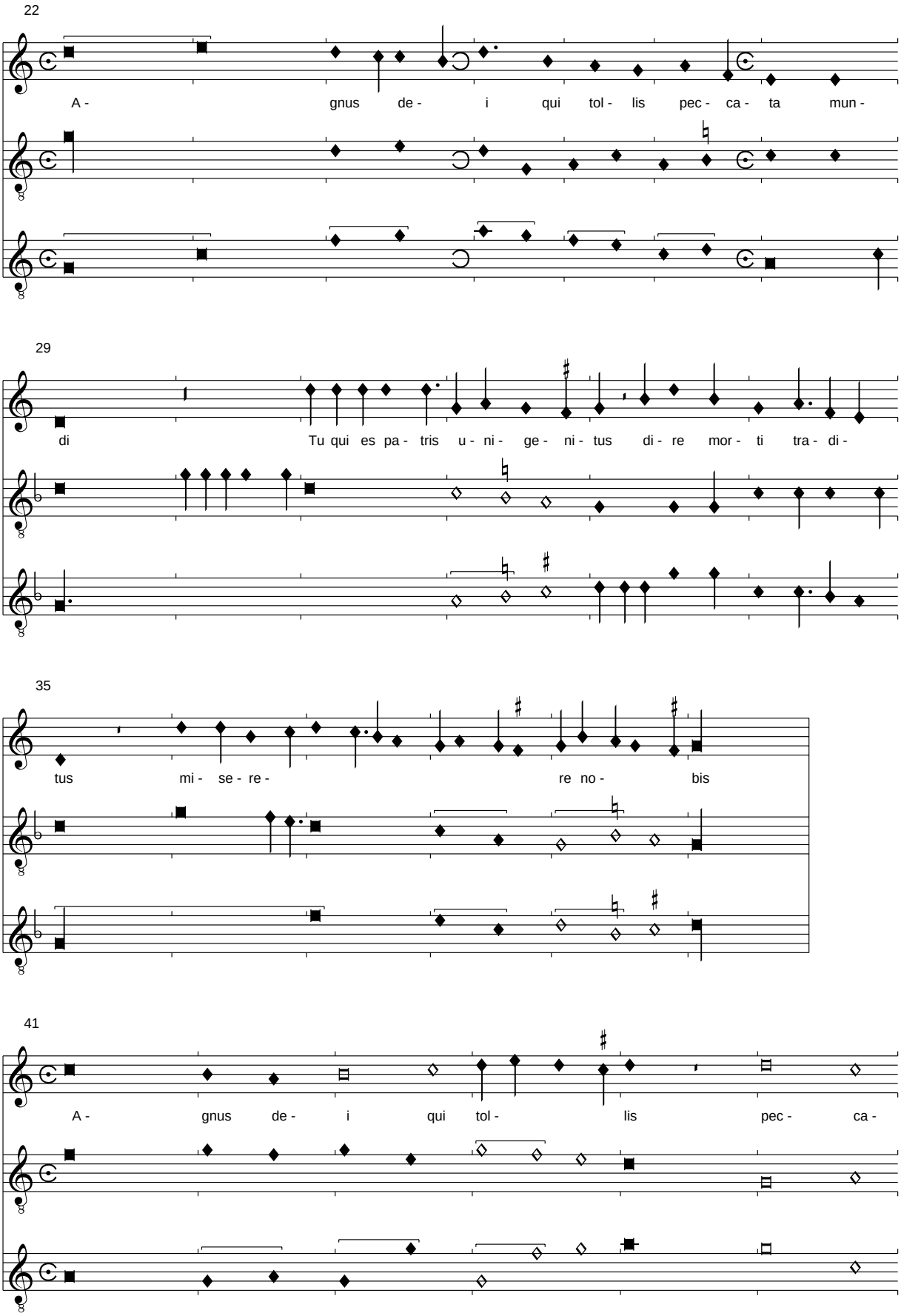
Gaude o sponsa electa
Esto nobis via recta
Ad eterna gaudia

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

(Reson?): Agnus dei Tr. Alme pater

Bologna 2216, f. 22v-23r



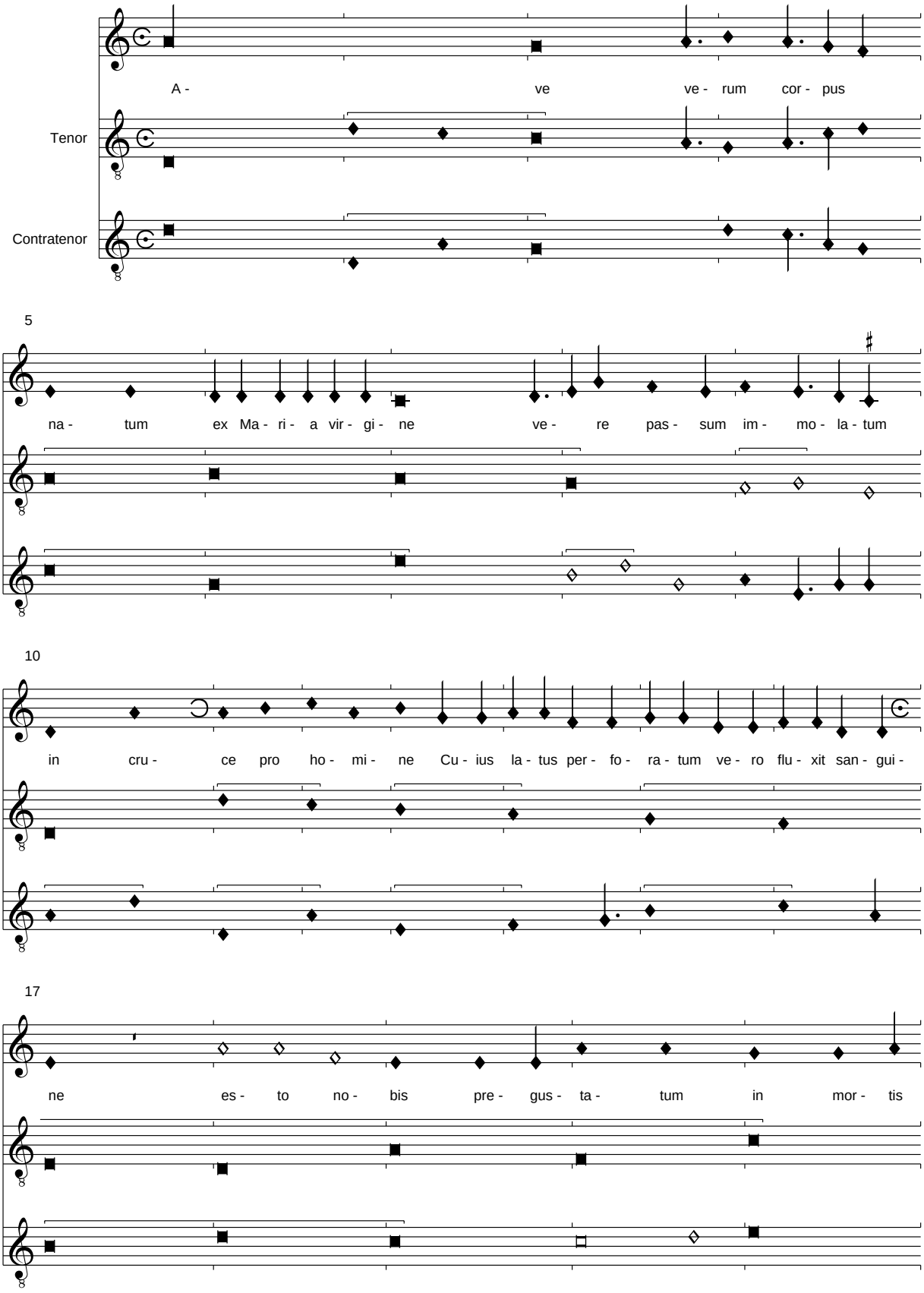

22
A - gnus de - i qui tol - lis pec - ca - ta mun -
29
di Tu qui es pa - tris u - ni - ge - ni - tus di - re mor - ti tra - di -
35
tus mi - se - re - re no - bis
41
A - gnus de - i qui tol - lis pec - ca -

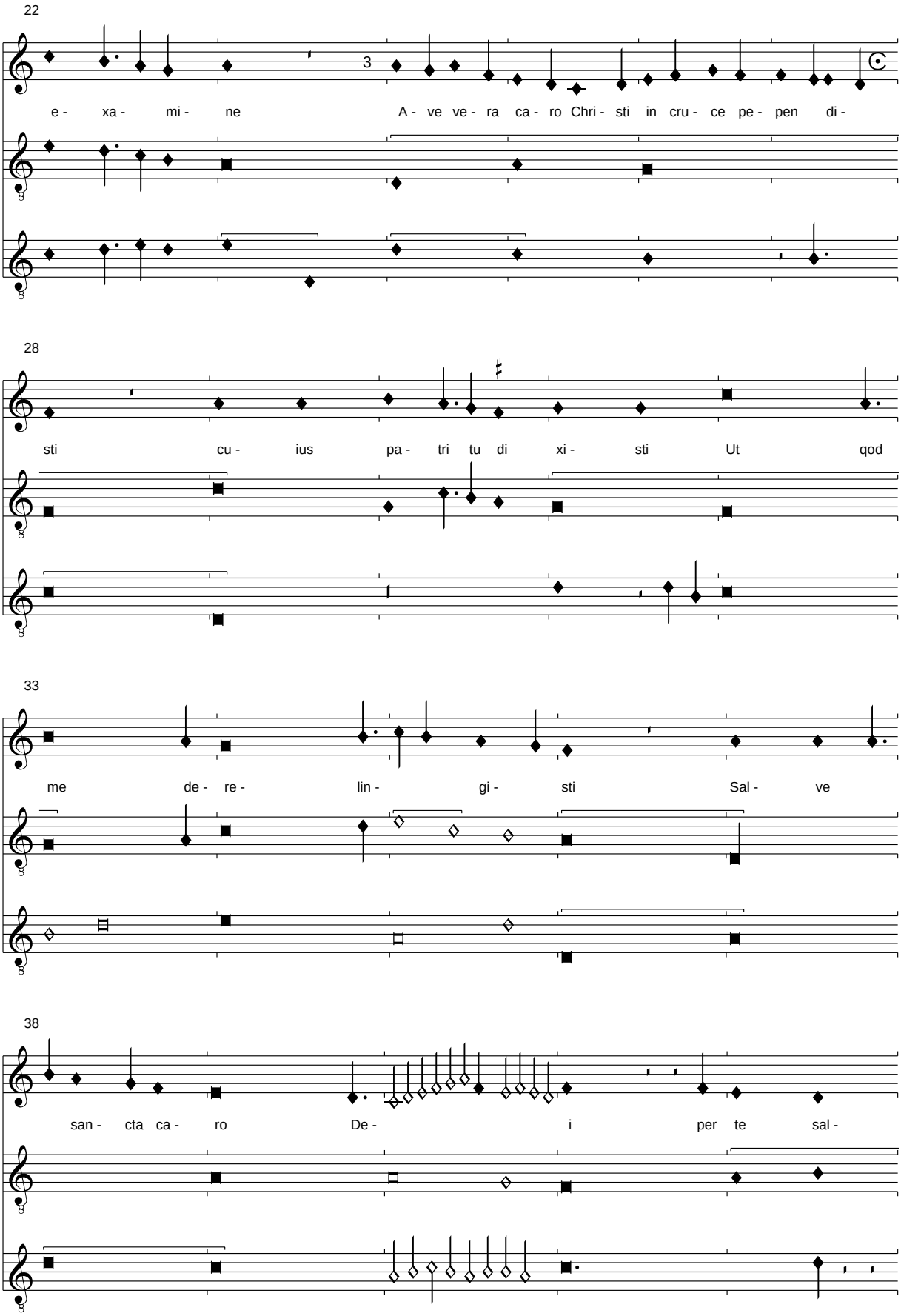


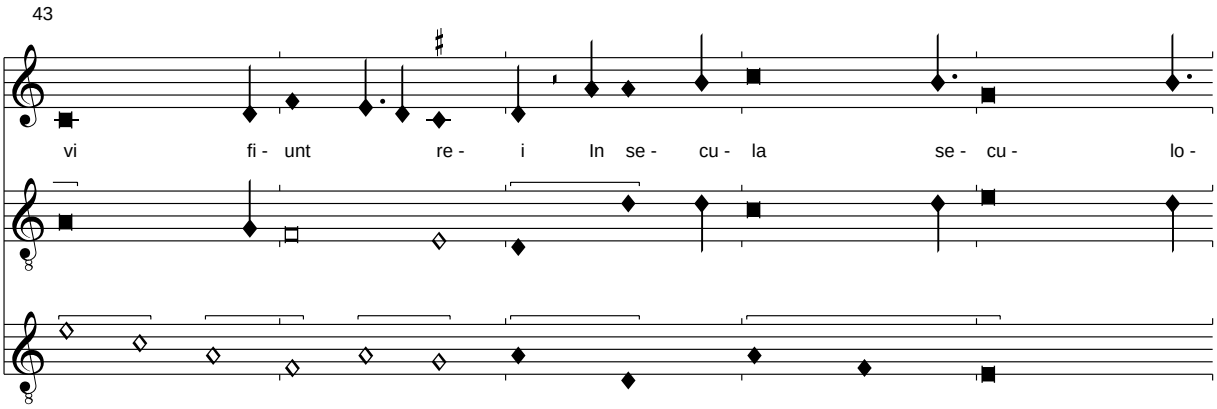
Abschluss der sog. Reson-Messe.

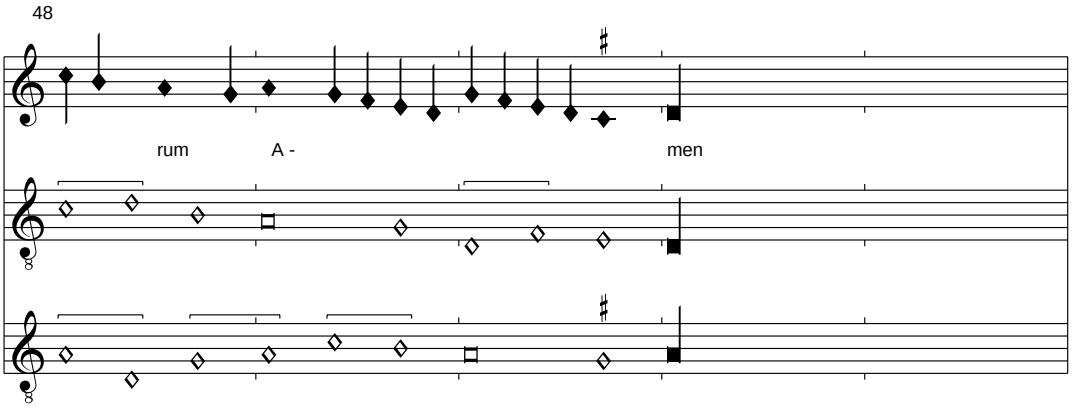
(Reson?): Ave verum corpus

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 -



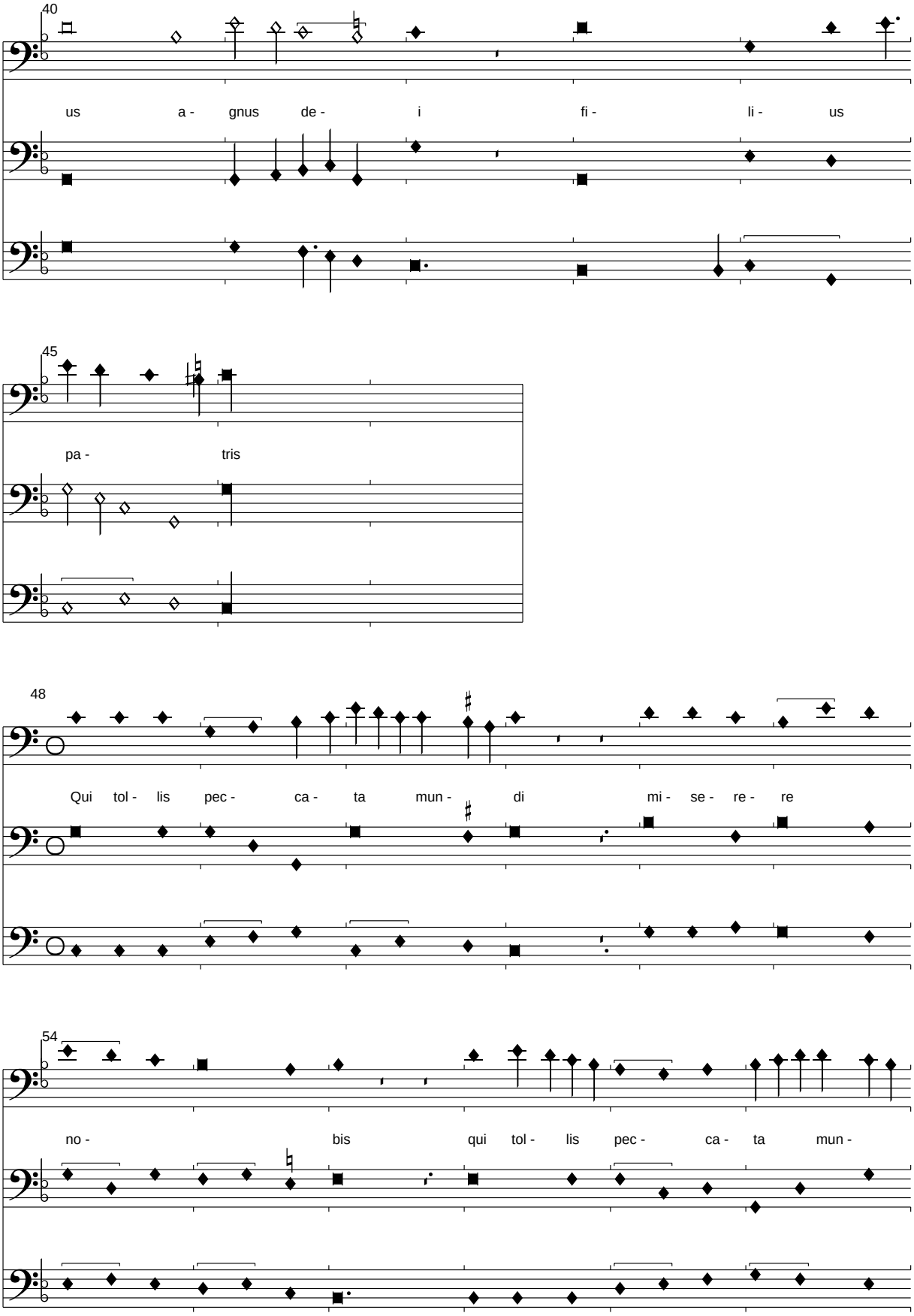


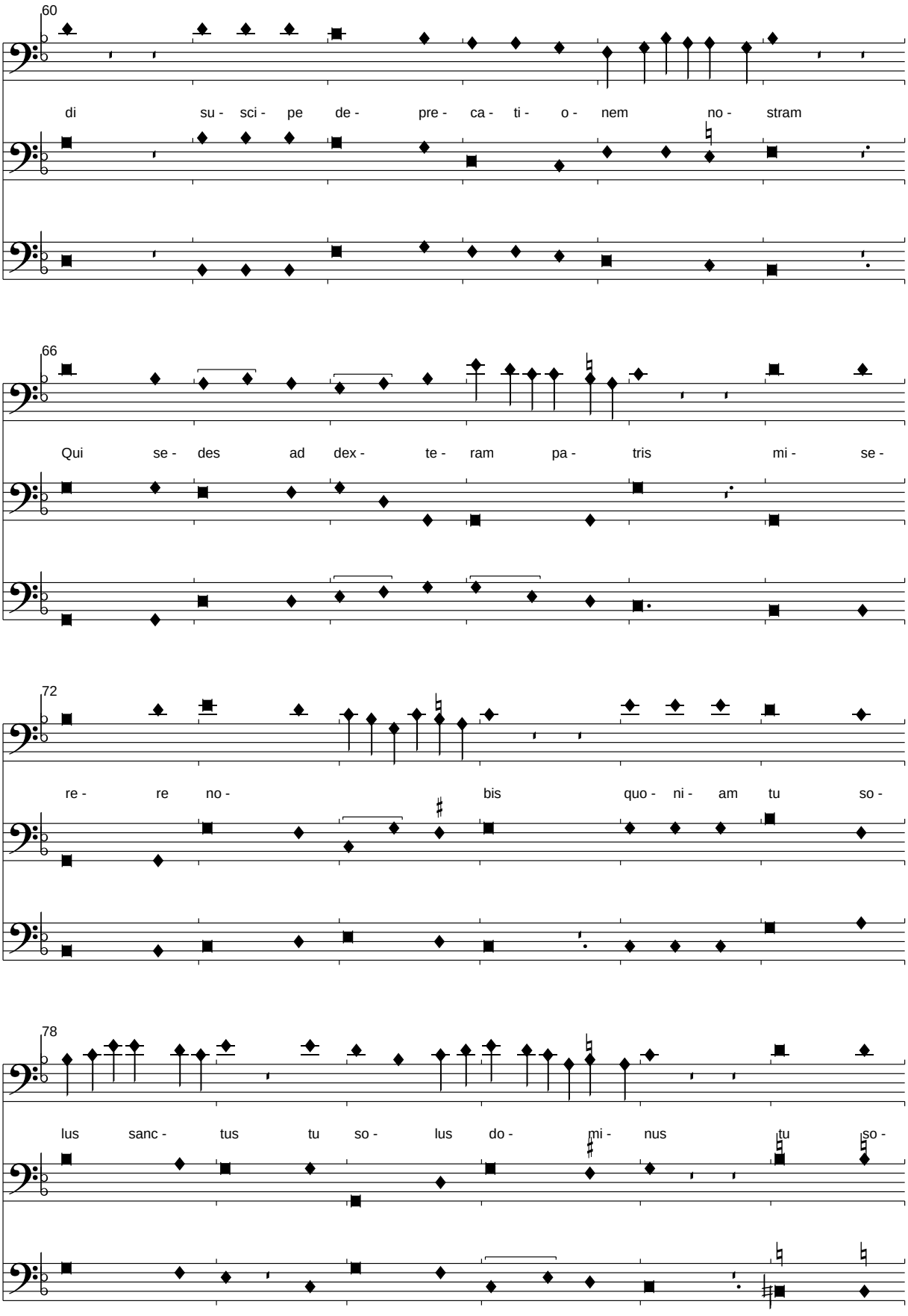
Das unikale Stück wird hier erstmals ediert. Der Superius hat vier Mensuren am Schluss zu viel, die evtl. auf ein ausgedehnteres Amen hinweisen, das sich nicht mehr in den Unterstimmen wiederfindet.
Die Zuschreibung an Reson erfolgt in der Literatur aus stilistischen Gründen.

Arnold de Lantins: Gloria
Bologna 2216, f. 23v-24r

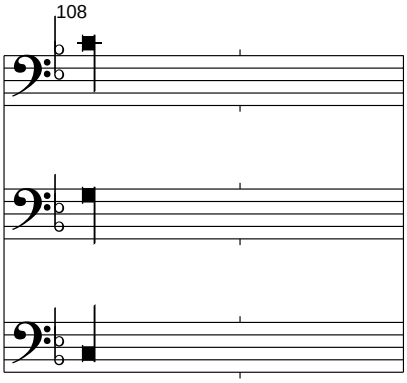



20
mus ti - bi pro - pter ma - gnam glo - ri - am tu - am
25
do - mi - ne de - us rex ce - les - tis de -
30
us pa - ter om - ni - po - tens do - mi - ne fi - li
35
u - ni - ge - ni - te Je - su Chri - ste do - mi - ne de -


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 -

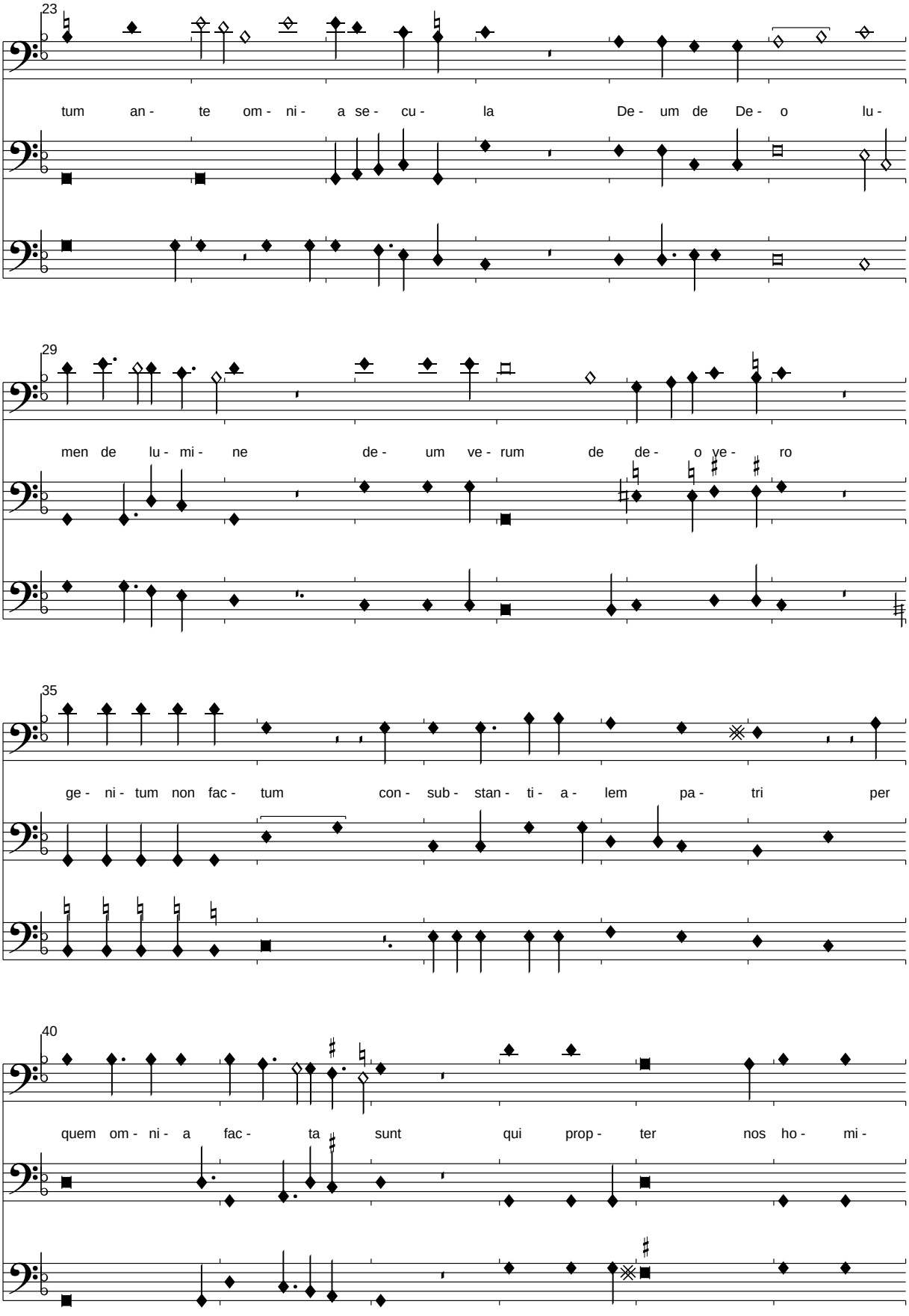


Die Version hier weicht erheblich von der Version der parallelen Quelle Bologna Q 15 ab, nicht zuletzt durch ein verkürtes Amen.

(A. de Lantins): Credo

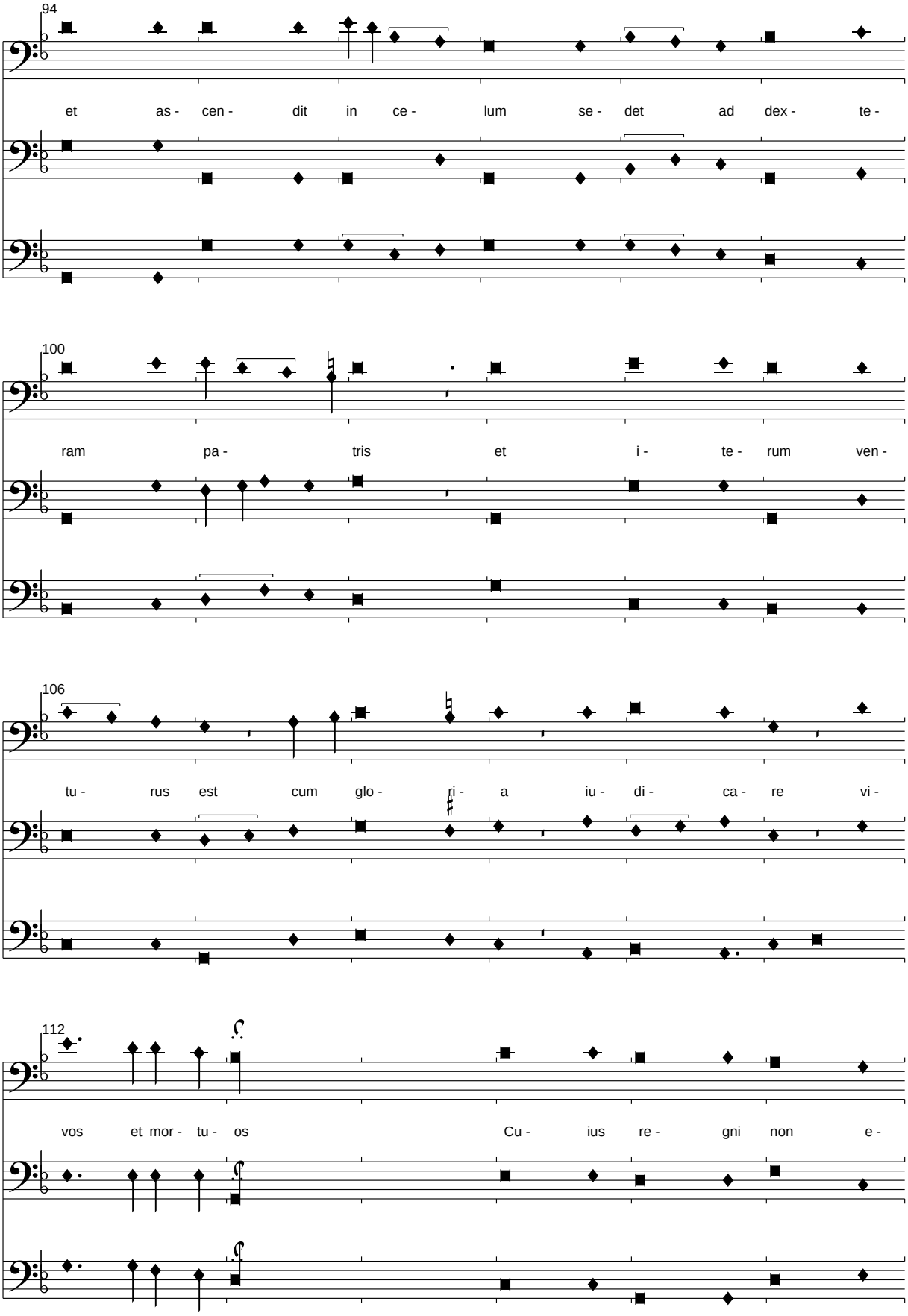
Bologna 2216, f. 24v-26r

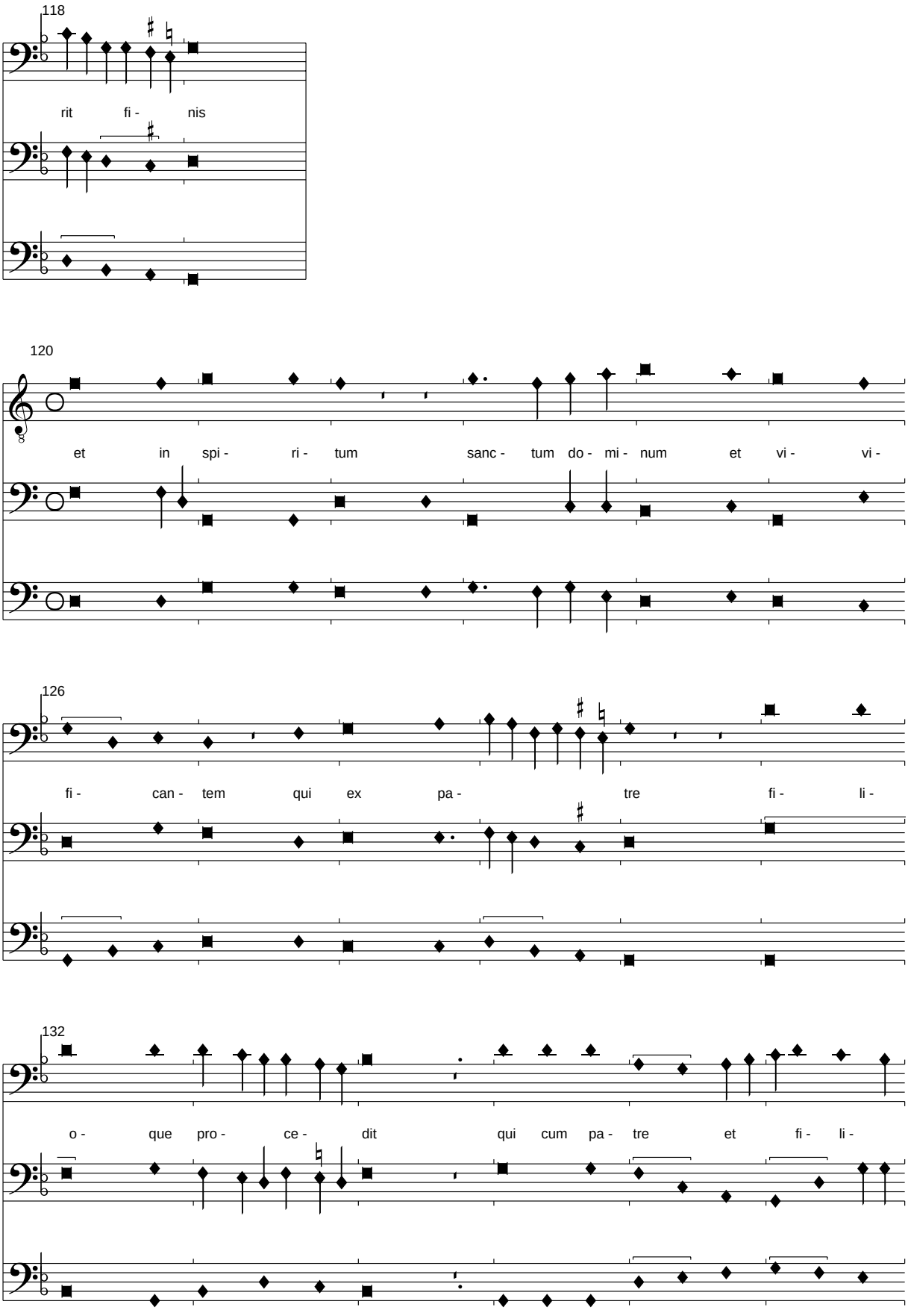


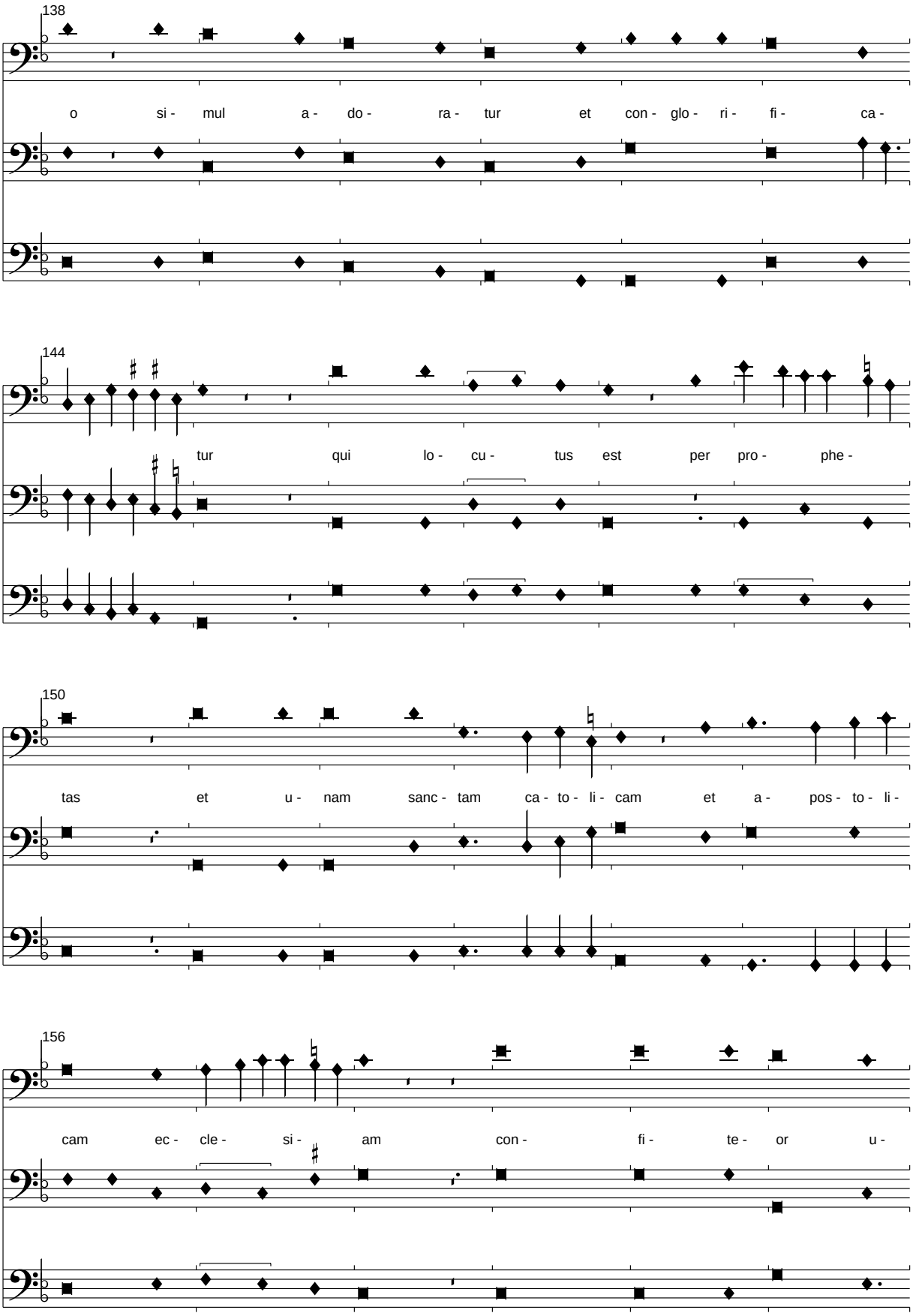

23
tum an- te om- ni- a se- cu- la De- um de De- o lu-
29
men de lu- mi- ne de- um ve- rum de de- o ve- ro
35
ge- ni- tum non fac- tum con- sub- stan- ti- a- lem pa- tri per
40
quem om- ni- a fac- ta sunt qui prop- ter nos ho- mi-

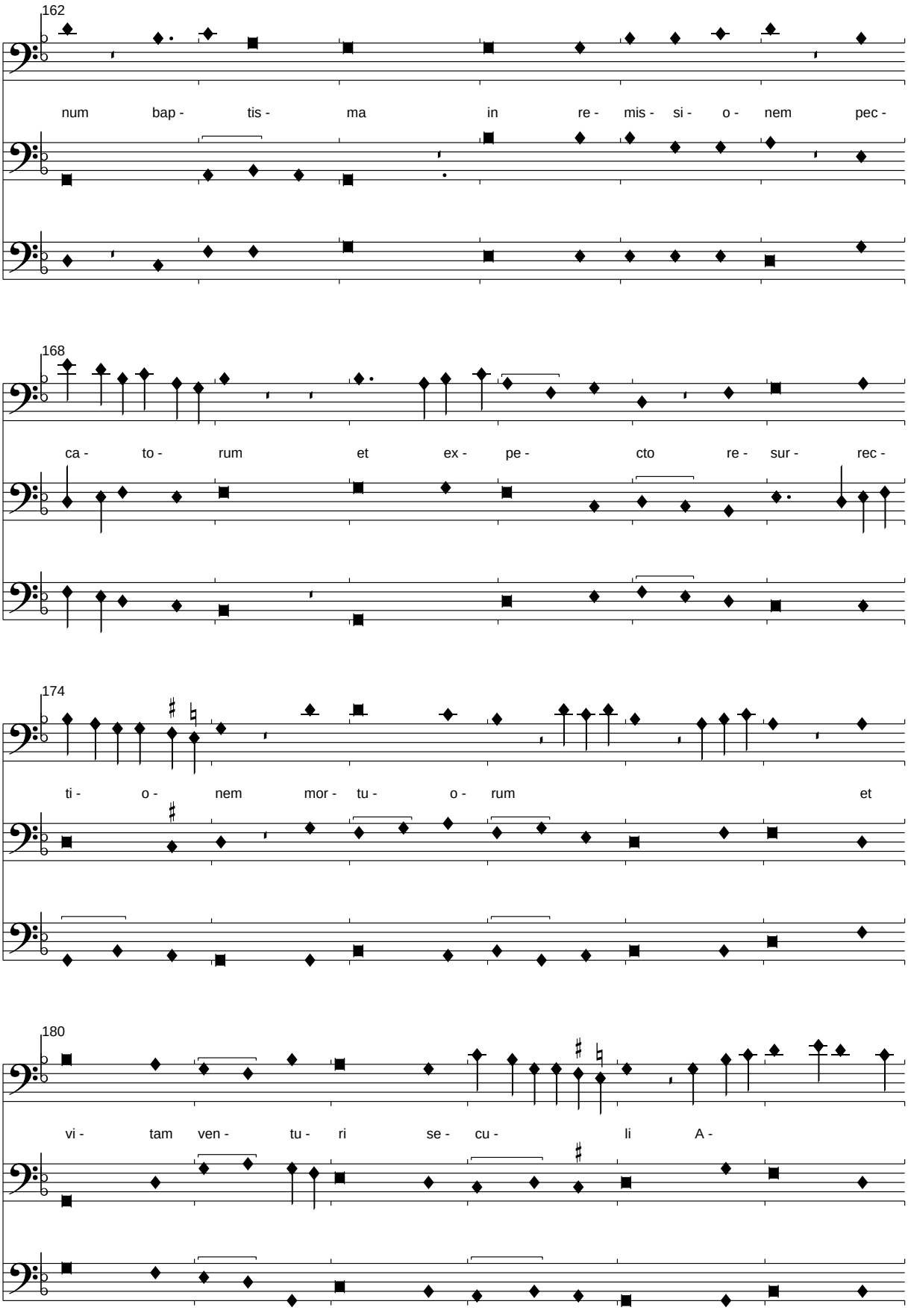

46
nes et prop - ter no - stram sa - lu - tem de - scen - dit de ce - lis et in - car -
52
na - tus est de spi - ri - tu sanc - to ex ma - ri - a vir - gi -
58
ne et ho - mo fac - tus est
64
cru - ci - fi - xus e - ti - am pro no - bis sub Pon -

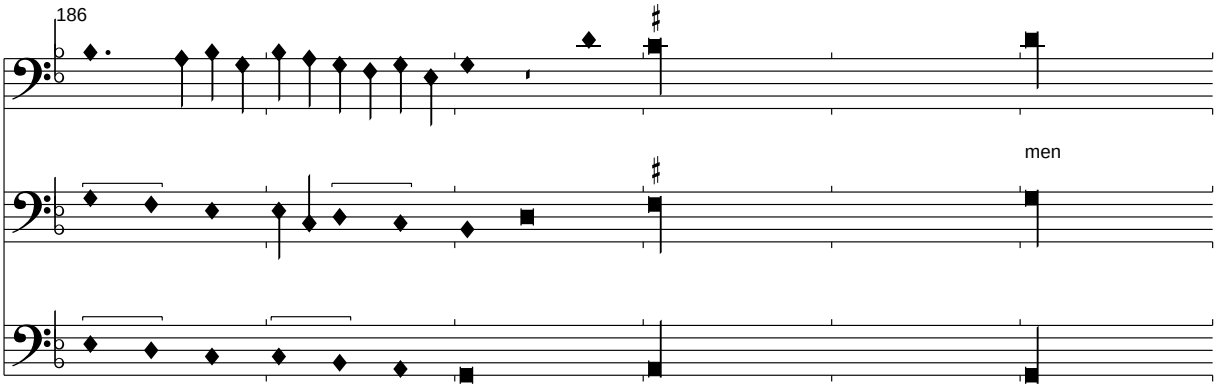

70
ti - o Pi - la - to pas - sus et se - pul -
76
tus est Et re - sur -
82
re - ter - ti - a di -
88
e se - cun - dum scri - ptu - ras


94
et as - cen - dit in ce - lum se - det ad dex - te -
100
ram pa - tris et i - te - rum ven -
106
tu - rus est cum glo - ri - a iu - di - ca - re vi -
112
vos et mor - tu - os Cu - ius re - gni non e -


118
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 -
132
o - que pro - ce - dit qui cum pa - tre et fi - li -

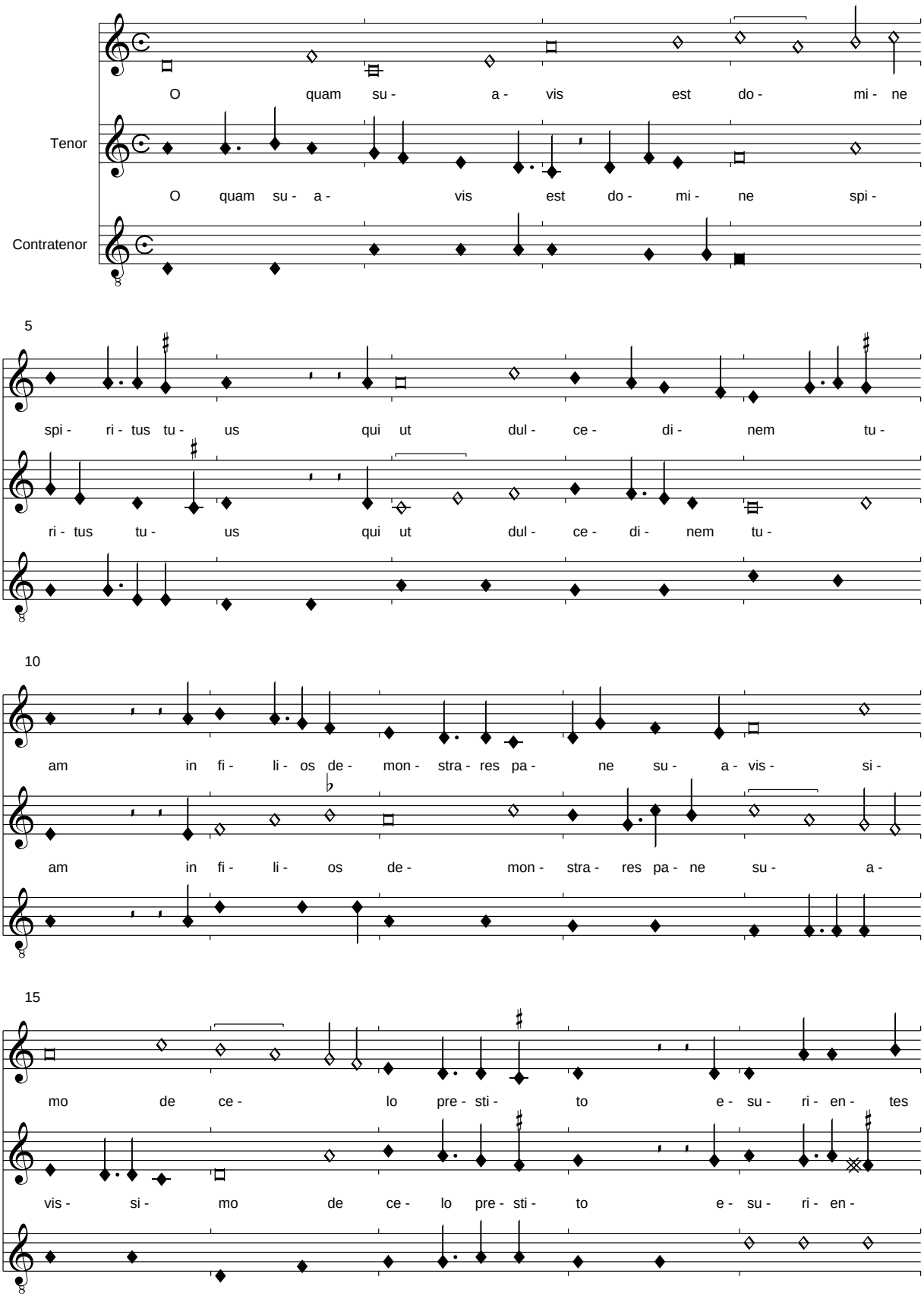

138
o si - mul a - do - ra - tur et con - glo - ri - fi - ca -
144
tur qui lo - cu - tus est per pro - phe -
150
tas et u - nam sanc - tam ca - to - li - cam et a - pos - to - li -
156
cam ec - cle - si - am con - fi - te - or u -

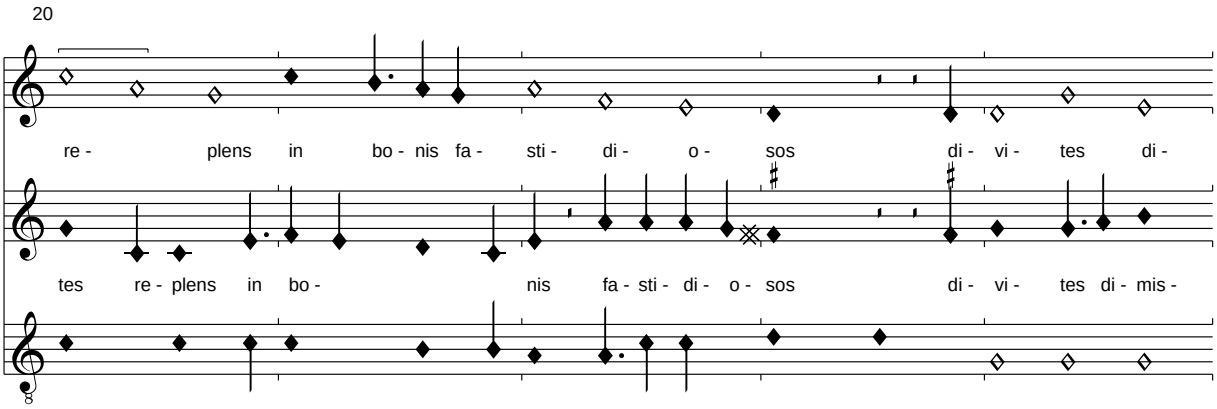

162
num bap - tis - ma in re - mis - si - o - nem pec -
168
ca - to - rum et ex - pe - cto re - sur - rec -
174
ti - o - nem mor - tu - o - rum et
180
vi - tam ven - tu - ri se - cu - li A -

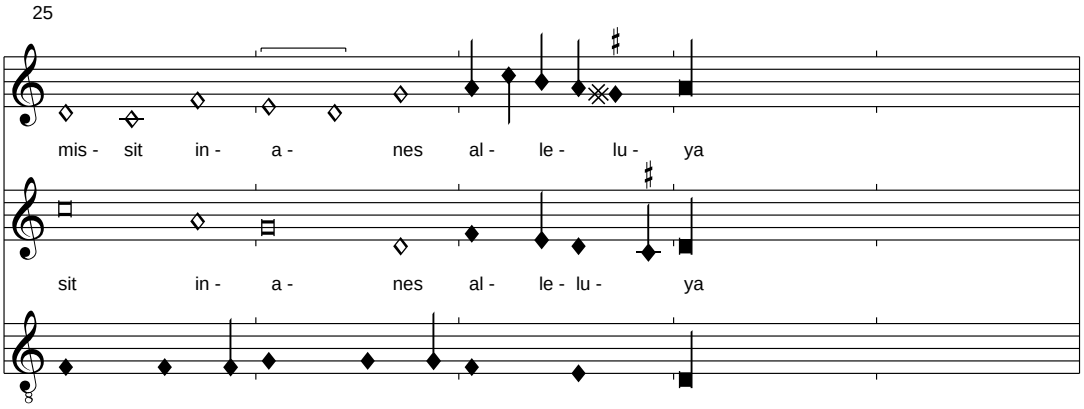


Dieses Credo gehört zum vorangehenden Gloria. Auch hier ist Bologna 2216 sehr stark von Q 15 abweichend, das Amend erneut verkürzt.

O quam suavis est
Bologna 2216, f. 25v-26r

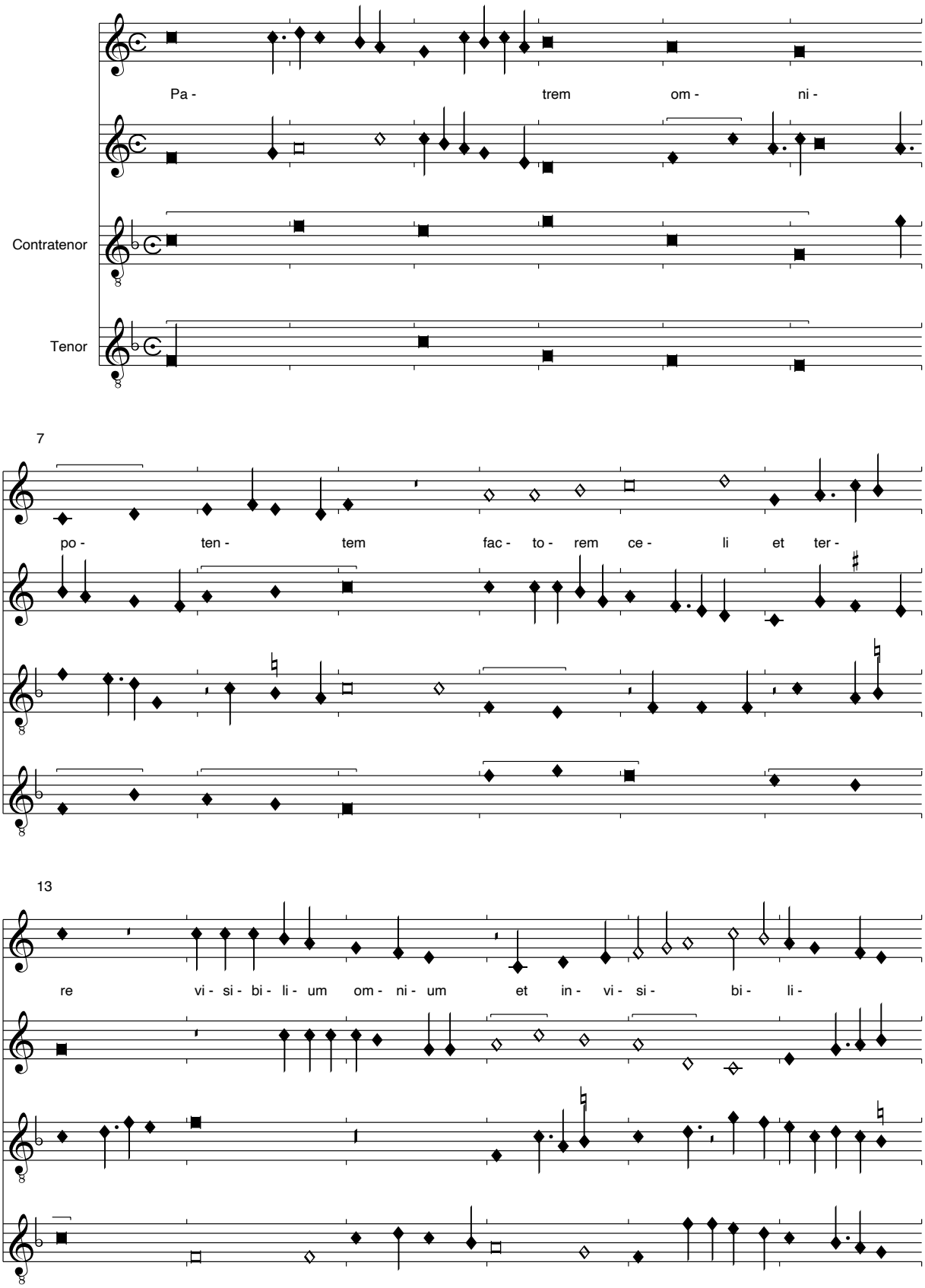




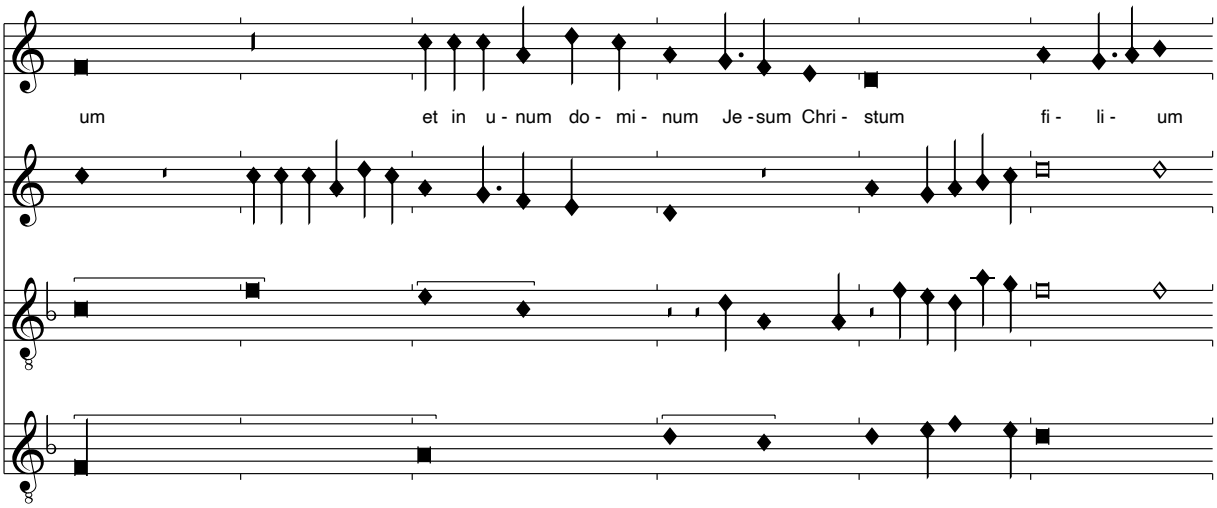


Fronleichnams-Antiphon

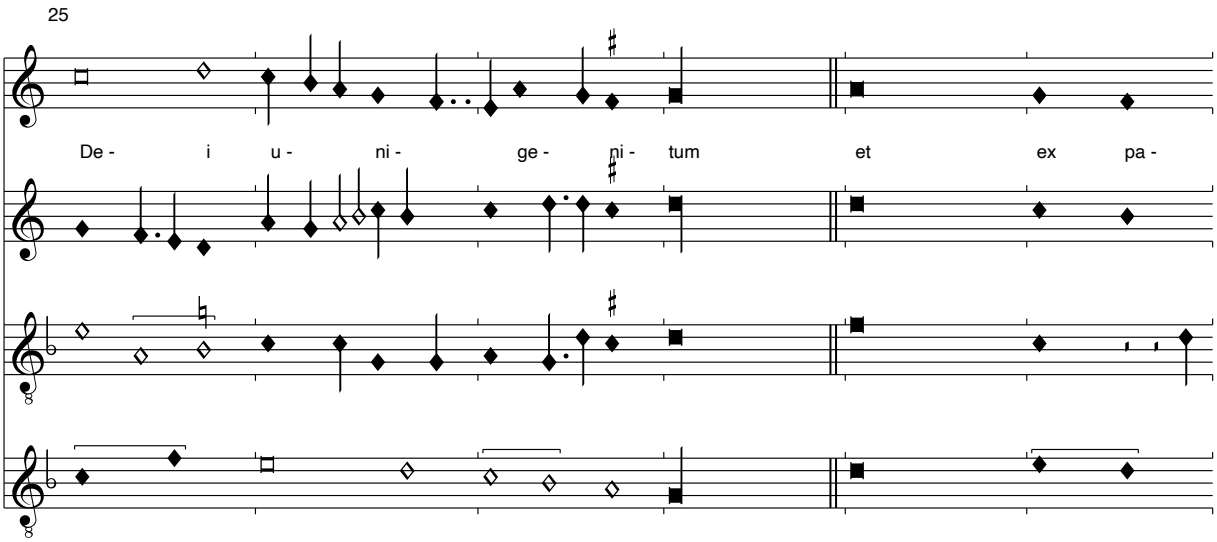
G. Dufay: Credo Tr. Sic Maria
Bologna 2216, f. 26v-28r



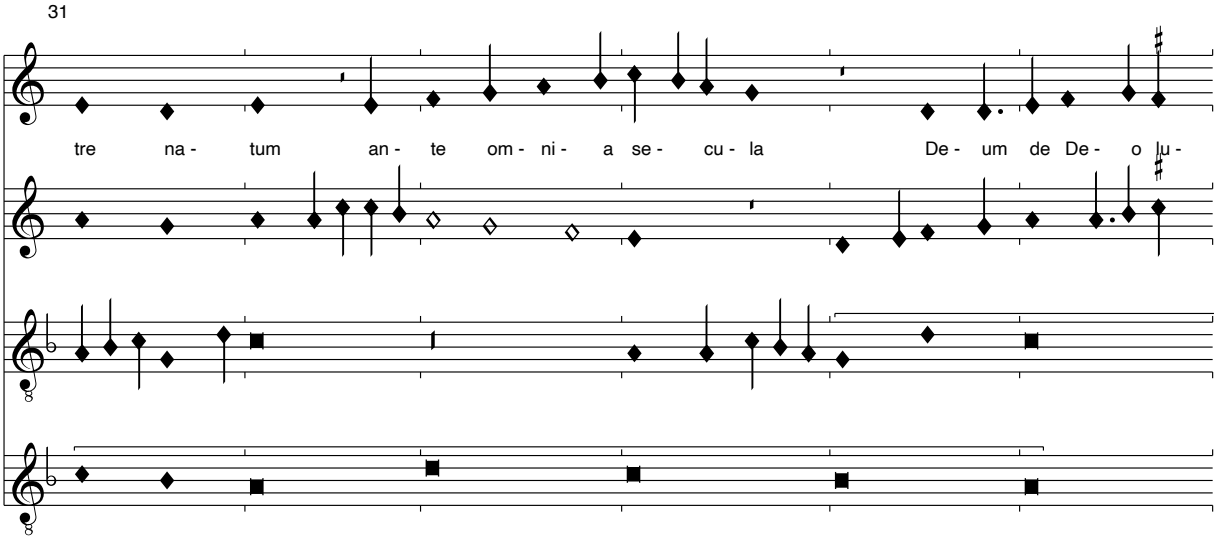
19


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 -

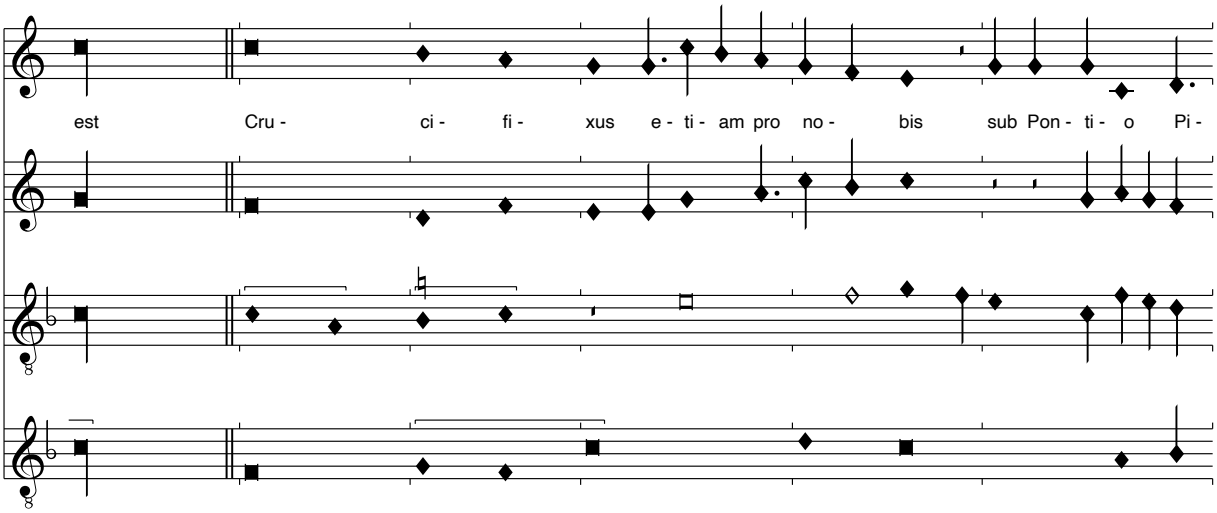
31


tre na - tum an - te om - ni - a se - cu - la De - um de De - o lu -

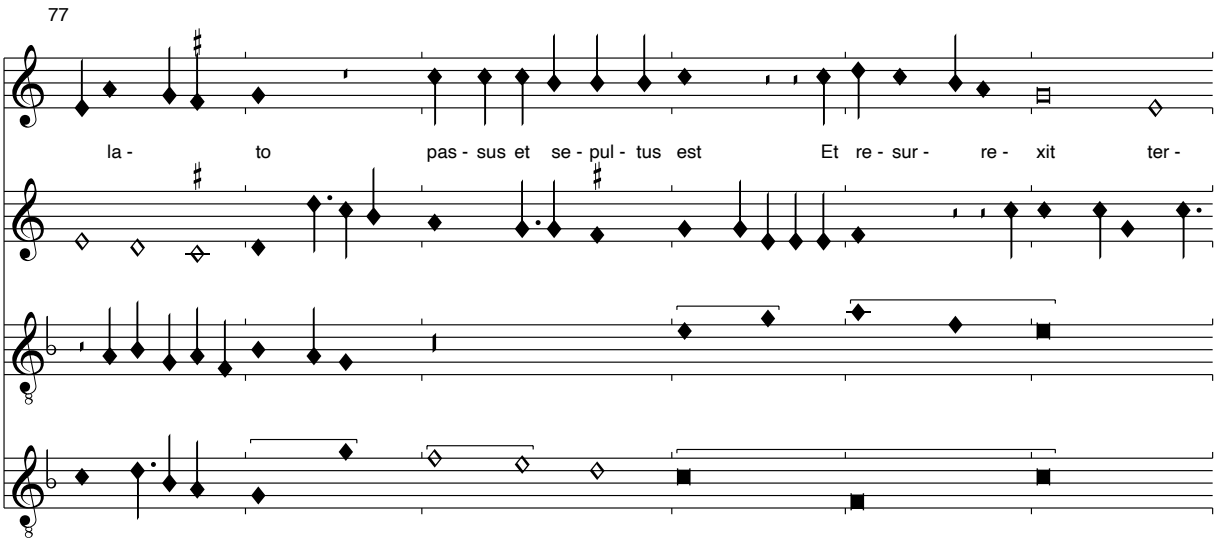

37
men de lu - mi - ne de - um ve - rum de de - o ve - ro
42
ge - ni - tum non fac - tum con - sub - stan - ti - a - lem pa - tri per
47
quem om - ni - a fac - ta sunt qui prop - ter nos ho - mi -


53
nes et prop - ter no - stram sa - lu - tem de - scen - dit de ce - lis
59
et in - car - na - tus est de spi - ri - tu sanc - to ex ma - ri -
65
a vir - gi - ne et ho - mo fac - tus

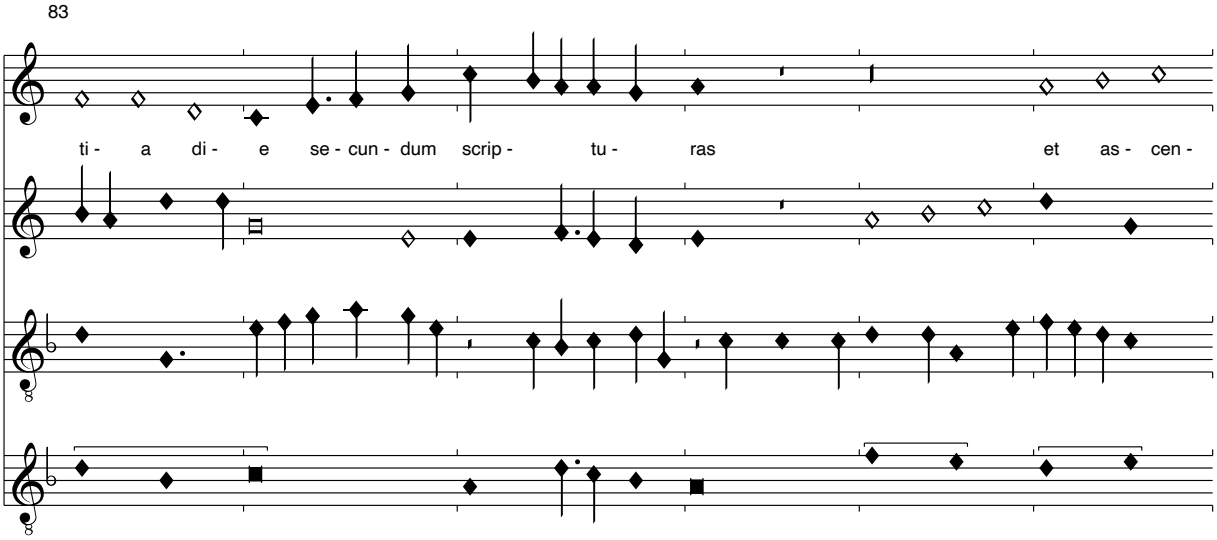
71

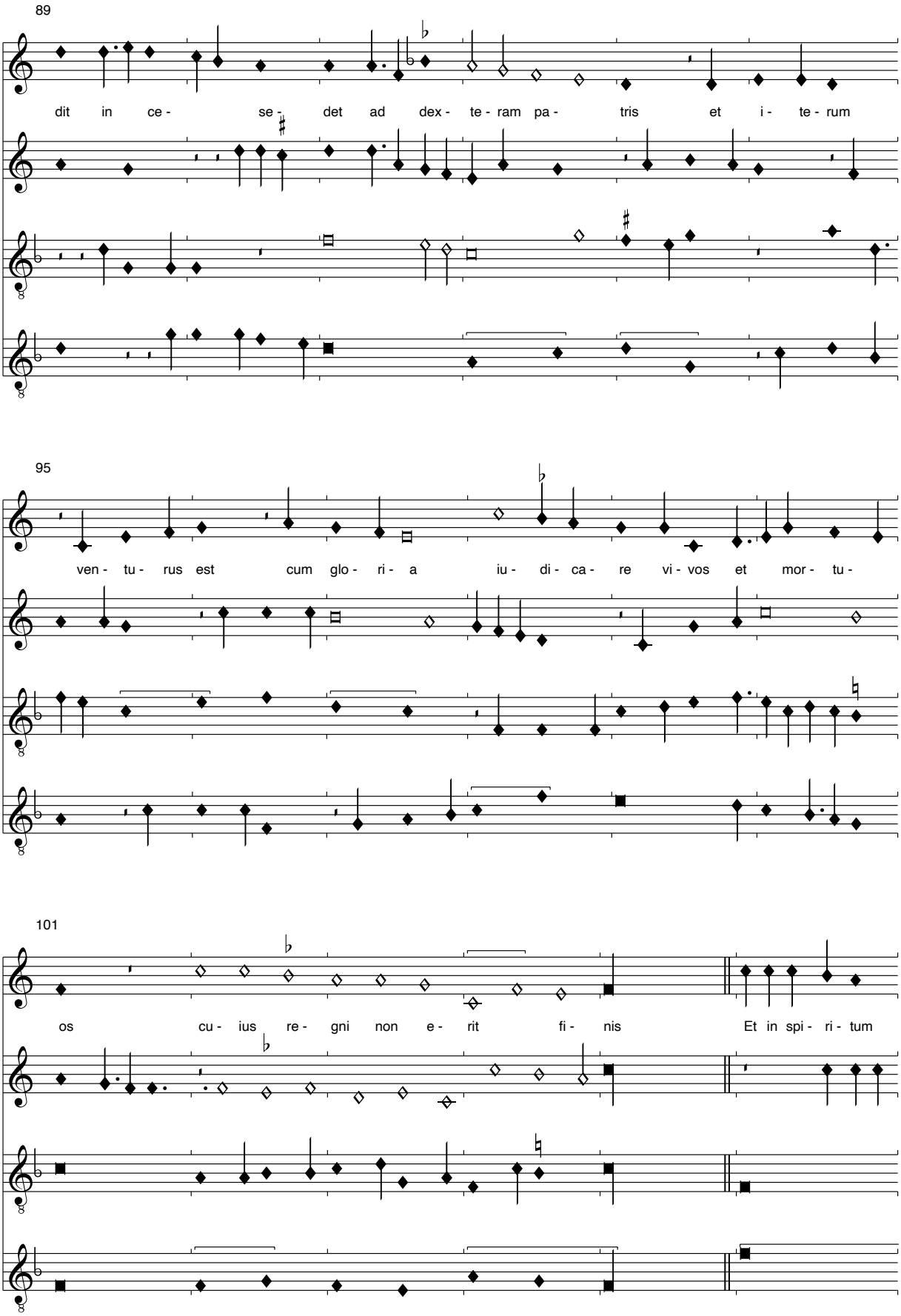

est Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

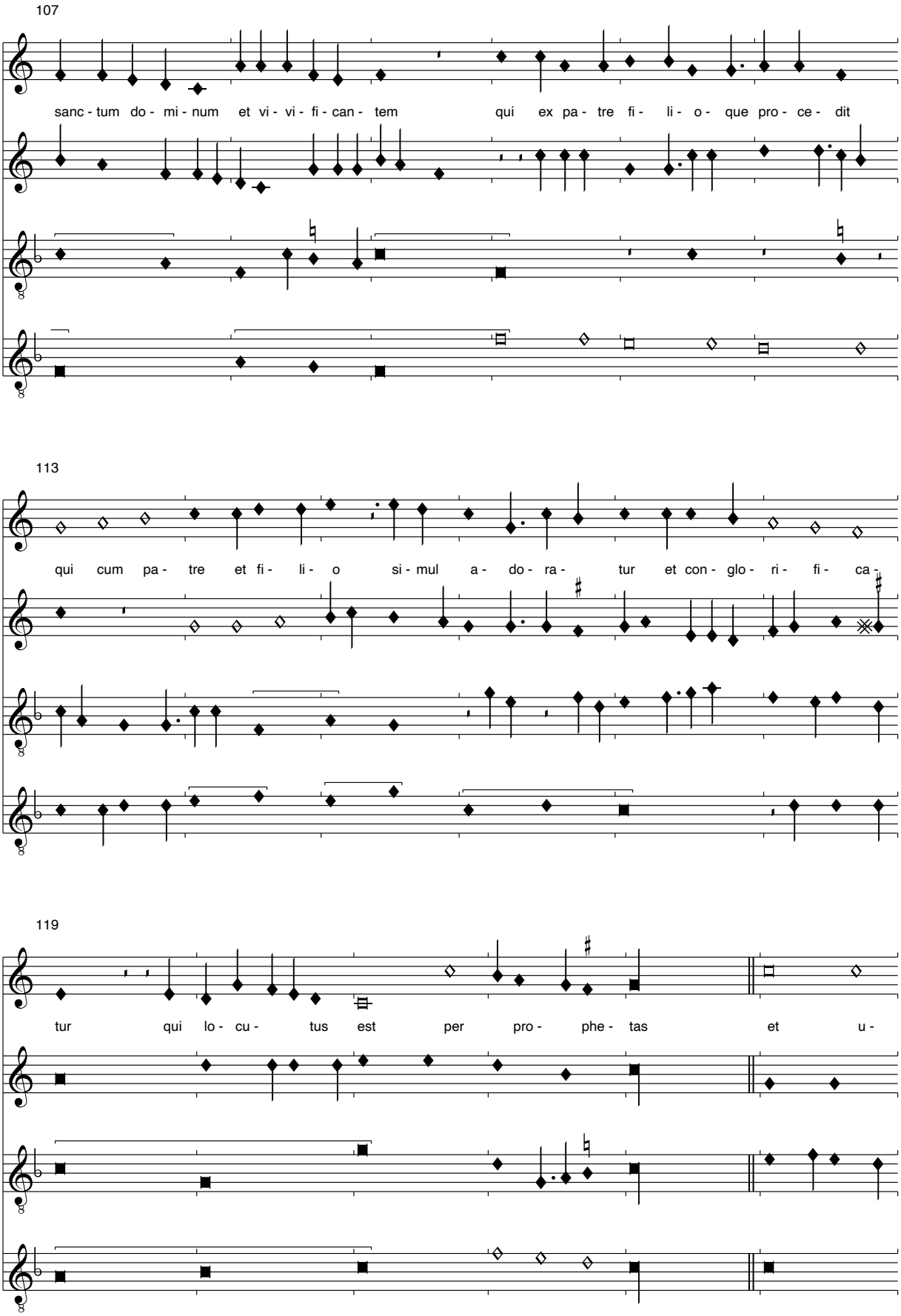
77

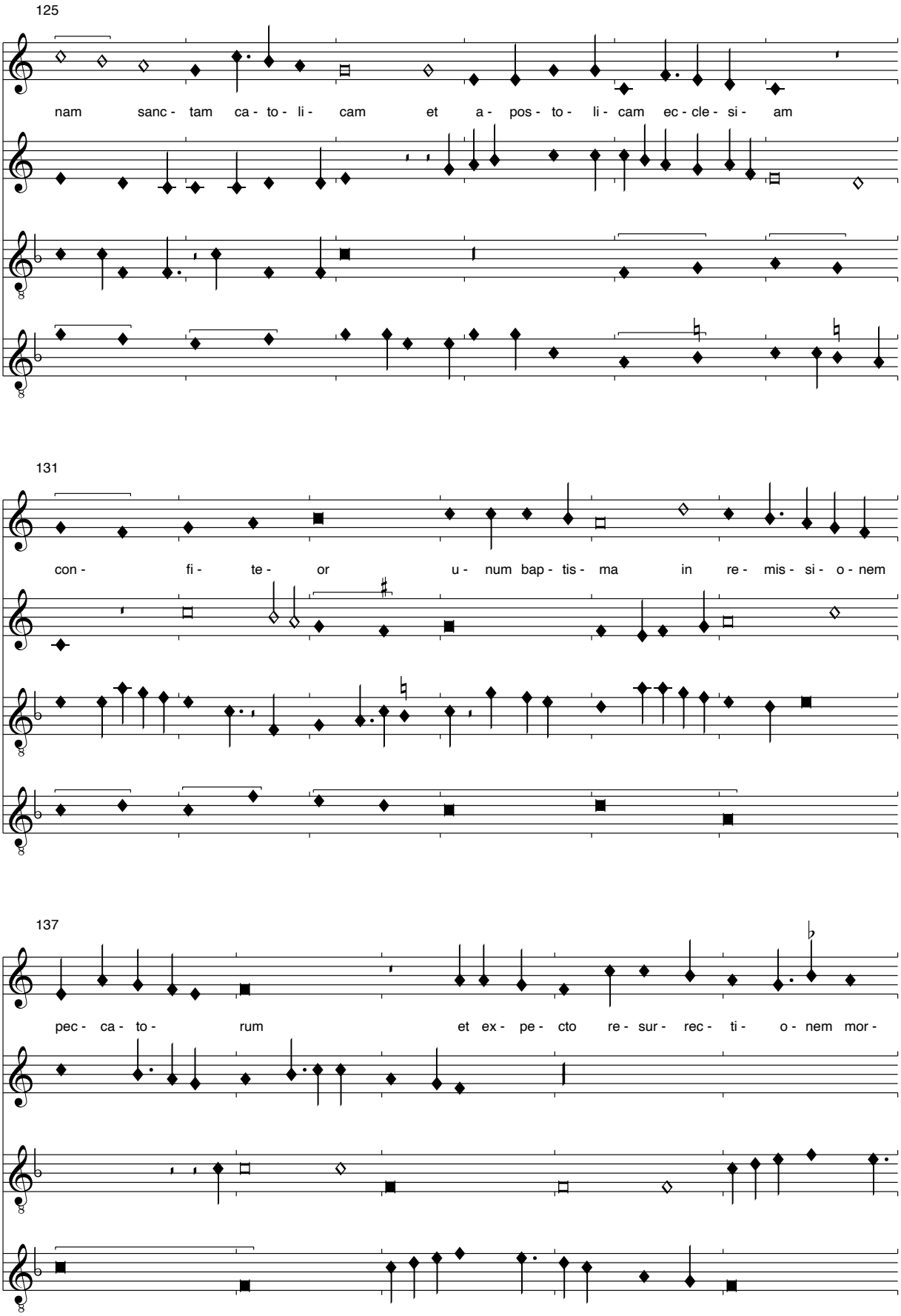

la - to pas - sus et se - pul - tus est Et re - sur - re - xit ter -

83

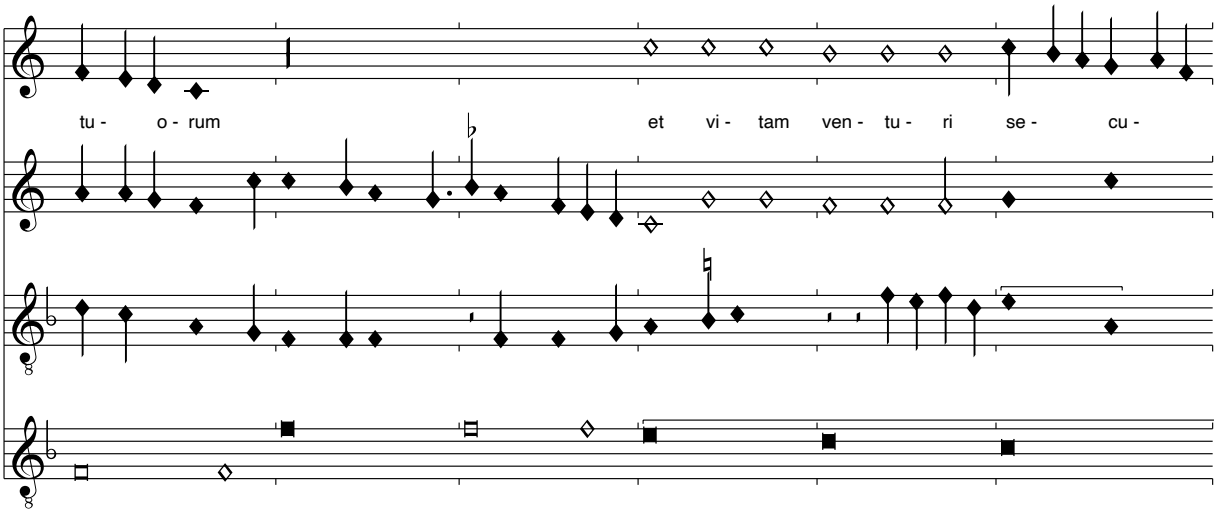

ti - a di - e se - cun - dum scrip - tu - ras et as - cen -


89
dit in ce - se - det ad dex - te - ram pa - tris et i - te - rum
95
ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu -
101
os cu - ius re - gni non e - rit fi - nis Et in spi - ri - tum

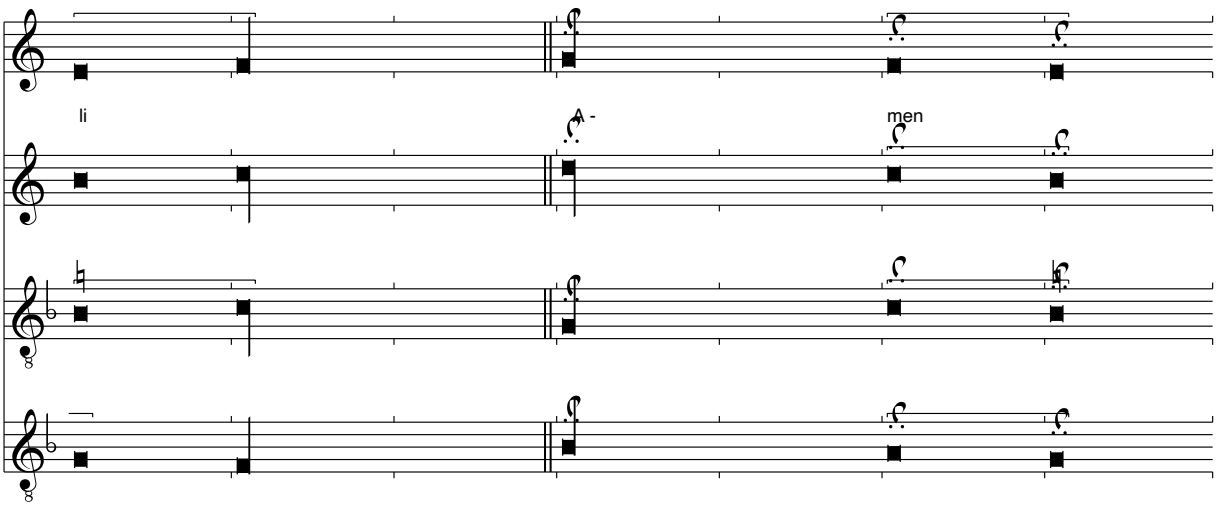

107
sanc - tum do - mi - num et vi - vi - fi - can - tem qui ex pa - tre fi - li - o - que pro - ce - dit
113
qui cum pa - tre et fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca -
119
tur qui lo - cu - tus est per pro - phe - tas et u -


125
nam sanc - tam ca - to - li - cam et a - pos - to - li - cam ec - cle - si - am
131
con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem
137
pec - ca - to - rum et ex - pe - cto re - sur - rec - ti - o - nem mor -

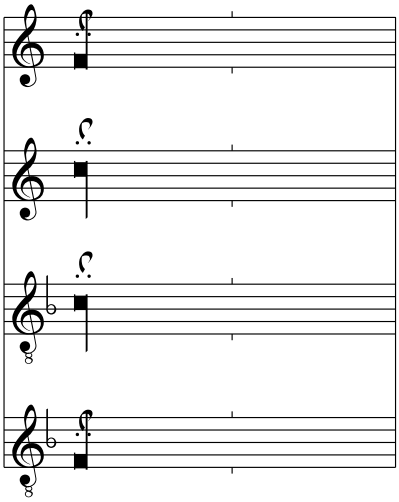
142



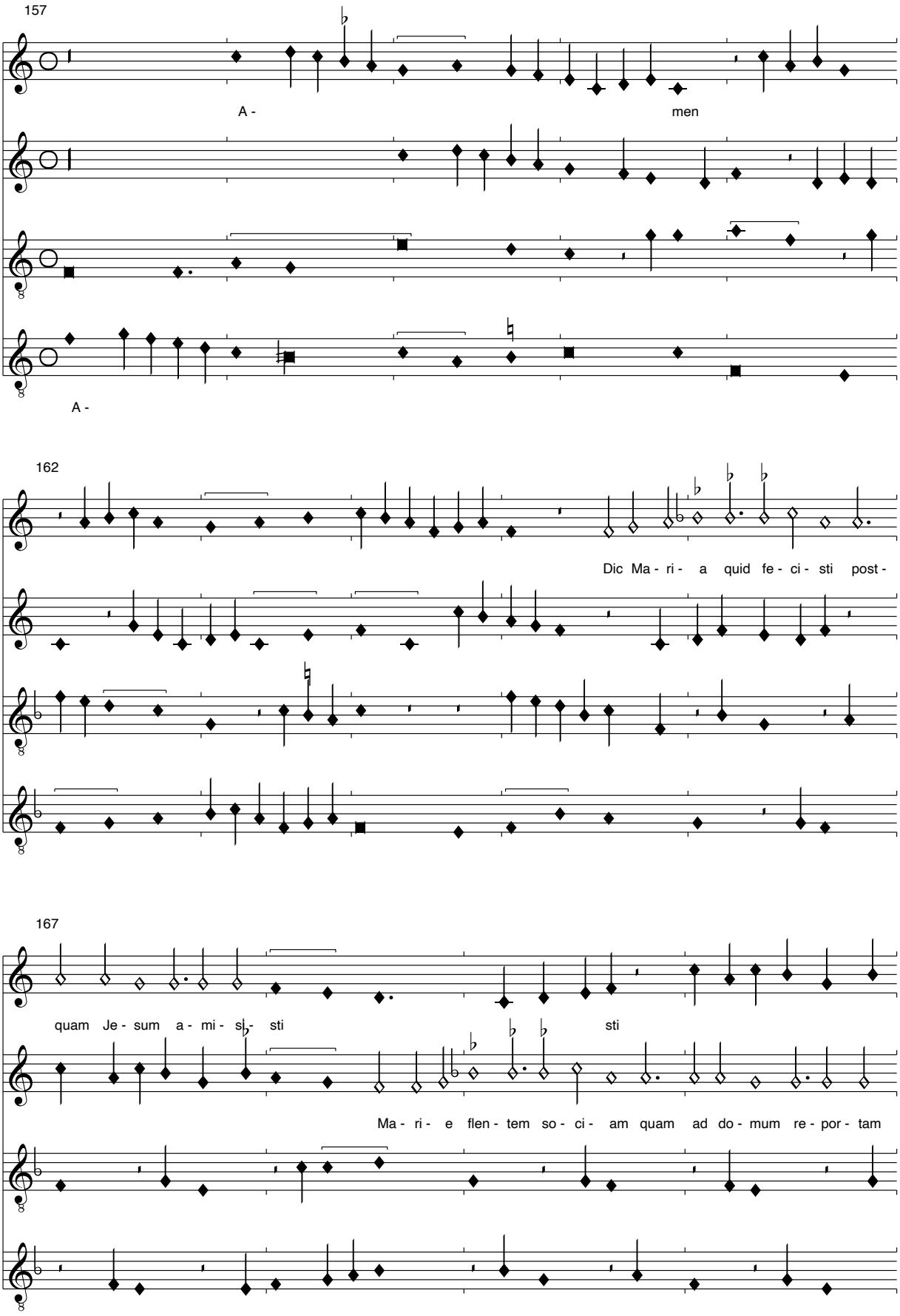
148

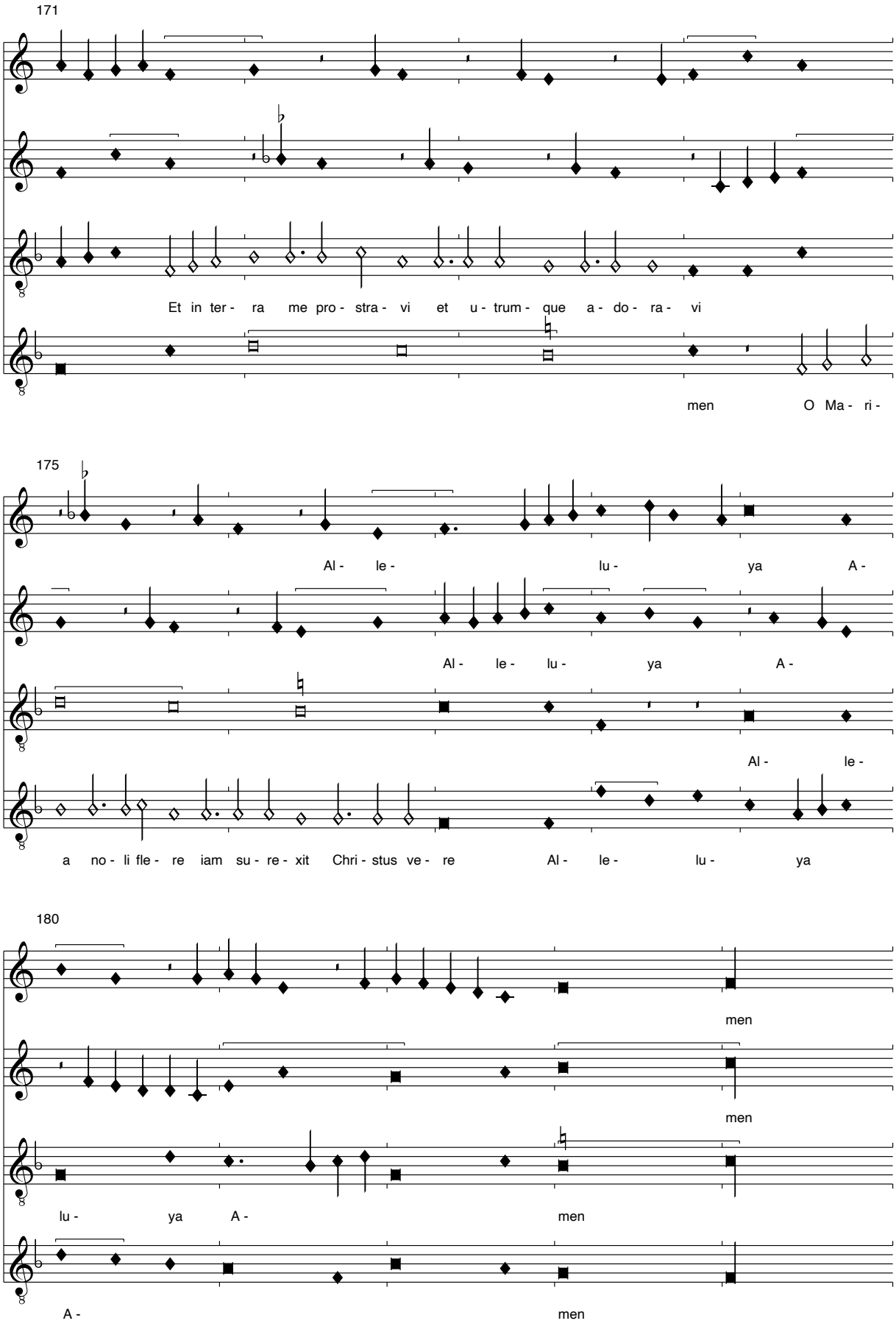


155



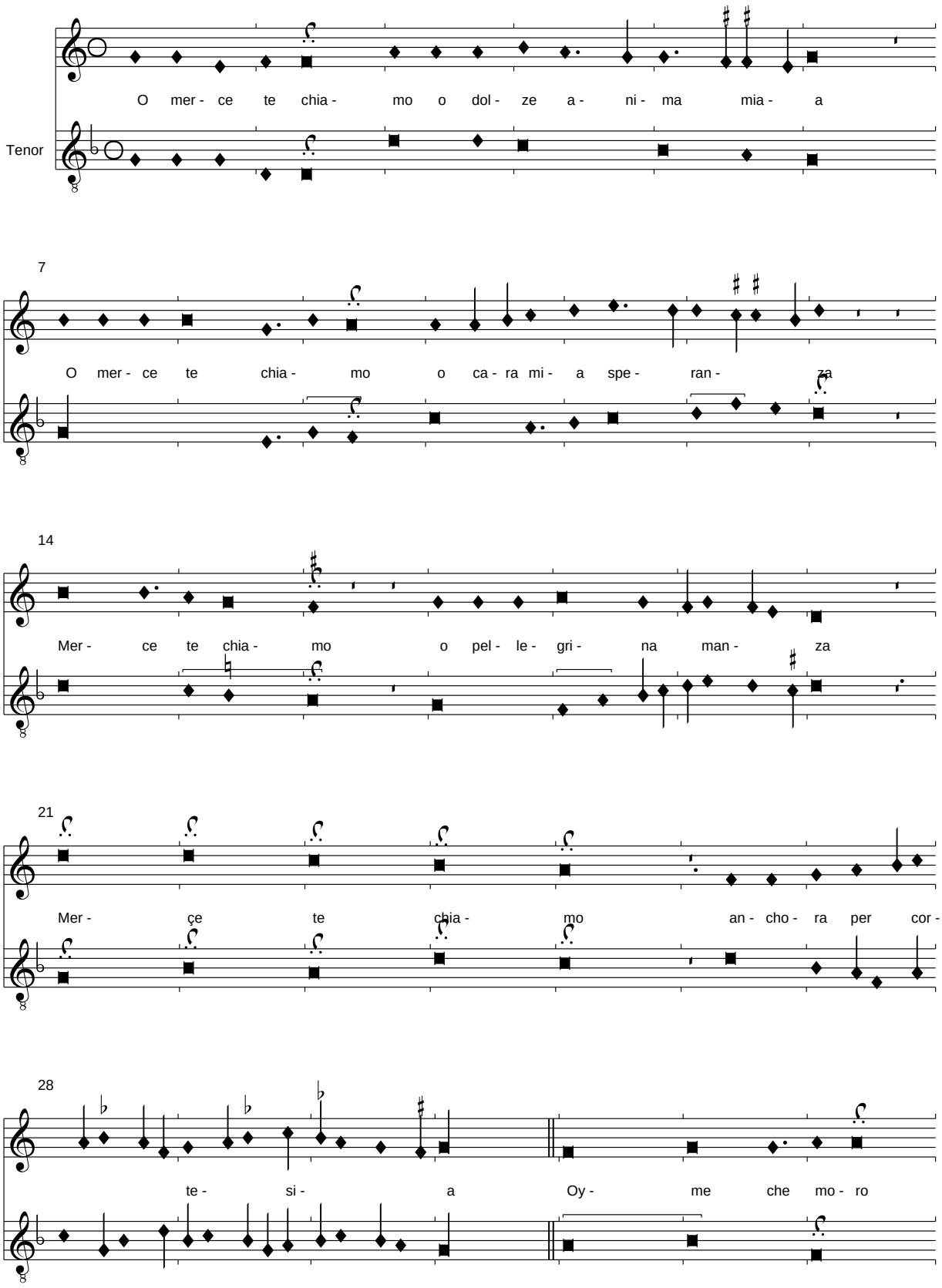
Text

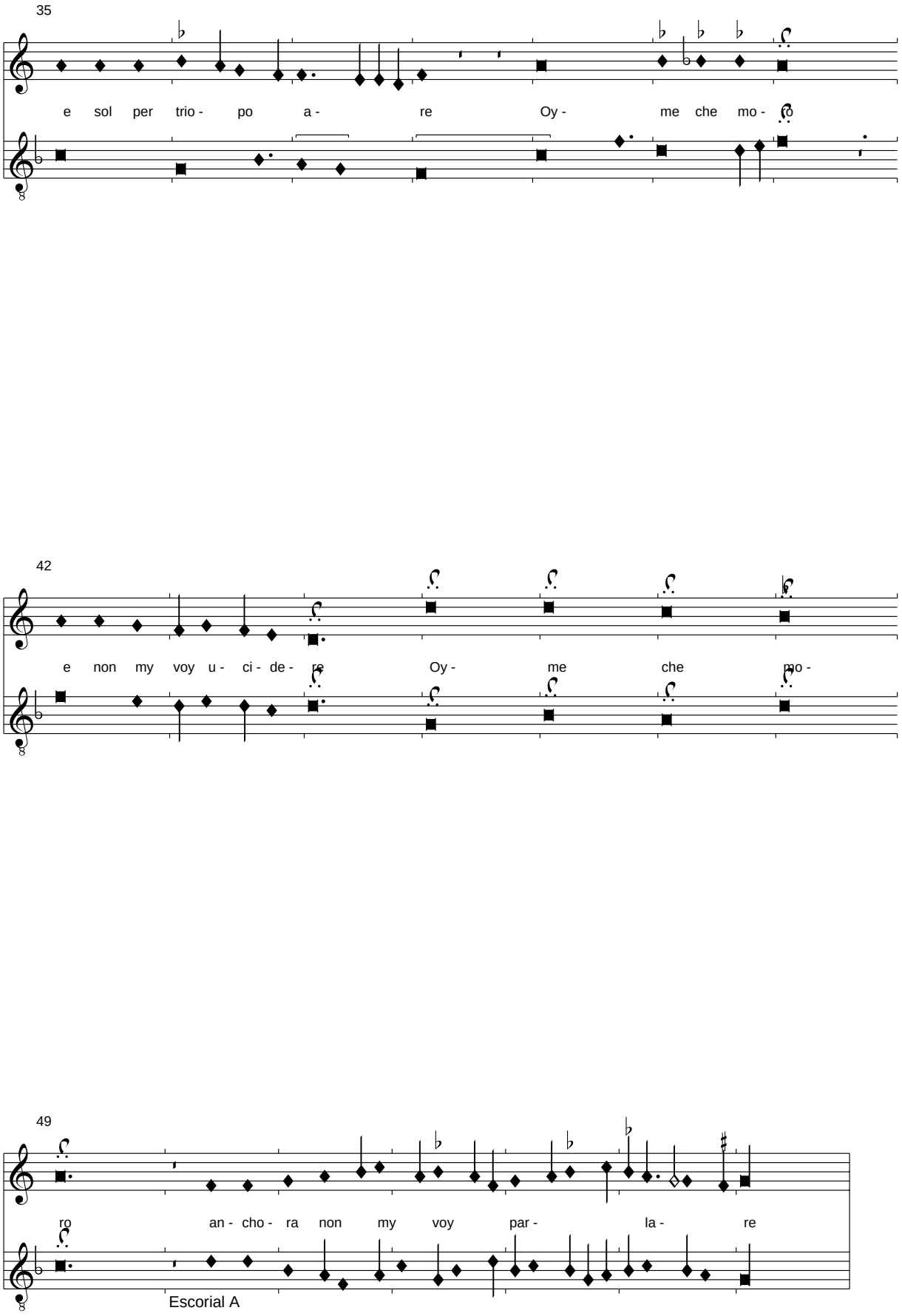

157
A - men
A -
162
Dic Ma - ri - a quid fe - ci - sti post -
167
quam Je - sum a - mi - sti sti
Ma - ri - e flen - tem so - ci - am quam ad do - mum re - por - tam



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 Stüch 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 -

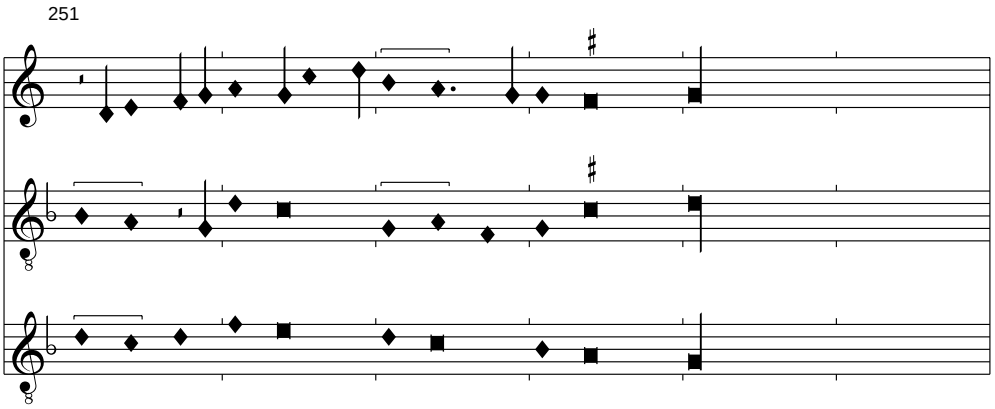

84
ti - col - les - que su - a - ves pa - ce
91
di - ves per - va - dit vi - a - tor tu -
98
tus ar - va in - co - lit a - ra - tor
105


112
O san - cta pax di - u ex - pec -
122
ta - ta mor - ta - li - bus tam dul - cis
132
A faux bourdon
tam gra - ta
faulx bourdon
Tenor
142
sis e - ter - na fir - ma si -


152
ne frau - de fi - dem te -
162
cum sem - per es - se gau - de
172
et qui no - bis O pax te de - de -
182
re pos - si - de - ant reg - num si -

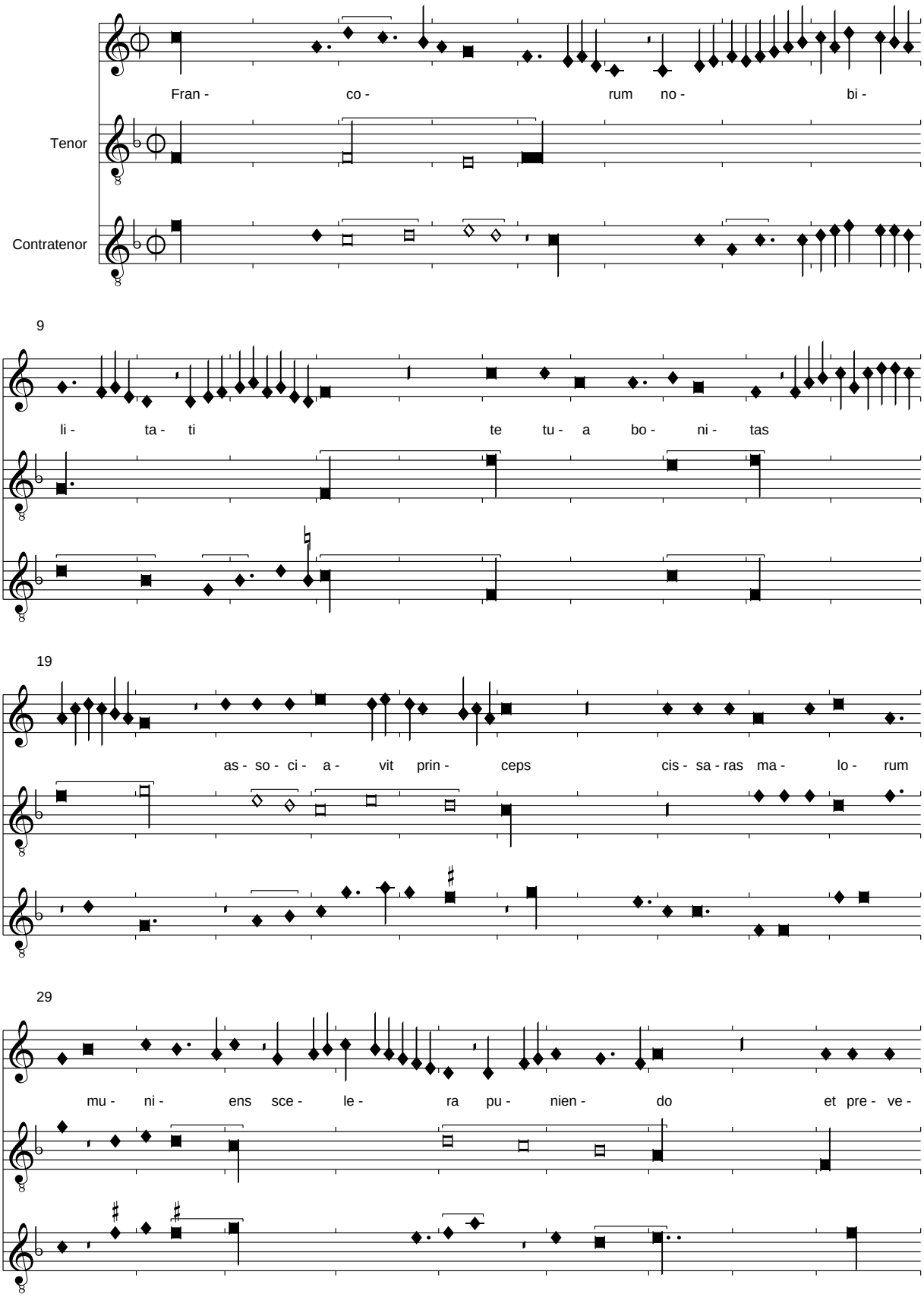

192
ne fi - ne
202
sit no - ster hic pon - ti - fex e - ter -
209
nus Eu - ge -
216
pi - us et


223
rax
Si -
gis -
230
mun -
dus
A faux bourdon
faulx bourdon
237
Tenor
244


251

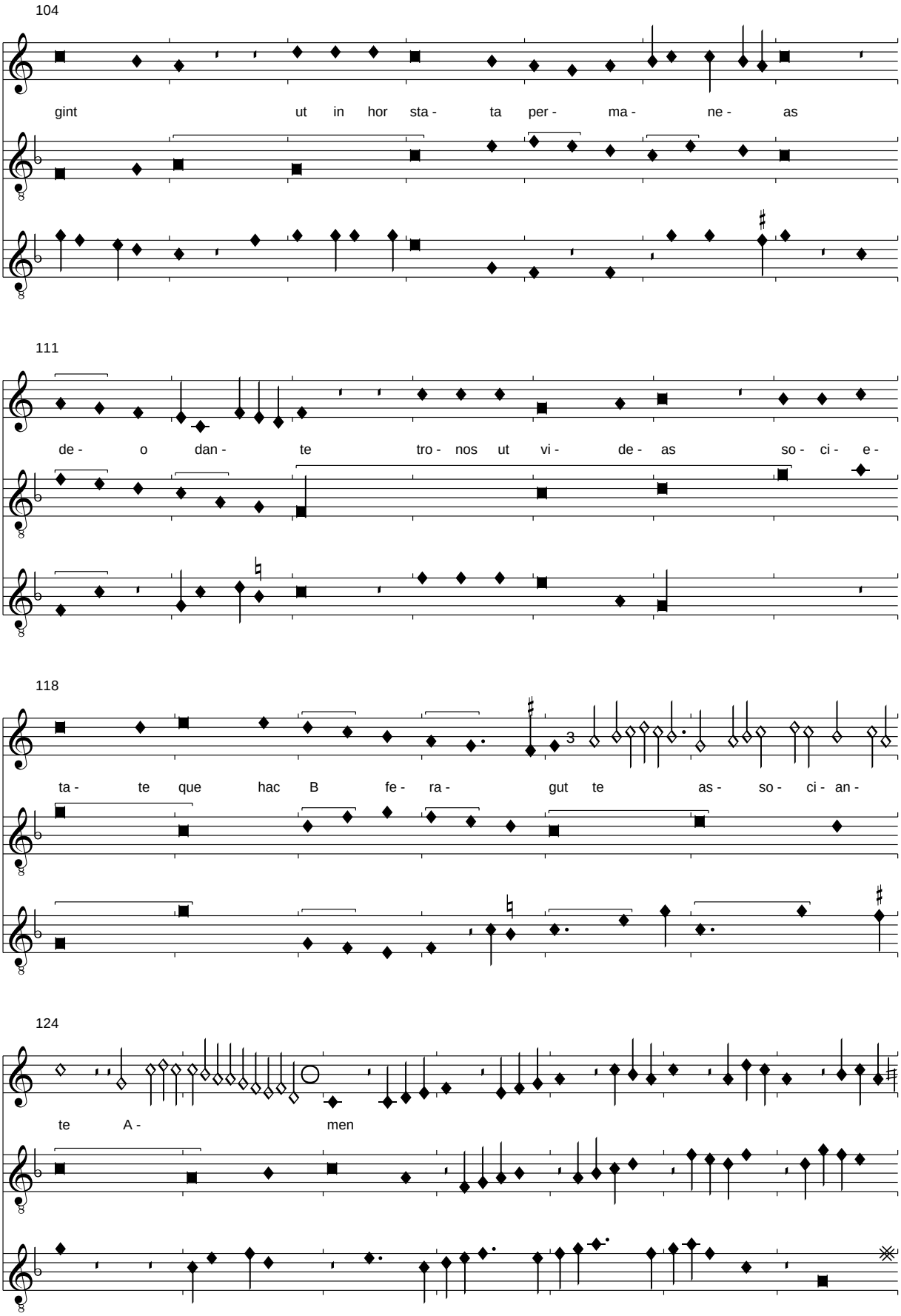
B Feragut: Francorum nobilitati

Bologna 2216, f. 29v-30r

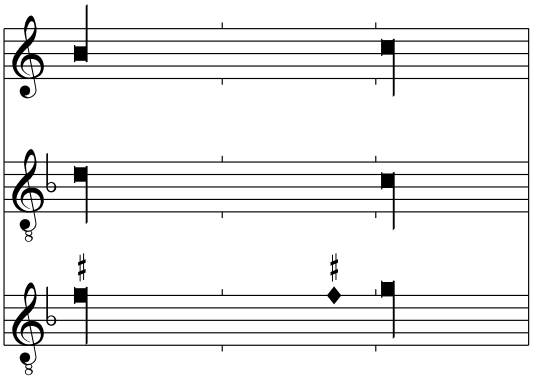



38
nien - do de in - ceps cu - stos ne -
48
ve o - vi - lis ca - den - tis - que po - pu - li
57
tu - a in - du - stri - a vi - gil de - stru - en - do ma -
67
li - ci - am et dy - a - bo - li - ca con - fun - dens op - ti -

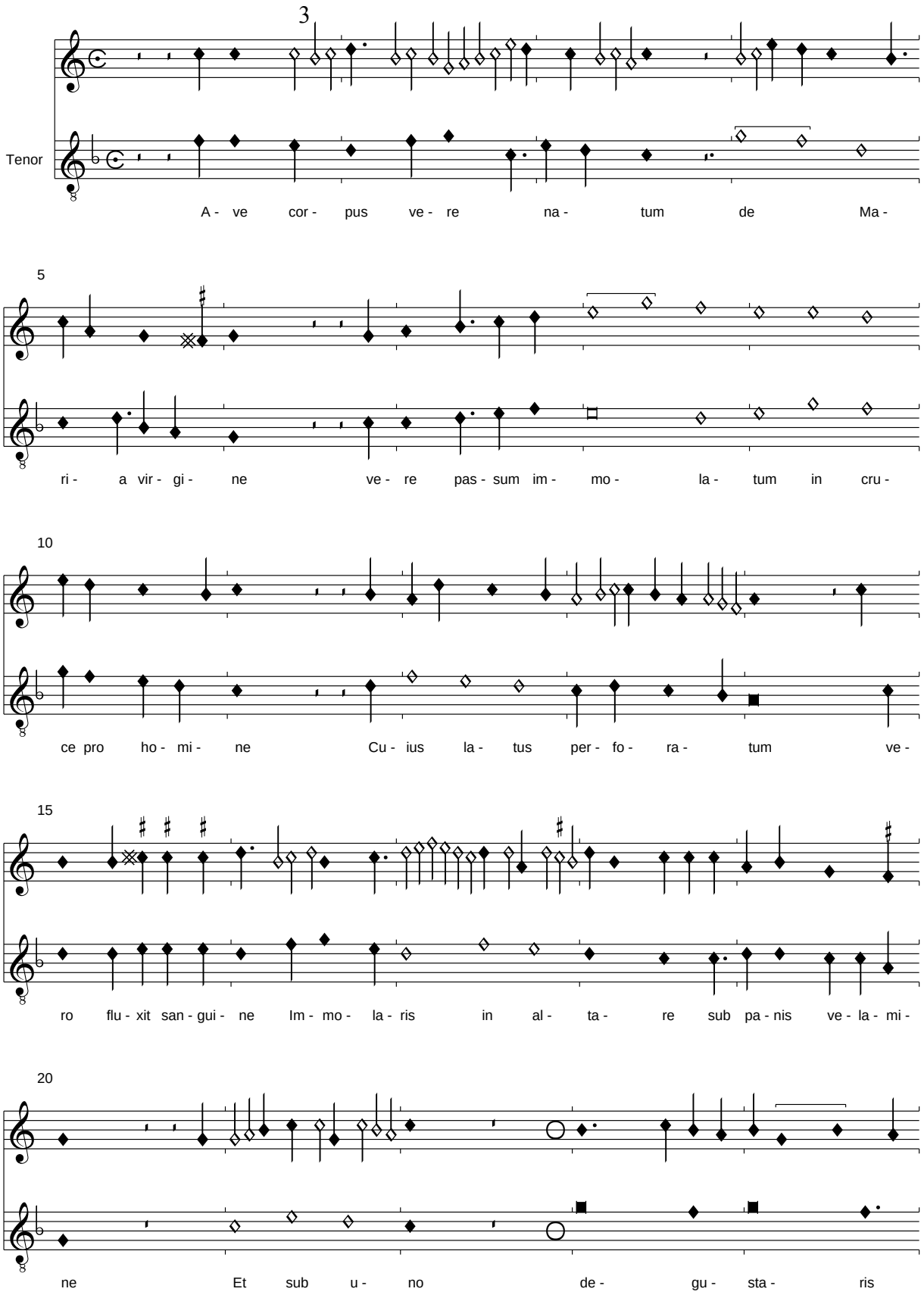

75
me pu - gil Ma - ni - fe - stans tu - is
83
ar - cha - na de - i que ut sol splen -
90
dent lim - pha - tis sa - cro fon -
97
te tri - bu - ens di - vi - na que per - lu - cent pe - tim i -

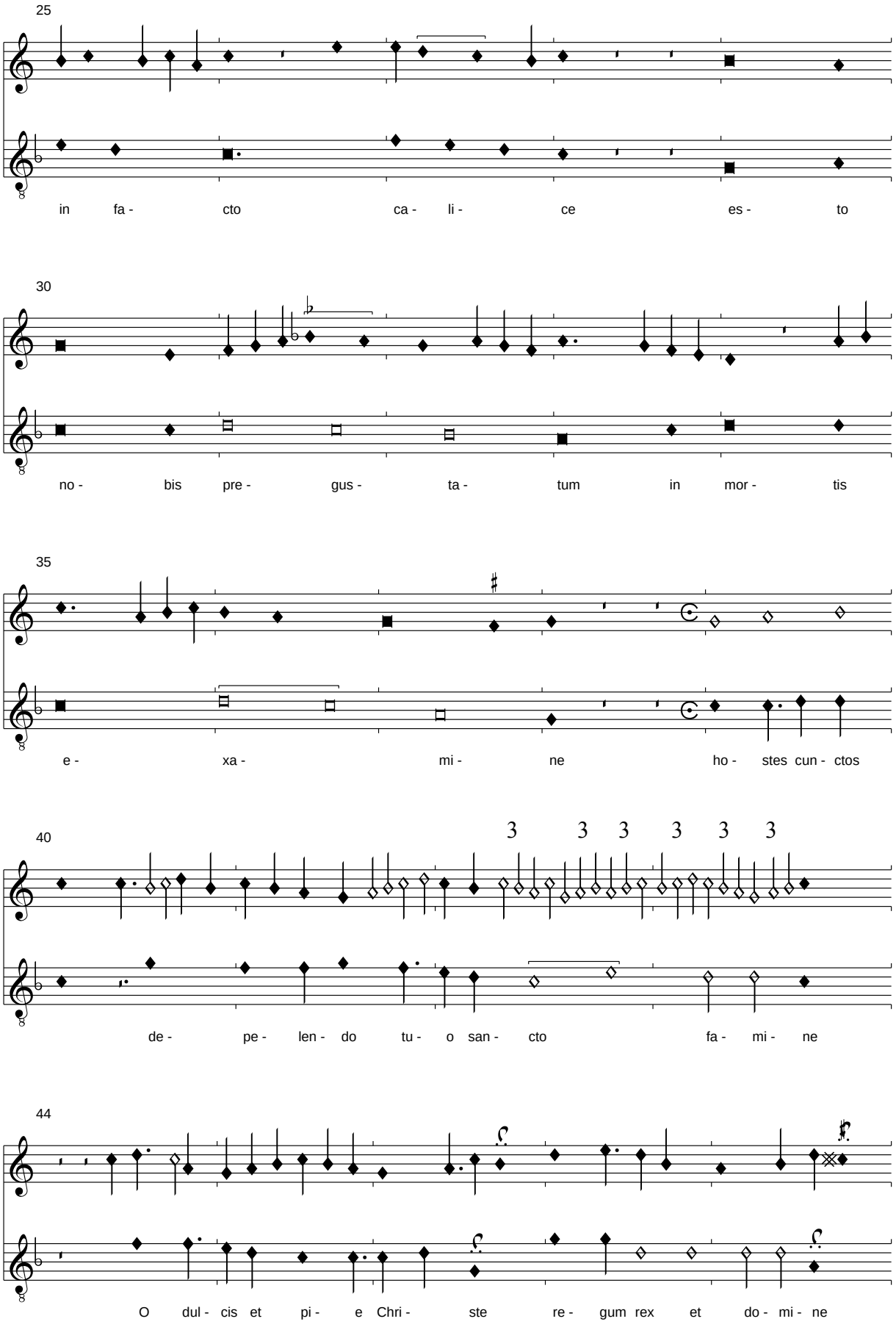

104
gint ut in hor sta - ta per - ma - ne - as
111
de - o dan - te tro - nos ut vi - de - as so - ci - e -
118
ta - te que hac B fe - ra - gut te as - so - ci - an -
124
te A - men

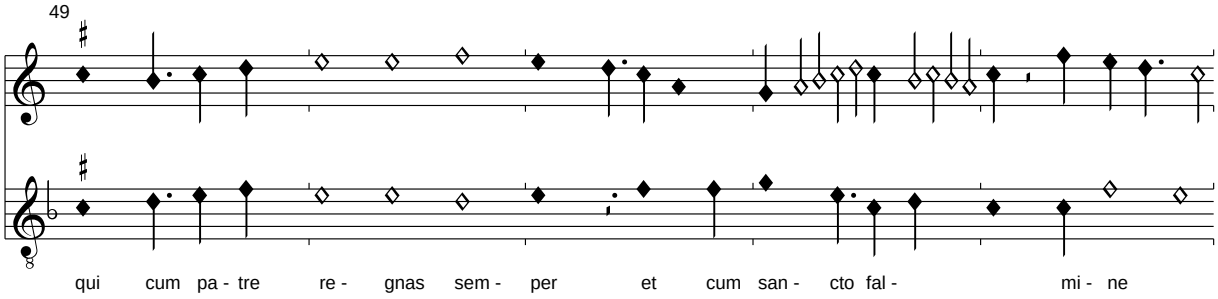
131

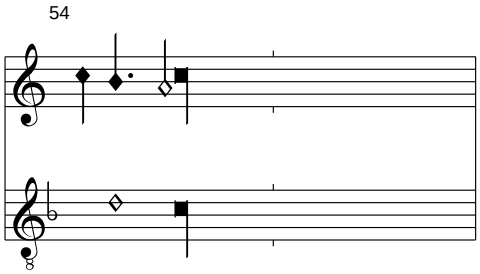


Ave corpus vere natum
Bologna 2216, f. 30v-31r




25
in fa - cto ca - li - ce es - to
30
no - bis pre - gus - ta - tum in mor - tis
35
e - xa - mi - ne ho - stes cun - ctos
40
3 3 3 3 3 3
de - pe - len - do tu - o san - cto fa - mi - ne
44
O dul - cis et pi - e Chri - ste re - gum rex et do - mi - ne

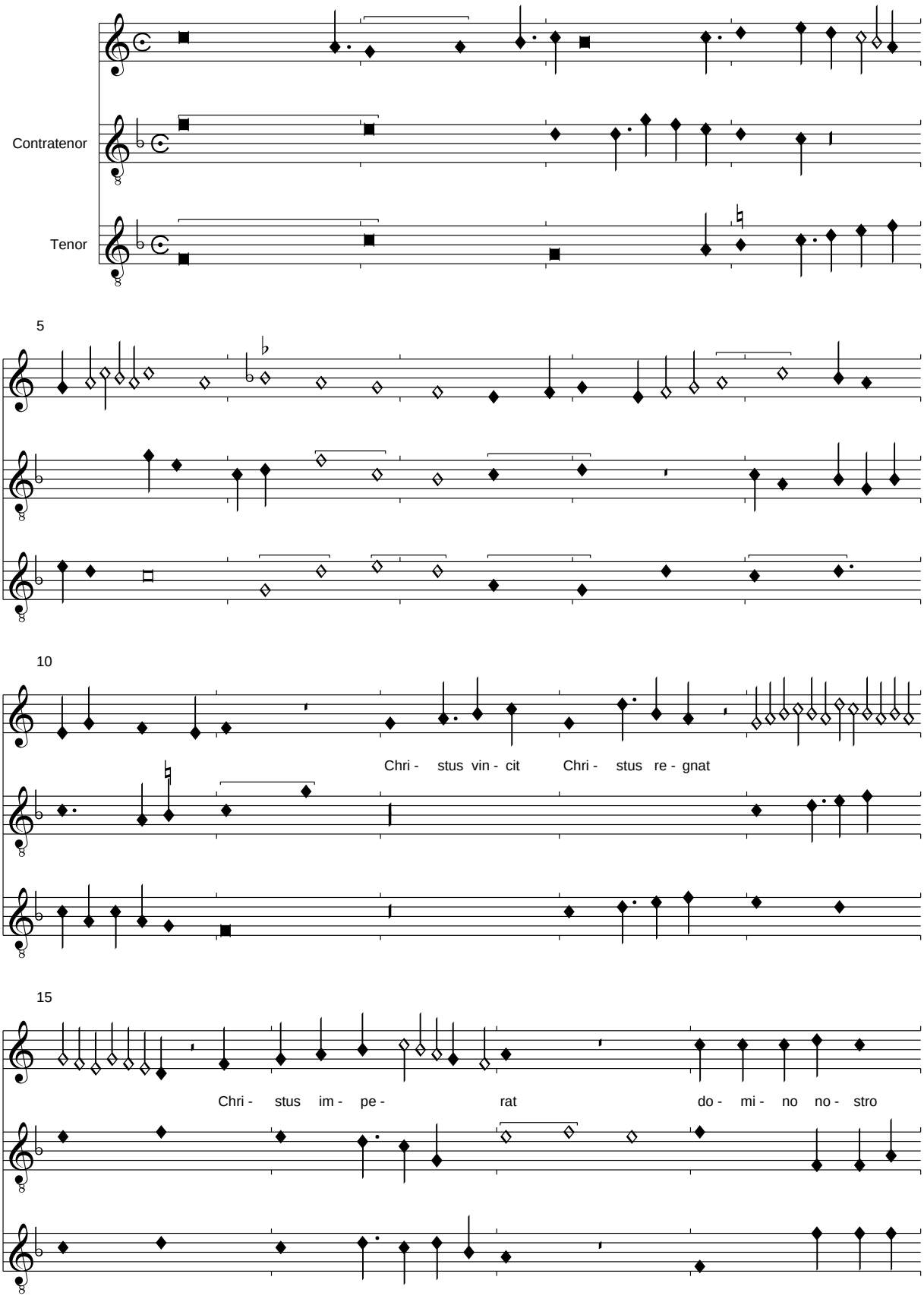


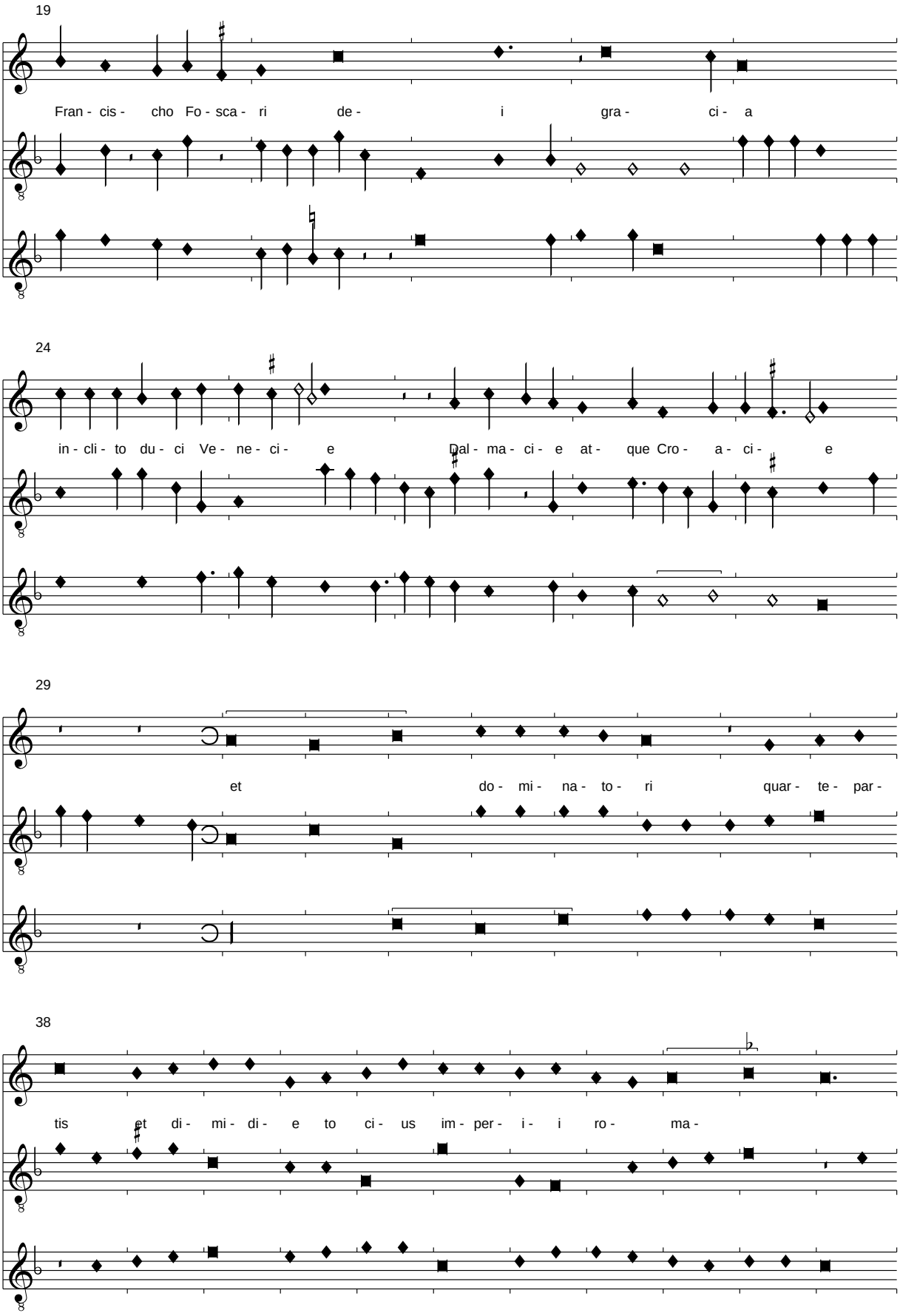


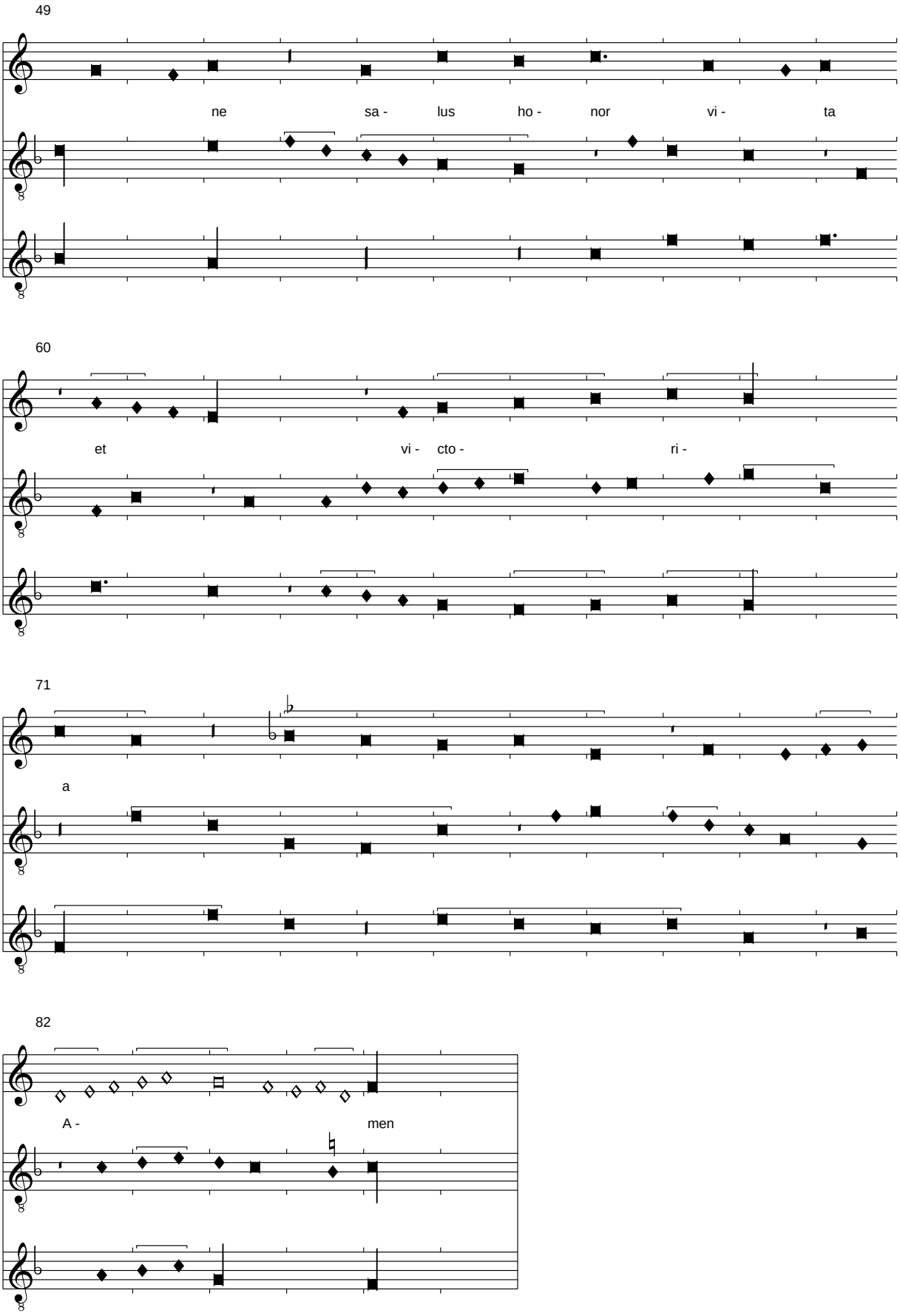
Ich betrachte die Oberstimme als eine Auszierungstimme über der Hauptstimme Tenor und habe daher allein diesen textiert, die Quelle textiert beide Stimmen.

Hugo de Lantins: Christus vinxit

Bologna 2216, f. 30v-31r

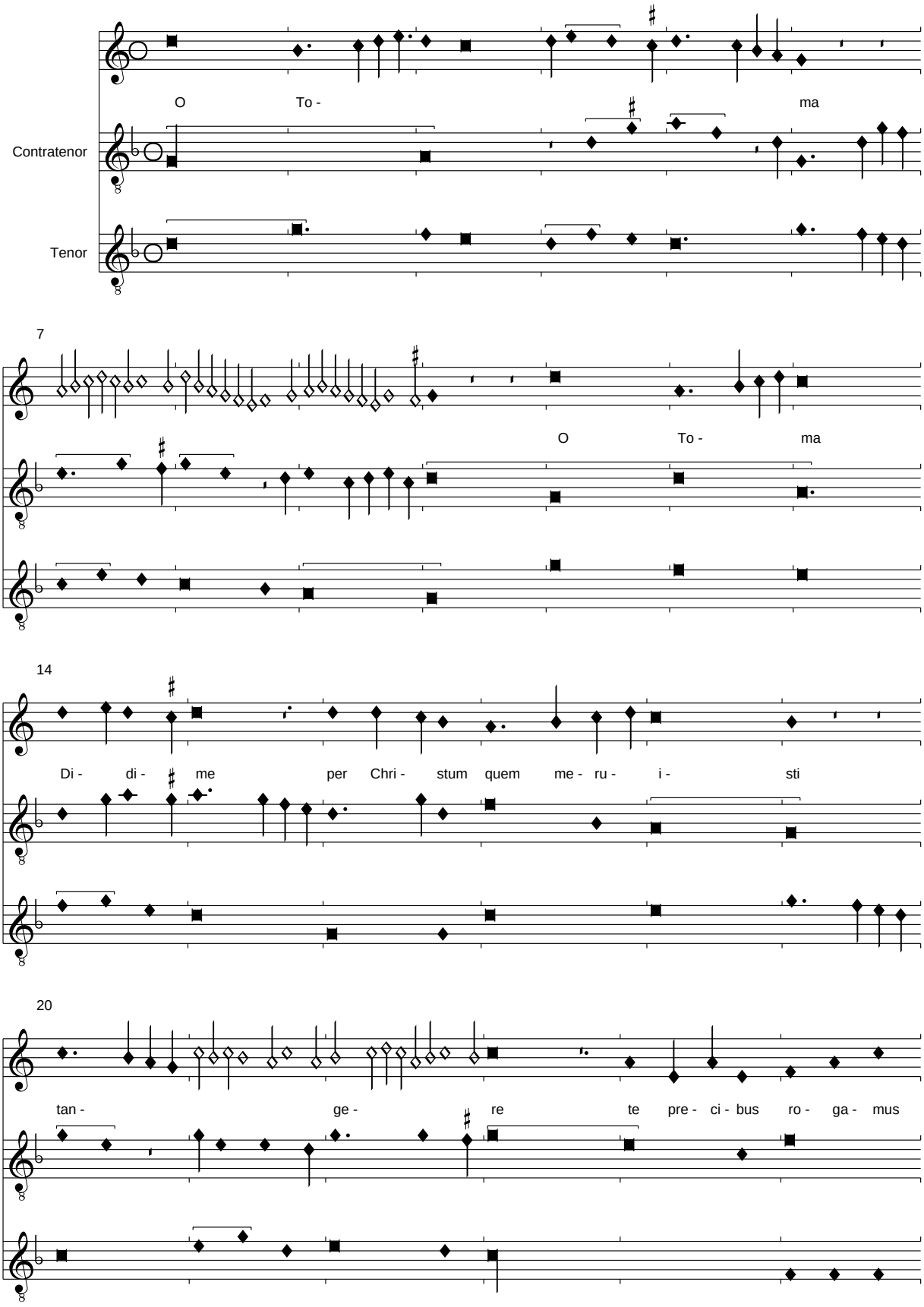


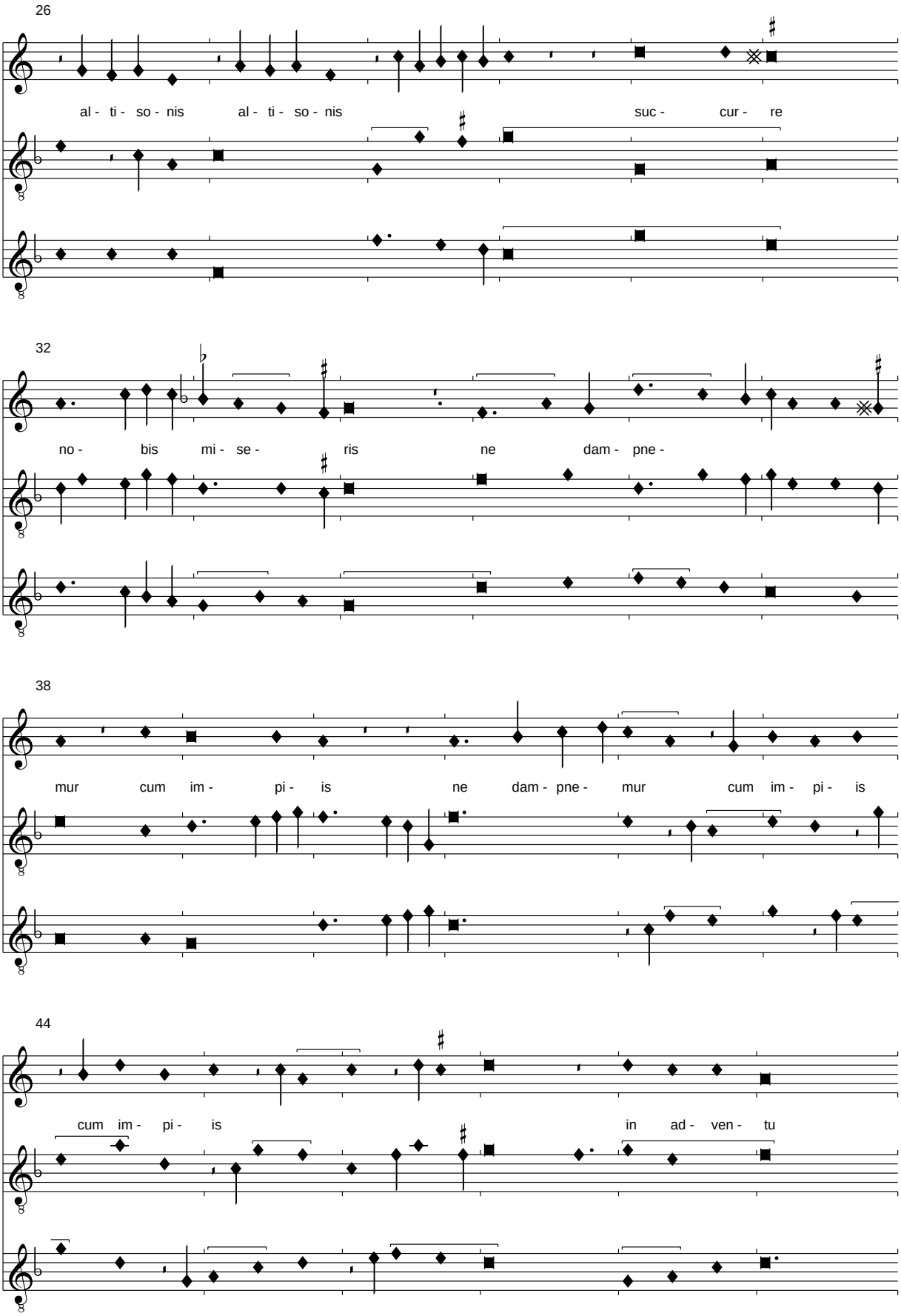

19
Fran - cis - cho Fo - sca - ri de - i gra - ci - a
24
in - cli - to du - ci Ve - ne - ci - e Dal - ma - ci - e at - que Cro - a - ci - e
29
et do - mi - na - to - ri quar - te - par -
38
tis et di - mi - di - e to ci - us im - per - i - i ro - ma -

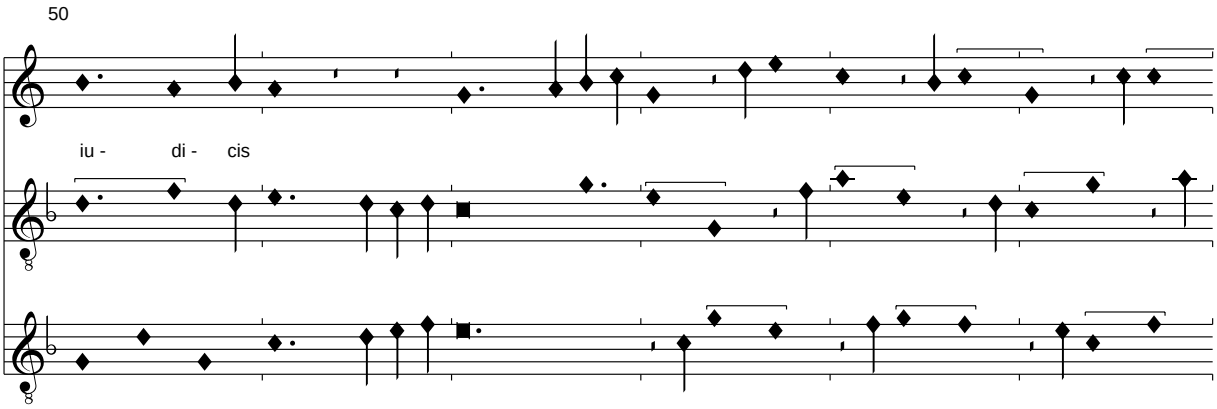

49
ne sa - lus ho - nor vi - ta
60
et vi - cto - ri -
71
a
82
A - men

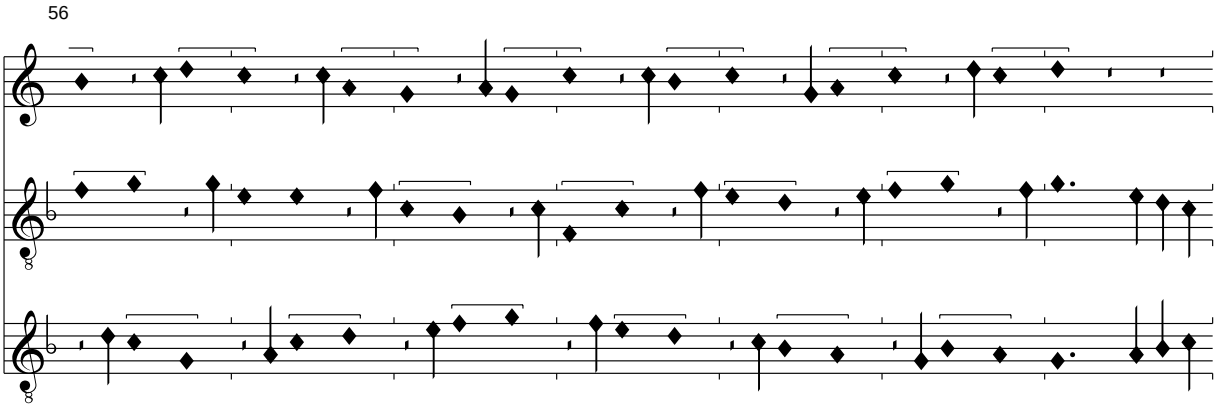
do Vala: O Toma Didime

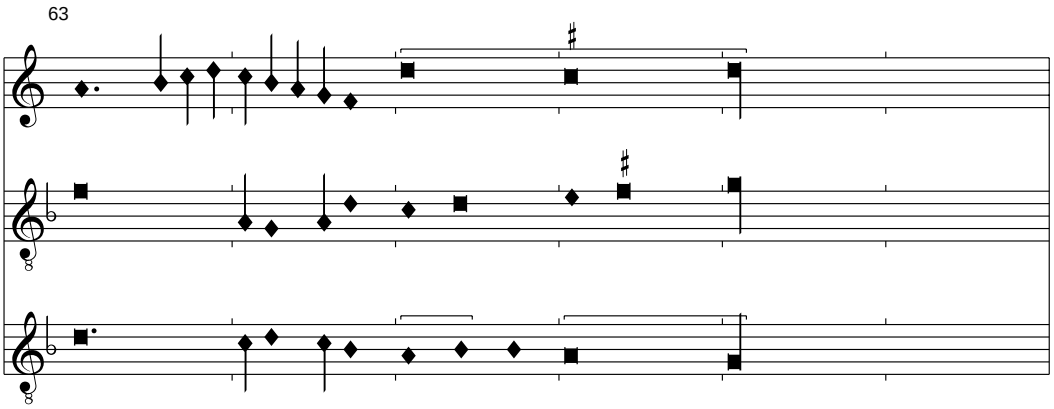
Bologna 2216, f. 31v-32r




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

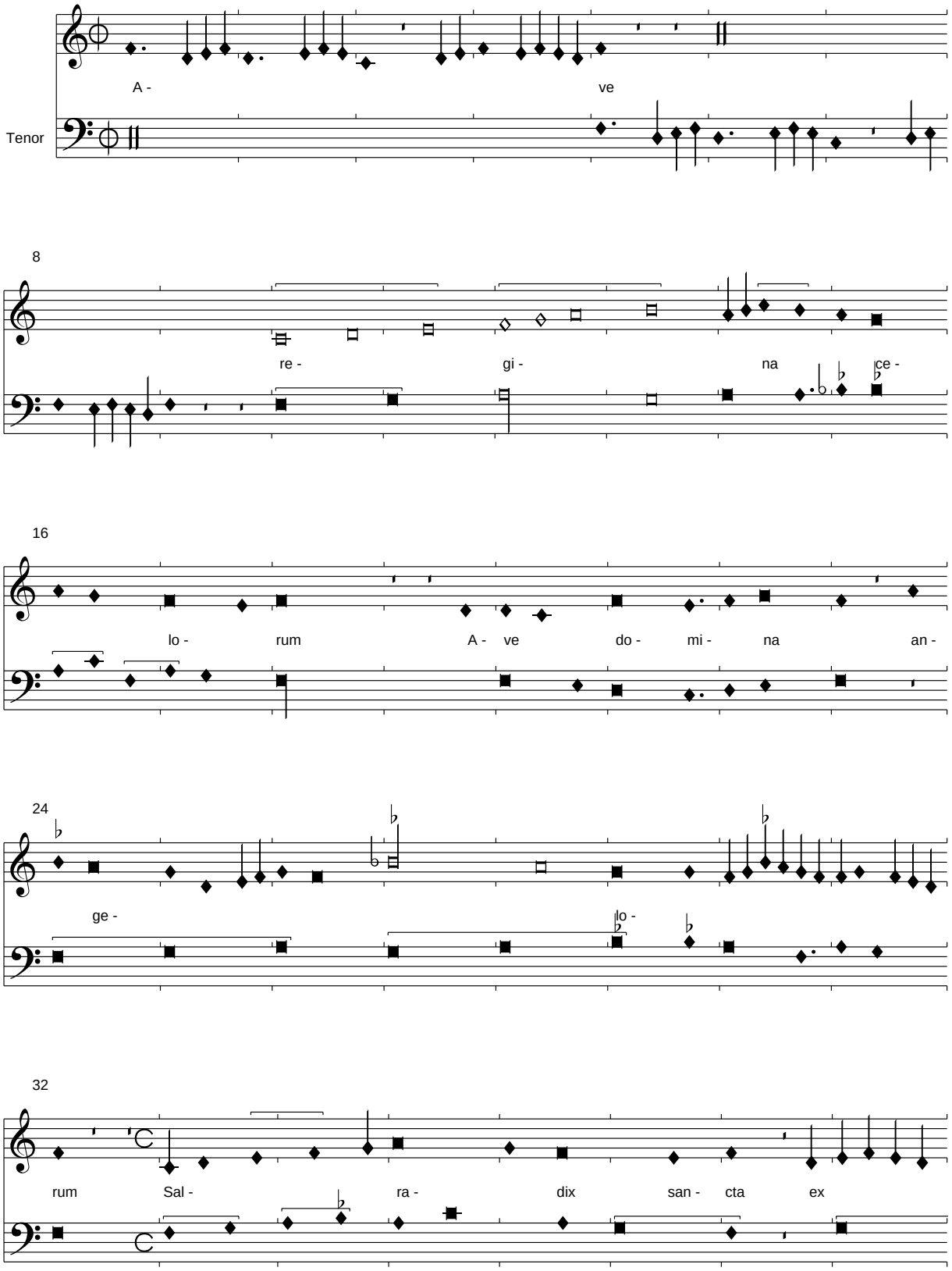




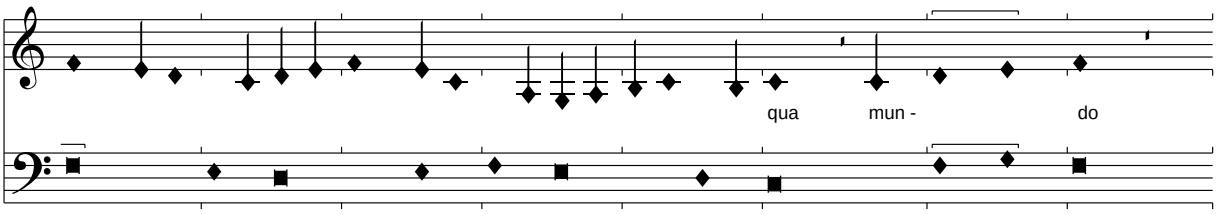


Antiphon zum Fest des Apostels Thomas am 21. 12.

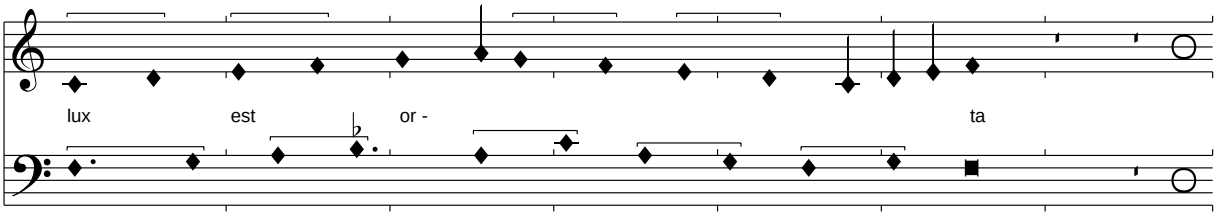
Ave regina celorum
Bologna 2216, f. 31v



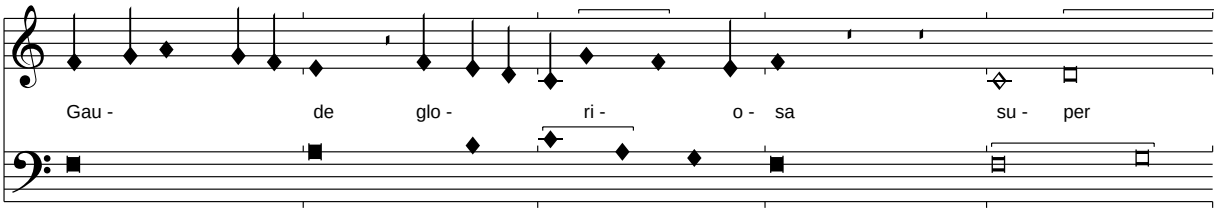
40



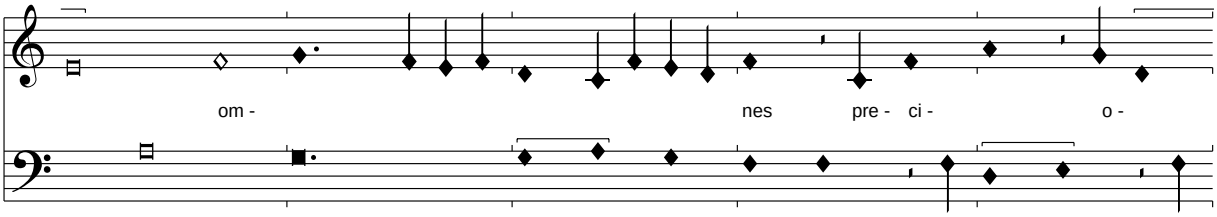
48



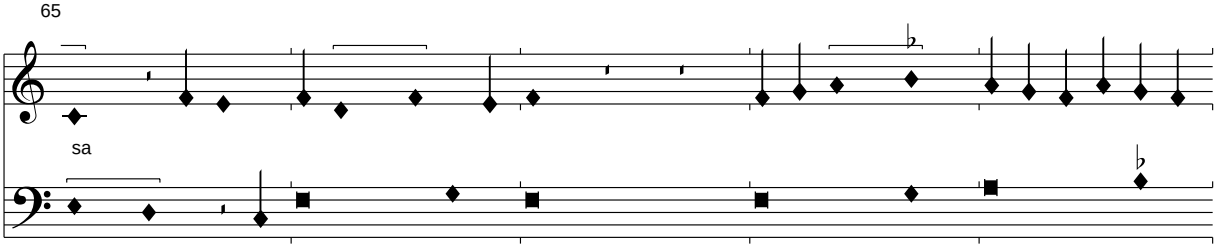
55



60



65

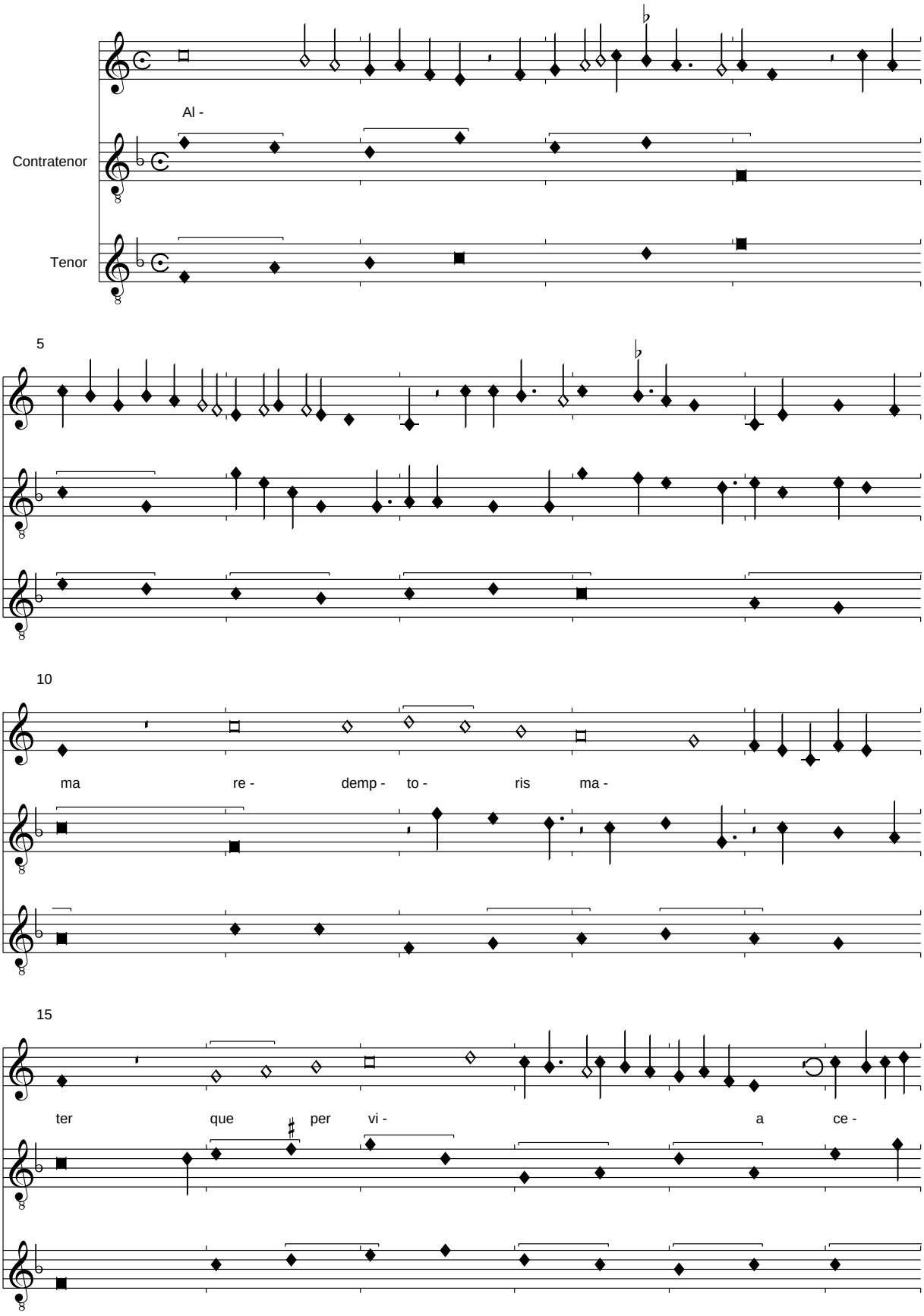


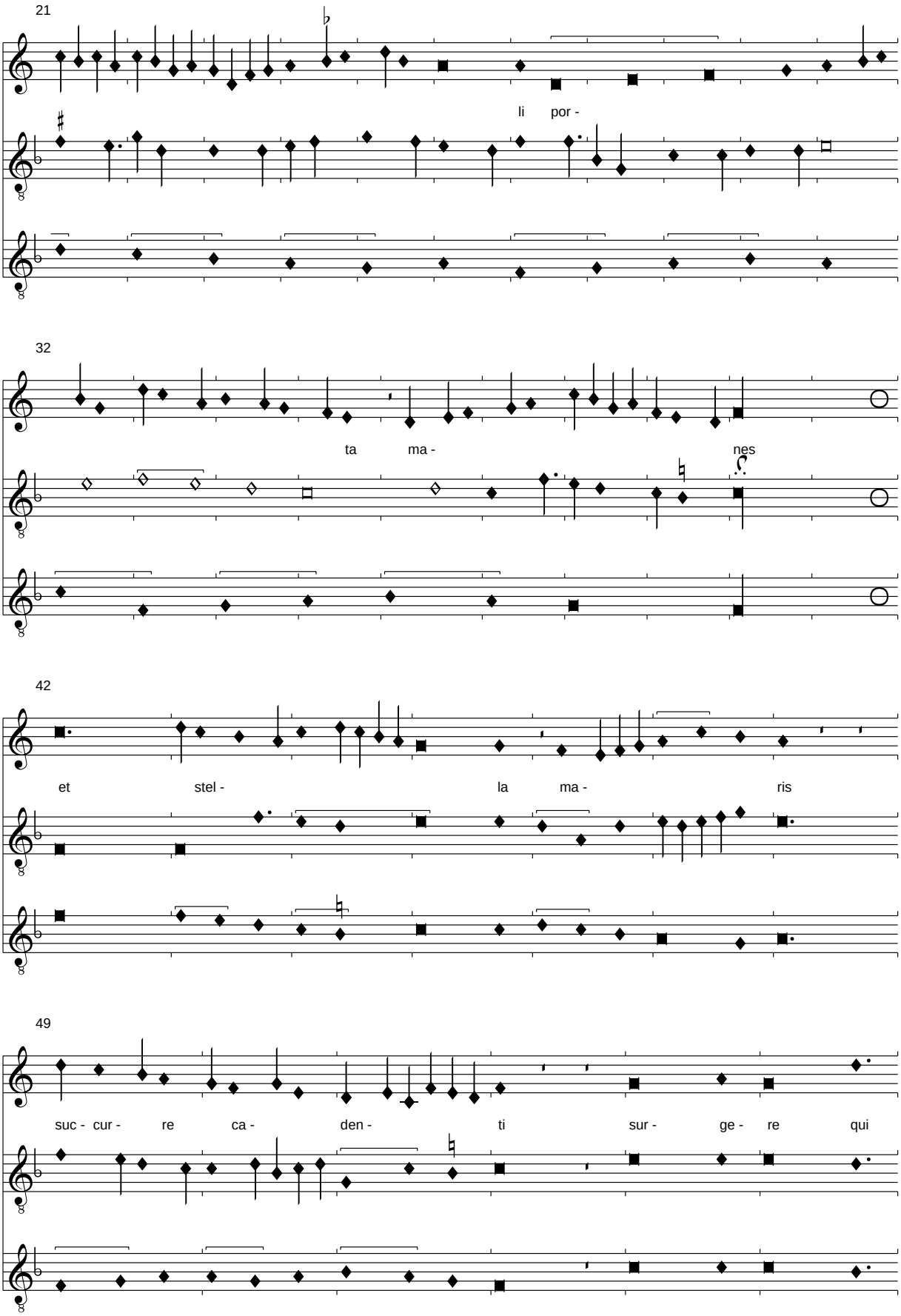


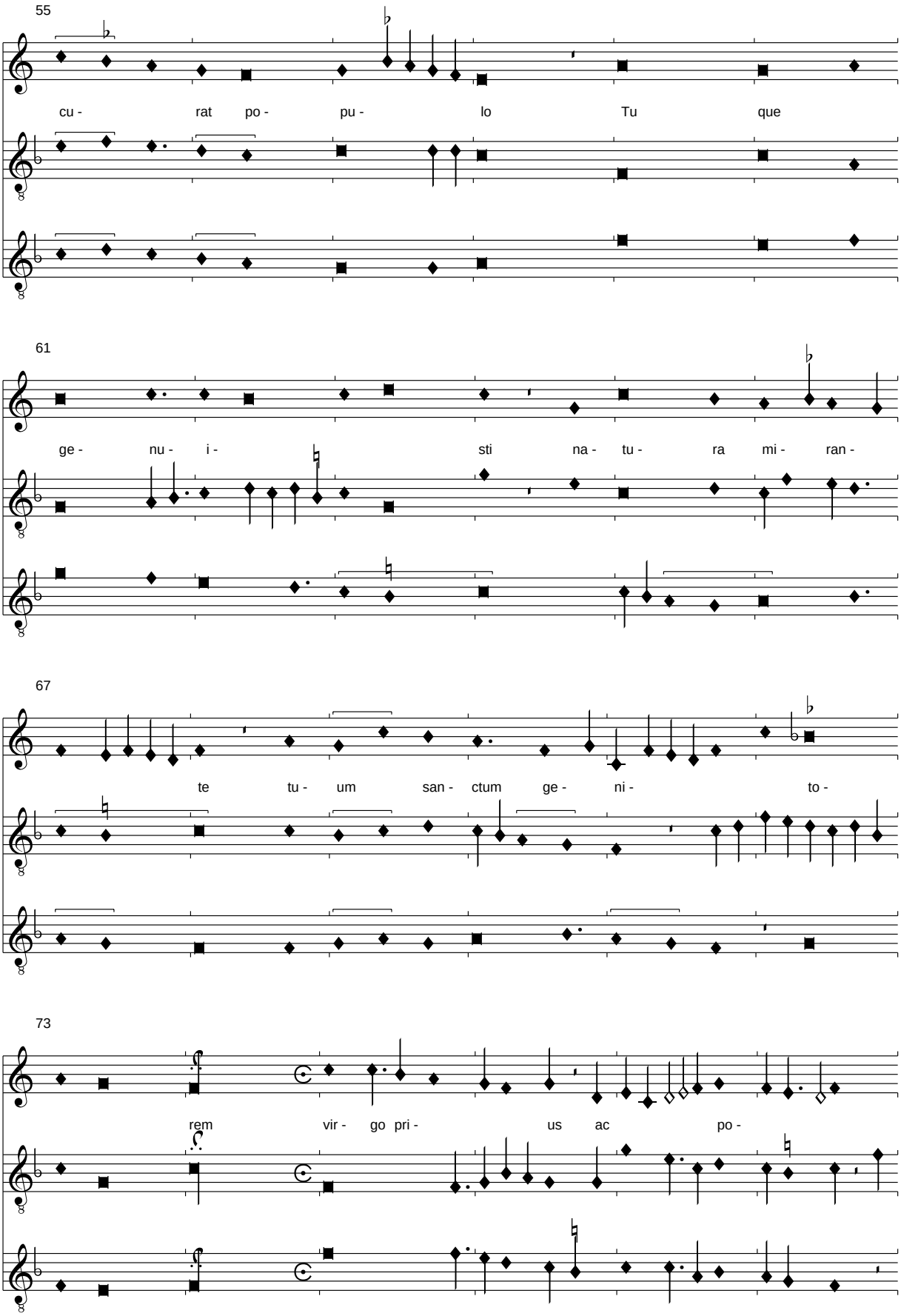
Der Tenor im Abschnitt „Salve radix“ musste rhythmisch korrigiert werden. Erstedition

G. Dufay: Alma redemptoris mater

Bologna 2216, f. 32v-33r



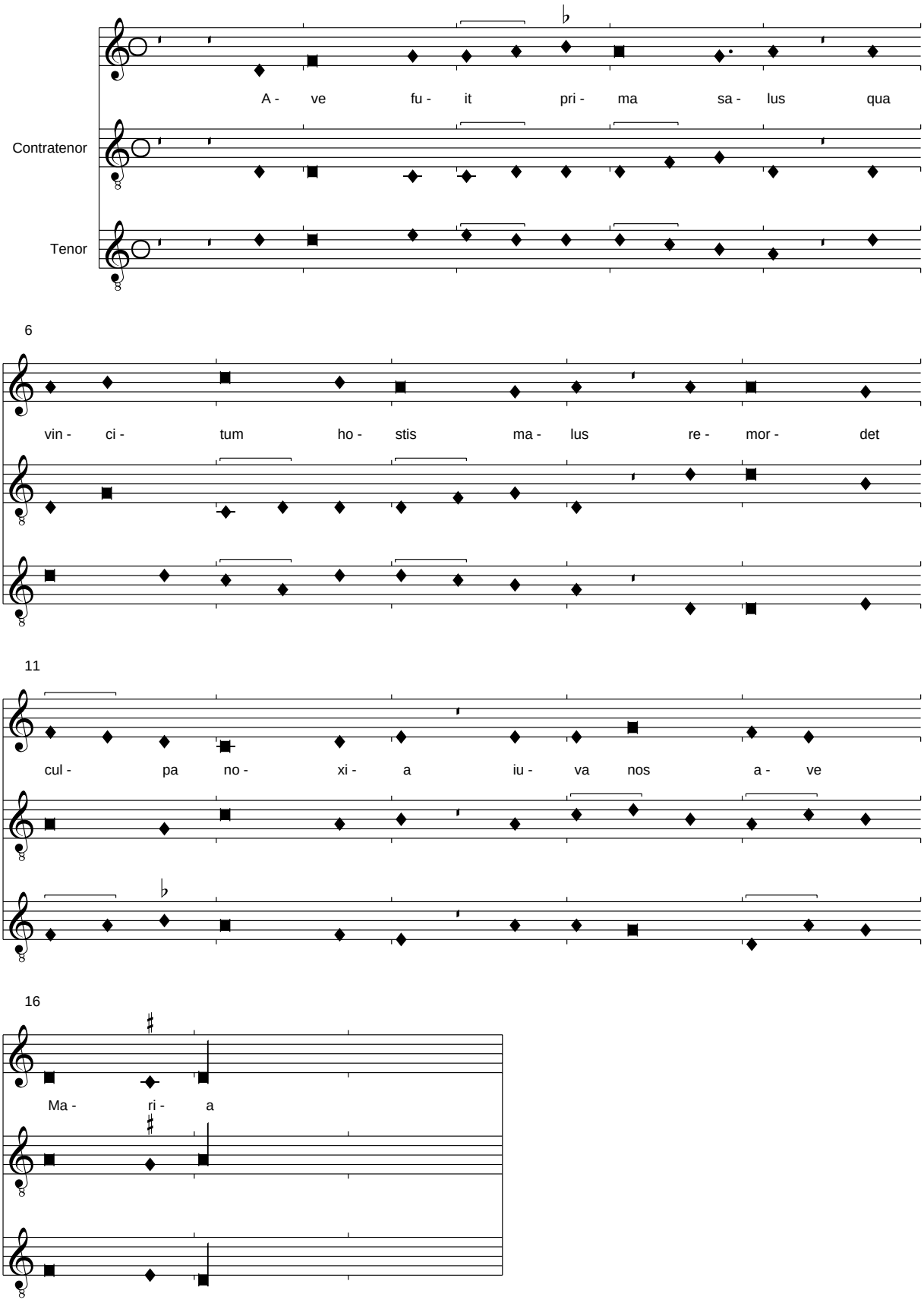

21
li por -
32
ta ma - nes
42
et stel - la ma - ris
49
suc - cur - re ca - den - ti sur - ge - re qui


55
cu - rat po - pu - lo Tu que
61
ge - nu - i - sti na - tu - ra mi - ran -
67
te tu - um san - ctum ge - ni - to -
73
rem vir - go pri - us ac po -


79
ste - ri - us Ga - bri - e - lis ab o -
85
re gu - mens
91
98
lud a -


105
re
dec -
ca -
112
to -
rum
119
mis -
se -
re -
re

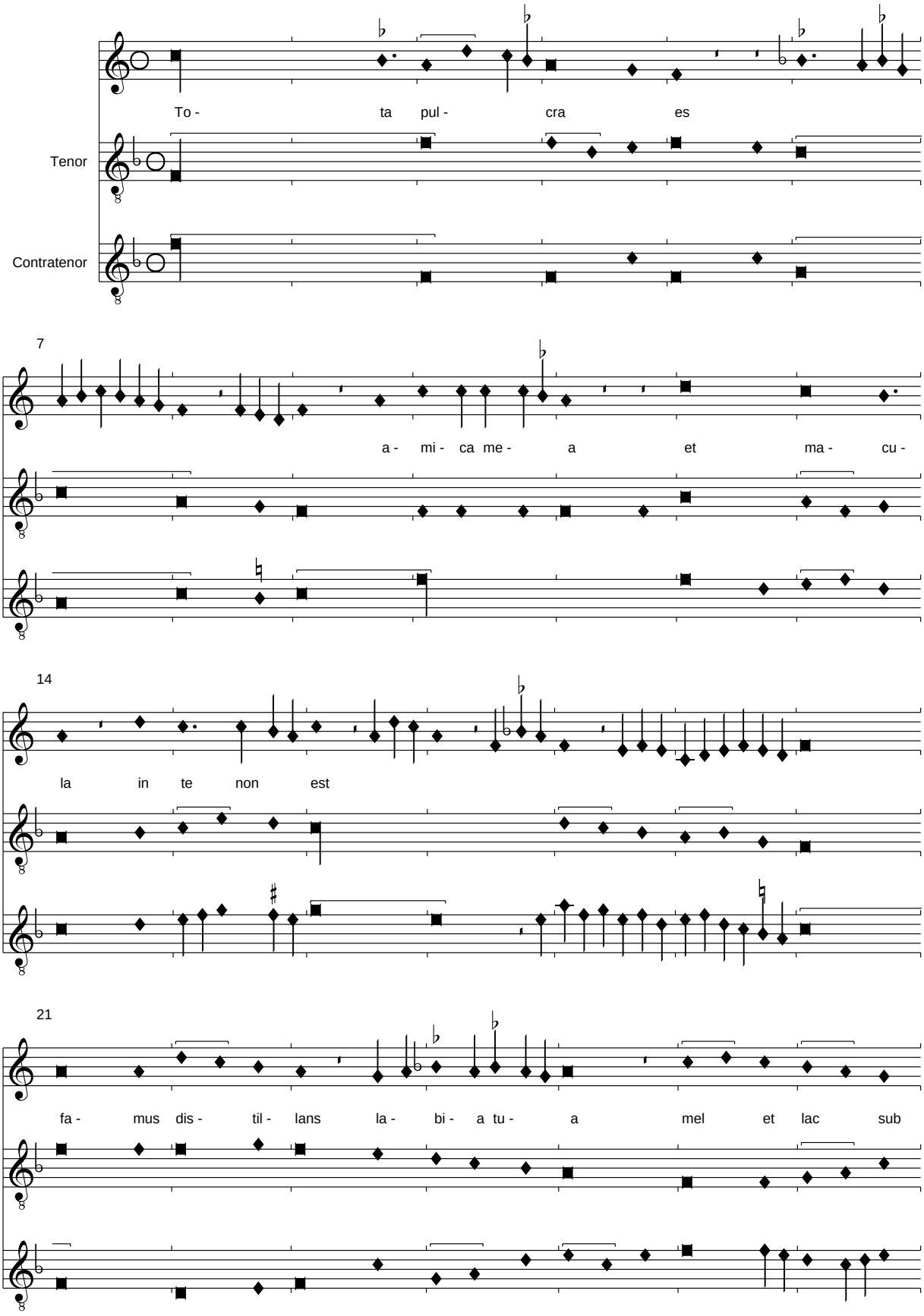
Ave fuit prima salus
Bologna 2216, f. 33r

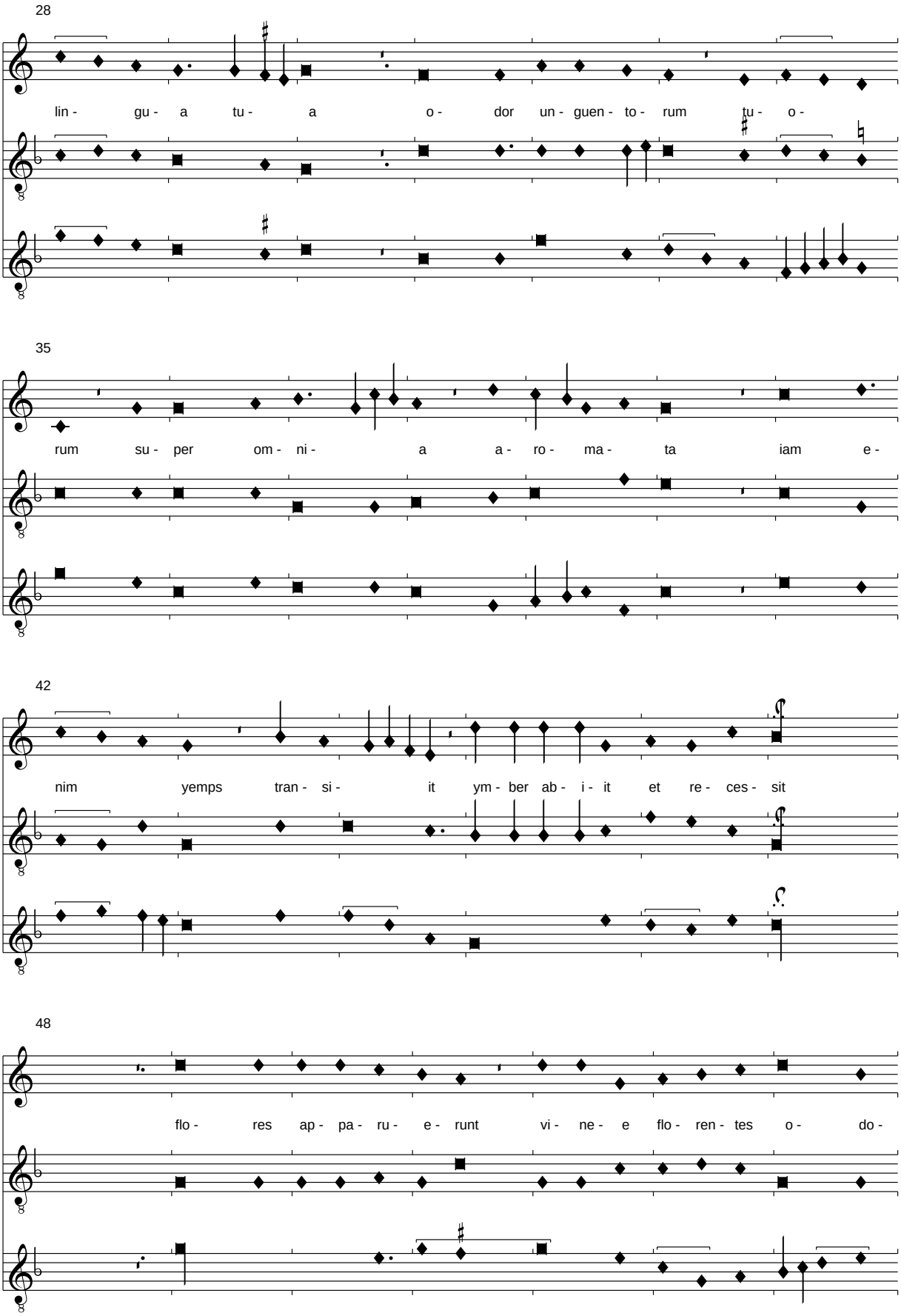


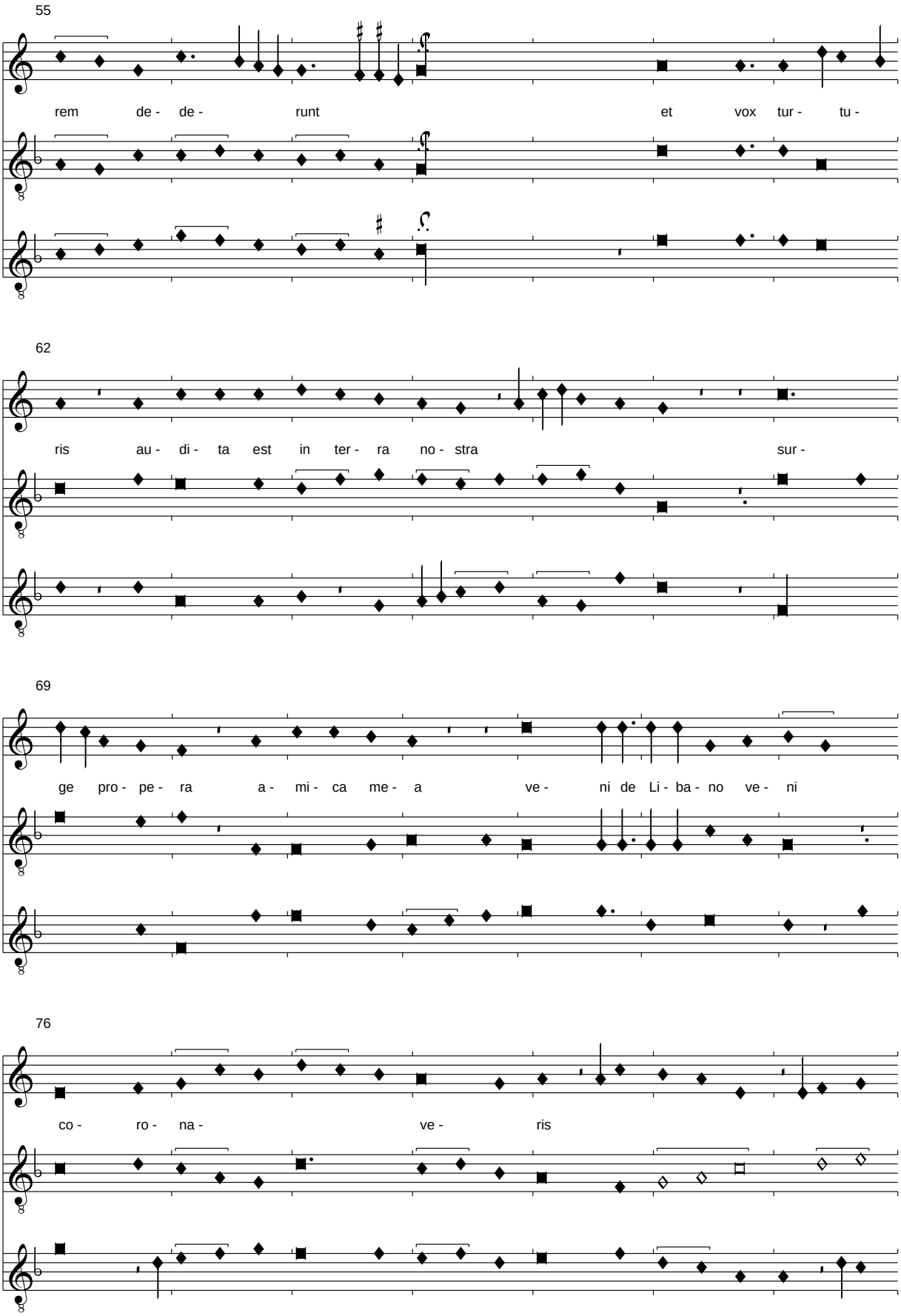
Wie in Bologna Q 15 (f. 210v) sind auch hier zahlreiche Strophen wiedergegeben, ich verweise auf unsere Edition.

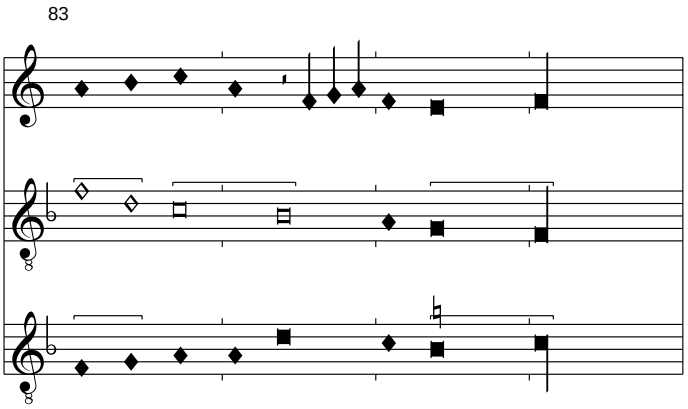
Ar de LAntins: Tota pulcra es

Bologna 2216, f. 33v-34r



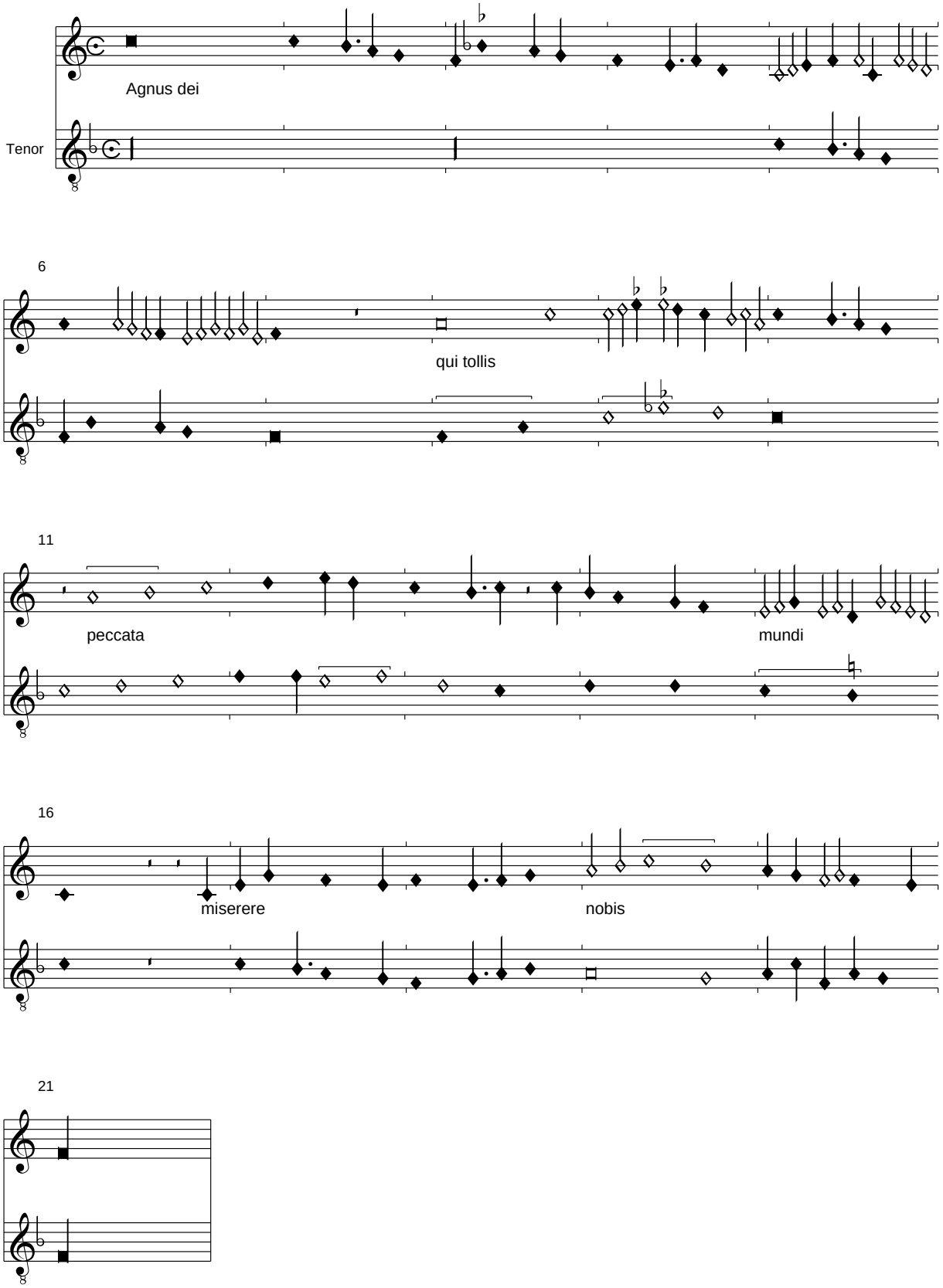

28
lin - gu - a tu - a o - dor un - guen - to - rum tu - o -
35
rum su - per om - ni - a a - ro - ma - ta iam e -
42
nim yemps tran - si - it ym - ber ab - i - it et re - ces - sit
48
flo - res ap - pa - ru - e - runt vi - ne - e flo - ren - tes o - do -


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



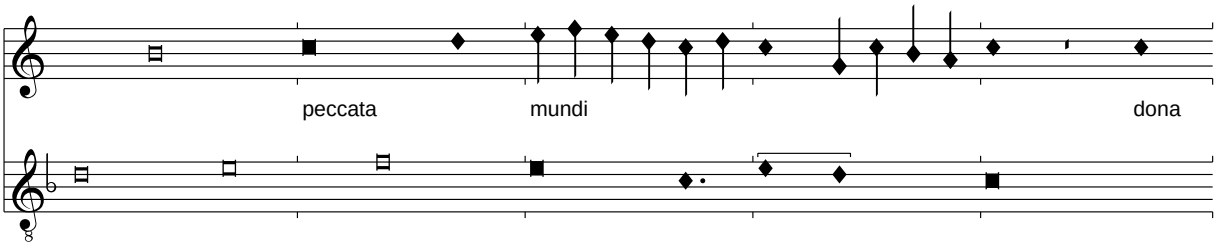
In den parallelen Quellen hat das Stück noch ein Triplum.

Agnus dei
Bologna 2216, f. 34r

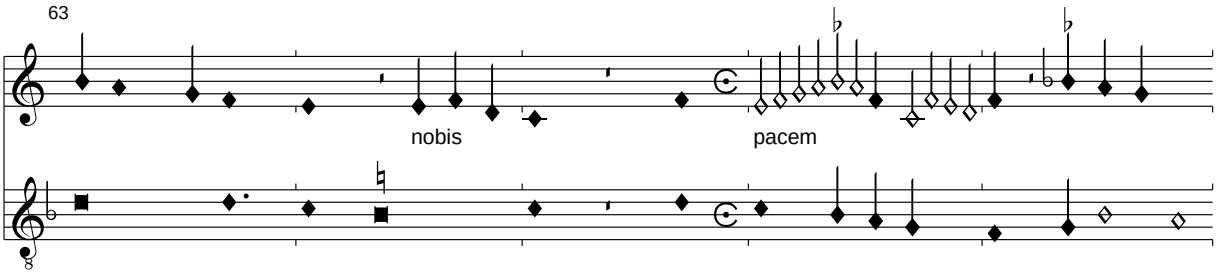



22
Agnus dei
qui tollis
peccata
34
mundi
miserere
nobis
nobis
46
48
Agnus dei
53
qui tollis
qui tollis

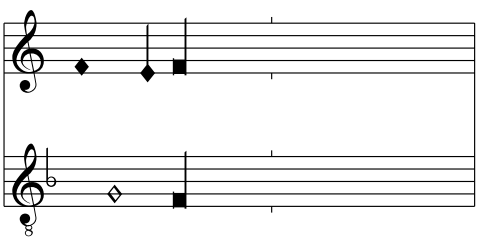
58



63

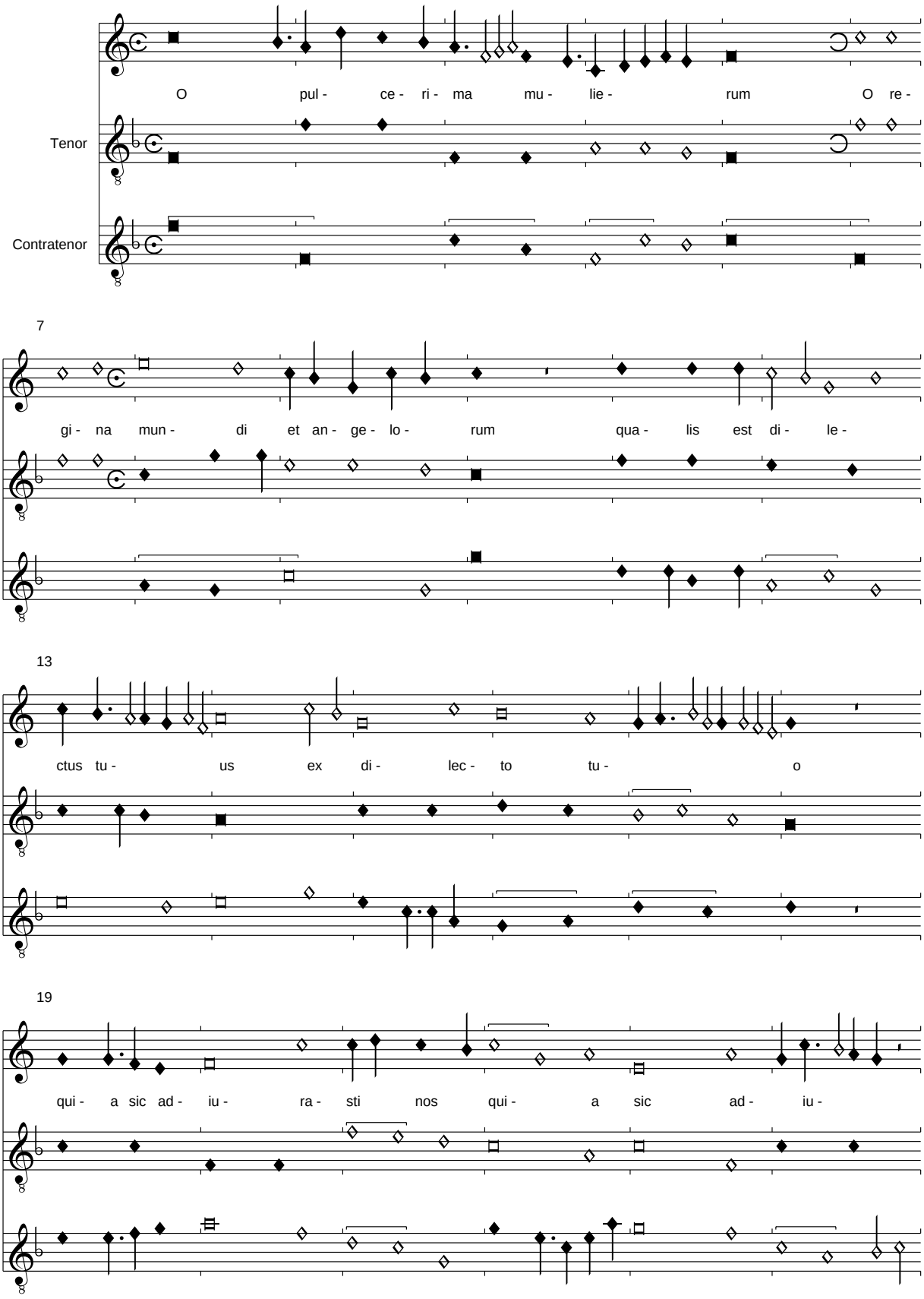


68



(Arnold de LAntins: O pulcherrima mulierum

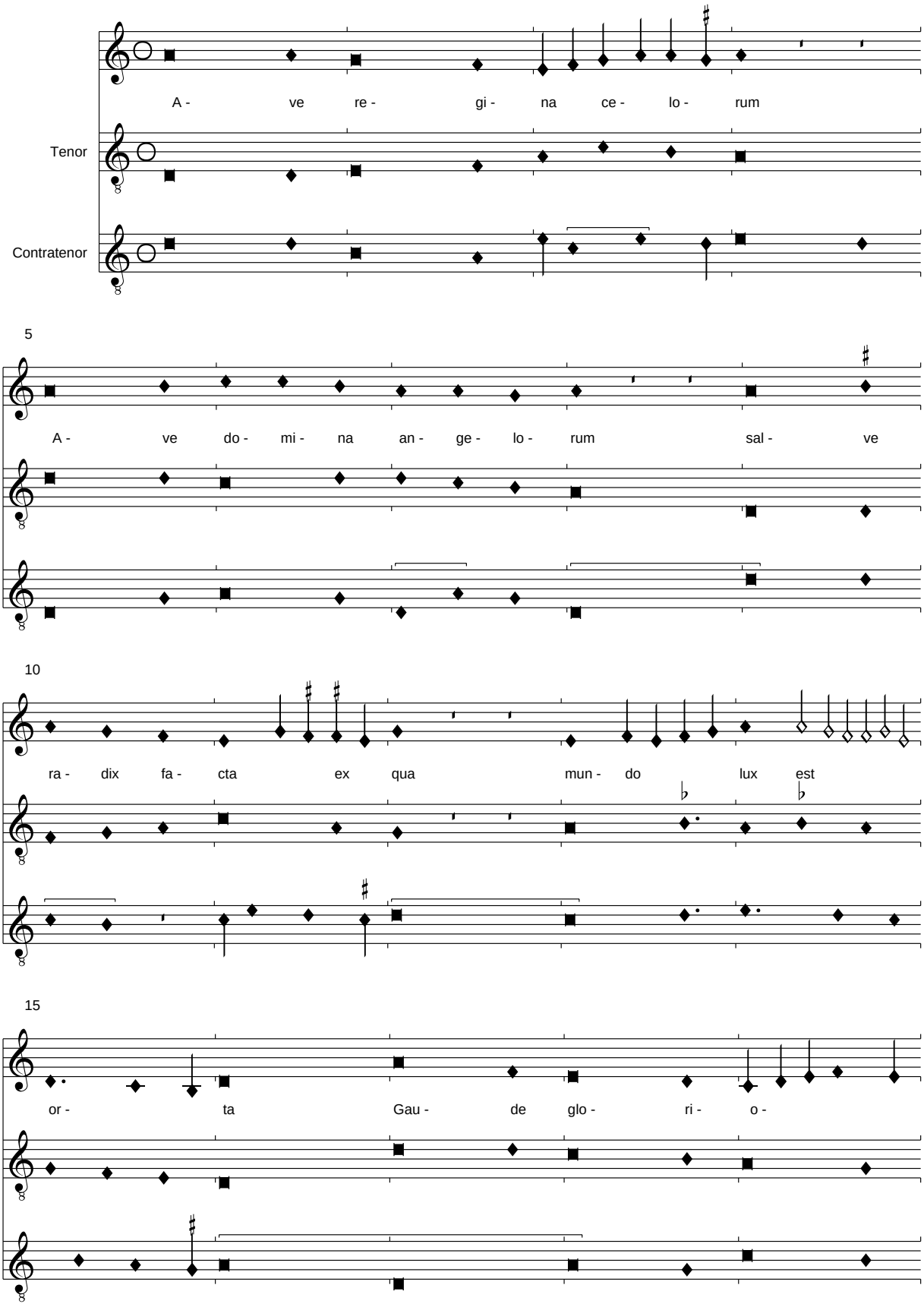
Bologna 2216, f. 34v-35r

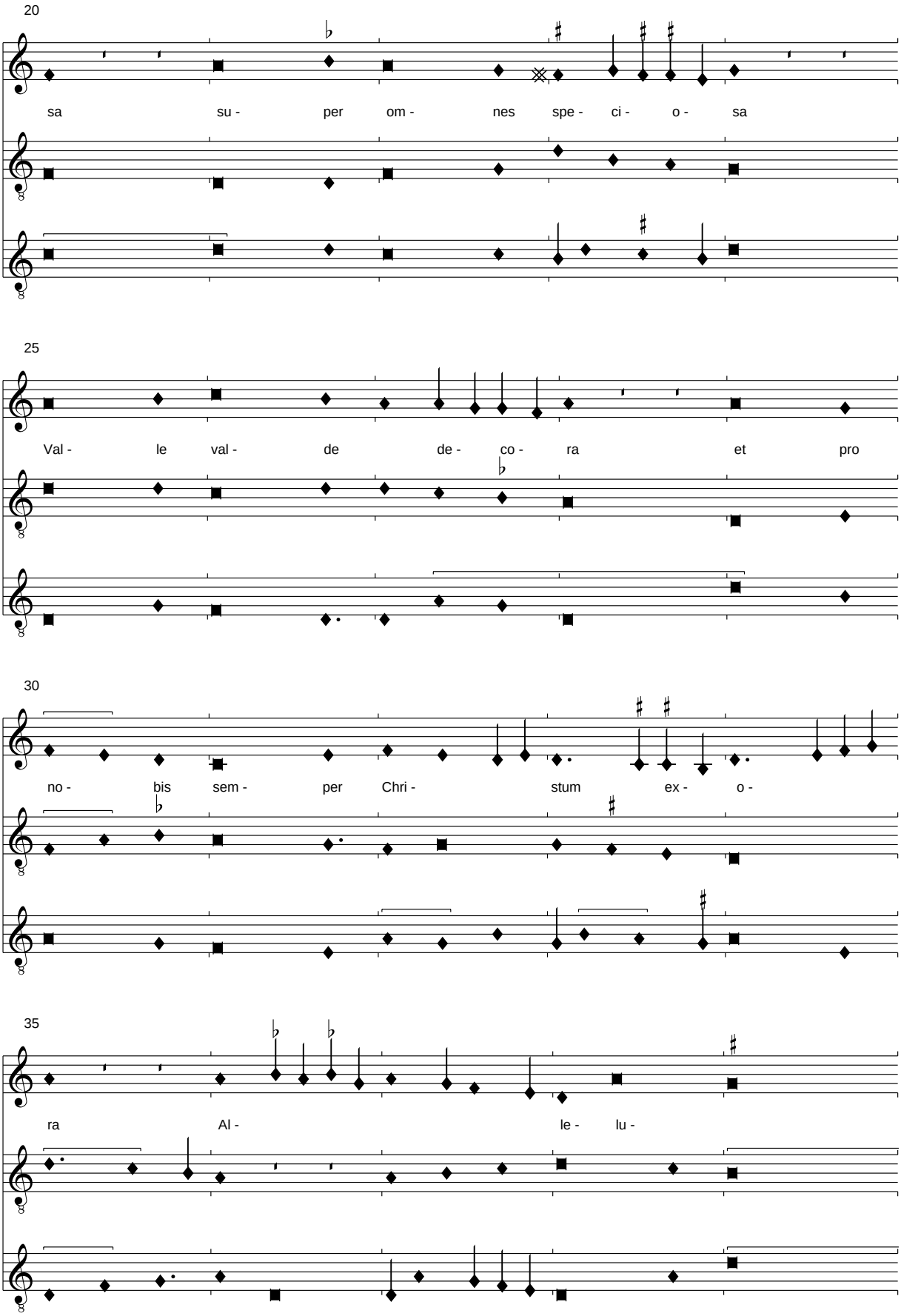


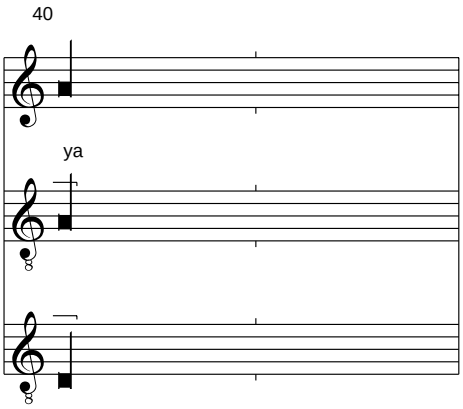

25
ra - Di - le - ctus me - us can - di - dus et
32
ru - bi - cun - dus e - le - ctus ex mil - li -
40
bus la - bi - a il - li - us la - bi - a sti - lan - ci - a mi -
48
ram pri - mam gut - tur il - li - us su - a - vis - si -


56
mum et to - tus de - si - de - ra - bi - lis
63
Ta - lis est di - le - ctus me us et pi - se est a -
69
mi - cus me - us
75
fi - li - e Je - ru - sa - lem

Ave regina celorum
Bologna 2216, f. 35r



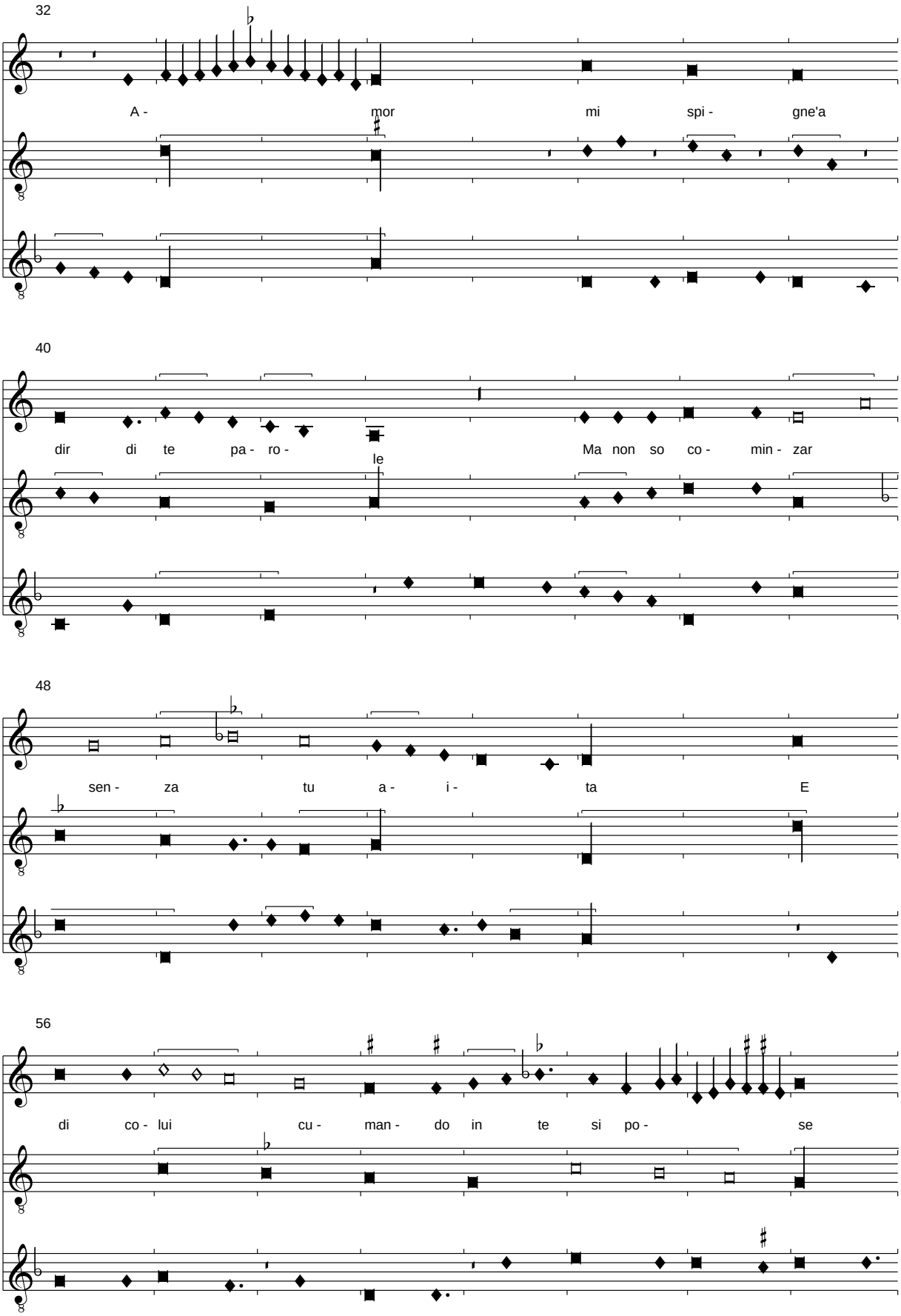

20
sa su - per om - nes spe - ci - o - sa
25
Val - le val - de de - co - ra et pro
30
no - bis sem - per Chri - stum ex - o -
35
ra Al - le - lu -

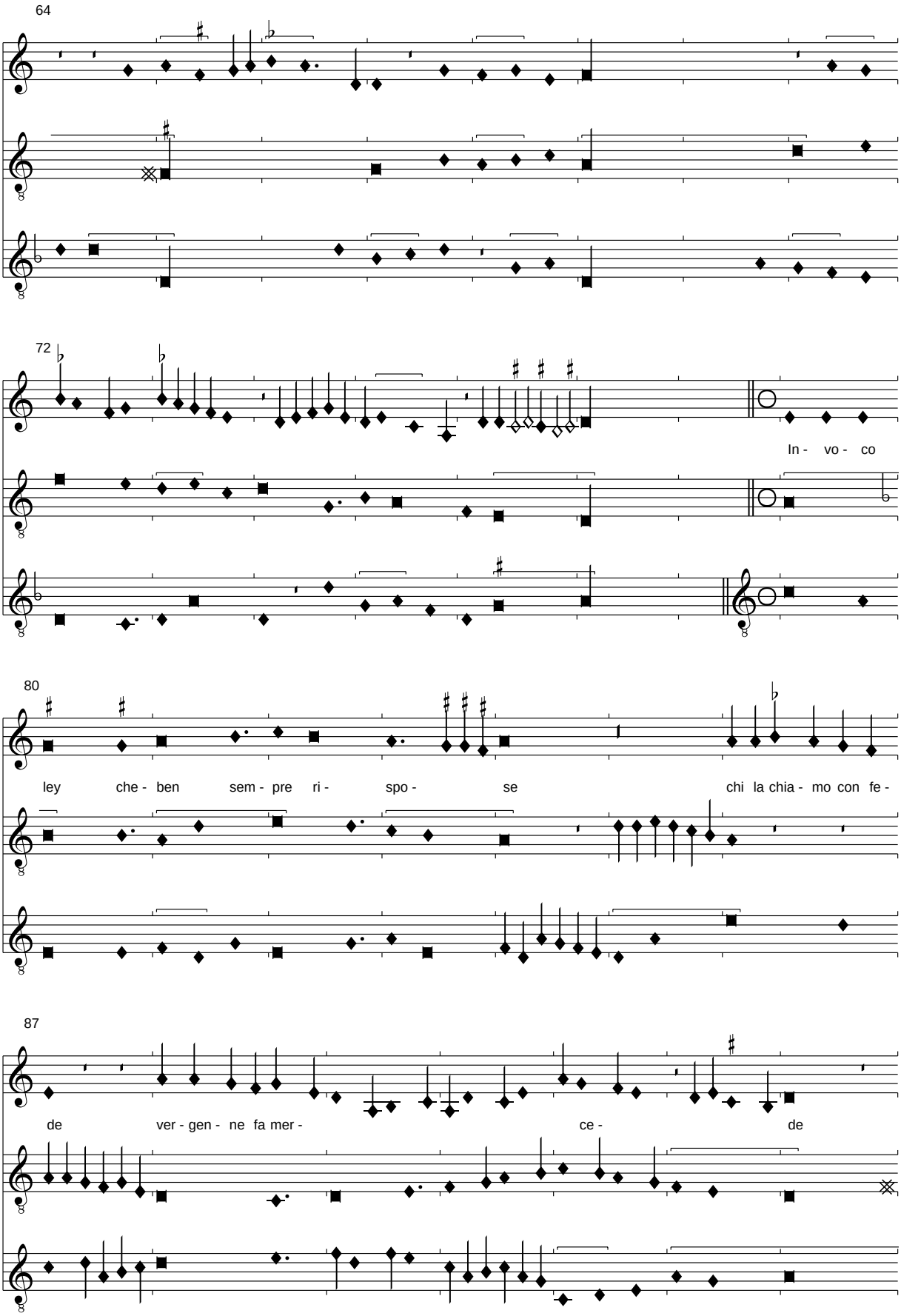


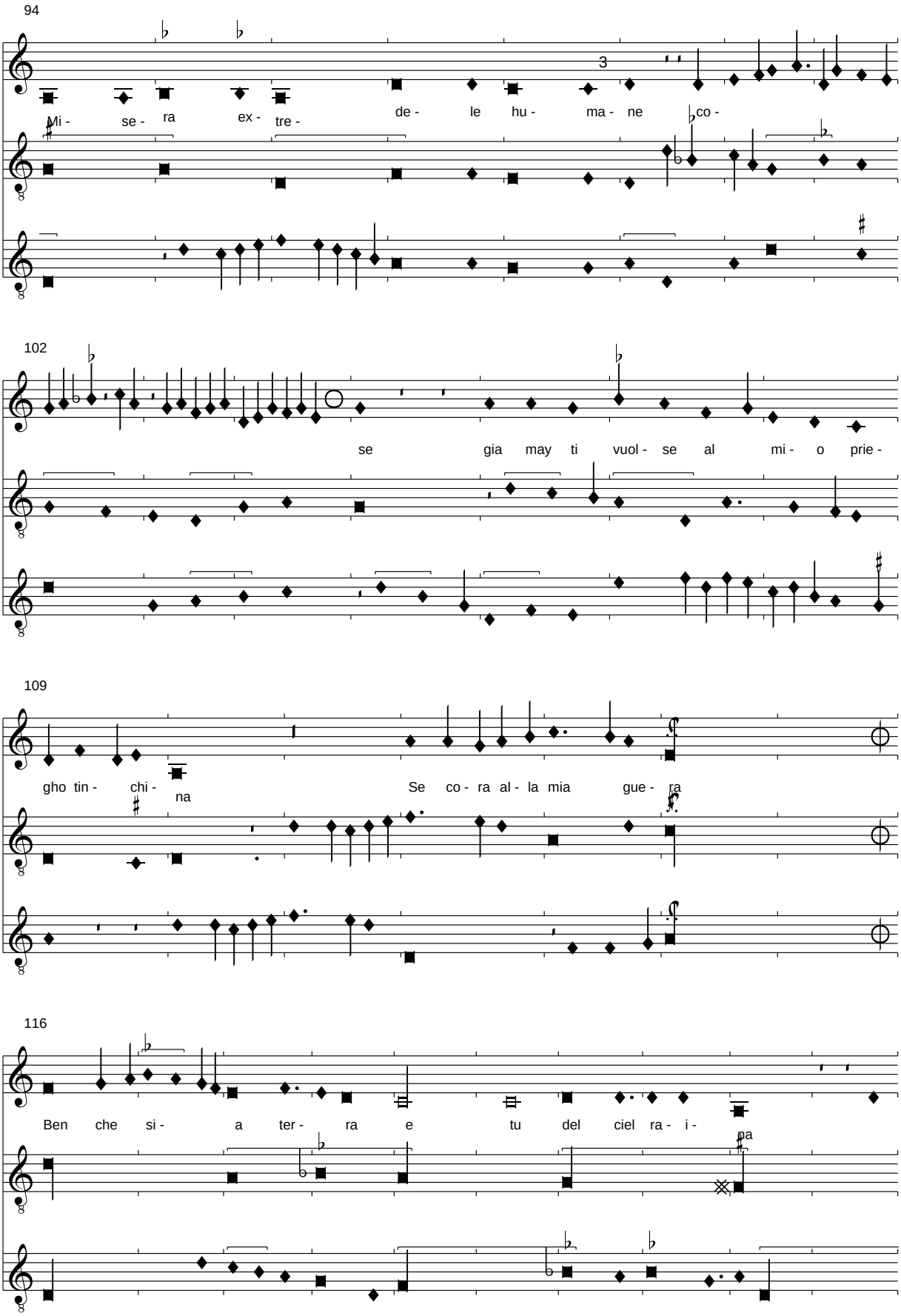
T. musste im Superius dei Br-a’ geteilt werden, um den Text unterzubringen. Vielleicht ist auch der Tenor die wichtigere textierte Stimme (in der Quelle auch textiert).

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

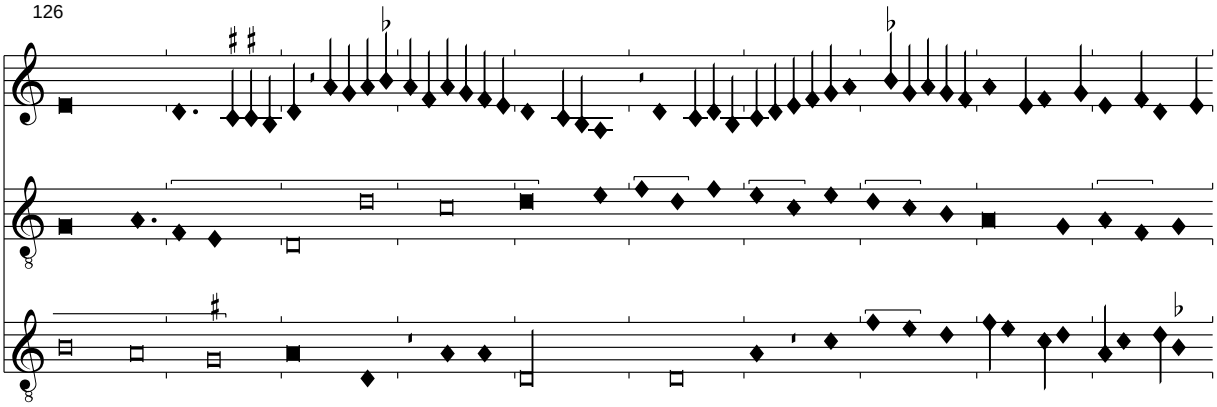



32
A - mor mi spi - gne'a
40
dir di te pa - ro - le Ma non so co - min - zar
48
sen - za tu a - i - ta E
56
di co - lui cu - man - do in te si po - se

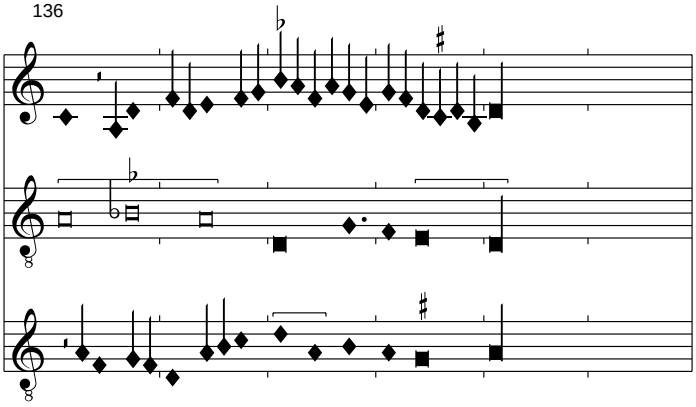

64
72
In - vo - co
80
ley che - ben sem - pre ri - spo - se chi la chia - mo con fe -
87
de ver - gen - ne fa mer - ce - de


94
Mi - se - ra ex - tre - de - le hu - ma - ne co -
3
102
se gia may ti vuol - se al mi - o prie -
109
gho tin - chi - na Se co - ra al - la mia gue - ra
116
Ben che si - a ter - ra e tu del ciel ra - i - na

126

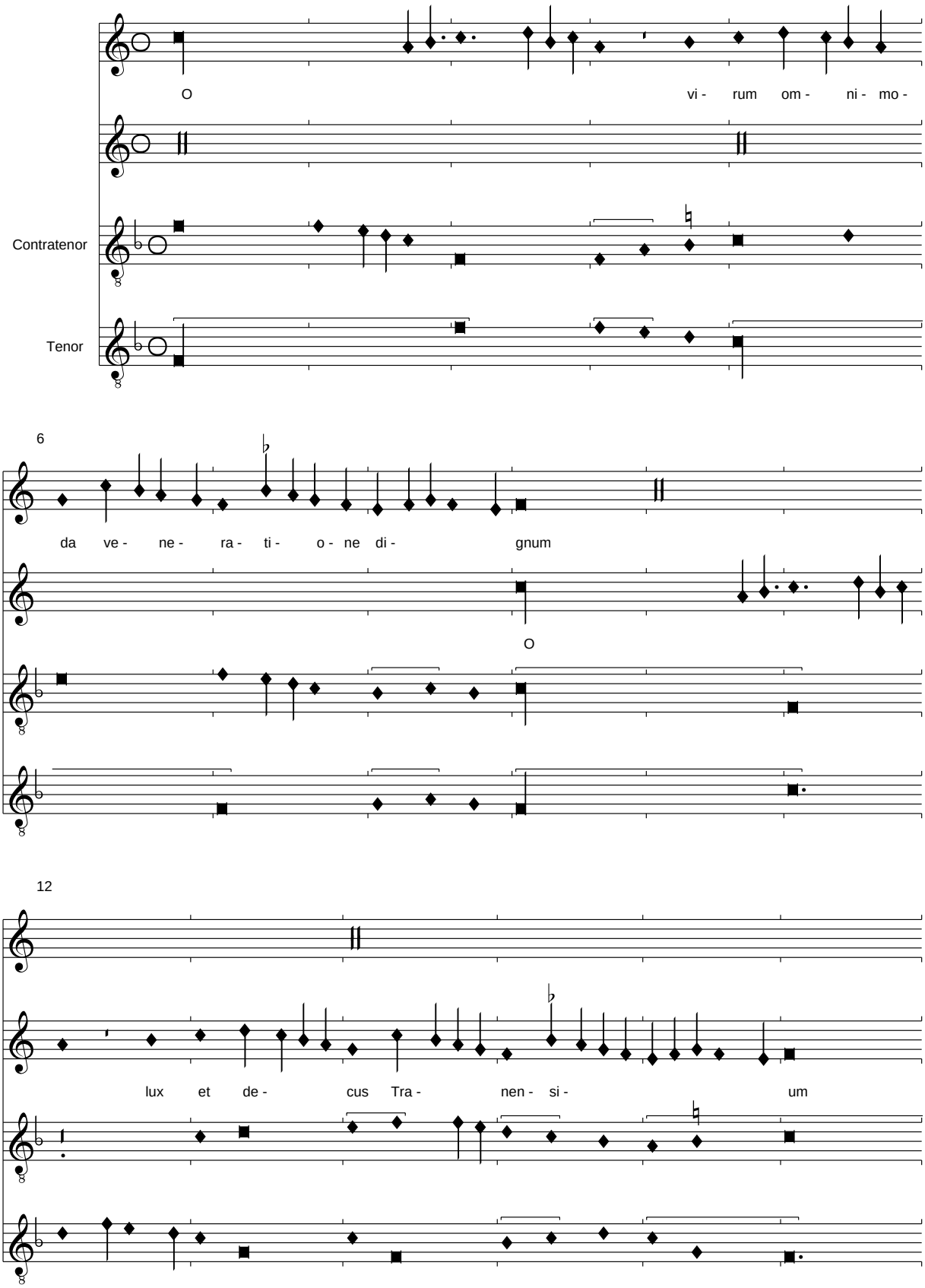


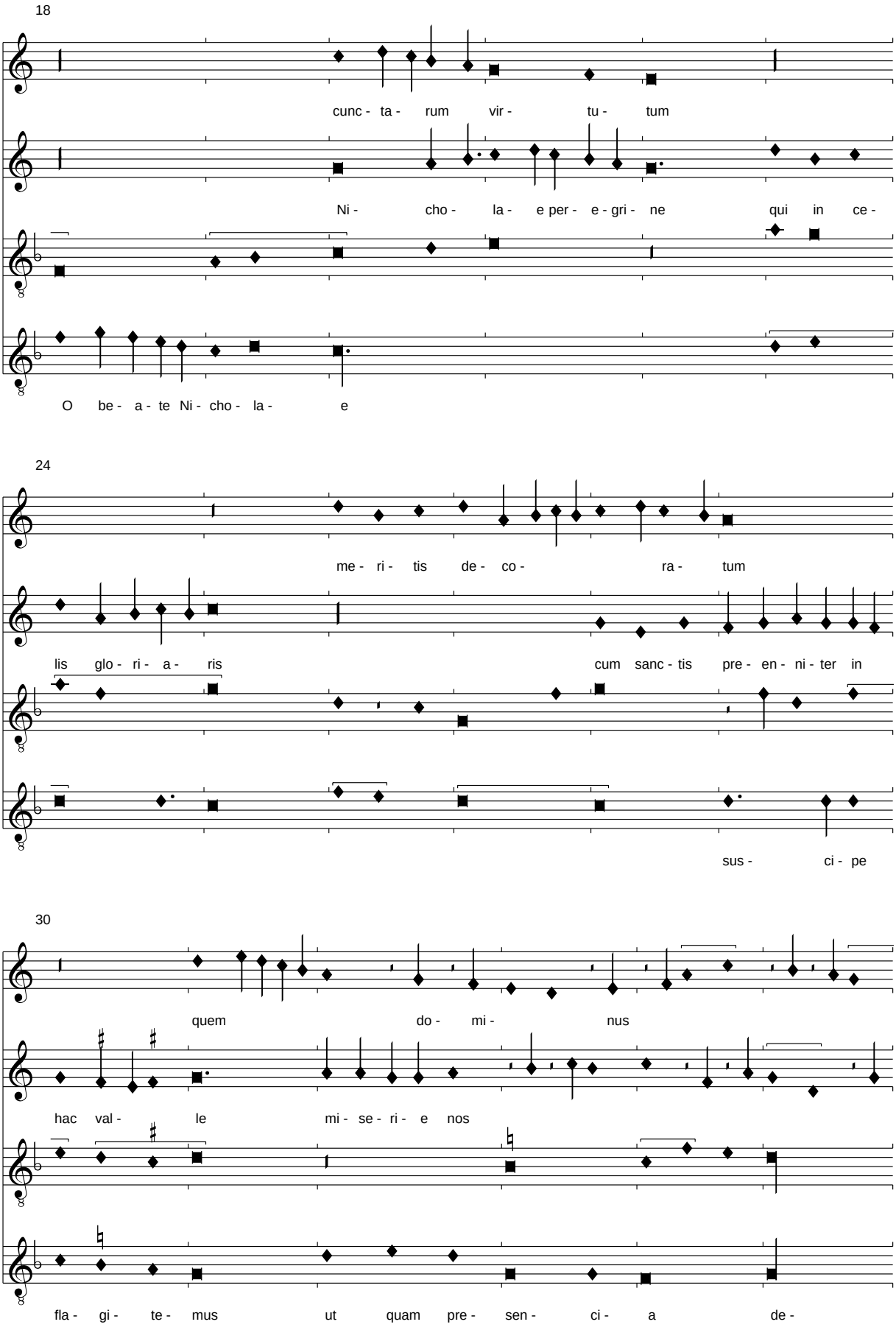
136

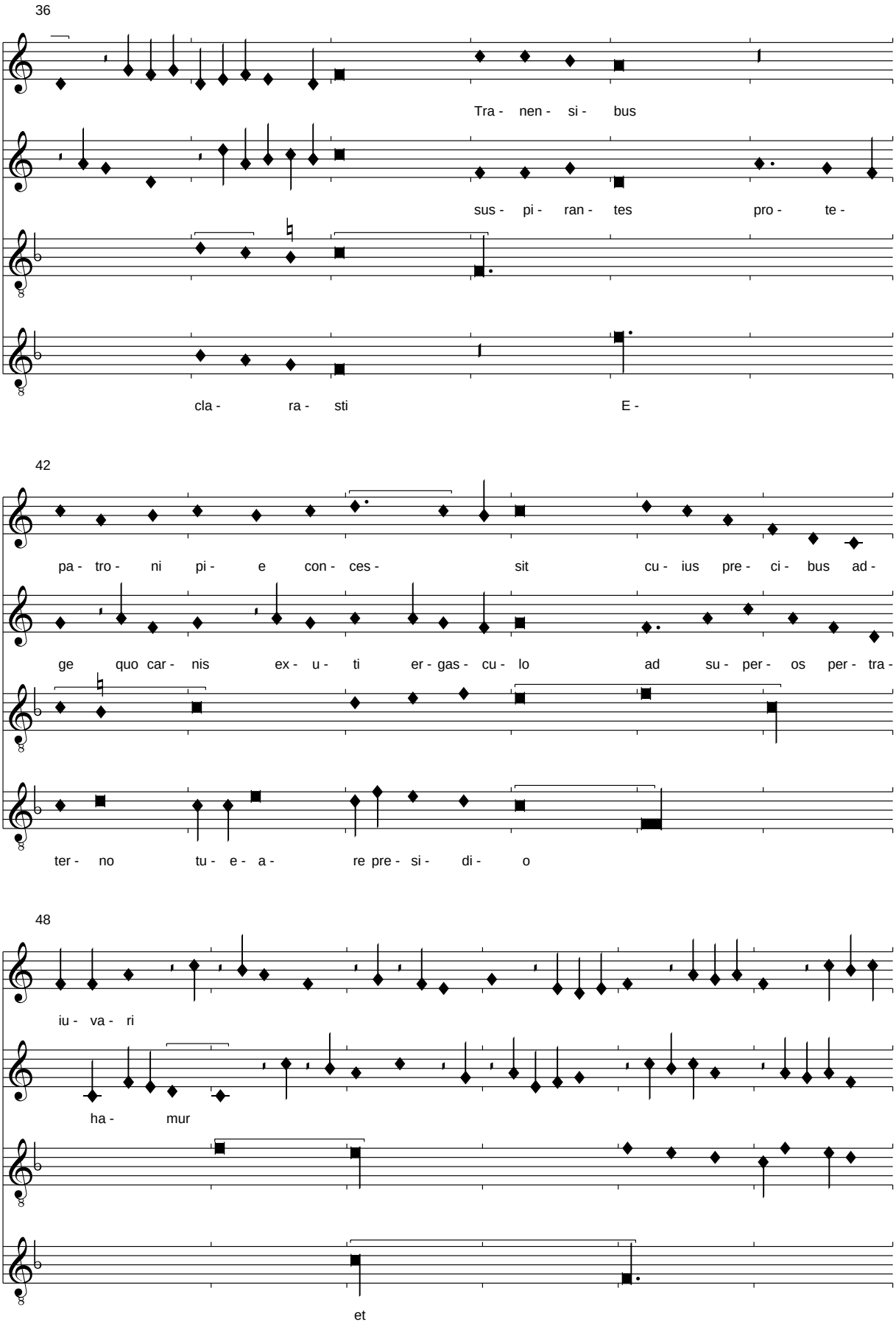


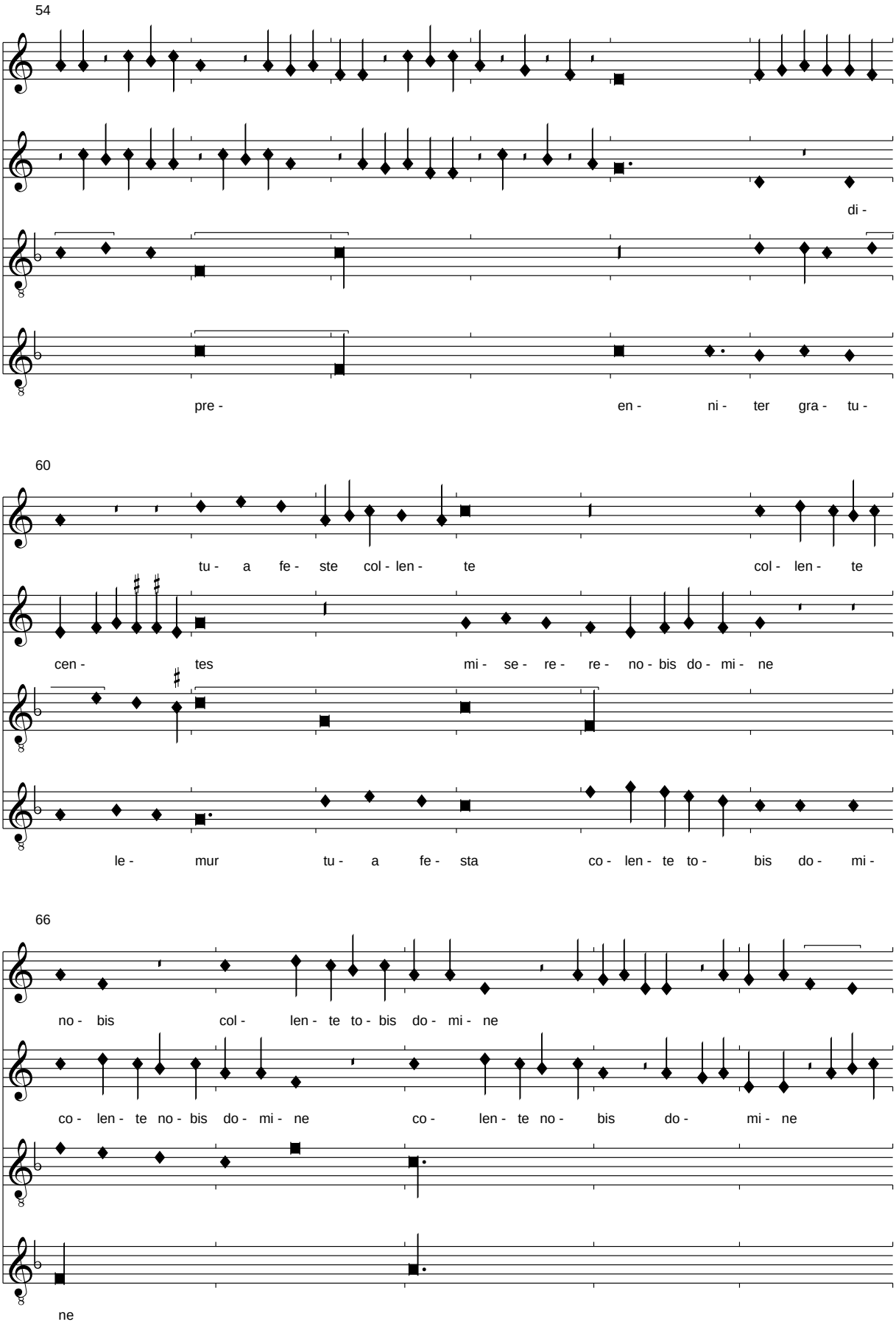
Jo. Cichonia: O virum-O lux-O beate

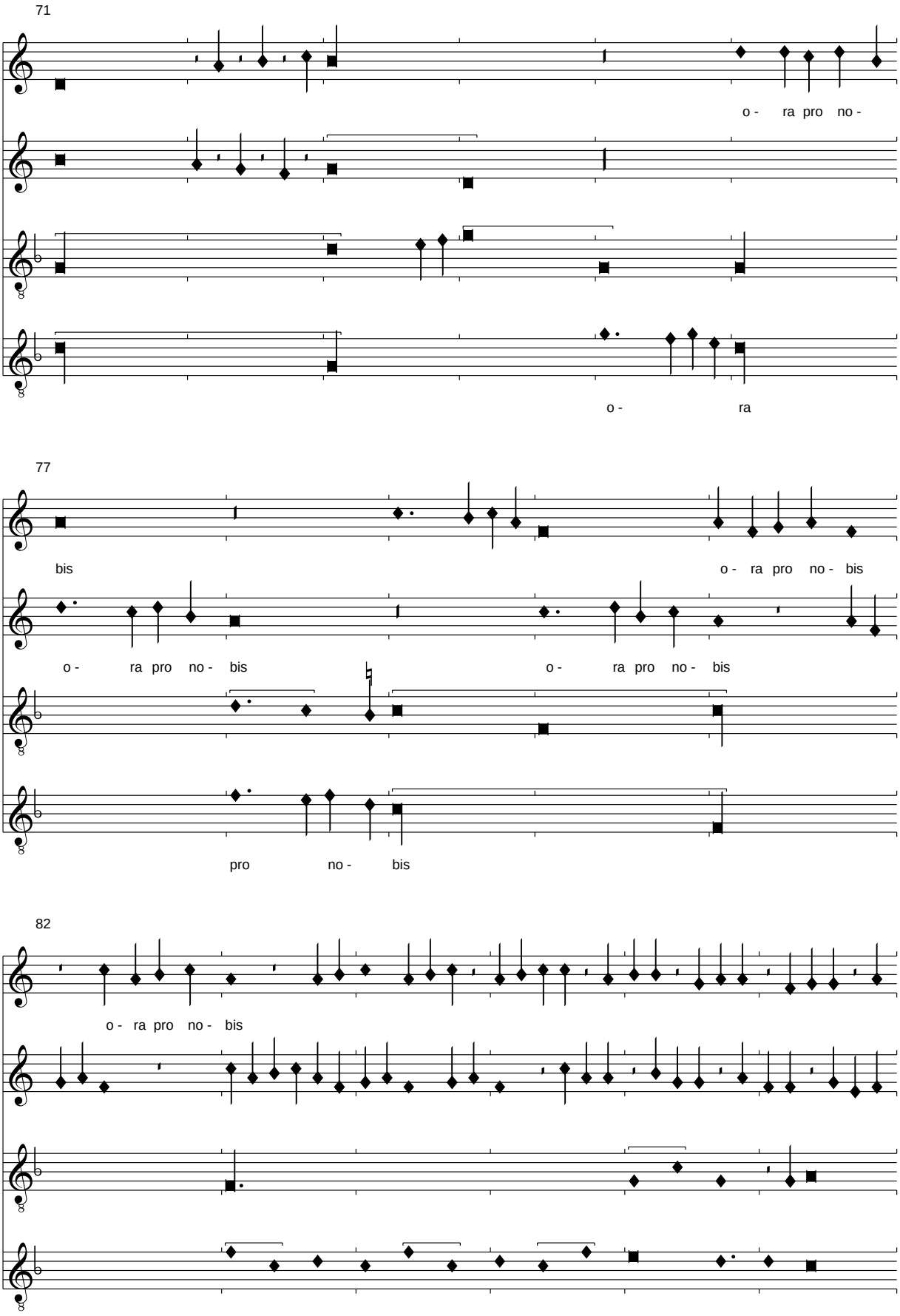
Bologna Q 2216, f. 36v-37r

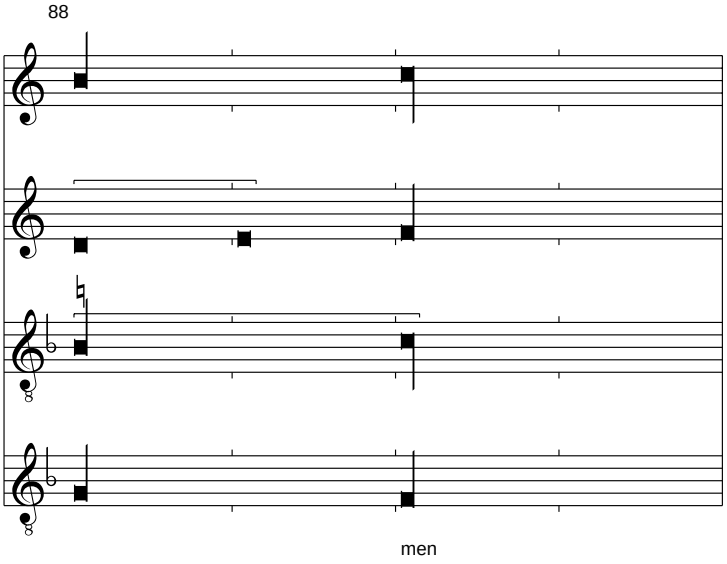



18
cunc - ta - rum vir - tu - tum
Ni - cho - la - e per - e - gri - ne qui in ce -
O be - a - te Ni - cho - la - e
24
me - ri - tis de - co - ra - tum
lis glo - ri - a - ris cum sanc - tis pre - en - ni - ter in
sus - ci - pe
30
quem do - mi - nus
hac val - le mi - se - ri - e nos
fla - gi - te - mus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


36
Tra - nen - si - bus
sus - pi - ran - tes pro - te -
cla - ra - sti E -
42
pa - tro - ni pi - e con - ces - sit cu - ius pre - ci - bus ad -
ge quo car - nis ex - u - ti er - gas - cu - lo ad su - per - os per - tra -
ter - no tu - e - a - re pre - si - di - o
48
iu - va - ri
ha - mur
et


54
di -
pre - en - ni - ter gra - tu -
60
tu - a fe - ste col - len - te col - len - te
cen - tes mi - se - re - re - no - bis do - mi - ne
le - mur tu - a fe - sta co - len - te to - bis do - mi -
66
no - bis col - len - te to - bis do - mi - ne
co - len - te no - bis do - mi - ne co - len - te no - bis do - mi - ne
ne


71
o - ra pro no -
o - ra
77
bis
o - ra pro no - bis
o - ra pro no - bis
o - ra pro no - bis
pro no - bis
82
o - ra pro no - bis

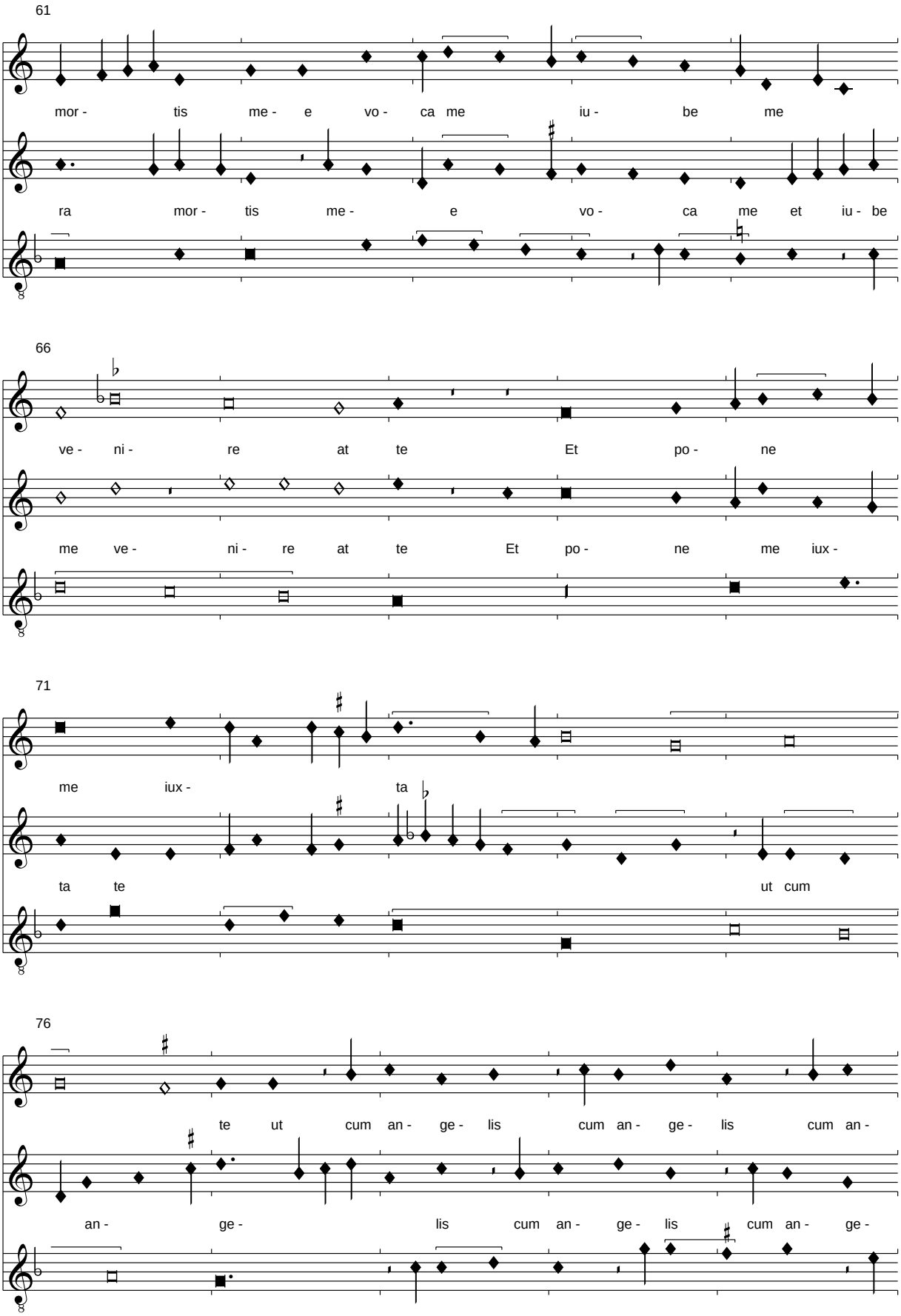

88
men

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

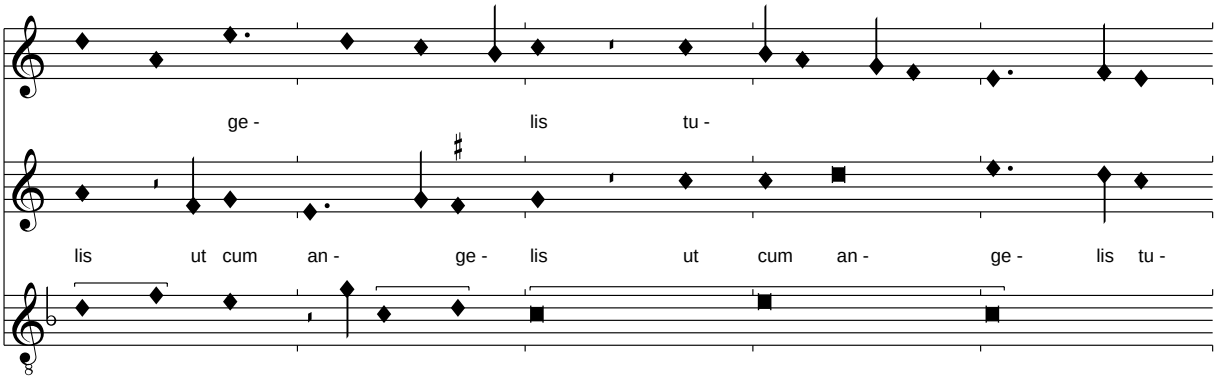



21
pas - si -
qua la - te - ris Chri - sti la - va -
26
o Chri - ta sti con - for - ta me O bo - ne
me pas - si - o Chri - sti con - for - ta me O
31
Jes - su ex - au - di me ex - au - di
bo - ne Jes - su ex - au - di me
36
me Et ne per - mi - tas me se - pa - ra - ri a te Et

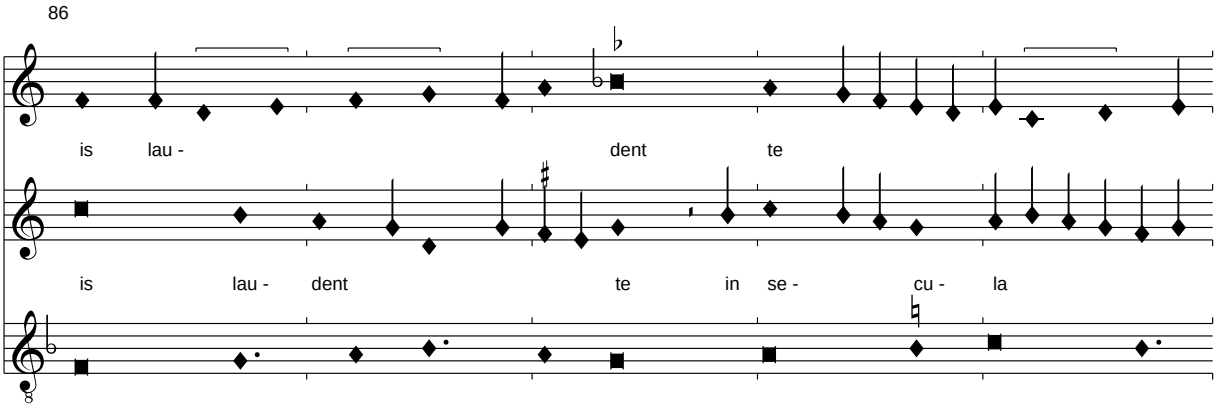

41
ne per - mi - tas me se - pa - ra - ri a te
Et ne per - mi - tas me se - pa - ra - ri
46
Et ne per - mi - tas me se - pa - ra - ri a te
51
ab ho - ste ma - li - gno de - fen -
ab ho - ste ma - li - gno de - fen -
56
de me do - mi - ne in ho - ra
de me do - mi - ne in ho -


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 cum an - ge - lis cum an - ge - lis cum an -
an - ge - lis cum an - ge - lis cum an - ge -

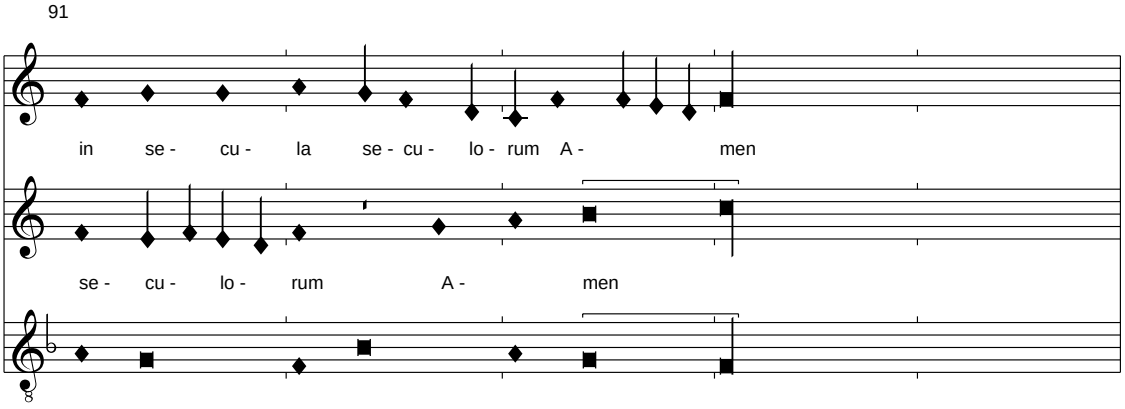
81


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

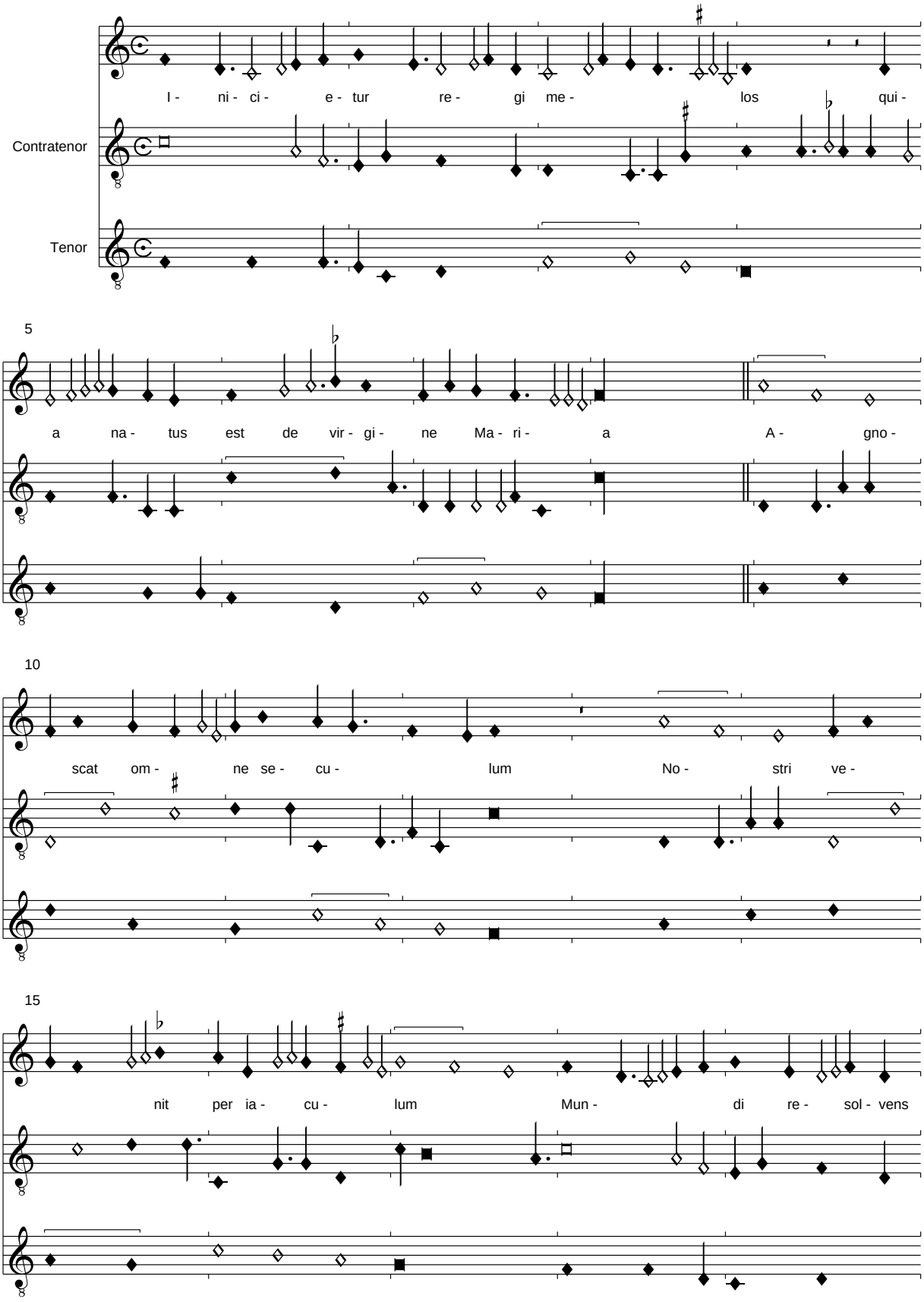
86

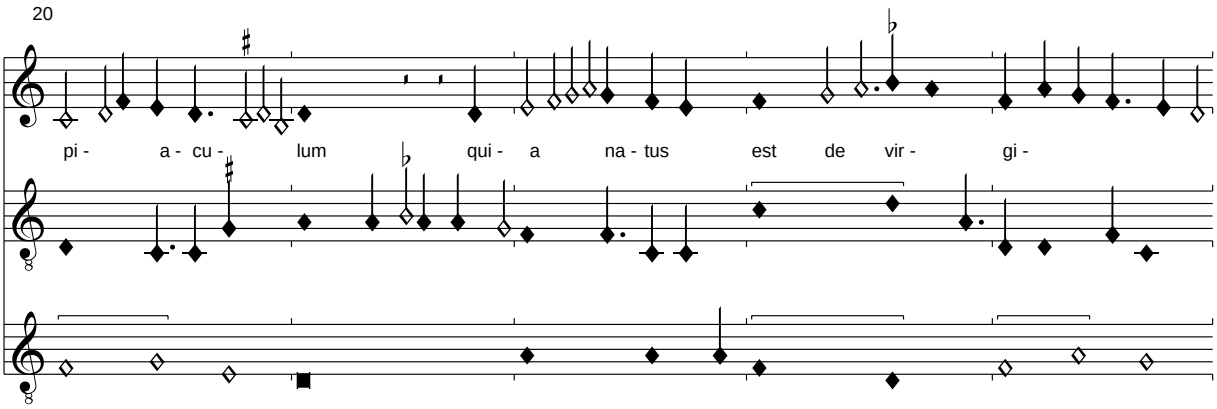

is lau - dent te
is lau - dent te in se - cu - la

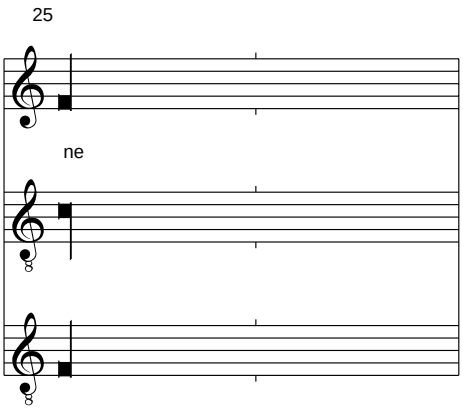
91


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.

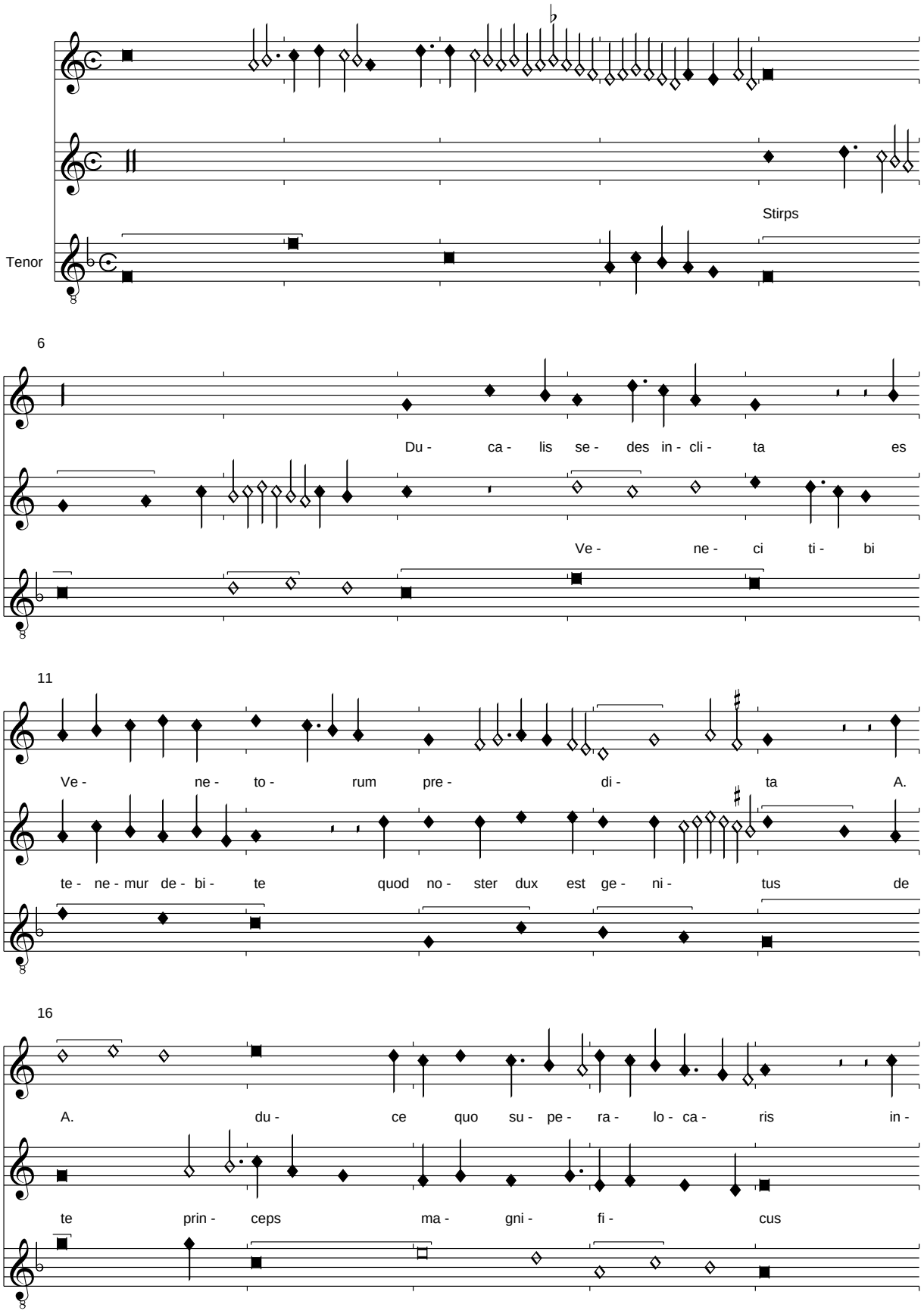
Inicietur regi melos…

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

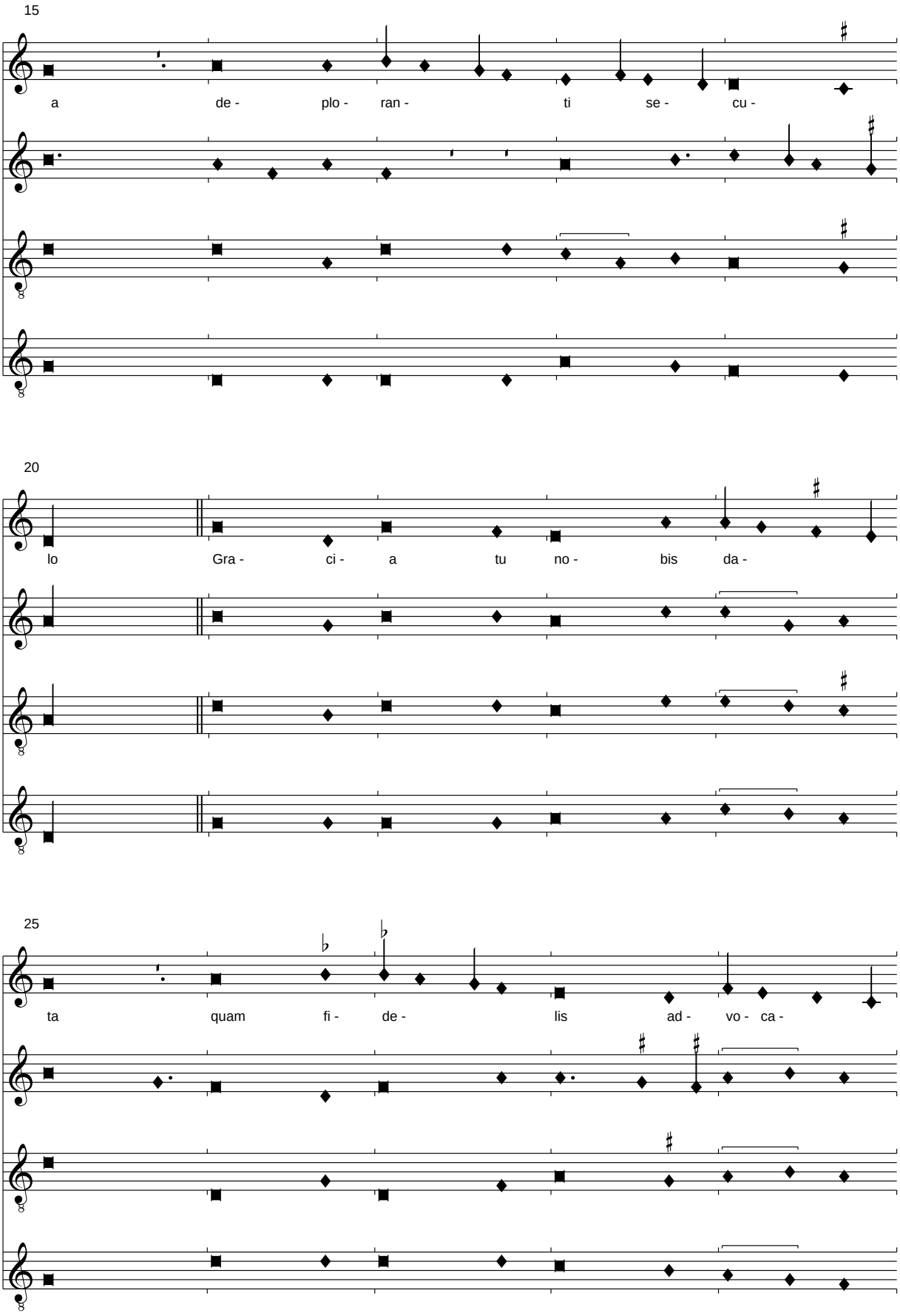

61
le - ta - re fe - sta iu - bi -
pre - si - dem
66
la
71
se - na - tus
76
et plebs Ve - ne - ta A. A. sub a - lis a - di -
ad us - que ter - re li - mi - tem A. A. pro - fer do - mi -

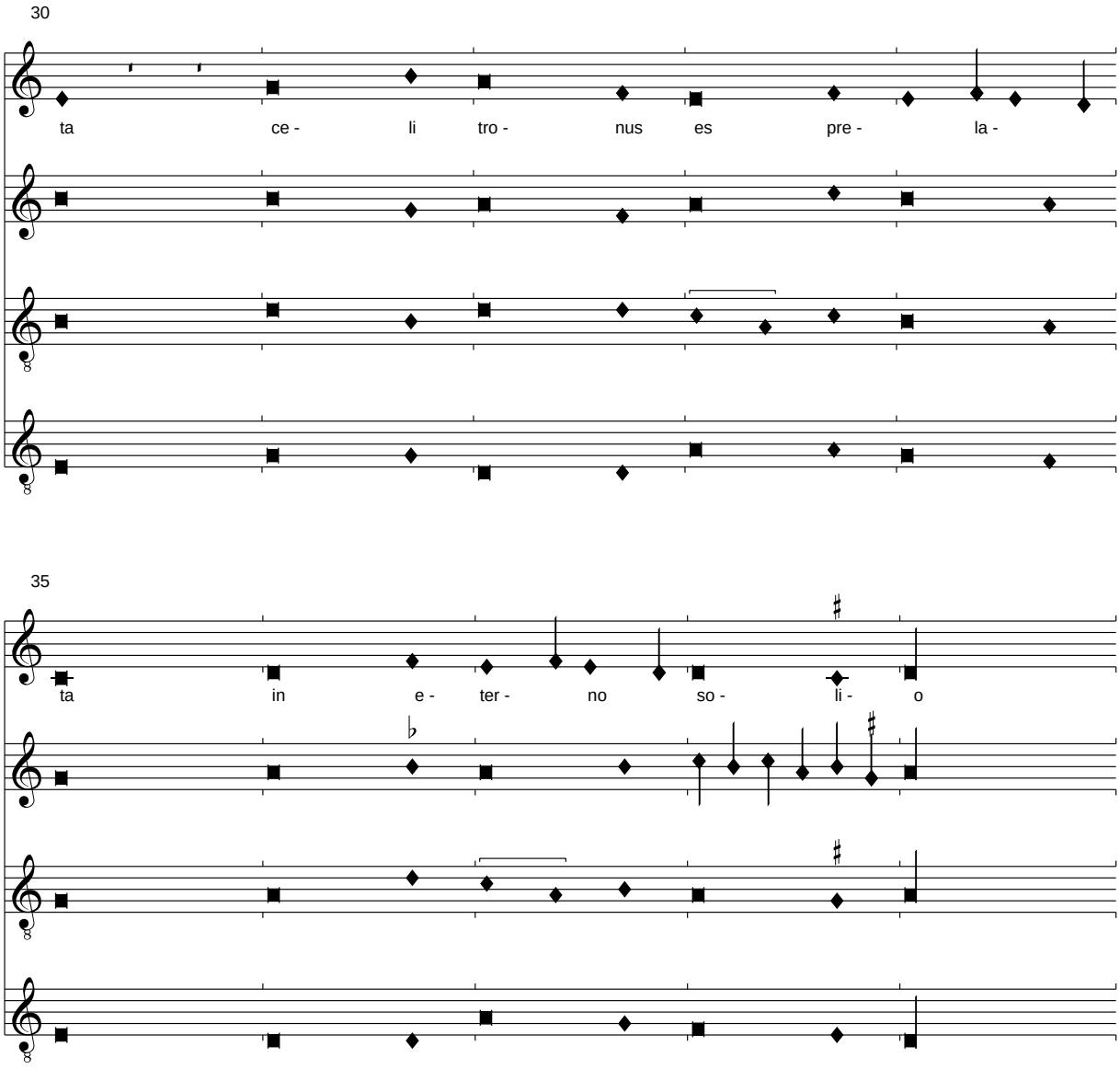


Dies ist vermutlich die Urform der Motette, die in Bologna Q 15 in doppelten Werten und einem Contratenor den Dogen Tomas Mocenigo besingt. Hier ist nur ein Freiplatz A. A. gesetzt!

Ave mater
Bologna 2216, f. 39v-40r



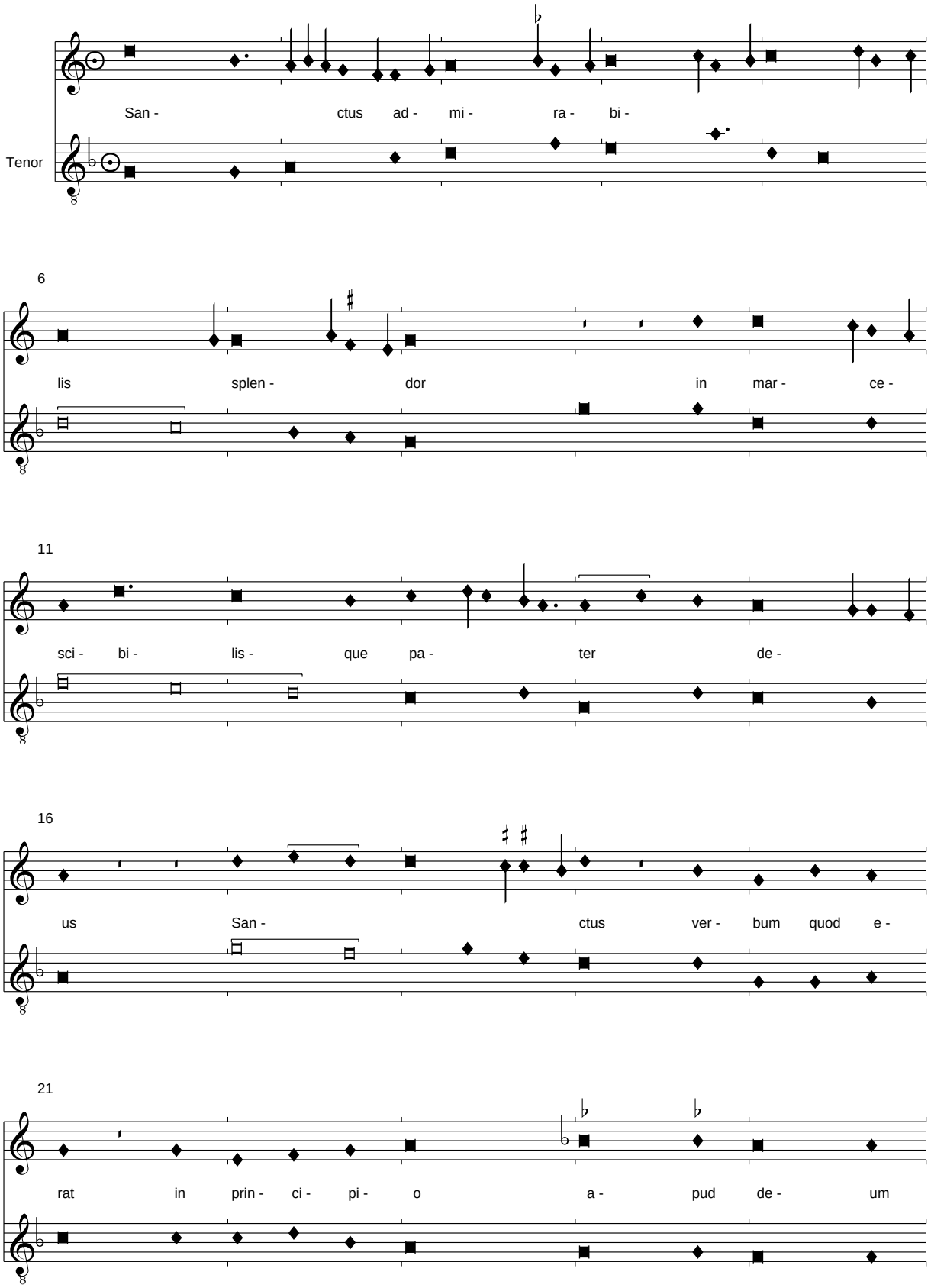

15
a de - plo - ran - ti se - cu -
20
lo Gra - ci - a tu no - bis da -
25
ta quam fi - de - lis ad - vo - ca -

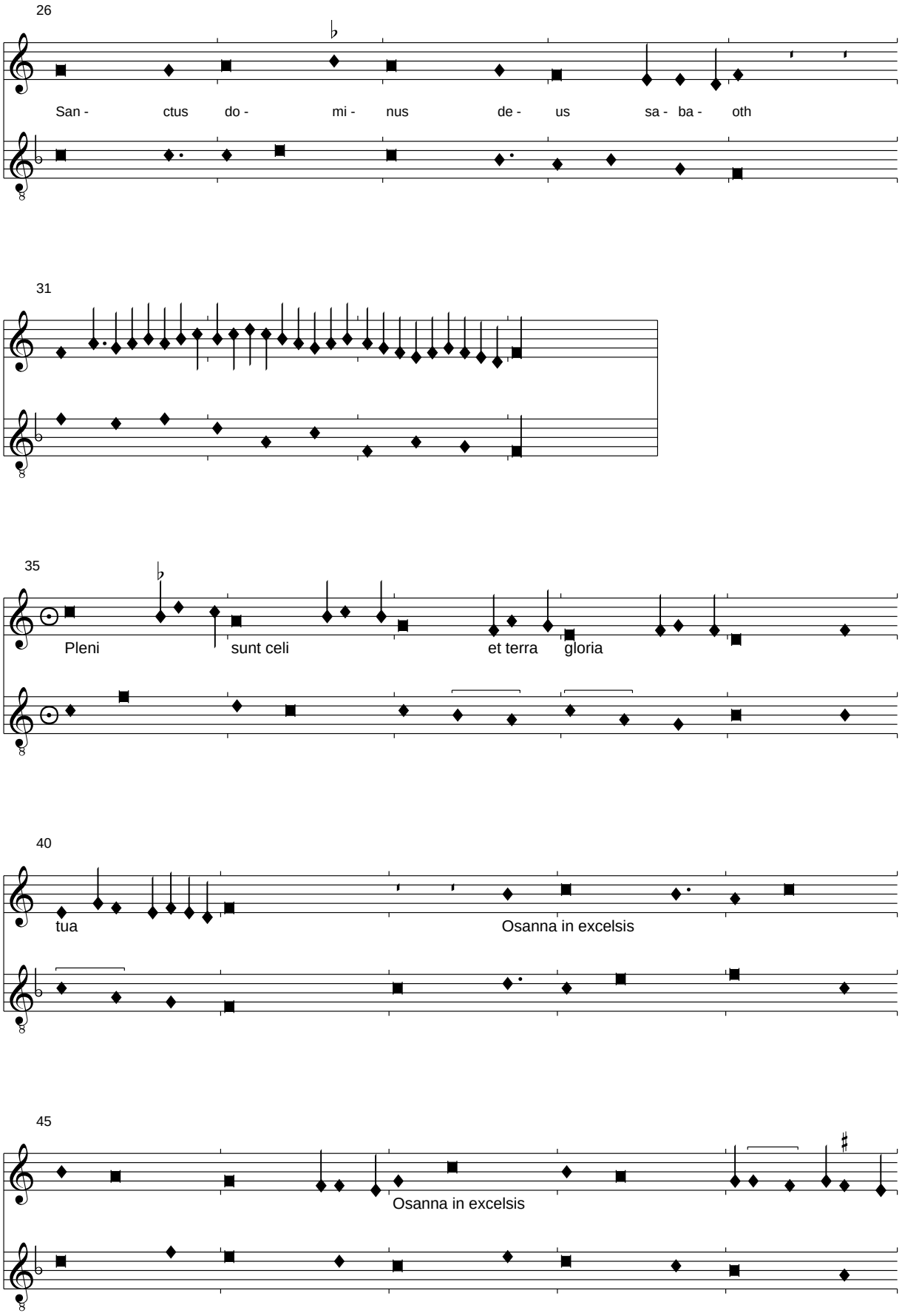


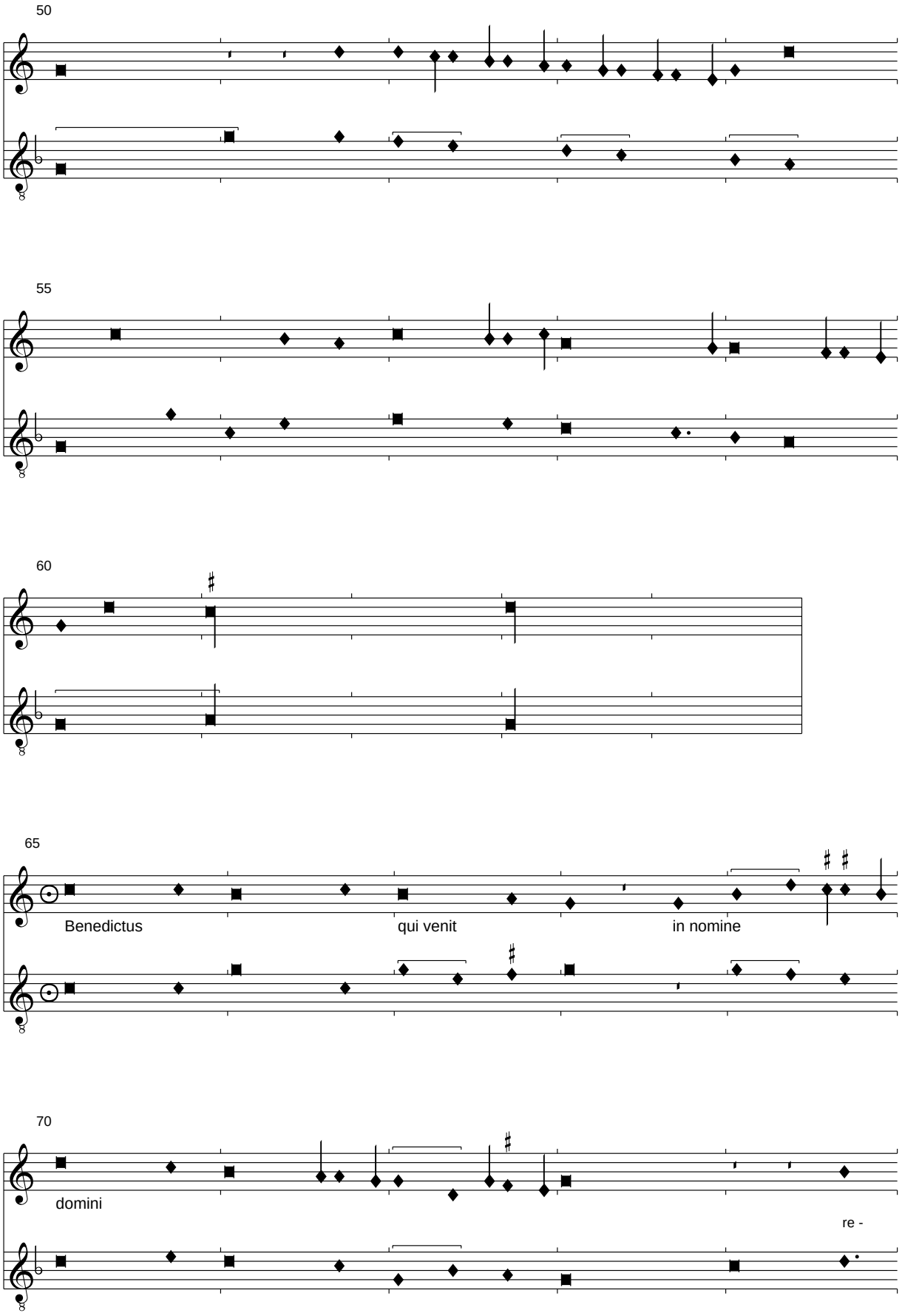
2. Strophe des 2. Teils:

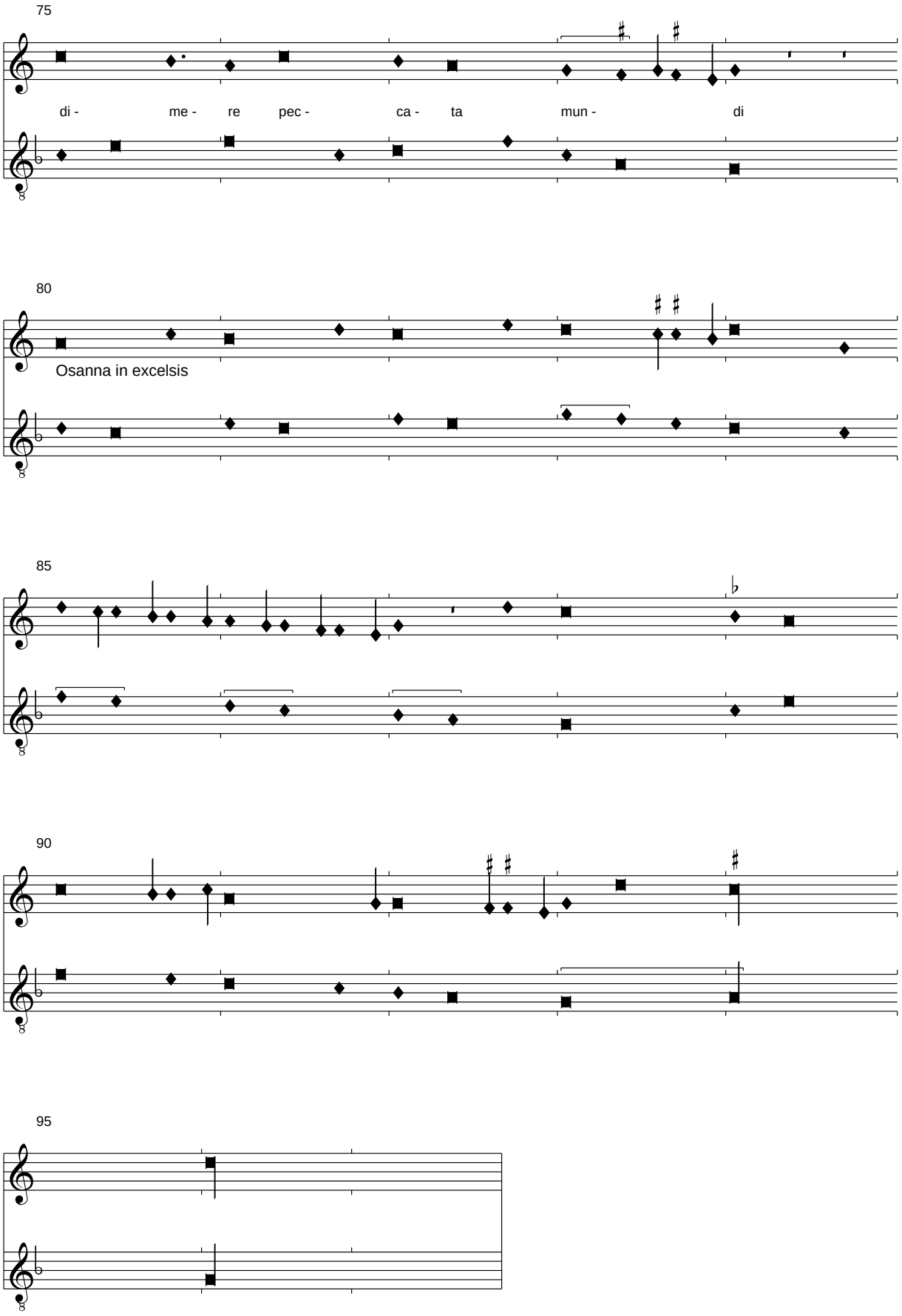
Plena dulcis medicina,
tu protegens a ruina,t
u es portus, tu carina
in omni periculo

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

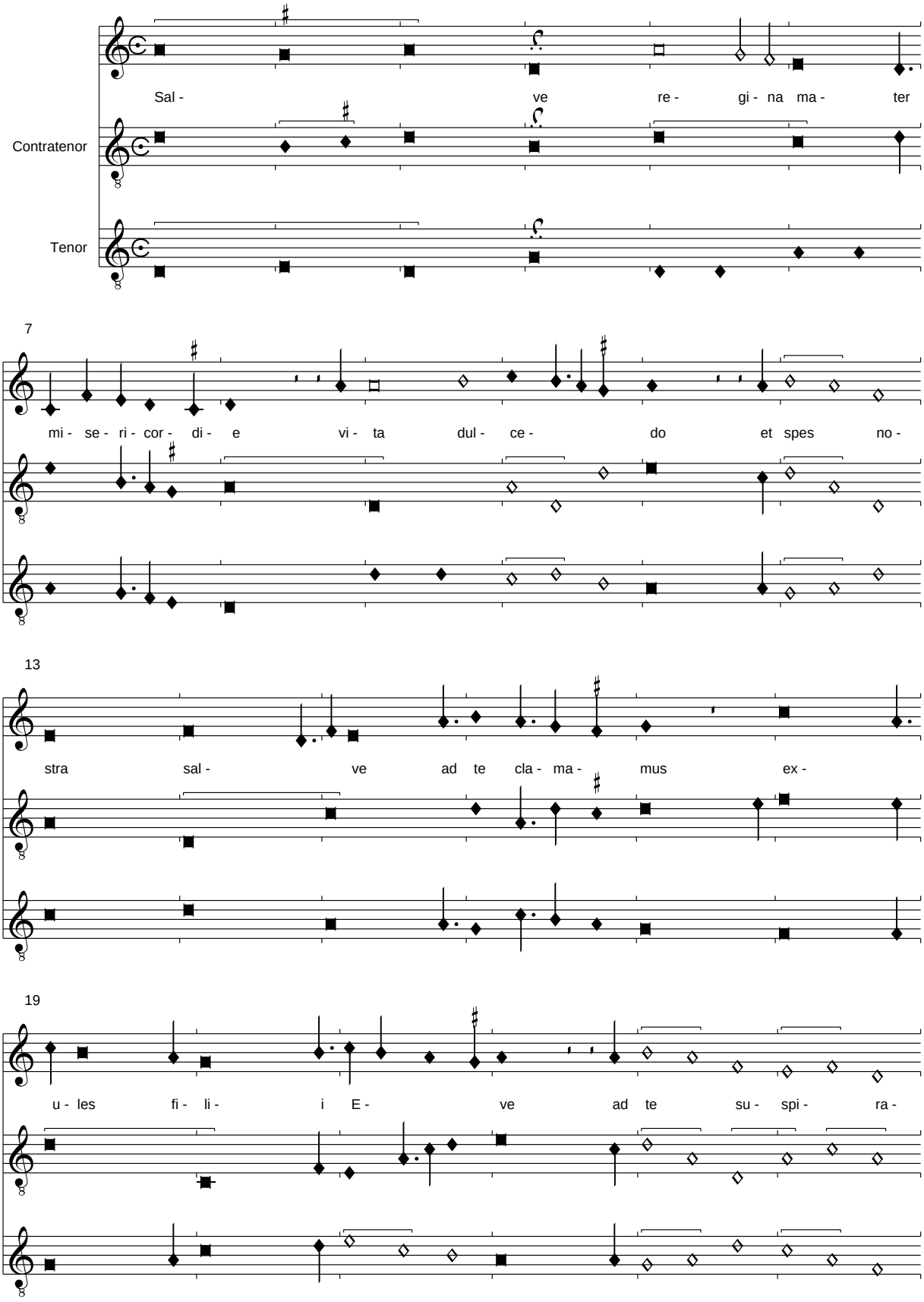

50
55
60
65
Benedictus
qui venit
in nomine
70
domini
re -

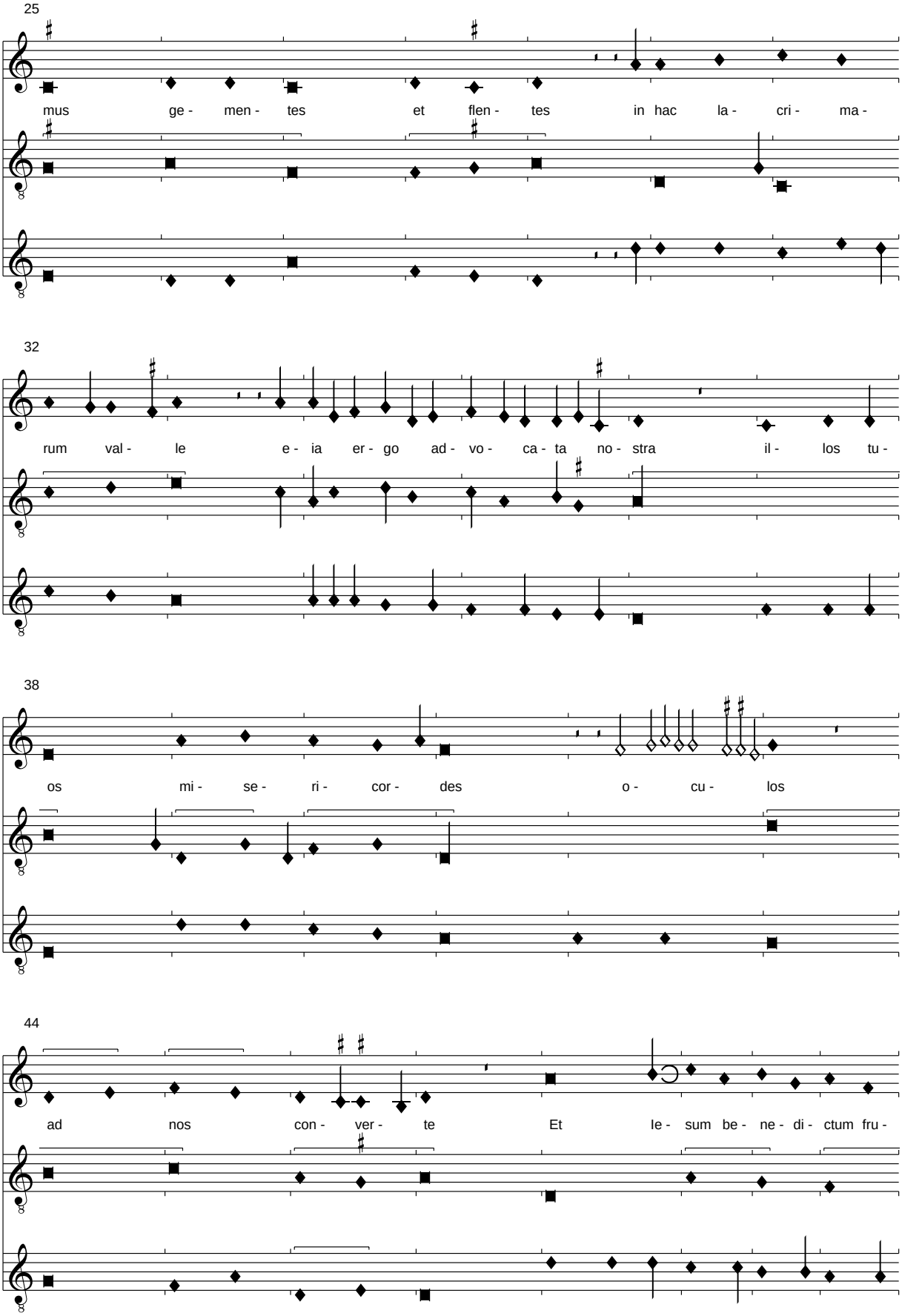


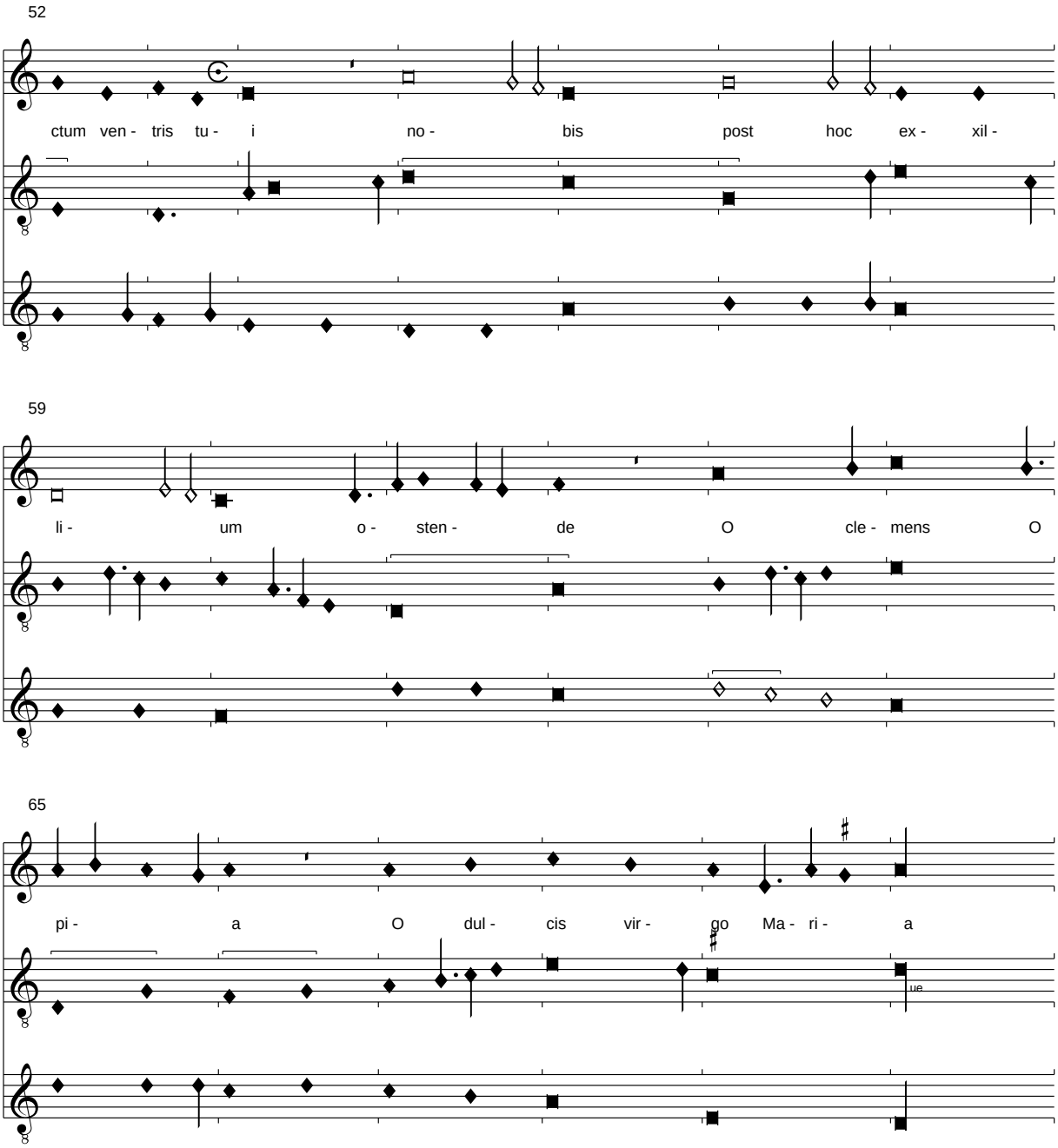
Einige Wendungen sind sehr befremdlich, etwa T. 89/90.

(Reson): Salve regina

Bologna 2216, f. 40v

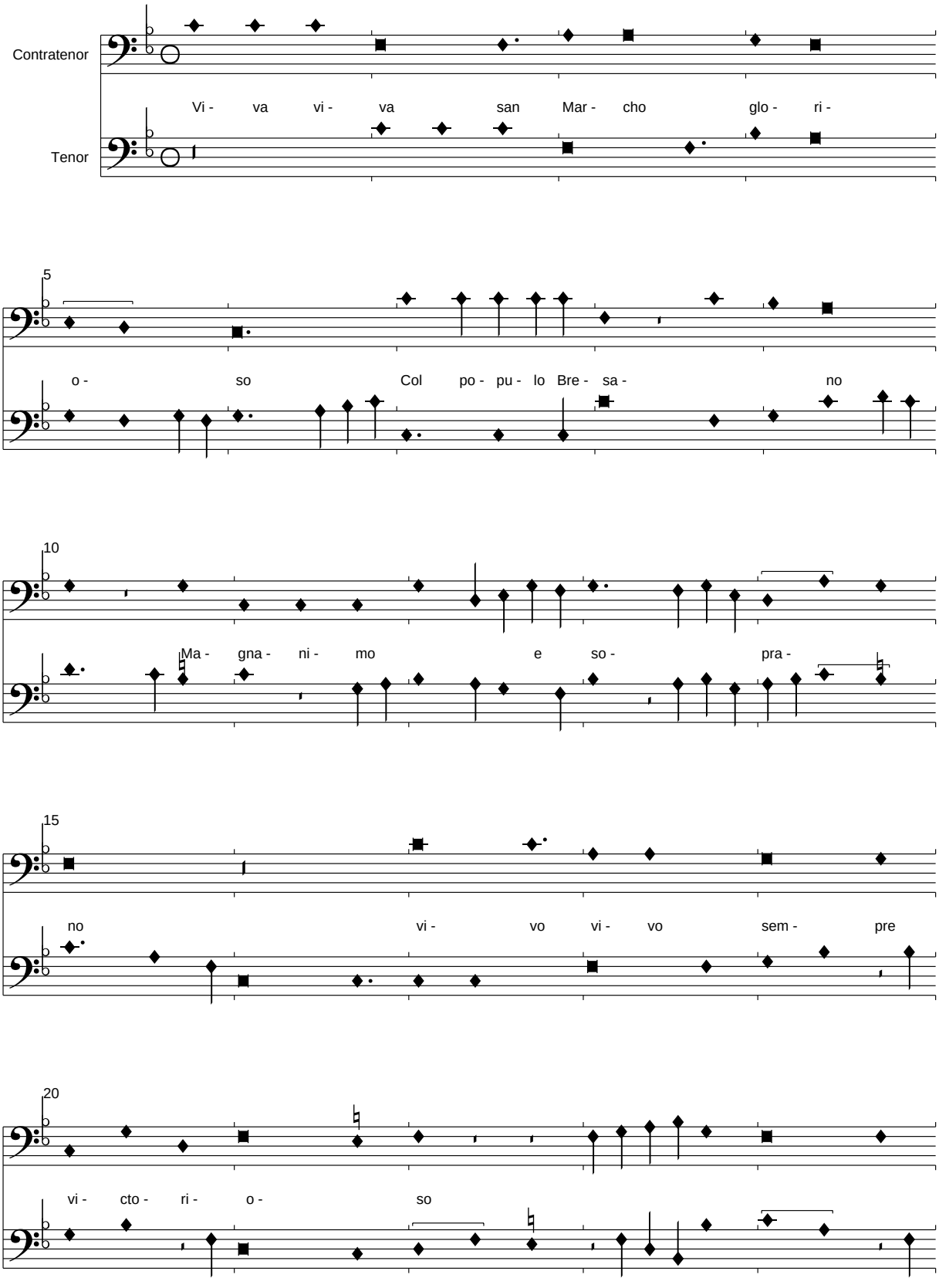


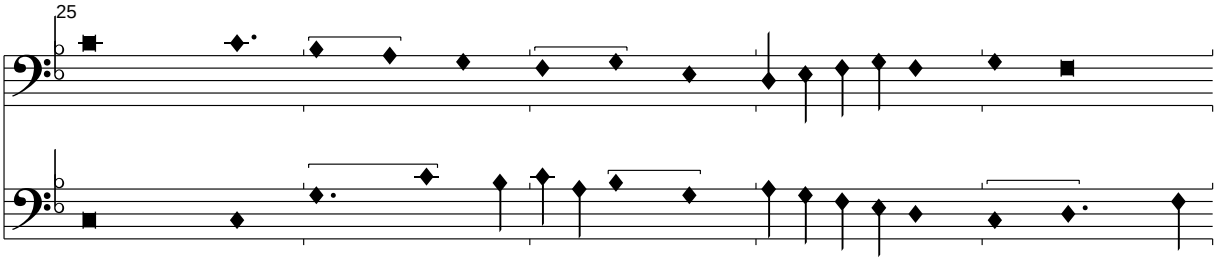

25
mus ge - men - tes et flen - tes in hac la - cri - ma -
32
rum val - le e - ia er - go ad - vo - ca - ta no - stra il - los tu -
38
os mi - se - ri - cor - des o - cu - los
44
ad nos con - ver - te Et Ie - sum be - ne - di - ctum fru -

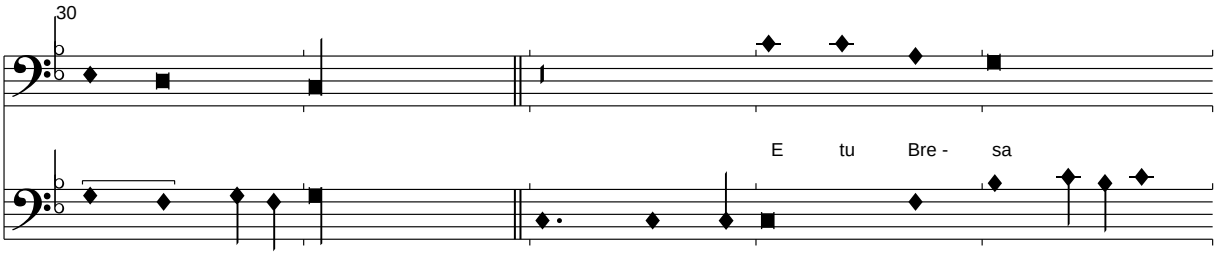


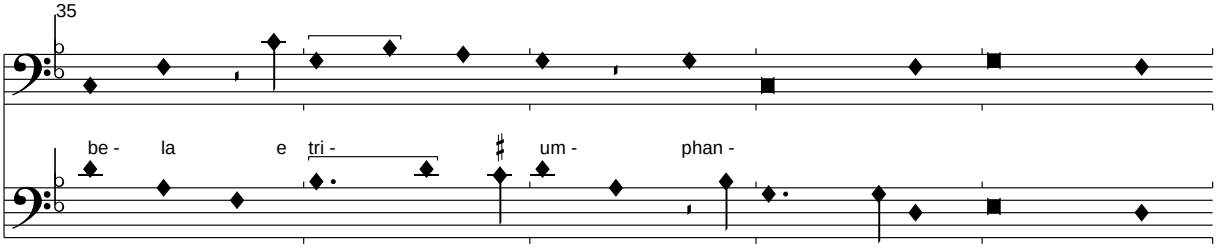
Dies ist vermutlich die Ursprungsversion, die am Ende stark gekürzt und wesentlich simpler als die Version in Bologny Q 15 ist. Der Schluss ist in den letzten 10 Takten nicht stimmig, ich habe ab T. 67 kleine Veränderungen vorgenomnen. Die letzten Takte habe ich zu von einer irrigen Version in der Quelle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

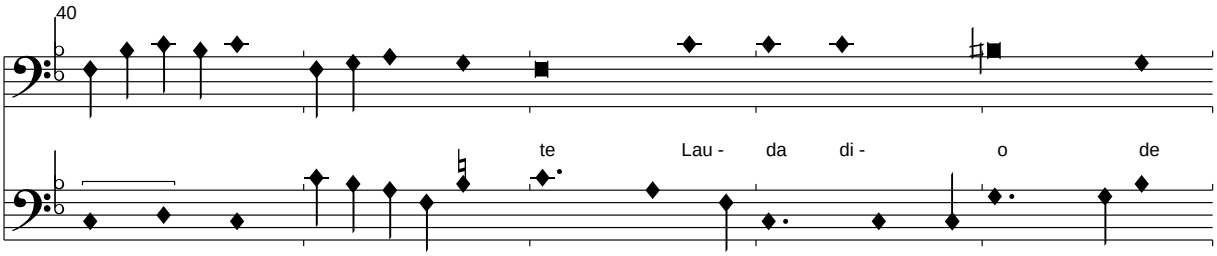
Viva San Marcho
Bologna 2216, f. 41r

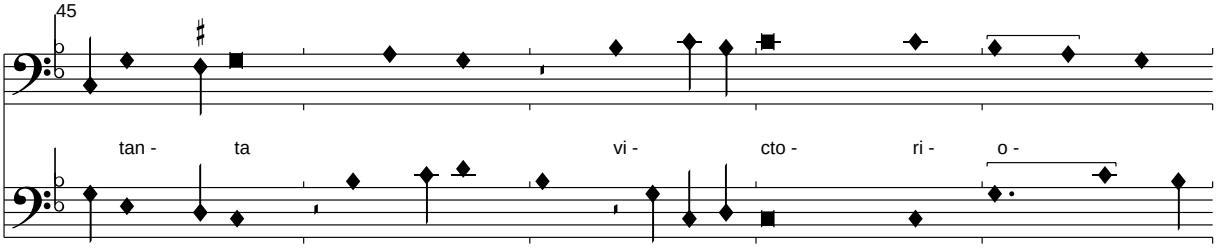


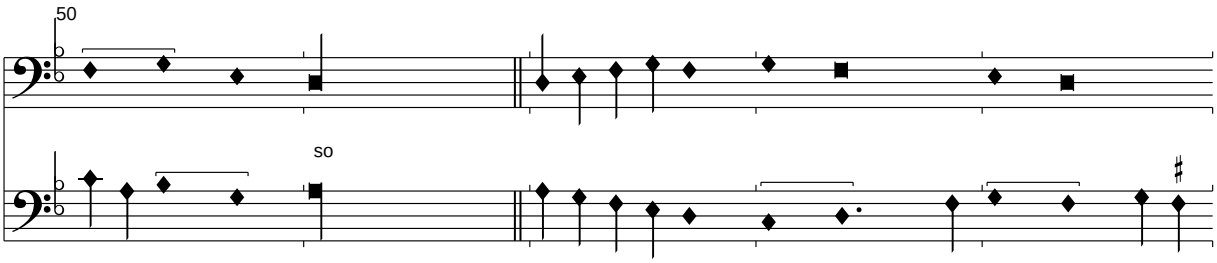

25

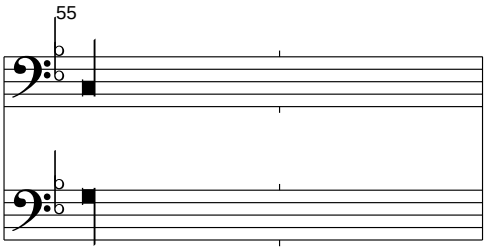

30
E tu Bre - sa


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:

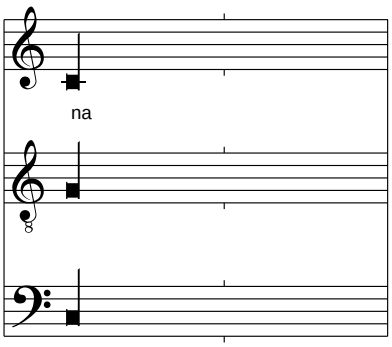
Poiche forte stata sey e constante
Coronata seray con gran glorioso

(de Anglia/Power?): Benedicta es

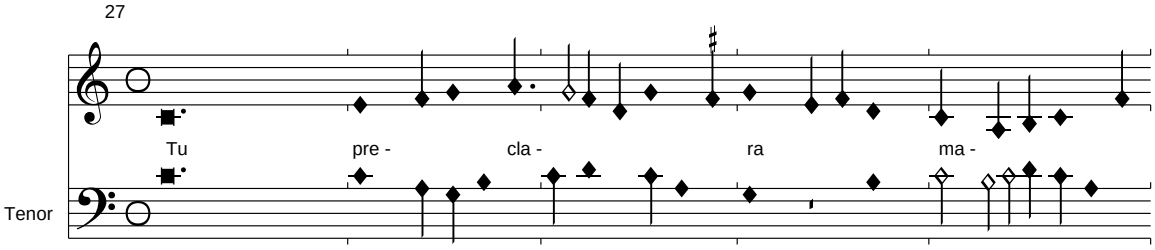
Bologna 2216, f. 41v-42r



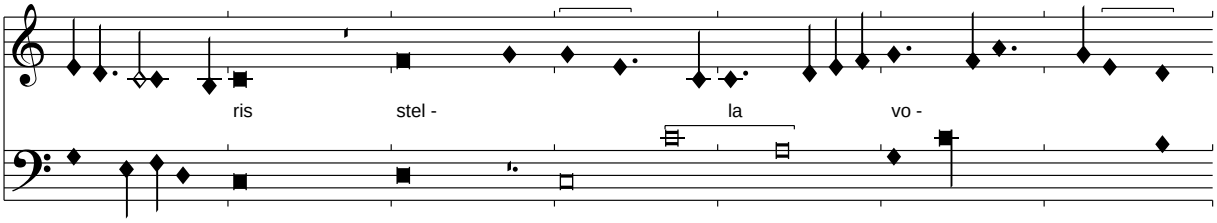
25


na

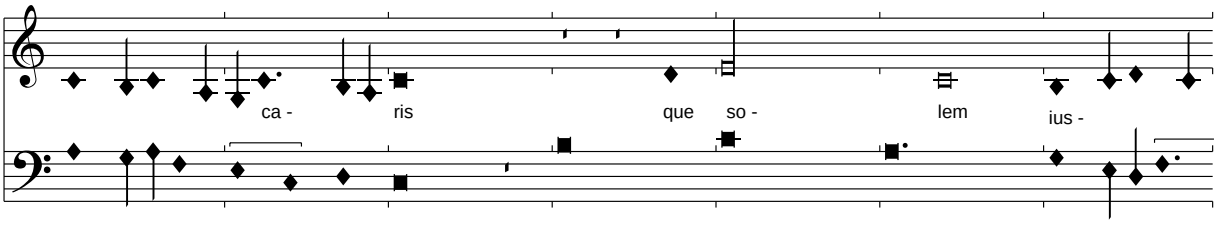
27


Tu pre - cla - ra ma -
Tenor

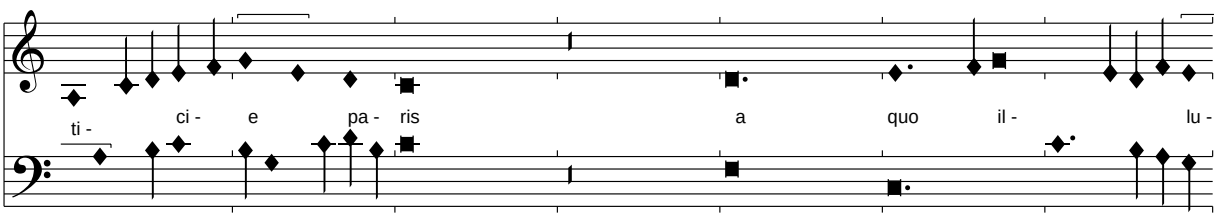
32


ris stel - la vo -

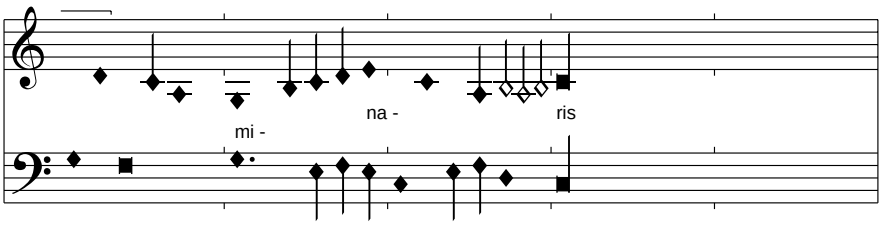
39


ca - ris que so - lem ius -

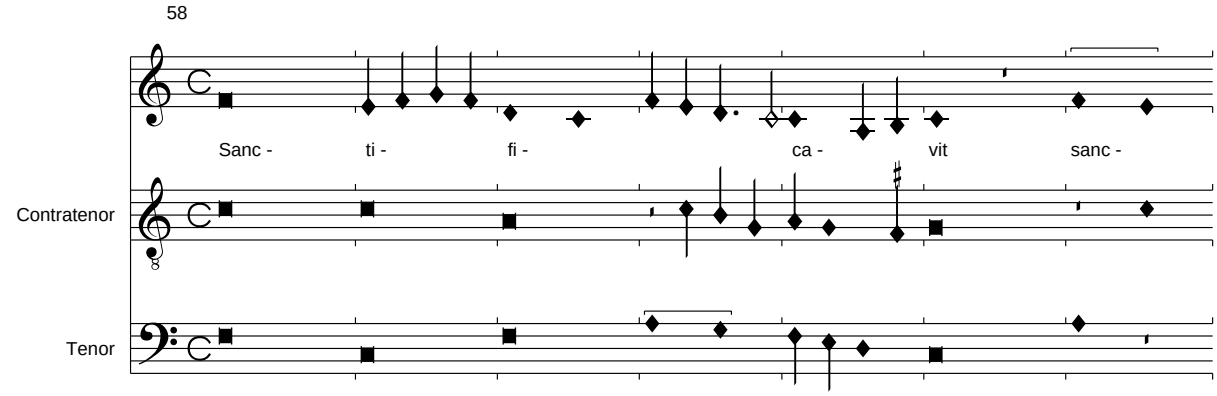
46


ti - ci - e pa - ris a quo il - lu -

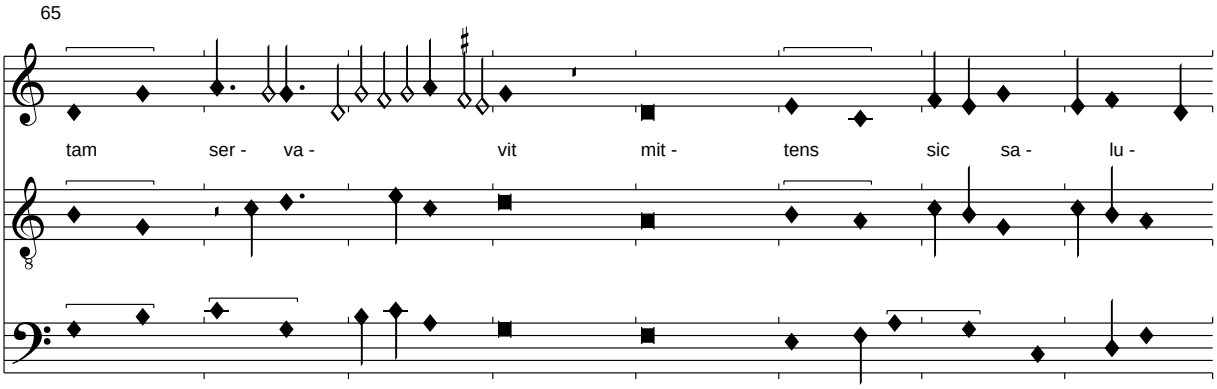
53


mi -
na -
ris

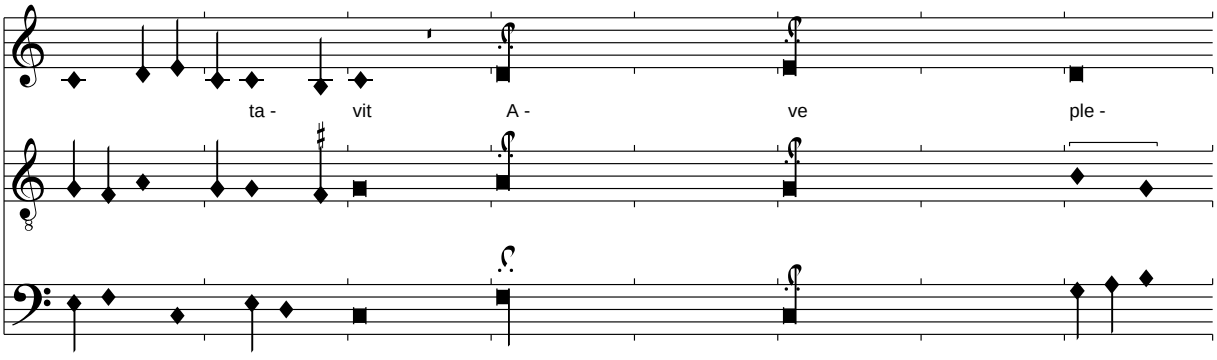
58


Sanc -
ti -
fi -
ca -
vit
sanc -
Contratenor
Tenor

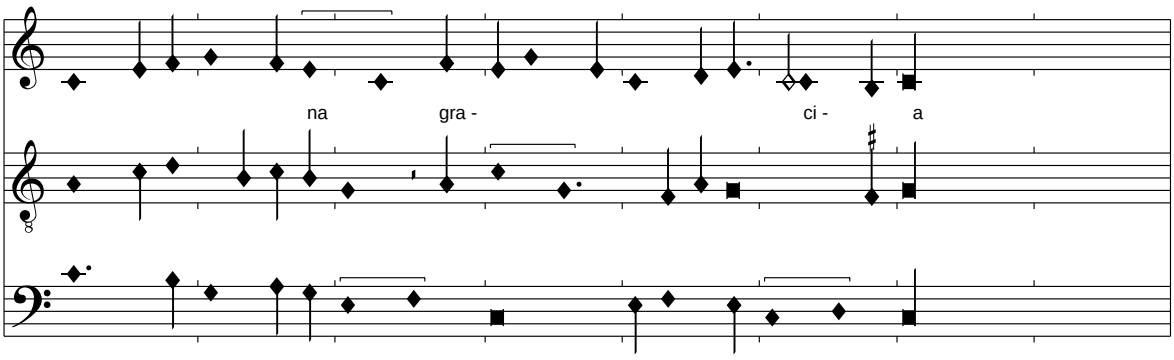
65


tam
ser -
va -
vit
mit -
tens
sic
sa -
lu -

73

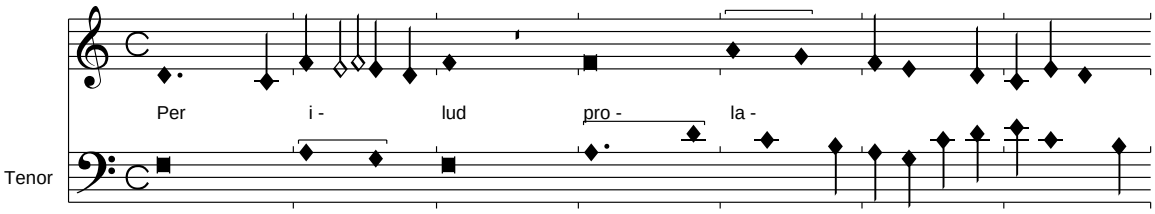

ta -
vit
A -
ve
ple -

81

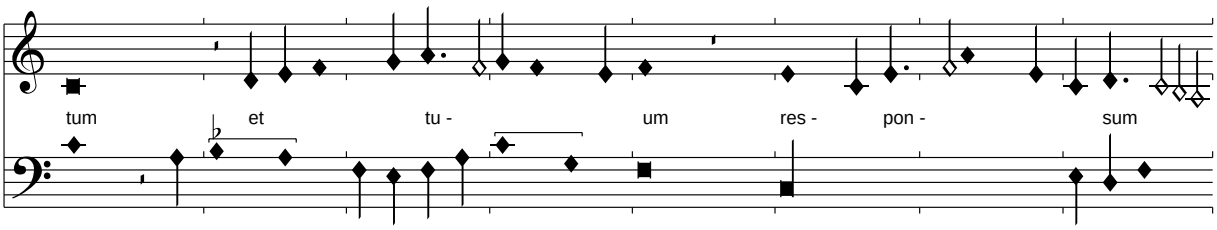


Bologna 2216

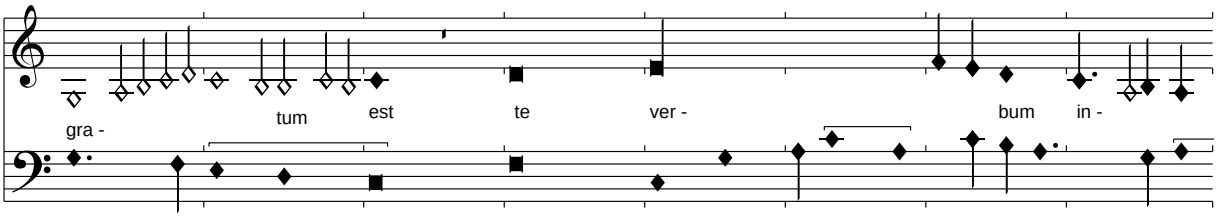
89



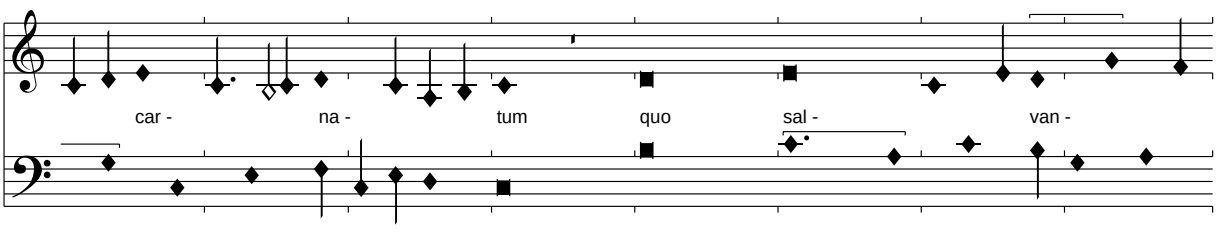
96

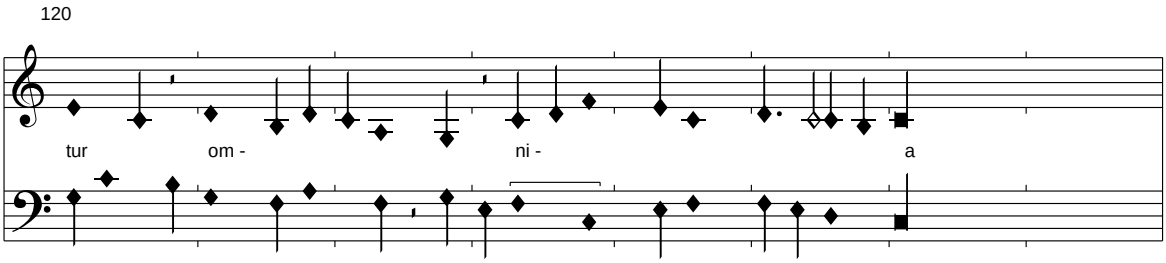


104



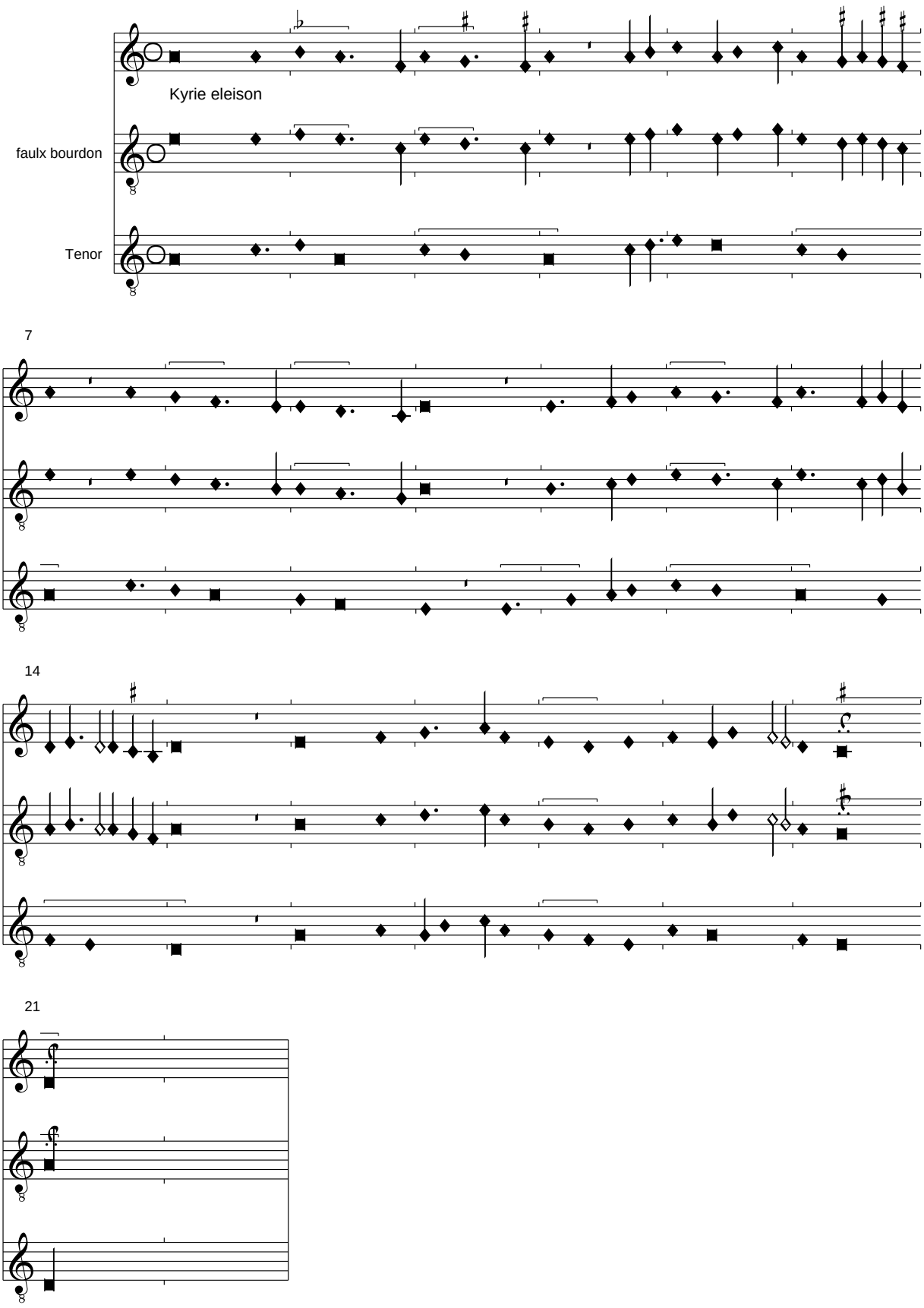
112

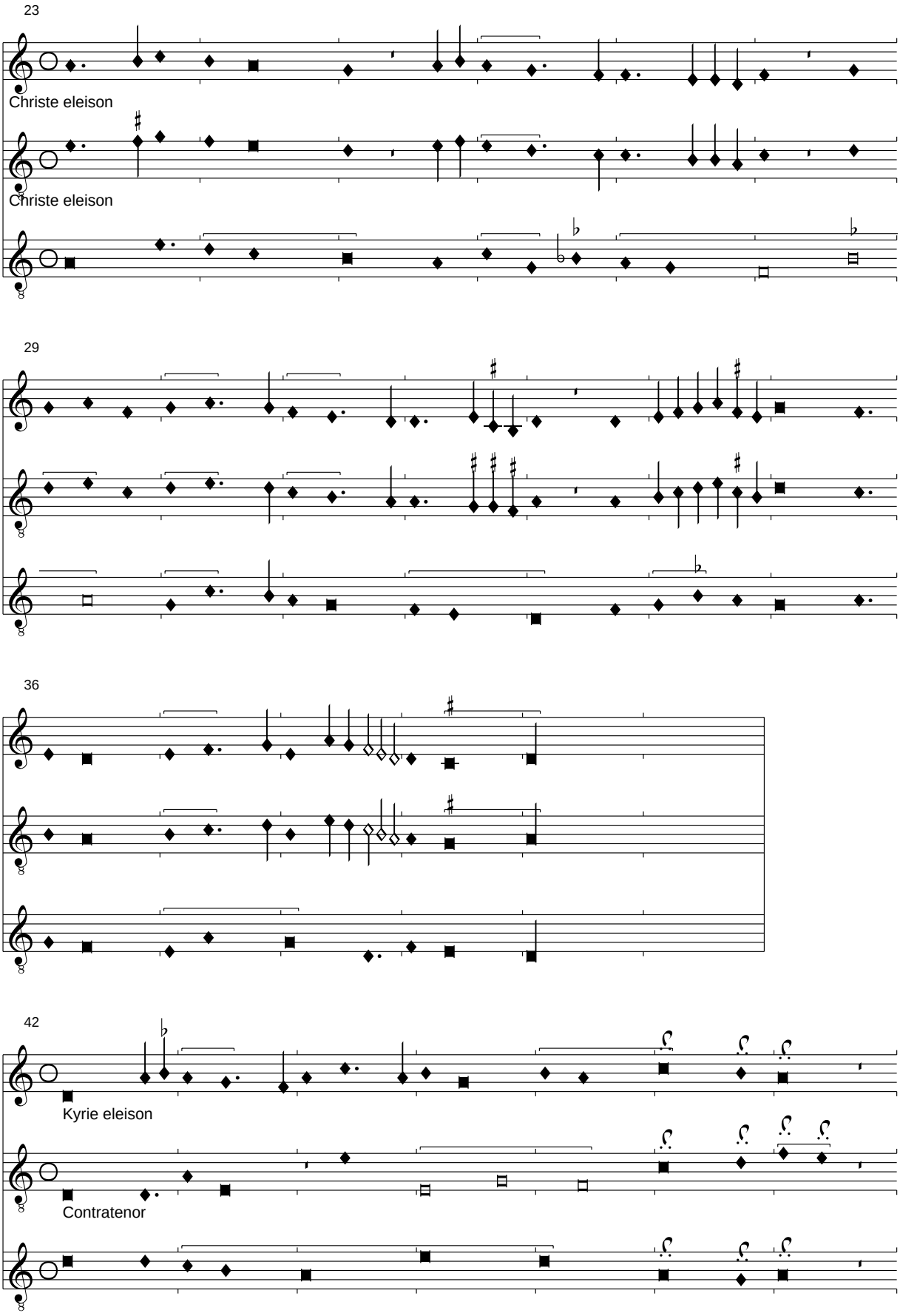




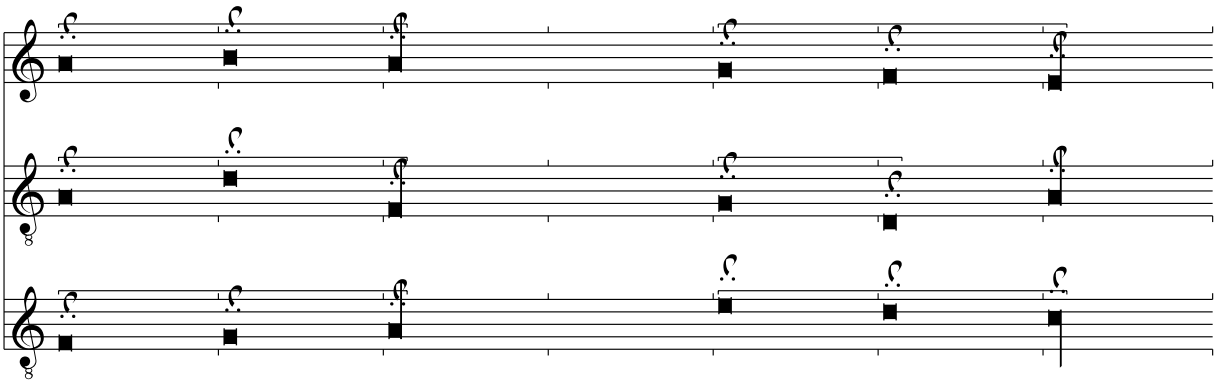
Wie beim f. 41r ist der obere Teil ausgeschnitten, so dass der Superius zu weiten Teilen fehlt. Bis T. 92 übernehme ich ihn aus Bologna Q 15.
Im T. 81,2 des Contratenors wurde eine Sekunde zu hoch notiert.

(Dufay): Kyrie cunctipotens genitor
Bologna 2216, f. 42r

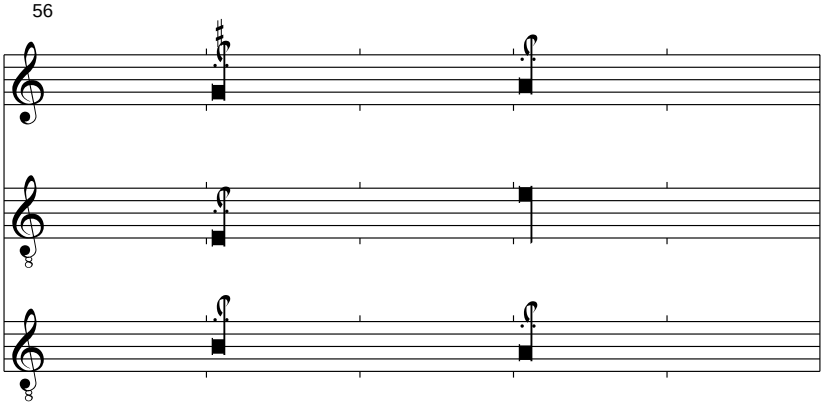



23
Christe eleison
Christe eleison
29
36
42
Kyrie eleison
Contratenor

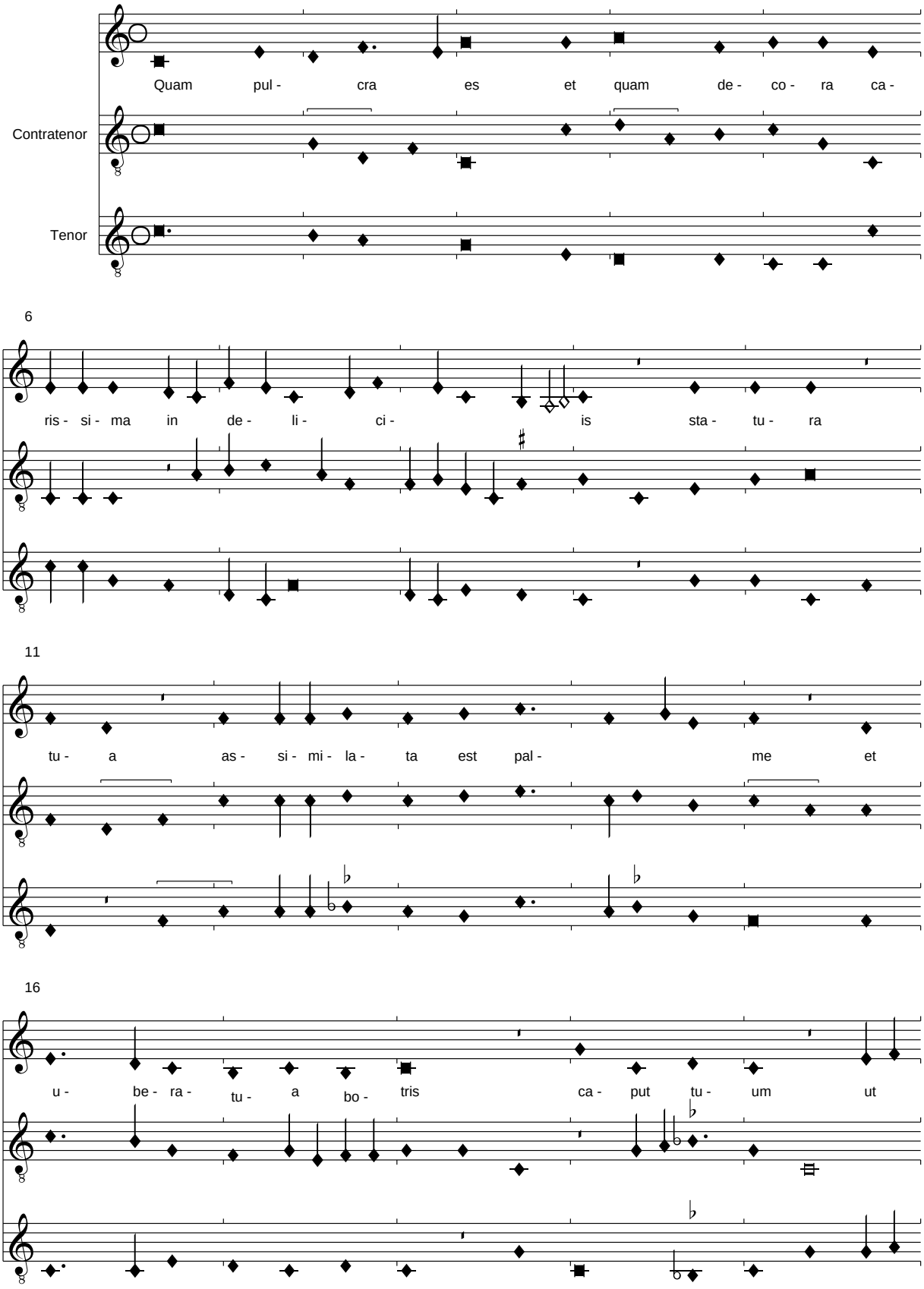
49



56

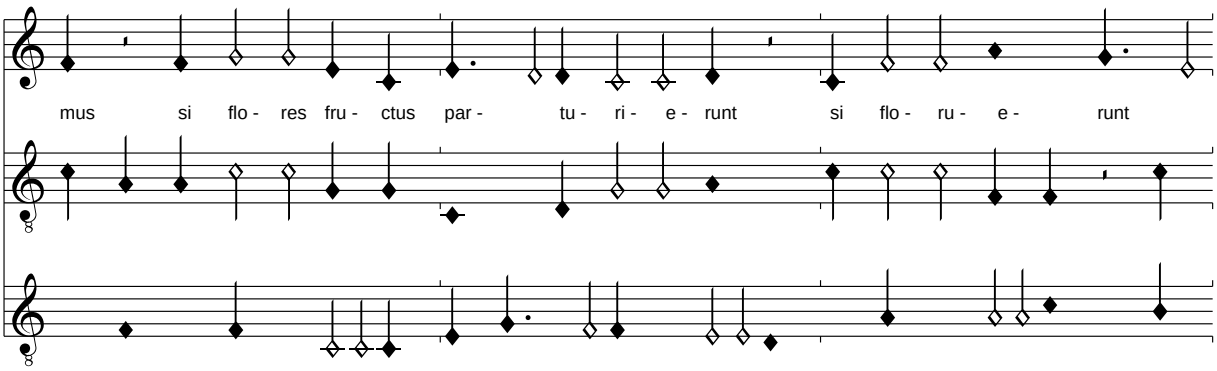


(Dunstable): Quam pulcra es
Bologna 2216, f. 42v-43r

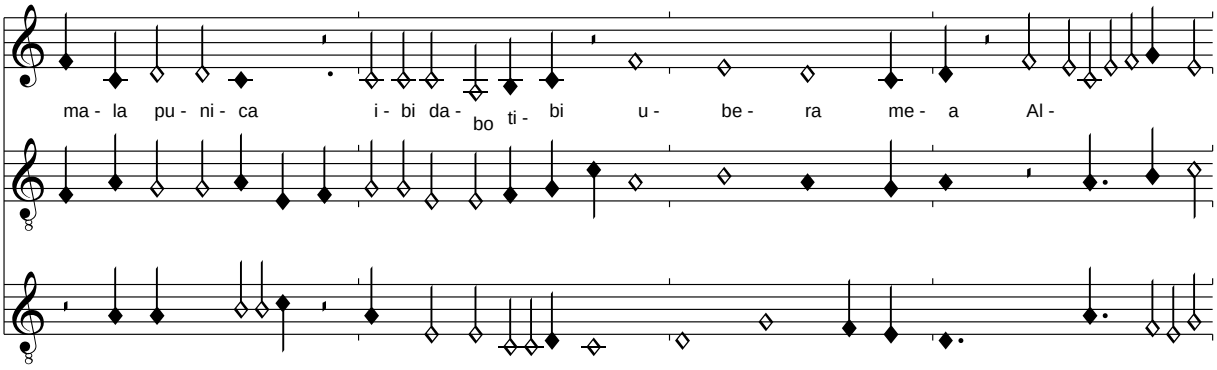



21
car - me - lus col - lum tu - um si - cut tur -
26
ris e - bur - ne - a
31
Ve - ni di - le - cte mi e - gre - di -
36
a - mur in a - grum et vi - de - a -

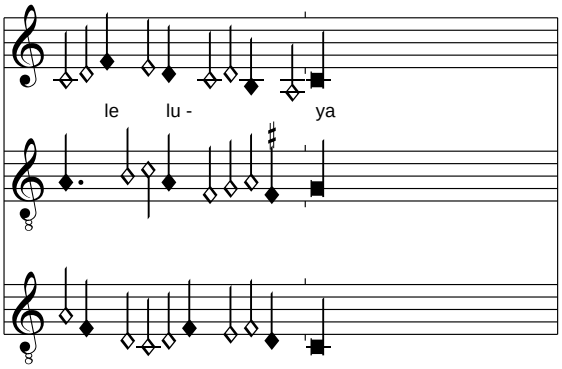
41


mus si flo - res fru - ctus par - tu - ri - e - runt si flo - ru - e - runt

44

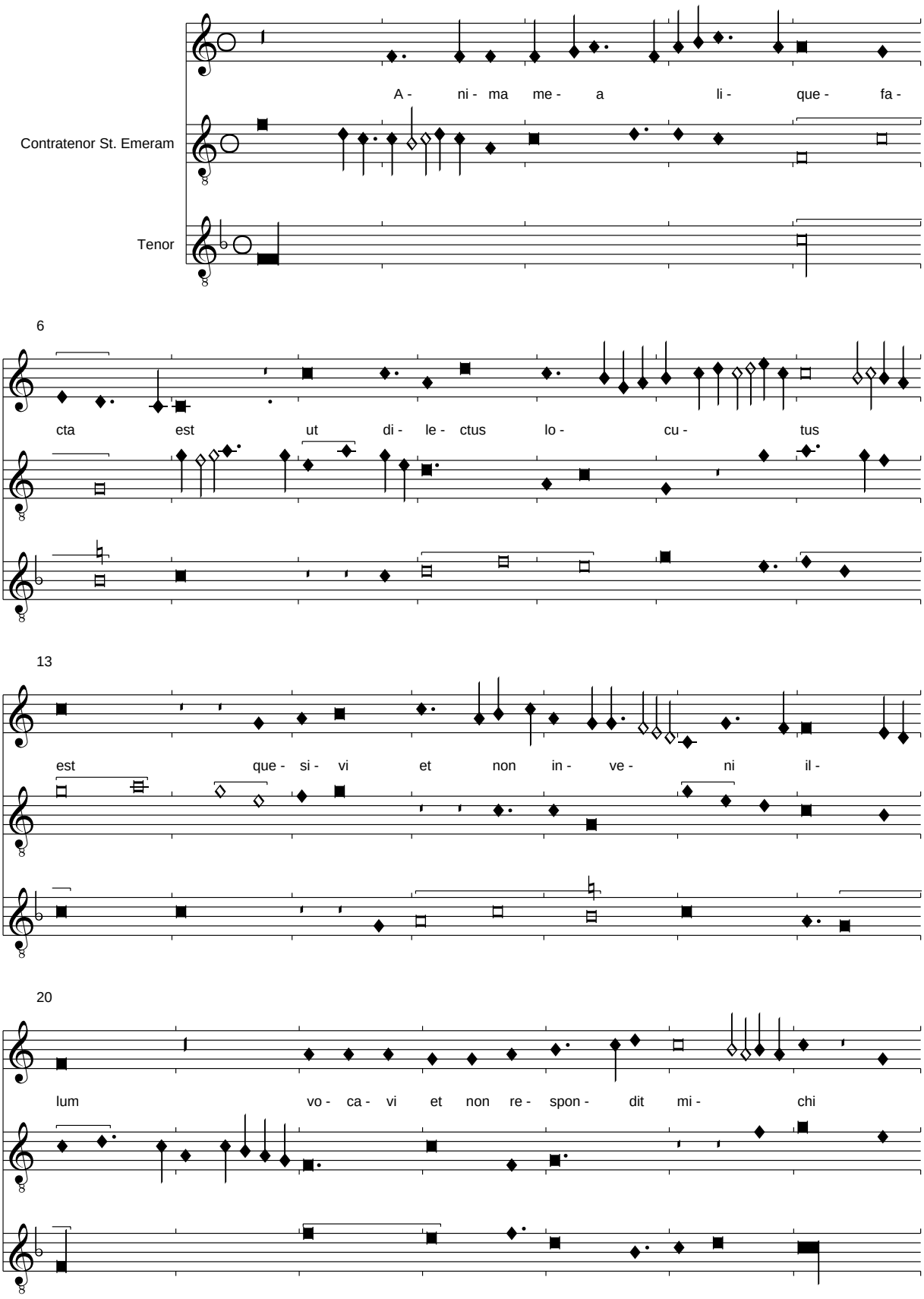

ma - la pu - ni - ca i - bi da - bo ti - bi u - be - ra me - a Al -

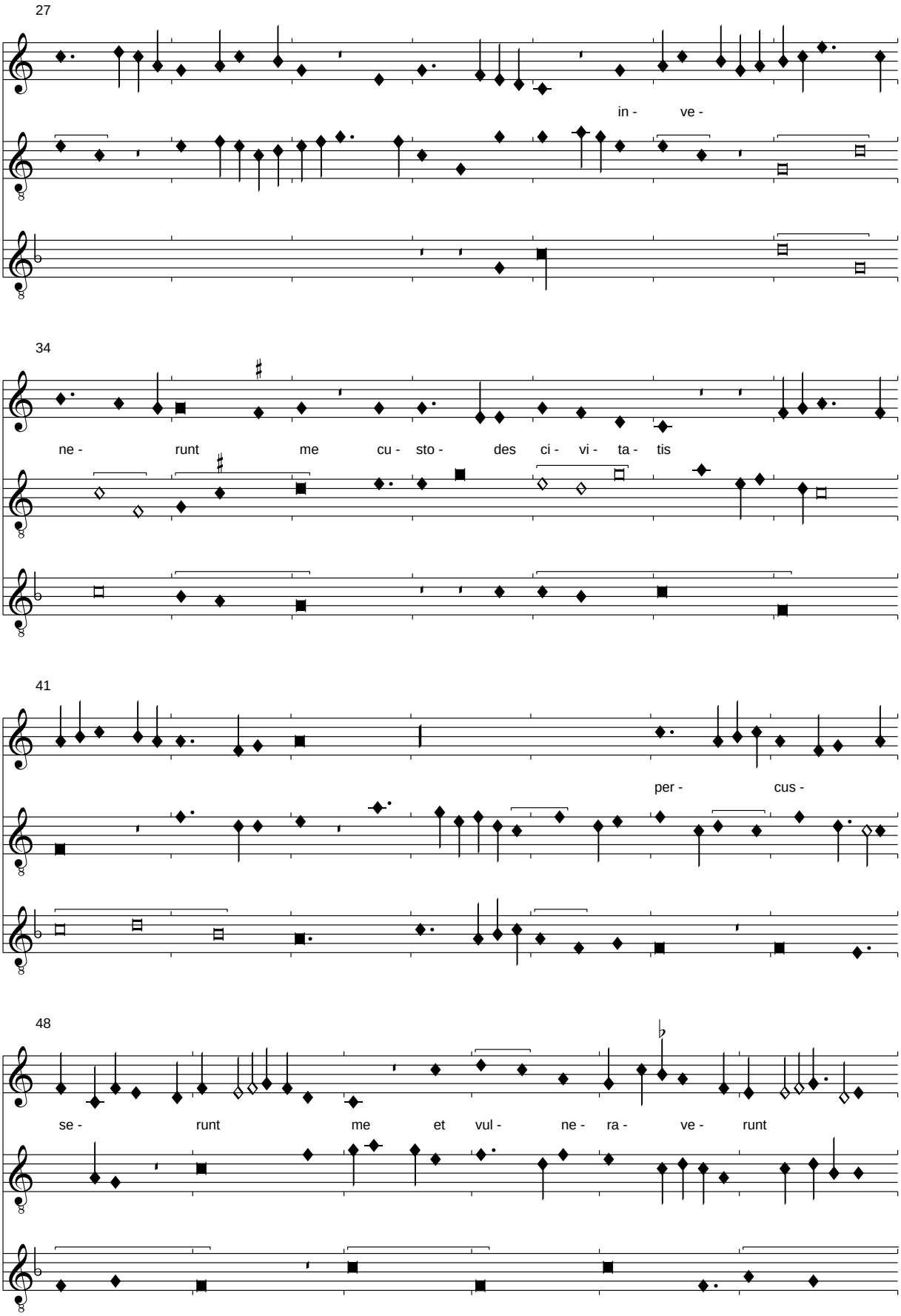
48


le lu - ya

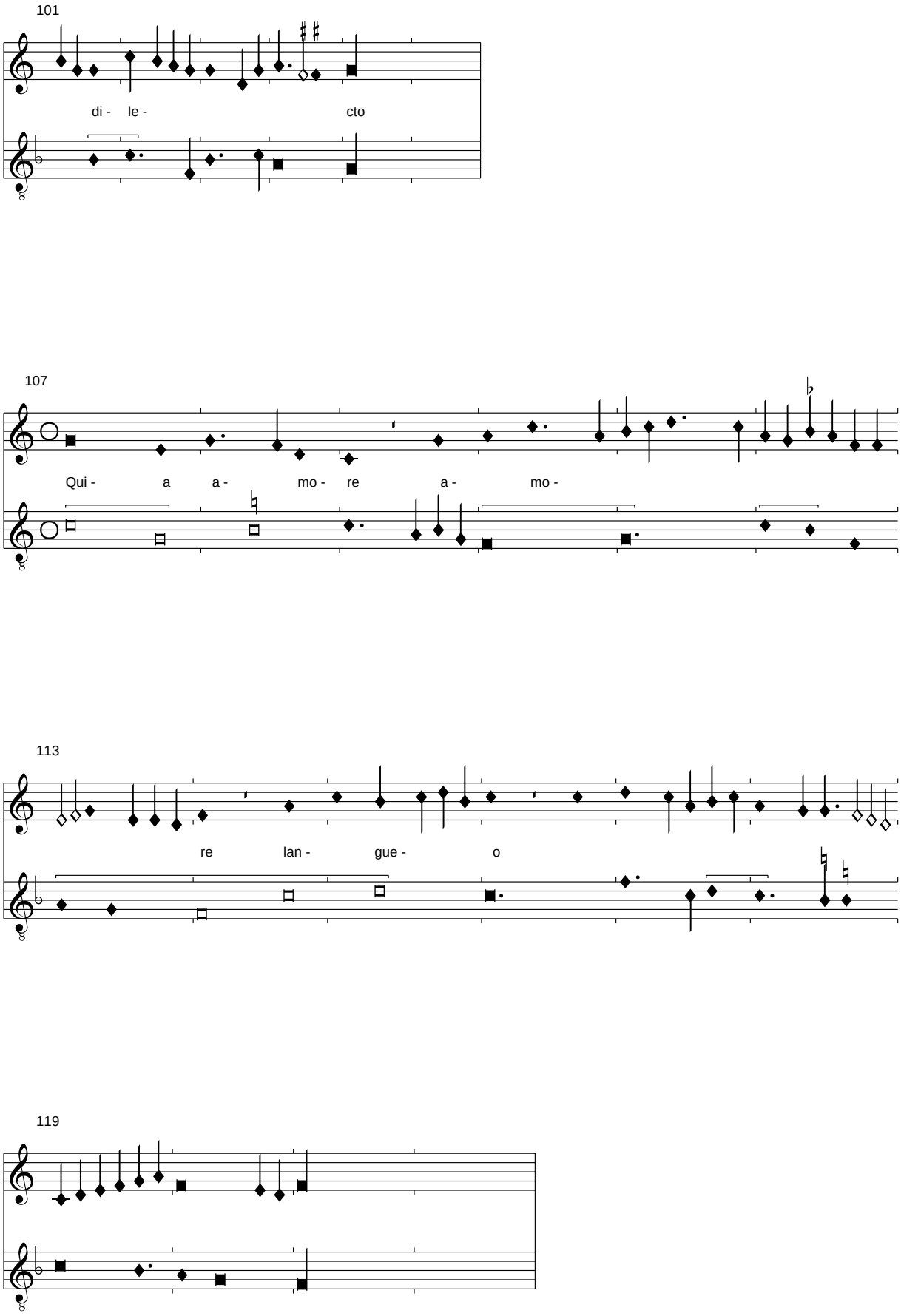
Leonel: Anima mea liquefacta est

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

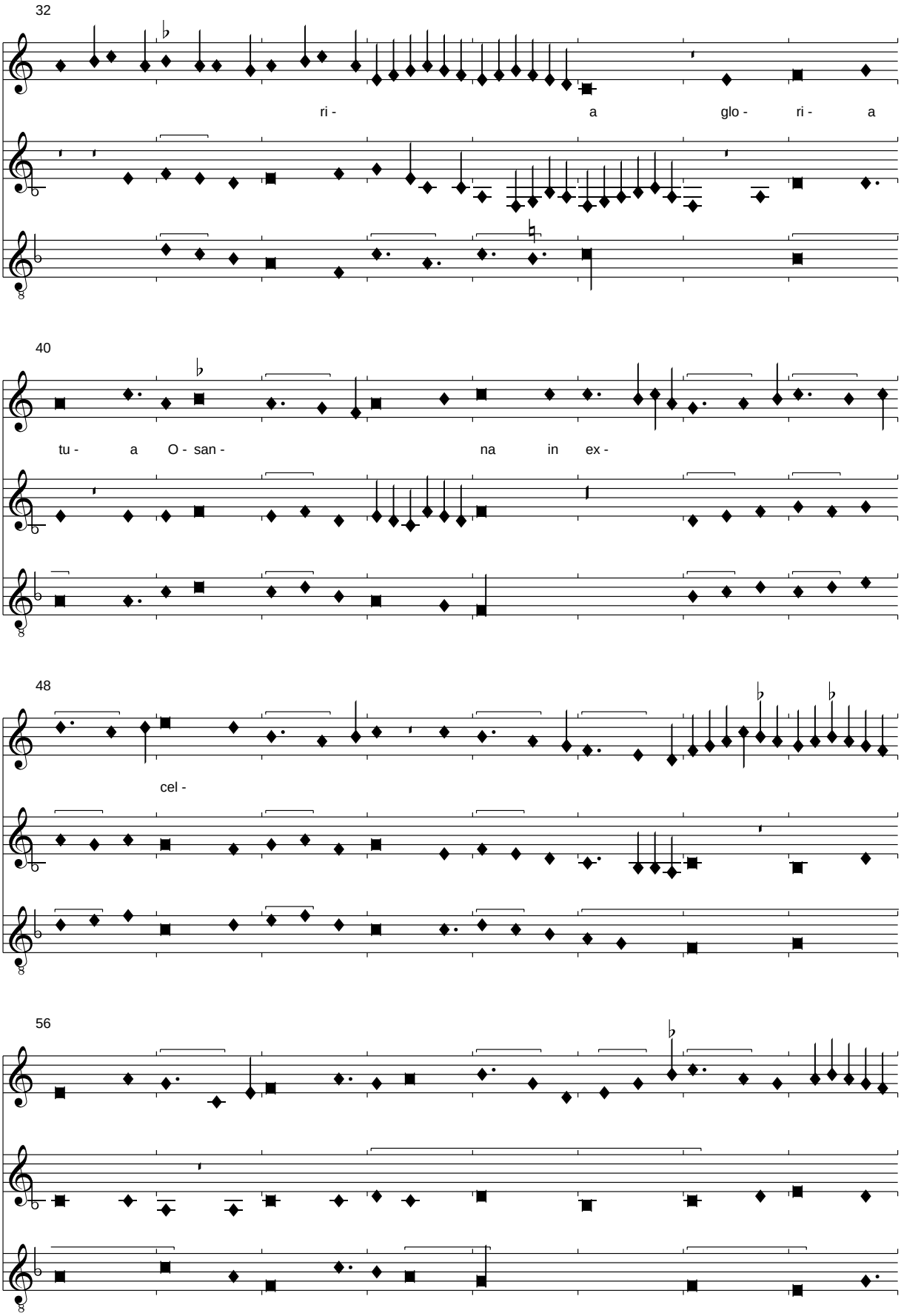

54
me
56
tu - le - runt pal - li - um me -
Tenor
65
um cu - sto - des mu -
77
ro - rum fi - li -
89
e Ye - ru - sa - lem nun - ti - a - te



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 -

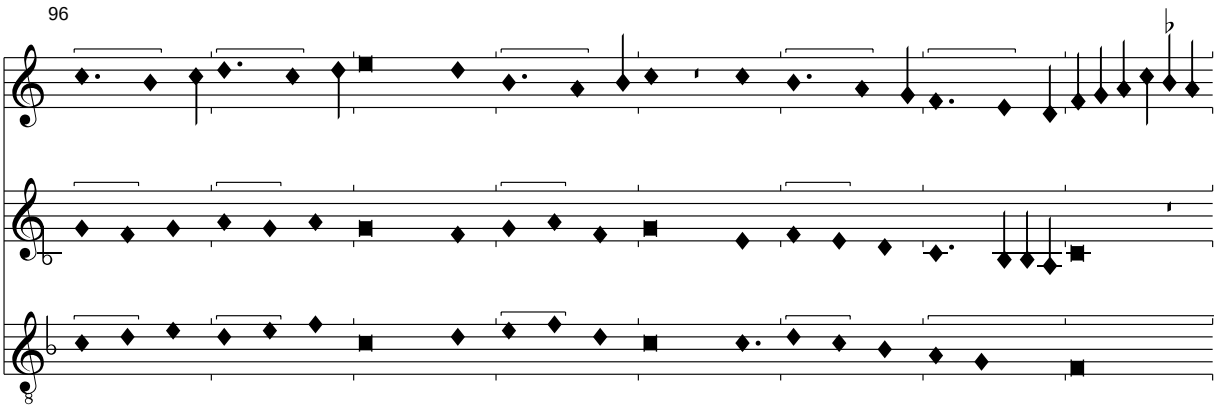
72

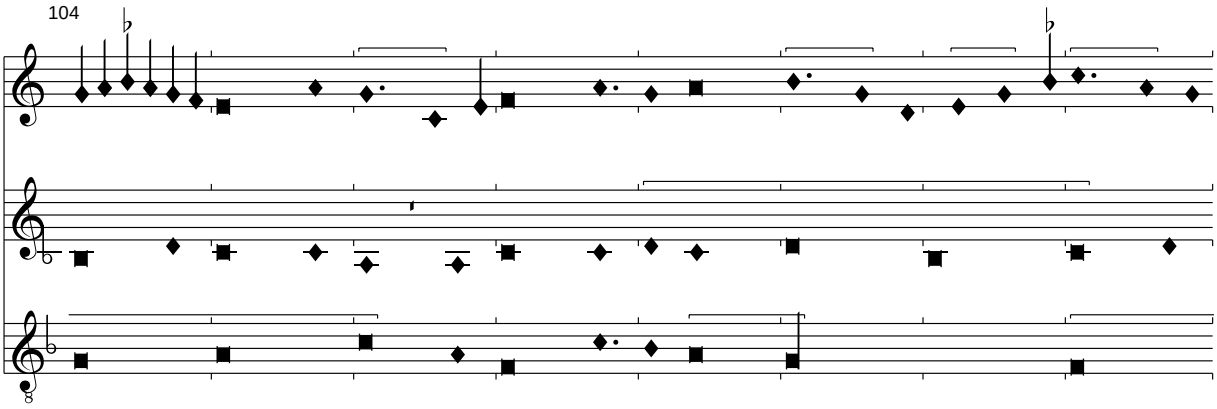
di - ctus qui ve - nit in no - mi - ne do - mi - ni

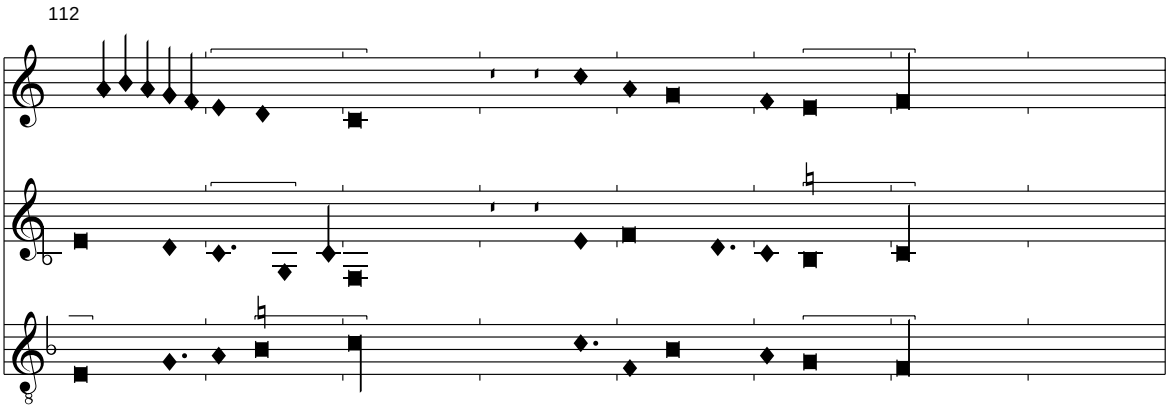
80

88

Osanna in excelsis



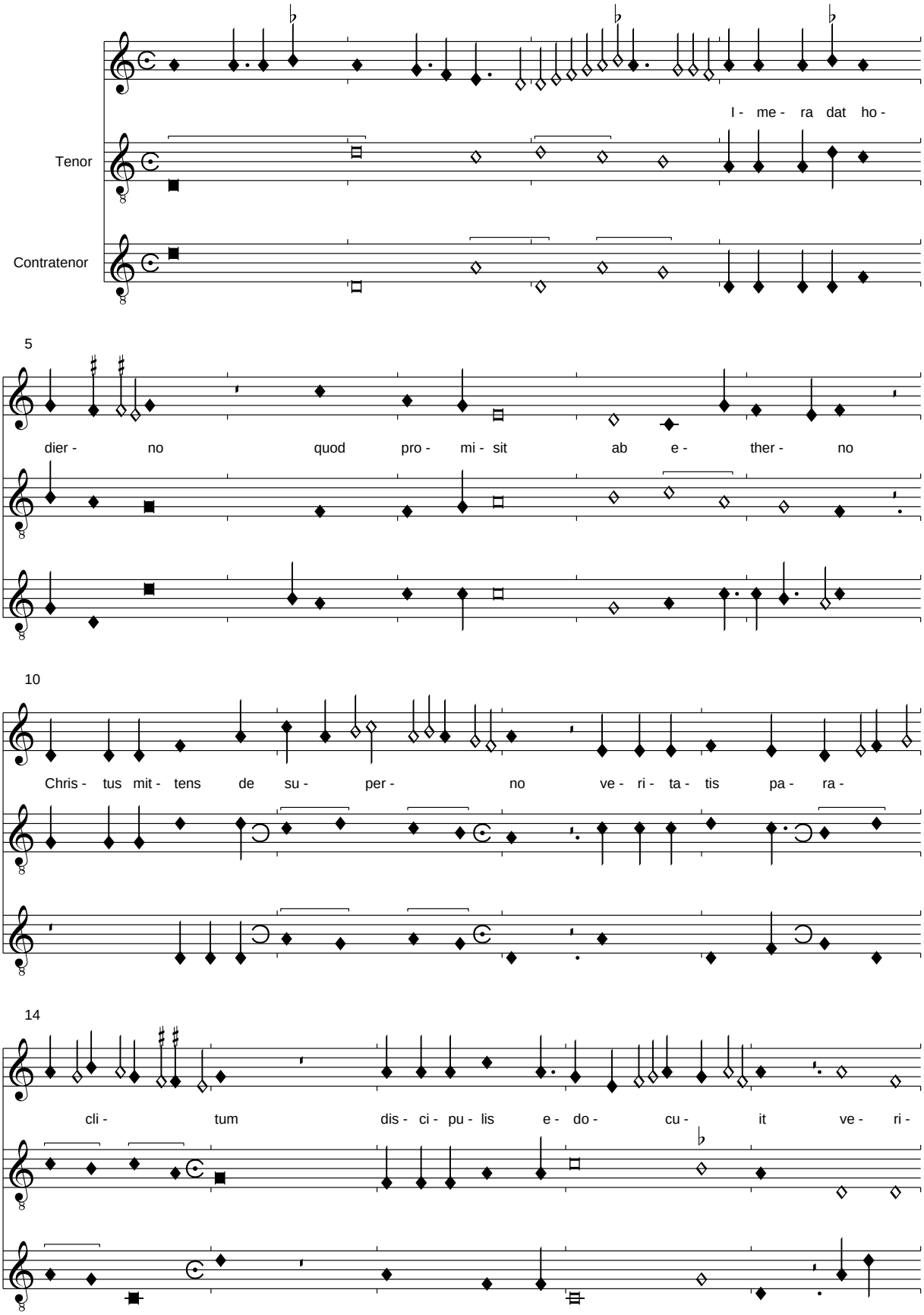


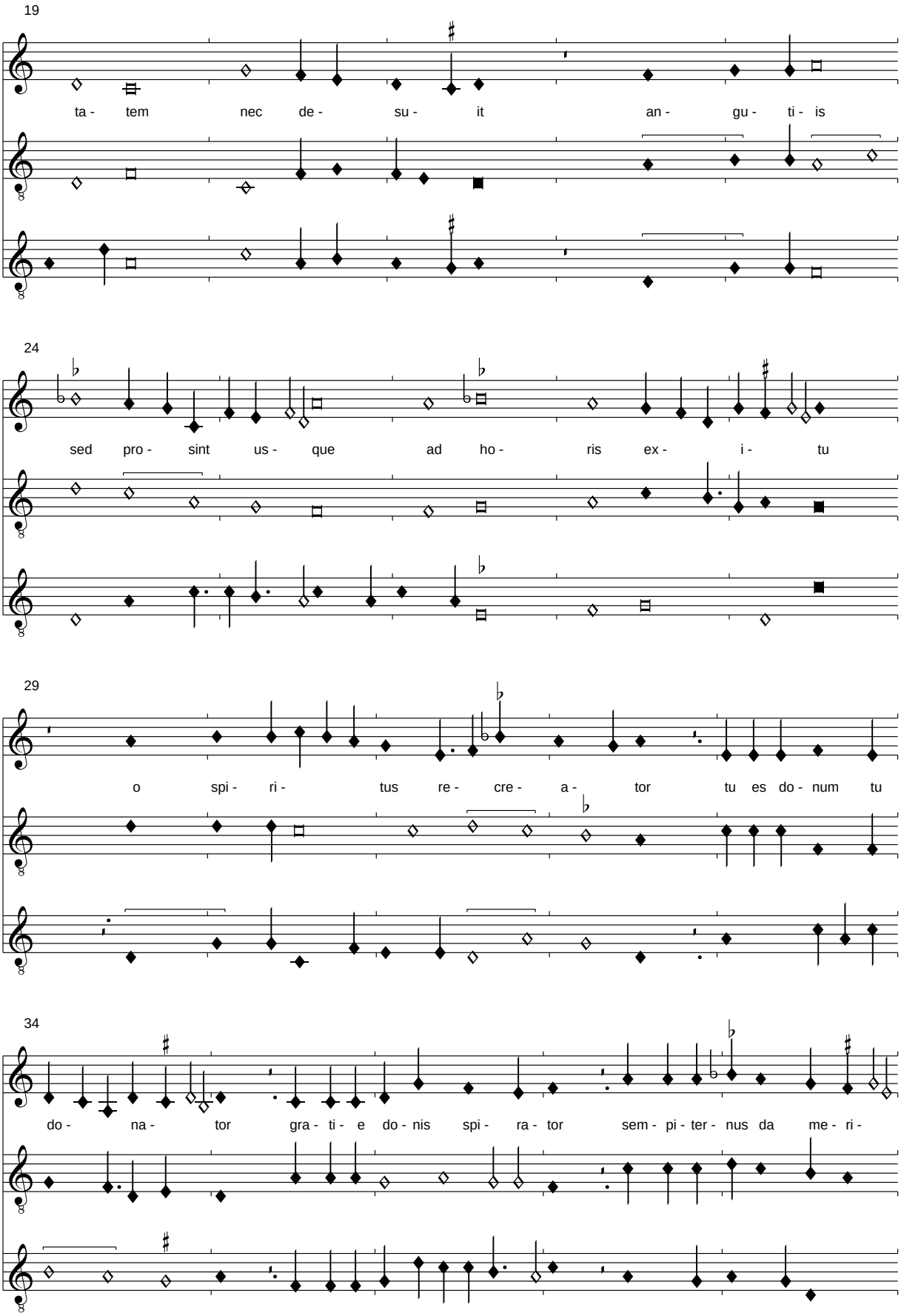


Das Osanna 2 fehlt, man kann es so lösen wie in CMM und hier wiederholt, indem ein Teil des Osanna 1 als Osanna 2 gesungen wird.

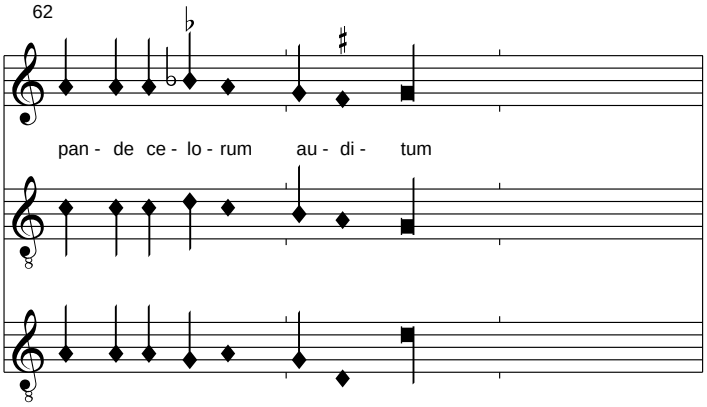
Grossim: Imera dat hodierno

Bologna 2216, f. 44v-45r



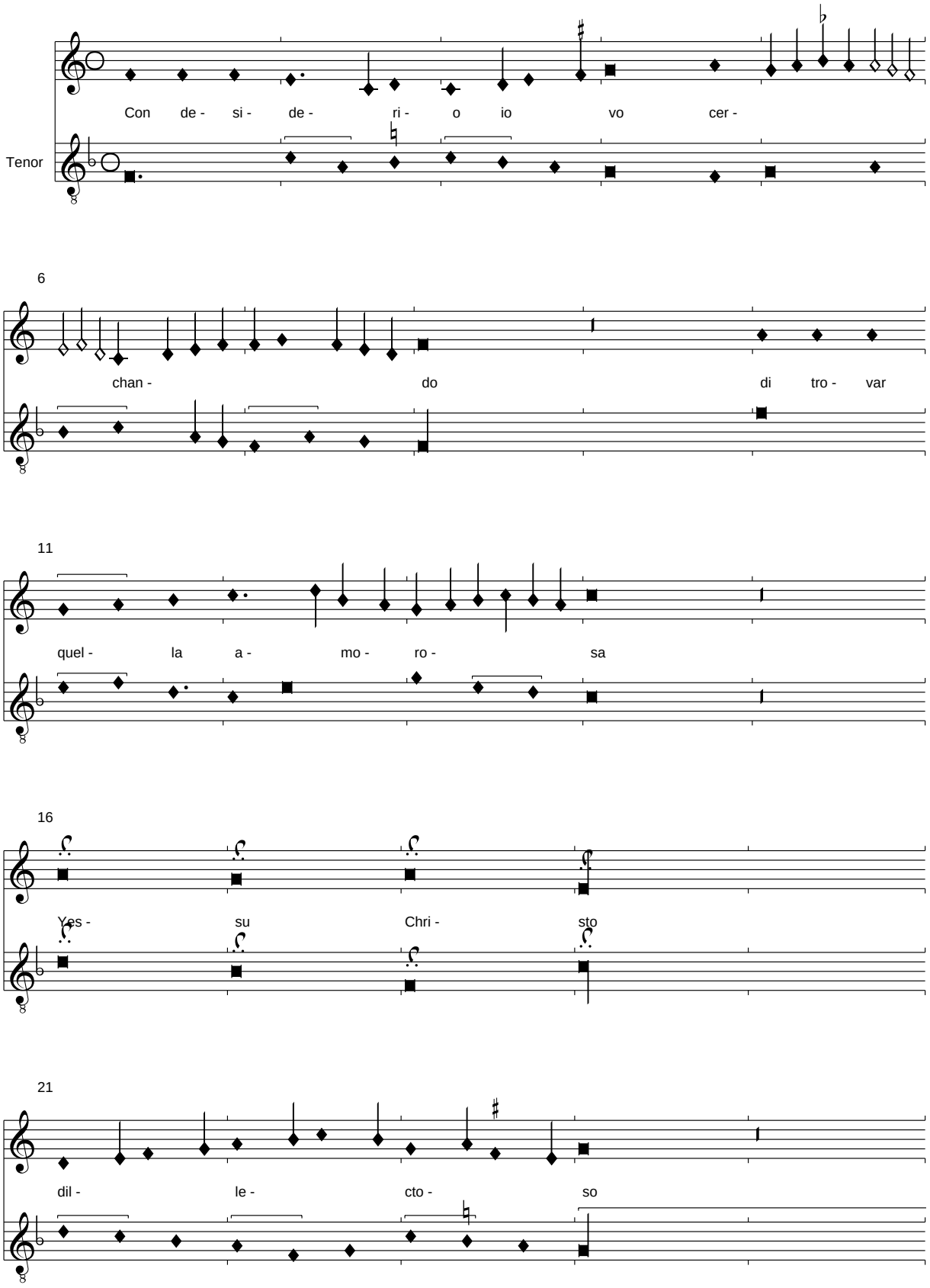

19
ta - tem nec de - su - it an - gu - ti - is
24
sed pro - sint us - que ad ho - ris ex - i - tu
29
o spi - ri - tus re - cre - a - tor tu es do - num tu
34
do - na - tor gra - ti - e do - nis spi - ra - tor sem - pi - ter - nus da me - ri -

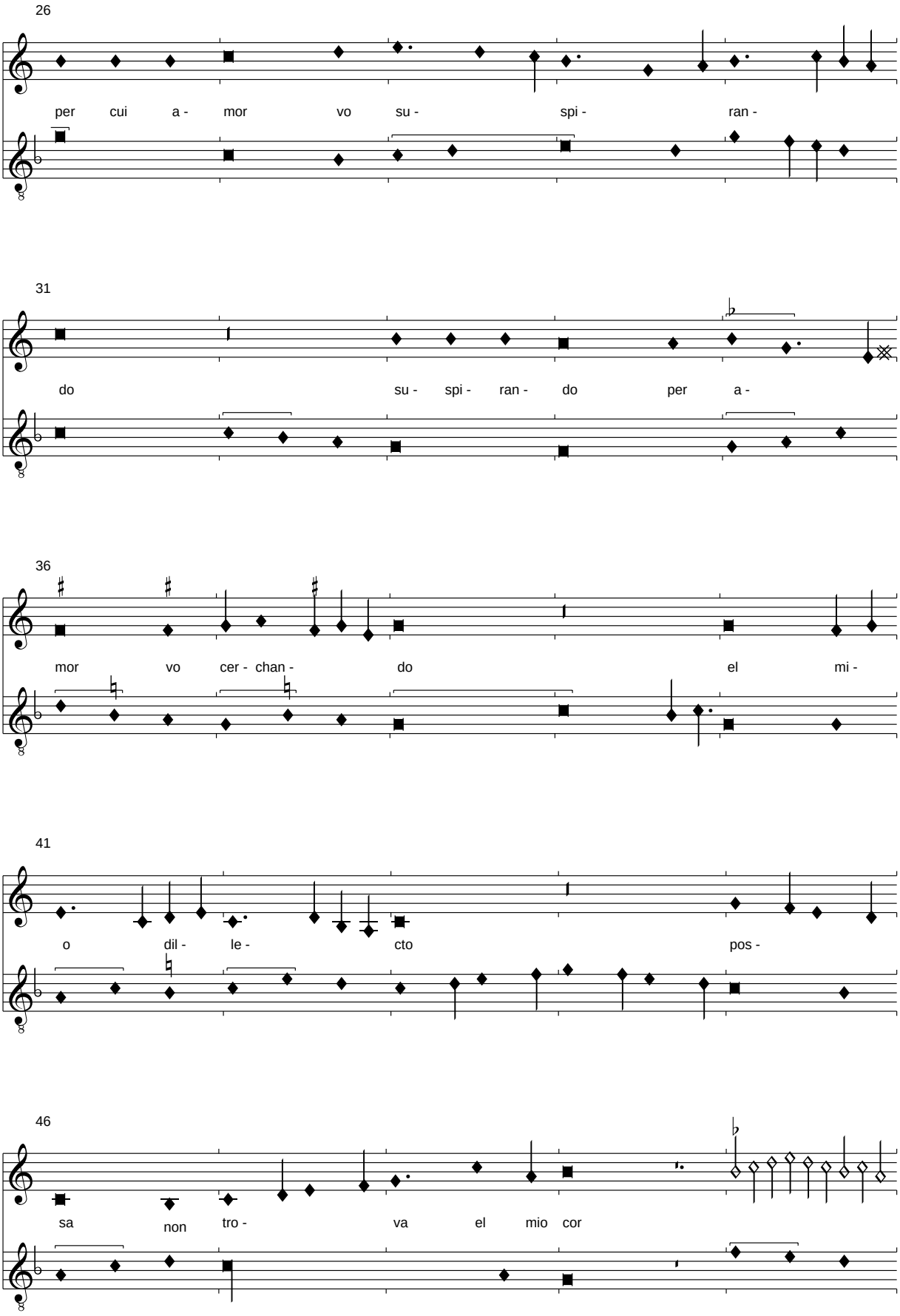

39
tus A - cre - de lu - men sen - si - bus tu - te in -
46
spi - ra cor - di - bus in - bu - e nos vir - tu - ti - bus ne la - va - mur in
52
fe - ti - dum Tu se - pti - for - mis gra - ti -
57
e vir - tu - tis sep - ti - fa - ri - e da - tor et in - dul - gen - ti - e


62
pan - de ce - lo - rum au - di - tum

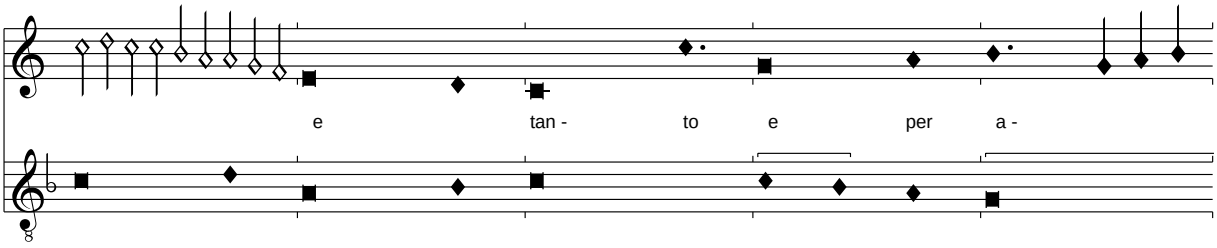
Con desiderio io vo cercando

Bologna 2216, f. 45r

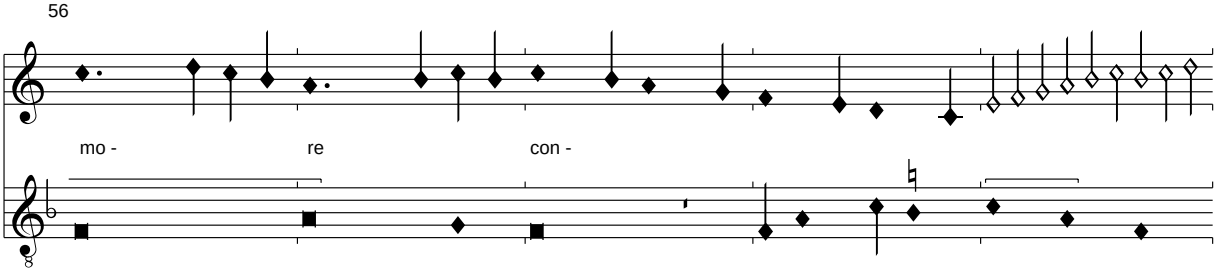



26
per cui a - mor vo su - spi - ran -
31
do su - spi - ran - do per a -
36
mor vo cer - chan - do el mi -
41
o dil - le - cto pos -
46
sa non tro - va el mio cor

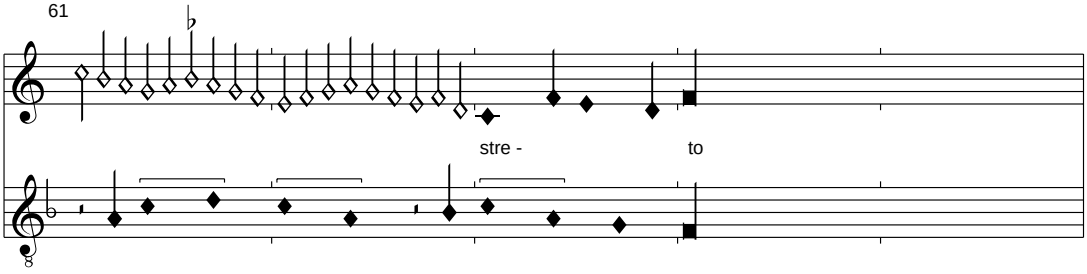
51



56



61



(Dufay): Magnificat primi toni

Bologna 2216, f. 45v-48r

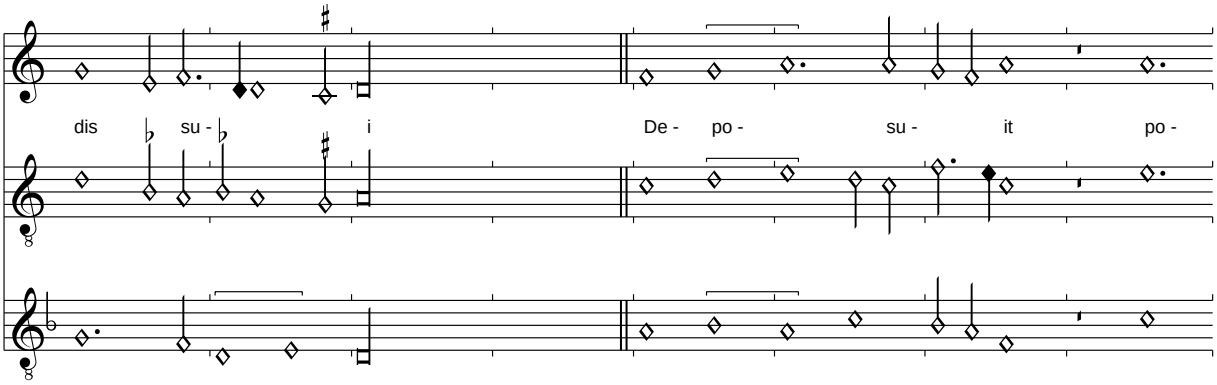



21
lu - ta - ri me - o
27
Qui - a re - spe - xit hu - mi - li - ta - tem an - cil -
33
le su - ec - ce e - nim ex
39
hoc be - a - tam me di - cent om - nes ge - ne - ra - ci -

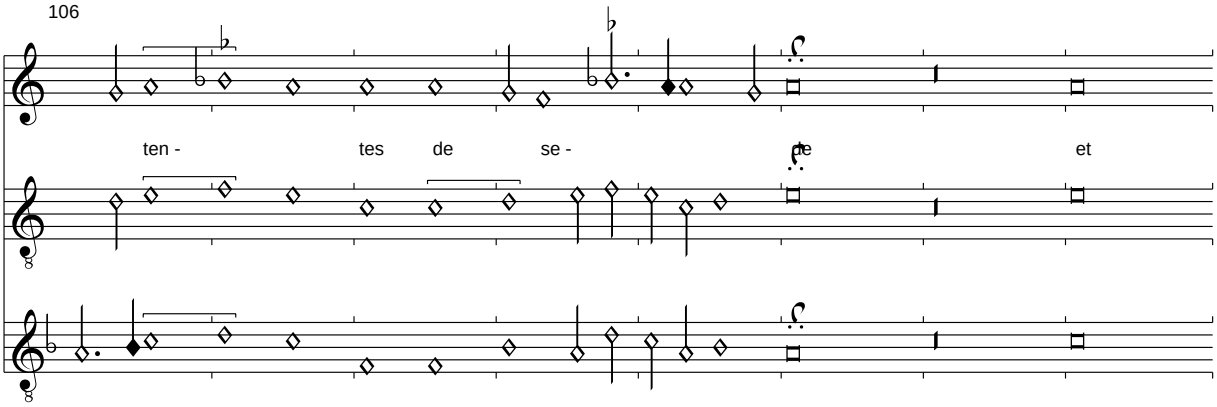

45
o - nes Qui - a fe - cit mi - chi
51
mag - na qui po - tens est
57
et sanc - tum no - men e -
63
ius Et mi - se - ri - cor - di - a e - ius a


69
pro - ge - ni - e in pro - ge - ni - es ti - men - ti -
75
bus e - ium Fe - cit po - ten - ci -
82
am in bra - chi - o su -
90
dis - per - sit su - per - bos men - te cor -

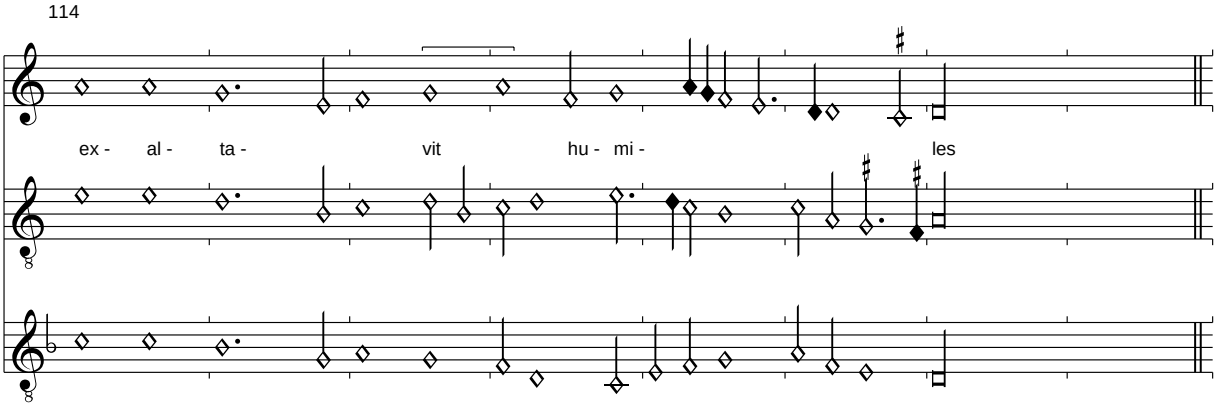
98



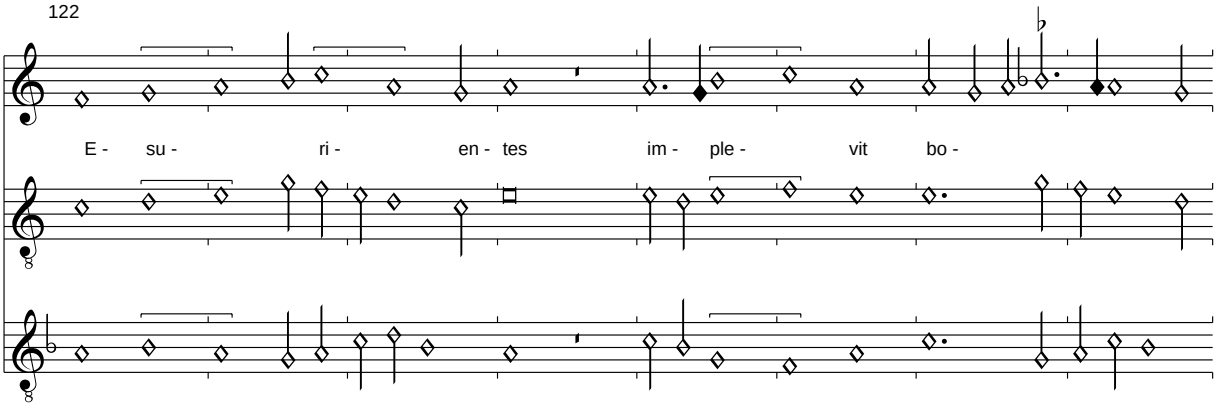
106



114



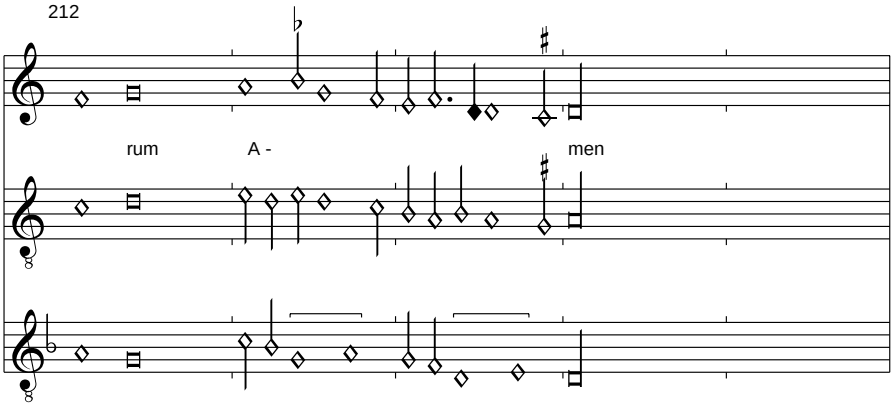
122




130
ris et di - vi - tes di - mi - sit in - a -
138
nes Sus - ce - pit Is -
146
ra - el pu - e - rum su - am
154
re - cor - da - tus mi - se - ri - cor - di - e su -


162
e
Si - cut lo - cu - tus est ad
169
pa - tres no - stros A -
175
bra - ham et se - mi - ni e - ius in se - cu -
181
la
Glo - ri - a pa - tri

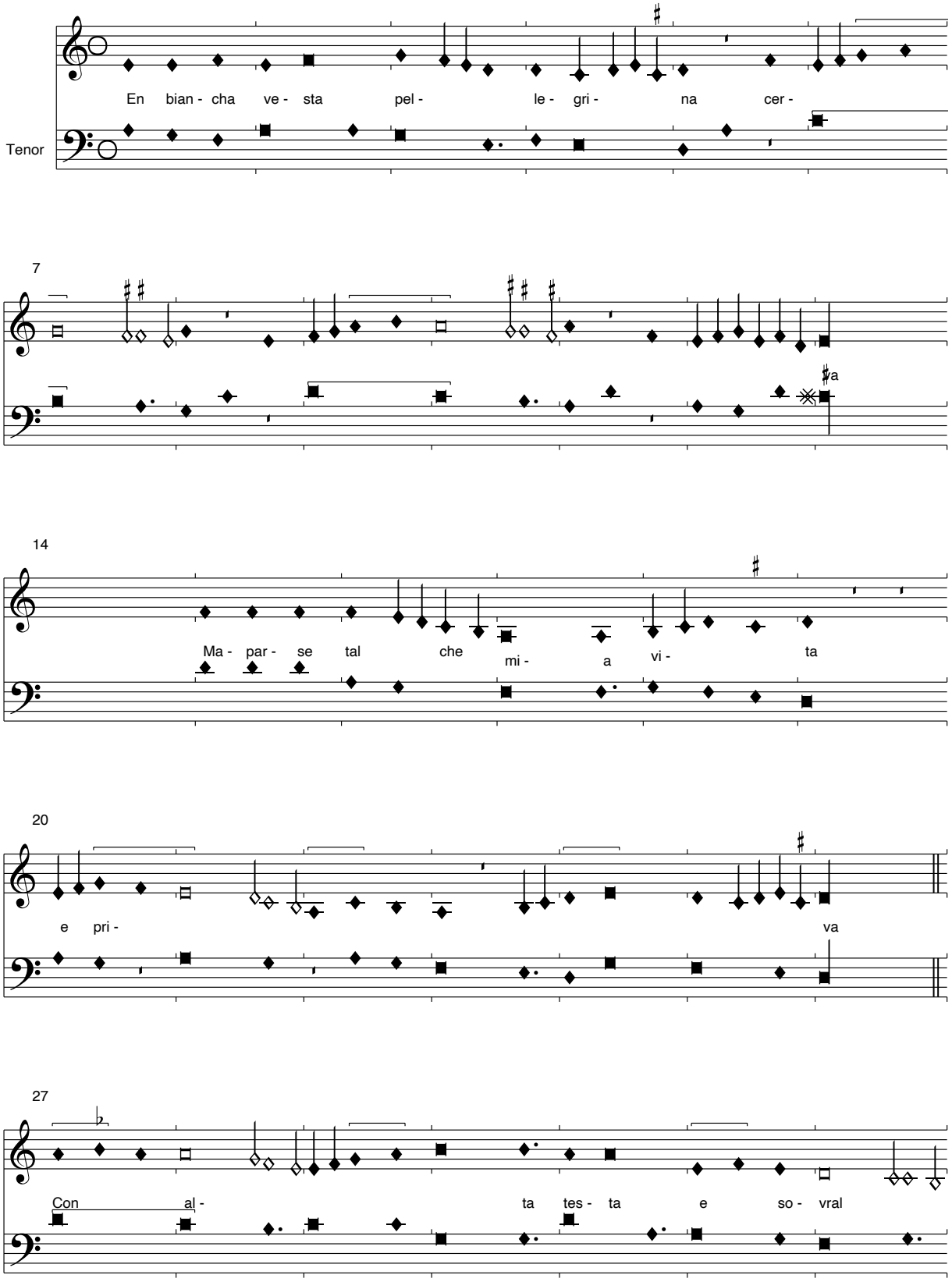

187
et fi - li - et spi - ri - tu - i
194
sanc - to Si - cut e - rat in prin -
200
ci - pi - o et nunc et sem -
206
per et in se - cu - la se - cu - lo -

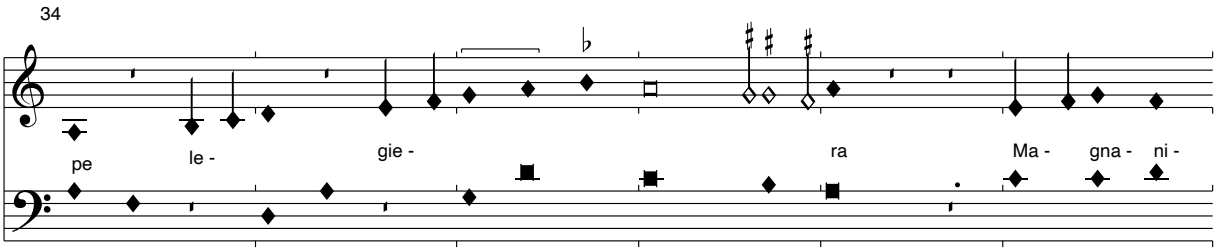


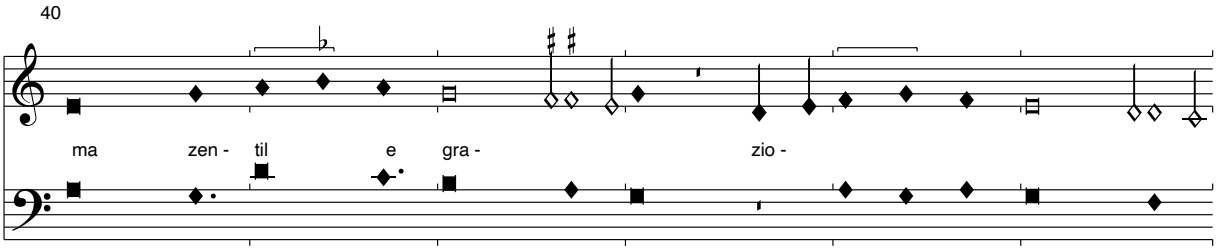
Die Komposition ist sehr ungewöhnlich, da sie alle Verse polyphon vertont. Dabei unterliefen dem Schreiber zahlreiche rhythmische Fehler, insbesondere im letzten Vers, die nach Modena B korrigiert wurden.

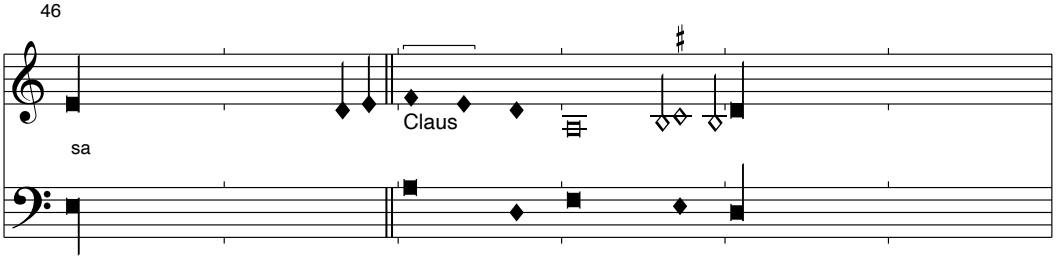
En biancha vesta pellegrina cerva

Bologna 2216, f. 49r




34
pe
le -
gie -
ra
Ma -
gna -
ni -


40
ma
zen -
til
e
gra -
zio -


46
sa
Claus

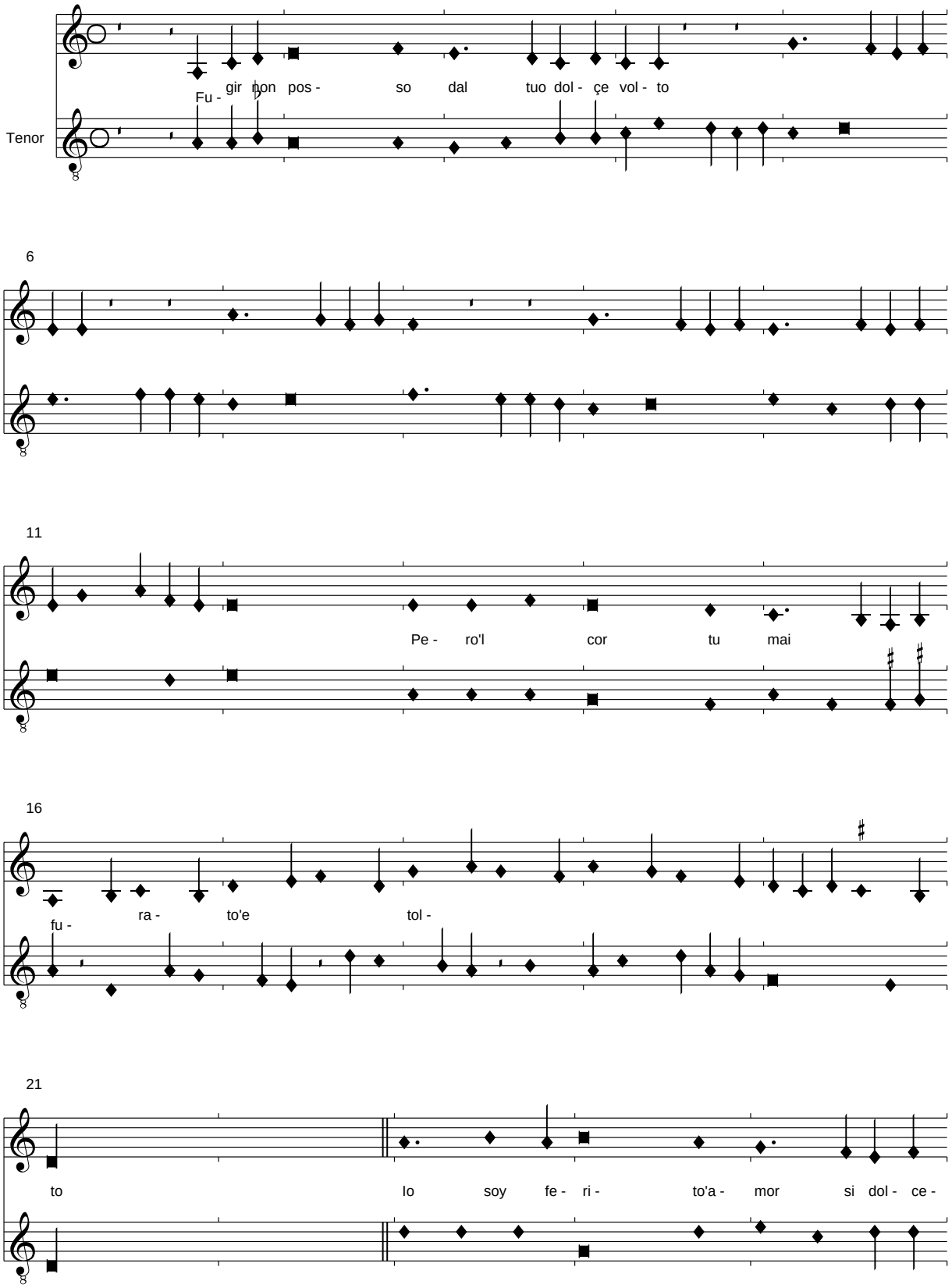
Die hier coloriert wiedergegebenen Passagen sind im Original nicht coloriert und müssen aus den punctus divisionis abgeleitet werden.

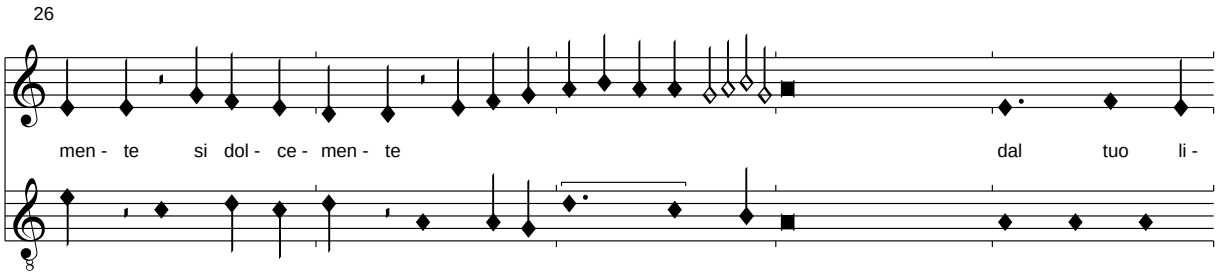
Die Form ist A, BB, A

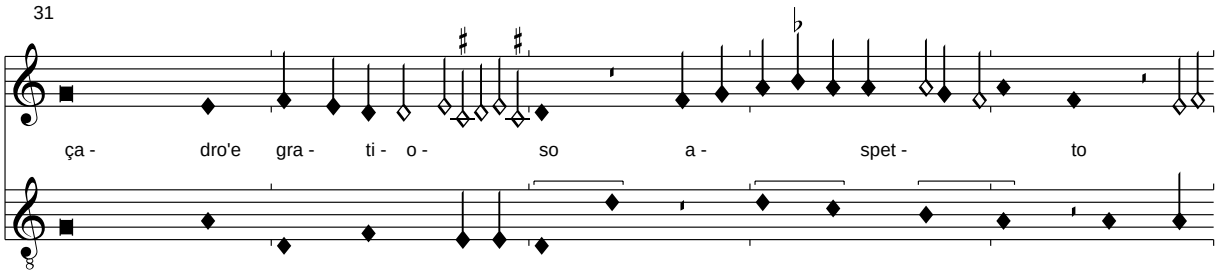
B2::
A tempi sta signoril e altiera
A tempi sta angelicha e pietosa

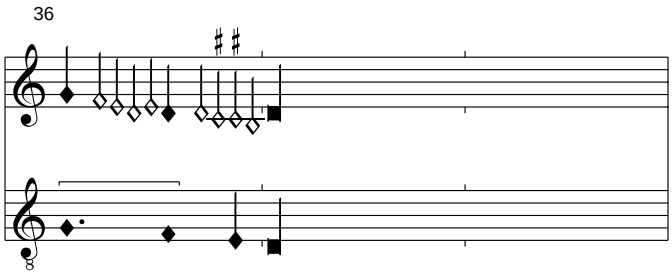
A2:
A lei conducho mia vita çoiosa
Pero lei servir sol amor ne rimprova

Fugir non posso
Bologna 2216, f. 49r









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

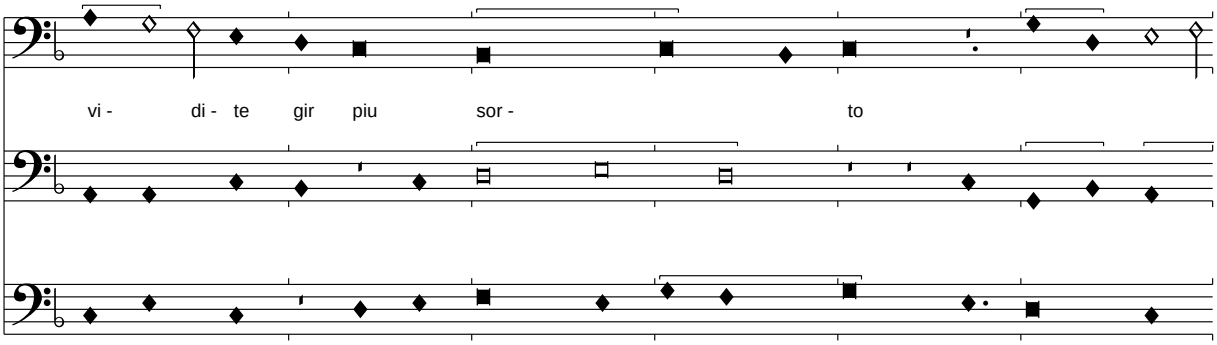
Pero so fermo desser tuo sugetto
E mai el cor sera da te disciolto

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

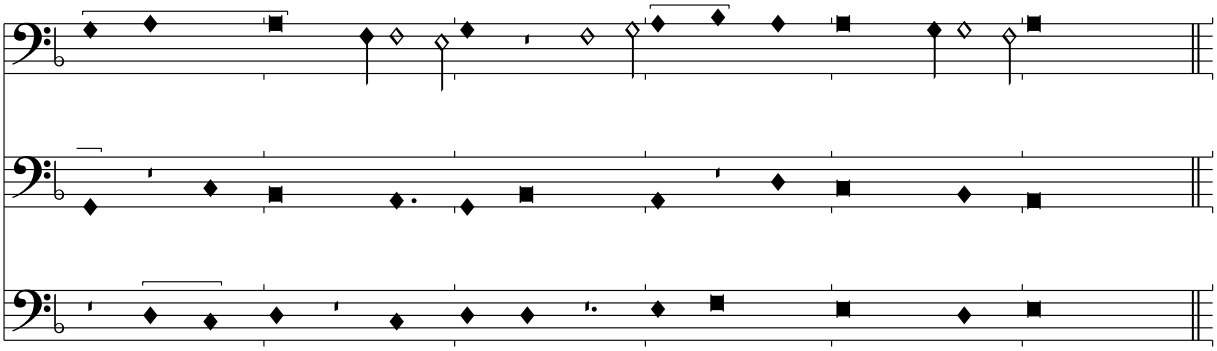
<Zacara da Teramo>: Deduto sei
Bologna 2216, f. 49v-50r



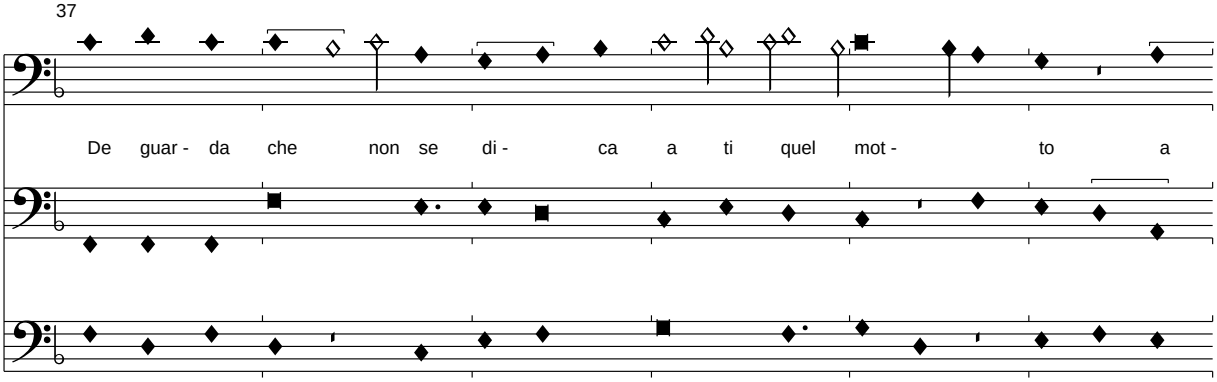
25


vi - di - te gir piu sor - to

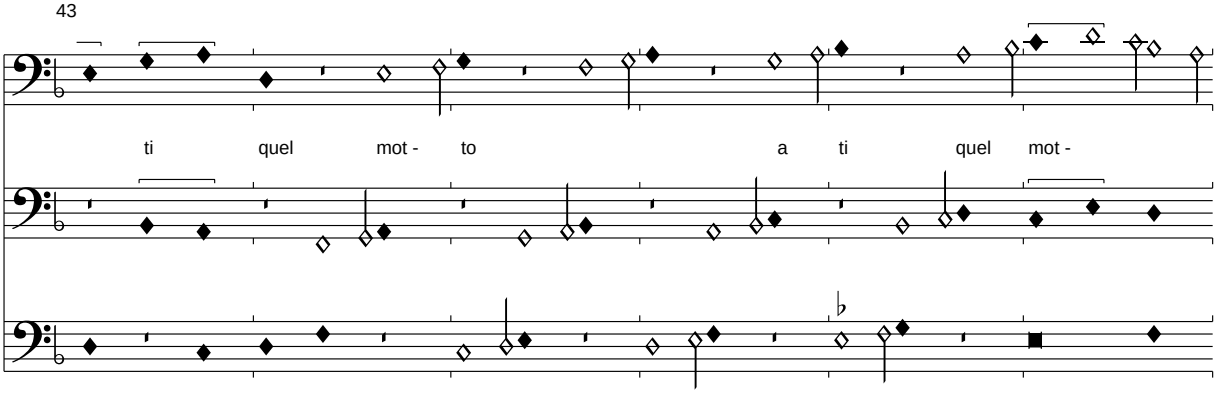
31

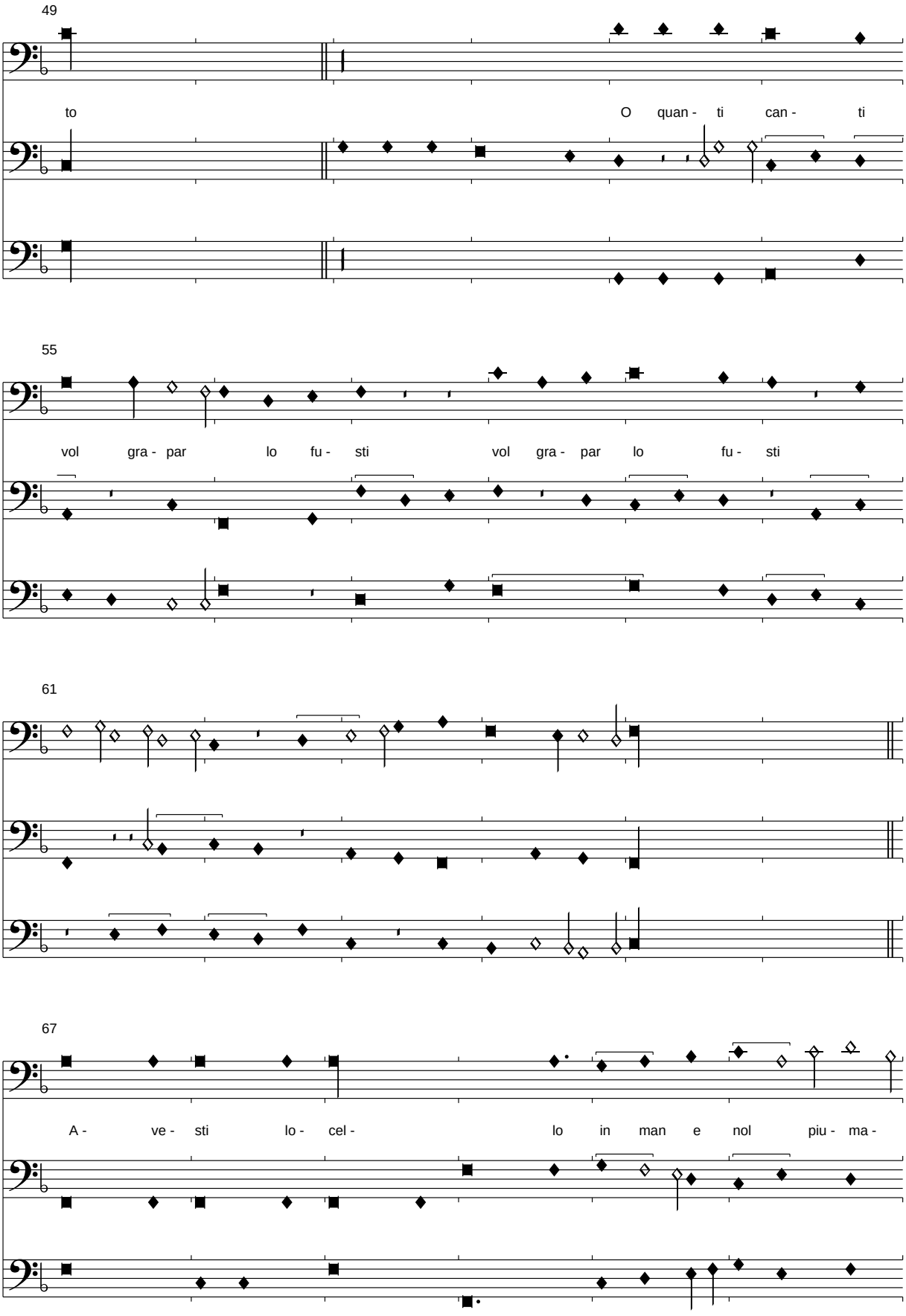


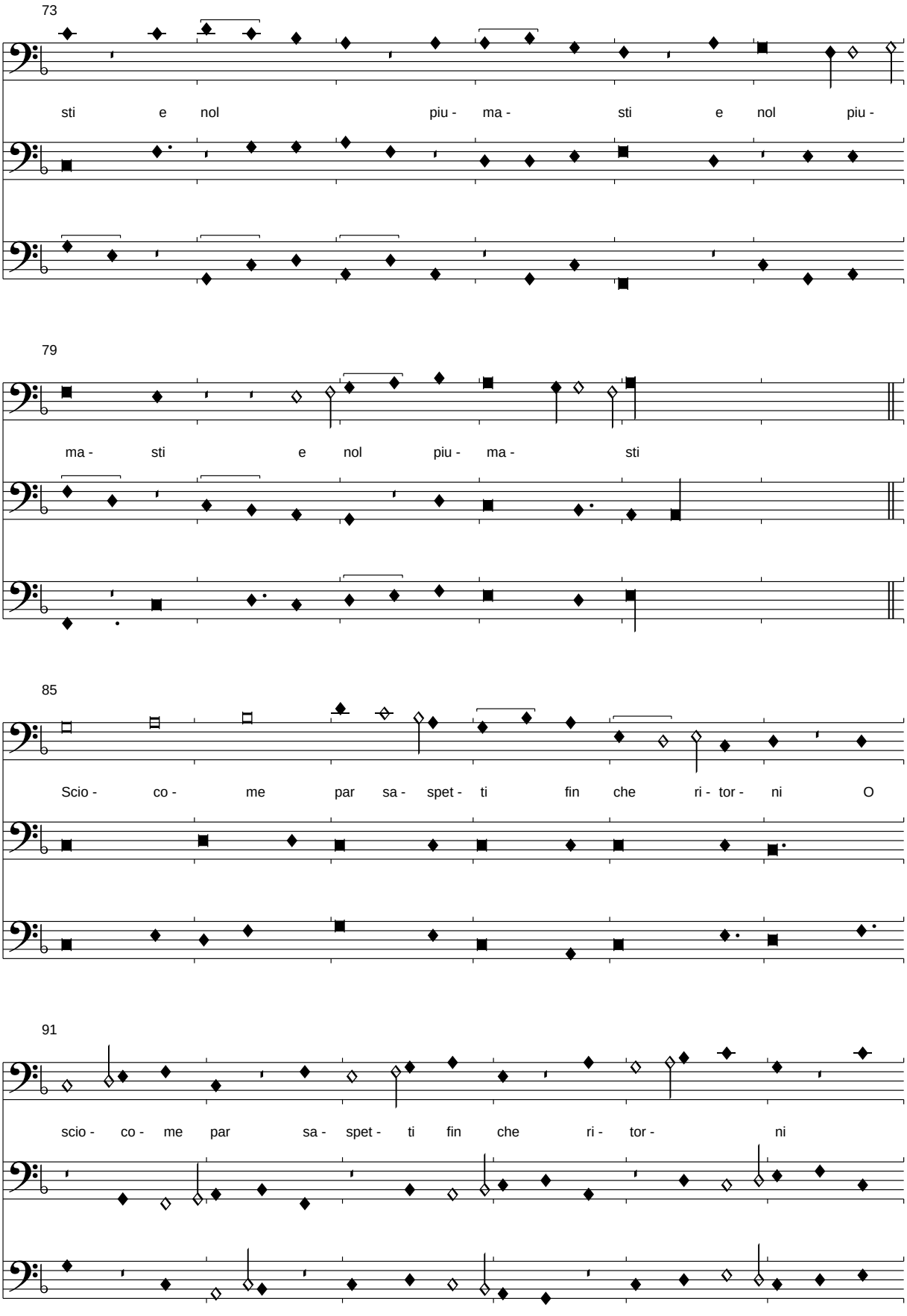
37

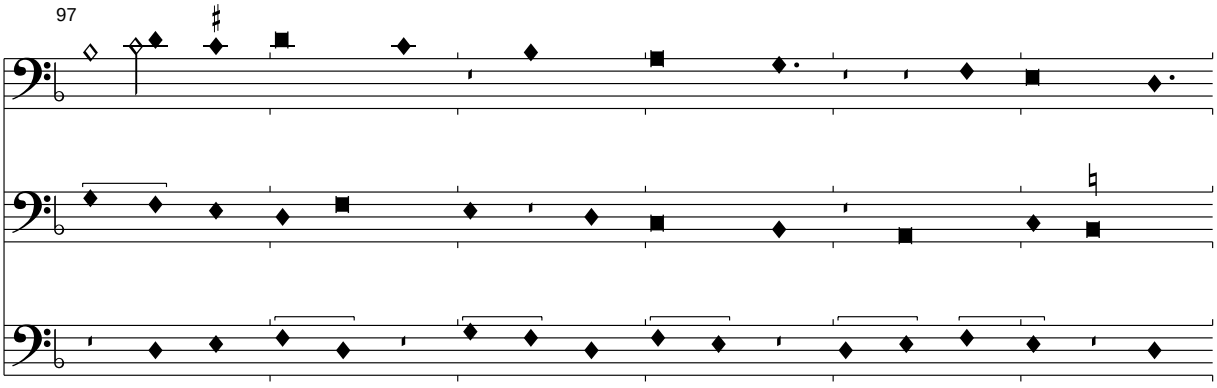

De guar - da che non se di - ca a ti quel mot - to a

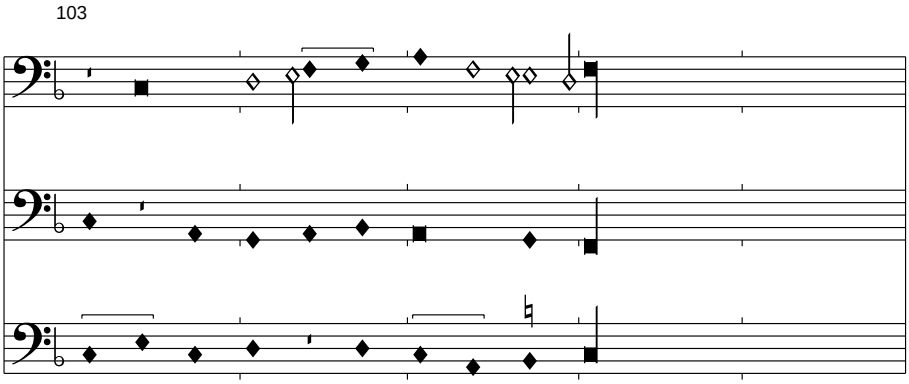
43


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





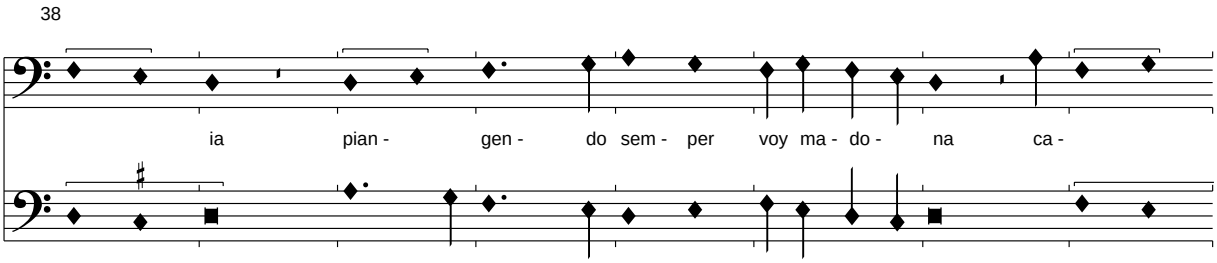
Vom Text inspiriert ist dieses Stück außerordentlich tief notiert, nämlich noch eine Quart tiefer als hier geschehen. Einmalig sind zwei Gamma-Schlüssel für die Unterstimmen verwendet. Um das Stück praktikabler zu machen, optierte ich für die Transposition um eine Quarte nach oben. Dies geschah noch viel radikaler in anderen Editonen. Die Zuschreibung an da Teramo stammt aus einem Traktat.
Weitere Text auf die Ballata-Form:

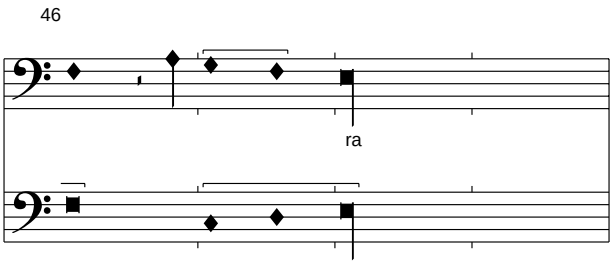
Wiederholung B-Teil ab T. 65:
Frutti dogn'arbor avesti e non servasti
Conforto con giagieti fin che ritorni

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







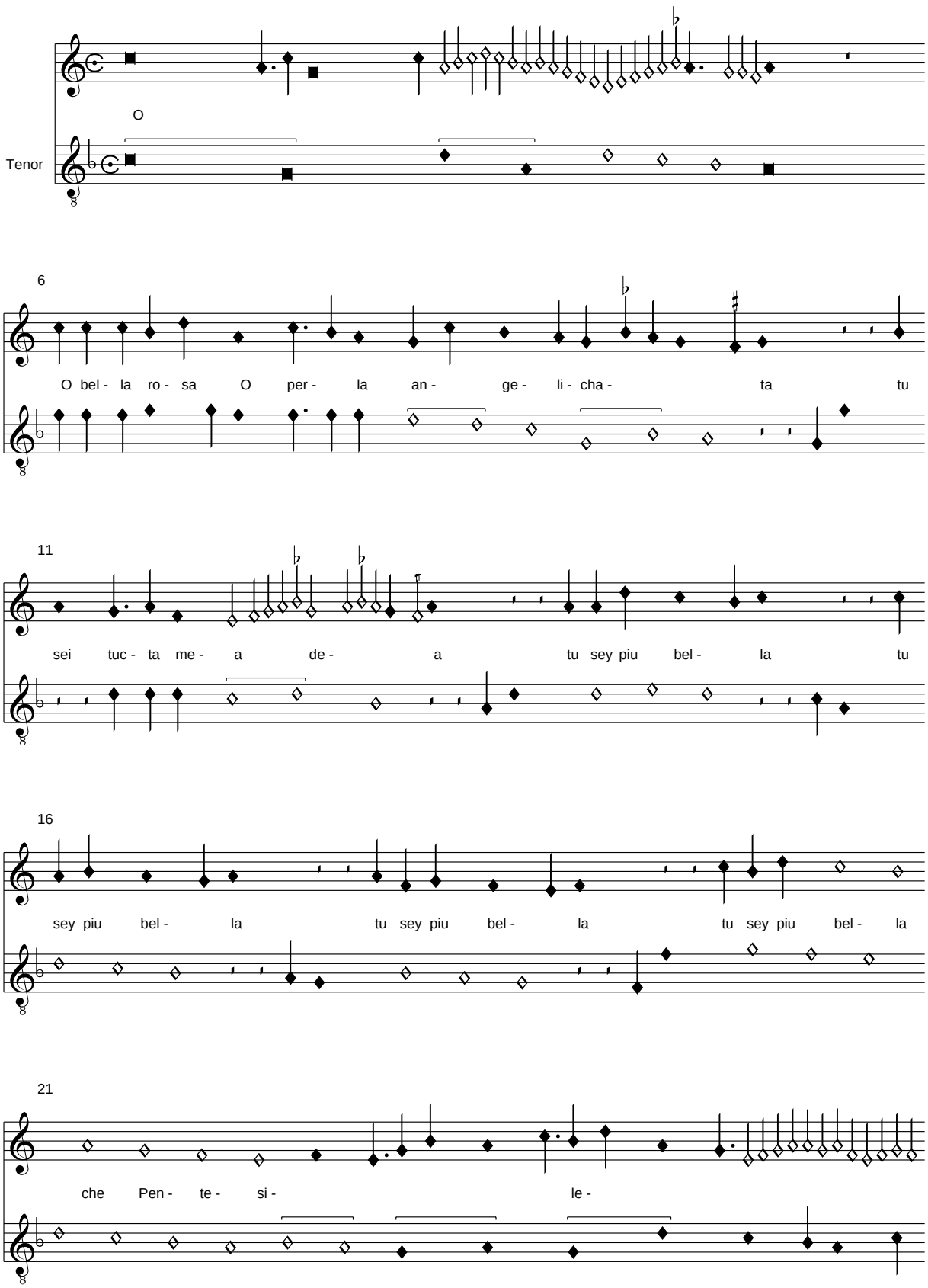
3. auf B-Teil:

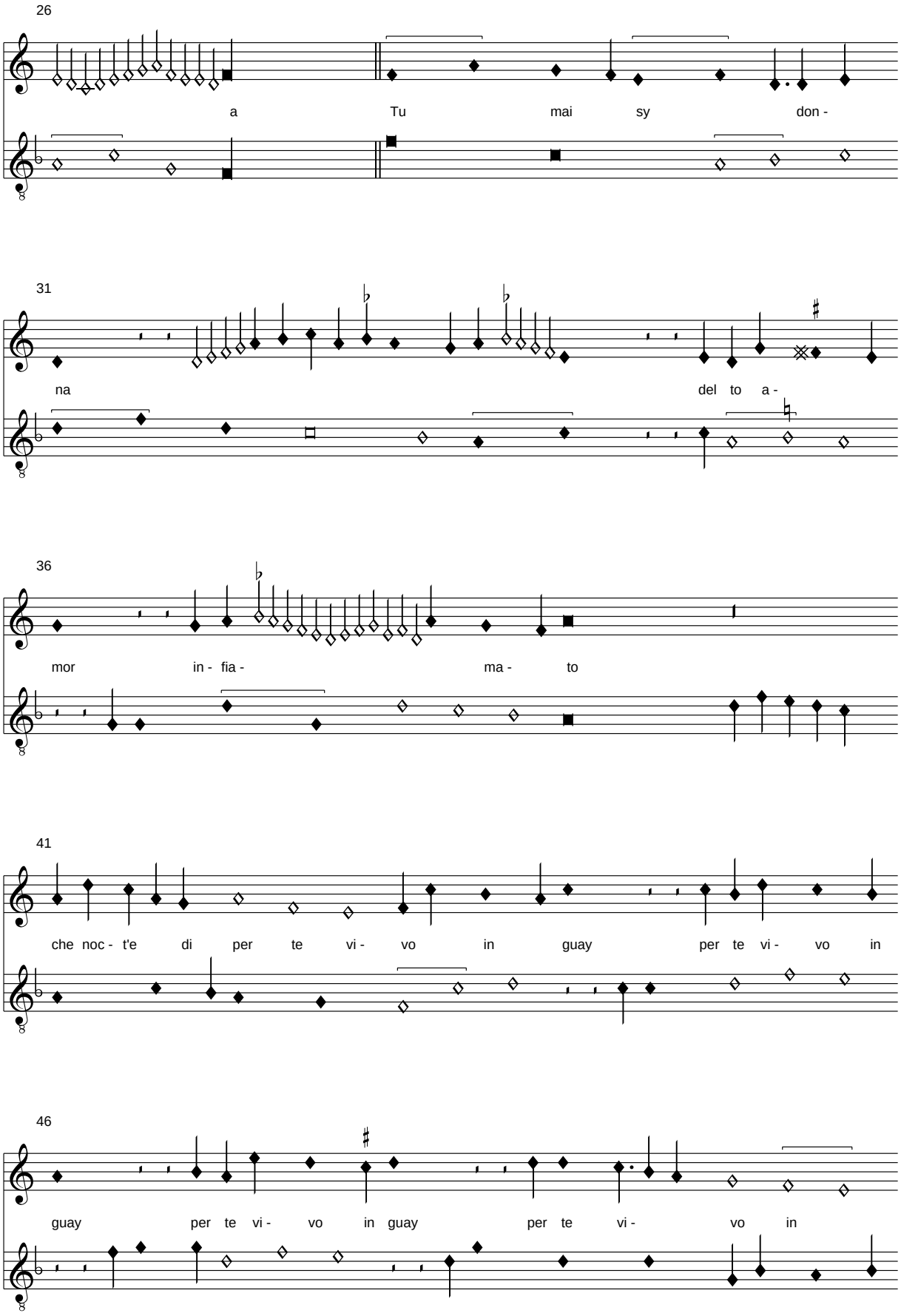
Merce per dio che tremo como foia
Per voy dona chel mondo non ha para

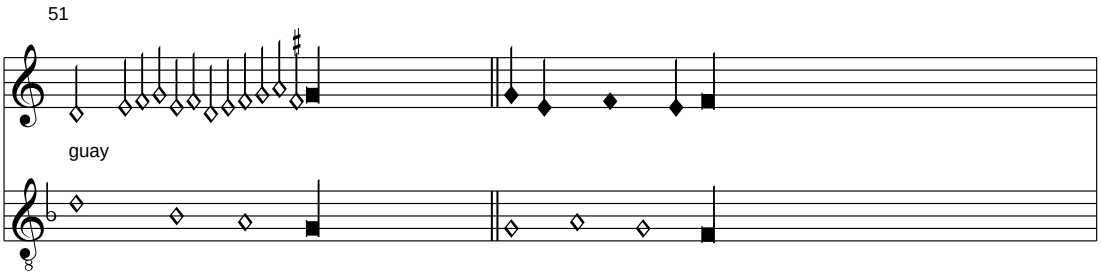
4. Auf A-Teil
Or chiamo la mort’ amara
poy che o parduto el dolze conforto
Oy- me che fosse stato morto
vanti che da voy fosse partito

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:

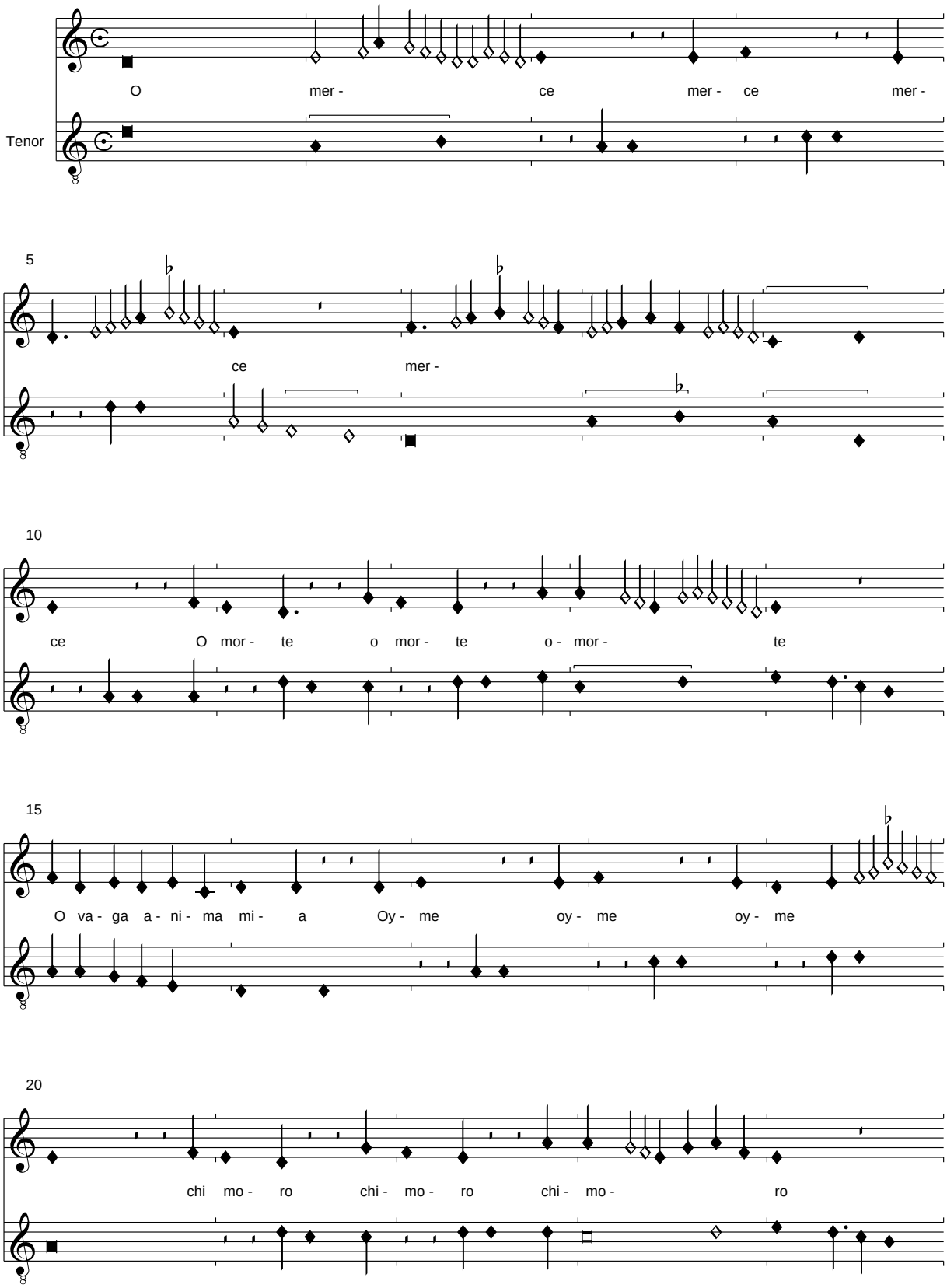
B-Teil Wiederholung:

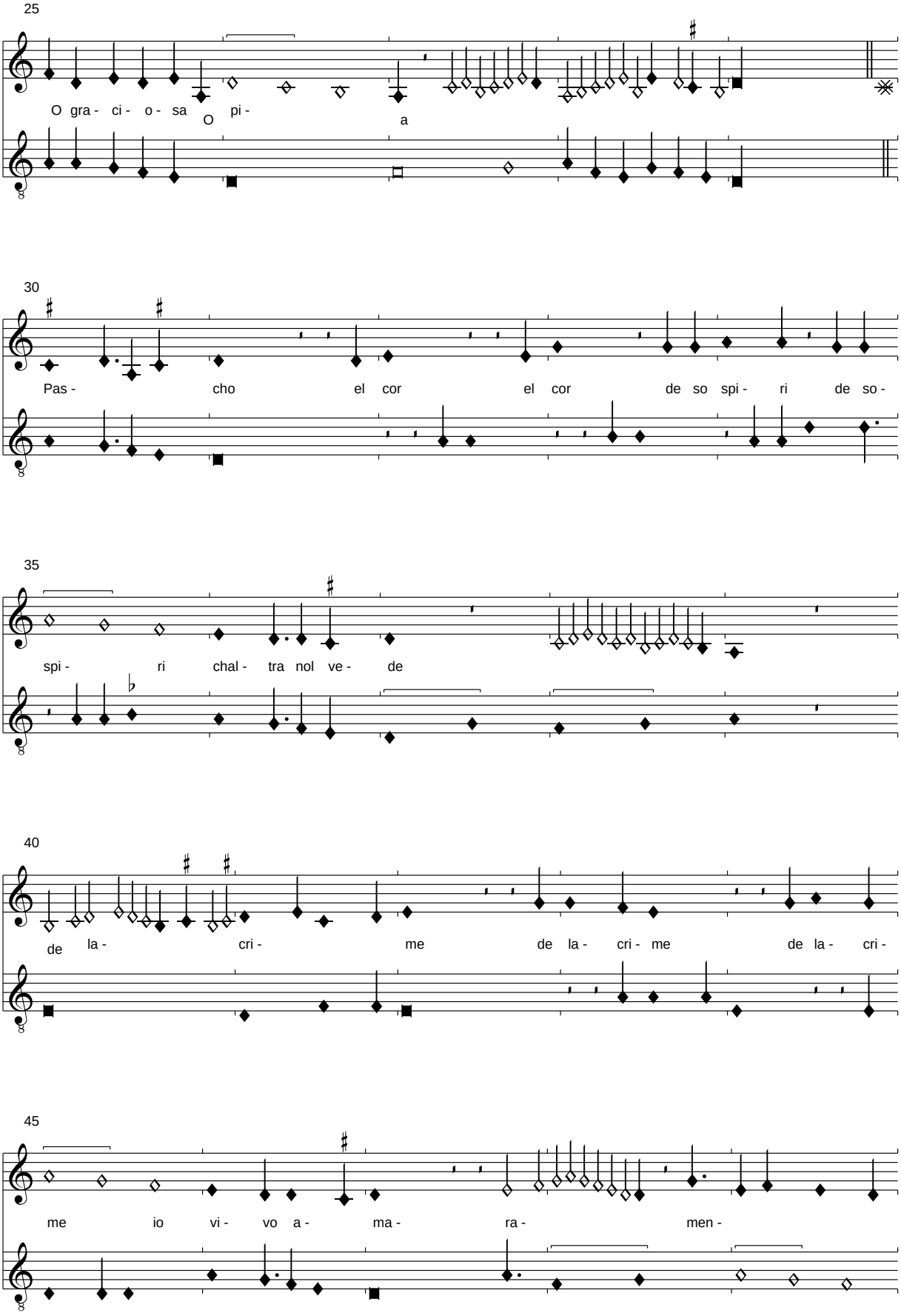
Pensando al dolze viso angelichato
Soffrir non posso piu ormay

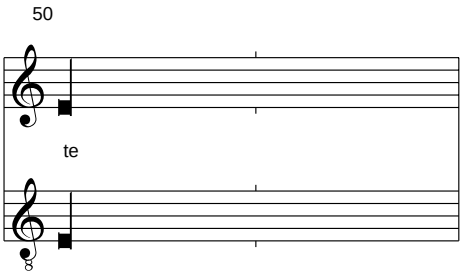
abschließender A-Teil:
Le pene donna che tu me day
Deh non esser zudea

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

. Merce o morte
Bologna 2216, f. 51r



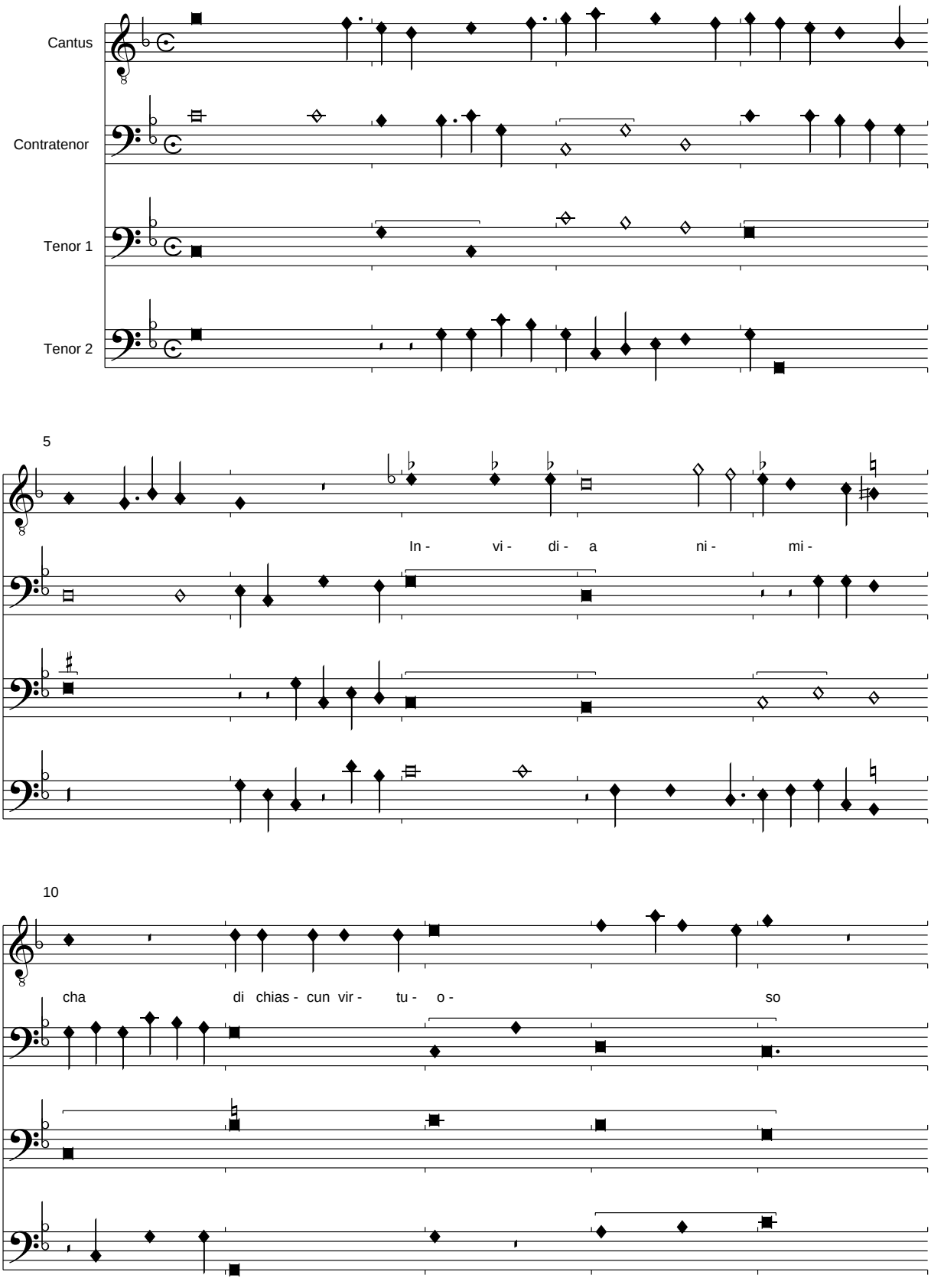

25
O gra - ci - o - sa O pi - a
30
Pas - cho el cor el cor de so spi - ri de so -
35
spi - ri chal - tra nol ve - de
40
de la - cri - me de la - cri - me de la - cri -
45
me io vi - vo a - ma - ra - men -

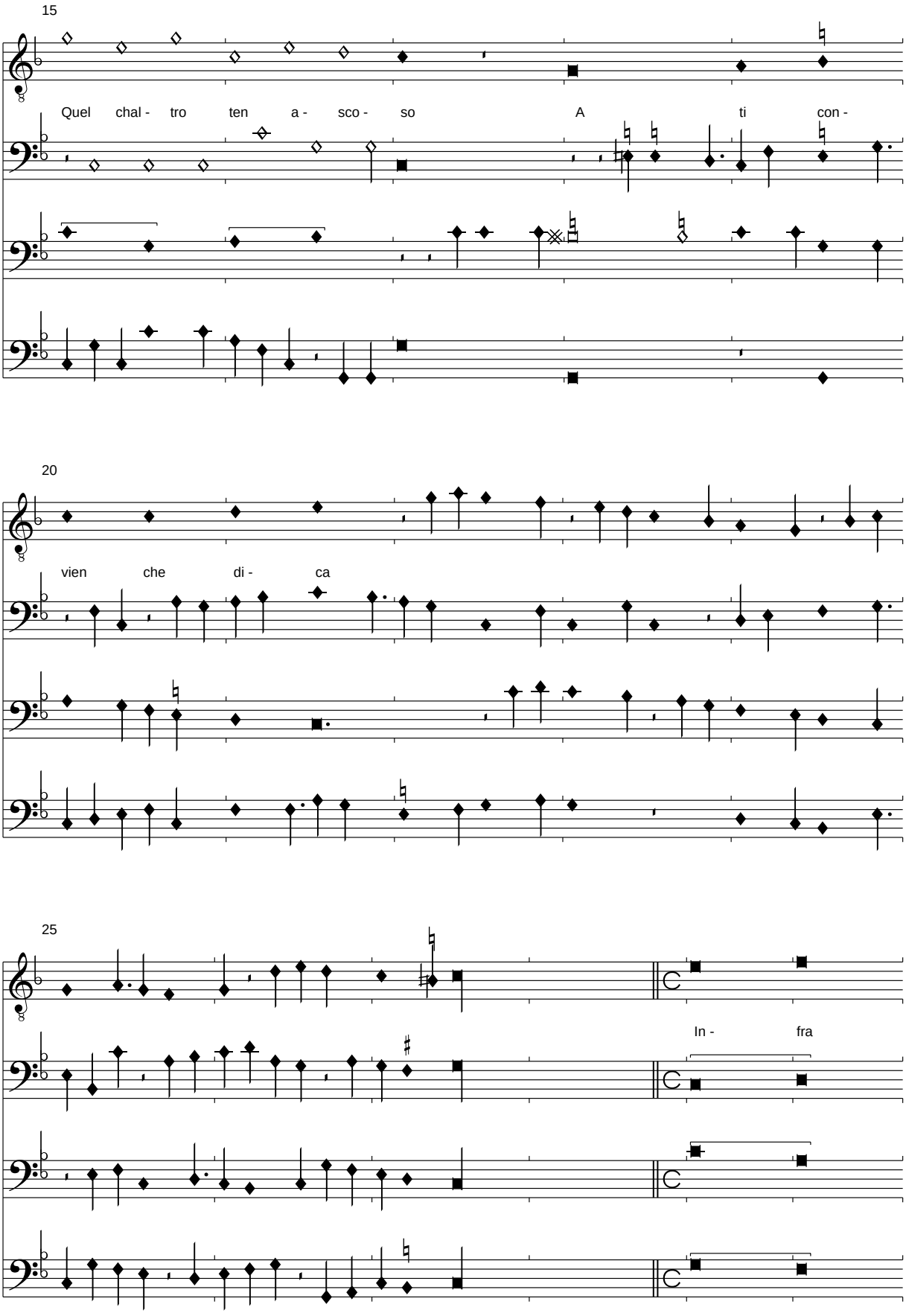


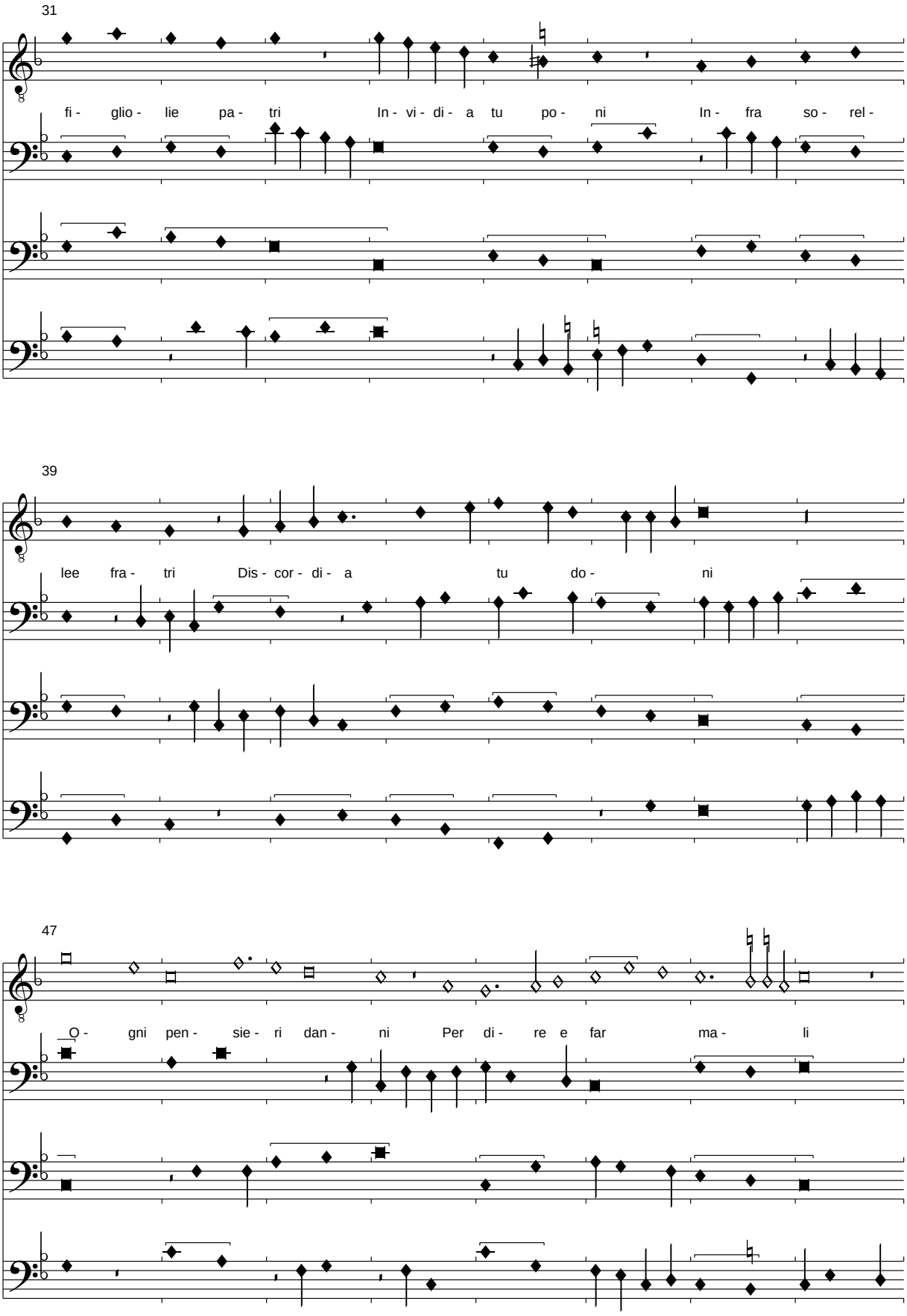
O Dio che pena e quest al cor dolente
Falsa çudea almen fa me morir via
Ay me dolent moriro per mercede
Del dolçe amor chel cor ta presente

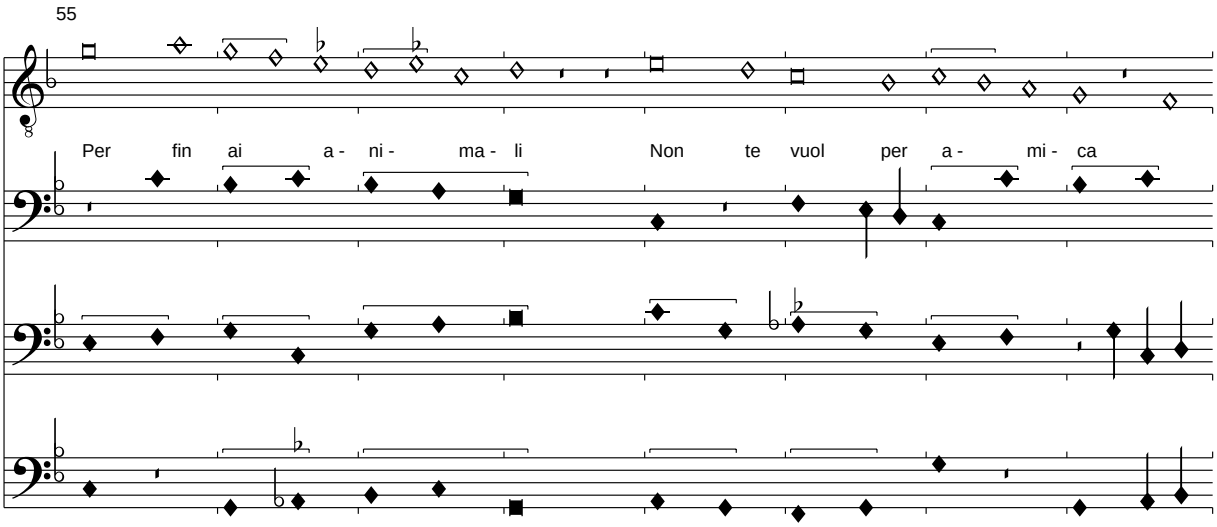
Guillermus Dufay: Invidia nimicha

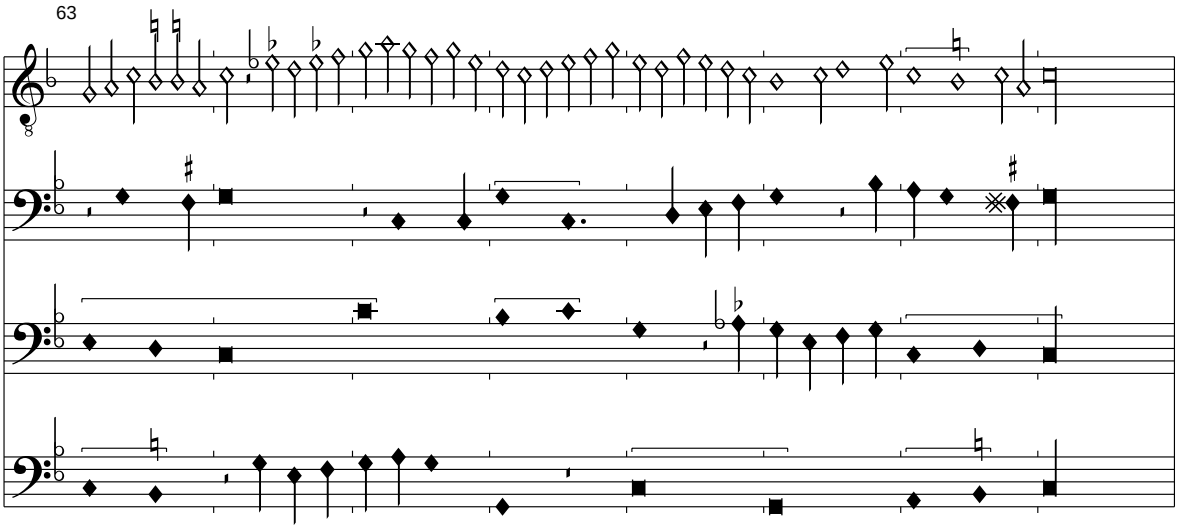
Bologna 2216, f. 51v-52r




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



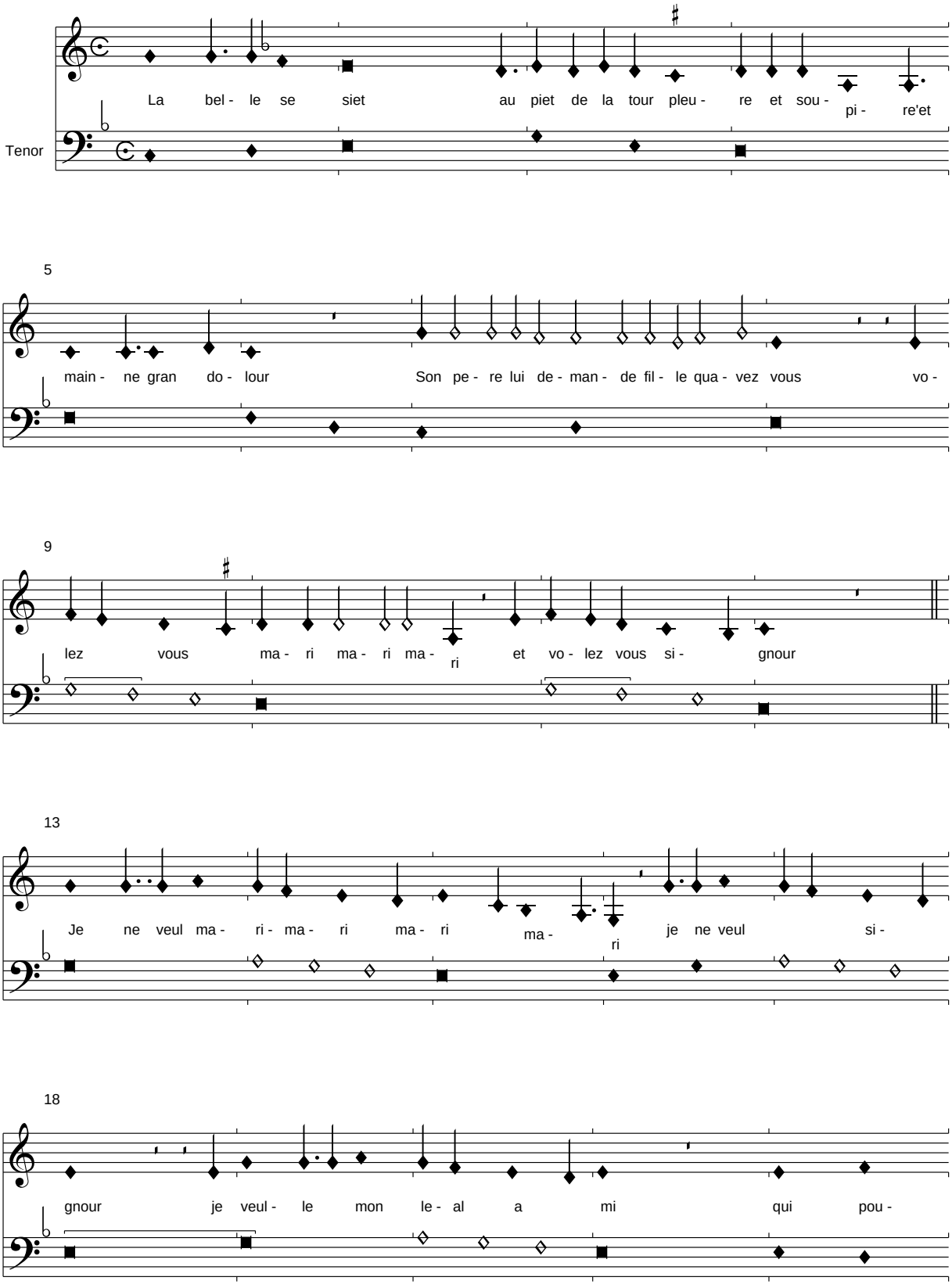
Der Komponistenname für dieses sehr schlichte Stück wurde nachträglich eingetragen. Womöglich ist der Sprachmix humoristisch absichtlich eingesetzt.

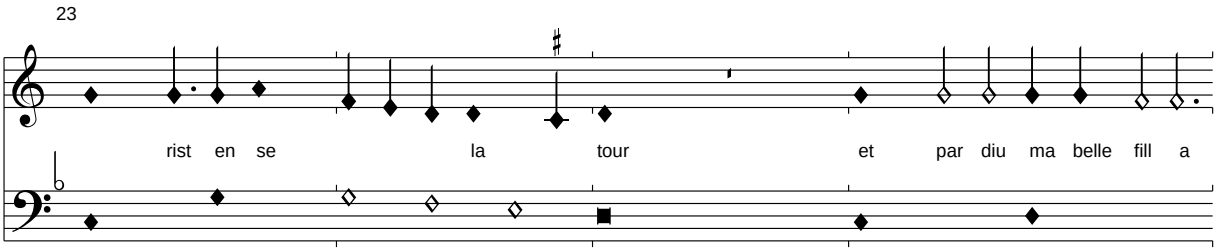
Weiterer Balladen Text
B-Teil:
Se vous ne vous saves garder
Il vous trayra malament

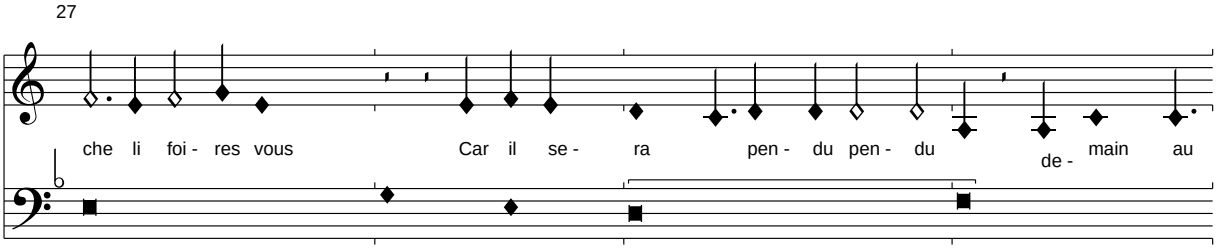
Schluß A-Teil:
Par diu soyes luy compagnon
Naies sa compagnia
Je ne le disais occasion
Le grant sa falonie

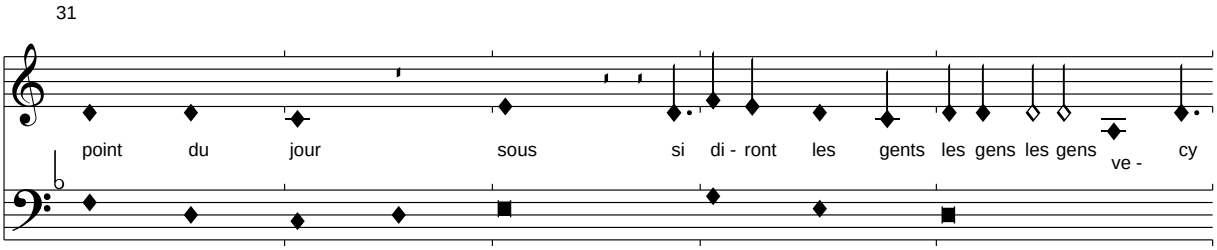
(Dufay): La belle se siet

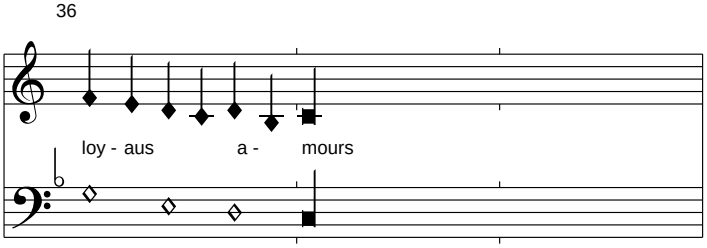
Bologna 2216, f. 52v







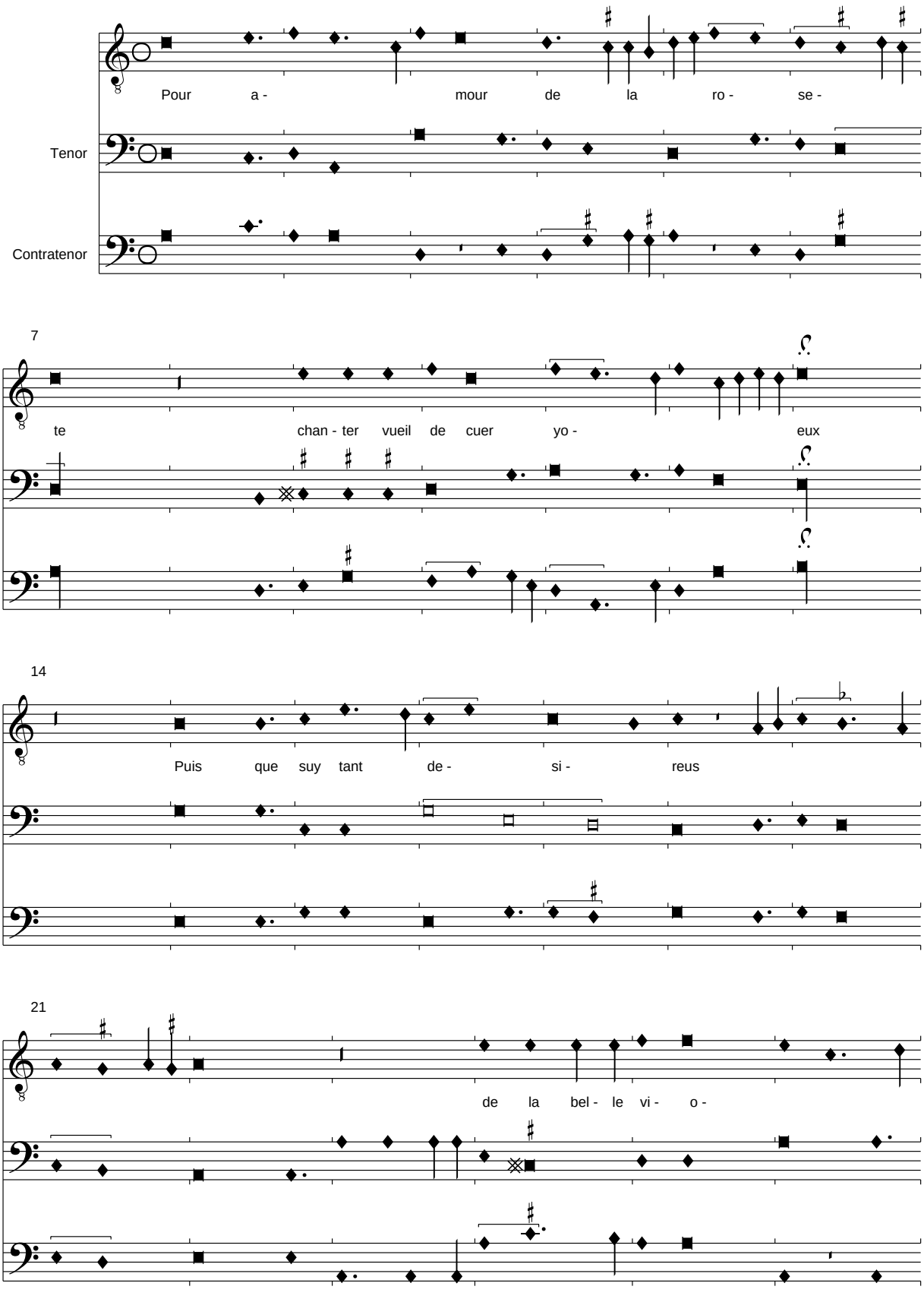


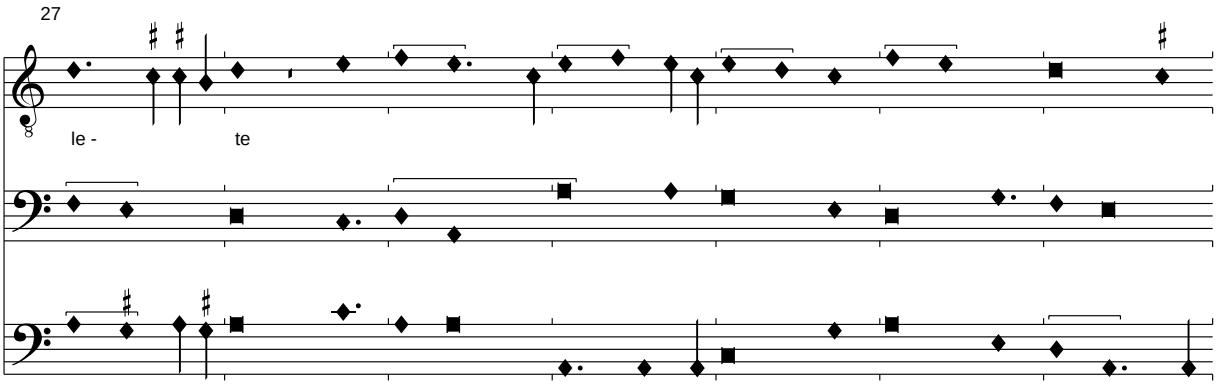


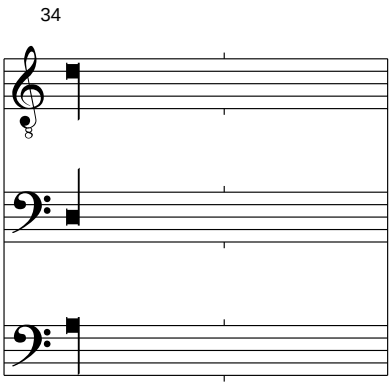
Diese Version hat nur ganz entfernt mit der bekannten zweistimmigen Version Codex Reina und der daraus abgeleiteten dreistimmigen Version aus Oxford 213 zu tun: ein Quart tiefer, Tenor fast komplett different, problematische Passage mit Oktavparalleln ab T. 31,2.

do Vala: Pour amour de la rosete

Bologna 2216, f. 53r







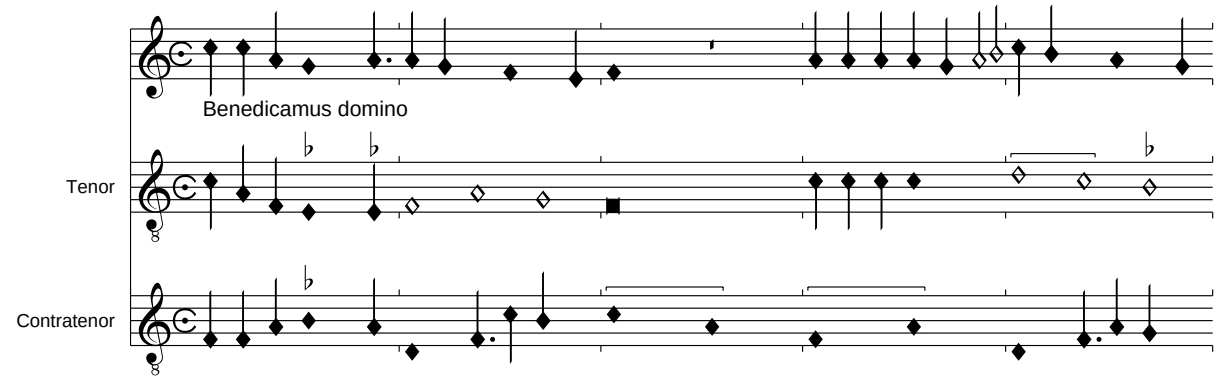
Cest ma dame secrete
Playsant et bien eureus
Pour amour de la rosete
Chanter vueil de cuer joieus

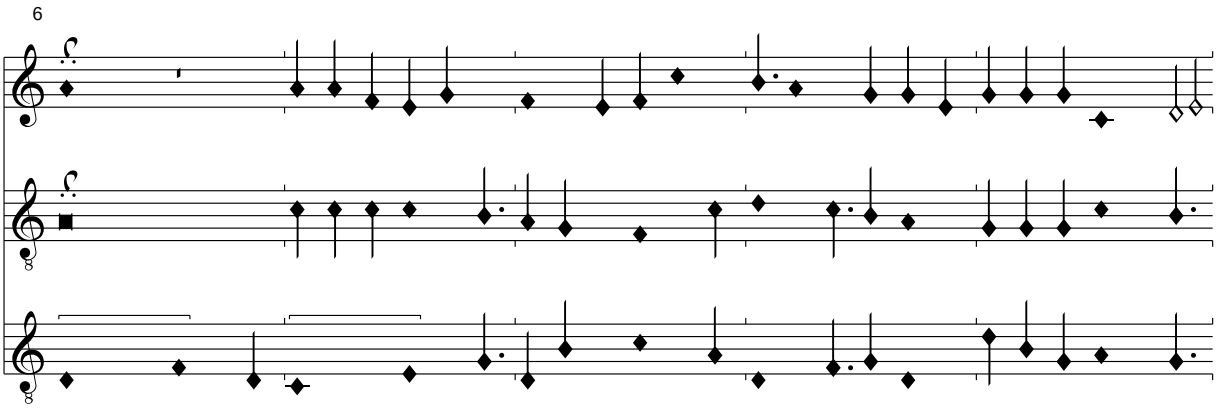
Amer vueil la graceusete
De bon cuer amoureus
Dont direy con vois piteus
Bouche belle et douzette

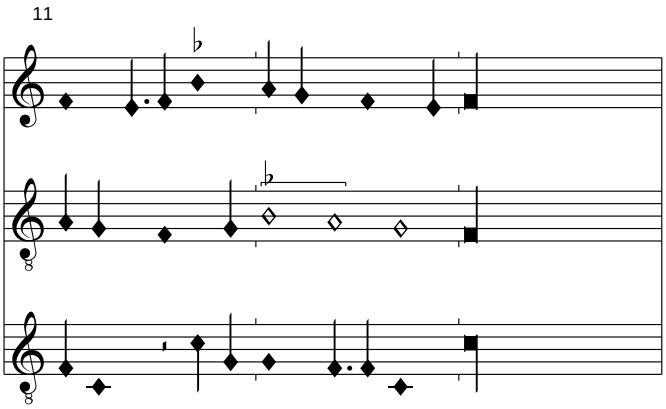
Pour amour de la rosete….

(Grossin): Benedicamus domino (Va ten souspier)

Oxford 213, f. 27r



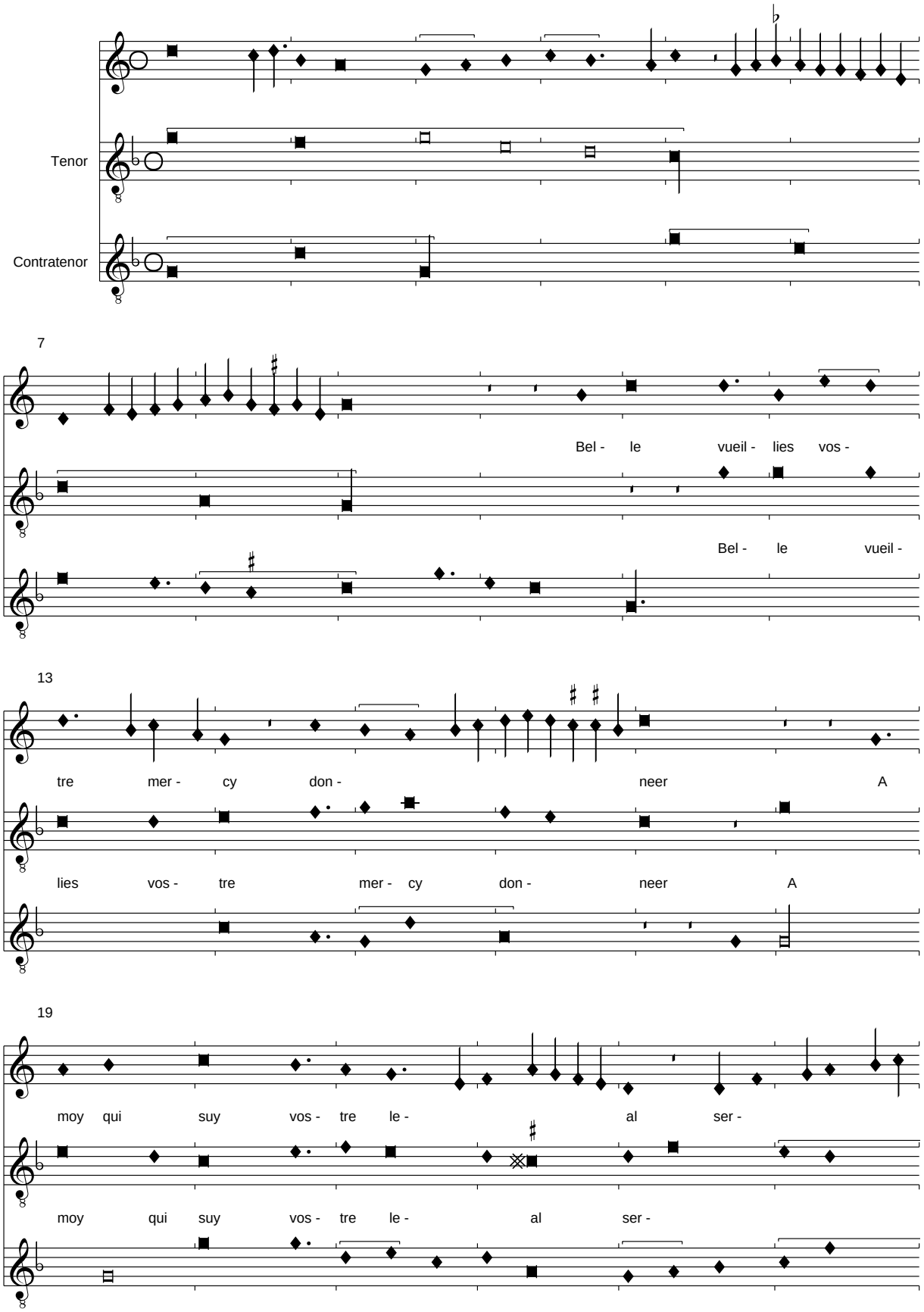


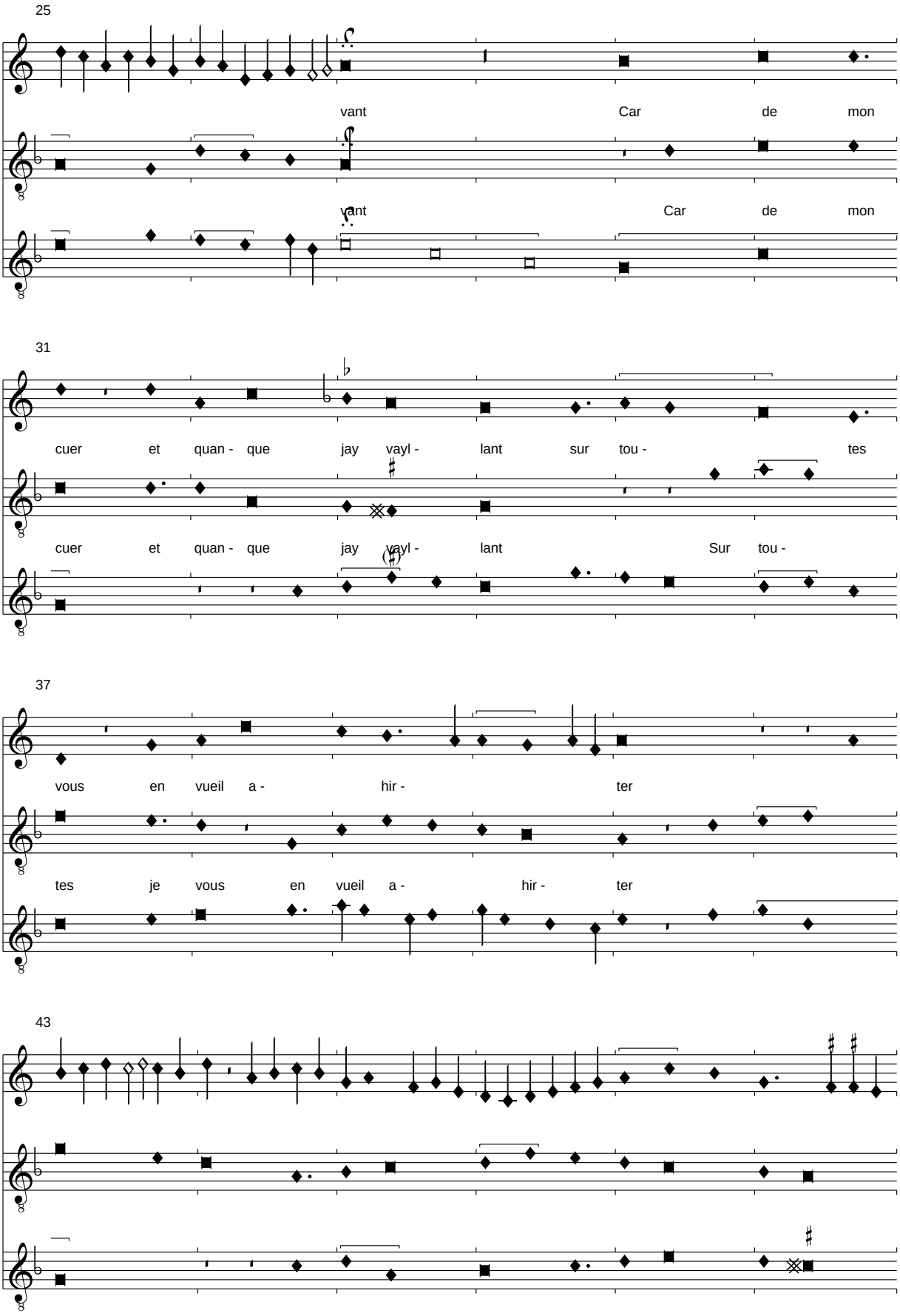


In Oxford ist dieses Stück noch etwas ungeschickter als weltliche Chanson „Va ten souspier“ überliefert, vom Duktus her sicher das Original. In dieser Version sind einige Stellen verbessert, aber Grossin ist sohl nicht der Autor dieses ungelenken Stückes.

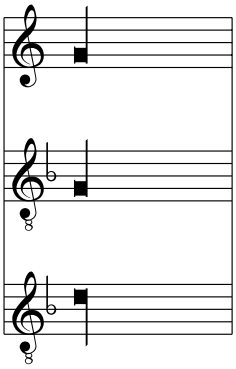
G. DufAy: Belle vueillies vostre mercy donner

Bologna 2216, f. 55v




25
vant Car de mon
vant Car de mon
31
cuer et quan - que jay vayl - lant sur tou - tes
cuer et quan - que jay vayl - lant Sur tou -
37
vous en vueil a - hir - ter
tes je vous en vueil a - hir - ter
43

49



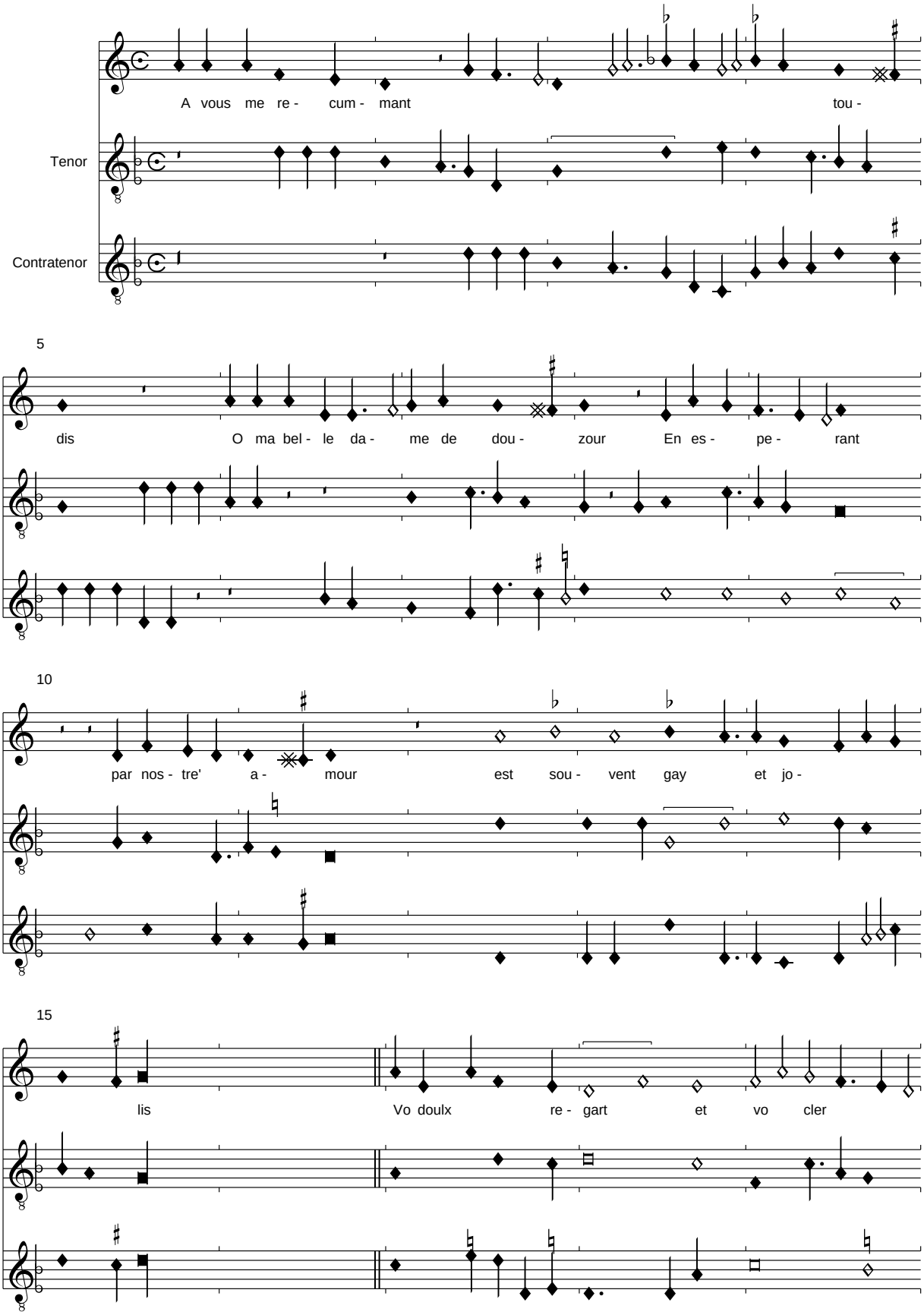
Je ne me vuel a nulle presenter
Ains quil du tout faire vostre commant
Belle vueillies vostre mercy donner
A moy qui suy vostre leal servant

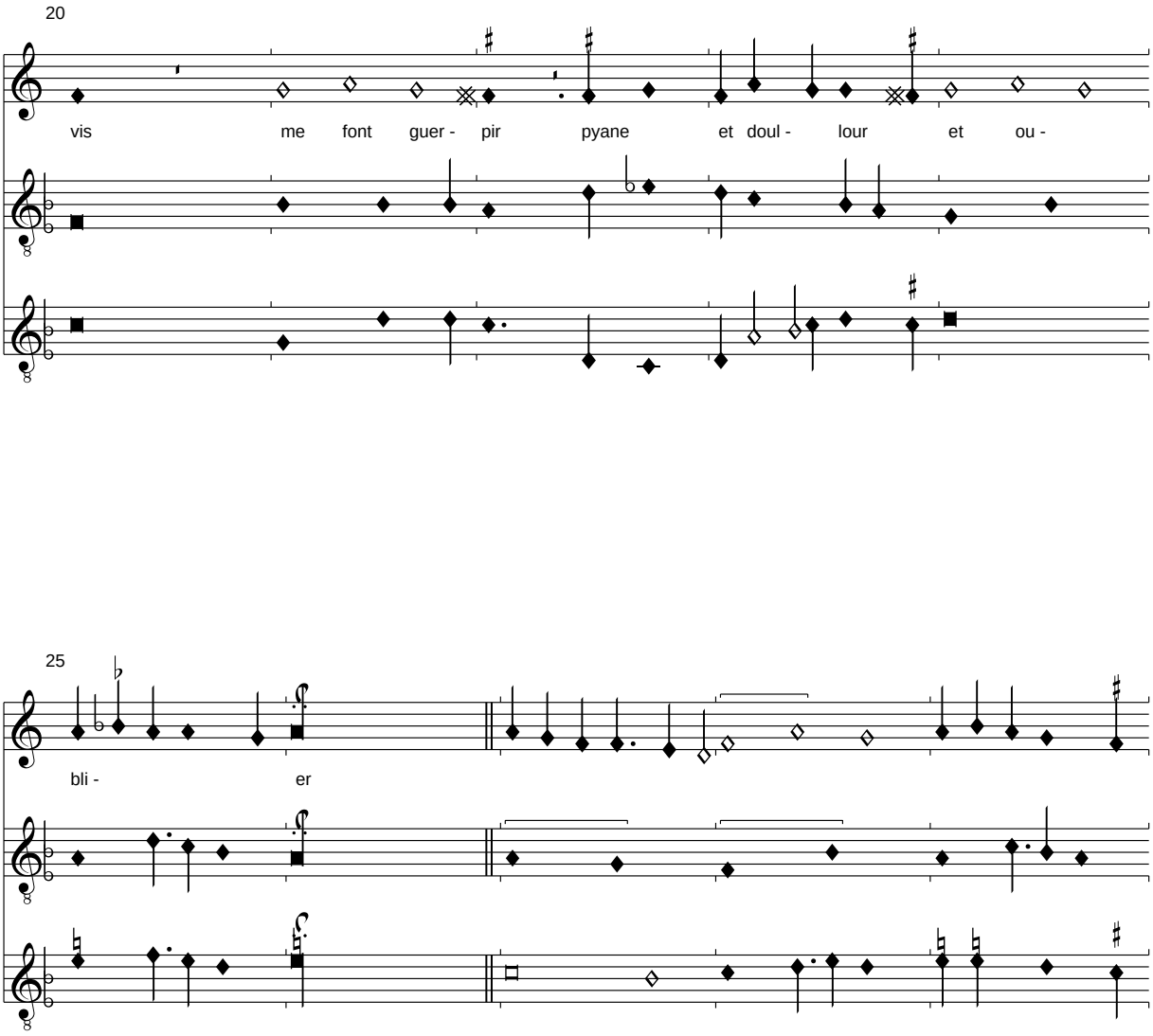
Certes ne puis belle pour vous durer
Morir me font envieux mesdisant
Je nose a vous se non par doux semblant
Belle mon mal ne dire ne monstrer

Belle vueillies vostre mercy donner…

do Vala: A vous me recummand

Bologna 2216, f. 56r





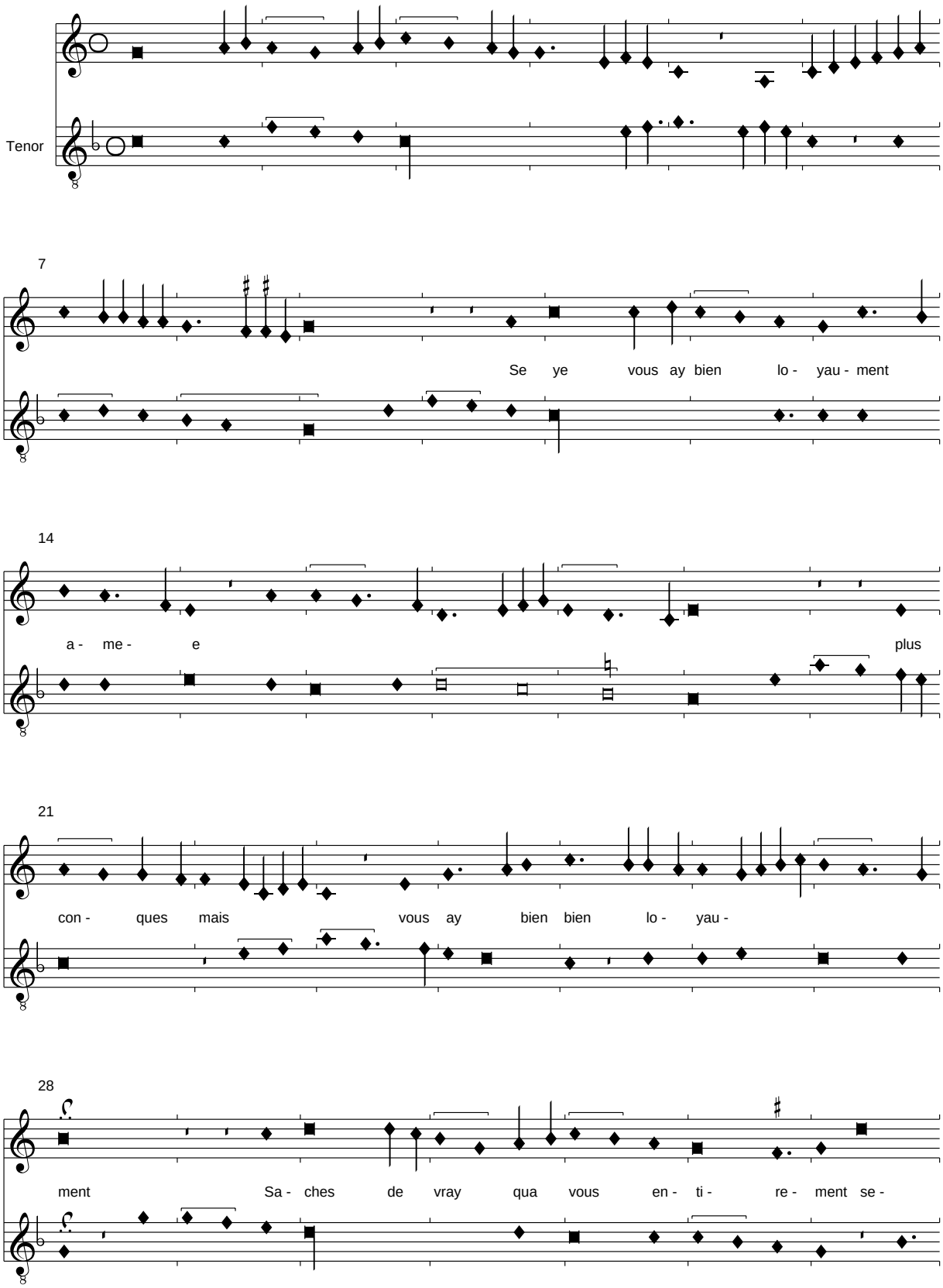
Text Wiederholung B-Teil:

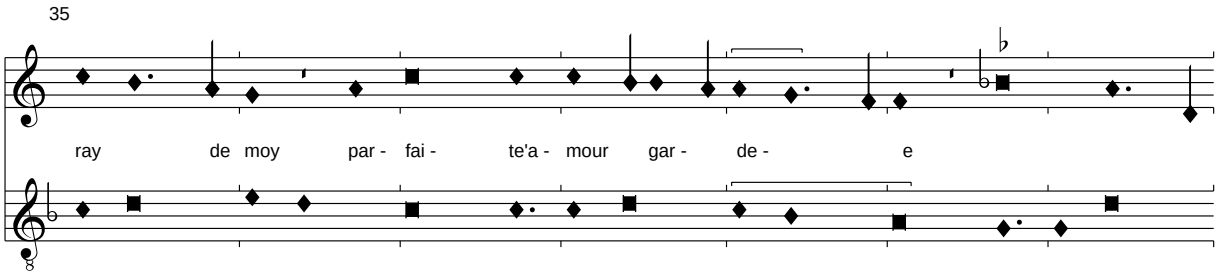
Pour vous servir ay los et pris
Et si reprens tres grant rigour
En vous amer

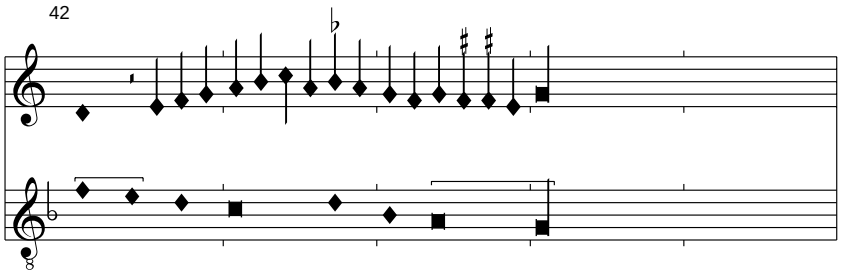
Avoir ne puis yoye et ris
Se par vous vo tres belle flour
Causant faillir et nuit et jour
Suys et seray vostre sus grant amour

(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.

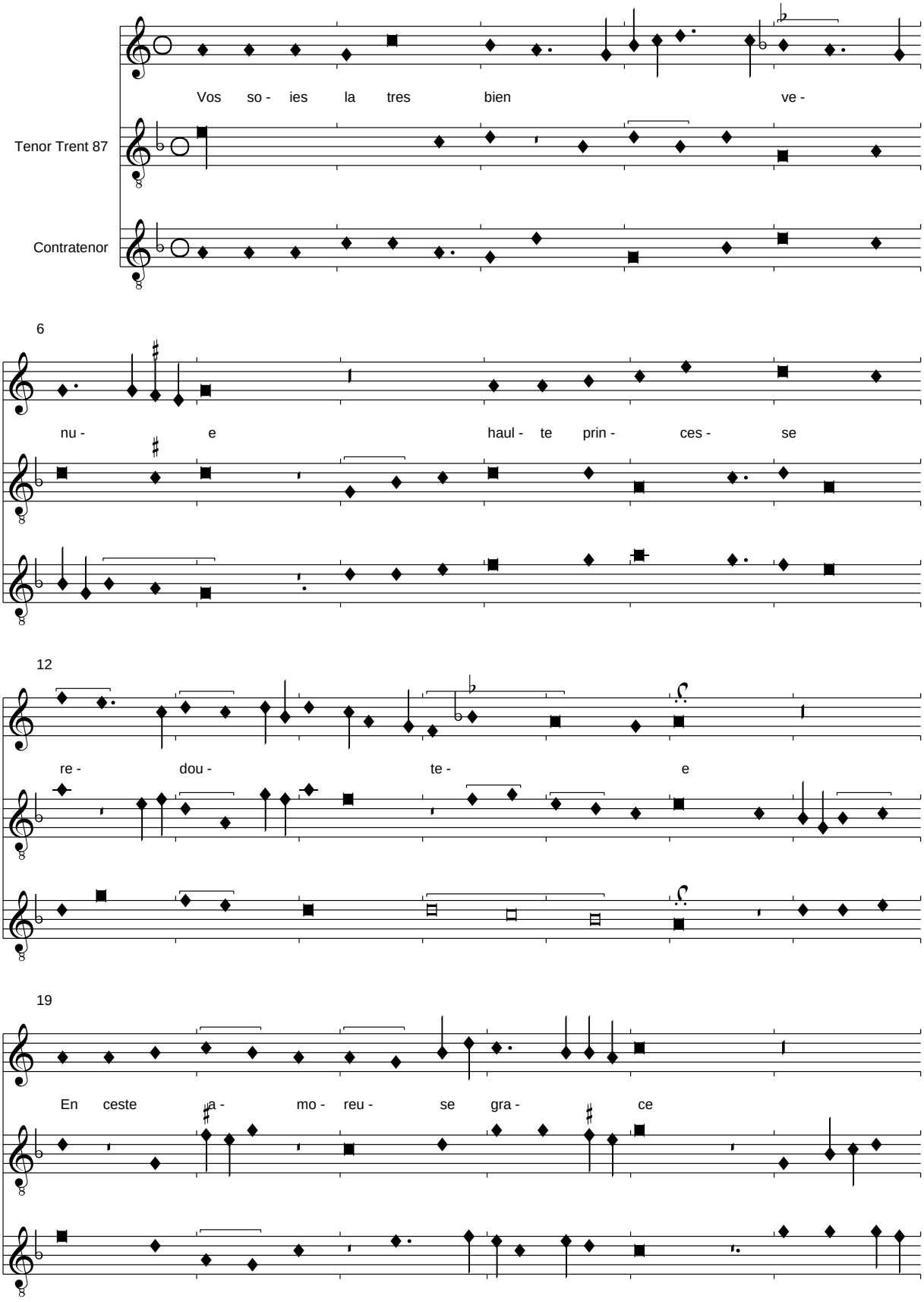
e ce soies ferme et aseuree
Ne dobtes quil en soit autremant
Se ie vous ay bien loyalment amee
Plus conques mais vous ay bien loyalment

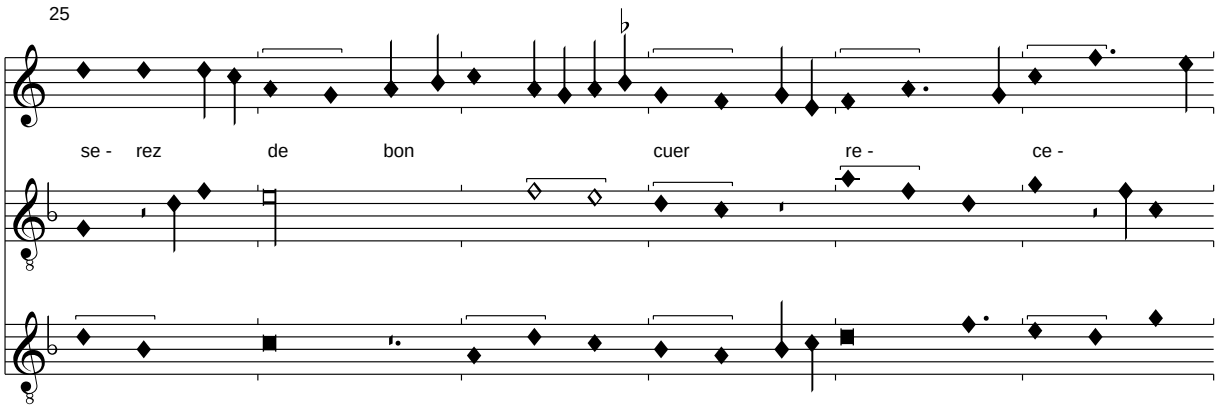
Car la biaute dont vous estes paree
Le biau cler vis figuree aparemant
Et vos beaux yeux mont espris telement
Quen verite autre riens magree

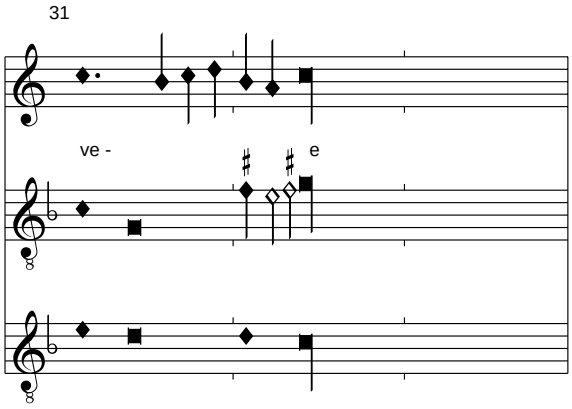
Se ie vous ya bien loyalment amee..

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

Bologna 2216, f. 56v







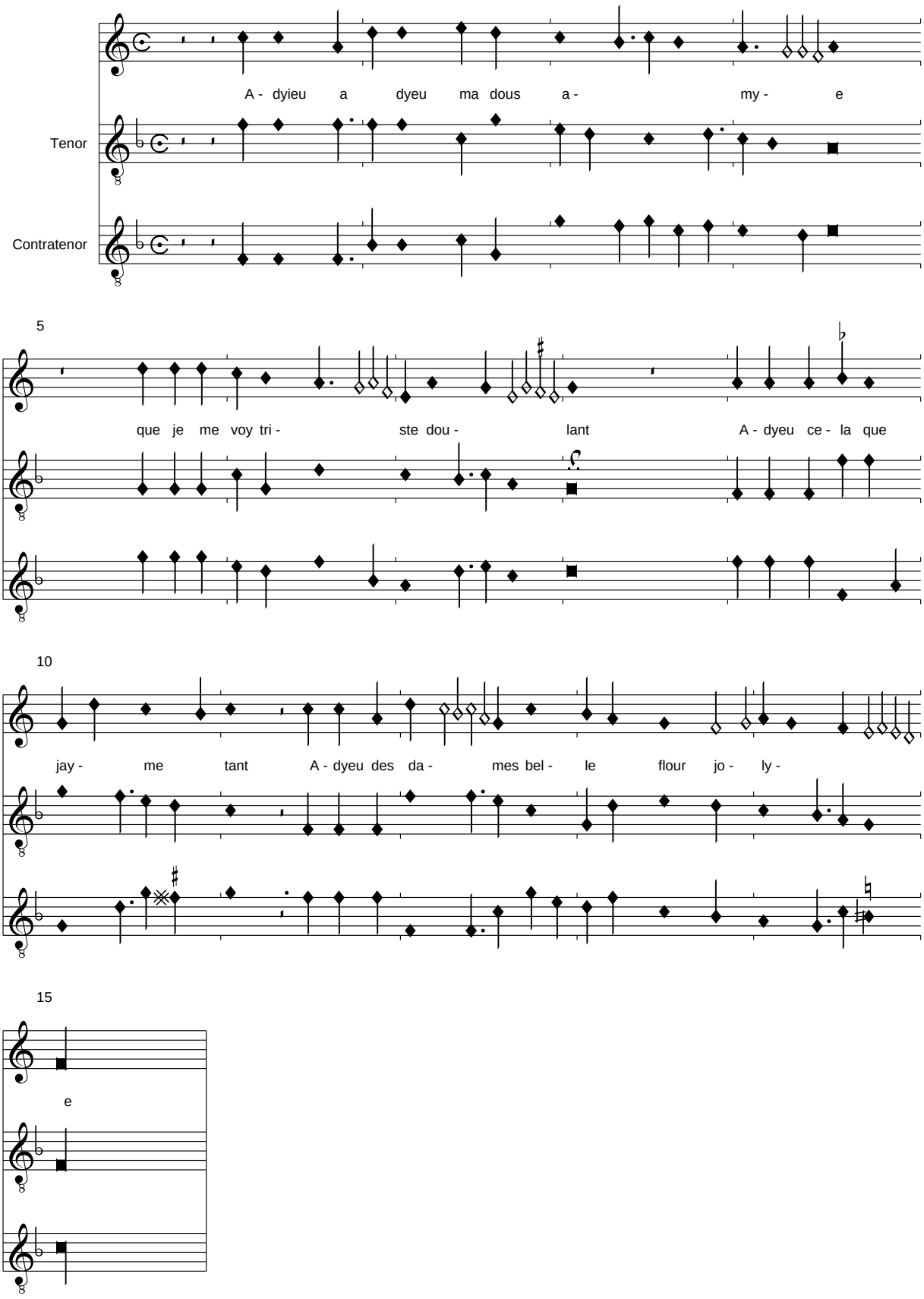
Das Stück ist hier nur zweistimmig überliefert, die zweite Stimme ist mit Contratenor bezeichnet. Insofern ist der Tenor aus Trent 87 sicher einzubeziehen.

De tous honoree et retenue
puis que vous este amee

Die zweite Strophe ist leider nicht leserlich.

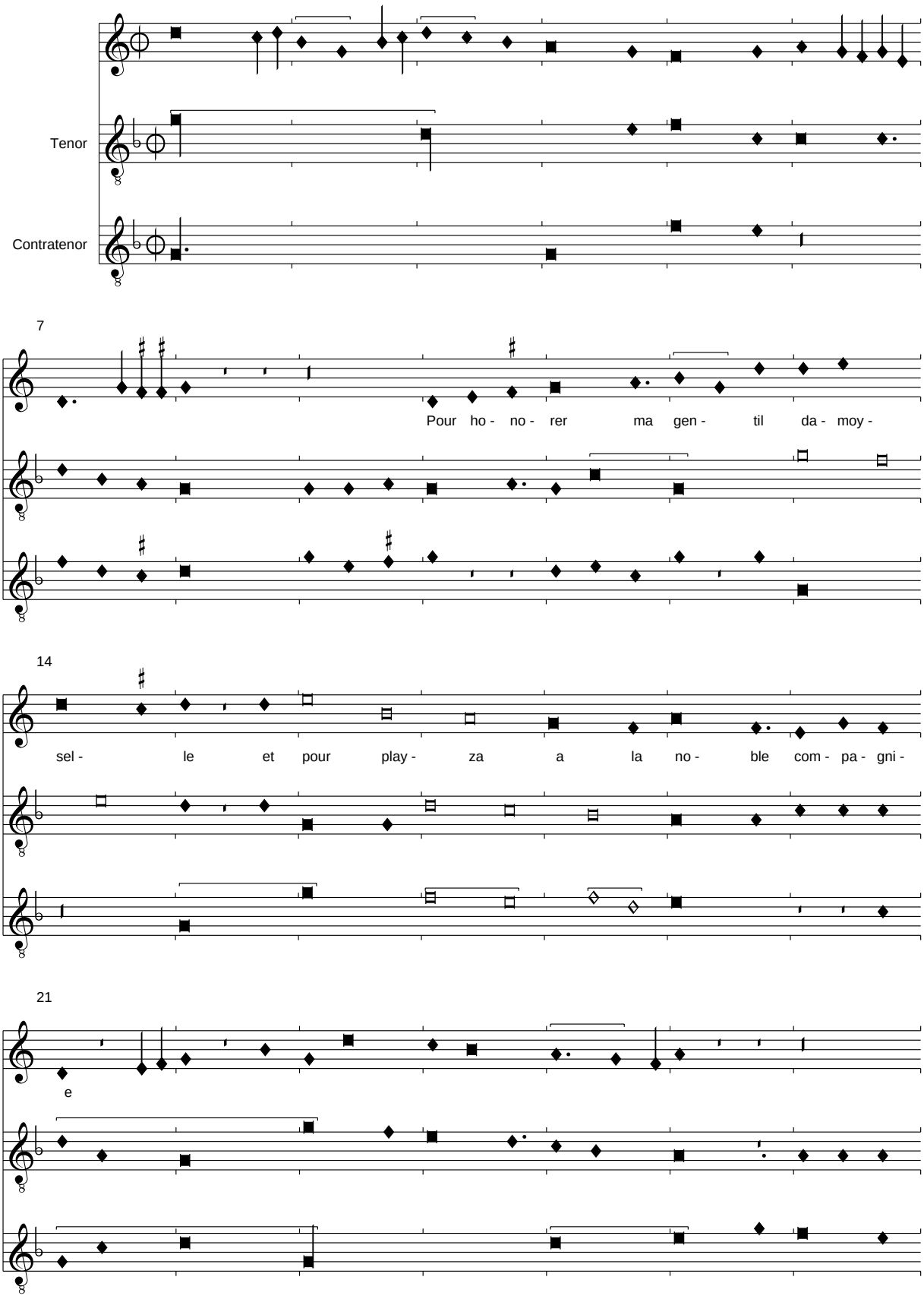
Adieu adieu ma dous amye

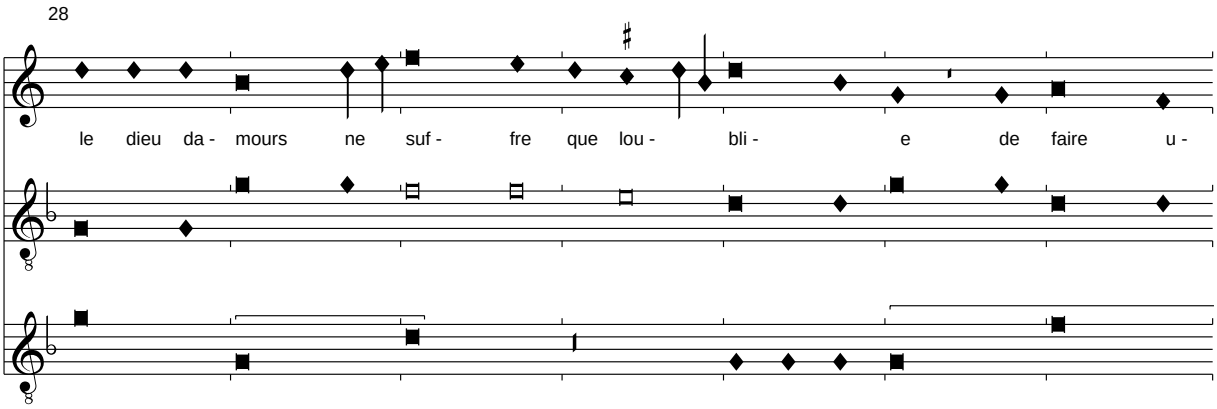
Bologna 2216, f. 57r

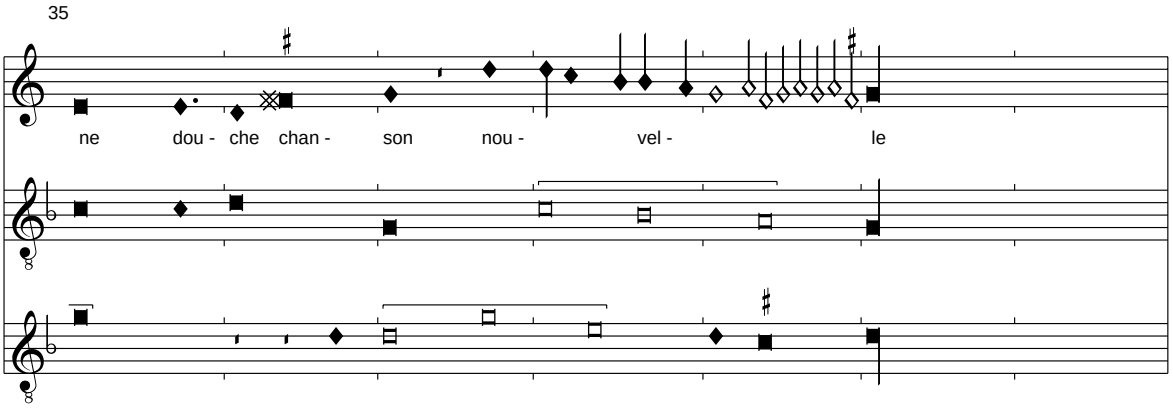


Pour honorer ma gentil damoyselle

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

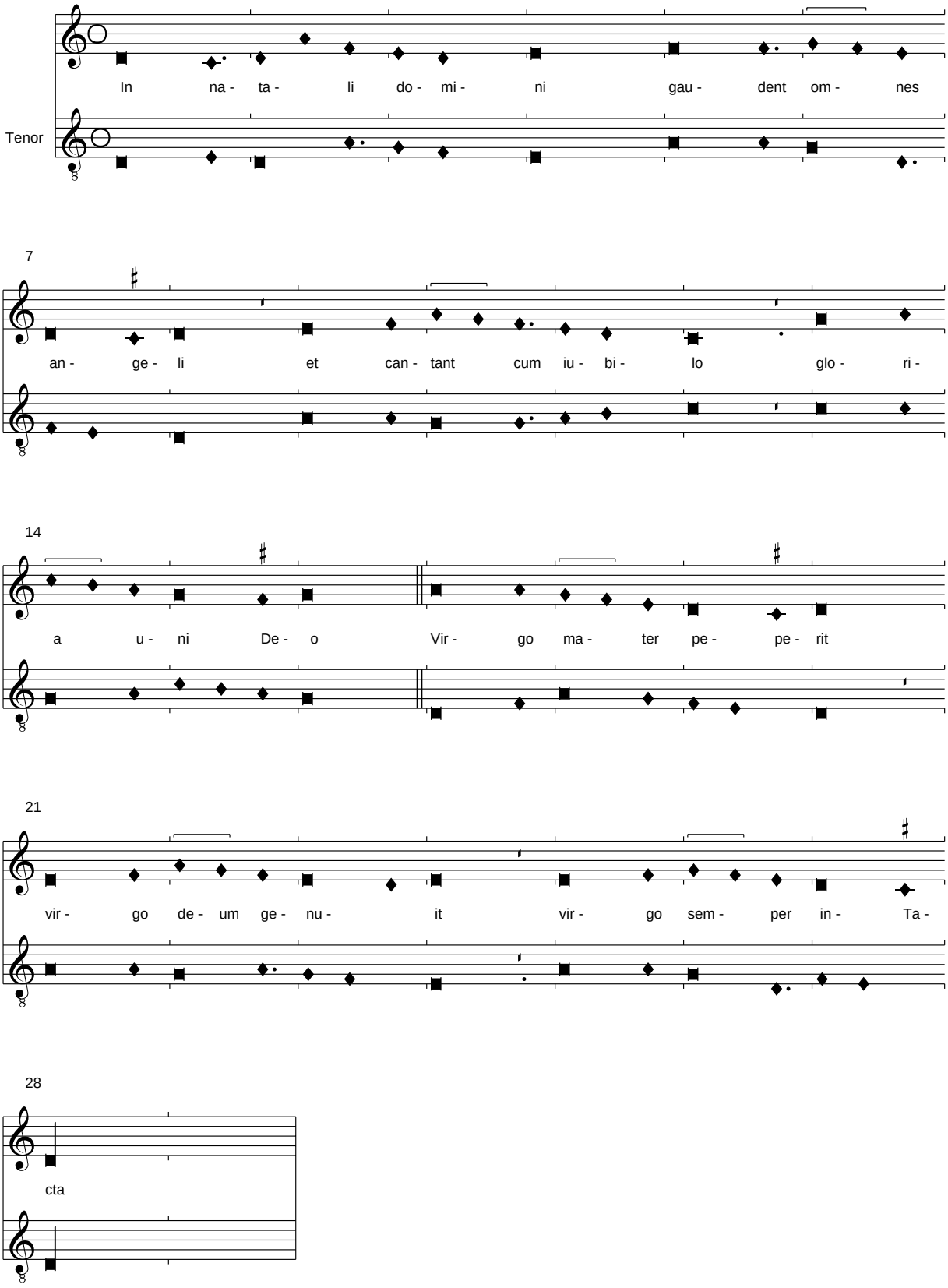
Bologna 2216, f. 57v



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.