Kapstadt Ms Grey

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Neben überwiegend französischen und noch mehr burgundischen Chansons im zweiten Teil der Quelle bietet sie einen guten Einblick in improvisatorische Umsetzung (Super librum cantare“) von geistlichen Werken, die auf gregorianischen Vorlagen basieren. Diese sind künstlerisch z. T. sehr eigenwillig, aber gerade deshalb aufschlussreich. Daneben finden sich zahlreiche geistliche Laudae.
Die Fehlerquote ist außerordentlich hoch, ich habe darauf verzichtet, die meist rhythmisch notwendigen Angleichungen kenntlich zu machen. Anfangs finden sich in der Edition noch komplette Durchführungen fast gleicher strophischer Umsetzungen, später habe ich oft darauf verzichtet.
Die weltlichen Werke sind allesamt mit geistlichen Texten contrafaciert und in dieser Form auch einmalig!
Die Komponistennamen stammen durchweg aus parallelen Quellen.
Die weltlichen Werke sind sehr viel weniger fehlerhaft und basieren offenbar auf verlässlichen Vorlagen. Die Quelle aus Norditalien bietet einen guten Einblick in weltliche und geistliche musikalische Praxis bzw. Repertoire um das Jahr 1500.

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83v-84r	Primum querite <Je cuide nul>	<Congiet/Japart>
84v-85r	Cum defecrit <De tous biens plaine>	<van Ghizeghem>
86v-88r	Tenebre facte sunt	<van Weerbecke>
88v-89r	Ave Maria	
89v-90r	O gloriosa regina mundi	<Touront>
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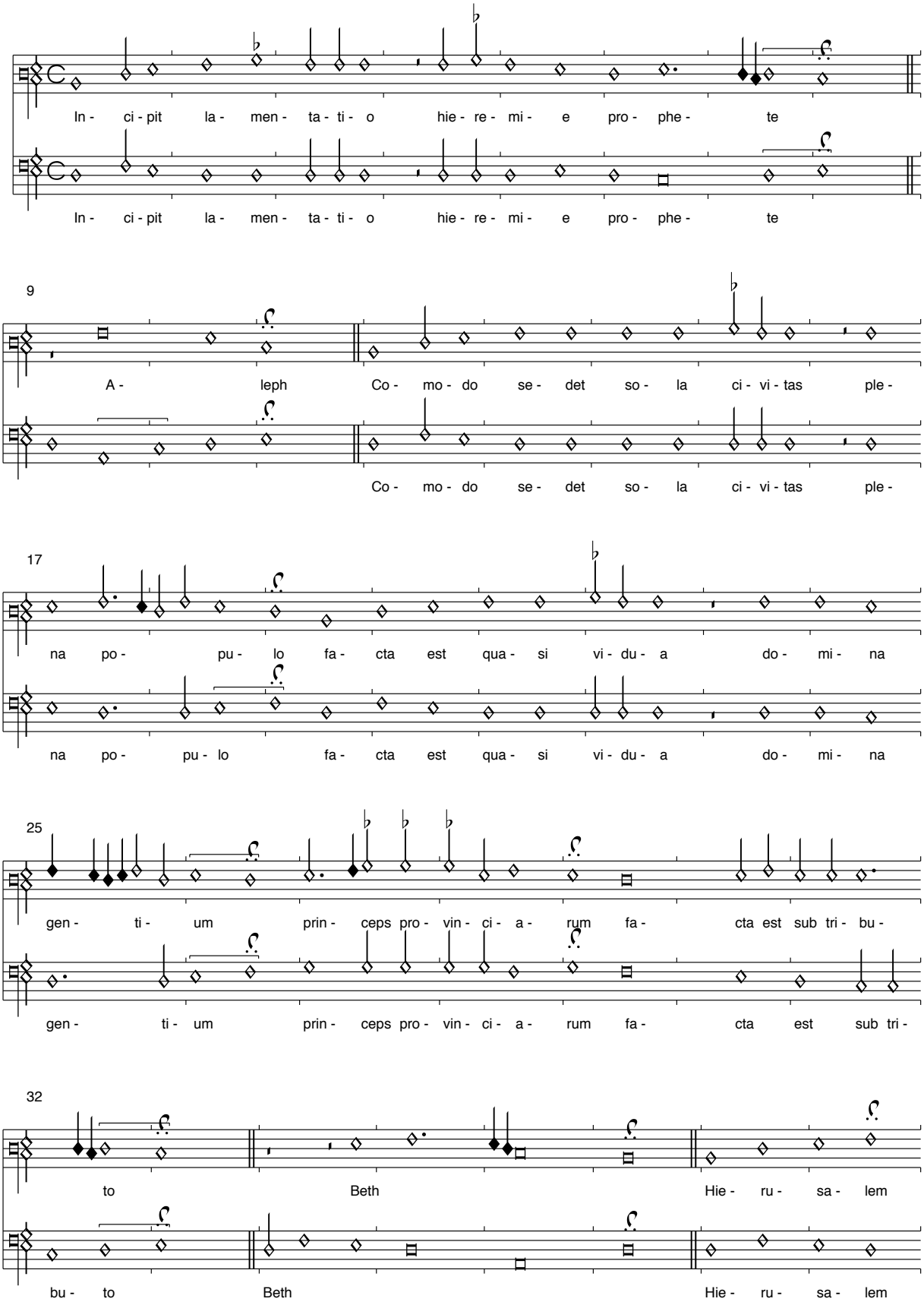
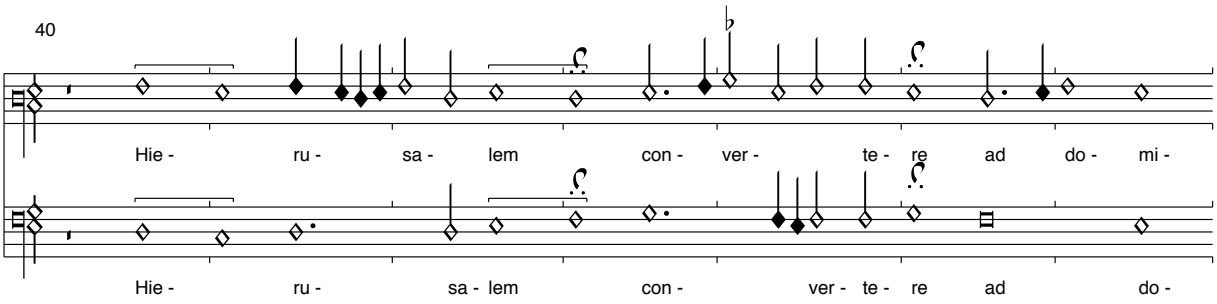
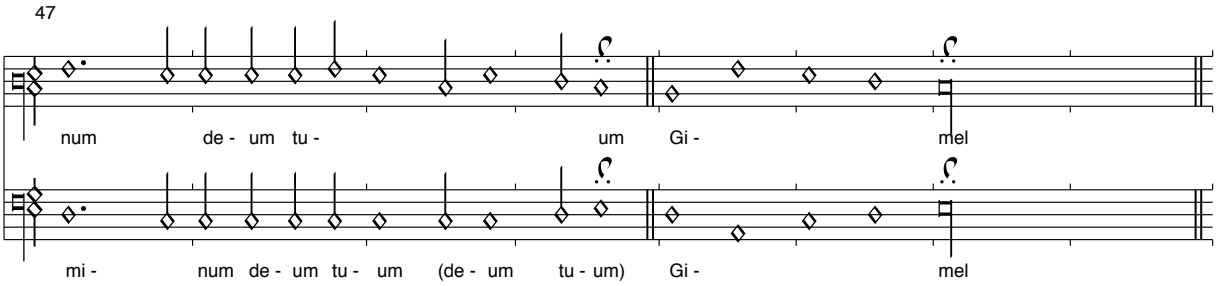
103r	<O pulcherrima mulierum - zu fehlerhaft	
103v	Jesu dolce mio sposo	
103v-107r	Salve regina	
106v-107r	Non nobis domine <Benedicite; La plus dolente>	
107v-108r	Mater Digna dei	<van Weerbecke>
108v-110r	Beatissima virgo	
110v-111r	Da pacem domine	
111v-112r	Nam nulli <Ma dame qui tant est>	<Caron>
112v-113r	Nam et catelli edunt de micis	
113v-114r	Verumtamen universa unitas <Serviteur suis>	<Isaac>
114v-115r	Regnum meum non est de hoc mundo	
115v-116r	Vidi impium superexaltatum	
116v-117r	Quanto magnus <Madame faitres moy savoir>	<Basin>
117v-118r	O mira circa nos <Jay moins de biens>	<Busnois>
119v	Nolite sanctum dare (nur Contratenor aus Kapstadt)	<Agricola>
119v-120r	Omnis habet finem labor	<Isaac>
120v	Benedic anima mea <Je ne puis plus>	<Agricola>
121r	Nihil enim est opertum <Fortune par ta cruaute>	<Vincenet>
121v-122r	Naray (je jamais mieulx)	<Morton>
122v-123r	Homo cum in honore <Kyrie Missae Charge de deuil>	<Isaac>
123v-124r	Omnis laus in fine canitur <Agnus Missae Charge>	
124v	Amice ad quid venisti <Dites moy>	<Agricola>

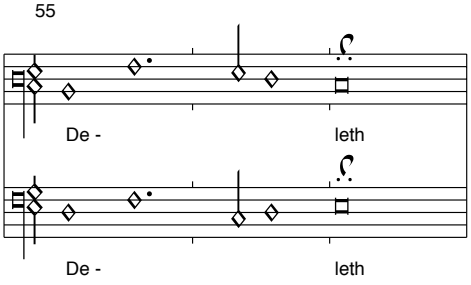
Incipit lamentatio hieremie prophete

Kapstadt, f. 2v-3r





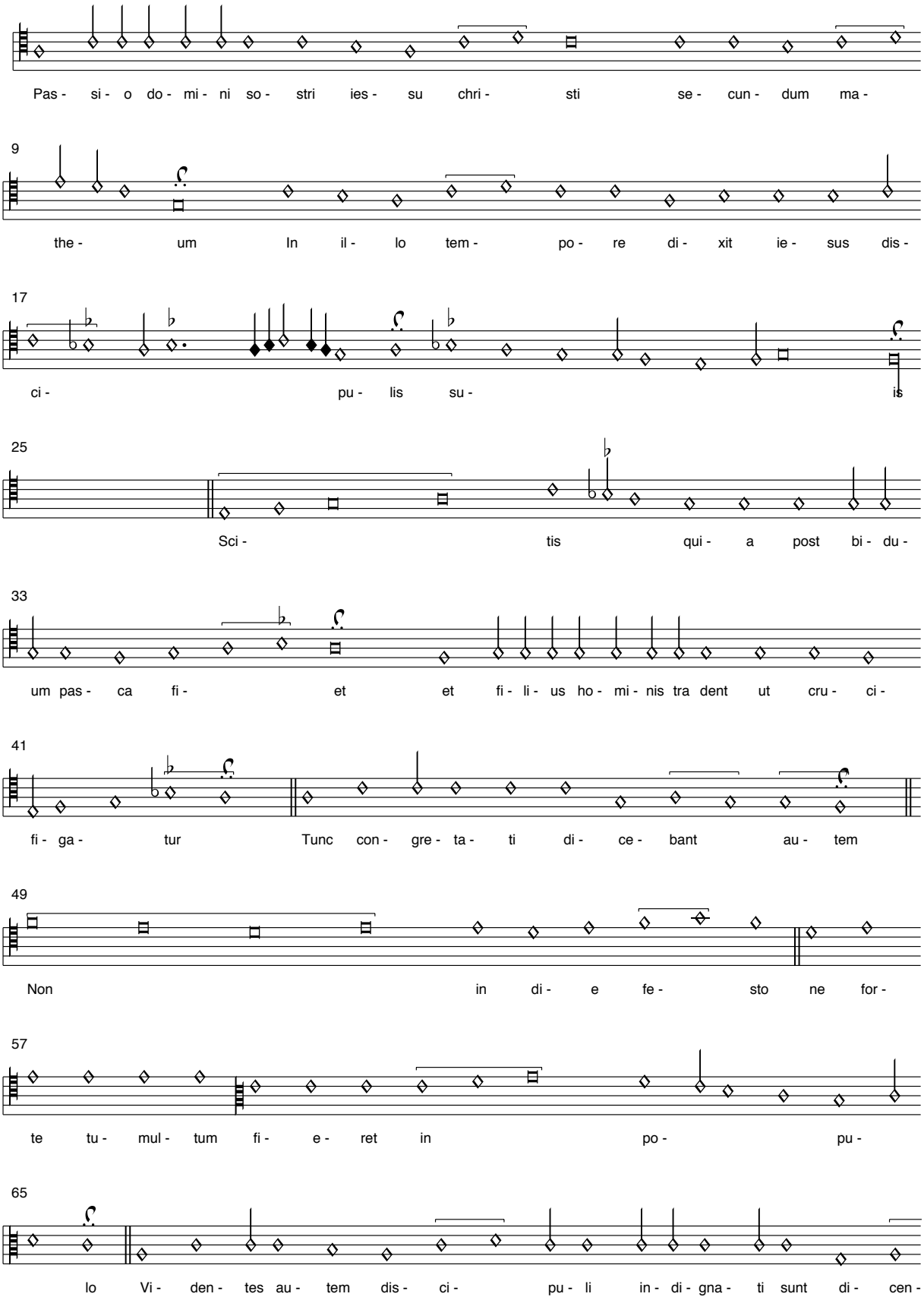


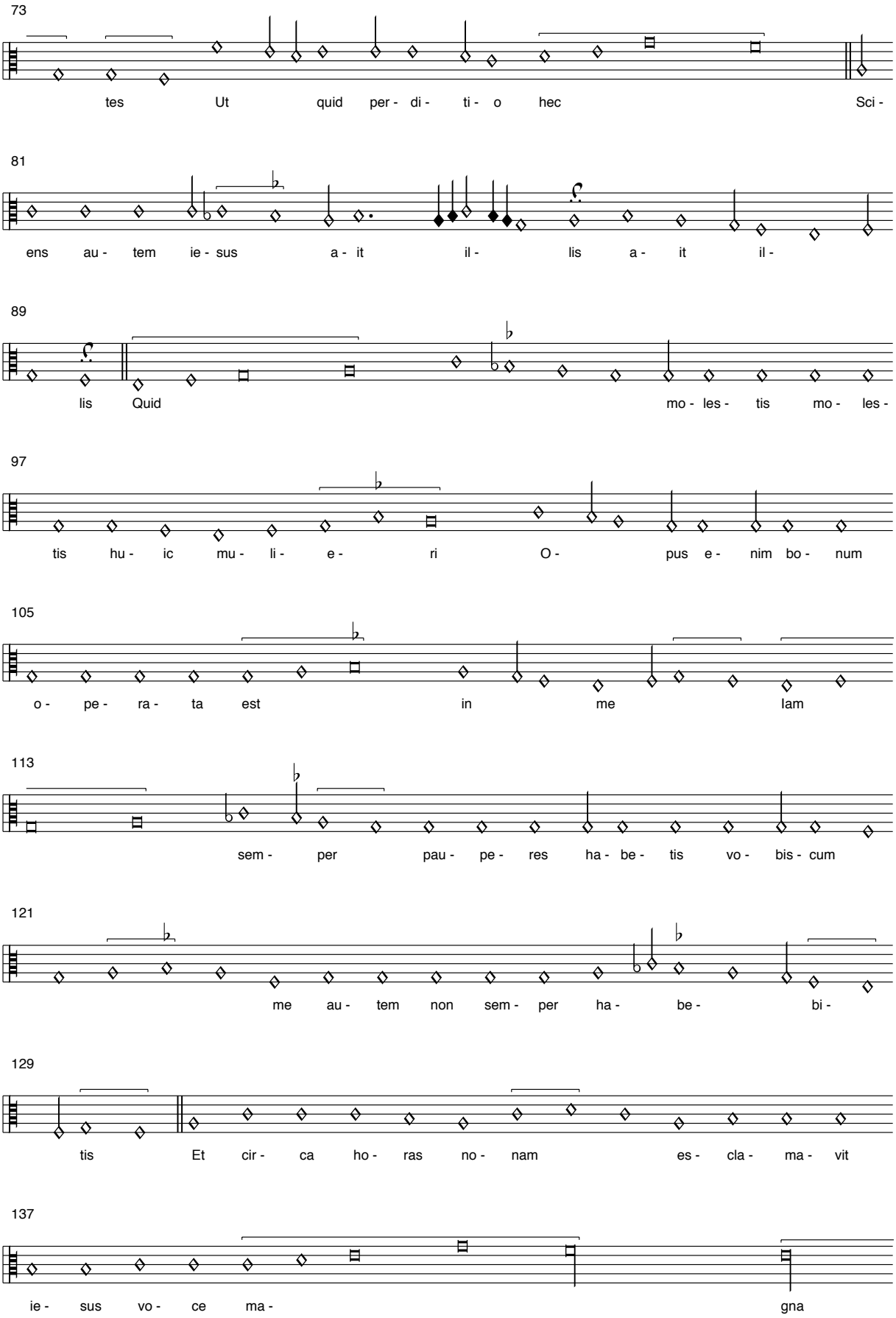


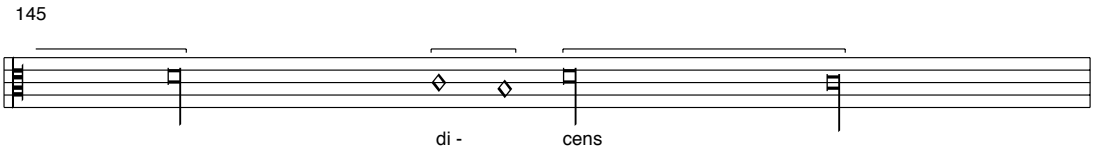
An zahlreichen Stellen mussten die Rhythmen der Stimmen angeglichen werden.

Passio domini nostri iesu christi

Kapstadt, f. 3v-4r



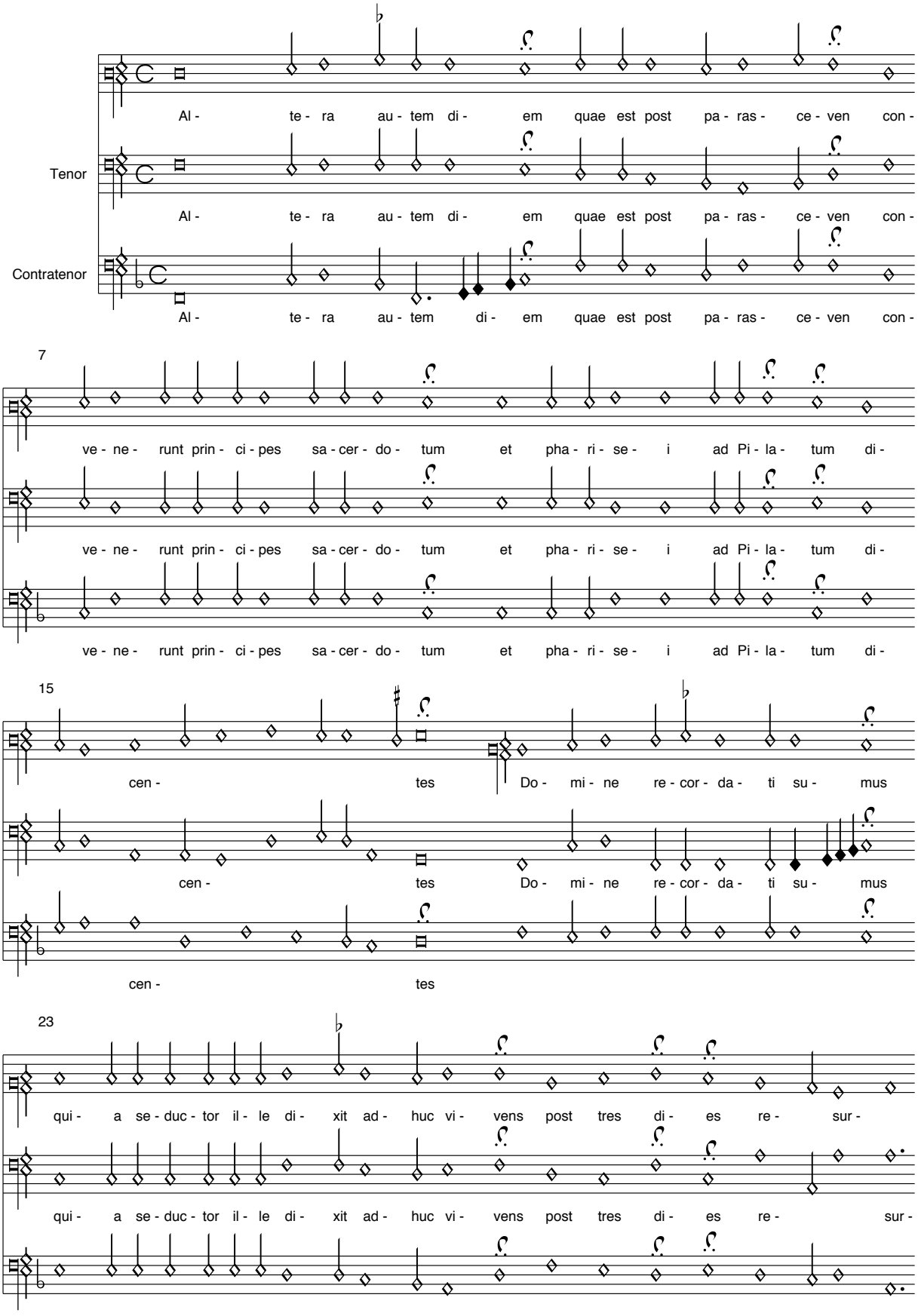

73
tes Ut quid per - di - ti - o hec Sci -
81
ens au - tem ie - sus a - it il - lis a - it il -
89
lis Quid mo - les - tis mo - les -
97
tis hu - ic mu - li - e - ri O - pus e - nim bo - num
105
o - pe - ra - ta est in me Iam
113
sem - per pau - pe - res ha - be - tis vo - bis - cum
121
me au - tem non sem - per ha - be - bi -
129
tis Et cir - ca ho - ras no - nam es - cla - ma - vit
137
ie - sus vo - ce ma - gna

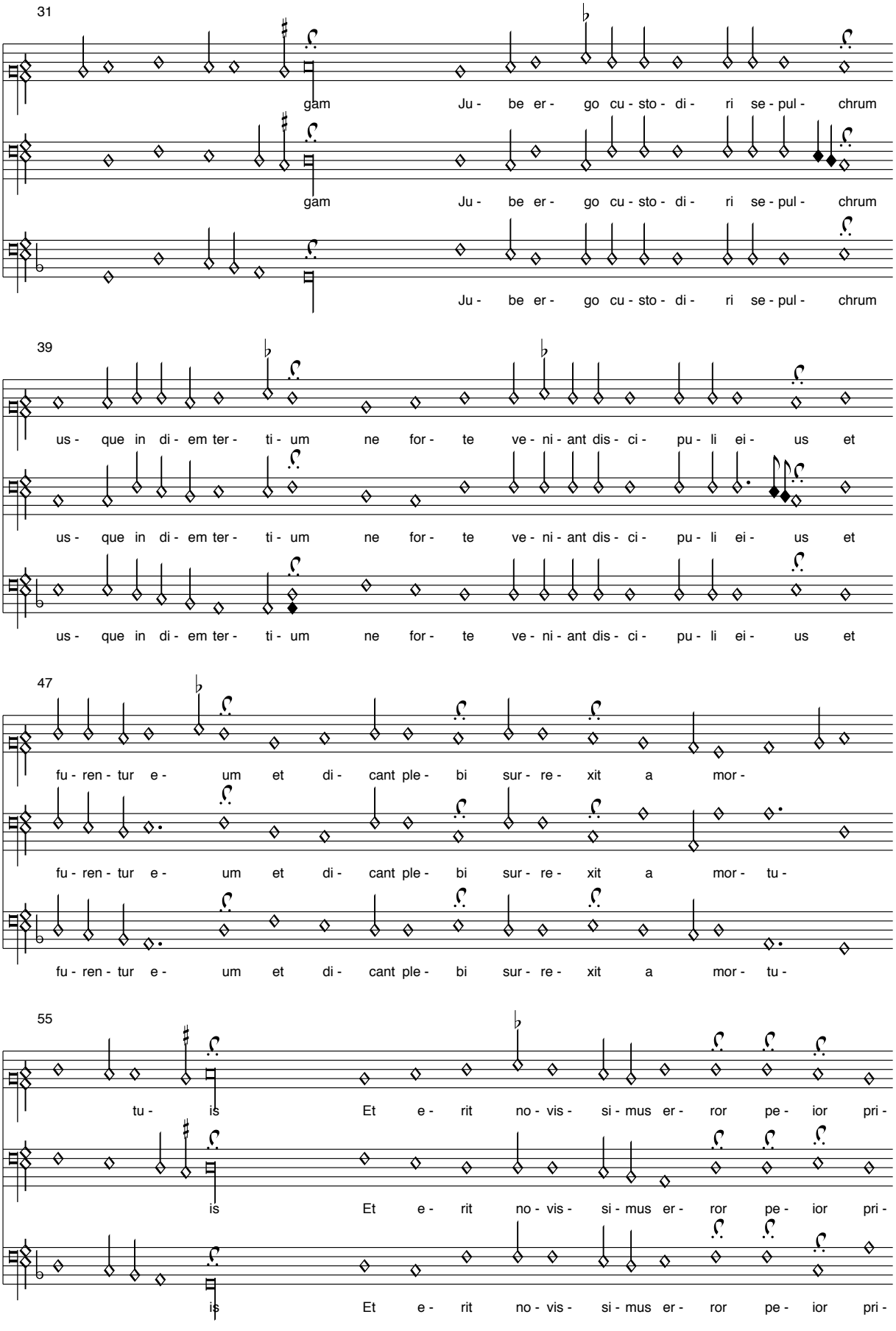


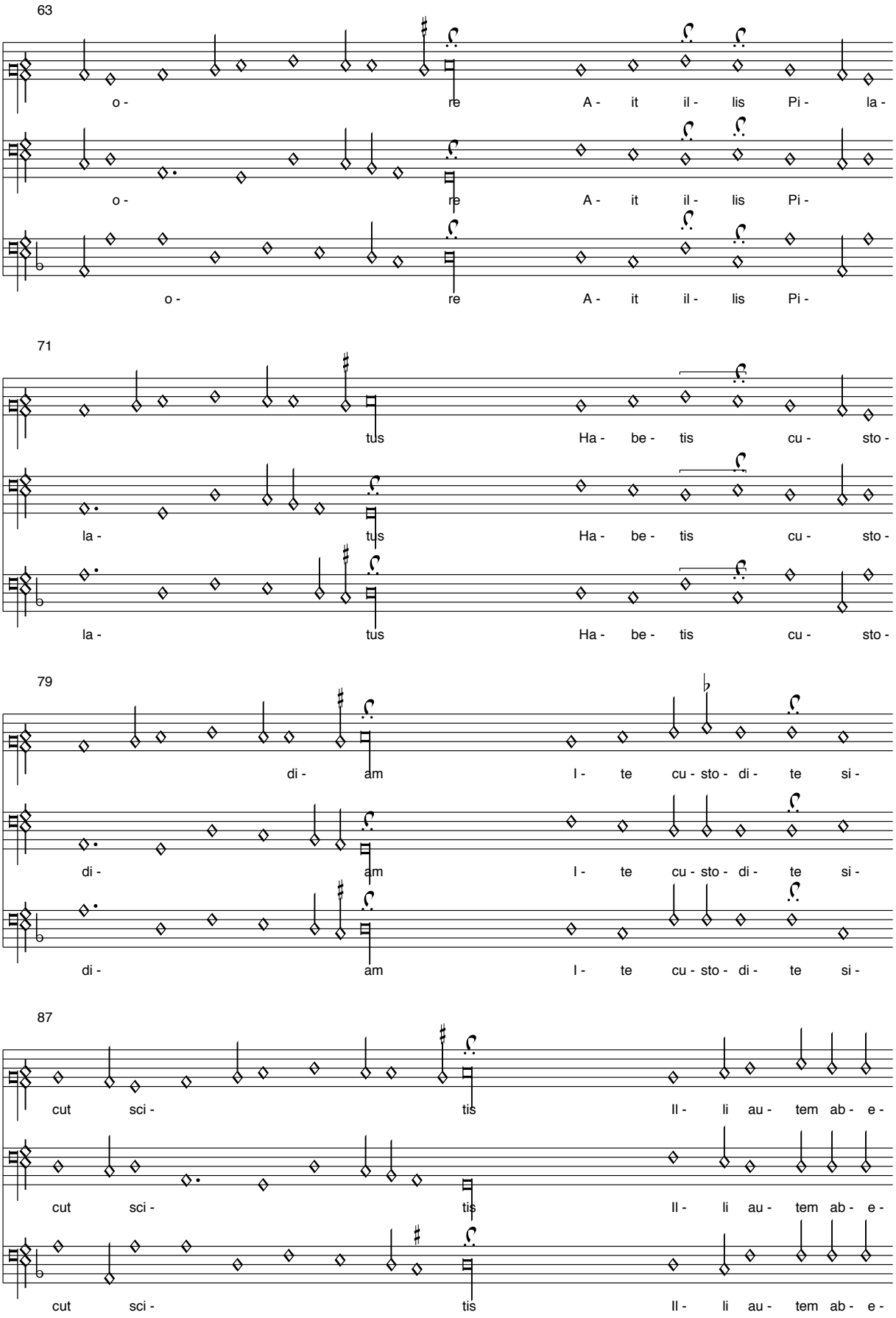
Diese einstimmige Wiedergabe einer Rezitation bezieht sich auf das Kapitel 26. Es handelt sich um Ausschnitte, die keinen logischen Erzählfaden ergeben. Auch scheint es sich nicht um eine vollständige Version zu handeln, da sicher nicht mit Jesu Schrei ohne Inhalt geendet worden wäre.

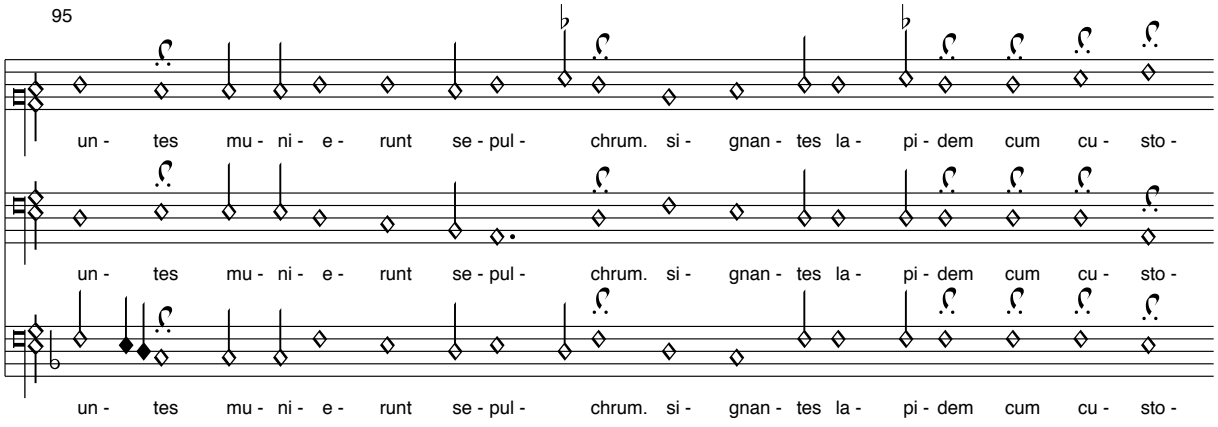
Altera autem die

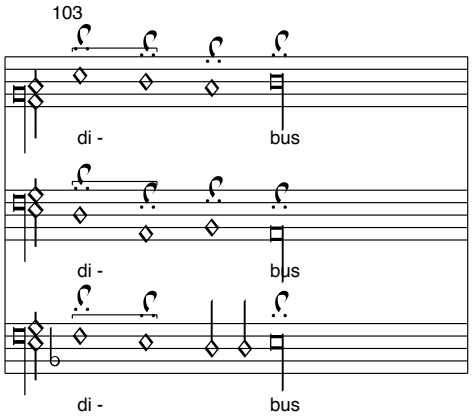
Kapstadt, f. 5r-7r




31
gam Ju - be er - go cu - sto - di - ri se - pul - chrum
gam Ju - be er - go cu - sto - di - ri se - pul - chrum
Ju - be er - go cu - sto - di - ri se - pul - chrum
39
us - que in di - em ter - ti - um ne for - te ve - ni - ant dis - ci - pu - li ei - us et
us - que in di - em ter - ti - um ne for - te ve - ni - ant dis - ci - pu - li ei - us et
us - que in di - em ter - ti - um ne for - te ve - ni - ant dis - ci - pu - li ei - us et
47
fu - ren - tur e - um et di - cant ple - bi sur - re - xit a mor -
fu - ren - tur e - um et di - cant ple - bi sur - re - xit a mor - tu -
fu - ren - tur e - um et di - cant ple - bi sur - re - xit a mor - tu -
55
tu - is Et e - rit no - vis - si - mus er - ror pe - ior pri -
is Et e - rit no - vis - si - mus er - ror pe - ior pri -
is Et e - rit no - vis - si - mus er - ror pe - ior pri -


63
o - re A - it il - lis Pi - la -
o - re A - it il - lis Pi -
o - re A - it il - lis Pi -
71
tus Ha - be - tis cu - sto -
la - tus Ha - be - tis cu - sto -
la - tus Ha - be - tis cu - sto -
79
di - am I - te cu - sto - di - te si -
di - am I - te cu - sto - di - te si -
di - am I - te cu - sto - di - te si -
87
cut sci - tis Il - li au - tem ab - e -
cut sci - tis Il - li au - tem ab - e -
cut sci - tis Il - li au - tem ab - e -

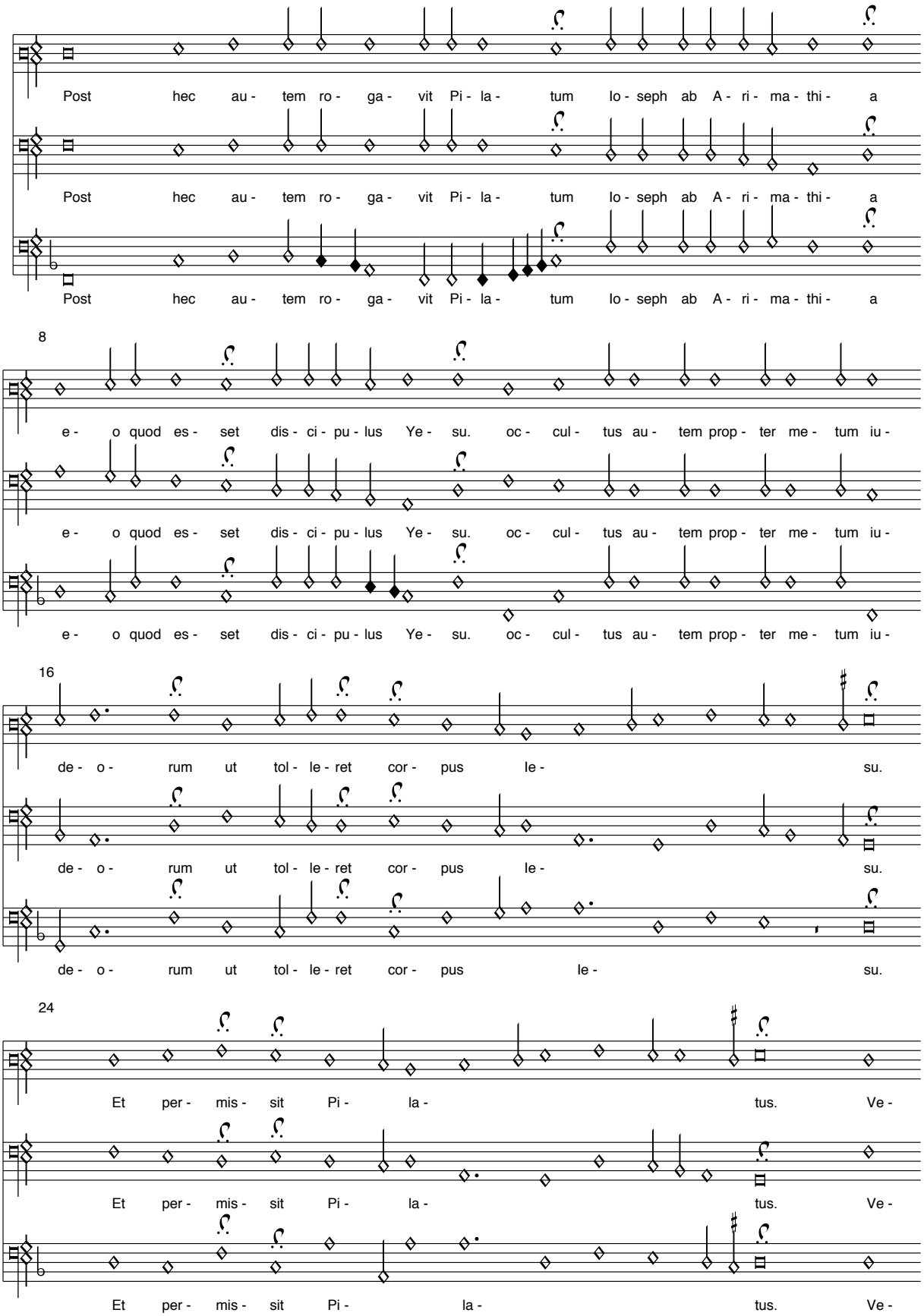


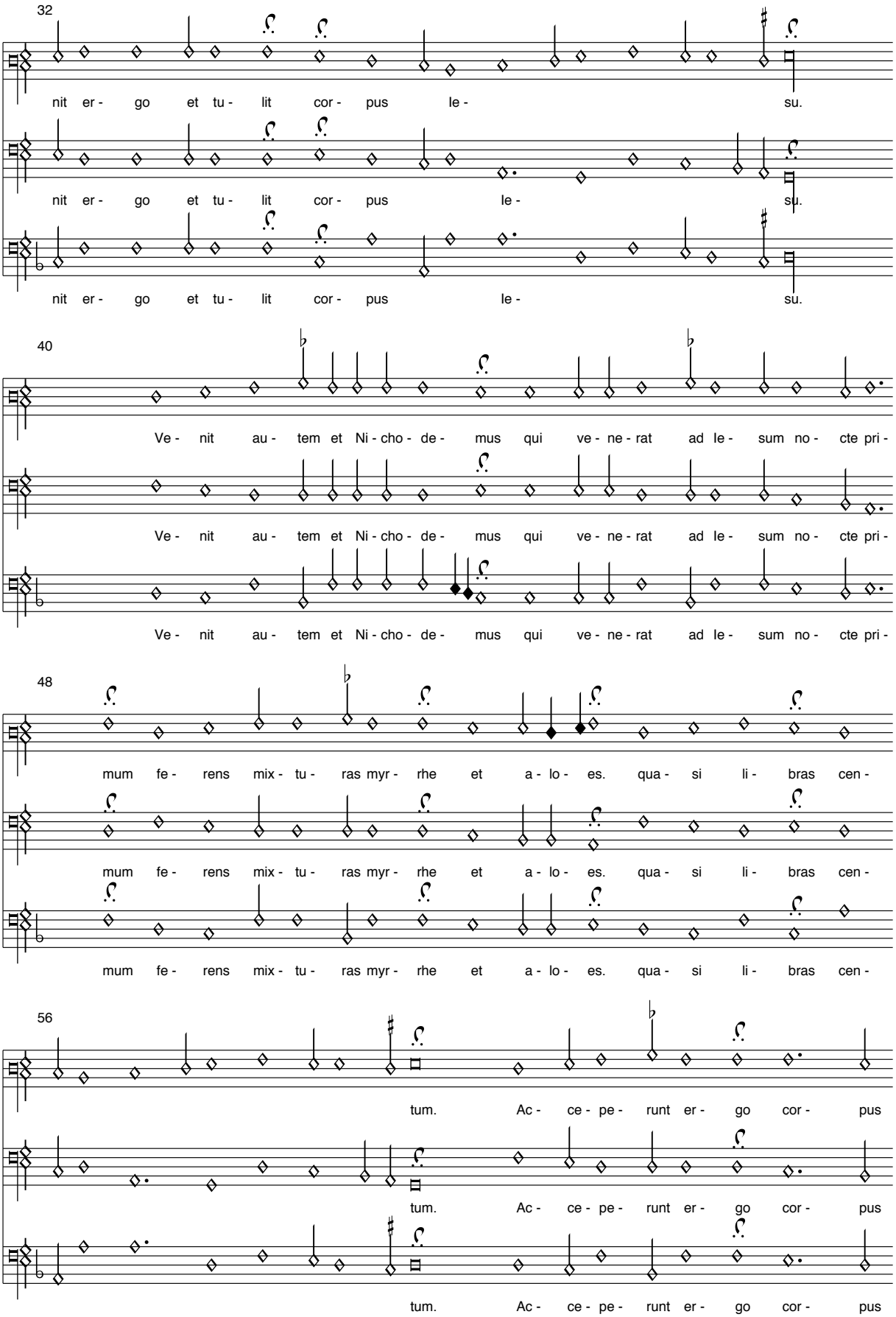


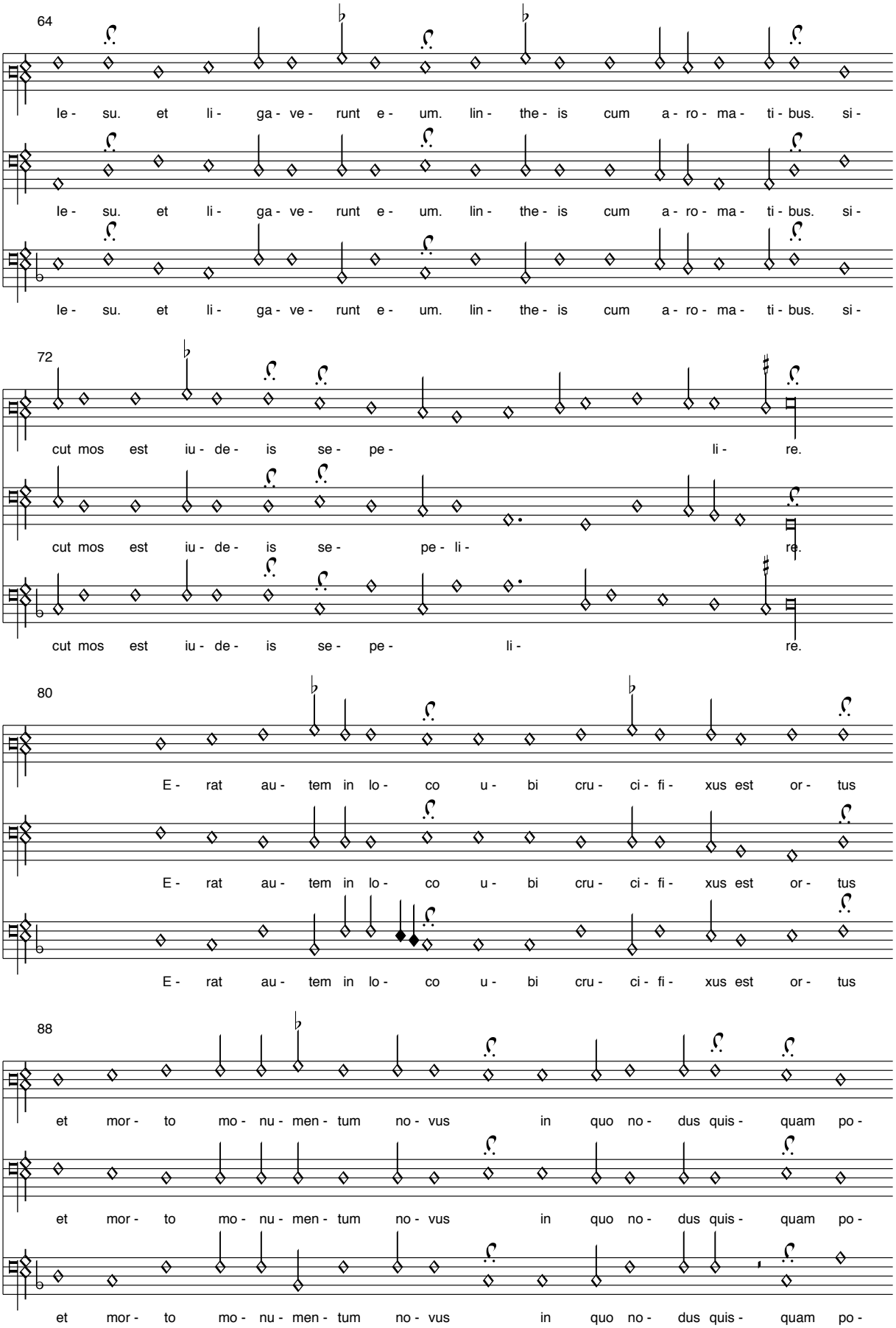
Es handelt sich hier um die Fortsetzung der Passionsgeschichte nach Matthäus Kap. 26-7. Auch hier handelt es sich um eine aufgeschriebene Improvisation, an vielen Stellen wurde der Rhythmus angeglichen. Das gleiche gilt für den nun folgenden letzten Abschnitt (Kap. 28)

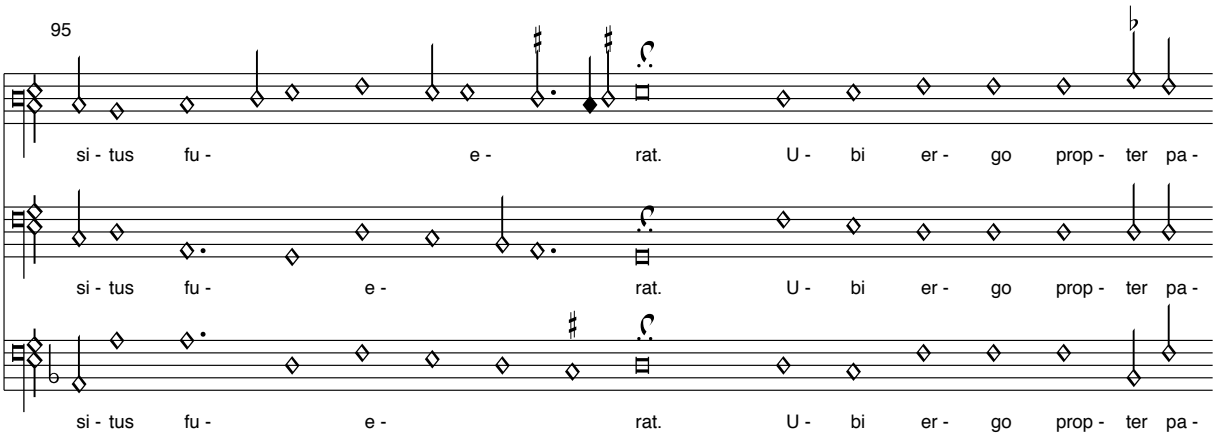
Post hec autem rogavit Pilatum

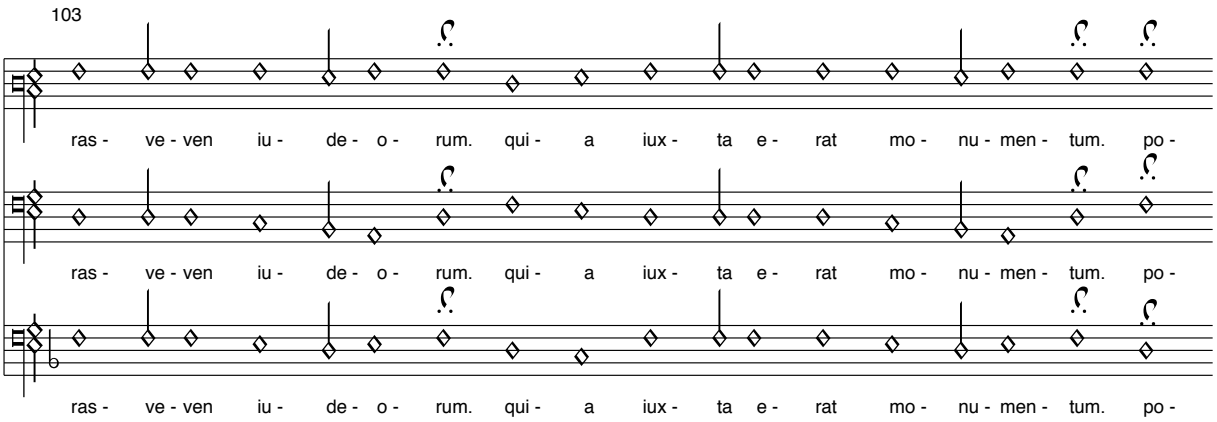
Kapstadt, f. 7v-10r

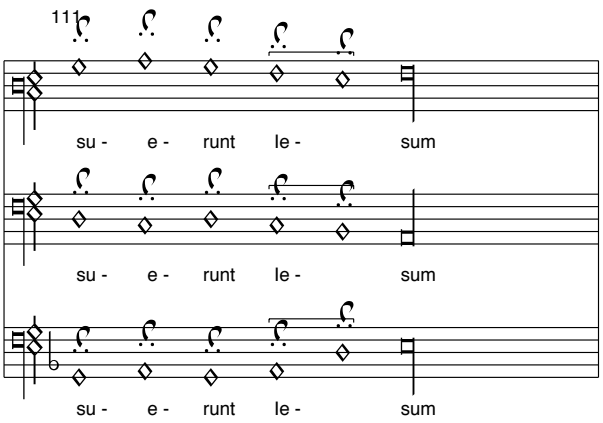



32
nit er - go et tu - lit cor - pus le - su.
nit er - go et tu - lit cor - pus le - su.
nit er - go et tu - lit cor - pus le - su.
40
Ve - nit au - tem et Ni - cho - de - mus qui ve - ne - rat ad le - sum no - cte pri -
Ve - nit au - tem et Ni - cho - de - mus qui ve - ne - rat ad le - sum no - cte pri -
Ve - nit au - tem et Ni - cho - de - mus qui ve - ne - rat ad le - sum no - cte pri -
48
mum fe - rens mix - tu - ras myr - rhe et a - lo - es. qua - si li - bras cen -
mum fe - rens mix - tu - ras myr - rhe et a - lo - es. qua - si li - bras cen -
mum fe - rens mix - tu - ras myr - rhe et a - lo - es. qua - si li - bras cen -
56
tum. Ac - ce - pe - runt er - go cor - pus
tum. Ac - ce - pe - runt er - go cor - pus
tum. Ac - ce - pe - runt er - go cor - pus


64
le - su. et li - ga - ve - runt e - um. lin - the - is cum a - ro - ma - ti - bus. si -
le - su. et li - ga - ve - runt e - um. lin - the - is cum a - ro - ma - ti - bus. si -
le - su. et li - ga - ve - runt e - um. lin - the - is cum a - ro - ma - ti - bus. si -
72
cut mos est iu - de - is se - pe - li - re.
cut mos est iu - de - is se - pe - li - re.
cut mos est iu - de - is se - pe - li - re.
80
E - rat au - tem in lo - co u - bi cru - ci - fi - xus est or - tus
E - rat au - tem in lo - co u - bi cru - ci - fi - xus est or - tus
E - rat au - tem in lo - co u - bi cru - ci - fi - xus est or - tus
88
et mor - to mo - nu - men - tum no - vus in quo no - dus quis - quam po -
et mor - to mo - nu - men - tum no - vus in quo no - dus quis - quam po -
et mor - to mo - nu - men - tum no - vus in quo no - dus quis - quam po -



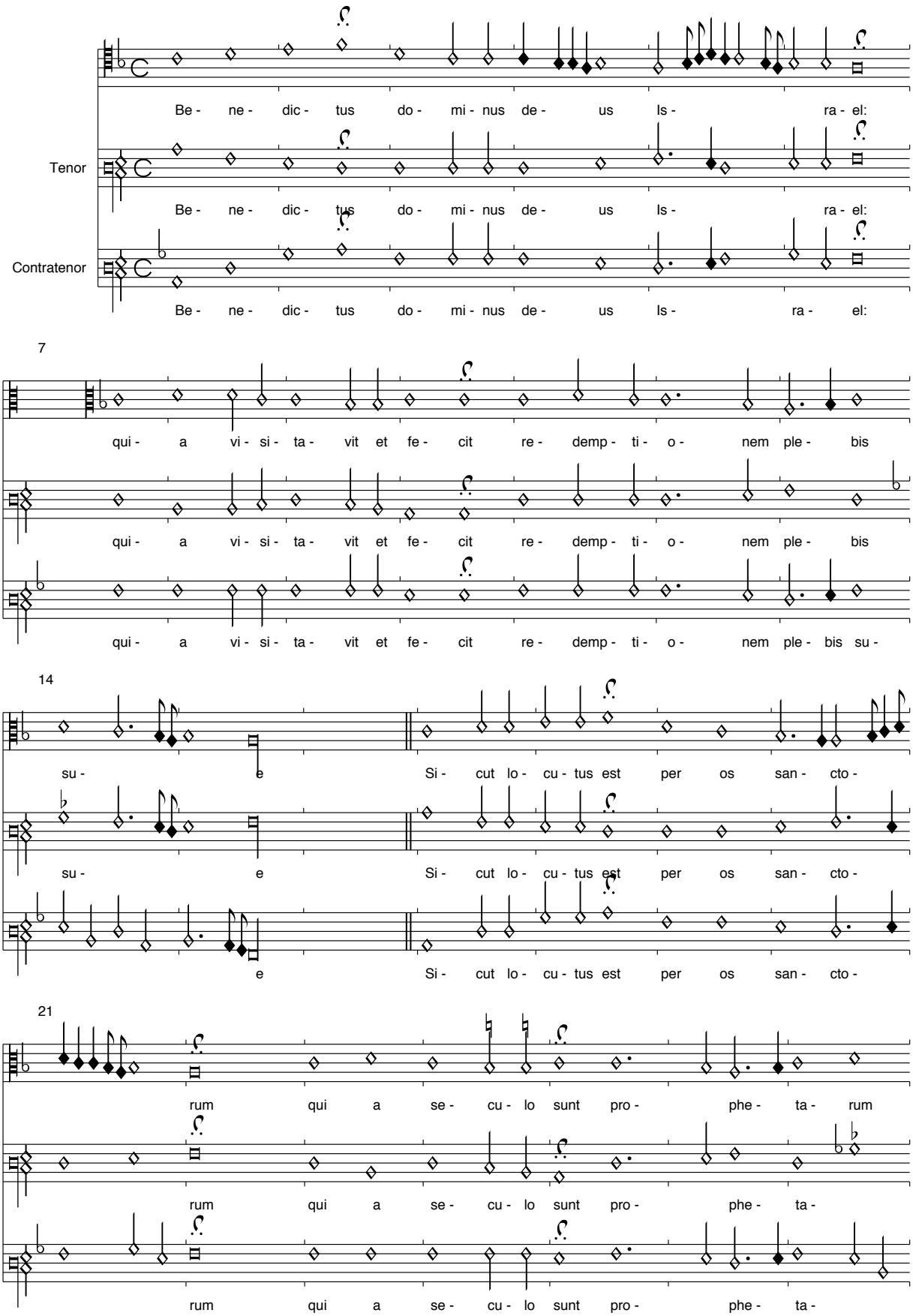


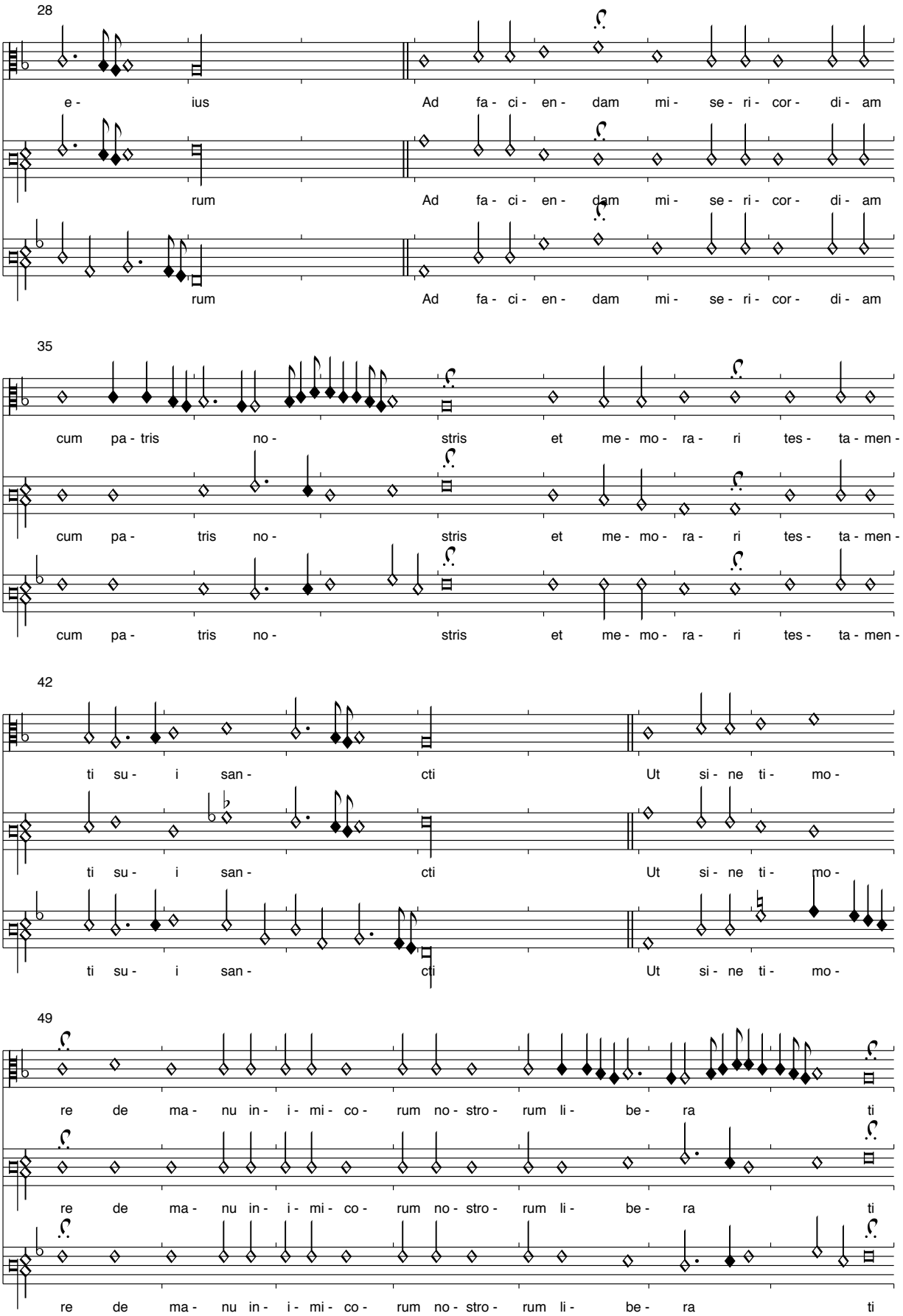


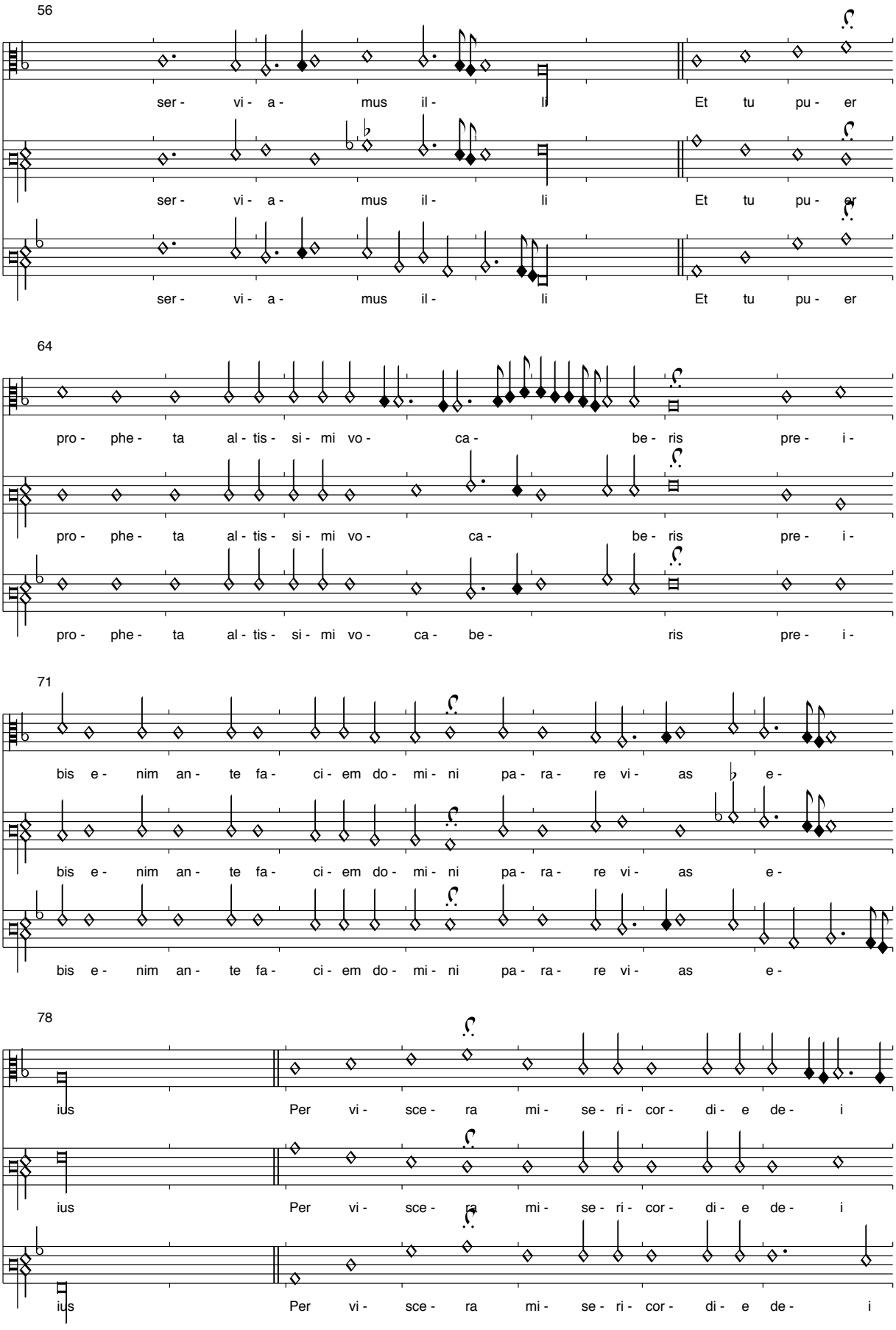
Die Leidensgeschichte wird am Anfang nach Matthäus, dann mit dem 19. Kapitel des Johannesevangeliums fortgesetzt und beendet.

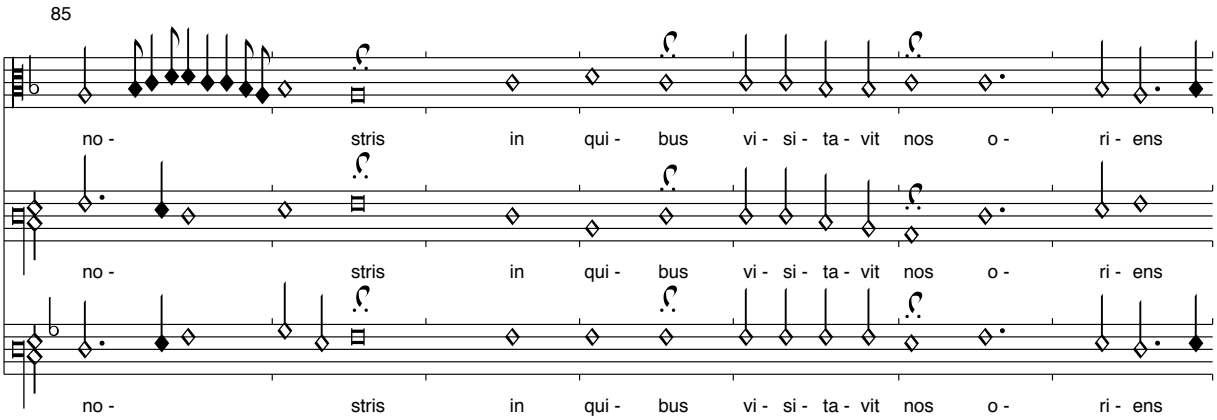
: Benedictus dominus

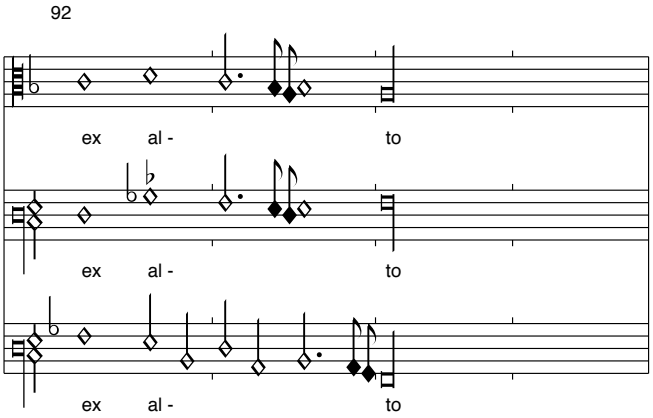
Kapstadt, f. 10v-13r




28
e - ius Ad fa - ci - en - dam mi - se - ri - cor - di - am
rum Ad fa - ci - en - dam mi - se - ri - cor - di - am
rum Ad fa - ci - en - dam mi - se - ri - cor - di - am
35
cum pa - tris no - stris et me - mo - ra - ri tes - ta - men -
cum pa - tris no - stris et me - mo - ra - ri tes - ta - men -
cum pa - tris no - stris et me - mo - ra - ri tes - ta - men -
42
ti su - i san - cti Ut si - ne ti - mo -
ti su - i san - cti Ut si - ne ti - mo -
ti su - i san - cti Ut si - ne ti - mo -
49
re de ma - nu in - i - mi - co - rum no - stro - rum li - be - ra ti
re de ma - nu in - i - mi - co - rum no - stro - rum li - be - ra ti
re de ma - nu in - i - mi - co - rum no - stro - rum li - be - ra ti


56
ser - vi - a - mus il - li Et tu pu - er
ser - vi - a - mus il - li Et tu pu - er
ser - vi - a - mus il - li Et tu pu - er
64
pro - phe - ta al - tis - si - mi vo - ca - be - ris pre - i -
pro - phe - ta al - tis - si - mi vo - ca - be - ris pre - i -
pro - phe - ta al - tis - si - mi vo - ca - be - ris pre - i -
71
bis e - nim an - te fa - ci - em do - mi - ni pa - ra - re vi - as e -
bis e - nim an - te fa - ci - em do - mi - ni pa - ra - re vi - as e -
bis e - nim an - te fa - ci - em do - mi - ni pa - ra - re vi - as e -
78
ius Per vi - sce - ra mi - se - ri - cor - di - e de - i
ius Per vi - sce - ra mi - se - ri - cor - di - e de - i
ius Per vi - sce - ra mi - se - ri - cor - di - e de - i

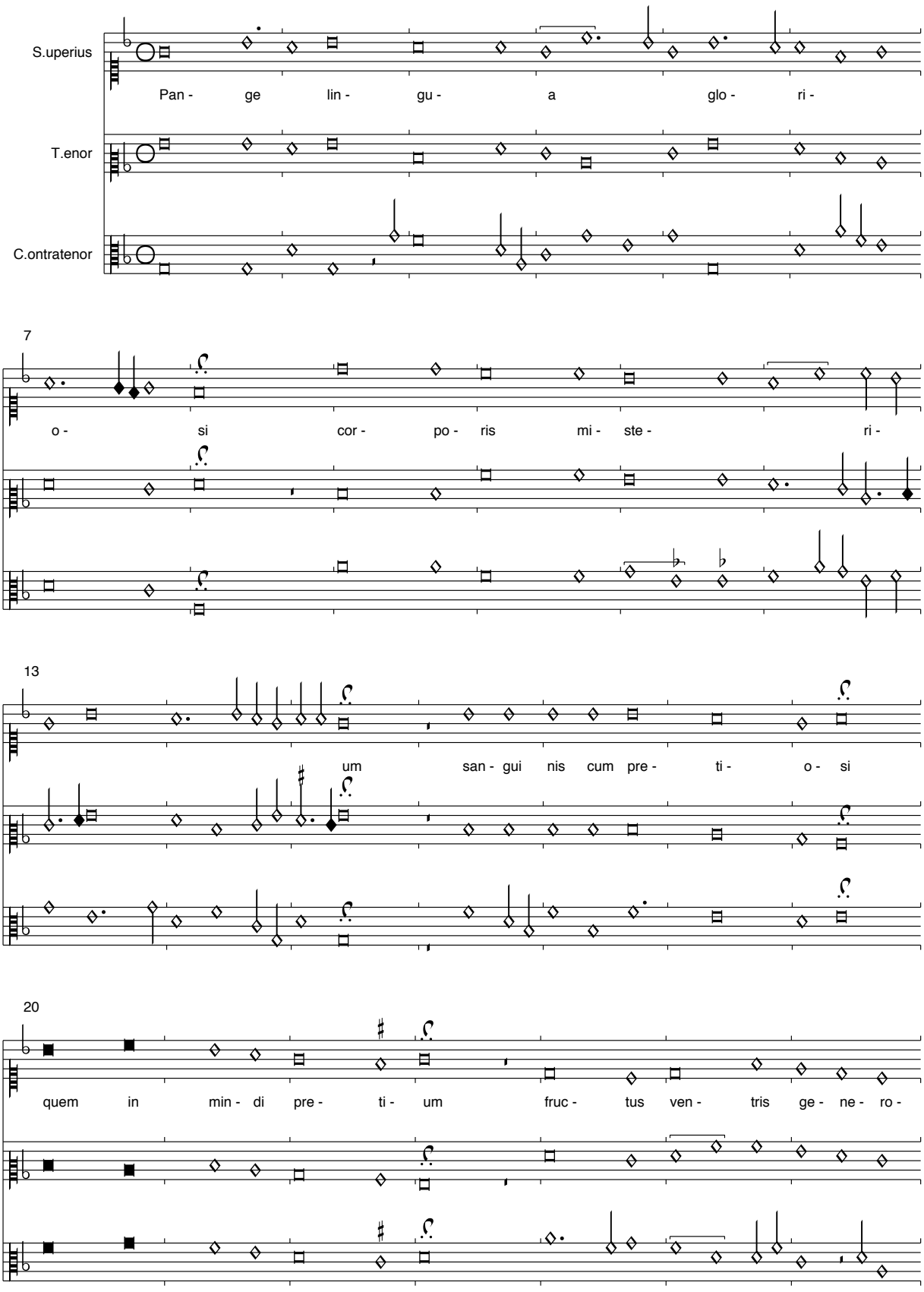


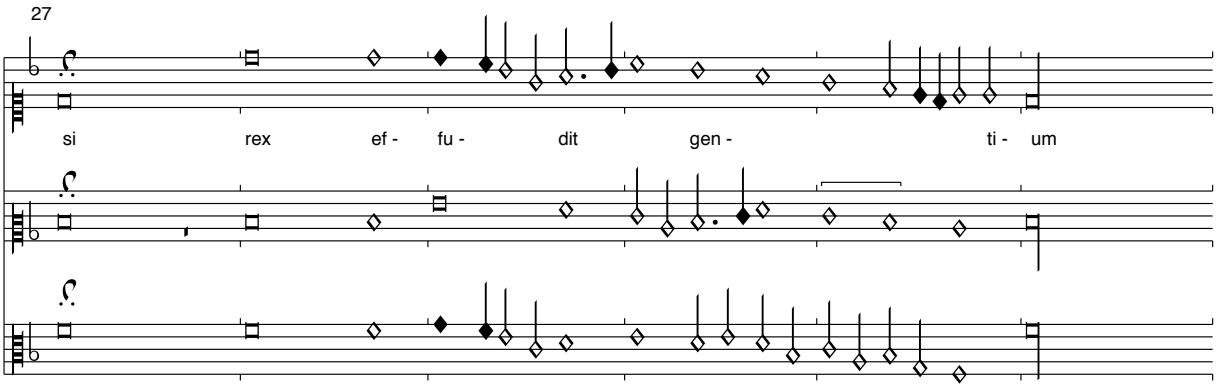


Nach dem Lukasevangelium ist dies der Lobgesang des Zacharias, als seine alte Frau Elisabeth unverhofft Johannes den Täufer zur Welt bringt. Diese Improvisation wird im Wechsel mit folgenden Versen gesungen:

V: Et erexit cornu salutis nobis, in domo David pueri sui
V: Salutem ex inimicis nostris, et de manu omnium, qui oderunt nos
V: Iusiurandun, quod iuravit ad Abraham patrem nostrum, daturum se nobis
V: In sanctitate et iustitia coram ipso omnibus diebus nostris.
V: Ad dandam scientiam salutis plebi eius in remissionem peccatorum eorum
V: Illuminare his qui in tenebris et in umbra mortis sedent, ad dirigendos pedes nostros in vitam pacis.

Pange lingua
Kapstadt, f. 13v-19r

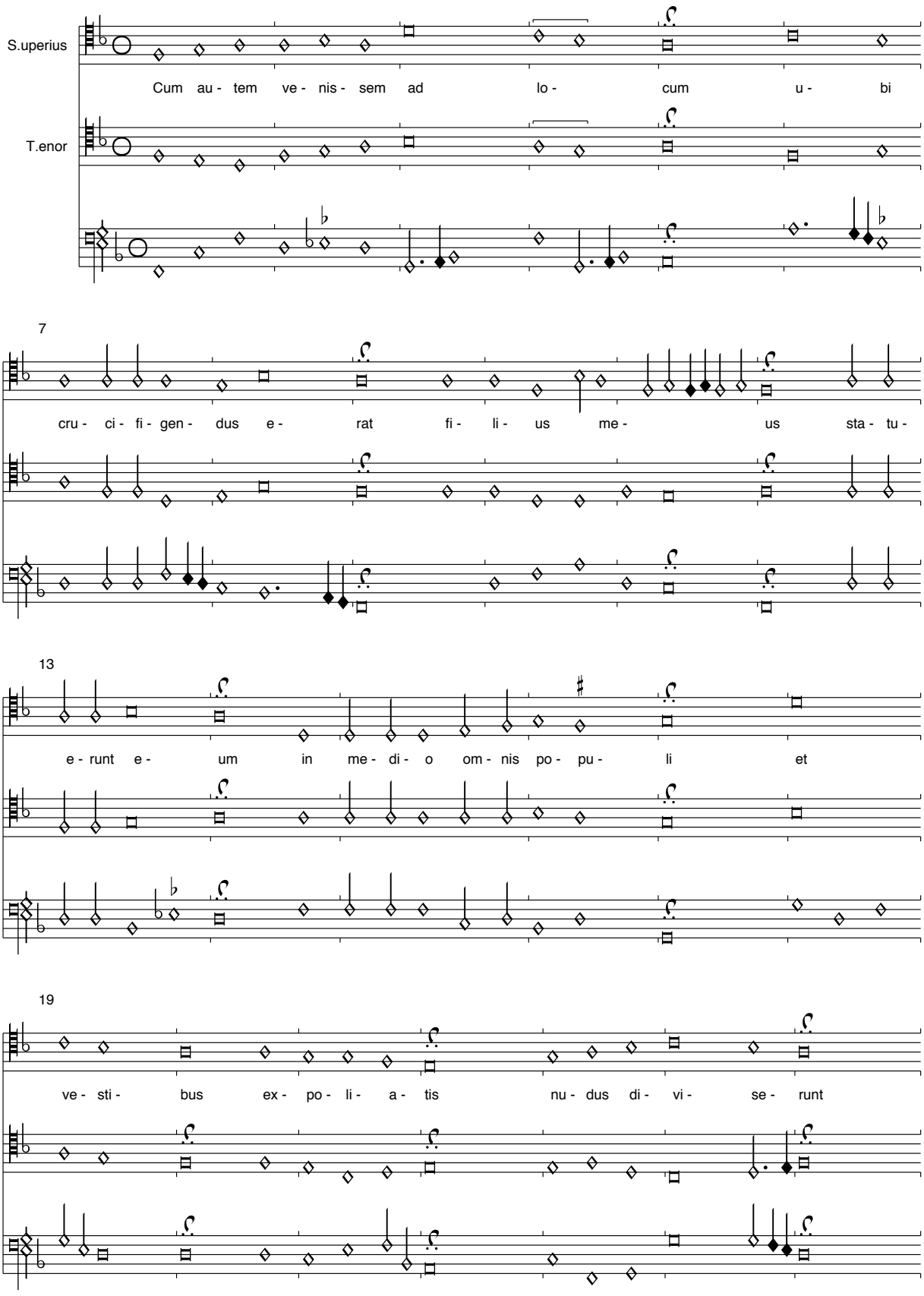


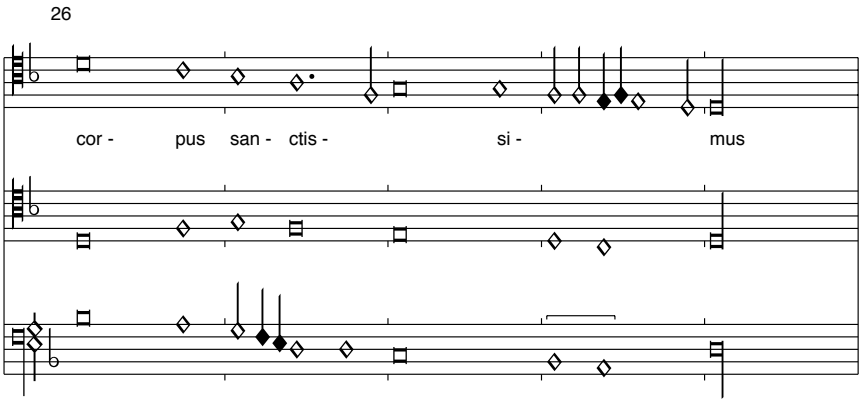


Die gesamte bekannte Hymne wird in der Quelle identisch auf sechs Mal die gleiche Musik gesetzt.

Cum autem venissem ad locum

Kapstadt, f. 19v-25r





Die Musik wird noch viele weitere Male wiederholt, mit nur ganz geringfügigen Änderungen, die improvisatorischer Natur sind.

Dulcissime filie Syon
O dulcissime videte dolorem meum
Inspicite nudus in medio omnis populi
Filius meus dulcissimus.
Vulneratus est in medio eo

O vos qui transitis per vias
Venite et videte si est dolor sicut meus
Desolata sum nimis non est qui consletur me
Salus mea infirmata est vita
Occidit et a me tollitur

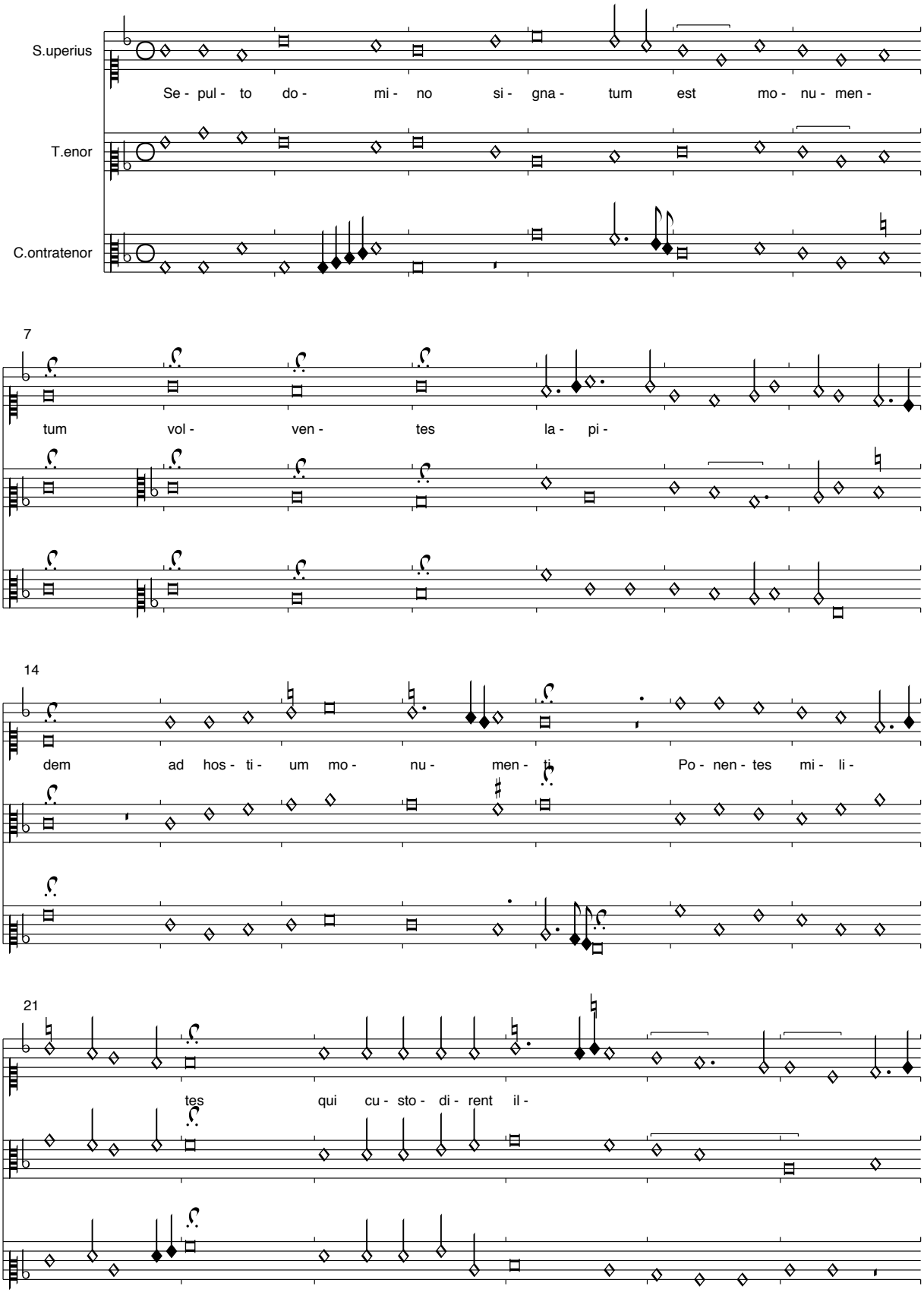
O vidis triste spectaculum
O crudele supplitium
Impensum filio
O felix rex tam indecnti
Morte coronatur

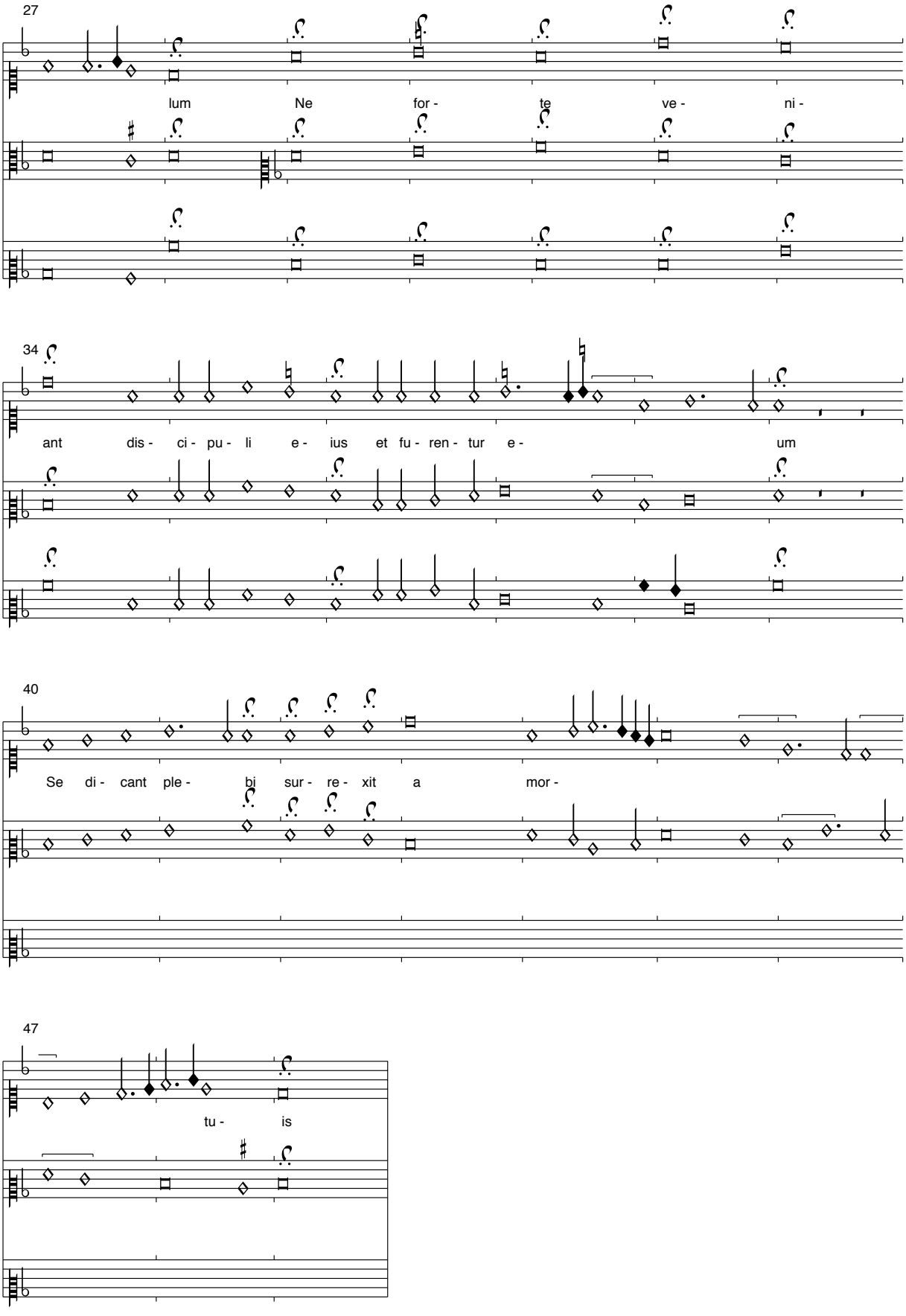
Pontifices iniquitatis
Tantum ne in vestri
Exardescitis deum

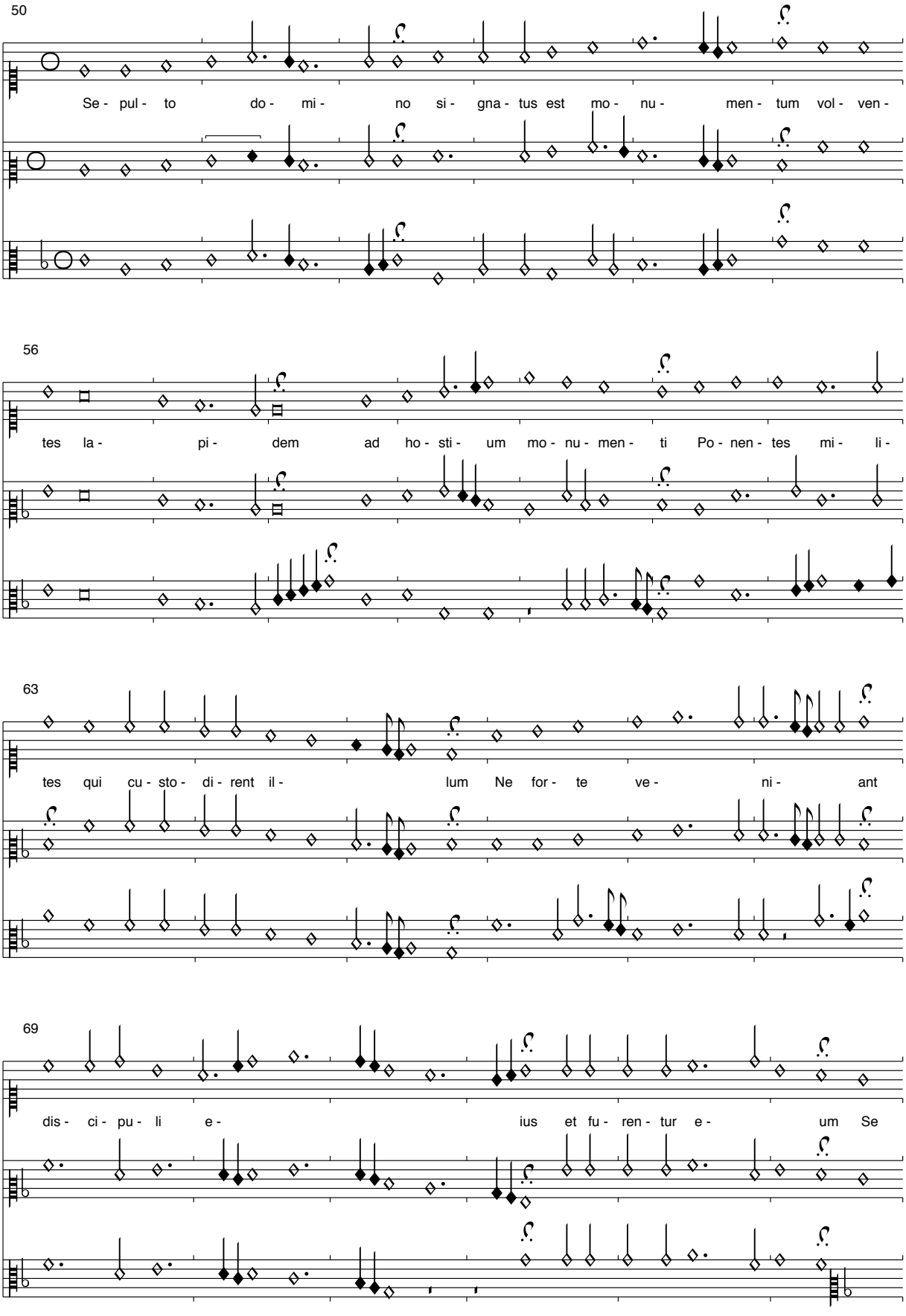
…..

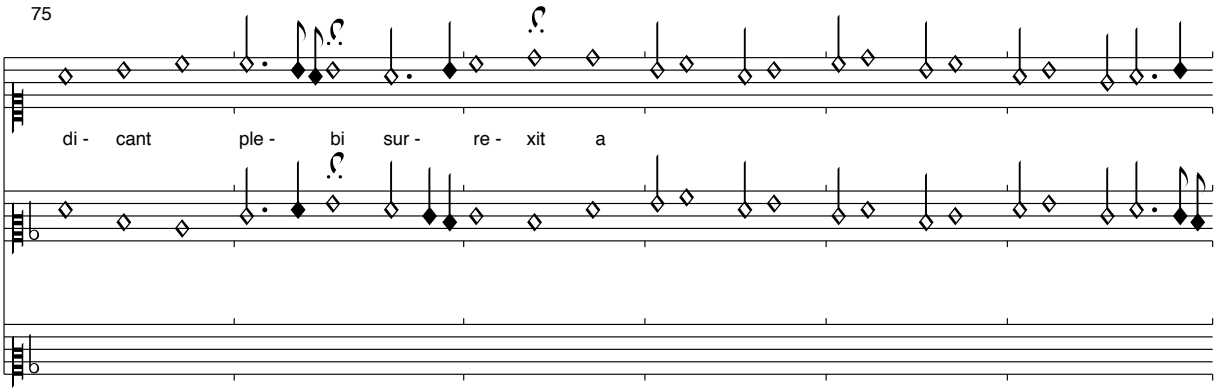
Sepulto domino

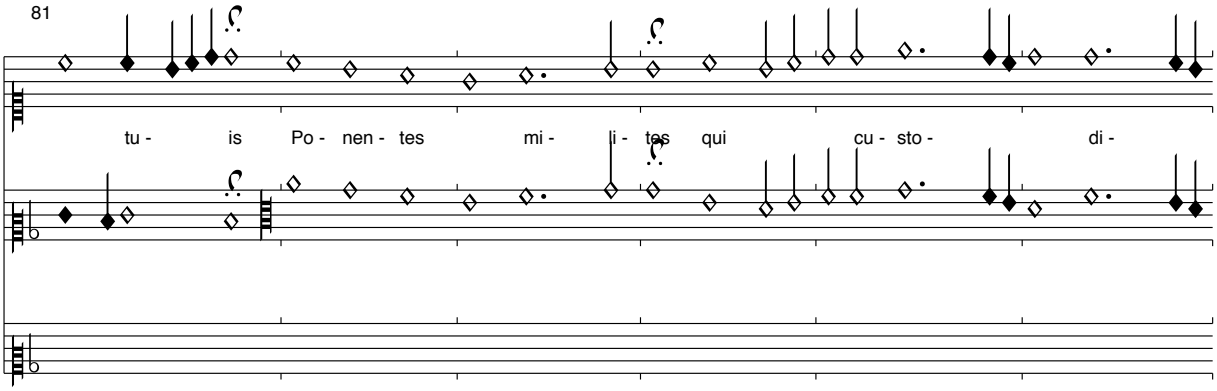
Kapstadt, f. 25v-27r

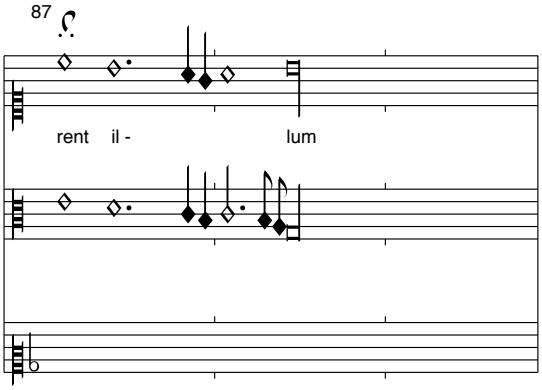



27
lum Ne for - te ve - ni -
34
ant dis - ci - pu - li e - ius et fu - ren - tur e - um
40
Se di - cant ple - bi sur - re - xit a mor -
47
tu - is


50
Se - pul - to do - mi - no si - gna - tus est mo - nu - men - tum vol - ven -
56
tes la - pi - dem ad ho - sti - um mo - nu - men - ti Po - nen - tes mi - li -
63
tes qui cu - sto - di - rent il - lum Ne for - te ve - ni - ant
69
dis - ci - pu - li e - ius et fu - ren - tur e - um Se

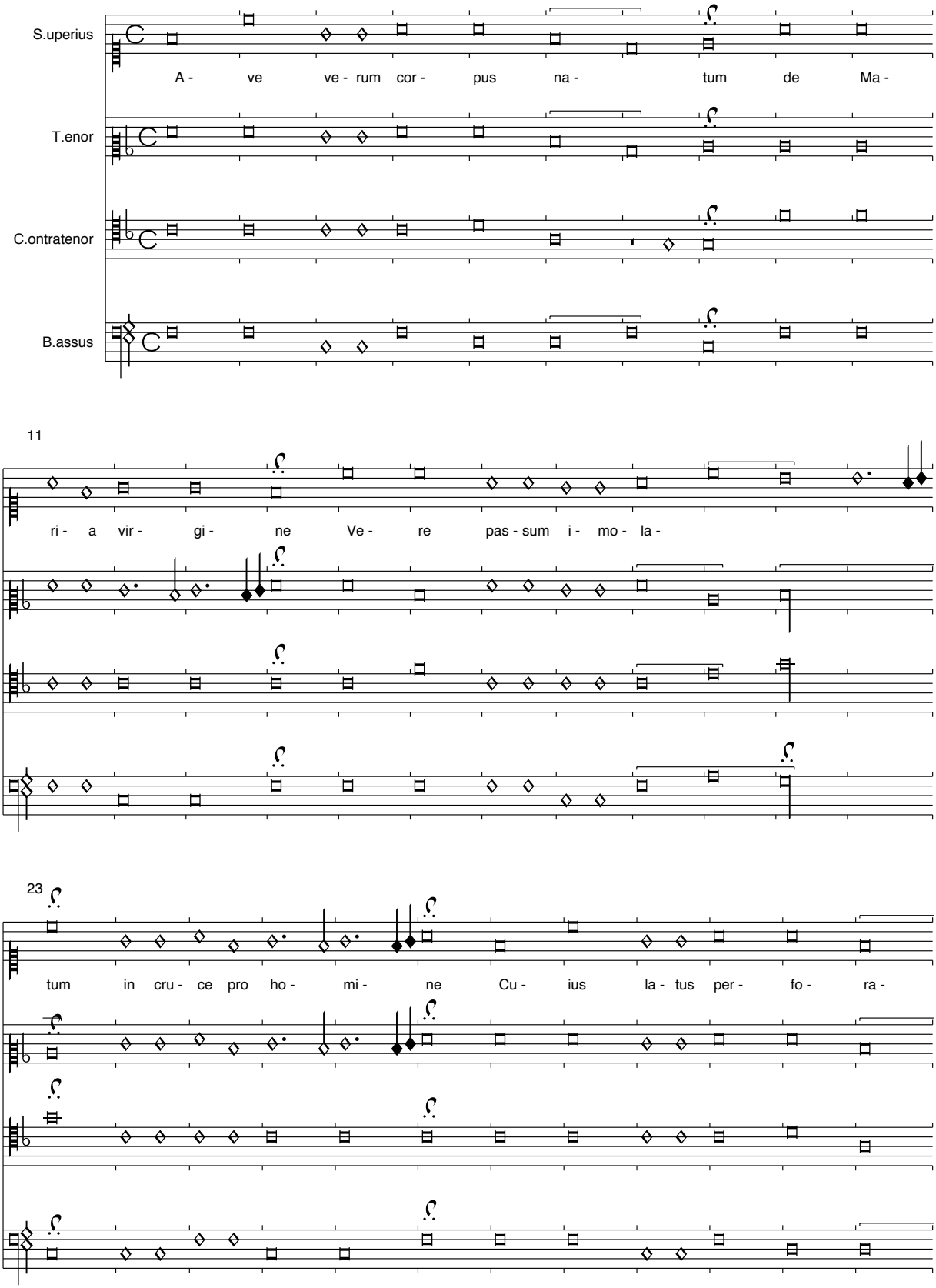




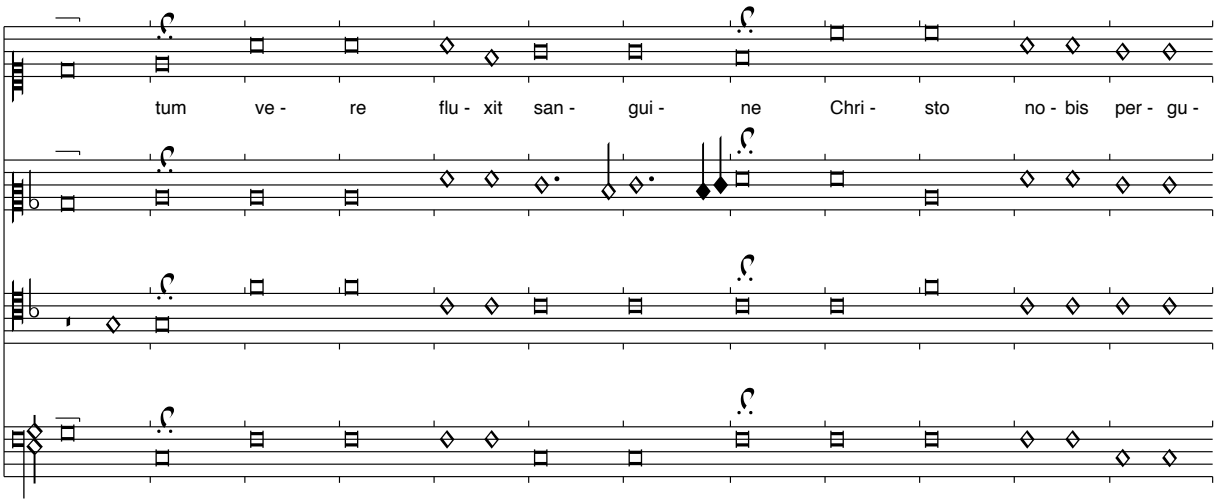


Die Quelle bietet zwei Versionen an, „alio modo“, in beiden Fällen fehlt vermutlich der Schluss im Contratenor.

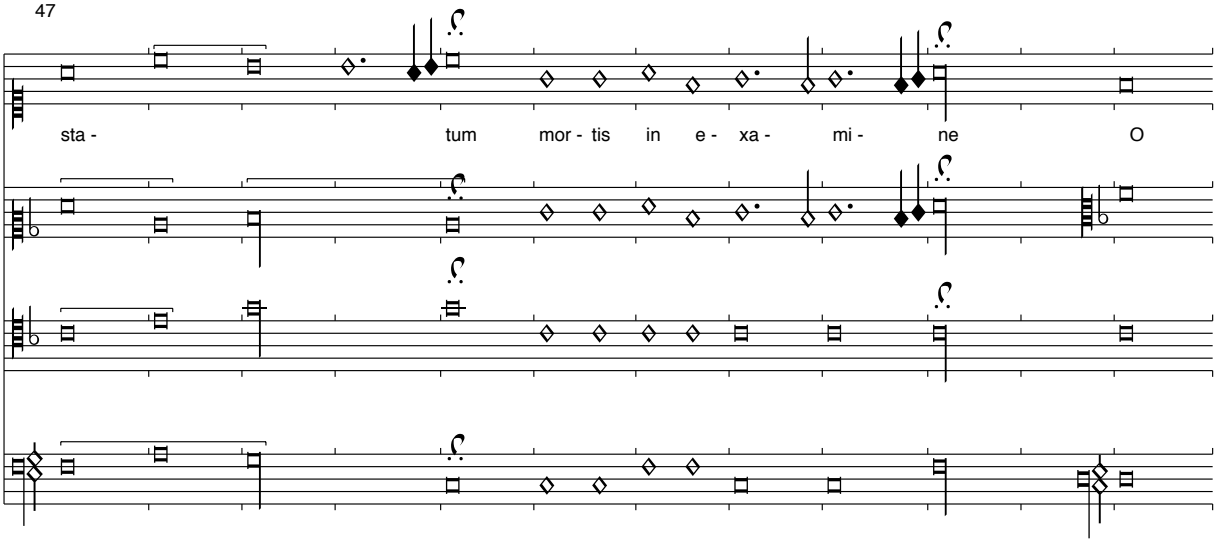
Ave verum corpus
Kapstadt, f. 28v-30r



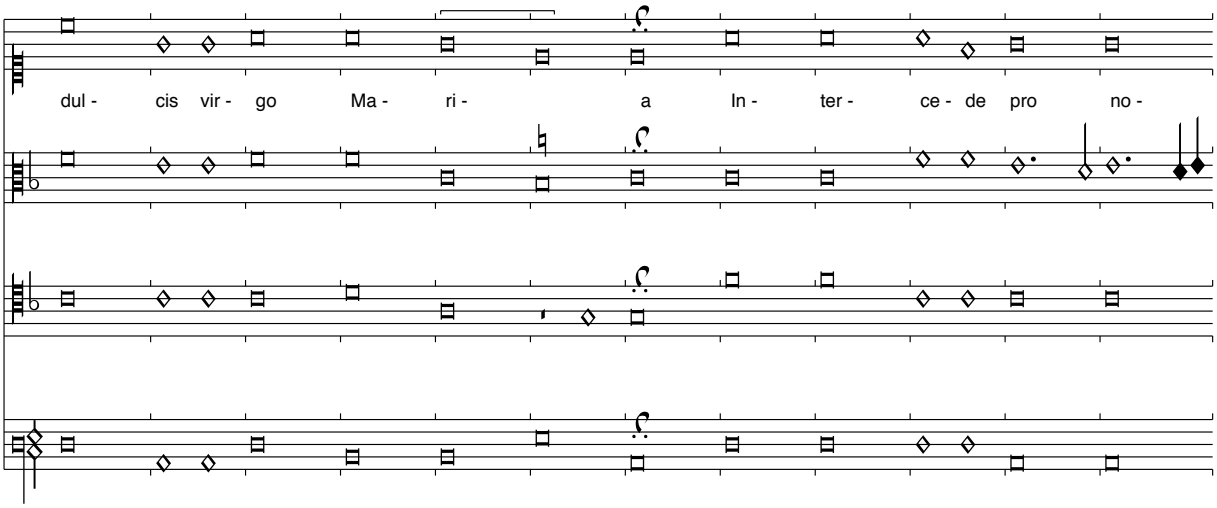
35

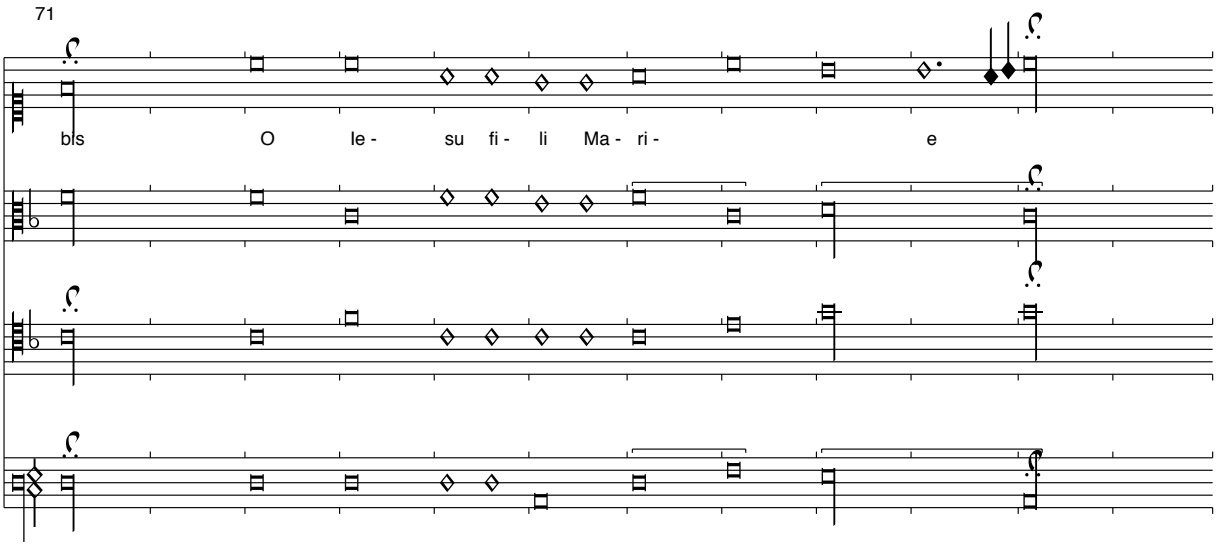

tum ve - re flu - xit san - gui - ne Chri - sto no - bis per - gu -

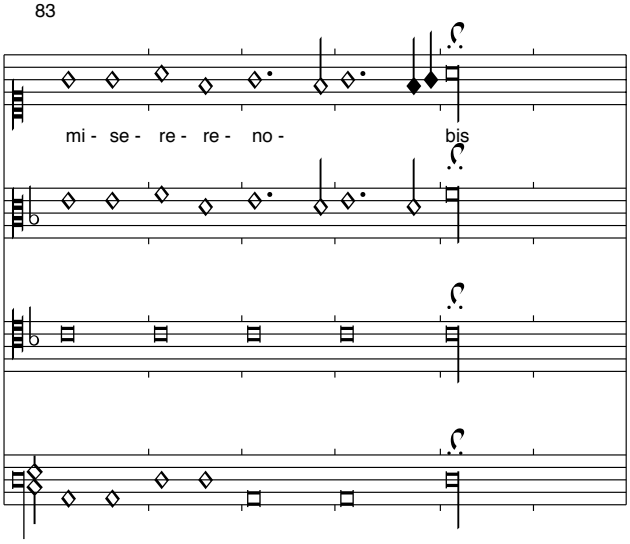
47


sta - tum mor - tis in e - xa - mi - ne O

59

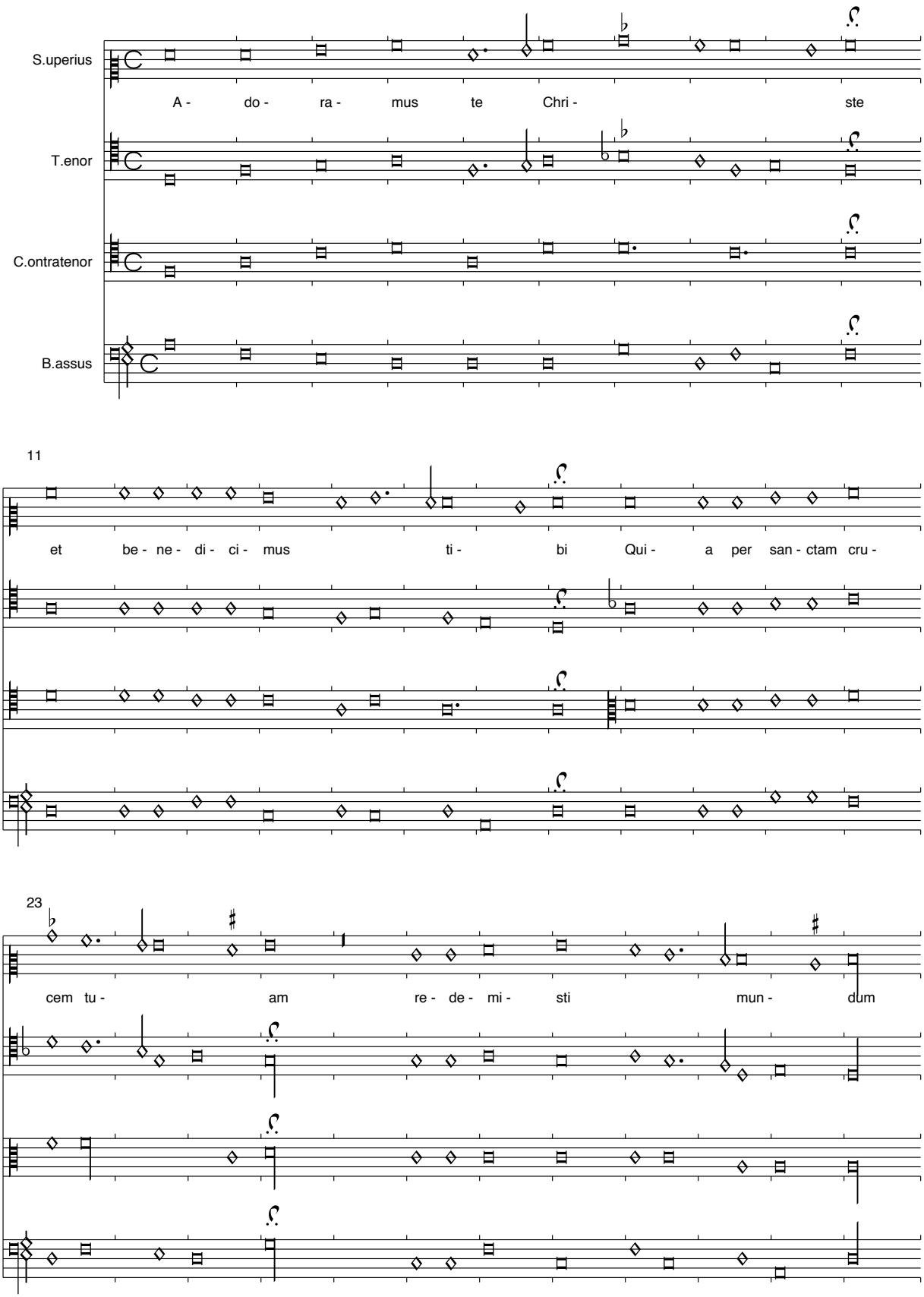

dul - cis vir - go Ma - ri - a In - ter - ce - de pro no -


71
bis O le - su fi - li Ma - ri - e

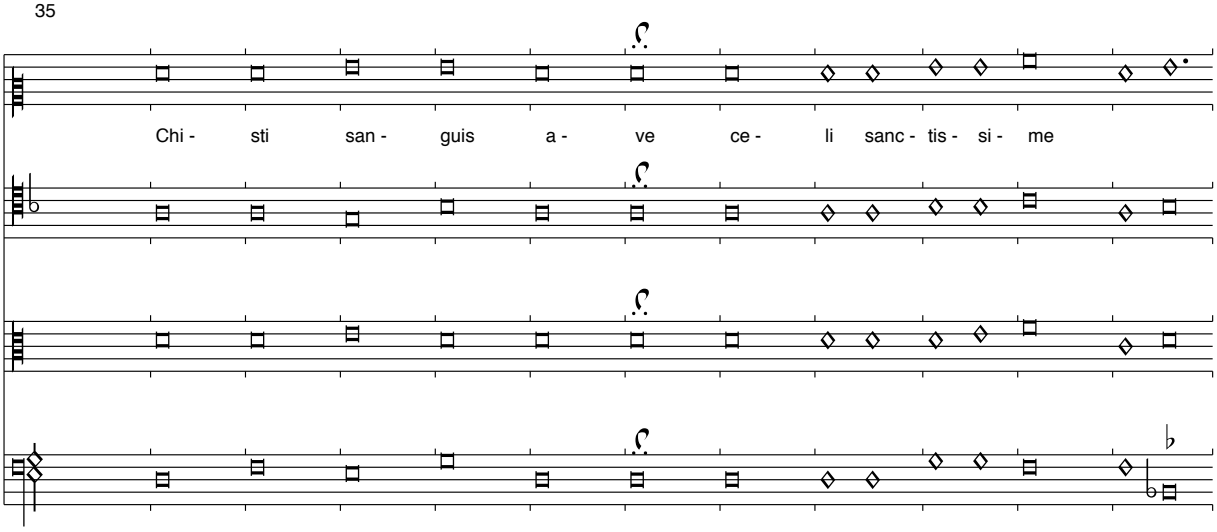

83
mi - se - re - re - no - bis

Adoramus te Christe

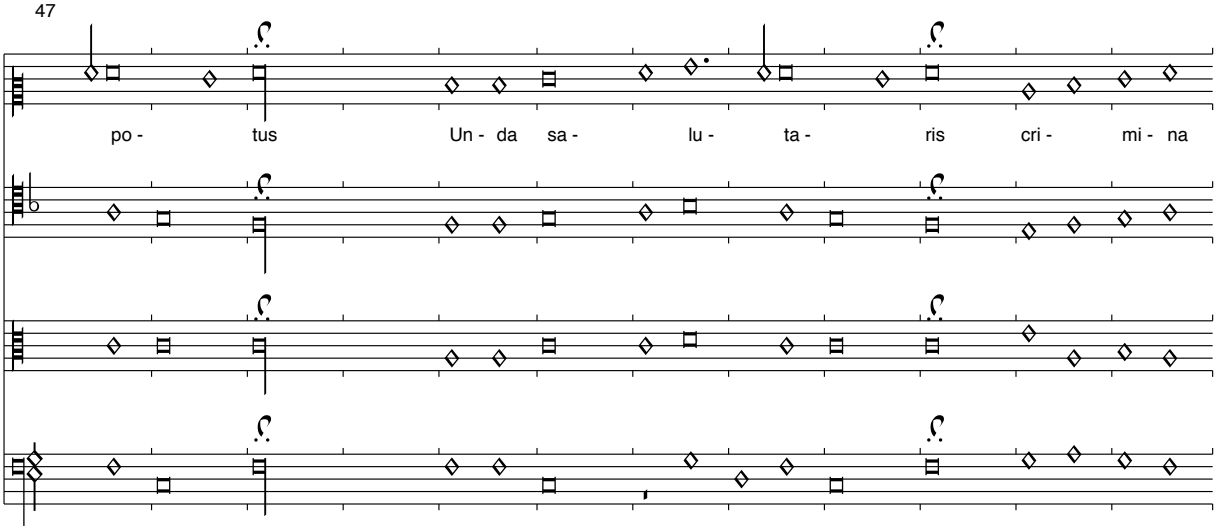
Kapstadt, f. 30v-32r



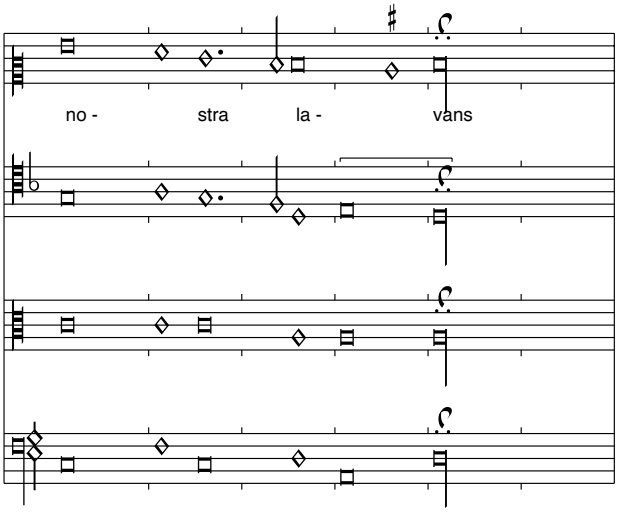
35


Chi - sti san - guis a - ve ce - li sanc - tis - si - me

47

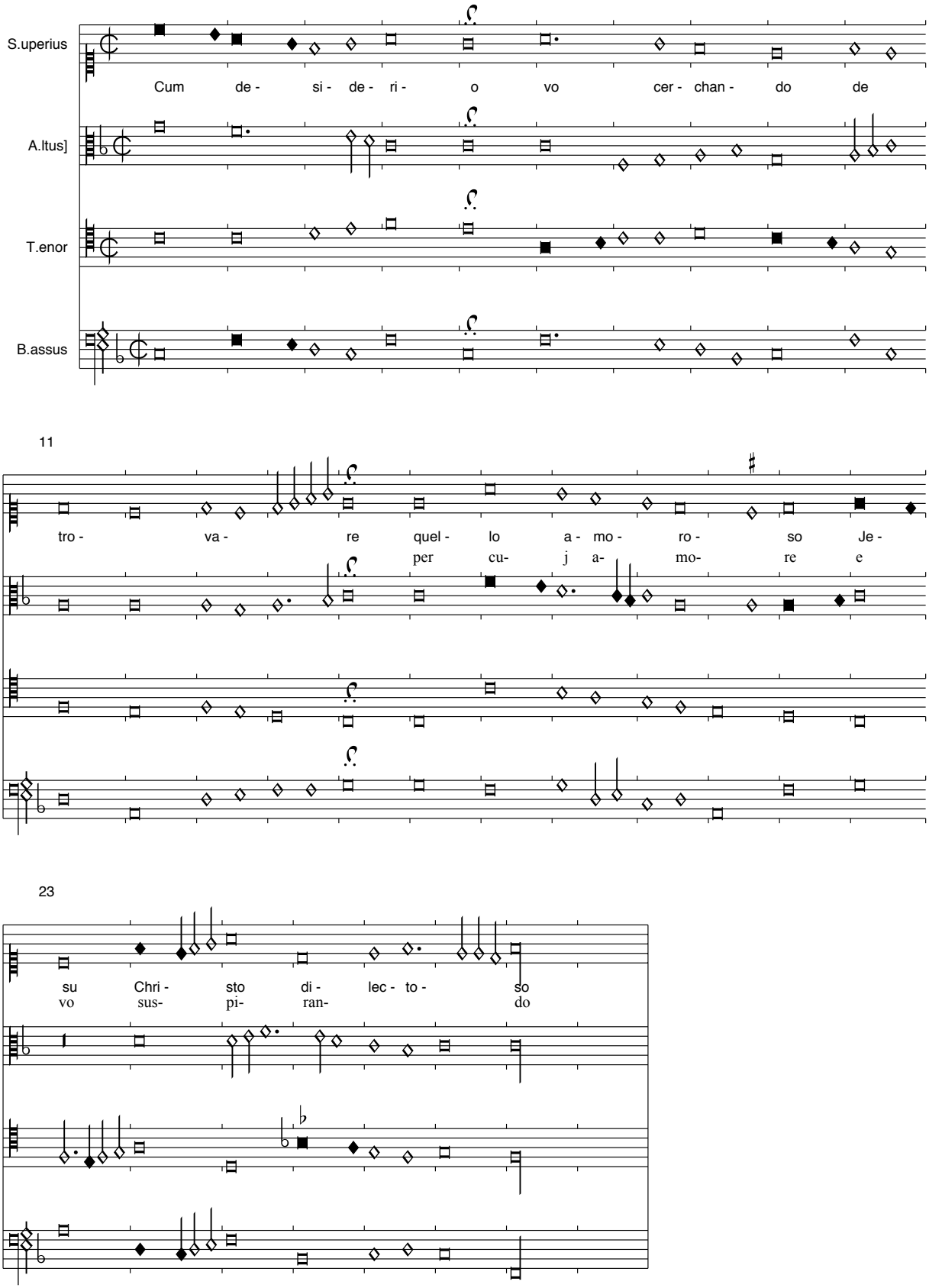

po - tus Un - da sa - lu - ta - ris cri - mi - na

59


no - stra la - vans

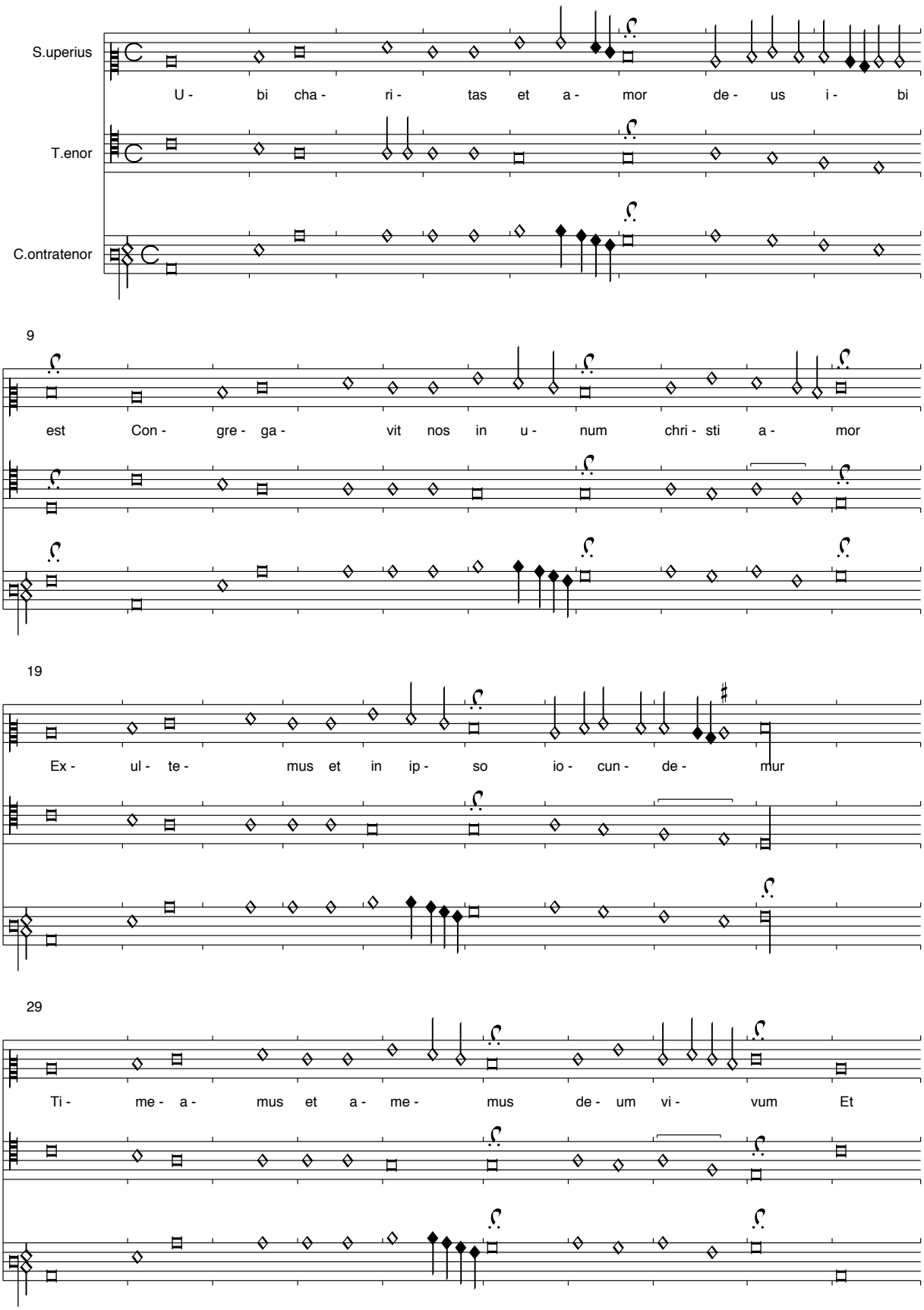
Cum desiderio vo cerchando

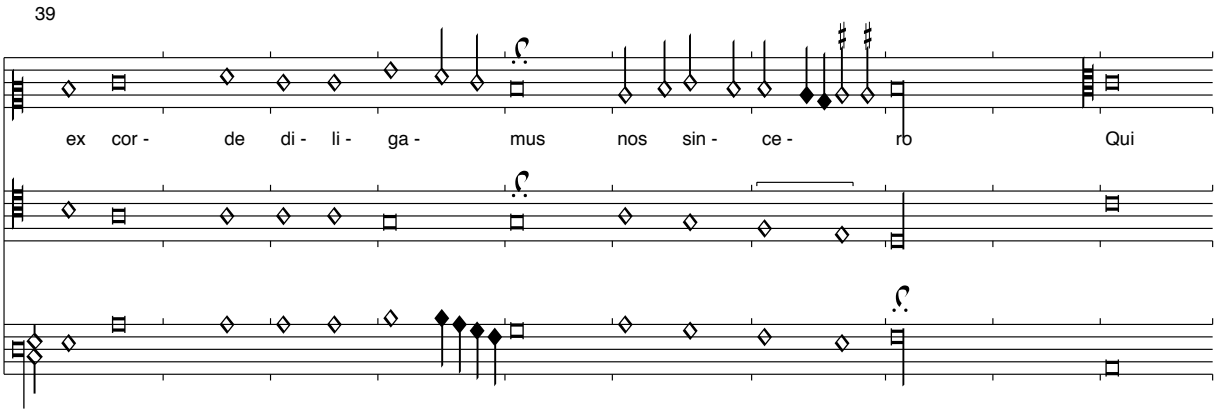
Kapstadt, f. 31v-32r

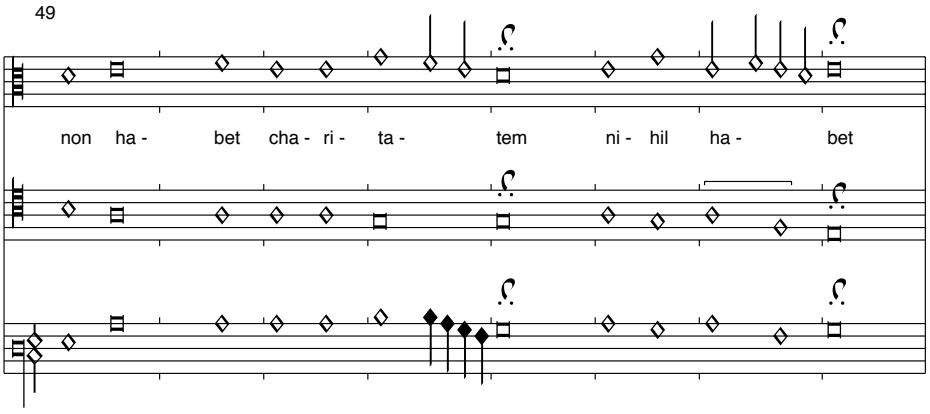


Ubi charitas et amor

Kapstadt, f. 32v-36r



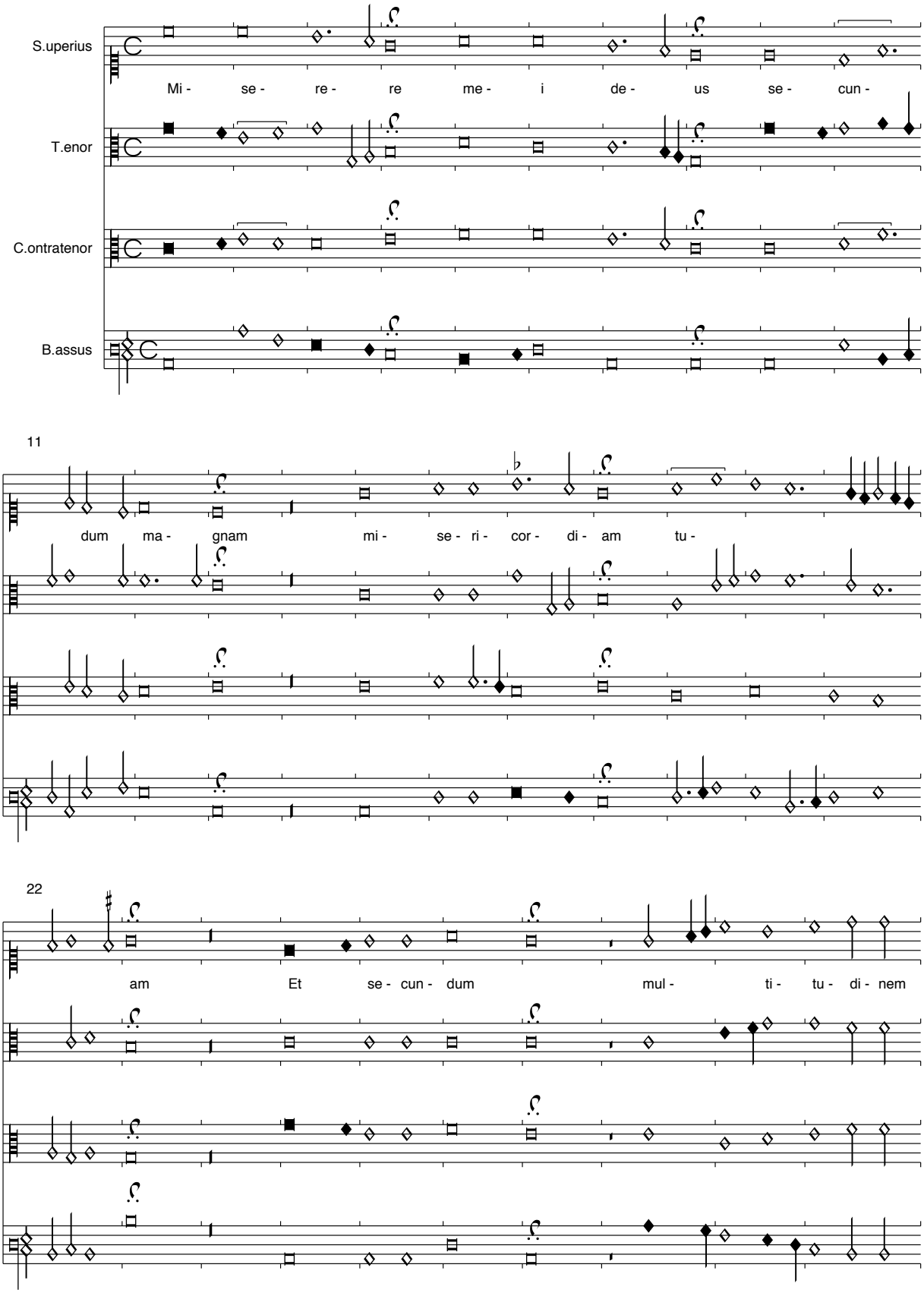


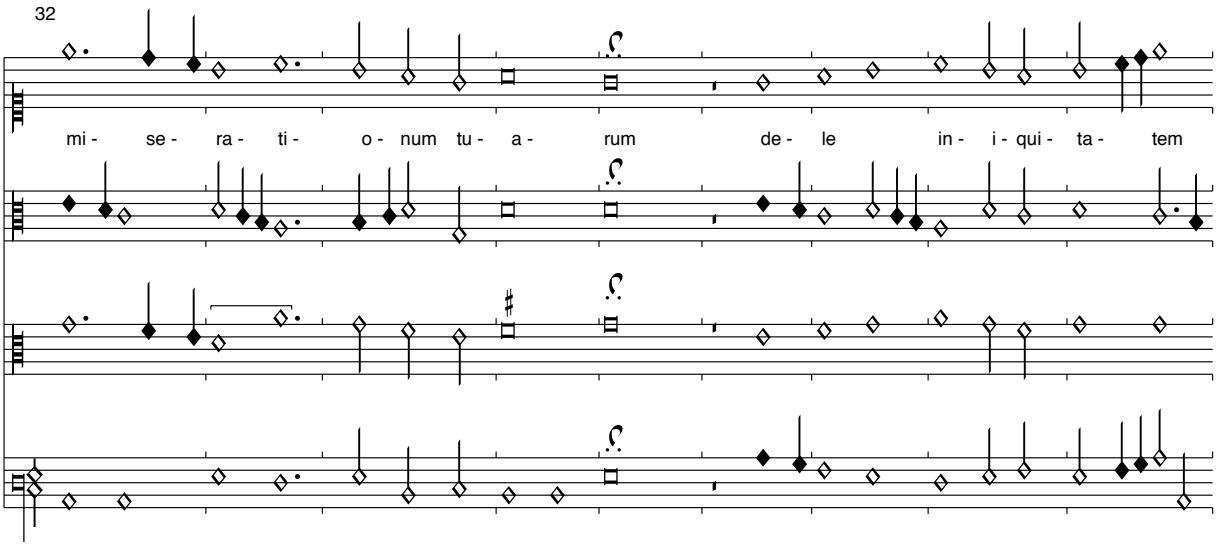


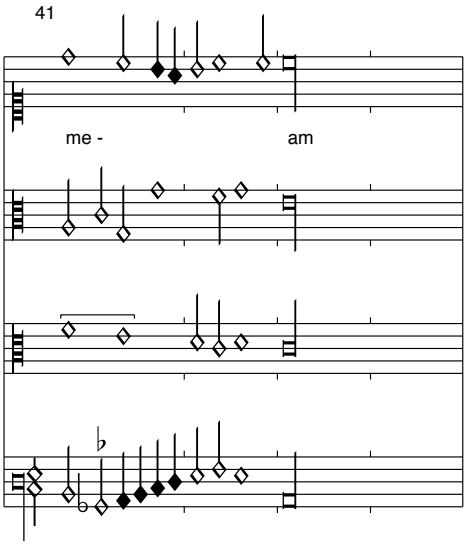
Wie zu sehen ist die immer gleiche Musik bis zum Schluss des Textes notiert!

Et in tenebris et umbra mortis manet
Nos alterutrum amemus et in die
Sicut decet ambulemus lucis proles
Clamat dominus et dicit clara voce
Ubi fuerunt in unum congretaus
Deum propter nomen simul tres vel duo
Et in medio eorum ego ero
Simul ergo cum in unum congreagamur
Ne nos mente dividamur caveamus
Cessent iurgia malegna cessent lites

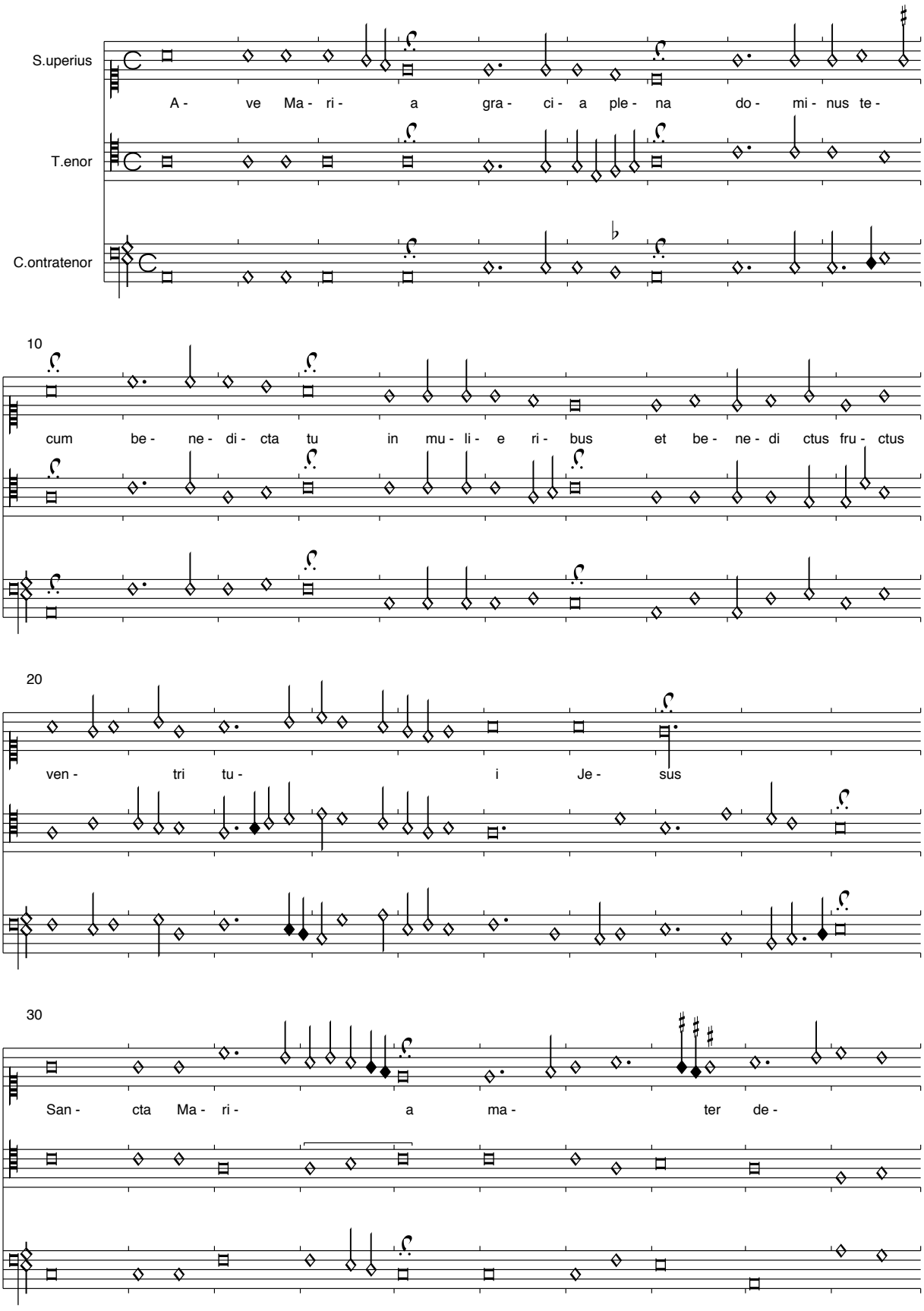
Miserere mei deus
Kapstadt, f. 36v-37r

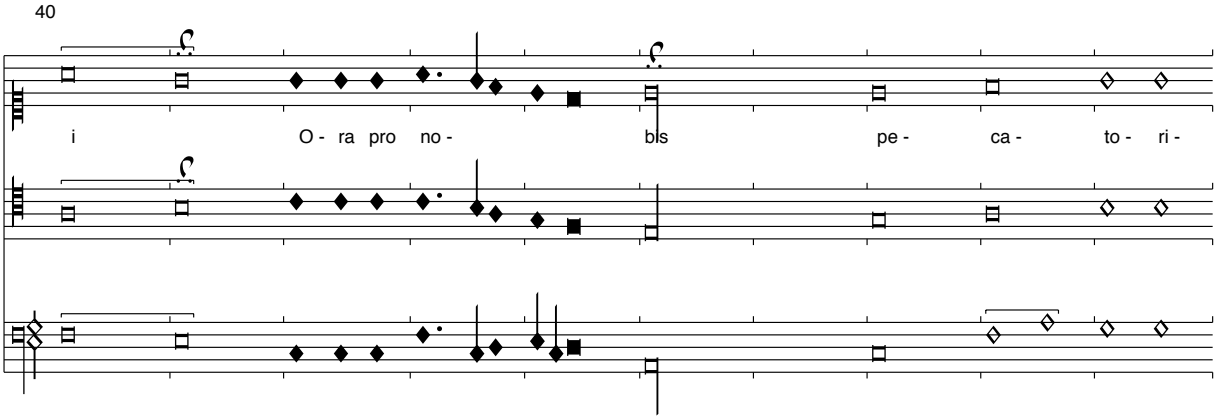


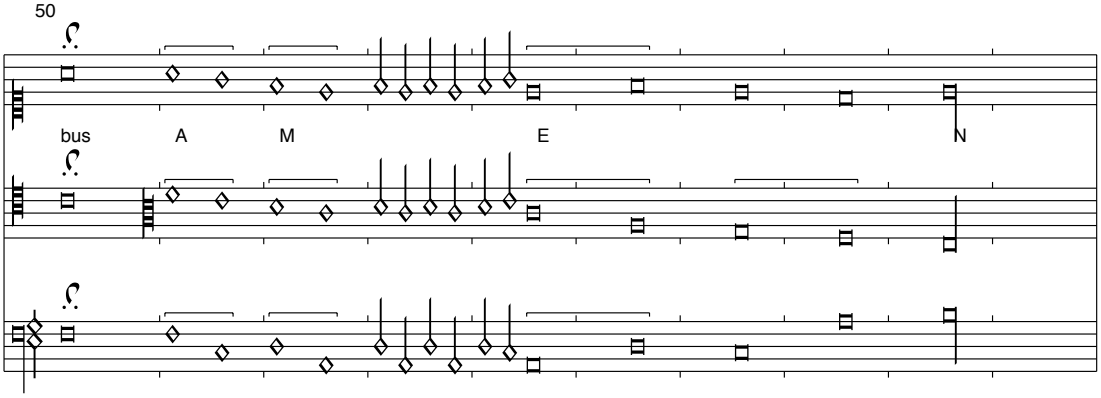

32
mi - se - ra - ti - o - num tu - a - rum de - le in - i - qui - ta - tem


41
me - am

Ave Maria
Kapstadt, f. 37v-38r

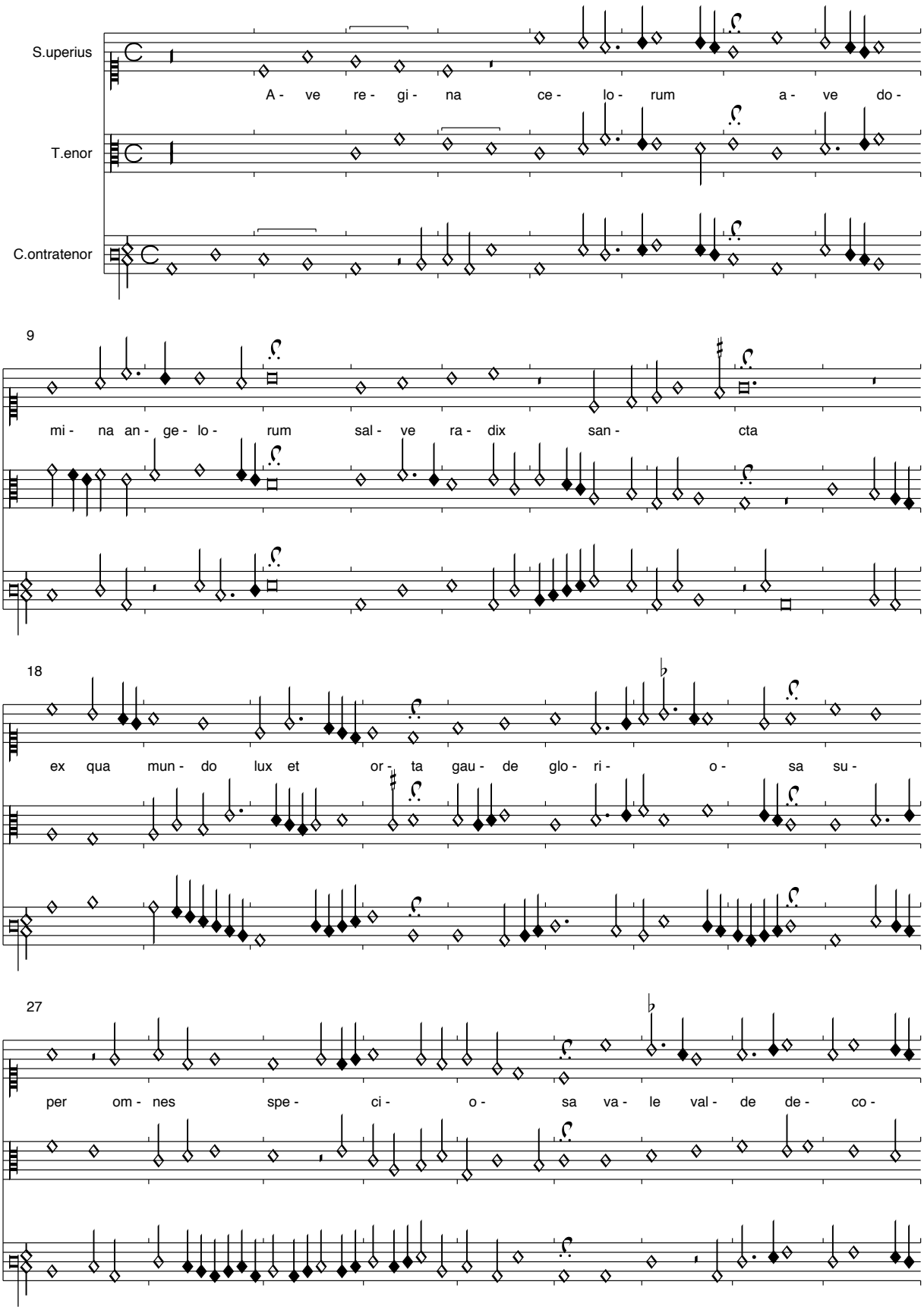


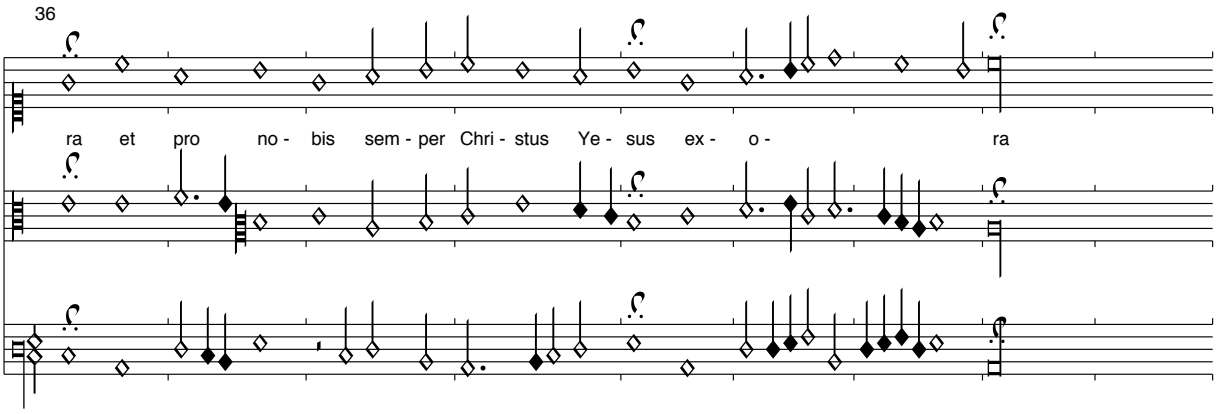

40
i
O - ra pro no -
bis
pe - ca - to - ri -

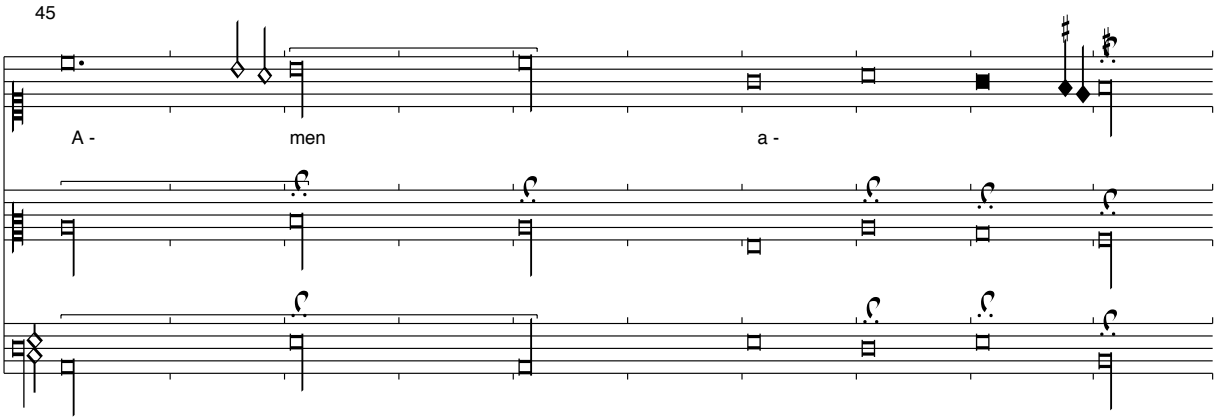

50
bus
A
M
E
N

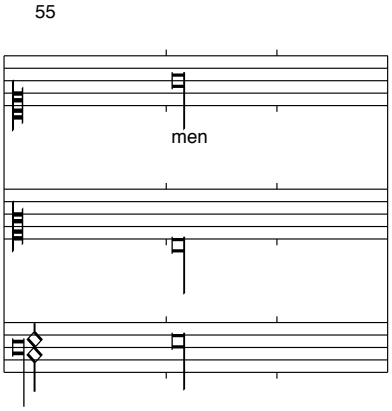
Ave regina celorum

Kapstadt, f. 38v-39r



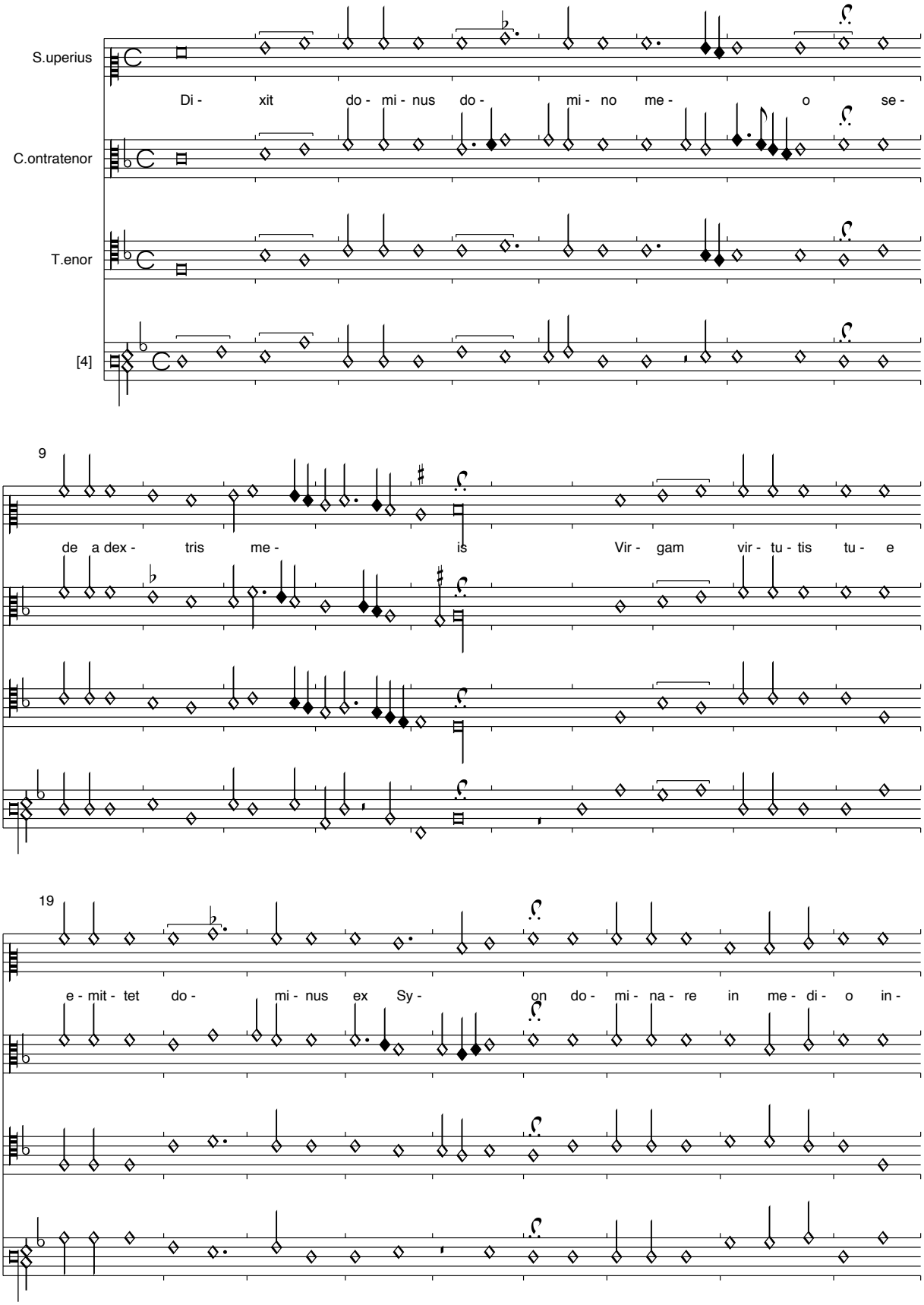

36
ra et pro no - bis sem - per Chri - stus Ye - sus ex - o - ra

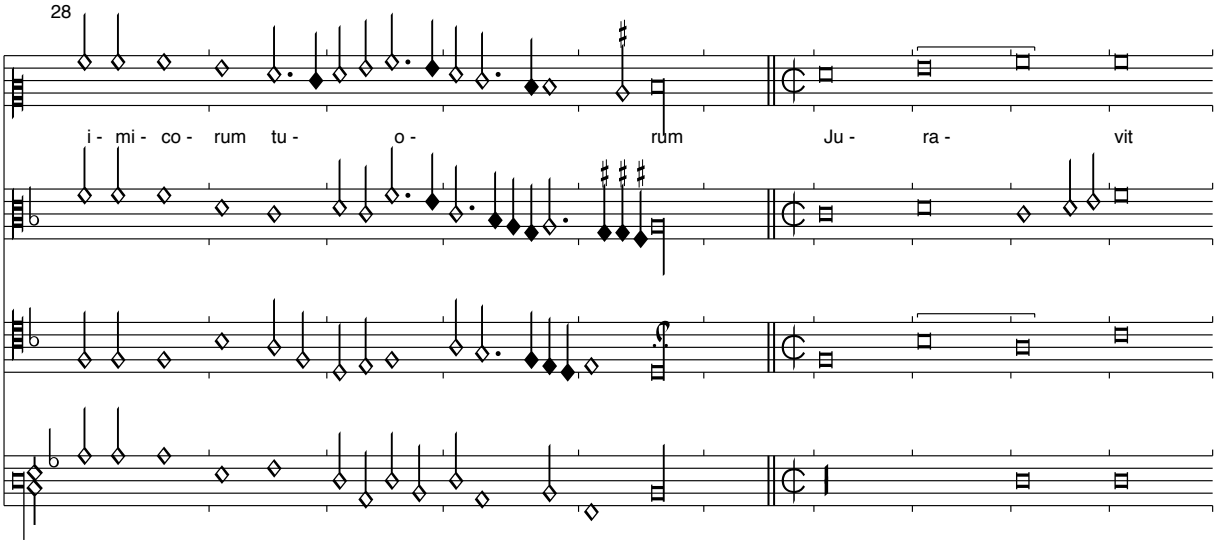

45
A - men a -

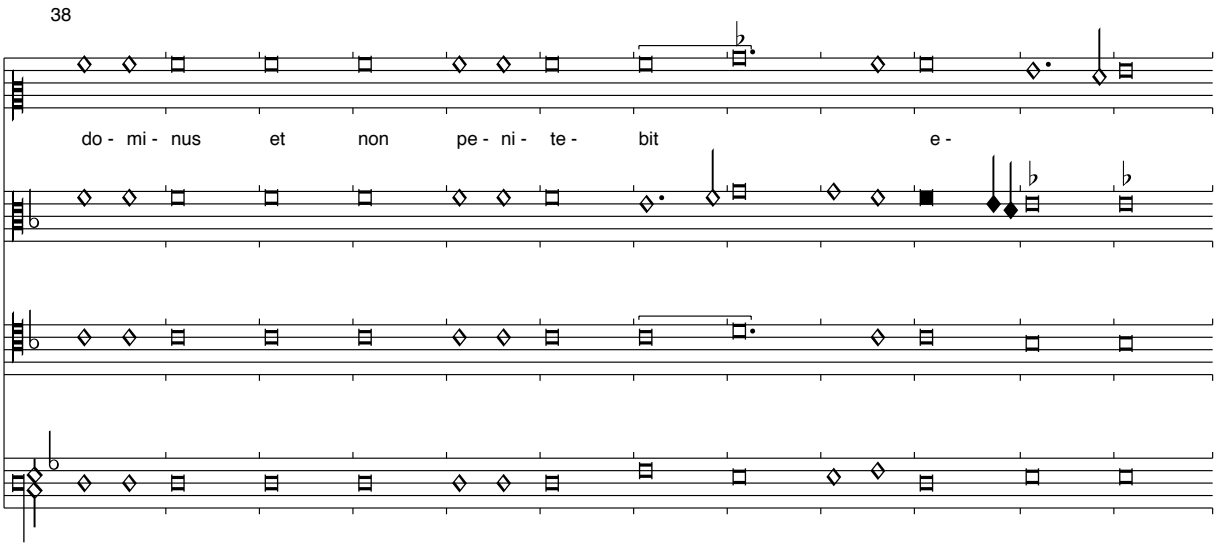

55
men

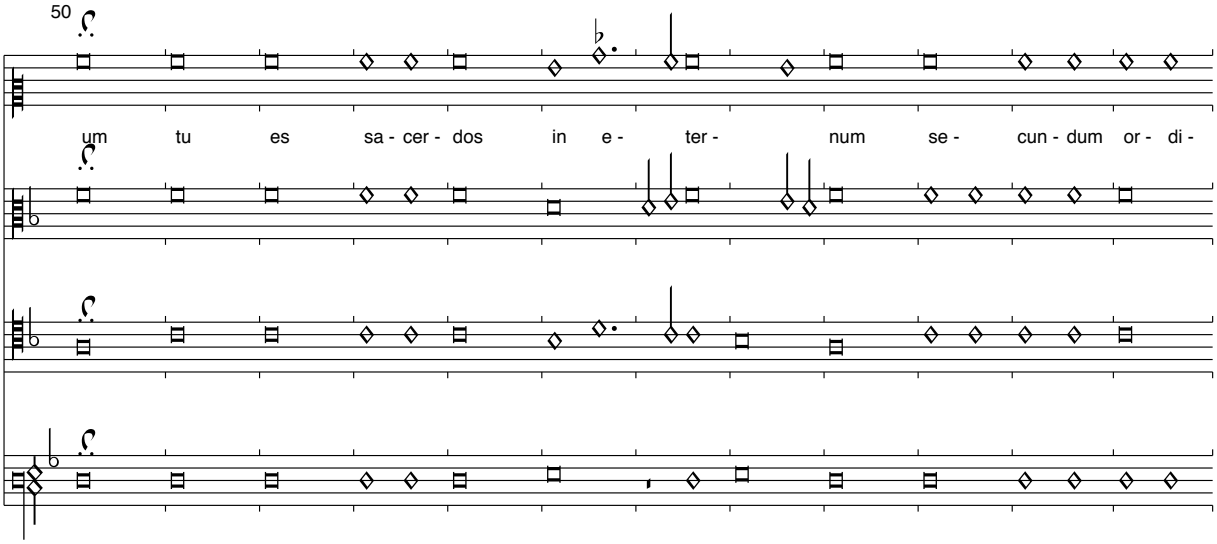
Dixit dominus

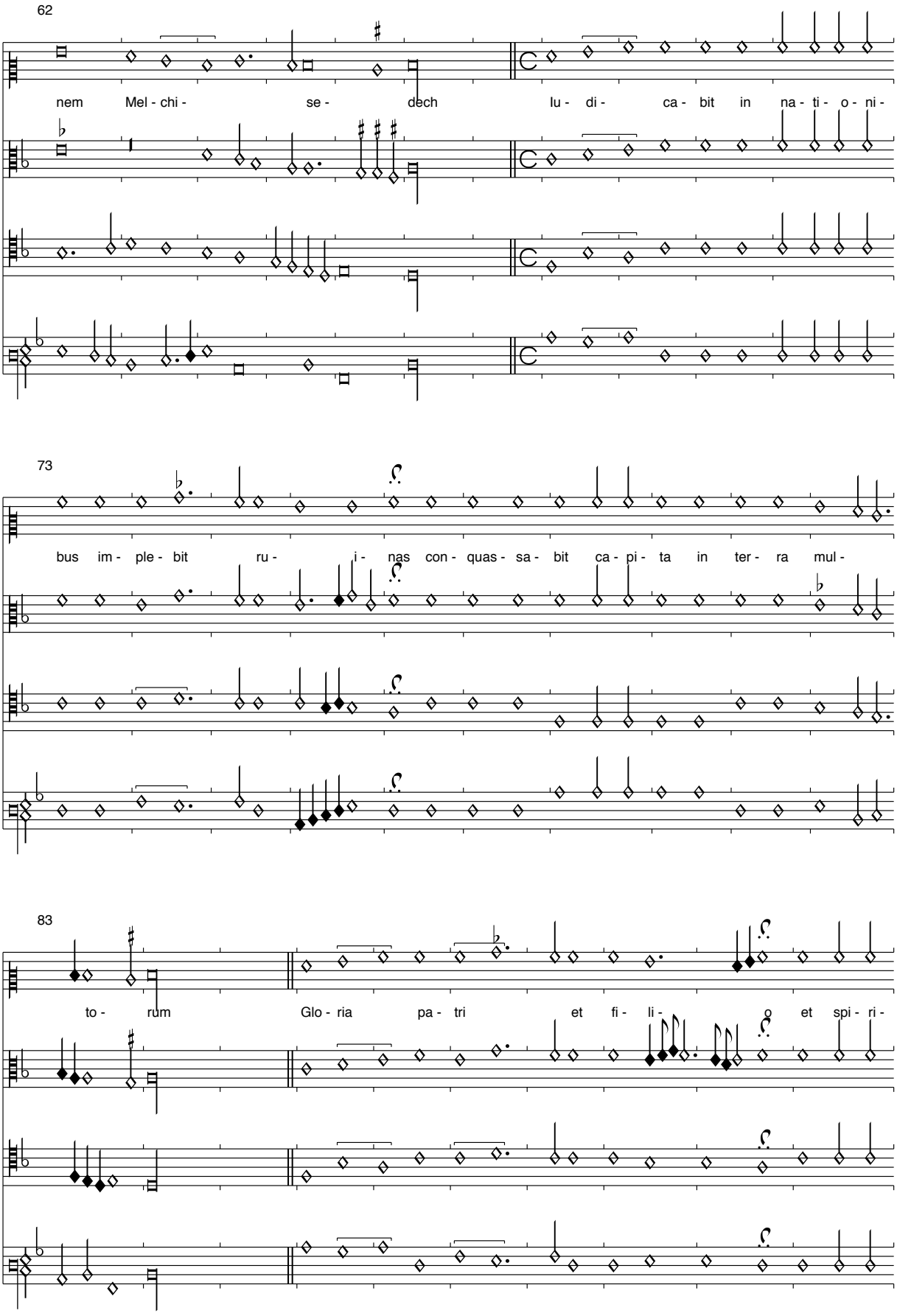
Kapstadt, f. 39v-42r

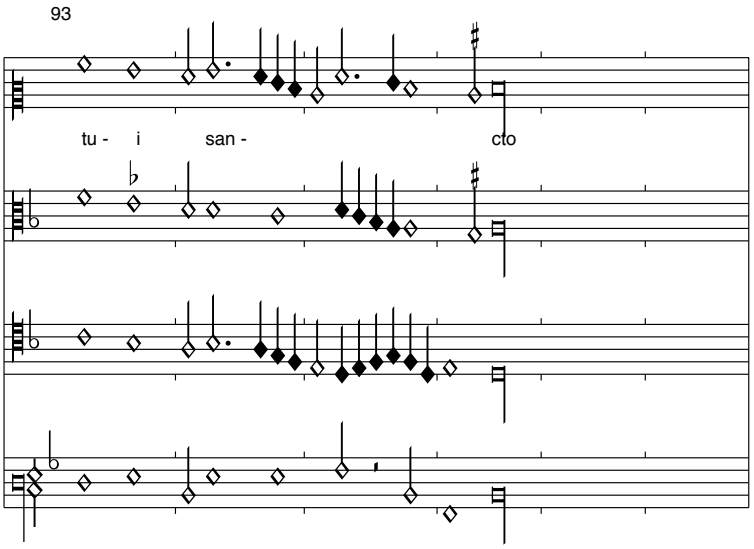



28
i - mi - co - rum tu - o - rum Ju - ra - vit


38
do - mi - nus et non pe - ni - te - bit e -

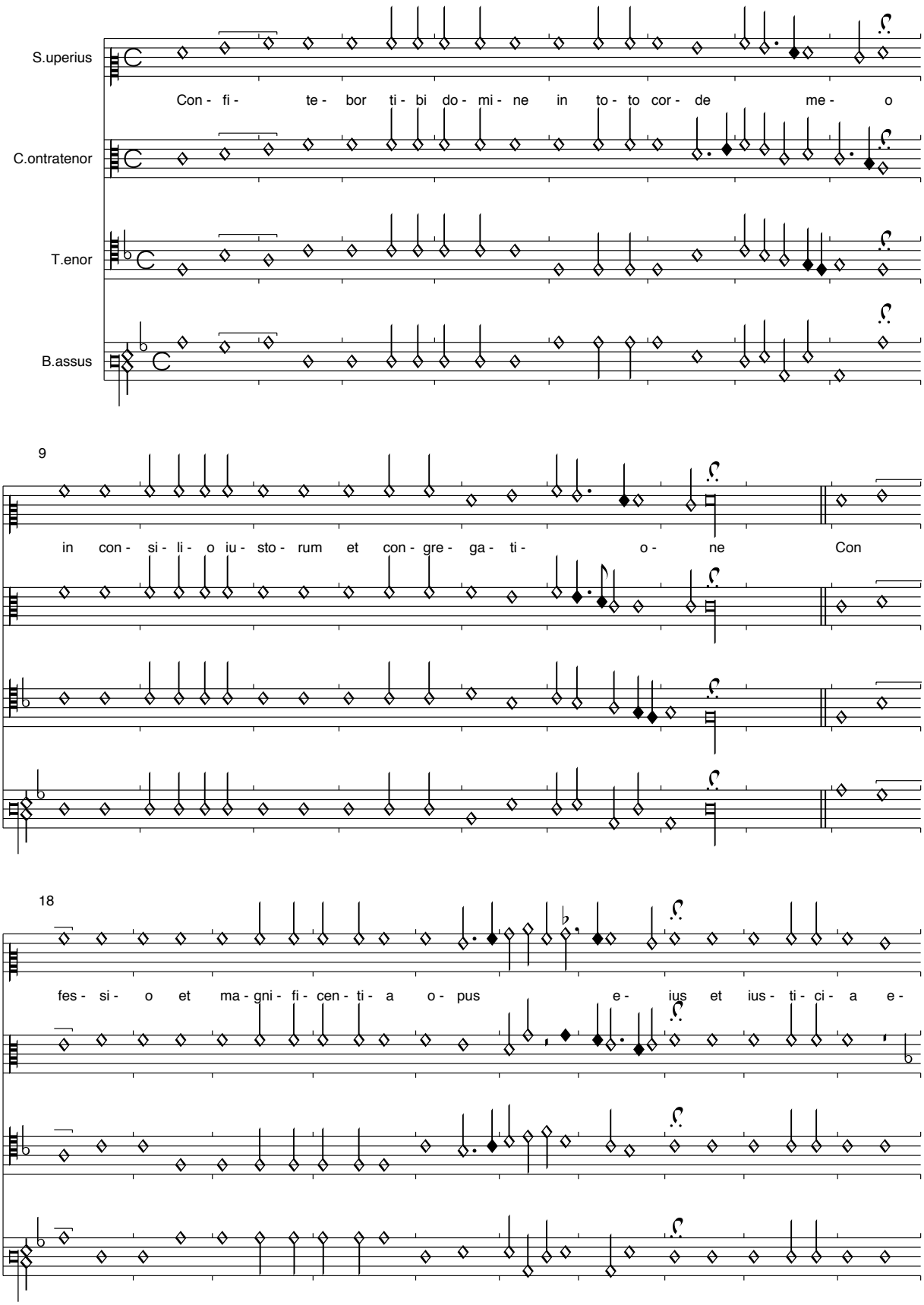

50
um tu es sa - cer - dos in e - ter - num se - cun - dum or - di -

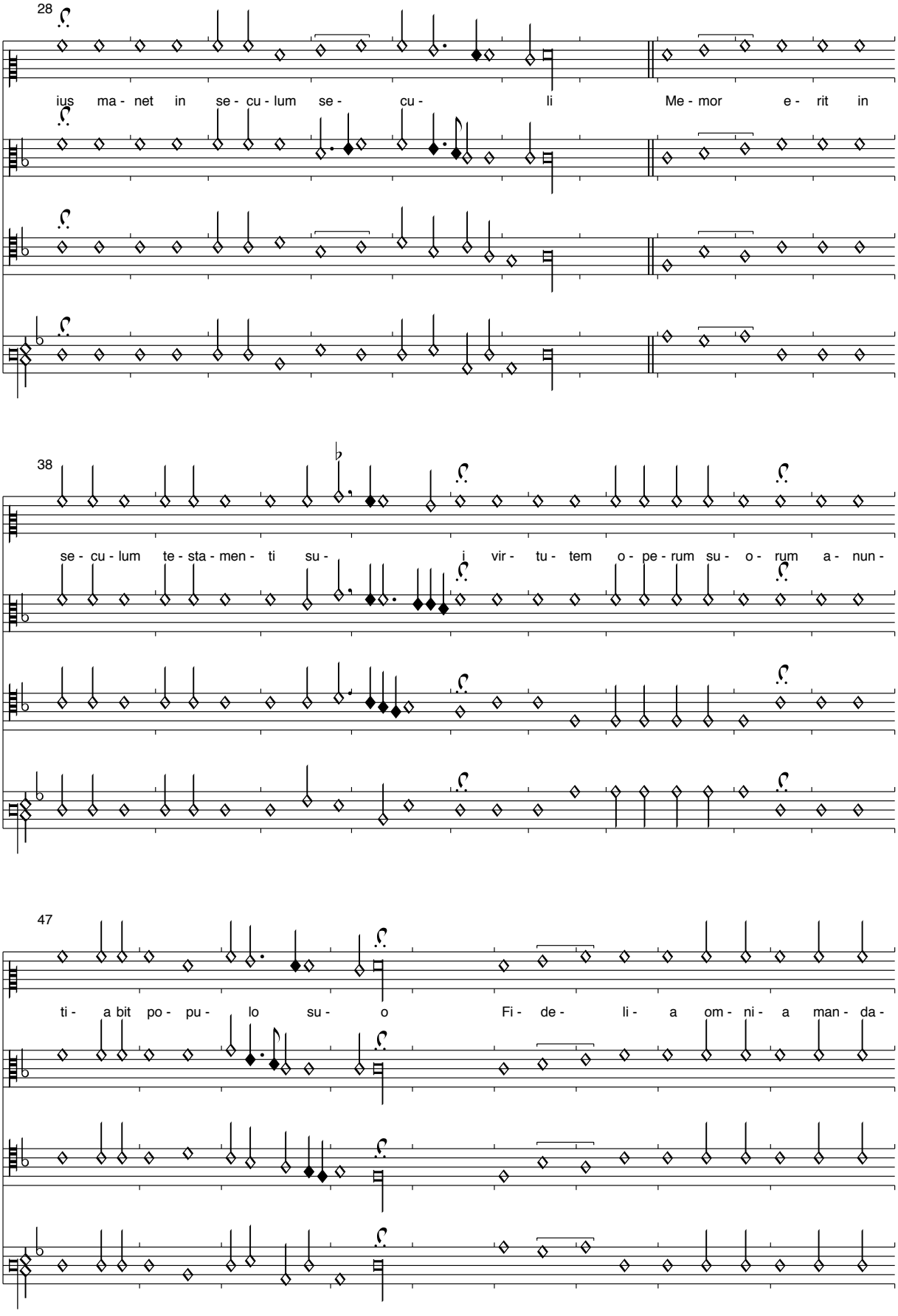

62
nem Mel - chi - se - dech lu - di - ca - bit in na - ti - o - ni -
73
bus im - ple - bit ru - i - nas con - quas - sa - bit ca - pi - ta in ter - ra mul -
83
to - rum Glo - ria pa - tri et fi - li - o et spi - ri -

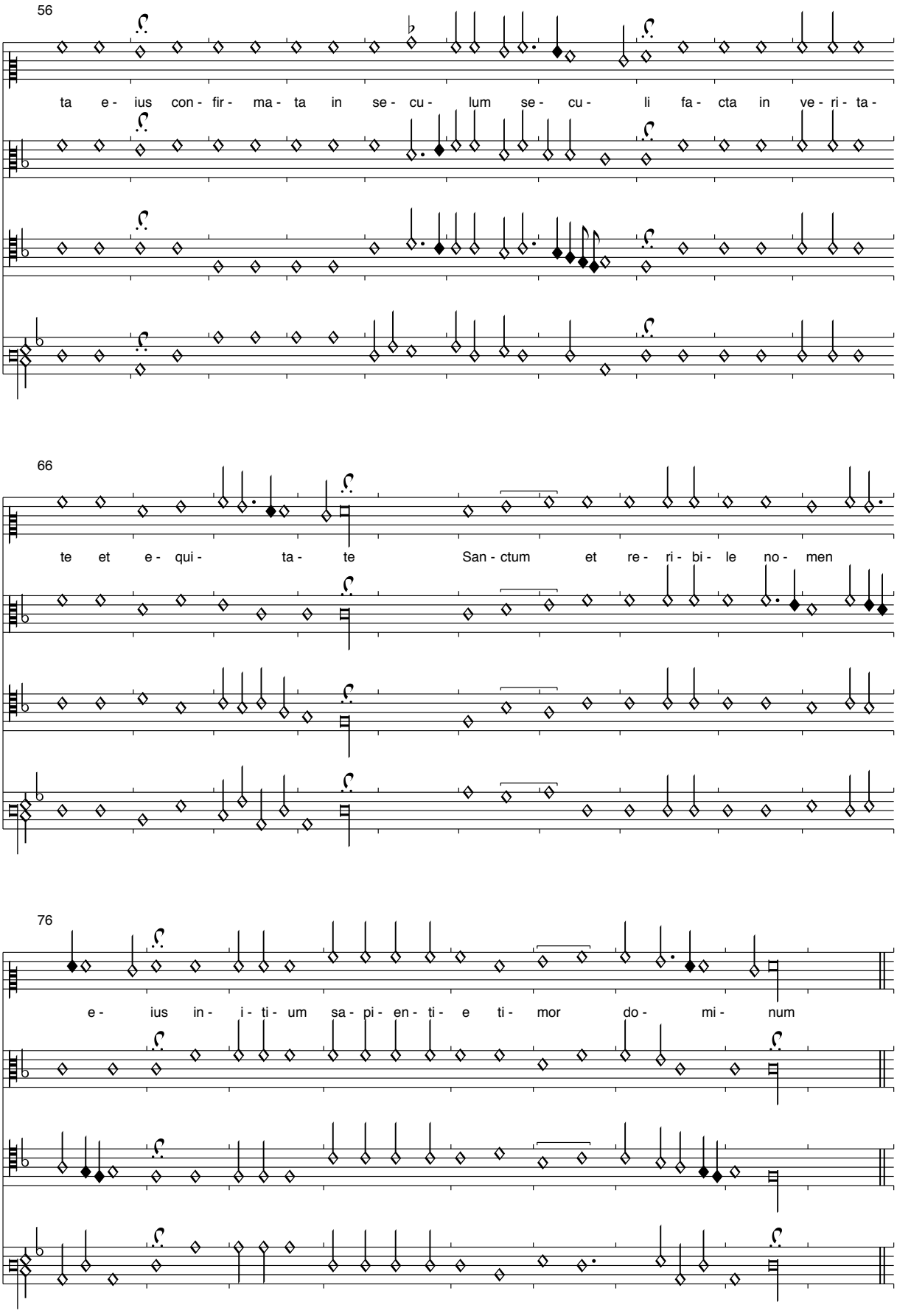

93
tu - i san - cto

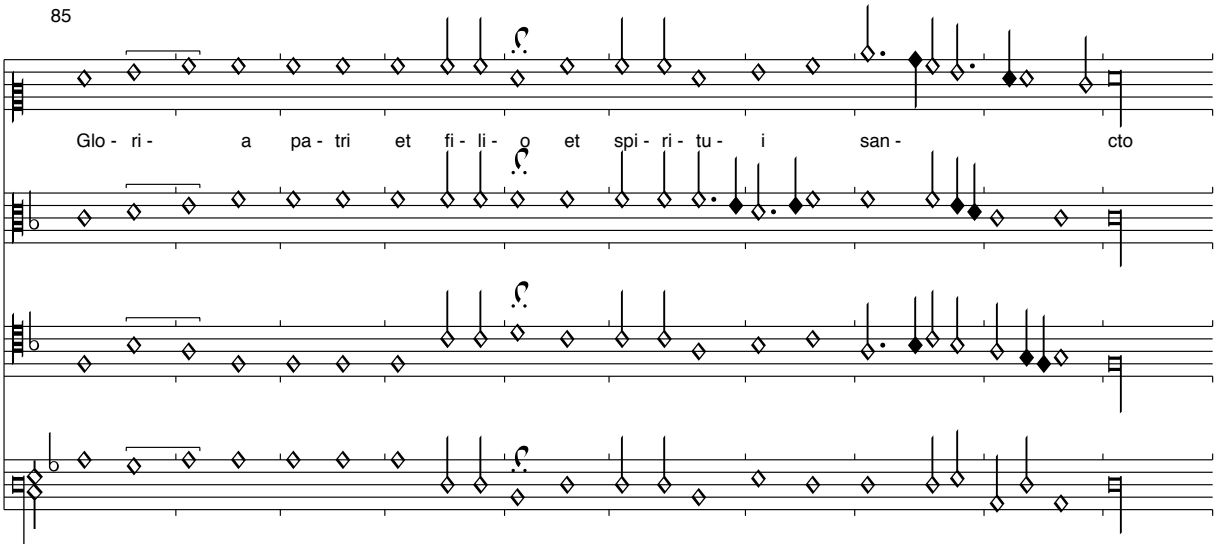
Confitebor domine

Kapstadt, f. 42v-46r

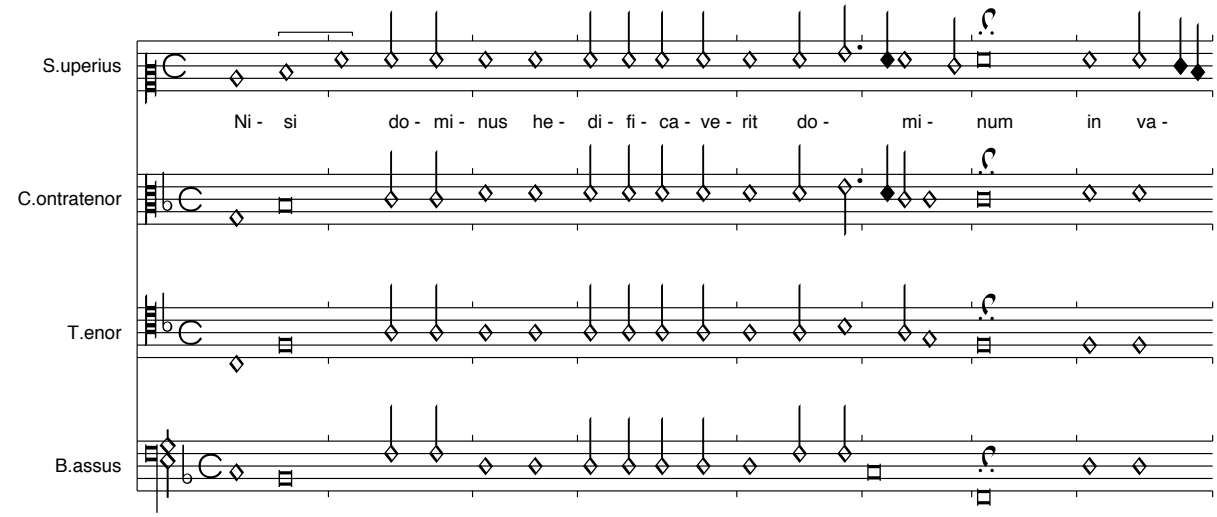


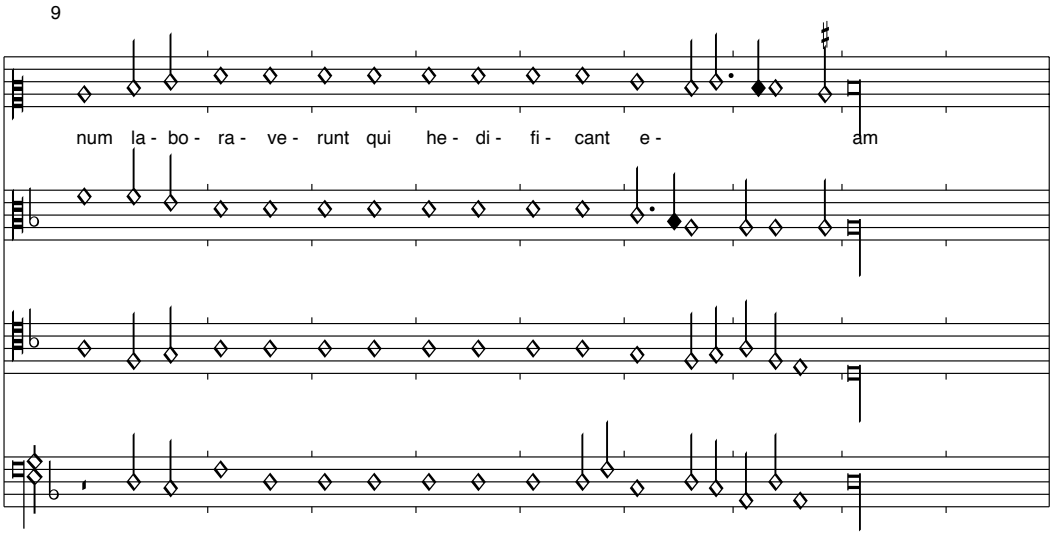

28
ius ma - net in se - cu - lum se - cu - li Me - mor e - rit in
38
se - cu - lum te - sta - men - ti su - i vir - tu - tem o - pe - rum su - o - rum a - nun -
47
ti - a bit po - pu - lo su - o Fi - de - li - a om - ni - a man - da -


56
ta e - ius con - fir - ma - ta in se - cu - lum se - cu - li fa - cta in ve - ri - ta -
66
te et e - qui - ta - te San - ctum et re - ri - bi - le no - men
76
e - ius in - i - ti - um sa - pi - en - ti - e ti - mor do - mi - num


85
Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i san - cto

Nisi dominus hedificaverit
Kapstadt, f. 46v-48r

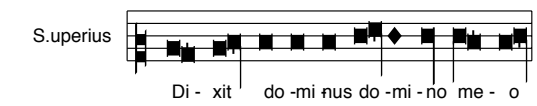


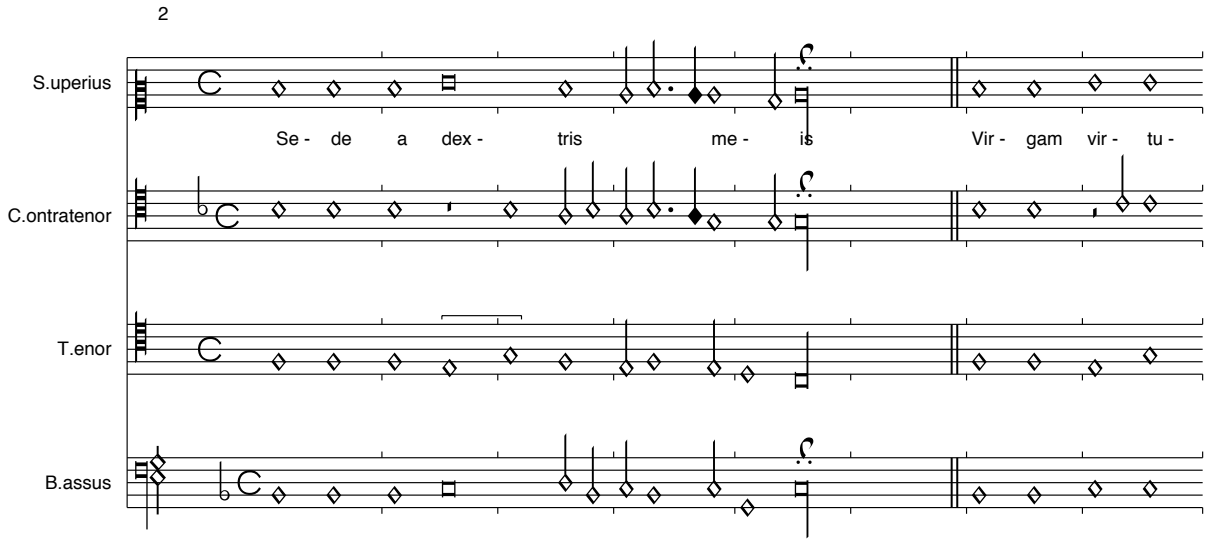


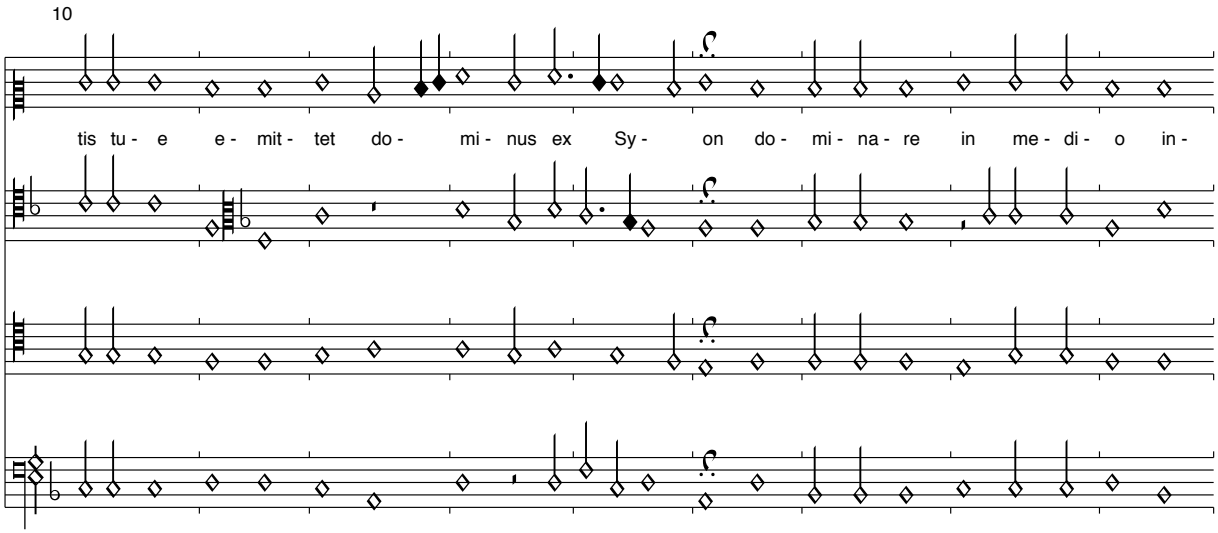
Die Musik der folgenden Verse ist fast identisch, sie ist ja sowieso wie alle ähnlichen Stücke der Quelle eine aufgeschriebene Improvisation!

Vanum est vobis ante lucem surgere
Surgite postquam sederitis
Qui manducatis panem doloris.
Sicut sagitte in manus potentis
Ita filii excussorum
Gloria patri et filio et spiritui sancto

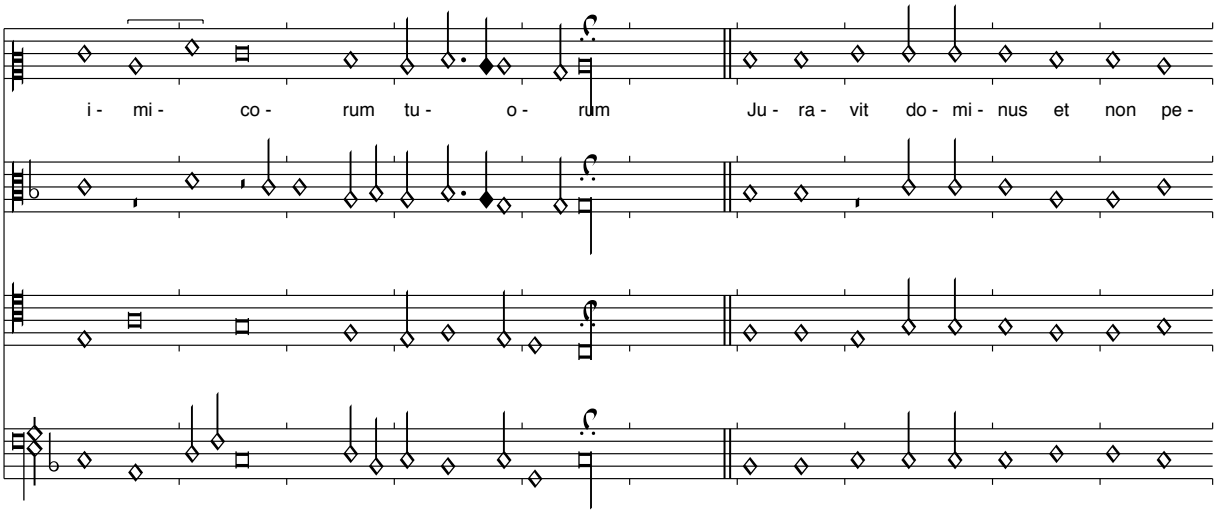
Dixit dominus
Kapstadt, f. 47v-51r



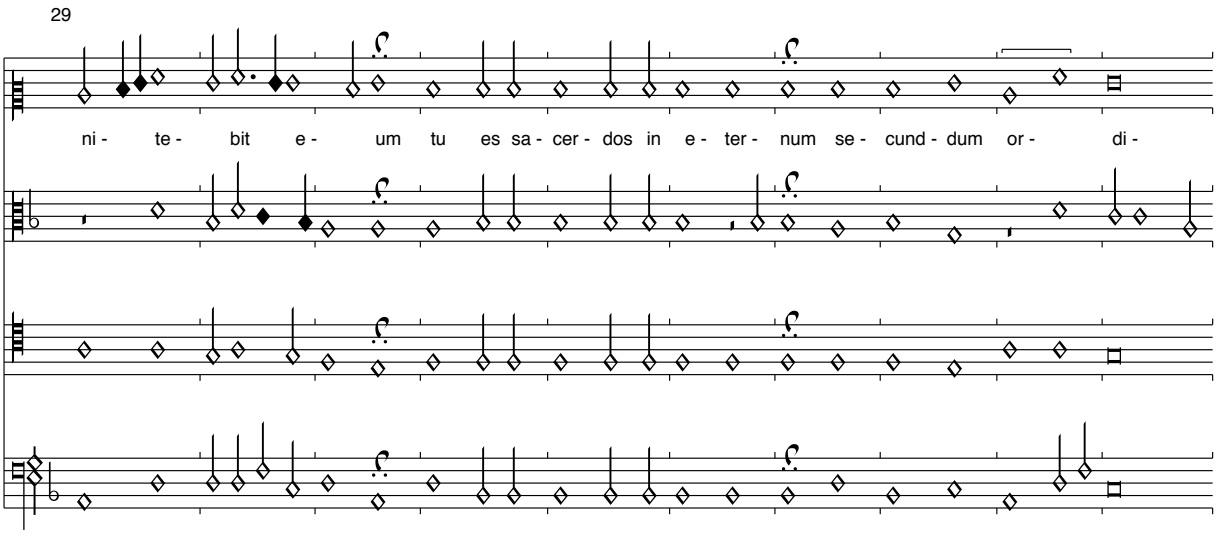




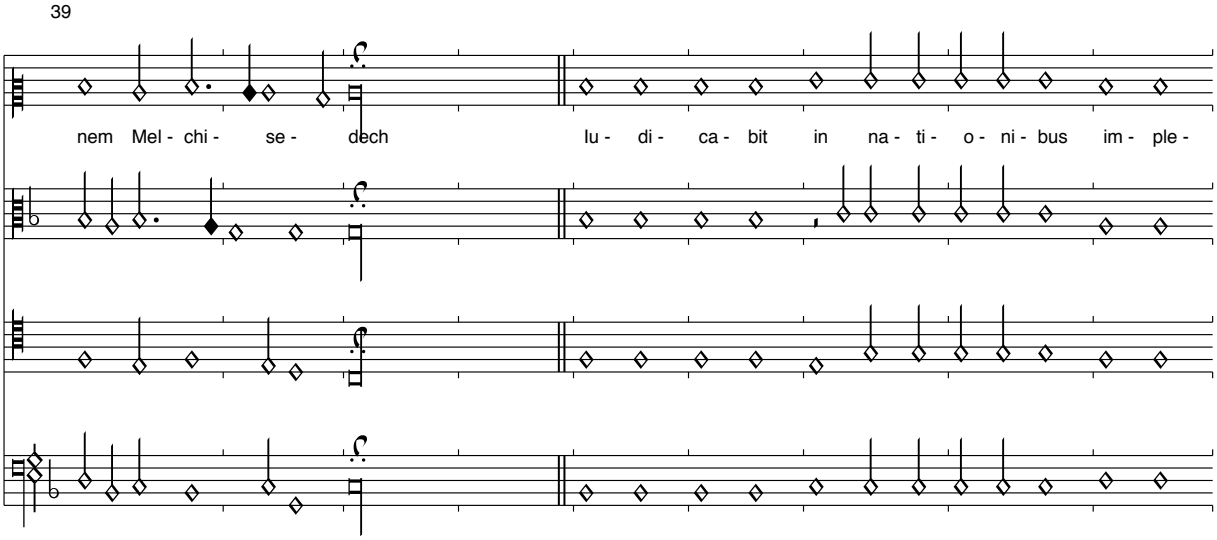
19


i - mi - co - rum tu - o - rum Ju - ra - vit do - mi - nus et non pe -

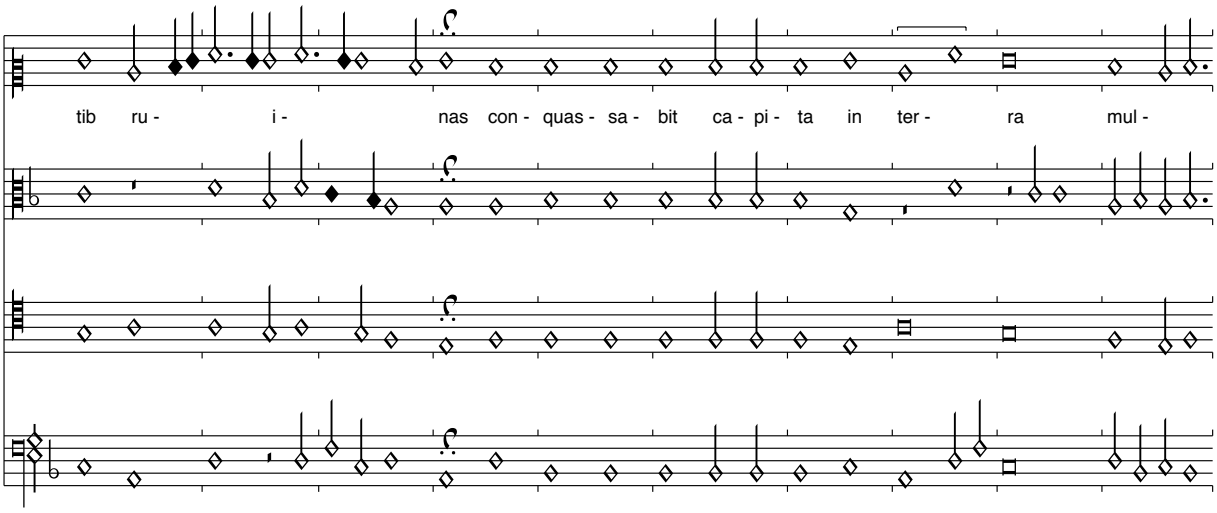
29


ni - te - bit e - um tu es sa - cer - dos in e - ter - num se - cund - dum or - di -

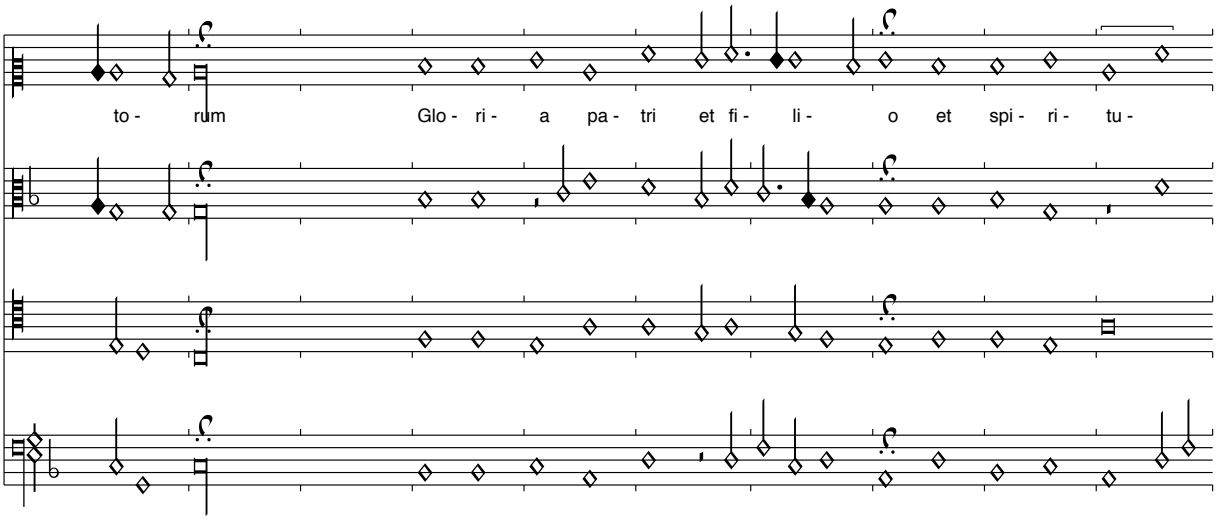
39


nem Mel - chi - se - dech lu - di - ca - bit in na - ti - o - ni - bus im - ple -

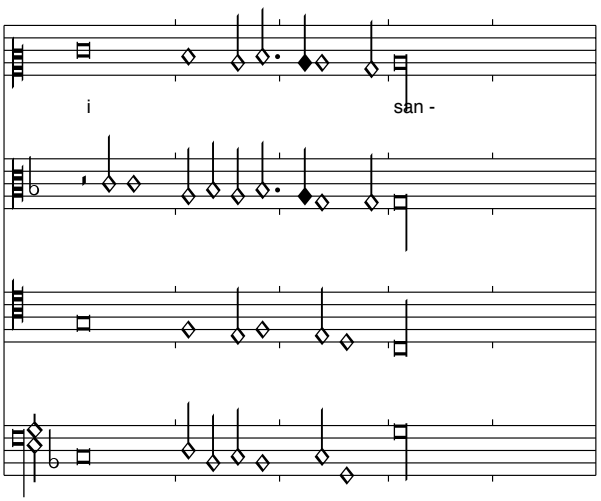
48


tib ru - i - nas con - quas - sa - bit ca - pi - ta in ter - ra mul -

58

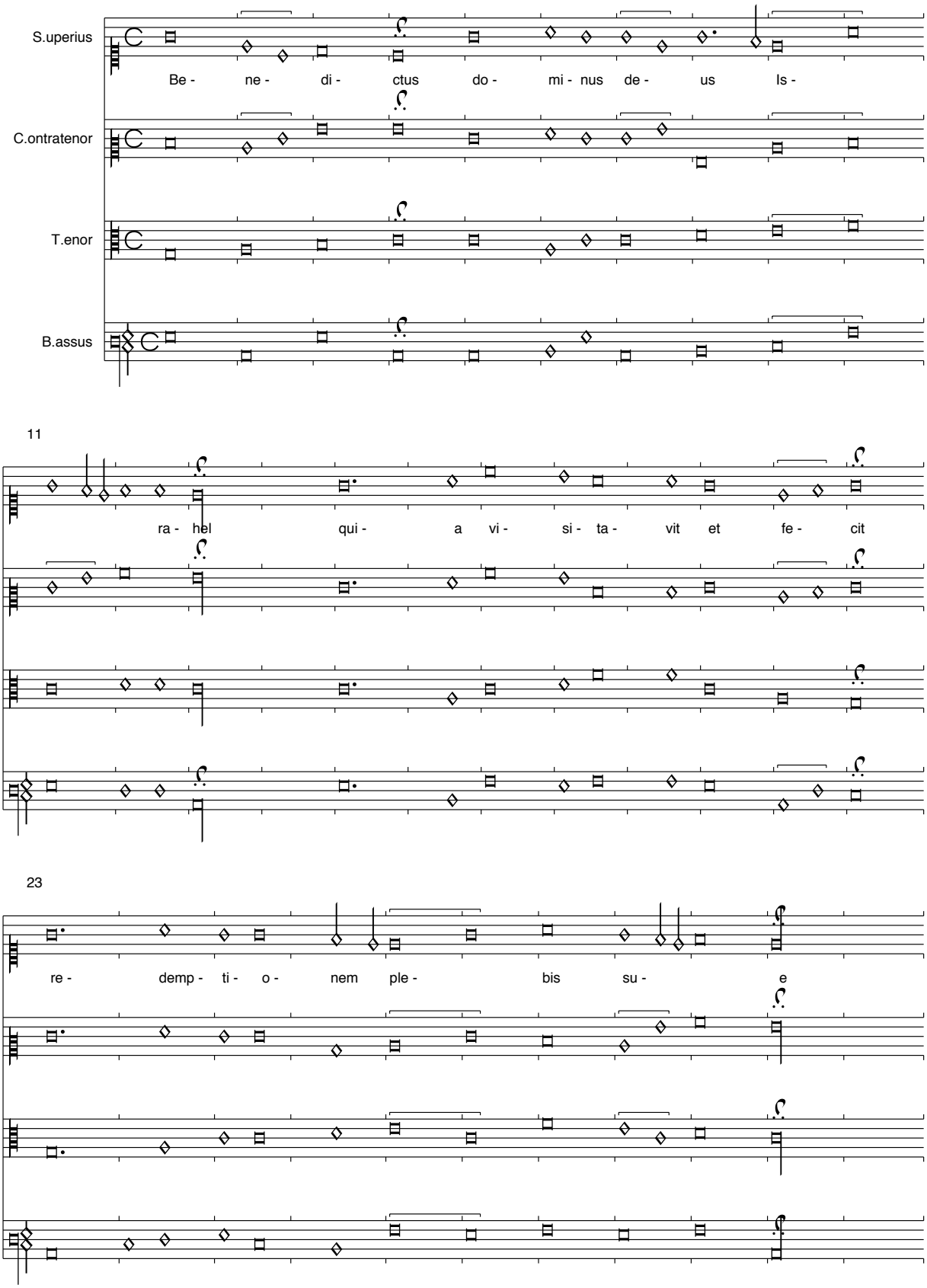

to - rum Glo - ri - a pa - tri et fi - li - o et spi - ri - tu -

68

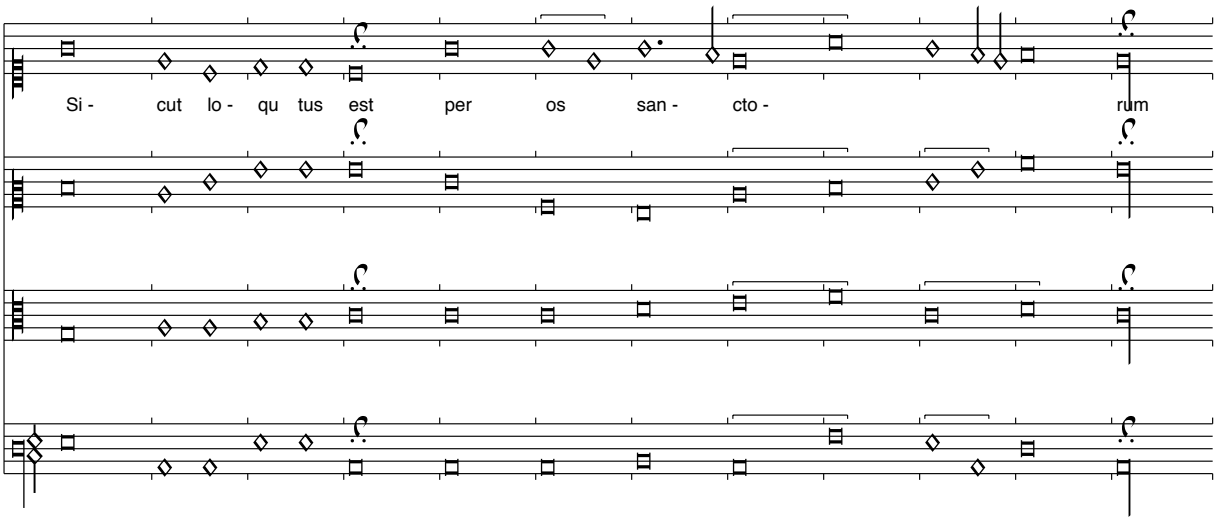

i san -

Benedictus dominus deus Israhel

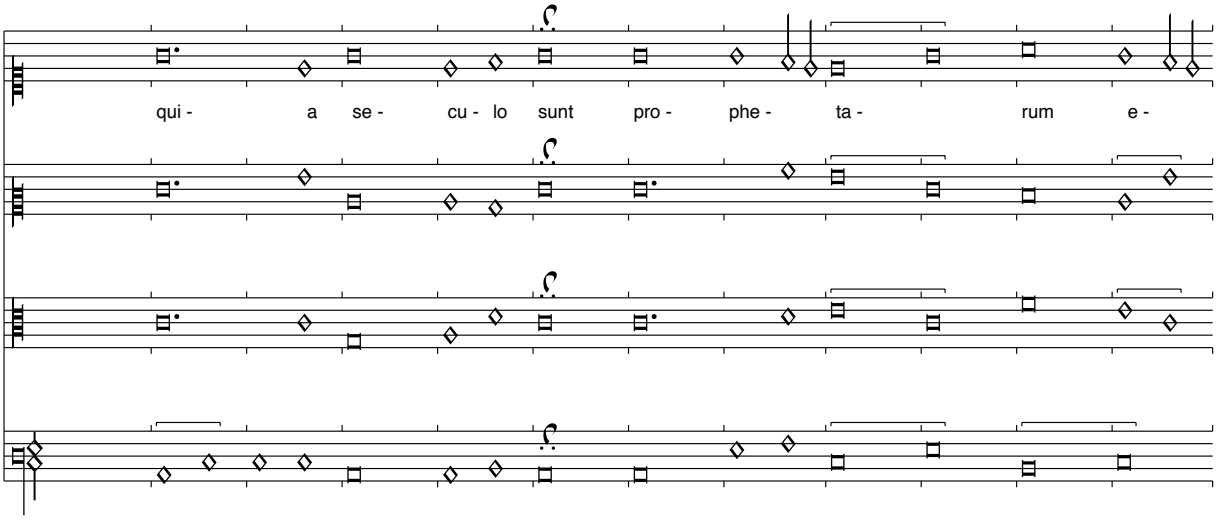
Kapstadt, f. 51v-56r



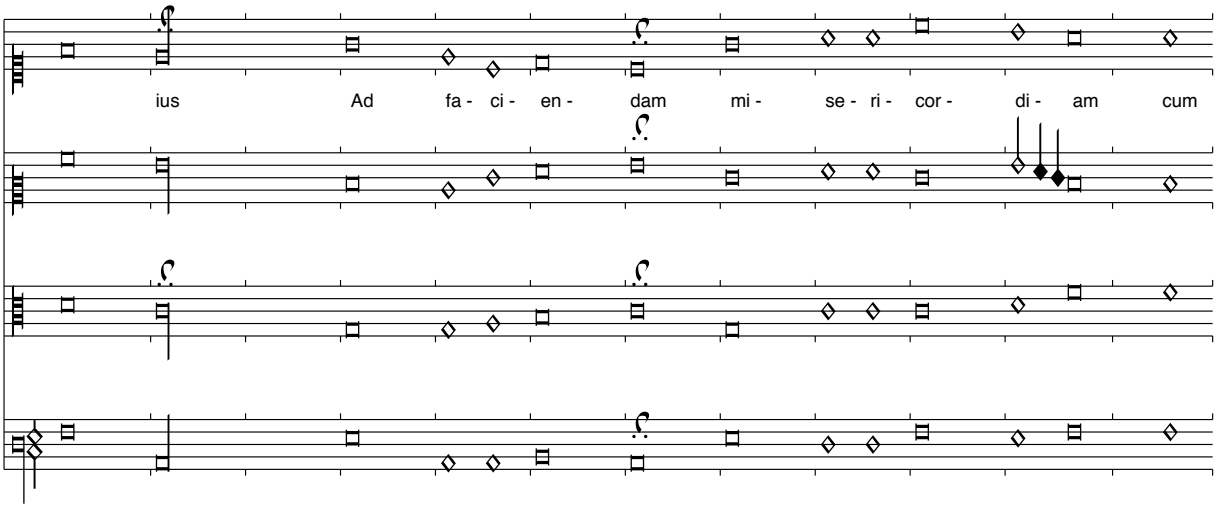
34


Si - cut lo - qu tus est per os san - cto - rum

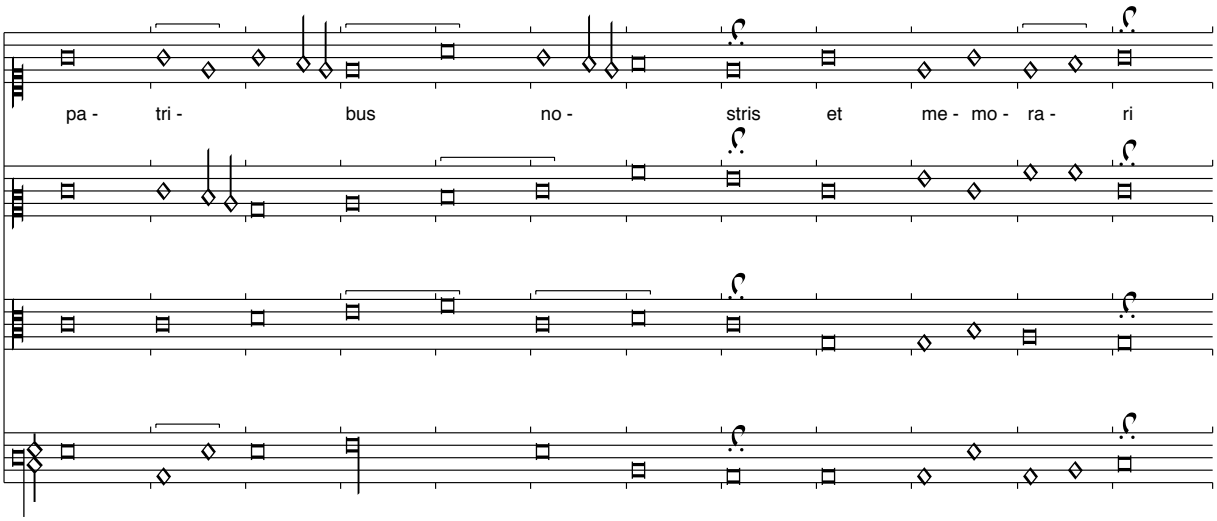
46


qui - a se - cu - lo sunt pro - phe - ta - rum e -

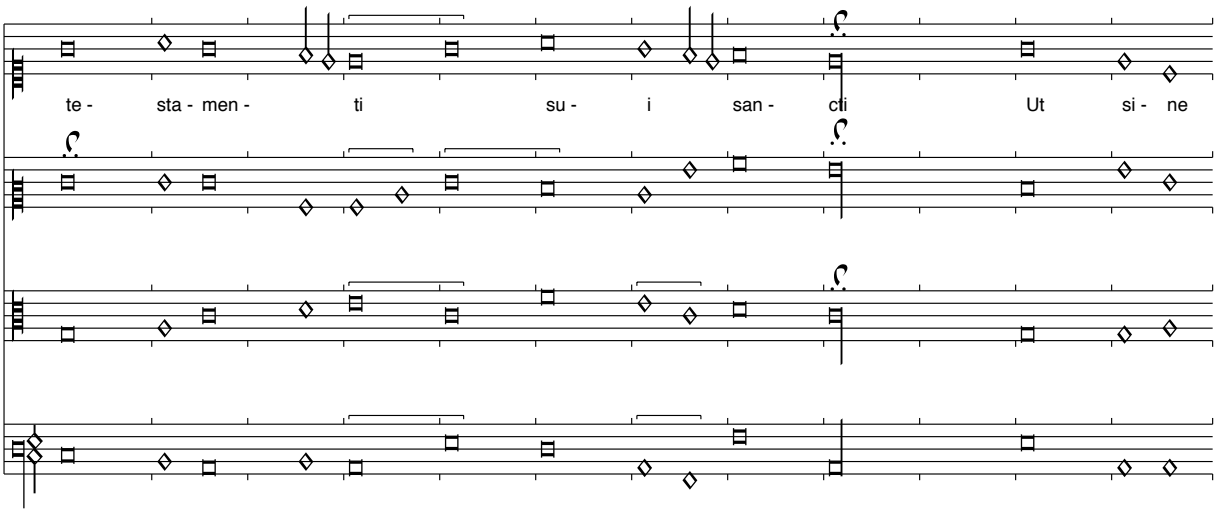
58


ius Ad fa - ci - en - dam mi - se - ri - cor - di - am cum

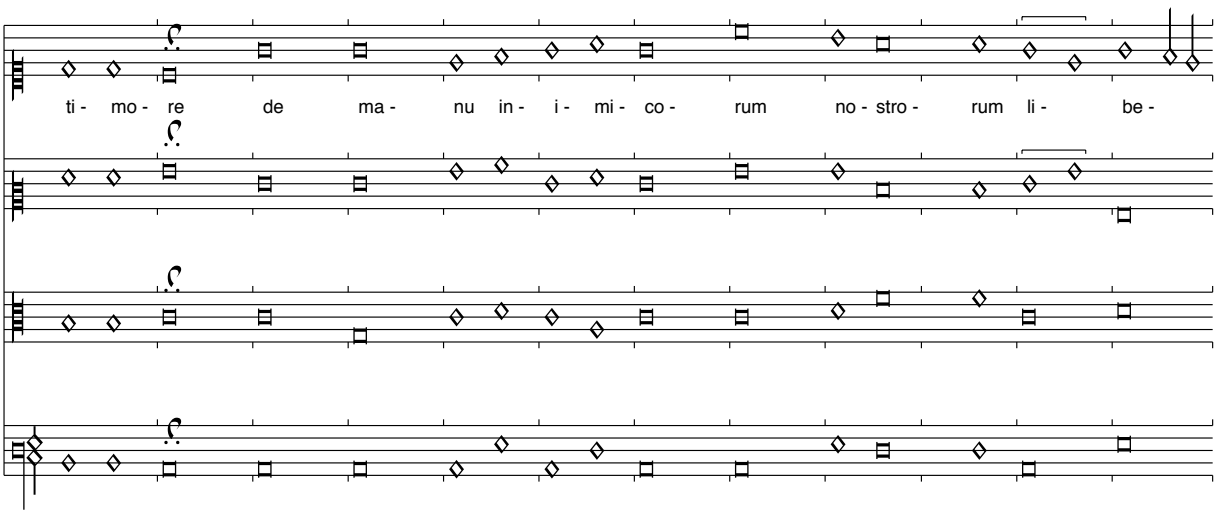
70


pa - tri - bus no - stris et me - mo - ra - ri

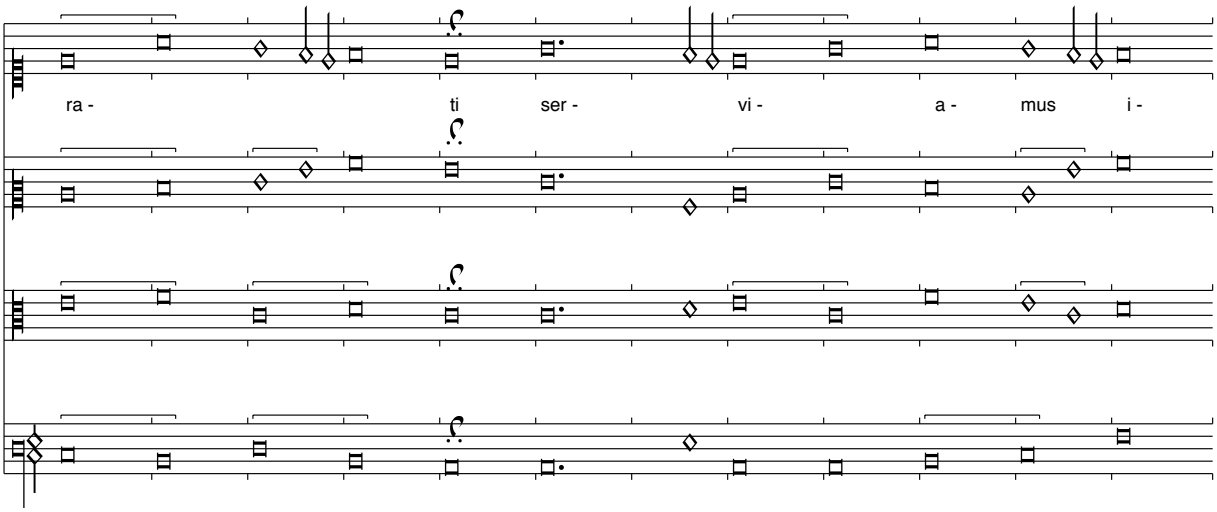
82


te - sta - men - ti su - i san - cti Ut si - ne

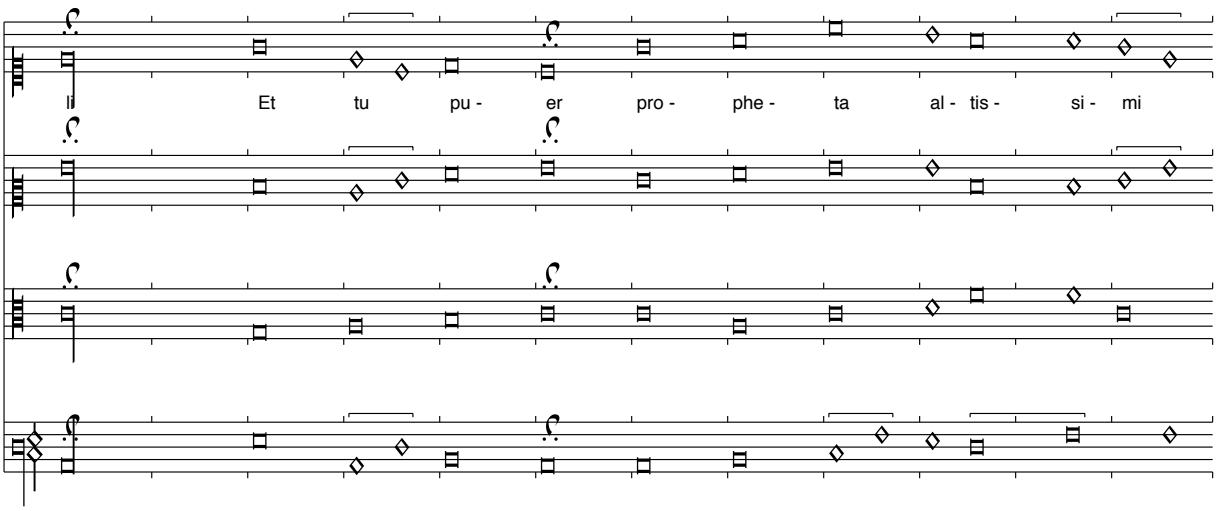
94


ti - mo - re de ma - nu in - i - mi - co - rum no - stro - rum li - be -

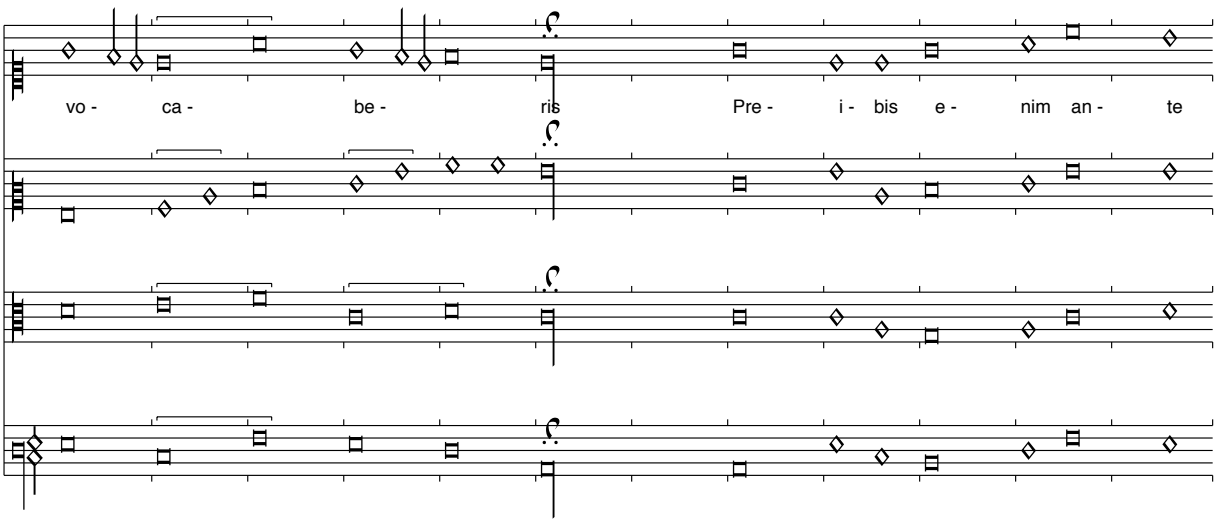
106


ra - ti ser - vi - a - mus i -

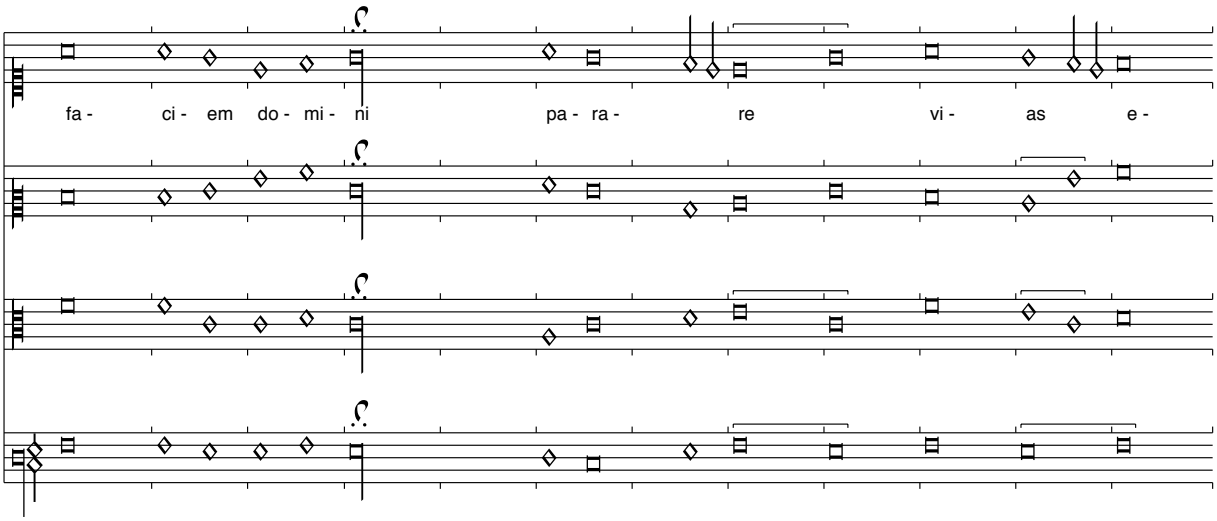
118


li Et tu pu - er pro - phe - ta al - tis - si - mi

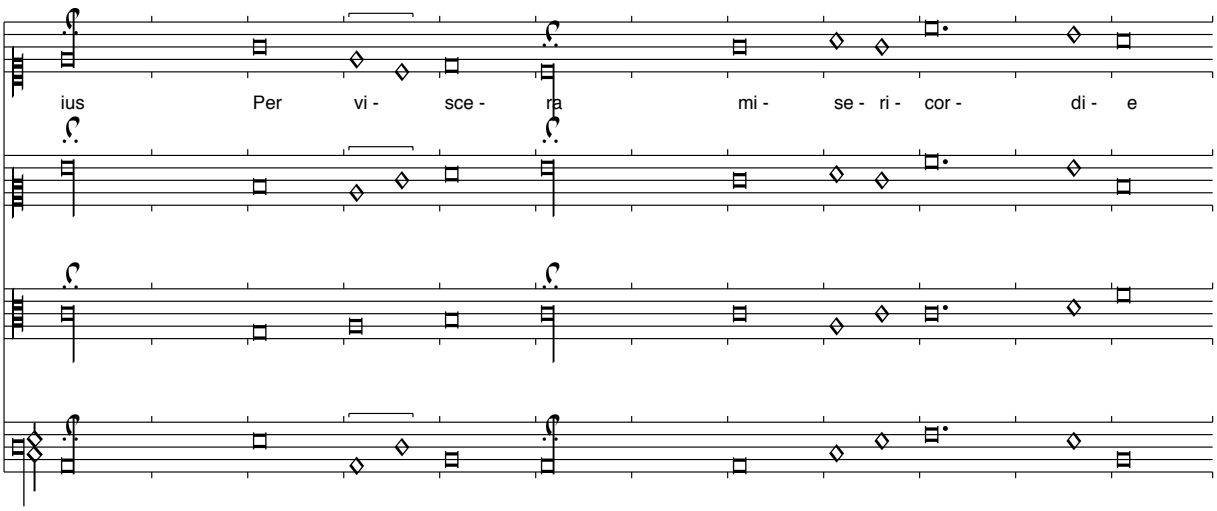
130


vo - ca - be - ris Pre - i - bis e - nim an - te

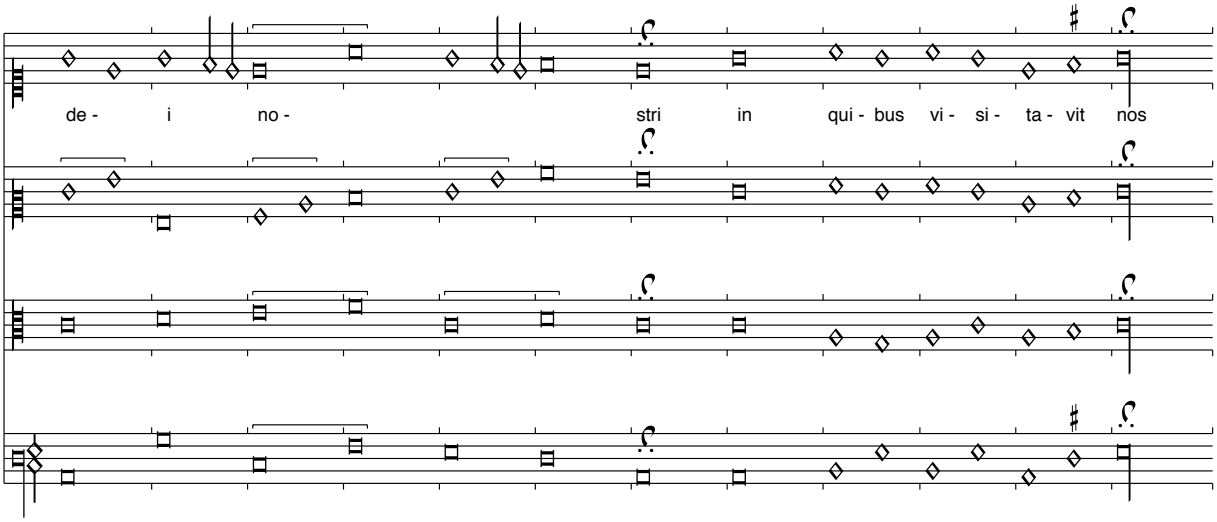
142

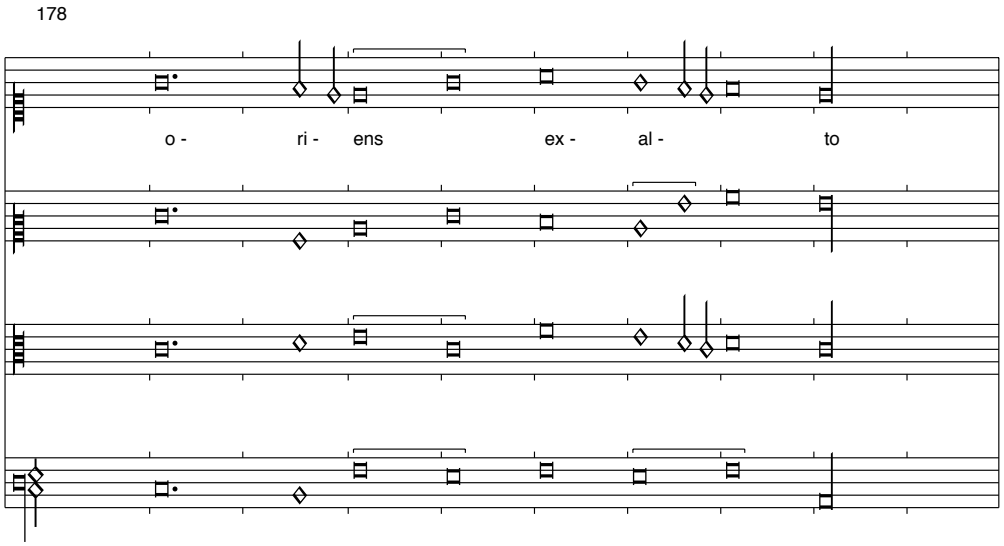

fa - ci - em do - mi - ni pa - ra - re vi - as e -

154


ius Per vi - sce - ra mi - se - ri - cor - di - e

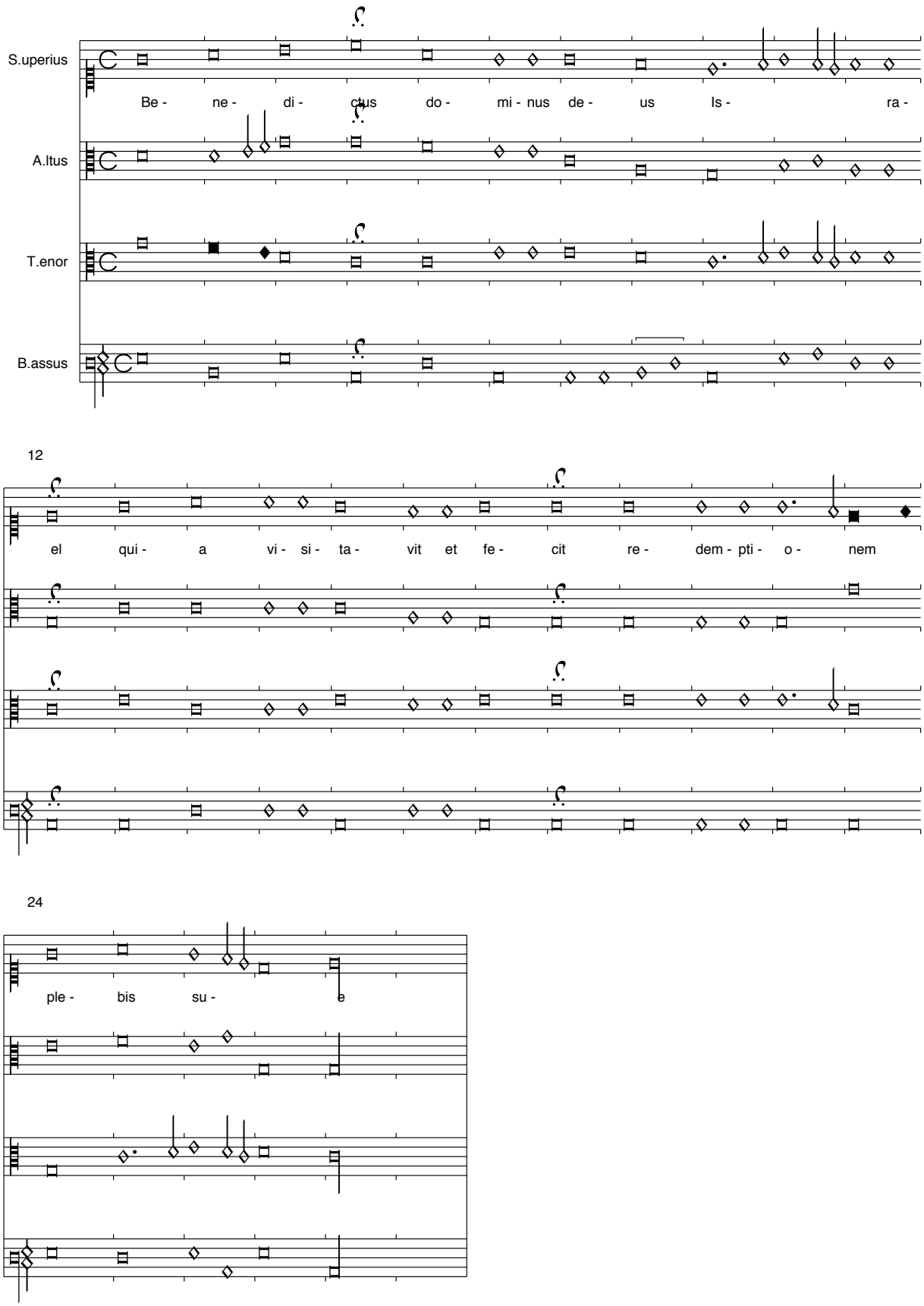
166


de - i no - stri in qui - bus vi - si - ta - vit nos



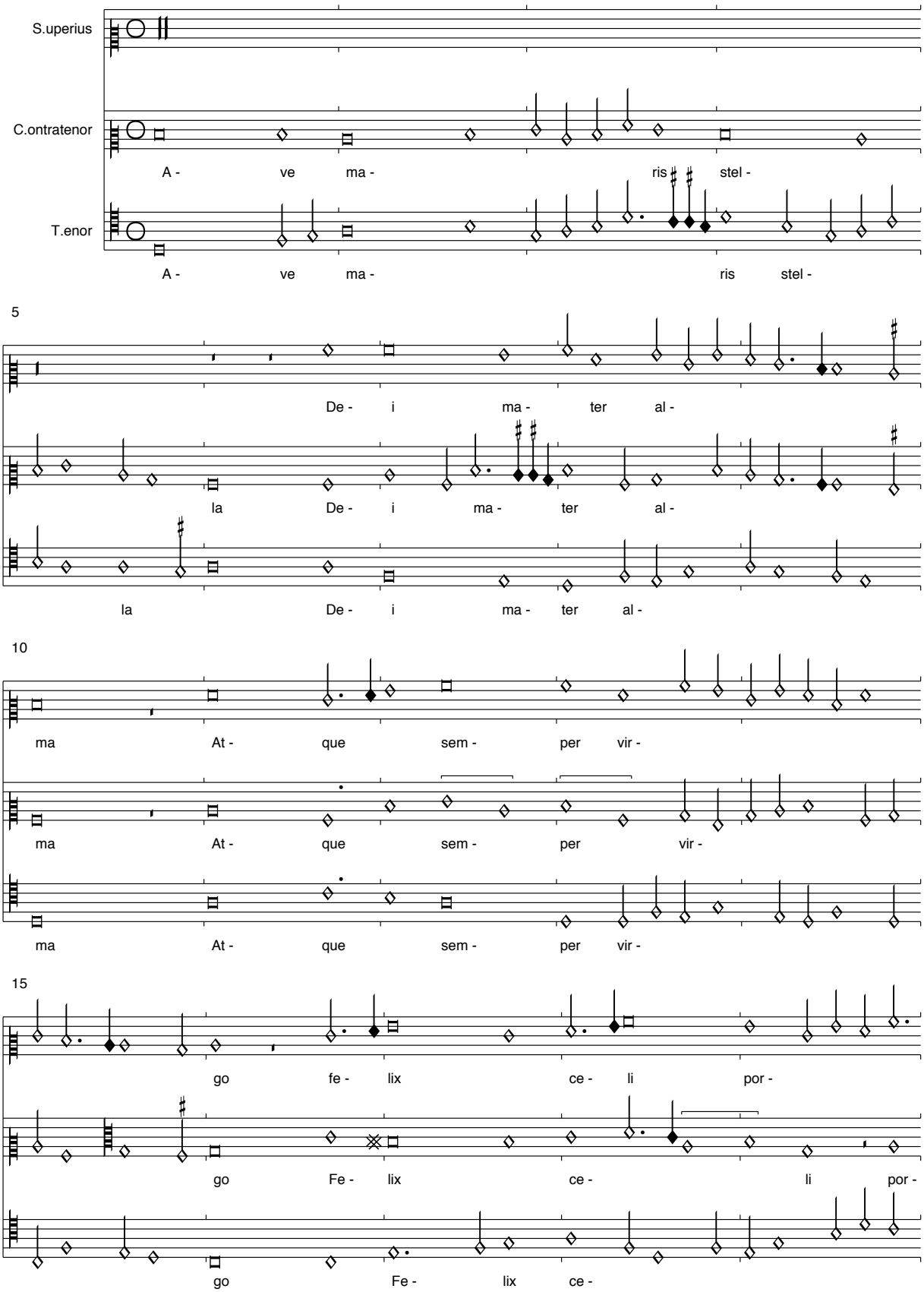
Beim Text handelt es sich um den Dankgesang des Zacharias.
Die unikale Musik enthält zahlreiche Dissonanzen und merkwürdige Fortschreitungen, die vermutlich keine der häufigen Schreibfehler dieser Quelle sind, sondern Zeugnis einer fast baukastenartigen Improviation.

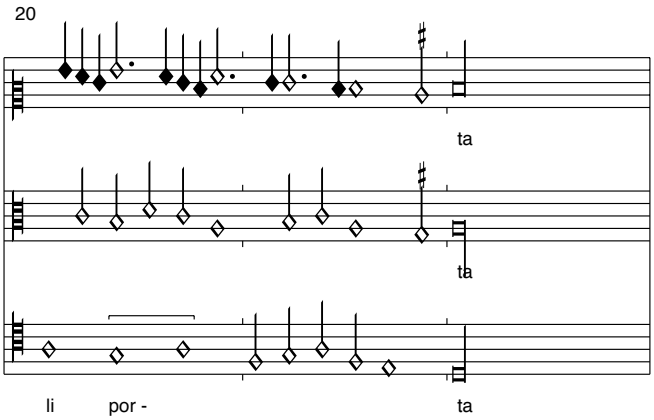
Benedictus dominus
Kapstadt, f. 55v-56r



Vermutlich kann man die Musik auf alle weiteren Verse benutzen.

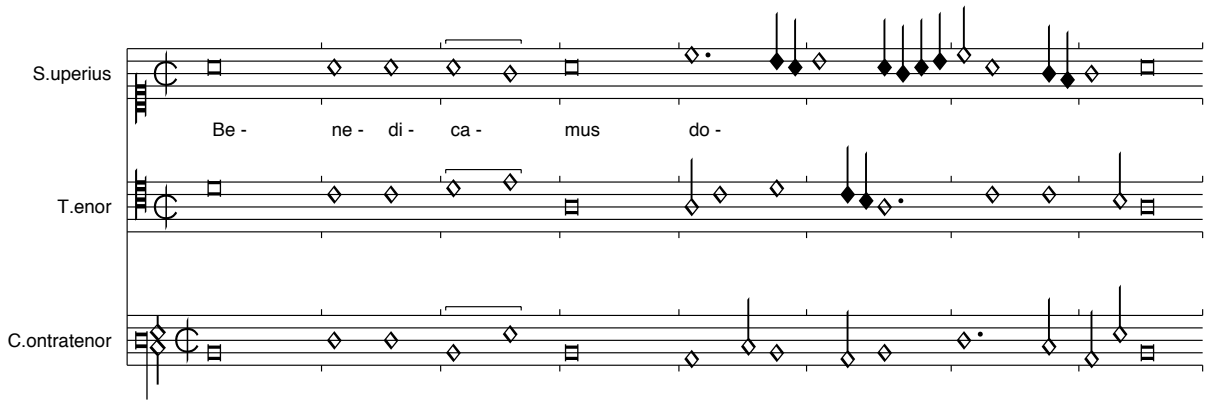
Ave maris stella
Kapstadt, f. 56v-57r

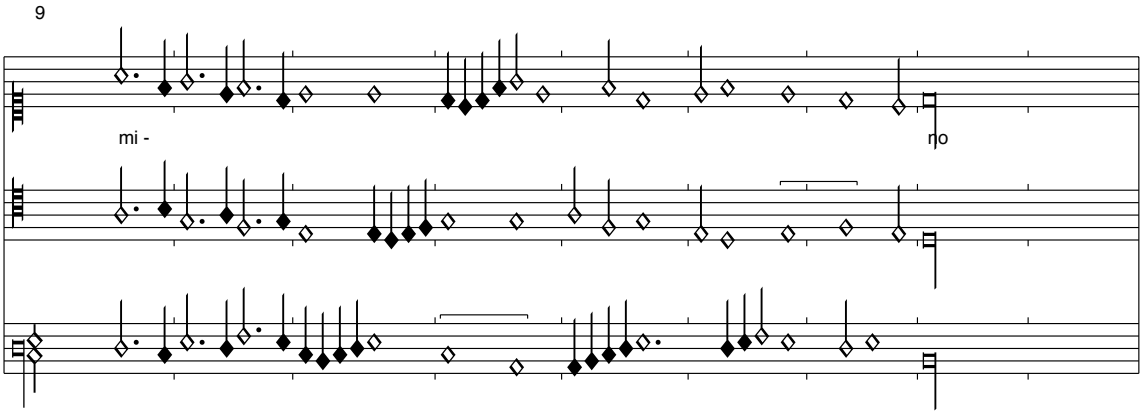



20
ta
ta
li
por -
ta

Benedicamus domino III

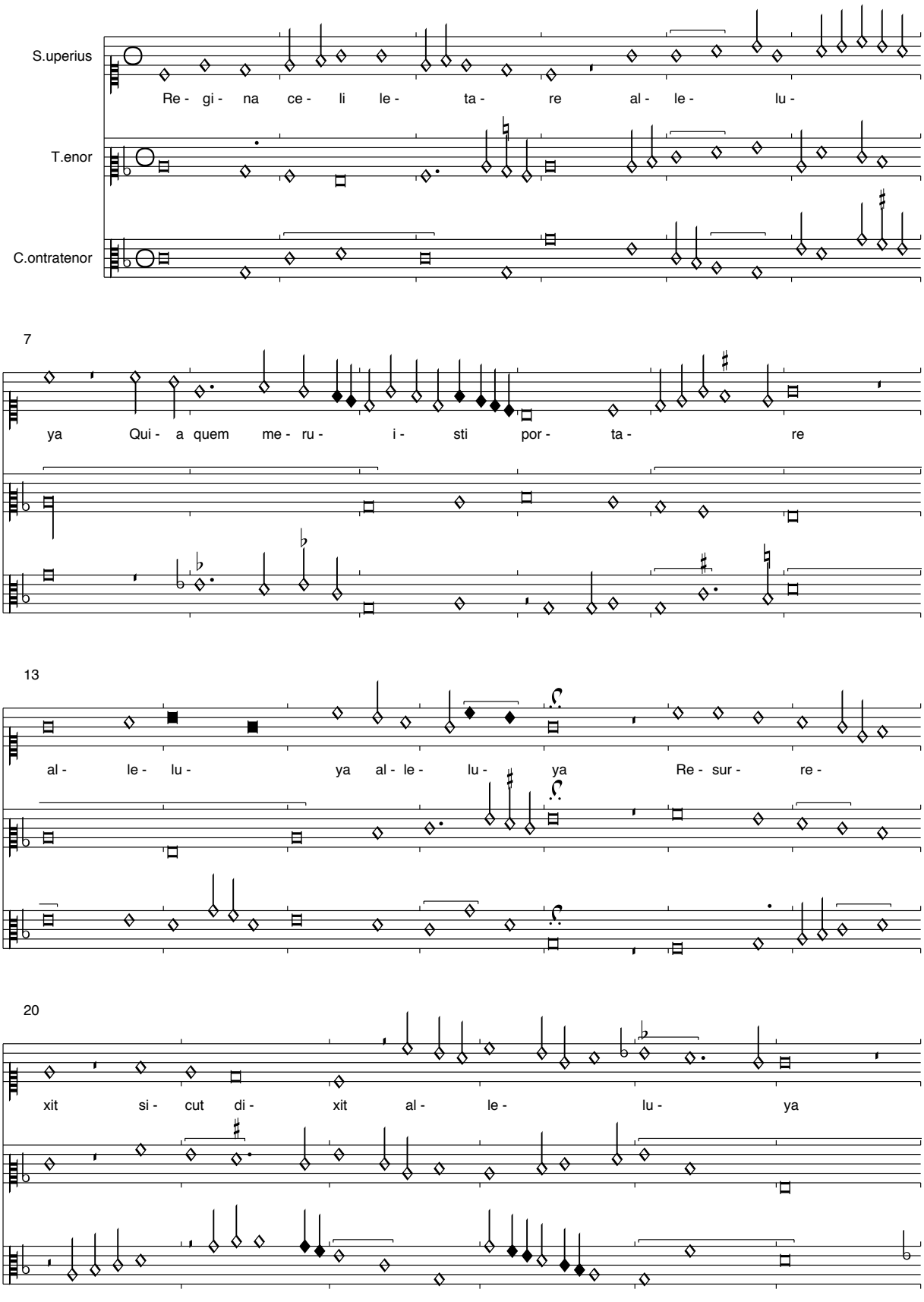
Kapstadt, f. 57r



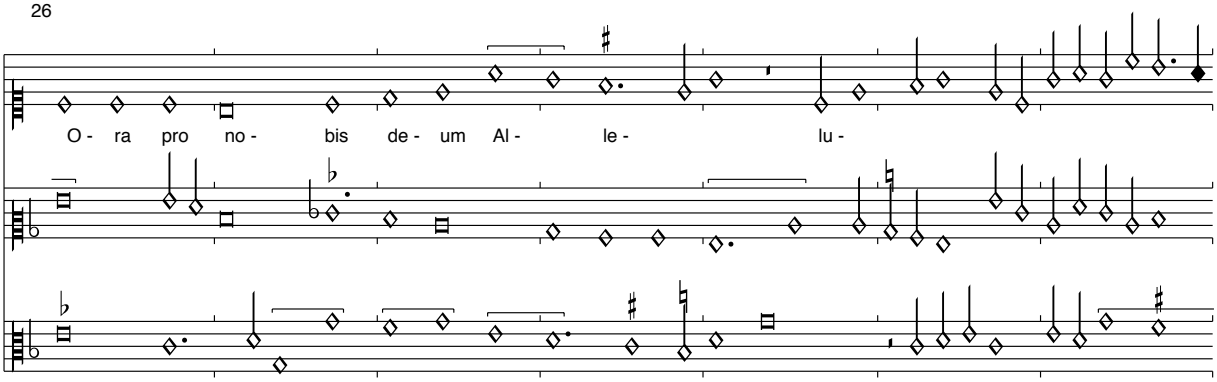


<Dufay>: Regina celi (Craindre vous veul)

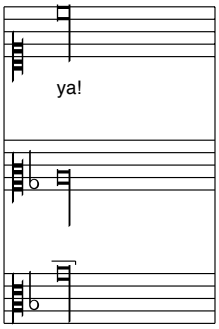
Kapstadt f. 57v-58r



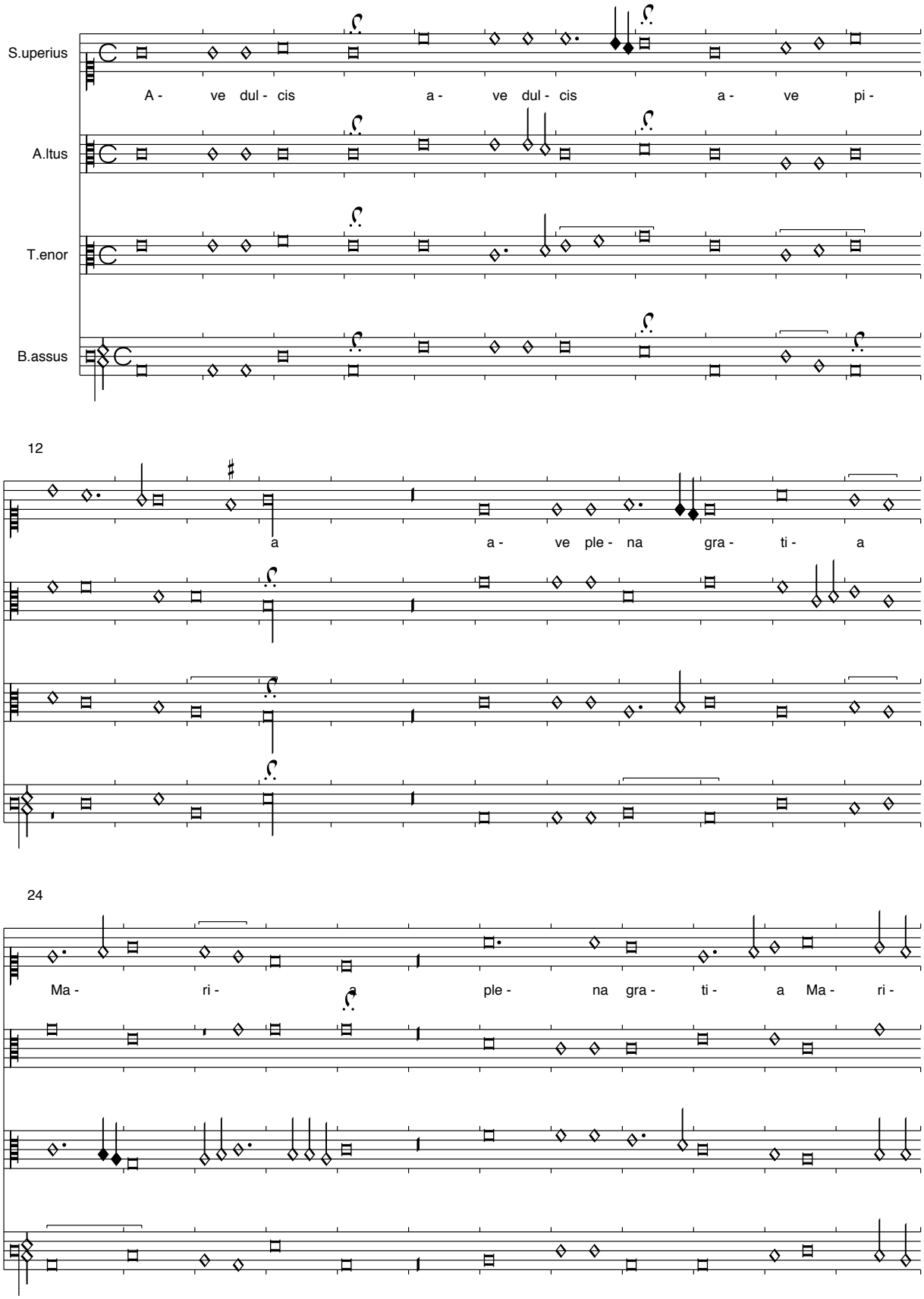
26

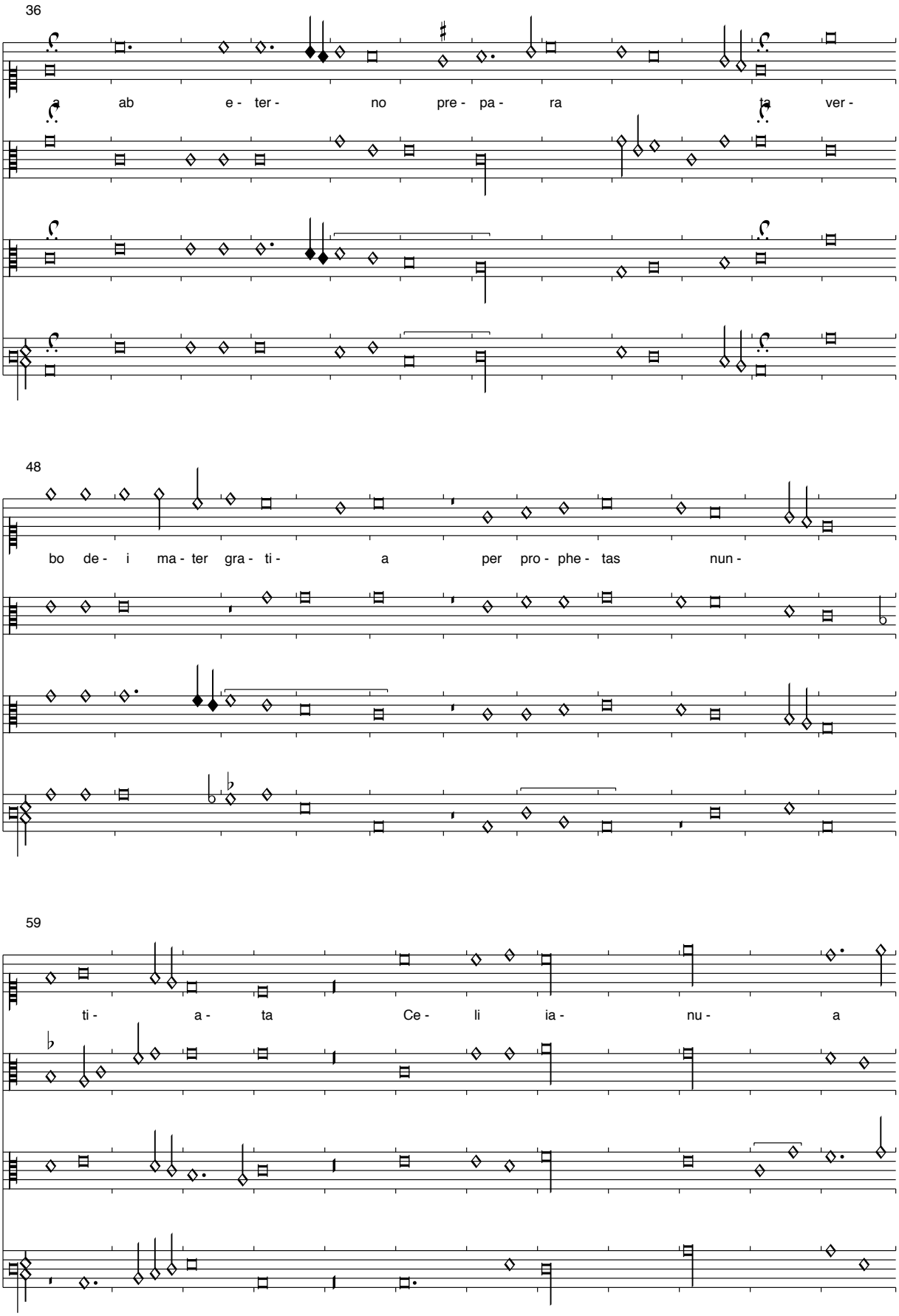


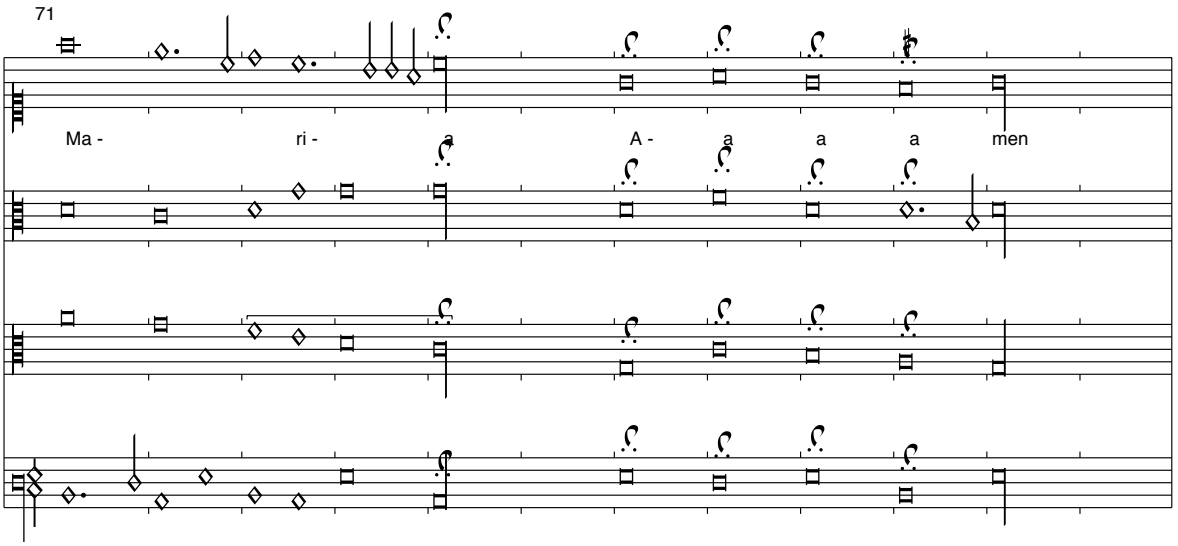
33



: Ave dulcis ave pia
Kapstadt, f. 58v-60r

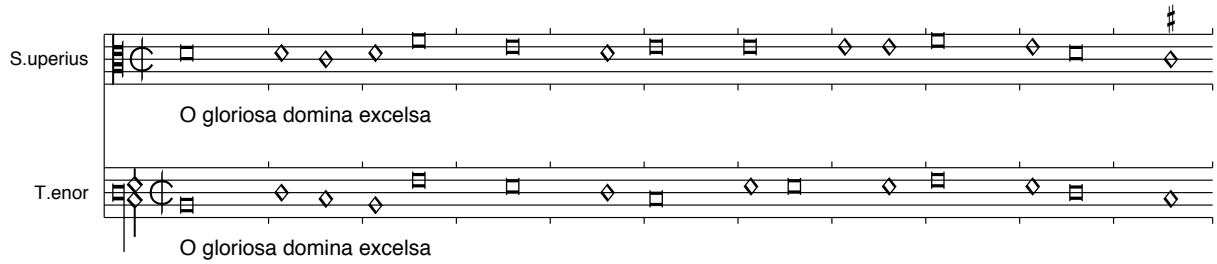


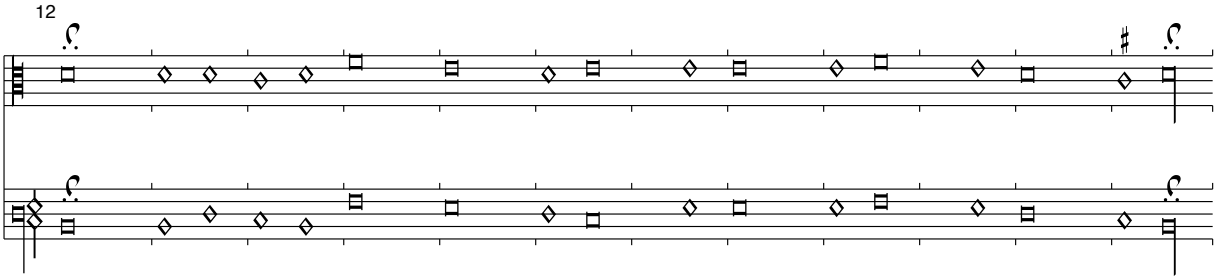

36
a ab e - ter - no pre - pa - ra ta ver -
48
bo de - i ma - ter gra - ti - a per pro - phe - tas nun -
59
ti - a - ta Ce - li ia - nu - a

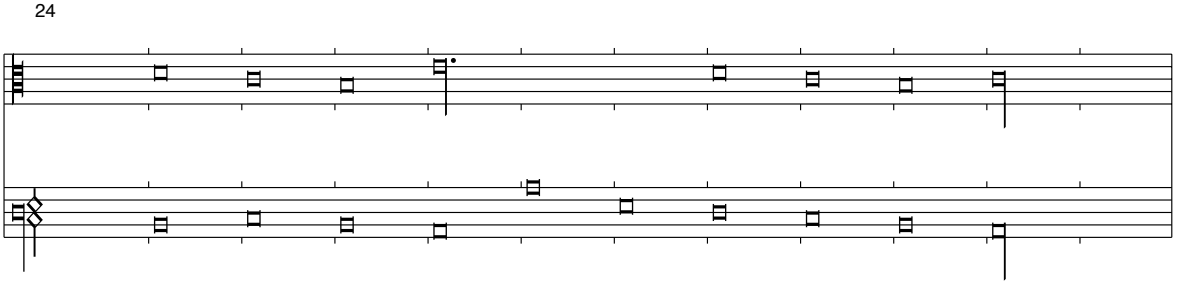

71
Ma - ri - a A - a a a men

O gloriosa domina

Kapstadt, f. 59v-60r

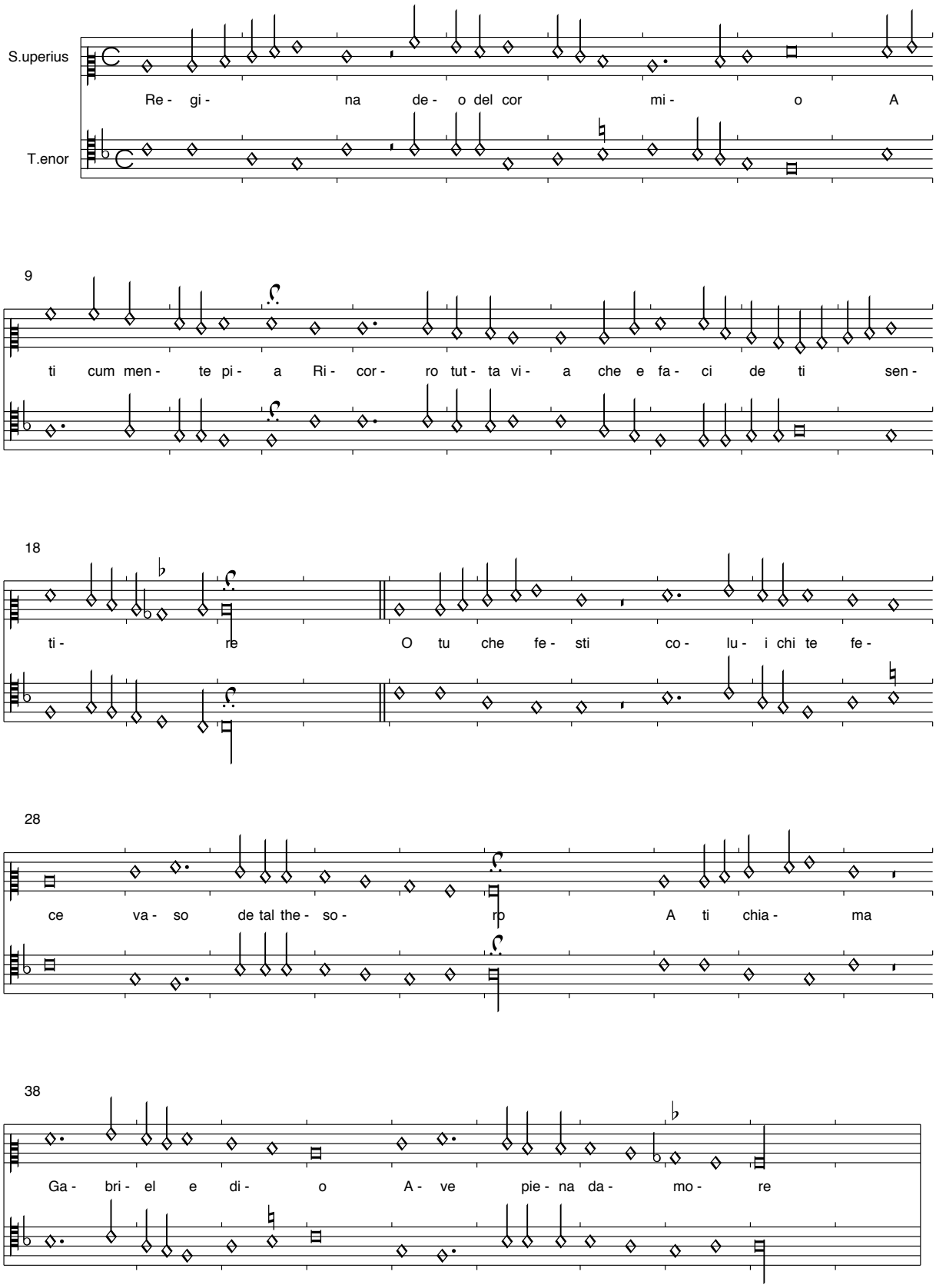






Regina deo del cor mio

Kapstadt, f. 60v-61r



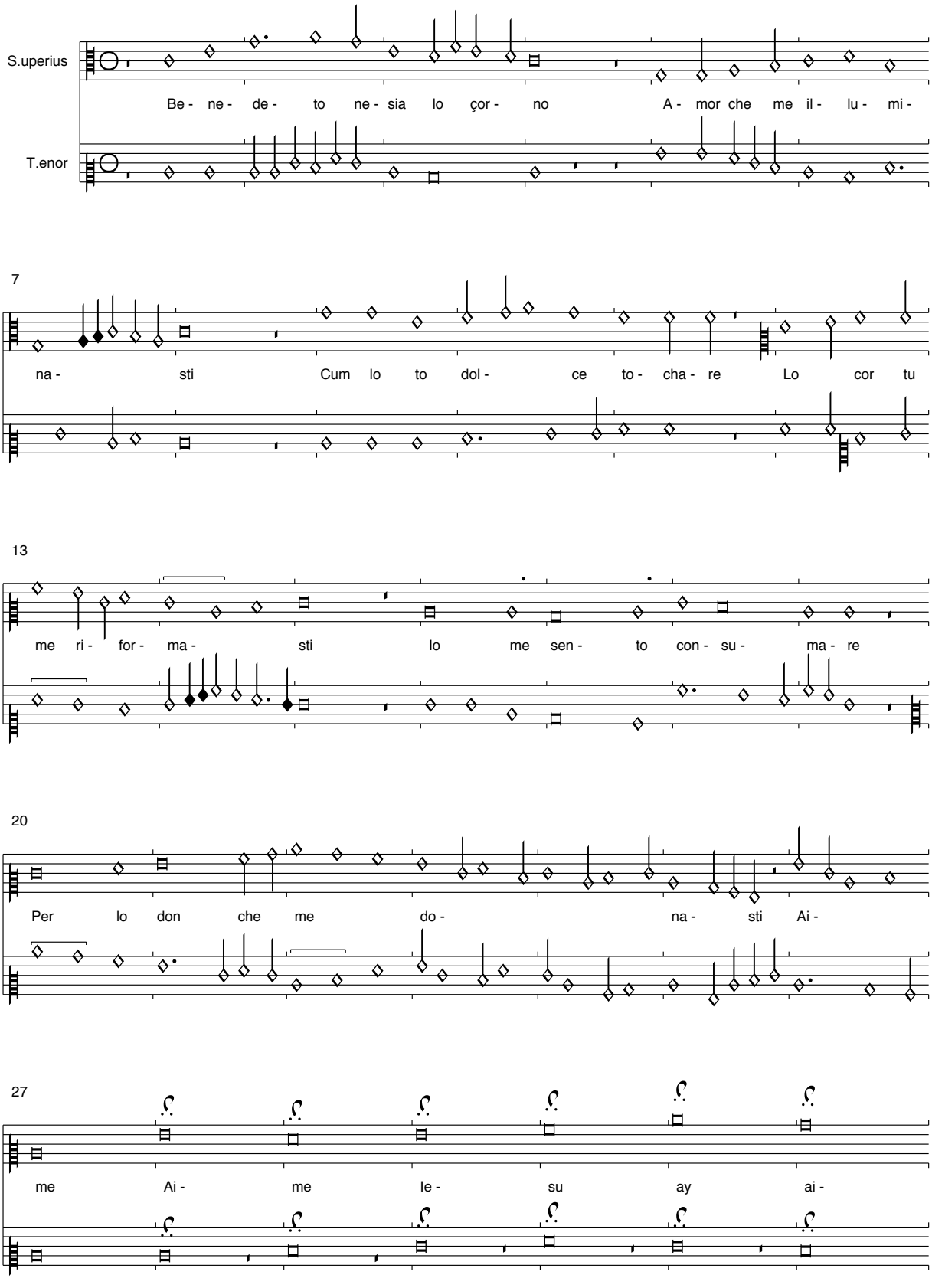
Weiterer Text:

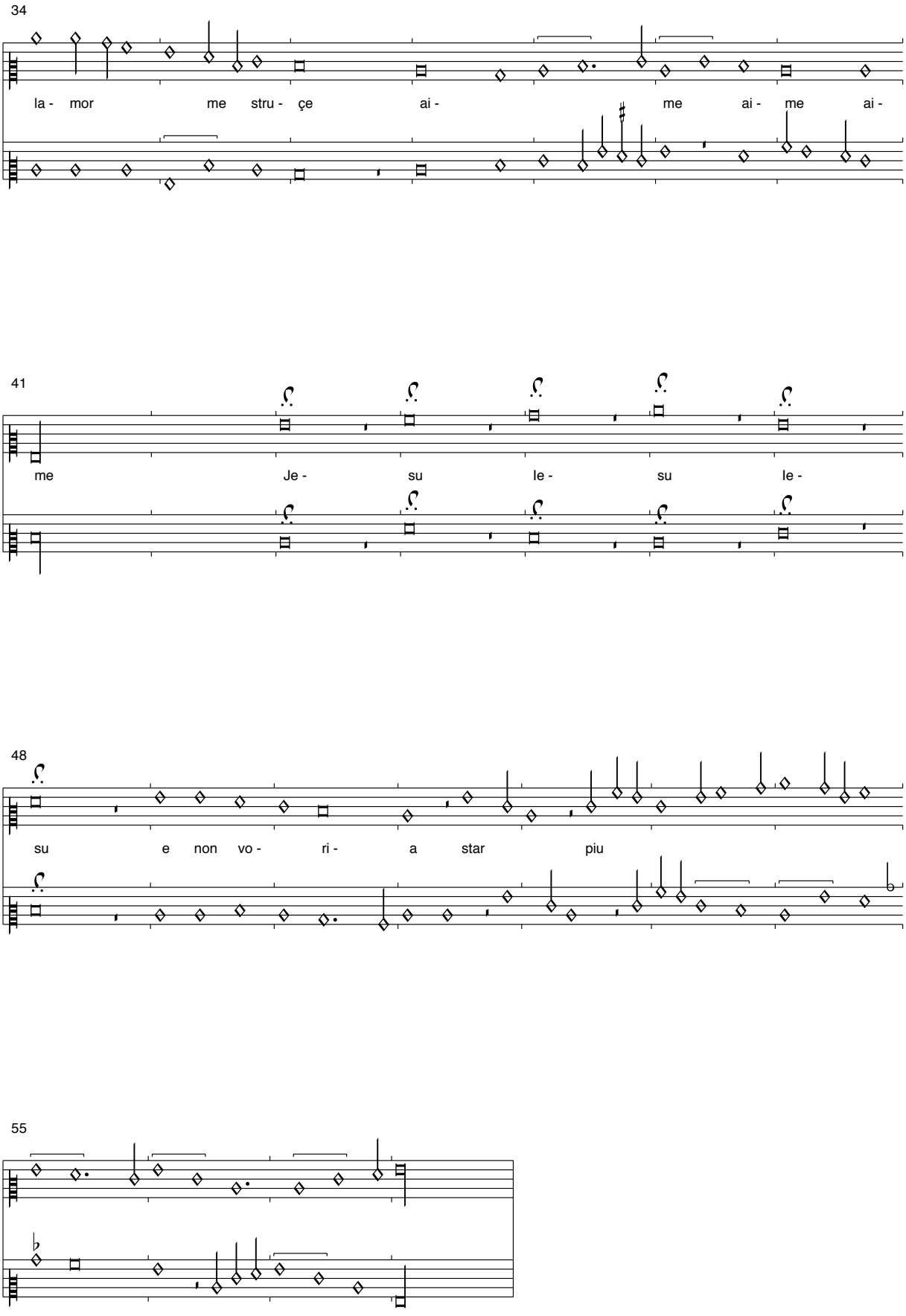
In te vene el redemptore
In te fa il figliolo de dio
El dolce signor mio
Per lo mundo redimere
Electa fusti quella biancha rosa
Ne lo divino consiglio
Per la piu sancta sposa
Chi may madre de figlio

Bella tu sei sopra ogni siglio
De ti naque il signor superno
Sopra sopra ti piaque venire
El re eterno
Langelo va dove e la donzela
E a ley scinclina
Ave di gracia plena
Diste ad alle

Benedeto ne sia lo çorno

Kapstadt, f. 61v-62r



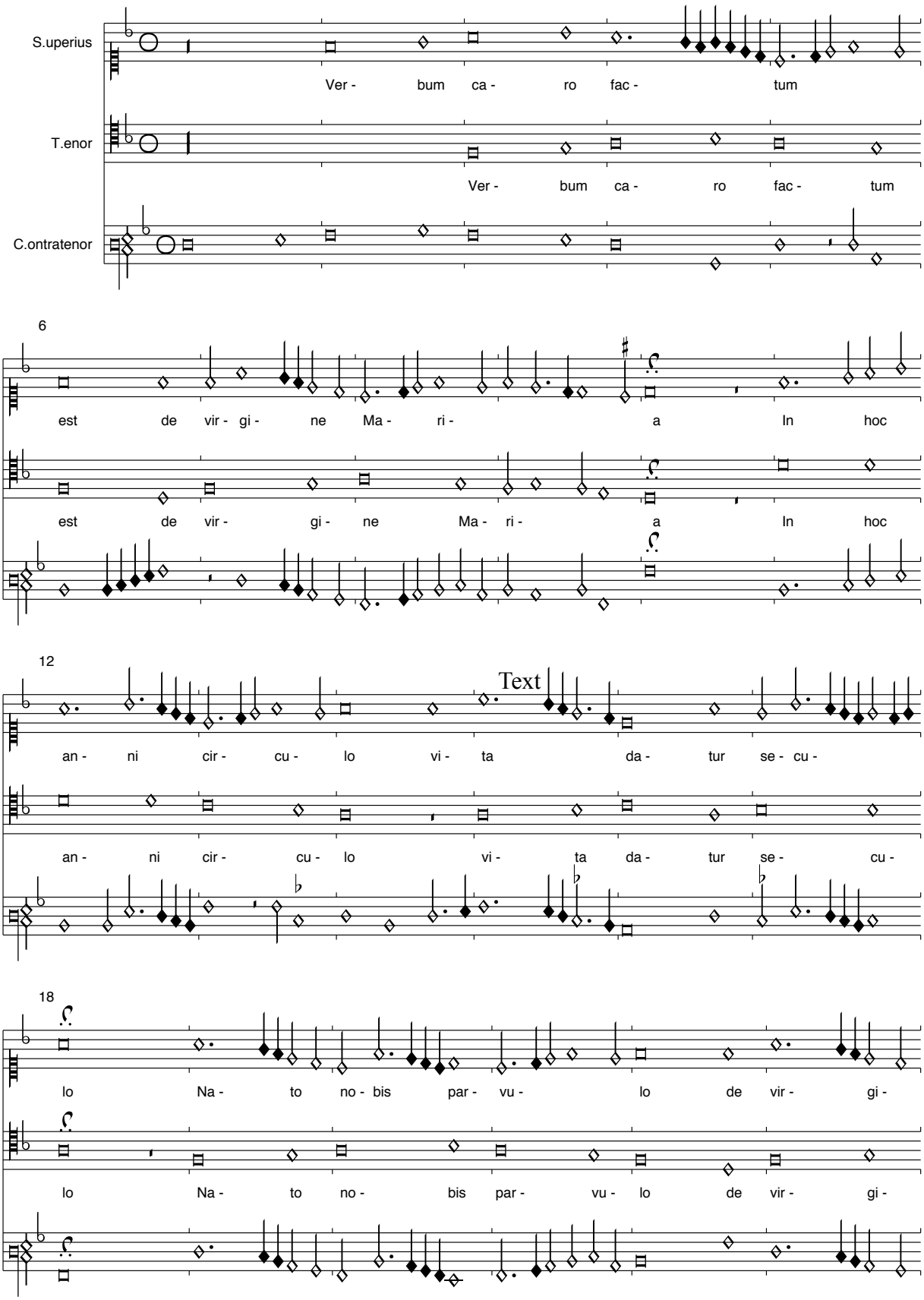

34
la - mor me stru - çe ai - me ai - me ai -
41
me Je - su Ie - su Ie -
48
su e non vo - ri - a star piu
55

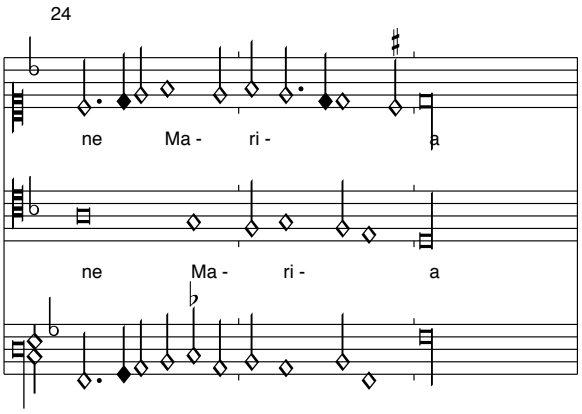
Lamor che may donato
come tel potero may dire
de cognoscere il mio peccato
e volerme repentire
dentro da me tuto sei intrato
e fami per ti languire - oyme-

Languisco e non so come
perche io non so che fare
sentendo el to alto dono
che mhay fato transmutare
de bestia me hay fato homo
solo per che te debia amare -aime-

Verbum caro factum est

Kapstadt, f. 62v-63r





Der Tenor ist eine vermutlich vorexistierende Melodie.

Fons de suo rivulo
nascitur pro populo de virgine Maria
fracto mortis vinculo

Stella solem protulit
sol salutem contulit de virgine Maria
nihil tamen abstulit

Ex virgine Maria
summi regis filja de virgine Maria
Plena datur gratia

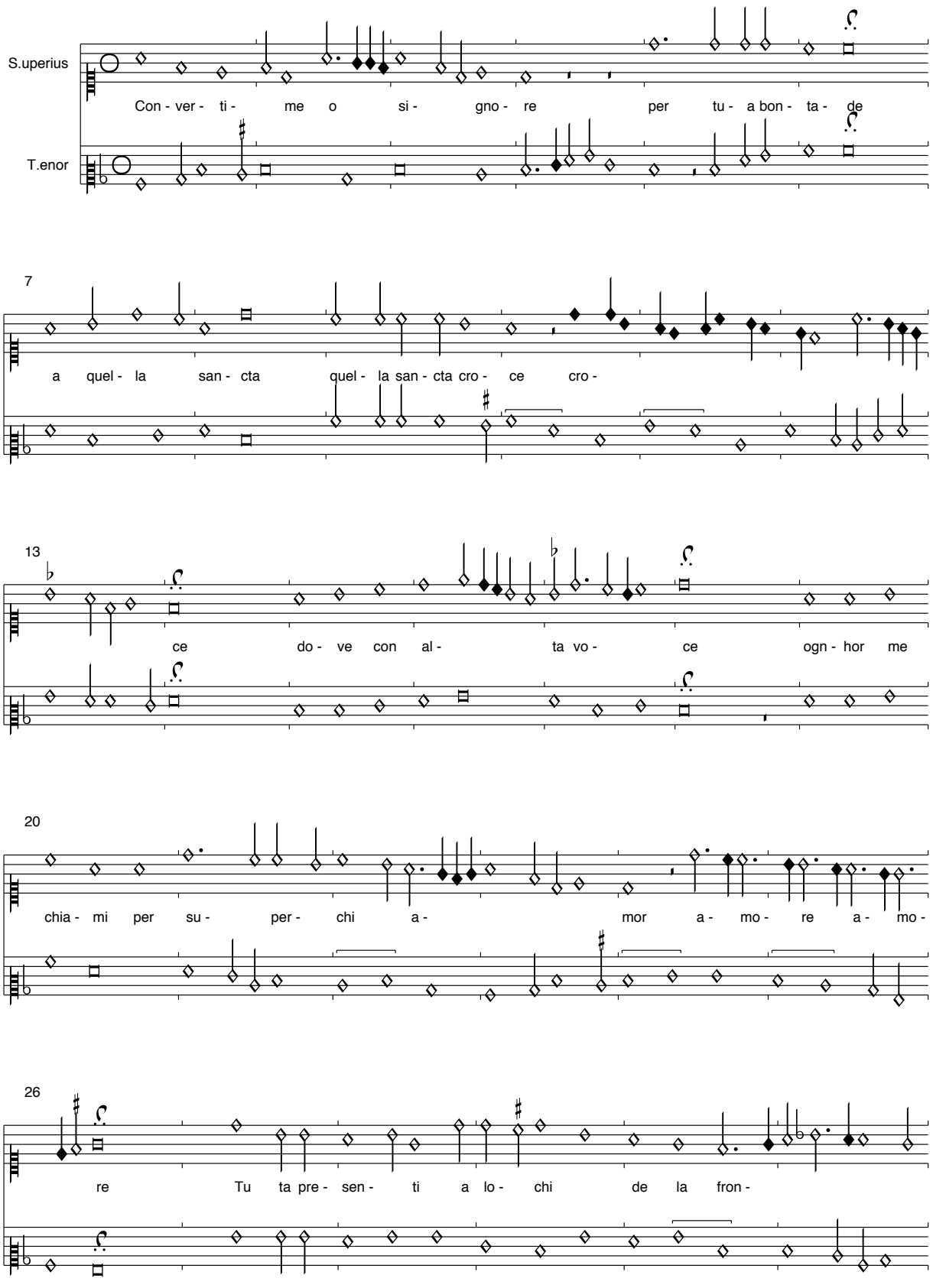
Quos vetustas suffocat
hic ad vitam revocat in virgo Maria Maria
nam se deus collocat

Sine viri copula
Florem dedit vircula cum virgo Maria
qui manet in secula

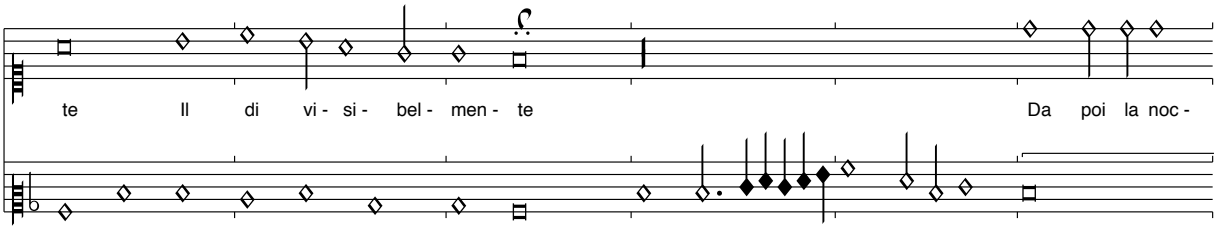
Ex divino flamine
non humano semine in virgo Maria
deus dataur femine

Convertime o signore

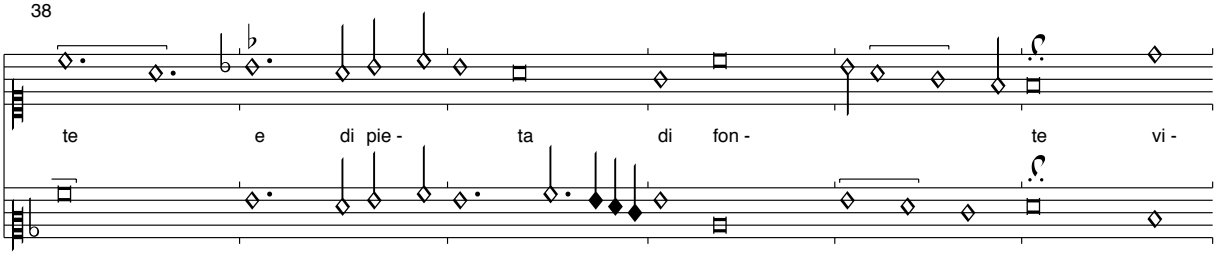
Kapstadt, f. 63v-64r



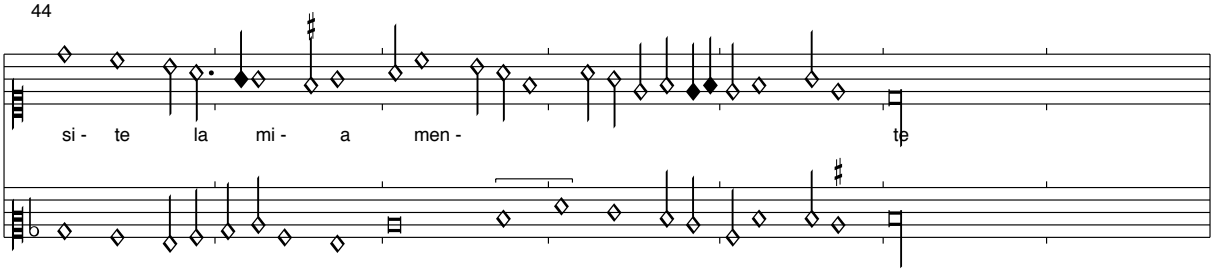
32


te Il di vi - si - bel - men - te Da poi la noc -

38


te e di pie - ta di fon - te vi -

44

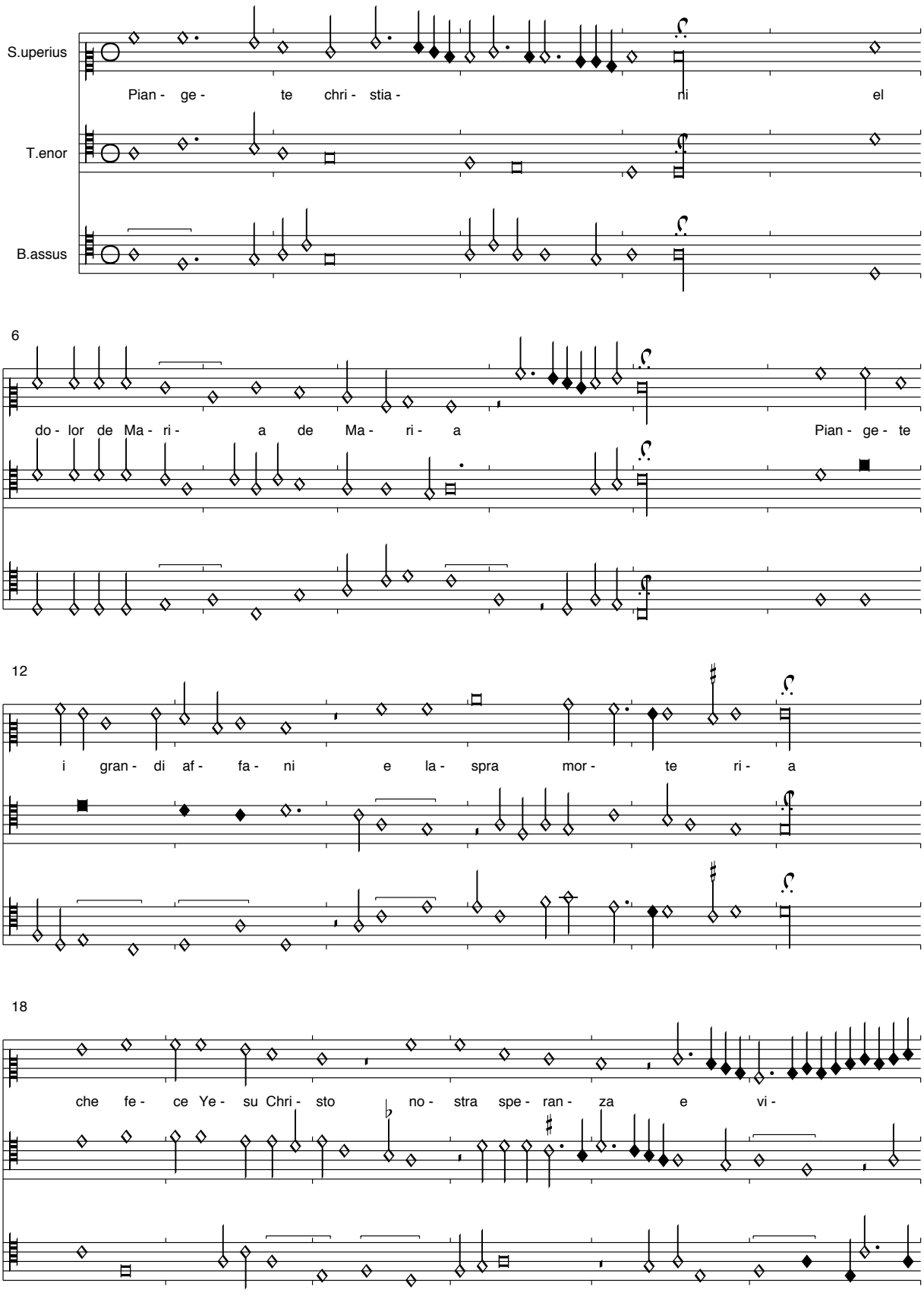

si - te la mi - a men - te

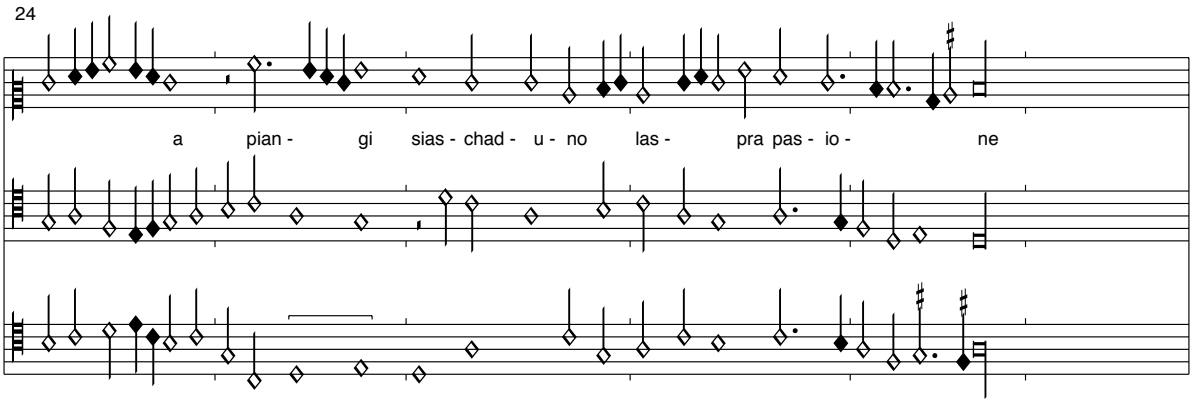
Die folgende Strophe ist noch der Musik unterlegt:

Io piu di te contemplando
o summo idio mirando
quel costato che so si perforato
sol per monstrare
del grando amor exemplo
Poi risguardando la gentil persona
Vede la insanguinata
Tuta la testa duna crudel corona
vedola perforata

Vedo si percosso le man e pedi
o summo excelso dio
che per lo peccato rio
in quella acerba croce ti riposi
Excelsa charita de perfecto amor
chal tuo populo portasti
Che dura morte et acerbo dolor
patir non dubitasti

Piangeti chritiani
Kapstadt, f. 64v-65r





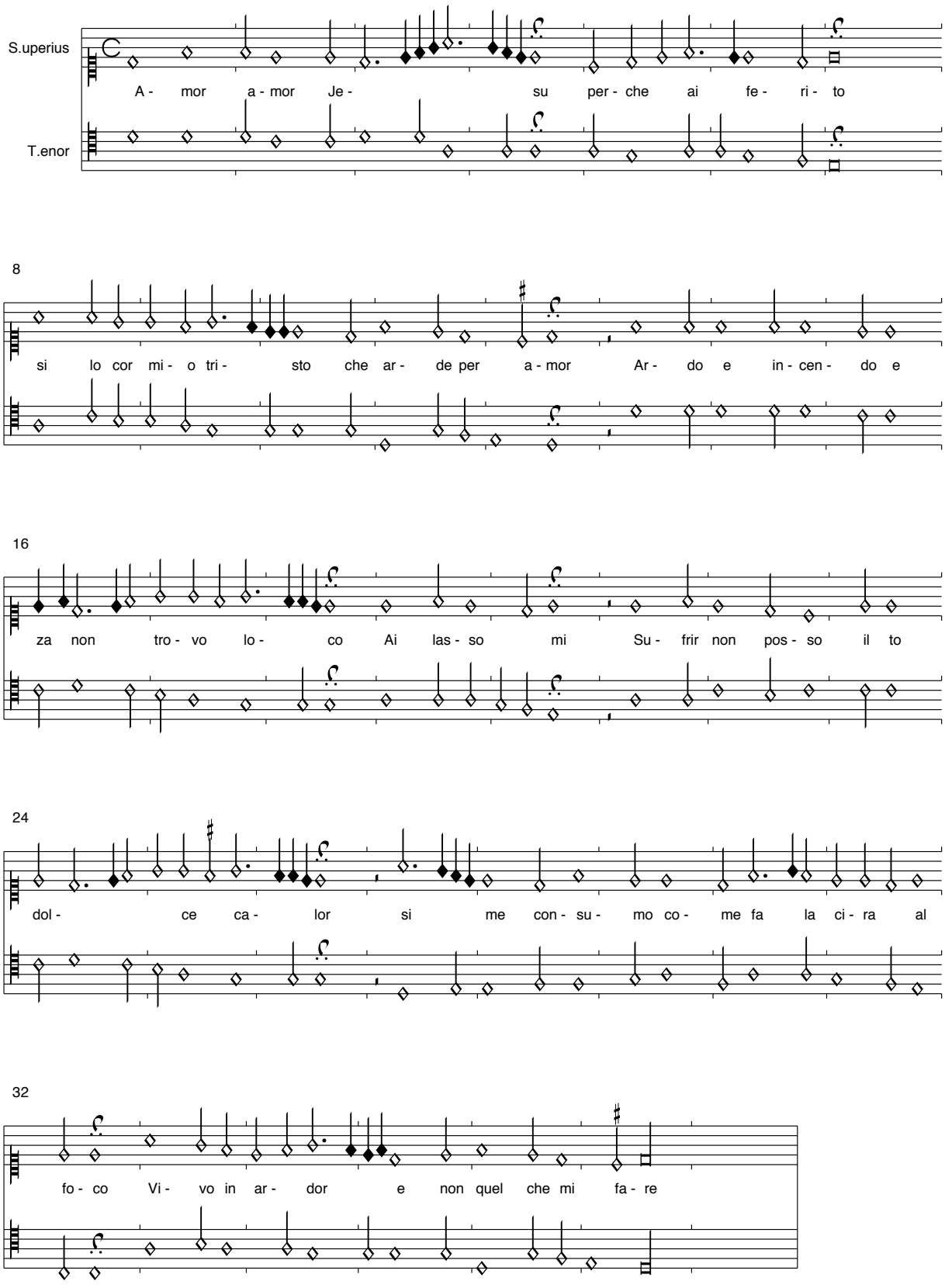
Wie in der vorigen ist eine Strophe unter der Musik notiert:

Piangete cum tuto il cor
la mente tuti quanti
de Yesu redemptore
stati in amari pianti
possa che i sepultura
vedete circum stanti
metere colui che mori
infra latroni

Guardate quel bel viso
de Yesu redemptore
col palido viso
e facto creatore
O Yesu Christo vero
questa pena e dolore so

Amor amor Jesu

Kapstadt, f. 66v-67r



unter den Noten:

Chiedo per dio poter fuzir un o poco
et in fornace me trovo collocato
Tenir secreto voria il dolce male
Ai lasso mi
Che per ti Iesu sustene il misero core
Questo ho provato ma niente me vale
Starmi lontano e sol pensar damor

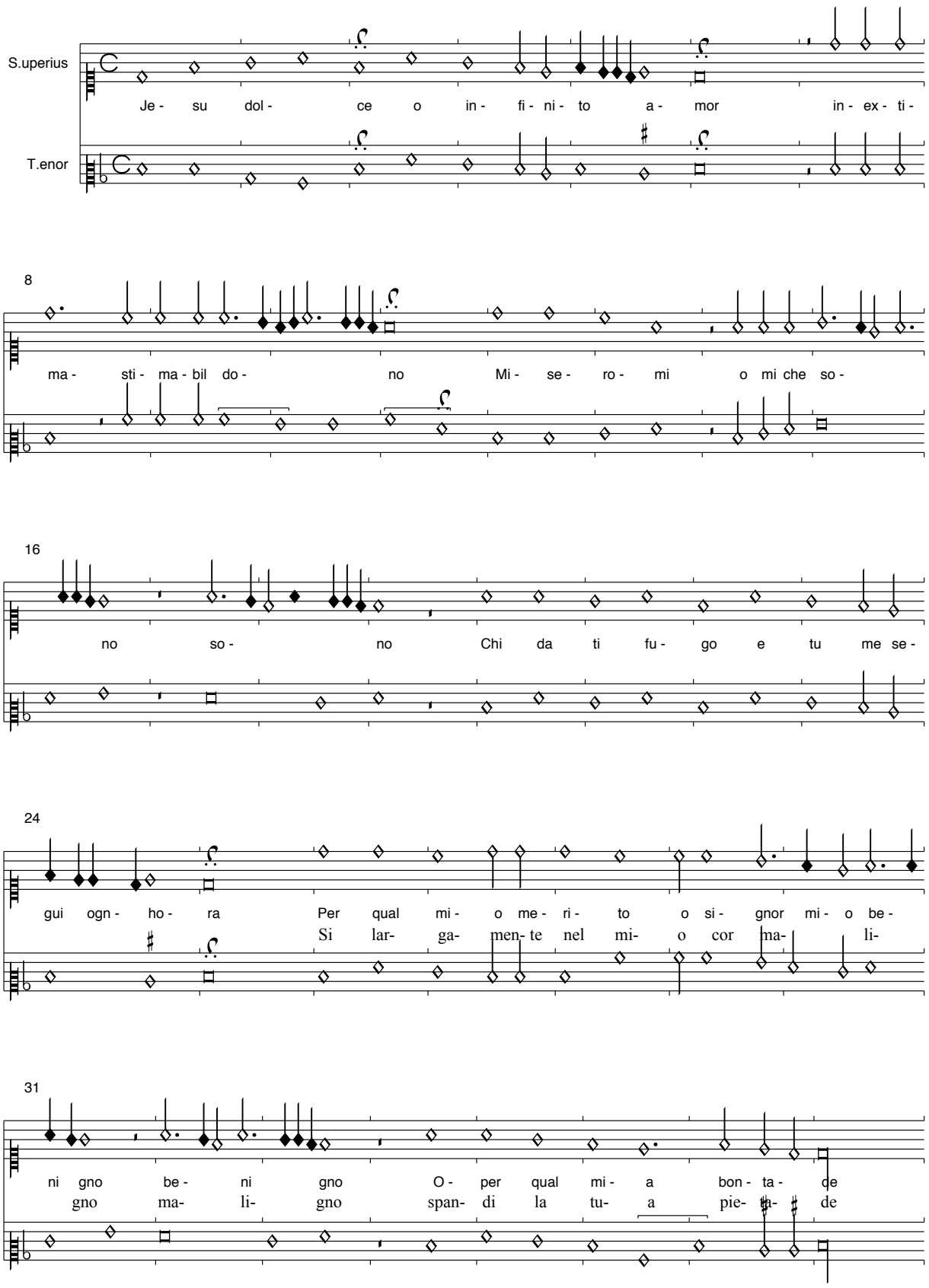
extra:

Provo tormento che dir non so cotale
Chel cor si fende per lo grando ardore
Dare non posso figura ne narrar.
Ai lasso mi
Come io non mora e languisca per amor
Pianger me fai e tuto consumare
quando io penso signor la tua beleza

Tuto stupito rimango a contemplar
come sei trino e suave in tua grandeza
Considerando anchor il tuo creare
Ai lasso mi
Ora chi poteria tacere i non parlar
de Jesu dolce charo il mio signore
Venuto e al mund per nui (?) recomparar

Iesu dolce o infinito amor

Kapstadt, f. 67v-68r



Lanima mia che sempro offeso tha
si dolcemente chi ami
che par ben che tu lami
come bon padre e non come signore
zamay non resti a mille dolci modi

chiamare lanima a te
hor di me signor mio
de che te godi. Cha tu veduto in me

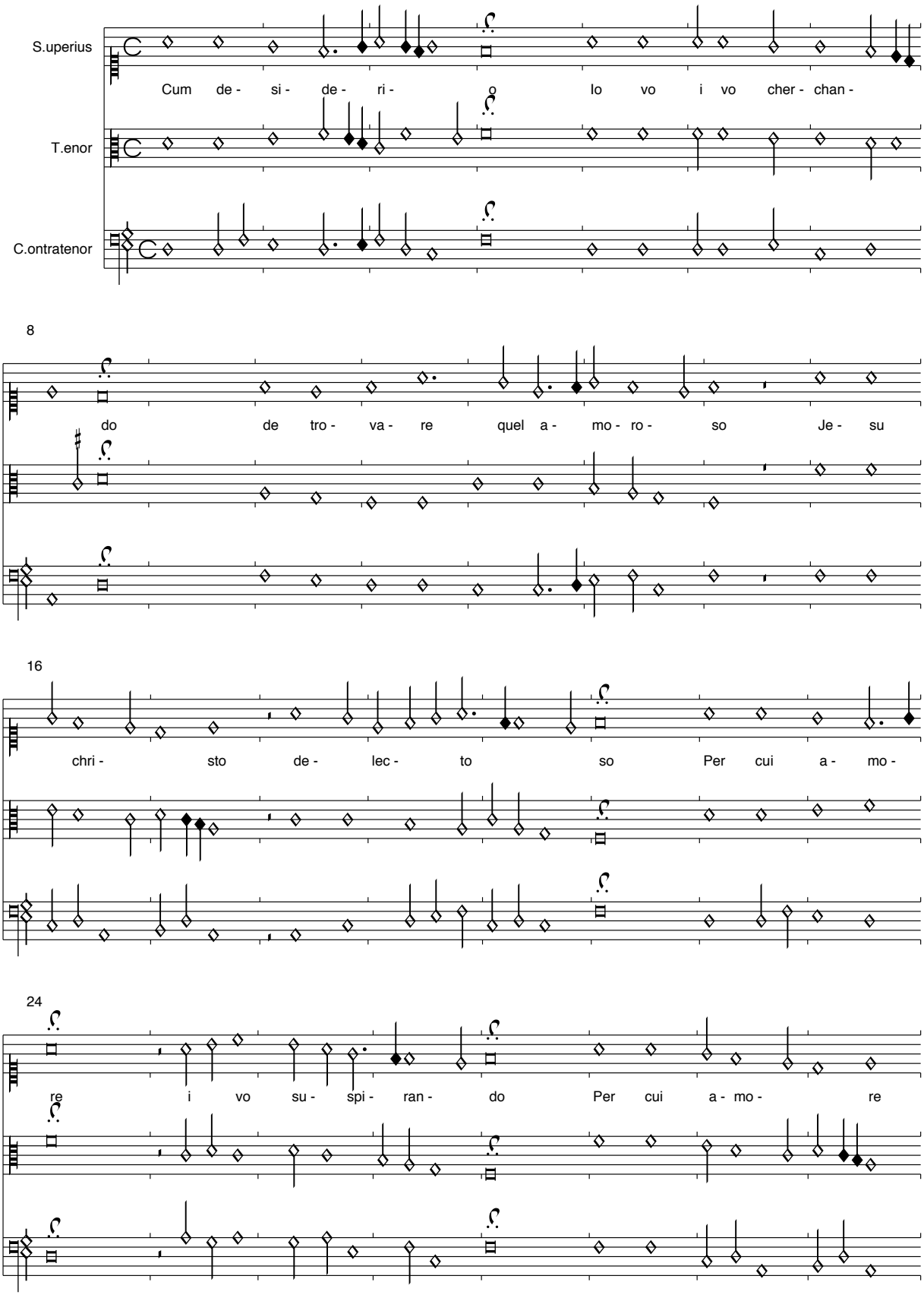
Io pensi qual io sia e qual tu sei: tu lumo ben perfecto
Chio pien de diffecto pien dogni peccato e pien dogni fector
com piu te offendo tanto piu me sei: cortesi a perdonare
tanti gravi peccati i erori mej: no te pono fare turbare

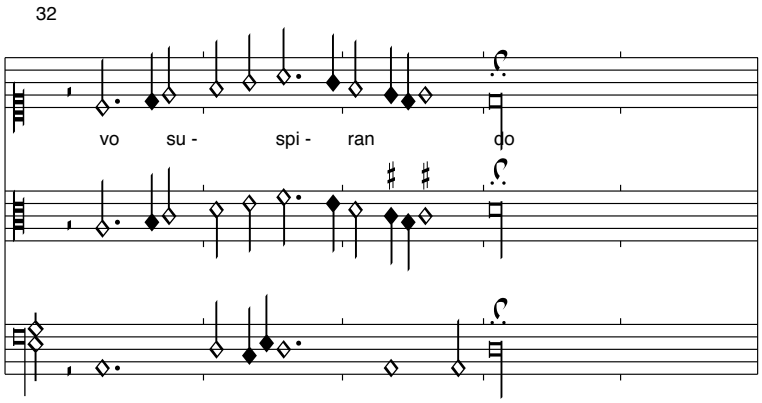
Anci me vene si dolce a lusingare
chel pare che mabbi offeso
o amor non o non inteso
de che vil cosa sei facto amator
non basti che una volta tu portastj
si vil morte per me

hor non te par chel sangue sparte basti
a trare lanima a te

Cum desiderio io vo cerchando

Kapstadt, f. 68v-69r





unter den Noten:

Suspirando per amore
Vo cerchando il mi dilecto
Possa non trovo il mio cor
Tanto e per amor constreto

separat:

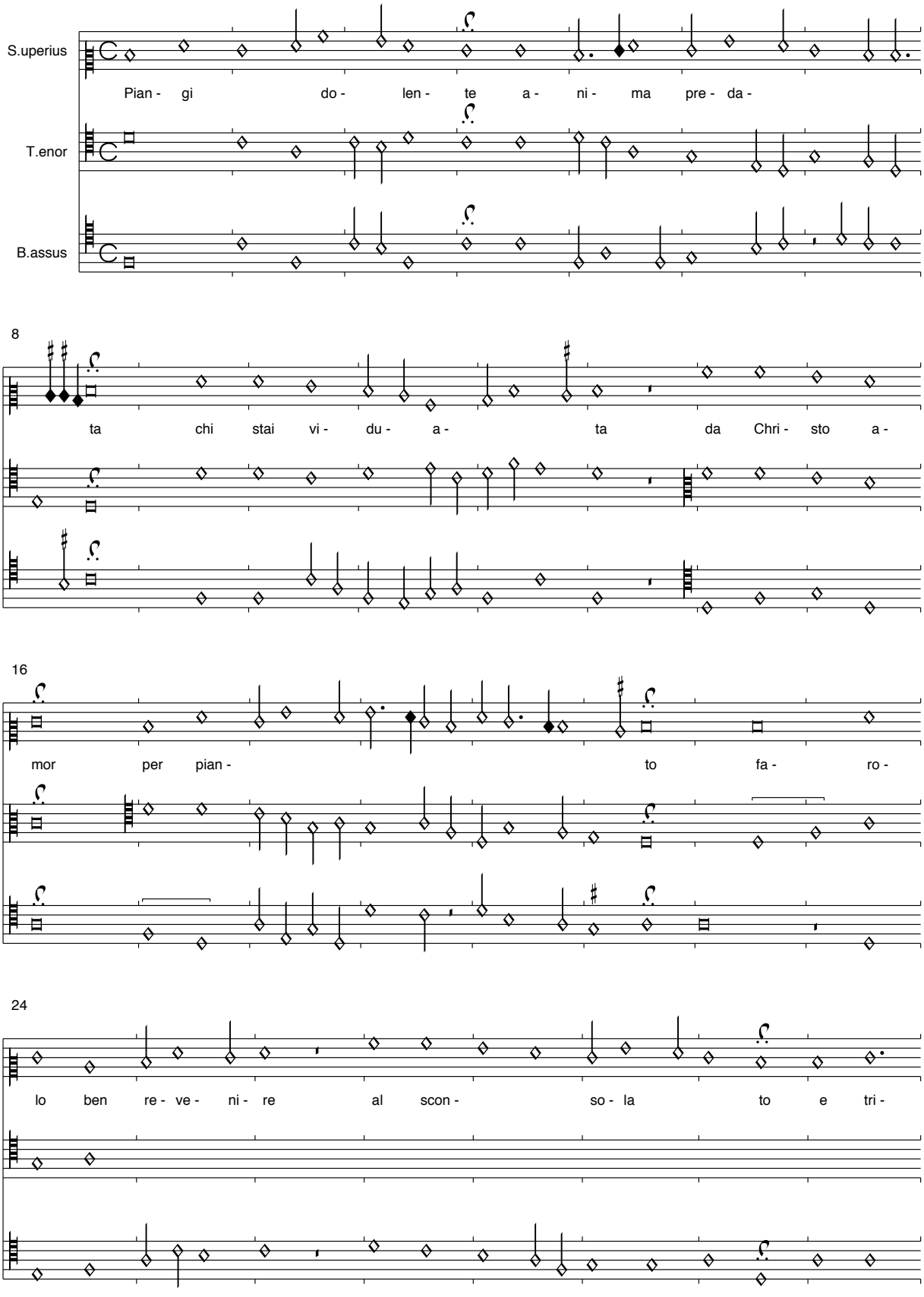
Cum desiderio io pur asprecto
di trovare da lui mercede
Date li ho il cor e la fede
sempre a lui mi recommando

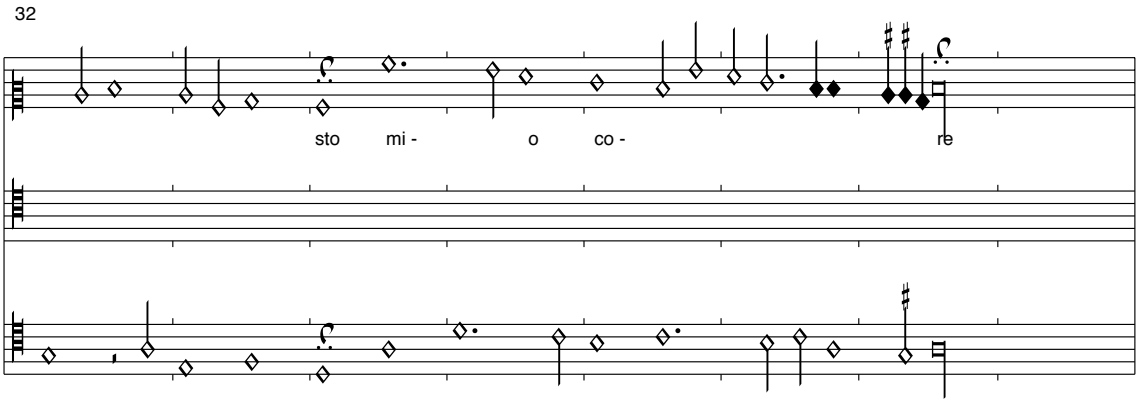
Ricommandogli il cor mio
poi che damor lha infiamato
Priego lui chel mio desio
non li sia dimenticato

Quanto io lho desiderato
non lo dico in questo canto
Ma piu volte com gran pianto
per amor lo vo chiamando

Piangi dolente anima predata

Kapstadt, f. 69v-70r





Der Tenor ist nur teilweise erhalten, da die Seite abgeschnitten wurde.

E voglio pianzere perch io me invito
che o perduto Patre e marito
Christo piacente
Filio fiorito da mi partito
per il mio gran fallire

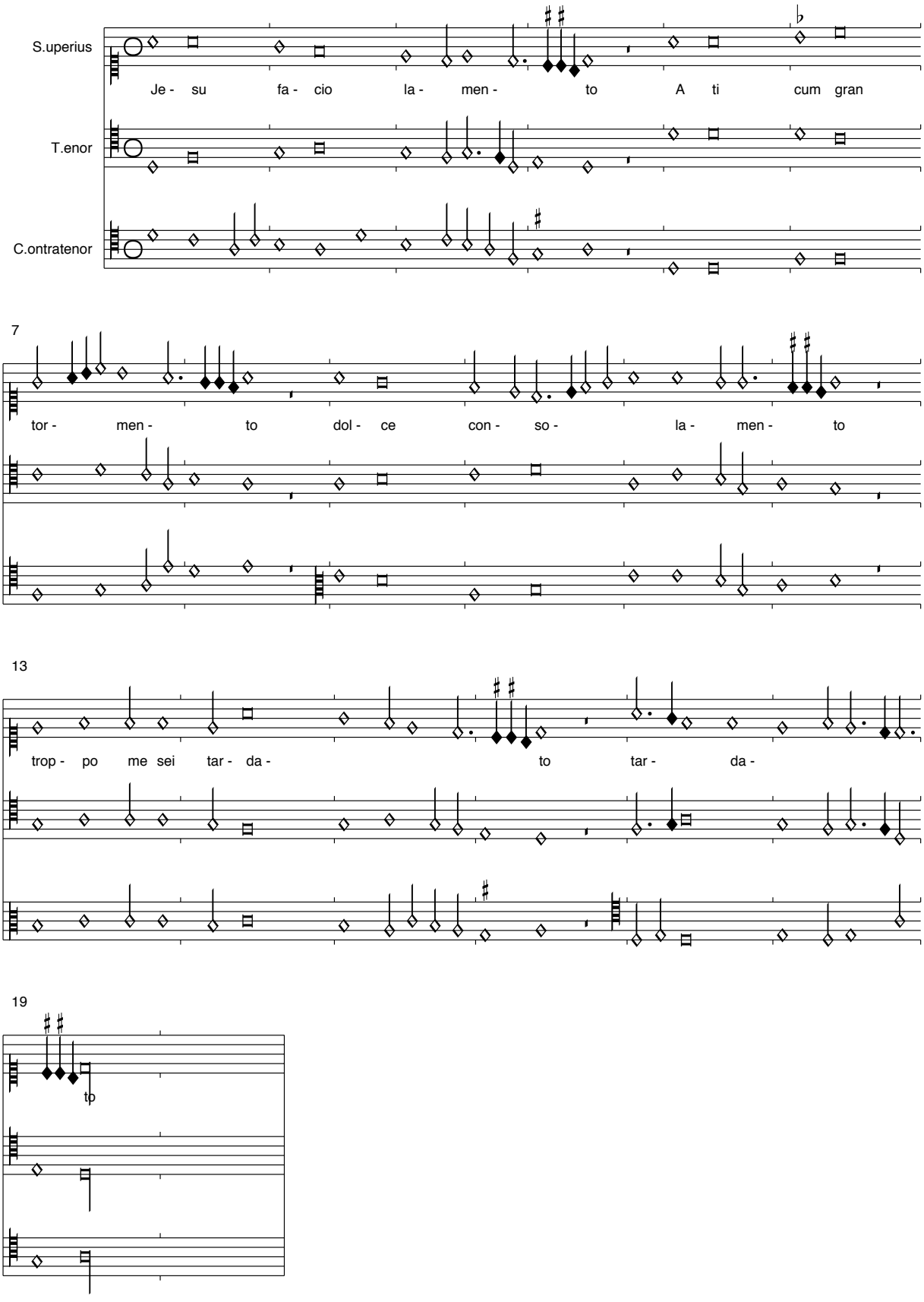
O Jesu dolce dove mhai lassata
infra li inimici costi desolata
Sum affalita da molti peccati
E per resistencia non azo valore

O Jesu christo come el poi sufferrire
da cossi rea morte farmi morire
Da mi licentia chio me possa fenire
che me occidero cum grande fervore

O chy mei hor come non finiti
de pianger tanto chel lume perditi
perduti chavite la grande heredita
de riguardare al polito splendore

Jesu facio lamento

Kapstadt, f. 70v-71r



unter den Noten:

Jesu speranza mia
dime per cortesia
se le per mia folia
che tanto tho expectato

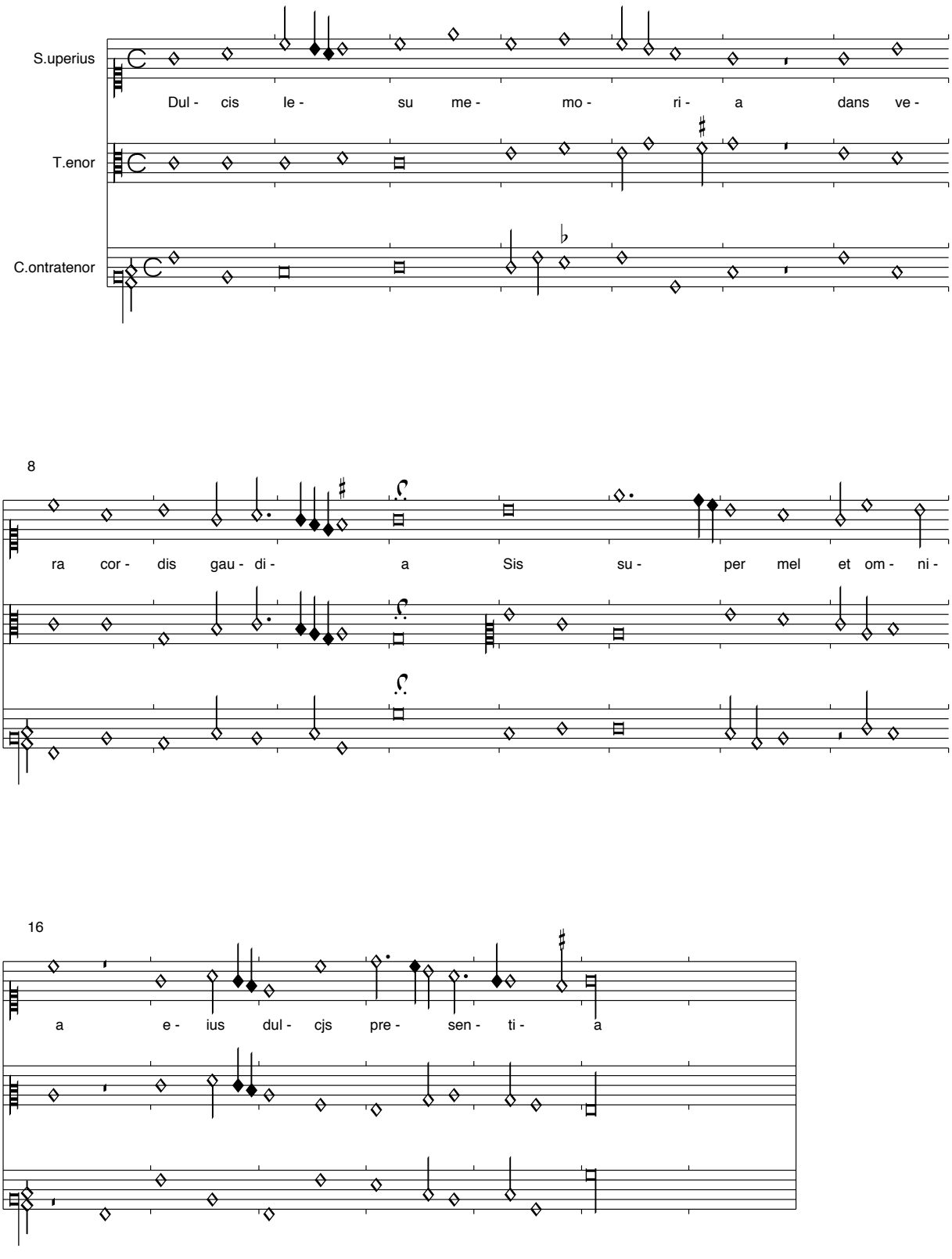
extra:
Jesu per ti languisco
amor per ti patisco
si forte indebelisco
che par che esca il fiato

Jesu che tanto ardore
io sento per tuo amor
tant si me arde il cor
se sta de ti infiamato

Jesu io te ho sentito
amor si saporito
perzo te ho compito
de ti fir satiato

Jesu de vita amore
fiume de gran dolciore
fornace de gran calore
che cor me hai infiamato

Dulcis Jesu memoria
Kapstadt, f. 71v



In diesem Stück musste eine außerordentlich hohe Zahl an rhythmischen Fehlern korrigiert werden!

unter den Noten:

Nil canitur suavius
auditur nil iocundius
nil cogitatur dulcius
quem Iesus dej filjus

extra:

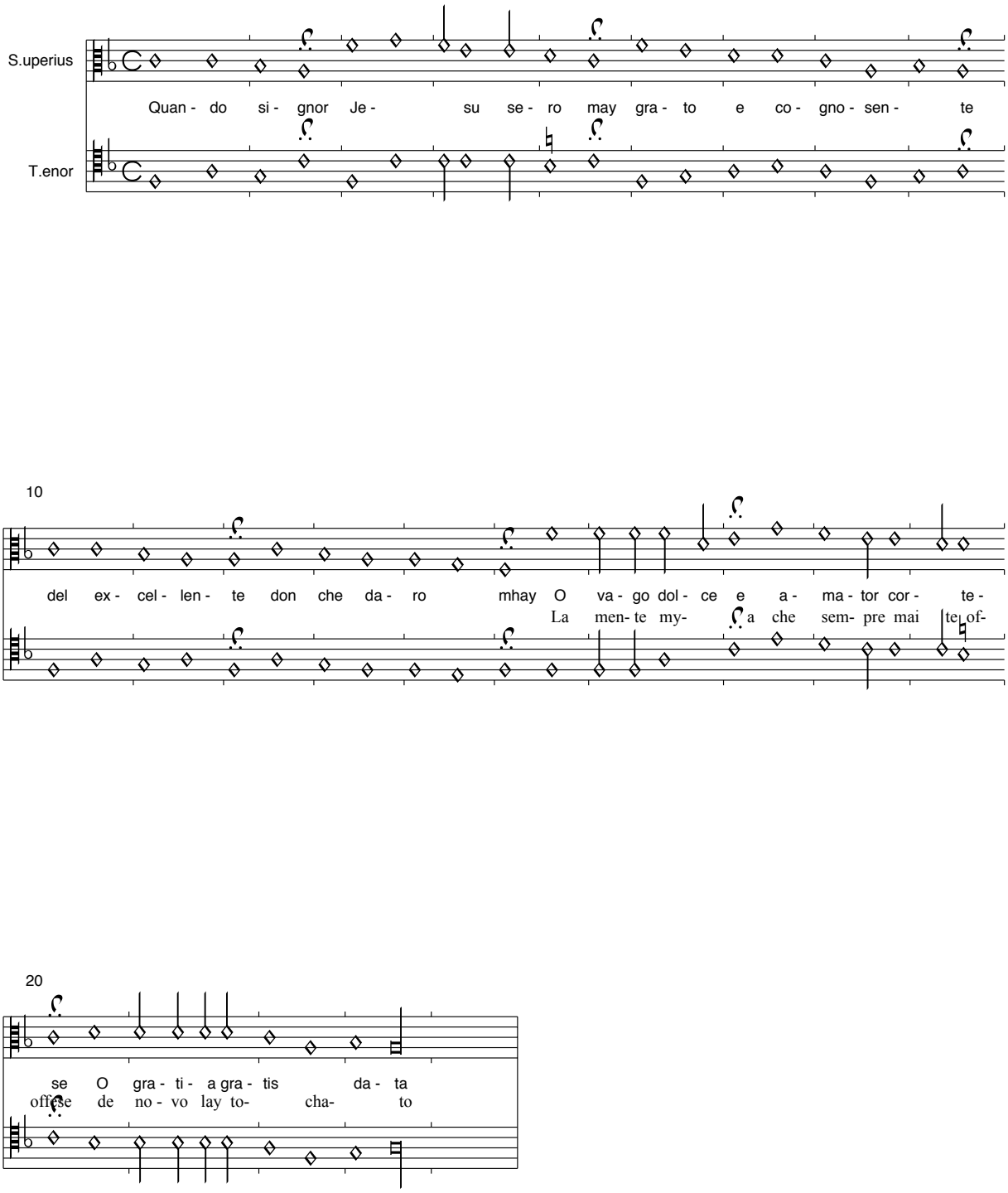
Jesu spes penitentibus
quem pius es petentibus
quem bonus te querentibus
sum quid inventientibus

Jesu dulcedo cordium
fons vivus lumen mentium
excedis omne gaudium
et omne desiderium

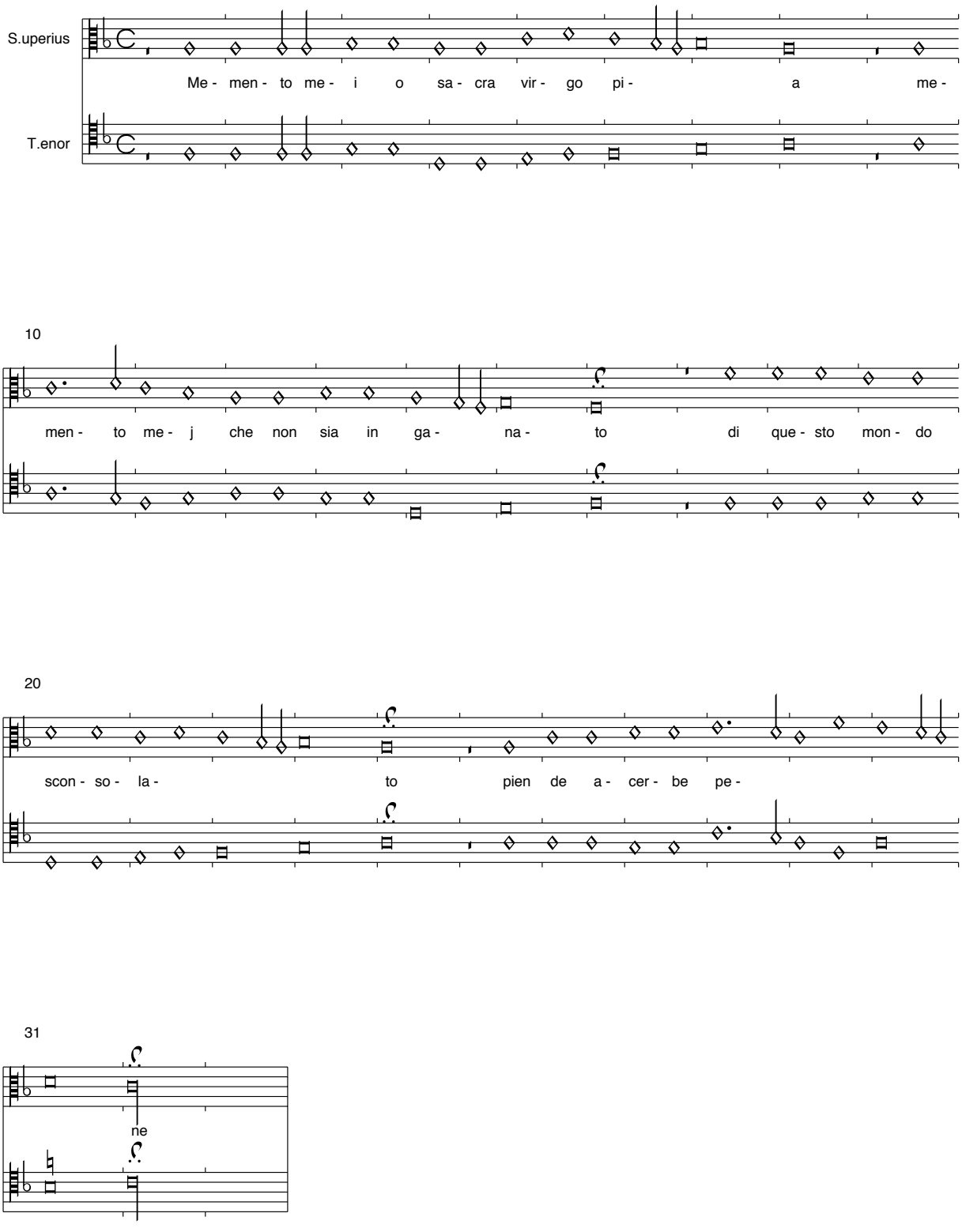
Nec lingua valet dicere
nec liram exprimere
expertus po.. ? noscere
Quid sit yesum diligere

Quando signor Jesu

Kapstadt, f.72v



Memento mei o sacra virgo pia
Kapstadt, f.73r



Perchio vedo ben che alcun bene
non e sed miserj mortali
che piu chel vento qui trale
in breve tempo passa ogni piacere

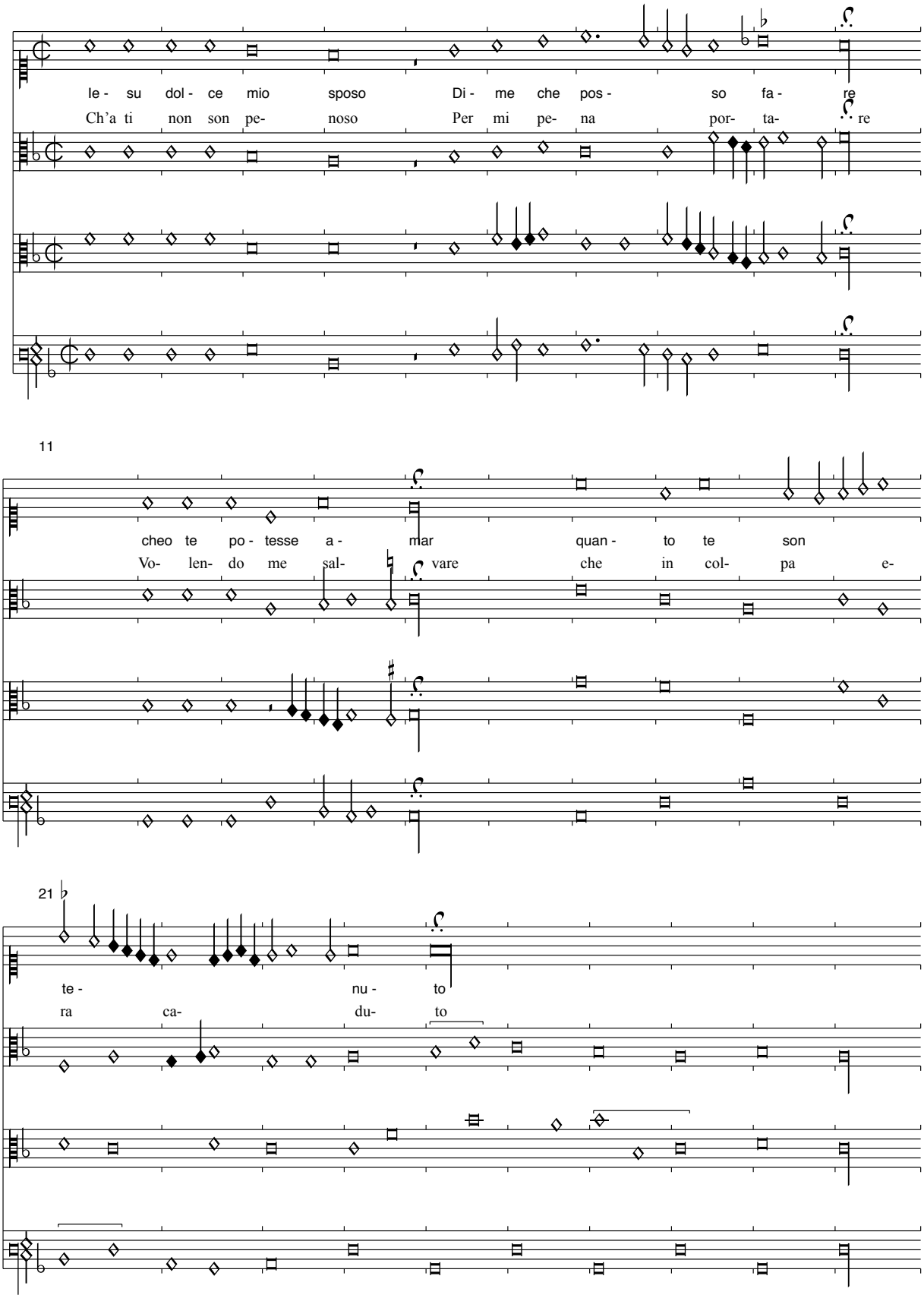
Per dio ciascun si voglia antiveder
questo e duro a trapassar sto mare
che sempre cum angustie amare
pur si trascorre al fin

Oyme queste pongente e grave spiri
si sento al cor per un mondan delecto
ne may senza suspecto
non si po star chal mondo vol fuir

o felice che sa fugir
si che non gusta si acerbo veneno

Iesu dolce mio sposo

Kapstadt, f. 73v-74r

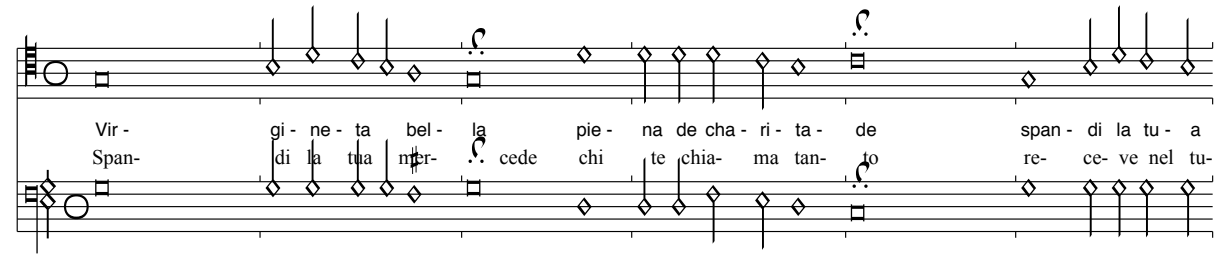


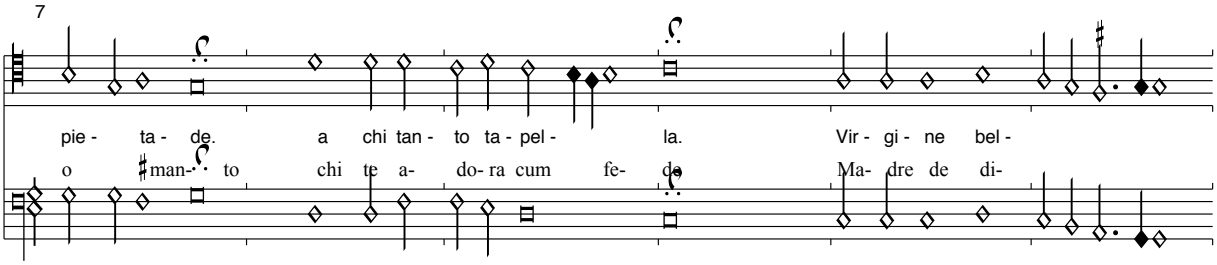
31

Der Text ist ein Contrafactum auf die Frottola “Lontan pur mi convien partir da te“.

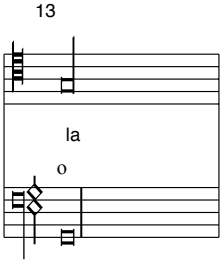
Per mi vegio che venuta. La maiesta divina.
de sua far regina. trarme dogni fetor
Amor tuta son toa. percjo che vi hay creata
che a me recomperata. che era domnata a morte

Virgineta bella
Kapstadt, f. 74r





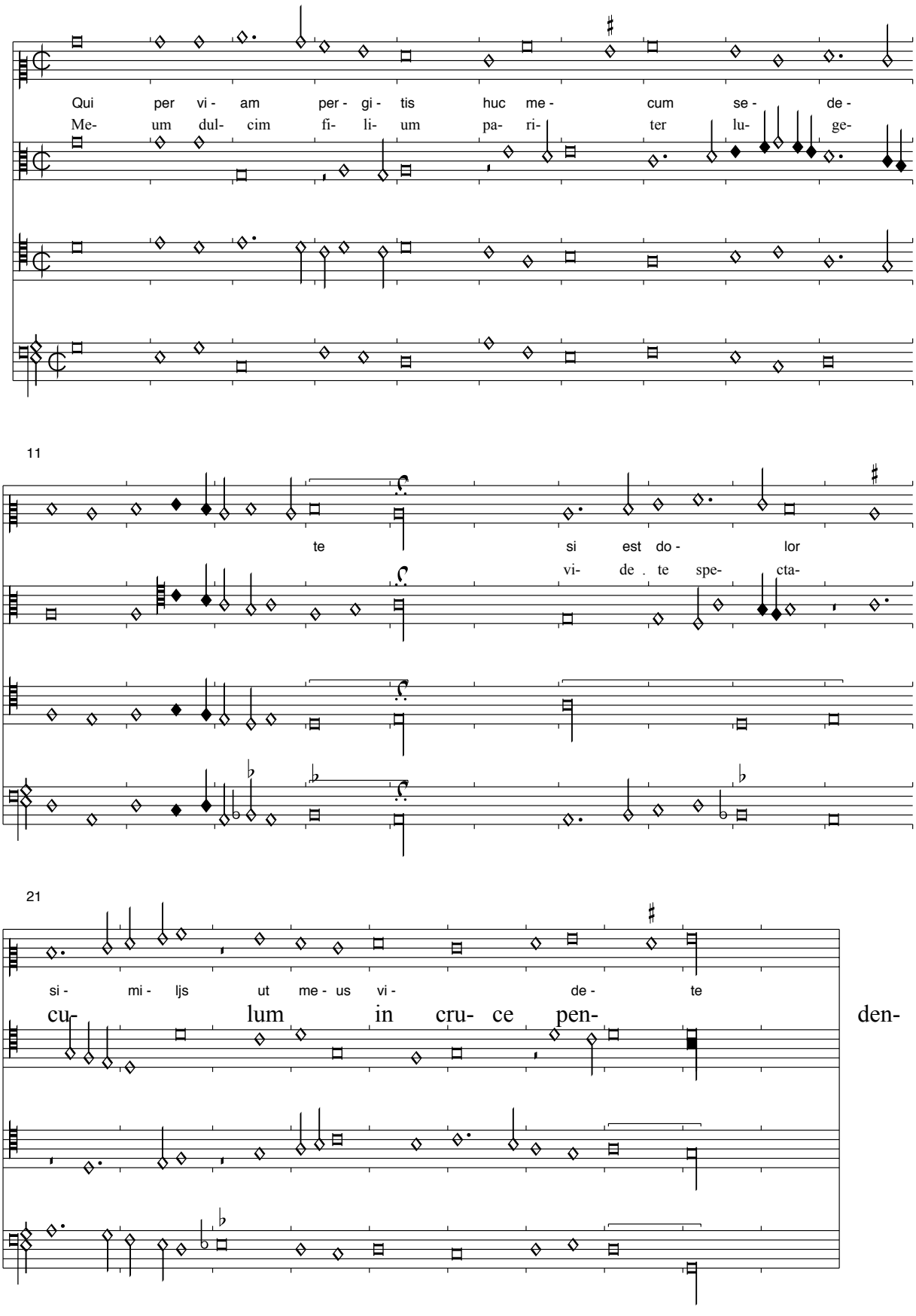
Die weltliche Vorlage ist nicht bekannt. Der Rhythmus ist wenig überzeugend und musste angeglichen werden.



Vedj chi tremo e sudo
non za per gran calore
Virgine del tuo amore
vestime che son nudo.
Madre de djo
vestime de quello manto
chj charita e timore
habia da tute hore
de Jesu Christo sancto
Vergine bella

<B. Tromboncino>: Qui per viam pergitis

Kapstadt, f. 74v-75r



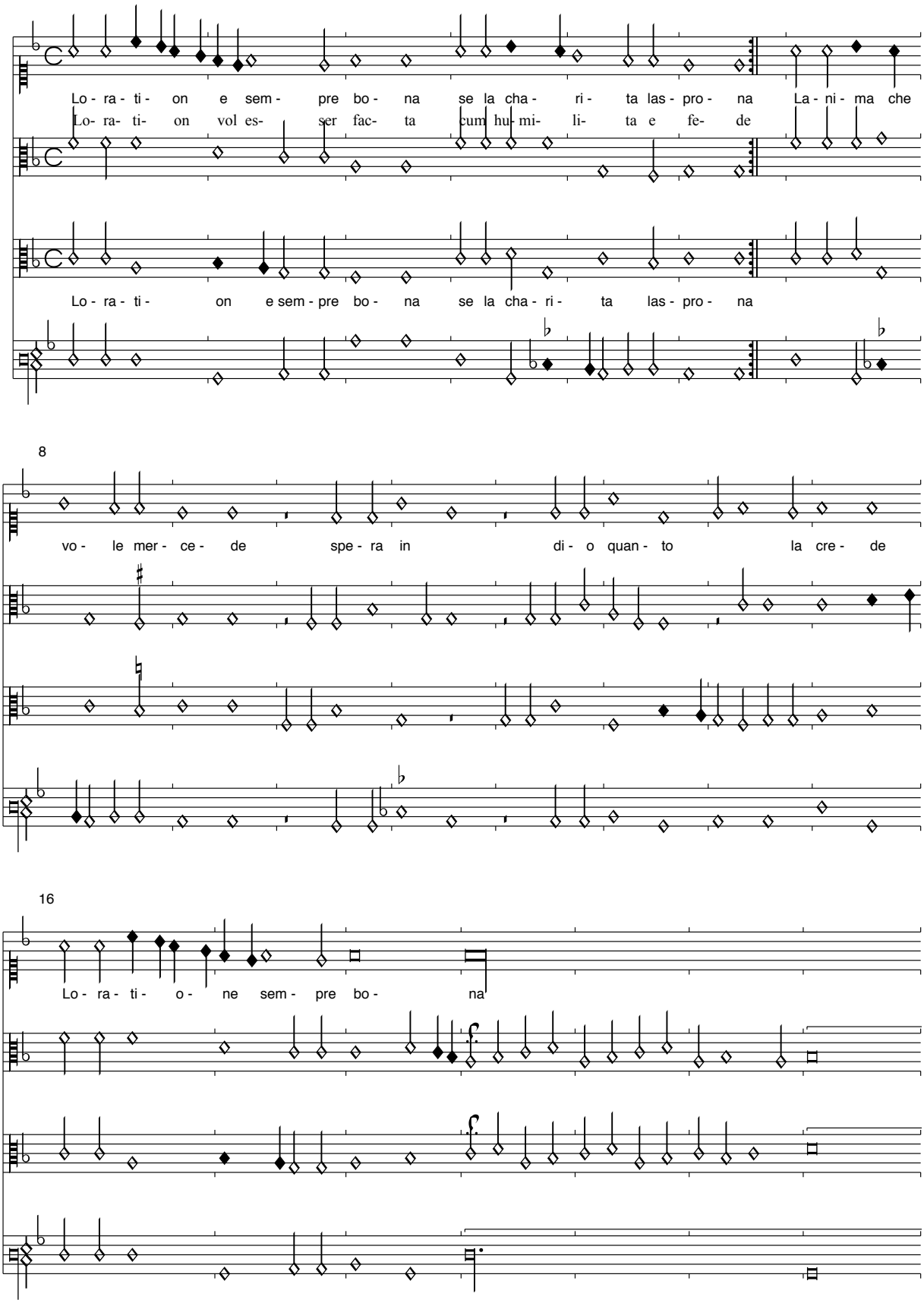
Das Stück ist ein Contrafactum auf das Strambotto „Morte te prego“.

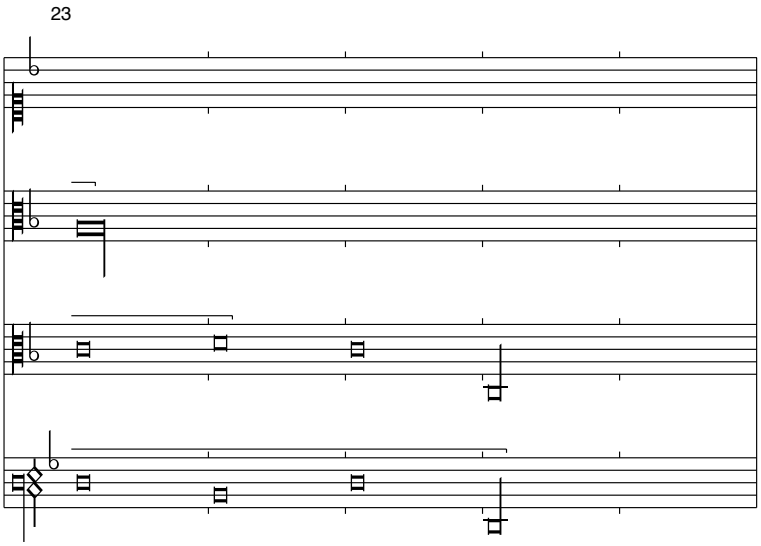
Morte damnaticium /crimina lugentis
pro peccatis populj / mortem patientis

Ordo juris vertitur / equitas turbatur
Justitia leditur / raio mutatur.

<B. Tromboncino>: Loration e sempre bona

Kapstadt, f. 75v-76r





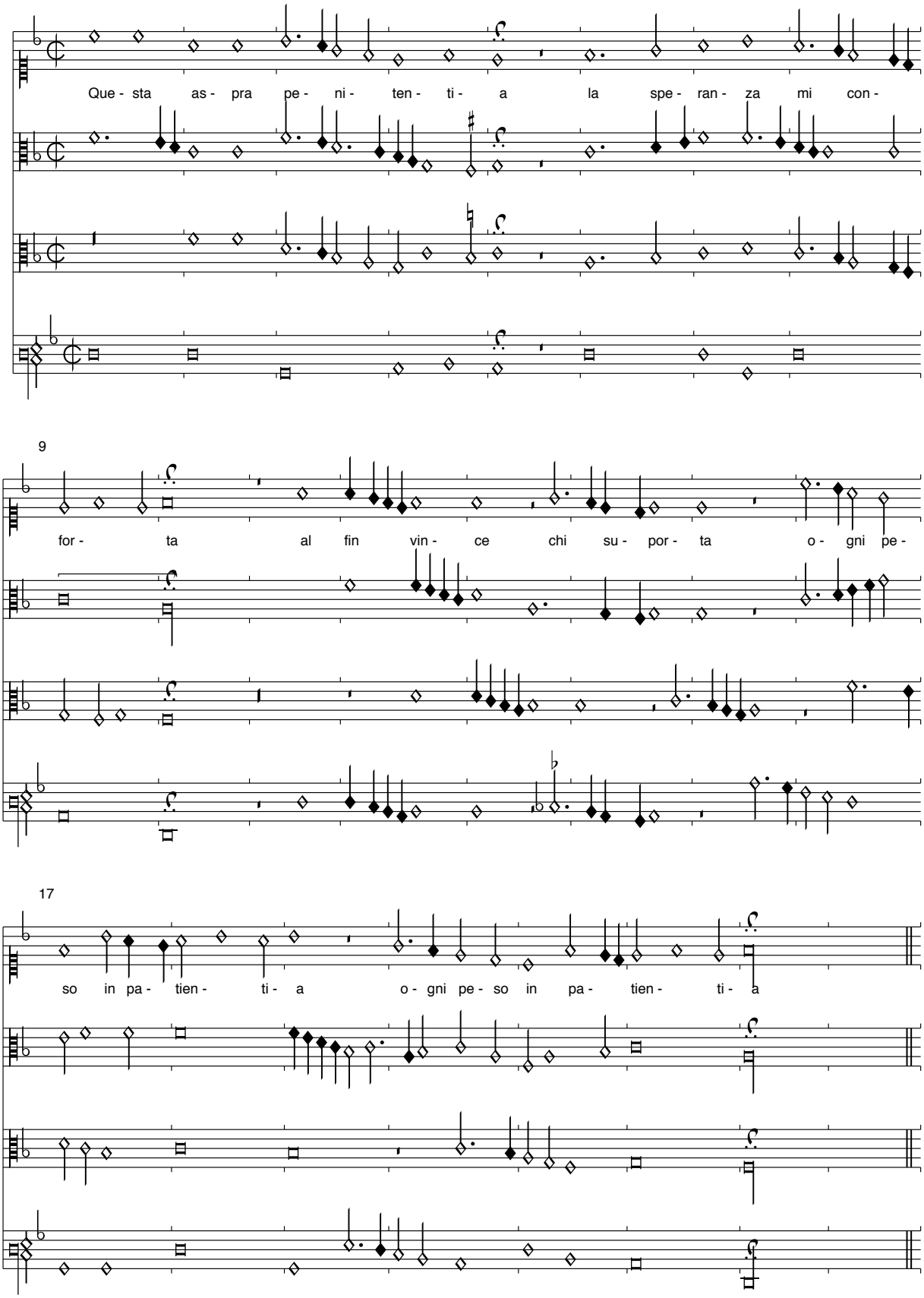
Das Stück ist ein Contrafactum der Frottola „Se ben hor non scopro el focho“.

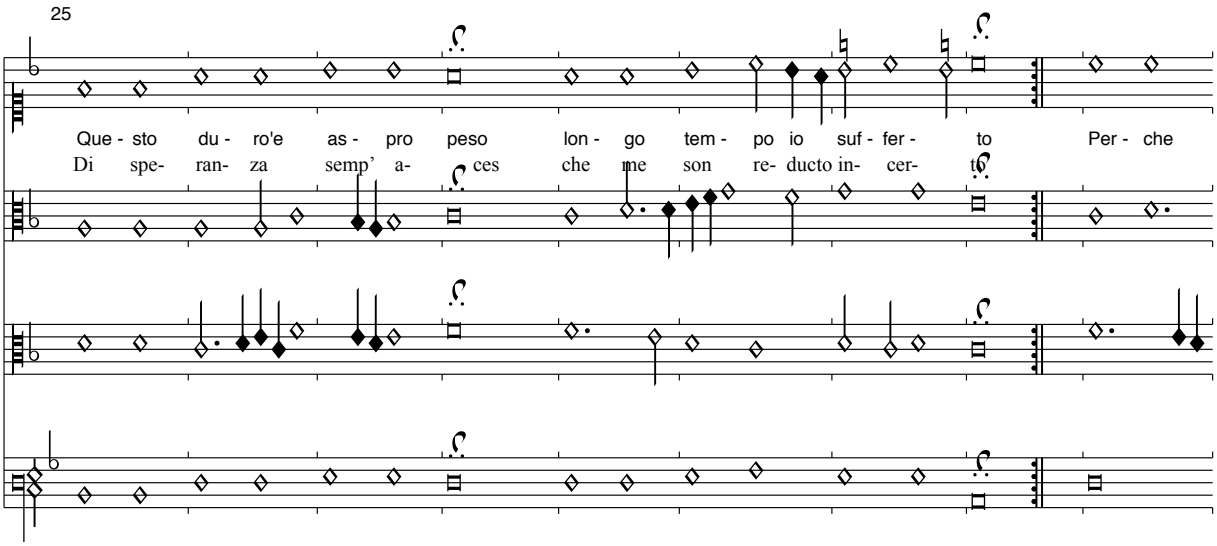
Quando dio tocha la mente: per chi tu facj oratione:
alcia il cuor tuto fervente. alla soa salutatione :

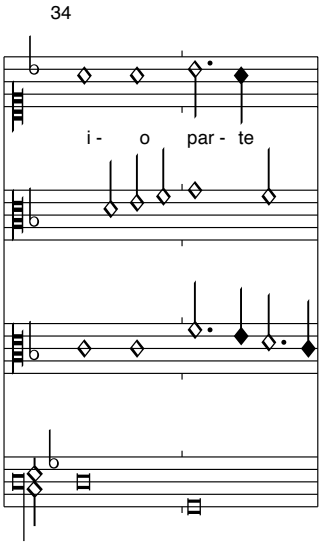
priegholo com divotione: che tu porti in ciel corona.

Questa aspera penitentia

Kapstadt, f. 76v-77r







Die Musik deutet an, dass der A-Teil mit folgendem Text wiederholt wird:

Perche pate hor io son certo
Che pieta no e may morta

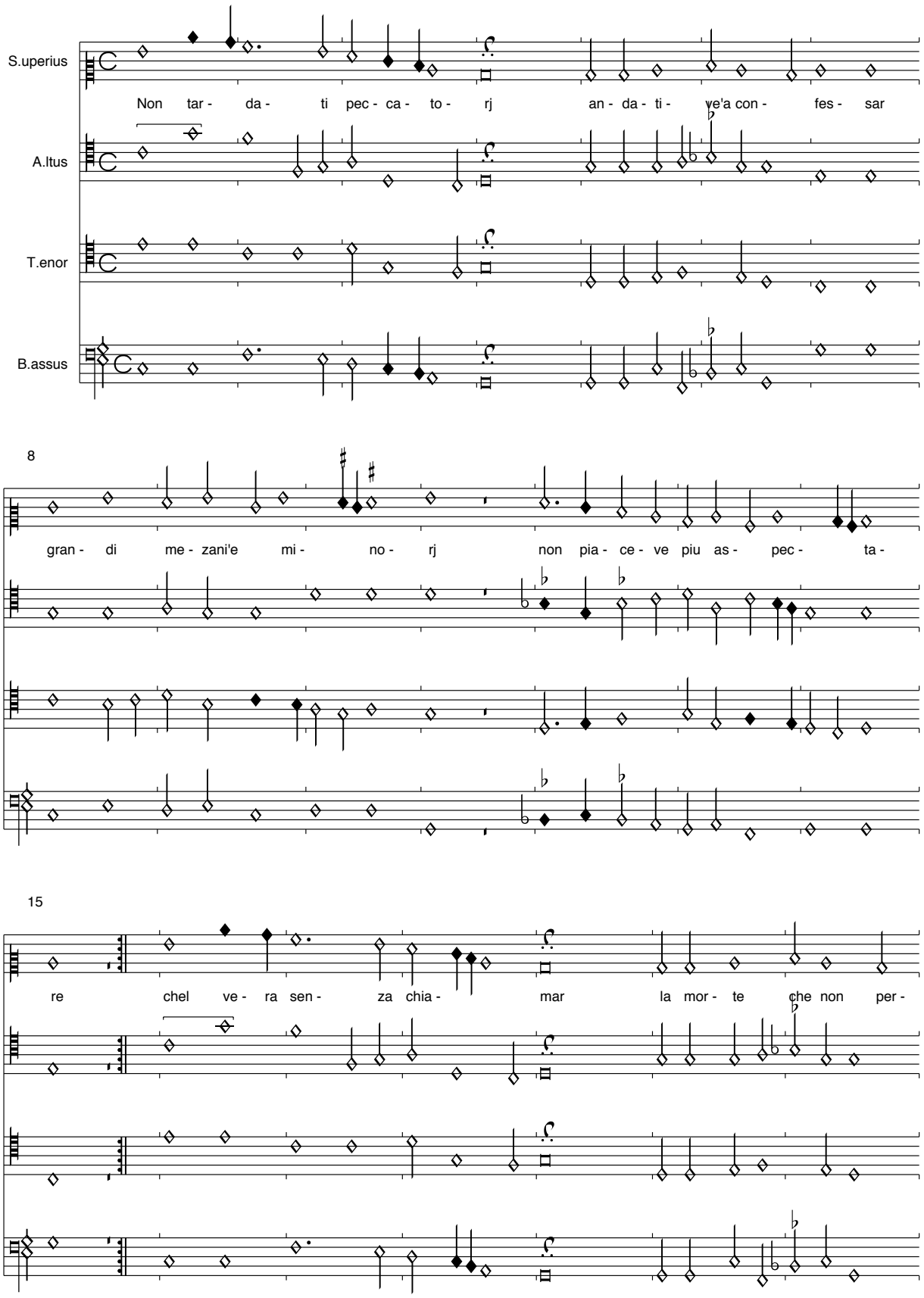
und weiter:
Patientia par noiosa
Hel principio amata e julta
Ma vedendo po ogni costa
…suffrir al fin sacquista
Patientia non me atrista
Anzi tuto mi conforta

Im Anschluss an den Altus findet sich eine wohl alternative Version:

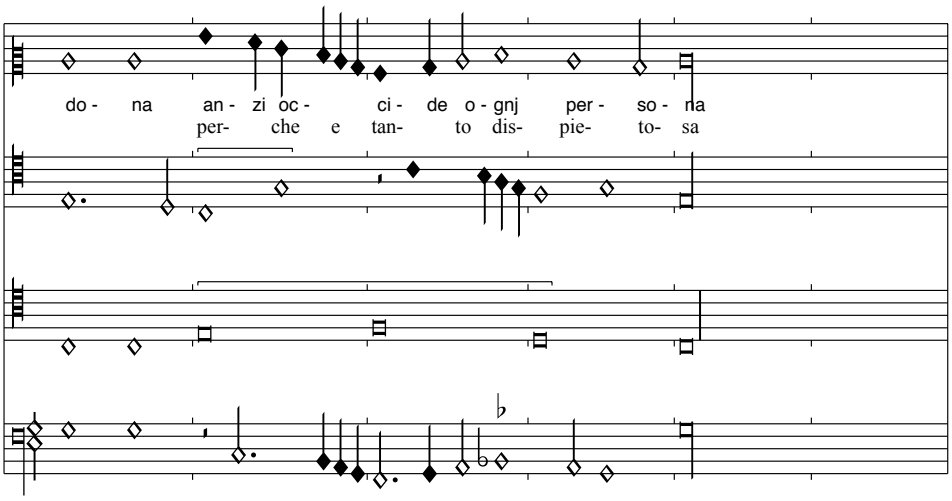
Che ben pate e ben sustene
Se ritrova al fin contento
Quanto e dolce tornato il ben
Sel vien dopo un long stento
Con affano e con tormento
Patientia al viel mi porta.

Non tardatevi peccatori a confessar

Kapstadt, f. 77v-78r

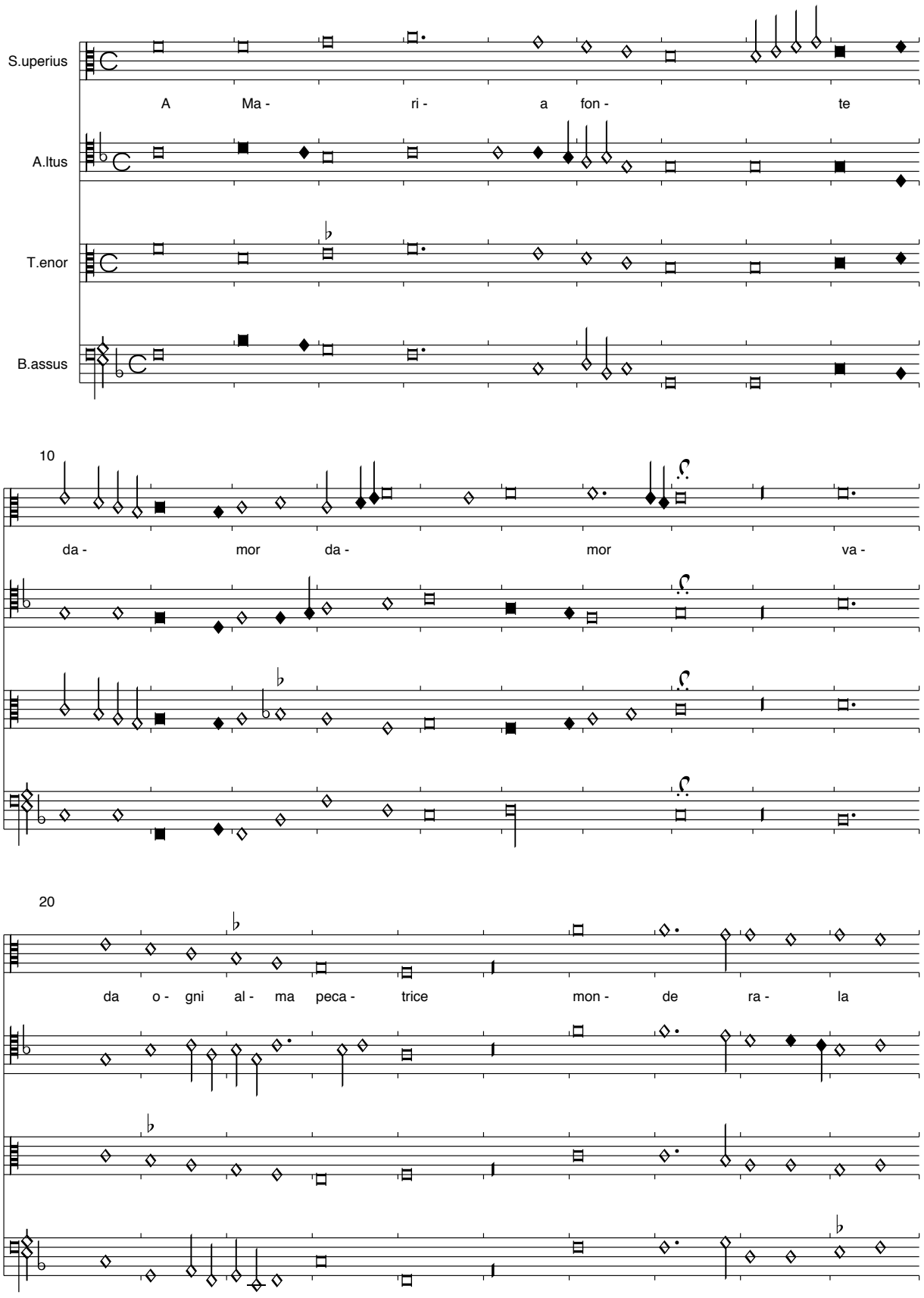


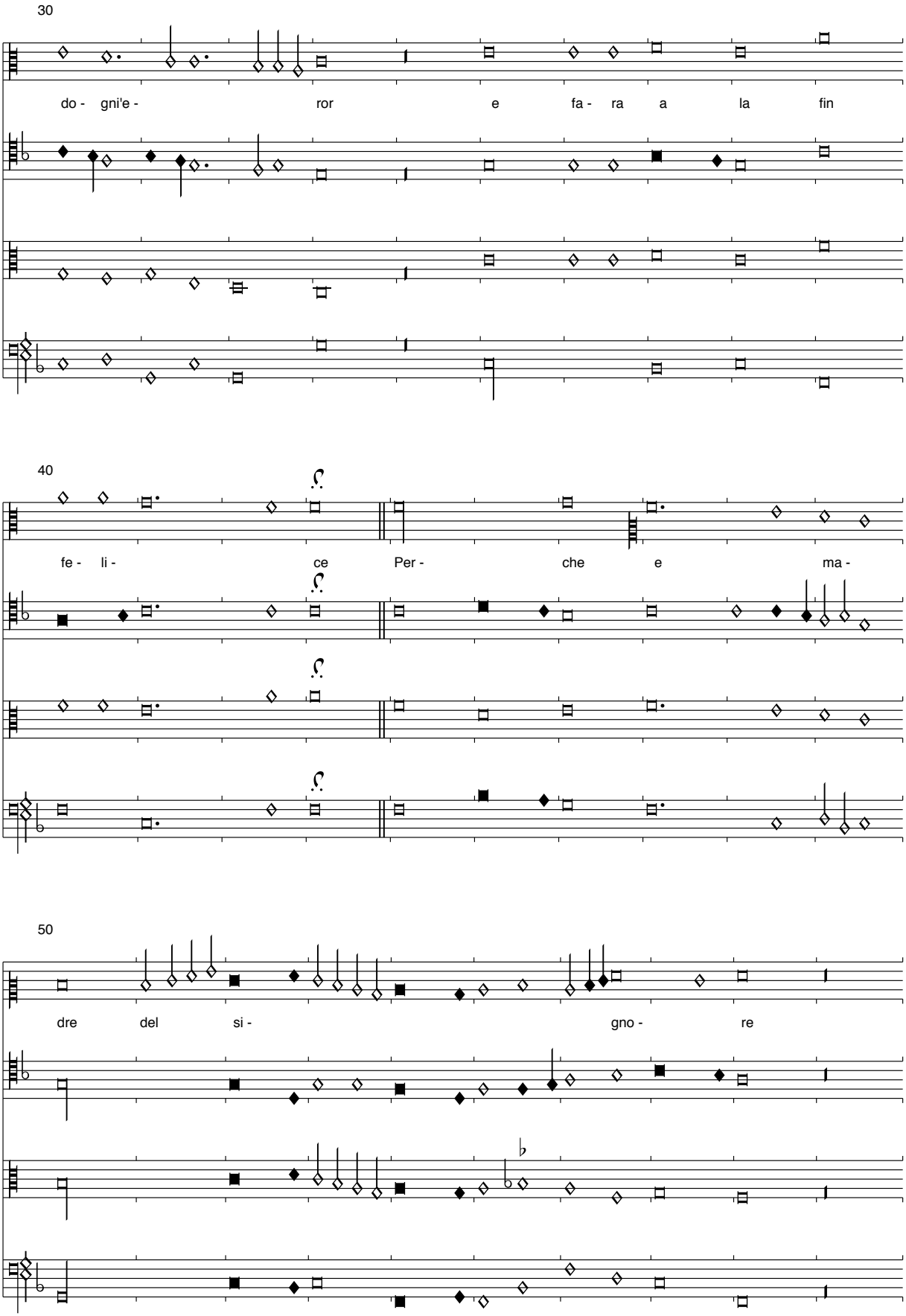
22

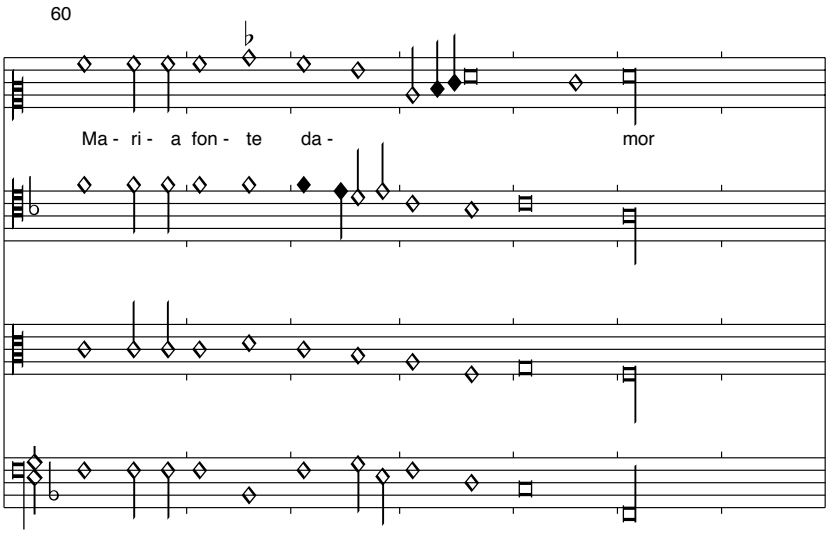


A Maria fonte damore

Kapstadt, f. 78v-79r




30
do - gni'e - ror e fa - ra a la fin
40
fe - li - ce Per - che e ma -
50
dre del si - gno - re

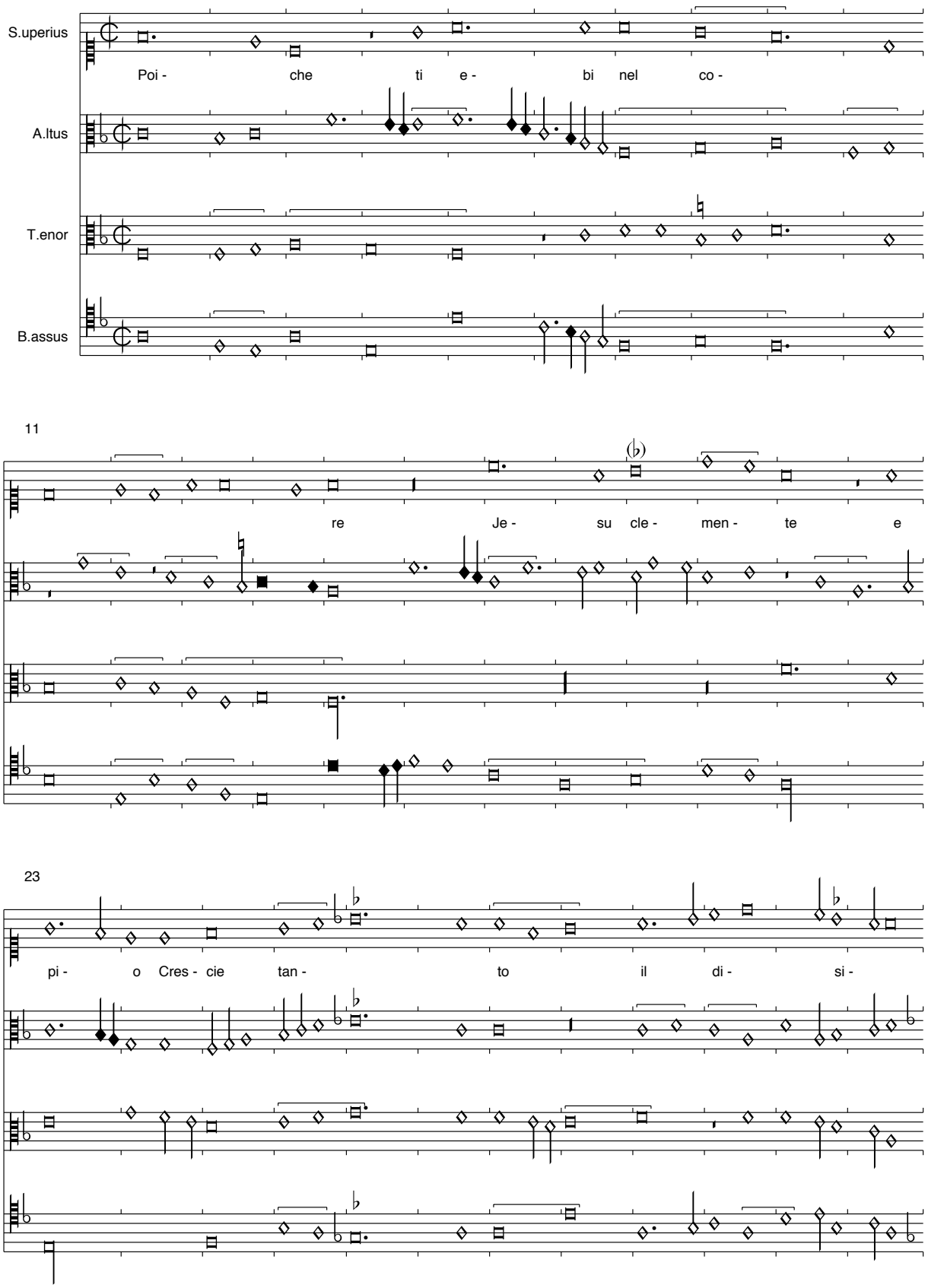


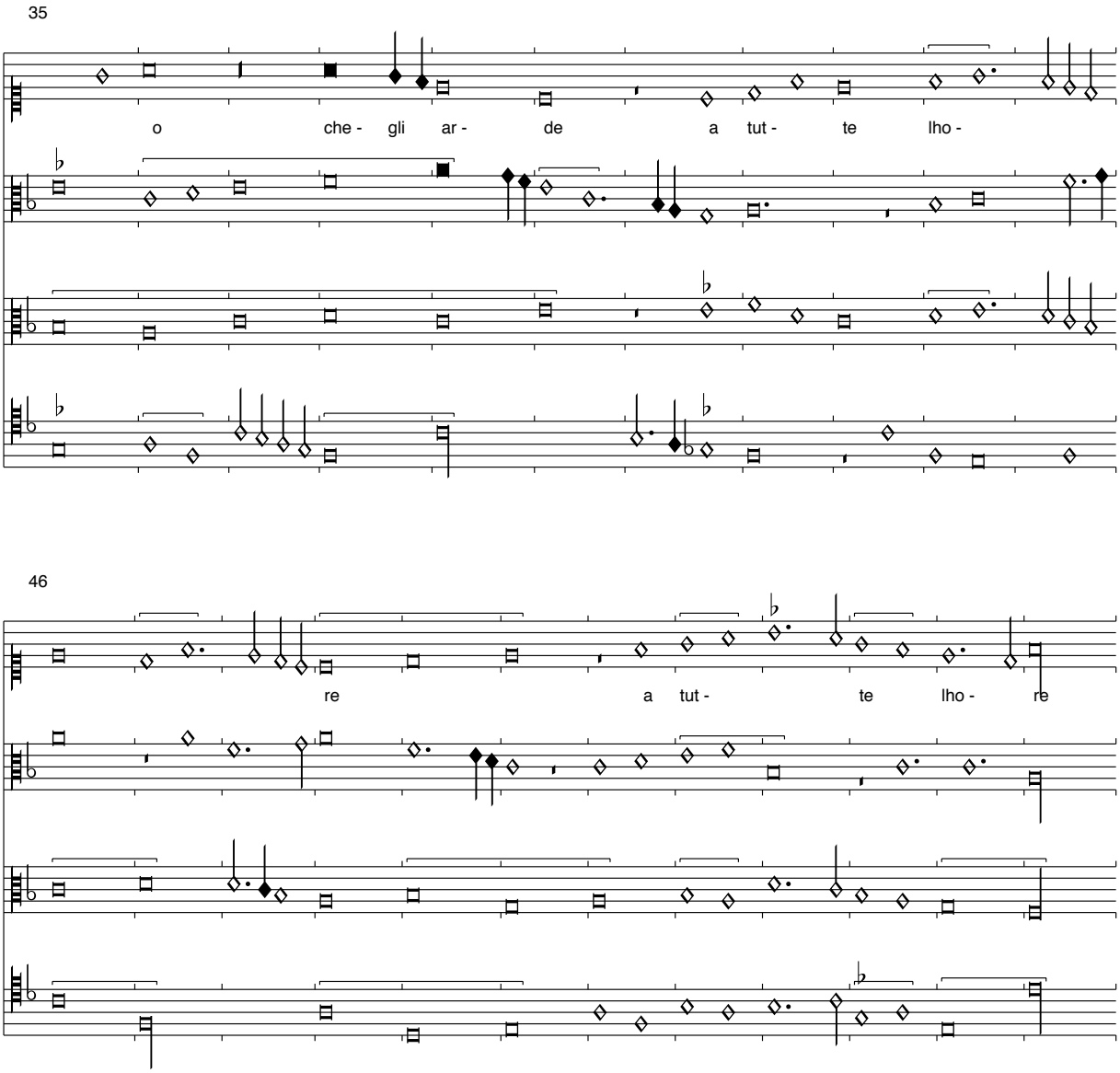
Chi vol orar vada a quella
che del ciel porta serena
O dil mondo chiara stella
che per recta via ci mena
ciaschun li dona il cuor

Lalma chi e con ley unita
fara dal dimonio difesa
et in ciel com lei unita
O di gloria sempre accesa
del imenso eterno ardor

(Busnois/Felice): Poi che t'hebi (Fortuna desperata)

Kapstadt, f. 79v-80r



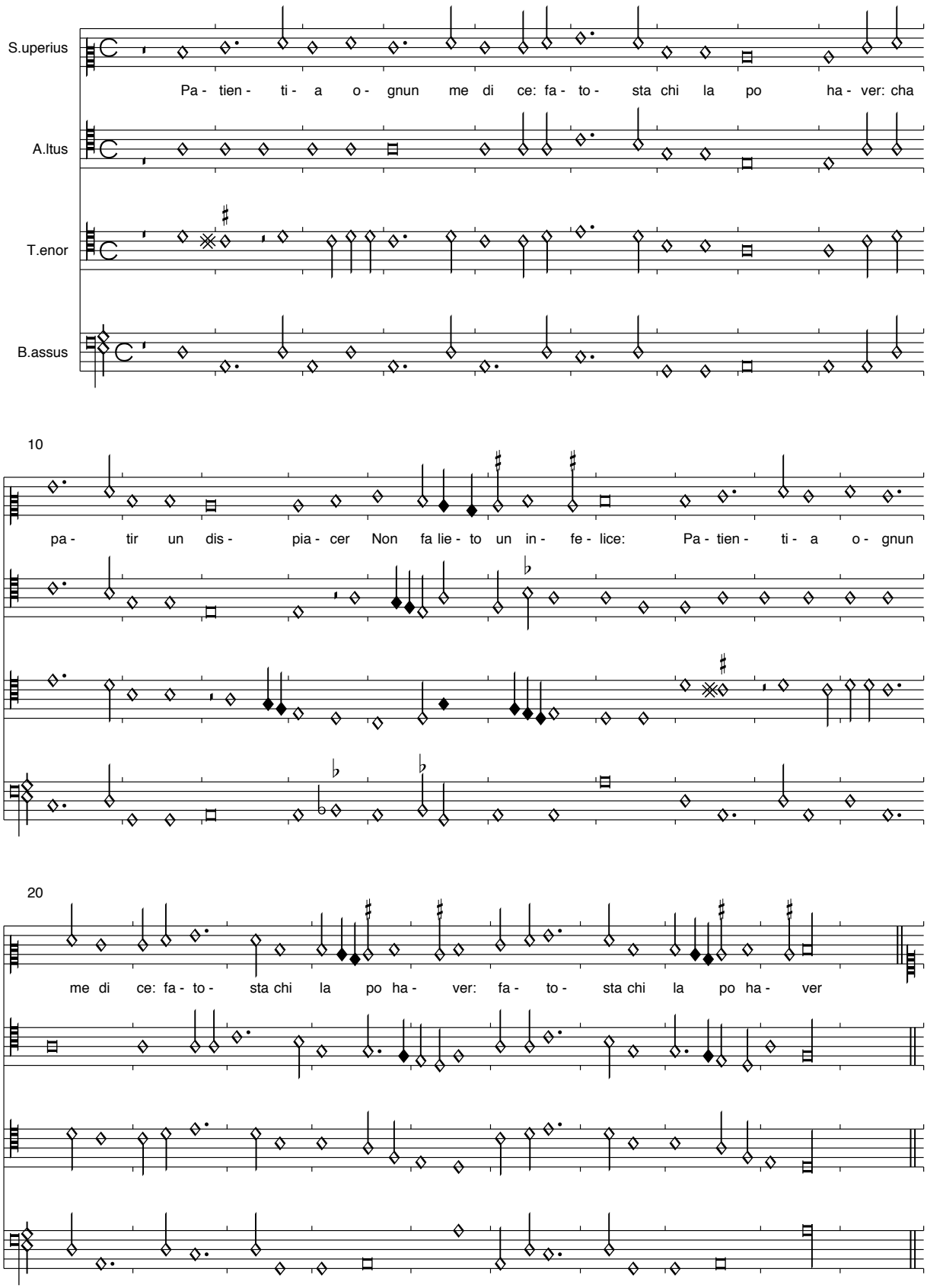


Dies hier als Lauda verwendete Musik ist in anderen Quellen auch dreistimmig und mit dem Text „Fortuna desperata“ überliefert.

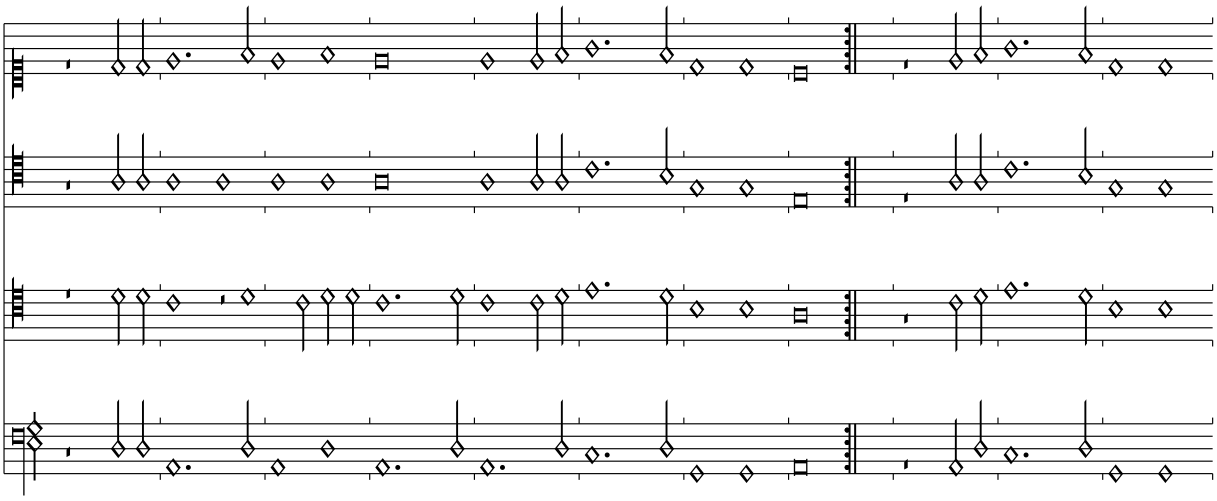
Ardime de splendore
Dolce e piatoso idio
chognicosa in oblio
Ho dato per tuo amore

Ah quanto e grando’ rror
Amar il mondo rio
che bene sancto et quilio
Si cambia per dolor

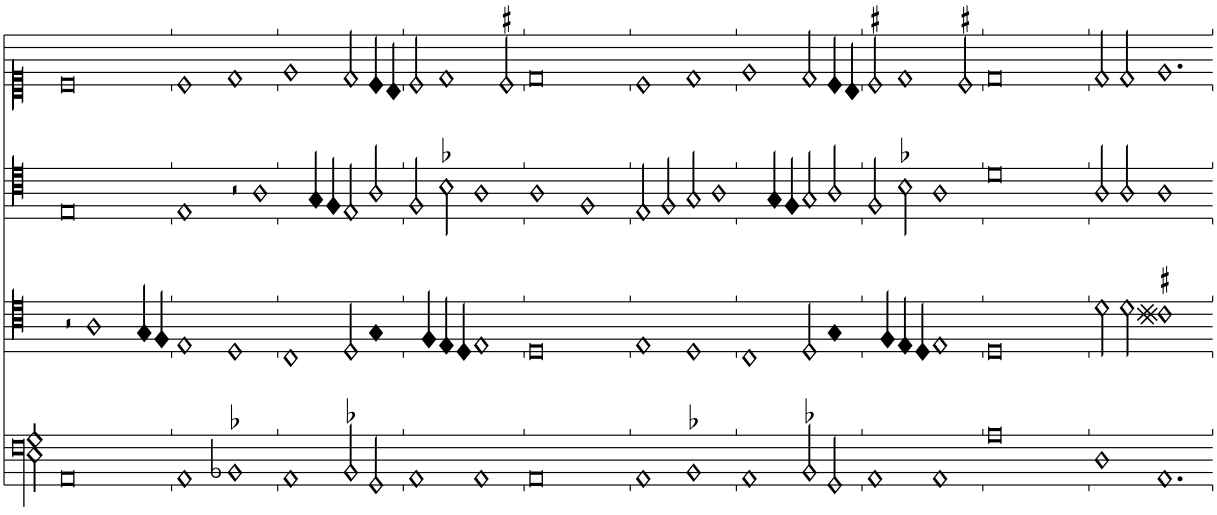
Patientia ognun me dice
Kapstadt, f. 80v-82r



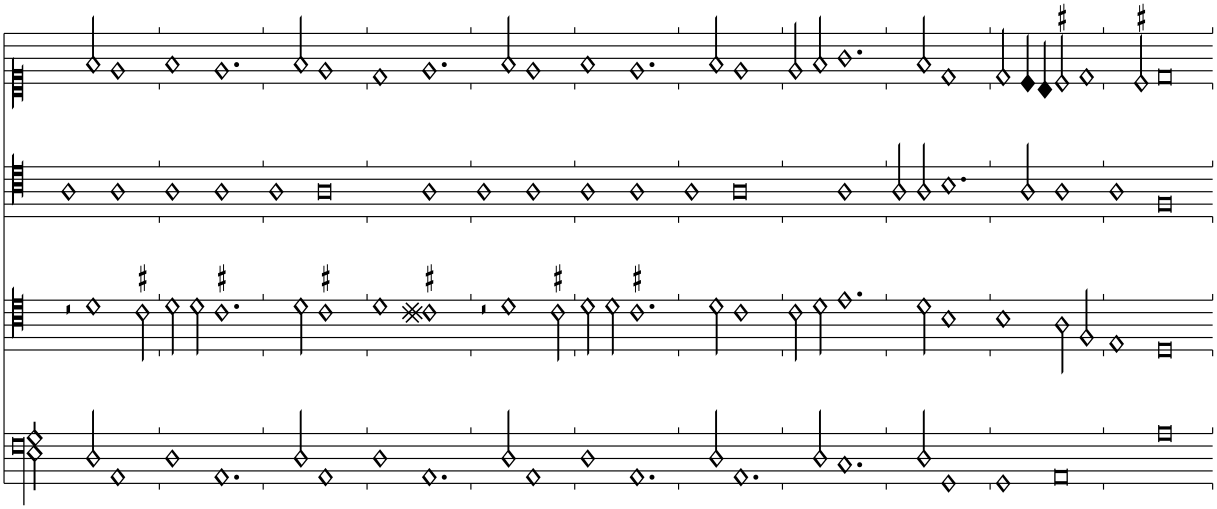
30

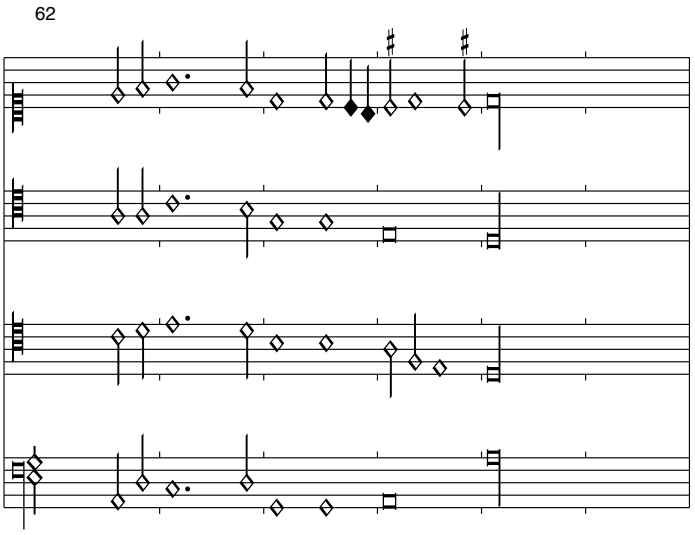


41



51





In Paris Vm7 676 ist nur der erste Teil mit stark abweichendem Text vorhanden, der m. E. besser auf die Musik passt. Der zweite Teil hat einen überhaupt nicht auf die Musik passenden Text, die Verse sind viel zu lang. Infolgedessen lasse ich ihn hier fort. Unter dem zweiten Teil steht dann ein Text, den man auch auf die Musik des 2. Teils setzen könnte.

Sempre il sano a chj e dolente
bon conforto por chi suole <nach Paris>
ma colui che mal se sente
non se pascie de parole
chaltra cosa lhomo vole
che patientia per socorse
perche e troppo amaro morso
amanzare questa radice

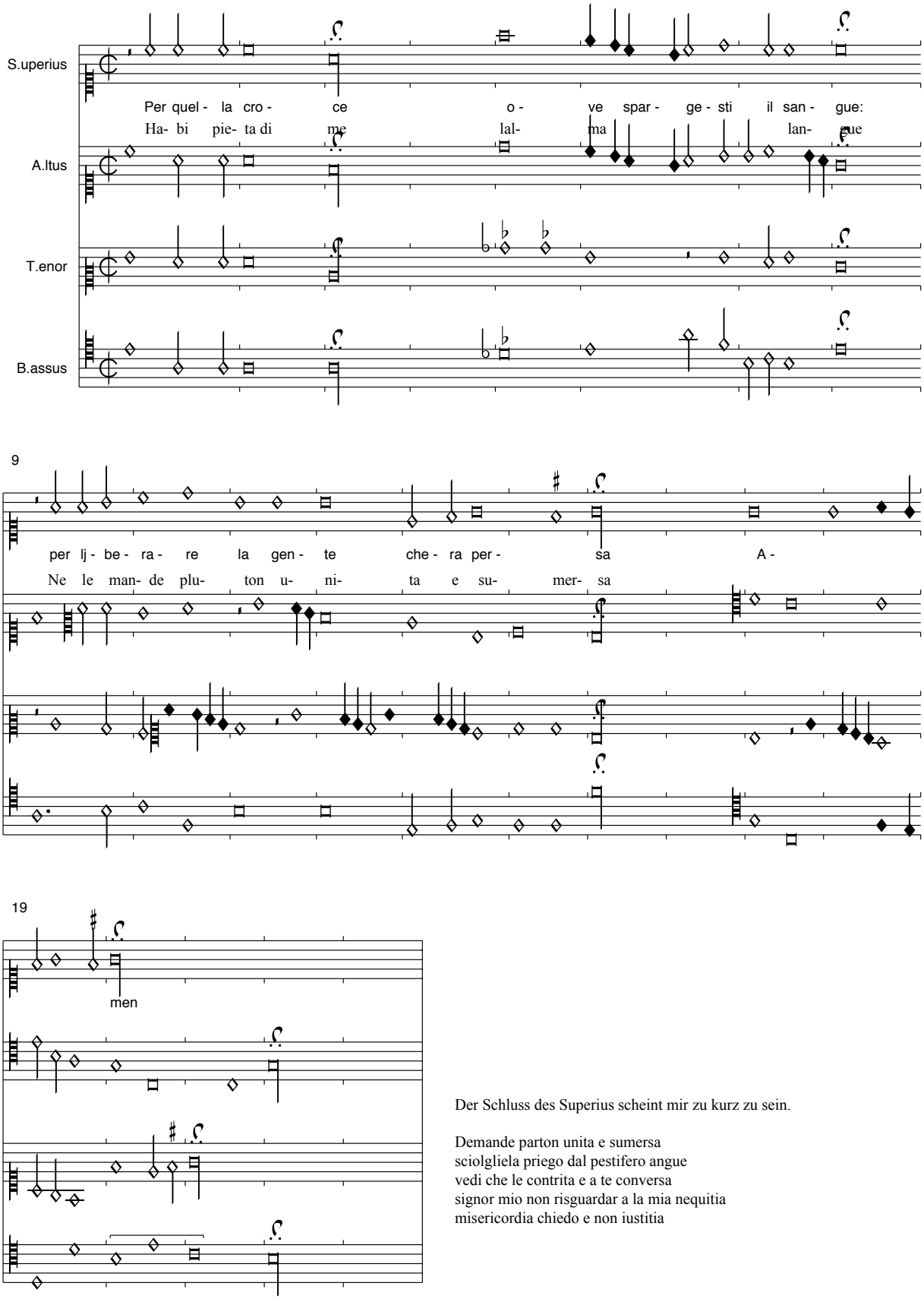
Patientia ognun…

Io non trovo calendaro
che patientia per sanct abbe
la se manchia col cuchiaro
de la maledeta rabbia
chi non ha sul corpo scabi
non sa come la se gratti
le parole non son facti
xoir (?) tutto hor non me lice

Patientia ognun…

<B. Tromboncino>: Per quella croce

Kapstadt, f. 82v-83r

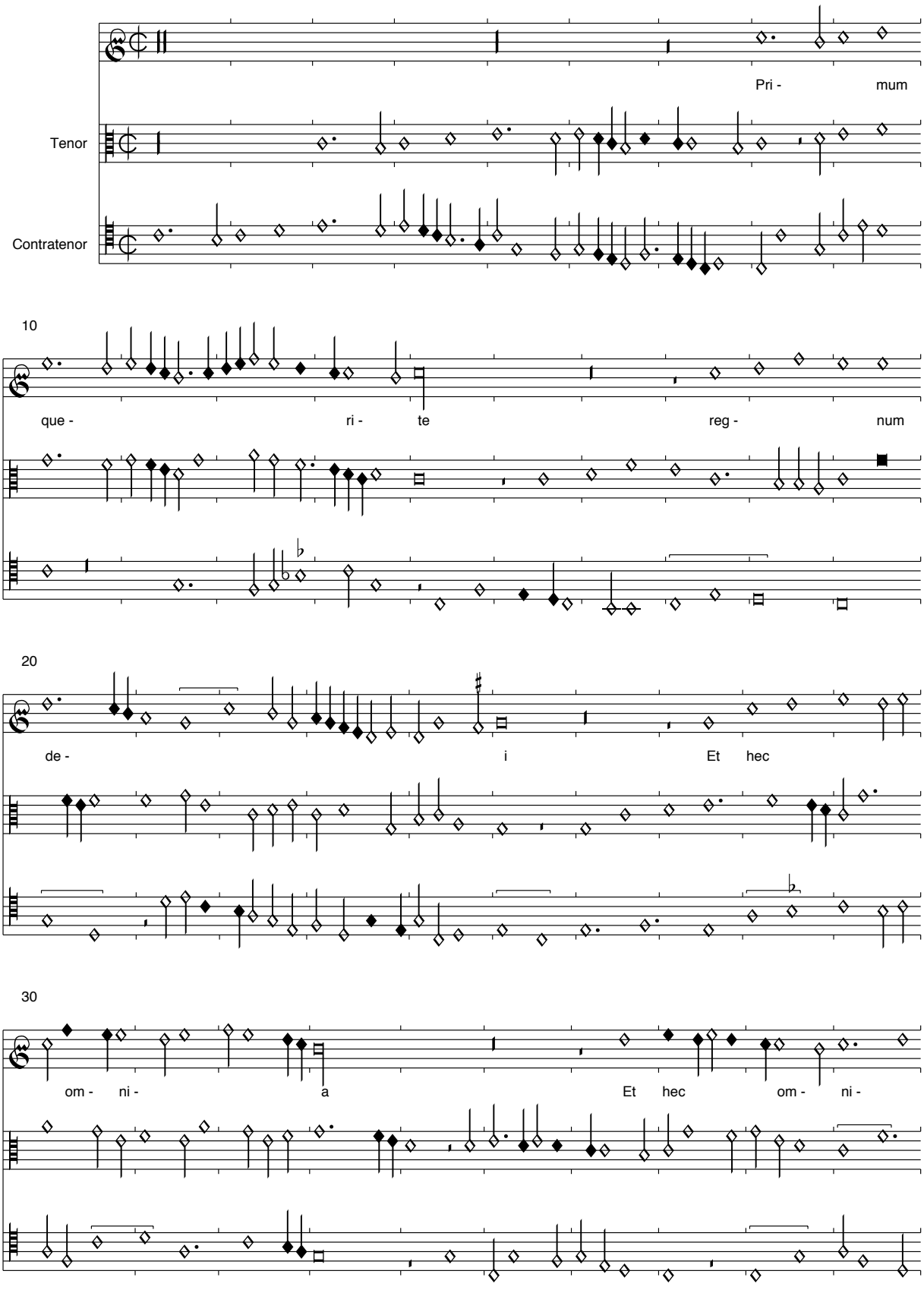


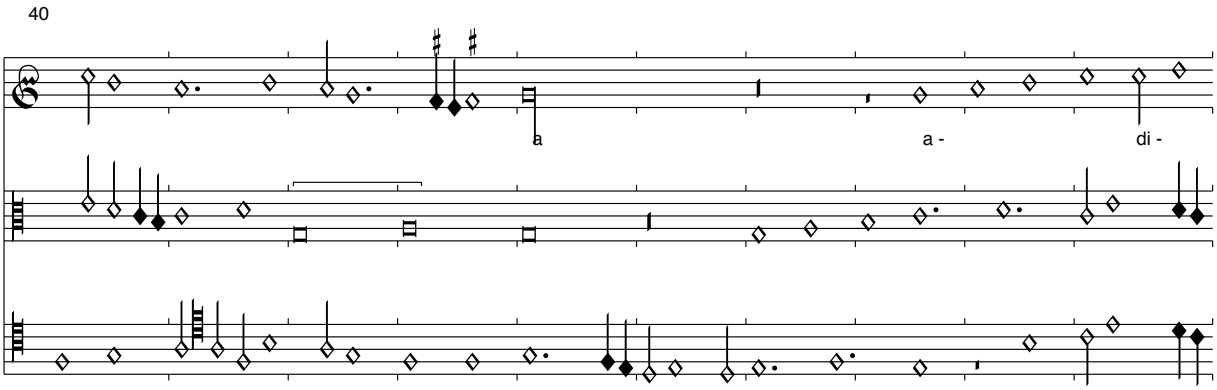
Der Schluss des Superius scheint mir zu kurz zu sein.

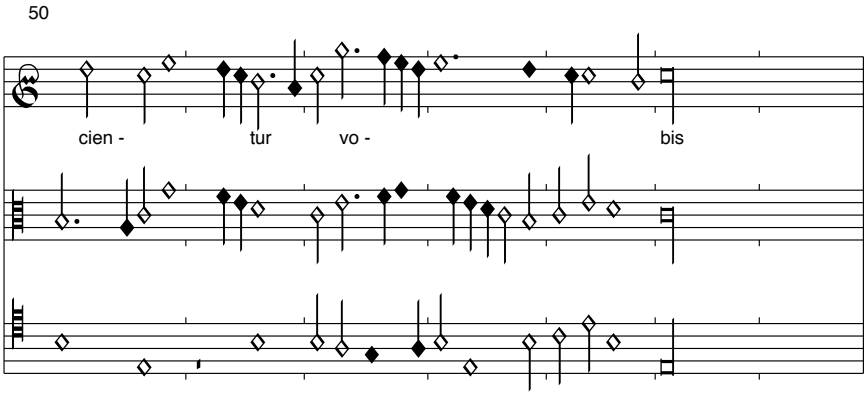
Demande parton unita e sumersa
sciolgliela priego dal pestifero angue
vedi che le contrita e a te conversa
signor mio non risguardar a la mia nequitia
misericordia chiedo e non iustitia

<Congiet/Japart>: Primum querite (Je cuide nul)

Kapstadt, f. 83v-84r



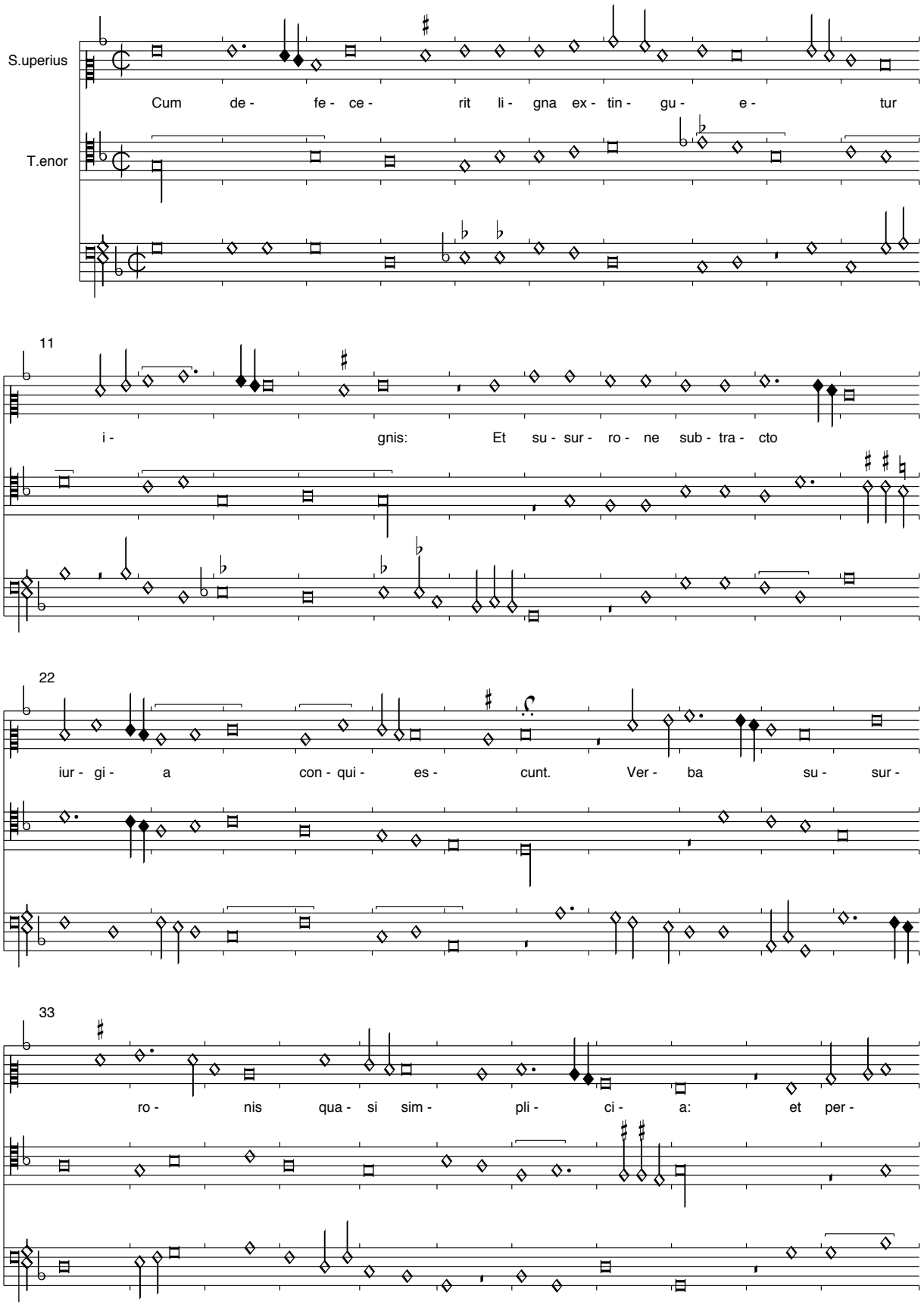


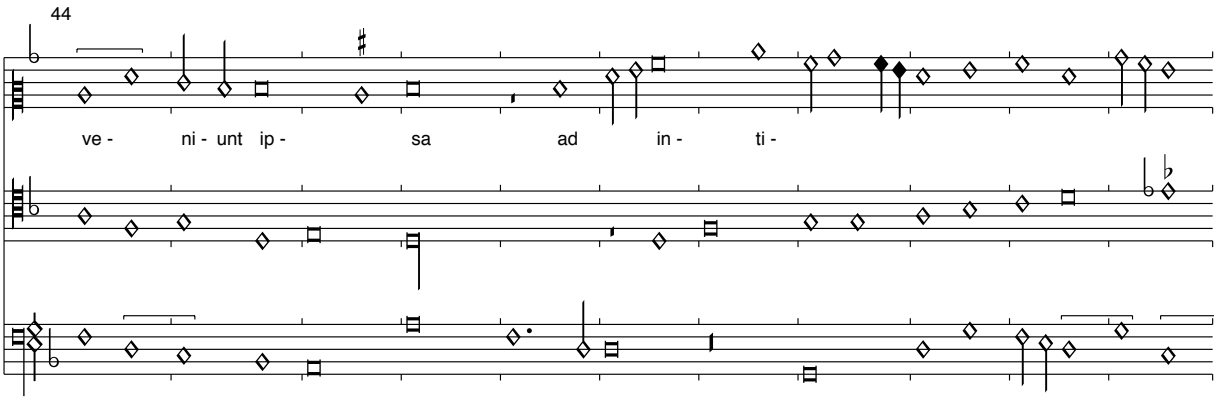


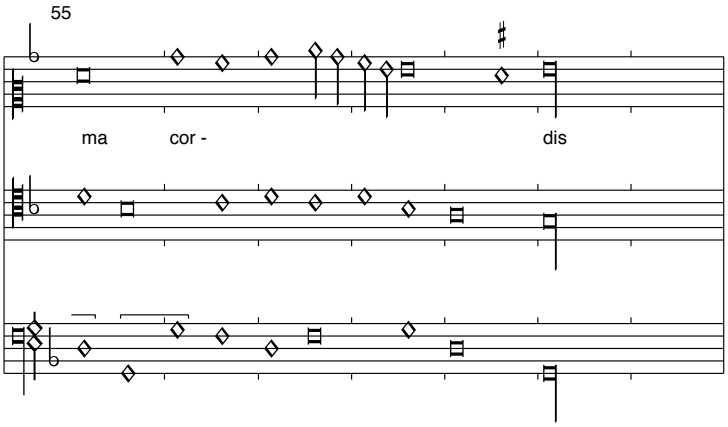
Die weit verbreitete Chanson von vermutlich Congiet hat in keiner Quelle den Text. Der hier verwendete biblische Text stammt aus Matthäus 6,33 und fand auch im gregorianischen Repertoire Eingang.

<H. van Gizeghem>: Cum defecerit (De tous biens plaine)

Kapstadt, f. 84v-85r







Die weit verbreitete Chanson von vermutlich Congiet hat in keiner Quelle den Text. Der hier verwendete biblische Text stammt aus Matthäus 6,33 und fand auch im gregorianischen Repertoire Eingang.

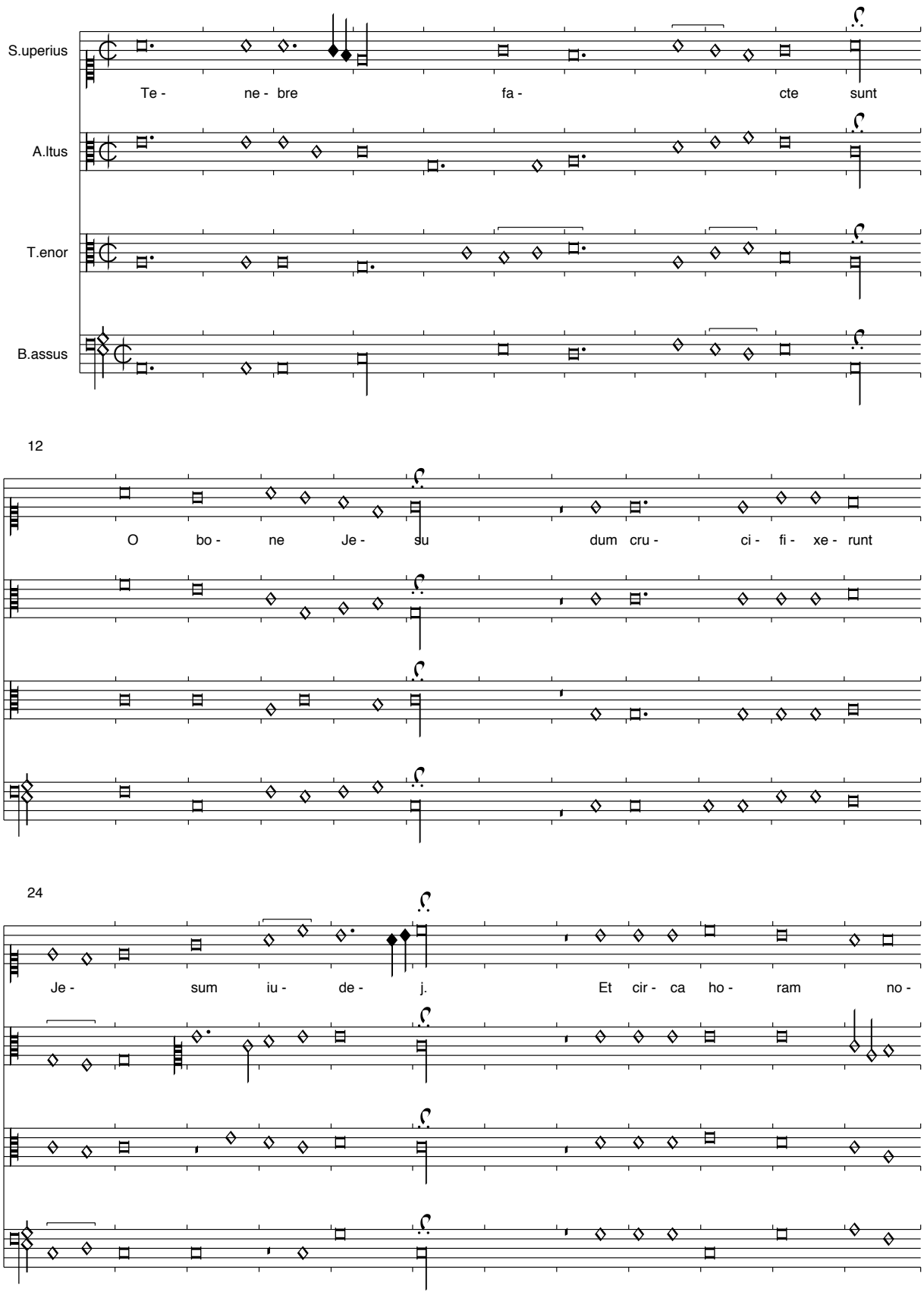
Die folgenden zwei Incipits verweisen auf jeweils unvollständige vierstimmige Stücke, von denen nur jeweils 2 Stimmen erhalten sind. Ich verzichte auf eine Wiedergabe:

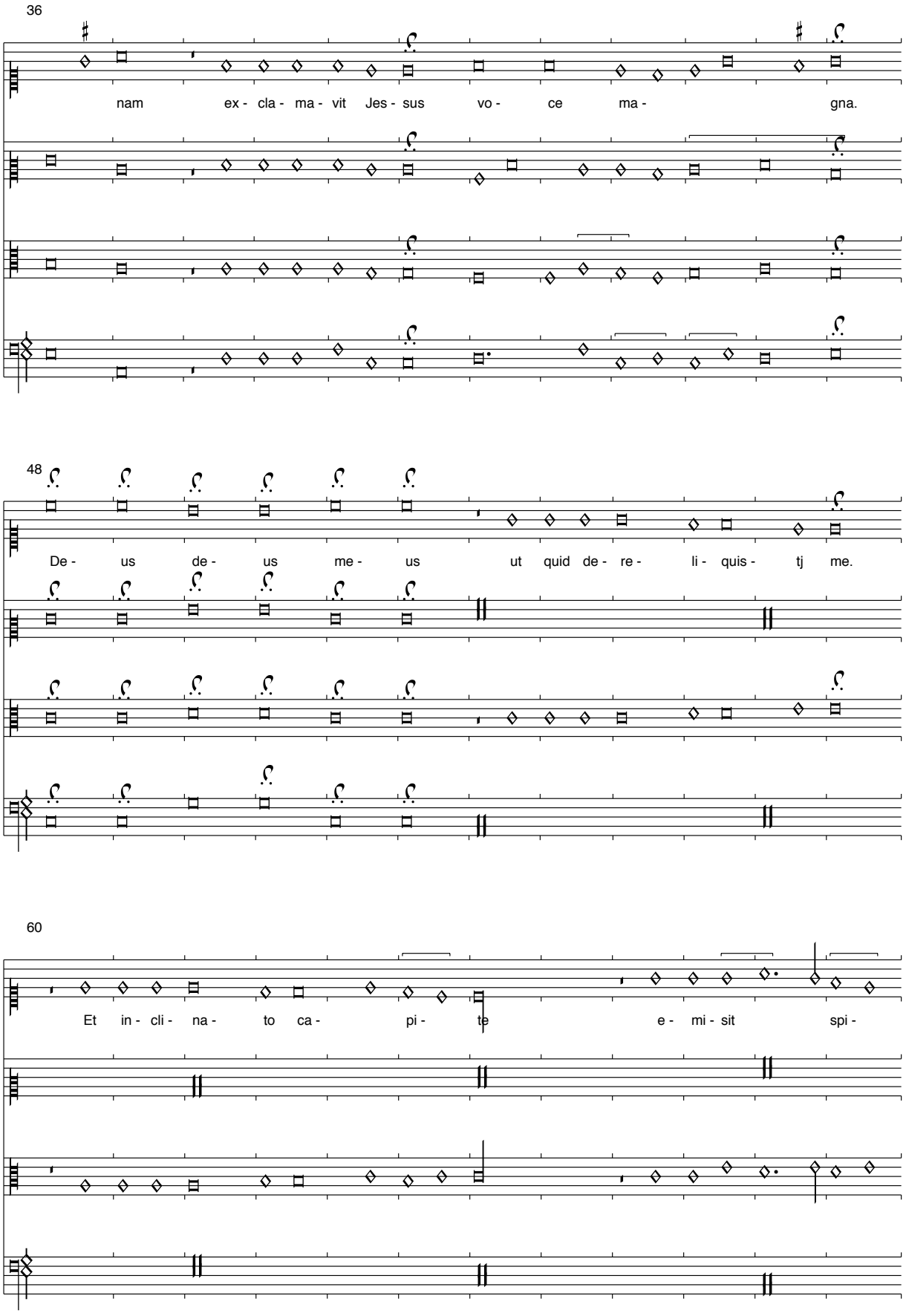
f. 85v: Salve o beata

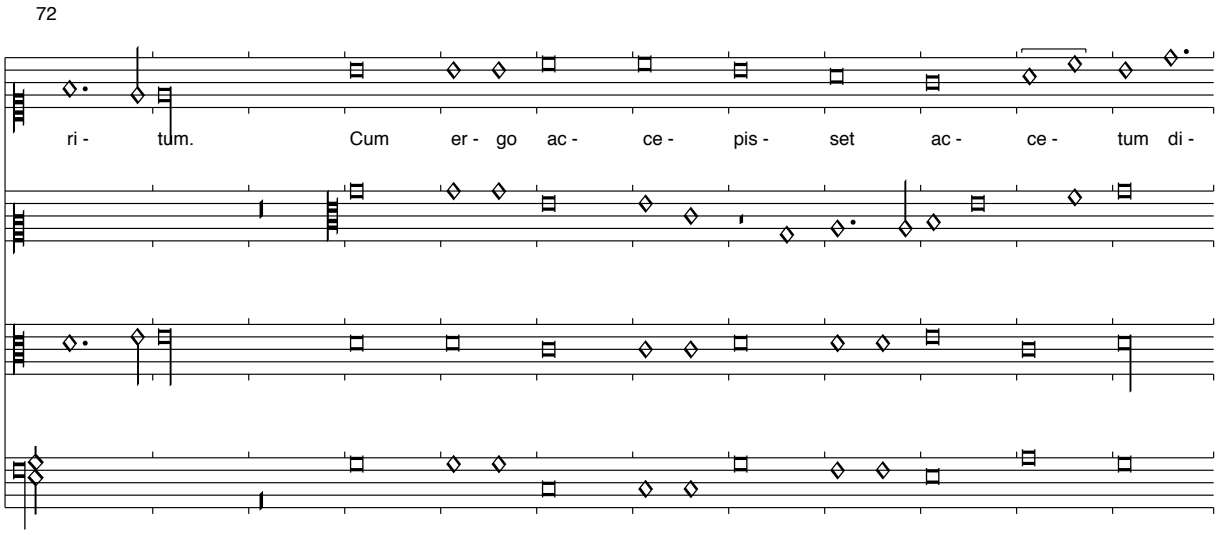
86r: Veritas clausa (der Schluss des Stückes, dessen Incipit unbekannt ist.

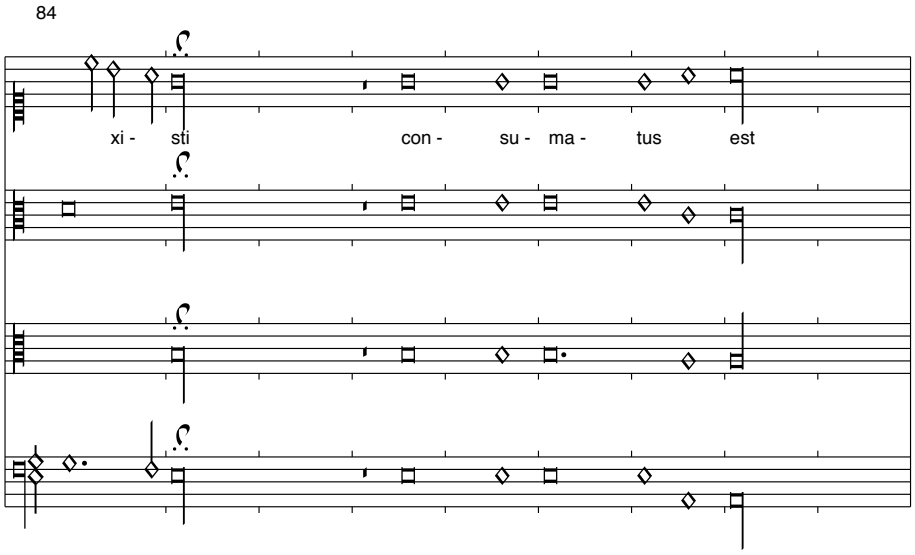
<van Weerbecke>: Tenebre facte sunt

Kapstadt, f. 86v-88r



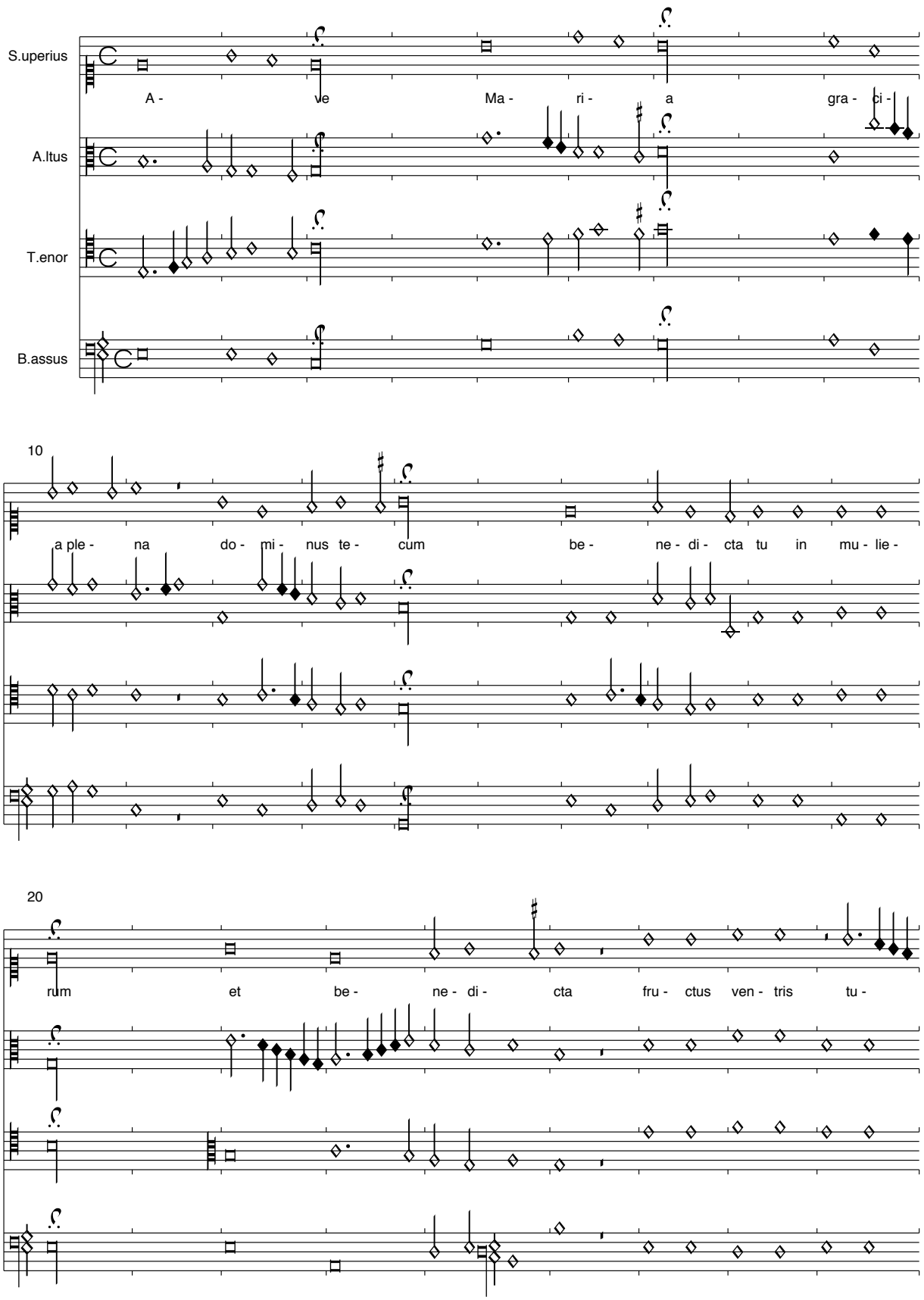

36
nam ex - cla - ma - vit Jes - sus vo - ce ma - gna.
48
De - us de - us me - us ut quid de - re - li - quis - tj me.
60
Et in - cli - na - to ca - pi - te e - mi - sit spi -

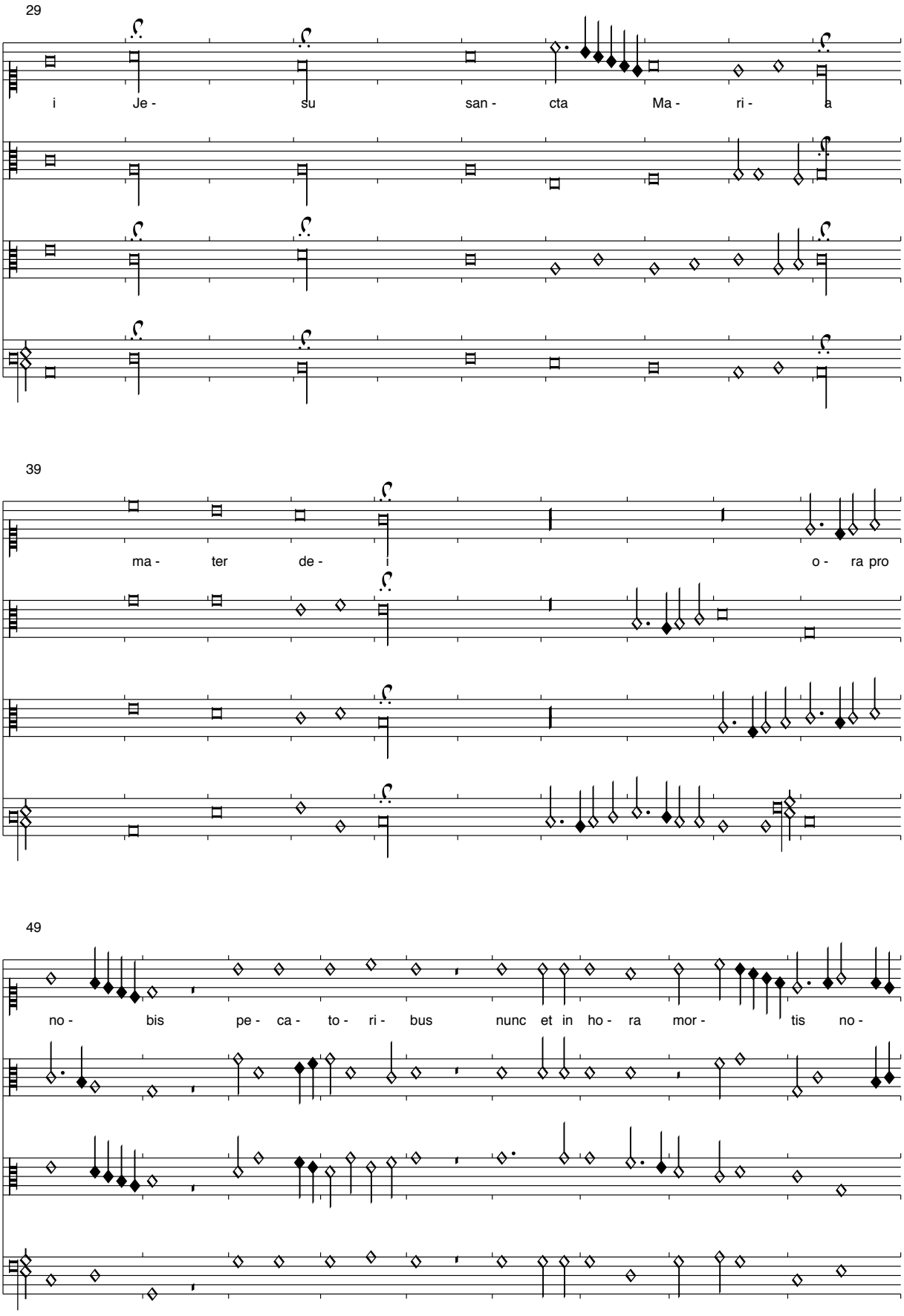




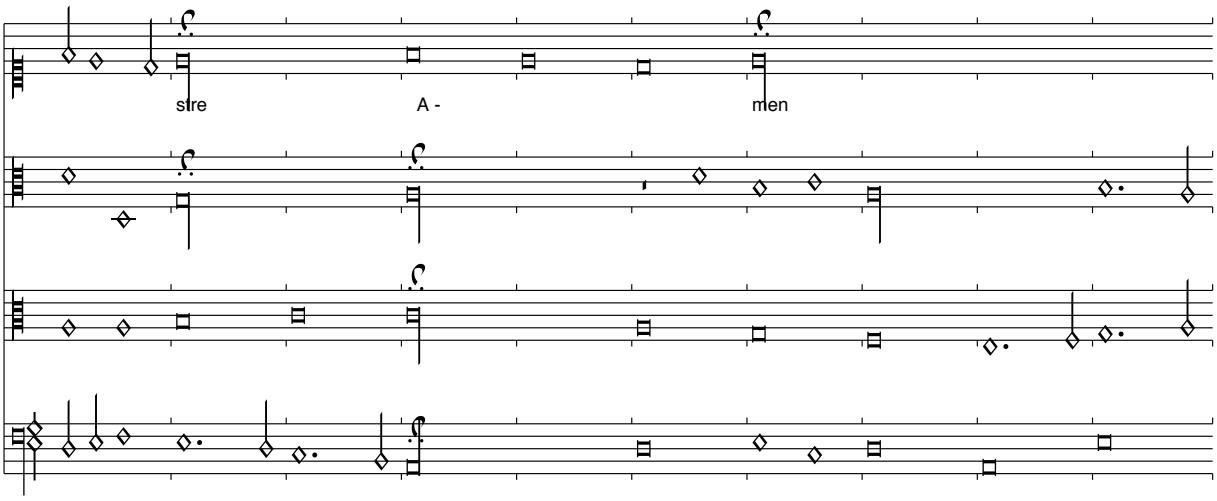
Die Version in Kapstadt unterscheidet sich z. T. erheblich von derjenigen in Petrucci, Motetti de Passione 1503. Allerdings auch in der noch mehr als sonst in der Quelle üblichen Fehlerhaftigkeit. Ganz fehlt gleich der zweite Vers („O bone Jesu“) , der hier ergänzt wurde.

Ave Maria
Kapstadt, f. 88v-89r

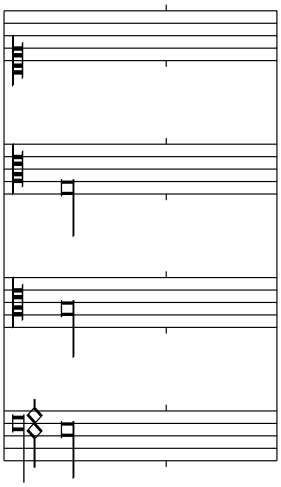



29
i Je - su san - cta Ma - ri - a
39
ma - ter de - i o - ra pro
49
no - bis pe - ca - to - ri - bus nunc et in ho - ra mor - tis no -

58

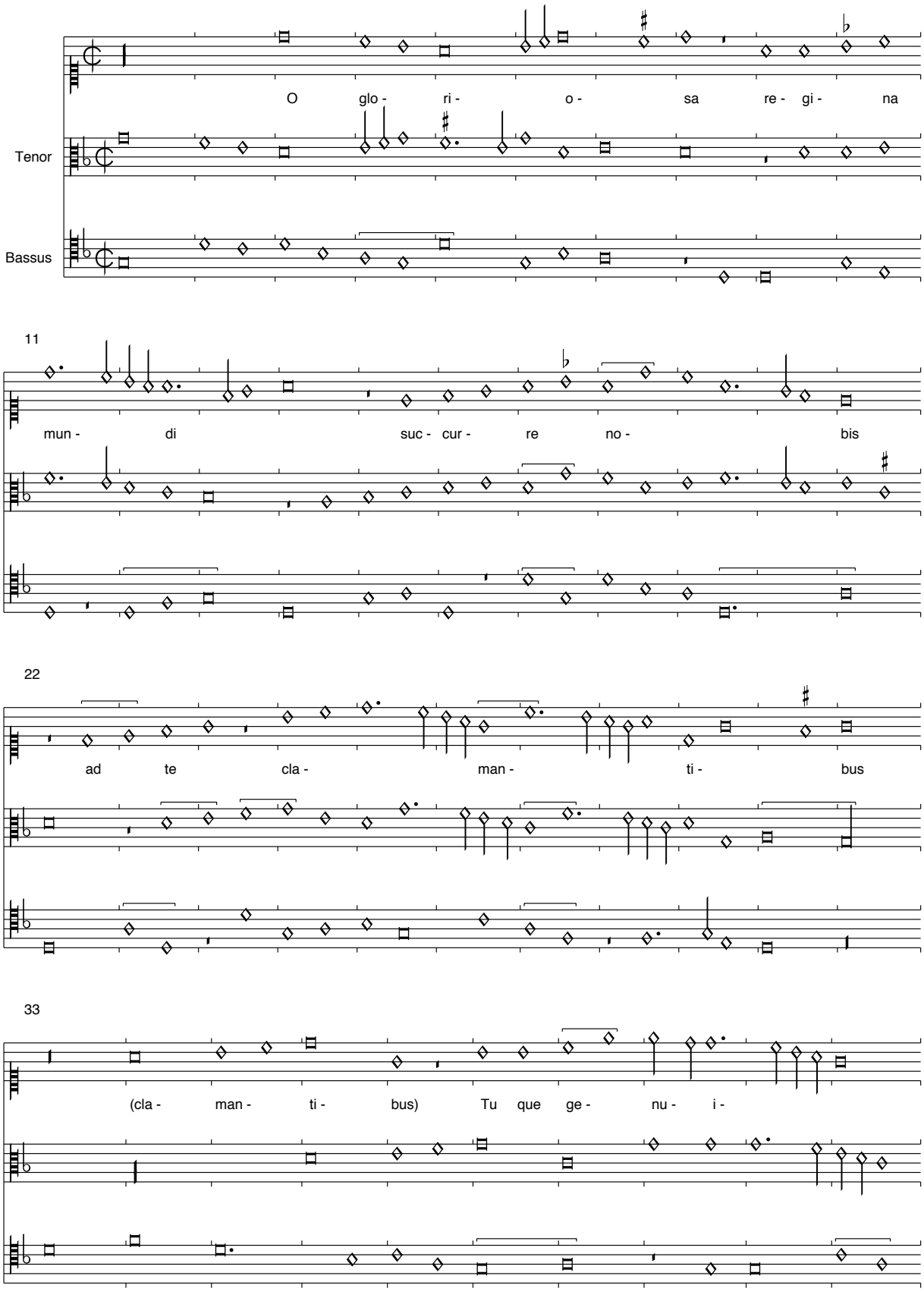


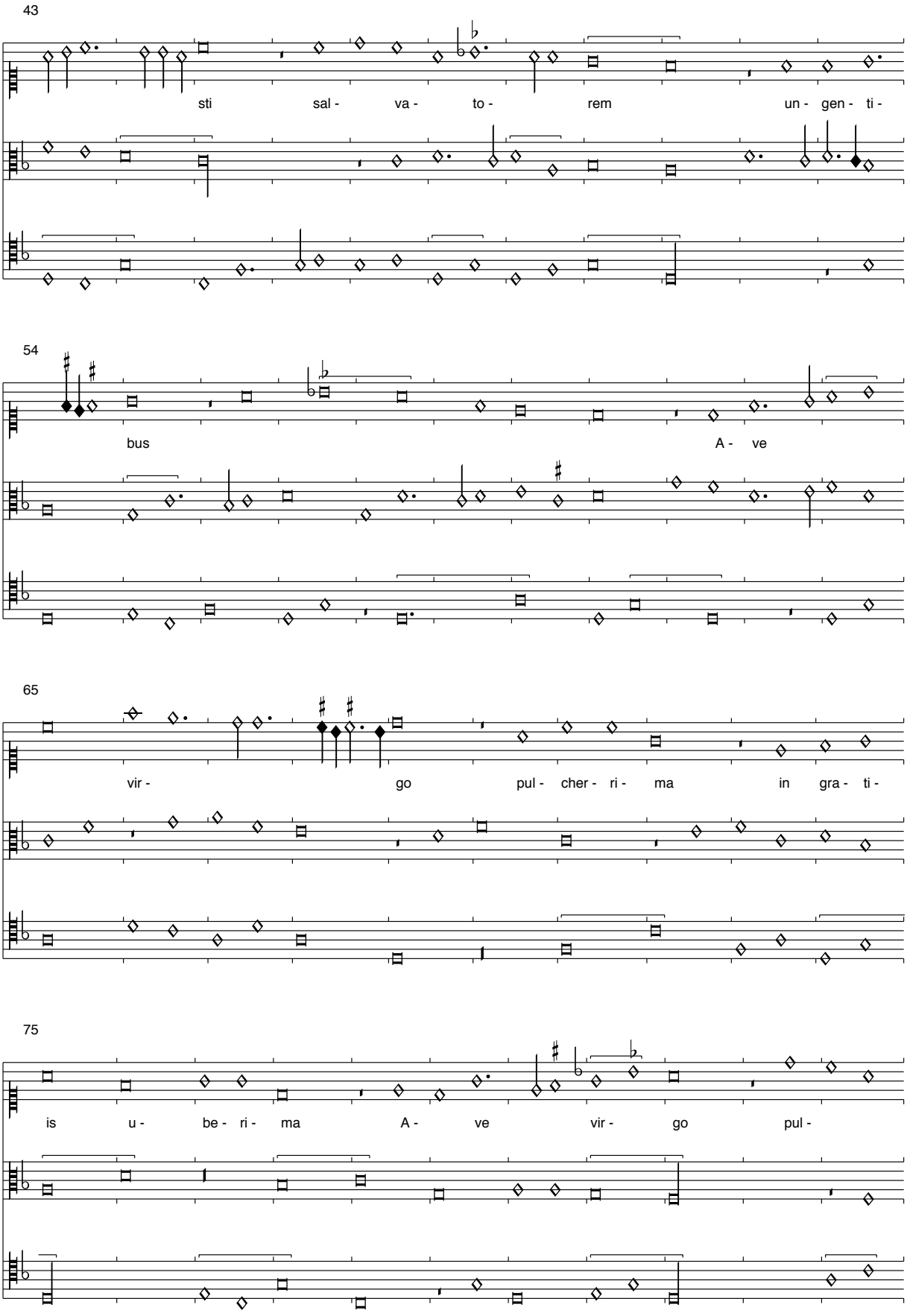
68

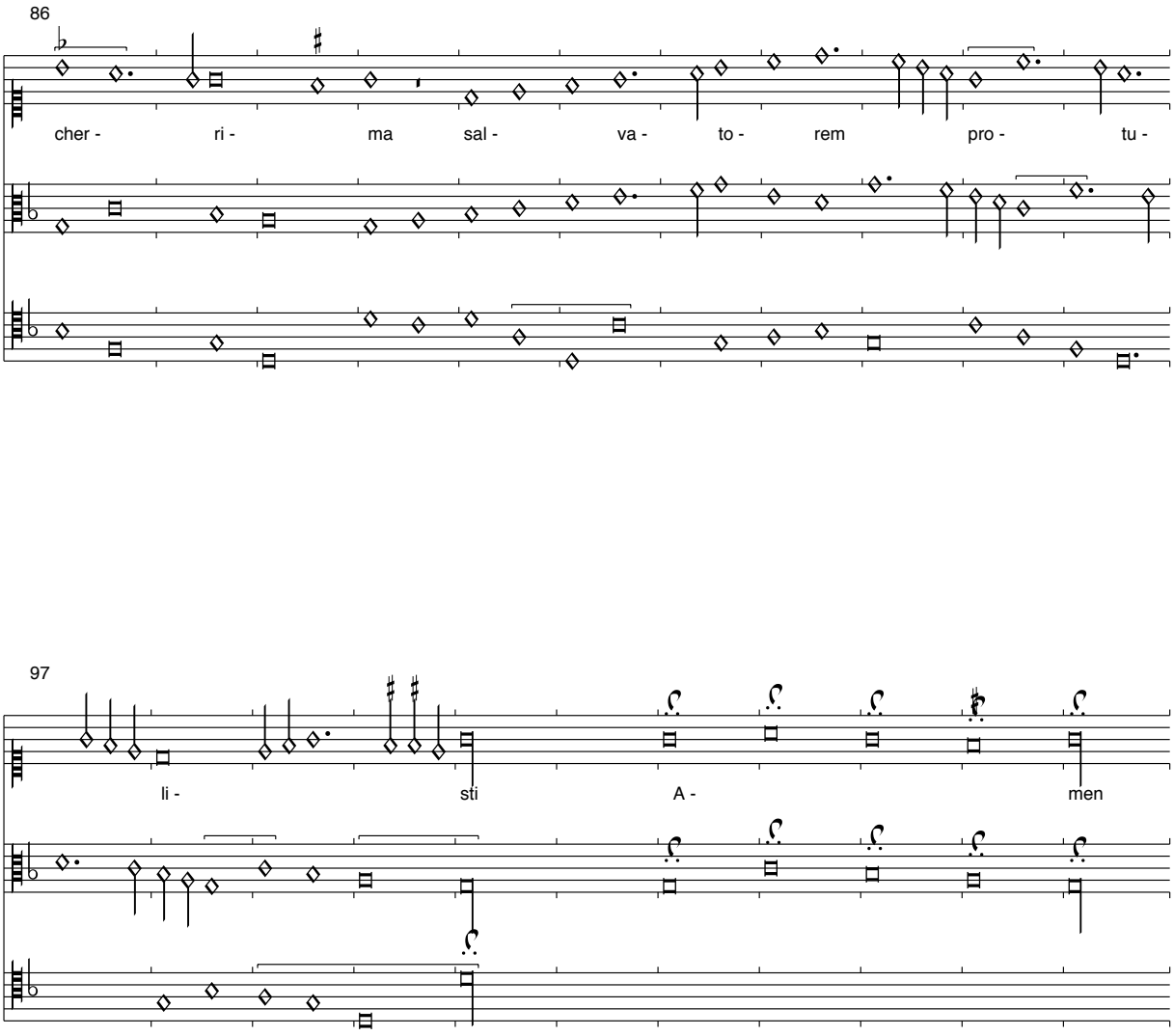


<Touront>: O gloriosa regina mundi

Kapstädt, f. 89v-90r



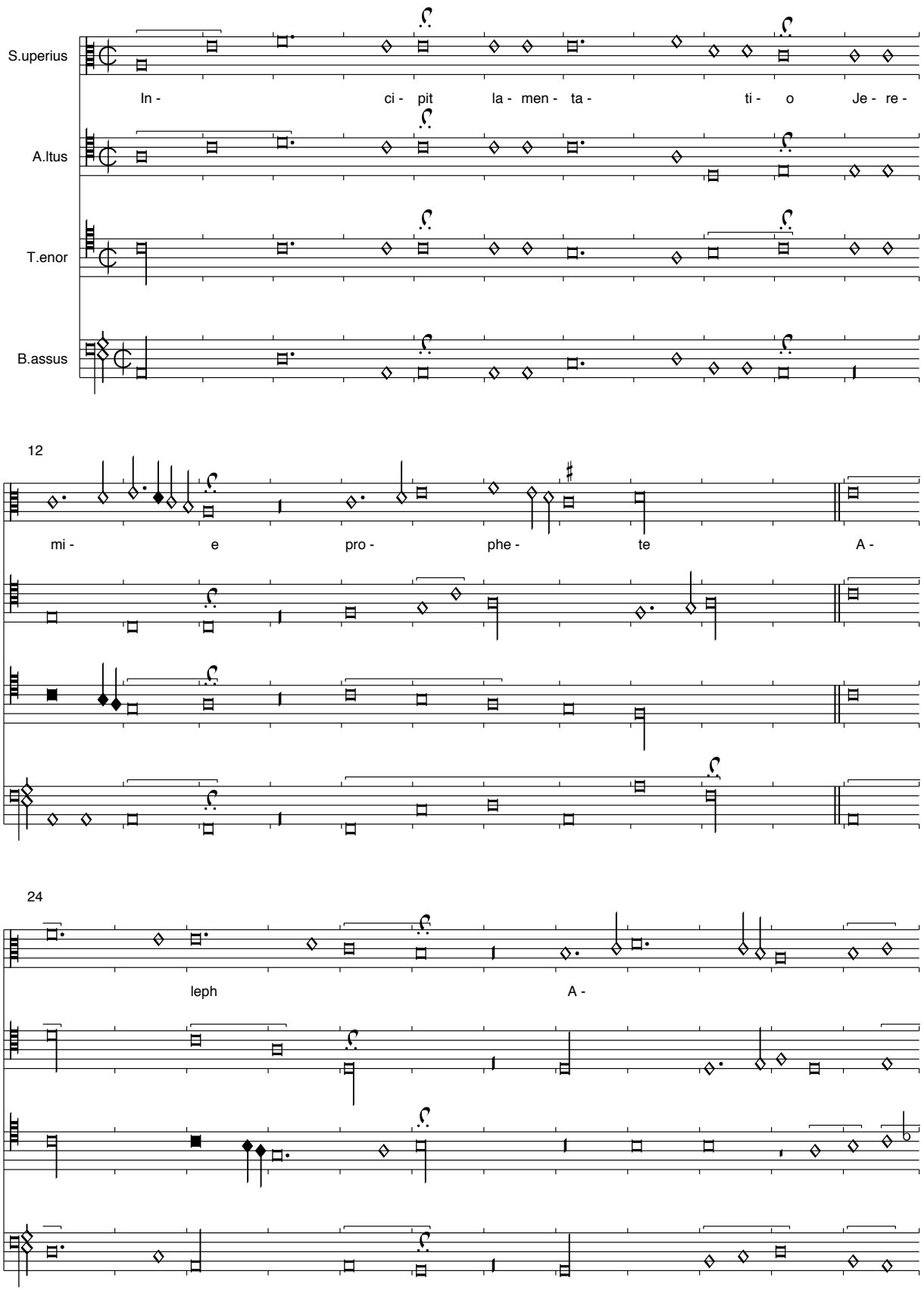

43
sti sal - va - to - rem un - gen - ti -
54
bus A - ve
65
vir - go pul - cher - ri - ma in gra - ti -
75
is u - be - ri - ma A - ve vir - go pul -

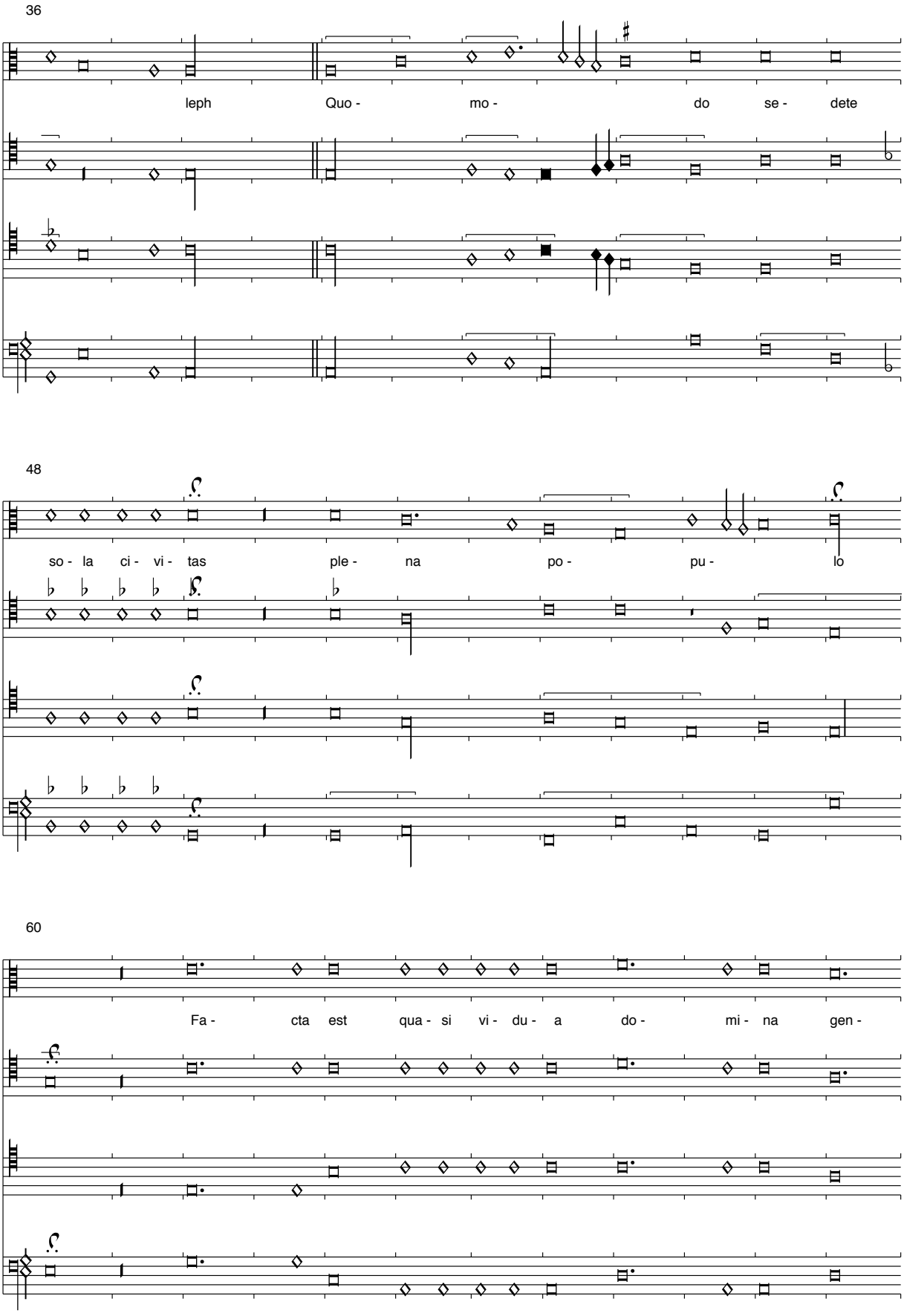


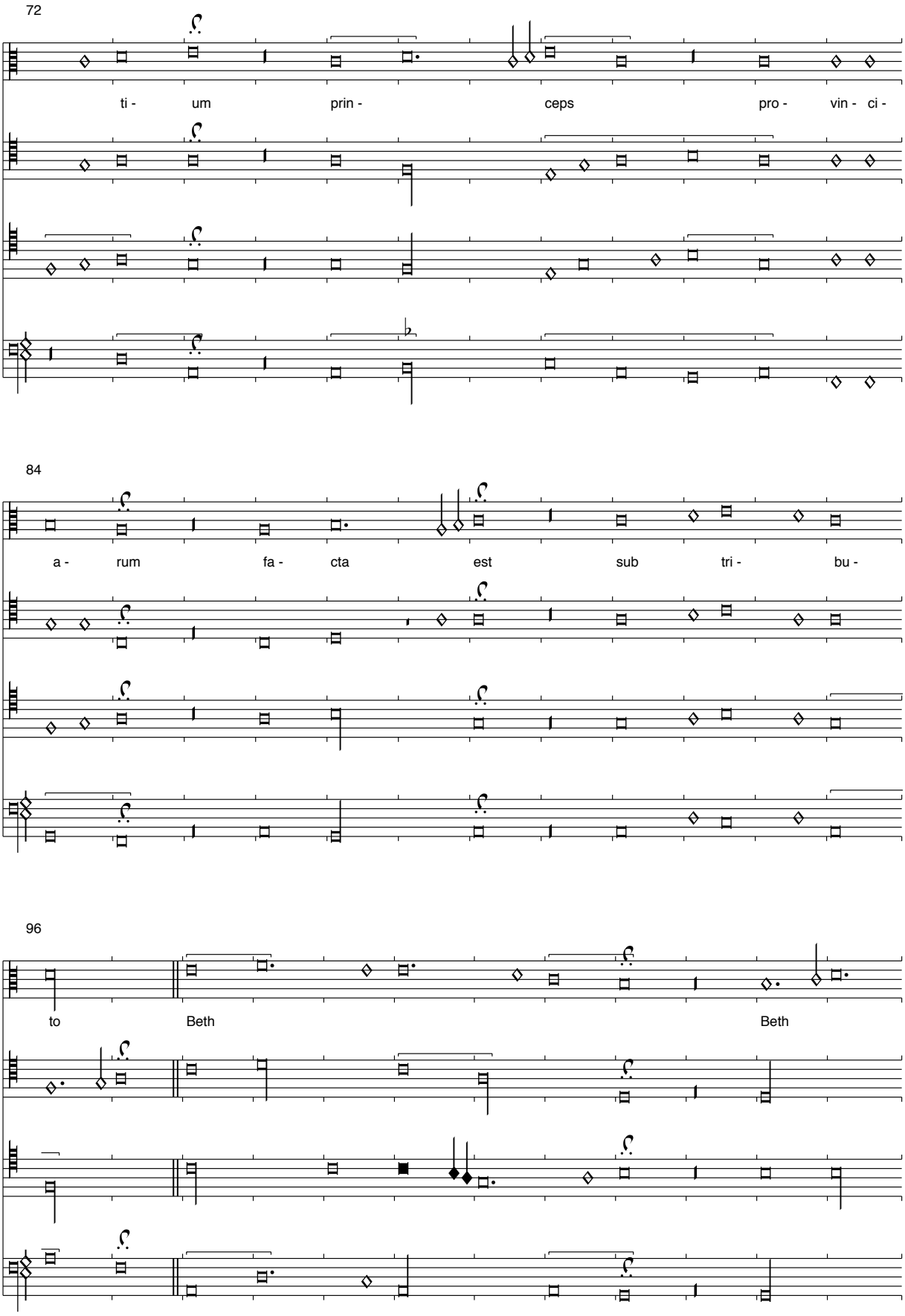
Der Appendix „Amen“ ist in parallelen Quellen nicht vorhanden.

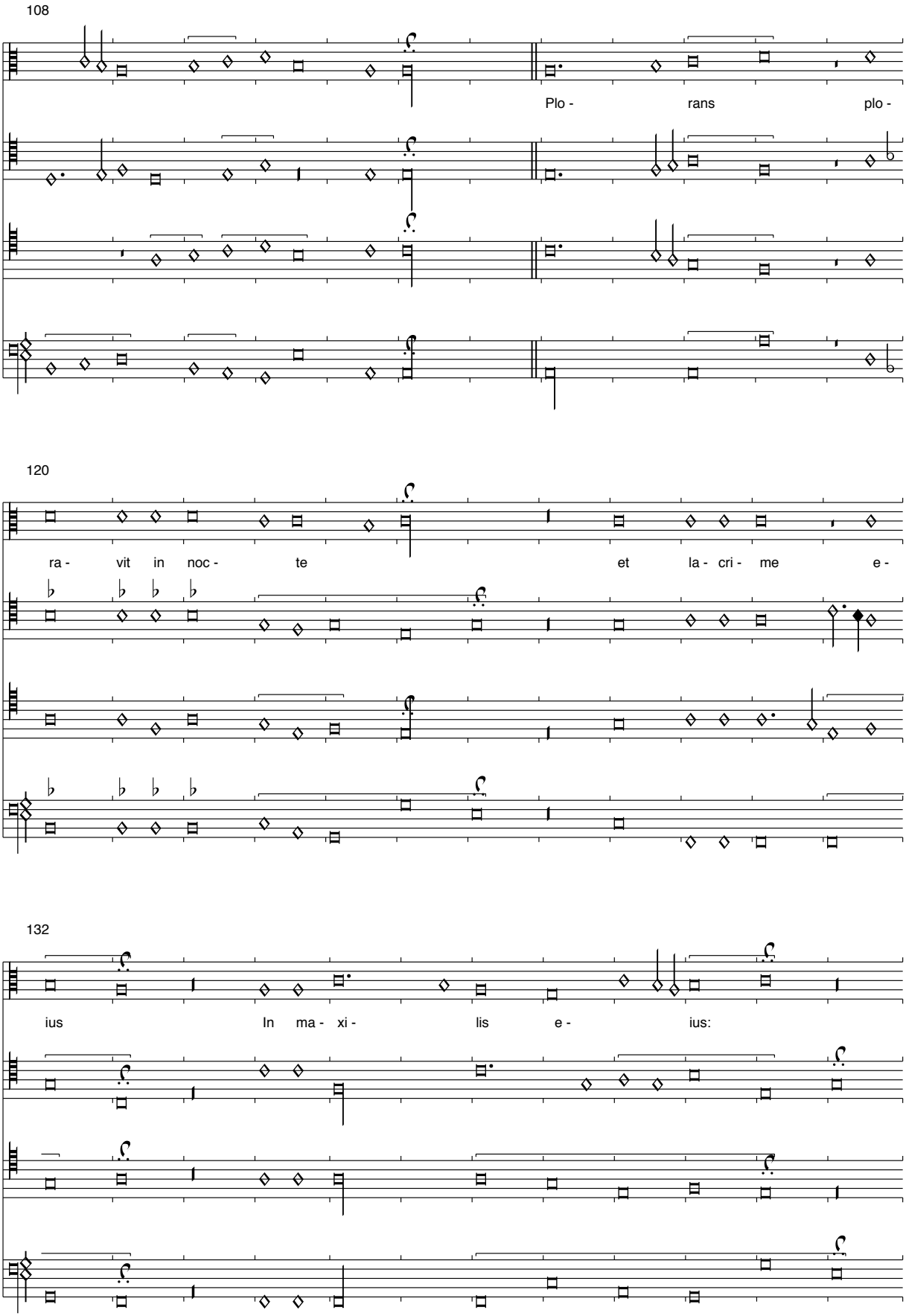
<M. de Orto>: Incipit lamentatio

Kapstadt, f. 90v-95r

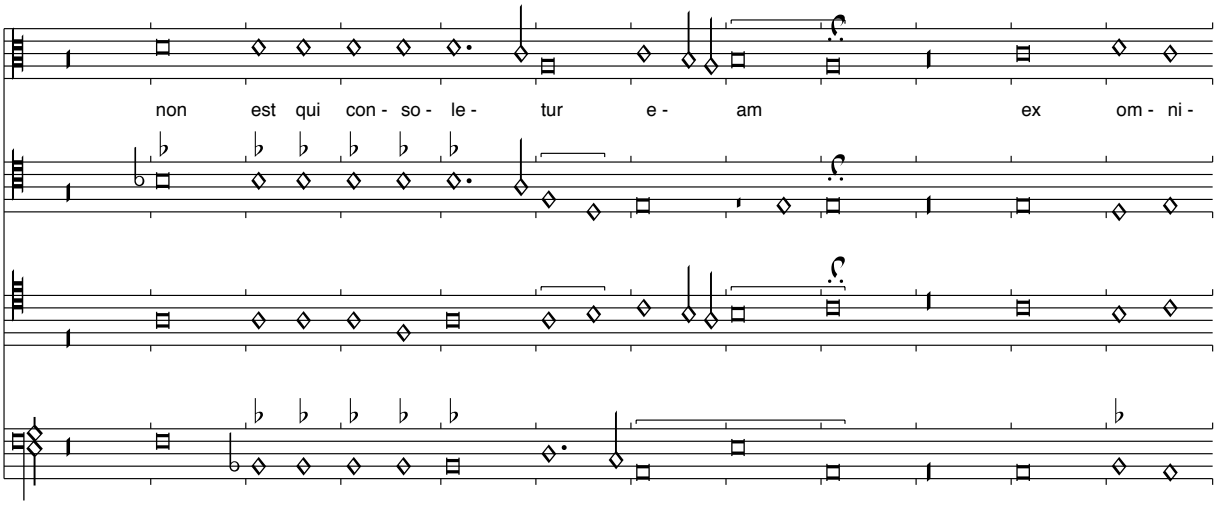



36
leph Quo - mo - do se - dete
48
so - la ci - vi - tas ple - na po - pu - lo
60
Fa - cta est qua - si vi - du - a do - mi - na gen -

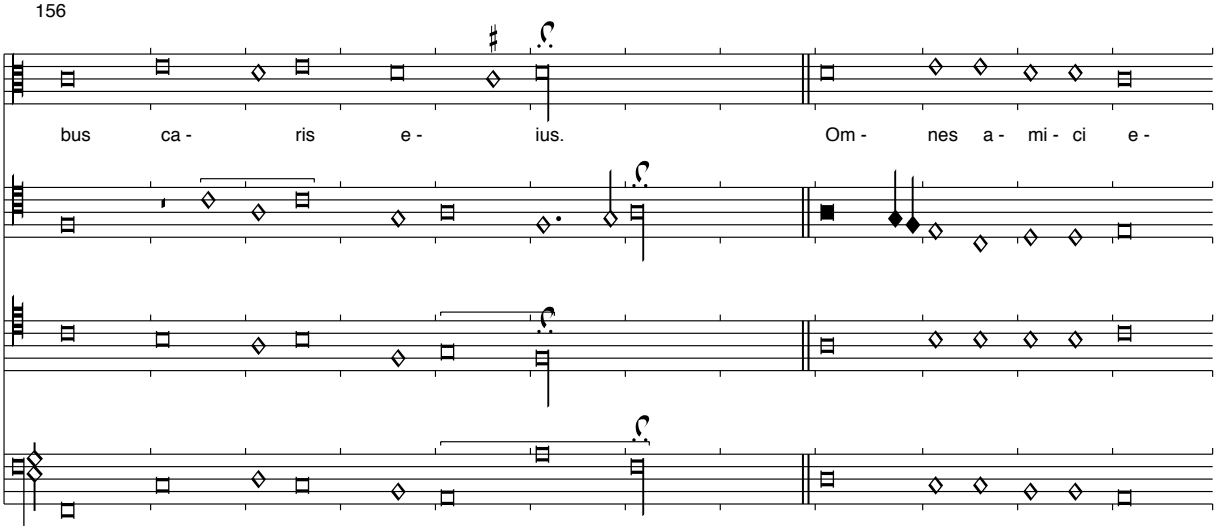

72
ti - um prin - ceps pro - vin - ci -
84
a - rum fa - cta est sub tri - bu -
96
to Beth Beth


108
Plo - rans plo -
120
ra - vit in noc - te et la - cri - me e -
132
ius In ma - xi - lis e - ius:

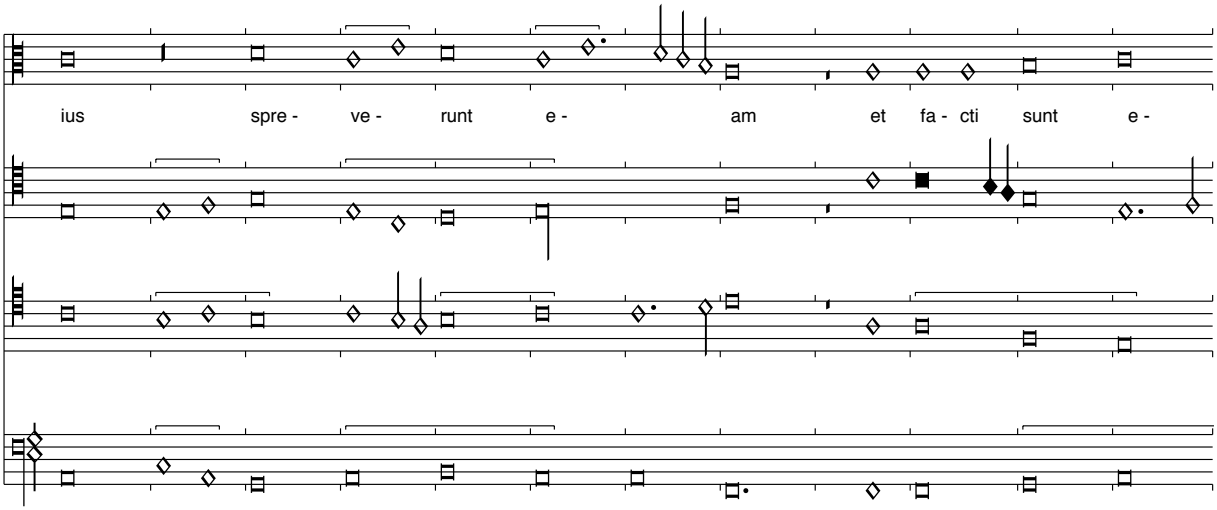
144

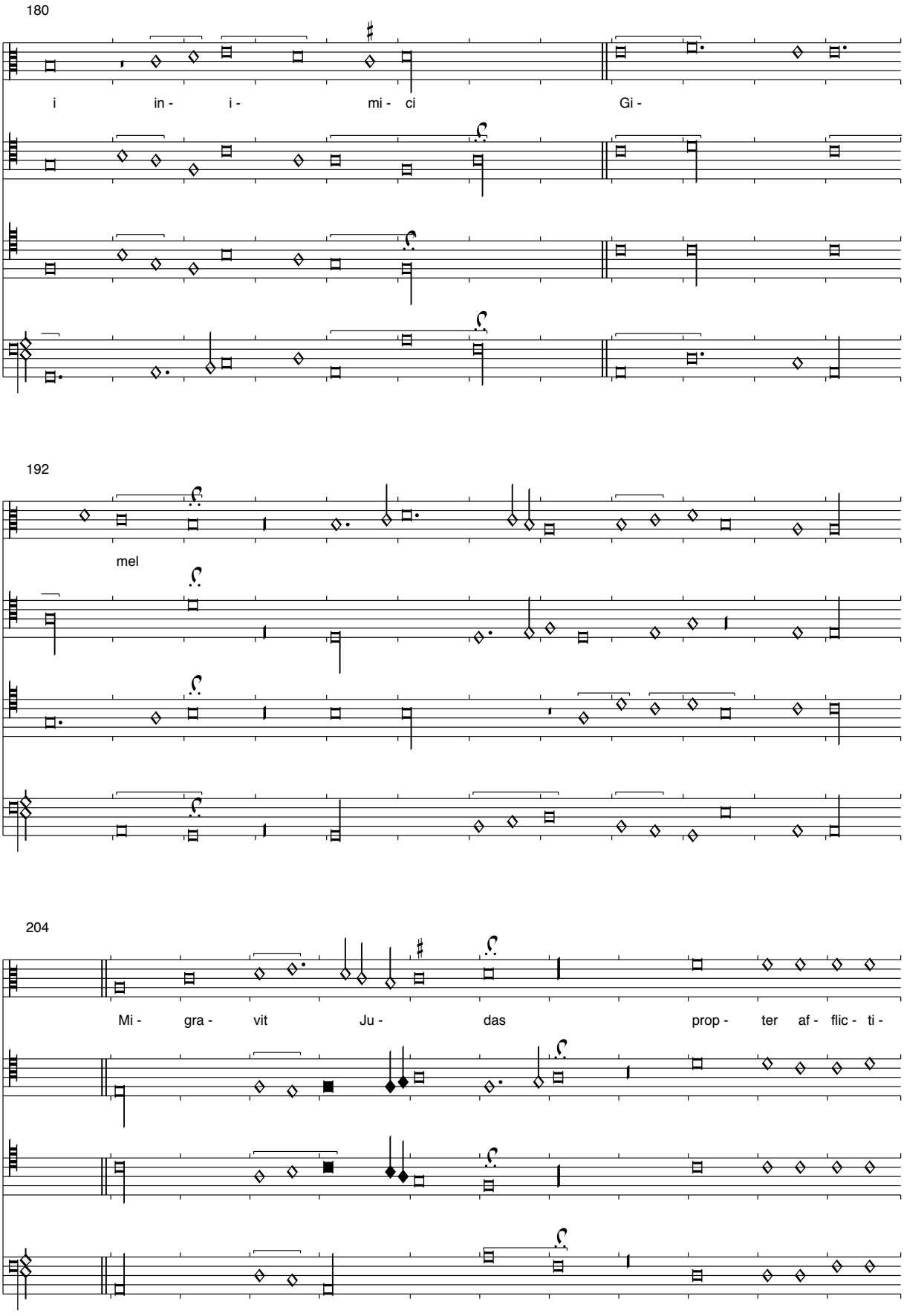

non est qui con - so - le - tur e - am ex om - ni -

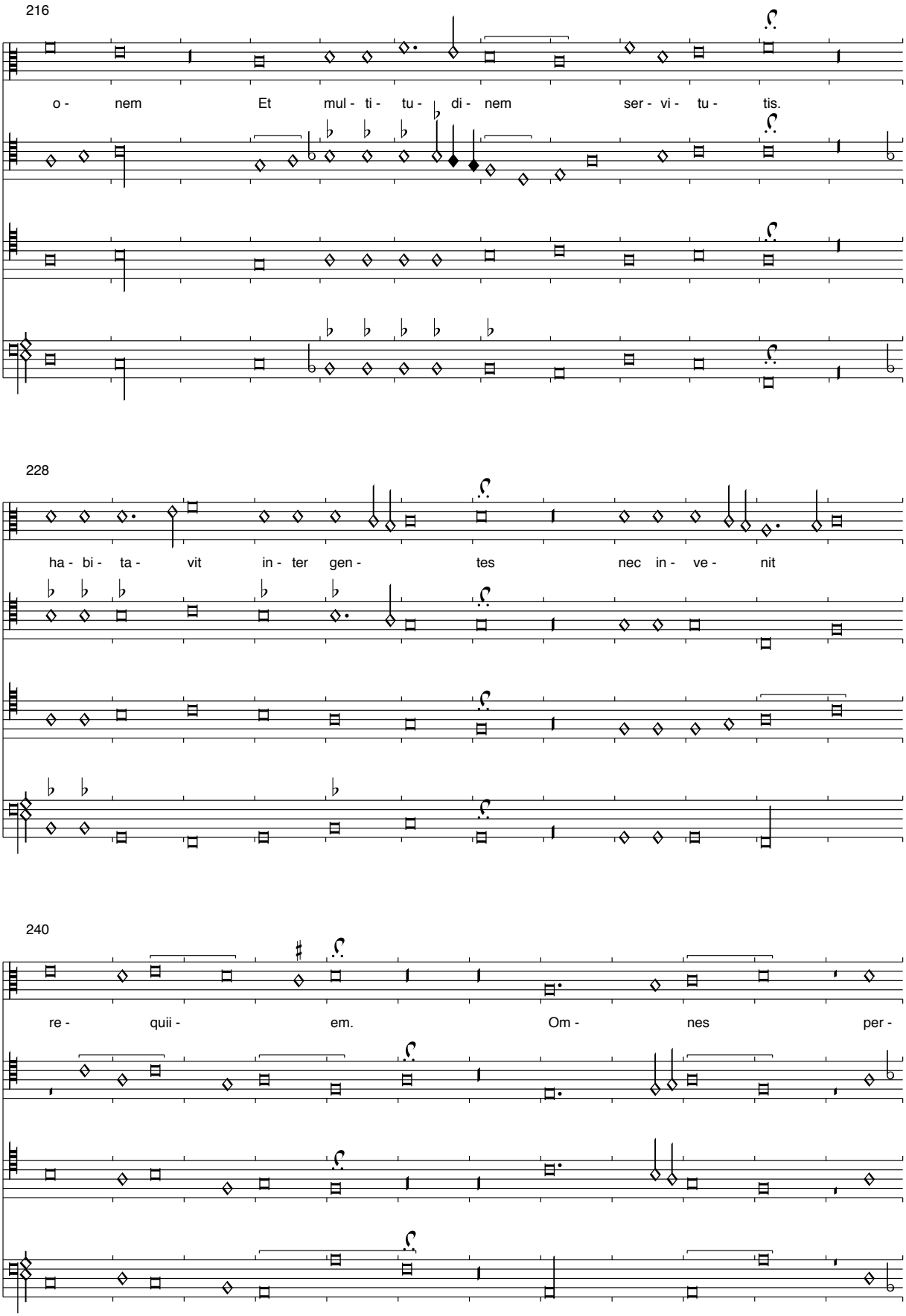
156


bus ca - ris e - ius. Om - nes a - mi - ci e -

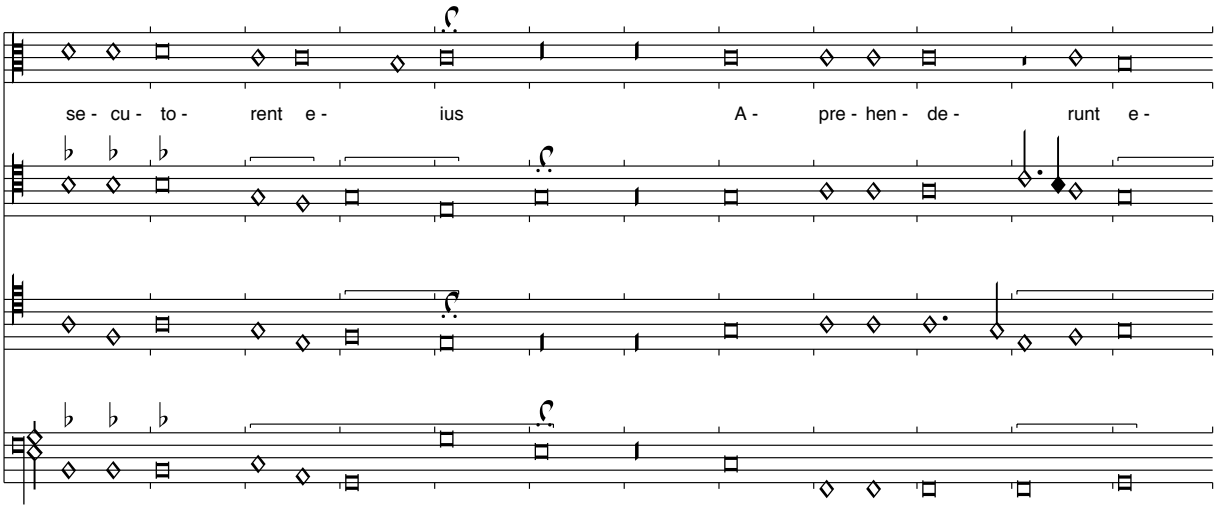
168


ius spre - ve - runt e - am et fa - cti sunt e -

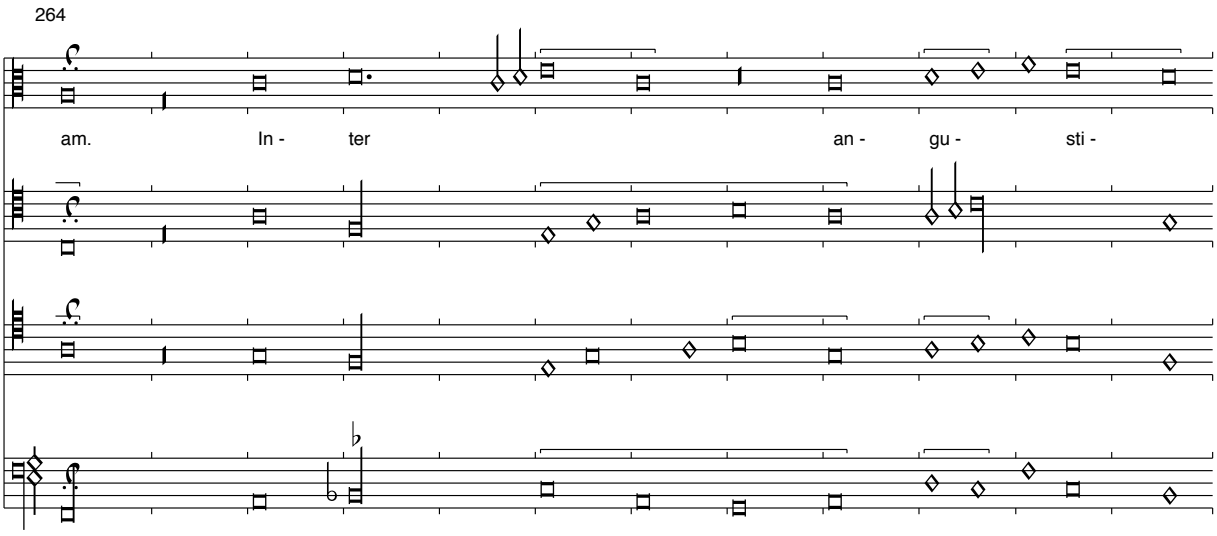

180
i in - i - mi - ci Gi -
192
mel
204
Mi - gra - vit Ju - das prop - ter af - flic - ti -


216
o - nem Et mul - ti - tu - di - nem ser - vi - tu - tis.
228
ha - bi - ta - vit in - ter gen - tes nec in - ve - nit
240
re - quii - em. Om - nes per -

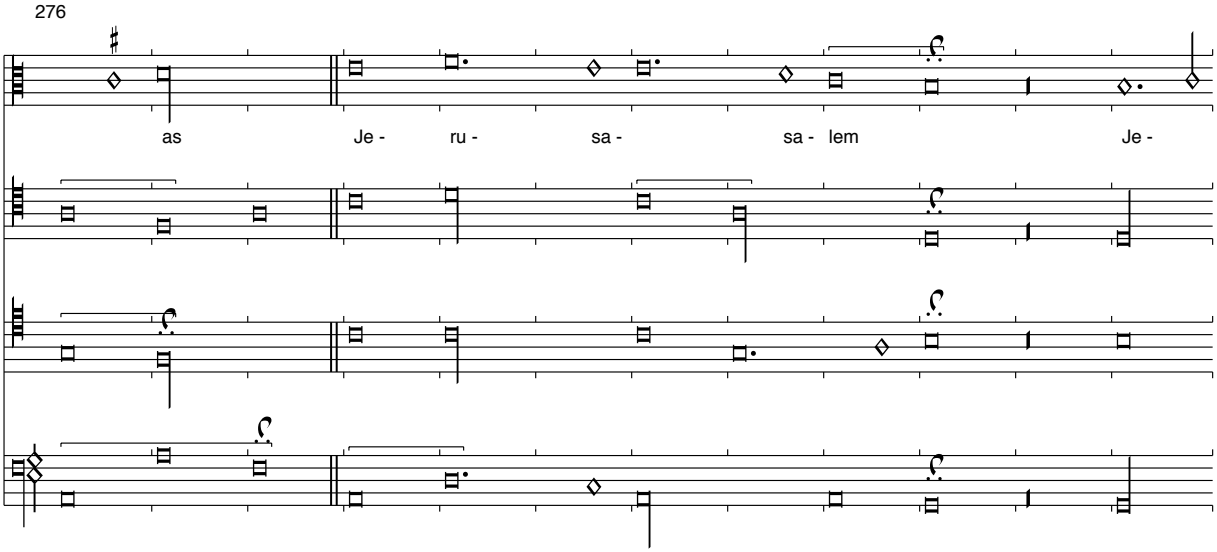
252

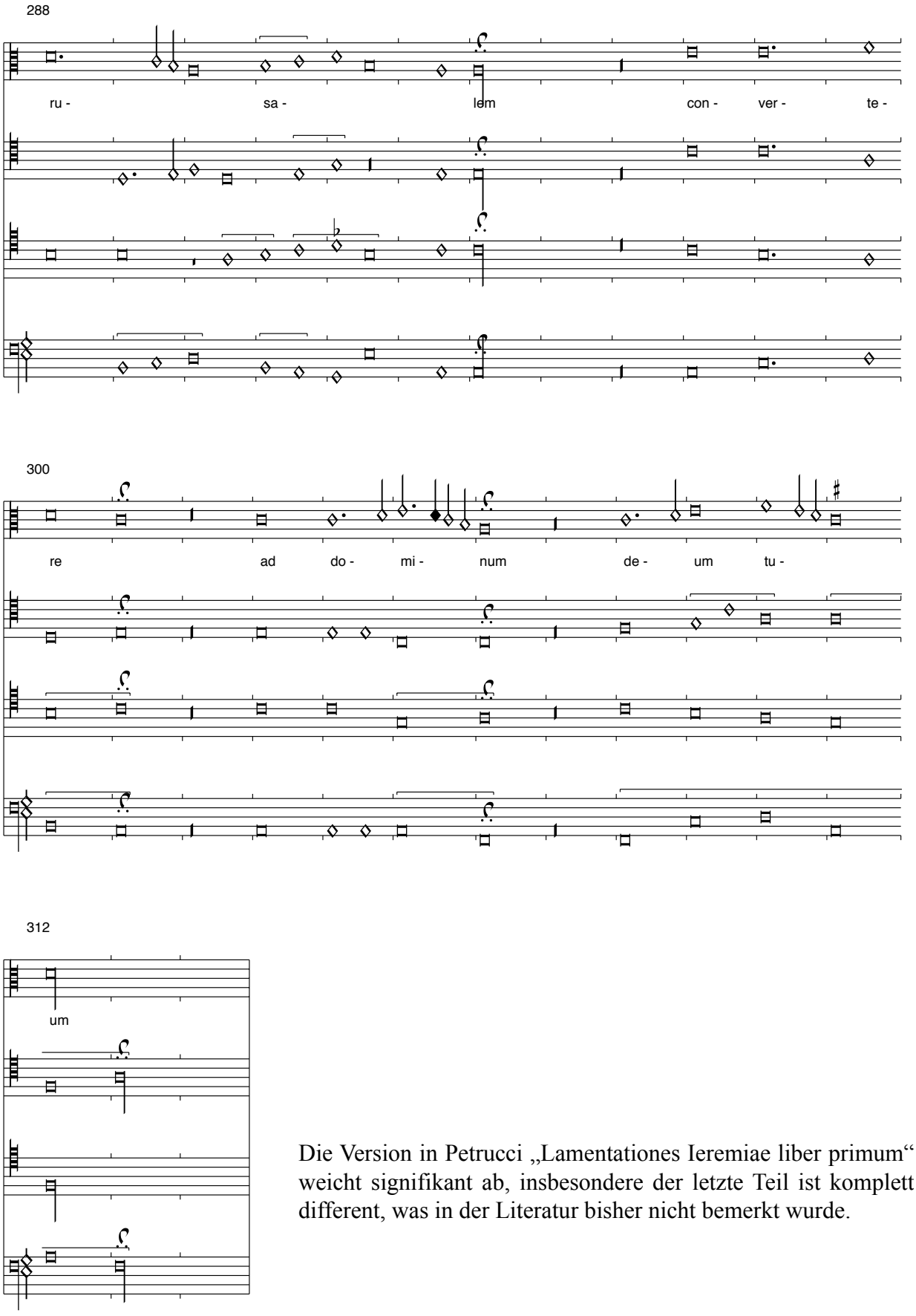

se - cu - to - rent e - ius A - pre - hen - de - runt e -

264


am. In - ter an - gu - sti -

276

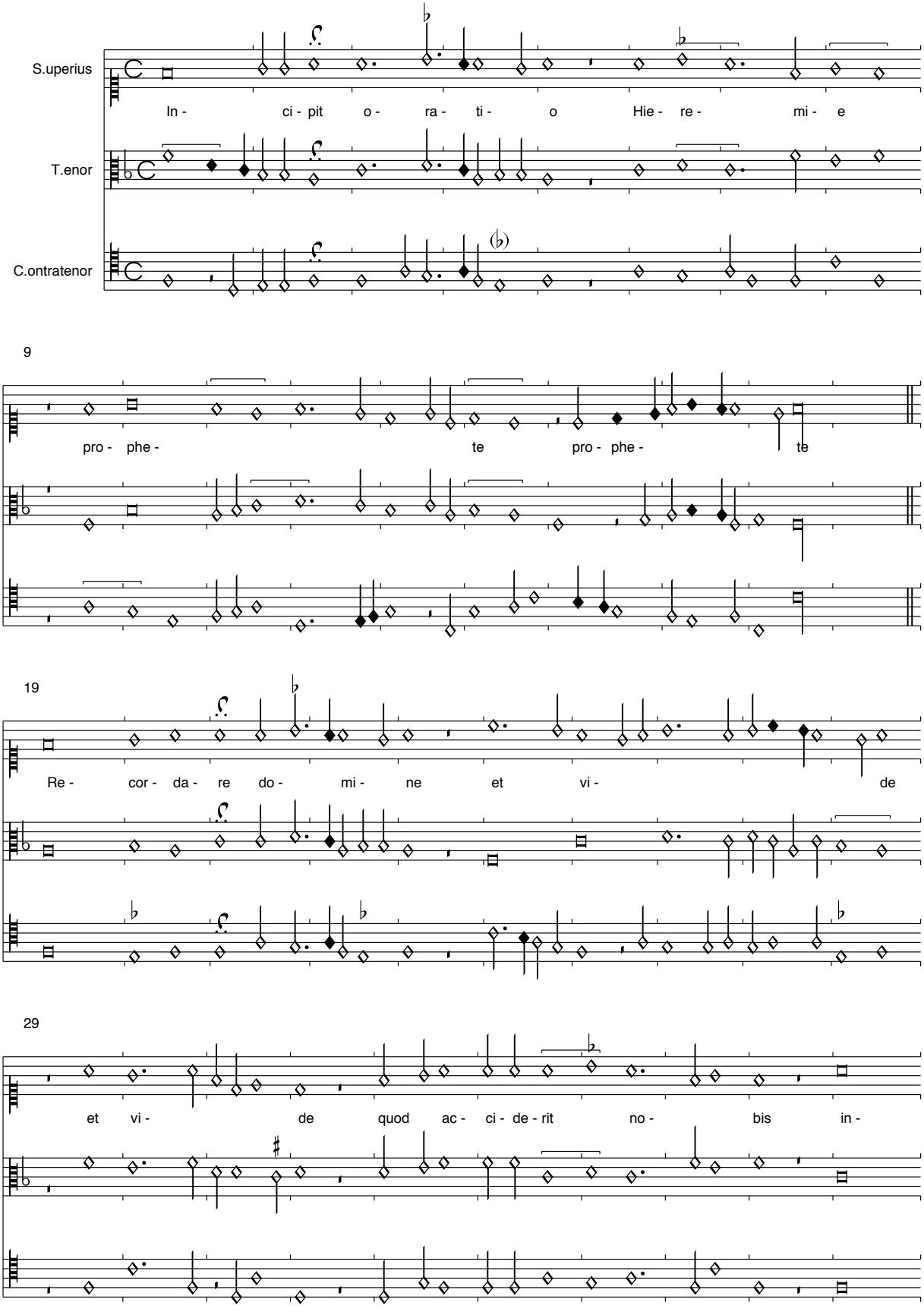

as Je - ru - sa - sa - lem Je -

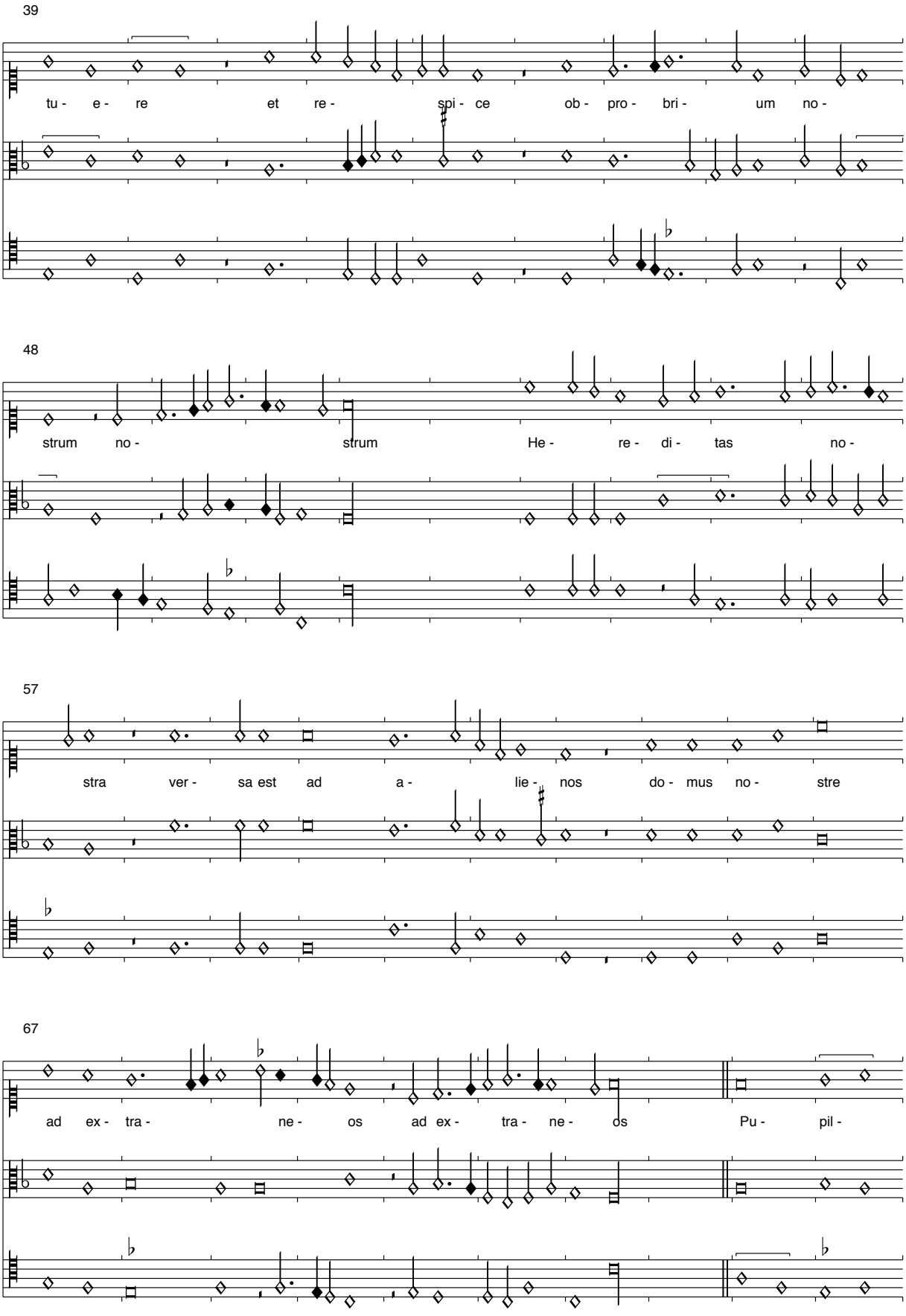


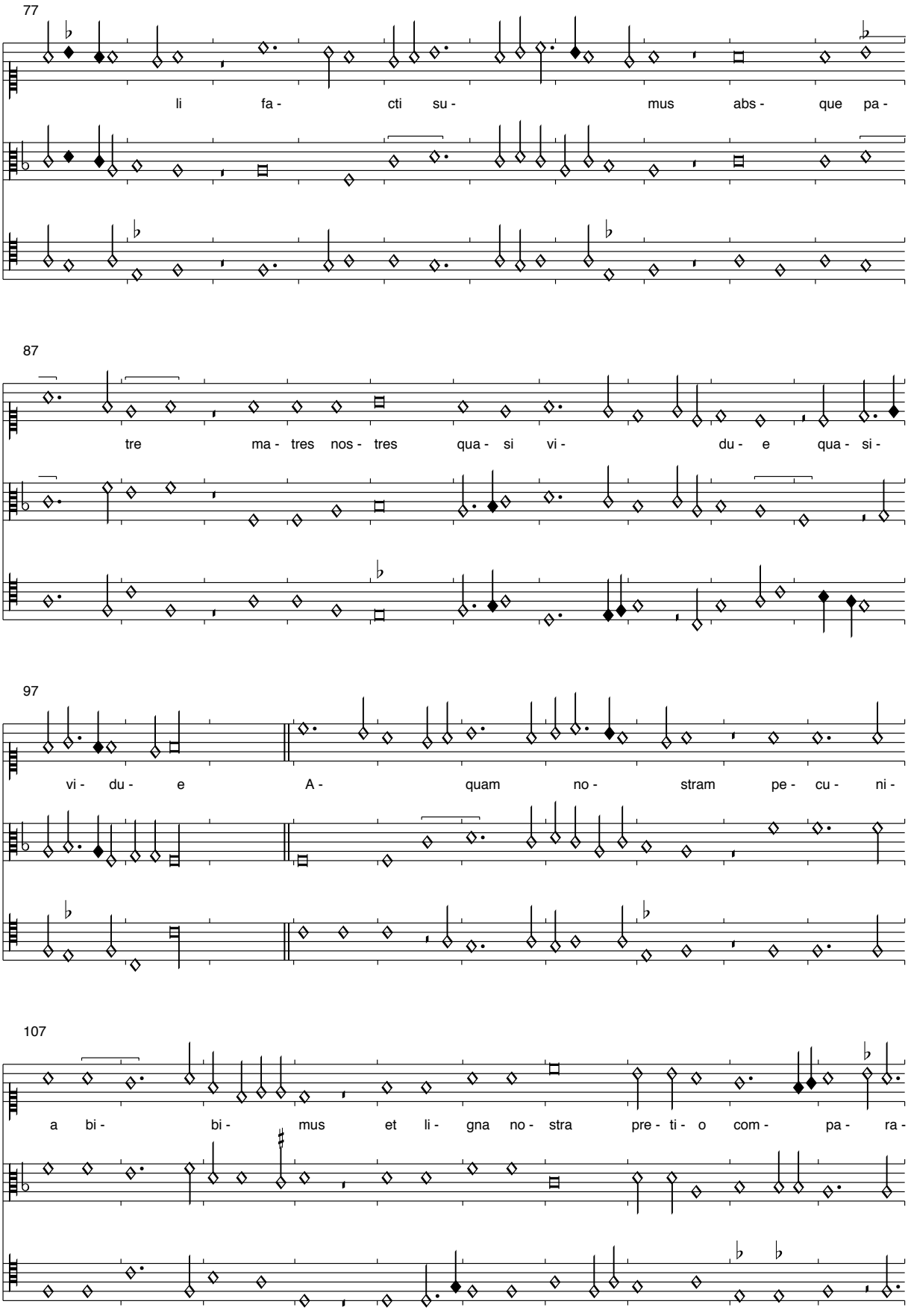
Die Version in Petrucci „Lamentationes Ieremiae liber primum“ weicht signifikant ab, insbesondere der letzte Teil ist komplett different, was in der Literatur bisher nicht bemerkt wurde.

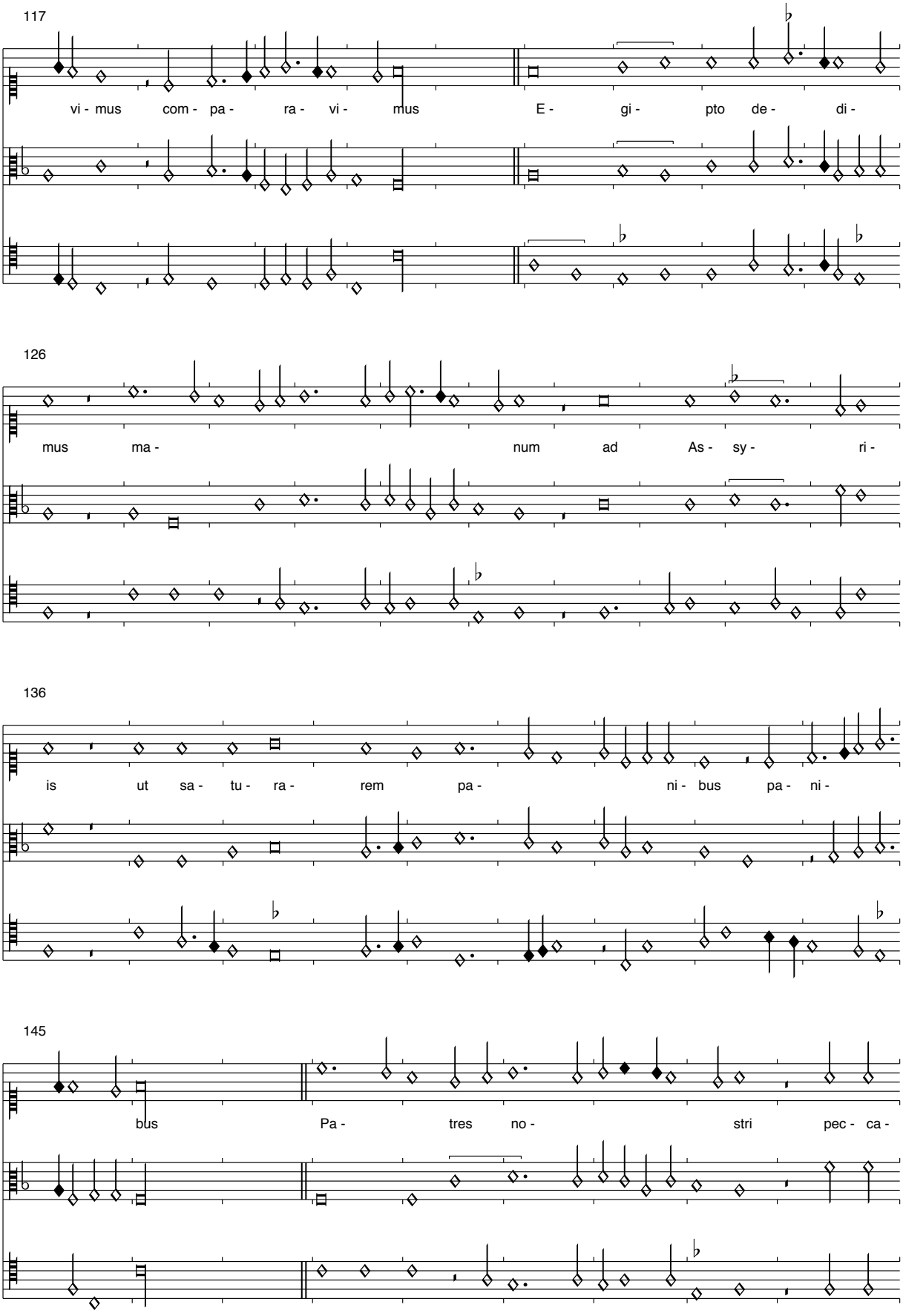
Incipit oratio Hieremie Prophete

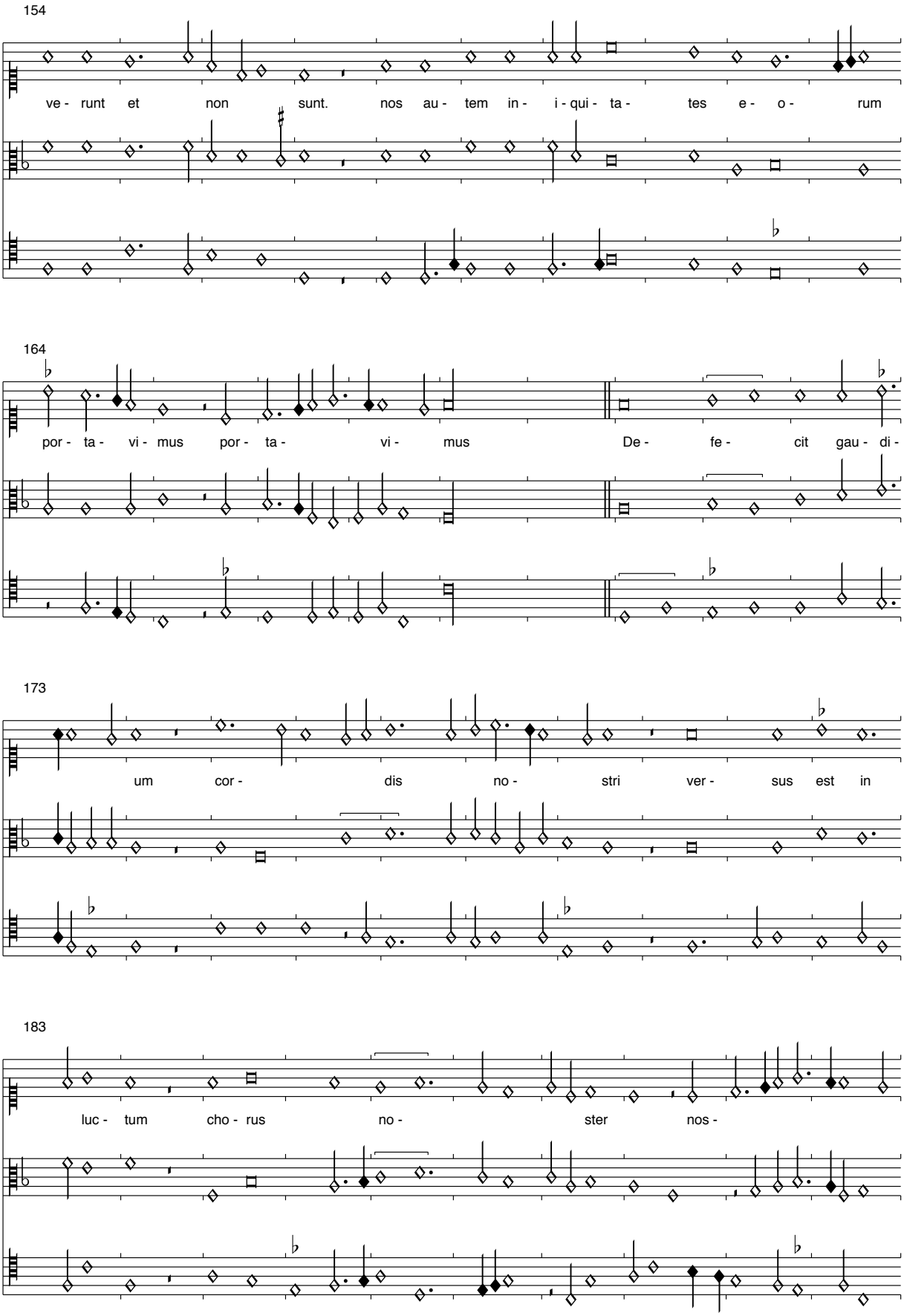
Kapstadt, f. 95v-101v

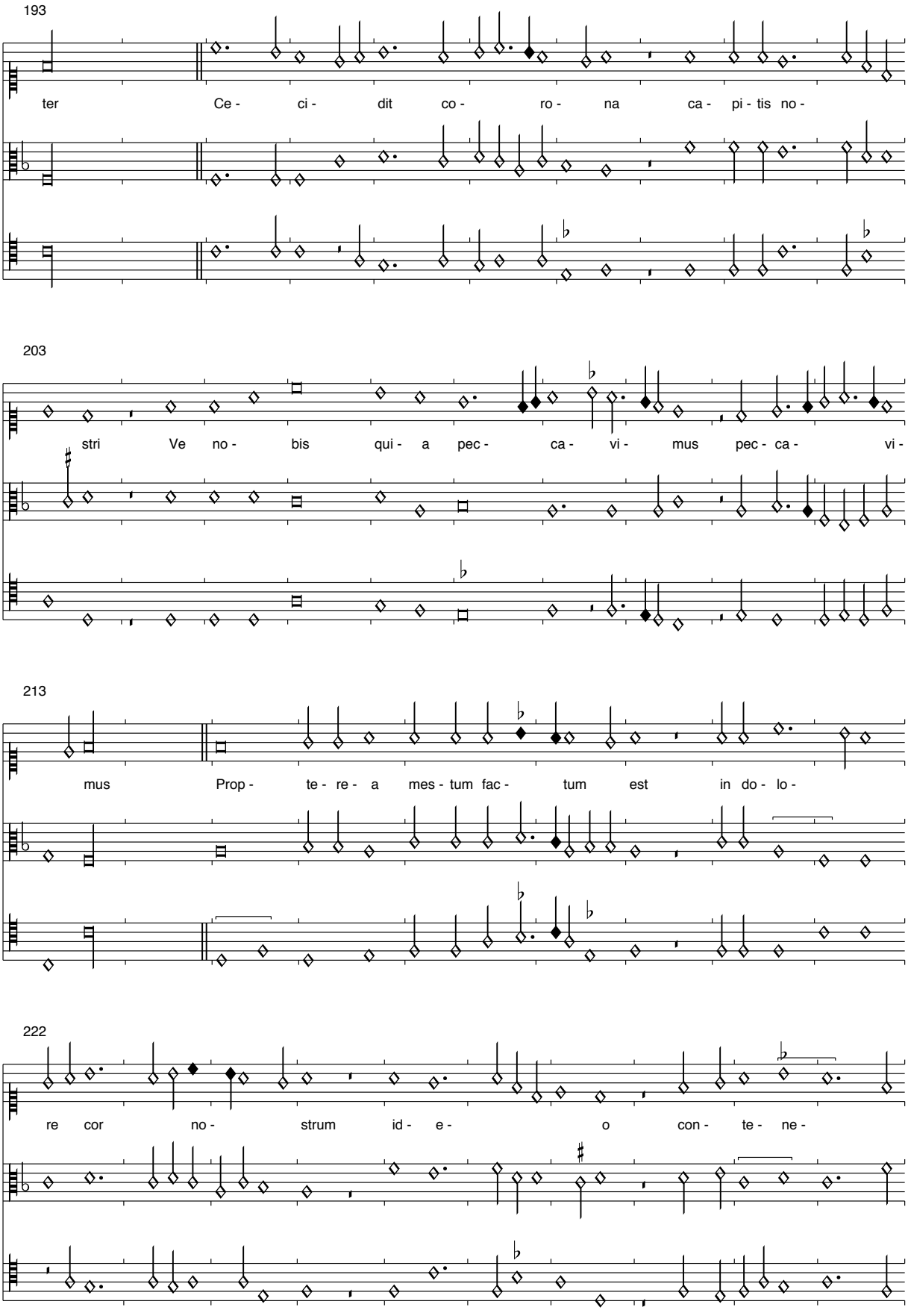


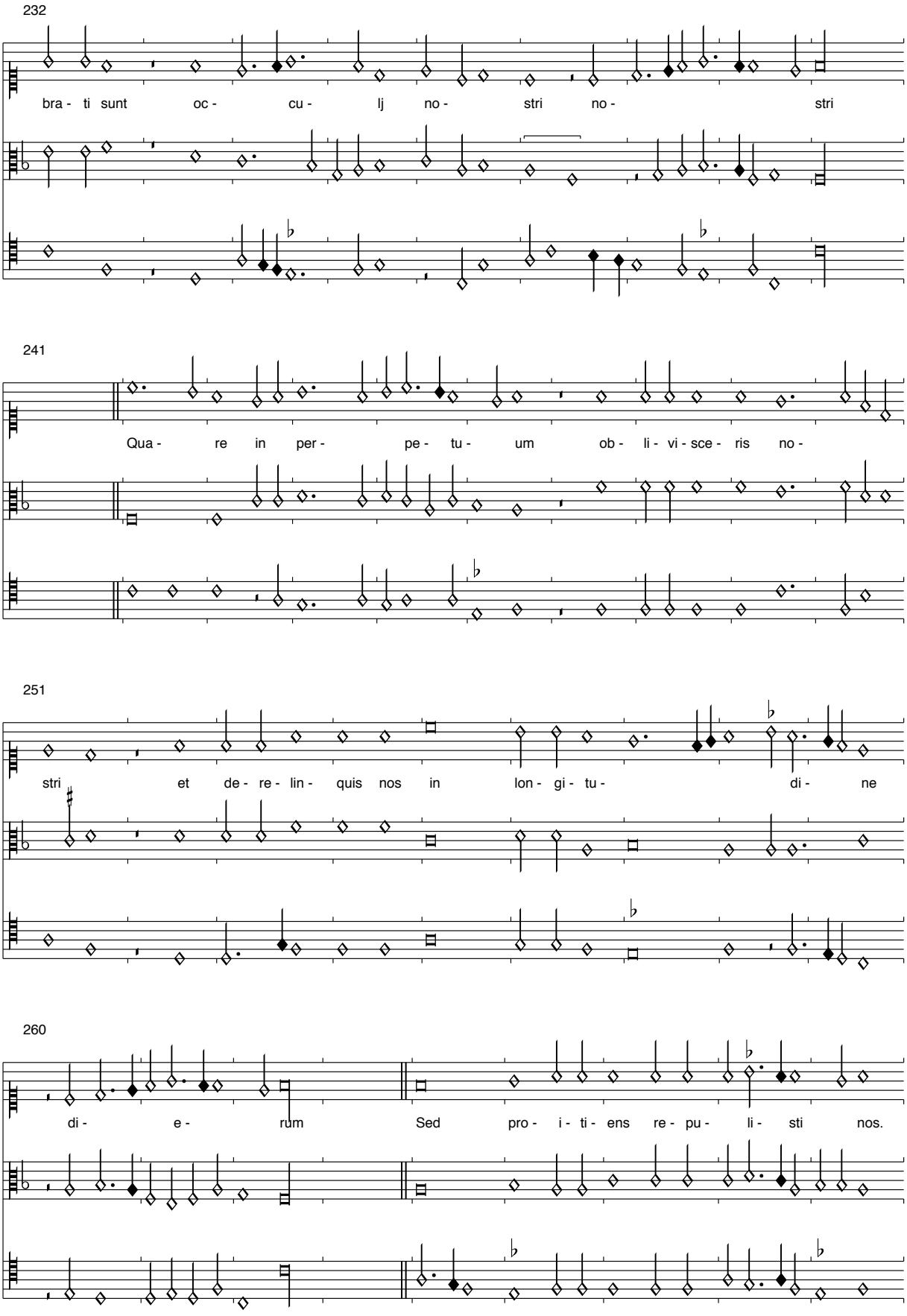

39
tu - e - re et re - spi - ce ob - pro - bri - um no -
48
strum no - strum He - re - di - tas no -
57
stra ver - sa est ad a - lie - nos do - mus no - stre
67
ad ex - tra - ne - os ad ex - tra - ne - os Pu - pil -

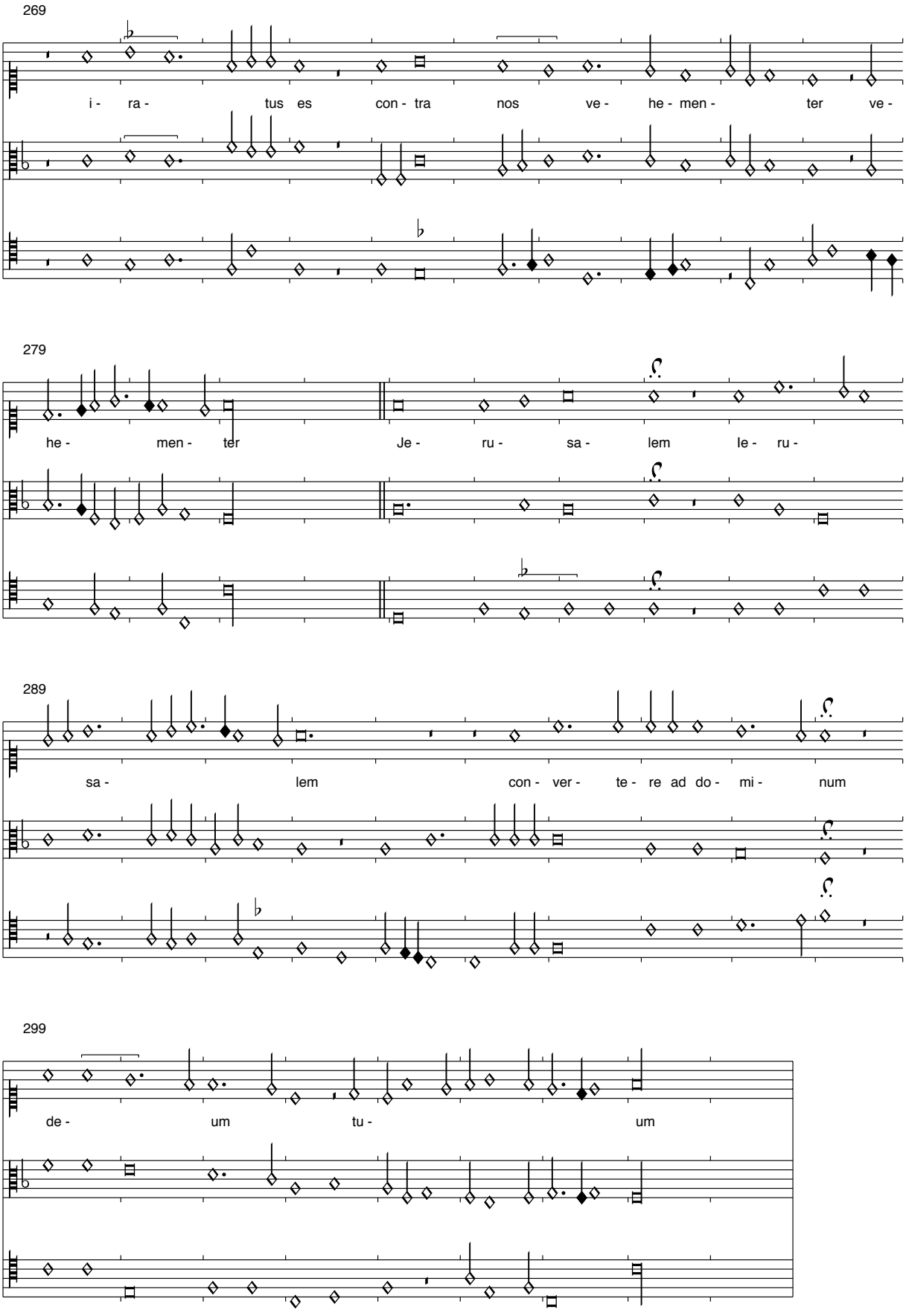

77
li fa - cti su - mus abs - que pa -
87
tre ma - tres nos - tres qua - si vi - du - e qua - si -
97
vi - du - e A - quam no - stram pe - cu - ni -
107
a bi - bi - mus et li - gna no - stra pre - ti - o com - pa - ra -


117
vi - mus com - pa - ra - vi - mus E - gi - pto de - di -
126
mus ma - num ad As - sy - ri -
136
is ut sa - tu - ra - rem pa - ni - bus pa - ni -
145
bus Pa - tres no - stri pec - ca -


154
ve - runt et non sunt. nos au - tem in - i - qui - ta - tes e - o - rum
164
por - ta - vi - mus por - ta - vi - mus De - fe - cit gau - di -
173
um cor - dis no - stri ver - sus est in
183
luc - tum cho - rus no - ster nos -


193
ter Ce - ci - dit co - ro - na ca - pi - tis no -
203
stri Ve no - bis qui - a pec - ca - vi - mus pec - ca - vi -
213
mus Prop - te - re - a mes - tum fac - tum est in do - lo -
222
re cor no - strum id - e - o con - te - ne -

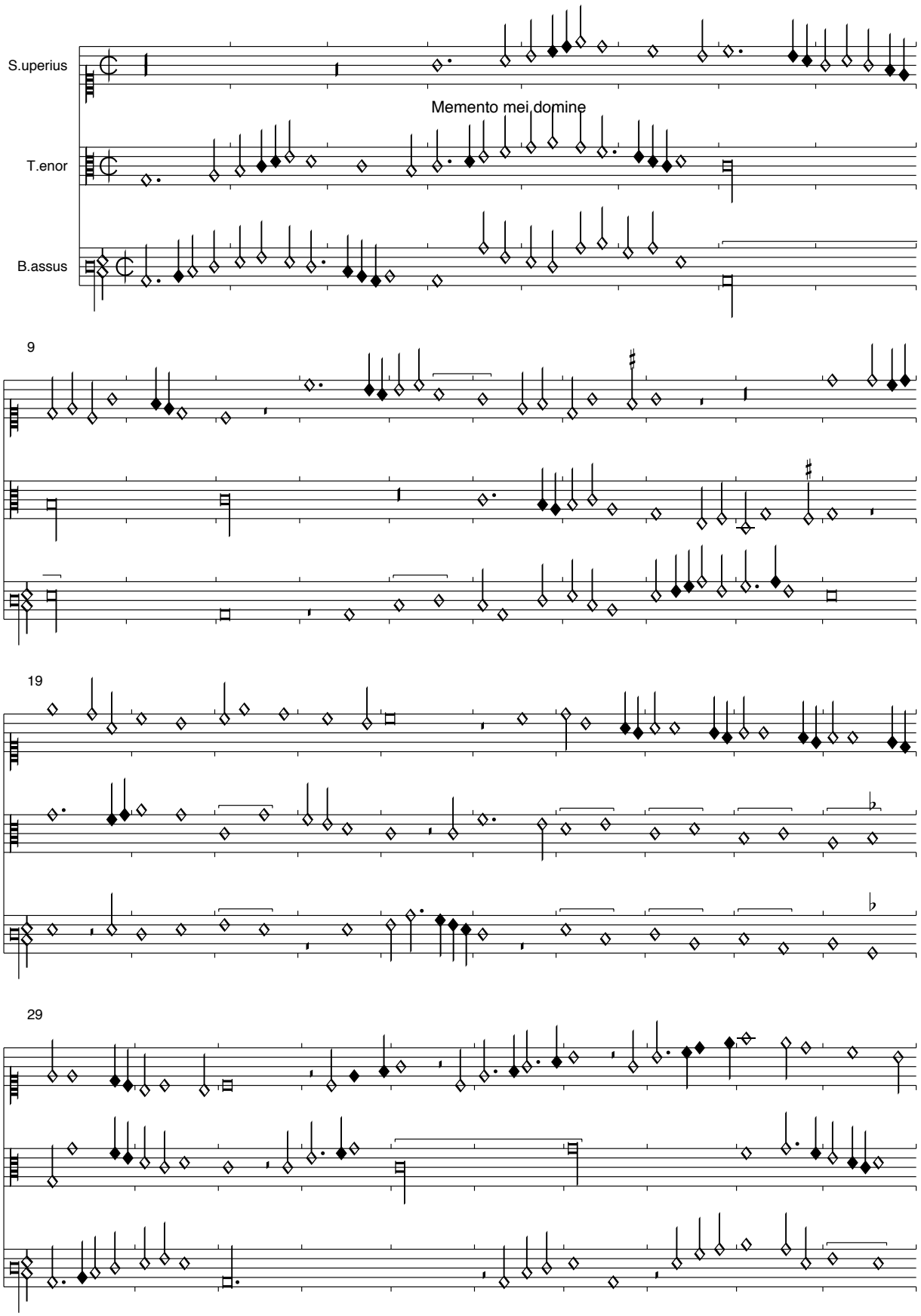

232
bra - ti sunt oc - cu - lj no - stri no - stri
241
Qua - re in per - pe - tu - um ob - li - vi - sce - ris no -
251
stri et de - re - lin - quis nos in lon - gi - tu - di - ne
260
di - e - rum Sed pro - i - ti - ens re - pu - li - sti nos.



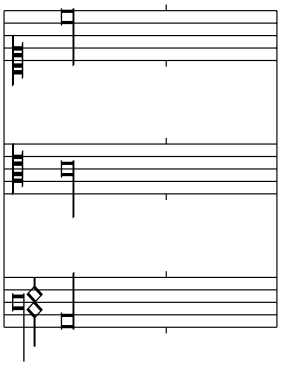
Das Stück hat nur teilweise die Oberstimme mit der „parallelen“ Quelle Petrucci Lamentationes gemein. Zahlreiche Fehler und Auslassungen wurden durch parallele Stellen ausgeglichen.

<Issac>: Memento mei domine

Kapstadt, f. 102v



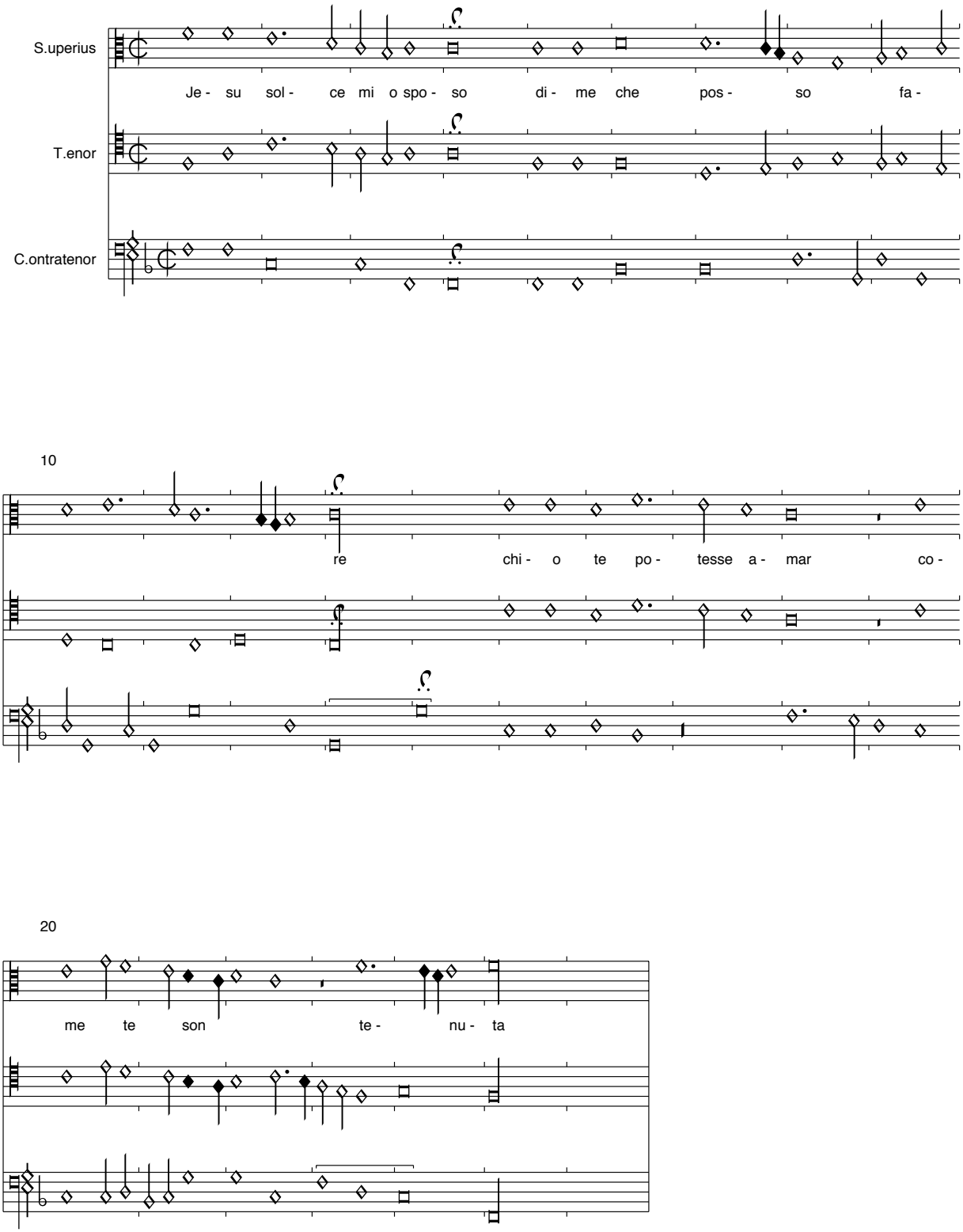
39



Dieses Stück ist ursprünglich das Christe aus Isaaks Messe „Charge de deuil“.

Jesu dolce mio sposo

Kapstadt, f. 103r



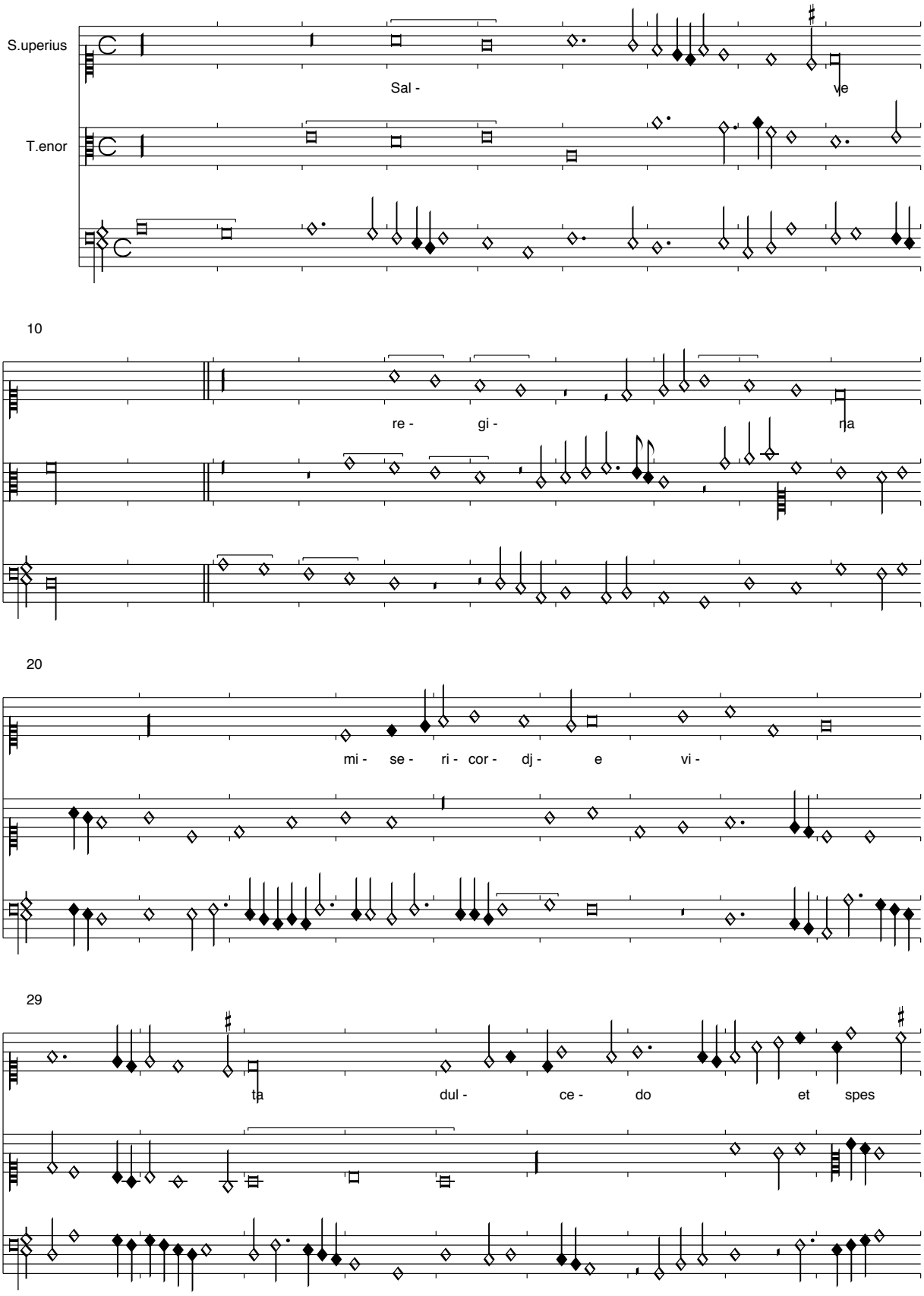
Das Stück hat entgegen Cattins Angaben nichts mit der vierstimmigen Komposition f. 73v-74rd gemein, auch der Text ist nur grob ähnlich.

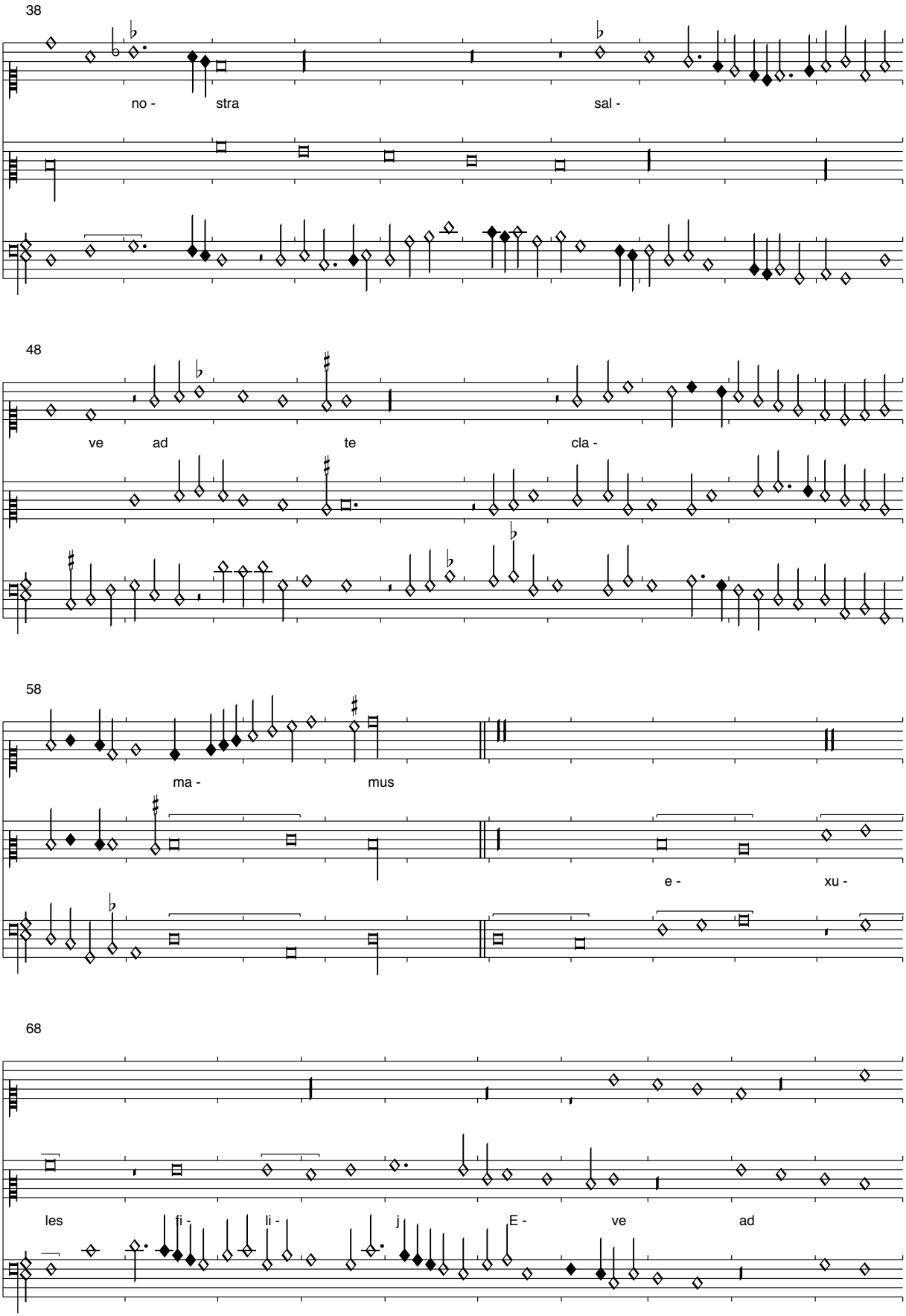
Che a ti non so penoso
per mi morto te portare
volendome salvare
chi in colpa era caduta

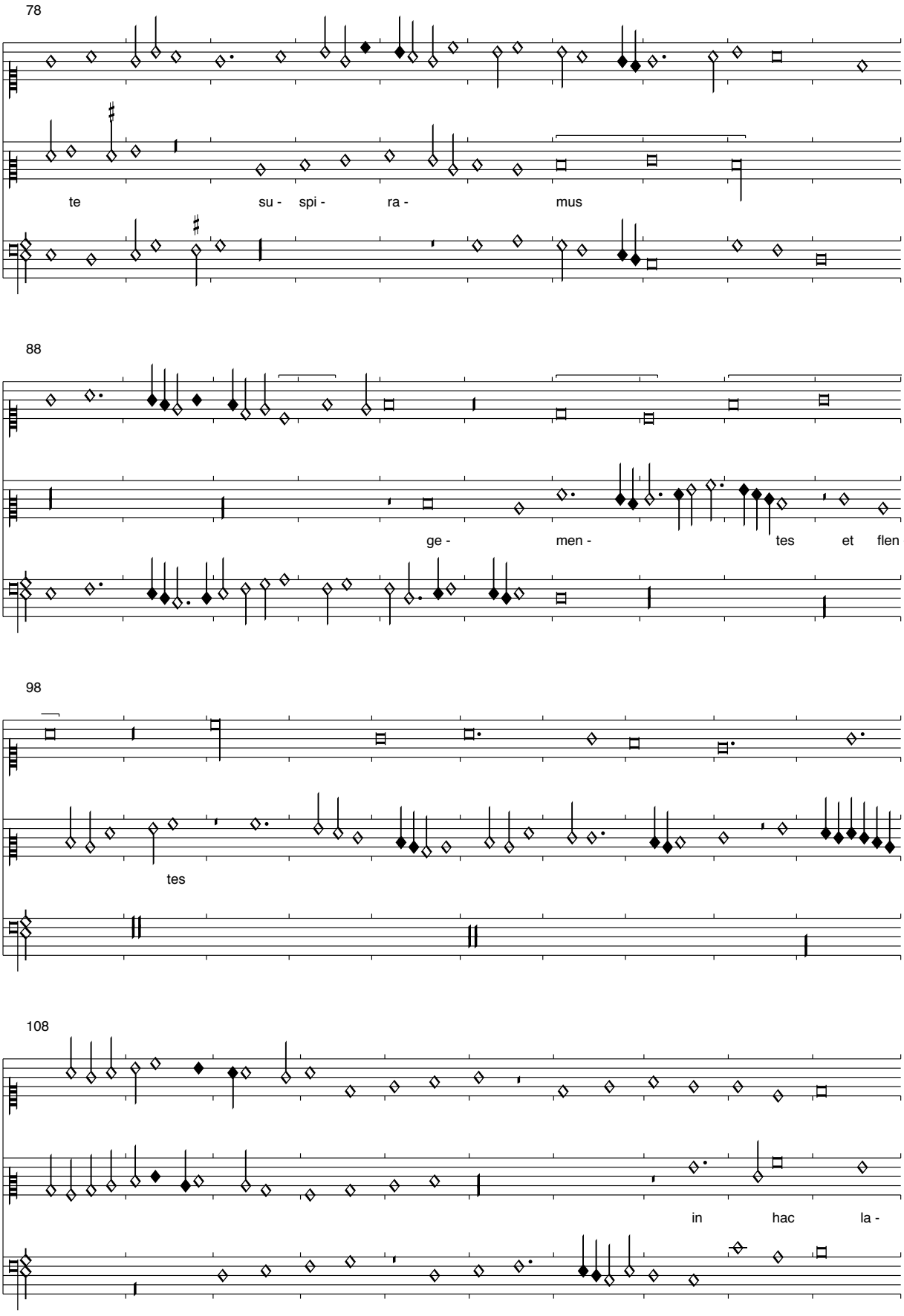
Per mi vego che venuta
La maiesta divina
de serva far regina
trarme dogni fetore

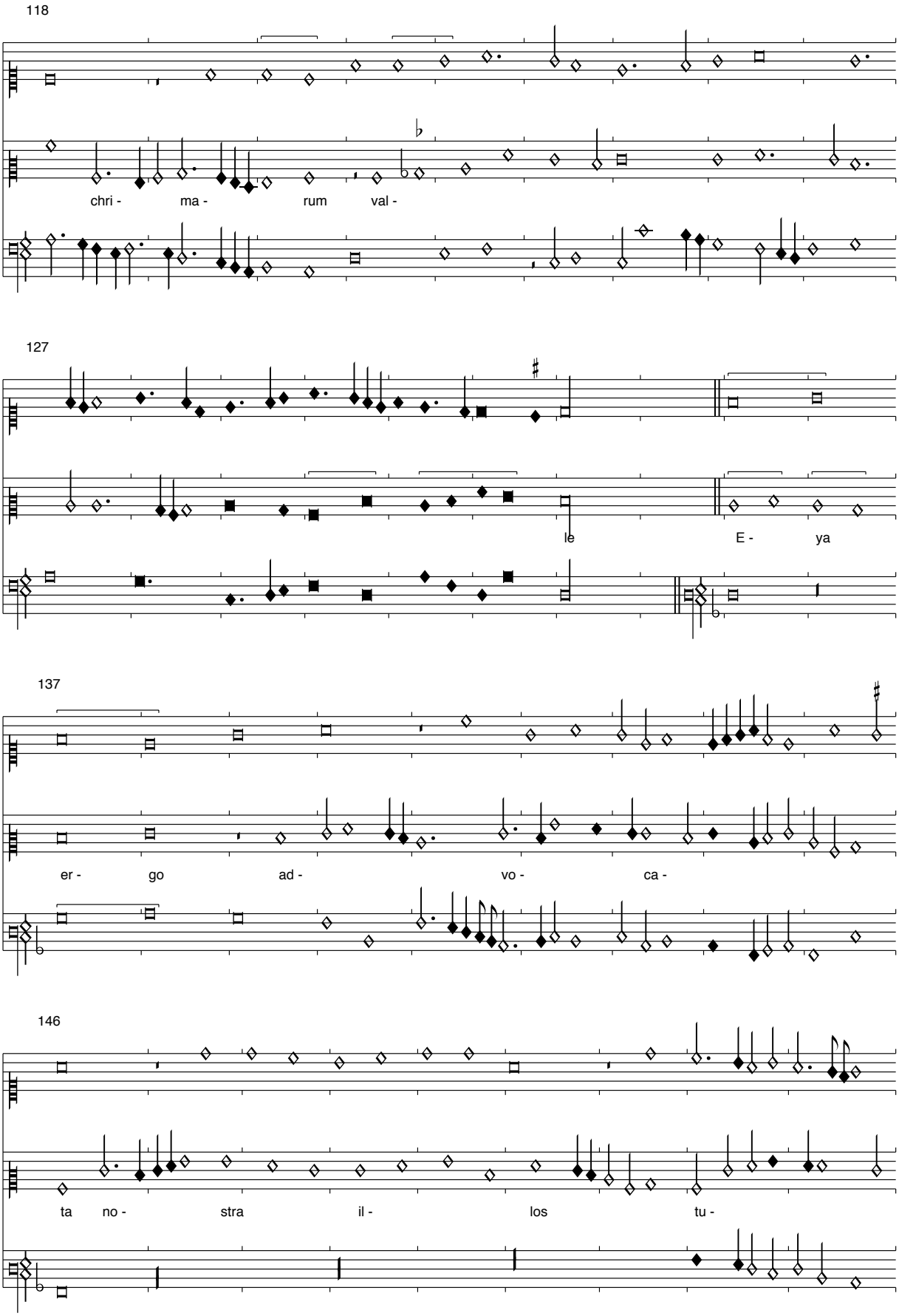
Amor tuta son tua
percjo che mhay creata
et haime recomparata
che era damnata a morte

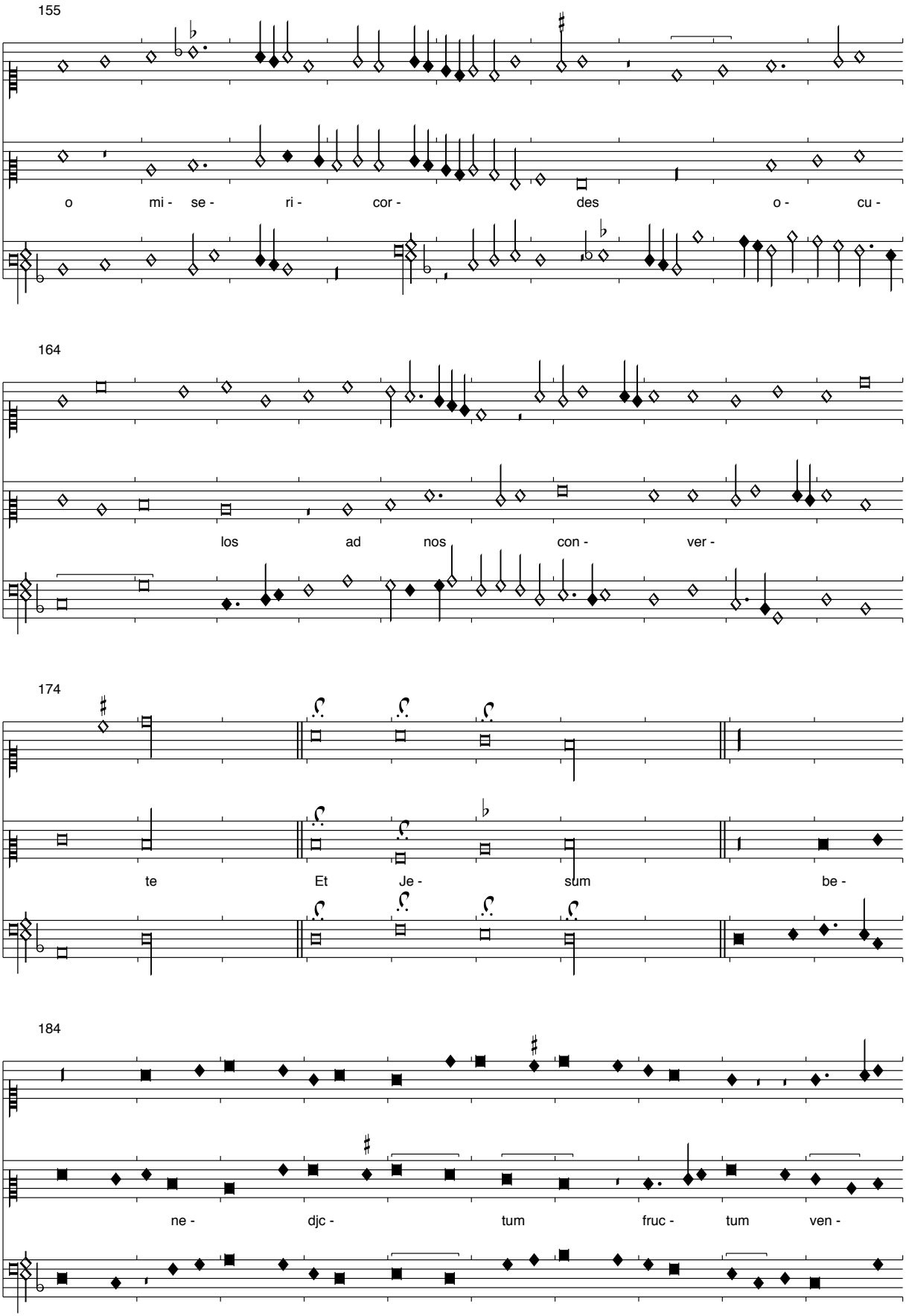
Salve regina
Kapstadt, f. 103r-107r

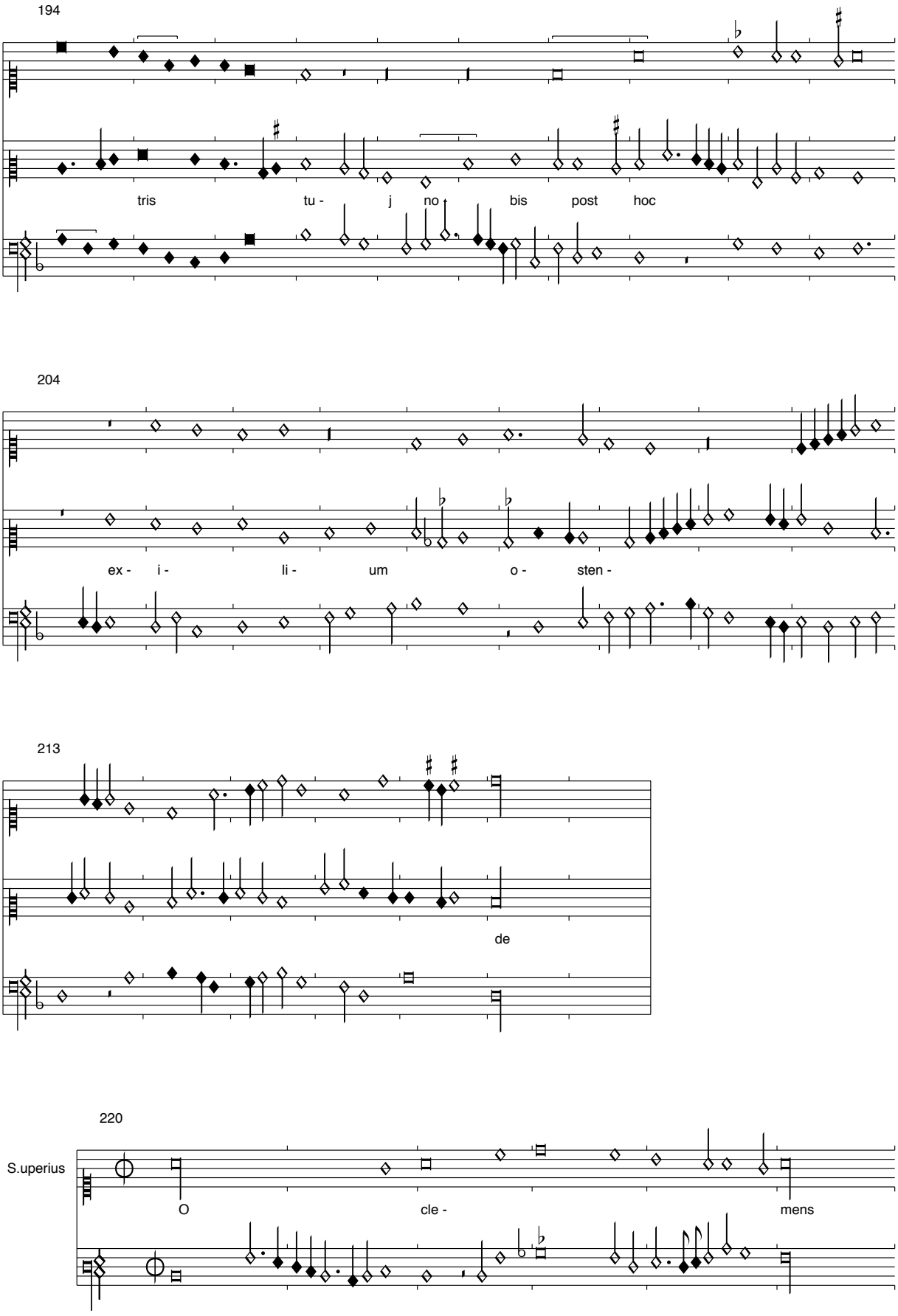


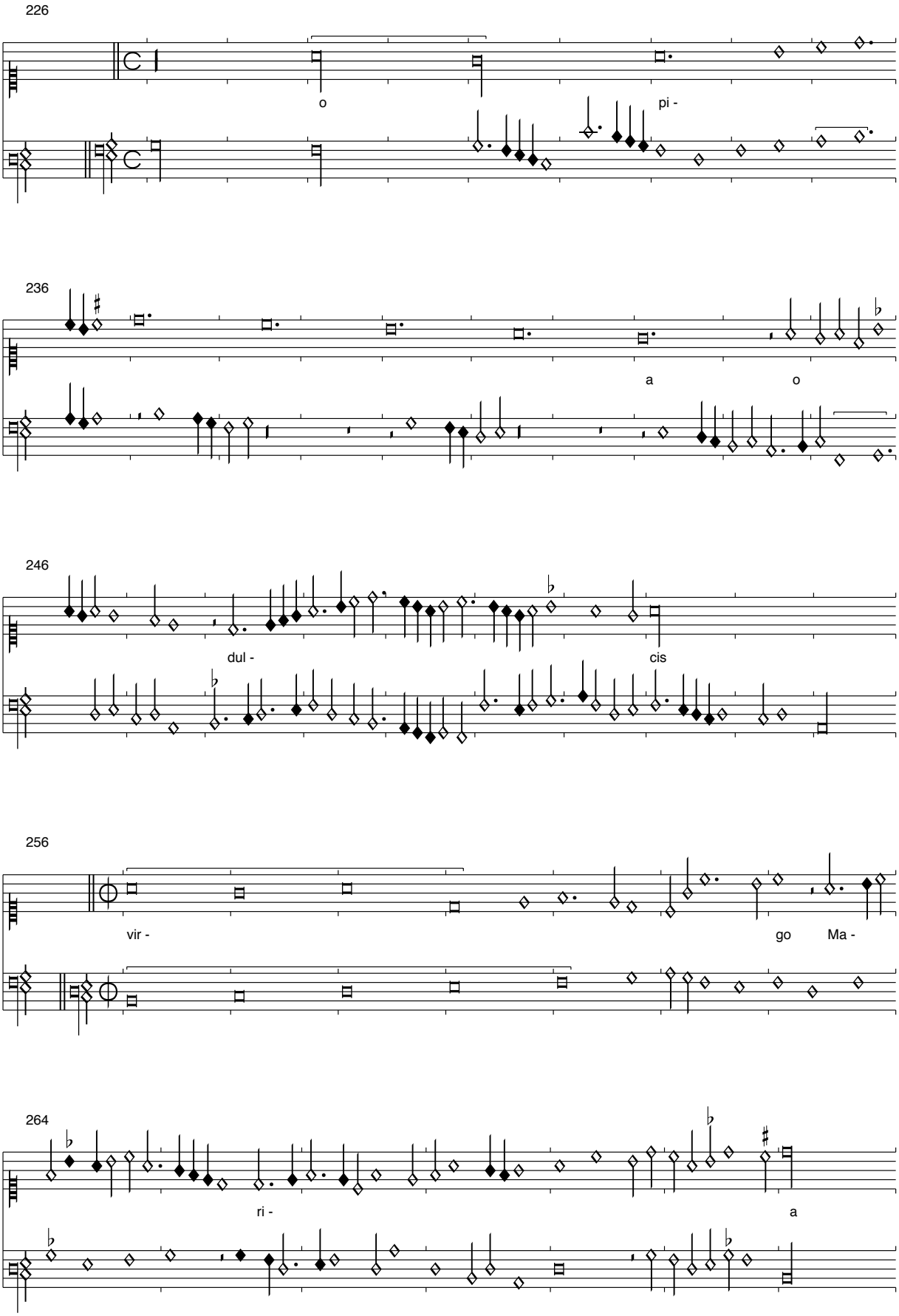

38
no - stra sal -
48
ve ad te cla -
58
ma - mus
e - xu -
68
les fi - li - j E - ve ad


78
te su - spi - ra - mus
88
ge - men - tes et flen -
98
tes
108
in hac la -


118
chri - ma - rum val -
127
le E - ya
137
er - go ad - vo - ca -
146
ta no - stra il - los tu -

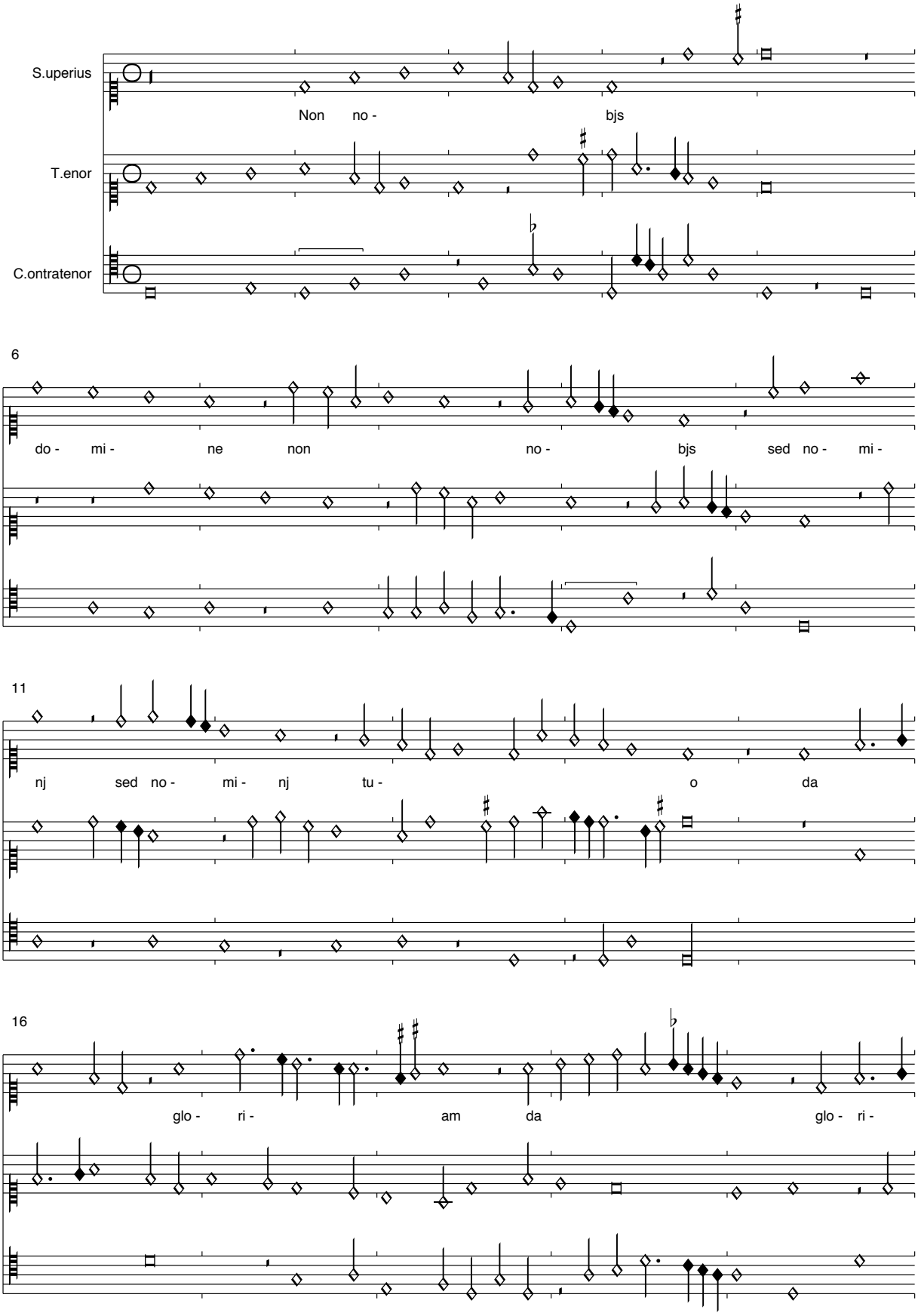

155
o mi - se - ri - cor - des o - cu -
164
los ad nos con - ver -
174
te Et Je - sum be -
184
ne - djc - tum fruc - tum ven -

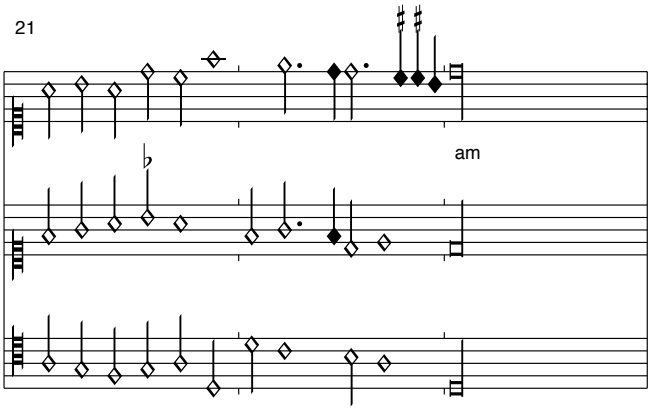

194
tris tu - j no bis post hoc
204
ex - i - li - um o - sten -
213
de
220
S.uperius
O cle - mens


226
o
pi -
236
a
o
246
dul -
cis
256
vir -
go
Ma -
264
ri -
a

Non nobis domine <Benedicite, La plus dolente>

Kapstadt, f. 106v-107r

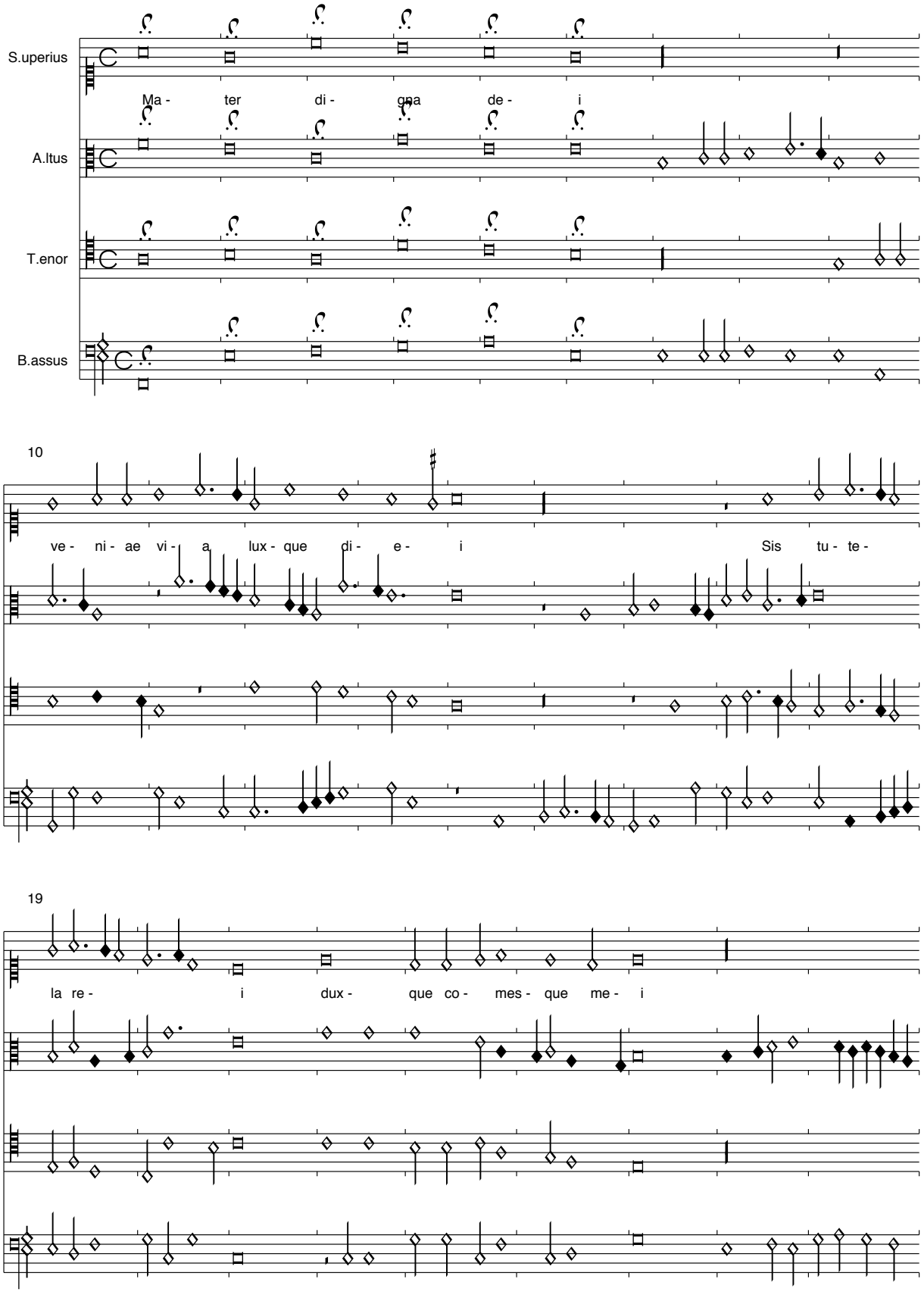




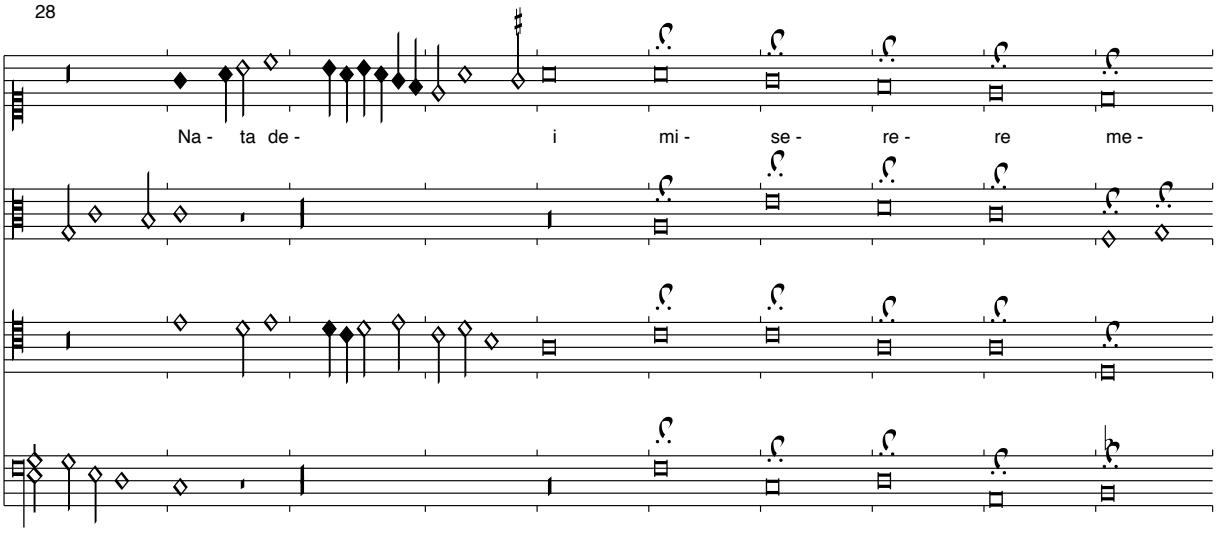
Dies ist eine unikale Version eines mit verschiedenem Text verbreiteten Rondeau. Die Ursprungsversion dürfte Dijon mit dem französischen Text sein. Unsere Version hat einen unikalen Contratenor, der allerdings recht ungelenk ist. Dafür ist es die einzige Version, die rhythmisch am Schluss aufgeht.

<van Weerbecke>: Mater digna dei

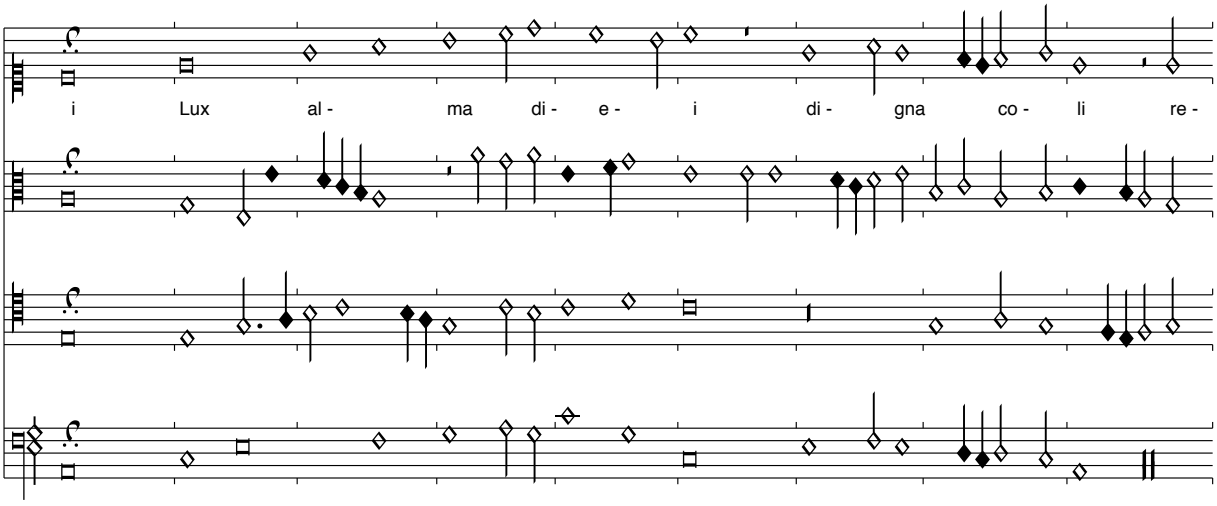
Kapstadt, f. 107v-108r



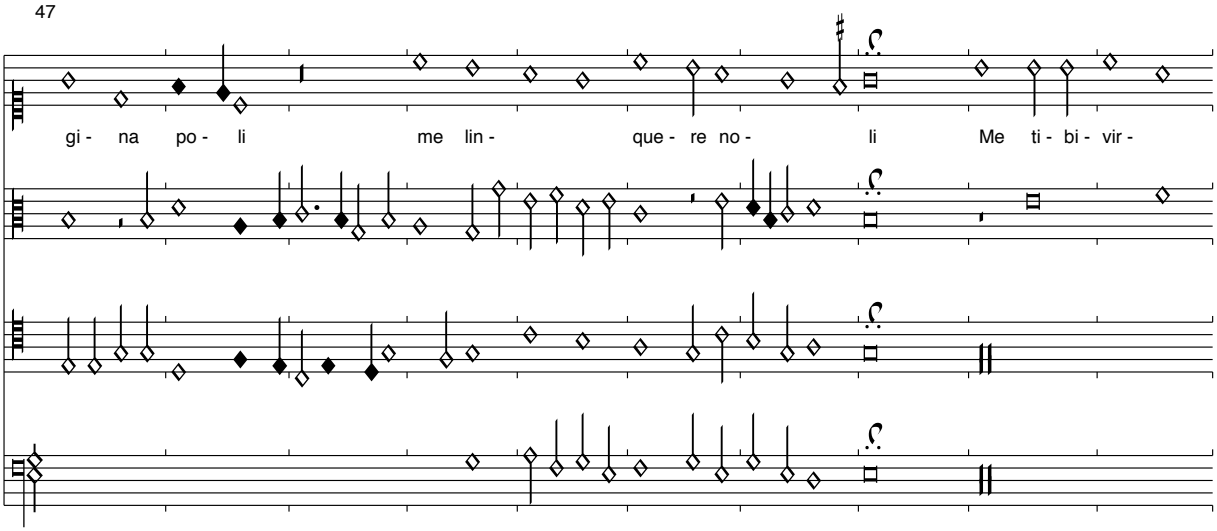
28

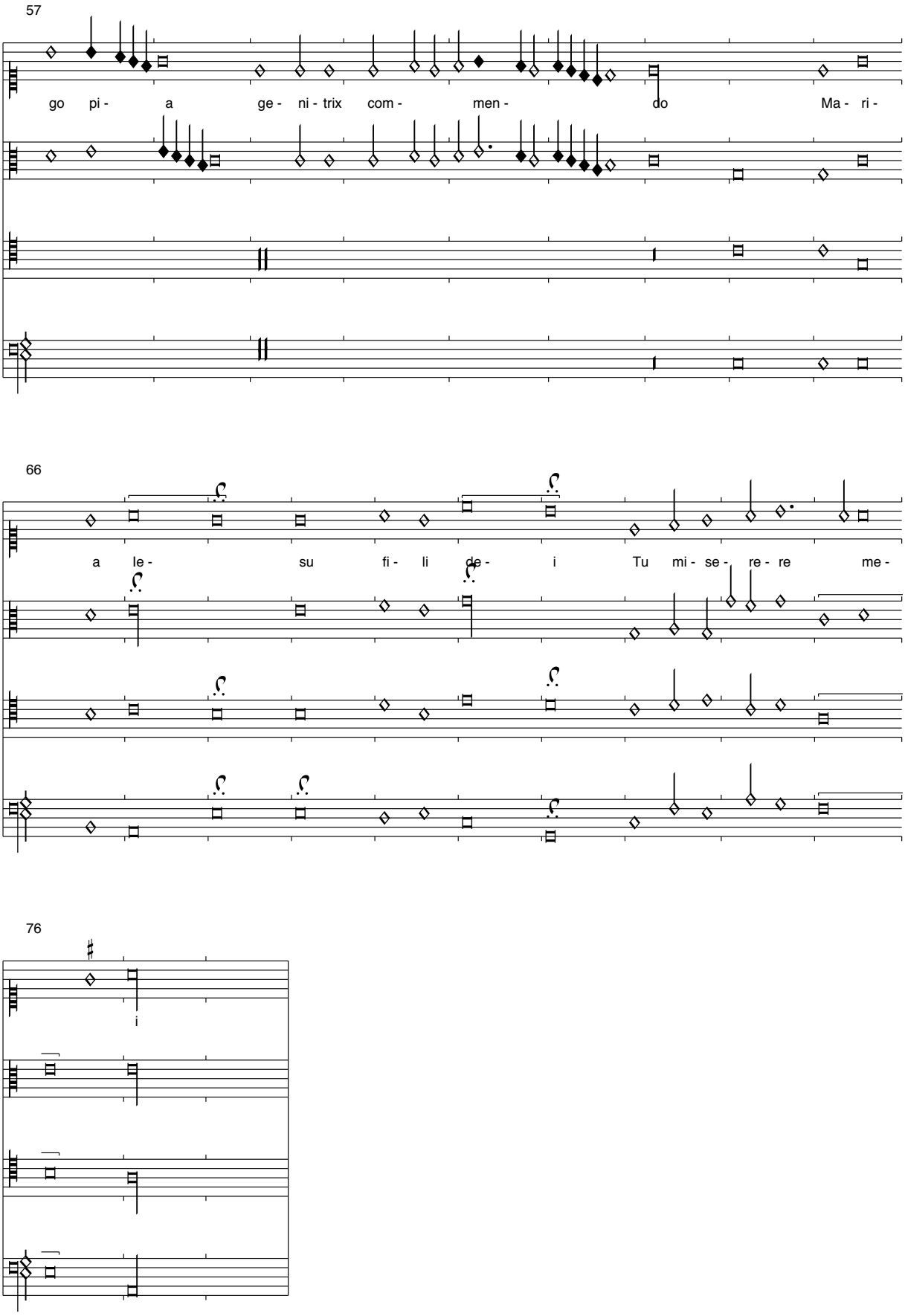

Na - ta de - i mi - se - re - re me -

38


i Lux al - ma di - e - i di - gna co - li re -

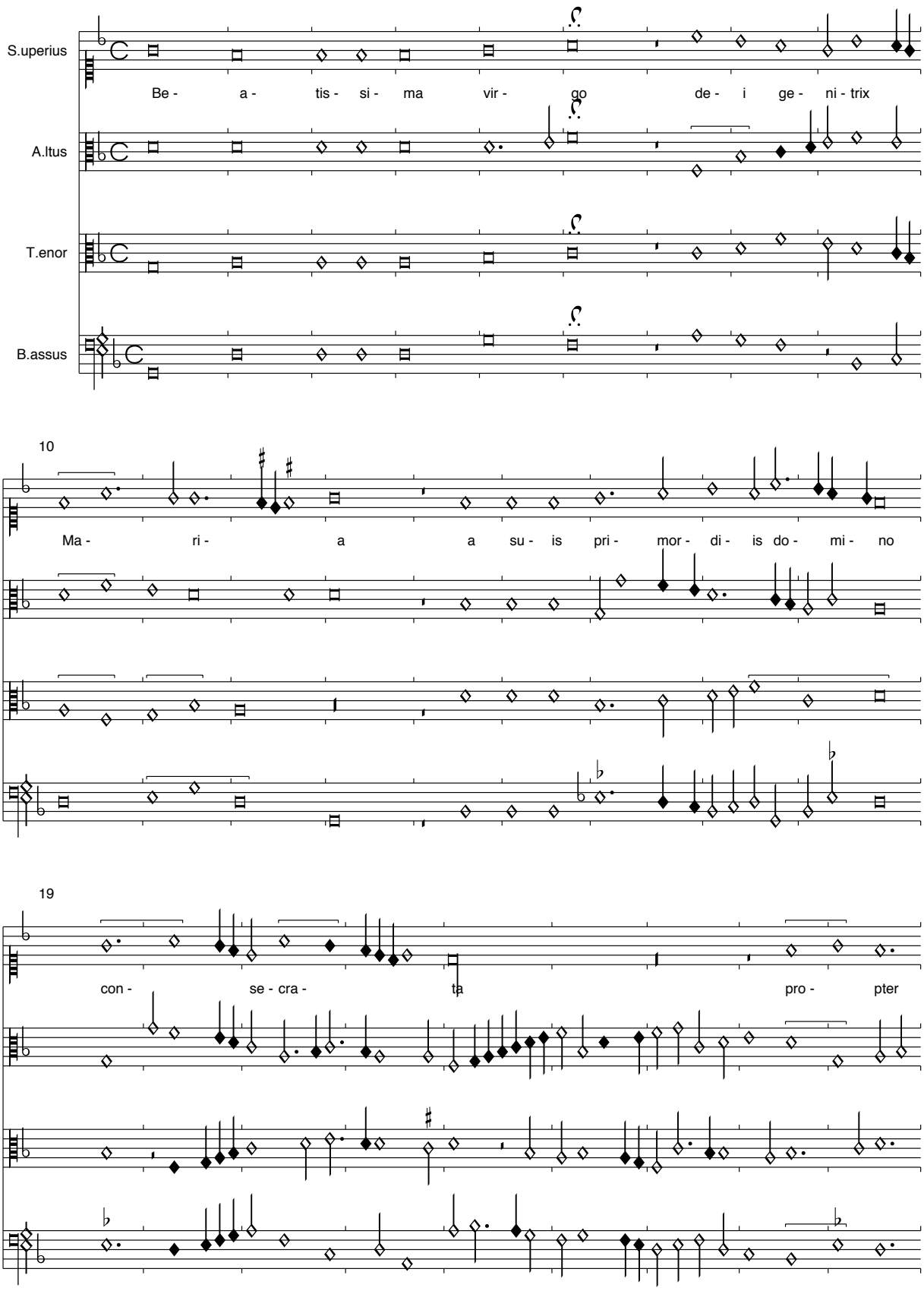
47

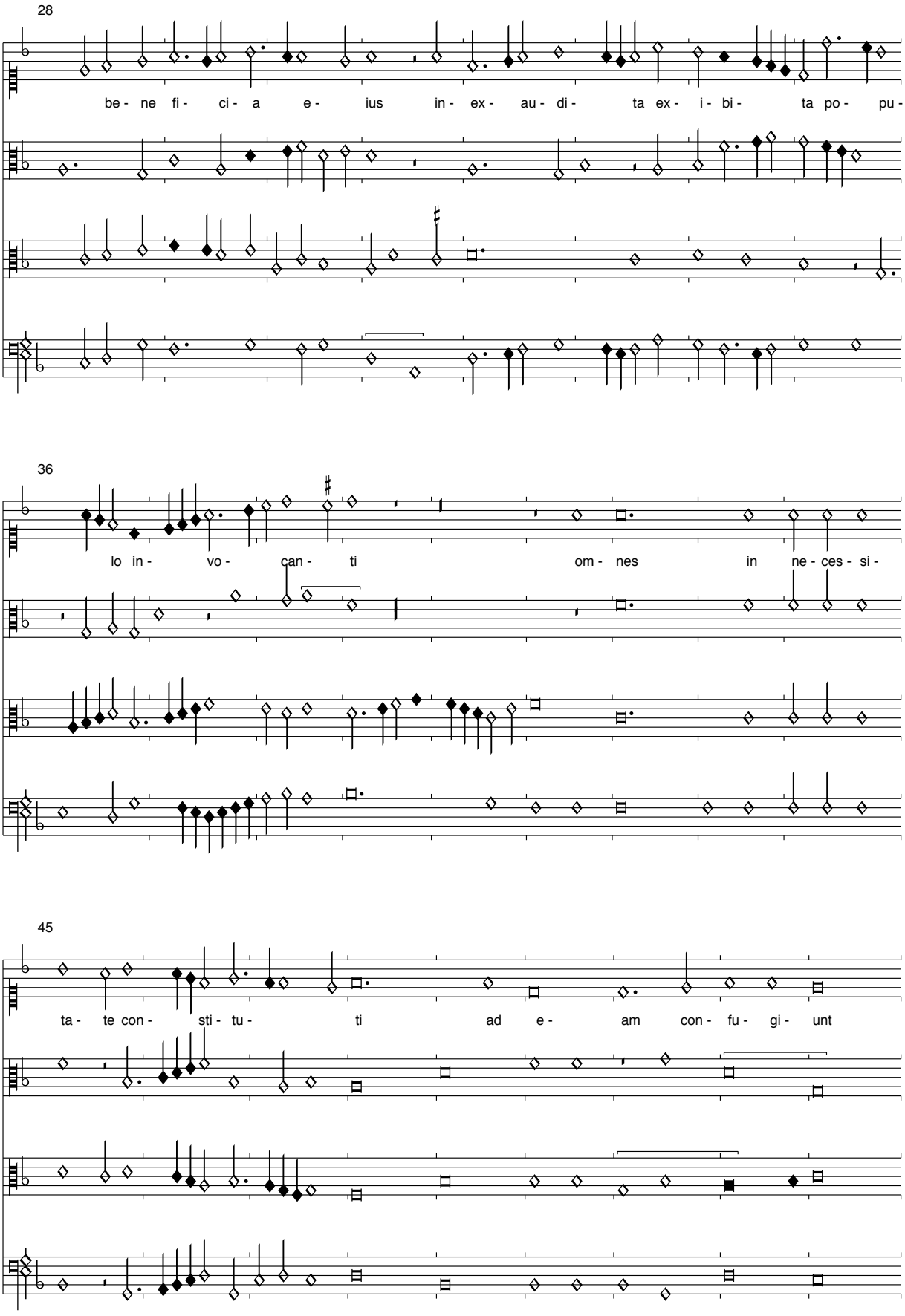

gi - na po - li me lin - que - re no - li Me ti - bi - vir -

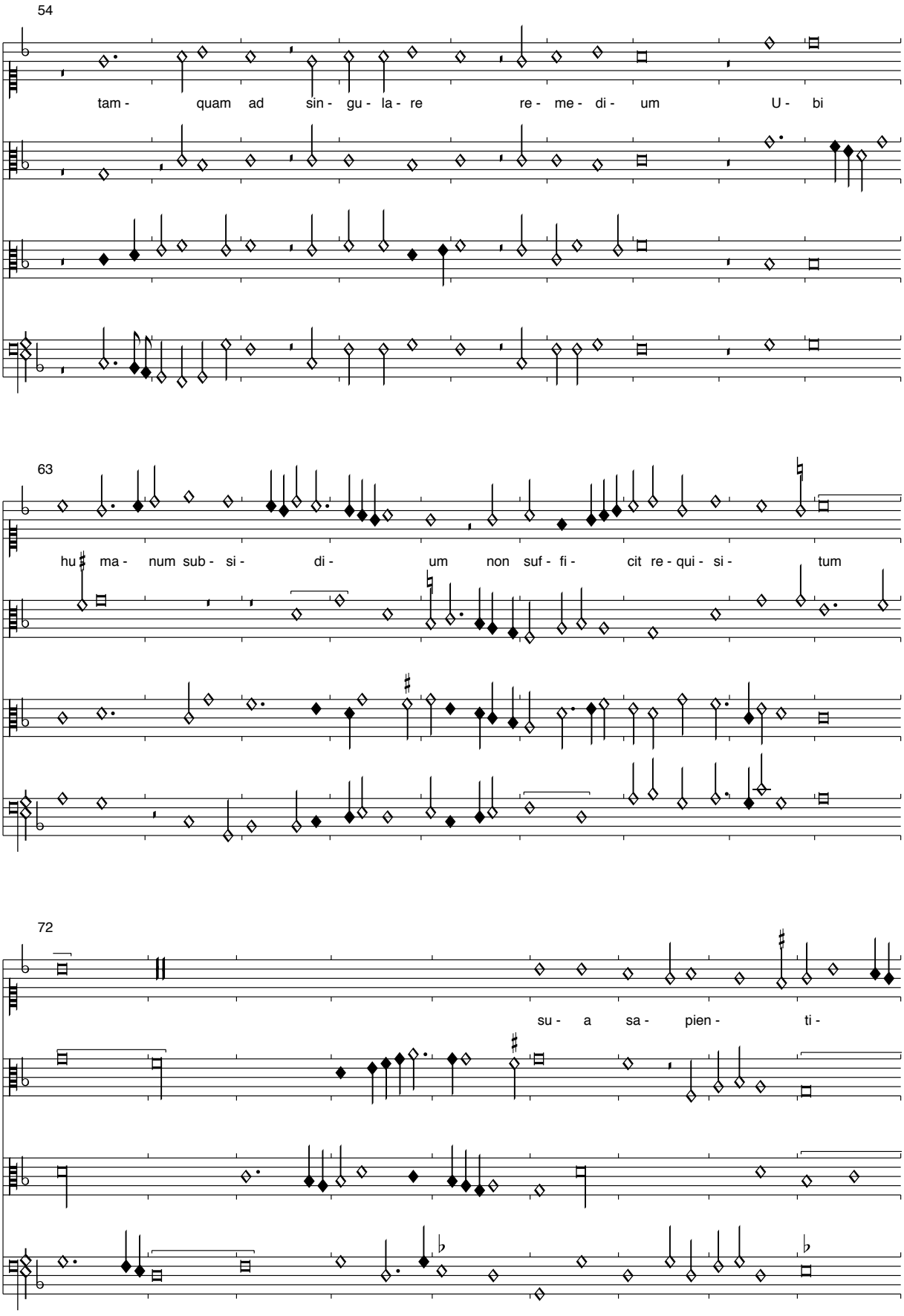


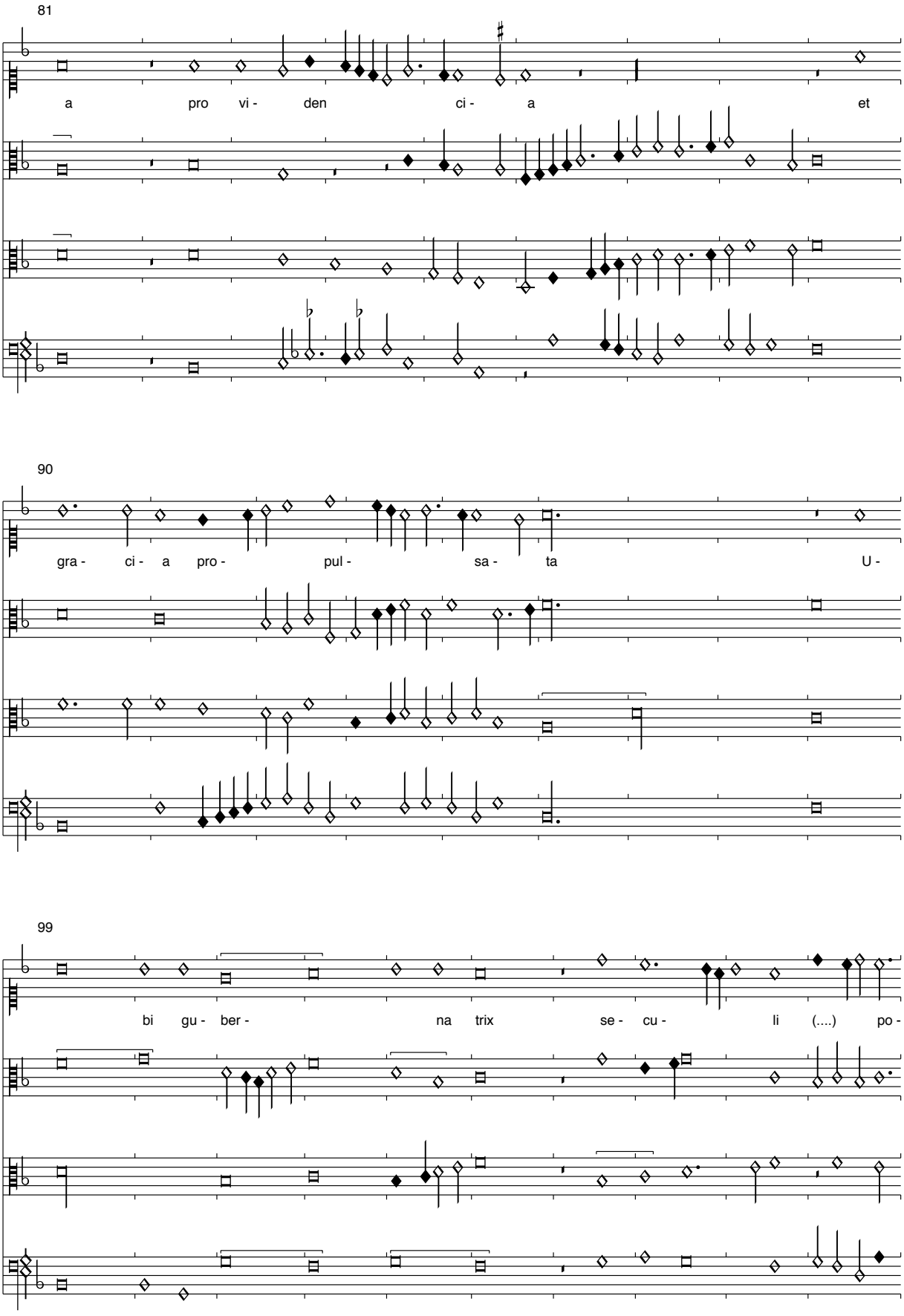
Der Text wurde aus parallelen Quellen ergänzt.

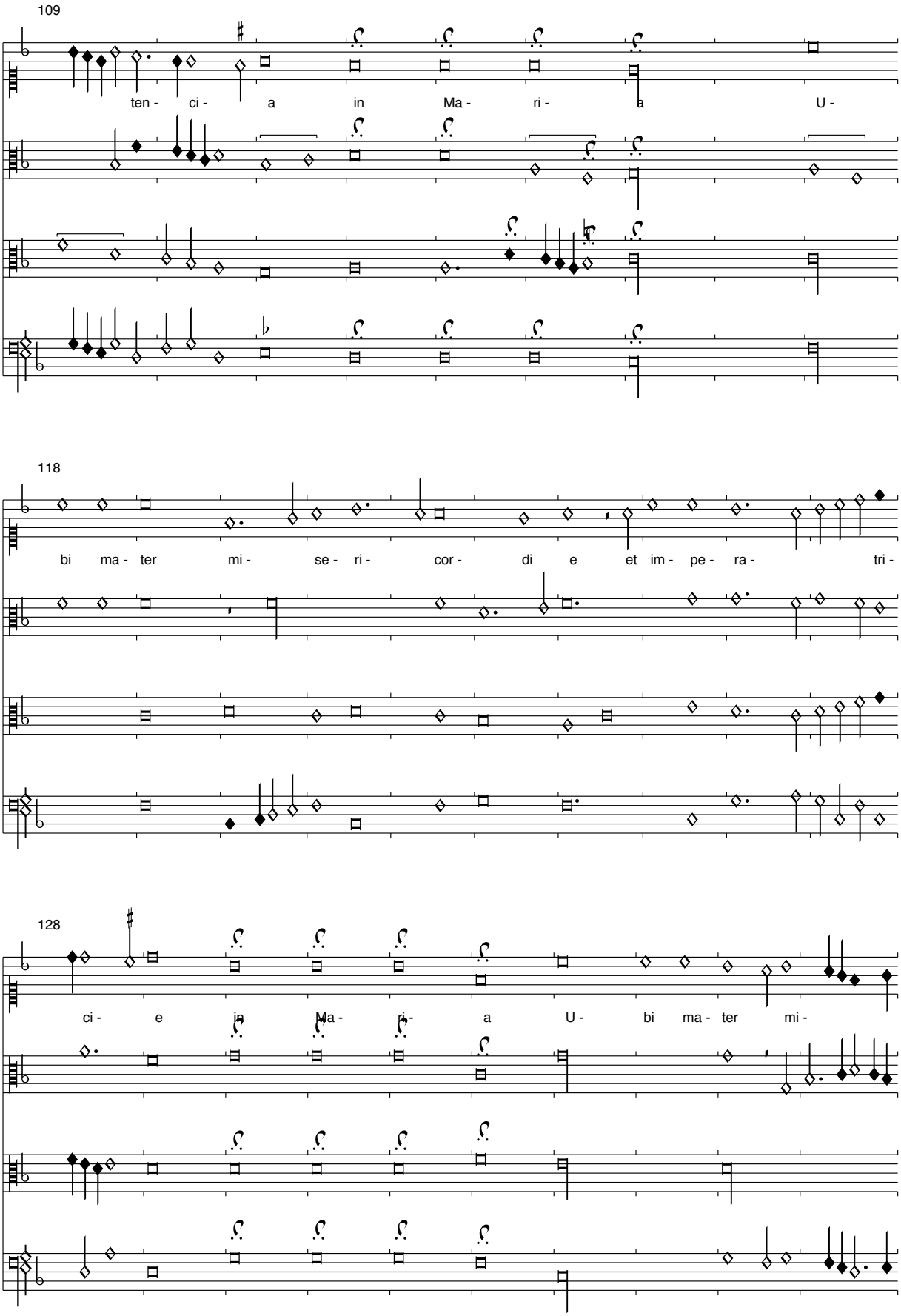
Beatissima virgo
Kapstadt, f. 108v-110r

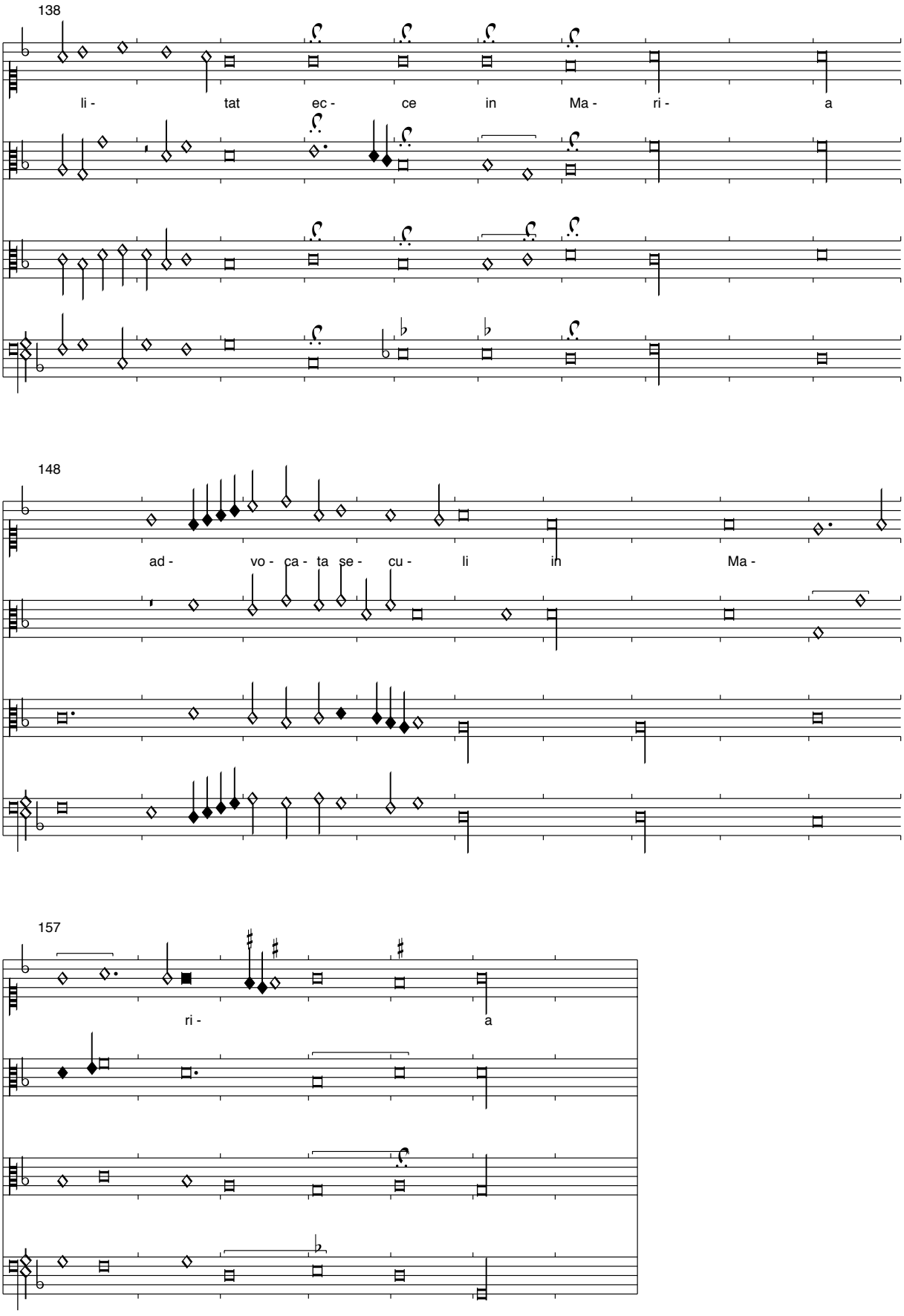



28
be - ne fi - ci - a e - ius in - ex - au - di - ta ex - i - bi - ta po - pu -
36
lo in - vo - can - ti om - nes in ne - ces - si -
45
ta - te con - sti - tu - ti ad e - am con - fu - gi - unt

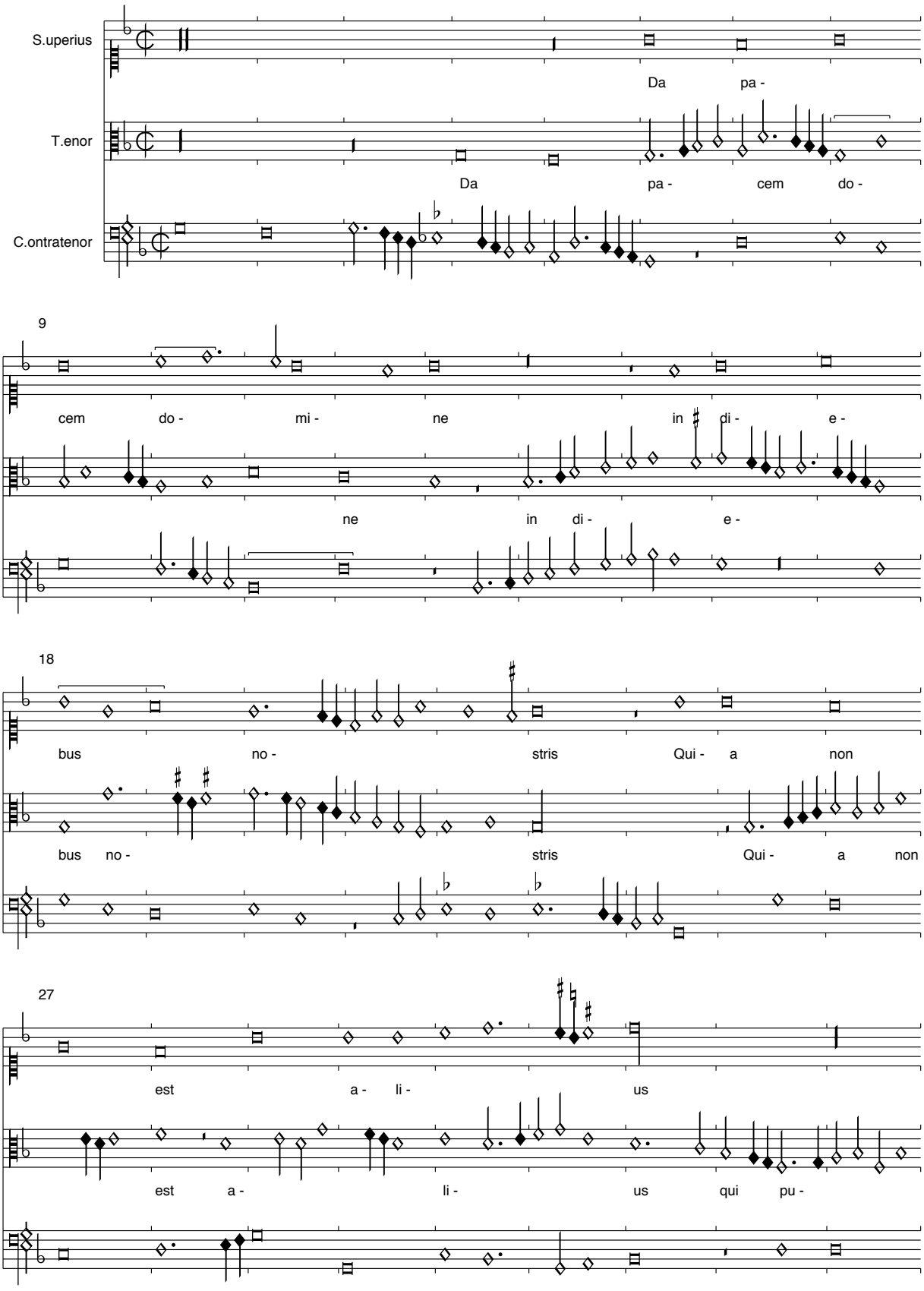

54
tam - quam ad sin - gu - la - re re - me - di - um U - bi
63
hu ma - num sub - si - di - um non suf - fi - cit re - qui - si - tum
72
su - a sa - pien - ti -

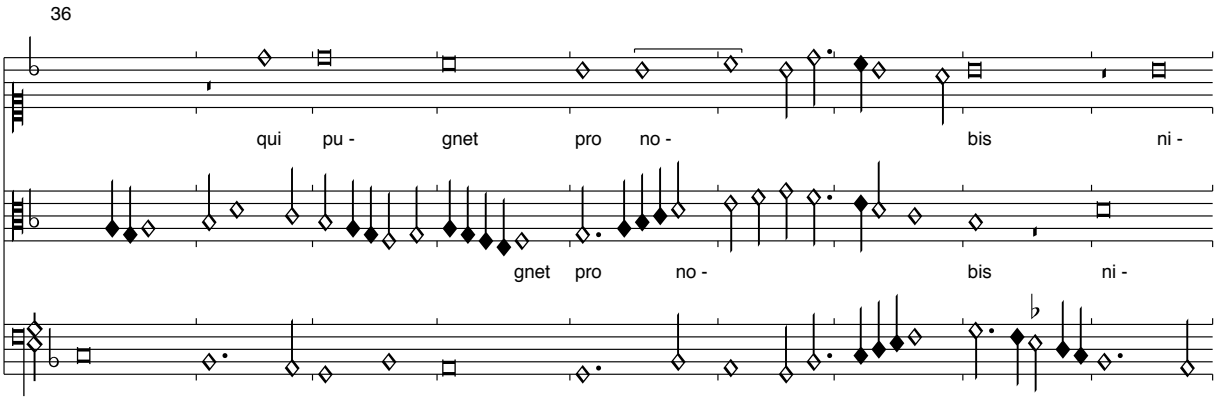

81
a pro vi - den ci - a et
90
gra - ci - a pro - pul - sa - ta U -
99
bi gu - ber - na trix se - cu - li (....) po -

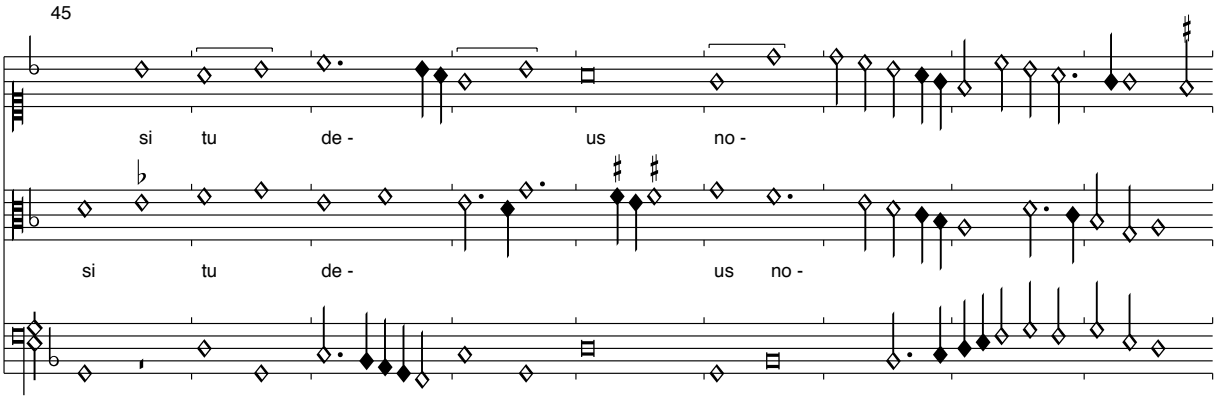

109
ten - ci - a in Ma - ri - a U -
118
bi ma - ter mi - se - ri - cor - di e et im - pe - ra - tri -
128
ci - e in Ma - ri - a U - bi ma - ter mi -

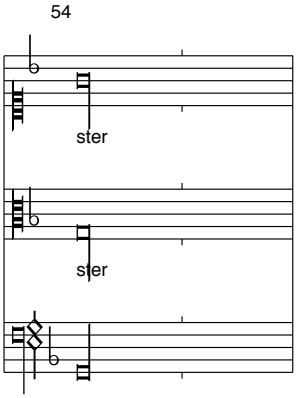

138
li - tat ec - ce in Ma - ri - a
148
ad - vo - ca - ta se - cu - li in Ma -
157
ri - a

Da pacem domine
Kapstadt, f. 110v-111r



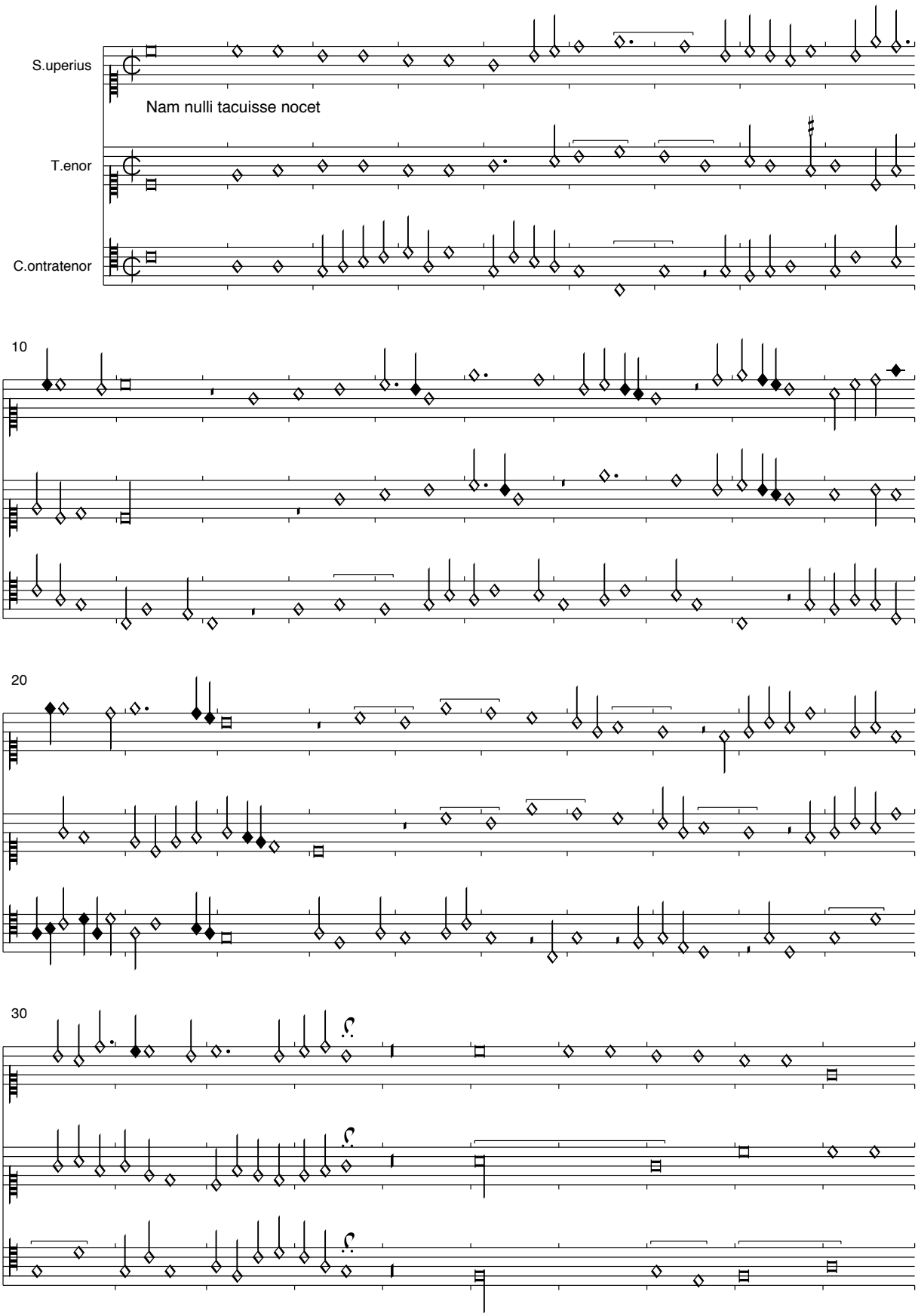

36
qui pu - gnet pro no - bis ni -
gnet pro no - bis ni -

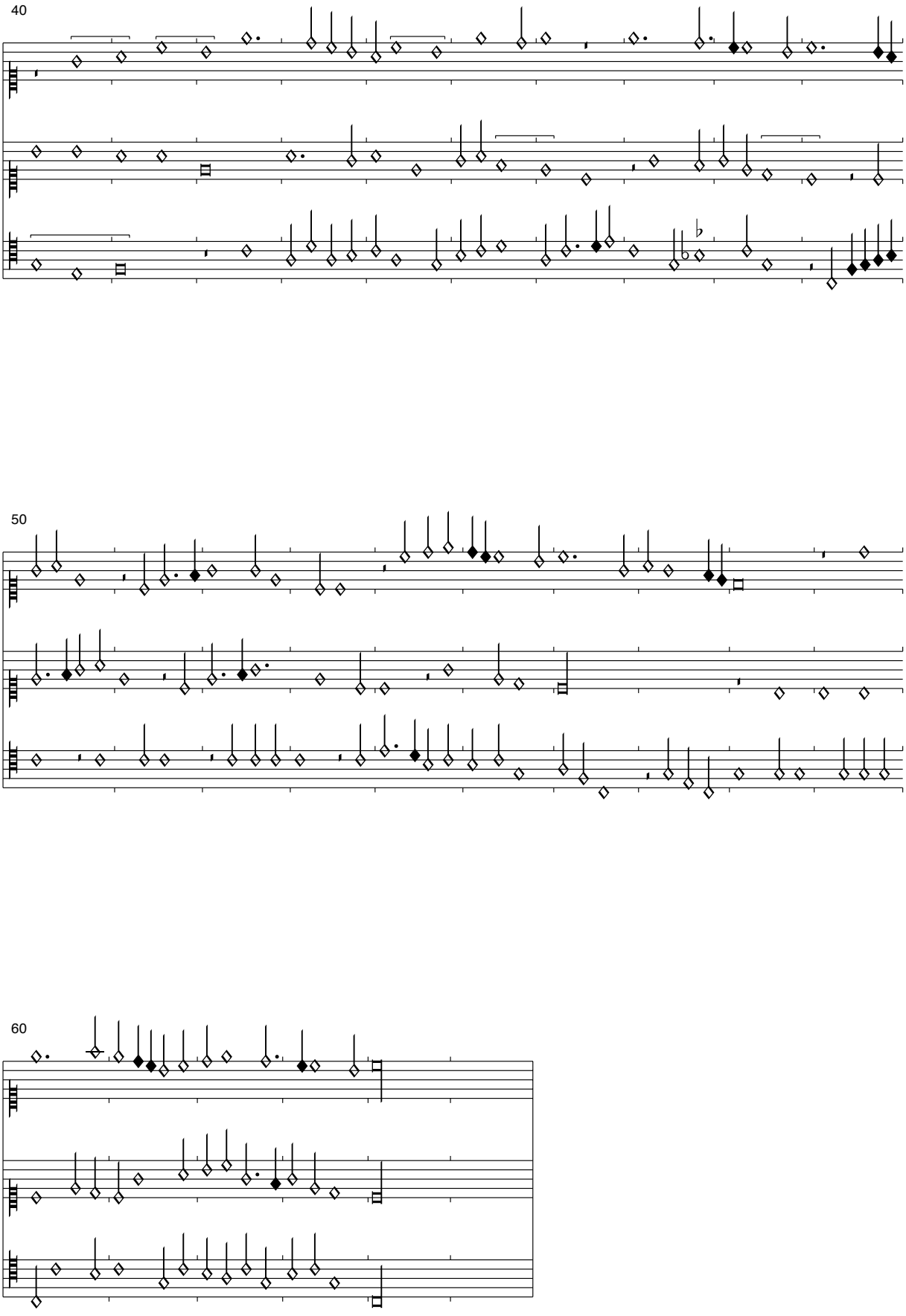

45
si tu de - us no -
si tu de - us no -


54
ster
ster

(Caron): Nam nulli (Ma dame qui tant est)

Kapastadt, f. 111v-112r

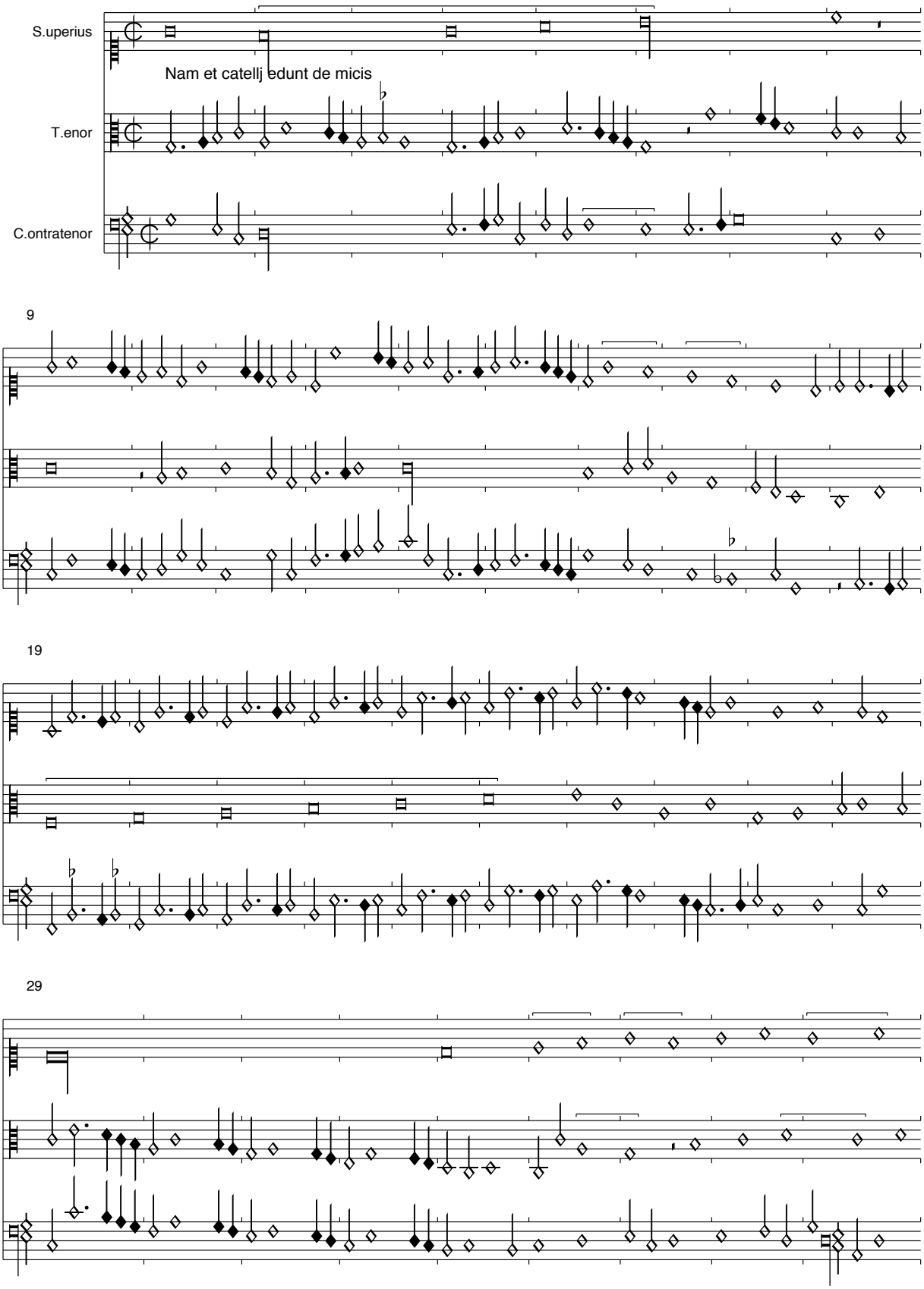




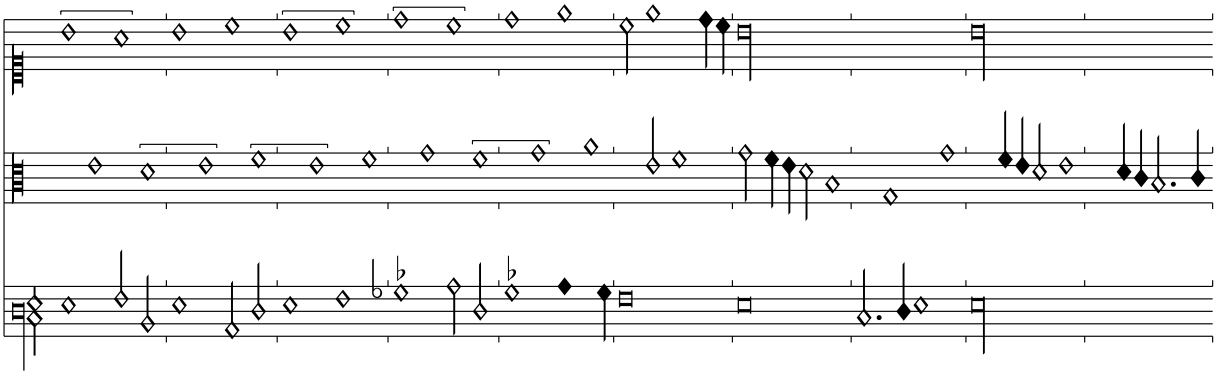
Der französische Text ist nur in wenig überzeugender Form als Refrain in Pixérécourt überliefert. Auch das ursprüngliche lateinische Distichon passt nicht auf die Musik: „Rumores fuge ne incipias novus auctor haberi / Nam nulli tacuisse nocet nocet esse locutum.

Nam et catelli edunt de micis

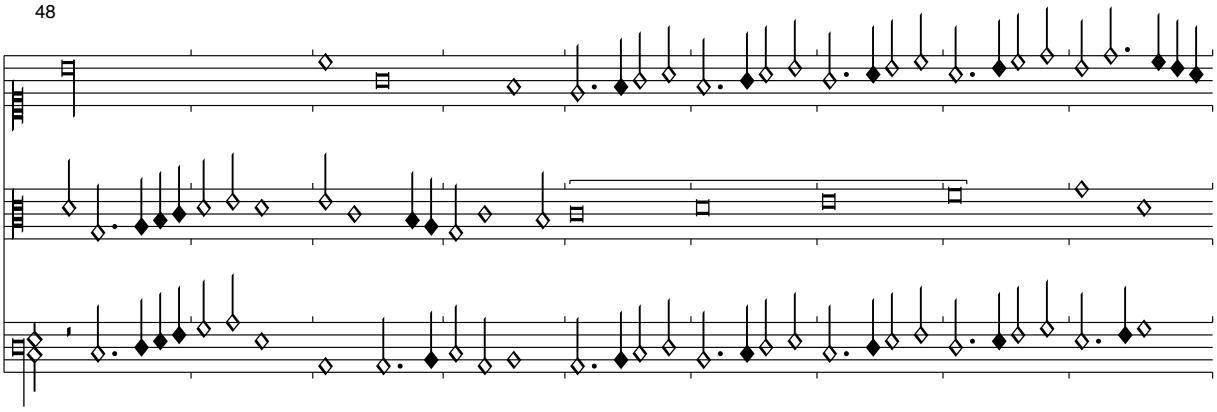
Kapstadt, f. 112v-113r



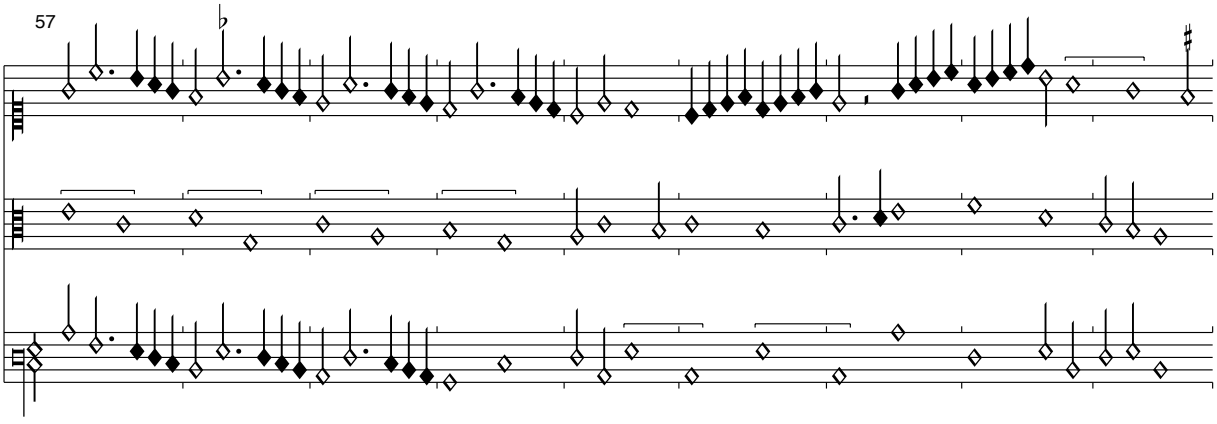
38



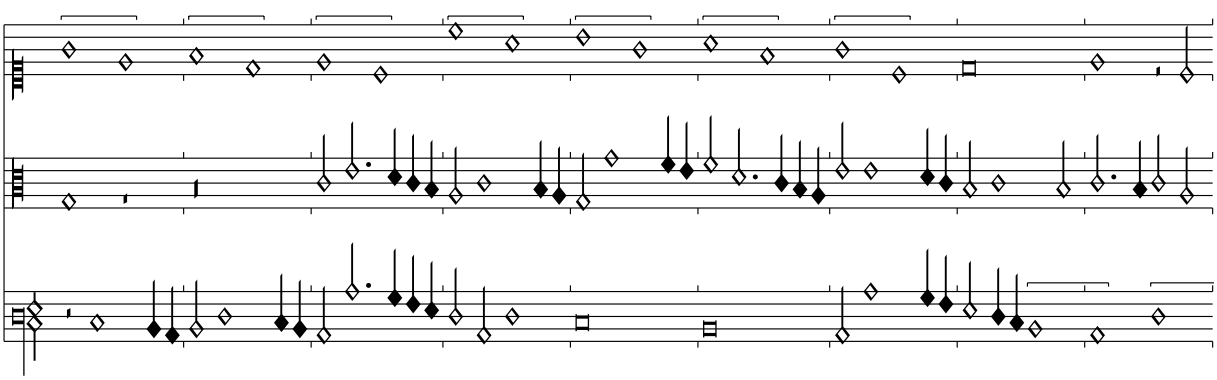
48

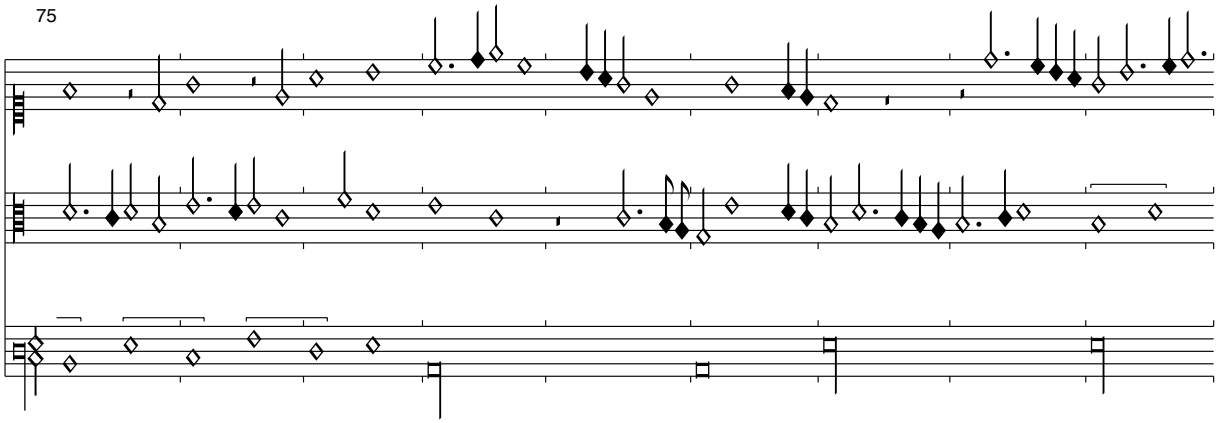


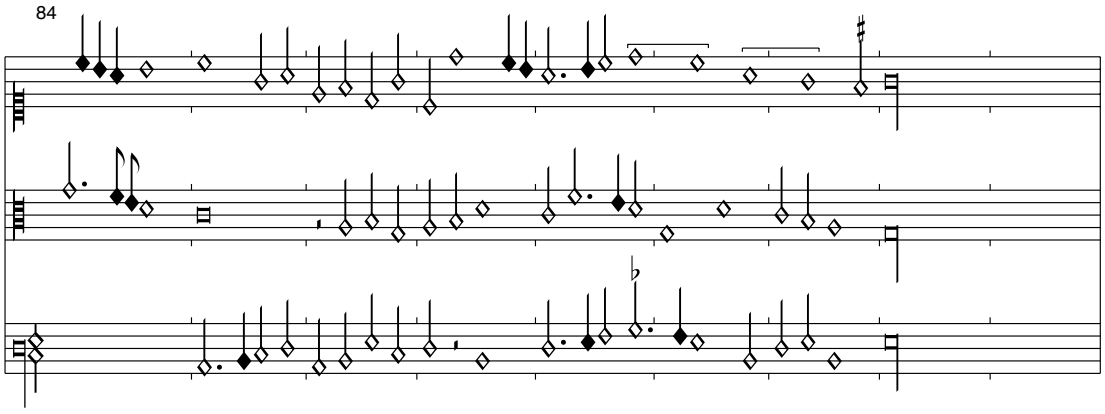
57



66



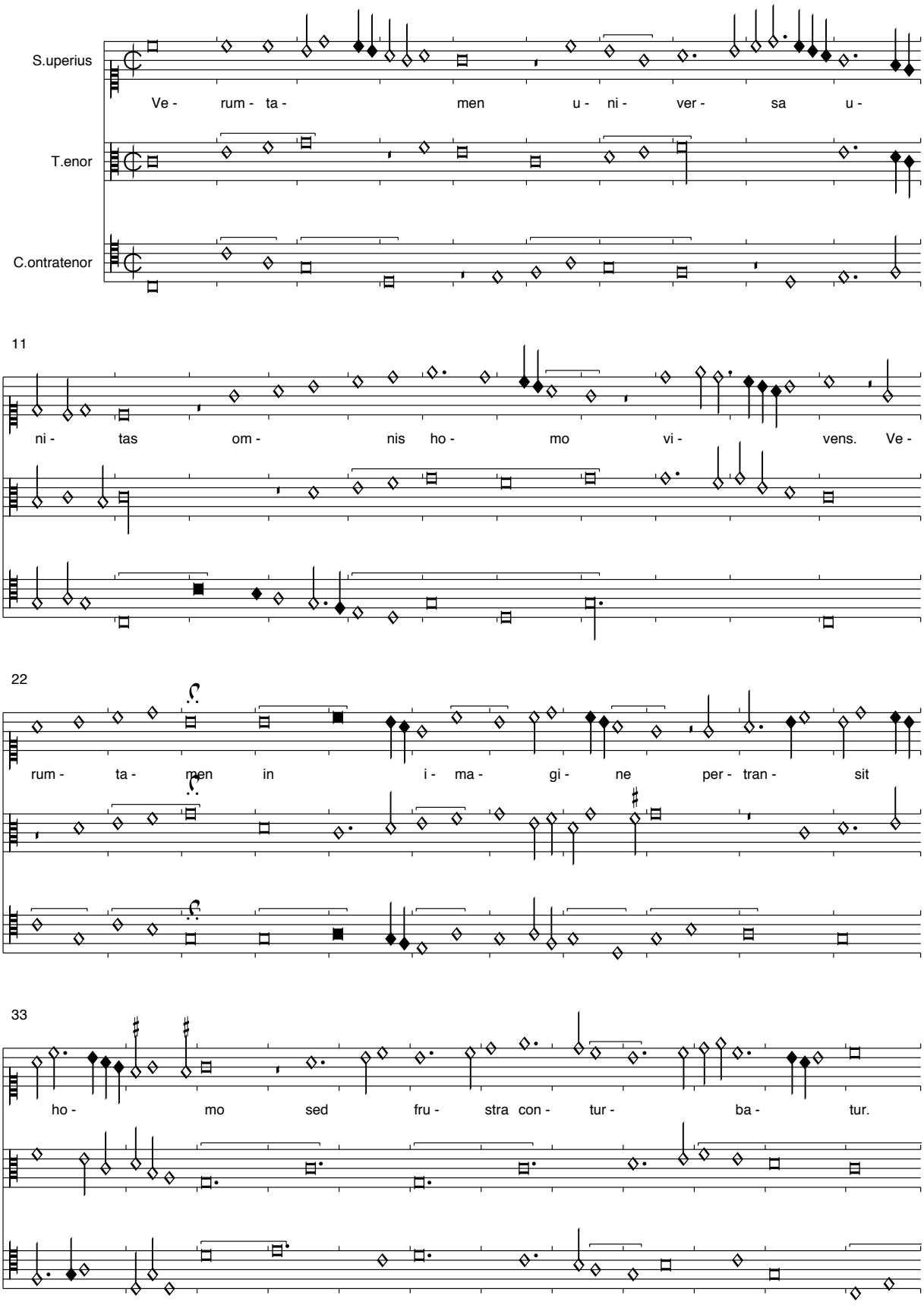


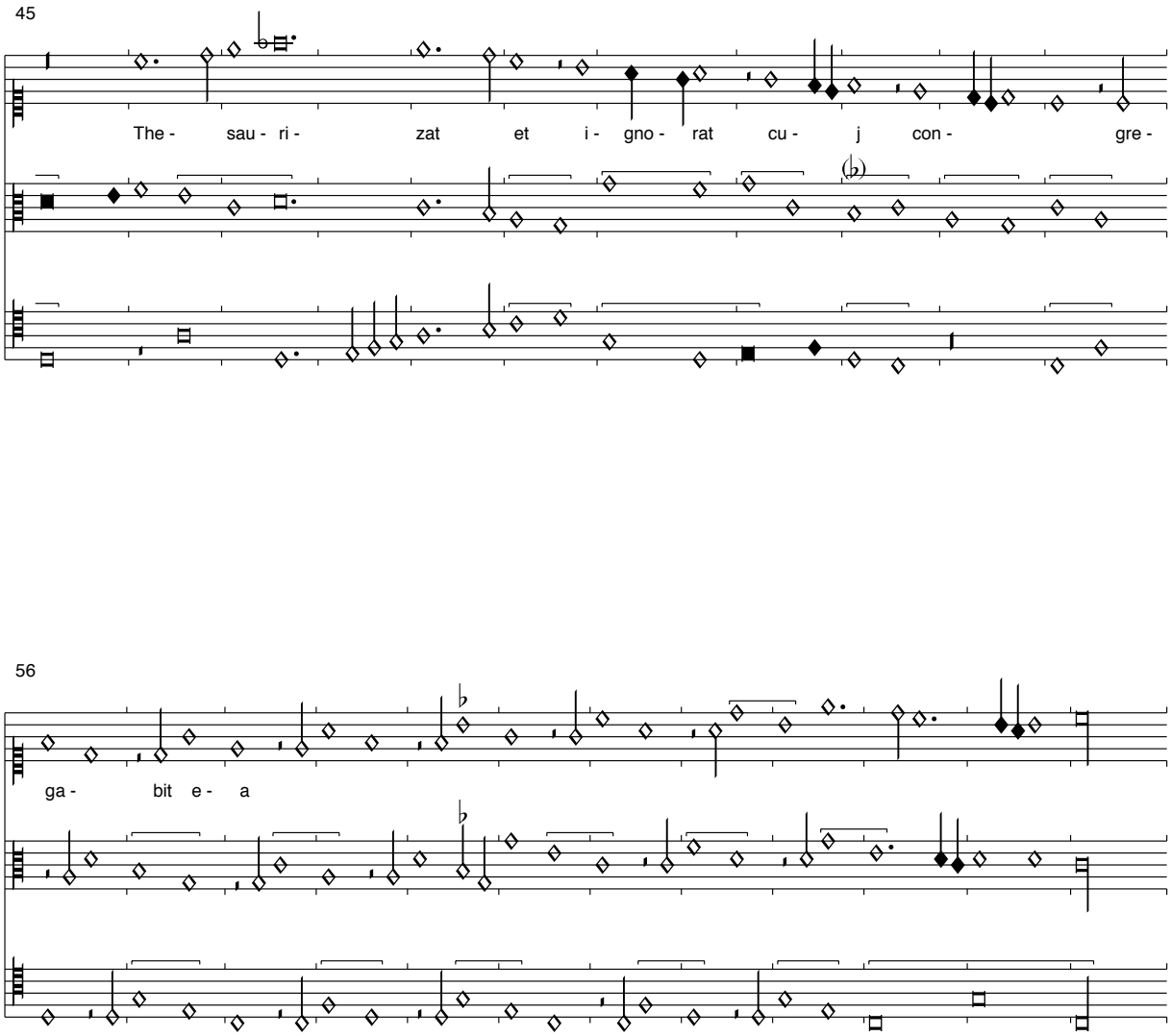


Der Text ist Matthäus 15,27 entnommen: Gott ernährt alle, da ja sogar die Hunde die Reste vom Tisch ihrer Herrn essen dürfen. Der Text ist nicht wirklich auf die Musik anwenden, die ganz klar eine instrumentale Fantasie ist. Man kann sich vorstellen, dass der Text vorher gelesen wurde.

(Isaac): Verumtamen universa unitas (Serviteur suis)

Kapstadt, f. 113v-114r

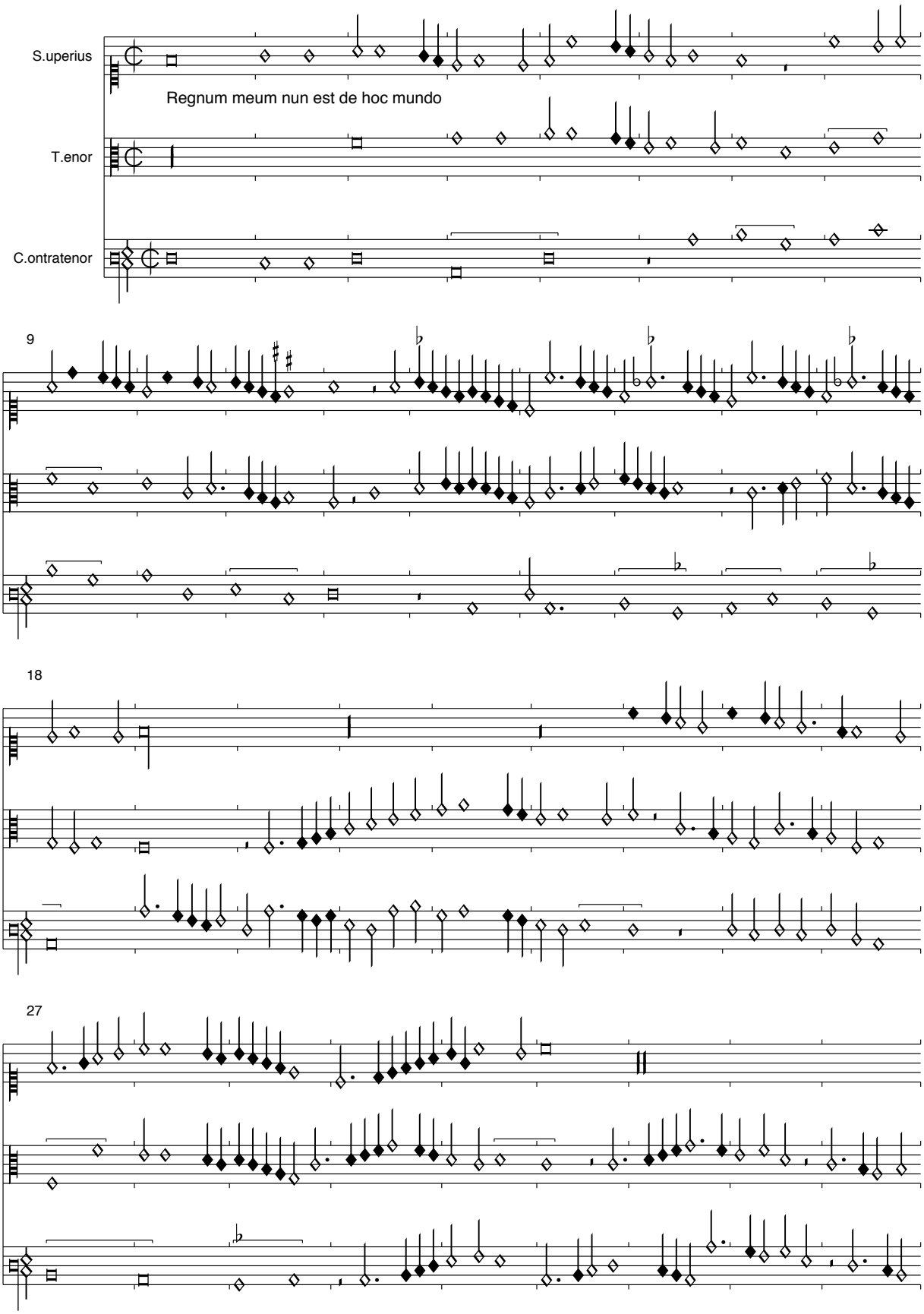


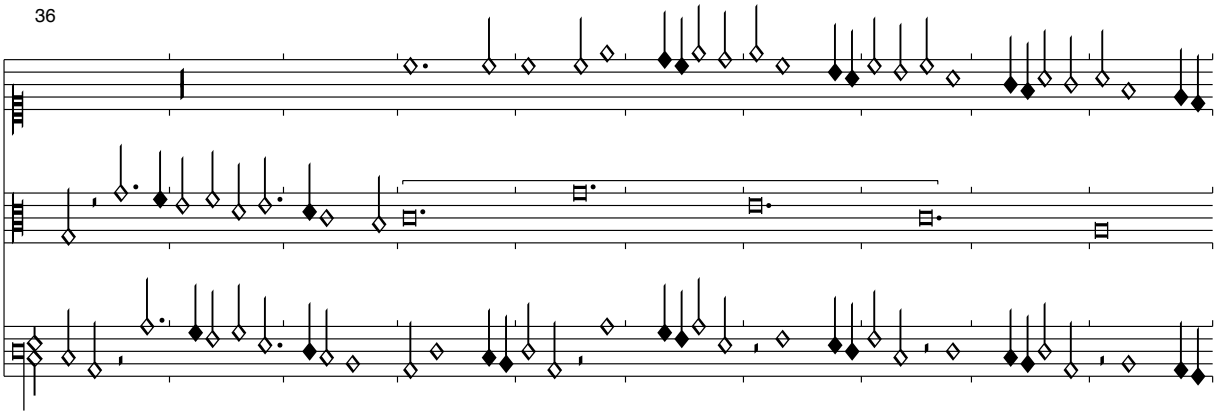


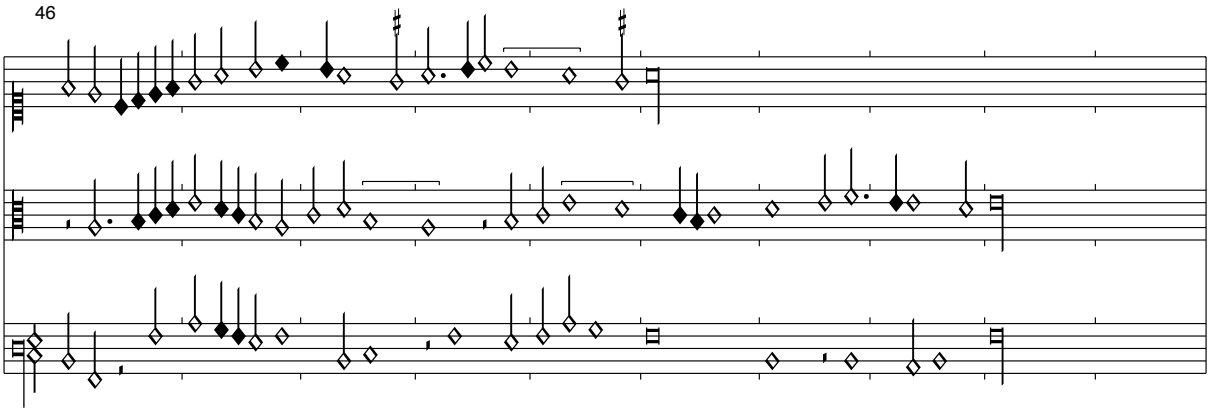
Der Text stammt aus Psalm 38, 6-7. Die parallelen Quellen bringen französische Incipits. Auffällig ist die musikalische Beziehung zum vorangehenden Stück mit seinen Sequenzierungen.

Regnum meum non est de hoc mundo

Kapstadt, f. 114v-115r



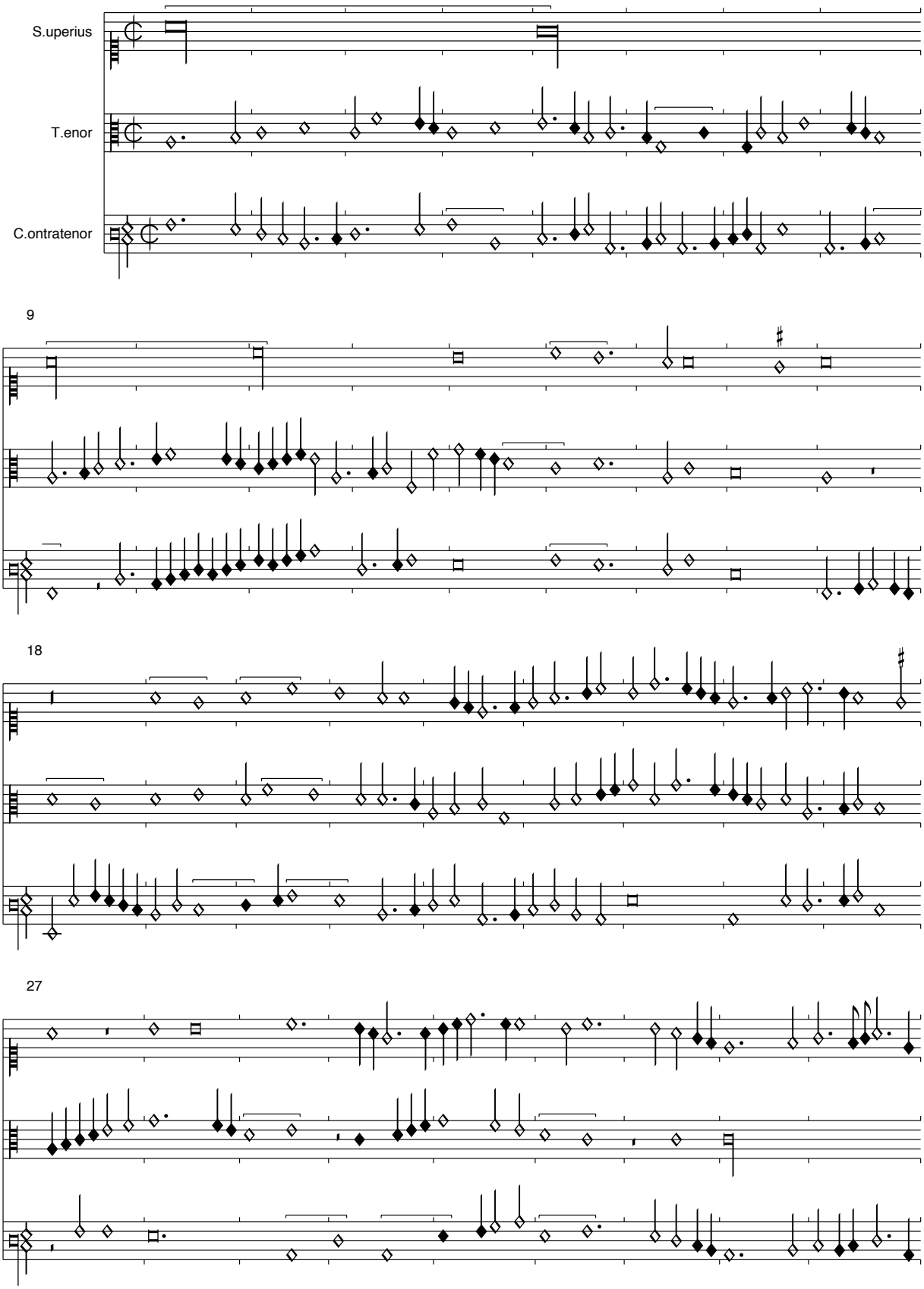


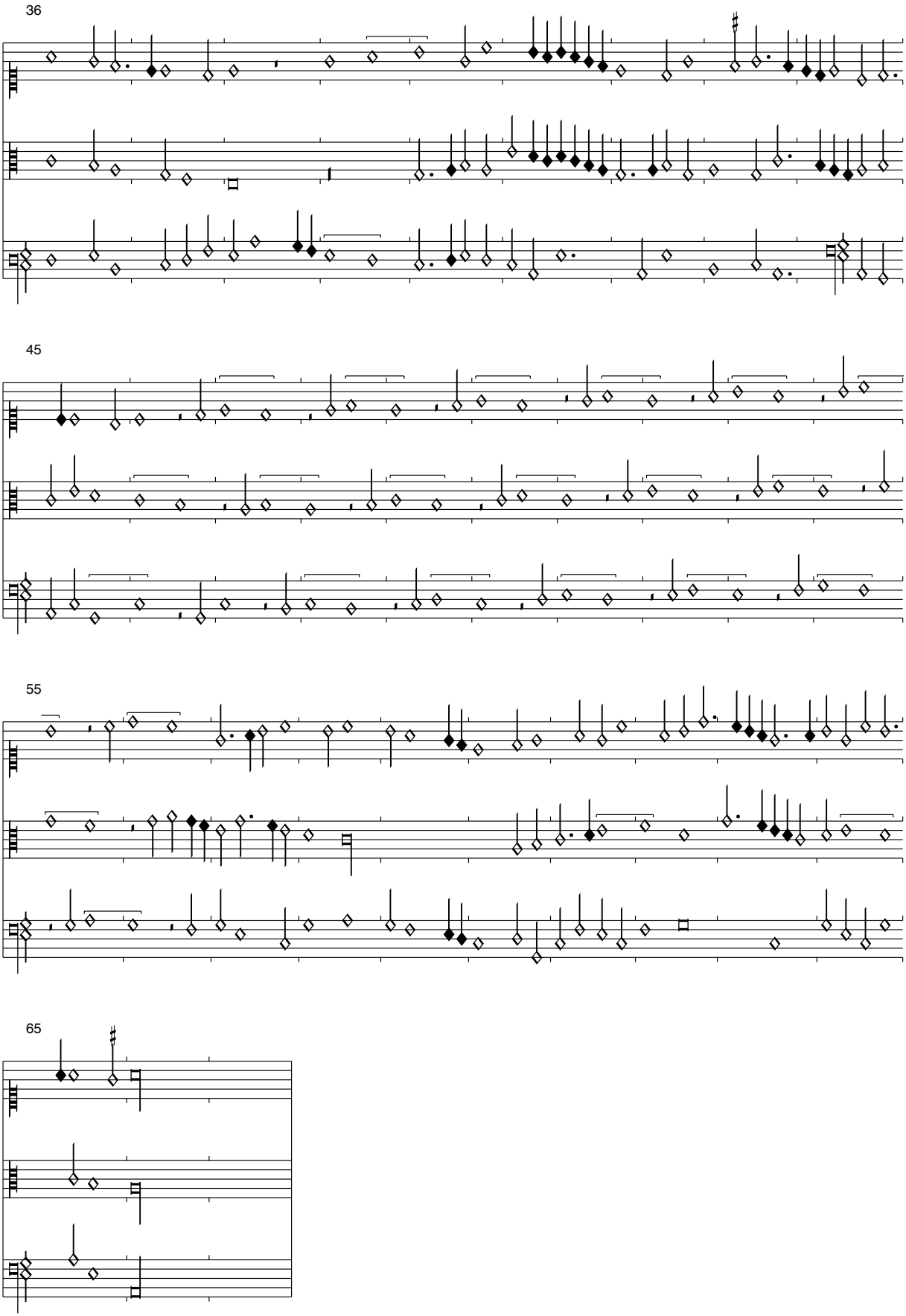


Der hier nur als Incipit angegebene biblische Text stammt aus Johannes 18,36. Es handelt sich aber wie bei den vorangehenden Stücken um eine stark sequenzierende instrumentale Fantasie. Der Contratenor weicht bedeutend von den parallelen Quellen ab.

Vidi impium superexaltatum

Kapstadt, f. 115v-116r

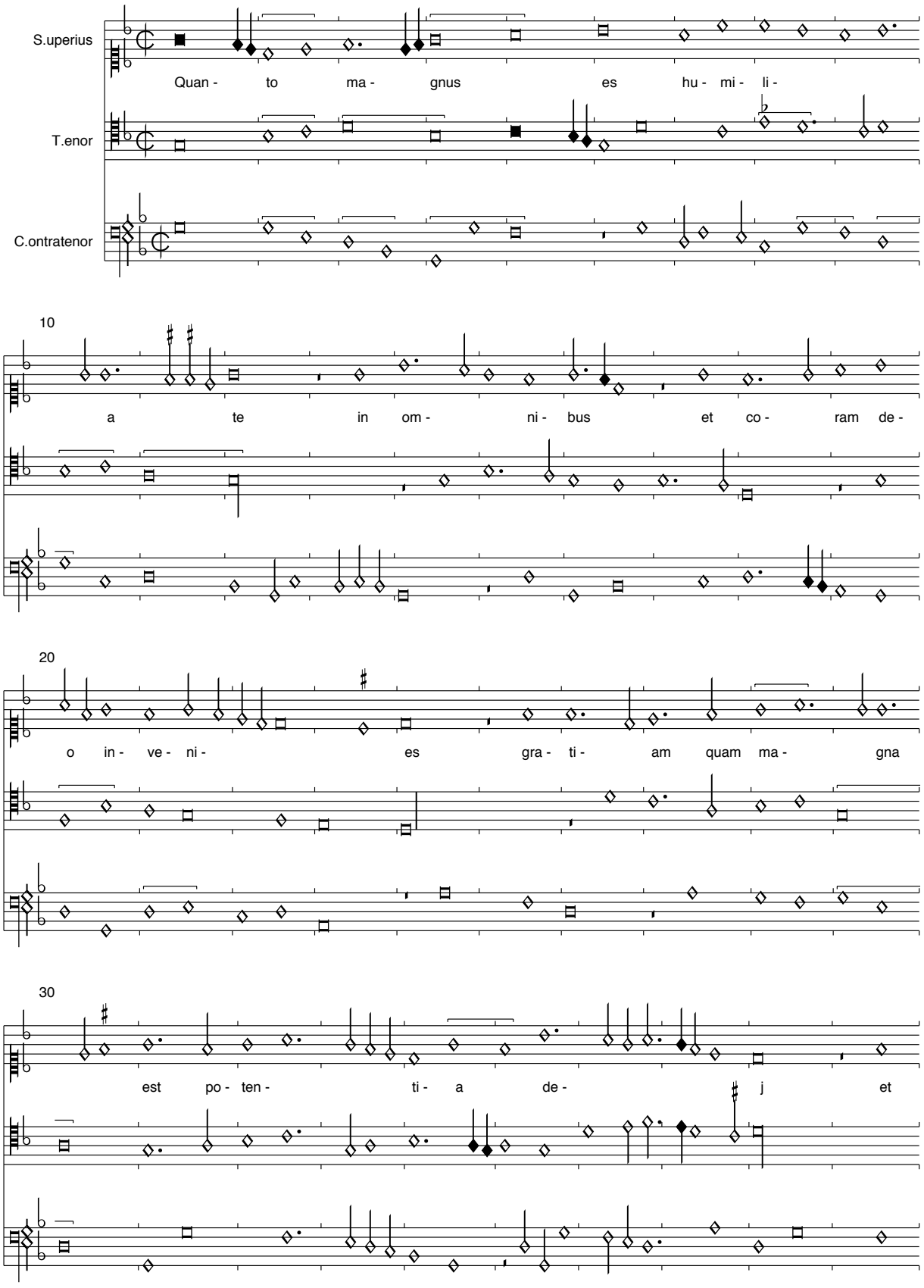


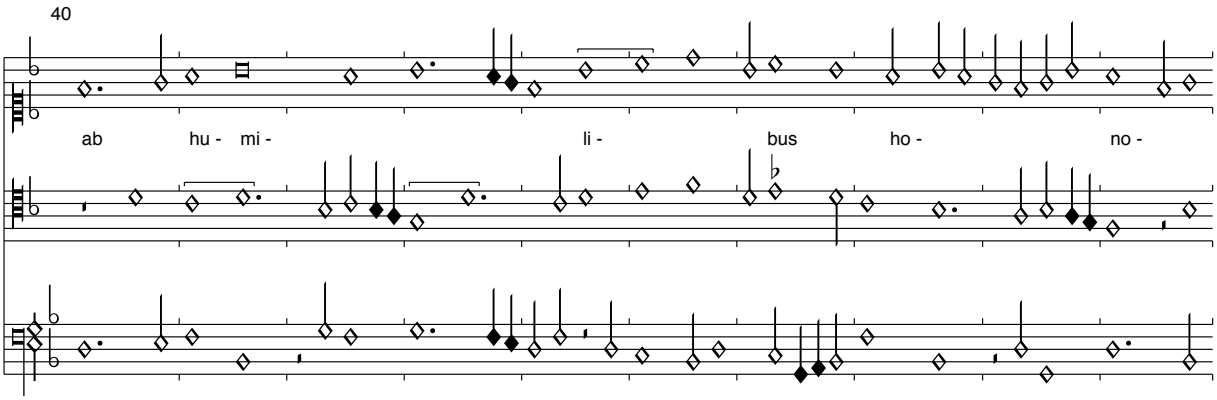


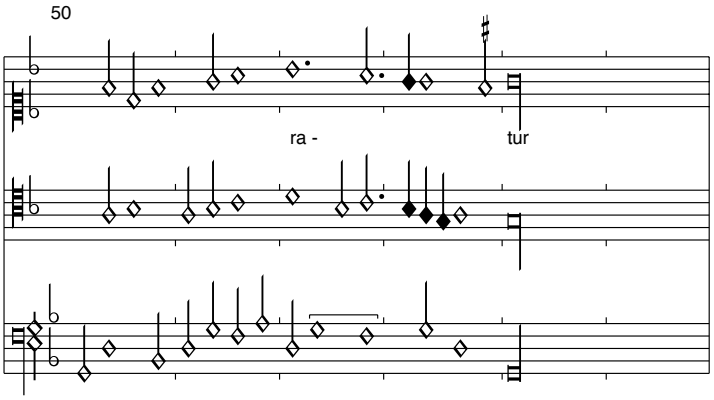
Der Psalmausschnitt Psalm 36, 35-26 ist zwar komplett unterlegt, aber wie in den Stücken zuvor eher ideell zu sehen: Vidi impium superexaltatum et elevatum sicut deros libani et tranivi et ecce non erat: quesivi eum et non est inventus locus eius.“

(Basin): Quanto magnus (Madame faites moy savoir)

Kapstadt, f. 116v-117r



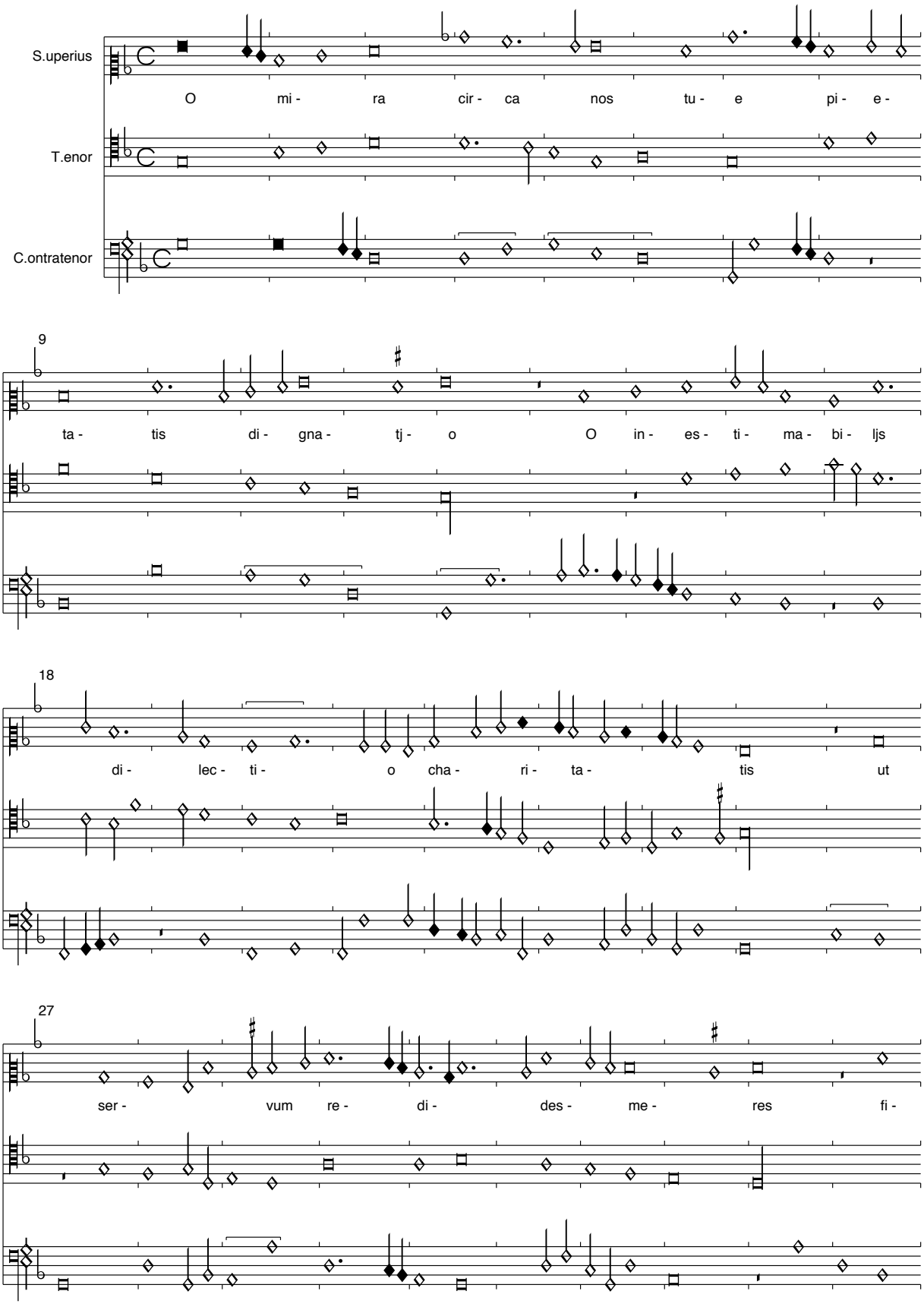


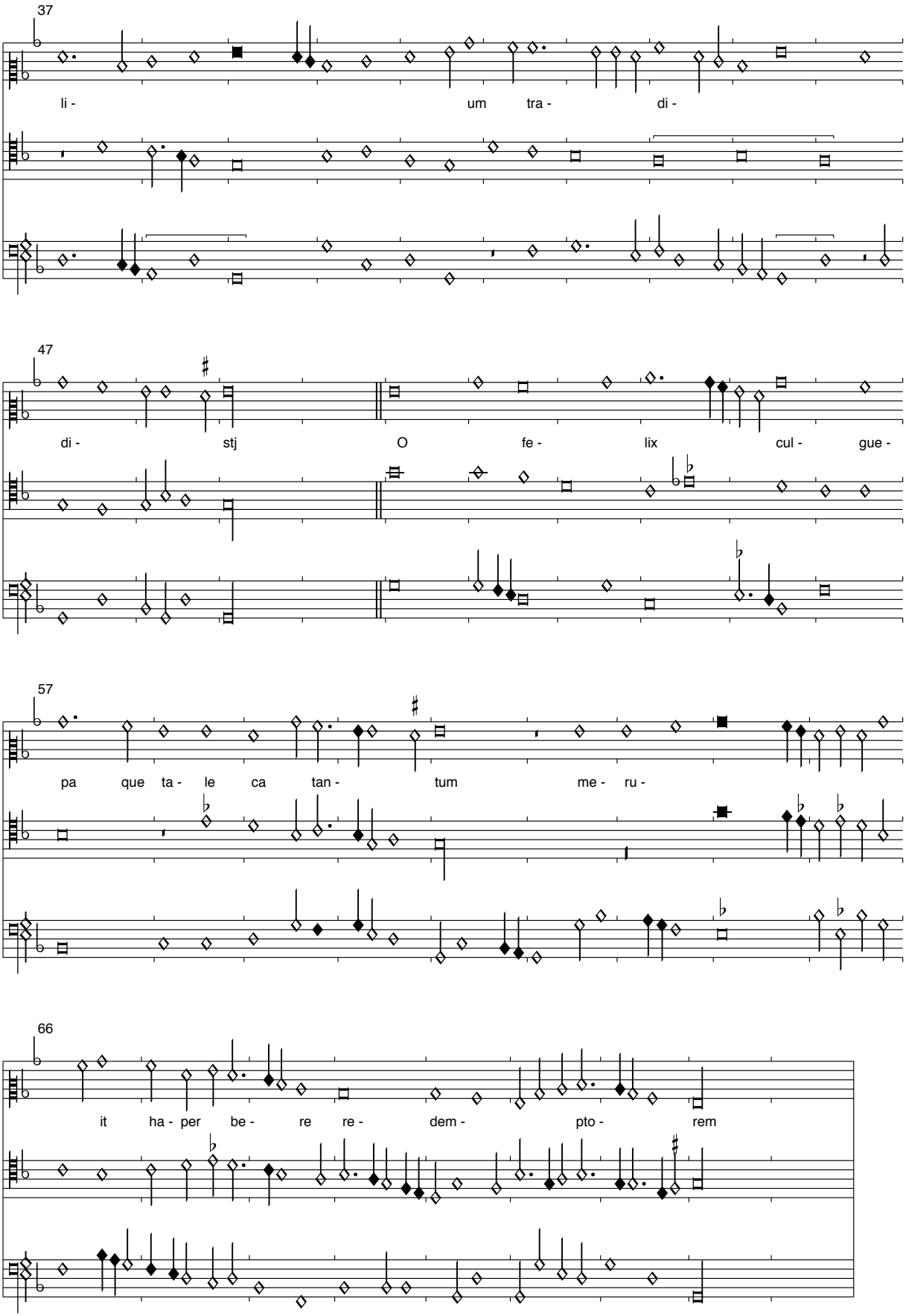


Vom wohl ursprünglich französischen Rondeau ist nur der Refrain in Pixérécourt erhalten. Ungewöhnlicher Weise ist hier sogar die Bibelreferenz Ecclesiastes 3, 20-21 angegeben, wohl weil der Text nicht so geläufig war.

(Busnois): O mira circa nos (Jay moins de biens)

Kapstadt, f. 117v-118r





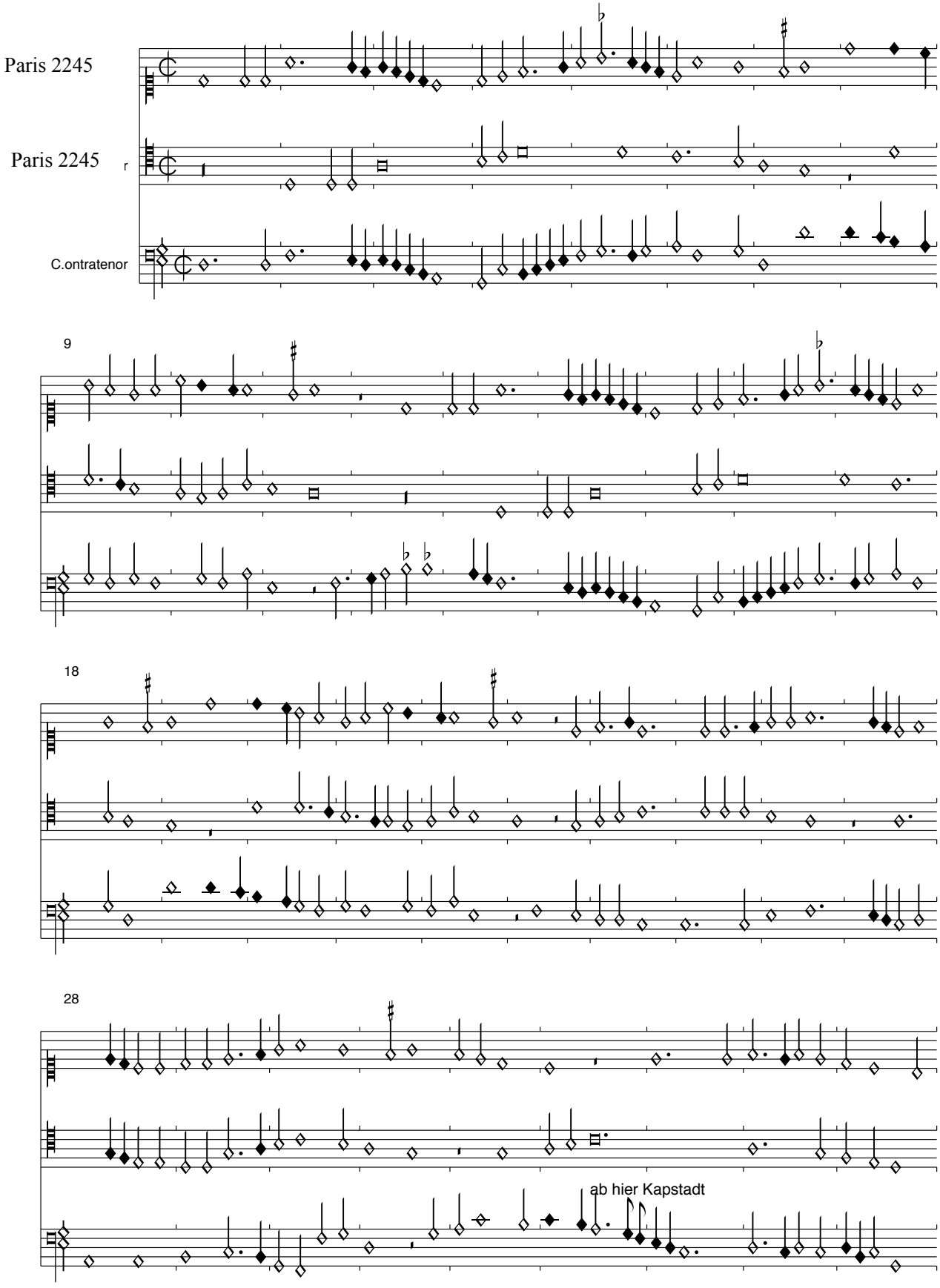
Der Contratenor T. 17-25 ist komplett korrupt, er wurde nach Dijon ersetzt. Der Contrafactum-Text entstammt dem Liber Usualis zum Karsamstag.

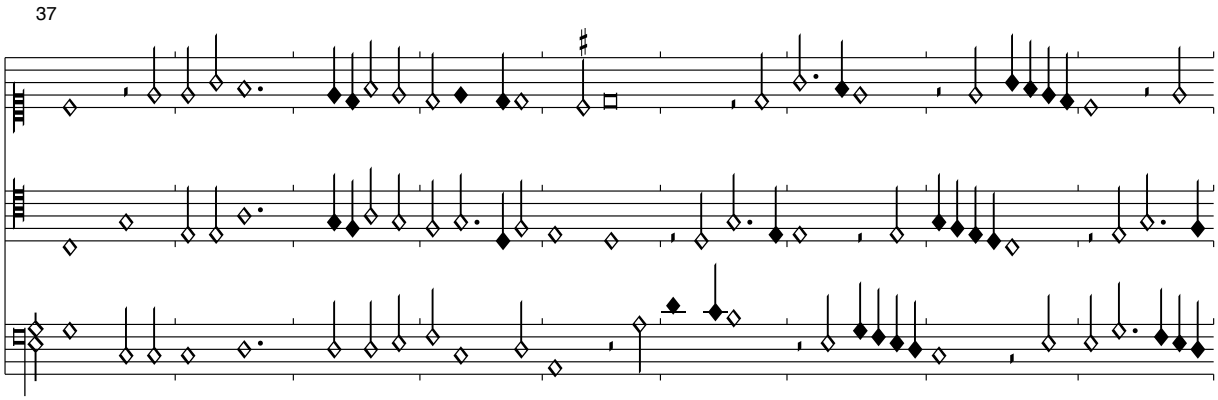
118v:

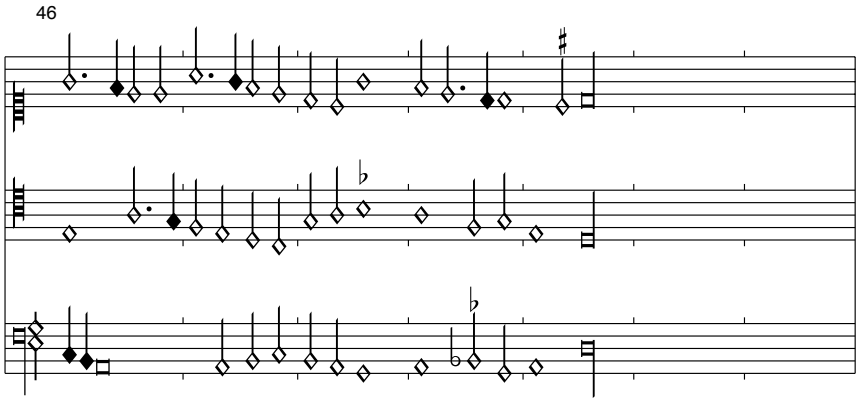
Qui amat animam suam perdet eam ist nur unvollständig erhalten, es fehlt mindestens der Contratenor

(Agricola): Nolite sanctum dare

Kapstadt, f. 119r



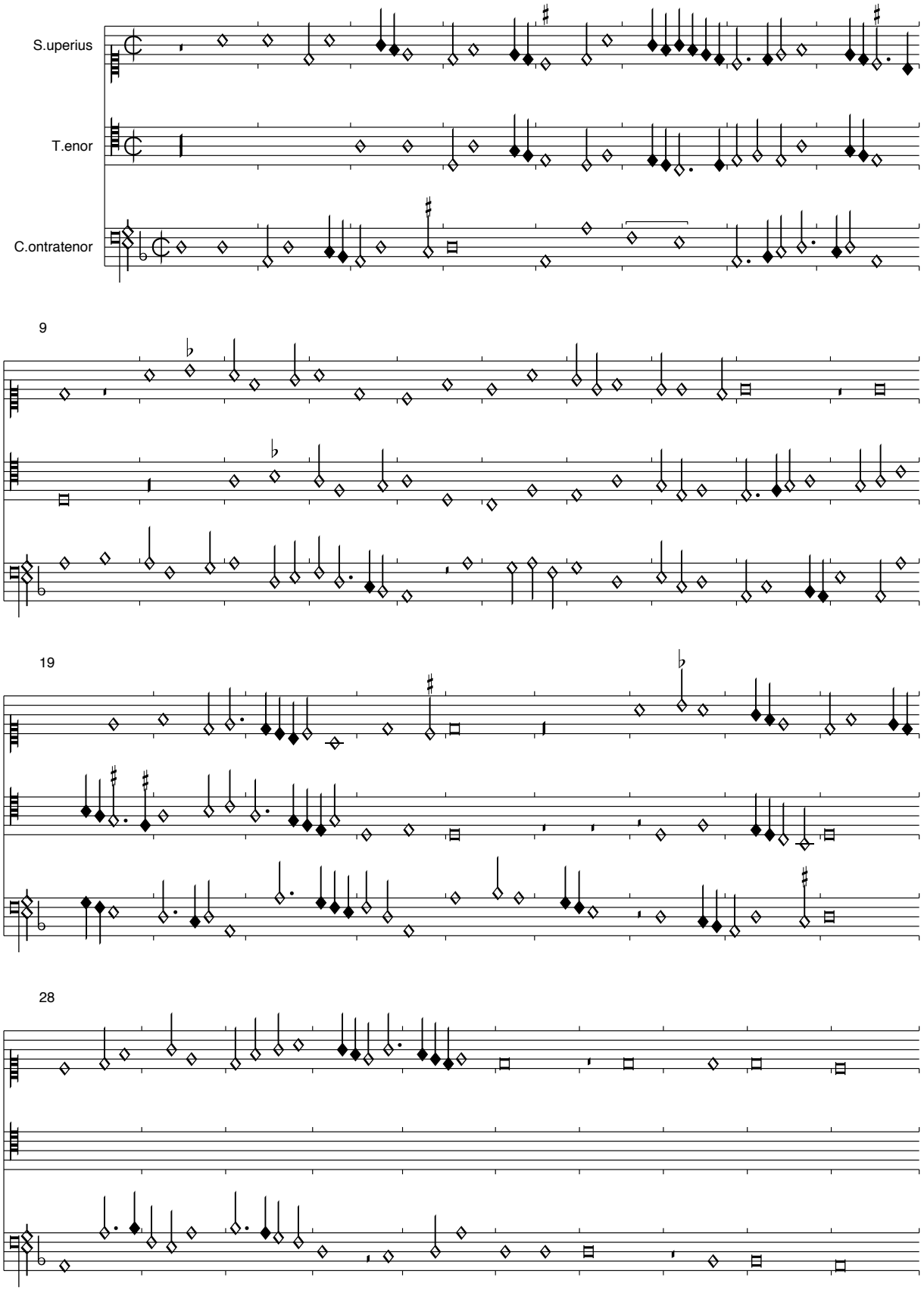


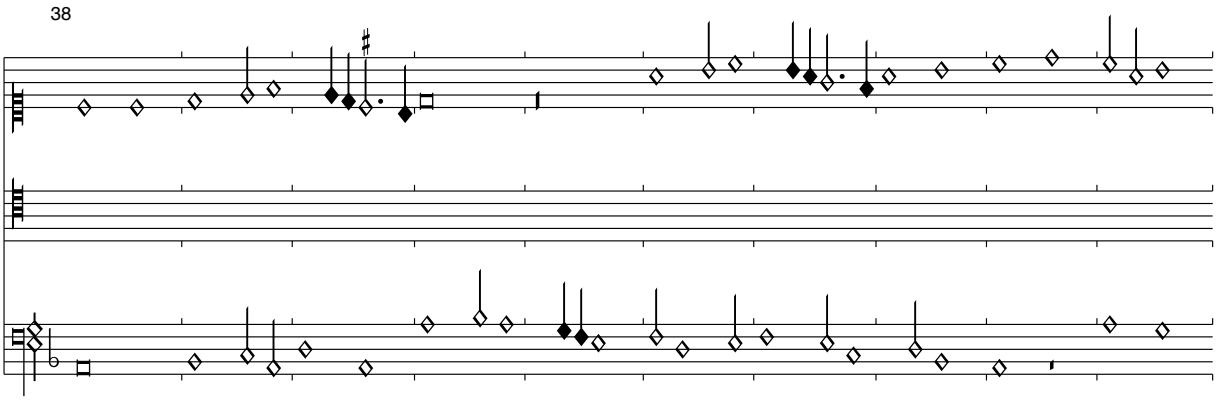


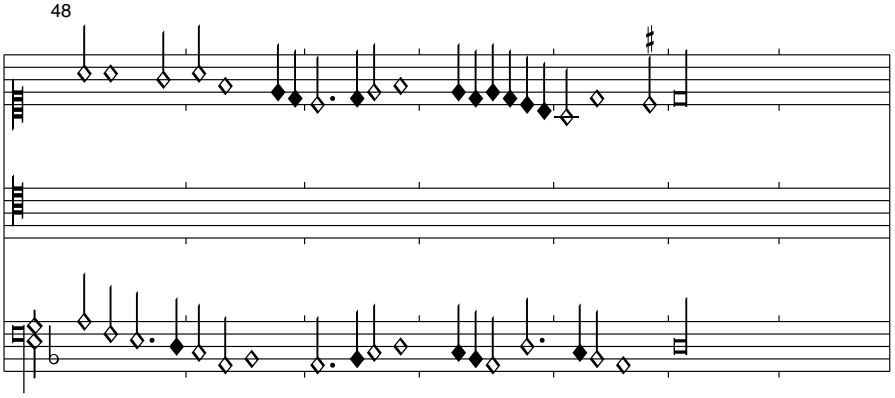
In Kapstadt fehlt der Superius und der größere Teil des Tenors. Der Rest ist aus Paris 2245 übernommen.

(Isaac): Omnis habet finem labor (Des biens damours)

Kapstadt, f. 119v-120r

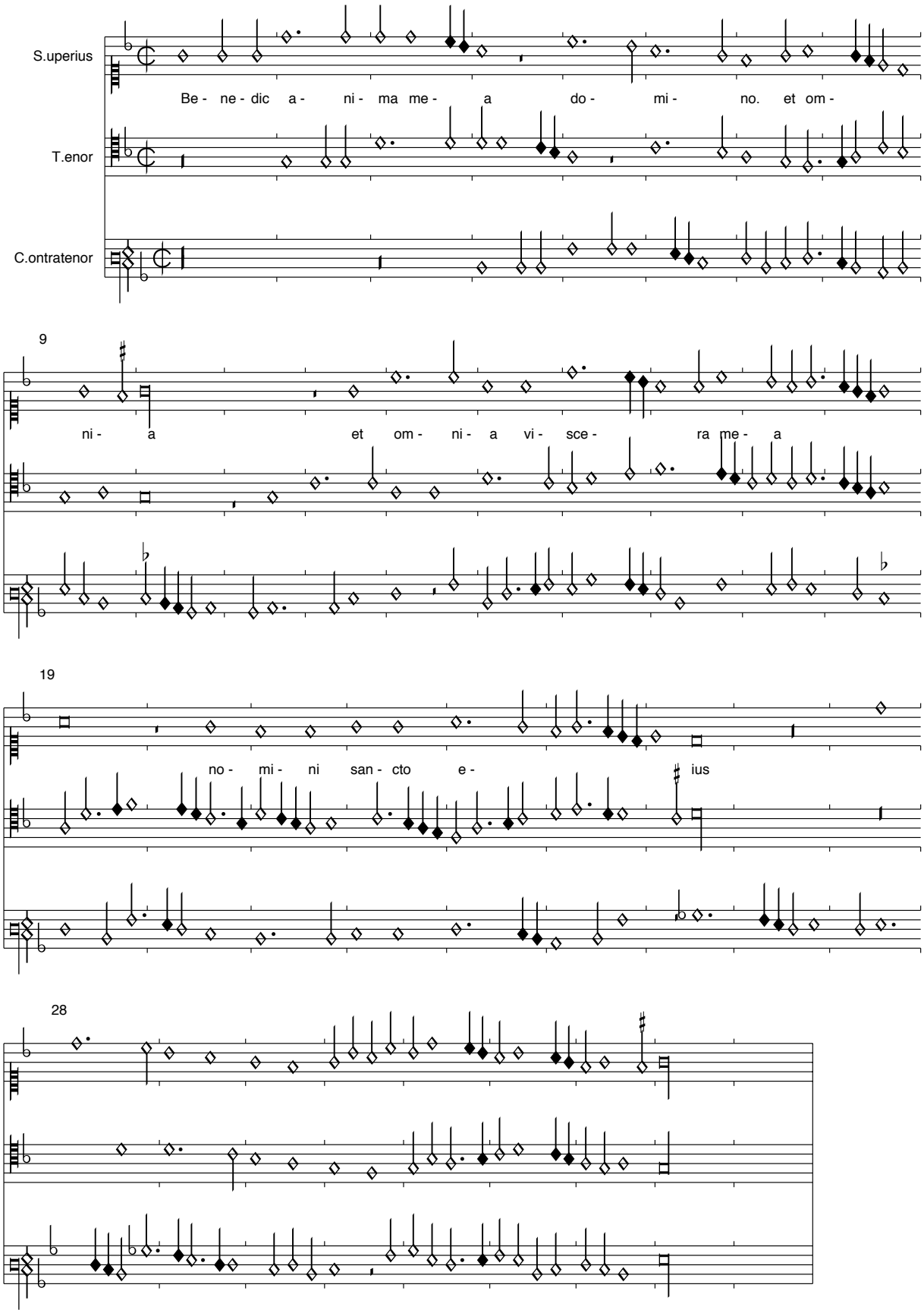



38


48

(Agricola): Benedic anima mea (Je ne puis plus)

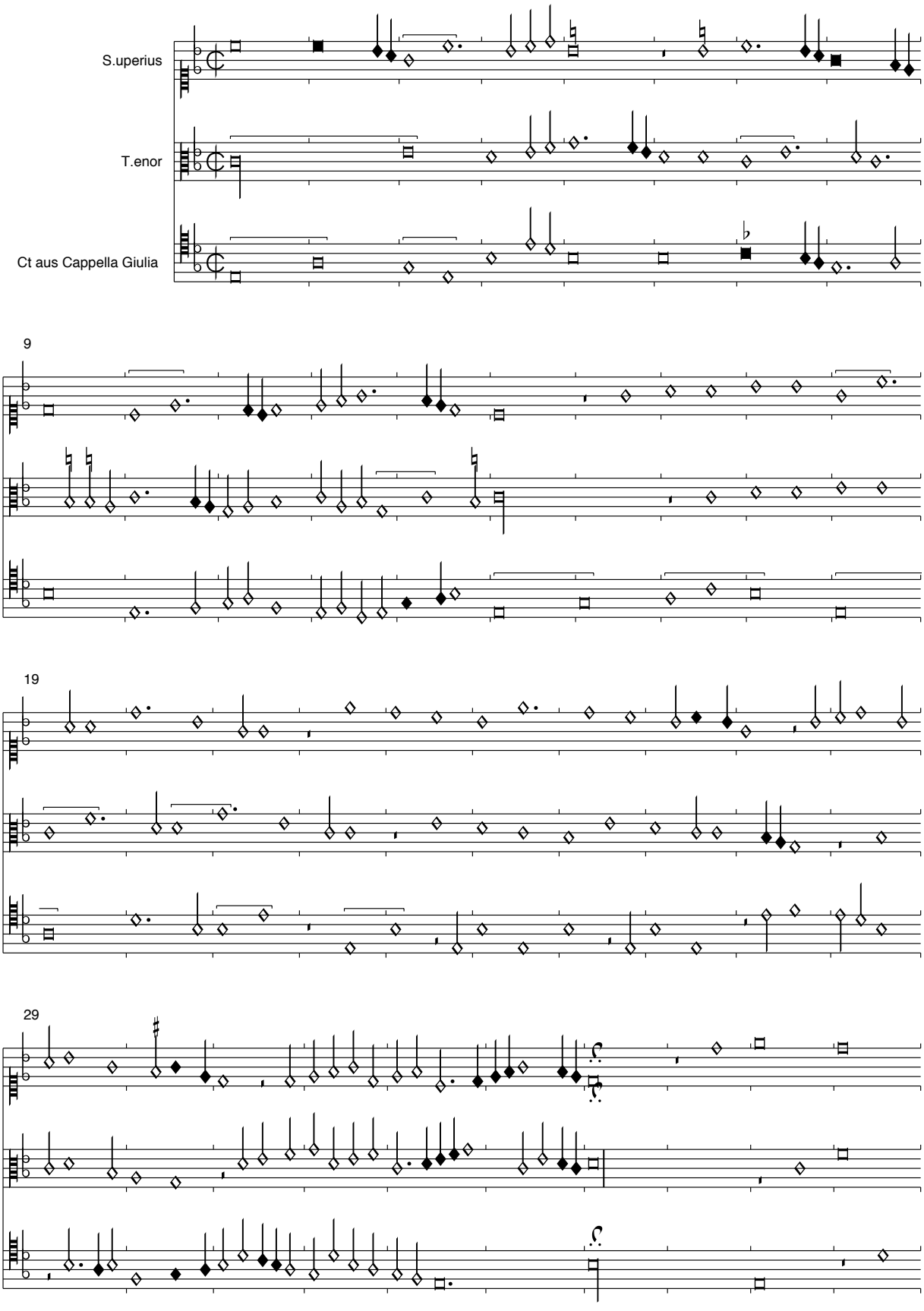
Kapstadt, f. 120v

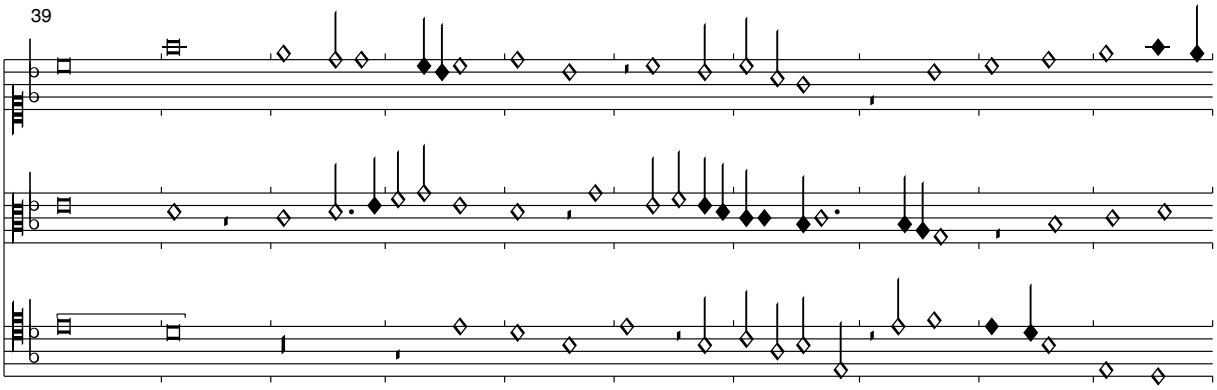


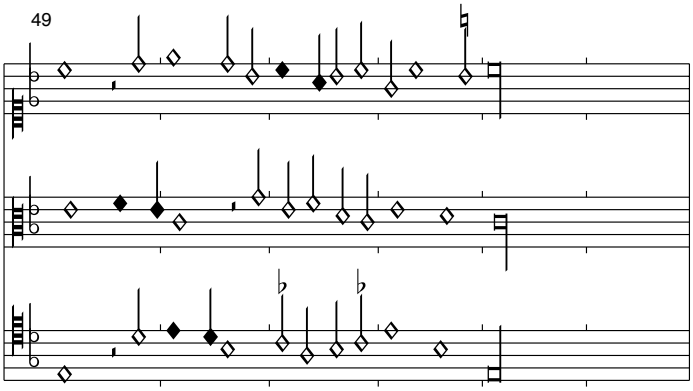
Der Text ist der Anfang von Psalm 102. Andere Quellen haben auch nur ein französisches Incipit.

(Vincenet): Nihil enim est opertum (Fortune par ta cruaute>

Kapstädt, f. 121r



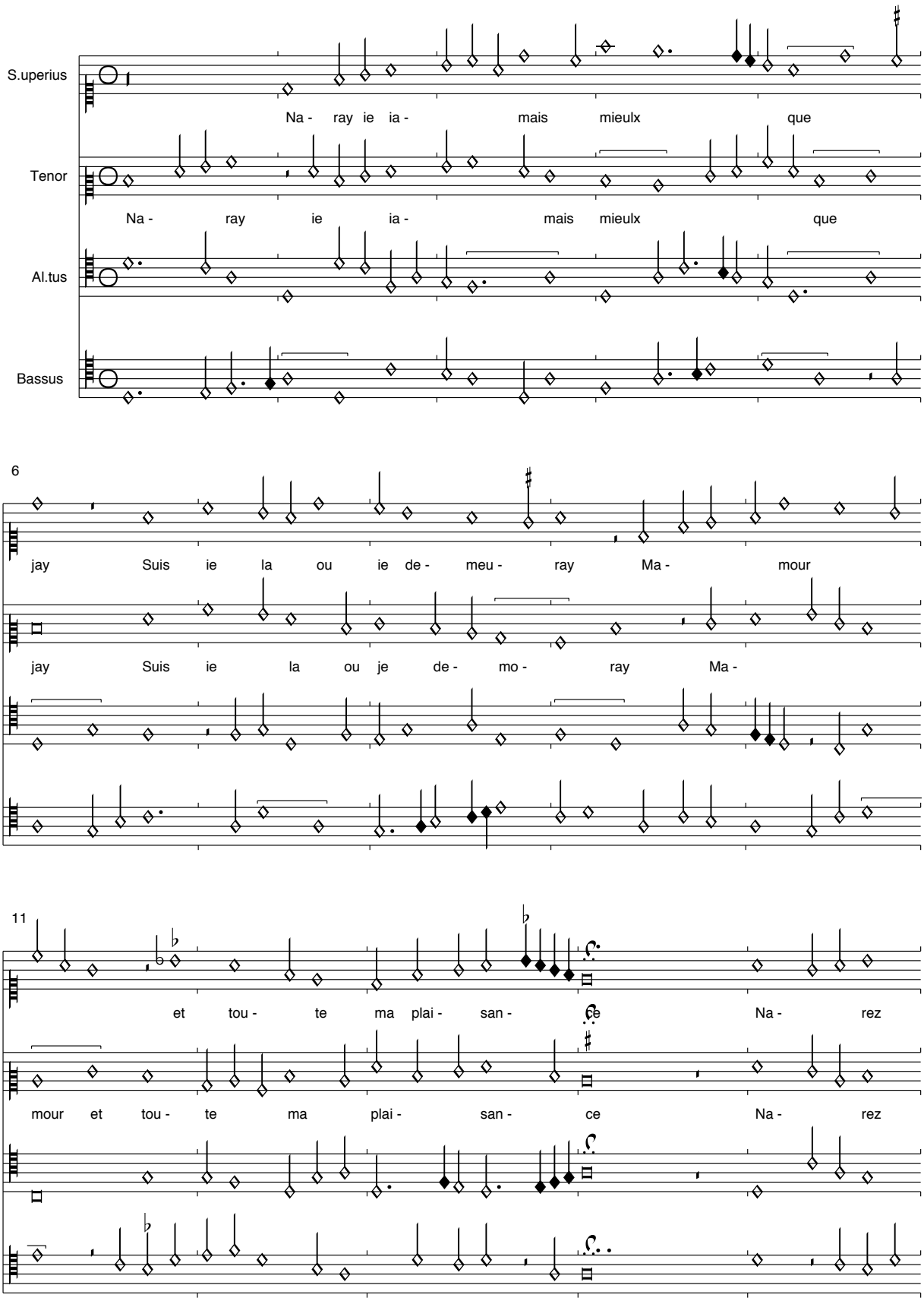


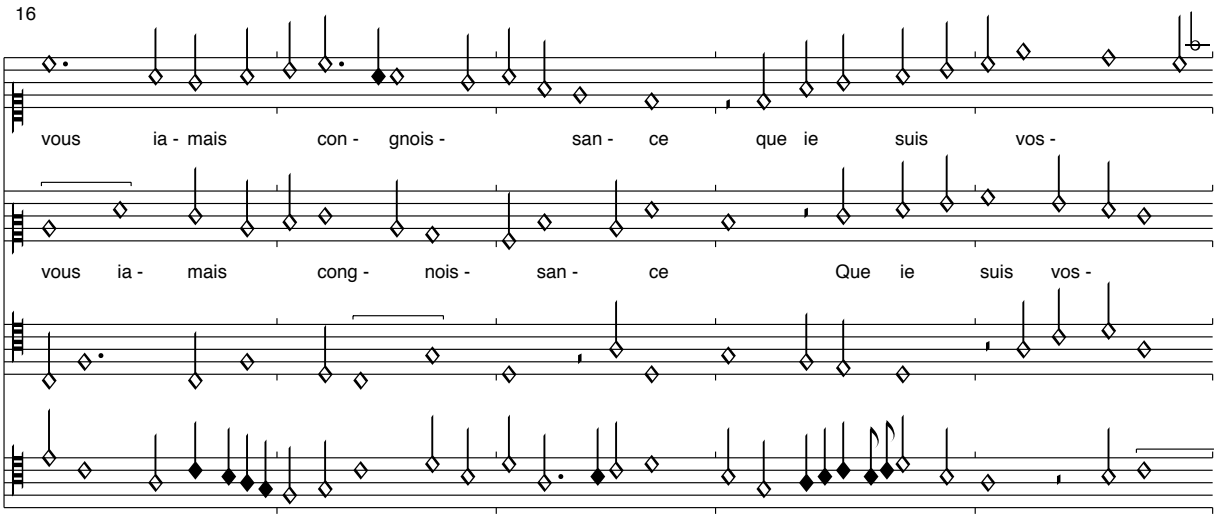


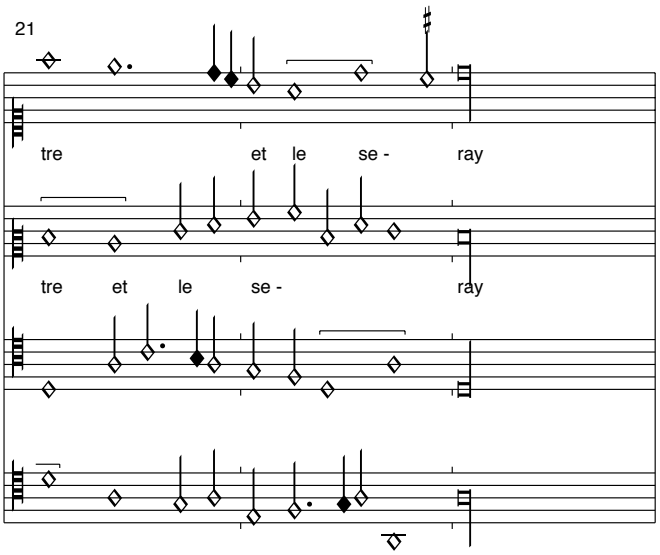
Der Contratenor ist in der Quelle verloren. Er wird nach Cappella Giulia ergänzt. Der lateinische Text aus Matthäus 10,26 lautet: Nihil enim est opertum quod non reveletur. Et occultum quod non sciatur.

(Morton): Naray (je jamais mieulx que jay)

Kapstadt, f. 121v-122r







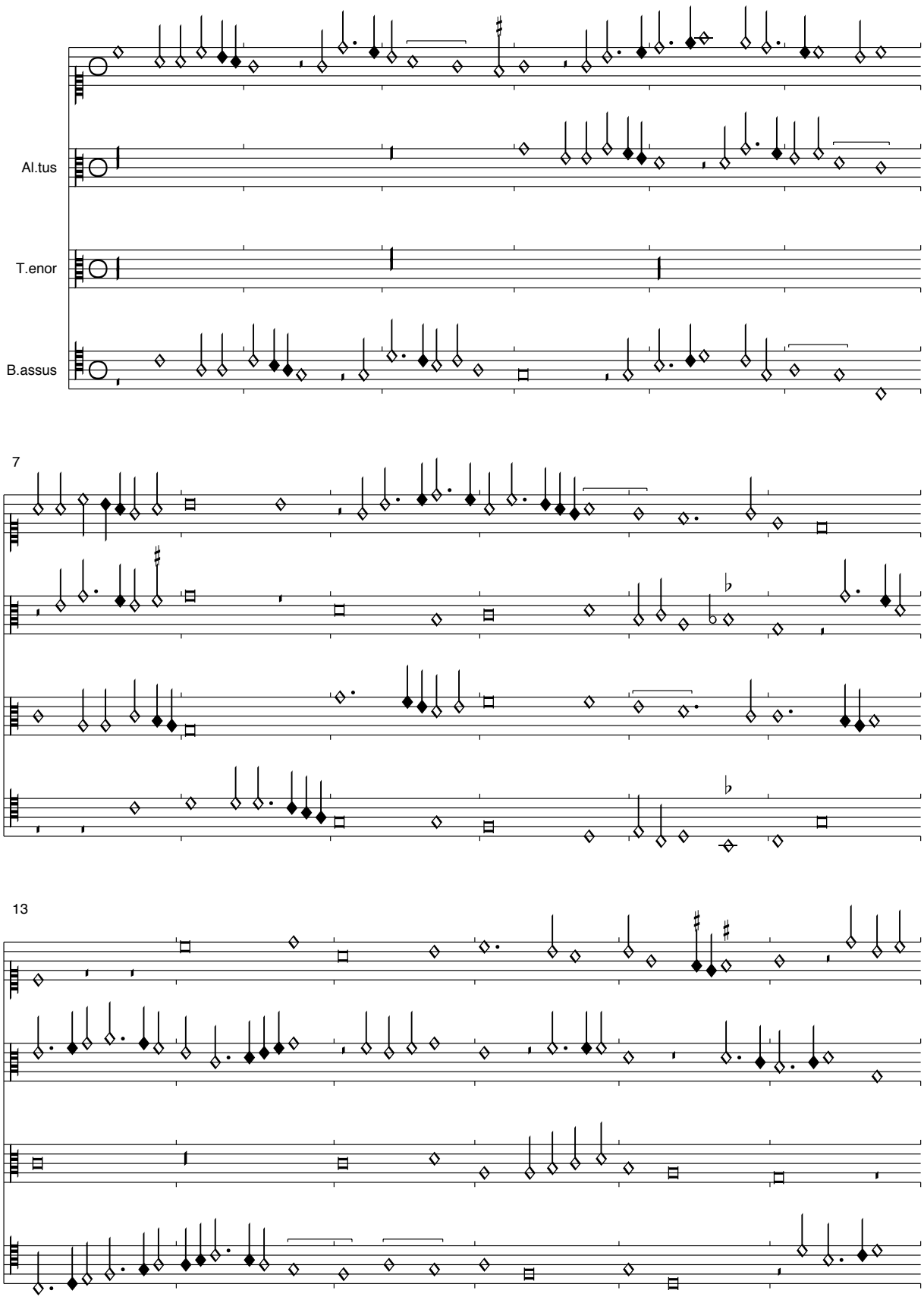
Die vierte Stimme ist noch in Mellon vorhanden, vielleicht nicht von Morton. Die ersten Takte des Bassus sind in beiden Quellen unbefriedigend, ich habe ein eigene Version hergestellt. Kapstadt hat nur das Incipit „Naray“.

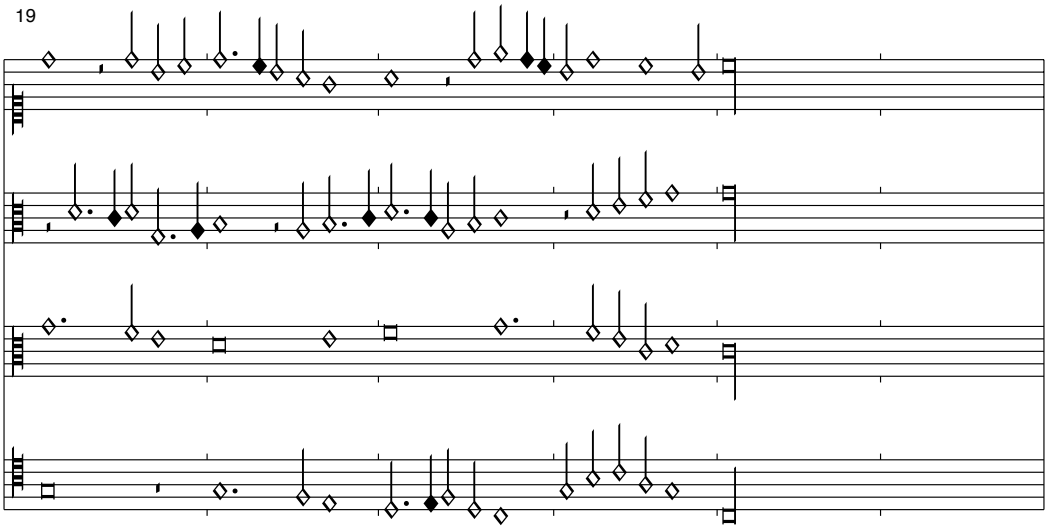
Ne faites sur moy plus dessay
Car vous congnoisiez bien de vray
Que je suis mene a oultrance
    Naray ie jamais mieulx que jay …

Je me rens et si me rendray
Aultre deffense ny mettray
Car vous aves trop de puissance
Et pouoir de prendre vengance
Mais dites moy si le scauray

(Isaac): Homo cum in honore (Kyrie)

Kapstadt, f. 122v-123r

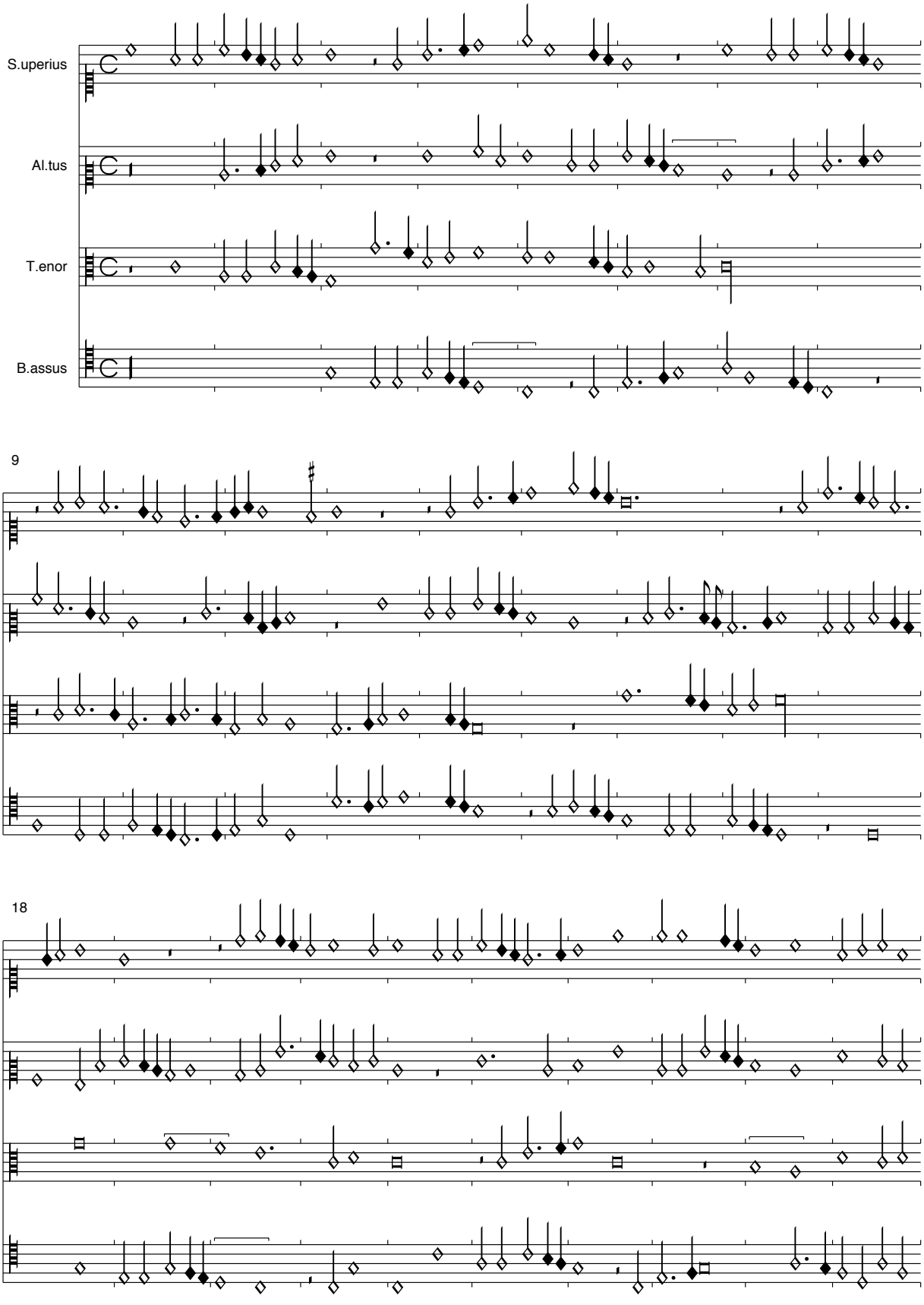


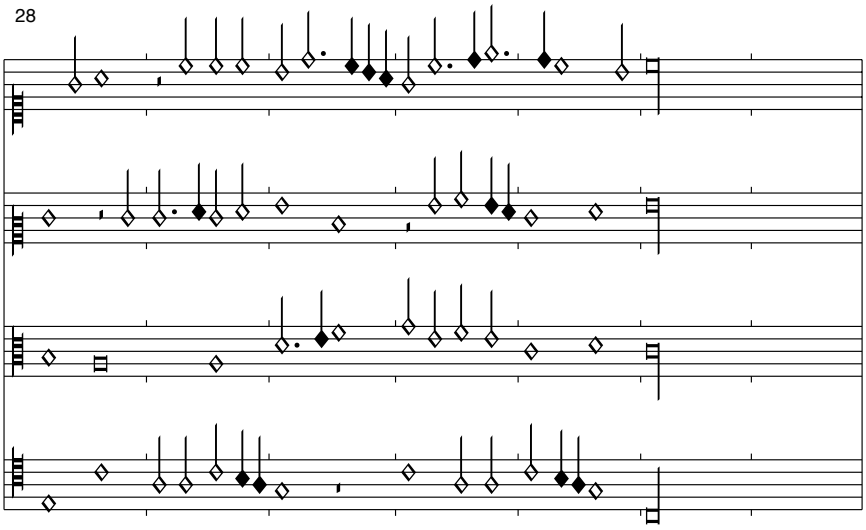


Die Vorlage des Contrafactums ist das Kyrie der Missa Charge de deuil von Isaac. Das Kyrie befindet sich f. 102v-103r, das Agnus folgt als nächstes.
Der Text des Contrafactums stammt aus Psalm 48,13: Homo cum in honore esset non intellexit; comparatus est iumentis inscipientibus et similis factus est illis.

Isaac: Omnis laus in fine canitur (Agnus)

Kapstadt, f. 123v-124r

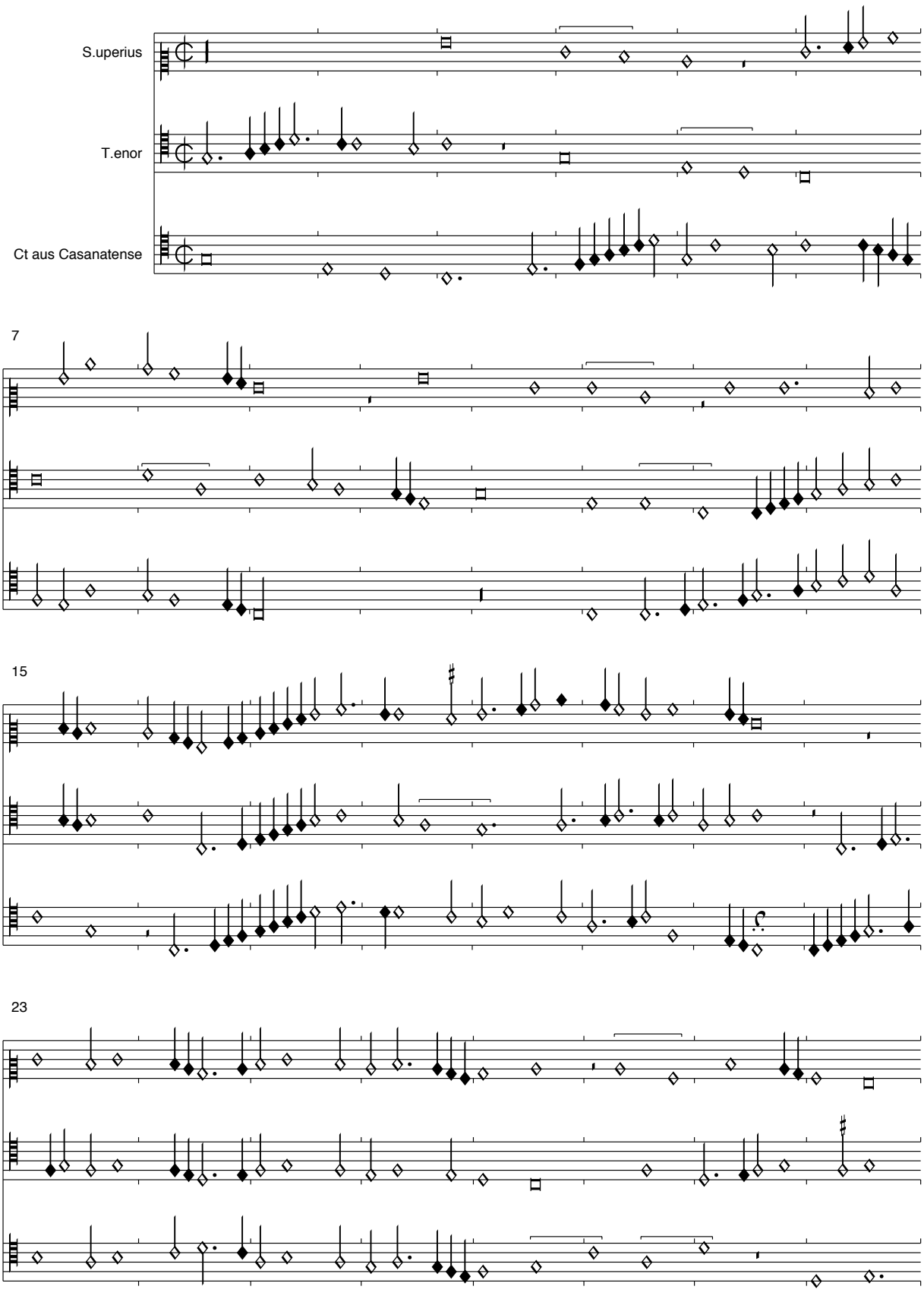


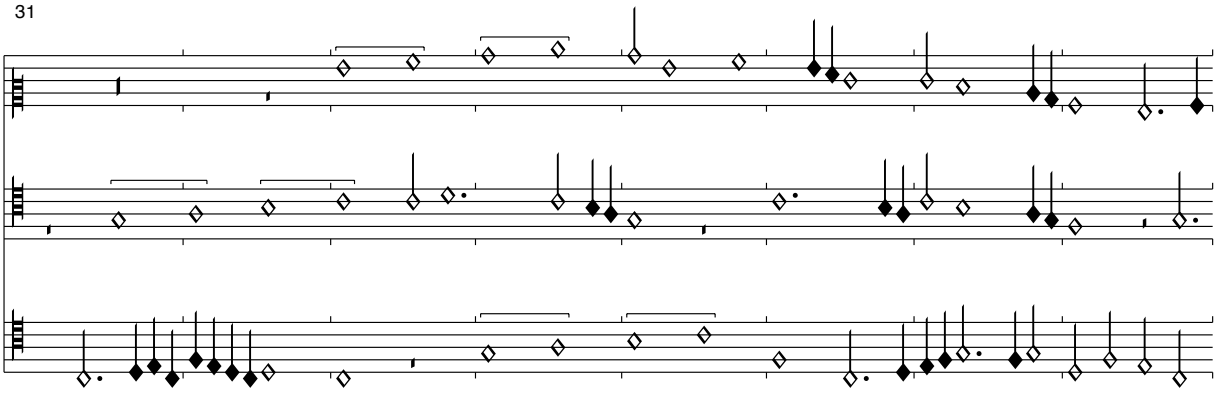


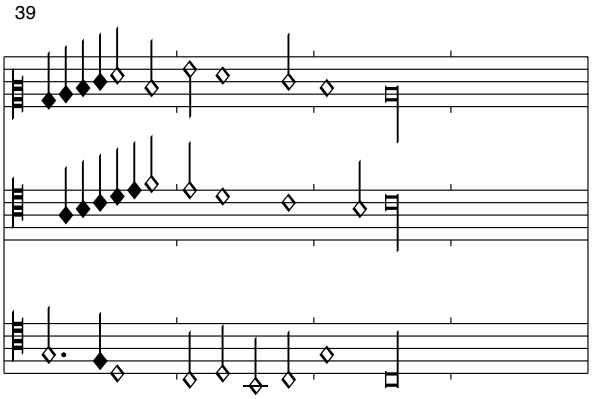
Es handelt sich um das Agnus 1 von Isaacs Missa Charge de deuil. Das lateinische Motto passt gut zum (fast) Ende dieser Quelle! Es ist auch der einzige Komponistenname in der Quelle.

(Agricola): Amice ad quid venisti (Dites moy)

Kapstadt, 124v







Zu dieser eher instrumentalen Fantasie gibt es nur französische Incipites, die sich am ehesten auf einen Text in Paris 1719 beziehen (s. meine Edition von Casanatense). Der Text des Contrafactums bezieht sich auf Matthäus 25,50: „Amice ad quid venisti? attende tibi. non facio tibi iniuriam, tolle quod tuum est.“