

Guillaume Dufay?

Missa Puisque je vis

Vatikan, Cappella Sistina Ms. 14, f. 160v-170r

ediert von

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mit Unterstützung der Goldberg Stiftung

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Die Messe verwendet durchweg den Tenor der mehrfach überlieferten Chanson *Puis que je vis le regard gracieux et la beaute de madame et maistresse*. Dieser Text wird sicherlich auf Maria übertragen. Der Autor ist nicht bekannt, ebenso wie der Komponist der unikal überlieferte Messe. Sie ist die letzte Messe in der Handschrift. Der Komponist verwendet durchweg den Tenor der Chanson, verfährt aber sehr frei mit der Vorlage, nur der Kopf ist immer sehr gut erkennbar. Ansonsten wird viel interpoliert und der Rhythmus der Vorlage wird oft geradezu bewusst verunklart.

Die Messe ist von ganz außerordentlichen Qualität und wurde von Lyonel Feininger in seiner Edition der Messe bereits Dufay zugeschrieben. Auch Andrew Kirkman ist von dieser Autorschaft im Beiheft zur sehr schönen Einspielung mit dem Binchois Consort überzeugt. Ich folge dieser Auffassung.

Der Quelle ist fast fehlerfrei, zwei Mal stimmt ein Notenwert des Superius nicht, zwei Mal wurden Pausen falsch notiert. Die Textunterlegung bereitet nur gelegentlich die üblichen Probleme der textlastigen Sätze.

# Dufay?: Missa Puisque je vis

## Kyrie

Musical score for the Kyrie section of Missa Puisque je vis. The score consists of four voices: Superius, Contra, Tenor, and Bassus. The music is written on four-line staffs. The Superius and Contra voices begin with a melodic line, while the Tenor and Bassus voices provide harmonic support with sustained notes and simple patterns. The piece concludes with a final cadence.

Superius

Contra

Tenor

Bassus

Kyrie

Kyrie

Continuation of the musical score for the Kyrie section. The Tenor and Bassus voices continue their harmonic support, while the Superius and Contra voices maintain the melodic line established earlier.

Final continuation of the musical score for the Kyrie section. The Tenor and Bassus voices continue their harmonic support, while the Superius and Contra voices maintain the melodic line established earlier. The piece concludes with a final cadence.

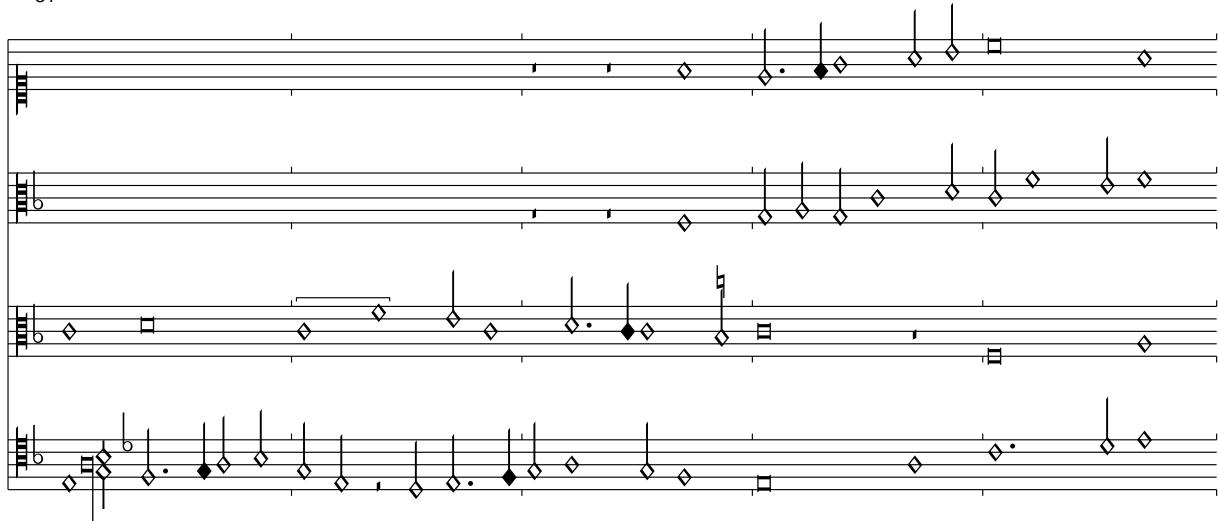
11

Kyrie

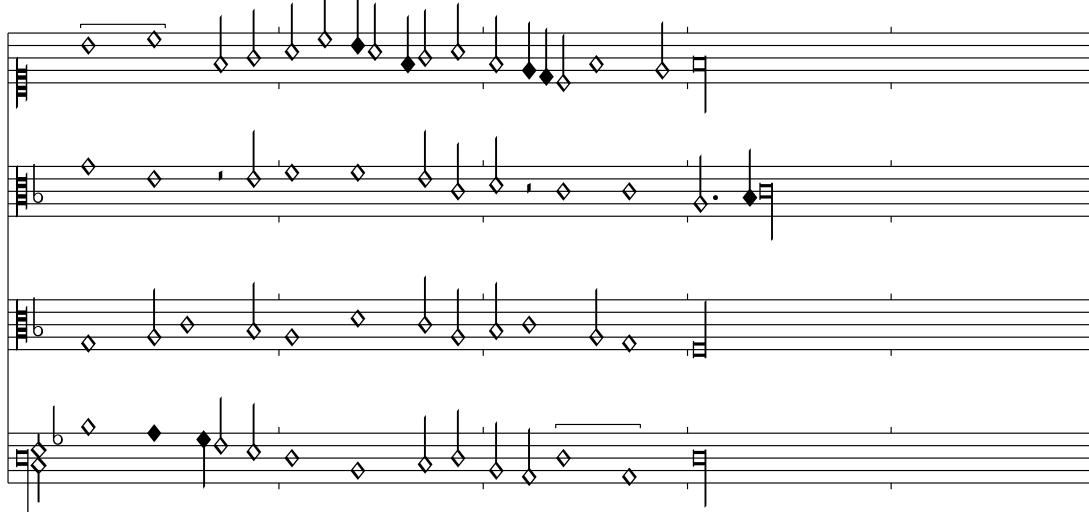
Kyrie

The musical score consists of three staves, each with a different vocal part: Alto (top), Tenor (middle), and Bass (bottom). The score is divided into three systems by vertical bar lines. The first system starts at measure 16 and ends at measure 20. The second system starts at measure 21 and ends at measure 25. The third system starts at measure 26 and ends at measure 30. The Alto part uses diamond-shaped note heads, the Tenor part uses square note heads, and the Bass part uses circle note heads. Measures 16-20 feature mostly eighth-note patterns. Measures 21-25 introduce sixteenth-note patterns, particularly in the Tenor and Bass parts. Measures 26-30 conclude with a final cadence.

31



36



41

Musical score for Dufay?: Missa Puisque je vis (Kyrie) at measure 41. The score consists of four staves of music. The top two staves begin with a sharp sign, while the bottom two staves begin with a flat sign. The music features various note heads (diamonds, dots, and black diamonds) and rests on a five-line staff system. The lyrics "Christe" are written below the first two staves.

Christe

Christe

50

60

Christe

Christe

70

80

90

100

110

120

122

Kyrie

Kyrie

Kyrie

Kyrie

127

127

132

132

137

137

142

This musical score page contains four staves of music for voices. The notation is based on square neumes (diamond shapes) placed on a four-line staff system. Measure 142 begins with a bass note (represented by a square neume on the bottom line) followed by a series of soprano entries. The soprano entries consist of a single square neume on the top line, followed by a breve rest. This pattern repeats several times. The key signature is B-flat major, indicated by a B-flat symbol in the upper left corner of the first staff.

147

This musical score page contains four staves of music for voices. The notation is based on square neumes on a four-line staff system. Measure 147 features a more complex harmonic structure, with multiple entries from different voices throughout the measure. The key signature changes to G major at the end of the measure.

152

This musical score page contains four staves of music for voices. The notation is based on square neumes on a four-line staff system. Measure 152 shows a continuation of the musical line, with various entries from the voices. The key signature remains G major.

# Dufay?: Missa Puis que je vis

## Gloria

Superius

Contra

Tenor

Bassus

5

bus bo - ne vo - lun - ta - tis lau -

10

da - mus te be - ne - di - ci - mus te a - do - ra - mus

15

te glo - ri - fi - ca - mus

20

te gra -  
ti - as a - gi - mus ti - bi pro - pter

25

ti - as a - gi - mus ti - bi pro - pter ma -

30

gnam glo - ri - am tu - am do -

35

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

40

pa - ter om - ni - po -

45

tens do - mi - ne fi - li u - ni - ge - ni -

50

te Je - su Chri - ste

55

do - mi - ne de - us a - gnus de -

60

A musical score for three voices. The top voice has a soprano C-clef, the middle voice an alto F-clef, and the bottom voice a bass G-clef. The music consists of four-line staffs with diamond-shaped note heads. The lyrics "i fi - li -" are written below the staffs. Measure 60 starts with a half note in the soprano, followed by eighth notes in the alto and bass. Measures 61-64 continue with similar patterns, with measure 64 ending with a fermata over the soprano note.

65

A musical score for three voices. The top voice has a soprano C-clef, the middle voice an alto F-clef, and the bottom voice a bass G-clef. The music consists of four-line staffs with diamond-shaped note heads. The lyrics "us pa - tris" are written below the staffs. Measure 65 starts with a half note in the soprano, followed by eighth notes in the alto and bass. Measures 66-69 continue with similar patterns, with measure 69 ending with a fermata over the soprano note.

69

A musical score for three voices. The top voice has a soprano C-clef, the middle voice an alto F-clef, and the bottom voice a bass G-clef. The music consists of four-line staffs with diamond-shaped note heads. The lyrics "Qui tol - lis pec - ca -" are written below the staffs. Measure 69 starts with a half note in the soprano, followed by eighth notes in the alto and bass. Measures 70-73 continue with similar patterns, with measure 73 ending with a fermata over the soprano note.

78

ta mun - di mi -

88

se - re - re no - bis

98

qui tol - lis pec - ca - ta mun -

108

di su - sci - pe de -

118

pre - ca - ti - o - nem no -

127

stram Qui se - des ad dex - te - ram

137

pa - tris mi - se - re - re no - bis

147

quo -

157

ni - am tu so - lus sanc -

167

tus tu so -

177

lus do mi nus tu so lus al tis -

187

si mus Je su Chri ste Cum san cto spi -

197

ri - tu in glo - ri - a

207

de - pa - tris A -

217

men

# Dufay?: Missa Puis que je vis

## Credo

Musical score for the Credo of the Mass "Puis que je vis" by Dufay?. The score consists of four voices: Superius, Contra, Tenor, and Bassus (Contra). The music is written on four-line staffs with black note heads and vertical stems. The vocal parts are labeled on the left, and lyrics are provided below the staffs.

**Superius:** Pa - trem om - ni

**Contra:** Pa - trem om - ni

**Tenor:** Po ten tem fac - to - rem ce - li et ter -

**Bassus (Contra):** Po ten tem fac - to - rem ce - li et ter -

**Measure 6:** Po ten tem fac - to - rem ce - li et ter -

**Measure 11:** re vi - si - bi - li - um om - ni - um et in - vi - si - bi -

16

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

21

tum et ex pa - tre na -

26

tum an - te om - ni - a se - cu - la De -

31

um de De-o lu-men de lu-mi-

36

ne de- um ve- rum de de-o

41

ve-ro ge-ni-tum non fac-

46

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

51

ni - a fac - ta sunt qui prop - ter

56

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

61

stram sa - lu - tem de - scen - dit de ce -

66

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

71

to ex ma - ri - a vir - gi - ne et

76

ho - mo fac - tus est cru - ci - fi -

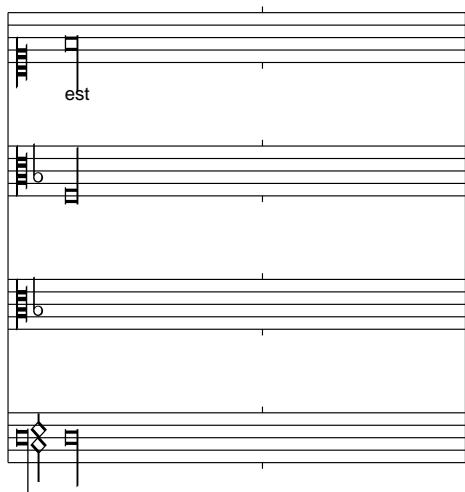
81

xus e - ti - am pro no - bis sub

86

Pon - ti - o Pri - la - to pas - sus et se - pul - tus

91



93

Et re - sur - re - xit ter - ti - a di -

102

e se - cun - dum scrip - tu - ras

et as -

112

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

122

et i - te - rum ven - tu - rus est cum

tris

132

glo - ri - a iu - di - ca - re vi - vos et mor - tu -

142

os cu - ius re - gni non e - rit fi -

152

nis et in spi - ri - tum sanc - tum do - mi -

162

num et vi - vi - fi - can - tem qui ex -

172

pa - tre fi - li - o - que pro - ce - dit

182

qui cum pa - tre et fi - li - o si - mul a -

192

do - ra - tur et con - glo - ri - fi -

202

ca - tur qui lo - cu -

212

tus est per pro - phe - tas

222

232

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

241

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

251

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

261

pec - ca - to - rum et ex - pe - cto re - sur -

271

rec - ti - o - nem mor - tu - o - rum

281

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

291

The image shows a page from a musical score, numbered 291. It consists of four staves, each with five horizontal lines. The music is written in a rhythmic style using diamond-shaped note heads, square note heads, and black diamond note heads. There are also several rests indicated by vertical dashes. The first staff begins with a square note head. The second staff begins with a black diamond note head. The third staff begins with a square note head. The fourth staff begins with a diamond note head. Measures are separated by vertical bar lines, and measure numbers are placed above the staves.

301

SSAT

men

# Dufay?: Missa Puisque je vis

## Sanctus

Musical score for the Sanctus section of Dufay's Missa Puisque je vis. The score consists of four staves: Superius, Contra, Tenor, and Bassus. The music is written in a Gothic musical notation system using square neumes on four-line staves. The key signature is B-flat major (two flats). The vocal parts are labeled "Sanctus" and "sanctus" at various points in the music.

Superius  
Contra  
Tenor  
Bassus

Sanctus  
sanctus

Continuation of the musical score from measure 6. The score consists of four staves: Superius, Contra, Tenor, and Bassus. The music continues in the Gothic musical notation system using square neumes on four-line staves. The key signature changes to B-flat major (two flats) at the beginning of the second system.

6

Continuation of the musical score from measure 11. The score consists of four staves: Superius, Contra, Tenor, and Bassus. The music continues in the Gothic musical notation system using square neumes on four-line staves. The key signature changes to B-flat major (two flats) at the beginning of the second system.

11  
sanctus

16

dominus

dominus

Sanctus dominus

dominus

21

26

deus

deus

31

This musical score consists of four staves of mensural notation. Measure 31 begins with a breve followed by a dotted breve. Measures 32 and 33 continue the pattern. In measure 34, the bass staff has a single breve. Measure 35 concludes with a breve followed by a dotted breve. The vocal parts are labeled "sabaoth" in both measures 32 and 33.

sabaoth

sabaoth

36

This section continues the four-staff mensural notation. Measure 36 starts with a breve. Measures 37 and 38 follow. In measure 39, the bass staff has a single breve. Measure 40 concludes with a breve followed by a dotted breve. The vocal parts are labeled "sabaoth" in both measures 37 and 38.

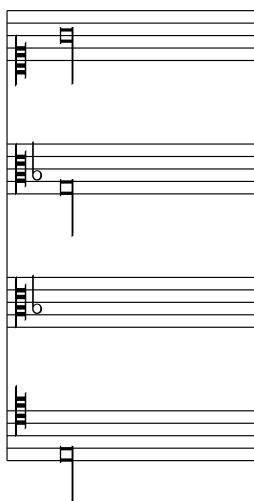
sabaoth

sabaoth

41

This final section of the score shows four staves of mensural notation. Measure 41 begins with a breve. Measures 42 and 43 continue the pattern. In measure 44, the bass staff has a single breve. Measure 45 concludes with a breve followed by a dotted breve.

46



47

Superius      Contra      Contra

Pleni      Pleni

This section shows three voices: Superius, Contra, and Contra. The Superius and Contra voices begin with open circles (breves). The Contra voice has two entries, both labeled "Pleni". The music uses diamond-shaped neumes on a four-line staff system.

52

sunt      sunt      celi      celi

This section shows three staves of music. The lyrics "sunt", "sunt", "celi", and "celi" are written below the staves. The music uses diamond-shaped neumes on a four-line staff system.

57

celi

62

67

et terra

gloria

72

gloria

gloria

gloria

77

tua

tua

82

Superius      C

Contra      C

Tenor      C

Contra      C

Osanna

Osanna

Osanna

Osanna

91

101

111

121

131

This section contains four staves of musical notation for voices. The notation uses diamond-shaped note heads on a five-line staff system. Measure numbers 131 through 141 are indicated above each staff. The music consists of four voices, likely tenor, bass, alto, and soprano, performing a polyphonic setting of the Sanctus. The notation includes various rests and note heads, with some measure endings indicated by vertical bar lines.

141

This section continues the musical score for voices. Measures 141 through 151 are shown. The notation remains consistent with the previous section, featuring diamond-shaped note heads on a five-line staff system. The music continues the polyphonic setting of the Sanctus, with the voices performing their respective parts.

151

Superius

Contra

Contra

Benedictus

Benedictus

This section shows the final measures of the musical score. Measure 151 is indicated above the staff. The voices are labeled: Superius (top voice), Contra (second voice from top), and Contra (third voice from top). The word "Benedictus" is written below the second and third voices. The notation continues with diamond-shaped note heads on a five-line staff system, indicating the conclusion of the Sanctus section.

160

qui venit

qui venit

180

in nomine

in nomine

in nomine

200

domini

domini

domini

210

domini

domini

domini

# Dufay?: Missa Puis que je vis

## Agnus

Agnus dei

Altus

Tenor

Bassus

6

dei

Agnus dei

11

qui tollis      peccata

Bassus

16

peccata mundi

21

26

31

miserere  
dona  
nobis  
nobis  
pa-

36

cem

41

Agnus dei

Altus

Agnus dei

50

qui tollis

qui tollis

60

peccata

peccata

70

mundi

mundi

80

miserere

miserere

90

miserere

nobis

100

nobis

nobis