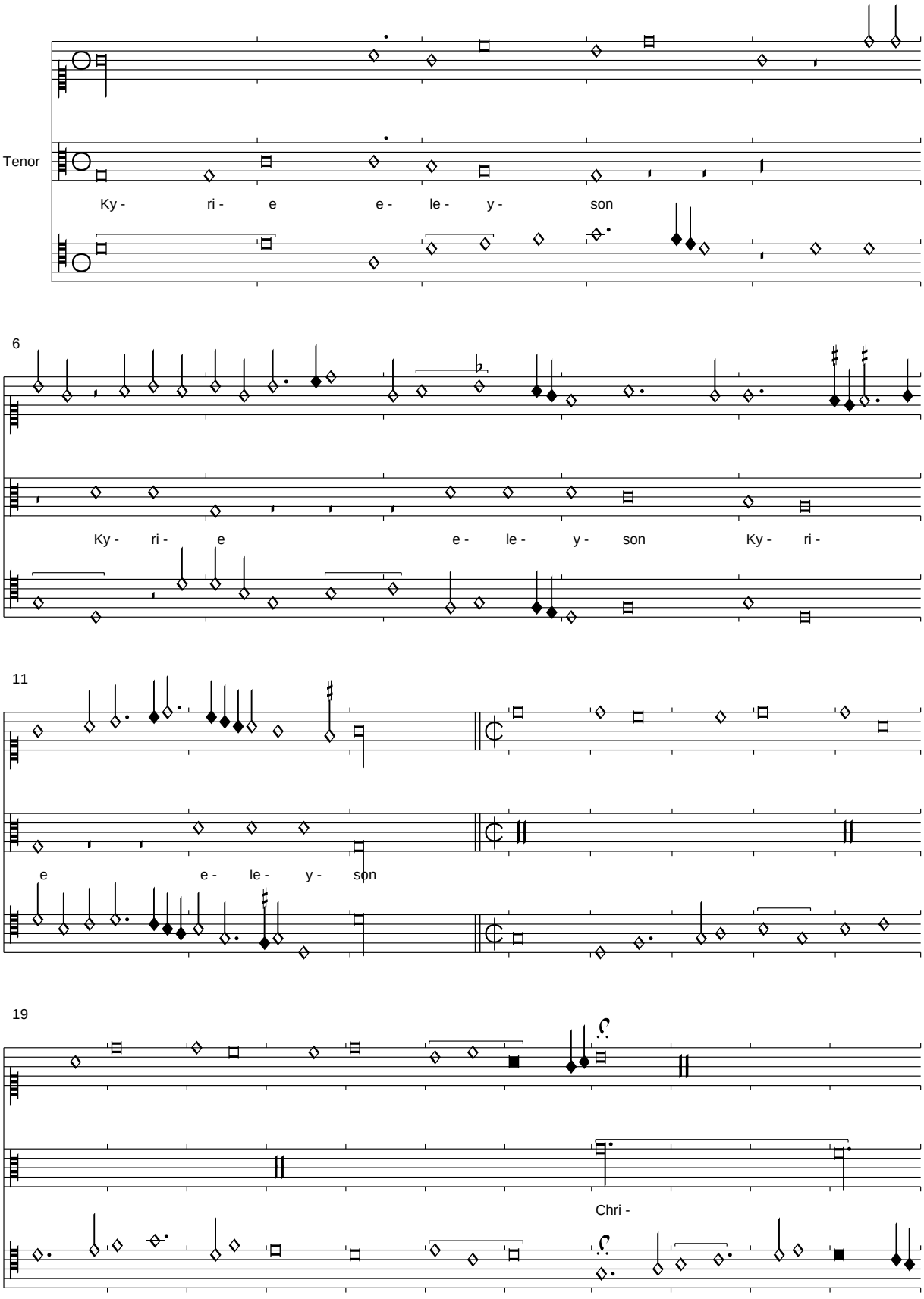
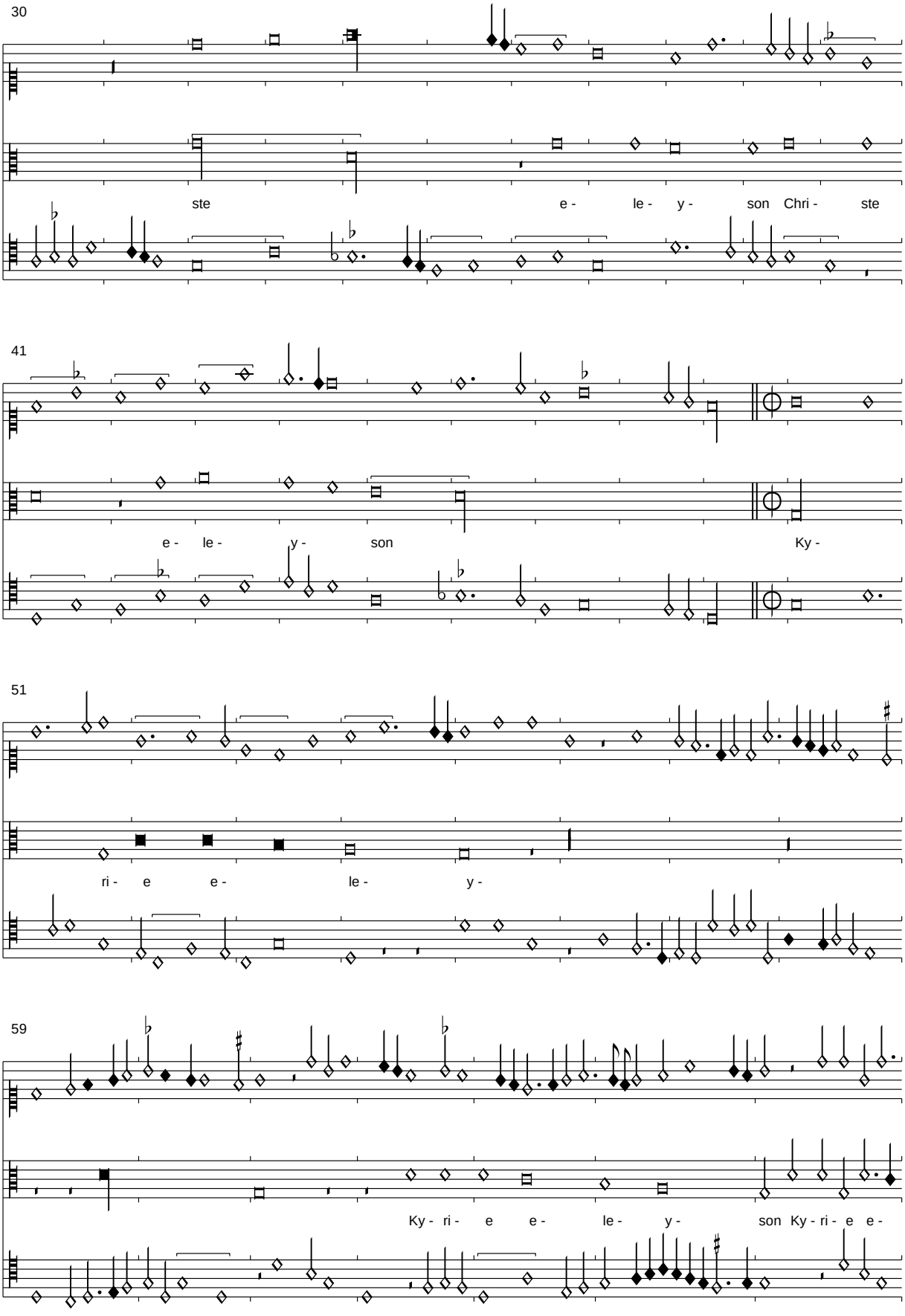
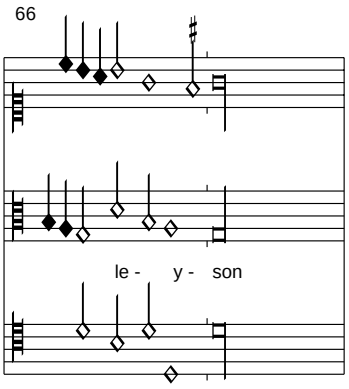
Missa L'homme arme - Kyrie

Bologna Q 16, f. 100r-101r



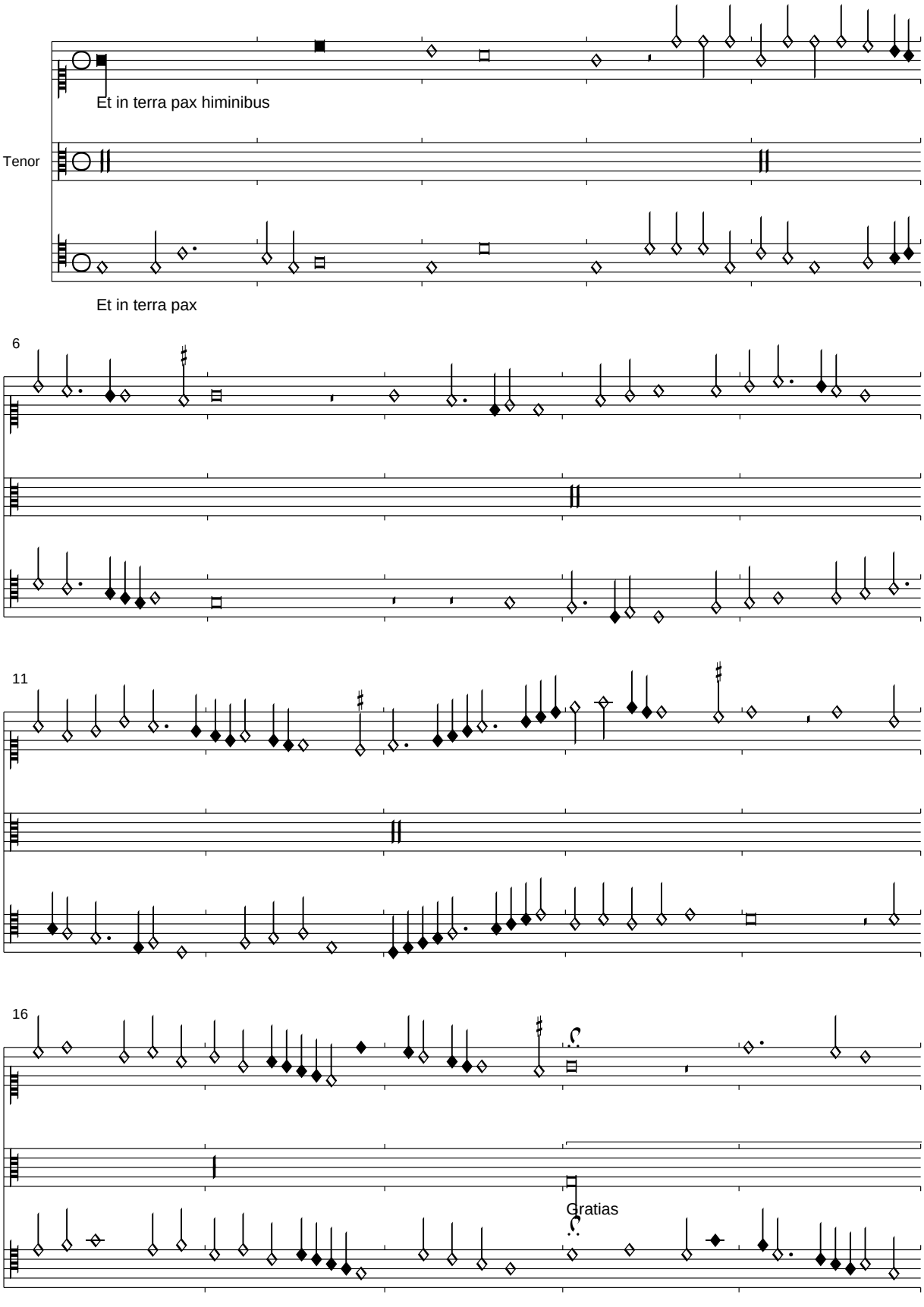

30
ste e - le - y - son Chri - ste
41
e - le - y - son Ky -
51
ri - e e - le - y -
59
Ky - ri - e e - le - y - son Ky - ri - e e -

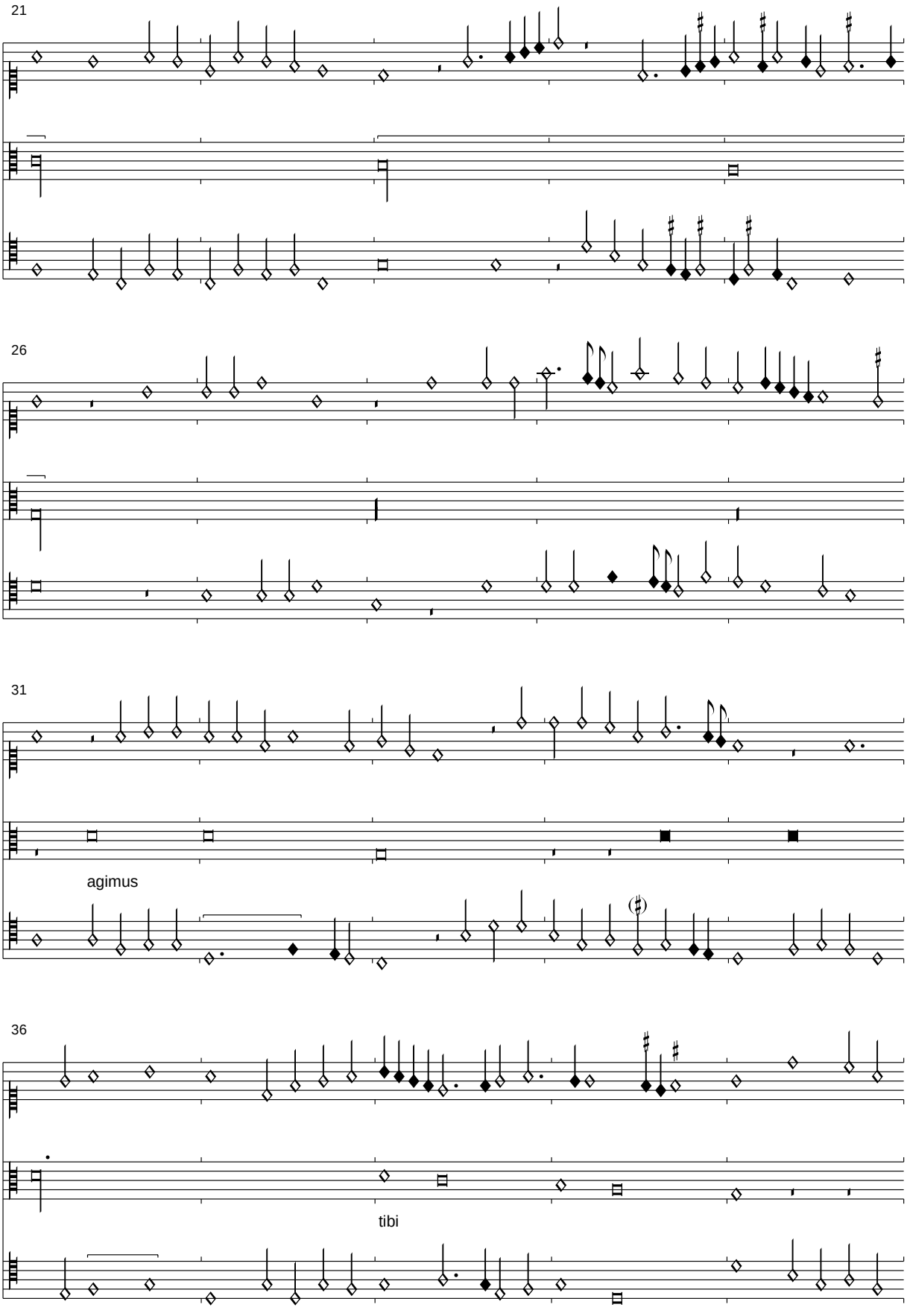


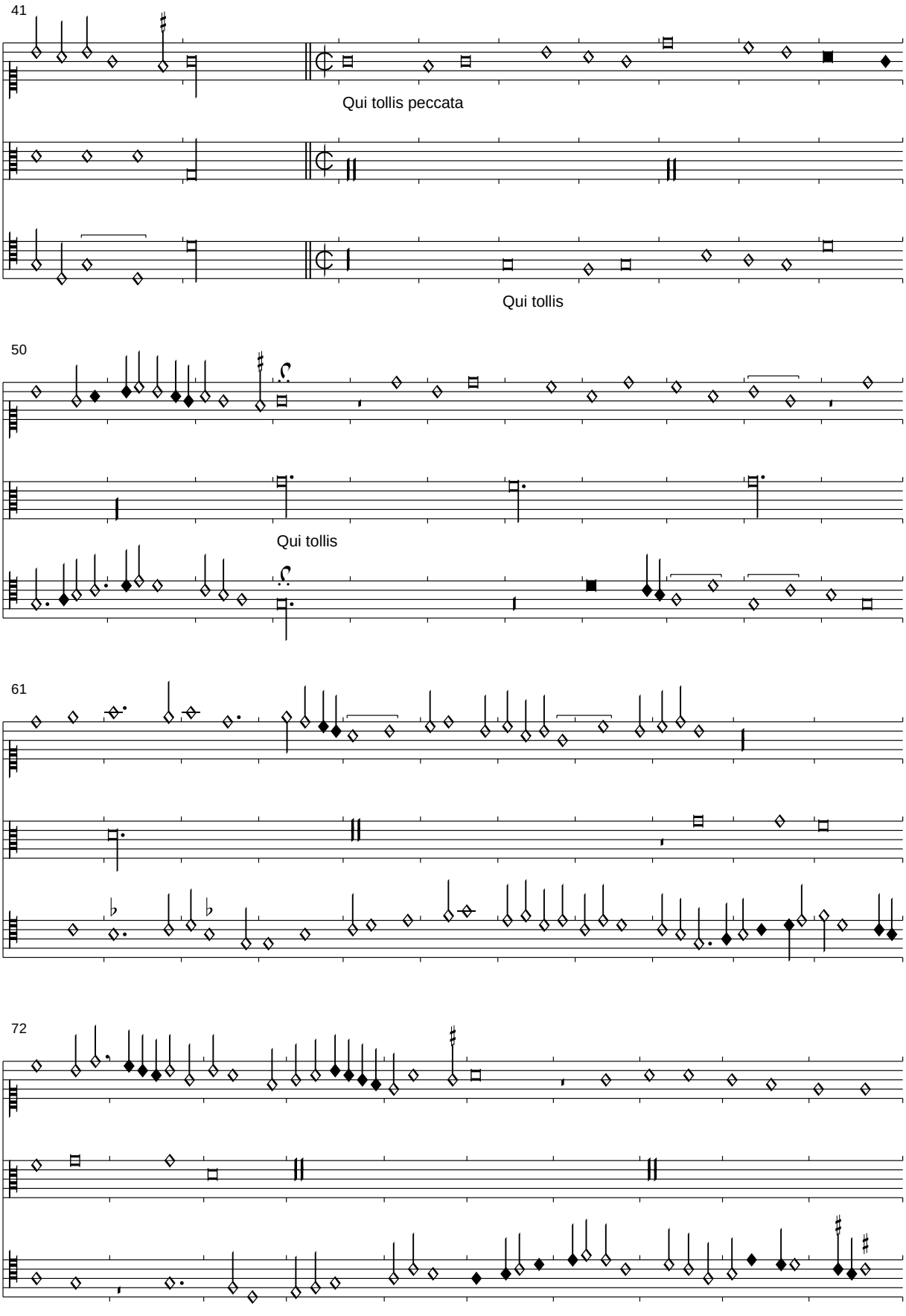
Wie und warum diese unikale Messe in die Hanschrift gelangt sind, ist ungeklärt. Die Messe selbst hat vermutlich einer Siegesfeier zu Ende des 15. Jahrhunderts in Neapel gegolten.
Die Textierung der Quelle ist rudimentär. Ich habe hier nur den Tenor textiert, die anderne Stimmen können vom Interpreten entsprechend textiert werden, die Quelle liefert hier keinerlei brauchbare Hinweise.

Missa L'homme arme, Gloria

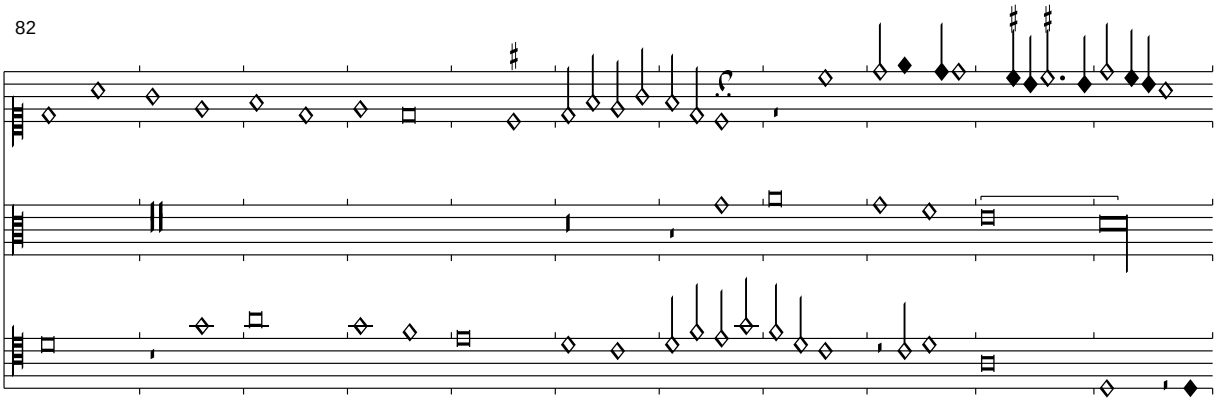
Bologna Q 16, f. 101v-103r



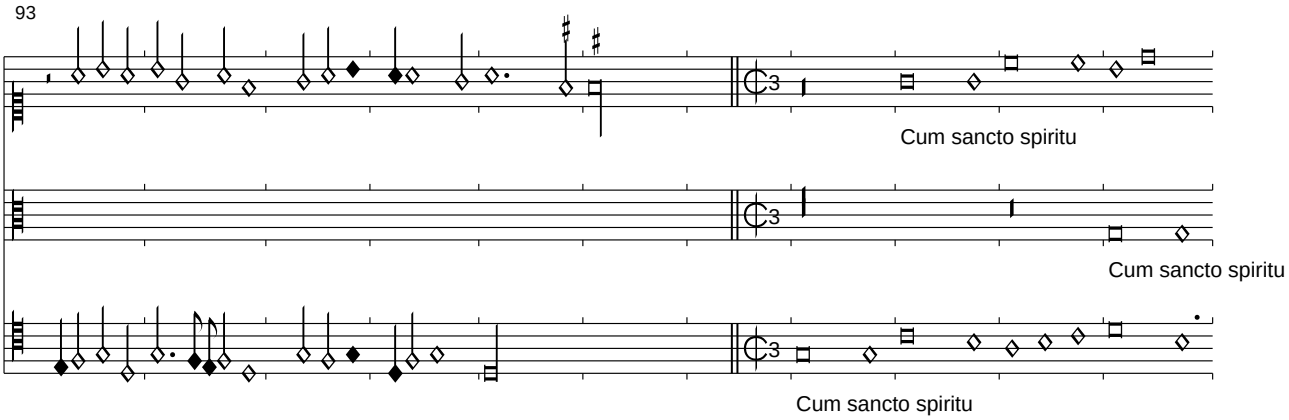

21
26
31
agimus
36
tibi


41
Qui tollis peccata
Qui tollis
50
Qui tollis
61
72

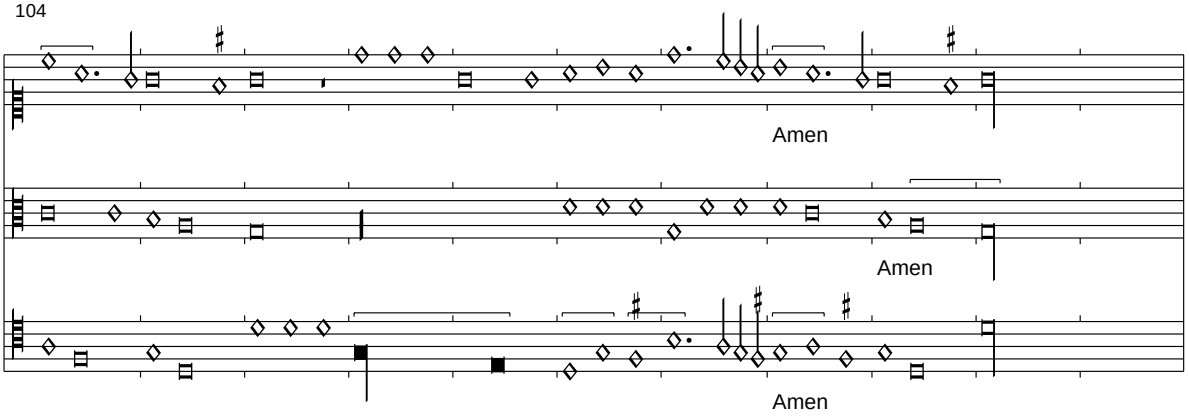
82



93

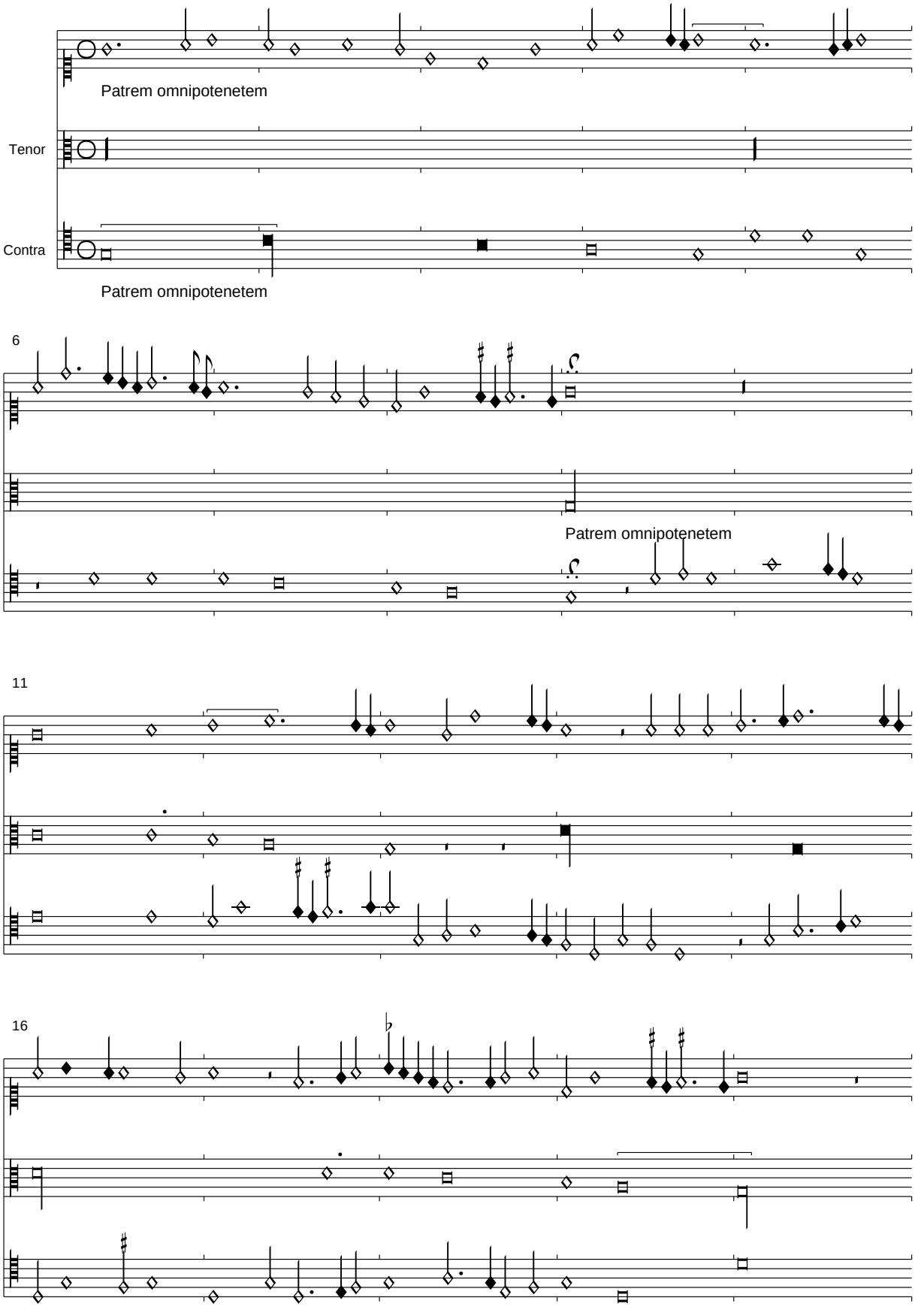

Cum sancto spiritu
Cum sancto spiritu
Cum sancto spiritu

104


Amen
Amen
Amen

Missa L'homme arme - Credo

Bologna Q 16, f. 103v-106r



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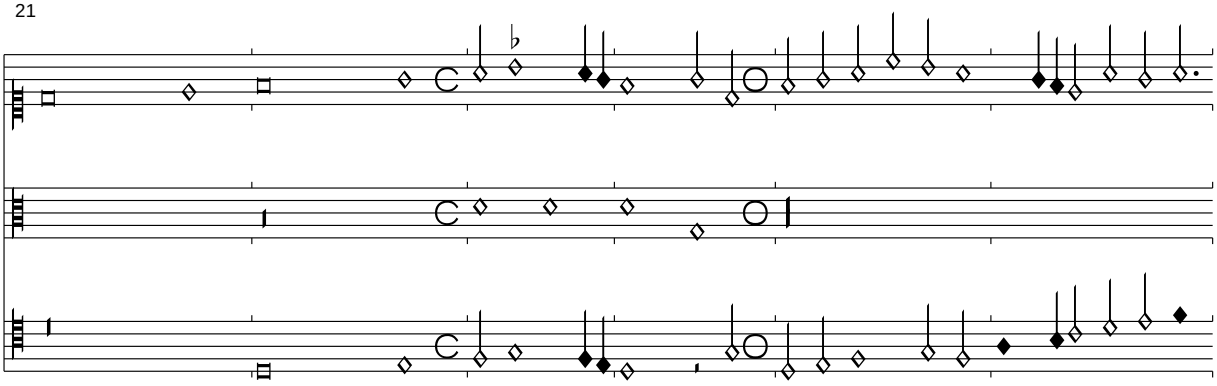
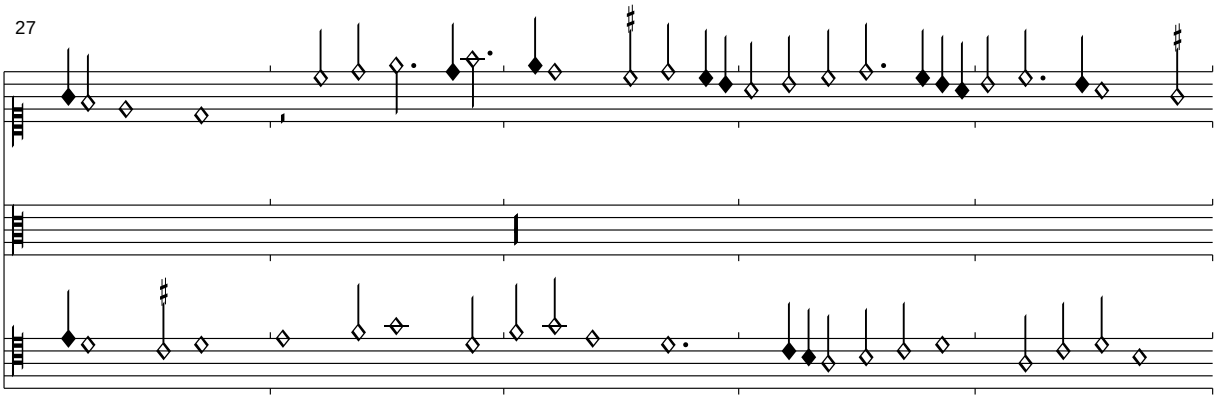


27



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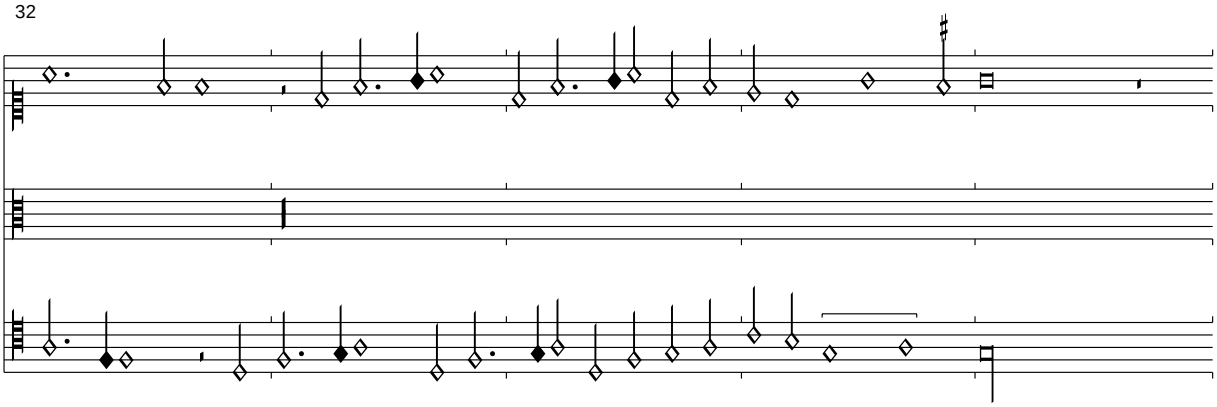

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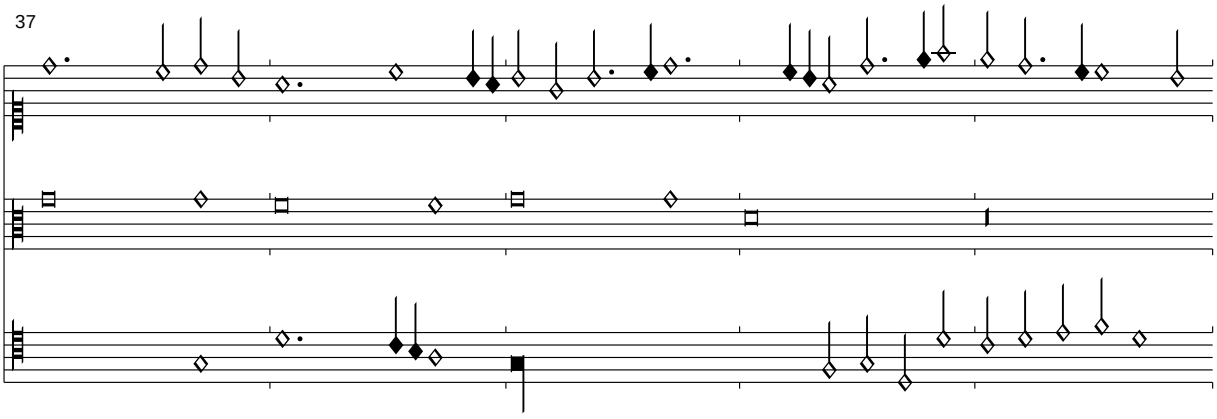


42

47

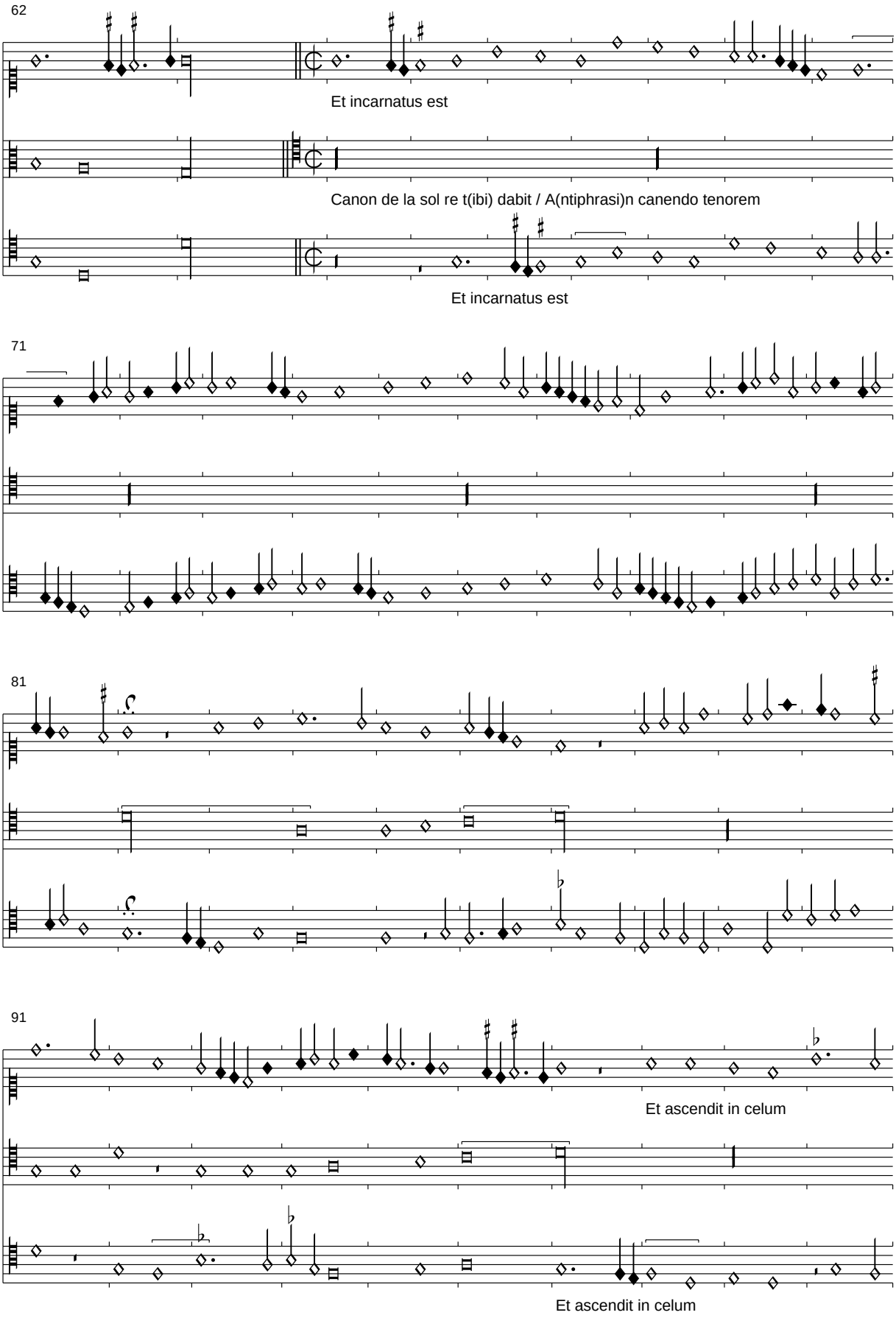
Qui propter nos homines

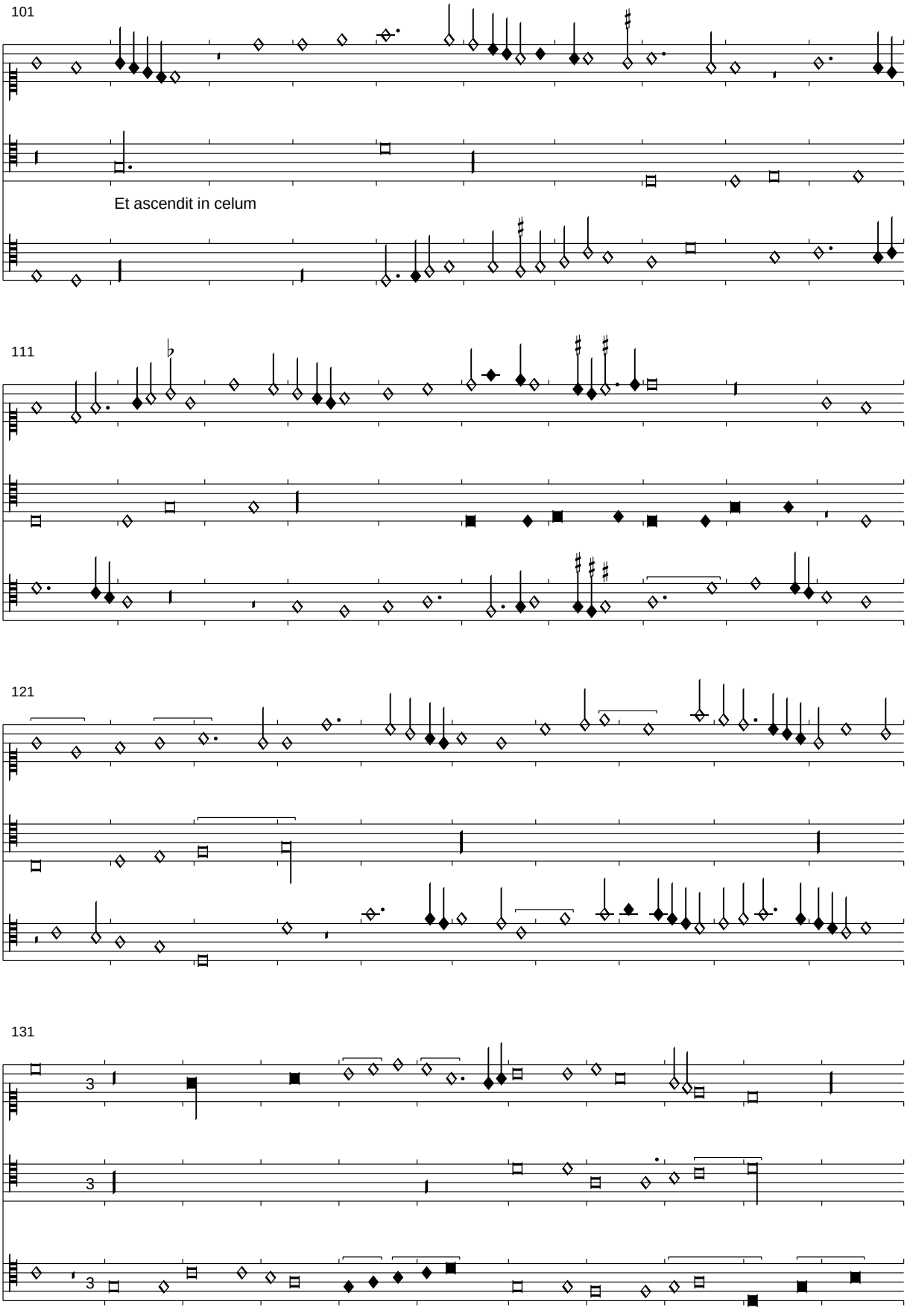
Qui propter nos homines

52

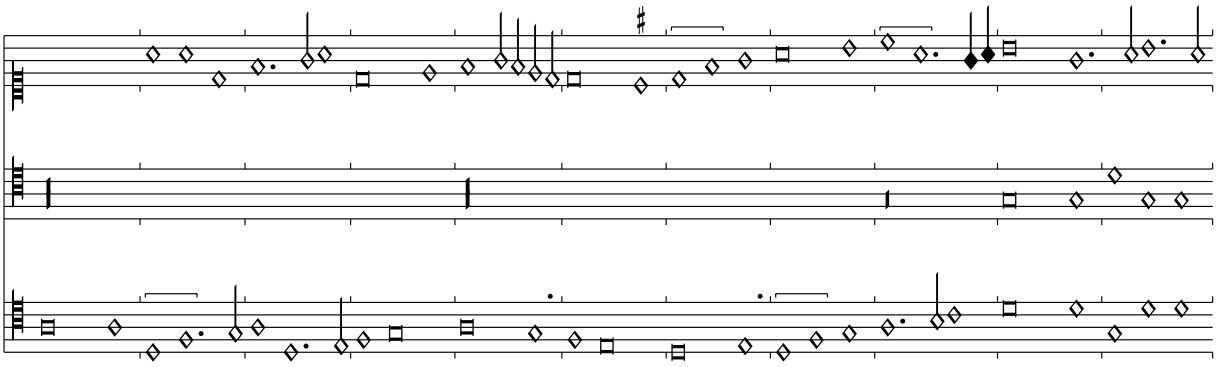
Qui propter nos homines

57

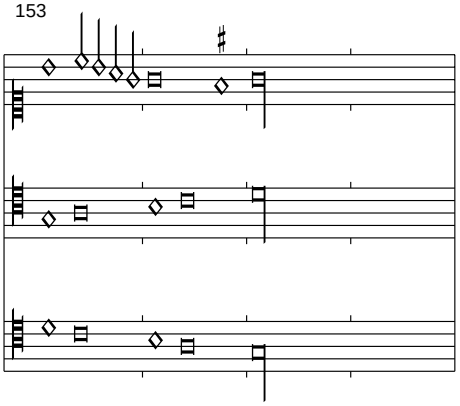

62
Et incarnatus est
Canon de la sol re t(ibi) dabit / A(ntiphrasi)n canendo tenorem
Et incarnatus est
71
81
91
Et ascendit in celum
Et ascendit in celum


101
Et ascendit in celum
111
121
131
3
3
3

142



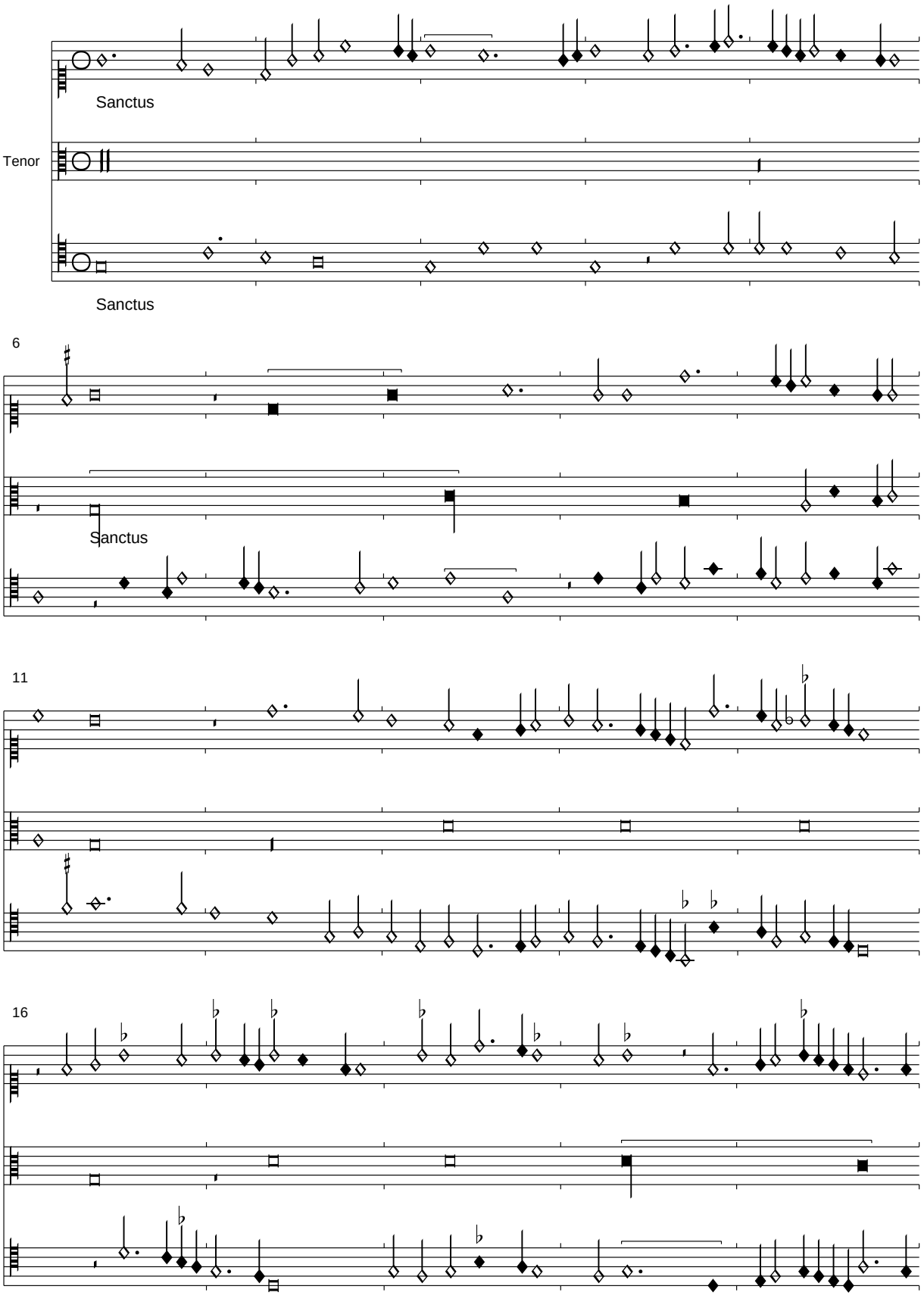
153



Alan Atlas hat in seiner Edition der Messe keine Erklärung für seine Lösung des Canons im Schlussteil des Tenors gegeben. Aus seiner Wiedergabe des Canons kann man die Auflösung des Tenors keinesfalls ableiten. Vermutlich fand er die Lösung durch Probieren.
Bonnie Blackburn brachte mich durch Ihre Lesart des Canons auf die Spur der Lösung:
Canon De la sol re t[ibi] dabit
A[ntiphrasi]n canendo tenorem

"Der Canon zeigt dir die Anfangsnote d'
Indem du den Tenor in Umkehrung singst"

Missa L'homme arme, Sanctus
Bologna Q 16, f. 106v-108r



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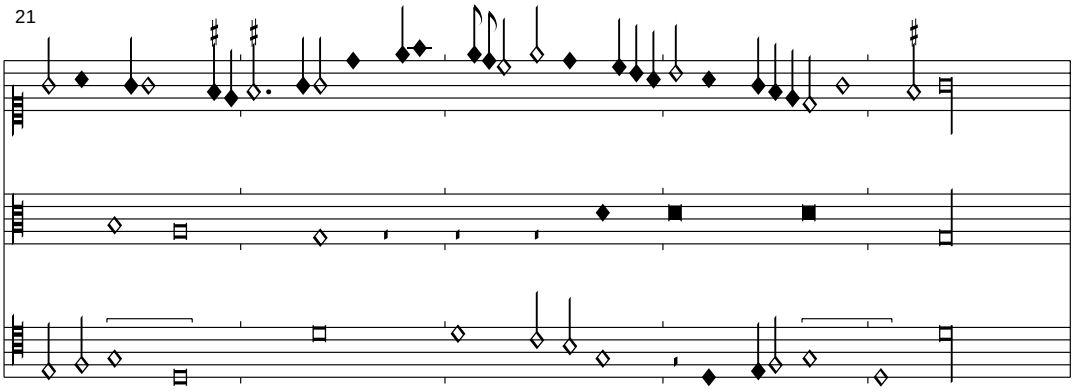
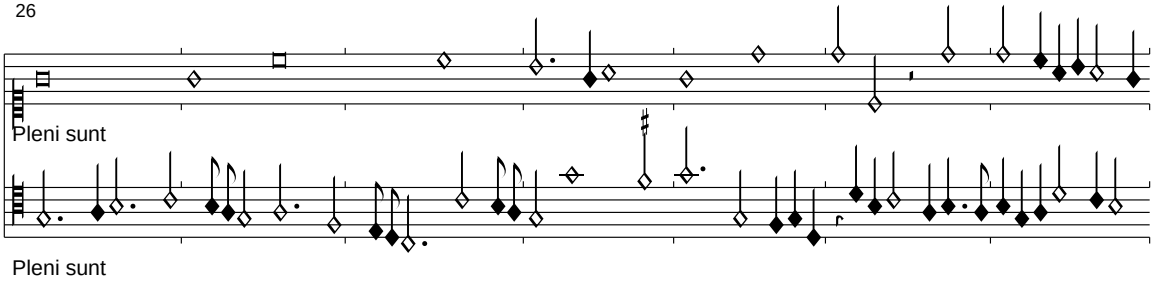
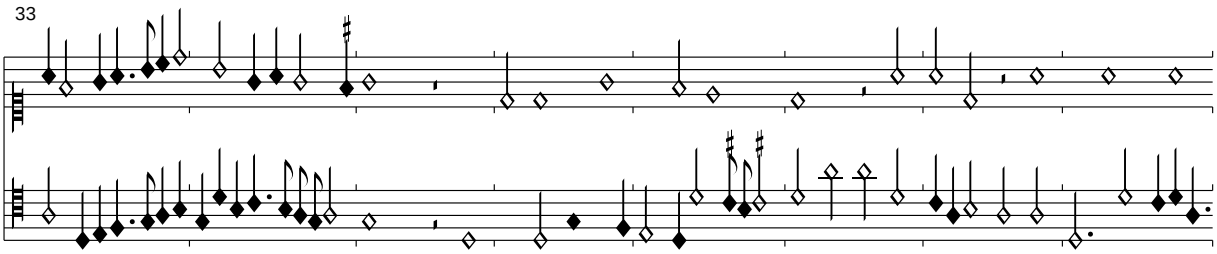


26



33



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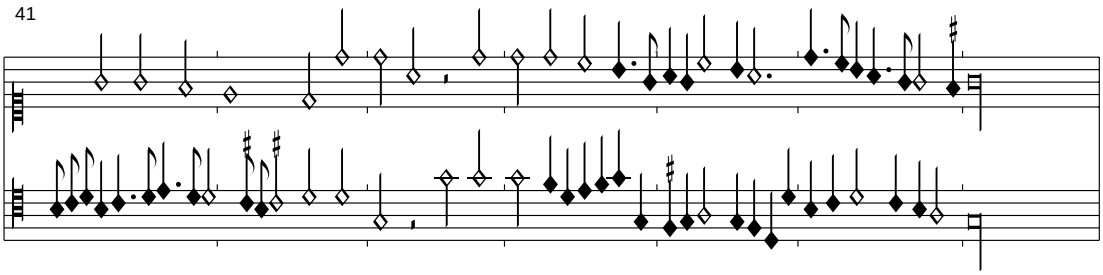


48

Osanna in excelsis

Tenor

Osanna in excelsis

Osanna in excelsis

58

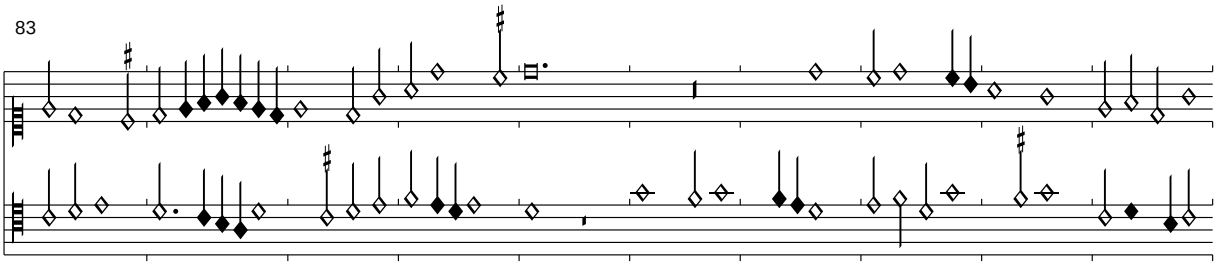
63

Benedictus

Benedictus

73

83



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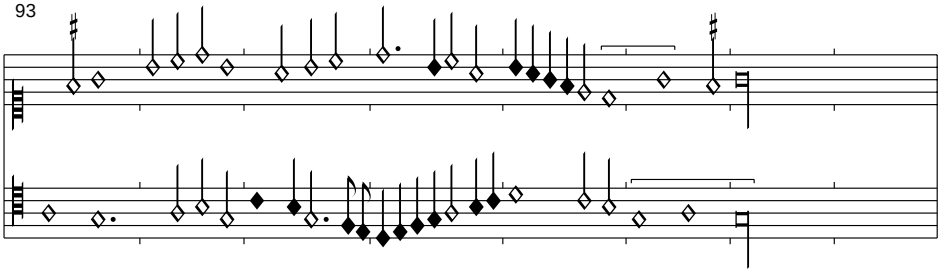
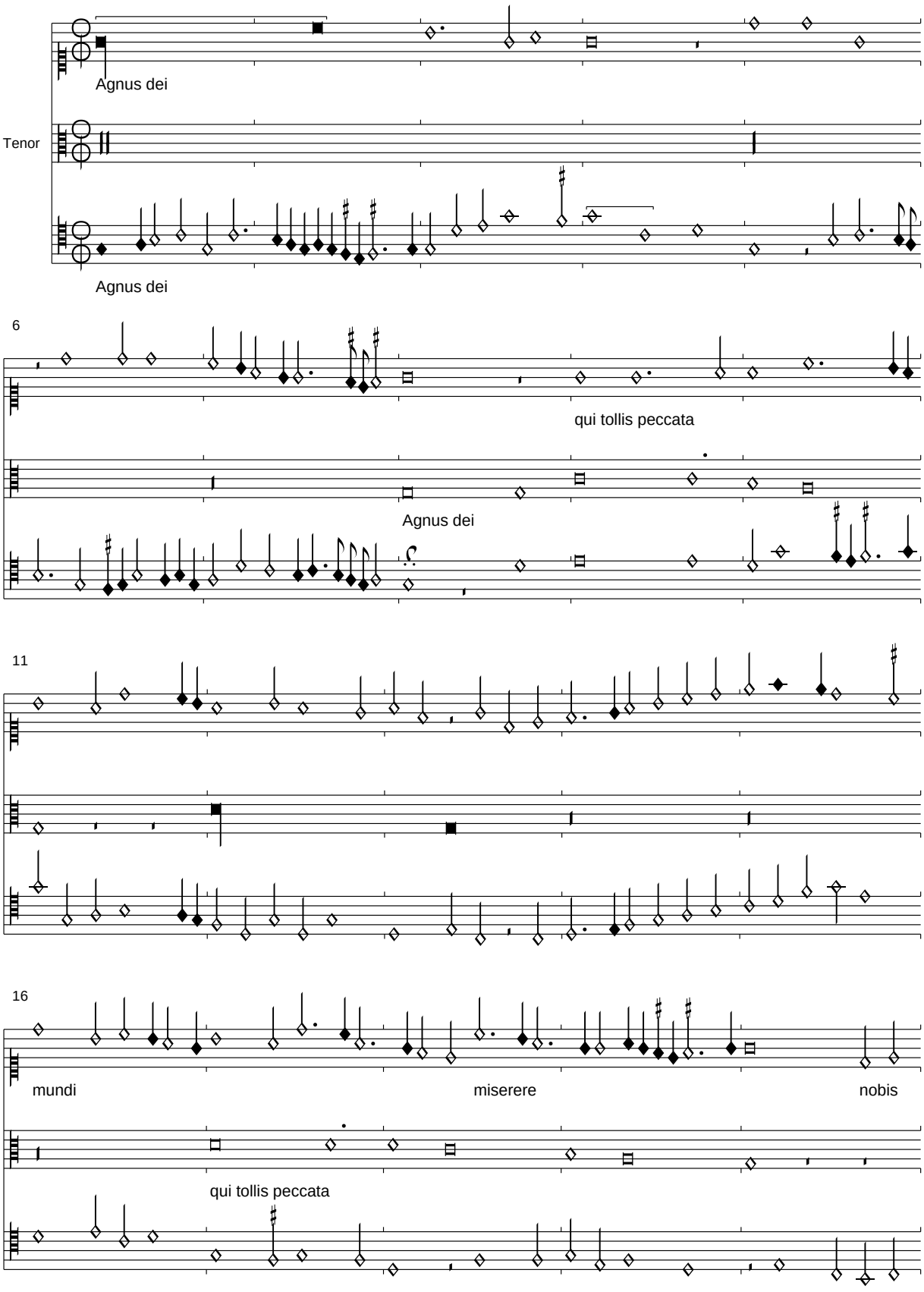
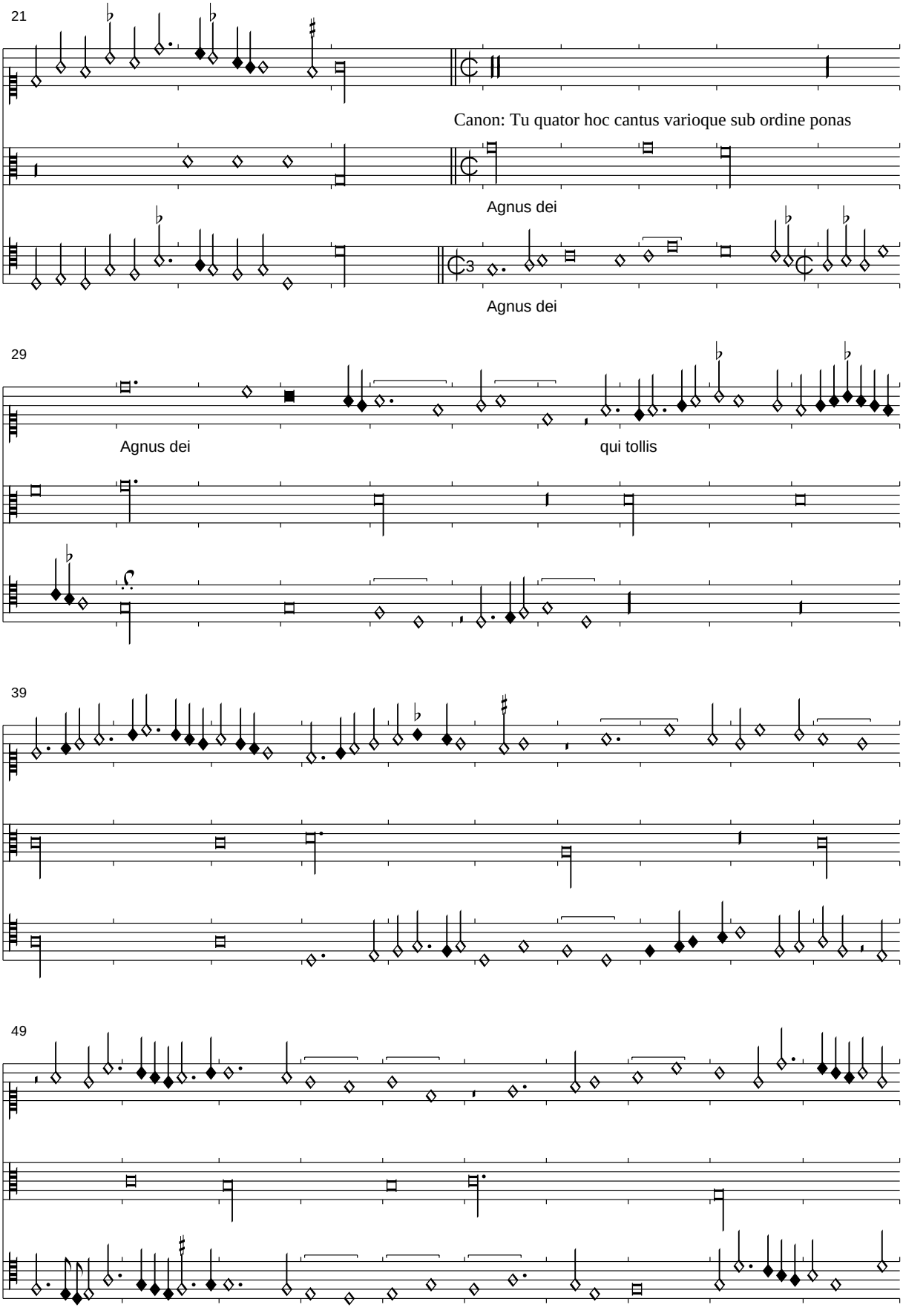
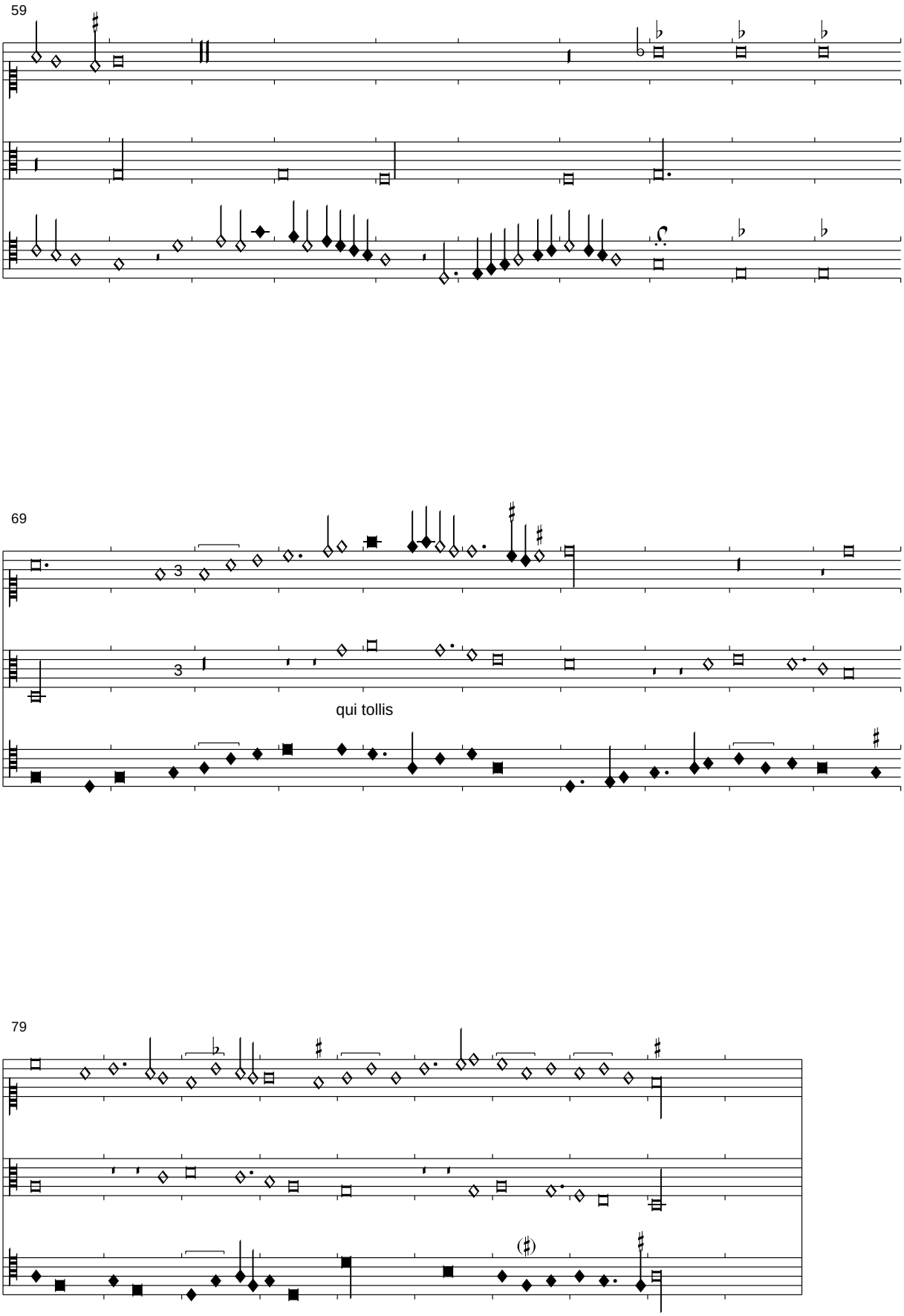


Missa L'homme arme - Agnus
Bologna Q 16, f. 108v-110r




21
Canon: Tu quator hoc cantus varioque sub ordine ponas
Agnus dei
Agnus dei
29
Agnus dei
qui tollis
39
49



Die Mensurvorzeichnung in Agnus 1 (3) erscheint mir rätselhaft, da auch eine Beschleunigung wenig Sinn macht. Der Kanon im Tenor bedeutet, dass jeder Abschnitt vier Mal wiederholt wird, jeweils auf einer passenden Tonhöhe.