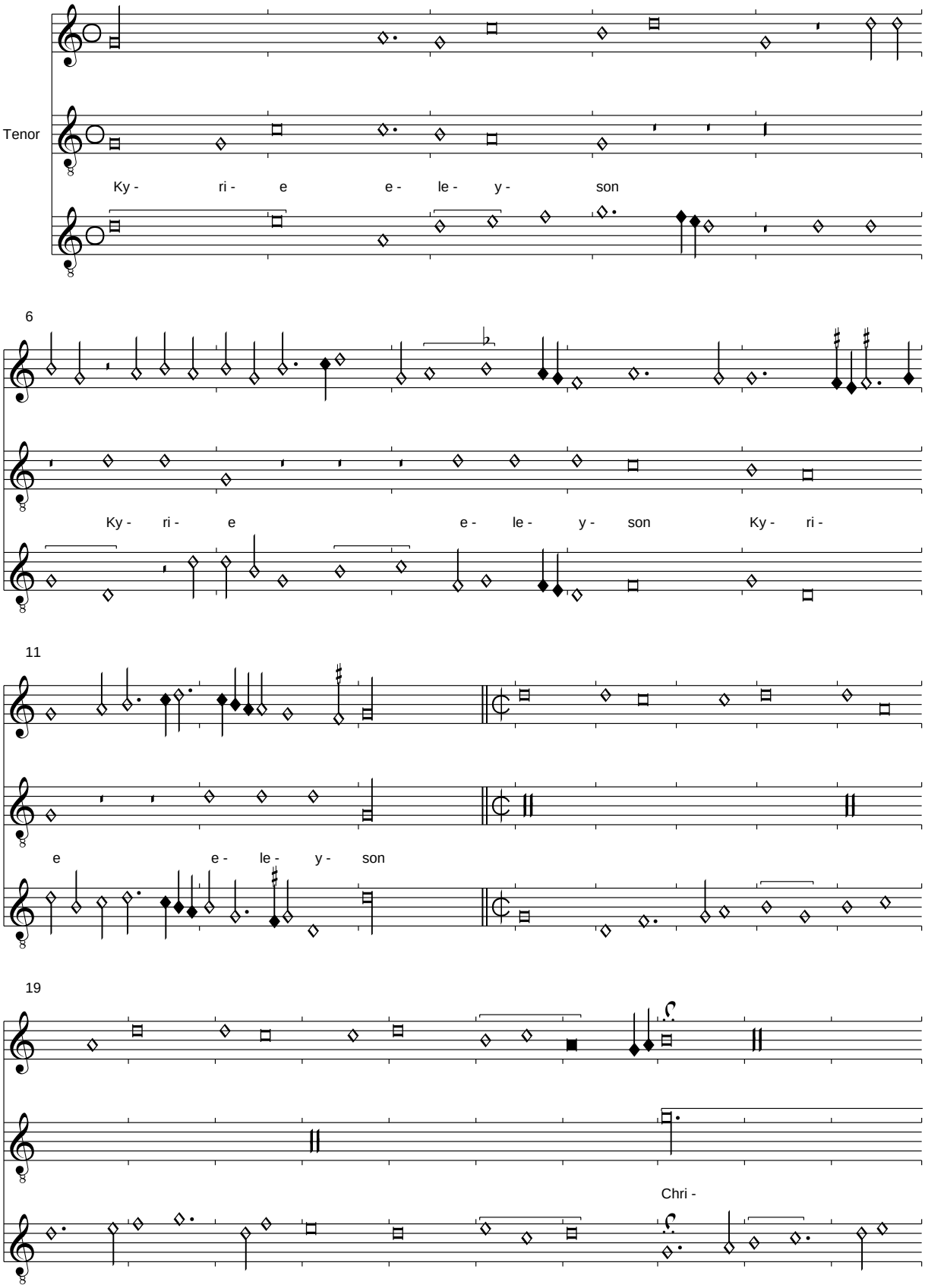
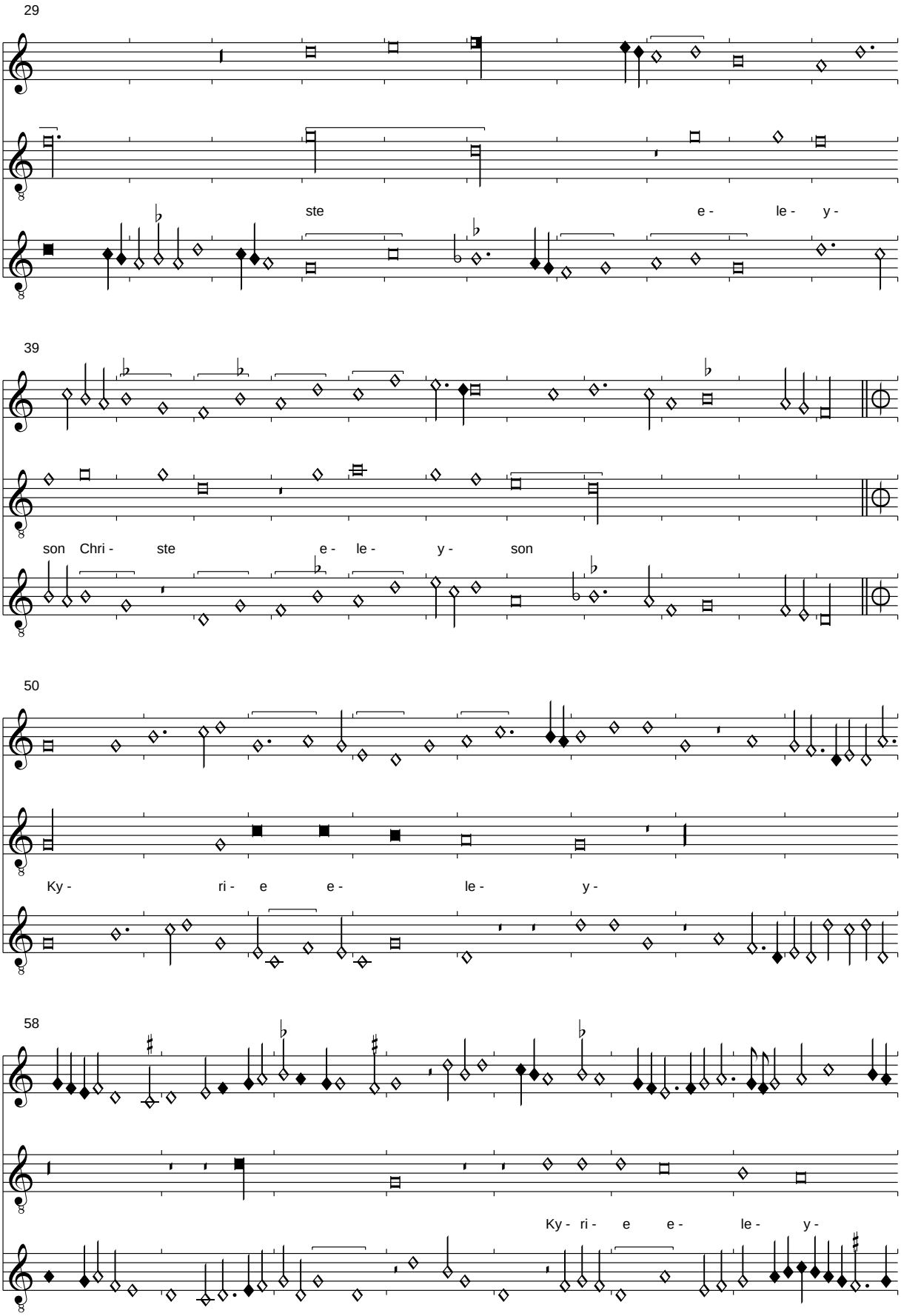
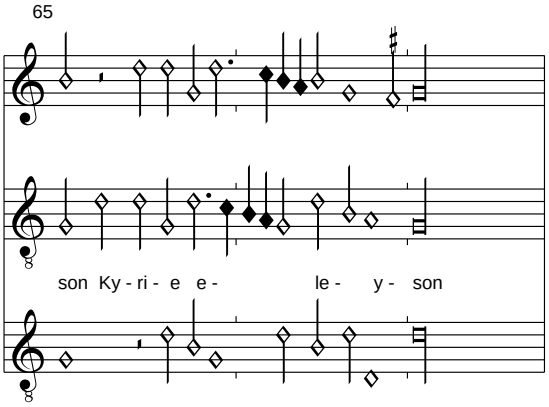
Missa L'homme arme - Kyrie

Bologna Q 16, f. 100r-101r

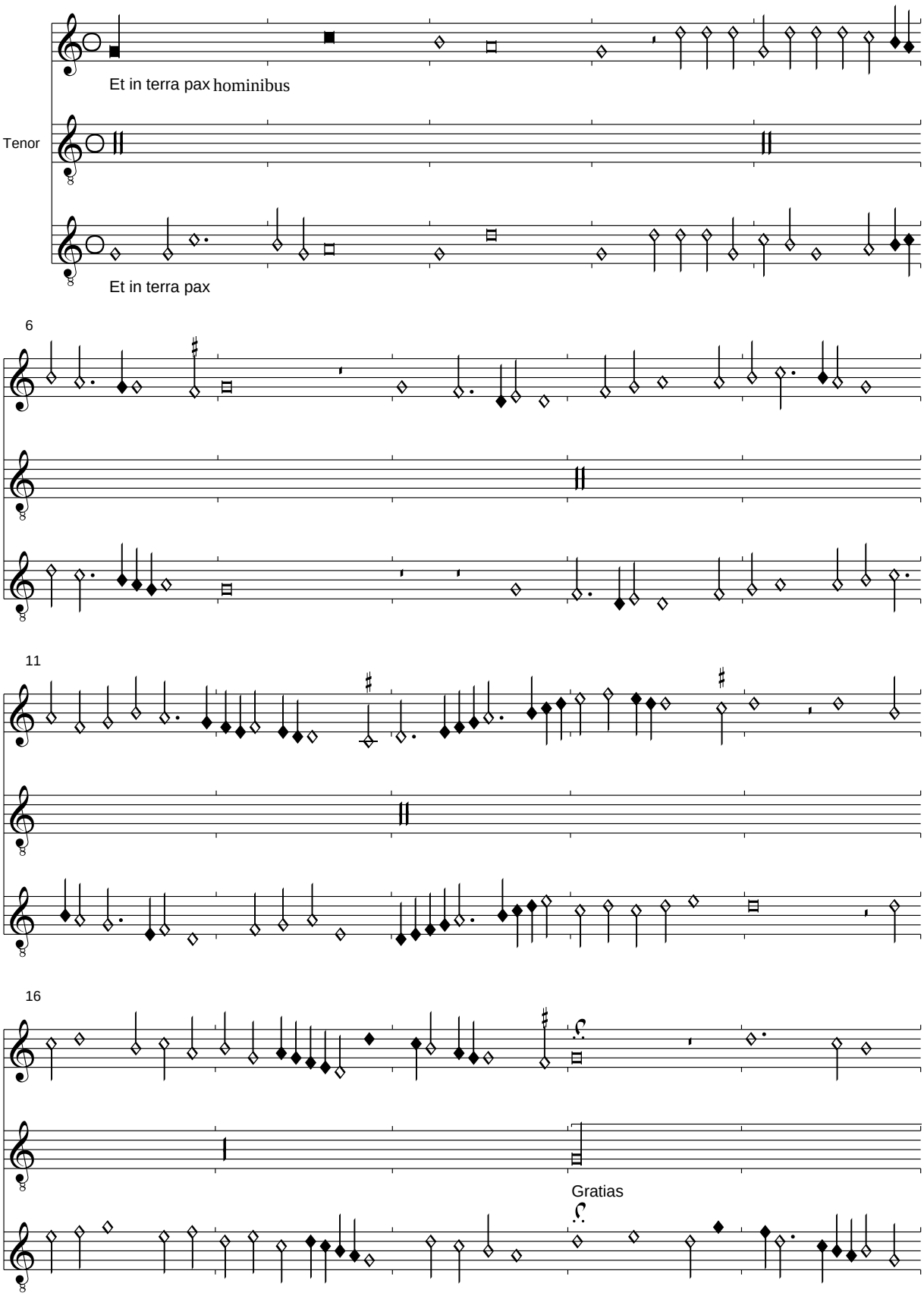


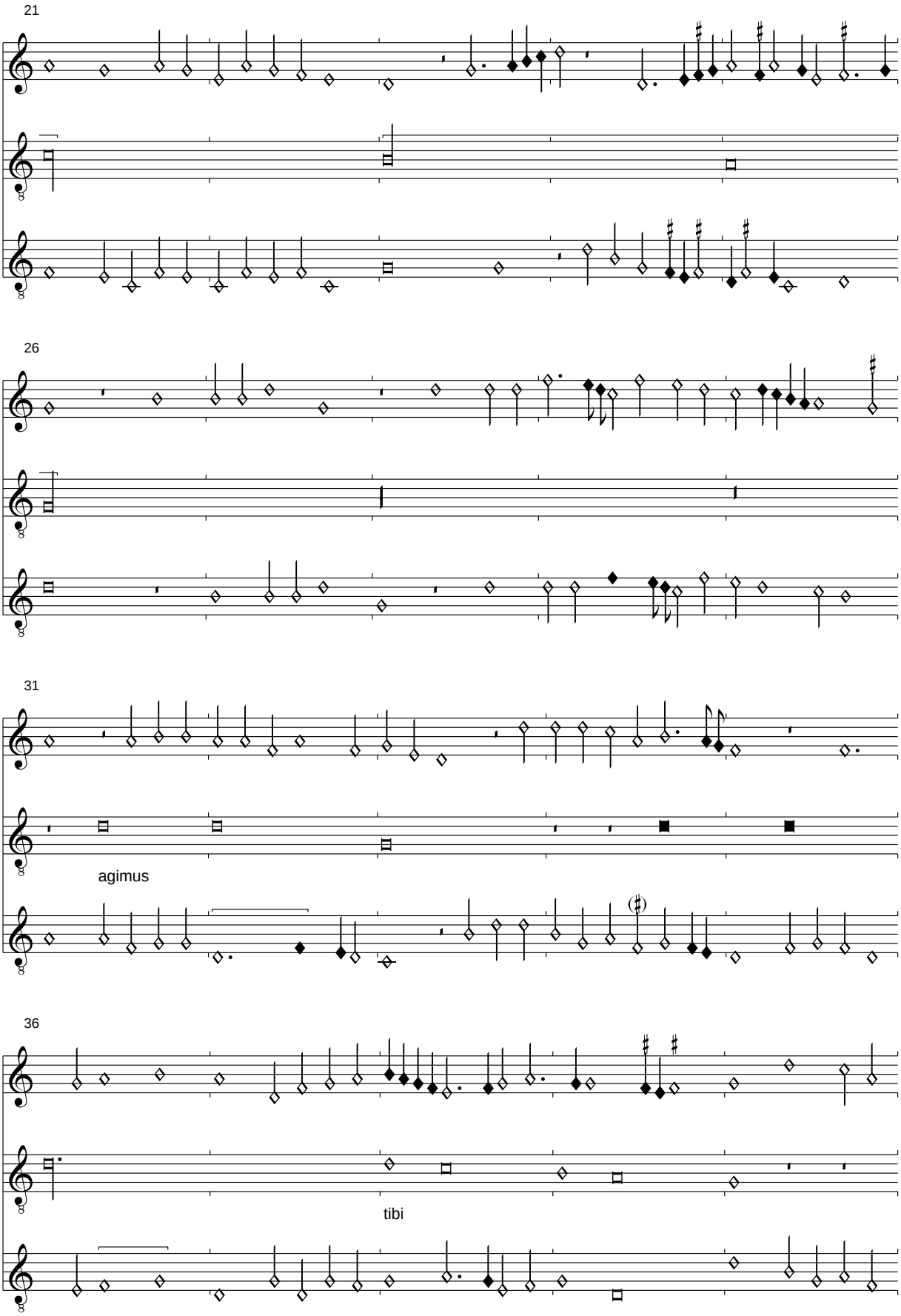

29
ste e - le - y -
39
son Chri - ste e - le - y - son
50
Ky - ri - e e - le - y -
58
Ky - ri - e e - le - y -



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

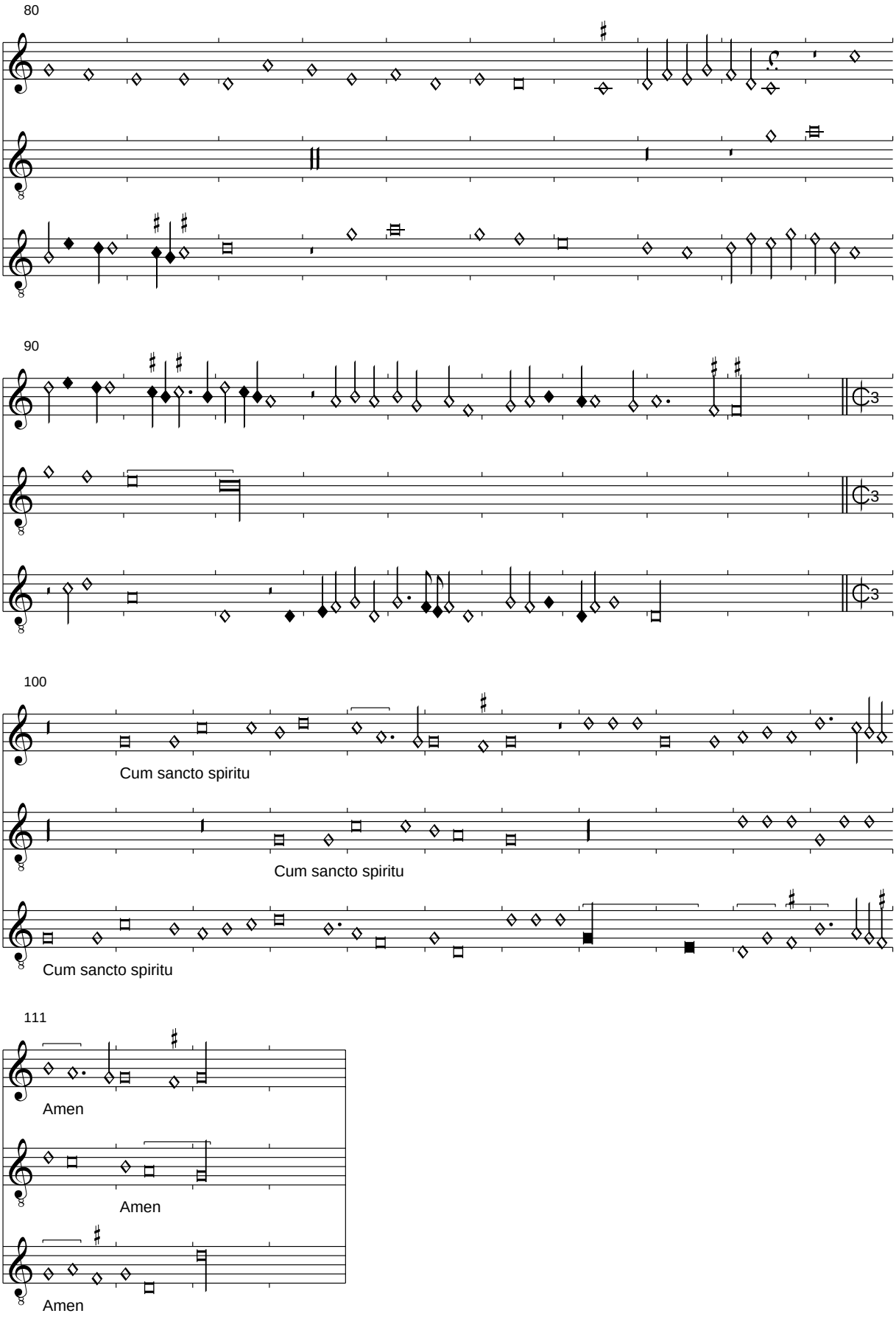
Qui tollis

50

Qui tollis

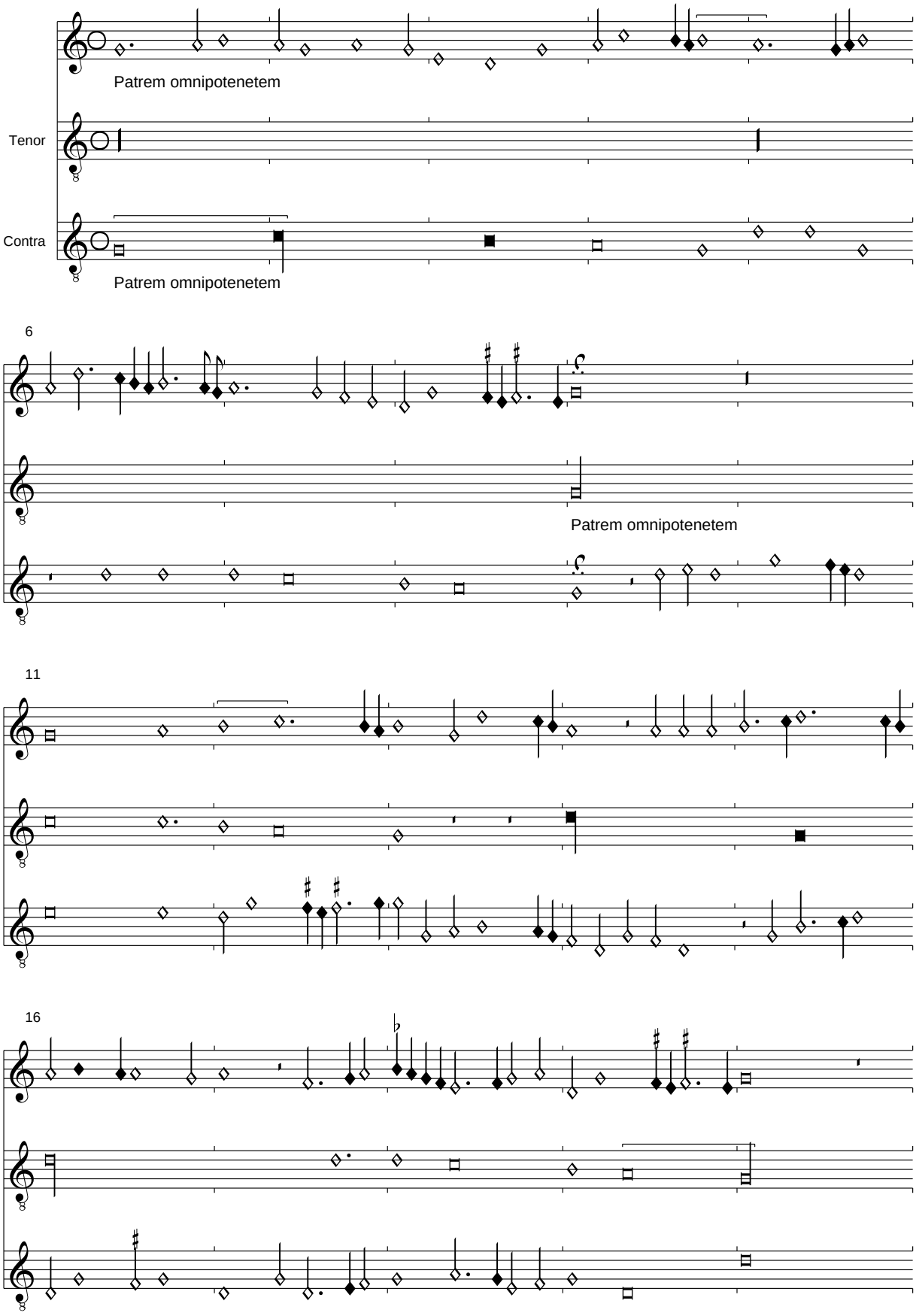
60

70

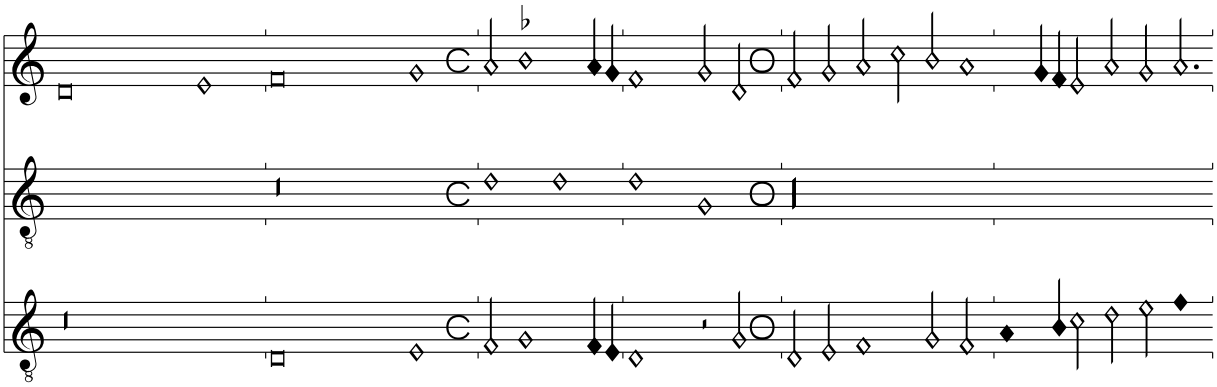

80
90
100
Cum sancto spiritu
Cum sancto spiritu
Cum sancto spiritu
111
Amen
Amen
Amen

Missa L'homme arme - Credo

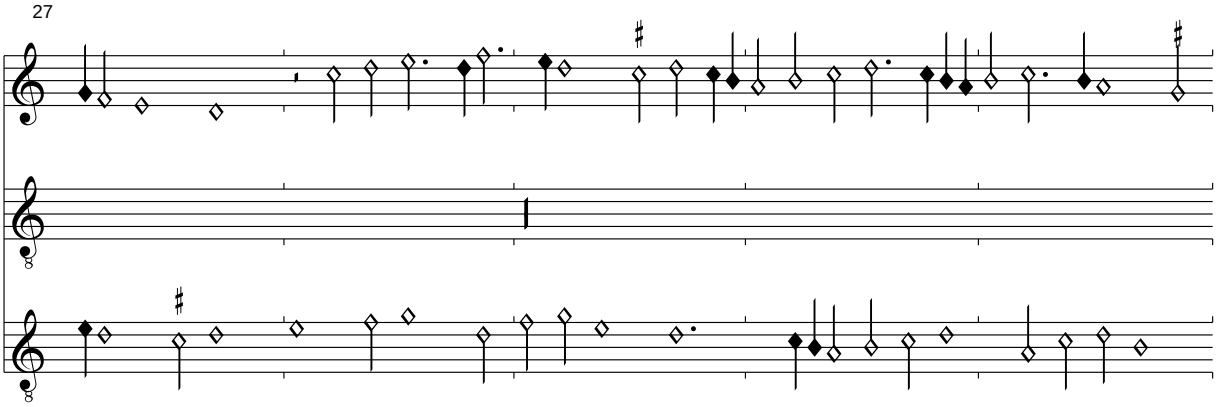
Bologna Q 16, f. 103v-106r



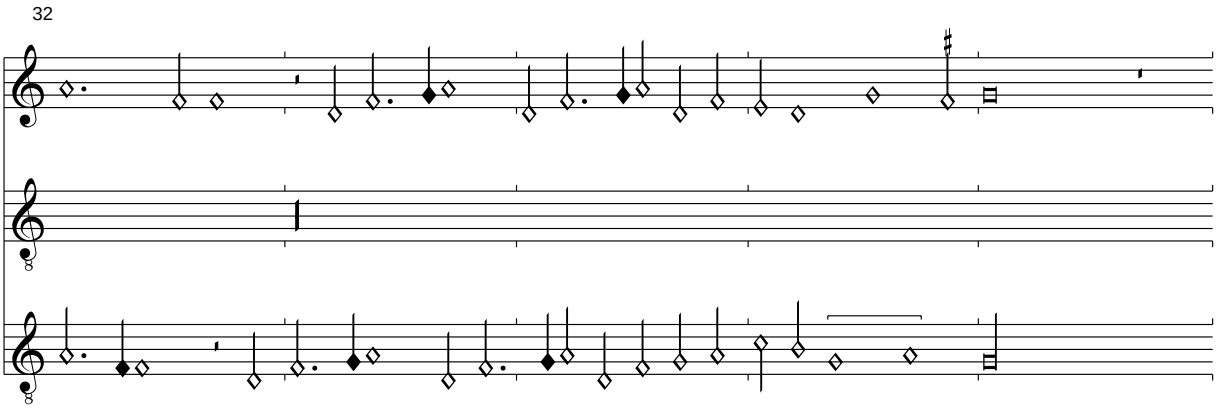
21



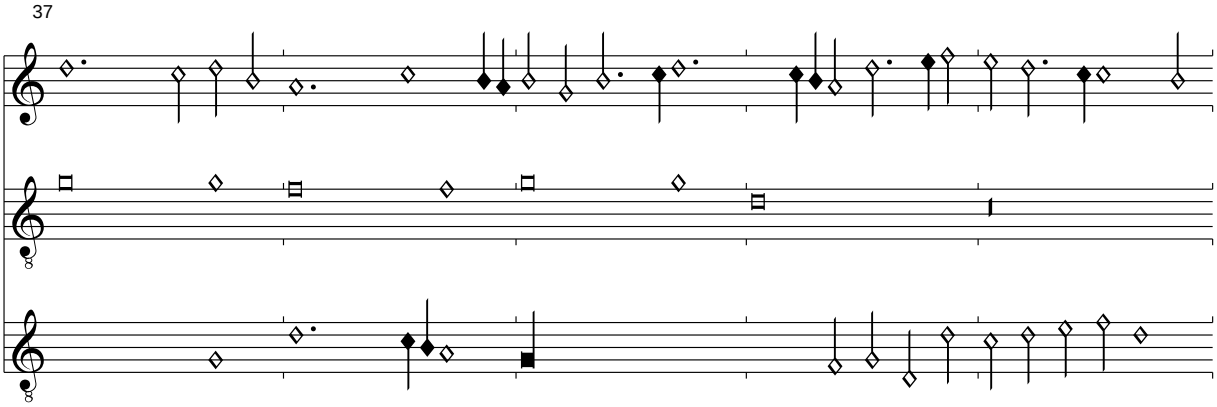
27



32



37



42

47

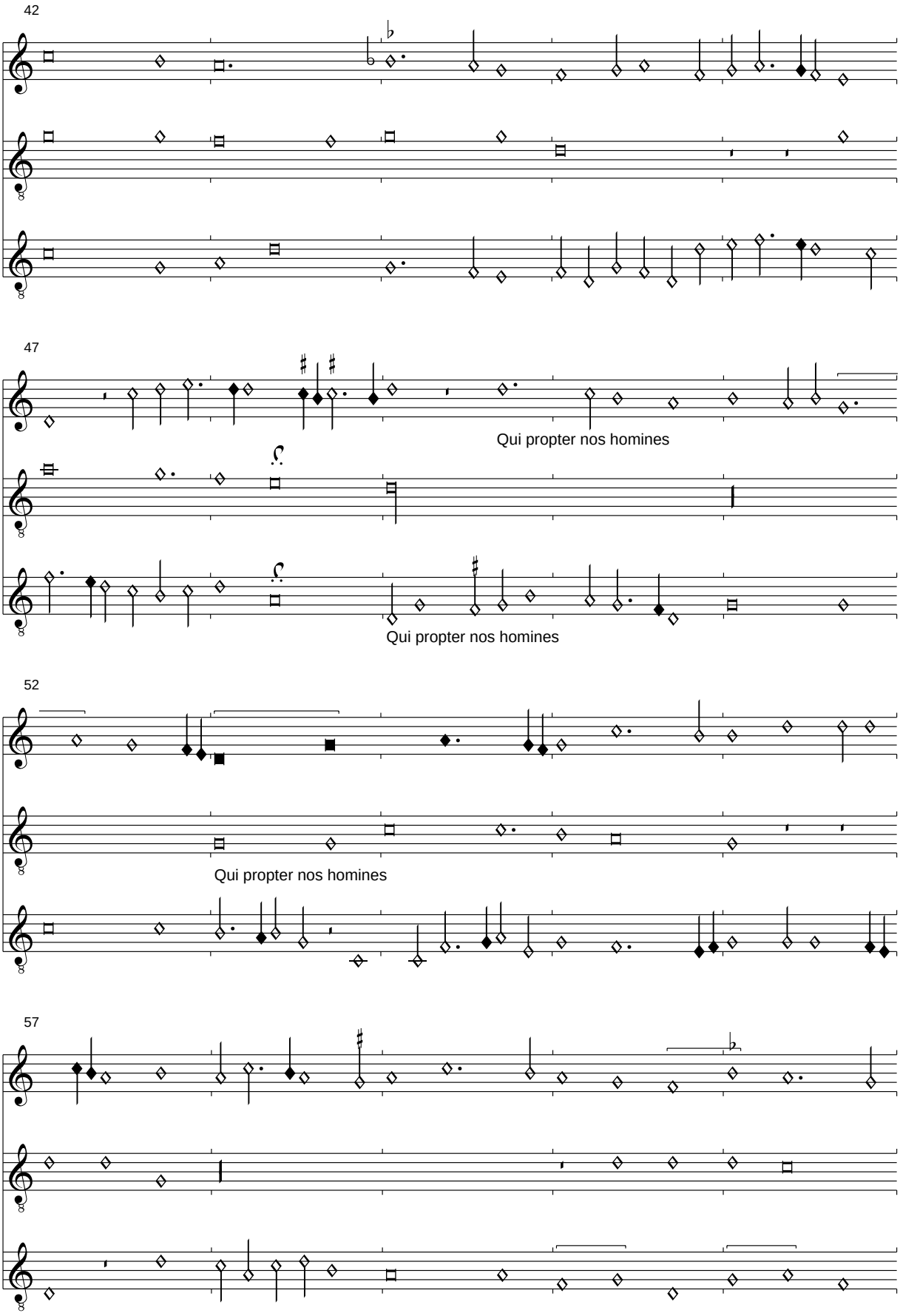
Qui propter nos homines

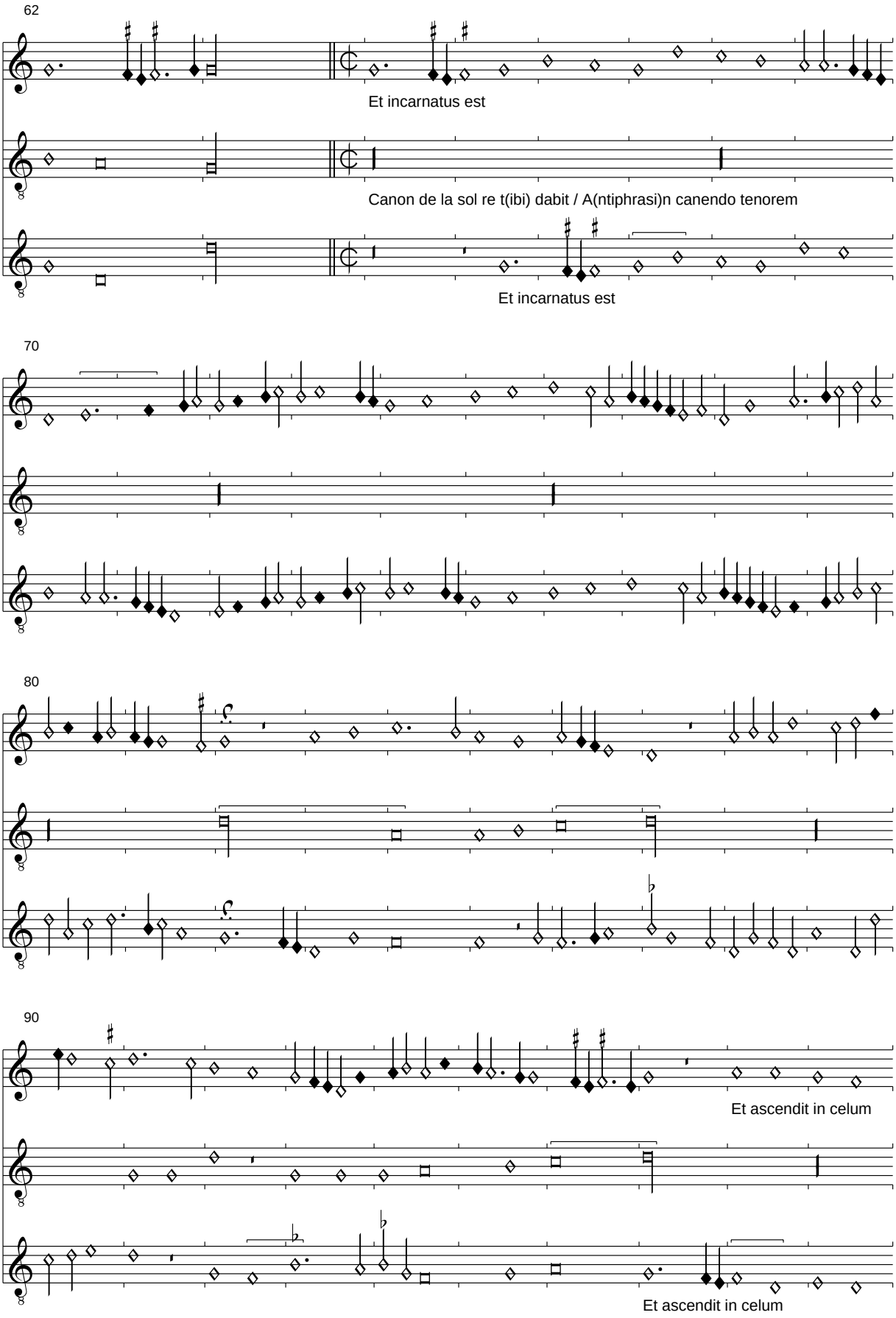
Qui propter nos homines

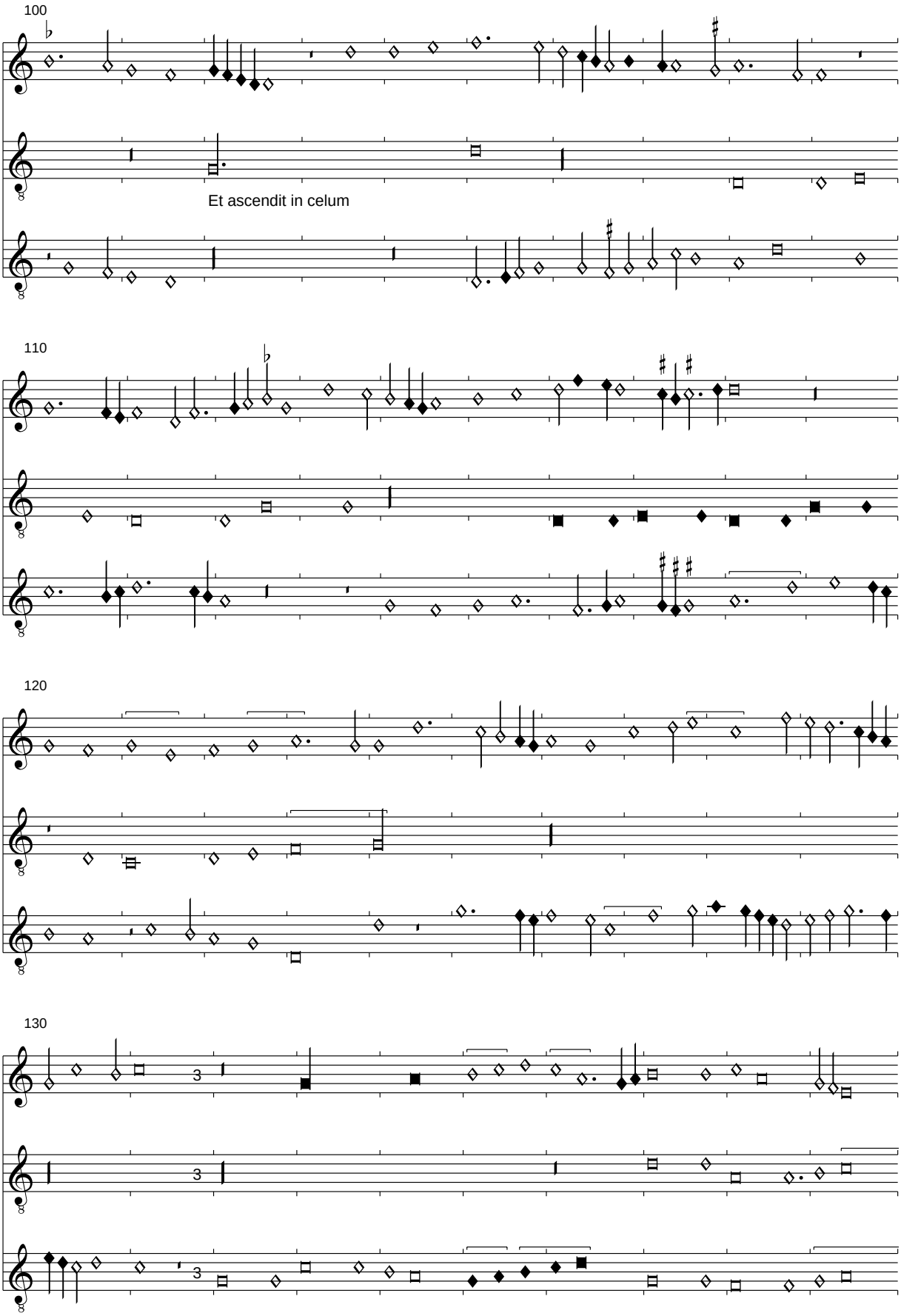
52

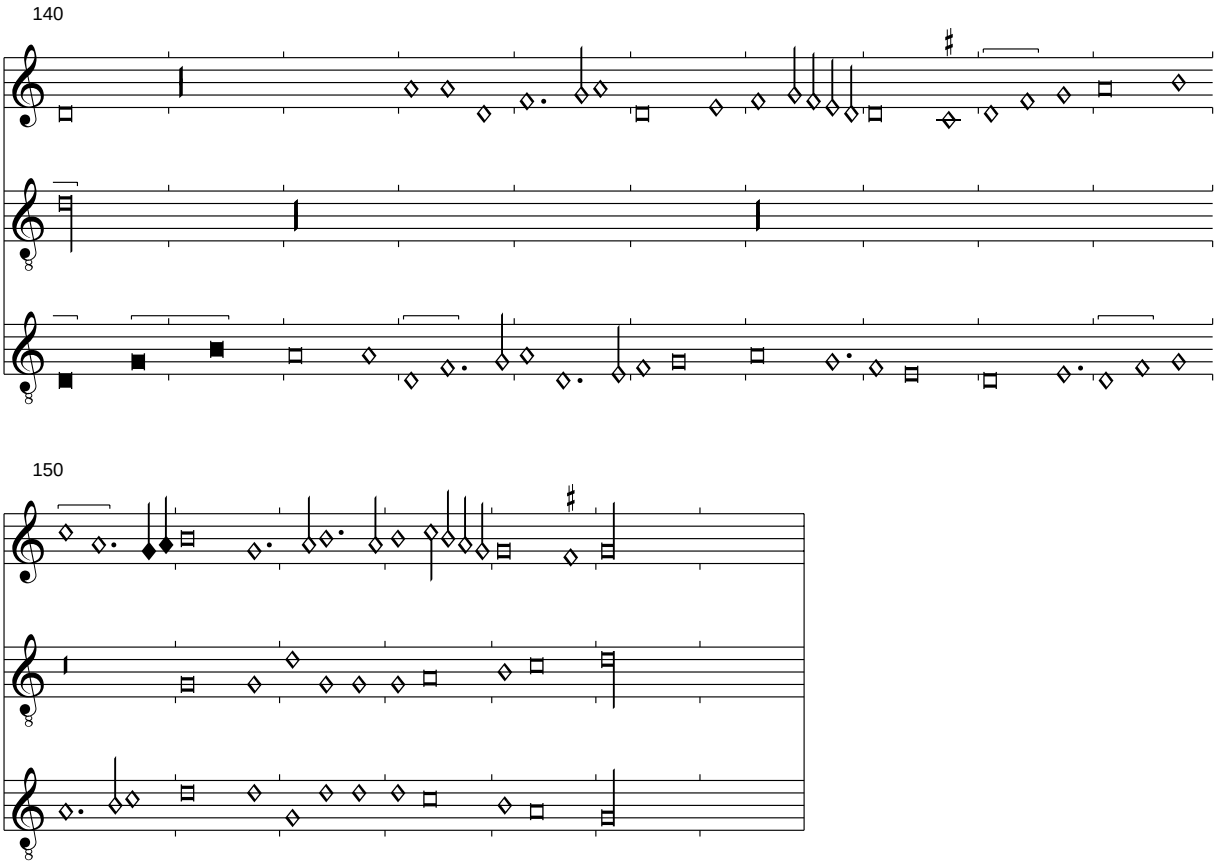
Qui propter nos homines

57




62
Et incarnatus est
Canon de la sol re t(ibi) dabit / A(ntiphrasi)n canendo tenorem
Et incarnatus est
70
80
90
Et ascendit in celum
Et ascendit in celum

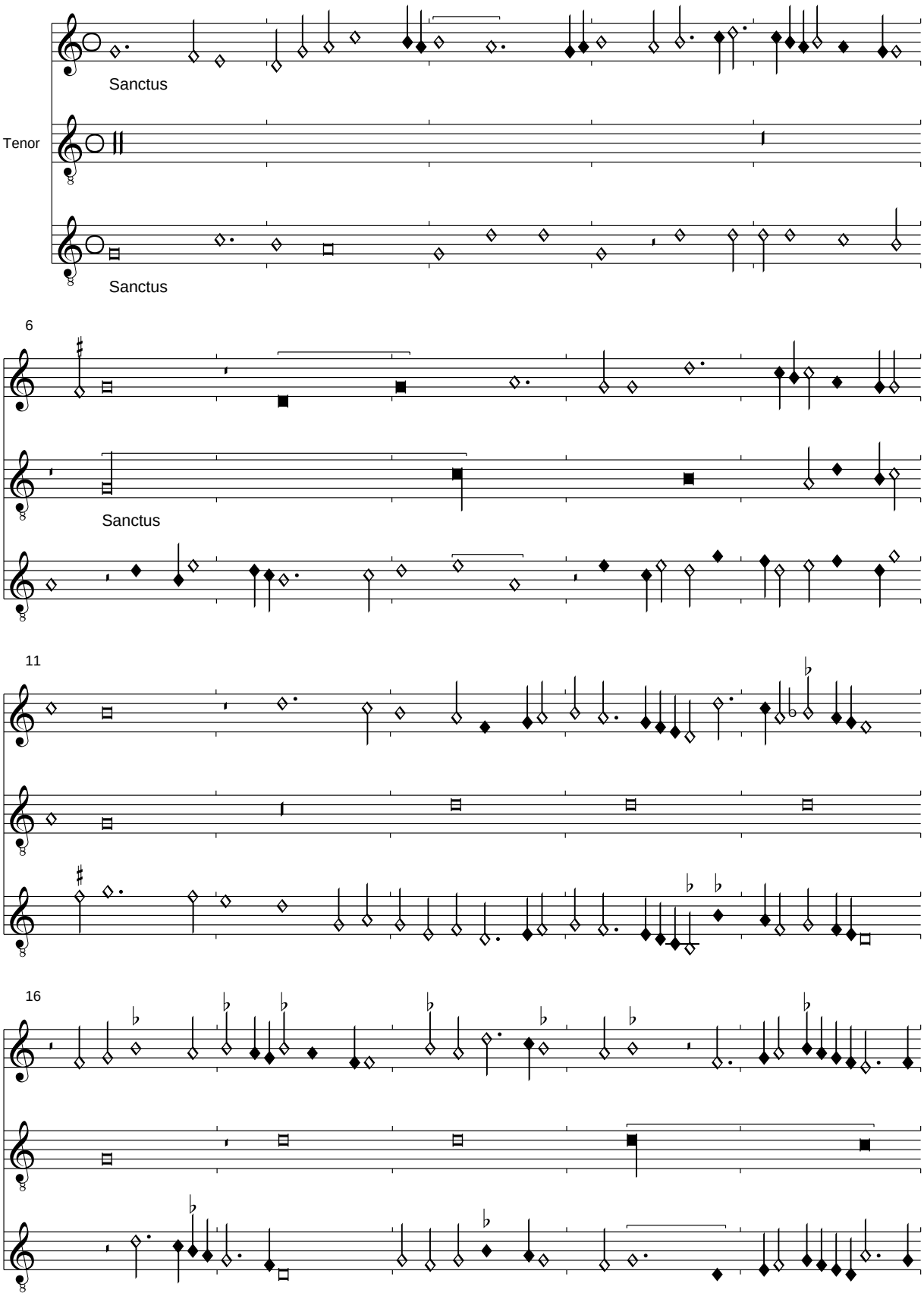

100
Et ascendit in celum
110
120
130
3
3
3



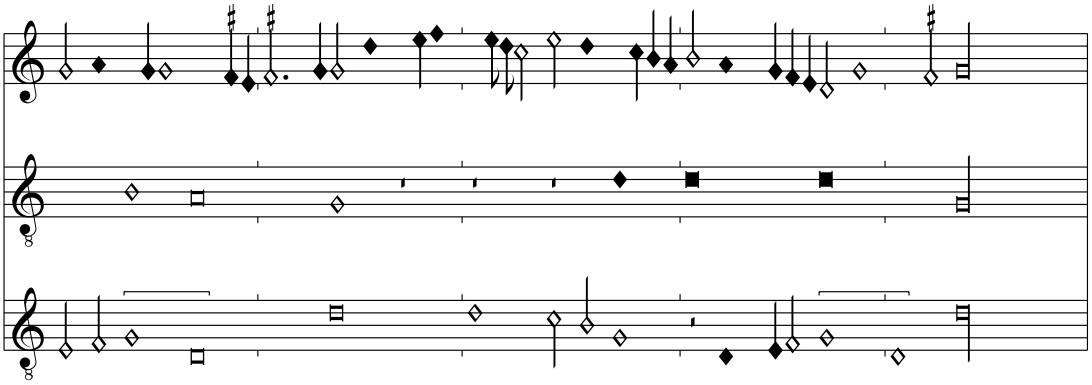
Alan Atlas hat in seiner Edition der Messe keine Erklärung für seine Lösung des Canons im Schlussteil des Tenors gegeben. Aus seiner Wiedergabe des Canons kann man die Auflösung des Tenors keinesfalls ableiten. Vermutlich fand er die Lösung durch Probieren.
Bonnie Blackburn brachte mich durch Ihre Lesart 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"

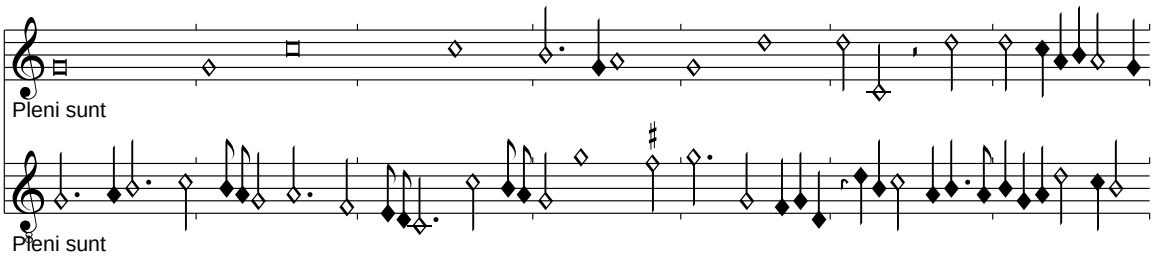
Missa L'homme arme, Sanctus
Bologna Q 16, f. 106v-108r



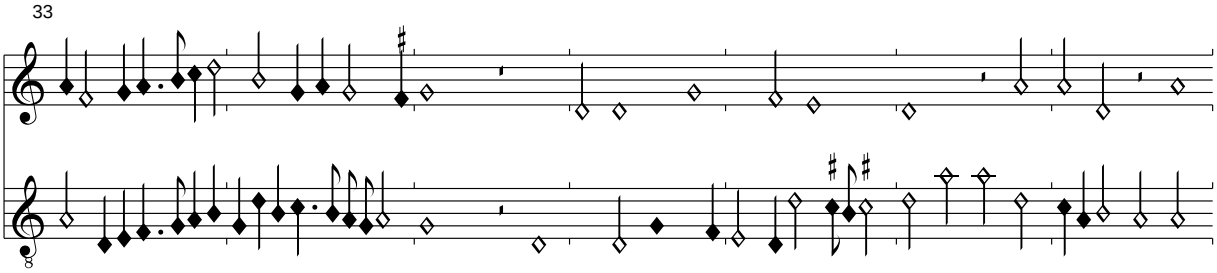
21



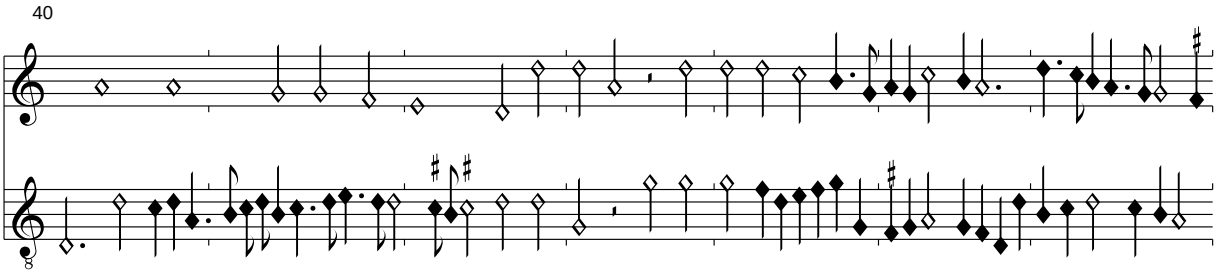
26



33



40



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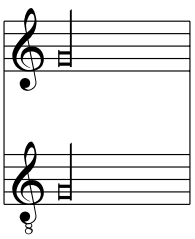


48

Tenor

Osanna in excelsis

Osanna in excelsis

Osanna in excelsis

58

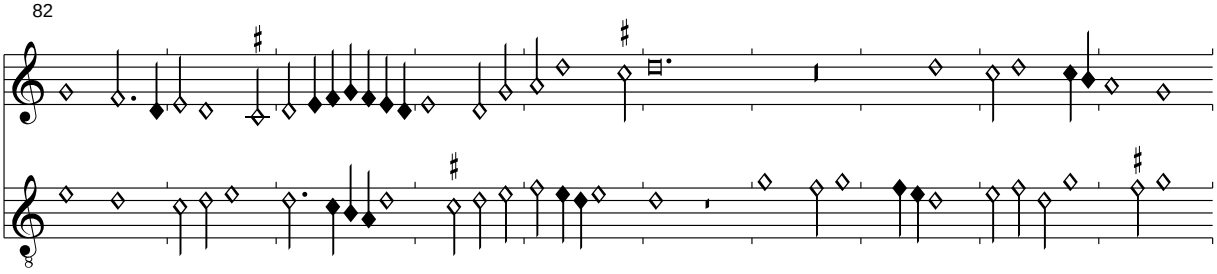
63

Benedictus

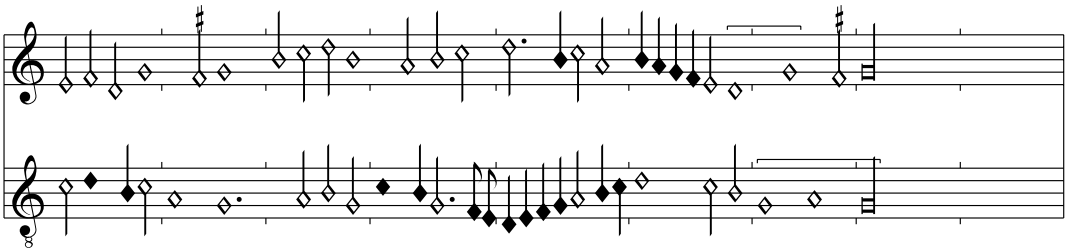
Benedictus

72

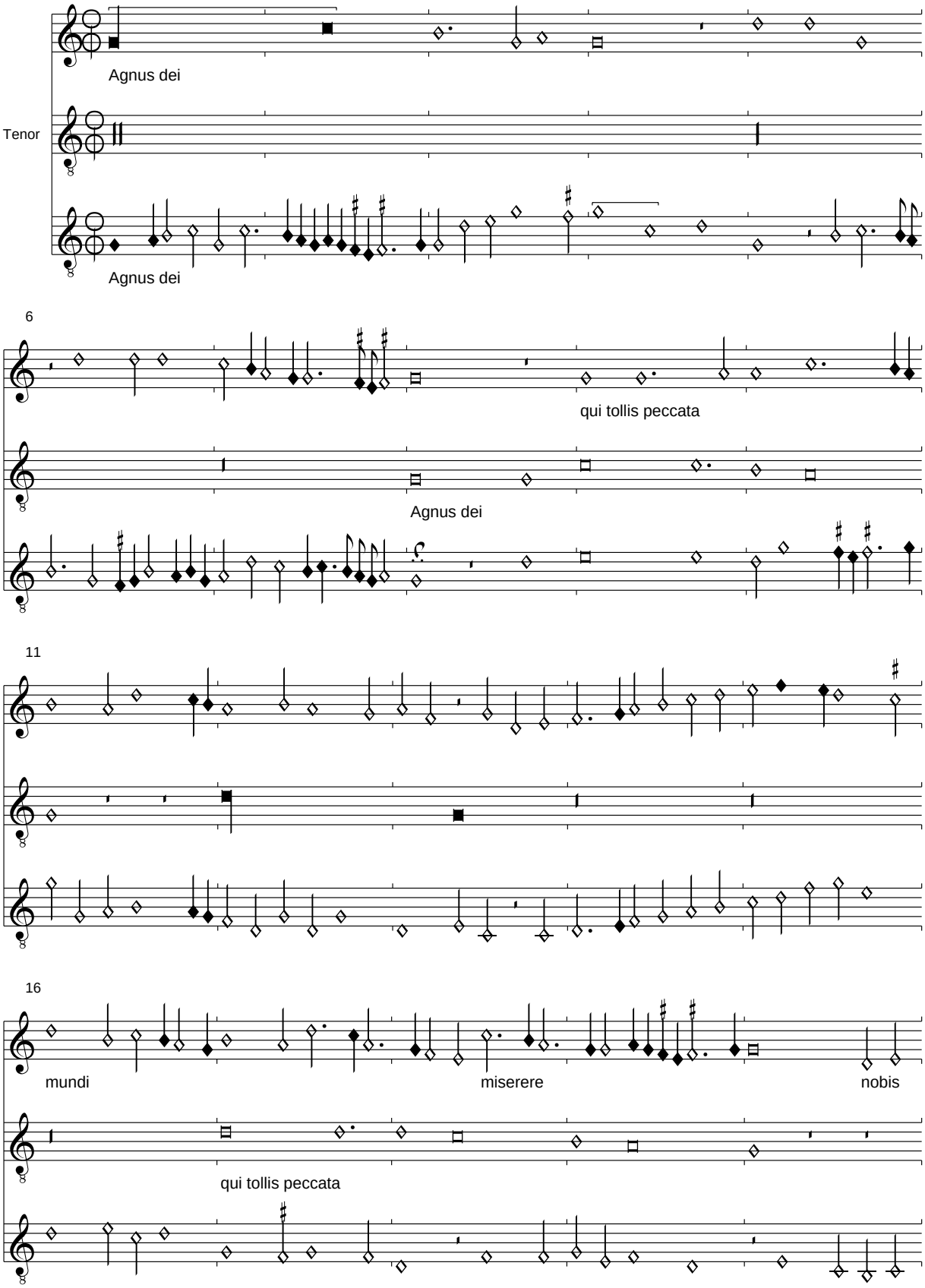
82

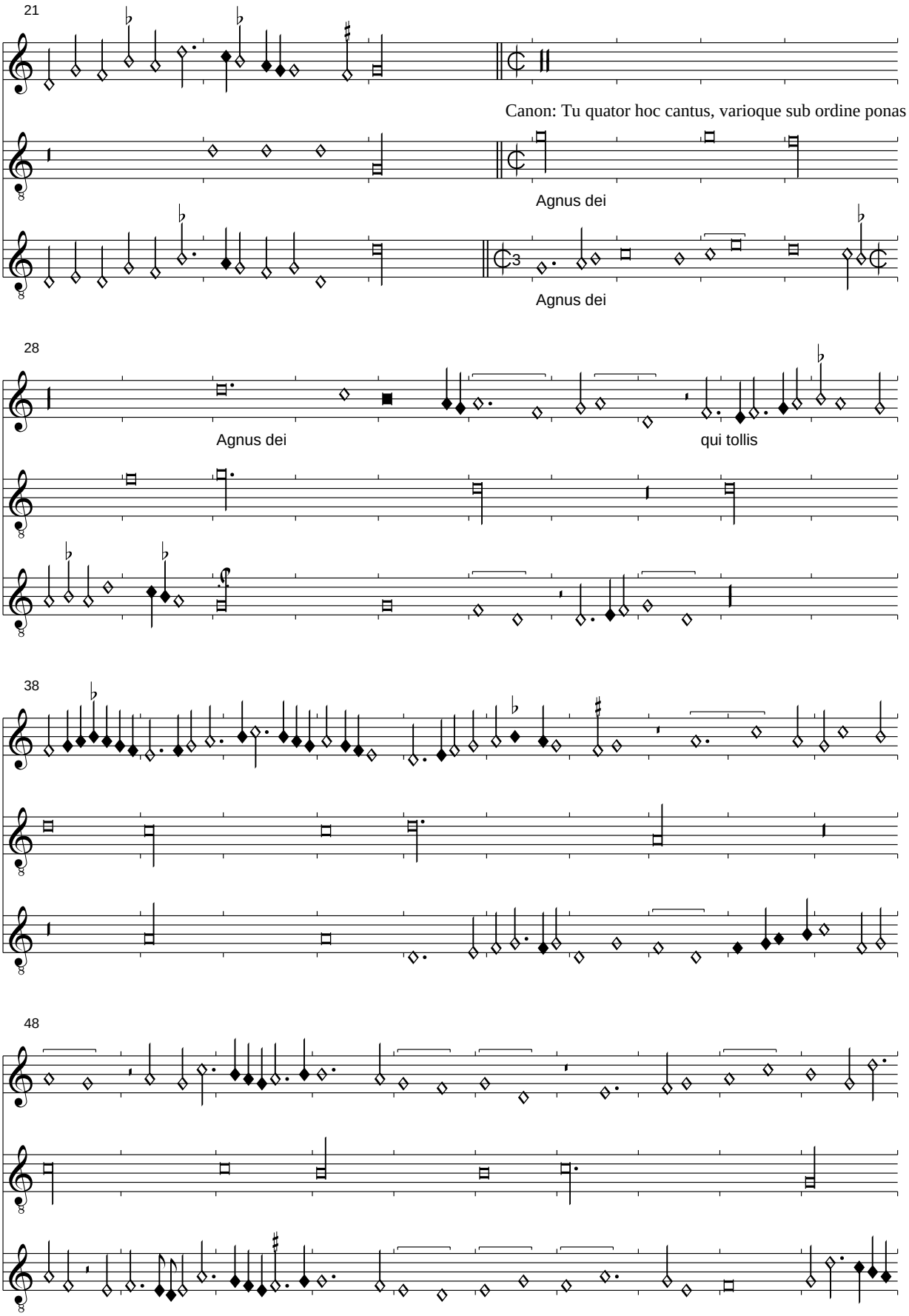


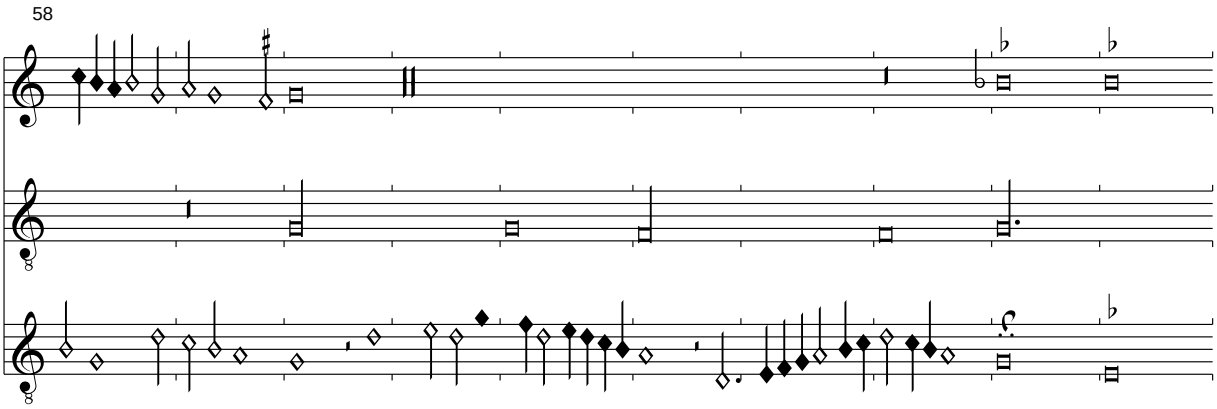
92

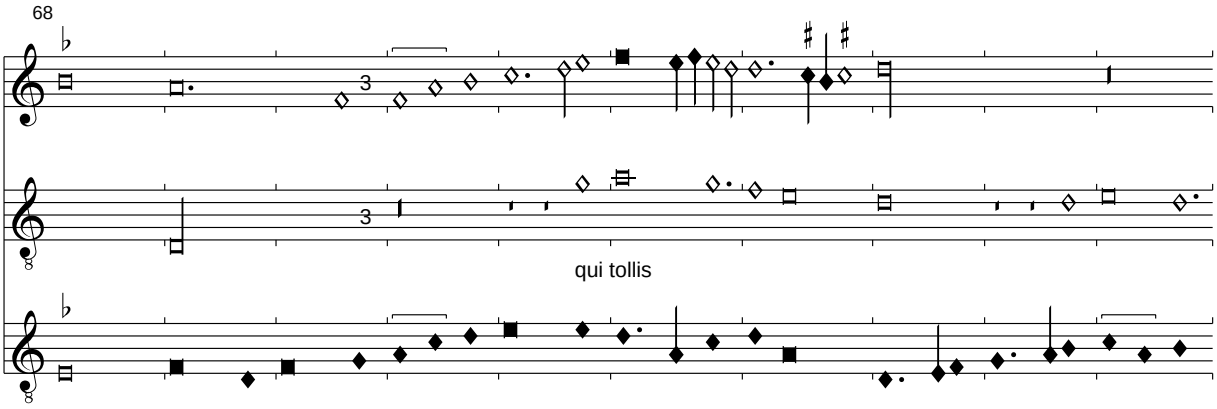


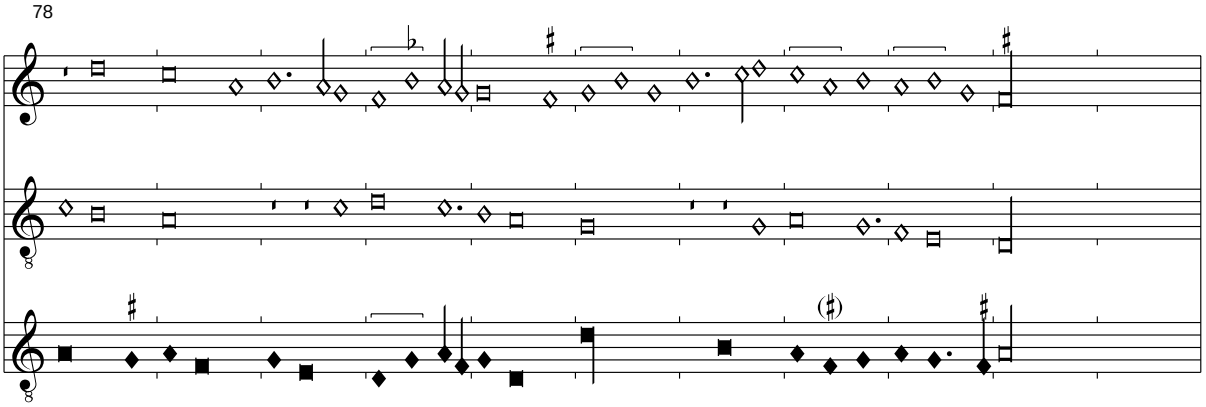
Missa L'homme arme - Agnus
Bologna Q 16, f. 108v-110r




21
Canon: Tu quator hoc cantus, varioque sub ordine ponas
Agnus dei
Agnus dei
28
Agnus dei
qui tollis
38
48







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.