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NICOLAI GOMBERT

OPERA OMNIA

Edidit

Joseph Schmidt-Görg

II

Missae V Vocum

5 / 8

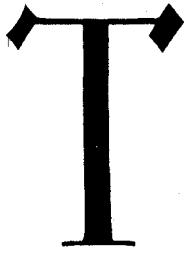


R O M E

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The present volume contains Gombert's five-part masses. The names of these masses, four in all, and their sources are as follows:

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|---------------------|---|
| 1) Media vita | Venice 1542, Hieronymus Scotus;
Venice 1547, Antonius Gardane. |
| 2) Sur tous regretz | Venice 1542, Hieronymus Scotus
(here with the title "A la Inco-
nation");
Venice 1547, Antonius Gardane. |
| 3) Philomena | Venice 1542, Hieronymus Scotus
("de Filumena,,");
Venice 1547, Antonius Gardane. |
| 4) Forseulement | Rostock University Library, Ms.
Mus. saec. XVI 49, 16. |

☉ The mass "Media vita" was constructed upon Gombert's six-part motet of the same name, which had appeared in 1539 in Book I of the *Motetti del frutto a sei voci*, printed by Antonio Gardane in Venice. This motet, incidentally, is a profound and moving setting of the famous plain chant ascribed to Notker Balbulus. Moreover, the serious character of the motet largely determines the tendency of the mass. In the latter the themes of the original are frequently turned to account in minute groupings after the fashion of mosaics; and here the composer's great command of the art of variation is very clearly displayed. A touch of strange symbolism is noticeable at the beginning of the "Crucifixus". For the theme takes up the bass of bars 8 and 9 of the motet, which here is sung to the word "vita" — perhaps a quotation from the well known Marian antiphon "Salve regina" where it is heard both to "salve" and to "vita". In this way the composer subtly contrasted the life-giving death of the Redeemer with the "Media vita in morte sumus".

☉ The mass "Sur tous regretz" is based upon a chanson by Jean Richafort. In general the sequence of the themes in this mass is identical with that of the original. A certain indefiniteness in the melodic quality of these themes, which offer less contrast than similarity, induced Gombert frequently to use somewhat freer ones. In the last Agnus Dei the model appears quite clearly: the soprano faithfully sings the whole melody of the chanson according to the old Cantus Firmus method. In the first edition (1542) this mass bears the title "A la Inconation". Possibly it was sung at the coronation of Charles V as Emperor on February 24, 1530 in the Church of San Petronio at Bologna.

MISSA MEDIA VITA

KYRIE

Nicolas Gombert

Supertus

Quintus

Altus

Tenor

Bassus

ri e... e lei son, Ky - rie e - lei -

lei son, Ky - rie e - lei - son,

son, Ky - ri - e e - lei - son, Ky - ri -

lei son, Ky - ri - e... e - lei - son,

Ky ri e... e lei

son Ky - ri - e e lei - son, Ky -

Ky - ri - e e lei - son, Ky - ri -

e e lei - son, Ky - ri - e e lei - son, Ky - ri - e e lei -

Ky - rie e lei - son, Ky - ri - e e lei -

son, Ky - ri - e e lei -