

MISSA GAUDEAMUS

MISSA JOSQVINI
Mvsici Excellentissimi
Super Gaudeamus

by Josquin Des Prez
(ca. 1440-1521)

Transcribed and
edited by Richard St. Clair

1996

Josquin Des Prez - Missa Gaudeamus

Notes by Richard St. Clair,
editor/transcriber for this version

Why do we return to the music of long-bygone days for spiritual nourishment? Could it be that such music represents to us something pure and untrammelled, something we have lost in our headlong rush to tame the earth's wildness and make its resources our plaything? Such concerns were assuredly unknown to the composer Josquin Des Prez, a great luminary genius of the High Renaissance in Europe. Born around 1440 and living until August 1521, Josquin (a nickname for his original Belgian name, Josse) had many concerns, primarily regarding his duties as a composer for the church.

Though born in Flanders, Josquin's talents as both singer and composer brought him first notice and then acclaim throughout European chapels and royal courts where he sang or presented his music. He had a lengthy stint on the Papal Chapel Choir at the Vatican. He was highly thought of in his own time, in which he was accorded the honorific moniker "prince of music," a term reserved for but a handful of the finest composers. Among his admirers was the Reformationist leader, Martin Luther. Though Luther revolted against the Catholic Church, he nevertheless retained a fondness for its sacred part-music, particularly that of Josquin, of whose mastery he spoke in profoundly reverential tones. Josquin's music was not restricted to providing liturgical support for the Church: he composed many secular pieces on amorous themes, as was typical for composers throughout the Renaissance. It is, however, his music for the church that has made Josquin famous. As Josquin died in August, it is fitting that this Mass - whose feast namesake is celebrated in August - is being performed 475 years after his passing.

Our selection is a Mass which Josquin composed sometime before 1500 for one of the major Catholic feasts - the Assumption of the Blessed Virgin Mary. This Mass carries the name "Missa Gaudeamus" because Josquin adapted the music of a famous Gregorian Chant by that name and molded it into a multi-voice or 'polyphonic' composition of his own making. When composers of the Renaissance so borrowed a pre-existing piece of music as a platform upon which to build their own music, they customarily named the new piece according to the name of the borrowed music. Hence, a Mass using the Gaudeamus chant is called "Missa Gaudeamus" or "Missa super Gaudeamus" (Mass based upon Gaudeamus). The Gaudeamus chant is the very first music of the service which one hears -- called the "introtit" or opening. It announces the Mass in a bold cantorial intonation.

When we say a composer "wrote a Mass" we need to explain this. The Mass of the Catholic Church is a complicated and lengthy rite. To set to music all of the daily prayers (called the "propers" of the Mass) was not considered necessary and would have been onerous, not to say necessitating an extraordinarily long service. Hence, composers of the Renaissance, and many composers to this very day, set only those parts of the Mass which were sung each and every day (called the "ordinary" of the Mass). Those sections are titled Kyrie Eleison (Lord, Have Mercy), Gloria in Excelsis Deo (Glory to God in the Highest), Credo in Unum Deum (I Believe in One God), Sanctus (Holy), and Agnus Dei (Lamb of God). As these prayers are the most highly venerated texts of the Mass, the composers who wrote polyphonic Masses went to considerable lengths to create music of enduring beauty and grandeur which some have compared to the great cathedrals of that era. When sung at Mass, the music provided by the composers - the "ordinary" (hardly 'ordinary' in a musical sense!) - was then interspersed with single-voice (monophonic) Gregorian chants for the daily prayers.

In his Missa Gaudeamus, Josquin has incorporated the general outline of the Gaudeamus chant in a manner called 'paraphrasing'. The net effect of this technique is usually to 'round the edges' off the chant and make it almost invisible except to the singers themselves, who would be extremely familiar with the chant, having sung it dozens if not hundreds of times in their singing of the Mass. Add to that the fact that this paraphrased chant is surrounded by three other vocal lines, each in their own way elaborating upon or

freely diverging from the paraphrased chant melody, and one is scarcely able to discern the original chant melody at all.

Given all this obscurantism, then how can this elite musical technique interest us now? Perhaps because the opening six notes of the Gaudeamus introit are made to stand out vividly against the otherwise serene flow of this ornate tapestry. Those six notes, G-A-A-E-F-E, have a sweep to them, starting low and launching upward where it levels off a fifth higher. Sometimes Josquin uses this bare outline of notes and sometimes he fills in it with stepwise melody. Josquin was clearly struck by and even enamored of this motif, for he uses it throughout the Mass, sometimes as a ‘cantus firmus’ inner voice, sometimes as a descant melody atop all the other voices, and sometimes in imitation between two or more voices, but far more so than any other part of the chant melody. The closing Agnus Dei section of the Mass, on the text “Dona nobis pacem” (grant us peace) is a cascade of this motif in various transpositions and imitations -- a resounding musical denouement to the music of his Mass and a powerful reprise recalling the opening notes of the chant which began the Mass.

The manner of composing by the Renaissance masters is much different from any music since then. First off, the different voice parts are extremely fluid and crisscross each other continuously. There is no ‘tune’ to follow - instead, we hear a sinuous ‘continuous melody’ which is going on simultaneously in different ways in all of the voice parts. Secondly, the harmony of this music is not like the crystal clear tonality of Bach, Haydn or Beethoven: it is not conceived as melody plus accompaniment -- rather, it is the harmonious co-sounding of independent yet interdependent melodies. Further, it does not have ‘themes’ to latch onto, nor does it have ‘sections’ and harmonic markers called ‘cadences’ except at rare moments of transition or section endings. There are no trumpets and drums, no bells and whistles. It is a subtle style of music whose great power is felt subtly. The “Renaissance style” is a thing unto itself which we are obliged to approach on its terms if we are truly to appreciate it.

How then do we listen to this music? It might be likened to watching the ocean, where waves continuously break over each other, sometimes large and sometimes small. Sometimes there are periods of near calm. It is music for meditation, prayer, or reflection. It is not music which sets out to seduce us with its allure, yet it has its own pure kind of allure. If one is listening for a catchy melody or ‘beat’, one will be disappointed. But if one is willing to listen, be aware, and be carried along on this ocean of sound, one will find the voyage quietly exhilarating and fascinating. It is truly “the music of heaven and earth.”

Editorial Notes

In preparing this edition of Josquin's *Missa Gaudeamus*, I first consulted the edition of Albert Smijers published in 1927. What followed was a search into the various manuscripts and prints. I decided early on to base this new transcription upon a single manuscript source, the particularly fine Cod. Mus. 46 at Stuttgart's Württembergische Landesbibliothek. This choirbook is of 16th century vintage, on paper, and measures about 15" by 19". The *Missa Gaudeamus* is the fourth and last mass in the choirbook, contained in folios 103v – 139r. The title page for this mass reads: "*Missa Josquini, musici excellentiss[imi], super Gaudeamus*" in bold lettering from one to two inches in height.

As this is a performing edition for SATB mixed choir, a few difficult decisions were reluctantly made. The "Et in spiritum sanctum" section of the Credo has a tenor part without text (aside from the opening words "Et is spiritum"). For this reason the decision was made to call this line an instrumental part rather than attempt a highly conjectural underlay for the Tenors. (It is left to the discretion of the performers as to the specific realization of this instrumental line.) Instead, the Altus part is divided between Altos and Tenors in an antiphonal style, which additionally solves the problem of the very low writing in parts of the Altus. In doing this the editor retained the integrity of phrasings; i.e., only phrases set off by rests were imported from the Alto line to the Tenor line.

There are variant readings between the Stuttgart MS and other sources. Occasionally a rest in the one is filled by a note in the other. Accordingly, the reading in the Stuttgart MS was respected throughout, with the sole exception of an obvious mistake in the Bassus part in the Benedictus (our m. 10), in which the bottom note of the ligature reads an erroneous B. This creates a stylistic impossibility and is corrected in other original sources for the Mass. Hence the editor silently corrected this obvious error.

It was also decided to dispense with the academically valid but visually confusing indication of ligatures by brackets except, and only in, those cases where it was felt necessary to underlay two ligatured notes. In all other instances ligatured notes are not underlayed by more than one syllable.

Text underlay which does not come directly (whether literally or by reasonable inference) from manuscript indications is indicated in italic print. The relaxed manner of writing underlay during Josquin's time indicates a high degree of expertise among the singers, which is to say, a high degree of skill which obviated the necessity for hyper accuracy of notation (particularly, underlay). Nevertheless, it is necessary for the modern editor to specify exact underlay.

Every attempt was made to respect the underlay in the MS, but whenever so doing was awkward vocally or conceptually, an attempt was made to find a more elegant solution. The final version decided upon here is not presented as authoritative 'urtext': any transcriber or performer of music of this period, i.e. one who studies the music from original sources and not modern editions, is continually humbled by the futility at deciding upon any single underlay solution. This solution represents what the editor considers to be his best solution at this time. However, creative musicians are invited to consult the original sources and make any changes they feel would be an improvement upon the solutions given here.

Justification for *musica ficta* solutions will not be offered in detail at this time. The prevailing esthetic herein is to minimize *ficta* usage except when there is a clear-cut inflection around a 7-6 pre-cadence figure, or when the line requires the perfecting of the augmented 4th. The numerous transpositions in the Agnus III of the *Gaudeamus* head-motif do not lend themselves to a consistent literal transposition of the whole-tone at first and the half-tone at the end. Therefore, in those cases where a diminished vertical fifth would occur by applying "una nota super la" the vertical perfect fifth was preferred. This occurs at the conclusion of the Mass, where it is highly unlikely that the composer would have caused such an intrusive discord, particularly over the text "dona nobis pacem."

Missa Gaudeamus

Edited by Richard St. Clair

Josquin des Prez

I. Kyrie

1 $\text{♩} = 52$

Soprano
Ky - ri - e

Alto
Ky ri - e

Tenor

Bass

5

S.
Ky - ri - e

A.

T.
Ky - ri - e Ky - - - ri -

B.
Ky - ri - e

9

S.

A.
Ky - - - ri - - - e e - - -

T.
e e - ley - - -

B.
Ky ri - e

12

S. *e - ley - son.*

A. *e - ley - son.*

T. *son, e - - - - ley - - - - son.*

B. *Ky - ri - e e - ley - - - son.*

Christe

17

S. *Chris - - - te e - - - - ley - - -*

A. *Chris - - - te e - - - - ley - - -*

T. *Chris - - - - te*

B. *Chris - - - te Chris - - - - te e - -*

22

S. *Chris - te e -*

A. *son, e - - - - ley - - - - son, Chris - ste*

T. *e - - - -*

B. *ley - - - - son, e - - - - - ley - - - -*

27

S. *ley son, e* (b) (b)

A. *e ley*

T. *ley son,*

B. *son, e ley*

31

S. (b) *ley*

A. *son,*

T. *Chris te e*

B. *son, Chris te e*

35

S. *son, e*

A. *e ley son,*

T. *ley son, e ley son.*

B. *ley son, e ley*

40

S. - - - - - ley - - - - - son.

40 (b)

A. e - - - - - ley - - - - - son.

40

T. - - - - -

40

B. son, e - - - - - ley - - - - - son.

Kyrie II

45

S. Ky - ri - e e - - - - - ley - - - - -

45

A. Ky - ri - e e - ley - - - - -

45

T. - - - - -

45

B. - - - - - Ky - ri - e e-

49

S. - - - - - (b) (b) (b)

49

A. - - - - - son, e - ley - - - - -

49

T. Ky - ri - e e- ley - - - - -

49

B. - - - - - (b) (b)

- - - - - ley - - - - -

53

S. *son, Ky - ri - e e - ley - - - - -*

A. *son, Ky - ri - e e - ley - - - - -*

T. *son,*

B. *son,*

57

S. *son Ky - ri - e*

A. *son, Ky - ri - e e - ley - - - - - son,*

T. *Ky - - -*

B. *Ky - ri - e e - ley - - - - - son*

61

S. *e - ley - son, e - ley - son, e - ley - - - son.*

A. *Ky - ri - e e - ley - - - son, e - - - ley - - - son.*

T. *- - - ri - e e - ley - - - son.*

B. *Ky - ri - e e - ley - - - son.*

II. Gloria

1

S. Et in ter - ra pax ho - -

A. Et in ter - ra pax ho - mi -

T.

B.

4

S. mi - ni - - - bus bo - ne vo - - - lun - ta - - -

A. - - - - - ni - bus bo - - - ne vo - lun - ta - -

T.

B.

7

S. - - - - - tis, vo - lun - ta - - - (♯)

A. - - - - - tis, vo - lun - ta - - -

T.

B. Lau - da - - - -

10

S. *tis.* Lau - da - mus te, be - ne - di - - -

A. *tis.* Lau - da - - - mus te, be - ne - di - -

T. Lau - da - - - - - - - - - mus

B. *10* mus te, be - ne - - - - di - ci -

13

S. - ci - mus te, a - do - ra - - - - - mus te,

A. ci - mus te, a - do - ra - mus te, glo - ri -

T. te, be - - - ne - di - - - - - ci - - - mus

B. *13* mus te, a - do - ra - mus te, glo -

16

S. glo - ri - fi - ca - - - - - (b) (b)

A. - fi - ca - mus te, gra - ti - as a - -

T. te, a - do - ra - - - - - mus

B. *16* ri - - - fi - ca - - - - - mus te, gra -

19

S. *mus te. gra - ti - as a - gi - mus ti -*

A. *(h) gi - mus ti - bi prop - ter ma - - - - - gnam glo - - - ri -*

T. *te, glo - ri - fi - - - - - ca - - - - - mus*

B. *ti - as a - gi - mus ti - - - - - bi prop -*

22

S. *- - - - - bi prop - ter mag - nam glo - ri -*

A. *am tu - - - am ma gnam glo - ri - am tu - am. do - mi - ne de - us,*

T. *te. Gra - ti - as a - gi - - - mus ti -*

B. *ter ma gnam glo - ri - - am tu - am. do -*

25

S. *am tu - - - - - am.*

A. *rex coe - les - tis, de - us pa -*

T. *bi prop - ter ma - gnam glo - ri - am tu -*

B. *mi - ne de - us, rex coe - les - - - - - tis, de -*

28

S. Do - mi - ne

A. ter om - ni - - - - - po - tens. do -

T. am. de - - - us pa - ter om - ni - - - po -

B. 28 us pa - ter om - ni - po - - - - - tens, do -

31

S. fi - - - - li, u - ni - ge ni - te Ie - su Chri

A. 31 mi - ne fi - li, u - ni - ge - ni - te Ie - su Chri -

T. 31 tens, fi - li u - ni - ge - ni - te Ie - - - - su Chri -

B. 31 mi - ne fi - li u - ni - ge - ni - te Ie - su

34

S. ste. Do - mi - ne de - us, a -

A. 34 ste. Do - mi - ne de - us a -

T. 34 ste. Do - mi - ne de - - - - -

B. 34 Chri - - - - - ste, do - mi - ne de -

37

S. gnus de - - - - - i, fi -

A. gnus de - - - - - i, fi - - - - - li -

T. us ag - - - - - nus de - - - - -

B. 37 us, ag - nus de - - - - - i, fi - li - us

40

S. li - us pa - - - - - tris pa - - - - -

A. us pa - - - - -

T. i, fi - - - - - li - us pa - - - - -

B. 40 pa - - - - - tris, fi - li - us

43

S. tris.

A. tris.

T. tris.

B. 43 pa - - - - - tris.

Qui Tollis

47

S.

A.

T. 8

B. 8

Qui tol - - - lis pec - ca -

Qui tol - - - lis pec - - - ca - -

Musical score for the first system of 'Qui Tollis'. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts are mostly rests. The Tenor and Bass parts have vocal lines with lyrics. The Tenor part starts with a treble clef and a 2/2 time signature. The Bass part starts with a bass clef and a 2/2 time signature. The lyrics are 'Qui tol - - - lis pec - ca -'.

53

S.

A.

T. 8

B. 8

ta mun - - - di, mi - - - se - re - re

ta mun - - - ta - - -

Musical score for the second system of 'Qui Tollis'. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts are mostly rests. The Tenor and Bass parts have vocal lines with lyrics. The Tenor part starts with a treble clef and a 2/2 time signature. The Bass part starts with a bass clef and a 2/2 time signature. The lyrics are 'ta mun - - - di, mi - - - se - re - re'.

59

S.

A.

T. 8

B. 8

Qui tol - lis pec -

Qui

no - - - bis.

di

Musical score for the third system of 'Qui Tollis'. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a vocal line with lyrics 'Qui tol - lis pec -'. The Alto part has a vocal line with lyrics 'Qui'. The Tenor part has a vocal line with lyrics 'no - - - bis.'. The Bass part has a vocal line with lyrics 'di'. The system ends with a double bar line and a sharp sign (#).

64

S. ca - - - ta mun - - - di, qui tol-lis pec - ca -

A. tol - lis pec - ca - ta mun - - - di pec -

T. 8

B. 64

69

S. ta mun - - - di mi - se - re - - re no -

A. ca - ta mun - di mi - - - se - re - - - re

T. 8

B. 69

mi - se - re - re

74

S. - - - bis. qui tol - lis pec - ca - ta mun - -

A. no - bis. Qui tol - lis pec - ca - - ta

T. 8

B. 74

no - bis. Qui tol - lis pec - ca - - ta

79

S. di, su - - sci - pe de - pre - ca - ti -

A. mun - - - di su - - sci - pe de - pre -

T. *re*

B. 79 mun - - - di su - - sci - pe de - pre -

85

S. o - - - nem no - - - - - stram. Qui

A. ca - ti - o - - - nem no - - - - - stram.

T. *re* *no*

B. 85 ca - ti - o - - - nem no - - - - -

90

S. se - - - - - des

A. Qui se - - des ad dex - - te - ram

T. *bis.*

B. 90 stram. Qui se - - - des ad

95

S. mi - se - re

A. pa -

T. Qui se - - - des ad dex - te - - ram

B. dex - te - - - ram pa - - - - - tris

101

S. re no - - - - -

A. tris, mi - - - se -

T. pa - - - tris mi - - se - re - - re no -

B. mi - se - re - re no - bis.

107

S. bis, Quo ni -

A. re re no - - - bis. Quo - ni - am

T. bis. Quo - ni - am tu

B. Quo - ni - am tu

112

S. am tu so - lus san - - - ctus, tu

A. tu so - lus san - - - ctus,

T. so - - - lus san - - - ctus,

B. so - lus san - - - ctus Tu

118

S. so - lus do - mi - nus, tu so - lus al - tis -

A. tu so - lus do - mi - nus, tu so -

T. Tu so - lus do - mi - nus tu so - lus

B. so - lus do - mi - nus Tu so - - - -

124

S. si - mus, al - - - - - tis - si - mus

A. lus al - tis - si - mus al - tis -

T. al - - - - tis - si - mus Ie - - su Chri -

B. lus al - - - - tis - - - -

130

S.

A.

T.

B.

135

S.

A.

T.

B.

140

S.

A.

T.

B.

145

S. glo - ri - a de - - - - -

A. a de - - - i pa - - - - tris.

T. in glo - ri - a de - - - i pa -

B. glo - ri - a de - i pa - - - - -

150

S. i pa - tris. A -

A. A - - - - -

T. tris. A - - - - -

B. tris. A - - - - -

155

S. men.

A. men.

T. men.

B. men.

III. Credo

1

Soprano

Alto

Tenor

Bass

Pa - trem om - ni - po - ten - tem, om -

Pa - trem om - ni - po - ten - tem

5

S.

A.

T.

B.

om - ni po - ten - tem fac - to - rem coe - li et ter -

- ni - po - ten - tem fac - to - rem coe - li et ter -

vi -

vi - si - bi - li -

10

S.

A.

T.

B.

- - - - - rae vi - si - bi - li - um om - ni -

- - - - - rae in vi - si - bi - li - um om -

si - bi - li - um om - ni -

um om - ni - um om - ni - um, et in -

15

S. um et in - vi - si - bi - li - um

A. - - - - - ni - um et in vi - si - bi - li - um et

T. 8 um et in - - - vi - si - bi - - - li - um, et

B. 15 vi - si - bi - - - - - li - um, Et

19

S. et in u - num do - mi - num Ie - sum Chri - stum fi - li - um de -

A. 19 in u - num do - mi - num Ie - sum Chri - stum fi - li - - - um de - i u -

T. 8 in u - - - - num

B. 19 in u - - - - - num do - mi - num Ie - sum Chri - stum (b)

23

S. i u - ni - ge - - - - - ni - tum

A. 23 - - - - - ni - ge - - - - - ni - tum et ex pa - - - -

T. 8

B. 23 fi - li - um de - i u - - - - ni -

52

S. tri per quem om - - ni - a, per quem om - ni - a

A. pa - - - tri per quem om - - ni - a fa -

T. de - - o ve - - - ro,

B. a - - - lem pa - tri per quem om - ni - a fac - ta sunt, qui prop - ter nos

56

S. fac - ta sunt, qui prop - ter nos ho - - - mi - nes et prop - ter nos -

A. - cta sunt qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa -

T. de - - - scen -

B. ho - mines et prop - ter nos - tram sa - lu - tem, et prop - ter no - stram sa - lu -

60

S. tram sa - lu - tem de - scend - dit de coe - - - - - lis.

A. lu - tem de - scen - - - dit de coe - - - - - lis.

T. dit de coe - - - - - lis.

B. tem de - scen - dit de coe - - - - - lis, de - scen - dit de coe - lis.

Et Incarnatus

66

S. Et in - car - na - tus est

A. Et in - car - na - tus est de spi - ri - tu san -

B.

Et

73

S. de spi - ri - tu san -

A. in - car - na - tus est

B. in - car - na - tus est

in - car - na - tus est

79

S. cto. Ex Ma - ri - a vir -

A. cto. Ex Ma - ri - a

B. de spi - ri - tu san - cto.

de spi - ri - tu san - cto.

85

S. gi - ne et

A. vir - gi - ne, ex Ma - ri - a vir - gi -

B. ex Ma - ri - a vir - gi -

ex Ma - ri - a vir - gi -

91

S. ho - - - - - mo, et ho -

A. ne et ho - mo, et ho - mo fac -

B. 91 (b) ne et ho - mo

97

S. mo fac - - tus est. Cru - ci - fi - xus,

A. - - - tus est. Cru - ci - fi - xus,

B. 97 (b) fac - tus est. Cru - ci - fi - xus, cru - ci -

103

S. cru - ci - fi - xus e - ti - am pro no - - bis sub

A. 103 cru - ci - fi - xus e - ti - am cru - ci - fi - xus e - ti -

B. 103 fi - xus e - ti - am, cru - ci - fi - xus e - ti - am pro no -

109

S. Pon - ti - o Pi - la - - - to pas - - - sus

A. 109 am pro no - bis sub Pon - ti - o Pi - la - to

B. 109 bis pas - sus et

115

S. et se - pul - tus est.

A. pas - - - sus et se - pul - - - tus est.

B. se - pul - tus est. Et re -

121

S. et re - sur - re - xit ter -

A. Et re - - sur - re - xit ter - ti - a di - - - - e

B. - sur - re - xit ter - ti - a di - - - -

127

S. ti - a di - - - e se - - cun - - dum scrip -

A. se - - cun - dum scrip - - - - tu -

B. - e se - cun - dum scrip - tu - ras

133

S. - tu - ras et as - cen - dit in coe - - - -

A. - ras et as - cen - dit in coe - lum se - det ad dex - te -

B. et as - scen - dit in coe - - - - lum, se - det ad dex - te - ram pa -

139

S. lum, se - det ad dex - te - ram pa - - tris et

A. 139 ram pa - tris, pa - - - - - tris et i - te -

B. 139 tris et i - te - rum ven - tu - rus

145

S. i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - - re vi - vos

A. 145 rum ven - tu - - rus est cum glo - ri - a iu - di -

B. 145 est cum glo - ri - a iu - di -

151

S. et mor - tu - os, et mor - tu - os cu -

A. 151 ca - re vi - - vos et mor - - - - - tu - os cu -

B. 151 - ca - re cu - ius re - gni non

157

S. ius re - - - gni, cu - ius re - gni non e - rit fi - nis.

A. 157 ius re - gni non e - rit fi - - - nis.

B. 157 e - rit fi - - - nis.a

Et in Spiritum Sanctum

163

Soprano

163 Et in Spi - ri - tum San -

Alto

163 [=-Altus] Et in Spi - ri - tum

Tenor

163 [Et

Instrumental

163

Bass

Et in Spi - ri - tum San - ctum do - mi - num

169

S.

169 ctum do - mi - num et vi - - - -

A.

169 et vi - vi - - fi -

T.

169 San - ctum do - mi - num

Inst.

169 in Spi - - - -

B.

169 et vi - vi - fi - can - - - - tem

175

S.

175 - vi - fi - - can - tem, vi - vi - fi - - can - tem

A.

175 can - tem, et vi - vi - fi - can - tem

T.

175 Qui ex pa - - tre,

Inst.

175 ri - - - - tum]

B.

175

Qui ex pa - - tre fi - li - o - que pro - ce - dit, pro - ce - -

181

S. *Qui ex pa - - tre fi - - - - - li - - - - -*

A. *qui ex pa - tre fi - li - o -*

T. *qui ex pa - tre fi - li - o -*

Inst.

B. *dit, pro - - - ce - - -*

187

S. *o - que (b) pro - - - ce - - - dit, qui ex*

A. *que pro - ce - dit, qui ex pa - tre*

T. *pro - ce - dit,*

Inst.

B. *dit, qui ex pa - tre fi - li - o - que*

193

S. *pa - tre fi - li - o - que pro - ce - - - - -*

A. *fi - li - o - que pro - ce - dit fi - lio - que pro - ce -*

T. *fi - lio - que pro - ce -*

Inst.

B. *pro - - - ce - - - dit*

199

S. *dit, qui ex pa - tre fi - li - o - que*

A. *pro -*

T. *dit, (b) qui ex pa - tre fi - li - o - que*

Inst.

B. *pro -*

fi - li - o - que pro - ce -

204

S. *pro - ce - dit, pro - ce - dit, pro -*

A. *ce - dit, pro -*

T. *ce - dit, pro -*

Inst.

B. *dit, qui ex pa - tre fi - li - o - que pro - ce - dit, Qui*

209

S. *ce - dit Qui cum pa -*

A. *Qui cum pa - tre et fi - li - o*

T. *ce - dit*

Inst.

B. *cum pa - tre et fi - li - o, et fi - li - o, et*

214

S. tre et fi - li - o si - mul a - do - ra - - -

A. - - - - -

T. si - mul a - do - ra - - - -

Inst. 214

B. 214

fi - li - o si - mul a - do - ra - - - -

219

S. tur et con - glo - ri - fi - ca - tur

A. - - - - -

T. - - - - - tur et con - glo - - -

Inst. 219

B. 219

tur, a - do - ra - tur

224

S. si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur,

A. 224 si - mul, si - mul

T. 224 ri - fi - ca - tur,

Inst. 224

B. 224

si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur,

Et Unam Sanctam

248

S. Et u - nam san - - - ctam ca - tho - li - cam et a - pos -

A. Et u - nam san - - - ctam ca - tho - li - cam et

T. 8

B. 248

252

S. to - li - cam ec - cle - - - - - si -

A. a - po - sto - li - cam ec - cle - - - - - si -

T. 8

B. 252

255

S. am con - fi - te - or u - - - - num bap -

A. 255 am con - fi - te - or u - num bap - tis - - - -

T. 255 re - - - -

B. 255 con - fi - te - or u - - - - num bap - tis - - - -

258

S. tis - - - - ma in re - - - - mis - si - o - nem pec -

A. ma in re - mis - si - o - nem pec - - - - ca - to - -

T. mis - si - - - o - nem pec - ca - - - to - - - - rum

B. ma in re - mis - si - o - nem pec - - - - ca - to - - rum

261

S. - ca - to - - rum et

A. rum et ex - spe - cto re - - sur - rec - ti - o - nem

T. Et

B. et ex - - - - spe - - - - cto

264

S. ex - spe - cto re - - sur - re - cti - o - nem mo - - - tu -

A. mor - - - - tu - -

T. ex - - - -

B. re - - sur - rec - ti - o - nem mor - tu - o - - rum, mor - - - -

267 (♯)

S. o - - - - rum et vi - tam ven - tu - ri se - cu

A. o - rum et vi - tam ven

T. spe - cto re - sur - rec - ti - o - nem mor - tu - o - rum

B. - tu - o - - - - rum et vi - tam ven - tu - - - -

270

S. li. A - - - -

A. tu - ri se - cu - li, se - cu - li.

T. et vi - - tam ven - tu - ri se - - cu - li. A - - -

B. ri se - cu - - - - li A - - - -

274 (♯)

S. - - - - - men.

A. A - - - - - men.

T. - - - - - men.

B. - - - - - men.

IV. Sanctus

$\text{♩} = 66$

Soprano

Alto

Tenor

Bass

San - - - - ctus, san - - - - ctus san -

S.

A.

T.

B.

ctus, san - - - - ctus, - - - - ctus sanc - - - - ctus, san - - - - ctus, san - - - - ctus, san -

S.

A.

T.

B.

tus, san - ctus do - mi - nus, do - - - - tus, san - - - - ctus do - mi - ctus do - mi -

14

S. *ctus* do - - mi - - - nus

A. - - - - - mi - nus, do - mi - nus, do - mi -

T. do - mi - nus, do - mi - nus de - - -

B. nus de - us do - mi - nus de - us, de - - - -

18

S. de - - - -

A. nus de - - - - us sa - - -

T. us sa - - -

B. us sa - - - ba - oth, sa -

22

S. us sa - - - ba - - - oth.

A. ba - oth, sa - ba oth.

T. ba - oth.

B. ba - oth.

Pleni Sunt Coeli

27 $\text{♩} = 52$

S.
 A.
 B.

ple - - - - - ni sunt

31

S.
 A.
 B.

ni sunt coe - - - - li

ni sunt coi - - - - li et

sunt coe - - - -

35

S.
 A.
 B.

et ter - - - -

ter - - - - ra, et ter - - - - ra, et ter -

li, sunt coe - - - - li,

39

S.
 A.
 B.

ra, et ter - - - -

ra, et ter - - - -

et ter - - - -

43

S. *ra, ter - ra glo - ri -*

A. *ra et ter -*

B. *ra, et ter -*

46

S. *a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,*

A. *ra glo - ri - a, glo - ri - a tu -*

B. *ra glo - ri - a, glo -*

49

S. *glo - ri - a, glo - ri - a tu - a.*

A. *a, glo - ri - a, glo - ri - a tu - a.*

T. *8*

B. *ri - a, glo - ri - a, glo - ri - a tu - a.*

Osanna

54 $\text{♩} = 80$

S. O - - san - - - - -

A. - - - - -

T. O - - san - - - - - na, o - san - - - - -

B. O - - san - - - - -

60 na, o - san - - - - - na, o - san - - - - -

A. O - - san - - - - - na,

T. - na, o - san - - - - - na, o - san - - - - -

B. - na, o - san - - - - -

66 - - - - - na, o - san - na,

A. o - - san - - - - - na,

T. - - - - - na, o - san - - - - - na

B. - - - - - na, o - san - - - - -

72

S. *o - - - san - na, o - san - - - na* in

A. *o - - san - - - na*

T. *in ex - cel - - -*

B. *na, o - san - - - na in*

79

S. *ex - cel - - sis, in ex - cel - - - sis, in*

A. *in ex - cel - - - sis.*

T. *- - - sis, in ex - - - - cel - - - - sis, in*

B. *ex - cel - - sis, in ex - - cel - - - - - - - -*

86

S. *ex - cel - - - sis.*

A. *ex - cel - - - sis, ex - - - - cel - sis.*


T. *ex - cel - - - sis, ex - - - - cel - sis.*

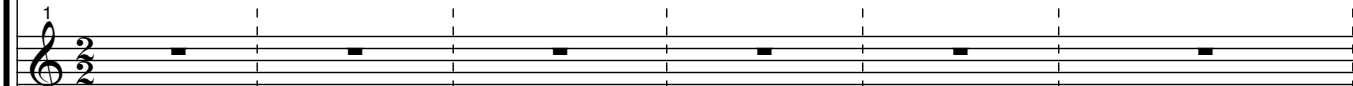
B. *- sis, in ex - cel - sis, ex - - cel - sis.*


Benedictus

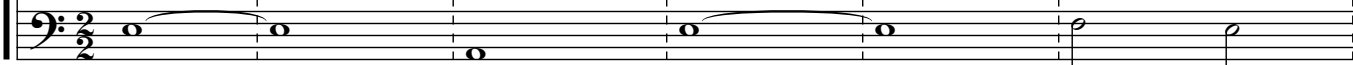
♩ = 66

1


S. 

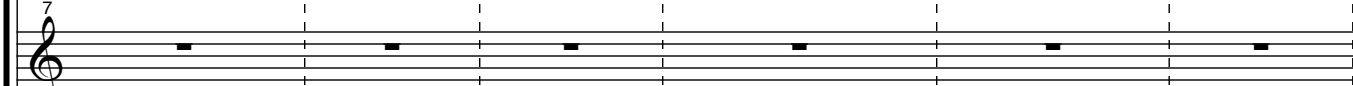
A. 


T. 
Be - ne - - - - - di

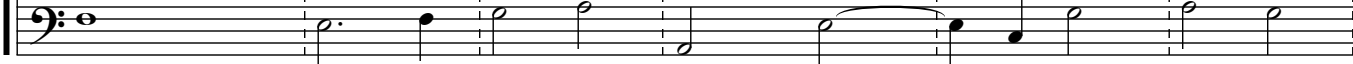
B. 
Be - - - - - ne - - - - - di

7

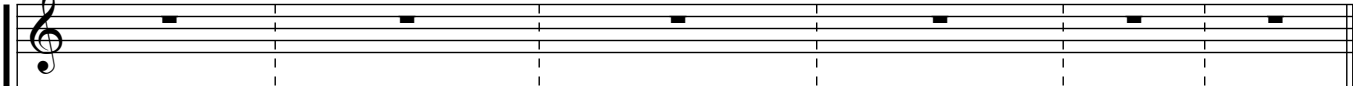
S. 

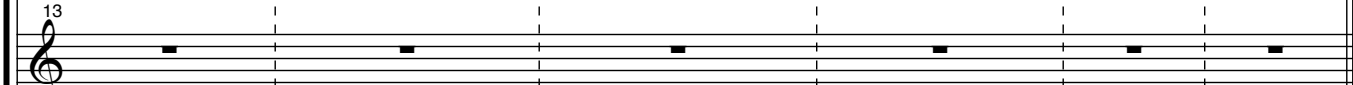
A. 


T. 
- - - - - ctus, be - ne - di - - - - - tus,


B. 
- - - - - ctus, be - ne - - - - - di

13

S. 

A. 

T. 
be - - - - - ne - di - - - - - ctus

B. 
ctus, be - ne - di - - - - - ctus

19

S. *qui ve*

A. *qui ve*

T.

B.

26

S. *nit*

A. *nit, qui ve nit*

T.

B.

34

S.

A.

T. *in no - mi - ne*

B. *in no - mi - ne*

40

S.

A.

T.

B.

47

S.

A.

T.

B.

do

do

52

S.

A.

T.

B.

mi ni.

mi ni.

59 $\text{♩} = 80$

S. *O - san - na in ex - cel - sis,*

A.

T. *O - san - na in ex - cel - sis, in ex - cel - - -*

B. *O - san - na in ex -*

65

S. *in ex - cel - - - - sis, O - san - na in ex -*

A. *O - - - san - na in ex - cel - - - - sis,*

T. *- sis, in ex - cel - sis, ex - cel - - - sis, O - san - na in*

B. *cel - sis, in ex - cel - - - - sis, O - san - na*

71

S. *cel - sis, O - san - na in ex - cel - - sis, O - san - na*

A. *O - - - san - na in ex - cel - - - - sis,*

T. *ex - cel - - - sis, O - san - na, O - san - na,*

B. *in ex - cel - sis, O - - - - san - na in ex - cel - sis,*

77

S. *in ex - cel - sis, in ex - cel - sis, O -*

A. *O - san - na in ex - cel - sis,*

T. *in ex - cel - sis, in ex - cel - sis, O - san - na in*

B. *ex - cel - sis, O - san - na in ex - cel - sis, O -*

84

S. *- - - san - - - na, O - - - - san - - - na*

A. *O - - - - san - na in ex - cel - -*

T. *ex - cel - sis, O - san - - na in ex - cel - -*

B. *san - na in ex - cel - sis, O - san - na, O - - san - na*

90

S. *in ex - - - cel - - - sis, in ex - cel - - - - - sis.*

A. *sis.*

T. *sis, O - san - na in ex - cel - - - - - sis.*

B. *in ex - cel - sis, in ex - cel - sis, ex - - - cel - sis.*

V. Agnus Dei

$\text{♩} = 68$

Soprano
Alto
Tenor
Bass

Ag - nus
Ag - nus de - - - - -
Ag - nus de -
Ag - nus de - - - - - i

S.
A.
T.
B.

de - - - - - i ag - - - - - nus de -
i, ag - nus de - - - - - i, ag - nus de - i, ag - nus de -
i qui tol - lis pec - ca - ta
qui tol - lis pec - ca - ta mun - - - - -

S.
A.
T.
B.

- - - - - i qui tol - lis pe - ca - ta mun - - - - - di
- - - - - i, qui tol - lis pe - ca - - - - - ta mun - di, qui
mun - - - - - di
- - - - - di, qui tol - lis pec - ca - ta mun - di, mun - di

17

S.

A.

tol - - - - - lis pec ca - - - - - ta mun - di mi -

T.

mi - - - - - se - re - - - - -

B.

mi - se - re - - - - - re, mi - - - - - se - re - - - - -

21

S.

mi - se - - - - - re - re

A.

se - re - - - - - re, mi - se - re - re, mi -

T.

re no - - - - - bis, mi - se - re - re no -

B.

re no - - - - - bis, mi - se - re - re no - - - - -

25

S.

no - - - - - bis.

A.

se - re - - - - - re no - bis.

T.

bis.

B.

- bis, mi - - - - - se - re - re no - - - - - bis.

31
S. Ag - nus de - -
A. Ag - nus

37
S. - i ag - nus de - - i, ag - nus de - - - i,
A. de - - - i, ag - nus de - - i, ag - nus de -

43
S. qui tol - - - - lis, qui tol - - - -
A. - - - i, qui tol - - - - lis,

49
S. lis pec ca - - - - ta mun - - - -
A. qui tol - - - - lis pec - ca - - - - ta mun -

55
S. - - - di mi - - se - re - re
A. - - - di mi - - se - re - re

61
S. no - - - -
A. no - - - -

66
S. bis, no - - - - bis.
A. no - - - - bis.

72 $\text{♩} = 52$

S.

A. Ag - nus de - i, ag - nus de -

T. Ag - - - nus de - - - - - i,

B. Ag - nus de - - - - - i, ag - nus de - - - - -

77

S. Ag - - - - -

A. - - - - - i, Ag -

T. ag - - - nus de - - - - - i,

B. - - - - - i, ag -

84

S. - nus de - - - - -

A. - - - - - nus de - - - - -

T. ag - - - - - nus de - - - - -

B. - nus de - - - - - i, ag -

90

S.

A.

T.

B.

i, ag - - - nus de - - -

- nus de - - - i qui tol - lis pec - ca -

96

S.

A.

T.

B.

i qui tol - lis pec - ca - ta mun - di,

qui tol - - - - lis qui tol -

- - - i qui tol - lis pec - ca - - - ta

- - - ta, qui tol - lis

102

S.

A.

T.

B.

qui tol - lis pec - ca - ta mun -

lis pec - ca - ta mun - - -

mun-di, qui tol-lis pec ca - ta mun - di

pec - ca - ta mun - di, mun - - - -

108

S. di, qui tol - lis pec - ca - ta mun

A. di, mun di

T. di, qui tol - lis pec - ca - ta mun - di, qui tol - lis

B. di, qui tol - lis pec - ca - ta mun - di, do -

114

S. di, qui tol - lis pec - ca -

A. do - na no bis pa - cem, do - na no bis pa - cem, do -

T. pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun -

B. na no - bis do - na no - bis pa - cem, do - na

120

S. - ta mun - di, qui tol - lis pec - ca -

A. na no - bis pa - cem, do - na no - bis pa -

T. di, do - na no - bis pa - cem, do - na no - bis

B. no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem, do -

126

S. *ta mun - - - di do - na no -*

A. *cem, do - na, do - - na, do na no - bis pa - cem, do - na no -*

T. *pa - cem, do - na no bis pa - cem, do - na no - bis pa - cem,*

B. *na no - bis pa - cem, do - na no - bis pa - cem, do - na no -*

132

S. *bis pa - cem, do - na no - bis pa - - - - - cem.*

A. *bis pa - cem.*

T. *do - na no bis pa - cem, do - na no bis pa - cem.*

B. *bis pa - - - cem, pa - cem, do - na no - bis pa - cem.*