

Anonymous

Missa Caput

Edited by Alejandro Enrique Planchart



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Notes

Sources. All except Coventry in white and black notation, Coventry in black and red notation.

Coventry, The Coventry Corporation, MS A 3, copied ca 1450, perhaps near Ely, fols. 1r-1v, Agnus 1-2 (tenor and contratenor), Agnus 3 (superius and tenor 2). Ascription, if any, lost.

London, British Library, Additional MS 54324, copied ca. 1460-65, perhaps in London, fols. 6r-6v, Kyrie (section 1, contratenor and tenor 2 on 5r; section 2, superius and tenor). Ascription, if any, lost.

Lucca, Archivio di Stato, MS 238, copied ca. 1460 in Bruges by a certain Waghe or Waghès, fols. 17v-20v, Kyrie, Gloria, section 1, superius and tenor; section 2, contratenor and tenor; Agnus 1-2, superius and tenor, Agnus 3. Anonymous.

Trento, Biblioteca Capitolare, MS B.L. (= Trent 93), copied ca. 1453 in southern Germany, fols. 126r-128r, 236v-238r, 297v-299r, Gloria, Credo, Sanctus. Anonymous

Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciale, MS 1375 (= Trent 88), copied ca. 1460 in Trento by Johannes Wiser, fols. 31v-35r, Kyrie and Agnus. Duffay.

Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciale, MS 1376 (= Trent 89), copied ca. 1463-65 in Trento by Johannes Wiser, fols. 246r-256r. Duffay (ascription erased but readable).

Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciale, MS 1377 (= Trent 90), copied ca 1453-57 (partly from Trent 93) in Munich and Trento by Johannes Wiser, fols. 96r-98r, 168v-170r, 228v-230r. Anonymous.

The present work is probably one of the most important and influential works of the fifteenth century. It was composed in England perhaps ca. 1445 and came to be known in the continent not long after. The earliest continental copy for it, Trent 93, dates from around 1453,¹ and I have postulated that the group of English masses, beginning with *Caput*, copied in that manuscript, probably formed part of the repertory of ordinary of the mass copied by Symon Mellet for the cathedral of Cambrai in 1449, and that copies of it were probably known at Cambrai by 1447.² The reason for this is based on the observation of Rob Wegman, that the four-voice texture of the *Caput* mass produced a virtual revolution in the way fifteenth-century composers approached the writing both of cantus firmus masses and of the four-voice texture itself.³ It is by now well known that Ockeghem's *Caput* mass, Petrus de Domarto's *Spiritus almus* mass, and Du Fay's *Se la face ay pale* mass are in all kinds of ways these composers' reaction to the new texture of the English *Caput* mass, a texture that was retained in the *L'homme armé* masses of Du Fay and Ockeghem and *mutatis mutandis* in Obrecht's own *Caput* mass as well as a host of other works from the 1450s to the 1470s. But the earliest continental work where one can hear the *Caput* texture (and in a startlingly close imitation at that) is Du Fay's motet *Fulgens iubar ecclesiae dei*, which was probably composed in early 1447.⁴ The copies at Cambrai, like the early copies in Trento, probably did not include the long Kyrie with its Latin verses. The Kyrie apparently reached Cambrai only with Ockeghem's visit to Du Fay in the spring of 1463, since a few months later the accounts of the fabric of the cathedral record a payment to Symon Mellet for copying the Kyrie of the *Caput* mass on two bifolia, exactly the number of leaves that this very long movement takes in every surviving copy.⁵

¹ Peter Wright, "Johannes Wiser's paper and the copying of his manuscripts," *I codici musicali trentini: Nuove scoperte e nuovi orientamenti della ricerca*, ed. Peter Wright (Trento: Servizio Beni Librari e Archivistici, 1996), 31-53.

² Alejandro Enrique Planchart, "Institutional Politics and Social Climbing Through Music in Early Modern France," (forthcoming).

³ Rob Wegman, "Petrus de Domarto's Missa Spiritus almus and the Early History of the Four-Voice Mass in the Fifteenth Century," *Early Music History* 10 (1991), 235-304.

⁴ Alejandro Enrique Planchart, "Notes on Guillaume Du Fay's Last Works," *The Journal of Musicology* 13 (1995), 55-72.

⁵ Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," *Journal of the American Musicological Society* 28 (1975), 175-229.

The connection of the mass with Cambrai early on probably explains why in the 1460s the work was ascribed to Du Fay in two of the Trent codices, although it is also true that Wiser, in the later of the two manuscripts, canceled the ascription, probably upon receiving better intelligence on the work. It is actually most likely that, as Reinhard Strohm suggests, the mass reached the continent from the first as an anonymous work.⁶ All attempts to ascribe it to a known composer are unsatisfactory; a few scholars (though not in any published material) have suggested John Dunstaple, but the work is very different in its melodic and rhythmic drive from anything we have of his music. It points towards the kinds of writing one finds in the late work of Frye, although it is clearly a work of an older composer. To put it bluntly, the *Caput* master, if this work is any indication, was one of the finest composers of his generation in Europe and the best English composer in the first half of the fifteenth century.

The ascription to Du Fay was taken at face value by modern scholarship until a series of studies by Margaret and Ian Bent, Thomas Walker, and myself, building upon Strohm's discovery of the manuscript Lucca 238, removed it from the canon of Du Fay's works.⁷ This prompted a reevaluation of both the development of Du Fay's late style and of the extent of English influence on continental music during the middle decades of the fifteenth century.

The cantus firmus of the mass remained unidentified until 1950, when Manfred Bukofzer published a seminal study of the *Caput* masses of "Dufay," Ockeghem, and Obrecht, showing that the cantus firmus was the final melisma of the antiphon *Venit ad Petrum* sung in France and England during the *mandatum* ceremony on Maundy Thursday.⁸ Bukofzer also unwittingly planted the first seeds of doubt about Du Fay's authorship of the work with his discovery of a copy in MS Coventry A 3.⁹

There have been five modern editions of the work, all of them published when the mass was thought to be by Du Fay and before the discovery of London 54324 and Lucca 238, the only sources that give an accurate picture of how the Latin verses of the Kyrie were originally set to the music.¹⁰ The earliest of these appeared in 1912 and the last in 1971.¹¹ In all of these the lower voices were considered to be "instrumental" or at best vocalized, and only the upper voices were provided with text. The two English sources for the mass, although fragmentary, give us a glimpse of a different tradition, although in the London manuscript the Kyrie text in the lower voices has been set

⁶ Reinhard Strohm, *Music in Late Medieval Bruges* (Cambridge: Cambridge University Press, 1983), 124.

⁷ Margaret and Ian Bent, "Dufay, Dunstable, Plummer – A New Source," *Journal of the American Musicological Society* 22 (1969), 394-429; Thomas Walker, "A Severed head: Notes on a Lost English *Caput* Mass," Abstracts of Papers Read at the Thirty-Fifth Annual Meeting of the American Musicological Society, Saint Louis, 1969. N. P.: American Musicological society, 1969; Alejandro Enrique Planchart, "Guillaume Dufay's Masses: Notes and Revisions," *The Musical Quarterly* 58 (1972), 1-23; Reinhard Strohm, "Ein unbekannter Chorbuch des 15. Jahrhunderts," *Die Musikforschung* 21 (1968), 40-42.

⁸ Manfred Bukofzer, "*Caput*: A Liturgico-Musical Study," *Studies in Medieval and Renaissance Music* (New York: W. W. Norton, 1950). 317-310. At the time of Bukofzer's writing most sources of *Venit ad Petrum* with the *Caput* melisma known were English Sarum use manuscripts. Since then a considerable number of French sources, particularly Parisian ones, and a very early Aquitanian manuscript, Paris, Bibliothèque Nationale, *fonds latin*, MS 903 (a Gradual from St. Yrieix) have been found that transmit the antiphon as well.

⁹ Manfred Bukofzer, "*Caput redivivum*: A New Source for Dufay's *Missa Caput*," *Journal of the American Musicological Society* 4 (1951), 97-110.

¹⁰ The versions in Trent 88 and Trent 89 eliminate the last three invocations and simply give incipits for the first six more or less evenly divided between the two sections of the movement. A discussion of the English distribution of Latin verses in English polyphonic Kyries appears in Alejandro Enrique Planchart, "Fifteenth-Century Masses: Notes on Performance and Chronology," *Studi Musicali* 10 (1981), 3-29.

¹¹ Guido Adler and Oswald Koller, eds., *Sechs Trienter Codices, dritte Auswahl*, Denkmäler der Tonkunst in Österreich 28 (1912), (Vienna: Artaria. R Graz: Akademische Druck und Verlagsanstalt, 1959-1960); Lawrence Feininger, ed., *Missa Caput auctore Guilielmo Dufay. Cum aliis duabus missis anonymis Veterem hominem et Christus surrexit eidem auctori adscribendis*, Monumenta polyphoniae liturgicae Sanctae Ecclesiae Romanae. Series I, Vol. 2, fasc 1 (Rome: Societas Universalis Sanctae Caeciliae, 1951), Heinrich Bessler, ed. *Guglielmi Dufay Opera Omnia*, Corpus Mensurabilis Musicae 1, Vol. II (Rome: American Institute of Musicology, 1960), Alejandro Enrique Planchart, ed. *Missae Caput*, Collegium Musicum, Ser. 1, No. 5 (Yale University: Department of Music, 1964), Guillaume Dufay, *Missa Caput*, ed. Gabor Dárvas (Budapest: Editio Musica, 1971).

by breaking not only the ligatures but occasionally some of the longer notes as well, which probably is not part of the original conception of the work.

The present edition is intended to be a practical performance edition. It is performed based upon the versions in Trent for much of the work, since Coventry, Lucca, and London are fragmentary, but the sources have been collated anew and the best readings have been adopted. The complete filiation of the sources except for Lucca 238 and London appears in Planchart, *Missae Caput*, but this must be read in conjunction with the filiation study offered by Strohm in an essay on the sources for the mass, which is probably the most insightful essay on its transmission.¹ A good number of proposed emendations to the text in the Trent codices in my edition of 1964 were supported by the text in Lucca 238, although this source is not entirely free of errors. One or two small emendations of the musical text have been added here, the most important one in measures 163-4 of the contratenor in the Kyrie. The corrupt passage at the very end of the mass has been reworked as well.

The text underlay in the Kyrie follows what can be seen in the superius in London and Lucca, which serve as a guide to the distribution of the Latin verses, which following an established English tradition are distributed with five verses in part 1 and four in part 2. Beginnings and endings of text phrases have been adjusted, not only in the Kyrie but in all other movements to coincide with important articulations in the music. Occasional repeated notes on the same syllable are used since this would have been familiar to any musician who sang plainsong most of the time. In addition occasional text repetitions are used in the Sanctus and the Agnus, again in order to make the phrasing of the music clear. In these repetitions common rules of oratory and rhetoric were used to decide what to repeat. In texting the lower voices the general approach that can be seen in the Coventry manuscript, not only in the fragment of *Caput* but in the fragments of the mass *Tu es Petrus*, which is a close contemporary of *Caput* and for which Coventry transmits part of the Gloria and Credo, was followed. The lower voices not always have a complete text phrase (e. g., *Laudamus* instead of *Laudamus te*) but for those phrases that were not eliminated in the setting itself (as is the case with some of the clauses of the Credo) the complete phrase is clearly audible in the polyphony. I made an effort to have the voices declaim the text as simultaneously as possible. This may or may not be something that fifteenth-century composers, singers, or congregations expected, but it is something that helps the modern listener to make sense of the phrasing and the structure of the music and helps with the intonation as well.

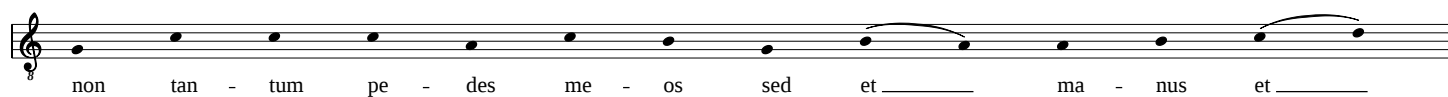
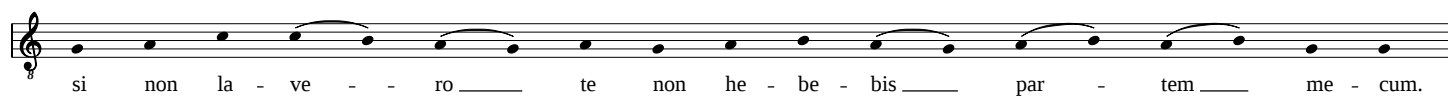
The mass works quite well with sopranos in the superius, a combination of altos and tenors in the two middle voices, and baritones and tenors in the second tenor. A male ensemble with falsettists, male altos, tenors, and baritones will be closer to the sound of a fifteenth-century ensemble, but not that much close as to justify the exclusion of the majority of the human race from singing this music. English and north French cathedrals, where this music was most often sung at the time probably used more than one singer on a part in the performance of large festal works such as this mass (in the case of Du Fay's masses this is made obvious by the fact that in all his late masses every part except the tenor, and some times even the tenor, has a divided note here and there, and such divided notes are also frequent in the English repertory as well), but an ensemble larger than about twelve singers would make singing the work at a reasonable tempo a very difficult proposition. The mass probably was meant to be sung entirely *a-cappella*, although the two tenors could be doubled by an organ (something that might have been done in the establishment for which Lucca 238 was copied). Given the tessitura of the tenor, singing the mass with the A at 415 HZ appears to help both the stamina of the singers and the intonation of the ensemble.

The entire mass has been transcribed at a 2:1 reduction, where the original semibreve is rendered as a half note throughout. This gives a better picture of the notational shape of the work than either Besseler's edition of my own earlier edition, where the sections in $\bigcirc$ were rendered with a 2:1 reduction and those in $\bigcirc$ with a 4:1 reduction. At the time the shift in reduction was thought to reflect better the tempo relationships in the mass. Each movement has two sections, one in $\bigcirc$ and the other in $\bigcirc$, each with a full statement of the long cantus firmus. Following a long but imprecisely documented English tradition, three semibreves in $\bigcirc$ are replaced by four in $\bigcirc$, an acceleration of the tempo that caused the duple meter sections to be copied with ♩ in Trent 93 and Trent 90. Still, the increased rate of reduction had the effect of making the sections in $\bigcirc$ look fussier, and this can be often heard in many of the early recordings of the work. Most performances of this music usually take inordinately slow tempos that do not allow the phrasing to be heard clearly and worse, allow no distinction between what is the basic melodic line and what is an ornament. I would suggest a tempo of MM 84 to 96 to the semibreve for the sections in $\bigcirc$ and MM 112 to 128 for the sections in $\bigcirc$.

¹ "Quellenkritische Untersuchungen und der Missa 'Caput'," *Quellenstudien zur Musik der Renaissance 2. Datierung und Filiation von Musikhandschriften der Josquin-Zeit*, ed. Ludwig Finscher. Wolfenbütteler Forschungen 26 (Wiesbaden: Harrassowitz, 1984), 153-176

Venit ad Petrum

British Library, MS Harley 2942, fols. 48r-48v



Missa Caput

Deus creator omnium

Anonymous

Superius

De - us, cre - a - - tor om - ni - um, tu The - os

Contratenor

De - us, cre - a - - tor om - ni - um, tu The - -

Tenor 1

Tenor 2

8

y - - - mon, no - - - stri pi - - -

- - os y - - - mon, no - - - stri pi - - e e -

15

e - - e - - - - - - -

20

- - - lei - son. Ti - bi lau - - des

- - lei - son. Ti - - - bi lau - - - des con -

Ti CAPUT - - - bi la - -

Ti - - - bi lau - -

27

con - iu - bi - lan - tes, re - gum, re - des con iu - bi - lan - tes, re

34

gum rex ma - gne, gum rex ma - gne, gum rex ma - gne, o - gum re - gum rex ma - ma - gne,

41

o - ra - mus te, e - lei - son. Laus, vir - o - ra - mus te, e - lei - son. Laus, vir - o - ra - mus te, e - lei - son.

47

son. Laus, vir - tus, pax et im - pe - Laus, vir - tus, pax et im - pe - tus, pax Laus, vir - tus, pax

54

ri - um cu - i est sem -

61

per si - ne fi - ne, e - lei - son.

68

lei son. Chri - ste, son. Chri -

74

pa - tris al - mi rex u - ni - ce, pa - tris al - mi

80

na - te, co - ae - - ter - - ne, e - - lei - - - -

tris al - mi na - te, co - ae - ter - - ne, e - - lei - - - -

na - te, co - ae - ter - - - - ne, e - - lei - - - -

na - te, co - ae - ter - - - - ne, e - - lei - - - son.

87

son. Qui per - - di - tum ho - mi - - nem sal - -

son, e - lei - son. ____ Qui per - - di - tum ho - mi - -

son. ____ Qui ho - - mi - - nem

Qui per - - - - di - - tum ho - mi - - nem sal -

93

vas - - - ti de mor - - - te red - - dens ____

nem sal - vas - ti de ____ mor - - te red - dens

sal - - - - vas - - ti red - -

vas - - - ti ____ de ____ mor - te red - - - -

99

vi - - tae, e - - - lei - son. ____

vi - - tae, e - - - lei - son. ____

- dens vi - - tae, e - - - lei - - - son. ____

dens ____ vi - - tae, e - lei - - - son. ____

106 C

Ne pe - - - re - - -

116

ant pas - - - cu - ae o - - - ves tu - - -

126

ae, Ie - su pas - - - tor

136

bo - ne, e lei -

146

son. Con - - - so - - - la - - - tor

son. Con - - - so - - - la - - - tor

Con CAPUT - - - so - - - la - - - tor spi - - -

Con - - - so - - - la - - - tor

156

spi - - - ri - tus, sup - - - pli - ces

spi - ri - - tus, sup - pli - ces, sup - - - pli - - ces

- - - ri - - tus, sup - - - pli - ces y - -

spi - - - ri - - tus, sup - pli - - ces

166

y - - - mas te ex - o - ra - - -

y - - - mas te ex - o - ra - - - mus, ex - o - -

- - - mas te ex - o - - ra - - -

y - - - mas te ex - o - - ra - - - mus,

176

mus, e - - - lei - son, e - lei - son. e -

ra - - - mus, e - - - lei - son, e - - - lei - -

mus, e - - -

e - - -

186

lei son. Vir tus nos
son, e lei son. Vir tus
lei son.
lei son.

196

stra, do mi ne,
no stra, do mi ne, at
at que

206

in ae ter num,
que sa lus nos tra in ae
in ae ter
sa lus nos tra in ae

216

e lei son. Sum me de
ter num, e lei son. Sum me
num, e lei son. Sum me
ter num, e lei son. Sum me

224

us et bo - ne, vi - tae do -

de - us et bo - ne, vi - tae do -

de - us et bo - ne, vi - tae do -

de - us et bo - ne, vi - tae do -

232

na no - bis tri - bu - e mi -

na no - bis tri - bu - e mi -

na no - bis tri - bu - e mi -

na no - bis tri - bu - e mi -

240

mi - ser - tus nos tri - que tu di -

mi - ser - tus nos tri - que tu di -

mi - ser - tus nos tri - que tu di -

mi - ser - tus nos tri - que tu di -

248

gne - ris e lei son.

di - gne - ris e lei son.

gne - ris e lei son.

di - gne - ris e lei son.

Et in terra

Superius

Contratenor

Tenor 1

Tenor 2

Et in terra pax ho mi

Et in terra pax ho

7

ni bus bo

mi ni bus bo

13

nae vo lun ta tis. Lau

nae vo lun ta tis.

Lau CAPUT

Lau da

19

da mus te. Be ne di ci

Lau da mus te. Be ne di ci

da mus te. Ad

mus Be ne di ci mus

25

mus te. Ad o - - ra - - mus te. Glo - ri - fi - ca

mus te. Ad o - - ra - - mus Glo - - ri - fi - ca - -

- - - o - - - ra - - mus te. Glo -

Ad o - - - - - ra - - mus Glo - ri - - -

31

- - - mus te. Gra - - - ti - as

- - mus te. Gra - - - ti - as

ri - - - fi - ca - - - mus Gra - - -

- - fi - ca - - - mus te. Gra - - - ti - -

37

a - gi - mus ti - - - bi prop

a - gi - mus ti - - bi, ti - - - bi

ti - as a - - gi - mus ti - bi prop - -

- - - as a - gi - mus ti - - bi prop - -

43

- - ter ma - - gnam glo - - - ri - am

prop - ter ma - - - gnam glo - - - ri - am

ter ma - - gnam glo -

ter ma - gnam

49

tu - - - am, Do - mi - ne De - - us,

tu - am, Do - mi - ne De - - -

ri - - am tu - - am, Do - mi - ne De - - -

Do - mi - ne De - - -

55

Rex cae - les - tis,

- - - us, Rex cae - les - - tis, De - - -

- - us, Rex cae - les - - tis,

- - us, Rex De - - - us

61

om - ni - po - - tens. Do

us Pa - - ter Do

om - ni - po - - tens. Do - mi -

Pa - - - ter Do - mi -

67

Do - mi - ne Fi - - li u - ni - ge - ni - te

- - mi - ne Fi - - li u - ni - ge - ni - te Ie - su

ne Fi - - li u - - ni - ge - ni - - te

ne u - ni - - ge - - ni - - te Ie -

73

Ie - su Chri - ste. Do - mi -

Chri - ste, Ie - su Chri - ste. Do - mi -

Ie - su Chri - ste

su Chri - ste.

79

- mi - ne de - us, a - gnus de - i,

ne de - us, a - gnus de - i,

a - gnus de - i,

a - gnus de - i, fi

85

fi - li - us pa - tris.

fi - li - us pa - tris.

fi - li - us pa - tris.

li - us pa - tris.

91 C

Qui tol - lis pec - ca - ta mun

Qui tol - lis pec - ca - ta

101

di, mi se re re, mun di, mi se re re, _____

111

mi se re re no mi se re re no

121

bis. Qui tol lis bis. Qui tol lis pec CAPUT pec

131

pec ca ta mun di, mun pec ca ta mun di, mun di, su ca ta mun di, mun di, su sci

141

di, su - sci - - - pe de - pre - -

sci - - - - - pe, su - sci - - pe de - -

di, su - sci - - - pe - - - de - pre - - - -

pe de - - pre - - - -

151

- - - ca - - ti - o - nem nos - - - tram, nos - - - - tram. Qui

pre - ca - ti - o - nem nos - tram. Qui se - - - -

- - - ca - ti - - - o - - - nem nos - - - - tram. ____

- - - ca - - - ti - - - o - - - nem nos - tram. Qui se - - - -

161

se - - - des ad dex - te - ram Pa - tris, ____ mi - se -

des ____ ad dex - te - ram Pa - tris, mi - se - - -

Qui se - - - des ad dex - - - te - ram ____ Pa - tris, mi - se - re - -

des ad dex - te - ram Pa - - - tris, ____ mi - se - re - - -

171

re - - - re no - - - bis. ____ Quo - ni - am tu so - - - lus

re - - - re no - - - bis. ____ Quo - ni - am tu so - - - lus

re no - - - bis. Quo - ni - am tu so - - - lus ____

re no - - - bis. Tu so - - - - - lus

181

sanc - tus, tu so - - lus Do - - mi - nus, tu so - -

sanc - tus, tu so - lus Do - - mi - nus, tu so - -

sanc - tus, tu so - lus Do - - mi - nus, tu so - lus

sanc - tus, tu Do - - mi - nus, tu so - -

191

lus al - tis - si - mus Ie - - su Chri - ste. Cum Sanc -

lus al - tis - si - mus Ie - su Chri - ste. Cum Sanc -

al - tis - si - mus Ie - - su Chri - ste. Cum Sanc - to

- - - lus Ie - - su Chri - ste. Cum Sanc -

201

- - to Spi - ri - tu in glo - ri - a De - i Pa - - - tris.

- - to Spi - ri - tu in glo - ri - a De - i, De - i Pa - -

Spi - ri - tu in glo - ri - a De - i - - Pa -

to Spi - ri - - tu in glo - ri - a De - - i Pa -

211

A - - - - - men.

tris. A - - - - - men.

tris. A - - - - - men.

tris. A - - - - - men.

Patrem omnipotentem

Superius

Contratenor

Tenor 1

Tenor 2

6

pa - - - - - trem ____ om - - ni

ni - po - ten - tem, fac - - to - - rem cae - li et ter -

12

si - bi - - - li - um om - ni - um et ____ in - vi - si - - bi - li -

rae, ____ vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

18

um, in - vi - si - - bi - li - um. Et in u - num Do - mi - num

um, in - vi - si - bi - li - um. Ie - sum

Ie - - - - - sum CAPUT

Et in u - num Do -

24

Ie - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la: De - um de De - o, lu - men de lu - mi - cu - la: lu - men de lu - mi -

30

i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la: De - um de De - o, lu - men de lu - mi - cu - la: lu - men de lu - mi -

36

tum an - te om - ni - a sae - cu - la: De - um de De - o, lu - men de lu - mi - cu - la: lu - men de lu - mi -

42

- um de De - o, lu - men de lu - mi - cu - la: lu - men de lu - mi - De - um de De - o, lu - men de lu - mi -

48

ne, de - - - - - um ve - - - rum

ne, De - - - - - um ve - - - rum de

ne, - - - - - de de

ne, - - - - -

54

de de - - - o ve - - - - -

de - - - - - o ve - - - - -

- - - - - o ve - - - - -

- - - - - de - - - - -

60

- - - - - ro. - - - - -

- - - - - ro. Ge - ni - tum, non fac - tum, con - sub - stan ti

- - - - - ro. - - - - -

- - - o ve - ro. Non fac - tum, con - sub - stan ti -

66

per quem om ni - a fac - - ta sunt. - - - - -

- a - lem pa - tri. per quem om - ni -

- - - - - per quem om - ni - - a fac - ta

a - - - lem pa - tri - - - - -

72

Qui prop - ter nos ho - mi - nes, et
a fac - ta sunt. Qui prop - ter nos ho - mi - nes, et
sunt. Qui prop - ter nos ho - mi - nes, et
Qui prop - ter nos ho - mi - nes,

78

prop - ter nos tram sa - lu -
prop - ter nos stram sa - lu -
et prop - ter nos tram
et prop - ter nos - tram

84

tem, sa - lu - tem de - scen -
tem, sa - lu - tem de -
sa - lu - tem, de - scen - dit
sa - lu - tem, de - scen - dit

90

dit de cae - lis.
scen - dit de cae - lis.
de cae - lis.
de cae - lis.

96 C

Et in - car - na - tus est de Spi - ri - tu Sanc - - - -

Et in - car - na - tus est de Spi ri - - tu Sanc - - - -

108

- - - - to: ex Ma - ri - a Vir - gi - ne: et ho

- - - - to ex Ma - ri - a Vir - gi - ne: et

118

- - mo fac - - - tus est. Cru - - ci - - - fi

ho - - mo fac - tus est. Cru - ci - fi - xus

128

- - xus e - ti - am pro no - - bis sub Pon -

e - - ti - am pro no - bis sub

138

ti - o Pi - - - la - - to, pas - sus et se -

Pon - ti - o - - - Pi - - - la - - to, - - - pas - sus et

148

pul - tus est. Et re - sur - re - xit.

se - pul - tus est. Et re - sur - re - xit ter - ti - a.

Et re - sur - re - xit.

Et a - scen - dit in cae -

158

Et a - scen - dit in cae - lum, se - det ad dex - te - ram pa -

di - e se - cun - dum scrip - tu - ras. Et

xit ter - ti - a di - e se - cun - dum scrip -

- lum, se - det ad dex - te - ram

168

tris. Et i - te - rum ven - tu - rus est cum glo - ri -

i - te - rum ven - tu - rus est cum glo - ri -

tu - ras. Et i - te - rum ven - tu - rus est cum glo - ri

pa - tris. Et i - te - rum ven - tu - rus

178

a iu - di - ca - re vi - vos et mor - - -

a iu - di - ca - re vi - vos et mor -

- a iu - di - ca - re vi - vos et mor -

est cum glo - ri - a iu - di - ca - re vi - vos

188

- - tu - os. Cu - ius re gni non e - rit fi - nis.

- - tu - os. Cu - ius re - gni non e - rit fi - nis. Et

- - tu - os. Cu - ius re - gni non e - rit fi - nis.

Cu - ius non e - rit fi - nis. Et

198

u - nam sanc - tam ca - tho - li - cam et a - pos - to - li -

u - nam sanc - tam ca - tho - li - cam et a - pos - to - li -

208

Con - fi - te - or

cam ec - cle - si - am. Con - fi - te - or

Con - fi - te - or

cam ec - cle - si - am. Con - fi -

218

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

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

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

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

228

pec - ca - to - rum. Et ex - spec - to re - sur - rec - ti - o - - -

pec - ca - to - rum. Et ex - spec - - - to re - sur - rec -

ca - to - rum. Et ex - - - spec - to re - - - sur - rec - ti - - -

pec - ca - to - - - rum. Et ex - spec - to re - sur - rec - ti - - -

238

nem mor - tu - - o - - - rum. Et vi - -

- - ti - o - - - - nem mor - tu - o - - - - rum. Et

o - - - nem mor - tu - o - - - rum. Et vi - tam ven -

o - - - nem pec - ca - to - rum. Et vi - - - tam ven - tu - -

248

tam ven - tu - - ri sae - cu - li. A - - - - men.

vi - - tam ven - tu - ri sae - cu - li. A - - - men. A - men.

tu - - ri sae - cu - - li. A - - - - - men.

ri sae - cu - li. A - men. A - - - - men.

Sanctus

Superius

Contratenor

Tenor 1

Tenor 2

Sanc

7

tus, Sanc

tus, Sanc

13

tus,

tus, Sanc

Sanc

CAPUT

Sanc

19

Sanc

tus, Do

tus,

tus,

tus,

49

Ple - - - - - ni sunt cae

Ple - - - - - ni sunt

Ple - ni sunt

55

cae - - - - -

cae - - - - -

61

li et ter - - - - -

et ter - - - - -

li - - - - -

67

ra glo - - - - - ri - - a,

ra, et ter - - - - - ra glo - - - - - ri -

et - - - - - ter - - - - - ra glo - - - - - ri - - a - - -

et ter - - - - - ra glo - - - - - ri - - - a - - -

73

glo - ri - a tu - a.

a, glo - ri - a tu - a.

tu - a.

tu - a,

79

O - san - na, O -

O - san - na, O - san -

O - san - na, O -

O - san - na, O - san

85

san - na in ex - cel - sis, in ex

na, O - san - na in ex - cel - sis,

san - na in

na in ex - cel - sis, in

91

ex - cel - sis.

ex - cel - sis.

ex - cel - sis.

ex - cel - sis.

96 C

Be - ne - dic

Be - ne - dic

106

tus qui ve

tus qui ve

116

nit in no mi ne,

nit in no mi ne, in no

126

in no mi ne, in no mi

mi ne, in

136

ne Do - - - - -
no - mi - - ne Do - - - - - mi - -
ne Do - - - - - mi ni, Do - - - - -
ne Do - - - - - mi ni, -

146

mi ni, in no mi ni, Do mi ni, in no mi ni, in no mi ne Do mi ni, in no mi

156

ne Do ne mi ni. O

166

The musical score for measure 166 consists of four staves. The top staff is a vocal line in treble clef with lyrics "O - san -". The second staff is a vocal line in treble clef with lyrics "O - - - san - - - - na, _____ O -". The third staff is a vocal line in treble clef with lyrics "O - san - na, O -". The bottom staff is a piano accompaniment in bass clef with lyrics "- - - san - - - - - na, O - san - - na,". The piano part features arpeggiated chords in the left hand and single notes or dyads in the right hand.

O - san -

O - - - san - - - - na, _____ O -

O - san - na, O -

- - - san - - - - - na, O - san - - na,

176

Four-part vocal setting (Soprano, Alto, Tenor, Bass) for measures 176-185. The lyrics are: na, O - san - - - - - na. The music features a mix of half and whole notes with some melodic movement in the Soprano and Alto parts.

na, O - san - - - - - na

san - - - - - na, O -

san - - - - - na, O - san - - - - - na

O - san - - - - - na, O - san - - - - - na

186

Four-part vocal setting for measures 186-195. The lyrics are: in ex - - - cel - - - sis, in ex - - - cel - - -. The music continues with similar note values and melodic lines.

in ex - - - cel - - - sis, in ex - - - cel - - -

san - - - - - na in ex - - - cel - - -

ex - cel - - - - -

in, in ex - cel - - - - -

196

Four-part vocal setting for measures 196-205. The lyrics are: sis, in ex - - - cel - - -. The music shows some chromatic movement in the Soprano and Alto parts.

sis, in ex - - - cel - - -

sis, in ex - - - cel - - - sis, in

sis, in ex - - - cel - - -

sis, in ex - cel - - - sis,

206

Four-part vocal setting for measures 206-215. The lyrics are: sis, in ex - - - cel - - - sis. The music concludes with sustained notes in the Soprano and Alto parts.

sis, in ex - - - cel - - - sis.

in ex - - - cel - - - sis.

sis, in ex - - - cel - - - sis.

in ex - - - cel - - - sis.

Agnus dei

Superius

Contratenor

Tenor 1

Tenor 2

A - - - gnus de - - -

A - - - gnus de - - -

7

i, qui tol - - -

i, qui tol - - -

13

lis

lis

pec

CAPUT

pec

19

pec - - - ca - - - ta, pec - ca - -

pec - - - ca - - - ta, pec - ca - - - ta

ca - - - ta, pec -

ca - - - ta, pec - ca - - - ta,

25

pec - ca - ta mun - ta mun - ta mun

31

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

37

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

43

bis, no - bis. bis, no - bis. bis, no - bis.

48

A - - - gnus De - -

A - - - gnus De - -

A - gnus De

54

i, qui tol - - -

i,

i, qui tol - - -

60

lis, - - -

qui tol - - lis, qui tol - - -

lis, - - -

qui tol - - lis, qui tol - - -

66

pec - - ca - - ta - - -

lis - - - pec - ca - - -

qui tol - - lis pec - - ca - - -

lis - - - pec - ca - - - ta - - -

72

mun - - - di,
 ta - - - mun - - - di,
 ta - - - mun - - - di,
 mun - - - di, mi - - -

78

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

84

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

90

- - - bis, no - - - bis.
 bis, no - - - bis.
 bis, no - - - bis.
 bis, no - - - bis.

96 C

A - - - - - gnus,

A - - - - - gnus, A - -

102

A - - - - -

108

gnus De - - - - -

gnus De - - - - -

114

i qui - - - - -

i qui tol - -

Qui
CAPUT

Qui - - - - -

120

tol - - - lis pec - - -

- - - lis pec - ca - - -

tol - - - lis pec - ca - - -

tol - - - lis pec - ca - - -

128

- - - ta, pec - - - ca - - -

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

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

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

136

- - - ta, pec - - - ca - - - ta

- - - ta, pec - ca - - - ta, pec - ca - - -

- - - ta, pec - ca - - - ta

- - - ta pec - - - ca - - - ta

144

mun - - - di, mun - - -

- - - ta mun - di, mun -

- - - di,

mun - - -

152

di, do na no

di, do na no

do na no

di, do na do na

160

bis, do na no

bis, do na

bis, do na

no bis, do

168

bis pa

no bis pa cem,

no bis pa cem,

na no bis pa cem,

176

cem, pa cem.

pa cem, pa cem.

pa cem, pa cem.

pa cem, pa cem.