

Y O R K 
E A R L Y
M U S I C
P R E S S

Andrea Gabrieli
(c.1532/3–1585)

Missa: Quando lieta sperai
from *Primus liber missarum* (1572)

(SSATTB)

Edited by Peter Seymour



in association with



THE UNIVERSITY *of York*



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(c.1532/3–1585)

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Introduction

The date of Andrea Gabrieli's death is recorded as 30 August 1585 and in the death register he is described as being 'about 52 years old'; the date of his birth is not recorded but the above information would suggest 1532/3. Until recently, he was presumed to have been born as early as 1510. Little is known of his early life beyond that he had some employment as organist at the church of San Geremia, Venice, and appears to have enjoyed the musical influence of Orlando di Lasso who probably came across Gabrieli (probably as early as 1562) on one of his frequent trips to Venice to recruit musicians for the Bavarian court in Munich where Lassus was employed in the chapel choir, eventually becoming *maestro di cappella*. Gabrieli certainly travelled with Lassus around that time and it may well be that during this period he met members of the Fugger family in Augsburg. Although his *Primus liber missarum* of 1572 (from which this mass is taken) was published in Venice, the only surviving complete set of part books is in the Augsburg Staats- und Stadtbibliothek. Various partbooks are held also in Regensburg, Bischöfliche Zentralbibliothek; London, British Library; Bologna, Civico Museo Bibliografico Musicale; Faenza, Archivio Capitolare (Duomo); and Treviso, Biblioteca Capitolare (Duomo). The present edition has been transcribed from the copy in the Staats- und Stadtbibliothek, Augsburg. Permission to use this source is gratefully acknowledged.

It seems that Gabrieli was eventually given a permanent appointment as one of the organists at San Marco, Venice, in 1566 alongside Claudio Merulo and a growing band of (now well-known) singers and instrumentalists including the Dalla Casa brothers and Bassano. All these were encouraged, and expected, to compose also. Apart from composing music for the ostentatious special occasions at San Marco (a role which Andrea's nephew, Giovanni, took over on his uncle's death) his fame is greater as a composer of secular madrigals and of instrumental music. However, he also provided a considerable corpus of everyday music for the church's year aimed partly at the needs of the surrounding churches and partly for use in San Marco on days other than the great feasts. The influence of Adrian Willaert in establishing a fine teaching as well as performing tradition at San Marco should not be underestimated, nor, for Gabrieli, the influence of Lassus with whom he worked in Munich. At the same time, however, we should not overlook Andrea's role in the establishment of the international status of native Venetians after the dominance of Netherlandish composers. His popularity as a composer is clear from the numerous reprints of his compositions well into the seventeenth century, not only in Italy but also in Germany and in the Low Countries. His pupils included his nephew Giovanni, Zacconi, Hassler and Aichinger.

Publications of sacred music during Gabrieli's lifetime include a 1565 collection for five voices, *Sacrae cantiones, liber primus*; *Primus liber missarum* (1572) in six parts; *Ecclesiasticarum cantionum omnibus sanctorum solemnitatibus deservientium liber primus* (1576); *Psalmi Davidici, qui poenitentiales nuncupantur* for six voices and instruments (1583); and *Concerti di Andrea e di Gio. Gabrieli...continenti musica di chiesa, madrigali, & altro...libro primo* 6–8, 10, 12 and 16 voices and instruments (1587). There were also numerous publications in anthologies before and after his death. The 1572 *Primus liber missarum* contains four settings: the present Missa 'Quando lieta sperai'; Missa 'Vexilla Regis'; Missa 'Ove ch'io posi'; and Missa 'Pater peccavi'. The scoring is, respectively: SSATTB; SATTB; STTTTB (based on a transposition down a 4th); and SSATBB. The collection was published, in partbooks, in Venice by the sons of Antonio Gardano with the title: *Primus liber missarum sex vocum Andree Gabrieli divi Marci organo prepositi* and dedicated to "Carolo Austriae Archiduci excellentissimo" ("Charles, Archduke of Austria").

The 'Quando lieta sperai' setting is a parody mass based on Cipriani Rore's (or, just possibly, Cristóbal de Morales¹) 5-part madrigal of 1549 to a sonnet text by Emilia Anguisciola. The popularity of the original setting is apparent in that there are parody settings also by Philippe de Monte and Orlando di Lasso. Rore had also been a singer at San Marco under Willaert and was proposed as the latter's successor as *maestro di cappella* in 1563.

¹ The setting of *Quando lieta sperai* appears also in lute tablature in the second edition of Vincenzo Galilei's *Fronimo Dialogo...*, Venice, 1584; in the table of contents there is the inscription "di Morales".

Performance information

Pitch

In the latter part of the sixteenth century various pitches were in regular use. In Italy, many organs were tuned a semitone sharp (ie $a' = 464$ Hz) of modern concert pitch which was the most common pitch (referred to as *mezzo punto*) for wind instruments such as cornett. However, it was not uncommon for organists to transpose down a tone when performing only with singers (or perhaps with string instruments which would be tuned down as necessary); this lower pitch, a semitone below modern concert pitch was called *tuono corista*. This edition presents the music at the printed pitch in order avoid remote key signatures. Zarlino, in his *Dimostrazioni harmoniche* (Venice, 1571), indicates the popularity of quarter- and sixth-comma mean-tone temperament and this certainly works well in Gabrieli's setting.

Scoring

Information about the number of singers at San Marco is very clearly documented. By 1550, twenty-two singers are recorded and, from the hiring lists of the procuratori, we can see that there was a greater ratio of voices, falsettists or castrati, on the top part. It seems that most of the polyphony in Venice was performed with two or more singers to a part. After Willaert's death in 1562 the numbers of both singers and instrumentalists was increased; Ongaro² reports that the choir was of a size "often numbering close to 30 singers". The use of *organo seguente* would be in line with contemporary practice. Organists often worked from an open score adjusting the texture to facilitate keyboard performance and according to the needs or skills of the singers.

Pronouncing music texts from Sixteenth Century Venice

(Dr Alison Wray, Cardiff University, November 2002)

In Gabrieli's time, our modern notion of a standard 'Italianate' pronunciation of Latin would have been a puzzle. One reason is that there was nothing 'standard' about the linguistic situation across the many independent states into which Italy was then divided. A second reason is that, although the Renaissance had uncovered much information about how Latin was pronounced in the classical period, the prevailing cultural practice in the church context was to pronounce Latin as an extension of one's own language. This meant, at the very least, that Venetian Latin would have been sung with a Venetian accent. It probably also means that the way the letters were read off the page would have conformed to the letter-sound correspondences of the Venetian dialect rather than, say, the Florentine Italian of Dante (destined to be adopted as standard Italian in the Nineteenth Century) or the Italian spoken in Rome.

The modern performer of Gabrieli's music has a simple choice. Historical accuracy would require that the Latin text be given the features appropriate to the Sixteenth Century Venetian context. To give just one or two examples, the vowels *e* and *o* would be pronounced as [ɛ] and [ɔ] respectively, not [e] and [o] (the symbols are those of the International Phonetic Alphabet). The letters *g* and *c* before *i* and *e* would not be the usual Italianate Latin [dʒ] and [tʃ] but [j] and [c] and the letter *x* as in *rex* would be [cs] instead of [ks]. To the modern ear the sounds would seem to be made with a fairly relaxed mouth, and a lot of hiss. The adoption of such a pronunciation really is not for the faint-hearted, and requires the advice of an expert. This is because the sounds of a language operate as a system, and unless they are *all* in the right place, the effect will not only be bizarre and implausible to the ear, but also extremely difficult to sustain and to keep uniform across all the singers. Furthermore, pronunciation is a major potential distraction to performers. Anything that is, ultimately, detrimental to the quality of the presentation of the music must be viewed as a bad idea.

The alternative is to embrace the modern Italianate pronunciation. This is less of a compromise than it might seem. Firstly, when a piece of music like this was exported to different parts of Europe, the pronunciation would have changed to match the normal practices of the locality. No-one would have been saying, 'but this is Gabrieli so we ought to use a Venetian accent'. Secondly,

² For a fuller discussion see Ongaro, G (2001) 'Venice' in *The New Grove Dictionary of Music and Musicians* ed. Stanley Sadie, XXVI: 401. London: Macmillan.

the whole reason for the predominance of local pronunciations of Latin was that they were the ones that the singers found easiest to do. Choral groups today tend to be most comfortable with Italianate 'choral Latin', so it is reasonable to argue that this is the one best suited to Gabrieli's overall intention: to let the words and music blend, rather than fight each other for the attention of singer and audience.

Editorial Procedure

Variant readings and any problems of clarity in the printed source are included in the Commentary.

Clefs are modernised where necessary but original designations are indicated in the prefatory information.

Original time signatures, note values and original key signatures are indicated in the prefatory information or above the staff.

Accidentals have been modernised; redundant accidentals have been omitted.

Editorial suggestions for accidentals based on rules of *musica ficta* appear above the staff.

Precautionary accidentals appear in round brackets.

Original bar lines at the end of sections have been retained; otherwise, bar lines are editorial.

Rhythmic notation has been standardised and presented with modern beaming.

Spelling and punctuation have been modernised without comment.

Ligatures are indicated by a square bracket above the staff.

Vocal ranges are indicated at the start of the Kyrie; the bracketed note in the Alto part indicates occasional range outside the usual tessitura.

The *organo seguente* is editorial and follows the line of the lowest voice.

Source

Staats- und Stadtbibliothek, Augsburg, Germany:

Primus liber missarum sex vocum Andree Gabrielii divi Marci organo prepositi
(Venice: Antonii Gardani, 1572) in six partbooks.

Editorial Commentary

Kyrie

The underlay seems rather arbitrary with little clear preference between *Ky-ri-e* and *Ky-rie*; likewise between *e-le-i-son* and *e-lei-son*. This edition follows as closely as possible the printed underlay whilst acknowledging the resulting inconsistencies. Ditto markings for text repetition are presented in italics; in general, the printed source seems to indicate a repetition of the final word only except where noted below.

Bar 7-8		Quintus: ditto marking seems to require <i>Kyrie eleison</i> (rather than just <i>eleison</i>)
Bar 16	bt 2	Cantus has B sharp
Bars 23-26		Cantus: ditto marking seems to require <i>Kyrie eleison</i> (rather than just <i>eleison</i>)
Bars 47-48		Tenor: no indicated repetition of <i>eleison</i>
Bars 74-77		Tenor: only one indicated repetition of <i>eleison</i>
Bar 84		Tenor: ditto marking seems to require <i>Kyrie eleison</i> (rather than just <i>eleison</i>)

Credo

Bar 45	bts 3-4	Sextus: F - G (no sharps)
Bar 51	bt 3	Cantus has A-A
Bar 149		Sextus: source has 'cum glorificatur'
Bars 173-5		Black notation in all parts

Sanctus

Bar 45	bt 3	Cantus: rest missing
Bar 51	bt 3	Sextus: rest missing
Bars 53-54		Tenor has black notation

Agnus Dei

For liturgical performance it may be appropriate to repeat the Agnus Dei substituting the text "dona nobis pacem" for "miserere nobis" from bar 25.

Missa: Quando lieta sperai

Andrea Gabrieli

Kyrie eleison

Cantus

Soprano I

Soprano II

Altus

Tenor

Quintus

Bassus

[Organo seguente]

This system contains the first four measures of the vocal entry. The Soprano I part begins with the lyrics 'Ky - ri - e e - lei - son, e - lei -'. The Soprano II part has a rest in the first measure, then enters with 'Ky - ri - e e -'. The Alto part begins with 'Ky - ri - e e - lei - son, e - lei - son, Ky - rie e -'. The Tenor I, Tenor II, and Bass parts have rests. The organ part provides a rhythmic accompaniment of eighth notes.

5

This system contains measures 5 through 10. The Soprano I part continues with 'son, Ky - ri - e -'. The Soprano II part has a rest, then enters with 'lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky -'. The Alto part continues with 'Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky -'. The Tenor I part has a rest, then enters with 'Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky -'. The Tenor II and Bass parts have rests. The organ part continues with the eighth-note accompaniment.

21

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

27

Chris - te e - lei - son,
 Chris - te e - lei - son, Chris - te e - lei - son, Chris - te
 Chris - te e - lei - son, Chris - te e - lei -
 Chris - te e - lei - son, Chris - te e - lei -
 Chris - te e - lei -
 Chris - te

34

Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te e -
e - lei - son, Chris - te e - lei -
son, Chris - te e - lei - son, Chris - te e - le - i - son,
son, Chris - te e - lei - son, Chris - te e - lei - son,
son, Chris - te e - lei - son,
e - lei - son, Chris - te e - lei - son,

41

le - i - son, Chris - te e - lei - son, Chris - te e - lei - i -
son, Chris - te e - lei - son, Chris - te e - lei - son,
e - lei - son, Chris - te e - lei - son, Chris - te e - lei -
Chris - te e - le - i - son, e - le -
Chris - te e - lei - son, Chris - te e - lei - son,
Chris - te e - lei - son, Chris - te e - lei -

48

son, Chris - te e - lei - son, Chris - te e - lei - son.
 Chris - te e - lei - son.
 son.
 i - son, Chris - te e - lei - son, Chris - te e - lei - son.
 Chris - te e - lei - son, Chris - te e - lei - son.
 son, Chris - te e - lei - son.

54

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

Ky - ri -

Ky - ri - e e - lei - son, —

son, Ky - ri - e e - lei - son, —

e — e - lei - son, —

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

e — e - lei - son. Ky - ri - e e -

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

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

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

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

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

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

Gloria

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da -

Lau-da - mus te, lau -

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus te,

Lau - da -

Lau - da - mus te, lau -

5

Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus

- mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te.

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

lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus

- mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te.

da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te.

11

te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi -

Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

mus te, glo - ri - fi - ca - mus te. Gra -

te. Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Gra - ti - as

Glo - ri - fi - ca - mus te.

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi -

17

mus ti - bi, Gra - ti - as a - gi - mus ti - bi

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

- ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - am,

a - gi - mus ti - bi prop - ter ma - gnam glo - ri -

Gra - ti - as a - gi - mus ti - bi

mus ti - bi prop - ter ma - gnam glo - ri - am tu - am.

23

prop - ter ma - gnam glo - ri - am tu - - - am. _____

ma - - - gnam glo - ri - am tu - am.

— prop - ter ma - gnam. Do - mi - ne De - us,

am _____ tu - am, glo - ri - am tu - am. Do - mi - ne De - us,

prop - ter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,

Do - mi - ne De - us,

28

Do - mi - ne De - us, Rex cae - les - tis, De -

Do - mi - ne De - us, Rex cae - les - tis,

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

Rex cae - les - tis, De - us

Rex cae - les - - - tis, Do - mi - ne De - us, Rex cae - les - tis. De -

Rex cae - les - tis, Do - mi - ne De - us, Rex cae - les - tis. De -

33



- us Pa - ter om - ni - - - po - tens.
 De - us Pa - ter om - ni - po - tens.
 ter om - ni - po - tens. Do - mi - ne Fi - li
 Pa - ter om - ni - po - tens. Do - mi - ne Fi - li
 - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li
 - us Pa - ter om - ni - po - tens.

38



Je - su Chri - ste.
 Je - su Chri - ste.
 u - ni - ge - ni - te Je - su Chri - ste.
 u - ni - ge - ni - te Je - su Chri - ste.
 u - ni - ge - ni - te Je - su Chri - ste.
 Je - su Chri - ste.

44

S. I Do - mi - ne De - us, Do - mi - ne

S. II Do - mi - ne De - us, A - - - gnus De - - - i,

A. Do - mi -

49

De - us, Do - mi - ne De - us, A - - - gnus De -

Do - mi - ne De - us, Do - mi - ne De - us, A - - - gnus

ne De - us, Do - mi - ne De - us, A - - - gnus

55

- - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris,

De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us

De - i, Fi - li - us Pa - tris, Fi - li - us Pa -

61

Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris:

Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris:

tris, Fi - li - us Pa - - - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris:

68

Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di,
 Qui tol - lis pec - ca - ta mun - di.

74

mi - se - re - re no - bis.
 mi - se - re - re no - bis. Qui tol -
 mi - se - re - re no - bis. Qui tol -
 mun - di mi - se - re - re no - bis. Qui tol -
 ca - ta mun - di mi - se - re - re no - bis. Qui tol -
 ca - ta mun - di mi - se - re - re no - bis.
 mun - di mi - se - re - re no - bis.

80

sus - ci - pe de - pre - ca - ti - o - nem no - stram.

lis pec - ca - ta mun - di sus - ci - pe de - pre -

lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem no - stram, de - pre -

lis pec - ca - ta mun - di sus - ci - pe de - pre -

lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem no - stram, de - pre -

Sus - ci - pe de - pre - ca - ti - o - nem no - stram.

86

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

ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris,

ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re

ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se -

ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris,

Qui se - des ad dex - te - ram Pa - tris,

92

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

98

bis. Tu so - lus Do - mi - nus.
 Tu so - lus Do - mi - nus.
 no - bis. Quo - ni - am tu so - lus sanc - tus. Tu
 bis. Tu so - lus Do - mi - nus.
 Quo - ni - am tu so - lus sanc - tus. Tu so -
 no - bis. Quo - ni - am tu so - lus sanc - tus. Tu

104

Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum Sanc - to
 Tu so - lus Al - tis - si - mus, Je - su Chri - ste.
 so - lus Al - tis - si - mus, Je - su Chri - ste.
 Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum Sanc - to
 lus Al - tis - si - mus, Je - su Chri - ste, Je - su Chri - ste.
 so - lus Al - tis - si - mus, Je - su Chri - ste.
 so - lus Al - tis - si - mus, Je - su Chri - ste.

110

Spi - ri - tu, cum Sanc - to Spi - ri - tu, in glo - ri - a De - i
 Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, in glo - ri - a De -
 Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, in glo - ri - a
 Spi - ri - tu, cum Sanc - to Spi - ri - tu, in
 ste. Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu,
 Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu,

115

Pa - tris, in glo - ri - a De - i Pa -
- i Pa - tris,
De - i Pa - - tris, in glo - ri - a De - i Pa - tris, in—
glo - ri - a De - i Pa - tris, in glo - ri - a De - i
in glo - ri - a De - i Pa - tris, in glo - ri - a De -
in glo - ri - a De - i Pa - tris,

120

tris. A - men.
in glo - ri - a De - i Pa - tris. A - men.
— glo - ri - a De - i Pa - - tris. A - men.
Pa - - - tris. A - - - men.
- i Pa - - - tris. A - men.
in glo - ri - a De - i Pa - tris. A - men.

Credo

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

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

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

Pa -

7

rae,

rae,

rae, vi - si -

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

Pa - trem om - ni - po - ten - - - - tem, fac - to - rem cae - li et ter - rae,

Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li et ter - - - - rae,

13

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u - num

vi - si - bi - li - um om - ni - um. Et in u - num

bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u - num

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u - num

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.

19

Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum, Fi -

Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni -

Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

Do - mi - num Je - sum Chri - stum, Fi - li - um De - i, Fi - li - um De -

Fi - li - um De - i u - ni - ge - ni - tum, Fi -

Fi - li - um De - i u - ni - ge - ni - tum,

25

li - um De - i u - ni - ge - ni - tum. Et - ex - Pa - tre
 ge - ni - tum, Fi - li - um De - i u - ni - ge - ni - tum. Et - ex - Pa - tre
 Et - ex - Pa - tre na -
 i u - ni - ge - ni - tum. Et - ex - Pa - tre na -
 li - um De - i u - ni - ge - ni - tum. Et - ex - Pa - tre na -
 Fi - li - um De - i u - ni - ge - ni - tum. Et - ex - Pa - tre

31

na - tum an - te om - ni - a sae - cu - la. Lu - men de
 na - tum an - te om - ni - a sae - cu - la. De - um de De - o.
 - tum an - te om - ni - a sae - cu - la. De - um de De - o. Lu - men de
 tum. De - um de De - o. Lu - men de
 - tum an - te om - ni - a sae - cu - la. Lu - men de
 na - tum. De - um de De - o.

37

lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum non fac -
 De - um ve - rum de De - o ve - ro. Ge - ni - tum non
 lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum non
 lu - mi - ne, De - um ve - rum de De - o ve - ro.
 lu - mi - ne, De - um ve - rum de De - o ve - ro.
 De - um ve - rum de De - o ve - ro.

43

tum, con - sub - stan - ti - a - lem Pa - tri: per - quem om - ni -
 fac - tum, con - sub - stan - ti - a - lem Pa - tri: per - quem om - ni - a fa -
 fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem
 Per quem om - ni - a fa - cta sunt, per quem
 Per quem om - ni - a fa -
 Per quem om - ni - a

49

a fa - cta sunt. Qui pro - pter nos ho - mi -
 - cta sunt. Qui pro - pter nos ho - mi -
 om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes,
 om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, qui pro - pter nos ho - mi -
 - cta sunt. Qui pro - pter nos ho - mi - nes, qui pro - pter nos ho - mi -
 fa - cta sunt. Qui pro - pter nos ho - mi - nes,

55

nes, et pro-pter no - stram sa - lu - tem
 nes, et pro-pter no - stram sa - lu - tem de - scen - dit de
 et pro-pter no - stram sa - lu - tem de - scen - dit de cae -
 nes, et pro - pter no - stram sa - lu - tem
 nes, et pro-pter no - stram sa - lu - tem de - scen - dit de cae - lis,
 et pro-pter no - stram sa - lu - tem de - scen - dit de cae - lis,

61

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

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

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

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

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

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

68

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

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

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

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

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

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

73

San - - cto ex Ma - ri - a Vir - gi - ne: Et

San - cto ex Ma - ri - a Vir - gi - ne: Et

San - cto ex Ma - ri - a Vir - gi - ne: Et

San - cto: Et

- - cto ex Ma - ri - a Vir - gi - ne: Et

San - cto: Et

79

ho - mo - - fa - ctus est.

ho - mo fa - ctus est, et ho - mo fa - ctus est.

ho - mo fa - ctus est, fa - ctus est.

ho - mo fa - ctus est, et ho - mo fa - ctus est.

ho - mo fa - ctus est, et ho - mo fa - ctus est.

ho - mo fa - ctus est, fa - ctus est.

85

S. I. Cru - ci - fi - xus e - ti -

A. Cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus e - ti -

T. II. Cru - ci - fi - xus e - ti - am pro

B.

91

am pro no - bis: sub Pon - ti - o Pi - la -

am pro no - bis: sub Pon - ti - o Pi - la - to, sub Pon - ti -

no - bis: sub Pon - ti - o Pi - la - to,

97

- - to sub Pon - ti - o Pi - la - - - to pas - sus et se - pul -

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

sub Pon - ti - o Pi - la - to pas - sus et se -

103

- tus est. Et - re-sur-re - xit ter - ti - a di - e,
 pul-tus est. Et - re-sur-re - xit ter - ti - a di - e, ter-ti - a di - e,
 pul-tus est. Et - re-sur-re - xit ter - ti - a di - e, ter - ti - a di - e,
 Et - re-sur-re - xit ter - ti - a di - e,

110

se-cun-dum Scri-ptu - ras. Et a-scen - dit in cae - lum: se - det ad
 se-cun - dum Scri-ptu - ras. Et a-scen - dit in cae - lum: se-det ad de - xte -
 se - cun - dum Scri - ptu - ras. Et a-scen - dit in cae - lum:
 se - cun - dum Scri-ptu - ras. Et a-scen - dit in cae - lum:

117

de - xte - ram Pa - tris. Et i - te-rum ven -
 - ram Pa - tris, se-det ad de - xte - ram Pa - tris. Et i - te-rum ven -
 se - det ad de - xte - ram Pa - tris. Et i - te-rum ven -
 se - det ad de - xte - ram Pa - tris. Et i - te-rum ven -

123

tu - rus est cum glo - ri - a, ju - di - ca - re:

tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus

tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu -

tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus

tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus

129

cu - jus re - gni non e - rit fi - nis.

re - gni, cu - jus re - gni non e - rit fi - nis.

- jus re - gni non e - rit fi - nis.

re - gni non e - rit fi - nis.

re - gni non e - rit fi - nis.

135

Et in spi - ri-tum San-ctum, Do-mi-num: qui ex Pa -

Et in spi - ri-tum San-ctum, Do - mi-num, et vi-vi-fi-can - tem: qui ex Pa -

Et in spi - ri-tum San-ctum, Do - mi-num, et vi - vi - fi-can - tem: qui ex

Et in spi - ri-tum San - ctum, Do - mi - num, et vi - vi - fi-can - tem: qui -

Et in spi - ri-tum San-ctum, Do - mi-num, et vi - vi - fi-can - tem: qui ex

141

- tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o
 tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o
 Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -
 Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o, qui cum Pa - tre et Fi - li -
 — ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -
 Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -

147

si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo -
 si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur, et con - glo - ri - fi - ca - tur: qui -
 o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo -
 o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo -
 o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur, et con - glo - ri - fi - ca - tur: qui lo -
 o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo -

153

cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca-tho-li - cam

— lo-cu-tus est per Pro-phe - tas. Et u-nam san - ctam ca-tho-li - cam

cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca-tho-li -

cu-tus est per Pro - phe - tas. Et u-nam san - ctam, et u-nam san - ctam ca-tho-li - cam, ca-tho-li -

cu-tus est per Pro - phe - tas. Et u-nam san - ctam, et u-nam san - ctam ca-tho-li - cam, ca-tho-li -

cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca-tho-li -

159

et a-po-sto-li-cam Ec - cle - si - am. Con-fi-te - or u - num ba-pti - sma in

et a - po - sto - li - cam Ec - cle - si - am. Con-fi-te-or u - num ba-pti - sma

cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba - pti -

cam et a - po - sto - li - cam Ec - cle - si - am. Con-fi-te-or u - num ba-pti-sma.

cam et a - po - sto - li - cam Ec - cle - si - am. Con-fi-te-or u - num ba-pti-sma.

cam et a - po - sto - li - cam Ec - cle - si - am.

164

re-mis-si - o - nem pec - ca - to - rum. Et ex - spec -

in re - mis-si - o - nem pec - ca - to - rum. Et ex -

sma in re - mis-si - o - nem pec - ca - to - rum. Et

Et ex - spec - to

Et ex - spec - to, et

Et ex - spec - to

171

- - - to re - sur - re - cti - o - nem mor - tu - o -

spec - - - to re - sur - re - cti - o - nem mor - tu - o -

ex - spec - to re - sur - re - cti - o - nem mor - tu - o -

re - sur - re - cti - o - nem mor - tu - o -

ex - spec - to re - sur - re - cti - o - nem mor - tu - o - rum.

re - sur - re - cti - o - nem mor - tu - o -

177

rum. Et vi-tam ven-tu-ri

rum. Et vi-tam ven-tu-ri

rum. Et vi-tam ven-tu-ri

rum. Et vi-tam ven-tu-ri, et vi-tam ven-

Et vi-tam ven-tu-

rum. Et vi-tam ven-tu-ri, et vi-tam ven-tu-

183

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

sae-cu-li. A-men, et vi-tam

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

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

ri sae-cu-li. A-men, et vi-

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

sae - cu - li. A - men.

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

sae - cu - li. A - men.

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

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

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

Sanctus

San - ctus, san - ctus,

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

San - ctus, san - ctus,

San - ctus,

San - ctus,

31

glo - ri - a tu - a, glo - ri - a tu -

glo - ri - a tu - a, glo - ri - a tu - a,

— et ter - ra glo - ri - a tu - a, glo - ri - a

et ter - ra glo - ri - a tu - a, glo - ri - a

li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a,

— et ter - ra glo - ri - a tu - a, glo - ri - a

37

a, glo - ri - a tu - a, glo - ri - a tu - a.

glo - ri - a tu - a.

tu - a, glo - ri - a tu - a.

tu - a, glo - ri - a tu - a, glo - ri - a tu - a.

glo - ri - a tu - a.

tu - a, glo - ri - a tu - a.

42 03 °

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

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

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

O - san - na in ex - cel -

O - san - na in ex - cel -

O - san - na in ex - cel -

48

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

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

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

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

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

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

Benedictus

A.
Be - ne - di - ctus qui ve - nit, be - ne-di - ctus qui ve - nit,

T. I
Be - ne - di - ctus qui ve - nit, be - ne-di - ctus qui ve -

T. II
Be - ne - di - ctus qui ve - nit, be - ne-di - ctus,

B.
Be - ne - di - ctus qui ve - nit, be - ne-di - ctus qui ve -

8
be - ne - di - ctus, be - ne - di - ctus qui ve -

- nit, be - ne - di - ctus qui ve -

be - ne - di - ctus, be - ne - di - ctus qui ve -

- nit, be - ne - di - ctus qui ve - nit, qui ve -

14
nit in no - mi - ne Do-mi - ni,

nit in no - mi - ne Do-mi -

nit, in no - mi - ne Do-mi - ni,

nit in no - mi - ne Do-mi -

20



in no - mi - ne Do-mi-ni, in no - mi - ne Do - mi - ni.
 ni, in no-mi - ne, in no - mi - ne Do - mi - ni.
 in no - - - mi-ne Do - mi-ni, in no-mi - ne Do - mi - ni.
 ni, in no - mi - ne Do-mi-ni, in no - mi - ne Do - mi - ni.

27

030



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

31

o - san - na in ex - cel -

o - san - na in ex - cel -

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

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

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

in ex - cel - sis,

36

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

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

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

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

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

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

41

0 3 0

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

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

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

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

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

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

46

C 0

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

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

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

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

o - san - na in ex-cel - sis.

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

Agnus Dei

A musical score for the first system of 'Agnus Dei'. It consists of seven staves. The top staff is a vocal line with lyrics: "A - gnus De - i, A - gnus De - i,". The second staff is another vocal line with lyrics: "A - - - gnus De - - - i,". The third staff is a piano accompaniment line with a few notes at the end: "A -". The fourth staff is a piano accompaniment line with a few notes at the end: "A -". The fifth staff is a piano accompaniment line with lyrics: "A - gnus De - - - i, A -". The sixth staff is a piano accompaniment line. The seventh staff is a piano accompaniment line.

A musical score for the second system of 'Agnus Dei', starting at measure 6. It consists of seven staves. The top staff is a vocal line with lyrics: "A -". The second staff is a vocal line with lyrics: "gnus De - i, A - gnus De - - - i, A -". The third staff is a vocal line with lyrics: "A - - - gnus De - - - i,". The fourth staff is a vocal line with lyrics: "gnus De - i, A - gnus De - - - i,". The fifth staff is a vocal line with lyrics: "A - - - gnus De - i, A - gnus De - i,". The sixth staff is a piano accompaniment line. The seventh staff is a piano accompaniment line.

11

A - - - gnus De - - - i,

- - - gnus De - - - i,

- - - gnus De - - - i, A - gnus De -

A - gnus De - - - - - i, A - gnus

A - gnus De -

A - gnus De -

16

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

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

- - - i, qui - tol - lis,

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

- - - i qui - tol - - - lis pec -

- - - i, qui -

21

qui - tol - lis pec - ca - ta mun - di:
 di, qui - tol - lis pec - ca - ta mun - di: mi - se - re -
 qui - tol - lis pec - ca - ta mun - di: mi -
 di: mi - se - re - re
 ca - ta mun - di: mi - se - re - re no -
 tol - lis pec - ca - ta mun - di: mi -

27

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

33

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

39

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