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P R E S S

**Nicolas Gombert**

(c.1495–c.1560)

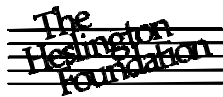
*Missa Media vita in morte  
sumus*



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# Nicolas Gombert (c.1495–c.1560)

## MISSA MEDIA VITA IN MORTE SUMUS

Edited by Jonathan P. Wainwright

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## INTRODUCTION

NICOLAS GOMBERT (c.1495–c.1560)

One of the unfortunate effects of the traditional Josquin-centered historiography has been the comparative neglect of not only Josquin des Prez's contemporaries but also of the next generation of composers. One such composer whose genius has only recently been fully acknowledged is Nicolas Gombert, who can now be seen as one of the leading figures of the generation between Josquin and Palestrina.

Gombert was probably born in southern Flanders and was, according to Hermann Finck's *Pratica musica* (1556), taught by Josquin (if this is true it would probably have been during Josquin's last years in Condé). In 1526 Gombert joined the chapel choir of Emperor Charles V in Spain, and by 1529 was its *maître des enfants*. His position at the most prestigious court in Europe allowed him to travel throughout the continent with the Imperial entourage and, as a result, his reputation spread. It seems that Gombert served unofficially as a court composer and his compositions were printed by all the major European publishers; his fame was such that the Venetian firms of Scotto and Gardane issued collected editions of his motets. However, in about 1540, his career was halted when he was sentenced to the galleys for gross indecency with a choirboy. He earned his release and finished his career as canon at the cathedral of Tournai.

Gombert's compositions are all vocal, some for ensembles of up to twelve parts. His contrapuntal language is based on that of Josquin, but taken to the next level of complexity. Imitation is used even more consistently than did Josquin, and Gombert's vocal textures are often densely packed and the individual lines are characterised by an avoidance of rests. A substantial number of Gombert's compositions survive, including ten masses, over 160 motets, 60 secular chansons, and a set of eight Magnificats (one in each mode).

NICOLAS GOMBERT'S *MISSA 'MEDIA VITA IN MORTE SUMUS'*

All but two of Gombert's known masses are 'parody' masses (that is, are based on existing motets or chansons). The five-voice *Missa 'Media vita'*, first published in *Sex missae cum quinque vocibus* (1542), is based on Gombert's own six-voice motet (included in the York Early Music Press's companion volume: *Nicolas Gombert – 6 Motets*). Typically of Gombert's 'parody' style, the 'borrowed' material is treated with great freedom, although each mass movement begins with the initial material of the pre-existent motet and employs the close of the model together with numerous passing references to the motet along the way. In the middle sections of each movement, the composer takes individual phrases and motives, or sometimes specific rhythms, chords or chordal progressions, and subjects them to free variations; often the audible relationship to the model is entirely lost in what is, in effect, newly composed material. The final *Agnus dei* follows the long-established tradition of adding an extra voice (another bass in this instance) and, at 'dona nobis pacem', Gombert includes some complex canonic writing.

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## EDITORIAL AND PERFORMANCE NOTES

### SOURCES

The primary source for this edition is *Sex missae cum quinque vocibus* (Venice: Girolamo Scotto, 1542). A secondary printed source, *Sex misse dulcissime modulationis... vocibus quinque* (Venice: Antonio Gardano, 1547), was also consulted and variants are noted in the Textual Commentary.

### PREFATORY STAVES

Original clefs, ‘key’ signature and mensuration signs are given on the prefatory staves, together with the first note of each part. The vocal ranges are given at the beginning of the first bar.

### NOTE-VALUES, BARRING AND MENSURATION

Original note-values are retained throughout. The barring is entirely editorial and is intended only as a guide to the eye: performers should take care not to allow anachronistic regular stresses on beats following the bar-line. In an attempt to preserve at least something of the original rhythmic shape of individual lines, dashed bar-lines are used where, otherwise, a tied note would be required. Another preserved aspect of the original notation is the use of the *longa* – notes of two breves length or, at the end of a section, a note of indeterminate length (‘hold as long as required’: properly a *maxima*) – the meaning of which is always clear in the context. (In the perfect mensuration section of the Credo, the *longa* in Tenor 1 bar 268 lasts the equivalent of five semibreves, having being ‘imperfected’ by the following semibreve.) The mensuration  $\text{C}$  is represented by the modern time signature  $\frac{2}{1}$ , and the mensuration  $\text{3}$  (Credo bars 222–72) by  $\frac{3}{1}$ . In this solitary section of perfect mensuration, perfect breves are here dotted as dictated by modern notation.

### ACCIDENTALS AND *MUSICA FICTA*

Accidentals added editorially are printed in small type and include those suggested by *musica ficta* considerations, cancellations within the bar, and cautionaries. (The context will make it clear to which of these categories any one editorial accidental belongs.) Editorial accidentals apply for the entire bar unless cancelled. The application of *musica ficta*, as so often in works of this period, is problematic and my editorial suggestions should not be considered definitive. Gombert was fond of mixing the first and fourth modes in his compositions (in effect flattening the sixth degree of the scale): in works that use a single flat ‘key’ signature with G final (such as *Missa ‘Media vita’*) the sixth degree E must therefore be flattened editorially – hence the large number of suggested E flats in this edition.<sup>1</sup> The aim also has been, where possible, to avoid both harmonic and melodic tritones, but occasionally a compositionally-created opposition of melodic and harmonic events produces unsolvable problems and one voice has to compromise (see *Agnus dei* bars 73–5). The systematic

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<sup>1</sup> See Stephen Rice, ‘Northern European Polyphony’ [Recording review], *Early Music*, 34 (2006), 697. I am very grateful to Dr Rice for advice relating to *musica ficta*.

editorial application of ‘cadential ficta’ in this edition brings about a number of simultaneous false relations (even examples of the so-called ‘English cadence’); recent research has shown that such features were part of the Franco-Flemish musical language.<sup>2</sup>

#### OTHER NOTATIONAL FEATURES

Ligatures are indicated by a horizontally placed square bracket and coloration by corner brackets.

#### TEXTS AND UNDERLAY

The Latin texts have been modernised in orthography and punctuation, and contractions and abbreviations have been realized tacitly. The underlay is fundamentally editorial and should certainly not be considered definitive. The two printed sources are fairly haphazard in matters of underlay: textual cues are provided for each line of text (but not necessarily in the correct place) followed by a succession of *iterum* marks (which only occasionally are useful in indicating the placing of the repeated text). The two printed editions differ on matters of text and ligation – indicating that there is not a single ‘correct’ form of underlay – and variants are listed in the Textual Commentary.<sup>3</sup>

#### VOICES

The mass is best performed unaccompanied. It would originally have been performed by an all-male choir (ATTTB with an extra B for the last *Agnus dei*). The wide ranges of the voice parts leave little room for transposition, but we should remember that pitch was not necessarily fixed at the modern standard of a’ = 440 Hz and probably varied slightly in different cities and institutions. The pragmatic modern approach is to use a pitch that suits the singers.

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<sup>2</sup> See Anthony Newcomb, ‘Unnotated Accidentals in the Music of the Post-Josquin Generation: Mainly on the Example of Gombert’s First Book of Motets for Four Voices’, in Jessie Ann Owens and Anthony M. Cummings (eds), *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren MI, 1997), pp. 215–25.

<sup>3</sup> Contemporary information on underlay can be found in four treatises: Giovanni Maria Lanfranco da Terenzo, *Scintille di musica* (Brescia, 1533; facs. Bologna, 1970), see Don Harrán, ‘New Light on the Question of Text Underlay Prior to Zarlino’, *Acta Musicologica*, 45 (1973), pp. 26–54; Nicola Vicentino, *L’antica musica ridotta alla moderna prattica* (Rome, 1555; facs. in Documenta Musicologica, I/17, ed. Edward E. Lowinsky, Kassel, 1959; ed. Claude V. Palisca, trans. Maria Rika Maniates, New Haven & London, 1996), see Don Harrán, ‘Vicentino and his Rules of Text Underlay’, *Musical Quarterly*, 59 (1973), pp. 620–32; Gioseffo Zarlino, *Le istituzioni harmoniche* (Venice, 1558; repr. in *Monuments of Music and Music Literature in Facsimile*, II/1, New York, 1965); and Gaspar Stocker [Gaspar Stoquerus], ‘De musica verbali libri duo’, Madrid, Bib. Nacional, MS Cod. 6468 (c.1570–80), see Edward E. Lowinsky, ‘A Treatise on Text Underlay by a German Disciple of Francisco de Salinas’, *Festschrift Heinrich Besseler* (Leipzig, 1961), *idem*, ‘Gasparus Stoquerus and Francisco de Salinas’, *Journal of the American Musicological Society*, 16 (1963), pp. 241–3, and Albert C. Rotola ed. & trans., *Gaspar Stoquerus: Two Books on Verbal Music*, Greek and Latin Music Theory 5 (Lincoln NE, 1988). For useful summaries of the issues relating to underlay in sixteenth-century music, see Timothy J. McGee, *Medieval and Renaissance Music: A Performer’s Guide* (Aldershot, 1990), pp. 26–36, and Gary Towne, ‘A Systematic Formulation of Sixteenth-Century Text Underlay Rules’, *Musica Disciplina*, 44 (1990), pp. 255–87 (part 1), and 45 (1991), pp. 143–68 (part 2).

## ACKNOWLEDGEMENTS

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# Missa Media Vita

NICOLAS GOMBERT  
(c.1495-c.1560)

## Kyrie

A CANTUS  
T1 QUINTUS  
T2 ALTUS  
T3 TENOR  
B BASSUS

Ky - ri - e

5  
Ky - ri - e e - lei - son,  
e - lei -  
- le - - - i - son,  
- e e - lei - - - son, Ky - ri - e

Ky - ri - e

10  
e - lei - son, Ky - ri - e e -  
- son, Ky - ri - e e - lei -  
Ky - ri - e e - lei - son, e - lei -  
e - lei - son,  
e e - lei - son,

15

- le - - i - son, Ky - ri - e e - le - -  
 - - - - son, Ky - ri - e e - le - -  
 - - - i - son, Ky - ri - e e - lei - - son, Ky -  
 Ky - ri - e e - lei - - - - -  
 Ky - ri - e e - lei - - - - son, Ky -

20

- - i - son, Ky - ri - e e - le - -  
 - - - - i - son, e - lei - - - -  
 - ri - e e - - - le - - i - son, Ky - ri - e e -  
 - son, Ky - ri - e e - lei - son,  
 - ri - e e - lei - - - - son, Ky - ri -

25

- - i - son, Ky - ri - e e - le - -  
 - - - son, Ky - ri - e e - le - - - -  
 - le - - - - i - son, Ky - ri -  
 Ky - ri - e e - lei - son, Ky -  
 - - e e - lei - son, Ky - ri - e e -

29

- i - son.

- i - son, Ky - ri - e e - le - i - son.

- e e - le - i - son.

- ri - e e - lei - son.

- lei - son.

34

Chri - ste e - lei - son, Chri - ste e -

Chri - ste e - lei - son, Chri - ste e - lei - son,

Chri - ste e - lei - son, Chri - ste e - lei - son,

Chri - ste e - lei - son, Chri - ste e - lei - son,

Chri - ste e - lei - son, Chri - ste e - lei - son,

39

- le - i - son, e - lei - son, Chri -

- son, Chri - ste e - lei -

- lei - son, Chri - ste e - lei -

- son, Chri -

- son, Chri - ste e - lei - son,

44

-ste e - lei - son, Chri - ste e - lei - - -  
 - - - i - son, Chri - ste e - le - - - i - son, Chri - ste e -  
 - - - son, Chri - ste e - le - - - - i -  
 - ste e - le - - - - i - son, Chri - ste e - le - i - son, Chri -  
 Chri - ste e - le - - - - - i -

49

- - - son, Chri - ste - - -  
 - lei - - - - son, e - le - i - son,  
 - son, Chri - ste e - lei - - - - -  
 - ste e - le - i - son, Chri - ste e - lei -  
 - son, Chri - ste e - le - i - son, e - lei - - - - -

53

- e - lei - - - - son, Chri -  
 Chri - ste e - lei - - - - -  
 - son, Chri - ste e - le - i - son, e - -  
 - - - son, Chri - ste e - lei -  
 - son, Chri - ste e - lei -

57

- ste e - le - - - - i - son.  
 - - - son, Chri - ste e - lei - son.  
 - lei - son, Chri - ste e - lei - - - son.  
 - son, Chri - ste e - lei - - - son.  
 - - - son, e - lei - - - - son.

62

Ky - ri - ee - lei - - - - son,  
 Ky - ri - ee - le - - - - i - son, Ky - ri - ee -  
 Ky - ri - ee - le - - - - i -  
 Ky - ri - ee - le - - - - i - son, Ky -  
 Ky - ri - ee - lei - - - -

67

Ky - ri - ee - lei - - - - son, Ky -  
 - le - - - - i - son, Ky - ri - ee - le - i - -  
 - son, Ky - ri - ee - lei - - - - son,  
 - ri - ee - lei - - - - son, Ky - ri - ee - lei - - - -  
 - - - - son, Ky - ri - ee - le -

72

- ri - e e - lei - son, Ky - ri - ee - le - -  
 - son, Ky - ri - e e - lei - - -  
 Ky - ri - e e - le - i - son, Ky - ri -  
 - son, Ky - ri - ee - lei - - - son,  
 - - i - son, Ky - ri - e e - le - i - son, Ky - ri -

77

- - - i - son, Ky - ri - ee - lei - - son, e - lei -  
 - - son, Ky - ri - ee - le - - - i - son, Ky - ri - ee -  
 - ee - lei - son, Ky - ri - ee - lei -  
 Ky - ri - e e - lei - - - son,  
 - e e - le - i - son, Ky - ri - e e - lei - son,

82

- - - son, Ky - ri - ee - le - - - i -  
 - lei - - son, Ky - ri - ee - le - - - i - son, Ky - ri - e -  
 - - son, Ky - ri - ee - le - - - i - son,  
 Ky - ri - ee - lei - - - son, Ky - ri - ee - lei -  
 Ky - ri - ee - lei - - - son, Ky -

87



- son, e - le - - i - son.

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

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

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

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

## Gloria



Glo - ri - a in ex - cel - sis De - o.



Et in ter - ra pax ho - mi -

Et

Et in ter - ra pax ho - mi -

Et in ter - ra

6

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

11

- - - - - tis, bo - nae vo -  
- mi - ni - bus, ho - mi - - ni - bus bo - nae vo - lu - ta -  
- - - - - tis, bo - nae vo - lun - ta - tis,  
bo - nae vo - lun - ta - - - - - tis,  
ho - mi - - - - - ni - bus bo - nae vo - lun - ta -

16

- lun - ta - - - - tis. Lau - da - - - -  
- - - - - tis. Lau - da - - - - mus te, lau -  
bo - nae vo - lun - ta - - - - tis. Lau - da - - - - -  
bo - nae vo - lun - ta - - - - - tis.  
- tis, bo - nae vo - lun - ta - tis.



21

- mus te. Be - ne - di - ci -  
 - da - - - mus te. Be - ne - di -  
 - mus te. Be - ne - di - ci - - -  
 Be - ne - di - ci - - - - - mus te.  
 Be - ne - di - ci - mus te.

26

- mus te. A - do - ra - - - mus  
 - ci - - - mus te. A - do - ra - - - mus  
 - mus te. A - do - ra - - - mus te. Glo - ri - fi - ca - -  
 A - do - ra - mus te. A - do -  
 A - do - ra - mus te. Glo - ri - fi - ca - -

31

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

36

-gi-mus ti - bi pro - pter ma - gnam glo - ri - am tu -  
 pro - pter ma - gnam glo - ri - am tu -  
 pro - pter ma - gnam glo - ri - am tu -  
 - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -  
 - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

41

- am. Do - mi - ne de - us rex cae - le - stis, rex cae - le -  
 - am. Do - mi - ne de - us rex cae - le -  
 - am. Do - mi - ne de - us rex cae - le - stis, de - us pa -  
 - am. Do - mi - ne de - us rex cae - le - stis,  
 - ri - am tu - am. Do - mi - ne de - us rex

46

- stis, de - us pa - ter o - mni - po - tens.  
 - stis, de - us pa - ter o - mni -  
 - ter, de - us pa - ter o - mni - po -  
 de - us pa - ter o - mni - po - tens, de - us pa - ter o -  
 cae - le - stis, de - us pa - ter o - mni - po -

51

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

- po - tens. Do - mi - ne fi - li u - ni - ge - ni - te Je -

- tens. Do - mi - ne fi - li u - ni - ge - ni - te,

- mni - po - tens. Do -

- tens. Do - mi - ne fi - li

56

Je - su Chri - - ste, Je - su Chri -

- su Chri - - ste. Do - mi - ne de - - -

u - ni - ge - - - ni - te Je - su

- mi - ne fi - li u - ni - ge - ni - te Je - su Chri - ste.

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

61

- - - te. Do - mi - ne de -

- us, do - mi - ne de - - us, do -

- Chri - - te. Do - mi - ne de - -

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

-ste. Do - mi - ne de - us a - gnus de - -

66

us, a - gnus de - i,  
 mi - ne de - us, a - gnus de - i, a - gnus de -  
 us, a - gnus de - i, a - gnus de -  
 a - gnus de - i, a - gnus de - i, a - gnus de - i,  
 i, fi - li - us pa -

71

fi - li - us pa - tris, fi - li - us  
 - i, fi - li - us pa - tris, fi - li  
 - i, fi - li - us pa - tris, fi - li - us pa - tris, fi -  
 a - gnus de - i, fi - li - us pa - tris,  
 - tris, fi - li - us pa - tris, - tris, -

76

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





111

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

116

- tris, mi - se - re - re no - bis.  
 - des ad dex - te - ram pa - - - - tris, mi - se - re - re no - -  
 - tris, mi - se - re - re no - - - bis. Quo -  
 mi - se - re - re no - - - bis. Quo - ni - am tu so - lus san -  
 - tris. Quo - ni - am tu so - lus san -

121

Quo - ni - am tu so - - - - lus san - ctus. Tu  
 - bis. Quo - ni - am tu so - lus san - ctus. Tu so - lus  
 - ni - am tu so - - - - lus san - - - - ctus.  
 - - - ctus. Tu so - lus do - - - mi -  
 - ctus. Tu so - lus

126

so - lus do - mi - nus. Tu  
do - mi - nus, tu so - lus do - mi - nus. Tu so - lus al - tis -  
Tu so - lus do - mi - nus. Tu so - lus al - tis - si - mus, al -  
- nus. Tu so - lus al - tis -  
do - mi - nus. Tu so - lus al - tis - si -

131

so - lus al - tis - si - mus, Je - su -  
- si - mus, Je -  
- tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri -  
- si - mus, Je - su Chri - ste,  
- mus, Je - su Chri -

136

Chri - ste, Je - su Chri -  
- su Chri - ste.  
- ste. Je - su Chri -  
Je - su Chri - ste, Je - su Chri -  
- ste, Je - su Chri -



141

- ste. Cum san - cto spi - ri - tu, cum san - cto spi -

Cum san - cto spi - ri - tu,

- ste. Cum san - cto spi - ri - tu, cum san - cto spi -

- ste. Cum san - cto, cum san -

- ste. Cum san - cto spi -

146

- ri - tu, cum san - cto

cum san - cto, cum san - cto spi -

- ri - tu, cum san - cto spi - ri - tu, in

- cto spi - ri - tu, cum san - cto spi -

- ri - tu, cum san - cto spi -

150

spi - ri - tu, in glo - ri - a de - i pa -

- ri - tu, in glo - ri - a de - i, in

glo - ri - a de - i pa - tris, de - i pa -

- ri - tu, in glo - ri - a de - i,

- ri - tu, in glo - ri - a de - i,

154

- tris, de - i pa - - tris. A - men,  
 glo - ri - a de - i pa - tris. A - men,  
 - tris, in glo - ri - a de - i pa - tris. A -  
 in glo - ri - a de - i pa - tris. A - men, de -  
 in glo - ri - a de - i pa - tris. A -

158

de - - i pa - tris. A - -  
 de - i pa - - tris. A - - - - -  
 - - - - - men, in glo - ri - a de - i  
 - i pa - tris. A - - men, in glo - ri - a  
 - - - - - men,

162

- men.  
 - men, de - i pa - tris. A - men.  
 pa - - - tris, de - i pa - tris. A - men.  
 de - i pa - tris. A - - - - - men.  
 in glo - ri - a de - i pa - tris. A - - - - - men.

# Credo

Cre - do in u - num De - um,

Pa - trem o - mni - po - ten - - - -

Pa - - - trem o -

Pa - trem o - mni - po - ten - - - - tem,

Pa -

- - - tem, fa - cto -

- mni - po - ten - - - - tem, o - mni - po - te -

pa - trem o - mni - po - ten - tem, o - mni - - - po -

- trem o - mni - po - ten - - - - tem, fa -

Pa - - - trem o - mni - po - ten - tem, \_

11

- rem cae - li et ter - - rae, fa - cto - rem cae - li et - - - - -  
 - tem, fa - cto - - - rem cae - li et ter - - - - -  
 - ten - tem, fa - cto - rem cae - li et ter - - - rae,  
 - cto - rem cae - li et ter - rae, et ter - - - rae, vi - si - bi -  
 - - - fa - cto - rem cae - li et ter - rae, vi - si - bi - li - um

16

ter - rae, vi - si - bi - li - um o - mni - um - - - - -  
 - rae, vi - si - bi - li - um o - - - mni - um et in - - - - -  
 vi - si - bi - li - um o - - - mni - um et in - vi - - - - -  
 - li - um o - mni - um et in - vi - si - bi - - - - -  
 o - mni - um et in - vi - si -

21

et in - vi - si - bi - li - um, et in - vi - si - bi -  
 - vi - si - bi - li - um. Et in u - num do - mi - num Je - sum Chri -  
 - si - bi - - - - - li - um.  
 - li - um. Et in u - num  
 - bi - li - um, et in - vi - si - bi - li - um. Et

26

li - um. Et in u - num do - mi - num Je - sum Chri -  
 - stum, Je - sum Chri - stum, fi - li - um de -  
 Je - sum Chri - - - - stum, fi -  
 do - mi - num Je - sum Chri - - -  
 in u - num do - mi - num Je - sum Chri -

31

tum, fi - li - um de - i u - ni - ge -  
 - i u - ni - ge - - - - ni -  
 - li - um de - i u - ni - ge - ni - tum, u - ni - ge -  
 - stum, Je - sum Chri - stum fi - li - um de - i u - ni - ge -  
 - stum, fi - li - um de - i u - ni - ge -

36

ni - tum. Et ex pa - tre na - - - -  
 - tum, u - ni - ge - ni - tum.  
 - ni - tum. Et ex pa - tre na - - - -  
 - ni - tum. Et ex pa - tre  
 - ni - tum.

41

tum an - te

Et ex pa - tre na - tum an - te

na - tum an - te o -

na - tum an - te o - mni - a sae - cu - la,

Et ex pa - tre na - tum, an - te o -

46

o - mni - a sae - cu - la. De - um de de -

o - mni - a sae - cu - la. De - um de de -

mni - a sae - cu - la.

an - te o - mni - a sae - cu - la.

- mni - a sae - cu - la.

51

o, lu - men de lu - mi - ne, lu - men de lu -

o lu - men de lu - mi - ne,

De - um de de - o, lu - men de lu -

Lu - men de lu -

Lu - men de lu - mi -

56

mi - ne, de - um ve - rum de de - o ve -  
 de - um ve - rum de de - o ve - ro, de -  
 - mi - ne, de - um ve - rum  
 - mi - ne, de - um ve - rum de de - o ve - ro.  
 - ne, de - um ve - rum de de - o ve -

61

- ro. Ge - ni - tum, non fa - ctum,  
 - de - o ve - ro. Ge - ni - tum, non fa -  
 de de - o ve - ro. Ge - ni - tum, non fa -  
 Ge - ni - tum, non fa - ctum, ge - ni - tum, non  
 - ro. Ge - ni - tum, non fa -

66

con - sub - stan - ti - a - lem pa - tri, con - sub - stan - ti - a lem -  
 - ctum, con - sub - stan - ti - a - lem pa - tri:  
 - ctum, con - sub - stan - ti - a - lem pa - tri, con - sub - stan - ti - a -  
 fa - ctum, con - sub - stan - ti - a - lem pa -  
 - ctum, con - sub - stan - ti - a - lem, con - sub - stan -

71

pa - tri: per quem o - mni - a, per quem o - mni - a fa -  
 per quem o - mni - a fa - cta sunt, per  
 - lem pa - tri: per quem o - mni - a, per quem o - mni -  
 - tri: per quem o - mni - a fa - cta  
 - ti - a - lem pa - tri:

76

- cta sunt, per quem o - mni -  
 quem o - mni - a fa - cta sunt,  
 a fa - cta sunt, fa -  
 sunt, per quem o - mni - a fa -  
 per quem o - mni - a fa - cta sunt, fa - cta sunt, fa - cta sunt.

81

a fa - cta sunt, fa - cta sunt.  
 per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho -  
 cta sunt.  
 cta sunt, o - mni - a fa - cta sunt. Qui pro -  
 cta sunt. Qui pro - pter nos ho - mi - nes, qui pro -



86

Qui pro - pter nos ho - mi - nes,  
 - mi - nes, qui pro - pter nos ho - mi - nes,  
 Qui pro - pter nos ho - mi - nes, et pro - pter,  
 - pter nos ho - mi - nes, et pro - pter no -  
 - pter nos ho - mi - nes, et pro - pter no -

91

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

96

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

101

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

106

spi - ri - tu san - cto ex Ma - ri - a vir -  
 - cto, de spi - ri - tu, de spi - ri - tu, san -  
 de spi - ri - tu san -  
 - cto, de spi - ri - tu san -  
 - cto, de spi - ri - tu san - cto

111

gi - ne, ex Ma - ri -  
 - cto ex Ma - ri - a, ex Ma -  
 - cto ex Ma - ri - a vir - gi -  
 - cto ex Ma - ri - a vir -  
 ex Ma - ri - a vir - gi - ne:

115

- a vir - - gi - ne: et ho - mo fa - - - -  
 - ri - a vir - gi - ne: et ho - mo fa - - - -  
 - ne, ex Ma - ri - a vir - gi - - - ne: et ho - mo  
 - - - gi - ne: et ho - mo fa - - - ctus  
 et ho - mo fa - - ctus est,

119

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

123

T1 Cru -  
 T2  
 T3 Cru - ci - fi - xus e - ti - am pro no -  
 B Cru - ci - fi - xus, cru - ci -

127

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

132

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

137

- sus, et se - pul - tus est. Et re - sur - re - xit ter -  
 - sus, et se - pul - tus est. Et re - sur - re -  
 pas - sus, et se - pul - tus est. Et re -  
 - tus est, pas - sus et se - pul - tus est.

142

- ti - a di - e, et re - sur - re - xit ter - ti - a di -  
 - xit ter - ti - a di - e, se - cun -  
 - sur - re - xit ter - ti - a di - e, et re - sur - re - xit ter - ti - a  
 Et re - sur - re - xit ter - ti - a di

147

- e, se - cun - dum scri - ptu - ras. Et  
 - dum scri - ptu - ras. Et a - scen - dit in cae -  
 di - e, se - cun - dum scri - ptu - ras.  
 - e, se - cun - dum scri - ptu - ras. Et a - scen - dit

152

- a - scen - dit in cae - lum: se - det ad  
 lum: se -  
 Et a - scen - dit in - cae -  
 in - cae - lum:



172

- rum ven - tu - rus est vi - vos et mor -  
 - rus est cum glo - ri - a ju - di - ca - - - - -  
 - - rus est cum glo - ri - a ju - di - ca - - - - -  
 - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re  
 Cum glo - ri - a ju - di - ca - - - - re

177

- tu - - - os: cu - ius re - gni non e -  
 - re vi - vos et mor - tu - os:  
 - - re vi - vos et mor - tu - os: cu - ius re - gni non e - rit  
 vi - vos et mor - tu - - - - os: cu - ius re - gni  
 vi - vos et mor - tu - - - - os:

182

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

187

- rit fi - nis. Et in spi - ri -  
 - ius re - gni non e - rit fi - nis. Et in spi - ri - tum san - ctum  
 fi - nis. Et in spi - ri - tum san -  
 - nis, non e - rit fi - nis. Et in spi - ri - tum san -  
 nis. Et in spi - ri -

192

- tum, et vi - vi - fi - can -  
 do - mi - num, do - mi - num, do -  
 ctum do - mi - num, do - mi - num, et vi - vi - fi -  
 ctum do - mi - num, et vi - vi - fi - can - tem:  
 - tum san - ctum do - mi - num,

197

- tem: qui ex pa - tre, fi - li - o - que -  
 - mi - num, et vi - vi - fi - can - tem:  
 - can - tem, et vi - vi - fi - can - tem: qui ex pa - tre, fi - li - o -  
 qui ex pa - tre, fi - li - o - que pro - ce -  
 et vi - vi - fi - can - tem: qui ex pa - tre,



202

pro - ce - dit. Qui cum pa - tre, et fi - li -  
 qui ex pa - tre, fi - li - o - que pro - ce - dit. Qui cum pa - tre, et fi - li -  
 - que pro - ce - - - dit. Qui cum pa - tre, et fi - li -  
 - - - dit, pro - ce - - - dit. Qui  
 fi - li - o - que pro - ce - - - dit. Qui

207

- o si - mul a - do - ra - - - tur, a - do - ra -  
 - o si - mul a - do - ra - tur, si - mul a - do - ra - tur, et con - glo -  
 - o si - mul a - do - ra - - - tur,  
 cum pa - tre, et fi - li - o si - mul a - do - ra -  
 cum pa - tre, et fi - li - o si - mul a - do - ra -

212

- tur, et con - glo - ri - fi - ca - tur: qui lo - -  
 - ri - fi - ca - tur, et con - glo - ri - fi - ca - tur: qui lo -  
 et con - glo - ri - - fi - ca - - - - - tur: -  
 - tur, et con - glo - ri - fi - ca - tur: qui -  
 - tur, et con - glo - ri - - fi - ca - - - - - tur:

217

- cu - tus est per pro - phe - - - - -

- cu - tus est per pro - phe - - - tas, per pro - phe - -

\_\_\_ qui lo - cu - tus est per \_\_\_\_\_ pro - phe - tas.

\_\_\_ lo - cu - tus est per pro - phe - - - tas.

qui lo - cu - tus est \_\_\_\_\_ per pro - phe -

222

[← = = = →]

-tas. Et u - nam, san - ctam, ca - tho - - -

-tas. Et u - nam, san - ctam, ca - tho - - - -

Et u - nam, san - ctam, ca - tho - li - cam \_\_\_\_\_ et

Et u - nam, san - - - ctam, ca - tho - li - cam et a - po -

-tas. Et u -

228

- li - cam et a - po - sto - li - cam, et a -

- - - li - cam, ca - tho - li - cam, et a - po - sto - li - cam,

a - po - sto - li - cam ec - cle - si - am, ec - cle - si - am,

- sto - - - li - cam ec - cle - si - am, ec - cle - -

-nam, san - ctam, ca - tho - li - cam et a - po - sto - li -

234

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

240

u - num ba - pti - sma in re - mis - si - o - nem  
 num ba - pti - sma in re -  
 ba - pti - sma in re - mis - si - o - nem pec - ca -  
 u - num ba - pti - sma in re - mis - si - o - nem pec - ca -  
 u - num ba - pti - sma in re - mis - si - o - nem

246

pec - ca - to - rum. Et ex -  
 mis - si - o - nem pec - ca - to - rum. Et ex - spe -  
 to - rum. Et ex - spe -  
 to - rum. Et ex - spe - cto  
 pec - ca - to - rum. Et ex - spe -

251

- spe - - - cto re - sur - re - cti - o - - - nem

- - - cto re - sur - re - cti - o - - - - - nem

- cto re - sur - re - cti - o - - - - - nem mor -

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

- cto re - sur - re - - - - - cti - - - - - nem mor -

257

mor - tu - o - - rum. Et vi - tam ven - tu - ri sae -

mor - tu - o - - rum. Et vi - tam ven - tu - - - ri sae -

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

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

- tu - o - - rum. Et vi - tam

263

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

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

- - - ri sae - cu - li, sae - cu - li, et

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

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

268

- men.

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

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

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

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

### Sanctus

San - - - - - ctus,

San - - - - - ctus,

San - - - - -

San - - - - -

6

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

11

san - - - - - ctus, san - - - - - ctus,  
 do - mi - nus de - - - - - ctus, san - - - - - ctus,  
 ctus, do - mi - nus de - - - - - ctus,  
 do - mi - nus de - - - - - ctus,  
 do - mi - nus de - - - - - ctus

16

ctus do - mi - nus  
 - us, do - mi - nus de - - - - - us,  
 do - mi - nus, do - - - - - us,  
 - us, do - mi - nus de - - - - - us,  
 - us, do - mi - nus de - - - - - us

21

de - - - us, do - mi - nus de -  
 - us, do - mi - nus de - - - -  
 - mi - nus de - - us, do - mi - nus de -  
 - - - - us, do - mi - nus de - -  
 - us, do - mi - nus de - us, do -

26

- - - - us, do - mi - nus  
 - - - - us, do - mi - nus de -  
 - - - us, do - mi - nus de - us sa - - -  
 - - - us, do - mi - ne de - us, do -  
 - mi - nus de - - us, do - mi - nus de - us sa - ba -

31

de - us sa - - - - ba - oth.  
 - us, do - mi - nus de - us sa - - - - ba - oth.  
 - - - - ba - oth, sa - ba - oth.  
 - mi - nus\_ de - us sa - - ba - oth, sa - - ba - oth.  
 - - - oth, sa - - ba - oth.

37

A

Ple - ni sunt cae - - - - -

T1

T2

Ple - ni sunt cae - - - - -

T3

Ple - - - ni

41

- li, ple - ni sunt cae - -

Ple - - ni sunt cae - - li, ple -

- - li, ple - ni sunt cae - - - - -

sunt cae - - - - li et ter - ra,

46

- - li, ple - ni sunt cae - li et ter - -

-ni sunt cae - li, ple - ni sunt cae - li

- - - li, ple - ni

ple - ni sunt cae - li et ter - ra,



51

ra, et ter - et te - ra, et ter - - - ra, et  
sunt cae - li et ter - - - - - ra, et  
et ter - - - - - ra

56

ra glo - ri - a tu -  
ter - - - - - ra  
ter - - - - - ra glo - ri - a tu -  
glo - ri - a tu - - - -

60

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

65

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

70

A Ho - san - na in ex - cel -

T1 Ho - san - na, ho - san - na

T2 Ho - san - na in ex - cel -

T3 Ho - san - na,

B Ho -

74

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

in ex - cel - sis, ho -

ho - san - na, ho - san - na in ex - cel -

- san - na, ho - san - na in ex - cel -



93

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

97

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

101

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

106

A

T2

T3

Be - ne - - - - - di -

Be - ne - - - - - di -

110

Be - ne - - - - - di -

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

- ctus, be - ne - - - - - di -

115

- ctus qui ve - nit in no - - mi - ne do - - mi -

ve - nit in no - mi - ne do - - - - - mi -

- ctus qui ve - nit in no - mi - ne do - mi - ni,

120

-ni, qui ve -

-ni, qui ve - - - - - nit, qui

qui ve - - - - - nit,

125

nit in no - mi -  
ve  
qui ve

130

- ne do - mi - ni, in no - mi - ne, in no - mi -  
- nit, qui ve - nit in no - mi - ne, in no - mi - ne  
- nit in no - mi - ne do - mi - ni, in no - mi - ne do -

135

- ne do - mi - ni, in no - mi - ne do -  
do - mi - ni, in no - mi - ne do -  
mi - ni,

139

- mi - ni, do -  
mi - ni, in no - mi - ne do -  
in no - mi - ne do - mi - ni, in no - mi - ne

143

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

*Hosanna ut supra* [pp. 42-4]

## Agnus Dei

A

T1

T2

T3

B

A - gnus de - i, a - gnus de - i, a - gnus de - i, a - gnus de - i.

5

gnus de - i, a - gnus de - i, a - gnus de - i, a - gnus de - i, a - gnus de - i.

10

- i, a - gnus de - i, qui  
 - gnus de - i, qui tol - lis pec - ca -  
 de - i, qui tol -  
 a - gnus de - i, qui tol - lis pec - ca - ta mun - di,  
 a - gnus de - i, qui tol - lis pec - ca - ta mun -

15

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

20

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





*Cum sex vocibus*

40

A A - gnus de - i,

T1 A - - gnus de - i, a - gnus de -

T2 A - gnus de - - - - - i,

T3 A - gnus de - i, a - gnus

B1 Bassus secundus A - - - gnus de -

B2 A - gnus de - -

44

a - - gnus de - i, a - gnus de -

- - i, a - gnus de - i, a - gnus de -

a - gnus de - - i, a - gnus de - - -

de - - i, a - gnus de - - i, a -

- - - i, a - gnus de -

- - - i, a - gnus de - - - i,



59

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

64

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

69

- ta mun - di, pec - ca - ta mun - di, pec - ca - ta  
 - - - - - di, pec - ca - ta mun -  
 - lis pec - ca - ta - mun - di, pe - ca -  
 pec - ca - ta mun - di, pec -  
 - ta mun - di, pec - ca - ta - mun - di, pec - ca - ta  
 pec - ca - ta mun - di,

74

mun - di, pec - ca - ta mun - di,  
 - di, pec - ca - ta mun - di: pec - ca - ta  
 - ta mun - di, pe - ca - ta - mun - di, pec - ca - ta mun -  
 - ca - ta mun - di, pec - ca - ta mun -  
 mun - di, pec - ca - ta mun - di, pec - ca - ta mun -  
 pec - ca - ta mun - di, pec - ca - ta mun -









## TEXTUAL COMMENTARY

Primary source:

**1542** *Sex missae / cum quinque vocibus / quarum tres sunt / excellentissimi musici Jacheti. Reliquæ / vero celeberrimi Gomberti, / Recenter in lucem editæ* (Venice: Girolamo Scotto, 1542); five partbooks, oblong octavo, containing three masses each by Gombert and Jacquet of Mantua; *RISM* 1542<sup>2</sup> and G 2974; copy consulted: Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek, Jena, Germany.

Collated source:

**1547** *Sex misse / dulcissime modulationis / aures omnium mulcentes vocibus quinque / Quarum prima Mantue Capelle magistri Jacheti est, tres sequentes Gomberti sunt, / due tamen Jacheti berchem, suis cum nominibus ut in indice continetur. / Expurgate plurimis erroribus denuo, prodeunt in Lucem* (Venice: Antonio Gardano, 1547); five partbooks, oblong octavo, containing three masses by Gombert, two by Jacquet de Berchem and a single mass by Jacquet of Mantua; *RISM* 1547<sup>3</sup> and G 2975; copy consulted: Herzog August Bibliothek, Wolfenbüttel, Germany.

The following abbreviations are used in the Textual Commentary:

PART NAMES	A	Alto
	T1	Tenor 1 (etc.)
	B	Bass
NOTE VALUES	<i>s</i> -rest	semibreve rest (etc.)
	<i>s</i>	semibreve
	<i>s.</i>	dotted semibreve (etc.)
	<i>m</i>	minim
	<i>c</i>	crotchet
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C). A reference to a pitch which is flattened by the prevailing 'key'-signature is preceded by the relevant sharp or flat enclosed in round brackets.	
SYSTEM OF REFERENCE	References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral, the part name, the error or variant, followed by the source in which it appears. Thus:  '4 <sup>2-3</sup> T2: <i>s.</i> (b)b <i>m</i> -rest (1542)' indicates that, in the 1542 printed source, the second and third symbols of the fourth bar of the second tenor part are a dotted semibreve b flat (a tone below 'middle C') followed by a minim rest.  A superscript roman numeral indicates a particular beat of a bar (minim beat in $\text{♩}$ ): thus 43 <sup>ii</sup> means second beat of bar 43.	

A: voice name 'Superius' (1547)

### Kyrie

2<sup>1-2</sup> T2: ligature (1547)  
 3<sup>1-4</sup> T1: ligature (1547)  
 9<sup>1-2</sup> T3: ligature (1547)  
 13<sup>1-2</sup> T1: ligature (1547)  
 13<sup>1-2</sup> T3: no coloration (1547)  
 34<sup>1-61</sup> T1: c4 clef (otherwise the part is notated in c3 clef) (1547)  
 34<sup>1-2</sup> T2: ligature (1547)  
 35<sup>2-36</sup> T1: ligature (1547)  
 44<sup>2-45</sup> T2: ligature (1547)  
 46<sup>4-47</sup> T1: no coloration (1547)  
 73<sup>2-3</sup> T2: no coloration (1547)  
 74<sup>1-2</sup> T3: no ligature (1547)  
 75<sup>2-3</sup> T3/B: *sic* (parallel 5ths)  
 81<sup>1-2</sup> T2: no coloration (1547)  
 85<sup>4</sup> A: *ma' ca'* (1542)  
 87<sup>3-88</sup> B: ligature (1547)  
 87<sup>iv</sup>-88<sup>1</sup> A/T1: *sic* (parallel 5ths)

### Gloria

11<sup>3-4</sup> T2: no coloration (1547)  
 16<sup>3-18</sup> B text: Laudamus te (1542)  
 21<sup>1-25</sup> T3 text: Laudamus te (1542 & 1547)  
 23<sup>3-24</sup> B: ligature (1547)  
 26<sup>3-29</sup> T3 text: Benedicimus te (1542 & 1547)  
 30<sup>2-3</sup> T2: no coloration (1547)  
 30<sup>2-32</sup> T3 text: Adoramus; & 33<sup>1-34</sup>:  
 te. Glorificamus te. (1547)  
 33<sup>1</sup> T3: *e* (1542 & 1547)  
 43<sup>1-2</sup> T1: *s.d'* (1542)  
 45<sup>2</sup> T1: *me' me'* (1542)  
 51<sup>1-2</sup> B: ligature (1547)  
 53<sup>3-4</sup> T2: no coloration (1547)  
 55<sup>2-3</sup> T2: no coloration (1547)  
 55<sup>3</sup> T2: *a* (1542)  
 55<sup>3-57</sup> T3 text: unigenite; & 58<sup>1-60</sup>: Jesu  
 Christe (1547)  
 63<sup>2-66</sup> T2 text: domine deus agnus dei  
 (1542)  
 66<sup>1</sup> T2: *a* (1542)  
 70<sup>2</sup> T2: *m.d' cb* (1542)  
 75<sup>3-76</sup> T2: no coloration (1547)  
 81<sup>1-2</sup> & 82<sup>1-2</sup> A: ligatures (1547)  
 82<sup>2-83</sup> B: ligature (1547)  
 88<sup>4-92</sup> T2 text: miserere nobis qui tollis  
 (1547)

93<sup>2-98</sup> T2 text: peccata mundi qui tollis  
 peccata mundi (1547)  
 94<sup>3-103</sup> T3 text: qui tollis peccata mundi  
 // // (1542)  
 100<sup>3-103</sup> T2 text: suscipe // (1542)  
 106<sup>1-112</sup> T2 text: deprecationem nostram  
 // (1542)  
 127<sup>3-4</sup> T2: no coloration (1547)  
 128<sup>1</sup> T2: *me' me'* (1547)  
 133<sup>2-134</sup> B: ligature (1547)  
 135<sup>1-2</sup> & 136<sup>1-2</sup> T1: ligatures (1547)  
 136<sup>2-137</sup> T3: ligature (1547)  
 138<sup>2-139</sup> T2: ligature (1547)  
 143<sup>2-144</sup> A: ligature (1547)  
 143<sup>2-144</sup> T3: ligature (1547)  
 149<sup>4-150</sup> A: *s* (1547)  
 152<sup>1-154</sup> T2 text: Amen (1547)  
 154<sup>2-157</sup> A text: 'Amen' only (1547)  
 157<sup>1-160</sup> T3 text: 'dei patris' only (1542)  
 158<sup>2-160</sup> T1 text: in gloria dei patris  
 (1542)  
 159<sup>1-2</sup> T3: ligature (1547)  
 159<sup>3-161</sup> T2 text: dei patris (1547)  
 159<sup>3-163</sup> T2 text: *iterum* sign implying  
 repeat of 'Amen' (1542)  
 160<sup>3-161</sup> T3 text: dei patris (1547)  
 162<sup>1-166</sup> B text: dei patris Amen dei  
 patris Amen. (1547)  
 163<sup>3-164</sup> T2 text: Amen (1547)  
 163<sup>3-165</sup> T2 text: Amen (1542)  
 166<sup>1</sup> T1: # (1547)

### Credo

8<sup>1-11</sup> B text: factorem celi & terre (1542  
 & 1547)  
 8<sup>2-3</sup> T2: no coloration (1547)  
 13<sup>3-20</sup> T1 text: celi & terre visibilium  
 omnium & invisibilium (1547)  
 16<sup>3-17</sup> B: ligature (1547)  
 25<sup>1-26</sup> T1 text: *iterum* sign implying  
 repeat of 'et in unum dominum' (1542)  
 32<sup>3-33</sup> B: ligature (1547)  
 35<sup>1-2</sup> B: ligature (1547)  
 39<sup>1-43</sup> T2 text: natum ante omnia secula  
 (1542)  
 41<sup>1-2</sup> T3: ligature (1547)  
 42<sup>1-46</sup> B text: ante omnia secula (1542 &  
 1547)  
 46<sup>2-47</sup> A: ligature (1547)  
 48<sup>3-4</sup> B: *c-rest cc cd (sic)* (1547)

48<sup>4</sup> B: *c*-rest *cd* (*sic*) (1542)  
 50<sup>1-2</sup> T1: ligature (1547)  
 50<sup>3</sup>-51<sup>1</sup> A: ligature (1547)  
 62<sup>3</sup>-66<sup>3</sup> B text: Genitum non factum ij  
 (1547)  
 81<sup>3</sup>-82<sup>4</sup> T3 text: facta (1547)  
 87<sup>3</sup>-90<sup>1</sup> T2 text: et propter nostram salutem  
 (1542)  
 87<sup>3</sup>-93<sup>1</sup> T2 text: ‘& propter nostram  
 salutem’ only (1547)  
 88<sup>1</sup>-90<sup>1</sup> T1 text: et propter nostram  
 salutem (1542)  
 91<sup>2</sup>-97<sup>2</sup> T1 text: descendit de celis // //  
 (1542)  
 97<sup>3</sup>-100<sup>2</sup> T2 text: & incarnatus est (1542)  
 100<sup>3</sup>-104<sup>2</sup> A text: Et incarnatus est de  
 spiritu (1547)  
 104<sup>2</sup>-105<sup>1</sup> T1: ligature (1547)  
 117<sup>4</sup>-122<sup>2</sup> T3 text: factus est (1547)  
 119<sup>1-2</sup> T2: no coloration (1547)  
 119<sup>1</sup>-122<sup>2</sup> T3 text: est (1542)  
 121<sup>3</sup>-122<sup>1</sup> T3: ligature (1547)  
 150<sup>3</sup>-156<sup>1</sup> B text: Et ascendit in celum ij  
 (with ‘celum’ placed at 153<sup>1</sup>) (1547)  
 173<sup>2</sup>-177<sup>2</sup> T1 text: cum gloria iudicare  
 vivos & mortuos (1547)  
 179<sup>3</sup>-180<sup>1</sup> B: ligature (1547)  
 190<sup>2</sup>-195<sup>1</sup> B text: & in spiritum sanctum ij  
 (1547)  
 199<sup>2</sup>-200<sup>1</sup> T1: ligature (1547)  
 200<sup>1</sup> T1: *mc' mc'* (1542)  
 204<sup>3-4</sup> T1: *se* (1542)  
 215<sup>1-2</sup> B: ligature (1547)  
 221<sup>1-2</sup> T1: coloured (1547)  
 221<sup>1-2</sup> T3: ligature & ‘-tas’ on 222<sup>1</sup> (1547)  
 222 mesuration: **3** (1542 & 1547)  
 230<sup>1-2</sup> & 231<sup>1-2</sup> A: ligatures (1547)  
 230<sup>3</sup>-233<sup>3</sup> T1 text: & apostolicam  
 ecclesiam (1542 & 1547)  
 230<sup>5</sup>-231<sup>1</sup> T2: *s.d'* (1547)  
 232<sup>1-2</sup> B: coloured (1547)  
 233<sup>1-2</sup> T3: coloured (1547)  
 234<sup>2</sup>-237<sup>3</sup> T2 text: ecclesiam confiteor  
 (1547)  
 234<sup>3</sup>-235<sup>1</sup> A: ligature (1547)  
 235<sup>1-2</sup> B: no coloration (1547)  
 236<sup>1-2</sup> T1: ligature (1547)  
 238<sup>2</sup>-241<sup>2</sup> T2 text: ‘unum baptisma’ only  
 (1547)  
 240<sup>1-2</sup> T3: no ligature (1547)  
 241<sup>1</sup> T3: *c* (1547)  
 241<sup>1-2</sup> B: coloured (1547)

241<sup>3</sup>-244<sup>2</sup> T1 text: baptisma unum  
 baptisma (1547)  
 242<sup>1-2</sup> T1: coloured (1547)  
 245<sup>2-3</sup> T2: no ligature (1547)  
 255<sup>4</sup>-257<sup>2</sup> T2: all coloured (1547)  
 256<sup>1-2</sup> T1: ligature (1547)  
 256<sup>3</sup> B: (*b*)B (1542)  
 257<sup>1-2</sup> B: coloured (1547)  
 260<sup>2-3</sup> T1: ligature (1547)  
 261<sup>2</sup>-265<sup>3</sup> T3 text: ‘& vitam venturi’ only  
 implied by the *iterum* sign (1547)  
 261<sup>2</sup>-266<sup>2</sup> B text: ‘& vitam venturi’ only  
 (1547)  
 266<sup>1-2</sup> T2: no ligature (1547)  
 267<sup>1</sup>-270<sup>1</sup> T3 text: ‘Amen’ only (1547)  
 267<sup>2</sup>-271<sup>1</sup> T2 text: seculi Amen;  
 and 271<sup>2</sup>-272<sup>1</sup>: Amen (1547)  
 268<sup>1</sup>-272<sup>1</sup> B text: Amen. (1542)  
 269<sup>2</sup>-272<sup>1</sup> T3 text: Amen. (1542)

### Sanctus and Benedictus

11<sup>2</sup>-16<sup>1</sup> B text: Sanctus (1547)  
 12<sup>2</sup> A: *f'* (1547)  
 13<sup>1</sup>-21<sup>1</sup> T1 text: ‘dominus deus’ only (i.e.  
 no repeat of ‘dominus deus’ indicated)  
 (1547)  
 13<sup>2</sup>-14<sup>2</sup> A text: dominus deus (1542)  
 13<sup>2</sup>-27<sup>2</sup> T3 text: Sanctus (1547)  
 14<sup>2</sup>-18<sup>1</sup> T2 text: ‘Sanctus’ only (1547)  
 16<sup>2</sup>-23<sup>1</sup> T2 text: *iterum* signs implying  
 repeat of ‘Sanctus’ (1542)  
 18<sup>1</sup>-21<sup>1</sup> B text: Sanctus (1547)  
 18<sup>3</sup>-23<sup>1</sup> T2: *iterum* sign implying repeats  
 of ‘Sanctus’ (1547)  
 32<sup>2-3</sup> T2: coloured (1547)  
 32<sup>3</sup>-34<sup>1</sup> T3 text: domine deus (1547)  
 37<sup>1-2</sup> A: ligature (1547)  
 37<sup>2</sup>-38<sup>1</sup> T2: ligature (1547)  
 39<sup>2</sup>-40<sup>1</sup> T3: ligature (1547)  
 41<sup>2</sup>-42<sup>1</sup> T1: ligature (1547)  
 42<sup>1-2</sup> T3: ligature (1547)  
 44<sup>3</sup>-45<sup>2</sup> T3 text: *iterum* sign implying  
 repeat of ‘Pleni...’ (1542)  
 45<sup>2</sup>-47<sup>1</sup> A text: & terra (1542)  
 47<sup>3</sup>-52<sup>1</sup> A text: *iterum* signs implying  
 repeat of ‘& terra’ (1542); ‘et terra’  
 only (1547)  
 49<sup>2</sup>-52<sup>1</sup> T1 text: ‘& terra’ only (1547)  
 50<sup>2</sup>-55<sup>1</sup> T2 text: & terra ij (1547)  
 52<sup>2</sup>-55<sup>1</sup> T3 text: *iterum* sign implying  
 repeat of ‘Pleni sunt celi & terra’  
 (1542)

54<sup>3</sup>-58<sup>1</sup> A text: gloria tua (1542 & 1547)  
 55<sup>3</sup>-58<sup>1</sup> T2 text: gloria tua (1547)  
 55<sup>3</sup>-59<sup>1</sup> T1 text: gloria tua (1542 & 1547)  
 63<sup>3</sup>-69<sup>1</sup> T1 text: 'gloria tua' only (i.e. no repeat of 'gloria tua' indicated) (1547)  
 72<sup>3</sup>-79<sup>1</sup> T1 text: 'osanna' only (1547)  
 73<sup>2</sup>-74<sup>1</sup> T1: ligature (1547)  
 76<sup>3</sup>-79<sup>1</sup> B text: *iterum* sign implying repeat of 'osanna' only (1542 & 1547)  
 77<sup>2</sup>-80<sup>2</sup> T3 text: 'osanna' only (1547)  
 80<sup>1</sup>-82<sup>3</sup> T1 text: 'osanna' only (1547)  
 80<sup>3</sup>-87<sup>1</sup> B text: osanna in excelsis (with 'in excelsis' placed at 84<sup>2</sup>) (1547)  
 83<sup>2</sup>-88<sup>1</sup> T1 text: 'in excelsis' only (1547)  
 84<sup>1-2</sup> T2: no ligature (1547)  
 86<sup>4</sup>-95<sup>1</sup> T2 text: *iterum* signs implying repeat of 'in excelsis' only (1542)  
 87<sup>3-4</sup> A: *mf' ce'* (1542 & 1547)  
 88<sup>2</sup>-100<sup>2</sup> T1 text: *iterum* signs implying repeats of 'in excelsis' only (1542)  
 97<sup>2</sup>-99<sup>1</sup> B text: osanna in excelsis (1542)  
 100<sup>3</sup>-103<sup>1</sup> T2 text: 'in excelsis' only (1542)  
 111<sup>4</sup> A: *m* (1542)  
 114<sup>3</sup>-120<sup>1</sup> T2 text: *iterum* signs implying repeat of 'benedictus' (1542)  
 116<sup>2</sup>-119<sup>2</sup> T3 text: 'Benedictus' (1542) & 'qui venit' only (1547)  
 122<sup>5</sup> T2: *c*-rest *cf'* (*sic*) (1542 & 1547)  
 126<sup>1</sup>-130<sup>1</sup> T3 text: in nomine domini (1542 & 1547)  
 129<sup>2</sup>-133<sup>1</sup> A text: qui venit (1542 & 1547)

### Agnus dei

3<sup>1-2</sup> T3: ligature (1547)  
 6<sup>1</sup>-11<sup>3</sup> B text: 'Agnus dei' only (i.e. no repeat of 'Agnus dei' indicated) (1547)  
 13<sup>2</sup>-21<sup>1</sup> T1 text: *iterum* signs implying repeat of 'agnus dei' (1542)  
 16<sup>2</sup>-27<sup>1</sup> B text: miserere nobis // // // (1542)  
 21<sup>3</sup>-26<sup>2</sup> T1 text: 'qui tollis peccata mundi' only (i.e. no repeat of 'peccata mundi' indicated) (1547)  
 22<sup>2</sup>-24<sup>2</sup> A text: miserere nobis (1542 & 1547)  
 24<sup>3</sup>-26<sup>1</sup> T3 text: 'miserere' only (1542)

26<sup>3</sup>-28<sup>1</sup> T3 text: nobis (1542)  
 27<sup>2</sup>-29<sup>1</sup> T1 text: *iterum* sign implying repeat of 'qui tollis peccata mundi' (1542)  
 28<sup>2</sup>-31<sup>1</sup> T2 text: qui tollis peccata mundi (1542); *iterum* sign implying repeat of 'qui tollis peccata mundi' (1547)  
 32<sup>3</sup>-33<sup>1</sup> B: ligature (1547)  
 40<sup>1</sup>-44<sup>4</sup> T1 text: Agnus dei (i.e. 'Agnus dei' not repeated) (1547)  
 40<sup>1-2</sup> & 41<sup>1-2</sup> T2: ligatures (1547)  
 40<sup>2</sup>-41<sup>1</sup> A: ligature (1547)  
 42<sup>1-2</sup> B2: ligature (1547)  
 46<sup>1</sup> T1: (b)b (1542 & 1547)  
 46<sup>3</sup> T2: a (1542 & 1547)  
 47<sup>2</sup>-51<sup>2</sup> B1 text: qui tollis peccata mundi (1542 & 1547)  
 52<sup>2</sup>-55<sup>1</sup> A text: *iterum* sign implying repeat of 'Agnus dei' (1542 & 1547)  
 52<sup>2</sup>-55<sup>1</sup> T2 text: *iterum* sign implying repeat of 'Agnus dei' (1542 & 1547)  
 55<sup>2</sup>-59<sup>1</sup> T1 text: 'qui tollis' only (1547)  
 56<sup>5</sup>-59<sup>1</sup> T1 text: peccata mundi (1542)  
 58<sup>3</sup>-80<sup>1</sup> T3 text: dona nobis pacem (1542)  
 60<sup>1-2</sup> T2: no coloration (1547)  
 63<sup>2</sup>-66<sup>3</sup> B1 text: 'peccata mundi' only (1542)  
 64<sup>2</sup>-70<sup>1</sup> A text: 'peccata mundi' only (1547)  
 68<sup>2</sup>-77<sup>1</sup> T2 text: 'peccata mundi' only (1547)  
 71<sup>1</sup>-80<sup>2</sup> A text: dona nobis pacem // // // (1542)  
 75<sup>3</sup>-76<sup>1</sup> T2: no coloration (1547)  
 77<sup>2</sup>-80<sup>1</sup> T2 text: peccata mundi dona nobis (1547)  
 78<sup>2</sup>-79<sup>3</sup> T1 text: dona nobis pacem (1542)  
 81<sup>3</sup> T2: *mb'e' me'* and 82<sup>3</sup>-83<sup>1</sup>: *sd'* (1542) – altered to maintain the canon with T1  
 80<sup>2</sup> T3: *m*-rest and 87<sup>1</sup>: *s* (1542 & 1547)  
 82<sup>2-3</sup> B1: *sd* (1542)  
 84<sup>1</sup> B1: *be* (1542 & 1547) – the e flat would maintain the canonic imitation but is harmonically unacceptable  
 89<sup>2</sup>-96<sup>1</sup> T1 text: dona nobis pacem (1547)  
 91<sup>1-2</sup> B2: coloured (1547)  
 96<sup>3</sup>-99<sup>1</sup> T1 text: dona nobis pacem. (1542 & 1547)