

Missa Et ecce terrae motus Duodecim vocu

Antonio Brumel autore

Dédié à l'ensemble vocal *Psalterion* à Genève, et son chef *Gonzalo Martinez*, où j'avais la chance de faire la connaissance avec cette musique merveilleuse.

## Preface

Antoin Brumels Mass “Et ecce terrae motus” has been handed down to us in nearly complete form in the Bayerische Staatsbibliothek, Munich, Mus. Ms. 1. Except the Agnus Dei which consists of only one part all parts are complete. Unfortunately, the last folios are badly damaged so that in seven parts long passages are lost. Of some musicological and historical interest is the fact that the Munich copy has probably been used for a performance between 1568 and 1570 by Orlando di Lasso.<sup>1</sup>

Contratenor I	Anthonio	(Goßwin)
	massimo	(Massimo Trojano)
	guilelmo	(Wilhelm Nicolas)
	Aberstock	(Christoph Haberstockh)
Contratenor II	Gasparo	(Caspar Pichler)
	Wibole	(Willibald Mader)
	Joachim	(vielleicht Joachim Freithof, alias Jocham von Schevingen)
	hans hus	
Contratenor III	F. spagnolo	(vielleicht Farancesco Talavera)
	matino	(Martino Franz)
	hans peck	(Hans Röckh)
	Vogel	
Tenor I	Cornelio	(cornelius Bonns)
	georgio	(vielleicht Georg Gattmair)
	leonardo	

A modern edition dating from 1970 is outdated today with respect to performance practice, since note lengths have been shortened and the text has been “completed”, obscuring the often more improvisatorial character of text treatment at Brumel’s time. Nevertheless, this edition had to be taken as basic reference for the present one, due to missing willingness of cooperation by the preserving library so far—let’s hope the best for the future and an upcoming revised version.

Transferring an historical source into modern typesetting means always balancing readability for the “modern eye” against shading the original. The way taken here is a somehow extreme one, since nothing is added what is not to be found in the original source (for the moment: what cannot be reconstructed—using 1970’s edition—as to be found in the original). Thus the performer will have to arrange quite some items. Any alternative editing practice would lead to fix things which were not supposed to be fixed at Brumel’s time.

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<sup>1</sup>cf. Wolfgang Boetticher, *Orlando di Lasso und seine Zeit 1532-1594* (Kassel and Basel: Bärenreiter, 1958), vol 1, pp. 858-860

This encounters above all the placement of text and the so called *musica ficta*, i.e. adding accidentals upon the gusto of the performer (of course, there are quite some rules but there's also a lot of freedom in interpretation as we are far away from really knowing how this kind of music was performed). Since there is not *one* definitive or optimal choice (and hasn't even been at Brumel's time), any arrangements have been abandoned, in order to give the full freedom of choice to the performer. A solistic performance with experienced renaissance singers could treat this in a mostly improvisational manner. In doubled or choral versions this won't work, of course, without some agreements in advance.

Lausanne, October 2002

## Vorwort

Antoin Brumels Messe "Et ecce terrae motus" ist uns in annähernd vollständiger Form überliefert in der Bayerischen Staatsbibliothek München, Mus. Ms. 1. Bis auf das Agnus Dei, welches aus lediglich einem Satz besteht, sind alle Teile komplett. Die letzten Seiten sind leider schwer beschädigt, so dass in sieben Stimmen längere Passagen verloren gegangen sind. Von einigem musikhistorischen Interesse ist, dass die Münchner Kopie vermutlich zwischen 1568 und 1570 von Orlando di Lasso für eine Aufführung benützt worden ist. In einigen Stimmbüchern sind die Namen der ausführenden Sänger verzeichnet.<sup>2</sup>

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	Vogel	
Tenor I	Cornelio	(cornelius Bonns)
	georgio	(vielleicht Georg Gattmair)
	leonardo	

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<sup>2</sup>siehe footnote ??



Es liegt eine Edition der Messe aus dem Jahre 1970 vor, die jedoch aus heutiger Sicht kaum aufführungspraktischen Wert hat, da das originale Notenbild durch Verkürzung vollkommen entstellt wird und überdies eine “Vervollständigung” Textunterlegung den damals eher improvisatorischen melismatischen Umgang mit dem Text verdunkelt. Musste diese Ausgabe die Grundlage zur vorliegenden Edition bilden, da da eine Einsicht der originalen Quelle bisher an der mangelnden Kooperationsbereitschaft von Seiten der aufbewahrenden Bibliothek scheiterte. Es bleibt das beste zu hoffen für die Zukunft und eine zukünftige revidierte Edition.

Eine historische Quelle in moderne Schrift zu übertragen bedeutet immer, eine heiklen Abwägungsprozess zu führen zwischen Lesbarkeit für das “moderne Auge” und Entfernung von der originalen Gestalt. Der hier beschrittene Weg ist sicher ein extremer, da nichts hinzugefügt wurde, was nicht im originalen Material zu finden ist (lies im Moment: was unter Benützung der Ausgabe von 1970 als nicht im Original stehend rekonstruiert werden kann). Auf diese Weise wird man vor einer Aufführung zwar gezwungen sein, selbst einiges einzurichten, jegliche Alternative müsste jedoch Dinge festlegen, die im Sinne der Zeit Brumels nicht festgelegt waren. Dazu zählt vor allem genaue Textunterlegung und die sog. *musica ficta*, d.h. die Hinzufügung von Akzidenzien nach Geschmack des/der Aufführenden (hierfür gab es natürlich eine Reihe von Regeln, die Freiheit ist dennoch vergleichsweise groß, zumal wir weit davon entfernt sind, wirklich im Detail zu wissen, wie diese musik aufgeführt wurde). Da es diesbezüglich nicht *eine* definitive oder optimale Möglichkeit gibt (und auch zu Brumels Zeiten nicht gab), wurde bewusst darauf verzichtet, erartige Eintragungen vorzunehmen, um die volle Freiheit der Aufführung zu überlassen. In solistischer Version mit erfahrenen Renaissance-Sängern ist eine improvisatorische Ausführung wohl die “originalgetreueste” Version. In verdoppelter oder chorischer Besetzung wird eine weitgehende vorausgehende Absprache unumgänglich sein.

Lausanne im Oktober 2002

Antoin Brumel (ca 1460 - ca 1515)

5

Ky - ri - e - le - i - son

Ky       -       -       -       -       ri       -       -       -       -       -

9

Ky - ri - e

e

13

ri - e

17

e - lei

22

e - lei son

son

4 **Christe**  
27

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - - - ste

Chri - -

31

ste

ste

ste

ste

ste

ste

ste

ste

ste

ste

ste

ste

ste

36

36 37 38 39 40

41

41 42 43 44 45

Musical score for measures 45-48. The score is written for a 12-staff ensemble. Measures 45-48 show a complex arrangement of notes and rests across the staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The score is organized into four measures, with the first measure starting at measure 45. The notation is in a standard musical format with a key signature of one flat and a common time signature.

Musical score for measures 49-52. The score is written for a 12-staff ensemble. Measures 49-52 show a complex arrangement of notes and rests across the staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The score is organized into four measures, with the first measure starting at measure 49. The notation is in a standard musical format with a key signature of one flat and a common time signature.

53

57

e - lei - son

e - lei - son

e - lei - son

e - lei - son

e - lei - son

e - lei - son

e - lei - son

e - lei - son

e - lei - son

e - lei - son

e - lei - son

leu - son



## 8.

K.

ri -

66

68

Musical score for measures 71-73. The score is written for a 12-staff ensemble, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The first system (measures 71-72) shows a complex arrangement of notes and rests across the staves. The second system (measure 73) continues the musical progression with similar notation.

Musical score for measures 74-75. The score is written for a 12-staff ensemble, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The first system (measures 74-75) shows a complex arrangement of notes and rests across the staves. The second system (measure 76) continues the musical progression with similar notation.

76

15 16

e - lei - - -

[illegible]

5

— ho - mi - ni - bus      bo - nae vo - lun - ta

pax ho - mi - ni - bus      bo - nae vo - lun - ta

— ho - mi - ni - bus      bo - nae vo - lun - ta

ho - mi - ni - bus      bo - nae vo - lun - ta

9

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

13

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

da - - - - - Lau - - - - - da - - - - -

ca - mus te. Gra - - - - - ti - as a - - - - -

A - - - do - ra - mus te. Glo - ri - fi - ca - mus te. Gra - - - - - ti - as

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

gi - mus ti - bi pro - pter ma - gnam glo -

a - gi - mus ti - bi pro - pter ma - gnam

a - gi - mus ti - bi pro - pter ma - gnam glo -

24

gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cae - le -

glo - ri - am tu - am. Do - mi - ne De - us, Rex cae - le -

tu - am. Do - mi - ne De - us, Rex cae - le - stis, De -

tu - am. Do - mi - ne De - us, Rex cae - le -

am tu - am. Do - mi - ne De - us, Rex cae - le -

tu - am. Do - mi - ne De - us, Rex cae - le - stis.

ri - am tu - am. Do - mi - ne De - us, Rex cae -

ri - am tu - am. Do - mi - ne De - us, Rex

27

da - stis, De - us Pa - ter om - ni - po - tens. Do -

us, Rex cae - le - stis, De - us Pa - ter om - ni - po - tens. Do -

us Pa - ter om - ni - po - tens. Do -

- stis, De - us Pa - ter om - ni - po - tens. Do - mi -

stis, De - us Pa - ter om - ni - po - tens. Do -

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

mus te.

mus te.

le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -

cae - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi -

cae - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -



te.

Je - - su

39

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

[illegible]

54

Fi - li - us                      Pa - tris.

60

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

66

se - re - re no - bis, qui tol - lis

se - re - re no - bis, qui tol - lis

se - re - re no - bis, qui tol - lis

se - re - re no - bis, qui tol - lis

no - bis, qui tol - lis

no - bis, qui tol - lis

no - bis, qui tol - lis

no - bis, qui tol - lis

no - bis, qui tol - lis

no - bis, qui tol - lis

no - bis, qui tol - lis

70

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

74

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

pec - - ca - ta mun - - -

di, pec - - - ca - - - ta

sus - ci - pe

sus - ci - pe

sus - ci - pe

di, mun - di, sus - ci - pe

sus - ci - pe

sus - ci - pe

mun - di, sus - ci - pe

di, mun - di, sus - ci - pe

sus - ci - pe

di, sus - ci - pe

sus - ci - pe

sus - ci - pe

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

Qui \_\_\_\_\_ se - - des

ad dex - te - ram Pa - - tris,



mi - se - re - re,

mi - se - re - re

109

revision 1.00, (c) 2002, b.lang@gmx.net

tu            so - lus            Do - mi - nus,

nus.

122

Cum San - ctu Spi - ri - to in

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

134

A

A

A

A

A

A

A

A

A

A

A

138

men

men

men

men

men

men

men

men

men

men

men

men

## Credo

Discantus I			
Discantus II			
Discantus III			
Contratenor I			
Contratenor II			
Contratenor III			
Tenor I			
Tenor II			
Tenor III			
Bassus I			
Bassus II			
Bassus III			

4

Pa - trem om - ni - po - ten - tem, fac - to - rem  
 Pa - trem om - ni - po - ten - tem, fac - to -  
 Fac - to - rem cae - li et ter -  
 Pa - trem om - ni - po - ten - tem, fac - to - rem cae - -  
 rae, ter - rae,  
 li et ter - - - rae,  
 rem cae - li et ter - rae,  
 rae, vi - - si - bi - li - um om - ni - um,  
 li et ter - - - rae,

8

cae - li et ter - - rae, rem cae - li et ter - - rae, rac, ter - - rac, li et ter - - rae, et in - - vi - si - - bi - li - -

11

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



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

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

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

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

17

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

um. Et in u - num De - - um Je - - sum Chri - stum, Fi - li - um De - i

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

um. Et in u - - num Do - - mi - num Je - sum Chri - stum,

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

Et in u - num Do - - mi - num Je - sum Christum, Fi - li - um De - i u - - -

Et

Et

Et in u - num Do - - minum Je - sum Chri - stum, Fi - li - um De - i u -

Et in u - num Do - - mi - num Je - sum Chri - stum,

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

20

ge-nitum et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

u-ni-ge-nitum et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

ni-ge-ni-tum et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

Fi-li-um De-i u-ni-ge-ni-tum et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

ni-ge-ni-tum et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

ec-ce ter-rae ni-ge-nitum et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

i u-ni-ge-ni-tum et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

et et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

Et

ec

23

De-um de De-o, lu-men de lu-mi-ne.

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

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

-te om-ni-a sae-cu-la. Lu-men de lu-mi-ne,

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

la. Lu-men de lu-mi-ne,

rae mo-

mo-

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

cu-la. De-um de De-o, lu-men de

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

ce ter-

rae

tus,

31

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

34

con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta sunt.

Qui propter nos ho-mi-nes, ho-mi-nes et pro-

Qui propter nos ho- - - - - mi-nes et pro-

Qui propter nos ho- - - - - - mi-nes et pro-pter

Qui pro-pter nos ho- - - - - - mi-nes et pro-

sunt. - - ta - - - - - sunt.

fac - - - - - ta sunt.

ta sunt.

Qui pro-pter nos ho-mi-nes et pro-pter

pter no-stram sa-lu-tem

pter no-stram sa-lu- - - - - tem

no-stram sa-lu-tem

pter no-stram sa-lu- - - - - tem

Qui pro-pter nos ho-mi-nes, ho- - - mi-nes

Qui pro-pter nos ho-mi- - - - - - nes

Qui pro-pter nos ho-mi-nes

Qui pro-pter nos ho-mi-nes

no-stram sa-lu-tem

50

non-commercial copying welcome.

cto ex Ma - ri - a Vir - gi -

cto ex Ma - ri - - a Vir - gi -

cto ex Ma - ri - a Vir - gi -

ex Ma - ri - a Vir - gi -

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

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

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

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

cto ex Ma - ri - a Vir - gi -

ne: et

ne: et ho - mo

ne: et ho - - mo

ne: et ho - - mo

ex Ma - ri - - a Vir - gi - ne: et ho - - mo fa - -

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

Et ho - mo fa - -

Et ho - - mo

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

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

ne: et ho - - - -

Et ho - - -

[illegible]

mo fa - - - ctus est. \_\_\_\_\_

65

The musical score is for a choir and organ. It consists of 12 staves. The first six staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the last six are for organ (Right Hand, Left Hand, Pedal). The lyrics are: 'Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la -'. The score is in 4/4 time and G major. The organ part features a simple harmonic accompaniment with a steady bass line and a more active right hand. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts leading, followed by the Tenors and then the Basses. The organ enters after the first vocal phrase.

## Crucifixus



etiam

pro

no                    -                    -                    -                    -                    -                    bis.

75

Pa - - - - - tris. \_\_\_\_\_

Et i - te - rum ven - tu - rus \_\_\_\_\_ est \_\_\_\_\_

cum glo - ri - a ju - di - ca - -



tu - os: cu - jus re - gni

tu - os: cu - jus re - gni

tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni

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

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

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

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

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

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

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

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

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

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

109

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 - cantem: qui

Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - cantem: qui ex Pa -

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

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

Qui

Et in Spiritum

Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - cantem:

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

112

ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur

ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum Patre et Fi - li - o si - mul ad - o - ra - tur

tre Fi - li - o - que pro - ce - dit, qui cum Patre et Fi - li - o si - mul ad - o - ra - tur et con -

qui ex Pa - tre, qui cum Pa - tre

tre Fi - li - o - que pro - ce - dit, si - mul ad - o - ra -

ex Pa - tre, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur,

lo - cu - tus

Sanctum

qui cum Pa - tre et Fi - li - o si - mul ad - o - rat,

qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur,

qui

lo -

115

et con - glo - ri - fi - catur: qui lo - cu - tus est per Pro - phe - tas. Et u -

et con - glo - ri - fi - ca - tur: qui lo - cu - tus est

glo - ri - fi - catur: qui lo - cu - tus est.

et Fi - li - o si - mul ad - o - ra - tur: qui lo - cu - tus

tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per

ad - o - ra - tur: qui lo - cu - tus est per Pro - phe -

est per

Do mi -

ad - o - ra - tur: qui lo - cu - tus est per Pro - phe -

si - mul ad - o - ra - tur: qui lo - cu - tus est per Pro - phe -

et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca -

cutus

est

per Pro -

118

nam san - ctam ca - tho - li - cam, et u - nam ca - tho - li - cam et a - po -  
 per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam et  
 Et u - nam san - ctam ca - tho - li - cam, et u - nam san - ctam ca - tho - li - cam et a -  
 est per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam et a -  
 Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam  
 - - tas. Et u - nam san - ctam ca - tho - li - cam et a - po - sto -  
 Prophetas.  
 num.  
 - - - - - tas. Et u - nam san - ctam ca - tho - li - cam et  
 tas. Et u - nam san - ctam ca - tho - li - cam et a - po -  
 tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam et  
 phe - - - - - tas.

121

sto - li - cam Ec - cle - si - am. Con - fi - te - or  
 a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or  
 posto - li - cam Ec - cle - si - am. Con - fi - te - or  
 posto - li - cam Ec - cle - si - am. Con - fi -  
 et a - po - sto - li - cam Ec - cle - si - am. Con - fi -  
 li - cam Ec - cle - si - am. Con - fi - te - or  
 Con - fi -  
 Con - fi -  
 a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or  
 sto - li - cam Ec - cle - si - am. Con - fi -  
 a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or  
 Con - fi -



te - - or u - num ba - pti - - sma

in re - mis - si - o - nem pec - ca -

131

Et ex - pe - cto

Et ex - pe - cto

Et ex - pe - cto

to - rum.

pec - ca - to - rum.

Et ex - pe - cto

to - rum.

to - rum.

Et ex - pe - cto

to - rum.

Et ex - pe - cto

to - rum.

Et ex - pe - cto

to - rum.

Et ex - pe - cto

to - rum.

Et

134

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

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

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

ex - pe - cto

ex - pe - cto

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

ex - pe - cto

ex - pe - cto

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

ex - pe - cto

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

ex - pe - cto

ex - pe - cto

re - sur - re - cti - o - nem                      mor -        - tu - o - rum.                      Et          vi - tam              ven - tu - ri

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



Contratenor III

4

8

12

ctus,

ctus,

ctus,

ctus,

San

ctus,

San

San

19

Sanctus

22

ctus,

ctus,

ctus,

25

Do -

Do -

ctus, Do -

San -

Do -

Do -



28

Do - mi - nus

31

mi - nus

De - ctus, Do - mi - nus

Sanctus Dominus

De - - - - -

US

41

us Sa - ba - oth.  
Do - mi - nus De - baath,  
Sa - ba - oth.  
us Sa - ba - oth.  
us Sa - ba - oth.

45

us Sa - ba - oth.  
us Sa - ba - oth.  
us Sa - ba - oth.  
us Sa - ba - oth.  
us Sa - ba - oth.  
us Sa - ba - oth.  
us Sa - ba - oth.  
us Sa - ba - oth.

49

Discantus I

Ple - - - - - ni

Discantus II

Ple - - - - - ni

Discantus III

Ple - - - - - ni - - - - - sunt - - - - -

Contratenor I

Ple - - - - - ni

Contratenor II

Ple - - - - -

Contratenor III

Ple - - - - -

Tenor III

Ple - - - - -

Bassus I

Ple - - - - - ni

52

sunt - - - - - cae -

sunt cae - - - - - li,

cae - - - - - li

sunt - - - - -

- - - - - ni sunt - - - - -

- - - - - ni sunt cae - - - - -

- - - - - ni sunt cae - - - - -

sunt - - - - - cae - - - - -

55

li et cae li et ter ra cae li cae li, li et ter ra, li

58

ter ra, et ter ra, glo ri a, et ter cae li et ter ra, li et ter ra, et ter ra,

61

ra

glo - ri - a

ra

glo - ri - a

glo - ri - a tu -

ra

glo - ri -

et ter - ra

ra, et ter - ra

et ter - ra

et ter - ra

64

tu - a,

glo -

tu - a,

tu -

a,

glo - ri - a

glo - ri - a,

glo - ri - a tu - a,

glo - ri - a tu - a,

glo - ri - a

67

ri - a

a,

a,

tu - a,

glo -

glo - ri - a

glo - ri - a tu - a,

tu - a,

tu -

70

tu - a.

tu - a.

glo - ri - a tu - a.

ri - a tu - a.

tu - a.

tu - a.

glo - ri - a tu - a.

a, glo - ri - a tu - a.

74

The musical score for measures 74-76 features three discantus parts (I, II, III) and nine vocal parts (three contratenors, three tenors, and three basses). The lyrics "Ho - san - na," are distributed across the vocal parts. Measure 74 shows the beginning of the phrase, while measure 75 contains the full phrase. Measure 76 continues the phrase with some notes extending beyond the bar line.

[illegible]



80

na, na, na, na, na, na, na, na, na, na, na, na

83

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

86

ho - - -  
ho - san -  
ho - - - san -  
ho - san -  
ho - san - - - na

89

san - - -  
ho - san -  
na

Musical score for measures 92-93. The score consists of 12 staves. The first six staves are vocal parts, and the last six are instrumental parts. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts are written in treble clef, and the instrumental parts are written in bass clef. The score includes various musical notations such as notes, rests, and bar lines. The word "na" is written below the sixth staff in measure 93.

Musical score for measures 94-97. The score consists of 12 staves. The first six staves are vocal parts, and the last six are instrumental parts. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts are written in treble clef, and the instrumental parts are written in bass clef. The score includes various musical notations such as notes, rests, and bar lines. The word "na" is written below the sixth staff in measure 94.

102

in excel

105

ex - cel - sis

108

in ex - cel - sis

113

Discantus I

Discantus II

Discantus III

Contratenor I

Contratenor II

Contratenor III

Tenor III

Bassus I

Be - ne - di -

Be - ne - di -

Be - ne - di -

116

Be - ne -

ctus

ctus

Be - ne -

ctus

ctus

119

di - - - - -

Be - ne - - - - - di - - - - -

Be - ne - - - - - di - - - - -

di - - - - -

122

ctus

ctus

ctus

ctus

qui, - - - - -

qui - - - - -

ctus

qui - - - - -

qui - - - - -

125

qui ve

ve

qui

128

qui

qui

qui

nit,

nit

ve

nit,

qui

nit

nit



134

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137

nit

140

in no - - -

in no - - -

in no - - - mi - - - ne

in no - - - mi - - - ne

in no - - - mi - - - ne

in no - - - mi - - - ne

143

mi - - - ne

Do - - - mi - - ni,

mi - - - ne

Do - - - mi - - ni,

mi - - - ne

Do - - - mi - ni, \_\_\_\_\_

ne

Do - - - mi - - ni,

Do - - - mi - ni,

146

Do - - - mi - ni,

Do - - -

149

mi -

Do -

152

Do - mi - ni.

Do - mi - ni.

mi - ni,

Do - mi - ni.

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

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

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

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

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

[Hosanna ut supra]

A - - gnus

De - - i,

5

De - i, qui tol - lis qui tol - lis

8

lis pec - ca - lis pec - ca - lis

[illegible][illegible]

15

re

mi - se - re

mi - se - re re no - bis.

mi - se

re, mi - se - re re, mi -

mi -

no - bis,

mi - se -

mi - se - re - re

mi - se - re - re no -

18

re - re

no - bis.

no - bis,

mi - se - re re no - bis.

se - re - re no - bis,

mi - se - re re no - bis.

re - re

no - bis.

no - bis.



Appendix Agnus Dei II

Discantus III

21

Tenor I

A - gnus Dei

Tenor II

Agnus Dei

Tenor III

Agnus Dei

Bassus II

Bassus III

24

Agnus Dei

Agnus Dei

28

Agnus Dei

Measures 28-30 of the musical score for Agnus Dei. The score is written for five staves: a vocal line and four piano accompaniment staves. The vocal line features a long, sustained note with a fermata. The piano accompaniment consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. The key signature is one flat (B-flat), and the time signature is common time (C).

31

Measures 31-33 of the musical score for Agnus Dei. The score continues with the same five-staff format. The vocal line has a long, sustained note with a fermata. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The key signature remains one flat (B-flat), and the time signature is common time (C).

34

Measures 34-36 of a musical score. Measure 34 features a treble clef with a whole note chord (F4, A4, C5) and a bass clef with a whole note chord (F2, A2, C3). Measures 35 and 36 continue the melody in the treble clef and the bass line in the bass clef, with various note values and rests.

37

Measures 37-39 of a musical score. Measure 37 features a treble clef with a whole note chord (F4, A4, C5) and a bass clef with a whole note chord (F2, A2, C3). Measures 38 and 39 continue the melody in the treble clef and the bass line in the bass clef, with various note values and rests.

40

43

46

Measures 46-48 of a musical score. Measure 46 features a treble clef with a whole note chord (F4, A4, C5) and a bass clef with a whole note chord (F2, A2, C3). Measure 47 continues with similar chords. Measure 48 shows a more complex texture with multiple voices in both staves, including eighth and sixteenth notes.

49

Measures 49-51 of a musical score. Measure 49 features a treble clef with a whole note chord (F4, A4, C5) and a bass clef with a whole note chord (F2, A2, C3). Measure 50 continues with similar chords. Measure 51 shows a more complex texture with multiple voices in both staves, including eighth and sixteenth notes.

52

55

59

62