

The English Masses of Brussels, Bibliothèque

Royale, MS.5557.

by

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degree of Ph.D. in the Faculty of Arts.**

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Volume 2

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The English Masses of Brussels, Bibliothèque royale

MS.5557: an edition.

Editorial Commentary

Editorial practice used here is based on that employed in the series Early English Church Music.

Performance:

Intonations should be sung by a soloist, and the discantus and contra parts in the polyphony by soloists or a small chorus. Performance of the tenor and bass parts is discussed more fully in Ch. III above, and may also involve soloists or a small group of singers.

Voices, clefs, etc.:

None of the music has been transposed. The original clef, signature, mensuration sign and designation are given at the beginning of each voice, any subsequent changes being noted in the Critical Commentary. The original first note is also given, followed by two black note heads to indicate the range of each voice.

Note-values, symbols:

Manuscript values have been quartered. Ligatures and coloration are indicated in the usual manner as  and  respectively.

Barring:

A normal modern use of bar-lines has been adopted, though a few irregular bar-lengths have been inserted where necessary.

Signatures and accidentals:

Where a signature begins or ends in the middle of a stave of the edition, a bar line is inserted before the signature or canceller (so giving a double stroke at otherwise normal bar-lines). Accidentals on the stave are actually in the source, and any which have been omitted from the edition have been noted in the Critical Commentary. Accidentals above the stave are editorial additions or reflect an earlier accidental (or signature) which in the editor's opinion is still valid. All apply only to the note over which they appear. The

Critical Commentary notes the precise position of all accidentals and signatures in the source, together with their significance, and this matter is also discussed in greater detail in Ch.IV above ¹.

Underlay and Texting:

The underlay is predominantly editorial since the manuscript underlay appears, for the most part, to be largely arbitrary ². The Critical Commentary lists what texting is given, and notes any specific problems. In accordance with suggestions made in Ch.III ³, all tenor and bass parts have been fully texted, long notes being split as necessary, and the resulting short notes given below the stave in question. All editorially supplied text is enclosed in brackets. Concerning policy followed in Frye's Credo settings, see Ch.III ⁴. Since this provides no clue as to the possible texting of tenor parts or of the bassus in the Missa Flos regalis, the discantus text has been allotted to tenor parts, and where there is no independent text for the bassus in question, that of the contra has been underlaid. Concerning the tentative reconstruction of the Kyrie Summe Trinitati, see Ch.II ⁵ and the Critical Commentary.

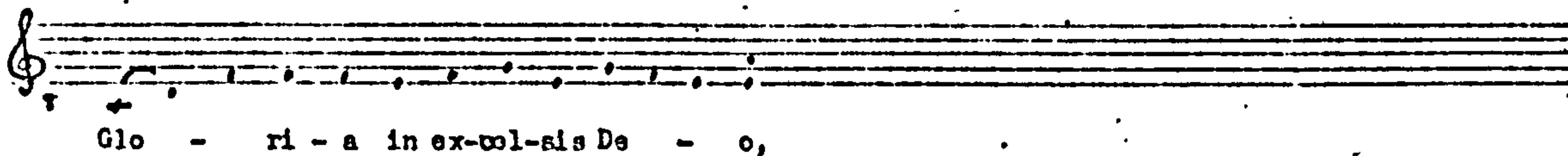
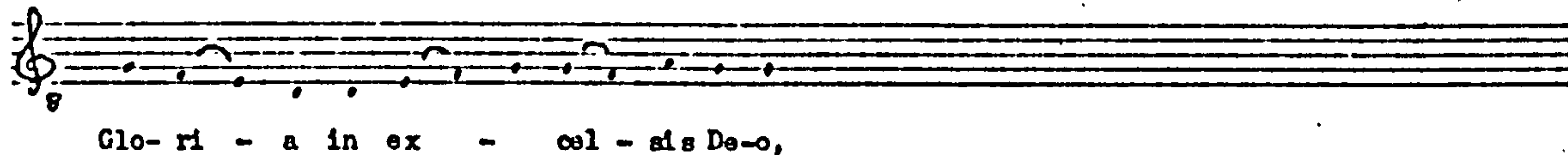
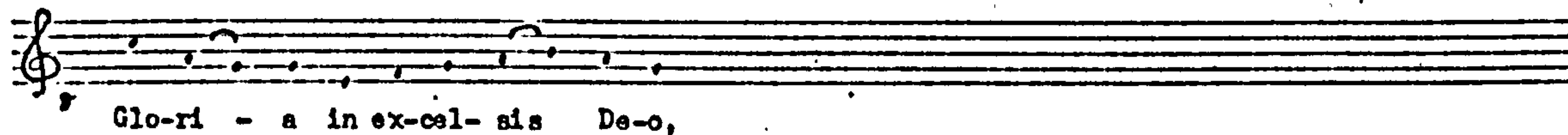
Tempo relationships:

In Frye's Masses Nobilis et pulcra and Flos regalis and Cockx's Mass, it is suggested that a bar of 3/4 under O time should correspond with a bar of 2/2 under C/♩ time. In Plummer's Mass, there should be a crotchet equivalence between the 3/4 (O-time) and 4/4 (C-time) sections. For further discussion of this, see Ch.II ⁶.

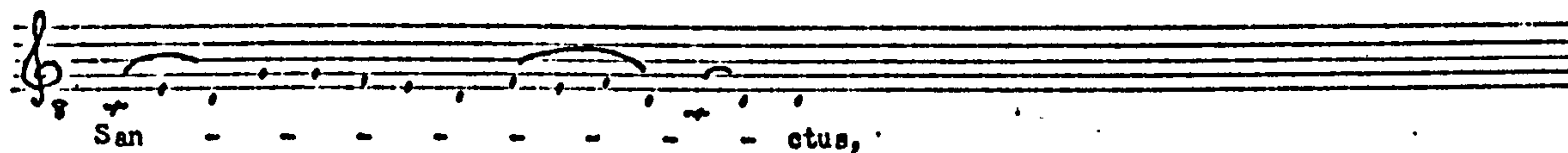
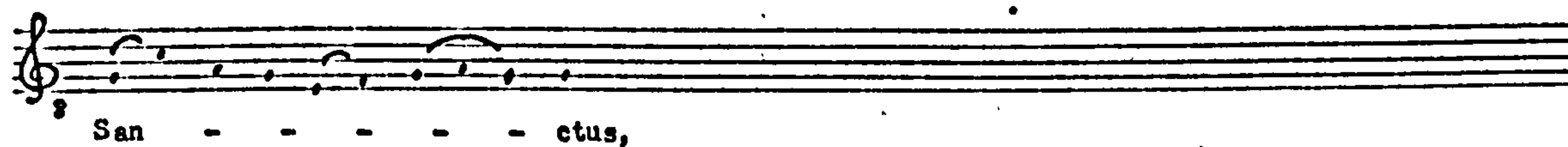
Plainsong and intonations:

The cantus firmus melodies used in Frye's Masses are given in Ch.II above ⁷. The following intonations have been taken from the Graduale Sarisburiense, plates 1#- 19#:

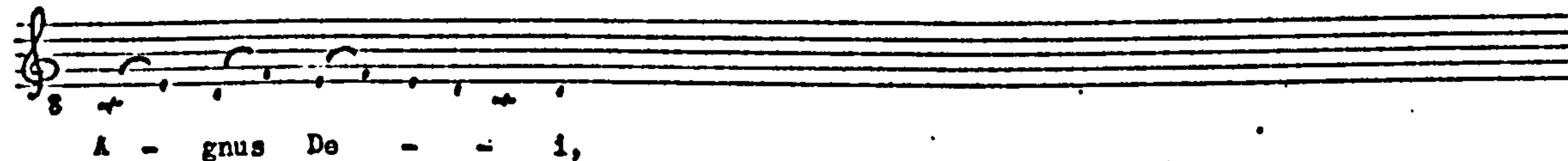
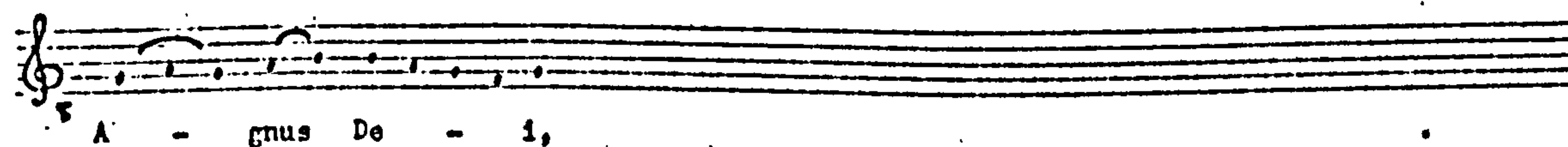
1. Gloria

(i) In festis maioribus duplicibus.(ii) idem.(iii) In ceteris festis duplicibus.

2. Sanctus

(i) In festis maioribus duplicibus.(ii) In festis minoribus duplicibus.

3. Agnus Dei

(i) In festis maioribus duplicibus.(ii) In festis minoribus duplicibus.

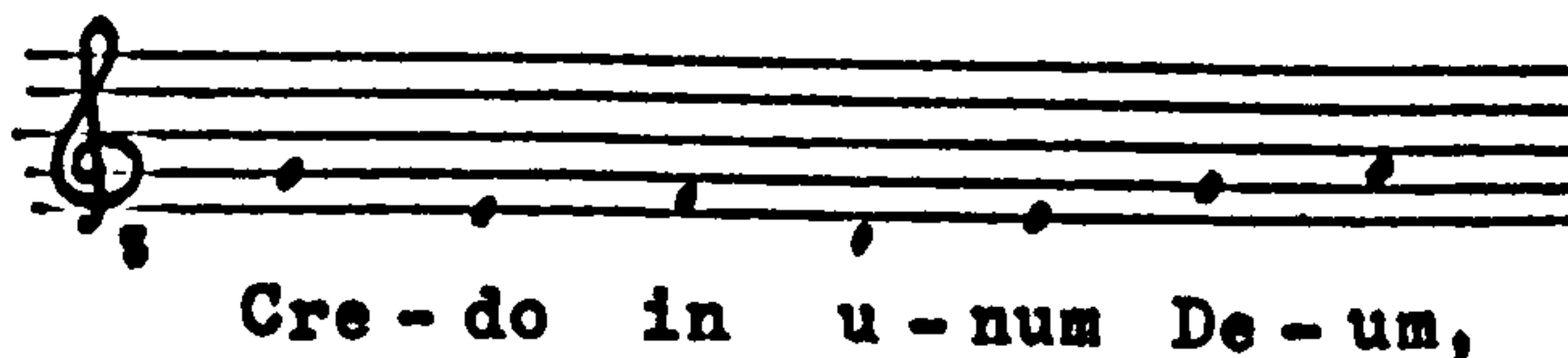
Since the Kyrie of the Missa Nobilis et pulcra is troped Deus creator omnium, the work is intended for a feast of the Major Double type ⁸, and the intonations Gloria (i), Sanctus (i) and Agnus Dei (i) should be used.

The Kyrie of Plummer's Mass is troped Omnipotens Pater, making the work as a whole suitable for a feast of the Minor Double type; hence, intonation Gloria (iii) should be used. If Salve virgo mater is accepted as the Kyrie Summe Trinitati and troped Omnipotens Pater as suggested below in the Critical Commentary ⁹, the same intonation should also be used in this Mass, together with Sanctus (ii) and Agnus Dei (ii).

Cockx's Mass presents a problem in that its Kyrie Deus creator omnium implies a Major Double feast, but the Graduale Saris-buriense gives no suitable intonations for the Sanctus and Agnus Dei; i.e. one is apparently forced to use an intonation which is either modally inappropriate ((i) in each case) or liturgically inappropriate ((ii) in each case). In practice, the second alternative seems to be the lesser evil. The Gloria should be introduced by intonation (ii).

It is impossible to tell for what type of feast the Missa Flos regalis was intended, since there is no surviving Kyrie; hence either Gloria (i) or (iii) may be considered suitable.

The following intonation can be used for each Credo:



Footnotes to Editorial Commentary

¹ Vol.1, p.226ff.

² Vol.1, p.156.

³ Vol.1, p.151ff.

⁴ Vol.1, p.195ff.

⁵ Section B.

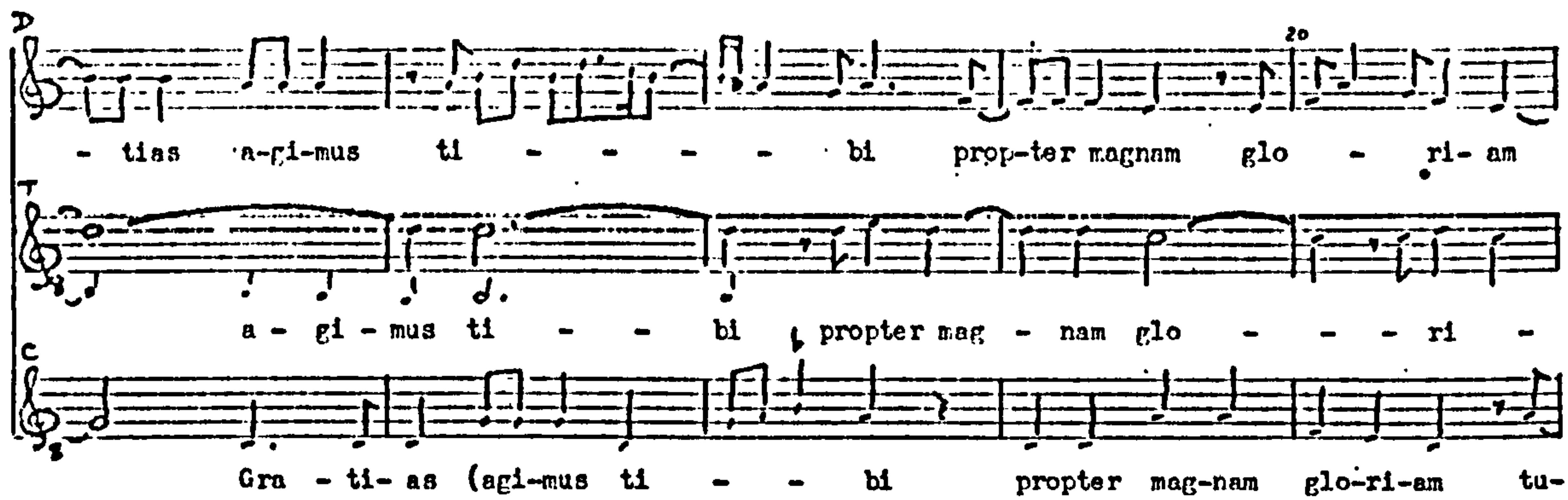
⁶ Vol.1, pp.88ff., 130ff. (fn.23), and 134 (fn.67).

⁷ Exx.1, 2 and 4.

⁸ See H.F. Dickinson: Missale Sarum, 928*.

⁹ See below, p.149ff.

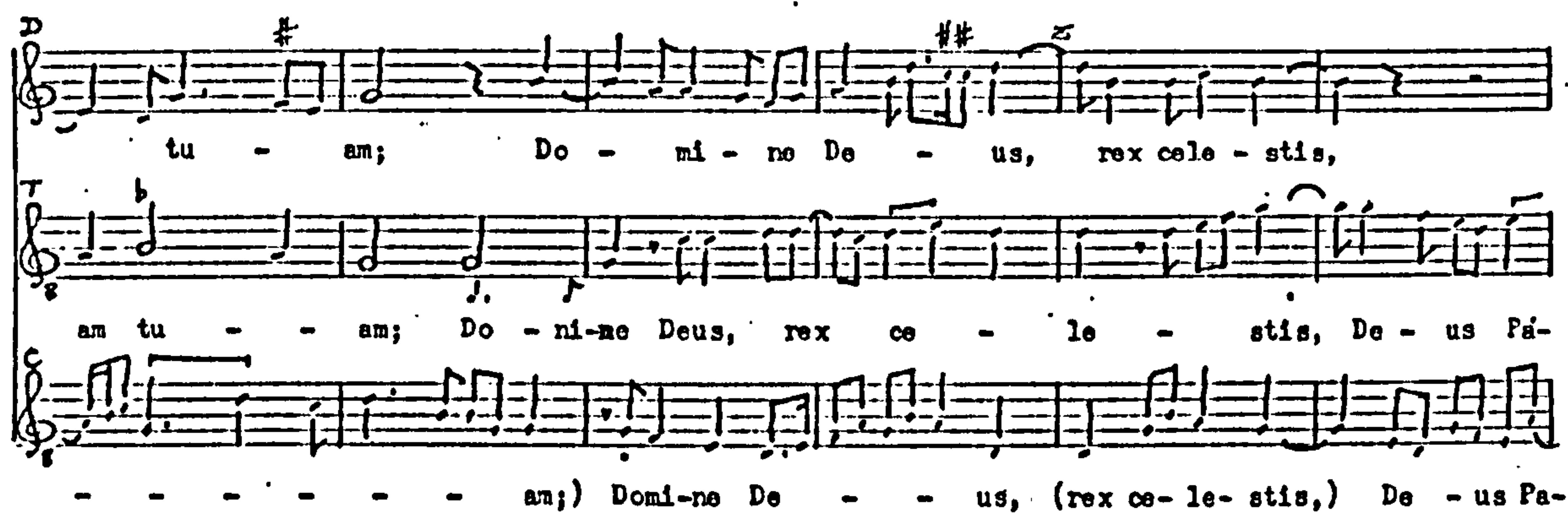
1. Frye: Missa Summe Trinitati.



 - tias a-gi-mus ti - - - bi prop-ter magnam glo - ri - am

 a - gi - mus ti - - bi , propter mag - nam glo - - - ri -

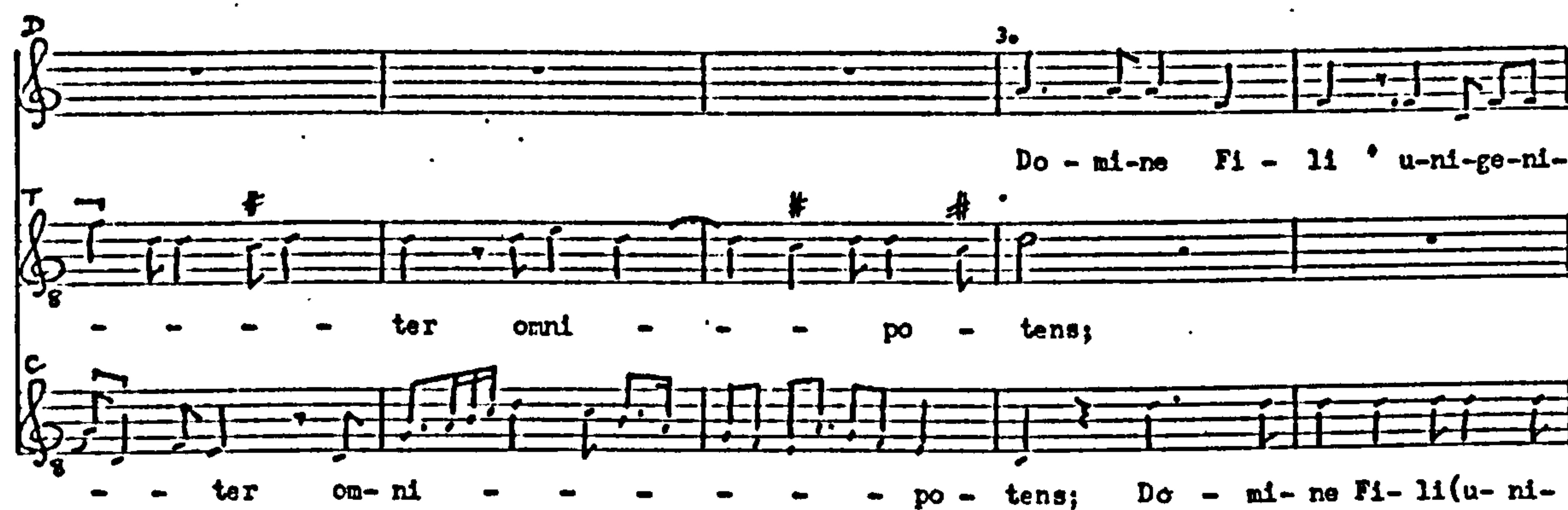
 Gra - ti - as (a-gi-mus ti - - bi propter mag-nam glo-ri-am tu-



 tu - am; Do - mi - ne De - us, rex cele - stis,

 am tu - - am; Do - ni-ne Deus, rex ce - le - stis, De - us Pa-

 - - - - - an;) Domi-ne De - - us, (rex ce - le - stis,) De - us Pa-



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

 - - - - ter omni - - - po - tens;

 - - ter om-ni - - - - - po - tens; Do - mi - ne Fi - li(u - ni-



 te, Je - - su . Chri - ste, Do-mi - ne De - us, A - gnus De -

 gonite, Jo - - su Chri - ste,) Do - mi-ne De-us, A - - gnus

1, Fi - - - - - li - us Pa - - - - - tris;

Fi - - - - - li - - - - - us Pa - - - - - tris;)

(De - i Fi - - - - - li-us Pa - - - - - tris;)

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

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

- - - - - bis; Qui tol- lis pec-ca - - - - -

-bis; Qui tol - lis (pecca -

- - - - - bis; Qui tol-lis(pec - ca - - - - -

- - - - - ta mun - - - - - di, susci - po

- - - - - ta mun - - - - - di, su-sci - po de - pre-ca - ti -

- - - - - ta mun - - - - - di, su - sci - po de -

de - pre - ca - ti - o - nem no - stram; Qui se - des ad dex -
o - nem no - stram;) Qui se - des
- pre - ca - ti - o - nem no - stram;) Qui se - des (ad

- te - ram Pa - tris, mi - se - re no -
(ad dex - te - ram Pa - tris,)
dex - te - ram Pa - tris; mi - se - re

- bis; Quo - ni - am tu so - lus san - ctus, tu
Quo - ni - am tu (so - lus san - ctus, tu
re no - bis;) Quo - ni - am tu (so - lus san - ctus, tu

ctus tu so - lus Do - mi - nus,
so - lus Do - mi - nus
so - lus Do - mi - nus

Je - su Chri - ste cum Sancto Spi - ri - tu in glo - ri - a Do -
 nus, Je - su Chri - ste,) cum San - cto Spi - ri - tu (in glo - ri - a Dei
 nus,) Je - su (Chri - ste) cum San - cto Spi - ri - tu (in glo - ri - a

i Pa - tris; A - - - - - men.
 Pa - - - - - tris; A - - - - - men.
 De - i Pa - tris;) A - - - - - men.

2. CREDO

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

D
- cto - rem ce - li et ter - re, vi - sibi - lium om -

T

C
- rem ce - li et ter - re, vi - si - bi - li - um om - ni -

D
- ni - um et in - vi - si - bi - li - um; Et in

T
(-um; Et in

C
um et in - vi - si - bi - li - um; (Et

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

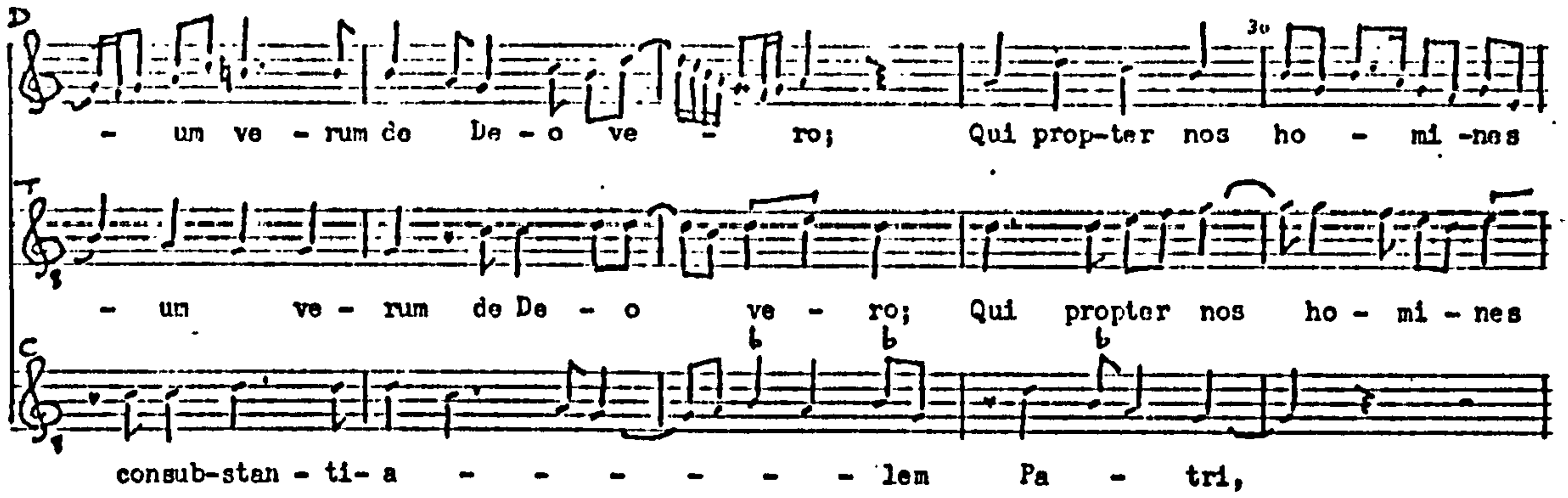
T
u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge -

C
ex Pa - tre na - tum an - te om -

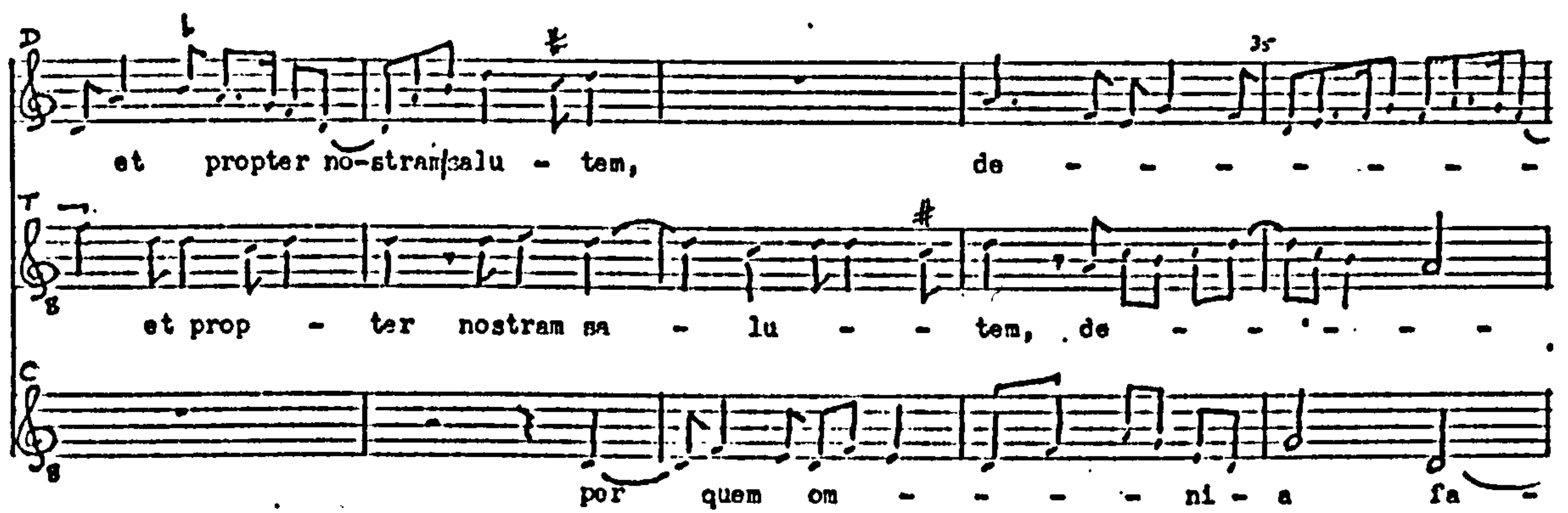
D
tum; (De - um de De - o, lu - men de lu - mi - ne, De -

T
- ni - tum; De - um de De - o, lu - men de lu - mi - ne, De -

C
- ni - a so - cu - la; Ge - ni - tum non fa - ctum,



 - un ve - rum de De - o ve ro; Qui prop-ter nos ho - mi - nes
 - un ve - rum de De - o ve - ro; Qui propter nos ho - mi - nes
 consub-stan - ti - a - - - - - lem Pa - tri,



 et propter no-stram salu - tem, de - - - - -
 et prop - ter nostram sa - lu - - - - - tem, de - - - - -
 per quem om - - - - - ni - a fa -



 - - - - - scen - dit de ce - - - - - lis; Et in - car -
 - - - - - scen - dit de ce - - - - - lis;
 - - - - - eta sunt; Et in - car -



 na - - - tus est de Spi - ri - tu San - cto ex Mari-a virgine, et
 na - - - tus est de Spi - ri - tu San - cto ex Mari-a virgi - ne, et ho -

ho - mo fa - - - - - ctus est; Cru - ci - fi - xus e - ti - am pro

no fa - - - - - ctus est; Cru - ci - fi - xus e - ti - am pro

no - - - bis sub Pon - ti - o Pi - la - to pas - sus et

no - - - bis sub Pon - ti - o Pi - la - - to pas - sus

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

est; Et re - sur - re - xit ter - ti -

et se - pul - - - - - tus est; Et a - scen - dit in ce - lum se -

- - - e se - cun - dum scrip - - - tu - ras; Et in Spi - ri - tum

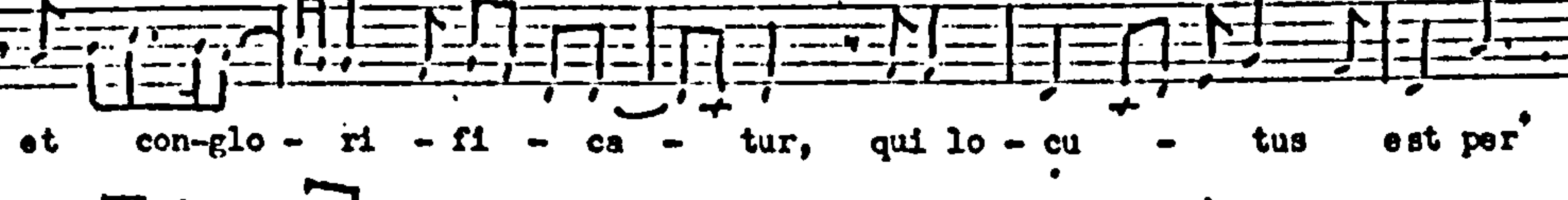
a - di - e se - cun - dum scrip - tu - ras; Et in Spi - ri - tum

- det ad dex - te - ram Pa - tris; Et i - te - rum ven - tu - rus

San - ctum Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - -

San - ctum Do - mi - num et vi - vi - fi - can - tem, qui ex

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



 tur et con-glo - ri - fi - ca - tur, qui lo - cu - tus est per' pro -

 ra-tur et con-glo - ri-fi-ca - - - tur, qui lo-cu - tus est per pro- phe-

 et a - po - sto - li - cam ec-cle - si - am;

3. SANCTUS

D *ctus, san* *ctus, Do-*
 T *ctus, (san*
 C *ctus, san*

D *mi - nus De -*
 T *ctus, Do - mi -*
 C *ctus, Do - mi - nus De -*

D *us Sa - ba - oth.*
 T *nus De - us Sa - ba - oth.)*
 C *us Sa - ba - oth.*

D *Ple - ni sunt ca -*
 C *Ple - ni sunt ca -*

li et ter - - - - -

li et ter - - - - -

ra glo - - - - - ri - a

ra glo - - - - - ri - a

tu - - - - - a.

tu - - - - - a.

o - - - - - san - - - - -

o - - - - - san - - - - -

o - - - - - san - - - - -

na in ex - cel

na in ex - cel

na in ex - cel

sis.

sis.

sis.

Be ne - di

Be ne - di

ctus qui ve

ctus qui ve

D
nit in no mi ne Do
nit in no mi ne Do

D
mi ni.
mi ni.

D
o san
o san
o san

D
na in ex
na in ex cel
na in ex cel

4. AGNUS DEI

mun - - - - -
ta mun - - - - -
- ta mun - - - - -

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

- - - - - re no-bis
- - - - - re no-bis)
- - - - - re no-bis)

A - - - - - gnus De - - - - -
A - - - - - gnus De - - - - -

D *35* *#*

- - - i, qui tol - - - - -

C *8*

- - - i, qui tol - - - - - *b*

D *40* *#*

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

C *8* *#*

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

D *45*

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

C

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

D *50* *#* *4/4*

- - - - - bis.

C *8*

- - - - - bis.

D *55*

A - - - - - gnus De -

T *8*

A - - - - - gnus

C *8*

A - - - - - gnus (De -

i, qui tol - - - - -

 De - - - - - i, (qui tol - - - - -

 i, qui

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

 lis pecca - - - - ta muni - - - -

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

na no - - - - -

 di,) do-na no - - - - -

 di,) do-na no - - - - -

bis pa - - - - - cem.

 bis pa - - - - - cem.

 bis pa - - - - - cem.

KYRIE OMNIPOTENS PATER

[reconstructed from

SALVE VIRGO MATER]

(Discantus)

C

4/4

(Ky - ri - e om-ni-po-tens Pa-ter in - ge. - - - ni-te, no-bis

Tenor

4/4

Contra-

4/4

(Ky - ri-e om-ni-po-tens Pa - ter in - ge - ni - te, no-bis

D

mi-seris e - ley - - - son.

-son. Ky - ri - e pro - pri - o plas - ma tu-

mi - se - ris e - ley - son. Ky - - ri - e pro-pri - o plas - ma

D

Fi - - - li - o re-demi - - sti e - ley - - - son.

- um Fi - li - o rede-mi - - - sti e - ley

tu - um Fi - li - - o rede - mi - sti e - - - ley - son.

Ky - ri - e A - - do - - na - - y nostra dele cri-
 son. Ky - ri - e A - do - na - y no - stra dele cri -
 Ky - ri - e A - do - na - y no - stra dele cri - mi - na

- mi - na ple - bi - que tu - e - e - ley - - - son. Chri - ste
 - - mi - na ple - bi - que tu - e - e - - - ley - son. Christe splen-

splen - dor glo - ri - e Pa - tris - que fi - gu - ra sub - stanti - e e -
 - dor glo - ri - e Pa - - tris - que fi - gu - ra sub - stan -

- ley - - son. Chri - ste Pa - - tris qui mun - dum pre - ce -
 ti - e e - ley - son. Chri - ste Pa - tris qui mun - dum pre -

pto salva - sti no - - - bis e - - - - ley - son. Christe sa -

Chri - ste sa -

ce - pto salva - sti no-bis e - - - ley - son. Christe sa -

- lus ho - - mi - num vi - ta - que e - ter - na an - ge - lo - -

- lus ho - - mi - num vi - ta - que e - ter - na an - ge -

lus ho - - - mi - num vi - ta - que e - ter - na an - ge -

- rum e - ley - - - - son. Ky - ri - e Spi - ri - tus, Pa -

lo - rum e - - - ley - - - son. Ky - ri - e Spi - ri - tus

lo - rum e - - ley - - - son. Ky - ri - e Spi - - - ri -

- ra - cly - te lar - gi - tōr ve - ni - e. no - bis e - ley - -

Pa - ra - cly - - te largi - tor ve - ni - e no - bis e - -

tus Pa - ra - cly - te largi - tor ve - nie no - bis e - ley -

son. Ky - - - ri - e se - pli - for - mus

ley - son. Ky - ri - e fons - ricor - di - e se - pli - for - mus

- - - son. Kyri - e fons mi - se - ricor - di - e gra -

Ky - ri - e indul - tor pi - is -

gra - ti - e - - ley - son. Ky - ri - e in - dul - tor pi - -

- - ti - e - ley - - son.

si - me pro - ce - dens ab u - tro - que ca - - ris - ma - tum da - tor

is - si - me proce - dans ab u - tro - que ca - ris - ma - tum da - tor largis -

pro - ce - dens ab u - tro - que ca - ris - ma - tum da - tor lar -

lar - gis - si - me doc - tor vi - vi - fi - ce cle - mens e - - - ley - son.)

- - sime doc - tor vi - vi - fi - ce cle - mens e - - - ley - son.)

gis - sime doc - tor vivi - fi - ce clemens e - ley - - - - son.)

2. Frye: Missa Nobilis et pulcra.

1. KYRIE DEUS CREATOR

(Discantus)

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

Tenor

Contratenor

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

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

The - - os y - mon no-stri pi - - e e - ley - -

Tenor

Contratenor

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

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

son. Ti - bi lau - -

Tenor

Contratenor

ley - - son. Ti - - - bi lau - -

ley - - - - son. Ti - bi lau - des

des con-iu-bilan - - - tes re-gum rex Chri - ste o - ra -

des con-iu-bi-lan - - - tes re-gum rex Chri -

(con - - - iu-bilan - - - tes re-gum rex Chri - ste o -

- - - mus e - ley - - - son. Laus,

sta o - ra - mus e - - - ley - - - son.)

ra - - - - mus) e - - - ley - - - son.

vir - - tus, pax et im - pe - - -

Laus, vir-tus, (pax et im - - pe - - ri

- ri - - un - cu - i est sem - per si - no fi -

- - - un - cu - i est sem - - per si -

The image shows a musical score for a vocal part, likely a soprano or alto, from a larger work. The music is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics "no e - - - - - ley - - - - son." are written below the first staff. The second staff begins with a bass clef and a common time signature (C). The melody continues with similar note values. The lyrics "ne fi - no) e - - - - - ley - - - - son." are written below the second staff. The overall style is that of a handwritten musical manuscript.

no e - - - - - ley - - - - son.

ne fi - no) e - - - - - ley - - - - son.

Chri - sta rex u - ni - ce Pa - - - - tris al -

mi na - - - - - te co - e - ter-ne e - - -

al - mi na - - - - - te co - e - ter-ne e - - -

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The lyrics "The Rose Tree" are written below the staff. The second system has a bass clef and a key signature of one flat (B-flat). The melody is written on a single staff. The lyrics "The Rose Tree" are written below the staff. The score is in a simple, folk-like style.

Qui per-di-tum ho-mi-nem sal-va-sti de mor-te

Qui per-di-tum ho-mi-nem (sal-va-sti de mor-te

Qui per-di-tum ho-minem sal-va-sti de mor-te

red-dens vi-ta-e

red-dens vi-ta-e

reddons vi-ta-e

ley-son. Ne po-re-ant pa-scu-e

Ne pe-re-ant (pas-cu-

son. Ne pe-re-ant pa-scu-e

o-ves tu-e Je-su pa-stor

o-ves tu-e Je-su pa-stor

o-ves tu-e Je-su

bo - nae - - - - - ley

bo - nae - - - - - ley

son.) Con - so-la - - - tor Spi - ri - tus sup - pli -

son. (Con - so - la - - - tor Spi - ri - tus sup - pli - ces

- ces y - mas te ex - o - ra - mus e - - - -

y - mas te ex - o - ra - mus e - - - - ley) -

Vir - - - tus no - - - stra Domi-ne

ley - - - - - son. Vir- tus no - - - stra (Do - mi -

son. Vir. - - - - - tus no-stra (Do - mi-ne

[illegible]

130

in e - - - ter

135

in e - - - ter

in e - - - ter

S.
 num, e - - - - - ley - - - - - son.
 Mo.

A.
 num, e - - - - - ley - - - - - son.)

B.
 num,) e - - - - - ley - - - - - son.

145

Sun - - - me De - us et u - - ne vi - te do -

Sun - - - me De - us (et u - - ne vi - te do -

Sun - - - me De - us (et u - - ne vi - te do - na

150

na no - bis tri - bu - e mi - ser - tus no -

na no - bis tri - bu - e mi - ser - tus no -

no - - bis tri - bu - e mi - ser - tus no - - -

155

160

stri - que tu di - gne - ris e - ley - - - son.

stri - que tu di - gne - ris e - - - - - ley - - - son.)

stri - que tu di - gne - ris e - - - - - ley - - - son.)

2. GLORIA

Et in ter - ra pax ho - mi - ni - bus.

Et in ter - ra (pax ho - mi - ni - bus

Et in ter-ra pax ho-mi - ni - bus

bo - ne vo - lun - ta - tis; Lau - da - mus te, bene-

bo - ne vo - lun - ta - tis; Lau-da-mus te, be - ne-

bo - ne vo - lun - ta - tis; (Lau-da - mus te, bene-

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

di - ci - mus te, a-do-ra - mus te, glo-ri-fi -

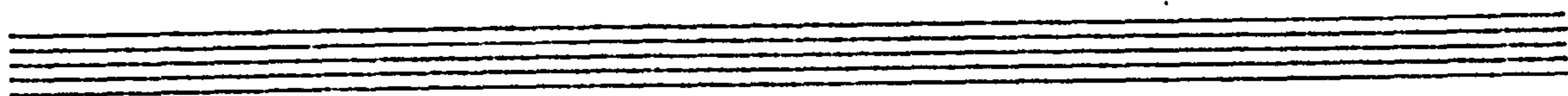
te; Gra - ti-as a - gi - mus ti - bi prop - ter na-
 te; Gra - ti - as a - gi - mus ti - bi
 ca - - - mus te;) Gra - ti - as a - gi - mus (ti - bi

- - gnam glo - - - ri - am tu - am; Do - mi-ne
 prop - ter na - gnam glo - ri - am tu - am;) prop-ter na - gnam glo - - ri - am tu - am;) Do - mi-ne

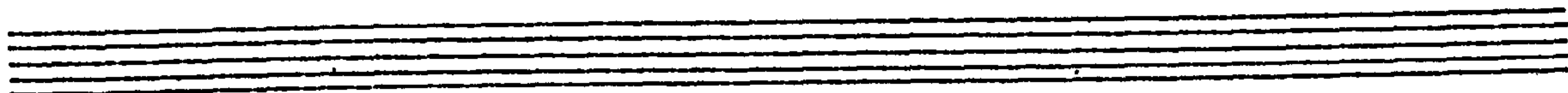
De - - - - us, rex ce - le - - - -
 De - - - - us, (rex ce - le - - - -

stis, De - us Pa - ter om - ni - po - - - -
 stis,) De - us (Pa - - ter om - ni - po - - - -

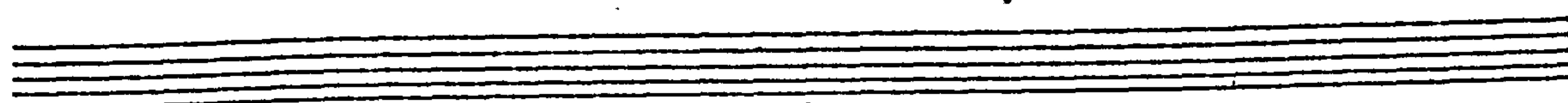
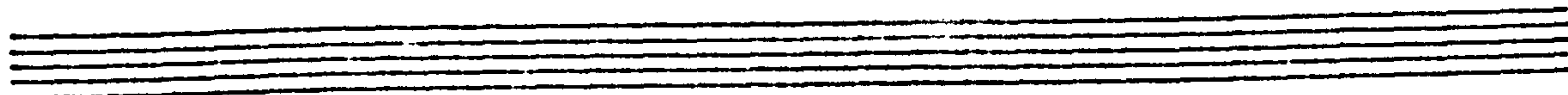
- - - tans; Do - - - - -
 - - - tans;) Do - - - - -



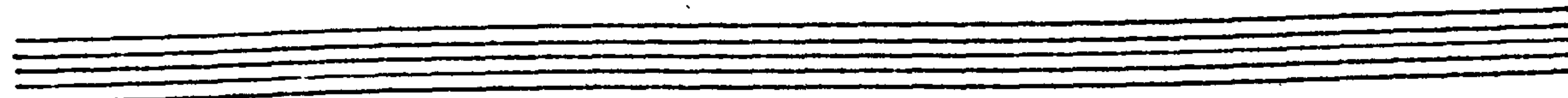
mi - no Fi - - - li u - ni - ge - - - - ni -
 - - - mi - no Fi - - - - - li u - ni - ge - - - -



- - - to, Je - su Chri - - - - - ste;
 - - - - - ni - to, Je - su Chri - - - - - ste;



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



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

li - us Pa - tris.

li - us Pa - tris.

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

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

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

re - re no - bis; Qui tol - lis pec -

ni - se - re - re no - bis;

(ni - se - re - re no - bis) Qui

ca - ta mun - di, su - sci-pe de - pre - ca -

su - sci - pe de-pre - ca - ti-

tol - lis (pec - ca - ta mun - di, su-sci-po de - pre - ca -

105 110

- ti - o - nem no - - - - - stram;

o - - - - - nem no - - - - - stram;)

- ti - o - - - - - nem no - - - - - stram; Qui

115

Qui se-des ad dexte - ram Pa - - - - - tris, mi-se -

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

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

125 130

re - re no - - - - -

- - - - - re no - - - - -

- - - - - re no - - - - -

135 140

Quo - ni - am tu so - lus san - ctus, tu so - - -

bis; Quo-ni-am (tu so-lus san - ctus, tu so -

bis; Quo - ni - am tu (so - lus san - ctus, tu so - - -

lus Do - mi - nus, tu so - lus al - tis -

lus Do - mi - nus, tu so - lus al -

lus Do - mi - nus, tu so - lus al - tis -

si-mus Je - su Chri -

tis - si - mus, Je - su Chri -

- si - mus, Je - su Chri -

ste;

ste;)

ste;)

3
4

150

Cum San - - - - - cto Spi - ri - tu in glo - -

7
4

Cum San - cto Spi - ri - tu (in glo -

c
4

Cum San - - - - - cto Spiri - - - - - tu (in glo -

155

#

160

S

A

T

C

ri - a De - i Pa -

ri - a De - i Pa -

ri - a De - i Pa -

D
 8
 tris; A - - - - - men.
 145
 # #
 T
 tris;) A - - - - - men.
 C
 tris;) A - - - - - men.

3. CREDO

Pa - - - - trem om - ni - po - ten - tem, fa - cto - rem

Pa - - - - trem (om - ni - po - ten - tem, fa - cto - rem

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

ce - li et ter - re, visi - bi - lium om - ni - um et in -

ce - li et ter - re, visi - bi - li - um om - ni - um

cto - rem ce - li et ter - - - - re; (Et in

- vi - si - bi - li - um; (Et ex Pa - -

et in - vi - si - bi - li - um; Et ex

u - num Do - - - ni - num Je - - -

25

tre na - tum an - te om - ni-a so -

Pa-tre na - tum an - te om - ni - a se -

- sum Chri - - - - - stum, Fi-li - um De - - -

30

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

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

- i u - ni-ge - ni - tum; Ge - ni-tum non fa - ctum consubstan-

35

mi - ne, De - - - um ve - rum de De - o ve - - - ro; Qui

- de lu - mi-ne De - um ve - rum de De - o ve - ro;

- - ti-a - lem Pa - tri per quem om - nia fa - cta sunt;

45

propter nos ho - - mi - nes et prop - ter no - stram sa - lu - - tem, de -

Qui propter nos ho - mi - nes et prop - ter no - stram sa - lu - -

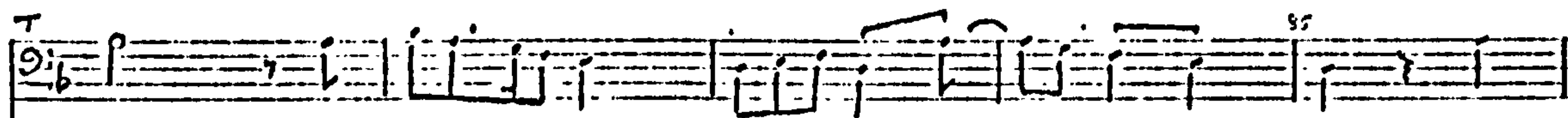
scon - - - - - dit de ce - - - - -
 ten, de - scon - - - - - dit de ce - - - - -

lis; Et in - - car - na - - - tus
 lis; Et in - - carna - - - tus

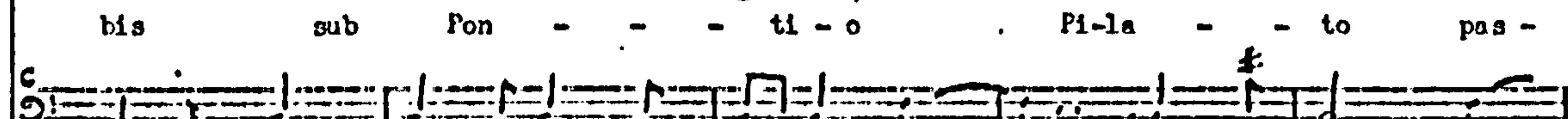
est de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne, et ho -
 est de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne, et

- no fa - - - - - ctus est;
 ho - - - - - no fa - - - - - ctus est;

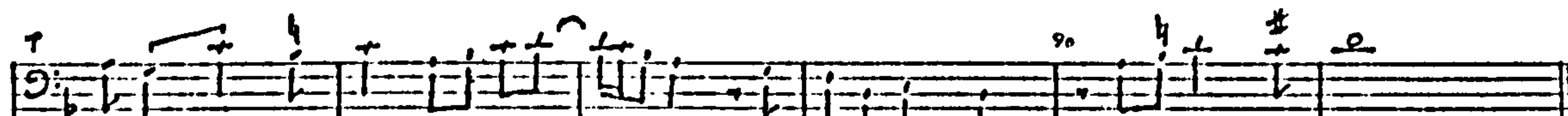
Cru - - ci - - fi - - xus e - ti - am pro no -
 Cru - - ci - - fi - - xus e - ti - am pro no -



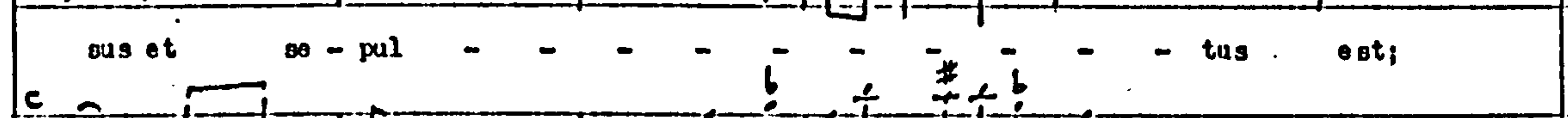
 bis sub Pon - ti - o Pi-la - to pas -



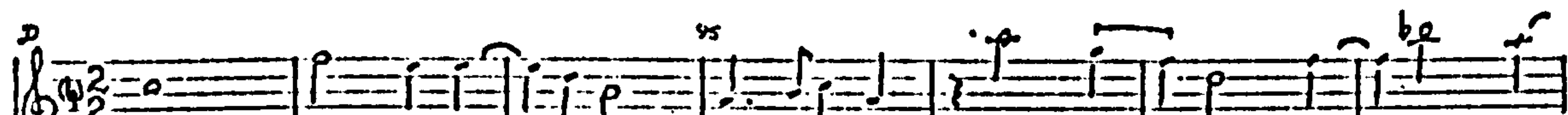
 bis sub Pon - ti - o Pi - la - to pas -



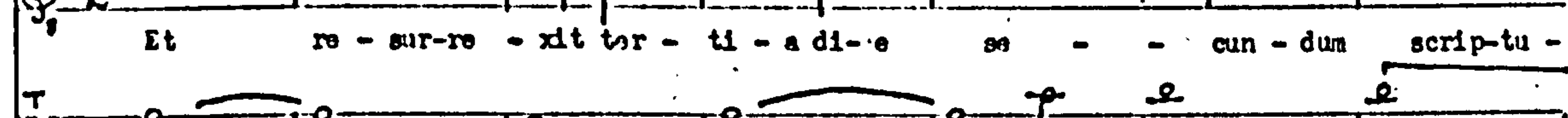
 sus et se - pul - tus est;



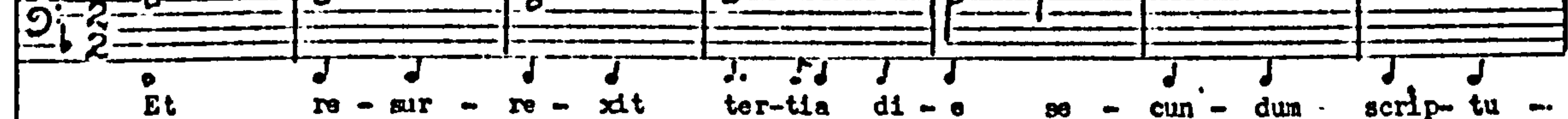
 - sus et se-pul - tus est;



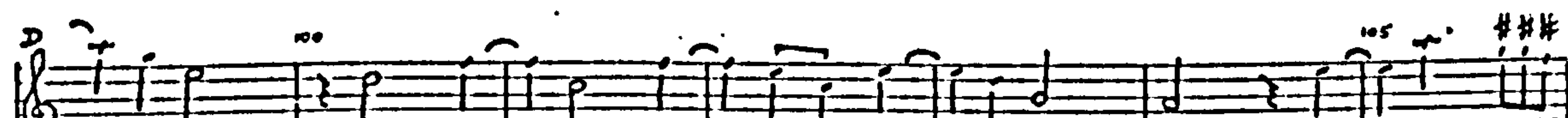
 Et re - sur-re - xit ter - ti - a di - e se - cun - dum scrip - tu -



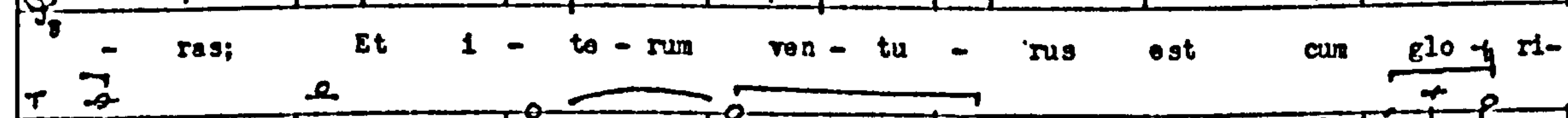
 Et re - sur - re - xit ter - tia di - e se - cun - dum scrip - tu -



 Et a - scen - dit in ce - lum, se - det ad



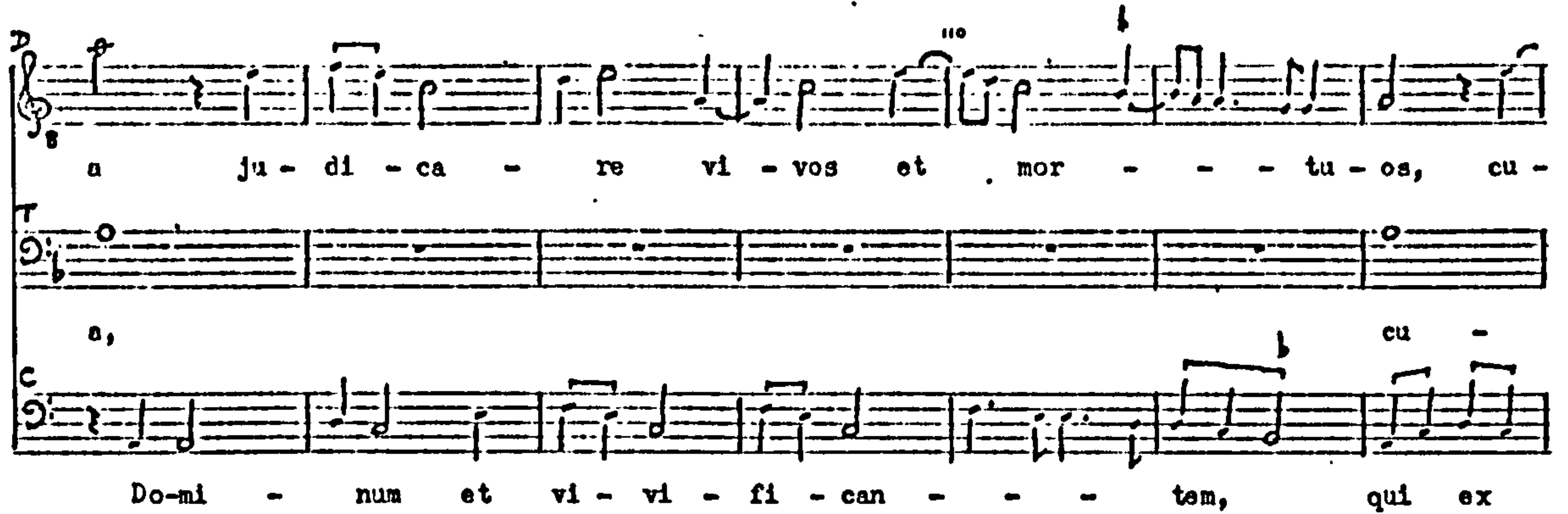
 ras; Et i - te - rum ven - tu - rus est cum glo - ri -



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

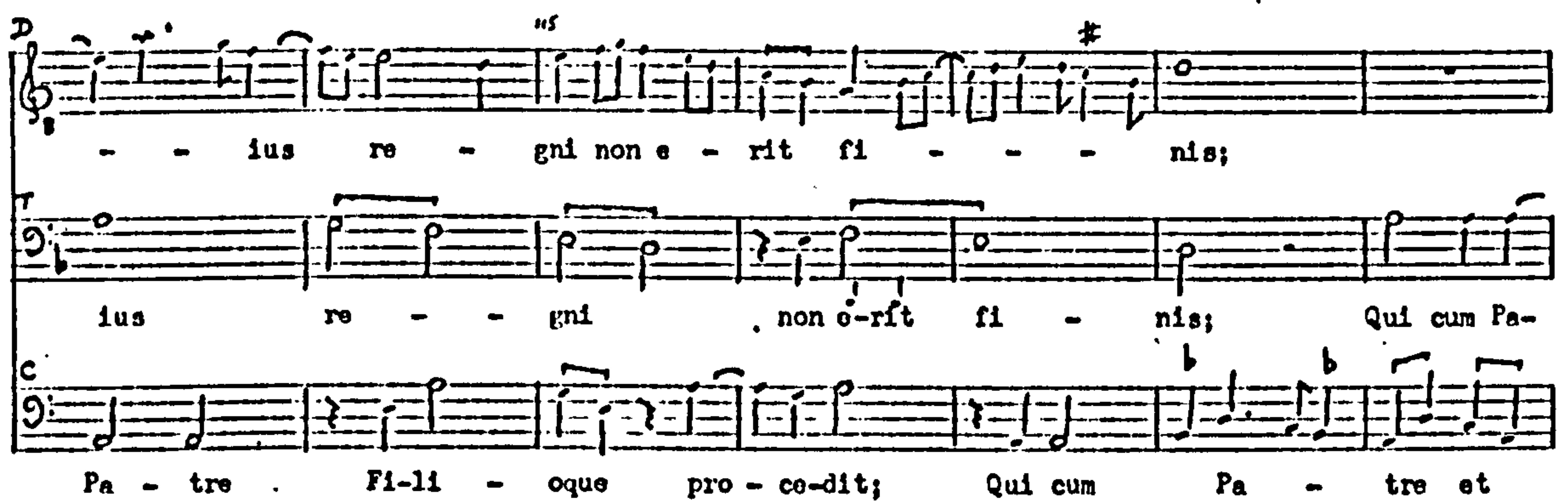


 dex - te - ram Pa - tris; Et in Spi - ri - tum San - ctum



a ju - di - ca - re vi - vos et mor - - - tu - os, cu -

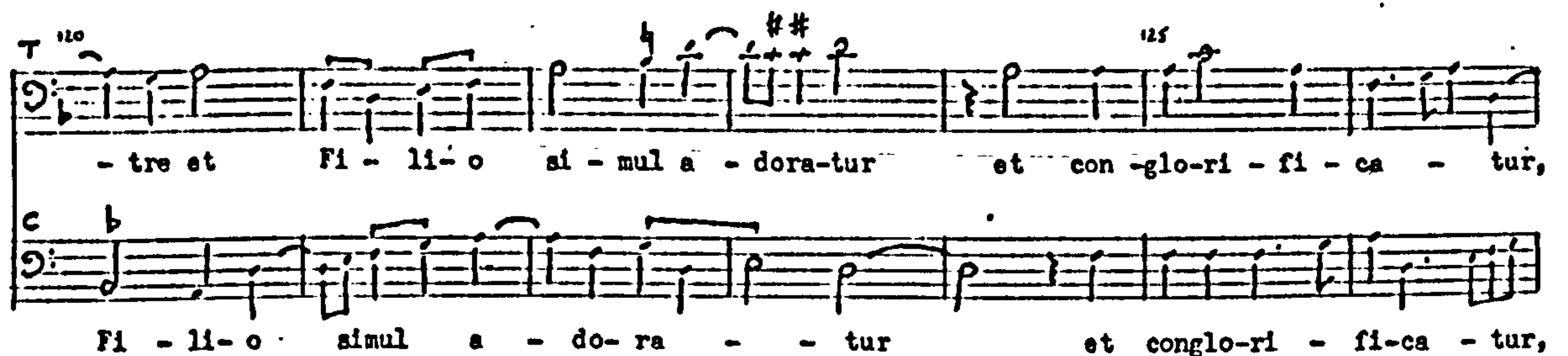
Do-mi - num et vi - vi - fi - can - - - tem, qui ex



- - ius re - gni non e - rit fi - - - nis;

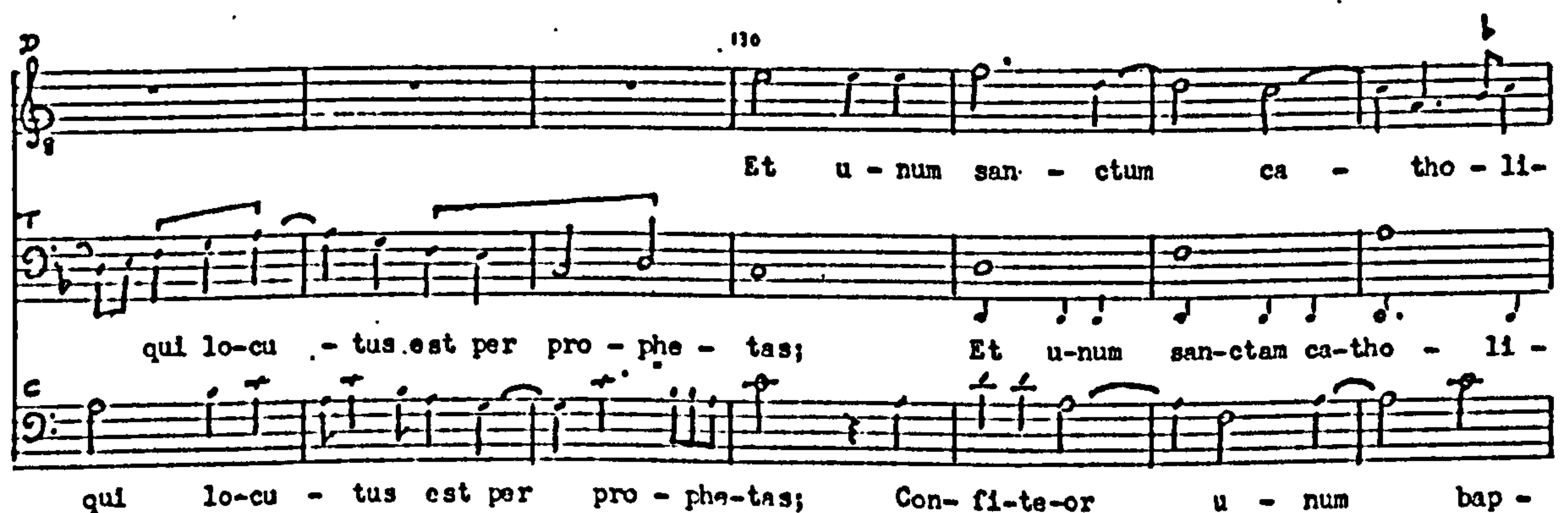
ius re - - gni non e - rit fi - nis; Qui cum Pa -

Pa - tre Fi-li - oque pro - ce-dit; Qui cum Pa - tre et



- tre et Fi - li - o si - mul a - dora-tur et con - glo - ri - fi - ca - tur,

Fi - li - o si - mul a - do - ra - - - tur et conglo - ri - fi - ca - tur,



Et u - num san - ctum ca - tho - li -

qui lo-cu - tus est per pro - phe - tas; Et u-num san-ctam ca-tho - li -

qui lo-cu - tus est per pro - phe-tas; Con-fi-te-or u - num bap -

135

cam et a - po - sto - li - cam ec - cle - - - si - am;

can et a - po - sto - li - cam ec - cle - - - si - am;

140

tis - ma in re - mis - - si - o - nem pec - ca - to - rum;

Et ex - spe - cto re - sur - re - ctio - nem mor - tu - o - - - rum;

Et ex - - - spe - cto re - sur - re - ctio - - nem mor - tu - o - - - rum;

Et ex - spe - cto re - sur - re - ctio - - nem mor - tu - - - o - - - rum;

150

Et vi - - - - - tam ven - - - tu - ri

Et vi - - - tam ven - tu - -

Et vi - - - - - tam ven - tu - - - ri

155

cu - li;) A

ri cu - li;) A

cu - li;) A

160

men.

men.

men.

4. SANCTUS

San

San

San

ctus, san - - - - -

ctus, (san - - - - -

ctus, san - - - - -

This system contains the first four measures of the musical score. It features three staves: a vocal line in treble clef, a bass line in bass clef, and a piano accompaniment line in bass clef. The vocal line begins with a half note 'ctus,' followed by a half rest, then a half note 'san' with a slur over the next two measures, and ends with a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

ctus, Do - - - - -

ctus, Do - - - - -

ctus, Do - - - - -

This system contains measures 5 through 8. The vocal line starts with a half note 'ctus,' followed by a half rest, then a half note 'Do' with a slur over the next two measures, and ends with a half note. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

mi - nus De - - - - -

mi - nus De - - - - -

mi - nus De - - - - -

This system contains measures 9 through 12. The vocal line begins with a half note 'mi - nus' with a slur over the next two measures, followed by a half note 'De' with a slur over the next two measures, and ends with a half note. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

us Sa - - - - -

us Sa - - - - -

us Sa - - - - -

This system contains measures 13 through 16. The vocal line starts with a half note 'us' with a slur over the next two measures, followed by a half note 'Sa' with a slur over the next two measures, and ends with a half note. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

ba - oth.

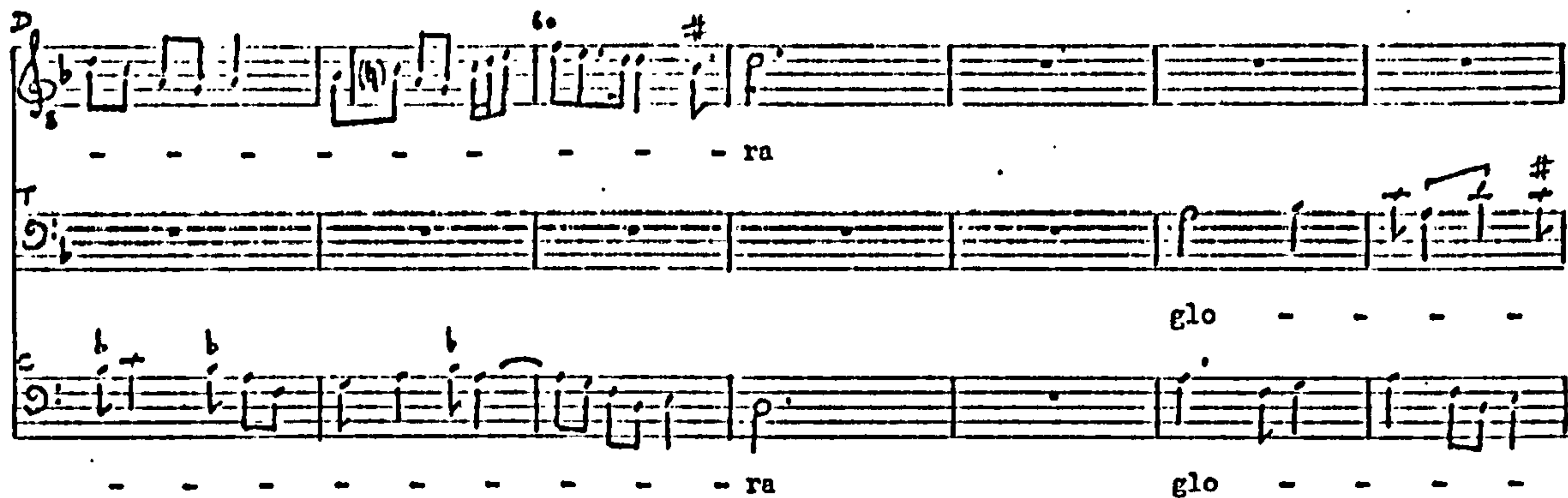
ba - oth.)

ba - oth.

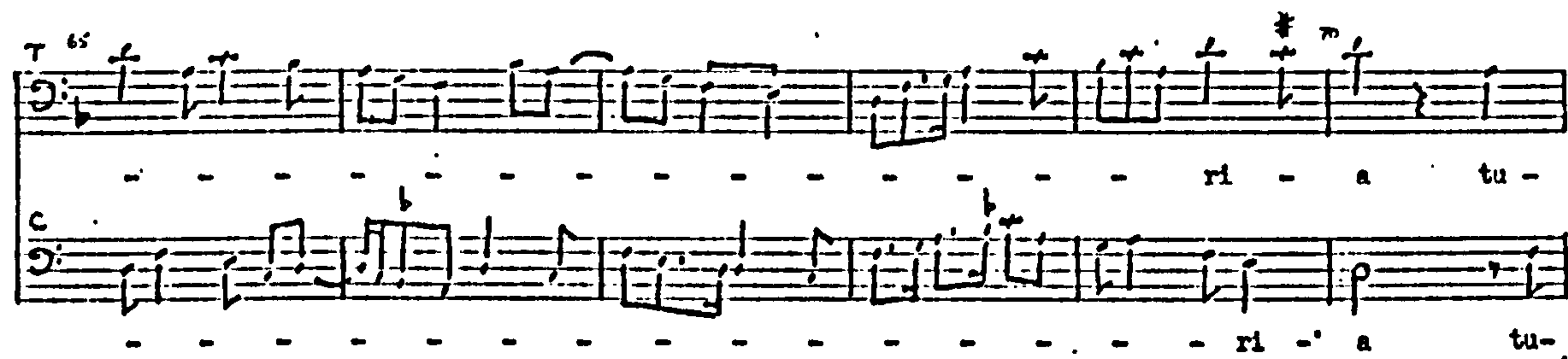
Fl 1

Fl 2

Handwritten musical score for a piece titled "L'et ter". The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is written in the Treble clef, and the bass line is in the Bass clef. The lyrics "L'et ter" are written below the notes. The notation includes various musical symbols such as notes, rests, and accidentals.



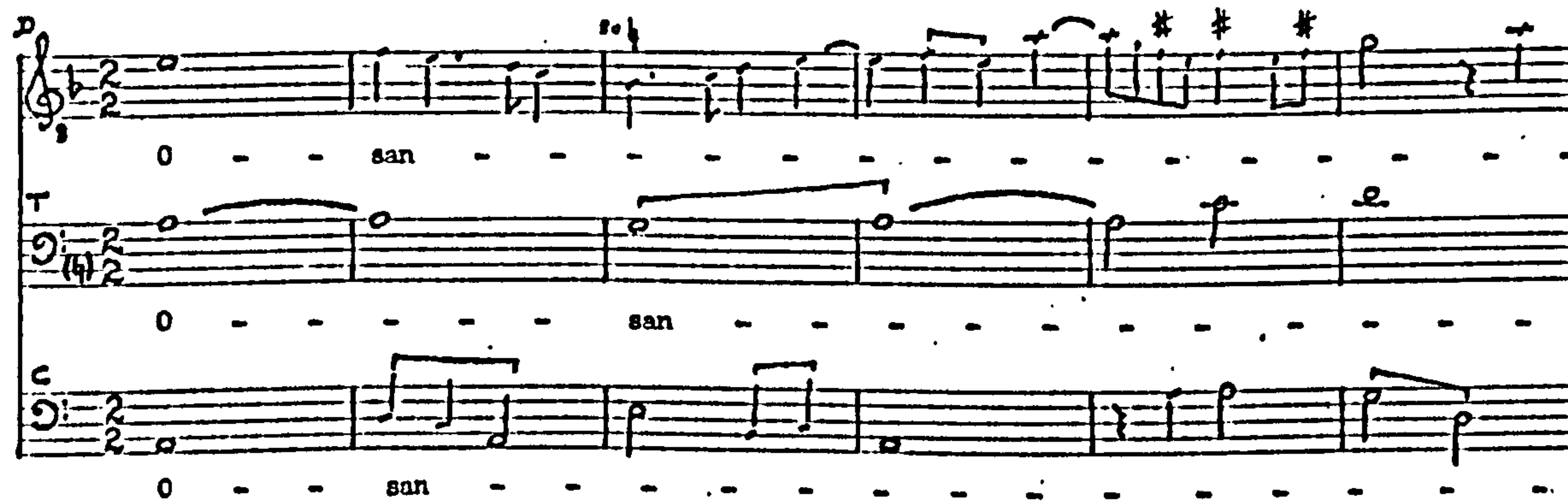
First system of musical notation. It consists of three staves: a vocal staff (treble clef), a tenor staff (treble clef), and a piano accompaniment staff (bass clef). The vocal staff has a key signature of one flat and a common time signature. The lyrics "ra" and "glo" are written below the vocal staff. The piano accompaniment staff features a series of eighth and sixteenth notes.



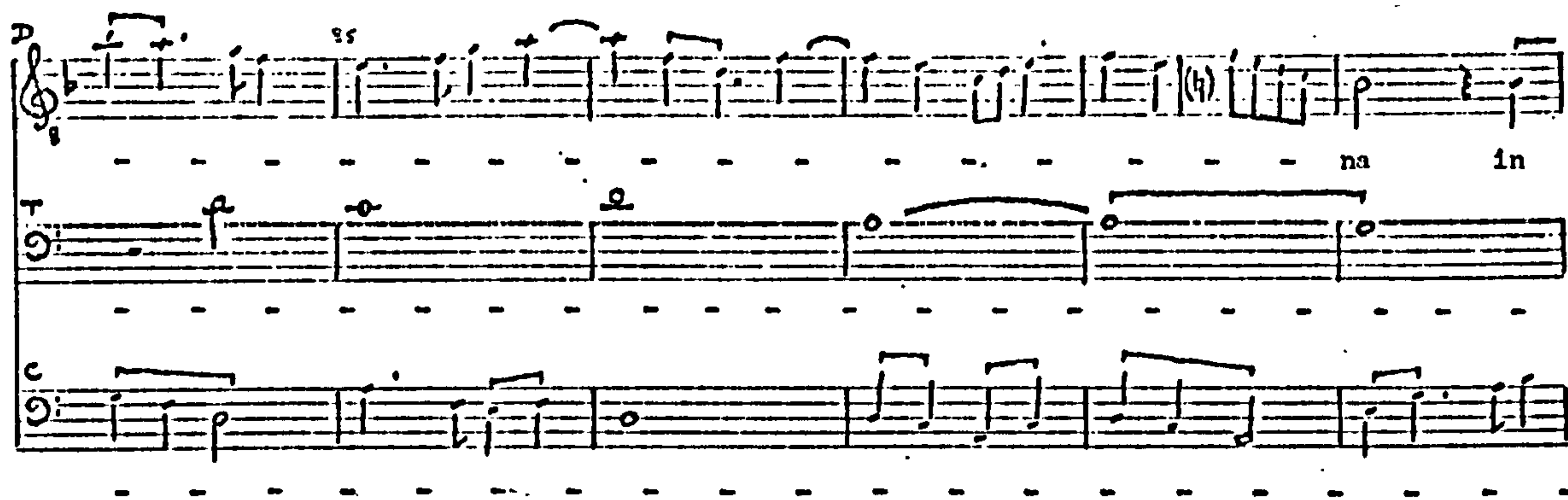
Second system of musical notation. It consists of three staves: a vocal staff (treble clef), a tenor staff (treble clef), and a piano accompaniment staff (bass clef). The lyrics "ri - a tu -" and "ri - a tu -" are written below the vocal staff. The piano accompaniment staff features a series of eighth and sixteenth notes.



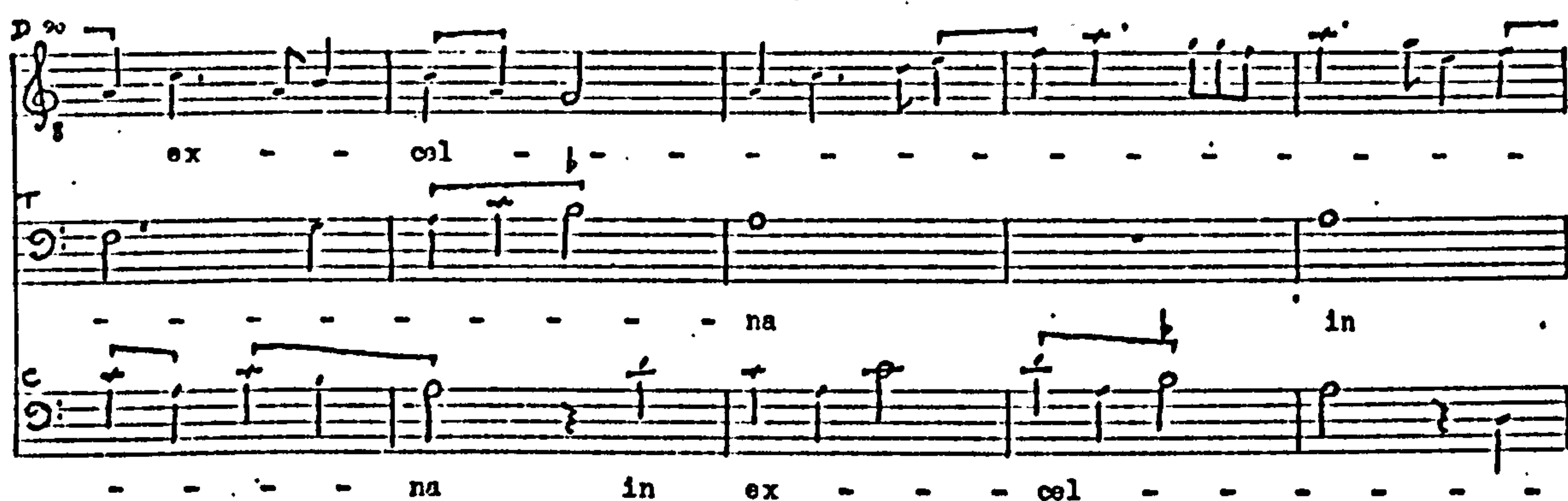
Third system of musical notation. It consists of three staves: a vocal staff (treble clef), a tenor staff (treble clef), and a piano accompaniment staff (bass clef). The lyrics "a." and "a." are written below the vocal staff. The piano accompaniment staff features a series of eighth and sixteenth notes.



Fourth system of musical notation. It consists of three staves: a vocal staff (treble clef), a tenor staff (treble clef), and a piano accompaniment staff (bass clef). The lyrics "0 - - san" and "0 - - san" are written below the vocal staff. The piano accompaniment staff features a series of eighth and sixteenth notes.



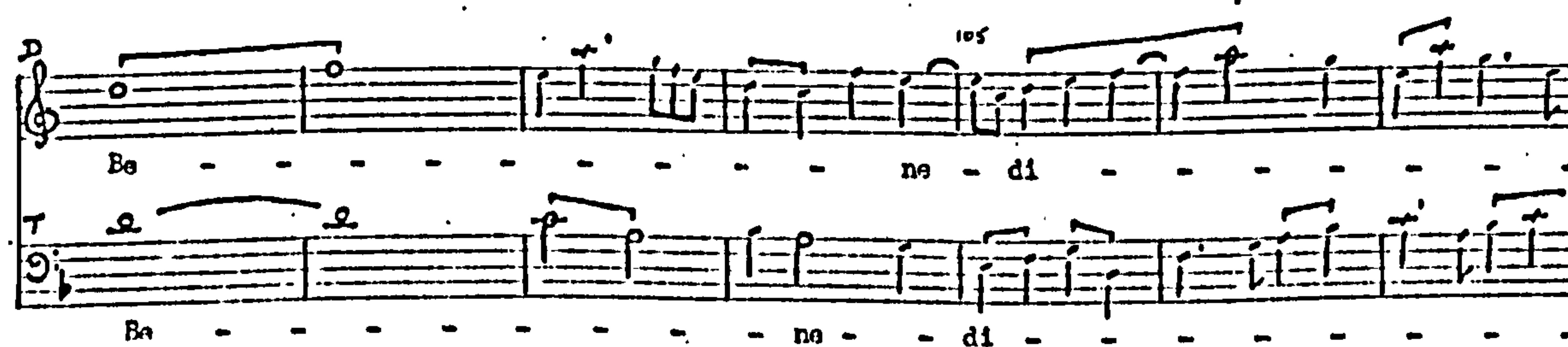
First system of musical notation. It consists of three staves: a vocal staff (treble clef, key signature of one flat), a tenor staff (tenor clef, key signature of one flat), and a piano accompaniment staff (bass clef, key signature of one flat). The vocal line begins with a melodic phrase, followed by a rest and then the lyrics "na in". The piano accompaniment provides a harmonic foundation with chords and moving lines.



Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has the lyrics "ex - cel -" followed by a rest, then "na in". The piano accompaniment continues with its harmonic support.



Third system of musical notation. The vocal line has the lyrics "sis." followed by a rest, then "ex - cel -" followed by a rest, and finally "sis." with a double sharp key signature change indicated by two sharps. The piano accompaniment continues with its harmonic support.



Fourth system of musical notation. The vocal line has the lyrics "Be -" followed by a rest, then "ne - di" followed by a rest. The piano accompaniment continues with its harmonic support.

110

ctus qui

ctus qui

115

vo

vo

120

nit in no

nit

in no.

130

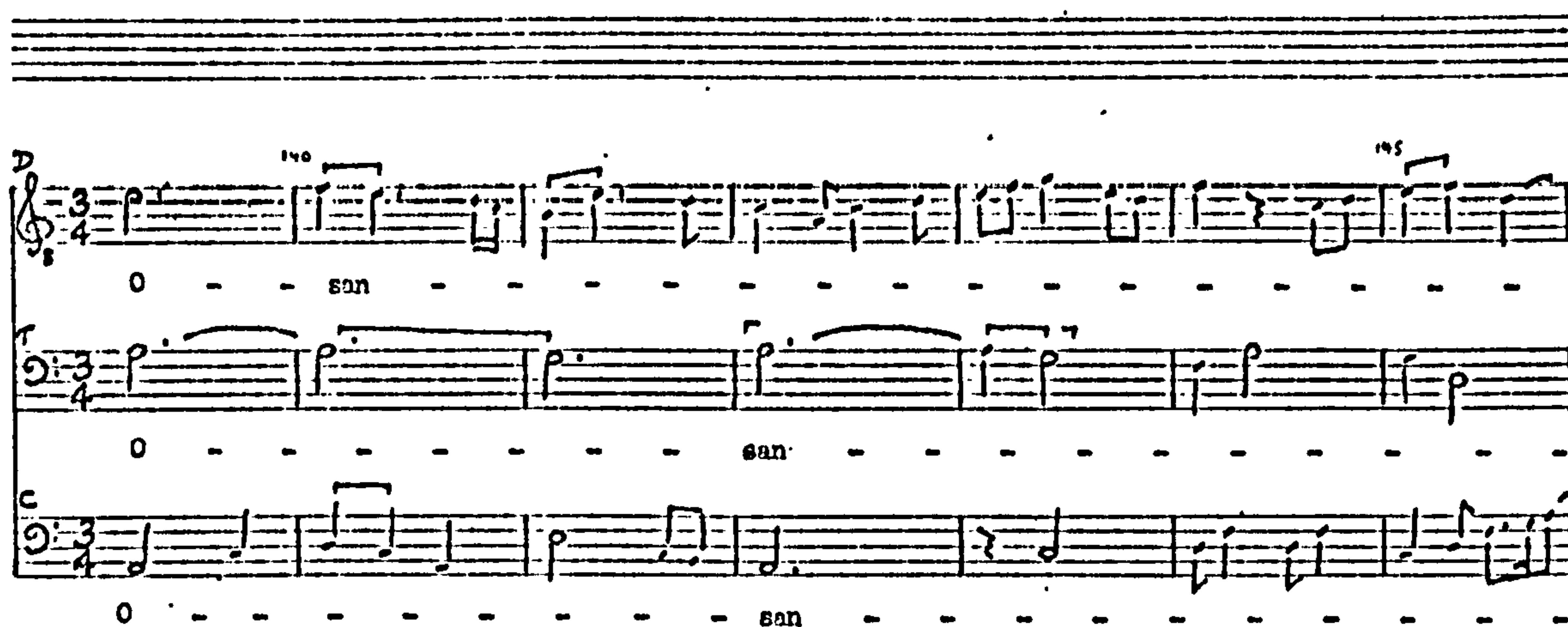
mi ne Do

mi ne Do

135

mi ni.

mi ni.

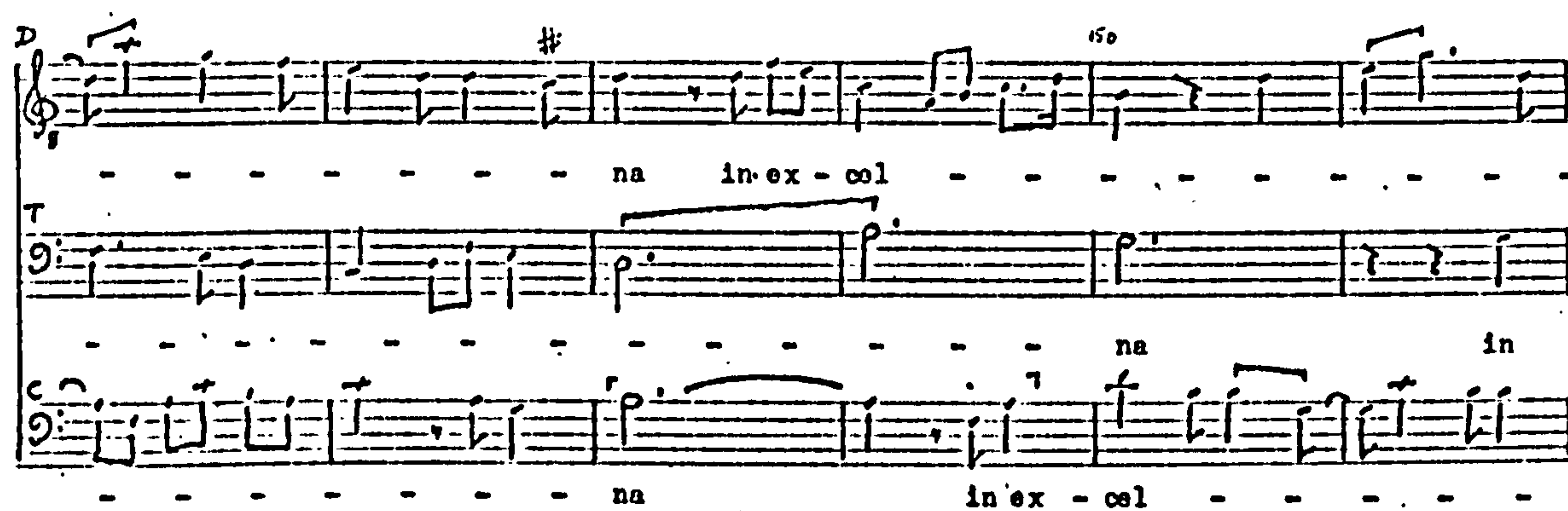


140 145

O - - - san - - - - -

O - - - - - san - - - - -

O - - - - - san - - - - -



150

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

- - - - - na in

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



155

- - - - - sis.

ex - - - - cel - - - - sis.

- - - - - sis.

5. AGNUS DEI

First system of the musical score for 'Agnus Dei'. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment line (bass clef). The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line begins with the lyrics 'Qui tol' followed by a long dash. The piano accompaniment features a melodic line with a fermata over the first measure and a series of eighth and sixteenth notes.

Qui tol - - - - -

Qui tol - - - - -

Qui tol - - - - -

Second system of the musical score. The vocal line continues with the lyrics 'lis pec - ca' followed by a long dash. The piano accompaniment continues with a similar melodic pattern. The bass line also follows the vocal line with the lyrics 'lis (pec - ca' followed by a long dash.

lis pec - ca - - - - -

lis (pec - ca - - - - -

lis pec - ca - - - - -

Third system of the musical score. The vocal line continues with the lyrics 'ta' followed by a long dash. The piano accompaniment continues with a similar melodic pattern. The bass line also follows the vocal line with the lyrics 'ta mun' followed by a long dash.

ta - - - - -

ta mun - - - - -

ta mun - - - - -

20

mun

25

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

di, mi - se - re - - - re

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

30

no - - - - - bis.

no - - - - - bis.)

bis.

40

A

A

gnus De - - - - - i,

gnus De - - - - - i,

qui tol - - - - - lis

qui tol - - - - - lis

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

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

di,

mi - - - se - re - -

di,

mi - - - se - re - -

re no - - - - -

re no - - - - -

7

bis.

bis.

85

86

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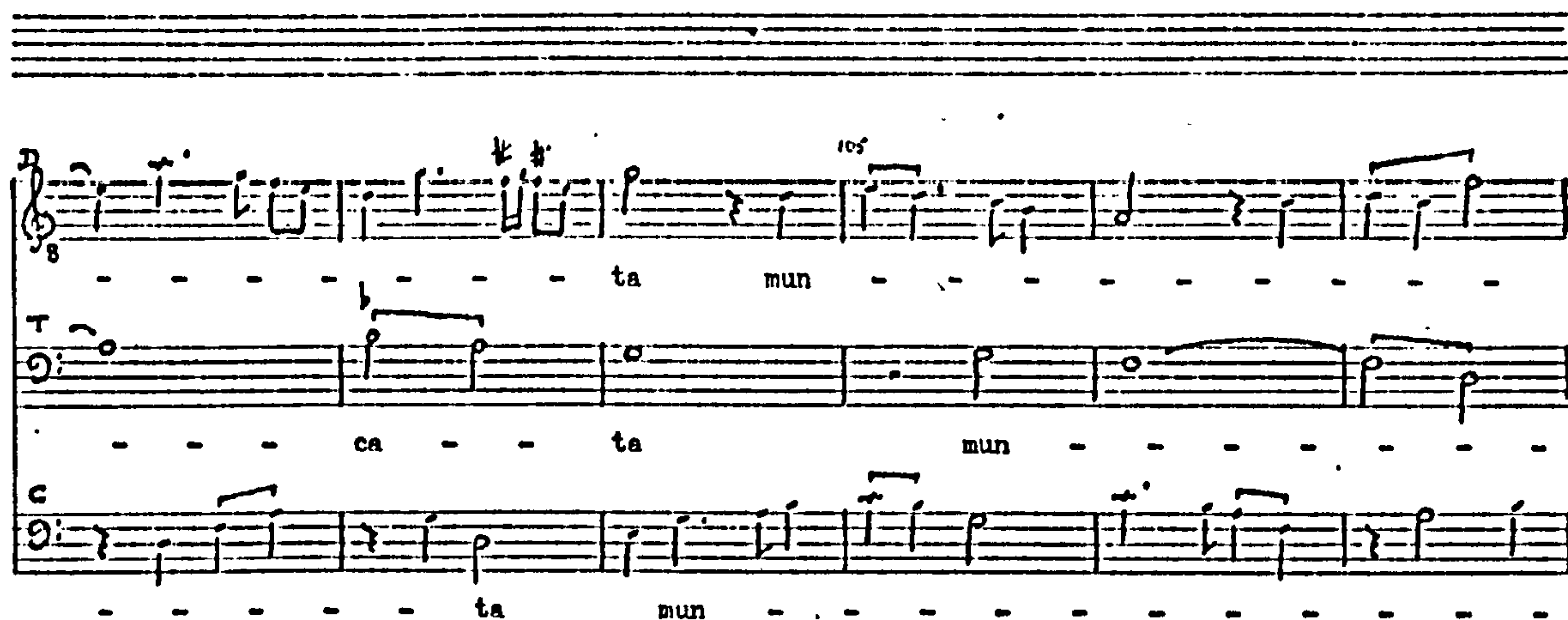
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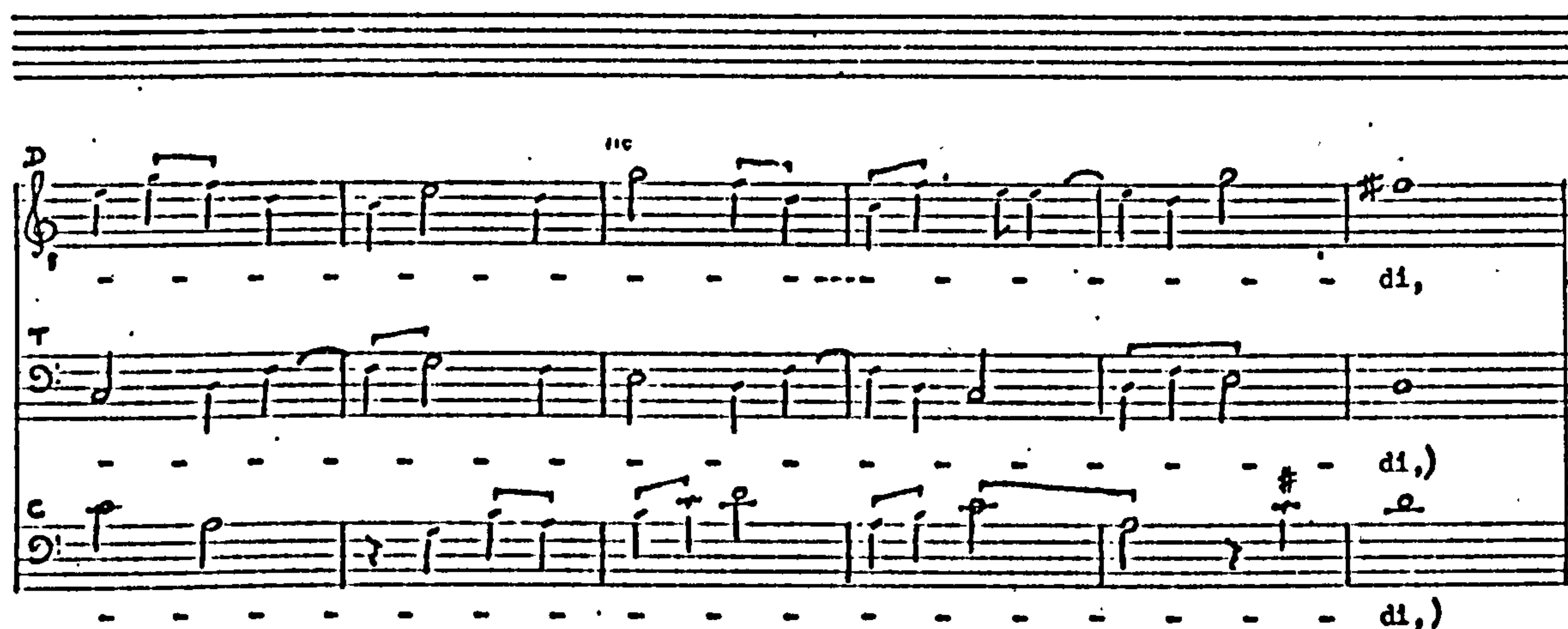
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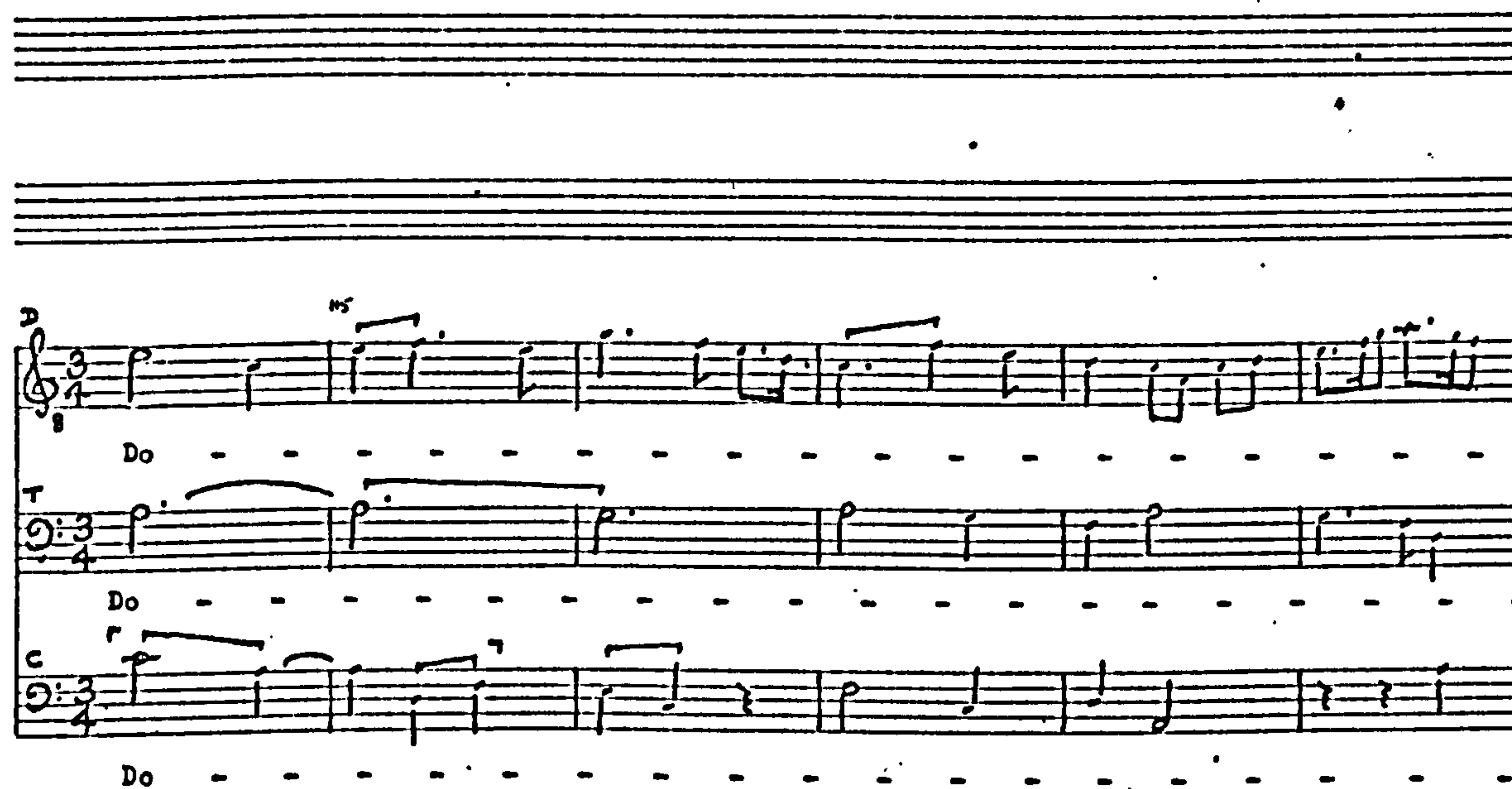
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First system of a musical score. It consists of three staves: a vocal line (treble clef), a tenor line (tenor clef), and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The vocal line contains the lyrics "ta mun" and "ca - ta mun". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.



Second system of the musical score. It continues the three-staff format. The vocal line ends with the lyrics "di,". The piano accompaniment includes a sharp sign (#) and the lyrics "di,)" and "di,)" below the staff.



Third system of the musical score. It continues the three-staff format. The vocal line begins with the lyrics "Do". The piano accompaniment features a 3/4 time signature and the lyrics "Do" below the staff.

First system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "na no" with a fermata over the second "no". The middle staff is a vocal line in bass clef with the lyrics "na no". The bottom staff is a piano accompaniment in bass clef with the lyrics "na no".

Second system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "bis pa cem." with a fermata over the word "cem.". The middle staff is a vocal line in bass clef with the lyrics "bis pa cem.". The bottom staff is a piano accompaniment in bass clef with the lyrics "bis pa cem.". The system concludes with a double bar line.

3. Frye: Missa Flos regalis.

1. GLORIA

(Discantus)

Et in ter - ra pax ho - mi - ni - bus bo -

Contratener

Tenor

Bassus

no vo - lun - ta - - - - - tis; Lau - da - mus

- - - ne volun - ta - - - - - tis;

Lau - da - mus te,

te, be - - - ne - di - ci - mus te, a - do - ra - mus te, glori - fi -

be - - - ne - di - ci - mus te, a - do - ra - mus te, glo -

ca - - - mus to; Gra - ti-as a - gi - mus ti - -

(Gra - ti - as a - gi - mus (ti - -

to; Gra - - ti - as (a - gi -

- ri - fi - ca - mus to; Gra - - ti - as a - gi -

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

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

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

mus (ti - bi prop - ter ma - - - gnam glo - ri - am

- - - - am; rex ce - le - -

- - - - am;) Do - mi - ne De - us, (rex ce - le -

an - tu - an; rex ce -

tu - - - an;) Do - mi - ne De - us, rex (ce - le

55

gnus De - - - - - 1, Fi - - li -

gnus (De - - - - - 1, Fi - -

A - - - - - gnus De - - - - - 1, Fi-li -

A - gnus (De - - - - - 1, Fi-li -

66

- - - - - us Pa - - - - - tris;

li - - - - - us Pa - - - - - tris;)

us Pa - - - - - tris;)

us Pa - - - - - tris;)

70

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

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

D 75

ta mun di, mi -

ta mun di,

D

se re re no bis;

mi-se re re no bis;

C

Qui tol lis pec ca ta

Qui tol lis pec ca ta mun-

C

mun di,

di,

D 100

su sci-pe de-pre-ca ti o nem no

su sci-pe de-pre-ca ti o nem no

110

stram; Qui no-des ad dex - te -

stram; Qui se - des (ad dex - te -

-stram; Qui se-des (ad dex - te -

-stram; Qui se-des (ad dexte-ram

115

ram Pa - tris, mi - se-re - re no - - -

ram Pa - tris, mi-se - re - re no - bis; Quo-

ram Pa - tris, mi - se - re - re no - - bis; Quo -

Pa - tris, mi - se - re - re no - - -

120

bis; Quo - niam tu so - - lus san - ctus, tu so - - lus

ni - am tu so - - lus san - ctus, tu so - lus

ni - am tu so - lus san - ctus, tu so - lus Do -

bis; Quo-ni - am tu so-lus san-ctus, tu so - -

125

Do - - - mi - nus, tu so-lus al - - tis - - -

Do - - - mi - nus, tu so - lus al - - tis -

- - - mi - nus,) tu so - - lus al -

- lus Do - mi-nus, tu so - lus al -tis - - -

130

- si - mus, Je - su Chri - ste, cum San - cto Spiri-

si - mus, Je - su Chri - ste,) cum San - cto (Spi-

- tis - - si - mus, (Je-su Chri - ste cum San - cto

- - si - - mus, Je - su Chri - ste,) cum Sancto

140

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

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

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

(Spiri- tu in glo - ri - a De - - i Pa - - -

145

tris; A - - - - - men.

tris;) A - - - - - men.

tris;) A - - - - - men.

tris;) A - - - - - men.

2. CREDO

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

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

cto - rem ce - - - - li et ter - - - - re,

fa-cto - - - rem ce - - - li et ter - - - - re,

vi -

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

vi - - - bi - - - - li - um om - ni - - um

in - - - vi - - - si - bi - li - um; (Et

Et in

-um; Et ex

et in - vi - - - si - bi - - - li - um;

ex Pa - tre na - - - - - tum an - te om -
u - num (Do - - - - - mi - num Je - -
Pa - tre (na - - - - - tum an - te om -
Et in u - num Do - - - mi-num (Je - -

35

ni - a se - - - - - cu - la; De - - - - -
 - - - - - sum Chri - - - - - stum,
 ni - a se - - - - - cu - la;
 - - - - - sum Chri - - - - - stum, Fi -

40

um de De - o, lu - - - - - men de lu - - - - -
 Fi - li - um De - - - - - i u - ni - ge - - - - - ni -
 De - um de De - o, lu - men
 li - um De - - - - - i u - ni - ge - ni - tum;

45

- - - - - ni - ne, De - - - - -
 tum; Ge - - - - - ni - tum non fa - - - - -
 de lu - - - - - ni - - - - - ne,
 Ge - ni - tum non fa - - - - -

50

- um ve - rum de De - - - - - o

- - - - - ctum, con - sub - stanti - a - - - - - lem Pa - - - - -

De - um : ve - rum de De - - - - -

- - - - - ctum,

55

vo - - - - - ro;

- - - - - tri,

- - - - - o vo - - - - -

per quem om - - - - - ni - a fa - - - - - cta

60

Et in - car - na - - - - - tus est de

Qui prop - ter nos ho - - - - - mi - nes

ro; Et in - car - na - - - - - tus est

sunt; Qui prop-ter nos ho - mi - nes

70

Spi - ri - tu San - cto, ex Mari - a

et prop - ter no - stram sa -

de Spi - ri - tu San-cto, ex Ma -

et prop - ter no - stram sa-lu -

75

vir - gi - ne et ho - no fa - ctus est;

lu - tem de - scen - dit de ce - lis;

ri - a vir-gi - ne et ho - mo fa - ctus est;

- - - - - tem de - scen - dit de ce - lis;

80

Cru - ci - fi - xus e - ti - an pro

Cru - ci-fi - xus e - ti - an pro

no - - - - - bis sub Pon - ti-o Pi-la-

no - - - - - bis sub Pon - ti-o Pi-la-

- - - - to pas - - sus et se-pul - -

- - - - to pas - - sus et se-pul - -

- - - - - tus est;

- - - - - tus est; Et re-sur-re - xit ter-ti - a di -

Et resur-rexit ter-ti - a di - - -

- - e, se-cun - dum scrip - tu - ras; Et a - scen - dit

- - e, se - cun - dum scrip-tu - ras; Et a - scen -

in ce - lum, se - - - - det ad dex - teram Pa -

dit in ce - lum, se - det ad dex-te - ram Pa - - - -

115

Et i - - - te - - rum ven - tu - - rus est cum
tris; Et in Spi - ri - tum San - - - ctum Do -
Et i - te - - rum ven - tu - - rus est
tris; Et u - nam san - - - ctam ca - tho - - li -

120

glo - - - ri - a ju - - di - ca - - - re
- - - mi - num et vi - - - vi - - - fi - can - tem,
cum glo - ri - a ju - di - - ca - - -
can et a - - - po - sto - - - li -

130

vi - - - vos et mor - - -
qui ex Pa - - tre Fi - - li - o - - que
re vi - vos et mor - - - - - tu - - -
- - can ec - cle - - - si - - am;) Con - - -

135

- tu - os, cu - ius re - gni . non e - rit fi -
 pro - ce - dit; Qui cum Pa - tre et Fi - li-o si - mul
 - os, cu - ius re - gni non e -
 fi - te - or u -

140

nis; Et ex-spe - cto
 a - do - ra - tur et con - glo - ri - fi - ca - tur, qui
 rit fi - nis; Et ex -
 num (bap - tis - ma in re - mis - si - o -

145

re - sur - re - cti - o - nem mor -
 lo - cu - tus est per pro - phe-tas;) Et vi -
 spe - cto re - sur - re - cti - o - nem mor -
 nem pec - ca -

155

ff

- tu - o - - - rum;) A - - - - - men.

tam ven - tu - - - ri se - - - cu - li; A - - - - men.

tu - o - - - rum;) A - - - - - men.

to - - - - rum;) A - - - - - men.

3. SANCTUS

San - - - - -

San - - - - -

10

ctus, san - - -

ctus,

san - - - - -

15

Measures 15-21. Treble staff: 15, 16, 17, 18, 19, 20, 21. Bass staff: 15, 16, 17, 18, 19, 20, 21. Grand staff: empty.

22

Measures 22-28. Treble staff: 22, 23, 24, 25, 26, 27, 28. Bass staff: 22, 23, 24, 25, 26, 27, 28. Grand staff: empty.

15 26 30

ctus, Do mi -

ctus, Do

ctus, (Do mi nus

ctus, Do mi -

Measures 29-34. Treble staff: 29, 30, 31, 32, 33, 34. C staff: 29, 30, 31, 32, 33, 34. Bass staff: 29, 30, 31, 32, 33, 34. Grand staff: empty.

35

nus De

mi - nus De

De

nus Do

Measures 35-41. Treble staff: 35, 36, 37, 38, 39, 40, 41. C staff: 35, 36, 37, 38, 39, 40, 41. Bass staff: 35, 36, 37, 38, 39, 40, 41. Grand staff: empty.

us Sa - - - - -

- us Sa - - - - -

us Sa - - - - -

us Sa - - - - -

- - - - - ba - oth.

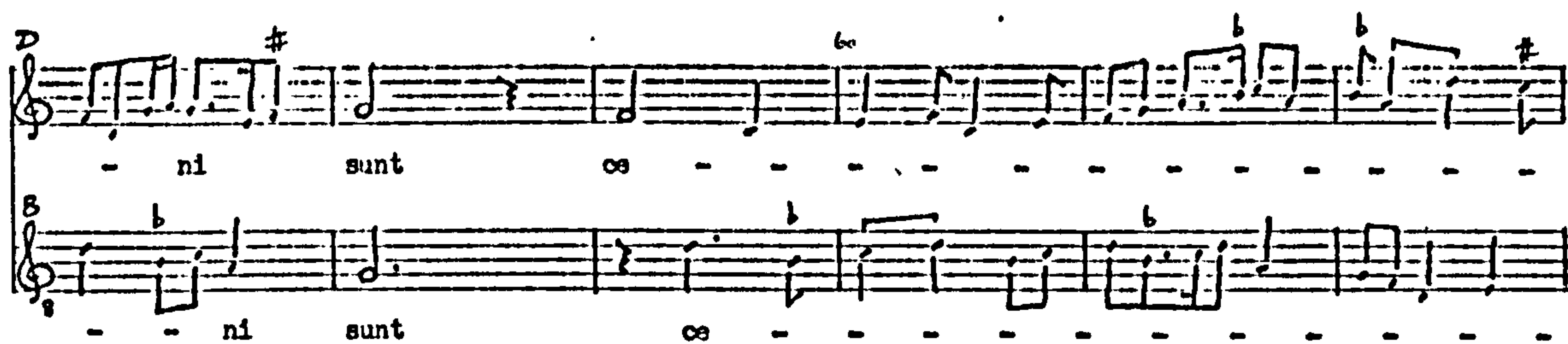
- - - - - ba - oth.

- - - - - ba - oth.)

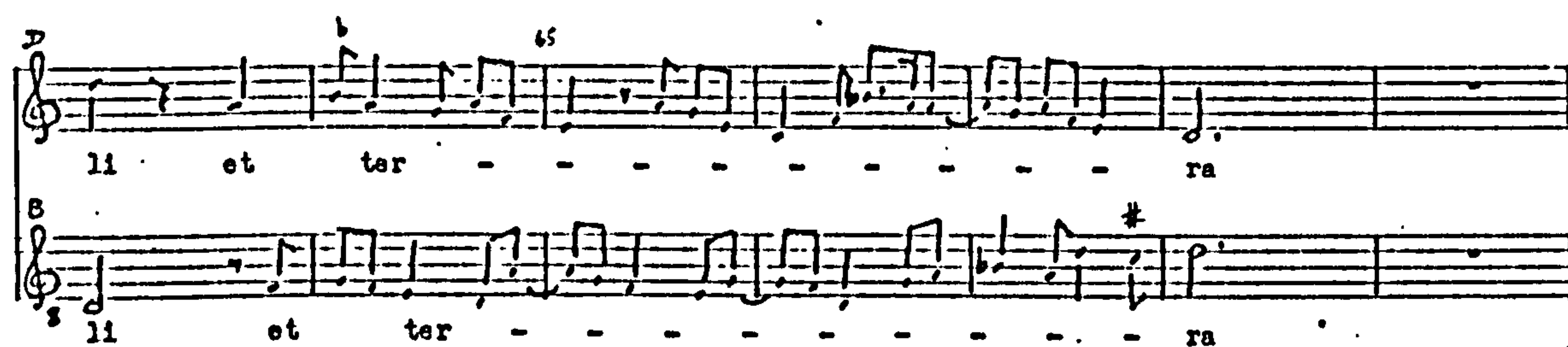
- - - - - ba - oth.

Ple - - - - -

Ple - - - - -



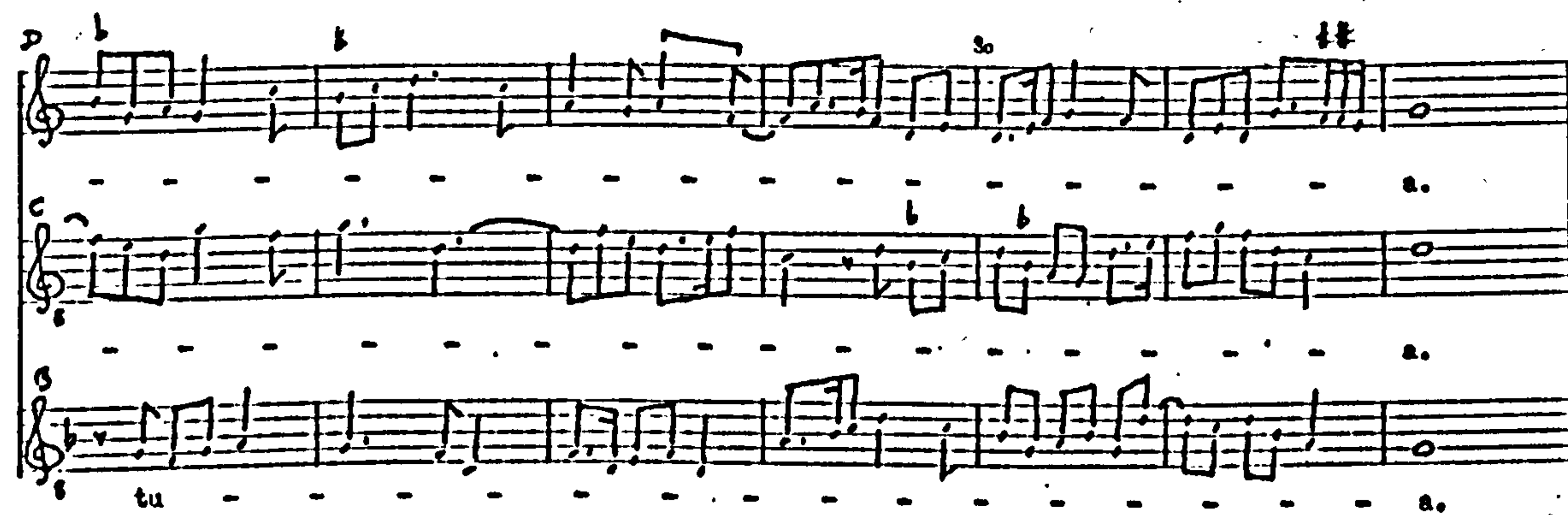
First system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: - ni sunt os - - - - -



Second system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: li et ter - - - - - ra



Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: glo - - - - - ri - a tu -



Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: tu - - - - - a.

25

O - - - san - - - - -

O - - - san - - - - -

O - - - - - san - - - - -

O - - - san - - - - -

70

#

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

- - - - - na in

- - - - - na (in ex - - - - cel -

- - - - - na (in ex - - - -

95

#

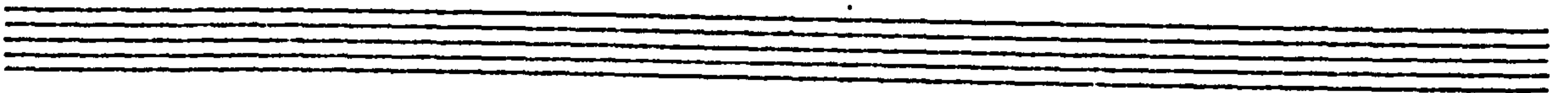
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ex - cel - - - - -

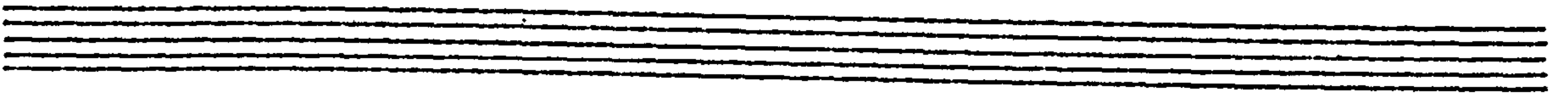
- - - cel - - - - -



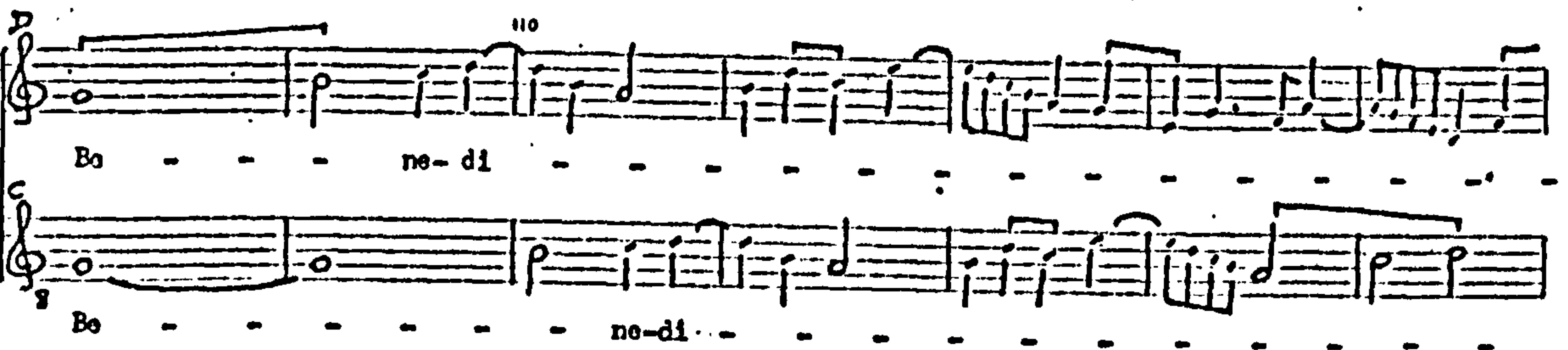
First system of musical notation, measures 105-110. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics "sis." appear on the second staff, and "sis.)" appears on the third staff.



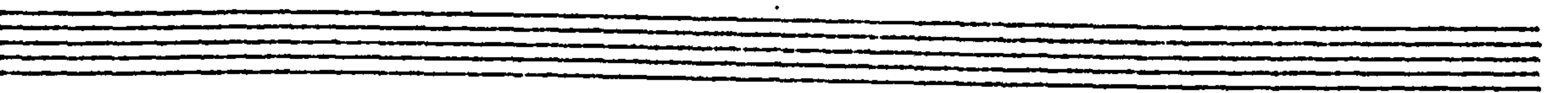
Two empty musical staves, one in treble clef and one in bass clef.



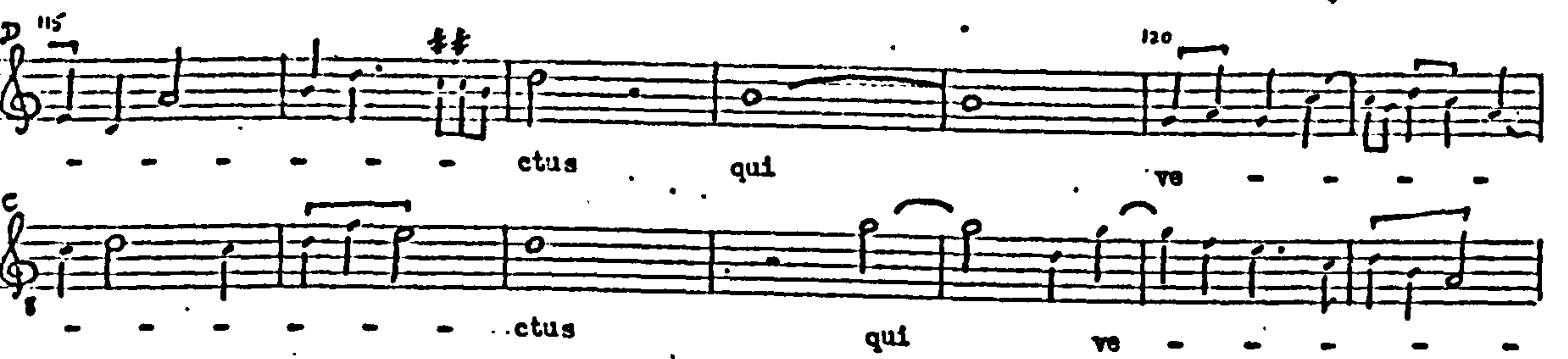
Two empty musical staves, one in treble clef and one in bass clef.



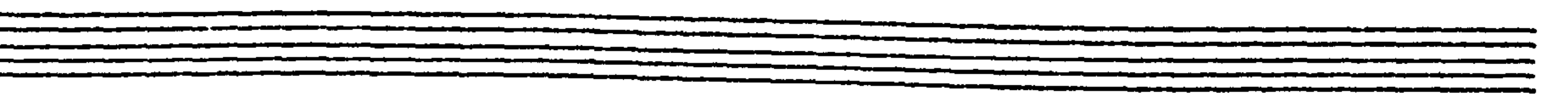
Second system of musical notation, measures 110-115. The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics "Bo - - - ne-di" appear on the top staff, and "Bo - - - ne-di" appear on the bottom staff.



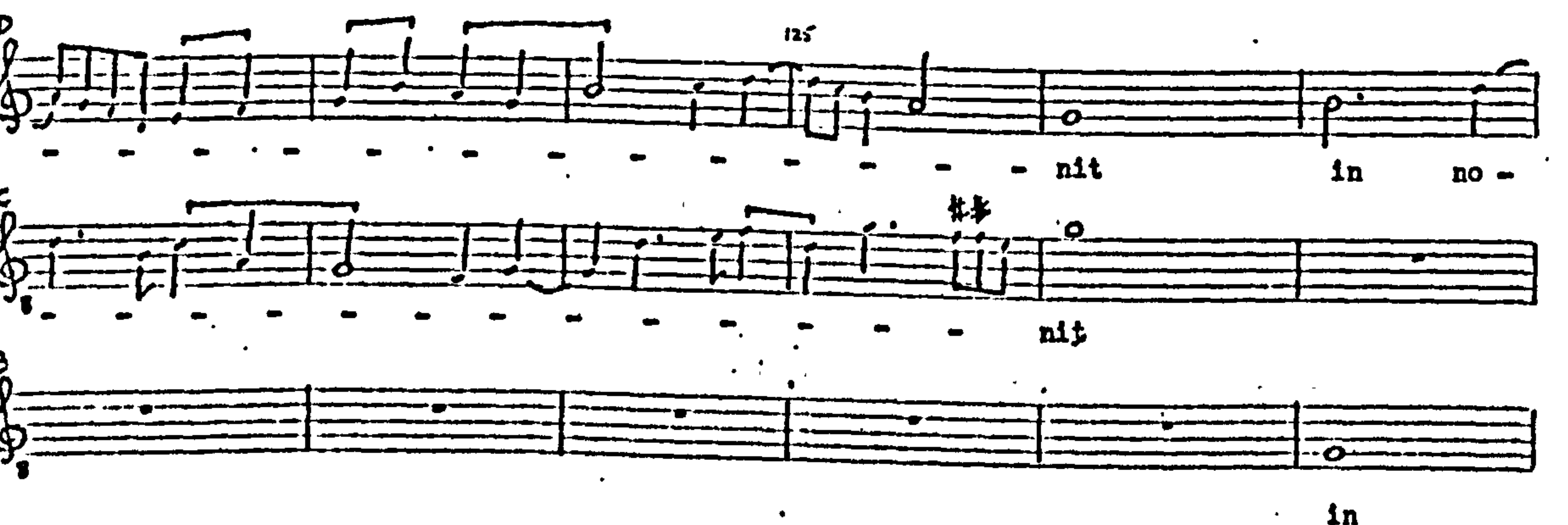
Two empty musical staves, one in treble clef and one in bass clef.



Third system of musical notation, measures 115-120. The system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics "ctus qui" appear on the top staff, and "ctus qui" appear on the bottom staff.



Two empty musical staves, one in treble clef and one in bass clef.



Fourth system of musical notation, measures 125-130. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics "nit in no -" appear on the top staff, and "nit" appears on the middle staff.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains measures 130 through 139. The bottom staff is in bass clef. The lyrics "mi-no" are written under the top staff at the end of measure 139, and "mi - no" is written under the bottom staff at the end of measure 139.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains measures 135 through 140. The bottom staff is in bass clef. The lyrics "Do - - - - - mi - ni." are written under the top staff at the end of measure 140, and "Do - - - - - mi' - ni." is written under the bottom staff at the end of measure 140.

Four staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains measures 145 through 149. The bottom three staves are in bass clef. The lyrics "san" are written under each of the four staves at the end of measure 149.

15c

na in ex - cel -

na in ex - cel -

na (in ex -

na in ex - cel -

15s

cel -

cel -

cel -

cel -

16c

sis.

sis.

sis.)

sis.

4. AGNUS DEI

First system of musical notation. Treble and Bass staves. The treble staff begins with a treble clef and a 3/4 time signature. The bass staff begins with a bass clef and a 3/4 time signature. The lyrics "A - - - - - gnus De -" are written below the staves.

Second system of musical notation. Treble, Bass, and Tenor staves. The treble staff begins with a treble clef and a 3/4 time signature. The bass staff begins with a bass clef and a 3/4 time signature. The tenor staff begins with a tenor clef and a 3/4 time signature. The lyrics "A - - - - - gnus De -" are written below the staves.

Third system of musical notation. Treble and Bass staves. The treble staff begins with a treble clef and a 3/4 time signature. The bass staff begins with a bass clef and a 3/4 time signature. The lyrics "qui tol - - - - - tol - - - - -" are written below the staves.

25

lis pec - ca - ta mun

(pec - ca - ta mun

(-lis pec - ca) - ta mun

lis pec) - ca - ta (mun

30

di, mi - so - re

di, mi - so - re

di, (mi - so -

di, mi - so - re

35

re no

re no

re no

re

40

no - - - - - bis.)

no - - - - - bis.)

no - - - - - bis.)

no - - - - - bis.)

45

A - - - - - gnus De - - - - -

A - - - - - gnus De - - - - -

55

- - - - i, qui tol - - - -

- - - - i, qui tol - - - -

60

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

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

D 70
 - - - di,
 C - - - di, mi - se - re - - -
 B - - - di, mi - se - re - - -

C - - - re no - - - bis.
 B - - - re no - - - bis.

D 75
 A - - - gnus De - - -
 C A - - - gnus De - - -
 T A - - - gnus (De - - -
 B A - - - gnus De - - -

S: i, qui tol

 A: i, (qui tol

 T: i, qui tol

 B: i, (qui tol

S: lis pec-ca-ta mun

 A: lis pec-ca-ta mun

 T: lis pec-ca-

 B: lis pec-ca-ta mun

S: di, do

 A: di, do

 T: ta mun di, do

 B: di, do-

First system of musical notation for Soprano (S), Contralto (C), Tenor (T), and Bass (B) staves. The Soprano staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "na no" are written below the staff. The Contralto staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "na no" are written below the staff. The Tenor staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "na no" are written below the staff. The Bass staff begins with a bass clef and a key signature of one sharp (F#). The lyrics "na no bis" are written below the staff.

Second system of musical notation for Soprano (S), Contralto (C), Tenor (T), and Bass (B) staves. The Soprano staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "bis pa com." are written below the staff. The Contralto staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "bis pa com.)" are written below the staff. The Tenor staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "bis pa com.)" are written below the staff. The Bass staff begins with a bass clef and a key signature of one sharp (F#). The lyrics "pa com.)" are written below the staff.

4. Cockx: Missa Sine nomine.

1. KYRIE DEUS CREATOR

(Discantus)

Soprano: De - - us cre - - a - - - - tor om - ni -

Contralto: De - - us cre - a - - - - - tor om - ni - um,

Tenor:

Soprano: um, tu The - os y - - mon, no - stri pi - - - - e, e - -

Contralto: tu The - os y - - mon, no - stri pi - - - - e, e - -

Soprano: - - - - ley - - son. Ti - bi lau - des con - iu - bi - lan - tes,

Contralto: - - - - ley - - son. Ti - bi lau - des (con - iu - bi - lan - tes, re-

Tenor: Ti bi lau - des (con - iu - bi - lan - tes,

re - gun rex Chri - ste, ex - a - mus te, e - - -

gun rex Chri - ste, ex - a - mus te, e - - -

re - gun rex Chri - ste, ex - a - mus te, e - - -

ley - - - son. Laus, vir - tus, pax et im-pe-ri - um, cu - i

- - - - - ley - - - son. Laus, vir - tus, pax et im-pe - i-um, .

- ley - - son. Laus, vir - tus, pax et im - pe - ri-um,

est sem - per si - ne fi - ne, e - - - - - ley - - son.

cu-i est sem - per si - ne fi - ne, e - - - - - ley - - son.)

cu-i est sem - per si-ne fi-ne, e - - - - - ley - - son.)

Chri - - - ste rex u - ni - co, Pa - tris al - mi

Chri - - - ste rex u - ni - co, Pa - tris al - mi na -

na - te, co - e - ter - ne, e - - - - - ley - - - - son.

Qui perditum ho - mi - nem sal - va - - sti de mor - -

Qui perditum ho - mi - nem (sal - va - - sti de mor - -

Qui perditum ho - mi - nem . (salva - - - sti de mor -

Musical score for "The Lord's Prayer" (Agnus Dei). The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of "Allegretto". The lyrics "to" are written below the first staff. The second staff continues the melody with the lyrics "to red - - - dens vi - - -". The third staff concludes the phrase with the lyrics "to red - - - dens vi - - -". The music is written in a simple, melodic style typical of early 20th-century religious music.

Musical score for three voices (Soprano, Alto, Tenor) with lyrics. The score is written on three staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are:

S: ley - - - son.
 A: - - - - - to, - - - - - ley - - - - son.
 T: - - - - - to, - - - - - ley - - - son.)

Ne pe - re - ant pa - scu - e o - -

Ne pe - re - ant pa - scu - e o - ves

Ne pe - re - - - ant pa - scu - e o - -

- ves tu - e, Je - su pas - tor bo - ne, e -

tu - - - e, Je - su pastor bo - ne, e - - -

- ves tu - e, (Je - su pastor bo - ne, e - - -

- - - - - ley - son. Con - so - la - tor Spi - ri - tus,

- - - - - ley - - - - son. Con - so - la - tor Spi - ri - tus,

- - - - - ley - - - - son.)

sup - - - - - pli - ces y - - - - mas te

(sup - - - - - pli - ces y - - - - mas te ex-

Sum - me De - - - - us et u - ne vi - te

Sum - me De - - - - us et, u - ne vi - te

Sum - me De - - - - us et u - ne vi - te (do -

do - na no - bis tri - bu - e mi - ser - tus no - stri - que

(do - na no - bis tri - bu - e mi - - - - ser - tus no - stri -

na no - - bis tri - bu - e mi - ser - tus nostri - que tu

tu di - gner - is, e - - - - ley - - - - son.

que tu di - gner - is, e - - - - ley - - - - son.)

di - - - - gner - is, e - - - - - - - - ley - - - - son.)

2. GLORIA

Et in ter - - - ra pax ho - mi - ni - bus

Et in ter - - - ra pax ho - mi - ni - bus bo -

bo - ne vo - lun - ta - tis; Lau - da - mus te, be - ne - di -

- no vo - lun - ta - tis; Lau - da - mus te, (be - ne - di - ci -

Lau - da - mus te, (be - ne - di - ci -

ci - mus te, a - do - ra - mus te, glo - ri - fi -

mus te, a - do - ra - mus te, glo - ri - fi -

mus te, a - do - ra - mus te, glo - ri - fi -

20

- ca - mus to; Gra - ti-as a - gi-mus ti - - - - -

- ca - mus to;) Gra - ti-as a - gi-mus ti - bi

ca - mus to;) Gra - ti-as (a - gi-mus ti - - - - -

25

bi prop - ter ma - gnam glo - ri - am tu - am; Domi-ne De-us, rex

(prop - ter ma - - gnam glo - ri - am tu - am;) Domine De -

bi prop - ter ma - gnam glo - ri - am tu - am;)

30

ce-le-stis, De - - - us Pa - ter om - ni - po - tens; Domi-

us, rex ce-le - stis (De-us Pa - ter om - - ni - po - tens; Domine Fi -

(Domine Fi -

40

ne Fi - li u - ni - ge - ni - to, Je - su Chri - ste;

li u - - ni - ge - ni - to, Je - - su Chri - ste;)

li u - - ni - ge - ni - to, Je - su Chri - - ste;)

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

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

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

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

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

Qui tol - lis pec-ca - - - - ta muh - di, (mi-se-

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

re - - - re no - - - bis; Qui so - - - des

re - - - re no-bis; Qui tol - lis pec - ca - ta

re - - - re no - bis; Qui so - des ad

ad dex-te - ram Pa - tris, mi - se - re - re no -
 mun - di, sus - ci - pe de-pre - ca - ti - o - nem no -
 dex - te - ram Pa - tris, mi - se - re - re no -

- bis; Quoni - am tu so - lus san - ctus, tu so -
 - stram;) Quo-ni-am tu so - lus san - ctus, (tu so -
 - bis;).

- lus Do - mi - nus, tu so - lus al - tis - si -
 - lus Do - mi - nus, tu so - lus al-tis -

- mus, Je - su Chri - sta;
 si - mus, Je - su Chri - sta;

90

Cum San - - - - - cto Spiritu in glori - a De-i

Cum San - - - - - cto Spi - ri-tu in glo - ri-a

Cum San - - - - - cto Spi - ri-tu in glo - ri-a

95

Pa - - - - - tris, A - - - - - men.

Do. - i (Pa - - - - - tris) A - - - - - men.

De - i Pa - - - - - tris) A - - - - - men.

3. CREDO

Pa - - - - - trem om - ni - po - ten - tem, fa - cto - rem coe -

Pa - - - - - trem om - ni - po - ten - tem, fa - cto - rem coe - li

10

li et ter - - - - - re, vi - si - bi - li - um om - ni - um et in - vi -

et ter - - - - - re, vi - si - bi - li - um om - ni - um et in - vi -

15

- si - bi - - - li - um; Et in u - num Do - - mi - num

- si - bi - - - li - um; Do - un de De - o, (lux - men de lu-mi-

Et in u - num Do mi-num

20

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

ne, De - um ve - rum de De - o ve - - - ro) Ge - ni - tum non

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

25

- tum; Et ex Pa - - tre na - tum an - te om - ni - a

fa - - - ctum, (con - sub - stan - ti - a - lem Pa - tri, per quem omnia fa -

Et ex Pa - tre na - tum an - te om - ni - a

30

so - - - cu - la; Qui prop - ter nos ho - mi - nes et prop - ter no -

- cta sunt; Qui prop - ter nos ho - mi - nes et prop - ter no -

so - cu - la;)

stram na - lu - tam, de - scen - dit de ce -

stram sa - lu - tam, de - scen - dit de

lis; Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a vir -

co - lis;) Et in - carnatus est (de Spi - ri - tu San - cto ex

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

- gi - ne, et ho - mo fa - ctus est;

Ma - ri - a vir - gi - ne, et ho - mo fa - ctus est;)

Ma - ri - a vir - gi - ne, et ho - mo fa - ctus est;)

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la -

Cru - ci - fi - xus e - ti - am (pro no - bis sub Pon - ti - o Pi -

Cru - ci - fi - xus e - ti - am (pro no - bis sub Pon - ti - o Pi - la -

65

to passus et sepul - tus est; Et re - sur - ro - xit ter - ti - a di -

la - to pass - sus et sepul - tus est) Et re-sur-ro - - xit ter -

to pas - sus et se - pul - tus est) Et re - sur - ro - xit (ter - ti -

70

- o se - cun - dum scrip - tu - - - - ras;

ti-a (di - o se - - cun - dum script - tu - - - - ras)

a di - - o se - cun - dum scrip - tu - - - - ras)

75

Et a - scen - dit in coe - lum, se - - - - det ad dex -

Et a - - scen - dit in coe - lum, se - - - - det ad

85

- to - ram Pa - - - - tris;

dex - to - ram Pa - tris; Et i - ter - um ven - tu - rus est

Et i - ter - um ven - tu - rus est

95

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

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

100

ius re - - gni non e - rit fi - - - nis;

ius re - gni non e - rit fi - - - - - nis;

105

Et in Spi - - - ri - tum San - ctum Do - - -

Qui cum Pa - - tre et Fi - - li - - o.

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

115

- - ni - num et vi - vi - fi - - can - tem,

(si - - mul a - do - ra - tur et con - glo - -

- - - - - po - sto - - - - li - cam

120

qui ex Pa - tre Fi - li - o - que pro - ce - - - dit; Con -
ri - fi - ca - - - tur, qui lo - cu-tus est per prophe - tas) Con -
ec - cle - - - - - si - am)

125

fi - te - or u - num bap - tis - - ma in re - mis -
fi-te-or u - num bap - tis - ma in re - mis -

130

- si - o - - - nem pec - ca - tor - - - un;
- si - o - - - nem pec - ca - tor - - - un;

135

Et vi - - - tam ven - tu - - -
Et vi - . tam ven - tu - - -
Et ex - spe - cto (re - sur- re - cti - o - - nem mor- tu-o -

140

ri - m - - - - - cu - li; A -

ri - m - - - - - cu - li; A -

rum) A - -

145

man.

mon.

men.

4. SANCTUS

3/4

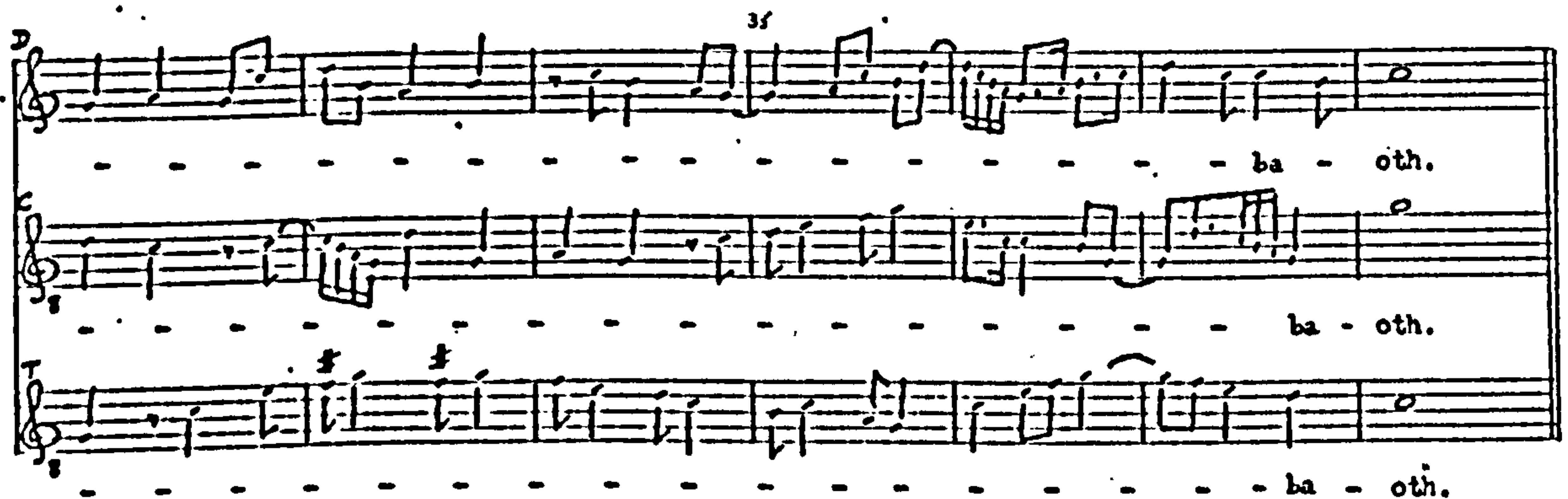
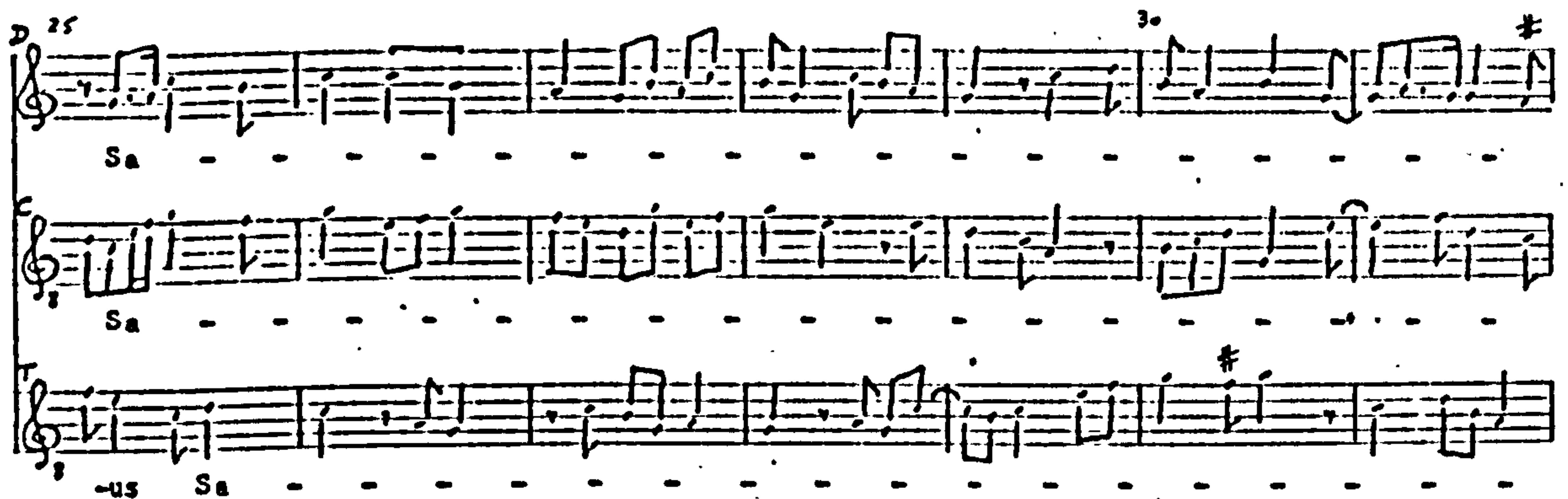
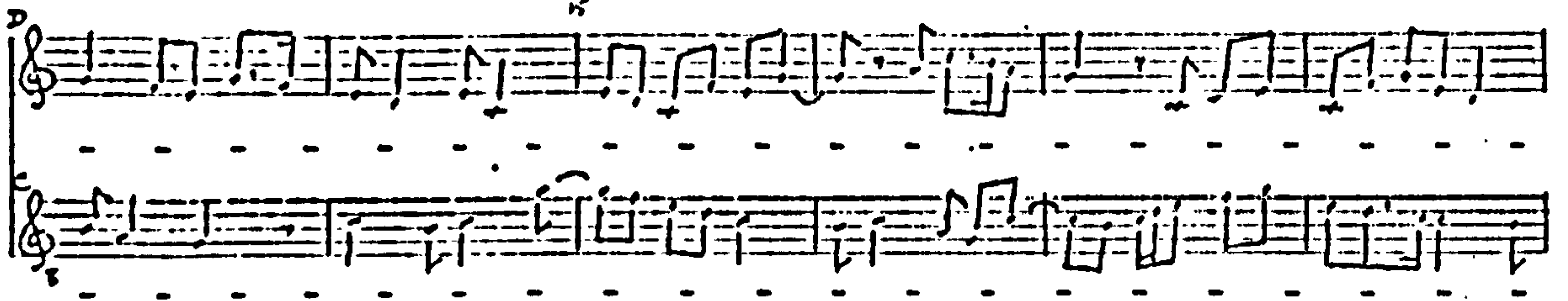
San

San

10

ctus, san

ctus, san



43 45

Flø - - - - -

Flø - - - - -

50

- ni sunt os - - - - -

- ni sunt os - - - - -

55

li et ter - - - - -

li et ter - - - - -

60

ra glo - - - - -

ra glo - - - - -

65 70

- - - - - ri - a

- - - - - ri - a tu -

tu - - - - - a.

75

a.

This system contains measures 75 through 80. The vocal line (Soprano) begins with a half note 'tu' followed by a dotted half note 'a.' with a sharp sign. The piano accompaniment consists of eighth and sixteenth notes. There are two empty staves below the system.

o - - - - - san - - - - -

80

o - - - - - san - - - - -

o - - - - - san - - - - -

This system contains measures 81 through 86. The vocal line (Soprano) begins with a half note 'o' followed by a dotted half note 'san'. The piano accompaniment consists of eighth and sixteenth notes. There are two empty staves below the system.

- - - - - na in ex -

85

- - - - - na in ex -

- - - - - na in ex -

This system contains measures 87 through 92. The vocal line (Soprano) begins with a half note 'na' followed by a dotted half note 'in' and a quarter note 'ex'. The piano accompaniment consists of eighth and sixteenth notes. There are two empty staves below the system.

- - - - - cel - - - - -

90

cel - - - - -

- - - - - cel - - - - -

This system contains measures 93 through 98. The vocal line (Soprano) begins with a half note 'cel' followed by a dotted half note. The piano accompaniment consists of eighth and sixteenth notes. There are two empty staves below the system.

95

S - - - - - sis.
A - - - - - sis.
T - - - - - sis.

105

S Bo - - - - - no - di -
T Bo - - - - - no -

110

S - - - - - ctus qui
T di - - - - - ctus qui

115

S - - - - - vo -
T - - - - - vo -

120 125

nit in no - mi - ne Do -

nit in no - mi - ne Do -

130

135

mi - ni.

mi, - ni.

140

san

san

145

na in ex cel

na in ex cel

na

150

na in ex cel

na in ex cel

na

155

na in ex cel

na in ex cel

na

165

sis.

sis.

sis.

5. AGNUS DEI

First system of musical notation for 'Agnus Dei'. It consists of two staves. The top staff is in D major, 3/4 time, and contains a melody with a fermata over the final measure. The bottom staff is in C major, 3/4 time, and contains a similar melody. The lyrics 'Qui tol' are written below the first measure of each staff.

Qui tol

Second system of musical notation. It consists of three staves. The top staff is in D major, 3/4 time, and contains a melody. The middle staff is in C major, 3/4 time, and contains a similar melody. The bottom staff is in F major, 3/4 time, and contains a similar melody. The lyrics 'lis pec ca' are written below the first measure of each staff.

lis pec ca

Third system of musical notation. It consists of three staves. The top staff is in D major, 3/4 time, and contains a melody. The middle staff is in C major, 3/4 time, and contains a similar melody. The bottom staff is in F major, 3/4 time, and contains a similar melody. The lyrics 'ta mun' are written below the first measure of each staff.

ta mun

24 25

di, mi - so - ro

di, mi - so - ro

di,

30

re no

re no

no

35

bis.

bis)

bis)

40 45

A - gnus De

A - gnus (De

A - gnus (De

50

1, qui tol

55

lis pec-ca

60

ta mun di,

65

mi se re re no

70

bis.

bis.)

75

A - - - gnus De - i, qui tol - - lis

A - - gnus De - - - i, (qui tol - -

A - - - gnus De - - - i, (qui tol - - lis

85

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

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

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

90

- - - - - di, do - - - - na

- - - - - di) do - - - - na

- - - - - di)

95

no - - - - -

no - - - - -

no - - - - -

100

Three staves of music. The first staff (Soprano) has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The second staff (Alto) has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The third staff (Tenor) has a bass clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The lyrics 'bis pa' are written below the first staff, and 'no bis pa' are written below the third staff.

bis pa

no bis pa

105

Three staves of music. The first staff (Soprano) has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The second staff (Alto) has a treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The third staff (Tenor) has a bass clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes. The lyrics 'com.' are written below the first staff, and 'no #' are written below the second staff.

com.

com.

com.

5. Plummer: Missa Sine nomine.

1. KYRIE OMNIPOTENS PATER

(Discantus)

Contratenor

Tenor

Ky-ri - e om - - - ni - po -

Ky - ri - e om - - - ni - po -

tens Pa - ter in - ge - ni - te no - - bis mi -

tens Pa - ter in - ge - - - - - ni - te no -

- - - so - - - ris e - - - ley - -

bis mi - - - so - - - ris e - - - ley - -

- - - son.

- - - son.

Ky -

Ky - ri - e qui pro - - - pri - o plas -

- ri - e qui pro - - - pri - o plas - - ma

- - ma tu - - - um Fi - li - o re - de - mi - sti

tu - - - - - um Fi - li - o re - de - mi - -

e - lay - - - - -

sti e - - - lay - - - - -

Ky - ri - e A - - do - - - na - - y no -

son. Ky - ri - e A - - do - - na - y (no -

son. Ky - ri - e A - - do - na - - y (no -

stra de - le cri - mi - na ple - bi - que tu -

- stra de - le cri - mi - na ple - bi - que tu -

stra de - - le cri - mi - na ple - bi - que - tu

e - ley - - - - son.

- e) - - - - - ley - - son.

- e) e - ley - - - - son.

Ky - ri - e sa - lus ho - mi - num vi - ta - que an - ge -

Ky - ri - e sa - lus ho - mi - num vi - ta - que an - ge - lo -

lo - rum e - ley - - - - son. Ky - ri - e Spi -

Ky - ri - e Spi - ri - tus

rum e - ley - - - - son.

-ri- tus pa - ra- cli- te lar- gi- tor que ve- nie e - ley - - -

pa - ra - cli- te (lar - gi- tor que ve- nie) e - ley - - - -

- - - - - son. Ca- ri- ma- tum lar - gi- si - me

- - - - - son. Ca- ri- ma- tum (lar - gi- si - me)

Ca- ri- ma- tum (lar - gi- si - me) da - - -

da - - - tor cle - - - -

vi - vi - - - - fi - os cle - - - -

- - - tor vi- vi - - - - fi - os

- - - mens e - ley - - - - son.

- - - mens e - ley - - - - son.

e - - - ley - - - - son.

2. GLORIA

Et in ter - - ra pax ho - mi - ni - bus bo - ne vo -

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

lun - ta - - tis; Lau - da - mus to, be - ne - di - - ci -

ta - - - tis; Lau - da - mus to, be - ne - di - - - -

mus to a - do - ra - - - mus to, glo - ri - fi -

- ci - mus to, a - do - ra - - - mus to, glo - -

ca - - - - - mus to;

- ri - fi - ca - - - - - mus to;; Gra - ti - as

Gra - ti - as

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

Do - mi - ne
 - - - ri - am tu - - - am; Do - mi - ne
 - - ri - am tu - - - am;) Do - mi -

Fi - li u - ni - ge - - - ni - te,
 Fi - - - li u - ni - ge - - - ni - te, Je -
 ne Fi - - - - li (u - ni - ge - - - - ni -

Je - su Chri - - - - - ste;
 - - su Chri - - - - - ste;
 Je - su Chri - - - - - ste;

Qui tol-lis pec-ca - - - ta mun - - -

Qui tol-lis pec-ca - - - ta mun - - -

- - - di, mi - se-re - re no - bis; Qui sedes ad dex-

- - - di, mi - se-re - re no - bis;

-to-ram Pa - tris, mi-se-re-re no - - -

ram Pa - - tris, mi-se-re-re no - - -

bis; Quoniam tu so - lus san - - - ctus,

bis; Quoniam tu so - lus san - - - ctus, tu so - lus

Quoniam tu so-lus san - - - ctus, (tu so - lus Do -

tu so - - lus al - - - tis - si -

Do - mi - - nus, tu so - lus al - - - tis - si -

- - - mi - nus,)

mus, Je - su Chri - - - ste, cum San-cto Spi-ri-tu in glori-a

mus, Je - su Chri - - ste, cum San-cto Spiritu (in glori-a De -

Je - su Chri - - - ste, cum San-cto (Spiritu in glori-a De-

Do - i Pa - tris; A - - - - - men.

i Pa - - - tris; A - - - - - men.)

i Pa - tris) A - - - - - men.

3. CREDO

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

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

cto-rem co - li et ter - re, vi - si-bi-li - um om -

fa - cto-rem co - li et ter - re, vi - si - bi - li - um om -

- - ni - un et in - vi - si - bi - - - li - um;

- ni - un et in - vi - sibi - - - - li - um; Et

Et

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

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

25 30

Et ex

i u - ni - ge - - - ni - tum; Et ex Pa -

De - i u - ni - ge - - - - - ni - tum; Et

35

Pa - tre na - tum an - te om - ni - a se - -

tre na - tum an - te om - ni - a se - cu - la;

ex Pa - tre na - tum (an - te om - ni - a se - - - -

cu - la; De - um de De - o, lu -

De - um de De - o, lu - men

- - cu - la;) De - um de De - o, (lu - men de lumi -

men de lumi - ne, De - um ve - rum de De - o ve - ro;

de lu - mi - ne, De - um ve - rum de De - o ve - ro;

ne, De - um ve - - - - rum de De - o ve - ro;)

Qui prop - ter nos ho - - mi - nes et prop - ter

Qui prop - ter nos ho - - mi - nes et prop - ter no -

no-stram sa - lu - tem de - soon - - dit de ce - - -

stram sa - lu - tem de - soon - - dit de ce - - -

- - lis; Et in-car - na - tus est de Spi - ri - tu San - cto ex Ma - ri -

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

- - lis;

a vir - gi-ne, et ho - - mo fa - - - ctus est;

vir - gi-ne, et ho - - mo fa - - - ctus est;

Cru -

Cru-ci-fi-xus e - ti-am pro no - - - bis, sub Ponti-o Pi-la - to

Cru-ci-fi-xus e - ti-am (pro no - - - bis sub Pontio Pi - la - - - to

- ci-fi-xus e - ti-am pro no - bis sub Pontio Pi-la - - - to

pas - - - sus et se - pul-tus est; Et re - sur-re -

pas - sus et se-pul-tus est;) Et re-sur-re - xit

pas - - - sus et se - pul - tus est;

- xit ter - ti - a di - e Et

ter - ti - a di - e (se - cun - dum scrip - tu - - - ras;) Et

se - cun - dum scrip - tu - - - - ras;

vi - tam ven - tu - ri se - cu - li; A - - - - - men.

vi - tam ven - - - tu - ri se - cu - li; A - - - - - men.

Et vi - tam ven - tu - ri se - cu - li; A - - - - - men.

4. SANCTUS

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

San - - - - - ctus, san -

ctus, san -

ctus, san -

san -

ctus, Do - - - - - mi -

ctus, Do - mi -

ctus, Do - mi -

nus De - - us Sa - - - - ba - -
 nus De - - - - - us Sa - -
 nus De - - - - - us Sa - ba - - -

oth. Ple - - - - - ni sunt co - - - - li et
 - - - - - ba - oth.
 oth. Ple - ni sunt co - - - - li et ter - -

ter - - - - - ra glo - - - -
 glo - - - -
 - - - - - ra

- - - - - ri - a tu - - - - -
 - - - - - ri - a tu - - - - -

First system of musical notation. It consists of three staves: Soprano (S), Alto (A), and Tenor (T). The lyrics are: a. O - san - na. The music is in a key with one flat (B-flat) and a common time signature (C). The Soprano staff has a fermata over the final note. The Alto and Tenor staves also have fermatas over their final notes.

Second system of musical notation. It consists of three staves: Soprano (S), Alto (A), and Tenor (T). The lyrics are: na in ex - cel - sis. The music continues from the first system. The Soprano staff has a fermata over the final note. The Alto and Tenor staves also have fermatas over their final notes.

Third system of musical notation. It consists of three staves: Soprano (S), Alto (A), and Tenor (T). The lyrics are: sis. The music continues from the second system. The Soprano staff has a fermata over the final note. The Alto and Tenor staves also have fermatas over their final notes.

Fourth system of musical notation. It consists of two staves: Soprano (S) and Tenor (T). The lyrics are: Bo - ne - di - ctus qui ve -. The music is in a key with one flat (B-flat) and a common time signature (C). The Soprano staff has a fermata over the final note. The Tenor staff also has a fermata over its final note.

nit in no-mi-ne
 in nomi-ne Do-
 ve nit

Do mi-ni.
 mi-ni.
 O -

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

sis.
 sis.
 sis.

5. AGNUS DEI

First system of musical notation for 'Agnus Dei'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics 'A - - - - - gnus De -' are written below the top staff, and 'A - - - - - gnus De -' are written below the bottom staff.

Second system of musical notation for 'Agnus Dei'. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics '1, qui' are written below the top staff, and '1, qui' are written below the middle staff, and 'qui' is written below the bottom staff.

Third system of musical notation for 'Agnus Dei'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics 'tol - lis pec - ca - - - - ta mun - - - -' are written below the top staff, and 'tol - - - - lis pec - ca - - - - ta mun - - - -' are written below the bottom staff.

Fourth system of musical notation for 'Agnus Dei'. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics 'ni - se - re - - - -' are written below the top staff, and 'di, ni - se - re - - - -' are written below the middle staff, and 'di, ni - se - - - - re - - - -' are written below the bottom staff.

re no - - - - - bis.

re no - - - - -

bis. A - - -

A - - - gnus De-

bis.

gnus De - - - - - 1,

- - - - - 1, qui tol - - lis pec -

qui tol - - lis pec -

ca - - - - - ta mun - - -

ca - - - - - ta mun - - -

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

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

A - gnus De i,
qui tol
A - gnus De i, qui

pec - ca - - - ta mun - -

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

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

This system contains measures 70, 71, and 72. It features three staves: a vocal line in D major with a treble clef, and two piano accompaniment staves in C major with treble and bass clefs. The lyrics are 'pec - ca - - - ta mun -' on the vocal line, '- - - - - lis pec - ca - - - - - ta mun -' on the first piano staff, and 'tol - - - - - lis pec-ca - - - - - ta mun-' on the second piano staff. Measure 70 has a '70' rehearsal mark. Measure 71 has a key signature change to D major (indicated by a sharp on the F line). Measure 72 has a key signature change to C major (indicated by a natural on the F line).

di, do - - - na no - -

- - - - - di, do - - - na no - bis

- - - - - di, do - na no - -

This system contains measures 73, 74, and 75. It features three staves: a vocal line in D major with a treble clef, and two piano accompaniment staves in C major with treble and bass clefs. The lyrics are 'di, do - - - na no - -' on the vocal line, '- - - - - di, do - - - na no - bis' on the first piano staff, and '- - - - - di, do - na no - -' on the second piano staff. Measure 73 has a '73' rehearsal mark. Measure 74 has a key signature change to D major (indicated by a sharp on the F line). Measure 75 has a key signature change to C major (indicated by a natural on the F line).

- - bis pa - - - - - cem.

pa - - - - - cem.

- - bis pa - - - - - cem.

This system contains measures 76, 77, and 78. It features three staves: a vocal line in D major with a treble clef, and two piano accompaniment staves in C major with treble and bass clefs. The lyrics are '- - bis pa - - - - - cem.' on the vocal line, 'pa - - - - - cem.' on the first piano staff, and '- - bis pa - - - - - cem.' on the second piano staff. Measure 76 has a '76' rehearsal mark. Measure 77 has a key signature change to D major (indicated by a sharp on the F line). Measure 78 has a key signature change to C major (indicated by a natural on the F line).

Critical Commentary

Critical Commentary - Introduction

Details are given of (1) manuscript source, (2) cantus firmus where relevant, (3) mensural scheme, (4) position and editorial interpretation of manuscript accidentals, (5) manuscript texting, and (6) editorial emendations, etc.

In (4), the references follow the order (i) bar(s), (ii) voice, and (iii) accidental and its interpretation. Unless otherwise stated the accidental is of the same pitch as the note it precedes. It is assumed that the next note of the particular pitch concerned is always affected, and any further effect or lack of effect is then noted where relevant.

In (5) each voice is dealt with individually, and references therefore follow the order (i) bar(s), (ii) notes (where applicable), and (iii) text given. If the texting of the edition corresponds with that of the manuscript, the latter is not specified here.

In (6), each reference follows the order (i) bar(s), (ii) voice, and (iii) reading.

Throughout, names of voices are in capitals, and names of notes similarly in capitals with a figure preceding if necessary: e.g. ²C denotes the second note C in the bar. Symbols for note-values, which are those of the edition, are shown as follows: cC = crotchet C, i.e. a semibreve in the source.

Abbreviations used in the Critical Commentary

acc.	accidental(s)
aff.	affect(s), affecting
<u>AS</u>	<u>Antiphonale Sarisburiense</u>
B	bassus
bef.	before
C	contra
<u>c</u>	crotchet
cad.	cadence
canc.	cancel(s), cancelling, canceller(s)
cont.	continue(s), continuing
D	discantus
err.	error, erroneously
inc.	incipit
LE	line end in manuscript
lig.	ligature
<u>m</u>	minim
om.	omit(s), omitted
<u>q</u>	quaver
r	rest
<u>s</u>	semibreve
SI	signum intimationis
sig.	signature
T	tenor

1. WALTER FRYE: MISSA SUMME TRINITATI

(1) Source: B:Br5557 ff2'-10 - frye (beginning of name rubbed away).

(2) Cantus firmus: Responsory after 1st lesson of Matins or responsory for Sext or Tierce on Trinity Sunday (AS IV/292 and V/572).

(3) Mensuration signs:

	Gloria	Credo	Sanctus	Agnus Dei
D:	C	C	C	C
T:	C	C	C	C
C:	C	C	C	C

(4) Accidentals:

Gloria: 21T ♭ bef. B erased (?) - space in ms. and ♭ at this point in cantus firmus in Credo (passage not in other movements)/ 34C # bef. C clarifies ficta/ 58C ♭ bef. B (no more Bs on line)/ 81T ♭ bef. B cont. to 84 B# bef. D canc. ♭//

Credo: 5C ♭ bef. B cont. to LE (9²G)/ 6D ♭ bef. B cont. to 10 B# bef. C canc. ♭/ 13D F# bef. ²G cont. to cad. (15¹G)/ 20C ♭ bef. B (no more Bs on line)/ 22D ♭ bef. B cont. to LE (24G) and implied to 25 (q.v.)/ 22D C#(?) bef. ²F aff. 23C only/ 25D ♭ bef. B cont. to 26 # bef. ¹B; T ♭ bef. B (no more Bs on line)/ 87D B♭ bef. ²A cont. to 89 only; T ♭ bef. B cont. to 91 B# bef. E/ 88D F# bef. A aff. 89^{1,2}F only//

Sanctus: 8D F# bef. ²B clarifies ficta/ 17T B♭ sig. to 43/ 18D F# bef. ²D cont. to cad. (21)//

Agnus Dei: 14D ♭ bef. B cont. to 16 B# bef. ²G/ 17D F# bef. ²B clarifies ficta/ 19D F# bef. ²B clarifies ficta probably to cad. (22³G)/ 31D ♭ bef. B cont. to 32 B# bef. ²D/ 39D ♭ bef. B probably not cont. to LE (47¹G) so not aff. 46-47/ 72T ♭ bef. B cont. to LE (74B)//

(5) Texting:

Gloria: D - texted throughout// C - 1-10²G texted/ 10³G inc. Laudamus te/ 16¹D inc. Gratias/ 23G inc. Domine Deus/ 26¹E-30¹D texted/ 34¹D inc. Domine Deus Agnus/ 43-50²G texted/ 51B inc. Qui tollis/ 60B inc. Qui sedes/ 68²F inc. Quoniam tu/ 78²D inc. Jesu/ 80¹A-81F texted/ 84²G-end texted, but A- placed at 85²G// T - 15 inc. Summe Trinitati/ 50G inc. bis qui tollis/ 60E inc. Qui sedes/ 69A inc. Quoniam tu/ 80²C inc. cum Sancto Spiritu/ 84D-end Amen//

Credo: D - texted throughout as follows: 1-15¹G Patrem.... invisibilium/ 15²G-28 Et in unum.... secula/ 29-39 Deum.... Deo vero/ 40-58¹G Genitum.... de celis/ 58²G-67 Et incarnatus.... factus est/ 68-74 Crucifixus.... sepultus est/ 75-81D Et resurrexit.... scripturas 81A-90 Et iterum.... finis/ 91-end Amen// C - 1-15¹ D texted as discantus/ 15²D inc. Et in unum/ 22²D inc. Et ex Patre/ 32 inc. Deum verum/ 40 inc. Genitum non factum/ 44C inc. consubstantialem Patri/ 49G inc. Qui propter nos homines/ 58¹G inc. lis et incarnatus est/ 67G inc. Crucifixus/ 76¹C inc. Et resurrexit/ 81 inc. Et iterum venturus est/ 91F-end Amen// T - 15 inc. Summe Trinitati/ 58 inc. lis et incarnatus/ 68G inc. Crucifixus/ 81³D inc. Et iterum venturus/ 91A-end Amen//

Sanctus: D - texted throughout// C - texted throughout// T - 7G inc. ctus/ 22 inc. Pleni/ 44-56 texted/ 57 inc. Benedictus/ 79-end texted//

Agnus Dei: D - texted throughout// C - 1-7, 28-end texted// T - 7G inc. lis/ 28 inc. Agnus/ 55¹D inc. Agnus/ 70¹E-end texted//

(6) Emendations, etc.:

Gloria: 10D SI over G; C SI over ¹G/ 31-41T torn off to G - completed from Credo, except modified rhythm in 37/ 50D SI over ²G; C SI over ²G/ 63C F err. for E//

Credo: 15D SI over ¹G; C SI over G/ 39T mg/ 58D SI over ¹G; C SI over ¹G/ 80D gG gF//

Sanctus: 7D SI over G; C SI over G/ 22-43T only 19 sr/ 34C AB
err. for GA/ 57-78T only 14 sr//

Agnus Dei: 7D SI over G; C SI over G/ 28-54T only 20 sr//

Kyrie Summe Trinitati - reconstructed from Salve virgo mater

(1) Source: I:TRmn88 ff70'-71 (No.240) -(anonymous).

(2) Cantus firmus: as Mass.

(3) Mensuration signs: C in Discantus part only.

(4) Accidentals: 14D # bef. F aff. only this note/ 18T ♭ bef. B,
implied to ♭ bef. 30B, which cont. to section end (32)/ 70T ♭ bef.
B cont. to LE (71G) and aff. also 72//

(5) Texting: For original texting, see CMM edition.

Choice of trope in reconstruction: In spite of the plainsong used, we cannot assume that the Missa Summe Trinitati was composed for Trinity Sunday and merely insert the trope proper to that day. In Sarum use, it was perfectly acceptable to hold votive Masses to the Trinity at almost all times of the year, even if these were a less common phenomenon than Masses dedicated to the Blessed Virgin Mary¹. Just one of a number of other possibilities is that Frye may have written his Mass for a special event associated with some establishment dedicated to the Trinity. Different occasions called forth different tropes, of course, and unless we can determine much more precisely the circumstances surrounding the composition of Frye's Mass, liturgical use is unlikely to provide us with any useful clue. When we consider the music, certain of the eight tropes given in the Missale Sarum² can clearly be ruled out, since they contain far too many words for this essentially small-scale piece. Of the remainder there is little to choose in principle, except that those most commonly set by English composers seem to have been Deus creator, Rex genitor and Omnipotens Pater. Musical details tend to favour the last-mentioned, since underlay of its nine invo-

cations presents minimal problems, even in potentially awkward passages such as bb.16-20 of the contra, and the fragmenting of the texture which occurs at bb.59-67.³

(6) Emendations etc.: 11C SI over D/ 16C E err. for F/ 23D ¹B on./ 27D C err. for ²D/ 32-34 amended - source gives



- i.e. in reconstruction 32-33 have been doubled, and D missed from contra in 32/ 47D F err. for G/ 71D D err. for ¹E//

2. WALTER FRYE: MISSA NOBILIS ET PULCRA

(1) Source B:Br5557 ff38'-48 - W ffrye

(2) Cantus firmus: Responsory for St. Catherine of Alexandria (AS VI/X).

(3) Mensuration signs:

	Kyrie	Gloria	Credo	Sanctus	Agnus Dei
	1 71 143	1 85 149	1 92 148	1 78 139	1 82 114
D:	O C O	O C O	O C O	O C O	O C O
T:	O C O	O C O	O C O	O C O	O C O
C:	O C O	O C O	O C O	O C O	O C O

(4) Accidentals:

Kyrie: T - B^b sig. throughout/ 32D high B^b bef. F aff. 34 (no more high Bs on line)/ 71D high B^b sig. cont. to LE (82E)/ 75D F[#] bef. ²A also aff. 77-78 but not B^bs in 79/ 99D ¹b bef. B/ 142D ¹# bef. F clarifies ficta//

Gloria: T - B^b sig. throughout/D1-25r B^b sig./ 13C ¹b bef. B (no

more Bs on line)/ 18C ♭ bef. E cont. to E[#] bef. 19F/ 37D high B^b sig. from A to 50D (not necessarily aff. low Bs)/ 40C E^b bef. D cont. to 42 aff. low B, but 46E must be ♭/ 43C B^b before r cont. to LE (54²G) and implied in 55/ 44D ♭ bef. B cont. to ♯ bef. 47B/ 56C B^b bef. r aff. also 57 (no more Bs on line)/ 58D ♭ bef. B cont. to LE (61C) and implied at 62B/ 118C B^b bef. D cont. to LE (130¹C), then as sig. to 145/ 125D B^b bef. ¹F cont. to LE (135²A)/ 130C high B^b sig. from A cont. to A[#] (err. for B[#]) above 142 DF lig.//

Credo: T - B^b sig. throughout except 164²G-end where no Bs/ 19D high B^b bef. F (no more Bs on line)/ 21C low B^b bef. D (no more Bs on line)/ 27D high B^b bef. F (no more high Bs on line)/ 34D high B^b sig. from ²G to LE (43C) (not necessarily aff. low Bs)/ 44D low B^b sig. from ¹A to LE (53²B)/ 62C ♭ bef. B cont. to LE (72F)/ 67D low B^b sig. from E to LE (91)/ 97D high B^b bef. D (no more high Bs on line) //

Sanctus: T - B^b sig. throughout except 78-100 and 116B-end/ 13D high B^b sig. from ¹D to 59B/ 39C B^b bef. A cont. to LE (44E) and implied after that/ 72C ♭ bef. E, low B^b bef. ²D, latter cont. to LE (77)/ 74C E[#] bef. B canc. E^b in 72/ 78D high B^b sig. to 88¹E (not aff. low Bs)/ 112D high B^b bef. r cont. to LE then as sig. to 126E (unnecessarily restated bef. 124D)/ 131D ♯ bef. C clarifies ficta and aff. 130C//

Agnus Dei: T - B^b sig. 1-70 only/ 13D high B^b sig. from F to 34C (not aff. low Bs)/ 14C B^b bef. D/ 21C E^b bef. F cont. to E[#] bef. 23F/ 23C ♭ bef. ²E also making B[♮]s unlikely in 24-26/ 35C ♭ bef. B clarifies ficta/ 36D ♯ bef. C clarifies ficta/ 68C B^b bef. C implied to 81/ 113D ♯ bef. F clarifies ficta/ N.B. cadence in 64 has been editorially sharpened - this is irregular (one would expect B^b in discantus), but seems musically preferable (cf. comparable but marked cadence at Gloria b47)//

(5) Texting:

Kyrie: D - texted throughout// C - 1-16 texted/ 17 inc. tibi laudes/ 29-32 texted/ 33 inc. laus virtus/ 45A-95 texted/ 103 inc. son/ 119 inc. son virtus nostra/ 137-142 texted/ 143 inc. Summe Deus//
T - 1 inc. Deus creator Nobilis et pulcra/ 50-70 texted/ 71 inc. Qui perditum hominem/ 86 inc. Ne pereant/ 103D-119 texted/ 121 inc. Vir-
tus nostra/ 143 inc. Summe Deus//

Gloria: D - texted throughout// C - 1-12 texted/ 22 inc. Gratias
agimus/ 32 inc. Domine Deus/ 41 inc. Deus/ 50-84 texted/ 85 inc. Qui
tollis peccata mundi/ 97 inc. Qui tollis/ 110C-125¹D texted/ 125²D
inc. Quoniam tu/ 149 inc. Cum sancto spiritu/ 162-end texted// T -
1 inc. Et in terra/ 68-84 texted/ 85 inc. Qui tollis/ 101 inc. Qui
tollis/ 111-125 texted/ 129 inc. Quoniam/ 149 inc. Cum sancto spiri-
tu/ 163A-end Amen//

Credo: D - texted throughout as follows: 1-18D Patrem.... invisi-
bilium/ 18F-40D Et in unum.... secula/ 40A-54 Genitum non.... facta
sunt/ 56-74 Qui propter.... celis/ 75r inc. Et incarnatus/ 92-106A
Crucifixus.... sepultus est/ 106E-118 Et resurrexit.... scripturas/
130-147 Et iterum.... mortuos/ 148-166 Cuius regni non erit finis
Amen// C - 1 inc. Patrem omnipotentem/ 20 inc. Et in unum/ 32 inc.
Et ex Patre natum/ 41-74 texted as discantus/ 75-91 texted Et incar-
natus.... factus est/ 92 inc. Crucifixus etiam/ 106 inc. Et resur-
rexit tertia/ 116²A inc. ras/ 118-147 texted Et ascendit.... mortu-
os/ 148 inc. Cuius regni/ 161-end Amen// T - 1 inc. Patrem/ 20 inc.
Et in unum/ 31 inc. Et ex Patre/ 75-91 texted as contra/ 92 inc.
Crucifixus/ 119-129 texted Et ascendit.... Patris/ 133 inc. Et iter-
um/ 148 inc. Cuius regni/ 164-end Amen//

Sanctus: D - texted throughout// C - texted throughout// T = 1
inc. Sanctus/ 37 inc. Pleni/ 63-end texted//

Agnus Dei: D - texted throughout// C - 1-97F, 114-end texted// T -
1 inc. Qui tollis/ 37 inc. Agnus/ 67-81 texted/ 82 inc. Agnus/ 114-
end. texted//

(6) Emendations, etc.:

Kyrie: 14D DDFEC err. for DEGFD/ 15D cC err. for gr qC/ 17-18D cr cF.
cF (i.e. one c too few) err. for cr cF mF or, more likely, cr cr cF
cF/ 18T extra cG after mG/ 33-49T 22m.r/ 50-70D only 20m.r/ 69T qE/
 98T G err. for A/ 104-118D only 14sr/ 125D E err. for D/ 160C E
 err. for D//

Gloria: 33D m.E/ 68-84D only 16m.r/ 165-166C EF err. for CD//

Credo: 41-74T only 30m.r/ 75-91D 20m.r/ 97T sr added in different ink/ 99D F err. for G//

Sanctus: 62-77D only 14m.r/ 111T D? err. for C/ 124C & T SI/ 124-138T only 14sr//

Agnus Dei: 4T ²D crossed through by a later hand/ 20D E err. for D/ 36 all parts m.//

3. WALTER FRYE: MISSA FLOS REGALIS

(1) Source: B:Br5557 ff30'-38 - w ffrye

(2) Cantus firmus: unknown.

(3) Mensuration signs:

	Gloria		Credo		Sanctus		Agnus Dei	
	1	68	1	78	1	83	1	80
D:	0	∅	0	C	0	∅	0	∅
C:	0	∅	0	C	0	∅	0	∅
T:	0	∅	0	C	0	∅	0	∅
B:	0	∅	0	C	0	∅	0	∅

(4) Accidentals:

Gloria: 8C ♮ bef. E cont. to cad. (11) and aff. Bs in 9-10/ 77D
 B♭ bef. G aff.78 (no more Bs on line)/ 91B ♮ bef. B probably cont.
 to cad. (93)//

Sanctus: 54B ♮ bef. B, implied to 66²G where restated, cont. to
 LE and then as sig. to 82/ 66D ♮ bef. B implied to 82//

Agnus Dei: 84B B¹ bef. A canc. by B[#] bef. 85C//

(5) Texting:

Gloria: D - texted throughout// C - 1-11 texted/ 21 inc. Gratias agimus/ 32D-35¹G texted/ 54 inc. Domine Deus Agnus/ 87-109G texted/ 109D inc. Qui sedes/ 133 inc. cum Sancto/ 146C-end texted// T - 21 inc. te gratias flos regalis/ 94 (approx.) inc. Qui tollis/ 109 inc. stram Qui sedes/ 127D inc. tu solus altissimus/ 146F-end Amen// B - 11-22 texted/ 23 inc. Gratias agimus/ 37A inc. Domine Deus Rex (err. - should be at 32G)/ 49-54 texted Domine Fili unigenite - err. for Domine Deus/ 59 inc. Domine Deus Agnus (err. - should be at 50²D)/ 68-99 texted/ 109 inc. stram Qui sedes/ 132²D inc. cum Sancto/ 146-end Amen//

Credo: D - texted throughout as follows: 1-24¹A Patrem.... unigenitum/ 24²A-36G Et ex Patre.... secula/ 36B-47G Deum.... Deo vero/ 47B-56 Genitum.... Patri/ 60-77 Qui propter.... celis/ 78-98 Et incarnatus.... factus est/ 114-129B Et resurrexit.... scripturas/ 129C-147E Et iterum.... finis/ 147A-end Et vitam.... Amen// C - 1-12 texted Patrem.... terre/ 23 inc. Et in unum/ 78-98¹G texted as discantus/ 98²G-114¹G texted Crucifixus.... sepultus est/ 114²G inc. Et resurrexit/ 144D inc. Et vitam (misplaced?)/ 155-end Amen// T - 23 inc. tum Et ex Patre/ 114 inc. Et resurrexit/ 153-end Amen// B - 12-18 texted visibilium.... invisibilium/ 19 inc. Et in unum Domi-
num/ 98-114 texted as contra/ 128 inc. Confiteor unum/ 155C-end Amen//

Sanctus: D - texted throughout// C - texted throughout// T - 25 inc. Sanctus/ 50 inc. Pleni/ 83 inc. Osanna/ 108 inc. Benedictus/ 142 inc. Osanna// B - texted throughout//

Agnus Dei: D - texted throughout// C - 1 inc. Agnus Dei/ 45-79 texted/ 80 inc. Agnus Dei// T - 21 inc. ta mundi (err. for lis)/ 45 inc. Agnus/ 80 inc. Agnus// B - 13-21 cata (err. for Qui tollis)/

69-79 texted/ 80 inc. Agnus Dei//

(6) Emendations, etc:

Gloria: 11D SI/ 14D gC g²D/ 21D SI over G; B SI/ 27D ¹B to 28D
¹g. sq¹ g g o/ 48B B err. for ²A/ 68-108 only 40sr/ 100D SI over ¹B₄
 C SI over ¹G/ 109D SI over G; C SI over G//

Credo: 1-11B only 10m.r/ 12C SI/ 31-32B m.r between these/ 62B cF
 later addition after mG/ 74D g²B gC gD/ 78-113T 40sr/ 98C SI over
¹G/ 114D SI; B SI/ 146D G err. for F (or A?)//

Sanctus: 11D SI; C SI/ 25D SI over B; B SI// 39C A err. for G/
 48T s. / 50-82T only 32m.r/ 127-141C 16sr//

Agnus Dei: 13C SI/ 21D SI over G; B SI/ 45-79T only 28 m.r/ 68-
 79D only 10m.r//

4. RICHARD COCKX: MISSA SINE NOMINE

(1) Source: B:Br5557 ff20'-30 - riquardus cockx

(2) Cantus firmus: None.

(3) Mensuration signs:

	Kyrie			Gloria			Credo			Sanctus			Agnus Dei	
	1	63	1408	1	52	88	1	56	135	1	78	139	1	75
D:	0	C	0	(0)	C	0	0	C	0	0	C	0	0	C
C:	0	C	0	0	C	0	0	C	0	0	C	0	0	C
T:	0	C	0	0	C	0	0	C	0	0	C	0	0	C

(4) Accidentals:

Gloria: 37T low F# bef. G - redundant?/ 48C ♯ bef. E cont. to cad.
 (51) aff. Bs in 49-50/ 76C ♯ bef. ²E cont. to cad. (78) aff. B in 77/
 89T # bef. F clarifies ficta//

Credo: 34C ♯ bef. E cont. to LE (35D) aff. Bs in 34-35/ 42C B♯ bef.
 C (no more Bs in line)/ 126C ♯ bef. E cont. to cad. (127) aff. also
 B in 126//

Sanctus: 50C ♯ bef. E cont. to cad. (52¹G) aff. also Bs in 50-51/

64D † bef. B cont. to LE (71G) and implied to 77/ 65C E† bef. D aff. also B in 67 and probably implied until restated bef. 74E, latter cont. to cad. (77) and aff. Bs in 75-76/ 139C F# bef. G clarifies ficta at 140 only//

Agnus Dei: 37C B† bef. C canc. by B# bef. 38G/ 96C † bef. E cont. to LE (99¹B) aff. Bs in 97-99¹B and by implication 99²B/ 97D † bef. B cont. to LE (101D)//

(5) Texting:

Kyrie: D - texted throughout, but 58-62 pastor bone eleyson err. for eleyson to avoid uncharacteristic text repetition// C - 1-14C texted/ 14G inc. tibi laudes/ 34-45 texted/ 46 inc. Qui perditum hominem/ 59²D-62 eleyson/ 63-76D texted/ 76G inc. Consolator Spiritus/ 90G inc. virtus nostra/ 108 inc. Summe Deus et une vite// T - 14 inc. tibi laudes/ 34 inc. Christe/ 46 inc. Qui perditum hominem/ 63 inc. Ne pereant pascue oves tue/ 90 inc. Virtus nostra Domine/ 108 inc. Summe Deus et une vite//

Gloria: D - texted throughout// C - 1-9C texted/ 9E inc. laudamus te/ 19F inc. Gratias agimus tibi/ 29 inc. Domine Deus Rex celestis/ 42-51 texted/ 52 inc. Qui tollis peccata mundi/ 70²G inc. Quoniam tu solus sanctus/ 88-end texted (but Patris om.)// T - 9 inc. Laudamus te/ 20 inc. Gratias/ 35 inc. Domine Deus Rex (err. for Domine Fili)/ 42 inc. Domine Deus/ 52 inc. Qui tollis/ 88 inc. Cum Sancto/ 97C-end Amen//

Credo: D - texted throughout// C - 1-15¹C texted/ 15²C inc. Deum de Deo/ 23C inc. Genitum non factum/ 43 inc. Et incarnatus est/ 56 inc. Crucifixus etiam/ 67 inc. Et resurrexit tertia/ 77-103 texted/ 104 inc. Qui cum Patre et Filio/ 123E inc. Confiteor unum baptisma/ 135 inc. Et vitam venturi seculi/ 144-end texted// T - 15 inc. Et in unum Dominum/ 42 inc. Et incarnatus est/ 56 inc. Crucifixus etiam/ 67¹G inc. Et resurrexit/ 88-103 texted/ 104 inc. Et unam sanctam catholicam/

135 inc. Et exspecto/ 144-end texted//

Sanctus: D - texted throughout// C - texted throughout// T - 19 inc. ctus Dominus/ 39 inc. Pleni/ 78-end texted//

Agnus Dei: D - texted throughout (also 63 inc. miserere)// C - 1-10 texted/ 40 inc. Agnus/ 49-78, 89-end texted// T - 10 inc. pec-cata/ 40 inc. Agnus/ 63-74 texted/ 75 inc. Agnus Dei/ 102-end text-ed//

(6) Emendations, etc.:

Kyrie: 14D SI over E; C SI over G/ 90D SI over r; C SI over F//

Gloria: 9D SI over ²C/ 35D SI over r; C SI over ¹A/ 71-87T only 16sr//

Credo: 15D SI over E; C SI over ³C/ 123-134T only 10sr//

Sanctus: 19D SI over G; C SI over E/ 39-77T only 27m.r/ 55D gr err. for C(?) / 124-138D only 14sr//

Agnus Dei: 10D SI over r; C SI over G/ 63-74D 16m.r/ 98D cr err. for ¹C(?)//

5. JOHN PLUMMER: MISSA SINE NOMINE

(1) Source: B:Br5557 ff10'-20 - 'Jean Plourmel', erased and replaced in a 19th century hand by 'g. binchois' ⁴.

(2) Cantus firmus: None, though this is probably a parody of another piece, hitherto unknown or unrecognised ⁵.

(3) Mensuration signs:

	Kyrie		Gloria		Credo		Sanctus		Agnus Dei	
	1	52	1	47	1	50	1	65	1	61
D:	0	C	0	C	0	C	0	C	0	C
C:	0	(C)	0	C	0	C	0	C	0	C
T:	0	C	0	C	0	C	0	C	0	C

(4) Accidentals:

Kyrie: 3C B^b bef. C cont. to LE (9D) and implied to 20/ 5C E^b bef.

G cont. to LE (9D)/ 7D B^b bef. D cont. to LE (8A) then as sig. to 15¹E and implied to 20/ 9D E^b bef. G cont. to LE (15¹E) and implied to 20. (unnecessarily restated bef. 12D)/ 11C b bef. A also aff. E in 12 implied to 20/ 16D B^b bef. ¹G canc. A^b as makes B fa and A mi but probably only for 16¹A/ 17C E^b bef. ¹F cont. to LE (17²G) and implied to 20/ 21C B[#] bef. C canc. all acc. (also implied canc. in D)/ 32T B^b bef. r aff. only 33 (34 B^hs by cadential ficta)/ 42T # bef. F clarifies ficta/ 44D b bef. E cont. to LE (51) aff. also Bs; C B^b bef. G cont. to LE (47F) and as sig. to 51/ 46T E^b bef. G cont. to LE (51) and aff. B in 50/ 48T A^b bef. F aff. high A in 49 but not low A in 50/ 55D B^b bef. G cont. to LE (58B) and implied to cad. (60¹C)/ 56T E^b bef. ¹D cont. to LE (58E) and implied to cad. (60)/ 57D E^b bef. ¹D (no more Es on line)/ 58T b bef. A (no more As on line)/ 60D E[#] bef. ²C canc. previous E^b though not necessarily B^b (implied canc. of acc. in T also)/ 63C B^b bef. r cont. to LE (65¹A) and implied at 65B/ 76D E[#] or F[#] bef. ¹D - former unnecessary and latter most improbable - err. for E^b likely since this would make sense in 76-78 and is necessary at 80¹E, cont. by implication, to ms. E^b bef. 81³E; C B^b bef. D cont. to LE (81¹G) and implied to 82/ 79T b bef. E cont. to LE (82) and aff. B in 80/ 81T b bef. A//

Gloria: 1-46T low B^b sig./ 2C b bef. B cont. to LE (11²A) and implied until restated bef. 33¹B/ 6D B^b bef. D cont. to LE (10G) and implied to 23/ 16D F[#] bef. G clarifies ficta/ 18D b bef. E cont. to LE (20F)/ 21D E^b bef. C cont. to cad. (23) aff. also 21²B/ 24T b bef. E cont. to LE (33E) and implied to 46 (unnecessarily restated bef. 31E)/ 33C b bef. B cont. to LE (33²A) and as sig. to 46 (unnecessarily restated bef. 40B)/ 36D b bef. E cont. to LE (41r) and probably aff. also 42B/ 37D b bef. B strictly unnecessary because of E^b/ 38T # bef. ¹B only clarifies ficta (E^b necessary in 40)/ 42C # bef. F only clarifies ficta (B^b necessary in 43-44)/ 43D b bef. E cont. to LE (46); T b bef. B (unnecessary)/ 49D B^b bef. G cont. to

LE (52²F) and implied to cad. (54)/ 50T ♭ bef. B cont. to LE (52²C) and as sig. to end, ♭ bef. E cont. to LE and implied to 61 (q.v.)/ 55D ♭ bef. E cont. to LE (59¹F) restated unnecessarily bef. 57E/ 56D B♭ bef.²D cont. to LE (59¹F) and as sig. to 74²E (implied to end); C ♭ bef. B cont. to LE (60¹F) and as sig. to 66F (unnecessarily restated bef. 59B)/ 59D ♭ bef. A aff. this and following E/ 60D E# bef. G canc. E♭ implied by A♭ in 59/ 61T E# bef. ³F canc. E♭. from 50/ 62C B# bef. ²C only clarifies ficta (B♭s necessary in 63 etc.)/ 68C ♭ bef. B cont. to 69 B# bef. ²C clarifying cadential ficta/ 70C ♭ bef. B cont. to LE (74²A) and as sig. to end; T E♭ bef. F cont. to LE (77A)/ 78C # bef. F clarifies ficta//

Credo: T low B♭ sig. throughout/ 6D B♭ bef. ²C aff.⁷ (no more Bs on line)/ 7C B♭ bef. C cont. to LE (12A)/ 16C ♭ bef. B (only remaining B of line except in 19 where ♯ by ficta)/ 24C ♭ bef. B cont. to LE (34¹D)/ 26T high B♭ bef. F preventing F# here?/ 27T E♭ sig. bef. F cont. to 49 (though Es in 36 must be ♯)/ 39C ♭ bef. B cont. to LE (46r)/ 42D ♭ bef. E/ 44D B♭ sig. bef. C cont. to 49 (though all Bs ♯ by ficta); T E♭ bef. B (redundant? - see 27)/ 46D E♭ bef. ¹C/ 49D # bef. B clarifies ficta/ 54C (approx.) B# reminder?/ 61C B♭ bef. A cont. to LE (64³F) and as sig. to # bef. 69B/ 62D B♭ sig. bef. ¹C cont. to 68³F/ 63C ♭ bef. E cont. to LE (64²r)/ 70D ♭ bef. B cont. to LE (75D) and as sig. to end; C ♭ bef. B cont. to LE (71D)/ 71T E♭ bef. G cont. to LE (71²r), as sig. to 82A and implied to 83 (q.v.)/ 72D E♭ bef. F cont. to F# bef. 73G/ 73C # bef. B canc. earlier ♭/ 75D E♭ bef. G cont. to LE (75D) and implied to 79/ 77C ♭ bef. B cont. to LE (81¹A) and as sig. to 82r/ 82C E♭ bef. F, B# bef. ²C canc. B♭ and E♭/ 83T E# bef. C canc. E♭ from 71//

Sanctus: D B♭ sig. throughout, T low B♭ sig. throughout/ 5D E♭ bef. r cont. to LE (8F) and implied at least to 11 (probably until restated at 46)/ 6C ♭ bef. B cont. to LE (8E) and as sig. to end/ 9C ♭ bef. A probably aff. only this A but all Es to LE (18B) and

implied to cad. (21)/ 12T E^b bef. C cont. to LE (19¹G) and implied to cad. (21)/ 23T E^b bef. A cont. to LE (32C) and implied to 39 (unnecessarily restated bef. 32E)/ 45C E^b bef. ¹G cont. to 49 B[#]/ 46D ^b bef. E cont. to LE (49C)/ 49C B[#] bef. C canc. B^b to LE only (53) and existing E^b/ 60D B[#] bef. D clarifies ficta/ 67-68D Bs should apparently be ^b by sig. but B^{bs} may be preferable/ 74D ^b bef. ¹E cont. to LE (78G) and implied to cad. (79)/ 78C ^b bef. ³A aff. also Es to cad. (79) - after that no more Es in line and As not aff./ 8¹T F[#] bef. ¹G only clarifies ficta//

Agnus Dei: T low B^b sig. throughout/ 3C ^b bef. B cont. to LE (9D) and implied to 52G when restated as sig. to 60/ 6D B^b bef. C cont. to LE (9²F) and as sig. to 60/ 13T ^b bef. E cont. to LE (21F) and implied to 35/ 27D high A^b over rests also aff. E in 28 and to cad. (34); C ^b bef. A also aff. Es to LE (34) - E^{bs} (but not A^{bs}) also implied until restated at 55 (q.v.)/ 43T E^b bef. C cont. to LE (55C) and implied to 60 (unnecessarily restated bef. 53E)/ 48T high A^b bef. E not aff. low A in 50²/ 53D ^b bef. E cont. to LE (58F) and implied also in 58/ 55C E^b bef. G not aff. 59 because of cadential ficta/ 60D [#] bef. B clarifies ficta/ 61T low B[#] immediately after B^b sig. probably clarifies ficta in 61/ 64D ^b bef. E also aff. B in 65/ 67D E[#] bef. D canc.^b/ 68D B^b sig. bef. ²F cont. to 75C but also implied in remainder of 75/ 70D B[#] bef. D only clarifies ficta (B^{bs} necessary to 76²G)/ 77C [#] bef. F clarifies ficta//

(5) Texting:

Kyrie: D - texted throughout// C - 1-36 texted/ 37 inc. Kyrie Adonay/ 46²B-51 texted/ 52 inc. Christe/ 60-63G texted/ 65-end texted but 69-71 om. largissime and 73-76 adds dator// T - 20-36 texted/ 37 inc. Kyrie Adonay/ 48-end texted but eterna added after vitaque (om. in D and does not fit well in T) and largissime om.//

Gloria: D - texted throughout// C - 1-72A texted/ 72F inc. Cum Sancto Spiritu// T - 23C inc. Gratias agimus/ 36¹C inc. Domine Fili/

42A-64¹G texted/ 70-72F texted/ 72C inc. Cum Sancto/ 76¹B-end Amen//

Credo: D - texted throughout// C - 1-67 texted/ 68 inc. Crucifixus etiam/ 76G inc. Et resurrexit tertia die/ 82²C-end texted// T - 18-29 texted/ 30C inc. Et ex Patre natum/ 39G inc. Deum de Deo/ 50-end texted//

Sanctus: All parts texted throughout//

Agnus Dei: All parts texted throughout, but note 1-12D gives Agnus Dei qui tollis err. for Agnus Dei//

(6) Emendations, etc.:

Credo: 9 read minor color as same rhythm in both parts/

50-58C only 8_{sr}//

Sanctus: 38T F err. for E/ 52-53C m.B; T m.G/ 61-62D m.²B; T m.G/ 82D s³E//

Footnotes to Critical Commentary

¹ See Dickinson: Missale Sarum, 735ff.

² ibid., 928ff.

³ It is just possible to see potential links between certain passages of the piece and the plainsong as in the Graduale Sarisburiense (Pl.34), e.g. bb.8-11 of the contra cf. corresponding phrase of the chant. These may, however, be purely fortuitous.

⁴ See Vol.1, pp.45 and 51.

⁵ See Vol.1, p.120.

Appendix:

Dufay: Missa Ave regina celorum.

Broadly the same editorial methods have been used here as in the five English Masses, with the exceptions that:

- (i) Since this is a reconstruction rather than a straight transcription of a single source, gaps in manuscript texting have not been indicated. (These are generally clear from the CNM edition anyway.)
- (ii) In view of that provided in the CMM edition, a full Critical Commentary giving variants between concordances has been considered superfluous here. For purposes of cross-reference, my barring corresponds with that in CMM1/Vol.3, except that in the Kyrie my bb.93-124 = CMM bb.92-123, and in the Gloria my bb.26-150 = CMM bb.27-151.

In this reconstruction, the notes are as found in B:Br5557, ff110'-20', except for bb.18-70 of the tenor of the Kyrie which, since they have been substantially torn out of the Brussels manuscript, have had to be taken from the version in I:MOe & M.I.13, Mass XIV. Underlay of the discantus and contra parts generally follows the Brussels source, though assuming that only whole phrases, not individual words in those phrases, are realistically placed. The tenor and bassis parts have been underlaid in accordance with suggestions made in the appendix of Vol.1 (especially p.292 ff.).

Performance should be by a small unaccompanied ensemble, probably using soloists in most passages scored for reduced forces. A bar-for-bar equivalence is suggested between sections in 3/4 (0 time) and 2/2 (♩ time), as in the English works. Appropriate intonations for the Gloria and Credo are given on pp.4&6 above; that numbered (i) should be used in the case of the former.

1. KYRIE

(Discontinuo)

Contratenor

1.3. Ky - - - - - ri - - - - - e

Tenor

1.3. Ky - ri - e

Bass

1.3. A - - - - -

VE RE GI - - - NA

VE RE GI - - -

lei - - - son.

lei - - - son.

CE - - LO - - - - - RUM,

RA CE - - LO - - - - - RUM,

VE RA - - DIX SAN - - - CTA,
DIX SAN - - - CTA,

EX QUA MUN - - DO LUX
EX QUA MUN - - DO LUX

lei - son. lei - son.
EST OR - - TA, EST OR - - TA,

(Cantōn:) Longa fugat bino, terno brevis in dyapason.
 (B(1):) Concordans cum fuga; (B(11):) Concordans sine fuga.

5. Chri - - - - -

5. Chri - - - - -

5. Chri - - - - -

5. Chri - - - - -

sto - - - - -

sto - - - - -

sto - - - - -

sto - - - - -

lei - - - son.

lei son.

lei son.

lei son.

7. Ky - - - - - ri - - - - - e

7. Ky - - - - - ri - - - - - e

7. GAU - - - - - DE

7. GAU - - - - - DE GLO -

GLO - - - - - RI - - - - - O - - - - - SA, SU - - - - -

- - - - - RI - - - - - O - - - - - SA, SU - - - - -

PER OM - - - - - NES SPE -

- - - - - IER OM - - - - - NES SPE -

D: *lei son.*
 C: *lei son.*
 T: *CI - - - 0 - - - SA,*
 B: *CI - - - 0 - - - SA,*

(B:) *Concordans si placet.*

D: *8. Ky - - - ri - - -*
 C: *8. Ky - - - ri - - -*
 B: *8. Ky - - - ri - - -*

D: *100*
 C: *100*
 B: *100*

105

lei son.

lei son.

lei son.

110

9. Ky ri e

9. Ky ri e

9. VA LE VAL DE DE CO

9. VA LE VAL DE DE CO

115

RA, ET PRO NO BIS SEM PER CHRI

RA, ET PRO NO BIS SEM PER CHRI

120

lei son.

lei son.

STUM E - - - - - XO - - - - - RA.

STUM E - - - - - XO - RA.

2. GLORIA

3/4

Et in ter - - - ra pax ho - - - mi - ni - bus

Et in ter - - - ra pax ho - - - - - mi - ni -

A - - - - -

A - - - - -

10

bo - ne vo - - lun - ta - tis; Lau - da - mus te, be -

bus bo - ne vo - lun - ta - tis; Lau - da - mus te,

VE RE - - - - - GI - - - - -

VE RE - - - - -

First system of music, measures 15-18. The system includes four staves: Soprano (S), Alto (C), Tenor (T), and Bass (B). The lyrics are: "no - di - ci - mus te, a - be - ne - di - ci - mus te, NA CE - GI - NA".

Second system of music, measures 19-22. The system includes four staves: Soprano (S), Alto (C), Tenor (T), and Bass (B). The lyrics are: "do - ra - mus te, a - do - ra - mus te, LO CE - LO - RUM,".

Third system of music, measures 23-26. The system includes four staves: Soprano (S), Alto (C), Tenor (T), and Bass (B). The lyrics are: "glo - ri - fi-ca - mus te; RUM, glo - ri - fi-ca - mus te;".

Gra - ti - as a - gi - mus ti - bi prop -
A - VE DO -

ter mag - nam glo -
MI - NA AN - GE - LO

ri - an tu - am.
RUM,

Do - mi - ne De - us, rex co - le - stis, De - us Pa -
SAL - VE RA - DIX SAN -
SAL - VE RA - DIX SAN -

stis, De - - us . Pa - ter om - ni - - po - tens, Do -
 ter om - ni - - po - - tens, Do - - - - - mi -
 CTA, EX QUA
 - - - CTA, EX QUA MUN - - DO

- - mi - ne Fi - li u - ni - ge - ni - te, Je - -
 ne Fi - li u - ni - ge - ni - te Je - su Chri - -
 MUN - - - DO LUX EST OR -
 LUX EST

- - - - - su Chri - - - - - ste;
 - - - - - ste;
 TA,
 OR TA,

60
Do - mi - ne De - us, a - -
Do - mi - ne De - us, a - - - - - gnus

65
- - gnus De - - - - -
De - - - - -

70
- - - - - i, Fi - - - li - us Pa - - - tris;
- - - - - i, Fi - - - li - us Pa - - - - - tris;

80
GAU - DE GLO - - RI - O - - - - -
GAU - DE GLO - - RI - O - - - - -

Qui tol - lis pecca - - - ta mun - di, mi - - -

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

SA, SU - - - - -

SA, SU - - - - -

re - re no - - - bis; qui tol - - - - lis pec -

re no - bis; qui tol - - - - lis pecca -

- - - FER OM - - - -

- - - FER OM - - - -

ca - - - ta mun - di, su - - sci - pe de - pre - ca - ti - o - nam

- - ta mun - di, su - - sci - pe de - pre - ca - ti -

- - - - - NES SPE - - CI - - - -

- - - - - NES SPE - CI - O - - - -

100

no - - - - - stram;

o - - - - - nem no - - - - - stram;

o - - - - - SA,

SA,

105

qui se - - dos ad dex-te-ram Pa - tris, mi-se-re-re no -

qui se - - dos ad dex - te - - ram Pa - - tris, mi-se-re-re no -

VA - - - - -

VA - - - - -

115

bis; Quo-ni-am tu so-lus san-ctus, tu so - -

bis; Quo - ni - am tu so-lus san - ctus, tu so -

LE VAL - - - DE DE - -

LE VAL - - - DE DE - -

120

lus Do - - mi - nus, tu so - lus al-tis-ci -

lus Do - - mi - - nus,, tu so - lus al-tis-ci - mus, Je -

- - CO - - - RA,

- - - CO - RA, ET PRO NO - -

125

mus, Je - - - - - su Chri - - - - -

- - - - - su Chri - - - - -

- - - - - BIS

130

sta, cum San - cto Spi - - ri - - tu

sta, cum San - cto Spi - - - - -

ET PRO NO - - - - - BIS SEM - FER

SEM - - - - - FER CHRI - - - - -

135

in glo - - - ri - a

ri - - tu

CHRI - - - - - STUM E - - - - -

- - - - - STUM

140

De - - i Pa - - - tris,

in glo - - - ri - a

XO - - - - - RA.

E - - - - -

145 150

A - - - - - men.

De - - i Pa - - - tris, A - - - - - men.

A - - - - - men.

XO - - - - - RA. A - - - - - men.

3. CREDO

Pa - trem om - ni - po - ten - tem, fa - cto - rem

Pa - trem om - ni - po - ten - tem, fa - cto - - - - - rem

A - - - - -

A - - - - -

co - li et ter - re, vi - si - bi - li - um om - ni -

co - li et ter - re, vi - si - bi - li - um om - - -

VE

VE

um et in - vi - si - bi - li - um; Et in u - num

ni - um et in - vi - si - bi - li - um; Et in u - num

RE - - - - - GI - - - - - NA

RE - - - - -

Do - mi - - num Je - sum Chri - stum Fili - um De - i

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

CE - - - LO - - - - -

GI - - - NA CE - - - LO - - - - -

u - - - - ni - - ge - - ni - tum; Et ex

ge - - - - - ni - tum; Et.

- - - - - RUM,

- - - - - RUM,

Pa - - - - tre na - tum an - te om - ni - a se - cu - la; De - um de De -

ex Pa - - - - tre na - tum an - te omni - a se - cu - la; De -

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

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

40

o ve - - - - ro;
 ve - - - - ro; Go - ni - tum non fa - -
 A - - - - -
 A - - - - -

45

Ge - ni - tum non fa - ctum, con - sub - stanti-a - lem
 - - ctum, con - - - sub-stan - ti - a - - - lem Pa - tri,
 VE DO - MI - NA AN - GE - - LO - -
 - - VE DO - MI - NA AN - - GE - LO - -

50

Pa - - - - tri, per quem om - ni - a fa - cta sunt;
 per quem om-ni-a fa - - - - - cta sunt;
 - - - - - RUM,
 - - - - - RUM,

Qui prop-ter nos ho - - - - - mi -

Qui prop-ter nos ho - - - - - mi -

nes, et prop - - - - - ter no - - - - - stram

nes et prop - - - - - ter no - - - - -

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

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

de - ce - lis; Et in - car - na - tus est de Spi -

- - - - - lis; Et in - car - na - tus est de Spi - -

SAL - - - - -

SAL - - - - -

- ri - tu San - - cto ex Ma - ri - - a vir - gi - ne,
 ri - tu San - cto ex Ma - ri - a vir - gi -
 - - - - - VE RA - - - - - DIX
 - - - - - VE RA - - - - -

et ho - mo fa - - - ctus est;
 ne, et ho - mo fa - ctus est; Cru - -
 SAN - - - CTA
 - - - - - DIX SAN - -

Cru-ci-fi - xus e - ti - am pro no - bis sub Pon - ti -
 - - ci - fi - xus e - - - - ti - am pro no - - - -
 EX QUA MUN - -
 CTA EX QUA

o Pi - la - - to pas - sus et se - pul - - tus est; Et re -
bis, sub Pon - ti - o Pi - la - to pas - - sus et sepul - tus est; Et re - sur -
DO LUX EST
MUN - - - DO LUX

sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras;
re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras;
OR - - - - TA,
EST OR - - - - TA,

Et a - scen - dit in ce - - lum, se - det ad dex - te - ram Pa -
Et a - scen - dit in ce - - lum, se - det ad dex - te - ram Pa -
Et a - scen - dit in ce - lum, se - det ad dex - - - - te - ram

120

tris; Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca

tris; Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca

Pa-tris; Et i-te-rum ven-tu-rus est cum glo-ri-a

125

re vi-vos et mor-tu-os, cu-ius re-gni

re vi-vos et mor-tu-os, cu-ius re-gni

ju-di-ca-re vi-vos et mor-tu-os cu-ius re-gni

130

non e-rit fi-nis; Et in

non e-rit fi-nis; Et in

GAU

non e-rit fi-nis; GAU

Spi-ri-tum San - ctum Do - mi - num et vi - vi - fi - can - - - tem, qui ex

Pa - tre Fi-li-o - - que pro - ce - - - dit;

ce - dit;

Qui cum Pa - - - - -

Qui cum Pa - - - - -

NES

NES SPE - CI - O - -

- tre et Fi - li - o si - - mul a - do - ra - tur et con - glo - ri fi - ca -

- tre et Fi - li - o

SPE - CI - - - - O - - - -

- - tur, qui lo - cu - tus est per pro - phe - tas,

SA,

(O) - SA,

175

Et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-can ec-cle-si-

Et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-can ec-

VA - - - - - LE

VA - - - - - LE

180

an; Con-fi-te-or u-num bap-tis-ma in re-mis-si-o-nem pec-ca-

cle-si-an; Confi-te-or u-num bap-tis-ma in remissi-o-nem pec-ca-

VAL - - DE DE - - CO - -

VAL - - - - - DE DE - CO-

185

to-run; Et ex-spe-cto re-sur-re-cti-o-nem mor-

to-run; Et ex-spe-cto re-sur-re-cti-o-nem

RA, ET PRO NO - - - -

RA, ET PRO NO-BIS

4. SANCTUS

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

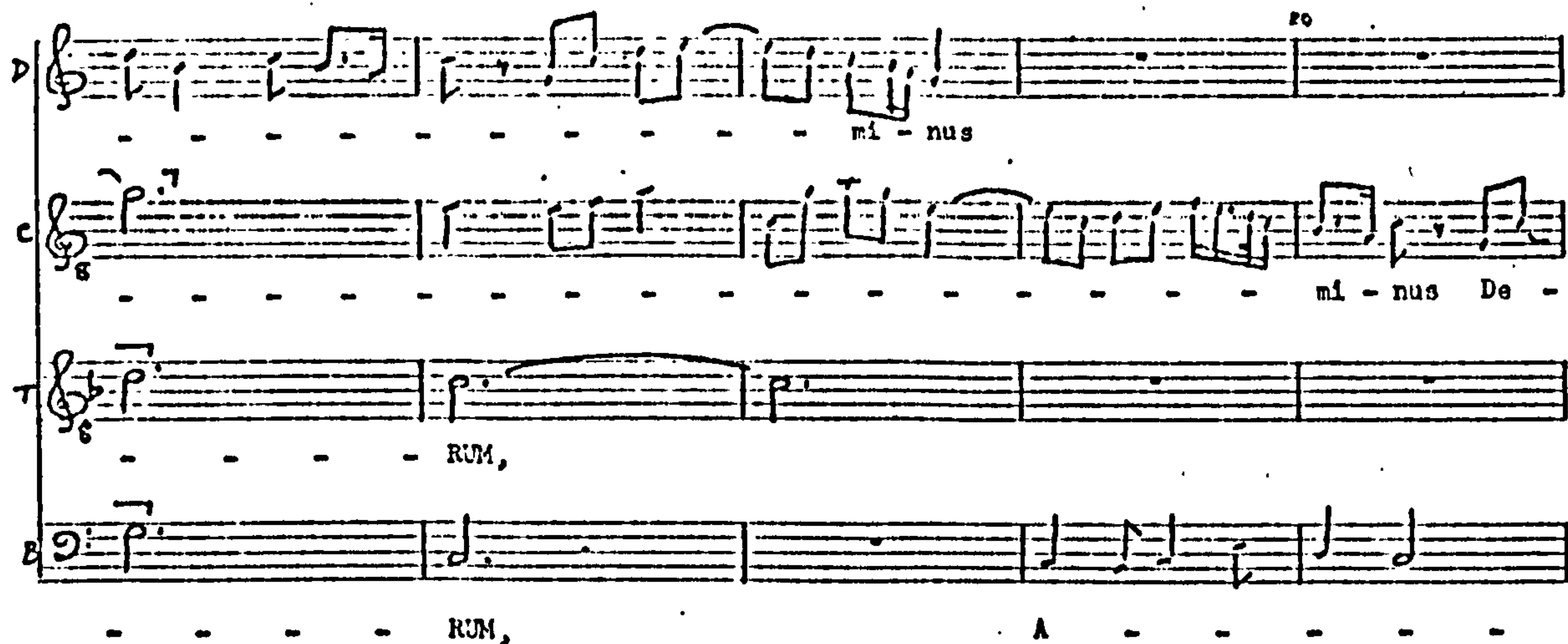
San - - - - - ctus, san - - - - -

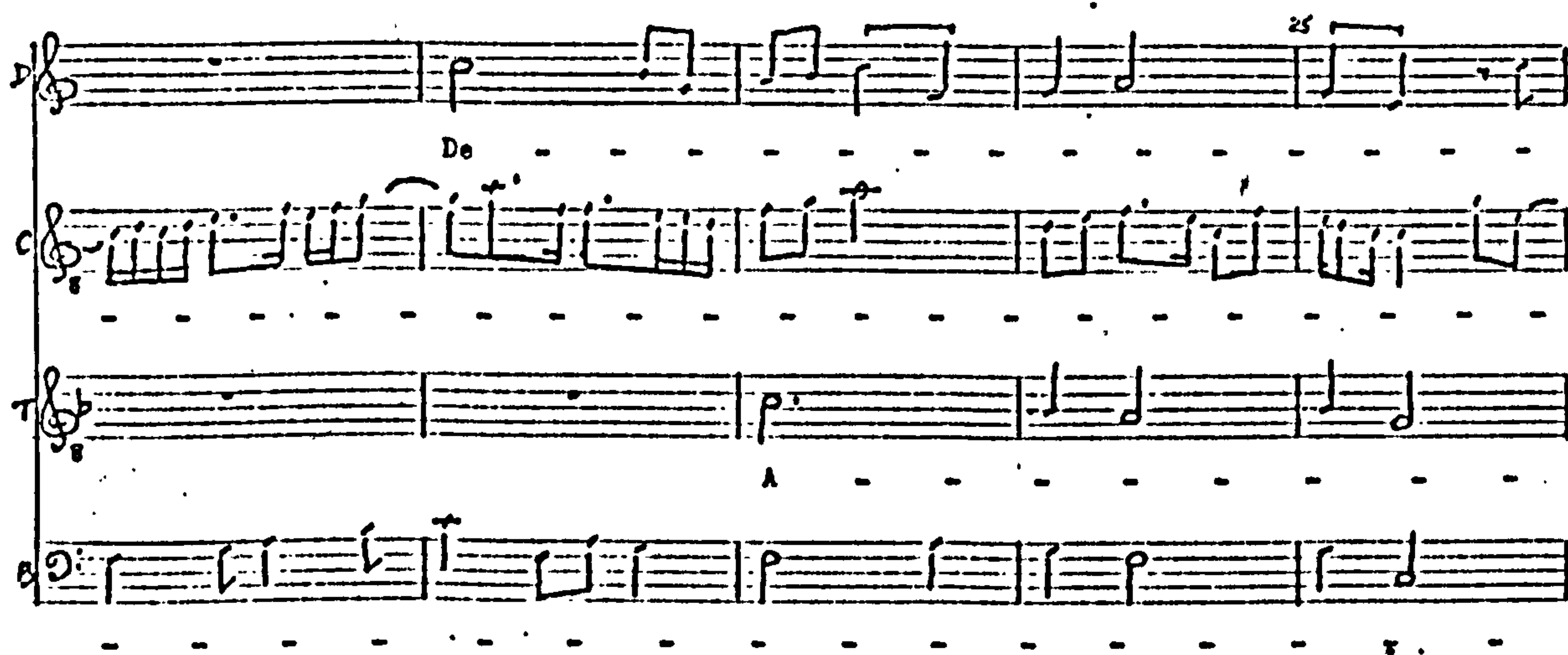
A - - - - -

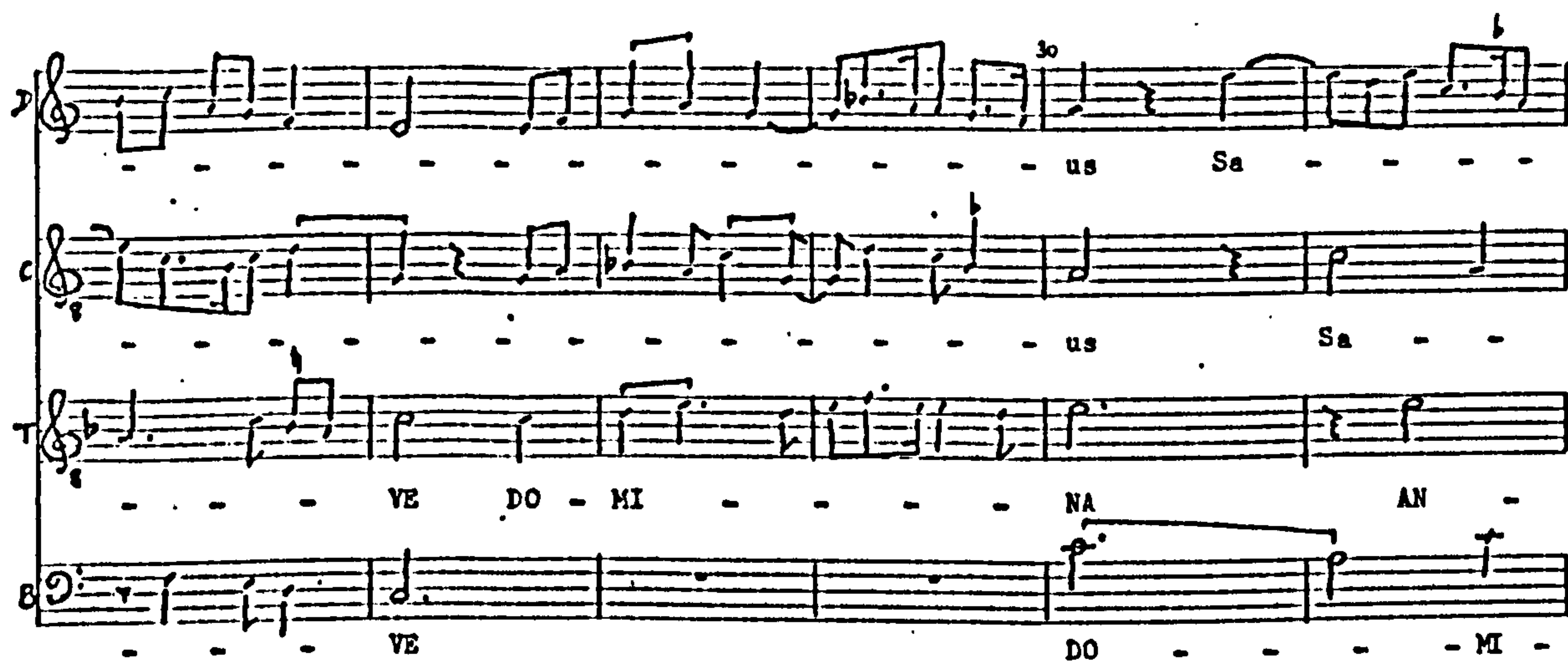
A - - - - -

The image displays a musical score for the 'Gloria in excelsis Deo' by Franz Schubert. It consists of four staves, each with a different clef and key signature. The first staff is in soprano clef (C1) with a key signature of one flat (B-flat). The second staff is in alto clef (C3) with a key signature of one flat. The third staff is in tenor clef (C4) with a key signature of one flat. The fourth staff is in bass clef (C2) with a key signature of one flat. The music is written in 4/4 time. The lyrics 'ctus, san' are written below the first staff, 'ctus, san' below the second staff, 'VE RE GI' below the third staff, and 'VE RE' below the fourth staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

Musical score for the hymn "Gloria" by J. S. Bach. The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are in Latin: "Gloria in excelsis Deo." The music is in G major and 4/4 time. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto part begins with a treble clef and a key signature of one sharp (F#). The Tenor part begins with a treble clef and a key signature of one sharp (F#). The Bass part begins with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves, with the words "Gloria in excelsis Deo" appearing in the first line of the score.







35

- ba - oth,

- ba - oth,

GE LO - - - - - RUM,

- NA AN - - - GE - LO - - - - - RUM,

40

Ple - - - - - ni sunt co - -

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

45

li et ter - - - -

li et ter - - - -

50

ra

ra

SAL - - - - - VE RA -

SAL - - - - - VE RA -

glo - - - - -

glo - - ri - a

- - DIX SAN - CTA, EX QUA MUN - - - -

- DIX SAN - CTA, EX QUA MUN - DO

- ri - a tu - - - - - a.

tu - - - - - a.

DO LUX EST OR - - - - TA,

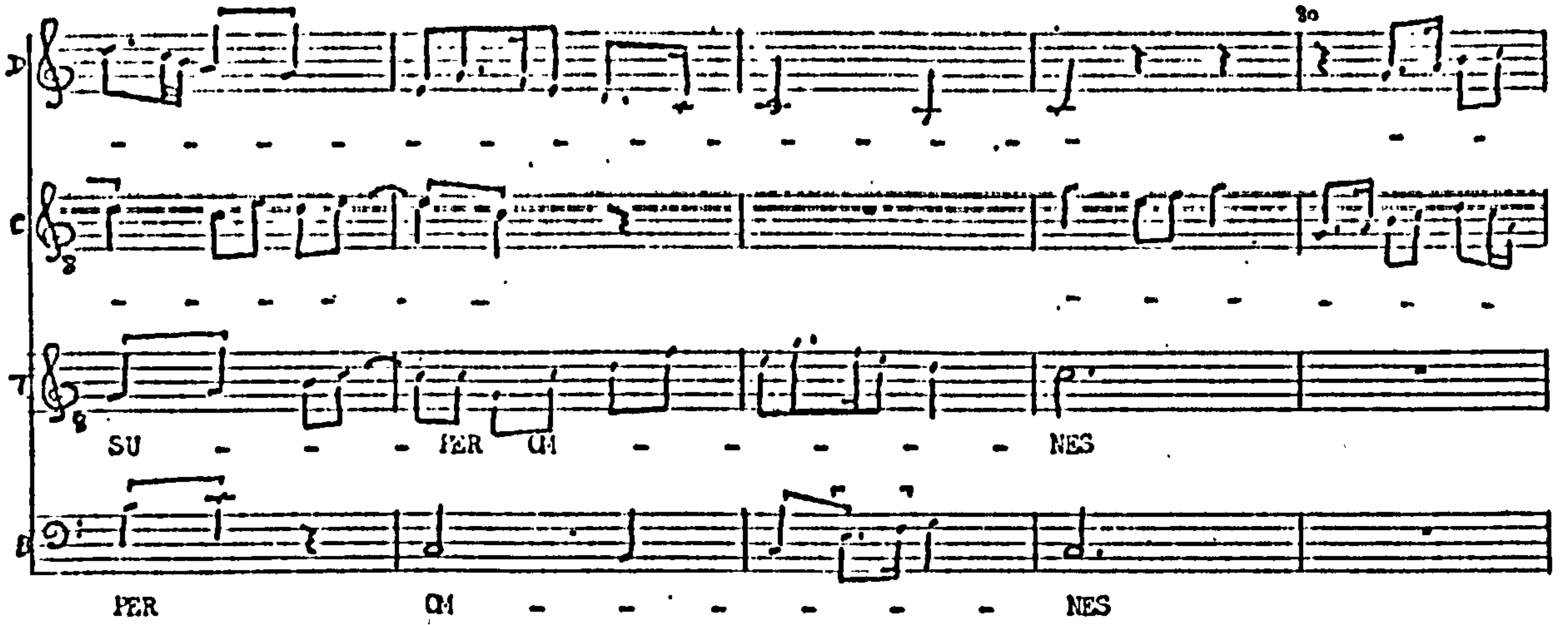
LUX EST OR - - - - TA,

O - san - - - - -

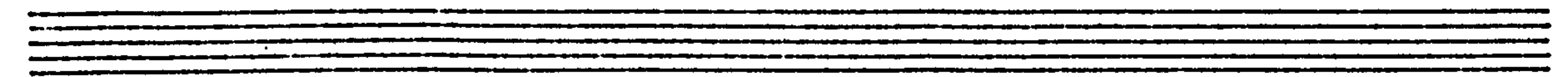
O - - - - san - - - - -

GAU - DE GLO - RI - O - - - - SA,

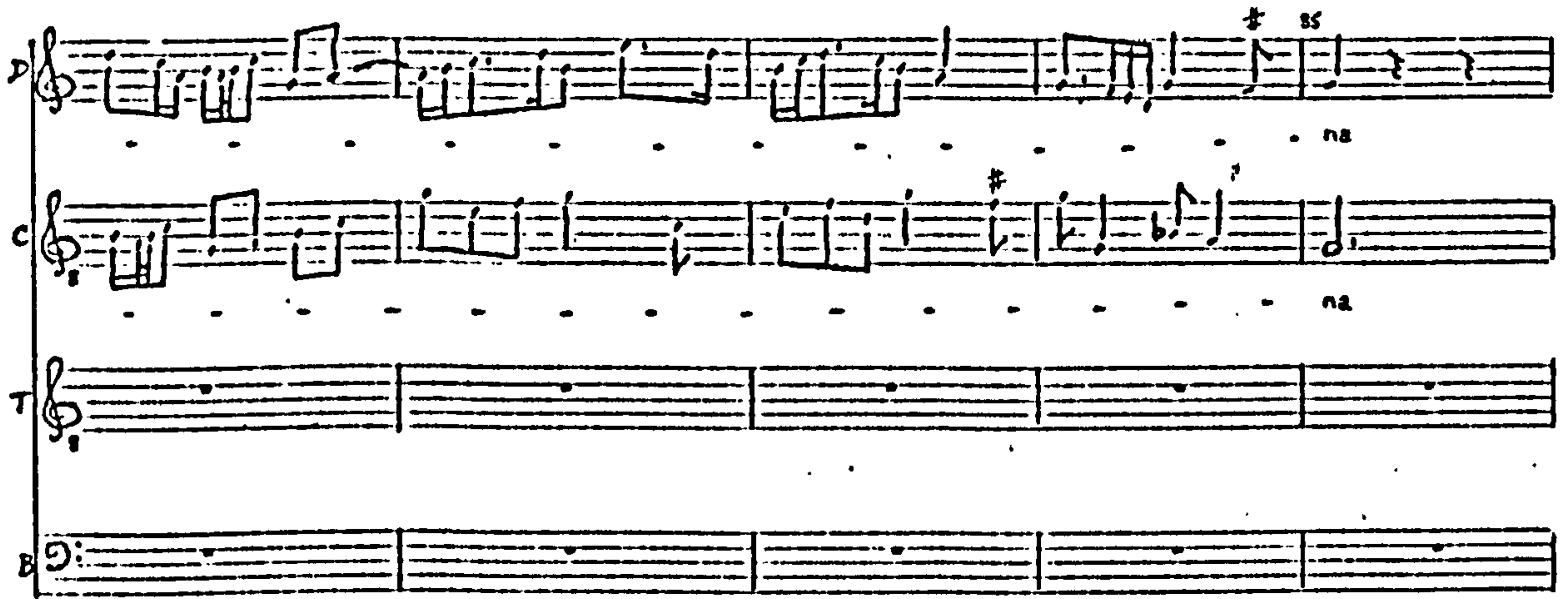
GAU - DE GLO - - RI - O - - - - SA, SU - -



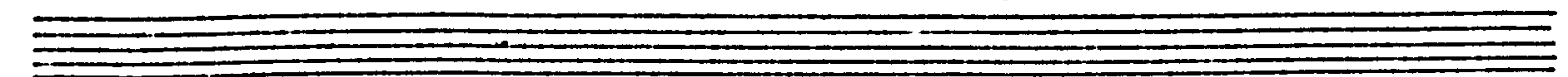
First system of a musical score. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano staff has a treble clef and a key signature of one sharp (F#). The Alto staff has a treble clef and a key signature of one sharp. The Tenor staff has a treble clef and a key signature of one sharp. The Bass staff has a bass clef and a key signature of one sharp. The lyrics are: SU - PER - QI - NES. There is a measure rest in the Soprano staff for the first two measures.



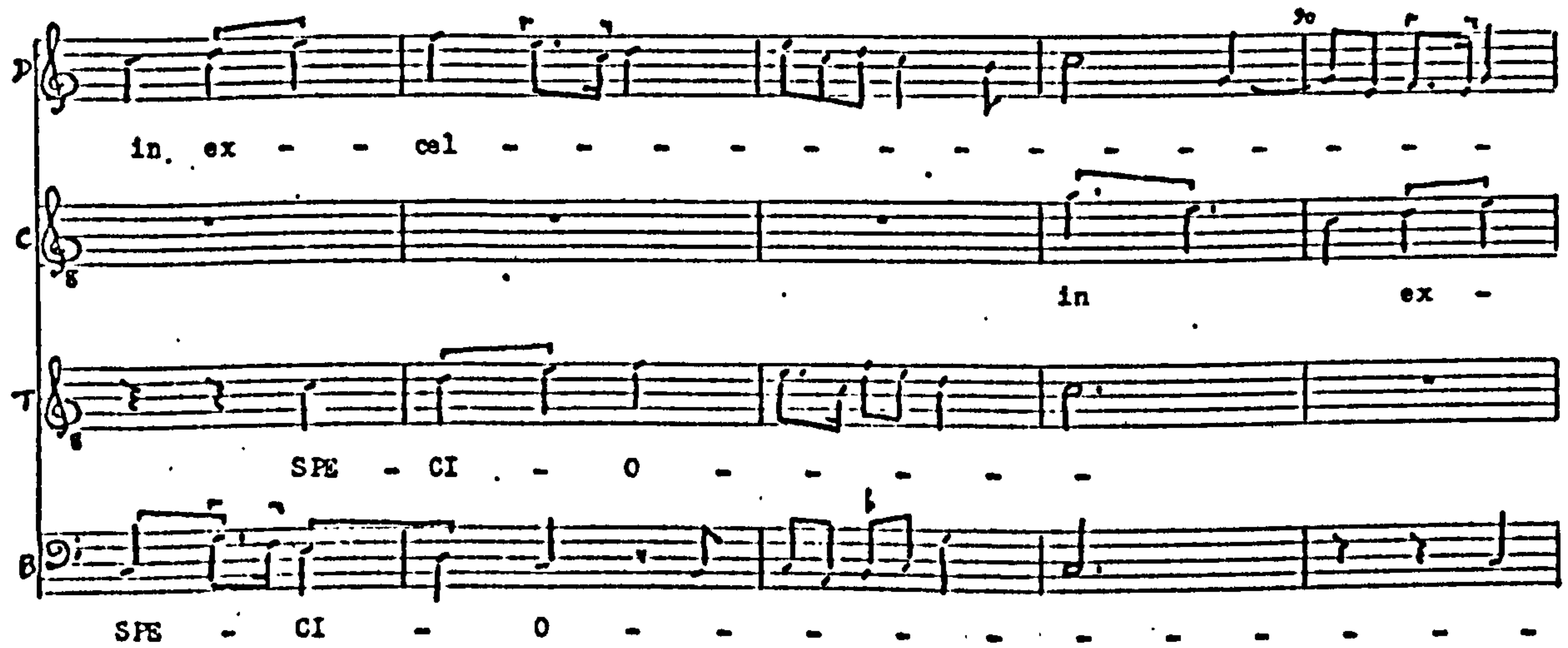
Two empty musical staves, one for Soprano and one for Alto.



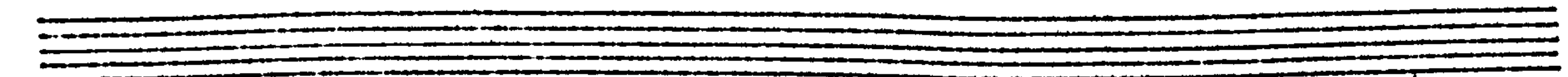
Second system of a musical score. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano staff has a treble clef and a key signature of one sharp. The Alto staff has a treble clef and a key signature of one sharp. The Tenor staff has a treble clef and a key signature of one sharp. The Bass staff has a bass clef and a key signature of one sharp. The lyrics are: na. There is a measure rest in the Soprano staff for the first two measures.



Two empty musical staves, one for Soprano and one for Alto.



Third system of a musical score. It consists of four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano staff has a treble clef and a key signature of one sharp. The Alto staff has a treble clef and a key signature of one sharp. The Tenor staff has a treble clef and a key signature of one sharp. The Bass staff has a bass clef and a key signature of one sharp. The lyrics are: in ex - cel - sis. There is a measure rest in the Soprano staff for the first two measures.



Two empty musical staves, one for Soprano and one for Alto.

95

S

A

T

B

col - - - - - sis.

(0) - - - - - SA,

SA,

S

A

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

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

S

A

ctus qui

ctus qui

S

A

no

no

nit in no - mi - no Do

nit in no - mi - no Do

mi - ni.

mi - ni.

O - - - - - san

O - - - - - san

VA - - - - - LE VAL - - - - - DE DE - CO -

VA - - - - - LE VAL - DE DE -

na in ex - cel

na in ex - cel

RA, ET PRO NO - BIS SEM - FER CHRI -

CO - RA, ET PRO NO -

STUM E XO
BIS SEM PER CHRI STUM

sis. sis.
(O) RA.
E XO RA.

5. AGNUS DEI

A gnus De A gnus De A

1, qui
VE RE GI

tol lis pec ca
qui tol lis pec ca
NA CE LO RUM,
NA CE LO RUM,

ta mun
ta mun

25

3.

VE DO MI

VE DO

35

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

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

NA AN - GE - LO - - - - - RUM,

MI - NA AN - GE - LO - - - - - RUM,

40

A - - - - - gnus De - - - - -

A - - - - - gnus De - - - - -

1, SAL - - - - - VE

RA - - - - - DIX SAN - - - - - CTA, EX QUA

CTA, EX QUA MUN - - - - - DO LUX EST OR - -

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

70

di, mi - so - re - re, mi - so - re - re, mi -

di, mi - so - re - re, mi - so - re - re,

mi - so - re - re, mi - so - re - re, mi - so -

so - re - re no - - - - - bis.

mi - so - re - re no - - - - - bis.

re - re no - - - - - bis.

85

A - - - - - gnus

GAU - - - - - DE GLO - RI - O - SA,

GAU - - - - - DE GLO - RI - O - SA,

De - - - - - 1,

gnus De - -

SU - - - - - FER OM - - - - - NES

SU - - - - - FER OM - - - - - NES

qui - - - - - 1 qui tol - - - - -

SPE - CI - O - - - - - SA, VA - - - - -

SPE - - - - - CI - O - SA, VA - - - - -

tol - - - - - 11s

LE VAL - - - - - DE DE - - - - - CO - - - - - RA,

- - - - - LE VAL - - - - - DE DE - - - - - CO - RA,

pac - ca - ta mun - do -

pac - ca - ta mun - di, do -

ET PRO NO - BIS SEM - PER CHRI

ET PRO NO - BIS SEM - PER CHRI

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

na no - bis pa - cem.

STUM E - XO - RA.

STUM E - XO - RA.

Emendations, etc.

Kyrie: 7-8C FG added as in other movements.

Gloria: 18B A^b in MS.

Credo: 79D G err. for ¹A/ 206-08D EDE err. for CBC.

Note also that

Kyrie 2 is marked 'duo' in D and T, even though it is for full ensemble. Kyrie 5 is also marked 'duo' in D and C, but has a bass (ad.lib.) part.