

SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI
ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA

RAZRED ZA ZGODOVINSKE IN DRUŽBENE VEDE
CLASSIS I: HISTORIA ET SOCIOLOGIA

ZNANSTVENORAZISKOVALNI CENTER SAZU
Muzikološki inštitut

MONUMENTA
ARTIS MUSICAE SLOVENIAE

V

IACOBUS GALLUS

OPUS MUSICUM

I/1

IN ADVENTU DOMINI NOSTRI IESU CHRISTI

LJUBLJANA
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UREDNIK
EDITOR

DRAGOTIN CVETKO

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I/1: In adventu Domini nostri Iesu Christi

TRANSKRIBIRAL IN REVIDIRAL
TRANSCRIPTION AND REVISION BY

EDO ŠKULJ

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Predgovor

Muzikološki inštitut Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti ima za svojo posebno dolžnost, da v zbirko *Monumenta artis musicae Sloveniae* uvrsti tudi celotno Gallusovo glasbeno delo v sodobni transkripciji, tako da bo dostopno sodobni izvajalski praksi in bo hkrati historični dokument, ki bo s pomočjo revizijskih poročil na voljo tudi raziskovalcem skladateljevega opusa. Glede na obsežno gradivo, ki je na voljo v tej zvezi, bo le-to izhajalo postopoma in bo poleg izvornih tiskov upoštevalo tudi skladbe, ki doslej še niso bile natisnjene.

Predstavitev tega opusa slovenskemu in mednarodnemu svetu začenjamo z novo zaporedno izdajo posameznih zvezkov in njihovih razdelkov zbirke *Opus musicum*, ki sta jo v času 1899—1919 po izvorniku objavila že E. Bezecny in J. Mantuani v *Denkmäler der Tonkunst in Osterreich*. Tej zbirki je avtor posvetil največ svojega ustvarjanja, veljala pa je motetu, ki je v drugi polovici renesančnega stoletja doživel velik razcvet in visok vzpon. V Gallusovem primeru je ta zvrst pomenila glasbeno upodobitev liturgičnih in bibličnih tekstov.

Svoje prve motete je Gallus zasnoval že v času, ko je komponiral svoje maše, pred letom 1580. O tem pričajo primerki, ki bi jih po Mantuanijevi domnevi smeli datirati že v leto 1575, in pa dejstvo, da je skladatelj v svojih mašah že uporabil tudi teme nekaterih lastnih motetov. To pa potrjuje tudi skladatelj sam, ki je dejal v uvodu za prvi zvezek svojih motetov (1586), da prinaša nekaj, kar je polagoma zbral. »čisto vino, ki se je stiskalo skoraj več kot devet let«. Čeravno si je to stilizacijo sposodil pri Horacu, smemo verjeti, da je z njo povedal svojo resnico. Kaže torej, da lahko datiramo začetek komponiranja njegovih motetov nekje v leto 1576. Največ jih je verjetno napisal, ko je bil vodja škofovske kapele v Olomoucu (1580—1585), nekaj pa še poslej v Pragi, ko je skladal tudi madrigale.

Opus musicum je bil objavljen v štirih zvezkih.

Prvi je izšel leta 1586 v Pragi. Gallus ga je posvetil nadškofu praškemu in škofoma olomouškemu in wrocławskemu, v uvodu pa poudaril zasluge, ki so si jih le-ti pridobili za utrditev in širjenje vere, pa skrb, ki so jo izkazovali glasbi. Za uvodom so cerkvi, bralcu, glasbeniku in avtorju namenjeni verzi. Kdo jih je spesnil, ne vemo, morda Gallus sam. Zanimivi so zlasti verzi bralcu, v katerih je rečeno, da je to delo koncipirano v različni ubranosti glasov in se odlikuje po svoji uporabnosti, je za določene dneve in mesece. Za teksti, ki so po uvodu, je še seznam vseh skladb tega zvezka. Nato sledijo v treh razdelkih moteti, ki se nanašajo na advent, božič, obrezovanje in razglašenje Gospodovo ter na čas od septuagesime skozi post. Skupno so stotrije.

Drugi zvezek je tudi izšel v Pragi leta 1587 in bil posvečen opatom ter drugim cerkvenim možem, zaščitnikom, ki so vredni vsega spoštovanja. Zanj je Gallus v uvodu zapisal, da ga objavlja na pobudo svojih pokroviteljev, omenil pa je tudi težave, ki jih je imel s tiskanjem. Za uvodom so verzi, ki jih je nekdo napisal cerkvi in avtorju. Za seznamom skladb so moteti, ki jih je sedemdeset, zajeti pa so v štirih razdelkih, ki se nanašajo na Kristusovo trpljenje, prinašajo žalostinke preroka Jeremije, govorijo o Kristusovem vstajenju in vnebohodu ter o svetem Duhu.

Tudi tretji zvezek je izšel leta 1587 v Pragi. V uvodu pravi Gallus, da mu je prišel na misel stan konzulov, patricijev, državljanov, resnobnih in preudarnih mož, ko je razmišljal, komu bi posvetil tretji del te zbirke, ki ga je končal z dolgotrajnim in nelahkim naporom. Za uvodom je navodilo za glasbenika, čemur sledijo cerkvi naslovljeni verzi in seznam skladb. Ta zvezek obsega sedeminpetdeset motetov, izdan pa je bil »Cvm Gratia et Privilegio Sac. Caes. Maiest:«. Ima dva razdelka, od katerih velja prvi sv. Trojici in Rešnjemu telesu, drugi pa posvetitvi templja in času od tretje nedelje po binškoštih do adventa.

Četrty zvezek vsebuje sto štiriinštirideset motetov, izšel pa je leta 1590, ravno tako v Pragi. Uvod je bil namenjen zabrdoviškemu opatu Ambroziju Teleczenusu, na naslovnem listu pa je še ista navedba kot v tretjem zvezku, namreč o »naklonjenosti in posebnem odobrenju svetega cesarskega veličanstva«, kar pove, da si je skladatelj pridobil varstvo glede izdajanja svojih skladb s strani drugih izdajateljev. Temu zvezku je dodan tudi Gallusov portret, ob čigar strani je tekst, ki pravi, da bo avtor pel Gospodu v svojem življenju, prepeval bo svojemu Bogu, kakor dolgo bo živel. Skladbe tega zadnjega zvezka, ki jih navaja tudi seznam, so bile namenjene Mariji, apostolom, evangelistom, mučencem, spoznavalcem, devicam in svetim ženam. Ob koncu so štirje triumfalni psalmi v čast vsem svetnikom, od katerih sta zadnja dva štiriindvajsetglasna (Cantate Domino canticum novum, Laudate Dominum in sanctis eius).

Zbirka *Opus musicum* obsega 374 oziroma 445 motetov, če upoštevamo, da imajo nekateri dva ali več delov, ki so vsak zase samostojna celota. Umetniško so na visoki ravni, plemenitili bodo tudi današnjega poslušalca in prihodnje rodove.

Dragotin Cvetko

Revizijsko poročilo

Viri

Izvirna izdaja Gallusove zbirke motetov *Opus musicum*, za katero je poskrbel skladatelj sam, natisnil pa praški tiskar Georg Nigrin (Jiri Černy, ?—1606), obsega osem zvezkov po glasovih in štiri dele, ki ustrezajo štirim delom brevirja. Redaktorju je bil za predlogo primerek v Glasbeni zbirki Narodne in univerzitetne knjižnice v Ljubljani, za pričujoči zvezek prva knjiga, ki je izšla leta 1586 in ima naslednji naslov: TOMVS PRIMVS / MVSICI OPERIS HARMO- / NIARVM QVATVOR, QVINQVE, SEX, OCTO / ET PLVRIVM VOCVM, QVAE EX SANCTO CATHOLICAE / ECCLESIAE VSV ITA SVNT DISPOSITAE, UT / omni tempore inseruire queant. / Ad Dei Opt: Max: laudem et Ecclesiae sanctae decus. / Incipit pars Hiemalis. / AVTHORE / Iacobo Handl. / TENOR. / PRAGAE. TYPIS GEORGII NIGRINI. Anno M. D. LXXXVI. V primerku, ki je v Narodni in univerzitetni knjižnici v Ljubljani in sodi med njene dragocenosti, je neznana roka večče popravila vrsto tiskovnih napak.

Redaktorju je bila nadalje na voljo tudi druga izdaja zbirke *Opus musicum*, ki sta jo v letih 1899—1919 v šestih delih objavila Emil Bezecny in Josip Mantuani v zbirki *Denkmäler der Tonkunst in Osterreich* (zvezki VI, XII, XV, XX, XXIV, XXVI). Ta izdaja ima v prvem zvezku odličen Mantuanijev uvod v Gallusovo življenje in v drugem pregled njegovih skladb, revizijsko poročilo je delo Bezecnyja, Mantuani pa je poiskal besedilne in glasbene vire Gallusovih motetov. Izdaja je v obliki partiture. Ohranila je stare ključe in izvirne notne vrednosti, dodala pa taktnice.

Kot subsidiarni vir je redaktorju služilo še delo Lucijana Marije Skerjanca *Kompozicijska tehnika Jakoba Petelina—Gallusa* (Ljubljana 1963), čez 400 strani obsegajoča monografska študija z analizo vseh motetov zbirke *Opus musicum*.

Pričujoča izdaja te Gallusove zbirke je tako tretja po vrsti. Izhajala bo po razdelkih njenih štirih knjig, dokončana naj bi bila za štiristoletnico skladateljeve smrti leta 1991.

Načela

Moteti so transkribirani v moderne ključe, v violinski za sopran in alt, violinski z označbo oktavnega znižanja za tenor in v basovski ključ. S tem je zborom omogočena neposredna uporabnost zbirke. Ohranjene so izvirne lege glasov, a izvajalcem je seveda dopuščena izbira najustreznejše tonske višine.

Notne vrednosti so reducirane v razmerju 1:2, tako v dvodelni kot tridelni menzuri. Kakor višina tona pa je tudi agogika vprašanje interpretacije, zlasti v odnosih med dvodelnimi in tridelnimi dobami (Tempus perfectum, Tempus imperfectum).

Namesto taktnic so v tej izdaji uporabljene menzurne črte. Postavljene so med črtovja in služijo le za orientacijo in lažje vsklajevanje glasov.

Izvirne ligature so označene z oglatim, dodane ligature — v primerih, ko vrednost note sega čez menzurno črto — pa z okroglim vezajem.

Ohranjena je Gallusova označitev motetov z rimskimi številkami, dodan pa je naslov, to je prvi verz ali prve besede moteta, kot je to razvidno iz Indexa harmoniarum. Prav tako je pri vsakem motetu dodano skladateljevo ime.

Ohranjeni so nazivi posameznih glasov, dasi bolj kažejo na njihovo notranjo odvisnost in razmerje kot na absolutno vrednost. Posebno velja to za motete, ki so pisani »ad aequales«.

Na začetku vsake skladbe so incipiti, ki prinašajo izvirne ključe, izvirno menzuro in prve notne znake v njihovi izvorni obliki.

Kjer ima Gallus samo znak za ponovitev besedila, je v tej izdaji besedilo izpisano in postavljeno v okrogle oklepaje.

Akcidence v črtovju so tiste, ki jih ima skladatelj v izvorni izdaji. Izjema v tem pogledu je samo višaj pred *h*, ki je bil pred tem znižan; ta višaj je spremenjen v razveznik, kot je današnja praksa, predvsem v modusih, ki so transponirani za kvinto navzdol. Vse predlagane akci-

dence, dopolnilne ali opozorilne, so nad črtovjem, tako tiste akcidence, ki jih zahtevajo melodični postopki pri določenih modusih (*b-h*, *f-fis*, *g-gis*), kot tiste, za katere je avtor predpostavljaj, da jih bodo naredili pevci sami, saj pravi K. Jeppesen o nekem primeru: »This rule was so well known that the composers often did not write in the flat at all but assumed that the singer would introduce it himself« (Counterpoint, Englewood Cliffs 1965, 73). Podobno opozarja tudi Škerjanc že pri prvem motetu: »Tako ravna tudi Gallus in pri tem celo opušča zaznamovanje harmoničnih sprememb; ravnanje je bilo očitno pevcem že tako v krvi, da so sami pravilno nadaljevali, ne da bi bili na malenkosti še posebej opozorjeni« (Op. cit., 60). Sukcesivna prečja so v izdaji ohranjena kot v originalu, simultana prečja so v revizijskem poročilu obravnavana posebej.

Akcidenca je po pravilu Gallusove dobe veljala za določeno noto toliko časa, dokler ni nastopila druga. Če je bila pri ponovnem nastopu določene note akcidenca spet zaželeno, jo je bilo treba ponoviti. To je v tej izdaji ohranjeno. Če vrednost ponovljene note seže čez menzurno črto, se akcidenca ponovi nad črtovjem.

Opombe

- I. *Aspiciens a longe*
T.12: v izvorni izdaji simultano prečje med tenorjema, prvi poje h, medtem ko drugi drži b. Bezceny je to mesto ohranil nespremenjeno, vendar s pripombo: »Es liesse sich in diesem Falle durch Hinzufügung einer halben Pause im Tenor des zweiten Chores abhelfen.« V pričujoči izdaji je prečje odpravljeno tako, kot priporoča Škerjanc: tenor drugega zbora ima na drugo polovinko d namesto b.
- II. *Venite ascendamus ad montem Domini*
T.13—14, A I: v izvorni izdaji manjka enotaktna pavza.
T.80, A II: v izvorni izdaji je prva nota g, kar je očitna pomota.
- III. *Veni Domine, et noii tardare*
V izvorni izdaji je A I brez menzuralnega znaka.
- IV. *Vox clamantis in deserto*
T.5, C II: zadnja nota je v izvorni izdaji c namesto b, kar je pomota.
T.12, T I: v izvorni izdaji četrta nota a namesto b.
- V. *Laetamini cum Ierusalem*
T.9—12, C I: v prvem natisu manjkajo dvotaktne pavze.
T.39 in dalje, T II: v izvorni izdaji namesto »sine fine« besedi »in aeternum«.

- VI. *Propter Syon non tacebo*
T.8, B I: v prvi izdaji manjka poltaktna pavza.
T.17, T II: v prvi izdaji manjka enotaktna pavza.
T.18—19, T II: v izvorniku h-c-h, s tem vzporedne oktave s C II, zato bolje d-e-d. Enako na vzporednem mestu v t. 19—20 v prvem zboru.
T.24, C II: v izvorni izdaji manjka poltaktna pavza.
T.26, C II: v izvorni izdaji c-h, kar je očitna napaka.

- VII. *Iocundare filia Syon*
V prvem delu se aleluja iz t. 45—53 ponovi v t. 53—61, le da cantusa in tenorja zamenjata vlogi. Enako v drugem delu v t. 32—40 oziroma 40—48. Akcidence nad črtovjem so prirejene po teh vzporednih mestih.
Secunda pars:
T.4, C I: v prvi izdaji dve polovinki, a zaradi T I sta boljši četrtniki.
T.33, C II: v prvi izdaji tekst napačno podložen, popravljeno po vzporednih mestih.
T.41, C II: v prvi izdaji je zadnja nota c namesto a, kar je v primerku, ki ga hrani Narodna in univerzitetna knjižnica v Ljubljani, z roko popravljeno. Da je a pravičen, se vidi iz sekvence.
T.44, T I: v prvi izdaji je g četrtnika, a iz sekvence se vidi, da je pravilna polovinka.

- VIII. *Ierusalem gaude gaudio magno*
T.36, C II: h glede na vzporedno mesto v t. 46.
T.43, C I: fis glede na vzporedno mesto v t. 33.

- IX. *Prope est ut veniat tempus eius*
T.12, A II: v izvorni izdaji je prva nota e; tiskarski pogrešek.

- X. *Rorate coeli desuper*
T.9, C II: v izvorni izdaji manjka poltaktna pavza.

- XII. *Laetentur coeli et exultet terra*
T.7, A I: v izvorni izdaji manjka poltaktna pavza.

- XIII. *Utinam dirumperes coelos*
Secunda pars:
T.3, C: v prvi izdaji namesto polovinske oziroma poltaktne osminka pavza.
T.5, B I: v prvi izdaji je četrta nota d. V ljubljanskem primerku je z neznano roko popravljena v e, a to povzroča vzporedne oktave s cantusom. Bezceny ima na tem mestu c, kar je najbolje. Tako tudi v tej izdaji. Enako na vzporednem mestu v t. 20.
T.10: v izvorniku simultano prečje med altusom in tenorjem I. Bezceny ga je popravil z razvez-

nikom nad zadnjima dvema notama v altusu (c-c), a s tem onemogočil melodično figuro. Zato je morda bolje, da tenor I poje v tem taktu e in se šele v naslednjem spusti na c. T.18, T II: tretja in četrta nota sta v prvi izdaji v vrednosti četrтинke in ne osminki.

XVII. *Veni redemptor gentium*

T.14, A: v prvi izdaji zelo verjetno manjka besedilo, že zaradi tonov f-f (morda vir-gi-i-nis).

XIX. *Ecce Dominus
veniet et omnes sancti*

T.10, T I: v izvorni izdaji manjka poltaktna pavza.

Secunda pars:

T.21, T I: v izvorni izdaji manjka poltaktna pavza.

XX. *Canite tuba in Syon*

T.1, C: v prvi izdaji je zadnja nota c. Tiskarski

pogrešek.

T.40, Vagans: v prvi izdaji je zadnja nota četrтinka.

T.41, T: zadnja nota v prvi izdaji je a, kar je pomota.

XXI. *Obsecro Domine
mitte quem missurus es*

T.43, A: v prvi izdaji manjka druga nota (f), morda je v ljubljanskem primerku izbrisana.

XXIII. *Ierusalem cito veniet salus tua*

Secunda pars:

T.33, T: na vzporednem mestu v t. 39 prvega dela a namesto f.

T.35, A: fis glede na vzporedno mesto v t. 41 prvega dela.

XXV. *Sapientia clamitat in plateis*

T.9, C: v izvorni izdaji je tretja nota f, nedvomno tiskarska napaka.

Preface

The Musicological Institute of the Scientific Research Centre at the Slovene Academy of Sciences and Arts has as its special duty in the series *Monumenta artis musicae Sloveniae* to present the complete output of J. Gallus in a modern transcription and thus to make it accessible for present-day production practice and available as historical document. Through the help of revision reports it will be valuable also for experts professionally interested in the composer's oeuvre. In view of the extensive extant material, J. Gallus' works will be issued at time intervals and will, in addition to original prints, include also compositions which have not as yet appeared in printed form.

The presentation of the entire work, addressed to the Slovene and no less to the international musical scene, is started with the successive publication of individual books and their sections of the collection *Opus musicum*, which was in 1899—1919 period — following the original material — prepared by J. Mantuani and E. Bezecny in *Denkmäler der Tonkunst in Oesterreich*. The composer had devoted most of his creative effort to this collection dedicated to the motet, which in the second half of the Renaissance century reached a flourishing point. In the case of Gallus this branch of art signified the musical setting of liturgical and biblical texts.

The first motets by Gallus were conceived already at the time when he was composing his masses, thus prior to 1580. Evidence are instances that according to Mantuani might be dated already into the year 1575 and the fact that in his masses the composer already used also thematic material from some of his own motets. This is clear also from the composer's own words when in the introduction to the first volume of his motets (1586) he says that he has gradually collected »pure vine more than nine years old«. Even if this stylistic phrase is borrowed from Horace, there is no doubt about the truth of it. Accordingly, the beginning of his compositional work in the sphere of the motet can be dated somewhere into the year 1576. Most of the motets were probably written when he was leader of the bishop's chapel at Olomouc (1580—1585) and some later on in Prague, when he was composing madrigals as well.

Opus musicum was published in four books.

The first one was brought out in Prague in 1586. Gallus dedicated it to the Archbishop of Prague and to the Bishops at Olomouc and Wroclaw; in the introduction he underlined their merits for the spread of Christian faith as well as their continued attention paid to music. Next follow verses intended for the church, the reader, the musician, and the author. Their author is not known, but possibly they were written by Gallus himself. Of special interest are verses addressed to the reader: here it is said that the work is designed for different set-ups of voices and is written with fine attention to the practical needs for specific days and months in the calendar. The texts given in the introduction are followed by a list of all the compositions in this book. Then, in three sections, follow motets referring to Advent, Christmas, Lord's circumcision, Epiphany, and to the period from septuagesima throughout lent. There are 103 of them.

The second book was published in 1587 in Prague; it is dedicated to abbots and other church dignitaries, protectors worthy of full respect. In the introduction to this volume Gallus wrote that it is brought out thanks to the initiative of his patrons, but mentions also the difficulties he had with printing. The introduction is followed by verses somebody has written for church and for the author. The list contains 70 motets, arranged in four sections and referring to the Lord's suffering, the lamentations of Jeremiah, Christ's resurrection, ascension, and the Holy Spirit.

The third book was likewise published in Prague in 1587. In the introduction Gallus says that he has been thinking of the estate of consuls, patricians, citizens, serious and earnest men, when deciding to whom to dedicate the volume, which he was composing with prolonged and no easy effort. The introduction is followed by the instructions for the musician, and these are followed by verses written for the church. This book comprises 57 motets, and it was published »Cvm Gratia et Privilegio Sac. Caes. Maiest:«. It has two sections; the first is dedicated to the Holy Trinity and to Corpus Christi, the second to the consecration of the temple and to the period from the third Sunday after Whitsuntide until the beginning of Advent.

The fourth book contains 144 motets, it was published in 1590, also in Prague. The introduction is written for Abbot Ambrosius Teleczenus from Zabrdovice, the title page brings almost the same text as found already in book three about the »benevolence and the special permission of His Holy Imperial Majesty«, which suggests that the author has found security as regards the publishing of his compositions. Added in this volume is a portrait of Gallus and an accompanying text saying that the author will be singing to his Lord in his life and will be singing to God as long as alive. Compositions from this last volume, given also in the list, are written for Maria, apostles, evangelists, martyrs, disciples, virgins and holy women. At the end come four triumphal psalms in honour of all the Saints, of which the last two are written for 24 voices (Cantate Domino canticum novum, Laudate Dominum in sanctis eius).

The collection *Opus musicum* contains 374 motets, or rather 445 when taking into consideration that some have two or more parts each representing an independent whole. In artistic value they rate high, and they will serve to ennoble both the listeners of today and the generations to come.

Dragotin Cvetko

Revision Report

Sources

The original edition of Gallus' collection of motets *Opus musicum*, prepared by the composer himself and printed in Prague by the printer Georg Nigrin (Jiri Černý, ?—1606), comprises eight booklets arranged according to voices and four parts corresponding to the four parts of the breviary. The editor used for the present edition the originally published text kept in the Musical Collection of the National and University Library in Ljubljana, specifically for this volume the first book, published in 1586 and bearing the title: TOMVS PRIMVS / MVSICI OPERIS HARMO- / NIARVM QVATVOR, QVINQVE, SEX, OCTO / ET PLVRIVM VOCVM, QVAE EX SANCTO CATHOLICAE / ECCLESIAE VSV ITA SVNT DISPOSITAE, VT / omni tempore inseruire queant. / Ad Dei Opt: Max. laudem et Ecclesiae sanctae decus. / Incipit pars Hiemalis. / AVTHORE / Iacobo Handl. / TENOR. / PRAGAE, TYPIS GEORGII NIGRINI. Anno M. D. LXXXVI. In the copy which is kept in the National and University Library in Ljubljana and belongs among its treasures an unknown hand has skillfully made corrections of printing errors.

The editor had at his disposal also the second edition of the *Opus musicum* collection, published during 1899—1919 in six parts by Emil Bežecny and Josip Mantuani in the series *Denkmaler der Tonkunst in Osterreich* (Volumes VI, XII, XV, XX, XXIV, XXVI). This edition brings in the first volume an excellent introduction to Gallus' life by Mantuani and in the second volume a survey of his compositions. The revision report is by Bežecny, and textual and musical sources of the motets are by Mantuani. The edition appears in the form of a score. It preserves the old clefs and the original note values, but adds bar lines.

As a subsidiary source the editor used also Lucijan Marija Škerjanc's work *Kompozicijska tehnika Jakoba Petelina—Gallusa* (Compositional Technique of Jakob Petelin—Gallus, Ljubljana 1963), a monograph extending over 400 pages and bringing an analysis of all the motets from the *Opus musicum*.

The present edition of this work by Gallus is thus already the third. It is planned to be issued in sections of its four books and to be concluded for the quarto-centenary of the composers's death, in 1991.

Guide Lines

The motets are transcribed in modern clefs: in the violin clef for soprano and alto, the violin clef lowered for octave for tenor, and the bass clef. This makes it possible for choruses to use the collection without prior difficulties. The pitch-levels as given in the original are preserved, but the performers may, of course, adjust the pitch to their discretion.

Note values are reduced in the proportion 1:2, both in duple and triple measure. But just like the pitch so is also the agogic a matter of interpretation, especially as regards relations between duple and triple meter (*Tempus perfectum*, *Tempus imperfectum*).

Instead of bar lines the present edition uses mensura lines. They are placed inside the staff and serve merely for orientation and easier coordination of voices.

The original ligatures are indicated by a square slur, and additional ligatures — in cases where the value of the note goes beyond the mensura line — by a round one.

Gallus' marking of the motets by Roman numbers has been preserved, but added to this is the title, i.e. the first verse or the first words, as evident from the *Index harmoniarum*. Also added to each motet is the composer's name.

Likewise preserved are the designations for individual voices, although they refer more to their interrelation and interdependence than to absolute value. This is especially the case in motets written »ad aequales«.

Each composition opens with incipit, bringing the original clefs, original mensuration signatures and the first notation signs in their original form.

Where Gallus uses merely a sign for repetition of the text the present edition brings the text in full, but placed in round brackets.

Accidentals in the staff are those used by the composer in the original edition. The only exception to this is the sign for sharp in front of B, which was previously lowered; this sign is changed to a natural following the current practice, especially in modes transposed down for a fifth. All the accidentals proposed, additional accidentals as well as warning signs, are above the staff, thus accidentals required by the melodic progress in individual modes (B flat — B, F — F sharp, G — G sharp) and those which the composer expected to be made by the performers themselves, to quote K. Jeppesen about an instance: »This rule was so well known that the composers often did not write in the flat at all but assumed that the singer would introduce it himself« (Counterpoint, Englewood Cliffs 1965, 73). Attention to this is called also by Škerjanc speaking of the first motet: »This is also how Gallus writes and thus even does not indicate harmony changes; adequate treatment was obviously so perfectly natural to performers that their singing was to be correct without their attention being drawn to tiny detail« (Op. cit., 60). Successive cross-relations are in the present edition those used in the original, simultaneous ones are in the revision report treated separately.

In keeping with the musical principles in Gallus' period, accidental lasted for a given note up to the time when another one came in. If in a recurring of a given note again accidental was intended, it had to be repeated. This edition preserves that. When the value of reiterated note goes beyond the mensura line, accidental is repeated above the staff.

Notes

- I. *Aspiciens a longe*
B. 13: in original edition simultaneous cross-relation between the two tenors, the first of them singing B and the second B flat. Bezcny left this section unaltered, but added the remark: »Es liesse sich in diesem Falle durch Hinzufügung einer halben Pause im Tenor des zweiten Chorus abhelfen.« In the present edition this cross-relation is corrected as recommended by Škerjanc: the tenor of the second chorus gets on the second half D instead B flat.
- II. *Venite ascendamus ad montem Domini*
B. 13—14, Altus I: in the original edition the one-bar pause is missing.
B. 80, Altus II: in the original edition the first note is G; clearly a mistake.
- III. *Veni Domine, et nolli tardare*
In the original edition Altus I is given without a mensuration sign.
- IV. *Vox clamantis in deserto*
B. 5, Cantus II: in the original edition the last note is C instead of B flat; clearly a printing error.

B. 12, Tenor I: in the original edition the fourth note is A instead of B flat.

- V. *Laetamini cum Ierusalem*
B. 9—12, Cantus I: in the first print two-bar pauses are missing.
B. 39. and ff., Tenor II: in the original edition the words »in aeternum« instead of »sine fine«.
- VI. *Propter Syon non tacebo*
B. 8, Bassus I: in the first edition the semi-bar pause is missing.
B. 17, Tenor II: in the first edition the one-bar pause is missing.
B. 18—19, Tenor II: in the original B-C-B, with parallel octaves with Cantus II, hence better D-E-D. Same at parallel place in b. 19—20 in the first chorus.
B. 24, Cantus II: in original edition the semi-bar pause is missing.
B. 26, Cantus II: in original edition C-B; clearly a mistake.
- VII. *Iocundare filia Syon*
In the first section the Alleluia from b. 45—53 is repeated in b. 53—61, with the reversed roles of Cantus and Tenor. Same in the second part, in b. 32—40 and in 40—48. Accidentals above the staff are given in accordance with parallel places.
Secunda pars:
B. 4, Cantus I: in first edition two halves, but because of Tenor I two crotchets might be preferred.
B. 33, Cantus II: in first edition the text not rendered correctly. Here given with regard to parallel place.
B. 41, Cantus II: in first edition appears as last note C and not A, which is in the copy kept in the National and University Library in Ljubljana corrected by hand. That it is A which should have been written is obvious from the sequence.
B. 44, Tenor I: in the first edition G is given as a crotchet, but from the sequences it is obvious that it should be a half.
- VIII. *Ierusalem gaude gaudio magno*
B. 36, Cantus II: B with regard to parallel point in b. 46.
B. 43, Cantus I: F sharp with regard to parallel point in b. 33.
- IX. *Prope est ut veniat tempus eius*
B. 12, Altus II: in original edition is the first note E; printing error.
- X. *Rorate coeli desuper*
B. 9, Cantus II: in original edition a semi-bar pause is missing.

- XII. *Laetentur coeli et exultet terra*
B. 7, Altus I: in original edition a semi-bar pause is missing.
- XIII. *Utinam dirumpere coelos*
Secunda pars:
B. 3, Cantus: first edition has a pause in value of a quaver instead of a half.
B. 5, Bassus I: in the first edition the fourth note is D. In the copy held in Ljubljana an unknown hand has corrected it to E, which causes parallel octaves with Cantus. Bezcny has here C, which seems appropriate, and as such also taken into the present edition. Same at a parallel place, b. 20.
B. 10: in the original simultaneous cross-relation between Altus and Tenor I. Bezcny made here a correction by using the natural above the last two notes in Altus (C-C), but thus made the melodic figure not possible. Hence it might serve better purpose for Tenor to sing here E and only later come down to C.
B. 18, Tenor II: the third and the fourth note are in the original edition given as crotchets and not as quavers.
- XVII. *Veni redemptor gentium*
B. 14, Altus: in the first edition the text may be missing: this is evident already from the tones F-F (possibly: vir-gi-i-nis).
- XIX. *Ecce Dominus*
veniet et omnes sancti
B. 10, Tenor I: in original edition the semi-bar pause is missing.
B. 21, Tenor I: in original edition the semi-bar pause is missing.
- XX. *Canite tuba in Syon*
B. 1, Cantus: in first edition the last note is C; printing error.
B. 40, Vagans: in first edition the last note is a crotchet.
B. 41, Tenor: the last note in first edition is A; a mistake.
- XXI. *Obsecro Domine*
mitte quem missurus es
B. 43, Altus: in the first edition the second note (F) is missing, possibly it is rubbed out in the copy extant in Ljubljana.
- XXIII. *Ierusalem cito veniet salus tua*
Secunda pars:
B. 33, Tenor: at parallel point in b. 39 in the first part A instead of F.
B. 35, Altus: F sharp with reference to corresponding point in b. 41 of the first part.
- XXV. *Sapientia clamitat in plateis*
B. 9, Cantus: in original edition the third note is F; undoubtedly a printing error.

TOMVS PRIMVS
MVSICI OPERIS, HARMO-
NIARVM QVATVOR, QVINQVE, SEX, OCTO
 ET PLVRIVM VOCVM, QVAE EX SANCTO CATHOLICAE
 ECCLESIAE VSV ITA SVNT DISPOSITAE, VT
 omni tempore inferuire queant.

Ad Dei Opt: Max: laudem, & Ecclesiae sanctae decus.

Incipit pars Hiemalis.

AVTHORE

Iacobo Händl.



PRAGAE, TYPIS GEORGII NIGRINI Anno M. D. LXXXVI.

Naslovna stran I. knjige izvirne izdaje / Title-page of the first book of the original edition

REVERENDISSIMIS
ATQVE ILLUSTRISSIMIS PRINCIPIBVS,
 DEI ET APOSTOLICAE SEDIS GRATIA ANTISTITIBVS AC DOMINIS
 DOMINO MARTINO ARCHIEPISCOPO PRAGENSI:
 DOMINO STANISLAVO EPISCOPO OLOMV CENSIS:
 DOMINO ANDREAE EPISCOPO VRATISLAVIENSI:
 PRINCIPIBVS AC DOMINIS SVIS CLEMENTISSIMIS
 S. P. P.

QVOD diivinus ille vir, vates Muficus, & Rex de fe
 aliquando cantando dixit, Domine dilexi decorem
 domus tuae, & locum habitationis gloriae tuae; id ego
 vos, Ecclesiae columnae, & Regni huius lumina, re
 ipsa eniti, toto corde occinere, vno velut ore loqui
 inaudio. Sic enim omnes, et finguli in hanc vnam rem
 incumbitis, ita domus Dei ornamenta omnia colligitis, & captatis vn-
 diq; vt nihil, quod huc quoquo modo pertinere arbitramini, a vobis ne-
 gligatur. Praeterea se quisq; & sua ita componit, & comparat, vt etiam
 ex hoc studio cumulus quidam gloriae in domum Dei redundet. Vestra
 quippe non voce tantum, & cura, pedo & mitra admoniti, sed etiam
 exemplo commonefacti, corpora, mentesq; suas multi viua templa vo-
 uent,

★ ij

uent, dicantq; Quo in domum, cultumq; Dei animo sis, Martine, D. Viti Metropolitana ædes, Praga, Bohemia loquitur. Quo & candore niteas, & calore æstues, Stanislæ, Olomucium, & Morauia clamat. Tuus Andrea zelus & ardor quis fit, etiam ante hoc, quod diu exercitæ, & testatissimæ virtuti tuæ parabatur stipendium, Silesia cuncta commemorat. Et cum diligentissimè procureris ea, quibus locus, domusq; Dei adornari, omnis religio & sanctitas promoueri, ouium vestrarum sensus ab his caducis sursum rapi, tolliq; solent, tum verò Musicam, vti ad isthæc aptissimam, quo par est loco habetis. Misi non ita pridem in Gazophylacium æra minuta duo, sudore Musico parta, quæ alij pluris, quam ego vel sperare, vel etiam sentire poteram, fecerunt. En redeo ad templum, & ne vacuus appaream, In conspectu Dei mei, aliquid sensum congestum, & ferè plus, quam nomen in annum prestum merum afferro, quod etsi multorum assiduæ flagitationes expresserunt, nullius tamen calcar acrius fuit, atq; R. D. Caspary Abbatis Zabrdouicensis ac Syloensis, vobis notissimi viri, qui Gallum suum vrgere nunquam desijt, ipse Musicus, Musicæq; fautor & amator singularis. Opus diutius ne premerem, ac sepelirem suasit, persuasit, impetrauit. Id ego Christo, Christi q; sponsæ, sed vestris
(quas

(quas oleo sancto tinctas, & gratiosas noui) manibus offerri percipio. Res pia est, dedignari, aut gratiam petenti recusare nolite, pœnitebit spero neminem. Nihil posui non sacrum, nihil miscui ahenum, nihil texui discrepans, Ecclesia mater est, quam ducem sequor; ab huius vsu, more, ordine discedo nusquam. Vestras autem manus elegi potissimum, quibus thesauri mei primam partem crederem: quia nimirum illæ non solum officium mihi, sed etiam præsidium pollicentur; illius enim magni Dei exercituum angeli vos estis. Quibus oro Gallus potius, priusq; cantet, quam his, quorum vita, harmonia, & dulcis concentus, quorum virtus non aures mulcet, sed animos quatit, quibus & domus Dei, & decor eius commissa sunt, intra quorum caulas ætatem penè omnem vixi. In vestros igitur sinus iacio, ac has thesauri mei primitias depono, humillimè petens, gratas vt habere dignemini, quippe in quas non artis tantum, sed æris etiam vires omnes, & quicquid hætenus mihi Musicus labor peperit, effudi. Valete amplissimi, et honoratissimi, ad Ecclesiæ decus, et præsidium diu superstites Patres, Patroni Maximi, Valete, & fauete, Gallumq; canentem patienter audite. Datum Pragæ, ipso die omnibus Sanctis sacro. Anno 1586.

Reuerendissi: ac Illustrissi: Celsitudinum Vestrarum

obseruantissi:

Jacobus H^{ndl}.

AD ECCLESIAM.

Siccine pestiferis, quos hæresis impia fingit,
Cantibus ò mater ludificata doles?
Non vltra dolor ille grauet, præstantius ecce
Hic opus, hoc laudes tollit in astra tuas.
Hoc te nectærea modulans dulcedine vocum,
Excutiet menti tristitia probra tuæ.
Hoc facer ordo tuus multis celebrabitur oris:
Hoc rna consueto crescet honore fides.
Hoc decus omne tuum rursus consurgat in auras
Vana sed hæresen scommata, victa cadent.
Ergo quid? hoc reliquum mater sanctissima, grato
Illud vt oblatum pctore munus ames.

AD LECTOREM.

EN tibi lector habes vario modulamine vocum,
Quale dedit nondum Musicus alter opus.
Arte, sono, (fateor) multorum Musica præstat,
Attamen hæc multa commoditate prior,
Quos alij nullo referunt discrimine cantus,
Hos opus hoc certo mense, dieq; refert.
Qua paribus pleriq; choris, & vocibus edunt,
Hic tibi diuersis voce, choroq; sonant.
Multa (nefas) alij permiscet sacra profanis,
His selecta manent non nisi sacra libris.
Fortè fugis varijs corrasa volumina venis?
Vena hic authorem prædicat vna suum,
Et velut hæc authore vno se prædicat; vni
Sic Christi sponsæ consecrat illud opus.
Absit, vt illius se iactet adultera cantu:
Personat immundæ Musica nulla sui.

AD MVSICVM:

MVsice, non tali raperis dulcedine cantus?
Qui placet? eximia num sonet arte melos?
Inspice, volue, viden quantas cantoribus isthæc
Musica multiplici voce refundat opes?
Hem, rugas in fronte moues? an copia vocum
Displicet haud templis inuenienda tuis?
Si bona sunt, ars, ordo, sonus: reprehendere nemo,
Ceu chaos immistum, iure valebit opus,
Omnibus author enim defert sua cantica templis,
Nulla subest illi criminis ergo nota.
Quæ tibi sortè placent, alijs minus ista placebunt,
Author at hic opera seruit vtrisq; sua.
Si tuba, si cornu, si tibia, & Organa præsto,
Alterius resonent distribuenda choris.
Si minor est numerus, poterunt encomia Christi
Singula pro modulo templa sonare suo,
Omnibus ex æquo nunquam res vna probatur:
Pluribus vttilior num reprobanda venit?

S. J. C.

AD AVTHOREM.

*CVr Jacobe tibi lucem qui nunciat ales
Dat nomen? frustra suspicer esse datum?
Non ita: quin potius si vera petatur origo,
Monstrant ingenij Musica dona tui.
Qui sic? miraris? vis te cum nomine dicti
Alitis adiunctum munus habere probem?
Incipiam? quid GALLVS agit? non pectora cantu
Suscitatur; Et lento victa sopore leuat?
An non, dum prima rubicunda crepuscula lucis
Precinit; aeterna nos meminisse iubet?
Sic tua tristitij humanas Musica mentes
Excurret; Et superum vult meminisse melos.*

S. I. S.

Index Harmoniarum. IN ADVENTU DOMINI NOSTRI IESU CHRISTI.

OCTO VOCVM. Per duos choros.

- | | | |
|---|---|--|
| I. Aspiciens à longe:
II. Venite ascendamus ad montem Domini:
III. Veni Domine, & noli tardare:
IIII. Vox clamantis in deserto:
V. Latamini cum Hierusalem:
VI. Propter Syon non tacebo: | } | 2. Cantus 2. Altus: 2. Tenor: 2. Bassus. |
|---|---|--|
-

SEX VOCVM.

- | | | |
|---|---|--|
| VII. Iocundare filia Syon:
VIII. Hierusalem gaude gaudio magno:
IX. Prope est vt veniat tempus eius:
X. Rorate cœli de super:
XI. Emitte domine sapientiam:
XII. Letentur cœli & exultet terra:
XIII. Vinam dirumpes cœlos: Ad æquales: | } | 2. Cantus 1. Altus 2. Tenor 1. Bassus.
1. Cantus 2. Altus 2. Tenor 1. Bassus:
2. Cantus 1. Altus 1. Tenor 2. Bassus.
2. Cantus 1. Altus 1. Tenor 2. Bassus.
1. Cantus 2. Altus 1. Tenor 2. Bassus.
2. Cantus 1. Altus 1. Tenor 2. Bassus. |
|---|---|--|
-

**

Quinq;

QVINQVE VOCVM.

- | | | |
|---|---|--|
| XIII. Orietur stella ex Iacob:
XV. Super montem excelsum ascende tu:
XVI. Festina ne tardaueris Domine:
XVII. Veni redemptor gentium:
XVIII. O sapientia quæ ex ore altif:
XIX. Ecce Dominus veniet, & omnes sancti:
XX. Canite tuba in Syon: Ad æquales: | } | 2. Cantus.
2. Altus,
2. Tenores.
2. Bassus: |
|---|---|--|
-

QUATVOR VOCVM.

- | | | |
|--|---|--|
| XXI. Obsecro Domine mitte quem missurus es:
XXII. Egredietur virga de radice Iesse:
XXIII. Hierusalem cito veniet salus tua:
XXIII. Ecce concipies & paries filium:
XXV. Sapientia clamat in plateis:
XXVI. De cœlo veniet dominator Dominus: Ad æquales. | } | 1. Cantus: 1. Altus 1. Tenor 1. Bassus,
Ad æquales. |
|--|---|--|
-

Index

DIVERSARVM VOCVM CANTIONES
In Aduentu Domini nostri
IESV CHRISTI.



Octo Vocum. I. Chori I. Cantus.

Spiciens à lon- ge à longè, Ecce
 ij video Dei potentiam venientem, & nebula totam terrà te gente, Ite
 obuiam ei, & dicite, nuncia nobis, si tu es ipse qui regnaturus es, in popu-
 lo Is- rael, Is- rael, in populo Is- rael, Is- rael.



Quinq; Vocum. XVI. Bassus.

Estina ne tardaueris, Domine, Domine, festina ne tardaue-
 ris, Domine, & libera populu tuu, populum tuu, & libera, & libe- ra populum tu-
 um, Veni Domine, Veni Domine, ij Domine, & noli tardare & noli
 tardare, ij ij re- laxa facino ra plebj tuæ, ij
 & libera populum tuum, populum tuum, & libe- ra & libe- ra po-

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I. Aspiciens a longe

Iacobus Galius

Cantus
Altus
Tenor
Bassus

Chorus I

Cantus
Altus
Tenor
Bassus

Chorus II

lon- ge, a lon- ge:
lon- ge, a lon- ge:
ge, a lon- ge:
ge, a lon- ge:
A- spi- ci-ens a
A- spi- ci-ens
A- spi- ci-ens a lon-
A- spi- ci-ens a lon-

ec- ce, (ec- ce) vi- de-o De- i po-
 ec- ce, ec- ce vi- de-o De- i po-
 ec- ce, ec- ce vi- de-o De- i po-
 ec- ce, ec- ce vi- de-o De- i po-
 lon- ge: ec- ce, ec- ce,
 lon- ge: ec- ce, (ec- ce,)
 ge, a lon- ge: ec- ce, ec- ce,
 ge: ec- ce, ec- ce,

ten- ti-am ve- ni- en- tem
 ten- ti-am ve- ni- en- tem
 ten- ti-am ve- ni- en- tem
 ten- ti-am ve- ni- en- tem
 ec- ce, vi- de-o De- i po- ten-
 ec- ce, vi- de-o De- i po- ten-
 ec- ce, vi- de-o De- i po- ten-
 ec- ce, vi- de-o De- i po- ten-

et ne- bu- lam to- tam ter-

et ne- bu- lam to- tam ter-ram te-

et ne- bu- lam to- tam ter-ram

et ne- bu- lam to- tam ter-

ti- am ve- ni- en- tem et ne- bu- lam to- tam ter- ram

ti- am ve- ni- en- tem et ne- bu- lam to- tam ter-

ti- am ve- ni- en- tem et ne- bu- lam to- tam

ti- am ve- ni- en- tem et ne- bu- lam to- tam

ram te- gen- tem. I- te ob- vi- am e- i

gen- tem. I- te ob- vi- am e- i

te- gen- tem. I- te ob- vi- am e- i

ram te- gen- tem. I- te ob- vi- am e- i

te- gen- tem. I- te

ram te- gen- tem, te- gen- tem. I- te

ter- ram te- gen- tem. I- te

ter- ram te- gen- tem. I- te

et di-ci-te: nun-ti-a no-bis,
 et di-ci-te: nun-ti-a no-bis,
 et di-ci-te: nun-ti-a no-bis,
 et di-ci-te: nun-ti-a no-bis,

ob-vi-am e-i et di-ci-te: nun-
 ob-vi-am e-i et di-ci-te: nun-
 ob-vi-am e-i et di-ci-te: nun-
 ob-vi-am e-i et di-ci-te: nun-

si tu es ip-se, qui re-gna-tu-rus
 si tu es ip-se, qui re-gna-tu-rus
 si tu es ip-se, qui re-gna-tu-rus
 si tu es ip-se, qui re-gna-tu-rus

ti-a no-bis, si tu es ip-se,
 ti-a no-bis, si tu es ip-se,
 ti-a no-bis, si tu es ip-se,
 ti-a no-bis, si tu es ip-se,

es in po- pu- lo Is-

es in po- pu- lo Is-

es in po- pu- lo Is-

es in po- pu- lo Is-

qui re- gna- tu- rus es

qui re- gna- tu- rus es

qui re- gna- tu- rus es

qui re- gna- tu- rus es

ra- el, Is-

ra- el, Is-

ra- el, Is-

ra- el, Is-

in po- pu- lo Is- ra-

in po- pu- lo Is- ra-

in po- pu- lo Is- ra-

in po- pu- lo Is- ra-

ra- el, in po- pu- lo Is- ra- el,
 ra- el, in po- pu- lo Is- ra- el,
 Is- ra- el, in po- pu- lo Is- ra- el,
 Is- ra- el, in po- pu- lo Is- ra- el,
 el, in po- pu- lo Is- ra- el,
 el, in po- pu- lo Is- ra- el,
 el, in po- pu- lo Is- ra- el, in
 el, in po- pu- lo Is-

el, Is- ra- el. _____
 el. _____
 in po- pu- lo Is- ra- el. _____
 el, Is- ra- el. _____
 ra- el. _____
 in po- pu- lo Is- ra- el. _____
 po- pu- lo Is- ra- el. _____
 ra- el. _____

II. Venite ascendamus ad montem Domini

Iacobus Gallus

Chorus I

Cantus
Ve- ni- te a-

Altus
Ve- ni- te a-

Tenor
Ve- ni- te a- scen-da-

Bassus
Ve- ni- te a-

Chorus II

Cantus
Ve- ni- te

Altus
Ve- ni- te

Tenor
Ve- ni- te

Bassus
Ve- ni- te

4

scenda- mus ad mon-tem Do- mi- ni

scenda- mus ad mon-tem Do- mi- ni

mus ad mon-tem Do- mi- ni, Do- mi- ni

scenda- mus ad mon-tem Do- mi- ni

a- scen-da- mus ad mon-tem Do- mi-

a- scen-da- mus ad mon-tem Do- mi-

a- scen-da- mus ad mon-tem Do- mi- ni, Do- mi-

a- scen-da- mus ad mon-tem Do- mi-

qui-a de Si-on ex-i-bit lex

qui-a de Si-on ex-i-bit lex

qui-a de Si-on ex-i-bit lex

qui-a de Si-on ex-i-bit lex

ni qui-a de Si-on ex-

ni qui-a de Si-on ex-

ni qui-a de Si-on ex-

ni qui-a de Si-on ex-

et ver-bum Do-mi-ni de le-ru-sa-lem

et ver-bum Do-mi-ni de le-ru-sa-lem

et ver-bum Do-mi-ni de le-ru-sa-lem

et ver-bum Do-mi-ni de le-ru-sa-lem

i-bit lex et ver-bum

i-bit lex et ver-bum

i-bit lex et ver-bum

i-bit lex et ver-bum

de Je-ru-sa-lem, (de Je-ru-sa-lem, de Je-ru-sa-lem, de Je-ru-sa-lem; Do-mi-ni de le-ru-sa-lem, de Je-ru-sa-lem; con-

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lem;) con-gre-ga-mi-ni et con-for-ta-mi-ni po-pu-li; con-gre-ga-mi-ni et con-for-ta-mi-ni po-pu-li, (po-pu- con-gre-ga-mi-ni et con-for-ta-mi-ni po-pu-

ec ce lae-ti-fi-ca-bo vos et ad-
 li, ec ce lae-ti-fi-ca-bo vos et ad-
 li, ec ce lae-ti-fi-ca-bo vos et ad-
 ec ce lae-ti-fi-ca-bo vos et ad-

li, ec-ce, lae-ti-fi-ca-bo vos
 li,) ec-ce, lae-ti-fi-ca-bo vos
 li, ec-ce, lae-ti-fi-ca-bo vos
 li, ec-ce, lae-ti-fi-ca-bo vos

du-cam vos
 du-cam vos
 du-cam vos
 du-cam vos

et ad-du-cam vos in mon-tem san-ctum me-
 et ad-du-cam vos in mon-tem san-ctum me-
 et ad-du-cam vos in mon-tem san-ctum me-
 et ad-du-cam vos in mon-tem san-ctum me-

in mon-tem san-ctum me-um. Ve-ni-

in mon-tem san-ctum me-um. Ve-ni-

in mon-tem san-ctum me-um. Ve-ni-

in mon-tem san-ctum me-um. Ve-ni-

um. Ve-ni-te,

um. Ve-ni-te,

um. Ve-ni-te,

um. Ve-ni-te,

te pos-si-

te pos-si-

te pos-si-

te pos-si-

(ve-ni-te,) be-ne-di-cti pa-tris me-i,

ve-ni-te, be-ne-di-cti pa-tris me-i,

ve-ni-te, be-ne-di-cti pa-tris me-i,

ve-ni-te, be-ne-di-cti pa-tris me-i,

de- te re- gnum, quod vo- bis pa- ra- tum

de- te re- gnum, quod vo- bis pa- ra- tum

de- te re- gnum, quod vo- bis pa- ra- tum

de- te re- gnum, quod vo- bis pa- ra- tum

pos- si- de- te re- gnum,

pos- si- de- te re- gnum,

pos- si- de- te re- gnum,

pos- si- de- te re- gnum,

est a con- sti- tu- ti- o- ne mun- di;

est a con- sti- tu- ti- o- ne mun- di;

est a con- sti- tu- ti- o- ne mun- di;

est a con- sti- tu- ti- o- ne mun- di;

quod vo- bis pa- ra- tum est a- con- sti- tu-

quod vo- bis pa- ra- tum est a- con- sti- tu-

quod vo- bis pa- ra- tum est a- con- sti- tu-

quod vo- bis pa- ra- tum est a- con- sti- tu-

con-gre-ga-mi-ni, (con-gre-ga-mi-ni) et con-for-

con-gre-ga-mi-ni et con-

con-gre-ga-mi-ni et con-for-

con-gre-ga-mi-ni et

ti-o-ne mun-di; con-gre-ga-mi-ni et con-for-ta-mi-ni

ti-o-ne mun-di; con-gre-ga-mi-ni et con-for-ta-mi-ni

ti-o-ne mun-di; con-gre-ga-mi-ni et con-for-ta-mi-

ti-o-ne mun-di; con-gre-ga-mi-ni et con-for-ta-mi-

ta-mi-ni po-pu-li ec-ce lae-ti-fi-ca-bo

for-ta-mi-ni po-pu-li; ec-ce lae-ti-fi-ca-bo

ta-mi-ni po-pu-li; ec-ce lae-ti-fi-ca-bo

con-for-ta-mi-ni; ec-ce lae-ti-fi-ca-bo

po-pu-li;

po-pu-li, po-pu-li;

ni po-pu-li, po-pu-li;

ni po-pu-li;

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vos et ad- du- cam vos
 vos et ad- du- cam vos
 vos et ad- du- cam vos
 vos et ad- du- cam vos

ec- ce lae- ti-fi-ca- bo vos et
 ec- ce lae- ti-fi-ca- bo vos et
 ec- ce lae- ti-fi-ca- bo vos et
 ec- ce lae- ti-fi-ca- bo vos et

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ad- du- cam vos in mon- tem san- ctum me-
 ad- du- cam vos in mon- tem san- ctum me-
 ad- du- cam vos in mon- tem san- ctum me-
 ad- du- cam vos in mon- tem san- ctum me-

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in mon-tem san-ctum me-um, in
 in mon-tem san-ctum me-um, in
 in mon-tem san-ctum me-um,
 in mon-tem san-ctum me-um, in

um in mon-tem
 um in mon-tem san-
 um in mon-tem
 um in mon-tem

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mon-tem san-ctum me-um.
 mon-tem san-ctum me-um.
 in mon-tem san-ctum me-um.
 mon-tem san-ctum me-um.

(san-ctum me-um.)
 ctum me-um.
 (san-ctum me-um.)
 san-ctum me-um.

re- la- xa fa- ci- nora ple- bi tu- ae,
 re- la- xa fa- ci- nora ple- bi tu- ae,
 re- la- xa fa- ci- nora ple- bi tu- ae,
 re- la- xa fa- ci- nora ple- bi tu- ae,

re;
 re;
 re;
 re;

re- la- xa fa- ci- nora ple- bi tu-
 re- la- xa fa- ci- nora ple- bi tu-
 re- la- xa fa- ci- nora ple- bi tu-
 re- la- xa fa- ci- nora ple- bi tu-

(re- la- xa fa- ci- no- ra ple- bi tu- ae,) et re- vo- ca di- sper- sos,
 (re- la- xa fa- ci- no- ra ple- bi tu- ae,) et re- vo- ca di- sper- sos,
 (re- la- xa fa- ci- no- ra ple- bi tu- ae,) et re- vo- ca di- sper- sos,
 re- la- xa fa- ci- no- ra ple- bi tu- ae, et re- vo- ca di- sper- sos,

ae, (rela- xa fa- ci- no- ra plebi tu- ae,) et re- vo- ca di-
 ae, (rela- xa fa- ci- no- ra plebi tu- ae,) et re- vo- ca di-
 ae, (rela- xa fa- ci- no- ra plebi tu- ae,) et re- vo- ca di-
 ae, (rela- xa fa- ci- no- ra plebi tu- ae,) et re- vo- ca di-

di-sper- sos, et re-vo-ca di- sper- sos in ter- ram su- am.

di-sper- sos, et re-vo-ca di- sper- sos in ter- ram su- am.

di-sper- sos, et re-vo-ca di-sper- sos in ter- ram su-

di-sper- sos, et re-vo-ca di- sper- sos in ter- ram su- am.

sper- sos, (disper- sos,) et re-vo-ca di-sper- sos in ter- ram su-

sper- sos, disper- sos, et re-vo-ca di-sper- sos in ter- ram su-

sper- sos, disper- sos, et re-vo-ca di-sper- sos in ter- ram su-

sper- sos, disper- sos, et re-vo-ca di-sper- sos in ter- ram su-

Ex- ci-ta Do- mi- ne, po- ten- ti-am tu- am

Ex- ci-ta Do- mi- ne, po- ten- ti-am tu- am

am. Ex- ci-ta Do- mi- ne, po- ten- ti-am tu- am

Ex- ci-ta Do- mi- ne, po- ten- ti-am tu- am

am.

am.

am.

am.

Ex- ci-ta

Ex- ci-ta

Ex- ci-ta

Ex- ci-ta

et ve- ni, (et ve- ni,)

Do- mi- ne, po- ten- ti- am tu- am et ve- ni, (et

et ve- ni, (et ve- ni,) ut sal- vos fa- ci- as nos,

ve- ni,) et ve- ni, ut sal-

et re-vo-ca di-sper-sos, di-sper-sos, et
 et re-vo-ca di-sper-sos, di-sper-sos, et
 et re-vo-ca di-sper-sos, di-sper-sos, et
 et re-vo-ca di-sper-sos, di-sper-sos, et

vos fa-ci-as nos, et re-vo-ca di-sper-sos, di-sper-
 vos fa-ci-as nos, et re-vo-ca di-sper-sos, di-sper-
 vos fa-ci-as nos, et re-vo-ca di-sper-sos, di-sper-
 vos fa-ci-as nos, et re-vo-ca di-sper-sos, di-sper-

revo-ca di-sper-sos in ter-ram su-am.
 revo-ca di-sper-sos in ter-ram su-am.
 revo-ca di-sper-sos in ter-ram su-am.
 revo-ca di-sper-sos in ter-ram su-am.

sos,et re-vo-ca di-sper-sos in ter-ram su-am.
 sos,et re-vo-ca di-sper-sos in ter-ram su-am.
 sos,et re-vo-ca di-sper-sos in ter-ram su-am.
 sos,et re-vo-ca di-sper-sos in ter-ram su-am.

IV. Vox clamantis in deserto

Jacobus Gallus

Cantus

Chorus I

Altus

Tenor

Bassus

Cantus

Chorus II

Altus

Tenor

Bassus

Vox, vox cla-man-tis in

Vox, vox cla-man-tis in

Vox, vox cla-man-tis in

Vox, vox cla-man-tis

Vox, vox cla-

Vox, vox cla-

Vox, vox cla-

Vox, vox cla-

4

de-ser-to: pa-ra-te vi-am Do-mi-ni,

de-ser-to: pa-ra-te vi-am Do-mi-ni,

de-ser-to: pa-ra-te vi-am Do-mi-ni,

in de-ser-to: pa-ra-te vi-am Do-mi-ni,

man-tis in de-ser-to: pa-ra-te

man-tis in de-ser-to: pa-ra-te

man-tis in de-ser-to: pa-ra-te

man-tis in de-ser-to: pa-ra-te

rec- tas fa- ci-te in so- li-tu- di- ne se- mi-

rec- tas fa- ci-te in so- li-tu- di- ne se- mi-

rec- tas fa- ci-te in so- li-tu- di- ne se- mi-

rec- tas fa- ci-te in so- li-tu- di- ne se- mi-

vi- am Do- mi- ni,

vi- am Do- mi- ni,

vi- am Do- mi- ni,

vi- am Do- mi- ni,

tas De- i no- stri;

tas De- i no- stri;

tas De- i no- stri;

tas De- i no- stri;

rec- tas fa- ci-te in so- li-tu- di-

rec- tas fa- ci-te in so- li-tu- di-

rec- tas fa- ci-te in so- li-tu- di-

rec- tas fa- ci-te in so- li-tu- di-

19

o- mnis val- lis

ne se- mi- tas De- i nos- tri, o- mnis val-
 ne se- mi- tas De- i nos- tri, om- nis
 ne se- mi- tas De- i nos- tri, om- nis val-
 ne se- mi- tas De- i nos- tri, om- nis val-

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ex- al- ta- bi- tur, et om- nis mons et col-
 ex- al- ta- bi- tur, et om- nis mons et col-
 al- ta- bi- tur, et om- nis mons et col-
 ex- al- ta- bi- tur, et om- nis mons et col-

lis ex- al- ta- bi- tur
 val- lis ex- al- ta- bi- tur
 lis ex- al- ta- bi- tur
 lis ex- al- ta- bi- tur

lis hu- mi- li-a- bi- tur,

lis hu- mi- li-a- bi- tur,

lis hu- mi- li-a- bi- tur,

lis hu- mi- li-a- bi- tur,

et om- nis mons et col- lis hu-

et om- nis mons et col- lis hu-

et om- nis mons et col- lis hu-

et om- nis mons et col- lis hu-

hu- mi- li- a- bi- tur, et e- runt pra-va in- di-re-

hu- mi- li- a- bi- tur et e- runt pra-va in- di-re-

hu- mi- li- a- bitur, et e- runt pra-va in- di-re-

hu- mi- li- a- bi- tur et e- runt pra-va in- di-re-

mi- li-a- bi- tur, hu- mi- li- a- bi- tur,

mi- li-a- bi- tur, hu- mi- li- a- bi- tur,

mi- li-a- bi- tur, hu- mi- li- a- bi- tur,

mi- li-a- bi- tur, hu- mi- li- a- bi- tur,

cta et a-spe-ra in vias pla-nas,
 cta et a-spe-ra in vias pla-nas,
 cta et a-spe-ra in vias pla-nas,
 cta et a-spe-ra in vias pla-nas,
 et e-runt pra-va in di-re-cta et a-spe
 et e-runt pra-va in di-re-cta et a-spe
 et e-runt pra-va in di-re-cta et a-spe
 et e-runt pra-va in di-re-cta et a-spe

et re-ve-la-bitur glo-ri-a Do-mini,
 et re-ve-la-bitur glo-ri-a Do-mini,
 et re-ve-la-bitur glo-ri-a Do-mini,
 et re-ve-la-bitur glo-ri-a Do-mini,
 ra in vias pla-nas, et re-ve
 ra in vias pla-nas, et re-ve
 ra in vias pla-nas, et re-ve
 ra in vias pla-nas, et re-ve

et re- ve- la- bitur glo- ri-a
 (et re- ve- la- bitur glo- ri-a
 et re- ve- la- bitur glo- ri-a
 et re- ve- la- bitur glo- ri-a

la- bitur glo- ria Do- mi- ni,
 la- bitur glo- ria Do- mi- ni,
 la- bitur glo- ria Do- mi- ni,
 la- bitur glo- ria Do- mi- ni,

Do- mi- ni, et vi-
 Do- mi- ni,) et vi-
 Do- mi- ni, et vi-
 Do- mi- ni, et vi-

et re- ve- la- bi- tur glo- ri- a Do- mi- ni, et
 et re- ve- la- bi- tur glo- ri- a Do- mi- ni, et
 et re- ve- la- bi- tur glo- ri- a Do- mi- ni, et
 et re- ve- la- bi- tur glo- ri- a Do- mi- ni, et

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de-bit om-nis ca-ro pa-ri-ter, quod
 de-bit om-nis ca-ro pa-ri-ter,
 de-bit om-nis ca-ro pa-ri-ter,
 de-bit om-nis ca-ro pa-ri-ter, quod
 vi-de-bit om-nis ca-ro pa-ri-ter
 vi-de-bit om-nis ca-ro pa-ri-ter
 vi-de-bit om-nis ca-ro pa-ri-ter
 vi-de-bit om-nis ca-ro pa-ri-ter

67

os Do-mi-ni lo-cu-tum est, et vi-
 quod os Do-mi-ni lo-cu-tum est, et vi-
 quod os Do-mi-ni lo-cu-tum est, et vi-
 os Do-mi-ni lo-cu-tum est, et vi-
 quod os Do-mi-ni lo-cu-tum est, et
 quod os Do-mi-ni lo-cu-tum est, et
 ter, quod os Do-mi-ni lo-cu-tum est, et
 quod os Do-mi-ni lo-cu-tus est, et

72

de- bit om- nis ca- ro pa- ri- ter, quod

de- (bit om- nis ca- ro pa- ri- ter,)

de- bit om- nis ca- ro pa- ri- ter,

de- bit om- nis ca- ro pa- ri- ter, quod

vi- de- bit om- nis ca- ro pa- ri- ter,

vi- de- bit om- nis ca- ro pa- ri- ter

vi- de- bit om- nis ca- ro pa- ri-

vi- de- bit om- nis ca- ro pa- ri- ter,

77

os Do- mi- ni lo- cu- tum est.

quod os Do- mi- ni lo- cu- tum est.

quod os Do- mi- ni lo- cu- tum est.

os Do- mi- ni lo- cu- tum est.

quod os Do- mi- ni lo- cu- tum est.

quod os Do- mi- ni lo- cu- tum est.

ter, quod os Do- mi- ni lo- cu- tum est.

quod os Do- mi- ni lo- cu- tum est.

V. Laetamini cum Ierusalem

Jacobus Gallus

Cantus
Chorus I
Altus
Tenor
Bassus
Chorus II
Altus
Tenor
Bassus

lae-ta-mi-ni cum le-ru-sa-
lae-ta-mi-ni cum le-ru-sa-
lae-ta-mi-ni cum le-ru-sa-
lae-ta-mi-ni cum le-ru-sa-

lem et ex-ul-ta-te in e-a,
lem et ex-ul-ta-te in e-a,
lem et ex-ul-ta-te in e-a,
lem et ex-ul-ta-te in e-a,
lae-ta-mi-ni cum
lae-ta-mi-ni cum
lae-ta-mi-ni cum
lae-ta-mi-ni cum

9 [C]

om- nes, qui
om- nes, qui
om- nes
om- nes, qui

Je- ru- sa- lem et ex- sul- ta- te in e- a, om-
Je- ru- sa- lem et ex- sul- ta- te in e- a, om-
Je- ru- sa- lem et ex- sul- ta- te in e- a, om- nes
Je- ru- sa- lem et ex- sul- ta- te in e- a, om-

14

di- li- gi- tis e- am in ae- ter- num. Na- sce- tur ti-
di- li- gi- tis e- am in ae- ter- num. Na- sce- tur
qui di- li- gi- tis e- am in ae- ter- num. Na- sce- tur
di- li- gi- tis e- am in ae- ter- num. Na- sce- tur

nes, qui di- li- gi- tis e- am in ae- ter- num.
nes, qui di- li- gi- tis e- am in ae- ter- num.
qui di- li- gi- tis e- am in ae- ter- num.
nes, qui di- li- gi- tis e- am in ae- ter- num.

bi par- vu- lus, et vo- ca- bi- tur
 ti- bi par- vu- lus, et vo- ca- bi- tur
 ti- bi par- vu- lus, et vo- ca- bi- tur
 ti- bi par- vu- lus, et vo- ca- bi- tur

Na- sce- tur ti- bi par- vu- lus, et
 Na- sce- tur ti- bi par- vu- lus, et
 Na- sce- tur ti- bi par- vu- lus, et
 Na- sce- tur ti- bi par- vu- lus, et

De- us, For- tis. Ip- se se- de-
 De- us, For- tis. Ip- se se- de-
 De- us, For- tis. Ip- se se- de-
 De- us, For- tis. Ip- se se- de-

vo- ca- bi- tur De- us, For- tis.
 vo- ca- bi- tur De- us, For- tis.
 vo- ca- bi- tur De- us, For- tis, For- tis.
 vo- ca- bi- tur De- us, For- tis.

bit su- per thro- num Da- vid, pa- tris e-

bit su- per thro- num Da- vid, pa- tris e-

bit su- per thro- num Da- vid, pa- tris e-

bit su- per thro- num Da- vid, pa- tris e-

Ip- se se- de- bit

Ip- se se- de- bit

Ip- se se- de- bit

Ip- se se- de- bit

ius, et impe- ra- bit,

ius, et impe- ra- bit,

ius, et impe- ra- bit,

ius, et impe- ra- bit,

su- per thro- num Da- vid, pa- tris e- ius, et impe- ra-

su- per thro- num Da- vid, pa- tris e- ius, et impe- ra-

su- per thro- num Da- vid, pa- tris e- ius, et impe- ra-

su- per thro- num Da- vid, pa- tris e- ius, et impe- ra-

(et impe-ra-bit) si-ne fi-ne, et impe-ra-bit si-

(et impe-ra-bit) si-ne fi-ne, et impe-ra-bit si-

(et impe-ra-bit) si-ne fi-ne, et impe-ra-bit si-

(et impe-ra-bit) si-ne fi-ne, et impe-ra-bit si-

bit,(et impe-ra-bit) si-ne fi-ne, et impe-ra-bit si-

bit,(et impe-ra-bit) si-ne fi-ne, et impe-ra-bit si-

bit,(et impe-ra-bit) si-ne fi-ne, et impe-ra-bit si-

bit,(et impe-ra-bit) si-ne fi-ne, et impe-ra-bit si-

ne fi-ne. lae-ta-mi-ni cum le-ru-sa-

ne fi-ne. lae-ta-mi-ni cum le-ru-sa-

ne fi-ne. lae-ta-mi-ni cum le-ru-sa-

ne fi-ne. lae-ta-mi-ni cum le-ru-sa-

ne fi-ne. lae-ta-mi-ni cum le-ru-sa-

lem, et ex-sul-ta-te in e-a,
 lem, et ex-sul-ta-te in e-a,
 lem, et ex-sul-ta-te in e-a,
 lem, et ex-sul-ta-te in e-a,
 Lae-ta-mi-ni cum
 Lae-ta-mi-ni cum
 Lae-ta-mi-ni cum
 Lae-ta-mi-ni cum

om-nes, qui
 om-nes, qui
 om-nes,
 om-nes, qui
 le-ru-sa-lem et ex-sul-ta-te in e-a, om-
 le-ru-sa-lem et ex-sul-ta-te in e-a, om-
 le-ru-sa-lem et ex-sul-ta-te in e-a, om-nes
 le-ru-sa-lem et ex-sul-ta-te in e-a, om-

59

di-li-gi-tis e-am in ae-ter-num, om-nes, qui

di-li-gi-tis e-am in ae-ter-num, om-nes, qui

qui di-li-gi-tis e-am in ae-ter-num, om-nes,

di-li-gi-tis e-am in ae-ter-num, om-nes, qui

nes, qui di-li-gi-tis e-am in ae-ter-num, (om-

nes, qui di-li-gi-tis e-am in ae-ter-num, (om-

qui di-li-gi-tis e-am in ae-ter-num, om-nes

nes, qui di-li-gi-tis e-am in ae-ter-num, (om-

63

di-li-gi-tis e-am in ae-ter-num.

di-li-gi-tis e-am in ae-ter-num.

qui di-li-gi-tis e-am in ae-ter-num.

di-li-gi-tis e-am in ae-ter-num.

nes, qui di-li-gi-tis e-am in ae-ter-num.)

nes, qui di-li-gi-tis e-am in ae-ter-num.

qui di-li-gi-tis e-am in ae-ter-num.

nes, qui di-li-gi-tis e-am in ae-ter-num.

VI. Propter Syon non tacebo

Jacobus Gallus

Chorus I

Cantus

Altus

Tenor

Bassus

Chorus II

Cantus

Altus

Tenor

Bassus

Pro- pter Si- on non ta- ce-

4

et pro-pter Je- ru- sa- lem non qui- e- scam, do- nec e- gre- di-

bo,

do- nec e- gre- di-

et pro-pter Je- ru- sa- lem non qui- e- scam, do- nec e- gre- di-

bo,

do- nec e- gre- di-

et pro-pter Je- ru- sa- lem non qui- e- scam, do- nec e- gre- di-

bo,

do- nec e- gre- di-

et pro-pter Je- ru- sa- lem non qui- e- scam, do- nec e- gre- di-

bo,

do- nec e- gre- di-

a-tur ut splen-dor iu-stus e-ius
 a-tur ut splen-dor iu-stus e-ius
 a-tur ut splendor iu-stus e-ius
 di-a-tur ut splen-dor iu-stus e-ius
 a-tur ut splen-dor iu-stus e-ius et sal-va-
 a-tur ut splen-dor iu-stus e-ius et sal-va-
 a-tur ut splen-dor iu-stus e-ius et sal-va-
 a-tur ut splen-dor iu-stus e-ius et sal-va-

et sal-va-tor e-ius ut lam-pas
 et sal-va-tor e-ius ut lam-pas
 et sal-va-tor e-ius ut lam-pas
 et sal-va-tor e-ius ut lam-pas
 tor e-ius ut lam-pas ac-cen-da-
 tor e-ius ut lam-pas ac-cen-da-
 tor e-ius ut lam-pas ac-cen-da-
 tor e-ius ut lam-pas ac-cen-da-

tes iu- stum tu- um, et cun-cti re- ges in- clitum

tes iu- stum tu- um, et cun-cti re- ges in- cli-tum tu-

tes iu- stum tu- um, et cun-cti re- ges in- cli-tum

tes iu- stum tu- um, et cun-cti re- ges in- cli-tum

et cun-cti re- ges in- cli- tum tu- um,

et cun-cti re- ges in- cli- tum tu- um

et cun-cti re- ges in- cli- tum tu- um

et cun-cti re- ges in- cli- tum tu-

tu- um, et vo- ca- bi- tur ti-

um, et vo- ca- bi- tur ti-

tu- um, et vo- ca- bi- tur ti-

tu- um, et vo- ca- bi- tur ti-

et vo- ca- bi- tur ti- bi no- men no- vum,

et vo- ca- bi- tur ti- bi no- men no- vum,

et vo- ca- bi- tur ti- bi no- men no- vum,

um et vo- ca- bi- tur ti- bi no- men no- vum,

VII. Iocundare filia Syon

Jacobus Gallus

Cantus I

Cantus II

Altus

Tenor I

Tenor II

Bassus

4

re, (io- cun- da- re,) fi- li- a Si- on, Si-

re, (io- cun- da- re,) fi- li- a Si-

re, (io- cun- da- re,) fi- li- a Si- on, (fi- li- a Si-

Io- cun- da- re, fi- li- a Si-

Io- cun- da- re, fi- li- a, fi- li- a Si- on

Jo- cun- da- re, fi- li- a Si-

9 C3

on, ex- sul- ta sa- tis fi- li- a le- ru- sa-

on, ex- sul- ta sa- tis fi- li- a le- ru- sa-

on,) ex- sul- ta sa- tis fi- li- a le- ru- sa-

on, ex- sul- ta sa- tis fi- li- a le- ru- sa-

on,

on,

14

lem,

lem,

lem, (ex- sul- ta sa- tis fi- li- a le- ru- sa-

lem, (ex- sul- ta sa- tis fi- li- a le- ru- sa-

ex- sul- ta sa- tis fi- li- a le- ru- sa-

ex- sul- ta sa- tis fi- li- a le- ru- sa-

(ex- sul- ta sa- tis fi- li- a le- ru- sa-
 ex- sul- ta sa- tis fi- li- a le- ru- sa-
 lem,) ex- sul- ta sa- tis fi- li- a le- ru- sa-
 lem,) ex- sul- ta sa- tis fi- li- a le- ru- sa-
 lem, (ex- sul- ta sa- tis fi- li- a le- ru- sa-
 lem, ex- sul- ta sa- tis fi- li- a le- ru- sa-

24 [C]

lem.) Al- le- lu-
 lem. Al- le- lu-
 lem. Al- le- lu-
 lem. Al- le- lu- ia,
 lem.) Al- le- lu- ia,
 lem. Al- le- lu- ia,

mnes san-cti e-ius cum e-o, et e-rit in di-e
 e-ius cum e-o, et e-rit in di-e il-
 mnes san-cti e-ius cum e-o, et e-rit in di-e il-
 8 ct i e- ius cum e- o, et e- rit in di- e il-
 e- ius cum e- o, cum e- o, et e- rit in di- e il-
 nes san-cti e- ius et e- rit in di- e il-

il-la lux mag-na, lux mag-na.
 la lux mag-na, lux mag-na. Al-
 la lux mag-na, (lux mag-
 la lux mag-na, (lux mag-na,) lux mag-
 la lux mag-na.
 la lux mag-na, (lux mag-na.) Al-

Secunda pars

Mon-tes et col-les can-ta-bunt,

Mon-tes et col-les, (mon-tes et col-

Mon-tes et col-les, (mon-tes et col-les) can-

Mon-tes et col-les can-ta-bunt

Mon-tes et

Mon-tes et col-les,

can-ta-bunt, (can-ta-bunt,

les) can-ta-bunt co-ram, (can-ta-bunt co-

ta-bunt co-ram De-o lau-dem,

co-ram De-o lau-dem, can-ta-

col-les can-ta-bunt co-ram De-o, can-

(mon-tes et col-les) can-ta-bunt, can-ta-

9

can- ta- bunt,) can- ta- bunt co- ram De- o lau-
 ram) De- o lau- dem, can- ta- bunt co- ram De- o
 can- ta- bunt co- ram De- o lau-
 bunt co- ram De- o, (can- ta- bunt co- ram) De- o lau-
 ta- bunt co- ram De- o lau- dem; et
 bunt,(can- ta- bunt) co- ram De- o lau- dem;

14

dem;
 lau- dem; et
 dem; et o- mnia,
 dem; et o- mni-a lig- na sil- ve- rum plau- dent ma- ni-
 om- ni-a lig- na sil- va- rum plaudent ma- ni-
 et o- mni- a lig- na sil- va- rum plau- dent ma- ni-

et omnia ligna silvarum plaudunt manibus,
 omnia ligna silvarum plaudunt manibus,
 et omnia ligna silvarum plaudunt manibus,
 bus, quo-

bus, quoniam venit et Dominus dominator,
 bus, quoniam venit et Dominus dominator,
 bus, quoniam venit et Dominus dominator,
 ni- am ve- ni- et Do- mi- nus do- mi- na- tor
 quoniam venit et Dominus dominator,
 quoniam venit et Dominus dominator

le- lu- ia, al- le- lu- ia, al- le- lu- ia, al-
 al- le- lu- ia, (al- le- lu- ia, al- le- lu- ia, al-
 ia, al- le- lu- ia, al- le- lu- ia, al- le-lu-ia, al-
 le- lu- ia, (al- le- lu- ia, al- le- lu- ia,
 ia, al- le- lu- ia, al- le- lu- ia, al- le- lu-
 ia, (al- le- lu- ia, al- le- lu- ia, al- le-

le- lu- ia, al- le- lu- ia. —————
 le- lu- ia, al- le- lu- ia,) al- le- lu- ia. —————
 le- lu- ia, al- le- lu- ia,) al- le- lu- ia. —————
 al- le- lu- ia, al- le- lu- ia,) al- le- lu- ia.) —————
 ia, al- le- lu- ia.) —————
 lu- ia, al- le- lu- ia,) al- le- lu- ia. —————

VIII. Ierusalem gaude gaudio magno

Jacobus Gallus

Cantus I
 Cantus II
 Altus
 Tenor I
 Tenor II
 Bassus

Ie- ru- sa- lem, gau- de gau- di- o ma-

gno, qui- a ve- ni- et ti- bi sal- va- tor, al- le- lu- ia, al- le- lu- ia, alle- lu-
 gno, qui- a ve- ni- et ti- bi sal- va- tor, al- le- lu- ia, (al- le- lu- ia,) alle- lu-
 gno, qui- a ve- ni- et ti- bi sal- va- tor, al- le- lu- ia, al- le- lu- ia, (alle- lu-
 qui- a ve- ni- et ti- bi sal- va- tor, al- le- lu- ia, (al- le- lu- ia, al- le- lu-
 qui- a ve- ni- et ti- bi sal- va- tor, al- le- lu- ia, (al- le- lu- ia, al- le- lu-
 qui- a ve- ni- et ti- bi sal- va- tor, al- le- lu- ia, (al- le- lu- ia, al- le- lu-

8

ia. et in Ie-ru-sa-lem glo-ri-am me-am, al-
 ia. et in Ie-ru-sa-lem glo-ri-am me-am, ai-
 ia.) et in Ie-ru-sa-lem glo-ri-am me-am, al-
 ia.) Da-bo in Si-on sa-lu-tem glo-ri-am me-am,
 ia.) Da-bo in Si-on sa-lu-tem glo-ri-am me-am,
 ia.) Da-bo in Si-on sa-lu-tem glo-ri-am me-am,

12

le-lu-ia, (al-le-lu-ia.) Mon-tes et col-les hu-mi-li-a-bun-
 le-lu-ia, (al-le-lu-ia.) Mon-tes et col-les hu-mi-li-a-bun-
 le-lu-ia, (al-le-lu-ia, al-le-lu-ia.) Mon-tes et col-les hu-mi-li-a-bun-
 al-le-lu-ia, al-le-lu-ia. hu-mi-li-a-bun-
 al-le-lu-ia, (al-le-lu-ia.) Mon-tes et col-les hu-mi-li-a-bun-
 al-le-lu-ia, (al-le-lu-ia.) hu-mi-li-a-bun-

16



tur et e-runt pra-va in di-rec-ta, et a-spe-ra in vi-as pla-
 tur et a-spe-ra in vi-as pla-
 tur et e-runt pra-va in di-rec-ta, et a-spe-ra in vi-as pla-
 tur et a-spe-ra in vi-as pla-
 tur et e-runt pra-va in di-rec-ta. Ve-
 tur et e-runt pra-va in di-rec-ta.

20

nas. Ve-ni Do-mi-ne, et no-li tar-da-re, (et no-li tarda-re,) al-le-lu-
 nas. Ve-ni Do-mi-ne et no-li tar-da-re, tar-da-re,
 nas. Ve-ni Do-mi-ne et no-li tar-da-re, al-le-lu-
 nas. Ve-ni Do-mi-ne et no-li tar-da-re, et no-li tar-da-re, al-le-lu-
 ni Do-mi-ne et no-li tar-da-re, et no-li tar-da-re,
 Ve-ni Do-mi-ne et no-li tar-da-re, et no-li tar-da-re, al-le-lu-

ia, (al- le- lu- ia.) Ju- ste et pi- e vi- va- mus, vi- va-
 al- le- lu- ia, (al- le- lu- ia.) Ju- ste et pi- e vi- va- mus, vi- va-
 ia, (al- le- lu- ia, al- le- lu- ia.)
 ia, (al- le- lu- ia.) Ju- ste et pi- e vi- va- mus, vi- va-
 al- le- lu- ia, al- le- lu- ia.
 ia, (al- le- lu- ia.) Ju- ste et pi- e vi- va- mus, vi- va-

mus, ex- spe- ctan- tes be- a- tam spem et ad- ven- tum Do- mi-
 mus, ex- spe- ctan- tes be- a- tam spem et ad- ven- tum Do- mi-
 ex- spe- ctan- tes be- a- tam spem et ad- ven- tum Do- mi-
 mus, et ad- ven- tum Do- mi-
 ex- spe- ctan- tes be- a- tam spe et ad- ven- tum Do- mi-
 mus, et ad- ven- tum Do- mi-

ni; al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

ni; al-le-lu-ia, al-le-lu-ia, (al-le-lu-ia, al-le-lu-ia)

ni; al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-

ni; al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-

ni; al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-

ni; al-le-lu-ia, (al-le-lu-ia, al-le-lu-ia) al-le-lu-

ia.) Ju-ste et pi-e vi-va-mus, vi-va-mus, ex-spe-ctan-tes be-a-tam

ia.) Ju-ste et pi-e vi-va-mus, vi-va-mus, ex-spe-ctan-tes be-a-tam

ia.) ex-spe-ctan-tes be-a-tam

ia.) ex-spe-ctan-tes be-a-tam

ia. Ju-ste et pi-e vi-va-mus, vi-va-mus,

ia. Ju-ste et pi-e vi-va-mus, vi-va-mus,

IX. Prope est ut veniat tempus eius

Jacobus Gallus

Cantus

Altus I

Altus II

Tenor I

Tenor II

Bassus

Pro- pe est, ut ve- ni-at tem-

Pro- pe est, ut ve- ni-at tem-

Pro- pe est,

Pro- pe est,

Pro- pe est, ut ve- ni-at tem-

Pro- pe est,

4

pus- e- ius, ut ve- ni- at tem- pus e- ius,

pus e- ius, ut ve- ni- at et di- es e- ius non e- lon-

ut ve- ni- at tem- pus e- ius, et di- es e- ius

ut ve- ni- at tem- pus e- ius, et di- es e- ius non e-

pus e- ius, ut ve- ni- at tem- pus e- ius,

ut ve- ni- at tem- pus e- ius, et di- es e- ius non e-

10

et di- es e- ius non e- lon- ga- bun-
 ga- bun- tur, (et di- es e- ius non e- lon- ga- bun- tur,)
 non e- lon- ga- bun- tur, (et di- es e- ius non e- lon- ga-
 lon- ga- bun- tur (et di- es e- ius non e- lon- ga- bun-
 et di- es e- ius non e- lon- ga- bun- tur,
 lon- ga- bun- tur, (et di- es e- ius

15

tur, e- lon- ga- bun- tur, mi- se- re- bi- tur Do- mi- nus la-
 mi- se- re- bi- tur Do- mi- nus la-
 bun- tur,) mi- se- re- bi- tur Do- minus la- cob,
 tur,) mi-
 mi- se- re- bi- tur Do- mi- nus la-
 non e- lon- ga- bun- tur,) mi-

cob, mi-se-re-bi-tur Do-mi-nus la-cob, et Is-ra-el sal-va-bi-
 cob, (mi-se-re-bi-tur Do-mi-nus la-cob,) et Is-ra-el sal-va-bi-
 (mi-se-re-bi-tur Do-mi-nus la-cob,) se-re-bi-tur Do-mi-nus la-
 cob, et Is-ra-el sal-va-bi-
 cob (mi-se-re-bi-tur Do-mi-nus la-cob,) se-re-bi-tur Do-mi-nus la-
 cob, et Is-ra-el sal-va-bi-

tur, (et Is-ra-el sal-va-bi-tur, et Is-ra-el sal-va-bi-tur, et Is-ra-
 tur, (et Is-ra-el sal-va-bi-tur, et Is-ra-
 et Is-ra-el sal-va-bi-tur, (et Is-ra-el sal-va-bi-tur, et Is-ra-
 tur, (et Is-ra-el sal-va-bi-tur.)
 et Is-ra-el sal-va-bi-tur, (et Is-ra-
 tur, (et Is-ra-el sal-va-bi-tur.)

el sal-va- bi- tur.) Re- ver- te- re vir- go Is- ra- el,

el sal-va- bi- tur.) Re- ver- te-re vir- go Is- ra- el, re-

el sal-va- bi- tur.) Re- ver- te-re vir- go Is- ra- el,

Re- ver- te- re vir- go Is- ra- el, re-

el sal-va- bi- tur.) Re- ver- te-re vir- go Is- ra- el,

Re- ver- te- re vir- go Is- ra- el, re-

re- ver- te- re ad ci- vi- ta- tes tu- as, mi- se- re- bi-

ver-te-re ad ci- vi- ta- tes tu- as, mi- se- re- bi-

re- ver- te- re ad ci- vi- ta- tes tu- as, mi- se- re-

ver- te-re ad ci- vi- ta- tes tu- as, mi- se- re- bi-

re- ver- te-re ad ci- vi- ta- tes tu- as,

ver- te-re ad ci- vi- ta- tes tu- as,

tur Do- mi- nus Ja- cob, mi- se- re- bi- tur Do- mi-
 tur Do- mi- nus Ja- cob, (mi- se- re- bi- tur Do- mi- nus Ja-
 bi- tur Do- mi- nus Ja- cob, (mi- se- re- bi- tur Do- mi- nus Ja-
 tur Do- mi- nus Ja- cob, mi- se- re- bi- tur Do- mi-
 mi- se- re- bi- tur Do- mi- nus Ja-
 mi- se- re- bi- tur Do- mi- nus Ja-

nus Ja- cob, et Is- ra- el sal- va- bi- tur, (et Is- ra- el sal- va- bi-
 cob,) et Is- ra- el sal- va- bi-
 cob,) et Is- ra- el sal- va- bi- tur, (et Is- ra- el sal- va- bi-
 nus Ja- cob, et Is- ra- el sal- va- bi-
 cob, et Is- ra- el sal- va- bi- tur,
 cob, et Is- ra- el sal- va- bi- tur,

tur,)et Is- ra- el sal-va- bi- tur,(et Is- ra- el sal- va- bi- tur,et Is- ra-
 tur,(et Is- ra- el sal-va- bi- tur,et Is- ra- el sal- va- bi- tur,et Is- ra-
 tur,
 tur,
 (et Is- ra- el sal-va- bi- tur,) et Is- ra-
 (et Is- ra- el sal-va- bi- tur,)

el sal-va- bi- tur,)et Is- ra- el sal- va- bi- tur.
 el sal-va- bi- tur,)et Is- ra- el sal- va- bi- tur.
 el sal-va- bi- tur,)et Is- ra- el sal- va- bi- tur.
 et Is- ra- el sal- va- bi- tur.
 el sal-va- bi- tur, (et Is- ra- el sal-va- bi- tur.)
 et Is- ra- el sal- va- bi- tur.

X. Rorate coeli desuper

Jacobus Gallus

Cantus I
Cantus II
Altus
Tenor
Bassus I
Bassus II

Ro- ra-
Ro- ra- te
Ro- ra-
Ro- ra- te coe-
Ro- ra- te coe-
Ro- ra- te coe-

te coe- li de- su- per, de-
coe- li de- su- per, (ro- re- te coe- li de- su-
te coe- li, (ro- ra- te coe- li)
li de- su- per, coe- li de- su- per
Ro- ra- te coe- li de-
Ro- ra- te coe- li de-

9

su- per et nu- bes plu- ant ius- tum, a- pe- ri- a-

per) et nu- bes plu- ant ius-

de- su- per et nu- bes

et nu- bes plu- ant ius- tum,

su- per et nu- bes plu-

su- per et nu- bes plu-

14

ant ius- tum, a- pe- ri- a-

tum, plu- ant ius- tum,

plu- ant ius- tum, (plu- ant ius- tum,)

plu- ant ius- tum, a- pe- ri- a-

ant ius- tum, plu- ant ius- tum, a- pe- ri- a-

ant ius- tum, a- pe- ri- a-

tur ter- ra) et ger- mi- net, (et ger- mi- net, et ger- mi-
 ra) et ger- mi- net, (et ger- mi- net,) et ger- mi-
 tur ter- ra) et ger- mi- net, (et ger- mi- net, et ger- mi-
 et ger- mi- net, (et ger- mi- net, et ger- mi-
 et ger- mi- net, (et ger- mi-
 et ger- mi- net, (et ger- mi-

net) sal-
 net sal-
 net) sal- va- to- rem, sal-
 net) sal- va- to- rem, sal-
 net) sal- va- to- rem,
 net) sal- va- to- rem,

37

va- to- rem, sal- va-
 va- to- rem, sal- va- to-
 va- to- rem,
 va- to- rem,
 (sal-
 sal- va- to-

41

to- rem, (sal- va- to- rem,) sal- va- to-
 rem, (sal- va- to- rem,) sal- va- to-
 (sal- va- to- rem,) sal- va- to-
 (sal- va- to- rem,) sal- va- to-
 va- to- rem,) et
 rem,

45

rem,) sal- va- to-

rem, et ger- mi- net sal- va- to-

rem,) et ger- mi- net sal- va-

rem,) et ger- mi- net sal- va- to-

ger- mi- net sal- va- to- rem,

et ger- mi- net sal- va- to- rem, sal- va- to-

49

rem, sal- va- to- rem, sal-va- to- rem.

rem, sal- va- to- rem.

to- rem.

rem, et ger- mi- net sal- va- to- rem.

sal- va- to- rem.

rem, sal- va- to- rem.

XI. Emitte Domine sapientiam

Jacobus Gallus

Cantus I

Cantus II

Altus

Tenor

Bassus I

Bassus II

E- mitte Do- mi- ne sa- pi-

E- mit- te Do- mi- ne sa- pi-

E- mit- te Do- mi- ne sa- pi-

4

E- mit- te Do- mine sa- pi- en- ti- am

E- mit- te Do- mi- ne sa- pi- en- ti- am

E- mit- te Do- mi- ne sa- pi- en- ti- am — de

en- ti- am de se- de

en- ti- am de se-

en- ti- am de

sit,) et me- cum la- bo- ret,
 (ut me- cum sit) et me- cum la-
 sit,) et me- cum la- bo- ret,
 8 (ut me- cum sit,) et me- cum la-
 sit,) et me- cum la- bo- ret,
 (ut me- cum sit,) et me- cum la-

ut sci- am, ut sci- am, (ut
 bo- ret, ut sci- am, (ut sci-
 ut sci- am, ut sci- am, (ut
 8 bo- ret, ut sci- am, ut sci-
 ut sci- am, ut sci- am, ut
 bo- ret, ut sci- am, ut sci-

sci- am,) quid ac- ce- ptum sit co- ram te
 am, ut sci- am, quid ac- ce- ptum sit co- ram te
 sci- am,) quid ac- ce- ptum sit co- ram te
 am, (ut sci- am,
 sci. am, quid ac- ce- ptum sit co- ram te
 am, (ut sci- am,)

o- mni tem- po- re, (quid ac- ce- ptum sit co- ram te
 o- mni tem- po- re, quid ac- (ce- ptum sit co- ram te
 o- mni tem- po- re,
 quid ac- ce- ptum sit co- ram te
 o- mni tem- po- re,
 quid ac- ce- ptum sit co- ram te

o- mni tem- po- re,) ut sci- am, ut

o- mni tem- po- re,) ut sci- am, ut sci-

ut sci- am, ut sci-

o- mni tem- po- re,) ut sci- am, ut

ut sci- am, ut sci-

o- mni tem- po- re,) ut sci- am, ut

sci- am, (ut sci- am,) quid ac- ce- ptum sit

am, (ut sci- am,) quid ac- ce- ptum sit

am, (ut sci- am,) quid ac- ce- ptum sit

sci- am, (ut sci- am,) quid ac- ce- ptum sit

am, (ut sci- am,) quid ac- ce- ptum sit

sci- am, ut sci- am,

co-ram te o- mni tem- po- re, (quid ac- ce- ptum sit co-ram te

co-ram te o- mni tem- po- re, quid ac- (ce- ptum sit co-ram te

co-ram te o- mni tem- po- re,

quid ac- ce- ptum sit co-ram te

co-ram te o- mni tem- po- re,

quid ac- ce- ptum sit co-ram te

o- mni tem- po- re,) o- mni tem-po-re, (o- mni tem- po- re.)

o- mni tem- po- re,) o- mni tem-po-re, (o- mni tem- po- re.)

o- mni tem- po-re, o- mni tem- po- re.

o- mni tem- po- re, o- mni tem- po- re,

o- mni tem- po- re.

o- mni tem- po- re,

o- mni tem- po- re.

XII. Laetentur coeli et exultet terra

Jacobus Gallus

Cantus

Altus I

Altus II

Tenor I

Tenor II

Bassus

Lae-ten- tur coe- li et ex-sultet ter-

4

ra, iu- bi-la- te mon- tes lau- dem,

ra, iu- bi-la- te mon- tes lau- dem,

ra, iu- bi-la- te mon- tes lau- dem,

iu- bi-la- te mon- tes lau- dem, lae-ten- tur coe-

iu- bi-la- te mon- tes lau- dem, lae-ten- tur coe-

iu- bi-la- te mon- tes lau- dem, lae-ten- tur coe-

iu- bi-la- te mon- tes lau- dem, qui- a Do-

iu- bi-la- te mon- tes lau- dem, qui- a Do-

iu- bi-la- te mon- tes lau- dem, qui- a Do-

li et ex-sultet ter- ra, iu- bi-la- te mon-tes lau- dem,

li et ex-sultet ter- ra, iu- bi-la- te mon- tes lau- dem,

li et ex-sultet ter- ra, iu- bi-la- te mon- tes lau- dem,

mi-nus no- ster ve- ni- et, qui- a Do- mi-nus no- ster ve- ni-

mi-nus no- ster ve- ni- et, qui- a Do- mi-nus no- ster ve- ni- et

mi-nus no- ster ve- ni- et, qui- a Do- mi-nus no- ster ve- ni-

qui- a Do- mi-nus no- ster ve- ni- et

qui- a Do- mi-nus no- ster ve- ni-

qui- a Do- mi-nus no-ster ve- ni-

et et pau-pe-rum su-o-rum, mi-se-re-bi-tur,
 et pau-pe-rum su-o-rum, mi-se-re-bi-tur,
 et et pau-pe-rum su-o-rum, mi-se-re-bi-tur, mi-se-re-
 et pau-pe-rum su-o-rum mi-se-re-bi-tur, mi-se-
 et et pau-pe-rum su-o-rum mi-se-re-bi-tur, mi-se-
 et et pau-pe-rum su-o-rum mi-se-re-bi-tur

mi-se-re-bi-tur, qui-a Do-mi-nus no-ster ve-ni-
 mi-se-re-bi-tur, qui-a Do-mi-nus no-ster ve-ni-
 bi-tur, (mi-se-re-bi-tur,) qui-a Do-mi-nus no-ster ve-ni-
 re-bi-tur, mi-se-re-bi-tur,
 re-bi-tur,
 mi-se-re-bi-tur,

et, qui- a Do- mi-nus no- ster ve- ni- et et pau- pe- rum su-
 et, qui- a Do- mi-nus no- ster ve- ni- et et pau- perum su-
 et, qui- a Do- mi-nus no- ster ve- ni- et et pau- perum su-
 qui- a Do- mi-nus no- ster ve- ni- et et pau- pe- rum su-o- rum
 qui- a Do- mi-nus no- ster ve- ni- et et pau- pe- rum su- o-
 qui- a Do- mi-nus no- ster ve- ni- et et pau- pe- rum su- o-

o- rum mi- se- re- bi- tur, mi- se- re- bi- tur.
 o- rum mi- se- re- bi- tur, mi- se- re- bi- tur.
 o- rum mi- se- re- bi- tur, mi- se- re- bi- tur, mi- se- re- bi- tur.
 mi- se- re- bi- tur, (mi- se- re- bi- tur,) mi- se- re- bi- tur.
 rum mi- se- re- bi- tur, mi- se- re- bi- tur.
 rum mi- se- re- bi- tur, mi- se- re- bi- tur.

XIII. Utinam dirumperes coelos

Ad aequales

Jacobus Gallus

Musical score for the first system, featuring six vocal parts: Cantus, Altus, Tenor I, Tenor II, Bassus I, and Bassus II. The score is in 8/8 time and begins with a double bar line. The lyrics are: U- ti-nam di- rum-pe- res coe- los.

Musical score for the second system, continuing the six vocal parts. The lyrics are: et des- cen- de- res, et de- scen- de- res, a fa- ci- rum-pe- res coe- los et des- cen- de- res, et de- scen- de- res, U- tinam di- rum-pe- res coe- los et de- scen- de- res, a fa- U- ti- nam di- rum-pe- res coe- los et de- scen- de- res, et de- scen- de- res, et de- scen- de- res, (et de- scen- de- res,) los et de- scen- de- res, a fa-

9

e tu- a mon- tes de- flu- e- rent, (a fa- ci-
 a fa- ci- e tu- a
 ci- e tu- a mon- tes de- flu- e- rent,
 a fa- ci- e tu-
 a fa- ci- e tu-
 ci- e tu- a mon- tes de- flu- e- rent,

14

e tu- a mon- tes de flu- e- rent,) et no- tum fi- e- ret no- men
 mon- tes de- flu- e- rent, ut no- tum fi- e- ret no- men
 ut no- tum fi- e- ret no- men
 a mon- tes de- flu- e- rent, ut no- tum fi- e- ret
 a mon- tes de- flu- e- rent, ut no- tum fi- e- ret no- men
 mon- tes de flu- e- rent, ut no- tum fi- e- ret no-

19

i- ni- mi- cis tu- is, a fa- ci-
 i- ni- mi- cis tu- is, a fa- ci-
 i- ni- mi- cis tu- is, a fa- ci-
 no- men i- ni- mi- cis tu- is,
 i- ni- mi- cis tu- is, a fa- ci-
 men i- ni- mi- cis tu- is,

24

8 e tu- a gen- tes tur- baren- tur, (a fa- ci- e tu- a gen- tes tur- ba- ren-
 e tu- a gen- tes tur- baren- tur, (a fa- ci- e tu- a gen- tes tur- ba- ren-
 e tu- a gen- tes tur- baren- tur,
 a fa- ci- e tu- a gen- tes tur- ba- ren-
 e tu- a gen- tes tur- baren- tur,
 a fa- ci- e tu- a gen- tes tur- ba- ren-

tur,) ut no- tum fi- e- ret no- men i- ni- mi- cis tu-
 tur,) ut no- tum fi- e- ret no- men
 ut no- tum fi- e- ret no- men i- ni- mi- cis tu-
 tur, ut no- tum fi- e- ret no- men
 ut no- tum fi- e- ret no- men i- ni- mi- cis tu-
 tur, ut no- tum fi- e- ret no- men

is, a fa- ci- e tu- a gen- tes tur- ba- ren-
 i- ni- mi- cis tu- is, a fa- ci- e tu- a gen- tes tur- ba- ren-
 is, a fa- ci- e tu- a gen- tes tur- ba- ren-
 i- ni- mi- cis tu- is,
 is, a fa- ci- e tu- a gen- tes tur- ba- ren-
 i- ni- mi- cis tu- is,

39

tur, (a fa- ci- e tu- a gen- tes tur- ba- ren- tur, a fa- ci- e tu-
 tur, (a fa- ci- e tu- a gen- tes tur- ba- ren- tur,) a fa- ci- e tu-
 tur, a fa- ci- e tu- a fa- ci- e tu-
 a fa- ci- e tu- a gen- tes tur- ba- ren- tur.
 tur, a fa- ci- e tu-
 a fa- ci- e tu- a gen- tes tur- ba- ren- tur, a fa- ci- e tu-

44

a gen- tes tur- ba- ren- tur.)
 a gen- tes tur- ba- ren- tur.
 a gen- tes tur- ba- ren- tur.
 a gen- tes tur- ba- ren- tur.
 a gen- tes tur- ba- ren- tur.

XIV. Orietur stella ex Iacob

Iacobus Gallus

Cantus I

Cantus II

Altus

Tenor

Bassus

0- ri- e- tur stel-

0- ri- e- tur stel-

0- ri- e- tur stel-

0- ri- e- tur stel-

0- ri- e- tur stel-

4

la ex la- cob, (o- ri- e- tur stel- la) ex la- cob et

la ex la- cob, (o- ri- e- tur stel- la ex la- cob) et ex

la ex la- cob, (o- ri- e- tur stel- la ex la- cob)

la ex la- cob, (o- ri- e- tur stel- la ex- la-

0- ri- e- tur stel- la ex la- cob

10

ex-sur- get ho- mo de Is- ra- el.

sur- get ho- mo de Is- ra- el de Is- ra-

et ex-sur- get ho- mo de Is- ra- el.

cob) et ex-sur- get ho- mo de Is- ra-

et ex- sur- get ho- mo de Is- ra- el.

16 [3]

Et con- frin- get o- mnes du- ces a- li- e- ni- ge- na- rum,
 el. Et con- frin- get o- mnes du- ces a- li- e- ni- ge- na- rum,
 Et con- frin- get o- mnes du- ces a- li- e- ni- ge- na- rum,
 el.
 Et con- frin- get o- mnes du- ces a- li- e- ni- ge- na- rum,

22

(et con- frin- get o- mnes du- ces a- li- e- ni- ge- na- rum,)
 (et con- frin- get o- mnes du- ces a- li- e- ni- ge- na- rum,)
 (et con- frin- get o- mnes du- ces a- li- e- ni- ge- na- rum,)
 et con- frin- get o- mnes du- ces a- li- e- ni- ge- na- rum,

28

et con- frin- get o- mnes du- ces a- li- e- ni- ge- na-
 et con- frin- get o- mnes du- ces a- li- e- ni- ge- na-
 et con- frin- get o- mnes du- ces a- li- e- ni- ge- na-
 (et con- frin- get o- mnes du- ces a- li- e- ni- ge- na-
 (et con- frin- get o- mnes du- ces a- li- e- ni- ge- na-

33 [C]

rum; et e-rit o- mnis ter- ra pos-
 rum; et e- rit o- mnis ter- ra, (et e- rit o- mnis ter- ra) pos-
 rum; et e- rit o- mnes ter- ra, o- mnis ter- ra pos- ses- si-
 rum;) et e- rit o- mnis ter- ra pos- ses- si-
 rum;) et e- rit o- mnis ter- ra

38

ses- si- o e- ius, et ad- o- ra- bunt e- um o- mnes re- ges
 ses- si- o e- ius, et ad- o- ra- bunt e- um o- mnes re- ges
 o e- ius et ad- o- ra- bunt e- um o- mnes re- ges
 o e- ius, et a- do- ra- bunt e- um o- mnes re- ges
 pos- ses- si- o e- ius,

43

ter- rae, o- mnes gen- tes ser- vi- ent e- i.
 ter- rae, o- mnes gen- tes ser- vi- ent e- i.
 ter- rae, o- mnes gen- tes ser- vi- ent e- i.
 ter- rae, o- mnes gen- tes ser- vi- ent e- i.
 o- mnes gen- tes ser- vi- ent e- i.

XV. Super montem excelsum ascende tu

Iacobus Gallus

Cantus

Altus I

Altus II

Tenor

Bassus

Musical score for the first system, measures 1-3. The score is for five voices: Cantus, Altus I, Altus II, Tenor, and Bassus. The lyrics are: Su- per mon- tem ex- cel-

4

Musical score for the second system, measures 4-7. The lyrics are: tem ex- cel- sum a- scen- de tu, a- scen- de sum a- scen- de tu, a- scen- de tu, (a- scen- de tu,) cel- sum a- scen- de tu, (a- scen- de tu,) Su- per mon- tem ex- cel- sum

8

Musical score for the third system, measures 8-11. The lyrics are: tu, (a- scen- de tu,) qui e- van- ge- tu, (a- scen- de tu,) qui e- van- ge- li- zas Si- on, a- scen- de tu, (a- scen- de tu,) qui e- a- scen- de tu, qui e- van- ge- li- zas Si- a- scen- de tu, qui e- van- ge- li- zas Si-

12

li-zas Si-on, qui e-van-ge-li-zas Si-on, ex-al-ta in

16

ex-al-ta in for-ti-tu-di-ne vo-cem tu-am, ex-al-ta in for-ti-tu-di-ne vo-cem tu-am, dic ci-vi-ta-ti-bus lu-dae et ha-bi-

20

am, dic ci-vi-ta-ti-bus lu-dae et ha-bi-

25

ta-to-ri-bus Si-on, dic ci-vi-ta-ti-bus lu-
 ha-bi-ta-to-ri-bus Si-on, dic ci-vi-ta-ti-bus lu-
 ta-to-ri-bus Si-on, dic ci-vi-ta-ti-bus lu-
 ha-bi-ta-to-ri-bus Si-on, dic ci-vi-ta-ti-bus lu-
 dic ci-vi-ta-ti-bus lu-

29

dae et ha-bi-ta-to-ri-bus si-on: ec-ce, De-us
 dae et ha-bi-ta-to-ri-bus Si-on: ec-ce
 dae et ha-bi-ta-to-ri-bus Si-on: ec-
 dae et ha-bi-ta-to-ri-bus Si-on:
 dae et ha-bi-ta-to-ri-bus Si-on: ec-

34

no-ster, quem ex-spec-ta-ba-mus, ad-
 De-us no-ster, quem
 ce, De-us no-ster quem ex-pec-ta-ba-mus, ad-
 ec-ce, De-us no-ster, quem ex-spec-ta-
 ce, De-us no-ster, quem ex-spec-ta-

38

ve-ni-et, ad-ve-ni-et, quem
 ex-spec-ta-ba-mus, ad-ve-ni-et, quem ex-
 ve-ni-et, ad-ve-ni-et,
 ba-mus, ad-ve-ni-et, quem ex-
 ba-mus, ad-ve-ni-et,

42

ex-spec-ta-ba-mus, ad-ve-ni-et, (quem ex-spec-ta-
 spec-ta-ba-mus, ad-ve-ni-et,
 quem ex-spec-ta-ba-mus, ad-ve-ni-
 spec-ta-ba-mus, ad-ve-ni-et, quem ex-
 quem ex-spec-ta-

46

ba-mus, ad-ve-ni-et.)
 quem ex-spec-ta-ba-mus, ad-ve-ni-et.)
 et, (quem ex-spec-ta-ba-mus, ad-ve-ni-et.)
 spec-ta-ba-mus, ad-ve-ni-et.)
 ba-mus, ad-ve-ni-et.

Secunda pars

Cla- ma, cla- ma in for- ti- tu- di- ne, cla- ma

Cla- ma, cla- ma in for- ti- tu- di- ne, cla- ma

Cla- ma, cla- ma in for- ti- tu- di- ne, (cla- ma

Cla- ma in for- ti- tu- di- ne,

Cla- ma

6

in for- ti- tu- di- ne, (cla- ma in for- ti- tu- di- ne,)

in for- ti- tu- di- ne, (cla- ma in for- ti- tu- di- ne,)

in for- ti- tu- di- ne) cla- ma in for- ti- tu- di- ne,

(cla- ma in for- ti- tu- di- ne,)

in for- ti- tu- di- ne, qui

11

qui an- nun- ti- as pa- cem, pa- cem

qui an- nun- ti- as pa- cem in

qui an- nun- ti- as pa- cem in Ie- ru-

qui an- nun- ti- as pa- cem in Ie-

an- nun- ti- as pa- cem in Ie-

31

ster, quem ex-spec-ta-ba-mus, ad-ve-ni-et, ad-ster, quem ex-spec-ta-ba-mus no-ster, quem ex-spec-ta-ba-mus, ad-ve-ni-et, ad-De-us no-ster, quem ex-spec-ta-ba-mus ad-ve-us no-ster, quem ex-spec-ta-ba-mus, ad-ve-

36

ve-ni-et, quem ex-spec-ta-ba-mus, ad-ve-ni-et, (quem ad-ve-ni-et, quem ex-spec-ta-ba-mus, ad-ve-ni-ve-ni-et, quem ex-spec-ta-ba-mus, ni-et, quem ex-spec-ta-ba-mus, ad-ve-ni-ni-et, quem

41

ex-spec-ta-ba-mus, ad-ve-ni-et.) et, quem ex-spec-ta-ba-mus, ad-ve-ni-et. ad-ve-ni-et, quem ex-spec-ta-ba-mus, ad-ve-ni-et. et, quem ex-spec-ta-ba-mus, ad-ve-ni-et. ex-specta-ba-mus, ad-ve-ni-et.

XVI. Festina ne tardaveris, Domine

Jacobus Gallus

Cantus
 Altus
 Tenor I
 Tenor II
 Bassus

fe- sti- na, ne tar- da- veris, Do- mi-
 fe- sti- na, ne tar- da- veris, Do- mi-
 fe- sti-
 fe- sti- na, ne tar- da- veris,
 fe- sti- na, ne tar- da- ve-

3

ne, fe- sti- na, fe- sti- na, ne tar- da- veris, Do- mi-
 ne, fe- sti- na, fe- sti- na, ne tar- da- ve- ris, Do-
 na, ne tar- da- ve- ris, Do- mi- ne, fe- sti- na ne tar- da- veris,
 Do- mi- ne, (fe- sti- na, ne tar- da- ve- ris, Do- mi- ne,) et
 ris Do- mine, Do- mi- ne, fe- sti- na, ne tar- da- ve-

6

ne, et li- be- ra po- pu- lum tu- um, et li- be- ra po- pu- lum tu-
 mi- ne, et li- be- ra po- pu- lum tu- um,
 Do- mi- ne, et li- be- ra po- pu- lum tu- um, (et li- be-
 li- bera po- pu- lum tu- um, (et li- be- ra po- pu- lum tu- um) et li- be-
 ris, Do- mi- ne et li- be- ra po- pu- lum tu- um, po- pu- lum tu-

9

um, et li-be-ra, et li-be-ra po-pu-lum tu-um.

(et li-be-ra po-pu-lum tu-um.) Ve-ni Do-mi-

ra po-pu-lum tu-um.) po-pu-lum tu-um. Ve-

ra po-pu-lum tu-um. Ve-ni Do-mi-

um, et li-be-ra, et li-be-ra po-pu-lum tu-um. Ve-ni Do-mi-

12

Ve-ni Do-mi-ne, ve-ni Do-mi-ne (ve-ni Do-mi-

ne, (ve-ni Do-mi-ne,) ve-ni Do-mi-ne, (ve-ni Do-mi-ne,) ve-ni

ni Do-mi-ne, Do-mi-ne, ve-ni Do-mi-ne, ve-ni Do-mi-ne, (ve-

ne, (ve-ni Do-mi-ne,) ve-ni Do-mi-ne, (ve-ni Do-mi-ne, ve-ni Do-

ne, ve-ni Do-mi-ne, (ve-ni Do-mi-ne,) et no-li tar-da-re et

Do-mi-ne, (ve-ni Do-mi-ne,) et no-li tar-da-

ni Do-mi-ne, ve-ni Do-mi-ne,) Do-mi-ne, et

mi-ne,) Do-mi-ne, et no-li tar-da-re, (tar-

ne,) Do-mi-ne,

16

ne, ve-ni Do-mi-ne,) et no-li tar-da-re et

Do-mi-ne, (ve-ni Do-mi-ne,) et no-li tar-da-

ni Do-mi-ne, ve-ni Do-mi-ne,) Do-mi-ne, et

mi-ne,) Do-mi-ne, et no-li tar-da-re, (tar-

ne,) Do-mi-ne,

no- li tar-da- re, et no- li tar-da- re, (et no- li tar-
 re, et no- li tar-da- re, (et no- li,) et no- li tarda- re, (et no- li tar-
 no- li tar-da- re, (et no- li tar- da- re,) tarda- re, (tar- da- re,) et no-
 da- re,) et no- li tar-da- re, (et no- li tar- da- re,) et no-
 et no- li tar-da- re, et no- li tarda- re, (tar- da- re,

da- re,) tar- da- re;
 da- re et no- li tar- da- re;))
 li tar- da- re, (tar- da- re;) re- la- xa fa- ci- no- ra ple- bi tu-
 li, (et no- li) tar- da- re; re- la- xa fa- ci- no- ra ple- bi
 et no- li tar- da- re;) re- la- xa fa- ci- no- ra ple- bi tu-

re- la- xa fa- ci- no- ra ple- bi tu- ae, re- la- xa fa-
 re- la- xa fa- ci- no- ra ple- bi tu- ae, (re- la-
 ae, (re- la- xa fa- ci- no- ra ple- bi tu- ae, re-
 tu- ae, (re- la- xa fa- ci- no- ra ple-
 ae, (re- la- xa fa- ci- no-

ci- no-ra ple-bi tu- ae, et li- be- ra po- pu- lum tu- um, et li- be-
 xa fa- ci- no-ra ple- bi tu- ae) et li- be- ra po- pu- lum
 la- xa fa- ci- no-ra ple- bi tu- ae,) et li- be- ra po- pu-
 bi tu- ae, et li- be- ra po- pu- lum, et li- be- ra po-
 ra ple- bi tu- ae, et li- be- ra po- pu- lum tu-

32

ra po- pu- lum tu- um, et li- be- ra, et li- be- ra po- pu- lum tu-
 tu- um, (et li- be- ra po- pu- lum tu-
 lum tu- um, (et li- be- ra po- pu- lum tu- um,) po- pu- lum tu-
 pu- lum tu- um, (et li- be- ra po- pu- lum tu- um,)
 um, po- pu- lum tu- um, et li- be- ra, et li- be- ra po- pu- lum tu-

35

um.
 um,) et li- be- ra, et li- be- ra po- pu- lum tu- um.
 um.
 et li- be- ra po- pu- lum tu- um.
 um, et li- be- ra po- pu- lum tu- um.

XVII. Veni redemptor gentium

Iacobus Gallus

Cantus

Altus

Tenor I

Tenor II

Bassus

The first system of the musical score shows the vocal parts for Cantus, Altus, Tenor I, Tenor II, and Bassus. The Cantus part begins with a treble clef and a key signature of one flat. The other parts follow with their respective clefs and a key signature of one flat. The lyrics for the first part are: "Ve- ni, re- dem- ptor gen- ti-".

4

The second system of the musical score continues the vocal parts. The lyrics for this system are: "Ve- ni, re- dem- ptor gen- ti- um, gen- ti- um, ni, re- dem- ptor gen- ti- um, (ve- ni, re- dem- ptor gen- ti- um,) ptor gen- ti- um, (ve- ni, re- dem- ptor gen- ti- um,) os- ten- de um, (ve- ni, re- dem- ptor gen- ti- um,) re- dem- ptor gen- ti- um, os- Ve- ni, re- dem- ptor gen- ti- um,".

10

The third system of the musical score continues the vocal parts. The lyrics for this system are: "os- ten- de par- tum vir- gi- nis; mi- re- tur om- ne os- ten- de par- tum vir- gi- nis; par- tum vir- gi- nis, (os- ten- de par- tum vir- gi- nis;) mi- re- tur ten- de par- tum vir- gi- nis, mi- re- tur om- ne sae- os- ten- de par- tum vir- gi- nis;".

XVIII. O sapientia quae ex ore altissimi

Jacobus Gallus

Cantus

Altus

Tenor I

Tenor II

Bassus

0 sa- pi- en- ti-

0 sa- pi- en- ti- a,

0 sa- pi- en- ti- a,

0 sa- pi- en- ti- a,

0 sa- pi- en- ti- a,

4

a, quae ex o- re al- tis- si- mi pro- di- i- sti,

quae ex o- re al- tis- si- mi pro- di- i-

quae ex o- re al- tis- si- mi pro- di- i- sti, al-

0 sa- pi- en- ti- a, quae ex o- re al-

0 sa- pi- en- ti- a, quae ex o- re al-

9

al- tis- si- mi pro- di- i- sti, at- tin- gens a fi-

ti, pro- di- i- sti, at- tin- gens

tis- si- mi pro- di- i- sti, at-

tis- si- mi pro- di- i- sti, at- tin- gens a fi-

tis- si- mi pro- di- i- sti,

14

ne us- que ad fi- nem,
 a fi- ne us- que ad fi- nem, for- ti-
 tin- gens a fi- ne us- que ad fi-
 ne us- que, us- que
 at- tin- gens a fi- ne us- que ad

18

for- ti- ter, sua- vi- ter, sua- vi-
 ter, for- ti- ter, sua- vi- ter, sua- vi-
 nem, for- ti- ter, sua- vi- ter, sua- vi-
 ad fi- nem, for- ti- ter, sua- vi- ter, sua- vi-
 fi- nem, for- ti- ter, sua- vi-

23

ter, dis- po- nens- que om- ni- a, dis-
 ter, dis- po- nens- que om- ni- a, (dis-
 ter, dis- po- nens- que om- ni- a, om- ni-
 ter, dis- po- ter, dis- po-
 ter, dis- po-

po- nens- que om- ni- a: ve- ni ad do- cen- dum nos

po- nens-que om- ni- a:) ve- ni ad do- cen- dum nos

a: ve- ni ad do- cen- dum nos

nens-que om- ni- a: ve- ni

nens-que om- ni- a: ve- ni

31

vi- am pru- den- ti- ae, ve- ni ad do-

vi- am pru- den- ti- ae, ve- ni ad do- cen-

vi- am pru- den- ti- ae, pru- den- ti- ae, ve- ni

ad do- cen- dum nos vi- am pru- den- ti- ae, ve- ni

ad do- cen- dum nos vi- am pru- den- ti- ae,

36

cen- dum nos vi- am pru- den- ti- ae, (ve-

dum nos vi- am pru- den- ti- ae, pru- den-

ad do- cen- dum nos vi- am pru- den- ti- ae, (ve-

ad do- cen- dum nos vi- am pru- den- ti- ae, ve-

ve- ni ad do- cen- dum nos vi-

ni ad do- cen- dum nos vi- am pru- den-
 ti- ae, ve- ni ad do- cen- dum nos vi-
 ni ad do- cen- dum nos vi- am pru- den- ti-
 (ve- ni ad do- cen- dum nos vi-
 am pru- den- ti- ae,

ti-ae,) ve- ni ad do- cen- dum nos
 am, (ve- ni ad do- cen- dum nos vi- am) pru-
 ae,) ve- ni ad do- cen- dum nos vi-
 am pru- den- ti- ae,) ve- ni ad do- cen- dum nos
 (ve- ni ad do- cen- dum nos vi- am pru-

vi- am pru- den- ti- ae.
 den- ti- ae, (pru- den- ti- ae.)
 am pru- den- ti- ae.
 vi- am pru- den- ti- ae.
 den- ti- ae,) pru- den- ti- ae.

XIX. Ecce Dominus veniet et omnes sancti

Jacobus Gallus

Cantus

Altus

Tenor I

Tenor II

Bassus

3

7

Ec- ce, Do- ce, ec- ce, Do- mi- Ec- ce, Ec- ce, mi- nus ve- ni- et, ve- ni- et et ce, Do- mi- nus ve- ni- et et om- nes nus ve- ni- et, ve- ni- et et Do- mi- nus ve- ni- et ec- ce, Do- mi- nus ve- ni- et om- nes san- ctis e- ius, (et om- nes san- cti e- san- cti e- ius cum e- o, cum e- om- nes san- cti e- ius cum e- o, cum e- o, et om- nis san- cti e- ius et om- nes san- cti e- ius cum

11

ius) cum e- o, et e- rit in di- e il-
 o, et e- rit in di- e il- la
 et e- rit in di- e il- la
 cum o- o, et e- rit in di-
 e- o, et e- rit in di- e il-

15

la lux mag- na. Al- le- lu- ia, al- le-
 lux mag- na. Al- le- lu- ia, al- le- lu-
 lux mag- na. Al- le- lu- ia, (al- le- lu-
 e il- la lux mag- na. Al- le- lu-
 la lux mag- na. Al- le- lu- ia,

19

lu- ia, (al- le- lu- ia.)
 ia, al- le- lu- ia.
 ia,) al- le- lu- ia.
 ia, al- le- lu- ia.
 al- le- lu- ia.

Secunda pars

Ec- ce, ve- ni- et De- us, (ec- ce, ve- ni- et De-
 Ec- ce, ve- ni- et De- us, ec- ce,
 Ec- ce, ve-
 Ec- ce, ve- ni .
 Ec- ce

6
 us) et ho- mo de do- mo Da-
 ve- ni- et De- us
 ni- et De- us et ho- mo de do- mo Da-
 et De- us et ho- mo de do- mo Da-
 ve- ni- et De- us et ho- mo de do- mo Da-

11
 vid, (et ho- mo de do- mo Da- vid,) se- de- re in thro-
 et ho- mo de do- mo Da- vid, se- de- re in thro-
 vid, (et ho- mo de do- mo Da- vid,) se- de- re in thro-
 vid, et ho- mo de do- mo Da- vid, se- de- re in
 vid, se- de- re in thro-

no, (se- de- re in thro- no.) Al- le- lu-

no, (se- de- re in thro- no.) Al- le-

no, in thro- no. Al- le- lu-

thro- no, (se- de- re in thro- no.)

no, (se- de- re in thro- no.)

ia, (al- le- lu- ia,)

lu- ia, (al- le- lu-

ia, (al- le- lu-

Al- le- lu- ia, (al-

Al- le- lu-

al- le- lu- ia, (al- le- lu- ia.)

ia.)

ia.) al- le- lu- ia.

le- lu- ia,) al- le- lu- ia.

ia, al- le- lu- ia.

XX. Canite tuba in Syon

Iacobus Gallus

Ad aequales

Cantus

Altus

Tenor

Vagans

Bassus

4

Ca- ni- te tu- ba in Si- on, vo-

ba, ca- ni- te tu- ba in Si-

ba in Si- on in Si- on, vo-

te tu- ba in Si- on

Ca- ni- te tu- ba in Si- on,

9

ca- te gen- tes, an- nun- ti- a- te po- pu-

on, vo- ca- te gen- tes, an- nun- ti- a- te, po- pu-

ca- te gen-tes, (vo- ca- te gen- tes,)

vo- ca- te gen- tes, an- nun- ti- a- te po- pu-

vo- ca- te gen- tes,

14

lis, (an-nun-ti-a-te po-pu-lis) et di-ci-te: ec-lis et di-ci-te: an-nun-ti-a-te po-pu-lis et di-ci-te: ec-ce, lis et di-ci-te: ec-ce, an-nun-ti-a-te po-pu-lis et di-ci-te:

19

ce, De-us, sal-va-tor no-ster ad-ve-ni-et; an-ec-ce, De-us, sal-va-tor no-ster ad-ve-ni-et; De-us, sal-va-tor no-ster ad-ve-ni-et; an-nun-ti-De-us, sal-va-tor no-ster ad-ve-ni-ec-ce, De-us, sal-va-tor no-ster ad-ve-

24

nun-ti-a-te et au-di-tum fa-ci-te, an-nun-ti-a-te et au-di-tum fa-ci-te, a-te et au-di-tum fa-ci-te, (an-nun-ti-a-te et; an-nun-ti-a-te et ni-et; an-nun-ti-a-te et au-

29

lo- qui- mi- ni, (lo- qui- lo- qui- mi- ni, et au- di- tum fa- ci- te,) lo- qui- mi- ni au- di- tum fa- ci- te, lo- qui- mi- ni, (lo- di- tum fa- ci- te, lo- qui- mi- ni, lo- qui-

34

mi- ni) et cla- ma- te, (et cla- ma- te,) lo- qui- mi- ni) et cla- ma- te, (et cla- ma- te, et cla- ma- te, et cla- ma- te,) et cla- mi- ni) et cla- ma- te, (et cla- ma- te,) et cla- mi- ni et cla- ma- te, (et cla-

39

et cla- ma- te: ec- ce, De- te,) et cla- ma- te: ec- ce, De- us, sal- cla- ma- te, et cla- ma- te, et cla- ma- te:) ec- ce, ma- te, (et cla- ma- te:) ec- ce De- us, ma- te,) et cla- ma- te: ec- ce,"

44

us, sal-va-tor no-ster ad-ve-ni-et, ec-ce, De-us, sal-va-tor no-ster ad-ve-ni-et, ec-ce, De-us, sal-va-tor no-ster ad-ve-ni-et, ec-ce, De-sal-va-tor no-ster ad-ve-ni-et, ec-ce, De-us, sal-va-tor no-ster ad-ve-ni-et, (ec-ce,

49

va-tor no-ster ad-ve-ni-et, ec-ce, us, sal-va-tor no-ster ad-ve-ni-et, De-us, sal-va-tor no-ster ad-ve-ni-et, De-us, sal-va-tor no-ster ad-ve-ni-et,) ec-ce,

54

(ec-ce, De-us, sal-va-tor no-ster ad-ve-ni-et.) De-us, sal-va-tor no-ster ad-ve-ni-et.

de, (et vi- de) af- flic- ti- o- nem po- pu- li tu-

de, et vi- de) af- flic- ti- o- nem po- pu- li tu-

de,) et vi- de af- flic- ti- o- nem po- pu- li tu-

de, (et vi- de) af- flic- ti- o- nem

i, po- pu- li tu- i, (po- pu- li tu- i,) si- cut lo- cu- tus es,

i, po- pu- li tu- i, si- cut lo- cu- tus es, (si-

i, po- pu- li tu- i, (po- pu- li tu- i,) si- cut

po- pu- li tu- i, po- pu- li tu- i, si- cut lo-

(si- cut lo- cu- tus es,) si- cut lo- cu- tus es;

ut lo- cu- tus es,) si- cut lo- cu- tus es, ve- ni, ve-

lo- cu- tus es, (si- cut lo- cu- tus es;) ve-

cu- tus es, (si- cut lo- cu- tus es;) ve-

ve- ni, ve- ni, (ve- ni,) et li- be- ra

ni, (ve- ni,) ve- ni, (ve- ni,) et li- be- ra

ni, ve- ni, (ve- ni,) et li- be- ra

ni, ve- ni, (ve- ni,) et li- be- ra

nos, et li-be-ra nos, (et li-be-ra nos,) et

nos, et li-be-ra nos, (et li-be-ra nos,) et

nos, (et li-be-ra nos, et li-be-ra nos,) et

nos, et li-be-ra nos, (et li-be-ra nos,)

li-be-ra nos, (et li-be-ra nos, et li-be-ra

li-be-ra nos, (et li-be-ra nos,) et li-be-ra

li-be-ra nos, (et li-be-ra nos,) et li-be-ra

et li-be-ra nos, (et li-be-ra

nos,) et li-be-ra nos, (et li-be-ra nos, et

nos, (et li-be-ra nos,) et li-be-ra nos, (et

nos, (et li-be-ra nos, et li-be-ra nos, et

nos,) et li-be-ra nos, (et

li-be-ra nos, et li-be-ra nos,) et li-be-ra nos.

li-be-ra nos,) et li-be-ra nos.

li-be-ra nos, et li-be-ra nos,) et li-be-ra nos.

li-be-ra nos,) et li-be-ra nos, et li-be-ra nos.

XXII. Egredietur virga de radice Iesse

Jacobus Gallus

Cantus

Altus

Tenor

Bassus

E-gre-di-e-tur vir-

E-gre-di-e-tur vir-

4

ga de ra-di-ce Ies- se, (de ra-di-

ga de ra-di-ce Ies-

E-gre-di-e-tur vir- ga de ra-di-ce Ies-

E-gre-di-e-tur vir- ga de ra-

9

ce Ies-se,) Ies-se, et flos de ra-di-ce e-

se, Ies-se, et flos de ra-di-ce e-

se, (de ra-di-ce Ies-se,) et flos, et flos de

di-ce Ies-se, et flos, et flos de ra-di-

14

ius as-cen-det, a-scen-

ius, de ra-di-ce e- ius ascen-det, as-cen-det, (as-cen-

ra-di-ce e- ius as-cen-det, as-cen-

ce e- ius as-cen-det, as-cen-

19

det; et re-qui-e-scet su-per e- um spi- ri- tus Do- mi- ni, spi- ri- tus

det;) et re-qui-e- scet su- per e- um spi- ri- tus Do- mi-

det; et re-qui- e-scet su-per e- um spi- ri- tus Do- mi- ni, spi- ri- tus

det; et re-qui- e-scat su- per e- um spi- ritus Do- mi- ni,

25

sa- pi- en- ti- ae, (spi- ritus sa- pi- en- ti- ae) et in- tel- lec-

ni, spi- ritus sa- pi- en- ti- ae, (spi- ritus sa- pi- en- ti- ae) et in- tel-

sa- pi- en- ti- ae, (spi- ri- tus sa- pi- en- ti- ae) et in-

spi- ri- tus sa- pi- en- ti- ae, (spi- ri- tus sa- pi- en- ti- ae) et in- tel-

30

tus, spi- ri- tus con- si- li- i

lec- tus, spi- ri- tus con- si- li- i et for- ti-

tel- lec- tus, spi- ri- tus con- si- li-

lec- tus, spi- ri- tus con- si- li- i, con- si- li- i et

35

et for- ti- tu- di- nis, et for- ti- tu- di- nis.

tu- di- nis, (et for- ti- tu- di- nis,) et for- ti- tu- di- nis.

i et for- ti- tu- di- nis, et for- ti- tu- di- nis.

for- ti- tu- di- nis, et for- ti- tu- di- nis.

Secunda pars

Ra- dix les- se, ra- dix les-

5

se, qui ex- sur- get iu- di- ca- re

10

dix les- se,) qui ex- sur- get iu- di- ca- re gen- tes, dix les- se, gen- tes, iu- di- ca- re gen- tes, gen- tes, (qui ex- sur- get iu- di- ca- re gen- tes, qui ex- (sur- get iu- di- ca- re gen- tes, qui ex- sur- get iu- di- ca- re gen- tes,

14

tes, in e- um gen- tes spe- ra- bunt; et tes, in e- um gen- tes spe- ra- bunt; et e- rit tes,) in e- um gen- tes spe- ra- bunt:, et e- in e- um gen- tes spe- ra- bunt;

18

e- rit no- men e- ius be- ne- dic- tum,
 no- men e- ius be- ne- dic- tum, (et e- rit no-
 rit no- men e- ius be- ne- dic- tum, (et e- rit
 et e- rit no- men

22

(et e- rit no- men e- ius be- ne- dic- tum in
 men e- ius be- ne- dic- tum in
 no- men e- ius be- ne- dic- tum in
 e- ius be- ne- dic- tum, be- ne- dic- tum in

26

sae- cu- la sae- cu- lo- rum, (in sae- cu- la sae- cu- lo-
 sae- cu- la sae- cu- lo- rum, in sae- cu- la sae- cu- lo-
 sae- cu- la sae- cu- lo- rum, in sae- cu- la sae- cu- lo-
 sae- cu- la sae- cu- lo- rum, (in sae- cu- la sae- cu- lo-

31

rum,) in sae- cu- la sae- cu- lo- rum.
 rum, (in sae- cu- la sae- cu- lo- rum.)
 rum, (in sae- cu- la sae- cu- lo- rum.)
 rum,) in sae- cu- la sae- cu- lo- rum.

XXIII. Ierusalem cito veniet salus tua

Jacobus Gallus

Cantus

le- ru- sa- lem, ci- to ve- ni-

Altus

le- ru- sa- lem, ci- to

Tenor

le- ru-

Bassus

le-

4

et sa- lus tu- a, qua- re mae- ro- re con- su-

ve- ni- et sa- lus tu- a, qua- re mae- ro- re con-

8 sa- lem, ci- to ve- ni- et sa- lus tu- a, qua-

ru- sa- lem, ci- to ve- ni- et sa- lus tu- a,

9

me- ris, qua- re mae- ro- re con- su- me- ris? Num-

su- me- ris, qua- re mae- ro- re con- su- me- ris? Num- quid con-

8 re mae- ro- re con- su- me- ris, con- su- me- ris?

qua- re mae- ro- re con- su- me- ris?

14

quid con- si- li- a- ri- us non est ti-

si- li- a- ri- us non est ti- bi, non est ti- bi,

8 Num- quid con- si- li- a- ri- us non est ti-

Num- quid con- si- li- a- ri- us non est ti-

bi, (num- quid con- si- li- a- ri- us non est ti-
 num- quid con- si- li- a- ri- us non est ti-
 bi, num- quid con- si- li- a- ri- us non est ti-
 bi, num- quid con- si- li- a- ri- us

bi,) qui- a in- no- va- vit te do-
 bi, qui- a in- no- va- vit te
 bi, qui- a in- no- va- vit, qui- a in- no- va- vit te do-
 non est ti- bi, qui- a in- no- va- vit te do-

lor,(qui-a in- no- va- vit te do- lor,)qui- a in- no- va- vit
 do- lor, (quia in- no- va- vit te) do-
 lor, (qui- a in- no- va- vit te do- lor,) qui- a in- no- va-
 lor, (qui-a in- no- va- vit te

te do- lor; sal-va- bo te et li- be- ra- bo te,
 lor; sal-va- bo te et li- be- ra- bo te, (sal-va- bo
 vit te do- lor; sal- va- bo te et li- be-ra- bo
 do- lor;) sal- va- bo te et li- be-ra- bo te, (sal-

(sal-va- bo te et li- be- ra- bo te,) sal- va- bo te et li- be- ra- bo
 te et li- be- ra- bo te,) sal- va- bo te et
 te, (sal- va- bo te et li- be- ra- bo te,) sal-
 va- bo te et li- be- ra- bo te,) sal- va- bo te et li- be-

te, et libera- bo te; no- li ti- me- re
 li- be- ra- bo te; no- li ti- me- re, no-
 ra- bo te et li- be- ra- bo te; no- li ti- me- re,
 ra- bo te; no- li ti- me- re, (no- li ti-

(no- li ti- me- re,) no- li ti- me- re.
 li ti- me- re, (no- li ti- me- re.)
 (no- li ti- me- re,) no- li ti- me- re.
 me- re,) no- li ti- me- re.

Secunda pars

Is- ra- el, si me au- di- e- ris, (Is- ra- el, si me au-
 Is- ra- el, si me au- di- e- ris, (Is- ra- el, si me au-
 Is- ra- el, si-
 Is- ra- el, si me au-

6

di- e- ris,) non e- rit in te De- us re- cens,
 di- e- ris,) non e- rit in te De- us re-
 me au- di- e- ris, non e- rit in te De- us re-
 di- e- ris, non e- rit in te De- us re-

11

nec a- do- ra- bis De- um a- li- e- num, nec
 cens, nec a- do- ra- bis De- um a- li- e- num, a- li- e-
 cens, nec a- do- ra- bis De- um a- li- e- num,
 cens, nec a- do-

16

a- do- ra- bis De- um a- li- e- num; e- go e- nim,
 num, nec a- do- ra- bis De- um a- li- e- num;
 nec a- do- ra- bis De- um a- li- e- num; e- go
 ra- bis De- um a- li- e- num; e- go e- nim

21

e- go e- nim Do- mi- nus, (e- go e-
 e- go e- nim Do- mi- nus, (Do- mi- nus,)
 e- nim Do- mi- nus, Do- mi- nus, e- go e- nim Do- mi- nus,
 Do- mi- nus, (e- go e- nim Do- mi-

nim Do- mi- nus.) Sal-va- bo te et li- be-
 e- go e- nim Do- mi- nus. Sal- va- bo te et li- be- ra- bo te,
 (e- go e- nim Do- mi- nus.) Sal- va- bo te et
 nus,) e- go e- nim Do- mi- nus. Sal- va- bo te et li- be- ra- bo

ra- bo te, (sal-va- bo te et li- be- ra- bo te,)sal- va- bo te et
 (sal-va- bo te et li- be- ra- bo te,) sal-
 li- be- ra- bo te, sal- va- bo te et li- be- ra- bo te,
 te, sal- va- bo te et li- be- ra- bo te, (sal-va- bo

li- be- ra- bo te, et li- be- ra- bo te; no-
 va- bo te et li- be- ra- bo te; no- li ti-
 (sal- va- bo te et li- be- ra- bo te;) no- li ti- me-
 te et li- be- ra- bo te;) no- li ti- me- re,

li ti- me- re, (no- li ti- me- re,)no- li ti- me- re.
 me- re, (no- li ti- me- re,) no- li ti- me- re.
 re, (no- li ti- me- re,)no- li ti- me- re.
 (no- li ti- me- re,) no- li ti- me- re.

XXIV. Ecce concipies et paries filium

Jacobus Gallus

Cantus

Altus

Tenor

Bassus

Ec- ce, con- ci-

Ec- ce, con-

Ec- ce, con- ci-

Ec- ce, con- ci-

4

9

pi- es: et pa- ri- es fi- li-

ci- pi- es: et pa- ri- es fi- li- um, fi- li-

pi- es: et pa- ri- es fi- li-

pi- es: et pa- ri- es fi- li-

14

um, et vo- ca- bis no- men e- ius le- sum, le- sum: hic

um, et vo- ca- bis no- men e- ius le- sum, le- sum:

um, et vo- ca- bis no- men e- ius le- sum, le- sum:

um, et vo- ca- bis no- men e- ius le- sum, le- sum:

e- rit mag- nus, et fi- li- us al- tis- si- mi vo- ca- bi-

hic e- rit mag- nus, et fi- li- us al- tis- si- mi vo- ca- bi-

hic e- rit mag- nus, et fi- li- us al- tis- si- mi vo- ca- bi-

et fi- li- us al- tis- si- mi vo- ca- bi-

tur, et fi-li-us al-tis-si-mi vo-ca-bi-tur.

tur, (et fi-li-us al-tis-si-mi vo-ca-bi-tur.)

[C3] Secunda pars

Su-per so-li-um Da-vid et su-per regnum e-ius se-de-bit et reg-

Su-per so-li-um Da-vid et su-per regnum e-ius se-de-bit et reg-

na-bit in do-mo Ja-cob in ae-ter-num, et regni e-ius non e-rit fi-

na-bit in do-mo Ja-cob in ae-ter-num, et regni e-ius

nis, non e-rit fi-nis, non e-rit fi-nis, non e-rit fi-nis.

nis, non e-rit fi-nis, (non e-rit fi-nis, non e-rit fi-nis,) non e-rit fi-nis.

XXV. Sapientia clamitat in plateis

Jacobus Gallus

Cantus

Altus

Tenor

Bassus

Sa-pien-ti-a cla-mitat in pla-te-

4

is: si quis di-li-git sa-pi-en-ti-am, sa-pi-en-ti-am, sa-pi-en-ti-am, (sa-pi-en-ti-
is: si quis di-li-git sa-pi-en-ti-am, si quis di-ligit sapien-ti-am, sa-pi-en-ti-
is: si quis di-li-git sa-pi-en-ti-am, sa-pi-en-ti-
is: si quis di-li-git sa-pi-en-ti-am, sa-pi-en-ti-

9

am,) ad me de-cli-net, (ad me de-cli-net, ad me de-cli-net) et e-am in-ve-ni-
am, ad me de-cli-net, (ad me de-cli-net, ad me de-cli-net) et e-am in-
am, ad me de-cli-net, (ad me de-cli-net, ad me de-cli-net)
am, (ad me de-cli-net, (ad me de-cli-net,) et

13

et, (et e-am in-ve-niet,) et e-am in-ve-niet, (et e-am in-ve-niet,
ve-niet, (et e-am in-ve-niet,) et e-am in-ve-niet, (et e-am in-ve-niet,
et e-am in-ve-niet, (et e-am in-ve-niet,) et e-am in-ve-niet, (et
e-am in-ve-niet, (et e-am in-ve-niet,) et e-am in-ve-niet, (et e-

17

et e- am in-ve-ni-et, et e-am in-ve-ni-et;) et cum in-ve-ne-rit, be-a-tus e-
 et, et e- am in-ve-ni-et;) et cum in-ve-ne-rit, be-a-tus e-
 e- am in-ve-ni-et, et e-am in-ve-ni-et;) et cum in-ve-ne-rit, be-a-tus e-
 am in-ve-ni-et, et e- am in-ve-ni-et;) et cum in-ve-ne-rit, be-a-tus e-

21

rit, (et cum in-ve-ne-rit, be-a-tus e-rit,) si te-nu-e-rit e-
 rit, (et cum in-ve-ne-rit, be-a-tus e-rit,) si te-nu-e-rit e- am, e-
 rit, et cum in-ve-ne-rit, be-a-tus e-rit, si te-nu-e-rit e-
 rit, si te-nu-e-rit e-

25

am, et cum in-ve-ne-rit, be-a-tus e-rit, (et cum in-ve-ne-rit be-a-tus e-
 am, et cum in-ve-ne-rit, be-a-tus e-rit, (et cum in-ve-ne-rit be-a-tus e-
 am, et cum in-ve-ne-rit, be-a-tus e-rit, et cum in-ve-ne-rit be-a-tus e-
 am, et cum in-ve-ne-rit, be-a-tus e-rit,

29

rit,) si te-nu-e-rit e- am.
 rit,) si te-nu-e-rit e- am, e- am, si te-nu-erit e- am.
 rit, si te-nu-e-rit e- am, si te-nu-erit e- am.
 si te-nu-e-rit e- am, si te-nu-erit e- am.

XXVI. De coelo veniet dominator Dominus

Ad aequales

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

De coe- lo ve- ni-

De coe- lo ve- ni- et,

De coe- lo ve- ni- et

et, (de coe- lo ve- ni- et) do-

(de coe- lo ve- ni- et,) de coe- lo ve- ni-

De coe- lo ve- ni- et,

(de coe- lo ve- ni- et)

mi- na- tor Do- mi- nus, et

et do- mi- na- tor Do- mi- nus, et

do- mi- na- tor Do- mi- nus, et

do- mi- na- tor Do- mi- nus, et

in ma- nu e- ius ho- nor et im- pe-

in ma- nu e- ius ho- nor et im- pe- ri-

in ma- nu e- ius ho- nor et im- pe-

in ma- nu e- ius ho- nor et im-

16

ri-um. Ec-ce, rex ve-ni-et,
um. Ec-ce, rex ve-ni-et,
ri-um. Ec-ce, rex ve-ni-
pe-ri-um. Ec-ce, rex ve-ni-

20

do-mi-nus ter-rae, ter-rae,
do-mi-nus ter-
et, do-mi-nus ter-
et, do-mi-nus ter-

24

et ip-se au-feret iu-gum cap-ti-vi-ta-
rae; et ip-se au-feret iu-
rae; et ip-se au-feret iu-gum cap-
rae; et ip-se au-feret iu-gum cap-ti-vi-

28

tis nos-trae. Su-per te, Je-ru-sa-
gum cap-ti-vi-ta-tis nos-trae. Su-per te, Je-ru-sa-
ti-vi-ta-tis nos-trae. Su-per te,
ta-tis nos-trae. Su-

lem, o-ri-e-tur Do-mi-lem, o-ri-e-tur Do-mi-nus, et le-ru-sa-lem, o-ri-e-tur Do-mi-

nus, et glo-ri-a-e-ius in glo-ri-a-e-ius, (et glo-ri-a-e-nus, et glo-ri-a-e-

te vi-de-bi-tur, (in te vi-de-bi-tur,) ius) in te vi-de-bi-tur, et glo-ri-a-e-ius in te vi-ius in te vi-de-bi-tur, (in te vi-

in te vi-de-bi-tur, (in te vi-de-bi-tur.) de-bi-tur, in te vi-de-bi-tur. de-bi-tur,) in te vi-de-bi-tur. te vi-de-bi-tur, (in te vi-de-bi-tur.)

MONUMENTA ARTIS MUSICAE SLOVENIAE

V

Iacobus Gallus

OPUS MUSICUM

I/1: In adventu Domini nostri Iesu Christi

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