

SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI
ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA

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

ŽNANSTVENORAZISKOVALNI CENTER SAZU
Muzikološki inštitut

MONUMENTA
ARTIS MUSICAE SLOVENIAE

XVII

IACOBUS GALLUS

OPUS MUSICUM

IV/4

HARMONIAE QUATUOR VOCUM
PSALMI OMNIBUS SANCTIS TRIUMPHALES

LJUBLJANA
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Iacobus Gallus

OPUS MUSICUM

IV/4:

Harmoniae quatuor vocum
Psalmi omnibus sanctis triumphales

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TRANSCRIPTION AND REVISION BY

EDO ŠKULJ

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Revizijsko poročilo

- CIV. *Virgo prudentissima*
T.27, T: primer opozorilnega znaka.
- CV. *Surge, propera, amica mea*
T.35, C: v izvorni izdaji je zadnja nota punktirana.
- CXI. *Vos amici mei estis*
T.27, T: v izvorni izdaji je zadnja nota celinka.
- CXIII. *Beati estis, cum maledixerint vobis*
T.19, T: v izvorni izdaji je druga nota četrtnika.
T.24, T: v izvorni izdaji je četrta nota osminka.
- CXIV. *Fratres, iam non estis hospites*
T.5, C: v izvorni izdaji ni korone.
T.11, B: v izvorni izdaji je druga nota punktirana.
- CXVI. *Sanctus Bartholomeus*
T.6, B: v izvorni izdaji je zadnja nota polovinka.
T.11, A: v izvorni izdaji manjka prva nota.
- CXVIII. *Deus, qui nos per beatos apostolos*
T.17, T: v izvorni izdaji je zadnja nota celinka.
T.18, T: v izvorni izdaji ima pavza polovinsko vrednost.
- CXXI. *Sancti mei, qui in carne positi*
T.27, C: v izvorni izdaji ima prva nota višaj, s tem nastane s predhodno noto postopek zvečane sekunde. S spremembo predhodnega b v h bi nastalo prečje z basom.
- CXXII. *Laetitia sempiterna*
T.28, T: na vzporednem mestu v t.18 ima druga nota razveznik.
- CXXIV. *Sebastianus, Dei cultor*
T.17, T: v izvorni izdaji je prva nota osminka.
T.32, A: verjetno mora druga nota imeti razveznik, sicer bi nastal skok zmanjšane kvarte; prav tako na vzporednem mestu v t.44.
T.35, T: v izvorni izdaji je druga nota d, enako na vzporednem mestu v t.47.
- CXXVIII. *Laudemus viros gloriosos*
T.1, T: v izvorni izdaji je zadnja nota c in osminka, kot je razvidno tudi iz incipita.
T.6, T: v izvorni izdaji je prva nota četrtnika, četrtninska pavza pa manjka.
T.9-10: v izvorni izdaji imajo A, T in B v besedilu namesto "eius" besedo "sua", kar je v pričujoči izdaji poenoteno s C.
- CXXIX. *Accipiunt iusti regnum decoris*
T.6, A: na vzporednem mestu v t.14 ima tretja nota višaj.
- CXXXI. *Iustus cor suum tradidit*
T.17, A: njegov dux (t.16, B) ima pred prvo noto nižaj.
- CXXXIV. *Magnus inter magnos*
T.24, T: v izvorni izdaji ima tretja nota višaj, zato nastane z naslednjo noto skok zmanjšane kvarte.
- CXXXV. *Audi, filia, et vide*
T.29, A: v izvorni izdaji je prva nota a.

- CXXXIX. *Costi regis tenerrima*
T.17, C: v izvorni izdaji je tretja nota osminka.
- CXL. *Michael, coeli signifer*
T.21, A: v izvorni izdaji ima druga nota višaj.
- CXLI. *Exsultate iusti in Domino*
T.14, A I in II: na vzporednem mestu v t.4 predzadnji noti nista punktirani.
T.40, B I: v izvorni izdaji je prva nota punktirana, ne pa na vzporednem mestu v t.21.
- CXLIII. *Cantate Domino canticum novum*
T.26 in 27: v izvorni izdaji manjkajo pavze v drugem zboru.
- T.34, C II drugega zboru: v izvorni izdaji manjka prva pavza.
T.62: v izvorni izdaji manjkajo pavze v drugem in tretjem zboru.
T.65: v izvorni izdaji manjkajo pavze v četrtem zboru.
T.66, T drugega zboru: v izvorni izdaji manjka pavza.
- CXLIV. *Laudate Dominum in sanctis eius*
T.16-18, B prvega zboru: v izvorni izdaji manjkajo pavze.
T.29, A, B I in B II četrtega zboru: v izvorni izdaji je v vseh treh glasovih prva nota f.
T.53: v četrtem zboru manjkajo prve pavze.

Revision Report

- CIV. *Virgo prudentissima*
B.27, T: a case of a cautionary accidental.
- CV. *Surge, propera, amica mea*
B.35, C: in the original edition the final note is dotted.
- CXI. *Vos amici mei estis*
B.27, T: in the original edition the final note is a semibreve.
- CXIII. *Beati estis, cum maledixerint vobis*
B.19, T: in the original edition the second note is a crotchet.
B.24, T: in the original edition the fourth note is a quaver.
- CXIV. *Fratres, iam non estis hospites*
B.5, C: no pause in the original edition.
B.11, B: in the original edition the second note is dotted.
- CXVI. *Sanctus Bartholomeus*
B.6, B: in the original edition the final note is a minim.
B.11, A: in the original edition the first note is missing.
- CXVIII. *Deus, qui nos per beatos apostolos*
B.17, T: in the original edition the final note is a semibreve.
B.18, T: in the original edition a minim rest.
- CXXI. *Sancti mei, qui in carne positi*
B.27, C: in the original edition the first note has a sharp, which brings about an increase by an augmented second from the preceding note. By changing the pre-
- ceding B flat to B a cross-relation with the bass would follow.
- CXXII. *Laetitia sempiterna*
B.28, T: at the parallel point in b.18 the second note has a natural.
- CXXIV. *Sebastianus, Dei cultor*
B.17, T: in the original edition the first note is a quaver.
B.32, A: probably the second note should have a natural, otherwise an increase by a diminished fourth would follow; the same at the parallel point in b.44.
B.35, T: in the original edition the second note is D, the same at the parallel point in b.47.
- CXXVIII. *Laudemus viros gloriosos*
B.1, T: in the original edition the final note is C and a quaver, as it is also observable in the incipit.
B.6, T: in the original edition the first note is a crotchet, and the crotchet rest is missing.
Bb.9-10: the text of A, T and B in the original edition has the word "sua" instead of "eius", which has been unified with the text of C in the present edition.
- CXXIX. *Accipiunt iusti regnum decoris*
B.6, A: at the parallel point in b.14 the third note has a sharp.
- CXXXI. *Iustus cor suum tradidit*
B.17, A: its dux (b.16, B) has a flat before the first note.
- CXXXIV. *Magnus inter magnos*
B.24, T: in the original edition the third note has a sharp, which brings about an increase by a diminished fourth to the following note.

CXXXV. *Audi, filia, et vide*
B.29, A: in the original edition the first note is A.

CXXXIX. *Costi regis tenerrima*
B.17, C: in the original edition the third note is a quaver.

CXL. *Michael, coeli signifer*
B.21, A: in the original edition the second note has a sharp.

CXLI. *Exsultate iusti in Domino*
B.14, A I and II: at the parallel point in b.4 the two penultimate notes are not dotted.
B.40, B I: in the original edition the first note is dotted, but not at the parallel point in b.21.

CXLIII. *Cantate Domino canticum novum*
Bb.26 and 27: in the original edition the rests in the second chorus are missing.
B.34, C II of the second chorus: in the original edition the first rest is missing.
B.62: in the original edition the rests in the second and third choruses are missing.
B.65: in the original edition the rests in the fourth chorus are missing.
B.66, T of the second chorus: in the original edition a rest is missing.

CXLIV. *Laudate Dominum in sanctis eius*
Bb.16-18, B of the first chorus: in the original edition the rests are missing.
B.29, A, B I and B II of the fourth chorus: in the original edition the first note in all three parts is F.
B.53: the first rests are missing in the fourth chorus.

INDEX HARMONIARVM QVATVOR VOCVM. De beata virgine matre Christi Maria.

- CIII. Virgo prudentissima quo progredieris.
CV. Surge propra amica mea.
CVI. Congratulamini mihi omnes. Adæquales.
CVII. Quod chorus varum venerandus olim. Adæquales.
CVIII. Gloriosa virginis Mariz ortum dignissimum.
CIX. Regali ex progenie Maria exorta refulget.
CX. Ego flos campi & lilium conuallium.
-

De Apostolis & Euangelistis. QVATVOR VOCVM.

- CXI. Vos amici mei estis si feceritis.
CXII. Tollite iugum meum super vos.
CXIII. Beati estis cum maledixerint vobis homines.
CXIII. Fratres, iam non estis hospites. Adæquales.
CXV. De S. Iacobo. Misit Herodes rex manus.
CXVI. De S. Bartholomeo. Sanctus Bartholomeus.
CXVII. De S. Matheo. Sedentem in telonio.
CXVII. De S. Simone & Iuda: Deus qui nos per gratiam.
-

In communi de Martyribus. QVATVOR VOCVM.

- CXIX. Honestum fecit eum dominus.
CXX. Qui me confesus fuerit coram hominibus.
CXXI. Sancti mei qui in carne positi.
CXXII. Lætitia sempiterna super capita eorum.
CXXIII. Propter testamentum & leges. Adæquales.
CXXIII. De S. Sebastiano. Sebastianus Dei cultor.
CXXV. De S. GEORGIO. Filiz Ierusalem venite.
-

In communi de Confessoribus. QVATVOR VOCVM.

- CXXVI. Beatus vir qui in lege domini meditatur.
CXXVII. Domine præuentisti eum in benedictionibus.
CXXVIII. De S. Patribus. Laudemus viros gloriosos.
CXXIX. Accipient iusti regnum decoris.
CXXX. De S. Nicolao. Beatus Nicolaus.
CXXXI. Iustus cor suum tradidit ad vigilandum.
CXXXII. Posui adiutorium super potentem & exaltavi.
CXXXIII. De S. Martino. Hic est Martinus.
CXXXIII. De S. Norberto. Archiepiscopo Magdeburgensi:
Ordinis præmonstratensis Fundatore. Magnus inter magnos.
-

De Virginibus sanctisq; Matronis. QUATVOR VOCVM.

- CXXXV. Audi filis & vide & inclina aurem tuam.
 CXXXVI. Qui gloriatur in domino gloriatur.
 CXXXVII. Mulierem fortem quis inuenit?
 CXXXVIII. Regnum mundi & omnem. Adæquales.
 CXXXIX. De S. Catharina. Costi regis tenerrima.
 CXL. De Angelis & Archangelis: Michael cæli signifer.

Psalmi omnibus Sanctis triumphales. OCTO ET PLVRIVM VOCVM.

- CXLI. Exultate iusti in domino.
 CXLII. Exultate DEO adiutori nostro.
 CXLIII. Cantate domino canticum nouum. XXIII voc. ad III. choros.
 CXLIII. Laudate dominum in sanctis eius. XXIII voc. ad III. choros.



Quatuor voc: De S. GEORGIO. CXXV. Altus.

Ille Ierusalem, ij Filie Ierusalem, venite & vide-

 te martyre Georgium, Georgium, venite & videte Martyre Ge- orgium, Geor- gi-

 um cum corona, cum corona qua coronauit cum Dominus, qua coronauit eum Domi-

 nus in die solemnitate & lætitiæ, lætitiæ, Alleluia, Alleluia, ij Alleluia, ir.

 die solemnitate & lætitiæ, lætitiæ, Alleluia, Alleluia, ij Alleluia.




Octo voc: Chori II. Cantus. CXLII. Sexta.

Xultate Deo adiutori no stro, Iubilare Deo Iacob,
 Iubilare Deo Iacob, ij Iubilare Deo Iacob, Summite psal-
 mum, & date tympanū, & date tympanum, ij Summite psalmum,
 & date tympanum, ij & date tympanum, ij & date tympa-
 num, & date tympanum, Psalterium jucundum cu cithara, cum cithara, ij

XXIII. voc: ad III. Choros. CXLIII. Chorus I.

Cantus I. I Chori.  Anta- te Domino canticū nouū laus eius in Ecclesi-
 15, ij Exultationes Dei in gutture eorum, & gladij ancipites in

Cantus II. I Chori.  Anta- te Domino canticū no- uū laus eius in Ecclesi-
 15, ij Exultationes DEI in gutture eorum, & gladij ancipites in

Tenor. I Chori.  Anta- te Domino caticum no- uū laus eius in Eccle-
 15, in cubilibus suis, Exultationes DEI in gutture eorum, & gladij ancipites in

Abecedno kazalo motetov / Motets in Alphabetical Order

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CXVII.	Sedentem in telonio	53
CV.	Surge, propera, amica mea	5
CXII.	Tollite iugnum meum super vos	34
CIV.	Virgo prudentissima	1
CXI.	Vos amici mei estis	31

De beata virgine matre Christi Maria
CIV. Virgo prudentissima

Iacobus Gallus

Cantus: Vir- go pru- den- tis- si- ma, ———

Altus: Quo pro-

Tenor: Vir- go pru- den- tis- si- ma, ———

Bassus: Quo

4

Cantus: quo pro- gre- de- ris, ——— quo pro-

Altus: gre- de- ris, ——— vir- go pru- den- tis- si- ma, ———

Tenor: quo pro- gre- de- ris, (quo pro- gre-

Bassus: pro- gre- de- ris, vir- go pru- den- tis- si-

8

Cantus: gre- de- ris, vir- go pru- den- tis- si- ma,

Altus: quo pro- gre- de- ris, vir- go

Tenor: de- ris,) pro- gre- de- ris, vir- go pru- den- tis- si-

Bassus: ma, quo pro- gre- de- ris, vir-

12

quo pro- gre- de- ris qua- si au- ro- ra
 pru- den- tis- si- ma, quo pro- gre- de-
 ma, quo pro- gre- de- ris, (quo pro- gre- de- ris,)
 go pru- den- tis- si- ma, quo pro- gre- de- ris

16

ru- ti- lans, qua- si au- ro- ra ru-
 ris qua- si au- ro- ra ru-
 qua- si au- ro- ra ru- ti- lans, qua- si au-
 qua- si au- ro- ra ru- ti- lans,

20

ti- lans, (qua- si au- ro- ra ru- ti-
 ti- lans, qua- si au- ro- ra ru- ti- lans? Fi-
 ro- ra ru- ti- lans, (qua- si au- ro- ra ru- ti-
 qua- si au- ro- ra ru- ti- lans?

24

lans?) Fi- li- a Si-
li- a Si- on, fi- li- a Si- on,
lans?) Fi- li- a Si-
Fi- li- a Si-

28

on, to- ta for- mo- sa et su- a- vis es,
to- ta for- mo- sa et su- a- vis es, et su- a- vis
on, to- ta for- mo- sa et su- a- vis
on, to- ta for- mo-

33

et su- a- vis es, pul- chra ut lu- na, e-
es, pul- chra ut lu- na, e- lec-
es, pul- chra ut lu- na, e- lec- ta ut
sa et su- a- vis es,

37

lec- ta ut sol, e- lec- ta ut sol, pul-
 ta ut sol, sol, pul- chra ut lu- na,
 sol, pul- chra ut lu- na,
 pul- chra ut lu- na, e- lec-

41

chra ut lu- na, e- lec- ta ut
 e- lec- ta ut sol, pul- chra ut lu- na, e-
 e- lec- ta ut sol, pul- chra ut lu- na, e- lec-
 ta ut sol, pul- chra ut lu- na, e- lec-

45

sol.
 lec- ta ut sol.
 ta ut sol.
 ta ut sol.

CV. Surge, propera, amica mea

Iacobus Gallus

Cantus

Sur- ge, pro- pe- ra, pro- pe- ra, (pro-pe-

Altus

Sur- ge, pro- pe- ra, pro- pe-

Tenor

Sur- ge, pro- pe- ra, pro- pe-

Bassus

Sur- ge,

The first system of the musical score features four vocal parts: Cantus, Altus, Tenor, and Bassus. Each part is written on a five-line staff. The Cantus part is in a soprano clef, Altus in an alto clef, Tenor in a tenor clef, and Bassus in a bass clef. The music is in a common time signature (C) and a key signature of one sharp (F#). The lyrics are distributed across the staves, with some words appearing in parentheses to indicate breath marks or phrasing. The first system ends with a double bar line.

3

ra,)pro- pe- ra, a- mi- ca me- a, et ve- ni, et ve- ni, (et ve-

ra, a- mi- ca me- a, et ve- ni, et ve- ni, (et ve-

ra, a- mi- ca, a- mi- ca me- a, et ve- ni, et ve-

pro- pe- ra, a- mi- ca me- a, et ve- ni, (et ve- ni,) et ve-

The second system of the musical score continues the vocal parts from the first system. It begins with a measure rest marked with the number '3'. The lyrics continue across the four staves, with some words in parentheses. The musical notation includes various note values and rests, with a double bar line at the end of the system.

6

ni,) a- mi- ca me- a, et ve- ni, et ve- ni: iam hi-

ni,) a- mi- ca me- a, et ve- ni, et ve- ni: iam hi- ems

ni, a- mi- ca me- a, et ve- ni, et ve- ni: iam hi- ems

ni, a- mi- ca me- a, et ve- ni, et ve- ni:

The third system of the musical score continues the vocal parts. It begins with a measure rest marked with the number '6'. The lyrics continue across the four staves, with some words in parentheses. The musical notation includes various note values and rests, with a double bar line at the end of the system.

9

ems trans- i- it, im- ber ab- i- it et re- ces-
 trans- i- it, im- ber ab- i- it, ab- i- it et re- ces-
 8 trans- i- it, im- ber ab- i- it, ab- i- it et re- ces-
 iam hi- emtrans- i- it, im- ber ab- i- it et re- ces-

12

sit, et re- ces- sit, (et re- ces- sit,) et re- ces-
 sit, et re- ces- sit, (et re- ces- sit,) et re- ces-
 8 sit, (et re- ces- sit,) et re- ces- sit, et re- ces-
 sit, et re- ces- sit, (et re- ces- sit,) et re- ces-

15

sit, flo- res ap- pa- ru- e- runt, (flo- res ap-
 sit, flo- res ap- pa- ru- e- runt, flo- res ap- pa- ru-
 8 sit, flo- res ap- pa- ru- e- runt
 sit, flo- res ap- pa- ru- e-

18

pa-ru-e-runt) in ter-ra, in ter-ra-nos-tra,
 e-runt in ter-ra nos-tra, in ter-ra nos-tra, tem-
 in ter-ra nos-tra, in ter-ra nos-tra, tem-pus pu-
 runt in ter-ra nos-tra, in ter-ra nos-tra,

21

tem-pus pu-ta-ti-o-nis ad-ve-nit,
 pus pu-ta-ti-o-nis ad-ve-nit, tem-pus pu-ta-ti-
 ta-ti-o-nis ad-ve-nit, ad-ve-nit, tem-pus pu-
 tem-pus pu-ta-ti-o-nis ad-ve-nit, tem-

25

(tem-pus pu-ta-ti-o-nis ad-ve-nit.)
 o-nis, tem-pus pu-ta-ti-o-nis ad-ve-nit.
 ta-ti-o-nis ad-ve-nit, ad-ve-nit.
 pus pu-ta-ti-o-nis ad-ve-nit.

49

trae, in ca-ver-na ma-ce-ri-ae, os-ten-de mi-hi, (os-ten-de mi-
 trae, in ca-ver-na ma-ce-ri-ae, os-ten-de mi-hi, (os-ten-de mi-
 trae,) in ca-ver-na ma-ce-ri-ae, os-ten-de mi-hi, (os-ten-de mi-
 in ca-ver-na ma-ce-ri-ae, os-ten-de mi-hi, (os-ten-de mi-

53

hi) fa-ci-em tu-am, (fa-ci-em tu-am,) so-net vox tu-a,
 hi) fa-ci-em tu-am, fa-ci-am tu-am, so-net vox tu-a, so-
 hi) fa-ci-em tu-am, fa-ci-em tu-am, so-net vox tu-a, (so-net vox
 hi fa-ci-em tu-am, fa-ci-em tu-am, so-net vox tu-a, so-net

57

(so-net vox tu-a) in au-ri-bus me-is; vox e-nim tu-a dul-
 net vox tu-a in au-ri-bus me-is; vox e-nim tu-a dul-
 tu-a) in au-ri-bus me-is; vox e-nim tu-a dul-
 vox tu-a in au-ri-bus me-is; vos

CVI. Congratulamini mihi omnes

Iacobus Gallus

Ad aequales

Cantus

Altus

Tenor

Bassus

Con- gra- tu- la- mi- ni

Con-

3

Con- gra- tu- la- mi- ni mi- hi om-

mi- hi om- nes, con- gra- tu- la- mi-

gra- tu- la- mi- ni mi- hi om- nes, mi- hi om-

Con- gra- tu- la- mi-

7

nes, (con- gra- tu- la- mi- ni mi- hi om-

ni mi- hi om- nes, con- gra- tu- la- mi- ni-

nes, con- gra- tu-

ni mi- hi om- nes,

11

nes,) con- gra- tu- la- mi- ni mi- hi om-

mi- hi om- nes, mi- hi om-

la- mi- ni mi- hi om- nes, qui

(con- gra- tu- la- mi- ni mi- hi

14

nes, qui di- li- gi- tis, (qui di- li- gi-

nes, qui di- li-gi-tis Do- mi- num,

di- li- gi- tis Do- mi- num, (qui di- li- gi-

om- nes,) qui di- li- gi-

18

tis) Do- mi- num, qui di- li- gi-

qui di- li- gi- tis Do- mi- num, (qui

tis Do- mi- num,) qui di- li- gi- tis Do- mi-

tis Do- mi- num, (qui

21

tis Do-mi-num, (qui di-li-gi-tis
 di-li-gi-tis Do-mi-num,) qui di-
 num, qui di-li-gi-tis Do-
 di-li-gi-tis Do-mi-num,) qui

24

Do-mi-num,) qui di-li-gi-tis Do-
 li-gi-tis Do-mi-num, (qui di-li-gi-
 mi-num,(qui di-li-gi-tis Do-mi-num,)
 di-li-gi-tis Do-mi-num:

27

mi-num:
 tis Do-mi-num:) qui a cum es-sem
 qui di-li-gi-tis Do-mi-num: qui a cum es-sem
 qui a cum es-sem

30

qui- a cum es- sem

par- vu- la, pla- cu- i Al- tis- si- mo, qui- a cum es- sem

par- vu- la, pla- cu- i Al- tis- si- mo, qui- a cum es- sem

par- vu- la, pla- cu- i Al- tis- si- mo

34

par- vu- la, pla- cu- i Al- tis- si- mo et de me-

par- vu- la, pla- cu- i Al- tis- si- mo et de me-

par- vu- la, pla- cu- i Al- tis- si- mo et de me-

et de me-

38

is vis- ce- ri- bus ge- nu- i De- um et ho- mi- nem, et

is vis- ce- ri- bus ge- nu- i De- um et ho- mi- nem, et

is vis- ce- ri- bus ge- nu- i De- um et ho- mi- nem, et

is vis- ce- ri- bus ge- nu- i De- um et ho- mi- nem,

42

de me- is vis- ce- ri- bus ge- nu- i De- um et

de me- is vis- ce- ri- bus ge- nu- i De- um et

de me- is vis- ce- ri- bus ge- nu- i De- um et

46

ho- mi- nem, et de me- is vis- ce- ri- bus ge- nu- i

ho- mi- nem, et de me- is vis- ce- ri- bus ge- nu- i

ho- mi- nem, et de me- is vis- ce- ri- bus ge- nu- i

et de me- is vis- ce- ri- bus ge- nu- i

50

[C3]

De- um et ho- mi- nem, et ho- mi- nem: be- a- tam

De- um et ho- mi- nem, ho- mi- nem: be- a- tam

De- um et ho- mi- nem,) et ho- mi- nem: be- a- tam

De- um et ho- mi- nem, et ho- mi- nem: be- a- tam

54

me di-cent om-nes ge-ne-ra-ti-o-nes, qui-a an-cil-

me di-cent om-nes ge-ne-ra-ti-o-nes, qui-a an-cil-

me di-cent om-nes ge-ne-ra-ti-o-nes, qui-a an-cil-

me di-cent om-nes ge-ne-ra-ti-o-nes, qui-a an-cil-

58

lam hu-mi-lem res-pe-xit De-

lam hu-mi-lem res-pe-xit De-us, res-pe-xit

lam hu-mi-lem re-spe-xit, res-pe-xit De-

lam hu-mi-lem res-pe-xit De-

62

us.

De-us, res-pe-xit De-us.

us, res-pe-xit De-us.

us, res-pe-xit De-us.

CVII. Quod chorus vatum

Jacobus Gallus

Ad aequales

Cantus

Altus

Tenor

Bassus

Quod cho- rus va- tum, quod cho- rus va- tum, quod cho- rus va- tum, (quod

rus va- tum ve- ne- ran- dus

rus va- tum ve- ne- ran- dus o- lim, (ve-

(quod cho- rus va- tum,) quod cho- rus va- tum ve-

cho- rus va- tum,) quod cho- rus va- tum, (quod cho- rus _____ va- tum,)

o- lim, (ve- ne- ran- dus) o- lim Spi- ri-

ne- ran- dus) o- lim Spi-

ne- ran- dus o- lim, (ve- ne- ran- dus o- lim) Spi- ri-

quod cho- rus va- tum ve- ne- ran- dus o- lim Spi-

14

tu sanc- to, Spi- ri- tu Sanc- to, (Spi-
 ri- tu sanc- to, Spi- ri- tu sanc- to, (Spi-
 tu sanc- to, (Spi- ri- tu sanc- to,) Spi-
 ri- tu sanc- to, Spi- ri- tu sanc- to, (Spi-

18

ri-tu sanc- to) ce- ci- nit re- ple- tus, (ce- ci- nit re- ple-
 ri- tu sanc- to) ce- ci- nit re- ple- tus, ce- ci- nit re- ple- tus, (re-
 ri- tu sanc- to ce- ci- nit re- ple- tus, (ce- ci- nit re- ple-
 ri- tu sanc- to) ce- ci- nit re- ple- tus, (ce- ci- nit re- ple-

23

tus,) in De- i
 ple- tus, re- ple- tus,) in De-
 tus,) re- ple- tus, (re- ple- tus,) in
 tus,) in De- i fac- tum, (in

27

fac- tum ge- ne- tri- ce con- stat es- se Ma- ri-
 i fac- tum ge- ne- tri- ce con-
 De- i fac- tum ge- ne- tri-
 De- i fac- tum) ge- ne- tri- ce con- stat es- se Ma- ri-

31

a, con- stat es- se Ma- ri- a, (con- stat es- se Ma- ri-
 stat, con- stat es- se Ma- ri- a, con- stat es- se Ma- ri-
 ce con- stat es- se Ma- ri- a, con- stat es- se Ma-
 a, (con- stat es- se Ma- ri- a,) con- stat es- se Ma- ri-

36

a,) con- stat es- se Ma- ri- a.
 a, con- stat es- se Ma- ri- a.
 ri- a.
 a, con- stat es- se Ma- ri- a.

CVIII. Gloriosae virginis Mariae ortum

Jacobus Gallus

Cantus

Altus

Tenor

Bassus

Glo- ri- o- sae vir- gi- nis Ma-

Glo- ri- o- sae

Glo- ri- o- sae vir- gi-

Glo- ri-

ri- ae or- tum dig- nis- si- mum re- co- la- mus, re- co- la-

vir- gi- nis Ma- ri- ae or- tum dig- nis- si- mum re- co- la-

nis Ma- ri- ae or- tum dig- nis- si- mum re- co- la-

o- sae vir- gi- nis Ma- ri- ae or- tum dig- nis- si- mum re- co- la-

mus, glo- ri- o- sae vir- gi- nis Ma- ri- ae or- tum dig-

mus, glo- ri- o- sae vir- gi- nis Ma- ri- ae or- tum, vir- gi- nis Ma- ri- ae or-

mus, glo- ri- o- sae vir- gi- nis Ma- ri- ae or-

mus, glo- ri- o- sae vir- gi- nis Ma- ri- ae or- tum dig- nis- si-

11

nis- si- mum re- co- la- mus,

tum dig- nis- si- mum re- co- la- mus,

8 tum dig- nis- si- mum re- co- la- mus, quae et ge- ne- tri- cis

mum re- co- la- mus, quae et ge- ne- tri- cis dig- ni-

15

ta- tem ob- ti- nu- it, quae et ge- ni- tri- cis dig- ni- ta- tem ob-

quae et ge- ne- tri- cis dig- ni- ta- tem ob- ti-

8 dig- ni- ta- tem ob- ti- nu- it, quae et ge- ne-

ta- tem ob- ti- nu- it, quae et ge- ne- tri- cis dig-

19

ti- nu- it, ob- ti- nu- it et vir- gi- na-

nu- it, ob- ti- nu- it, ob- ti- nu- it et vir-

8 tri- cis dig- ni- ta- tem ob- ti- nu- it et vir- gi-

ni- ta- tem ob- ti- nu- it et vir- gi- na- lem

23

lem pu-di-ci-ti-am non a-mi-sit, non a-mi-gi-na-lem pu-di-ci-ti-am non a-mi-sit, non a-mi-na-lem pu-di-ci-ti-am non a-mi-sit, non a-mi-pu-di-ci-ti-am non a-mi-sit, non a-mi-sit,

27

sit, et vir-gi-na-lem pu-di-ci-ti-am, et vir-gi-sit, et vir-gi-na-lem pu-di-ci-ti-am, et vir-gi-sit, et vir-gi-na-lem pu-di-ci-ti-am, et vir-gi-et vir-gi-na-lem

31

na-lem pu-di-ci-ti-am non a-mi-sit. na-lem pu-di-ci-ti-am non a-mi-sit. lem pu-di-ci-ti-am non a-mi-sit. pu-di-ci-ti-am non a-mi-sit.

CIX. Regali ex progenie

Iacobus Gallus

Musical score for the first system, featuring four vocal parts: Cantus, Altus, Tenor, and Bassus. The Cantus part begins with a melodic line in the soprano clef. The other parts enter later in the system. The lyrics are: Re- ga- li ex pro- ge- ni-

Musical score for the second system, continuing the vocal parts. The lyrics are: e, (re- ga- li ex pro- ge- ni- e) Ma- ge- ni- e, (re- ga- li ex pro- ge- ni- e) Ma- ri- a pro- ge- ni- e, (re- ga- li ex pro- ge- ni- e) Ma- ri- ga- li ex pro- ge- ni- e

Musical score for the third system, continuing the vocal parts. The lyrics are: ri- a ex- or- ta re- ful- get, re- ful- ex- or- ta re- ful- get, (Ma- ri- a ex- or- ta re- ful- a ex- or- ta re- ful- get, Ma- ri- Ma- ri- a ex- or- ta re- ful-

12

get, Ma-ri-a ex-or-ta re-ful-get, get,
 get,) Ma-ri-a ex-or-ta re-ful-get, (Ma-ri-a
 a, Ma-ri-a ex-or-ta re-ful-get, (Ma-
 get, Ma-ri-a

16

Ma-ri-a ex-or-ta re-ful-get, cu-ius
 ex-or-ta re-ful-get,) re-ful-get, cu-ius
 ri-a ex-or-ta re-ful-get,) re-ful-get, cu-ius
 ex-or-ta re-ful-get, re-ful-get, cu-ius

20

vi-ta in-cli-ta cunc-tas il-lus-trat ec-cle-
 vi-ta in-cli-ta cunc-tas il-lus-trat
 vi-ta in-cli-ta cunc-tas il-lus-trat ec-cle-si-as, ec-cle-si-
 vi-ta in-cli-ta cunc-tas il-lus-trat ec-

24

si- as, cu- ius vi- ta in- cli- ta, cu- ius
 ec- cle- si- as, cu- ius vi- ta in- cli- ta, cu- ius
 as, cu- ius vi- ta in- cli- ta, cu- ius
 cle- si- as, cu- ius vi- ta in- cli- ta, cu- ius

28

vi- ta in- cli- ta cunc- tas il- lus- trat ec- cle-
 vi- ta in- cli- ta cunc- tas il- lus- trat
 vi- ta in- cli- ta cunc- tas il- lus- trat ec- cle- si- as, ec- cle- si-
 vi- ta in- cli- ta cunc- tas il- lus- trat ec-

32

si- as.
 ec- cle- si- as, ec- cle- si- as.
 as, ec- cle- si- as.
 cle- si- as, ec- cle- si- as.

CX. Ego flos campi

Jacobus Gallus

Cantus

E- go flos cam- pi et

Altus

E- go flos cam- pi et li- li-um con-val-li-

Tenor

E- go flos cam- pi

Bassus

E- go flos cam- pi et li- li-um con-

3

li- li-um con- val- li- um, (et li- li-um con- val- li-

um, et li- li-um con- val- li-

et li- li-um con- val- li- um, et li- li-um con- val- li-

val- li- um, et li- li- um con- val- li- um, (et

5

um,) et li- li-um con- val- li- um, (et li- li-um con- val- li-

um, (et li- li-um con- val-li-um,) et li- li-um con- val- li-

um, (et li- li-um con-val- li- um;

li- li-um con- val- li- um,) et li- li-um con- val- li-

7

um;) si- cut li- li- um in- ter spi- nas, sic a- mi- ca me-
 um; si- cut li- li- um in- ter spi- nas, sic a- mi- ca me-
 8 si- cut li- li- um in- ter spi- nas, sic a- mi- ca me-
 um; si- cut li- li- um in- ter spi- nas, sic a- mi- ca me-

10

a in- ter fi- li- as, si- cut ma- lus in- ter lig-
 a in- ter fi- li- as, si- cut ma- lus in- ter lig-
 8 a in- ter fi- li- as, si- cut ma- lus in- ter lig-
 a in- ter fi- li- as,

13

na sil- va- rum, sic di- lec- tus me- us in- ter fi- li-
 na sil- va- rum, sic di- lec- tus me- us in- ter fi- li-
 8 na sil- va- rum, sic di- lec- tus me- us in- ter fi- li-
 sic di- lec- tus me- us in- ter fi- li-

16

os. Hor-tus con-clu-sus so-ror me-a, spon-sa, so-ror me-a, spon-

os. Hor-tus con-clu-sus so-ror me-a, spon-sa, so-ror me-a, spon-

8 os. Hor-tus con-clu-sus so-ror me-a, spon-sa, so-ror me-a, spon-

os. Hor-tus con-clu-sus so-ror me-a, spon-

19

sa, (so-ror me-a, spon-sa,) hor-tus con-clu-sus, fons sig-na-

sa, so-ror me-a, spon-sa, hor-tus con-clu-sus, fons sig-na-

8 sa, (so-ror me-a, spon-sa,) hor-tus con-clu-sus, fons sig-na-

sa, hor-tus con-clu-sus, fons sig-na-

22

tus, fons hor-to-rum, pu-te-us a-qua-

tus, fons hor-to-rum, pu-te-us a-qua-

8 tus, fons hor-to-rum, pu-te-us a-qua-

tus, fons hor-to-rum, pu-te-us a-qua-

24

rum vi- ven- ti- um, quae flu-
 rum vi- ven- ti- um, quae flu-
 rum vi- ven- ti- um, quae flu-
 rum vi- ven- ti- um,

26

unt im- pe- tu, im-
 unt im- pe- tu de li- ba- no, im-
 unt, quae flu- unt im-
 quae flu- unt im-

28

pe- tu de li- ba- no, im- pe- tu de li- ba- no.
 pe- tu de li- ba- no, im- pe- tu de li- ba- no.
 pe- tu de li- ba- no, im- pe- tu de li- ba- a- no.
 pe- tu de li- ba- no, im- pe- tu de li- ba- no.

In communi de apostolis et evangelistis
CXI. Vos amici mei estis

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

4

9

14

si fe-ce-ri-tis, quae prae-ci-pi-o vo-

tis,) quae prae-ci-pi-o vo-bis,

8 tis, quae prae-ci-pi-o vo-

bis, (si-fe-ce-ri-tis, quae prae-ci-pi-o vo-bis,)

18

bis, (si-fe-ce-ri-tis, quae prae-ci-pi-

vo-bis, (quae prae-ci-pi-o,) quae prae-ci-pi-

8 bis,) si fe-ce-ri-tis, quae prae-ci-pi-o vo-

si fe-ce-ri-tis, quae prae-ci-pi-o vo-

22

o vo-bis,) quae prae-ci-pi-o vo-bis, di-

o vo-bis, quae prae-ci-pi-o vo-bis,

8 bis,) quae prae-ci-pi-o vo-bis, di-

bis, quae prae-ci-pi-o vo-bis, di-

26

cit Do- mi- nus, di- cit Do- mi-
 di cit Do- mi- nus, di- cit
 8 cit Do- mi- nus, di-
 cit Do- mi- nus,

30

nus, (di- cit Do- mi-
 Do- mi- nus, (di- cit,) di- cit Do- mi-
 8 cit Do- mi- nus, di- cit Do- mi- nus,
 di- cit Do- mi-

34

nus,) di- cit Do- mi- nus.
 nus.
 8 di- cit Do- mi- nus.
 nus, di- cit Do- mi- nus.

CXII. Tollite iugum meum super vos

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Tol- li- te iu- gum me- um su- per

Tol- li- te iu- gum me- um su- per

Detailed description: This system shows the beginning of the piece. It features four vocal staves: Cantus (Soprano), Altus (Alto), Tenor, and Bassus. The music is in a 13/8 time signature and a key signature of one flat (B-flat). The lyrics are: 'Tol- li- te iu- gum me- um su- per'.

vos, di- cit Do- mi- nus, di-

vos, di- cit Do-

Tol- li- te iu- gum me- um su- per vos, di-

Tol- li- te iu- gum me- um su- per vos, di-

Detailed description: This system continues the vocal parts. The lyrics are: 'vos, di- cit Do- mi- nus, di-' (Cantus), 'vos, di- cit Do-' (Altus), 'Tol- li- te iu- gum me- um su- per vos, di-' (Tenor), and 'Tol- li- te iu- gum me- um su- per vos, di-' (Bassus).

8

cit Do- mi- nus, et di- sci- te

mi- nus, et di- sci- te a

cit Do- mi- nus, et

cit Do- mi- nus,

Detailed description: This system continues the vocal parts. The lyrics are: 'cit Do- mi- nus, et di- sci- te' (Cantus), 'mi- nus, et di- sci- te a' (Altus), 'cit Do- mi- nus, et' (Tenor), and 'cit Do- mi- nus,' (Bassus).

12

a me, et di-sci-te a me, (et di-sci-te a me, (et di-sci-te a me,) et di-sci-te a me, et di-sci-te a me, et di-sci-te a

16

me,) et di-sci-te a me, qui-a mi-te a me, (et di-sci-te a me,) a me, (et di-sci-te a me,) a me, et di-sci-te a me, qui-a mi-

20

tis sum et hu-mi-lis cor-qui-a mi-tis sum et me, qui-a mi-tis sum et hu-mi-tis sum et hu-

24

de, cor-
 hu- mi- lis cor- de:
 lis cor- de, cor-
 mi- lis cor-

28

de: iu- gum e- nim me- um sua- ve est, iu- gum e-
 iu- gum e- nim me- um sua- ve est, iu- gum e-
 de: iu- gum e- nim me- um sua- ve est, iu- gum e-
 de: iu- gum e- nim me- um sua- ve est, iu- gum e-

33

nim me- um sua- ve est et o- nus me- um le-
 nim me- um sua- ve est) et o- nus me- um le-
 nim me- um sua- ve est) et o- nus me- um le-
 nim me- um sua- ve est et

CXIII. Beati estis, cum maledixerint vobis

Jacobus Gallus

Cantus

Altus

Tenor

Bassus

Be- a- ti es-

Be- a- ti es-

Be- a- ti- es-

Be- a- ti es-

3

tis cum ma- le- di- xe- rint vo- bis ho- mi-

tis cum ma- le- di- xe- rint vo- bis ho- mi-

tis cum ma- le- di- xe- rint vo- bis ho- mi-

tis cum ma- le- di- xe- rint vo- bis ho- mi-

6

nes, cum ma- le- di- xe- rint vo- bis ho- mi-nes,

nes, cum ma- le- di- xe- rint vo- bis ho- mi-

nes, cum ma- le- di- xe- rint, cum ma- le- di- xe- rint, vo- bis ho- mi-

nes, cum ma- le- di- xe- rint vo- bis ho- mi-

9

(cum ma- le- di- xe-rint,) cum ma- le- di- xe-rint vo- bis ho- mi-
 nes, (cum ma- le- di- xe-rint vo- bis ho- mi-
 nes, (cum ma- le- di- xe- rint,) cum ma- le- di- xe- rint vo- bis ho-
 nes, (cum ma- le- di- xe-rint vo- bis ho- mi-

12

nes et per- se- cu- ti vos fu- e- rint, (et per- se-
 nes) et per- se- cu- ti, et per- se- cu- ti vos fu- e-
 mi- nes et per- se- cu- ti vos fu- e- rint, et per- se- cu-
 nes) et per- se- cu- ti vos fu- e- rint,(et

15

cu- ti,) et per- se- cu- ti vos fu- e-
 rint, (et per- se- cu- ti vos fu- e- rint) et
 ti, (et per- se- cu- ti) vos fu- e- rint, (vos fu- e- rint)
 per- se- cu- ti vos fu- e- rint,) et per- se- cu- ti vos fu- e-

17

rint et di-xe-rint om-ne ma-lum ad-ver-sum vos,
 di-xe-rint om-ne ma-lum ad-ver-sum vos men-ti-en-tes, et
 8 et di-xe-rint om-ne ma-lum ad-ver-sum vos, (et di-xe-rint om-ne
 rint et di-xe-rint om-ne ma-

20

(et di-xe-rint om-ne ma-lum ad-ver-sum vos) men-ti-en-
 di-xe-rint om-ne ma-lum ad-ver-sum vos men-ti-en-tes
 8 ma-lum ad-ver-sum vos) men-ti-en-tes prop-ter
 lum ad-ver-sum vos men-ti-en-tes prop-ter

23

tes prop-ter me: gau-de-te et ex-sul-ta-
 prop-ter me: gau-de-te
 8 me, prop-ter me: gau-de-te et ex-sul-ta-
 me, prop-ter me: gau-de-te et ex-sul-ta-

26

te, et ex-sul-ta-te, (et ex-sul-ta-te,) quo-ni-am mer-
 et ex-sul-ta-te, et ex-sul-ta-te, quo-ni-am mer-
 te, et ex-sul-ta-te, (et ex-sul-ta-te,) quo-ni-am mer-cet
 te, et ex-sul-ta-te, et ex-sul-ta-te, quo-ni-am mer-

30

ces ves-tra co-pi-o-sa est in coe-lis, co-pi-o-sa
 ces ves-tra co-pi-o-sa est in coe-lis, co-pi-o-sa
 ves-tra co-pi-o-sa est in coe-lis, co-
 ces ves-tra co-pi-

35

est, co-pi-o-sa est in coe-lis, in coe-lis.
 est, co-pi-o-sa est in coe-lis, est in coe-lis.
 pi-o-sa est in coe-lis, (co-pi-o-sa est in coe-lis.)
 o-sa est in coe-lis.

CXIV. Fratres, iam non estis hospites

Ad aequales

Iacobus Gallus

Musical score for Cantus, Altus, Tenor, and Bassus. The score is in 8/8 time and begins with a treble clef and a key signature of one flat. The lyrics 'Fra-' are written below the vocal lines.

Musical score for Cantus, Altus, Tenor, and Bassus. The lyrics are: tres, iam non estis. The score is in 8/8 time and continues from the previous system.

Musical score for Cantus, Altus, Tenor, and Bassus. The lyrics are: hos-pites et ad-ve-nae, sed es-tis ci-ves sanc-to-. The score is in 8/8 time and continues from the previous system.

14

rum et do-mes-ti-ci De-

rum et do-mes-ti-ci De-

to-rum et do-mes-ti-ci De-

rum et do-mes-ti-ci De- i, (et do-mes-ti-

19

i, su-

i, su-per-ae-di-fi-ca-ti, su-

i, su-per-ae-di-fi-ca-ti

ci De- i,) su-per-ae-di-fi-

23

per-ae-di-fi-ca-ti su-pra fun-da-men-tum a-

per-ae-di-fi-ca-ti su-pra fun-da-men-tum a-

su-pra fun-da-men-tum, fun-da-men-tum a-

ca-ti su-pra fun-da-men-tum a-

27

pos- to- lo- rum et pro- phe- ta- rum, ip- so sum-
 pos- to- lo- rum et pro- phe- ta- rum, ip- so sum- mo an-
 pos- to- lo- rum et pro- phe- ta- rum, ip- so sum- mo, sum- mo an-
 pos- to- lo- rum et pro- phe- ta- rum, ip- so sum- mo an-

32

mo an- gu- la- ri la- pi- de Chris- to Ie-
 gu- la- ri la- pi- de Chris- to Ie-
 gu- la- ri la- pi- de, la- pi- de Chris- to Ie-
 gu- la- ri la- pi- de Chris- to Ie-

36

su, Chris- to Ie- su.
 su, Chris- to Ie- su.
 su, Chris- to Ie- su.
 su, Chris- to Ie- su.

12

ec- cle- si- a; oc- ci- dit au- tem Ia-
 de ec-cle- si- a; oc- ci- dit au- tem
 cle- si- a; oc- ci- dit au- tem
 ret quos- dam de ec- cle- si- a;

16

co- bum, fra- trem Io- an- nis gla- di- o, oc-
 Ia- co- bum, fra- trem Io- an- nis gla- di- o, oc- ci- dit
 Ia- co- bum, fra- trem Io- an- nis gla- di- o, gla- di- o, oc-
 oc- ci- dit au-

20

ci- dit au- tem Ia- co- bum, fra- trem Io- an- nis gla- di-
 au- tem Ia- co- bum, Ia- co- bum, fra- trem Io- an- nis gla- di- o: vi-
 ci- dit au- tem Ia- co- bum, fra- trem Io- an- nis gla- di- o:
 tem Ia- co- bum, Ia- co- bum, fra- trem Io- an- nis gla- di- o:

25

o: vi- dens au- tem, qui- a pla-ce- ret, (qui- a pla-ce- ret)
 dens au- tem, qui- a pla-ce- ret, (qui- a pla-ce- ret,) qui- a pla-ce-
 vi- dens au- tem, qui- a pla-ce- ret, (qui- a pla-ce- ret,) vi- dens
 vi- dens au- tem, qui-

29

Iu- dae- is, qui- a pla-ce- ret Iu- dae- is, ius- sit,
 ret Iu- dae- is, (qui- a pla-ce- ret Iu- dae- is,) ius- sit, ius- sit, (ius-
 au- tem, qui- a pla-ce- ret Iu- dae- is, ius- sit, ius-
 a pla-ce- ret, qui- a pla-ce- ret Iu- dae- is, ius- sit, ius-

33

ius- sit ap- pre- hen- de- re et Pe- trum; oc- ci-
 sit,) ius- sit ap- pre- hen- de- re et Pe- trum; oc-
 sit ap- pre- hen- de- re et Pe- trum; oc-
 sit ap- pre- hen- de- re et Pe- trum;

37

dit au-tem Ia-co-bum, fra-trem Io-an-nis
 ci-dit au-tem Ia-co-bum, fra-trem Io-an-nis gla-
 ci-dit au-tem Ia-co-bum, fra-trem Io-an-nis gla-di-

41

gla-di-o, oc-ci-dit au-tem Ia-co-bum, fra-
 di-o, (oc-ci-dit au-tem Ia-co-bum,)Ia-co-bum, fra-
 o, gla-di-o, oc-ci-dit au-tem Ia-co-bum, fra-
 oc-ci-dit au-tem Ia-co-bum, Ia-co-bum, fra-

45

trem Io-an-nis gla-di-o.
 trem Io-an-nis gla-di-o.
 trem Io-an-nis gla-di-o.
 trem Io-an-nis gla-di-o.

CXVI. Sanctus Bartholomeus

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Sanc- tus Bar- tho- lo- mae-

Sanc- tus Bar- tho- lo-

3

Sanc- tus Bar- tho- lo- mae- us, qui prin- ceps ex-

Sanc- tus Bar- tho- lo- mae- us, qui prin-

us, qui prin- ceps ex- sti- tit so- li, qui prin- ceps

mae- us, qui prin- ceps ex- sti- tit so- li, qui prin-

7

sti- tit so- li, na- tus al- to

ceps ex- sti- tit so- li, na- tus al-

ex- sti- tit so- li, na- tus al- to ge-

ceps ex- sti- tit so- li, na- tus al- to

11

ge- ne- re, na- tus al- to ge- ne- re, ma-
 to ge- ne- re, (na- tus al- to ge- ne- re,)
 ne- re, (na- tus al- to ge- ne- re,) ma- net
 ge- ne- re, (na- tus al- to ge- ne- re,)

15

net ad- huc prin- ceps po-
 ma- net ad- huc prin- ceps po-
 ad- huc prin- ceps, (prin- ceps) po-
 ma- net ad- huc prin- ceps po-

19

li, tec- tus ag- ni ve- le- re.
 li, tec- tus ag- ni ve- le- re.
 li, tec- tus ag- ni ve- le- re. Hic nam In- dos
 li, tec- tus ag- ni ve- le- re. Hic nam In- dos con-

23

Hic nam In- dos con-
 ver- te- bat,
 ver- te- bat,

27

ver- te- bat ver- bo sa-
 dos con- ver- te- bat
 (con- ver- te- bat) ver- bo
 ver- bo sa- lu- ti- fe-

31

lu- ti- fe- ro, ver- bo sa- lu- ti- fe- ro, (ver- bo sa- lu-
 ver- bo sa- lu- ti- fe- ro, (ver- bo sa- lu-
 sa- lu- ti- fe- ro, ver- bo sa- lu- ti- fe- ro,
 ro, ver- bo sa- lu- ti- fe- ro, (ver- bo

34

ti-fe-ro,) dae-mo-nes-que con-fun-de-

ti-fe-ro,) dae-mo-nes-que con-fun-de-

8 dae-mo-nes-que con-fun-de-bat, con-fun-de-

sa-lu-ti-fe-ro,) dae-mo-nes-que con-fun-de-

37

bat fac-to ni-mis as-pe-ro, fac-to ni-mis as-pe-

bat fac-to ni-mis as-pe-ro, fac-to ni-mis as-pe-

8 bat fac-to ni-mis as-pe-ro, fac-to ni-mis as-pe-

bat fac-to ni-mis as-pe-

41

ro, (fac-to ni-mis as-pe-ro.)

ro, (fac-to ni-mis as-pe-ro.)

8 ro, fac-to ni-mis as-pe-ro.

ro, (fac-to ni-mis as-pe-ro.)

CXVII. Sedentem in telonio

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Se- den- tem in

Se- den- tem in te-

Se- den- tem in

Se- den- tem in

Detailed description: This system shows the beginning of the piece. It features four vocal parts: Cantus (Soprano), Altus (Alto), Tenor, and Bassus. The Cantus part starts with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Altus part starts with a whole note G4, followed by a half note A4, and a quarter note B4. The Tenor and Bassus parts start with a whole note G3, followed by a half note A3, and a quarter note B3. The lyrics 'Se- den- tem in' are written under the Cantus and Altus parts.

3

te- lo- ni- o ver- bo vo- cat i- do- ne- o, _____

lo- ni- o ver- bo vo- cat i- do- ne- o, ver- bo vo-

Se- den- tem in te- lo- ni- o ver-

Se- den- tem in- te- lo- ni- o ver- bo vo-

Detailed description: This system continues the vocal parts. The Cantus part has a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Altus part has a quarter note G4, a quarter note A4, and a quarter note B4. The Tenor part has a quarter note G4, a quarter note A4, and a quarter note B4. The Bassus part has a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics 'te- lo- ni- o ver- bo vo- cat i- do- ne- o, _____' are written under the Cantus part. The lyrics 'lo- ni- o ver- bo vo- cat i- do- ne- o, ver- bo vo-' are written under the Altus part. The lyrics 'Se- den- tem in te- lo- ni- o ver-' are written under the Tenor part. The lyrics 'Se- den- tem in- te- lo- ni- o ver- bo vo-' are written under the Bassus part.

7

ver- bo vo- cat i- do- ne- o, i- do- ne-

cat i- do- ne- o, i- do- ne- o, _____

bo vo- cat, ver- bo vo- cat i- do- ne-

cat i- do- ne- o, ver- bo vo- cat i- do- ne-

Detailed description: This system continues the vocal parts. The Cantus part has a quarter note G4, a quarter note A4, and a quarter note B4. The Altus part has a quarter note G4, a quarter note A4, and a quarter note B4. The Tenor part has a quarter note G4, a quarter note A4, and a quarter note B4. The Bassus part has a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics 'ver- bo vo- cat i- do- ne- o, i- do- ne-' are written under the Cantus part. The lyrics 'cat i- do- ne- o, i- do- ne- o, _____' are written under the Altus part. The lyrics 'bo vo- cat, ver- bo vo- cat i- do- ne-' are written under the Tenor part. The lyrics 'cat i- do- ne- o, ver- bo vo- cat i- do- ne-' are written under the Bassus part.

10

o Chris-tus Mat-thae-um no-mi-ne, quod re-
 Chris-tus Mat-thae-um no-mi-ne, quod
 o Chris-tus Mat-thae-um no-mi-ne, quod
 o Chris-tus Mat-thae-um no-mi-ne,

14

co-li-tur ho-di-e, quod re-co-li-tur ho-di-
 re-co-li-tur ho-di-e, quod re-co-li-tur
 re-co-li-tur ho-di-e, (quod re-co-li-tur ho-di-
 quod re-co-li-tur ho-di-

18

e, ut in cor-da fi-de-li-
 ho-di-e, ut in cor-da fi-de-li-um, ut
 e,) ut in cor-da fi-de-li-um, (ut in cor-da
 e, ut in cor-da fi-de-li-um, ut in cor-

22

um, fi- de- li- um fun- de- ret e- van- ge- li-
 in cor- da fi- de- li- um fun- de- ret e- van- ge- li-
 8 fi- de- li- um) fun- de- ret e- van- ge- li-
 da fi- de- li- um

25

um, fun- de- ret e- van- ge- li- um, (fun- de- ret
 um, fun de- ret e- van- ge- li- um, (fun- de- ret e-
 8 um, (fun de- ret e- van- ge- li- um,) fun- de- ret e- van- ge- li-
 fun de- ret e- van- ge- li- um, fun- de- ret e-

29

e- van- ge- li- um,) ut in cor-
 van- ge- li- um,) e- van- ge- li- um, ut in cor- da fi-
 8 um, ut in cor- da fi- de- li- um, (ut
 van- ge- li- um, ut in cor- da fi- de- li- um,

CXVIII. Deus, qui nos per beatos apostolos

Iacobus Gallus

Cantus

De- us,

Altus

De- us, qui nos per

Tenor

De- us, qui

Bassus

De- us,

3

qui nos per be- a- tos a- pos- to- los tu- os

be- a- tos a- pos- to- los tu- os Si- mo-

8 nos per be- a- tos a- pos- to- los tu- os Si- mo-

qui nos per be- a- tos a- pos- to-

7

Si- mo- nem et Iu- dam, et Iu- dam ad

nem et Iu- dam ad ag- ni- ti- o-

8 nem et Iu- dam Si- mo- nem et Iu- dam ad ag-

los tu- os Si- mo- nem et Iu- dam

11

ag-ni-ti-o-nem no-mi-nis tu-i per-

nem no-mi-nis tu-i per-ve-ni-re tri-bu-is-ti, per-ve-

ni-ti-o-nem no-mi-nis tu-i per-ve-ni-re

ad ag-ni-ti-o-nem no-mi-nis tu-i per-

15

ve-ni-re tri-bu-is-ti, da no-bis e-

ni-re tri-bu-is-ti, da no-bis e-o-rum glo-ri-

tri-bu-is-ti, tri-bu-is-ti,

ve-ni-re tri-bu-is-ti, da no-bis e-o-rum

19

o-rum glo-ri-am sem-pi-ter-nam et

am sem-pi-ter-nam, sem-pi-ter-nam, et pro-

da no-bis e-o-rum glo-ri-am sem-pi-ter-nam

glo-ri-am sem-pi-ter-nam et pro-

23

pro- fi- ci- en- do ce- le- bra- re et

fi- ci- en- do ce- le- bra- re

et pro- fi- ci- en- do ce- le- bra- re et ce- le-

fi- ci- en- do ce- le- bra- re et

26

ce- le- bran- do pro- fi- ce- re, et ce-

et ce- le- bran- do pro- fi- ce- re,

bran- do pro- fi- ce- re, pro- fi- ce- re, et ce- le-

ce- le- bran- do pro- fi- ce- re, et

30

le- bran- do pro- fi- ce- re.

et ce- le- bran- do pro- fi- ce- re.

bran- do pro- fi- ce- re, pro- fi- ce- re.

ce- le- bran- do pro- fi- ce- re.

In communi de martyribus
 CXIX. Honestum fecit illum Dominus

Jacobus Gallus

Cantus: Ho- nes- tum fe- cit il- lum Do- mi-
 Altus: Ho- nes- tum fe- cit il- lum Do-
 Tenor: Ho-
 Bassus:

4
 Cantus: nus, (ho- nes- tum fe- cit il- lum Do- mi-
 Altus: mi- nus, (ho- nes- tum fe- cit il-
 Tenor: nes- tum fe- cit il- lum Do- mi- nus, (ho- nes-
 Bassus: Ho- nes- tum fe- cit il- lum Do- mi- nus, (ho-

8
 Cantus: nus,) ho- nes- tum fe- cit il- lum Do- mi- nus et cus- to- di- vit
 Altus: lum Do- mi- nus,) ho- nes- tum fe- cit il- lum Do- mi- nus et
 Tenor: tum fe- cit il- lum Do- mi- nus) et
 Bassus: nes- tum fe- cit il- lum Do- mi- nus) et cus- to- di- vit

12

e-um, et cus-to-di-vit e-
 cus-to-di-vit e-um, et cus-to-di-vit e-
 cus-to-di-vit e-um, (et cus-to-di-vit e-
 e-um, (et cus-to-di-vit e-

15

um ab in-i-mi-cis, ab in-i-mi-cis et a se-duc-to-ri-
 um ab in-i-mi-cis, ab in-i-mi-cis et a se-duc-to-ri-
 um) ab in-i-mi-cis, (ab in-i-mi-cis) et a se-duc-to-ri-
 um) ab in-i-mi-cis

19

bus tu-ta-vit il-lum, et a se-duc-to-ri-bus tu-ta-vit il-
 bus tu-ta-vit il-lum, et a se-duc-to-ri-bus tu-ta-vit il-
 bus tu-ta-vit il-lum, et a se-duc-to-ri-bus tu-ta-vit il-
 et a se-duc-to-ri-bus tu-ta-vit il-

23

lum et de-dit il-li cla-ri-ta-tem ae-ter-nam

lum et de-dit il-li cla-ri-ta-tem

lum et de-dit il-li cla-ri-ta-

lum et de-dit il-li cla-ri-ta-tem ae-ter-nam,

27

nam, ae-ter-nam, et de-dit il-li cla-ri-ta-tem, et de-dit

ae-ter-nam, et de-dit il-li

tem ae-ter-nam, et de-dit il-li cla-ri-

et de-dit il-li cla-ri-ta-tem, et

31

il-li cla-ri-ta-tem ae-ter-nam.

cla-ri-ta-tem ae-ter-nam.

ta-tem ae-ter-nam.

de-dit il-li cla-ri-ta-tem ae-ter-nam.

CXX. Qui me confessus fuerit

Jacobus Gallus

Musical score for the first system, featuring four vocal parts: Cantus, Altus, Tenor, and Bassus. The Cantus part begins with a treble clef and a key signature of one flat. The Altus part uses a soprano clef. The Tenor part uses an alto clef. The Bassus part uses a bass clef. The lyrics for the first system are: Cantus: Qui me con- fes-; Altus: Qui me con- fes- sus fu-; Tenor: -; Bassus: Qui.

Musical score for the second system, continuing the four vocal parts. The lyrics for the second system are: Cantus: sus fu- e- rit, (qui me con- fes- sus fu-; Altus: e- rit, (qui me con- fes- sus fu- e-; Tenor: Qui me con- fes- sus fu- e- rit, (qui me; Bassus: me con- fes- sus fu- e- rit, (qui me con- fes-

Musical score for the third system, continuing the four vocal parts. The lyrics for the third system are: Cantus: e- rit) co- ram ho-; Altus: rit,) qui me con- fes- sus fu- e- rit co- ram; Tenor: con- fes- sus fu- e- rit) co- ram ho- mi- ni- bus, (co-; Bassus: sus fu- e- rit) co- ram ho- mi- ni- bus, (co- ram

12

mi- ni- bus, con- fi- te-

ho- mi- ni- bus, con- fi- te- bor et e-

8 ram ho- mi- ni- bus,) con- fi- te- bor

ho- mi- ni- bus,) con- fi- te- bor et e- go e-

16

bor et e- go e- um, (con- fi- te- bor

go e- um, con- fi- te- bor et e- go e- um, (con- fi-

8 et e- go e- um, (con- fi- te- bor et e-

um, (con- fi- te- bor et e- go e- um,)

20

et e- go e- um) co- ram Pa- tre me-

te- bor et e- go e- um) co- ram Pa- tre me-

8 go e- um) co- ram Pa- tre me-

et e- go e- um co- ram Pa- tre me-

24

o, (co-ram Pa-tre me-o.) o.) Qui

o, (co-ram Pa-tre me-o.)

o, (co-ram Pa-tre me-o.) Qui se-qui-

o, (co-ram Pa-tre me-o.) Qui se-qui-tur

27

se-qui-tur me, (qui se-qui-tur me,) qui se-qui-tur me, (qui

Qui se-qui-tur me, (qui se-qui-tur me,) qui se-qui-tur me,

tur me, (qui se-qui-tur me,) qui se-qui-tur me, (qui se-qui-

me, (qui se-qui-tur me,) qui se-qui-tur me, (qui se-qui-tur

30

se-qui-tur me,) non am-bu-lat in te-ne-

(qui-se-qui-tur me) non am-bu-lat

tur me,) non am-bu-lat in te-ne-bris, (non am-bu-lat

me,) non am-bu-lat in te-ne-bris, (non am-bu-lat in te-ne-

34

bris, sed ha-be-bit lu-
 in te-ne-bris, sed ha-be-bit lu-
 8 in te-ne-bris,) sed ha-be-bit lu-
 bris,) sed ha-be-bit lu-

38

men vi-tae, (sed ha-be-bit lu-
 men vi-tae, (sed ha-be-bit lu-
 8 men vi-tae, (sed ha-be-bit
 men vi-tae, (sed ha-be-bit lu- men vi-

42

men vi-tae,) di-cit Do-mi-nus, (di-
 men vi-tae,) di-
 8 lu-men vi-tae,) di-cit Do-mi-nus, (di-cit Do-
 tae,) di-cit, di-cit Do-mi-

46

cit Do- mi- nus,) di- cit Do- mi- nus, (di- cit Do- mi- nus,) mi- nus,) di- cit, di- cit Do- mi- nus, (di- cit Do- mi- nus,) di- cit Do- mi- nus,

50

nus. di- cit Do- mi- nus. nus, di- cit Do- mi- nus. di- cit Do- mi- nus.

54 [C] Secunda pars

Qui vult ve- ni- re post Qui vult ve- ni- re post me, Qui vult ve- ni- re post me, (qui vult ve- Qui vult ve- ni- re post me, (qui vult ve- ni-

58

me, ab- ne- get se- met ip- sum,
 ab- ne- get se- met- ip- sum, (ab- ne- get se-
 ni- re post me,) ab- ne- get se- met-
 re post me,) ab- ne- get se-

62

(ab- ne- get se- met- ip- sum,) ab- ne- get se-
 met- ip- sum,) ab- ne- get se- met- ip-
 ip- sum, (ab- ne- get
 met- ip- sum, (ab- ne- get se- met- ip-

66

met- ip- sum et tol- lat, (et tol- lat,) et tol- lat cru-
 sum et tol- lat cru- cem su- am, (et
 se- met- ip- sum) et tol- lat cru- cem su-
 sum) et tol- lat, et tol-

70

cem su- am et se- qua- tur me,
 tol- lat cru- cem su- am) et se- qua- tur
 lat cru- cem su- am et

74

(et se- qua- tur me,) et se- qua- tur me, (et
 me, (et se- qua- tur me,) et se- qua- tur me,
 se- qua- tur me, (et se- qua- tur
 et se- qua- tur me, et se- qua- tur me,

78

se- qua- tur me,) et se- qua- tur me, di-
 (et se- qua- tur me,) et se- qua- tur me,
 me,) et se- qua- tur me, (et se- qua- tur
 et se- qua- tur me,

82

cit Do-mi-nus, (et se-qua-

di-cit Do-mi-nus, (di-cit Do-mi-

me,) di-cit Do-mi-nus, (di-cit Do-mi-

di-cit, di-cit Do-mi-nus, di-

86

tur me,) di-cit Do-mi-

nus,) di-cit Do-mi-

nus,) di-cit, di-cit Do-mi-

cit Do-mi-nus, (di-cit Do-mi-nus,) mi-

89

nus.

di-cit Do-mi-nus.

nus, di-cit Do-mi-nus.

di-cit Do-mi-nus.

CXXI. Sancti mei, qui in carne positi

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Sanc- ti me- i, qui in car- ne

Sanc- ti me-

Detailed description: This block shows the first system of a four-part vocal setting. It includes staves for Cantus, Altus, Tenor, and Bassus. The music is in a minor key with a common time signature. The lyrics 'Sanc- ti me- i, qui in car- ne' are written under the Tenor staff, and 'Sanc- ti me-' is written under the Bassus staff.

4

Sanc- ti me- i, qui in car- ne po- si

Sanc- ti me- i, qui in car- ne po- si- ti cer-

po- si- ti, qui in car- ne po- si- ti

i, qui in car- ne po- si- ti cer-ta-

Detailed description: This block shows the second system of the musical score, starting at measure 4. It continues the four-part setting with the lyrics 'Sanc- ti me- i, qui in car- ne po- si' and 'Sanc- ti me- i, qui in car- ne po- si- ti cer-'. The Tenor and Bassus parts have lyrics 'po- si- ti, qui in car- ne po- si- ti' and 'i, qui in car- ne po- si- ti cer-ta-' respectively.

8

ti cer- ta- men ha- bu- is- tis, cer- ta- men, cer- ta-

ta- men ha- bu- is- tis, cer- ta- men, cer- ta-

cer- ta- men ha- bu- is- tis, cer- ta- men, cer- ta-

men ha- bu- is- tis, cer- ta- men, cer- ta-

Detailed description: This block shows the third system of the musical score, starting at measure 8. It continues the four-part setting with the lyrics 'ti cer- ta- men ha- bu- is- tis, cer- ta- men, cer- ta-' and 'ta- men ha- bu- is- tis, cer- ta- men, cer- ta-'. The Tenor and Bassus parts have lyrics 'cer- ta- men ha- bu- is- tis, cer- ta- men, cer- ta-' and 'men ha- bu- is- tis, cer- ta- men, cer- ta-' respectively.

11

men ha-bu-is-tis, mer-ce-dem la-bo-ris,
 men ha-bu-is-tis, mer-
 8 men ha-bu-is-tis, mer-ce-dem la-bo-ris e-go red-
 men ha-bu-is-tis, mer-ce-dem la-

14

(mer-ce-dem la-bo-ris) e-go red-dam vo-bis, mer-
 ce-dem la-bo-ris e-go red-dam vo-bis, (mer-ce-dem la-
 8 dam vo-bis, e-go red-dam vo-bis, mer-
 bo-ris e-go red-dam vo-bis, (mer-ce-dem la-

17

ce-dem la-bo-ris e-go red-dam vo-bis. Ve-
 bo-ris e-go,) e-go red-dam vo-bis.
 8 ce-dem la-bo-ris e-go red-dam vo-bis. Ve-ni-te,
 bo-ris e-go,) e-go red-dam vo-bis.

20

ni- te, be- ne- dic- ti Pa- tris me- i, (ve- ni- te, be- ne-
 Ve- ni- te, be- ne- dic- ti Pa- tris me-
 be- ne- dic- ti Pa- tris me- i, (ve- ni- te, be- ne- dic- ti
 Ve- ni- te, be- ne- dic- ti Pa- tris

24

dic- ti Pa- tris me- i,) ve- ni- te, be- ne- dic- ti Pa-
 i, (ve- ni- te, be- ne- dic- ti Pa- tris me-
 Pa- tris me- i,) ve- ni- te, be- ne- dic- ti Pa- tris me-
 me- i, (ve- ni- te, be- ne- dic- ti Pa- tris me-

28

tris me- i, per- ci- pi- te reg- num, per-
 i,) per- ci- pi- te reg- num, (per- ci- pi-
 i, per- ci- pi- te reg- num, (per- ci- pi- te reg-
 i,) per- ci- pi- te reg- num, (per- ci- pi- te

32

ci-pi-te reg-num, mer-ce-dem la-bo-ris,
 te reg-num,) mer-
 num,) mer-ce-dem la-bo-ris e-go red-
 reg-num,) mer-ce-dem la-

35

mer-ce-dem la-bo-ris e-go red-dam vo-bis, (mer-
 ce-dem la-bo-ris e-go red-dam vo-bis, (mer-ce-dem la-
 dam vo-bis, e-go red-dam vo-bis, mer-
 bo-ris e-go red-dam vo-bis, (mer-ce-dem la-

38

ce-dem la-bo-ris e-go red-dam vo-vo-bis.
 bo-ris e-go,) e-go red-dam vo-bis.
 ce-dem la-bo-ris e-go red-dam vo-bis.
 bo-ris e-go,) e-go red-dam vo-bis.

CXXII. Laetitia sempiterna

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Lae- ti- ti-a

Lae- ti- ti-a sem- pi-

Lae- ti- ti-

2

sem- pi-ter- na su- per ca- pi- ta e- o- rum, lae- ti- ti- a sem-

ter- na su- per ca- pi- ta e- o- rum, lae- ti- ti-

a sem- pi-ter- na su- per ca- pi- ta e- o- rum, (lae-

rum, Lae- ti- ti- a

5

pi- ter- na su- per ca- pi- ta e- o-

a sem- pi-ter- na su- per ca- pi- ta e- o-

ti- ti- a sem- pi-ter- na su- per ca- pi- ta e-

sem- pi-ter- na su- per ca- pi- ta e- o-

7

rum, lae-ti-ti-a, lae-ti-ti-a sem-pi-ter-na su-per ca-

rum, lae-ti-ti-a sem-pi-ter-na (su-per ca-

o-rum,) lae-ti-ti-a sem-pi-ter-na su-per

rum, lae-ti-ti-a sem-pi-ter-na su-per ca-

10

pi-ta e-o-rum,

pi-ta e-o-rum,) gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-

ca-pi-ta e-o-rum, gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-

pi-ta e-o-rum, gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-

13

gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-bunt, (gau-di-um et ex-sul-

bunt, (gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-bunt,) gau-di-um et ex-sul

bunt, gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-bunt, (gau-di-um et ex-sul-

bunt, (gau-di-um et ex-sul-

16

ta-ti-o-nem ob-ti-ne-bunt,) gau-di-um et ex-sul-

ta-ti-o-nem ob-ti-ne-bunt, (gau-di-um et ex-sul-

ta-ti-o-nem ob-ti-ne-bunt,) gau-di-um et ex-sul-

ta-ti-o-nem ob-ti-ne-bunt,) gau-di-um et ex-sul-

18

ta-ti-o-nem ob-ti-ne-bunt, (gau-di-um et ex-sul-

ta-ti-o-nem ob-ti-ne-bunt,) gau-di-um et ex-sul-

ta-ti-o-nem ob-ti-ne-bunt, (gau-di-um et ex-sul-

ta-ti-o-nem ob-ti-ne-bunt,

20

ta-ti-o-nem ob-ti-ne-bunt,)

ta-ti-o-nem ob-ti-ne-bunt, (gau-di-um et ex-sul-

ta-ti-o-nem ob-ti-ne-bunt,) gau-di-um et ex-sul-

(gau-di-um et ex-sul-

22

gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-
 ta-ti-o-nem ob-ti-ne-bunt,) gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-
 ta-ti-o-nem ob-ti-ne-bunt, (gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-
 ta-ti-o-nem ob-ti-ne-bunt,)

25

bunt, (gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-
 bunt, (gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-
 bunt,) gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-
 gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-

27

bunt,) gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-bunt. bunt.)
 bunt,) gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-bunt. bunt.)
 bunt, (gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-bunt.) bunt.)
 bunt, (gau-di-um et ex-sul-ta-ti-o-nem ob-ti-ne-bunt.)

CXXIII. Propter testamentum Domini

Ad aequales

Iacobus Gallus

Musical score for the beginning of the piece. It features four vocal parts: Cantus, Altus, Tenor, and Bassus. The Cantus part begins with a melodic line in G minor, 8/8 time. The lyrics for the Cantus part are: "Prop- ter tes- ta- men- tum Do- mi- ni". The Bassus part begins with a lower melodic line, and its lyrics are: "Prop- ter tes- ta- men- tum Do- mi-".

Musical score for the middle section. It continues the four vocal parts. The lyrics for the Cantus part are: "et le- ges pa- ter-". The lyrics for the Bassus part are: "ni et le- ges pa- ter- nas, (et le- ges".

Musical score for the final section. It continues the four vocal parts. The lyrics for the Cantus part are: "nas sanc- ti De- i per-". The lyrics for the Bassus part are: "nas, pa- ter- nas) sanc- ti De- i per- sti-".

12

sti-te-runt in a-mo-re fra-ter-ni-ta-tis, in a-mo-re fra-ter-ni-ta-tis, qui-a u-nus fu-it spi-ri-tus, qui-a u-nus fu-it sem-per, sem-per spi-ri-tus

17

qui-a u-nus fu-it spi-ri-tus, qui-a u-nus fu-it, qui-a u-nus fu-it, qui-a u-nus fu-it sem-per, sem-per spi-ri-tus

22

fu-it sem-per spi-ri-tus in e-is et (qui-a u-nus fu-it) sem-per spi-ri-tus in e-is et u-nus fu-it sem-per spi-ri-tus in e-is et sem-per spi-ri-tus in e-is, in e-is et

42

per spi-ri-tus in e-is et
 u-nus fu-it sem-per spi-ri-tus in e-is et
 it sem-per spi-ri-tus in e-is et
 spi-ri-tus in e-is, in e-is et

46

u-na fi-des, et u-na fi-des, (et u-na fi-
 u-na fi-des, et u-na fi-des, (et u-na fi-
 u-na fi-des, et u-na fi-des, (et u-na fi-
 u-na fi-des, et u-na fi-des, (et u-na fi-

51

des,) et u-na fi-des. des.) et u-na fi-
 des,) et u-na fi-des. des.) et u-na fi-
 des,) et u-na fi-des. des.) et u-na fi-
 des,) et u-na fi-des.

CXXIV. Sebastianus, Dei cultor

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Se- ba- sti- a- nus,

Se- ba- sti- a- nus,

Se- ba- sti- a- nus,

The first system of the musical score features four vocal parts: Cantus (soprano), Altus (alto), Tenor, and Bassus (bass). Each part begins with a melodic line of quarter notes. The lyrics 'Se- ba- sti- a- nus,' are distributed across the staves, with the Cantus part having the most prominent vocal line.

3

De- i cul- tor, (Se- ba- sti- a- nus, De- i cul-

De- i cul- tor, (Se- ba- sti- a- nus, De- i cul-

De- i cul- tor, (Se- ba- sti- a- nus, De- i cul-

Se- ba- sti- a- nus, De- i cul-

The second system continues the vocal lines from the first system. It begins with a measure rest marked with a '3' above the staff. The lyrics are: 'De- i cul- tor, (Se- ba- sti- a- nus, De- i cul-'. The Cantus part has a melodic line with a sharp sign on the final note of the phrase.

7

tor,) Se- ba- sti- a- nus, De- i cul- tor, stu- di-o-

tor,) Se- ba- sti- a- nus, De- i cul- tor, stu- di-

tor,) Se- ba- sti- a- nus De- i cul- tor, stu- di-o-

tor, (Se- ba- sti- a- nus, De- i cul- tor) stu-

The third system continues the vocal lines. It begins with a measure rest marked with a '7' above the staff. The lyrics are: 'tor,) Se- ba- sti- a- nus, De- i cul- tor, stu- di-o-'. The Cantus part has a melodic line with a sharp sign on the final note of the phrase.

11

se cu- ra- bat, stu- di- o- se cu- ra- bat sub abs-
 o- se, stu- di- o- se cu- ra- bat, cu- ra- bat sub abs-
 se cu- ra bat, (stu- di- o- se cu- ra- bat) sub abs-
 di- o- se, stu- di- o- se cu- ra- bat sub abs-

14

con- so chla- mi- dis sanc- to- rum a- ni- mas con- for-
 con- so chla- mi- dis sanc- to- rum a- ni-
 con- so chla- mi- dis sanc- to- rum a- ni- mas con- for- ta- re,
 con- so chla- mi- dis sanc- to- rum a- ni- mas con-

18

ta- re, sanc- to- rum a- ni- mas con- for- ta-
 mas con- for- ta- re, sanc- to- rum a- ni-
 sanc- to- rum a- ni- mas con- for- ta-
 for- ta- re, sanc- to- rum a- ni- mas con-

22

re, spi-ri-tum pro-mit-tens, spi-ri-tum pro-mit-tens, (spi-
 mas con-for-ta-re, spi-ri-tum pro-mit-
 re, con-for-ta-re, spi-ri-tum pro-mit-tens, (spi-ri-
 for-ta-re, spi-ri-tum pro-mit-tens,

26

[C3]

ri-tum pro-mit-tens) et glo-ri-am
 tens, (pro-mit-tens,) spi-ri-tum pro-mit-tens et glo-ri-am
 tum pro-mit-tens,) pro-mit-tens et glo-ri-am
 spi-ri-tum pro-mit-tens

30

con-se-qui sem-pi-ter-nam, (et glo-ri-am con-se-qui sem-pi-ter-
 con-se-qui sem-pi-ter-nam, et glo-ri-am con-se-qui sem-pi-ter-
 con-se-qui sem-pi-ter-nam, et glo-ri-am con-se-qui sem-pi-ter-
 et glo-ri-am con-se-qui sem-pi-ter-

CXXV. Filiae Ierusalem, venite

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

fi- li- ae Ie- ru- sa-

fi- li- ae Ie- ru- sa-

fi- li- ae Ie- ru- sa-

fi- li- ae Ie- ru- sa-

2

lem, (fi- li-ae Ie- ru- sa- lem,) fi- li-ae Ie- ru- sa- lem, ve- ni- te et

lem, (fi- li-ae Ie- ru- sa- lem,) fi- li-ae Ie- ru- sa- lem, ve- ni- te et

lem, (fi- li-ae Ie- ru- sa- lem,) fi- li-ae Ie- ru- sa- lem, ve- ni- te et

lem, (fi- li-ae Ie- ru- sa- lem,) fi- li-ae Ie- ru- sa- lem, ve- ni- te et

5

vi- de- te mar- ty- rem Ge- or- gi- um, Ge- or- gi- um, ve- ni- te et

vi- de- te mar- ty- rem Ge- or- gi- um, Ge- or- gi- um, ve- ni- te et

vi- de- te mar- ty- rem Ge- or- gi- um, Ge- or- gi- um, ve- ni- te et

vi- de- te mar- ty- rem Ge- or- gi- um, Ge- or- gi- um,

8

vi- de- te mar- ty- rem Ge- or- gi- um, Ge- or- gi-

vi- de- te mar- ty- rem Ge- or- gi- um, Ge- or- gi-

vi- de- te mar- ty- rem Ge- or- gi- um,

Ge- or- gi-

10

um cum co- ro- na, cum co- ro- na, qua co- ro-

um cum co- ro- na, cum co- ro- na, qua co- ro-

um cum co- ro- na, cum co- ro- na, qua co- ro-

um cum co- ro- na, cum co- ro- na, qua co- ro-

14

na- vit e- um Do- mi- nus, qua

na- vit e- um Do- mi- nus, qua

na- vit e- um Do- mi- nus, qua

na- vit e- um Do- mi- nus, qua

18

co-ro-na-vit e-um Do-mi-

co-ro-na-vit e-um Do-mi-

co-ro-na-vit e-um Do-mi-

co-ro-na-vit e-um Do-mi-

22

nus, in di-e so-lem-ni-ta-tis et lae-ti-ti-

nus, in di-e so-lem-ni-ta-tis et lae-ti-ti-ae, lae-ti-ti-

nus, in di-e so-lem-ni-ta-tis et lae-ti-ti-ae, lae-ti-ti-

nus,

25

ae. Al-le-lu-ia, al-le-lu-ia, (al-le-lu-

ae. Al-le-lu-ia, al-le-lu-ia, al-le-lu-

ae. Al-le-lu-ia, al-le-lu-ia, (al-le-lu-

Al-le-lu-ia, al-le-lu-ia, al-le-lu-

28

ia,) al- le- lu- ia, in di- e so- lem- ni- ta- tis
 ia, al- le- lu- ia, in di- e so- lem- ni- ta- tis et lae-
 ia,) al- le- lu- ia, in di- e so- lem- ni- ta- tis et lae-
 ia, al- le- lu- ia.

31

et lae- ti- ti- ae. Al- le- lu- ia, al- le- lu-
 ti- ti- ae, lae- ti- ti- ae. Al- le- lu- ia, al- le- lu-
 ti- ti- ae, lae- ti- ti- ae. Al- le- lu- ia, al- le- lu-
 Al- le- lu- ia, al- le- lu-

34

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

In communi de confessoribus
 CXXVI. Beatus vir, qui in lege Domini meditatur

Iacobus Gallus

Musical score for Cantus, Altus, Tenor, and Bassus, measures 1-4. The Cantus part begins with a treble clef and a common time signature. The Altus part begins with a bass clef and a common time signature. The Tenor and Bassus parts begin with a bass clef and a common time signature. The lyrics are: Be- a- tus vir, (be- a- tus vir, (be- a-

Musical score for Cantus, Altus, Tenor, and Bassus, measures 5-8. The lyrics are: a- tus vir,) be- a- tus vir, qui in le- ge tus vir,) be- a- tus vir, Be- a- tus vir, (be- a- tus vir,) a- tus vir, (be- a- tus vir,) qui

Musical score for Cantus, Altus, Tenor, and Bassus, measures 9-12. The lyrics are: Do- mi- ni, (qui in le- ge Do- mi- ni) me- di- ta- qui in le- ge Do- mi- ni me- di- ta- qui in le- ge Do- mi- ni me- di- ta- in le- ge Do- mi- ni me- di- ta- tur:

12

tur: vo- lun- tas e- ius per- ma- net di- e ac noc-

tur: vo- lun- tas e- ius per- ma- net di- e ac noc-

tur: vo- lun- tas e- ius per- ma- net di- e ac noc-

vo- lun- tas e- ius per- ma- net di- e ac noc-

16

te et om- ni- a, quae- cun- que fa- ci- et, sem- per pro-

te et om- ni- a, quae- cun- que fa- ci- et, sem-

te et om- ni- a, quae- cun- que fa- ci- et, sem- per pro-

te

20

spe- ra- bun- tur, et om- ni- a, quae- cun- que

per pro- spe- ra- bun- tur, et om- ni-

spe- ra- bun- tur, et om- ni- a, quae-

et om- ni- a, quae- cun- que fa- ci-

23

fa- ci- et, sem- per pro- spe- ra- bun- tur,
 a, quae- cun- que fa- ci- et sem- per pro- spe- ra- bun-
 cun- que fa- ci- et, sem- per pro- spe- ra- bun- tur
 et, sem- per pro- spe- ra- bun- tur, sem-

26

pro- spe- ra- bun- tur, pro- spe- ra- bun- tur, pro- spe- ra-
 tur, sem- per pro- spe- ra- bun- tur, (sem- per pro- spe- ra- bun- tur,) sem-
 sem- per pro- spe- ra- bun- tur, (sem- per pro- spe- ra- bun- tur,) sem- per pro-
 per pro- spe- ra- bun- tur, (sem- per pro- spe- ra- bun- tur, sem- per pro- spe- ra-

29

bun- tur, sem- per pro- spe- ra- bun- tur, et om- ni- a, quae- cun- que
 per pro- spe- ra- bun- tur, et om- ni-
 spe- ra- bun- tur, pro- spe- ra- bun- tur, et om- ni- a, quae-
 bun- tur,) et om- ni- a, quae- cun- que fa- ci-

32

fa- ci- et, sem- per pro- spe- ra- bun- tur,
 a, quae- cun- que fa- ci- et sem- per pro- spe- ra- bun-
 cun- que fa- ci- et, sem- per pro- spe- ra- bun- tur,
 et, sem- per pro- spe- ra- bun- tur, sem-

35

pro- spe- ra- bun- tur, pro- spe- ra- bun- tur, (pro- spe- ra-
 tur, sem- per pro- spe- ra- bun- tur, (sem- per pro- spe- ra- bun- tur,) sem-
 sem- per pro- spe- ra- bun- tur, (sem- per pro- spe- ra- bun- tur,) sem- per pro-
 per pro- spe- ra- bun- tur, (sem- per pro- spe- ra- bun- tur, sem- per pro- spe- ra-

38

bun- tur, sem- per) pro- spe- ra- bun- tur.
 per pro- spe- ra- bun- tur.
 spe- ra- bun- tur, pro- spe- ra- bun- tur.
 bun- tur.

CXXVII. Domine, praevenisti eum

Iacobus Gallus

Cantus

Do- mi- ne, prae- ve- ni- sti

Altus

Do- mi- ne, prae- ve-

Tenor

Bassus

4

e- um, (Do- mi- ne, prae- ve- ni- sti e-

ni- sti e- um, (Do- mi- ne, prae- ve- ni- sti e- um,) Do-

Do- mi- ne, prae- ve- ni- sti e-

Do- mi- ne, prae- ve- ni- sti e-

8

um,) Do- mi- ne, prae- ve- ni- sti

mi- ne, prae- ve- ni- sti e- um in

um, (Do- mi- ne, prae- ve- ni- sti

um, (Do- mi- ne, prae- ve- ni- sti e- um)

12

e- um in be- ne- dic- ti- o- ni- bus dul- ce-
 be- ne- dic- ti- o- ni- bus dul- ce- di- nis, dul- ce-
 e- um) in be- ne- dic- ti- o- ni- bus dul- ce-
 in be- ne- dic- ti- o- ni- bus dul- ce-

16

di- nis, po- su- i- sti in ca- pi- te e-
 di- nis, po- su- i- sti in
 di- nis, po- su- i- sti in ca- pi- te e- ius
 di- nis, po- su- i- sti in ca- pi-

21

ius co- ro- nam de la- pi- de pre- ti- o- so,
 ca- pi- te e- ius co- ro- nam de la- pi- de pre-
 co- ro- nam de la- pi- de pre- ti- o-
 te e- ius co- ro- nam de la- pi- de pre- ti-

25

pre-ti-o-so, co-ro-nam de la-pi-de pre-ti-o-so,
 ti-o-so, (co-ro-nam de la-pi-de)
 so, co-ro-nam de la-pi-de pre-ti-o-so,
 o-so, (co-ro-nam de la-pi-de,) de la-

29

ti-o-so, co-ro-nam de la-pi-de
 de pre-ti-o-so,) co-ro-nam, co-ro-nam
 pre-ti-o-so, co-ro-nam de
 de pre-ti-o-so, co-ro-nam de la-pi-de

33

de pre-ti-o-so, pre-ti-o-so.
 nam de la-pi-de pre-ti-o-so.
 la-pi-de pre-ti-o-so, pre-ti-o-so.
 pre-ti-o-so, pre-ti-o-so.

39 Secunda pars

Vi- tam pe- ti- it, vi-
 Vi- tam pe- ti- it,
 Vi- tam pe- ti- it, vi-
 Vi-

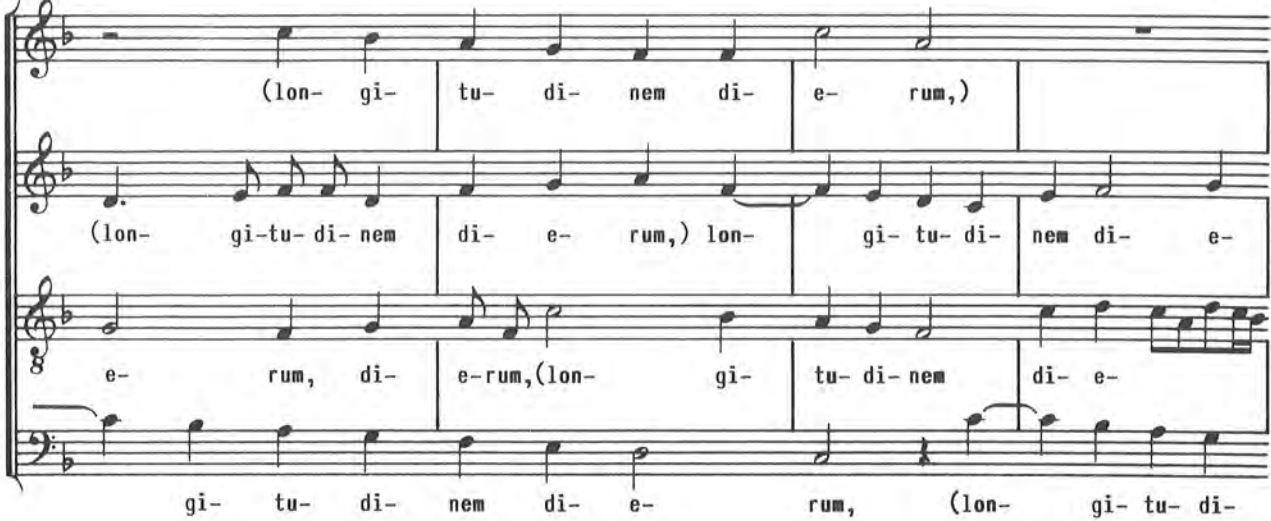
43

tam pe- ti- it et tri- bu- i-
 vi- tam pe- ti- it et tri- bu-
 tam pe- ti- it et tri- bu-
 tam pe- ti- it et tri- bu- i- sti e-

47

sti e- i lon- gi- tu- di- nem di- e- rum,
 i- sti e- i lon- gi- tu- di- nem di- e- rum,
 i- sti e- i lon- gi- tu- di- nem di-
 i, lon-

51



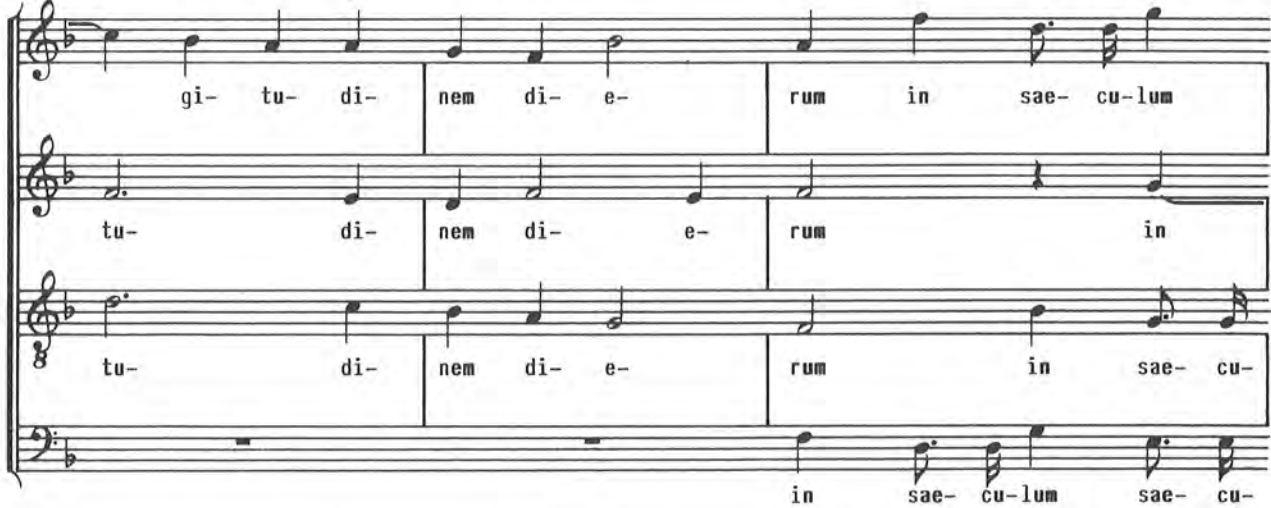
(lon- gi- tu- di- nem di- e- rum,) lon- gi- tu- di- nem di- e- rum, di- e- rum, (lon- gi- tu- di- nem di- e- rum,) lon- gi- tu- di- nem di- e- rum, (lon- gi- tu- di- nem di- e- rum,)

55



lon- gi- tu- di- nem di- e- rum, lon- gi- tu- di- nem di- e- rum, (lon- gi- tu- di- nem di- e- rum,) lon- gi- tu- di- nem di- e- rum, lon- gi- tu- di- nem di- e- rum, lon- gi- tu- di- nem di- e- rum, lon- gi- tu- di- nem di- e- rum, lon- gi- tu- di- nem di- e- rum

59



gi- tu- di- nem di- e- rum in sae- cu- lum tu- di- nem di- e- rum in tu- di- nem di- e- rum in sae- cu- lum in sae- cu- lum sae- cu- lum

62

sae- cu-li, (in sae- cu- lum sae- cu-li,) in sae- cu- lum sae- cu- lum sae- cu-li, (in sae- cu- lum sae- cu-li,) sae- cu- li, lum sae- cu-li, (in sae- cu- lum sae- cu-li,) in sae- cu- lum sae- cu- li, (in sae- cu- lum sae- cu-li,) in sae- cu- lum sae- cu-li,

65

li, (in sae- cu- lum sae- cu-li,) in sae- cu- lum sae- cu-li, (in sae- cu- li, in sae- cu- lum sae- cu-li, (in sae- cu- lum sae- li, in sae- cu- lum sae- cu-li, (in sae- cu- lum sae- cu-li,) (in sae- cu- lum sae- cu- li,) in sae- cu- lum sae- cu-li, (in sae- cu-

68

sae- cu- lum sae- cu- li,) in sae- cu- lum sae- cu- li. cu-li,) sae- cu- li, in sae- cu- lum sae- cu- li. in sae- cu- lum sae- cu- li. lum sae- cu-li, in sae- cu- lum sae- cu- li.

CXXVIII. Laudemus viros gloriosos

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Lau- de- mus vi- ros glo- ri- o-

Lau- de- mus vi- ros glo- ri- o-

Lau- de- mus vi- ros glo- ri- o-

Lau- de- mus vi- ros glo- ri- o-

Detailed description: This system contains the first four staves of the vocal setting. The Cantus part is in a soprano clef with a common time signature. The Altus part is in an alto clef. The Tenor part is in a tenor clef. The Bassus part is in a bass clef. All parts begin with a common time signature and a key signature of one sharp (F#). The lyrics are 'Lau- de- mus vi- ros glo- ri- o-'.

3

sos et pa- ren- tes nos- tros in ge- ne- ra- ti-

sos et pa- ren- tes nos- tros in ge- ne- ra- ti- o- ne

sos et pa- ren- tes nos- tros in ge- ne- ra- ti- o- ne su- a:

sos et pa- ren- tes nos- tros in ge- ne- ra- ti- o-

Detailed description: This system contains the next four staves. The Cantus part starts with a triplet of eighth notes. The lyrics are 'sos et pa- ren- tes nos- tros in ge- ne- ra- ti-' on the first line, 'sos et pa- ren- tes nos- tros in ge- ne- ra- ti- o- ne' on the second line, 'sos et pa- ren- tes nos- tros in ge- ne- ra- ti- o- ne su- a:' on the third line, and 'sos et pa- ren- tes nos- tros in ge- ne- ra- ti- o-' on the fourth line.

6

o- ne su- a: mul- tam glo- ri- am fe- cit Do- mi- nus, mag-

su- a: mul- tam glo- ri- am fe- cit Do- mi- nus,

mul- tam glo- ri- am fe- cit Do- mi- nus, mag- ni- fi-

ne su- a: mul- tam glo- ri- am fe- cit Do- mi- nus,

Detailed description: This system contains the final four staves. The lyrics are 'o- ne su- a: mul- tam glo- ri- am fe- cit Do- mi- nus, mag-' on the first line, 'su- a: mul- tam glo- ri- am fe- cit Do- mi- nus,' on the second line, 'mul- tam glo- ri- am fe- cit Do- mi- nus, mag- ni- fi-' on the third line, and 'ne su- a: mul- tam glo- ri- am fe- cit Do- mi- nus,' on the fourth line.

9

ni-fi-cen-ti-a e-ius a sae-cu-lo. Do-mi-nan-

mag-ni-fi-cen-ti-a e-ius a sae-cu-lo. Do-mi-nan-

cen-ti-a e-ius,(mag-ni-fi-cen-ti-a e-ius) a sae-cu-lo. Do-mi-nan-

mag-ni-fi-cen-ti-a e-ius a sae-cu-lo. Do-mi-nan-

12

tes in po-te-sta-ti-bus su-is, ho-mi-nes mag-ni vir-tu-

tes in po-te-sta-ti-bus su-is, ho-mi-nes mag-ni vir-tu-

tes in po-te-sta-ti-bus su-is, ho-mi-nes mag-ni vir-tu-

tes in po-te-sta-ti-bus su-is, ho-mi-nes mag-ni vir-tu-

15

te et pru-den-ti-a su-a prae-di-ti, nun-ti-an-tes in pro-phe-

te et pru-den-ti-a su-a prae-di-ti, nun-ti-an-tes in pro-phe-

te et pru-den-ti-a su-a prae-di-ti, nun-ti-an-tes in pro-phe-tis

te et pru-den-ti-a su-a prae-di-ti, nun-ti-an-tes in pro-phe-

19

tis dig- ni- ta- tem pro- phe- ta- rum, im- pe- ran-
 tis dig- ni- ta- tem pro- phe- ta- rum, im- pe- ran-
 8 dig- ni- ta- tem pro- phe- ta- rum, im- pe- ran-
 tis dig- ni- ta- tem pro- phe- ta- rum, im- pe- ran-

22

tes in prae-sen- ti po- pu- lo et in vir- tu- te pru- den- ti-
 tes in prae-sen- ti po- pu- lo et in vir- tu- te pru- den- ti-
 8 tes in prae-sen- ti po- pu- lo et in vir- tu- te pru- den- ti-
 tes in prae-sen- ti po- pu- lo et in vir- tu- te pru- den- ti-

25

ae po- pu- lis sanc- tis- si- ma ver- ba, in pe- ri- ti-
 ae po- pu- lis sanc- tis- si- ma ver- ba, in pe- ri- ti-
 8 ae po- pu- lis sanc- tis- si- ma ver- ba, in pe- ri- ti-
 ae po- pu- lis sanc- tis- si- ma ver- ba, in pe- ri- ti-

28

ti-a su-a re-qui-ren-tes mo-dos mu-si-cos, re-qui-
 a su-a re-qui-ren-tes mo-dos mu-si-cos, re-qui-
 a su-a re-qui-ren-tes
 a su-a re-qui-ren-tes mo-

31

ren-tes mo-dos mu-si-cos et nar-ran-tes car-mi-na scrip-tu-ra-
 ren-tes mo-dos mu-si-cos et nar-ran-tes car-mi-na scrip-tu-ra-
 mo-dos mu-si-cos et nar-ran-tes car-mi-na scrip-tu-ra-
 dos mu-si-cos et nar-ran-tes car-mi-na scrip-tu-ra-

35

rum, (et nar-ran-tes car-mi-na scrip-tu-ra-rum.)
 rum, et nar-ran-tes car-mi-na scrip-tu-ra-rum.
 rum, et nar-ran-tes car-mi-na scrip-tu-ra-rum.
 rum, et nar-ran-tes car-mi-na scrip-tu-ra-rum.

CXXIX. Accipiunt iusti regnum decoris

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Ac- ci- pi- ent ius- ti reg-

Ac- ci- pi- ent ius- ti reg-

Ac- ci- pi-

Ac- ci- pi-

2

num, (ac- ci- pi- ent ius- ti reg- num) de- co- ris, ac- ci- pi-

num de- co- ris, ac- ci- pi- ent, ac-

ent ius- ti reg- num de- co- ris, (ac- ci- pi- ent ius- ti reg-

ent ius- ti reg- num de- co- ris, (ac- ci- pi- ent ius- ti reg-

4

ent ius- ti reg- num de- co- ris et di- a- de- ma spe- ci- e-

ci- pi- ent ius- ti reg- num de- co- ris et di- a- de- ma spe- ci- e-

num de- co- ris,) de- co- ris et di- a- de- ma spe- ci- e-

num de- co- ris)

7

i, et di-a-de-ma spe-ci-e- i, (et di-a-
i, et di-a-de- ma spe- ci- e- i, (et
8 i, et di-a-de-ma spe-ci-e- i, (et di-a-
et di-a-de-ma spe-ci-e- i, et di-a-de-ma

10

de- ma spe- ci- e- i) de ma- nu Do- mi-
di- a- de- ma spe- ci- e- i) de ma- nu Do- mi-
8 de- ma spe- ci- e- i) de ma- nu Do- mi-
spe- ci- e- i de ma- nu Do- mi-

12

ni, (de ma-nu Do- mi- ni,) et di- a- de- ma spe- ci- e-
ni, (de ma-nu Do- mi- ni,) et di- a- de- ma spe- ci- e-
8 ni, (de ma- nu Do- mi- ni,) et di- a- de- ma spe- ci- e-
ni, (de ma- nu Do- mi- ni,) et di- a- de- ma spe- ci- e-

15

i, et di-a-de-ma spe-ci-e- i, (et di-a-
i, et di-a-de- ma spe- ci- e- i, (et
i, et di-a-de-ma spe-ci-e- i, (et di-a-
et di-a-de- ma spe-ci- e- i, et di-a- de- ma

18

de- ma spe- ci- e- i) de ma- nu Do- mi-
di- a- de- ma spe- ci- e- i) de ma- nu Do- mi-
de- ma spe- ci- e- i) de ma- nu Do- mi-
spe- ci- e- i de ma- nu Do- mi-

20

ni, (de ma- nu Do- mi- ni.)
ni, (de ma- nu Do- mi- ni.)
ni, (de ma- nu Do- mi- ni.)
ni, (de ma- nu Do- mi- ni.)

CXXX. Beatus Nicolaus

Iacobus Gallus

Cantus

Be- a- tus Ni- co-

Altus

Be- a- tus

Tenor

Be- a- tus Ni- co- la- us,

Bassus

Be-

la- us, pon- ti- fi- ca- tus in- fu- lis

Ni- co- la- us, Ni- co- la- us, pon- ti- fi- ca- tus in- fu-

(be- a- tus Ni- co- la- us,) pon-

a- tus Ni- co- la- us,

8

de- co- ra- tus, (pon- ti- fi- ca- tus in- fu- lis de-

lis de- co- ra- tus, pon- ti- fi- ca- tus

ti- fi- ca- tus in- fu- lis de- co- ra- tus, (pon- ti- fi-

pon- ti- fi- ca- tus in- fu- lis de- co- ra- tus, (pon- ti- fi-

12

co- ra- tus,) pon- ti- fi- ca- tus in- fu- lis de- co- ra-
 in- fu- lis de- co- ra-
 ca- tus in- fu- lis) de- co- ra- tus,
 ca- tus in- fu- lis de- co- ra- tus,) ta-

16

tus, ta- lem se ex- hi- bu- it, (ta- lem se
 tus, ta- lem se ex- hi- bu- it, ex-
 ta- lem se ex- hi- bu- it, (ta- lem se ex- hi- bu-
 lem se ex- hi- bu- it, (ta- lem se ex- hi- bu-

20

ex- hi- bu- it,) ta- lem se ex- hi- bu- it, ex-
 hi- bu- it, ta- lem se ex- hi- bu- it, (ta- lem se
 it,) ta- lem se ex- hi- bu- it, (ta- lem se ex-
 it,) ta- lem se ex- hi- bu- it, (ta- lem se ex-

24

hi- bu- it, ut ab om- ni- bus a- ma-
 ex-hi- bu- it,) ut ab om- ni- bus a- ma-
 hi- bu- it,) ut ab om- ni-bus a- ma-
 hi- bu- it,)

28

re- tur, ut ab om- ni- bus, ut ab
 re- tur, (ut ab om- ni-bus a- ma- re-
 re- tur, (ut ab om- ni-bus a- ma- re-
 ex- hi- bu- it, ut ab om- ni-bus

32

om- ni-bus a- ma- re- tur, (ut ab om- ni- bus
 tur,) ut ab om- ni- bus a- ma- re- tur, (ut ab
 tur,) a- ma- re- tur, ut ab om- ni-
 a- ma- re- tur, ut ab om- ni-bus

36

a- ma- re- tur,) a- ma- re- tur, ta-
 om- ni-bus a- ma- re- tur,) a- ma- re- tur,
 bus a- ma- re- tur, a- ma- re- tur, ta- lem se
 a- ma- re- tur, ta- lem se ex-

40

lem se ex- hi- bu- it, (ta- lem se ex- hi- bu-
 ta- lem se ex- hi- bu- it, ex- hi- bu- it,
 ex- hi- bu- it, (ta- lem se ex- hi- bu- it,) ta-
 hi- bu- it, (ta- lem se ex- hi- bu- it,) ta- lem se

44

it,) ta- lem se ex- hi- bu- it, ex- hi- bu-
 ta- lem se ex- hi- bu- it, (ta- lem se ex- hi- bu-
 lem se ex- hi- bu- it, (ta- lem se ex- hi- bu-
 ex- hi- bu- it, (ta- lem se ex- hi- bu-

48

it, ut ab om- ni- bus a- ma- re- tur, (ut
 it,) ut ab om- ni- bus a- ma- re- tur, (ut ab
 it,) ut ab om- ni- bus a- ma- re- tur, (ut ab
 it,) ex- hi- bu- it,

53

ab om- ni- bus,) ut ab om- ni- bus a- ma- re-
 om- ni- bus a- ma- re- tur,) ut ab om- ni-
 om- ni- bus a- ma- re- tur,) a- ma- re-
 ut ab om- ni- bus a- ma- re-

57

tur, (ut ab om- ni- bus a- ma- re- tur.)
 bus a- ma- re- tur, (ut ab om- ni- bus a- ma- re- tur.)
 tur,) ut ab om- ni- bus a- ma- re- tur.
 tur, ut ab om- ni- bus a- ma- re- tur.

CXXXI. Iustus cor suum tradidit

Iacobus Gallus

Canonis resolutio I.

Cantus

Altus

Tenor

Bassus

Canonis resolutio III.

Ius- tus cor su- um

Canonis resolutio II.

Ius- tus

Ius- tus cor su- um tra- di- dit ad

4

tra- di- dit ad vi- gi- lan- dum di- lu- cu- lo, ad vi- gi- lan- dum,

Ius- tus cor su- um tra- di- dit ad vi- gi- lan- dum di-

vi- gi- lan- dum di- lu- cu- lo, ad vi- gi- lan- dum, ad vi- gi- lan-

cor su- um tra- di- dit ad vi- gi- lan- dum di- lu- cu- lo, ad

8

ad vi- gi- lan- dum, (ad vi- gi- lan- dum) di- lu- cu- lo ad

lu- cu- lo, ad vi- gi- lan- dum, (ad vi- gi- lan- dum,) ad vi- gi- lan-

dum, (ad vi- gi- lan- dum) di- lu- cu- lo ad Do- mi- num, qui

vi- gi- lan- dum, (ad vi- gi- lan- dum,) ad vi- gi- lan- dum di- lu- cu- lo

12

Do- mi-num, qui fe- cit il- lum et in con- spec- tu
 dum di-lu- cu- lo ad Do- mi-num, qui fe- cit il-
 fe- cit il- lum et in con- spec- tu Al- tis- si-
 ad Do- mi-num, qui fe- cit il- lum et

16

Al- tis- si- mi, et in con- spec- tu Al- tis- si- mi de-
 lum et in con- spec- tu Al- tis- si- mi, et in con-
 mi, et in con- spec- tu Al- tis- si- mi de- pre- ca- bi-
 in con- spec- tu Al- tis- si- mi, et in con- spec- tu Al- tis-

21

pre- ca- bi- tur, de-pre-ca- bi- tur, de-pre-ca- bi- tur.
 spec- tu Al- tis- si- mi de- pre- ca- bi- tur.
 tur, de-pre-ca- bi- tur, de-pre-ca- bi- tur, de-pre-ca- bi- tur.
 si- mi de- pre- ca- bi- tur, de-pre-ca- bi- tur.

CXXXII. Posui adiutorium super potentem

Jacobus Gallus

(Ad aequales)

Cantus

Altus

Tenor

Bassus

Canonis resolutio I.

Canonis resolutio II.

Canonis resolutio III.

Po- su-it ad- iu- to- ri-

Po- su-it ad-

3

um su- per po- ten- tem, po- ten-

iu- to- ri- um su- per po- ten- tem, po- ten-

Po- su- it ad- iu- to- ri- um su- per po- ten-

Po- su-it ad- iu- to- ri- um su-

7

tem et ex- al- ta- vit e- lec- tum me- um de ple-

tem et ex- al- ta- vit e- lec- tum me-

tem, po- ten- tem et ex- al- ta- vit

per po- ten- tem, po- ten- tem et

11

be: ma- nus e- nim me- a au- xi-
 um de ple- be: ma- nus e- nim me-
 e- lec- tum me- um de ple- be: ma- nus e- nim
 ex- al- ta- vit e- lec- tum me- um de ple- be: ma-

15

li- a- bi- tur e- i, ma- nus e- nim
 a au- xi- li- a- bi- tur e- i, ma-
 me- a au- xi- li- a- bi- tur e-
 nus e- nim me- a au- xi- li- a- bi- tur

20

me- a au- xi- li- a- bi- tur e-
 nus e- nim me- a au- xi- li- a- bi- tur e-
 i, ma- nus e- nim me- a au- xi- li- a-
 e- i, ma- nus e- nim me- a au- xi-

24

i, au-xi-li-a-bi-tur e-i. i, au-xi-li-a-bi-tur e-i. bi-tur e-i, e-i. li-a-bi-tur e-i.

30 [C] Secunda pars

In-ve-ni Da-vid ser-vum me-um, In-ve-ni Da-vid ser-vum me-um, In-ve-ni Da-vid ser-vum me-um, In-ve-ni.

34

o-le-o sanc-to me-o un-xi e-um, o-le-o sanc-to me-o vum me-um, o-le-o sanc-to Da-vid ser-vum me-um, o-le-o.

38

um, (o- le- o sanc- to me- o un- xi e-
 un- xi e- um, (o- le- o sanc- to me- o un- xi
 me- o un- xi e- um, (o- le- o sanc- to me-
 sanc- to me- o un- xi e- um, (o- le-

42

um:) ma- nus e- nim me-
 e- um:) ma- nus e- nim
 o un- xi e- um:) ma-
 o sanc- to me- o un- xi e-

46

a au- xi- li- a- bi- tur e-
 me- a au- xi- li- a- bi- tur
 nus e- nim me- a au- xi- li-
 um:) ma- nus e- nim me- a au- xi-

50

i, ma- nus e- nim me- a au- xi- li- a-
 e- i, ma- nus e- nim me- a au- xi-
 a- bi- tur e- i, ma- nus e- nim
 li- a- bi- tur e- i, ma-

54

bi- tur e- i, au- xi- li- a- bi-
 li- a- bi- tur e- i, au-
 me- a au- xi- li- a- bi- tur e-
 nus e- nim me- a au- xi- li- a- bi- tur e-

58

tur e- i.
 xi- li- a- bi- tur e- i.
 i, e- i.
 i.

CXXXIII. Hic est Martinus, electus Dei

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Hic est Mar-ti-

Hic est Mar-ti-

nus,(hic est Mar-ti-nus,) e- lec-tus De- i

nus, (hic est Mar-ti-nus,) e- lec-tus

Hic est Mar-ti-nus, e-

Hic est Mar-ti-nus,

9

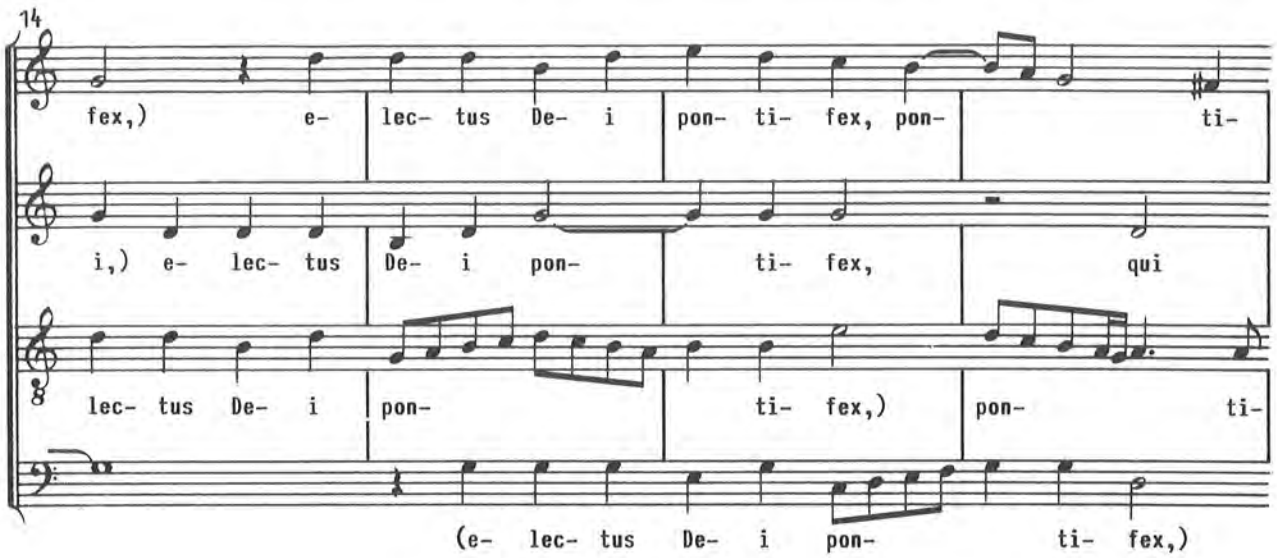
pon-ti-fex, (e- lec-tus De- i pon-ti-

De- i pon-ti-fex, e- lec-tus De- i pon-ti-fex, (e- lec-tus De-

lec-tus De- i pon-ti-fex, e- lec-tus De- i pon-ti-fex, (e-

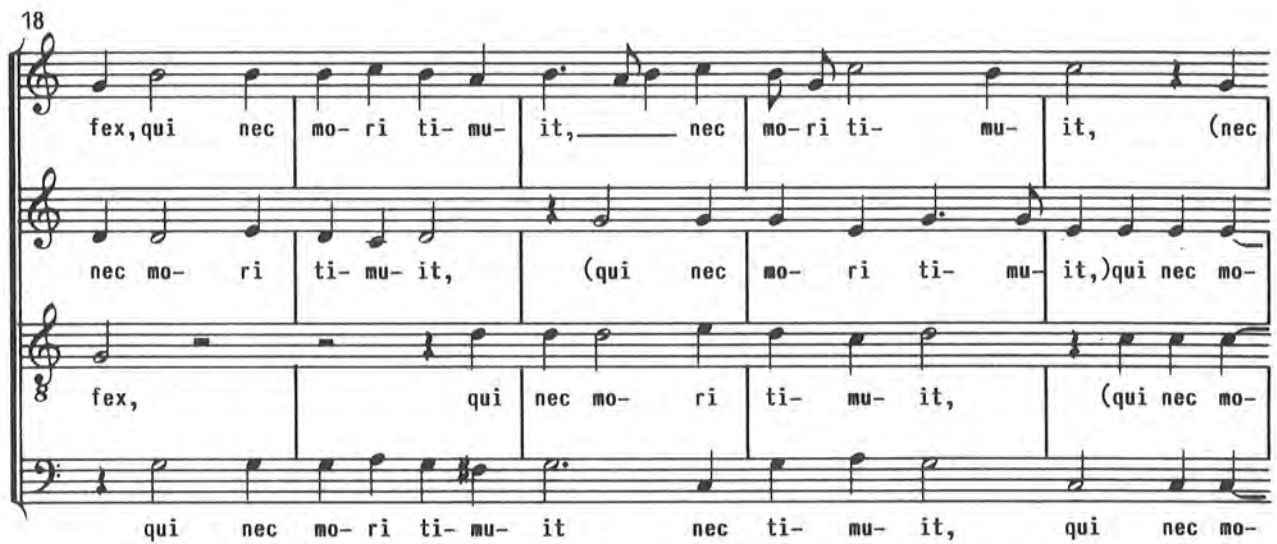
e- lec-tus De- i pon-ti-fex, e- lec-tus De- i pon-ti-fex,

14



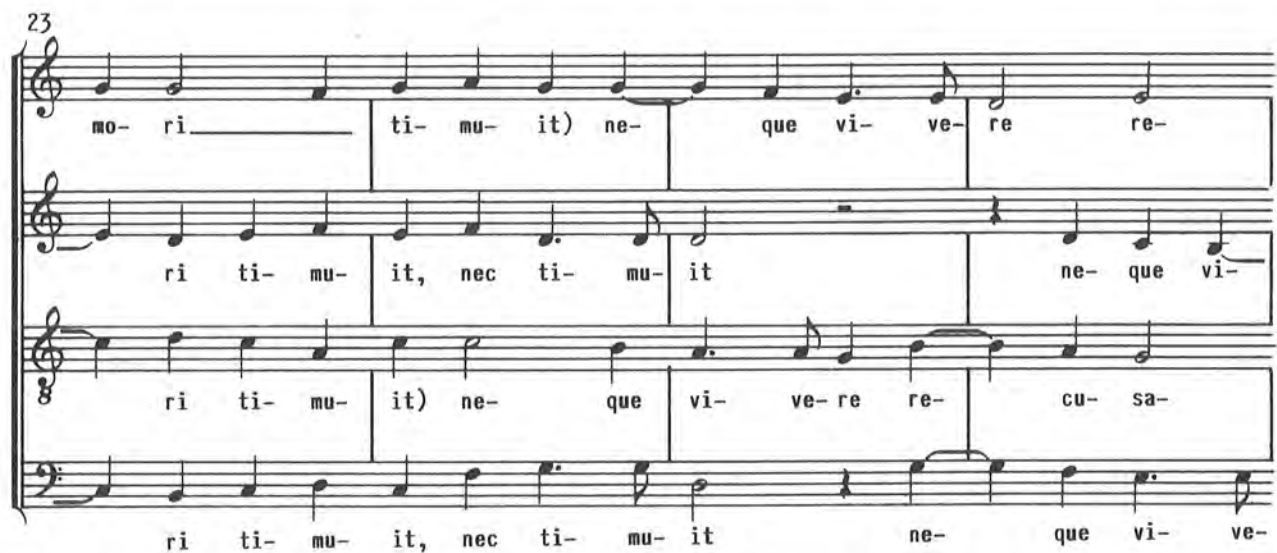
fex,) e- lec- tus De- i pon- ti- fex, pon- ti-
 i,) e- lec- tus De- i pon- ti- fex, qui
 lec- tus De- i pon- ti- fex,) pon- ti-
 (e- lec- tus De- i pon- ti- fex,)

18



fex, qui nec mo- ri ti- mu- it, nec mo- ri ti- mu- it, (nec
 nec mo- ri ti- mu- it, (qui nec mo- ri ti- mu- it,) qui nec mo-
 fex, qui nec mo- ri ti- mu- it, (qui nec mo-
 qui nec mo- ri ti- mu- it nec ti- mu- it, qui nec mo-

23



mo- ri ti- mu- it) ne- que vi- ve- re re-
 ri ti- mu- it, nec ti- mu- it ne- que vi-
 ri ti- mu- it) ne- que vi- ve- re re- cu- sa-
 ri ti- mu- it, nec ti- mu- it ne- que vi- ve-

27

cu- sa- vit, ne- que vi- ve-re re- cu- sa-
 ve-re re- cu- sa- vit, (ne- que vi- ve- re re- cu- sa-
 vit, (ne- que vi- ve-re re- cu- sa- vit,) ne- que
 re re- cu- sa- vit, (ne- que vi- ve- re re- cu-

31

vit, re- cu- sa- vit, (ne- que vi- ve-re
 vit,) ne- que vi- ve-re re- cu- sa- vit,
 vi- ve-re re- cu- sa- vit, ne- que
 sa- vit,) ne- que vi- ve- re re- cu- sa- vit, ne-

35

re- cu- sa- vit,) re- cu- sa- vit.
 ne- que vi- ve-re re- cu- sa- vit.
 vi- ve-re re- cu- sa- vit.
 que vi- ve- re re- cu- sa- vit.

CXXXIV. Magnus inter magnos

Jacobus Gallus

Cantus

Altus

Tenor

Bassus

Mag- nus in- ter

Mag- nus in- ter

3

Mag- nus in- ter mag-

Mag- nus in- ter mag- nos, ex- i- gu- us,

ter mag- nos, (mag- nus in- ter mag- nos,)

mag- nos, (mag- nus in- ter mag-

7

nos, ex- i- gu- us, (ex- i- gu- us, ex- i- gu- us) in- ter par-

(ex- i- gu- us, ex- i- gu- us, ex- i- gu- us) in- ter par-

ex- i- gu- us, ex- i- gu- us, (ex- i- gu- us) in- ter par-

nos,) ex- i- gu- us, (ex- i- gu- us) in- ter par-

10

vos, il-lus-tris in-ter no-bi-les, mo-
 vos, il-lus-tris in-ter no-bi-les, mo-
 8 vos, il-lus-tris in-ter no-bi-les, mo-di-cus
 vos, il-lus-tris in-ter no-bi-les, mo-di-cus

14

di-cus in-ter ig-no-bi-les, om-ni-bus de-ni-que om-
 di-cus in-ter ig-no-bi-les, om-ni-bus de-ni-que
 8 in-ter ig-no-bi-les, om-ni-bus de-ni-que om-
 in-ter ig-no-bi-les, om-ni-bus de-ni-

18

ni-a fac-tus: e-rat e-nim vir
 om-ni-a fac-tus: e-rat e-nim vir De-i
 8 ni-a fac-tus: e-rat e-nim vir De-i
 que om-ni-a fac-tus: e-rat e-nim vir

22

De- i Nor- ber- tus, Nor-ber- tus a- spec- tu

Nor- ber- tus, Nor- ber- tus a- spec- tu

Nor- ber- tus, Nor- ber- tus a- spec- tu

De- i Nor- ber- tus, (Nor- ber- tus) a- spec- tu

27

hi- la- ris, (a- spec- tu hi- la- ris,) a- spec- tu hi- la- ris,

hi- la- ris, (a- spec- tu hi- la- ris,) a- spec- tu hi- la- ris,

hi- la- ris, (a- spec- tu hi- la- ris,) a- spec- tu hi- la- ris,

hi- la- ris, (a- spec- tu hi- la- ris,) a- spec- tu hi- la- ris,

32

vul- tu se- re- nus, ser- mo- ne fa- cun- dis- si- mus, (ser- mo- ne fa-

vul- tu se- re- nus, ser- mo- ne fa- cun- dis- si- mus, (ser- mo- ne fa-

vul- tu se- re- nus, ser- mo- ne fa- cun- dis- si- mus, (ser- mo- ne fa-

vul- tu se- re- nus, ser- mo- ne fa-

37

cun- dis- si- mus,) con- ver- sa- ti- o- ne pla- ci-

cun- dis- si- mus,) con- ver- sa- ti- o- ne pla- ci-

cun- dis- si- mus,) con- ver- sa- ti- o- ne pla- ci-

cun- dis- si- mus,) con- ver- sa- ti- o- ne pla- ci-

41

dus, con- vic- tu af- fa- bi- lis, con- ver- sa- ti- o-

dus, con- vic- tu af- fa- bi- lis, con- ver- sa- ti- o-

dus, con- vic- tu af- fa- bi- lis, con- ver- sa- ti- o-

dus, con- vic- tu af- fa- bi- lis, con- ver- sa- ti- o-

45

ne pla- ci- dus, con- vic- tu af- fa- bi- lis.

ne pla- ci- dus, con- vic- tu af- fa- bi- lis.

ne pla- ci- dus, con- vic- tu af- fa- bi- lis.

ne pla- ci- dus, con- vic- tu af- fa- bi- lis.

De virginibus sanctisque matronis
CXXXV. Audi, filia, et vide

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Au- di, fi- li- a, et vi-

Au- di, fi- li- a, et vi-

Au- di, fi-

de, et vi- de, (au- di, fi- li- a, et vi- de,) au-

de, (au- di, fi- li- a, et vi- de,)

li- a, et vi- de, (au- di, fi- li- a, et vi-

Au- di, fi- li- a, et vi- de, (au- di, fi-

di, fi- li- a, et vi- de, et vi- de et in- cli- na au- rem

au- di, fi- li- a, et vi- de et in- cli- na au-

de,) au- di, fi- li- a, et vi- de et in- cli- na au-

li- a, et vi- de,) et vi- de

14

tu- am, et in- cli- na au- rem tu- am,
 rem tu- am, (et in- cli- na au- rem tu- am,) et in- cli- na au- rem
 rem tu- am, (et in- cli- na au- rem tu- am,) et in- cli- na au- rem
 et in- cli- na au- rem tu- am, (et in- cli- na au- rem tu- am,)

19

qui- a con- cu- pi- vit rex spe- ci- em tu- am, rex
 tu- am, qui- a con- cu- pi- vit rex spe- ci- em, rex spe- ci- em tu-
 tu- am, qui- a con- cu- pi- vit rex spe- ci-
 am,) qui- a con- cu- pi- vit rex spe- ci- em tu- am,

24

spe- ci- em tu- am, (rex spe- ci- em tu-
 am, (qui- a con- cu- pi- vit rex spe- ci-
 em tu- am, (qui- a con- cu- pi- vit rex spe- ci- em tu- am,)
 (qui- a con- cu- pi- vit rex spe- ci- em tu- am,) qui-

28

am,) qui- a con- cu- pi- vit rex, rex spe- ci- em tu-
 em tu- am,) qui- a con- cu- pi- vit rex spe- ci-
 qui- a con- cu- pi- vit rex spe- ci- em, rex spe- ci- em tu-
 a con- cu- pi- vit rex spe- ci- em tu- am,

32

am, qui- a con- cu- pi- vit rex spe- ci- em tu-
 em tu- am, (qui- a con- cu- pi- vit rex,)
 am, qui- a con- cu- pi- vit rex spe- ci- em tu-
 qui- a, (qui- a con- cu- pi- vit rex spe- ci-

36

am, rex spe- ci- em tu- am.
 rex spe- ci- em tu- am, rex spe- ci- em tu- am.
 am, (qui- a con- cu- pi- vit rex spe- ci- em tu- am.)
 em,) qui- a con- cu- pi- vit rex spe- ci- em tu- am.

CXXXVI. Qui gloriatur, in Domino gloriatur

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Qui glo-ri-a-

Qui

Qui glo-ri-a-tur,

Qui glo-ri-

2

tur, in Do-mi-no glo-ri-e-tur, glo-ri-e-tur, in Do-mi-no

glo-ri-a-tur, in Do-mi-no glo-ri-e-tur, qui glo-ri-a-tur, in

in Do-mi-no glo-ri-e-tur, in Do-mi-no glo-ri-e-tur, (in

a-tur, in Do-mi-no glo-ri-e-tur, in Do-mi-no

5

glo-ri-e-tur, qui glo-ri-a-tur, in Do-mi-no

Do-mi-no glo-ri-e-tur, — qui glo-ri-a-tur, in Do-mi-

Do-mi-no glo-ri-e-tur,) qui glo-ri-a-tur, in Do-mi-no glo-ri-

glo-ri-e-tur, qui glo-ri-a-tur, in

17

dat, il- le pro-ba- tus est, (il- le pro-ba- tus est, il-
 men- dat, il- le pro-ba- tus est, (il- le pro-ba- tus est,) il-
 dat,) il- le pro- ba- tus est, (il- le pro- ba- tus est,) il- le pro- ba- tus
 il- le pro-ba- tus est, (il- le pro-ba- tus est, il- le pro-ba- tus

20

le pro-ba- tus est,) pro-ba- tus est, sed quem De- us com- men-
 le pro-ba- tus est, pro-ba- tus est, sed quem De- us com- men-
 est,(il- le pro- ba- tus est,) sed quem De- us com- men-
 est, il- le pro-ba- tus est,)

23

dat, (sed quem De- us com- men- dat,) sed quem De- us
 dat, (sed quem De- us com- men- dat,) sed quem De- us
 dat, sed quem De- us, sed quem De- us
 sed quem De- us com- men- dat, (sed quem De- us

27

com- men- dat, non e- nim, qui se- ip- sum com- men-
 com- men- dat, non e- nim, qui se-
 8 com- men- dat, non e- nim, qui se- ip- sum
 com- men- dat, non e- nim, qui se- ip- sum

30

dat, com- men- dat, non e- nim, qui se- ip- sum com- men-
 ip- sum com- men- dat, non e- nim, qui se- ip- sum com-
 8 com- men- dat, (qui se- ip- sum com- men- dat, com- men-
 com- men- dat,

34

dat, il- le pro- ba- tus est, (il- le pro- ba- tus est, il-
 men- dat, il- le pro- ba- tus est, (il- le pro- ba- tus est,) il-
 8 dat,) il- le pro- ba- tus est, (il- le pro- ba- tus est, il- le pro- ba- tus
 il- le pro- ba- tus est, (il- le pro- ba- tus est, il- le pro- ba- tus

37

le pro-ba- tus est,) pro-ba- tus est, sed quem De- us com-men-

le pro-ba- tus est, pro-ba- tus est, sed quem De- us com- men-

est, il- le pro-ba- tus est,) sed quem De- us com- men-

est, il- le pro-ba- tus est,)

40

dat, (sed quem De- us com-men- dat, sed

dat, (sed quem De- us com- men- dat,) sed

dat, sed quem De- us, sed quem

sed quem De- us com- men- dat, (sed

43

quem De- us com- men- dat.)

quem De- us com- men- dat.

De- us com- men- dat.

quem De- us com- men- dat.

CXXXVII. Mulierem fortem, quis inveniet

Iacobus Gallus

Cantus

Altus

Tenor

Bassus

Mu- li- e- rem for- tem quis in- ve- ni-

Mu- li- e- rem for- tem quis in- ve- ni-

Mu- li- e- rem for- tem quis in- ve- ni-

Mu- li- e- rem for- tem quis in- ve- ni-

3

et, (mu- li- e- rem for- tem quis in- ve- ni- et,) mu- li- e- rem for-

et, (mu- li- e- rem for- tem quis in- ve- ni- et,) mu- li- e- rem for-

et, (mu- li- e- rem for- tem quis in- ve- ni- et,) mu- li- e- rem for-

Mu- li- e- rem for- tem quis in- ve- ni- et,) mu- li- e- rem for-

6

tem quis in- ve- ni- et? Pro- cul et de ul- ti- mis fi- ni-

tem quis in- ve- ni- et? Pro- cul et de ul- ti- mis fi- ni-

tem quis in- ve- ni- et? Pro- cul et de ul- ti- mis fi- ni-

tem quis in- ve- ni- et? Pro- cul et de ul- ti- mis fi- ni-

9

bus pre-ti-um e- ius: con-fi- dit in e- a cor vi- ri su-

bus pre-ti-um e- ius: con-fi- dit in e- a cor vi- ri su-

bus pre-ti-um e- ius: con-fi- dit in e- a cor vi- ri su-

bus pre-ti-um e- ius:

12

i, con- fi- dit in

i, (con- fi- dit in e- a cor vi- ri su- i,) con-fi- dit in

i, (con-fi- dit in e- a cor vi- ri su- i,) con-fi- dit in

con- fi- dit in e- a cor vi- ri su- i

15

e- a cor vi- ri su- i et spo- li-is non in- di- ge- bit,

e- a cor vi- ri su- i et spo- li-is non in- di-ge- bit, et spo- li-

e- a cor vi- ri su- i et spo- li-is, et spo- li-

et spo- li-is non in- di- ge- bit, (et

28

(con- fi- dit in e- a cor vi- ri su- i) et spo- li- is non
 i,) con- fi- dit in e- a cor vi- ri su- i et spo- li- is non
 i,) con- fi- dit in e- a cor vi- ri su- i et
 i et spo- li- is non in-

31

in- di- ge- bit, (et spo- li- is non in- di- ge- bit,) et spo- li- is
 in- di- ge- bit, et spo- li- is non in- di- ge- bit, (et spo- li-
 spo- li- is, et spo- li- is non in- di- ge- bit, (et spo- li- is non
 di- ge- bit, (et spo- li- is non in- di- ge- bit,)

35

non in- di- ge- bit, (et spo- li- is non in- di- ge- bit.)
 is non in- di- ge- bit,) et spo- li- is non in- di- ge- bit.
 in- di- ge- bit,) et spo- li- is non in- di- ge- bit.
 et spo- li- is non in- di- ge- bit.

CXXXVIII. Regnum mundi

Iacobus Gallus

Ad aequales

Cantus
Reg- num mun- di et om- nem

Altus
Reg- num mun- di et om- nem or-

Tenor
Reg- num mun- di et om- nem or- na-

Bassus
Reg- num mun- di et

5

or- na- tum sae- cu- li con-tem- psi prop- ter a- mo-

na- tum sae- cu- li con- tem- psi prop- ter a- mo-

tum sae- cu- li con-tem- psi prop- ter a- mo-

om- nem or- na- tum sae- cu- li con-tem- psi prop- ter a- mo-

10

rem Do- mi- ni me- i Ie- su

rem Do- mi- ni me- i Ie- su Chris- ti, Ie-

rem Do- mi- ni me- i Ie-

rem Do- mi- ni me- i Ie- su

15

Chris- ti, Ie- su Chris- ti, quem
 su Chris- ti, (Ie- su Chris- ti,) quem vi- di, quem a-
 su Chris- ti, Ie- su Chris- ti,
 Chris- ti, Ie- su su Chris- ti,

20

vi- di, quem a- ma- vi, (quem vi- di, quem a-
 ma- vi, (quem vi- di, quem a- ma- vi,) quem vi- di, (quem vi- di,) quem a-
 quem vi- di, quem a- ma- vi, (quem vi- di, quem a- ma- vi,)
 quem vi- di, quem a- ma- vi, (quem vi- di, quem a- ma- vi,) quem

25

ma- vi,) quem vi- di, quem a- ma- vi, in
 ma- vi, quem a- ma- vi, in quem cre- di-
 quem vi- di, quem a- ma- vi,
 vi- di, quem a- ma- vi, (quem a- ma- vi,) in

CXXXIX. Costi regis tenerrima

Jacobus Gallus

Musical score for the first system, featuring four vocal parts: Cantus, Altus, Tenor, and Bassus. The lyrics are: Co- sti re- gis te- ner- ri-

Musical score for the second system, continuing the vocal parts. The lyrics are: ma, (co- sti re- gis te- ner- ri- ma,) fi- gis te- ner- ri- ma, (co- sti re- gis te- ner- ri- ma,) sti re- gis te- ner- ri- ma,) fi- li- ner- ri- ma, (co- sti re- gis te- ner- ri- ma,)

Musical score for the third system, continuing the vocal parts. The lyrics are: li- a pul- cher- ri- ma, (fi- li- a fi- li- a pul- cher- ri- ma, (fi- li- a pul- cher- ri- a pul- cher- ri- ma, (fi- li- fi- li- a pul- cher- ri-

12

pul-cher-ri-ma,) ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-

ma,) pul-cher-ri-ma, ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-

a pul-cher-ri-ma,) ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-

ma,

15

a, lux e-gre-gi-a, ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-

a, lux e-gre-gi-a, ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-

a, lux e-gre-gi-a, ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-

a, lux e-gre-gi-a, ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-

18

[C3]

a, (ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-a.) Gau-de-a-

a, ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-a. Gau-de-a-

a, (ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-a.) Gau-de-a-

a, ex-sul-tet Ca-tha-ri-na, lux e-gre-gi-a. Gau-de-a

22

mus ho-di-e, ut iun-ga-mur Ca-tha-ri-nae et coe-

mus ho-di-e, ut iun-ga-mur Ca-tha-ri-nae et coe-

mus ho-di-e, ut iun-ga-mur Ca-tha-ri-nae et coe-

mus ho-di-e, ut iun-ga-mur Ca-tha-ri-nae et coe-

27

li cu-ri-ae. Gau-de-a-mus ho-di-e, ut

li cu-ri-ae. Gau-de-a-mus ho-di-e, ut

li cu-ri-ae. Gau-de-a-mus ho-di-e, ut

li cu-ri-ae. Gau-de-a-mus ho-di-e, ut

32

iun-ga-mur Ca-tha-ri-nae et coe-li cu-ri-ae.

iun-ga-mur Ca-tha-ri-nae et coe-li cu-ri-ae.

iun-ga-mur Ca-tha-ri-nae et coe-li cu-ri-ae.

iun-ga-mur Ca-tha-ri-nae et coe-li cu-ri-ae.

CXL. Michael, coeli signifer

Jacobus Gallus

Cantus
 Altus
 Tenor
 Bassus

Mi-cha-el, coe-li sig-ni-fer, Ga-bri-el,
 Mi-cha-el, coe-li sig-ni-fer, Ga-bri-el,
 Mi-cha-el, coe-li sig-ni-fer, Ga-bri-el,
 Mi-cha-el, coe-li sig-ni-fer, Ga-bri-el,

mun-di lu-ci-fer, Ra-pha-el, tres arch-an-ge-li Chris-ti
 mun-di lu-ci-fer, Ra-pha-el, tres arch-an-ge-li Chris-ti
 mun-di lu-ci-fer, Ra-pha-el, tres arch-an-ge-li Chris-
 mun-di lu-ci-fer, Ra-pha-el, tres arch-an-ge-li Chris-

8

et om-nes an-ge-li, a-man-tes cas-ta cor-po-
 et om-nes an-ge-li, a-man-tes cas-ta cor-po-
 ti et om-nes an-ge-li, a-man-tes cas-ta cor-po-
 ti et om-nes an-ge-li, a-man-tes cas-ta cor-po-

11

ra, nos- tra per cunc- ta sae- cu- la tu- en- tur

ra, nos- tra per cunc- ta- sae- cu- la tu- en- tur ab

ra, nos- tra per cunc- ta sae- cu- la tu-

ra, nos- tra per cunc- ta sae- cu- la tu- en- tur

14

ab in- si- di- is hos- ti- um et per- fi- di- is. Hi nos sem-

in- si- di- is hos- ti- um et per- fi- di- is. Hi nos sem-

en- tur ab in- si- di- is hos- ti- um et per- fi- di- is. Hi nos sem-

ab in- si- di- is hos- ti- um et per- fi- di- is. Hi nos sem-

18

per cus- to- di- ant et post mor- tem sus- ci- pi-

per cus- to- di- ant et post mor- tem sus- ci- pi-

per cus- to- di- ant et post mor- tem sus- ci- pi-

per cus- to- di- ant et post mor- tem sus- ci- pi-

21 [c3]

ant, an-ge-lo-rum al-tis-si-mo, al-tis-si-mo

ant, an-ge-lo-rum al-tis-si-mo, al-tis-si-mo

ant, an-ge-lo-rum al-tis-si-mo, al-tis-si-mo

ant, an-ge-lo-rum al-tis-si-mo, al-tis-si-mo

25

lau-dem ca-na-mus Do-mi-no,

lau-dem ca-na-mus Do-mi-no,

lau-dem ca-na-mus Do-mi-no,

lau-dem ca-na-mus Do-mi-no,

29

lau-dem ca-na-mus Do-mi-no.

lau-dem ca-na-mus Do-mi-no.

lau-dem ca-na-mus Do-mi-no.

lau-dem ca-na-mus Do-mi-no.

Psalmi omnibus sanctis triumphales
CXLI. Exsultate iusti in Domino

Iacobus Gallus

Musical score for the first system of 'Exsultate iusti in Domino'. It features eight vocal parts: Cantus I, Cantus II, Chorus I (Altus I, Altus II), Chorus II (Tenor I, Tenor II), Chorus I (Bassus I, Bassus II). The score is in G major and 4/4 time. The lyrics are: Ex-sul-ta-te, ius-ti, in Do-mi-

Musical score for the second system of 'Exsultate iusti in Domino'. It continues the vocal parts from the first system. The lyrics are: Con-fi-te-mi-ni Do-mi-no: rec-tos de-cet col-lau-da-ti-o.

6

no in ci-tha-ra, in ci-tha-ra: in psal-te-ri-o de-cem chor-da-

no in ci-tha-ra, in ci-tha-ra: in psal-te-ri-o de-cem chor-da-

no in ci-tha-ra, in ci-tha-ra: in psal-te-ri-o de-cem chor-da-

no in ci-tha-ra, in ci-tha-ra: in psal-te-ri-o de-cem chor-da-

9

rum psal-li-te il-li. Ex-sul-ta-te, ius-ti, in Do-mi-

rum psal-li-te il-li. Ex-sul-ta-te, ius-ti, in Do-mi-

rum psal-li-te il-li. Ex-sul-ta-te, ius-ti, in Do-mi-

rum psal-li-te il-li. Ex-sul-ta-te, ius-ti, in Do-mi-

Psal-li-te il-li.

Psal-li-te il-li.

Psal-li-i-te il-li.

Psal-li-te il-li.

no: rec- tos de- cet col- lau- da- ti- o.

no: rec- tos de- cet col- lau- da- ti- o.

no: rec- tos de- cet col- lau- da- ti- o.

no: rec- tos de- cet col- lau- da- ti- o.

Con- fi-te- mi- ni Do- mi-

Con- fi-te- mi- ni Do- mi-

Con- fi-te- mi- ni Do- mi-

Con- fi-te- mi- ni Do- mi-

no in ci- tha-ra, in ci- tha- ra: in psal-te- ri- o de- cem chor-da-

no in ci- tha-ra, in ci- tha- ra: in psal-te- ri- o de- cem chor-da-

no in ci- tha-ra, in ci- tha- ra: in psal-te- ri- o de- cem chor-da-

no in ci- tha-ra, in ci- tha- ra: in psal-te- ri- o de- cem chor-da-

Psal-li-te il-li.
 Psal-li-te il-li.
 Psal-li-te il-li.
 Psal-li-te il-li.

rum psal-li-te il-li. Can-ta-te e-
 rum psal-li-te il-li. Can-ta-te e-
 rum psal-li-te il-li. Can-ta-te e-
 rum psal-li-te il-li. Can-ta-te e-

i can-ti-cum no-vum: be-ne psal-li-te e-i in
 i can-ti-cum no-vum: be-ne psal-li-te e-i in
 i can-ti-cum no-vum: be-ne psal-li-te e-i in
 i can-ti-cum no-vum: be-ne psal-li-te e-i in

Can- ta- te e-
 Can- ta- te e-
 Can- ta- te e-
 Can- ta- te e-
 vo- ci- fe- ra- ti- o- ne.
 vo- ci- fe- ra- ti- o- ne.
 vo- ci- fe- ra- ti- o- ne.
 vo- ci- fe- ra- ti- o- ne.

i can- ti- cum no- vum: be- ne psal- li- te e- i in
 i can- ti- cum no- vum: be- ne psal- li- te e- i in
 i can- ti- cum no- vum: be- ne psal- li- te e- i in
 i can- ti- cum no- vum: be- ne psal- li- te e- i in

32

vo-ci-fe-ra-ti-o-ne. Qui-a rec-tum est ver-bum Do-mi-
 vo-ci-fe-ra-ti-o-ne. Qui-a rec-tum est ver-bum Do-mi-
 vo-ci-fe-ra-ti-o-ne. Qui-a rec-tum est ver-bum Do-mi-
 vo-ci-fe-ra-ti-o-ne. Qui-a rec-tum est ver-bum Do-mi-
 Qui-a rec-tum est ver-bum Do-mi-
 Qui-a rec-tum est ver-bum Do-mi-
 Qui-a rec-tum est ver-bum Do-mi-
 Qui-a rec-tum est ver-bum Do-mi-

36

ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-
 ni et om-ni-a o-pe-ra e-ius in fi-

40

de. Can- ta- te e- i can- ti- cum no-

de. Can- ta- te e- i can- ti- cum no-

de. Can- ta- te e- i can- ti- cum no-

de. Can- ta- te e- i can- ti- cum no-

de. Can- ta- te e- i can- ti- cum no-

43

Can- ta- vum: be- ne psal-li- te e- i in vo- ci- fe- ra- ti- o- ne.

Can- ta- vum: be- ne psal-li- te e- i in vo- ci- fe- ra- ti- o- ne.

Can- ta- vum: be- ne psal-li- te e- i in vo- ci- fe- ra- ti- o- ne.

Can- ta- vum: be- ne psal-li- te e- i in vo- ci- fe- ra- ti- o- ne.

47

te e- i can- ti- cum no- vum: be- ne psal-li-
 te e- i can- ti- cum no- vum: be- ne psal-li-
 te e- i can- ti- cum no- vum: be- ne psal-li-
 te e- i can- ti- cum no- vum: be- ne psal-li-

50

te e- i in vo- ci- fe- ra- ti- o- ne. Qui-
 te e- i in vo- ci- fe- ra- ti- o- ne. Qui-
 te e- i in vo- ci- fe- ra- ti- o- ne. Qui- a
 te e- i in vo- ci- fe- ra- ti- o- ne. Qui-
 Qui- a rec-
 Qui- a rec-
 Qui- a rec-
 Qui- a rec-

a rec-tum est ver-bum Do-mi-ni et om-ni-a o-
 a rec-tum est ver-bum Do-mi-ni et om-ni-a o-
 rec-tum est ver-bum Do-mi-ni et om-ni-a o-
 a rec-tum est ver-bum Do-mi-ni et om-ni-a
 tum est ver-bum Do-mi-ni et om-ni-a o-pe-ra
 tum est ver-bum Do-mi-ni et om-ni-a o-pe-ra
 tum est ver-bum Do-mi-ni et om-ni-a o-pe-ra
 tum est ver-bum Do-mi-ni et om-ni-a o-pe-ra

pe-ra e-ius in fi-de.
 pe-ra e-ius in fi-de.
 pe-ra e-ius in fi-de.
 o-pe-ra e-ius in fi-de.
 e-ius in fi-de.
 e-ius in fi-de.
 e-ius in fi-de.
 e-ius in fi-de.

CXLII. Exsultate Deo, adiutori nostro

Iacobus Gallus

Chorus I
Cantus
Altus
Tenor
Bassus

Chorus II
Cantus
Altus
Tenor
Bassus

Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,

ad- iu- to- ri nos- tro:
ad- iu- to- ri nos- tro:
ad- iu- to- ri nos- tro:
ad- iu- to- ri nos- tro:
Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,
Ex- sul- ta- te De- o,

9 [C]

iu-bi-la-te De-o Ia-
 iu-bi-la-te De-o Ia-
 iu-bi-la-te De-o Ia-
 iu-bi-la-te De-o Ia-

ad- iu- to- ri nos- tro: iu-bi-la-te De-o Ia-
 ad- iu- to- ri nos- tro: iu-bi-la-te De-o Ia-
 ad- iu- to- ri nos- tro: iu-bi-la-te De-o Ia-
 ad- iu- to- ri nos- tro: iu-bi-la-te De-o Ia-

12

cob, (iu-bi-la-te De-o Ia- cob,)
 cob, (iu-bi-la-te De-o Ia- cob,)
 cob, (iu-bi-la-te De-o Ia- cob,)
 cob, (iu-bi-la-te De-o Ia- cob,)

cob, iu-bi-la-te De-o Ia-
 cob, iu-bi-la-te De-o Ia-
 cob, iu-bi-la-te De-o Ia-
 cob, iu-bi-la-te De-o Ia-

14 [C3]

iu-bi-la-te De-o Ia-cob, (iu-bi-la-te De-o Ia-cob.) iu-bi-la-te De-o Ia-cob.

iu-bi-la-te De-o Ia-cob, (iu-bi-la-te De-o Ia-cob.) iu-bi-la-te De-o Ia-cob.

iu-bi-la-te De-o Ia-cob, (iu-bi-la-te De-o Ia-cob.) iu-bi-la-te De-o Ia-cob.

iu-bi-la-te De-o Ia-cob, (iu-bi-la-te De-o Ia-cob.) iu-bi-la-te De-o Ia-cob.

17

Su-mi-te psal-mum et da-te tym-pa-num, (et da-te tym-pa-

Su-mi-te psal-mum et da-te tym-pa-num, et da-te tym-pa-

Su-mi-te psal-mum et da-te tym-pa-num, et da-te tym-pa-

Su-mi-te psal-mum et da-te tym-pa-num, et da-te tym-pa-

21

num,) et da- te tym- pa- num:

num, (et da- te tym- pa- num:)

num, (et da- te tym- pa- num:)

num, (et da- te tym- pa- num:)

Su- mi- te psal- mum

Su- mi- te psal- mum

Su- mi- te psal- mum

Su- mi- te psal- mum

25

et da- te tym- pa- num, et da- te tym- pa- num, (et da- te tym- pa-

et da- te tym- pa- num, (et da- te tym- pa- num,) et da- te tym- pa-

et da- te tym- pa- num, (et da- te tym- pa- num, et da- te tym- pa-

et da- te tym- pa- num, et da- te tym- pa- num, (et da- te tym- pa-

28

Su- mi- te psal- mum et da- te tym- pa- num,)

Su- mi- te psal- mum et da- te tym- pa- num,

Su- mi- te psal- mum et da- te tym- pa- num,)

Su- mi- te psal- mum et da- te tym- pa- num,)

num,)

num,

num,)

num,)

32

num, et da- te tym- pa- num, (et da- te tym- pa- num,)

num, et da- te tym- pa- num, et da- te tym- pa- num,

num, et da- te tym- pa- num, et da- te tym- pa- num,

num, et da- te tym- pa- num, (et da- te tym- pa- num,)

Su- mi- te

Su- mi- te

Su- mi- te

Su- mi- te

36

Four staves of music, each containing a whole rest for the duration of the measures.

psal- mum et da- te tym- pa- num, et da- te tym- pa- num, et da- te tym- pa-
 psal- mum et da- te tym- pa- num, et da- te tym- pa- num, et da- te tym- pa-
 psal- mum et da- te tym- pa- num, et da- te tym- pa- num, et da- te tym- pa-
 psal- mum et da- te tym- pa- num, (et da- te tym- pa- num,) et da- te tym- pa-

40

et da- te tym- pa- num, (et da- te tym- pa- num,)
 et da- te tym- pa- num, (et da- te tym- pa- num,)
 et da- te tym- pa- num, (et da- te tym- pa- num,)
 et da- te tym- pa- num, (et da- te tym- pa- num,)

num, (et da- te tym- pa- num,)
 num, et da- te tym- pa- num,
 num, et da- te tym- pa- num,
 num, et da- te tym- pa- num,

43 [C]

et da-te tym-pa-num, (et da-te tym-pa-num:) psal-te-ri-um iu-cun-

et da-te tym-pa-num, (et da-te tym-pa-num:) psal-te-ri-um iu-cun-

(et da-te tym-pa-num,) et da-te tym-pa-num: psal-te-ri-um iu-cun-

et da-te tym-pa-num, (et da-te tym-pa-num:) psal-te-ri-um iu-cun-

um, et da-te tym-pa-num, et da-te tym-pa-num:

um, (et da-te tym-pa-num, et da-te tym-pa-num:)

um, (et da-te tym-pa-num, et da-te tym-pa-num:)

um, (et da-te tym-pa-num, et da-te tym-pa-num:)

46

dum cum ci-tha-ra, cum ci-tha-ra, (cum ci-tha-ra,) cum ci-tha-

dum cum ci-tha-ra, cum ci-tha-ra, (cum ci-tha-ra,) cum ci-tha-

dum cum ci-tha-ra, cum ci-tha-ra, (cum ci-tha-ra,) cum ci-tha-

dum cum ci-tha-ra, cum ci-tha-ra, (cum ci-tha-ra,) cum ci-tha-

ra.
ra.
ra.
ra.

psal- te- ri- um iu- cun- dum cum ci- tha- ra, cum ci- tha-
psal- te- ri- um iu- cun- dum cum ci- tha- ra, cum ci- tha-
psal- te- ri- um iu- cun- dum cum ci- tha- ra, cum ci- tha-
psal- te- ri- um iu- cun- dum cum ci- tha- ra, cum ci- tha-

[C3]

Buc- ci- na- te, (buc- ci-
Buc- ci- na- te, (buc- ci-
Buc- ci- na- te, (buc- ci-
Buc- ci- na- te, (buc- ci-

ra, cum ci- tha- ra, cum ci- tha- ra. Buc- ci- na- te,
ra, cum ci- tha- ra, cum ci- tha- ra. Buc- ci- na- te,
ra, cum ci- tha- ra, cum ci- tha- ra. Buc- ci- na- te,
ra, cum ci- tha- ra, cum ci- tha- ra. Buc- ci- na- te,

na- te) in ne- o- me- ni- a tu- ba,

na- te) in ne- o- me- ni- a tu- ba,

na- te) in ne- o- me- ni- a tu- ba,

na- te) in ne- o- me- ni- a tu- ba,

(buc- ci- na- te) in ne-

(buc- ci- na- te) in ne-

(buc- ci- na- te) in ne-

(buc- ci- na- te) in ne-

(in ne- o- me- ni- a tu- ba,)

(in ne- o- me- ni- a tu- ba,)

(in ne- o- me- ni- a tu- ba,)

(in ne- o- me- ni- a tu- ba,)

o- me- ni- a tu- ba, in ne-

o- me- ni- a tu- ba, in ne-

o- me- ni- a tu- ba, in ne-

o- me- ni- a tu- ba, in ne-

in ne- o- me- ni- a tu- ba,
 in ne- o- me- ni- a tu- ba,
 in ne- o- me- ni- a tu- ba,
 (in ne- o- me- ni- a tu- ba,)

o- me- ni- a tu- ba, (in ne-
 o- me- ni- a tu- ba, (in ne-
 o- me- ni- a tu- ba, (in ne-
 o- me- ni- a tu- ba, (in ne-

(in ne- o- me- ni- a tu- ba,) in ne-
 (in ne- o- me- ni- a tu- ba,) in ne-
 (in ne- o- me- ni- a tu- ba,) in ne- o-
 (in ne- o- me- ni- a tu- ba,) in ne-

o- me- ni- a tu- ba,) in ne- o- me- ni- a tu-
 o- me- ni- a tu- ba,) in ne- o- me- ni- a tu-
 o- me- ni- a tu- ba,) in ne- o- me- ni- a tu-
 o- me- ni- a tu- ba,) in ne- o- me- ni- a tu-

o- me- ni- a tu- ba, buc- ci- na- te in ne-

o- me- ni- a tu- ba, buc- ci- na- te in ne-

me- ni- a tu- ba, buc- ci- na- te, in ne-

o- me- ni- a tu- ba,) buc- ci- na- te in ne-

ba, buc- ci- na- te in ne- o- me- ni- a tu-

ba, buc- ci- na- te in ne- o- me- ni- a tu-

ba, buc- ci- na- te in ne- o- me- ni- a tu-

ba, buc- ci- na- te in ne- o- me- ni- a tu-

o- me- ni- a tu- ba, (in ne- o- me- ni- a tu- [C]

o- me- ni- a tu- ba, (in ne- o- me- ni- a tu-

o- me- ni- a tu- ba, (in ne- o- me- ni- a tu-

o- me- ni- a tu- ba, (in ne- o- me- ni- a tu-

ba, (in ne- o- me- ni- a tu- ba,) tu-

ba, (in ne- o- me- ni- a tu- ba,) tu-

ba, (in ne- o- me- ni- a tu- ba,) tu-

ba, (in ne- o- me- ni- a tu- ba,) tu-

ba, in in- sig- ni di- e so- lem- ni-
 ba,) in in- sig- ni di- e so- lem- ni-
 8 ba,) in in- sig- ni di- e so- lem- ni-
 ba,) in in- sig- ni di- e so- lem- ni-
 ba, in in- sig- ni di- e
 ba, in in- sig- ni di- e
 8 ba, in in- sig- ni di- e
 ba, in in- sig- ni di- e

ta- tis ves- trae, so- lem- ni-
 ta- tis ves- trae, so- lem- ni-
 8 ta- tis ves- trae, so- lem- ni-
 ta- tis ves- trae, so- lem- ni-
 so- lem- ni- ta- tis ves- trae,
 so- lem- ni- ta- tis ves- trae,
 8 so- lem- ni- ta- tis ves- trae,
 so- lem- ni- ta- tis ves- trae,

2

te Do-mi-no can-ti-cum no-vum: laus e-ius
te Do-mi-no can-ti-cum no-vum: laus e-ius
ta te Do-mi-no can-ti-cum no-vum: laus e-ius
ta-te Do-mi-no can-ti-cum no-vum: laus e-ius
te Do-mi-no can-ti-cum no-vum: laus e-ius
te Do-mi-no can-ti-cum no-vum: laus e-ius

6

in ec-cle-si-a sanc-to-rum.

Lae-te-tur Is-ra-el in e-

Empty musical staves for vocal parts, consisting of five systems of two staves each.

Musical score for vocal parts with lyrics. The lyrics are: o, qui fe-cit e- um: et fi-li-ae Si-on ex-sul-tent, ex-

Empty musical staves for vocal parts, consisting of five systems of two staves each.

Empty musical staves for vocal parts, consisting of five systems of two staves each.

A system of five empty musical staves, including a grand staff (treble and bass clefs) and three additional staves.

First vocal entry with lyrics: *sul- tent in re- ge su- o.*

Second vocal entry with lyrics: *sul- tent in re- ge su- o.*

Third vocal entry with lyrics: *sul- tent in re- ge su- o.*

Fourth vocal entry with lyrics: *sul- tent in re- ge su- o.*

Fifth vocal entry with lyrics: *sul- tent in re- ge su- o.*

Sixth vocal entry with lyrics: *sul- tent in re- ge su- o.*

Seventh vocal entry with lyrics: *Lau- dent no- men e- ius in cho-*

Eighth vocal entry with lyrics: *Lau- dent no- men e- ius in cho-*

Ninth vocal entry with lyrics: *Lau- dent no- men e- ius in cho-*

Tenth vocal entry with lyrics: *Lau- dent no- men e- ius in cho-*

Eleventh vocal entry with lyrics: *Lau- dent no- men e- ius in cho-*

Twelfth vocal entry with lyrics: *Lau- dent no- men e- ius in cho-*

A system of five empty musical staves, including a grand staff (treble and bass clefs) and three additional staves.

15

ro: in tym pa- no, in tym pa- no et psal- te- ri- o psal- lant e-

ro: in tym pa- no, in tym pa- no et psal- te- ri- o psal- lant e-

ro: in tym pa- no, in tym pa- no et psal- te- ri- o psal- lant e-

ro: in tym pa- no, in tym pa- no et psal- te- ri- o psal- lant e-

ro: in tym pa- no, in tym pa- no et psal- te- ri- o psal- lant e-

ro: in tym pa- no, in tym pa- no et psal- te- ri- o psal- lant e-

Five staves of musical notation, each containing a whole rest for the duration of the measure.

Five staves of musical notation, each containing a whole rest for the duration of the measure.

Five staves of musical notation. The top four staves (Soprano, Alto, Tenor, Bass) contain vocal lines with the lyrics "i, psal- lant e- i." The bottom staff contains piano accompaniment.

Five staves of musical notation. The top four staves (Soprano, Alto, Tenor, Bass) contain vocal lines with the lyrics "Qui- a be- ne- pla- ci- tum est Do- mi- no in". The bottom staff contains piano accompaniment.

System 1: Five staves (four treble clefs, one bass clef) containing rests.

System 2: Five staves (four treble clefs, one bass clef) containing rests.

System 3: Five staves (four treble clefs, one bass clef) containing rests.

System 4: Five staves with lyrics and musical notation. The lyrics are: po- pu- lo su- o: et ex- al- ta- vit man- sue- tos in sa- lu-.

Ex- sul- ta- bunt sanc- ti in glo- ri- a:
 Ex- sul- ta- bunt sanc- ti in glo- ri- a:
 Ex- sul- ta- bunt sanc- ti in glo- ri- a:
 Ex- sul- ta- bunt sanc- ti in glo- ri- a:
 Ex- sul- ta- bunt sanc- ti in glo- ri- a:
 Ex- sul- ta- bunt sanc- ti in glo- ri- a:

Ex- sul- ta-
 Ex- sul- ta-
 Ex- sul- ta-
 Ex- sul- ta-
 Ex- sul- ta-
 Ex- sul- ta-

ten.
 ten.
 ten.
 ten.
 ten.
 ten.

Empty musical staves for vocal and instrumental parts.

bunt sanc-ti in glo-ri-a:
 bunt sanc-ti in glo-ri-a:
 bunt sanc-ti in glo-ri-a:
 bunt sanc-ti in glo-ri-a:
 bunt sanc-ti in glo-ri-a:
 bunt sanc-ti in glo-ri-a:

Ex-sul-ta bunt sanc-ti in glo-ri-
 Ex-sul-ta bunt sanc-ti in glo-ri-
 Ex-sul-ta bunt sanc-ti in glo-ri-
 Ex-sul-ta bunt sanc-ti in glo-ri-
 Ex-sul-ta bunt sanc-ti in glo-ri-
 Ex-sul-ta bunt sanc-ti in glo-ri-

Empty musical staves for vocal and instrumental parts.

32

The image shows a musical score for a choral or instrumental piece. It consists of three systems of staves. The first system has six staves, the second has six staves, and the third has six staves. The lyrics are written below the staves. The first system of lyrics is 'lae-ta-bun-tur'. The second system of lyrics is 'lae-ta-bun-tur'. The third system of lyrics is 'Ex-sul-ta-bunt sanc-ti in glo-ri-a: lae-ta-bun-tur'. The score includes musical notation such as notes, rests, and bar lines. The key signature has one sharp (F#) and the time signature is 4/4.

lae-ta-bun-tur
 lae-ta-bun-tur
 lae-ta-bun-tur
 lae-ta-bun-tur
 lae-ta-bun-tur
 lae-ta-bun-tur

lae-ta-bun-tur
 lae-ta-bun-tur
 lae-ta-bun-tur
 lae-ta-bun-tur
 lae-ta-bun-tur
 lae-ta-bun-tur

a:
 a:
 a:
 a:
 a:
 a:

Ex-sul-ta-bunt sanc-ti in glo-ri-a: lae-ta-
 Ex-sul-ta-bunt sanc-ti in glo-ri-a: lae-ta-
 Ex-sul-ta-bunt sanc-ti in glo-ri-a: lae-ta-
 Ex-sul-ta-bunt sanc-ti in glo-ri-a: lae-ta-
 Ex-sul-ta-bunt sanc-ti in glo-ri-a: lae-ta-
 Ex-sul-ta-bunt sanc-ti in glo-ri-a: lae-ta-

36

in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 in cu- bi- li- bus su- is, (in cu- bi- li-
 bun- tur in cu- bi- li- bus su- is, (in
 bun- tur in cu- bi- li- bus su- is, (in
 bun- tur in cu- bi- li- bus su- is, (in
 bun- tur in cu- bi- li- bus su- is, (in
 bun- tur in cu- bi- li- bus su- is, (in
 bun- tur in cu- bi- li- bus su- is, (in
 bun- tur in cu- bi- li- bus su- is, (in

39

bus su- is.) Ex- sul- ta- ti- o- nes De- i in
 bus su- is.) Ex- sul- ta- ti- o- nes De- i in
 bus su- is.) Ex- sul- ta- ti- o- nes De- i in
 bus su- is.) Ex- sul- ta- ti- o- nes De- i in
 bus su- is.) Ex- sul- ta- ti- o- nes De- i in
 bus su- is.) Ex- sul- ta- ti- o- nes De- i in
 bi- li- bus su- is.
 bi- li- bus su- is.
 bi- li- bus su- is.)
 bi- li- bus su- is.)
 bi- li- bus su- is.
 bi- li- bus su- is.)
 bi- li- bus su- is.)
 bi- li- bus su- is.)
 bi- li- bus su- is.)
 bi- li- bus su- is.)
 bi- li- bus su- is.)
 cu- bi- li- bus su- is.)
 cu- bi- li- bus su- is.)
 cu- bi- li- bus su- is.)
 cu- bi- li- bus su- is.)
 cu- bi- li- bus su- is.)
 cu- bi- li- bus su- is.)

42

gut- tu- re e- o- rum: et gla- di- i an- ci- pi- tes in
gut- tu- re e- o- rum: et gla- di- i an- ci- pi- tes in
gut- tu- re e- o- rum: et gla- di- i an- ci- pi-
gut- tu- re e- o- rum: et gla- di- i an- ci- pi- tes in ma- ni-
gut- tu- re e- o- rum: et gla- di- i an- ci- pi- tes in
gut- tu- re e- o- rum: et gla- di- i an- ci- pi- tes in

ma- ni- bus e- o- rum:
ma- ni- bus e- o- rum:
tes in ma- ni- bus e- o- rum:
bus e- o- rum, e- o- rum:
ma- ni- bus e- o- rum:
ma- ni- bus e- o- rum:

Ad fa- ci- en- dam vin- dic- tam in
Ad fa- ci- en- dam vin- dic- tam in
Ad fa- ci- en- dam vin- dic- tam in
Ad fa- ci- en- dam vin- dic- tam in na- ti-
Ad fa- ci- en- dam vin- dic- tam in na- ti-
Ad fa- ci- en- dam vin- dic- tam in

Ad fa- ci- en- dam vin- dic- tam in
Ad fa- ci- en- dam vin- dic- tam in
Ad fa- ci- en- dam vin- dic- tam in
Ad fa- ci- en- dam vin- dic- tam in

Ad fa- ci- en- dam vin- dic- tam in
Ad fa- ci- en- dam vin- dic- tam in
Ad fa- ci- en- dam vin- dic- tam in
Ad fa- ci- en- dam vin- dic- tam in

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

A system of five musical staves with lyrics. The lyrics are: na-ti-o-ni-bus: in-cre-pa-ti-o-nes in po-pu-
na-ti-o-ni-bus: in-cre-pa-ti-o-nes in po-pu-
na-ti-o-ni-bus, in-na-ti-o-ni-bus: in-cre-pa-ti-o-nes in po-pu-
o-ni-bus: in-cre-pa-ti-o-nes in po-pu-
o-ni-bus: in-cre-pa-ti-o-nes in po-pu-
na-ti-o-ni-bus: in-cre-pa-ti-o-nes in po-pu-

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

Empty musical staves for the first system, consisting of five staves.

Musical staves for the second system, consisting of five staves. Each staff begins with the word "lis:".

Musical staves for the third system, consisting of five staves. The lyrics are: "Ad al- li- gan- dos re- ges e- o- rum in com- pe- di- bus: et no- bi-".

Empty musical staves for the fourth system, consisting of five staves.

55

les e- o- rum in ma- ni- cis fer- re- is.

les e- o- rum in ma- ni- cis fer- re- is.

les e- o- rum in ma- ni- cis fer- re- is.

les e- o- rum in ma- ni- cis fer- re- is.

les e- o- rum in ma- ni- cis fer- re- is.

les e- o- rum in ma- ni- cis fer- re- is.

les e- o- rum in ma- ni- cis fer- re- is.

Ut fa- ci- ant in e-

Ut fa- ci- ant in e-

Ut fa- ci- ant in e-

Ut fa- ci- ant in e-

Ut fa- ci- ant in e-

Ut fa- ci- ant in e-

Ut fa- ci- ant in e-

glo-ri-a
glo-ri-a
glo-ri-a
glo-ri-a
glo-ri-a
glo-ri-a

is iu-di-ci-um con-scrip-tum: glo-ri-a haec est,
is iu-di-ci-um con-scrip-tum: glo-ri-a haec est,
is iu-di-ci-um con-scrip-tum: glo-ri-a haec est,
is iu-di-ci-um con-scrip-tum: glo-ri-a haec est,
is iu-di-ci-um con-scrip-tum: glo-ri-a haec est,
is iu-di-ci-um con-scrip-tum: glo-ri-a haec est,

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haec est, (glo-ri-a haec est) om-ni-bus

glo-ri-a haec est, (glo-ri-a haec est) om-ni-bus

glo-ri-a haec est om-ni-bus

The musical score is arranged for SATB choir. The lyrics are:
 sanc- tis e- ius.
 sanc- tis e- ius.
 sanc- tis e- ius.
 sanc- tis e- ius.
 sanc- tis e- ius.
 sanc- tis e- ius.
 ni- bus sanc- tis e- ius.
 om- ni- bus sanc- tis e- ius.
 bus sanc- tis e- ius.
 bus sanc- tis e- ius, e- ius.
 bus sanc- tis e- ius.
 bus sanc- tis e- ius.
 ni- bus sanc- tis e- ius.
 bus sanc- tis e- ius.
 bus sanc- tis e- ius.
 sanc- tis e- ius.
 sanc- tis e- ius.
 sanc- tis e- ius, e- ius.
 sanc- tis e- ius.
 sanc- tis e- ius.
 sanc- tis e- ius.

CXLIV. Laudate Dominum in sanctis eius

Jacobus Gallus

The musical score is divided into four sections, each representing a different chorus. Each section contains staves for various vocal parts: Cantus I and II, Altus I and II, Tenor, and Bassus I and II. The lyrics 'Lau-da-te Do-mi-num in sanc-tis e-' are written below the vocal staves. The score is written in a mensural style with a common time signature (C) and a key signature of one sharp (F#). The first section (Chorus I) shows the vocalists singing the first part of the text. The subsequent sections (Chorus II, III, and IV) show the vocalists resting, indicated by horizontal lines on their staves.

ius:
ius:
ius:
ius:
ius:
ius:

Lau-da-te e-um in fir-ma-men-to vir-tu-tis e-
Lau-da-te e-um in fir-ma-men-to vir-tu-tis e-
Lau-da-te e-um in fir-ma-men-to vir-tu-tis e-
Lau-da-te e-um in fir-ma-men-to vir-tu-tis e-
Lau-da-te e-um in fir-ma-men-to vir-tu-tis e-
Lau-da-te e-um in fir-ma-men-to vir-tu-tis e-

A system of six empty musical staves, consisting of three treble clefs and three bass clefs, with no notes or lyrics.

A system of six musical staves. The top five staves (three treble clefs and two bass clefs) each contain the word "ius." written below the staff line. The bottom staff is empty.

A system of six musical staves with lyrics. The lyrics are "Lau-da-te e-um in vir-tu-ti-bus e-". The top five staves (three treble clefs and two bass clefs) have the lyrics written below the staff lines. The bottom staff is empty.

A system of six empty musical staves, consisting of three treble clefs and three bass clefs, with no notes or lyrics.

Lau- da- te e- um
Lau- da- te e- um
Lau- da- te e- um
Lau- da- te e- um
Lau- da- te e- um

Lau- da- te e-
Lau- da- te e-
Lau- da- te e-
Lau- da- te e-
Lau- da- te e-

ius;
ius;
ius;
ius;
ius;

Lau- da- te e- um,
Lau- da- te e- um,
Lau- da- te e- um,
Lau- da- te e- um,
Lau- da- te e- um,

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se- cun- dum mul- ti-
 se- cun- dum mul- ti-
 se- cun- dum mul- ti-
 se- cun- dum mul- ti-
 se- cun- dum mul- ti-
 se- cun- dum mul- ti-
 um se- cun- dum
 um se- cun- dum
 um se- cun- dum
 um se- cun- dum
 um se- cun- dum
 um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum
 lau- de- te e- um se- cun- dum

tu-di-nem mag-ni-tu-di-nis e-ius.

tu-di-nem mag-ni-tu-di-nis e-ius.

tu-di-nem mag-ni-tu-di-nis e-ius.

tu-di-nem mag-ni-tu-di-nis e-ius.

tu-di-nem mag-ni-tu-di-nis e-ius.

tu-di-nem mag-ni-tu-di-nis e-ius.

mul-ti-tu-di-nem mag-ni-tu-di-nis e-

mul-ti-tu-di-nem mag-ni-tu-di-nis e-

mul-ti-tu-di-nem mag-ni-tu-di-nis e-ius.

mul-ti-tu-di-nem mag-ni-tu-di-nis e-ius, e-

mul-ti-tu-di-nem mag-ni-tu-di-nis e-

mul-ti-tu-di-nem mag-ni-tu-di-nis e-

mul-ti-tu-di-nem mag-ni-tu-di-nis e-

mul-ti-tu-di-nem mag-ni-tu-di-nis e-ius.

mul-ti-tu-di-nem mag-ni-tu-di-nis e-

mul-ti-tu-di-nem mag-ni-tu-di-nis e-

mul-ti-tu-di-nem mag-ni-tu-di-nis e-ius, e-

mul-ti-tu-di-nem mag-ni-tu-di-nis e-ius

mul-ti-tu-di-nem mag-ni-tu-di-nis e-

Lau- da- te e- um in so- no tu- bae:

Lau- da- te e- um in so- no tu- bae:

Lau- da- te e- um in so- no tu- bae:

Lau- da- te e- um in so- no tu- bae:

Lau- da- te e- um in so- no tu- bae:

Lau- da- te e- um in so- no tu- bae:

ius.

Lau- da- te e- um in so- no tu-

ius.

Lau- da- te e- um in so- no tu-

ius.

Lau- da- te e- um in so- no tu-

ius.

Lau- da- te e- um in so- no tu-

ius.

Lau- da- te e- um in so- no tu-

ius.

Lau- da- te e- um in so- no tu-

ius.

ius.

ius.

ius.

ius.

ius.

ius.

ius.

ius.

ius.

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

A system of five musical staves. Each staff begins with the text "bae:" followed by a horizontal line, indicating a rest or a specific musical instruction.

A system of five musical staves with lyrics. The lyrics are: "Lau- da- te e- um in so- no tu- bae:". The notes are written in a rhythmic pattern across the staves.

A system of five musical staves with lyrics. The lyrics are: "Lau- da- te e- um in so- no tu-". The notes are written in a rhythmic pattern across the staves.

lau- da- te e- um in psal- te- ri- o et ci- tha- ra, et ci- tha-
 lau- da- te e- um in psal- te- ri- o et ci- tha- ra, et ci- tha-
 lau- da- te e- um in psal- te- ri- o et ci- tha- ra, et ci- tha-
 lau- da- te e- um in psal- te- ri- o et ci- tha- ra, et ci- tha-
 lau- da- te e- um in psal- te- ri- o et ci- tha- ra, et ci- tha-
 lau- da- te e- um in psal- te- ri- o et ci- tha- ra, et ci- tha-

bae:
 bae:
 bae:
 bae:
 bae:
 bae:

ra. ra. ra. ra. ra. ra.

Lau- da- te e- um in tym- pa- no et cho- ro, in tym- pa- no et cho-
Lau- da- te e- um in tym- pa- no et cho- ro, in tym- pa- no et cho-
Lau- da- te e- um in tym- pa- no et cho- ro, in tym- pa- no et cho-
Lau- da- te e- um in tym- pa- no et cho- ro, in tym- pa- no et cho-
Lau- da- te e- um in tym- pa- no et cho- ro, in tym- pa- no et cho-

The musical score consists of six systems of staves. The first system contains six vocal staves, each with a single note and the syllable 'ra.'. The second system contains six vocal staves with lyrics and six instrumental staves. The third, fourth, and fifth systems each contain six vocal staves with lyrics and six instrumental staves. The sixth system contains six empty instrumental staves.

A system of six empty musical staves, consisting of three treble clefs and three bass clefs.

A system of six musical staves with lyrics. The lyrics are: "ro, (in tym- pa- no et cho- ro:)" repeated on each staff.

A system of six musical staves with lyrics. The lyrics are: "Lau- da- te e- um in chor- dis" repeated on each staff.

A system of six empty musical staves, consisting of three treble clefs and three bass clefs.

System 1: Empty musical staves for vocal and instrumental parts.

System 2: Empty musical staves for vocal and instrumental parts.

System 3: Musical notation with lyrics: dis et or-ga-no.

System 4: Musical notation with lyrics: Lau-da-te e-um in chor-dis et or-ga-

Lau- da- te e- um in cym- ba- lis, in cym- ba- lis be- ne- so- nan- ti-

Lau- da- te e- um in cym- ba- lis, in cym- ba- lis be- ne- so- nan- ti-

Lau- da- te e- um in cym- ba- lis, in cym- ba- lis be- ne- so- nan- ti-

Lau- da- te e- um in cym- ba- lis, in cym- ba- lis be- ne- so- nan- ti-

Lau- da- te e- um in cym- ba- lis, in cym- ba- lis be- ne- so- nan- ti-

no.

no.

no.

no.

no.

no.

bus,
bus,
bus,
bus,
bus,
bus,

Lau- da- te e- um in cym- ba-lis, in cym- ba-lis be- ne- so- nan- ti-
Lau- da- te e- um in cym- ba-lis, in cym- ba-lis be- ne- so- nan- ti-
Lau- da- te e- um in cym- ba-lis, in cym- ba-lis be- ne- so- nan- ti-
Lau- da- te e- um in cym- ba-lis, in cym- ba-lis be- ne- so- nan- ti-
Lau- da- te e- um in cym- ba-lis, in cym- ba-lis be- ne- so- nan- ti-
Lau- da- te e- um in cym- ba-lis, in cym- ba-lis be- ne- so- nan- ti-

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Five staves of musical notation, each containing a whole rest.

Five staves of musical notation, each containing a whole rest.

Five staves of musical notation. The top four staves are vocal lines with lyrics: "Lau- da- te e- um in cym- ba- lis, in cym- ba- lis iu- bi- la- ti-". The bottom staff is a piano accompaniment line.

Five staves of musical notation, each containing a whole rest.

System 1: Five staves (Soprano, Alto, Tenor, Bass, and Piano) with rests.

System 2: Five staves (Soprano, Alto, Tenor, Bass, and Piano) with rests.

System 3: Five staves with vocal entries and piano accompaniment. Lyrics: o- nis, nis, nis, o- nis, ti- o- nis, o- nis.

System 4: Five staves with vocal entries and piano accompaniment. Lyrics: Lau- da- te e- um in cym- ba-lis, in cym- ba-lis.

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iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-
 iu- bi-la-ti-o-nis, (iu- bi-la-ti-o-nis,) iu- bi-la-ti-o-

nis: om- nis spi- ri- tus lau- det

nis: om- nis spi- ri- tus lau- det

nis: om- nis spi- ri- tus lau- det

nis: om- nis spi- ri- tus lau- det

nis: om- nis spi- ri- tus lau- det

nis: om- nis spi- ri- tus lau- det

nis: om- nis spi- ri- tus lau- det

nis:

nis:

nis:

nis:

nis:

nis:

nis:

nis:

nis:

nis:

nis:

nis:

nis:

nis:

nis:)

nis:)

nis:)

nis:)

nis:)

nis:)

nis:)

nis:)

det Do- mi- num,
Do- mi- num,
det Do- mi- num,
Do- mi- num,
Do- mi- num,
Do- mi- num,

om- nis spi- ri- tus lau-
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau-
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau- det

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

A system of five musical staves with lyrics. The lyrics are:
det Do- mi- num,
Do- mi- num,
det Do- mi- num,
Do- mi- num,
Do- mi- num,
Do- mi- num,
Do- mi- num,
Do- mi- num,
The lyrics are written below the staves, with some notes visible on the top staff.

A system of five musical staves with lyrics. The lyrics are:
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus lau- det
The lyrics are written below the staves, with notes visible on the top staff.

A system of five empty musical staves, consisting of two treble clefs and three bass clefs.

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System 1: Five staves (treble and bass clefs) with rests.

System 2: Five staves (treble and bass clefs) with rests.

System 3: Five staves with lyrics "Do-mi-num,". The lyrics are written under the first four staves.

System 4: Five staves with lyrics "om-nis spi-ri-tus lau-det". The lyrics are written under the first four staves.

[C]

om- nis spi- ri-
om- nis spi- ri- tus lau-
om- nis spi- ri- tus lau- det Do-
om- nis spi- ri- tus lau-
om- nis spi- ri- tus lau- det
om- nis spi- ri- tus, lau-
om- nis spi- ri- tus
om- nis spi- ri- tus
om- nis spi- ri- tus
om- nis spi- ri- tus
om- nis spi- ri- tus
om- nis spi- ri- tus
om- nis, (om- nis)
om- nis, om- nis
om- nis spi- ri- tus
om- nis, om- nis spi-
om- nis spi- ri- tus,
om- nis, om- nis
Do- mi- num, om- nis spi- ri- tus lau-
Do- mi- num, om- nis spi- ri- tus lau- det
Do- mi- num, om- nis spi- ri- tus
Do- mi- num, om- nis spi- ri- tus lau-
Do- mi- num, om- nis spi- ri- tus lau-
Do- mi- num, om- nis spi- ri-

The musical score for page 82 consists of 14 staves. The top four staves (1-4) are vocal parts with lyrics: 'tus lau- det Do- mi- num.', 'det Do- mi- num, Do- mi- num.', 'mi- num, Do- mi- num.', and 'det Do- mi- num, Do- mi- num.'. The fifth staff (5) is a bass line with lyrics: 'det Do- mi- num, (lau- det Do- mi- num.)'. The next four staves (6-9) are vocal parts with lyrics: 'lau- det Do- mi- num.', 'lau- det Do- mi- num, Do- mi- num.', 'lau- det Do- mi- num.', and 'lau- det Do- mi- num, Do- mi- num.'. The tenth staff (10) is a bass line with lyrics: 'lau- det, lau- det Do- mi- num.'. The next four staves (11-14) are vocal parts with lyrics: 'spi- ri- tus lau- det Do- mi- num.', 'spi- ri- tus lau- det Do- mi- num.', 'lau- det Do- mi- num, Do- mi- num.', and 'ri- tus lau- det Do- mi- num.'. The final staff (15) is a bass line with lyrics: '(om- nis spi- ri- tus) lau- det Do- mi- num.'. The bottom of the page shows the start of the next page with lyrics: 'tus lau- det Do- mi- num.'.

