

SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI
ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA

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

ZNANSTVENORAZISKOVALNI CENTER SAZU

Muzikološki inštitut



MONUMENTA
ARTIS MUSICAE SLOVENIAE

XXVIII

IACOBUS GALLUS

V ROKOPISU
OHRANJENE SKLADBE

COMPOSITIONS
PRESERVED
IN MANUSCRIPT

LJUBLJANA

1996



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UREDNIK
EDITED BY
IVAN KLEMENČIČ

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V ROKOPISU OHRANJENE SKLADBE
COMPOSITIONS PRESERVED
IN MANUSCRIPT

TRANSKRIBIRAL IN REVIDIRAL
TRANSCRIPTION AND REVISION BY

EDO ŠKULJ

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urejeni niti popisani, kakor je razvidno iz osebnega dopisovanja. Po drugi strani pa so nekatere knjižnice utrpele neposredno bombardiranje, pri čemer so bili glasbeni rokopisi poškodovani do takšne stopnje, da niso več določljivi (npr. Saška deželna knjižnica v Dresdnu je bila bombardirana v noči med 13. in 14. februarjem 1945²).

2. Centralna redakcija RISM-a iz Frankfurta je vljudno posredovala seznam Gallusovih rokopisnih skladb s stanjem 18. 10. 1996 v njihovi računalniški evidenci. Po pregledu dolgega seznama 190 enot se je izkazalo, da gre pri skoraj vseh primerih za prepise skladateljevih tiskanih skladb; nekateri primeri, ki bi sodili v to izdajo, pa so žal nepopolni: manjka en ali več glasov, v najslabšem primeru je na voljo samo eden od njih.

3. Še najbolj so uporabni članki posameznih avtorjev, ki opisujejo najdene skladbe. Ti opisi so po navadi zelo natančni, povedo točno signaturo, predvsem pa to, ali je skladba ohranjena v vseh glasovih ali ne. Žal je teh primerov zelo malo.

Še vedno obstaja velika možnost, morda celo verjetnost, da se bo našla še kakšna v celoti ohranjena Gallusova skladba. Takšna dela bodo bodisi objavljena v poznejši izdaji bodisi vključena v ponatis Gallusovih v rokopisu ohranjenih skladb.

Iz množice možnih primerov je torej prišlo v poštev precej manj skladb, in sicer štiri maše in štirje moteti.

1. *Missa super Apri la fenestra*

V omenjenem seznamu Gallusovih rokopisnih skladb ima Josip Mantuani naslednji zapis: »Missa super *Apri la fenestra*, 6-glasna, Wroclaw, Mestna knjižnica, rokopis mus. C. n. 24, fol. 6 glasovnih zvezkov. Po opombi v tenorskem zvezku (str. 36) je rokopis nastal med 28. marcem 1597 in 13. septembrom 1604. Maša je bila vpisana med 14. majem in 15. avgustom 1601.«³

Mašo je leta 1969 prvič objavil Paul A. Pisk v 119. zvezku zbirke *Denkmäler der Tonkunst in Österreich*, v katerem je objavljenih pet 4- do 6-glasnih maš.⁴ Kot predlogo navaja Pisk v kritičnem poročilu: »Stadtbibliothek Breslau Ms. mus. C. I. 1238« s pripombo, da sta na voljo samo kyrie in gloria. Zanimivo je, da se njegova signatura ne ujema z

Mantuanijevo. Kdaj je imel Pisk to predlogo v rokah, lahko sklepamo iz dejstva, da je povzetek disertacije, v kateri je obdelal Gallusove maše, objavil leta 1918.⁵ Novo nahajališče tega rokopisa, ki nam žal ni bil dosegljiv, naj bi bila Državna knjižnica v Berlinu. Tako smo v sedanji izdaji vezani in glede kritičnega poročila popolnoma odvisni od Piskove izdaje.

2. *Missa super Iam non dicam*

Glede te maše ima Josip Mantuani zapisano: »Missa super *Iam non dicam vos servos*, 8-glasna, Wroclaw, Mestna knjižnica, rokopis mus. XCVIII, n. 20 podolgovat 4^o, 8 glasovnih zvezkov. Rokopis ima na platnicah kratice: 'S. L. O. 1597', kar po Bohnu pomeni: 'Simon Lyra, Olsensis.' Mašo sestavljata le kyrie in gloria po motetu iz OM II/60. Tema za motet je sposojena iz: D. Phinot, *Thesaurus musicus* (1564), I., 62.«⁶

Mašo je leta 1959 prvič objavil Paul A. Pisk v 94./95. zvezku zbirke *Denkmäler der Tonkunst in Österreich*, v katerem je objavljenih pet 8- in 7-glasnih maš.⁷ Kot predlogo navaja Pisk v kritičnem poročilu: »Bibliothek Uniwersytecka we Wroclawiu. Ms. mus. XCVIII (8 Stimmbücher), Nr. 20« tudi s pripombo, da sta na voljo samo kyrie in gloria. V tem primeru se njegova signatura ujema z Mantuanijevo. Predloga, ki jo je imel Pisk leta 1918 v rokah, naj bi danes bila v Državni knjižnici v Berlinu. Tako smo tudi pri tej maši vezani in glede kritičnega poročila popolnoma odvisni od Piskove izdaje.

3. *Missa super Levavi oculos meos*

Zgodovina predloge za to mašo je nekoliko bolj zapletena.

Josip Mantuani ima v omenjenem seznamu naslednje besedilo: »Missa super *Levavi oculos meos*, 4-glasna, Praga, Univerzitetna knjižnica, rokopis XI. B. 1 fol. 3 glasovne knjige. Tenorja ni.« Po glasbenih primerih ima še naslednjo opombo: »Maša mora biti ena izmed zgodnjih skladb našega mojstra. Zbirka rokopisov, ki je bila nekoč last utrakvističnega župnika Jana Trojana Turnovskega, ima na vezavi v črnem vtisnjeno letnico 1578.«⁸ V

² Prim. W. Steude, *Die Musiksammlungen des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden*, Leipzig 1974, 6.

³ J. Mantuani, *Bibliographie der Werke von Gallus*, XIII (Gallusov zbornik, 121).

⁴ Prim. *Jacobus Gallus: Fünf Messen zu vier bis sechs Stimmen*, Veröffentlicht von Paul Amadeus Pisk, DTÖ 119, Akademische Druck- und Verlagsanstalt, Graz / Wien 1969, 87-102.

⁵ Prim. P. A. Pisk, *Das Parodieverfahren in den Messen von Iacobus Gallus*, v: *Studien zur Musikwissenschaft* 5 (1918), 35-48.

⁶ J. Mantuani, *Bibliographie der Werke von Gallus*, XIV (Gallusov zbornik, 121).

⁷ Prim. *Jacobus Gallus: Fünf Messen zu acht und sieben Stimmen*, Bearbeitet von Paul Amadeus Pisk, DTÖ 94/95, Österreichischer Bundesverlag, Wien 1959, 95-113.

⁸ J. Mantuani, *Bibliographie der Werke von Gallus*, XIV (Gallusov zbornik, 121).

20. stoletju je bila v istem nahajališču najdena četrta knjiga s tenorskim glasom. Tak obseg skladbe pozna Adrio v členu v enciklopediji *Die Musik in Geschichte und Gegenwart*.⁹ Gallusovo avtorstvo je v tej signaturi zapisano v diskantovem zvezku po vstopnem spevu *Rorate coeli* pred kyrie na fol. 328a, kjer je navedeno z drobnim zapisom z istim črnilom celotno ime Jacobus Handl (signatura UK XIX B 1a, fol. 328a). Naslov celotnega kodeksa je *Graduale latino-bohemicum*, Gallusova skladba pa je del celote *Officium super Levavi oculos meos*. Iz skladb samih je razvidno, da je Jacobus Gallus avtor le stalnih in ne spremenljivih mašnih spevov, ker pri teh ne vztraja pri modelu. Od stalnih mašnih spevov obsega skladba zgolj kyrie, glorio in credo.

»Dopolnilni glas k tej signaturi je strahovska knjiga z glasom 'vagans', sign. D A II 3,«¹⁰ ki ga je evidentirala Jitka Snížková in s tem popravila Mantuanijevo domnevo, da gre za 4-glasno skladbo. »Kyrie Gallusove maše se začneta na naslednjih straneh glasovnih knjig:

discantus: sign. XI B 1 a, fol. 328 a, Univ. knjižnica,

altus: sign. XI B 1 b, fol. 333 b, Univ. knjižnica,

tenor: sign. XI B 1 c, fol. 329 a, Univ. knjižnica,

vagans: sign. D A II. 3, fol. 295 a, Strahov, Pamatnik pisemnicví,

bassus: sign. XI B 1 d, fol. 315 a, Univ. knjižnica.«¹¹

Maša je v tej izdaji prvič spartirana in redigirana.

4. Missa super Maria Magdalena

O tej maši ima Josip Mantuani v omenjenem seznamu rokopisnih skladb naslednji podatek: »Missa super *Maria Magdalena*, 8-glasna, Dresden, Kraljeva knjižnica, rokopis iz Löbaua, 59; v tem št. 21, 8 glasovnih zvezkov. Tema je sposojena iz lastnega moteta, OM II/31.«¹²

Mašo je leta 1959 prvič objavil Paul A. Pisk v 94/95. zvezku zbirke *Denkmäler der Tonkunst in Österreich*, v katerem je objavljenih pet 8- in 7-glasnih maš. Kot predlogo navaja Pisk v kritičnem poročilu: »Sächsische Landesbibliothek Dresden, Mus. Löb. 59 (8 Stimmbücher), Nr. 21«¹³ s pripono, da sta ohranjena le kyrie in gloria. V tem primeru se njegova signatura prav tako ujema z Mantuanijevo. Žal ni bilo mogoče dobiti izvirnega rokopisa, zato smo v tem primeru znova popolnoma odvisni od Piskove izdaje.

5. Veni Sancte Spiritus

Za ta motet popolnoma veljajo podatki, ki jih ima Josip Mantuani v omenjenem seznamu: »*Veni sancte spiritus*, reple, 4-glasen, kodeks št. 16705 c. kr. Dvorne knjižnice na Dunaju, zborovska knjiga iz 16. stoletja, fol. št. 2. Kompozicija se od one v OM II/66 popolnoma razlikuje, ima intonacijo v gregorijanskem koralu in je zelo verjetno eno izmed zgodnjih del.«¹⁴ Ko je leta 1891 Mantuani evidentiral to skladbo v Dvorni knjižnici, je nastala polemika glede števila kodeksa, ali je 16704 ali 16705.¹⁵ Skladba je v tej izdaji prvič spartirana in redigirana.

6. Ave Maria (à 4)

Muzikolog Rudolf Flotzinger iz Gradca je leta 1985 na simpoziju v Ljubljani *Iacobus Gallus in njegov čas* poročal: »Do nedavna smo poznali samo dve Gallusovi kompoziciji *Ave Maria*: 8-glasno za dva zbora iz prvega dela OM in 6-glasno iz četrtega dela iste zbirke. Tema se zdaj pridružujeta še dve skladateljevi uglasbitvi istega naslova, odkriti v rokopisu IV/8 Univerze v Gradcu. Ta vsebuje izključno Marijine speve, med njimi več anonimnih. Ali je kakšna Gallusova skladba tudi med slednjimi, je za zdaj nemogoče reči, ker rokopis v tej smeri še ni raziskan. Besedilo obeh kompozicij iz OM je najbolj razširjena Marijina molitev v verziji, kakršna je bila običajna do leta 1568. Ta obsega angelski pozdrav (prim. Lk 1,28) in pozdrav Elizabete (prim. Lk 1,42), sklepni amen pa je Gallus izpustil. Za razliko od tiskanih uporabljata rokopisni *Ave Marii* razširjeni molitveni obrazec z dodatno priprošnjo 'Sveta Marija ...', ki je v navadi od Pijevega brevirja (1568) vse do danes. Po vsej priliki je Gallus uporabil različni verziji besedila za različne namene in je tako vsakokrat ustvaril tudi po dve kompoziciji v različnem okolju. Na to kažejo posebno izročilo v omenjenem rokopisu Marijinih kompozicij in uporaba poznejšega molitvenega obrazca, kar govori tudi za ožjo zvezo s cerkveno obnovo po Tridentskem koncilu. Čeprav gre za besedilo molitve, citira Gallus v OM obakrat drugo antifono prvih večernic za velike Marijine praznike v obliki, kakršno najdemo v Antifonalu vatikanske izdaje. Podobno se naslanjata na koral tudi rokopisni *Ave Marii*, vendar se tokrat srečujemo s citatom iz

⁹ Prim. A. Adrio, *Gallus Jacob*, v: MGG 4 (1955), 1332.

¹⁰ J. Snížková, *Príspevek k odnosom Jacobusa Gallusa Handla do Prage*, v: Muzikološki zbornik 6 (1970), 13.

¹¹ J. Snížková, n. d., 13.

¹² J. Mantuani, *Bibliographie der Werke von Gallus*, XIV (Gallusov zbornik, 121).

¹³ *Jacobus Gallus: Fünf Messen zu acht und sieben Stimmen*, 157.

¹⁴ J. Mantuani, *Bibliographie der Werke von Gallus*, XV (Gallusov zbornik, 123).

¹⁵ Prim. J. Mantuani, *Jacobus Gallus*, v: Gallusov zbornik, Ljubljana 1991, 45-46.

germanske koralne verzije, za katero je eden glavnih virov prav Graški kodeks 907.«¹⁶

Ko ga je urednik tega zvezka opozoril, da velja 4-glasna *Ave Maria* za Victorijevo skladbo, je na naslednjem simpoziju o Gallusu leta 1991 v Ljubljani Rudolf Flotzinger odgovoril: »Leta 1985 me je neki udeleženec simpozija opomnil, za kar sem mu hvaležen, da je ena od zadnjih skladb, namreč 4-glasni primer iz Grazer Hs. IV/8 f. 142v-143r, znana tudi pod imenom Ludovico da Vittoria. Skladba je resnično objavljena kot dodatek v Vittorijevih *Zbranih delih* (Leipzig 1913, str. 4-5), ki jih je izdal Felipe Pedrell, sklicujoč se na Proskejevo *Musico divino*, od koder je bila očitno tudi večkrat prevzeta. Vendar pri Proskeju skladbe ni mogoče najti. Tako je vir nedoločljiv. Glede na to, da lahko držita oba podatka, v obeh primerih lahko govorimo o dveh dvomljivih Gallusovih skladbah.«¹⁷

Skladbo, ki je v prvič spartirana in redigirana, objavljamo v tej izdaji kot domnevno Gallusovo stvaritev.

7. *Ave Maria* (à 6)

Kot prejšnja tudi ta skladba izhaja iz glasbenega rokopisa Univerze v Gradcu. Delo, ki je v tej izdaji prvič spartirano in redigirano, objavljamo kot domnevno Gallusovo stvaritev.

8. *Iubilate Deo*

Motet je že evidentiral Josip Mantuani v omenjenem seznamu Gallusovih rokopisov: »*Iubilate Deo omnis terra*, 6-glasen, Wroclaw, Mestna knjižnica, rokopis mus. XII., št. 54, 4°. Šest glasovnih zvezkov iz leta 1597, nekoč last Simona Lyra. Motet je ohranjen v OM III/48 v 4-glasni predelavi. Gornja 6-glasna varianta je nenatisnjena.«¹⁸ Rokopis je trenutno v Državni knjižnici v Berlinu pod signaturo: Slg Bohn Ms. mus. 21, 76. Skladba je v tej izdaji prvič spartirana in redigirana.

¹⁶ R. Flotzinger, *Die Ave Maria-Kompositionen des Jacobus Gallus*, v: *Jacobus Gallus and his Time / in njegov čas*, SAZU, Ljubljana 1985, 68-69.

¹⁷ R. Flotzinger, *Jakob Handl-Gallus und die katholische Erneuerung*, v: *Gallus Carniolus in evropska renesansa I*, SAZU, Ljubljana 1991, 26.

¹⁸ J. Mantuani, *Bibliographie der Werke von Gallus*, XV (Gallusov zbornik, 123).

1. Missa super Apri la fenestra

Predloga: Wrocław, Mestna knjižnica, rokopis mus. C n 24, fol. 6 glasovnih zvezkov (drugotni vir: J. Gallus, *Fünf Messen zu vier bis sechs Stimmen*, veröffentlicht von Paul A. Pisk, DTÖ 119, Graz 1969, 87-102).
Model: Neznani.

Kyrie

T. 17, T: v rokopisu je tretja nota osminka.
T. 19, D: v rokopisu je tretja nota f.
T. 19, S: v rokopisu je prva nota c.
T. 25, A: v rokopisu je prva nota g.

Gloria

T. 4, Q: v rokopisu je pred tretjo noto višaj.

Credo

T. 4, T: v rokopisu je prva nota c.
T. 22, T: v rokopisu je prva nota d.
T. 23, A: v rokopisu je zadnja nota a.
T. 30, B: v rokopisu ima nota celinsko vrednost.
T. 55, A: v rokopisu sta obe prvi noti a.
T. 73, S: v rokopisu sta tretja in četrta nota e.
T. 77, D: v rokopisu je prva nota c.
T. 77, S: v rokopisu je druga nota a.

Sanctus

T. 3, S in A: v rokopisu so hotene kvinte.
T. 19, Q: v rokopisu je četrta nota d in šesta c.
T. 31, S: v rokopisu je tretja nota g.
T. 38, D: v rokopisu je druga nota c.

2. Missa super Iam non dicam

Predloga: Wrocław, Mestna knjižnica, rokopis mus. XCVIII, n. 20, podolgovat 4^o, 8 glasovnih zvezkov (drugotni vir: J. Gallus, *Fünf Messen*, bearbeitet von Paul A. Pisk, DTÖ 94/95, Wien 1959, 95-113).
Model: J. Gallus, *Iam non dicam* (OM 2/60).
Tema: D. Phinot, *Iam non dicam*, v: *Thesaurus musicus* I/52, Nürnberg 1564.

Kyrie

T. 32, B II: v rokopisu je druga nota f.

Gloria

T. 9, C II: v rokopisu manjka pavza.
T. 39: Pisk meni, da je na »drugi dobi« zavestna disonanca.
T. 43-48, A II: v rokopisu je glas za terco nižje notiran in v tenorskem ključu.
T. 61, A I: v rokopisu je tretja nota c.
T. 84, T I: v rokopisu je prva nota a.
T. 89-90, T II: v rokopisu je nota a.
T. 107, C I: v rokopisu je druga nota c.
T. 137, C II: v rokopisu je prva nota a.

3. Missa super Levavi oculos meos

Predloga: Praga, Univerzitetna knjižnica, sign. XI B: discantus, altus, tenor, bassus; Praga, Strahov, Pamatik pisemnictví, sign. D A II: vagans.
Model: Neznani.

Kyrie

T. 80, D: v rokopisu je po prvi noti pavza v vrednosti današnje pavze četrтинke odveč.
T. 84, A: v rokopisu manjka pavza.

Gloria

T. 20, D: v rokopisu je zadnja nota v vrednosti celinke.
T. 23, B: v rokopisu je zadnja nota h.
T. 26, D: v rokopisu prva nota manjka.
T. 26, V: v rokopisu je prva nota d.
T. 27, V: v rokopisu je tretja nota c.
T. 32, T: v rokopisu manjka pavza v vrednosti pavze četrтинke.
T. 33, T: v rokopisu je ena nota h v vrednosti četrтинke preveč.
T. 43, A: v rokopisu je prva nota h.
T. 66, D: v rokopisu je četrta nota v vrednosti osminke.

- T. 96-98, V: v rokopisu je pavza v vrednosti pavze celinke preveč.
 T. 101, T: v rokopisu je prva nota e.
 T. 132, D: v rokopisu je četrta nota v vrednosti polovinke.

Credo

- T. 65, D: v rokopisu manjka pavza v vrednosti pavze celinke.
 T. 81, D: v rokopisu so na začetku takta tri note preveč: e, e, d, in sicer prvi dve v vrednosti dveh četrtnink in tretja polovinke.
 T. 89, A: v rokopisu je druga nota c.
 T. 100, B: v rokopisu je prva nota e.
 T. 108, D: v rokopisu ima druga nota piko.
 T. 149, A: v rokopisu je prva nota f.
 T. 171, B: v rokopisu je tretja nota g.
 T. 233-234, V: v rokopisu je z lokom podaljšana nota d.

4. Missa super Maria Magdalena

Predloga: Dresden, Kraljeva knjižnica, rokopis iz Löbaua, 59; v tem št. 21, 8 glasovnih zvezkov (drugotni vir: J. Gallus, *Fünf Messen*, bearbeitet von Paul A. Pisk, DTÖ 94/95, Wien 1959, 81-94).
Model: I. Gallus, *Maria Magdalena* (OM 2/31).

Kyrie

- T. 1, T I: v rokopisu manjka pavza v vrednosti pavze četrtninke.
 T. 8, A II: v rokopisu je prva nota e.
 T. 9, C II: v rokopisu je druga nota v vrednosti polovinke.
 T. 9, T II: v rokopisu prva nota nima pike, namesto nje je pavza.
 T. 14, C II: v rokopisu je nota c.
 T. 14, A II: v rokopisu je nota a.
 T. 20-21, A II: v rokopisu je nota a.
 T. 29, A II: v rokopisu sta obe noti g.
 T. 45, A I: v rokopisu je druga nota f.
 T. 46, A I: v rokopisu je tretja nota g.
 T. 48, B I: v rokopisu je nota d.
 T. 49-56, A I: v rokopisu manjkajo note; Pisk jih je dopolnil z notami iz modela.

Gloria

- T. 1-5, A I: v rokopisu manjkajo note; Pisk jih je dopolnil z notami iz modela.
 T. 24, B II: v rokopisu je tretja nota a.
 T. 28, A II: v rokopisu je četrta nota e.
 T. 33, A I: v rokopisu je četrta nota e.
 T. 34, A II: v rokopisu je druga nota a.
 T. 44, T I: v rokopisu je druga nota c.
 T. 46, B II: v rokopisu je četrta nota d.
 T. 55-62, A I: v rokopisu manjkajo note; Pisk si je pomagal z vzporednimi mesti.

- T. 58, T I: v rokopisu sta tretja in četrta nota c.
 T. 59, B II: v rokopisu je tretja nota e.
 T. 71, A I: v rokopisu je tretja nota e.
 T. 71, T I: v rokopisu je tretja nota c.
 T. 71, A II: v rokopisu je prva nota fis.
 T. 88, C II: v rokopisu ima prva nota piko.
 T. 89, C I: v rokopisu manjka pavza.
 T. 89, B I: v rokopisu manjka pavza.
 T. 89, B II: v rokopisu nota nima pike.

5. Veni Sancte Spiritus

Predloga: Dunaj, Narodna knjižnica, kodeks št. 16705, fol. št. 2.

6. Ave Maria

Predloga: Gradec, Univerzitetna knjižnica, rokopis IV/8.

- T. 4, A: v rokopisu ima druga nota nižaj.

7. Ave Maria

Predloga: Gradec, Univerzitetna knjižnica, rokopis IV/8.

- T. 1, CI: v rokopisu piše: »4 voces intonant Ave Maria« (štirje glasovi intonirajo Ave Mario).
 T. 1, T II: v rokopisu piše: »Ave: et tacet« (pri Ave molči), vendar brez izpisanih pavz.
 T. 1, B: v rokopisu piše: »Ave: Basse in pausando (basi pavzirajo), a brez izpisanih pavz.
 T. 26-27, B: v rokopisu je ligatura obliqua.
 T. 27, A: v rokopisu je druga nota a.

8. Iubilare Deo

Predloga: Berlin, Državna knjižnica: Slg Bohn Ms. mus. 21, 76.

- T. 2, A: v rokopisu je druga nota a.
 T. 8, A: v rokopisu je peta nota f.
 T. 11, B: v rokopisu je prva nota e.
 T. 15, B: v rokopisu je druga nota h.
 T. 19, S: v rokopisu je tretja nota e.
 T. 28, A: v rokopisu je četrta nota a.
 T. 29, S: v rokopisu je druga nota c.
 T. 31, D: v rokopisu je tretja nota e.
 T. 33, S: v rokopisu je druga nota c in tretja e.
 T. 33, A: v rokopisu je višaj pred g.
 T. 39, D: v rokopisu je prva nota h.
 T. 40, S, A, T, Q: v rokopisu imajo črno notacijo.
 T. 41, S: v rokopisu je četrta nota e.
 T. 42, A: v rokopisu je druga nota a.
 T. 47, S: v rokopisu je prva nota e.
 T. 51, D: v rokopisu je prva nota e.

Introduction

In the collection *Monumenta artis musicae Sloveniae* (MAMS), currently in preparation by the Institute of Musicology and published by the Slovenian Academy of Sciences and Arts, so far already 19 volumes of Gallus's printed compositions have been issued. If we leave out of account two independent compositions *Undique flammatis* and *Epicedion harmonicum*, which are preserved in an incomplete form, the composer has brought forth three collections of compositions that correspond to three then most important musical forms: masses, motets, and madrigals. The masses are issued in the collection *Selectiores quaedam missae*, the motets in the collection *Opus musicum* and the madrigals in the collection *Harmoniae morales*, supplemented with the fourth volume titled *Moralia* by the composer's brother five years after his death.

Gallus's printed compositions have been issued in the new edition in the following order of sequence:

I. Opus musicum

1. In adventu Domini nostri Iesu Christi (MAMS 5, 1985).
2. De Nativitate, Circumcisione et Epiphania Domini (MAMS 6, 1985).
3. A dominica septuagesimae per quadragesimam de poenitentia (MAMS 7, 1986).
4. De passione Domini nostri Iesu Christi (MAMS 8, 1986).
5. Lamentationes Ieremiae prophetae (MAMS 9, 1986).
6. De resurrectione et ascensione Domini nostri Iesu Christi (MAMS 10, 1987).
7. De Spiritu Sancto (MAMS 11, 1987).
8. De sancta Trinitate et de Corpore Christi (MAMS 12, 1988).
9. In Dedicatione Templi et a Dominica tertia post

Pentecosten usque ad Adventum Domini (MAMS 13, 1988).

10. Harmoniae octo vocum (MAMS 14, 1989).
11. Harmoniae sex vocum (MAMS 15, 1989).
12. Harmoniae quinque vocum (MAMS 16, 1990).
13. Harmoniae quatuor vocum, Psalmi omnibus sanctis triumphales (MAMS 17, 1990).

II. Selectiores quaedam missae

1. Liber I (MAMS 18, 1991).
2. Liber II (MAMS 19, 1991).
3. Liber III (MAMS 20, 1991).
4. Liber IV (MAMS 21, 1991).

III. Harmoniae morales - Moralia

1. Harmoniae morales (MAMS 26, 1995).
2. Moralia (MAMS 27, 1995).

In the twentieth volume of Gallus's collected works are published Gallus's compositions preserved in manuscript.

For the collecting of the composer's compositions not printed during his life there exist three sources: Mantuani's list,¹ further, the list acquired by the Institute of Musicology through the RISM (*Répertoire international des sources musicales*) office, and finally the articles by individual authors dealing with the newly discovered compositions.

1. Mantuani's list is highly important, even if it enumerates also such compositions which have not been preserved in all the parts. It has to be realized, however, that Mantuani had compiled his list at an earlier date and in any case published it in 1905, almost a hundred years ago. He discovered most of these compositions in the libraries over the territory in which Iacobus Gallus had been active or in the neighbouring regions: Bohemia, Moravia, Poland,

¹ Cf. J. Mantuani, *Bibliographie der Werke von Gallus* (Als fünfter Teil der Einleitung zur Ausgabe derselben), in: Jacob Handl (Gallus), *Opus musicum II*, Wien 1905 (Slovenian translation in: Gallusov zbornik - Prispevki h Gallusovi biografiji, Ljubljana 1991, 120-125).

Saxony, and elsewhere. Also in this context it should not be forgotten that during the last century this territory was the scene of two world wars. Particularly fateful during the World War II was the German occupation of Poland which offered the occupiers a chance to loot all the most precious manuscripts, including also musical ones. In this way, for instance, some manuscripts kept in Wrocław were transferred to the State Library in Berlin, others again to the National Library in Warsaw. Unfortunately these funds have not as yet been completely arranged in order or appropriately registered, as it appears from the editor's correspondence. On the other hand, some libraries suffered from direct bombardment whereby some musical manuscripts were damaged to such an extent that their origin can no longer be established (e.g. Saxon Provincial Library in Dresden was bombed during the night between February 13th and 14th, 1945²).

2. The central Editorial board of RISM in Frankfurt have kindly sent us the list of Gallus's manuscript compositions as recorded on 18 October 1996 in their computer evidence. Our survey of the long list of 190 units has disclosed that in almost all cases the units are transcriptions of the composer's printed compositions; some cases that could have been considered for the present publication are unfortunately incomplete: one or more voices are missing, and in the poorest instance only one is available.

3. Most useful remain articles by individual authors which describe the compositions found. These descriptions are generally very careful, they give the exact shelf-mark, and specifically state whether the composition is preserved in all parts or not. But unfortunately there are very few such cases.

There still exists a considerable possibility, perhaps even a probability, that yet another completely preserved composition by Gallus may be found. Such works will be either published in some subsequent edition or will be included in a reprint of the present edition.

Accordingly, from the multiplicity of potential instances there have come into consideration rather few compositions: specifically four masses and four motets.

1. *Missa super Apri la fenestra*

In his list of Gallus's manuscript compositions Josip Mantuani has made the following note: "Missa super *Apri la fenestra*, for 6 voices, Wrocław, Municipal Library, Manuscript mus. C. n. 24, fol. 6 part-books. According to the remark in the tenor part-book (p. 36) the manuscript dates between 28 March 1597 and 13 September 1604. The mass was entered in the list between 14 May and 15 August 1601."³

The mass was first published in 1969 by Paul A. Pisk in the 119th volume of the collection *Denkmäler der Tonkunst in Österreich*, in which five masses for 4 to 6 voices are published.⁴ As the original copy to be used Pisk gives in his critical report: "Stadtbibliothek Breslau Ms. mus. C. I. 1238", adding that only kyrie and gloria are available. It is interesting to note that his signature is different to that of Mantuani. When Pisk had this original copy on his desk can be deduced from the fact that he published the abstract of his doctoral dissertation dealing with Gallus's masses in the year 1918.⁵ The new finding place of this manuscript which was unfortunately not accessible to us should be the State Library in Berlin. Not having had access to information from Berlin we are as regards our critical report fully dependent on Pisk's edition.

2. *Missa super Iam non dicam*

As regards this mass Josip Mantuani has written the following "Missa super *Iam non dicam vos servos*, for 8 voices, Wrocław, Municipal Library, Manuscript mus. XCVIII, n. 20 oblong 4^o, 8 part-books. The manuscript has on the cover initials: 'S. L. O. 1597', which according to Bohn mean: 'Simon Lyra, Olsensis.' The mass consists only of kyrie and gloria after the motet OM II/60. The theme for the motet is borrowed from: D. Phinot, *Thesaurus musicus* (1564), I., 62."⁶

The mass was first published in the year 1959 by Paul A. Pisk in the 94th/95th volume of the collection *Denkmäler der Tonkunst in Österreich* which bring five masses for eight and for seven voices.⁷ As the original version Pisk quotes in his critical report: "Biblioteka Uniwersytecka we Wrocławiu. Ms. mus. XCVIII (8 Stimmbücher), Nr. 20", again with the

² Cf. W. Steude, *Die Musiksammelschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden*, Leipzig 1974, 6.

³ J. Mantuani, *Bibliographie der Werke von Gallus*, XIII (Gallusov zbornik, 121).

⁴ Cf. *Jacobus Gallus: Fünf Messen zu vier bis sechs Stimmen*, Veröffentlicht von Paul Amadeus Pisk, DTÖ 119, Akademische Druck- und Verlagsanstalt, Graz / Wien 1969, 87-102.

⁵ Cf. P. A. Pisk, *Das Parodieverfahren in den Messen von Iacóbus Gallus*, in: *Studien zur Musikwissenschaft* 5 (1918), 35-48.

⁶ J. Mantuani, *Bibliographie der Werke von Gallus*, XIV (Gallusov zbornik, 121).

⁷ Cf. *Jacobus Gallus: Fünf Messen zu acht und sieben Stimmen*, Bearbeitet von Paul Amadeus Pisk, DTÖ 94/95, Österreichischer Bundesverlag, Wien 1959, 95-113.

note that only kyrie and gloria are available. In this case his shelf-mark agrees with Mantuani's. The original version that Pisk used in 1918 should today be kept in the State Library in Berlin. So we are also for this mass not in full possession of information and as regards the critical report wholly dependent on the edition by Pisk.

3. *Missa super Levavi oculos meos*

The history of original versions for this mass is somewhat more complex.

Josip Mantuani has in the list mentioned the following text: "Missa super *Levavi oculos meos*, for 4 voices, Prague, University Library, manuscript XI. B. 1 fol. 3 part-books. No material for the tenor." After musical examples he includes also the following remark: "The mass must be one of the early compositions of our master. The collection of manuscripts which used to be owned by the Utraquist pastor Jan Trojan Turnovsky has on the binding in black the imprinted year 1578."⁸ In the twentieth century the fourth, tenor-part book was found at the same finding place. Such a size of the composition is known from Adrio's article in the encyclopedia *Die Musik in Geschichte und Gegenwart*.⁹ Gallus's authorship is in this case written down in the discantus part after the introductory hymn *Rorate coeli* before kyrie on fol. 328a, where in tiny handwriting and in the same ink the full name Jacobus Handl (shelf-mark UK XIX B 1a, fol. 328a) appears. The title of the entire codex is *Graduale latino-bohemicum*, and Gallus's composition is a part of the whole *Officium super Levavi oculos meos*. The compositions themselves make it clear that Iacobus Gallus is the author of only ordinarium and not of proprium mass canticles, since with the latter he does not persist with the same model. Of the ordinarium mass canticles the composition comprises only kyrie, gloria, and credo.

"A complementary voice to this signature is the part-book from Strahov with the part titled 'vagans', shelf-mark D A II 3"¹⁰ evidenced by Jitka Snížková and thus correcting Mantuani's assumption that this was a composition for four voices. "The kyrie of Gallus's mass begins on the following pages of part-books:

discantus: shelf-mark XI B 1 a, fol. 328 a, University Library

altus: shelf-mark XI B 1 b, fol. 333 b University Library
tenor: shelf-mark XI B 1 c, fol. 329 a, University Library

vagans: shelf-mark D A II. 3, fol. 295 a, Strahov, Památník písemnictví,

bassus: shelf-mark XI B 1 d, fol. 315 a, University Library."¹¹

The mass is in the present edition for the first time arranged in score and revised.

4. *Missa super Maria Magdalena*

For this mass Josip Mantuani gives in his list of manuscript compositions the following information: "Missa super *Maria Magdalena*, for 8 voices, Dresden, Royal Library, manuscript from Löbau, 59; in this No 21, 8 part-books. The theme is taken over from the composer's own motet, OM II/31."¹²

The mass was first published in 1959 by Paul A. Pisk in the 94th/95th volume of the collection *Denkmäler der Tonkunst in Österreich* in which five masses for 8 and for 7 voices are published. As the original source Pisk quotes in his critical report: "Sächsische Landesbibliothek Dresden, Mus. LÖb. 59 (8 Stimmbücher), Nr. 21",¹³ with the note that only kyrie and gloria are preserved. In this case his shelf-mark is again in accordance with Mantuani's. Unfortunately it was not possible to obtain the original manuscript, therefore, in this case we are again utterly dependent on Pisk's edition.

5. *Veni Sancte Spiritus*

Information which in already mentioned list is given by Josip Mantuani for this motet is adequate: "*Veni sancte spiritus, reple*, for 4 voices, codex No 16705 of the imperial and royal Court Library in Vienna, choir book from the 16th century, fol. No 2. The composition is completely different from that in OM II/66, it has intonation in the plain-chant, and is very likely one of the early works."¹⁴ When in the year 1891 Mantuani registered the composition in the Court Library, this started a polemic about the codex number – is it 16704 or 16705.¹⁵ The composition is in the present edition for the first time arranged in score and revised.

⁸ J. Mantuani, *Bibliographie der Werke von Gallus*, XIV (Gallusov zbornik, 121).

⁹ Cf. A. Adrio, *Gallus Jacob*, v: MGG 4 (1955), 1332.

¹⁰ J. Snížková, *Príspevek k odnosom Jacobusa Gallusa Handla do Prahy* (Summary: A Contribution to the Study of Jacobus Gallus Handl's Relationship to Prague), in: *Muzikološki zbornik* 6 (1970), 13.

¹¹ J. Snížková, op. cit., 13.

¹² J. Mantuani, *Bibliographie der Werke von Gallus*, XIV (Gallusov zbornik, 121).

¹³ *Jacobus Gallus: Fünf Messen zu acht und sieben Stimmen*, 157.

¹⁴ J. Mantuani, *Bibliographie der Werke von Gallus*, XV (Gallusov zbornik, 123).

¹⁵ Cf. J. Mantuani, *Jacobus Gallus*, in: *Gallusov zbornik*, Ljubljana 1991, 45-46.

6. *Ave Maria* (à 4)

At a symposium entitled *Iacobus Gallus and His Time* held in 1985 in Ljubljana, the musicologist Rudolf Flotzinger reported the following: "Until recently we were familiar with only two compositions of *Ave Maria* by Gallus, the eight-part one for two choruses from the first part of OM, and the six-part one from the fourth part of the same collection. These two are now joined by another two versions of the same text set to music and discovered in manuscript IV/8 at the University of Graz. This manuscript contains exclusively Marian hymns, among them several anonymous ones. The question if among these there is any composition by Gallus can for the present not be answered, as the manuscript has not as yet been examined in this respect. The text of both compositions from OM is the most widely spread version of Mary's prayer as usual until the year 1568. It contains the angel's salutation (cf. St. Luke 1,28) and the salutation of Elisabeth (cf. St. Luke 1,42), while the concluding amen was omitted by Gallus. In contradiction to printed prayer formulas the two manuscript *Ave Marias* contain the widely used prayer formula with the additional intercession 'Holy Mary ...', which has been commonly said since Pius's breviary (1568) down to the present. It appears that Gallus used different versions of the text for different purposes and so on each occasion used two different compositions for different environment. This is pointed to by the special settled habit in the aforementioned manuscript of Marian hymns and by the use of the subsequent prayer formula, which suggests a closer connection with the church restoration after the Council of Trent, and although the point at issue is the text of the prayer, Gallus in both cases in OM cites also the second antiphony of the first vespers for great Mary's feasts in the form as found in the Antiphonary of the Vatican edition. Similarly also the two manuscript *Ave Maria* rely on the plainchant yet this time we come across a German plainchant versions, for which one of the main sources is exactly the Graz Codex."¹⁶

When the editor of the present volume pointed out that *Ave Maria* written for four voices is attributed to Victoria, Rudolf Flotzinger answered back in 1991 at the next Ljubljana symposium on Gallus: "In 1985 one member of the symposium reminded me – for which I am grateful to him – that one of the last compositions, specifically the four part example from Grazer Hs. IV/8 f. 142v-143r, was known also as by Ludovico da Vittoria. The composition is actually published as an addition in Vittoria's *Collected Works* (Leipzig 1913, P. 4-5), edited by Felipe Pedrell who quoted as his reference Proske's *Musica divina* where it was obviously at several times taken from. Yet in Proske the composition is not to be found. Accordingly, the source remains unidentifiable. Considering that either piece of information may be true we can in both cases speak of doubtful compositions."¹⁷

The composition, for the first time arranged in score and revised, is in the present edition published as potentially Gallus's creation.

7. *Ave Maria* (à 6)

Like the preceding composition also this one comes from the musical manuscript at the University of Graz. The work, in the present edition for the first time arranged in score and revised, is published as potentially Gallus's creation.

8. *Iubilare Deo*

The motet was already registered by Josip Mantuani in his list of Gallus's manuscripts: "*Iubilare Deo omnis terra*, for 6 voices, Wrocław. Municipal Library, manuscript mus. XII., No 54, 4^o. Six part-books from the year 1587, formerly owned by Simon Lyra. The motet is preserved in OM III/48 in arrangement for four voices. The above variant for 6 voices is unprinted."¹⁸ Currently the manuscript is kept in the State Library in Berlin under the shelf-mark Slg Bohn Ms. mus. 21, 76. In the present edition the composition is for the first time arranged in score and revised.

¹⁶ R. Flotzinger, *Die Ave Maria-Kompositionen des Jacobus Gallus*, in: *Jacobus Gallus and his Time / in njegov čas*, SAZU, Ljubljana 1985, 68-69.

¹⁷ R. Flotzinger, *Jakob Handl-Gallus und die katholische Erneuerung*, in: *Gallus Carniolus and the European Renaissance I*, SAZU, Ljubljana 1991, 26.

¹⁸ J. Mantuani, *Bibliographie der Werke von Gallus*, XV (Gallusov zbornik, 123).

1. *Missa super Apri la fenestra*

Source: Wrocław, Municipal Library, Manuscript mus. C n 24, Fol. 6 part-books (secondary source: J. Gallus, *Fünf Messen zu vier bis sechs Stimmen*, veröffentlicht von Paul A. Pisk, DTÖ 119, Graz 1969, 87-102).

Model: Unknown

Kyrie

- B. 17, T: in the manuscript the third note is a quaver.
- B. 19, D: in the manuscript the third note is f.
- B. 19, S: in the manuscript the first note is c.
- B. 25, A: in the manuscript the first note is g.

Gloria

- B. 4, Q: in the manuscript the first note is c.
- B. 22, T: in the manuscript the first note is d.
- B. 23, A: in the manuscript the last note is a.
- B. 30, B: in the manuscript the note has a semi-breve value.
- B. 30, A: in the manuscript both first notes are a.
- B. 73, S: in the manuscript the third and the fourth notes are e.
- B. 77, D: in the manuscript the first note is c.
- B. 77, S: in the manuscript the second note is a.

Sanctus

- B. 3, S and A: in the manuscript fifths are intended.
- B. 19, Q: in the manuscript the fourth note is d, the sixth c.
- B. 31, S: in the manuscript the third note is g.
- B. 38, D: in the manuscript the second note is c.

2. *Missa super Iam non dicam*

Source: Wrocław, Municipal Library, Manuscript mus. XCVIII No 20, oblong 4^o, 8 part-books (secondary sources: J. Gallus, *Fünf Messen*, bearbeitet von Paul A. Pisk, DTÖ 94/95, Wien 1959, 95-113).
Model: I. Gallus, *Iam non dicam* (OM 2/60).

Theme: D. Phinot, *Iam non dicam*, in: Thesaurus musicus I/52, Nuremberg 1564.

Kyrie

- B. 32, B II: in the manuscript the second note is f.

Gloria

- B. 9, C II: in the manuscript a pause is missing.
- B. 39: Pisk is the opinion that on “the second beat” there is a conscious dissonance.
- B. 43-48, A II: in the manuscript the part is written down for a third lower and in the tenor clef.
- B. 61, A I: in the manuscript the third note is c.
- B. 84, T I: in the manuscript the first note is a.
- B. 89-90, T II: in the manuscript the note is a.
- B. 107, C I: in the manuscript the second note is c.
- B. 137, C II: in the manuscript the first note is a.

3. *Missa super Levavi oculos meos*

Source: Prague, University Library, sign. XI B: discantus, altus, tenor, bassus; Prague, Strahov, Památník písemnictví, sign. D A II: vagans.

Model: Unknown.

Kyrie

- B. 80, D: in the manuscript the pause in the value of a modern crochet pause after the first note is redundant.
- B. 84, A: in the manuscript the pause is missing.

Gloria

- B. 20, D: in the manuscript the last note has the value of a semibreve.
- B. 23, B: in the manuscript the last note is b.
- B. 26, D: in the manuscript the first note is missing.
- B. 26, V: in the manuscript the first note is d.
- B. 27, V: in the manuscript the third note is c.
- B. 32, T: in the manuscript the pause in the value of a crochet pause is missing.
- B. 33, T: in the manuscript one note in the value of a quaver is superfluous.

- B. 43, A: in the manuscript the first note is b.
- B. 66, D: in the manuscripts the fourth note has the value of a quaver.
- B. 96-98, V: in the manuscript the pause in the value of a semibreve is redundant.
- B. 101, T: in the manuscript the first note is e.
- B. 132, D: in the manuscript the fourth note is the value of a minim.

Credo

- B. 65, D: in the manuscript a pause in the value of semibreve pause is missing.
- B. 81, D: in the manuscript at the beginning of the bar three notes are redundant; e, e, d – the first two in the value of two crochets, and the third of one minim.
- B. 89, A: in the manuscript the second note is c.
- B. 100, B: in the manuscript the first note is e.
- B. 108, D: in the manuscript the first note has a dot.
- B. 149, A: in the manuscript the first note is f.
- B. 171, B: in the manuscript the third note is g.
- B. 233-234, V: in the manuscript the slurred note is d.

4. Missa super Maria Magdalena

Source: Dresden, Royal Library, manuscript from Lûbau, 59; in it No 21, 8 part-books (secondary source: I. Gallus, *Fünf Messen*, bearbeitet von Paul. A. Pisk, DTÖ 84/95, Wien 1959, 81-94).

Model: I. Gallus, *Maria Magdalena* (OM 2/31).

Kyrie

- B. 1, T I: in the manuscript is missing the pause in the value of a crochet.
- B. 8, A II: in the manuscript the first note is e.
- B. 9, C II: in the manuscript the second note has the value of a minim.
- B. 9, T II: in the manuscript the first note has no dot but a pause instead.
- B. 11, C II: in the manuscript the note is c.
- B. 14, A II: in the manuscript the note is a.
- B. 20-21, A II: in the manuscript the note is a.
- B. 29, A II: in the manuscript both notes are g.
- B. 45, A I: in the manuscript the second note is f.
- B. 46, A I: in the manuscript the third note is g.
- B. 48, B I: in the manuscript the note is d.
- B. 49-56, A I: in the manuscript the notes are missing; Pisk has complemented the score with the notes from the model.

Gloria

- B. 1-5, A I: in the manuscript the notes are missing; Pisk has complemented the score with the notes from the model.
- B. 24, B II: in the manuscript the third note is a.
- B. 28, A II: in the manuscript the fourth note is e.
- B. 33, A I: in the manuscript the fourth note is e.

- B. 34, A II: in the manuscript the second note is a.
- B. 44, T I: in the manuscript the second note is c.
- B. 46, B II: in the manuscript the fourth note is d.
- B. 55-62, A I: in the manuscript some notes are missing; Pisk has relied on parallel places.
- B. 58, T I: in the manuscript the third and fourth notes are c.
- B. 59, B II: in the manuscript the third note is e.
- B. 71, A II: in the manuscript the third note is e.
- B. 71, T I: in the manuscript the third note is c.
- B. 71, A I: in the manuscript the first note is f sharp.
- B. 88, C II: in the manuscript the first note has a dot.
- B. 89, C I: in the manuscript the pause is missing.
- B. 89, B I: in the manuscript the pause is missing.
- B. 89, B II: in the manuscript the note has no dot.

5. Veni Sancte Spiritus

Source: Vienna, National Library, Codex No. 16705, Fol. No. 2.

6. Ave Maria

Source: Graz, University Library, manuscript IV/8.

- B. 4, A: in the manuscript the second note has a flat.

7. Ave Maria

Source: Graz, University Library, manuscript IV/8.

- B. 1, C I: in the manuscript it is written: "4 voces intonant Ave Maria" (four voices intone Ave Maria).
- B. 1, T II: in the manuscript it is written: "Ave: et tacet" (with Ave keep silent), but without written-out pauses.
- B. 1, B: in the manuscript it is written: "Ave: Basse in pausando" (basses make pause), but without written-out pauses.
- B. 26-27, N: in the manuscript there is ligatura obliqua.
- B. 27, A: in the manuscript the second note is a.

8. Iubilare Deo

Source: Berlin, State Library: Slg Bohn Ms. mus. 21, 76.

- B. 2, A: in the manuscript the second note is a.
- B. 8, A: in the manuscript the fifth note is f.
- B. 11, B: in the manuscript the first note is e.
- B. 15, B: in the manuscript the second note is b.
- B. 19, S: in the manuscript the third note is e.
- B. 28, A: in the manuscript the fourth note is a.

B. 29, S: in the manuscript the second note is c.
B. 31, D: in the manuscript the third note is e.
B. 33, S: in the manuscript the second note is c and
the third e.
B. 33, A: in the manuscript there is a sharp before g.
B. 39, D: in the manuscript the first note is b.

B. 40, S, A, Q: in the manuscript they have black
notation.
B. 41, S: in the manuscript the fourth note is e.
B. 42, A: in the manuscript the second note is a.
B. 47, S: in the manuscript the first note is e.
B. 51, D: in the manuscript the first note is e.

Kyrie eleison. et pa-
 rias filium
 Kyrie eleison
 Kyrie eleison
 Kyrie eleison
 Kyrie eleison

Jacobus Handl

Missa super Levavi oculos meos, discantus, prva stran, kjer lahko beremo / first page, on which we can read: Jacobus Handl.

De Sancto Spiritu a. 4.

eni sancte spi ritus Reple tu,
 cum creda fide lūm et tuū amo,
 ris in eis ignem accende qui perducet ita,

Reple tuum creda fide lūm et tuū a,
 meris in eis ignem accende qui perducet ita,

Veni Sancte Spiritus, cantus, prva stran / first page.

Jacobus Gallus

ue Maria. Gratia plena. i. domini tecu do-
minus tecu. Benedicla tu. in mulie- ribz. Et benedic- fructu-
uentris tui. Je- sus. Sancta Maria mater dei. i.
Ora pro nobis. i. peccatori- bz nunc et in ho-
ra mortis no- strae. Amen. Amen.

ue Maria. Gratia plena. Domini tecu. be-
nedicla tu in mulie- ribz. Et benedic- fructus uentris tui
Je- sus. Sancta Maria mater dei. i.
Ora pro nobis. i. peccato- ri bus. nunc et in ho-
ra mortis no- strae. Amen

Ave Maria à 4, cantus, prva stran / first page.

Handwritten musical score for "Iubilate Deo". The score consists of six staves. The lyrics are written in Latin and are placed below the staves. The musical notation includes various note values, rests, and clefs. The score is written in a historical style, likely from the 16th or 17th century.

Lyrics:

- 64
- la ci.
- 54
- iubilate Deo
- omnis terra Cantate
- cantate et exultate et iubilate

Iubilate Deo, prva stran zvezka za discantus / first page of the discantus part-book

1. Missa super Apri la fenestra

Kyrie

Iacobus Gallus

Discantus

Sexta vox

Altus

Tenor

Quinta vox

Bassus

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

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

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

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

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

Ky - ri - e, e - lei -

4

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

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

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

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

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

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

8

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

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

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

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

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

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

13

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

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

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

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

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

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

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

17

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

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

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

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

Chri-ste, e-lei-son,

Chri-ste, e-lei-son,

20

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

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

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

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

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

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

The image shows a musical score for a piece titled "Kyrie eleison". The score is written in 3/2 time and consists of six staves. The first five staves are vocal parts, and the sixth staff is a basso continuo line. The lyrics are "Kyrie eleison" repeated three times. The music is in a simple, homophonic style, with the vocal parts moving in parallel motion. The basso continuo line provides a harmonic foundation for the vocal parts.

Staff 1 (Soprano): Ky - ri - e, e - lei - son, Ky - ri - e,

Staff 2 (Alto): Ky - ri - e, e - lei - son, Ky - ri - e,

Staff 3 (Tenor): Ky - ri - e, e - lei - son, Ky - ri - e,

Staff 4 (Bass): Ky - ri - e, e - lei - son,

Staff 5 (Bass): Ky - ri - e, e - lei - son,

Staff 6 (Basso Continuo): Ky - ri - e, e - lei - son,

29

The musical score is for a six-part setting of 'Kyrie eleison'. It features six vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a basso continuo line. The score is in G major and 4/4 time. The lyrics are 'Kyrie eleison'. The music is written in a modern style with a clear structure of measures and bar lines. The lyrics are written below the notes, and the basso continuo line is at the bottom.

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

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

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

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

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

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

34

[illegible]

39

The musical score is for a Kyrie eleison in G major, featuring six staves. The first five staves are vocal parts, and the sixth is a basso continuo part. The music is in 4/4 time and consists of 16 measures. The lyrics are 'e - lei - son, Ky - ri - e, e - lei - son.' The score includes a key signature of one sharp (F#) and a common time signature (C). The notation includes treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics are written below the staves, and the music is divided into measures by vertical bar lines. The first five staves are vocal parts, and the sixth is a basso continuo part. The music is in 4/4 time and consists of 16 measures. The lyrics are 'e - lei - son, Ky - ri - e, e - lei - son.' The score includes a key signature of one sharp (F#) and a common time signature (C). The notation includes treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics are written below the staves, and the music is divided into measures by vertical bar lines.

Gloria in excelsis Deo

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

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

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

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

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

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

4

nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus

tis, bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus

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

nae vo - lun - ta - tis. Lau - da - mus te.

- nae vo - lun - ta - tis. Lau - da - mus te.

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

te. Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi -

te. Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi -

te. Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi -

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

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

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

mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne

mus ti - bi. Do - mi - ne De -

mus ti - bi. Do - mi - ne

De - us Pa - ter o - mni-po - tens. Do - mi - ne

De - us Pa - ter o - mni-po - tens. Do - mi - ne Fi -

De - us Pa - ter o - mni-po - tens. Do - mi - ne Fi -

De - us Rex cae - le - stis. Do - mi - ne Fi - li u -

us Rex cae - le - stis. Do - mi - ne Fi -

De - us Rex cae - le - stis. Do - mi - ne Fi -

Fi - li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De -

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

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

- ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De -

li u - ni - ge - ni - te Je - su Chri - ste.

li u - ni - ge - ni - te Je - su Chri - ste.

24

us, A - gnus De - i, Fi - li - us Pa - tris.

us, A - gnus De - i, Fi - li - us Pa - tris.

us, A - gnus De - i, Fi - li - us Pa - tris.

us, A - gnus De - i, Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

28

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

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

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

Qui tol - lis pec - ca - ta mun -

Qui tol - lis pec - ca - ta mun -

Qui tol - lis pec - ca - ta mun -

32

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

mi - se - re - re no - bis. Qui tol - lis pec - ca -

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

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

di, mi - se - re - re no - bis. Qui

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

35

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

ta, su - sci - pe de - pre - ca - ti - o - nem no - stram.

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

Qui tol - lis pec - ca - ta mun - di, su - sci - pe de -

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

Qui tol - lis pec - ca - ta mun - di, su - sci - pe de -

38

stram. Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no -

Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no -

stram. Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no -

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

ca - ti - o-nem no - stram.

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

42

bis, mi-se-re-re no-bis. Quo-ni-am tu

bis, mi-se-re-re no-bis. Quo-ni-am tu

bis, mi-se-re-re no-bis. Quo-ni-am tu

Mi-se-re-re no-bis. Quo-ni-am tu

Mi-se-re-re no-bis, mi-se-re-re no-bis. Quo-ni-am tu

Mi-se-re-re no-bis. Quo-ni-am tu

45

so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus al - tis - si -

so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus al - tis - si -

so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus al - tis - si -

so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus al - tis - si -

so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus al - tis - si -

so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus al - tis - si -

48

mus, Je - su Chri - ste. Cum San - cto Spi - ri -

mus, Je - su Chri - ste. Cum San - cto Spi - ri -

mus, Je - su Chri - ste. Cum San - cto Spi - ri -

mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu,

mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu,

mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu,

52

tu, in glo-ri-a De-i Pa-tris. A-men, in glo-ri-a De-i Pa-tris. A-

tu, in glo-ri-a De-i Pa-tris. A-men, in glo-ri-a De-i Pa-tris. A-

tu, in glo-ri-a De-i Pa-tris. A-men, Pa-tris. A-

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

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

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

56

[C3]

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

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

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

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

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

[C]

Credo in unum Deum

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae -

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

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

Pa - trem o - mni - po - ten - tem, fa - cto - rem

Pa - trem o - mni - po - ten - tem, fa - cto - rem cae - li,

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

4

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

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

cto - rem cae - li et ter - rae, cae - li et ter - rae, vi - si - bi - li - um o - mni - um.

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

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

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

in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De -

— in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De -

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

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

— in - vi - si - bi - li - um.

— in - vi - si - bi - li - um.

i u - ni - ge - ni - tum.

i u - ni - ge - ni - tum.

i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu -

i u - ni - ge - ni - tum.

Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la, sae - cu -

Et ex Pa - tre na - tum an - te o - mni - a sae - cu -

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

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

la, De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve -

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

la. De - um ve - rum de De - o ve -

la. De - um ve - rum de De - o ve -

ro. Con - sub - stan - ti - a - lem Pa - tri: per quem o -

ro. Con - sub - stan - ti - a - lem Pa - tri: per quem o -

ro. Con - sub - stan - ti - a - lem Pa - tri: per quem o -

ro. Ge - ni - tum non fa - ctum: per quem o -

ro. Ge - ni - tum non fa - ctum: per quem o -

ro. Ge - ni - tum non fa - ctum: per quem o -

23

[♩ 3]

- mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-

- mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-

- mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-

- mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-

- mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-

- mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-

29

[♩]

stram sa-lu-tem de-scen-dit de cae-lis. Et in-

stram sa-lu-tem de-scen-dit de cae-lis, de cae-lis.

stram sa-lu-tem de-scen-dit de cae-lis, de-scen-dit de cae-lis.

stram sa-lu-tem de-scen-dit de cae-lis, de-scen-dit de cae-

stram sa-lu-tem de-scen-dit de cae-lis. Et

stram sa-lu-tem de-scen-dit de cae-lis.

33

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

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

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

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

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

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

38

Vir - gi - ne: et ho - mo fa - - ctus est.

Vir - gi - ne: et ho - mo fa - ctus est.

Vir - gi - ne: et ho - mo, et ho - mo fa - ctus est.

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

Vir - gi - ne: et ho - mo fa - - ctus est.

et ho - mo fa - ctus est.

44

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

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

48

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

Et re - sur - re - xit, et re - sur - re - xit

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

Et re - sur - re - xit, et re - sur - re - xit ter -

52

xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit

ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit, et

xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et

ti - a di - e, se - cun - dum Scri - ptu - ras. Et a - scen -

55

in cae - lum: se - det ad dex - te - ram Pa - tris.

a - scen - dit in cae - lum: se - det ad dex - te - ram Pa - tris.

a - scen - dit in cae - lum: se - det ad dex - te - ram Pa - tris.

Et i - te - rum ven - tu - rus

dit in cae - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

Et i - te - rum ven -

59

Cum glo-ri-a, ju-di-ca-re vi-vos et mor-tu-os.

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

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

est, vi-vos et mor-tu-os, mor-tu-os: cu-jus re-

tu-rus est, vi-vos et mor-tu-os:

tu-rus est, vi-vos et mor-tu-os: cu-jus re-

63

Et in Spi-ri-tum San-ctum, Do-mi-num, et vi-

gni non e-rit fi-nis. Et in Spi-ri-tum San-ctum, Do-mi-

gni non e-rit fi-nis. Et in Spi-ri-tum San-ctum,

gni non e-rit fi-nis. Et in Spi-ri-tum San-ctum, Do-mi-

Et in Spi-ri-tum San-ctum, Do-mi-num:

gni non e-rit fi-nis. Et in Spi-ri-tum San-ctum, Do-mi-

66

vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro -
 num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o -
 Do - mi - num, et vi - vi - fi - can - tem:
 num, et vi - vi - fi - can - tem:
 p ——— qui ex Pa - tre Fi - li - o - que
 num, et vi - vi - fi - can - tem:

69

- ce - dit. Si - mul a - do - ra -
 que pro - ce - dit. Si - mul a - do - ra -
 Qui cum Pa - tre et Fi - li - o si - mul a - do - ra -
 Qui cum Pa - tre et Fi - li - o:
 pro - ce - dit. Si - mul a - do - ra -
 Qui cum Pa - tre et Fi - li - o:

72

tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas. Et
 tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas. Et
 tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas. Et u-nam
 8 qui lo-cu-tus est per Pro-phe-tas. Et u-
 8 tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas. Et u-
 qui lo-cu-tus est per Pro-phe-tas. Et

75

u-nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am.
 u-nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am.
 san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am.
 8 nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am.
 8 nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am.
 u-nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am.

78 [C3]

Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

Con - fi - te - or u - num ba - ptis - ma in re - mis - si -

84

o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o -

o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o -

o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o -

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

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

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

90

[C]

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

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

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

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

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

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

93

[C3]

ri sac - cu - li. A - men,

ri sac - cu - li. A - men,

ri sac - cu - li. A - men, et vi - tam ven - tu - ri sac - cu - li. A - men,

Et vi - tam ven - tu - ri sac - cu - li. A - men,

Et vi - tam ven - tu - ri sac - cu - li. A - men,

Et vi - tam ven - tu - ri sac - cu - li. A - men,

96 [♩3]

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

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

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

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

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

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

102

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

sae - cu - li. A - men, sae - cu - li. A - (men, a) - men.

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

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

sae - cu - li. A - men, sae - cu - li. A - (men, a) - men.

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

Sanctus

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

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

San - ctus, San - ctus, San - ctus Do -

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

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

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

5

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li, ple - ni sunt cae -

ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae -

- mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li, ple - ni sunt cae -

ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li,

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

ctus. Ple - ni sunt cae - li,

9

li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu - a.

li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu - a.

li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu - a.

8

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

8

li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a.

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

15 [♩3]

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

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

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

8

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

Ho - san - na in ex - cel -

8

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

Ho - san - na in ex - cel -

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

Ho - san - na in ex - cel -

18

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

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

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

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

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

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

21

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

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

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

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

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

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

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

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

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

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

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

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

Discantus: Be-ne-dictus qui ve-nit, be-ne-dictus

Sexta vox: Be-ne-dictus qui ve-nit, be-ne-

Altus: Be-ne-dictus qui ve-nit, be-ne-di-

Quinta vox: Be-ne-dictus qui ve-nit, be-

qui ve-nit, qui ve-nit, be-ne-dictus qui ve-

di-ctus qui ve-nit, qui ve-nit, be-ne-dictus qui ve-nit in

ctus qui ve-nit, be-ne-dictus qui ve-

ne-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit

[illegible]

37 **[C3]**

ne Do - mi - ni, Do - mi - ni. Ho - san - na in ex - cel - sis, Ho - san -

- mi - ni, Do - mi - ni. Ho - san - na in ex - cel - sis, Ho - san -

ni, in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis, Ho - san -

ne Do - mi - ni, Do - mi - ni. Ho - san - na in ex - cel - sis, Ho - san -

41

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

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

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

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

Agnus Dei

A musical score for a six-part vocal setting of 'Agnus Dei'. The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The lyrics are: 'A - gnus De - i, A - gnus De - i, A - gnus De - i, A - gnus De - i, A - gnus De - i, qui'. The first five staves represent different vocal parts, and the sixth staff is a basso continuo line. The lyrics are written below the corresponding staves.

4

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

i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, qui tol - lis pec - ca -

i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, qui tol - lis pec - ca -

qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta:

p- tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta,

qui tol - lis pec - ca - ta,

7

ta mun - di: mi - se - re - re no - bis, mi - se - re - re no -

ta mun - di, mun - di: mi - se - re - re no - bis, mi - se - re - re no -

ta, pec - ca - ta mun - di: mi - se - re - re no -

8 mi - se - re - re no - bis,

8 ta, qui tol - lis pec - ca - ta, mi - se - re - re no -

mi - se - re - re no - bis,

10

bis, mi - se - re - re no - bis. A - gnus De - i, qui

bis, mi - se - re - re no - bis, mi - se - re - re no - bis. A - gnus De -

bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

8 mi - se - re - re no - bis. A - gnus

bis, mi - se - re - re no - bis. A - gnus De - i,

mi - se - re - re no - bis. A -

13

tol - lis pec - ca - ta mun - di,
i, qui tol - lis pec - ca - ta mun - di,
A - gnus De - i, qui tol - lis pec - ca - ta mun -
De - i, qui tol - lis pec - ca - ta mun -
qui tol - lis pec - ca - ta mun - di,
gnus De - i, qui tol - lis pec - ca - ta mun -

16

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

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

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

di, ——— qui tol - lis

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

di, ——— qui tol - lis

19

[C3]

pec - ca - ta mun - di: do - na no - bis pa - cem, do - na

pec - ca - ta mun - di: do - na no - bis pa - cem, do - na

do - na no - bis pa - cem, do - na

pec - ca - ta mun - di: do - na no - bis pa - cem, do - na

pec - ca - ta mun - di: do - na no - bis pa - cem, do - na

pec - ca - ta mun - di: do - na no - bis pa - cem, do - na

24

no - bis pa - cem, do - na no - bis pa - cem.

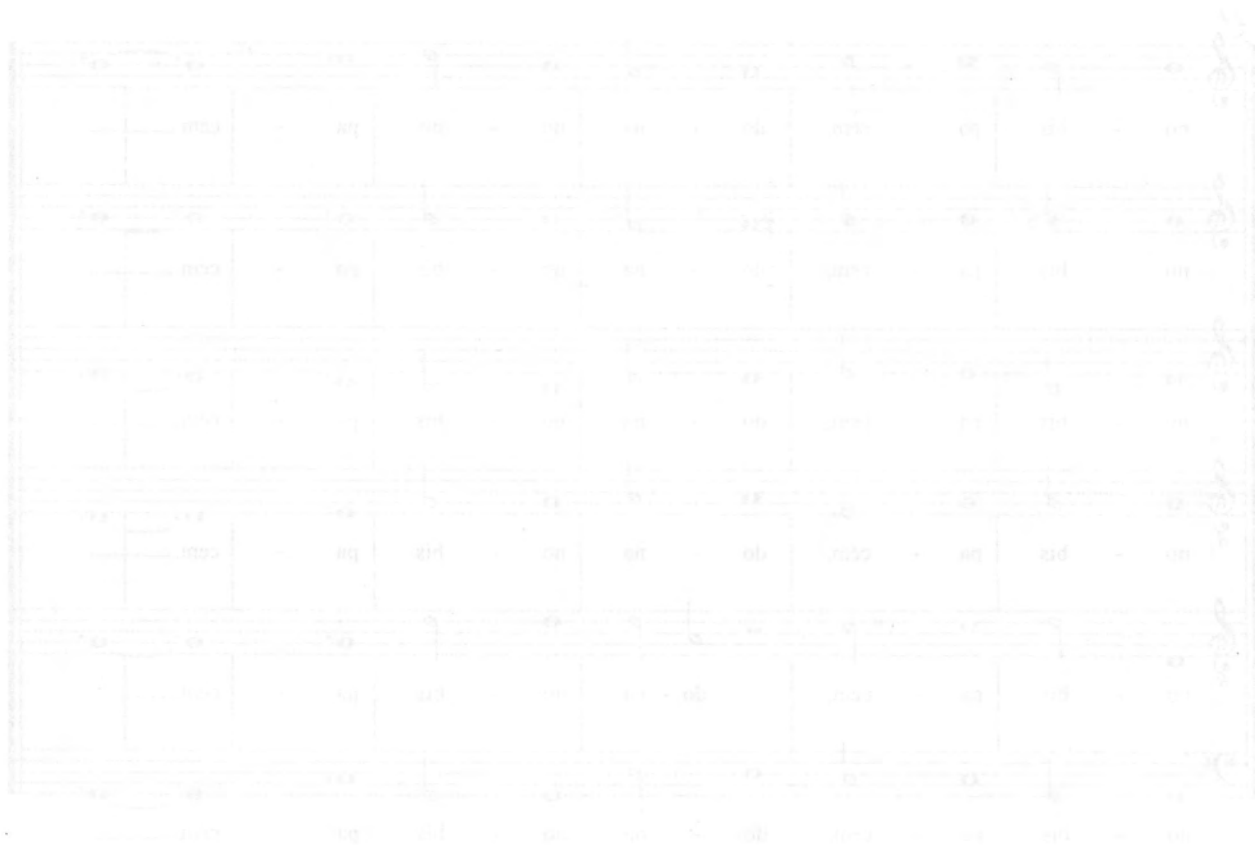
no - bis pa - cem, do - na no - bis pa - cem.

no - bis pa - cem, do - na no - bis pa - cem.

no - bis pa - cem, do - na no - bis pa - cem.

no - bis pa - cem, do - na no - bis pa - cem.

no - bis pa - cem, do - na no - bis pa - cem.



2. Missa super Iam non dicam

Kyrie

Iacobus Gallus

[illegible]

6

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

e, e - - lei - son, e - lei - son, Ky - ri -
 e, e - lei - son, Ky - rie, (e - lei - son,) e -
 e - lei - son, e - lei - son, Ky -
 e, e - - lei - son, e - lei - -

12

[illegible]

18

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

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

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

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

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

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

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

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

24

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

31

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

37

42

42

The musical score consists of five systems, each containing four staves (Soprano, Alto, Tenor, Bass). The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are written below the staves.

System 1:

Soprano: e - lei - son, Chri - ste, e - lei - son, (e - lei - son,)

Alto: e - lei - son, Chri - ste, e - lei - son,

Tenor: e - - - lei - son, e - - - lei - - - son,

Bass: e - lei - son, Chri - ste, e - lei - - - - son,

System 2:

Soprano: - son, e - lei - son, Chri - ste, e - lei - son,

Alto: - son, e - lei - son, Chri - ste, e -

Tenor: lei - son, e - lei - son, Chri - ste, e -

Bass: son, e - lei - son, Chri - ste, e - lei

48

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

Chri - ste, e - lei - son.

e - lei - son, e - lei - son.

e - - - le - i - son.

(e - lei - son,) e - le - i - son.

lei - - - son.

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

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

[illegible]

73

[illegible]

78

e - lei - son, e - lei - son, e - lei - son.
 e - lei - son, e - lei - son.
 e - lei - son.
 e - lei - son, e - lei - son.
 lei - son, e - lei - son.
 lei - son, e - lei - son, e - lei - son.
 lei - son, e - lei - son.
 e - lei - son, e - lei - son.
 e - lei - son, e - lei - son.

[C] Gloria in excelsis Deo

Et in ter - ra pax ho -

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

7

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

bo - nae vo - lun - ta - tis

tis. Lau - da - mus te. Ad - o - ra - mus
 tis. Lau - da - mus te. Ad - o - ra - mus
 tis. Lau - da - mus te. Ad - o - ra - mus
 tis. Lau - da - mus te. Ad - o - ra - mus
 bo - nae vo - lun - ta - tis. Be - ne - di - ci - mus te.
 bo - nae vo - lun - ta - tis. Be - ne - di - ci - mus te.
 nae vo - lun - ta - tis. Be - ne - di - ci - mus te.
 bo - nae vo - lun - ta - tis. Be - ne - di - ci - mus te.

te. Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus.
 te. Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus
 te. Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus
 te. Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus
 Glo - ri - fi - ca - mus te. Gra - ti - as, gra - ti - as, gra - ti - as
 Glo - ri - fi - ca - mus te. Gra - ti - as, gra - ti - as, gra - ti - as
 Glo - ri - fi - ca - mus te. Gra - ti - as, gra - ti - as, gra - ti - as
 Glo - ri - fi - ca - mus te. Gra - ti - as, gra - ti - as, gra - ti - as

ti - bi pro - pter ma - gnam,

ti - - - bi pro - pter ma - gnam,

ti - - - bi pro - pter ma - gnam,

ti - - - bi pro - pter ma - gnam,

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

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

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

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

ma - gnam glo - ri - am tu - am, glo - ri - am tu - am.

ma - gnam glo - ri - am tu - am, glo - ri - am tu - am.

ma - gnam glo - ri - am tu - am, glo - ri - am tu - am.

ma - gnam glo - ri - am tu - am, glo - ri - am (tu - am,) tu - am.

gnam glo - ri - am tu - am. Do - mi -

gnam glo - ri - am tu - am. Do - mi -

gnam glo - ri - am tu - am. Do - mi -

gnam glo - ri - am tu - am. Do - mi -

47

li u - ni - ge - - ni - te, Je - su

li u - ni - ge - - ni - te, Je - su

li u - ni - ge - - ni - te, Je - - - su

li u - ni - ge - - ni - te, Je - - - su Chri - ste, -

Do - mi - ne Fi - li u - ni - ge - - ni - te, Je - su

Do - mi - ne Fi - li u - ni - ge - - ni - te, Je - su Chri -

Do - mi - ne Fi - li u - ni - ge - - ni - te, Je - - - su

Do - mi - ne Fi - li u - ni - ge - - ni - te, Je - su

52

Chri - ste, - Je - su Chri - ste, (Chri - - - ste),

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

Chri - ste, Je - su Chri - ste, (Chri - ste),

Je - su Chri - ste, (Je - su Chri - ste),

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

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

Chri - - - ste, Je - su Chri -

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

57



Je - su Chri - (ste, Chri) - ste, Chri - ste.

Je - su Chri - (ste, Chri) - ste, Je - su Chri - ste.

Je - su Chri - (ste, Chri) - ste, Chri - ste.

Je - su Chri - (ste, Chri) - ste, Chri - ste.

ste, Je - su Chri - (ste, Chri) - ste.

ste), Je - su Chri - (ste, Chri) - ste.

ste, Je - su Chri - ste, (Chri - ste).

ste, Je - su Chri - (ste, Chri) - ste.

64

[C]



Do - mi-ne De - us. Qui tol - lis,

Do - mi-ne De - us. Qui tol - lis,

Do - mi-ne De - us. Qui tol - lis,

Do - mi-ne De - us. Qui tol - lis,

Do - mi-ne De - us, A - gnus De - - - i. Qui

Do - mi-ne De - us, A - gnus De - - - i. Qui

Do - mi-ne De - us, A - gnus De - - - i. Qui

Do - mi-ne De - us, A - gnus De - - - i. Qui

70

qui tol - lis pec - ca - ta mun - di,
 (qui tol - lis) pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di,
 qui - tol - lis pec - ca - ta mun - di,
 tol - lis pec - ca - ta mun - di, mi - se - re - re no -
 tol - lis pec - ca - ta mun - di, mi - se - re - re
 tol - lis pec - ca - ta mun - di, mi - se - re - re no -
 tol - lis pec - ca - ta mun - di, mi - se - re - re

77

mi - se - re - re no - - - bis. Qui tol - lis, qui
 mi - se - re re no - bis. Qui tol - lis, qui
 mi - se - re - re no - - - bis. Qui tol - lis, qui
 mi - se - re - re no - - - bis. Qui tol - lis, qui
 - - - bis. Qui tol - lis, qui tol - lis, qui
 no - bis. Qui tol - lis, qui tol - lis,
 - - - bis. Qui tol - lis, qui tol - lis,
 no - - - bis. Qui tol - lis, qui tol - lis

83

tol - lis, su - sci - pe, su - sci -

tol - lis, su - sci - pe, su - sci -

tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci -

tol - lis, su - sci - pe, su - sci -

tol - lis pec - ca - ta mun - di, (mun - di,) su - sci - pe, su - sci -

qui tol - lis pec - ca - ta mun - (di, mun) - di, su - sci - pe, su - sci -

qui tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci -

pec - ca - ta mun - di, su - sci - pe, su - sci -

89

pe, su - sci - pe. Qui se - - -

pe, su - sci - pe. Qui se - - -

pe, su - sci - pe. Qui se - des,

pe, su - sci - pe. Qui se - - -

pe, su - sci - pe de - pre - ca - ti - o - nem no - stram.

pe, su - sci - pe de - pre - ca - ti - o - nem no - stram.

pe, su - sci - pe de - pre - ca - ti - o - nem no - stram.

pe, su - sci - pe de - pre - ca - ti - o - nem no - stram.

des, mi - se - re - re no - - - bis,

des, mi - se - re - re no - bis,

8 mi - se - re - re no - - - bis, mi -

des, mi - se - re - re no - - - bis,

Ad dex - te - ram Pa - tris (Pa - - - tris), mi - se - re -

Ad dex - te - ram, dex - te - ram Pa - tris, mi - se -

8 Ad dex - te - ram Pa - tris, Pa - - - tris, mi - se -

Ad dex - te - ram Pa - tris, Pa - tris, mi - se -

mi - se - re - re no - bis. Quo - ni - am tu

mi - se - re - re no - bis. Quo - ni - am tu

se - re - re, mi - se - re - re no - bis. Quo - ni - am tu

mi - se - re - re no - bis. Quo - ni - am tu

re no - - - bis, mi - se - re - re no - bis.

re - re no - bis.

re - re no - - - bis, mi - se - re - re no - bis.

re - re no - - - bis, mi - se - re - re no - - - bis.

Cum San-cto Spi-ri-tu
 Cum San-cto Spi-ri-tu
 su Chri-ste, Je-su Chri-ste. Cum San-cto Spi-ri-tu
 Je - su Chri-ste, (Je - su Chri-ste). Cum San-cto Spi-ri-tu
 su Chri - - - ste. Cum San -
 Je - su Chri - - - ste. Cum
 ste, Je - su Chri - - - ste. Cum
 - - su Chri - - - - - ste. Cum San -

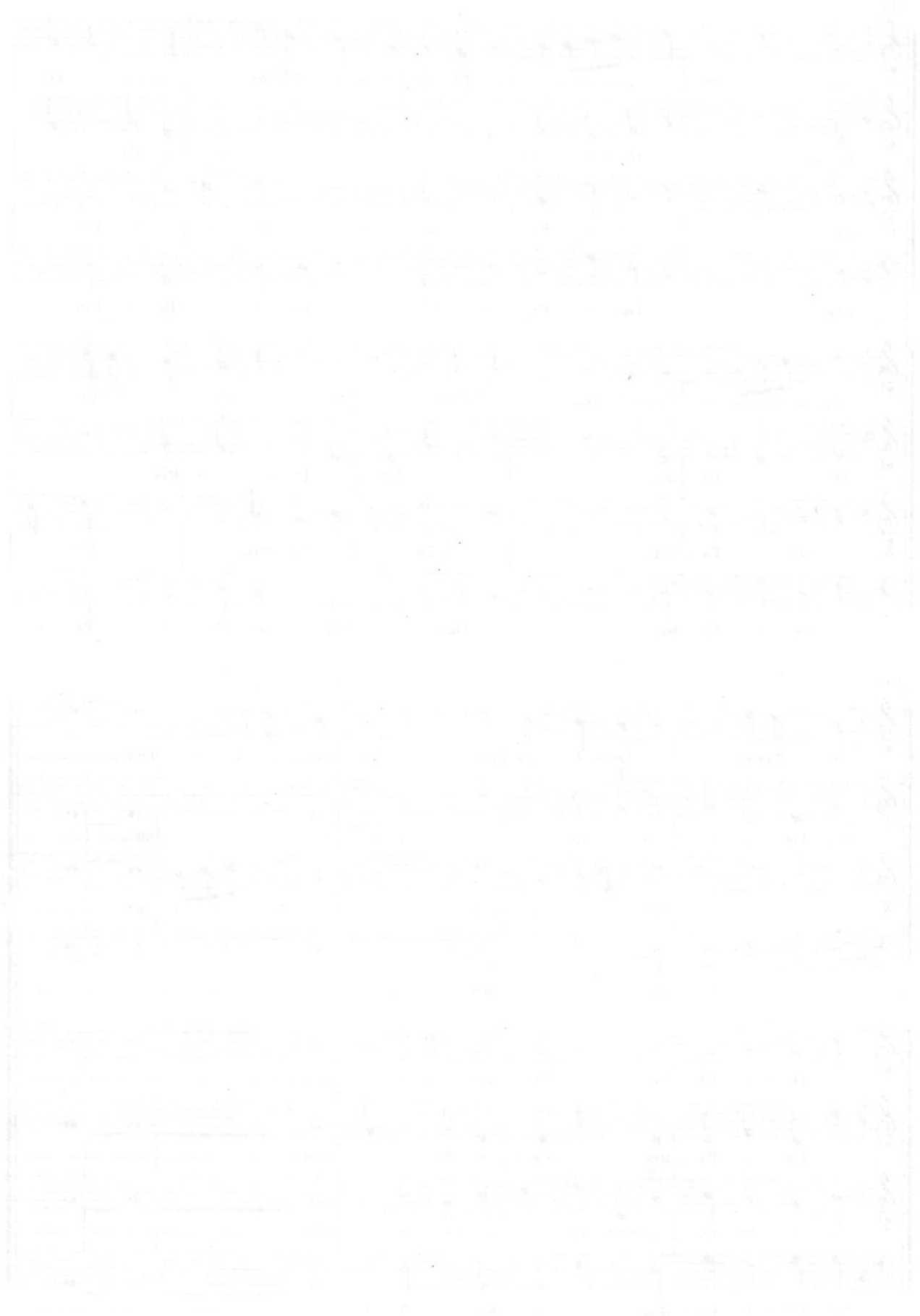
in glo-ri-a, in glo-ri-a De-i, De-i Pa-
 in glo-ri-a, in glo-ri-a De-i Pa-
 in glo-ri-a, in glo-ri-a De-i Pa-
 in glo-ri-a, in glo-ri-a De-i Pa-
 cto Spi-ri-tu in glo-ri-a De-i Pa-tris, De-
 San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris,
 San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris,
 cto Spi-ri-tu in glo-ri-a De-i Pa-tris,

132

[illegible]

137

[illegible]



3. Missa super Levavi oculos meos

Iacobus Gallus

Kyrie

Discantus

Altus

Vagans

Tenor

Basis

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

Ky - ri -

4

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

Ky - ri - e, e - le - i -

Ky - ri -

8

son,

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

son, Ky - ri - e, e - le -

e, Ky - ri - e, e - le - i -

12

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

16

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

20

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

24

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

28

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

32

Chri - ste, e - le - i -
 Chri - ste, e - le -
 Chri - ste,
 Chri - ste,

37

son, Chri - ste, e -

i - son, Chri - ste,

e - le - i - son, Chri -

Chri - ste, e -

Chri - ste, e - le - i -

41

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

45

This musical score segment contains measures 45 through 48. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Measure 45 shows the Soprano entering with the word "son," followed by the Alto and Tenor. The Bass enters in measure 46 with "Chri -". The piano accompaniment provides harmonic support with chords and moving lines. Measures 46 and 47 continue the vocal entries and accompaniment. Measure 48 concludes the phrase with "ste," from the Bass and further accompaniment.

son,

e - le - i - son, Chri -

Chri -

e - - - le - i - son,

Chri - - -

Chri - - - ste, e - le - - -

49

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

[illegible]

57

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The lyrics are written below each vocal staff.

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

61

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

66

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

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

Ky - ri - e, e -

Ky - - - -

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

72

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the Piano accompaniment. The lyrics are written below each vocal staff.

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

Alto:
le - i son, Ky - ri - e, e le - i son, Ky - ri - e, e le - i son,
Ky - ri - e, e le - i son, Ky - ri - e, e le - i son,

Tenor:
le - i son, Ky - ri - e, e le - i son, Ky - ri - e, e le - i son,
Ky - ri - e, e le - i son, Ky - ri - e, e le - i son,

Bass:
le - i son, Ky - ri - e, e le - i son, Ky - ri - e, e le - i son,
Ky - ri - e, e le - i son, Ky - ri - e, e le - i son,

Piano:
The piano part provides harmonic support with chords and moving lines in the right hand, and bass notes or simple chords in the left hand.

78

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

83

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

88

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

Gloria in excelsis Deo

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

Et in ter -

4

bus, (et in ter - ra pax ho - mi - ni - bus) # bo -

- ra pax ho - mi - ni - bus, et in ter - ra pax ho -

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

bo - - - -

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

8

- nac, (bo - - - nac) vo - lun - ta - - - tis. Lau - da -

mi - - - ni - bus bo - nae vo - lun - ta - tis.

tis, bo - nae vo - lun - ta - - - tis. Lau -

- - - - nac vo - lun - ta - tis.

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

12

- - - mus te, (lau - da - mus te,) be -

Lau - da - mus te, lau - da - mus te, be -

da - mus te, lau - da - mus te, be -

Lau - - - da - - - mus te,

lau - da - mus te, (lau - da - mus te,) be -

16

ne - di - ci - mus te, ad - o - ra - - -

ne - di - ci - mus te, ad - o - ra - mus te,

ne - di - ci - mus te, ad - o - ra - - - - mus

ad - - -

ne - di - ci - mus te, ad - o - ra - mus te,

20

- mus te, glo - ri - fi - ca - mus te,

glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te,

te, glo - ri - fi - ca - mus te, gra - ti -

o - ra - mus te, glo - ri - fi - ca - mus te, gra -

glo - ri - fi - ca - mus te, gra - - ti -

24

gra - ti - as a - gi - mus ti - bi prop - ter mag - nam

prop - ter mag - nam

as a - - gi - mus ti - bi prop - ter mag - nam

ti - as a - gi - mus ti - bi prop - ter mag - nam

as a - - gi - mus ti - bi

28

glo - ri - am tu - - am,

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

glo - ri - am tu - - am, glo - ri - am tu -

glo - ri - am tu - am,

Do - mi - ne De - us, Rex cae - les -

32

Do - mi - ne De - us, Rex cae - les - tis,

les - tis, De - us Pa - ter om - ni - po -

am, Do - mi - ne De - us,

Do - mi - ne De - us, Rex cae - les - tis, De -

tis, De - us Pa - ter, De - us Pa -

36

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

tens, om - ni - po - tens.

Rex cae - les - tís, De - us Pa - ter om - ni - po - tens. Do -

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

ter om - ni - po - tens. Do -

40

Do - mi - ne Fi - li u -

Do - mi - ne Fi - li u - ni - ge - ni - te, Je -

- mi - ne Fi - li u - ni - ge - ni - te, Je - su

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

- mi - ne Fi - li u - ni - ge - ni - te,

44

ni - ge - ni - te, Je - su Chri - ste.

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

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

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

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

49

Discantus

Tenor

Bassus

Do - mi - ne De - us, Ag - nus De - i, (Do - mi - ne

Do - mi - ne De - us, Ag - nus De -

Do - mi - ne De - us, Ag - nus De - i, Ag - - nus De -

53

De - us, Ag - nus

- - - i, Fi - - - li - us, Fi -

- - - i, Fi - - - li - us, (Fi -

57

- - - i,) Fi - li - us Pa -

- - - li - us, (Fi - - - li - us Pa - - -

- - - li - us, Fi - - - li - us) Pa - - -

61

tris, Fi - li - us Pa - tris, (Fi - - - li - us Pa -

- - - tris, (Pa - - - tris, Fi - - -

tris, Fi - li - us Pa - tris, (Fi - - -

65

- - - - tris,) qui tol - lis, qui tol - lis, qui

- li - us Pa - tris,) qui tol - lis (qui tol - lis, qui

- li - us Pa - tris,) qui tol - lis, (qui tol - lis,) qui

69

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

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

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

74

mi - se - re - re no - bis, (mi - se - re - re no - bis,

mi - se - re - re no - bis, (mi -

se - re - re no - bis, (mi - se - re - re no - bis, mi -

78

mi - se - re - re no - bis,) qui tol - lis, (qui tol - lis, qui

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

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

82

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

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

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

86

sus ci - pe de - pre - ca - ti - o - - - nem

- di, - - - - - sus ci - pe de - pre - ca - ti - o - nem

- di, sus - ci - pe de - pre - ca - ti - o - - - nem

90

nos - tram, de - pre - ca - ti - o - nem nos - tram.

nos - - - tram, (de - pre - ca - ti - o - nem nos - - - tram.)

nos - - - tram, de - pre - ca - ti - o - nem nos - tram.

96

Qui se - des ad dex - te - ram Pa -

Qui se -

Qui se - des

Qui se - des ad dex - te - ram

Qui se - des ad dex - te - ram Pa - - tris,

101

tris, mi - se - re - re no - bis, mi -
des ad dex - te - ram, mi - se - re - re no -
ad dex - te - ram, mi - se - re - re no - - -
Pa - tris, mi - se - re - re no - - - bis,
mi - se - re - re no - bis, mi - se - re - re no -

106

- se - re - re no - bis. Quo - ni - am tu so - lus Sanc - tus, Sanc -
bis, mi - se - re - re no - bis. Quo - ni - am tu so -
bis. Quo - ni - am tu so - lus Sanc - - -
mi - se - re - re no - bis. Quo - ni - am tu so - lus Sanc -
bis. Quo - ni - am tu so - lus Sanc -

111

- tus, tu so - lus Do - - mi - nus.
- tus, tu so - lus Do - - mi - nus,
- tus, tu so - lus Do - mi - nus,
- tus, tu so - lus Do - - mi - nus,
- tus, tu so - lus Do - - mi - nus.

116

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

121

mus, Je - - su Chri - ste, cum Sanc - to Spi -
 tis - si - mus, Je - su Chri - ste, cum
 si - mus, Je - - su Chri - ste, Je - su Chri - ste,
 Je - - su Chri - - ste,
 Je - - - su Chri - - - ste, cum Sanc - to

126

- - - ri - tu: in glo - ri - a,
 Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu: in glo - ri - a De - i Pa -
 cum Sanc - to Spi - - - ri - tu: in glo - ri -
 cum Sanc - to Spi - ri - tu: in glo - ri - a,
 Spi - - - ri - tu in glo - ri - a, in glo - ri - a, in

131

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

136

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

141

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

Credo in unum Deum

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

6

fac - to - rem cae - li et ter - raem, fac - to - rem cae - li et ter - raem, fac - to - rem cae - li et ter - raem, fac - to - rem cae - li et ter - raem, (et

10

vi - si - bi - li - um om - nium, vi - si - bi - li - um om - nium, vi - si - bi - li - um om - nium, vi - si - bi - li - um om - nium, (et

14

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

et in - vi - si - bi - li - um. Et in u - num Do - mi -

ni - um et in - vi - si - bi - li - um. Et in u -

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

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

19

in u - num Do - mi - num. Je -

num Je - sum Chris - tum, (Je -

- num Je - sum Chris - tum, (Je - sum Chris -

Et in u - num Do - mi - num Je -

in u - num Do - mi - num Je - sum

24

sum Chris - tum, Fi -

sum Chris - tum,) Fi - li - um De i u - ni ge - ni - tum,

tum,) Fi - li - um De - i u - ni - ge - ni - tum,

Chris - tum, Fi - li - um

Chris - tum, Fi - li - um De - i u - ni - ge - ni - tum,

29

li-um De - i u - ni - ge - - ni - tum,
 et ex Pa - tre na -
 (Fi - li-um De - i u - ni - ge - ni - tum,) u - ni - ge - ni - tum,
 De - - - i u - ni - - - ge - ni - tum, et ex
 et ex Pa - tre na - - tum

34

et ex Pa - tre na - tum
 tum an - te om - ni - a sac - cu - la, om - ni - a sac - cu -
 et ex Pa - tre na - tum an - te om - ni - a sac - cu -
 Pa - tre na - - - tum an - te om - ni - a sac - cu -
 an - te om - ni - a sac - cu - la, (an - te om - ni - a sac - cu -

39

an - te om - ni - a sac - cu - la. De -
 la, an - te om - ni - a sac - cu - - - - la.
 la. De - um de De - o, lu -
 la, (an - - - te om - ni - a) sac - cu - la.
 la.) De - um de De - o,

45

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

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

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

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

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

50

De - um ve - rum de De - o ve - ro, (De - um ve - rum de De -

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

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

rum de De - o ve - ro, (De - um ve - rum de De - o ve -

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

55

o ve - ro,) ge - ni - tum non fac - tum, con - sub -

ge - ni - tum non fac - tum, con - sub -

ge - ni - tum non fac - tum, con - sub -

ro,) ge - ni - tum non fa - ctum, (fac - tum,)

ge - ni - tum non fac - tum, con - sub -

59

stan - ti - a - lem Pa - tri: per quem om - ni -

stan - ti - a - lem Pa - tri:

stan - ti - a - lem Pa - tri: per quem om - ni - a fac -

per quem om - ni - a

stan - ti - a - lem Pa - tri:

63

a fac - ta sunt. Qui

per quem om - nia fac - ta sunt.

ta - sunt. Qui

fac - - - ta sunt. Qui prop - ter nos ho - mi - nes et

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

67

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

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

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

prop - ter nos - tram sa - lu - tem

prop - ter nos - tram sa - lu - tem

71

tram sa - lu - tem de - scen -
nos - tram sa - lu - tem
sa - lu - tem, sa - lu - tem de -
de - scen - dit de
(de - scen -)

75

8 - dit de - cae - lis, de - scen - dit,
de - scen - - - dit de - cae - lis, de - scen -
scen - - - - dit de - cae - lis,
cae - lis, de - scen - - - dit de cae - - -
dit de cae - - - - lis, de cae - lis, - - - de -

79

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

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

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

lis.

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

84

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

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

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

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

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

89

ri - tu Sanc - to ex -

ri - tu Sanc - to ex Ma - ri -

tu Sanc - to ex Ma - ri - a Vir - gi -

est de Spi - ri - tu Sanc - to ex -

ri - tu Sanc - to

94

Ma - ri - a, ex - a Vir - gi - ne, [ex] Ma - ri - a Vir - ne, ex Ma - ri - a Vir - gi - ne, ex Ma - ri - ex Ma - ri - a Vir - gi - ne, ex Ma - ri -

99

Ma - ri - a Vir - gi - ne, et ho - mo fac - tus est.

gi - ne,] et ho - mo fac - tus

ri - a Vir - gi - ne, et ho - mo fac - tus

a Vir - - gi - ne, et ho - mo fac - tus

a, ex Ma - ri - a Vir - gi - ne, et ho - mo fac - tus

104

Cru - ci - fi - xus e - ti -

est.

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

est.

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

109

am pro no - bis sub Pon - ti - o Pi - la - to, sub Pon - ti -

- ti - am pro no - bis sub Pon - ti - o Pi - la - to, sub

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

e - ti - am pro no - bis sub Pon - ti - o Pi -

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

114

o Pi - la - to, sub Pon - ti - o Pi - - -

Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, sub Pon - ti -

sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, sub

la - to, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to,

sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

119

- - - la - to; pas - - - sus et se - pul - tus

o Pi - la - - - to; pas - - - sus et se - pul - tus est,

Pon - ti - o Pi - la - to; pas - - - sus et se - pul - tus, et se -

sub Pon - ti - o Pi - la - to; pas - - - sus et

la - to; pas - - - sus, pas - - - sus et se - pul - tus

124

est, se - pul - tus, se - pul - tus est.

pas - sus, pas - sus et se - pul - tus est.

- - pul - tus, et se - - - pul - tus est.

se - pul - - tus est.

est, et se - pul - - - tus est.

129

Discantus

Altus

Tenor

Bassus

Et re - sur - re - xit ter -

Et re - sur - re - - - xit ter - ti - a di - e,

Et re - sur - re - xit, et

Et

133

- ti - a di - - - e se - - - cun -

ter - ti - a di - e se - cun -

re - sur - re - xit ter - ti - a di - - - e

re - sur - re - xit ter - ti - a di - e se - cun -

137

dum Scrip - - - - tu - - - -

- - - - dum Scrip - - - - tu -

se - cun - dum Scrip - - - - tu -

- dum Scrip - tu - - - - ras,

141

ras, scrip - tu - ras,
 ras, se - cun - dum, se - cun - dum Scrip - tu - ras, et a - scen - dit
 ras, se - cun - dum Scrip - tu - ras,
 se - cun - dum Scrip - tu - ras, et a -

145

et a - scen - dit in cae - lum,
 in cae - lum, se - det ad dex - te -
 et a - scen - dit in cae -
 scen - dit in cae - lum, et a - scen -

149

in cae - lum, se - det ad
 ram, se - det as dex - te - ram Pa - tris, se - det ad
 lum, in cae - lum, se - det ad dex - te - ram, in cae - lum
 dit in cae - lum, se - det ad dex - te - ram Pa -

153

dex - te - ram Pa - tris. Et

dex - te - ram Pa - tris. Et i - te - rum ven - tu -

se - det ad dex - te - ram Pa - tris. Et i - te -

tris, se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

157

i - te - rum ven - tu - rus est cum glo - ri - a,

- rus est, ven - tu - rus est cum glo - ri - a,

rum ven - tu - rus est cum glo - ri - a,

tu - rus est cum glo - ri - a,

161

cum glo - ri - a iu - di - ca - re vi - vos et

cum glo - ri - a iu - di - ca - re vi - vos et

cum glo - ri - a iu - di - ca - re vi - vos et

cum glo - ri - a iu - di - ca - re vi - vos et

165

mor - tu - os cu - ius reg - ni non e - rit

mor - tu - os cu ius reg - ni non e - rit fi - nis, fi -

mor - tu - os cu ius reg - ni non e - rit, non e - rit fi -

mor - tu - os, mor - tu - os,

170

fi - nis, cu - ius reg - ni non e - rit fi - nis, fi - nis,

- nis, cu - ius reg - ni non e - rit fi - nis, e - rit fi - nis, non

nis, cu - ius reg - ni non e - rit fi - nis, fi - - nis, - nis,

cu - ius reg - ni

175

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

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

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

non e - rit fi - nis,

180

Et in Spi - ri - tum Sanc - tum, Do -

Et in Spi - ri -

184

- mi - num, et in Spi -

Et in Spi - ri - tum Sanc - tum Do -

in Spi - ri - tum Sanc - tum, Do -

Et in Spi - ri -

tum Sanc - tum Do - mi - num, Sanc - tum Do -

188

ri - tum Sanc - tum, Do - mi - num et

- mi - num, Sanc - tum Do - mi - num et vi - vi - fi - can - tem,

mi - num et

tum Sanc - tum, Do - mi - num et vi - vi - fi - can - tem,

- mi - num et

192

vi - vi - fi - can - tem, qui

qui ex Pa - tre Fi - li - o - que

vi - vi - fi - can - tem, qui ex Pa - tre Fi -

et vi - vi - fi - can - tem,

vi - vi - fi - can - tem, qui ex Pa - tre, Pa - tre Fi -

196

ex Pa - tre Fi - li - o - que pro - ce - dit, qui

pro - ce - dit, qui cum Pa - tre et Fi - li - o, et

- li - o - que pro - ce - dit, pro -

qui ex Pa - tre Fi - li - o - que pro - ce - dit, pro -

li - o - que pro - ce - dit, qui cum Pa - tre et

200

cum Pa - tre et Fi - li - o, et Fi - li -

Fi - li - o, et Fi - li -

ce - dit, qui cum Pa - tre et Fi - li -

- ce - dit, qui cum Pa - tre et Fi - li - o

Fi - li - o

204

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

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

o si - mul ad - o - ra - tur, con - glo - ri - fi - ca - tur,

si - mul ad - o - ra - tur

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

209

tur, qui lo - cu - tus est per pro - phe -

ca - tur, per pro - phe - tas.

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

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

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

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

214 [C3]

tas. Et u - nam Sanc - tam, ca - tho - li - cam et a - po - sto - li -

Et u - nam Sanc - tam, ca - tho - li - cam et a - po - sto - li -

tas. et a - po - sto - li -

Et u - nam Sanc - tam, ca - tho - li - cam et a - po - sto - li -

Et u - nam Sanc - tam ca - tho - li - cam.

219

cam Ec - cle - si - am. Con - fi - te - or u - num bap -

cam Ec - cle - si - am. Con - fi - te - or u - num bap -

cam Ec - cle - si - am. Con - fi - te - or u - num bap -

cam Ec - cle - si - am.

Con - fi - te - or u - num bap -

224

[C]

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

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

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

in re - mis - si - o - nem pec - ca - to - rum.

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

229

Et ex - pec - to re - sur -

Et ex - pec - to re - sur - rec - ti - o -

ex - pec - to, ex - pec - to re -

Et ex - pec - to re - sur -

ex - pec - to re - sur -

233

rec - ti - o - nem mor - tu - o - - - rum. Et vi - -

sur - rec - ti - o - nem mor - tu - o - rum.

rec - ti - o - nem mor - - - tu - o - rum.

re - cti - o - - - nem mor - - - tu - o - rum. Et

237

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

tam ven - tu - - - ri, et vi - tam ven - tu - ri

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

Et vi - tam ven - tur - ri sae - - - cu -

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven -

241

- - - men.

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

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

li. A - men.

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



4. Missa super Maria Magdalena

Kyrie

Iacobus Gallus

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

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

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

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

Cantus II Ky - ri - e,

Altus II Ky - ri -

Tenor II Ky - ri - e,

Bassus II Ky - ri -

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

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

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

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

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

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

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

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

11

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

17

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

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

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

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

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

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

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

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

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

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

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

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

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

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

34

Chri - ste, e - lei - - son.

Chri - ste, e - lei - son.

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

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

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

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

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

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

39

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

Ky - ri - e, e - le - i -

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

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

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

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

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

Gloria in excelsis Deo

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

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

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

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

7

lun-ta-tis. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te, Lau-da-mus te.

vo-lun-ta-tis. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te, Lau-da-mus te.

lun-ta-tis. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te, Lau-da-mus te.

vo-lun-ta-tis. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te, Lau-da-mus te.

12

ri - fi - ca - mus te, glo - ri - fi - ca - mus te pro-pter ma - gnam

ri - fi - ca - mus te, glo - ri - fi - ca - mus te pro-pter ma - gnam

ri - fi - ca - mus te, glo - ri - fi - ca - mus te pro-pter ma - gnam

ri - fi - ca - mus te, glo - ri - fi - ca - mus te pro-pter ma - gnam

glo - ri - fi - ca - - - mus te

glo - ri - fi - ca - mus te

glo - ri - fi - ca - - - mus te

glo - ri - fi - ca - - - mus te

16

glo - ri - am tu - am, pro-pter ma - gnam

glo - ri - am tu - am, pro-pter ma - gnam

glo - ri - am tu - am, pro-pter ma - gnam

glo - ri - am tu - am, pro-pter ma - gnam

pro-pter ma - gnam glo - ri - am tu - am.

pro-pter ma - gnam glo - ri - am tu - am.

pro-pter ma - gnam glo - ri - am tu - am.

pro-pter ma - gnam glo - ri - am tu - am.

glo - ri - am tu - - am.

glo - ri - am tu - am.

glo - ri - am tu - am.

glo - ri - am tu - am.

De - us Pa - ter o - mni -

De - us Pa - ter o - mni -

De - us Pa - ter o - mni -

De - us Pa - ter o - mni -

De - us Pa - ter o - mni - - po - tens.

De - us Pa - ter o - mni - - po - tens.

De - us Pa - ter o - mni - - po - tens.

De - us Pa - ter o - mni - - po - tens.

po - tens. Do - mi -

po - tens. Do - mi -

po - tens. Do - mi -

po - tens. Do - mi -

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

38

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

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta, [pec - ca - ta] mun - di, mi -

Qui tol - lis pec - ca - ta mun -

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

Qui tol - lis pec - ca - ta mun -

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

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

43

se - re - re no - bis. De - pre -

mun - di, mi - se - re - re no - bis. De - pre -

se - re - re no - bis. De - pre -

di, mi - se - re - re no - bis. De - pre -

no - bis, su - sci - pe de - pre - ca - ti - o - nem.

di, [mi - se - re - re] no - bis, de - pre - ca - ti - o - nem.

se - re - re no - bis, su - sci - pe, de - pre - ca - ti - o - nem.

re - re no - bis, su - sci - pe de - pre - ca - ti - o - nem.

48

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

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

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

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

Qui se - des ad

Qui se - des ad

Qui se - des ad

Qui se - des ad

54

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

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

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

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

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

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

dex - te - ram Pa - tris, ad dex - te - ram Pa - tris, mi -

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

59

no - bis. Quo - ni - am tu so - lus San - ctus. Tu so -

no - bis. Quo - ni - am tu so - lus San - ctus. Tu so -

no - bis. Quo - ni - am tu so - lus San - ctus. Tu so -

no - bis. Quo - ni - am tu so - lus San - ctus. Tu so -

re - re no - bis. Quo - ni - am tu so - lus San - ctus.

re - re no - bis. Quo - ni - am tu so - lus San - ctus.

se - re - re no - bis. Quo - ni - am tu so - lus San - ctus.

re - re no - bis. Quo - ni - am tu so - lus San - ctus.

65

lus Al - tis - si - mus, Je - su Chri - ste, Je - su

lus Al - tis - si - mus, Je - su Chri - ste, Je - su

lus Al - tis - si - mus, Je - su Chri - ste, Je - su

lus Al - tis - si - mus, Je - su Chri - ste, Je - su

Tu so - lus Al - tis - si - mus, Je - su Chri - ste, Je - su

Tu so - lus Al - tis - si - mus, Je - su Chri - ste, Je - su

Tu so - lus Al - tis - si - mus, Je - su Chri - ste, Je - su

Tu so - lus Al - tis - si - mus, Je - su Chri - ste, Je - su

71

Chri - ste. Cum San - cto Spi - ri - tu in

Chri - ste. Cum San - cto Spi - ri - tu in

8 Chri - ste. Cum San - cto Spi - ri - tu in

Chri - ste. Cum San - cto Spi - ri - tu in

Chri - ste. Cum San - cto Spi - ri - tu

76

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

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

8 glo - ri - a De - i Pa - tris,

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

in glo - ri - a De - i

in glo - ri - a De - i

in glo - ri - a De - i

in glo - ri - a De - i

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

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

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

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

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

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

8 — Pa - tris, in glo - ri - a De - i Pa - tris, in glo - ri -

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

De - i Pa - tris, A - men.

De - i Pa - tris, A - (men, a) - men.

8 De - i Pa - tris, A - - - - men.

a De - i Pa - tris, A - men.

ri - a De - i Pa - tris, A - - - - men.

a De - i Pa - tris, A - men.

a De - i Pa - tris, A - men.

Pa - tris, A - - - - men.

5. Veni Sancte Spiritus

Jacobus Gallus

Cantus

Altus

Tenor

Bassus

Ve-ni San-cte Spi - ri - tus

Re - ple tu - o - rum cor - da

Re - ple tu - o - rum cor -

Re - ple tu - o - - - rum

Re - ple tu - o - rum cor -

3

fi - de - - - li - um et tu - i - a - mo - ris in

da fi - - - de - - - li - um et tu - i - a - mo - ris in

cor - da fi - de - - - li - um et tu - i - a - mo - ris in

da fi - de - - - li - um et tu - i - a - mo - ris in

7

e - is ig - nem - ac - cen - de qui per di - ver - si - ta -

e - is ig - nem - ac - cen - de qui per di - ver - si - ta -

e - is ig - nem - ac - cen - de qui per di - ver - si - ta -

e - is ig - nem - ac - cen - de,

10

tem lin - gua - - - rum cunc - ta - - rum gen - tes in u -

tem lin - gu - a - rum cunc - ta - - - rum gen - tes in u -

tem lin - gua - rum - - - cunc - ta - - rum gen - tes in u -

gen - tes in u -

13

- ni - ta - te fi - de - i con - gre - gas - - - ti,

- ni - ta - te fi - de - i con - gre - gas - ti, al -

- ni - ta - te fi - de - i con - gre - gas - ti,

- ni - ta - te fi - de - i con - gre - gas - ti,

16

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

le - - - lu - ia, [al - le - lu - ia,] al - le - - - lu - ia.

al - le - - - lu - ia.

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

6. Ave Maria

Jacobus Gallus

Cantus
A - ve Ma - ri - a.

Altus

Tenor

Bassus

Gra - ti - a ple - na,

Gra - ti - a ple - na,

Gra - ti - a ple -

Gra -

3

[gra - ti - a ple - na,] Do - mi - nus te - cum, Do - mi - nus te -

[gra - ti - a ple - na,] Do - mi - nus te - cum, Do - mi - nus te -

na, Do - mi - nus te - cum, [Do - mi - nus te -

ti - a ple - na, Do - mi - nus te -

7

cum. Be - ne - dic - ta tu in mu - li -

cum. Be - ne - dic - ta tu in mu - li -

cum.] Be - ne - dic - ta tu in mu - li - e - - - ri - bus, [in

cum. Be - ne - dic - ta tu in mu - li - e - - - ri - bus,

11

e - - - ri - bus, et be - ne - dic - tus fruc - tus ven - tris tu - i

e - - - ri - bus, et be - ne - dic - tus fruc - tus ven -

mu - li - e - ri - bus,] et be - ne - dic - tus fruc - tus

et be - ne - dic - tus fruc - tus ven - tris

15

Je - - - - - sus.

tris tu - - - i Je - - - - - sus.

ven - tris tu - i Je - - - - - sus.

tu - i Je - - - - - sus.

19

Sanc - ta Ma - ri - a, Ma - ter De - i, [Sanc - ta Ma - ri - a,

Sanc - ta Ma - ri - a, Ma - ter De - i, [Sanc - ta Ma - ri - a,

Sanc - ta Ma - ri - a, Ma - ter De - i, [Sanc - ta Ma - ri - a,

Sanc - ta Ma - ri - a, Ma - ter De - i, [Sanc - ta Ma - ri - a,

25

Ma - ter De - i,] o - ra pro no - bis, [o - ra pro no - bis]

Ma - ter De - i,] o - ra pro no - bis, [o - ra pro no - bis]

Ma - ter De - i,] o - ra pro no - bis, [o - ra pro no - bis]

Ma - ter De - i,] o - ra pro no - bis, [o - ra pro no - bis]

31

[C]

pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos - - - -

pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos - trae.

pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos -

pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos - trae.

36

trac. A - - - - men, a - men.

A - - - - men, a - men.

trac. A - - - - men, a - men.

A - - - - men, a - men.

7. Ave Maria

Iacobus Gallus

Cantus I

A - ve Ma - ri - - - a.

Cantus II

A - ve Ma - ri - - - a.

Altus

A - ve Ma - ri - - - a.

Tenor I

A - ve Ma - ri - - - a.

Tenor II

Bassus

4

Gra - ti - a ple - na, [gra - ti -

Gra - ti - a ple - na,

Gra - - ti - a ple - na,

Gra - ti - a ple - na, [gra - ti - a ple -

Gra - ti - a ple - na, [gra -

Gra - ti - a ple - na,

9

a ple - na,] gra - - ti - a

[gra - ti - a ple - na,] gra - - ti -

na, gra - - ti - a ple - na,]

- ti - a ple - na, gra - - - -

[gra - - - ti - a ple - na,]

13

ple - - - na, Do - mi - nus te - - - cum. Be - ne -

a ple - na.] Be - ne -

a ple - - - na,] Do - mi - nus te - cum. Be - ne -

Do - - mi - nus te - cum. Be - ne -

ti - a ple - na.]

Do - mi - nus te - cum.

17

dic - ta tu in mu - li - e - ri - bus, in mu - li - e - ri - bus, [in mu - li - e - ri - bus,] et

dic - ta tu in mu - li - e - ri - bus, in mu - li - e - ri - bus, [in mu - li - e - ri - bus,]

dic - ta tu in mu - li - e - ri - bus, in mu - li - e - ri - bus, [in mu - li - e - ri - bus,] et

dic - ta tu in mu - li - e - ri - bus, [in mu - li - e - ri - bus,]

in mu - li - e - ri - bus, [in mu - li - e - ri - bus,] et

in mu - li - e - ri - bus, [in mu - li - e - ri - bus,] et

21

be - ne - dic - tus fruc - tus ven - tris tu - i, et be - [ne - dic - tus] fruc - tus

et be - ne - dic - tus fruc - tus

be - ne - dic - tus fruc - tus ven - tris tu - i, et be - ne - dic - tus fruc - tus

et be - ne - dic - tus fruc - tus

be - ne - dic - tus fruc - tus ven - tris tu - i,

be - ne - dic - tus fruc - tus ven - tris tu - i,

25

ven-tris tu - i Je - - - - - sus. Sanc - ta Ma - ri -

ven-tris tu - i Je - sus, [Je - - - - - sus.] Sanc - ta Ma - ri -

ven-tris tu - i Je - - - - - sus.

ven-tris tu - i Je - - - - - sus. Sanc - ta Ma - ri -

Je - - - - - sus. Sanc - ta Ma - ri -

Je - - - - - sus.

29

a, Ma - ter De - i, [Ma - ter De - i,] o - ra pro

a, Ma - ter De - i, [Ma - ter De - i,] o - ra pro

Ma - ter De - i, o - ra pro -

a, Ma - ter de - i,

a, Ma - ter De - i, o - ra pro

Ma - ter De - i,

no - bis pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos -

no - bis pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos -

no - bis pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos -

nunc et in ho - ra mor - tis

no - bis pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos -

nunc et in ho - ra mor - tis

trac. A - men, nos - trac. A - men.

trac. A - men, mor - tis nos - trac. A - men.

trac. A - men.

nos - trac, nos - trac. A - men.

- trac. A - men.

nos - trac, nos - trac. A - men.

8. Iubilare Deo

Jacobus Gallus

Discantus

Sexta vox

Altus

Tenor

Bassus

Quinta vox

Iu - bi - la - te De - o, [iu - bi -

Iu - bi - la - te De - o, [iu - bi -

Iu - bi - la - te De - o, [iu - bi -

Iu - bi - la - te De - o, [iu - bi -

Iu - bi -

Iu - bi -

5

la - te De - o,] om - nis ter - ra, can - ta - te, [can -

la - te De - o,] om - nis ter - ra, can - ta - te, [can -

la - te De - o,] om - nis ter - ra, can - ta - te, [can -

la - te De - o,] om - nis ter - ra, can - ta - te, [can -

la - te De - o, om - nis ter - ra, can -

la - te De - o, om - nis ter - ra, can -

9

ta - te, can - ta - te,] can - ta - te et ex - ul - ta - te et psal - li - te, psal -

ta - te, can - ta - te,] can - ta - te et ex - ul - ta - te et psal - li - te, psal -

ta - te,] can - ta - te, [can - ta - te] et ex - ul - ta - te et psal - li - te, psal -

ta - te, can - ta - te,] can - ta - te et ex - ul - ta - te et psal - li - te, psal -

ta - te, [can - ta - te, can - ta - te] et ex - ul - ta - te et psal - li - te,

ta - te, [can - ta - te, can - ta - te] et ex - ul - ta - te et psal - li - te,

12

- li - te Do - mi - no in ci - tha - ra et vo - ce psal - mi, psal -

- li - te Do - mi - no in ci - tha - ra et vo - ce psal - mi, [psal -

- li - te Do - mi - no in ci - tha - ra et vo - ce psal - mi, psal -

- li - te Do - mi - no in ci - tha - ra et vo - ce psal - mi, psal -

psal -

psal -

15

li - te Do - mi - no in ci - tha - ra et vo - ce psal - mi, in tu - bis

li - te Do - mi - no in ci - tha - ra] et vo - ce psal - mi, in tu -

li - te Do - mi - no in ci - tha - ra et vo - ce psal - mi, in tu - bis

li - te Do - mi - no in ci - tha - ra et vo - ce psal - mi, in tu - bis

li - te Do - mi - no in ci - tha - ra et vo - ce psal - mi, in tu - bis

li - te Do - mi - no in ci - tha - ra et vo - ce psal - mi, in tu - bis

19

[C³/₂]

— duc - ti - li - bus et vo - ce tu - bae cor - ne - ae. Iu - bi - la - te,

bis duc - ti - li - bus et vo - ce tu - bae cor - ne - ae. Iu - bi - la - te,

— duc - ti - li - bus et vo - ce tu - bae cor - ne - ae. Iu - bi - la - te,

— duc - ti - li - bus. Iu - bi - la - te,

— duc - ti - li - bus et vo - ce tu - bae cor - ne - ae. Iu - bi - la - te,

— duc - ti - li - bus. Iu - bi - la - te,

24

[C]

[iu - bi - la - te] in con - spec - tu re - gis Do -

[iu - bi - la - te] in con - spec - tu re - gis Do -

[iu - bi - la - te] in con - spec - tu re - gis Do -

[iu - bi - la - te] in con - spec - tu re - gis Do -

[iu - bi - la - te] in con - spec - tu re - gis Do -

[iu - bi - la - te] in con - spec - tu re - gis Do -

28

- mi - ni mo - ve - a - tur ma - re et ple - ni - tu - do e - ius,

- mi - ni mo - ve - a - tur ma - re et ple - ni - tu - do e - ius, or - bis ter -

- mi - ni mo - ve - a - tur ma - re et ple - ni - tu - do e - ius, or -

- mi - ni et ple - ni - tu - do e - ius, or - bis ter -

- mi - ni mo - ve - a - tur ma - re et ple - ni - tu - do e - ius,

- mi - ni. et ple - ni - tu - do e - ius, or - bis ter -

32

or - bis ter - ra - rum et qui ha - bi - tant in e - o.

ra - rum, [or - bis ter - ra - rum] et qui ha - bi - tant in e - o.

bis ter - ra - rum, [or - bis ter - ra - rum] et qui ha - bi - tant in e - o.

ra - rum, [or - bis ter - ra - rum] et qui ha - bi - tant in e - o.

or - bis ter - ra - rum et qui ha - bi - tant in e - o.

ra - rum, [or - bis ter - ra - rum] et qui ha - bi - tant in e - o.

35

[3/2]

Flu - mi - na plau - dent ma - nu, si - mul mon - tes ex -

Flu - mi - na plau - dent ma - nu, si - mul mon - tes ex -

Flu - mi - na plau - dent ma - nu, si - mul mon - tes ex -

Flu - mi - na plau - dent ma - nu, si - mul mon - tes ex -

si - mul mon - tes ex - ul -

si - mul mon - tes ex -

40

[C]

ul - ta - bunt a con - spec - tu Do - mi - ni, quo - ni - am ve - nit

ul - ta - bunt a con - spec - tu Do - mi - ni, quo - ni - am ve - nit

ul - ta - bunt a con - spec - tu Do - mi - ni, quo - ni - am ve - nit

ul - ta - bunt, quo - ni - am ve - nit

ta - bunt, a con - spec - tu Do - mi - ni, quo - ni - am ve - nit

ul - ta - bunt, quo - ni - am ve - nit

44

iu - di - ca - re ter - ram; iu - di - ca - bit, [iu - di - ca - bit] or - bem ter - ra -

iu - di - ca - re ter - ram, [iu - di - ca - re ter - ram;] iu - di - ca - bit or - bem ter - ra -

iu - di - ca - re ter - ram, [iu - di - ca - re ter - ram;] iu - di - ca - bit or - bem ter - ra -

iu - di - ca - re ter - ram; iu - di - ca - bit or - bem ter - ra -

iu - di - ca - re ter - ram; iu - di - ca - bit or - bem ter - ra -

iu - di - ca - re ter - ram; iu - di - ca - bit, or - bem ter - ra -



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