

SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI
ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA

ZNANSTVENORAZISKOVALNI CENTER SLOVENSKE AKADEMIJE ZNANOSTI IN UMETNOSTI
Muzikološki inštitut

MONUMENTA ARTIS MUSICAE SLOVENIAE

SUPPLEMENTA 5

IZBRANA DELA IZ
HRENOVIH KORNJIH KNJIG

·
SELECTED WORKS FROM
THE HREN CHOIRBOOKS

4



Založba ZRC

Izbrana dela iz Hrenovih kornih knjig · Selected Works from the Hren Choirbooks

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JEAN GUYOT DE CHÂTELET
Missa Pastores quidnam vidistis

Avtor kritične izdaje · Author of the Critical Edition
Klemen Grabnar



Založba ZRC

Ljubljana 2026

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In memoriam
JANEZ HÖFLER
(1942-2026)

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Predgovor

Kot je bilo izpostavljeno že v prejšnjih treh zvezkih *Izbranih del iz Hrenovih kornih knjig*,¹ so Hrenovi kodeksi s prehoda 16. v 17. stoletje najpomembnejši glasbeni viri iz tega obdobja na Slovenskem. Njihova pomembnost je odraz predvsem treh okoliščin. Prvič, zelo dobro so se ohranili. Drugi viri v tem oziru niso dočakali enake usode. Tako so se denimo glasovni zvezki iz približno enakega obdobja, prav tako kot Hrenove korne knjige hranjeni v Rokopisni zbirki Narodne in univerzitetne knjižnice v Ljubljani – SI-Lnr, Ms 207, Ms 284 in Ms 285 – ohranili nepopolno, in sicer obsega vsaka enota le en glasovni zvezek.² Hrenovi rokopisi so neprecenljivi tudi zato, ker vsebujejo kar nekaj skladb, ki so se ohranile le v njih; te zajemajo približno četrtno celotnega repertoarja. Ne nazadnje pa Hrenove korne knjige predstavljajo reprezentativen izbor raznolikega liturgičnega repertoarja, ki je bil priljubljen v habsburški dedni deželi Notranji Avstriji – maše, magnifikate, litanije, psalme, himnuse, marijanske antifone in kratke odpeve. Skladatelji, katerih skladbe najdemo v Hrenovih kodeksih, so večinoma bodisi Italijani (iz Benetk in drugih severnoitalijanskih središč) bodisi Frankoflamci, ki so vsaj nekaj časa delovali v južnem, katoliškem delu nemško govorečega pod-

ročja. Med njimi so tako imena slavnih mojstrov 16. stoletja, kot so Orlando di Lasso, Philippe de Monte in Giovanni Gabrieli, kot tudi popolnoma neznanih skladateljev, kot na primer Hieronymus de Sayve. Delež skladb (večinoma vidnih skladateljev tistega obdobja) je bil najverjetneje prepisan iz sočasnih tiskov, nekatere kompozicije pa so krožile le v rokopisnih prepisih, ki so služili za predlogo tudi za repertoar Hrenovih kodeksov.

Pričujoči zvezek sledi prvotni zamisli izdavanja glasbenih del iz Hrenovih kornih knjig v okviru zbirke *Monumenta artis musicae Sloveniae*, tj. objavi skladb, ki so se ohranile zgolj v Hrenovih kodeksih in še niso bile natisnjene v sodobnih izdajah.³ Ker vsebuje zgolj eno skladbo, se je uredniški odbor odločil, da to izda v podzbirki *Supplementa*. Vsak zvezek *Izbranih del iz Hrenovih kornih knjig* vsebuje uvod, v katerem so na kratko pojasnjene zgodovinske okoliščine, orisano življenje in delo skladatelja oz. skladateljev in opisana sama glasba, ter revizijsko poročilo z opisom vira oz. virov, uredniških načel in revizijskih opomb.

3. Vendar gl. »Predgovor«, v: *Izbrana dela iz Hrenovih kornih knjig*, 3:ix. Ko so pričele potekati priprave za izdajo prvega zvezka (gl. op. 1), je bila sprejeta odločitev, da skladbe, ki so že bile natisnjene v sodobnih glasbenih izdajah, kot denimo *Missa Beati omnes* Alarda du Gaucquierja, *Magnificat Benedicta es* Francesca Roviga ter maše in magnifikati Orlanda di Lassa, ne bodo vključene, zato je izdaja naslovljena *Izbrana dela iz Hrenovih kornih knjig*. Poleg številnih zvezkov zbranih del Orlanda di Lassa – *Sämtliche Werke*, *Neue Reihe*, 3–17 (Kassel: Bärenreiter, 1962–1988) – sta najpomembnejši glasbeni izdaji, ki vključujeta skladbe iz Hrenovih kornih knjig in soroden repertoar: Hellmut Federhofer, ur., *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II., 1564–1590*, *Denkmäler der Tonkunst in Österreich* 90 (Dunaj: Österreichischer Bundesverlag, 1954); in Gernot Gruber, ur., *Parodiemagnificat aus dem Umkreis der Grazer Hofkapelle (1564–1619)*, *Denkmäler der Tonkunst in Österreich* 133 (Gradec: Akademische Druck- u. Verlagsanstalt, 1981).

1. Klemen Grabnar, ur., *Izbrana dela iz Hrenovih kornih knjig*, zv. 1, *Annibale Perini, Missa Benedicite omnia opera Domini & Pietro Antonio Bianco, Missa Percussit Saul mille*, *Monumenta artis musicae Sloveniae* 62 (Ljubljana: Založba ZRC, ZRC SAZU, 2017); Grabnar, ur., *Izbrana dela iz Hrenovih kornih knjig*, zv. 2, *Lambert de Sayve, Missa Exaudi Deus & Magnificat secundi toni*, *Monumenta artis musicae Sloveniae* 63 (Ljubljana: Založba ZRC, ZRC SAZU, 2019); Grabnar, ur., *Izbrana dela iz Hrenovih kornih knjig*, zv. 3, *Simone Gatto, Tri maše*, *Monumenta artis musicae Sloveniae* 64 (Ljubljana: Založba ZRC, ZRC SAZU, 2024), <https://doi.org/10.3986/9790709004638>.

2. Več o teh rokopisih gl.: Klemen Grabnar, »So gornjegrajski rokopisni zvezki nastali na Kranjskem?«, *Muzikološki zbornik* 53, št. 1 (2017): 55–79, <https://doi.org/10.4312/mz.53.1.55-79>.

Avtor pričujoče kritične izdaje se zahvaljujem glavni in odgovorni urednici zbirke *Monumenta artis musicae Sloveniae* Metodi Kokole, ker je edicijo sprejela pod okrilje zbirke, potrpežljivo čakala na njeno dokončanje in v vsakem trenutku dajala neprecenljive nasvete in vzpodbudo. Pristrčna zahvala gre tudi Domnu Marinčiču, članu uredniškega odbora zbirke, za koristne pripombe in natančen pregled transkripcij. Bernholdu Schmidu in Michaelu Talbotu sem hvaležen za koristne

recenzentske pripombe in nasvete ter slednjemu za natančen pregled angleških besedil. Prav tako se zahvaljujem Luciji Herga za pomoč pri temeljitem korigiranju izdaje in skrbnem preverjanju transkripcij. Zahvalo dolgujem tudi Narodni in univerzitetni knjižnici v Ljubljani za prijazno dovoljenje za objavo transkripcij maš, zlasti skrbniku Rokopisne zbirke Marijanu Rupertu. Ne nazadnje se zahvaljujem Tadeju Lenarčiču za natančno notografranje in postavitev spremnih besedil.

Uvod

V ČETRTEM zvezku izbranih del iz Hrenovih kornih knjig je objavljena uglasbitev mašnega ordinarija skladatelja Jeana Guyota de Châteleta (ok. 1520–1588), vodilnega glasbenika v Liègeu v sredini 16. stoletja, ki je bil kratek čas dejaven na cesarskem dvoru na Dunaju: *Missa Pastores quidnam vidistis*.

Maša pripada tipu t. i. parodične maše, kar pomeni, da je bil njen temelj glasbeno gradivo že obstoječe večglasne skladbe. Za osnovo svoje maše je Guyot uporabil petglasni motet *Pastores quidnam vidistis* Jacobusa Clemensa non Papa (ok. 1510/15–1555/56). Guyotova maša je del najzgodnejše plasti repertoarja v Hrenovih kornih knjigah in priča o tem, da so bile v deželah Notranje Avstrije skladbe uglednih mojstrov, nastale približno pol stoletja prej, še vedno cenjene.

ZGODOVINSKE OKOLIŠČINE

Leta 1521 so bila habsburška ozemlja razdeljena med Karla v. in Ferdinanda I., vnuka Maksimilijana I., s čimer sta bili ustanovljeni španska in avstrijska veja dinastije. Od Ferdinandovega prihoda na cesarski prestol leta 1556 so člani avstrijske veje skoraj neprekinjeno nosili naslov svetega rimskega cesarja vse do 19. stoletja. Njihovo vladanje je zaznamovala močna zavezanost katolicizmu, ki je močno vplivala na habsburško glasbeno mecenstvo v zgodnjem novem veku. V tem kontekstu je cesarska kapela delovala kot slušni simbol cesarske reprezentacije, oblasti, ozemeljske moči in verske predanosti. V skladu s takratnimi trendi je bila kapela Ferdinanda I. v prvi vrsti sakralna ustanova, ki jo je vodil dvorni pridigar in je vključevala pretežno duhovnike.

S smrtjo sveterimskega cesarja Ferdinanda I. leta 1564 so bile habsburške dežele razdeljene med njegove tri sinove: Maksimilijan II., ki je postal cesar, je kot deželni knez dobil Zgornjo in Spodnjo Avstrijo, Ferdinand II. gornjeavstrijske

dežele s Tirolsko in Karel II. Notranjo Avstrijo (s sedežem v Gradcu). Slednja je vključevala deželi Štajersko in Koroško, Goriško grofijo, Trst pa tudi Kranjsko (s prestolnico v Ljubljani), vojvodino, ki je obsegala velik del današnje Republike Slovenije.¹

Nadvojvoda Karel (1540–1590) je bil znan kot človek, ki je cenil glasbo. Njegovo glasbeno mecenstvo potrjujejo številna dela, ki so mu posvečena.² Poleg njega je bila velika ljubiteljica glasbe tudi njegova zakonska družica Marija Ana Bavarska. Začetno glasbeno izobrazbo je najverjetneje pridobila od slovitega Orlanda di Lassa na münchenskem dvoru. Za njegovo glasbo se je izpričano zanimala tudi po odhodu v Gradec, kjer je postal njen glasbeni učitelj Annibale Padovano. Nadvojvodski par je zelo rad poslušal italijansko, predvsem beneško glasbo, kar je razvidno ne le iz repertoarja, ki so ga izvajali v nadvojvodski kapeli v Gradcu, temveč tudi iz izbire glasbenikov za njuno kapelo. V tem času sta bila gotovo najbolj cenjena italijanska glasbenika Padovano, organist in kasneje *Hofkapellmeister*, ter organist in učitelj nadvojvodovih otrok Francesco Rovigo.³ Ta privrženost je temeljila tako na estetskih kot tudi političnih razlogih. Z estetskega vidika je bila Karlu očitno bolj všeč italijanska, zlasti beneška glasba. V političnem smislu pa je z ozirom na protireformacijo menil, da bodo italijanski glasbeniki manj verjetno kot njihovi severni kolegi pod vplivom reformacijskih idej.

1. Pregled zgodovine Notranje Avstrije podajata npr. Alexander Novotny in Berthold Sutter, ur., *Innerösterreich, 1564–1619*, Joannea 3 (Graz: Landesregierung, 1968).

2. Gl. Robert Lindell, »The Wedding of Archduke Charles and Maria of Bavaria in 1571«, *Early Music* 18 (1990): 257

3. Več o zanimanju za italijansko glasbo na graškem dvoru gl.: Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967).

S prihodom velikega števila glasbenikov iz Benetk in bližnjih krajev so bile povezave, ki so obstajale med Gradcem in Münchnom, polagoma nadomeščene s povezavami z Benetkami. Slednje so se še bolj utrdile v času vladanja Karlovega in Marijinega sina nadvojvode Ferdinanda II. (1578–1637), kasneje cesarja Svetega rimskega cesarstva, ki je graške glasbenike, kot sta bila Georg Poss in Alessandro Tadei, pošiljal na izobraževanje v Benetke.⁴ Kot Karlu je bilo tudi Ferdinandu posvečenih mnogo glasbenih del, med temi precej iz Italije.

Glasba z graškega dvora se je kmalu razširila tudi v druga pomembna notranjeavstrijska središča. S pomočjo ljubljanskega knezoškofa Tomaža Hrena je graški repertoar našel pot tudi na Kranjsko. Hren (škof v letih med 1597 in 1630) je bil tesno povezan z dvorom v Gradcu, zlasti v letih 1614–1621, ko je bil notranjeavstrijski dežel-noknežji namestnik in je tam tudi prebival. Bil je ljubitelj glasbe in je nemalokrat z repertoarjem osebno oskrbel glasbeni kapeli v ljubljanski stolnici in gornjegrajski sostolnici.

SKLADATELJ

Jean Guyot de Châtelet, kot nakazuje toponim »de Châtelet«, se je rodil v mestu Châtelet, provincialnem središču v knezoškofiji Liège, ki se nahaja v današnji regiji Valonija v Belgiji. Po kraju rojstva je bil pogosto identificiran tudi kot Castileti. V oporoki iz leta 1588 je navedel, da je star šestinšestdeset let, kar bi pomenilo, da se je rodil leta 1521 ali 1522. Vendar bi bil v skladu s tem podatkom star le dvanajst let, ko se je leta 1534 vpisal na Univerzo v Leuvnu, kjer je diplomiral leta 1537. Verjetno je to dejstvo napeljalo Clementa Lyona k mnenju, da se je Guyot rodil deset let prej, tj. leta 1512.⁵ Nasprotno pa Bénédicte Even-Lassmann kot najbolj verjetni letnici rojstva navaja leti 1519 ali 1520, saj naj bi bil po njenem vpisu na univerzo pri šele dvaindvajsetih letih prav tako malo verjeten.⁶

4. Več o glasbi na dvoru Ferdinanda II. gl.: Steven Saunders, *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon Press, 1995).

5. Clément Lyon, *Jean Guyot dit Castileti: célèbre musicien Wallon du XVI^e siècle, maître de chapelle de S.M. l'Empereur d'Allemagne Ferdinand 1^{er}, né à Chatelet en 1512* (Charleroi: Delacre, 1876), 16.

Razen podatkov o njegovem vstopu na univerzo in diplomi je o Guyotovi karieri do leta 1546 znanega le malo. Dokumenti, povezani z družinskim premoženjem, ga umeščajo v Liège od približno leta 1541, čeprav podrobnosti o njegovih dejavnostih v tem obdobju ostajajo nejasne. Leta 1546 je bil Guyot imenovan za kaplana in sukcentorja v kolegijatski cerkvi sv. Pavla v Liègeu. Tam je leta 1557 ali 1558 postal tudi član kapele v katedrali sv. Lamberta, kjer je najprej deloval kot *le maître de chante*, istega leta pa je v katedrali postal še rektor glavnega oltarja. Leta 1559 je prevzel tudi odgovornosti prvega precentorja, vendar je te naloge leta 1561 uspešno predal svojemu učencu Jeanu de Chaynéeju.

Leta 1563 je Guyot zaprosil in pridobil dovoljenje za vstop v službo cesarja Ferdinanda I. na Dunaju ter prosil za razrešitev s položaja sukcentorja. Tam je kot vodja kapele nasledil nedavno preminulega Pietra Maessensa. Vendar pa je bilo njegovo delovanje na tem položaju kratkotrajno, saj je Ferdinand I. leta 1564 umrl. Naslednji cesar, Maksimilijan II., je razpustil obstoječo kapelo in na Dunaj pripeljal svojo kapelo pod vodstvom Jacobusa Vaeta.⁷ Guyot se je zato vrnil v Liège, kjer pa se v ohranjenih dokumentih pojavlja le občasno; njegove dejavnosti zato ostajajo nejasne. Domneva se, da se je posvetil predvsem poučevanju, kar dokazuje njegovo sodelovanje z Johannesom de Fosso, ki je kasneje nasledil Lassusa v Münchnu. Umrl je leta 1588, kmalu po tem, ko je napisal oporoko.

6. Bénédicte Even-Lassmann, *Les musiciens liégeois au service des Habsbourg d'Autriche au XVI^e siècle* (Tutzing: Hans Schneider, 2006), 112. Philippe Vendrix pa po drugi strani meni, da se je Guyot rodil okoli leta 1515. Vendrix, »Guyot de Châtelet, Jean«, v: *Die Musik in Geschichte und Gegenwart*, 2. izd., ur. Ludwig Finscher, Personenteil, zv. 8 (Kassel: Bärenreiter; Stuttgart: Metzler, 2002), 316–317.

7. Vaet je bil izbran za vodjo Maksimilijanove kapele že ok. 1. januarja 1554, torej kmalu po neuspešnem Maksimilijanovem poskusu, da bi za vodjo postavil Jacobusa Clemensa non Papa (gl. spodaj, str. xv). Michael Zywiets, »Vaet, Jacobus«, v: *Die Musik in Geschichte und Gegenwart*, 2. izd., ur. Ludwig Finscher, Personenteil, zv. 16 (Kassel: Bärenreiter; Stuttgart: Metzler, 2006), 1259. Da je Maksimilijan vzel Vaeta ni presenetljivo, saj je bil ta – tako kot sam Maksimilijan – občudovalec del Clemensa non Papa; v njegov spomin je zložil elegijo *Continuo lachrimas*, napisal pa je tudi parodični motet po Clemensovem *Pastores quidnam vidistis*. Elenn Scott Beebe, »Mode, Structure, and Text Expression in the Motets of Jacobus Clemens non Papa: A Study of Style in Sacred Music« (doktorska disertacija, Yale University, 1976), 380–382.

Guyot ni ustvaril obsežnega opusa. Ohranjena dela obsegajo dve maši, 26 motetov, Te Deum in 16 šanson, od katerih sta večino objavila založnika Susato in Gardano. Pri tem gre opozoriti, da Guyotove skladbe *Missa Pastores quidnam vidistis* ne najdemo na sodobnih seznamih njegovih del.

GUYOTOVA POZABLJENA MAŠA

Kot je navedeno že zgoraj, je predloga Guyotove maše motet *Pastores quidnam vidistis* južnonizozemskega skladatelja Jacobusa Clemensa non Papa (ok. 1510/15–1555/56), ki je celo življenje deloval na flamskem. Clemensov opus je precej obsežen. Njegova dela pa so bila po smrti precej razširjena, zlasti v nemško govorečih deželah, kjer je bil njegov vpliv še posebej močan.⁸ Da je bil tudi že za časa svojega življenja zelo cenjen na Avstrijskem, pa priča pismo, ki ga je nadvojvoda Maksimilijan (kasneje cesar Maksimilijan II.) v začetku leta 1553 iz Gradca poslal Clemensovemu delodajalcu Filipu III. iz Crojja, v katerem je slednjega prosil, naj Clemensa prepriča, da bi stopil v Maksimilijanovo službo. Filip iz Crojja mu je kmalu odgovoril, da Clemens za službo nikakor ni primeren, saj je kroničen pijanec in zelo neozgodno živi (»un grant yvroigne et tres mal vivant«).⁹

Predloga

Motet *Pastores quidnam vidistis* je prvič izšel v zbirkah *Evangelia dominicorum et festorum dierum*, zv. 1 (Nürnberg: Berg & Neuber, 1554) in *Liber primus cantionum sacrarum* (Leuven: Pierre Phalèse, 1554). Kasneje je ponovno izšel v zbirki Clemensovih motetov za pet glasov *Quintus liber modularum* (Ženeva: Simon Du Bosc, 1556). Ohranil pa se je tudi v številnih rokopisnih prepisih.¹⁰ Besedilo opisuje svetopisemski dogodek, ko so pastirji oznanili Jezusovo rojstvo:

8. Clemensov vpliv je viden na primer v motetih Orlando di Lassa. Gl. Willem Elders, Kristine Forney in Alejandro Enrique Planchart, »Clemens non Papa, Jacobus«, v: *The New Grove Dictionary of Music and Musicians*, 2. izd., ur. Stanley Sadie (London: Macmillan, 2001), 6:29.

9. Henri Vanhulst, »Clemens non Papa ›grant yvroigne et mal vivant‹ (1553)«, v: *Beyond Contemporary Fame: Reassessing the Art of Clemens non Papa and Thomas Crecquillon*, ur. Eric Jas, Collection Epitome musical (Turnhout: Brepols, 2005), 17–25, zlasti 21–25.

Pastores quidnam vidistis,
annunciate nobis in terris?
Natum vidimus,
et choros angelorum
collaudantes Dominum
et dicentes:
Gloria in altissimis Deo,
et in terra pax hominibus
bonae voluntatis.¹¹

Tako kot večina Clemensovih motetov, je tudi *Pastores quidnam vidistis* napisan v dveh delih. Razlog za delitev je vsebinski: spremeni se namreč govorni položaj (govorec). Začetnemu vprašanju (prvi del) sledi odgovor (drugi del). Clemens je učinkovito razmejil tudi besede pastirjev in angelskega zbora, vendar ne tako kot prej, temveč s spremembo teksture, ki na besedah »Gloria in altissimis Deo« postane manj polifona in se nekoliko približa homofoniji. Stroge homofonije in homoritmije v motetu sicer ni, glasbeno teksturo pa bi na nekaterih mestih lahko opisali kvečjemu kot razgibano homofonijo. Glede na uglasbeno besedilo se v skladbi tako pravzaprav odražajo trije deli: začetni (vprašanje), srednji (pripovedovanje pastirjev) in zadnji (hvalnica nebeškega zbora).

Besedilo je za poslušalca nekoliko težje razumljivo. Clemens namreč velikokrat kratke besedilne enote uglasbi z daljšim melizmom na koncu fraze, jih – pogosto v predelani obliki – večkrat ponovi in postavlja v prekrivajočo se kontrapunktsko teksturo. Tako je na primer uglasbitev besed »bonae voluntatis« dolga kar 21 taktov. Poleg tega so glasbene fraze med seboj ločene s šibkimi kadencami. Besedilo postane bolj razumljivo,

10. Gl. Jacobus Clemens non Papa, *Opera omnia*, zv. 4, ur. K. Ph. Bernet Kempers, Corpus mensurabilis musicae 4 (Rim: American Institute of Musicology, 1959), 42–49; in katalog RISM Online. Clemens je motet *Pastores quidnam vidistis* uporabil tudi pri komponiranju svoje maše z enakim naslovom. Izšla je v tisku z naslovom *Missa cum quinque vocibus ad imitationem moduli Pastores quidnam vidistis* (Leuven: Pierre Phalèse, 1559).

11. V slovenskem prevodu: »Pastirji, povejte nam, kaj ste videli na zemlji? Videli smo novorojenega in angelski zbor, ki je poveljeval Gospoda in klical: Slava Bogu na višavah in na zemlji mir ljudem, ki so dobre volje.« Zelo podobno besedilo ima tudi oficijski spev *Quem vidistis pastores*, vendar je ta brez končnega svetopisemskega stavka: »Gloria in altissimis Deo, et in terra pax hominibus bonae voluntatis« (Lk 2:14).

ko nastopi nebeški zbor angelov: imitacijski kontrapunkt se umakne tako rekoč zelo razgibani homofoniji, poleg tega ritem postane bolj deklamatoričen.

Motet zaradi sorodne melodične gradnje motivov vsake fraze učinkuje zelo enovito, k temu pa pripomore tudi relativno statično harmonsko gibanje. Za Clemensov glasbeni jezik je značilen strog imitativen kontrapunkt z dolgimi melodičnimi linijami. Homofonija je zelo redka. V motetu *Pastores quidnam vidistis* se je mestoma odmaknil od zanj značilnega raztezajočega se kontrapunkta. Zdi se, da je to zlasti posledica dramatskega besedila oz. dinamike naracije; uglasbitev besedila in njegove vsebine se v motetu tako zrcali v nekoliko bolj različnih kompozicijsko-tehničnih postopkih.

Maša

Skladatelj je pri snovanju začetka maše – kot narokuje konvencija – uporabil melodično gradivo začetka predloge. Pri obdelavi uvodnega motiva je uporabil postopek imitacije; kvintni skok navzgor nastopi v zgornjih dveh glasovih, kvartni v spodnjih treh glasovih. V primerjavi s predlogo so vstopi bolj enakomerno porazdeljeni, motiv sam pa je po glasovih melodično bolj homogen, z ritmičnega stališča pa nekoliko manj. Celoten prvi del stavka Kyrie (Kyrie I) je prežet z imitacijsko obdelavo omenjenega motiva na način, ki ni daleč od sloga predloge.

Drugi del stavka Kyrie (Christe) je osnovan na začetku drugega dela predloge. Glasba je skoraj dobesedno prevzeta, le da je začetna trojica glasov predstavljena v spodnje tri glasove, tako da se ji nato pridružita zgornja glasova. Ko vstopita zgornja glasova, se kmalu oglasi še altus, v spodnjih dveh glasovih pa nastopi pavza, nato vstopita tako kot v predlogi; od vstopa zgornjih treh glasov pa vse do takta 32 je v maši glasba tako domala enaka kot v taktih 40–46 predloge. Druženje glasov po tri in dva za tem nastopi še enkrat, le da v drugačni kombinaciji (C I, A, T in C II, B). Nato je melodično gradivo uporabljeno svobodneje.

Začetek tretjega dela (Kyrie II) glasbeno sloini na uglasbitvi besed »Gloria in altissimis Deo« iz predloge. Tako kot v prejšnjem delu, je Guyot zgornje glasove predstavil v spodnje in obratno. Pomembna razlika pa je, da že na začetku nastopi stroga homofonija v slogu *fauxbourdon*. Sklada-

telj je v prvem stavku (Kyrie) na zelo jasen način uporabil tri načine oblikovanja teksture in ga tako razgibal. Konec stavka (od t. 54) je v skladu s pričakovanji osnovan na koncu predloge, in sicer je od takta 54 glasba zelo podobna kot v predlogi v taktih od 99 naprej.

V tridelnem stavku Kyrie je uporabil začetne motive vseh treh glavnih delov predloge in pri tem izpostavil teksturne značilnosti teh delov. Besedilo je tako kot v predlogi uglasbeno silabično z melizmatiskim zaključkom. Guyot se je v prvem stavku tako v precejšnji meri naslonil na sam slog predloge.

Na začetku drugega stavka (Gloria) je uporabljeno glasbeno gradivo začetka predloge prepoznavno, a se je skladatelj od nje odmaknil v večji meri kot na začetku stavka Kyrie. Najprej vstopita spodnja glasova (s terčnim skokom po začetnem skoku in ponovitvi drugega tona, kot v prvem cantusu predloge), za tem zgornji glasovi. Opazne so predvsem ritmične spremembe, še bolj pa melodična sprememba zgornjega glasu; ta vstopi z besedami »bonae voluntatis«, kar učinkuje, kot da manjka prvi del z značilnim skokom. Kontrapunktska obdelava začetnega motiva poteka precej dolgo, vse do besed »propter magnam gloriam tuam«. Ker je besedilo stavka Gloria dolgo, fraze pogosto nimajo daljših končnih melizmov; pri uglasbitvi štirih vzklikov (»Laudamus te« itd.) sta zato v eno frazo združena po dva vzklika: »Laudamus te« in »Benedicimus te« ter »Adoramus te« in »Glorificamus te«. Potem ko je skladatelj uporabil prvi motiv, je za uglasbitev besed »Domine Deus, Rex coelestis« posegel po naslednjem motivu predloge. Osnovna razporeditev glasov v maši ostane enaka: najprej vstopi drugi cantus, nato prvi cantus in altus skupaj. Zatem se jim z enakim motivom pridruži tenor in takoj za njim bassus. Pri tem spodnja glasova ne vstopita z istim besedilom, kar lahko vidimo kot posledico dolgega besedila stavka. Pri uglasbitvah besed »Domine Fili unigenite« je skladatelj ponovno uporabil drugi motiv predloge, le da srednji izmed zgornjih glasov tokrat vstopi za ostalima. V skladu s konvencijo komponiranja maš v 16. stoletju se glasbeni tok ob nastopu besed »Jesu Christe« umiri. Za tema besedama pa se v besedilu pojavi beseda »altissime«,¹² katere uglas-

12. Izvor besede »altissime« v uglasbitvah besedila Gloria ni povsem pojasnjen. Prim. Keith Falconer, »Gloria«, v: *Die Musik in Geschichte und Gegenwart*, 2. izd., ur. Ludwig Finscher, Sachteil, zv. 3 (Kassel: Bärenreiter; Stuttgart: Metzler,

bitev s predlogo ni povezana. Pri uglasbitvi besed »Domine Deus, Agnus Dei« je skladatelj uporabil gradivo z začetka drugega dela predloge in s tem vzpostavil povezavo med tem in prejšnjima stavkoma, ki se oba začneta z besedo »Domine«. Skupini treh glasov (C I, A in B) pa dvojica (C II in T) ne odgovori z enakim motivom, ampak s predelanim zadnjim motivom predloge. Guyot je tako nakazal, da se bliža konec prvega dela. Do konca tega dela je motiv imitacijsko uporabljen v vseh glasovih, le zgornji glas se melodično v večji meri oddalji od motiva.

Drugi del stavka Gloria (Qui tollis) temelji na glasbenem gradivu drugega dela predloge. Začetni motiv je v maši dobro prepoznaven – vstopanje glasov je zelo podobno kot v predlogi, vendar je v zgornjih treh glasovih bolj polifono. Vsi trije stavki, ki se začnejo z besedo »Qui«, so osnovani na istem motivu, le da je zadnji (»Qui sedes«) bližji predzadnjemu motivu predloge (»et in terra pax hominibus«); oba motiva sta sicer zelo sorodna. Naslednjo enoto predstavljajo uglasbitve treh stavkov, ki vsebujejo besede »tu solus« – te prinašajo različne predelave materiala druge fraze drugega dela predloge. Pri prvem nastopu se posamezni glasovi med seboj družijo, pri drugem gre za imitacijo v vseh glasovih v širšem razmiku, pri tretjem pa za gosto imitacijo. Uglasbitev besed »Jesu Christe« predstavlja prehod h končnemu odseku stavka Gloria in je zato predelava prehodne fraze modela (»et dicentes«). Zadnji dve frazi (»Cum Sancto Spiritu« in »in gloria Dei Patris«) pa sta osnovani na zadnjih dveh frazah predloge.

Credo je Guyot razdelil na tri dele: Patrem omnipotentem, Et incarnatus est in Et resurrexit. Za prvi del do besed »Deum de Deo« je značilno stalno menjavanje predelav prvega in zadnjega motiva predloge. Zatem je del osnovan na melodičnem gradivu druge fraze predloge. Od besed »per omnia facta sunt« se v prvem cantusu večkrat ponovi predelava omenjene fraze (v predlogi se podobno fraza ponavlja v drugem cantusu). Drugi del je do besed »Crucifixus« oblikovan

bolj svobodno, neodvisno od modela, vendarle so v melodičnih postopih opazne reminiscence na predlogo (kvintni skoki navzgor in menjalni toni). Za ta odsek, ki predstavlja središče stavka Credo, je v večji meri značilna homofonija, več je tudi daljših notnih vrednosti. Uglasbitev besed »Crucifixus pro nobis« predstavlja ponovno predelavo druge fraze predloge na način, kot je bil že opisan v prejšnjih stavkih. Konec tega dela pa se močno navezuje na konec predloge. Zadnji del stavka je precej obsežen. Sprva se kaže, da so nekateri odseki neodvisni od predloge, a so ob natančnejšem pogledu reminiscenčni na predlogo (zdi se, da se nekateri motivi v posameznih glasovih pojavljajo v inverziji). Zadnji stavek (»Et vitam venturi seculi«) je učinkovito uglasben kot tridobna predelava zadnje fraze predloge.

Sanctus ima štiri dele: Sanctus, Pleni sunt coeli, Osanna in Benedictus. Tako razdelitev stavka v drugi polovici 16. stoletja srečamo redko. Glede na to bi mašo lahko datirali nekako na sredino stoletja. Prvi del (Sanctus) prinaša obdelavo glasbenega materiala začetka predloge. Zaradi besedila je ta obdelava izrazito melizmatška. Od uglasbitve besed »Dominus Deus Sabaoth« naprej pa so fraze ponovno silabične z melizmatškim koncem. Najprej polifono uporabi okrnjen začetni motiv (brez kvintnega oz. kvartnega skoka navzgor in menjalnega tona), zatem drugi motiv iz predloge na način, ki je zelo blizu predlogi (zgornji trije glasovi nastopijo zelo skupaj, nato kasneje spodnja dva zelo skupaj).

Drugi del (Pleni sunt coeli) je napisan za tri zgornje glasove (C I, C II in A). Skladatelj je na začetku uporabil začetni motiv drugega dela predloge, nato predelan drugi motiv prvega dela. Vstopi glasov v tem delu so treh vrst: (1) vsak glas vstopi posebej, (2) dva glasova vstopita skupaj, tretji za njima in (3) vsi glasovi vstopijo skupaj.

Osanna je ponovno petglasna. Na začetku je spet uporabljen začetni motiv predloge, nato ista izmed notranjih motivov kot v prejšnjem delu, le na drugačen način (drugi motiv predloge se denimo pojavi tudi v inverziji). Konec tega dela pa predstavlja predelavo konca predloge.

Benedictus je triglasen – tokrat napisan za altus, tenor in bassus – in prinaša obdelavo zadnjih dveh motivov predloge. Zadnji motiv vedno nastopi najprej v dveh glasovih skupaj, nato v tretjem.

1995), 1485. Ta dodatek je navzoč tudi v Guyotovi drugi znani maši *Missa Amour au cueur* za 8 glasov (D-Mbs Mus.ms. 46). Beseda je na omenjenem mestu prisotna tudi v mašah različnih drugih skladateljev, na primer v: *Missa Da pacem* nizozemskega skladatelja Noela Bauldeweyna (r. ok. 1480), *Missa Dilectus meus* Portugalca Filipa de Magalhães (ok. 1571–1652), pojavlja pa se tudi še kasneje, denimo v Maši v h-molu (BWV 232) Johanna Sebastiana Bacha.

Zadnji stavek (Agnus Dei) je skladatelj napisal za šest glasov – petim glasovom je dodal še en tenor – in je precej obsežen.¹³ Motivi iz predloge so v tem stavku najbolj predelani – brez začetnega dela, brez srednjega dela ali z mnogo prehodnimi toni – in se pojavljajo tudi v inverziji. Ker je dodan še en glas, se glasovi pogosto družijo v dveh skupinah po tri (ne več po tri in dva). Kot v drugih stavkih, je tudi v tem začetek podoben začetku predloge in konec sklepnemu delu predloge.

Guyot se je v precejšnji meri naslonil na glasbeno gradivo predloge. Pri tem so najpomembnejši začetki vseh treh delov modela in zaključek. Posamezni motivi, ki jih je skladatelj prevzel iz predloge, so na začetku delov stavkov navadno bolj jasno profilirani kot v predlogi. Motive je sicer tudi širil, dodajal nove elemente, proti koncu pa krčil (nekateri melodične elemente izpustil). Pogosto je prevzel tudi teksturo, zlasti princip oblikovanja, pri katerem zelo skupaj nastopijo trije glasovi, nato malo kasneje dva zelo skupaj, in jo s ponavljanjem izpostavil. Opazno pa je zadrževanje na nekaterih harmonskih območjih, ki so v predlogi le nakazana ali izrazito prehodna. Poleg tega je več modulacij, skladatelj pa kaže tudi določeno drznost pri vodenju glasov in obravnavi disonanc, kar ni tako zelo neobičajno za skladbo iz sredine 16. stoletja in se zdi namerna.

Ker je maša dolga skladba z veliko besedila, je Guyot lahko na opisan način glasbeni material izpostavljajal in gradil. Vodenje glasov je v primerjavi s predlogo v maši nekoliko manj prepleteno; Guyotovo kontrapunktsko pisanje se od Clemensovega razlikuje, zato je tudi na mestih, ki se močneje naslanjajo na predlogo, jasno zaznati, da ne gre za Clemensovo delo. Kdaj je maša nastala, ni mogoče reči. Vendar pa glede na vse omejenjene indice lahko sklepamo, da gre za Guyotovo zrelo delo, ki je verjetno nastalo še pred njegovim delovanjem na cesarskem dvoru na Dunaju.¹⁴

13. V prvi polovici in sredini 16. stoletja so skladatelji v zadnjem stavku pogosto povečali število glasov, da bi ustvarili sklepni vrhunec ordinarijskega cikla. Kot je Pietro Cerone zapisal v svojem traktatu *El melopeo y maestro* (1613), v katerem se je navezoval na glasbo iz sredine 16. stoletja in pozneje: »Da bi svoje delo zaključili z bolj gosto harmonijo in večjo zvočnostjo, skladatelji običajno napišejo zadnji Agnus Dei za več glasov«. Gl. Oliver Strunk, *Source Readings in Music History* (New York: W. W. Norton, 1950), 268.

14. Čeprav je Clemensov motet *Pastores quidnam vidistis* prvič izšel šele leta 1554, je morda že prej krožil v rokopisnih

O IZVAJANJU

Maša v pričujoči ediciji je napisana v t. i. visokih ključih, znanih tudi kot *chiavette*: G2, G2, C2, C3, (C3)¹⁵ in F3. Skladbo je zato treba za izvedbo transponirati navzdol, denimo za kvinto ali kvarto.¹⁶ Glasovni obseg je običajen, kar pa ne pomeni, da mora biti ta glasba izvedena zgolj vokalno. Glasove so v tistem času namreč pogosto podvajali instrumenti. Sodelovanje instrumentalistov v vokalni glasbi je izpričano tako za dvorno kapelo v Gradcu kot tudi za druga izvajalna telesa po Notranji Avstriji, vključno s kapelama v Ljubljani in Gornjem Gradcu.

Intonaciji za stavka Gloria in Credo v rokopisnih virih, kot je to običajno, nista zapisani, zato ju tudi ni v notnem delu izdaje. Vendar pa liturgično ustrezna izvedba predvideva tudi enoglasni, koralni intonaciji za prve štiri besede pred polifonim začetkom. Med običajnimi koralnimi incipiti sta primerna naslednja:¹⁷

Gloria¹⁸

Glo - ri - a in ex - cel - sis De - o

Credo¹⁹

Cre - do in u - num De - um

Poleg tega govori v prid izvajanju koralnih intonacij tudi besedilo: brez prvih štirih besed se namreč Gloria in Credo pričneta sredi stavka.

prepisih in bi lahko Guyotu služil kot model že pred navedenim letom.

15. Dodatni tenorski glas v stavku Agnus Dei.

16. Več o transponiranju skladb, napisanih v t. i. visokih ključih, je mogoče prebrati npr. v: Andrew Parrott, »Transposition in Monteverdi's Vespers of 1610: An 'Aberration' Defended«, *Early Music* 12 (1984): 490–516; in Andrew Johnstone, »'High' Clefs in Composition and Performance«, *Early Music* 34 (2006): 29–53.

17. Koralne intonacije so prevzete iz: *The Liber Usualis* (Turnai: Desclée, 1961).

18. Ibid., 46 (Gloria XI, transponirana za kvarto navzgor).

19. Ibid., 71 (Credo IV, transponiran za kvarto navzgor).

Revizijsko poročilo

VIR

EDINI vir maše v pričujoči izdaji je velik kodeks z začetka 17. stoletja, ki je del zbirke šestih dobro ohranjenih kornih knjig graškega izvora, znanih predvsem kot Hrenove korne knjige.¹ Danes jih hrani Rokopisna zbirka Narodne in univerzitetne knjižnice v Ljubljani (njihove signature so Ms 339–344). Vir kritične izdaje skladbe v tem zvezku je Ms 339.

Kot je bilo pojasnjeno že v prejšnjem zvezku *Izbranih del iz Hrenovih kornih knjig*, ni znano, kdaj natančno so Hrenove korne knjige postale last Narodne in univerzitetne knjižnice. Najverjetneje po reformah Jožefa II. konec 18. stoletja, ko je bil tja (takrat se je ustanova imenovala Licejska knjižnica) prestavljen škofijski arhiv iz Gornjega Grada.² Ker obravnavanih knjig ni v

1. Poglavitne razprave, ki obravnavajo Hrenove korne knjige, so: Gernot Gruber, »Magnificatkompositionen in Parodietechnik aus dem Umkreis der Hofkapellen der Herzöge Karl II. und Ferdinand von Innerösterreich«, *Kirchenmusikalisches Jahrbuch* 51 (1967): 33–60; Janez Höfler, »Gornjegrajska glasbena zbirka in inventarij ljubljanskega stolnega kora iz leta 1620«, v: *Glasbena umetnost pozne renesanse in baroka na Slovenskem* (Ljubljana: Partizanska knjiga, 1978), 32–35; Edo Škulj, *Hrenove korne knjige* (Ljubljana: Družina, 2001); Metoda Kokole, »From Graz to Today's Central Slovenia: The Influence of Italian Polychoral Music in the Period c. 1595 to c. 1620«, v: *La musica policorale in Italia e nell'Europa centro-orientale fra Cinque e Seicento / Polychoral Music in Italy and in Central-Eastern Europe at the Turn of the Seventeenth Century*, ur. Aleksandra Patalas in Marina Toffetti, TRA.D.I.MUS., Studi e monografie 1 (Benetke: Edizioni Fondazione Levi, 2012), 335–374; in Klemen Grabnar, »Parodične maše v Hrenovih kornih knjigah« (doktorska disertacija, Univerza v Ljubljani, 2015).

2. Gl. Janez Höfler in Ivan Klemenčič, uvod v: *Glasbeni rokopisi in tiski na Slovenskem do leta 1800: katalog / Music Manuscripts and Printed Music in Slovenia before 1800: Catalogue* (Ljubljana: Narodna in univerzitetna knjižnica, 1967), 12–13.

knjižničnem popisu iz leta 1803 (»Bibliothecae Caes. Reg. Lycei Labacensis Ducatu Carnioliae Catalogus«) ali v katerem od prejšnjih popisov knjig, ki jih je Licejska knjižnica pridobila, – noben popis pa na žalost ne zajema vsega tedanjega gradiva – ostaja natančen čas prihoda in kraj, od koder so prišle tja, domneva. Vsekakor pa so bile tam pred koncem 19. stoletja, saj jih je leta 1889 v svojem prispevku o glasbi na Štajerskem omenil že Ferdinand Bischoff.³

Rokopisi so, kot je bilo že omenjeno, prišli v Licejsko knjižnico najverjetneje iz škofovske rezidence v Gornjem Gradu. Temu v prid govorita predvsem dva razloga. Prvič, nekdanji lastnik vsaj dveh kornih knjig (najverjetneje pa tudi ostalih štirih) je bil ljubljanski škof Tomaž Hren. V Ms 341 se nahaja spojni list, na katerem je grb škofa Hrena, skupaj z njegovim motom nad grbom in navedbo njegovega imena pod njim.⁴ Druga knjiga, ki je bila zagotovo Hrenova last, je Ms 344. Vsebuje namreč posvetilo, v katerem je navedeno, da je bil kodeks posvečen Hrenu leta 1616, in sicer mu ga je poklonil Karl Kuglmann, sin graškega dvornega basista in glasbenega prepisovalca Georga Kuglmana (aktiven med letoma 1579 in 1613), ki je prepisal vsebino omenjene knjige.⁵

Drugi razlog za domnevo, da so knjige v Licejsko knjižnico prišle iz Gornjega Grada, pa je dejstvo, da bi bile gotovo navedene v katalogu

3. Ferdinand Bischoff, »Beiträge zur Geschichte der Musikpflege in Steiermark«, *Mittheilungen des historischen Vereines für Steiermark* 37 (1889): 98–166.

4. Črno-bela reprodukcija spojnega lista je dosegljiva v prvem zvezku *Izbranih del iz Hrenovih kornih knjig* (faksimile 4), barvna reprodukcija pa na zadnji platnici Škuljevega kataloga *Hrenove korne knjige*.

5. Folij s posvetilom je reproduciran v: Kokole, »From Graz to Today's Central Slovenia,« 348.

muzikalij ljubljanske stolnice z naslovom »Inventarium librorum musicalium ecclesiae cathedralis Labacensis«, če bi jih škof Hren hranil v Ljubljani. Katalog je bil po Hrenovem naročilu napravljen med letoma 1620 in 1628.⁶

Kot je navedeno zgoraj, je edini vir, v katerem je prisotna skladba *Missa Pastores quidnam vidistis*, Ms 339, tj. velika korna knjiga, ki meri 56,5 × 38 cm brez platnic in 59 × 41 cm s platnicami. Knjiga je ohranjena v celoti in je brez naslova. Napisana je na kakovostnem papirju, večinoma nepoškodovanem zaradi korozije, ki jo povzroča tinta, in drugih dejavnikov ter skupaj obsega 591 folijev.

Kodeks je vezan v rjavo usnje prek lesene opore. Vezava je dekorirana s slepimi odtisi. Hrbet ima šest izbočenih dvojnih vezic, ki ga delijo na sedem polj. Knjiga je imela svoj čas zapirala, od katerih so se ohranili le dve tanki kovinski ploščici na robu hrbtne platnice in dva kovinska zatiča na robu sprednje platnice. Gibljivi del zapiral – usnjena trakova in zaponka – ni ohranjen. Enak tip vezave izkazujejo tudi ostale ohranjene graške korne knjige iz istega časa, ki jih hrani Univerzitetna knjižnica v Gradcu (Universitätsbibliothek Graz; A-Gu). Ker je znano, da so v Gradcu delovali knjigovezi, lahko domnevamo, da so bili Ms 343 in preostali Hrenovi kodeksi vezani prav tam.⁷ Kdo od tam delujočih knjigovezov je knjige dejansko zvezal, ne vemo. Eden izmed verjetnejših se zdi Georg Wagner, ki je denimo leta 1610 prejel plačilo za vezavo Kuglmannovih kornih knjig.⁸

Kodeks nima izvirno označenih folijev in je bil foliiran v novodobnem času. Med folijema 157 in 158 manjkata dva folija, zato sta stavka Sanctus in Agnus Dei skladbe *Missa Ut re mi fa sol la* Jacobusa de Kerleja nepopolna. Nepopolno ohranjen je bil tudi folij 422, a je bil v procesu restavracije dopolnjen, in sicer z delom enega izmed zadnjih

folijev kodeksa, ki prav tako manjkajo. Na koncu skladbe *Missa quinti toni* Giovannija Mattea Asole je tako del zaključka skladbe *Missa octo vocum* Alarda du Gaucquierja. Rokopis očitno ni bil dokončan, saj so (vokalne) skladbe na folijih 294–389 in 452–591 brez besedila.

Korna knjiga Ms 339 obsega 13 magnifikatov za pet do šest glasov, ki jim sledi 18 maš za štiri do osem glasov. Obe skupini skladb sta urejeni po naraščajočem številu glasov. Ta rokopis je še posebej pomemben zaradi petih skladb, ki so ohranjene le tu: magnifikata komaj znanega skladatelja Bartolomeja Damitza, skladbe *Missa Magne pater Augustine* malo znanega italijanskega skladatelja iz Lucce Teodorusa Leonardusa, maše *Pastores quid nam vidistis* (osnovane na istoimenskem motetu Clemensa non Papa) vodje glasbene kapele na Dunaju Jeana Guyota de Châteleta, ki je del te izdaje, in dela *Missa Allermi fault* (osnovanega na Willaertovi istoimenski šansoni) vodje kapele v Gradcu Simoneja Gatta ter skladbe *Missa Osculetur me* Orlanda di Lassa. Ta kodeks je zaradi slednje verjetno najbolj znan med Hrenovimi kornimi knjigami. Nekaj časa je kot *unicum* veljala tudi *Missa Dulce me mori* (osnovana na Sandrinovi znameniti šansoni *Doulce memoire*) Ippolita Chamateroja, ki je deloval predvsem v severni Italiji. Ta maša je bila natisnjena v Chamaterojevi zbirki *Liber primus missarum* (Benetke: Scotto, 1569), edini primerek te zbirke pa je bil donedavna označen za pogrešanega, vendar so ga pred približno desetletjem ponovno odkrili.⁹ Skladatelj te maše, ohranjene v Ms 339, je doslej veljal za neznanega, kar je posledica napačnega prepisa njegovega priimka – Lammaterus namesto Cammaterus.¹⁰

Čeprav se prepis Ms 339 pripisuje samo Georgu Kuglmannu,¹¹ je mogoče razbrati še tri prepri-

6. Prim. Jurij Snoj, *Zgodovina glasbe na Slovenskem*, zv. 1, *Glasba na Slovenskem do konca 16. stoletja* (Ljubljana: Založba ZRC, ZRC SAZU, 2012), 367. Več o inventarju gl. Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem*, 36–41 in 134–157.

7. Gl. npr. A-Gu, Ms 8. Del tega rokopisa je prav tako izpod peresa Georga Kuglmana.

8. Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967), 96.

9. Jeffrey Kurtzman in Anne Schnoebelen, *A Catalogue of Mass, Office, and Holy Week Music Printed in Italy, 1516–1770*, JSCM Instrumenta 2, obiskano 13. aprila 2015, <http://sscm-jscm.org/instrumenta/vol-2/>. V zbirki *Liber primus missarum* je maša naslovljena kot *Missa ad Illustrissimum Parmae et Placentiae Ducissam*.

10. Gl. Edo Škulj, *Hrenove korne knjige* (Ljubljana: Družina, 2001), 14 in 40. Čeprav je Gruber (»Magnificatkompositionen in Parodietechnik«, 209) priimek prepisal pravilno, je njegov prepis ostal neopažen.

11. Gruber, »Magnificatkompositionen in Parodietechnik«, 203–204; Kokole, »From Graz to Today's Central Slovenia«, 340, op. 24.

sovalske roke.¹² Ms 339 je sprva začel pisati prvi pisec (A), ki je prepisal vse magnifikate. Nato je prve štiri maše prepisal Kuglmann, večino naslednje maše tretji pisec (B), na koncu pa se mu je pridružil Kuglmann. Zatem je Kuglmann sam prepisal naslednjo mašo, Guyotovo *Missa Pastores quidnam vidistis*. Sledeča maša (*Missa L'homme armé* G. P. da Palestrine) je s paleografskega stališča drugačna od preostalih; poteze pisca (C) se namreč od ostalih precej razlikujejo. Naslednjo mašo je v celoti prepisal pisec B, sledeče štiri maše Kuglmann, nato eno pisec A, preostali del kodeksa pa ponovno Kuglmann. Znano je, da so bili med glasbeniki na graškem dvoru poleg Kuglmanna tudi drugi prepisovalci.¹³ Vendar v *Hofkammerakten* nihče izmed njih ni omenjen kot glasbeni pisar, zato identiteta drugih prepisovalcev (piscev A–C) ostaja neznana. Zanimiv je sistem delitve dela pisca A, pisca B in Kuglmanna; zdi se, da so tesno sodelovali in bili torej sodobniki, medtem ko vodni znak plasti s Palestrinovo mašo (krog, v njem črka K) kaže, da je ta del kodeksa nekoliko starejši.¹⁴

Naslov maše je napisan na samostojni, naslovni strani. Na fol. 221r se tako naslov glasi: »Miffa. a. 5. Super | Paftores quid nam vidiftis: | Joannis Caftileti.« (gl. faksimile 1). Za tem je na folijih 221v–253r zapisana glasba sama. Na vrhu fol. 221v najdemo naslov »Paftores quid nam vidiftis.«, na vrhu fol. 22r pa ime skladatelja: »Joannes Caftileti.« (gl. faksimile 2).

UREDNIŠKA NAČELA

V pričujoči izdaji so ohranjene izvirne notne vrednosti (transkripcije so napravljene v razmerju 1 : 1). Zadnja nota v zadnjem taktu mašnega stavka ali odseka stavka (longa) je transkribirana kot brevis s korono, razen ko ni prva nota

v taktu – v tem primeru je transkribirana kot notna vrednost, katere trajanje privede do zaključka takta, in ima tudi korono. Note, katerih vrednosti v transkripciji segajo čez taktnico, so ustrezno razdeljene na note manjših vrednosti in povezane z lokom. Taktnice so postavljene le na notnem črtovju na vsako brevis. Izvirne taktnice so v transkripciji odebeljene. Konec vsakega odseka je označen z dvojnimi taktnicami. Takti so z vsakim stavkom maše oštevilčeni na novo.

Maša ima oznako menzure Φ in je transkribirana v $\frac{4}{2}$ taktu. Znak za proporc, ki nakazuje tridobni metrum ($\Phi \frac{3}{2}$), je zamenjan z ustreznim sodobnim znakom ($\frac{3}{4}$), izvirni znaki pa so natisnjeni nad notnim črtovjem. Ligature so označene z oglatim lokom, kolorirane note pa s prekinjenim oglatim lokom nad notnim črtovjem.

Ker glasovi v viru niso poimenovani, so njihova imena standardizirana v cantus, altus, tenor in bassus (C, A, T in B) ter postavljena v oglati oklepaj. Izvirne ključe nadomeščajo sodobni ključi v skladu z obsegom posameznega glasu. Izvirni ključi, oznake za menzuro in prva nota z morebitnimi predhodnimi pavzami so podani v incipitih na začetku maše. Kot je navedeno v razdelku o izvajanju zgoraj (gl. uvod), Guyotova izbira visokih ključev (*chiavette*) predpostavlja izvedbo na tonu, ki je nižji od tega v sodobni ediciji.

Predznaki v notnem črtovju so prevzeti iz vira; vsi izvirni predznaki so ohranjeni, tudi tisti, ki so v današnji praksi odvečni in nepotrebni. Predznaki v oglatem oklepaju na notnem črtovju so uredniško dodani, ko se ton v transkripciji ponovi po taktnici, pri čemer ima v izvirniku predznak le prva nota v nizu. Svarilni predznaki niso dodani. Vsi ostali predznaki so dodani nad črtovjem v manjšem tisku in veljajo le za note, nad katerimi se pojavijo.¹⁵

Besedila v transkripcijah načeloma sledijo izvirniku. Ohranjeno je črkovanje besed (npr. »coelis«; izjemi sta besedi »Iesu« in »iudicare«, pri katerih so začetne črke spremenjene v j), niso pa ohranjene ligature (npr. æ je v transkripciji ae). Pisanje črk *u* in *v* je standardizirano. Velike začetnice in ločila so dodani in poenoteni glede na

12. Dvorni basist iz Gradca Georg Kuglmann je bil kot pisar aktiven vsaj od leta 1587 do svoje smrti leta 1613 ali 1616. Za seznam osnovne literature gl. op. 1. Gl. tudi Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof*, zlasti 95–97. Za več informacij o različnih pisarskih rokah v Hrenovih kornih knjigah gl. Klemen Grabnar, »From Graz to Ljubljana? Towards Discovery of the Origin of the Hren Choirbooks«, *De musica disserenda* 11 (2015): 211–227, <https://doi.org/10.3986/dmd11.1-2.13>.

13. Gl. npr. Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof*, 163.

14. Gl. Grabnar, »From Graz to Ljubljana?«, 224–225.

15. Ker je vir, na podlagi katerega je bila napravljena transkripcija, iz okoli leta 1600, so uredniški predznaki nad notami dodani v skladu s tedanjo konvencijo in ne tisto iz sredine 16. stoletja, ko naj bi skladba nastala. V slednjem primeru bi bilo uredniških predznakov manj.

sodobne liturgične knjige ter okrajšane besede izpisane.¹⁶ Prav tako je standardizirano zlogovanje. Ponovitve besed ali delov besedila, ki so v izvorniku označena s posebnim znakom (*idem*), so v transkripciji v ležečem tisku, manjkajoče besedilo pa je postavljeno v oglati oklepaj. Vse okrajšave so razrešene.

REVIZIJSKE OPOMBE

Kratice:

- t. takt(i)
- C cantus
- A altus
- T tenor
- B bassus

Missa Pastores quidnam vidistis

KYRIE

- t. 30, T: v izvorniku je pod tretjo noto podpisan zlog »lei«
- t. 57, C II: v izvorniku je pod prvo noto podpisan le zlog »le«

CREDO

- t. 15, C II: v izvorniku je prva nota a¹
- t. 21, B: v izvorniku je zadnja nota b
- t. 58, A: v izvorniku sta namesto ene semibrevis dve povezani minimi
- t. 205–206, T: v izvorniku sta zadnja zloga besede »seculi« in beseda »et« zamaknjeni za en zlog naprej

SANCTUS

- t. 87, C I: v izvorniku je zlog »cel« podpisan pod prvo noto prejšnjega takta

AGNUS DEI

- t. 1–98, T II: zapisano v C4-ključu
- t. 93, C I: v izvorniku je zadnja nota g¹

16. Gl. npr. Christian Dostal, Johannes Berchmans Göschl, Cornelius Pouderoijen, Franz Karl Praßl, Heinrich Rumphorst and Stephan Zippe, ur., *Graduale novum: Editio magis critica iuxta SC 117*, zv. 1, *De dominicis et festis* (Regensburg: ConBrio Verlagsgesellschaft; [Rim:] Libreria Editrice Vaticana, 2011).

Preface

As has previously been pointed out in the first three volumes of the *Selected Works from the Hren Choirbooks*,¹ these choirbooks are the most notable musical sources from the turn of the sixteenth century that were in use in the Slovenian lands. Their importance is threefold: (1) they are very well-preserved, in contrast to other music manuscripts from the same period, such as the partbooks that today likewise form part of the Manuscript Collection at the National and University Library in Ljubljana — SI-Lnr, MS 207, MS 284 and MS 285 — each of them having been mutilated through the loss of all but one partbook;² (2) the Hren manuscripts are also invaluable in that they contain quite a few compositions preserved solely within them, with approximately a quarter of all the pieces being *unica*; (3) the Hren choirbooks contain a representative collection of diversified liturgical music, including Masses, Magnificats, litanies, psalms, hymns, Marian antiphons and responses, reflecting the liturgical musical preferences in the Habsburg hereditary land of Inner Austria. The composers represented are for the most part either Italians (mostly Venetians and

other Northern Italians) or Flemings, who were active, at least for part of their careers, in the Habsburg lands. Their names range from highly regarded sixteenth-century masters such as Orlando di Lasso, Philippe de Monte and Giovanni Gabrieli to completely obscure *Kleinmeister* such as, for instance, Hieronymus de Sayve. While a portion of the pieces (mostly by renowned composers of the period) were likely copied from existing prints, others circulated exclusively in manuscript form.

This volume continues the plan of publishing the musical works from the Hren choirbooks within the series *Monumenta artis musicae Sloveniae* — as it contains only one composition, the editorial board decided to publish it in the *Supplementa* sub-series — that are preserved uniquely in the Hren codices and not published elsewhere.³ Each volume of the *Selected Works from the Hren Choirbooks* includes an introduction discussing the historical background, the composer(s) and the music it contains, along with a critical report comprising a description of the source(s), the editorial methods and critical notes.

1. Klemen Grabnar, ed., *Selected Works from the Hren Choirbooks*, vol. 1, *Annibale Perini, Missa Benedicite omnia opera Domini & Pietro Antonio Bianco, Missa Percussit Saul mille*, *Monumenta artis musicae Sloveniae* 62 (Ljubljana: Založba ZRC, ZRC SAZU, 2017); Grabnar, ed., *Selected Works from the Hren Choirbooks*, vol. 2, *Lambert de Sayve, Missa Exaudi Deus & Magnificat secundi toni*, *Monumenta artis musicae Sloveniae* 63 (Ljubljana: Založba ZRC, ZRC SAZU, 2019); Grabnar, ed., *Selected Works from the Hren Choirbooks*, vol. 3, *Simone Gatto, Three Masses*, *Monumenta artis musicae Sloveniae* 64 (Ljubljana: Založba ZRC, ZRC SAZU, 2024), <https://doi.org/10.3986/9790709004638>.

2. For more information on these manuscripts, see Klemen Grabnar, “So gornjegrajski rokopisni zvezki nastali na Kranjskem?” [Are the Manuscript Volumes from Gornji Grad of Carniolan Origin?], *Muzikološki zbornik* 53, no. 1 (2017): 55–79, <https://doi.org/10.4312/mz.53.1.55-79>.

3. Although, see Grabnar, “Preface”, in *Selected Works from the Hren Choirbooks*, 3:xxix–xxx. When the first volume was being planned (see note 1) it was decided that music published in earlier musical editions, such as Alard du Gaucquier’s *Missa Beati omnes*, Francesco Rovigo’s *Magnificat Benedicta es* and Orlando di Lasso’s Masses and Magnificats, would not be included, hence the title *Selected Works from the Hren Choirbooks*. The two most important editions of some of the pieces from the Hren choirbooks and related repertory, besides Orlando di Lasso’s *Sämtliche Werke, Neue Reihe*, 3–17 (Kassel: Bärenreiter, 1962–1988), are Helmut Federhofer, ed., *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II., 1564–1590*, *Denkmäler der Tonkunst in Österreich* 90 (Vienna: Österreichischer Bundesverlag, 1954); and Gernot Gruber, ed., *Parodiemagnificat aus dem Umkreis der Grazer Hofkapelle (1564–1619)*, *Denkmäler der Tonkunst in Österreich* 133 (Graz: Akademische Druck- u. Verlagsanstalt, 1981).

The author of this critical edition wishes to thank Metoda Kokole, the general editor of the *Monumenta artis musicae Sloveniae*, for her acceptance of this edition within the sub-series *Supplementa*, her patient support throughout its completion, and her invaluable encouragement. Heartfelt thanks go to Domen Marinčič, a member of the editorial board of the series, whose helpful remarks and thorough checking of the transcription were invaluable. The editor also acknowledges with gratitude the insightful reviewing comments and advice of Bernhold Schmid and Michael Talbot, as well as the latter's thor-

ough checking of the English texts. A debt is also owed to Lucija Herga for the help with thorough proofreading of the edition and careful checking of the transcription. Thanks are also due to the National and University Library in Ljubljana (*Narodna in univerzitetna knjižnica v Ljubljani*) for its kind permission to publish a transcription of the Mass; and especially to the curator of its Manuscript Collection, Marijan Rupert. Last but not least, the editor wishes to extend gratitude to Tadej Lenarčič for his meticulous typesetting of both music and text.

Introduction

THIS fourth volume of the selected musical pieces from the Hren choirbooks presents a setting of the Ordinary by Jean Guyot de Châtelet (c. 1520–1588), a leading musician in mid-sixteenth century Liège active for a brief time at the Imperial court in Vienna: namely, a *Missa Pastores quidnam vidistis*.

The Mass is of the parody or imitation type, derived from a pre-existing polyphonic composition: specifically, Jacobus Clemens non Papa's (c. 1510/15–1555/56) five-part motet *Pastores quidnam vidistis*. Guyot's Mass forms part of the earliest stratum within Hren's choirbook repertory and serves as evidence that in the territories of Inner Austria compositions by esteemed masters — crafted approximately fifty years earlier — continued to be held in high regard.

HISTORICAL BACKGROUND

In 1521 the Habsburg territories were partitioned between Karl V and Ferdinand I, the grandsons of Maximilian I, thereby establishing the Spanish and Austrian branches of the dynasty. From the accession of Ferdinand I to the imperial throne in 1556, members of the Austrian line held the title of Holy Roman Emperor with near-unbroken continuity until the nineteenth century. Their tenure was marked by a strong dynastic commitment to Catholicism, which profoundly influenced Habsburg musical patronage during the early modern period. In this context the imperial *Kapelle* functioned as an audible emblem of imperial representation, authority, territorial power and religious devotion. Reflecting broader trends among sixteenth-century *Kapellen*, that of Ferdinand I was primarily sacred in orientation, under the direction of court preachers and predominantly consisting of clerical personnel.

Upon the death of Ferdinand I in 1564 the Habsburg territories were divided among his

three sons: Maximilian II, who succeeded as Emperor, was granted Upper and Lower Austria; Ferdinand II received the County of Tyrol, with its *Residenzstadt* at Innsbruck along with Outer Austria; Karl II was given Inner Austria, establishing his seat at Graz. The last-named territory comprised the archduchies of Styria and Carinthia, the County of Gorizia, the free city of Trieste and finally Carniola, a duchy extending over the territory of the major part of the modern Republic of Slovenia, with Ljubljana as its capital.¹

Archduke Karl (1540–1590) was notable for his appreciation of music. His musical patronage is attested by a large number of works dedicated to him.² His wife, Maria of Bavaria, was similarly devoted to music; it is believed that she received instruction from Orlando di Lasso at the court of Munich and maintained her interest in his works after relocating to Graz, where Annibale Padovano became her musical tutor. Archduke Karl's preference for Italian, particularly Venetian, music is evident not only in the repertoire performed at the Archducal Chapel in Graz but also in his choice of musicians to serve there. Among the most notable Italians employed were Padovano, who held the positions of organist and later *Hofkapellmeister*, and Francesco Rovigo, who served as organist and music tutor to the Archduke's children.³ This preference was motivated by both aesthetic and political considerations.

1. For an introduction to the history of Inner Austria, see Alexander Novotny and Berthold Sutter, eds., *Innerösterreich, 1564–1619*, Joannea, 3 (Graz: Landesregierung, 1968).

2. See, for example, Robert Lindell, "The Wedding of Archduke Charles and Maria of Bavaria in 1571", *Early Music* 18 (1990): 257.

3. On the interest in Italian music at the Graz court, see Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967).

Aesthetically, Karl clearly favoured Italian — especially Venetian — music. Politically, against the background of the Counter-Reformation, he perceived Italian musicians as less likely than their northern counterparts to be influenced by Reformation ideas.

The influx of musicians from the Veneto gradually shifted the artistic connections of the Graz court from Munich, largely sustained by Maria's musical interests, towards Venice. These ties were further strengthened under the rule of Karl and Maria's son, Archduke Ferdinand II (1578–1637), who later became Holy Roman Emperor. Ferdinand continued to foster these connections by sending musicians from Graz, such as Georg Poss and Alessandro Tadei, to Venice.⁴ Ferdinand was also the dedicatee of many musical works, several of which originated from Italy.

The music heard at the Graz court also permeated other significant musical institutions within Inner Austria. The Prince-Bishop of Ljubljana, Tomaž Hren (Thomas Chrön), was instrumental in introducing repertoire from Graz to Carniola. Serving as the Bishop of Ljubljana from 1597 to 1630 and closely connected to the Graz court, particularly during his tenure as Governor of Inner Austria from 1614 to 1621, Hren played a pivotal role in the musical life of the region. He was a great music-lover and personally curated the repertoire for his musical establishments at both Ljubljana Cathedral and the Co-Cathedral of Gornji Grad.

THE COMPOSER

Jean Guyot de Châtelet, as the toponym “de Châtelet” suggests, was born in the town of Châtelet, a provincial centre within the Principality of Liège, situated in the present-day Walloon Region, Belgium. This place of origin also contributed to the name, “Castileti”, by which he was frequently identified. In his will, dated 1588, he stated his age to be sixty-six, which would indicate a birth year of 1521 or 1522. However, on the basis of this estimate, he would have been only twelve years old at the time of his matriculation

4. For more on music at Ferdinand's court, see Steven Saunders, *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon Press, 1995).

at the University of Louvain in 1534, from which he graduated with a Bachelor of Arts degree in 1537. It was probably this implausibility that led Clément Lyon to imagine a ten-year discrepancy and suggest instead that Guyot was born in 1512.⁵ In contrast, Bénédicte Even-Lassmann has contended that entry to university at the age of twenty-two is equally improbable, and has therefore posited a probable birth year of 1519 or 1520.⁶

Beyond the record of his graduation little is known about Guyot's career until 1546. Financial documents relating to his family's estate place him in Liège from approximately 1541, although specific details of his activities during this period remain elusive. In 1546 Guyot was appointed chaplain and succentor at the Collegiate Church of St Paul in Liège. By 1558 he had transferred to the Cathedral of Saint Lambert in the same city, first serving as *maître de chant* and later that same year becoming rector of the high altar at Saint Lambert. In 1559 he was required to assume the responsibilities of first precentor, although he successfully delegated these duties to his pupil Jean de Chaynée in 1561.

In 1563, Guyot sought and obtained permission to enter the service of Emperor Ferdinand I in Vienna and requested to be released from his position as succentor. He succeeded the recently deceased Pieter Maessens as *Kapellmeister*. However, his tenure in this post was short-lived, since Ferdinand I died the following year (1564). The succeeding emperor, Maximilian II, dissolved the existing chapel and established a new one (his own) under the direction of Jacobus Vaet.⁷

5. Clément Lyon, *Jean Guyot dit Castileti: célèbre musicien Wallon du XVIe siècle, maître de chapelle de S.M. l'Empereur d'Allemagne Ferdinand 1er, né à Chatelet en 1512* (Charleroi: Delacre, 1876), 16.

6. Bénédicte Even-Lassmann, *Les musiciens liégeois au service des Habsbourg d'Autriche au XVIème siècle* (Tutzing: Hans Schneider, 2006), 112. Philippe Vendrix, on the other hand, places Guyot's birth date around 1515. Vendrix, “Guyot de Châtelet, Jean”, in *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finscher, Personenteil, vol. 8 (Kassel: Bärenreiter; Stuttgart: Metzler, 2002), 316–317.

7. Vaet became Maximilian's *Kapellmeister* around 1 January 1554, shortly after Maximilian's unsuccessful attempt to recruit Jacobus Clemens non Papa (see below, p. xxvii). Michael Zywiets, “Vaet, Jacobus”, in *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finscher, Personenteil, vol. 16 (Kassel: Bärenreiter; Stuttgart: Metzler, 2006), 1259.

Guyot subsequently returned to Liège, where he appears sporadically in surviving records; however, the precise nature of his activities remains uncertain. It is presumed that he devoted himself primarily to teaching, as evidenced by his association with Johannes de Fossa, who later succeeded Lassus in Munich. Guyot died in 1588, very shortly after drawing up his will.

Guyot did not produce a voluminous body of compositions. His extant works comprise two Masses, twenty-six motets, a Te Deum, and sixteen chansons, most of which were published by Susato and Gardano. It is of note that the *Missa Pastores quidnam vidistis* does not appear in catalogues of his works.

GUYOT'S FORGOTTEN MASS

As stated above, the model for the Mass is the five-part motet *Pastores quidnam vidistis* by the South Netherlandish composer Jacobus Clemens non Papa (c. 1510/15–1555/56), who spent his entire career in Flanders. Clemens's compositional output is notably extensive, and after his death his works were widely disseminated, particularly within German-speaking regions, where his influence was especially pronounced.⁸ Evidence of Clemens's high standing within the Habsburg territories during his lifetime is found in a letter sent from Archduke Maximilian (later Emperor Maximilian II) in early 1553. Writing from Graz to Clemens's patron Philip III de Croÿ, Maximilian requested Philip to persuade Clemens to enter his service. Philip's response was unequivocal: he deemed Clemens wholly unsuitable for the position, describing him as a chronic drunkard and of most dissolute conduct (“un grant yvroigne et tres mal vivant”).⁹

It is not surprising that Maximilian chose Vaet, since this musician — like Maximilian himself — was an admirer of the works of Clemens non Papa; he composed the elegy *Continuo lachrimas* in his memory and also wrote a parody motet based on Clemens's *Pastores quidnam vidistis*. Elenn Scott Beebe, “Mode, Structure, and Text Expression in the Motets of Jacobus Clemens non Papa: A Study of Style in Sacred Music” (doctoral dissertation, Yale University, 1976), 380–382.

8. Clemens's influence can be seen, for example, in the motets of Orlando di Lasso. See Willem Elders, Kristine Forney and Alejandro Enrique Planchart, “Clemens non Papa, Jacobus”, in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 6:29.

The Model

The motet *Pastores quidnam vidistis* was first published in two collections: *Evangelia dominicorum et festorum dierum*, vol. 1 (Nürnberg: Berg & Neuber, 1554), and *Liber primus cantionum sacrarum* (Leuven: Pierre Phalèse, 1554). It was later reissued in *Quintus liber modularum*, a collection of Clemens's motets for five voices (Geneva: Simon Du Bosc, 1556). In addition to these printed sources, the work has been transmitted through numerous manuscript copies.¹⁰ The text describes the biblical event in which shepherds announced the birth of Jesus:

Pastores quidnam vidistis,
annunciate nobis in terris?
Natum vidimus,
et choros angelorum
collaudantes Dominum
et dicentes:
Gloria in altissimis Deo,
et in terra pax hominibus
bonae voluntatis.¹¹

Like the majority of Clemens's motets, *Pastores quidnam vidistis* is structured in two distinct sections. This bipartite division is determined by the textual content, specifically the shift in speaker: the first section presents a question, while the second provides a response. Clemens also distinguishes the voices of the shepherds from those of the angelic choir, not as before, but by employing a change in musical texture. Notably, the passage

9. Henri Vanhulst, “Clemens non Papa ‘grant yvroigne et mal vivant’ (1553)”, in *Beyond Contemporary Fame: Reassessing the Art of Clemens non Papa and Thomas Crecquillon*, ed. Eric Jas, Collection Epitome musical (Turnhout: Brepols, 2005), 17–25, especially 21–25.

10. See Jacobus Clemens non Papa, *Opera omnia*, vol. 4, ed. K. Ph. Bernet Kempers, Corpus mensurabilis musicae 4 (Rome: American Institute of Musicology, 1959), 42–49; and RISM Online catalogue (<https://rism.online/>). Clemens likewise used the motet *Pastores quidnam vidistis* as the basis for his own Mass of the same title. This composition was published under the heading *Missa cum quinque vocibus ad imitationem moduli Pastores quidnam vidistis* (Leuven: Pierre Phalèse, 1559).

11. In English translation: “Shepherds, what, pray, did you see, / tell us on earth? / We saw the newborn / and the choruses of angels / praising the Lord / and saying: / Glory to God in the highest, / and on earth peace to men / of good will.”

“Gloria in altissimis Deo” moves away from polyphony towards a texture approaching homophony. Although the motet does not employ strict homophony or homorhythm, certain passages may be characterized as examples of varied homophony. However, in terms of textual setting the composition may be understood as comprising three parts: the opening question; the shepherds’ narrative in the middle; and the concluding praise of the heavenly choir.

The text poses a certain degree of difficulty for the listener in terms of intelligibility. Clemens often sets short textual segments to music, extending them with a lengthy melisma at the end of each phrase. These units are frequently repeated — often in varied form — and embedded within a dense contrapuntal texture. For example, the setting of the phrase “bonae voluntatis” extends across twenty-one bars. Additionally, the musical phrasing is marked by relatively weak cadences. Greater textual clarity emerges with the entrance of the celestial choir of angels: here, imitative counterpoint gives way to a notably animated homophonic texture and the rhythmic character becomes more declamatory.

Because of the similar melodic construction of the motifs within each phrase, the motet exhibits a notably unified character, further reinforced by its relatively static harmonic progression. Clemens’s compositional style is characterized by rigorous imitative counterpoint and extended melodic lines, with homophonic textures appearing only rarely. In the motet *Pastores quidnam vidistis*, however, Clemens occasionally diverges from his typical reliance on expansive counterpoint. This departure appears to be primarily motivated by the dramatic nature of the text and the narrative’s dynamic qualities. Consequently, the text setting and its expressive content in *Pastores quidnam vidistis* lie behind in a somewhat more varied approach to compositional and technical treatment.

The Mass

When composing the opening of the Mass, Guyot adhered to conventional practice by employing melodic material drawn from the beginning of the model. He applied imitation in his treatment of the introductory motif: the ascending leap of a fifth is articulated in the upper two voices, while the leap of a fourth appears in the lower

three. In comparison with the model, the entries are distributed more evenly, and the motif itself displays increased melodic uniformity across the voices, although this consistency is somewhat lessened in rhythmic respects. The entirety of the first section of the Kyrie (Kyrie I) is permeated by imitative treatment of the afore-mentioned motif, executed in a manner closely aligned with the stylistic idiom of the model.

The *Christe* section is modelled on the opening of the second section of the original composition. The musical material is employed almost without alteration; however, the initial trio of voices is shifted to the lower three vocal parts, which are subsequently joined by the upper two voices. Upon the entry of the upper voices, the *altus* part — following a brief rest — also joins in, while the two lower voices pause and then re-enter as in the model. From the entry of the upper three voices up to bar 32, the Mass closely mirrors the passage found in bars 40–46 of the model. The alternation between groups of three and two voices recurs, albeit in a different configuration (C I, A, T and C II, B). Beyond this point the melodic material is treated with greater freedom.

The second Kyrie commences with a musical setting derived from the phrase “Gloria in altissimis Deo” found in the model. As in the preceding section, Guyot inverts the placement of the vocal parts, reassigning the upper voices to the lower registers and vice versa. A notable difference, however, is the immediate use of a strict homophony reminiscent of the *fauxbourdon* style. In the first Kyrie movement the composer employs three distinct textural approaches, each articulated with clarity, thereby enhancing the movement’s dynamism. The conclusion of the section, beginning at bar 54, is predictably modelled on the source material, with the music from this point closely mirroring that of the original composition.

Within the Kyrie, Guyot includes the opening motifs of all three main sections of the model, effectively underlining their respective textural identities. As in the model, the text is predominantly set syllabically, culminating in a melismatic conclusion. Throughout the first movement the composer demonstrates a strong stylistic reliance on the model.

At the outset of the second movement (Gloria) the musical material from the opening of the model remains discernible; however, the composer departs from it more substantially than in the Kyrie. Initially, the lower two voices enter, characterized by a leap of a third following a repetition of the second note and the initial characteristic rising interval, mirroring the first cantus part of the model. These are subsequently joined by the upper voices. Rhythmic alterations are particularly evident, yet even more striking is the melodic divergence in the upper voice, which enters with the text “bonae voluntatis”. This entry almost gives the impression that the initial segment, distinguished by its characteristic leap, has been prematurely abandoned. But the contrapuntal treatment of the opening motif is in fact greatly extended, continuing up to the words “propter magnam gloriam tuam”. Given the length of the Gloria text, phrases often lack extensive final melismata. This becomes evident in the setting of the four exclamations (“Laudamus te”, etc.), where two phrases coalesce to form a single phrase — “Laudamus te” with “Benedicimus te”, and “Adoramus te” with “Glorificamus te”. To follow the use of the first motif the composer proceeds with the next motif from the model for the setting of the text “Domine Deus, Rex coelestis”. The overall pattern of entries in the Mass remains the same as in the motet: the second cantus enters first, followed by the simultaneous entries of the first cantus and altus. The tenor then joins in with the same motif, immediately succeeded by the bassus. Significantly, the lower voices do not enter with the same text, a likely consequence of the extended nature of the movement’s text. In the setting of “Domine Fili unigenite” the composer once again employs the model’s second motif; however, on this occasion, the central upper voice enters after the others. In line with sixteenth-century compositional conventions for the Mass, the musical expression becomes more subdued at the words “Jesu Christe”. Thereafter, the setting of “altissime”¹² introduces

musical material unrelated to the model. For the passage “Domine Deus, Agnus Dei”, the composer returns to material from the beginning of the model’s second part, thereby establishing a connection with the preceding two passages — both commencing with “Domine”. However, the group of three voices (C I, A and B) is not answered by the pair (C II and T) with the identical motif, but rather with a reworked version of the model’s final motif. By means of this procedure Guyot signals the imminent conclusion of the first section. Up to that point the motif continues to be employed imitatively across all the voices, with only the highest voice exhibiting significant melodic deviation.

The second section of the Gloria (Qui tollis) derives its musical material from the corresponding segment of the model, i.e. its second part. The opening motif is readily recognizable within the Mass, since the vocal entries closely resemble those of the model, although the three upper voices exhibit a more intricate polyphonic texture. Each of the three movements commencing with the word “Qui” is constructed upon the same motif; however, the final one (“Qui sedes”) aligns more closely with the penultimate motif of the model (“et in terra pax hominibus”), the two being markedly similar. The subsequent unit comprises three settings of the phrase “tu solus”, each offering a different treatment of the second phrase from the model’s second section. In the first setting the individual voices blend together; in the second imitation is employed across all the voices at a broader pace; and in the third the imitation becomes notably denser. The setting of the words “Jesu Christe” serves as a transition to the concluding portion of the Gloria; accordingly, it reinterprets the transitional passage of the model (“et dicentes”). The final two phrases (“Cum Sancto Spiritu” and “in gloria Dei Patris”) are modelled on the closing two phrases of the original source.

Guyot divides the Credo into three principal sections: Patrem omnipotentem, Et incarnatus

12. The provenance of the word “altissime” in the Gloria settings is not entirely clear. Cf. Keith Falconer, “Gloria”, in *Die Musik in Geschichte und Gegenwart*, 2nd ed., ed. Ludwig Finscher, Sachteil, vol. 3 (Kassel: Bärenreiter; Stuttgart: Metzler, 1995), 1485. This addition is also found in Guyot’s other known Mass, *Missa Amour au cueur* a 8 (D-Mbs, Mus.

ms. 46). The word also appears in Masses by various other composers: for example, *Missa Da pacem* by the Dutch composer Noel Bauldeweyn (born c. 1480), *Missa Dilectus meus* by the Portuguese composer Filipa de Magalhães (c. 1571–1652) and later, for example, in Johann Sebastian Bach’s Mass in B minor (BWV 232).

est, and Et resurrexit. The first section, up to the words “Deum de Deo”, is marked by a consistent alternation between the first and final motifs of the model. The remainder of this section is mainly based on melodic material derived from the model’s second phrase. From the words “per omnia facta sunt” onwards the first cantus repeatedly presents a variation of this motif — mirroring a similar repetition found in the second cantus of the model. The second section, up to the words “Crucifixus”, exhibits a more freely composed structure, relatively independent of the model. Nevertheless, its melodic treatment retains distinct allusions to the model, particularly through the use of ascending fifths and alternating notes. As the central portion of the Credo movement, this section is strongly characterized by a greater degree of homophony and the prevalence of longer note values. The setting of the text “Crucifixus pro nobis” constitutes a reworking of the model’s second phrase, employing compositional techniques already observed in earlier movements. The conclusion of this segment remains closely aligned with the corresponding conclusion of the model. The final section of the movement is relatively expansive. Although certain passages initially appear to be independent of the model, closer analysis reveals their derivation from it — some motifs, for instance, appear in inverted form across individual voices. The closing phrase, “Et vitam venturi saeculi”, is particularly striking, being set as a triple-metre transformation of the model’s final phrase.

The Sanctus comprises four distinct sections: Sanctus, Pleni sunt coeli, Osanna and Benedictus. Such a division of the movement is uncommon in the second half of the sixteenth century, suggesting that the Mass may be dated approximately to the middle of the century. The first section (Sanctus) engages with the musical material introduced at the beginning of the model. Because of the nature of the text, this section is very melismatic. From the setting of the words “Dominus Deus Sabaoth” onwards, the writing becomes predominantly syllabic, with a melismatic ending. Initially, the composer employs a truncated version of the opening motif in a polyphonic texture — omitting the characteristic leap of a fifth or fourth and the changing note — before proceeding to the second motif of the model, which is delivered in close alignment with the original. In this connection the upper

three voices enter in close proximity, followed by similarly close entries in the lower two voices.

The second section (Pleni sunt coeli) is scored for the three upper voices (C I, C II and A) alone. Here, the composer first introduces the initial motif from the second part of the model, followed by a modified version of the second motif from the first part. Three distinct types of vocal entry are employed in this section: (1) separate entries of individual voices, (2) paired vocal entries followed by a third entry and (3) simultaneous entry of all three voices.

The Osanna returns to a five-part texture. It opens with the familiar opening motif taken from the model and continues with internal motifs already presented in the previous section, albeit there treated differently — for instance, the second motif of the model appears in inversion. The conclusion of this section constitutes a reworking of the model’s ending.

The Benedictus is set for three voices — altus, tenor and bassus — and focuses on a treatment of the final two motifs of the model. The last motif is consistently introduced in two voices simultaneously, followed by the entry of the third.

The composer scored the final movement, Agnus Dei, for six voices, introducing an additional tenor to the original five-part texture.¹³ This movement is quite extensive. It exhibits the most developed treatment of the original motifs, which appear in various altered forms: omitting the initial or middle segments; including numerous inserted notes; and occasionally employing inversion. The addition of a sixth voice facilitates a frequent division of the texture into two balanced groups of three voices, rather than the previous distribution of three and two. As in the preceding movements, the opening of the Agnus Dei resembles the corresponding opening of the model, while the conclusion mirrors the latter’s final segment.

13. In the first half and middle of the sixteenth century composers often expanded the parts in the final movement or section of the Mass to create the final climax of an Ordinary cycle. As Pietro Cerone wrote in his treatise *El melopeo y maestro* (1613), in which he referred to music from the mid-sixteenth century and later: “And to conclude their work with greater harmony and greater sonority, composers usually write the last Agnus Dei for more voices”. Quoted after Oliver Strunk, *Source Readings in Music History* (New York: W. W. Norton, 1950), 268.

Guyot drew extensively upon the musical material of his chosen model. Of particular significance are the opening segments of each of the model's three sections, as well as its conclusion. The individual motifs that Guyot appropriates are typically more clearly delineated at the outset of the movements than in the original motet. He not only expands these motifs and introduces new elements, but also tends to abridge them towards the conclusion, occasionally omitting certain melodic components. Moreover, Guyot frequently adopts the textural features of the model — most notably, the technique whereby three voices enter in close succession, followed shortly thereafter by two closely aligned entries — and accentuates them through repetition. He also lingers for a long time on certain harmonic areas that are only hinted at or distinctly transitional in the original. In addition, his setting exhibits an increased number of modulations and a certain audacity in the part-writing and treatment of dissonance, which is not so uncommon for a mid-sixteenth-century piece and appears to be intentional.

Given the considerable length of the Mass, coupled with its extensive textual content, Guyot had the opportunity to elaborate and develop the musical material in this manner. In comparison with the model, the part-writing in the Mass is somewhat less intertwined. Guyot's contrapuntal technique diverges from that of Clemens; thus even in passages more closely modelled on the original it remains evident that the work is not attributable to Clemens. While the precise date of composition remains unknown, the cumulative evidence suggests that this is a mature work by Guyot, most likely composed prior to his appointment at the imperial court in Vienna.¹⁴

NOTES ON PERFORMANCE

The Mass presented in this edition uses the high clefs, also known as *chiavette*: G₂, G₂, C₂, C₃, (C₃)¹⁵ and F₃. Thus the standard interval of downward

transposition — a fifth or a fourth, for example — applies.¹⁶ Its parts fall within the standard vocal range. The performance options, however, were not purely vocal. Indeed, it is almost certain that vocal parts were sometimes doubled on instruments, their use with voices being attested in the practice of the *Hofkapelle* and of other institutions in Inner Austria, including Ljubljana cathedral and the Gornji Grad co-cathedral.

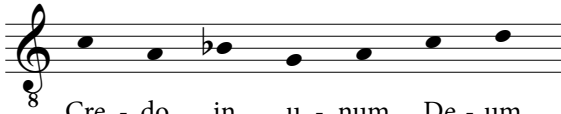
The intonations for the Gloria and Credo sections of the Mass are as usual not written into the manuscript and are similarly not provided in the edition. However, liturgically correct performances would include plainchant intonations for the first four words prior to the beginning of the polyphony. Among the common chant incipits, the following two are suitable:¹⁷

Gloria¹⁸



Glo - ri - a_ in ex - cel - sis De - o

Credo¹⁹



Cre - do in u - num De - um

There is additionally a strong textual reason for including the plainchant intonation: without the first four words, the Gloria and Credo each begin in mid-sentence.

14. Although Clemens's motet *Pastores quidnam vidistis* was first published in 1554, it may have circulated in manuscript copies earlier and could have served as a model for Guyot even before that year.

15. Additional tenor part in the *Agnus Dei*.

16. For more information on the transposition of pieces written in the high clefs, see, for instance, Andrew Parrott, "Transposition in Monteverdi's *Vespers of 1610*: An 'Aberation' Defended", *Early Music* 12 (1984): 490–516; and Andrew Johnstone, "High Clefs in Composition and Performance", *Early Music* 34 (2006): 29–53.

17. Chant intonations are supplied from *The Liber Usualis* (Tournai: Desclée, 1961).

18. *Ibid.*, 46 (Gloria XI, transposed up a fourth).

19. *Ibid.*, 71 (Credo IV, transposed up a fourth).

Critical Report

SOURCE

THE sole source of a Mass presented in this edition is a large early-seventeenth-century codex from a collection of six well-preserved choirbooks known today as the Hren choirbooks.¹ These manuscripts, originating from Graz, nowadays form part of the Manuscript Collection at the National and University Library in Ljubljana — they are shelfmarked MSS 339–344. The source for the edition of the piece contained in this volume is MS 339.

As has been explained in the previous three volumes of the *Selected Works from the Hren Choirbooks*, the precise date of the choirbooks' arrival in the Ljubljana library remains uncertain. However, it is highly probable that they were transferred to the Lyceal Bibliothek, a precursor of the National and University Library, following the reforms of Joseph II in the late eighteenth century. These reforms led to the acquisition of the episcopal archives from Gornji Grad.² Nota-

bly, the choirbooks are absent from the library inventories of the late eighteenth and early nineteenth centuries, which would suggest a later accession. However, since none of these inventories is a complete listing of library items, they do not argue for a later date of accession. Nevertheless, the codices were undoubtedly in the library's possession by the late nineteenth century, as evidenced by Ferdinand Bischoff's reference to them in his 1889 article on music in Styria, in which he mentioned their presence there.³

As mentioned above, the assumption is that these manuscripts came to the Lyceal Bibliothek from the collection of the Prince-Bishop Hren's palace in Gornji Grad (he was the Bishop of Ljubljana from 1597 to 1630). There are two main reasons for this supposition. First, the former owner of at least two of the choirbooks, but as likely as not of all six, was Bishop Tomaž Hren (Thomas Chrön). In MS 341 we find a flyleaf with Bishop Hren's coat of arms and his motto plus name written at the top and bottom of the page, respectively.⁴ The other volume once indubitably in his possession is MS 344, which contains a dedication stating that the volume was presented to Hren in 1616 by Karl Kuglmann, son of the Graz court bass singer and music scribe Georg Kuglmann (*fl.* 1579–1613), who had written out the choirbook.⁵

1. The principal studies of the Hren choirbooks are Ger- not Gruber, "Magnificatkompositionen in Parodietechnik aus dem Umkreis der Hofkapellen der Herzöge Karl II. und Ferdinand von Innerösterreich", *Kirchenmusikalisches Jahrbuch* 51 (1967): 33–60; Janez Höfler, "Gornjegrajska glasbena zbirka in inventarij ljubljanskega stolnega kora iz leta 1620", in *Glasbena umetnost pozne renesanse in baroka na Slovenskem* (Ljubljana: Partizanska knjiga, 1978), 32–35; Edo Škulj, *Hrenove korne knjige* (Ljubljana: Družina, 2001); Metoda Kokole, "From Graz to Today's Central Slovenia: The Influence of Italian Polychoral Music in the Period c. 1595 to c. 1620", in *La musica policorale in Italia e nell'Europa centro-orientale fra Cinque e Seicento / Polychoral Music in Italy and in Central-Eastern Europe at the Turn of the Seventeenth Century*, eds. Aleksandra Patalas and Marina Toffetti, TRA.D.I.MUS., Studi e monografie 1 (Venice: Edizioni Fondazione Levi, 2012), 335–374; and Klemen Grabnar, "Parodične maše v Hrenovih kornih knjigah" (PhD diss. Univerza v Ljubljani, 2015).

2. See Janez Höfler and Ivan Klemenčič, introduction to *Glasbeni rokopisi in tiski na Slovenskem do leta 1800: kata-*

log / Music Manuscripts and Printed Music in Slovenia before 1800: Catalogue (Ljubljana: Narodna in univerzitetna knjižnica, 1967), 12–13.

3. Ferdinand Bischoff, "Beiträge zur Geschichte der Musikpflege in Steiermark", *Mittheilungen des historischen Vereines für Steiermark* 37 (1889): 98–166.

4. The flyleaf is reproduced in black and white in the first volume of the *Selected Works from the Hren Choirbooks* (facsimile 4), and in colours on the backcover of Škulj, *Hrenove korne knjige*.

5. See the reproduction of the relevant folio in Kokole, "From Graz to Today's Central Slovenia," 348.

Second, if Hren had kept the choirbooks in Ljubljana, they would very likely have been listed in the “Inventarium librorum musicalium ecclesiae cathedralis Labacensis”, a catalogue of the Ljubljana Cathedral’s *musicalia*, which had been compiled between 1620 and 1628 by order of Hren himself.⁶

As stated above, the source of Guyot’s *Missa Pastores quidnam vidistis* is MS 339, a large codex, measuring 56.5 × 38 cm without covers and 59 × 41 cm with covers. The manuscript, lacking a title page, is composed of 591 folios of good-quality paper, unaffected by ink corrosion, making the contents entirely legible.

The codex retains its original leather-over-wood binding in dark brown leather. The binding is decorated with blind impressions. The spine has six convex double bindings that divide the spine into seven sections. The book once had clasps, of which only two thin metal plates on the edge of the back cover and two metal pins on the edge of the front cover have survived. The movable part of the clasps — the leather straps and the clasp — have not survived. Since the choirbooks of Graz origin from the same period today preserved in the University of Graz Library (Universitätsbibliothek Graz; A-Gu) display similar blind-tooled bindings, and since there were bookbinders active in Graz, MS 339 and all the other Hren codices were most probably bound in that city.⁷ Although we do not know who actually bound the Hren choirbooks, this may well have been the work of Georg Wagner, who in 1610, for instance, received payment for binding Kuglmann’s choirbooks.⁸

The codex has no originally inscribed folios and was foliated in pencil in modern times. Two folios are missing between folios 157 and 158, so that the Sanctus and Agnus Dei movements of the *Missa Ut re mi fa sol la* by Jacobus de Kerle

are incomplete. Folio 422 was also incomplete, but was supplemented during the restoration by part of one of the last folios of the codex, which is also missing. Thus, at the conclusion of the *Missa quinti toni* by Giovanni Matteo Asola there is a part of the end of the *Missa octo vocum* by Alard du Gaucquier. The manuscript was clearly not complete, as the (vocal) pieces on folios 294–389 and 452–591 are without text.

The choirbook MS 339 contains thirteen Magnificat settings for five to six voices followed by eighteen Masses for four to eight voices, all ordered according to the ascending number of voices. This manuscript is especially important on account of the five *unica* it contains: a Magnificat by a hardly known *Kleinmeister*, Bartholomeus Damitz; a *Missa Magne pater Augustine* by a little-known Italian composer from Lucca, Theodorus Leonardus; a *Missa Pastores quidnam vidistis* (based on the homonymous motet of Clemens non Papa) by the *Kapellmeister* in Vienna, Jean Guyot de Châtelet, presented in this edition; and a *Missa Aller mi fault* (based on Willaert’s similarly named chanson) by the Graz *Kapellmeister* Simone Gatto; and a *Missa Osculetur me* by Orlando di Lasso. This codex is probably the best-known one among the Hren choirbooks, since it contains this last-mentioned *unicum*. For a certain length of time the *Missa Dulce me mori* (based on Sandrin’s famous chanson *Doulce memoire*) by Ippolito Chamaterò, who was active mostly in northern Italy, was likewise regarded as a *unicum*. This Mass was printed in Chamaterò’s *Liber primus missarum* (Venice: Scotto, 1569), and the only specimen of this collection was formerly reported as missing; however, it was rediscovered about a decade ago.⁹ The composer of this Mass preserved in MS 339 has hitherto been regarded as unknown — a consequence of the erroneous transcription of his surname as Lamaterus instead of Cammaterus.¹⁰

6. Cf. Jurij Snoj, *Zgodovina glasbe na Slovenskem*, vol. 1, *Glasba na Slovenskem do konca 16. stoletja* (Ljubljana: Založba ZRC, ZRC SAZU, 2012), 367. More on the “Inventarium librorum musicalium ecclesiae cathedralis Labacensis”, see Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem*, 36–41 and 134–157.

7. See, for example, A-Gu, MS 8. A portion of this choirbook was likewise copied by Georg Kuglmann.

8. Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott’s Söhne, 1967), 96.

9. Jeffrey Kurtzman and Anne Schnoebelen, *A Catalogue of Mass, Office, and Holy Week Music Printed in Italy, 1516–1770*, JSCM Instrumenta 2, accessed 13 April 2015, <http://sscm-jscm.org/instrumenta/vol-2/>. In the *Liber primus missarum* the Mass is titled *Missa ad Illustrissimum Parmae et Placentiae Ducissam*.

10. See Edo Škulj, *Hrenove korne knjige* (Ljubljana: Družina, 2001), 14 and 40. Although Gruber (“Magnificatkompositionen in Parodietechnik”, 209) transcribed the surname correctly, his transcription went unnoticed.

Although the copying of MS 339 has been attributed to Georg Kuglmann alone,¹¹ three further scribal hands are discernible.¹² The copying of MS 339 was clearly begun by the first scribe (Scribe A), who was responsible for entering the Magnificats. A different hand, that of Kuglmann, took over to copy the first four Masses. A third hand (Scribe B) then copied most of the next Mass, towards the end alternating with Kuglmann. After that, Kuglmann copied another Mass — Guyot's *Missa Pastores quidnam vidistis* — alone. The next Mass (Palestrina's *Missa L'homme armé* for five voices) stands apart from the rest; it is in a completely unrelated hand (Scribe C). Scribe B took over to copy the next Mass. There follow four more Masses all copied by Kuglmann. The next Mass was copied by Scribe A. The remainder of the manuscript is all in Kuglmann's hand. It is known that beside Kuglmann there were other scribes among the musicians at the Graz court.¹³ However, none is mentioned as being a music scribe in the *Hofkammerakten*. Therefore, the identity of other scribes (Scribes A–C) remains unknown. The system of division between Scribe A, Scribe B and Kuglmann is interesting; it appears that they worked in close collaboration and were therefore contemporaries, while the watermark of the Palestrina layer (a circle enclosing the letter K) shows this part of the codex to be a little older.¹⁴

The title of the present Mass is written on a separate page, i.e. title-page. Thus on fol. 221r the title reads: “Missa. a. 5. Super | Paftores quid nam vidiftis: | Joannis Caftileti.” (see facsimile 1). After this, the music is written on fols. 221v–253r. At the top of fol. 221v is the title “Paftores quid nam

vidiftis.” and at the top of fol. 222r is found the name of the composer: “Joannes Caftileti.” (see facsimile 2).

EDITORIAL METHODS

In this edition the original note values have been retained, except for final notes, written as longae in the original sources, which are transcribed as appropriate note values, usually breves, with a fermata. Barlines are inserted through each staff, with the brevis forming the bar. The original barlines are thickened in the transcription. Double barlines are used to delineate sections within a Mass movement.

The Mass, bearing the time signature C , is transcribed in $\frac{3}{4}$ metre. The proportional signature indicating triple metre (C $\frac{3}{4}$), — shown above the uppermost staff in the transcription — is represented by its modern equivalent ($\frac{3}{4}$). Ligatures are shown by closed brackets over the staff, while colouration is indicated by broken brackets.

Since the original designations of the vocal parts are missing, these have been normalized to cantus, altus, tenor and bassus and enclosed in brackets. The original clefs (indicated at the beginning of the piece, together with the musical incipit) are replaced by modern clefs in accordance with the range of each voice. As indicated in the notes on performance, above (see the introduction), Guyot's option for high *chiavette* presupposes performance at a pitch lower than the modern.

Accidentals in the original have been scrupulously preserved, all editorial suggestions for additional accidentals being placed above the relevant notes.¹⁵ Accidentals on the staff that appear in brackets have been added by the editor whenever repetitions of the same pitch extend over a barline in the transcription and only the first note in the series has an accidental in the original.

11. Gruber, “Magnificatkompositionen in Parodietechnik”, 203–204; Kokole, “From Graz to Today's Central Slovenia”, 340n24.

12. The Graz court bass singer Georg Kuglmann was active as a scribe at least from 1587 until his death in 1613 or 1616. For a list of the principal studies, see earlier, note 1. See also Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof*, esp. 95–97. For more information on different scribal hands present in the Hren choirbooks, see Klemen Grabnar, “From Graz to Ljubljana? Towards Discovery of the Origin of the Hren Choirbooks”, *De musica disserenda* 11 (2015): 211–227, <https://doi.org/10.3986/dmd11.1-2.13>.

13. See, for example, Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof*, 163.

14. See Grabnar, “From Graz to Ljubljana?”, 224–225.

15. As the source on which the transcription is based dates from around 1600, the editorial accidentals placed above the notes follow the conventions of that period rather than those of the mid-sixteenth century, when the composition is thought to have originated. Had the latter practice been adopted, the number of editorial accidentals would have been reduced.

The edition normally retains text spellings (e.g. “coelis”), with the exception of the words “Iesu” and “iudicare”, where initial consonantal “i” has been replaced by “j” (“Jesu” and “iudicare”). Abbreviations in the original text have been resolved, and textual repetitions, shown by the idem sign, have been placed in italics. Capitalization and punctuation have been normalized, as has also the distinction between “u” and “v”.¹⁶ Ligatures are not retained. Missing text has been enclosed in brackets.

CRITICAL NOTES

Abbreviations:

b(b). bar(s)
 C cantus
 A altus
 T tenor
 B bassus

Pitches are named in octave groups ranging from C to B. Octaves are signified in accordance with the so-called Helmholtz system, which names the C two octaves below Middle C great C, then c, c¹ (for Middle C), c² and so forth.

Missa Pastores quidnam vidistis

KYRIE

b. 30, T: “lei” below the third note
 b. 57, C II: “le” below the first note

CREDO

b. 15, C II: first note is a¹
 b. 21, B: last note is b flat
 b. 58, A: two beamed minims instead of a semi-brevis
 bb. 205–206, T: last syllables of the word “seculi” and “et” shifted one syllable forward

SANCTUS

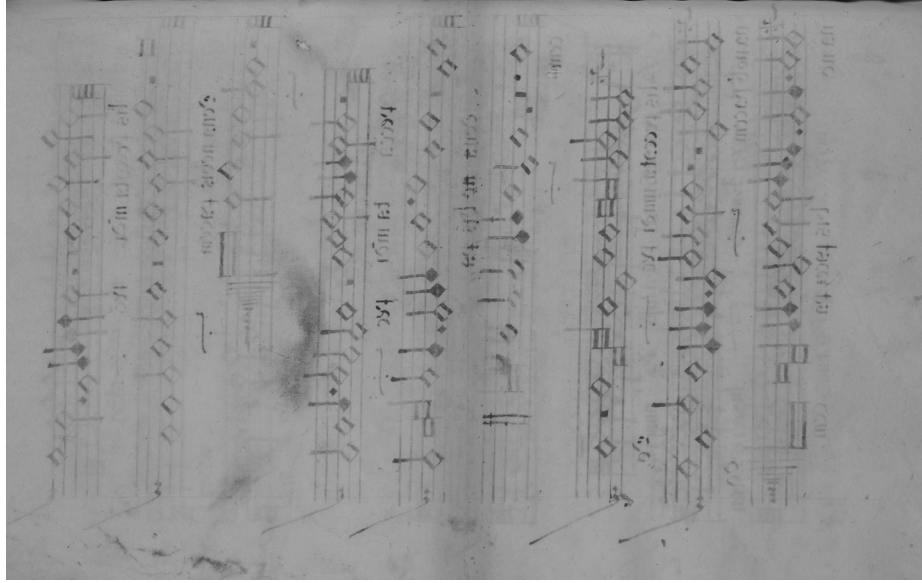
b. 87, C I: “cel” below the first note of the previous bar

AGNUS DEI

bb. 1–98, T II: written in c4 clef
 b. 93, C I: last note is g¹

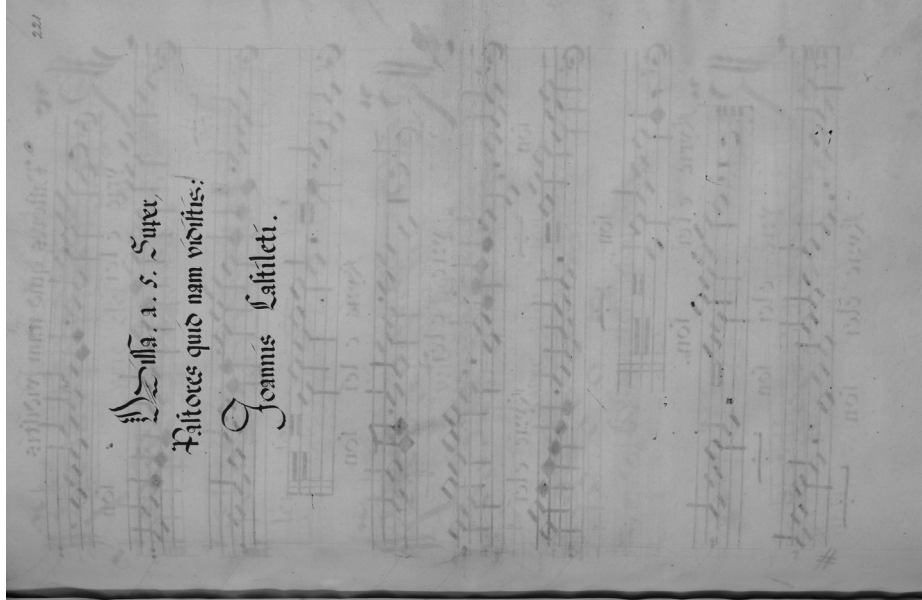
16. For example, see Christian Dostal, Johannes Berchmans Göschl, Cornelius Pouderoijen, Franz Karl Praßl, Heinrich Rumphorst and Stephan Zippe, eds., *Graduale novum: Editio magis critica iuxta SC 117*, vol. 1, *De dominicis et festis* (Regensburg: ConBrio Verlagsgesellschaft; [Rome:] Libreria Editrice Vaticana, 2011).

Faksimila · Facsimiles



FACSIMILE 1

Naslovnica skladbe *Missa Pastores quidnam vidistis* Jeana Guyota de Châteleta (Ljubljana, Narodna in univerzitetna knjižnica, Rokopisna zbirka, ms 339, fol. 220v–221r; objavljeno s prijaznim dovoljenjem)



FACSIMILE 1

Title page of Jean Guyot de Châtelet's *Missa Pastores quidnam vidistis* (Ljubljana, National and University Library, Manuscript Collection, ms 339, fols. 220v–221r; reproduced with kind permission)

Missa Pastores quid nam vidistis

Jean Guyot de Châtelet
(c. 1520–1588)

[KYRIE]

[CANTUS I] Ky - ri - e e - lei - - - -

[CANTUS II] Ky - ri - e e -

[ALTUS] Ky - ri - e -

[TENOR] Ky - ri - e e - lei - - -

[BASSUS]

5

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

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

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

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

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

9

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

- lei - - - son, Ky -

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

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

13

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

17

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

22

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

38

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

42

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

46

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

50

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

54

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

58

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

[GLORIA]

[C I] Bo - nae vo - lun - ta -

[C II] Et in ter - ra pax ho -

[A] Et in ter - ra pax ho - mi - ni - bus

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

[B] Et in ter - ra pax ho - mi - ni - bus bo -

6

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

-mi - ni - bus. Lau - da - mus te. Be - ne - di -

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

- nae vo - lun - ta - tis.

- nae vo - lun - ta - tis.

11

- ne - di - ci - mus te. Ad - o - ra - mus te. Glo -

- ci - mus te, be - ne - di - ci - mus te. Ad - o - ra -

- ci - mus te. Ad - o - ra - mus te. Glo - ri - fi -

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

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

15

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

19

-mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.
 - - - mus te. Do - mi -
 Pro - pter ma - gnam glo - ri - am tu - - - am.
 - - - bi pro - pter ma - gnam glo - ri - am tu -
 - a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am, tu -

24

Do - mi - ne De - us, Rex coe - le - stis.
 - ne De - us, Rex coe - le - - - stis.
 Do - mi - ne De - us, Rex coe - le - - - stis.
 - am. De - us Pa - ter o -
 - am. De - us Pa - ter o -

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

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

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

-mni - po - tens. Do - mi - ne Fi - li Je -

-mni - po - tens.

Je - - su Chri - ste al - tis - - si - me.

Je - - su Chri - ste al - - tis - -

Je - su Chri - ste al - tis - si -

- su Chri - ste al - - tis - -

Je - su Chri - - - ste al - - tis - si -

Do - mi - ne De - us, A - gnus De - i, Fi - li -

- si - me. Fi - li - us Pa -

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

- si - me. Fi - li -

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

54

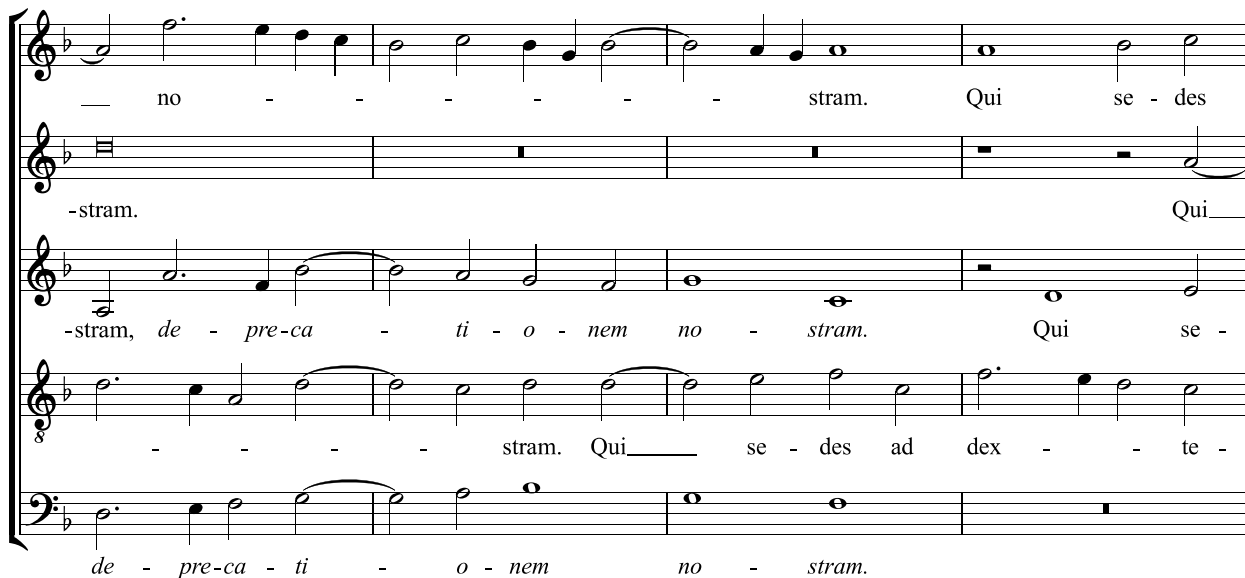
mun - di, qui
 re - re no - - - bis.
 ta mun - di, mi - se - - - re - re no - - -
 Mi - se - re - re no - - -
 Mi - se - re - re no - - -

58

tol - lis pec - ca - ta mun - - - di,
 Qui tol - lis pec - ca - ta mun - - - di,
 - bis.
 - bis. Qui tol - lis pec - ca - - - ta mun - di,
 - bis. Sus - ci - pe

62

sus - ci - pe de - pre - ca - ti - o - nem
 sus - ci - pe de - pre - ca - ti - o - - - nem no - - -
 Sus - ci - pe de - pre - ca - ti - o - nem no - - -
 sus - ci - pe de - pre - ca - ti - o - nem no - - -
 de - pre - ca - ti - o - nem no - - - stram,



no - - - - - stram. Qui se - des
-stram. Qui
-stram, de - pre-ca - ti - o - nem no - stram. Qui se -
- - - - - stram. Qui se - des ad dex - te -
de - pre-ca - ti - o - nem no - stram.

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

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

78

Quo - ni - am tu so - lus san -
 -lus san - ctus. Tu so - lus
 so - lus san - ctus. Tu so - lus
 tu so - lus san - ctus.
 tu so - lus san - ctus.

82

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

86

Do - - mi - nus. Tu so - lus Al - tis - si - mus,
 Tu so - - lus Al - tis - si - mus, Je -
 - nus. Tu so - lus Al - tis - si - mus, Je - su
 - lus Al - tis - si - mus, tu so - lus Al - tis - si - mus,
 - nus. Tu so - lus Al - tis - si - mus,

90

Je - su Chri - - - - ste, tu so -
 -su Chri - - - - ste, Al - tis - si -
 Chri - ste, Je - su Chri - - - - ste.
 Je - - - - su
 Je - su Chri - - - - ste, Je -

94

- lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto
 - mus, Je - su Chri - - - - ste. Cum San - cto Spi -
 Cum San - cto Spi - ri - tu, cum
 Chri - ste. Cum San - cto Spi - ri - tu, cum San - cto
 - su Chri - ste. Cum San - cto Spi - ri - tu, cum San - cto

98

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

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

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

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

[CREDO]

[C I] Pa - trem o - mni - po - ten - tem,

[C II] Fa - cto - rem coe - li et

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

[T] Pa - trem o - mni - po - ten - tem, fa -

[B] Fa - cto - rem

6

fa - cto - rem coe - li et ter - rae, vi -

ter

coe - li et ter -

-cto - rem coe - li et ter - rae, fa - cto - rem coe - li

coe - li et ter - rae, fa - cto - rem coe - li

10

-si - bi - li - um o - mni - um, et in - vi - si - bi -

- rae, vi - si - bi - li - um o - mni - um,

rae, vi - si - bi - li - um o -

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

et ter - rae, vi -

- - - - li - um. Et in u - num Do -
 et in - vi - si - bi - - - - li - um.
 - mni - um, et in - vi - si - bi - - - - li - um.
 in - vi - si - bi - li - um. Et
 - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.

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

- li - um De - i u - - ni - ge - - - - ni -
 De - - - - i.
 - li - um De - - - - i u - ni - ge - - - - ni -
 Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa -
 u - ni - ge - ni - - tum. Et

38

-ro. Per
fa - ctum, con - sub - stan - ti - a - lem Pa -
- ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri:
-ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa -
Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

42

quem o - mni - a fa - cta
- tri: per quem o - mni - a fa - cta
per quem o - mni - a fa - cta
- tri:
Pa - tri: per quem o -

46

sunt. Qui pro - pter nos ho - mi -
- cta sunt. Qui pro - pter
sunt. Qui pro - pter nos ho - mi - nes,
per quem o - mni - a fa - cta sunt. Qui pro -
- mni - a fa - cta sunt. Qui pro -

50

- nes, et pro - pter no - stram
 nos ho - mi - nes, et pro - pter no -
 et pro - pter no -
 - pter nos ho - mi - nes,
 - pter nos ho - mi - nes,

54

sa - lu - tem, no - stram sa -
 -stram sa - lu - tem
 -stram sa - lu - tem de - scen - dit de
 et pro - pter no - stram sa -
 et pro - pter no - stram sa - lu - -

58

- lu - tem
 de - scen - dit de coe -
 coe - lis,
 - lu - tem de - scen - dit de coe -
 - tem de - scen - dit de coe - lis,

- tus est de Spi - ri - tu San - - -
 -na - tus est de Spi - ri - tu San - - -
 - tus est de Spi - ri - tu San - - -
 -car - na - tus est de Spi - ri - tu San - -
 - tus est de Spi - ri - tu San - - -

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

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

90

ctus est. Cru - ci fi - xus
 et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti -
 am pro no - bis: sub Pon - ti - o, sub Pon - ti - o Pi -
 la - to pas - sus, et se pul - tus est, pas - sus,
 sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus
 est, pas - sus et se - pul - tus est, pas - sus

94

ti - o Pi - la - to pas - sus, et se pul - tus est, pas - sus,
 sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus
 est, pas - sus et se - pul - tus est, pas - sus
 et se - pul - tus est, pas - sus

98

ti - o Pi - la - to pas - sus, et se pul - tus est, pas - sus,
 sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus
 est, pas - sus et se - pul - tus est, pas - sus
 et se - pul - tus est, pas - sus

103

et se - pul - tus est, pas - sus, et se - pul - tus est.
 est, pas - sus, et se - pul - tus est.
 - - - - - tus est.
 pas - sus et se - pul - tus est.
 - sus et se - pul - tus est, pas - sus et se - pul - tus est.

108

Et re - sur - re - xit ter - ti - a di - e,
 Et re - sur - re - xit ter -
 Et re - sur - re - xit ter - ti - a di -

112

et re - sur - re - xit ter - ti - a di -
 ti - a di -

Se - cun - dum Scri - ptu - - - - -
 - e, se - cun - dum Scri - ptu - - - - -
 - - - e, se - cun - dum Scri - ptu - - - - -
 - - - e, se - cun - dum Scri - ptu - - - - -

- ras. Et a - scen - dit in - - - - -
 Et a - scen - dit in - - - - - coe - - - - -
 - - - ras.
 - ras.
 - - - ras.

coe - - - - lum: se - det ad dex - te - -
 - - - lum: se - det ad dex - te - ram Pa - -

-ram Pa - - - tris. Et i - te - rum ven - tu - rus

- - - - tris. Et i - te - rum ven - tu - - -

Et i - te - rum ven - - -

est cum glo - ri - a, ju - di - ca - re,

- - - rus est cum glo - ri - a, ju -

- - - tu - rus est cum glo - ri - a, ju - di - ca - -

Cum glo - ri - a, ju - - - di - ca -

Cum glo - ri - a, ju - - - di -

cum glo - ri - a, ju - di - ca - - - re vi - vos et

- di - ca - re vi - vos et mor - tu - os, vi - vos et

- - - re vi - vos et mor - tu -

- re, ju - di - ca - re vi -

- ca - - re, ju - di - ca - - re

mor - tu - os: cu - ius re - gni non
 mor - - - - - tu - os: cu - ius re - gni, cu -
 -os, vi - - - - - vos. et mor -
 -vos et mor - tu - os, vi - vos et mor - tu - os:
 vi - vos et mor - - - - - tu - os: cu -

e - rit fi - nis, non e -
 - ius re - gni non e - - - - - rit fi - nis.
 -tu - os: cu - ius re - gni non e - rit fi -
 cu - ius re - gni non e - - - - -
 - ius re - gni non e - - - - - rit fi - nis, non

- rit fi - - - - nis. San - ctum, Do - mi - num:
 San - ctum, Do - mi - num:
 - - nis. Et in Spi - ri - tum, et
 - rit fi - - - - nis. Et in Spi - ri - tum, et
 e - rit fi - nis. Et in Spi - ri - tum, et

qui ex Pa - tre Fi - li - o - que pro -
 qui ex Pa - tre Fi - li - o - que pro -
 vi - vi - fi - can - tem. Qui
 vi - vi - fi - can - tem.
 vi - vi - fi - can - tem.

- ce - dit. Qui cum Pa - tre et Fi - -
 - ce - - - - dit. Qui cum
 cum Pa - tre et Fi - - - - li - o, qui
 Qui cum Pa - tre et Fi - li - o.
 Qui cum Pa - tre et Fi - - - - li - o

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

con - glo - ri - fi - ca - - - - tur: et con - glo - ri - fi - ca - tur: qui -
 - ra - - tur, et con - glo - ri - fi - ca - tur.
 - tur, et con - glo - ri - fi - ca - - - - tur:
 - - - - tur, et con - glo - ri - fi - ca - tur:

qui lo - cu - tus est per Pro - phe - tas. Et u -
 - lo - cu - tus est per Pro - phe - tas. Et u -
 -
 Et u -
 qui lo - cu - tus est per Pro - phe - tas.
 - qui lo - cu - tus est per Pro - phe - tas.

-nam san - ctam ca - - - - tho - - - - li - cam et
 -nam san - ctam ca - - - - tho - - - - li - cam
 -nam san - ctam ca - tho - - - - li - cam et
 Et a - po - sto - li -
 Et a - po -

177

a - po - sto - li - cam Ec - cle - si -
 et a - po - sto - li - cam Ec - cle -
 a - po - sto - li - cam Ec - cle - si - am.
 -cam Ec - cle - si - am, Ec - cle -
 -sto - li - cam Ec - cle - si - am, Ec - cle - si -

181

-am. Con - fi - te - or u - num ba - pti - sma, con - fi - te -
 - si - am. Con - fi - te - or u - num ba -
 Con - fi - te - or u - num ba - pti -
 - si - am. Con - fi - te - or u - num ba -
 -am. Con - fi - te - or u -

185

-or u - num ba - pti - sma in
 -pti - sma in re - mis - si - o - nem pec - ca - to - rum.
 -pti - sma in re - mis - si - o - nem pec - ca - to - rum.
 -pti - sma in re - mis - si - o - nem pec - ca - to - rum, in
 -num ba - pti - sma in

re - mis - si - o - nem pec - ca - to - rum. Et ex - pe -

Et ex - pe - cto

Et ex - - - pe -

re - mis - si - o - nem pec - ca - to - rum. Et

re - mis - si - o - nem pec - ca - to - rum. Et ex - pe -

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

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

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

ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum,

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

-rum. Et vi - tam ven - tu - -

- rum, mor - - - [tu] - -

- rum, re - sur - re - cti - o -

mor - tu - o - - -

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

201 ϕ_2^3

-ri se - cu - li. A - - - - men. Et
 - o - - - - rum. Et
 -nem mor - tu - o - rum. Et vi - tam ven - tu - -
 -rum. Et vi - tam ven - tu - ri se - cu - li, et
 -rum. Et vi - tam ven - tu -

206

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

212

-men. Ven - tu - ri se - cu - li. A - men.
 - - - men. Et vi - tam ven - tu - ri se - cu - li. A - men.
 - tam ven - tu - ri se - cu - li. A - men. Se - cu - li. A - men.
 - ri se - cu - li. A - men, a - - - men.
 Et vi - tam ven - tu - ri se - cu - li. A - men, a - - - men.

[SANCTUS]

C

[C I] San - -

[C II] San - - - - - ctus, San - - - - - ctus,

[A] San - - - - -

[T] San - - - - -

[B] San - - - - -

6

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

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

- ctus, San - - - - -

- ctus, San - - - - -

- ctus, San - - - - - ctus,

10

- - - - - ctus Do - mi-nus

- - - - - ctus Do - mi-nus De - us

- ctus Do - mi-nus De - us Sa - ba - -

- ctus Do - mi-nus De - us Sa - ba - -

San - - - - - ctus

37

[C I] Ple - ni sunt coe - - - - - li,

[C II] Ple - ni sunt coe - -

[A] Ple - ni sunt coe - - - - -

41

ple - ni sunt coe - - - - - li, _____

_____ li, ple -

_____ li,

45

_____ ple - ni sunt coe - li et ter -

-ni sunt coe - - - - - li, ple - ni sunt coe - li

ple - ni sunt coe - - - - - li, ple - ni sunt coe -

49

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

et _____ ra, et ter - ra glo - ri - a _____ tu -

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

53

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

57

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

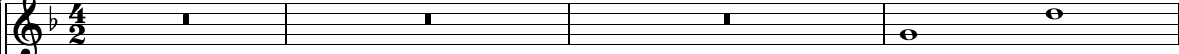
61

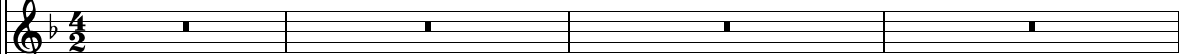
- a, et ter - ra glo - ri - a tu -

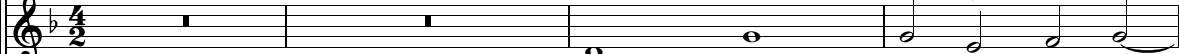
65


- a, tu - a.

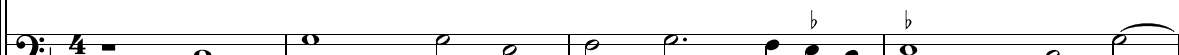
69

[C I]  O - san -

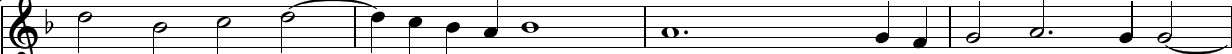
[C II] 

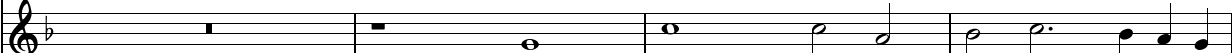
[A]  O - san - na in ex - cel -

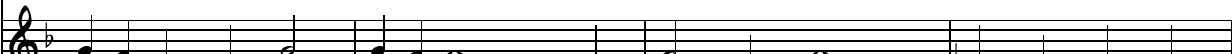
[T]  O - san - na in ex - cel - - - - -

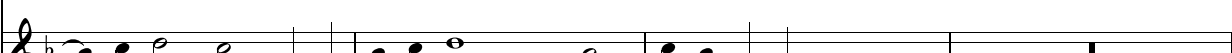
[B]  O - san - na in ex - cel - - - - -

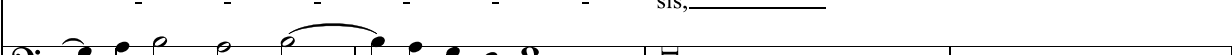
73

 -na in ex - cel - - - - -

 O - san - na in ex - cel -

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

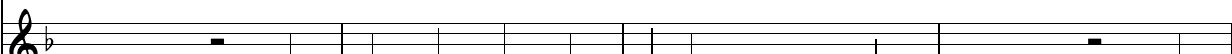
 - - - - - sis, _____

 - - - - - sis,

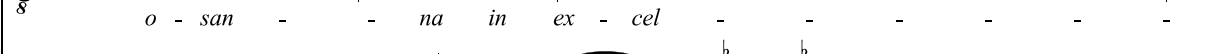
77

 - sis, _____ o - san - na in ex - - -

 - - - - - sis, _____ o - san -

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

 o - san - - - na in ex - cel - - - - -

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

81

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

85

-san - na in [ex] - cel - sis,
 o - san - na in ex - cel - sis, o - san -
 - sis, o - san - na in ex - cel - sis, o -
 - sis, o - san -
 sis, o - san -

89

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

105

-cel - - - - - sis.

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

in ex - cel - - - - - sis.

108

[A] Be - ne - di - - - - -

[T] Be - - - - - ne - di -

[B] Be - ne - di - - - - -

112

- - - - - ctus, be - ne - di -

- - - - - ctus, be - ne -

- ctus, be - ne - di - - - - -

- ctus qui ve - nit in no - mi -
 -di - - - - - ctus qui ve - nit in
 - ctus, be - ne - di - ctus qui ve - nit in

-ne Do - - - - mi - ni, qui ve - nit in
 no - mi - ne Do - - - - mi - ni, qui ve - nit in
 no - mi - ne Do - - - - mi - ni,

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

-ni, qui ve - nit in no - mi - ne Do - mi - ni,
 -ni, qui ve - nit in no - mi - ne Do - - mi - ni,
 -ni, qui ve - nit in no - mi - ne Do - mi - ni,

132

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

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

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

136

- ni, qui ve - nit in

- ni, qui ve - nit in no - - - - -

- ni, qui ve - nit in no - - - - -


139


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

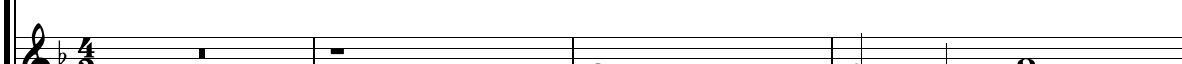
- - - - - mi - ne Do - - mi - ni.


- - mi - ne Do - - mi - ni.

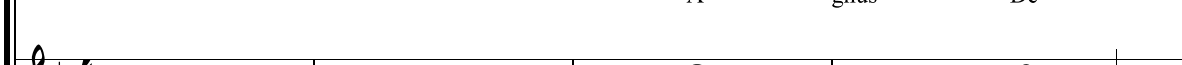
[AGNUS DEI]


[C I] 

[C II]  A - gnus De - i, A - gnus De - - - -

[A]  A - gnus De - i, A - gnus

[T I]  A - gnus De -

[T II]  A - gnus De - - - -

[B]  A -

5  A - gnus De - - - -

 - - - - i, qui

 De - i, A - gnus De - - - - i, _____

 - i, A - gnus _____ De - - - - - - - -

 - i, A - gnus De - i, _____

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

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

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

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

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

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

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

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

- bis, mi -

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

mi - - se - re - re no - - - -

-re - re no - - - - bis. A - gnus

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

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

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

A - gnus De - -
 - bis. A - gnus De - i,
 De - - - - - i,
 De - i, A -
 - bis. A - gnus De -
 De - - - - i,

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

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

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

tol - lis pec - ca - ta -

qui tol - lis pec - ca - ta mun - di: do - na no -

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

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

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

- ta mun - di:

- mun - di: do - na no - bis pa - cem,

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

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

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

mun - di: do - na no - bis pa - cem,

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

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

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

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

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

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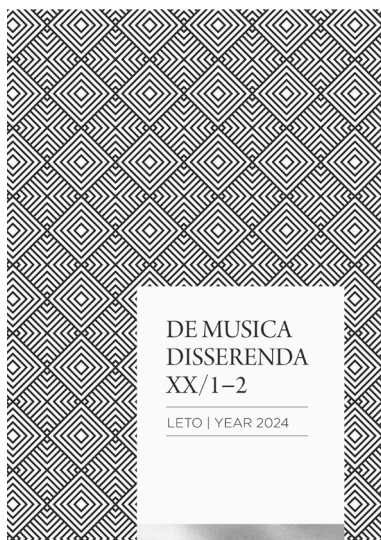
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