



15

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

20

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

25

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





72

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

77

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

82

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

† *Superius Secundus*, m.76.2: a semitone higher in RISM C2674 and E-Mn.

†† *Bassus*, m.79.2: explicitly notated with a  $\flat$  sign in D-Mbs only (likewise m.87.2 and m.91.1).



# II. Gloria

[SUPERIUS PRIMUS]  
SUPERIUS SECUNDUS  
CONTRA-TENOR  
TENOR  
BASSUS

Et in ter - ra pax ho -  
Et in ter - ra pax ho - mi -  
(Glo-ri - a in ex-cel-sis De - o.)

3

Et in ter - ra pax ho - mi - ni - bus, ho -  
mi - ni - bus, ho - - mi - - ni - bus,  
- ni - bus, et in ter - ra pax ho - - mi - ni - bus,  
Et in ter - ra pax ho - mi - ni - bus, ho - mi - ni - bus, bo - nae vo -  
Et in ter - ra pax, et in

8

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

† From 'Gloria VIII' [Graduale Romanum, Solesmes, 1961] (<https://gregobase.selapa.net/chant.php?id=961>).

13

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

18

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

23

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



28

gi - mus ti - bi, gra - ti - as a - gi - mus ti -  
 bi prop - ter ma - gnam glo - ri - am tu - am,  
 bi, gra - ti - as a - gi - mus ti - bi, (ti - - -  
 ti - as a - gi - mus ti - bi prop -  
 Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am,

33

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

38

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

† *Bassus*, m.41.1: explicitly notated with a  $\flat$  sign in D-Mbs only (likewise m.48.4-49.1 and m.52.3).

43

le - stis, De - us Pa - ter, De - us Pa - ter om - ni - po - tens,  
 - mi - ne De - us, De - us Pa - ter om - ni - po -  
 cae - le - stis, Do - mi - ne De - us, Rex cae -  
 stis, Rex cae - le - stis, De - us Pa - ter om - ni - po - tens, De -  
 - le - stis,

48

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

53

us Pa - ter om - ni - po - tens. (TACET)  
 po - tens, om - ni - po - tens. (TACET)  
 De - us Pa - ter om - ni - po - tens, om - ni - po - tens.  
 om - ni - po - tens, om - ni - po - tens.  
 ter om - ni - po - tens, om - ni - po - tens.

† *Superius Secundus*, m.48.1: minim rest in RISM C2674 and E-Mn.

57 **CONTRA.**  
Do - mi - ne Fi - li u - ni - ge -

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

**BASSUS**  
Do - mi - ne Fi - li u - ni - ge - ni - te, u -

62 ni - te, Je - su Chri - ste,

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

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

67 Je - su Chri - ste, Do - mi - ne De -

su Chri - ste, Do - mi - ne

Je - su Chri - ste,

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

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

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

77 De - i, Fi - li - us Pa -

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

De - i, Fi - li - us Pa -



97

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

102

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

107

ta mun - di, su - sci - pe de - pre - ca - ti - o -  
 ca - ta mun - di, su - sci - pe, su - sci - pe  
 ca - ta mun - di, su - sci - pe, su - sci - pe de -  
 pec - ca - ta mun - di, su - sci - pe, su - sci - pe  
 ca - ta mun - di, su - sci - pe de -

† Tenor, m.103.3: a fourth higher in RISM C2674 and E-Mn.

112

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

117

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

122

tris, mi-se-re-re no- - - bis. Quo-ni-am  
 bis, mi-se-re-re no- - - bis. Quo-ni-am  
 bis, mi-se-re-re no-bis. Quo-ni-am tu so-lus san-ctus, quo-ni-am  
 mi-se-re-re no- - - bis. Quo-ni-am tu so-lus san-ctus,  
 mi-se-re-re no-bis. Quo-ni-am tu so-lus san-ctus,

† *Contratenor*, m.113.2: a minor third higher in RISM C2674 and E-Mn.

127

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

132

tis - si - mus, Je - su Chri - ste, Je - su Chri -  
 tis - si - mus, Je - su Chri - ste, Je - su Chri -  
 Al - tis - si - mus, Je - su Chri - ste, Je - su  
 lus Al - tis - si - mus, Je - su Chri - ste, Je - su Chri -  
 Je - su Chri - ste, Je - su Chri -

137

- ste: cum San - cto Spi - ri - tu, in glo - ri - a De -  
 ste: cum San - cto Spi - ri - tu, Spi - ri - tu, in  
 Chri - ste: cum San - cto Spi - ri - tu, Spi - ri - tu, in glo - ri -  
 - ste: cum San - cto Spi - ri - tu,  
 - ste: cum San - cto Spi - ri - tu,

142

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

147

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

151

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



### III. Credo

[SUPERIUS PRIMUS]

SUPERIUS SECUNDUS

CONTRA-TENOR

TENOR (Cre-do in u-num De - um.)

BASSUS

Pa - trem om - ni - po -

Pa - trem om - ni - po - ten -

3

Pa - trem om - ni - po - ten -

ten - tem, om - ni - po - ten - tem,

tem, fa - cto - rem cae - li

Pa - trem om - ni - po - ten -

Pa - trem om - ni - po - ten -

7

- tem, fa - cto - rem cae - li et ter - rae, fa - cto - rem cae -

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

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

- tem, fa - cto - rem cae - li et ter - rae, fa - cto - rem cae - li et

tem, fa - cto - rem cae - li et

† From 'Credo III' [Graduale Romanum, Solesmes, 1961] (<https://gregobase.selapa.net/chant.php?id=749>).

12

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

17

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

22

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

27

Fi - li - um De - i u - ni - ge - ni - tum, u - ni - ge - ni -  
 De - i u - ni - ge - ni - tum, u - ni - ge - ni - tum,  
 sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.  
 Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et  
 sum Chri - stum. Et ex Pa -

32

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

37

De - um de De - o, lu - men de lu - mi - ne, De -  
 De - um de De - o, lu - men de lu - mi - ne, De -  
 la. De - um de De - o, lu - men de lu - mi - ne,  
 la. De - um de De - o, lu - men de lu - mi - ne,  
 la. De - um de De - o, lu - men de lu - mi - ne, De -

42

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

47

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

52

tri. Qui prop - ter nos ho - mi - nes, lem Pa - tri. Qui prop - ter nos ho - mi - nes, et lem Pa - tri. Qui prop - ter nos ho - mi - nes, et prop - ter quem om - ni - a fa - cta sunt. Qui prop - ter nos per quem om - ni - a fa - cta sunt. Qui prop - ter nos ho - mi - nes,

† *Contratenor*, m.47.1: rest in RISM C2674 and E-Mn.

†† *Bassus*, m.51: semibreve rest in E-Mn.

57

de - scen - dit de cae - lis,

prop - ter no - stram sa - lu - tem,

no - stram sa - lu - tem, sa - lu - tem, de - scen - dit de cae -

ho - mi - nes, et prop - ter no - stram sa - lu - tem, de - scen - dit de cae -

et prop - ter no - stram sa - lu - tem, de - scen - dit de cae -

62

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

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

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

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

- lis, de - scen - dit de cae -

67

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

scen - dit de cae - lis.

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

- lis, de - scen - dit de cae - lis. Et in - car - na - tus -

- lis, de - scen - dit de cae - lis. Et in - car - na -



89

Sub Pon - ti - o Pi - la - - -  
 no - - - bis: sub Pon - ti - o Pi - - - la - - - to  
 Sub Pon - ti - o Pi - la - - -  
 ti - am pro - - - no - bis: pas - - -  
 - no - - bis:

94

to pas - sus et se - pul - tus est.  
 pas - - sus et se - - pul - tus est. (TACET)  
 to, pas - sus et se - - pul - tus est.  
 - sus et se - pul - tus est, se - pul - tus est.  
 pas - sus et se - pul - tus est. (TACET)

100

**SUPER. I**

Et re - sur - re - xit ter - ti - a di -  
 CONTRA. Et re - sur - re - xit ter - ti - a di - e, ter - ti -  
 TENOR† Et re - sur - re - xit ter - ti - a di - e, ter - ti - a

105

e, (di - - - e,) se - cun - dum Scrip - tu - - -  
 a di - e, se - cun - dum Scrip - tu - - -  
 di - - - e, se - cun - dum Scrip - tu - - -

† Tenor part appears in E-Mn only; RISM C2674 and D-Mn set this section as a duet.

110

- ras. Et a - scen - dit in cae - lum: se -

- ras. Et a - scen - dit in cae - lum: se - det ad

- ras. Et a - scen - dit in cae - lum: se -

115

det ad dex - te - ram Pa - tris, (Pa - tris,)

dex - te - ram Pa - tris, Pa - tris,

- det ad dex - te - ram Pa - tris,

120

tris,) se - det ad dex - te - ram Pa - tris.

tris, se - det ad dex - te - ram (Pa - tris,) Pa - tris.

se - det ad dex - te - ram Pa - tris, ad dex - te - ram Pa - tris.

125

**SUPER. I**  
Cum glo - ri - a ju - di - ca - re

**SUPER. II**  
Et i - te - rum ven - tu - rus est, (ven - tu - rus est,) cum

**CONTRA.**  
Et i - te - rum ven - tu - rus est cum glo - ri - a, (cum

**TENOR**  
Cum glo - ri - a ju - di - ca - re

**BASSUS**  
Cum glo - ri - a ju - di - ca - re

† *Contratenor*, m.120.2-3: semibreve F in RISM C2674 and D-Mbs; E-Mn variant here avoids 2nd-inversion chord with added *Tenor* part.

†† *Contratenor*, m.122.3: a tone higher in D-Mbs.



130

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

135

tu - os: cu - jus re - gni non e - rit fi - nis, non  
 - tu - os: cu - jus re - gni non e - rit fi -  
 mor - tu - os: cu - jus re - gni non e - rit  
 - tu - os: cu - jus re - gni non e - rit fi - nis, (non e - rit fi -  
 cu - jus re - gni non e - rit fi - nis, non e -

140

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

145

vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa -

- vi - vi - fi - can - tem, et vi - vi - fi - can -

et vi - vi - fi - can - tem: qui ex Pa -

vi - fi - can - tem, vi - vi - fi - can - tem, et vi - vi - fi - can -

- vi - vi - fi - can - tem, vi - vi - fi - can - tem:

150

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

tem. Qui cum Pa - tre et Fi - li - o si - mul a -

tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li -

tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit. Si -

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

155

o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

do - ra - tur, et con - glo - ri - fi - ca - tur, et con - glo - ri - fi - ca -

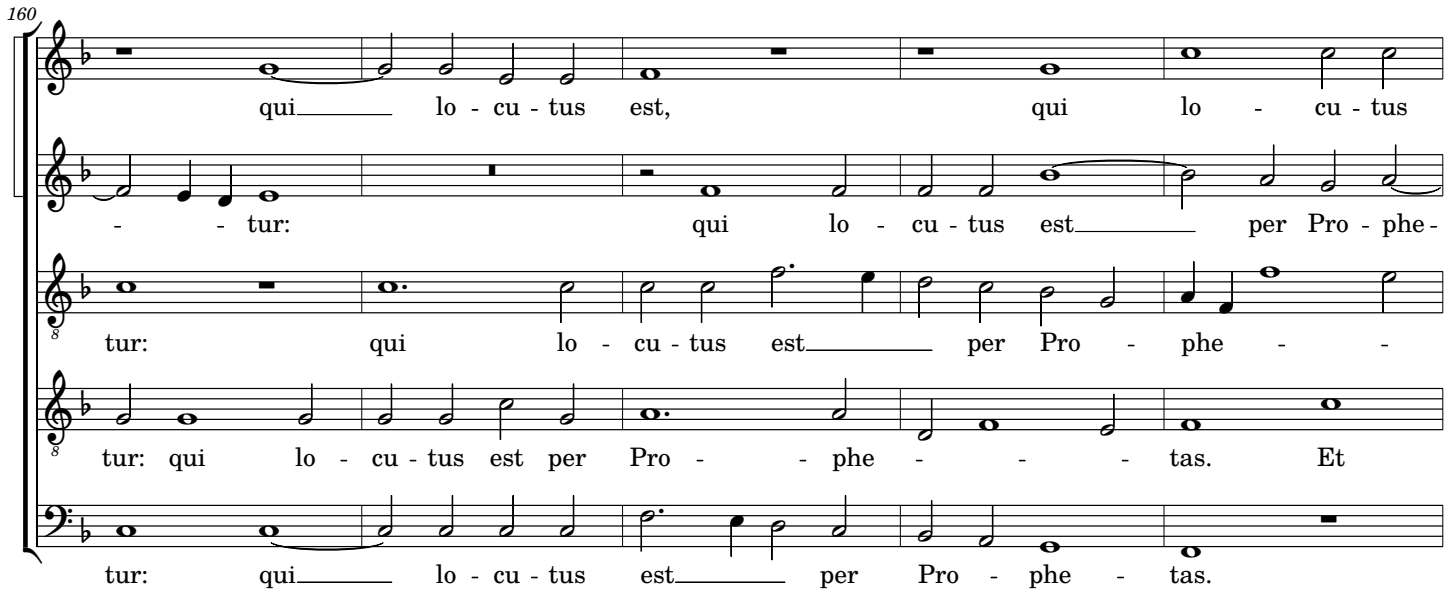
o si - mul a - do - ra - tur, et con - glo - ri - fi - ca -

mul a - do - ra - tur, et con - glo - ri - fi - ca -

Si - mul a - do - ra - tur, et con - glo - ri - fi - ca -

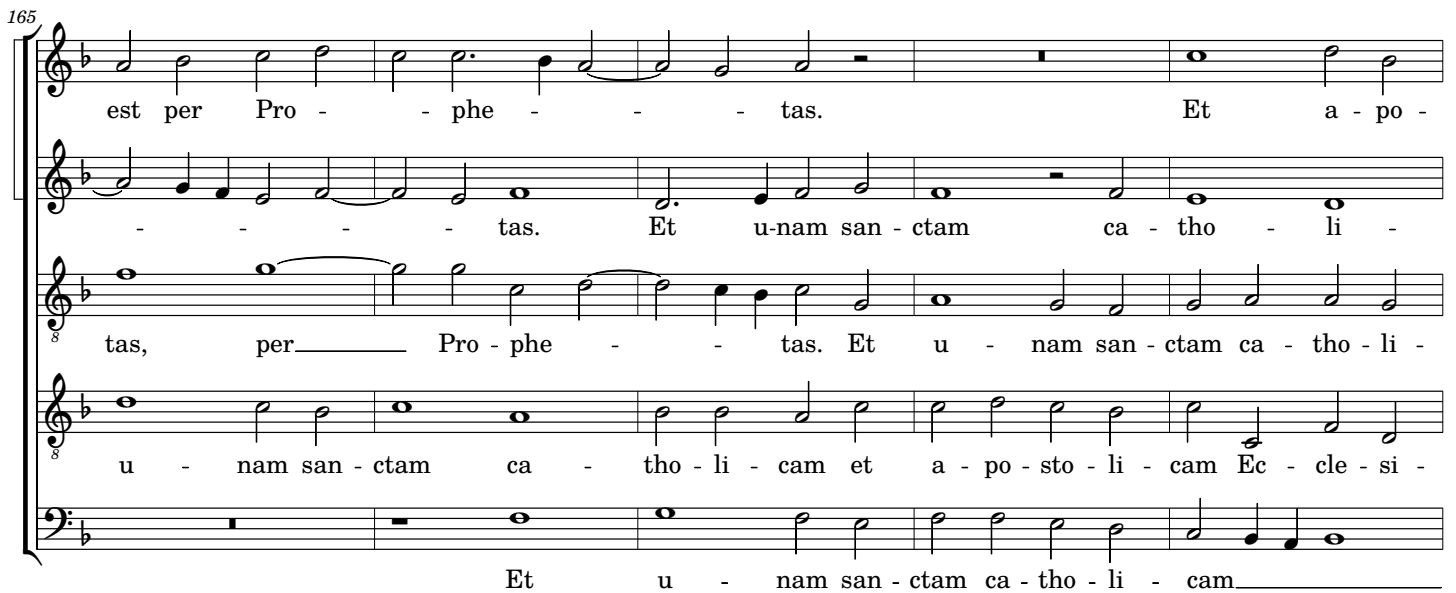
† *Superius Secundus*, m.157.4: a third lower in D-Mbs.

160



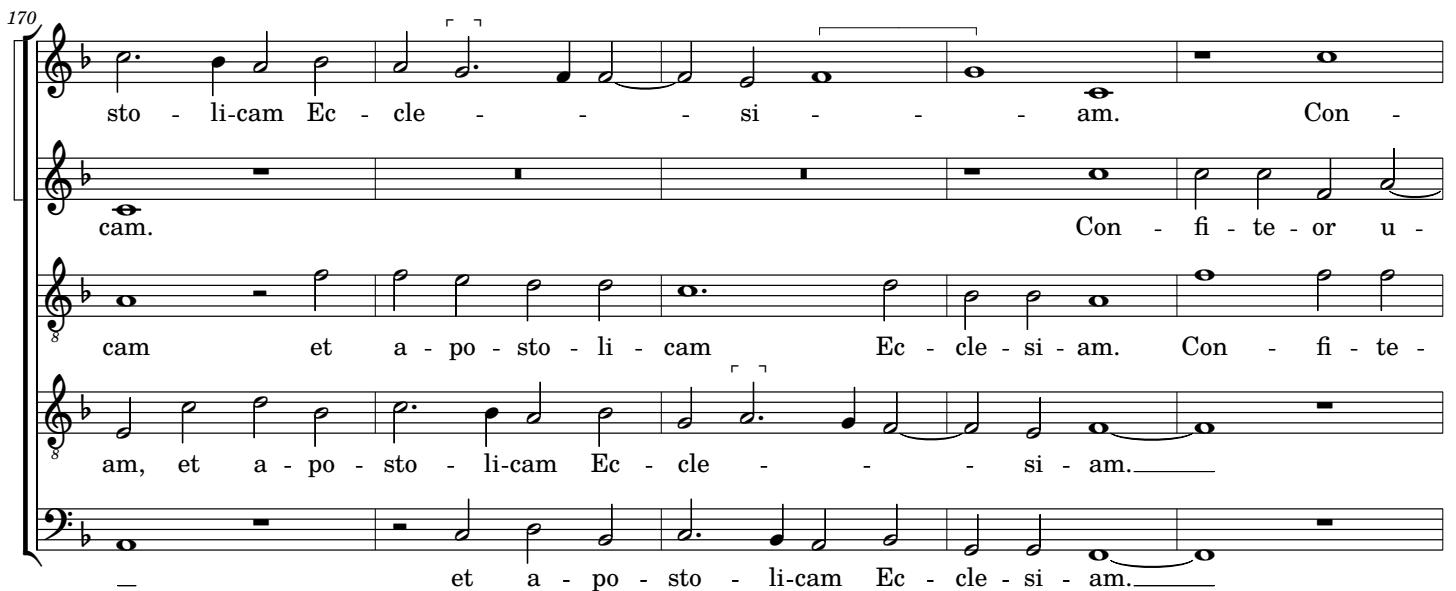
qui lo - cu - tus est, qui lo - cu - tus  
- - tur: qui lo - cu - tus est per Pro - phe -  
tur: qui lo - cu - tus est per Pro - phe - -  
tur: qui lo - cu - tus est per Pro - phe - - tas. Et  
tur: qui lo - cu - tus est per Pro - phe - tas.

165



est per Pro - phe - - tas. Et a - po - -  
- - tas. Et u - nam san - ctam ca - tho - li -  
tas, per Pro - phe - - tas. Et u - nam san - ctam ca - tho - li -  
u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -  
Et u - nam san - ctam ca - tho - li - cam

170



sto - li - cam Ec - cle - - si - - am. Con -  
cam. Con - fi - te - or u -  
cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te -  
am, et a - po - sto - li - cam Ec - cle - - si - am.  
et a - po - sto - li - cam Ec - cle - si - am.

175

fi - te - or u - num bap - tis - ma  
 - num bap - tis - ma  
 or u - num bap - tis - ma in re - mis - si - o -  
 In re - mis - si - o - nem pec -  
 In re - mis - si - o - nem pec -

179

in re - mis - si - o - nem pec - ca - to - rum.  
 in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe -  
 nem pec - ca - to - rum, pec - ca - to -  
 ca - to - rum, pec - ca - to - rum.  
 - ca - to - rum.

183

Et ex - spe - cto re - sur - re - cti - o - nem  
 cto re - sur - re - cti - o - nem mor -  
 rum. Et ex - spe - cto re - sur - re - cti -  
 Et ex - spe - cto re - sur - re - cti - o - nem mor -  
 Et ex - spe - cto re - sur - re - cti - o - nem

188

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

193

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

198

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

### IV. Sanctus & Benedictus

[SUPERIUS PRIMUS] San - - - - -

SUPERIUS SECUNDUS San - - - - -

CONTRA-TENOR San - - - - -

TENOR PRIMUS *Canon*

[TENOR SECUNDUS] *Resolutio*

BASSUS

5

ctus, San - - - - - ctus

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

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

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

San - - - - -

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

10

Do-mi-nus De-us Sa - - - - ba - oth, Do-mi-nus De - us Sa -  
 ba - - oth, Do - mi - nus De - - us Sa -  
 ctus Do - mi-nus De - - us Sa - ba - oth, Do-mi-nus De - us Sa - ba -  
 ctus, Do - mi-nus De - us Sa - ba - oth,  
 - - ctus, San - - ctus, Do - mi-nus De - us Sa - ba -  
 - - ctus, Do - mi - nus De - us Sa - ba - - oth,

16

- ba - oth, Do - mi - nus De - us Sa - ba - oth.  
 ba - oth, Do - mi - nus De - us Sa - - -  
 - oth, De - us Sa - - ba - oth. Ple - - ni  
 Do - mi - nus De - - us, Do - mi - nus De - us Sa - ba - oth.  
 oth, Do - mi - nus De - - us, Do -  
 Do - mi - nus De - us Sa - ba - oth, De - us Sa - ba - - -

21

Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a,  
 - ba - oth. Ple - ni sunt cae - li et ter -  
 sunt cae - li et ter - ra glo - ri -  
 Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a,  
 mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li et  
 oth. Ple - ni sunt cae - li et ter - ra, ple - ni sunt

26

ple - ni sunt cae - li et ter - ra glo - ri - a tu -  
 ra, et ter - ra glo - ri - a tu - a,  
 - a tu - a, ple - ni sunt cae - li et ter - ra, et ter - ra  
 et ter - ra glo - ri - a tu - a, glo -  
 ter - ra glo - ri - a tu - a, et ter - ra  
 cae - li et ter - ra glo - ri - a tu - a, et ter - ra

† *Superius Primus*, m.24.4: a tone lower in D-Mbs.

†† *Superius Secundus*, m.29.2: a tone lower in RISM C2674 and D-Mbs; originally so in E-Mn, but corrected (by a later hand?).



31

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



**Osanna [TUTTI]**

37 †

O - san - na in ex - cel - sis, O - san - na in ex -  
 O - san - na in ex - cel - sis, O - san -  
 O - san - na in ex - cel - sis, O - san - na in ex - cel -  
 Canon O - san - na in ex - cel -  
 Resolutio  
 O - san - na in ex - cel - sis,

† Signed  $\text{C}\text{3}$  in RISM C2674,  $\text{D}\text{3}$  in D-Mbs and E-Mn: both signs indicate a shift of the 'beat' from the semibreve to the dotted breve.



55

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

61

cel - sis, O - san - na in ex - cel - sis, O - san - na in  
 sis, O - san - na in ex - cel - sis, O - san -  
 O - san - na in ex - cel - sis, (O - san - na in ex -  
 sis, O - san - na in ex - cel - sis,  
 sis, O - san - na in ex - cel - sis,  
 sis, O - san - na in ex - cel -

67

ex - cel - sis, in ex - cel - sis, O - san - na in  
 na in ex - cel - sis,  
 cel - sis,) O - san - na in ex - cel - sis, in ex - cel -  
 O - san - na in ex - cel - sis, O - san -  
 O - san - na in ex - cel - sis, O - san -  
 sis, O - san - na in ex - cel - sis, in ex - cel - sis, O - san - na

73

ex - cel - sis.  
 O - san - na in ex - cel - sis. (TACET)  
 sis, O - san - na in ex - cel - sis. (TACET)  
 na in ex - cel - sis, in ex - cel - sis.  
 na in ex - cel - sis. (TACET)  
 in ex - cel - sis, in ex - cel - sis.

**Benedictus**

78

SUPER. I

TENOR I

BASSUS

Be - - - ne - di -

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

Be - ne - di - ctus qui ve - nit, (qui ve - nit,) be -

84

ctus qui ve - - - - - nit,

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

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

89

be - - - ne - di - - - - ctus qui ve -

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

(be - ne - di - - - ctus) qui ve - - nit

94

nit in no - mi - ne Do -

nit in no - mi - ne Do - mi - ni, (Do -

in no - mi - ne Do - mi - ni,

† Bassus, m.90.2: explicitly notated with a  $\flat$  sign in RISM C2674 and E-Mn; in D-Mbs it appears the sign has been erased.

99

- mi - ni, in no - mi - ne Do - mi - ni,  
 - mi - ni,) in no - mi - ne Do - mi - ni, in  
 in no - mi - ne, in no - mi - ne Do - mi - ni, in no - mi -

104

in no - mi - ne Do - mi - ni,  
 no - mi - ne Do - mi - ni, Do - mi - ni,  
 ne Do - mi - ni, in

108

ni, in no - mi - ne Do - mi - ni.  
 ni, in no - mi - ne Do - mi - ni.  
 no - mi - ne, in no - mi - ne Do - mi - ni.



*Osanna... ut supra*

# V. Agnus Dei

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

SUPERIUS SECUNDUS A - - - gnus

CONTRA-TENOR A - gnus De - - i, A - - -

TENOR PRIMUS *Canon*

[TENOR SECUNDUS] *Resolutio*

BASSUS

4

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

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

gnus De - i, A - gnus\_ De - i, A - - - gnus\_ De - i,

A - - - gnus De - - -

A - - - gnus

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

9

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

14

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





29

se - re - re no - - - - - bis, mi - se -  
na no - bis pa - - - - - cem, do - na

mi - se - re - - - - - re no - - - - - bis, mi -  
do - na no - - - - - bis pa - - - - - cem, do -

†  
- no - - - - - bis, mi - se - re - re no - bis, mi -  
- pa - - - - - cem, do - na no - bis pa - cem, do -

mi - se - re - - - - - re no - bis, mi - se - re - re no - bis, mi -  
do - na no - - - - - bis pa - cem, do - na no - bis pa - cem,

mi - se - re - re, mi - se - re - re no - bis, mi -  
do - na no - bis, do - na no - bis pa - cem, do -

se - re - re, mi - se - re - re no - - - - - bis, mi -  
na no - bis, do - na no - bis pa - - - - - cem, (do -

34

re - re, mi - se - re - re no - - - - - bis,  
no - bis, do - na no - bis pa - - - - - cem,

se - re - re, mi - se - re - re no - bis, mi - se - re - re  
na no - bis, do - na no - bis pa - cem, do - na no - bis

se - re - re no - - - - - bis, mi - se - re - re no - bis, mi - se - re -  
na no - bis pa - - - - - cem, do - na no - bis pa - cem, do - na no -

mi - se - re - re no - - - - -  
do - na no - bis pa - - - - -

se - re - re no - - - - - bis, mi -  
na no - bis pa - - - - - cem, do -

se - re - re no - bis, mi - se - re - re no - bis, mi -  
na no - bis pa - cem, do - na no - bis pa - cem, (do -

† *Contratenor*, m.29.2: explicitly notated with a × sign in D-Mbs only (likewise m.42.2).

†† *Tenor Primus*, m.38.4: explicitly notated with a ♭ sign in D-Mbs only (likewise *Tenor Secundus* m.40.2).

39

mi - se - re - re no - bis, mi - se - re -  
do - na no - bis pa - cem, do - na no -

no - bis, mi - se - re - re no -  
pa - cem, do - na no - bis pa -

re no - bis, mi - se - re - re no - bis,  
bis pa - cem, do - na no - bis pa - cem,

bis, mi - se - re - re, mi - se - re - re no -  
cem, do - na no - bis, do - na no - bis pa -

- se - re - re no - bis, mi - se - re -  
- na no - bis pa - cem, do - na no -

se - re - re no - bis, mi - se - re - re, mi -  
na no - bis pa - cem,) do - na no - bis, do -

44

- re no - bis.  
- bis pa - cem.

- bis, mi - se - re - re no - bis.  
- cem, do - na no - bis pa - cem.

- mi - se - re - re no - bis, (no - bis.)  
- do - na no - bis pa - cem, pa - cem.

bis, mi - se - re - re no - bis, mi - se - re - re no - bis.  
cem, do - na no - bis pa - cem, do - na no - bis pa - cem.

re, mi - se - re - re no - bis.  
bis, do - na no - bis pa - cem.

se - re - re no - bis, (no - bis.)  
na no - bis pa - cem, pa - cem.

(A - gnus\_ De - i, \* qui tol - lis pec-ca-ta\_\_ mun - di: mi-se - re-re\_\_\_\_\_ no - bis.)

(A - gnus\_ De - i, \* qui tol - lis\_ pec-ca-ta\_\_ mun - di: do-na\_no-bis\_\_\_\_\_ pa - cem.)

The above chant settings<sup>1</sup> are offered as alternatives to the foregoing polyphony for each *Agnus Dei* invocation.

Jacobus Clemens was one of the most prolific composers of the musical generation between Josquin and Palestrina (his output includes more than 200 motets, 100 secular works, 15 masses, and 150 Dutch psalm settings), though little is known of his life in comparison to many of his Franco-Flemish contemporaries. His birthdate is uncertain: the first unambiguous appearance of his name was in a collection of his chansons published by Attaingnant in the late 1530s. In the 1540s, he served as succentor at Bruges cathedral and then possibly as choirmaster to the Duke of Aerschot, one of Charles V's generals. Although his music spread throughout Europe, it seems the composer himself never left the low countries: indeed, his music exhibits no Italian influence, instead portraying the continually flowing and relatively dense contrapuntal style typical of the region and period. His name appears as "Clemens non Papa" in many sources of his music, though the origin of this is unclear: it may have been used to distinguish him from Pope Clement VII, though the composer's fame came some years after the Pope's death in 1534. As with his birth, the date and nature of Clemens's death are uncertain: evidence in publications bounds its timing to 1555 or 1556, and the text of Jacobus Vaet's 1558 deploration *Continuo lacrimas (in mortem Clementis non Papæ)* suggests Clemens's end may have been violent ("in Clemens vis ac violentia fati").

Nearly all of Clemens's mass settings are parody masses: this one is based on his own motet, a setting of Psalm 132 (Vulgate)<sup>2</sup>. Clemens reduced the number of voices by one from motet to mass. While it was common practice at the time to add a voice in the *Agnus Dei*, Clemens quite unusually restores the sixth voice from the *Sanctus* onwards — and that voice is not the F4-clef *Sexta Vox* of the motet, but a second *Tenor* voice in canon with the first. The mass survives in one printed source, the fourth volume of a series of ten Clemens masses individually published by Pierre Phalèse in the second half of the 1550s. The fact that the mass appears in at least four surviving handcopied collections from Hamburg, Bavaria and Spain in the second half of the 16th century gives some indication of its popularity. Of these, two were consulted for this edition: a choirbook containing four masses by Franco-Flemish composers copied in Munich in the late 1550s for use by the court chapel of Albrecht V, Duke of Bavaria, and a choirbook of five masses by Clemens and his Spanish contemporary, Cristóbal de Morales, copied in Madrid in 1584 for use in the Royal Court of Philip II.

### Editorial Notes:

The sources exhibit typical minor variations in word underlay, rhythmic subdivision, ligation and melodic passing notes: these have been selectively adopted without acknowledgement. Variances in pitch, accidentals and rests are explicitly noted throughout. Two significant points of difference bear special mention:

- (1) The Madrid source uniquely provides a third voice in the 'Et resurrexit' section of the *Credo*. The absence of this voice from the earlier sources appears to be intentional, rather than an act of erroneous omission, as indicated by 'tacet' marking and/or 'Duo' header. There is nothing in the writing of the third voice part to raise doubt as to its authenticity; furthermore, the reduced-voice sections in the *Gloria* and *Benedictus* are both trios. It is therefore included in this edition, for completeness.
- (2) In the *Agnus Dei*, each source presents the same music, the Madrid source sets it to the text of the final invocation, while the earlier sources use the text of the first invocation: from this it may be concluded that Clemens only wrote the one setting to be repeated with both sets of words, as presented here. Suitable chant settings are also provided for optional use.

This edition is set at the original notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  time signature signify a semibreve tactus. The  $\text{3}$  mensuration sign that heads the *Osanna* indicates a tripling of the tactus, i.e. three semibreves in the time of the previous semibreve. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures and coloration in the original are acknowledged with overarching square brackets and open 'corner' brackets respectively. Word underlay is adapted from all sources, with minor editorial adjustment. Re-iterated text implied by an 'ij' marking or incomplete phrase in the original is indicated in *italic*; editorial re-iteration appears in [brackets].

<sup>1</sup> From 'Agnus Dei VIII' [*Graduale Romanum*, Solesmes, 1961] (<https://gregobase.selapa.net/chant.php?id=2760>).

<sup>2</sup> Available as RESOLUT Edition RSU-064. See [https://www.cpd.org/wiki/index.php/Ecce\\_quam\\_bonum\\_\(Jacobus\\_Clemens\\_non\\_Papa\)](https://www.cpd.org/wiki/index.php/Ecce_quam_bonum_(Jacobus_Clemens_non_Papa)).