

Gascongne – Missa Mon Mary m'a diffamee

A page from a medieval manuscript featuring musical notation on four-line red staves. The music is organized into three voices: a soprano part (top), an alto part (middle), and a basso continuo part (bottom). The soprano and alto parts begin with a large initial decorated with a coat of arms, a crown, and a figure. The basso continuo part begins with a large initial 'S'. The music is labeled with various names in French Gothic script, including 'Gascongne', 'yrcleyson', 'Lysteyson', 'Leyson', and 'yrcleyson. mon mary ma diffamee'. The manuscript shows signs of age, including water damage and staining.

Gascongne :

yrcleyson

Lysteyson

yrcleyson

Leyson ~

yrcleyson. mon mary ma diffamee'

Lysteyson

yrcleyson

Leyson ~

This mass by Gascongne survives in Capp.Sist.26, online available at
https://digi.vatlib.it/view/MSS_Capp.Sist.26 starting at 78V.

The mass is based on the chanson with the same name by Josquin, which is available from IMSLP.

Some bits of the mass were written in a very syllabic chanson style, especially in the Credo; however at the end of that movement there is a relatively elaborate polyphonic ‘Amen’.

Of course Gascongne used material from Josquin’s chanson, sometimes also as a cantus firmus: in the beginning of the Sanctus the tenor part has the canon (rule) “Crescit in duplo” with the notes of the opening melody of the chanson, which means all values have to be doubled (notes and rests), unfortunately with the exception of note five and six, so that took some trial and error on my part...



In the ‘Osanna’ the tenor repeats the opening phrase of the song in long notes, each consecutive time a tone higher: “Gradatim scande”, the canon says. In Agnus Dei 1 the tenor sings the opening melody backwards (‘cancriza’) with doubled note values. Here, as well as in the Osanna, the scribe provided the resolution. In Agnus Dei 3 the bass sings the tenor melody of the second verse in long notes. As far as I know this is the only surviving mass by Gascongne in which he uses this cantus firmus technique.

Gloria and Credo both end in triple time. In the Gloria, starting at ‘Cum Sancto Spiritu’, the soprano is notated in O3 and sticks to void notation, while the other parts remain in alla breve with black notation. In the Credo all parts are in black notation in alla breve.

Gascongne’s dissonance treatment can be a bit rough at times: a 9-8 resolution is not uncommon (e.g. Kyrie bar 16 between S and B, or Christe bar 26 between S and C, which is actually a 2-1 resolution). Nonetheless I found two instances which I didn’t believe: Gloria bar 13: the a in the S seems too unlikely, so I changed it into a g. In bar 39 of the Gloria the 4th note in the T reads g, which I changed into an a. These changes are indicated in the score.

I also found an unhidden parallel fifth in bar 18-19 of the Sanctus between S and B, going from cg to da. It could easily have been avoided by having the bass going directly from c to f. It makes you wonder: didn’t he notice, or didn’t he mind? Or is it a scribal error?

Most of the time I ‘obeyed’ ligatures: no change of syllable there. However, they sometimes got seriously in the way of what I perceived as a logical text placement; in those cases I ignored them. In Gloria and Credo I basically followed the text placement of the source. In the other three movements I took more liberties. At ‘Sabaoth’ in the Sanctus I provided two alternatives in S and B: one melismatic, and the second emphasizing the motivic repetition with text repetition.

Bert Schreuder

Gascongne - Missa Mon mary_Kyrie

Mathieu Gascongne

The musical score consists of three staves of music for four voices: Soprano (S), Alto (C), Tenor (T), and Bass (B). The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, and bass clefs respectively. The lyrics "Ky - ri - e - ley" and "son," are repeated throughout the score, with some variations in the Alto part. Measure numbers 1, 7, and 13 are indicated at the beginning of each staff. Brackets underlines certain groups of notes and lyrics.

1

S C T B

Ky - ri - e - ley - - -

Ky - ri - e - ley - son, Ky - - - ri -

Ky - - - - -

Ky - ri - e -

7

S C T B

son, Ky - - - ri - e - ley - - - son, Ky - - - ri-e - ley -

e - ley - son, e - ley - son, Ky - -

Ky - - - ri - e - ley - - - - - son,

ley - - son, Ky - ri - e - ley - - - son,

13

S C T B

- son, Ky - - - ri-e - ley - - - son, e -

ri - e - ley - - son, Ky - - - ri-e - ley -

T

e - ley - - son,

Ky - - - - -

Ky - ri - e -

2

20

Soprano (S): ley - son, Ky - ri - e - ley - son, e - ley - son. Chri - ste -

Alto (C): son.

Tenor (T): Ky - ri - e - ley - son, Ky - ri - e - ley - son.

Bass (B): ley - son.

26

Soprano (S): ley - son, Chri - ste - ley - son,

Alto (C): - ley - son, e - ley - son, Chri - ste - ley -

Tenor (T): - Chri - ste - ley - son,

Bass (B): Chri - ste - ley - son, e - ley - son,

31

Soprano (S): Chri - ste, Chri - ste - ley -

Alto (C): - son, Chri - ste - ley -

Tenor (T): - e - ley - son,

Bass (B): Chri - ste - ley - son, Chri - ste - ley -

37

S son,
Chri - ste - ley - son,
Chri -

C - son,
Chri - ste - ley -

T Chri - ste - ley - son,

B son,
e - ley - son,
Chri - ste - ley -

43

S - ste - ley - son.
Ky - ri - e - ley -

C son,
Chri - ste - ley - son.
Ky - ri - e - ley -

T Chri - ste - ley - son.
Ky - ri - e - ley - son,

B son, Chri - ste - ley - son.
Ky - ri - e - ley -

50

S son, Ky - ri - e - ley - son,
e -

C son, Ky - - ri - e - ley -

T Ky - ri - e - ley - son, e - ley -

B son,
e - ley - son,

4

56

S - ley - son, Ky - -

C - son - Ky - ri-e - ley - son, Ky - - son, Ky - -

T son, Ky - ri-e - ley - son, Ky - - ri - -

B - - Ky - ri-e - ley - - - son, e - -

62

S - ri-e - ley - son, e - - ley - son.

C ri - e - ley - - - son.

T e - - ley - son, e - - ley - son.

B - - - ley - - - son.

Gascongne - Missa Mon mary_Gloria

Mathieu Gascongne

Musical score for the Gloria section of the Mass, featuring four voices: Tenor (T), Soprano (S), Alto (C), and Bass (B). The music is in common time, with a key signature of one sharp (F#). The vocal parts are arranged in a four-line staff system. The lyrics are in Latin, with some words underlined to indicate stress or specific pronunciation.

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

S
Et in ter - ra - paz ho - mi - ni - bus

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

T
-

B
Et in

Continuation of the musical score for the Gloria section, starting at measure 8. The voices are: Soprano (S), Alto (C), Tenor (T), and Bass (B). The lyrics continue in Latin, with some words underlined for emphasis.

S
bo - nae vo - lun - ta - - - a in ms

C
- bus bo - nae vo - lun - ta - - tis.

T
Bo - nae vo - lun - ta - - -

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

2

14

S tis. Be - ne - di - ci - mus te. Glo -

C Lau - da - mus te. A - do - ra - mus

T tis. Be - ne - di - ci - mus te.

B Lau - - da - mus te. A - - do - ra - mus

21

S ri - fi - ca - - - - mus te.

C te. Glo - - ri - fi - ca - - - - mus te. Gra -

T te. Glo - - ri - fi - ca - - - - mus te.

B te. Glo - - ri - fi - ca - - - - mus te. Gra - - ti -

27

S Prop - ter ma - gnam glo - ri -

C - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri -

T Prop - ter ma - gnam glo - ri -

B as a - gi - mus ti - bi prop - ter ma - gnam glo - - ri - am

32

S - am tu - am. Do - mi-ne De - us, Rex cae-le -
C - am tu - am. Rex ca - les -
T am tu - am. Do - mi - ne De - us, Rex cae - le -
B tu - am. De - us, Rex cae-le -

38

S stis, De - us Pa-ter om - ni po - tens. Do - mi - ne Fi -
C sits, De - us Pa-ter om - ni - po - tens. Do - mi - ne Fi -
T stis, De - us Pa-ter om - ni - po - tens Do - mi - ne Fi -
B stis, De - us Pa-ter om - ni-po - tens. Do - mi - ne Fi -

44

S li u - ni - ge-ni - te Je - su Chri - ste.
C li u - ni - ge - ni - te Je - su Chri - ste.
T li u - ni - ge - ni - te Je - su Chri - ste.
B li u - ni - ge - ni - te Je - su Chri - ste.

4

53

S Do - mi-ne De - us, A - gnus De - i, Fi - li-us Pa -
C Do - mi-ne De - us, A - gnus De - i, Fi - li -
T Do - mi - ne De - us, A - gnus De - i, Fi - li -
B Do - mi-ne De - us, A-gnus De - i, Fi - li -

59

S - tris.
C us Pa - tris. Qui tol - lis pec - ca - ta mun - di, (mun -
T us Pa - tris.
B us Pa - tris. Qui tol - lis pec - ca - ta mun -

66

S Mi - se - re - re no -
C - - - di,) mi - se - re - re
T - - - Mi - se - re - re no - bis.
B - - - di, mi-se - re - re - re no - - -

74

Soprano (S): - bis.) - Qui tol-lis pec-ca - ta mun - di,
Alto (C): no - bis. Qui tol - lis pec - ca - ta mun - - di,
Tenor (T): Qui tol - lis pec - ca - ta mun - - di,
Bass (B): bis. Qui tol - lis pec -

81

Soprano (S): su - sci - pe de - pre-ca - ti - o-nem no -
Alto (C): mun - di, su - sci - pe de - pre-ca - ti - o-nem no -
Tenor (T): su - sci - pe de - pre-ca - ti - o-nem no -
Bass (B): ca - ta mun - di, su - sci - pe de - pre-ca - ti - o-nem no -

89

Soprano (S): stram. Qui se - des ad dex - te-ram Pa - tris,
Alto (C): - - - stram. Qui se - des
Tenor (T): stram.
Bass (B): stram. Ad dex -

6

94

S mi - se - re - re no - bis.
C mi - se-re-re no - bis.
T dex - te - ram Pa - tris, mi - se-re - re no - bis.
B - te - ram Pa - tris, mi - se - re-re no - bis.

100

S Tu so - lus, Tu so -
C Quo - ni - am tu so - lus sanc - tus. Tu so - lus Do -
T Tu so - lus,
B Quo - ni-am tu so - lus sanc - tus. Tu so - lus,

106

S lus Do - mi - nus. Tu so-lus Al - tis - si - mus,
C - mi - nus. Tu
T Tu so - lus Al - tis - si - mus,
B Tu so -

112

Soprano (S): - - - - Al - tis - si - mus, Je - su Chri -

Cello (C): so-lus Al - tis - si - mus, Je - su Chri -

Tenor (T): - - - - Al - tis - si - mus, Je - su Chri -

Bass (B): lus Al - tis - si - - - - mus, Je - su Chri -

120

Soprano (S): ste. ||3 - - - - Cum San - cto Spi - - - - ri - tu,

Cello (C): ste. ||3 - - - - - - - - - -

Tenor (T): ste. ||3 - - - - Cum San - cto Spi - - ri - - - - tu

Bass (B): ste. ||3 - - - - - - - - - - Cum San -

128

Soprano (S): - - - - Cum San - cto Spi - - ri - - tu in glo - ri -

Cello (C): - - - - Cum San - cto Spi - - ri - - tu in glo - ri -

Tenor (T): - - - - in glo - ri - a De - i Pa -

Bass (B): - - - - cto Spi - - ri - - - - tu in glo - ri - a

135

Soprano (S): a De - i Pa - tris. A - men.

Alto (C): a De - i Pa - tris. A - men.

Tenor (T): - tris. A - - - men.

Bass (B): De - i Pa - tris. A - - - men.

The music consists of four staves. The soprano staff starts with a quarter note 'a'. The alto staff starts with a half note 'a'. The tenor staff starts with a half note '-' followed by a quarter note 'tris.'. The bass staff starts with a half note 'De'. The vocal parts continue with 'i', 'Pa', 'tris.', 'A', and 'men.' The bass staff includes a sharp sign above the staff, indicating a key change. Measure lines connect the notes between the staves. Brackets group the lyrics 'De - i', 'Pa - tris.', 'A -', and 'men.'.

Gascongne - Missa Mon mary_Credo

Marthieu Gascongne

Musical score for the Credo section of the Mass, featuring four voices: Tenor (T), Soprano (S), Alto (C), and Bass (B). The music is in common time, with a key signature of one sharp (F#). The vocal parts are arranged in a four-line staff system, with the bass part at the bottom and the soprano part at the top.

The lyrics for the first section are:

T Cre - do in u - num De - um.
S Pa-trem om - ni - po - ten - tem
C Pa-trem om - ni - po - ten - tem, fac - to - rem
T Fac - to - rem cae -
B

Continuation of the musical score for the Credo section, starting from measure 6. The voices are still Tenor (T), Soprano (S), Alto (C), and Bass (B).

The lyrics for this section are:

S fac - to - rem cae - li-et ter - rae,
C cae - li et ter - rae,
T li et ter - rae, (cae - li et ter - rae,)
B Fac - to - rem cae - li et ter - rae,

13

Soprano (S): - - - - -
 Alto (C): vi - si - bi - li - um om - ni - um et in vi - si - bi - li - um.
 Tenor (T): - - - - -
 Bass (B): vi - si - bi - li - um om - ni - um et in vi - si - bi - li - um.

19

Soprano (S): u - num Do - mi - num Je - sum Chri - stum, Fi -
 Alto (C): Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li -
 Tenor (T): u - num Do - mi - num Je - sum Chri - stum, Fi - li - um
 Bass (B): Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um

24

Soprano (S): li - um De - i u - ni - ge - ni - tum.
 Alto (C): um De - i u - ni - ge - ni - tum, (u - ni - ge - ni - tum.) Et ex Pa - tre na -
 Tenor (T): De - i u - ni - ge - ni - tum.
 Bass (B): Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na -

30

S De - um de De - o, lu-men de lu-mi-ne,
C tum an - te om - ni - a sae-cu - la. De -
T De - um de De - o, lu-men de lu-mi-ne,
B tum an - te om - ni - a sae-cu - la. De -

35

S De - um ve-rum de De - o ve - ro.
C um ve-rum de De - o ve - ro.
T De - um ve-rum de De - o ve - ro.
B um ve-rum de De - o ve - ro. Ge-ni - tum, non fac -

40

S - - - - -
C Ge - ni - tum, non fac - tum, con - substan - ti - a-lem
T - - - - -
B tum, con - substan - ti - a-lem Pa - tri, (Pa -

45

S per quem om - ni - a

C Pa - tri,(Pa - tri:) per quem om -

T - per quem om - ni -

B - tri:) per quem om - ni - a fac -

51

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

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

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

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

56

S no-stram sa - lu - tem de-scen-dit de cae-lis (de cae - lis.)

C no-stram sa - lu - tem de - scen-dit de cae-lis.

T no-stram sa - lu - tem de-scen-dit de cae-lis. Et in-car -

B no-stram sa - lu - tem de - scen-dit de cae-lis Et in-car - na - tus est

61

S - - - - Ex Ma - ri - a vir -
C - - - - Ex Ma - ri - a vir-gi -
T na-tus est de Spi - ri-tu San - cto ex Ma - ri - a vir -
B de Spi - ri - tu San - - cto,

67

S - - - - gi-ne: Et ho - mo fac - - tus est.
C - - ne: Et ho - mo - fac - - tus - est.
T gi - ne: Et ho - mo fac - - tus est.
B Et ho - mo - fac - - tus est.

76

S - - - - E - ti-am pro no - - - bis:
C - - - - Cru - ci - fi - xus e - - ti - am pro no - - - bis:
T - - - - E - ti-am pro no - - - bis:
B - - - - Cru - ci - fi - xus (no - bis:) sub Pon - ti -

81

Soprano (S): pas - sus et se - pul - tus est.

Alto (C): sub Pon - ti - o Pi - la - to pas-sus et se - pul - tus est.

Tenor (T): pas-sus et se - pul - tus est.

Bass (B): Pi-la - to pas-sus et se - pul - tus est.

87

Soprano (S): Et re-sur - re - xit ter-ti - a di - e, se -

Alto (C): Et re-sur - re - xit ter - ti - a di - e, se - cun-dum Scrip -

Tenor (T): Et re-sur - re - xit ter - ti - a di - e, se - cun -

Bass (B): Et re-sur - re - xit ter - ti - a di - e, se -

93

Soprano (S): cun-dum Scrip - tu - ras. Et a - scen - dit in cae -

Alto (C): tu - - - ras. Et a - scen - dit in cae - lum:

Tenor (T): dum Scrip - tu - - - ras.

Bass (B): cun-dum Scrip - tu - ras. Se -

98

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

C: - se - det ad dex - te - ram Pa - tris. Et i-te-rum ven -

T: - Se - det ad dex-te - ram Pa - tris. Et i-te-rum ven -

B: det ad dex-te - ram Pa - tris. Et i-te-rum ven -

103

S: tu - rus est cum glo-ri - a, ju - di - ca - re vi - vos et

C: tu - rus est cum glo-ri - a, ju - di - ca - re vi - vos et mor -

T: tu - rus est cum glo-ri - a, ju - di - ca - re vi -

B: tu - rus est cum glo-ri - a, ju - di - ca - re vi - vos et

108

S: mor-tu - os: cu - ius re-gni non e - rit

C: - tu - os: cu - ius re - gni non e - rit fi -

T: vos et mor-tu - os: cu-ius re - gni non e -

B: mor-tu - os: cu-ius re - gni non e - rit fi -

113

S finis. San-ctum, Do - mi-num,
C nis. Et in Spi - ri - tum
T rit fi nis. San-ctum, Do - mi-num,
B nis. Et in Spi - ri - tum

119

S et vi-vi - fi - can - tem: qui ex Pa - tre Fi - li - o -
C et vi - vi - fi - can - tem: qui ex Pa - tre Fi -
T et vi-vi - fi - can - tem: qui ex Pa - tre Fi - li - o -
B et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o -

124

S que pro - ce - dit. et Fi -
C li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o
T que pro - ce - dit. et Fi -
B li - o - que pro - ce - dit. Qui cum Pa - tre

130

S - li - o et con - glo - ri - fi - ca -
C si - mul a-do-ra - tur, et con-glo - ri-fi-ca -
T - li - o et con - glo - ri - fi - ca -
B si - mul a - do-ra - tur, et con-glo - ri - fi - ca -

136

S - tur: qui lo - cu - tus est per Pro - phe -
C - tur: qui lo - cu - tus est per Pro - phe -
T - tur: qui lo - cu - tus est per Pro - phe -
B - tur: qui lo - cu - tus est per Pro - phe - Et u - tas.

141

S tas. et a - pos-to - li -
C tas. et a - pos - to - li-cam
T nam san - ctam ca - tho - li - cam et a - pos-to - li -
B Et u - nam san - ctam ca - tho - li - cam et a - pos-to - li -

146

S cam Ec-cle - si - am, (Ec-cle - si - am, Ec - cle - - si - am.)

C Ec - cle - si - am, (Ec - cle - si - am.)

T cam Ec - cle-si - am, (Ec - cle-si - am, Ec - cle - si - am.)

B cam Ec-cle - si - am, (Ec-cle - si - am, Ec - cle - - si - am.)

151

S Con-fi - te - or u-num bap-tis - ma in re-mis-si - o - nem pec-ca - to -

C Con-fi - te - or u-num bap-tis - ma in re-mis-si - o - nem pec - ca - to -

T Com-fi - te - or u-num bap-tis - ma in re-mis-si - o - nem prc - ca - to -

B Con-fi - te - or u-num bap-tis - ma in re-mis-si - o - nem pec - ca - to -

157

S rum. Et expec - to re-sur-rec-ti - o - nem mor - tu - o - rum.

C rum. Et expec - to re-sur-rec-ti - o - nem mor - tu-o - rum. Et vi-tam

T rum. Et expec - to re-sur-rec-ti - o - nem mor - tu-o - rum.

B rum. Et expec - to re-sur-rec-ti - o - nem mor - tu-o - rum.

164

S: Et vi - tam ven - tu - ri, (ven - tu -
C: ven - tu - ri, (ven - tu - ri) sae - cu - li. A -
T: Et vi - tam ven - tu -
B: Et vi - tam ven - tu - ri sae - cu - li, A -

169

S: ri) sae - cu - li. (A - men, A - men,) A -
C: - men, (A - - -)
T: ri sae - cu - li. A - men, (A - men,
B: - men, A - - - men,

174

S: - men, (A - men.)
C: men, (A - men.)
T: A - - - men.
B: A - - - men.

Gascongne - Missa Mon Mary_Sanctus

Marhieu Gascongne

Musical score for the Sanctus section, measures 1-7. The score consists of four staves: Soprano (S), Alto (C), Tenor (T), and Bass (B). The key signature is common time (C). The vocal parts sing "Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus". Measure 1: Soprano has a dotted half note followed by a half note. Alto has a half note followed by a dotted half note. Tenor and Bass are silent. Measures 2-3: Soprano has a half note followed by a dotted half note. Alto has a dotted half note followed by a half note. Tenor and Bass are silent. Measures 4-7: Soprano has a half note followed by a dotted half note. Alto has a half note followed by a dotted half note. Tenor and Bass are silent.

Musical score for the Sanctus section, measures 8-13. The score consists of two staves: Soprano (S) and Alto (C). The key signature changes to F major (one sharp). The vocal parts sing "Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus". Measure 8: Soprano has a eighth-note followed by a sixteenth-note, then a quarter note. Alto has a eighth-note followed by a sixteenth-note, then a quarter note. Measures 9-13: Both voices continue with eighth-note followed by sixteenth-note patterns, with the alto's melody becoming more prominent in measures 10-13.

Musical score for the Sanctus section, measures 14-19. The score consists of four staves: Soprano (S), Alto (C), Tenor (T), and Bass (B). The key signature changes to G major (two sharps). The vocal parts sing "Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus". Measure 14: Soprano has a eighth-note followed by a sixteenth-note, then a quarter note. Alto has a eighth-note followed by a sixteenth-note, then a quarter note. Tenor and Bass are silent. Measures 15-17: Soprano has a eighth-note followed by a sixteenth-note, then a quarter note. Alto has a eighth-note followed by a sixteenth-note, then a quarter note. Tenor has a eighth-note followed by a sixteenth-note, then a quarter note. Bass is silent. Measures 18-19: Soprano has a eighth-note followed by a sixteenth-note, then a quarter note. Alto has a eighth-note followed by a sixteenth-note, then a quarter note. Tenor has a eighth-note followed by a sixteenth-note, then a quarter note. Bass has a eighth-note followed by a sixteenth-note, then a quarter note.

2

20

S San - ctus,

C - - - ctus,

T - ctus, San - - -

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

25

S San - - - ctus Do -

C - - - ctus Do - mi-nus De -

T - etus Do - mi - nus De -

B - - - - - ctus Do -

31

S mi-nus De - us (Do -

C us, (Do - mi - nus De - us, De -

T us

B mi - - - nus De - us, (De -

38

Soprano (S): - mi-nus De - - us) Sa - ba - oth, Sa -
Alto (C): - us) Sa - ba - oth, Sa -
Tenor (T): - Sa - ba - oth.
Bass (B): - us, Do-mi-nus De - us) Sa - - - ba-oth,

44

Soprano (S): - ba - oth, Sa - ba - oth. Ple - ni sunt
Alto (C): - ba-oth, Sa - ba - oth. Ple - ni sunt
Tenor (T): - Sa - ba - oth, Sa - ba - oth.
Bass (B): - Sa - ba - oth, Sa - ba - oth.

50

Soprano (S): cae - - li et #
Alto (C): cae - - li, (Ple - ni sunt cae - - li et ter -
Bass (B): Ple - ni sunt cae - - li et ter -

4

56

Soprano (S): ter - - - ra glo - ri-a (tu -)

Alto (C): li) et ter - - ra glo - ri-a tu -

Bass (B): ra, (et ter - - ra) glo - ri-a, (glo -)

The music consists of three staves (Soprano, Alto, Bass) in common time with a key signature of one sharp. Measure 56 starts with eighth-note patterns followed by rests. Measures 57-59 continue with eighth-note patterns and rests. Measure 60 begins with eighth-note patterns, followed by a bass line with sixteenth-note patterns in measure 61. Measure 62 concludes with a bass line.

63

Soprano (S): - a, glo - ri - a tu - - - a. O -

Alto (C): - a, glo - ri - a tu - - - a. O

Tenor (T): - - - - - - - - O -

Bass (B): - ri - a tu - - a) glo - ri - a tu - - - a.

The music consists of four staves (Soprano, Alto, Tenor, Bass) in common time with a key signature of one sharp. Measures 63-65 feature eighth-note patterns and rests. Measures 66-68 show more complex rhythms with sixteenth-note patterns. Measure 69 concludes with a bass line.

71

Soprano (S): - san - na, O - san - -

Alto (C): san - - na O - san - - na, O - san - - na,

Tenor (T): - san - na in ex - cel - sis,

Bass (B): O - - - san - na, O - - - san - na,

The music consists of four staves (Soprano, Alto, Tenor, Bass) in common time with a key signature of one sharp. Measures 71-73 feature eighth-note patterns and rests. Measures 74-76 show more complex rhythms with sixteenth-note patterns. Measure 77 concludes with a bass line.

78

S
C
T
B

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

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

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

6

99

S - sis. Be - ne - di - - - - ctus, Be - ne -

C cel - sis. Be - ne-di - - - - ctus

T cel - sis.

B cel - sis. Be -

106

S di - - - - ctus qui ve -

C - - - - qui ve -

B - ne-di - - - - ctus qui ve -

112

S - nitn

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

B - nit in no - mi - ne Do -

119

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

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

B mi-ni, (Do - mi - ni,

126

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

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

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

133

S no - mi - ne Do - mi - ni. O - san -

C in no - mi-ne Do - mi - ni. O - san - na

T O - san - na

B ni, Do - mi - ni. O -

140

S - na, O - san - na, O -
C O - san - na, O - san - na, O - san -
T in ex - cel - sis, O - san -
B - san - na, O - san - na, O -

147

S san - na in - ex - cel - sis, in ex - cel - sis,
C - na in ex - cel - sis, in ex - cel - sis,
T na in ex - cel - sis, O -
B san - na in ex - cel - sis, O -

154

S O - san - na in - ex - cel -
C O - san - na, O - san - na, in ex - cel - sis,
T - san - na in ex - cel - sis,
B san - na in ex - cel - sis, O - san - na

161

Soprano (S) vocal line:

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

Alto (C) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

The vocal parts sing in a mix of soprano and alto tessitura. The bass part uses a mix of basso and tenor tessitura. Measures are separated by vertical bar lines. The vocal parts alternate between soprano and alto parts. The bass part alternates between basso and tenor parts. Measure 161 consists of two measures of vocal line followed by a measure of silence.

Gascongne - Missa Mon Mari_Agnus Dei

Mathieu Gascongne

The musical score consists of three systems of music for four voices: Soprano (S), Alto (C), Tenor (T), and Bass (B). The tempo is indicated as $\text{♩} = 50$. The key signature is one sharp. The vocal parts are written on separate staves, and the lyrics are written below each staff. Measure numbers 1, 8, and 14 are marked above the staves.

Measure 1: Soprano (S) starts with a dotted half note followed by eighth notes. Alto (C) enters with "A - gnus". Tenor (T) and Bass (B) enter with "De - - -". The lyrics "A - gnus De - - i, A - gnus De - - i," are repeated.

Measure 8: Soprano (S) starts with a dotted half note followed by eighth notes. Alto (C) enters with "i, qui tol - lis pec - ca - ta mun - di, A -". Tenor (T) and Bass (B) enter with "qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di". The lyrics "i, qui tol - lis pec - ca - ta mun - di, A -" are repeated.

Measure 14: Soprano (S) starts with a dotted half note followed by eighth notes. Alto (C) enters with "- gnus De - - i, qui tol - lis pec -". Tenor (T) and Bass (B) enter with "- di, qui tol - lis pec - ca - ta mun - di: pec -". The lyrics "tol - lis pec - ca - ta mun - di:" are repeated.

2

20

S ca - ta mun - di: mi - se - re - re no - - - - bis,
C mi - se - re - re no - - - - bis, mi - se - re -
T - ca-ta mun - - - di: - mi - se - re -
B di: mi - se - re - re no - bis, mi - se - re - re

26

S mi - se - re - re no - - - -
C re no - - - - bis, no - - - -
T re no - - - -
B no - - bis, mi - se - re - re no -

32

S bis. A - gnus De - i, A - gnus De - i,
C bis. A - gnus De - i, A - gnus De - - - -
T bis.
B bis. A - gnus De - i,

39

Soprano (S): qui tol - lis pec - ca - ta mun -
Alto (C): i, qui tol - lis pec - ca -
Bass (B): A - gonus De - i, qui

44

Soprano (S): - di, qui tol - lis pec - ca - ta mun -
Alto (C): - ta mun - di, qui tol - lis pec - ca - ta
Bass (B): tol - lis pec - ca - ta mun -

49

Soprano (S): - di: mi - se - re - re no - - -
Alto (C): mun - di: mi - se-re - re no - - - bis, mi - se -
Bass (B): di: mi - se-re - re no - - bis, mi - se-re - re no -

4

55

Soprano (S): - bis, mi - se - re-re no - bis,
Alto (C): re - re no - - - bis, no - - - bis,
Bass (B): bis, mi - se-re - re no - -

61

Soprano (S): mi - se-re - re no - - - bis, mi - se - re - re
Alto (C): mi - se-re - re no - bis, mi - se-re-re no - - - bis, mi - se-re - -
Bass (B): bis, mi - se-re - re no - bis,

67

Soprano (S): no - - - bis. A - gnus De - i, A -
Alto (C): re no - - - bis. A - gnus De - -
Tenor (T): A - gnus De - i, A - gnus
Bass (B): mi - se-re-re no - - - bis. A - gnus De - - i,

74

Soprano (S): gnus De - i, A - gnus De - i,
Alto (C): i, A - gnus De - i, qui
Tenor (T): De - i, A - gnus De - i, qui
Bass (B): qui tol - lis

80

Soprano (S): qui tol - lis pec-ca - ta mun -
Alto (C): tol - lis pec-ca - ta mun - di, mun -
Tenor (T): tol - lis pec -
Bass (B): pec - ca -

86

Soprano (S): di, qui tol - lis pec -
Alto (C): di, qui tol - lis pec - ca - ta mun - di:
Tenor (T): ca - ta mun - di, qui tol - lis
Bass (B): ta mun - di:

6

91

S ca - ta mun-di, mun - di: do - na no - bis
C do - na no - bis
T pec - ca - ta mun - di:
B pa - cem, do - na no - bis pa - cem,

97

S pa - cem, do - na no - bis pa - cem,
C pa - cem, do - na no - bis pa - cem, do - na
T do - na no - bis pa - cem, do - na no - bis pa -
B do - - - na no - - - bis

103

S do - na no - bis pa -
C no - - - bis pa - cem, do - - - na
T - - - cem, do - na - - - no - - - cem, do - na no -
B pa - - - cem, do - na no - - -

108

Soprano (S) lyrics: cem, do - na no - bis pa - cem, pa -

Alto (C) lyrics: no - bis pa - - cem, do - na -

Tenor (T) lyrics: bis pa - cem, do - na no - bis

Bass (B) lyrics: (empty)

113

Soprano (S) lyrics: - cem.

Alto (C) lyrics: no - bis pa - cem, do - na no - bis pa - cem.

Tenor (T) lyrics: pa - cem.

Bass (B) lyrics: - cem.