

Missa *L'homme armé*

Mathurin Forestier

(fl. ca. 1500)

Transcribed and Edited by

Henry Gaida

Preface

I first discovered Mathurin Forestier's Missa *L'homme armé* over seventeen years ago, when, on a High School field-trip, I found myself wandering into the bookshop of William and Mary College in Williamsburg, VA, to escape the heat, and made my way to the record section, where I purchased a CD of Masses by Forestier recorded by the Chicago *a capella*, directed by Jonathan Miller (Centaur Records, CRC 2420). This recording featured Forestier's Missa *Baises moy* and Missa *L'homme armé*, together with Josquin's chanson *Baises moy*, on which the first Mass is based. This recording piqued my interest in Forestier's music: unfortunately no scores for these works were readily available, and indeed the only available edition was/is that by Thomas G. MacCracken, published by the American Musicological Society.

As the only readily-available on-line versions of this work are scanned facsimiles of the original choirbooks, I have decided to create my own edition of this unique setting, making it freely available on the internet, in the hopes that it will spark interest in Forestier's music, as well as encourage performances of this Mass.

Henry Gaida, editor

INTRODUCTION

While it is not the most famous of the many *L'homme armé* Masses, it is certainly one of the more ambitious; and though the four surviving MSS sources of this Mass¹ may not seem to indicate a wide dissemination of this music, since they were all copied in the same scriptorium, the fact that three of the four surviving copies were intended for the use of the chapels of heads of Church & state (Pope Leo X, Emperor Charles V of Spain, and Friedrich the Wise, Elector of Saxony) and the great care that went into them, seem to show that this Mass was held in high regard.

Further, considering the great colleagues with whom Forestier finds himself in these collections: Josquin, La Rue, Compère, Isaac, Mouton, et al.; coupled with his being named in the votive motet *Mater floreat florescat* of Pierre Moulu (1484 – c. 1550), where he appears along side musicians as renowned as Dufay, Busnois, Obrecht, Compère, La Rue, Josquin, Févin, Isaac, Mouton, and many others, it can be assumed that he was well regarded by his colleagues.

The origins of the monophonic song *L'homme armé* is not entirely known, but possibly dates from the mid-fifteenth century: a polyphonic *chanson*, possibly by Du Fay, dates from around 1450. Compositions on the *L'homme armé* theme hold a special place in fifteenth- and sixteenth-century music history: among the many compositions on this *Cantus Firmus* are over fifty Masses, with those by Du Fay and Ockeghem being the earliest, composed some time after May 1461.²

Various extra-musical associations attached themselves to this melody: some have suggested a symbolism connected with St. Michael the Archangel (who is often shewn wielding a sword as he casts the apostate angel Lucifer into hell)³—a motet by Johannes Regis (c. 1425 – c. 1496), *Dum sacrum mysterium/L'homme armé*, is based on this imagery. One possibility for the popularity of this melody as a *Cantus Firmus* at this time is the fall of Constantinople to the Ottoman Turks in 1453 and the calling of a new crusade to liberate the city.⁴ There is also a Christological interpretation, linking the armed man of the song with Christ the King, per Apoc. 19: 15 “And out of his mouth proceedeth a sharp two-edged sword; that with it he may strike the nations. And he shall rule them with a rod of iron.”⁵

In this context it seems natural, then, that religious works would be based upon this *Cantus Firmus*, and it must be borne in mind that to the people of the late Mediaeval and early Renaissance period the divide between sacred and secular was not as sharply delineated as it later became—the taking up of a secular melody for a Mass *Cantus Firmus* was viewed as no different than using wood and stone to build a church, or glass to make windows. (The Lutheran Chorale is a late example of this: for example, the chanson *Il me suffit* became the Chorale *Was mein Gott will, das g'scheh allzeit*.⁶) So well-liked was the *L'homme armé* melody that it remained in use as a Mass *Cantus Firmus* through the seventeenth-century, including a polychoral setting for 12 voices by Giacomo Carissimi (1605 – 1674).

The *L'homme armé* Mass tradition is a varied one, and the composers of these works often display exceptional virtuosity—the composers were aware of each other's works, and there was a certain

1 See ‘Sources’ below, in *Critical Report*.

2 Ruth I. DeFord, *Tactus, Mensuration and Rhythm in Renaissance Music*, © Ruth DeFord 2015, Cambridge University Press, p. 258.

3 Robertson & Stevens, *Penguin History of Music*, Vol 2. (1963)

4 Lockwood in *The New Grove Dictionary of Music and Musicians* (1980).

5 Apoc. 19: 15, Douay-Rheims version.

6 C.f. William Mahrt, *The Musical Shape of the Liturgy*, CMAA 2012: pg. 446, footnote 1.

amount of friendly competition among them. The *Cantus Firmus* is often treated to a number of manipulations, including transposition, inversion, retrograde motion, and various types of canon.⁷

Among the more important Masses of the fifteenth-century tradition, are those by Johannes Ockeghem, Josquin Des Prez—who wrote two settings: *Missa L’homme armé sexti toni*, and *Missa L’homme armé super voces musicales*, and Pierre de La Rue—who also wrote two settings, one of which features a rather complicated mensuration canon in ‘Agnus Dei II.’⁸

Josquin’s *Missa L’homme armé super voces musicales* (A4), wherein the composer places the *Cantus Firmus* on the rising pitches of the natural hexachord (ut, re, mi, fa, sol, la; or C, D, E, F, G, a⁹) in each movement, is clearly a model for Forestier’s Mass, which also features the *Cantus Firmus* on the rising pitches of the natural hexachord in different movements or sections of the Mass, but adds an extra layer of complexity, in adding to it a second *Cantus Firmus* voice in canon at the usual ‘default’ pitch of G¹⁰.

Forestier’s Mass is primarily scored for five voices: the two canonic *Cantus Firmus* ‘tenors’, and three free voices; this is expanded to six voices in the ‘Osanna’ with the addition of a third canonic voice, and is enlarged to seven voices in the fully-canonic ‘Agnus Dei III.’

Canonic writing plays a major role throughout this Mass: each movement, except for the ‘Et incarnatus est’, contains a canon. Simple two-voice canons (at the various pitches of the hexachord) prevail through most of the Mass from ‘Kyrie I’ through ‘Pleni sunt caeli’ (inclusive); in the ‘Osanna’ (A6), a third canonic voice is added. The ‘Benedictus’ (A5) is a four-voice stacked canon at the fourth, with a single free voice. ‘Agnus Dei I’ (A5) and ‘Agnus Dei II’ (A5) feature three-voice canons; and ‘Agnus Dei III’ (A7) is a perpetual circle-canon for seven voices, eschewing all music but the *Cantus Firmus*.

Forestier does not, however, employ the complicated mensuration canons found in other *L’homme armé* Masses by his contemporaries (e.g., those by Josquin and La Rue). Rather, through the canons (which are at every conceivable pitch level, including at the lower seventh), Forestier places the *Cantus Firmus* on nearly every pitch of the Gamut, from GG to g, and in every hexachord. Table 1 shows the pitches of the *Cantus Firmus* in each section, as well as which voices carry the *Cantus Firmus*.

Table 1. Pitch scheme of the *Cantus Firmus* in Forestier’s *Missa L’homme Armé*

Section	No. of Voices	C.F. Pitches in order of entrance	Voices carrying C.F. in order of entrance
Kyrie I	5	G, C	Quintus, Tenor
Christe	5	G, C	Quintus, Tenor
Kyrie I	5	G, C	Quintus, Tenor
Et in terra	5	G, D	Quintus, Tenor

7 Cf. DeFord, *op. cit.*, pg. 258-9.

8 See the edition of the complete Agnus Dei by Jordan Alexander Key (2017), published on Academia.com.

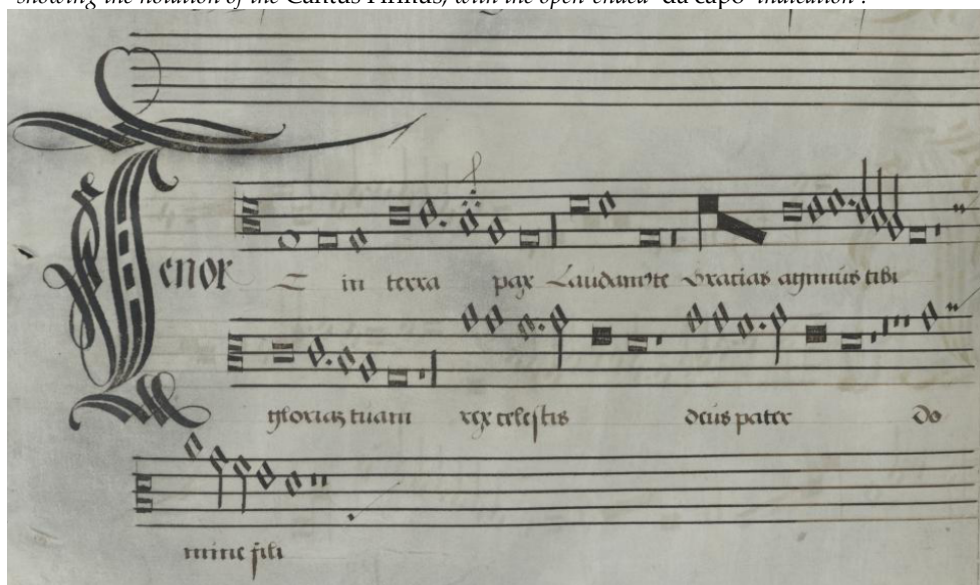
9 The Guidonian system for note names will be used, that is GG (an octave and a fourth below middle c) to ee (an octave and a third above middle c). (GG replaces Γ.)

10 Cf. Theodor Dumitrescu: *Editor’s Commentary* for the edition of the Mass on the CMME edition, online. (Also: David Burns: ‘Further Observations on Stacked Canon and Renaissance Compositional Procedure: Gascogne’s “Ista Est Speciosa” and Forestier’s “Missa L’Homme Armé”’, *Journal of Music Theory*, 45 (2001): 73-118).

Qui tollis	5	E, G	Tenor, Quintus
Patrem	5	G, F	Quintus, Tenor
Et incarnatus est ¹¹	4	G	Contratenor, Superius, Bassus
Et resurrexit	5	G, G	Quintus, Tenor
Sanctus	5	G, A	Quintus, Tenor
Pleni ¹²	4	g, a	Superius, Sextus
Osanna	6	G, A, d	Quintus, Septimus, Sextus
Benedictus	5	A, D, G, c	Bassus, Contratenor, Quintus, Superius
Agnus Dei I	6	G, C, D	Quintus, Septimus, Tenor
Agnus Dei II	5	E, G, d	Contratenor, Superius, Quintus
Agnus Dei III	7	GG, C, F, G, c, f, g	Bassus, Septimus, Tenor, Contratenor, Quintus, Sextus, Superius

One of the interesting features of Forestier's setting is its cyclical structure. In addition to the *Cantus Firmus* being present in each movement¹³, with rare exceptions (such as the 'Sanctus' wherein the *Cantus Firmus* is only stated once), the ends of the canons are never signified in the notation; further, while the chanson *L'homme armé* is in ABA form, Forestier's *Cantus Firmus*

Ex. 1. Tenor: Forestier's *Missa L'homme armé*, 'Et in terra', from D-Ju MS 3, f. 93-v, (imslp.org), showing the notation of the *Cantus Firmus*, with the open-ended 'da capo' indication.



consists only of phrases A & B, with the notation indicating a return to the beginning (see Example 1), creating canons that could conceivably continue perpetually, ended only by the conclusions of the free voices.

Another aspect of the cyclical structure of this work is the use of melodic repetition in the non-*Cantus Firmus* voices, usually in connection with repetitions

in the *Cantus Firmus*.¹⁴ For example, compare Superius mm. 1-5 of 'Kyrie I' with the same measures of 'Et in terra', 'Patrem omnipotentem', and 'Agnus Dei I', which all accompany phrase A1 of the the *Cantus Firmus*. It is also common for the non-*Cantus Firmus* voices to echo or repeat

11 'Et incarnatus est' is non-canoic. The voices do not carry the *Cantus Firmus* simultaneously, but trade off.

12 Only the 'B' phrase of the *Cantus Firmus* is used in the 'Pleni'

13 Unlike in other *L'homme Armé* Masses, such as those of Ockeghem, Busnoy, Josquin, or Palestrina, where several sections are free of the *Cantus Firmus*, Forestier's *Mass* has no free sections.

14 Dumitrescu, *op. cit.*

parts of the borrowed tune: e.g. 'Kyrie II', Superius, mm. 5-8; 'Patrem omnipotentem', Superius, mm. 28-30; or 'Benedictus', Septimus, mm. 26-27. There are many other examples throughout the work.

The circularity of this Mass has an antecedent in the Masses of Guillaume Faugues (*fl. ca. 1460 – 1475*), including his Missa *L'homme armé*, which is possibly the first canon-based setting, and which must have been known to Forestier.¹⁵ This circularity was certainly not a matter of compositional expediency: the difficulty lies in the composition of the canons, not in the free voices which surround them;¹⁶ rather, this is a conscious compositional tool with which Forestier creates a thematic unity and an economy of material which is not often encountered in this period, when composers prided themselves on their variety of invention.

This economy of material is exemplified in the culminating 'Agnus Dei III', an astonishing seven-voiced stacked circle-canon, each voice entering, at the space of a breve on the first note of one of the hexachords of the Gamut,¹⁷ in which no other material but the *Cantus Firmus* itself is sung (see Example 2). As the Mass concludes so does Forestier's exploration of the *Cantus Firmus*: it seems that in the end nothing more is needed except the borrowed tune.

Ex. 2. Forestier: Missa *L'homme armé* circle canon 'Agnus Dei III.' from D-Ju MS 3, f. 104-r (*imslp.org*).

A Christological interpretation¹⁸ of this can be inferred from the Canon attached to this section: *Omnes post me venite*: All must follow after me.¹⁹ This canon may serve as a 'motto' for the entire Mass: Forestier's placing of the *Cantus Firmus* on (almost) every pitch and in every hexachord of the Gamut can be viewed as a symbol of the reign of Christ, which must extend to all places. Additionally, this canon

has no specified ending, either in the notation, or by the conclusion of accompanying voices: a further symbol of Christ's reign which will know no end.²⁰

¹⁵ Dumitrescu, *op. cit.*

¹⁶ *Ibid.*

¹⁷ Cf. Table 1, above.

¹⁸ Cf. Page 2, above.

¹⁹ Cf. Dumitrescu, *op. cit.*

²⁰ *Cujus regni non erit finis*: Whose kingdom will have no end: Nicene Creed.

CRITICAL REPORT

SOURCES

Forestier's Mass is found in four manuscript choirbooks²¹:

1. D-Ju MS 3 (or JenaU 3), from the archive of the Universitätsbibliothek, Jena, Germany, which was originally copied for Friedrich the Wise, Elector of Saxony, and features his coat of arms, copied 1518-20 (this Mass misattributed to Jean Mouton);
2. V-CVbav MS Capp.Sist.160 (VatS. 160), from the Biblioteca Apostolica Vaticana, which was copied for Pope Leo X, copied 1513-21;
3. the so-called 'Occo Codex', B-Br MS IV.922 (BrusBr IV.922), from the KBR (Koninklijke Bibliotheek/Bibliothèque Royale), Brussels, Belgium, originally copied for Pomejus Occo, a merchant from Amsterdam, copied 1526-34; and
4. E-MO MS 766 (MontsM 766), from the Monasterio de S. Maria, Montserrat, Spain, copied for Charles V of Spain, copied 1516-34.

All four MS originate in the scriptorium of the Netherlands court by (or at least under the supervision of) Petrus Alamire, and all show striking similarities, as well as striking divergences.²²

The primary source used for this edition is D-Ju MS 3 (JenaU 3), with additions from Capp.Sist.160 (VatS 160), and compared to the 'Occo Codex' and E-MO MS 766. As the first page is missing in the on-line facsimile of D-Ju MS 3 (it still exists in the original, and can be seen bleeding through the slide of the previous page, but failed to be up-loaded), the Superius and *Cantus Firmus* parts of the first 'Kyrie' are supplied completely from Capp.Sist.160.

Of the choirbooks, the most accurate and complete are D-Ju MS 3 (JenaU 3), Capp.Sist.160 (Vat.S.160), and E-MO MS 766 (MontsM 766). The 'Occo Codex' has many corrections and alterations by a later hand, but was useful in deciphering the canons. The musical text largely agrees between D-Ju MS 3, Capp.Sist.160, and E-MO MS 766, while the text underlay is considerably different in many places. In fact, the text underlay is often most complete in Capp.Sist.160, and was the version most often referred to when setting the text in this edition. Additionally, Capp.Sist.160 includes a number of canonical instructions which are lacking in the other manuscripts.

VOICING

The Mass is principally scored for five voices. The written parts in the manuscripts are: Superius (C-1 clef, verso, upper), Tenor (C-3 clef, verso, lower), Contratenor (C-4 clef, recto, upper), Bassus (F-4 clef, recto lower). The high 'Tenor' part, notated in a higher clef and with a higher range than the Contratenor, is in fact the Quintus Vox—an alto part, in modern voicing; the true Tenor of the Mass (the voice between the Contratenor and Bassus) is in fact the voice resulting from the realization of the Canons, that voice which carries the *Cantus Firmus* on the rising pitches of the hexachord—as in Josquin's Mass *super voces musicales*.

21 All of these MSS may be accessed through the Digital Image Archive of Medieval Music (DIAMM), diamm.co.uk. D-Ju MS 3 may also be accessed through the International Music Score Library Project (IMSLP), imslp.org.

22 C.f. Entries regarding these MSS on the website of The Digital Image Archive of Medieval Music (DIAMM).

An extra high voice, Sextus Vox, is used in the 'Pleni' and 'Agnus III', resulting from the canons; and an extra low voice, Septimus Vox—either a tenor, baritone, or bass, depending on the context is also used.

In modern terms, the best voicing would be SATTB, which expands in the 'Pleni' to SSTB; in the 'Osanna' to SSATBB; in the 'Benedictus' & 'Agnus II' to SATBB; in 'Agnus I' to SATTBB; and in 'Agnus III' to SSATTBB.

Regarding the Septimus Vox, this part is unusual in that it is not a specific voice: in the 'Et incarnatus', its range is C-e; in the 'Osanna': A-b(*flat*); in the 'Benedictus': A-a; in 'Agnus I': C-d; in 'Agnus III': C-a. The most unusual range is in 'Agnus II', where the range is GG-f²³. This part is best taken by a voice which suits the range, and need not be the same singer for each movement: this is left to the discretion of choirmasters.

REDUCTION

In the transfer from mensural to modern notation, no reduction in note values has taken place (i.e. Breve = breve, etc.), except when a simultaneous proportion of augmentation or diminution occurs, where for the sake of clarity for modern readers, the note-values have been doubled or halved as needed.

MENSURATION SIGNS & TACTUS

The original mensuration signs have been retained, as it is felt that this is the most accurate way to show the correct timing intended by the composer: when modern time-signatures are employed in performance editions, the tempo is often taken far too quickly: Perfect *tempus* ends up sounding like a *sesquialtera* or *tripla* proportion. In this respect the TACTUS should in all movements be taken on the semibreve (whole note), with the strokes on the minim (half note), this will especially prove advantageous in those movements with simultaneous mensurations (e.g. 'Christe'). Again, this semibreve tactus should be taken in all mensurations: more specific instructions are given below for each movement.

BAR NUMBERS & BARLINES

Bars have been numbered in accordance with the *uppermost voice* of each section, regardless of the mensurations of the other voices. This has been applied consistently throughout the work.

Traditional barlines have been used, going through the staves, but not through the text. When a note is held over a barline, the full barline is replaced by a quarter-bar (*cf.* Kyrie I, Quintus, m.10). Each voice is barred according to the mensuration, that is, according to the perfect or imperfect breves of the mensuration²⁴.

In those places where perfect *modus* is employed, wedges over the topmost barlines differentiate the perfect *longa*-units.

LIGATURES AND COLORATION

Ligatures are shown by dashed slurs.

²³ See the entry for this section, below.

²⁴ These conventions are according to the recommendations of Ruth I. DeFord in *Tactus, Mensuration and Rhythm in Renaissance Music*, pp. 471-3.

Coloration is shown by small brackets and the beginning and close of the coloration. Minor color (black semibreve & black minim) has been rendered as dotted minim & semiminim. Indeed, minor color of this type is rendered inconsistently in the sources, e.g. Gloria, Superius, m. 13: the first two notes ('agi-') are rendered as minor color in D-Ju MS 3 (the principal source for the musical text in this edition), but are rendered as dotted minim & semiminim in Capp.Sist.160. Discrepancies of this sort are common, and are outlined in detail below. Major color is consistent.

MUSICA FICTA

Musica Ficta as found in the sources are printed as standard accidentals. Alterations made *causa necessitatis*: of the cause of necessity, e.g. fixing bad intervals, creating *cantizans clausulae* at cadences (i.e. raising the 'leading tone'), are printed as large accidentals in parentheses. These alterations *must* be observed in order to maintain correct voice-leading. Alterations *causa pulchritudinis*: for the sake of beauty, e.g. 'fa super la', etc., are printed as small accidentals in brackets. These alterations may be used or dispensed with at the discretion of the Director.

TEXT

The text is set as in the sources, with all editorial additions in brackets. Ligatures have generally been respected in regards to setting the text, however, this has occasionally not been possible, particularly regarding the Cantus Firmus (see below).

The distribution of the text has been taken from the source with the clearest indication of placement, usually Capp.Sist.160; sometimes this is very explicit, others, not so. Directors are encouraged to change text placement if they find a better solution than that given here.

CANTUS FIRMUS

The *Cantus Firmus* is written in C-3 clef (Quintus) with the final on G. Regardless of the length of the section, Forestier (Alamire) only notates through the end of the 'B' section, and always indicates a return to the beginning (*cf.* Ex. 1, above). Further, regardless, of the text being set, the *Cantus Firmus* is always written the same way. Because of this, in order to accommodate the text, ligatures are often split, and breves are divided into smaller values. I have tried to do this as little as possible, and have followed the principles shown in Adam Renner's written out version of the *comes* (following voice) of the *Cantus Firmus* canon in the 'Qui tollis' tipped into D-Ju MS 3 (*cf.* below, in *Gloria*.)

KYRIE

KYRIE I

Principal source(s): Music: D-Ju MS 3 (first page missing in facsimile, Kyrie I & Christe: Superius & Canonic Tenor) and Capp.Sist.160. Text: Sparce in sources; most text added editorially.

Scoring: A5: Superius (C-1); Quintus (C-3); Contratenor (C-4); [Tenor (resolutio) derived from canon (C-4);] Bassus (F-4).

Mensuration & Tactus: Perfect *tempus* (C) in all voices. The Tactus on the Semibreve, with the strokes (down-up) on the minim. MM ♩ = 50-60

Canonic Instruction(s): *Canones super voces musicales et primo In subdyapente per UT*: Canons on the 'voces musicales' (notes of the hexachord) and first at the lower fifth on Ut. Found in Capp.Sist.160.

Notes: In both sources (D-Ju MS 3 & Capp.Sist.160) 'Kyrie I' and 'Christe' are written on the same opening, with only a double bar between them. Indeed, the canon is split between 'Kyrie I' (A section) and 'Christe' (B section, with return to beginning of the canon).

Superius: m. 8: E-MO MS 766 changes the semibreve *dd* to a dotted-minim + semiminim: *dd-cc*.

Quintus: Marked as 'Fuga lomme harme'. Capp.Sist.160

Bassus: A B-flat is in the signature in E-MO MS 766. This is the only movement in which this occurs, and the only instance in any source. This must be an error, as the resulting harmony would be out character; m. 15: first note is a breve in E-MO MS 766, this is in conformity with D-Ju MS 3.

CHRISTE

Principal source(s): Music: D-Ju MS 3 (first page missing in facsimile, Kyrie I & Christe: Superius & Canonic Tenor) and Capp.Sist.160. Text: Text is sparse in the sources; most text added editorially.

Scoring: A5: Superius (C-1); Quintus (C-3); Contratenor (C-4); [Tenor (*resolutio*) derived from canon (C-4);] Bassus (F-4).

Mensuration & Tactus: Perfect *tempus* (O) in the Canon (Quintus & Tenor); Imperfect *Tempus* (C) in Superius, Contratenor & Bassus. The Tacts should be the same as the previous section ('Kyrie I'), as the *Cantus Firmus* continues from one section to the next.

Notes:

In both sources (D-Ju MS 3 & Capp.Sist.160) 'Kyrie I' and 'Christe' are written on the same opening, with only a double bar between them. Indeed, the canon is split between 'Kyrie I' (A section) and 'Christe' (B section, with a return to the beginning of the canon).

Superius: m. 8: E-MO MS 766 resolves the minor coloration as a dotted-minim followed by a semiminim; m. 14-15: E-MO MS 766 alters the semibreve *a* to a dotted-minim, followed by an anticipated *g* semiminim.

Contratenor: m. 6: E-MO MS 766 resolves the minor color to a dotted-minim followed by two *fusae*.

KYRIE II

Principal source(s): Music: D-Ju MS 3. Text: Text underlay is sparse in the sources; most text added editorially.

Scoring: A5: Superius (C-1); Quintus (C-3); Contratenor (C-4); [Tenor (*resolutio*) derived from canon (C-4);] Bassus (F-4).

Mensuration & Tactus: Imperfect *tempus*, diminished, *sesquialtera* (♩ 3) in all voices, including the Canon. The Tactus (*inaequalis*—uneven) is on the perfect breve (H.), the strokes on the first and third semibreves, creating a faster triple-meter. MM ♩ = 90.

Canonic Instruction(s): *Ut supra*: as above, i.e., in Kyrie I & Christe. Capp.Sist.160.

Notes:

Superius: m. 7-8: the breve of the breve-*longa* ligature is imperfected *a parte ante* by the semibreve before it; m. 17: Capp.Sist.160 has a simpler version of this cadence: breve *c* + semibreve *b*.

Quintus: m. 36: As the Quintus would normally continue the canon after the Longa rest (written two breve rests here, equivalent two to bars), the first note of the next phrase is included at the end in small size, if it is felt that adding the fifth would strengthen the cadence, this is in conformity with the 'resolved' version of the canon of the 'Et resurrexit' in E-MO MS 766 (see below).

Contratenor: m. 12: E-MO MS 766 has a single [perfect] breve; mm. 21-22: In D-Ju MS 3, the first three black breves form a single three-note ligature (*porrectus*), in Capp.Sist.160 the third black breve is separated from the initial oblique shape, clarifying the text underlay, in E-MO MS 766 all six black breves are part of a single ligature.

Bassus: mm. 34-36: In E-MO MS 766 & Capp.Sist.160, a dot of division is written after the final minim in m. 34, the breve in m. 35 (first note of the ligature) is imperfected *a parte ante* by the semibreve before it; m. 35. bt. ii: The breve (first note of the ligature) is blackened in D-Ju MS 3, clarifying the rhythm.

GLORIA

ET IN TERRA PAX

Principal source(s): Music: D-Ju MS 3. Text: As in D-Ju MS 3 & Capp.Sist.160. Canon textless after incipit in Capp.Sist.160, but texted (*dux*) in D-Ju MS 3: text of Quintus from D-Ju MS 3, text of Tenor added editorially to align with other voices, based on example from Adam Renner (*cf.* below, 'Qui tollis').

Scoring: A5: Superius (C-1); Quintus (C-3); Contratenor (C-4); [Tenor (*resolutio*) derived from canon (C-4);] Bassus (F-4)

Mensuration & Tactus: Perfect *tempus* (O) in all parts. Tactus on the semibreve, with the strokes on the minim. MM. ♩ = 50.

Canonic Instruction(s): *In subdyatessaron per RE*: At the lower fifth on Re. Capp.Sist.160

Notes:

Superius: m. 3: Capp.Sist.160 has a simpler version of the cadence: semibreve *g* + minim *f*; m. 13: bt. i: Coloration in D-Ju MS 3, resolved to dotted-minim, semiminim in Capp.Sist.160 & E-MO MS 766.

Quintus: Text underlay as in D-Ju MS 3, this requires longer note-values including ligatures to be broken to accommodate the text in the following places: m. 5 'Laudamus te' and mm. 10-11 'Gratias'; m. 36: the canon returns to the beginning in m. 30, the small note is the first note of the

next phrase which would normally begin after the imperfect Longa rest (two breve rests in transcription), which may be sung at the discretion of the Director if a fuller sound is desired at the cadence.

Contratenor: m. 5, second half of bt. iii: Capp.Sist.160 has a single minim *c* in place of the last two semiminims.

Tenor (*Resolutio*): Text added editorially through m. 10, then as in D-Ju MS 3; mm. 12-13: Ligature broken to accommodate text; m. 9: the breve should be broken to accommodate the text.

Bassus: m. 26: Capp.Sist.160 & E-MO MS 766 have a simpler version of the cadence: semibreve *a* + minim *G*; m. 30: E-MO MS 766 combines the second minim and the following semiminim as a single dotted minim, and the last two minims as a single semibreve.

QUI TOLLIS

Principal source(s): Music: D-Ju MS 3, including insert by Adam Renner. Text: Ibid. and Capp.Sist.160. *Cantus Firmus* untexted in D-Ju MS 3, *C.F.* textless in Capp.Sist.160 after incipit.

Scoring: A5: Superius (C-1); Quintus (C-3); Contratenor (C-4); Tenor (*resolutio*) derived from canon (C-4); Bassus (F-4)

Mensuration and Tactus: Perfect *tempus*, diminished (ϕ) in the Canon (Quintus & Tenor); Imperfect *tempus*, diminished (ϕ) in Superius, Contra, & Bassus. The Tactus remains on the semibreve, but slightly quicker than in the previous section. MM. ♯ = 60-64. The overlapping Perfect and Imperfect *tempus* creates and underlying current of Perfect Minor *Modus* in the parts signed with Imperfect *tempus*.

Canonic Instruction(s): *Precedam in sub semidytono per MI*: Precede at the lower third on Mi. Capp.Sist.160. In the 'Occo Codex' (B-Br MS IV-922), the canon is realized in full, possibly by a later hand. In D-Ju MS 3 and Capp.Sist.160 the Canon has two clefs: C-3 & C-4.

Notes:

Superius: m. 19: bt ii: Coloration in D-Ju MS 3, resolved to dotted-minim, semiminim in Capp.Sist.160 & E-MO MS 766; m. 41: second half of bt. ii: Capp.Sist.160 & E-MO MS 766 have a single semibreve *aa*.

Quintus: Text as in Renner's insert. Renner resolves the canon into Imperfect *tempus*, the present edition preserves the Perfect *tempus* of the 'standard' canonic *Cantus Firmus*.

Tenor (*Resolutio*): Text added editorially, breaking of breves and ligatures based on Renner's model.

Bassus: m. 30: bt. ii; and m. 46: bt i: minor color is resolved to dotted-minim, semiminim in E-MO MS 766; m. 76: E-MO MS 766 has a breve-longa ligature: GG—G.

CREDO

PATREM OMNIPOTENTEM

Principi source(s): Music: D-Ju MS 3. Text: Ibid. and Capp.Sist.160.

Scoring: A5: Superius (C-1); Quintus (C-3); Contratenor (C-4); [Tenor (*resolutio*) derived from canon (C-4);] Bassus (F-4)

Mensuration & Tactus: Perfect *tempus* (*ut jacet*) (O) in all parts. Tactus on the semibreve, with the strokes on the minim. MM. $\text{♩} = 50$.

Canonic Instruction(s): *Ung ton plus bas per FA*: A tone lower on Fa. Capp.Sist.160

Notes:

Superius: m. 8: the cadence is ornamented in E-MO MS 766 dotted-minim (*c*), semiminim (*b*), semiminim (*b*), semiminim (*a*); m. 15: coloration resolved in E-MO MS 766; m. 18: bt. i: Coloration in D-Ju MS 3, resolved (dotted-minim, semiminim) in Capp.Sist.160; m. 19: the cadence is slightly ornamented in E-MO MS 766, as in m. 8, above; m. 26: the cadence is slightly ornamented in E-MO MS 766, as in m. 8 above; m. 30: In D-Ju MS 3 a single semibreve *dd* replaces the dotted-minim + semiminim; m. 35: second half of bt. ii: Coloration in D-Ju MS 3, resolved in Capp.Sist.160 & E-MO MS 766; m 37: simpler cadence in Capp.Sist.160: semibreve *cc* + minim *bb*.

Quintus & Tenor (*Resolutio*): Canon texted in D-Ju MS 3, underlay slightly altered and divided between the voices to correspond with the other three voices. Ligatures occasionally broken.

Contratenor: m. 6: second half of bt. ii: Coloration in D-Ju MS 3, resolved in Capp.Sist.160 & E-MO MS 766; m. 43: coloration in D-Ju MS 3, resolved in Capp.Sist.160 & E-MO MS 766.

Bassus: m. 18: second half of bt. iii: two semiminims *E-D*, in E-MO MS 766; m. 24: second half of bt. i: dotted-minim, semiminim in D-Ju MS 3, minor color in Capp.Sist.160.; mm. 28-30: coloration in D-Ju MS 3, resolved in Capp.Sist.160 & E-MO MS 766.

ET INCARNATUS EST

Principal source(s): Capp.Sist.160.

Scoring: A4: Superius (C-1); Contratenor (C-4); Septimus (C-4); Bassus (F-4)

Mensuration & Tactus: This is the most mensurally complex sections of the work: and the mensurations for the various voices will be discussed below. The Tactus should be taken on the semibreve, preferably no faster than MM. $\text{♩} = 50$. Despite the simultaneous mensurations of Imperfect and Perfect *tempus*, because of the off-setting and over-lap, unlike in the 'Christe' or the 'Qui tollis' there is no modus-level pulse.

Canonic Instruction(s): None: The *Cantus Firmus* is passed between the two upper voices (Superius & Contratenor).

Notes:

Superius: m. 1: Mensuration: Imperfect *tempus* (C); m. 26: bt. ii: Coloration in D-Ju MS 3, resolved in Capp.Sist.160 & E-MO MS 766; m. 29-30: The change to Perfect *tempus* (O) occurs partway through a breve unit, on a semibreve-max *initium*, causing a syncopation (which appears to be unresolved); m. 43: Mensuration changes to Perfect *tempus*, diminished (Φ), a proportional diminution of 2:1 of the previous mensuration: in the present score this Mensuration sign is enclosed in square brackets, and the original note-values are halved, dotted barlines are places every three minims (or perfect semibreve) to differentiate the (diminished) breve-units of the original mensuration.

Contratenor: m. 1: Mensuration: Perfect *tempus* (O); m. 30: Mensuration changes to Imperfect *tempus* (C), while this change occurs at a breve initium in the previous Perfect *tempus*, it is off from the simultaneous Imperfect *tempus* in the lower two parts by the space of a semibreve; m. 44: Mensuration changes back to Perfect *tempus*.

Septimus: This part appears only in Capp.Sist.160 where it has been added in a different tint of ink in a smaller size from the rest of the MS, at the bottom of the page (102v), the staves of the “Tenor” part being taken by: 1) the last line of the *residuum* of the Superius part, 2) the *residuum* of the Cantus Firmus, and 3) the conclusion of the Bass *residuum* from the following page (103r): This part does not exist in D-Ju MS 3, E-MO MS 766, or the ‘Occo Codex’, despite the “tenor” staves being completely empty. It is unclear from the source whether this part is by Forestier, or someone else, but the texture of this section without this voice is very sparse and lacking. This part stays in Imperfect *tempus* throughout.

Bassus: Mensuration begins in Imperfect *tempus* (C); at m. 40 the Mensuration changes to Perfect *tempus* (O): here, as in the Superius, there is an syncopated semibreve unit, which remains unresolved.

ET RESURREXIT

Principals source(s): D-Ju MS 3 & Capp.Sist.160, compared with ‘Occo Codex’ (B-Br MS IV.992)

Scoring: A5: Superius (C-1); Quintus (C-3); Contratenor (C-4 in D-Ju MS 3; C-3 in Capp.Sist.160, changing to C-4 in m. 49); [Tenor (*resolutio*) derived from canon (C-4);] Bassus (F-4).

Mensuration & Tactus: Canon (Quintus & Tenor) is signed in Perfect *tempus* (O); Superius, Contratenor, & Bassus, in Imperfect *tempus*, diminution (C).

The rhythm here in Imperfect *tempus*, diminution, is similar to that of Imperfect *tempus ut jacet* (C) with text set on the level of the minim, though there is no note shorter than the semiminim. It seems unlikely, then, that it was intended that this sign (C) was intended as a sign of duple proportion (2:1 diminution), with a breve Tactus in relation to the semibreve Tactus of Perfect *tempus* (O) in the *Cantus Firmus*. Rather, it seems likely that in this instance (C) indicates a livelier tempo, but retaining the semibreve Tactus, while (O) in this instance functions as a sign of subduple proportion (1:2 augmentation). This is the solution that has been taken here. This shifts the underlying mensural structure of this section from the level of *tempus* (breve) to the level of *Modus (longa)*, and the ternary grouping of the *Cantus Firmus* in perfect *longa* units should be audible.

The Tactus should be on the semibreve, MM. ♩ = 60-64.

Canonic Instruction(s): *Canon in unisono*: Canon at the unison. Capp.Sist.160: This is the heading over the *Cantus Firmus*; on the side is written: *In eodem tono per SOL*: On the same tone, on Sol. E-MO MS 766: *In eodem tono per Sol 4^o semibrevis pausando*: On the same tone, on Sol Pause for four semibreves.

Notes: Both Superius and Contratenor have quotations from Gregorian *Credo I*.

Superius: m. 12: Coloration in D-Ju MS 3, resolved in Capp.Sist.160 & E-MO MS 766.

Quintus (Tenor): In the MSS the notation of the *Cantus Firmus* remains consistent through the Mass, with the principal values being breves and semibreves; however, since in this section the

Perfect *tempus* of the Canon is used as a sign of subduple proportion (augmentation), in the original notation, the semibreve of (♩) is equal to the minim of (O). The note values have been doubled in transcription, altering the note values to *longas* and breves, making the semibreves of both signs equal, for this reason the Mensuration sign in the Quintus (and Tenor) is enclosed in brackets (as the sign of diminished perfect tempus (♩) in the superius at the close of the 'Et incarnatus', see above).

The placement of the *signum congruentiae* in D-Ju MS 3 and Capp.Sist.160 is unclear: D-Ju MS 3 has the sign directly over the second breve (m. 4 in this transcription. NB: *measures numbered according to the highest voice, in this instance the Superius*); Capp.Sist.160 places the sign over end of the second breve (*longa* in transcription), seeming to indicate that the *comes* voice of the canon should enter *during* the second breve of the *dux*, rather than with it. This matter is clarified by the 'Occo Codex' in which the solution of the canon is written in full: The second voice of the canon enters after the space of four semibreves, *during* the second breve of the first voice (m. 5); in E-MO MS 766 a second verbal canon is written with the instructions (see above). In E-MO MS 766, this canon is resolved into Imperfect *tempus*, diminution (♩), with the note values doubled to breves and *longas*.

The text of both the Quintus and Tenor (the canon and its resolution) are given in full in D-Ju MS 3.

Contratenor: m. 11: Coloration is in both D-Ju MS 3 and Capp.Sist.160, the Coloration is resolved in E-MO MS 766; m. 12: Coloration appears only in D-Ju MS 3, Capp.Sist.160 & E-MO MS 766 have here a single white semibreve on *d*.

Tenor (*Reolutio*): See *Quintus*, above.

Bassus: m. 25: E-MO MS 766 has a simpler version of this cadence: semibreve G + minim F.

SANCTUS

SANCTUS

Principal source(s): Music: D-Ju MS 3: Text: Capp.Sist.160

Scoring: A5: Superius (C-1); Quintus (C-3); Contratenor (C-4); [Tenor (*resolutio*) derived from canon (C-4);] Bassus (F-4).

Mesnsuration & Tactus: Perfect *tempus* (O) in all parts. Tactus on the semibreve, with the strokes on the minim. MM. ♩ = 50.

Canonic Instruction(s): *Ung ton plus hault per LA*: A tone higher on La. Capp.Sist.160. This is the last of the two-voice canons on the rising notes of the hexachord.

Notes: 'Sanctus' and 'Pleni' follow one after the other on the same opening, separated only by a double bar. The canon in the 'Sanctus' ends with a *longa* rest and does not repeat.

Superius: m. 7: the dotted-minim + semiminim (*aa-g*) is given as a semibreve *aa* in E-MO MS 766; m. 16: E-MO MS 766, breve *g* and semibreve *f*; m. 19: in place of the dotted minim (second half of bt. i), E-MO MS 766 has a minim *aa* followed by a siminim on the same pitch.

Contratenor: m. 10: the two semibreves are *not* connected by ligature in E-MO MS 766.

PLENI

Principal source(s): Capp.Sist.160 & D-Ju MS 3.

Voicing: A4: Superius (C-1); [Sextus (*resolutio*) derived from canon (C-1);] Contratenor (C-4); Bassus (F-4).

Mensuration and Tactus: Perfect *tempus* (O) in the canon: Superius and Sextus partes; Imperfect *tempus* (C) in Contratenor and Bassus. The Tactus should be the same as in the previous section: *see above*.

Canonic Instruction(s): None; the canon of the 'Sanctus' governs this section as well, *cf.* 'Kyrie I' and 'Christe', above.

Notes:

Superius: Because of the range of the *Cantus Firmus* and its canonic *resolutio*, Forestier moves the Canon from Quintus (Alto) and Tenor to Superius and Sextus, creating two soprano parts. In both D-Ju MS 3 and Capp.Sist.160, the *signum congruentiae* for the commencement of the canon is very carefully placed *over* the augmentation dot of the third semibreve (m. 2 in this transcription), indicating that the second voice should enter at the commencement of the second perfect breve-unit of the movement. This canon, which contains only the 'B' section of the *Cantus Firmus* is indicated to be repeated.

Quintus & Tenor: The *Cantus Firmus* is marked "Pleni tacet" in Capp.Sist.160.

OSANNA

Principal source(s): Capp.Sist.160, D-Ju MS 3

Voicing: A6: Superius (C-1); Sextus (*resolutio II*) derived from canon (C-1); Quintus (C-3); Contratenor (C-4); Septimus (*resolution I*) derived from canon (F-4); Bassus (F-4).

Mensuration & Tactus: Imperfect *tempus*, diminished, *sesquialtera* (C 3) in all voices, including the Canon. The Tactus (*inaequalis*—uneven) is on the perfect breve (H.), the strokes on the first and third semibreves, creating a faster triple-meter. MM ♩ = 90.

Canonic Instruction(s): *Ung et Deulx son troys, et le quart pour les galoys*: One and Two are Three, and the out full and lively(?). Capp.Sist.160. The same instruction appears in D-Ju MS 3 & E-MO MS 766, though with slightly different spelling. The meaning of the second half of the couplet is unclear. *La premiere va devant*: The first goes ahead. Capp.Sist.160.

Notes: The three stacked clefs (C-1, C-4, F-4) are somewhat unclear in D-Ju MS 3, the caligraphy is much clearer in Capp.Sist.160.

Superius: m. 7: In E-MO MS 766, the breve is replaced by dotted-semibreve *g* + two semiminims *f-e*.

Bassus: m. 16-17: the passage is correct in 'Occo' and D-Ju MS 3, with a dotted-semibreve *f* on the first beat of m. 16: E-MO MS 766 & Capp.Sist.160 have a minim, causing the passage to be off by the time of a semibreve, in Capp.Sist.160, it appears to have been written properly, then 'corrected' by a later hand to the incorrect version, possibly in conformity with E-MO MS 766 or a faulty exemplar in the scriptorium; m. 19-20: In D-Ju MS 3, these three notes appear as a semibreve

pair (the second semibreve is altered) followed by a breve (imperfected by the following semibreve rest), in Capp.Sist.160 all three notes are combined as one ligature. The reading in D-Ju MS 3 was chosen as the text “in excelsis” seems to fit the melody better than “osanna”.

BENEDICTUS

Principal source(s): D-Ju MS 3; Capp.Sist.160

Voicing: A5: [Superius (*resolutio III*) derived from canon (C-1);] [Quintus (*resolutio II*) derived from canon (C-3);] [Contratenor (*resolutio I*) derived from canon (C-4);] Septimus (F-4); Bassus (F-4).

Mensuration & Tactus: Imperfect *tempus*, diminished, *sesquialtera* (♩ 3) in all voices, including the Canon. The Tactus (*inaequalis*—uneven) is on the perfect breve (H.), the strokes on the first and third semibreves, creating a faster triple-meter, though here, perhaps, a slightly slower tempo is justified: MM ♩ = 80.

Canonic Instruction(s): *Quatuor quaternionibus*: Four of four. D-Ju MS 3; i.e. a four-voiced, stacked cannon at the fourth, the phrase is taken from Acts 3: 4. *Alter post alterum per dyatessaron intensum sequatur*: One after another at the fourth above the follower. Capp.Sist.160; i.e. each comes is a fourth above the voice which precedes it.

Notes:

Superius: After the Osanna, the Superius has the notation: *Benedictus supra Bassum*: Benedictus upon the Bass, in both D-Ju MS 3 & Capp.Sist.160. M. 42-43: The ligature has been broken to accommodate the text underlay (cf. Adam Renner’s resolution of the canon of the ‘Qui tollis’, above).

Contratenor: As in the superius, After the Osanna, this voice has the same notation: *Benedictus supra Bassum*. See ‘Bassus’, below.

Septimus: A second Bass voice, though notated, both in D-Ju MS 3 and Capp.Sist.160, in the spot for the Tenor. The part concludes with the notation: *Osanna ut supra* indicating a repeat of the previous ‘Osanna’ section. m. 6: E-MO MS 766: both the semibreve and breve are colored.

Bassus: the Canonic *Cantus Firmus*: The notations in the various voices and the ranges of the entrances seem to suggest that the canonic voices are Bassus (written), Contratenor, Quintus, and Superius, (especially, as no notation, i.e. *Benedictus supra Bassum* appears after the Tenor part of the Osanna: the Quintus vox must take part as it is the only voice with the range of the resulting *resolutio* of the Canon), however, it is possible that the Tenor should take the part of *resolutio I* while the Contratenor is Tacet; this is left to the discretion of the Director, as the ranges of the Contratenor and Tenor in this Mass are not too dissimilar.

AGNUS DEI

AGNUS DEI I.

Principal source(s): D-Ju MS 3 & Capp.Sist.160.

Voicing: Superius (C-1); Quintus (C-3); Contratenor (C-4); [Tenor (*resolutio II*) derived from Canon (C-4);] [Septimus (*resolutio I*) derived from Canon (F-4);] Bassus (F-4).

Mensuration & Tactus: Perfect *tempus* (O) in all parts. Tactus on the semibreve, with the strokes on the minim. MM.  = 50.

Canonic Instruction(s): *In subdyapente subdyatessaronque*: At the lower fifth and lower fourth. Capp.Sist.160.

Notes:

Superius: m. 3: bt. ii: minim *f*, minim *g* in E-MO MS 766; m. 6: second half of first beat: Capp.Sist.160 has a single semibreve *aa*; m. 19, second half of first beat: E-MO MS 766 has a single semibreve *aa*; m. 27: bt. i: D-Ju MS 3 has a single semibreve *aa*.

Contratenor: m. 33: Capp.Sist.160 has a simpler version of this cadence: semibreve *c* + minim *b*.

Bassus: m. 35: E-MO MS 766 has a simpler version of this cadence: semibreve *G* + minim *F*.

AGNUS DEI II

Principal source(s): Capp.Sist.160 & D-Ju MS 3, checked against 'Occo Codex' (B-Br MS IV.922).

Voicing: [Superius (*resolutio I*) derived from canon (C-1);] [Quintus (*resolutio II*) derived from canon (C-3);] Contratenor (Canon) (C-4); Septimus (C-4): see below; Bassus (F-4).

Mensuration & Tactus: Perfect *tempus* (O) in the canon: Superius, Quintus, and Contratenor; Imperfect *tempus* (C) in Septimus and Bassus. Tactus on the semibreve, with the strokes on the minim. MM.  = 50.

Canonic Instruction(s): *Tres in carne una*: The three become one flesh. Capp.Sist.160, a play on the marriage Rite. *Tertia secundam Secundaque primam sequetur*: The third follows, and the second follows the first. Capp.Sist.160.

Notes:

Superius: *Agnus Secundus supra Contratenorem*: Agnus II upon the Contratenor. Capp.Sist.160; see 'Contratenor', below.

Quintus: see 'Contratenor', below.

Contratenor: *Cantus Firmus*. In both D-Ju MS 3 and Capp.Sist.160 three clefs are placed at the beginning of the Contratenor part; in Capp.Sist.160, they are most clear, and are written in order of the vocal entrances, whereas in D-Ju-MS 3 they are simply stacked one atop the other: they are: C-4, C-1, and C-3, indicating the entrances of Contratenor (*dux*), Superius (*resolutio I*) and Quintus (*resolutio II*).

Septimus: This part is written in the 'Tenor' space in both D-Ju MS 3 (ff. 102v) and Capp.Sist.160 (107v). The range of the part is in the main rather high, going up to an *f* at one point (m. 31), and appears to be a Tenor part, it is written in C-4 clef; however, in both Capp.Sist.160 & D-Ju MS 3, there is a sudden change F-4 clef, and two low GGs are written, this appears to be because the Bassus ends on the upper G; in the 'Occo Codex' the two low GGs are written in with ledger-lines in the C-4 clef; the consistency of this odd conclusion to this voice across the various MSS indicates that it must be intentional. In the E-MO MS 766, these final two notes are written as simultaneous octaves, though this is possibly by a later hand.

AGNUS III

Principal source(s): Music: Capp.Sist.160; Text: D-Ju MS 3

Voicing: Seven voiced stacked circle canon, all parts derived from the Bassus: Superius (C-1); Sextus (C-1); Quintus (C-3); Contratenor (C-3); Tenor (C-4); Septimus (F-3); Bassus (Canon) (F-4).

Mensuration & Tactus: All parts in Perfect *tempus*, diminution (ϕ). The Tactus (*inaequalis*—uneven) is on the perfect breve (H.), the strokes on the first and third semibreves. MM ϕ = 90-96.

Canonic Instructions: *Septenarius ut sum / Omnes post me venite / Sequens alter alterum / Tempus unum sumite*: I am made of seven, / all must come after me / The one following after the other, / taking the time of one. This instruction is found in D-Ju MS 3, Capp.Sist.160, and E-MO MS 766.

In both main sources (D-Ju MS 3 and Capp.Sist.160) the canon (Bassus) appears without any *signa congruentiae* denoting when the voices should enter: The present writer believes that the final line of the canonic quatrain: *Tempus unum sumite* refers to the entrances: each voice enters after one Tactus (of the previous voice). (Though it is possible that it might refer to the number of times that each voice should go through the canon, this seems unlikely, given that that would produce a very strange conclusion to the Mass.)

In Capp.Sist.160 the seven parts of the canon are written out separately on the next opening after the canon, ff. 109v-110r (technically 108v-109r, as the librarian skipped from 107 to 109 when numbering the leaves of the folios).

Notes:

Superius & Tenor: Both parts have the notation *Agnus Tertius supra Bassum* after Agnus II in Capp.Sist.160.

On the extra folio of Capp.Sist.160, those parts which are in the soft hexachords (on F) have a b-flat as a key signature: this edition instead uses accidentals when a B occurs in these parts for clarity.

On the extra folio, each part has the correct number of breve rests before its first entry: at the end of each canon there is a repeat sign ($:\!|\!:$) and two *custodes* signifying the first note of the repeat of the canon; in each voice, except the Bassus, there is a vertical line drawn through the staff *after* the opening rest(s) indicating where to return to, and to skip the rests (which are unnecessary once the canon begins). The repeat is kept in this transcription, however, it may be omitted (or repeated numerous times) at the discretion of the director.

Forestier gives no indication as to how the canon should be ended, and so the ending chosen for this edition is almost arbitrary, but it seemed reasonable to end it when the uppermost (and therefore most audible) voice finished the *Cantus Firmus* and ended on the *finalis* (g).

MISSA L'HOMME ARMÉ

(*Super voces musicales*)

Transcribed and Edited by Henry Gaida

Mathurin Forestier (fl. c. 1500)

Sources: D-Ju MS 3 (JenaU 3); Capp.Sist.160 (VatS 160)

Editor's Note: Note values as in parts (1:1). Coloration shown by brackets; Ligatures shown by dashed slurs. *Musica ficta*: causa necessitatis (fixing bad intervals, cantorizans clausulae, etc.) are shown as full-sized accidentals in parentheses; causa pulchritudinis are shown as small accidentals in square brackets. Editorial text additions, repetitions, enclosed in brackets.

Original clefs: Superius: C1; Quintus (I): C3; Contratenor: C4; Bassus: F4; Tenor is not written in full, but derived from verbal canons in the MSS.

For full commentary, please see the Critical Report.

I: Kyrie

Superius

Ky - ri - e [e - lei - son.] Ky -

Canones super voces musicales et primo
In subdyapente per UT (Capp.Sist. 160)

Quintus

Ky - ri - e [e - lei - son.]

Contratenor

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

Resolutio

Tenor

Ky - ri - e [e - lei - son.]

Bassus

Ky - ri - e e - -

6

S. ri - e, [e - lei - son.] Ky - ri - e e -

Q. e - lei - son. Ky -

Ct. ri - e e - lei - son.

T. e - lei - son.

B. - lei - son. Ky - ri - e [e - lei -

11

S. - - - lei - son. Ky -

Q. - - - rie [e - lei - son.] [Ky - rie]

Ct. Ky - ri - e

T. Ky - - - - - rie [e - lei - son.]

B. - - - son.] [Ky - ri - e e - lei - son.]

16

S. ri - e e - lei - son.

Q. e - lei - son.

Ct. [e - lei - son.] Ky - ri - e e - lei - son.

T. [Ky - rie] e - lei - son.

B. e - lei - son. Ky - ri - e e - lei - son.

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

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

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

Tenor
Chri - ste e - lei - son.

Bassus
Chri - ste [e - lei - son.] [Chri -

S.
ste e - lei - son.

Q.
e - lei - son.

Ct.
e - lei - son. Chri - ste [e - lei - son.] [Chri -

T.
Chri - ste e - lei - son.

B.
- ste] e - lei - son. Chri - ste

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

Q.
Chri - ste e - lei - son.

Ct.
- ste] e - lei - son.

T.
Chri - ste e - lei - son.

B.
[e - lei - son.] [Chri - ste] e - lei - son.

Superius

ut supra (*Capp.Sist. 160*) Ky - ri - e [e -

Quintus

Ky - ri - e e - lei - son.

Contratenor

Resolutio Ky - ri e [Ky - ri - e e -

Tenor

Ky - ri - e e - lei - son.

Bassus

Ky - ri - e [e - lei -

7

S. lei - son.] [Ky - ri - e]

Q. Ky - ri - e [Ky - ri - e e - lei -

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

T. Ky - ri - e [Ky - ri - e e -

B. son.] Ky - ri - e [Ky - ri - e] [Ky -

14

S. Ky - ri - e [e - lei - son.] Ky - ri -

Q. son.] [Ky - ri - e] e - lei - son.

Ct. [e - lei - son. e - lei - son.

T. lei - son.] [Ky - ri - e] e - lei - son.

B. ri - e] [Ky - ri - e] e - lei - son. [Ky - ri - e e -

20

S. e - lei - son.

Q. Ky - ri - e [e - lei - son.] [Ky - ri - e e - lei -

Ct. [Ky - ri - e]

T. Ky - ri - e [e - lei - son.] [Ky - ri - e

B. lei - son.] Ky - ri - e e - lei - son.

25

S. [Ky - ri - e e - lei - son.] Ky - ri - e [e - lei -

Q. son.] [Ky - ri - e] e - lei - son. Ky - ri -

Ct. Ky - ri - e [Ky - ri - e e - lei - son] [Ky -

T. e - lei - son.] [Ky - ri - e] e - lei - son.

B. [Ky - ri -

31

S. - son.] [Ky - ri - e] e - lei - son.

Q. e e - lei - son. son.

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

T. Ky - ri - e e - lei - son.

B. - e] Ky - ri - e e - lei - son.

II: Gloria (Et in terra pax)

Superius
Et in ter - ra pax ho - mi - ni - bus.
In subdyatessaron per RE (Capp.Sist. 160)

Quintus
Et in ter - ra pax

Contratenor
Resolutio
Bo - nae vo - lun -

Tenor
[Bo - nae vo - lun -

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

5
S.
Lau - da - mus te. Be - ne di - ci - mus
** See critical report.*

Q.
Lau - da - mus

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

T.
ta - - - tis.]

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

8

S. te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. Gra -

Q. te. Gra - ti - as

Ct. te. ** See critical report.* Glo - ri - fi - ca - mus te.

T. [Adora - mus te.]

B. te. A - do - ra - mus te. Gra - ti - as a - gi -

12

S. ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

Q. a - gi - mus ti - bi. Glo - ri -

Ct. Pro - pter ma - gnam

T. Gra - ti - as a - gi - mus ti -

B. mus [gra - ti - as a - gi - mus] ti - bi.

16

S. tu - am. Rex cae -

Q. am tu - am.

Ct. [glo - ri - am] glo - ri - am tu - am. Do -

T. bi. Glo - ri - am tu - am.

B. Do - mi - ne [Do - mi - ne] De - us

20

S. le - stis.

Q. Rex cae - le - - - stis. De - us pa -

Ct. mi - ne De - us Rex cae - le - stis. De - us pa -

T. Rex cae - le - - -

B. Rex cae - le - - - stis. De -

24

S. Do - mi -

Q. - - ter. Do -

Ct. - ter om - ni - po - tens. Do - mi - ne

T. stis. De - us pa - - - ter.

B. us pa - - - ter om - mni - po - tens.

28

S. ne Fi - li u - ni - ge - ni - te Jhe - su Chri - ste Do - mi -

Q. mi - ne fi - li. [Jhe - - - su

Ct. Fi - li U - ni - ge - ni - te Jhe - su Chri - ste.

T. [Jhe - su Chri - ste.]

B. U - ni - ge - ni - te Jhe - su Chri - ste. Do - mi -

32

S. ne De - us A - - - gnus De - i Fi -

Q. Chri - - ste]

Ct. Do - mi - ne De - us A - gnus De - i Fi - li -

T. [Fi - - - li - - - us Pa - - -

B. ne De - us A - gnus De - i

35

S. li - us Pa - - tris.

Q. [e.]

Ct. us Pa - tris.

T. tris.]

B. Fi - li - us Pa - tris.

Superius Qui toli - lis pec - ca - ta mun - di mi - se - re - re no -

Precedam in sub semidytono per MI (Capp.Sist. 160)

Quintus Mi - se - re - re no -

Contratenor Qui tol - lis pec - ca - ta mun - di mi - se - re - re

* See critical report.

Tenor [Qui tol - lis pec - ca - ta - mun - di.]

Bassus Qui tol - lis pec - ca - ta mun - di mi - se - re - re

9

S.
 Q.
 Ct.
 T.
 B.

16

S.
 Q.
 Ct.
 T.
 B.

22

S.
 Q.
 Ct.
 T.
 B.

28

S. - ni - am tu so - lus san - ctus. Tu so - lus Do -

Q. ni - am. Tu so - lus

Ct. Tu so - lus

T. [Tu so - lus san - ctus.] [Tu so - lus

B. ni - am tu so - lus san - ctus.

36

S. - mi - nus. Tu so - lus al - tis -

Q. Do - mi - nus. Tu so - lus al - tissi - mus,

Ct. Do - mi - nus. Tu so - lus al - ti - si - mus Jhe -

T. Do - mi - nus.] [Al - tis -

42

S. - si - mus.

Q. Jhe - su Chri - ste.

Ct. su Chri - ste. [Tu so - lus al - tis - si - mus

T. - si - mus.] [Jhe - su, Jhe - su Chri -

B. Jhe - su Chri - ste. Cum

49

S. Cum San - - cto Spi - ri - tu in

Q. Cum San - cto Spi - ri - tu

Ct. Jhe - su Chri - ste.] Cum San -

T. - ste.] [Spi - ri - tu.]

B. San - cto Spi - ri - tu In

56

S. glo - ri - a [in glo - ri - a] De - i Pa -

Q. In glo - ri - a De -

Ct. cto Spi - ri - tu in glo - ri - a

T. [In glo - ri a De - i

B. glo - ri - a De - i Pa - - tris

64

S. - tris, Pa - tris. A -

Q. - i Pa - tris [Pa - tris]. A -

Ct. De - - i Pa -

T. Pa - tris.] [A - men, A -

B. [Pa - - tris]. A - - [men, A -

71

S. men.

Q. [men. A] - - - men.

Ct. ris. A - - - men.

T. men.] [A - men, A - - - - men.]

B. men. A] - - - - - men.

III: Credo (Patrem omnipotentem)

Superius Pa - trem om - ni - po - ten - tem

Ung ton plus bas per FA (Capp. Sist. 160)

Quintus Pa - trem om - ni - po - ten -

Contratenor Fac - to - rem

Tenor [Et in -

Bassus Pa - trem om - ni - po - ten - tem fac - to - rem cae - li et ter -

Resolutio

4

S. Vi - si - bi - li -

Q. tem.

Ct. cae - li et ter - rae vi - si - bi - li - um om - ni -

T. vi - si - bi - li - um.]

B. rae vi - si - bi - li - um.

7

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

Q. [Om - ni - um.]

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

T. Et in u -

B. Et in u - num

10

S. in u - num Do - mi - num Jhe - sum Chri - stum, Fi - li - um

Q. [Do - mi - num. Jhe - sum

T. num [Fi - li -

B. Do - mi-num Jhe - sum Chri - stum Fi - li - um De - i u -

13

S. De - i u - ni - ge - ni - tum. Et ex Pa-tre na - tum

Q. Chri - - - - - stum.] [Et ex Pa -

Ct. Et ex Pa-tre na - tum

T. - um] De - - i u - ni - ge - ni -

B. - ni - ge - ni - tum. Et ex Pa-tre na - tum an -

16

S. an - te om - ni - a sae - cu - la. De -

Q. tre na - - - - - tum.]

Ct. an - te om - ni - a sae - cu - la De - um de De -

T. tum. [Omni - a sae - cu -

B. te om - ni - a sae - cu - la. De - um de De -

19

S. - um de De - o.

Q. Lu - men de lu - mi -

Ct. - - - - - o. Lu - - - - - men de lu - mi -

T. la.]

B. o. Lu - men de lu - - - - - mi -

22

S. De -

Q. ne. [De - um ve - - - - -]

Ct. ne. De - um ve - rum de De - o ve -

T. [Lu - men de lu - mi - - - ne.]

B. ne. De - um ve - rum [De - um

25

S. um ve - rum [de De - o ve - ro.] Ge -

Q. rum] [de De - o ve -

Ct. ro. Ge - ni - tum non fa - ctum

T. [de De - o ve - ro.]

B. ve - rum] de De - o ve - - - ro.

29

S. - ni - tum non fa - - - ctum.

Q. ro.] [Ge - - ni - tum non

Ct. Con - sub - stan - ti - a -

T. [Ge - ni - tum non fa - ctum.]

B. Ge - ni - tum non fa - ctum con - sub - stan -

32

S. Per quem om - ni - a fa - cta

Q. fa - - - ctum.]

Ct. lem pa - tri per

T. [Per quem omni - a fa - cta

B. ti - a - lem Pa - tri per quem om - nia fa - cta

35

S. sunt. [Per quem om - ni - a fa - cta

Q. [Om - - ni - a.]

Ct. quem om - ni - a fac - - - cta

T. sunt.]

B. sunt.

38

S. sunt. Qui pro - pter nos ho - mi - nes et pro - pter

Q. [Qui pro - pter

Ct. sunt.

T. [Fa - cta sunt.]

B. Qui pro - pter nos ho - mi - nes et pro - pter no - stram

41

S. no - stram sa - lu - tem de - scen - dit de cae - lis. [De -

Q. nos ho - mi - nes.]

Ct. De - scen - dit de cae - lis.

T. [Et pro - pter no - stram

B. sa - lu - tem de - scen - dit de cae - lis. [De - scen - dit de cae -

44

S. scen - dit de cae - lis.] De - scen - dit de cae - lis.

Q. [Descen - dit de cae - lis.]

Ct. [De - scen - dit de cae - lis.] [De - scen - dit de cae - lis.]

T. sa - lu - tem.] [-em.]

B. lis.] [De - scen - dit de cae - lis.]

Superius Et in - car - na - tus est de

Contratenor Et in - car - na - tus est

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

Bassus Et in - car - na - tus est de

7

S. Spi - ri - tu San - cto ex Ma - ri -

Ct. ex Ma - ri - a

Sp. tu San - cto ex Ma - ri - a Vir - gi -

B. Spi - ri - tu San - cto ex Ma - ri - a Vir -

14

S. a Vir - gi - ne [ex Ma - ri - a Vir - gi - ne] et

Ct. [Ma - ri - a Vir - gi - ne]

Sp. ne [ex Ma - ri - a Vir - gi - ne] Et ho - mo

B. - gi - ne [ex Ma - ri - a Vir - gi - ne] Et ho -

22

S. ho - mo fa - ctus est. Cru - ci - fix -

Ct. et ho - mo fa - ctus est.

Sp. fa - ctus est. Cru - ci - fix - us e - ti -

B. mo fa - ctus est. Cru - ci - fix -

28

S.
 - us e - ti - am pro no - bis

Ct.
 E - ti - am pro no -

Sp.
 am pro no - bis sub Pon - ti - o

B.
 - us. Sub Pon -

33

S.
 sub Pon - ti - o Pi - la - to,

Ct.
 - bis [pro no - bis] sub Pon - ti - o Pi -

Sp.
 Pi - la - to, sub Pon - ti - o Pi -

B.
 - ti - o [sub Pon - ti - o] Pi - la -

37

S.
 [Pi - la - to] pas - sus

Ct.
 - la - to [Pon - ti - o Pi - la - to.] [pas -

Sp.
 - la - to pas - sus et se - pul -

B.
 - to, Pas - sus

41 ** See critical report.*

S. [pas - sus,] [pas -

Ct. - sus et se - pul - tus est.] Pas - sus

Sp. - tus est, pas - sus et

B. et se - pul - tus est.

45

S. sus]et se - pul - tus est. [pas - sus et se - pul - tus est.]

Ct. et se - pul - tus est.

Sp. se - pul - tus est.

B. sepul - tus est.

Superius Et re - sur - re - xit ter - ti - a di - e se - cun -

** Regarding the canonic voices, see critical report.*
Canon in unisono.
In eodem tono per SOL (Capp.Sist.160)

Quintus Et re - sur - re -

Contratenor Et re - sur - re - xit ter - ti - a di - e se - cun -

Resolutio

Tenor Ter - ti -

Bassus Ter - ti - a di - e

10

S. - - - dum scrip - tu - - - ras.

Q. xit.

Ct. dum scrip - tu - - - ras. Et a-scen - dit in cae -

T. a di - - - e.

B. se - cun - dum scrip - tu - - - ras. Se -

16

S. Et i - te - rum ven - tu - rus

Q. Et i - te -

Ct. lum, se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus

T. - det ad dex - te - ram Pa - tris.

B. - det ad dex - te - ram Pa - tris.

22

S. est cum glo - ri - a ju - di - ca - re vi - vos

Q. rum.

Ct. est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os.

T. Ju - di - ca - re.

B. Cum glo - ri - a ju - di - ca - re vi - vos et mor -

28

S. et mor - tu - os. Cu - jus re - gni non e - rit fi - nis.

Q. Mor - - - tu - - - os.

Ct. Cu - jus re - gni non e - rit fi - nis.

T. Non

B. tu - os.

34

S. Et Spi - ri - tum San - ctum Do - mi - num.

Q. San - ctum Do - mi -

Ct. Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -

T. e - - - rit.

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

40

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

Q. num. Qui

Ct. - tem. Qui cum Pa - tre et

T. Et vi - - vi - fi - can - tem.

B. vi - - - fi - - - can -

45

S. Pa - tre et Fi-li - o si-mul a-do-ra - tur et con-glo - ri-fi-ca - tur. Qui lo -

Q. cum Pa - - - tre.

Ct. Fi - li - o si - mul a - do-ra-tur et con-glo - ri-fi-ca - tur. Qui lo -

T. A - - - do - ra -

B. tem. Si - mul a - do-ra-tur et con-glo - ri-fi-ca - tur. Qui lo -

52

S. cu - tus est per pro - phe - tas. Et u - nam san - ctam Ca -

Q.

Ct. cu - tus est per - pro - phe - tas. Et u - nam san-ctam Ca - tho - li - cam

T. - - - tur.

B. cu - tus est per pro - phe - tas.

58

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

Q. Et u - nam san - - - ctam

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

T. Con - - - fi -

B. Et u-nam San - ctam Ca - tho - li - cam. Con -

65

S. In re - mis - si - o -

Q. U - num ba - ptis -

Ct. [Con - fi - te - or] u - num ba - ptis - ma

T. - te - or. In re -

B. fi - te - or u - num ba - ptis - ma

73

S. nem pec - ca - to - rum. Et ex - spe - cto re -

Q. ma Re -

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

T. mis - si - o - nem.

B. in re - mis - si - o - nem pec - ca - to - rum. Re - sur -

82

S. sur - re - cti - o - nem. Et vi -

Q. sur - re - cti - o - nem. Et

Ct. re - sur - recti - o - nem mor - tu - o - rum. Et

T. Mor - tu - o - rum.

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

90

S. tam ven - tu - ri sae - cu - li. A -

Q. vi - tam ven - tu - ri.

Ct. vi - tam ven - tu - ri sae - cu - li.

T. sae - cu - li

B. Et vi - tam ven - tu - ri sae - cu - li. A -

98

S. - - - men. A - - - men.

Q. - - - - -

Ct. A - - - - - men.

T. A - - - - - men.

B. - - - [men. A] - - - men.

IV: Sanctus (Sanctus, Pleni, Osanna, Benedictus, Osanna)

Superius

San - - - ctus. San -

Ung ton plus hault per LA (*Capp. Sist. 160*)

Quintus

San - - - ctus.

Contratenor

Resolutio

San - - -

Tenor

San - - -

Bassus

San - - - ctus.

5

S.

San - - - ctus. San -

Q.

San - - - ctus.

Ct.

San - - - ctus.

T.

San - - -

B.

San - - - ctus.

9

S.
 - - ctus. Do - mi-nus [Do - mi - nus]

Q.
 San - - - ctus Do - mi -

Ct.
 ctus. Do - - mi-nus

T.
 ctus San - - - ctus Do -

B.
 San - - - ctus Do - mi - nus De - - -

14

S.
 De - - - - - us

Q.
 nus De - us Sa - ba - oth.

Ct.
 [Do - mi - nus] De - us

T.
 - mi - nus De - us Sa - ba -

B.
 - us Sa - - - -

18

S.
 Sa - ba - - - - oth.

Ct.
 Sa - - - - ba - oth.

T.
 oth.

B.
 - - - - ba - oth.

CANON

Superius

Ple - ni sunt cae - li et ter -

Sextus

Resolutio

Ple - ni sunt cae - li

Contratenor

Ple - ni sunt cae - li [ple -

Bassus

ple - ni sunt [cae -

5

S.

- - ra glo - ri - a tu -

S.

et ter - - ra glo -

Ct.

ni sunt cae - li] cae - - - li

B.

- li] ple - ni sunt cae - li [ple -

10

S.

a. [Ple - ni sunt cae - li] [et ter -

S.

ri - a tu - a. [Ple - ni sunt cae - li]

Ct.

et ter - - - ra [et

B.

ni] sunt cae - - - li [cae - li] et ter -

15

S. *ra*] [glo - ri - a tu -

S. [et ter - ra] [glo -

Ct. ter - ra] glo - ri - a tu -

B. - ra glo - ri - a tu - a [glo - ri -

20

S. a] [tu - a.]

S. ri - a tu - a] [tu - a.]

Ct. - a.

B. a] tu - a.

Superius

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

Resolutio II

Sextus

O - san - na [in ex - cel -

Ung & deux sont trois et le quart pour les galois.
(JenaUI 3; cf. Capp.Sist.160)

Quintus

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

Contratenor

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

Resolutio I

Septimus

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

Bassus

O - sna -

6

S. san - na in ex - cel - sis.]

S. sis.] [O - san - na] [O - san -

Q. [O - san - na] [O - san - na in ex -

Ct. in ex - cel - sis.] O - san - [na in ex -

Sp. [O - san - na] [O - san - na

B. na [in ex - cel - sis.]

13

S. in ex - cel - sis.]

S. - na in ex - cel - sis] [in ex - cel -

Q. cel - sis] [in ex - cel - sis]

Ct. cel - sis.] [O - san - na in ex - cel -

Sp. in ex - cel - sis] [in ex - cel - sis]

B. [in ex -

19

S.
 sis.

S.
 sis] [O - san - na]

Q.
 8 [O - san - na] in ex - cel -

Ct.
 8 - sis.]

Sp.
 [O - san - na] in ex - cel -

B.
 cel - sis]

25

S.
 in ex - cel - sis. [O - san -

S.
 in ex - cel - sis. [in ex - cel -

Q.
 sis. [in ex - cel - sis] O - san -

Ct.
 8 [in ex - cel - sis] [O - san -

Sp.
 - sis. [in ex - cel - sis]

B.
 [in ex - cel - sis]

31

S. na] in ex - cel - - [sis in ex - cel] - sis.

S. sis] O - san - na [in ex - cel - sis.]

Q. na [in ex - cel - sis] [-sis.]

Ct. na in ex - cel - sis in ex - cel - - - sis.]

Sp. O - san - na [in ex - cel - sis]

B. in ex-cel - sis.

BENEDICTUS SUPRA BASSUM
Resolutio III

Superius

Resolutio II

Be - ne - di - ctus

Quintus

Resolutio I

Be - ne - di - ctus

Contratenor

Be - ne - di - ctus

Septimus

Be - ne - di - ctus

CANON. Quatuor quaternionibus (JenaUI 3)
Alter post alterum per dyatessaron intensum sequatur (Capp.Sist.160)

Bassus

Be - ne - di - ctus [qui ve -

8

S. [qui ve - nit] in no - mi -

Q. [qui ve - nit] in no - mi - ne

Ct. [qui ve - nit] in no - mi - ne

Sp. qui ve nit [Be - ne -

B. nit] in no - mi - ne Do - mi -

16

S. ne Do - mi - ni

Q. Do - mi - ni

Ct. Do - mi - ni [in no -

Sp. di - ctus qui ve - nit in no - mi - ne

B. ni [in no - mi -

22

S. in no - mi - ne] [in no - mi -

Q. [in no - mi - ne] [in no - mi - ne]

Ct. - mi - ne] [in no - mi - ne]

Sp. in no - mi -

B. ne] [in no - mi - ne] Do -

28

S. ne] Do - mi - ni. [Be - ne -

Q. Do - mi - ni. [Be - ne - di - ctus

Ct. Do - mi - ni. [Be - ne - di - ctus qui ve -

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

B. - mi - ni. [Be - ne - di - ctus qui ve - nit]

34

S. di - ctus qui ve - nit] [in no - mi - ne]

Q. qui ve - nit] [in no - mi - ne]

Ct. nit] [in no - mi - ne] [Do -

Sp. Do - mi - ni] Do - mi -

B. [in no - mi - ne] [Do -

41

S. [Do - mi - ni.]

Q. [Do - mi - ni.]

Ct. - mi - ne Do - mi - ni.]

Sp. - ni.

B. - mi - ni.]

OSANNA
UT SPURA

V: Agnus Dei

Superius
A - gnus [De - - - i] [A -

In subdyapente subdyatessaronque (*Capp.Sist.160*)

Quintus
A - gnus De - - - i

Contratenor
A - gnus De - i

Resolutio II

Tenor
A - - - gnus

Resolutio I

Septimus
A - - - gnus De -

Bassus
A -

5
S.
gnus] De - - - i A - gnus

Q.
qui tol - lis

Ct.
qui [tol - lis] qui

T.
De - - - i

Sp.
i qui tol -

B.
gnus De - - - i [A - gnus

9

S. De - i, qui [tol - lis] [qui] tol - lis

Q. pec - ca - ta mun -

Ct. tol - lis pec - ca - ta [mun - di, pec -

T. qui tol - lis pec -

Sp. lis pec - ca - ta

B. De - i] qui tol - lis [pec -

14

S. pec -

Q. di [pec - ca - ta mun - di]

Ct. ca - ta mun - di, pec - ca - ta]

T. ca - ta mun - di [pec - ca -

Sp. mun - di [pec - ca - ta mun -

B. ca - ta] [mun - di]

18

S. *ca - ta* [mun - di] [qui tol - lis pec -

Q. *mi - se - re - re no -*

Ct. *mun - di*

T. *ta mun - di]*

Sp. *di]* *mi - se - re -*

B. *[pec-ca - ta mun - di] pec - ca -*

22

S. *ca - ta] mun - di* [A - gnus De -

Q. *bis* [mi - se - re - re no - bis]

T. *mi - se - re - re no - bis* [mi - se - re -

Sp. *- re no - bis* [mi - se - re - re no -

B. *- ta [mun - di] pec - ca - ta* [pec - ca -

26

S. i qui tol - lis pec - ca - ta mun - di, mun -

Q. [mi - se - re - re no - bis]

Ct. mi - se - re - re [mi - se - re - re no - bis]

T. - re no - bis] [mi -

Sp. bis] [mi - se - re - re no -

B. ta] mun - di

30

S. di] mi - se - re - re [mi - se - re - re]

Q. [mi - se - re - re no - - - -

Ct. [mi - - se - re - re] no - - - -

T. se - re - re no - bis] [mi - se - re - re

Sp. bis] [mi - se - re - re no -

B. mi - se - re - re [mi - se - re -

34

S. no - - - - bis.

Q. - - - - bis.]

Ct. bis no - - - - bis.

T. no - - bis.]

Sp. bis.]

B. re no - - - - bis.

Agnus Secundus supra Contratenorem (*Capp.Sist.160*)

Resolutio I

Superius A - gnus

Resolutio II

Quintus Tres in carne una
Tertia secundam Secundaque primam sequetur (*Capp.Sist.160*) A - -

Contratenor A - gnus De - - i

Septimus A - gnus De - -

Bassus A - gnus De - i [A - -

5

S. De - i qui tol -

Q. gnus De - i

Ct. qui tol - lis

Sp. i qui [tol - lis]

B. gnus De - - - i] qui tol - lis [qui

10

S. lis pec - - - ca - ta

Q. qui tol - lis pec - - -

Ct. pec - - - ca - ta mun - di,

Sp. [qui] tol - - - lis

B. tol - lis] [qui tol - lis] pec - ca - -

15

S. mun - - di, mi - se - re -

Q. ca - ta mun - - di, mi - se -

Ct. mi - se - re - - re

Sp. pec - ca - - - ta

B. ta mun - - di [pec - ca - ta]

19

S. re mi - se - re -

Q. re - - re

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

Sp. mun - di

B. mun - - di [mun - - di]

23

S. - re no - bis [mi - se - re - re no - bis]

Q. mi - se - re - re no - bis [mi - se - re - re no -

Ct. [mi - se - re - re - no - bis] mi -

Sp. mi - se - re -

B. mi - se -

28

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

Q. bis] mi - se - re - re no -

Ct. se - re - re no - bis [mi - se - re - re

Sp. re [mi - se - re - re] [mi - se - re - re no -

B. re - - re [no - bis]

32

S. [mi - se - re - re no - bis.]

Q. bis [mi - se - re - re no - bis.]

Ct. no - bis] [no - bis.]

Sp. bis] no - bis [no - bis.]

B. [mi - se - re - re no - bis.]

AGNUS TERTIUS SUPRA BASSUM (*Capp.Sist.160*)

AGNUS TERTIUS SUPRA BASSUM (*Capp.Sist.160*)

Superius

Sextus

Quintus

Contratenor

Tenor

Septimus

Bassus

A - gnus De - i qui tol -

Septenarius ut sum Omnes post me venite
Sequens alter alterum Tempus unum sumite (*Capp.Sist.160 / JenaU 3*)

NB: This repeat is optional, and may be taken
as many times as desired. - Ed.

7

S. A - gnus De - i

S. gnus De - i qui tol -

Q. De - i qui tol - lis

Ct. i qui tol - lis

T. qui tol - lis pec - ca - ta

Sp. qui tol - lis pec - ca - ta mun - di

B. lis pec - ca - ta mun - di do -

12

S. qui tol - lis pec - ca - ta mun - di

S. lis pec - ca - ta mun - di do -

Q. pec - ca - ta mun - di do - na

Ct. pec - ca - ta mun - di do - na no -

T. mun - di do - na no - bis [pa -

Sp. do - na no - bis [pa - cem]

B. - na no - bis [pa - cem]

17

S. do - na no - bis [pa - cem]

S. - na no - bis [pa - cem]

Q. no - bis [pa - cem]

Ct. bis [pa - cem] pa -

T. cem] pa - cem.

Sp. pa - cem. A -

B. pa - cem. A - gnus

23

S. pa - cem. A - gnus

S. pa - cem. A - gnus De -

Q. pa - cem. A - gnus De - i

Ct. cem. A - gnus De - i

T. A - gnus De - i qui tol -

Sp. gnus De - i qui tol - lis

B. De - i qui tol - lis

29

S. De - i qui tol - lis

S. i qui tol - lis

Q. qui tol - lis pec - ca - ta

Ct. qui tol - lis pec - ca - ta mun - di

T. lis pec - ca - ta mun - di do -

Sp. pec - ca - ta mun - di do - na

B. pec - ca - ta mun - di do - na no -

34

S. pec - ca - ta mun - di do - na

S. pec - ca - ta mun - di do - na do -

Q. mun - di do - na do - bis [pa -

Ct. do - na no - bis [pa - cem]

T. - na no - bis [pa - cem]

Sp. no - bis [pa - cem]

B. bis [pa - cem]

39

S. do - bis [pa - cem]

S. bis [pa - cem] pa -

Q. cem] pa - cem

Ct. pa - cem [do - na

T. pa - cem [do - na no - bis

Sp. pa - cem [do - na no - bis pa -

B. pa - cem [do - na no - bis pa - cem]

45

S. pa - cem [do - na no - bis pa - cem.]

S. cem [do - na no - bis pa - cem.]

Q. [do - na no - bis pa - cem] [pa - cem.]

Ct. no - bis pa - cem] [pa - cem.]

T. pa - cem] [pa - cem.]

Sp. cem] [dona no - bis] [pa - cem.]

B. [do - na] [no - bis pa - cem.]