

Christus Factus Est

Two settings for Tenebrae on Maundy Thursday and Good Friday

Jacob Handl (Gallus)(1550-1591)
Edited by R.F.B.

First Setting

S. A. T. B.

Chri - stus fac - tus est pro no - bis o - be - di - ens us -

This musical score consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is C major with one sharp (F#). The time signature is common time (C). The vocal parts sing in a homophony style. The lyrics are written below the staves. Measure 1 starts with a half note in the soprano staff, followed by quarter notes in the alto and bass staves. Measures 2-3 show a melodic line in the soprano staff with eighth-note patterns, while the alto and bass provide harmonic support. Measures 4-5 continue this pattern, with the soprano having sustained notes and the bass providing harmonic bass lines.

5

S. A. T. B.

que ad mor - tem, mor - tem au - tem cru - cis.

que ad mor - tem, mor - tem au - tem cru - cis.

mor - tem au - tem cru - cis.

This section continues the musical setting. Measure 5 begins with a half note in the soprano staff, followed by quarter notes in the alto and bass staves. The lyrics "que ad mor - tem, mor - tem au - tem cru - cis." are repeated. Measures 6-7 show a melodic line in the soprano staff with eighth-note patterns, while the bass provides harmonic support. Measures 8-9 continue this pattern, with the soprano having sustained notes and the bass providing harmonic bass lines. The key signature changes to G major (two sharps) at the end of the page.

Second Setting

10

S. A. T. B.

Chri - stus fac - tus est pro no - bis o - be - di - en us -

This musical score consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is C major with one sharp (F#). The time signature is common time (C). The vocal parts sing in a homophony style. The lyrics are written below the staves. Measure 10 starts with a half note in the soprano staff, followed by quarter notes in the alto and bass staves. Measures 11-12 show a melodic line in the soprano staff with eighth-note patterns, while the bass provides harmonic support. Measures 13-14 continue this pattern, with the soprano having sustained notes and the bass providing harmonic bass lines.

14

S. A. T. B.

que ad mor - tem, mor - tem au - tem cru - cis.

que ad mor - tem, mor - tem au - tem cru - cis.

This section continues the musical setting. Measure 14 begins with a half note in the soprano staff, followed by quarter notes in the alto and bass staves. The lyrics "que ad mor - tem, mor - tem au - tem cru - cis." are repeated. Measures 15-16 show a melodic line in the soprano staff with eighth-note patterns, while the bass provides harmonic support. Measures 17-18 continue this pattern, with the soprano having sustained notes and the bass providing harmonic bass lines. The key signature changes to G major (two sharps) at the end of the page.