

TRANSCRIBED BY CHARLES VAN DEN BORREN

INTRODUCTION

These transcriptions are designed as a completion to those of Sir John Stainer published in 1898 under the title of *Dufay and his Contemporaries*. The editor of that important work aimed at giving a selection of the secular fifteenth-century repertory, as it occurs in the Codex Canonici 213, with Guillaume Dufay as the central personage. Among the fifty pieces which he transcribed, the greater number are French or Italian, chiefly 'rondeaux'. But he also included in that number two Latin motets, Johannes Carmen's *Pontifici decori* and Johannes Tapissier's *Eya dulcis—Vale placens*, which are therefore excluded from this publication; together with four other motets found in the Trent Codices, of which the *Denkmäler der Tonkunst in Oesterreich* (VII. Jahrgang) gave a transcription in 1900 (Brasart's *O flos flagrans* and *Fortis cum quævis*, Sarto's *O quam mirabilis*, and Grossin's *Imera dat*). Finally it has been thought best to exclude all the Latin compositions of Dufay, as the complete works of this master are to be published during the next few years by the *Deutsche Musikgesellschaft* in the collection *Publikationen älterer Musik*, under the competent direction of Prof. Besseler.

CLASSIFICATION OF THE COMPOSITIONS

At the beginning of the volume is placed the only complete Mass found in the Canonici Codex: a rarity for the time, when the conception of the polyphonic *ordinarium missæ* as a whole, governed by the principle of thematic and tonal unity, was still entirely new. Immediately after that 'unicum' are arranged (II) the isolated fragments of the *ordinarium*, which are, on the contrary, exceedingly numerous during the first half of the fifteenth century. In the next place (III) is given the only Magnificat of the manuscript, also a rarity for the time at which it was written (1436). We then devote a special section (IV) to the Isorhythmic Motets, a very interesting appearance in the history of music, evoking for the last time the constructive spirit of the Middle Ages in France. The next group (V) is that of the non-isorhythmic motets, belonging for the most part to a later period, at which the ballad style prevails with its freely invented instrumental tenor and reinforcing contratenor, the respective crossings of which unconsciously tend to form a harmonic basis, in the pre-modern sense. The last place (VI) is occupied by two secular compositions with partially Latin texts.

METHOD OF TRANSCRIPTION

I have adopted the principle of complete modernisation, which renders the reading as easy as possible, but the transcriptions are prepared in such a manner that the slightest peculiarities of the original notation can be recognized in the modern score. No clefs are used other than the G clef on the second line and the F clef on the fourth line. I have not placed the so-called tenor parts an octave higher than their real place in the scale, the more so because the parts written in the tenor clef (C clef on the fourth line) can often be considered as alto or as baritone parts at this time. The original clefs are always placed before the modern ones at the beginning of the staves, consequently also at the places where a change of clef occurs.

On the other hand the values of the notes are diminished throughout (♫ = ♪, consequently ♪ = ♫ and ♪ = ♪: see especially the *Patrem* of Binchois), in order to give a more

exact idea of the real tempo of the pieces published. The ligatures are indicated by the sign: \sqcap . The blackened notes (and similarly the whitened notes) which signify a change of rhythm are placed within square brackets: [].

NOTES

The Notes which follow this Introduction consist of what is called in Germany 'Revisionsbericht'. They consist chiefly of remarks suggested by the comparison of our MS with other MSS in which the same compositions are found. I have received valuable help in this work from Prof. Pirro, Prof. Bessler, Prof. Ficker and Dr. Dèzes, who freely placed their photographic or manuscript material at my disposal. I should like to take this opportunity of tendering to them my warmest thanks for this notable mark of friendly courtesy.

It has seemed unnecessary to refer in the Notes to the numerous variations in the ligatures of the tenor and contratenor instrumental parts exhibited by the different MSS. It has been proved, indeed, that the ligature-grouping of the notes only depends, in these voices, upon the good pleasure of the copyist: and it has therefore no particular significance.

IMPLIED ACCIDENTALS

In the matter of the implied accidentals, the comparison of the different versions of a composition becomes especially interesting. The question is one of considerable difficulty in solution. Apart from the accidentals which aim at avoiding the melodic tritone and, to a certain extent, those which are connected with a leading-note function, there are no theoretical principles giving a decisive rule in the matter. The question is made still more complicated by the fact that in the fifteenth century key-signatures very often differ between one part and another. No satisfactory explanation of this anomaly has been given up to the present time. Dr Knud Jeppesen's recent attempt to solve the problem is undoubtedly based on a very solid argument*; but when one finds oneself confronted by numerous practical cases, such as those met with in the Oxford Codex, these subtle interpretations of passages from theorists like Adam of Fulda or Glareanus help but little in the application of the implied accidentals.

I do not claim to have given a *ne varietur* solution of this question in these transcriptions. In most cases the choice has been empirical rather than theoretical. I have been guided by two principles:—(i) in the first half of the fifteenth century the conception of polyphonic concordance is not a harmonic one; (ii) the absolute or quasi-absolute independence of the different parts requires a melodic line the natural course of which is never altered by harmonic needs. These principles are, however, to be tempered by the fact that the musicians of this time unconsciously tend (much more so than their predecessors of the thirteenth and fourteenth centuries) to modern tonality and harmony. The theoretical rules of consonance are naturally to be observed, but not blindly, the more so because the practical documents show that theory to be nearly always characterized by conservative tendencies; and because the great artists on the other hand do not fear to put the exception before the rule, when they feel that the rule is a restraint on their creative power. Lastly the decision about the implied accidentals is frequently due to considerations of the general atmosphere proper to the musical technique of the first half of the fifteenth century†.

*See his remarkable Introduction to his edition of the Copenhagen Chansonnier (Copenhagen, Levin & Munksgaard, 1927), pp. LVIII foll.; see also the interesting objections of Dr. Dèzes in the *Zeitschrift für Musikwissenschaft* X, 8, May 1928, pp. 509 foll.

†The case is in some way analogous to that of compositions of the seventeenth century, the thoroughbass of which is sparsely figured, e.g., the MS. scores of *L'Incoronazione di Poppea* or *Il Ritorno d'Ulisse in patria* of Monteverdi, where the figures wanting must be supplied by the modern editor.

Optional or dubious accidentals are bracketed in these transcriptions. The comparison of the various versions of a composition* proves that where the implied accidentals are not ruled by purely theoretical or practical considerations some latitude in their use was left to the interpreter. In this case they had an ornamental character, and rendered obedience to what was called *causa pulchritudinis* in the last centuries of the Middle Ages.

It should be added that probably more than one of the accidentals not bracketed will be liable to discussion. I repeat that the solutions here given are not definitive in all points.

ORIGIN OF THE TENOR MELODIES

As a rule only the isorhythmic motets have tenor texts expressly designated in the MS and research has been confined to these. My friend M. Auda is entirely responsible for discovering the sources referred to in the notes, and I should like to thank him most cordially for his invaluable help. The tenors of the non-isorhythmic motets and of the Masses seem in the majority of cases to have been freely invented. They belong to that category of instrumental ballad-tenors, the function of which is to furnish, together with the contratenor, a quasi-harmonic bass to the cantus. It would seem not improbable that some of the cantus-melodies of the fragments of masses and non-isorhythmic motets may consist of Gregorian melodies figured in the transitory manner current in the first half of the fifteenth century. It will be the work of future commentators to analyse the upper parts and by so doing to confirm or refute this hypothesis.

TEXT

I have adopted modern Latin spelling and inserted punctuation throughout. The complete absence of punctuation in the original MSS is indeed a serious obstacle in the way of understanding the many unknown, and often purely ephemeral, poems of the motets. A critical study of these poems was necessary in order to present them in a form at once clear and accurate. Prof. Léon Herrmann, of Brussels University, brought his well-known skill to aid in this task, and spared neither time nor effort. To him, and to Dr Roger Bragard, to whom I am indebted for more than one useful suggestion, I should like to express my warmest thanks.

ADAPTATION OF THE WORDS TO THE MUSIC

I have considered it a duty to alter in no way the original adaptation. This last is often more or less careless, but nowhere is it arbitrary. It seems to obey certain rules or habits entirely different from those which reigned later, in the humanistic period of Palestrina, Lassus and De Monte. Oblique dotted lines between the text and the notes occur frequently in the Oxford Codex, giving material evidence that the copyists and interpreters were not indifferent to the mutual connection of both elements. The habits alluded to cannot be studied here in detail. I should like just to sum them up very briefly by saying (i) that no attention is paid to the tonic accent; (ii) that the ligatures always indicate the application of two or more notes to a syllable; (iii) that words are frequently interrupted by rests†; (iv) that the last syllable of a word occurring in a figured melodic cadence does not generally fall on the last note, but on one or another of the preceding notes.

*See especially Legrant's *Et in terra* and *Patrem* (Nos. 18 and 19).

†This very illogical process of declamation is combined with a curious system of vocal 'portamenti', from which it can be deduced that the musical phrase had much more importance than the declamation in itself.

The compositions edited in this volume offer an exceptionally rich field of exploration to students of musical history. They raise a multitude of questions, the discussion and solution of which must be left to the specialists of the fifteenth century. The editor has contented himself with pointing out, in the *nota bene*s of the following notes, some peculiarities which could be used as starting-points for discussion. He has also given up the attempt to add new elements to the remarkable study of the Oxford Codex which the late Mr E. W. B. Nicholson included in Sir John Stainer's *Dufay and his Contemporaries*. In conclusion, he wishes to thank the Plainsong and Mediæval Music Society, and more especially its Hon. Secretary, the Rev. Dom Anselm Hughes, for their confidence in having entrusted to him the realization of their undertaking.

CHARLES VAN DEN BORREN.

Uccle-Bruxelles,
June 20 1931.

10. *Chierisy. Patrem*

Oxf.; fol. 113-114'; white notation; Chierisy (*).

Bars 213 ff.—The 2nd (canonic) voice is not expressly written: it must be deducted from the inscriptions:

Fuga trium temporum.
Ut supra fuga.
Amen ut supra.

11. *Johannes Ciconia. Et in terra*

Oxf.; fol. 101'-102; white notation; M. Johannes Ciconia.

Cantus I; bar 58: *g* (by mistake) instead of *a*.

Cantus II; bar 90: 2nd note = *b* (sic); perhaps *c* or *a*?

N.B.—Division into *Dui* (=duets for soloists) and *Chorus* (=trios for the choir).

Text: with the well-known tropus *Spiritus et alme*, wide-spread at this time.

12. *Johannes Ciconia. Et in terra*

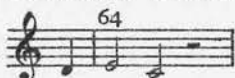
Oxf.; fol. 103'-104; white notation; M. Johannes Ciconia.

B.L.; no. 148; black notation; Jo. Ciconia.

MS 52 of Count Krasinski's Library (see J. Wolf, *Handbuch der Notationskunde*, I, p. 353; Leipzig, Breitkopf and Haertel, 1913); a comparison with that manuscript has not been possible.

Cantus.—B.L.; bar 1: no time-signature (also in tenor and contratenor).

B.L.; bar 37: two *c*'s *minimæ* instead of one *c semibrevis*.

B.L.; bars 63-64: 

B.L.; bar 66: the two *g*'s *minimæ* of Oxf. contracted into one *g semibrevis*.

B.L.; bar 76: no *b* before *b*.

Contratenor.—B.L.; bar 3: no *#* before *c*.

Oxf.; bar 75: 2nd note = *d*. B.L. gives the more correc. *e*.

13. *Johannes Franchois. Et in terra*

Oxf.; fol. 57'-58: white notation; Johannes Franchois.

B.L.; no. 92: black notation; Jo. Franchois de Gemblaco.

Cantus.—B.L.; bar 15: no *#* before *c*.

B.L.; bar 29: *b* before *b* (because, contrarily to Oxf., the *b* flat key-signature is dropped from the 2nd staff onwards, bars 16 ff.).

B.L.; bar 49: no rest.

B.L.; bar 69: *b* before *b*.

B.L.; bar 76: the *b* flat key-signature reappears here, but holds good only till the *longa* of bar 78; however, it is not impossible that the copyist intended to limit its application to bar 76.

Oxf. and B.L.; bars 81 and 83: black notes in Oxf., white notes in B.L. to express the *hemiolia* (triplets).

*Chérisy, a village of Eure-et-Loir, about 20 miles north of Chartres, probably our musician's native place, or that of his family.

Bar 54: *forma* in B.L. I.

Bars 114-115: *alimendo* in B.L. I and II.

In fine: Amen in B.L. I and II.

Motetus; bars 22-23: *vici* in B.L. II, perhaps also in Oxf. (not very clear).

Bar 33, Oxf.: *nostre? nostra?* (only the *noster* in B.L. I and II is correct).







Bar 95, B.L. I and II: *in mictis? inmictis?*

Bars 137-139; B.L. I and II: *amabilis* instead of *animabus*.

Bar 146, B.L. I and II: *requierunt*.

26. *Cesaris. A virtutis ignitio.—Ergo beata nascio—Benedicta filia*

Oxf.; fol. 116'-117; white notation; *Cesaris*.

Cantus II (Motetus); bars 5, 23, 41, 59(*): the two last notes:   are to be read   more probably than  .

Bar 37: the last note = *c* in the codex; *d* seems much more probable, because of the context.

Contratenor: bar 61: the *c* is followed by a dot which seems to mean nothing (perhaps a mistake, or a blot, since it is not to be found in the parallel isorhythmic passages in bars 7, 25 and 43).

N.B.—The four parts are conceived as strictly isorhythmic (see the four isorhythmic periods I, II, III and IV in our transcription).

Origin of the tenor 'Benedicta filia tua a Domino': Antiphon for the 2nd Vespers for Assumption (see the *Editio Vaticana*).

Text:

Triplum; bar 26: *rex* instead of *res* in the codex.

Bar 30: *eletatur* in the codex.

Bar 41: *paris* (sic): probably by mistake, but instead of what word?

Bars 50-51: *pagantur* (sic): perhaps for *placantur*?

Motetus; bars 2-3: *nascio* = *nativitas* in mediæval Latin (see Du Cange).

Bars 34-35: *avologo* (sic): perhaps *apologo*?

Bars 38-39: *virologo* (sic).

Bars 50-51: *doctat* (by mistake for *docta*).

Bars 52-53: *ede* (perhaps by mistake for *sede*?)

27. *Johannes Ciconia. Ut te per omnes—Ingens alumnus Paduæ.*

Oxf., fol. 119'-120; white notation; Magister Johannes Ciconia de Leodio composuit.

B.L., no. 258; black notation; only 3 parts; Jo. Ciconia.

Cantus I, bar 1: 2nd line *c* clef in B.L.; no time-signature in B.L. (the same in *cantus II* and *tenor*).

Bar 67: the dotted *semibrevis e* (*semibrevis perfecta*) of Oxf. is replaced by an *e semibrevis imperfecta* and a *d minima* in B.L.

Cantus II; bar 16: inversion of the values in B.L.

Bar 19: no change of clef in B.L.

Bar 34: the 2nd note = *d* in B.L. (the *c* of Oxf. is more probable because of the imitative stretta between *Cantus I* and *Cantus II*).

Bar 46, last note, and 47, the four first notes = *f, e, f, d, d* in B.L.

*The dotted bar-lines do not count in the numbering of the bars.

Bar 60, the 4th note = *a* in B.L.

Bar 64, the last note = *a* in B.L.

Bars 89-90: *f, a, f, d, c, a* in B.L.

Bar 94: the first note = *g* in Oxf. and B.L.; *f* seems more probable here.

Contratenor; No contratenor in B.L.

Tenor; bars 110-111: *d brevis* in Oxf. and B.L. (by mistake).

N.B.—This motet is isorhythmic in all four parts. Schema: I, 1. | I, 2; with a non-isorhythmic transition of two bars (55-56; only cantus II and tenor) in the middle of the piece.

Text: Prayer addressed to St Francis of Assisi by the community (*Cantus I*) and by an illustrious personage (bishop?) of Padua, named Francesco Zabarella.

Cantus I, bars 9-10: *per te omnes* in B.L.

Bar 28: *sedis* (incorrect) in B.L.

Bars 29-30: *patre* in Oxf. and B.L.: considering the context, *patris* seems to be the true version.

Bars 33-34: *concucit* in B.L.

Bars 65-66: *letus* in Oxf. and B.L.: considering the context, it is to be read *letum*.

Bar 82: *sic* (instead of *sit*) in B.L.

Cantus II, bars 14-16: Oxf.: *Çabarellam*.

B.L.: *Zabarellam*.

Bars 25-26: *numina* in B.L.

Bar 27: *tuor* in Oxf.; *tutor* in B.L.

Bar 34: *quēq* (= *quemque*) in B.L.

Bars 66-67: *digna* in Oxf. (incorrect).

dignas in B.L. (correct).

Bars 85-86: *alites* in Oxf.; *alitos* in B.L.

Bar 89: *clausus* in Oxf. and B.L.; the context seems to require *clausos*.

28. *Antonius de Civitate. Inclyta persplendens*

Oxf., fol. 8^v; white notation; M(agister) Ant(oni)us de Civitato (sic) composuit ad honorem Sanctæ Catharinæ V(irginis) et M(artyris); dated 1422.

Only one incomplete part. It seems evident that this part belonged to a four-part motet with two *cantus* (*triplum* and *motetus* with different texts) and instrumental *tenor* and *contratenor*. The long values, the rests and the *hoketus*-like figures in some passages make that hypothesis almost a certitude.

It can be concluded from the subsisting fragment that this motet was an isorhythmic one, built on the following schema :

A 1	A 2
a b c d b a d c	a b c d [b a d c]

The evidence of its isorhythmic structure permits the correcting of the following mistakes:

Bar 34: the first note is a *semibrevis* in the manuscript: it must be replaced by a *minima*, after comparison with the parallel isorhythmic passages in bars 78 and 112.

Contratenor, bars 42-43: the 2nd *d* is not dotted in the codex: a dot is wanted here in order to realize the normal concordance with the other parts.

Tenor, bars 11-12: in the codex, the ligature = *e-d* instead of *d-c*, which is undoubtedly the true version.

Text: Latin ballad in honour of a prince, protector of music and musicians. Musical schema: A A' B C (C=a 'refrain' the conclusion of which is the same as that of A'). The text is partially corrupted: the 'refrain' is evidently to be read: *claræ fini jungens initia* instead of *clero frui jungens initia* (codex).—The 3rd stanza is incomplete (1st verse: *quietus*, conjecture instead of *qui evictus*; 2nd verse: the word *jungens* has been interpolated between *pellens* and *et*; *bona*, conjecture instead of *bono*; *senties*, conjecture instead of *sancies*; 4th verse: *effata brevia* instead of *epata bravia*).

36. *Johannes Brasart. Summus secretarius*

Oxf., fol. 6'-7; white notation; Presbyter Johannes Brasart.
B.L., no. 274; black notation; Jo. Brasart.

Cantus I, bar 134: the two last notes = *a-b* in B.L.

Cantus II, bar 140: no # before *f* in B.L.

Tenor, bars 5-6: *d* (by mistake) in Oxf.; *e* in B.L.

Contratenor, bar 133: no # before *f* in B.L.

Bar 149: 1st note = *d*, by mistake, in B.L.

Text, bars 39 and 41: *facibus* in B.L.

Bars 112-120: *tenerose* in Oxf. and B.L.; we conjecture *tenebrosæ*.

The personage who is honoured in this piece is, undoubtedly, a high dignitary of the pontifical Court (*secretarius omnia scientis* = the secretary of him who is omniscient).—The word *gnarius* (bars 23-27) does not belong to classic latinity; neither is it to be found in Du Cange).

37. *J. Ciconia. O felix templum*

Oxf., fol. 22'-23; black notation; Magister Johannes Ciconia de Leodio.
B.L., no. 215; black notation; Jo. Ciconia.

Cantus I, bar 9: the two last notes are duolets in B.L.—The triplets are noted by means of white *minimæ* (♩) in B.L.; in Oxf., by means of ♯.

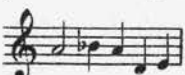
Bar 37: the change of clef takes place only at bar 39 in B.L.

Bar 38: in B.L. the two *b*'s flat (*minimæ*) are contracted into one *b* flat (*semibrevis*).

Bar 68: in B.L., no return to the 2nd line *c*-clef.

Bar 72: in B.L. two *a semibreves* of equal value instead of the *brevis a* of Oxf.

Bar 76: in B.L., the two *e* (*minimæ*) are contracted into one *e* (*semibrevis*).

Bar 113: B.L. 

Cantus II, bar 18: in B.L. the two last notes *e-f* are duolets (see bar 9 of *Cantus I*).

Bar 38: the last note = *e* (by mistake) in B.L.

Bar 42: the two *f* (*minimæ*) contracted into one *f* (*semibrevis*) in B.L.

NOTES


Bars 43-44: ligature between f and g in B.L.

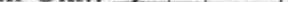
Bars 57-58: no change of clef in B.L.


Bar 61: the two *a* (*minimæ*) contracted into one (*semibrevis*) in B.L.

Bar 73: the two last notes = duolets in B.L.

Bar 94: the 2nd note = *f* in Oxf.: a *g* is wanted, here, instead of *f*, because of the parallelism with bar 92 of *Cantus I*, the more so as B.L. gives *g* at both places.

Bar 114: B.L.: 

Tenor, bars 32-33: instead of the rests in Oxf.: 

Bar 107: B.L.: 

Bar 113: in B.L. two *g*'s (*semibreves*) of equal value instead of one (*brevis*).

Text, bar 8 and 16: *chors* in B.L.

Bars 60-61: *fcī* in Oxf.; *factis* in B.L. (true version).

Bars 76-77: Oxf., *laris*; B.L.

	{ <i>Cantus I: laris.</i>
	{ <i>Cantus II: laudis</i> (incorrect).

Bars 80-81: Oxf., *prolex*; B.L. *proles* (more correct).

Bars 99-100: Oxf., *Ciconiam*; B.L., *Ciconia* (incorrect).

Bars 103-104: Oxf., *sin*; B.L., *sim*.

Bar 109⁹ Oxf., *Cantus II: et* (by mistake for *es*).

Bars 113 ff.: no *Amen* in Oxf.; *Amen* in B.L. (between brackets in our transcription).

Composition in honour of a personage named *Stephanus*.

According to Nicholson (*Dufay and his Contemporaries*, p. XII), it would be *Stephanus Carriger* (= *plaustriger*) or of Carrara, whose family bore a chariot on its shield, and who was bishop of Padua in the first years of the fifteenth century. He had been sent there 'from the highest summit, by the righteous son of Dardana', in other words by the Pope, son of Roma (*Dardana* seems to signify Roma, daughter of Troja, by Aenaeas).

38. *B. Feraguti. Excelsa civitas Vincentia*

Oxf., fol. 4'-5; white notation; B. Feraguti.

B.L., no. 270; black notation; Feraguti.

Cantus, bar 10: 1st note = *b* in Oxf., *a* in B.L. (*a* is undoubtedly more correct).



Bars 93, 103, 114: no rests in B.L. (the same in the *contratenor* and *tenor*).

Bar 106: a γ before f and on its line in B.L. (is probably to be applied to the e of bar 108).

Contratenor, bar 37: 1st note = *d* (by mistake) in B.L.

Bar 60: 1st note = *b* (by mistake?) in B.L.

Bars 95 till the end: this passage is written a third too low in B.I..

Bar 119: Oxf.: 
B.L.: 

DUI **5**

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

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

10

bo-nae vo-lun-ta-tis.

bo-nae vo-lun-ta-tis.

CHORUS **15** **#**

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

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

TENOR Laudamus te.

20

A-do-ra-mus te. Glo-ri-fi-

A-do-ra-mus te. Glo-ri-fi-

25 **b** **30**

-ca-mus te. Gra-ti-as a-gi-mus ti-bi prop-

-ca-mus te. Gra-ti-as a-gi-mus ti-bi

35

- ter mag - nam glo-ri-am tu - am.

prop - ter mag - nam glo-ri-am tu - am.

DUI **40**

Do - mi - ne De-us rex coe - le - stis,

Do - mi - ne De - us, rex coe - le - stis,

45

De - us Pa - ter om - ni - po - tens.

De - us Pa - ter o - mni - po - tens.

50
CHORUS

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

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

Domine fili unigenite Jesu Christe.

55

Je - su Chri - ste.

Je - su Chri - ste.

DUI **60**

Spi - ri - tus et al - me or - pha - no -

Spi - ri - tus et al - me or - pha - no -

65

- rum pa - ra - cli - te.

- rum pa - ra - cli - te.

CHORUS **70**

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

Do - mi - ne De - us, a - gnus De -

Domine Deus, agnus.

75

fi - li - us Pa - tris.

- i, fi - li - us Pa - tris.

DUI **80**

Pri - mo - ge - ni - tus Ma - ri - ae Vir - gi - nis Ma - tris.

Pri - mo - ge - ni - tus Ma - ri - ae Vir - gi - nis Ma - tris.

85

CHORUS

Qui tol - lis pec - ca - ta mun - di, mi - se -

Qui tol - lis pec - ca - ta mun - di, mi - se -

Qui tollis peccata nostra miserere.

90

- re - re no - bis. Qui tol - lis pec - ca - ta mun -

- re - re no - bis. Qui tol - lis pec - ca - ta mun -

95

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

- di, sus - ci - pe de - pre - ca - ti - o - nem

100

- stram. Ad Ma - ri - ae glo - ri - am.

no - stram. Ad Ma - ri - ae glo - ri - am.

105

110

DUI

Qui se - des ad dex - te - ram Pa -

Qui se - des ad dex - ter - am Pa -

115

- tris, mi - se - re - re no - bis.

- tris, mi - se - re - re no - bis.

120

CHORUS

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

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

Quoniam tu solus sanctus.

125

130

DUI

Ma - ri - am sancti - fi - cans.

Ma - ri - am san - cti - fi - cans.

CHORUS

Tu so - lus Do - mi - nus.

Tu so - lus Do - mi - nus.

Tu solus Dominus.

135

140

DUI

Ma - ri - am gu - ber - nans.

Ma - ri - am gu - ber - nans.

CHORUS

Tu solus al - tis - si - mus.

Tu solus al - tis - si - mus.

Tu solus altissimus.

145

DUI **150** **CHORUS** **155**

Ma - ri - am co - ro - nans. Je - su Chri - ste,

Ma - ri - am co - ro - nans. Je - su Chri - ste

Jesu Christe

160

cum San - cto Spi - ri - tu in glo - ri -

cum San - cto Spi - ri - tu in glo - ri -

cum Sancto Spiritu.

165 **170**

- a De - i Pa - tris. Am -

- a De - i Pa - tris.

A - men. tenoris.

175

- en,

A - men.

180

A - m - e - n.

A - men.

o = □

5

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

CONTRATENOR Et in terra pax.

TENOR Et in terra pax.

10

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

Laudamus te.

Laudamus te.

15

Be - ne - di - ci - mus te. A - do - ra - mus

20

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

Gra - ti - as a - gi - mus ti - bi prop - ter mag-nam glo - ri - am tu -

Gratias agimus tibi.

Gratias agimus tibi.

- am, Do - mi - ne De - us, rex coe-les-tis, De -

- us Pa - ter om - ni - po - tens, Do - mi - ne fi - li u - ni - ge - ni - te

Je - su Chri - ste, Do - mi - ne De - us, a - gnus De - i;

40

fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun -

Qui tollis peccata.

Qui tollis peccata.

45

- di, mi - se - re - re no - bis. Qui tol - lis pecca - ta mun -

50

- di, su - sci - pe de - pre - ca - ti - o - nem nos - tram.

55

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

Qui sedes ad dexteram.

Qui sedes ad dexteram.

60

Quo - ni - am tu so - lus San - ctus, tu

65

so - lus Do - mi - nus, tu so - lus al - tis - si -

- mus Je - su Chri - ste, cum San - cto Spi - ri - tu

70

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

75

A- m-

80

m- m-

e- e-

85

n. n.

o = □

5

Ut

In

CONTRATENOR. Ut te per omnes.

TENOR. Ut te per omnes.

10

te per omnes coe - li - tum

- gens a-lum - nus Pa - duae,

15

pla - gas sequa - mur ma - xi - mo cul-tu la-van-dum, lu - mi -

quem Za - ba - rel - lam no - mi-nan - tur,

20 # 25

- na, Franci-sce, nostros spi-ri-tus

Franci-scus al-mi sup-pli-cat Franci-sci a-do-rans mi-ni-

30

tu qui peren-nis glo-ri-ae se-des tue- ris omnes pa-tris

-ma, sis tu-tor ex-cel- sis fa- - vens

35

qui cunc-ta nu-tu con-tu-lit, per-ver-sa nobis e-ru-e.

ser-vo pre-can-ti te tu-o quem to-tus orbis prae-di-cat in-si-gni-

40 (##)

-bus prae-co-ni-is.

45

50 55

(b)

60

65

70

Chri-sti le - tum quod sump - se-rat vul - nus

Au - di li-bens di-gnas pre - ces doc - to -

75

re-cep-tum per tuum no-bis be-nig-ne porri - ge.

-ris im-men-si, sa-cer Franci-sce, quo le-ges bo-

80

De te ca - nens glo - ri - am, sit illa fe - lix regu -
nas, An - the - no - ris stirps acci - pit, sil - vas per

85

- la fra - trum mi - no - rum no - mi - ne, cu - jus fu - i - sti con -
al - tas a - - li - tes in mo - le clau - sos cor -

90 **95**

- di - tor, du - ret per ae - vum lon - gi - us. A -
- po - ris du - cens viam coele - sti - um, re - ctor ve - ni fi -

100

men. A - -

- de - li - um. A - - - - -

105

m - - - - -

m - - - - - e - - - - -

110

e - - - - -

n. n. n.

Fe-lix

TENOR. O felix templum jubila

5

tem-plum, ju - bi - la, et co - hors tu-a ca - no - ni - ci

10

15

Fe-lix templum, ju - bi - la, et co - hors

20

nunc plau - dat corde sup - pli - ci.

tu - a ca - no - ni - ci nunc plau - dat corde sup - pli -

25

Tu cle-re, vi-so ru-ti-la.

-ci. Tu cle-re, vi-so ru-ti-la.

30

35

Qui prae-sul di-vi mu-ne-ris, de sum-mo mis-sus car-di-

Qui prae-sul di-vi mu-ne-ris, de sum-mo missus car-di-

40

-ne a jus-to na-to Dar-da-nae est pas-tor

-ne a jus-to na-to Dar-da-nae est pas-tor

45

sa-crae one-ris. Tu ge-ni-to-ris

sa-crae one-ris. Tu ge-ni-to-ris

50

Ste - pha - ne

Ste - pha - ne

55

o plaus-tri-ger

il - lus-tris - si - me,

o plaus-tri-ger

il - lus-tris - si - me,

60

vir - tu-tes splen-di - dis - si - me sunt tu - is fac - tis con - so -

vir - tu - tes splen - di-dis-si - me sunt tu - is fac-tis con - so -

65

- nae, fa - no no - vo et mul-tis a - ris su - pe-ris quas

- nae, fa - no no - vo et mul-tis a - ris su - pe-ris quas

70

de - di-ca - sti. Ad as-tra i - ter jam

de - di-ca - sti. Ad as-tra i - ter jam pa-

75

pa - ra sti ti - bi et cunc - tis tu - i la - ris.

- ra - sti ti - bi et cunc - tis tu - i la - ris.

80

Pre - cor, pater o di - gna pro - les, ju - sta,

Pre - cor, pa - tre o di - gna pro - les,

85

mi - tis et mo - de - sta vi - ti - o - rum

ju - sta, mi - tis et mo - de - sta vi - ti - o - rum ac in - fe - sta

90

ac in - fe - sta vir - tu - ti - bus quas re - do - les,
vi - ti - o - rum ac in - fe - sta

95

di - gna - re me Ci - co - ni -
vir - tu - ti - bus quas re - do - les, di - gna - re me Ci - co - ni -

100

- am, tan - ti li - cet sin in - di - gnus
- am, tan - ti li - cet sin in - di -

105

tu - i ha - be - re in cor - dis pi - gnus, es be - ni - gnus
- gnus tu - i ha - be - re in cor - dis pi - gnus, es be - ni - gnus

110

115

#

quo - ni - am.

(A -

quo - ni - am.

(A -

120

125

130

[men.]

men.)