

Antoine de Févin – Missa Salve sancta parens

Antoniuis de feuin pie memorie.

**D**utatenor. Kyrie Salve sancta parens. Kyrie.  
cleyson.  
Kyrie. Kyrie.  
cleyson.

**A**llus. Kyrie Salve sancta parens. Kyrie.  
cleyson. Ky.  
rie. Kyrie. cleyson.  
Kyrie. cleyson.

This mass by Févin is based on an antiphon with the same name for the blessed virgin Mary. The antiphon can be found at

[https://www.traditioninaction.org/religious/Music\\_P000\\_files/P138\\_Sal.htm](https://www.traditioninaction.org/religious/Music_P000_files/P138_Sal.htm)

The manuscript of Févins mass is to be found at <https://www.digitale-sammlungen.de/en/view/bsb00079110?page=30,31>

Févin was obviously very much influenced by Josquin, with lots of voice-pairing imitation. Because of this he apparently found it superfluous to write whole reduced sections (e.g. the Christe) in the Kyrie, Gloria and Credo. Only the Pleni sunt, Benedictus and Agnus 2 are duets.

### **Ficta**

All accidentals above the notes are editorial. A flat before the note (always E) means that it was actually right before the note, or a bit further on the same line. However, sometimes it seems obvious that it was still intended on the next line, without being written. In that case I also placed it above the note. Deciding between E or E-flat is regularly quite a puzzle, for instance when the top voice appears to be singing in the natural hexachord, with E-flats going on in the lower voices: should you adjust the top voice for harmonic unity, or enjoy the cross-relation mi-fa (never simultaneous by the way)? Dona nobis pacem is a case in point.

At cadences I usually place a leading note sharp above the note. In the final Agnus however I didn't. It has that atmosphere of endlessness, and phrases are quite short, so not yet developed enough for a conclusion, I felt.

### **Ligatures and text underlay**

Text underlay in the manuscripts is sometimes helpful, and many times it isn't. When it is, it can still be unclear to which note a syllable should best be assigned... When the underlay in the transcription is in brackets, that means the space was blank in the ms. Text in italics means I chose not to follow the underlay in the ms. This is particularly true for the Gloria and Credo; in the other movements I didn't always bother, as there is a lot of blank space.

Most of the time I respected the ligatures, so no syllable change there. In this mass they quite often seem to make sense in this respect. In the triple-time bit in the Osanna however, I got stuck trying to be docile. It seemed impossible to produce a text underlay that obeyed the ligatures and still felt sort of natural. So I ignored the ligatures here, but I did indicate them above the notes. If you like a puzzle, go ahead.

The ligature in the top voice in bar 66 of the Kyrie was ignored because the motif is a repetition of the opening motif of Kyrie 2 in bar 56, where the ligatures are placed differently.

Bert Schreuder

# Févin,A - Missa Salve sancta parens\_Kyrie

Antoine de Févin

Mez  
T1  
T2  
B

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

5  
Mez  
T1  
T2  
B

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

9  
Mez  
T1  
B

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

13

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

T1  
son, Ky - ri - e e - ley - son, Ky - ri - e e - ley -

T2  
Ky - ri - e e - ley - son, Ky - ri - e

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

17

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

T1  
son, e - - ley - son, Ky - ri -

T2  
e - - ley - son, e - ley - son, e - - ley - son,

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

20

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

T1  
e e - ley - son, e - - ley - son, Ky - ri -

T2  
e - - ley - son, Ky - ri - e e - - ley - son,

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

23

Mez: - son. Chri - ste  
T1: e e-ley - son. Chri -  
T2: e - ley - son. Chri - ste e - ley -  
B: - son.

Detailed description: This system contains measures 23 through 28. It features four vocal parts: Mezzo-soprano (Mez), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The music is in a key with one flat (B-flat) and a common time signature. A sharp sign (#) appears above the staff in measure 24. The lyrics are: Mez: - son. Chri - ste; T1: e e-ley - son. Chri -; T2: e - ley - son. Chri - ste e - ley -; B: - son. There are various musical notations including eighth notes, quarter notes, and half notes, with some notes beamed together.

29

Mez: e - - - - - ley - son,  
T1: - - - - - ste e - - - - - ley - son,  
T2: son, Chri - ste e -  
B: Chri - -

Detailed description: This system contains measures 29 through 35. It features the same four vocal parts. The lyrics are: Mez: e - - - - - ley - son,; T1: - - - - - ste e - - - - - ley - son,; T2: son, Chri - ste e -; B: Chri - -. There are various musical notations including eighth notes, quarter notes, and half notes, with some notes beamed together. A flat sign (b) appears above the staff in measure 30.

36

Mez: Chri - ste, Chri - ste, Chri -  
T1: Chri - ste, Chri -  
T2: - - - - - ley - son,  
B: ste e - - - - - ley - son,

Detailed description: This system contains measures 36 through 41. It features the same four vocal parts. The lyrics are: Mez: Chri - ste, Chri - ste, Chri -; T1: Chri - ste, Chri -; T2: - - - - - ley - son,; B: ste e - - - - - ley - son,. There are various musical notations including eighth notes, quarter notes, and half notes, with some notes beamed together. A sharp sign (#) appears above the staff in measure 37.

42

Mez  
- ste e - ley - son,

T1  
ste e - ley - son,

T2  
Chri - ste, Chri - ste, Chri - ste e -

B  
Chri - ste, Chri - ste e -

48

Mez  
Chri - ste, Chri - ste, Chri - ste e - ley -

T1  
Chri - ste e - ley - son, e - ley -

T2  
- ley - son, Chri - ste e -

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

54

Mez  
son. Ky - ri - e e - ley - son, e -

T1  
son. Ky - ri - e e - ley - son,

T2  
- ley - son. Ky - ri - e e - ley - son, Ky -

B  
son. Ky -

59

Mez  
ley - son,

T1  
e - ley - son,

T2  
- ri - e e - ley - son, Ky -

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

62

Mez  
Ky - ri - e

T1  
Ky - ri - e e - ley - son, e -

T2  
- ri - e e - ley - son, Ky - ri - e e - ley -

B  
- ri - e, Ky - ri - e e -

65

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

T1  
- ley - son, Ky - ri - e e - ley - son,

T2  
- son, Ky - ri - e e - ley -

B  
- ley - son, Ky - ri -

69

Mez Ky - ri - e e - ley -

T1 Ky - ri - e e - ley -

T2 son, e - ley - son, Ky - ri - e e - ley -

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

72

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

T1 - son, Ky - ri - e e - ley -

T2 - son, Ky - ri - e e - ley -

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

75

Mez - son.

T1 - son, e - ley - son.

T2 - son.

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



# Févin,A - Missa Salve sancta parens\_Gloria

Antoine de Févin

T  
8  
Glo - ri - a in ex - cel - sis De - o.

Mez  
T1  
T2  
B  
8  
Et in ter - ra pax ho - mi - ni -  
Et in ter - ra pax ho -

5  
T2  
B  
8  
bus bo-nae vo - lun - - -  
mi - ni - bus bo - nae vo - lun - - -

9  
Mez  
T1  
T2  
B  
8  
Et in ter - ra pax ho - mi - ni -  
Et in ter - ra pax ho -  
- ta - tis.  
ta - tis.

13

Mez  
 bus bo-nae vo - lun - ta -

T1  
 mi - ni-bus bo - nae vo - lun -

T2  
 Lau-da -

17

Mez  
 tis. A - do - ra -

T1  
 - ta - tis.

T2  
 mus te. Be - ne - di - ci - mus te. (Be - ne - di - ci - mus

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

20

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

T1  
 A - do - ra - mus te. Glo - ri - fi - ca - mus

T2  
 te.) A - do - ra - mus te. Glo - ri - fi - ca - mus

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

23

Mez  
te.) Gra - ti - as a - gi - mus ti - bi

T1  
te. Gra-ti - as aa - gi-mus ti - bi (ti - bi) prop -

T2  
te.

B  
te.

26

Mez  
prop - ter ma - gnam glo - ri - am tu -

T1  
ter ma - gnam glo - ri - - - am tu -

T2  
Gra -

28

Mez  
am.


T1  
am.

T2  
- ti - as a - gi-mus ti - bi prop -

B  
Gra - ti - as a - gi - mus ti - bi prop - ter ma -


30


Mez  Do - mi - ne De -

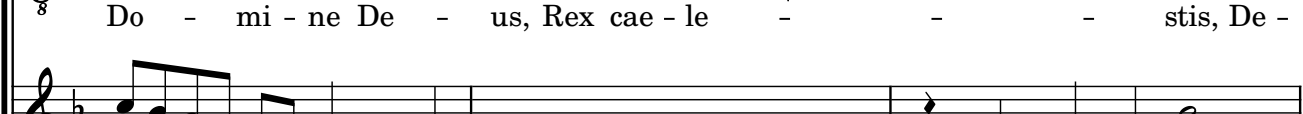
T2  ter ma - gnam glo - ri - - am tu - am. Do - mi - ne De -

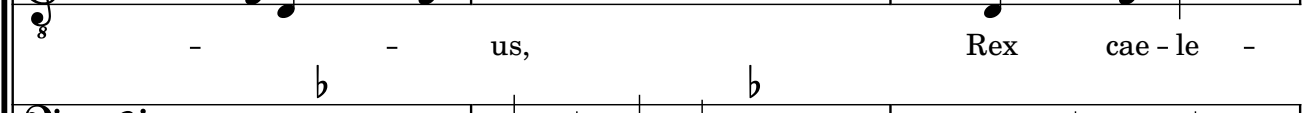
B  gnam glo - ri - - am tu - am. Do - mi - ne De -

33


Mez  us, Rex cae - les - stis, De - us Pa -


T1  Do - mi - ne De - us, Rex cae - le - - stis, De -

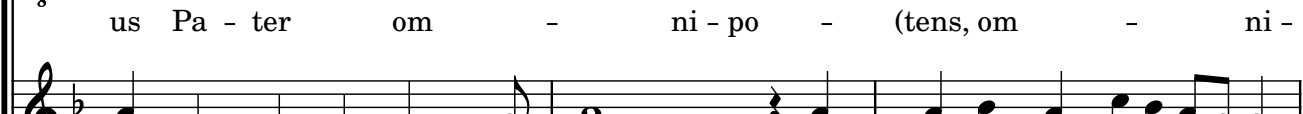
T2  - us, Rex cae - le -


B  - us, Do - mi - ne De - us, Rex cae - le -

36

Mez  ter Om - ni - po -

T1  us Pa - ter om - ni - po - (tens, om - ni -

T2  stis, De - us Pa - ter om - ni - po -

B  stis, De - us Pa - ter om - ni -

39

Mez - tens. Do - mi -

T1 - po-tens.) Do -

T2 - tens. Do - mi-ne Fi-li u - ni - ge - ni-te

B po - tens. Do - mi-ne Fi - li u - ni - ge - ni - te

43

Mez ne Fi-li u - ni-ge - ni-te Je - su Chri - ste.

T1 - mi-ne Fi-li u - ni-ge - ni - te Je - su Chri - ste.

T2 Je - su Chri - ste.

B Je - su Chri - ste.

48

Mez Do - mi - ne De -

T1 Do - mi - ne De - us, (Do - mi-ne De -

T2 Do - mi - ne De - us, A - gnus De -

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

51

Mez  
us, A - gnus De - i, Fi - li-us Pa - tris, (Fi - li-us Pa - tris.)

T1  
us,) A-gnus De - i, Fi - li - us Pa - tris.

T2  
i, Fi - li - us Pa - - - tris.

B  
Fi - li - us Pa - tris.

55

Mez  
Qui tol - lis pec - ca - ta mun -

T2  
Qui tol - lis pec - ca - ta mun - di, (pec-ca - ta

62

Mez  
- di,

T1  
Qui tol - lis pec - ca -

T2  
mun - di, mun - di,)

B  
Qui tol - lis pec - ca - ta mun -

68

T1  
8 - ta mun - - di, mi-se-re - re no - #

T2  
8 - - - - - mi - se-re-re no -

B  
di, (pec - ca - ta mun - di. mi - se-re-re no -

73

Mez  
mi-se-re - re no - bis. #

T1  
8 bis. Qui tol - lis pec - *semibreve in ms*

T2  
8 bis, mi - se - re-re no - bis. Qui tol - lis pec - ca - ta

B  
bis. Qui tol - lis pec-ca - ta mun -

79

Mez  
su - sci - pe de pre-ca - ti -

T1  
8 ca - ta mun - di, su - sci - pe de - pre-ca - ti - #

T2  
8 mun - di, mun - di, su - sci - pe de - pre-ca - ti -

B  
di, mun - - di, su - sci - pe de - pre-ca - ti -

85

Mez  
o - nem no - - - stram. Qui se - des ad

T1  
o - nem no *g in m̄s* - - - stram. Qui se - des ad dex-te -

T2  
o - nem no - - - stram.

B  
o - nem no - - - stram.

90

Mez  
dex-te - ram Pa - tris,

T1  
ram Pa - tris, mi -

T2  
Qui se - des ad dex - te - ram Pa -

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

95

Mez  
mi - se - re - re no - bis. Quo - ni - am

T1  
se - re - re no - bis. Quo -

T2  
tris, mi - se - re - re no - bis. Quo - ni - am

B  
tris, mi - se - re - re no - bis. Quo - ni - am



100

Mez  
tu so-lus san - ctus. Tu so - lus Do - mi -

T1  
ni-am tu so - lus san - ctus. Tu so - lus Do - mi -

T2  
tu so - lus san - ctus. Tu so-lus

B  
tu so - lus san - ctus.

105

Mez  
nus. Je - su Chri -

T1  
nus. Je - su Chri -

T2  
al-tis-si - mus, Je - su Chri -

B  
Tu so - lus al-tis-si - mus, Je - su Chri - ste, Je - su Chri -

111

Mez  
ste. Cum San - cto Spi - ri -

T1  
ste. Cum San - cto Spi - ri - tu in

T2  
ste. Cum San - cto Spi - ri - tu

B  
ste. Cum San - cto Spi - ri - tu in

118

Mez  
tu in glo - ri - a De - i Pa -

T1  
glo - ri - a De - i Pa -  
(sic)

T2  
in glo - ri - a De - i Pa -

B  
glo - ri - a De - i Pa -

125

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

T1  
tris, in glo - ri - a De - i Pa - tris. A -

T2  
tris, in glo - ri - a De - i Pa - tris. A -

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

130

Mez  
men.

T1  
men.

T2  
men.

B  
men.

# Févin,A - Missa Salve sancta parens\_Credo

Antoine de Févin

T  
8  
Cre-do in u-num De-um

Mez  
T1  
T2  
8  
Pa - trem om - ni - po - ten - tem, fac - to - rem  
B  
Pa - trem om - ni - po - ten - tem,

7  
Mez  
Pa - trem  
T2  
8  
cae - li et ter - rae,  
B  
fac - to - rem cae - li et ter - rae,

13

Mez  
om - ni - po - ten - tem, fac - to - rem cae - li et

T1  
Pa - trem om - ni - po - ten - tem, fac -

T2  
(et ter - rae,)

19

Mez  
ter - rae, vi - si -

T1  
to - rem cae - li et - ter - rae, vi -

T2  
vi - si - bi - li - um

B  
vi - si - bi - li -

25

Mez  
bi - li - um om - ni - um, et in - vi - si - bi - li - um, (in -

T1  
- si - bi - li - um om - ni - um, et in - vi - si - bi -

T2  
om - ni - um, et in - vi - si - bi - li - um, et in - vi -

B  
um om - ni - um, et in - vi - si - bi - li - um, et

30 #

Mez - vi - si - bi - li - um.) Et in u-num Do - mi-num Je -

T1 - - li-um. Et in u-num Do - mi-num Je -

T2 si - bi - li - um. Et in u-num Do - mi-num Je -

B in - vi - si - bi - li - um. Et in u-num Do - mi-num Je -

35 #

Mez sum Chri - stum, Fi - li-um De - i u-ni-ge - ni - tum.

T1 sum Chri - stum, Fi - li-um De-i u - ni - ge-ni - tum.

T2 sum Chri - stum, Fi -

B sum Chri - stum,

42

Mez Et ex

T1 Et # ex Pa - tre na -

T2 li-um De - i u - ni - ge - ni - tum.

B Fi - li-um De - i u - ni-ge-ni - tum.

48

Mez Pa - tre na - tum an - te om - ni - a sae -

T1 - - - - - tum an - te om - ni - a

T2 an - te om - ni - a

B an - te om - ni - a

54

Mez - cu - la. De - um de De - o, lu - men de lu -

T1 sae - cu - la. De - um de De - o, lu - men de lu - mi -

T2 sae - cu - la.

B sae - cu - la.

59

Mez mi - ne, De - um ve -

T1 ne, De - um

T2 De - um de De - o, lu - men de lu - mi - ne,

B De - um de De - o, lu - men de lu - mi - ne, De - um

64

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

T1  
 ve - rum de De - o ve -

T2  
 De - um ve - rum de De - o ve -

B  
 ve - rum de De - o ve -

69

Mez  
 o ve - ro. Ge - ni - tum, non fac - tum, con - sub-stan-ti - a - lem Pa -

T1  
 - ro. Ge - ni - tum, non fac - tum, con - sub-stan-ti - a - lem

T2  
 - ro. Ge - ni - tum, non fac - tum, con - sub-stan-ti - a - lem

B  
 - ro. Ge - ni - tum, non fac - tum, con - sub-stan-ti - a - lem

75

Mez  
 - - tri:

T1  
 Pa - tri: per quem

T2  
 Pa - tri: per quem om - ni-a fac - ta

B  
 Pa - tri: per quem om - ni - a fac - ta

80

Mez per quem om - ni - a fac - ta sunt. Qui prop - ter nos

T1 om - ni - a fac - ta sunt. Qui prop - ter

T2 sunt. Qui prop - ter nos, qui prop - ter

B sunt. Qui prop - ter

85

Mez ho - mi - nes et prop - ter

T1 nos ho - mi - nes et prop - ter no -

T2 nos ho - mi - nes et prop - ter no - stram

B nos ho - mi - nes et prop - ter no - stram

89

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

T1 stram sa - lu - tem de - scen - dit, de -

T2 sa - lu - tem de - scen - dit, de -

B sa - lu - tem de - scen - dit, de - scen - dit de



94

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

T1  
- scen - dit de cae - lis, de - scen - dit de cae -

T2  
scen - dit de cae - lis, de - scen - dit de

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

99

Mez  
lis. Et in - car - na - tus est de Spi - ri -

T1  
lis, de cae - lis. Et in - car - na - tus est de Spi - ri -

T2  
cae - lis. Et in - car - na - tus est de Spi - ri -

B  
- - - lis. Et in - car - na - tus est de Spi - ri -

108

Mez  
tu San - cto ex Ma-ri - a Vir-gi - ne:

T1  
tu San - cto ex Ma-ri - a Vir - gi - ne:

T2  
tu San - cto ex Ma-ri - a

B  
tu San - cto ex Ma-ri -

115

Mez  
Et ho - mo fac - tus

T1  
Et ho - mo fac - tus

T2  
Vir-gi - ne: Et ho - mo fac - tus est, fac -

B  
- a Vir - gi - ne: Et ho - mo fac - tus

122

Mez  
est. (fac - tus est.)

T1  
est. (fac - tus est.)

T2  
est. Cru - ci - fi - xus e -

B  
est, fac - tus est. Cru - ci - fi - xus e - ti-am

128

T2

8

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

B

pro no - bis: sub Pon - ti - o Pi -

133

Mez

pas - sus, et se - pul - tus est. Et

T1

8

pas - sus, et se - pul - tus est. Et re - sur -

T2

8

- to pas - sus, et se - pul - tus est.

B

la - to pas - sus, et se - pul - tus est.

139

Mez

re - sur - re - xit ter - ti - a di - - -

T1

8

re - xit ter - ti - a di - e, se - cun - dum Scri -

T2

8

Et re - sur - re - xit ter - ti - a di -

144

Mez  
e, se - cun - dum Scri - ptu - ras.

T1  
ptu - - - ras.

T2  
e, se - cun - dum Scri - ptu - ras. Et a - scen - dit in

B  
se - cun - dum Scri - ptu - ras. Et a - scen - dit in cae - lum:

148

T1  
Et i - te -

T2  
cae - lum: se - det ad dex - te - ram Pa - tris. Et i - te -

B  
se - det ad dex - te - ram Pa - tris. Et i - te -

153

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

T1  
rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et

T2  
rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

B  
rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi -

157 *b*

Mez *f-d-e in ms*  
 mor-tu - os: cu - ius re - gni non e - rit fi -

T1  
 mor-tu - os: cu - ius re - gni non e -

T2  
 et mor - tu - os: cu - ius re - gni

B  
 vos et mor - tu-os: cu - ius re -

163

Mez  
 - nis, fi - nis.

T1  
 rit fi - nis, fi - nis. Et in

T2  
 non e - rit fi - nis, fi - nis.

B  
 gni non e - rit fi - nis.

169

Mez  
 Et in Spi-ri - tum San - ctum, Do - mi - num,

T1  
 Spi - ri - tum San - ctum, Do - mi - num, et vi - vi -

174

Mez  
 et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro -

T1  
 fi - can - tem: qui ex Pa - tre Fi - li - o - que pro -

179

Mez  
- ce - dit. si - mul

T1  
ce - dit. (pro-ce - dit.) si - mul

T2  
Qui cum Pa - tre et Fi - li - o si - mul

B  
Qui cum Pa - tre et Fi - li - o si - mul

185

Mez  
a - do - ra - tur, et con -

T1  
a - do - ra - tur, et

T2  
a - do - ra - tur, et con - glo - ri - fi - ca - tur:

B  
a - do - ra - tur, et co - glo - ri - fi - ca - tur:

190

Mez  
glo - ri - fi - ca - tur: qui lo - cu - tus est (per Pro -

T1  
con-glo - ri - fi - ca - tur:

T2  
qui lo - cu - tus est

B  
qui lo - cu - tus est

195

Mez - phe - tas,) qui lo - cu - tus est per Pro -

T1 - - - - - qui lo - cu - tus est per

T2 per Pro - phe - tas,

B - - - - - per Pro - phe - tas,

200

Mez - phe - tas. Et u - nam san - ctam

T1 Pro - phe - tas. Et u - nam san - ctam

T2 per Pro - phe - tas. Et u -

B - - - - - per Pro - phe - tas. Et

206

Mez ca - tho - li - cam et a - pos - to - li -

T1 ca - tho - li - cam et a - pos - to - li -

T2 nam san - ctam ca - tho - li - cam et a -

B u - nam san - ctam ca - tho - li - cam et a -

211

Mez  
cam Ec - cle - - si - am.

T1  
cam Ec - cle - si - am. Con -

T2  
pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u -

B  
pos - to - li - cam Ec - cle - si - am. Con - fi - te -

217

Mez  
Con - fi - te - or u - num bap -

T1  
fi - te - or u - num bap - tis - - -

T2  
num bap - tis - ma, (u - num bap - tis - ma,) Bap -

B  
or u - num bap - tis - ma,

221

Mez  
tis - ma in re - mis - si - o - nem

T1  
- ma in re - mis - si - o - nem pec - ca - to -

T2  
- tis - ma in re - mis - si - o - nem pec - ca -

B  
(u - num bap - tis - ma) in re - mis -



225

Mez  
 pec - ca - to - rum. Et ex - spec - to re - sur -

T1  
 - - - # rum. Et ex - spec - to re - sur -

T2  
 to - - rum. Et ex - spec - to re

B  
 si - o - nem pec - ca - to - rum. Et ex - spec - to re - sur -

231

Mez  
 rec - ti - o - nem mor - tu - o - rum. Et vi - tam

T1  
 rec - ti - o - nem mor - tu - o - rum. Et vi -

T2  
 sur - rec - ti - o - nem mor - tu - o - rum.

B  
 rec - ti - o - nem mor - tu - o - rum. Et

236

Mez  
 ven - tu - ri sae - cu - li.

T1  
 tam ven - tu - ri sae - cu - li, sae - cu -

T2  
 Et vi - tam ven - tu - ri sae - cu -

B  
 vi - tam ven - tu - ri, et vi - tam ven - tu -

241

Mez

A - - - - - men.

T1

8 li, sae - cu-li. A - - - - - men.

T2

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

B

ri sae - cu - li. (A - - - - - men) A - - - - - men.

Detailed description of the musical score: The score consists of four staves. The Mezzo-soprano part (Mez) starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. It begins with a quarter rest, followed by a dotted quarter note 'A', a quarter note, and a half note 'men.' with a sharp sign above it. The Tenor 1 part (T1) starts with a treble clef, a key signature of one flat, and a time signature of 8/8. It begins with a quarter rest, followed by a dotted quarter note 'li,', a quarter note, a half note 'sae -', a quarter note 'cu-li.', a quarter rest, a dotted quarter note 'A', a quarter note, a half note 'men.' with a flat sign above it. The Tenor 2 part (T2) starts with a treble clef, a key signature of one flat, and a time signature of 8/8. It begins with a quarter rest, followed by a dotted quarter note 'li,', a quarter note, a half note 'et', a quarter note, a half note 'vi - tam', a quarter note, a half note 'ven-tu - ri', a quarter note, a half note 'sae-cu - li.', a quarter rest, a dotted quarter note 'A', a quarter note, and a half note 'men.' with a flat sign above it. The Bass part (B) starts with a bass clef, a key signature of one flat, and a time signature of 8/8. It begins with a quarter rest, followed by a dotted quarter note 'ri', a quarter note, a half note 'sae -', a quarter note, a half note 'cu - li.', a quarter rest, a dotted quarter note '(A', a quarter note, a half note 'men)', a quarter rest, a dotted quarter note 'A', a quarter note, and a half note 'men.' with a flat sign above it.

# Févin,A - Missa Salve sancta parens\_Sanctus

Antoine de Févin

Mez  
San - ctus, San - ctus, San -

T1  
San - ctus, San - ctus, San -

T2

B

6  
Mez  
- ctus

T1  
- ctus

T2  
San - ctus, San - ctus, San -

B  
San - ctus, San -


10  
Mez  
Do - mi-nus De -


T1  
Do - mi-nus De -


T2  
- ctus Do - mi-nus


B  
- ctus, San - ctus

14

Mez  us,

T1  us,

T2  De - us Sa - ba -

B  Do - mi - nus De - us Sa - ba -

17


Mez  Do - mi - nus De - us (Sa - ba - oth,)


T1  Do - mi - nus De -


T2  oth,


B  oth, Do - mi - nus De - us Sa - ba - oth,

20

Mez  Sa - ba - oth, (Sa - ba -

T1  us Sa - ba - oth,

T2  Do - mi - nus De - us Sa - ba -

B  (Sa - ba - oth, Sa - ba - oth,

23

Mez  
oth, Sa - ba) - oth.

T1  
Sa - ba) - oth.

T2  
oth. Ple - ni sunt

B  
Sa - ba) - oth. Ple - ni sunt cae -

30

T2  
cae - li, Ple - ni sunt cae - li et

B  
- - li, Ple - ni sunt cae - li

37

T2  
ter - ra, (et ter - ra, et ter - ra)

B  
et ter - ra, et ter - re, (et ter -

44

T2  
glo - ri-a (tu - a, glo - ri-a) tu-a,


B  
- ra glo - ri-a tu - a, glo - ri-a tu - a, et


51

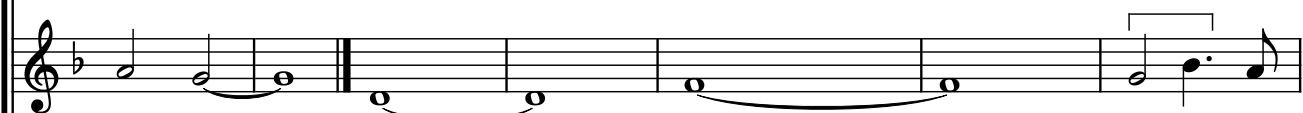
T2  
et ter - ra glo - ri - a


B  
ter - ra glo - ri - a, (glo - ri-a)

57

Mez 

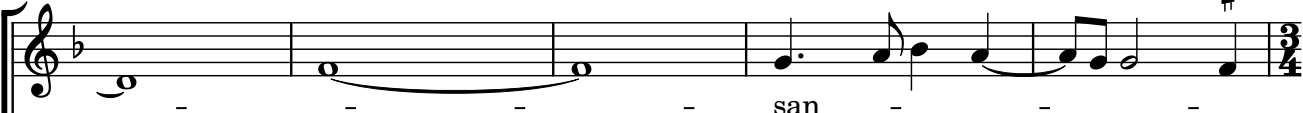
T1 


T2 


B 


tu - a. O - san - na, (O - san - na, O -  
 tu-a. O - san - na, (O-san - na,)

64

Mez 


T1 


T2 


B 

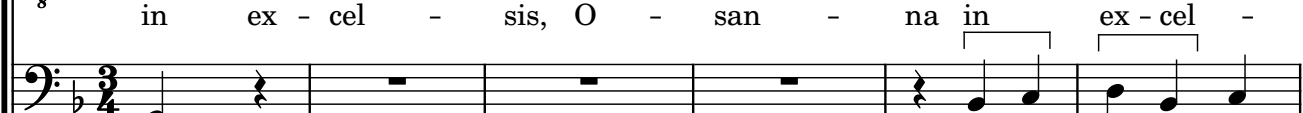
- san - na, O - san - na, O - san-na)  
 - na, (O - san - na, O - san - na)  
 O - san - na, (O - san) -

69

Mez 

T1 

T2 

B 

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

75

Mez  
 sis, O - san -

T1  
 - sis, O - san - na, O - san - na

T2  
 sis, O - san - na in ex - cel - sis,

B  
 na in ex - cel - sis, in ex - cel - sis, in ex - cel -

82

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

T1  
 in ex - cel - sis, in ex - cel - sis, O - san -

T2  
 O - san - na in ex - cel - sis, O - san -

B  
 sis, O - san -

88

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

T1  
 na in ex-cel - sis, O - san - na in ex-cel -

T2  
 - na in ex-cel - sis, O - san - na in ex - cel -

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

95

Mez na in ex-cel - sis, O -

T1 sis, O - san - na in ex-cel - sis, O - san - na in ex - cel -

T2 sis, O - san - na in ex-cel - sis,

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

101

Mez san - na in ex - cel - sis, in ex - cel - sis. Be -

T1 sis, O - san - na in ex - cel - sis.

T2 O - san - na in ex-cel - sis.

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

108

Mez - ne-di - ctus, Be - ne - di -

T1 Be - ne - di - ctus, Be - ne -

115

Mez - ctus, Be - ne - di -

T1 di - (ctus, Be - ne - di - ctus,) Be -



120

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

T1 - ne - di - ctus, (Be - ne - di) - ctus qui ve - nit

126

Mez ve - - nit, qui ve - - (nit, qui ve -

T1 qui ve - - nit, qui ve - nit, (qui ve -

132

Mez - - - nit) in no - mi - ne Do -

T1 nit, qui ve - nit,) qui ve - nit in no - mi -

139

Mez - - - mi - ni, in

T1 ne Do - mi - ni, (in no - mi - ne Do - mi - ni,)

145

Mez no - mi - ne Do - - mi - ni.

T1 in no - mi - ne Do - - mi - (ni, Do - mi -

152

Mez

T1 ni.

Osanna ut supra

# Févin,A - Missa Salve sancta parens\_Agnus Dei

Antoine de Févin

Musical score for the first system of 'Agnus Dei'. It features four vocal parts: Mezzo-soprano (Mez), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The music is in 3/8 time and B-flat major. The lyrics are: A - gnus De - i, A - gnus. The Tenor 1 part has a fermata over the first measure and a '8' below the staff.

Musical score for the second system of 'Agnus Dei', starting at measure 5. It features the same four vocal parts: Mezzo-soprano (Mez), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The lyrics are: De - (i, A - gnus De -; De - - - - i, A - gnus; i, A - gnus De - (i, A - gnus De -; A - gnus. The Tenor 1 and Tenor 2 parts have a 'b' (flat) below the staff at measure 6. The Bass part has a '8' below the staff.

8

Mez  
i,) A - gnus De - - i,

T1  
De - - i, A - gnus De - -

T2  
- - - i,) A - gnus De - i, (A -

B  
De - - i, A - gnus

11

Mez  
qui tol - - - lis pec-ca -

T1  
- (i, A-gnus De - - i,) qui tol - lis pec -

T2  
gnus De - i,) A - gnus De -

B  
De - (i, A - gnus) De - i,

15

Mez ta mun - di:

T1 ca - ta mun - di, qui tol - lis, tol - lis, - tol -

T2 i, qui tol - lis

B qui tol - lis (tol -

19

Mez mi - se - re - re

T1 - lis pec - ca - ta (mun - di,) mun - (di, mun) -

T2 pec - ca - ta mun - (di,) mun - di, mun -

B lis) pec - ca - ts mun - di: mi - se - re -

22

Mez no - bis, mi - se - re - re no - bis, mi - se - re -

T1 di: mi - se - re - re no - bis, mi - se - re - re no -

T2 - di: mi - se - re - re no - bis, mi - se - re -

B re no - bis, mi - se - re - re no - bis, mi - se -

26

Mez re no - bis.

T1 bis, no - bis.

T2 re, mi - se - re - re no - bis. A - gnus,

B re - re, (mi - se - re - re) no - bis. A - gnus,

32

T2 A - gnus De - i, (A - gnus

B A - gnus De - i, A - gnus

40

T2 De - i,) A - gnus De - i,

B (De - i, A - gnus De - i,) A - gnus (De) -

46

T2 qui tol - - - lis pec - ca -

B - i, qui tol - - - lis

52

T2 - ta mun - di: mi - se - re - re no - bis, mi -

B pec - ca - ta (mun - di:) mi - se - re - re no -

58

T2

8

se - re - re no - bis, mi - se - re - re (mi - se-re - re,

B

bis, mi - se - re - re no - bis, (mi - se-re - re, mi -

62

Mez

A - gnus

T2

8

mi - se - re - re) no - bis. A - gnus De -

B

- se-re - re - no - bis.

69

Mez

De - i, A -

T1

8

A - gnus De -

T2

8

- i, (A - gnus De -

B

A gnus De - i,

75

Mez  
gnus De - i,

T1  
- (i, De - i,) A - gnus (De-i, A - gnus De) -

T2  
- i,) A - gnus De - (i, A - gnus De -

B  
A - gnus De - (i,

82

Mez  
A - gnus De - i, qui tol -

T1  
i, (A - gnus De - i,) qui

T2  
i, A - gnus De -

B  
De - i,) A - gnus De -

88

Mez  
lis, qui tol - lis pec -

T1  
tol - lis, qui tol -

T2  
i, A - gnus De - i,) qui tol - lis,

B  
i, qui tol - lis,

93

Mez ca - ta mun - di,

T1 *8* lis pec-ca - ta mun - di, pec - ca - ta mun -

T2 *8* (qui tol - lis pec-ca - ta mun - di,) pec -

B (qui tol -

98

Mez pec - ca - ta mun - (di, mun) - - di,

T1 *8* di pec - ca - ta mun -

T2 *8* ca - ta mun - - - di,

B lis,) pec - ca - ta mun - di, pec - ca -

104

Mez pec - ca - ta mun - di:

T1 *8* - di, pec - ca - ta mun - - di:

T2 *8* (qui tol - lis pec - ca - ta mun - - di:)

B ta mun - di, pec - ca - ta mun - di: do -



109

Mez do - na

T1 do - na no - bis pa - cem, do -

T2 do - na no -

B na no - bis pa - - - - - cem, do - na

113

Mez no-bis pa - cem, do - na no - bis pa - cem,

T1 na no - bis pa - cem, do - na no - bis pa -

T2 bis pa - - - - - cem, do - na no - bis pa - - - - -

B no-bis pa - - - - - cem, do - na no - bis pa - - - - -

117

Mez do - na no-bis pa - cem, do-na no-bis pa -

T1 cem, do - na no - bis pa - cem, do - na no - bis pa -

T2 cem, do - na no - bis pa - cem, do - na no - bis pa - cem.

B cem, do - na no-bis pa - cem, do-na no-bis pa -

122

Mez

cem, do - na no - bis pa - cem.

T1

8

cem, do - na - no - bis pa - cem.

T2

8

(pa - cem.)

B

cem, do - na no - bis pa - cem.