

Leiden, Archieven van de Kerken, Ms. 1438 (Koorboek I / Codex A) [Leiden, c.1549]

I. Kyrie eleison

17

lei - son, Ky - ri - e - e - le - son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son, Ky - ri - e - le - i - son, Ky - ri - e e - lei - son.

23

- i - son, Ky - ri - e - e - le - i - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

29

son. Chri - ste e - le - i - son, e - lei - son. Chri - ste e - lei - son. Ky - ri - e e - le - i - son. Chri - ste e - lei - son. son, e - le - i - son. Chri - ste e - lei - son.

36

e - le - i - son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son.

† Tenor, m.24.2: note added to resolve missing semibreve beat in the source.

67

- i - son, Ky - ri - e e - e - le - i - son, Ky - ri - e, Ky - ri - e e - le - e - lei - son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e

73

lei - son, Ky - ri - e e - le - i - son, e - le - i - son, e - lei - son, Ky - ri - e e - lei - i - son, e - lei - son, Ky - ri - e e - lei - e e - lei - son, Ky - ri - e, Ky -

79

i - son, Ky - ri - e e - le - i - son, Ky - ri - e son, Ky - ri - e e - le - i - son, Ky - ri - e son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky -

85

e - le - i - son, e - le - i - son. e - lei - son, Ky - ri - e e - le - i - son. ri - e e - lei - son, Ky - ri - e e - lei - son. lei - son, Ky - ri - e e - lei - son.

II. Gloria in excelsis

DISCANTUS
CONTRATENOR
TENOR
BASSUS

Et in ter - ra pax ho - mi - ni - bus,
 - pax ho - mi - ni - bus, ho - mi - ni -
 Et in ter - ra pax ho -
 bo - nae vo - lun - ta - - - tis. Lau - da - mus
 bus, ho - mi - ni - bus bo - nae vo - lun - ta - - - tis.
 mi - - - ni - bus bo - nae vo - lun - ta - - -
 Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -
 te, be - ne - di - ci - mus te,
 Lau - da - mus te, be - ne - di - ci - mus
 tis. A - do -
 ta - - - tis. Lau - da - mus te, be - ne - di - ci - mus

† From 'Gloria IX' [Graduale Romanum, Solesmes, 1961] (<https://gregobase.selapa.net/chant.php?id=4631>).

21

a - do - ra - - - mus te, glo - ri - fi -
te, a - do - ra - - - mus te,
ra - - - mus te, glo - ri - fi - ca -
te, a - do - ra - mus te, glo - ri - fi - ca - mus

27

ca - - - mus te,
glo - ri - fi - ca - - - mus te,
- - mus te, glo - ri - fi - ca - mus te, gra - ti - as a - gi - mus
te, glo - ri - fi - ca - mus te, gra - ti - as a - gi -

33

gra - ti - as a - - - gi - mus ti - - bi pro -
gra - ti - as a - gi - mus ti - - bi
- ti - bi pro - pter ma - gnam glo - ri -
- mus ti - bi, a - gi - mus ti - bi, pro - pter ma -

39

- pter ma - gnam glo - ri - am tu - - - am,
pro - pter ma - gnam glo - ri - am tu - - am.
am tu - - am. Do - mi - ne
gnam glo - ri - am tu - - - am. Do - mi - ne De - us, Rex

45

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

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

De - us, Rex cae - le - - - - stis, Rex cae - le -

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

51

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

le - - - - stis, De - us Pa - ter om - ni - po - tens.

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

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

57

Do - mi - ne Fi - - - - li u - - - - ni - ge -

Do - mi - ne Fi - - - - li u - - - - ni - ge - ni - - - - te,

ni - po - tens. Do - mi -

- - - - po - tens. Do - mi - ne Fi - li

63

- ni - te, Je - - - - su Chri - - - - -

Je - - - - - su Chri - - - - -

ne Fi - li u - - - - ni - ge - - - - ni - te, Je - - - - -

u - - - - ni - ge - - - - ni - te, u - - - - ni - ge - - - - ni - te, Je -

95

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

101

bis. Qui tol - lis pec - ca - ta mun - - di, su - sci - pe de -
 Qui tol - lis pec - ca - ta mun - - di, su - sci - pe.
 bis: Qui tol - lis pec - ca - ta mun - - di,
 bis: Qui tol - lis pec - ca - ta mun - - di,

108

- pre - ca - - ti - o - nem no - - - - - stram, no - -
 - de - pre - ca - - ti - o - - - - - nem no - - stram, no - -
 su - sci - pe de - pre - ca - -
 su - sci - pe de - pre - ca - - ti - o - - - - - nem no - -

114

- - - - - stram: mi - -
 stram:
 ti - o - - - - - nem no - - stram: Qui se - des ad dex - - - - - te - -
 - - - - - stram: Qui se - des ad dex - - - - - te - ram

120

se - re - re no - bis, mi - se -
mi - se - re re no -
ram Pa - tris, mi - se - re - re
Pa - tris, mi - se - re - re no -

126

re - re no - bis. Quo - ni - am tu so - lus San -
bis. Quo - ni - am tu so - lus San - ctus, tu -
no - bis. Quo - ni - am tu so - lus San -
bis. Quo - ni - am tu so - lus San - ctus,

132

ctus tu so - lus Al - tis - si - mus, Al -
so - lus Do - mi - nus, tu so - lus Al - tis -
ctus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus, Al - tis -
tu so - lus Do - mi - nus,

138

tis - si - mus, tu so - lus Al - tis - si - mus, Je - su Chri -
si - mus, Al - tis - si - mus, Je - su Chri -
si - mus, Je - su Chri - ste, Je - su
tu so - lus Al - tis - si - mus, Je - su Chri -

† Tenor, m.129.1: rest added to resolve missing semibreve beat in the source.

144

ste, cum San - - cto Spi - - ri - tu, San - cto Spi -
 ste, cum San - - cto Spi - - ri - tu, San - cto Spi -
 Chri - ste, cum San - cto
 - - ste, cum San - - cto Spi - - ri - tu,

150

- tu, cum San-cto Spi - ri - tu: in glo - ri - a De -
 - ri - tu, cum San - - cto Spi - ri - tu: in glo - ri - a De - i Pa -
 Spi - ri - tu, San - cto Spi - ri - tu: in glo - ri - a De - i,
 cum San-cto Spi - ri - tu: in glo - ri - a De - i

156

i Pa - - tris, De - - i Pa - - tris, A - men, De - - i Pa - tris, in glo - ri - a De -
 - tris, A - men, De - - i Pa - tris, in glo - ri - a De -
 in glo - ri - a, in glo - ri - a De - i Pa - tris, in
 Pa - tris, A - men, in glo - ri - a De - i Pa -

162

- tris, De - i Pa - - tris. A - - men.
 i Pa - tris, A - men, De - i Pa - tris. A - men.
 glo - ri - a De - i Pa - - tris, De - i Pa - tris. A - men.
 - tris, A - - men, De - i Pa - tris. A - men.

† *Bassus*, m.144.4: a semitone lower in the source.

IV. Sanctus & Benedictus

DISCANTUS

CONTRATENOR

TENOR

BASSUS

San - - - - -

San - - - - -

5

ctus, San - - - - -

ctus, San - - - - -

San - - - - -

San - - - - -

10

ctus, San - - - - -

ctus, San - - - - -

ctus, San - - - - -

ctus, San - - - - -

15

ctus Do - mi - nus De - - - - - us,

ctus Do - mi - nus De - - - - - us, Do -

ctus Do - mi - nus De -

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

21

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

26

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

32 **Pleni sunt** [DISCANTUS tacet — *Gaudium mundi luctus occupat.*]

Ple - ni sunt cae - li, ple - ni sunt cae - li, cae - ni sunt cae - li, Ple - ni sunt cae - li

38

- ni sunt cae - li. li et ter - ra, et ter - li, cae - li et ter - ra glo -

† Contratenor, m.26.3: a tone higher in the source.

44

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

ra glo -

ri - a tu - a, glo - ri - a tu -

50

a, glo - ri - a tu - a, glo - ri - a

ri - a tu - a, glo - ri - a tu -


a, glo - ri - a tu - a,

55

tu - a, glo - ri - a tu - a.

a, glo - ri - a tu - a.

glo - ri - a tu - a, glo - ri - a tu - a.

 **Osanna [TUTTI]**

61

O san -

O san -

O san -

67

na, o - - san - - na, o - san - na, o - -
na, o - san - na, # o † (b) san - na, # o - san - -
na, o - san - - na, o - san - na, o - -
O - - san - na, o - san - na, o - san - -

73

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

79

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

85

sis, in ex - cel - - - - sis, in ex - - - - - cel - - - - - sis.
cel - - - - sis, in ex - cel - - - - sis.
- sis, in ex - cel - - - - sis, in ex - cel - - - - sis.
in ex - cel - - - - sis, in ex - cel - - - - sis.

† Tenor, m.69.2: a tone lower in the source.

Benedictus [BASSUS *tacet* — *Qui non habet in ere luet in corpore.*]

92

Be - ne - di - ctus, be - ne - di - - - ctus, be - ne - di -

Be - ne - di - ctus, be - ne - di - - - ctus,

Be - ne - di - ctus, be -

99

ctus, be - ne - di - - - ctus qui ve - -

be - ne - di - ctus, be - ne - di - - - ctus qui ve - -

ne - di - - - - - ctus

105

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

- - - nit, qui ve - - nit in no - mi - ne,

qui ve - - - - -

111

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

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

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

117

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

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

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

† *Contratenor*, m.116.2: a tone higher in the source.†† *Tenor*, m.117.4–118.1: respectively, a semitone and a tone lower in the source.

V. Agnus Dei

This system contains the beginning of the piece. On the left, there are four staves for the vocal parts: **DISCANTUS**, **CONTRATENOR**, **TENOR**, and **BASSUS**. Each staff shows a short melodic fragment. On the right, the vocal parts enter with the lyrics "A - - - - - gnus De -". The Discantus part is in the treble clef, while the vocal parts are in the soprano, alto, tenor, and bass clefs respectively. The time signature is common time (C).

This system covers measures 5 through 10. The vocal parts continue with the lyrics "i, A - gnus_ De -". The Discantus part provides a rhythmic accompaniment. The lyrics are: "i, A - gnus_ De -".

This system covers measures 11 through 16. The vocal parts continue with the lyrics "De - - i, qui tol - lis pec - ca -". The Discantus part continues with its accompaniment. The lyrics are: "De - - i, qui tol - lis pec - ca -".

This system covers measures 17 through 22. The vocal parts continue with the lyrics "ta mun - di, pec - ca - ta mun - di, pec - ca - ta". The Discantus part continues with its accompaniment. The lyrics are: "ta mun - di, pec - ca - ta mun - di, pec - ca - ta".

23

mun - di: mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, di, pec - ca - ta mun - di: mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, no - bis, mi - se - re - re no - bis, no - bis.

29

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

Agnus Dei II

In liturgical context, the foregoing polyphony may be repeated, or the following (or other suitable) chant sung:

††
A - gnus De - i, * qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

Agnus Dei III (à 5)

DISCANTUS
CONTRATENOR
TENOR [PRIMUS]
TENOR [SECUNDUS]
BASSUS

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

† Contratenor, m.27.3: a tone lower in the source.

†† From 'Agnus Dei XVIII' [Graduale Romanum, Solesmes, 1961] (<https://gregobase.selapa.net/chant.php?id=2412>).

5

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

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

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

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

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

11

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

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

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

De - i, qui tol - lis pec - ca - ta

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

17

- ca - ta mun - di, pec-ca - ta mun - di, qui

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

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

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

- di, pec - ca - ta mun-di, qui tol -

† Tenor Secundus, m.8.3-9.1: respectively, a tone higher and a semitone lower in the source.

23

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

29

di, qui tol - lis pec - ca - ta mun - di, pec - ca -
 qui tol - lis pec - ca - ta mun - di:
 pec - ca - ta mun - di, qui tol - lis pec - ca -
 mun - di, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, qui tol - lis
 mun - di, pec - ca - ta mun - di, pec - ca - ta mun - di, qui tol - lis

35

- ta mun - di: do - na no - bis pa -
 do - na no - bis pa - cem, do - na no - bis pa - cem,
 ta mun - di: do - na no -
 pec - ca - ta mun - di: do - na no -
 pec - ca - ta mun - di: do - na no - bis pa -

41

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

Biographical information on Nicolas Gombert may be found at <https://www.ensemblegombert.com.au/who-we-are>. Of Gombert's ten mass settings, this is one of only two based on his own composition, the five-voice motet *Beati omnes qui timent Dominum*. Somewhat unusually for a parody mass, the number of voices is reduced by one from the motet, though the fifth voice is restored in the final *Agnus Dei*.

The sole surviving source of the mass — and the basis of this edition — is one of the six handcopied choirbooks from the Pieterskirk in Leiden. An intriguing feature of the source, appearing also in other sixteenth-century manuscripts, is the placement of a ‘thought for the day’ where a voice part is *tacet* during a section of the mass — specifically, in the *Pleni sunt* section of the *Sanctus* and in the *Benedictus*, as replicated in this edition. Notably, the copyist does not resort to such frivolity in the *Crucifixus* section of the *Credo*, presumably in deference to the importance of the text as the central tenet of Christian faith.

Editorial Notes:

This edition is set at original pitch, and is intended for modern liturgical use (the *Credo* movement is omitted). Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C / C mensuration signs and the respective modern-equivalent **C** / C time signatures signify a semibreve tactus, with the former of each pair ‘slightly slower’ than the latter. Bar lines are added only to aid reading and direction: ‘strong’ and ‘weak’ beats implied by their position should never take precedence over phrasing or word stress. Ligatures and coloration in the source are acknowledged with overarching square brackets and open ‘corner’ brackets respectively. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*. Editorial conjoining or subdivision of notes, where considered necessary for word underlay, is respectively indicated with a dashed tie or with cue-sized notes.

Suggested chant incipits for the *Gloria* and *Credo* and the chant setting of the second *Agnus Dei* are taken from Mode VII or VIII settings to match the Mixolydian mode of the polyphony.