

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MESSES AVEC ET SANS INSTRUMENTS DE STYLE CONCERTANT

**Henry Madin (1698-1748)**  
**Missa “Vivat Rex”**

à quatre voix



Nomenclature :



Source :

Edition en livre de chœur -

Paris, Jean Baptiste Christophe Ballard, 1751.

BnF [Rés. Vma 256 - RISM [M 113.

**K Y R I E**

**Gravement**

*Superius*

*Contra*

*Tenor*

*Bassus*

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

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

Ky - ri - e      e - le - i -

Ky - ri - e      e - le - i -

7  
- son, Ky - ri - e e-le - i - son, Ky - ri - e e - le - i - son, Ky - ri -  
8  
son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e-le - i - son, e -  
8  
Ky - ri - e e - le - i - son, Ky - ri - e e-le - i - son, e - le - i - son, e -  
Ky - ri - e e - le - i - son, Ky - ri - - e-le - i - son, e-le - i -

14

e - ele - i - son, Ky - ri - e, Ky - ri - e e - ele - i - son, e - ele - i - son,

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

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

son, e - ele - i - son, e - ele - i - son, e - ele - i - son, e - ele - i - son, Ky - ri -

21

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

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

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

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

*Petit chœur*

*Premier dessus*

29

Chris-te e - le - i-son, Chris-te e - le - i-son, Chris-te e - le - i-son,

*Second dessus*

Chris-te e - le - i-son, Chris-te e - le - i-son, Chris-te e - le - i-son,

*Contra*

8

Chris-te e - le - i-son, Chris-te e - le - i-son, Chris-te e - le - i-son, Chris-te e -

*Tenor & Bassus tacet*

36

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of four staves. The top three staves are in treble clef, G major, and common time. The bottom staff is in bass clef, C major, and common time. The vocal parts sing a repeating phrase: "Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te e - le - i -". The basso continuo part consists of sustained notes on the first and third beats of each measure.

Chris - te e - le - i - son, Chris - te e - le - i - son, Chris - te e - le - i -

Chris - te e - le - i - son, Chris - te e - le - i - son, Chris -

le - i - son, e - le - i - son, Chris - te e - le - i - son, Chris - te e - le - i -

Musical score for three voices and basso continuo, page 9, measures 42-8.

The score consists of four staves:

- Measures 42-43:** Treble clef, two sharps. The vocal parts sing "son, e - le - i-son, e - le - i-son, e - le - i-son". The basso continuo staff (Bass clef) has rests.
- Measures 44-45:** Treble clef, one sharp. The vocal parts sing "te e - le - i-son, Chris - te e - le - i-son, e - le - i-son". The basso continuo staff has rests.
- Measures 46-47:** Treble clef, one sharp. The vocal parts sing "son, e - le - i-son, Chris - te, Chris - te e - le - i-son". The basso continuo staff has rests.
- Basso continuo staff:** Bass clef, one flat. It contains only rests throughout the measures shown.

49 **Légèrement**

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

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

Ky -

Ky-ri-e e -

56

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

62

Soprano (Treble clef):  
e, Ky-ri - e e - le - i-son, e - le - i - son, e - le - i - son, Ky-ri-e e - le - i - son, e - le - i - son,  
le - i-son, Ky-ri - e e - le - i - son, e - le - i - son, Ky - - - - ri - e e -

Alto (Clef change at measure 8):  
8 e, Ky-ri - e e - le - i-son, e - le - i - son, e - le - i - son, Ky-ri-e e - le - i - son, e - le - i - son, Ky-ri -  
le - i-son. Ky-ri - e e - le - i - son, e - le - i - son,

Bass (Clef change at measure 8):  
- - - -

69

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

- - - - - le - i - son, e - - - - - le - i -

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

Ky - - - - - le - - - - i -

77

Soprano:

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

Alto:

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

Tenor:

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

Bass:

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

**GLORIA**

*Superius*

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

*Contra*

pax, pax, pax ho - mi - ni-bus, pax ho -

*Tenor*

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

*Bassus*

pax, pax, pax ho - mi - ni-bus pax ho -

8

mi - ni-bus bo-næ vo-lun - ta - tis. Lau - da - - - - mus te, be - ne - di - ci-mus

8

mi - ni-bus bo-næ vo-lun - ta - tis. Lau - da - mus te, be - ne - di - ci-mus

8

mi - ni-bus bo-næ vo-lun - ta - tis. Lau - da - - - - mus te, be - ne - di - ci-mus

Bass line:

mi - ni-bus bo-næ vo-lun - ta - tis. be - ne - di - ci-mus

16

te, be - ne - di - ci-mus te, be - ne - di - ci-mus te, be - ne - di - ci-mus te, lau - da-mus,

te, lau - da - mus, lau - da - mus te, lau - da - mus, lau - da - mus te, lau - da - mus

te, be - ne - di - ci-mus te, be - ne - di - ci-mus te, be - ne - di - ci-mus te, lau -

te, lau - da - - - - mus, lau - da - - - - mus, lau - da - - - - mus te, lau -

24

lau - da - - - - mus, lau - da - mus te, be - ne - di - ci - mus te,

lau - da - - - - mus, lau - da - mus te, be - ne - di - ci - mus te,

da-mus, lau - da - - - - mus te, be - ne - di - ci - mus te,

da-mus, lau - da - mus, lau - da - - - - mus te, be - ne - di - ci - mus te,

Lentement

32

a - do - ra - mus te, glo - ri - fi - ca-mus te. Gra - ti-as a - gi-mus ti - bi prop - ter

a - do - ra - mus te, glo - ri - fi - ca-mus te. gra - ti-a a - gi-mus

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

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

41

A musical score for three voices and basso continuo. The top voice (soprano) has a treble clef, the middle voice (alto) has a treble clef, and the bottom voice (bass) has a bass clef. The key signature is one flat. The music consists of two staves of five measures each. The lyrics are: "ma - - - - - gnam glo - ri-am tu - am, prop-ter ma-gnam, prop-ter". The middle staff begins with a repeat sign and continues the lyrics: "ti - bi prop-ter ma - - - - gnam glo - ri-am tu - am, prop-ter ma-gnam, prop-ter". The basso continuo staff at the bottom has a bass clef and consists of eighth-note patterns.

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

8  
ti - bi prop-ter ma - - - - gnam glo - ri-am tu - am, prop-ter ma-gnam, prop-ter

8

Musical score for three voices and basso continuo, page 21. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in basso continuo time (indicated by '16'). The key signature is one flat. The vocal parts sing in Latin: 'ma - - - - gnam glo - ri-am tu - am. Do - mi - ne De-us,' repeated twice, followed by a final 'Do - mi - ne De-us,' on the basso continuo staff.

50

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

8 ma - - - - gnam glo - ri-am tu - am. Do - mi - ne De-us,

8 Do - mi - ne De-us,

58

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, while the basso continuo part is mostly silent. The vocal parts enter in pairs, with the Tenor and Basso Continuo silent during the first two entries. The vocal entries consist of the words "rex, rex cæ - les - tis, De - us pa - ter om - ni - po - tens. Do - mi - ne, fi - li". The vocal parts continue in this pattern through the end of the score.

rex, rex cæ - les - tis, De - us pa - ter om - ni - po - tens. Do - mi - ne, fi - li

rex, rex cæ - les - tis, De - us pa - ter om - ni - po - tens. Do - mi - ne, fi - li

rex, res cæ - les - tis, De - us pa - ter om - ni - po - tens. Do - mi - ne, fi - li

Do - mi - ne, fi - li

66

u - ni - ge - ni - tes, Je - su Chris - te. Do - mi - ne De-us, a-gnus De - i, fi - li - us pa - tris.

8

u - ni - ge - ni - te, Je - su Chris - te. Do - mi - ne De-us, a-gnus De - i, fi - li - us pa - tris.

8

u - ni - ge - ni - te, Je - su Chris - te. Do - mi - ne De-us, a-gnus De - i, fi - li - us pa - tris.

u - ni - ge - ni - te, Je - su Chris - te. Do - mi - ne De-us, a-gnus De - i, fi - li - us pa - tris.

75

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

8

Qui tol - lis pec - ca - ta

8

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

83

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in 12/8 time (indicated by '8'). The key signature is one flat. The vocal parts sing in homophony, with lyrics in Latin. The basso continuo part is represented by a single staff with square note heads, indicating harmonic function.

mun - di, mi - se - re - - - re, mi - se - re - - - - - re

mun - di, mi - se - re - re, mi - se - re - - - - - re

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

91

no - bis. Qui tol - lis pec-ca - ta mun - di, sus - ci - pe, sus - ci - pe de - pre -

no - bis. Qui tol - lis pec-ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

no - bis. Qui tol - lis pec-ca - ta mun - di, sus - ci - pe, sus - ci - pe de - pre - ca - ti -

Qui tol - lis pec-ca - ra mun - di, sus - ci - pe de - pre - ca - ti -

100

ca - ti - o - nem nos - - tram. Qui tol - lis pec - ca - ta mun - di, sus - ci -

o - nem nos - - tram. Qui tol - lis pec - ca - ta mun - di, sus - ci - pe

o - nem nos - - tram. Qui tol - lis pec - ca - ta mun - di, sus - ci - pe, sus - ci - pe

o - nem nos - - tram. Qui tol - lis pec - ca - ta mun - di, sus - ci - pe

108

pe de - pre - ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram

de - pre - ca - ti - o - - - nem nos - tram. Qui se - des ad dex - te - ram

de - pre - ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram

de - pre - ca - ti - o - nem nos - - - - tram.

117

Gay

The musical score consists of four staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The bottom staff is the basso continuo, with a bass clef and a key signature of one flat. Measure 117 begins with a forte dynamic. The vocal parts sing "pa - tris," "mi - se - re - re," "mi-se - re - re no - - bis." The basso continuo provides harmonic support. The vocal parts repeat the phrase "pa - tris," "mi - se - re - re," "mi-se - re - re no - - bis." The basso continuo continues its harmonic function. The vocal parts conclude with "Quo - ni - am tu so - lus sanc - tus, tu" followed by a fermata over the basso continuo staff.

pa - tris, mi - se - re - re, mi-se - re - re no - - bis. Quo - ni - am tu so - lus sanc - tus, tu

pa - tris, mi - se - re - re, mi-se - re - re no - - bis. Quo - ni - am tu so - lus sanc - tus, tu

pa - tris, mi - se - re - re, mi-se - re - re no - - bis. Quo - ni - am tu so - lus sanc - tus, tu

Quo - ni - am tu so - lus sanc - tus, tu

125

so - lus Do - mi - nus, so - lus al - tis - si - mus, Je - su Chris - te, tu so - lus

so - lus Do - mi - nus, so - lus al - tis - si - mus, Je - su Chris - te, tu so - lus

so - lus Do - mi - nus, so - lus al - tis - si - mus, Je - su Chris - te, tu so - lus

so - lus Do - mi - nus, so - lus al - tis - si - mus, Je - su Chris - te, tu so - lus

133

A musical score for four voices (three upper voices and basso continuo) and organ. The score consists of four systems of music. The first three systems are soprano, alto, and tenor voices in treble clef, and basso continuo in bass clef. The fourth system is the organ, also in bass clef. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, while the organ provides harmonic support. The lyrics are in Latin, referring to the Holy Spirit and the Lord.

sanc - tus, cum sanc-to Spi - ri-tu,  
cum sanc-to Spi - ri-tu,  
sanc - tus, cum sanc-to Spi - ri-tu,  
cum sanc-to Spi - ri-tu,  
sanc - tus,  
tu so - lus Do - mi - nus,  
tu so -  
sanc - tus,  
tu so - lus Do - mi - nus,  
tu so -

141

cum sanc-to Spi - ri-tu, Je - su Chris - te, cum sanc-to Spi - ri-tu, tu so - lus

8

cum sanc-to Spi - ri-tu, Je - su Chris - te, cum sanc-to Spi - ri-tu,

8

lus al - tis - si - mus, Je - su Chris - te, cum sanc-to Spi - ri-tu, tu so - lus

lus al - tis - si - mus, Je - su Chris - te, cum sanc-to Spi - ri-tu,

149

Do - mi - nus, tu so - lus al - tis - si-mus, in glo - ri-a, in glo - ri-a

8 cum sanc - to Spi - ri-tu, cum sanc - to Spi - ri-tu in glo - ri-a

8 Do - mi - nus, tu so - lus al - tis - si-mus, in glo - ri-a, in glo - ri-a

cum sanc - to Spi - ri-tu, cum sanc - to Spi - ri-tu in glo - ri-a

156

De - i pa - tris. A - men, a - - - men, a - men, a -

8 De - i pa - tris. A - men, a - - - men, a - men, in glo - ri - a De - i pa -

8 De - i pa - tris. A - men, a - - - men, a - men, a - - - -

De - i pa - tris. A - men, a - - - - - - - - - -

162

men, a - men.

tris. A - men.

men, a - men.

men, a - men.

## C R E D O

*Duo*

*Superius*

*Contra*

*Tenor*

*Bassus*

Pa - trem om - ni - po - ten - tem, fac - to - rem cæ - - - -

Pa - - trem om - ni - po - ten - tem, fac - to - rem

6

- - li et ter - - - ræ, fac - to - rem, vi - si - bi - li - um om - ni - um

8

cæ - - - - li et ter - - ræ, fac - to - rem, vi - si - bi - li - um om - ni - um

13

et in - vi - si - bi li - um. — Et in u - num Do - mi - num, Je - sum Chris - tum,

et in - vi - si - bi li - um. Et in u - num Do - mi - num, Je - sum Chris - tum,

20

fi - li-um De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an - te

8

fi - li-um De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an - te

Bass: - - - - -

27

om - - - - ni-a sæ - cu - la; De-um de

De-um\_\_ de\_\_ De\_\_

om - - - - ni - a, om - ni - a sæ - cu - la; De-um de

De-um\_\_ de\_\_

33

De - o, lu-men de lu - mi-ne, De-um ve-rum de De-o, de De - o ve - ro.

o, lu-men de lu - mi-ne, De-um ve-rum de De-o, de De - o ve - ro.

De - o lu-men de lu - mi-ne, De-um ve-rum de De-o, de De - o ve - ro.

De - o, lu - men de lu - mi-ne, De-um ve-rum de De-o, de De - o ve - ro.

Musical score for three voices and basso continuo, page 42. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in basso continuo time (indicated by '12'). The key signature is one flat. The vocal parts sing in Latin, with the basso continuo part providing harmonic support.

The lyrics are:

Ge - ni-tum non fac - tum con-subs - tan - ti - a - lem pa - tri, per quem om - ni - a, per quem

Ge - ni-tum non fac - tum con-subs - tan - ti - a - lem pa - tri, per quem om - ni - a, per quem

Ge - ni-tum non fac - tum con-subs - tan - ti - a - lem pa - tri, per quem om - - - - -

50

om - ni-a fac - ta sunt. Qui prop - ter nos ho - mi-nes et prop - ter nos - tram sa - lu - tem

om - ni-a fac - ta - sunt. Qui prop - ter nos ho - mi-nes et prop - ter nos - tram sa - lu - tem

- ni-a fac - ta sunt. Qui prop - ter nos - ho - mi-nes et prop - ter nos - tram sa - lu - tem

Qui prop - ter nos ho - mi-nes et prop - ter nos - tram sa - lu - tem des -

58

des - cen - dit,  
des - cen - dit,  
des - cen - dit de cæ - lis,

des - cen - dit,  
des - cen - dit,  
des - cen - dit de cæ - lis,

des - cen - dit,  
des - cen - dit,  
des - cen - dit de cæ - lis, des -

cen - - - - - - - - - - dit de cæ - lis, dess -

66

des - cen -  
des - cen -  
cen - dit, des - cen - dit, des - cen - dit,  
cen - dit, des - cen - dit, des - cen - dit,

73

dit de cæ - lis.      Et in - car - na - tus est de Spi - ri - tu sanc -

dit de cæ - lis.      Et in - car - na - tus est de Spi - ri - tu sanc -

des - cen - dit de cæ - lis.

des - cen - dit de cæ - lis.

81

to ex Ma - ri - a vir - gi - ne. Et ho - mo fac - tus est, ho-mo fac - tus

to ex Ma - ri - a vir - gi - ne. Et ho - mo fac - tus est, ho-mo fac - tus

Et ho - mo fac - tus est, ho-mo fac - tus

Et ho - mo fac - tus est, ho-mo fac - tus

89

Soprano: est, et ho - mo fac - tus est, ho - mo fac - tus est, et ho - mo fac -

Alto: est, et ho - mo fac - tus est, ho - mo fac - tus est, et ho - mo fac -

Tenor: est, ho - mo fac - tus est, et ho - mo fac - tus est, et ho - mo

Bass: - est, et ho - mo fac - tus est, ho - mo fac - tus est, et ho - mo

Lentement

*Trio*

98

The musical score consists of four staves. The top three staves represent the voices: Soprano (G clef), Alto (C clef), and Tenor/Bass (F clef). The bottom staff represents the basso continuo (B.C.). The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, with lyrics in Latin. The basso continuo part is silent throughout the section.

- - tus est.      Cru - ci - fi - xus      e - ti-am pro no - bis sub Pon - ti-o Pi - la - to,

- tus est.      Cru - ci - fi - xus      e - ti-am pro no - bis

fac - tus est.      Cru - ci -

*Bassus tacet*

fac - tus est.

106

A musical score for voice and basso continuo. The top two staves are for the voice, and the bottom staff is for the basso continuo. The key signature is one flat, and the time signature is common time. The vocal part consists of three lines of Latin text: "sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, pas -" in the first line, "sub Pon - ti - o Pi - la - to, sub\_\_ Pon - ti - o Pi - la - to, pas - - - sus," in the second line, and "fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas - - -" in the third line. The basso continuo staff has several rests throughout the measure.

sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to, pas -

sub Pon - ti - o Pi - la - to, sub\_\_ Pon - ti - o Pi - la - to, pas - - - sus,

fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas - - -

113

The musical score consists of four staves. The top three staves represent vocal parts: soprano (G clef), alto (C clef), and tenor/bass (F clef). The soprano and alto staves begin with a key signature of one sharp (F#) and a tempo marking of 113. The tenor/bass staff begins with a key signature of one flat (Bflat) and a tempo marking of 8. The vocal parts sing in homophony, with lyrics in Latin. The basso continuo staff, located at the bottom, consists of a single line of bass notes and includes a bassoon part with slurs and grace notes.

- - - sus et se - pul - tus est, sub Pon - ti - o Pi - la - to,

pas - - - sus et se - pul - tus est, sub Pon - ti - o Pi - la - - to,

- - - sus et se - pul - tus est, cru - ci - fi - xus

121

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in 4/4 time. The key signature is one flat. The vocal parts sing in homophony, with the basso continuo providing harmonic support. The lyrics are written below the notes.

cru - ci - fi - xus      e - ti-am pro no - bis sub Pon - ti-o Pi - la - - - to, pas -

cru - ci - fi - xus      e - ti-am pro no - bis sub Pon - ti-o Pi - la - - - to, pas -

e - ti-am pro no - bis sub Pon - ti-o Pi - la - to,      sub Pon - ti-o Pi - la - to,

Bassoon part: - - - - -

128

The musical score consists of four staves. The top three staves are for voices, each with a treble clef, a key signature of one flat, and a tempo marking of 128. The bottom staff is for the basso continuo, with a bass clef and a key signature of one flat. The vocal parts sing in homophony, with lyrics appearing below the notes. The basso continuo part is mostly silent, with a few short notes.

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

136

Naturel  
Très-gai

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

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

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

Et re - sur -

144

Soprano: - - xit, et re - sur - re - - - xit, re-sur - re - xit ter - ti - a di - e, se - cun - dum Scrip -  
Alto: re - xit, re-sur - re - - xit, et re - sur - re - xit, re-sur - re - xit ter - ti - a di - e, se - cun - dum Scrip -  
Tenor: re - xit, re-xur - re - - - xit, re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip -  
Bass: re - - - - xit, et re - sur - re - - - xit ter - ti - a di - e, se - cun - dum Scrip -

152

tu - ras, se - cun - dum Scrip - tu - ras, et as - cen-dit, as - cen-dit in cæ - lum, et as - cen-dit in

tu - ras, se - cun - dum Scrip - tu - ras, et as - cen-dit in cæ - lum, et as - cen-dit in cæ - lum,

tu - ras, se - cun - dum Scrip - tu - ras, et as - cen-dit in cæ - lum, et as - cen-dit in

tu - ras, se - cun - dum Scrip - tu - ras, et as - cen-dit in cæ - lum, et as - cen-dit in

161

cæ - lum, et as - cen-dit, as - cen-dit in cæ - lum se - det ad dex - te - ram pa -

et as - cen-dit in cæ-lum, as - cen-dit in cæ - lum se - det ad dex - te-ram pa -

cæ - lum, et as - cen-dit in cæ - lum se - det ad dex - te-ram pa -

cæ - lum, et as - cen-dit in cæ - lum se - det ad dex - te-ram pa -

170

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The vocal parts sing a four-line Latin text: "Et i - te-rum ven - tu - rus est cum glo - - - ri-a ju - di-ca - re vi - vos et mor - tu-". The basso continuo part consists of eighth-note patterns. Measure numbers 170 are at the top left of each staff.

tris. Et i - te-rum ven - tu - rus est cum glo - - - ri-a ju - di-ca - re vi - vos et mor - tu-

tris. Et i - te-rum ven - tu - rus est cum glo - - - ri-a ju - di-ca - re vi - vos et mor - tu-

tris.

tris.

178

A musical score for three voices and basso continuo. The top two staves are soprano and alto voices, both in treble clef and common time (indicated by '3'). The bottom staff is the basso continuo in bass clef and common time (indicated by '3'). The vocal parts sing in homophony, repeating the phrase 'os: cu-jus re-gni non, non, non, non, non e - rit fi-nis, non, non, non, non, non e - rit fi - nis,' three times. The basso continuo part consists of sustained notes throughout the measure.

os: cu-jus re-gni non, non, non, non, non e - rit fi-nis, non, non, non, non, non e - rit fi - nis,

os: cu-jus re-gni non, non, non, non, non e - rit fi-nis, non, non, non, non, non e - rit fi - nis,

cu-jus re-gni non, non non e - rit fi-nis, non, non, non, non, non e - rit fi - nis, cu-jus

187

Soprano: cu-jus re-gni non e - rit, non e - rit fi - nis,  
Alto: cu - jus re - gni non, non, non e - rit fi - nis, non e - rit fi - - - - nis,  
Tenor: re - gni non, non, non, non e - rit fi - nis, cu-jus re - gni non e - rit, non e - rit fi - nis,  
Bass: - - - - - - - - - -

196

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are in common time, treble clef, and consist of two systems of four measures each. The basso continuo part is in bass clef and consists of a single system of eight measures. The vocal parts sing in unison, repeating the phrase "cu-jus re-gni non e - rit fi - nis, non, non, non, non e - rit fi - nis, non, non, non". The basso continuo part rests throughout its duration.

cu-jus re-gni non e - rit fi - nis, non, non, non, non e - rit fi - nis, non, non, non,

cu-jus re-gni non e - rit fi - nis, non, non, non, non e - rit fi - nis, non, non, non,

non e - rit fi - nis, non, non, non, non e - rit fi - nis,

205

non, non e - rit fi - nis, non non, non, non e - rit fi - nis. Et in Spi - ri-tum sanc-tum,

non, non e - rit fi - nis, non, non, non, non e - rit fi - nis. Et in Spi - ri-tum sanc-tum,

non, non, non, non, non e - rit fi - nis. Et in Spi - ri-tum sanc-tum,

Et in Spi - ri-tum sanc-tum,

214

The musical score consists of four staves. The top three staves are in G major (indicated by a treble clef), while the bottom staff is in C major (indicated by a bass clef). The key signature changes from G major to F# major (one sharp) at measure 215. The time signature is common time throughout. The vocal parts are: Soprano, Alto, Tenor, and Bass. The lyrics are: "et in Spi - ri-tum sanc - tum Do - mi-num, Do - mi-num, et vi-vi - fi - can - tem, qui \_\_\_\_\_ ex pa -", "et in Spi - ri-tum sanc - tum Do - mi-num, Do - mi-num, et vi-vi - fi - can - tem, qui \_\_\_\_\_", "et in Spi - ri-tum sanc - tum Do - mi-num, Do - mi-num, et vi-vi - fi - can - tem, qui es", and "et in Spi - ri-tum sanc - tum Do - mi-num, Do - mi-num, et vi-vi - fi - can - tem, qui ex". The music features a descending melodic line across all voices, with various note values (eighth and sixteenth notes) and rests.

222

tre fi - li - o - que pro - ce - dit. Qui cum pa - tre et fi - li - o si - mul a - do -

es pa - tre fi - li - o - que pro - ce - dit. Qui cum pa - tre et fi - li - o si - mul a - do - ra -

pa - tre fi - li - o - que pro - ce - dit. Qui cum pa - tre et fi - li - o si - mul a - do - ra -

pa - tre fi - li - o - que pro - ce - dit. Qui cum pa - tre et fi - li - o si - mul a - do - ra -

231

ra - tur, a - do - ra - tur, et con-glo-ri - fi - ca-tur. Qui lo - cu - tus est \_\_\_\_\_ per \_\_\_\_\_.  
tur. si - mul a - do - ra - tur, et con-glo-ri - fi - ca-tur. Qui lo - cu - tus est, lo - cu - tus est  
- - - tur, a - do - ra - tur, et con-glo-ri - fi - ca-tur. Qui lo - cu - tus est, lo - cu - tus est  
- - - tur, a - do - ra - tur, et con-glo-ri - fi - ca-tur. Qui lo - cu - tus est per pro -

240

pro - phe - tas. Et u-nam, sanc-tam, ca - tho - li - cam, sanc - tam, ca-tho - li - cam, sanc -

per pro - phe - tas. Et u-nam, sanc-tam, ca - tho - li - cam, u - nam,

per pro - phe - tas. Et u-nam, sanc-tam, ca - tho - li - cam, sanc - tam, ca-tho - li - cam, sanc -

phe - - - - - tas. u - nam, u - nam,

248

tam ca-tho - li - cam et a-pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u-num bap - tis -

u - nam, et a-pos - to - li - cam Ec - cle - si - am. Con - fi - te -

tam, ca-tho - li - cam et a-pos - to - li - cam Ec - cle - si - am.

u - nam, et a-pos - to - li - cam Ec - cle - si - am.

256

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The Soprano and Alto parts are in treble clef, while the Tenor part is in bass clef. The basso continuo part is at the bottom. The music consists of four staves. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a dotted half note. The third staff starts with a half note. The fourth staff is entirely blank. The vocal parts sing in homophony, with lyrics appearing below each staff. Measure 256 concludes with a fermata over the final note of the Tenor part.

ma, con - fi - te - or u-num bap - tis - ma in \_\_\_\_\_ re - mi - si-

or u-num bap - tis - ma, u-num bap - tis - ma in \_\_\_\_\_ re - mis - si - o-nem pec - ca-

in \_\_\_\_\_ re-mis - si - o-nem pec-ca - to -

264

A musical score for four voices (three upper voices and one basso continuo) and organ. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in basso continuo time (indicated by '16'). The vocal parts sing in Latin, with some words underlined for emphasis. The organ part provides harmonic support. Measure 264 begins with the first voice singing 'o-nem, in \_\_\_\_\_ re - mis-si - o - - nem pec - ca - to - rum.' The second voice enters with 'Et ex -'. The third voice enters with 'to - - - rum,' followed by 'in \_\_\_\_\_ re - mis - si - o - nem pec - ca - to - rum. Et \_\_\_\_\_. The fourth voice enters with 'rum, in re - mis - si - o - - - nem pec - ca - to - rum. Et \_\_\_\_\_. The basso continuo part consists of sustained notes throughout the measure.

o-nem, in \_\_\_\_\_ re - mis-si - o - - - nem pec - ca - to - rum. Et ex -

to - - - rum, in \_\_\_\_\_ re - mis - si - o - nem pec - ca - to - rum. Et \_\_\_\_\_.  
rum, in re - mis - si - o - - - nem pec - ca - to - rum. Et \_\_\_\_\_. expec -

Et ex -

272

Vivement

pec-to      ex - pec-to,      ex - pec-to,      et \_\_\_\_\_ ex-pec - - - - to      re-sur-rec - ti -

ex - pec - - - - - to,      ex - pec - - - - to      re-sur - rec - ti - o -

- - - - - to,      ex - pec - - - - to      re-sur-rec - ti -

pec - - - - - to,      ex - pec - - - - to      re-sur-rec - ti -

279

o - nem, re - sur - rec - ti - o - nem mor - tu - o - rum, mor - tu - o - rum, re - sur - rec - ti - o - nem, re - sur -

nem, re - sur - rec - ti - o - nem mor - tu - o - rum, mor - tu - o - rum, re - sur - rec - ti - o - nem,

o - nem, re - sur - rec - ti - o - nem mor - tu - o - rum, re - sur - rec - ti - o - nem,

o - nem, re - sur - rec - ti - o - nem mor - tu - o - rum, re - sur - rec - ti - o - nem,

286

rec - ti - o - nem mor - tu - o - rum, mor - tu - o - rum.

re-sur-rec - ti - o - nem mor - tu - o - rum, mor - tu - o - rum.

re-ssur-rec - ti - o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum.

re-sur-rec - ti - o - nem mor - tu - o - rum,

296

Soprano: Et vi - tam ven - tu - ri sæ - cu - li. A - men, a - men, a - men, a - men, a -

Alto: Et vi - tam ven - tu - ri sæ - cu - li. A - men, a -

Tenor: Et vi -

Bass: -

303

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef. The bottom two staves are basso continuo, with a bass clef. The music is in common time. Measure 303 begins with a forte dynamic. The lyrics are as follows:

men, a - men, et vi -  
men, a - men, a - men, a - men, a - men,  
tam ven - tu - ri sæ - cu-li. A - men, a - men, a - men, a - men,  
Et vi - tam ven - tu - ri sæ - cu-li. A - men,, a - men,

309

Soprano: tam ven - tu - ri sæ - cu-li. A-men, a-men, a - - - - men, a - - - -

Alto: a - - men, a - - - men, a - men, a - - - - men, a - men, a -

Tenor: a - men, a - - - men, a - - men, a - - men, a -

Bass: a - - - men, a - men, et vi - tam ven - tu - ri sæ - cu-li.

315

men, a - men,

men, et vi - tam, ven - tu - ri sæ - cu-li. A-men, a - men,

men, a - men,

A-men, a - men, a - men,

321

a - - - - men, a - men,  
a - - - - men, a - men, a - men, a - - - - men, a -  
et vi - tam ven - tu - ri sæ - cu - li. A - men, a - men, a - - - -  
et vi - tam ven - tu - ri sæ - cu - li

327

et vi - tam ven - tu - ri sæ - cu - li. A - men, a - men.

men, a - - - - - men, a - men, a - men.

men, a - - - - - men, a - men, a - - - men.

A - men, a - - men,

## S A N C T U S &amp; B E N E D I C T U S

Musical score for the hymns "SANCTUS" and "BENEDICTUS". The score consists of four staves, each representing a vocal part:

- Superius:** Treble clef, key signature of one flat (B-flat). The lyrics "Sanc - tus, sanc - tus, sanc - tus," are written below the staff.
- Contra:** Treble clef, key signature of one flat (B-flat). The lyrics "Sanc - - - - - - - - tus, sanc - tus, sanc -" are written below the staff. A "8" is placed above the first note of this staff.
- Tenor:** Treble clef, key signature of one flat (B-flat). The lyrics "Sanc - tus, sanc -" are written below the staff. A "8" is placed above the first note of this staff.
- Bassus:** Bass clef, key signature of one flat (B-flat). The lyrics "Sanc - - - - - - - - tus, sanc -" are written below the staff.

The music is in common time. Measure lines are present between the staves, indicating measure boundaries. The vocal parts are separated by vertical bar lines, and some notes are connected by horizontal stems.

8

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

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

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

15

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

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

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

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

21

A musical score for four voices (three upper voices and basso continuo) and basso continuo. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each in common time (indicated by a '3'). The bottom two staves are basso continuo, also in common time (indicated by a '3'). The key signature is one flat. The vocal parts sing a three-part setting of the Latin text 'Ple - ni sunt cæ - li et ter - ra glo - ri - a, glo - ri - a tu -'. The basso continuo part provides harmonic support with sustained notes and bassoon entries. Measure 21 concludes with a repeat sign and a bassoon solo.

Ple - ni sunt cæ - li et ter - ra glo - ri - a, glo - ri - a tu -

8

Ple - ni sunt cæ - li et ter - ra glo - ri - a, glo - ri - a tu -

8

Ple - ni sunt cæ - li et ter - ra glo - ri - a, glo - ri - a tu -

Bassoon staff: - - - - - - - - - -

28

a. Ho - san - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

a. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis,

a. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, in ex - cel - sis, ho -

35

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

8  
ho - san - na, ho - san - - - na in ex - cel - - - sis, ho -

8  
san - na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - - -

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

*Trio*

The musical score consists of four staves. The top three staves are for voices: Soprano (G clef), Alto (C clef), and Tenor/Bass (F clef). The bottom staff is for the Basso Continuo (Bass clef). The music is in common time, with a key signature of one flat. Measure 41 begins with a forte dynamic. The vocal parts sing "na in ex - cel - sis." followed by a fermata. The Tenor/Bass part continues with "Be - ne - dic - tus qui". The vocal parts then sing "san - na in ex - cel - sis." The Tenor/Bass part continues with "Be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi -". The basso continuo staff shows harmonic changes and sustained notes. Measure 42 begins with a forte dynamic. The vocal parts sing "na in ex - cel - sis." The Tenor/Bass part continues with "Be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi -". The basso continuo staff shows harmonic changes and sustained notes. Measure 43 begins with a forte dynamic. The vocal parts sing "san - na in ex - cel - sis." The Tenor/Bass part continues with "Be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi -". The basso continuo staff shows harmonic changes and sustained notes.

41

na in ex - cel - sis.

Be - ne - dic - tus qui

8

san - na in ex - cel - sis.

- na in ex - cel - sis.

Be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi -

*Bassus tacet*

san - na in ex - cel - sis.

49

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, while the basso continuo part is mostly silent. Measure 49 begins with the soprano and alto voices. The soprano sings "ve - nit in no - mi-ne, in no - mi-ne" followed by a fermata. The alto continues with "Do - mi-ni," followed by a fermata. The soprano then sings "be - ne - dic - tus qui ve - nit in" followed by a fermata. The alto continues with "ve - nit in no - mi-ne" followed by a fermata. The soprano then sings "Do - mi-ni, qui" followed by a fermata. The basso continuo part starts in measure 50 with "Be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi - ni," followed by a fermata. The soprano then sings "be - ne - dic - tus qui" followed by a fermata.

ve - nit in no - mi-ne, in no - mi-ne Do - mi-ni, be - ne - dic - tus qui ve - nit in

8  
Be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi-ni, qui

8  
ni, be - ne - dic - tus qui ve - nit in no - mi-ne Do - mi - ni, be - ne - dic - tus qui

Bassoon part: - - - - -

56

A musical score for three voices and basso continuo. The top two staves are soprano and alto voices in treble clef, and the bottom staff is the basso continuo in bass clef. The key signature is one flat. The music consists of six measures of vocal parts with corresponding Latin text below them. The basso continuo part consists of a single note per measure.

no - mi-ne, in no - mi-ne, in no - mi-ne Do - mi - ni, be - ne - dic - tus qui ve - nit in  
ve - nit in no - mi-ne, in no - mi-ne Do - mi - ni, be - ne - dic - tus qui ve - nit in  
ve - nit in no - mi-ne Do - - - - mi - ni, be - ne - dic - tus qui ve - nit in

63

A musical score for four voices (three upper voices and basso continuo) and organ. The score consists of four systems of music. The top three systems are in common time (indicated by '8') and the basso continuo system is in 3/4 time (indicated by '3'). The key signature is one flat. The vocal parts sing in homophony, repeating the phrase 'no - mi-ne Do - mi - ni.' followed by 'Ho - san - na' and its variants. The basso continuo part provides harmonic support with sustained notes and bassoon entries.

no - mi-ne Do - mi - ni. Ho - san - na, ho - san - na in ex - cel - sis, ho -

no - mi-ne Do - mi - ni. Ho - san - na in ex - cel - sis, ho -

no - mi-ne Do - mi - ni. Ho - san - na in ex - cel - sis, ho -

Ho - san - na in ex - cel - sis, ho - san - na in ex-

69

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

8

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

8

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

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

75

san-na, ho - san-na, ho - san - - - na in ex - cel - sis.

na in ex - cel - - - sis, ho - san-na in ex - cel - sis.

san - na in ex - cel - sis, ho - san - - - na in ex - cel - sis.

cel - sis, ho - san - na in ex - cel - sis, ho - san-na in ex - cel - sis.

## A G N U S D E I

The musical score consists of four staves, each representing a vocal part:

- Superius:** The top staff, written in soprano clef (G-clef). It begins with a half note followed by a quarter note. The lyrics "A - gnu" are on the first beat, "s De - i," on the second, "qui tol - lis pec - ca - ta mun" on the third, and "di, mi - se - re" on the fourth.
- Contra:** The second staff from the top, written in alto clef (C-clef). It begins with a half note followed by a quarter note. The lyrics "A - gnu" are on the first beat, "s De - i," on the second, "qui tol - lis pec - ca - ta mun" on the third, and "di, mi - se - re" on the fourth.
- Tenor:** The third staff from the top, written in tenor clef (F-clef). It begins with a half note followed by a quarter note. The lyrics "A - gnu" are on the first beat, "s De - i," on the second, "qui tol - lis pec - ca - ta mun" on the third, and "di, mi - se - re" on the fourth.
- Bassus:** The bottom staff, written in basso clef (C-clef). It begins with a half note followed by a quarter note. The lyrics "A - gnu" are on the first beat, "s De - i," on the second, "qui tol - lis pec - ca - ta mun" on the third, and "di, mi - se - re" on the fourth.

The lyrics are repeated in a second section, starting with "A - gnu" on the eighth measure. The music concludes with a final section where all voices sing a single sustained note.

A musical score for four voices (three upper voices and basso continuo) and organ or harpsichord. The music is in common time, key signature of one flat. The vocal parts are in soprano, alto, tenor, and bass. The basso continuo part is in bass clef. The vocal parts sing a three-part setting of the 'Miserere' psalm, while the basso continuo provides harmonic support. The vocal parts enter at different times, creating a polyphonic texture. The lyrics are in Latin, with some words underlined.

no - bis, mi - se - re - re, mi - se-re - re no - bis, a-gnus De - i, qui tol - lis pec-

no - bis, mi - se - re - re, mi - se - re - re no - bis, a-gnus De - i, qui tol - lis pec-

A - gnus De - i, qui tol - lis pec-

A - gnus De - i, qui tol - lis pec-

17

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, while the basso continuo provides harmonic support with sustained notes and bassoon entries. The lyrics are in Latin, referring to the Lamb of God and divine mercy.

ca - ta mun - di, mi - se - re - re no - bis, a-gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -  
ca - ta mun - di, mi - se - re - re no - bis, a-gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -  
ca - ta mun - di, a - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -  
ca - ta mun - di, a - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

25

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

8  
re-re no - bis, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re

8  
re-re no - bis, mi - se - re - re, mi - se - re - re

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

35

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

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

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

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

**Domine salvum fac Regem**

*Duo*

*Superius*

*Contra*

*Tenor*

*Bassus*

Do - mi-ne, Do - mi-ne sal - vum\_\_ fac \_\_\_\_ Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac \_\_\_\_

Do - mi-ne, Do - mi-ne sal - vum fac Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac

*To us*

715

Re - gem, Do - mi-ne, Do - mi-ne sal - vum\_ fac \_\_\_\_ Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac \_\_\_\_

Do - mi-ne, Do - mi-ne sal - vum fac Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac

Re - gem, Do - mi-ne, Do - mi-ne sal - vum\_ fac \_\_\_\_ Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac

Do - mi-ne, Do - mi-ne sal - vum fac Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac

723

The musical score consists of four staves. The top three staves are in treble clef, with the first two in common time (indicated by '8') and the third in 8/8 time (indicated by '8'). The fourth staff is in bass clef, representing the continuo part. The vocal parts sing a three-part setting of the Latin text 'Re-gem; et e-xau-di, e-xau-di nos in di-e qua in-vo-ca-ve-ri-mus te, et e-'. The basso continuo part provides harmonic support with sustained notes and bassoon entries.

Re - gem; et e - xau-di, e - xau - di nos in di - e qua in - vo-ca - ve-ri-mus te, et e -

8 Re - gem; et e - xau-di, e - xau - di nos in di - e qua in - vo-ca - ve-ri-mus te, et e -

8 Re - gem; et e - xau-di, e - xau - di nos in di - e qua in - vo-ca - ve-ri-mus te, et e -

Re - gem; et e - et e -

732

xau - di nos, sal-vum fac Re-gem, e - xau - di nos in di - e qua in - vo - ca - ve-ri-mus

xau - di nos, sal-vum fac Re-gem, e - xau - di nos in di - e qua in - vo - ca - ve-ri-mus

xau - di nos, sal-vum fac Re-gem, e - xau - di nos in di - e qua in - vo - ca - ve-ri-mus

xau - di nos, e - xau - di nos in di - e qua in - vo - ca - ve-ri-mus

740

te.

8 te, sal - vum fac Re - gem, sal - vum fac Re - gem, e - xau - di nos in di -

8 te, et e - xau - di nos, et e - xau - di nos, et e - xau - di nos in di -

te,

747



Do - mi-ne, Do - mi-ne sal - vum fac Re - gem; e -  
e qua in - vo-ca - ve - ri-mus te, Do-mi-ne, Do - mi-ne sal - vum fac re - gem; e -  
e qua in - vo-ca - be - ri-mus te, Do - mi-ne sal - vum fac Re - gem; e -  
Do - mi-ne, Do - mi-ne sal - vum fac Re - gem;

754

xau - di nos sal - vum fac Re - gem, in di - e qua in - vo-ca - ve - ri-mus te.

xau - di nos, sal - vum fac Re - gem, in di - e qua in - vo-ca - ve - ri-mus te.

xau - di nos, sal - vum fac Re - gem, in di - e qua in - vo-ca - ve - ri-mus te.

sal - vum fac Re - gem, in di - e qua in - vo-ca - ve - ri-mus te.

*Duo*

761

Soprano staff (C-clef):  
Do - mi-ne, Do - mi-ne sal - vum\_ fac \_\_\_\_ Re - gem,  
Do - mi-ne, Do - mi-ne sal-vum fac \_\_\_\_ Re - gem,

Alto staff (C-clef):  
8  
- - - - -

Tenor staff (C-clef):  
8  
Do - mi-ne, Do - mi-ne sal - vum fac Re - gem,  
Do - mi-ne, Do - mi-ne sal-vum fac Re - gem,

Bass staff (F-clef):  
- - - - -

Text below the music:  
Do - mi-ne, Do - mi-ne sal - vum\_ fac \_\_\_\_ Re - gem,  
Do - mi-ne, Do - mi-ne sal-vum fac \_\_\_\_ Re - gem,

769 *To us*

Do - mi-ne, Do - mi-ne sal - vum fac \_\_\_\_\_ Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac \_\_\_\_\_ Re - gem.

Do - mi-ne, Do - mi-ne sal - vum fac \_\_\_\_\_ Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac \_\_\_\_\_ Re - gem.

Do - mi-ne, Do - mi-ne sal - vum fac \_\_\_\_\_ Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac \_\_\_\_\_ Re - gem.

Do - mi-ne, Do - mi-ne sal - vum fac \_\_\_\_\_ Re - gem, Do - mi-ne, Do - mi-ne sal-vum fac \_\_\_\_\_ Re - gem.

Notice complète

Titre : Missa quatuor vocum, cui titulus Vivat rex...

Auteur : Madin, Henry (1698-1748). Compositeur Ne voir que les résultats de cet auteur

Éditeur : J. B. C. Ballard (Paris)

Date d'édition : 1741

Format : 47 f.

Format : application/pdf

Format : Nombre total de vues : 48

Droits : domaine public

Identifiant : ark:/12148/bpt6k4500179q

Source : Bibliothèque Geneviève Thibault, comtesse de Chambure, RES VMA-256

Relation : <http://catalogue.bnf.fr/ark:/12148/cb39788782h>

Description : Appartient à l'ensemble documentaire : Chambure1

Description : Appartient à l'ensemble documentaire : RISMImp

Date de mise en ligne :06/07/2015



# MISSA QUATUOR VOCUM. CUI TITULUS.

VIVAT REX,  
AUTHORE HENRICO MADIN,  
PRESBYTERO; Christianissimi Regis Capellæ, Nec-non  
Insignis Rothomagensis Ecclesiæ Musices Praefecto.



LUTETIÆ-PARISIORUM.

via Sancti Joannis-Bellovacensis,

TYPIS JOANNIS-BAPTISTÆ-CHRISTOPHORI BALLARDI

Christianissimi Regis Musices Monotypographi; Nec-non ejusdem Majestatis  
in Psalmis Capellæ, Notatoris.

M. DCC XL I.

CUM PRIVILEGIO REGIS.



Res Vma. 256

VIVAT REX,  
SUPERIUS.

Gravement.



Y- ri- e   e- le- i- son, Ky- ri- e   e- le- i.  
son, Kyri- e   e- le- i- son, Kyri- e   e-  
le- i- son. Ky- ri- e   e- le- i- son. Kyri- e   e- le- i- son.  
Ky- ri- e,   Ky- ri- e   e- le- i- son, e- le- y- son ,   e- le- i- son,  
e- le- i- son. Ky- rie, Ky- ri- e   e- le- i- son.

T E N O R.



Y- ri- e   e- le- i- son, Kyri- e   e- le- i-  
son, e- le- i- son, e- le- i- son, Ky- rie e-  
le- i- son, Kyri- e   e- le- i- son, e- le- i- son. Kyri- e   Ky- ri- e,  
Kyri- e   e- le- i- son, e- le- i- son.

## H. M A D I N.

3

## C O N T R A.



Y-ri-e e- le- i- son, Kyri-e e- le-i-  
son, Kyri-e e- le-i- son, e- le- i- son. Kyri-e e-  
le- i- son, e- le- i- son. Kyri-e, Kyri-e e- le-i- son, e-  
le- i- son, e- le- i- son, e- le- i- son, Kyrie e- le- ifon.

## B A S S U S.



Y-ri-e, e- le- i- son, Kyri-e e- le-i-  
son, e- le-i- son, e- le-i- son, e- le- i- son, e-  
le-i- son, e- le-i- son Kyri-e, Kyri-e, Kyri-e, Kyri-e  
e- le-i- son,

## VIVAT REX,

PETIT-CHOEUR.

PREMIER DESSUS.



Hriste e- le- ison, Christe e- le- i- son , Christe e-  
 lei- son, Christe e- le- ison. Christe e- le- i- son,  
 Christe ele- i- son , e- le- ison, e- le- i- son , e-  
 le- i- son, e- le- ison.

## TENOR.

SECOND DESSUS.



Hriste e- le- ison , Christe e- le- ison. Christe  
 e- le- ison, Christe e- le- i- son. Christe e-  
 le- i- son. Christe e- le- ison, Christe e- le- i- son , e- le- i- son ,  
 e- le- i- son.

H. M A D I N.  
C O N T R A.



Hriste e- le- ifon, Christee- le- ifon, Christee-  
le- ifon, Christe e- le- ifon , e le- ifon. Christe e-  
le- i- son. Christe e- le- i- son, e le- i- son,  
Christe, Christe e- le- i- son.

BASSUS tacet.

VIVAT REX,  
SUPERIUS.

Legerement.



Y- rie e- le- ifon. Kyri-  
e e- le- ifon, e- le- ifon, Kyrie e- le- ifon. Kyri-  
e e- le- ifon. Ky-ri- e, Ky-rie e- le- ifon, e- le- ifon, e- le- i-  
son. Kyri- e e- le- ifon, e- le- ifon, e- le- i- son. Kyrie e- le- i-  
son, e- le- ifon, e- le- ifon, e- le- i- son, e- le-

T E N O R.



6 Y- ri- e e- le- ifon.  
Y- ri- e Ky-rie e- le- ifon, e- le- ifon, e- le- i-  
son. Ky-rie e- le- ifon, e- le- ifon. Kyri- e e- le- i- son, ele- i- son, e-  
le- i- son. Kyri- e e- le- i- son, e- le- i- son, e- le- i-  
son. Ky-ri- e e- le- ifon, e-

H. M A D I N.  
C O N T R A.

7

Y- ri e e-le- i- son,e- le-i-son.Kyri- e e- le- i-son,e-

le- i-son,e- le-i- son. Kyri- e e- le- i-son, e- le- i-son:

e- le- i- son. Kyrie e- le- i- son. Kyri- e e- le- i- son,e- le- i-

son. Ky- rie e- le- i- son, e- le- i- son. *Volti subito.*

B A S S U S.

Y- ri-e e- le- i-son,e- le- i-son.Kyri-

e e- le- ifon , e- le- i-son,e le- i-son.Kyri- e e-

le- i- son, Kyri- e e- le- i-son, e- le- i-son, s e-

le- i- son. Kyrie e- le- i- son, e- le- i-son,e-

V I V A T R E X,  
S U P E R I U S.

i-son, Kyri- e e le i- son, e le i- son.

T in terra pax, Et in terra pax, pax hominibus,

pax ho- mi-ni-bus bo-næ volun- ta- tis, Lau-

da- mus te, Bene- di- cimus te, benedi- cimus te, bene-

di cimus te, benedi- cimus te, Laudamus, Lauda-

T E N O R.

le- i- son, Ky-rie e le i- son, e le i- son.

T in terra pax, Et in terra pax, pax ho-minibus,

pax ho- mi-ni-bus bo-næ volunta- tis, Lau-

da- mus te, Bene- di- ci-mus te, benedi- cimus te, bene-

di- ci-mus te, bene-di- cimus te, Laudamus Lauda-

H. M A D I N.

C O N T R A.

Kyri-e e- le- ifon, e- le- i- son.

Ax, Pax, Pax ho-minibus, pax homini-

bus bonæ volun-ta- tis: Lauda- mus

te, Benedi-ci-mus te, Laudamus, Laudamus te, Laudamus, Laudamus

te, Lauda-mus, Lauda-

B A S S U S.

le- i- son, e- le- i- son, e- le- i- son.

Ax, Pax, Pax hominibus, Pax ho-mini-

bus bonæ volunta- tis: Bene- di-ci-mus

te, Lauda-

mus. Lauda-

mus. Lauda-

mus

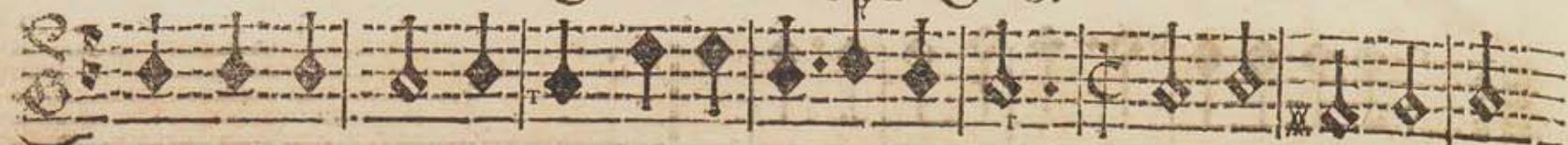
te,

Lau-damus,

Laudamus, lau-

VIVAT REX,

SUPERIUS.



mus, Laudamus te, bene- di- cimus te. A- do- ramus te ,



Glori- fi- camus te. Gra- ti- as a- gimus tibi propter ma-



gnam glori- am tuam, propter magnam,



propter ma- . . . . . gnam glori- am tu-



am. Domine Deus Rex', Rex cœlestis, Deus, Pa- ter om-

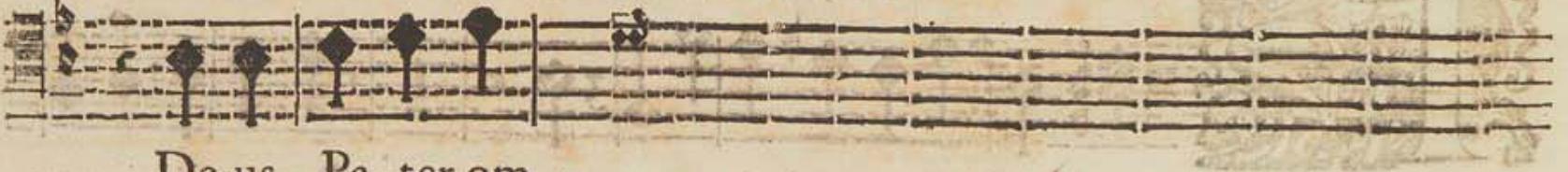
## TENOR.



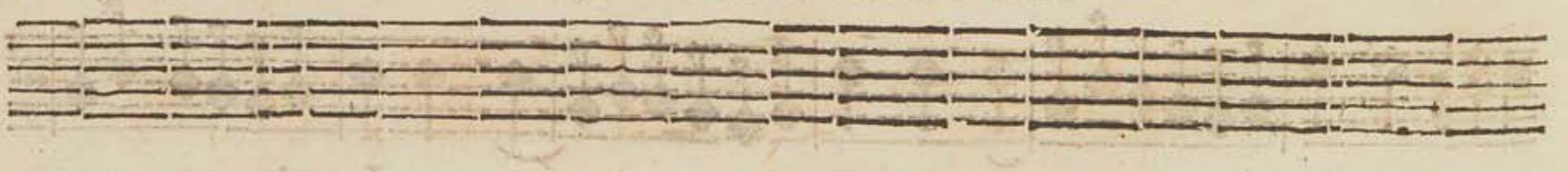
mus te. Bene- di- cimus te. A- do- ra- mus te. Glo-



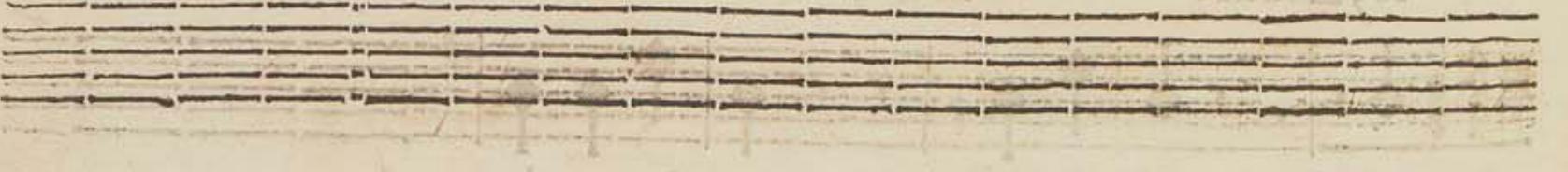
ri- fi- ca- mus te. Domine Deus, Rex, Rex cœ- lestis,



De-us Pa-ter om-



aut



aut, sumbus

sumbus

H. M A T D I N.  
C O N T R A.

11

mus, Lauda-mus te, Be-ne-di-ci- mus te. A-do- ramus te. Glo-

ri-fi-camus te. 2 Gra-tias a-gi-mus ti-bi propter ma-

gnam glori-am tuam, propter magnam, propter ma-

gnam glo-ri-am tu-am. Domi-ne Deus, Rex, Rex cœ-

lestis, Deus Pater om-

B A S S U S.

Lentement

da-mus te, Bene-di-ci-mus te. Ado-ramus te.

Glorifi-ca-mus te.

26

V I V A T R E X,  
S U P E R I U S.

ni- po- tens. Domi- ne Fi- li, uni- ge- ni- te, Jesu Chri- ste. Domi-  
ne Deus, Agnus De- i, Fi- li- us Patris. Qui tollis peccata mun-  
di, pecca- tamun- di, Qui tol- lis pecca- ta mundi, mi- sere-  
re, mi- se- re- re no- bis. Qui tollis peccata  
mundi, susci- pe, susci- pe depre- ca- ti-onem no- stram. Qui tol-

## T E N O R.

ni- po- tens. Domi- ne, Fi- li uni- geni- te, Jesu Chri- ste. Domi-  
ne Deus, Agnus De- i, Fi- li- us Patris. Qui tol- lis pecca- ta  
mun- di , mi- se- re- re, mise- re- re no- bis , mise- re- re,  
mise- re- re no- bis. Qui tol- lis pecca- ta mundi, susci- pe,  
sus- ci- pe depre- cati- onem no- stram. Qui tol-

H. M A D I N  
C O N T R A.

13

ni- po-tens. Do-mine, Fili uni- geni- te, Jesu Chri-ste. Domi-

ne Deus, Agnus Dei, Fi-li- us Pa- tris. 6 Qui tollis peccata

mundi, mise- re-re , mi- sere- re no-

bis. Qui tol- lis peccata mun-di, susci- pe depre- ca-ti- o-nem

nostram. Qui tol-

B A S S U S.

Domi-ne, Fili u- ni- ge- nite , Jesu Chri-ste. Domi-

, ne, Deus Agnus Dei', Fi- li-us Pa- tris. 17. Qui tol-lis pec-

ca- ta mundi, susci- pe depre- ca-ti- o-nem nostram.Qui tol-

VIVAT REX,  
SUPERIUS.

lis peccata mundi, susci-pe depre-ca-ti-o-nem  
no-stram. Qui se-des ad dexte-ram Patris, misere-re, misere-re no-bis. Quoniam tu solus Sanctus; Tu solus Domi-nus; Solus Al-tissimus Jesu Christe, Tu so-lus San-ctus; Cum sancto Spiritu 2. Cum sancto Spi-ri-tu, 2 Cum sancto Spi-ri-tu

T E N O R.

tis pecca-ta mun-di, susci-pe, susci-pe depre-ca-ti-o-nem  
nostram. Qui se-des ad dexte-ram Patris, mi-se-re-re, misere-re no-bis. Quoniam tu solus Sanctus; Tu solus Dominus; So-lus Al-tissimus Jesu Christe. Tu so-lus Sanctus, Tu solus Do-mi-nus Tu so-lus Al-tissimus

H. M A D I N.  
C O N T R A.

15

lis peccata mundi, susci-pe depre-ca-ti-o- nem no-  
stram. Qui se- desad dex-teram Patris, mise-re-re, mise- rere  
no- bis. Quoniam tu solus Sanctus; Tu solus Domi-nus ; So-  
lus Al- tissi-mus Jesu Chri-ste. Tu solus San- ctus. Cum sancto  
Spiritu, 2 Cum sancto Spi- ritu, 2 Cum sancto Spi- ri-

B A S S U S.

lis peccata mun-di, susci-pe depreca-ti- onem no- stram.

GAY.

8 Quoni-am tu solus Sanctus; Tu solus Dominus, Solus Al-  
tissimus Je-su Chri- ste. Tu solus Sanctus; Tu so- lus  
Do-mi-nus; Tu solus Al-tis- si- mus,

V I V A T R E X,  
S U P E R I U S.

tu, Je-su Chri-ste; Cum sancto Spiritu, Tu solus Domi-nus, Tu so-  
lus Altif-si-mus; in glo-ri-a, in glo-ri- a De-i Patris **A-men.** **A-**  
**men.** **A.** **men.** **A-**  
**men.** **A.** **men.**

## T E N O R.

Jesu Chri-ste. Cum sancto Spiritu, Tu solus Domi-nus, Tu so-  
lus Altissi-mus, in glori-a in glori- a De-i Patris **A-men.** **A-**  
**men.** **A-** **men.** **A-** **men.** **A-**  
**men.** **A-** **men.**

H. M A D I N.

C O N T R A.

17

tu, Je-su Chri-ste; Cum sancto Spi-ritu, Cum sancto Spiritu

Cum sancto Spi-ritu in glo-ri-a De-i Patris A-men. A-

men, Amen, in gloria Dei Patris A-

men. A-men.

B A S S U S.

Je-su Chri-ste. Cum sancto Spi-ritu, Cum sancto Spiritu,

2 Cum sancto Spi-ritu in glo-ri-a De-i Patris A-men.

A-

men. A-men.



E

VIVAT REX,  
S U P E R I U S.

DUO.



Atrem omnipotentem, factorem cœ-  
li & ter- ræ, factorem, visi- bi- lium  
omnium, & in- vi- si- bi- li- um. Et in u-num Dominum Jesum  
Chri stum, Fi-li- um De- i u- ni- ge- ni-tum; Et ex Pa- tre na-  
tum ante o- mnia se- cu-  
T E N O R.

BASSE-TAILLE:

Atrem o- mni- po- tentem, factorem cœ-  
li & ter- ræ, fa-ctorem,  
vi- si- bi- li- um omnium , & in- vi- si- bi- lium, Et in unum  
Dominum Jesum Christum, Fi- lium De- i u- ni- ge- ni- tum;  
Et ex Pa- tre natum ante o- mnia, omnia se- cu-

H. M A D I N.

19

C O N T R A.



Atrem. 30.



B A S S U S.



Atrem. 30

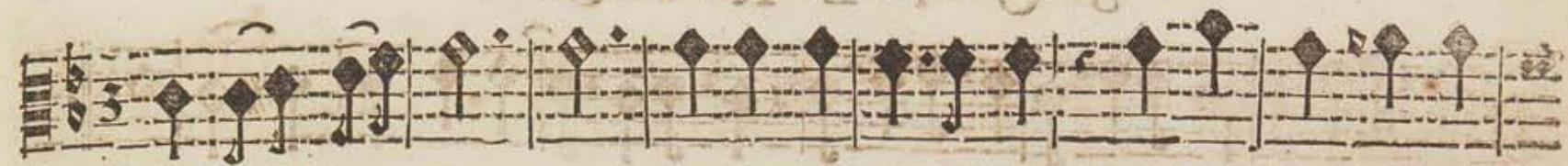


VIVAT REX,  
SUPERIUS.

la. Deum de Deo, lumen de lu- mine, Deum verum de Deo,  
 de Deo ve- ro: Genitum non fa- ctum consubstantia- lem Patri, per  
 quem omnia, per quem omni-a fa- cta sunt. Qui propter nos  
 ho-mines, & propter nostram sa- lutem descen-dit, descen-dit,  
 descendit de cœ- lis. Descen-

T E N O R.

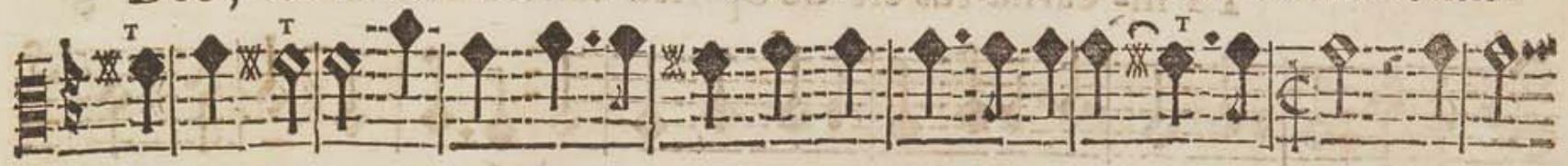
la. Deum de Deo, lu-men de lu- mine, Deum verum de De-  
 o, de De- o ve- ro. Ge-nitum non factum consubstanti- alem  
 Pa-tri, per quem o- mnia fa- cta sunt. Qui  
 propter nos homines, & propter nostram sa- lutem def-cen-dit,  
 descendit, descendit de cœ- lis, descendit, descendit, def-



Deum de Deo, lumen de lumine, Deum verum de



Deo, de Deo ve-ro: Genitum non fa-ctum consubstanti-



alem Patri per quem omnia, per quem omnia facta sunt. Qui pro-



pter nos homines & propter nostram sa-lutem descendit, descendit,

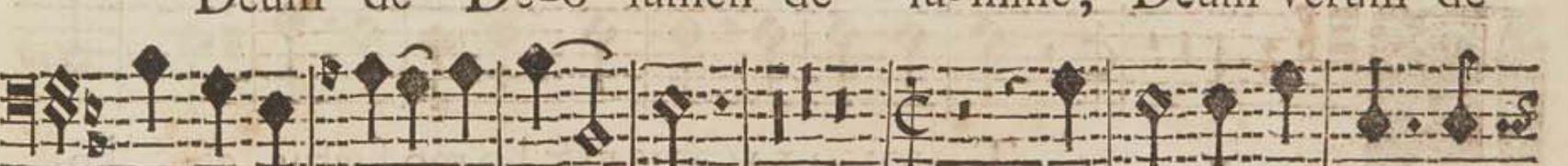


descen-dit de cœ-lis, descen-

### B A S S U S.



Deum de Deo lumen de lu-mine, Deum verum de

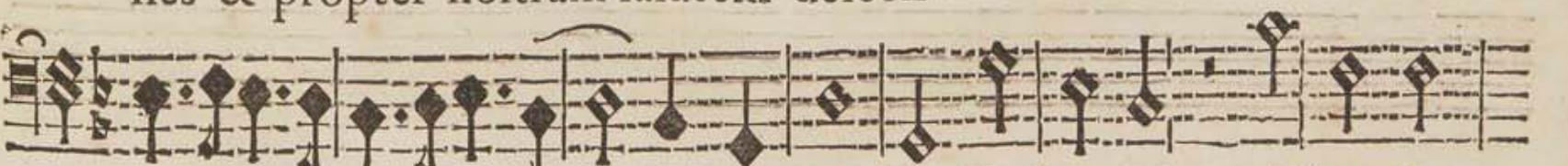


Deo, de Deo ve-ro. 10

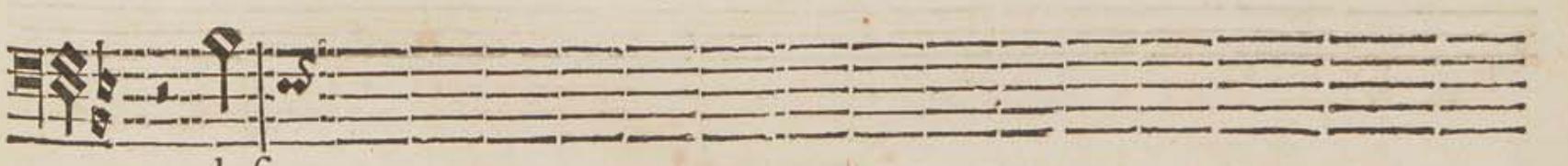
Qui propter nos homi-



nes & propter nostram salutem descen-

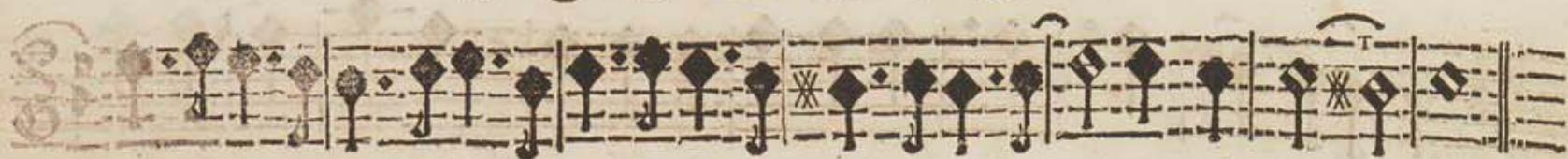


dit de cœ-lis. Descendit, descendit,

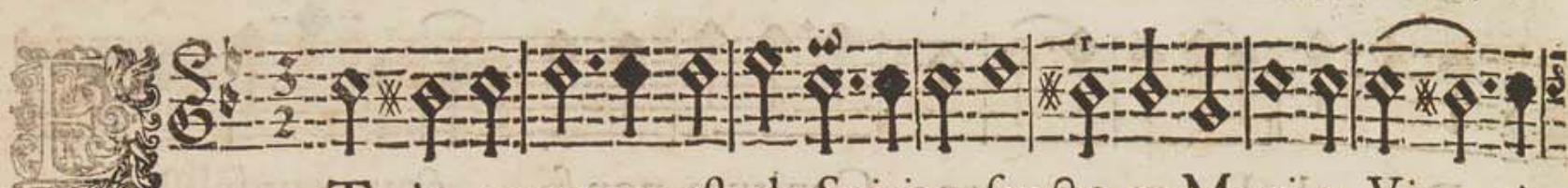


des-

V I V A T R E X,  
S U P E R I U S.



dit de cæ. lis.



T in- carna-tus est de Spiritu sancto ex Ma-ri-a Vir- gi-



ne, ET HOMO FA- CTUS EST, homo fa- ctus est, Et ho-mo



factus est, homo fa- ctus est, Et homo fa- ctus est.

T E N O R.



cendit, descendit, descendit de cœlis.



7. T HOMO FACTUS EST, ho-mo factus est, ho-



mo factus est, Et homo fa-ctus est, Et homo factus est.

## C O N T R A.



dit de cœ- lis.



T incar- na-tus est de Spir-i-tu sancto ex Maria Vir- gi-

ne, ET HOMO FACTU SEST, homo fa-ctus est, Et homo fa-ctus est.

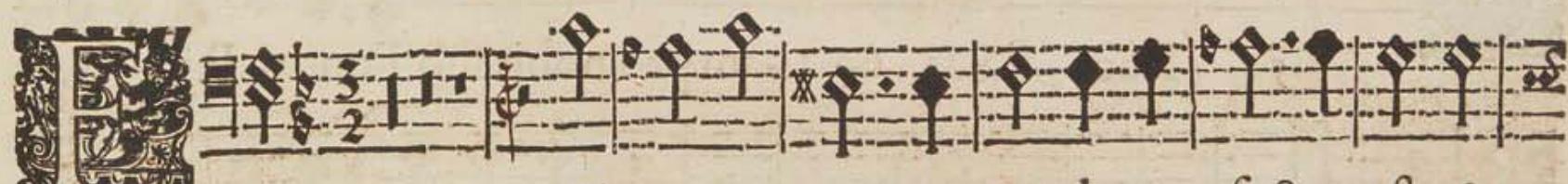


homo factus est, Et homo fa-ctus est.

## B A S S U S.



cendit, descendit, descendit de cœlis.



7. T HOMO FACTUS EST, homo factus est, &amp;



ho-mo factus est, homo fa-ctus est, Et homo factus est.

VIVAT REX,  
SUPERIUS.

TRIO.

Lentement.



Ru-ci-fi-xus e-ti-am pro nobis sub Pon-tio Pi-lato, sub Pontio Pi-lato, pas-sus & sepul-tus est; sub pontio pi-la-to. 4 Cru-ci-fixus e-tiam pro nobis, pas-sus, pas-sus, 2 pas-sus & se-pultus est, & se-pul-tus est.

## T E N O R.

BASSE-TAILLE.

Lentement.



5 Ruci-fi-xus e-ti-am pro nobis sub Pontio Pi-lato,

pas-sus & se-pul-tus est. Crucifi-xus e-ti-am pro nobis sub Pon-tio Pi-lato, sub Pon-tio Pi-lato, & se-pultus est, & sepultus est, pas-sus & se-pultus est, & se-pultus est.

## C O N T R A.



Ru-ci-fi-xus e-tiam pro nobis sub Pon-ti-

o Pi-la-to, sub Pon-ti-o Pi-la-to, pas-sus, pas-sus &

se-pul-tus est, sub Pontio Pi-la-to. Cruci-fi-xus e-ti-

am pro nobis sub Pontio Pi-la-to, pas-sus, pas-sus, pas-

sus, pas-sus, & sepultus est, & se-pul-tus est.

BASS U S, tacet;

V I V A T R E X,  
S U P E R I U S.

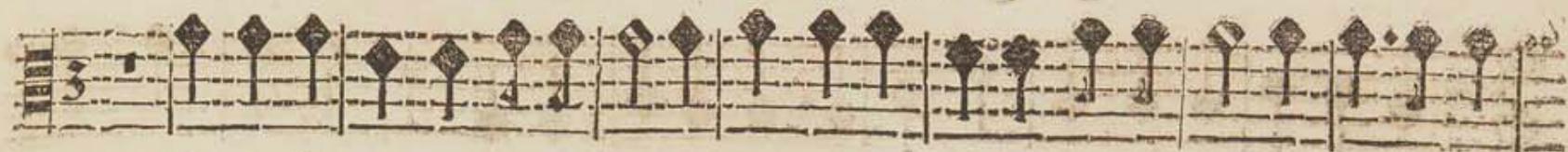
NATUREL.  
très-gai.

Et resurre- xit, & resurre- xit, resurrexit  
 ter-tia di- e se- cundūm Scripturas, secundūm Scriptu- ras. Et af-  
 cendit, af-cendit in cœlum, & ascen-dit in cœlum, & af- cendit, af-  
 cendit in cœlum, se-det ad dex-teram Pa- tris. Et iterum ven-  
 tu-rus est cum glo- ri. a ju-di- care vivos & mor- tu-

T E N O R.

Et resur- rexit, resurre- xit, resur- rexit tertia  
 die secundūm Scripturas, secundūm Scriptu- ras. Et ascendit in  
 cœlum, & ascen-dit in cœlum, & af- cendit in cœlum; se-det  
 ad dexteram Patris. 7

## C O N T R A . 3



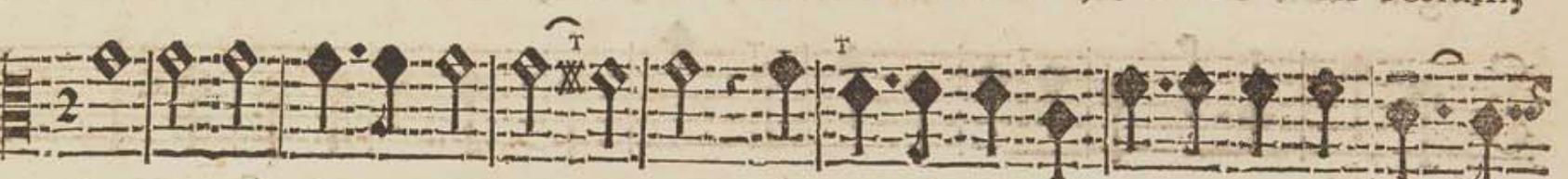
Et resur-rexit, resur-rexit, & resur-rexit, resur-rexit ter-ti-a



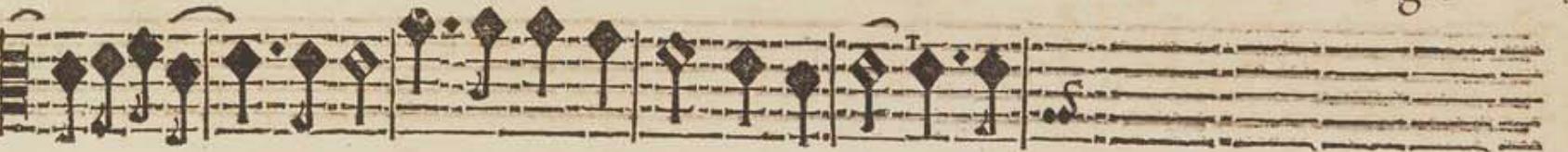
di-e secundùm Scripturas, secundùm Scripturas. Et ascendit in cœlum;



Et af-cen-dit in cœlum, & ascendit in cœlum, ascen-dit in cœlum;



se-det ad dexteram Pa-tris. Et iterum ven-turus est cum glo-



ri-a ju-dica-re vivos & mor-tu-

## B A S S U S .



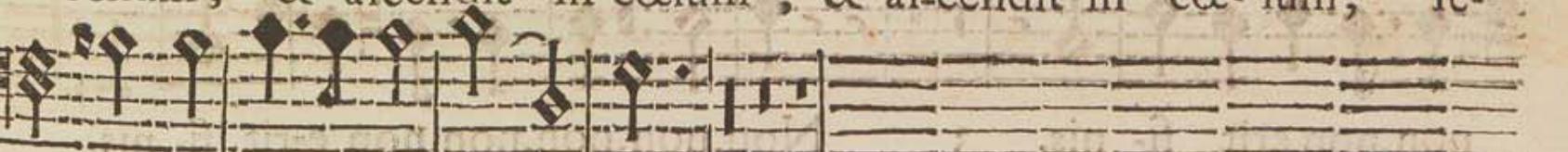
Et resurre-xit, Et resurre-xit ter-tia



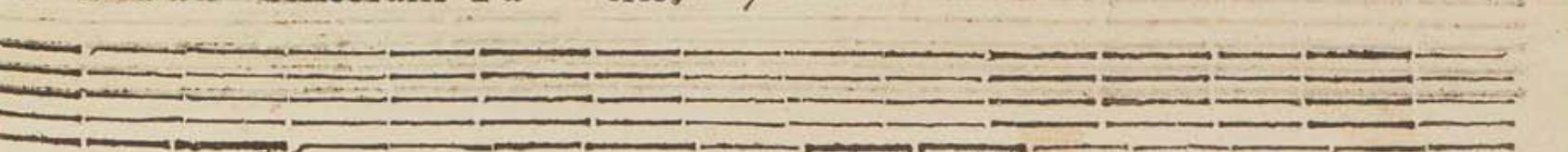
di-e secundùm Scripturas, secundùm Scripturas. Et ascendit in



cœlum, & ascendit in cœlum, & af-cendit in cœ-lum; se-



det ad dexteram Pa-tris. 7



VIVAT REX,  
S U P E R I U S.

os; cujus regni non, non, nō, non, non erit finis, non, non, non, non, non  
e- rit fi- nis; 4 cujus regni non e- rit, none- rit finis; cujus  
regni non e- rit finis, non, non, non, non, non erit fi- nis, non,  
non, non, non erit fi- nis, non, non, non, non, non e- rit fi- nis.

T E N O R.

cujus regni non, non, none- rit finis; non, non, non, non, non e-  
rit fi- nis; cujus regni non, nō, non, non, non e- rit fi- nis, cujus regni  
non e- rit, non e- rit fi- nis, non e- rit fi- nis; non, non, non,  
non, non erit fi- nis. 3 Non, non, non, non, non e- rit fi- nis.

## C O N T R A.

os; cu-jus regni non, nō, non, non, non erit fi-nis, non, non, non  
non, non e- rit fi-nis. Cujus regni non, non, non e- rit fi-nis,  
non erit fi-nis. Cujus regni non e- rit fi-nis, non, non,  
non, non, non erit fi-nis, non, non, non, non, non e- rit fi-nis. Non, non,  
non, non, non e- rit fi-nis.

BASSUS tacet.

VIVAT REX,  
SUPERIUS.



Et in Spiritum sanctum, & in Spiritum sanctum Dominum, Domi-



num, & vivi- fi- can- tem; qui ex Pa-tre Fi- li- o- que proce- dit.



Qui cum Patre & Fi- li- o si- mul ado- ra- tur, ado- ra-

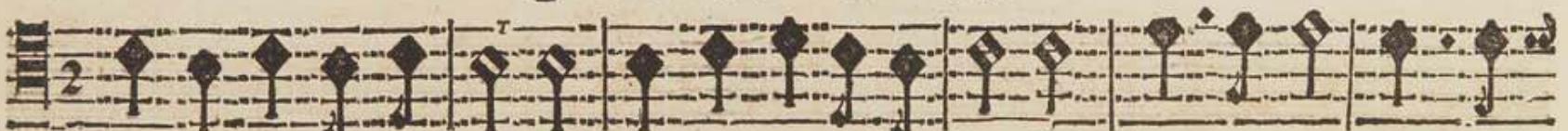


tur, & conglori-fi- catur; qui locu- tus est per Prophe-

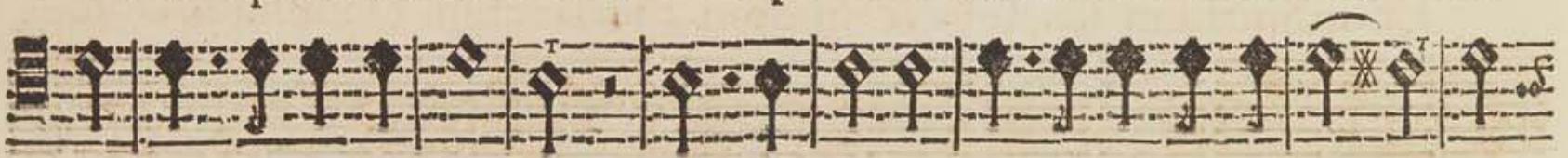


tas. Et unam sanctam Catho- licam, sanctam Catholicam, sanctam Ca-

T E N O R.



Et in Spi-ri-tum sanctum, & in Spiritum sanctum Dominum, Domi-



num, & vi- vi- fi- 'cantem; qui ex Patre Fi- li- o- que proce- dit:



Qui cum Patre & Fi- li- o simul ado- ra- tur, ado- ra-



tur, & con-glo-rifi- catur; qui lo- cutus est, lo cutus est per Prophe-



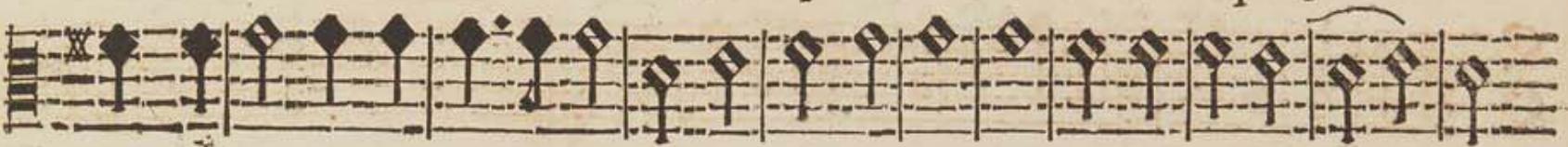
tas. Et unam sanctam Catholicam, sanctam Catholicam, sanctam Ca-



Et in Spiritum sanctum, & in Spiritum sanctum Dominum, Domi-



num, & vivificantem; qui ex Patre, Fili oque procedit.



Qui cum Patre & Fili o simul adoratur, simul adoratur,



& conglorificatur; Qui locutus est, locutus est per Prophetas; &



unam sanctam Cathollicam, u-nam,

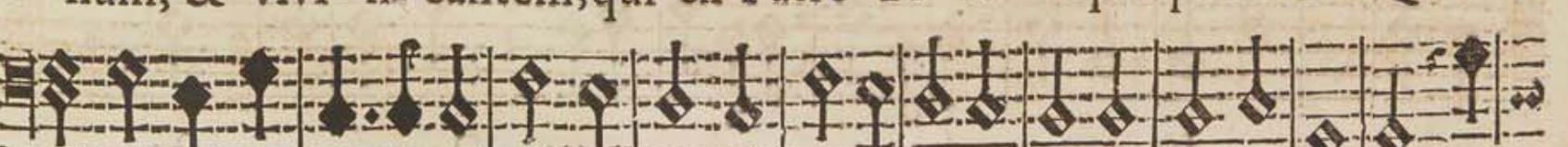
### B A S S U S.



Et in Spiritum sanctum, & in Spiritum sanctum Dominum, Domi-



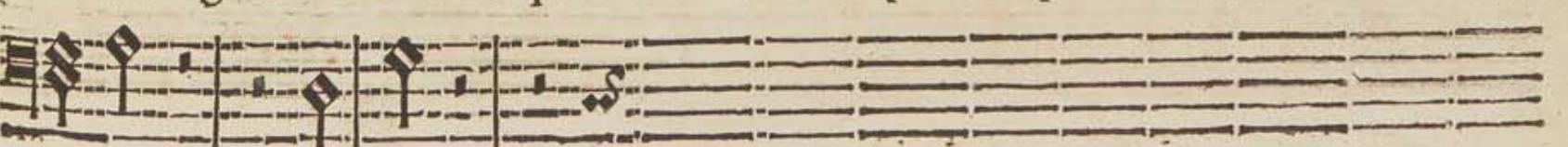
num, & vivificantem; qui ex Patre Fili oque procedit. Qui cum



Patre & Fili o simul adoratur, adoratur, &

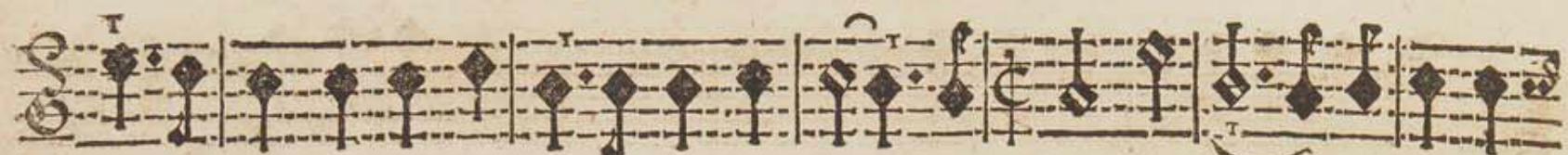


conglorificatur; qui locutus est per Prophetas u-

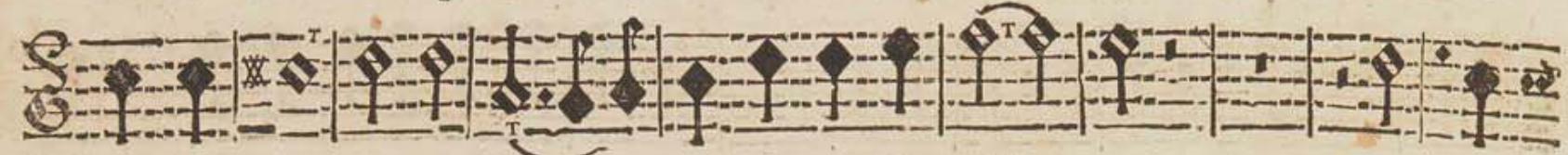


nam, u-nam,

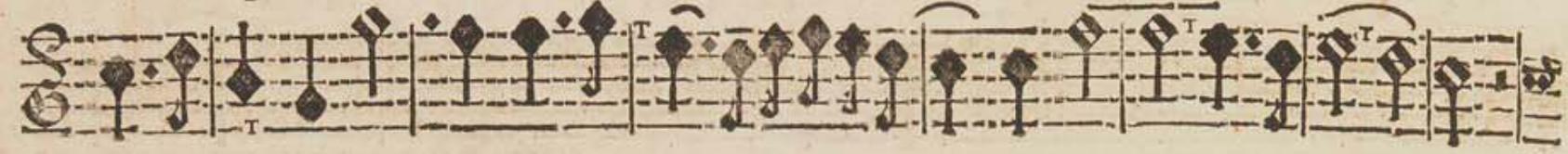
V I V A T R E X,  
S U P E R I U S.



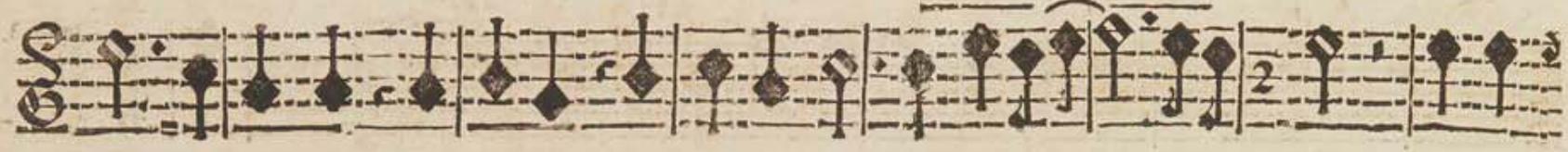
tholi- cam, & Apo- sto- li- cam Ec- cle- si- am. Confi- te- or u-



num bap- tisma, Confi- te or unum baptis- ma in re-



missi- onem, in remis- si- o- nem pec- ca- to- rum.



Et expe- cto, ex- pecto, expe- cto, & expe- cto resur-



re- cti- onem, resurre- cti- onem mortu- orum, mortu- orum, resur-

T E N O R.



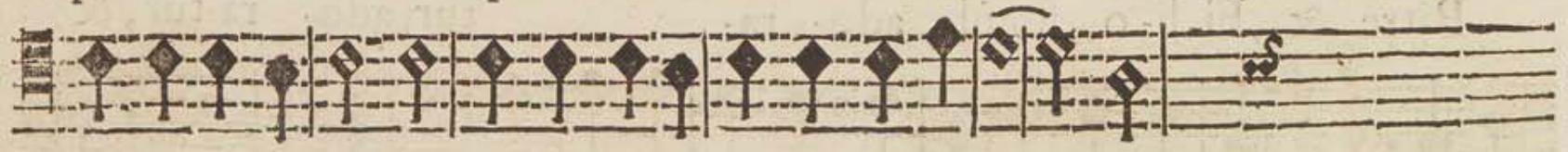
tho- li- cam, & Apo- sto- licam Ec- cle- si- am. in re-



missi- onem pecca- torum, in re- missio- nem



pecca- torum. Et expe- cto, ex- pe- cto



resur- recti- onem, resurre- cti- onem mortuo- rum.

## C O N T R A.

u- nam & Apo-sto-licam Eccle- si- am. Confite- or u-

num bap- tisma, unum bap- tisma in remissi- onem peccato-

rum, in remis- si- onem peccato- rum. Et expe-

cto, expe- ctio- nes resurrec- tio- nes recti- onem mortu-

orum, mortu orum,

## B A S S U S.

u- nam & Apo- stoli-cam Eccle- si- am. 18 Et expe-

Vivement.

cto, expe- ctio- nes resurrec- tio- nes recti- onem, resurrecti-

nem, mortuo- rum,

VIVAT REX,  
S U P E R I U S.



recti-o nem, resurre-cti- onem mortu-orum, mor- tu o- rum.



Et vi-tam ven-turi se-culi, Amen, amen, a- men, a-



men, amen. 2 Et vi-tam venturi se-culi, amen, amen,



a- men, a- men , a- men, amen, a-



men, amen, a- men, amen, a- men, a-

T E N O R.



resurre-cti- onem, resurre-cti- onem mortuo- rum, mortuorū, mortuo-



rum. 6 Et vi-tam ventu-ri secu-li, Amen, amen, a- men, a- men.



amen, a- men, a- men, amen, amen, a- men, a-men,



a- men, a- men. Et vitam ven-tu-ri se-culi

## H. M A D I N.

35

## C O N T R A.



resur-re- cti- onem, resurre- cti- onem mortu-orum,mor- tu- o- rum.



3 Et vi-tam ventu-ri seculi. Amen, a- men. a- men.



amen, a- men,a- men , a- men, a- men,a- men,



a- men , amen,a-men. Et vitam ventu- ri se-



cu- li a-men,amen, a men,a-

## B A S S U S.



resurre- cti- onem, resurre- cti- onem mor- tu-o- rum,mortu-o- rum.



9 Et vitam venturi se-cu-li, Amen,amen,a- men,



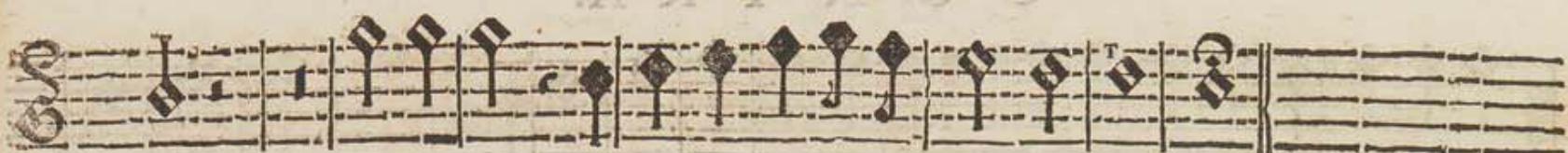
amen. Et vitam ventu-ri se-culi a-men,amen, a- men,



a- men, a- men,a-men. 3

36

V I V A T R E X,  
S U P E R I U S.



men. 2 Et vitam ventu-ri secu- li, Amen, Amen.

An-<sup>ctus</sup>, Sanctus, Sanctus, San-<sup>ctus</sup>, San-

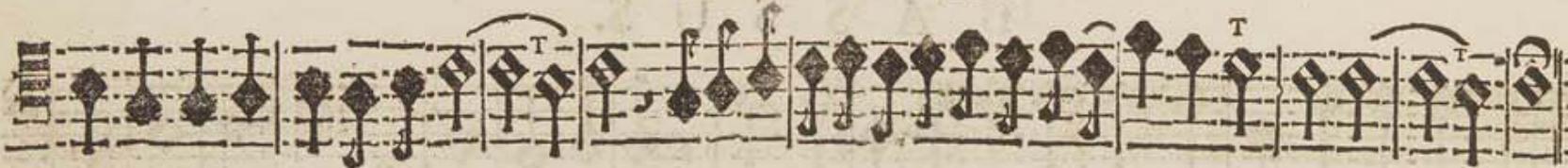
<sup>ctus</sup> 2 San-

<sup>ctus</sup> Dominus

De-us, Deus sabaoth, Dominus, Deus, Deus, Deus sabaoth: Ple-ni sunt

cœ-li & ter-ra glo-

T E N O R.



amen, amen, a-

men. A.

mē, amen, a- men.

2 An-<sup>ctus</sup>, San-

<sup>ctus</sup>, San-

<sup>ctus</sup>, San-

<sup>ctus</sup> Dominus Deus sab-

oth Dominus Deus, Deus sa-baoth, Dominus Deus, Deus, Deus sab-

oth: Pleni sunt cœli & terra glo-

H. M A D I N.

37

C O N T R A.



men, amen, a- mē, amen, a- men, amē, amē.



An-

ctus, San-



ctus, San-

ctus, Sanctus, San-

ctus, Do-



minus Deus sabaOTH, Dominus Deus, Dominus Deus Deus sabaOTH , Do-



minus Deus, Deus, Deus sabaOTH. Pleni sunt cœli & terra glo-

B A S S U S.



Et vitam ven- turi se- culi, Amen , a- men, amen, a- men.



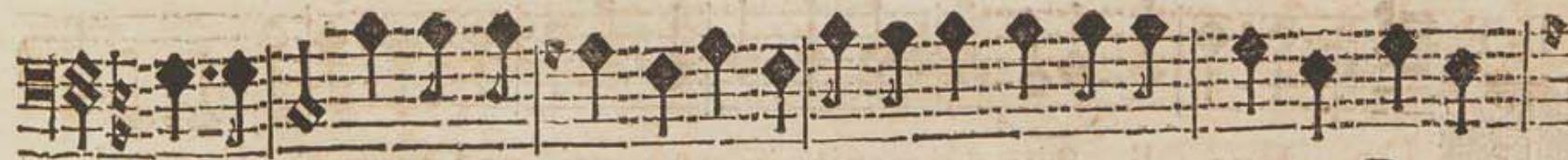
An-

ctus, San- ctus



San-

ctus Dominus Deus



sabaOTH. Domi- nus Deus, Deus sabaOTH, Dominus Deus , Deus



sabaOTH, Deus, Deus saba- oth. 4

K

VIVAT REX,  
S U P E R IOU S.

ri-a, glo-ri-a tu-a: Hosanna, ho-sanna in ex-cel-sis, ho-sanna  
in ex-cel-sis: Hosanna, hosan-na in ex-celsis, ho-sanna,  
ho-sanna, ho-san-na in ex-celsis.

TRIO.

**B**E-nedi-ctus qui venit in no-mine, in no-mine  
Do-mini, Be-ne-dictus qui ve-nit in nomine, in no-mine, in

T E N O R.

ri-a, glori-a tu-a: Hosan-na in ex-cel-sis, ho-san-na in  
ex-cel-sis, Hosanna, ho-sanna in ex-celsis, ho-san-na in ex-celsis,  
ho-san-na in ex-cel-sis.

B.T.

**B**E-ne-di-ctus qui venit in no-mi-ne Do-mini. Be-nedi-  
ctus qui venit in nomine Domini. Bene-dictus qui venit in nomine

## C O N T R A.

ri-a, glo-ri-a tu-a, Hosanna in ex-cel-sis, hosanna in  
ex-cel-sis, ho-sanna, hosan-na in ex-cel-sis, hosan-na  
in ex-cel-sis.

B E-nedictus qui venit in no-mi-ne Domini, qui ve-  
nit in nomi-ne, in

## B A S S U S.

3 Hosanna in ex-celsis, ho-sanna in ex-celsis, in ex-cel-  
sis. Ho-san-na in ex-cel-sis, ho-sanna in ex-cel-sis, hosan-na  
in ex-celsis, hosanna in ex-cel-sis.

40  
VIVAT REX,  
SUPERIUS.

no mine Do mi ni. Be-ne-dictus qui venit in nomine Do mi.  
ni: Hosanna, hosan-na in ex cel-sis, hosanna in ex cel sis.  
ho san na, hosan na in ex celsis, hosanna, hosanna, hosan-  
na in ex cel sis.

TENOR.

Do mi ni. Bene di etus qui venit in nomine Do mi ni:  
Hosan na in ex celsis, hosanna in excel sis, ho sanna,hosanna  
in ex cel sis hosan na in excel sis, hosan-  
na  
in ex cel sis.

H. M A D I N.

C O N T R A.

41

nomi-ne Do-mi-ni, Bene-dictus qui venit in nomine Do-mi-

ni: Ho-sanna in ex-cel-sis, hosanna in ex-cel-sis, ho-sanna,

ho-san-na in ex-cel-sis, ho-sanna in ex-cel-sis.

7

B A S S U S.

Ho-sanna in ex-cel-sis, hosan-na in ex-celsis, in excel-

fis. Hosan-na in ex-celsis, ho-sanna in ex-celsis, hosanna in ex-

celsis, ho-sanna in ex-cel-sis.

L

VIVAT REX,  
S U P E R I U S.

Agnus Dei qui tollis peccata mundi, misere-  
re no- bis, mise-rere, miserere no- bis. Agnus Dei  
qui tollis peccata mundi, misere-  
re no- bis. Agnus Dei qui tollis pec-  
cata mundi, misere-  
re nobis, mise-  
rere, mise-  
rere no- bis, mise- re, misere- re, misere- re no- bis.

## T E N O R.

<sup>13</sup> Agnus Dei qui tol-lis pecca-ta mundi ,  
A-gnus Dei qui tol-lis peccata mūdi, mise-  
rere no-  
bis, mi- se- rere, mise- rere no-bis,mise- re-re, mi- se-re- re,  
mi- se- re- re no- bis.

H. M A D I N.  
C O N T R A.

43

**A**gnus Dei qui tollis pecca-ta mundi, misere-re  
re nobis, mi-sere-re, misere-re nobis. Agnus Dei  
qui tollis peccata mundi, misere-re re nobis. Agnus Dei  
qui tollis peccata mundi, misere-re re nobis. Agnus Dei qui tollis peccata  
mundi, misere-re nobis, misere-re, misere-re re no-bis, misere-  
re no-bis, misere-re, misere-re, misere-re nobis.

B A S S U S.

13

**A**gnus Dei qui tollis pec-ca-ta mundi,  
Agnus Dei qui tol-lis pec-ca-ta mundi, misere-  
re nobis, 4. misere-re, misere-re no-bis, mi-se-rere,  
mi-se-rere, mi-se-rere no-bis. *Sequitur Domine, salvum fac Regē.*

VIVAT REX,  
SUPERIUS.

**D**UO.



O-mine, Domi-ne salvum fac Regem, Domine,  
TOUS.  
Do-mine salvum fac Regem: Domine, Do-mine,  
FIN.  
salvum fac Regem, Domine, Do-mine salvum fac Re-gem:  
Et exaudi, exaudi nos in di-e quâ invoca- verimus te. Et e-  
xaudi nos: salvum fac Regem, exaudi nos in di-e quâ in-voca-veri-

T E N O R.

BASSE-TAILLE.

**D**UO.



O-mine, Domine, salvum fac Regem, Domine, Domine,  
TOUS.  
salvum fac Regem, Domine, Domine, salvum fac  
FIN.  
Regem: Domine, Domine, salvum fac Re-gem: Et exaudi, exaudi  
nos in di-e quâ in-voca-verimus te. Et exaudi nos: salvum fac  
Re-gem, exaudi nos in di-e quâ in-voca-veri-

## DUO. 8 CONTRA.

**D**uo. 8 **C O N T R A.**

TO U.S.



O- mine , Domine, salvum fac Regem, Domine ,  
 Do-mine , salvum fac Regem : Ete xaudi , e-  
 xau-di nos in di- e quâ in-vo-ca- ve ri- mus te. Et e- xaudi  
 nos : salvum fac Regem, e- xau-di nos in di- e quâ in-vo-ca- veri-

DUO. 8 **BASSUS.**

**D**uo. 8 **BASSUS.**

TO U.S.



O- mi-ne , Do-mine, salvum fac Regem, Domi-  
 ne , Domi-ne, salvum fac Re- gem : 6  
 Et e- xaudi , nos , e- xau- di nos in di- e quâ  
 in-vo- ca- ve- ri.

VIVAT REX,  
SUPERIUS.

mus te.      9    Do-mine, Do-mine, salvum fac Regem: e-  
 xau-di nos: sal-vum fac Re-gem, in di-e quà in-vo-ca-  
 ve-ri-mus te.      DUO.      Do-mi-ne, Do-mi-ne, sal-vum fac  
 regem, Domine, Domine, salvum fac      REGEM: Do-mine, Domine,  
 salvum fac      regem, Domine, Domine, salvum fac      RE-gem.  
TOUS.

T E N O R.

mus te, Et e-xaudi nos, Et e-xaudi nos, Et e-xaudi nos in di-  
 e quà in-vo-ca-verimus te. Domine, salvum fac REGEM: e-xaudi  
 nos: salvum fac REGEM, in di-e quà in-vo-ca-ve-ri-mus te. Domine, Domi-  
 ne, salvum fac REGEM, Domine, Domine, salvū fac REGEM, Domine, Domi-  
 ne, salvum fac REGEM: Domine, Domine, salvum fac RE-gem.  
TOUS.

H. M A D I N.  
C O N T R A.

47

mus te: salvum fac Regem, salvum fac Regem, e-xau-di nos in  
di-e quâ in vo-ca-veri-mus te. Domine, Domine, salvum fac Regem,  
e-xau-di nos: salvum fac Regem, in di-e quâ in vo-ca-ve-ri-mus te.

DUO. TOUS.

8 Domine, Domine, salvum fac Regem, Do-mine, Do-mine,  
salvum fac Re-gem.

BASSUS.

DUO.

mus te. 9 Domine, Domine, salvum fac Regem,  
salvum fac Regem, in di-e quâ in vo-ca-ve-ri-mus te.

DUO. TOUS.

8 Domine, Do-mine, salvum fac Re-gem, Domine, Domine,  
salvum fac Re-gem.

FINIS.



# ATTRIBUTION DE LA CHARGE *de Seul Imprimeur du Roy pour la Musique.*



AR Lettres Patentées du Roy données à Fontainebleau le cinquième jour du mois d'Octobre, l'An de Grâce 1695. Signées, LOUIS : Et plus bas, Par le Roy, PHELYPEAUX ; Scellées du grand Sceau de cire jaune ; Confirmées par Lettres de Surannation, données à Marly le vingt-huitième jour de May mil sept cent quinze, Signées comme dessus : Toutes lesdites Lettres Verifiées & Registrées en Parlement le septième Juin mil sept cent quinze. Il est permis (à J-B-Christophe Ballard, Seul Imprimeur du Roy pour la Musique, & Noteur de la Chapelle de Sa Majesté,) d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de quelque Auteur ou Auteurs que ce soit, avec très-expresses inhibitions & défenses à tous Imprimeurs, Libraires, Tailleurs & Fondeurs de Caractères, & autres personnes généralement quelconques, de Tailler, Fonder, ni contrefaire les Notes, Caractères, Lettres grises, & autres choses inventées par ledit Ballard ; ni d'entreprendre ou faire entreprendre ladite Impression de Musique en aucun lieu de ce Royaume, Terres & Seigneuries de l'obéissance de Sa Majesté, nonobstant toutes Lettres à ce contraires, sans le congé & permission dudit Ballard ; A peine de confiscation des Livres ou Exemplaires, Notes, Caractères, & autres Instruments servants au fait de ladite Impression de Musique, & de six mille livres d'Amende ; Ainsi qu'il est plus amplement déclaré esdites Lettres : Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.

*On a fait une Nouvelle Edition des Messes suivantes ; SC A V O I R,*

D'Auxcouteaux.

*Secundi Toni. à 4. Parties.*

De Cofset.

*Exultate Deo. à 4. ♀. Gaudeamus à 5. P.*

D'Helper. *Benedicam. Delicia Regum. Latatus sum, & Pro Defunctis.* à 4. P.

De Chein.

*Pulchra ut Luna. à 4. P.*

De Mignon.

*Gaudete in Domino semper, & Iterum dico gaudete. à 4. P.*

*Les Messes cy-dessus sont barrées comme celle-cy, & celle de M. CAMPRA ;*

*De même que les deux nouvelles de M<sup>rs</sup>. PACCOTAT, & MIEL.*