

Duomo, Biblioteca e Archivio Capitolare, Modena, MS Mus. X [Modena, c.1520–30] [I-MOd]

Attaingnant, *Sextus liber duas missas habet* [Paris, 1532] [RISM 1532/6]

Bayerische Staatsbibliothek, München, Mus. MS 46 [München, c.1555–63] [D-Mbs]

Stedelijk Museum in de Lakenhal, Leiden, MS 1440 (Koorboek III / Codex C) [Leiden, 1559] [NL-Lml]

## I. Introitus

The score is arranged in two systems. The first system includes staves for Superius, Altus, Tenor, Canon I, Canon II, and Bassus. The Tenor part has the lyrics "Re - quiem". The Superius part has the lyrics "Ae - ter - ter -". The second system continues the vocal parts with lyrics "ter - nam", "nam, ae - ter", "nam, ae - ter - nam," and "Cir - cum - de - runt me". A section labeled "Resolutio" begins with the lyrics "Cir - cum - de - runt me".

† See Editorial Notes.

†† *Superius*, mm.1–8: as in 1532/6, I-MOd, D-Mbs (cf.  in NL-Lml).

9

do - - - na e - - - - -

- - - nam, - - do - na e - - - - -

do - - - - - na e - - - - - is,

de - - - runt me - - - - -

ge - - - - - mi - -

do - - - - - na,

15

is, Do - - - mi - ne, do - - - - - na e - -

is, do - - - - -

do - - na e - - - - - is,

ge - - - - - mi - tus mor - - - - -

tus mor - - - - - tis,

do - - - na e - - is, Do - - - - -

20

is, Do - - - - - mi - ne,  
na e - - - is, Do - - mi - - ne, et  
Do - - mi - - ne, et lux  
- - - - - tis,  
- - - - - mi - - - - ne,

24

et lux  
lux per - pe - tu - a, per -  
per - pe - tu - a,  
do - - -  
et lux per - pe - tu - a,

† *Superius*, m.21.3: a semitone higher in I-MO.

29

per - pe - tu - a lu - ce - - - - at

pe - tu - a, lu - - ce - at e - - - -

et lux per - pe - tu - a lu - ce - at

do - - lo - res in - fer - - ni

lo - res in - fer - - ni cir - cum - de -

et lux per - pe - tu - a lu - ce - at

35

e - - - - is,

is, lu - ce - - at e - - - -

e - - - - is, lu - - ce - at, lu -

cir - cum - de - de - - runt

de - - runt me,

e - - is, lu - ce - at e - -

† Tenor, mm.37-45: as in I-MOD, D-Mbs, NL-Lml (cf.  in 1532/6).

40

lu - ce - at e - is, lu - ce - at e - is, lu - ce - at e - is, lu - ce - at e - is, cir - cum - de - de - runt.

46

is. ce - at e - is. lu - ce - at e - is. de - runt me. me. ce - at e - is.

[V.]

(TENOR)

Te de - cet hym-nus, De - us, in Si - on:

51

Et ti - bi red - de - tur vo - - - - - tum in

Et ti - bi red - de - tur vo - - - - - tum in

et ti - bi red - de - tur vo - tum in

*Canon*

Cir - - cum - de - de -

Et ti - bi red - de - tur vo - - - - - tum

57

Je - ru - sa - lem. Ex - au - di, De - - - - -

Je - ru - sa - lem. Ex - au - di, De - us, o - ra -

Je - - ru - - sa - lem. Ex - au - di, De -

*Resolutio*

Cir - - cum - de - de - - runt me

runt me

in Je - ru - sa - - - lem. Ex - au - di, De - - -

63

us, o - ra - ti - o - nem me - - am, ad te om -  
 ti - o - nem me - - am, ad te om - nis ca -  
 us, o - ra - ti - o - nem me - - am, ad te om -  
 ge - - - mi -  
 ge - - - mi - tus mor - - -  
 us, o - ra - ti - o - nem me - - am, ad te om - nis

68

nis ca - ro ve - - - ni - et.  
 - ro ve - - - ni - et.  
 nis ca - ro ve - - - ni - et.  
 tus mor - - - tis.  
 tis.  
 ca - - ro ve - - - ni - - - et.

*Requiem aeternam ... luceat eis* ut supra

## II. Kyrie eleison

(SUPERIUS) Ky - - - ri - e

(ALTUS) Ky - ri - e e - - -

(TENOR) Ky - - ri - e e - lei -

*Canon in drapentye* (CANON I)

(CANON II)

(BASSUS) Ky - ri - e e - - -

5 e - - - le - - - i -

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

son, Ky - - ri - e e - lei - son,

*Resolutio*

Cir - - -

*Canon*

Cir - - - cum - de - de - runt me

lei - - - son, Ky -

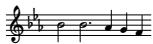


11

son, Ky - ri - e e - le - i - son, - le - i - son, e - lei - e - le - i - son, Ky - cum - de - de - runt me - ge - mi - tus mor - ri - e e - le - i - son,

17

Ky - ri - e e - le - i - son, Chri - son. Chri - ge - mi - tus mor - tis, ge - mi - tus mor - Ky - ri - e e - le - i - son.

† Tenor, m.18: as in I-MO<sup>d</sup>, D-Mbs, NL-Lml (cf.  in 1532/6).

22

Ky - ri - e e - lei - son, ste e - le - i - son, Chri - ge - mi - tus mor - tis, tis, do - son.

27

Chri - ste e - le - i - son, ste e - lei - son, e - lei - do - lo - res in - lo - res in - fer - ni cir - Chri - ste e -

33

lei - son, Chri - ste e - lei - son,  
Chri - ste e - le - i - son, Chri -  
son, Chri -  
fer - ni cir - cum - de - de -  
cum - de - de - runt me,  
le - i - son, Chri - ste e -

39

Chri - ste e -  
- ste e - le - i - son,  
ste e - le - i - son, runt me,  
cir - cum - de - de -  
lei - son, e - le - i -

44

le - - - i - son.

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

Chri - ste e - - - le -

cir - cum - de - de - - runt.

runt me.

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

50

Ky - - - -

Ky - - - ri - e

- i - son. Ky - - ri - - e Ky e - -

me.

Ky - - - ri - e.

56

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

Ky - ri -

61

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

**Canon**  
**Do - lo - res**  
 e - lei - son,

† Tenor, m.58.1-2: as in 1532/6 (cf. semibreve D — at transposed pitch — in I-MOd, D-Mbs, NL-Lml).

66

e - le - - - - i - son, e - lei - - - -  
 son, Ky - ri - e - - - - e - le - i -  
 e e - le - - - - i - son, e - lei - - - -  
**Resolutio**  
 Do - - - - lo - res in - fer - - - - ni  
 in - fer - - - - ni cir - cum - de -  
 Ky - ri - e e - lei - son, e - - - -

71

- - - - son, Ky - - - -  
 son, Ky - ri - e e - lei - - - - son, Ky - - - -  
 son, Ky - ri - - - - e - - - - e - lei - - - -  
 cir - cum - de - de - - - - runt  
 de - - - - runt me, - - - -  
 - le - - - - i - son, Ky - ri - e - - - - e -

† *Bassus*, m.68.2: as in I-MOD, D-Mbs, NL-Lml (a semitone higher in 1532/6).

76

ri - e e - lei - son, Ky - ri - e me, cir - cum - de - de - runt le - i - son, Ky - ri - e,

81

le - i - son. Ky - ri - e e - le - i - son. e - le - i - son. cum - de - de - runt me. me. Ky - ri - e e - le - i - son.

### III. Graduale

(SUPERIUS) Si am - bu - - lem -

(ALTUS)

(TENOR)

Canon in D major (CANON I)

(CANON II)

(BASSUS) In me - -

3 in me - - di - o -

In me - - di - - o um -

In me - - di - o - um - - -

Canon

Cir - - cum - de -

- di - o - um - - - - -



9

um - - - - -

- brae mor - - - - - tis, um - brae

brae mor - - - - - tis, um -

**Resolutio**

Cir - - - cum - de - de - - runt me

de - - - runt me

brae mor - - - - - tis, um - - - - -

14

- brae mor - - - - -

mor - - - - - tis, um - - - - - brae mor - - - - -

brae mor - - - - - tis, um -

ge -

- - - brae mor - - - - - tis, - - - - -

19

- - - tis, non ti - me - bo,  
 - - - tis, non ti - me - bo,  
 - - brae mor - tis, um - brae mor -  
 ge - mi - tus mor -  
 - - mi - tus mor - tis, ge -  
 non ti - me - bo,

24

me - bo ma - la, ma -  
 ma - la, non  
 tis, non ti - me - bo,  
 tis, ge - mi - tus mor - tis,  
 - mi - tus mor - tis,  
 non ti - me - bo ma - la, non ti -

30

la: quo -  
ti - me - bo ma -  
non ti - me - bo ma -  
me - bo ma - la:

34

ni - am tu me - cum es, quo - ni -  
la: quo - ni - am tu me - cum es,  
la: quo - ni - am tu me - cum es, quo -  
quo - ni - am tu me - cum es,

40

am tu me cum

Do mi ne,

ni am tu me

do lo res in fer ni:

do lo res in fer ni: c'est

Do mi ne,

46

es, Do mi ne,

Do mi ne, Do mi ne,

cum es, Do mi ne,

c'est dou leur non pa reil le,

dou leur non pa reil le, c'est

Do mi ne,

† *Superius*, mm.42-43: as in I-MO<sub>d</sub>, D-Mbs, NL-Lml (cf.  in 1532/6, causing improbable dissonance).

51

tu me - cum es, Do - mi - ne,  
 ne, Do - mi - ne, Do - mi -  
 ne, Do - mi -  
*c'est dou - leur non pa - reil - le,*  
*dou - leur non pa - reil - le, c'est*  
 Do - mi - ne,

56

Do - mi - ne.  
 ne, Do - mi - ne .....(e.)  
 ne, Do - mi - ne.  
*c'est dou - leur non pa - reil - le. (tacet)*  
*dou - leur non pa - reil - le. (tacet)*  
 Do - mi - ne. (tacet)

61 [V.] (SUPERIUS)  
Vir - - - - -

(ALTUS)  
Vir - - - - - ga, vir - - -

(TENOR)  
Vir - - - - - ga, vir - - -

67 - - - - - ga tu - - - a,

- - - - - ga tu - - - a, vir - - - ga

- - - - - ga tu - - - a, vir - - - ga tu - - -

73 vir - - - ga tu - - - - -

tu - - - - - a, vir - - - ga

a, vir - - - ga

78 - - - a, vir - - - ga tu - - -

tu - - - - - a, vir - - - ga tu - - -

- - - tu - - - a, vir - - - ga tu - - -

83

*a*

*a* et ba

88

et ba - cu - lus,

ba - cu - lus, et

ba - cu - lus, et ba

93

et ba - cu-lus tu - us, et

ba - cu - lus, et

cu - lus, (b) ba - cu-lus tu - us,

98

ba - cu-lus tu - us, et ba - cu-lus

ba - cu-lus tu - us, et ba -

et (b) ba - cu-lus tu

103

[SUPERIUS]

tu - - - - us, i -

[ALTUS]

- cu-lus tu - - - - us, i - psa me, i -

[TENOR]

- - - - us, i - psa me, i -

[BASSUS]

108

psa me, i - psa me con - so - la -

psa me con - so - la - ta sunt, con - so - la -

- psa me con - so - la - ta sunt,

†

I - psa me, i - psa me con - so - la -

113

- - ta sunt, con - so -

- - ta sunt, con -

con - so - la - - - - ta sunt,

- ta sunt, con - so - la - - - - ta,

† *Altus*, mm.105–134; *Bassus*, mm.108–134: these sections are on a folio that is evidently missing in I-MOd (see Editorial Notes).



117

[SUPERIUS] la - - - ta sunt, con - so - - la - ta

[ALTUS] so - la - ta sunt, con - so - -

[TENOR] con - so - la - - - - - ta

[CANON I] Resolutio

[CANON II] Canon C'est

[BASSUS] con - so - la - ta sunt, C'est dou - - leur non pa - reil -

con - so - la - ta sunt, con - so - la - ta

122

sunt, con - - so - la - - - ta sunt, con - so -

† la - - - ta sunt, con - so - la - ta sunt,

sunt, con - so - la - ta

dou - leur non pa - reil - le, c'est

le, c'est dou - leur non pa - reil -

sunt, con - so - la - - - ta sunt, con -

† Altus, m.122.1: a fourth higher in D-Mbs and NL-Lml.

†† Bassus, m.124.3: a minor third higher in 1532/6.

127

la - - - ta sunt, con - so - la - con - so - la - ta sunt, -  
 con - so - la - - - ta sunt, -  
 sunt, con - - - so - la - - ta  
 dou - leur non pa - reil - le,  
 le, c'est dou - leur  
 so - la - ta sunt, con - so - la -

131

- ta sunt, con - so - la - ta sunt.  
 con - so - la - ta sunt.  
 sunt.  
 c'est dou - leur non pa - reil - le.  
 non pa - reil - le.  
 - ta sunt, con - so - la - ta sunt.

### IV. Offertorium

[SUPERIUS] Do - mi - ne Je - su Chri - ste, \_\_\_\_\_  
 [ALTUS] \_\_\_\_\_  
 [TENOR] \_\_\_\_\_  
 [CANON I] \_\_\_\_\_  
 Canon in subdyatessaron [CANON II] \_\_\_\_\_  
 [BASSUS] \_\_\_\_\_

†  
 Rex \_\_\_\_\_  
 Rex \_\_\_\_\_  
 †  
 Rex \_\_\_\_\_  
 †  
 Rex \_\_\_\_\_  
 †  
 Rex \_\_\_\_\_

2  
 glo - - -  
 glo - - - ri - ae, Rex glo - - -  
 glo - ri - ae, Rex glo - - -  
 \_\_\_\_\_  
 \_\_\_\_\_  
 glo - ri - ae, Rex glo - - -

† Superius, mm.1-45; Canon, Tenor, mm.1-43: these sections are on a folio that is evidently missing in I-MO<sub>d</sub> (see Editorial Notes).

7

ri - - - ae, li -

ri - - - ae,

ri - - ae, li - be - ra a -

- ri - ae, li - be - ra

13

be - - ra a - - - ni - mas

li - be - ra a - ni - mas om - ni - um fi -

ni - mas om - ni - um fi - de - li -

**Canon**

Cir - - cum - de - de - - runt me

**Resolutio**

Cir - - cum - de - de - -

a - ni - mas om - ni - um fi - de - li - um de -

19

om - ni - um fi - de - li - um de - fun - cto -

de - li - um de - fun - cto -

um de - fun - cto - rum, de -

ge -

runt me -

fun - cto - rum de

24

rum de ma - nu in - fer -

rum de ma - nu in - fer - ni,

- fun - cto - rum, de ma - nu in - fer -

- mi - tus mor - tis,

ge - mi - tus mor -

ma - nu in - fer - ni, de ma -

† Tenor, m.27.2: a tone higher in NL-Lml.

29

ni, et

et de pro-fun-do la-

ni, et de pro-fun-do la-

ge-mi-tus mor-tis,

tis, ge-mi-tus mor-

nu in-fer-ni, et de pro-fun-do la-

34

de pro-fun-do la-cu. Li-

cu. Li-be-ra e-

cu, la-cu. Li-be-ra e-

ge-mi-tus mor-tis,

tis, ge-mi-tus mor-

cu. Li-be-ra e-

39

- be - ra e - - as de o - - re  
- - as de o - re le - o - - nis,  
- - as de o - re le - -  
do - -  
tis,  
- - as de o - - re, de o -

45

le - o - - - -  
de o - - - - re le - o - - - -  
o - - nis, - - le - o - - - -  
lo - - res in - fer - - ni:  
do - - lo - - res in - fer - -  
re le - o - - - - nis, - -

50

- - - nis, ne ab - sor - be - at e - as

*nis,* ne ab - sor - be - at e - as tar -

- - nis, ne ab - sor - be - at e - as tar -

*c'est* dou - leur non pa - reil - le,

*ni:* c'est dou - leur

ne ab - sor - be - at, ne ab - sor -

55

tar - ta - rus, ne

ta - rus, ne ca - dant, ne

ta - rus, ne ca - dant, ne

*c'est* dou - leur non pa - reil - le.

*non* pa - reil - le, *c'est* dou - leur

- be - at e - as tar - ta - rus,



60

ca - - dant in ob - - - scu - -

ca - dant in ob - scu - - - ra

ca - dant in ob - - scu - - - ra

non pa - reil - le.

ne ca - - dant in ob - -

66

ra te - - ne - - bra - - rum

te - ne - bra - rum lo - - ca, te - - ne -

te - ne - - bra - rum lo - ca, te - ne - -

scu - - - ra te - ne - bra - - - rum

71

lo - - - ca: sed  
 bra - - - rum lo - ca: sed si - -  
 bra - - - rum lo - - - ca: sed si - - gni - fer  
 Cir - - cum - de - de -  
 Cir - -  
 lo - - - ca:

76

si - - gni - - fer San - ctus Mi - - -  
 - gni - fer San - ctus Mi - cha - el,  
 San - ctus Mi - - cha  
 runt me  
 cum - de - de - runt me  
 sed si - - gni - - fer San -

81

cha - el re -  
 Mi - cha - el, re - prae - sen - tet  
 el, Mi - cha - el, re -  
 ge - mi - tus mor -  
 ge - mi -  
 ctus Mi - cha - el re - prae -

86

prae - sen - tet e - as, re - prae - sen - tet e -  
 e - as, re - prae - sen - tet  
 prae - sen - tet e -  
 tis, ge - mi - tus mor - tis,  
 tus mor - tis, ge - mi - tus  
 sen - tet e - as

92

as in lu - - cem  
 e - - - as in lu - cem  
 as in lu - cem san - - ctam, in lu -  
 ge - mi - tus mor - - tis,  
 mor - - tis, ge - - mi - tus  
 in lu - cem san - -

97

san - - - ctam. Quam o - -  
 san - - ctam, san - - ctam. Quam  
 cem san - - - ctam. Quam o - -  
 mor - - tis,  
 ctam, in lu - - - cem san - - ctam. Quam o - - lim, -

102

lim, *quam o - - lim.* A -

lim, *quam o - - lim.*

do - - lo - - res in - fer - - do - - lo - - - - -

*quam o - - - - lim.* A -

107

A - bra - - hae pro - mi - si - - - - sti,

bra - - - - hae

A - bra - - - - hae pro - mi - si - - - -

ni: c'est dou - - leur

res in - fer - - ni:

bra - - - - hae pro - mi - si - - - -

112

et se - mi - ni e - - jus, et se - - -  
 pro - mi - si - sti, pro - mi - si - - - sti, et se - mi -  
 sti, et se - mi - ni e - jus, et se - mi -  
 non pa - reil - le, *c'est*  
*c'est* dou - - leur non pa - reil - le,  
 - - - sti, et se - mi - ni, et

116

- mi - - ni e - - jus.  
 ni e - - - jus.  
 ni e - - jus, et se - mi - ni e - jus.  
 dou - - leur non pa - reil - le.  
*c'est* dou - leur non pa - reil - le.  
 se - - mi - ni e - - - jus.

[V.]

(SUPERIUS)

Ho - sti - as et pre - ces ti - bi, Do - mi - ne, of - fer - ri - mus.

121

Tu su - sci - pe, tu su - sci - pe. Tu su - sci - pe.

127

pe pro a - ni - ma - bus, pro a - ni - ma - bus il - lis, pro a - ni - ma - bus il - lis.

133

il - lis, qua - rum ho - di - e  
 - - - - - lis, qua - rum ho - di - e  
 qua - rum ho - di - e  
**Canon**  
 Cir - cum - de - de - runt  
**Resolutio**  
 Cir - cum - de - de - runt  
 qua - rum ho - di - e

139

rum ho - di - e me -  
 - rum ho - di - e me - mo - ri -  
 me - mo - ri - am a - gi -  
 runt me -  
 cum - de - de - runt me -  
 me - mo - ri - am a - gi - mus,



144

mo - ri - am a - - - - gi - mus: fac e - - - - as, Do - - - - ge - - - - mi - - - - tus

am a - gi - mus, a - gi - mus: fac e - - - - as, Do - - - - ge - - - - mi - - - - tus

mus, a - - - - gi - mus: fac e - - - - as, Do - - - - ge - - - - mi - - - - tus

a - - - - gi - mus: fac e - - - - as, Do - - - - ge - - - - mi - - - - tus

149

e - as, Do - mi - - - - ne, de - - - - as, Do - - - - mi - ne, fac e - - - - as, Do - - - - mi - ne, mor - - - - tis, ge - - - - mi - - - - tus mor - - - - mi - - - - tus mor - - - - tis, ge - - - - mi - - - - fac e - - - - as, Do - mi - ne, fac

156

mor - te tran - si - re  
 - mi - ne, de mor - te tran - si - re  
 de mor - te tran - si -  
 tis, ge - mi - tus mor - tis,  
 tus mor - tis, ge - mi - tus  
 e - as, Do - mi - ne, de mor - te tran - si -

163

ad vi - tam san - ctam. Quam  
 - ad vi - tam san - ctam, san -  
 re ad vi - tam san - ctam. Quam  
 mor - tis,  
 re ad vi - tam sanc - tam. Quam o -

168

o - - lim, quam o - - lim. A -  
 ctam. Quam o - - - - lim. A -  
 o - - lim, quam o - lim.  
 do - - lo - res in - fer - -  
 do - - lo - -  
 lim, quam o - - lim. A -

174

A - bra - - hae pro - mi - si - - sti,  
 bra - - - - hae.  
 A - bra - - - - hae pro - mi - si - - - -  
 ni: c'est dou - - leur  
 res in - fer - - ni:  
 bra - - - - hae pro - mi - si - - - -

179

et se - mi - ni e - - jus, et se - - -  
 pro - mi - si - sti, pro - mi - si - - - sti, et se - mi -  
 sti, et se - mi - ni e - jus, et se - mi -  
 non pa - reil - le, *c'est*  
*c'est* dou - - leur non pa - reil - le,  
 - - - sti, et se - mi - ni, et

183

- mi - - ni e - - jus.  
 ni e - - - jus.  
 ni e - - jus, et se - mi - ni e - jus.  
 dou - - leur non pa - reil - le.  
*c'est* dou - - leur non pa - reil - le.  
 se - - mi - ni e - - - jus.

### V. Sanctus & Benedictus

[SUPERIUS] San - ctus, -  
 [ALTUS] San - ctus, - San -  
 [TENOR] San -  
 Canon in Drapenthe [CANON I]  
 [CANON II]  
 [BASSUS] San - ctus, -

San - - - - ctus -  
 - - - - ctus, San - - - - ctus  
 ctus, - San - - - - ctus, San - - - -  
 [Canon]  
 Cir - - - - cum - de -  
 San - - - - ctus, San - - - - ctus,

9

Do - mi - nus

Do - mi - nus De - us

De - ctus Do - mi - nus De -

**Resolutio**

Cir - cum - de - de - runt me

de - runt me

San - ctus Do - mi - nus

14

De - us Sa - ba - oth, De -

Sa - ba - oth, De - us Sa -

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

ge -

ge - mi - tus

De - us, De - us Sa - ba -

19

us Sa - ba - oth. Ple - ni sunt  
 - ba - oth. Ple - ni sunt  
 - ba - oth, Sa - ba - oth. Ple -  
 - mi - tus mor - tis,  
 mor - tis, ge - mi -  
 - oth. Ple - ni sunt cae -

25

Ple - ni sunt cae - li  
 cae - li et ter - ra glo - ri -  
 ni sunt cae - li et ter - ra glo - ri - a tu -  
 ge - mi - tus mor - tis,  
 tus mor - tis, do - lo - res  
 li et ter - ra, et ter - ra glo - ri - a tu -

† *Altus*, m.27.2: a tone lower in 1532/6.

31

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

a, glo - ri - a tu - a. O - san -

a, glo - ri - a tu - a. O - san -

do - - lo - res in - fer - ni

in - fer - ni cir - cum - de -

a, glo - ri - a tu - a. O - san - na in ex - cel -

37

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

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

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

cir - cum - de - de - runt me.

de - runt me.

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



(SUPERIUS)

Be - ne - di - ctus qui ve - nit

44

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

50

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

† *Altus & Bassus*, mm.45–end: the manuscript page in I-MOD is from a different mass setting (see Editorial Notes).

55

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

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

**Canon**

Cir - cum - de - de - runt

mi - ne Do - mi - ni.

60

O - san - na

mi - ne Do - mi - ni. O - san - na,

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

**Resolutio**

Cir - cum - de - de - runt me,

me,

O - san - na in ex -

65

na in ex - - - - - cel - - - - -  
O - san - na in ex - cel - sis, O -  
- - - - - na in ex - - - - - cel - sis,  
cir - -  
cir - - cum - de - de - runt me.  
cel - - - - - sis, O - san - na, O - san - na

Detailed description: This block contains the musical score for measures 65 through 70. It features six staves: three vocal staves (Soprano, Alto, Tenor) and three piano accompaniment staves (Right Hand, Left Hand, and a lower bass line). The music is in a minor key with a common time signature. The lyrics are: 'na in ex - - - - - cel - - - - -', 'O - san - na in ex - cel - sis, O -', '- - - - - na in ex - - - - - cel - sis,', 'cir - -', 'cir - - cum - de - de - runt me.', and 'cel - - - - - sis, O - san - na, O - san - na'. The piano accompaniment includes chords and melodic lines that support the vocal parts.

70

- - - - - sis.  
san - - - - - na in ex - cel - - - - - sis.  
O - - - - - san - na in ex - cel - sis.  
cum - de - de - runt me.  
in ex - cel - - - - - sis.

Detailed description: This block contains the musical score for measures 70 through 75. It features six staves: three vocal staves (Soprano, Alto, Tenor) and three piano accompaniment staves (Right Hand, Left Hand, and a lower bass line). The music continues in the same key and time signature. The lyrics are: '- - - - - sis.', 'san - - - - - na in ex - cel - - - - - sis.', 'O - - - - - san - na in ex - cel - sis.', 'cum - de - de - runt me.', and 'in ex - cel - - - - - sis.'. The piano accompaniment includes chords and melodic lines that support the vocal parts.

## VI. Agnus Dei †

(SUPERIUS) Agnus De - i, qui tol - lis pec - ca - ta mun -  
 (ALTUS) Qui tol - lis pec - ca - ta mun -  
 (TENOR) Qui tol - lis pec - ca - ta mun -  
 (CANON I)  
 (CANON II)  
 (BASSUS) Qui tol - lis pec - ca - ta mun -

5  
 di: do - na e - - -  
 - di, pec - ca - ta mun - di: do - na e - is re - qui -  
 di: do - na e - is re - - - qui - em,  
**Resolutio**  
 Cir - - cum - de -  
**Canon**  
 Cir - cum - de - de - - runt me.  
 di: do - - na e - - is,

† Except for *Superius*, *Tenor* and *Canon* mm.1–15, the *Agnus Dei* in I–MOd is from a different mass setting (see Editorial Notes).

11

is re - qui - em. A-gnus De - i,  
 em, do - na e - is re - qui - em.  
 do - na e - is re - qui - em.  
 de - runt me.  
 do - na e - is re - qui - em.

16

qui tol - lis pec - ca - ta mun - di, pec -  
 Qui tol - lis pec - ca - ta mun - di:  
 Qui tol - lis pec - ca - ta mun - di, pec -  
 Ge - mi -  
 Ge - mi - tus mor -  
 Qui tol - lis pec - ca - ta mun -

*Canon*

*Resolutio*

† *Superius*, mm.13–15: as per 1532/6 and NL–Lml (cf.  in I–MOd and D–Mbs, causing improbable dissonance).

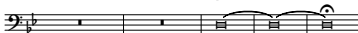
22

ca - ta mun - di:  
do - na e - is re - qui -  
ca - ta mun - di: do - na e - is, do -  
tus mor - tis,  
tis, ge - mi - tus  
di: do - na e - is re - qui - em,

28

do - na e - is re - qui -  
em, do - na e - is re -  
na e - is re - qui - em, re - qui - em.  
ge - mi - tus mor -  
mor - tis.  
do - na e - is re - qui - em,

† Tenor, m.25.2: a minor third lower in 1532/6, D-Mbs, NL-Lml (folio missing in I-MOD).

†† Canon II, mm.30-34: as in D-Mbs and NL-Lml (cf.  in 1532/6, folio missing in I-MOD).

\* Superius, m.31.1: as in D-Mbs, NL-Lml (a tone lower in 1532/6).

33


em. A-gnus De - i, qui tol - lis pec - ca -  
 - qui - em. Qui tol - lis  
 Qui tol - lis pec - ca - ta  
 tis.  
 Do - lo - res in - fer -  
 - qui - em. Qui tol - lis pec - ca -

*Canon*

Do - lo - res in - fer -  
 Qui tol - lis pec - ca -

38

ta mun - di: do - na e -  
 pec - ca - ta mun - di: do - na  
 mun - di: do - na e - is re - qui -  
*Resolutio*  
 Do - lo - res in - fer - ni  
 ni cir - cum - de -  
 - ta mun - di, qui tol - lis pec - ca - ta mun - di:

† *Canon II*, mm.33-34: as in D-Mbs and NL-Lml (cf.  in 1532/6, folio missing in I—MOd).

44

- is re - qui - em, do - na e - is  
 e - is re - qui - em, do - na e -  
 em, re - qui - em, do -  
 cir - cum - de - de - runt me,  
 de - runt me, cir - cum - de - de - runt  
 do - na e - is re - qui - em

50

re - qui - em sem - pi - ter - nam.  
 is re - qui - em sem - pi - ter - nam.  
 na e - is re - qui - em sem - pi - ter - nam.  
 cir - cum - de - de - runt me.  
 me.  
 sem - pi - ter - nam.



VII. Communio †

(SUPERIUS) Lux ae - ter - na lu - ce - at  
 (ALTUS) Lu - - ce - at e -  
 (TENOR) Lu - ce - at e -  
 Canon in drapenthe (CANON I)  
 (CANON II)  
 (BASSUS) Lu - ce - at e - is,

e - is, lu - ce - at e - is, Do - mi -  
 is, lu - ce - at e - is, Do - mi - ne,  
 is, lu - ce - at e - is, Do - mi -  
 Resolutio  
 Canon  
 Cir - cum - de - de - runt me,  
 lu - ce - at e - is, lu - ce - at e - is,

† The Communio is missing from I-MoD (see Editorial Notes).

10

ne, cum Sanctis tu - - is in

cum San - ctis tu - - is in ae - ter -

ne, cum San - ctis tu - is in ae - ter - - - -

runt me,

cir - cum - de - de - -

Do - - - mi - ne, cum San - ctis tu - is

16

ae - - ter - - - num: qui - a pi - us, qui -

- num: qui - a pi - us, qui - a pi - us

num: qui - a pi - us es, qui - a

cir - - cum - de - de - - runt me,

runt me,

in ae - ter - num: qui - a pi - us

22

a pi - us es, qui - a pi - - - - -  
 es, qui - a pi - - - - - us  
 pi - us es, qui - a pi - - - - - us es, qui - a - - - - -  
 cir - - - - - cum - de - - - - -  
 cir - - - - - cum - de - de - - - - - runt me. - - - - -  
 es, - - - - - qui - a pi - - - - - us

27

- - - - - us es. - - - - -  
 es, qui - - - - - a pi - us es. - - - - -  
 pi - - - - - us es, qui - a pi - - - - - us es. - - - - -  
 de - - - - - runt me. - - - - -  
 es, - - - - - qui - a pi - us es. - - - - -

† Tenor, m.23.3: a tone higher in NL-Lml.

[V.]  
(SUPERIUS)

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne:

33

et lux per - pe - tu - a lu - ce - at

Et lux per - pe - tu - a lu -

Et lux per - pe - tu - a lu - ce - at

**Canon**

Cir - cum - de - de -

Et lux per - pe - tu - a lu - ce - at

39

e - is, cum

ce - at e - is, cum San -

e - is, lu - ce - at e - is, cum San - ctis

**Resolutio**

Cir - cum - de - de - runt me,

runt me,

e - is, lu - ce - at e -

† *Altus*, m.39.2: as in 1532/6 (a tone lower in D-Mbs, NL-Lml; folio missing in I-MOd).

44

San - ctis tu - - is in ae -  
 ctis tu - - is in ae - ter - - - - - num:  
 tu - is in ae - ter - - - - - num:  
 cir - -  
 cir - - cum - de - de - - runt me,  
 is, cum San - - ctis tu - is in

49

- - ter - - - - - num: qui - a pi - - us, qui -  
 qui - a pi - us, qui - a pi - us  
 qui - a pi - us es, qui - a  
 cum - de - de - - runt me,  
 - - - - - ae - ter - - num: qui - a pi - us

54

a pi - us es, qui - a pi -

es, qui - a pi - us

pi - us es, qui - a pi - us es, qui - a

cir - cum - de -

cir - cum - de - runt me.

es, qui - a pi - us

59

- us es.

es, qui - a pi - us es.

pi - us es, qui - a pi - us es.

de - runt me.

es, qui - a pi - us es.

es, qui - a pi - us es.

Though he was evidently revered in his day, relatively little is known of Jean Richafort's life. His appointments at Sint-Romboutskathedraal in Mechelen (1507–09) and Sint-Gilliskerk in Bruges (1542–47) as *maître de chapelle* are the only periods of his life to be dated with certainty. Between these appointments he is known to have served in the Royal Chapel in Paris around the time of King Francis I's meeting with Pope Leo X in Bologna in 1515.

Richafort's setting of the *Missa pro defunctis* was published by Pierre Attaingant in Paris in 1532, in the sixth of his seven-volume series of mass settings; however, the earliest known source is a hand-copied manuscript from the cathedral in Modena, dating from the 1520s (Richafort's connection with Modena is unclear, other than his having visited nearby Bologna in 1515). Two posthumous hand-copied sources also survive: a choirbook from the Hofkapelle in München (D–Mbs Mus. MS 46 [c.1555–63]) and the third of the six Leiden Choirbooks (NL–Lml MS 1440 [1559]). The mass follows the structure and text of the Parisian Rite, whose use continued in France until the end of the seventeenth century despite the post-Tridentine introduction of the now-familiar Roman Rite. Apart from some minor differences in text, the Parisian Rite sets the Gradual to text from Psalm 23 (22 Vulgate) and omits the *Dies irae*.

Structurally, Richafort's setting paraphrases the plainchant of each movement in the *Superius* voice, with the *Altus*, *Tenor* and *Bassus* freely composed in counterpoint beneath it. This is, of itself, unremarkable among contemporaneous Requiem mass settings. What sets this work apart is the composer's inclusion of two canonic voice parts that recurrently quote from the *cantus firmus* of Josquin's chanson *Nymphes, nappes*: “circumderunt me gemitus mortis, dolores inferni circumderunt me” (“the groans of death have surrounded me, the sorrows of death have encircled me”). This canon persists in its native F tonality throughout the mass setting, while Richafort shifts the tonality of successive movements from F to D to A to G, consistent with each underlying chant. Not only, then, are the canonic voices ‘surrounded’ by the other four voices in terms of their vocal ambitus in the tenor/baritone register, they are ‘encircled’ by increasingly alien tonality. The final element of compositional genius appears in the two longest movements, the *Graduale* and the *Offertorium*: Richafort extends the canonic motif with yet another Josquin quote, “c'est douleur non pareille” (“it is a grief without equal”) from the chanson *Faulte d'argent*, in which context it is a somewhat more irreverent reference to impecunity, rather than bereavement. The end result is the arguably the most ingenious sixteenth-century setting of the Requiem mass, with chant paraphrase, canon and free counterpoint interwoven in such a cunning way as to sound completely uncontrived.

“*In memoriam Josquin des Prez*”? No such dedication appears in any of the sources, though the copyist of the Leiden Choirbook was evidently so seduced by the musical references to Josquin as to attribute the work to him (despite clear attribution to Richafort in the three earlier sources). Historical evidence suggests some sort of master–pupil relationship, formal or otherwise, between Josquin and Richafort. Although it cannot be claimed with any certainty that Richafort composed his mass as a memorial to his ‘teacher’ — let alone that he composed it on the occasion of Josquin's death in August 1521 (albeit that the earliest surviving source dates from the 1520s) — the pervasive musical quotations from Josquin (in such a brilliant manner that rivalled the great master himself) provide compelling justification for the dedicatory subtitle.

#### Editorial Notes:

This edition is set a tone lower than the original notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  time signature signify a semibreve tactus. 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 text re-iteration not explicit in any source is indicated in *italic*.

This edition is based primarily on Attaingant's published source (1532/6), though all three manuscript sources were consulted and some elements adopted (see below). As noted in the respective movements, I–MOd is missing a folio at the end of the *Graduale* and the beginning of the *Offertorium*, the end of the *Benedictus* and most of the *Agnus Dei* are from another mass setting, and the *Communio* is absent. Examination of the digitised source shows that the I–MOd choirbook has been rebound in comparatively recent times and that the only visible folio numbering has been added in pencil by a modern hand, thereby disguising (at first glance) the absence of any original folios. It is evident, then, that a number of original folios — containing the missing sections of Richafort's mass and most of the unidentified mass whose *Benedictus* and *Agnus Dei* misleadingly appear to be the continuation of Richafort's — were lost before the book was rebound and the folio numbers added.

The sources exhibit typical minor variances in rhythm, ligation, passing notes, coloration, word underlay, and explicitly notated ‘accidentals’: these have been selectively adopted in this edition without acknowledgement. Only significant disagreements between, or errors in, the sources are noted throughout. It is interesting to observe that, in at least four such instances, the three hand-copied sources are in agreement and the printed source is uniquely variant. The three manuscripts are separated by both time (three decades) and geography — and nothing in their provenance suggests an obvious connection between them — leading to the possibility that they were based on another, now-lost source. Although Attaingant's collection was published during the composer's lifetime, the extent of Richafort's personal involvement in preparing that edition is unknown: it cannot be therefore assumed that the sole surviving printed source is any more authoritative than the earlier Modena source with which the two posthumous manuscripts more generally tend to agree.

Voicing of the chant incipits in the sources is inconsistent, possibly due to regional variations in liturgical practice. D–Mbs goes so far as to set them in the lower octave of the *Bassus* voice. Given that the *Superius* carries the chant in embellished form throughout, it could be argued that that voice should intone all chant incipits. This edition replicates the voice allocation in 1532/6, which sets the chant incipits of the *Introitus* in the *Tenor* and all others in the *Superius* (except for the *versus* chant in the *Communio*, missing from 1532/6 but found in NL–Lml).

**I. INTROITUS**

Réquiem aetérnam dona eis, Dómine,  
et lux perpétua líceat eis.

¶ Te decet hymnus, Deus, in Sion,  
et tibi reddétur votum in Jerúsalem.  
Exáudi, Deus, oratióнем meam,  
ad te omnis caro véniet.

Réquiem aetérnam ...

*Rest eternal grant to them, O Lord,  
and let light perpetual shine upon them.*

¶ *A hymn, O God, becometh Thee in Zion,  
and a vow shall be paid to Thee in Jerusalem.  
Hear my prayer, O God:  
all flesh shall come to Thee.*

*Rest eternal ...*

**II. KYRIE ELEISON**

Kýrie eléison. Christe eléison.

Kýrie eléison.

*Lord, have mercy. Christ, have mercy.*

*Lord, have mercy.*

**III. GRADUALE**

Si ámbulem in médio umbrae mortis,  
non timébo mala: quóniam tu mecum es, Dómine.

¶ Virga tua et báculus tuus, ipsa me consoláta sunt.

*If I walk in the midst of the shadow of death,  
I shall not fear evil: for Thou art with me, Lord.*

¶ *Thy rod and Thy staff, they comfort me.*

**IV. OFFERTORIUM**

Dómine, Jesu Christe, Rex glóriae,  
libera ánimas ómnium fidélium defunctorum  
de manu inférni, et de profúndo lacu.  
Líbera eas de ore leónis,  
ne absórbeat eas tártarus,  
ne cadant in obscúra tenebrárum loca:  
sed signifer Sanctus Míchael  
repraeséntet eas in lucem sanctam.

Quam olim Ábrahae promisísti,  
et sémini ejus.

¶ Hóstias et preces tibi, Dómine, offérimus.  
Tu súscipe pro animábus illis,  
quarum hódie memóriam ágimus:  
fac eas, Dómine,  
de morte transíre ad vitam sanctam.  
Quam olim Ábrahae ...

*Lord Jesus Christ, King of glory,  
free the souls of all the faithful departed  
from the grip of hell, and from the deep pit.  
Deliver them from the lion's mouth,  
that hell swallow them not up,  
that they fall not into places of shadowy darkness:  
but let Saint Michael the standard-bearer  
lead them into that holy light.*

*Which Thou didst promise of old to Abraham,  
and to his seed.*

¶ *We offer to Thee, Lord, sacrifices and prayers.  
Do Thou receive them on behalf of those souls  
of whom we make memorial this day:  
grant them, O Lord,  
to pass from death to holy life.  
Which Thou didst promise ...*

**V. SANCTUS & BENEDICTUS**

Sanctus, Sanctus, Sanctus Dóminus Deus Sábaoth.  
Pleni sunt caeli et terra glória tua.  
Osánna in excélsis.

Benedíctus qui venit in nómine Dómini.  
Osánna ...

*Holy, Holy, Holy Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.*

*Blessed is he who cometh in the name of the Lord.  
Hosanna ...*

**VI. AGNUS DEI**

Agnus Dei, qui tollis peccáta mundi:  
dona eis réquiem.

Agnus Dei, qui tollis peccáta mundi:  
dona eis réquiem.

Agnus Dei, qui tollis peccáta mundi:  
dona eis réquiem sempitérnam.

*Lamb of God, who takest away the sins of the world:  
grant them rest.*

*Lamb of God, who takest away the sins of the world:  
grant them rest.*

*Lamb of God, who takest away the sins of the world:  
grant them eternal rest.*

**VII. COMMUNIO**

Lux aetérna líceat eis, Dómine,  
cum Sanctis tuis in aetérnum:  
quia pius es.

¶ Réquiem aetérnam dona eis, Dómine,  
et lux perpétua líceat eis,  
cum Sanctis tuis ...

*May light eternal shine upon them, O Lord,  
with Thy Saints for evermore:  
for Thou art gracious.*

¶ *Rest eternal grant to them, O Lord,  
and let light perpetual shine upon them,  
with Thy Saints ...*

**CANTUS FIRMUS (CANON)**

Circumdederunt me gémitus mortis,  
[I-II, V-VI] dolóres inférni circumdederunt me.  
[III-IV] dolóres inférni: c'est douleur non pareille.

*The groans of death have surrounded me,  
the sorrows of hell have encircled me.  
the sorrows of hell: this is grief without equal.*