

[Transposed: D]



Tomás Luis de Victoria
(c. 1548-1611)

MISSA ‘O quam gloriosum est regnum’ à 4

S.A.T.B.

ed. S. Biazeck

Quire EDITIONS

MISSA ‘O quam gloriosum est regnum’ à 4

Edited by Simon Biazeck

Kyrie

TOMÁS LUIS DE VICTORIA
(c. 1548–1611)

CANTUS

ALTUS

TENOR

BASSUS

ky - ri - e e - - - lei -
ky - ri - e e - le - i -
8 ky - ri - e e - lei - - son, ky - ri - e e - lei -
ky - ri - e e - - - lei - son,

6

son,____ ky - ri - e e - lei - son, e - le - i - son.
son, ky - ri - e e - - - lei - son, ky - ri - e e - lei - son.
8 son, ky - ri(e) e - lei - son, ky - ri - e e - lei - - son.
ri - e e - lei - - son, ky - ri - e e - - - lei - son.

N.B. The *Credo* is not included in this edition.

Christe

3

12

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

Chri - ste e - - lei - son, Chri - ste e - - - lei - son,

17

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

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

Kyrie II

23

Ky - ri - e e - - lei -

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

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

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

29

son,
Ky
ri

i - son,
Ky
ri - e
e - le

son,
Ky
ri
e
e
lei - son,

Ky
ri
e
e
lei
son,

33

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

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

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

Ky - ri - e e - - - lei - son.

Gloria

5

Mode VIII (11th. c.)

8
Glo - ri - a in ex-cel - sis De - o. Et in ter - ra pax ho - mi - ni -
Et in ter - ra pax ho - mi - ni -

4
Bo - nae vo-lun - ta - tis. Lau - da-mus te. Be - ne - di - ci-mus te.
Bo - nae vo-lun-ta - tis. Lau-da-mus te. Be - ne - di - ci-mus te. A -
bus. Lau - da-mus te. Be - ne - di - ci - mus te.
bus. Lau-da-mus te. Be - ne - di - ci-mus te. A - do -

10
Glo - ri - fi - ca - - - - mus te. Gra - ti - as
- do - ra-mus te. Glo - ri - fi - ca-mus te, glo - ri - fi - ca - mus te. Gra - ti - as
A - do - ra-mus te. Glo - ri - fi - ca - mus te. Gra - ti - as a -
ra - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as

16

a - gi-mus ti - bi.
Do - mi-ne De-us

a - gi - mus ti - bi.
Do - mi-ne De-us

- gi-mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

a - gi-mus ti - bi pro - pter ma-gnam glo - ri-am tu - am.

22

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

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

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

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

27

ter o - mni - po - tens. Do - mi-ne Fi - li u - ni - ge - ni - te Ie -

Pa-ter o - mni - po - tens.

Do - mi-ne Fi - li u - ni - ge - ni - te Ie - su

ter o - mni - po - tens. Do - mi-ne Fi - li u - ni - ge - ni - te

33

- su Chri - ste. Fi-

Ie - su Chri - ste. Do - mi - ne De - us A - gnum De -

Chri - - - ste. Fi - li - us

Ie - su Chri - ste. Do - mi - ne De - us A - gnum De - i,

40

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

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

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

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

46

Mi - se - re - re no - bis. Qui

Mi - se - re - re no - bis. Qui tol - lis -

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

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

52

tol-lis pec - ca-ta mun - di, su - sci-pe, su - sci-pe
 — pec-ca-ta mun - di, su - sci-pe, su - sci-pe de-
 mun - di, su - sci-pe, su - sci-pe
 mun - di, su - sci-pe, su - sci-pe

58

de - pre-ca - ti - o - nem no - stram.
 - pre - ca - ti - o - nem no - stram.
 pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex-te-ram
 de - pre-ca - ti - o - nem no - stram. Qui se - des ad dex-te - ram Pa -

64

Mi - se - re - re no - bis. Quo - ni-am
 Mi - se - re - re no - bis. Quo - ni-am tu so -
 Pa - tris, Quo - ni-am tu so - lus
 tris, Quo - ni-am tu so -

70

tu so - lus Do - - mi - nus.
- lus san - ctus. Tu so - lus Do - - mi - nus. Tu so - lus Al -
san - - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -
lus san - - ctus. Tu so - lus Al - lus san - - ctus.

76

Tu so - lus Al - tis - si - mus Ie - su Chri - ste.
- lus Al - tis - si - mus Ie - su Chri - ste.
- tis - si - mus, Al - tis - si - mus Ie - su Chri - ste. Cum San - cto
tis - si - mus Ie - su Chri - ste. Cum San - cto

82

Cum San - cto Spi - - ri - tu, in glo - ri - a
Cum San - cto Spi - - ri - tu, in glo - ri - a De - i Pa -
Spi - - ri - tu, cum San - cto Spi - ri - tu, in glo - ri - a De - i
Spi - - ri - tu, in glo - ri - a De - i Pa - tris.

87

De - i Pa - tris. A men. A - - - - men.

tris. A - men. A - - - - men.

Pa - tris. A - - - men. A - - - men.

A - men. A - - - men.

Sanctus

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The score consists of four staves. The first three voices begin with a rest followed by a melodic line. The fourth voice begins with a melodic line. The lyrics "ctus," and "San" are repeated at various points.

13

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

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

23

ba - oth. Ple - ni sunt cae - li et et
ba - oth, Sa - ba oth. Ple - ni sunt cae - li et ter -
oth, Do - mi-nus De - us Sa - ba - oth. Ple - ni sunt cae - li et ter -

29

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

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

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

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

35

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

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

tu - a,

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

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

42

The musical score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The vocal parts are: Soprano 1 (top), Soprano 2 (second from top), Alto (third from top), and Bass (bottom). The lyrics 'Ho-san-na in ex - cel - sis' are repeated three times across the four staves. Measure 42 starts with a rest followed by a melodic line in the soprano 1 part. Measures 43-44 show a continuation of the melody with some rhythmic patterns. Measures 45-46 show a return to the original melody. Measures 47-48 show a final iteration of the melody. Measures 49-50 show a return to the original melody. Measures 51-52 show a final iteration of the melody. Measures 53-54 show a return to the original melody. Measures 55-56 show a final iteration of the melody. Measures 57-58 show a return to the original melody. Measures 59-60 show a final iteration of the melody. Measures 61-62 show a return to the original melody. Measures 63-64 show a final iteration of the melody. Measures 65-66 show a return to the original melody. Measures 67-68 show a final iteration of the melody. Measures 69-70 show a return to the original melody. Measures 71-72 show a final iteration of the melody. Measures 73-74 show a return to the original melody. Measures 75-76 show a final iteration of the melody. Measures 77-78 show a return to the original melody. Measures 79-80 show a final iteration of the melody. Measures 81-82 show a return to the original melody. Measures 83-84 show a final iteration of the melody. Measures 85-86 show a return to the original melody. Measures 87-88 show a final iteration of the melody. Measures 89-90 show a return to the original melody. Measures 91-92 show a final iteration of the melody. Measures 93-94 show a return to the original melody. Measures 95-96 show a final iteration of the melody. Measures 97-98 show a return to the original melody. Measures 99-100 show a final iteration of the melody.

51

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

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

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

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

Benedictus

CANTUS

ALTUS

BASSUS

Be - ne - di - chtus qui ve -

Be - ne - di - chtus qui ve -

7

Be - - - ne - di - chtus qui ve -

nit, qui ve -

- - - nit, be - ne - di - chtus qui

I2

Soprano: nit, be
Alto: nit, qui ve
Bass: ve, nit, qui ve

16

ne - di - c tus qui ve

nit, be - ne - di - c tus qui ve

nit, *qui ve* *nit,*

21

- nit _____ in no-mi-ne Do - - -

- nit in no-mi-ne Do - - - - - - -

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

26

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

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

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

31

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

40

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

Agnus Dei

Music score for the Agnus Dei section of the Mass. The score consists of four staves:

- Staff 1:** Treble clef, key signature of two sharps (F major). The lyrics "Agnus Dei" are repeated three times.
- Staff 2:** Treble clef, key signature of two sharps. The lyrics "Agnus Dei" are repeated three times.
- Staff 3:** Treble clef, key signature of two sharps. The lyrics "Agnus Dei" are repeated three times.
- Staff 4:** Bass clef, key signature of one sharp (G major). The lyrics "Agnus Dei" are repeated three times.

The music features a mix of eighth and sixteenth notes, with some sustained notes and rests. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

7

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

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

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

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

13

mun - di, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - do - na no - bis pa -

- di, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis, mi - se - do - na no - bis pa - cem, do - na -

- di, qui tol - lis pec - ca - ta mun - di: mi - se - re - do - na no -

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

mi - se - do - na no -

19

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

- re - re no - bis, mi - se - re - re no -
no - bis pa cem, do - na no - bis pa -

re no - - - bis, mi - se - re - re no - - bis, mi -
bis pa - - - cem, do - na no - bis pa - - cem, do -

re - re no - bis, mi -
no - bis pa - cem, do -

24

bis, cem, mi do - - se na re no - - re bis
bis, cem, mi do - - se na re no - - - -
se na re no - - re bis pa - - - -
no pa - - - - bis, cem, mi do - - se na
se na re no - - re bis pa - - - -

28

no - - bis, mi - se - re - re no - - - - bis.
pa - - cem, do - na no - bis pa - - - - cem.

bis,
cem,

mi - se - re - re no - - - - bis.
do - na no - bis pa - - - - cem.

re - re no - bis, mi - se - re - re no - - - - bis.
no - bis pa - cem, do - na no - bis pa - - - - cem.

mi - se - re - re no - - - - bis.
do - na no - bis pa - - - - cem.

Mode VIII (13th c.)

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

Editorial notes

Source: *Missarum Libri Duo (...)* / Domenico Basa, Rome, 1583.

Originally notated a tone lower in the following clefs: C1, C3, C4, F4.

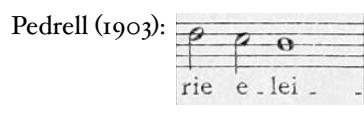
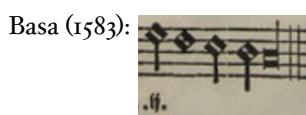
Note-values halved; quartered in *tripla*.

Cue-sized and cautionary accidentals are editorial.

Chant provided by the editor.

Credo omitted.

Domenico Basa's print (Rome, 1583) brings a couple of matters to our attention – text underlay in the *Kyrie*, a corruption of the Tenor's penultimate bar in *Kyrie II* (b. 37 – see below), possibly copied from Pedrell's 1903 transcription, and repeated in several editions freely available on the internet, and the application of *musica ficta* in bar 11 of the *Benedictus*.



Musica ficta:

The notation of accidentals in Domenico Basa's edition is clear, comprehensive, and representative of the trend in late sixteenth-century publishing to sign many leading-notes, particularly those which singers may not naturally have felt inclined to supply themselves, e.g. mid-phrase cadences. Indeed, Victoria's works are well-served in this matter, not least because of his involvement in their publication, returning with revisions to second editions, especially in the multi-voice psalm settings. This Mass was only printed once, and yet the question remains whether or not to raise the *Cantus* part's final note in bar 11 whilst leaving the *Altus* unaltered, thereby causing a false relation. If one wishes to purge the counterpoint of dissonance according to the received wisdom on its stylistic aims, then the solution is relatively straightforward. However, false relations are not unheard of in Victoria's works. (Bar 16 in his eight-voice *Ave Maria* is a notable example.) In my view, there is no reason why the *Cantus* should not mirror the *Bassus* in bar 5 and the *Altus* in bar 7. If Victoria had wished to avoid a clash in bar 11, we should feel certain that he would have ensured it was clearly notated.

Text:

Transcription of the text in the *Kyrie* is faithful to Basa's edition which is very clear in its placement of syllables; not often the case in sixteenth-century editions. It is arguable that singers (Italians in particular) would have treated *eleison* as a three-syllable word even if its second syllable falls on the penultimate note of a phrase. I have taken the liberty of making this clear by isolating the *i* when the penultimate note is a crotchet (a minim in the original edition). Of course, it is possible to elide the words in many phrases, e.g. *Kyri(e) eleison*, so that all voices are more or less consistent with one another, as in Henry Washington's fine and venerable edition made at the London Oratory in 1958, but I am not convinced this approach was expected of sixteenth-century singers.

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