

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  
Ky - ri - e e - lei -

ALTUS  
Ky - ri - e e - le - i -

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

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

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.

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

12

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

17

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

29

son, Ky - ri -

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

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

Ky - ri - e e - lei - son,

33

e 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

Mode VIII (11th. c.)

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. A -

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 - gnus De -

Chri - ste. Fi - li - us

Ie - su Chri - ste. Do - mi - ne De - us A - gnus 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 -  
 san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -  
 lus san - ctus. Tu so - lus Al -

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*

San - - - - - ctus, San - ctus, San -

San - ctus, San - - - - - ctus, San -

San - - - - -

San - - - - - ctus, San - - - - -

7

- - - - - ctus, San - - - - -

- - - - - ctus, San - - - - -

- - - - - ctus, San - - - - -

- ctus, San - - - - - ctus, San - - - - - ctus

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 -

18

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

23

- - - ba - oth. Ple - ni sunt cae - li 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 -  
 - ba - oth, Sa - ba - oth. Ple - ni sunt cae - li et

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

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

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.

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

42

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

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 -

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

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

7

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

12

nit, be

ve nit, *qui* ve

16

ne - di - ctus qui ve

*nit*, be - ne - di - ctus 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  $\phi_2^3$

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

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 -*

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.*

- 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.*

## Agnus Dei

A - gnus De - - - - -

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

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

A - gnus De - - - - -

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



19

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

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 - gnus 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*.

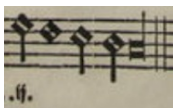
Cue-sized and cautionary accidentals are editorial.

Chant provided by the editor.

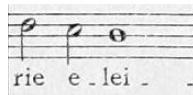
*Credo* omitted.

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*.

Basa (1583):



Pedrell (1903):



### *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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