

Missa Hercules dux Ferrariae - 2. Gloria

Josquin des Prez (c. 1450–1521)

Edition by Clarke Weigle

$\text{♩} = 68$

Soprano
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus

Alto
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - - - mus te. Be -

Tenor
8

Bass
Lau - da - mus te. Be -

9

S
te. Be - ne - di - ci - mus te. A - do - ra - - - mus te.

A
- ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - - - - - mus te.

T
8
Be - ne - - - di - - - - - ci - - - - - mus te.

B
- ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as

17

S
Gra - ti - as a - gi - mus ti - bi pro - pter mag - - - nam glo - ri - am tu -

A
pro - pter mag - - - nam glo - ri - am tu -

T
8

B
- a - gi - mus ti - bi pro - pter mag - - - nam Do -

Copyright ©2022, and dedicated to Sam Nelson and the choir of the Episcopal Church of the Redeemer in Sarasota, Florida. This edition is a minor 3rd higher than original pitch to give female singers a chance to sing some interesting Josquin. The note values have been shortened for readability, and a few phrases have been moved between parts. Based on a CPDL transcription by Hitoshi Yamamoto.

Josquin des Prez was commissioned to write a mass for Duke Hercules of Ferrara. Josquin set for himself the challenge of using a cantus firmus built from his patron's name. The sequence of the vowels in "Hercules dux Ferrariae" were replaced with corresponding syllables of the solfège scale, ut, re, mi, fa (at the time "ut" was used instead of "do"), creating the tune "re, ut, re, ut, re, fa, mi, re". This chant-like theme recurs in each section of the mass, sometimes in retrograde or diminution. Josquin seems to have invented this technique, called *soggetto cavato*, which is similar to the musical cryptograms used by Bach, Schumann, Berg, and Shostakovich.

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25

S - am. Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter o - mni - pot - ens. Do - mi - ne
A - am. Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter o - mni - pot - ens. Do - mi - ne Fi - li
T 8 De - us Pa - ter o - mni - pot - ens.
B - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter o - mni - pot - ens. Do - mi - ne Fi -

34

S Fi - li u - ni - ge - ni - te, Je - su Chri - ste, Do - mi -
A u - ni - ge - ni - te, Do - mi - ne De -
T 8 Do -
B - li u - ni - ge - ni - te, Je - su Chri - ste, Do -

42

S - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.
A - us, A - gnus De - i, Fi - li - us Pa - tris. Fi - li - us Pa - tris.
T 8 - mi - ne De - us, A - gnus De - i,
B - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

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50 ♩ = 108

S mi-se-re - - - re no - - - - bis.

A Qui tol - - - - lis pec - ca - ta mun - di, mi - se - re - re no - - - bis.

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

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

59

S su - sci-pe de-pre-ca-ti - o - - - - nem no - - - -

A su - sci - pe de-pre - ca-ti - o - - - - nem no - - - - stram. Qui -

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

B - - - - lis pec-ca - ta mun - di, su - sci-pe de - pre - ca-ti - o - - - - nem no - - - - stram.

68

S stram. Quo-ni-am

A - se - des ad dex - te-ram Pa - tris, mi - se - re - - - re no - - - - bis.

T Quo - - - ni - -

B Qui se - des ad dex-te-ram Pa - tris, mi - se - re - - - re no - - - - bis. Quo -

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76

S
tu so - lus sanc - tus, tu so - lus Do - mi - nus, tu so - lus Al -

A
Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi - nus, tu

T
8 - am tu so - lus sanc - tus,

B
- ni - am tu so - lus sanc - tus, tu so - lus Do - mi -

82

S
- - tis - si - mus, Je - su Chri - ste.

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

T
8

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

88

S
Cum Sanc - to Spi - ri - tu, in glo - ri - a De - i Pa - tris.

A
Cum Sanc - to Spi - ri tu, in glo - ri - a De - i Pa - tris. A -

T
8 in glo - ri - a

B
- ste. Cum Sanc - to Spi - ri - tu, in glo - ri - a De - i

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94

Musical score for voices S, A, T, and B starting at measure 94. The score is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The Soprano (S) part begins with a rest followed by a melodic line with lyrics "A - - - - - men. A - - - - -". The Alto (A) part has a rhythmic accompaniment of eighth notes with lyrics "A - - - - - men.". The Tenor (T) part has a single note on a whole rest with lyrics "De - - - - - i Pa - - - - - tris.". The Bass (B) part has a melodic line with lyrics "Pa - - - - - tris. A - - - - -".

98

Musical score for voices S, A, T, and B starting at measure 98. The Soprano (S) part has a melodic line with lyrics "men.". The Alto (A) part has a rhythmic accompaniment with lyrics "A - - - - - men.". The Tenor (T) part has a single note on a whole rest with lyrics "men.". The Bass (B) part has a single note on a whole rest with lyrics "men.". The score concludes with double bar lines.