



Francesco Foggia

MISSA Corrente à 4 (1663)

S.A.T.B. & Organ *ad lib.*

ed. S. Biazeck

Quire EDITIONS

MISSA Corrente à 4 (1663)

FRANCESCO FOGGIA (1603-1688)
edited by Simon Biazeck

Kyrie I

CANTUS
Ky - ri - ee - lei - - - - -

ALTUS
Ky - ri - ee - lei - - - - - son,

TENOR
Ky - ri - ee - lei - - - - -

BASSUS
Ky - ri - ee - lei - - - - - son,

ORGANUM
(ad lib.)

[6] #6 5 6 4 3 4 3

5

- - son, Ky - ri - ee - lei - - - - - son.

Ky - ri - ee - lei - - [son, e - lei] - - - - - son.

son, Ky - ri - ee - lei - - [son, e - lei] - - - - - son.

Ky - ri - ee - lei - - - - [son, e - lei] - - - - son.

[5] [6] 8 7 6 6 5 8 7 8 7 4 3 4 3

Christe (à 3)

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

Alt. Chri - ste e - lei - - - - - son.

Ten. Chri - ste e - lei - - - - - son.

Org.

6 [6] 4 [6] 9 6 7 6 5
3 3 4 3

Kyrie II

³
Ky - ri - e e - lei - - - - -

Ky - ri - e e - lei - - - - -

Ky - - -

Ky - ri - e e - lei - - - - -

[6] [6] [6] [#6]

6

[son, Ky - ri - ee - lei] - son, Ky - ri - ee - son, Ky - ri - ee - lei - son, Ky - ri - ee - lei - son, Ky - ri - ee - lei - son, Ky - ri - ee - lei - son, Ky - ri - ee - lei - son, Ky - ri - ee - lei - son.

[6] 6/5 [4] [#3]

12

lei - son, ^{**}Ky - ri - ee - lei - son, son, Ky - ri - ee - lei - son, lei - son, ri - ee - lei - son.

6 5 6

** Both editions have this note a third lower.

16

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

lei - - - - - son.

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

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

[6] [6] [4] [3]

Gloria

Et in ter - ra pax ho - mi-

Et in ter - ra pax ho -

Mode V (16th. c.) 'De angelis'

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

Et in ter - ra pax ho - -

[9] [8]
[5] [6]

5

ni - bus bo - nae vo - lun - ta - tis.
 mi - ni - bus bo - nae vo - lun - ta - tis.
 ni - bus bo - nae vo - lun - ta - tis. Lau - da -
 mi - ni - bus bo - ne vo - lun - ta - tis. Lau - da -

7 [#]6 [5] 6 6 5 4 3 6

9

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

4 3 4 3 4 [#]3 4 [#]3

25

cae - le - stis, De - us Pa - ter, De - us Pa - ter o - mni - po - tens.

le - - stis,

cae - le - stis, De - us Pa - - ter o - mni - po - tens.

cae - le - stis, De - us Pa - ter o - mni - po - tens.

[7] [6] [6] [#] [6] [#4] 4 [#]3

31

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

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

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

Ie - - su

[6] [4] 6 [7] [6]

37

Chri - ste. Do - mi-ne De - us, A - gnus De - i, Fi - li-us

Chri - ste. Do - mi-ne De - us, A - gnus De - i, Fi - li-us Pa -

- - ste. Do - mi-ne De - us, A - gnus De - i. Fi - li-us, Fi - li-us

Chri - ste. Fi - li-us Pa - tris.

[6] [5] [#] [#] [6] 6 [4] [3] [6] 3 4

43

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

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

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

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

3 6 #6 [6]

** Both editions have this note a tone lower.

47

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

6 6 7 6 # [6] 9 8 4 [#]3

51

su - sci-pe, su - sci-pe de - pre - ca - ti - o -
 su - sci-pe, su - sci-pe de - pre - ca - ti -
 su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem,
 de - pre - ca - ti - o - nem, de - pre -

[6]

57

nem, de - pre - ca - ti - o - nem no -
 o - nem, de - pre - ca - ti - o - nem no -
 de - pre - ca - ti - o - nem no -
 ca - ti - o - nem no -

[6] # 4 3

63

stram. Qui se - des ad dex - te - ram Pa -
 stram. Qui se - des ad dex - te - ram Pa -
 stram. Qui se - des ad dex - te - ram Pa -
 stram. Qui se - des ad dex - te - ram Pa -

7 6 4 3 # [6] [6] [7] [6]

81

su, Ie-su Chri - ste. Cum San - cto Spi - ri - tu, in glo -
 su, Ie - su Chri - ste. Cum San - cto Spi - ri - tu in
 su, Ie - su Chri - ste. Cum San - cto Spi - ri - tu,
 su Chri - ste. Cum San - cto Spi - ri - tu,

[4] [7] [3] [6] [5] [3] [7] [6] 5 6
 [3] [4]

87

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

[6] [5] [6] [6] [7] [6] [5] [#] [3] 5 6 6 5 6 5 6 7 5 6 3
 [6] [5] [6] [6] [7] [6] [5] [#] [3]

93

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

6 6 [6] [8] [7] 4 3 [5] [6] [#] 6 7 6 5 3 3 4

Sanctus

San - - - ctus, Sa - - - ctus,
 San - - - ctus, San - - - ctus, San - - - ctus,
 San - - - ctus, San - - - ctus,
 San - - - ctus, San - - - ctus,
 San - - - ctus, San - - - ctus, San - - - ctus, San - - - ctus.

4 3 4[#]3 7[#]6 4[#]3 9 8 4[#]3

5

San - - - ctus Do - mi - nus De - us Sa - - - ba - oth.

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

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

ctus, San - - - ctus.

9 8 4 [#] 3 [6] [6] [6] [6] [5] [4] [5] [3]

10

Ple - ni sunt cae - li et ter - ra, *ple - ni sunt cae - li et*

Ple - ni sunt cae - li et ter - ra, *ple - ni sunt cae - li et*

Ple - ni sunt cae - li et ter - ra *ple - ni sunt cae - li et*

Ple - ni sunt cae - li et ter - ra

15

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

4 3

21

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

[6]

[6]

4 [#]3 [4] [3] 4 [#]3

6

25

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

** 6 [6] [6] 4 3

Benedictus

Be - ne - di-ctus qui ve - - - nit in no - mi -
 Be - ne - di-ctus qui ve - - - nit in no -
 Be - ne - di - ctus qui ve - - - nit
 In no - mi -

6 [6] [6] [6] [6] [7] [6] 7 6

** ♩. (originally ♪.) altered to match identical counterpoint in the *Benedictus*, b. 13.

6

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

[5] [6] 7 6 4 3 [6] [6]
 [4] [3]

II

— ex - cel - sis. Ho - san - na in ex - cel - sis.
 in ex - cel - sis. *Ho - san - na in ex - cel - sis. Ho -*
 in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex -
 Ho - san - na in ex - cel - sis. *Ho - san - na in ex -*
 in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex -
 in ex - cel - sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex -

[4] [#] [4] [3] [4] [#] 6 6

14

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

6 6 4 3

Agnus Dei

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

[6] 4 3 5 6 4 3 7 6 6 5 7 6 6

7

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

ca - ta mun - di: mi - se-re - re
do - na no - bis

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

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

5 6 7 [#]6 4 3 5 6 [6] 6 5 [6]

12

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

no - bis,
pa - cem,

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

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

4 2 [6] 5 6 [6] 6 5 6 5 6 5

15

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

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

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

- - - - - bis.
 - - - - - cem.

6/5 5 6 7/3 6/4 5 3

Editorial notes

Source: *Octo Missae quaternis, quinis, octonis, novenisq; vocibus concinendae*. - Romae, Apud Jacobum Phaeum Andreae Filij. 1663.

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

Note-values halved.

Cautionary accidentals, text and figures in square brackets are editorial.

Full slurs are from the original print.

This edition does not include Foggia's setting of the *Credo*.

Chant for the *Gloria* has been provided by the editor.

The mass's title in the print, *Missa Brevis, detta Corrente* (Missa Brevis, called Corant), refers to the family of triple-metre dances from the late Renaissance and Baroque eras, the *courante*, *corrente*, *coranto* and *corant*.

The organ part is not essential for this setting, written as it is, in *stile antico*. A *cappella* performance of works composed in the "Old style" (adhering to *prima pratica* principles of 16th-century counterpoint) was still considered ideal and should be encouraged. Nevertheless, the realization (predominantly a *reductio partiturae*) has been made to encourage and facilitate performance by choirs of all abilities. Its use may even be desirable, particularly if sung by soloists or a small chamber choir. Foggia's modernized late 16th-century version of Old Roman style, with its strong rhythms and frequent triple-time sections (a style trademark), seems even more characterful with the addition of the organ part.

Simon Biazeck
 London, January, 2018
 (rev. Rochester, May 2019)