

Duomo, Biblioteca e Archivio Capitolare di Modena, Modena, MS Mus. X [Modena, c.1520–30]
Bayerische Staatsbibliothek, München, Mus. MS 46 [München, c.1555–63]

I. Introitus

Musical score for the beginning of the Introitus. It includes parts for SUPERIUS, ALTUS, TENOR, and BASSUS. The lyrics are: Re - qui - em ae - ter - ter - . There are two canons: Canon I (labeled 'Canon in drapentje') and Canon II (labeled 'Canon'). The score includes a 'Resolutio' section for the upper parts and a 'Canon' section for the lower parts.

Continuation of the musical score. The lyrics are: - ter - nam, ae - ter - nam, do - Cir - cum - de - de - runt me - nam, ae - ter - nam, do - . The score includes a section labeled 'Cir - cum - de - de - runt'.

[†] See Editorial Notes.

11

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

do - na e - - - is,

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

me - - - ge - - - mi -

ge - - - mi - tus mor - - -

- - na, do - na

18

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

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

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

tus mor - - - tis,

tis,

e - is, Do - - - mi - ne,

24

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

do - lo - res

et lux per - pe - tu - a, et

30

tu - a lu - ce - at e - - -

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

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

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

in - fer - ni cir - cum - de - de - runt

lux per - pe - tu - a lu - ce - at e - - - is,

37

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

Detailed description: This block contains the musical score for measures 37 through 43. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The music is in a minor key with a common time signature. The lyrics are: 'is, lu - ce - at e -', 'lu - ce - at e - - - is, lu - ce - at', 'e - - - is, lu - ce - at e - is, lu - ce - at', 'cum - de - de - runt me,', 'me, cir - cum - de - de -', and 'lu - ce - at e - is, lu - ce - at e -'. The piano part provides harmonic support with chords and melodic lines.

44

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

Detailed description: This block contains the musical score for measures 44 through 50. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The music continues in the same minor key and common time signature. The lyrics are: 'is.', 'e - is, lu - ce - at e - - - is.', 'e - is, lu - ce - at e - is.', 'cir - cum - de - de - runt me.', 'runt me.', and 'is, lu - ce - at e - is.'. The piano part continues with harmonic support.

[V.]

51

Te de-cet hymnus, De-us, in Si-on: et ti - bi red - de - tur vo - tum

Resolutio

Canon

Cir -

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

55

- tum in Je - ru - sa - lem. Ex -

- tum in Je - ru - sa - lem. Ex -

in Je - ru - sa - lem.

Cir - cum - de - de - runt

cum - de - de - runt me -

- tum in Je - ru - sa - lem. Ex -

61

au - di, De - - us, o - ra - ti - o - nem me - am,

au - di, De - us, o - ra - ti - o - nem me - am, ad te o - mnis

Ex - au - di, De - us, o - ra - ti - o - nem me - am,

me ge - -

ge - - mi - tus mor -

au - di, De - - us, o - ra - ti - o - nem me - am, ad

67

ad te o - mnis ca - ro ve - - ni - et.

ca - ro ve - - ni - et.

ad te o - mnis ca - ro ve - ni - et.

mi - tus mor - tis.

tis.

te o - mnis 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 -

Canon in drapentje
[CANON I]
Resolutio

[CANON II]
Canon

BASSUS
Ky - ri - e e - - -

5
e - - - - - le - - - i -

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

e e - - - lei - - - son,

Cir - - -

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

18

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

24

lei - - - son, Chri - ste e - le - - i - son, Chri - ste e - lei - son, mi - tus mor - - tis, do - do - lo - res in - fer - ni Chri - ste e - lei - son,

31

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

38

son, Chri - ste e - - le - -

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

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

de - - runt me,

cir - cum - de - de - runt

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

45

- i - son.

ste e - - le - - i - son.

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

cir - cum - de - de - runt me.

me.

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

52

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

Resolutio

Canon

59

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

65

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

Do - lo - res in - fer - ni

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

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

72

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

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

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

79

e - - - le - i - son.

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

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

cir - cum - de - de - runt me.

de - runt me.

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

III. Graduale

SUPERIUS Si am - bu - lem_

ALTUS in

TENOR in

Canon in Drapeñthe [CANON I] *Resolutio*

[CANON II] *Canon*

BASSUS in me - - di - o

4

in me - - di - o

me - di - o um - - brae mor -

me - - di - o um - - - brae

Cir - cum - de -

Cir - - cum - de - de - runt

um - - - brae mor -

11

um - - - - - brae mor - - - - -
 - - - - - tis, in me - - - - - di - o - - - - - um - - - - -
 mor - - - - - tis, um - - - - - brae mor - - - - -
 de - - - - - runt me - - - - -
 me - - - - -
 - - - - - tis, um - - - - - brae mor - - - - -

17

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

23

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

30

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

35

am tu me - cum es, quo - ni - am tu
 la: quo - ni - am tu me - cum es,
 quo - ni - am tu me - cum es, quo - ni - am
 do - lo - res
 quo - ni - am tu me - cum es, Do -

42

me - cum es,
 Do - mi - ne, Do -
 tu me - cum
 do - lo - res in - fer - ni: *c'est*
 in - fer - ni: *c'est dou - leur non pa - reil -*
 mi - ne, Do - mi -

48

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

54

- mi - ne, Do - mi - ne. Do - mi - ne, Do - mi - ne. Do - mi - ne, Do - mi - ne. non pa - reil - le, c'est dou - leur non pa - reil - le. c'est dou - leur non pa - reil - le. mi - ne, Do - mi - ne.

61 [V.]

Vir - - - - - ga

Vir - - - - - ga, vir - - - - - ga tu -

Vir - - - - - ga, vir - - - - - ga tu -

Resolutio

Canon

69

tu - a, vir - - - - - ga

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

a, vir - - - - - ga

76

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

82

a - - -
ga tu - - a - - et - -
a et ba - -

88

et ba - - - - - cu - lus, et

ba - - - - - cu - lus, et ba -

- - - - - cu - lus, et ba - - - - -

Empty staves for alto, tenor, and bass.

94

ba - - - - - cu - lus, et ba - culus tu - -

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

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

Empty staves for alto, tenor, and bass.

100

us, et ba - culus tu - - - us, i -
 et ba - culus tu - - - us, i -
 ba - cu-lus tu - - - us, i - psa me,

106

i - psa me, i - psa me con -
 psa me, i - psa me con - so - la - ta sunt, con -
 i - psa me con - so - la - ta sunt,
 ip - sa me, ip - sa me

† *Altus*, mm.105–134; *Bassus*, m.108–134: the manuscript page with these sections is missing from Modena MS Mus. X.

112

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

117

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

123

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

129

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

IV. Offertorium

Musical score for the beginning of the Offertorium. It features five vocal parts: SUPERIUS, ALTUS, TENOR, [CANON I], and BASSUS. The lyrics are: "Do-mi-ne Je-su Chri-ste, Rex glo - ri -". The score includes a Canon section and a Resolutio section. The instrumental parts are labeled [CANON I] and [CANON II] (Canon in subdyatessaron).

Continuation of the musical score for the Offertorium. It features five vocal parts: SUPERIUS, ALTUS, TENOR, [CANON I], and BASSUS. The lyrics are: "ae, Rex glo - ri - ae, Rex glo - ri - ae, Rex glo - ri -". The score includes a Canon section and a Resolutio section. The instrumental parts are labeled [CANON I] and [CANON II] (Canon in subdyatessaron).

† Superius, m.1-45; Canon I, m.1-43; Tenor, m.1-43: the manuscript page with these sections is missing from Modena MS Mus. X.

9

ri - ae, li - be - ra a - ni - mas o - mni - um fi - de - li - um de - fun - ctu - rum

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

Cir - cum - de -

ae, li - be - ra a - ni - mas

16

mas o - mni - um fi - de - li - um de - fun - ctu - rum

o - mni - um fi - de - li - um de - fun - ctu - rum

de - runt me

Cir - cum - de - runt me

o - mni - um fi - de - li - um de - fun - ctu - rum

22

fun - cto - - - rum de ma - nu
 cto - - - rum de ma - nu in - fer -
 fun - cto - rum, de - - fun - cto - rum, de ma - nu
 ge - - mi - tus mor - - tis,
 ge - - mi - tus
 de ma - nu in - fer - - ni, de

28

in - fer - - - - - ni,
 - - - ni, et de pro - fun - do la -
 in - - fer - - ni, et de pro - fun - do
 ge - - mi - tus mor - - tis,
 mor - - tis, ge - - mi - tus
 ma - - - nu in - fer - - ni, et de pro -

33

et de pro-fun-do la-cu. Li-be-ra
 la-cu. Li-be-ra
 ge-mi-tus mor-tis,
 mor-tis, ge-mi-tus
 fun-do la-cu. Li-be-ra

38

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

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

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

ni: *c'est dou - leur non pa-reil -*

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

56

tar - ta - rus, ne ca - dant in
 rus, ne ca - dant, ne ca - dant in
 rus, ne ca - dant, ne ca - dant in
c'est dou - leur non pa - reil - le.
le, c'est dou - leur non pa - reil - le.
 e - as tar - ta - rus, ne ca -

63

ob - scu - ra te - ne -
 ob - scu - ra te - ne - bra -
 ob - scu - ra te - ne - bra - rum,
 dant in ob - scu - ra te - ne -

69

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

75

si - gni - fer San - ctus Mi - si - gni - fer San - ctus Mi - cha - el, de - runt me Cir - cum - 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 san - -
 e - - - as in lu - cem san - -
 as in lu - cem san - - ctam, in lu - cem
 ge - mi - tus mor - - tis,
 mor - - tis, ge - mi - tus mor - -
 in lu - cem san - - ctam, in lu -

98

- - - ctam. Quam o - - lim, quam
 - - - ctam. Quam o - - -
 san - - - ctam. Quam o - - lim, quam
 do - -
 tis,
 - - - cem san - - ctam. Quam o - - lim, quam o -

104

o - lim A - bra - hae

lim A - - - bra - hae

o - - - lim A - - - bra - hae pro -

lo - res in - fer - - ni:

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

lim A - - - bra - hae

110

pro - mi - si - - sti, et se - mi - ni e - - jus, et

pro - mi - si - - - -

mi - si - - - sti, et se - mi - ni e - jus,

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

c'est dou - leur non pa - reil -

pro - mi - si - - - - sti, et se - mi -

115

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

[V.] 121

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

124

su - sci - pe pro a - ni -

- sci - pe pro a - ni - ma -

- sci - pe pro a - ni - ma - bus il -

- sci - pe pro a - ni - ma - bus

131

ma - bus il - lis, qua -

- bus il - lis, qua -

- lis, qua - rum ho - di - e

Cir - cum - de - de -

Cir -

il - lis, qua - rum ho - di - e

151

Do - mi - ne, de - mor - te

ne, fac e - as, Do - mi - ne, de mor -

fac e - as, Do - mi - ne, de mor -

ge - mi - tus mor - tis, ge -

mor - tis, ge - mi - tus mor - tis,

Do - mi - ne, fac e - as, Do - mi - ne,

159

tran - si - re ad vi - tam, ad vi -

te tran - si - re ad vi - tam, ad vi -

- te tran - si - re ad vi -

- mi - tus mor - tis,

ge - mi - tus mor - tis,

de mor - te tran - si - re

165

tam san - - - ctam. Quam o - - lim, quam
 - - - tam san - - ctam. Quam o - - -
 - tam san - - ctam. Quam o - - lim, quam
 do -
 ad vi - tam sanc - tam. Quam o - - lim, quam o -

171

o - lim A - bra - hae
 lim A - bra - hae
 o - - - lim A - bra - hae pro -
 lo - res in - fer - ni:
 do - lo - res in - fer - ni:
 lim A - bra - hae

V. Sanctus & Benedictus

Musical score for V. Sanctus & Benedictus, measures 1-4. The score includes parts for Superius, Altus, Tenor, Bassus, and two Canon parts. The lyrics are "San - ctus, -".

- SUPERIUS**: San - ctus, -
- ALTUS**: San - ctus, -
- TENOR**: San - ctus, -
- [CANON I]**: *Resolutio*
- [CANON II]**: *Canon*
- BASSUS**: San - ctus, -

Musical score for V. Sanctus & Benedictus, measures 5-8. The score includes parts for Superius, Altus, Tenor, Bassus, and two Canon parts. The lyrics are "San - ctus, -" and "Cir - cum - de -".

- SUPERIUS**: San - ctus, -
- ALTUS**: San - ctus, -
- TENOR**: San - ctus, -
- [CANON I]**: *Resolutio*
- [CANON II]**: *Canon*
- BASSUS**: San - ctus, -

Cir - cum - de -

9

Do - mi - nus

ctus Do - mi - nus De -

ctus Do - mi -

Cir - cum - de - de - runt me -

de - runt me -

San - ctus Do -

14

De - us Sa - ba - oth, Sa -

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

nus De - us Sa - ba -

ge -

ge - mi - tus

mi - nus De - us Sa -

19

ba - oth.

us Sa - ba - oth. Ple - ni sunt cae -

oth, Sa - ba - oth. Ple -

mi - tus mor - tis,

mor - tis, ge - mi -

ba - oth. Ple - ni sunt cae -

25

Ple - ni sunt cae - li

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 -

31

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

a tu - 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 -

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.

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

44

Be - ne - di - ctus qui ve - nit in

in no - - - -

in no - mi - ne

Resolutio

Canon

in no - - mi - ne Do - - -

48

no - - - mi - ne,

mi - ne Do - - - mi - ni,

Do - - - mi - ni, in no -

mi - - - - ni, in

† *Altus & Bassus*, mm.45–end: the manuscript page in Modena MS Mus. X appears to have been copied from a different mass setting.

53

in no - mi - ne Do -

in no - mi - ne Do -

mi - ne Do - mi - ni.

Cir -

no - mi - ne Do -

58

mi - ni. O - san -

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

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

Cir - cum - de - runt me,

cum - de - runt me,

mi - ni. O -

64

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

70

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

VI. Agnus Dei †

SUPERIUS A-gnus 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 in dyapente [CANON I]

[CANON II]

BASSUS qui tol - lis pec - ca - ta

Resolutio

Canon

5
 di: do - na e -
 - di, pec - ca - ta mun - di: do - na
 di: do - na e - is re - qui -
Cir
S
Cir - cum - de - de - runt
 mun - di: do - na e -

 † Except for *Superius*, *Tenor* and *Canon* mm.1–15, the *Agnus Dei* in Modena MS Mus. X appears to be have been copied from a different mass setting.

10

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

16

A-gnus De - i, qui tol - lis pec - ca - ta mun - di, pec - ca -
 qui tol - lis pec - ca - ta mun - di:
 qui tol - lis pec - ca - ta mun - di, pec -
Resolutio ge - mi -
Canon ge - mi - tus mor -
 qui tol - lis pec - ca - ta mun - di,

22

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
mun - di: do - na e - is re - - qui - em,

28

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

† Tenor, m.25.2: a seventh lower in the sources consulted.

35

A-gnus De - i, qui tol - lis pec - ca - ta mun - di:
 qui tol - lis pec - ca - ta mun - di:
 do - lo - res
 do - lo - res in - fer - ni
 qui tol - lis pec - ca - ta mun - di, qui tol - lis

Resolutio

Canon

40

do - na e - is re -
 mun - di: do - na e - is
 do - na e - is re - qui - em,
 in - fer - ni
 cir - cum - de - de - runt
 pec - ca - ta mun - di: do -

45

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

50

is 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, sem - pi - ter - - nam.

VII. Communio †

SUPERIUS
Lux ae - ter - na

ALTUS
lu - ce - at e -

TENOR
lu - ce - at e -

[CANON I]
Canon in dyapente

[CANON II]
Canon

BASSUS
lu - ce - at e - is,

4

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 -

Cir - cum - de - de -

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

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

† The Communio is missing from Modena MS Mus. X.

10

ne, cum Sanctis tu - is in ae - ter -
 cum Sanctis tu - is in ae - ter -
 ne, cum Sanctis tu - is in ae - ter -
 runt me,
 cir - cum - de - de -
 Do - mi - ne, cum Sanctis 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

[V.] 33

Re-qui-em ae-ter-nam do-na e-is, Do-mi-ne: et lux per-pe-tu-

et lux per-pe-tu-

et lux per-pe-tu-

Resolutio

Canon

et lux per-pe-tu-

36

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

a lu-ce-at e-is

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

Cir-cum-de-de-

Cir-cum-de-de-runt me,

a lu-ce-at e-is,

† *Altus*, m.39.2: a tone lower in the sources consulted.

42

is, cum Sanctis tu - is in - is, cum Sanctis tu - is in ae - ter - runt me, cir - cum - de - de - lu - ce - at e - is, cum Sanctis tu - is

48

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

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 [c.1555–63] and the third of the six Leiden Choirbooks [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 uppermost part, with the lower three parts 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*: “circumdederunt me gemitus mortis, dolores inferni circumdederunt 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 increasingly ‘encircled’ by alien tonality. The final element of compositional genius appears in the two longest movements — the *Graduale* and the *Offertorium* — where 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 — the fact that the earliest surviving source dates from the 1520s and the inclusion of musical quotations from two secular works by Josquin (in such a brilliant manner that rivalled the great master himself) provide compelling evidence to justify the dedicatory subtitle.

Editorial Notes:

This edition is based predominantly on the Modena and München sources, which exist in digitised form in the respective libraries. The Leiden Choirbook was also consulted. The sources are largely concordant apart from typical minor variances in rhythm, ligation and word underlay, although (as noted in the respective movements in this edition) the Modena source is missing parts of the *Benedictus* and *Agnus Dei* and the entire *Communio* movement. The digitised source shows that the choirbook has been rebound in comparatively recent times, and the only folio numbering has been added in pencil by a modern hand, thus disguising any missing folios at first reading. It seems likely that a number of original folios — containing the missing sections of Richafort's mass, as well as most of the unidentified mass that misleadingly appears to be the continuation of Richafort's — were lost long before the book was rebound. The sources also disagree on the voicing of the chant incipits, the München source going so far as to set them in the lower octave of the bass register. Given that the *Superius* carries the chant, in embellished form, throughout the mass, it seems logical that that voice should also intone the chant incipits.

This edition is set at the original notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent 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*.

(see over for texts and translations)

I. INTROITUS

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

∿. Te decet hymnus, Deus, in Sion,
et tibi reddétur votum in Jerúsalem.
Exáudi, Deus, oratióinem 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 báculo 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 glóriæ,
líbera ánimas ómnium fidélium defunctorum
de manu inférni, et de profúndo lacu.
Líbera eas de ore leónis,
ne absórbeat eas tártarus,
ne cadant in obscura tenebrárum loca:
sed sígnifer Sanctus Míchael
repraeséntet eas in lucem sanctam.

Quam olim Ábrahae promisisti,
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 lúceat eis, Dómine,
cum Sanctis tuis in aetérnum:
quia pius es.

∿. Réquiem aetérnam dona eis, Dómine,
et lux perpétua lúceat 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)

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

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