

SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI
ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA

ZNANSTVENORAZISKOVALNI CENTER SLOVENSKE AKADEMIJE ZNANOSTI IN UMETNOSTI
Muzikološki inštitut

MONUMENTA ARTIS MUSICAE SLOVENIAE

LXIV

IZBRANA DELA IZ
HRENOVIH KORNIH KNJIG

.

SELECTED WORKS FROM
THE HREN CHOIRBOOKS

3



Založba ZRC

Izbrana dela iz Hrenovih kornih knjig · Selected Works from the Hren Choirbooks

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IZBRANA DELA IZ
HRENOVIH KORNIH KNJIG

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3

SIMONE GATTO
Tri maše · Three Masses

Avtor kritične izdaje · Author of the Critical Edition
Klemen Grabnar



Založba ZRC

Ljubljana 2024

Zvezek je rezultat raziskovalnega projekta Digitalna demonstracija cerkvene glasbe dolgega 16. stoletja, povezane s Kranjsko (J6-2586, 2020–2024) in raziskovalnega programa Raziskave glasbene preteklosti na Slovenskem (P6-0004), ki ju financira Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije (ARIS).

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Vsebina · Contents

PREDGOVOR	IX	PREFACE	XXIX
UVOD	XI	INTRODUCTION	XXXI
Zgodovinske okoliščine	XI	Historical Background	XXXI
Skladatelj	XII	The Composer	XXXII
Gattove maše zrelega obdobja	XIV	Gatto's Mature Masses	XXXIV
O izvajanju	XX	Notes on Performance	XLI
REVIZIJSKO POROČILO	XXIII	CRITICAL REPORT	XLIII
Viri	XXIII	Sources	XLIII
Uredniška načela	XXVI	Editorial Methods	XLVI
Revizijske opombe	XXVII	Critical Notes	XLVII
FAKSIMILI	XLIX	FACSIMILES	XLIX

[1] Missa Aller mi fault <i>Simone Gatto</i>	1
[2] Missa Stabunt justi <i>Simone Gatto</i>	35
[3] Missa Andra la nave mia <i>Simone Gatto</i>	73

Predgovor

KOT je bilo izpostavljeno že v prejšnjih dveh zvezkih *Izbranih del iz Hrenovih kornih knjig*,¹ so Hrenovi kodeksi s prehoda 16. v 17. stoletje najpomembnejši glasbeni viri iz tega obdobja na Slovenskem. Njihova pomembnost je odraz predvsem treh okoliščin. Prvič, zelo dobro so se ohranili. Drugi viri v tem oziru niso dočakali enake usode. Tako so se denimo glasovni zvezki iz približno enakega obdobja, prav tako kot Hrenove korne knjige hranjeni v Rokopisni zbirki Narodne in univerzitetne knjižnice v Ljubljani – SI-Lnr, Ms 207, Ms 284 in Ms 285 – ohranili nepopolno, in sicer obsega vsaka enota le en glasovni zvezek.² Hrenovi rokopisi so neprecenljivi tudi zato, ker vsebujejo kar nekaj skladb, ki so se ohranile le v njih; te zajemajo približno četrtno celotnega repertoarja. Ne nazadnje pa Hrenove korne knjige predstavljajo reprezentativen izbor raznolikega liturgičnega repertoarja, ki je bil priljubljen v habsburški dedni deželi Notranji Avstriji – maše, magnifikate, litanije, psalme, himnuse, marijanske antifone in kratke odpeve. Skladatelji, katerih skladbe so prisotne v Hrenovih kodeksih, so večinoma bodisi Italijani (iz Benetk in drugih severnoitalijanskih središč) bodisi Frankoflamci, ki so vsaj nekaj časa delovali v južnem, katoliškem delu nemško govorečega področja. Med njimi so tako imena slavnih mojstrov 16. stoletja, kot so Orlando di

Lasso, Philippe de Monte in Giovanni Gabrieli, kot tudi popolnoma neznanih skladateljev, kot na primer Hieronymus de Sayve. Delež skladb (večinoma vidnih skladateljev tistega obdobja) je bil najverjetneje prepisan iz sočasnih tiskov, nekatere kompozicije pa so krožile le v rokopisnih prepisih, ki so služili za predlogo tudi za repertoar Hrenovih kodeksov.

Prvotna zamisel izdajanja glasbenih del iz Hrenovih kornih knjig v okviru zbirke *Monumenta artis musicae Sloveniae* je bila, da se objavi skladbe, ki so se ohranile zgolj v Hrenovih kodeksih in še niso bile natisnjene v sodobnih izdajah.³ Pričujoči zvezek je z ozirom na to izjema, saj je poleg dveh unikatnih skladb – *Missa Allermi fault* in *Missa Stabunt justi* – del te izdaje tudi *Missa Andra la nave mia*, ohranjena tudi v A-Gu, Ms 22 in Ms 82. Razlog za to izjemo je, da bi bilo dojemanje mašnega opusa Simoneja Gatta brez vključitve te maše precej okrnjeno; edina dosežanja sodobna edicija Gattovih maš je namreč izdaja njegovega zgodnjega dela *Missa Scarco di doglia*. Vključitev te maše je torej pomembna za celovito razumevanje skladateljevega sloga. Vsak zvezek *Izbranih del iz Hrenovih kornih knjig*

1. Klemen Grabnar, ur., *Izbrana dela iz Hrenovih kornih knjig*, zv. 1, Annibale Perini, *Missa Benedicite omnia opera Domini* & Pietro Antonio Bianco, *Missa Percussit Saul mille*, *Monumenta artis musicae Sloveniae* 62 (Ljubljana: Založba ZRC, ZRC SAZU, 2017); Grabnar, ur., *Izbrana dela iz Hrenovih kornih knjig*, zv. 2, Lambert de Sayve, *Missa Exaudi Deus* & *Magnificat secundi toni*, *Monumenta artis musicae Sloveniae* 63 (Ljubljana: Založba ZRC, ZRC SAZU, 2019).

2. Več o teh rokopisih gl.: Klemen Grabnar, »So gornjegrajski rokopisni zvezki nastali na Kranjskem?«, *Muzikološki zbornik* 53, št. 1 (2017): 55–79, <https://doi.org/10.4312/mz.53.1.55-79>.

3. Ko so pričele potekati priprave za izdajo prvega zvezka (gl. op. 1), je bila sprejeta odločitev, da skladbe, ki so že bile natisnjene v sodobnih glasbenih izdajah, kot denimo *Missa Beati omnes* Alarda du Gaucquierja, *Magnificat Benedicta es* Francesca Roviga ter maše in magnifikati Orlanda di Lassa, ne bodo vključene, zato je izdaja naslovljena *Izbrana dela iz Hrenovih kornih knjig*. Poleg številnih zvezkov zbranih del Orlanda di Lassa – *Sämtliche Werke*, Neue Reihe, 3–17 (Kassel: Bärenreiter, 1962–1988) – sta najpomembnejši glasbeni izdaji, ki vključujeta skladbe iz Hrenovih kornih knjig in soroden repertoar: Hellmut Federhofer, ur., *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II., 1564–1590*, *Denkmäler der Tonkunst in Österreich* 90 (Dunaj: Österreichischer Bundesverlag, 1954); in Gernot Gruber, ur., *Parodiemagnificat aus dem Umkreis der Grazer Hofkapelle (1564–1619)*, *Denkmäler der Tonkunst in Österreich* 133 (Graz: Akademische Druck- u. Verlagsanstalt, 1981).

vsebuje uvod, v katerem so na kratko pojasnjene zgodovinske okoliščine, orisano življenje in delo skladatelja oz. skladateljev in opisana sama glasba, ter revizijsko poročilo z opisom vira oz. virov, uredniških načel in revizijskih opomb.

Avtor pričujoče kritične izdaje se zahvaljujem glavni in odgovorni urednici zbirke *Monumenta artis musicae Sloveniae* Metodi Kokole, ker je edicijo sprejela pod okrilje zbirke, potrpežljivo čakala na njeno dokončanje in v vsakem trenutku dajala neprecenljive nasvete in vzpodbudo. Prisrčna zahvala gre tudi Domnu Marinčiču, članu uredniškega odbora zbirke, za koristne pri-

pombe in natančen pregled transkripcij. Bernholdu Schmidu in Michaelu Talbotu sem hvaležen za koristne recenzentske pripombe in nasvete ter slednjemu za natančen pregled angleških besedil. Prav tako se zahvaljujem Luciji Herga za pomoč pri temeljitem korigiranju izdaje in skrbnem preverjanju transkripcij. Zahvalo dolgujem tudi Narodni in univerzitetni knjižnici v Ljubljani za prijazno dovoljenje za objavo transkripcij maš, zlasti skrbniku Rokopisne zbirke Samu Kristanu. Ne nazadnje se zahvaljujem Tadeju Lenarčiču za natančno notografiranje in postavitev spremnih besedil.

Uvod

VTRETJEM zvezku izbranih del iz Hrenovih kornih knjig so objavljene tri uglasbitve mašnega ordinarija skladatelja Simoneja Gatta, beneškega glasbenika, ki je deloval na notranjeavstrijskem nadvojvodskem dvoru v Gradcu: *Missa Aller mi fault*, *Missa Stabunt justi* in *Missa Andra la nave mia*.

Vse tri maše pripadajo tipu t. i. parodične maše, kar pomeni, da je bil njihov temelj glasbeno gradivo že obstoječe večglasne skladbe; za osnovo dveh maš je skladatelj uporabil petglasno šansono *Aller m'y faut sur la verdure* Adriana Willaerta oz. petglasni motet *Stabunt justi* Orlanda di Lassa, medtem ko model za tretjo mašo ostaja neznan. Te skladbe razkrivajo spremembe v okusu tistega časa spricho poudarjene zvočne barvitosti in slikanja besed. *Missa Andra la nave mia* nadalje priča o tem, da je bila večzborska glasba na graškem dvoru proti koncu 16. stoletja vse bolj cenjena in ponazarja vse večji vpliv dvozborske glasbe v Notranji Avstriji v tem času.

ZGODOVINSKE OKOLIŠČINE

S smrtjo svetorimskega cesarja Ferdinanda I. leta 1564 so bile habsburške dežele razdeljene med njegove tri sinove: Maksimilijan II., ki je postal cesar, je kot deželni knez dobil Zgornjo in Spodnjo Avstrijo, Ferdinand II. gornjeavstrijske dežele s Tirolsko in Karel II. Notranjo Avstrijo (s sedežem v Gradcu). Slednja je vključevala deželi Štajersko in Koroško, Goriško grofijo, Trst pa tudi Kranjsko (s prestolnico v Ljubljani), vojvodino, ki je obsegala velik del današnje Republike Slovenije.¹

Nadvojvoda Karel (1540–1590) je bil znan kot človek, ki je cenil glasbo. Njegovo glasbeno me-

censtvo potrjujejo številna dela, ki so mu posvečena.² Poleg njega je bila velika ljubiteljica glasbe tudi njegova zakonska družica, Marija Ana Bavarska. Začetno glasbeno izobrazbo je na dvoru v Münchnu najverjetneje pridobila od slovitega Orlanda di Lassa. Za njegovo glasbo se je izpričano zanimala tudi po odhodu v Gradec, kjer je postal njen glasbeni učitelj Annibale Padovano. Nadvojvodski par je zelo rad poslušal italijansko, predvsem beneško glasbo, kar je razvidno ne le iz repertoarja, ki so ga izvajali v nadvojvodski kapeli v Gradcu, temveč tudi iz izbire glasbenikov za njuno kapelo. V tem času sta bila gotovo najbolj cenjena italijanska glasbenika Padovano, organist in kasneje *Hofkapellmeister*, ter organist in učitelj nadvojvodovih otrok Francesco Rovigo.³ Ta nagnjenost je temeljila tako na estetskih kot tudi političnih razlogih. Z estetskega vidika je bila Karlu očitno bolj všeč italijanska, zlasti beneška glasba. V političnem smislu pa je z ozirom na protireformacijo menil, da bodo italijanski glasbeniki manj verjetno kot njihovi severni kolegi pod vplivom reformacijskih idej.⁴

S prihodom velikega števila glasbenikov iz Benetk in bližnjih krajev so bile povezave, ki so obstajale med Gradcem in Münchnom, polagoma nadomeščene s povezavami z Benetkami. Slednje so se še bolj utrdile v času vladanja Karlovega in Marijinega sina nadvojvode Ferdinanda II.

2. Gl. Robert Lindell, »The Wedding of Archduke Charles and Maria of Bavaria in 1571«, *Early Music* 18 (1990): 257, <https://doi.org/10.1093/em/XVIII.2.253>.

3. Več o zanimanju za italijansko glasbo na graškem dvoru gl.: Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967).

4. Morda je prav to razlog, da Lambert de Sayve ni napravil tako pomembne kariere na dvoru v Gradcu in se premestil v kapelo nadvojvode Matije, ki je pozneje postal cesar Svetega rimskega cesarstva.

1. Pregled zgodovine Notranje Avstrije podajata npr. Alexander Novotny in Berthold Sutter, ur., *Innerösterreich, 1564–1619*, Joannea 3 (Gradec: Landesregierung, 1968).

(1578–1637), kasneje cesarja Svetega rimskega cesarstva, ki je graške glasbenike, kot sta bila Georg Poss in Alessandro Tadei, pošiljal na izobraževanje v Benetke.⁵ Kot Karlu je bilo tudi Ferdinandu posvečenih mnogo glasbenih del, med temi precej iz Italije.

Glasba z graškega dvora se je kmalu razširila tudi v druga pomembna notranjeavstrijska središča. S pomočjo ljubljanskega knezoškofa Tomaža Hrena je graški repertoar našel pot tudi na Kranjsko. Hren (škof v letih med 1597 in 1630) je bil tesno povezan z dvorom v Gradcu, zlasti v letih 1614–1621, ko je bil notranjeavstrijski dežel-noknežji namestnik in je tam tudi prebival. Bil je ljubitelj glasbe in je nemalokrat z repertoarjem osebno oskrbel glasbeni kapeli v ljubljanski stolnici in gornjegrajski sostolnici.

SKLADATELJ

Da je bil Simone Gatto Benečan, lahko nedvoumno razberemo iz naslova njegove edine tiskane zbirke maš *Missae tres, quinis et senis vocibus decantandae, Simonis Gatti Veneti magistri musices serenissimi Caroli archiducis Austriae liber primus*, ki jo je leta 1579 v Benetkah izdal Angelo Gardano. Na podlagi njegove kariere poti se na splošno sklepa, da se je Gatto rodil med letoma 1540 in 1550.⁶ Ker je v omenjeni zbirki svoje maše označil kot mladostna dela, se zdi sicer bolj verjetno, da se je rodil v drugi polovici štiridesetih let 16. stoletja.⁷ Med letoma 1565 in 1566 je Gatto

služboval kot pozavnist v katedrali v Padovi, med letoma 1568 in 1571 pa na dvoru v Münchnu, nato pa naj bi se vrnil v Benetke. Naslednje leto se je kot pozavnist in trobentač pridružil dvorni kape-li v Gradcu, kjer je leta 1577 napredoval in postal sprva *obrister musicus*, nato leta 1581 *Hofkapellmeister* (po smrti Annibala Padovana je bilo to mesto šest let nezasedeno).

Obstajata dve teoriji, kdo bi morda lahko posre-doval pri vstopu Gatta v graško dvorno kapelo: Hellmut Federhofer kot možno osebo pri posre-dovanju navaja Annibala Padovana,⁸ medtem ko Gernot Gruber kot mogočo posrednico vidi Marijo Bavarsko, hčerko bavarskega vojvode Albrehta v., ki se je z notranjeavstrijskim nad-vojvodo Karlom II. omožila leta 1571.⁹ Gatto je večkrat iz Gradca čez slovenske kraje potoval v Italijo, kjer je pridobil nove pevce in kupoval in-strumente. Umrli je v Gradcu konec leta 1594 ali v začetku leta 1595.¹⁰

Gattov opus obsega skoraj izključno sakralno glasbo, in sicer osem maš, 14 motetov, tri magnifi-kate in nekaj litanij, poleg tega pa še dve posvetni skladbi na italijansko besedilo – kancono in dia-log.¹¹ Večina njegovih motetov, od katerih so bili številni objavljeni v zbirki *Motectorum IIII. v. VI. VII. VIII. X. & XII. vocibus Simonis Gatti [...] tum Annibalis Perini [...] insequens opus hoc levidense noviter collectorum*, je ohranjenih nepopolno.¹²

5. Več o glasbi na dvoru Ferdinanda II. gl.: Steven Saunders, *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon Press, 1995).

6. Hellmut Federhofer domneva, da notranjeavstrijski nadvojvoda Karl II. ni prej imenoval Gatta za vodjo svoje glasbene kapele zaradi njegove mladosti. Federhofer, »Einleitung«, v: *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II., 1564–1590*, *Denkmäler der Tonkunst in Österreich* 90 (Dunaj: Österreichischer Bundesverlag, 1954), VIII.

7. Federhofer je kot najverjetnejši čas nastanka ene iz-med maš – *Missa Hodie Christus natus est* – določil leta 1571–1579. Andrea Ammendola pa za verjetna leta nastanka te maše označuje leta 1575–1579. Leta 1575 je namreč umrl Annibale Padovano in Ammendola vidi nastanek te maše in izdaje celotne knjige maš, posvečene Karlu II., v sklopu pri-zadevanj za dosego mesta vodje kapele na graškem dvoru, kar se zdi prepričljiva hipoteza. Hellmut Federhofer, »Gatto, Simon«, v: *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, 1. izd., ur. Friedrich Blu-

me, zv. 4 (Kassel: Bärenreiter-Verlag, 1955), 1461; Andrea Ammendola, *Polyphone Herrschermessen (1500–1650): Kontext und Symbolizität*, *Abhandlungen zur Musikgeschichte* 26 (Göttingen: V&R unipress, 2013), 257–258. Gl. tudi Klemen Grabnar, »Uglasbitev kantika magnifikat Simoneja Gatta na primeru skladbe *Magnificat primi toni*«, *Muzikološki zbornik* 59 (2023): 136, op. 3.

8. Federhofer, *Musikpflege und Musiker*, 80.

9. Gernot Gruber, »Magnifikatkompositionen in Parodietechnik aus dem Umkreis der Hofkapellen der Herzöge Karl II. und Ferdinand von Innerösterreich«, *Kirchenmusikalisches Jahrbuch* 51 (1967): 36.

10. Več o Gattovih biografskih podatkih gl. Federhofer, *Musikpflege und Musiker*, 80–88.

11. Gl. seznam del v Federhofer, »Gatto, Simone [Simon]«, v: *Grove Music Online*, obiskano 23. februarja 2023, <https://www.oxfordmusiconline.com/grovemusic>.

12. Zbirko je uredil Orazio Sardena in jo leta 1604 natisnil pri Ricciardu Amadinu v Benetkah. Ohranila sta se le glasovna zvezka bassus in octavus, in sicer v British Library. Kot je razvidno iz popisa muzikalij ljubljanske stolnice, so izvod v času škofa Tomaža Hrena hranili tudi v Ljubljani. Gl. Janez Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem* (Ljubljana: Partizanska knjiga, 1978), 134 in 135 (vpis pod zaporedno št. 22).

Med ohranjenimi deli izstopa osemglasni motet *Obsecro vos fratres*, ki je bil Gattovo najbolj razširjeno delo,¹³ saj je bilo večkrat natisnjeno in prepisano. Glede na to, da noben dosedanji katalog njegovih del ni izčrpen, tu predstavljam nov seznam, ki vključuje tudi navedbo skladb, na katerih temeljijo nekatera od njegovih del:

- *Missa Scarco di doglia* a 5 (osnovana na madrigalu Cipriana de Roreja);¹⁴
- *Missa Hodie Christus natus est* a 5 (osnovana na Rorejevem motetu);¹⁵
- *Missa Dont vient cela* a 6 (osnovana na šansoni Thomasa Crecquillona);¹⁶
- *Missa Aller mi fault* a 5 (osnovana na šansoni Adriana Willaerta);¹⁷
- *Missa Stabunt justi* a 5 (osnovana na Lassovem motetu);¹⁸
- *Missa Veni Domine et noli tardare* a 6 (osnovana na motetu Giovannija Pierluigija da Palestrine);¹⁹
- *Missa Andra la nave mia* a 8 (model ni znan);²⁰
- *Missa Ecco chio lasso il core* a 15 (osnovana na madrigalu Alessandra Striggia);²¹
- *Magnificat primi toni* a 5;²²
- *Magnificat Domine Dominus noster* a 6 (osnovan na Lassovem motetu);²³
- *Magnificat Alma se stata fossi* a 7 (osnovan na dialogu Bartolomea Spontoneja);²⁴
- *Asperges me* a 5;²⁵

13. Ostala v celoti ohranjena moteta sta petglasen *Asperges me* in šestglasna *Salve Regina*.

14. Simone Gatto, *Missae tres, quinis et senis vocibus decantandae* (Benetke: Angelo Gardano, 1579); Ljubljana, Narodna in univerzitetna knjižnica, Rokopisna zbirka (SI-Lnr), Ms 342.

15. Gatto, *Missae tres*.

16. Gatto, *Missae tres*; Dunaj, Österreichische Nationalbibliothek (A-Wn), Mus.Hs.15506 (nepopolno ohranjeno, brez stavkov *Osanna* in *Agnus Dei*).

17. SI-Lnr, Ms 339.

18. SI-Lnr, Ms 340.

19. A-Wn, Mus.Hs.15506; A-Wn, Mus.Hs.15946.

20. SI-Lnr, Ms 341; Graz, Universitätsbibliothek (A-Gu), Ms 22; A-Gu, Ms 82.

21. A-Wn, Mus.Hs.16707-GF (ohranjeno nepopolno, brez prvega zbora); Győr, Püspöki Papnevelő Intézet Könyvtára (H-Gc), XI.b.54 (org.).

22. SI-Lnr, Ms 341.

23. A-Gu, Ms 12; SI-Lnr, Ms 341.

24. A-Gu, Ms 12; A-Gu, Ms 22; Kassel, Universitätsbibliothek (D-Kub), 2^o Ms. 13.

25. A-Wn, Mus.Hs.15506.

- *Salve Regina* a 5;²⁶
- *Salve Regina* a 6;²⁷
- *Pater manifestavi* a 5;²⁸
- *Domine Deus Abraham* a 5;²⁹
- *Verba mea auribus percipe* a 5;³⁰
- *In die tribulationis meae* a 5;³¹
- *In te Domine speravi* a 6;³²
- *O bone Jesu* a 6;³³
- *Paratum cor meum Deus* a 7;³⁴
- *Obsecro vos fratres* a 8;³⁵
- *Vidi Dominum sedentem* a 12;³⁶
- *Tota pulchra es* a 12;³⁷
- *Jubilare Deo omnis terra* a 12;³⁸
- *Litanije*;³⁹
- *Perche lontana da fallaci scogli* a 5;⁴⁰
- *Hor che la nova e vaga* a 12.⁴¹

Večji del Gattovih skladb se je ohranil v rokopisih, nastalih v prepisovalski delavnici v Gradcu, kjer je imel pomembno vlogo Georg Kuglmann, basist v dvorni kapeli, ki je vsaj od leta 1587 do svoje smrti leta 1613 ali 1615 opravljal delo prepisovalca (gl. revizijsko poročilo).

26. SI-Lnr, Ms 207 (nepopolno, samo altus).

27. A-Gu, Ms 8; Varšava, Biblioteka Narodowa (PL-Wn), Mus.2083 (nepopolno, samo bassus).

28. Orazio Sardena, ur., *Motectorum [...] noviter collectorum* (Benetke: Ricciardo Amadino, 1604) (nepopolno, samo bassus in octavus).

29. Ibid.

30. Ibid.

31. Ibid.

32. Ibid.

33. Ibid.

34. Ibid.

35. Ibid.; A-Wn, Mus.Hs.16703-GF; Budimpešta, Országos Széchényi Könyvtár (H-Bn), Ms Bártfa 1; H-Bn, Ms Bártfa 16 (nepopolno, samo tenor in bassus); Abraham Schadaüs, ur., *Promptuarii musici sacras harmonias sive motetas* (Strasbourg: Typis Caroli Kiefferi, sumptibus Pauli Ledertz, 1611); Erhard Bodenschatz, ur., *Florilegium Portense* (Leipzig: Andreas Mamitzsch, 1621); PL-Wn, Mus.327 Cim. (org.).

36. Sardena, *Motectorum [...] noviter collectorum*.

37. Ibid.

38. Ibid.; H-Gc, XI.b.54 (org.).

39. Te litanije imajo različna besedila, toda isto glasbo. Glej seznam (z navedenimi viri) v: Klemen Grabnar, »The 'Litaniarum liber' (SI-Lnr, Ms 344): Transmission of Musical Litanies from Graz to the Duchy of Carniola«, v: *Music Migration in the Early Modern Age: Centres and Peripheries – People, Works, Styles, Path of Dissemination and Influence*, uredili Jolanta Guzy-Pasiak in Aneta Markuszewska (Varšava: Liber Pro Arte, 2016), 183–197.

40. *Musica de virtuosi* (Benetke: Gerolamo Scotto, 1569).

41. Sardena, *Motectorum [...] noviter collectorum*.

GATTOVE MAŠE ZRELEGA OBDOBJA

Missa Aller mi fault

Kot je bilo omenjeno zgoraj, je predloga prve maše petglasna šansona *Aller m'y faut sur la verdure* flamskega skladatelja Adriana Willaerta (ok. 1490–1562), ki je imel velik vpliv na glasbeno podobo svojega obdobja. Willaert je večino kariere deloval kot *maestro di cappella* v beneški cerkvi San Marco, kjer je zaznamoval predvsem generacijo mlajših italijanskih skladateljev, zlasti tiste, ki so delovali skupaj z njim v Benetkah.⁴² Zelo verjetno je Gatto poznal Willaertove skladbe, saj se je v mladosti domnevno glasbeno izobraževal v Benetkah. Zato ne preseneča, da se je Gatto odločil kot model uporabiti Willaertovo šansono.⁴³

Šansona *Aller m'y faut sur la verdure*, v kateri se na prizorišču narave prepletajo hrepenenje, pogum in želja po ljubezni ali povezanosti,⁴⁴ je bila prvič natisnjena leta 1560.⁴⁵ Vključena je bila v antologijo šanson *Livre de Meslanges contenant six vingtz chansons*, ki sta jo tega leta izdala Adrian Le Roy in Robert Ballard, najpomembnejša glasbena tiskarja v Parizu v drugi polovici 16. stoletja. Vendar pa je v tej izdaji šansona pripisana Jacquesu Arcadeltu. V drugi izdaji te antologije z naslovom *Mellange de chansons* (1572) pa je skladba

pravilno pripisana Willaertu. Jane A. Bernstein je z analizo Arcadeltovih šanson potrdila, da se ta šansona ne ujema z značilnim Arcadeltovim slogom, temveč je skladna z Willaertovim skladateljskim pristopom, zato je delo pripisala Willaertu.⁴⁶ *Aller m'y faut* ni ena izmed bolj znanih Willaertovih šanson, vendar je bila kljub temu cenjena tudi po njegovi smrti, kar dokazuje na primer intabulacija te skladbe za dve lutnji Giovannija Antonia Terzija, ki je bila objavljena v njegovi zbirki *Il secondo libro de intavolatura di liuto* (Benetke: Giacomo Vincenti, 1599).

Gatto je v svoji maši ohranil *cantus mollis* G-tonaliteto šansone s standardnimi (nizkimi) ključi, kar lahko prepoznamo kot drugi modus, transponiran za kvarto navzgor. Vendar pa je harmonsko teksturo pogosto obogatil z uporabo tona es in občasno tona h. Na splošno je v maši poleg povsem na novo komponiranih delov precej tako skoraj nespremenjenega kot tudi bolj oddaljenega gradiva iz predloge.

Prvi Kyrie je v celoti oblikovan na začetni frazi Willaertove šansone, pri čemer je prvih sedem taktov prevzetih skoraj brez sprememb. Christe predstavlja obdelavo gradiva s sredine modela. Pri tem za izhodišče prevzame izstopajočo frazo in jo obdela polifono, na sredini tega dela pa se za trenutek v večji meri nasloni na model. V tem delu lahko opazimo tudi zanimive postopke, ki jih je Gatto prevzel iz šansone – v enem izmed glasov nastopi začetni motiv, medtem ko ostali glasovi prinašajo drugo gradivo iz šansone. V drugem Kyrie Gatto najprej prevzame v veliki meri glasbeno gradivo tistega dela, kjer je prej končal. Glasba tu poteka v razgibani homofoniji, pri čemer takoj na začetku skladatelj postavi dve različni skupini glasov naproti, kar učinkuje nekoliko bolj barvito. Nato prevzame gradivo predzadnjega odseka šansone – ponovno eno izmed prominentnih fraz, pred končno ponovitvijo začetnih besed –, tako da se stavek ne zaključi z gradivom s konca predloge, kar je nekoliko nenavadno. Razlog za to lahko najdemo v dveh dejstvih: (1) glasbena podobnost začetka in konca šansone (oba imata tudi isto besedilo) in (2) dejstvo, da bi zaradi omenjene podobnosti neposredno eden za drugim stala dva odseka z obdelavo enakega glasbenega gradiva, če upoštevamo, da v liturgiji stavku Kyrie takoj sledi stavek Gloria.

42. Za več informacij o Willaertu gl. npr. Jessie Ann Owens, Michele Fromson, Lewis Lockwood in Giulio Ongaro, »Willaert [Vuigliart, etc.], Adrian«, *Grove Music Online*, obiskano 18. avgusta 2024, <https://www.oxfordmusiconline.com/grovemusic>; David M. Kidger, *Adrian Willaert: A Guide to Research*, Routledge Music Bibliographies (New York: Routledge, 2005).

43. Willaertova glasba je bila poznana tudi v drugih pomembnih glasbenih središčih, med drugim v Gradcu, kjer je Andreas Zweiller na podlagi njegove šansone *A la fontaine du* prez napisal parodični magnifikat.

44. Besedilo se glasi: »Aller m'y faut sur la verdure, / Chercher parti en quelque bonne part, / Etre hardi, joyeux, frisque et gaillard, / Oncqu' ne trouva couard pature. / Ami je n'ai qui me procure, / Aller m'y faut sur la verdure. / Ami je n'ai qui me procure. / Du jeu d'amour, las tant j'endure, / Aller m'y faut sur la verdure. / Du jeu d'amour, las tant j'endure. / Si trouvais un gallois, / De mon vouloir ferait ouverture. / Si j'entraîs en ce bois, / Rencontrais quelque créature. / Aller m'y faut sur la verdure, / Aller m'y faut sur la verdure.«

45. Sodobna izdaja je dostopna v: Adrian Willaert, *The Complete Five and Six-Voice Chansons*, uredila Jane A. Bernstein, *The Sixteenth-Century Chanson* 23 (New York: Garland, 1992), 14–23.

46. Ibid., XII.

Začetek stavka Gloria je tako kot Kyrie osnovan na začetku modela. Glede na daljše besedilo tega stavka se kmalu po začetku pojavijo homofoni odseki, s katerimi glasbeni tok postane bolj zgoščen. V teh bolj ali manj homofonih odsekih Gatto pogosto izpusti kakšen glas ali dva in tako sestavlja različne skupine glasov, kot je bilo opaziti že v Kyrie. Skoraj ni fraze, kjer ne bi bil prevzet (lahko tudi precej predelan) vsaj kakšen glas. Gattova plastičnost pristopa se kaže v raznovrstnih teksturah, saj lahko uporabi strogo homofonijo, lahko kakšen glas ali dva zamakne naprej ali nazaj ipd., v nasprotju s prevladujočo kontinuirano kontrapunktično teksturo Willaertove šansone. Tudi harmonsko je stavek precej razgiban. V odseku Qui tollis je homofonije manj, z izjemo besed »Jesu Christe«, ki sta na ta način še posebej poudarjeni. Stavek se zaključi z obdelavo istega motiva kot v stavku Kyrie.

Gatto se v stavku Credo prav tako opira na začetek predloge, vendar je od nje nekoliko bolj oddaljen. V nasprotju s pričakovanji tu ne srečamo homofonije, čeprav je besedilo še daljše kot v prejšnjem stavku. Zdi se, da je skladatelj homofonijo prihranil za poseben učinek, saj jo je jasno uporabil v odseku Et incarnatus est, ki je zaradi pomena besedila in drugačne teksture še posebej poudarjen. Crucifixus je, kot običajno, napisan za manjše število glasov (štiri glasove). Nenavadno je, da je v tem odseku, ki je izrazito polifon, dodan še en altus. V stavku Credo najdemo dele, ki niso povezani z modelom. Morda je zaradi tega v naslednjem odseku – et in Spiritum – na začetku uporabil začetni motiv in se tako jasno ponovno naslonil na šansono. Kasneje tudi ostaja tesno vezan na gradivo modela. Resurrectionem je napisan v čisti homofoniji, vendar brez enega glasu (bassus) – gre za drugi najprominentnejši del besedila, ki je izpostavljen z istimi glasbenimi sredstvi kot Et incarnatus est. Na ta način Gatto ustvari povezavo med utelešenjem in vstajenjem. Na koncu stavka se spet pojavi uvodni motiv, ki služi tudi kot zaključni motiv v šansoni, s čimer se sklep stavka povezuje s koncem modela.

Sanctus se po pričakovanju prične z uvodnim motivom. Tekstura je polifona, na koncu odseka pa preide v homofono. Benedictus je polifon in napisan za štiri glasove, medtem ko je odsek Osanna prav tako polifon, a tridoben. Glasbeno gradivo je v tem stavku Gatto sicer vzel iz modela, vendar ga je razvijal samostojno. Skladatelj tega stavka presenetljivo ne zaključi ne kot stavka Kyrie in Gloria ne kot Credo.

Začetek stavka Agnus Dei sicer temelji na gradivu modela, vendar se uvodni motiv pojavi le v zgornjem glasu. Na besedi »miserere« nastopi značilen začetni motiv, ki je hkrati tudi končni, tako da je sklep maše v primerjavi s katerim koli drugim delom pravzaprav najbolj podoben koncu modela.

V tej maši Gatto iz Willaertove šansone vzame vidne fraze in jih na različne načine razvije ali pa uporabi le fragmente, da bi poudaril najpomembnejše dele besedila in se tako poklonil velikemu mojstru. Večinoma se vzdrži uporabe zadnje fraze iz šansone za zaključek mašnih stavkov, kar je v nekaterih primerih razumljivo, včasih pa se zdi, da se namerno poskuša izogniti klišejem. Z odmikom od konvencionalnih pristopov k skladanju parodične maše Gatto pokaže določeno iznajdljivost. V tej maši se torej razkriva kot večč skladatelj, ki glasbeno gradivo izvirnika spretno uporablja v skladu s svojimi potrebami in se na liturgično besedilo odziva z vrsto glasbenih sredstev, kot sta skrbno umeščanje homofonih delov med polifonimi teksturami in uporaba glasbenih figur za poudarjanje pomena besed (npr. spuščajoča se kvinta pri »descendit« in uporaba najvišje note (es) pri »Altissimus«). To delo se spričo Gattove spretnosti tako jasno kaže kot plod izkušenega skladatelja.

Missa Stabunt justi

Osnova za drugo mašo je, kot že omenjeno, petglasni motet *Stabunt justi* slovitega franko-flamskega skladatelja Orlanda di Lassa, ki je večino časa deloval kot vodja kapele na dvoru Wittelsbachov v Münchnu.⁴⁷ Gatto je Lassa med svojim bivanjem v Münchnu verjetno osebno spoznal. Motet *Stabunt justi* je bil prvič natisnjen v njegovi zbirki *Moduli quinis vocibus numquam hactenus editi* (Pariz: Le Roy & Ballard, 1571), nekaj let prej pa je bil že prepisan v eno izmed münchenskih kornih knjig.⁴⁸ Besedilo je svetopisemsko in

47. Zadnja obsežna razprava, posvečena Lassu, je: Annie Coeurdevey, *Roland de Lassus* ([Paris]: Fayard, 2003).

48. München, Bayerische Staatsbibliothek (D-Mbs), Mus. Ms. 24. Rokopis naj bi bil napisan okoli leta 1565. Bernhold Schmid, »Kritischer Bericht«, v: Orlando di Lasso, *Sämtliche Werke*, zv. 7, *Motetten 4 (Magnum opus musicum, Teil IV): Motetten für 5 Stimmen*, 2. izd., uredil Bernhold Schmid (Wiesbaden: Breitkopf & Härtel, 2007), LXVII. V tem zvezku je na straneh 61–67 dostopna sodobna izdaja moteta *Stabunt justi*.

vzeto iz Knjige modrosti.⁴⁹ V liturgiji je prisotno kot berilo maše za mučenca. Glasba tega moteta je zaradi rabe razmeroma kontrastnih glasbenih elementov razgibana, a – ker niso vsi elementi hkrati kontrastni – vendarle deluje enovito. Na več mestih je glasbeno odražanje besedila zelo izrazito.

Gatto je začetek svoje maše osnoval na začetku Lassovega moteta, vendar je zaradi drugačnega besedila v maši gradivo ritmično subtilno spremenjeno. Nekoliko je predrugачeno tudi vodenje glasov, zato nastanejo nekatere harmonske spremembe. Po predelavi prve fraze Lassovega moteta je Gatto uporabil glasbeno gradivo naslednjega odseka. Tako kot v predlogi je tudi v maši tekstura polifona, z imitacijsko obdelavo obeh različic motiva, osnovno in inverzno, le da mestoma vstopita dva glasova hkrati. Drugi del prvega stavka (Christe) v celoti temelji na gradivu predloge. Najprej je v domala vseh glasovih uporabljena spuščajoča se linija bassusa (tekstura na tem mestu ostaja zelo podobna kot v modelu). Zatam sta polifono uporabljeni liniji iz bassusa in cantusa, ki pogosto nastopita hkrati (v dveh glasovih). Zadnji del prvega stavka (drugi Kyrie) pa je osnovan na glasbenem gradivu začetka drugega dela predloge. Tako kot v modelu najprej nastopijo daljše notne vrednosti v zgornjih treh glasovih (cantus, altus in tenor I), vendar njihove melodične linije kmalu postanejo nekoliko bolj okrašene in razširjene. Zatam se omenjeno gradivo pojavi še v spodnjih dveh glasovih (tenor II in bassus), tako da je Gatto v maši ustvaril bolj polno zvočnost. Nato so v vseh glasovih s postopkom imitacije obravnavani kratki motivi iz predloge. Stavki se zaključijo s kadenco, ki je z zelo majhnimi spremembami prevzeta s konca predloge (zadnji trije takti). V stavku Kyrie je Gatto uporabljal enake kompozicijske postopke, ki jih srečamo v predlogi. Ena izmed bolj opaznih razlik pa je, da je obdelava posameznega gradiva predloge pogosto obširnejša kot pa sam dotični odsek modela.

49. Besedilo se glasi: »Stabant justus in magna constantia adversus eos qui se angustia verunt, et qui abstulerunt labores eorum. Videntes turbabuntur timore horribili, et mirabuntur in subitatione insperatae salutis; Dicentes intra se, poenitentiam agentes, et prae angustia spiritus gementes.

Hi sunt quos habuimus aliquando in derisum, et in similitudinem improprietatis. Nos insensati, vitam illorum existimabamus insaniam, et finem illorum sine honore; Ecce quomodo computati sunt inter filios Dei, et inter sanctos sors illorum est.«

Začetek naslednjega stavka (Gloria) temelji na uvodnem gradivu predloge. Kot v prvem stavku, so tudi v tem začetne dolge notne vrednosti razdeljene na več krajših. Sprva se vodenje glasov malce bolj oddalji od predloge, vendar se zatem spet približa. Tudi v tem stavku je nato uporabljeno gradivo naslednjega odseka, a na drugačen način. Najprej v altusu in prvem tenorju hkrati nastopi začetek osnovnega motiva (s spodnjim menjalnim tonom), ki se nato kvinto nižje ponovi v drugem tenorju in bassusu, zatam pa isti motiv nastopi še v cantusu s homofonim spremljanjem altusa in prvega tenorja. Prav tako kot v prejšnjem stavku je nato v imitaciji uporabljen spuščajoč se bassusov motiv iz nadaljevanja modela. Uglasbitev besed »Gratias agimus tibi« ni povezana s predlogo, medtem ko je uglasbitev besed »propter magnam« predelava uglasbitve besede »turbabuntur« iz predloge, pri čemer je v najmanj spremenjeni obliki prevzet najnižji glas. Sledeča kadenca (»gloriam tuam«) pa nekoliko spominja na sklep prvega dela modela. Konec prvega dela stavka Gloria poteka v tridobni meri z vmesnima dvodobnima prekinitvama na besedah »Deus Pater omnipotens« in »Jesu Christe«. Tridobni odseki se v precejšnji meri naslanjajo na gradivo predloge, ki je prav tako v tridobni meri. Med omenjenimi tremi odseki obstaja besedilna povezava (prvi se začne z besedama »Domine Deus«, drugi »Domine Fili« in tretji ponovno z »Domine Deus«), ki jo Gatto prenese tudi na glasbo. Prvi tridobni odsek je triglasen (cantus, altus in tenor II). Začetek (»Domine Deus«) je z izjemo zadnjih notnih vrednosti prevzet iz predloge; prevzeta sta zgornja glasova in najnižji glas (ta je prestavljen v drugi tenor in poteka oktavo višje). Drugi tridobni odsek je štiriglasen (brez cantusa). Melodične linije glasov so zelo podobne tistim v predlogi, a se ne pojavljajo v istih glasovih; bassusova linija je v maši denimo prestavljena v prvi tenor, cantusova linija v bassus ipd. Zadnji tridobni odsek je petglasen in je od predloge najmanj oddaljen. Harmonski potek zadnjih štirih taktov pa spominja na zadnjih pet taktov prvega dela predloge. Drugi del stavka Gloria se prične na podoben način kot drugi del moteta, tj. v zgornjih treh glasovih (cantusu, altusu in prvem tenorju). Tudi njihovi vstopi so podobni (začetne notne vrednosti so v maši krajše), prav tako se harmonski potek zelo navezuje na predlogo. Vendar se melodično gibanje v glasovih kmalu nekoliko bolj oddalji od modela in s podobnim melodičnim gradivom vstopita

še spodnja glasova (tenor II in bassus). Besedilo »Qui tollis peccata mundi« se ponovi še dvakrat in obakrat je v imitaciji obravnavan začetni motiv iz bassusa z začetka drugega dela stavka Gloria. Trem nastopom omenjenega stavka sledijo »miserere nobis«, »suscipe deprecationem nostram« in še enkrat »miserere nobis«, ki so vsi uglasbeni drugače. Prvi »miserere nobis« je uglasben neodvisno od predloge, »suscipe deprecationem nostram« se glasbeno naslanja na gradivo predzadnjega odseka predloge, drugi »miserere nobis« pa temelji na spet drugem materialu; celoten odsek je v maši prestavljen za terco višje. Naslednji odsek (»Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus«) je svobodno komponiran. Tekstura je polifona; sprva se v vseh glasovih pojavi imitacija novega motiva, nato pa nastopijo različne trojice glasov. Uglasbitev besedila »Jesu Christe. Cum Sancto Spiritu« se navezuje na tisti del predloge, ki nastopi po tridobnem odseku, zlasti harmonsko, delno tudi po melodičnem gibanju, ne pa po teksturi, ki je v maši bolj polifona. Pri uglasbitvi besed »in gloria« je Gatto ponovno uporabil motiv iz predloge (v maši je motiv tako kot v motetu obravnavan s postopkom imitacije, vendar pogosto hkrati nastopi v dveh glasovih). Ta del maše je v primerjavi z ustreznim odsekom modela nekoliko bolj obširen. Sklepna kadenca pa spominja na končno kadenco predloge. V stavku Gloria se pojavijo odseki, ki niso vezani na predlogo. Prav tako prevzemanje gradiva ne sledi izvirnemu vrstnemu redu.

Credo se prične z značilnimi vstopi na tonih E in H v dolgih notnih vrednostih in s sozvočji na E, nato na A. Od sedmega takta naprej pa se Gatto od predloge oddalji. Tekstura je v tem svobodno komponiranem delu pretežno polifona. Pogosti so nastopi skupine treh glasov (od katerih dva vstopita hkrati, tretji pa z zamikom), ki ji odgovori druga skupina treh glasov. Motivi sicer spominjajo na predlogo (pogost je npr. začetni spodnji menjalni ton), vendar jih praviloma ne moremo povezati s točno določenimi motivi modela. V nekoliko večji meri pa na predlogo denimo spominja spuščajoči motiv na besedah »Filius Dei«. Močno pa se na model Gatto nasloni na koncu prvega dela stavka, kjer je z majhnimi spremembami prevzel zaključek prvega dela predloge. Naslednji del stavka (Et incarnatus est) se začne z daljšimi notnimi vrednostmi in spominja na začetek drugega dela predloge, nato se za krajši čas od nje oddalji. Sklepni odsek tega kratkega

dela se navezuje na zaključek prvega dela predloge, razlike med njima pa so predvsem v ritmu in končni kadenci. Tretji del (Crucifixus) je triglasen z izrazito polifono teksturo: del je prežet s kratkimi motivi, ki so obravnavani s postopkom imitacije, kar spominja na del s sredine predloge. Glasbeno gradivo – z izjemo enega kratkega motiva tik pred koncem tega dela stavka – ni neposredno prevzeto iz modela, a se nanj navezuje po slogu. Sledi zadnji del stavka Credo (Et in Spiritum), kjer se na začetku skladatelj ponovno nasloni na začetek drugega dela predloge in se od njega tudi kmalu oddalji. Uglasbitev besed »et vivificantem« je zelo blizu uglasbitvi besed »et qui abstulerunt«, kar bi lahko imeli za primer izbire glasbenega gradiva predloge glede na besedilno podobnost (besedilo se v obeh primerih namreč začne z besedo »et« in ima enako število zlogov). Ko se besedilo v maši ponovi, Gatto ne sledi več oblikovnim principom predloge, temveč spuščajočo se linijo najnižjega glasu uporabi v imitaciji še v drugih glasovih. Enak postopek je uporabljen tudi pri uglasbitvi naslednjih besed (»qui ex Patre Filioque«). Uglasbitev besed »Qui cum Patre et Filio« je prav tako polifona. Skladatelj je na tem mestu uporabil melodični obris enega izmed motivov iz sredine moteta. Zatem se je od modela nekoliko oddaljil. Kljub temu je ostal zvest slogu predloge, kar je najbolj razvidno v podobni teksturi in melodičnih postopih. V večji meri se je na predlogo ponovno naslonil pri uglasbitvi besed »Confiteor unum baptismam«, kjer je uporabil motiv drugega odseka predloge (»adversus eos«) na enak način (imitacijsko vstopanje glasov z motivom v osnovni in inverzni obliki), in v sklepnem odseku, ki poteka v tridobni meri, kjer je na podoben način kot v modelu uporabil zadnji motiv; uporabil je postopek imitacije, pri čemer so vstopi glasov vedno bolj gosti, na koncu celo vstopita dva glasova hkrati. V stavku Credo se torej pojavljajo dolgi odseki, ki jih je težko neposredno povezati s predlogo, vendar so komponirani v slogu predloge. Pri tem Gatto uporabi različne tipe teksture, pogosto sopostavlja dve skupini treh glasov in tako mestoma ustvarja vtis šestglasnosti, kar je sicer prisotno tudi v modelu.

Sanctus je tridelen. Prvi del se začne z močno predelanim uvodnim odsekom predloge – le-ta je v maši zgoščen (ni dolgih notnih vrednosti in pavz). Poleg motiva, ki se pojavi najprej v prvem tenorju, nato v imitaciji še v cantusu in bassusu, nastopi še spuščajoča se melodična linija, sprva v drugem tenorju, kasneje pa še v ostalih glasovih.

Naslednji odsek (uglasbitev besed »Dominus Deus Sabaoth«) po harmoniji, razen kadenca, spominja na začetek tridobnega odseka predloge (»existimabamus«), a je vodenje glasov drugačno. Bolj pa se omenjenemu odseku približa uglasbitev besed »Pleni sunt coeli«, kjer je tudi vodenje glasov podobno kot v modelu. Na koncu prvega dela stavka je skladatelj v imitaciji uporabil motiv, ki je izpeljan iz uglasbitve besede »poenitentiam« iz predloge, kadenca pa je podobna zaključni kadenci predloge. Drugi del stavka (Benedictus) je štiriglasen (altus, tenor I, tenor II in bassus) in je izrazito polifon. Uporabljeni motivi niso prevzeti iz predloge, a po postopih vendarle spominjajo nanje. Zanimivo je, da začetni motiv venomer spremlja nekakšen stalen kontrastsubjekt; motiv najprej nastopi v altusu, s kontrastsubjektom v prvem tenorju, nato v drugem tenorju, s kontrastsubjektom v altusu, zatem v prvem tenorju, s kontrastsubjektom v bassusu, nazadnje pa motiv nastopi v bassusu, s kontrastsubjektom v drugem tenorju. Zadnji del (Osanna) poteka v tridobni meri in je osnovan na enem samem motivu, ki je obravnavan s postopkom imitacije (motiv se pojavlja tudi v inverziji). Tudi ta motiv ni prevzet iz predloge, a je v enakem slogu. Zaključna kadenca pa je enaka kot v predlogi.

Začetek zadnjega stavka (Agnus Dei) temelji na glasbenem gradivu začetka predloge, ki je predelano na podoben način kot v prejšnjem stavku, vendar nekoliko razširjeno. Od materiala moteta se je pri uglasbitvi besed »qui tollis peccata mundi« Gatto nato oddaljil. Besede »miserere nobis« pa je uglasbil z uporabo zadnjega motiva predloge, ki je, tako kot v predlogi, obravnavan s postopkom imitacije.

V tej maši je Gatto v veliko večji meri kot v tisti na *Aller mi fault* sledil konvencijam komponiranja parodične maše.⁵⁰ Poleg tega, da je Gatto za osnovo svoji maši uporabil Lassoovo skladbo, je vpliv slednjega opazen v oblikovanju zunanje strukture mašnega ordinarija, za katero so značilni predvsem naslednji elementi: razmeroma dolg Kyrie, krajši tridelen Sanctus z zadnjim de-

lom v tridobni meri in kratek Agnus Dei. Prav tako na Lassoov vpliv kaže prisotnost dolgih svobodno komponiranih odsekov v slogu predloge, predvsem v stavku Credo. Zanimivo je, da glasbenih elementov predloge, ki na poseben način odražajo besedilo, Gatto ne prevzame; na primer oktavnega skoka na besedah »in magna« (gl. začetek stavkov Kyrie in Gloria) ali vseh homofonih delov, ki potekajo v kratkih notnih vrednostih. Razlog za to je verjetno v izobilju raznolikega glasbenega gradiva, ki ga ponuja Lassoov motet. Čeprav Gatto ni prevzel vseh različnih elementov modela, se v maši jasno kaže njegova močna navezanost na Lassoov slog, kar lahko opazimo tudi v drugih dveh mašah v tej notni ediciji. Pri tem je vidna tudi Gattova spretnost, s katero je predelal posamezno gradivo predloge ali sledil njenemu slogu. Očitno je Gatto Lasso močno cenil kot skladatelja, kar se povsem sklada predvsem z glasbenimi preferencami žene nadvojvode Karla II., Marije Bavarske.⁵¹

Missa Andra la nave mia

Čeprav predloga za tretjo mašo, *Missa Andra la nave mia*, doslej še ni bila odkrita, se zdi, da je bila to uglasbitev pesmi *Andra la nave mia solcando l'onde* za štiri ali osem glasov Remigia Nanninija, znanega tudi kot Remigio Fiorentino. Ta pesem za obravnavo teme ljubezni, usode in obupa uporablja prisposodobno ladje, ki pluje po nevarnem morju. Pesnik svoje življenje primerja z ladjo, ki je ujeta med nevarne skale in razburkane valove ter jo vodita negotov veter in oddaljena, včasih zamegljena zvezda. Razmišlja o svojem potovanju od varnega kopnega (ki morda predstavlja varnost ali preteklo ljubezen) proti negotovi prihodnosti, v kateri ga nenehno ogrožajo izzivi (skale in valovi). Kljub občasnim prebliskom upanja (zvezda in pogled na kopno) se boji, da

50. Obstaja več sodobnih opisov komponiranja v parodični tehniki, med katerimi sta najpomembnejša: Pietro Pontio, *Ragionamento di musica* (Parma: Viotto, 1588; faksimile, Kassel: Bärenreiter, 1959), 155–156; in Pietro Cerone, *El Melopeo y maestro: tractado de música theorica y pratica* (Neapelj: Gargano & Nucci, 1613; faksimile, Barcelona: Consejo Superior de Investigaciones Científicas, 2007), 687–688.

51. Kot je domneval Steven Saunders, Marija Bavarska ni bila le princesa iz rodbine Wittelsbachov, temveč morda tudi učenka Orlanda di Lassa. Saunders, *Cross, Sword and Lyre*, 8. Leta 1576 je svoje veliko navdušenje nad Lassoovo glasbo pokazala s pismom bratu, v katerem ga je obvestila, da namerava poslati katalog Lassoovih del, ki jih hranijo v Gradcu, da bi pridobila tista, ki jih v dvorni zbirki ni bilo. Večkrat je tudi prosila brata, naj ji priskrbi dodatne Lassoove skladbe. Johanna Wehner, »Maria von Bayern, Erzherzogin von Österreich: Ihr Leben zum Tode ihres Gemals (1590)« (doktorska disertacija, Universität Graz, 1965), 147. Gl. tudi Grabnar, »The 'Litaniarum liber'«, 192–193.

ne bo nikoli dosegel varnega pristanišča in da bo med težavami propadel. Pesem na koncu izraža hrepenenje po vodstvu in vrnitvi na varno, kar simbolizira pesnikova prošnja, naj ga veter pripelje nazaj v pristanišče.⁵² Znani sta dve uglasbitvi te pesmi: ena je štiriglasni madrigal Vicenza Cosse,⁵³ druga pa petglasni madrigal Mattea Ruffila,⁵⁴ vendar nobena od njiju glasbeno ne ustreza Gattovi maši.

Missa Andra la nave mia je zasnovana za dva zbora, v vsakem so štirje glasovi, in sicer za zbora z zasedbo enakih pevskih glasov, kar je značilnost večzbarske glasbe izven Benetk. Za njegovo večzbarsko tehniko je značilna uporaba enakih in variiranih antifonalnih ponovitev, pa tudi nerepetitivne antifonalnosti in dokaj velika količina tutti pisanja.

Na začetku, v prvem Kyrie, Gatto prične s frazo, ki nastopi v prvem zboru, nato pa jo v celoti ponovi drugi zbor. Zatem je naslednja fraza dodeljena samo prvemu zboru, nakar nastopi tutti, ki traja približno dve tretjini tega dela. V Christe Gatto uporabi tako preoblikovane kot nepreoblikovane antifonalne ponovitve. Zaključí se s krajšim tuttijem, ki deluje kot končno ločilo tega dela. V zaključnem Kyrie ima prva fraza, ki jo najprej predstavi drugi zbor, nato pa ponovi prvi, v nasprotju s stavki prejšnjih dveh delov izrazito polifoni značaj. Tudi naslednji tutti, ki obsega polovico tega dela in služi kot vrhunec celotnega stavka, je izrazito polifon.

Naslednja stavka, Gloria in Credo, vsebuje veliko besedila in sta zato precej zgoščena. Številne fraze so dodeljene izključno enemu od obeh zborov, antifonalne ponovitve pa nastopijo izrazito tesno druga za drugo. Gatto nenavadno začne stavek Gloria s tuttijem, v katerem ni takoj zaznati značilnega melodičnega gradiva, vpeljane v začetku stavka Kyrie ter pozneje v stavkih Credo in Agnus Dei, kar predstavlja odmik od značilnih kompozicijskih vzorcev maš v parodični tehniki.⁵⁵ S tem odstopanjem skladatelj doseže večjo raznolikost med posameznimi deli maše.

Kljub temu je Gatto uspel obdržati koherentnost z ohranjanjem značilnega začetnega ritma, pri čemer se posamezni glasbeni elementi iz začetnega gradiva ponovno pojavijo pozneje v stavku Gloria. Začetni tutti ni zgolj homofon blok akordov, bodisi v strogi ali razgibani homofoniji, temveč prvi zbor nastopi homofono, medtem ko drugi zbor vstopi s polifonijo, kar spominja na nekatere Lasseve skladbe.

Gloria ima dva dela, pri čemer se drugi del začne pri prvem Qui tollis, medtem ko je Credo razdeljen na štiri dele: Patrem, Et incarnatus, Crucifixus in Et in spiritum. Crucifixus je napisan za manjše število glasov, kar je sicer pogosto, namenjen pa je le enemu zboru. Kljub temu Gatto v tem delu sprva vzbuja vtis večglasnosti; najprej vstopi par glasov cantus in altus, ki mu sledi skoraj identična ponovitev para glasov tenor in bassus, pri čemer se zgornji in spodnji glasovi v ponovitvi zamenjajo. Preostali del stavka je pretežno polifon, z občasnimi homofonimi odlomki.

Sanctus pogosto v večji meri odstopa od izvirnega glasbenega gradiva predloge, kar je očitno tudi v tem primeru, ko sam model maše ni znan. Za začetek sta značilni dve antifonalni ponovitvi: prva je nespremenjena, druga pa svobodnejša. Kmalu sledi polifon tutti, ki v drugem delu preide v homofonijo in je postavljen v tridelni metrum. Kot je običajno, je Benedictus napisan za manjše število glasov – v tem primeru za dva cantusa,⁵⁶ altus in tenor – in je z izjemo začetka izrazito polifon. Osanna glede na celotno mašo izstopa zaradi svoje homofone teksture in tridobne mere. Tudi tu se pojavljata dve antifonalni ponovitvi, pri čemer vodi drugi zbor, prvi pa v ponovitve vnaša manjše spremembe. Sledi tutti, ki zaradi svoje jasne teksture predstavlja izrazit zaključek stavka.

V stavku Agnus Dei je začetni glasbeni material prepoznaven. Drugi zbor prevzame vodstvo, prvi pa mu odgovarja z nespremenjenimi in variiranimi ponovitvami. Ker je Agnus Dei zaključek celotne skladbe, se morda sprva zdi, da je zaključni tutti v primerjavi s tistimi v drugih delih nekoliko kratek in manj mogočen, vendar na to

52. Osnovne informacije in faksimile pesmi so na voljo na spletni strani <https://lyra.unil.ch/poems/489>.

53. Madrigal je izšel v njegovi zbirki *Il primo libro de madrigali a quattro voci, con due canzoni* (Benetke: Antonio Gardano, 1569).

54. Izšel je v njegovi zbirki *Il primo libro de madrigali a cinque voci* (Benetke: Gerolamo Scotto, 1561).

55. Gl. op. 50 zgoraj.

56. Kot lahko razberemo iz rokopisa A-Gu, Ms 82, ki vsebuje le glasbo za prvi zbor, nobeden izmed obeh cantusov ne pripada prvemu zboru. Tako je eden cantus II, drugi pa je dodaten cantus (v ediciji označen le kot c).

značilnost vpliva narava samega besedila. Gattova občutljivost za besedilo je očitna tudi v drugih delih skladbe, na primer pri uglasbitvi besed »ex Maria Virgine«, kjer je sredi dvozborskega dela za ustvarjanje intimnejšega vzdušja uporabljen samo drugi zbor.

Na splošno Gatto v maši uporablja ponovitve brez vsakršnih sprememb, vendar se jih ne drži strogo ali rutinsko. Namesto tega te ponovitve spreminja na več načinov, na primer ponavljajoči se stavek se lahko začne podobno, vendar se zaključí drugače, spremeni se lahko vodenje glasov ali pa odgovarjajoči zbor podaljša frazo, da bi dosegel določeno stopnjo raznolikosti. Tako so tudi tutti odseki sicer načeloma večinoma polifoni, vendar pa so včasih tudi homofoni. Podobno raznolike so tudi glasbene teksture. Na splošno si Gatto prizadeva ohraniti ravnovesje med temi elementi. Njegovo poznavanje večzborske glasbe prejšnje generacije beneških skladateljev je očitno, zlasti v obsežni uporabi nerepetitivne antifonalnosti v stavkih Gloria in Credo, ki je značilna za Willaerta. V nekaterih odsekih opazimo tudi tesne imitacije preprostih figur, ki spominjajo na lestvice, kar v spomin priklíče tovrstno glasbo Annibala Padovana.

Gattov slog odlikuje vključevanje različnih elementov iz različnih večzborskih tradicij, četudi ne sledi beneški šoli. To je še posebej razvidno v svobodnejšem prepletanju med obema zboroma, ki ob tutti delih prinašata tako repetitivno (natančno in predružačeno) kot tudi nerepetitivno antifonalnost. Kot smo že omenili, maša vsebuje precejšen delež tutti-jev, kar je mogoče opaziti tudi v Lassevih zgodnjih večzborskih delih. V Gattovih skladbah so tutti deli pogosto oblikovani glede na vsebino besedila in se uporabljajo za izpostavitev ali poudarjanje določenih fraz, kot v uglasbitvi »Pleni sunt coeli«. V drugih primerih se zdi, da imajo tutti deli poleg funkcije sklepa tudi namen vzbujanja veličine.

Čeprav Gatto ni inovator in ne sledi najnovejšim trendom pri komponiranju večzborja, kot lahko opazujemo v delih Andree Gabrielija, utemeljitelja beneškega večzborskega sloga,⁵⁷ se vendarle kaže kot sposoben skladatelj. Njegova

kompetentnost pisanja za več zborov in sposobnost sinteze različnih pristopov, na kar je verjetno vplivala predvsem Lasseva glasba, dokazuje ta njegovo precejšno spretnost.

O IZVAJANJU

Vse tri maše v pričujoči ediciji so napisane v standardnih ključih: *Missa Aller mi fault* v ključih C1, C2, C3, C4, F4; *Missa Stabunt justi* v C1, C3, C4, C4, F4; in *Missa Andra la nave mia* v C1, C3, C4, F4 | C1, C3, C4, F4, ki je tako napisana za dva enaka zbora. V vseh so glasovi postavljeni v običajen glasovni razpon. Vendar pa to ne izključuje sodelovanja instrumentov. Glasove so v tistem času namreč pogosto podvajali instrumenti. Sodelovanje instrumentalistov v vokalni glasbi je izpričano tako za dvorno kapelo v Gradcu kot tudi za druga izvajalna telesa po Notranji Avstriji, vključno s kapelama v Ljubljani in Gornjem Gradu.

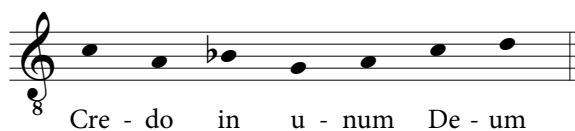
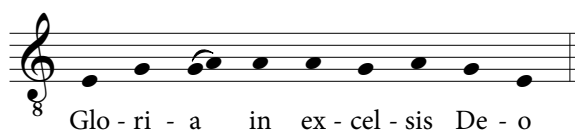
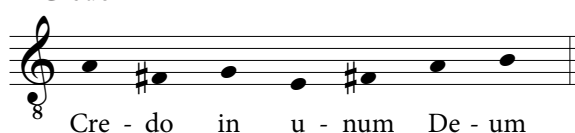
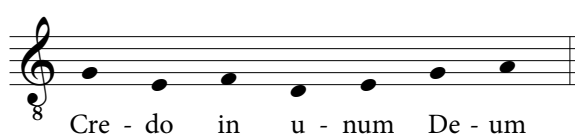
Čeprav je *Missa Andra la nave mia* napisana za dva zbora, ni večzborska skladba v ožjem pomenu besede in ne odraža kompozicijske tehnike deljenih zborov, saj zbora nista harmonsko neodvisna (najnižja glasova obeh zborov sta mestoma v razmerju kvinte). Zbora pri izvajanju obeh maš zato ne bi smela biti prostorsko oddaljena, temveč bi morala biti eden ob drugem. Poleg tega tovrstno postavitve obeh zborov predvideva že sam vir: notni zapis glasbe za oba zbora je vsebovan v eni sami knjigi – glasba za prvi zbor je napisana na levi strani odprte knjige, glasba za drugi zbor pa na desni strani (oba zbora sta z obrnitvijo lista prehajala na naslednjo stran).

Intonacije za stavka Gloria in Credo v rokopisnih virih, kot je to običajno, niso zapisane, zato jih tudi ni v notnem delu izdaje. Vendar pa liturgično ustrezna izvedba predvideva tudi enoglasne, koralne intonacije za prve štiri besede pred polifonim začetkom. Med običajnimi koralnimi incipiti so primerni naslednji:⁵⁸

57. V nasprotju z Gattovim pristopom so denimo Gabriellijeve antifonalne ponovitve redko na isti tonski višini. O različnih vejah komponiranja za dva ali več zborov gl. obsežno in natančno monografijo Anthonyja Carverja, *Cori*

spezzati, zv. 1, *The Development of Sacred Polychoral Music to the Time of Schütz* (Cambridge: Cambridge University Press, 1988).

58. Koralne intonacije so prevzete iz: *The Liber Usualis* (Tournai: Desclée, 1961).

*Missa Aller mi fault*Gloria⁵⁹Credo⁶⁰*Missa Stabunt justi*Gloria⁶¹Credo⁶²*Missa Andra la nave mia*Gloria⁶³Credo⁶⁴

Poleg tega govori v prid izvajanju koralnih intonacij tudi besedilo: brez prvih štirih besed se namreč Gloria in Credo pričneta sredi stavka.

Vse maše imajo enodelen Agnus Dei, ki se konča z besedami »miserere nobis«, le da v skladbi *Missa Aller mi fault* besedilo manjka. Zato se postavlja vprašanje, kako realizirati tridelno strukturo tega stavka, ki jo predvideva liturgija. To je mogoče doseči na naslednja načina:

- ob predpostavki, da je skladatelj uglasbil le drugi, srednji del stavka Agnus Dei, se le tega lahko izvede *alternatim*, z enoglasnim, koralnim prvim delom pred večglasjem in enoglasnim tretjim, zadnjim delom po koncu večglasja;
- večglasno uglasbitev stavka Agnus Dei se lahko tudi trikrat zaporedoma prepoje, pri čemer se v tretjem, zadnjem delu besedilo »miserere nobis« nadomesti z »dona nobis pacem«.

Praksa *alternatim* petja znotraj liturgije je bil zelo razširjen pojav (npr. petje psalmov in himnusov).⁶⁵ Čeprav ni jasno, katera koralna melodija naj bi se uporabila za izvajanje stavka Agnus Dei, se lahko na primer v skladbi *Missa Aller mi fault* uporabi Agnus Dei XII iz sodobne izdaje enoglasnih liturgičnih spevov *Liber usualis*,⁶⁶ Agnus Dei III v skladbi *Missa Stabunt justi*⁶⁷ in Agnus Dei XIII v *Missa Andra la nave mia*.⁶⁸ Ker Agnus Dei v vseh treh mašah ni obsežen, pa po drugi strani njegovo trikratno prepetje stavek ne bi močno podaljšalo, temveč bi ga proporcionalno uravnotežilo. Zato se zdita primerna oba načina izvedbe.

59. Ibid., 46 (Gloria XI, transponirana za kvarto navzgor).

60. Ibid., 71 (Credo IV, transponiran za kvarto navzgor).

61. Ibid., 57 (Gloria XV).

62. Ibid., 64 (Credo I, transponiran za en ton navzgor).

63. Ibid., 51 (Gloria XIII).

64. Ibid., 71 (Credo IV).

65. O izvajanju stavka Agnus Dei v mašah iz obdobja 1450–1600 gl. David Fallows, »The Last Agnus Dei; or, The Cyclic Mass, 1450–1600, as forme fixe«, v: *Polyphone Messen im 15. und 16. Jahrhundert: Funktion, Kontext, Symbol*, uredili Andrea Ammendola, Daniel Glowotz in Jürgen Heidrich (Göttingen: v&R unipress, 2012), 58–62.

66. *Liber Usualis*, 50.

67. Ibid., 25.

68. Ibid., 53.

Revizijsko poročilo

VIRI

VIRI vseh treh skladb pričujoče izdaje so veliki kodeksi z začetka 17. stoletja, ki so del zbirke šestih dobro ohranjenih kornih knjig graškega izvora, znanih predvsem kot Hrenove korne knjige.¹ Danes jih hrani Rokopisna zbirka Narodne in univerzitetne knjižnice v Ljubljani (njihove signature so Ms 339–344). Vir kritične izdaje skladbe *Missa Aller mi fault* je Ms 339, skladbe *Missa Stabunt justu* Ms 340 in skladbe *Missa Andra la nave mia* Ms 341.

Kot je bilo pojasnjeno že v prejšnjem zvezku *Izbranih del iz Hrenovih kornih knjig*, ni znano, kdaj natančno so Hrenove korne knjige postale last Narodne in univerzitetne knjižnice. Najverjetneje so tja prišle po reformah Jožefa II. konec 18. stoletja, ko je bil tja (takrat se je ustanova imenovala Licejska knjižnica) prestavljen škofjski arhiv iz Gornjega Grada.² Ker obravnavane

1. Poglavitne razprave, ki obravnavajo Hrenove korne knjige, so: Gernot Gruber, »Magnificatkompositionen in Parodietechnik aus dem Umkreis der Hofkapellen der Herzöge Karl II. und Ferdinand von Innerösterreich«, *Kirchenmusikalisches Jahrbuch* 51 (1967): 33–60; Janez Höfler, »Gornjegrajska glasbena zbirka in inventarij ljubljanskega stolnega kora iz leta 1620«, v: *Glasbena umetnost pozne renesanse in baroka na Slovenskem* (Ljubljana: Partizanska knjiga, 1978), 32–35; Edo Škulj, *Hrenove korne knjige* (Ljubljana: Družina, 2001); Metoda Kokole, »From Graz to Today's Central Slovenia: The Influence of Italian Polychoral Music in the Period c. 1595 to c. 1620«, v: *La musica policorale in Italia e nell'Europa centro-orientale fra Cinque e Seicento / Polychoral Music in Italy and in Central-Eastern Europe at the Turn of the Seventeenth Century*, uredili Aleksandra Patalas in Marina Toffetti, TRA.D.I.MUS., Studi e monografie 1 (Benetke: Edizioni Fondazione Levi, 2012), 335–374; in Klemen Grabnar, »Parodične maše v Hrenovih kornih knjigah« (doktorska disertacija, Univerza v Ljubljani, 2015).

2. Gl. Janez Höfler in Ivan Klemenčič, uvod v: *Glasbeni rokopisi in tiski na Slovenskem do leta 1800: katalog / Music Manuscripts and Printed Music in Slovenia before 1800: Catalogue* (Ljubljana: Narodna in univerzitetna knjižnica, 1967), 12–13.

knjige niso prisotne v knjižničnem popisu iz leta 1803 (»Bibliothecae Caes. Reg. Lycei Labacensis Ducatu Carnioliae Catalogus«) ali v katerem od prejšnjih popisov knjig, ki jih je Licejska knjižnica pridobila, – noben popis pa na žalost ne zajema vsega tedanjega gradiva – ostaja natančen čas prihoda in kraj, od koder so prišle v Licejsko knjižnico, domneva. Vsekakor pa so bile tam pred koncem 19. stoletja, saj jih je leta 1889 v svojem prispevku o glasbi na Štajerskem omenil že Ferdinand Bischoff.³

Rokopisi so, kot je bilo že omenjeno, prišli v Licejsko knjižnico najverjetneje iz škofovske rezidence v Gornjem Gradu. Temu v prid govorita predvsem dva razloga. Prvič, nekdanji lastnik vsaj dveh kornih knjig (najverjetneje pa tudi ostalih štirih) je bil ljubljanski škof Tomaž Hren. V Ms 341 se nahaja spojni list, na katerem je grb škofa Hrena, skupaj z njegovim motom nad grbom in navedbo njegovega imena pod njim.⁴ Druga knjiga, ki je bila zagotovo Hrenova last, je Ms 344. Vsebuje namreč posvetilo, v katerem je navedeno, da je bil kodeks posvečen Hrenu leta 1616, in sicer mu ga je poklonil Karl Kuglmann, sin graškega dvornega basista in glasbenega prepisovalca Georga Kuglmanna (aktiven med letoma 1579 in 1613), ki je prepisal vsebino omenjene knjige.⁵

Drugi razlog za domnevo, da so knjige v Licejsko knjižnico prišle iz Gornjega Grada, pa je dejstvo, da bi bile gotovo navedene v katalogu

3. Ferdinand Bischoff, »Beiträge zur Geschichte der Musikpflege in Steiermark«, *Mittheilungen des historischen Vereines für Steiermark* 37 (1889): 98–166.

4. Črno-bela reprodukcija spojnega lista je dosegljiva v prvem zvezku *Izbranih del iz Hrenovih kornih knjig* (faksimile 4), barvna reprodukcija pa na zadnji platnici Škuljevega kataloga *Hrenove korne knjige*.

5. Folij s posvetilom je reproduciran v: Kokole, »From Graz to Today's Central Slovenia,« 348.

muzikalij ljubljanske stolnice z naslovom »Inventarium librorum musicalium ecclesiae cathedralis Labacensis«, če bi jih škof Hren hranil v Ljubljani. Katalog je bil po Hrenovem naročilu napravljen med letoma 1620 in 1628.⁶

Missa Aller mi fault

Edini vir, v katerem je prisotna skladba *Missa Aller mi fault*, je Ms 339, tj. velika korna knjiga, ki meri 56,5 × 38 cm brez platnic in 59 × 41 cm s platnicami. Knjiga je ohranjena v celoti in je brez naslova. Napisana je na kakovostnem papirju, večinoma nepoškodovanem zaradi korozije, ki jo povzroča tinta, in drugih dejavnikov ter skupaj obsega 591 folijev.

Kodeks je vezan v rjavo usnje prek lesene opore. Vezava je dekorirana s slepimi odtisi. Hrbet ima šest izbočenih dvojnih vezic, ki ga delijo na sedem polj. Knjiga je imela svoj čas zapirala, od katerih so se ohranili le dve tanki kovinski ploščici na robu hrbtnje platnice in dva kovinska zatiča na robu sprednje platnice (giblivi del zapiral – usnjena trakova in zaponka – ni ohranjen). Enak tip vezave izkazujejo tudi ostale ohranjene graške korne knjige iz istega časa, ki jih hrani Univerzitetna knjižnica v Gradcu (Universitätsbibliothek Graz; A-Gu). Ker je znano, da so v Gradcu delovali knjigovezi, lahko domnevamo, da so bili Ms 343 in preostali Hrenovi kodeksi vezani prav tam.⁷ Kdo od tam delujočih knjigovezov je knjige dejansko zvezal, ne vemo. Eden izmed verjetnejših se zdi Georg Wagner, ki je denimo leta 1610 prejel plačilo za vezavo Kuglmannovih kornih knjig.⁸

Kodeks nima izvirno označenih folijev in je bil foliiran v novodobnem času. Med folijema 157 in 158 manjkata dva folija, zato sta stavka Sanctus in Agnus Dei skladbe *Missa Ut re mi fa sol la* Jacobusa de Kerleja nepopolna. Nepopolno ohranjen je bil tudi folij 422, a je bil v procesu restavracije

dopolnjen, in sicer z delom enega izmed zadnjih folijev kodeksa, ki prav tako manjkajo. Na koncu skladbe *Missa quinti toni* Giovannija Mattea Asole je tako prisoten del zaključka skladbe *Missa octo vtrum* Alarda du Gaucquierja. Rokopis očitno ni bil dokončan, saj so (vokalne) skladbe na folijih 294–389 in 452–591 brez besedila.

Korna knjiga Ms 339 obsega 13 magnifikatov za pet do šest glasov, ki jim sledi 18 maš za štiri do osem glasov. Obe skupini skladb sta urejeni po naraščajočem številu glasov. Ta rokopis je še posebej pomemben zaradi petih skladb, ki so ohranjene le tu: magnifikata komaj znanega skladatelja Bartolomeja Damitza, skladbe *Missa Magne pater Augustine* malo znanega italijanskega skladatelja iz Lucce Teodorusa Leonardusa, maše *Pastores quid nam vidistis* (osnovane na istoimenskem motetu Clemensa non Papa) vodje glasbene kapele na Dunaju Jeana Guyota de Châtelet; in dela *Missa Aller mi fault* (osnovanega na Willaertovi istoimenski šansonu) vodje kapele v Gradcu Simoneja Gatta, ki je del te izdaje, ter skladbe *Missa Osculetur me* Orlanda di Lassa. Ta kodeks je zaradi slednje verjetno najbolj znan med Hrenovimi kornimi knjigami. Nekaj časa je kot *unicum* veljala tudi *Missa Dulce me mori* (osnovana na Sandrinovi znameniti šansonu *Doulce memoire*) Ippolita Chamateroja, ki je deloval predvsem v severni Italiji. Ta maša je bila natisnjena v Chamaterojevi zbirki *Liber primus missarum* (Benetke: Scotto, 1569), edini primerek te zbirke pa je bil donedavna označen za pogrešanega, vendar so ga pred približno desetletjem ponovno odkrili.⁹ Skladatelj te maše, ohranjene v Ms 339, je doslej veljal za neznane, kar je posledica napačnega prepisa njegovega priimka – Lammaterus namesto Cammaterus.¹⁰

Čeprav se prepis Ms 339 pripisuje samo Georgu Kuglmannu,¹¹ je mogoče razbrati še tri prepiso-

6. Prim. Jurij Snoj, *Zgodovina glasbe na Slovenskem*, zv. 1, *Glasba na Slovenskem do konca 16. stoletja* (Ljubljana: Založba ZRC, 2012), 367. Več o inventarju gl. Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem*, 36–41 in 134–157.

7. Gl. npr. A-Gu, Ms 8. Del tega rokopisa je prav tako izpod peresa Georga Kuglmannu.

8. Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erz-herzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967), 96.

9. Jeffrey Kurtzman in Anne Schnobelen, *A Catalogue of Mass, Office, and Holy Week Music Printed in Italy, 1516–1770*, JSCM Instrumenta 2, obiskano 13. aprila 2015, <http://sscm-jscm.org/instrumenta/vol-2/>. V zbirki *Liber primus missarum* je maša naslovljena kot *Missa ad Illustrissimum Parmae et Placentiae Ducissam*.

10. Gl. Škulj, *Hrenove korne knjige*, 14 in 40. Čeprav je Gruber (»Magnificatkompositionen in Parodietechnik«, 209) priimek prepisal pravilno, je njegov prepis ostal neopazen.

11. Gruber, »Magnificatkompositionen in Parodietechnik«, 203–204; Kokole, »From Graz to Today's Central Slovenia«, 340, op. 24.

valske roke.¹² Ms 339 je sprva začel pisati prvi pisec (A), ki je prepisal vse magnifikate. Nato je prve štiri maše prepisal Kuglmann. Večino naslednje maše je prepisal tretji pisec (B), na koncu pa se mu je pridružil Kuglmann. Zatem je Kuglmann sam prepisal naslednjo mašo. Sledeča maša (*Missa L'homme armé* G. P. da Palestrine) je s paleografskega stališča drugačna od preostalih; poteze pisca (C) se namreč od ostalih precej razlikujejo. Naslednjo mašo je v celoti prepisal pisec B. Sledeče štiri maše, med temi mašo *Aller mi fault*, je prepisal Kuglmann, nato eno pisec A, preostali del kodeksa pa ponovno Kuglmann. Znano je, da so bili med glasbeniki na graškem dvoru poleg Kuglmanna tudi drugi prepisovalci.¹³ Vendar v *Hofkammerakten* nihče izmed njih ni omenjen kot glasbeni pisar, zato identiteta drugih prepisovalcev (piscev A–C) ostaja neznana. Zanimiv je sistem delitve dela pisca A, pisca B in Kuglmanna; zdi se, da so tesno sodelovali in bili torej sodobniki, medtem ko vodni znak plasti s Palestrinovo mašo (krog, v njem črka K) kaže, da je ta del kodeksa nekoliko starejši.¹⁴

Naslov maše je napisan na samostojni, naslovni strani. Na fol. 336r se tako naslov glasi: »Miffa. a. 5. Super | Aller mi fault: | Simonis Gatto.« (gl. faksimile 1). Za tem je na folijih 336v–357r zapisana glasba sama.

Missa Stabunt iusti

Tako kot v primeru prejšnje maše, je edini vir skladbe *Missa Stabunt iusti* ena izmed Hrenovih kornih knjig, tj. Ms 340 – prav tako kot Ms 339 velika korna knjiga, ki meri 56 × 39,5 cm brez platnic in 58 × 42 cm s platnicami. Knjiga je ohranjena v celoti in brez naslova. Namesto tega je v zgornjem delu prvega folija napis »Georgii Kuglmann gehörig«, ki jasno priča o prvotnem lastništvu kodeksa. Napisan je na kakovostnem papirju, večinoma nepoškodovanem zaradi ko-

rozije in drugih dejavnikov. Zato so foliji – vseh skupaj je 295 in so izvirno oštevilčeni – v celoti berljivi. Rokopis je vezan v belo usnje prek lesene opore. Sprednja in hrbtna platnica sta dekorirani z identičnimi slepimi vtisi. Sedem izbočenih vezic deli hrbet na osem enakomerno velikih polj.¹⁵

Korna knjiga Ms 340 obsega 12 uglasbitev mašnega ordinarija, urejenih po številu glasov – od osemglasnih do štiriglasnih. V tem rokopisu so tri skladbe, ki jih ne najdemo v nobenem drugem viru: *Missa Benedicite omnia opera Domini* graškega organista Annibala Perinija, *Missa Quanto in milli anni in ciel* (osnovana na Noletovem madrigalu) Bartolomea Spontoneja, ki je deloval v severni Italiji, in Gattova *Missa Stabunt iusti*.

Na fol. 2r ima knjiga izvirno kazalo – »Index Missarum huius libri«¹⁶ – z navedbo naslovov skladb, njihovih avtorjev in začetnega folija vsake maše. V Ms 340 sta prepoznavni dve prepisovalski roki: kodeks sta v enakem obsegu napisala Georg Kuglmann in drugi, do sedaj še neznani pisec (pisec A).¹⁷ Zelo očitno je njuno enakomerno menjavanje – prvo mašo je prepisal prvi, drugo drugi pisec, naslednjo ponovno prvi pisec in tako dalje. Gattovo skladbo *Missa Stabunt iusti* je prepisal drugi, neznani pisec. Ta maša ima, tako kot *Missa Aller mi fault*, naslovno stran, ki je pravzaprav napisana s Kuglmannovo roko. Naslov se nahaja na fol. 189r in se glasi »Miffa A5 super | Stabunt iufti. | Simon Gatto« (gl. faksimile 3). Za tem je na folijih 189v–211r zapisana glasba z besedilom, ki ju je prepisal pisec A. Na vrhu fol. 189v najdemo naslov »Mifsa super: Stabunt iufti.«, na vrhu fol. 190r pa ime skladatelja: »Simon Gatto« (gl. faksimile 4).

Missa Andra la nave mia

Vir Gattove skladbe *Missa Andra la nave mia* je Ms 341, še ena velika korna knjiga, ki meri 55 × 35 cm brez platnic in 57 × 38 cm s platnicami. Tako kot Ms 339 in Ms 340 nima naslovne strani. Namesto tega je, kot je bilo omenjeno zgoraj,

12. Dvorni basist iz Gradca Georg Kuglmann je bil kot pisar aktiven vsaj od leta 1587 do svoje smrti leta 1613 ali 1616. Za seznam osnovne literature gl. op. 1. Gl. tudi Federhofer, *Musikpflege und Musiker*, zlasti 95–97. Za več informacij o različnih pisarskih rokah, prisotnih v Hrenovih kornih knjigah, gl. Klemen Grabnar, »From Graz to Ljubljana? Towards Discovery of the Origin of the Hren Choirbooks«, *De musica disserenda* 11 (2015): 211–227.

13. Gl. npr. Federhofer, *Musikpflege und Musiker*, 163.

14. Gl. Grabnar, »From Graz to Ljubljana?«, 224–225.

15. Prim. opis Ms 339 zgoraj.

16. Folij je v črno-beli barvni shemi reproduciran v prvem zvezku *Izbranih del iz Hrenovih kornih knjig* (faksimile 1).

17. Gl. opis Ms 339 zgoraj; Grabnar, »From Graz to Ljubljana?«, 214–225.

spojni list z grbom škofa Hrena, njegovim geslom in imenom, kar označuje nekdanjega lastnika. Rokopis je dokaj dobro ohranjen, čeprav na začetku manjka nekaj folijev. Od prvotno izvirno označenih 467 folijev se jih je do danes ohranilo 448. Glasba se tako začne na foliju 22 z nepopolno ohranjenim stavkom Sanctus iz skladbe *Missa Exultandi tempus est* Jacoba Regnarta.¹⁸ Kodeks ima podobno vezavo kot Ms 340 (gl. zgoraj).

Knjiga Ms 341 vsebuje 18 magnifikatov in prav toliko maš. Urejena je tako, da se magnifikati in maše izmenjujejo. Njihov vrstni red je določen s številom glasov – od deset- do petglasnih skladb. Poleg tega vsebuje še nekaj kratkih odpevov v slogu *falsobordone*. Kodeks ima kazalo, in sicer je razdeljeno na dva dela: na fol. [1]v je kazalo maš z navedbo naslovov skladb, njihovih avtorjev in začetnega folija vsake maše, na fol. 467v pa kazalo magnifikatov z istovrstnimi podatki. Prav ta rokopis je, poleg Ms 339, verjetno eden izmed bolj znanih med Hrenovimi kornimi knjigami, kajti vsebuje skladbo Orlanda di Lassa, ki je *unicum*, tj. *Magnificat septimi toni* za deset glasov (LVanh 75).

V Ms 341 so prepoznavne tri prepisovalske roke.¹⁹ Glasbo prvih 22 skladb, med katerimi je tudi Gattova *Missa Andra la nave mia*, je prepisal Kuglmann, njihovo besedilo pa isti neznani pisec (pisec A), katerega roka je prisotna v Ms 339 in Ms 340. Zanimivo je, da sta tako glasba kot tudi besedilo altusa na fol. 242 delo tega neznanega pisca. Naslednjo skladbo (besedilo in glasbo) je prepisal Kuglmann, na koncu pa se Kuglmannovi pridruži še pisava istega neznanega pisca (pisec A), pri čemer sta se pri prepisovanju besedila izmenjavala, in sicer je besedilo na eni strani prepisal prvi, na drugi strani drugi pisec, na naslednji ponovno prvi pisec itn. Nato sta ponovno sodelovala tako, da je Kuglmann prepisal glasbo in neznani pisec besedilo. Naslednji odsek rokopisa je izpod peresa Kuglmannova. Zatem so kratki odpevi v slogu *falsobordone* napisani s popolnoma drugo pisavo (pisec D). V preostanku kodeksa pa je ponovno prepoznavna Kuglmannova roka. Na podlagi tega sodelovanja pri izdelavi rokopisov lahko sklepamo, da je v Gradcu verjetno obstaja-

la delavnica, odgovorna za prepisovanje in kompiliranje Hrenovih kornih knjig.

Gattova *Missa Andra la nave mia* je napisana na fol. 94v–111r in nima naslovnice. Na vrhu fol. 94v je naveden naslov »Miffa a8 Andra la nave mia«, na vrhu fol. 95r pa ime skladatelja: »Simon Gatto« (gl. faksimile 5).

To mašo zasledimo tudi v dveh drugih kornih knjigah iz Gradca, in sicer v A-Gu, Ms 22 (fol. 2v–26r) in Ms 82 (fol. 92r–109r).²⁰ Obe je v celoti prepisal Kuglmann. Medtem ko je v prvi ohranjena v celoti, je v drugi le glasba za prvi zbor. Kuglmann je knjigo Ms 22 leta 1602 posvetil jezuitom v Gradcu, kodeks Ms 82 pa leta 1607 vidnim osebam seckauske škofije, vsak par skladb (mašo in magnifikat) drugi osebi. Slednji kaže enako organizacijo kot Ms 341 iz Ljubljane in vsebuje zelo podoben repertoar, kar nekaj skladb pa je celo istih.²¹

UREDNIŠKA NAČELA

V pričujoči izdaji so ohranjene izvirne notne vrednosti (transkripcije so napravljene v razmerju 1 : 1). Zadnja nota v zadnjem taktu mašnega stavka ali odseka stavka (longa) je transkribirana kot brevis s korono, razen ko ni prva nota v taktu – v tem primeru je transkribirana kot notna vrednost, katere trajanje privede do zaključka takta, in ima tudi korono. Note, katerih vrednosti v transkripciji segajo čez taktnico, so ustrezno razdeljene na note manjših vrednosti in povezane z lokom. Taktnice so postavljene le na notnem črtovju na vsako brevis. Konec vsakega odseka je označen z dvojnimi taktnicami. Takti so z vsakim stavkom maše oštevilčeni na novo.

Vse maše imajo oznako menzure C in so transkribirane v $\frac{4}{2}$ taktu. Znaki za proporce, ki nakažejo tridobni metrum (npr. $\text{C} \frac{3}{2}$), so zamenjani z ustreznimi sodobnimi znaki (npr. $\frac{3}{4}$), izvirni znaki pa so natisnjeni nad notnim črtovjem.

Ligature so označene z oglatim lokom, kolrirane note pa s prekinjenim oglatim lokom nad

18. Folij je v črno-beli barvni shemi reproduciran v prvem zvezku *Izbranih del iz Hrenovih kornih knjig* (faksimile 5).

19. Gl. Grabnar, »From Graz to Ljubljana?«, 214–225.

20. Elektronska kopija obeh rokopisov je dostopna na <https://unipub.uni-graz.at/urn:urn:nbn:at:at-ubg:2-30332> oz. <https://unipub.uni-graz.at/urn:urn:nbn:at:at-ubg:2-27952>.

21. Gl. Klemen Grabnar, »Uglasbitev kantika magnifikat Simoneja Gatta na primeru skladbe *Magnificat primi toni*«, *Muzikološki zbornik* 59 (2023): 138.

notnim črtovjem. Daljši kolorirani odseki, ki povzročijo gibanje v triolah, so označeni tudi z zamenjavo takta.

Ker glasovi v virih niso poimenovani, so njihova imena standardizirana v cantus, altus, tenor in bassus (C, A, T in B) ter postavljena v oglati oklepaj. Izvirne ključe nadomeščajo sodobni ključi v skladu z obsegom posameznega glasu. Izvirni ključi, oznake za menzuro in prva nota z morebitnimi predhodnimi pavzami so podani v incipitih na začetku maše.

Predznaki v notnem črtovju so prevzeti iz vira; vsi izvirni predznaki so ohranjeni, tudi tisti, ki so v današnji praksi odvečni in nepotrebni. Predznaki v oglatem oklepaju na notnem črtovju so uredniško dodani, ko se ton v transkripciji ponovi po taktnici, pri čemer ima v izvirniku predznak le prva nota v nizu. Če izvirni ali uredniško dodani predznak v istem taktu pri ponovitvi tona nima več veljave, vir pa preklica ne navaja, je dodan ustrezen predznak v oglatem oklepaju. Svarilni predznaki niso dodani. Vsi ostali predznaki so dodani nad črtovjem v manjšem tisku in veljajo le za note, nad katerimi se pojavijo.

Besedila v transkripcijah načeloma sledijo izvirniku. Ohranjeno je črkovanje besed (npr. »coelis«; izjeme so besede »Iesu«, »iudicare« in »iusti«, pri katerih so začetne črke spremenjene v j), niso pa ohranjene ligature (npr. æ je v transkripciji ae). Pisanje črk u in v je standardizirano. Velike začetnice in ločila so dodani in poenoteni glede na sodobne liturgične knjige ter okrajšane besede izpisane.²² Prav tako je standardizirano zlogovanje. Ponovitve besed ali delov besedila, ki so v izvirniku označena s posebnim znakom (*idem*), so v transkripciji v ležečem tisku, manjkajoče besedilo pa je postavljeno v oglati oklepaj. Vse okrajšave so razrešene.

22. Gl. npr. Christian Dostal, Johannes Berchmans Göschl, Cornelius Pouderoijen, Franz Karl Praßl, Heinrich Rumphorst in Stephan Zippe, ur., *Graduale novum: Editio magis critica iuxta SC 117*, zv. 1, *De dominicis et festis* (Regensburg: ConBrio Verlagsgesellschaft; [Rim:] Libreria Editrice Vaticana, 2011); *Antiphonale Romanum in canto gregoriano ad exemplar ordinis cantus officii dispositum*, zv. 2, *Ad vespere in dominicis et festis* (Solesmes: Abbaye Saint-Pierre, 2009).

REVIZIJSKE OPOMBE

Kratice:

t.	takt(i)
C	cantus
A	altus
T	tenor
B	bassus

[1] Missa Aller mi fault

GLORIA

t. 25, T I: v izvirniku je pred drugo noto nižaj

[2] Missa Stabunt just

KYRIE

t. 49, C: v izvirniku je pod zadnjo noto podpisan zlog »chri«

GLORIA

t. 94, B: v izvirniku je pred noto še ena pavza semibrevis

t. 108, B: v izvirniku sta prvi dve noti semibrevis

CREDO

t. 27, C: v izvirniku je pred pavzo minima še pavza semibrevis

t. 50, T I: v izvirniku je pod zadnjo noto podpisan zlog »ctum«

t. 86–87, T II: v izvirniku sta zadnja nota prvega in prva nota drugega takta h

t. 88, C: v izvirniku je pred zadnjo noto pavza semibrevis

t. 111, T I: v izvirniku je druga nota c¹

t. 176, C: v izvirniku je prva nota minima in druga semibrevis

t. 189, T I: v izvirniku je tretja nota f¹

t. 197, T I: v izvirniku je pod prvo noto podpisan zlog »pe«

SANCTUS

t. 27–50, A: v izvirniku so ti takti zapisani v tenorskem ključu (c4)

t. 39, A: v izvirniku ni pavze brevis

t. 64, A: v izvirniku je zadnja nota c¹

AGNUS DEI

t. 3, C: v izvirniku je predznak pod drugo noto

t. 27, B: v izvirniku je zadnja nota c

[3] Missa Andra la nave mia

KYRIE

- t. 1, B I: v izvorniku je pod zadnjo noto podpisana še ena črka e
- t. 2, A I: v izvorniku je pod drugo noto podpisana še ena črka e
- t. 39, C II: v izvorniku sta pod prvo noto podpisani črki »tr«

GLORIA

- t. 52–54, C I: v izvorniku je besedilo »facta sunt«

CREDO

- t. 33–34, A I: v izvorniku sta namesto ene brevis dve celinki (semibrevis)

SANCTUS

- t. 35, C II: v izvorniku je prva nota minima (polovinka)

Preface

As has previously been pointed out in the first two volumes of the *Selected Works from the Hren Choirbooks*,¹ these choirbooks are the most notable musical sources from the turn of the sixteenth century that were in use in the Slovenian lands. Their importance is threefold: (1) they are very well preserved, in contrast to other music manuscripts from the same period, such as the partbooks that today likewise form part of the Manuscript Collection at the National and University Library in Ljubljana – SI-Lnr, MS 207, MS 284 and MS 285 – each of them having been mutilated through the loss of all but one partbook;² (2) the Hren manuscripts are also invaluable in that they contain quite a few compositions preserved solely within them, with approximately a quarter of all the pieces being *unica*; (3) the Hren choirbooks contain a representative collection of diversified liturgical music, including Masses, Magnificats, litanies, psalms, hymns, Marian antiphons and responses, reflecting the liturgical musical preferences in the Habsburg hereditary land of Inner Austria. The composers represented are for the most part either Italians (mostly Venetians and other Northern Italians) or Flemings, who were active, at least for part of their careers, in the Habsburg

lands. Their names range from highly regarded sixteenth-century masters such as Orlando di Lasso, Philippe de Monte and Giovanni Gabrieli to completely obscure *Kleinmeister* such as, for instance, Hieronymus de Sayve. While a portion of the pieces (mostly by renowned composers of the period) were likely copied from existing prints, others circulated exclusively in manuscript form.

Previously, the plan has been to publish musical works from the Hren choirbooks within the series *Monumenta artis musicae Sloveniae* that are preserved uniquely in the Hren codices and not published elsewhere.³ In this volume, however, there is an exception: in addition to the two *unica* – the *Missa Aller mi fault* and the *Missa Stabunt justi* – the *Missa Andra la nave mia*, preserved also in A-Gu, MS 22 and MS 82, is part of this edition. The rationale behind this exception is that the perception of Simone Gatto's Mass oeuvre would be considerably diminished without the inclusion of this Mass; indeed, the only contemporary edition of Gatto's Masses to date is the edition of his early *Missa Scarco di doglia*.

1. Klemen Grabnar, ed., *Selected Works from the Hren Choirbooks*, vol. 1, Annibale Perini, *Missa Benedicite omnia opera Domini* & Pietro Antonio Bianco, *Missa Percussit Saul mille*, *Monumenta artis musicae Sloveniae* 62 (Ljubljana: Založba ZRC, ZRC SAZU, 2017); Grabnar, ed., *Selected Works from the Hren Choirbooks*, vol. 2, Lambert de Sayve, *Missa Exaudi Deus* & *Magnificat secundi toni*, *Monumenta artis musicae Sloveniae* 63 (Ljubljana: Založba ZRC, ZRC SAZU, 2019).

2. For more information on these manuscripts, see Klemen Grabnar, "So gornjegrajski rokopisni zvezki nastali na Kranjskem?" [Are the Manuscript Volumes from Gornji Grad of Carniolan Origin?], *Muzikološki zbornik* 53, no. 1 (2017): 55–79, <https://doi.org/10.4312/mz.53.1.55-79>.

3. When the first volume was being planned (see note 1) it was decided that music published in earlier musical editions, such as Alard du Gaucquier's *Missa Beati omnes*, Francesco Rovigo's *Magnificat Benedicta es* and Orlando di Lasso's Masses and Magnificats, would not be included, hence the title *Selected Works from the Hren Choirbooks*. The two most important editions of some of the pieces from the Hren choirbooks and related repertory, besides Orlando di Lasso's *Sämtliche Werke*, Neue Reihe, 3–17 (Kassel: Bärenreiter, 1962–1988), are Hellmut Federhofer, ed., *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II., 1564–1590*, *Denkmäler der Tonkunst in Österreich* 90 (Vienna: Österreichischer Bundesverlag, 1954); and Gernot Gruber, ed., *Parodiemagnificat aus dem Umkreis der Grazer Hofkapelle (1564–1619)*, *Denkmäler der Tonkunst in Österreich* 133 (Graz: Akademische Druck- u. Verlagsanstalt, 1981).

The inclusion of this Mass is thus important for a comprehensive understanding of the composer's style. Each volume of the *Selected Works from the Hren Choirbooks* includes an introduction discussing the historical background, the composer(s) and music it contains, along with a critical report comprising a description of the source(s), the editorial methods and critical notes.

The author of this critical edition wishes to thank Metoda Kokole, the general editor of the *Monumenta artis musicae Sloveniae*, for her acceptance of this edition within the series, her patient support throughout its completion, and her invaluable encouragement. Heartfelt thanks go to Domen Marinčič, a member of the editorial board of the series, whose helpful remarks and

thorough checking of the transcriptions were invaluable. The editor also acknowledges with gratitude the insightful reviewing comments and advice of Bernhold Schmid and Michael Talbot, as well as the latter's thorough checking of the English texts. A debt is also owed to Lucija Herga for her help with thorough proofreading of the edition and careful checking of the transcriptions. Thanks are also due to the National and University Library in Ljubljana (Narodna in univerzitetna knjižnica v Ljubljani) for its kind permission to publish a transcription of the Masses; and especially to the curator of its Manuscript Collection, Samo Kristan. Last but not least, the editor wishes to extend gratitude to Tadej Lenarčič for his meticulous typesetting of both music and text.

Introduction

THIS third volume of the selected musical pieces from the Hren choirbooks presents three settings of the Ordinary by Simone Gatto, a Venetian musician active at the Inner-Austrian archducal court in Graz: a *Missa Aller mi fault*, a *Missa Stabunt justi* and a *Missa Andra la nave mia*.

All three Masses are of the parody or imitation type, each derived from a pre-existing polyphonic composition. Specifically, Adrian Willaert's five-part chanson *Aller m'y faut sur la verdure* and Orlando di Lasso's five-part motet *Stabunt justi* serve as the models for two of the Masses, while the source for the third Mass remains unidentified. These compositions reflect the changing aesthetic preferences of the period, characterized by a heightened emphasis on colour contrast and word-painting. The *Missa Andra la nave mia* further exemplifies the increasing esteem for polychoral music at the Graz court towards the close of the sixteenth century, illustrating the growing influence of double-choir music in Inner Austria during this time.

HISTORICAL BACKGROUND

Upon the death of Holy Roman Emperor Ferdinand I in 1564, the Habsburg territories were apportioned among his three sons: Maximilian II, who succeeded as Emperor, was granted Upper and Lower Austria; Ferdinand II received the County of Tyrol, with its *Residenzstadt* at Innsbruck along with Outer Austria; while Karl II was endowed with Inner Austria, establishing his seat at Graz. The latter territory encompassed the archduchies of Styria and Carinthia, the County of Gorizia, the free city of Trieste and finally Carniola, a duchy extending over the territory of the major part of the modern Republic of Slovenia, with Ljubljana as its capital.¹

Archduke Karl (1540–1590) was distinguished for his appreciation of music. His musical patronage is attested by a large number of works dedicated to him.² His wife, Maria of Bavaria, was similarly devoted to music; it is believed that she received instruction from Orlando di Lasso at the court of Munich and maintained her interest in his works after relocating to Graz, where Annibale Padovano became her musical tutor. Archduke Karl's preference for Italian, particularly Venetian, music is evident not only in the repertoire performed at the Archducal Chapel in Graz but also in his selection of musicians to serve there. Among the most notable Italians employed were Padovano, who held the positions of organist and later *Hofkapellmeister*, and Francesco Rovigo, who served as organist and music instructor to the Archduke's children.³ This preference was motivated by both aesthetic and political considerations. Aesthetically, Karl clearly favoured Italian – especially Venetian – music. Politically, in the context of the Counter-Reformation, he perceived Italian musicians as less likely than their northern counterparts to be influenced by Reformation ideas.⁴

1. For an introduction to the history of Inner Austria, see Alexander Novotny and Berthold Sutter, eds., *Innerösterreich, 1564–1619*, Joannea 3 (Graz: Landesregierung, 1968).

2. See, for example, Robert Lindell, "The Wedding of Archduke Charles and Maria of Bavaria in 1571", *Early Music* 18 (1990): 257, <https://doi.org/10.1093/em/XVIII.2.253>.

3. On the interest in Italian music at the Graz court, see Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott's Söhne, 1967).

4. This may well be the reason why Lambert de Sayve did not make such a prominent career at the court in Graz and why he moved to the chapel of Archduke Matthias, who later became Holy Roman Emperor.

The influx of musicians from the Veneto region gradually shifted the artistic connections of the Graz court from Munich, largely sustained by Maria's musical interests, towards Venice. These ties were further strengthened under the rule of Karl and Maria's son, Archduke Ferdinand II (1578–1637), who later became Holy Roman Emperor. Ferdinand continued to foster these connections by sending musicians from Graz, such as Georg Poss and Alessandro Tadei, to Venice.⁵ Ferdinand was also the dedicatee of many musical works, several of which originated from Italy.

The music heard at the Graz court also permeated other significant musical institutions within Inner Austria. The Prince-Bishop of Ljubljana, Tomaž Hren (Thomas Chrön), was instrumental in introducing repertoire from Graz to Carniola. Serving as the Bishop of Ljubljana from 1597 to 1630 and closely affiliated with the Graz court, particularly during his tenure as Governor of Inner Austria from 1614 to 1621, Hren played a pivotal role in the musical life of the region. He was a great music-lover and personally curated the repertoire for his musical establishments at both the Ljubljana Cathedral and the Co-Cathedral of Gornji Grad.

THE COMPOSER

The Venetian origins of Simone Gatto are unequivocally established by the title of his sole printed collection of masses, *Missae tres, quinis et senis vocibus decantandae, Simonis Gatti Veneti magistri musices serenissimi Caroli archiducis Austriae liber primus*, published in Venice in 1579 by Angelo Gardano. On the basis of his career trajectory, it is generally inferred that Gatto was born between 1540 and 1550.⁶ Given that Gatto described his Masses as youthful composi-

tions in the aforementioned Mass collection, it is plausible that he was born in the latter half of the 1540s.⁷ From 1565 to 1566 Gatto served as a trombonist at Padua Cathedral, and from 1568 to 1571 at the court in Munich, after which he supposedly returned to Venice. The following year he joined the court in Graz as a trombonist and trumpeter, where he was promoted to *obrister musicus* in 1577 and later to *Hofkapellmeister* in 1581, a position that had remained vacant for six years following Annibale Padovano's death.

There are two prevailing theories regarding the individual who may have facilitated Gatto's entry into the Graz court chapel. Federhofer speculates that Padovano might have played an intermediary role,⁸ while Gernot Gruber suggests that Maria of Bavaria, daughter of Duke Albrecht V of Bavaria and wife of the Archduke Karl since 1571, may have acted as a mediator.⁹ Gatto is known to have travelled several times from Graz through Slovenia to Italy, where he recruited new singers and procured instruments. He passed away in Graz at the end of 1594 or the beginning of 1595.¹⁰

Gatto's oeuvre consists almost exclusively of sacred music, comprising eight Masses, fourteen motets, three Magnificats and several litanies. His extant secular works are limited to two piec-

5. For more on music at Ferdinand's court, see Steven Saunders, *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon Press, 1995).

6. Hellmut Federhofer posits that the Inner-Austrian Archduke Karl may not have appointed Gatto as head of his music chapel earlier due to Gatto's relative youth. Federhofer, "Einleitung," in *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II., 1564–1590*, *Denkmäler der Tonkunst in Österreich* 90 (Vienna: Österreichischer Bundesverlag, 1954), VIII. See, further, the main text.

7. Federhofer suggests that one of these Masses, the *Missa Hodie Christus natus est*, was likely composed between 1571 and 1579. Conversely, Andrea Ammendola proposes the years between 1575 and 1579 as the probable period for the composition of this Mass. Following the death of Annibale Padovano in 1575, so Ammendola argues, Gatto's efforts to compose this Mass and subsequently publish the entire collection, dedicated to Karl II, were probably motivated by his ambition to secure the position of *Kapellmeister* at the court in Graz, which seems to be a compelling thesis. Hellmut Federhofer, "Gatto, Simon," in *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, 1st ed., edited by Friedrich Blume, vol. 4 (Kassel: Bärenreiter-Verlag, 1955), 1461; Andrea Ammendola, *Polyphone Herrschermenten (1500–1650): Kontext und Symbolizität*, *Abhandlungen zur Musikgeschichte* 26 (Göttingen: V&R unipress, 2013), 257–258. See also Klemen Grabnar, "Uglasbitev kantika magnifikat Simoneja Gatta na priveru skladbe *Magnificat primi toni*," *Muzikološki zbornik* 59 (2023): 136, note 3.

8. Federhofer, *Musikpflege und Musiker*, 80.

9. Gernot Gruber, "Magnifikatkompositionen in Parodiertechnik aus dem Umkreis der Hofkapellen der Herzöge Karl II. und Ferdinand von Innerösterreich," *Kirchenmusikalisches Jahrbuch* 51 (1967): 36.

10. For further details on Gatto's biographical information, see Federhofer, *Musikpflege und Musiker*, 80–88.

es set to Italian texts: a canzona and a dialogue.¹¹ The majority of his motets, many of which were published in the collection *Motectorum IIII. v. VI. VII. VIII. X. & XII. vocibus Simonis Gatti [...] tum Annibalis Perini [...] insequens opus hoc levidense noviter collectorum*, are not fully preserved.¹² Among the extant works, the eight-part motet *Obsecro vos fratres* stands out as Gatto's most widely disseminated piece,¹³ having been printed and copied several times. In light of the fact that no previous catalogue of his works is comprehensive, I present here a new list, which also includes references to the original compositions upon which some of these pieces are based:

- *Missa Scarco di doglia* a 5 (on Rore's madrigal);¹⁴
- *Missa Hodie Christus natus est* a 5 (on Rore's motet);¹⁵
- *Missa Dont vient cela* a 6 (on Crecquillon's chanson);¹⁶
- *Missa Aller mi fault* a 5 (on Willaert's chanson);¹⁷
- *Missa Stabunt justi* a 5 (on Lasso's motet);¹⁸
- *Missa Veni Domine et noli tardare* a 6 (on Palestrina's motet);¹⁹

- *Missa Andra la nave mia* a 8 (model unidentified);²⁰
- *Missa Ecco chio lasso il core* a 15 (on Striggio's madrigal);²¹
- *Magnificat primi toni* a 5;²²
- *Magnificat Domine Dominus noster* a 6 (on Lasso's motet);²³
- *Magnificat Alma se stata fossi* a 7 (on Bartolomeo Spontone's dialogue);²⁴
- *Asperges me* a 5;²⁵
- *Salve Regina* a 5;²⁶
- *Salve Regina* a 6;²⁷
- *Pater manifestavi* a 5;²⁸
- *Domine Deus Abraham* a 5;²⁹
- *Verba mea auribus percipe* a 5;³⁰
- *In die tribulationis meae* a 5;³¹
- *In te Domine speravi* a 6;³²
- *O bone Jesu* a 6;³³
- *Paratum cor meum Deus* a 7;³⁴
- *Obsecro vos fratres* a 8;³⁵
- *Vidi Dominum sedentem* a 12;³⁶
- *Tota pulchra es* a 12;³⁷
- *Jubilare Deo omnis terra* a 12;³⁸

11. See the list of his works in Federhofer, "Gatto, Simon", 1460–1461; Federhofer, "Gatto, Simone [Simon]", in *Grove Music Online*, accessed 23 February 2023, <https://www.oxfordmusiconline.com/grovemusic>.

12. The collection was edited by Orazio Sardena and printed in 1604 by Ricciardo Amadino in Venice. Only the bassus and octavus volumes have survived, in the British Library. According to the inventory of the *musicalia* from Ljubljana Cathedral, a copy of this collection was also kept in Ljubljana during the episcopate of Bishop Tomaž Hren. See Janez Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem* (Ljubljana: Partizanska knjiga, 1978), 134 and 135 (entry no. 22).

13. The other two fully preserved motets are the five-part *Asperges me* and the six-part *Salve Regina*.

14. Simone Gatto, *Missae tres, quinis et senis vocibus decantandae* (Venice: Angelo Gardano, 1579); Ljubljana, Narodna in univerzitetna knjižnica, Rokopisna zbirka (SI-Lnr), MS 342.

15. Gatto, *Missae tres*.

16. Gatto, *Missae tres*; Vienna, Österreichische Nationalbibliothek (A-Wn), Mus.Hs.15506 (incomplete, without *Osanna & Agnus Dei*).

17. SI-Lnr, MS 339.

18. SI-Lnr, MS 340.

19. A-Wn, Mus.Hs.15506; A-Wn, Mus.Hs.15946.

20. SI-Lnr, MS 341; Graz, Universitätsbibliothek (A-Gu), MS 22; A-Gu, MS 82.

21. A-Wn, Mus.Hs.16707-GF (incomplete, without *primus chorus*); Győr, Püspöki Papnevelő Intézet Könyvtára (H-Gc), XI.b.54 (org.).

22. SI-Lnr, MS 341.

23. A-Gu, MS 12; SI-Lnr, MS 341.

24. A-Gu, MS 12; A-Gu, MS 22; Kassel, Universitätsbibliothek (D-Kub), 2° Ms. Mus. 13.

25. A-Wn, Mus.Hs.15506.

26. SI-Lnr, MS 207 (incomplete, altus only).

27. A-Gu, MS 8; Warsaw, Biblioteka Narodowa (PL-Wn), Mus.2083 (incomplete, bassus only).

28. Orazio Sardena, ed., *Motectorum [...] noviter collectorum* (Venice: Ricciardo Amadino, 1604) (incomplete, bassus and octavus only).

29. Ibid.

30. Ibid.

31. Ibid.

32. Ibid.

33. Ibid.

34. Ibid.

35. Ibid.; A-Wn, Mus.Hs.16703-GF; Budapest, Országos Széchényi Könyvtár (H-Bn), ms Bártfa 1; H-Bn, ms Bártfa 16 (incomplete, tenor and bassus only); Abraham Schädäus, ed., *Promptuarii musici sacras harmonias sive motetas* (Strasbourg: Typis Caroli Kiefferi, sumptibus Pauli Ledertz, 1611); Erhard Bodenschatz, ed., *Florilegium Portense* (Leipzig: Andreas Mamitzsch, 1621); PL-Wn, Mus.327 Cim. (org.).

36. Sardena, *Motectorum [...] noviter collectorum*.

37. Ibid.

38. Ibid.; H-Gc, XI.b.54 (org.).

- Litanies;³⁹
- *Perche lontana da fallaci scogli* a 5;⁴⁰
- *Hor che la nova e vaga* a 12.⁴¹

A major portion of Gatto's works has survived in manuscripts produced by the copying workshop in Graz, where Georg Kuglmann, a bassist at the Graz court chapel, played a prominent role and who served as a copyist from at least 1587 until his death in 1613 or 1615 (see Critical Report).

GATTO'S MATURE MASSES

Missa *Aller mi fault*

As stated above, the model for the first Mass is the five-part chanson *Aller m'y faut sur la verdure* by the Flemish composer Adrian Willaert (c. 1490–1562), a figure of considerable influence in the musical landscape of his era. Willaert spent the majority of his career as the *maestro di cappella* at San Marco in Venice, where he exerted a profound influence on a generation of younger Italian composers, particularly those who worked alongside him in Venice.⁴² It is highly likely that Gatto was familiar with Willaert's compositions, having presumably received his musical training in Venice during his youth. Thus, Gatto's choice to employ Willaert's chanson as a model is unsurprising.⁴³

39. These litanies have different texts but use the same music. See the list (with sources indicated) in Klemen Grabnar, "The 'Litaniarum liber' (SI-Lnr, Ms 344): Transmission of Musical Litanies from Graz to the Duchy of Carniola", in *Music Migration in the Early Modern Age: Centres and Peripheries — People, Works, Styles, Path of Dissemination and Influence*, edited by Jolanta Guzy-Pasiak and Aneta Markuszewska (Warsaw: Liber Pro Arte, 2016), 183–197.

40. *Musica de virtuosi* (Venice: Gerolamo Scotto, 1569).

41. Sardena, *Motectorum* [...] *noviter collectorum*.

42. For more on Willaert, see, for example, Jessie Ann Owens, Michele Fromson, Lewis Lockwood and Giulio Ongaro, "Willaert [Vuigliart, etc.], Adrian", *Grove Music Online*, accessed 18 August 2024, <https://www.oxfordmusiconline.com/grovemusic>; and David M. Kidger, *Adrian Willaert: A Guide to Research*, Routledge Music Bibliographies (New York: Routledge, 2005).

43. Willaert's music was also well known in other important musical centres, including Graz, where Andreas Zweiller wrote a parody Magnificat based on his chanson *A la fontaine du prez*.

The chanson *Aller m'y faut sur la verdure*, which reflects a confluence of longing, courage and a desire for love or connection, set against the backdrop of nature,⁴⁴ first appeared in print in 1560.⁴⁵ It was included in the chanson anthology *Livre de Meslanges contenant six vingtz chansons*, published that year by Adrian Le Roy and Robert Ballard, the foremost music printers in Paris during the latter half of the sixteenth century. In this edition, however, the chanson is attributed to Jacques Arcadelt. In the second edition of this anthology, entitled *Mellange de chansons* (1572), the piece is correctly attributed to Willaert. Jane A. Bernstein, through her analysis of Arcadelt's chansons, has confirmed that this particular chanson does not align with Arcadelt's typical style but is consistent with Willaert's compositional approach. Consequently, she attributes the work to Willaert.⁴⁶ The *Aller m'y faut* is not one of Willaert's best-known chansons, but was still appreciated after his death, as evidenced, for instance, by an intabulation of this piece for two lutes by Giovanni Antonio Terzi, which was published in his *Secondo libro de intavolatura di liuto* (Venice: Giacomo Vincenti, 1599).

In his Mass, Gatto retains the low-clef *cantus mollis* G tonality of the chanson, which can be identified as the second mode transposed up a fourth. However, he frequently enriches the harmonic fabric through the use of E flat and occasionally B natural. Overall, the Mass features a significant amount of material both directly and more distantly derived from the model, alongside entirely newly composed sections.

The first Kyrie is structured entirely around the opening phrase of Willaert's chanson, with the first seven bars being adopted almost verba-

44. The text reads as follows: "Aller m'y faut sur la verdure, / Chercher parti en quelque bonne part, / Etre hardi, joyeux, frisque et gaillard, / Oncqu' ne trouva couard pâture. / Ami je n'ai qui me procure, / Aller m'y faut sur la verdure. / Ami je n'ai qui me procure. / Du jeu d'amour, las tant j'endure, / Aller m'y faut sur la verdure. / Du jeu d'amour, las tant j'endure. / Si trouvais un gallois, / De mon vouloir ferait ouverture. / Si j'entrerais en ce bois, / Rencontrais quelque créature. / Aller m'y faut sur la verdure, / Aller m'y faut sur la verdure."

45. A modern edition is available in Adrian Willaert, *The Complete Five and Six-Voice Chansons*, edited by Jane A. Bernstein, *The Sixteenth-Century Chanson* 23 (New York: Garland, 1992), 14–23.

46. *Ibid.*, xii.

tim. The *Christe* section presents an arrangement of material from the centre of the model, where Gatto takes a prominent phrase as a starting point and treats it polyphonically, relying more heavily on the original model at a central portion in this section. Here, we can also observe the intriguing techniques that Gatto has adapted from the chanson. The opening motif appears in one voice alone, while other voices introduce material from elsewhere in the chanson. In the second *Kyrie*, Gatto picks up much of the musical material from the point where he had previously left off. The music unfolds in a varied homophony, where the composer juxtaposes two distinct groups of voices at the outset, which results in a somewhat more colourful effect. He then draws material from the penultimate section of the chanson – once again a prominent phrase, just before the final repetition of the opening words – so that the movement does not conclude with material from the end of the model, which is somewhat unusual. This can be explained by two factors: (1) the musical similarity between the beginning and end of the chanson (both sections also have the same text), and (2) the fact that this similarity would have resulted in two consecutive sections using identical musical material, noting that in liturgical usage the *Kyrie* is followed immediately by the *Gloria*.

The opening of the *Gloria*, much like that of the *Kyrie*, is likewise based on the beginning of the model. Given the longer text of this movement, homophonic sections emerge shortly after the beginning, creating a denser musical texture. In these more or less homophonic sections Gatto often omits one or two voices, thus alternating between different groups of voices, as already observed in the *Kyrie*. There is scarcely a phrase where at least one voice is not taken from the original, although it may be heavily reworked. Gatto's versatility is evident in the varied textures he employs, moving between strict homophony and a modified homophony achieved by shifting one or two voices forwards or backwards, in contrast to the much more continuously contrapuntal texture of Willaert's chanson. The movement is also harmonically diverse. There is less homophony in the *Qui tollis* section, with the exception of the words "*Jesu Christe*", which are given particular prominence through their treatment. This section concludes with a return to the same motif used to close the *Kyrie*.

The *Credo* similarly draws upon the opening of the model but is somewhat more distant from it. Contrary to expectations, there is hardly any homophony, despite the even longer text. Gatto appears to have reserved this technique for special effect, deploying it clearly in the *Et incarnatus est* section, which is given particular emphasis because of the significance of the text and its distinct texture. The *Crucifixus*, following custom, is set for a reduced number of voices (four), although it is unusual for an additional *altus* to be included in this section, which remains distinctly polyphonic. Within the *Credo* there are passages that display little connection to the model. Perhaps this is why, in the following section – *Et in Spiritum* – Gatto returns to the opening motif, once again clearly referencing the chanson. In subsequent passages he keeps close to the original material. At the word *Resurrectionem* pure homophony supervenes, partly without a *basus* – this is the second-most significant part of the text, achieving emphasis by the same means as *Et incarnatus est*, thus creating a connection between incarnation and resurrection. At the conclusion of the *Credo*, the opening motif reappears; this also serves as the closing motif of the chanson, thus linking the ending of the movement to the model's conclusion.

The *Sanctus* begins as expected with the model's opening motif, and its texture is polyphonic, although it becomes homophonic towards the end of the section. The *Benedictus* is also polyphonic and written for four voices, while the *Osanna* is in triple metre and is consistently polyphonic. Although the musical material in this movement is derived from the model, it is developed quite independently. In a surprising departure, Gatto concludes this movement in a musical manner distinct from that found in the *Kyrie*, *Gloria* and *Credo* alike.

The *Agnus Dei* also opens with material from the model, though the opening motif is confined to the upper voice. There is a distinctive opening motif on the word "*miserere*" that also serves as the closing motif, so that the end of the Mass most closely resembles the end of the model in comparison with any other movement.

In this Mass Gatto takes prominent phrases from Willaert's chanson and develops them in various ways or uses only fragments to highlight the most important parts of the text, thus paying homage to the great master. He for the most part

refrains from using the chanson's final phrase to conclude the Mass movements – sometimes with an obvious reason but at other times seemingly just in order to avoid cliché. By diverging from conventional approaches to parody Mass composition, Gatto demonstrates a considerable inventiveness. This Mass reveals Gatto to be a skilled composer who deftly employs the musical material of the original according to his needs, responding to the liturgical text with a range of musical devices, such as the careful positioning of homophonic sections amid polyphonic textures and the use of musical figures to illustrate the meaning of the words (e.g., the descending fifth on “descendit” and the use of the highest note (E flat) on “Altissimus”). His craftsmanship thus clearly marks out this work as the product of an experienced composer.

Missa Stabunt justi

The model for the second Mass, as previously mentioned, is the five-part motet *Stabunt justi* by the renowned Franco-Flemish composer Orlando di Lasso, active most of his time as *Kapellmeister* at the Wittelsbach Court in Munich.⁴⁷ Gatto must have got to know Lasso personally during his time in Munich. The motet *Stabunt justi* was first printed in his *Moduli quinis vocibus numquam hactenus editi* (Paris: Le Roy & Ballard, 1571), and a few years earlier it had already been copied into one of the Munich choirbooks.⁴⁸ The text is biblical and taken from the Book of Wisdom.⁴⁹ It is present in the liturgy

as the readings of the Mass for the martyr. The music of this motet is varied through the use of relatively contrasting musical elements, but since not all the elements contrast with one another simultaneously, it still achieves a unified effect. In several places the musical reflection of the text is very pronounced.

Gatto's Mass begins with a direct reference to the opening of Lasso's motet, though the material is subtly altered rhythmically to accommodate the different text. The part-writing is also modified, leading to some harmonic changes. After reworking the first phrase of Lasso's motet, Gatto proceeds to embed the musical material of the subsequent section. As in the motet, the Mass exhibits a polyphonic texture, with imitative treatment of both the basic and inverted versions of the motif, although in certain instances two voices enter simultaneously. The *Christe* is entirely derived from the model, beginning with a descending bass line employed across most voices and maintaining a texture closely resembling that of the model. Subsequently, the bassus and cantus lines are treated polyphonically, often appearing concurrently in two voices. The second Kyrie draws upon the musical material from the beginning of the *secunda pars* of the motet. As in the model, the upper three voices (cantus, altus and tenor I) begin with longer note values, although their melodic lines soon become more ornate and extended. This material then appears in the lower voices (tenor II and bassus), creating a fuller sound in the Mass. Gatto employs imitation in all voices to treat short motifs taken from the model. The movement concludes with a cadence, only slightly altered from the original. Throughout the Kyrie movement Gatto applies the same compositional procedures as found in the motet, although the treatment of the model's material is often more expansive than in the corresponding sections in the original work.

The Gloria begins by referencing the introductory material of the model. As with the Kyrie, the initial long note values are subdivided into shorter ones. Initially, the part-writing departs somewhat from the model but soon becomes closer to it. The next portion likewise uses the model's subsequent material, but now in a different manner. The basic motif, beginning with a lower alternating note, first appears simultaneously in the altus and tenor I, is then repeated a fifth lower in the tenor II and bassus and finally

47. The latest full-length study devoted to Lasso is Annie Coeurdevey, *Roland de Lassus* ([Paris]: Fayard, 2003).

48. Munich, Bayerische Staatsbibliothek (D-Mbs), Mus. Ms. 24. The manuscript is thought to have been written around 1565. Bernhold Schmid, “Kritischer Bericht”, in Orlando di Lasso, *Sämtliche Werke*, vol. 7, *Motetten 4 (Magnum opus musicum, Teil IV): Motetten für 5 Stimmen*, 2nd ed., edited by Bernhold Schmid (Wiesbaden: Breitkopf & Härtel, 2007), LXVII. This volume presents on pages 61–67 a modern edition of the motet *Stabunt justi*.

49. It reads as follows: “Stabunt justi in magna constantia adversus eos qui se angustiauerunt, et qui abstulerunt labores eorum. Videntes turbabuntur timore horribili, et mirabuntur in subitatione insperatae salutis; Dicentes intra se, poenitentiam agentes, et prae angustia spiritus gementes.

Hi sunt quos habuimus aliquando in derisum, et in similitudinem improprietatis. Nos insensati, vitam illorum existimabamus insaniam, et finem illorum sine honore; Ecce quomodo computati sunt inter filios Dei, et inter sanctos sors illorum est.”

emerges in the cantus, accompanied homophonically by the alto and tenor 1. The descending bassus motif from the continuation of the model is then imitated, as in the earlier movement. The setting of the words “Gratias agimus tibi” does not relate to the motet, while “propter magnam” is a reworking of the setting of the words “turbabuntur” in the model, with the lowest voice being retained in a minimally altered form. The following cadence on “gloriam tuam” echoes the conclusion of the first part of the model. The first section of the Gloria ends in triple metre, with two brief returns to duple metre at “Deus Pater omnipotens” and “Jesu Christe.” These triple-metre sections draw heavily from the model, which is also in triple metre. A textual connection links the three sections (“Domine Deus,” “Domine Fili,” and again “Domine Deus”), which Gatto translates into the music. The first triple-metre section features three voices (cantus, altus and tenor 1), with the opening material drawn from the model, apart from the final notes. The upper voices and lowest voice are also derived from the model, though the latter is transposed an octave higher and assigned to tenor 1. While the melodic lines are similar to the model, they appear in different voices (e.g., the bassus line is moved to tenor 1, the cantus line to the bassus, etc.). The final triple metre section, in five voices, remains closest to the model, with the harmonic progression in the last four bars reminiscent of the model’s final five bars. The second part of the Gloria opens similarly to the *secunda pars* of the motet, with the upper three voices (cantus, altus, and tenor 1) entering in a manner that is both rhythmically and harmonically aligned with the model. However, the melodic lines soon diverge, and the lower voices (tenor 1 and bassus) enter with similar material. The text “Qui tollis peccata mundi” is repeated twice, with the bassus imitating the opening motif from the second part of the Gloria. The three iterations of this text are followed by “miserere nobis,” “suscipe deprecationem nostram,” and another “miserere nobis,” all set differently. The first “miserere nobis” is independent of the model, while the “suscipe deprecationem nostram” is based on material from the penultimate section of the motet. The second “miserere nobis” uses different material, and the entire section is transposed a third higher in the Mass. The next portion (“Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissi-

mus”) is freely composed, featuring a polyphonic texture where an imitation of a new motif initially appears across all voices, followed by various groups of three voices. The setting of “Jesu Christe. Cum Sancto Spiritu” echoes the material following the triple-metre section of the model, especially harmonically and partly melodically, although the texture in the Mass is more polyphonic. In setting “in gloria,” Gatto reuses a motif from the motet, treating it imitatively, often with two voices entering simultaneously. This section of the Mass is somewhat more extended than in the model, concluding with a cadence that closely resembles that of the motet. Not all sections of the Gloria are linked in this way to the model, and the borrowing of material does not strictly follow the original order.

The Credo opens with characteristic entries on E and B in long note values and harmonies on E, then A. From bar 7 Gatto departs from the model, with the freely composed portion predominantly polyphonic. Groups of three voices, with two entering together and the third following, frequently alternate with another group of three voices. Although the motives resemble those of the model (for example, an initial lower auxiliary note is frequent), they cannot be directly linked to specific motifs. A notable exception is the descending motif on the words “Filius Dei,” which bears a resemblance to the model. Gatto relies more heavily on the model at the end of the first section, adopting the conclusion of the first part of the motet with only minor adjustments. The second section – Et incarnatus est – begins with longer note values and is reminiscent of the opening of the *secunda pars* of the motet, although it soon diverges. The final part of this section is related to the conclusion of the *prima pars*, with differences primarily in rhythm and cadential structure. The third section – Crucifixus – is written for three voices and is distinctly polyphonic, featuring short motifs treated imitatively in a style reminiscent of the central portion of the model. The musical material, with one brief exception near the end, is not directly borrowed from the model but reflects its stylistic characteristics. In the final section (Et in Spiritum), Gatto returns to the beginning of the *secunda pars* of the motet before departing again. The setting of “et vivificantem” closely mirrors the treatment of “et qui abstulerunt” from the model, probably on account of the textual

similarity (both phrases begin with “et” and have the same number of syllables). When the text is repeated, Gatto abandons the formal principles of the model, employing instead a descending line in the lowest voice, which is then imitated by the other voices. The same technique is used for “qui ex Patre Filioque.” The setting of “Qui cum Patre et Filio” is likewise polyphonic, drawing upon the melodic contour of a motif from the middle of the motet, though Gatto subsequently diverges slightly from the model. However, he remains faithful to its style, evident in the texture and phrasing. Gatto leans more heavily on the model in the setting of “Confiteor unum baptismum,” where the motif from the second section of the model (“adversus eos”) is treated imitatively, appearing in both its basic and its inverted form. The final section, in triple metre, features increasingly dense entries, with two voices entering together at the end. Thus, while long portions of the Credo are not directly derived from the model, they are composed in its style, with Gatto juxtaposing two groups of three voices and occasionally creating the impression of six voices, a technique also present in the model.

The Sanctus is divided into three sections. The first section begins with a heavily reworked version of the model’s opening, condensed in the Mass (with no long note values or rests). In addition to the motif, which appears first in tenor I and is then imitated in the cantus and bassus, a descending melodic line is introduced, first in tenor II and later in the other voices. The next section (“Dominus Deus Sabaoth”) echoes the harmony of the triple-metre section of the model (“existimabamus”), except at the cadence, although the part-writing differs. The setting of “Pleni sunt coeli” more closely follows this section, the part-writing coming close to the model. At the end of this first section Gatto treats imitatively a motif derived from the word “poenitentiam” in the model, and its cadence is similar to the model’s final cadence. The Benedictus, written for four voices (altus, tenors I & II and bassus), is distinctly polyphonic, though its motifs are not borrowed from the model but resemble it in treatment. Notably, the initial motif is always accompanied by a counter-subject; this motif first appears in the alto, with the counter-subject in tenor I, then in tenor II with the counter-subject in alto, and so on. The final section – Osanna – is in triple metre and is based on a single mo-

tif, treated imitatively (including in inversion). Though this motif is not derived from the model, it shares its style. The final cadence is identical to the model’s.

The Agnus Dei opens with material from the beginning of the model, reworked similarly to the previous movements but slightly expanded. Gatto then departs from the model when he sets the words “qui tollis peccata mundi”. The words “miserere nobis” are set to the last motif of the model, treated imitatively as in the motet.

In this Mass Gatto adheres more closely to the conventions of parody Mass composition than in the *Missa Aller mi fault*.⁵⁰ Beyond the use of Lasso’s composition as its foundation, Lasso’s influence is evident in the external structure of the Mass Ordinary, particularly in the relatively long Kyrie, the shorter three-part Sanctus with a final triple-metre section, and the brief Agnus Dei. The presence of extended, freely composed sections in the style of the model, especially in the Credo, further demonstrates Lasso’s impact. Significantly, Gatto does not adopt the elements of the model that directly reflect the text, such as the octave leap on “in magna” (as seen in the openings of the Kyrie and Gloria) or the homophonic sections with short note values. This is most probably due to the wealth of varied material offered by Lasso’s motet. While Gatto does not incorporate all aspects of the model, the Mass reveals his strong affinity for Lasso’s style, also evident in the other two Masses in this edition. Gatto’s skill in reworking and emulating specific elements of the model is clear. His profound admiration for Lasso as a composer aligns with the musical tastes of Maria of Bavaria, wife of Archduke Charles II.⁵¹

50. There are several contemporary references to applying the parody technique, the most important of which are Pietro Pontio’s *Ragionamento di musica* (Parma: Viotto, 1588; facsimile, Kassel: Bärenreiter, 1959), 155–156; and Pietro Cerone’s, *El Mellopeo y maestro: tractado de música theórica y práctica* (Naples: Gargano & Nucci, 1613; facsimile, Barcelona: Consejo Superior de Investigaciones Científicas, 2007), 687–688.

51. As Steven Saunders surmised, Maria of Bavaria was not only a Wittelsbach princess, but may also have been a pupil of Orlando di Lasso. Saunders, *Cross, Sword and Lyre*, 8. In 1576, she demonstrated her strong enthusiasm for Lasso’s music by writing to her brother, informing him of her intention to send a catalogue of Lasso’s works held at

Missa Andra la nave mia

Although the model for the third Mass, *Missa Andra la nave mia*, is so far undiscovered, it seems to have been a setting for four or eight voices of the poem *Andra la nave mia solcando l'onde* by Remigio Nannini, also known as Remigio Fiorentino. This poem uses the metaphor of a ship navigating a perilous sea to explore themes of love, fate and despair. The poet likens his life to a ship caught between dangerous rocks and turbulent waves, guided by an uncertain wind and a distant, sometimes obscured, star. He reflects on his journey away from the safety of land (perhaps representing security or a past love) towards an uncertain future, where he is continually buffeted by challenges (the rocks and waves). Despite occasional glimpses of hope (the star and the sight of land), he fears he may never reach a safe harbour and instead may perish amid the struggles. The poem ultimately expresses a longing for guidance and a return to safety, symbolized by the poet's plea for the wind to lead him back to port.⁵² There are two known settings of this poem: one is Vincenzo Cossa's four-part madrigal⁵³ and the other Matteo Ruffilo's five-part madrigal,⁵⁴ but neither of the two corresponds musically to Gatto's Mass.

The *Missa Andra la nave mia* is written for two choirs, each comprising four voices and using equal choirs, which is a common feature of polychoral music outside Venice. Gatto's polychoral technique is characterized by the use of both literal and varied antiphonal repetition as well as by non-repetitive antiphony and fairly large amount of tutti writing.

Graz, with the aim of acquiring those items that were absent from the court's collection. On multiple occasions she also requested her brother to provide her with additional compositions by Lasso. Johanna Wehner, "Maria von Bayern, Erzherzogin von Österreich: Ihr Leben zum Tode ihres Gemahls (1590)" (PhD diss., Universität Graz, 1965), 147. See also Grabnar, "The 'Litaniarum liber'", 192–193.

52. Basic information and a facsimile of the poem are available at <https://lyra.unil.ch/poems/489>.

53. The madrigal was published in his *Il primo libro de madrigali a quatro voci, con due canzoni* (Venice: Antonio Gardano, 1569).

54. Published in his *Il primo libro de madrigali a cinque voci* (Venice: Gerolamo Scotto, 1561).

At the outset, in the first Kyrie, Gatto opens with a phrase delivered by the first choir, which is then fully repeated by the second choir. Subsequently, the next phrase is assigned to the first choir alone, after which the tutti begins, lasting for approximately two-thirds of this section. In the *Christe* he employs both varied and straightforward antiphonal repetition, concluding with a shorter tutti, which functions as a final punctuation mark for this section. In the concluding Kyrie, the first phrase, initially presented by the second choir and repeated by the first, exhibits a clearly polyphonic character, in contrast to the phrases of the two preceding sections. The ensuing tutti, which comprises half of this section and serves as the climactic point of the Kyrie, is also markedly polyphonic.

The subsequent movements, the Gloria and Credo, contain a substantial amount of text and are thus significantly condensed. Numerous phrases are assigned to either of the two choirs alone, and the antiphonal repetitions follow on from the first statements with the tiniest of overlaps. Gatto, in an unusual approach, begins the Gloria with a tutti, in which the characteristic melodic material introduced in the opening of the Kyrie and later in the Credo and Agnus Dei is not immediately discernible, representing a departure from the typical compositional pattern of Masses in parody technique.⁵⁵ Through this deviation Gatto achieves greater variety between the individual movements of the Mass. Nevertheless, coherence is maintained by preserving the distinctive opening rhythm, together with individual musical elements from the opening material reappearing later in the Gloria. The initial tutti is not a mere homophonic block of chords, whether in simple or elaborated homophony; rather, the first choir begins homophonically, while the second choir enters in polyphony, a procedure reminiscent of some pieces by Lasso.

The Gloria splits into two sections, the break occurring at the first *Qui tollis*, while the Credo is divided into four sections: *Patrem*, *Et incarnatus*, *Crucifixus* and *Et in spiritum*. As is frequently the case, the *Crucifixus* is written for a reduced number of voices – it is assigned to only a single choir. Nevertheless, Gatto initially conveys an impression of polychorality in this section.

55. See note 50.

Specifically, paired cantus and altus voices enter first, followed by an almost identical repetition by paired tenor and bassus, with the content of the cantus line ingeniously transferred to the bassus one octave lower and that of the altus to the tenor a fourth lower. The remainder of the movement is predominantly polyphonic, interspersed with occasional homophonic fragments.

The Sanctus often departs from the original musical material of the model to a greater extent, a fact that is evident even in this particular case where the model itself is unknown. The opening is characterized by two antiphonal repetitions: the first being a literal repetition, and the second freer in its approach. This is soon followed by a polyphonic tutti, which transitions into homophony in the second part and is set in triple metre. As is customary, the Benedictus is scored for a reduced number of voices – in this case, two cantus,⁵⁶ altus and tenor – and, with the exception of its opening, is distinctly polyphonic. The Osanna stands out within the context of the Mass for its homophonic texture and its setting in triple metre. Here again, two antiphonal repetitions occur, with the second choir leading and the first choir introducing slight variations in the repetitions. This is followed by a tutti, which provides a powerful conclusion to the movement, owing to its straightforward texture.

In the Agnus Dei the opening material is recognisable, the second choir taking the lead and the first responding in both precise and varied repetitions. As the Agnus serves as the conclusion of the entire piece, the final tutti may initially appear to be somewhat brief and less powerful compared with those in the other movements; however, this characteristic is shaped by the nature of the text being set. Gatto's sensitivity to the text is also evident in other sections of the work, such as the setting of "ex Maria Virgine", where during a double-choir section the second choir alone is employed to create a more intimate atmosphere.

In general, Gatto employs exact repetitions in the Mass, though he does not adhere to them rigidly, as one might to a rote formula. Instead, he

introduces variations in these repetitions in several ways – for instance, a repeated phrase may begin similarly but conclude differently, the part-writing may be altered, or the responding choir may extend the phrase – in order to achieve a degree of variety. Likewise, while the tutti sections are predominantly conceived as polyphonic, they can at times be homophonic. The musical textures are similarly varied. Overall, Gatto seeks to maintain a balance between these elements. His familiarity with the polychoral music of the preceding generation of Venetian composers is evident, particularly in his extensive use of non-repetitive antiphony in the Gloria and Credo movements, a technique characteristic of Willaert. In certain sections we also observe close imitations of simple, scale-like figures reminiscent of Annibale Padovano.

Gatto's style is distinguished by his integration of various elements taken from different polychoral traditions, even if not following the Venetian school. This is particularly evident in the freer interplay between the two choirs, which feature both repetitive (exact as well as varied) and non-repetitive antiphony alongside the tutti sections. As previously mentioned, the Mass includes a considerable proportion of tutti writing, a feature also observable in Lasso's early polychoral works. In Gatto's compositions the tutti sections are often shaped by the textual content, which is used to highlight or illustrate particular phrases, as in the setting of "Pleni sunt coeli". In other instances, beyond their function as summative conclusions, the tutti sections seem to showcase his capacity to evoke a conventional grandeur.

Though Gatto is not an innovator and does not engage with the latest trends in polychoral composition, as epitomized by Andrea Gabrieli, the true founder of the Venetian polychoral style,⁵⁷ he is nevertheless a competent composer. His competence in writing for multiple parts and his ability to synthesize different approaches – very likely influenced primarily by the music of Lasso – demonstrates his considerable skill.

56. As can be seen from the manuscript A-Gu, ms 82, which contains only music for the first choir, neither of the two cantus belongs to the first choir. One is therefore cantus I and the other is an additional cantus (simply labelled c in the edition).

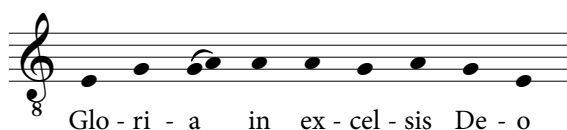
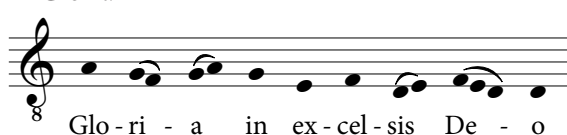
57. In contrast to Gatto's approach, Gabrieli's antiphonal repetitions, for example, are typically hardly ever at the same pitch. For the different branches in polychoral writing, see the unsurpassed study of polychoral music by Anthony Carver, *Cori spezzati*, vol. 1, *The Development of Sacred Polychoral Music to the Time of Schütz* (Cambridge: Cambridge University Press, 1988).

NOTES ON PERFORMANCE

All three Masses in this edition use the standard clefs: C1, C2, C3, C4, F4 in the *Missa Aller mi fault*; C1, C3, C4, C4, F4 in the *Missa Stabunt justi*; and C1, C3, C4, F4 | C1, C3, C4, F4 in the *Missa Andra la nave mia*, which is therefore scored for two choirs of identical make-up. Their parts all fall within the standard vocal ranges, individually and collectively. However, the performance options were not purely vocal. Indeed, it is almost certain that vocal parts were sometimes doubled on instruments, their use with voices being attested in the practice of the *Hofkapelle* and of other institutions in Inner Austria, including Ljubljana cathedral and Gornji Grad co-cathedral.

The *Missa Andra la nave mia*, although written for two choirs, is not classically polychoral – i.e., written for *cori spezzati* – since the compasses of the lowest parts in the respective choirs are sometimes a fifth apart. Gatto's concept of double-choir writing thus does not seem to have been a spatial one. Accordingly, the two choirs should not be spatially separated but instead placed side by side. Furthermore, the source itself points to this manner of performance: the music for both choirs is written in the same choirbook: that for the first choir on the left-hand page of the opened book and that for the second choir on the right-hand page, both choirs proceeding in parallel.

The intonations for the Gloria and Credo sections of the Masses are, as usual, not written into the manuscripts, and are similarly not provided in the edition. However, liturgically correct performances would include plainchant intonations for the first four words prior to the beginning of the polyphony. Among the common chant incipits, the following are suitable:⁵⁸

*Missa Aller mi fault*Gloria⁵⁹Credo⁶⁰*Missa Stabunt justi*Gloria⁶¹Credo⁶²*Missa Andra la nave mia*Gloria⁶³Credo⁶⁴

58. Chant intonations are supplied from *The Liber Usualis* (Tournai: Desclée, 1961).

59. Ibid., 46 (Gloria XI, transposed up a fourth).

60. Ibid., 71 (Credo IV, transposed up a fourth).

61. Ibid., 57 (Gloria XV).

62. Ibid., 64 (Credo I, transposed up a tone).

63. Ibid., 51 (Gloria XIII).

64. Ibid., 71 (Credo IV).

There is additionally a strong textual reason for including the plainchant intonation: without the first four words, the Gloria and Credo each begin in mid-sentence.

All the Masses have just one Agnus Dei, which ends with the words “miserere nobis”, except that the *Missa Aller mi fault* is preserved without the text. The question arises how one is to realize the threefold structure of the Agnus demanded by the liturgy. This can be achieved in one of the following ways:

- if we assume that the polyphonic movement set by the composer is for the second Agnus Dei, *alternatim* performance becomes an option, with the insertion of plainchant before and after the polyphony;
- one can also sing the Agnus three times consecutively, the words “dona nobis pacem” being substituted on the last occasion.

The practice of *alternatim* singing was very well established in liturgical celebrations (as shown by the *alternatim* singing of psalms and hymns).⁶⁵ Although there is no visible evidence to tell us what plainchant melody for the Agnus should be used, Agnus Dei XII (transposed up a fourth) from the *Liber usualis*⁶⁶ could be used for the *Missa Aller mi fault*, Agnus Dei III for the *Missa Stabant justi*⁶⁷ and Agnus Dei XIII for the *Missa Andra la nave mia*,⁶⁸ for example. On the other hand, since the Agnus Dei in all three Masses is not a long movement, unlike in some other Masses, singing it three times would not make the Agnus a longish section, but proportionally well balanced. Therefore, choosing either of the two performance options for these Masses possessing a single Agnus Dei seems adequate.

65. With regard to the performance of the Agnus Dei within Mass cycles from the period 1450–1600, see David Fallows, “The Last Agnus Dei; or, The Cyclic Mass, 1450–1600, as forme fixe”, in *Polyphone Messen im 15. und 16. Jahrhundert: Funktion, Kontext, Symbol*, edited by Andrea Ammendola, Daniel Glowotz and Jürgen Heidrich (Göttingen: v&R unipress, 2012), 58–62.

66. *Liber usualis*, 50.

67. *Ibid.*, 25.

68. *Ibid.*, 53.

Critical Report

SOURCES

THE sources of the three Masses presented in this edition are three early seventeenth-century codices, part of a collection of six well-preserved choirbooks known today as the Hren choirbooks.¹ These manuscripts, originating from Graz, nowadays form part of the Manuscript Collection at the National and University Library in Ljubljana – they are shelfmarked mss 339–344. The source for the edition of the *Missa Aller mi fault* is ms 339, of the *Missa Stabunt justi* ms 340 and that for the edition of the *Missa Andra la nave mia* is ms 341.

As has been explained in the previous two volumes of the *Selected Works from the Hren Choirbooks*, the precise date of the choirbooks' arrival in the Ljubljana library remains uncertain. However, it is highly probable that they were transferred to the Lyceal Bibliothek, a precursor of the National and University Library, following the reforms of Joseph II in the late eighteenth century. These reforms led to the acquisition of the episcopal archives from Gornji Grad.² Notably,

1. The principal studies of the Hren choirbooks are Ger- not Gruber, "Magnificatkompositionen in Parodietechnik aus dem Umkreis der Hofkapellen der Herzöge Karl II. und Ferdinand von Innerösterreich", *Kirchenmusikalisches Jahrbuch* 51 (1967): 33–60; Janez Höfler, "Gornjegrajska glasbena zbirka in inventarij ljubljanskega stolnega kora iz leta 1620", in *Glasbena umetnost pozne renesanse in baroka na Slovenskem* (Ljubljana: Partizanska knjiga, 1978), 32–35; Edo Škulj, *Hrenove korne knjige* (Ljubljana: Družina, 2001); Metoda Kokole, "From Graz to Today's Central Slovenia: The Influence of Italian Polychoral Music in the Period c. 1595 to c. 1620", in *La musica policorale in Italia e nell'Europa centro-orientale fra Cinque e Seicento / Polychoral Music in Italy and in Central-Eastern Europe at the Turn of the Seventeenth Century*, edited by Aleksandra Patalas and Marina Toffetti, TRA.D.I.MUS., Studi e monografie 1 (Venice: Edizioni Fondazione Levi, 2012), 335–374; and Klemen Grabnar, "Parodične maše v Hrenovih kornih knjigah" (PhD diss., Univerza v Ljubljani, 2015).

the choirbooks are absent from the library inventories of the late eighteenth and early nineteenth centuries, which would suggest a later accession. However, since none of these inventories is a complete listing of library items, they do not argue for a later date of accession. Nevertheless, the codices were undoubtedly in the library's possession by the late nineteenth century, as evidenced by Ferdinand Bischoff's reference to them in his 1889 article on music in Styria, in which he mentioned their presence there.³

As mentioned above, the assumption is that these manuscripts came to the Lyceal Bibliothek from the collection of the Prince-Bishop Hren's palace in Gornji Grad (he was the Bishop of Ljubljana from 1597 to 1630). There are two main reasons for this supposition. First, the former owner of at least two of the choirbooks, but as likely as not of all six, was Bishop Tomaž Hren (Thomas Chrön). In ms 341 we find a flyleaf with Bishop Hren's coat of arms and his motto plus name written at the top and bottom of the page, respectively.⁴ The other volume once indubitably in his possession is ms 344, which contains a dedication stating that the volume was presented to Hren in 1616 by Karl Kuglmann, son of the Graz court bass singer and music scribe Georg Kuglmann (fl. 1579–1613), who had written out the choirbook.⁵

2. See Janez Höfler and Ivan Klemenčič, introduction to *Glasbeni rokopisi in tiski na Slovenskem do leta 1800: katalog / Music Manuscripts and Printed Music in Slovenia before 1800: Catalogue* (Ljubljana: Narodna in univerzitetna knjižnica, 1967), 12–13.

3. Ferdinand Bischoff, "Beiträge zur Geschichte der Musikpflege in Steiermark", *Mittheilungen des historischen Vereines für Steiermark* 37 (1889): 98–166.

4. The flyleaf is reproduced in black and white in the first volume of the *Selected Works from the Hren Choirbooks* (facsimile 4), and in colour on the backcover of Škulj, *Hrenove korne knjige*.

5. See the reproduction of the relevant folio in Kokole, "From Graz to Today's Central Slovenia," 348.

Second, if Hren had kept the choirbooks in Ljubljana, they would very likely have been listed in the “*Inventarium librorum musicalium ecclesiae cathedralis Labacensis*”, a catalogue of the Ljubljana Cathedral’s *musicalia*, which had been compiled between 1620 and 1628 by order of Hren himself.⁶

Missa Aller mi fault

The sole source of Simone Gatto’s *Missa Aller mi fault* is MS 339, a large codex, measuring 56.5 × 38 cm without covers and 59 × 41 cm with covers. The manuscript, lacking a title page, is composed of 591 folios of good-quality paper, unaffected by ink corrosion, making the contents entirely legible.

The codex retains its original leather-over-wood binding in dark brown leather. The binding is decorated with blind impressions. The spine has six convex double bindings that divide the spine into seven sections. The book once had clasps, of which only two thin metal plates on the edge of the back cover and two metal pins on the edge of the front cover have survived (the movable part of the clasps – the leather straps and the clasp – have not survived). Since the choirbooks of Graz origin from the same period today preserved in the University of Graz Library (Universitätsbibliothek Graz; A-Gu) display similar blind-tooled bindings, and since there were bookbinders active in Graz, MS 339 and all the other Hren codices, including MSS 340 and 341 (see below), were most probably bound in that city.⁷ Although we do not know who actually bound the Hren choirbooks, this may well have been the work of Georg Wagner, who in 1610, for instance, received payment for binding Kuglmann’s choirbooks.⁸

6. Cf. Jurij Snoj, *Zgodovina glasbe na Slovenskem*, vol. 1, *Glasba na Slovenskem do konca 16. stoletja* (Ljubljana: Založba ZRC, 2012), 367. More on the “*Inventarium librorum musicalium ecclesiae cathedralis Labacensis*”, see Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem*, 36–41 and 134–157.

7. See, for example, A-Gu, MS 8. A portion of this choirbook was likewise copied by Georg Kuglmann.

8. Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott’s Söhne, 1967), 96.

The codex has no originally inscribed folios and was foliated in pencil in modern times. Two folios are missing between folios 157 and 158, so that the Sanctus and Agnus Dei movements of the *Missa Ut re mi fa sol la* by Jacobus de Kerle are incomplete. Folio 422 was also incomplete, but was supplemented during the restoration by part of one of the last folios of the codex, which is also missing. Thus, at the end of the *Missa quinti toni* by Giovanni Matteo Asola there is a part of the end of the *Missa octo vocum* by Alard du Gaucquier. The manuscript was clearly not complete, as the (vocal) pieces on folios 294–389 and 452–591 are without text.

The choirbook MS 339 contains thirteen Magnificat settings for five to six voices followed by eighteen Masses for four to eight voices, all ordered according to the ascending number of voices. This manuscript is especially important on account of the five *unica* it contains: a Magnificat by a hardly known *Kleinmeister*, Bartholomeus Damitz; a *Missa Magne pater Augustine* by a little-known Italian composer from Lucca, Theodorus Leonardus; a *Missa Pastores quid nam vidistis* (based on the homonymous motet of Clemens non Papa) by the *Kapellmeister* in Vienna, Jean Guyot de Châtelet; and a *Missa Aller mi fault* (based on Willaert’s similarly named chanson) by the Graz *Kapellmeister* Simone Gatto, presented in this edition; and a *Missa Osculetur me* by Orlando di Lasso. This codex is probably the best-known one among the Hren choirbooks, since it contains this *unicum*. For a certain length of time the *Missa Dulce me mori* (based on Sandrin’s famous chanson *Doulce memoire*) by Ippolito Chamaterò, who was active mostly in northern Italy, was likewise regarded as a *unicum*. This Mass was printed in Chamaterò’s *Liber primus missarum* (Venice: Scotto, 1569), and the only specimen of this collection was formerly reported as missing; however, it was rediscovered about a decade ago.⁹ The composer of this Mass preserved in MS 339 has hitherto been regarded as unknown – a consequence of the erroneous

9. Jeffrey Kurtzman and Anne Schnobelen, *A Catalogue of Mass, Office, and Holy Week Music Printed in Italy, 1516–1770*, JSCM Instrumenta 2, accessed 13 April 2015, <http://sscm-jscm.org/instrumenta/vol-2/>. In the *Liber primus missarum* the Mass is titled *Missa ad Illustrissimum Parmae et Placentiae Ducissam*.

transcription of his surname (as Lammaterus instead of Cammaterus).¹⁰

Although the copying of MS 339 has been attributed to Georg Kuglmann alone,¹¹ three further scribal hands are discernible.¹² The copying of MS 339 was clearly begun by the first scribe (Scribe A), who was responsible for entering the Magnificats. A different hand, that of Kuglmann, took over to copy the first four Masses. A third hand (Scribe B) then copied most of the next Mass, towards the end alternating with Kuglmann. After that, Kuglmann copied another Mass alone. The next Mass (Palestrina's *Missa L'homme armé* for five voices) stands apart from the rest; it is in a completely unrelated hand (Scribe C). Scribe B took over to copy the next Mass. There follow four more Masses, including Gatto's *Missa Aller mi fault*, all copied by Kuglmann. The next Mass was copied by Scribe A. The remainder of the manuscript is all in Kuglmann's hand. It is known that beside Kuglmann there were other scribes among the musicians at the Graz court.¹³ However, none is mentioned as being a music scribe in the *Hofkammerakten*. Therefore, the identity of other scribes (Scribes A–C) remains unknown. The system of division between Scribe A, Scribe B and Kuglmann is interesting; it appears that they worked in close collaboration and were therefore contemporaries, while the watermark of the Palestrina layer (a circle enclosing the letter K) shows this part of the codex to be a little older.¹⁴

The title of the Mass is written on a separate page, i.e. title-page. Thus, on fol. 336r the title reads "Miffa. a. 5. Super | Aller mi fault: | Simonis

Gatto." (see facsimile 1). After this, the music is written on fols. 336v–357r.

Missa Stabunt justi

As in the case of the previous Mass, the sole source of the *Missa Stabunt justi* is one of the Hren choirbooks, namely MS 340, likewise a large choirbook, measuring 56 × 39.5 cm without covers and 58 × 42 cm with covers. It has no title page. Instead, there is an inscription "Georgii Kuglmann gehörig" on the top of the first folio, denoting the first owner. The manuscript is, as MS 339, written on good-quality paper that has mostly escaped damage from ink corrosion, making all the folios more or less perfectly legible and usable. It contains 295 folios with original foliation. The codex retains its original leather-over-wood binding in white leather which is blind-tooled.¹⁵

The choirbook MS 340 is a collection of twelve settings of the Ordinary of the Mass ordered according to the descending number of voices, from eight to four voices. Three *unica* appear in this manuscript: a *Missa Benedicite omnia opera Domini* by the Graz organist Annibale Perini; a *Missa Quanto in milli anni in ciel* (based on Nallet's madrigal) by Bartolomeo Spontone, active in northern Italy; and Gatto's *Missa Stabunt justi*.

On fol. 2r there is a table of contents – "Index Missarum huius libri"¹⁶ – listing the title, composer and initial folio number of each Mass. In MS 340 two hands are in evidence. The volume is divided fairly equally between Georg Kuglmann and another, so far unidentified scribe (Scribe A).¹⁷ The two men evidently alternated regularly: one copied the first Mass, the other the second Mass, and so forth. Gatto's *Missa Stabunt justi* was copied by the unidentified scribe. This Mass has, as in the case of the *Missa Aller mi fault*, a title-page, which is actually written in Kuglmann's hand. The title on this page is found on fol. 189r and reads: "Miffa A5 super | Stabunt iufti. | Simon Gatto" (see facsimile 3). After this, the music with its text, both copied by Scribe A, is written on fols. 189v–211r. At the top of fol. 189v is the

10. See Škulj, *Hrenove korne knjige*, 14 and 40. Although Gruber ("Magnificatkompositionen in Parodietechnik", 203–204; Kokole, "From Graz to Today's Central Slovenia", 340n24.) transcribed the surname correctly, his transcription went unnoticed.

11. Gruber, "Magnificatkompositionen in Parodietechnik", 203–204; Kokole, "From Graz to Today's Central Slovenia", 340n24.

12. The Graz court bass singer Georg Kuglmann was active as a scribe at least from 1587 until his death in 1613 or 1616. For a list of the principal studies, see earlier, note 1. See also Federhofer, *Musikpflege und Musiker*, esp. 95–97. For more information on different scribal hands present in the Hren choirbooks, see Klemen Grabnar, "From Graz to Ljubljana? Towards Discovery of the Origin of the Hren Choirbooks", *De musica disserenda* 11 (2015): 211–227.

13. See, for example, Federhofer, *Musikpflege und Musiker*, 163.

14. See Grabnar, "From Graz to Ljubljana?", 224–225.

15. Cf. the description of MS 339 above.

16. The folio is reproduced in black and white in the first volume of the *Selected Works from the Hren Choirbooks* (facsimile 1).

title “Missa super: Stabunt iufti.” and at the top of fol. 190r is found the name of the composer: “Simon Gatto” (see facsimile 4).

Missa Andra la nave mia

Gatto’s *Missa Andra la nave mia* is sourced from MS 341, another large choirbook, measuring 55 × 35 cm without covers and 57 × 38 cm with covers. Like MSS 339 and 340, it lacks title page. Instead, as mentioned above, there is a flyleaf with Bishop Hren’s coat of arms, his motto and name, indicating the former owner. The manuscript is rather well preserved, although some folios are missing at the start. Of the originally marked 467 folios, 448 have survived to this day. The music thus begins on fol. 22 with the incompletely preserved Sanctus from Jacob Regnart’s *Missa Exultandi tempus est*.¹⁸ The codex has a similar binding to MS 340 (see above).

The book MS 341 contains eighteen Magnificat settings and eighteen Masses ordered in alternation and descending from ten to five voices, plus a few responses for four voices. This codex is, next to MS 339, probably also well-known one among the Hren choirbooks, since it contains a *unicum* by Orlando di Lasso: a *Magnificat septimi toni* for ten voices (LVanh 75). At the beginning is a list of the Masses and at the end a list of the Magnificats contained therein.

Three scribes contributed to MS 341.¹⁹ The music of the first twenty-two compositions, including Gatto’s *Missa Andra la nave mia*, was copied by Kuglmann, while the text was entered by the same unidentified hand as in MS 340 (Scribe A), appearing also in MS 339. Interestingly, both the music and the text of the altus on fol. 242 are the work of Scribe A. The next piece (both text and music) was copied by Kuglmann, but at the end of the piece Kuglmann and Scribe A alternate, each entering the text on a single page, one after the other. The next section of the manuscript was copied by Kuglmann. After that, a few responses in falsobordone style are written in a hand completely different from the others (Scribe D). The

remainder of the manuscript is once again in Kuglmann’s hand. From this collaborative effort in manuscript production, we can therefore deduce that there probably existed a scribal workshop in Graz responsible for copying and compiling the Hren choirbooks.

Gatto’s *Missa Andra la nave mia* is written on fols. 94v–111r of MS 341 and has no title page. At the top of fol. 94v is the title “Missa a8 Andra la nave mia” and at the top of fol. 95r is found the name of the composer: “Simon Gatto” (see facsimile 5).

This Mass is also part of two other choirbooks of Graz origin – A-Gu, MSS 22 (fols. 2v–26r) and 82 (fols. 92r–109r)²⁰ – both entirely in Kuglmann’s hand. While it is preserved in its entirety in the former, only the music for the first choir is preserved in the latter. Kuglmann dedicated the choirbook MS 22 to the Jesuits in Graz in 1602 and the codex MS 82 to prominent personalities of the diocese of Seckau in 1607, each pair of pieces (a Mass and a Magnificat) to a different person. The latter shows the same organization as the MS 341 from Ljubljana and contains a very similar repertoire, and even some of the compositions are identical.²¹

EDITORIAL METHODS

In this edition the original note values have been retained, except for final notes, written as longae in the original sources, which are transcribed as appropriate note values, usually breves, with a fermata. Barlines are inserted through each staff, with the brevis forming the bar. Double barlines are used to delineate sections within a Mass movement.

All Masses, bearing the signature C , are transcribed in $\frac{4}{2}$ metre. Proportional signatures indicating triple metre (e.g. $\text{C} \frac{3}{2}$) – shown above the uppermost staff in the transcription with the equivalence indicated – are represented by their modern equivalents (e.g. $\frac{3}{4}$).

17. See the description of MS 339 above; Grabnar, “From Graz to Ljubljana?”, 214–225.

18. The folio is reproduced in black and white in the first volume of the *Selected Works from the Hren Choirbooks* (facsimile 5).

19. See Grabnar, “From Graz to Ljubljana?”, 214–225.

20. An electronic copy of the manuscripts is available at <https://unipub.uni-graz.at/urn/urn:nbn:at:at-ubg:2-30332> and <https://unipub.uni-graz.at/urn/urn:nbn:at:at-ubg:2-27952>, respectively.

21. See Klemen Grabnar, “Uglasbitev kantika magnifikat Simoneja Gatta na primeru skladbe *Magnificat primi toni*”, *Muzikološki zbornik* 59 (2023): 138.

Ligatures are shown by closed brackets over the staff, whereas colouration is indicated by broken brackets. Longer coloured sections that cause movement in triplets are marked by a change of metre.

Since the original designations of the vocal parts are missing, these have been normalized to cantus, altus, tenor and bassus and enclosed in brackets. The original clefs (indicated at the beginning of each composition, together with the musical incipit) are replaced by modern clefs in accordance with the range of each voice.

Accidentals in the original have been scrupulously preserved, all editorial suggestions for additional accidentals being placed above the relevant notes. Accidentals on the staff that appear in brackets have been added by the editor whenever repetitions of the same pitch extend over a barline in the transcription and only the first note in the series has an accidental in the original. If an original or bracketed accidental on the staff is no longer valid when the same pitch is repeated later in the same bar, it is cancelled with a bracketed sign whenever the source itself does not indicate cancellation.

The edition normally retains text spellings (e.g. “coelis”), with the exception of the words “Iesu”, “iudicare” and “iusti” where initial consonantal “is” have been replaced by “js” (“Jesu”, “iudicare” and “justi”). Abbreviations in the original text have been resolved, and textual repetitions, shown by the idem sign, have been placed in italics. Capitalization and punctuation have been normalized, as has also the distinction between “u” and “v”.²² Ligatures are not retained. Missing text has been enclosed in brackets.

CRITICAL NOTES

Abbreviations:

- b(b). bar(s)
C cantus
A altus
T tenor
B bassus

Pitches are named in octave groups ranging from C to B. Octaves are signified in accordance with the so-called Helmholtz system, which names the C two octaves below middle C great C, then c, c¹ (for middle C), c² and so forth.

[1] Missa Aller mi fault

GLORIA

- b. 25, T I: note 2 has a flat symbol

[2] Missa Stabunt justi

KYRIE

- b. 49, C: “chri” below the last note

GLORIA

- b. 94, B: semibrevis rest before the note redundant
b. 108, B: first two notes are semibreves

CREDO

- b. 27, C: semibrevis rest before the minim rest redundant
b. 50, T I: “ctum” below the last note
bb. 86–87, T II: last note of b. 86 and first note of b. 87 are both b
b. 88, C: semibrevis rest before the last note redundant
b. 111, T I: note 2 is c¹
b. 176, C: first note is a minim and second note is a semibrevis
b. 189, T I: note 3 is f¹
b. 197, T I: “pe” below the first note

SANCTUS

- bb. 27–50, A: written in C₄ clef
b. 39, A: brevis rest missing
b. 64, A: last note is c¹

AGNUS DEI

- b. 3, C: accidental under note 2
b. 27, B: last note is c

22. For example, see Christian Dostal, Johannes Berchmans Göschl, Cornelius Pouderoijen, Franz Karl Praßl, Heinrich Rumphorst and Stephan Zippe, eds., *Graduale novum*: Editio magis critica iuxta SC 117, vol. 1, *De dominicis et festis* (Regensburg: ConBrio Verlagsgesellschaft; [Rome:] Libreria Editrice Vaticana, 2011); *Antiphonale Romanum in canto gregoriano ad exemplar ordinis cantus officii dispositum*, vol. 2, *Ad vespas in dominicis et festis* (Solesmes: Abbaye Saint-Pierre, 2009).

vum: Editio magis critica iuxta SC 117, vol. 1, *De dominicis et festis* (Regensburg: ConBrio Verlagsgesellschaft; [Rome:] Libreria Editrice Vaticana, 2011); *Antiphonale Romanum in canto gregoriano ad exemplar ordinis cantus officii dispositum*, vol. 2, *Ad vespas in dominicis et festis* (Solesmes: Abbaye Saint-Pierre, 2009).

[3] Missa Andra la nave mia

KYRIE

- b. 1, B I: one “e” below the last note redundant
- b. 2, A I: one “e” below note 2 redundant
- b. 39, C II: “tr” below the first note redundant

GLORIA

- bb. 52–54, C I: underlay is “facta sunt”

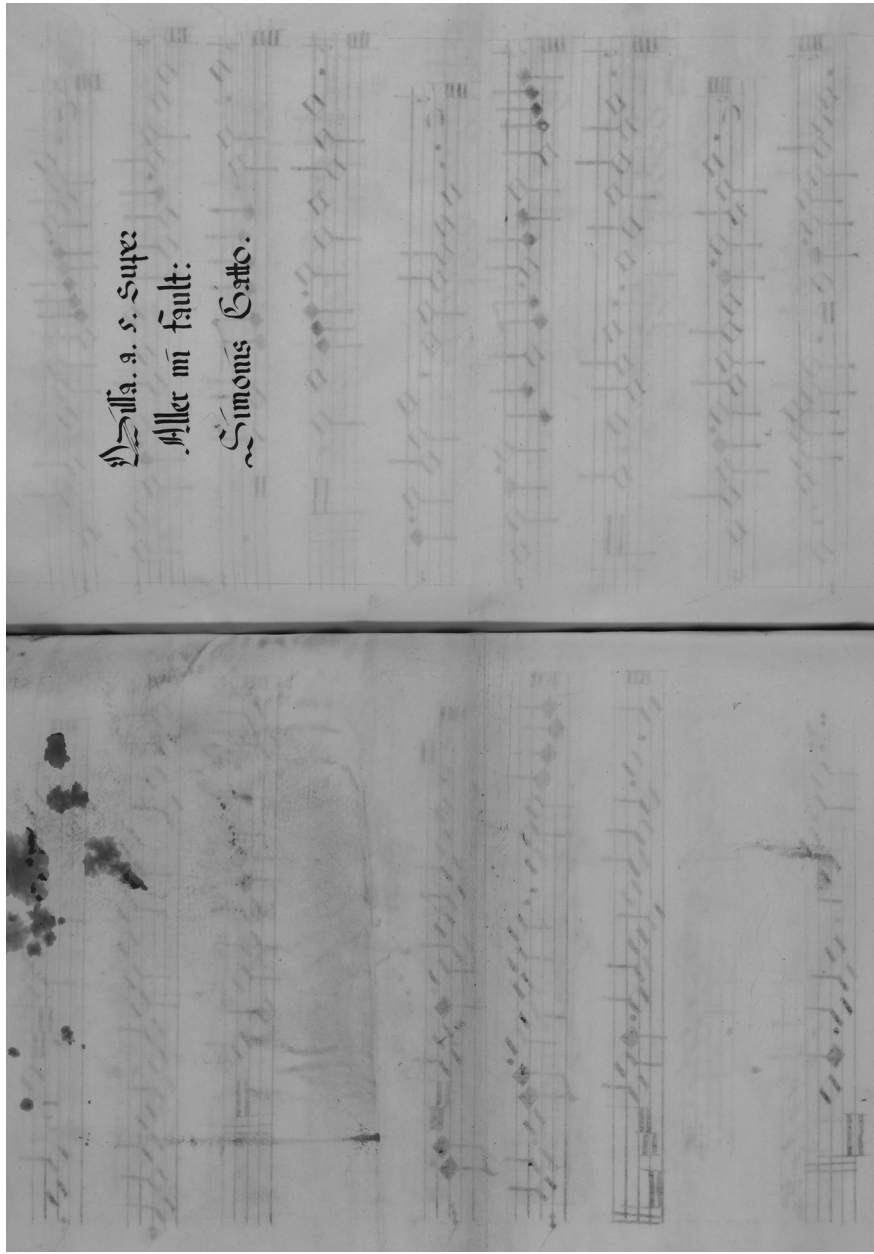
CREDO

- bb. 33–34, A I: two semibreves instead of a brevis

SANCTUS

- b. 35, C II: first note is a minim

Faksimili • Facsimiles



FAKSIMILE 1

Naslovnica skladbe *Missa Aller mi fault* Simoneja Gatta (Ljubljana, Narodna in univerzitetna knjižnica, Rokopisna zbirka, Ms 339, fol. 335v-336r; objavljeno s prijaznim dovoljenjem)

FAKSIMILE 1

Title page of Simone Gatto's *Missa Aller mi fault* (Ljubljana, National and University Library, Manuscript Collection, Ms 339, fols. 335v-336r; reproduced with kind permission)

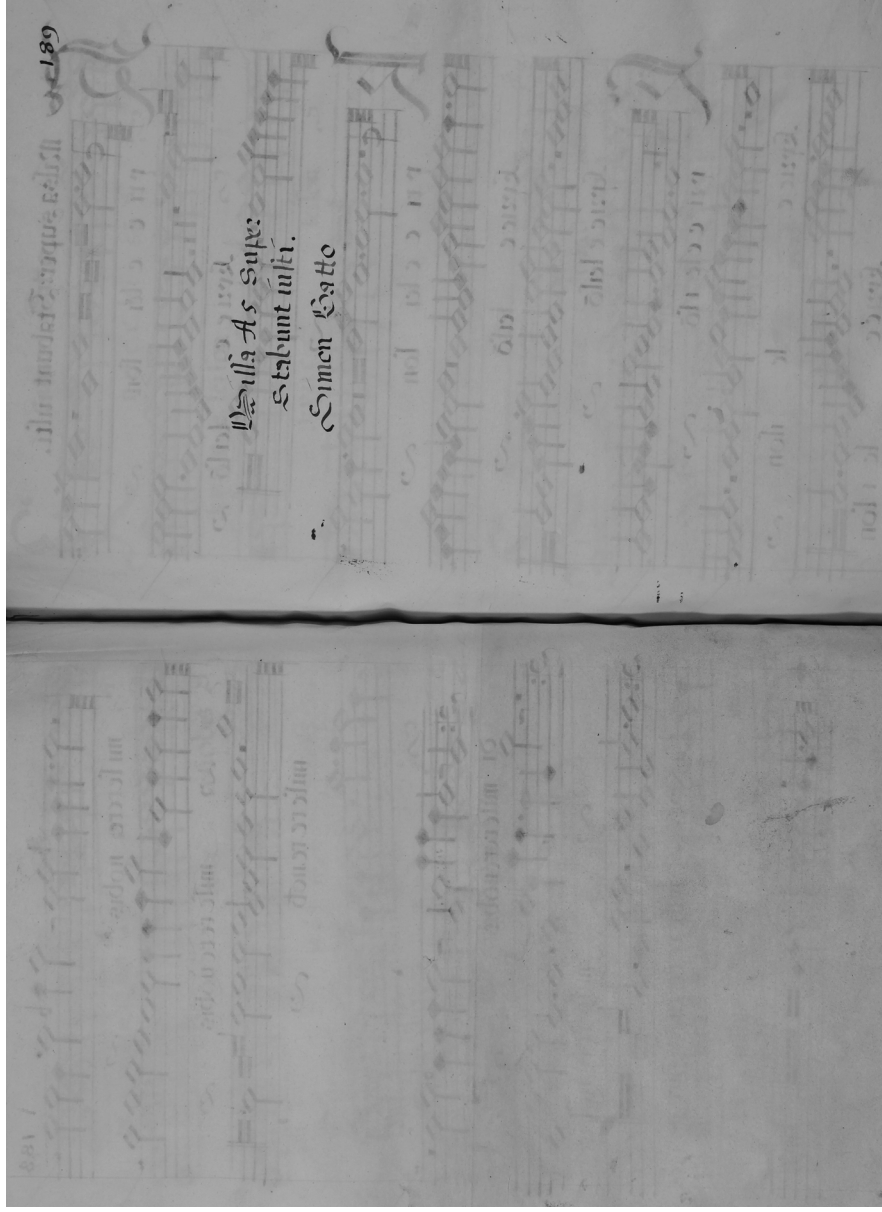


FACSIMILE 2

Začetek skladbe *Missa Aller mi fault* Simoneja Gatta (Ljubljana, Narodna in univerzitetna knjižnica, Rokopisna zbirka, Ms 339, fol. 336v–337r; objavljeno s prijaznim dovoljenjem)

FACSIMILE 2

The beginning of Simone Gatto's *Missa Aller mi fault* (Ljubljana, National and University Library, Manuscript Collection, ms 339, fols. 336v–337r; reproduced with kind permission)

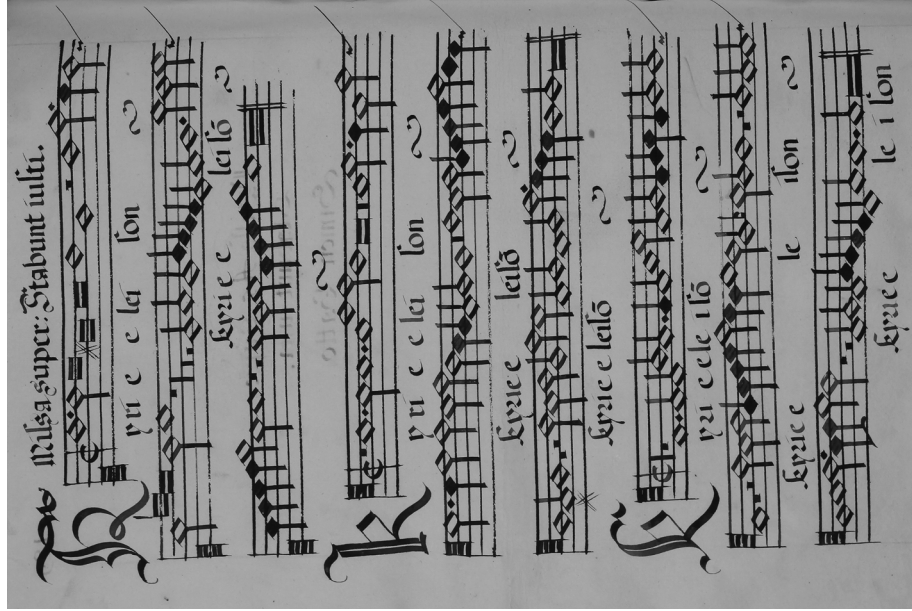


FAKSIMILE 3

Naslovnica skladbe *Missa Stabunt iusti* Simoneja Gatta (Ljubljana, Narodna in univerzitetna knjižnica, Rokopisna zbirka, Ms 340, fol. 188v–189r; objavljeno s prijaznim dovoljenjem)

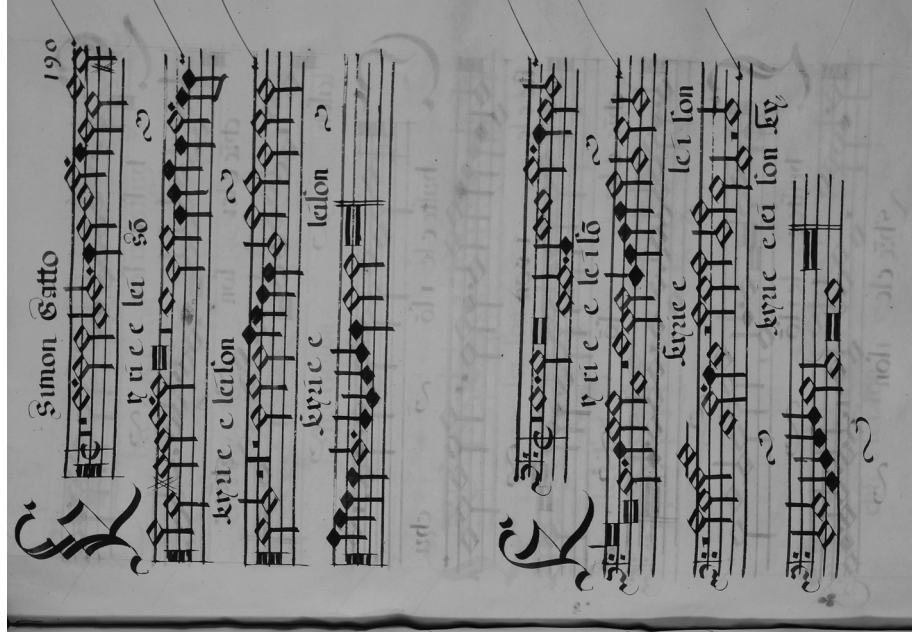
FAKSIMILE 3

Title page of Simone Gatto's *Missa Stabunt iusti* (Ljubljana, National and University Library, Manuscript Collection, Ms 340, fols. 188v–189r; reproduced with kind permission)



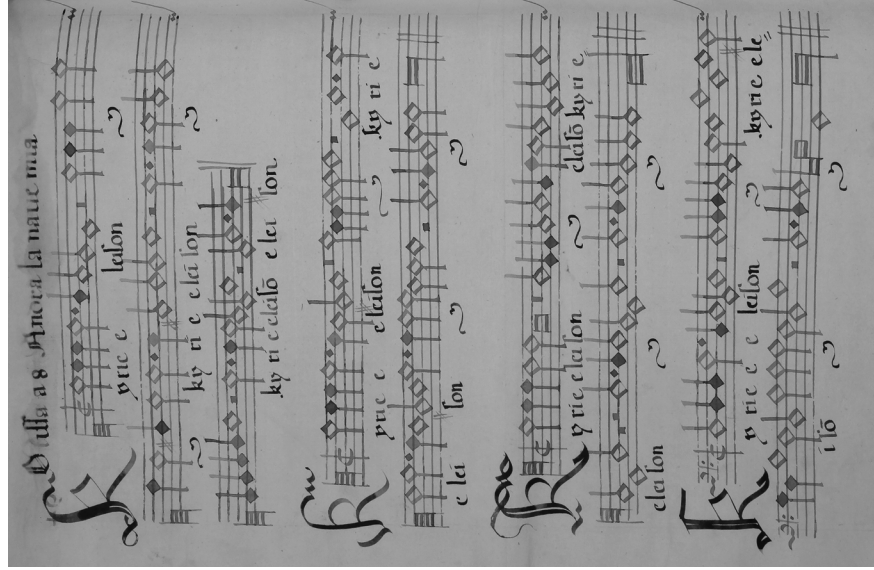
FAKSIMILE 4

Začetek skladbe *Missa Stabunt justi* Simoneja Gatta (Ljubljana, Narodna in univerzitetna knjižnica, Rokopisna zbirka, Ms 340, fol. 189v–190r; objavljeno s prijaznim dovoljenjem)



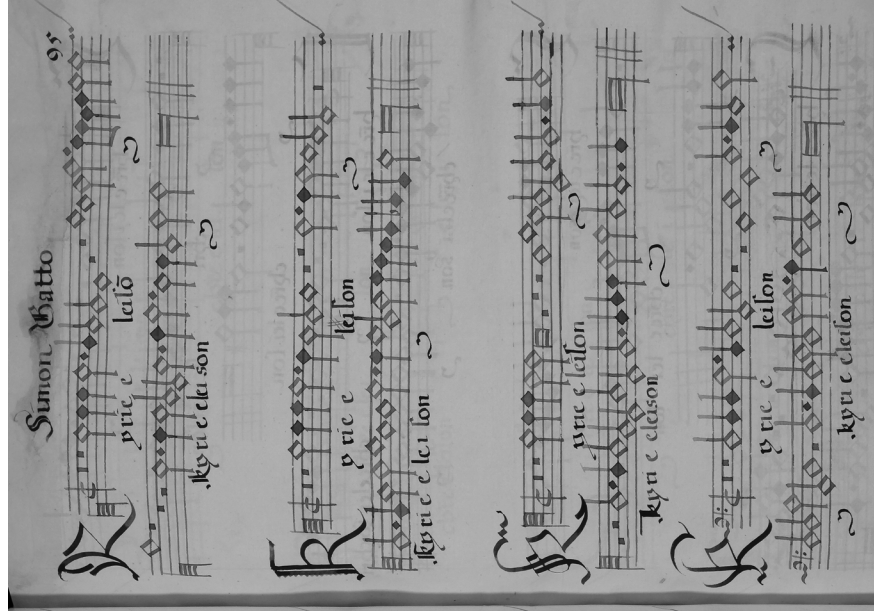
FAKSIMILE 4

The beginning of Simone Gatto's *Missa Stabunt justi* (Ljubljana, National and University Library, Manuscript Collection, ms 340, fols. 189v–190r; reproduced with kind permission)



FACSIMILE 5

Začetek skladbe *Missa Andra la nave mia* Simoneja Gatta (Ljubljana, Narodna in univerzitetna knjižnica, Rokopisna zbirka, Ms 341, fol. 94v-95r; objavljeno s prijaznim dovoljenjem)



FACSIMILE 5

The beginning of Simone Gatto's *Missa Andra la nave mia* (Ljubljana, National and University Library, Manuscript Collection, ms 341, fols. 94v-95r; reproduced with kind permission)

[1] Missa Aller mi fault

Simone Gatto
(c. 1545/50–1594/95)

[KYRIE]

[CANTUS I] [Ky - ri - e e - - - lei -

[CANTUS II] [Ky - ri - e e - lei - son,

[ALTUS] [Ky - ri - e e - - - lei - -

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

[BASSUS] [Ky - ri - e e -

4

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

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

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

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

8

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

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

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

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

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

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

12



-le - - - i - son,

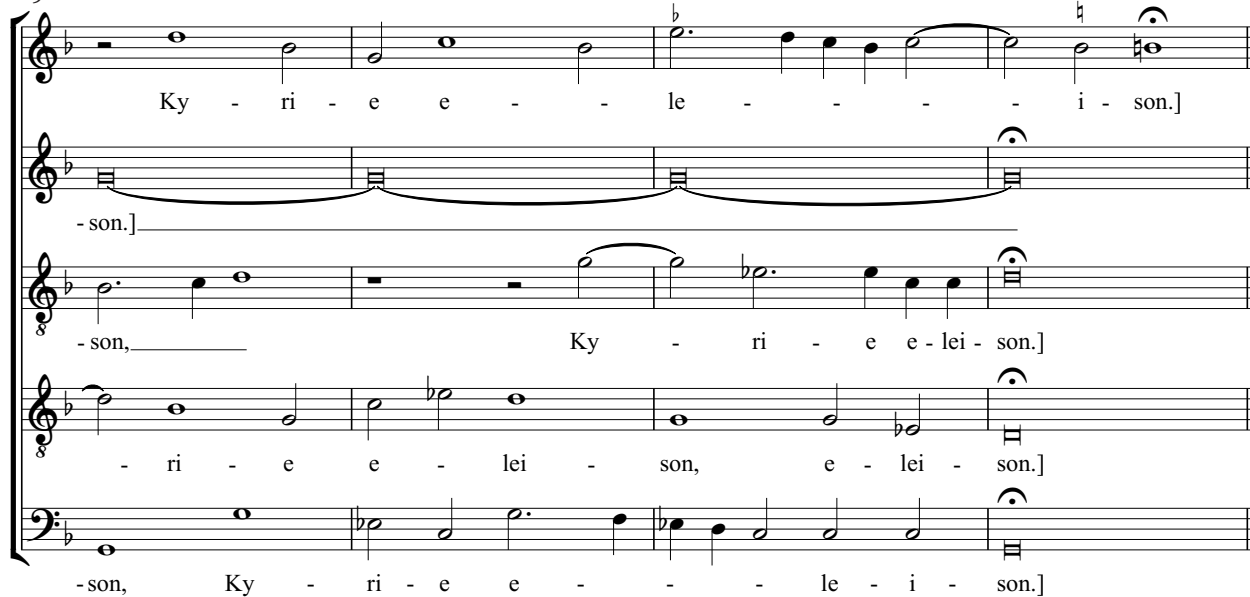
- son, Ky - ri - e e - lei -

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

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

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

15



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

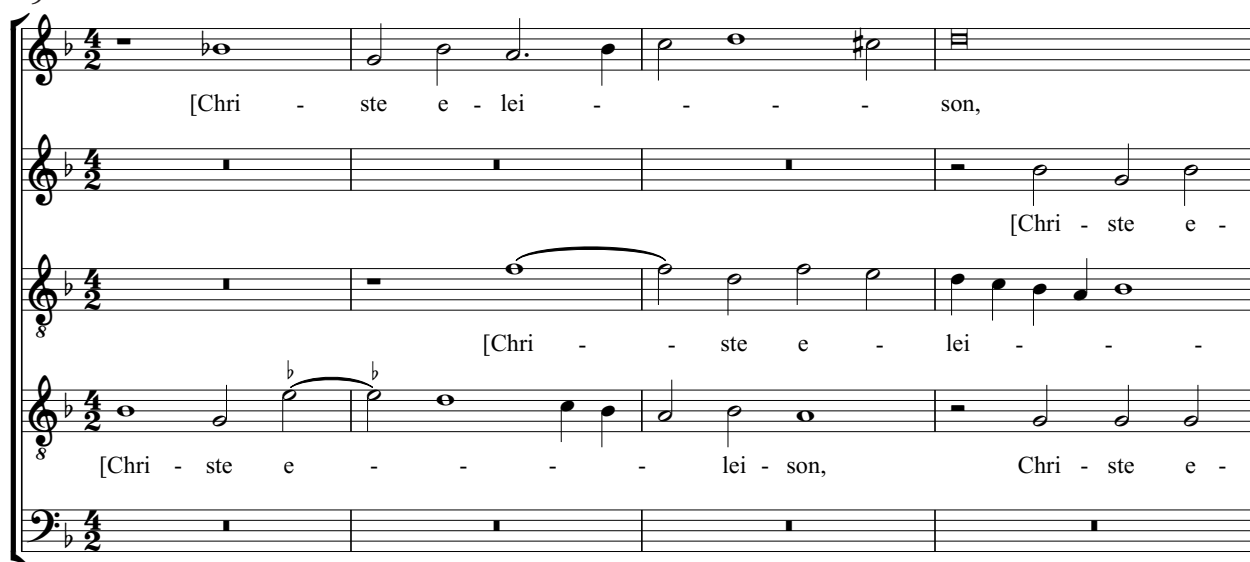
- son.]

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

- ri - e e - lei - son, e - lei - son.]

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

19



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

[Chri - ste e -

[Chri - - ste e - lei - - -

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

23

[illegible]

27

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

31

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

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

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

- lei - son, Chri - ste e -

Chri - ste e - lei - son,

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

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

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

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

Chri - ste e - lei - son.].

[Ky - ri - e e - lei -

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

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

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

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

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

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

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

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

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

47

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

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

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

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

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

50

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

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

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

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

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

53

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

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

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

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

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

[GLORIA]

[C I]  [Et in ter - ra pax ho - mi - -

[C II]  [Et in ter - ra pax, _____

[A]  [Et in ter - ra pax _____ ho - mi - ni -

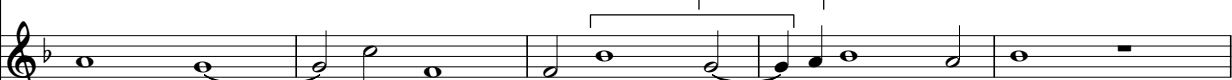
[T]  [Et in ter - ra pax _____ ho - mi - ni - bus, ho - mi - ni -

[B]  [Et in ter - ra pax, et in ter - ra pax ho - mi - ni -

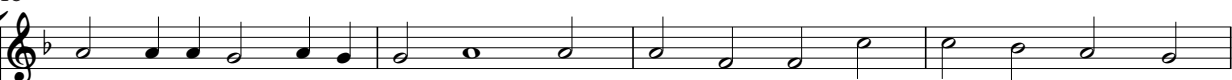
5  - ni - bus _____ bo - nae vo - lun - ta - tis. Lau - da - mus

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

 - bus, ho - mi - ni - bus _____ bo - nae vol - lun - ta - tis. Lau - da - mus

 - bus bo - nae vo - lun ta - - - - - tis.

 - bus bo - nae vo - lun - ta - - - - - tis.

10  te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus

 te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus

 te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca -

 Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus

 Be - ne - di - ci - mus te. Ad - o - ra - mus te.

te. Gra - ti - as a - gi - mus ti - bi pro - pter

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma -

- mus te, Gra - ti - as a - gi - mus ti - bi pro - pter

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma -

Gra - ti - as a - gi - mus ti - bi pro - pter

ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex coe -

- gnam glo - ri - am tu - am. Do - mi - ne De -

ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex

- gnam glo - ri - am tu - am. Do - mi - ne De - us,

ma - gnam glo - ri - am tu - am.

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

-us, Rex coe - le - stis, De - us Pa - ter o - mni - po - tens. Do -

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

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

De - us Pa - ter o - mni - po - tens. Do -

-mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste.

-mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste. Do -

-mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste. Do -

Je - su Chri - ste.

-mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste.

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

-mi - ne De - us, A - gnus De - i, Fi -

-mi - ne De - us, A - gnus De - i, Fi - li - us Pa -

Do - mi - ne De - us,

Do - mi - ne De - us,

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

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

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

A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris.]

A - gnus De - i, Fi - li - us Pa - tris.]

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

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

[Qui tol - lis pec-ca -

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

[Qui tol - lis pec - ca - ta mun -

- di, mi - se-re - re no - bis.

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

- ta mun - di, mi - se-re - re no - bis. Qui tol -

mi - se-re - re no - bis. Qui tol - lis pec-ca - ta

- di, mi - se-re - re no - bis. Qui

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre-

- di, sus - ci - pe de - pre-ca - ti - o - nem no -

-lis pec-ca - ta mun - di, sus - ci - pe de - pre-ca - ti -

mun - di, sus - ci - pe de - pre-ca - ti - o - nem

tol - lis pec-ca - ta mun - di, sus - ci - pe de - pre -

54

-ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram.

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

- o - nem no - - - stram. Qui se - des ad dex - te - ram

no - stram. Qui se - des ad dex - te - ram Pa - tris,

-ca - ti - o - nem no - stram. Qui se - des ad

58

-ram Pa - tris, mi - se -

Pa - tris, mi - se - re -

Pa - tris, mi - se - re - re no -

mi - se - re - re no - bis.

dex - te - ram Pa - tris, mi - se - re - re no -

62

-re - re no - bis. Quo - ni-am tu so - lus san -

- re no - bis. Quo - ni-am tu so - lus san -

- - - bis. Quo - mi - am tu so - lus san -

Quo - ni-am tu so - lus san - ctus.

- bis. Quo - ni-am tu so - lus san -

-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,

-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,

-ctus. Tu so-lus Do-mi-nus, tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,

Tu so-lus, tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,

-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus,

Je-su Chri-ste. Cum San-cto Spi-ri-tu, Spi-ri-tu,

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

Je-su Chri-ste.

Je-su Chri-ste. Cum San-cto Spi-ri-tu, in glo-ri-a De-

Je-su Chri-ste, In glo-ri-a,

in glo-ri-a De-i Pa-tris,

glo-ri-a De-i Pa-tris, Pa-tris,

In glo-ri-a, in glo-ri-a,

-i Pa-tris, in glo-ri-a De-i

in glo-ri-a De-i Pa-tris,

- - tris, in glo - ri - a De - i Pa - tris,
 in glo - ri - a De - i Pa - - - tris, in glo - ri - a
 - a De - i Pa - tris, Pa - - - tris, in glo - ri - a
 Pa - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a
 in glo - ri - a De - i Pa - - - tris,

in glo - ri - a De - i Pa -

De - i Pa - tris, in glo - ri - a De - i Pa -

De - i Pa - tris, Pa - - - tris, in glo - ri - a De - i Pa - tris,

De - - i Pa - tris, in glo - ri - a De - i Pa - tris,

in glo - ri - a De - - i Pa - - tris, in

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

[CREDO]

[C I] [Pa - trem o - mni - po - ten - tem, fa - cto -

[C II] [Pa - trem o -

[A] [Pa - trem o - mni - po - ten - - tem, fa -

[T] [Pa - trem o - mni - po - ten - tem, fa -

[B] [Pa - trem o - mni - po - ten -

5

-rem coe - - li et ter - rae, vi - si - bi - li -

-mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,

-cto - rem coe - li et ter - rae, vi - si - bi - li -

-cto - rem coe - li et ter - rae, vi - si - bi - li - um

-tem, fa - cto - rem coe - li et ter - - - -

9

-um o - mni - um, et in - vi - si - bi - li - um.

vi - si - bi - li - um o - mni - - - -

-um o - mni - um, et in - vi - si - bi - - li -

o - mni - um.

-rae, vi - si - bi - li - um o -

13

— Et in u - num Do - mi - num Je - sum

- um. Et in u - num

- um Et _____ in u - - - num Do - - - mi -

8 Et in u - num Do - mi - num _____ Je - - -

- mni - um. Et _____ in u - num Do - mi - num

17

Chri - stum, Fi - li - um De - i u -

Do - mi-num Je - sum Chri - stum, Fi - li - um De - i

-num Je - sum Chri - stum, Fi - li - um De - i

-sum Chri - - - - - stum.

Je - sum Chri - stum.

21

ni - ge - ni - tum. Et ex Pa-tre na - tum

u - ni - ge - ni - tum. Et ex Pa-tre na - tum an - te

u - ni - ge - ni - tum. Et ex Pa-tre na - tum an - te

Et ex Pa-tre na - tum an - te o -

Et ex Pa-tre na - tum an - te o - mni -

an - te o - mni - a sae - cu - la. Lu - men

o - mni - a sae - cu - la. De - um de De - o, lu - men de lu -

o - mni - a sae - cu - la. De - um de De - o, lu - men de

- mni - a sae - cu - la. De - um de De - o, lu - men de

- a sae - cu - la. De - um de De - o,

de lu - mi - ne, De - um ve - rum de De - o

- mi - ne, De - um ve - rum de De - o

lu - mi - ne, De - um ve - rum de De - o ve - -

lu - mi - ne, De - um ve - rum.

De - um ve - rum.

ve - ro. Ge - ni - tum, non fa - ctum, con -

ve - ro. Ge - ni - tum, non fa - ctum,

-ro. Ge - ni - tum, non fa - ctum, con - sub -

Ge - ni - tum, non fa - ctum, con - sub -

Ge - ni - tum, non fa - ctum, con -

37

- sub - stan - ti - a - lem Pa - - - - -

con - sub - stan - ti - a - lem Pa - - - tri: per - - - - -

- stan - ti - a - lem Pa - - - tri: per quem - - - - -

- stan - ti - a - - - - - lem Pa - - - tri: per quem o - mni- - - - -

- sub - stan - ti - a - - - - - lem Pa - - - tri: - - - - -

41

- tri: per quem o - mni - a fa - cta sunt. Qui pro - - - - -

- quem o - mni - a - - - - - fa - cta sunt, fa - cta sunt. - - - - -

o - mni - a - - - - - fa - cta sunt. Qui - - - - -

- a fa - cta sunt. Qui pro - pter nos ho - mi - nes, - - - - -

per quem o - mni - a fa - cta sunt. - - - - -

45

- pter nos ho - mi - nes, et pro - pter no - stram sa - - - - -

- Qui pro - pter nos ho - - - - - mi - - - - -

pro - pter nos ho - - - - - mi - nes, et pro - pter - - - - -

qui pro - pter nos ho - - - - - mi - nes, et - - - - -

Qui pro - pter nos - - - - - ho - mi - - - - - nes - - - - -

49

-lu - - - tem de - scen - dit, de - scen - dit
 nes, et pro - pter no - stram sa - lu - tem
 no - stram sa - lu - tem de - scen - dit, de - scen - dit de coe -
 pro - pter no - stram sa - lu - - - tem de -
 de - scen - dit, de - scen -

53

de coe - lis, de - scen - dit de coe - lis.]
 de - scen - dit de coe - - - lis.]
 -lis, de coe - - - - - lis.]
 -scen - dit de coe - - - lis.]
 -dit, de - scen - dit de coe - - - lis.]

57

[Et in - - car - na - - tus est de
 [Et in - - car - na - tus est de
 [Et in - - car - na - - tus est de
 [Et in - car - na - tus est de

62

Spi - ri - tu San - cto ex Ma - ri - a

Spi - ri - tu San - - - - cto ex Ma - ri - a

Spi - ri - tu San - - - - cto ex Ma - ri - -

Spi - ri - tu San - - - - cto: _____

Spi - ri - tu San - - - - cto ex Ma - ri - a

67

Vir - gi - ne: Et ho - mo fa - ctus est.]

Vir - gi - ne: Et ho - mo fa - ctus est.]

- a Vir - gi - ne: Et ho - mo fa - ctus est.]

Et ho - mo fa - - ctus est.]

Vir - gi - ne: Et ho - mo fa - ctus est.]

72

[C I] [Cru - ci - fi - - xus e - ti - am_

[A I] [Cru - ci - fi - - xus e - - - - ti - am pro

[A II] [Cru - ci - fi -

[T] [Cru - ci - fi - - xus, cru - ci -

77

— pro no - bis: sub Pon - ti - o Pi - la - to, Pi -

no - bis: sub Pon - ti - o Pi - la -

- xus e - ti-am pro no - bis: sub Pon - ti - o Pi -

- fi - xus e - ti - am pro no - bis: sub

82

- la - to pas - sus, et se - pul - tus est.

-to pas - sus, et se - pul - tus est.

- la - to pas - sus, et se - pul -

Pon - ti - o Pi - la - to pas - sus, et se -

86

Et re-sur-re - xit ter - ti - a di - e, ter - ti - a

Et re-sur-re - xit ter - ti - a di - e, ter - ti - a

- tus est. Et re-sur-re - xit ter - ti -

- pul - tus est. Et re-sur-re - xit ter - ti - a

90

di - e, se - cun - dum Scri-pta - ras. Et

di - e, se - cun - - dum Scri - ptu - ras. Et

- a di - e, se - cun - - dum Scri - ptu - - ras.

di - e, se - cun - - dum Scri - ptu - - ras.

94

- a - scen - dit in coe - - lum, in

- a - scen - dit in coe - lum, in coe -

Et a - scen - dit

Et a - scen - dit in coe -

98

- coe - lum:

- - lum:

in coe - lum: se - det ad dex - te - ram Pa -

- lum: se - det ad dex - te - ram Pa -

102

se - det ad dex - te - ram Pa - tris. Et i - te -

se - det ad dex - te - ram Pa - tris.

- tris. Et i - te - rum ven -

- tris, se - det ad dex - te - ram Pa - tris.

106

- rum ven - tu - - - rus est cum

Et i - te - rum ven - tu - rus est

- tu - - - - rus est, et i - te - rum ven -

Et i - te - rum ven - tu - rus est

110

glo - ri - a, ju - di - ca - - re vi -

cum glo - ri - a, ju - di - ca - - re

- tu - rus est cum glo - ri - - a, ju - di - ca -

cum glo - ri - a, ju - di - ca -

114

- vos, vi - vos et mor - tu - os: cu -
 vi - - vos, vi - vos et mor - - tu -
 -re vi - vos et mor - tu - os: cu - ius re -
 -re vi - - vos et mor - tu - os:

118

- ius re - gni non e - - - rit fi - - nis.]
 - - os: cu - ius re - gni non e - rit fi - - nis.]
 -gni, cu - ius re - gni non e - rit fi - - nis.]
 cu - ius re - gni non e - rit fi - - - - nis.]

122

[C I] [Et in Spi - ri - tum San - ctum, Do - mi - num, [Et in
 [C II] [Et in Spi - ri - tum San - ctum, Do - mi - num,_____
 [A] [Et in Spi - ri - tum San - ctum,____ Do - mi - num, San - ctum,
 [T] [Et in Spi - ri - tum San - ctum, Do - mi - num, et____
 [B] [Et in Spi - ri -

Spi - ri - tum San - ctum, Do - mi - num, et vi -
et vi - vi - fi - can - - - tem:
Do - - mi - num, et vi - vi - fi - can - - tem: qui -
vi - vi - fi - can - - tem, et vi - vi - fi - can - tem:
- tum San - ctum, Do - mi - num, et vi - vi - fi - can - - -

- vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que
qui ex Pa - tre Fi - li - o - que pro -
ex Pa - tre Fi - li - o - que pro - ce - dit. Qui
qui ex Pa - tre Fi - li - o - que pro - ce -
- tem: qui ex Pa - tre Fi - li - o - que pro - ce -

pro - ce - - - dit. Qui cum Pa - tre et
- ce - - - dit. Qui
cum Pa - tre et Fi - li - o si - mul ad -
- dit. Qui cum Pa - tre et Fi - li - o
- dit. Qui cum Pa -

138

Fi - li - o si - mul ad - o - ra - tur,
 — cum Pa - tre et Fi - li - o si - mul ad - o -
 - o - ra - tur, et
 si - mul ad - o - ra - tur, et con - glo - ri - fi -
 - tre et Fi - li - o si - mul ad - o - ra -

142

et con - glo - ri - fi - ca - tur:
 - ra - tur, et con - glo - ri - fi - ca - tur:
 con - glo - ri - fi - ca - tur: qui lo - cu -
 - ca - tur: qui lo -
 - tur, et con - glo - ri - fi - ca - tur: qui lo -

146

qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam
 qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca - tho -
 - tus est per Pro - phe - tas. Et u - nam san - ctam ca - tho -
 - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam
 - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam

150

ca - tho - li - cam et a - po - sto - li - cam Ec -

- li - cam et a - po - sto - li - cam Ec -

- li - cam et a - po - sto - li - cam Ec - cle - si - am.

et a - po - sto - li - cam Ec - cle - si - am.

et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te -

154

-cle - si - am, Ec - cle - si - am. Con -

-cle - si - am. Con - fi - te - or

Con - fi - te - or u - num ba - pti -

Con - fi - te - or u - num ba - pti -

- or, con - fi - te - or u - num ba -

158

-fi - te - or u - num ba - pti - sma

u - num ba - pti - sma

- sma in re - mis - si - o - nem

-sma, u - num ba - pti - sma in re - mis - si - o - nem

-pti - sma in re - mis - si - o - nem

162

in re - mis - si - o - nem pec - ca - to - rum.
 in re - mis - si - o - nem pec - ca - to - rum,
 pec - ca - to - rum.
 pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum.
 pec - ca - to - rum.

166

- to - rum. Re - sur - re - cti - o - nem,
 - rum, pec - ca - to - rum.
 Et ex - pe - cto re - sur - re - cti - o - nem,
 - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem,
 Et ex - pe - cto re - sur - re - cti - o - nem

170

re - sur - re - cti - o - nem mor - tu - o - rum. Et
 Re - sur - re - cti - o - nem. Et vi -
 re - sur - re - cti - o - nem mor - tu - o - rum. Et
 re - sur - re - cti - o - nem mor - tu - o - rum. Et vi -
 mor - tu - o - rum. Et vi -

174

vi - tam, et vi - tam, et vi -

-tam ven - tu - ri, et vi - tam ven -

vi - tam ven - tu - ri, et vi - tam

ven - tu - ri, et vi - tam ven - tu - ri

-tam, et vi - tam, et vi - tam ven -

178

-tam ven - tu - ri sae - cu - li, sae - cu - li.

-tu - ri, et vi - tam ven - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li.

sae - cu - li, sae - cu - li. A -

- tu - ri sae - cu - li.

182

A - men, a - men.]

A - men.]

A - men, a - men.]

- men, a - men.]

A - men, a - men.]

[SANCTUS]

[C I]

[C II]

[A]

[T]

[B]

6

10

14

Sa - ba - oth. Ple - ni sunt coe - li et ter - - -

- ba - oth. Ple - - ni sunt coe - li et ter -

Ple - ni sunt coe - - li et ter - - - -

Sa - ba - oth. Ple - ni - - - sunt coe - li et ter -

Ple - ni sunt coe - - - - - li et

18

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

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

22

[C 1] [Be - ne - di - - ctus qui ve - - -

[A] [Be - - ne - di - - - ctus

[T] [Be - ne -

[B]

- nit, qui ve - - - nit, qui

qui ve - - nit, qui ve - nit,

- di - - ctus qui ve - - - nit,

[Be - - ne - di - - ctus qui ve -

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

qui ve - - - nit in

qui ve - - - nit in no - mi-

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

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

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

- ne Do - mi - ni, Do - - mi - ni,

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

38

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

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

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

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

42 Φ_2^3

[C I] [O - san - na in ex - cel -

[C II] [O - san - na in ex - cel - sis,

[A] [O - san - na in

[T] [O - san - na

[B]

46

- sis,

o - san - na

ex - cel - sis, o -

in ex - cel - sis

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

50

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

in ex - cel - sis,

-san - na in ex - cel - sis,

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

-sis,

54

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

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

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

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

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

59

-sis, o - san - na in ex - cel - sis.]

in ex - cel - sis, in ex - cel - sis.]

in ex - cel - sis, in ex - cel - sis.]

ex - cel - sis, in ex - cel - sis.]

o - san - na in ex - cel - sis.]

[AGNUS DEI]

♩

[C I]

[C II]

[A]

[T]

[B]

[A - - - - - gnus De - - - - -

[A - - - - - gnus De - - - - -

[A - - - - - gnus De -

[A - - - - - gnus De -

5

- gnus De - i, qui tol -

- i, qui tol - lis pec - ca -

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

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

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

10

- lis pec - ca - ta mun - di: mi - se -

- ta mun - di: mi - se - re - re, mi - se - re - re no -

- ta mun - di: mi - se - re - re no - bis, mi -

mi - se - re - re no - bis,

- ca - ta mun - di: mi - se - re - re no - bis,

[illegible]

18

mi - se - re - re, mi - se - re - re no - -

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

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

mi - se - re - re no - bis,

mi - se - re - re no - - - - -

21

- bis, mi - se - re - re no - - bis.]

mi - se - re - re no - - bis.]

-re - re, mi - se - re - re no - bis.]

mi - se - re - re no - - bis.]

- bis, mi - se - re - re no - bis.]

[2] Missa Stabunt justi

Simone Gatto
(c. 1545/50–1594/95)

[KYRIE]

[CANTUS] Ky - ri - e e - - lei - -

[ALTUS] Ky - ri - e e - lei - son, Ky -

[TENOR I] Ky - ri - e e - lei - - -

[TENOR II] Ky - ri - e e -

[BASSUS] Ky - ri - e e - le - i -

5

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

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

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

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

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

10

Ky - ri - e

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

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

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

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

14

The musical score is written for five staves. The first staff is a vocal line with lyrics: "e - - lei - son, Ky - ri - e e - - lei - son,". The second staff is an instrumental line, likely for a flute or similar woodwind, with lyrics: "Ky - ri - e e - - lei -". The third staff is another vocal line with lyrics: "- - - lei - son, Ky - ri - e e - lei -". The fourth staff is a vocal line with lyrics: "- ri - e e - - - lei - son, Ky - ri - e". The fifth staff is a bass line with lyrics: "- le - i - son, Ky - ri - e e - lei - son, Ky -". The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked "Allegretto".

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

Ky - ri - e e - - lei -

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

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

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

18

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

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

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

8 e - - - le - - - i - son.

- ri - e - - - e le - - - i - son.

22

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

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

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

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

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

27

Soprano: - - - son, Chri - ste e - lei - - son,

Alto: - - - son, Chri - ste

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

Bass: - ste e - lei - son, [Chri - ste e - - lei - son,] Chri -

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

31

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

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

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

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

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

36

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

[Chri - ste e - lei - son,] Chri - ste e -

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

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

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

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

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

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

54

Ky - ri - e e -

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

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

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

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

58

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

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

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

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

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

62

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

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

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

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

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

[GLORIA]

[C] Et in ter - ra pax, et in ter - ra

[A] Et in ter - ra pax ho - mi - ni - bus

[T I] Et in ter - ra pax ho - mi - ni -

[T II] Et in ter - ra pax, et in ter - ra pax ho -

[B] Et in ter - ra pax ho - mi -

6

pax ho - mi - ni - bus bo - nae vo - lun - ta -

bo - nae vo - lun - ta - tis.

-bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta -

- mi - ni - bus, ho - mi - ni - bus bo - nae vo - lun - ta - tis.

- ni - bus bo - nae vo - lun - ta - tis.

11

- tis. Be - ne - di - ci - mus te. Ad - o -

Lau - da - mus te. Be - ne - di - ci - mus te.

- tis. Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra -

Lau - da - mus te. Be - ne - di - ci - mus te.

Lau - da - mus te. Be - ne - di - ci - mus te.

16

-ra - mus te, *ad* - o - ra - mus te.

Ad - o - ra - mus te. Glo - ri - fi - ca - mus

- mus te. Glo - ri - fi - ca - mus

Ad - o - ra - mus te.

Ad - o - ra - mus te. Glo - ri - fi - ca - mus

21

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam, *pro* -

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam,

te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam,

Gra - ti - as a - gi - mus ti - bi pro - pter ma -

te. Gra - ti - as a - gi - mus ti - bi pro - pter

26

- pter ma - gnam, pro - pter ma - gnam glo - ri - am tu - am.

pro - pter ma - gnam glo - ri - am tu - am.

pro - pter ma - gnam, pro - pter ma - gnam glo - ri - am tu - am.

- gnam, pro - pter ma - gnam glo - ri - am tu - am.

ma - gnam, pro - pter ma - gnam glo - ri - am tu - am.

30

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

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

De - us

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

De - us

36

- us Pa - ter o - mni - po - tens. Do - mi - ne Fi -

Pa - ter o - mni - po - tens. Do - mi - ne Fi -

Pa - ter o - mni - po - tens. Do - mi - ne Fi -

Pa - ter o - mni - po - tens. Do - mi - ne Fi -

Pa - ter o - mni - po - tens. Do - mi - ne Fi -

41

Je - su Chri - ste. Do - mi - ne De -

- li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De -

- li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De -

- li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De -

- li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De -

47

-us, A - gnus De - i, Fi - li - us Pa - tris.

-us, A - gnus De - i, Fi - li - us Pa - tris.

-us, A - gnus De - i, Fi - li - us Pa - tris.

-us, A - gnus De - i, Fi - li - us Pa - tris.

-us, A - gnus De - - - i, Fi - li - us Pa - tris.

53

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

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

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

Qui tol - lis pec -

Qui tol -

58

pec - ca - ta mun - di, mi - se - re - re no - -

-lis pec - ca - ta mun - di, mi - se - re - re no - -

mi - se - re - re no - -

-ca - ta mun - di, mi - se - re - re

-lis pec - ca - ta mun - di, mi - se - re - - re

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

- ta mun - di, sus - ci - pe de -
 - di, pec - ca - ta mun - di, sus - ci - pe de - pre -
 - ca - ta mun - di, sus - ci - pe de - pre - ca -
 tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre -
 - ca - ta mun - di, sus - ci - pe de - pre - ca -

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

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

- bis, mi - se - re - re no - bis. Quo - ni - am,
 - se - re - re no - bis. Quo -
 - bis, Quo - ni - am tu
 - se - re - re no - bis.
 mi - se - re - re no - bis.

quo - ni - am tu so - lus san -
 - ni - am tu so - lus san -
 so - lus san - ctus.
 Quo - ni - am tu so - lus san - ctus.
 Quo - ni - am tu so - lus san -

90

- ctus. Tu so - lus Al - tis - si -

- ctus. Tu so - lus Al - tis -

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -

Tu so - lus Do - mi - nus.

- ctus. Tu so - lus Do - mi - nus.

94

- mus, Je - su Chri - ste. Cum San - cto

- si - mus, Je - su Chri - ste. Cum

- mus, Je - su Chri - ste, Je - su Chri - ste.

Je - su Chri - ste. Cum San - cto

Je - su Chri - ste.

98

Spi - ri - tu, cum San - cto Spi - ri - tu, in glo -

San - cto Spi - ri - tu, in glo - ri - a

Cum San - cto Spi - ri - tu,

Spi - ri - tu, in glo - ri - a

Cum San - cto Spi - ri - tu,

The image displays a musical score for the 'Gloria in excelsis Deo' by Johann Sebastian Bach. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Continuo. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Latin, and the music is in the style of Baroque sacred music. The score is presented in a clean, black-and-white format with a white background. The lyrics are written below the corresponding staves. The Soprano part begins with 'ri - a, in glo - - ri -'. The Alto part begins with 'De - i Pa - tris, in glo - - ri - a, in'. The Tenor part begins with 'in glo - - ri - a, in glo -'. The Bass part begins with 'De - i Pa - tris, in glo - - ri - a, in glo - - ri -'. The Continuo part begins with 'in glo - - ri - a, in glo - - ri -'. The score is a single system, and the lyrics are written in a simple, sans-serif font.

ri - a, in glo - - ri -

De - i Pa - tris, in glo - - ri - a, in

in glo - - ri - a, in glo -

De - i Pa - tris, in glo - - ri - a, in glo - - ri -

in glo - - ri - a, in glo - - ri -

- a _____ in glo - - - - - ri -
 glo - - - ri - a, _____ in glo - ri -
 - ri - a, _____ in glo - - ri - a, in
 in glo - - - ri - a, in glo - -
 - a, in glo - - ri - a, in glo -

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

[CREDO]

[C] Pa - trem o - mni - po - ten - tem,

[A] Pa - trem o - mni - po - ten -

[T I] Pa - trem o - mni - po - ten -

[T II] Pa - trem, Pa - trem o - mni - po - ten -

[B] Pa - trem, Pa - trem o -

7

fa - cto - rem coe - li et ter - rae,

- tem, fa - cto - rem coe - li et ter -

- tem, fa - cto - rem coe - li et ter - rae,

- tem, fa - cto - rem coe - li et ter -

- mni - po - ten - tem, fa - cto - rem coe - li et ter -

12

vi - si - bi - li - um o - mni - um et in - vi - si -

- rae, et in -

vi - si - bi - li - um o - - - - -

- rae, vi - si - bi - li - um o - mni - um.

- rae, vi - si - bi - li - um

16

- bi - - - - - li - um. Et -

- vi - si - bi - - - li - - - um. Et in

- mni - um. Et in u - num Do - mi - num Je - sum

Et in u - - - num Do - - - - -

o - mni - um. Et in u - - - num Do - mi -

21

in u - num Do - mi-num Je - sum Chri - stum,

u - num Do - mi - num Je - - - sum Chri - stum, Fi -

Chri - stum, -

- mi-num Je - sum Chri - - - - -

- num Je - - - sum Chri - stum, Fi -

25

Fi - li-um De - i u -

- li-um De - i u - ni - ge - ni-tum, Fi - li-um De - i

Fi - li-um De - i u - ni - ge - - - ni - tum.

- stum, Fi - li-um De - i u - ni -

- li-um De - i u - ni - ge - ni-tum.

29

ni - ge - - - ni - tum. Et ex Pa - tre

u - ni - ge - - - ni - tum. Et ex Pa - tre na -

Et ex Pa - tre na -

- ge - - - ni - tum. Et ex Pa - tre

Et ex Pa - - - tre na -

33

Et ex Pa - tre na - tum an - te

na - - - tum an - te o - mni - a sae -

- tum an - te o - mni - a sae - cu - la.

na - - - tum an - te o - mni - a

- tum an - te o - mni - a sae - cu - la.

37

o - mni - a sae - cu - la. De - um de De - - -

- cu - la. De - um de De - o, lu - men de lu - mi -

De - um de De - o, De - um de De - o, lu - men de lu - mi -

sae - cu - la. De - um de De - - - o, De -

De - um de De - - - o,

42

- o, De - um ve - rum de

- ne, De - um ve - - - - - rum de

- ne, De - um ve - rum de De - o

- um ve - rum de De - o ve - - - ro,

De - um ve - rum de De - o ve - ro.

47

De - o ve - - - ro. Ge - ni -

De - o ve - ro. Ge - ni - tum, non fa - ctum, ge - ni - tum, non

ve - ro. Ge - ni - tum, non fa - ctum, con -

de De - o ve - - - ro. Ge - ni - tum,

Ge - ni - tum, non fa - ctum,

52

- tum, non fa - ctum, con - sub -

fa - - - - - ctum,

- sub - stan - - - - - ti - a - lem Pa -

non fa - ctum, con - sub - stan - ti - a -

con - sub - stan - ti - a - lem Pa -

56

- stan - ti - a - lem Pa - - tri: per

con - sub - stan - ti - a - - lem Pa - - - -

- tri: per quem o - - - mni - a fa -

- lem Pa - - - tri:

- tri: per quem o - - mni - a

60

quem o - - mni - a fa - - - - -

- tri: per quem o - mni - a fa - cta

- cta sunt, per quem o - mni - a fa - - - cta sunt.

per quem o - - mni - a fa - cta

fa - - cta sunt.

64

- cta sunt.

sunt. Qui pro - pter nos ho - - - - mi -

Qui pro - pter nos ho - - - - - mi -

sunt.

Qui pro - pter nos ho - - - - mi - nes,

68

Et pro - pter no - stram sa - lu - tem de scen - dit,
 - nes, et pro - pter no - stram sa - lu - tem de - scen -
 - nes, de - scen - dit de
 Et pro - pter no - stram sa - lu - tem de - scen -
 de - scen - dit, de -

73

de scen - dit de coe - lis,
 - dit, de scen - dit de coe - lis.
 coe - lis, de coe - lis.
 - dit de coe - lis.
 - scen - dit de coe - lis.

78

Et in - car - na - tus
 Et in - car - na - tus est de Spi - ri - ri -
 Et in - car - na - tus est de Spi - ri - tu San -
 Et

83

est de Spi - ri - tu San - cto, de Spi - ri - tu San -
 -tu San - cto, de Spi - ri - tu San -
 - cto
 in - car - na - tus est de Spi - ri - tu San -
 Et in - car - na - tus est de Spi - ri - tu San -

88

-cto ex Ma - ri - a Vir - gi - ne:
 -cto ex Ma - ri - a Vir - gi - ne:
 ex Ma - ri - a Vir - gi - ne, ex Ma - ri - a
 -cto ex Ma - ri - a Vir -
 -cto ex Ma - ri - a

92

Et ho - mo fa - ctus est.
 Et ho - mo fa - ctus est.
 Vir - gi - ne: Et ho - mo fa - ctus est.
 - gi - ne: Et ho - mo fa - ctus est.
 Vir - gi - ne: Et ho - mo fa - ctus est.

97

[C] Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti -

[A] 8 Cru - - ci - fi - xus e - ti - am pro no - bis:

[T I] 8

101

- o Pi - la - to pas - sus, et se - pul - tus

8 sub Pon - ti - o Pi - la - to pas - sus, et se -

8

105

est. Et re - sur - re - xit, et

8 - pul - - tus est. Et re - sur - re - - - xit,

8 Et re - sur - re - xit, et re - sur -

109

re - sur - re - xit ter - ti - a di - - - e,

8 et re - sur - re - xit ter - ti - a di - e, se - cun -

8 - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu -

113

se - cun - dum Scri - ptu - ras. Et a - scen -

- dum Scri - ptu - ras. Et a - scen - dit in coe -

- ras. Et a - scen - dit in coe -

- dit in coe -

117

- dit in coe - lum: se - det ad

- lum: se -

- lum: se - det ad dex - te -

- lum: se - det ad dex - te -

121

dex - te - ram Pa - tris, se - det ad dex - te - ram Pa -

- det ad dex - te ram Pa - tris.

- ram Pa - tris. se - det ad dex - te - ram Pa -

- ram Pa - tris. se - det ad dex - te - ram Pa -

125

- tris. Et i - te - rum ven - tu - rus

Et i - te - rum ven - tu - rus est et i - te -

- tris. Et i - te - rum ven - tu - rus est

- tris. Et i - te - rum ven - tu - rus est

129

est cum glo - ri - a, ju - -
 - rum ven - tu - rus est cum glo ri - a,
 cum glo - ri - a, ju - di - ca - - - re

133

- di - ca - - - re vi - -
 ju di - ca - re vi - - - - - vos et
 vi - - - - - vos et

137

- vos et mor - tu - os: cu - jus re - gni, cu - jus re -
 mor - - - tu - os: cu - jus re - gni, cu - jus
 mor - - - tu - os: cu - jus re - gni, cu - jus

141

- gni non e - rit fi - - nis.
 re - gni non e - rit fi - - - - - nis.
 re - gni non e - - - rit fi - nis.

146

[C] Et in Spi - ri - tum San - ctum, Do -

[A] Et in Spi - ri - tum, et in Spi -

[T I] Et in Spi -

[T II] Et in Spi - ri - tum San - ctum, Do - mi - num,

[B] Et in Spi - ri - tum San -

151

- mi - num, et vi - vi - fi - can - tem,

- ri - tum San - ctum, Do - mi - num, et vi -

- ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem, et

et vi - vi - fi - can - tem: qui

- ctum, Do - mi - num, et vi - vi - fi - can - tem:

156

et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -

- vi - fi - can - tem: qui ex Pa - tre

vi - vi - fi - can - tem: qui ex Pa - tre

ex Pa - tre Fi -

qui ex Pa - tre Fi - li -

161

- o - que pro - ce - - dit. Qui cum Pa - tre et Fi - li -
 Fi - li - o - que pro - ce - - dit. Qui cum Pa -
 Fi - li - o - que pro - ce - - dit. Qui cum Pa - tre et Fi -
 - li - o - que pro - ce - - dit. Qui cum Pa - tre et Fi - li - o
 - o - que pro - ce - - dit. Qui cum Pa - tre et

166

- o si - mul ad - o - ra - tur, et con - glo - ri - fi -
 - tre et Fi - li - o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca -
 - li - o si - mul ad - o - ra - - tur, et con - glo - ri - fi - ca -
 si - mul ad - o - ra - tur,
 Fi - li - o si - mul ad - o - ra - tur,

171

- ca - tur: qui lo - cu - tus
 - tur: qui lo - cu - tus est per
 - tur, et con - glo - ri - fi - ca - tur:
 et con - glo - ri - fi - ca - - - tur:
 [et] con - glo - ri - fi - ca - - - tur:

est per Pro - phe - tas. Et u - nam san -
 Pro - phe - tas. Et u - nam
 qui lo - cu - tus est per Pro - phe - tas. Et u - nam
 qui lo - cu - tus est per Pro - phe - tas.
 qui lo - cu - tus est per Pro - phe - tas.

-ctam ca - tho - li - cam.
 san - ctam ca - tho - li - cam et a - po - sto - li -
 san - ctam ca - tho - li - cam et a - po - sto - li -
 Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam
 Et a - po - sto - li - cam Ec -

Con - fi - te - or u - num ba - pti - sma
 - cam Ec - cle - si - am. Con - fi - te -
 - cam Ec - cle - si - am. Con - fi - te - or u - num ba -
 Ec - cle - si - am. Con - fi - te - or
 - cle - si - am. Con - fi - te - or u -

191

in re - mis - si - o - nem pec - ca - to - -

- or u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - -

- pti - - - sma. Et

u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - -

- num ba - pti - - - sma.

196

- rum. Et ex - pe - cto re - sur - re - cti - o - -

- rum. Et ex - pe - cto re - sur - re - cti - o - - nem

ex - pe - cto re - sur - re - cti - o - - nem mor -

- rum. Et ex - pe - cto re - sur - re - cti - o - -

Et ex - pe - cto re - sur - re - cti - o - - nem mor - tu -

201

- nem mor - tu - o - - rum. Et vi - tam ven - tu - ri,

mor - tu - o - - rum. Et vi - tam ven - tu - -

- - - tu - o - - rum. Et

- nem mor - tu - o - - rum. Et vi - tam ven - tu - ri,

- o - - - rum.

et vi - tam ven - tu - ri,

- ri, et vi - tam ven - tu - ri, et

vi - tam ven - tu - ri, et vi - tam ven -

et vi - tam ven - tu -

Et vi - tam ven - tu - ri, et vi - tam ven - tu -

[illegible]

216

ri sae - cu - li. A - men.

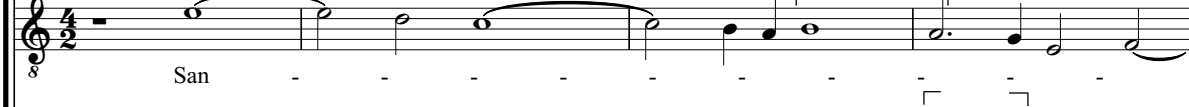
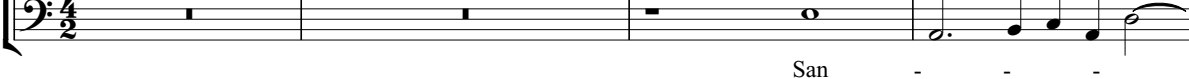
et vi - tam ven - tu - ri sae - cu - li. A - men.

ri sae - cu - li. A - men. A - men.

ri sae - cu - li. A - men. A - men.

vi - tam ven - tu - ri sae - cu - li. A - men. A - men.

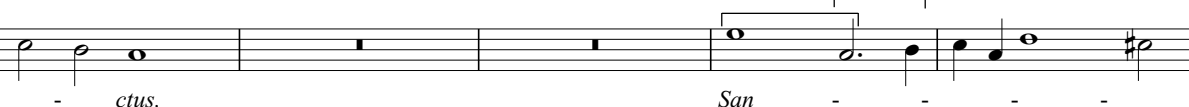
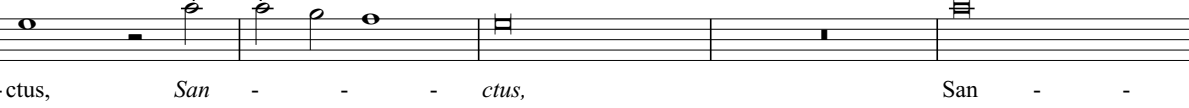
[SANCTUS]

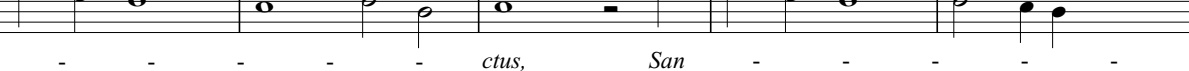
[C] 
 [A] 
 [T I] 
 [T II] 
 [B] 

5 





9 


14

- ctus, Do - mi-nus De - us Sa - ba - oth. Ple -
 - ctus Do - mi-nus De - us Sa - ba - oth. Ple - ni sunt
 - ctus Do - mi - nus De - - us Sa - ba - oth. Ple -
 - mi-nus De - - us Sa - - - ba - oth. Ple - ni sunt
 - ctus Do - mi-nus De - us Sa - ba - oth. Ple -

19

-ni sunt coe - li et ter - - - ra
 coe - li et ter - ra glo - ri - a tu - - -
 -ni sunt coe - li et ter - ra glo - ri - a
 coe - - li et ter - ra glo - ri - a tu - a,
 -ni sunt coe - - li et ter - - -

23

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

27

[A] *Be - - ne - di - ctus qui ve - nit, be - ne - di - ctus qui*

[T I] *Be - ne - di - ctus qui ve - nit,*

[T II] *Be - - ne - di -*

[B]

32

ve - - nit, qui ve -

be - - - - - ne - di - ctus qui ve -

-ctus qui ve - nit,

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

37

- - nit in no - mi - ne

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

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

be - - - - ne - di - ctus qui ve - - - -

41

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

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

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

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

46

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

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

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

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

51 $\text{♩} \text{ } 3$

[C] O - san - - - - -

[A] O - - san -

[T I] O - san - - - - -

[T II]

[B] O - - - san - - - - -

55

na,
na,
na,
o - san -
O - san -
na,

59

o - san
o - san
na,
na, o - san - na, o - san -
o - san - na, o - san - na,

63

-na, o - san -
na, o - san - na, [o -
na, o - san - na, o - san -
na, o - san - na, o - san - na,
o - san - na,

68

na, o san - - - - -

- san - na,] o - san - na, o - san -

- - - - - na, o - san - - - - -

o - san - - - - -

o - san - - - - - na,

[illegible]

78

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

[AGNUS DEI]

[C] ϕ

A - gnus De - - i,

[A] A - - gnus De - - i, A - gnus De -

[T I] A -

[T II] A - gnus De - i, A - gnus De - -

[B] A - - gnus De - - i,

5

A - - gnus De - - i, A -

- - - - -

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

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

A - - gnus De - i, A -

9

- gnus De - - - i,

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

- - - i, qui tol - lis pec -

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

- gnus De - - - i,

qui tol - lis pec - ca - ta mun -

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

-ca - ta mun - di:

- ta mun - di, pec - ca - ta mun -

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

-di: mi - se - re - re no - bis,

mun - di: mi - se - re - re no - bis,

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

-di: mi - se - re - re, mi - se - re - re no -

mun - di: mi - se - re - re no -

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

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

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

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

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

[illegible]

29

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the Piano accompaniment. The lyrics are written below each vocal staff. The music features various note values including quarter notes, half notes, and whole notes, along with rests and melisma lines. Brackets above the vocal staves indicate phrasing or breath marks.

- se - re - re no - - bis, _____ mi - se -

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

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

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

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

33

- re - re no - - - bis.

- re no - - - - - bis.

- bis, mi - se - re - re no - bis.

- re no - bis.

- se - re - re no - - - - - bis.

[3] Missa Andra la nave mia

Simone Gatto
(c. 1545/50–1594/95)

[KYRIE]

[CANTUS I] Ky - ri - e e - lei - son,

[ALTUS I] Ky - ri - e e - lei - son,

[TENOR I] Ky - ri - e e - lei - son,

[BASSUS I] Ky - ri - e e - lei - son,

[CANTUS II] Ky - ri - e e - lei -

[ALTUS II] Ky - ri - e e - lei -

[TENOR II] Ky - ri - e e - lei - son,

[BASSUS II] Ky - ri - e e - lei -

4

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

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

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

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

-son, Ky - ri - e e -

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

Ky - ri -

-son, Ky - ri - e

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

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

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

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

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

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

Chri - ste e - le - i - son,

Chri - ste e - lei - - - son,

Chri - ste e - le - i - son,

Chri - ste e - le - i - son,

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

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

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

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

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

Chri - ste e - lei - - - son,

Chri - ste e - lei - son,

Chri - ste e - le - i - son,

Chri - ste e - lei - - - son,

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

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

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

- [i] - son, Chri - ste e - le - i - son.

Chri - ste e - lei - - - son.

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

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

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

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

[GLORIA]

[C I] Et in ter - ra pax ho - mi - ni - bus.

[A I] Et in ter - ra pax ho - mi - ni - bus.

[T I] Et in ter - ra pax ho - mi - ni - bus.

[B I] Et in ter - ra pax ho - mi - ni - bus.

[C II] Et in ter - ra pax ho - mi - ni - bus bo - nae

[A II] Et in ter - ra pax ho - mi - ni - bus bo - nae

[T II] Et in ter - ra pax ho - mi - ni - bus bo - nae

[B II] Et in ter - ra pax ho - mi - ni - bus bo - nae

5

Lau - da - mus te. Ad - o - ra -

Lau - da - mus [te]. Ad - o - ra -

Lau - da - mus te. Ad - o - ra -

Lau - da - mus te. Ad - o - ra -

vo - lun - ta - tis. Be - ne - di - ci - mus te. Ad -

vo - lun - ta - tis. Be - ne - di - ci - mus te. Ad -

vo - lun - ta - tis. Be - ne - di - ci - mus te. Ad - o -

vo - lun - ta - tis. Be - ne - di - ci - mus te. Ad -

-mus te. Glo - ri - fi - ca - mus te. Gra - ti - as

-mus te. Glo - ri - fi - ca - mus te. Gra - ti - as

- mus te. Glo - ri - fi - ca - mus te. Gra - ti - as

-mus te. Glo - ri - fi - ca - mus te. Gra - ti - as

- o - ra - mus te. Glo - ri - fi - ca - mus te. Gra -

- o - ra - mus te. Glo - ri - fi - ca - mus te. Gra -

-ra - mus te. Glo - ri - fi - ca - mus te. Gra -

- o - ra - mus te. Glo - ri - fi - ca - mus te. Gra -

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

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

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

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

- ti - as a - gi - mus ti - bi pro - pter ma - gnam

- ti - as a - gi - mus ti - bi pro - pter ma - gnam

- ti - as a - gi - mus ti - bi pro - pter ma - gnam

- ti - as a - gi - mus ti - bi pro - pter ma - gnam

tu - am. Do - mi - ne De - us, Rex.

tu - am. Do - mi - ne De - us, Rex.

tu - am. Do - mi - ne De - us, Rex.

tu - am. Do - mi - ne De - us, Rex.

glo - ri - am tu - am. Rex coe - le - stis,

glo - ri - am tu - am. Rex coe - le - stis,

glo - ri - am tu - am. Rex coe - le - stis,

glo - ri - am tu - am. Rex coe - le - stis,

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

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

___ coe - le - stis, De - us Pa - ter o - mni - po -

___ coe - le - stis, De - us Pa - ter o - mni - po -

De - us Pa - ter o - mni - po -

De - us Pa - ter o - mni - po -

De - us Pa - ter o - mni - po -

De - us Pa - ter o - mni - po -

Je - su Chri -

Je - su Chri - ste.

-tens. Je - su Chri -

-tens. Je - su Chri -

-tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri -

-tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri -

-tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri -

-tens. Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri -

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

Do - mi - ne De - us, A - gnus De -

-ste. Do - mi - ne De - us, A - gnus De -

-ste. Do - mi - ne De - us, A - gnus De -

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

-ste. Do - mi - ne De - us, A - gnus De -

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

-ste. Do - mi - ne De - us, A - gnus De -

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

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

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

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

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

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

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

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

Qui

Qui tol - lis pec -

Qui tol - lis pec - ca -

Qui tol - lis pec - ca -

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

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

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

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

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

-ca - ta mun - di, *qui*

- ta mun - di, *qui*

- ta mun - di, *qui*

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

tol - lis pec - ca - ta mun - di, sus - ci - pe de -

tol - lis pec - ca - ta mun - di, sus - ci - pe de -

tol - lis pec - ca - ta mun - di, sus - ci - pe de -

tol - lis pec - ca - ta mun - di, sus - ci - pe de -

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe

44

pre - ca - ti - o - nem no - stram. Qui

pre - ca - ti - o - nem no - stram. Qui

pre - ca - ti - o - nem no - stram. Qui

pre - ca - ti - o - nem no - stram. Qui

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

de - pre - ca - ti - o - nem no - stram.

47

se - des ad dex - te - ram Pa - tris, mi - se -

se - des ad dex - te - ram Pa - tris, mi - se -

se - des ad dex - te - ram Pa - tris, mi - se -

se - des ad dex - te - ram Pa - tris, mi - se -

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

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

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

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

-re - re no - - bis. Tu

-re - re no - - bis. Tu

-re - re no - - bis. Tu

-re - re no - - bis. Tu

Quo - ni - am tu so - lus san - ctus.

Quo - ni - am tu so - lus san - ctus.

Quo - ni - am tu so - lus san - ctus.

Quo - ni - am tu so - lus san - ctus.

so - lus Do - mi - nus. Tu so - lus

so - lus Do - mi - nus. Tu so - lus

so - lus Do - mi - nus. Tu so - lus

so - lus Do - mi - nus. Tu so - lus

Tu so - lus Al - tis - si -

Tu so - lus Al - tis - si -

Tu so - lus Al - tis - si -

Tu so - lus Al - tis - si -

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

Al - tis - si - mus, Je - su Chri - - ste. Cum

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

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

-mus, Je - su Chri - - ste.

-mus, Je - su Chri - - ste. Cum

-mus, Je - su Chri - - ste. Cum

-mus, Je - su Chri - - ste. Cum

Cum San - cto Spi - - ri -

San - cto Spi - ri - tu, Spi - - ri - tu,

Cum San - - cto Spi - ri - tu,

Cum San - - cto Spi - - ri -

Cum San - cto Spi - ri - tu, in

San - cto Spi - ri - tu, in

San - cto Spi - ri - tu, in glo - ri -

San - - cto Spi - ri - tu, in

64

-tu, in glo - ri - a De - i Pa - tris.

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

in glo - ri - a De - i Pa - tris.

-tu, in glo - ri - a De - i Pa - tris.

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa -

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa -

-a De - i Pa - tris. A - men. In glo - ri - a De - i

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa -

67

A - - - men, a - - - - - men.

- - - men, [a - - - men,] a - - - - - men.

A - - - men, a - - - - - men.

A - - - men, a - - - - - men.

-tris. A - - - men, a - - - - - men.

-tris. A - - - men, a - - - - - men.

Pa - tris. A - - - men, a - - - - - men.

-tris. A - - - - - men.

[CREDO]

[C I] Pa - trem o - mni-po-ten - tem, fa - cto -

[A I] Pa - trem o - mni-po-ten - tem, fa - cto - rem

[T I] Pa - trem o - mni-po-ten - tem, fa - cto - rem

[B I] Pa - trem o - mni-po-ten - tem, fa - cto - rem

[C II] Pa - trem o - mni-po-ten - tem,

[A II] Pa - trem o - mni-po-ten - tem,

[T II] Pa - trem o - mni-po-ten - tem,

[B II] Pa - trem o - mni-po-ten - tem,

5

- rem coe - li et ter - rae, et in - vi - si -

coe - li et ter - rae, et in - vi - si -

coe - li et ter - rae, et in - vi - si -

coe - li et ter - rae, et in - vi - si -

vi - si - bi - li - um o - mni - um.

vi - si - bi - li - um o - mni - um.

vi - si - bi - li - um o - mni - um.

vi - si - bi - li - um o - mni - um.

-bi - li - um.

-bi - li - um.

-bi - li - um.

-bi - li - um.

Fi -

Et in u - num Do - mi - num Je - sum Chri - - -

Et in u - num Do - mi - num Je - sum Chri - stum.

Et in u - num Do - mi - num Je - - - sum Chri -

Et in u - num Do - mi - num Je - sum Chri - stum.

Fi - li - um De - i u - ni - ge - ni - tum.

-li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum.

-stum.

Et ex

-stum.

Et ex Pa - tre

Et ex Pa - tre

Et ex Pa - tre na - tum an - te o - mni - a sae - cu -
 Pa - tre na - tum an - te o - mni - a sae - -
 na - tum an - te o - mni - a sae - - -
 na - tum an - te o - mni - a sae - - - cu -

De - um de De - o, De - um ve - rum de
 De - um de De - o, De - um ve - rum de
 De - um de De - o, De - um ve - rum de
 De - um de De - o, De - um ve - rum de
 - la. Lu - men de lu - mi - ne.
 - cu - la. Lu - men de lu - mi - ne.
 - cu - la. Lu - men de lu - mi - ne.
 - la. Lu - men de lu - mi - ne.

De - o ve - ro.

De - o ve - ro.

De - o ve - ro.

De - o ve - ro.

Ge - ni - tum, non fa -

Ge - ni - tum, non fa -

Ge - ni - tum, non fa -

Ge - ni - tum, non fa -

Con - sub - stan - ti - a - lem Pa - tri:

Con - sub - stan - ti - a - lem Pa - tri:

Con - sub - stan - ti - a - lem Pa - tri:

Con - sub - stan - ti - a - lem Pa - tri: per

- ctum, con - sub - stan - ti - a - lem

- ctum, con - sub - stan - ti - a - lem Pa - tri: per

- ctum, con - sub - stan - ti - a - lem Pa - tri: per

- ctum, con - sub - stan - ti - a - lem

31

tri: per quem o - mni - a fa - cta

per quem o - mni - a fa - cta sunt.

per quem o - mni - a fa - cta sunt.

quem o - mni - a fa - cta sunt.

Pa - tri: per quem o - mni - a fa - cta

quem o - mni - a fa - cta sunt.

quem o - mni - a fa - cta

Pa - tri: per quem o - mni - a fa - cta

34

sunt. Et pro - pter no - stram sa - lu - tem, sa -

Et pro - pter no - stram sa -

Et pro - pter no - stram sa -

Et pro - pter no - stram sa -

sunt. Qui pro - pter nos ho - mi - nes

Qui pro - pter nos ho - mi - nes,

sunt. Qui pro - pter nos ho - mi - nes,

sunt. Qui pro - pter nos ho - mi - nes,

37

-lu - tem de - scen - dit de coe - lis.

-lu - tem de - scen - dit de coe - lis.

-lu - tem de - scen - dit de coe - lis,

-lu - tem de - scen - dit de coe - lis.

de-scen - dit de coe - lis.

sa - lu - tem de - scen - dit de coe - lis.

de-scen - dit de coe - lis,

de-scen - dit, de - scen - dit de coe - lis.

Et in - car - na - tus est de

8 Et in - car - na - tus est _____ de Spi -

8 Et in - car - na - tus est _____ de Spi - ri -

Et in - car - na - tus est de

Et in - car - na - tus est de

8 Et in - car - na - tus est _____ de

Et in - car - na - tus est de

8 Et in - car - na - tus est _____ de

Et in - car - na - tus est de

Spi - ri - tu San - cto:

- ri - tu San - cto:

-tu San - cto:

Spi - ri - tu San - cto:

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

Et ho - mo fa - ctus est.

Et ho - mo fa - ctus est, fa - ctus est.

Et ho - mo fa - ctus est.

Et ho - mo fa - ctus est.

-ne: Et ho - mo fa - ctus est.

-ne: Et ho - mo fa - ctus est.

-ne: Et ho - mo fa - ctus est.

-ne: Et ho - mo fa - ctus est.

55

[C I] Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi -

[A I] Cru - ci - fi - xus e - ti - am pro no - bis: sub

[T I] Cru - ci - fi - xus e - ti - am pro no - bis:

[B I] Cru - ci - fi - xus e - ti - am pro no - bis:

59

-la - to, sub Pon - ti - o Pi - la - to pas - sus, —

Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to pas - sus, et

sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to pas - sus,

sub Pon - ti - o Pi - la - to pas - sus, et

63

— et se - pul - tus est. Et re - sur - re - xit

se - pul - tus est. Et re - sur - re - xit ter -

et se - pul - tus est. Et re - sur - re - xit ter -

se - pul - tus est. Et re - sur - re - xit,

67

ter - ti - a di - e, se - cun - dum Scri-pta - ras. Et a - scen -

- ti - a di - e, se - cun - dum Scri-pta - ras. Et a - scen -

- ti - a di - e, se - cun - dum Scri-pta - ras.

se - cun - dum Scri - pta - ras. Et a -

71

Et a - scen - dit in coe - lum: se -

- dit in coe - - - lum: se - det ad dex - te - ram

Se - det ad dex - te - ram Pa -

- scen - dit in coe - - - lum: se - det ad

75

-det ad dex - te - ram Pa - - - tris. Et i - te - rum ven -

Pa - tris, Pa - - - tris. Et i - te - rum ven -

- - - tris, Pa - - - tris. Et i - te - rum ven -

dex - te - ram Pa - - - tris. Et i - te - rum ven -

-tu - rus est cum glo - ri - a, ju - di - ca - re vi - - -

-tu - rus est cum glo - ri - a, ju - di - ca - re vi -

-tu - rus est cum glo - ri - a, ju - di - ca - re vi - - - vos

-tu - rus est cum glo - ri - a, ju - di - ca - re vi - - - vos et

-vos et mor - tu - os: cu - ius re - gni non e - - - rit

- vos et mor - tu - os: cu - ius re - gni

et mor - tu - os: cu - ius re - gni non e -

mor - tu - os: cu - ius re - gni

fi - - - nis,

non e - - - rit fi - - - nis.

- rit fi - - - nis, non e - - - rit fi - - - nis.

non e - - - rit fi - - - nis.

91

[C I] San - ctum, Do - mi - num, et vi - vi - fi - can -

[A I] San - ctum, Do - mi - num, et vi - vi - fi - can -

[T I] San - ctum, Do - mi - num, et vi - vi - fi - can -

[B I] San - ctum, Do - mi - num, et vi - vi - fi - can -

[C II] Et in Spi - ri - tum, et vi - vi - fi - can - tem:

[A II] Et in Spi - ri - tum, et vi - vi - fi - can - tem:

[T II] Et in Spi - ri - tum, et vi - vi - fi - can - tem:

[B II] Et in Spi - ri - tum, et vi - vi - fi - can - tem:

95

-tem. Qui cum Pa - tre et

-tem. Qui cum Pa - tre et

-tem. Qui cum Pa - tre et

-tem. Qui cum Pa - tre

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

Fi - li - o, et Fi - li - o si - mul ad - o - ra - tur, et con - glo -

Fi - li - o, et Fi - li - o si - mul ad - o - ra - tur, et con - glo -

Fi - li - o, et Fi - li - o si - mul ad - o - ra - tur, et con -

et Fi - li - o si - mul ad - o - ra - tur, et con - glo -

Et con - glo - ri - fi -

Et con - glo - ri - fi -

Et con - glo - ri - fi -

Et con - glo - ri - fi -

-ri - fi - ca - tur: qui lo - cu - tus est

-ri - fi - ca - tur: qui lo - cu - tus est per

-glo - ri - fi - ca - tur: qui lo - cu - tus est

-ri - fi - ca - tur: qui lo - cu - tus est

-ca - tur: qui lo - cu - tus est per Pro -

-ca - tur: qui lo - cu - tus est per Pro -

-ca - tur: qui lo - cu - tus est per Pro -

-ca - tur: qui lo - cu - tus est per Pro -

per Pro - phe - tas. Et u - nam san - ctam ca - tho - li -

Pro - phe - tas. Et u - nam san - ctam ca - tho - li -

per Pro - phe - tas. Et u - nam san - ctam ca - tho -

per Pro - phe - tas. Et u - nam san - ctam ca - tho - li -

-phe - tas. Et u - nam san - ctam ca - tho - li - cam et

-phe - tas. Et u - nam san - ctam ca - tho - li - cam et

-phe - tas. Et u - nam san - ctam ca - tho - li - cam et

-phe - tas. Et u - nam san - ctam ca - tho - li - cam et

-cam et a - po - sto - li - cam Ec - cle - si - am. Con -

-cam et a - po - sto - lu - cam Ec - cle - si - am.

-li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

-cam et a - po - sto - li - cam Ec - cle - si - am.

a - po - sto - li - cam Ec - cle - si - am. Con - fi -

a - po - sto - li - cam Ec - cle - si - am.

a - po - sto - li - cam Ec - cle - si - am. Con - fi - te -

a - po - sto - li - cam Ec - cle - si - am. Con -

- fi - te - or u - num ba - pti - sma in re - mis -

Con - fi - te - or u - num ba - pti - sma in

- fi - te - or u - num ba - pti - sma in

Con - fi - te - or u - num ba - pti -

- te - or u - num ba - pti - sma in re - mis -

Con - fi - te - or u - num ba - pti - sma in re - mis - si -

- or u - num ba - pti - sma in

- fi - te - or u - num ba - pti - sma

- si - o - nem pec - ca - to - rum.

re - mis - si - o - nem pec - ca - to - rum.

re - mis - si - o - nem pec - ca -

[-sma] in re - mis - si - o - nem pec - ca - to -

- si - o - nem pec - ca - to -

- o - nem pec - ca - to - rum, pec - ca - to - rum.

re - mis - si - o - nem pec - ca - to -

in re - mis - si - o - nem pec - ca - to - rum. Et

123

Et ex - pe - cto re - sur-re - cti - o - nem

Et ex - pe - cto re - sur-re - cti - o - nem

-to - rum. Et ex - pe - cto re - sur-re - cti - o - nem

-rum. Et ex - pe - cto re - sur-re - cti - o - nem

-rum. Et ex - pe - cto re - sur-re - cti - o - nem

Et ex - pe - cto re - sur-re - cti - o - nem

-rum. Et ex - pe - cto re - sur-re - cti - o - nem

ex - pe - cto re - sur-re - cti - o - nem

127

mor - tu - o - rum. Et vi - tam ven - tu - ri

mor - tu - o - rum. Et vi - tam ven - tu - ri

mor - tu - o - rum. Et vi - tam ven - tu - ri

mor - tu - o - rum. Et vi - tam ven - tu - ri

mor - tu - o - rum. Et vi - tam ven - tu -

mor - tu - o - rum. Et vi - tam ven - tu -

mor - tu - o - rum. Et vi - tam ven - tu -

mor - tu - o - rum. Et vi - tam ven - tu -

sae - cu - li. A - men. Sae - cu - li. A -

sae - cu - li. A - men. Sae - cu - li.

sae - cu - li. A - men. Sae - cu - li. A - men.

sae - cu - li. A - - - - men. Sae - cu - li.

-ri sae - cu - li. A - men. Sae -

-ri sae - cu - li. A - - - - men.

-ri sae - cu - li. A - - - - men.

-ri sae - cu - li. A - - - - men.

-men. Sae - cu - li. A - men. Sae - cu - li. A - men.

A - men. Sae - cu - li. A - - - - men.

Sae - cu - li. A - men, [a - men].

A - men. Sae - cu - li. A - men, a - men.

- cu - li. A - men. Sae - cu - li. A - - - - men.

Sae - cu - li. A - men, [a - men].

Sae - cu - li. A - men. Sae - cu - li. A - men.

Sae - cu - li. A - men. Sae - cu - li. A - men, [a - men].

[SANCTUS]

San - - - ctus Do -

San - - - ctus Do - mi - nus

San - - ctus

San - - - ctus

San - - -

San - - - ctus

San - - -

San - - -

5

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

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

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

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

- ctus Do - mi-nus

- ctus Do - mi-nus De - us

-

- ctus Do -

- ctus Do - mi-nus De -

Do - mi-nus De - us Sa - ba - oth. Ple - - ni
 -us Sa - - - ba - oth. Ple - - ni sunt
 Do - mi - nus De - us Sa - ba - oth. Ple - - ni
 Do - mi-nus De - us Sa - ba - oth. Ple - - ni
 De - us Sa - - - ba - oth. Ple - - ni
 Sa - - - ba - oth. Ple - - ni sunt
 - mi-nus De - us Sa - ba-oth. Ple - - ni sunt
 - us Sa - - - ba - oth. Ple - - ni

sunt coe - li et ter - - - ra
 coe - li et ter - - - ra
 sunt coe - li et ter - - - ra
 sunt coe - li et ter - - - ra
 coe - li et ter - ra et ter - ra
 coe - - li et ter - ra, et ter - ra
 sunt coe - li et ter - - - ra

17 3

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

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

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

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

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

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

Be - ne - di - ctus qui ve - nit

Be - ne - di - ctus qui ve -

Be - ne - di - ctus qui ve - - -

qui ve - nit

qui ve - nit

- nit, qui ve - nit in

- nit in

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

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

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

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

O - san - na in ex - cel -

O - san - na in ex - cel -

O - san - na in ex - cel -

O - san - na in ex - cel -

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

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

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

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

43

-sis, o - san - na in ex - cel - sis, o - san - [na

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

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

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

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

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

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

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

49

in ex - cel - sis,] o - san - na in ex - cel - sis.

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

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

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

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

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

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

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

[AGNUS DEI]

♩

[C I] A - gnus De - i,

[A I] A - gnus De - i,

[T I] A - gnus De - i,

[B I] A - gnus De - i,

[C II] A - gnus De - i, qui tol - lis

[A II] A - gnus De - i, qui tol - lis

[T II] A - gnus De - i, qui tol -

[B II] A - gnus De - i, qui tol -

6

qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

pec - ca - ta mun - di:

pec - ca - ta mun - di:

-lis pec - ca - ta mun - di:

-lis pec - ca - ta mun - di:

— mun - di: mi - se - re - re no - bis,

mun - di: mi - se - re - re no - bis,

mun - di: mi - se - re - re no - bis,

mun - di: mi - se - re - re no - bis,

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

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

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

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

mi - se - re - re no - bis, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re no - bis.

- bis, mi - se - re - re no - bis.

no - bis, mi - se - re - re no - bis.

no - bis, mi - se - re - re no - bis, [no - bis].

no - bis, mi - se - re - re no - bis.

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