

CATHEDRAL OF THE
BLESSED SACRAMENT CHOIR

MISSA PANGE LINGUA

FOR

FOUR VOICES

BY

JOSQUIN DES PREZ

EDITED AND ARRANGED FOR MODERN USE
BY

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Hymn:Pange Lingua



The image shows a musical score for the hymn 'Pange Lingua'. It consists of two staves of music in G major, 3/4 time. The first staff contains the melody for the first line of the hymn, and the second staff contains the melody for the second line. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The first line of the hymn is 'Pan-ge lin-gua glo-ri-o - si Cor - po-ris my-ste-ri-um, San-gui-nis-que pre-ti - o - si,'. The second line is 'Quem in mun-di pre-ti - um Fru-ctus ven-tris ge-ne-ro-si Rex ef-fu-dit gen - ti-um. A - men.'.

Pan-ge lin-gua glo-ri-o - si Cor - po-ris my-ste-ri-um, San-gui-nis-que pre-ti - o - si,

Quem in mun-di pre-ti - um Fru-ctus ven-tris ge-ne-ro-si Rex ef-fu-dit gen - ti-um. A - men.

MISSA PANGE LINGUA

Kyrie

Josquin des Prez
(ca.1440-1521)

(♩ = 66-72)

5

Ký - ri -

8 Ký - ri - e e - léi - son, e -

Ký - ri - e e - léi -

(For rehearsal only) *mf* Tutti

10

-e e - léi - son,

Ký - ri - e e - léi son, e - léi

8 -léi - son, Ký - ri -

-son, Ký - ri e -

10

13

Ký - ri e e - léi - son, e - léi - son.

-son, Ký - ri e e - léi son.

8 -e e - léi son.

-léi - son, Ký - ri - e e - léi - son.

13 - son.

20

Chri - - - - - ste

Chri - - - - - ste e - lei - -

p Soli

20

25

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

Chri - - - - - ste

son,

25

30

ste e - léi - - - - - son, e - - - - - léi

30

35 40

son,

(+T)

Chri

son,

Chri

35 40

Chri (-T)

ste e - léi - son, Chri ste e -

Chri

45

ste e - léi - son, e -

50

-ste e - léi - son.

-léi - son.

-ste e - léi - son.

-léi - son.

50

3 3

55

Ký - ri-e e - léi - son,

Ký - ri-e e - léi - son,

8 Ký - ri-e e - léi -

Ký - ri-e

mf Tutti

60

Ký - ri-e, Ký - ri-e, Ký - ri-e e - léi -

Ký - ri-e, Ký - ri-e, Ký - ri-e e -

son, Ký - ri-e e - léi -

e - léi son, Ký - ri-e e - léi -

60

65

son.

-léi son, e - léi son.

son.

son, Ký - ri-e e - léi son.

65

70

Gloria

8 Glo - - ri - a in ex-cel-sis De - - o

5 Et in ter -

8 Et in ter - ra pax ho - mí - ni - bus bo - nae vo-lun - tá - - -

Et in ter - ra pax ho - mí - ni - bus bo - nae vo-lun-tá - tis.

Tutti *p*

10 -ra pax ho-mi - - ni - bus bo - nae vo-lun - tá - tis. Laudámus te Bene-dí-

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - tá - tis. Laudámus

8 -tis. Laudámus te.

Laudámus

10

15 -cimus te. A - do - rámus te. Glo-ri-fi - cámus te, glo - ri - fi - cá - mus te. Grá-ti-as

te. Benedí - cimus te. A - do - rámus te. Glo-ri-fi - cámus te. Grá-

8 Benedícimus te. A - do-rámus te. Glorifi- cámus te.

te. Benedí-cimus te. A - do-rámus te. Glo-ri-fi-cámus te.

15 *cresc.* 20 *mf*

25

á-gi - mus ti - bi propter magnam glóri -

-ti-as á-gi - mus ti - bi pro-pter magnam

8 Grá-ti-as á-gi - mus ti - bi propter ma - gnam glóri - am tu -

Grá-ti-as á-gi - mus ti - bi pro - pter ma - gnam gló - ri - am tu -

25

30

-am tu - am, Dó-mi-ne Dé - us, Rex cae - lé - stis, De-us Pa - ter om - ní - po -

gló - ri-am tu - - am, Dómi-ne De - us, Rex cae - lé - stis, De - us Pa - ter om - ní - po -

8 -am tu - am.

30

- am, tu - am.

mf

35

-tens. Dó-mi-ne Fi - li u - ni - gé - ni - te Je-su Chri - ste. Dó-mi-ne

-tens. Dómi-ne Fi - li u - ni - gé - ni - te Je-su Chri - ste. Dó-mi-ne De -

8 Dó - mi-ne Fi - li u - ni - gé - ni - te Je-su Chri - ste. Dó-mi-ne De -

Dó-mi-ne Fi - li u - ni - gé - ni - te Je-su Chri - ste. Dó - mi - ne De - us,

35

p cresc. *mf cresc.*

40

De - us, A - gnus De - i, Fí - li - us Pa - tris, Fí - li - us Pa - tris.

-us, A - gnus De - i, Fí - li - us Pa - tris, Fí - li - us Pa - tris.

8 -us, A - gnus De - i, Fí - li - us Pa - tris, Fí - li - us Pa - tris.

A - gnus De - i, Fí - li - us Pa - tris, Fí - li - us Pa - tris.

45

Qui tol - lis pec - cá - ta mun - - -

Qui tol - lis pec - cá -

Qui

45

Soli *mp*

50

-di, mi -

-ta mun - - di,

8 tol - lis pec - cá - ta mun - - di,

Qui tol - lis pec - cá - ta mun - -

50

55

p Tutti

60

-se - ré - re no - bis.

mi - se - ré - re no - bis.

8 mi - se - ré - re no - bis.

-di, mi - se - ré - re no - bis. Qui

60

Soli *mp*

65

sú -

sú -

J: Qui tol - lis pec - cá - ta mun - di, sú -

tol - lis pec - cá - ta mun - di, sú -

65

Tutti *pp*

70

- sci - pe de - pre - ca - ti - ó - nem no - stram. Qui

- sci - pe de - pre - ca - ti - ó - nem no -

- sci - pe de - pre - ca - ti - ó - nem no - stram.

- sci - pe de - pre - ca - ti - ó - nem no - stram.

70

Soli *mp*

75

se - des ad déx - te - ram Pa - tris,

-stram. mi - se - ré - re no -

Qui se - des ad déx - te - ram Pa - tris,

mi - se - ré - re no -

75

Tutti p espress.

80

mi - se - ré - re no - bis. Quó - ni - am tu so - lus San - ctus,

-bis. J: Quó - ni - am tu so - lus San - ctus, tu

mi - se - ré - re no - bis. Quo - ni - am tu so - lus San -

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

80

mf

85

90

tu so - lus Dó - mi - nus, tu so - lus Al - tís - si - mus,

so - lus Dó - mi - nus, tu so - lus Al - tís - si - mus,

-ctus, tu so - lus Dó - mi - nus, tu so - lus Al - tís - si -

-ctus, tu so - lus Dó - mi - nus, tu so - lus Al - tís - si - mus,

90

cresc.

95

Je - su Chri - ste. Cum San - cto Spí - ri - tu

Je - su Chri - ste.

8 - mus Je - su Chri - ste. Cum San - cto Spí - ri -

Je - su Chri - ste. Cum

mf

100

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

Cum San - cto Spí - ri - tu in gló - ri - a De - i Pa - tris. A -

8 - tu in gló - ri - a De - i Pa - tris,

San - cto Spí - ri - tu in gló - ri - a De - i Pa - tris, in

100

più f

105

gló - ri - a De - i Pa - tris. A - men.

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

8 in gló - ri - a De - i Pa - tris. A - men.

gló - ri - a De - i Pa - tris. A - men.

105

Credo

Cre - do in u - num De - um

Pa - trem om - ni - po - tén -

Pa - - trem om - ni - po - tén -

Tutti mf

tem, fa - ctó - rem cae - - -

tem, fa - ctó -

Pa - trem om - ni - po - tén -

Pa - -

li - et ter - rae,

-rem cae - li - et ter - rae,

mf

5

5

10

10

15

15

20

tem, fa - ctó -

-trem om - ni - po - tén - tem,

8

20

25

-rem cae - li et ter - rae,

fa - ctó - rem cae - li et ter - rae,

8

25

30

vi - si - bí - li - um óm - ni - um, om - ni -

vi - si - bí - li - um óm - ni - um, vi - si - bi - li - um

8

vi - si - bí - li - um óm - ni -

vi - si - bí - li - um óm - ni - um, om

30

mf

35

40

-um, et in - vi - si - bí -

om - ni-um, et in - vi - si - bí - li - um.

8 -um, et in - vi - si -

ni - um, et in - vi - si - bí - li - um.

mp

45

li um, in - vi - si - bi - li - um.

Et in u - num Dó - mi - num Je - sum Chri - stum,

8 - bi - li - um. Et in

Et in u - num Dó - mi -

45

mf

50

Et in u - num Dó - mi - num Je - sum Chri - stum, Fí - li - um De -

Fí - li - um De - i

8 u - num Dó - mi - num Je - sum Chri - stum, Fí -

- num Je - sum Chri - stum,

50

55

-i u - ni - gé - - - ni - tum. Et ex Pa - tre na -

u - ni - gé - J: - ni - tum. Et ex Pa - tre na -

8 - li - um De - - i u - ni - gé - - ni - tum. Et ex

Fí - li - um De - - i u - ni - gé - ni - tum. Et ex Pa -

55

60

- - - tum an - te óm - ni - a - - - sáe - cu - la. De - um de De -

- tum an - - - te óm - ni - a - - - sáe - cu - la. De - um de

8 Pa - tre na - tum an - - - te óm - ni - a - - - sáe - cu - la.

- tre na - - tum an - - - te óm - ni - a - - - sáe - cu - la. De -

60

65

cresc. *poco*

70

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

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

8 De - um de De - o, lu - men de lú - mi - ne, De - um ve - rum de

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

70

ro. Gé - ni - tum, non fa - ctum, con-sub-stan - ti - á - lem Pa -

ro. Gé - ni - tum, non fa - ctum, con-sub-stan - ti - á - lem Pa - - -

De - o ve - ro.

De - o ve - ro.

mf

tri: per quem óm - ni - a fa - cta sunt. Qui prop-ter nos hó - mi -

(+T) tri: per quem óm - ni - a fa - cta sunt. Qui prop-ter

(-T) tri: per quem óm - ni - a fa - cta sunt. Qui prop-ter

Qui prop-ter nos hó - mi -

mp

nes, et prop-ter no - stram sa - lú - tem de-scén-dit de cae - lis.

nos hó-mi - nes, et prop-ter no - stram sa - lú - tem de-scén - dit de cae - lis.

nos hó-mi - nes, et prop-ter no - stram sa - lú - tem de-scén-dit de cae - lis.

nes, et prop-ter nostram sa - lu - tem de - scen-dit de cae - lis.

dim.

p

95

Et in - car - ná - tus est de Spí - ri -

Et in - car - ná - tus est de Spí - ri -

8 Et in - car - ná - tus est de Spí - ri -

Et in - car - ná - tus est de Spí - ri -

Tutti *pp*

100

- tu San - cto ex Ma - rí - a

- tu San - cto ex Ma - rí - a

8 - tu San - cto ex Ma - rí - a

- tu San - cto ex Ma - rí - a

100

105

Vír - gi - ne: Et ho - mo fa -

Vír - gi - ne: Et ho - mo fa -

8 Vír - gi - ne: Et ho - mo fa -

Vír - gi - ne: Et ho - mo fa -

105

dim.

110

- ctus est. Cru - ci - fi - xus é - ti - am pro -

8

- ctus est.

- ctus est.

110

p Soli

115

- am pro - no - bis: sub Pón - ti - o Pi - lá - to pas -

no - bis: sub Pón - ti - o Pi - lá - to pas -

8

pas -

pas -

115

120

pp

125

- sus et se - púl - tus est. Et re - sur - ré - xit tér - ti -

- sus et se - púl - tus est. Et re - sur - ré - xit tér - ti -

8

- sus et se - púl - tus est. Et re - sur - ré - xit tér - ti -

- sus et se - púl - tus est. Et re - sur - ré - xit tér - ti -

125

Tutti f

130

se - cún - - - dúm scrip - tú - ras. Et a - scén-dit in cae-lum:

(+T) (-T)

-a di - e se - cún - dúm scrip-tú - ras.

8 -a di - e se - cún - dúm scrip - tú - ras. Et a - scén-dit in

-a di - e se - cún-dúm scrip - tú - ras.

130

135

se-det ad déx - te-ram Pa - tris. Et í - te-rum ven - tú - rus est cum gló - ri -

Et í - te-rum ven - tú - rus est cum gló - ri -

8 cae - lum: se - det ad déx - te-ram Pa - tris. Et í - te-rum ven - tú - rus est cum

se-det ad déx - té-ram Pa - tris. Et í - te-rum ven - tú - rus est cum

135

140

-a, iu - di - cá - re vi - vos et mór - tu -

-a, iu - di - cá - re vi - vos et mór - tu - os: cu -

8 gló - ri - a, iu - di - cá - re vi - vos et mór - tu -

gló - ri - a, iu - di - cá - re vi - vos et mór - tu - os: cu -

140

145 *-os: cu - ius re - gni non e - rit fi - nis.* 150

(T) *-ius re - gni non e - rit fi - nis.*

(A) *-os: cu - ius re - gni non e - rit fi - nis.*

-ius re - gni non e - rit fi - nis.

145 *f* 150

155

(A)

(T) *Et in Spí - ri - tum San - ctum, Dó - mi - num, et vi - vi - fi - cán - tem: qui*

Et in Spí - ri - tum San - ctum, Dó - mi - num, et vi - vi - fi - cán - tem:

155 *mp*

160 *Qui cum Pa - tre et Fí - li - o si - mul*

Qui cum Pa - tre et Fí - li - o si - mul

ex Pa - tre Fi - li - ó - que pro - cé - dit. si - mul

qui ex Pa - tre Fi - li - ó - que pro - cé - dit si - mul 160 *mf*

165

a - do - rá - tur et con - glo - ri -

a - do - rá - tur et con - glo - ri - fi - cá - tur:

8 a - do - rá - tur et con - glo - ri - fi - cá - tur, et con - glo - ri -

a - do - rá - tur et con - glo - ri - fi - cá - tur:

165

170

-fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et

qui lo - cú - tus est per Pro - phé - tas.

8 -fi - cá - tur: qui lo - cú - tus est per Pro - phé -

qui lo - cú - tus est per Pro - phé - tas.

170

mp *p*

175 180

u - nam San - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé -

Et u - nam San - ctam ca - thó - li - cam et a - po - stó - li - cam Ec -

8 - tas.

175 180

185

3 (♩ = ♩.)

- si - am. Con - fí - te - or, con - fí - te -

- clé - si - am. Con - fí - te - or, con - fí - te -

Con - fí - te - or u - num bap - tís - ma

Con - fí - te - or u - num bap - tís - ma

185

3 (♩ = ♩.)

190

♩ (♩ = ♩.)

- or u - num bap - tís - ma in re - mis - si - ó - nem pec - ca - tó rum.

- or u - num bap - tis - ma in re - mis - si - ó - nem pec - ca - tó rum.

in re - mis - si - ó - nem pec -

in re - mis - si - ó - nem pec - ca - tó - -

190

♩ (♩ = ♩.)

195

Et ex - spé - cto re - sur - re - cti - ó - nem mor -

Et ex - - spé - cto re - sur - re - cti - ó - nem mor

- ca - tó - rum.

- - - rum.

195

mf

200 $\text{♩} = \text{♩.}$

- tu - o - rum. Et vi - tam ven - -

J: - tu - o - - rum. Et vi - tam ven - - tú - ri sáe - -

8 Et vi - tam ven - - tú - ri

Et vi - tam ven - - tú - - -

200 $\text{♩} = \text{♩.}$ *mf* *cresc.*

205 $\text{♩} = \text{♩.}$

- tú - ri sáe - - cu - li. A - - - men,

- - - cu - - li. A - - - men, A -

8 sáe - - - cu - - li. A - - -

- - ri sáe - cu - - li. A - - -

205 $\text{♩} = \text{♩.}$ *f*

210 215

A - - - men, A - - - men.

- - - men, A - - - men.

8 - - - men, A - - - men.

men, A - - - men, A - - - men.

210 215

Sanctus

San - ctus, San -

San - ctus, San - ctus,

Tutti p

-ctus, San - ctus

San - ctus

San - ctus, San - ctus,

San - ctus, San -

p

Dó - mi - nus De - us Sá - ba - oth,

Dó - mi - nus De - us Sá -

San - ctus Dó - mi - nus De - us Sá -

- ctus Dó - mi - nus De - us Sá -

15

Do - mi - nus De - us Sá - ba - oth.

- - - ba - oth, Sá - ba - oth, Sá - ba - oth.

- - - ba - oth, Sá - ba - oth.

- - - ba - oth, Sá - ba - oth.

20

S. ϕ

Ple - ni sunt cae

A.

Ple - ni sunt cae

mf Soli

25

25

li,

30

li, ple - ni sunt cae

ple - ni sunt cae

30

30

35

li, sunt cae li, sunt cae

ple - ni sunt cae li, sunt cae

35

35

40

li et ter - -

li, sunt cae li

40

mp

45

et ter - -

45

50

50

55

-ra gló - ri - a tu - a, gló - ri - a tu - -

-ra gló - ri - a tu - a, gló - ri - a tu -

55

mf

cresc.

60

60

dim.

65

- a, gló - ri - a tu - - - a, glo - ri - a -

- - a gló - ri - a tu - - -

65

poco f

70

- tu - - - a, gló - ri - a tu - a,

- a, glo - ri - a - tu - - - a, gló - ri - a tu -

70

dim. *mf cresc.*

75

gló - ri - a tu - a, gló - ri - a tu - a, - gló - ri - a tu - a, gló - ri -

- a, gló - ri - a tu - a, - gló - ri - a tu - a, - gló - ri - a -

75

f

85

- a tu - a, gló - ri - a tu - a, gló - ri - a tu - a, gló -

- tu - a, gló - - ri - a, gló - - -

85

dim.

90

-ri - a tu - a.

- ri - - a, gl6 - ri - a tu - a.

8

dim.

90

dim.

p

95

O - sán -

O -san

O - sán - na,

O - sán - na,

95

Tutti *mf*

100

-na, O - sán -

-na, O - sán

O - sán - na, o - sán

O - sán

100

poco *f*

3 (♩ = ♩)

105

- na, O - sán - na,

- na, O - san sán -

- na, O -

- na, O - sán - na,

105

p

110

O - sán - na,

na,

- sán - na, O - sán -

O - sán - na, O - sán -

110

115

120

O - sán -

O - sán - na, O -

- na, O - sán - na

- na, O - sán -

120

125

na in ex - cé -

sân - na, O - sân -

In ex - cé -

na, in ex -

125

cresc. f

130

sis, O - sán - na

na in ex - cél - sis,

sis, O - sán - na in ex - cél - sis, O -

- cél sis, O - sán - na

130

pizz

in ex - celsis.

in ex - celsis.

8 - sán - na in ex - cel - sis.

in ex - celsis.

135

Benedictus

Tenor* 140

Be - ne - dí - ctus,

Bass 140

Be - ne - dí - ctus, be - ne - dí - ctus,

Soli *p* 140

mp

145 150

be - ne - dí - ctus, be - ne - dí - ctus

be - ne - dí - ctus qui ve -

145 150

mf

155

qui ve -

nit, qui ve -

155

160

nit in nó - mi - ne

nit in nó - mi - ne Dó -

160

p

* See Preface (editorial procedure)

165

Dó - mi - ni, in nó - mi - ne

mi - ni, in nó - mi - ne

165

170

Dó - mi - ni, in nó - mi - ne

Dó - mi - ni, in nó - mi - ne

170

mp

175 180

Dó - mi - ni, in nó - mi - ne Dó - mi -

Dó - mi - ni, in nó - mi - ne Dó - mi -

175 180

mf

185

- ni, in nó - mi - ne Dó - mi - ni.

- ni, in nó - mi - ne Dó - mi - ni.

185

mp *dim.* *fp*

Osanna ut supra

Agnus Dei

I

5

A - gnus

(+T)

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

8

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

A - gnus De - i, A - gnus De

p Tutti

10

De - i, A - gnus De - i,

-i, qui tol - lis, qui tol lis pec - cá - ta mun -

-i, qui tol - lis pec - cá - ta mun -

-i, qui tol - lis pec - cá - ta mun -

10

qui tol - lis pec - cá - ta mun - di, qui tol -

(-T)

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

8

-di, qui tol - lis pec - cá - ta mun -

-di, pec - cá - ta mun - di:

poco cresc.

15

20

- lis pec- cá - ta mun - di: mi - se - ré - re no - bis, mi - se - ré -

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

8 - di: mi - se - ré - re no - bis, mi - se - ré - re no -

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

20

mp *mf*

25

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

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

8 - bis, mi - se - ré - re no - bis, mi - se - ré - re no - bis.

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

25

dim. *pp*

II

30

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

Alto A - gnus De - i, A -

30

Soli *p*

35

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

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

35

40

- - - i, qui tol - lis

- gnus De - - i, qui tol -

40

p cresc.

45

pec - ca - ta mun - di: mi - se - ré - re no - -

- lis pec - cá - ta mun - di: mi - se - ré - re no -

45

mf

50

- bis, mi - se - ré - re no - - bis, qui tol - lis

- bis, mi - se - ré - re no - - bis, qui tol -

50

p

mp

cresc.

55

60

pec-cá - ta mun - di: mi - se-ré - re no - - bis, mi - se -

- lis pec-cá - ta mun - di: mi - se-ré - re no - bis, mi -

mf *p*

65

- ré - re no - bis, qui tol - lis pec-cá - ta mun-di: mi - se-ré - re no -

- se-ré - re no - bis, qui tol - lis pec-cá - ta mun-di: mi - se-ré - re no -

mp

70

- bis, qui tol - lis pec-cá - ta mun-di: mi - se-ré - re no - bis, mi -

- bis, qui tol - lis pec-cá - ta mun-di: mi - se-ré - re no - bis,

p

75 80

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

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

75 80

pp

100

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

gnus

105

De - i, qui tol - lis pec - cá - ta mun -

qui tol - lis pec - cá -

105

110

qui tol - lis pec - cá - (+T)

di, pec -

qui tol - lis

- ta mun

110

115

-ta mun - - - - - (-T) - - - - - di,
 - - cá - ta mun - di, qui tol - lis pec - cá - ta -
 pec - cá - ta - mun - - - - -
 - di, qui tol - lis pec - cá - ta mun -

120

mun - di, qui tol - lis pec - cá - ta -
 pec - cá - ta - di, qui tol - lis pec - cá - ta -
 di, qui tol - lis pec - cá - ta -

120

mun - di: do - na no -
 tol - lis pec - cá - ta mun - di:
 ta, pec - cá - ta mun -

125

130

do - na no - bis, do - na no - bis pa - cem, - di: do - na no - bis pa - cem,

mp

135

- bis pa - cem, do - na no - bis pa - cem, do - na no - bis, do - na no - bis pa -

mp

135

- bis, do - na no - bis pa - cem, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa -

mf *f*

140

145

no - bis pa - cem, do - na

do - na no - bis pa - cem, do - na no - bis pa - cem,

no - bis pa - cem, do - na no - bis pa - cem,

no - bis pa - cem, do - na no - bis pa - cem, do - na

dim. mf

150

no - bis pa - cem, do - na

(T) do - na no - bis, (A) do - na no - bis pa - cem,

(A) do - na no - bis pa - cem, (T) do - na no - bis,

no - bis pa - cem, pa - cem, do - na no - bis pa - cem, do - na

dim. mp

155

no - bis pa - cem, do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem

(T) do - na no - bis pa - cem, (A) do - na no - bis pa - cem,

do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem

dim. p pp

EDITOR'S NOTES

Josquin's crowning glory and final offering, in the field of the Mass, was the fruit of his old age. It is practically certain that he composed it in the Netherlands between 1515 and 1520. Based on the famous plainsong hymn for the Feast of *Corpus Christi*, *Missa Pange lingua* displays the 'paraphrase' technique fully developed at last, in all voices, through voice-leading imitation. Indeed, Josquin's complete mastery of the method enables him to proceed with such freedom that it is sometimes hard to decide whether a certain passage is a very free elaboration (paraphrase) of the *pange lingua* melody, or whether it is free-composed. The use of voice-leading imitation as a basic procedure also helps progress towards complete equality of the voices, though the reluctance of the contratenor to abandon altogether its historic role of countering with the tenor prevents the degree of equality that was to emerge in the next twenty years.

A modified use of the old head-motif technique provides a structural link between the movements, while the imitative and repetitive duos (a predilection of Josquin's) at the beginnings of movements and the coda-repetitions at the ends (a late characteristic) show his concern to create solid and well-balanced structures. Another favourite device is the inclusion in the Credo of the Gregorian Credo I (in canon in this instance, starting at bar 43). Josquin's increasing desire to relate music and words more closely is continually in evidence, in the choice and variety of textures, changes of time signatures (as in the final section of the Credo) and in the substantial use of musical symbolism. The use of three voices to symbolise 'on the third day' (Credo, bar 126), the black notation of imperfection in the lowest voice for 'sins' (Credo, 192-3) and the single voice part for 'alone' (Gloria, 86) are typical examples. Ostinato techniques never failed to fascinate Josquin. Some delightful examples can be found in this Mass, as at the end of the Kyrie. An interesting old-fashioned feature (yet one still occasionally found in the early works of Palestrina) is the frequent use of the under-third cadence.

The primary aim of this performing edition is to make Josquin's masterpiece more readily accessible to choirs and their audiences than hitherto. In order to bring the Mass within the reach of mixed choirs, it is here transposed up a minor third. All-male choirs may, of course, prefer to perform it at the original pitch. The wide range of the contratenor part presents difficulties for altos. In certain places, marked (A) and (T), alto and tenor may conveniently interchange; at others, where this is impracticable, I suggest that some tenors reinforce the alto part from (+T) to (-T). This Mass is best sung *a capella*.

Sources

Missa Pange lingua survives in ten 16th century sources, including the recently discovered 'Occo' codex. For this edition, two of the earliest manuscripts were compared:

JENA, University Library, Choirbook 21, f 1^v-19: a choirbook made in the Netherlands by Petrus Alamire in the early 1520s, shortly after Josquin's death.

ROME, Biblioteca Vaticana, Cappella Sistina MS 16, f 36^v-46: a choirbook, made in Rome during the papacy of Leo X (1513-1521); perhaps the oldest existing source.

Although the Jena choirbook might seem to have a geographical advantage of proximity to the composer, the Rome source is more reliable as regards the notes. The text underlay of Jena is in many places the more helpful of the two. Accordingly, the present edition is based on C.S. 16, with text underlay derived from both sources.

The earliest print of the Mass was also consulted. This is:

Missae Tredecim . . . No. 7 (Johannes Ott, Nuremberg, 1539).

This print omits Agnus II altogether. The scribe of the Jena source tentatively removed some of the under-third cadences. In the print of 1539, among the other alterations and errors, all but two of the under-third cadences are eliminated: a clear indication of a change of fashion.

Photocopies of these sources were kindly supplied by the Vatican library, Jena University library and the Deutsches Musikgeschichtliches Archiv in Kassel.

Editorial procedure

The Mass is transposed up a minor third. Note-values are quartered throughout, equating the original semibreve with the modern crotchet. Ligatures and coloration are marked with the customary signs, $\overline{\hspace{1cm}}$ and $\frown$ respectively. Quavers and semiquavers are beamed to give some indication of the natural stressings of individual voice-parts. Text added by the editor (i.e. not found in either source) is printed in italics. A few Jena variants are given in small print, with the prefix 'J'. Editorial suggestions for dynamics and possible use of solo voices are placed in the piano reduction. For editorial suggestions regarding the alto part, see above.

The Rome source makes the upper voice of the Benedictus a contratenor part, the Jena source a tenor. With mixed choirs in mind it is here transcribed as a tenor part.

Editorial notes relating to Rome and Jena sources.

These refer to transposed notes, reduced note-values.

Example: J.81.t.3-6: C, Q (g, f) = In the Jena source, bar 81, tenor part, notes 3 to 6 are replaced by crotchet and quaver, g and f respectively.

KYRIE

R.14.b.3: incorrectly altered to Q
J.51.t.2: no $\flat$

GLORIA

R.19.t.5: correctly altered from Sq to Q
R.43.t.3: d
J.65.t.5,6: Q (d)
J.70.t.3-71.1: M
J.81.t.3-6: C, Q (g, f)
J.85.t.3,4: dotted Q, Sq (f, $e\flat$)
J.93.s.5,6: Q ($b\flat$)

CREDO

J.34.s.5-35.3: C, dotted Q, Sq (d, c, $b\flat$)
J.45.s: no lig.
J.55.a.5,6: Q ($e\flat$)
R.71.a.2: correctly altered from C to Q
J.72.a.1: 2C (f, f)
R.76.a.2: correctly altered from d to c
J.97.a.1: 2C (c, c)
R.136.a.3-150: c^4 -clef
J.137.a.3-138 rest: dotted C
J.163.a.1,2: dotted Q, Sq ($a\flat$, $a\flat$)
J.199.a.4,5: Q ($e\flat$)

SANCTUS & BENEDICTUS

J.5.a.2,3: C (f)
J.17.s.3-5: Q, Sq, Sq
J.25.s.5-26.2: C (d)
R.92.b-119: f^3 -clef
J.104.b.1,2: lig.
J.126.s.1,2: lig.
J.134.s.1,2: no lig.
R: 'Osanna ut supra' omitted

AGNUS DEI

R.1-17.a: c^4 -clef
J.1-7.a: c^4 -clef
J.21.s.2: $d\flat$
R.81-118.a: c^4 -clef
R.97.b.2-98.1: Q, Sq ($e\flat$, $e\flat$)
J.102.s.1: no colour
J.115.a.1-116.1: C
J.125.b.1: d
J.135.t.3-136.2: 2Q (f, f)
J.139.b.1,2: C-rest, dotted Q, Sq ($a\flat$, $a\flat$)
J.147.t.1,2: lig.
J.156.a.1: 2 notes - white M (g) and coloured M ($b\flat$)

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