

*D: Graphs and notes on
Josquin's Missae l'homme arme*

Superius.

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

(Hosanna ut supra)

Agnus Dei.

Superius.

A - gnus De - - - - i, qui tol -

Tenor.

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

Altus.

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

Bassus.

A - - - - gnus De - i, qui

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

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

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

Superius.



Altus.

A - -

Bassus.

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

gnus De - - i, a-gnus De - - i, qui tol - lis
gnus De - - i, De - - i, De - - i, qui
De - - i, qui tol - lis pec -

pec - ca - ta mun - di, mi - se -
tol - lis pec - ca - ta mun - di, mi - se -
ca - ta mun - di, mun - di, mun - di,

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

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

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

80

Superius.¹⁾

Superius.

Altus.¹⁾

Altus.

Tenor.

Bassus.

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

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

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

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

A - gnus De - i,

A - gnus De - i,

85

i,

i,

a - gnus De - i, a - gnus De -

a - gnus De - i, a - gnus De -

De - i,

a - gnus De -

90

a - gnus De -

a - gnus De -

95

i, a - - - gnus De -

- i, a - - - gnus De -

i, De -

a - gnus De -

a - gnus De -

qui tol -

qui tol -

i, De -

¹⁾ Fuga ad minimam

100

a - - gnus De - - i, qui tol - - lis

a - - gnus De - - i, qui tol - - lis

lis, qui tol - - lis pec - ca - - ta,

- - lis, qui tol - - lis pec - ca - - ta,

qui tol - - lis pec - - - -

105

pec - ca - ta mun - di, pec - ca - ta mun -
pec - ca - ta mun - di, pec - ca - ta mun -
pec - ca - ta mun - di,
pec - ca - ta mun - di,
ca - ta mun - di,
pec - ca - ta mun - di,

110

- di, pec - ca - ta mun - di, pec - ca - ta mun -

- di, pec - ca - ta mun - di, pec - ca - ta mun -

 mun - - - - di,

 mun - - - - di,

pec - - - - ca - - - ta mun - - - -

115

di,
do - na no - bis
pec - ca-ta mun - di,
pec - ca-ta mun - di,
di,
do - na
no - - -

120

125

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

130

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

A musical score page from a choral work. The page is numbered 135 at the top center. It features five staves of music. The top two staves are soprano voices, the third is alto, the fourth is tenor, and the fifth is bass. The vocal parts sing the lyrics "pa - - cem, do - - na no - bis," repeated in a rhythmic pattern. The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. The music is set in common time.

150

dona nobis pacem, pa - - - cem.

bis, dona nobis pacem, pa - - - cem, pa - - - cem.

- bis pa - - cem, dona nobis pacem, pa - - cem.

- bis pa - - cem, dona nobis pacem, pa - - cem.

- bis pa - - cem.

Missa L'homme armé Sexti toni.

Kyrie.

Superius.

Tenor.

Altus.

Bassus.

5

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

Ky - ri - e e - le - i - - -

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

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

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

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

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

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

10

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

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

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

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

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

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

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

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

15

e - le - - - i - son, e - le - - - i - son, e - le - - - i - son.

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

le - i - son, e - le - - - i - son, e - le - - - i - son.

e - le - i - son, e - le - - - i - son, e - le - - - i - son.

20

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

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

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

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

25

A musical score page from 'Christus' by Brahms. The top staff shows soprano and alto voices in B-flat major. The soprano part includes lyrics like 'e - le - i-son,' 'Chri - - ste,' and 'e - le - - - i -'. The alto part includes 'ste' and 'e - - - - lei -'. The bottom staff shows bass and tenor voices in C major. The bass part includes 'Chri - ste,' and 'Chri - - - - son,'. The tenor part includes 'Chri - - - - ste' and 'e - - - - lei - - - - son,'. The piano accompaniment is in the background.

A musical score page featuring four staves of music. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The key signature is B-flat major. Measure 40 begins with a forte dynamic. The lyrics "son, Chri - - - ste e - - - le - - i - son, Chri - - - ste" are sung by the choir. Measure 41 continues with "son," followed by "Chri - ste" on the second staff, "e - - - lei - - son, Chri - - - ste," and "Chri - - - ste" on the fourth staff. The vocal parts are supported by various instruments, including strings, woodwinds, and brass.

Musical score for orchestra and choir, page 10, measures 45-50. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is basso continuo. The vocal parts sing "e - - - le - - - i - son.", "ste e - - - le - i - son," and "i - son, e - le - - - i - son," with eighth-note patterns. The basso continuo part provides harmonic support with sustained notes and eighth-note patterns.

A musical score page from Gustav Mahler's "Das Lied von der Erde". The page is numbered 55 at the top center. It features four staves of music. The top two staves are for voices (Soprano and Alto) and the bottom two staves are for the piano. The vocal parts sing the text "Ky - ri - e" and "son, e - - - i - - -". The piano part provides harmonic support with sustained notes and rhythmic patterns. The musical style is characteristic of Mahler's late romanticism.

Musical score for orchestra and choir, page 60, measures 60-61. The score consists of four staves. The top staff is for strings (Violin I, Violin II, Viola, Cello), the second for woodwinds (Flute, Clarinet, Bassoon), the third for brass (Trombone, Horn), and the bottom for percussion (Timpani). The vocal parts are Kyrie, Eleison, Kyrie, Eleison, Kyrie, Eleison. Measure 60 starts with a piano dynamic. Measure 61 begins with a forte dynamic.

65

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

70

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

Gloria.

Musical score for 'Et in terra pax' from the Mass of St. John the Baptist, showing four voices (Superius, Tenor, Altus, Bassus) in three measures. The music is in common time (indicated by '3') and consists of three measures. The vocal parts are as follows:

- Superius:** Et in ter - ra pax, ter - ra pax ho - mi - ni - bus, bo - nae,
- Tenor:** x x x
- Altus:** Et in ter - ra pax, ter - ra pax ho - mi - ni - bus, bo -
- Bassus:** x x x

The score includes a page number '5' at the top right.

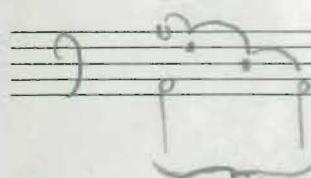
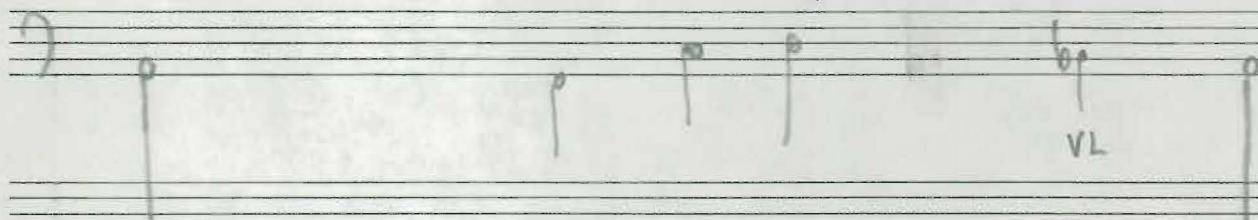
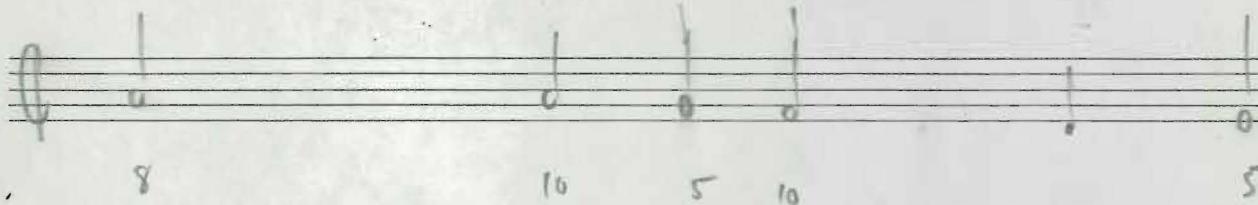
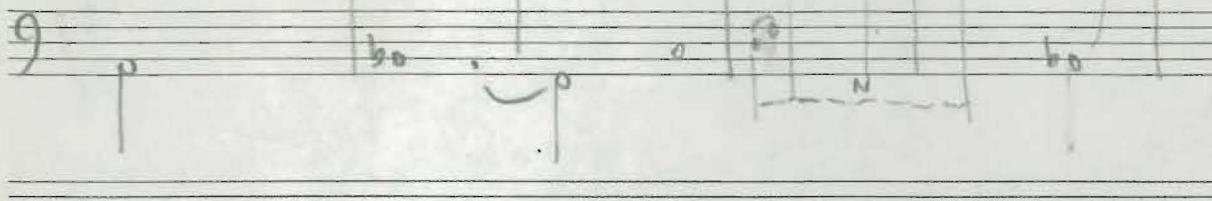
10

bo - nae vo - lun - ta - tis. Lau - da - mus
nae vo - lun - ta - tis. Lau - da - mus
Lau -
da - mus

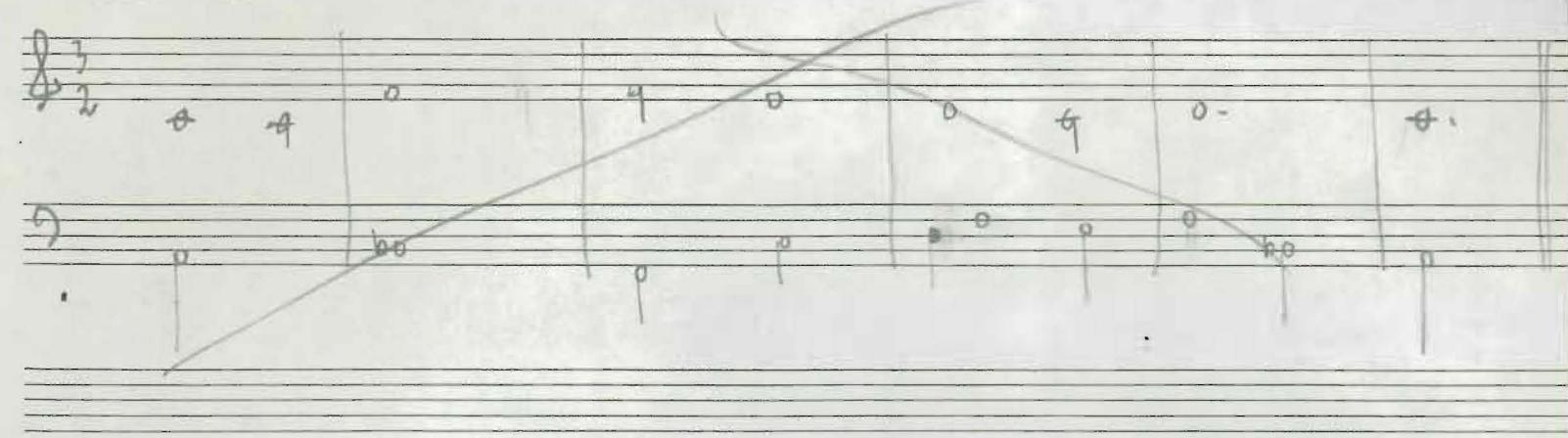
15

te, Be-ne-di-ci - mus te. A-do-ra-mus te. Glo-ri-fi-ca - mus te,
da - - - - - mus. A - - - - - do - ra - - - - - mus
te. Be-ne-di-ci - mus te. A-do - ramus, a-do-ra - - - mus te. Glo-ri - fi-ca - mus
te. Be-ne-di-ci - mus te. A-do-ra-mus te. Glo-ri-fi-ca - mus te,

super V van muziekles. Mijn



Sobre voces musicales:



Handwritten musical score for two voices. The top staff is in G major (G-C-D-E-G) and the bottom staff is in C major (C-E-G).

Top Staff (G major):

- Measure 1: $\text{G} \text{ } \text{A}$, dynamic p .
- Measure 2: $\text{B} \text{ } \text{C}$, dynamic p .
- Measure 3: $\text{D} \text{ } \text{E}$, dynamic p .
- Measure 4: $\text{F} \text{ } \text{G}$, dynamic p .
- Measure 5: $\text{A} \text{ } \text{B}$, dynamic p .
- Measure 6: $\text{C} \text{ } \text{D}$, dynamic p .
- Measure 7: $\text{E} \text{ } \text{F}$, dynamic p .
- Measure 8: $\text{G} \text{ } \text{A}$, dynamic p .

Bottom Staff (C major):

- Measure 1: $\text{C} \text{ } \text{D}$, dynamic p .
- Measure 2: $\text{E} \text{ } \text{F}$, dynamic p .
- Measure 3: $\text{G} \text{ } \text{A}$, dynamic p .
- Measure 4: $\text{B} \text{ } \text{C}$, dynamic p .
- Measure 5: $\text{D} \text{ } \text{E}$, dynamic p .
- Measure 6: $\text{F} \text{ } \text{G}$, dynamic p .
- Measure 7: $\text{A} \text{ } \text{B}$, dynamic p .
- Measure 8: $\text{C} \text{ } \text{D}$, dynamic p .

Handwritten musical score for two voices. The top staff is in G major (G-C-D-E-G) and the bottom staff is in C major (C-E-G).

Top Staff (G major):

- Measure 1: $\text{G} \text{ } \text{A}$, dynamic p .
- Measure 2: $\text{B} \text{ } \text{C}$, dynamic p .
- Measure 3: $\text{D} \text{ } \text{E}$, dynamic p .
- Measure 4: $\text{F} \text{ } \text{G}$, dynamic p .
- Measure 5: $\text{A} \text{ } \text{B}$, dynamic p .
- Measure 6: $\text{C} \text{ } \text{D}$, dynamic p .
- Measure 7: $\text{E} \text{ } \text{F}$, dynamic p .
- Measure 8: $\text{G} \text{ } \text{A}$, dynamic p .

Bottom Staff (C major):

- Measure 1: $\text{C} \text{ } \text{D}$, dynamic p .
- Measure 2: $\text{E} \text{ } \text{F}$, dynamic p .
- Measure 3: $\text{G} \text{ } \text{A}$, dynamic p .
- Measure 4: $\text{B} \text{ } \text{C}$, dynamic p .
- Measure 5: $\text{D} \text{ } \text{E}$, dynamic p .
- Measure 6: $\text{F} \text{ } \text{G}$, dynamic p .
- Measure 7: $\text{A} \text{ } \text{B}$, dynamic p .
- Measure 8: $\text{C} \text{ } \text{D}$, dynamic p .

Josquin U.M. Annie
Sugar V. M. Kyrie -

12

($\frac{4}{4}$)

14 15 16

I

A

ff

Nº

I

13

I

p

MISSA L'HOMME ARMÉ
Super voces musicales
KYRIE

Superius Kyrie

Altus Kyrie

Tenor Kyrie.

Bassus Kyrie

5

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

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

Ky - ri -

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

10

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

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

e - le - i -

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

15

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

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

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

son, e - le - i -

regt!

This is a handwritten musical score for four voices (Superius, Altus, Tenor, Bassus) performing the Kyrie section of the Mass 'L'Homme Armé'. The score consists of four staves with corresponding vocal parts. The music is in common time, with various note values including eighth and sixteenth notes. The lyrics are written below each staff, corresponding to the vocal parts. The score is handwritten in ink on aged paper.

2

20

Chri - ste

Chri -

21

22

23

24

25

Chri - ste e -

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

le - i - son, e - le -

26

27

28

29

30

Chri -

Chri - ste

Chri -

31

32

33

34

35

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

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

e - le - i - son, Chri -

e - le - i - son, Chri -

e - le -

3

7

40

i - son,

e - le - i - son,

e - le -

son,

Chri -

Chri -

ie - i - son,

Curi -

50

45

i - son,

Chri -

ste - le -

5 - 6 - i - son, 5

8 le -

ste

55

e - le -

i - son,

e - le -

e -

le -

55

60

i - son.

i - son.

i - son.

65

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

70

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

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

75

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

80

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

ri - le - i - son.

85

son.

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

begins
to
1. t
start
V.

GLORIA

Superius

Et in terra pax

Altus

Hominibus,

Tenor

Bonae voluntatis

Bassus

Et in terra pax

5

in-bus, ho - ni - bus, bo - nae vo - lun - ta -

ni - bus, ho - ni - bus, bo - nae vo - lun -

ho - ni - bus, ho - nae vo - lun -

ho - ni - bus, ho - nae vo - lun -

130

135

in glo·ri·a De·i Pa·tris, A·men.

140

b

amen.

A

amen.

CREDO

Superius

Patrem

Altus

Patrem

Tenor

Patrem omnipotentem,

Bassus

Factorem

5

tem, fac to rem cae li et ter rac, vi si bi li um om ni

tem, fac to rem cae li et ter rac, vi si bi li um om ni

Pa trem

vi si bi li um om ni

5

tem, fac to rem cae li et ter rac, vi si bi li um om ni

tem, fac to rem cae li et ter rac, vi si bi li um om ni

Pa trem

vi si bi li um om ni

um et in - vi - si - bi - li - um. Et in u -

sum om - ni - um et in - vi - si - bi - li - um. Et

sum et in - vi - si - bi - li - um. Et

num Do - mi - num je

Et in u - num Do - mi - num, je

sum, Et in u - num Do - mi - num, je

sum Chri - stum, Fi - li - um

sum Chri - stum, Fi - li - um De

sum Chri - stum.

De - u - ni - ge

i - u - ni - ge

Et ex Pa - tre

Et ex Pa - tre

25

mi - tum,

Et ex Pa - tre na - tum, an -

na - tum, et ex Pa - tre na -

tum, et ex Pa - tre na -

30

Et ex Pa - tre na - tum, an - te om - ni -

- te om - ni - a sae -

na - tum, an - te om - ni - a

tum, an - te om - ni - a

35

a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

- cu - la. De - um de De - o, lu - men de lu - mi - ne,

sae - cu - la.

sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De -

36

rum de De - ve -

De - um ye - rum de De - o ve -

de De -

um ve - rum de De - o ve - ro, ve - ro, ve -

40

ro.
-ro, de De o ve - ro.
ro. de De o ve - ro.

45

tum, cot - sub - stan - ti - a - lem Pa - tri, per quem
Ge - ni - tum, uan fac - tum, con sub stan - ti - a - lem Pa -
ro. Ge - ni - tum, non fac - tum, con sub stan - ti - a - lem Pa -

50

om - ni - a fac - ta sunt. Qui prop - ter nos, ho - mi - nes, et prop - ter
tri, per quem om - ni - a fac - ta sunt. De - scen - tri,
Qui prop - ter nos, ho - mi - nes, et prop - ter

55

nostram sa - lu - tem de - scen - dit de
sa - lu - tem de - scen - dit de cae - scen -

16

cae illis. Et in - car na - tus
 dit de eae illis. Et in - car na - tus
 illis. Et in - car na - tus

65

est de Spi - ri - tu sanc - to, ex Ma - ri -
 est de Spi - ri - tu sanc - to, ex Ma - ri -
 Et in - car - na - to, ex
 est de Spi - ri - tu sanc - to, ex

70

a Vir - gi - ne, et ho - mo,
 ex Ma - ri - a Vir - gi -
 tus est Et
 Ma - ri - a Vir - gi - ne, et

75 ho - mo fac - tus est. Cru - ci - fi -
 ne, et ho - mo fac - tus est. Cru - ci -
 ho - mo fac - tus est. Cru - ci -
 ho - mo fac - tus est. Cru -

A handwritten musical score for two staves. The top staff consists of five lines of music with various note heads and rests. Above the staff, numbers 12 through 17 are written above specific notes. The bottom staff also has five lines of music with note heads and rests. Below the staff, Roman numerals I, II, III, IV, V, VI, VII, and VIII are written, likely indicating harmonic progressions or sections. The score is written in black ink on aged paper.

A handwritten musical score for three staves. The top staff is labeled "Chit" (likely a cello part) and includes a measure number 20. The middle staff is labeled "Alto" and includes a measure number 23. The bottom staff is labeled "2" and includes measure numbers 24 and 25. The score includes various note heads, rests, and markings such as "(-5)", "N", and "(IV)". The staff lines are five-line systems. The score is written in black ink on aged paper.