

Antoine Brumel

Missa de Martiribus

Brno, Archiv Mesta Brna  
fond V 2 Svatojakubská knihovna, sign. 15/4

ediert von

Clemens Goldberg

Alle Rechte verbleiben beim Editor und bei der Goldberg Stiftung.  
Private Nutzung und Nutzung für Konzerte mit Nennung des Editors gestattet

# *Kyrie Missa Martiribus*

Brünn, Stadtarchiv, Ms. 15/4, f. 40v-42r

Edited by Clemens Goldberg

Anthonius Brumel

The musical score is composed of three systems of music, each consisting of four staves representing different voices: Soprano (S), Alto (A), Tenor (T), and Basso (B). The music is written in a Gothic musical notation system using square neumes on four-line staves.

**System 1 (Measures 1-7):** The voices sing "Kyrie". The Soprano staff starts with a breve, followed by a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The Alto staff follows with a breve, a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The Tenor staff has a breve, a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The Basso staff has a breve, a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The key signature is G minor (one flat).

**System 2 (Measures 8-15):** The voices continue singing "Kyrie". The Soprano staff starts with a breve, followed by a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The Alto staff follows with a breve, a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The Tenor staff has a breve, a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The Basso staff has a breve, a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The key signature changes to C major (no sharps or flats).

**System 3 (Measures 16-23):** The voices begin singing "eleison". The Soprano staff starts with a breve, followed by a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The Alto staff follows with a breve, a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The Tenor staff has a breve, a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The Basso staff has a breve, a dotted half note, a half note, a dotted quarter note, a quarter note, a dotted eighth note, and a eighth note. The key signature changes to C major (no sharps or flats). The music concludes with "Christe" in measure 23.

24

Christe

Christe

Christe

34

44

eleison

eleison

eleison

eleison

54

Kyrie

Kyrie

Kyrie

Kyrie

60

Kyrie

Kyrie

Kyrie

Kyrie

65

Kyrie

Kyrie

Kyrie

Kyrie

70

Musical score for voices 70-75. The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is written in a mix of common time and 3/4 time. The vocal parts are represented by diamond-shaped note heads. Measure 70 starts with a soprano note followed by an alto note. Measures 71-75 show various combinations of notes from all four voices, often featuring sustained notes or short rhythmic patterns. Measure 75 concludes with a bass note.

78

Musical score for voices 78-83. The score consists of four staves. Measure 78 begins with a soprano note. The word "eleison" appears twice in the alto part (measures 79 and 80). Measures 81-83 continue the vocal line with sustained notes and short rhythmic patterns. Measure 83 concludes with a bass note.

# *Missa de Martiribus: Gloria*

Brünn, Stadtarchiv, Ms 15,4, f. 42v-45r

Edited by Clemens Goldberg

Anthonius Brumel

The musical score consists of three systems of music. The first system (measures 1-9) contains four staves: Soprano (S), Alto (Altus), Tenor (Tenor), and Basso (Bassus). The key signature is G minor (two flats). The lyrics are: "Et in terra pax hominibus", "hominibus", "Et in te ra pax hominibus", and "hominibus". The second system (measures 10-18) continues with the same four staves. The lyrics are: "bone voluntatis laudamus te", "bone volunta tis laudamus te adoramus te", "bone voluntatis laudamus te", and "adoramus te". The third system (measures 19-27) continues with the same four staves. The lyrics are: "adoramus te Laudamus te benedicimus te", "Laudamus te benedicimus te", "adoramus te Laudamus te benedicimus te", and "Laudamus te benedicimus te". The music features diamond-shaped note heads and vertical stems.

28

adoramus te

adoramus te

adoramus te

adoramus te

37

Glorificamus te

glorificamus te

Gratias agimus tibi

glorificamus te

Gratias agimus tibi

Gratias agimus tibi

46

Gratias agimus tibi propter magnam gloriam tu-

propter magnam gloriam tu-

propter magnam gloriam tu-

propter magnam gloriam tu-

55

am Domine deus rex celestis  
am Domine deus rex celestis deus pater omnipotens  
am Domine deus rex celestis  
am Domine deus rex celestis deus

65

deus pater omni potens Domine  
Domine fili  
deus pater omni potens Domine fili  
deus pater omni potens Domine fili  
deus pater omni potens Domine fili

75

fili unigenite Jesu Christe  
uni genite Jesu Christe  
unigenite Jesu Christe  
li uni genite Jesu Christe

84

Do mine

Domine

Domi ne deus agnus dei

Do mine deus agnus dei

94

deus agnus dei

Qui tollis peccata

deus agnus dei

Qui to

filius

patris

fili

us pa

tris qui tollis

103

mun

llis pecca ta mun

Qui tollis peccata mundi

peccata mundi

112

Mise rere nobis Qui tollis  
di Miserere nobis Qui tollis  
Miserere nobis  
no bis

121

suscipe deprecationem no  
suscipe deprecationem no  
peccata mundi suscipe deprecationem no  
peccata mun di suscipe deprecationem no

130

stram Qui se  
stram Qui se  
stram Qui se  
stram Qui se

139

des ad dexteram patris miserere no  
des ad dexteram patris miserere no bis  
des ad dexteram patris miserere no  
des ad dexteram patris miserere no bis

151

bis Quoniam tu solus sanctus tu solus  
Quoniam tu solus sanctus tu solus dominus  
bis Quoniam tu solus sanctus tu solus dominus  
Quoniam tu solus sanctus tu solus dominus

161

dominus tu solus al tissimus  
tu solus altissimus  
dominus tu solus alti ssimus  
tu solus alti ssimus

171

Jesu                    Christe                    Cum Sancto

Jesu                    Christe                    Cum Sancto

Jesu                    Christe                    Cum Sancto

Jesu                    Christe                    Cum Sancto

181

Spiritu                in gloria                dei patris

Spiritu                in gloria                dei patris                in gloria                dei pa

Spiritu                in gloria                dei patris                in gloria                dei                pa

Spiritu                in gloria                dei patris                in gloria                dei                patris

193

A

trisA

tris

A

A

202

men

men A men

men

men

# *Missa de Martiribus: Credo*

Brünn, Stadtarchiv, Ms. 15/4, f. 45v-49r

Edited by Clemens Goldberg

Anthonius Brumel

The musical score consists of three staves of music for three voices: Alto, Tenor, and Bassus. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano (S), alto (A), tenor (T), and basso (B) clefs. The Alto staff is labeled '(Altus)', the Tenor staff is labeled '(Tenor)', and the Bassus staff is labeled '(Bassus)'. The music is divided into three systems by vertical bar lines. The first system starts with 'Patrem omnipotentem' and continues to 'factorem celi'. The second system starts with 'factorem celi et ter' and continues to 'et invisibilium'. The third system starts with 'et invisibilium et in unum dominum Jesu Christe' and continues to 'et in unum dominum Jesu Christe'. The music uses a combination of square and diamond-shaped note heads.

10

Patrem omnipotentem factorem celi

factorem celi et ter re visibilium omnium

et ter re visibilium omnium et invisibilium

et terre visibilium omnium et invisibilium

19

et invisibilium et in unum dominum Jesu Christe

et invisibilium et in unum dominum Jesu Christe

et in unum dominum Jesu Christe

et in unum dominum Jesu Christe

28

filium dei unigenitum  
filium dei unigenitum  
filium dei unigenitum  
filium dei unigenitum et ex patre natum

38

et ex patre natum ante omnia secula deum deo  
et ex patre natum ante omnia secula  
et ex patre natum ante omnia secula deum deo  
ante omnia secula deum deo deum deo

48

lumen de lumine deum verum de deo ve  
deum deo lumen de lumine deum verum de deo  
lumen de lumine deum verum de deo  
lumen de lumine deum verum de deo ve

58

ro Genitus non factum consubstantiale patri  
ve ro Genitus non factum consubstantiale patri  
ve ro Genitus non factum consubstantiale patri  
ro Genitus non factum consubstantiale patri

68

per quem omnia facta sunt et propter nostram salutem  
per quem omnia facta sunt et propter nostram salutem  
per quem omnia facta sunt qui propter nos homines  
per quem omnia facta sunt qui propter nos homines

77

descendit de celis et incarnatus est  
descendit de celis et incarnatus est de Spiritu Sancto  
descendit de celis et incarnatus est de Spiritu Sancto  
descendit de celis et incarnatus est de Spiritu Sancto

87

Ex Maria virgine      Et homo factus est  
Ex Maria virgine      Et homo factus est  
Ex Maria virgine      Et homo factus est  
Ex Maria virgine      Et homo factus est

97

Crucifixus      etiam pro nobis  
Crucifixus      etiam pro nobis  
Crucifixus  
Crucifixus

107

bis      passus et sepulchrus est      Et resurrexit  
passus et sepultus est      Et resurrexit  
Sub pontio pilato      passus et sepultus est      Et resurrexit  
Sub pontio pilato      passus et sepultus est      Et resurrexit  
Sub pontio pilato      passus et sepultus est      Et resurrexit  
Sub pontio pilato      passus et sepultus est      Et resurrexit

117

tertia di  
tertia di e secundum scripturas  
tertia di e secundum  
tertia die secundum

127

secundum scripturas et ascendit in celum sedet ad dexteram patris  
et ascendit in celum sedet ad dexteram patris  
scripturas et ascendit in celum sedet ad dexteram patris  
scripturas et ascendit in celum sedet ad dexteram patris

137

Et iterum venturus est  
Et iterum ven tu rus est  
Et iterum venturus est  
Et iterum venturus est

148

cum glori a iudicare vivos et mortuos  
iudicare vivos et mortu  
cum glori a iudicare vivos et mortu  
iudicare vivos et mor

157

Cuius regni non erit finis Et in Spiritum Sanctum  
tuos Cuius regni non erit finis Et in Spiritum Sanctum  
os Cuius regni non erit finis Et in Spiritum Sanctum  
tuos Cuius regni non erit finis Et in Spiritum Sanctum  
Et in Spiritum Sanctum

167

et vivificantem qui ex patre filioque pro cedit  
et vivificantem qui ex patre filioque proce  
et vivificantem qui ex patre filioque proce  
et vivificantem qui ex patre filioque proce

179

qui cum patre et filio simul adoratur  
dit qui cum patre et filio simul adoratur  
dit qui cum patre et filio simul adoratur  
dit qui cum patre et filio simul adoratur

189

et glorificatur qui locutus est per propheta tas et unam sanctam katholicam  
et glorificatur qui locutus est per propheta tas et unam sanctam katholicam  
et glorificatur qui locutus est per propheta tas et unam sanctam katholicam  
et glorificatur qui locutus est per prophetas et unam sanctam katholicam

199

et Apostolicam Ecclesi am  
et Apostolicam Ecclesiam  
et Apostolicam Ecclesiam  
et Apostolicam Ecclesiam

208

Confiteor unum baptis ma in remissionem peccato  
Confiteor unum baptisma in remissionem peccatorum  
Confiteor unum baptisma in remissionem peccatorum  
Confiteor unum baptisma in remissionem peccatorum

219

rum et expecto  
et expecto resurrectionem  
et expecto resurrectionem  
et expecto resurrectionem

229

resurrectionem mortuo rum et vitam venturi seculi  
mortuorum et vitam venturi  
mortuo rum et vitam venturi se  
mortuorum et vitam venturi

239

A men

seculi A men

culi A men

seculi Amen

# *Missa de Martiribus: Sanctus*

Brünn, Stadtarchiv Ms. 15/4, f. 49v-52r

Edited by Clemens Goldberg

Anthonius Brumel

Sanctus

(Altus)

(Tenor)

(Bassus)

6

Sanctus

Sanctus

San

11

San ctus

Sanctus

San ctus

ctus Domi

16

Dominus  
Dominus  
Dominus  
nus de

21

de  
us  
Sa  
de  
us

26

us  
Sa  
baoth  
us  
Sa  
Sa  
baoth

31

baoth  
Pleni sunt ce  
baoth  
Pleni sunt celi

38

li sunt ce li  
Et  
li  
Et  
li

47

ra  
et ter  
ter  
ra  
et ter  
et ter

56

gloria  
ra  
gloria tu  
ra

65

tua gloria tua gloria tua  
gloria tua tu  
a gloria tua tu

74

tu a a tu a a  
a tu a a

83

Osanna

Osanna

Osanna

Osanna

88

in excel

93

sis

in excel

sis

in excel

sis

98

Benedictus

Benedictus

Benedictus

106

qui venit

qui

qui venit

Benedictus

qui

115

venit

qui venit

ve

124

qui ve nit In nomine  
venit In nomine  
In nomine  
In nomine

134

domini Osan  
domini Osanna  
domini Osanna  
domini Osan

144

na in excel  
in excel  
in  
na in excel

154

Musical score for page 154 of the Sanctus section. The score consists of four staves, each with a different vocal part. The parts are labeled with their names below the staves:

- The first staff is labeled "sis". It contains square neumes and diamond neumes.
- The second staff is labeled "excel". It contains square neumes and diamond neumes.
- The third staff is labeled "sis". It contains square neumes and diamond neumes.
- The fourth staff is labeled "sis". It contains square neumes and diamond neumes.

The music is in common time, with a key signature of one sharp (F#). The notation uses square neumes (representing quarter notes) and diamond neumes (representing eighth notes).

164

Musical score for page 164 of the Sanctus section. The score consists of four staves, each with a different vocal part. The parts are labeled with their names below the staves:

- The first staff is labeled "sis". It contains square neumes.
- The second staff is labeled "sis". It contains square neumes.
- The third staff is labeled "sis". It contains square neumes.
- The fourth staff is labeled "sis". It contains square neumes.

The music is in common time, with a key signature of one sharp (F#). The notation uses square neumes (representing quarter notes).

# *Missa de Martiribus: Agnus*

Brünn Stadtarchiv, Ms 15/4, f. 53r-55v

Edited by Clemens Goldberg

Anthonius Brumel

Music score for the Agnus section, featuring four voices: Soprano, Alto, Tenor, and Basso. The vocal parts are written in a four-line staff system. The soprano part begins with a G clef, while the others begin with a C clef. The music consists of short, rhythmic patterns of vertical stems and horizontal dashes. The lyrics "Agnus dei" are repeated three times across the voices.

6

Continuation of the musical score. The soprano part begins with a G clef. The lyrics "qui tol lis" are followed by a repeat sign and the lyrics "qui tollis". The music continues with rhythmic patterns.

11

Final continuation of the musical score. The soprano part begins with a G clef. The lyrics "Qui tollis peccata mun di qui tol lis" are followed by a repeat sign and the lyrics "qui tollis peccata". The music concludes with rhythmic patterns.

16

peccata

peccata

peccata mundi

Miserere

21

Miserere bis

nobis

Miserere no bis

no bis

26

Agnus dei qui tol lis peccata

Agnus dei qui tol lis peccata

35

35

mun di Miserere no

mun di Miserere no

44

44

Agnus ultimum

bis

Agnus

Agnus

53

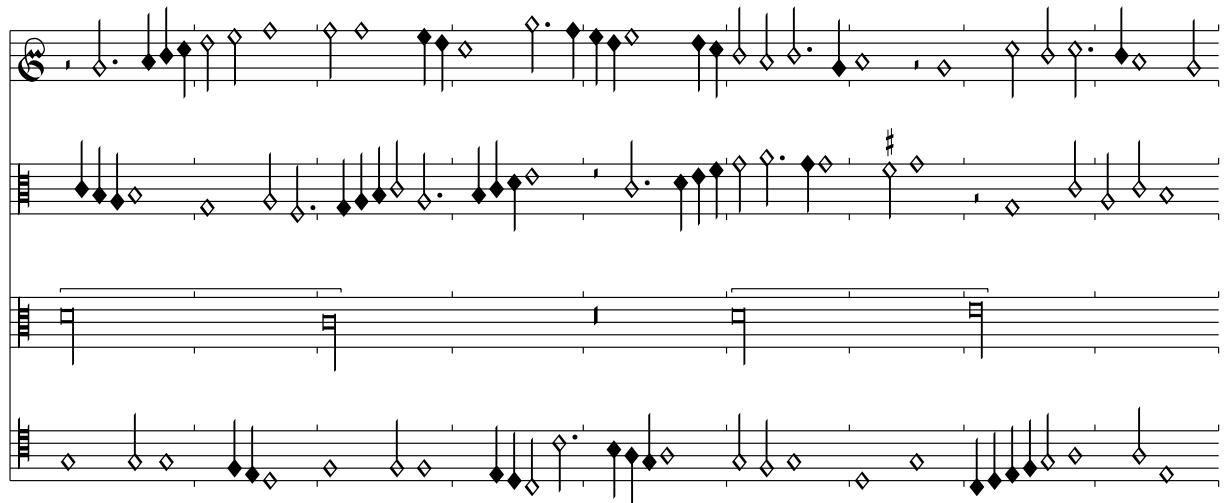
53

Agnus

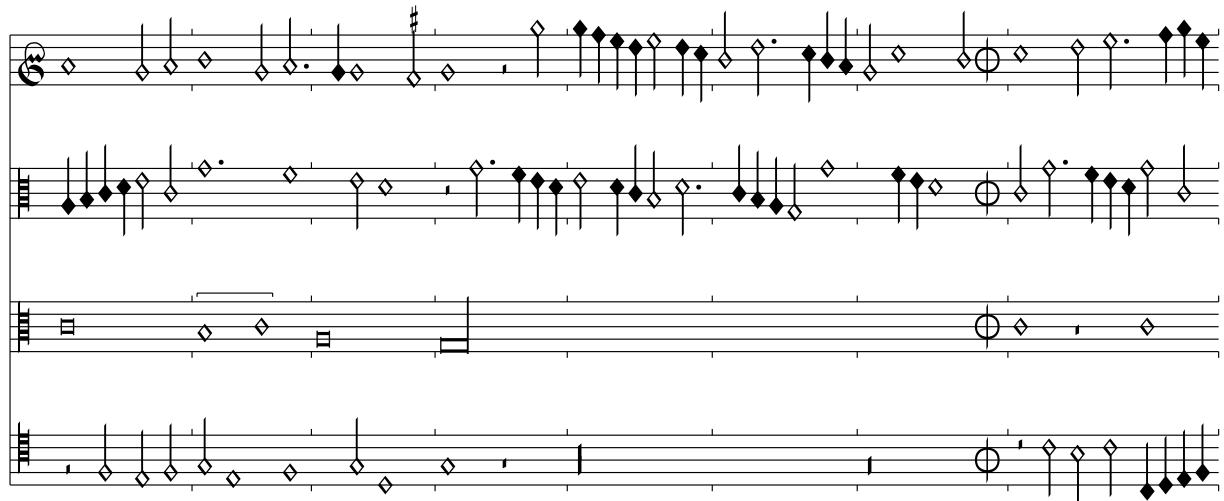
Agnus

Agnus

62



71



79





Das zweite Agnus ist schon im Anschluss an das Osanna II in Altus und Bassus notiert. Es ist sicher nicht als erstes Agnus gemeint. In T. 84,3 wurde eine weitere Stretta-Figur eingefügt, die offenbar fehlt. Auch eine weitere Sb-Pause in T. 85,3 wurde als wahrscheinlich fehlend eingefügt.