

Antoine Brumel

Missa Sex Vocum

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

ediert von

Clemens Goldberg

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Missa Sex Vocum: Kyrie

Brünn Stadtarchiv, Ms. 15,4, f. 257v-259r

Edited by Clemens Goldberg

Antonius Brumel

(Primus Cantus) Kyrie

Secundus Cantus Kyrie

(Altus) Kyrie

(Tenor) Kyrie

(Bassus) Kyrie

Secundus Bassus de Tenore

7

Kyrie

15

Musical score for measures 15-22. The score consists of six staves. The notation includes various rhythmic values (minims, crotchets, quavers) and rests. A key signature change to one sharp (F#) is indicated by a double sharp sign at the beginning of the first staff. The music is written in a mensural style with diamond-shaped note heads.

23

Musical score for measures 23-29. The score consists of six staves. The notation includes various rhythmic values and rests. A key signature change to one sharp (F#) is indicated by a double sharp sign at the beginning of the first staff. The word "eleison" is written below the second and fourth staves. The music is written in a mensural style with diamond-shaped note heads.

31

eleison

eleison

eleison

39

Christe

Christe

eleison Christe

Christe

Christe

Christe

48

Musical score for measures 48-57, featuring six staves of polyphonic vocal parts. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *fz* (forzando).

Christe

58

Musical score for measures 58-67, featuring six staves of polyphonic vocal parts. The notation includes various note values, rests, and dynamic markings such as *fz* (forzando). The word "eleison" is written below the vocal lines in two instances.

eleison

eleison

68

Musical score for six voices, measures 68-77. The score is arranged in six staves. The lyrics "eleison" and "Kyrie" are written below the staves. The notation includes various note values, rests, and bar lines. A double bar line is present at the end of measure 77.

78

Musical score for six voices, measures 78-87. The score is arranged in six staves. The lyrics "Kyrie" are written below the staves. The notation includes various note values, rests, and bar lines. A double bar line is present at the end of measure 87.

88

Musical score for page 88, featuring six staves of polyphonic vocal music. The notation includes various rhythmic values and accidentals, with some notes marked with diamond symbols. The staves are arranged in a system, with each staff representing a different voice part.

98

Musical score for page 98, featuring six staves of polyphonic vocal music. The notation includes various rhythmic values and accidentals, with some notes marked with diamond symbols. The word "eleison" is written below the fourth staff. The staves are arranged in a system, with each staff representing a different voice part.

108

eleison

eleison

eleison

eleison

eleison

eleison

Der zweite Bassus wird durch eine Canonvorschrift eine Oktave tiefer als die Tenorstimme gewonnen, der Einsatzabstand ist sowohl durch Pausen als auch ein Signum congruentiae im Tenor angezeigt.

Im Bassus fehlten offenbar am Schluss zwei Beves Musik, sie wurden T. 32/33 eingefügt.

16

benedicimus te Adora mus te

Laudamus te benedicimus te adoramus te

Laudamus te benedi cimus te Ado ramus te

Adoramus te

benedici mus te Adoramus te Glorificamus te

Laudamus te benedicimus te Adoramus te

24

Glorificamus te Gratias agimus tibi

Glorificamus te Gratias agimus tibi

Glorificamus te Gratias agimus tibi

Glorificamus te Gratias agimus tibi

Glorificamus te Gratias agimus tibi

Glorificamus te Gratias agimus tibi

32

propter magnam gloriam tuam Domine deus Rex celestis

propter magnam glori am tuam Rex celestis

propter magnam gloriam tuam

propter magnam gloriam tuam Domine deus rex celestis

propter magnam gloriam tuam Domine deus rex celestis

propter magnam gloriam tuam

40

Domine filii

Deus pater omnipotens Domine filii

Deus pater omnipotens

Deus pater omnipotens Domine filii

Deus pater omnipotens

Domine deus rex celestis Deus pater

48

unigenite Jesu Christe
unigenite Jesu Christe
Domine fili
unigenite Jesu Christe
Domine fili unigenite
omnipotens Domine fili

56

Domine deus agnus dei
Domine deus agnus dei
unigenite Jesu Christe Domine deus
Domine deus agnus dei
Domine deus agnus dei filius pa
unigenite Jesu Christe Domine deus agnus dei

64

Musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) for measures 64-71. The lyrics are:
Soprano: filius patris
Alto: filius patris
Tenor 1: agnus dei filius patris
Tenor 2: filius patris
Bass 1: filius pa
Bass 2: filius patris

72

Musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) for measures 72-79. The lyrics are:
Soprano: Qui tollis peccata mundi
Alto: Qui tollis peccata mundi Mise rere
Tenor 1: Qui tollis peccata mundi Miserere
Tenor 2: Qui tollis peccata mundi
Bass 1: Qui tollis peccata mundi Miserere
Bass 2: Qui tollis peccata mundi

81

Qui tollis peccata mundi
nobis Suscipe deprecationem
no bis Qui tollis peccata
Miserere nobis Qui tollis peccata mundi
no bis
Qui tollis peccata mundi Miserere nobis

90

Suscipe deprecationem nostram
nostram
Suscipe deprecationem nostram
Suscipe deprecationem nostram
Qui tollis peccata mundi suscipe deprecationem nostram
Qui tollis peccata mundi Suscipe deprecationem nostram

100

Qui sedes ad dexteram patris miserere nobis

Qui sedes ad dexteram patris miserere nobis tu solus dominus

Qui sedes ad dexteram patris miserere nobis

Qui sedes ad dexteram patris miserere nobis Quoniam tu solus sanctus tu solus dominus

Qui sedes ad dexteram patris miserere nobis

Qui sedes ad dexteram patris miserere nobis

110

tu solus dominus tu solus altis simus

tu solus altis simus

Quoniam tu solus sanctus tu solus dominus tu solus altissimus Jesu Chris

tu solus altissimus Jesu Christe

Quoniam tu solus sanctus tu solus dominus tu solus altissimus

Quoniam tu solus sanctus tu solus dominus tu solus altissimus

120

Cum Sancto Spiritu in gloria dei patris Amen

Cum Sancto Spiritu in gloria dei patris Amen

Cum Sancto Spiritu

Cum Sancto Spiritu in gloria dei patris Amen

Jesu Christe Cum Sancto Spiritu dei patris

Jesu Christe Cum Sancto Spiritu in gloria

Detailed description: This block contains six staves of musical notation for six voices. The notation uses diamond-shaped notes and square rests. A large circle with the number '3' is placed above the first staff at the beginning of the section. The lyrics are distributed across the staves, with some staves having multiple lines of text. The text includes 'Cum Sancto Spiritu', 'in gloria', 'dei patris Amen', and 'Jesu Christe'.

132

in gloria dei patris Amen Amen

Amen

dei patris Amen

Detailed description: This block contains six staves of musical notation for six voices, continuing from the previous page. The notation uses diamond-shaped notes and square rests. The lyrics are 'in gloria dei patris Amen', 'Amen', and 'dei patris Amen', which are distributed across the staves. The music concludes with a final cadence on the last staff.

145

The image displays a vertical musical score for six voices, organized into three systems of two staves each. The notation is square mensural notation. The first system (top two staves) shows the beginning of the piece with a clef on the first staff and a key signature of one flat on the second staff. The second system (middle two staves) continues the notation, with a square neume on the first staff and a diamond-shaped neume on the second staff. The third system (bottom two staves) also continues the notation, with diamond-shaped neumes on both staves. The notation is sparse, with many empty staves, suggesting a complex polyphonic texture.

Missa Sex Vocum: Credo

Brünn Stadtarchiv, Ms 15/4, f. 262v-268r

Edited by Clemens Goldberg

Antonius Brumel

Patrem omnipotentem factorem celi et terrae

Cantus secundus
Patrem omnipotentem factorem celi et terrae

(Altus)
Patrem omnipotentem factorem celi et terrae visibilium omnium

(Tenor)
Patrem omnipotentem

(Bassus)
Patrem omnipotentem factorem celi et terrae

Bassus secundus de Tenore

7

visibilium omnium et invisibilium

visibilium omnium

et invisibilium

factorem celi et terrae visibilium omnium et invisibilium

visibilium omnium

Patrem omnipotentem factorem celi et terrae

15

Et in unum dominum
et invisibilem Et in unum dominum
Et in unum dominum Jesum Christum
et invisibilem
visibilem omnium et invisibilem

23

Jesum Christum filium dei
Jesum Christum filium dei
Et in unum dominum Jesum Christum filium dei
filium dei unigenitum
Et in unum dominum Jesum Christum
Et in unum dominum Jesum Christum

31

unigenitum Et ex patre natum
unigenitum unigenitum
unigenitum Et ex patre natum
Et ex patre natum ante omnia
filium dei unigenitum Et ex patre natum
filium dei unigenitum

39

ante omnia secula Deum de deo
Et ex patre natum ante omnia secula Deum de deo lumen de lumine
ante omnia secula Deum de deo lumen de lumine
secula Deum de deo lumen de lumine Deum verum de deo vero
ante omnia secula Deum de deo lumen de lumine
Et ex patre natum ante omnia secula Deum de deo lumen de lumine

47

lumen de lumine Genitum non factum consubstantialem patri
Deum verum de deo vero Genitum non factum consubstantialem patri
Deum verum de deo vero
Genitum non factum consubstantialem patri
dem verum de deo vero Genitum non factum
Deum verum de deo vero

55

per quem omnia facta sunt
per quem omnia
Genitum non factum consubstantialem patri
per quem omnia facta
consubstantialem patri
Genitum non factum consubstantialem patri

63

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

71

et propter nostram salutem descendit de celis
et propter nostram salutem descendit de celis
et propter nostram salutem descendit de celis
salutem descendit de celis
nos homines et propter nostram salutem descendit de celis
qui propter nos homines et propter nostram salutem descendit de celis

79

Et incarnatus est de Spiritu

Et incarnatus est

Et incarnatus est de Spiritu

Et incarnatus est

Et incarnatus est de Spiritu

Et incarnatus est

88

Sancto ex Maria

de Spiritu Sancto

San cto ex Maria virgine

de Spiritu Sancto ex Maria virgine

Sancto ex Maria

de Spiritu Sancto

97

virgine et homo factus est
ex Maria virgine et homo factus est
et homo factus est Crucifixus
et homo factus est Crucifixus etiam pro nobis
virgine et homo factus est Crucifixus
ex Maria virgine et homo factus est

107

sub Pontio
Crucifixus etiam pro nobis sub Pontio
etiam pro nobis sub Pontio Pilato
sub Pontio
etiam pro nobis sub Pontio
Crucifixus etiam pro nobis

116

Pilato passus et sepultus est

Pilato passus et se

passus et sepultus est

Pilato passus et sepultus

Pilato passus et sepultus est

sub Pontio Pilato passus

125

pultus est

Et resurrexit

est

Et resurrexit

et sepultus est

134

Et resurrexit tertia die

Et ascendit in celum sedet ad dexteram

tertia die secundum scripturas Et ascendit in celum sedet

et iterum venturus est

tertia die secundum scripturas

143

secundum scripturas et iterum venturus est cum gloria iudicare vivos et mortuos

patris et iterum venturus est cum gloria iudicare vivos

ad dexteram patris et iterum venturus est iudicare vivos et mortuos

iudicare vivos et mortuos cuius regni non erit finis

et iterum venturus est iudicare

et iterum venturus est iudicare vivos et mortuos

152

Et in Spiritum Sanctum dominum
et mortuos cuius regni non erit finis Et in Spiritum Sanctum
cuius regni non erit finis Et in Spiritum Sanctum
Et in Spiritum dominum et vivifi
cuius regni non erit finis Et in Spiritum Sanctum dominum
cuius regni non erit finis Et in Spiritum

161

Qui ex patre filioque proce
dominum et vivifi can tem Qui ex patre
dominum et vivifican ten Qui ex patre filioque procedit
cantem Qui ex patre filioque procedit
et vivifican tem Qui cum patre
dominum et vivifi cantem

171

dit qui cum patre et filio simul ado

filioque proce dit Qui cum patre et filio simul ado

qui cum patre et filio simul adora tur

Qui cum patre et filio simul adoratur

et filio simul adora tur et conglorifica

Qui ex patrefilioque procedit qui cum patre et filio simul adoratur

180

ratur et conglorifica tur

ratur et conglorifica tur

et conglorifica tur

et conglorificatur Qui locutus est per prophetas

tur Qui locutus est per prophetas

et conglorificatur Qui locutus est

190

Et unam sanctam catholicam et Apostolicam ecclesiam

Et unam sanctam catholicam et Apostolicam

Qui locutus est per prophetas Et unam sanctam catholicam et Apostolicam

Et unam sanctam catholicam et Apostolicam ecclesiam

Et unam sanctam catholicam et Apostolicam Eccle

per prophetas Et unam sanctam catholicam

201

Confiteor unum baptisma in remissionem

Eccle siam Confiteor unum baptisma in remissionem

ecclesiam Confiteor unum baptisma

Confiteor unum baptisma in remissionem peccatorum

siam et Apostolicam Eccle siam Confiteor unum baptisma in remissionem

et Apostolicam ecclesiam Confiteor unum baptisma

214

peccato rum et exspecto resurrectionem mortuorum Et vitam venturi

peccatorum et exspecto resurrectionem mortuorum Et vitam venturi

in remissionem peccatorum et exspecto resurrectionem

et exspecto resurrectionem mortuorum Et vitam venturi

pecca torum et exspecto resurrectionem mortuorum Et vitam venturi

in remissionem peccatorum et exspecto resurrectionem mortuorum

226

seculi Amen

seculi Amen

mortuo rum Et vitam venturi se culi Amen

seculi Amen

seculi Amen

Et vitam venturi seculi Amen

Missa Sex Vocum: Sanctus

Brünn Stadtarchiv, Ms 15/4, f. 268v-269r

Edited by Clemens Goldberg

Antonius Brumel

Primus cantus

Secundus cantus

(Altus)

Tenor canon de Primo canto

(Bassus)

Bassus secundus

Sanctus

Sanctus

Sanctus

Sanctus

Sanctus

Sanctus

Detailed description: This system contains the first six staves of the musical score. The top staff is for the Primus cantus, followed by Secundus cantus, (Altus), Tenor canon de Primo canto, (Bassus), and Bassus secundus. Each staff begins with a C-clef and a common time signature. The notation includes various note values (minims, crotchets, quavers) and rests. The word 'Sanctus' is printed below the first three staves. The Tenor canon and Bassus secundus staves contain mostly rests, indicating they are silent during this section.

7

Sanctus

Sanctus

Sanctus

Detailed description: This system contains the next six staves of the musical score. The notation continues from the previous system. The word 'Sanctus' is printed below the first three staves. The Tenor canon and Bassus secundus staves remain mostly silent.

15

Musical score for six voices, measures 15-22. The score consists of six staves. The lyrics are: dominus dominus deus dominus deus. The music features various rhythmic values and accidentals, including a sharp sign (#) in the second measure of the second staff.

23

Musical score for six voices, measures 23-30. The score consists of six staves. The lyrics are: deus dominus deus sa. The music features various rhythmic values and accidentals, including sharp signs (#) in the first and second measures of the first staff.

31

sa baath

sa baath

sa baath

baath

baath

This block contains six staves of musical notation for measures 31 through 38. The notation is a six-part setting of the Sanctus. The lyrics 'sa' and 'baath' are distributed across the staves. The first two staves have 'sa' and 'baath' respectively. The third staff has 'sa' and 'baath'. The fourth and fifth staves have 'baath'. The sixth staff has 'baath'. The music consists of diamond-shaped notes on a five-line staff, with stems pointing up or down. There are some black diamond-shaped notes interspersed among the white ones.

39

This block contains six staves of musical notation for measures 39 through 45. The notation continues the six-part setting of the Sanctus. The music consists of diamond-shaped notes on a five-line staff, with stems pointing up or down. There are some black diamond-shaped notes interspersed among the white ones.

47

The image displays a page of musical notation for the Sanctus from Antonius Brumel's Missa Sex Vocum. The page is numbered 47. It features six staves of music. The notation is characterized by diamond-shaped notes (semibreves) and stems, with some notes having flags. The staves are arranged vertically, and the music is written in a style typical of the early 16th century. The first staff is a blank line with a clef. The second and third staves contain the main melodic lines. The fourth staff is a blank line with a clef. The fifth and sixth staves contain the main melodic lines. The notation is written in a style typical of the early 16th century. The page is numbered 47.

Missa Sex Vocum: Pleni-Benedictus-Osanna

Brünn Stadtarchiv, Ms. 15/4, f. 269v-271r

Edited by Clemens Goldberg

Antonius Brumel

(Primus Cantus)
Pleni sunt celi

(Altus)
Pleni sunt celi

(Bassus 1)

(Bassus 2)

9

Pleni sunt celi et terra

Pleni sunt celi et terra

19

et terra

et terra

29

gloria tua gloria tu gloria gloria tu a

This block contains the musical notation for measures 29 through 38. It features four staves of music. The lyrics are: "gloria tua gloria tu gloria gloria tu a". The notation includes various note values, rests, and bar lines.

39

Osanna in excel a Osanna tu a Osanna Osanna

This block contains the musical notation for measures 39 through 47. It features four staves of music. The lyrics are: "Osanna in excel a Osanna tu a Osanna Osanna". The notation includes various note values, rests, and bar lines.

48

sis in excelsis in excelsis in excelsis Benedictus

This block contains the musical notation for measures 48 through 57. It features four staves of music. The lyrics are: "sis in excelsis in excelsis in excelsis Benedictus". The notation includes various note values, rests, and bar lines.

58

Musical score for measures 58-67. The score consists of four staves. The first two staves are for lute or guitar, showing chordal accompaniment. The third and fourth staves are for vocal parts. The lyrics "Benedictus" and "qui venit" are written below the vocal staves. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and repeat signs.

68

Musical score for measures 68-77. The score consists of four staves. The first two staves are for lute or guitar. The third and fourth staves are for vocal parts. The lyrics "Benedictus" and "qui venit" are written below the vocal staves. The music continues with similar rhythmic patterns and includes repeat signs.

78

Musical score for measures 78-87. The score consists of four staves. The first two staves are for lute or guitar. The third and fourth staves are for vocal parts. The lyrics "qui venit" are written below the vocal staves. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and repeat signs.

88

in nomine domini

in nomine domini

Musical score for measures 88-96, featuring four staves with vocal lines and lute tablature. The lyrics "in nomine domini" are repeated across the staves.

97

in nomine do

in nomine domini

Musical score for measures 97-105, featuring four staves with vocal lines and lute tablature. The lyrics "in nomine do" and "in nomine domini" are present.

106

in nomine domi ni

in nomine domini

mini

Musical score for measures 106-114, featuring four staves with vocal lines and lute tablature. The lyrics "in nomine domi ni", "in nomine domini", and "mini" are present.

116

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is labeled '116' at the top left. It consists of four staves. The notation is highly rhythmic and complex, featuring many diamond-shaped notes (likely representing a specific rhythmic value) and rests. The notes are often beamed together in groups. The Soprano staff has a sharp sign at the beginning. The Alto staff has a sharp sign at the beginning. The Tenor and Bass staves have a sharp sign at the beginning. The score is written in a style typical of the 16th century, with a focus on rhythmic complexity.

In T. 111,4 des Cantus 1 musste der Sb-e" ein Punctus additionis hinzugefügt werden. In T. 99 wurde die Pause im Tenor um eine Brevis verkürzt, um den richtigen Einsatzabstand der Fuga zu erzeugen. Durch diesen Fehler sind in der Folge ab T. 7 in allen Stimmen eine Sb-Pause zu kürzen. Vermutlich fehlt das Osanna (wohl 6stimmig!) ebenso wie mindestens ein Agnus Satz in der Folge. Der Schreiber versuchte also, dieses Osanna noch irgendwie am Schluss zu textieren. Überzeugender wäre vielleicht, das Sanctus mit dem Text des Osanna zu textieren und entsprechend einzusetzen.

Missa Sex Vocum: Agnus

Brünn Stadtarchiv, Ms 15/4, f. 271v-272r

Edited by Clemens Goldberg

Antonius Brumel

Primus Cantus
Agnus dei

Secundus Cantus
Agnus dei

(Altus)
Agnus dei

(Tenor)
Agnus dei

(Bassus)
Agnus dei

Bassus secundus de Tenore

Detailed description: This system contains the first six staves of the musical score. The Primus Cantus staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The lyrics 'Agnus dei' are written below the notes. The other staves (Secundus Cantus, Altus, Tenor, Bassus, and Bassus secundus de Tenore) follow with similar notation, including rests and clef changes. The music is written in a style characteristic of the 16th-century Flemish school.

8

qui

qui tol lis

Agnus dei qui tol

Detailed description: This system contains the next six staves of the musical score, starting at measure 8. The lyrics 'qui' are written below the notes. The music continues with the same notation and clef changes as the first system. The lyrics 'qui tol lis' and 'Agnus dei qui tol' are written below the notes in the respective staves.

17

tollis peccata mundi
qui tollis peccata
peccata mundi
lis peccata mundi

26

di Miserere nobis
mundi Miserere nobis
Miserere nobis
Miserere nobis
di Miserere nobis

35

This image shows a page of musical notation for six voices, numbered 35. The score is arranged in six staves, each with a clef and a key signature of one flat. The notation is a form of mensural notation, featuring diamond-shaped notes on a five-line staff. The first three staves contain vocal parts, while the last three staves contain lute tablature, indicated by the presence of letters (likely 'a', 'b', 'c', 'd', 'e', 'f') on the lines. The music consists of several measures of notes, with some notes beamed together. The overall style is characteristic of the early 16th-century French lute tablature tradition.