

3.[Gloria] Et in terra pax

Missa "Alma Redemptoris Mater"

1)
Leonel Power
(1370/1385 - 1445)

♩ ≈ 60
fol. 3v.

[Cantus]

Et in ter - ra

2) fol. 4r.
T[enor]

3) [Al
[Et in ter -

fol. 4r.
C[ontratenor]

[Et in ter -

6

pax ho - mi - ni - bus bo -

ra pax ho - mi - ni - bus bo -

ra pax ho - mi - ni - bus bo - nae

10

ne vo - lu[n] - ta tis[.]

ma [...] -to-

ne vo - lun ta tis

vo - lun - ta -

14

Lau - da - mus te be - ne - di - ci - mus

[...]

- tis. Lau - da - mus te, be - ne - di - ci - mus

18

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

-ris
Gra

te ad - o - ra - mus te, glo - ri - fi -

23

mus te Gra - ti - as a - gi - mus ti - bj prop -

Ma
ti

ca - mus te, gra - ti - as a - gi - mus ti - bi

28

ter mag - nam glo - ri - am tu -
as - ter quae
prop - ter mag - nam glo - ri - am

33

am, Do - mi - ne [D]e - us, [R]ex ce - les - tis, [D]e - us
tu - am, Do - mi - ne De - us, Rex cae -

38

[P][a - te]r om - ni - po - tens, [D]o - mi - ne, [F]i -
les - tis, Pa - ter om - ni - po - tens, Do - mi - ne

42

lj u - ni - ge - ni - te, 6) [J]he -
 De - us, Fi - li u - ni - ge - ni - te, Je -

47

su [Ch]ris - te, [D]o - mi - ne, [D]e - us, [A]g -
 su - vi Chris - te, a - li - su Chris - te, Do - mi - ne De - us,

52

nus [D]e - j, [F]i - li - us [P]a -
 cae - li - por - us - Pa - tris

58

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

65

ta mun - dj^[1] mi - se - re - re no - bis^[2]
 ta - ma - lis
 8)

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

72

Qui tol - lis pec - ca - ta mun - dj^[1] sus - nes [...]
 9)

bis, qui tol - lis pec - ca - ta

79

ci - pe de - pre - ca - ti - o - nem
 10)

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

86

- nem nos - tram. Qui et Qui stel - se -
 nos - tram. Qui se - des ad dex -

93

se - des ad dex - ter - ram [P]a - tris, mi -
 te - ram Pa - tris, mi - se - re - re - no -

100

se - re - re no - bis, Quo - ni - am tu so - lus [S]anc -
 ris su - cu - am re ca - den -
 bis Quo - ni - am tu so - lus

107

tus,_[,] tu so - lus [D]o -

lus Sanc - tus

Sanc - tus, tu so -

114

mi - nus,_[,] [Do mi - nus,] tu so - lus

sur

lus Do - mi - nus, tu so - lus

121

[A] - tis - si - mus, [J]he - su Chris - te,_[,]

13)

[...]

Al - tis - si - mus, Je - su Chris - te

128

Cum [S]anc - to [S]pi - ri - tu: in glo - ri - a [D]e - i [P]a -

ge - De -

, cum Sanc - to Spi - ri - tu: in glo - ri - a De - i

135

re - i qui Pa - tris A -

15)

Pa - tris

140

men - tris rat po - [...]] men.].

A - men.]

Critical Commentary

- 1) In this source the piece has been transmitted anonymously. In other sources Leonel Power is named as the composer.
- 2) The *Tenor* is notated in half of the values needed to align the voices correctly. This is a special notational feature of English sources.
- 3) Though no text was supplied for the *Tenor*, there are two possibilities. Either to sing the same text the other voices sing or to emphasize the *cantus prius factus* and choose the text of the original chant. Both versions are thought of in this edition. It must be pointed out that the scribal ligatures are not coherent with the neumes of the chant. Because of this some ligatures had to be broken down to add the necessary text.
- 4) The sign of *be molle* is placed a step too low between the lines. It most certainly is to affect the *b* a step above.
- 5) This temporal unit is too short. At first glance it seemed like a scribal error, but it occurs in both sounding voices. This is why it was retained. The only problem arises for the *Tenor* in counting his rest. After one failed attempt in rehearsing it would have been possible for the *Tenor* to enter at the right point, why this was not emended..
- 6) The text was originally written like this: *yhû xpriſte*.¹
- 7) This semibreve was possibly forgotten through scribal error. By supplying it everything afterwards falls neatly into place.
- 8) The sign of *be molle* probably indicates a *caveat* not to sharpen the *c*, though it might have been done five notes beforehand as it was suggested by the editor.
- 9) The meaning of this dot is obscure.
- 10) The last syllable *-pe* is supplied twice, once written as *suscipe* and the second time under the last note of the phrase.

¹ See footnote 2) to Dufay's *Et in terra* from his *Missa Sancti Jacobi* and footnote 7) to Grossin's *Et in terra* in the present edition.

- 11) Here a semibreve rest is notated which needs to be omitted to make the voices fit.
- 12) The sign of *be molle* probably indicates a *caveat* not to sharpen the g (and consequently the following f) in order to have a *Landini clausula cantizans* to the following a.
- 13) The text was originally written yhû xpe.
- 14) Here the last line of the *Contratenor* is written without clef and sign of *be molle*.
- 15) The syllable *-tris* was slightly misplaced under the rest.