

## 2. [Gloria] Et in terra pax

Estienne Grossin  
(fl.1418 - 1421)

1. Et in terra pax  $\text{d} \approx 45$

[Cantus] fol. 2v. 1) Et in ter - ra pax ho - mi - ni - bus

Tenor fol. 2v. Et in ter - ra [pax] ho - mi - ni - bus

Contratenor fol. 3r. Et in ter - ra pax ho - mi - ni - bus

5

bo - ne vo - lun - ta - tis, [L]au - da - mus

bo - nae vo - lun - ta - tis, lau - da - mus

bo - nae vo - lun - ta - tis, lau - da - mus

8

te, B[e] - n[e] - di - ci - mus te, Ad - o - ra -

te, be - ne - di - ci - mus te, ad - o - ra - mus

te, be - ne - di - ci - mus te, ad - o - ra - mus

12

mus te[,]  
te - glo - ri - fi - ca - mus  
te,  
te, glo - ri - fi - ca - mus  
te,

2. Gratias agimus tibi ♭ ≈ 60

15 fol. 2v.

Gra - ti - as  
fol. 2v.  
a - gi - mus  
fol. 3r.  
gra - ti - as  
a - gi - mus  
bi

19

ter  
prop - ter  
mag - nam  
prop - ter  
mag - nam  
glo - ri - am tu - am[,]  
glo - ri - am tu - am,]  
4)  
5)

3. Domine Deus  $\diamond \approx 45$

fol. 2v.

[D]o - mi - ne, [D]e - us[,] [R]ex coe - les.

fol. 2v. [D]o - mi - ne.

fol. 3r. [D]o - mi - ne.

[De - us, Rex coe - les]

Do - mi - ne \_\_\_\_\_ [De - us, Rex coe - les] -

27

tis[,], [D]e - us [P]a - ter om - ni - po - tens[,], [D]o - mi - ne [F]i - li

tis, De - us Pa - ter om - ni - po - tens,

Do - mi - ne Fi - li

31

u - ni - ge - ni - te[,], Jhe - su Chris - [Do] - mi - ne [D]e - us[,] [A]g -

fol. 3r. u - ni - ge - ni - te, Jhe - su Chris - te, Do - mi - ne De -

Do - mi - ne

34

nus [D]e - j[,] [F]i - li - us [P]a - tris[,] Qui  
us, Ag - nus De - i, Fi - li - us Pa - tris, Qui  
De - us, Ag - nus De - i, Fi - li - us Pa - tris,

37

tol - lis pec - ca - ta mun - dj[,] mi - se - re - re  
tol - lis pec - ca - ta mun - di,] mi - se - re - re no -  
Qui tol - lis pec - ca - ta mun-di,] mi - se - re - re

42

4. Qui tollis peccata mundi ♩ ≈ 60

fol. 2v.

II) 11) 12)

no - bis Qui tol - lis pec -  
- bis Qui tol - lis pec - ca - ta  
10) [Qui tol - lis pec - ca - ta]

45

13)

ca - ta mun - dj[,] sus - ci - pe

mun - di - sus - ci - pe

mun - di, sus - ci - pe

46

14)

de - pre - ca - ci - o - nem

de - pre - ca - ti - - o - -

de - pre - ca - ti - o - nem

47

14)

nos - - - tram[,] Qui se -

nem nos - - - tram.] [Qui

nos - - - tram.] [Qui se - des

48

des ad dex - ter - am [P]a - tris[,]  
se - des ad dex - ter - am [Pa] - tris,  
ad dex - ter - am [Pa] - tris,

50  $\diamond \approx 45$

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

15) 16)

5. Quoniam tu solus

fol. 2v.

Quo - ni - am tu so - lus [S]anc - tus[,] tu so - lus [D]o - mi -  
fol. 3r.  
Quo - ni - am tu sol - us [S]anc - tus[,] [tu so - lus Do - mi -  
fol. 3r.  
Quo - ni - am tu so - lus Sanc - tus, tu so - lus Do - mi -

17)

59

nus[,] tu so - lus [A]l - tis si - mus[,]

19)

20)

18)

nus tu so - lus Al - tis - si - mus,] Jhe - su

63

6. Cum Sancto Spiritu  
fol. 2v.

su Chris - te - Cum [S]anc - to [S]pi - ri - tu[:]

21)

fol. 3r.

fol. 3r.

Chris - te - Cum [S]anc - to [Spi - ri - tu; in]

Chris - te - Cum [Cum - Sanc - to Spi - ri - tu; in]

67

In glo - ri - a [D]e - i [P]a - tris[:]

tris[:]

glo - ri - a De - i Pa - tris.]

22)

in glo - ri - a De - i Pa - tris.]

## 7. Amen

70 23) fol. 2v.

A - - - men. [•]  
fol. 3r.  
A - - - men. [•]  
24) fol. 3r.  
A - - - men. [•]

70 25) A - - - men. [•]  
2 26) A - - - men. [•]  
24) A - - - men. [•]

## Critical Commentary

- 1) This sign might denote the *mi* under the *fa* of *be molle*. It might also be a misplaced reminder to sharpen the *f* at the following cadence, being written a third too high might be explained in the light that the clef sign in the *Cantus* was misplaced in the course of this piece, suggesting a later addition of it.
- 2) From here on up to the second *Amen* the *Cantus* is wrongly notated with a c-clef on the second line. Replacing it with the initial clef on the first line makes everything fall neatly into place.
- 3) The sign of *be molle* is placed a step too low between the lines.
- 4) This rest was added to emendate the alignment of the voices.
- 5) The semibreve is written without a *punctum additionis*, which is required to align the voices at the cadence.<sup>1</sup>
- 6) This rest was missing possibly through scribal error.
- 7) The text was originally written like this: *ÿhu xpe*.<sup>2</sup>
- 8) This note was originally written as a breve with following semibreve rest. Either the breve had to be reduced to a semibreve or the rest would have had to be omitted. Since a wrong addition is less likely than an error in note shape the latter version was chosen.
- 9) This rest was probably forgotten through scribal error.
- 10) This note was written wrongly as a breve.
- 11) Probably this rest was also forgotten through an error of the scribe.

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1 There are different readings of this passage in other sources. I have to stress the fact that it is the goal of this edition to give defendable readings of this particular source. Musicians of the Middle Ages and the Renaissance would have been obliged to do the same. In times where there was no Internet it was in most cases impossible to gain immediate access to different sources of a piece. Practically they had to work with the things available to them and this must be kept in mind when reconstructing practices of the past. In an edition of a piece in light of a *Gesamtausgabe*, the workflow would be different. Here one would reconstruct the most likely „original“ as faithful as possible.

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

- 12) This was written as a *minima* rest, though it must be a semibreve rest.
- 13) This was written as an e. It must have been an error since such strong a dissonance at a cadence point seems unlikely.
- 14) Here the semibreve was written as g which seems less likely than a b flat.
- 15) The rest was missing. It had to be added to align the voices correctly.
- 16) *Idem.*
- 17) The rest was written as a semibreve rest, although it must be a *minima* rest.
- 18) The semibreve was written a third too high.
- 19) See 7).
- 20) This semibreve was written as g but f seems to be implied.
- 21) This semibreve was written as a breve. Through change the voices were aligned correctly.
- 22) Here the *minima* rest was corrected to a semibreve rest.
- 23) The *longa* is only written in the tenor. Normally the two other voices would have overruled it, but because of the fact that it makes more sense in light of the following semibreve resulting in a *imperfectio ad partem remotam* instead of one and a half breve units and also accounting for the substitute version with diminutions in the *cantus*, this reading was chosen.
- 24) See 23).
- 25) This is possibly a substitute version with diminutions of the preceding *Amen*.
- 26) This was written as a breve, probably to make it equal in duration to the *paenultima* on *-men*. But since this note does not coincide temporally with this note in the plain version it

seemed reasonable to reduce it to a written semibreve sounding through *proportio dupla* as a minim.