

Section 2 of 2 • 65 measures total

Hymnus.



Published in 1544AD by
 Father Cristóbal de Morales
 (d. 1553)



Based on the "Ave Maris Stella" with
 Perfect Canon between Alto & Tenor

CANON IN SUBDIATISSARON

The 5th voice was not written out; the singers (incredibly) transposed the Alto down a 4th!

RESOLUTIO

Qui tol-lis pec - cá-ta mun - di, mi - se-ré - re no

Qui tol - lis pec - cá - ta mun - di, mi -

Qui tol-lis pec-cá-ta mun - di, Qui tol-lis pec - cá-ta mun - di,

mi - se - ré - re no - bis. Qui tol - lis pec-cá - ta

bis. Qui tol - lis pec - cá - ta mun -

se - ré - re no - bis, mi - se-ré - re no - bis. Qui tol-lis pec -

mun - di, mi - se - ré - re no - bis.

mi - se - ré - re no - bis. Qui tol - lis

How the "Quintus"
vocal part appeared
in 1544AD :



Qui tollis peccata mundi miserere no-

bis. Qui tollis pec cata mundi Suscipe deprecationem no-

14

S L M (M) S S S L (L) S S F M F R D
mun - di, sú - sci - pe de - pre -

A F R (R) R R M M F M R Di R (R) M
di, sú - sci-pe de-pre-ca - ti - ó - nem no - stram.

Q R D T L (L) S S Fi S S (S) S L T S L S F M
- cá - ta mun - di, sú - sci-pe de - pre-ca - ti - ó - nem,

T L D T L T T T D L (L) L L
Qui tol - lis pec - cá - ta mun - di, sú - sci-pe

B R M F S L L M R S S S D F S M R R L
pec - cá - ta mun - di, sú - sci - pe de - pre - ca - ti - ó - nem

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20

S R S M F S F M (M) R M L (L) S L F S M F S R
- ca - ti - ó - nem no-stram. Qui se-des ad déx - te-ram Pa - tris,

A M (M) R M D R M F R (R) Di Di R R D
Qui se-des ad déx-te-ram Pa - tris, mi - se-

Q S F M D R M R D F M L (L) S L S S F S M
de - pre-ca - ti - ó - nem no - stram. Qui se-des ad déx-te-ram Pa-

T T T D T L S L (L) T T (T) L T S
de-pre - ca - ti - ó - nem no - stram. Qui se-des ad

B S D L S L F S L F M R M R S R
no - stram. Qui se - des ad déx-te - ram Pa - tris,

Father Cristóbal de Morales wrote a perfect canon into every movement of this Mass (always between Alto and Tenor).

As if that weren't mind-blowing enough, Father Morales used the hymn melody itself as a canonic subject in the Sanctus!

(Cf. the final page to see what is meant by this statement.)

27

S mi - se - ré - re mi - se - ré - re no - bis.

A ré - re, no - bis, Quó - ni-am

Q tris, mi-se - ré - re no - bis, mi - se - ré - re no - bis. Quó-ni-am

T déx-te-ram Pa - tris, mi - se - ré - re no - bis.

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

34

S Quó - ni - am tu so-lus san - ctus. Tu so-lus

A tu so-lus san - ctus. Tu so - lus Dó - mi - nus.

Q tu so-lus san - ctus. Tu so - lus Dó - mi - nus.

T Quó - ni-am tu so-lus san - ctus.

B Quó - ni - am tu so-lus san - ctus. Tu so-lus

How the “Soprano”
vocal part appeared
in 1544AD :

Requiem

bis. Quoniam tu solus sanctus. Tu solus dominus. Tu solus altissimus Iesu Christe. Cum sancto spiritu

41

S F M F S L M M M F L S M F S L T L L (L) Si L
Dó - mi - nus. Tu so-lus Al-tís - si - - - mus,

A R M F (F) M D R M R M D R
Tu so - lus Al-tís - si - mus, Je - su Chri -

Q L T D R (R) S L Si L T D T D R D M L
Tu so - lus Al - - tís - si-mus, Al -

T L L L T D L (L) Si Fi Si L T D (D) T S L T
Tu so-lus Dó-mi - nus. Tu so - lus Al-tís - si - mus,

B R L R (R) D F M R F M D R M F S F M L
Dó - - mi - nus. Tu so-lus Al - - tís - si - mus,

The Saint John Brébeuf Hymnal **“has no parallel and not even any close competitor.”**

— Author for the *Church Music Association of America* weblog • 10 June 2022

47

S S F S M F R M S M F M R
Je - su Chri - ste. Cum San-cto Spí - ri - tu,

A M F M R R (R) Di R T R L D T
- - - ste. Cum San-cto Spí - ri -

Q S D T L S M S F S L T D T (T) L R D T M S R
tís - si - mus, Je - su Chri - ste. Cum San - cto

T L T S L T D T L L (L) S L
Je - su Chri - - - ste.

B D R M R S S L M R L D S L T D
Je - su Chri - ste, Je - su Chri - ste. Cum San - cto

How the "Soprano"
vocal part appeared
in 1544AD :



53

M S M F M R M F S L (L) S S F R M R (R) D L T D R M

S in gló - ri - a De - i Pa - tris. A -

L T R L D D T T L T D R M R R (R) Di R R M D

A tu, in gló-ri - a De - i Pa - tris. A-men, A -

F M F S F R M R M F S L M S F M L T S L L

Q Spí - - ri - tu, Spí - - ri - tu, in gló - ri - a De - i,

F L M S R M F L M S S F F M F

T Cum San-cto Spí - ri - tu, in gló-ri - a De - i Pa - tris.

R L M R L D S L T D R L D R L S R L

B Spí-ri - tu, in gló - ri - a De - i Pa - tris. A - men,

59

(M) F S F R M T D L D T S T (T) L S Fi S F R L S T S L

S - - men, a - - - - - men, a - - - - - men.

M R R M D M R (R) (R) (R)

A - men, a - - - - - men.

T S L T L S S L S L T S T L S S S (S) Fi M Fi

Q Pa - - - tris. A - men, a - men, a - men.

S L T L L (L) Si L L T S T L L T S T L

T A - men, A - - - - - men, a - - - - - men.

M F S F M L R D L M F S R S S Fi S S R

B a - - - - - men, a - - - - - men, a - - - - - men.

The student of Father Morales (Father Guerrero) is known as “master of the canon.” But considering the way Father Morales uses the “Ave maris stella” tune in the Sanctus, we see that Guerrero’s teacher was himself not too shabby!

4. Sanctus

de la misa Ave maris stella

Roma 1544, Lyon 1545

Cristóbal de Morales (c.1500-1553)

Cantus

Altus

Tenor I

Tenor II (Resolutio)

Bassus

Canon in diatessaron

San - - - - -

San -

San - - - - - ctus, San-

San - - - - - ctus

7

ctus San - - - - - ctus San - - - - -

ctus, San - ctus

ctus, San - - - - - ctus Do-mi-nus

Resolutio

San - - - - -

San - - - - - ctus San - - - - - ctus San -

14

ctus, San - - - - -

San - - - - -

De - us Sa - ba - - - - - oth Do-mi-nus De - us Sa - ba -

ctus, San - ctus San - - - - -

- - ctus Do - mi - nus De - us Sa - ba - oth