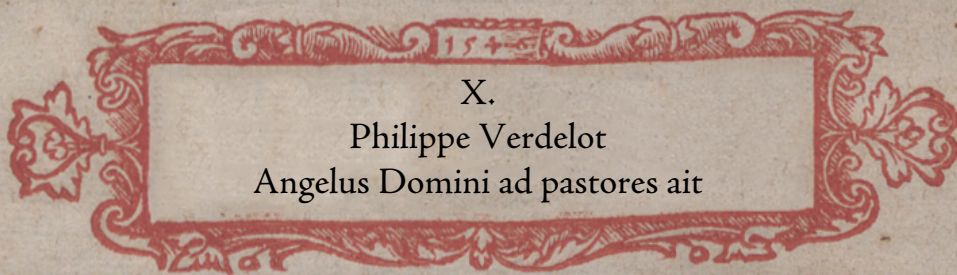


E V A N G E L I A D O-
MINICORVM ET FESTORVM
DIERV MVSICIS NVMERIS
pulcherrimè comprehensa & ornata.



X.

Philippe Verdelot

Angelus Domini ad pastores ait

T O M I P R I M I
CONTINENTIS HISTORI-
as & doctrinam, quæ solent in Ecclesia proponi.

De Natiuitate.

De Epiphanijs.

De Resurrectione Iesu Christi.

N O R I B E R G A E I N O F F I C I N A I O A N N I S M O N-
T A N I E T V L R I C I N E V B E R I , A N N O M . D . L I I I .

Editor, Anthony Maydwell

Gospels of Sundays and Feasts.
The musical settings of the season
beautifully composed and decorated.

The first volume.

Containing the histories and doctrines
which are usually set forth in the Church concerning
the Nativity,
the Epiphany,
and the Resurrection of Jesus Christ.

Nuremberg, in the workshop of Johann Montanus and Ulric Neuberger, in the year 1544

Editor's note

While the musical reconstructions were relatively straightforward the textual underlays were problematic both in initial position and the use of the repeat (ii) sign. Suffice it to say there are many passages that might have legitimate alternative solutions.

Choral directors and choristers may wish to experiment with alternatives and should feel comfortable so to do because of the ambiguities that exist on every page of the part books.

Anthony Maydwell, 2024

(Original Preface found at the beginning of the Tenor part):

The city was renowned for the most extensive and prudent
order of Nuremberg senators.

To its most gracious Lords.

Of all the arts, there is none in the world more ancient than music, and therefore it is believed to have been divinely given by the wisest for these three reasons: First, to serve as a pedagogy. For God willed the heavenly Doctrine to be propagated and preserved through Music, particularly through an instrument which would sound the praises of God: And he would bend the youth to civility and society, just as the manners of those who are skilled in this art are far more peaceful and elegant than those who prefer to hear the neighing of a horse, as they recall something of the Scythians.

In addition, musicians are fond of society, teaching, or organized for the purpose of learning. Everything is good for its own company.

Let us presume, therefore, that a group of this kind, which sings the glory of God, is truly angelic.

Thus, Moses sings in Exodus 15 ἐπιτιχρον (deliberating [?]) about the bringing out and liberating of the people from the house of slavery. Psalm 68, on the triumph of Christ. Zacharias magnifies the horn of salvation, and the East from on high. Mary celebrates the mercy of God keeping the promise of the coming seed. Simeon, filled with the Holy Spirit, preaches the salvation of God, whose day the highest kings and prophets had wished to see.

In the same way, the most wise and every leader of the Church composed songs about the sacred mystery, and about the stages of life, which they would hand down to posterity to learn. Among these we may count the Psalms of David, and of those who illustrated the teaching of the Gospels by their confession.

Wherefore this art contributes so much to πρὸς παιδαγωγίῳ (to the teacher), that with virtue it could not by any other means transport youth to the true religion, at least to them the melody, even to soothe the Sirens with song, as the examples of Ecclesiastical songs prove. Then, however, this art leads to soothing πρὸς καθαρσιν (towards purification) the emotions, which is expressly testified by the history of Saul, from whom David drove away the evil spirit with the sound of the harp, for he had a wonderful effect of subduing or calming the emotions of the mind.

Alexander the Great is said to have had Timotheus the cithara player, who was able to control the strings with such skill that he always urged the emperor to battle, and he was able to transfer that excitement to action.

The same Homer writes of Achilles, that he was captivated by the sweetness of the lyre ΚΟΤΟΝ, when he raged against Agamemnon.

It also has such a power in driving away discomfort, stiffness and sadness of the mind, that its gentleness is beneficial to the health in many ways. For where the mind is strong, there the body is easily understood.

Finally, Music also enriches, Πέός Ἰδονών (God willing), for God created the human race, not principally for the miseries of this life, but for the true recognition and propagation of the divine name, which is not only done by the word (voice), but also by other musical instruments, from which an ineffable pleasure is given, restoring the nature of truth.

But what are the joys of this life compared to this pleasure, which gives us a taste of the heavenly life?

For this reason, I think that our ancestors depicted angels with psalteries, decachordions, lyres, and other musical instruments, to signify that this art was brought forth from heaven as a solace for evil, with which to moderate the miseries and sufferings of the present life. These things being so, I have decided in my place to do the work for posterity, and to publish the six volumes from the Gospels, which are usually treated in the church on Sundays and feast days, not by one, but by the most eminent artists of this and the past century.

Ἀσχομῶνα δεῖγα προσωπον χρηθεμεν τηλαυγες ('We ask for criticism in person', as Pindar says). So, I can nowhere better recommend this work, than to issue it under the auspices of your excellency, and because I understand that the principal senators of the council are greatly pleased with this art. And in these most turbulent times, in which everything is tumultuous, to have no other refreshment than from the word of God, and from these musical compositions. This is clearly demonstrated by your attendance in the holy place, where prayers and vows are united with the Church.

Then, for that reason also, I preferred to learn of your excellence rather than that of another, to suppress the slanders of the malicious, who love to detract from the esteem of others.

For when Perseus was flying through the sky, and overturning the head of the Gorgon in Germany, and languishing in the lives of many here and there: Nevertheless, in such a disturbance of things, your service to me enabled me to publish the useful books of those who are, and have been, the lights of the Church.

This is an excellent example of the guarding of doctrine against the gates of hell. If, then, this work is very pleasing to you, and has benefited the Orthodox Church a great deal: so do you think that this work will benefit the schools? It is proper for you to undertake the care and defence of both. For in the schools are fostered nurseries, for whom heaven is 'made plain,' as Isaiah says. It is so important, therefore, to be properly accustomed to the tender, that the Church may be preserved from the Pharisaic leaven, by which both conscience and body are polluted, as (unfortunately) the present times make sufficiently clear.

But the fact that I am now sending the first volume separately is done with the intention that many, if they understand that I will not lack fidelity, will be invited to enrich this work, when they will supply those things which may be useful to them. By which office they will conquer all posterity for ever.

And with ardent wishes I pray to the eternal God, the father of our saviour Jesus Christ, that in these times of great confusion of government, και εωι τον ξυρον (that I know Him), may He direct your plans, and kindly guard this city, that it may be acceptable to Him.

Nuremberg, 28 August, 1554

Joannes Montanus
Printer

Evangelia Dominicorum et Festorum Dierum Musicis Numeris Nuremberg 1554

X. Angelus Domini ad pastores ait

In Nativitate Domini. Luke 2:9-11

Editor, Anthony Maydwell
Source: BSB-MDZ 4 Mus.pr. 112;
urn:nbn:de:bvb:12-bsb00074198-0;
MZK (Bu), Brno, ST 2-682167 - V, 1554/10

Philippe Verdelot
c. 1480/85 - 1530/32

Translation

The angel of the Lord said to the shepherds:
'I bring you tidings of great joy, for the Saviour of the world has been born to you today.' Alleluia.
that shall be to all the people For, this day, is born to you a Saviour,
who is Christ the Lord, in the city of David.
You shall find the infant wrapped in swaddling clothes, and laid in a manger,
who is Christ the Lord, in the city of David.

Cantus
An - ge - lus
An - ge - lus Do - mi - ni ad pa - sto -

Altus
An - ge - lus
An - ge - lus Do -

Tenor
An - ge - lus

Bassus
An - ge - lus


5
C.
res An - ge - lus Do - mi - ni ad pa - sto - res a - -

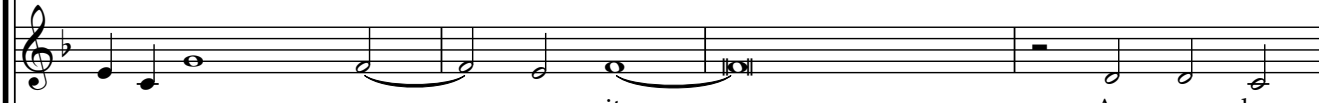
A.
mi - ni ad pa - sto - res a - -


T.
An - ge -


B.

9

C.  - - - - it: An -

A.  - - - - it: An - ge - lus

T.  lus Do - mi - ni ad pa - sto - res

B.  An - ge - lus Do - mi -

13


C.  ge - lus ad pa - sto - res a - - - -


A.  ad pa - - - - sto-res a - - - -


T.  An - ge - lus ad Do - - - - mi - ni a -

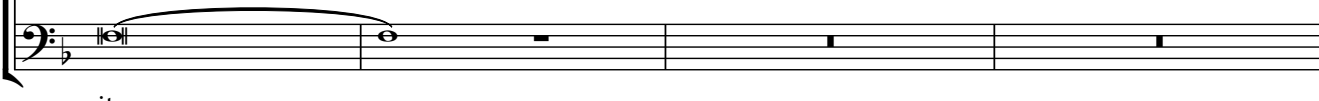
B.  ni ad pa - sto - res a - - - -

17

C.  - it: An - nun - ti - o vo - bis gau - di - um

A.  - it: An - nun - ti - o vo - bis gau - di - um ma -

T.  it:

B.  - it:

21

C. Ma - - - - - gnum, an - nun -

A. gnum, ma - - - - - gnum,

T. An - nun - ti - o vo - bis gau - di - um ma - gnum,

B. An - nun - ti -

25

C. - ti - o vo - bis quod e - rit om - ni po - pu -

A. quod e - rit om - ni po - pu - lo,

T. gau - di - um ma - gnum quod e - rit

B. o vo - bis gau - di - um ma - gnum,

29


C. lo quod e - rit om - ni po - -


A. quod e - rit om - ni po - pu - lo


T. om - ni po - pu - lo, quod e - rit om - ni po - pu -

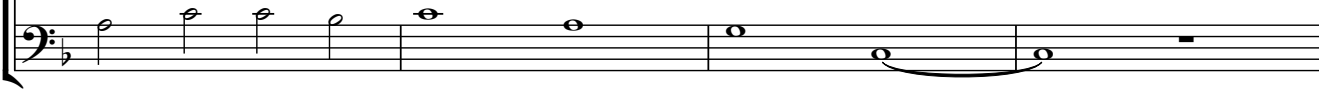
B. quod e - rit om - ni po - pu - lo, quod

33

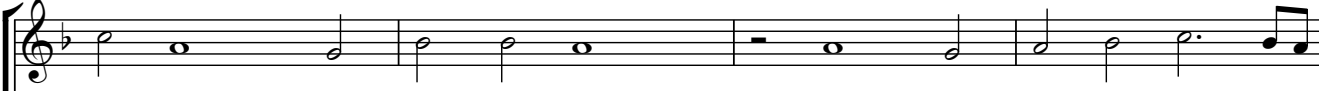
C.  - pu - lo, om - ni po - pu - lo, qui - a na - tus

A.  om - ni po - pu - lo, qui - a

T.  lo, qui - a na - tus est vo - bis ho - di -


B.  e - rit om - ni po - pu - lo,

37


C.  est vo - bis ho - di - e vo - bis ho - -

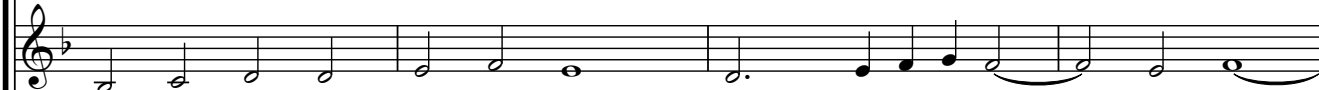
A.  na - tus est no - bis ho - - di - e Sal -


T.  e ho - di - e


B.  qui - a na - tus est vo - bis

41

C.  -di - e Sal - va - tor mun - - - di,

A.  - va - tor mun - di, mun - - - di,

T.  Sal - va - tor mun - - - di,

B.  ho - di - e Sal - va - tor mun - - -

45


C.  qui


A.  qui est Chri - - stus Do -


T.  qui est Chri - stus Do - mi - nus, qui


B.  - - - di, qui est Chri - stus

49


C.  est Chri - stus Do - - - mi - nus,

A.  - - mi - nus Do - - mi - nus, in


T.  est Chri - - stus Do - - mi - nus, in


B.  Do - mi - nus in ci - vi - ta -

53


C.  in ci - vi - ta - te Da - vid in


A.  ci - vi - ta - te Da - vid, in ci - vi - ta - te Da -


T.  ci - vi - ta - te Da - - - vid, in ci - vi -


B.  te Da - vid in ci - vi - ta - te,

57

C.  ci - vi - ta - - - te Da - vid,

A.  vid, in ci - vi - ta - te Da - vid,

T.  ta - te Da - - - - - vid, in

B.  in ci - vi - ta - - - - te Da - vid,

60

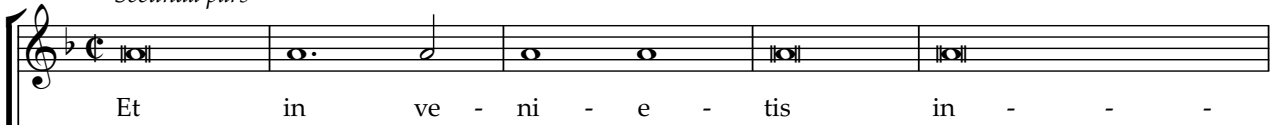
C.  in ci - vi - ta - - - te Da - vid.

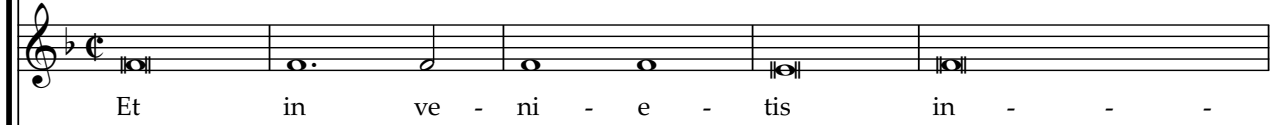
A.  in ci - vi - ta - te Da - vid.


T.  ci - vi - ta - te Da - - - - - vid.

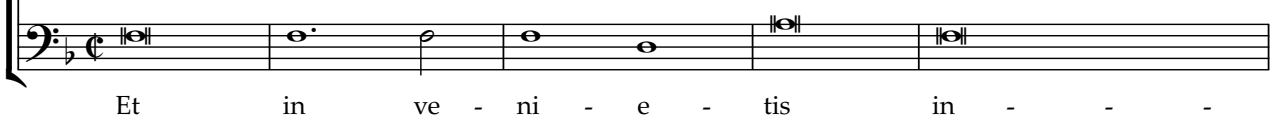
B.  vi - ta - te Da - - - - vid.

Secunda pars

Cantus  Et in ve - ni - e - tis in - - -

Altus  Et in ve - ni - e - tis in - - -

Tenor  Et in ve - ni - e - tis in - - fan -

Bassus  Et in ve - ni - e - tis in - - -

69

C. fan - - tem pan - nis in vo - lu - tum Et in ve -

A. fan - - tem

T. - - - tem pan - nis in vo - lu - tum

B. fan - - tem pan - nis in

73

C. ni - e - tis in - fan - tem in vo - lu - tum,

A. pan - nis in vo - lu - tum, vo - lu - tum, pan -

T. pan - nis in vo - -

B. vo - lu - tum pan - nis in

77

C. in vo - lu - tum,

A. nis in vo - lu - - tum

T. - lu - - - tum et po - si - tum in

B. vo - - - lu - tum et po - si -

81

C. et po - si - tum in

A. et po - si - tum

T. præ - se - - - - - pi -

B. tum in præ - se - pi - o, et po - si - tum in præ - se - pi -

85

C. præ - - - - - se - pi - o

A. in præ - se - pi - o, præ - se - pi - o, et po - si - tum

T. o, et po -

B. o et po - si - tum in præ - se -

89

C. po - si - tum in præ - se -

A. in præ - se - pi - o præ -

T. - si - tum in præ - se - - - - pi - o

B. - pi - o et po - si - tum in præ - se - se - -

93

C. - pi - o,

A. se - pi - o, qui - a est Chri -

T. qui est Chri - stus Do - mi - nus

B. -pi - o, qui

97

C. qui est Chri - stus Do - - mi -

A. stus Do - - mi - nus Do - - mi -

T. qui est Chri - stus Do - - mi -

B. est Chri - stum Do - mi - nus in

101

C. nus, in ci - vi - ta - te Da - vid,

A. nus in ci - vi - ta - te Da - vid, in ci - vi -

T. nus in ci - vi - ta - te Da - - - vid

B. ci - vi - ta - te Da - vid, Chri - stum

105

C. in ci - vi - ta - te Da - - - vid,

A. ta - te Da - vid, in ci - vi - ta - te Da - vid,

T. in ci - vi - ta - - - - - te Da - vid

B. Do - mi - nus in ci - vi - ta - - te Da - - - vid,

109

C. in ci - vi - ta - te Da - - - vid.

A. in ci - vi - ta - te Da - vid.

T. in ci - vi - ta - te Da - - - - - vid.

B. in ci - vi - ta - - te Da - - - vid.