EVANGELIA DOMINICORVM ET FESTORVM DIERVM MVSICIS NVMERIS pulcherrimè comprehensa & ornata.

XXX.
Mathieu Gasconge
Alleluia, Noli flere Maria

TOMI PRIMI CONTINENTIS HISTORIAS & doctrinam, quę solent in Ecclesia proponi.

De Natiuitate.
De Epiphanijs.
De Resurrectione Iesu Christi.

NORIBERGAE IN OFFICINA IOANNIS MONTANI ET VLRICI NEVBERI, ANNO M. D. LIIII.

Editor, Anthony Maydwell

Gospels for 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 Neuberi, 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 επινιχρον (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 παιδαγογίω (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, Πεός Ιδονών (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.

Ασχομλνα δεγα προσωπον χρη θεμεν 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 ξνρον (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

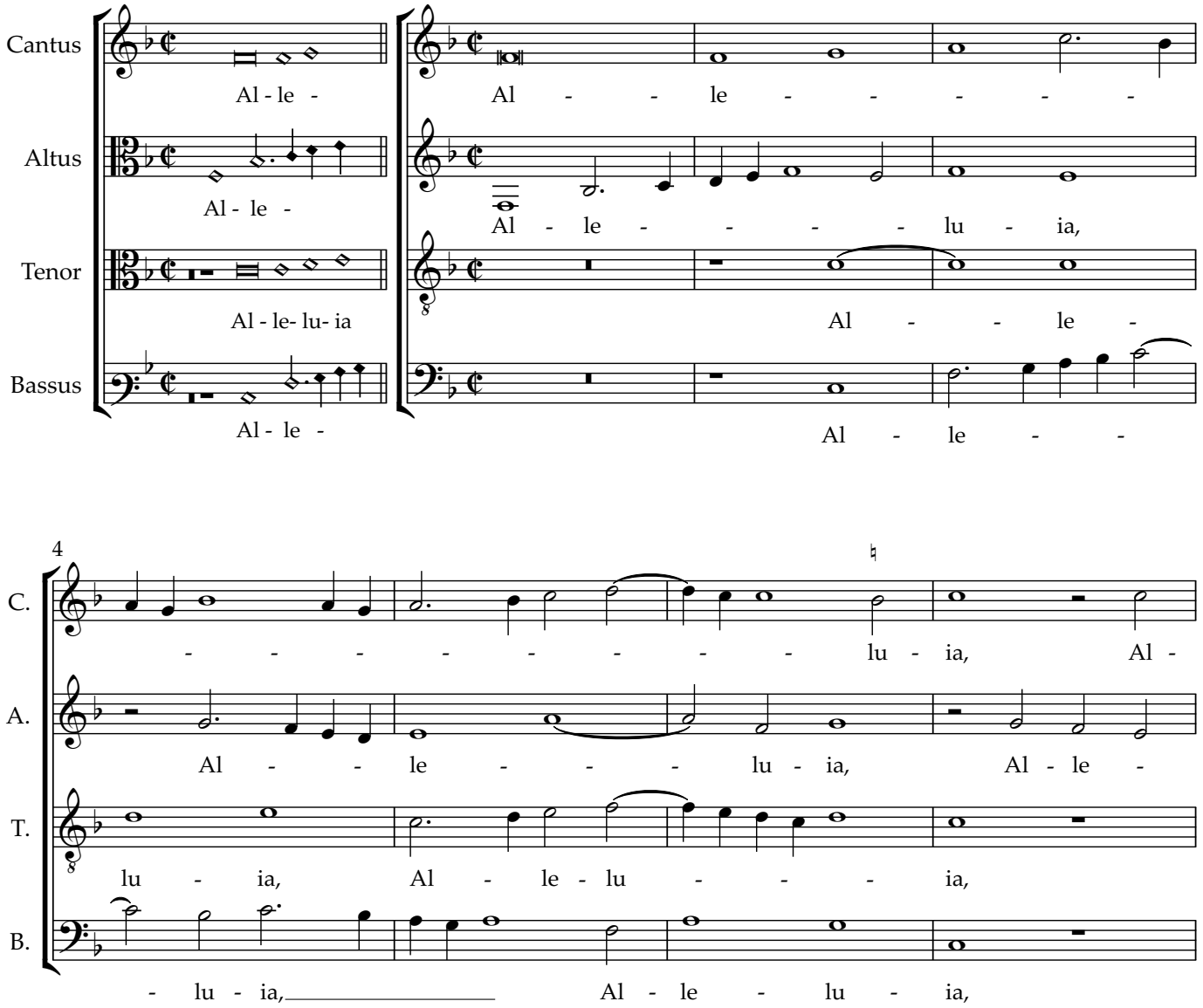
XXX. Alleluia, Noli flere Maria

Dominica IV post Pascha ad Missam
Response: Mark 16: 6-7

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

Mathieu Gascongne
(Gascogne, Gascongus, Gascone, Gasconia, Guascogna)
fl. 1517-18

Alleluia
Don't cry Mary
Alleluia
The Lord is risen
Alleluia
Who are you looking for in the grave?
O Heavens, he is not here, he has risen as he had predicted.
Go tell your brothers that he has risen. Alleluia



Copyright © 2024 by New Arts Press of Perth

8

C. le - - - lu - ia, Al - le - lu - ia, Al - le -

A. - - - - - - - lu - ia, Al -

T. Al - le - lu - ia, al - le - lu - ia,

B. Al - le - lu - ia, Al - le - lu - ia, Al -

12

C. - - - - - lu - ia. No - li fle - re

A. - le - lu - - - ia. No - li

T. Al - le - lu - ia, Al - le - lu - ia.

B. le - lu - ia, Al - le - lu - ia.

16

C. Ma - ri - a No - li fle - re Ma - ri -

A. fle - re Ma - ri - - a, No - li fle - re Ma - ri -

T. No - li fle - re Ma - ri - - -

B. No - li fle - re Ma - ri - a,

20

C. -a no - li fle - re Ma - ri - a.

A. a, No - li fl - re Ma - - ri - a.

T. -ia, No - li fle - re Ma - ri - a. Al - le - lu -

B. no - li fle - re Ma - ri - a. Al - le -

24

C. Al - le - - - - - lu -

A. Al - le - - - - lu -

T. -ia, Al - le - lu - ia. Al - le - lu - ia.

B. - - - lu - ia.

28

C. ia, Re - - sur - re - xit Do - mi - nus. Al - le - lu -

A. ia, Re - sur - re - xit Do - - mi - nus, Al -

T. Re - sur - re - xit Do - - mi - nus. Al -

B. Re - sur - re - xit do - mi - nus. Al -

32

C. ia, Al - le - - - - lu - ia,

A. le - lu - ia, Al - le - - - - - - lu -

T. le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

B. le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

36

C. Al - le - - - - lu - ia. Quem quæ - ri -

A. ia, Al - le - lu - ia. Quem quæ - ri - tis

T. le - lu - ia, Al - le - lu - ia, Quem quæ - ri - tis Cru -

B. le - lu - ia, Al - - le - lu - ia.

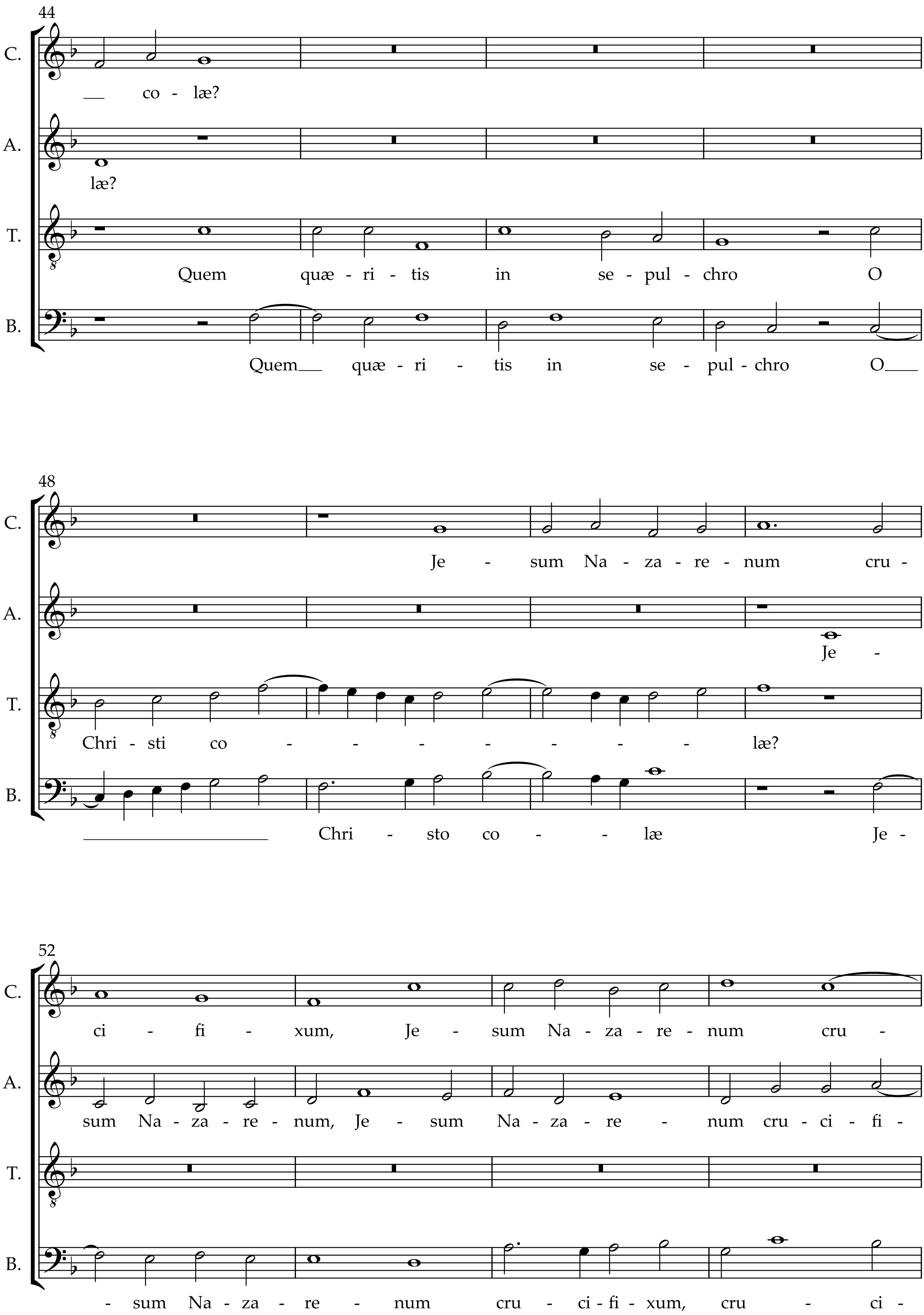
40

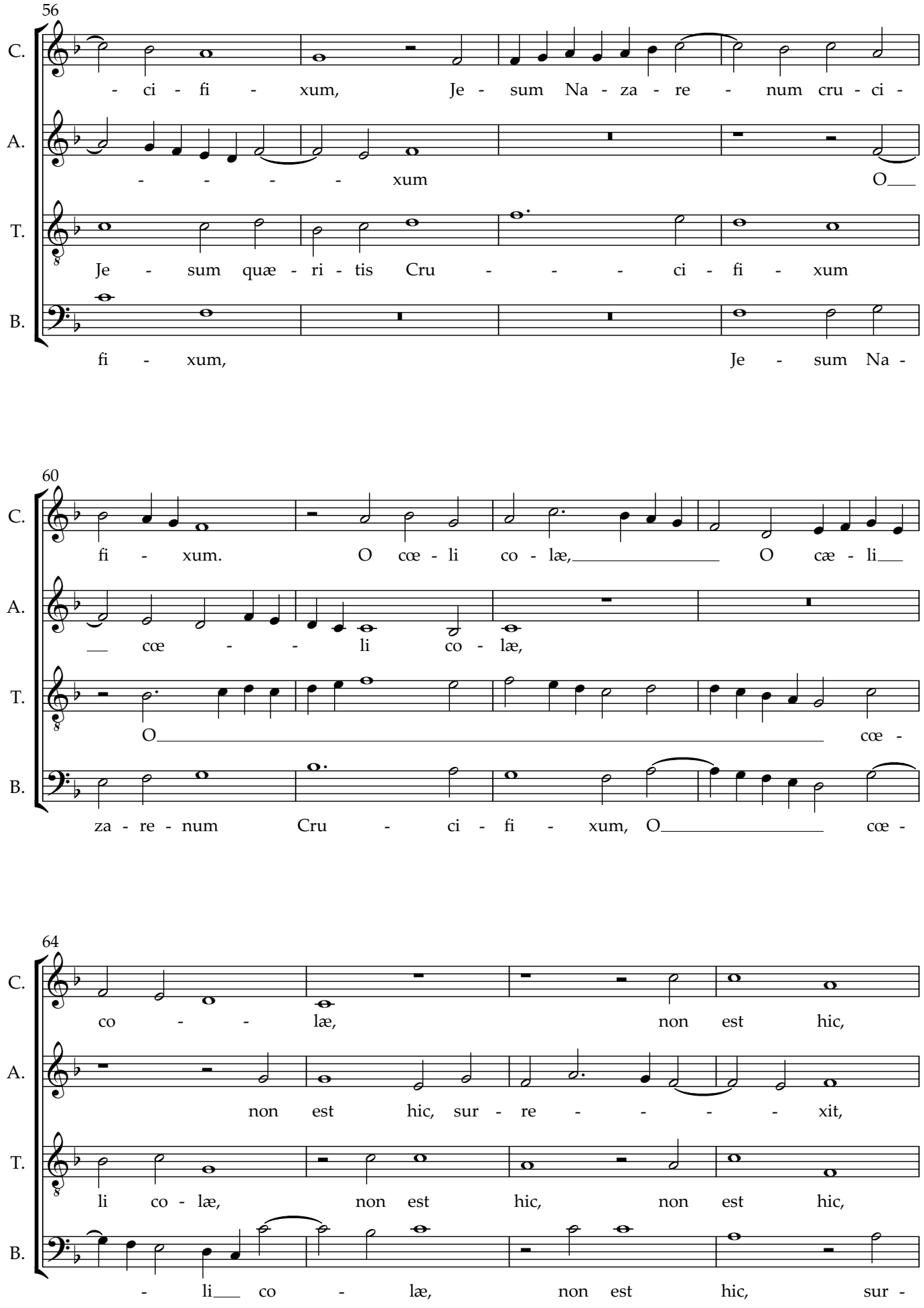
C. tis in Se - pul - chro O Chri - sti

A. in se - pul - chro O Chri - sti co -

T. ci - fi - xum.

B.


44
C.
co - læ?
A.
læ?
T.
Quem quæ - ri - tis in se - pul - chro O
B.
Quem quæ - ri - tis in se - pul - chro O
48
C.
Je - sum Na - za - re - num cru -
A.
Je -
T.
Chri - sti co - - - - - - - læ?
B.
Chri - sto co - - læ Je -
52
C.
ci - fi - xum, Je - sum Na - za - re - num cru -
A.
sum Na - za - re - num, Je - sum Na - za - re - num cru - ci - fi -
T.
B.
- sum Na - za - re - num cru - ci - fi - xum, cru - ci -


56
C.
- ci - fi - xum, Je - sum Na - za - re - num cru - ci -
A.
- - - - xum O___
T.
Je - sum quæ - ri - tis Cru - - - ci - fi - xum
B.
fi - xum, Je - sum Na -
60
C.
fi - xum. O cœ - li co - læ,_____ O cæ - li___
A.
___ cœ - - li co - læ,
T.
O_____ cœ -
B.
za - re - num Cru - ci - fi - xum, O_____ cœ -
64
C.
co - - læ, non est hic,
A.
non est hic, sur - re - - - - xit,
T.
li co - læ, non est hic, non est hic,
B.
- li___ co - læ, non est hic, sur -

68

C. non est hic, sur - re - xit si - cut præ -

A. non est hic, sur - re - xit si - cut præ -

T. si - cut præ - di - xe - rat,

B. re - xit si - cut præ - di - xe - rat,

72

C. di - xe - - - - - - rat, I - te

A. di - - - - xe - rat, I - te, I -

T. si - cut præ - di - xe - rat. I - te, I -

B. si - cut præ - di - xe - rat. I - te,

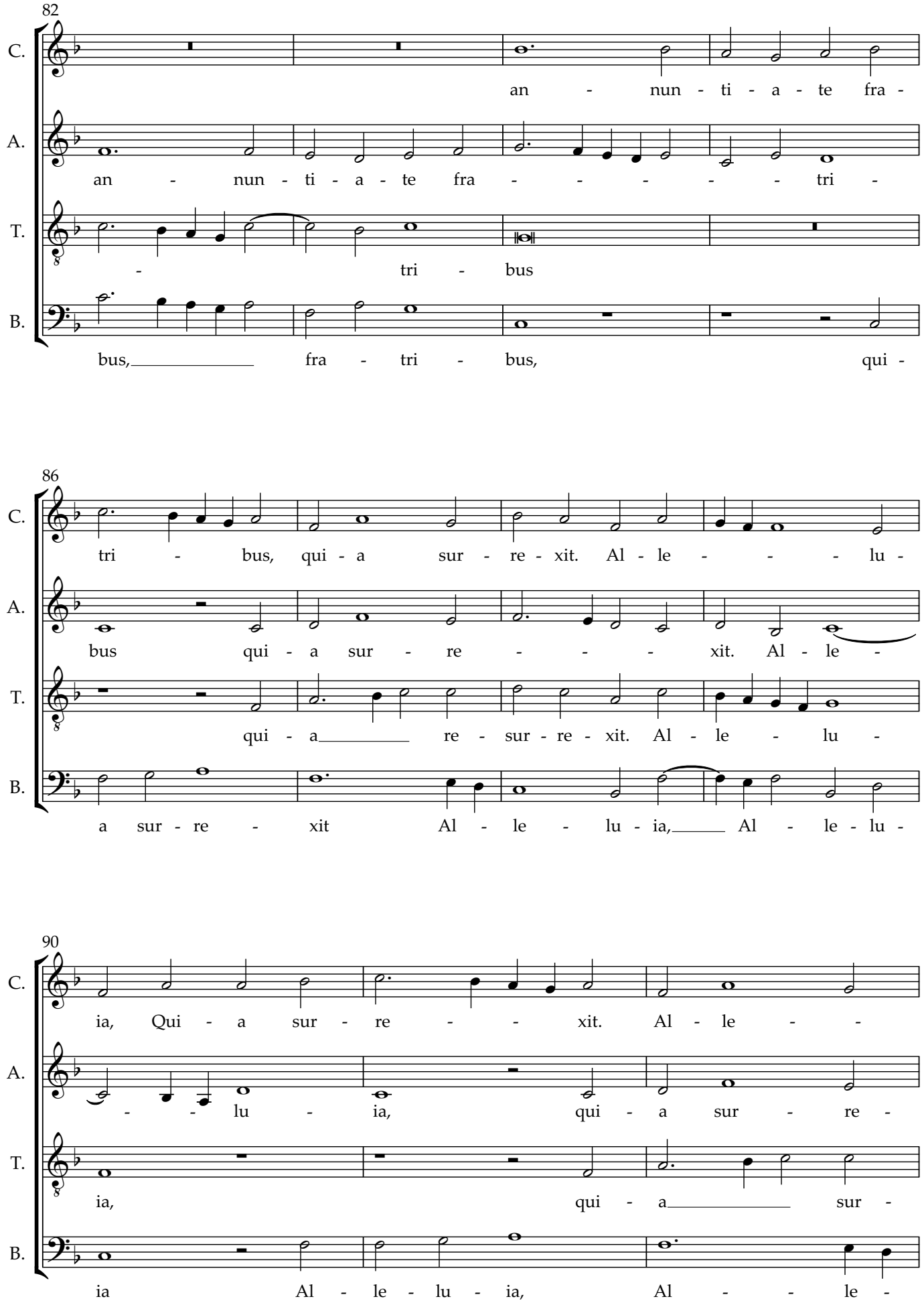
77

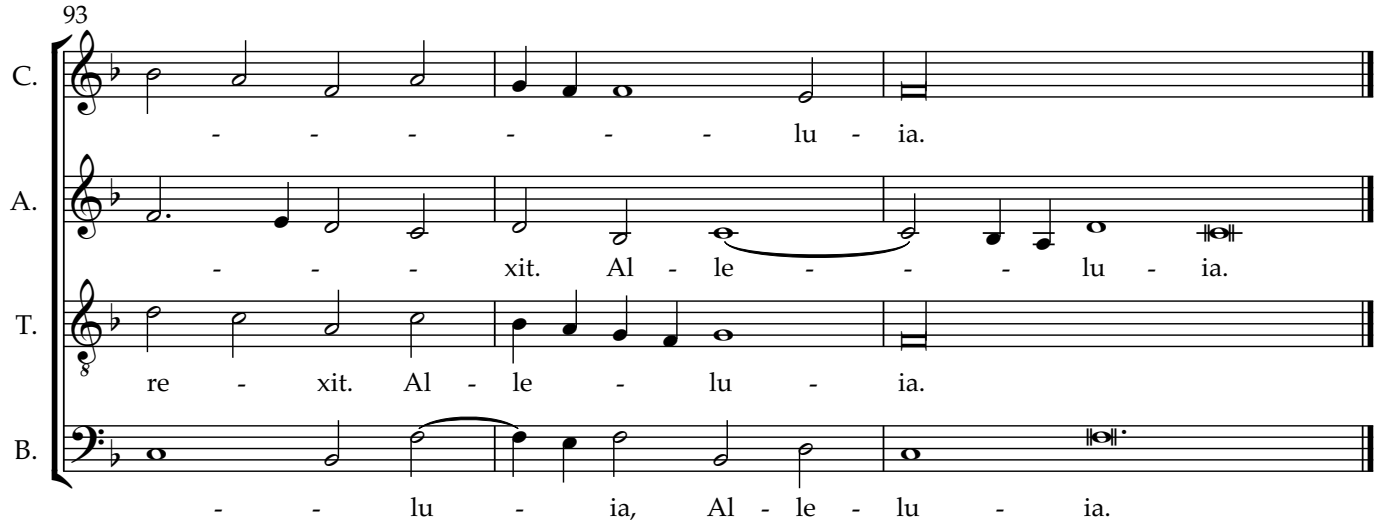
C. I - te,

A. te, I - te

T. te an - nun - ti - a - te fra - -

B. I - te an - nun - ti - a - te fra - tri -


82
C.
an - nun - ti - a - te fra -
A.
an - nun - ti - a - te fra - - - - - - tri -
T.
- tri - bus
B.
bus, fra - tri - bus, qui -
86
C.
tri - bus, qui - a sur - re - xit. Al - le - - - - lu -
A.
bus qui - a sur - re - - - xit. Al - le -
T.
qui - a re - sur - re - xit. Al - le - lu -
B.
a sur - re - xit Al - le - lu - ia, Al - le - lu -
90
C.
ia, Qui - a sur - re - - xit. Al - le - -
A.
- - lu - ia, qui - a sur - re -
T.
ia, qui - a sur -
B.
ia Al - le - lu - ia, Al - - - le -


93
C.
- - - - - - lu - ia.
A.
- - - xit. Al - le - - - lu - ia.
T.
re - xit. Al - le - lu - ia.
B.
- - lu - ia, Al - le - lu - ia.