

Marc-Antoine Charpentier
CANTICLE IN HONOR OF SAINT XAVIER (H. 355)
FOR VOICES (SATB), FLUTES, STRINGS, AND ORGAN
Edited by Thomas G. Merrill

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WLSCM No. 13

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WLSCM No. 13

ISSN 2330-2429

DOI: <https://doi.org/10.53610/LVTU2352>

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INTRODUCTION

Marc-Antoine Charpentier (1643-1704) composed *In honorem Sancti Xaverij canticum* (H.355), and, subsequently, *Canticum de Sancti Xaverio* (H.355a), an abbreviated version of the former, while in the employ of the Jesuits at the Church of St. Louis in Paris.¹ Catherine Cessac assigns both Saint Xavier motets to her category of “Motets in Honor of Saints.”² Included in this category are the *grand motets* in honor of Saints Louis, Borgia, Xavier, and Joseph. The only extant source for H. 355 is in the Bibliothèque nationale de France.³

Performance Suggestions

This performing edition is scored for two flutes, violin, two violas, basso continuo, chorus and vocal soloists (two sopranos, tenor and bass). The tenor soloist sings the role of St. Xavier. The original instrumentation is as follows:

2 flûtes seules
haut-dessus
bas-dessus
haute-contre
basse
violon
haute-contre de violon
taille de violon
basses de violon
orgue

I chose to designate the strings in the modern orchestration as violin I, viola I, viola II, and violoncello.⁴ The work begins and ends in B-flat major. Various sections of the

¹ C. Jane Gosine and Erik Oakland, “*Docere, delectare, movere*: Marc-Antoine Charpentier and Jesuit spirituality,” *Early Music*, 32 (2004): 511.

² Catherine Cessac, *Marc-Antoine Charpentier*, trans. E. Thomas Glasgow, ed. Reinhard G. Pauly, (Portland: Amadeus Press, 1988), p. 253. Of the later version, Cessac notes, “It is distinguished from the previous work by its length (150 bars shorter), its instrumentation (additions of oboes and bassoon), and a different arrangement of the text.”

³ *Fr-Pn Rés. Vm*¹ 259, Vol. 9 – fols. 44r – 51r, digital image. The work is also published in the Minkoff facsimile edition of Charpentier’s autographs, vol. 9.

⁴ For the performance of this motet at Xavier University in June of 2006, I used the following forces: string quartet, two flutes, organ, soloists and a chamber chorus of twenty.

motet are set in related tonal areas, though the key signature never changes. Conductors, who intend to perform this work, may find Charpentier's chart on the properties of the modes to be useful in their score preparation.⁵

Editorial Procedures

The instrumental parts in this edition have been adapted from the original to reflect modern performance practice and player availability. Original clefs and instrument names are inserted prior to the first measure. Charpentier marks a reprise in the original score, which has been written out here (mm. 292-323). A simple realization of the figured bass in the organ part has been provided. It is mostly derived from the choral and instrumental parts and is intended primarily as an aid to the singers. Present-day vocal and instrumental beaming conventions are observed to facilitate modern performance. Passages written in void notation in Charpentier's autograph (mm. 88-216, 224-240, 265-302, and 314-345) have been converted to 3/2 meter.

Notes on Charpentier's performance instructions

Acc[ompaniment] seul – the organist alone should provide the accompaniment. This typically occurs during solo vocal sections in the piece.

Orgue avec les tailles (basses de vio[lo]n, etc.) – the organ should follow the indicated line of music.

⁵ James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau*, ed. Reinhard G. Pauly (Portland: Amadeus Press, 1997), p. 231. Anthony translates Charpentier's properties as follows:

- Properties of the Modes
- C major: Gay and warlike
- C minor: Obscure and sad
- D minor: Grave and pious
- D major: Joyous and very warlike
- E minor: Effeminate, amorous, and plaintive
- E major: Quarrelsome and peevish
- E-flat major: Cruel and severe
- E-flat minor: Horrible, frightful
- F major: Furious and quick tempered
- F minor: Obscure and plaintive
- G major: Quietly joyful
- G minor: Serious and magnificent
- A minor: Tender and plaintive
- A major: Joyous and pastoral
- B-flat major: Magnificent and joyous
- B-flat minor: Obscure and terrifying
- B minor: Lonely and melancholy
- B major: Severe and plaintive.

Silence tourner a l'aize pour la suite – observe a moment of silence before commencing the next section of music.

Sourdines – this term has been widely debated by scholars. The most recent research by Shirley Thompson suggests that the term likely signifies a softer playing style rather than the use of actual mutes.⁶

Suivez a l'aize – a pause before continuing to the next section of music.

Tournez viste pour la suite – turn the page quickly for the following; this warns the performer(s) that no general pause is intended at the page turn.

Text, Sources and Translation

The text of the motet is based on Biblical passages. Table I provides the original text and a translation. Table II demonstrates Clementine Vulgate references as well as selected passage translations from the King James Version (KJV), the New American Bible (NAB), and the Douay-Rheims (DR)⁷. The librettist for the work is unknown, though it was likely one of the Jesuit priests at the church of St. Louis in Paris.⁸

Acknowledgements

I wish to thank Michael H. Marchal of St. Xavier High School in Cincinnati, Ohio and Rev. Gary Wright, S.J. for their translations of the Latin text. Rev. Wright has also produced a scriptural commentary which is appended to this text. I am indebted to Jane Gosine for her expertise and advice in the preparation of this edition. In particular, I am grateful for her willingness to share information regarding Charpentier's terminology.

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November 2008

⁶ Shirley Thompson, "A mute question: Charpentier and the sourdines," *Bulletin de la Société Marc-Antoine Charpentier*, 17 (2000): 7-18.

⁷ I am indebted to Rev. Gary Wright, S.J., for his translation and study of the text.

⁸ Cessac, *Marc-Antoine Charpentier*, 253.

Table I: Text and Translation

IN HONOREM SANCTI XAVERII CANTICUM	CANTICLE IN HONOR OF SAINT XAVIER
<p>PREMIER DESSUS Vidi Angelum volantem per medium coeli splendor in capite ejus. Et pedes ejus tanquam columnae ignis. Et habebat in manu sua Evangelium aeternum. Ut evangelizaret gentibus. Et posuit pedem suum dextrum super mare sinistrum autem super terram.</p>	<p>FIRST SOPRANO I saw an angel flying through the midst of heaven, a brilliant light on his head, and his feet like pillars of fire. And he had in his hand the eternal Gospel to proclaim to the nations. And he placed his right foot upon the sea and his left upon the land. Rev. 10:1-2, 14:6</p>
<p>SECOND DESSUS Vidi solem ascendentem super oceanum et egressus ejus versus orientem. Exultavit ut gigas ad currendam viam nec est qui se abscondat a calore ejus.</p>	<p>SECOND SOPRANO I saw the sun rising over the ocean, and his going forth toward the east. He rejoiced like a champion to run his course, and there is no one who can hide from his heat. Ps. 18 (19):6-7</p>
<p>LES DEUX Populi sedentes in tenebris, habitantes in umbra mortis, accedite ad eum et illuminami et erudimini.</p>	<p>BOTH People sitting in darkness, dwelling in the shadow of death:¹ come to him, and be enlightened² and instructed.³ 1. Mt. 4:16, Is. 9:2 2. Ps. 33 (34):6 3. Ps. 2:10</p>
<p>TOUS A Domino factum est istud. Et est mirabile in oculis nostris. Lux orta est nobis et veritas illuxit nobis. Quomodo ferebamur in abyssum! Quomodo trahebamur in profundum! Cantabimus canticum laudis, quoniam lux orta est nobis et veritas illuxit nobis.</p>	<p>ALL By the Lord has this been done, and it is marvelous in our eyes.¹ Light has arisen for us,² and truth shone upon us.¹ How we were being swept into the abyss! How we were being dragged into the depths!³ We will sing a song⁴ of praise, because light has arisen for us, and truth shone upon us. 1. Ps. 117 (118):23, 27 2. Mt. 4:16, Is. 9:2 3. Ex. 14:25, 15:5 4. Ps. 136 (137):4</p>
<p>XAVERIUS Ecce Domine quos tradisti mihi, respice super populum tuum et confirma quod operatus est in eis. Ego autem libentissime impendam et super impendar ipse pro animabus fratrum meorum pro quibus Christus mortuus est. Quis poterit extinguere charitatem meam? Tribulatio, an angustia, an fames, an nuditas, an periculum, an persecutio, an gladius, an mors?</p>	<p>XAVIER Behold, Lord, those you gave to me;¹ look upon your people² and strengthen what has been wrought in them.³ I will most gladly spend, and be utterly spent myself, for the souls⁴ of my brothers for whom Christ died!⁵ Who can extinguish my love?⁶ ⁷ Tribulation, or distress, or hunger, or nakedness, or danger, or persecution, or the sword, or death?⁷ 1. Jn. 17:6 2. Ex. 33:13 3. Ps. 67 (68):29 4. II Cor. 12:15 5. I Cor. 8:11 6. Songs 8:7 7. Rom. 8:35, 38</p>
<p>TOUS Positus est praedicator et apostolus et magister gentium. In signis et prodigiis et virtutibus.</p>	<p>ALL He was appointed preacher and apostle and teacher of the nations,¹ in signs and wonders and mighty</p>

<p>Stetit et mensus est terram. Et egressus est in salutem populorum, caeci vident, claudi ambulant, surdi audiunt, muti loquantur, mortui resurgunt.</p>	<p>deeds.² He stood and surveyed the earth. And he went forth for the salvation of the peoples:³ the blind see, the lame walk, the deaf hear, the mute speak, the dead rise.⁴ 1. II Tim. 1:11 2. II Cor. 12:12, Acts 2:22 3. Hab. 3:6, 13 4. Mt. 11:5, Is. 35:5-6</p>
<p>PREMIER DESSUS Aspexit et dissolvit gentes; contriti sunt montes saeculi, incurvati sunt colles mundi.</p>	<p>FIRST SOPRANO He looked at the nations and they melted. The age-old mountains were humbled; the hills of the world were bowed down. Hab. 3:6</p>
<p>PREMIER ET SECOND DESSUS - TOUS Et adduxit filios Domini de longinquo et filias ejus ab extremis terrae.</p>	<p>BOTH SOPRANOS - ALL And he brought the sons of the Lord from afar, and His daughters from the ends of the earth. Is. 43:6</p>

Table II: Text, Translation, Vulgate Text References and Biblical Reference Passages

IN HONOREM SANCTI XAVERII CANTICUM	CANTICLE IN HONOR OF SAINT XAVIER	SCRIPTURE SOURCES (Clementine Vulgate)	KJV=King James version. DR=Douay- Rheims. NAB=New American Bible
<p>PREMIER DESSUS Vidi Angelum volantem per medium coeli splendor in capite ejus. Et pedes ejus tanquam columnae ignis. Et habebat in manu sua Evangelium aeternum. Ut evangelizaret gentibus. Et posuit pedem suum dextrum super mare sinistrum autem super terram.</p>	<p>FIRST SOPRANO I saw an angel flying through the midst of heaven, a brilliant light on his head, and his feet like pillars of fire. And he had in his hand the eternal Gospel to proclaim to the nations. And he placed his right foot upon the sea and his left upon the land. Rev. 10:1-2, 14:6</p>	<p>Rev 14:6 et vidi alterum angelum volantem per medium caelum habentem evangelium aeternum ut evangelizaret sedentibus super terram et super omnem gentem et tribum et linguam et populum</p>	<p>DR And I saw another angel flying through the midst of heaven having the eternal gospel to preach NAB Then I saw another angel flying high overhead, with everlasting good news to announce</p>
<p>SECOND DESSUS Vidi solem ascendentem super oceanum et egressus ejus versus orientem. Exultavit ut gigas ad currendam viam nec est qui se abscondat a calore ejus.</p>	<p>SECOND SOPRANO I saw the sun rising over the ocean, and his going forth toward the east. He rejoiced like a champion to run his course, and there is no one who can hide from his heat. Ps. 18 (19):6-7</p>	<p>Ps 18:6 exsultavit ut gigas ad currendam viam suam 7 a summo caelo egressio eius et occursus eius usque ad summum eius nec est qui se abscondat a calore eius</p>	<p>KJV And I saw another mighty angel... a rainbow [was] upon his head... and his feet as pillars of fire: 2 And he had in his hand a little book open: and he set his right foot upon the sea, and [his] left [foot] on the earth</p> <p>DR He hath set his tabernacle in the sun... hath rejoiced as a giant to run the way... and there is no one that can hide himself from his heat. NAB God has pitched there a tent for the sun; it... like an athlete joyfully runs its course... nothing escapes its heat.</p>
<p>LES DEUX Populi sedentes in tenebris, habitantes in umbra mortis, accedite ad eum et illuminami et erudimini.</p>	<p>BOTH People sitting in darkness, dwelling in the shadow of death:¹ come to him, and be enlightened² and instructed.³ 1. Mt. 4:16, Is. 9:2 2. Ps. 33 (34):6 3. Ps. 2:10</p>	<p>Mt 4:16 populus qui sedeat in tenebris vidit lucem magnam et sedentibus in regione umbrae mortis lux orta est eis [quoting Is 9:2 populus qui ambulabat in tenebris vidit lucem magnam habitantibus in regione umbrae</p>	<p>Mt 4 NAB the people who sit in darkness have seen a great light, on those dwelling in a land overshadowed by death light has arisen. KJV The people which sat in darkness saw great light; and to them which sat in the region and shadow of</p>

<p>TOUS A Domino factum est istud. Et est mirabile in oculis nostris. Lux orta est nobis et veritas illuxit nobis. Quomodo ferebamur in abyssum! Quomodo trahebamur in profundum! Cantabimus canticum laudis, quoniam lux orta est nobis et veritas illuxit nobis.</p>	<p>ALL By the Lord has this been done, and it is marvelous in our eyes.¹ Light has arisen for us,² and truth shone upon us.¹ How we were being swept into the abyss! How we were being dragged into the depths!³ We will sing a song⁴ of praise, because light has arisen for us, and truth shone upon us.</p> <p>1. Ps. 117 (118):23, 27 2. Mt. 4:16, Is. 9:2 3. Ex. 14:25, 15:5 4. Ps. 136 (137):4</p>	<p>mortis lux orta est eis.] Ps 33:6 accedite ad eum, et illuminamini Ps 2:10 et nunc reges intellegite erudimini qui iudicatis terram</p> <p>Ps 117:23 A Domino factum est istud, et est mirabile in oculis nostris. v.27 Deus Dominus, et illuxit nobis [quoted in Mk 12:11 & Mt 21:42] Lux orta est: see Mt 4 & Is 9, just above. Ex 14:25 et subvertit rotas curruum ferebanturque in profundum Ex 15:5 abyssi operuerunt eos descenderunt in profundum quasi lapis Ps 136:4 Quomodo cantabimus canticum Domini in terra aliena</p>	<p>death light is sprung up Ps 33 DR Come ye to him and be enlightened Ps 2 KJV Be wise now therefore, O ye kings: be instructed, ye judges of the earth.</p> <p>Ps 117 NAB By the Lord has this been done; it is wonderful in our eyes. KJV Mk This is the Lord's doing; it is marvelous in our eyes. DR v27 The Lord is God, and he hath shone upon us. Ex 14 DR and they were carried into the deep Ex 15 NAB The flood waters [the abyss] covered them, they sank into the depths like a stone. Ps 136 DR How shall we sing the song of the Lord in a strange land?</p>
<p>XAVERIUS Ecce Domine quos tradisti mihi, respice super populum tuum et confirma quod operatus est in eis. Ego autem libentissime impendam et super impendar ipse pro animabus fratrum meorum pro quibus Christus mortuus est. Quis poterit extinguere charitatem meam? Tribulatio, an angustia, an fames, an nuditas, an periculum, an persecutio, an gladius, an mors?</p>	<p>XAVIER Behold, Lord, those you gave to me;¹ look upon your people² and strengthen what has been wrought in them.³ I will most gladly spend, and be utterly spent myself, for the souls⁴ of my brothers for whom Christ died!⁵ Who can extinguish my love?^{6,7} Tribulation, or distress, or hunger, or nakedness, or danger, or persecution, or the sword, or death?⁷</p> <p>1. Jn. 17:6 2. Ex. 33:13 3. Ps. 67 (68):29 4. II Cor. 12:15 5. I Cor. 8:11 6. Songs 8:7 7. Rom. 8:35, 38</p>	<p>Jn 17:6 manifestavi nomen tuum hominibus quos dedisti mihi de mundo Ex 33:13 respice populum tuum Ps 67:29 confirma hoc Deus quod operatus es in nobis 2 Cor. 12:15 Ego autem libentissime impendam, et super impendar ipse pro animabus vestris 1 Cor 8:11 frater propter quem Christus mortuus est Songs 8:7 aquae multae non potuerunt extinguere caritatem Rom 8:35 quis ergo nos separabit a caritate Christi? tribulatio? an angustia? an fames? an nuditas? an</p>	<p>Jn 17 NAB I revealed your name to those whom you gave me out of the world Ex 33 DR look upon thy people Ps 67 DR Confirm O God what thou hast wrought in us. KJV strengthen, O God, that which thou hast wrought for us 2Cor NAB I will most gladly spend and be utterly spent for your sakes. DR But I most gladly will spend and be spent myself for your souls 1Cor NAB the brother for whom Christ died Songs KJV Many waters cannot quench love. Rom DR Who then shall separate us from the love</p>

<p>TOUS Positus est praedicator et apostolus et magister gentium. In signis et prodigiis et virtutibus. Stetit et mensus est terram. Et egressus est in salutem populorum, caeci vident, claudi ambulant, surdi audiunt, muti loquantur, mortui resurgunt.</p>	<p>ALL He was appointed preacher and apostle and teacher of the nations,¹ in signs and wonders and mighty deeds.² He stood and surveyed the earth. And he went forth for the salvation of the peoples:³ the blind see, the lame walk, the deaf hear, the mute speak, the dead rise.⁴</p> <p>1. II Tim. 1:11 2. II Cor. 12:12, Acts 2:22 3. Hab. 3:6, 13 4. Mt. 11:5, Is. 35:5-6</p>	<p>periculum? an persecutio? an gladius? an mors</p> <p>2 Tim 1:11 in quo positus sum ego praedicator et apostolus et magister gentium 2 Cor 12:12 signa tamen apostolatus mei facta sunt super vos in omni patientia, in signis, et prodigiis, et virtutibus. Acts 2:22 Iesum Nazarenum virum adprobatum a Deo in vobis virtutibus et prodigiis et signis quae fecit per illum Deus in medio vestri Hab 3:6 stetit et mensus est terram... Hab 3:13 Egressus es in salutem populi Mt 11:5 Cæci vident, claudi ambulant, leprosi mundantur, surdi audiunt, mortui resurgunt, pauperes evangelizantur [quoting Is 35:5-6 ...et aperta erit lingua mutorum]</p>	<p>of Christ? Shall tribulation? or distress? or famine? or nakedness? or danger? or persecution? or the sword?</p> <p>2Tim KJV appointed a preacher, and an apostle, and a teacher of the Gentiles 2Cor DR Yet the signs of my apostleship have been wrought on you, in all patience, in signs, and wonders, and mighty deeds. Acts 2:22 NAB Jesus the Nazorean was a man commended to you by God with mighty deeds, wonders, and signs Hab3:6 NAB He pauses to survey the earth KJV He stood, and measured the earth Hab3:13 KJV Thou wentest forth for the salvation of thy people Mt 11 NAB the blind regain their sight, the lame walk, lepers are cleansed, the deaf hear, the dead are raised DR The blind see... Is35 the tongue of the dumb will sing</p>
<p>PREMIER DESSUS Aspexit et dissolvit gentes; contriti sunt montes saeculi, incurvati sunt colles mundi.</p>	<p>FIRST SOPRANO He looked at the nations and they melted. The age-old mountains were humbled; the hills of the world were bowed down. Hab. 3:6</p>	<p>Hab 3:6 stetit et mensus est terram aspexit et dissolvit gentes et contriti sunt montes saeculi incurvati sunt colles mundi ab itineribus aeternitatis ejus.</p>	<p>NAB He pauses to survey the earth; his look makes the nations tremble. The eternal mountains are shattered, the age-old hills bow low along his ancient ways. DR He stood and measured the earth. He beheld, and melted the nations: and the ancient mountains were crushed to pieces. The hills of the</p>

<p>PREMIER ET SECOND DESSUS - TOUS Et adduxit filios Domini de longinquo et filias ejus ab extremis terrae.</p>	<p>BOTH SOPRANOS - ALL And he brought the sons of the Lord from afar, and His daughters from the ends of the earth. Is. 43:6</p>	<p>sIs 43:6 dicam aquiloni: da; et austro: noli prohibere: affer filios meos de longinquo, et filias meas ab extremis terræ. Is 60:4 filii tui de longe venient et filia tuæ de latere surgent 9 ut adducam filios tuos de longe</p>	<p>world were bowed down by the journeys of his eternity. Is 43:6 NAB I will say to the north: Give them up! and to the south: Hold not back! Bring back my sons from afar, and my daughters from the ends of the earth.</p>
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APPENDIX

Marc-Antoine Charpentier's CANTICLE IN HONOR OF SAINT XAVIER: A Commentary on the Scriptural Background by Rev. Gary Wright, S.J.

I started out to write this in praise of Charpentier's skill with scripture and his theological vision in constructing the text of the Canticum. But recently I attended a Jesuit meeting where I happened to run into T. Frank Kennedy, S.J. (Boston College)—music historian, and author of a recent monograph about music in the Jesuit missions.¹ I talked with him at some length about this text, and found out that it is extremely unlikely that Charpentier wrote it himself. For most of the pieces from this period, one of the Jesuits would write the text, and the musician would write the music. The Jesuit authors usually remained anonymous. It is unlikely that a layman in that period, even one who worked closely with the Jesuits, as Charpentier did, would have the theological and scriptural education to create a text like this. Kennedy said one could attribute the text to Charpentier himself only if there is some kind of note in the original manuscript explicitly indicating authorship of the text (as opposed to the music); otherwise, one should presume the text was written by an unknown Jesuit.

This unknown author was an expert at “cut-and-paste” long before computer word processors! His artistic creativity included a marvelous ability to free-associate across the vast corpus of the Bible, drawing together the most disparate passages into a harmonious composition. This very brief text honoring St. Francis Xavier, famous first-generation Jesuit missionary to India and Asia, consists of about twenty-five snippets of verbatim or adapted scripture passages, many only a few words long—completely unrelated in the Bible, yet woven together in this composition to form a beautiful, coherent, and richly-theological text.

The theology of the Canticum is simple but elegant, and very much in the tradition of the Jesuits' mission-oriented spirituality. For the most part, the author selects biblical texts, which describe, or have been applied to, the saving mission of Jesus Christ, especially in its universal aspect of bringing light and salvation to all the peoples² of the world.

Even the passages from the Hebrew scriptures, which refer in their biblical contexts to the people of Israel, are used in the Canticum in such a way that they are made to point toward God's universal love for all. The passages from the writings of St. Paul bring out the self-sacrificing character of that universal salvation as it was lived out by Jesus Christ, and then by St. Paul (and the other apostles) after Him. Taken all together, the texts imply that the life and work of Xavier stands in the tradition or line of “apostles” who continue to carry on the mission of Jesus Christ in the world. This was very much the vision of St. Ignatius of Loyola, who founded the Jesuits together with his friend Xavier, and his other earliest followers. They desired to live and work according to the example of those first apostles gathered and sent forth by Jesus; hence their chosen name, the *Compañía de Jesús* (in English, the Society of Jesus). Ultimately, this is a mystical

spirituality in which the follower of Jesus is so selfless and totally surrendered that Christ Himself lives and acts in and through the disciple. As St. Paul writes, “It is no longer I who live, but Christ lives in me.” It is as if the Canticum proclaims: “It is not Xavier who lived, but Christ Himself who lived and worked in him.”

Another powerful aspect of the Canticum’s artistry is its use of scripture passages drawn from very familiar Psalms and Lections of the sacred liturgy. Anyone with a good knowledge of the Catholic liturgy, upon hearing only a few key words, would immediately associate those texts with their corresponding liturgical feasts and seasons, and thus be brought into affective contact with that aspect of the Christian *mysterium* celebrated therein.

For example, the second and third paragraphs contain texts from Matins and Midnight Mass of the Nativity (Christmas). The implied message: just as the birth of Jesus Christ brought the presence and salvation of God into the world, so too did the arrival of Xavier. The fourth paragraph draws on Ps. 117, the preeminent psalm of the Easter season. This liturgical use of the psalm suggests that just as the psalmist overcame the nations surrounding him, so too Christ by his death and resurrection overcame his enemies who rejected him, to become the cornerstone of a new people. Its use in the Canticum implies that Xavier also accomplished marvelous deeds, to become a cornerstone of the Church’s mission to the nations, by the power of God and the Risen Lord working in him. The final paragraph is based on a passage from Isaiah which is nearly identical to a similar Isaiah text used as the Lection for the feast of the Epiphany, celebrating the revelation of the Christ to the all the nations beyond Israel. The implication again: Xavier’s life continued the revelation of Christ to all the nations.

I only wish I had the time to comment on the theological significance of each line and paragraph. But I will take up one paragraph in detail, since it is my favorite demonstration of the creativity of the author’s cut-and-paste method of biblical theology: paragraph five, the one in Xavier’s own voice. Here the author manages to combine seven entirely separate and unrelated scripture passages, each from a different book of the Bible, into four compact, unified sentences.

The beginning of the first sentence is drawn from St. John’s Gospel, where Jesus prays for his disciples, those entrusted to him; and from Exodus, it also draws on Moses’ prayer for the people of Israel in his care. Thus in a half sentence, the author identifies Xavier’s pastoral care for his people with the care Jesus and Moses had for their own. In the next sentence, two texts of St. Paul are quoted, again with the effect of identifying Xavier with the self-sacrificing love Paul had for those in his care.

With this groundwork set, the author now moves on to quote St. Paul’s Letter to the Romans. But in a brilliant cut-and-paste maneuver, he morphs Paul’s first line (“Who will separate us from the love of Christ?”) into a line from the Song of Songs (“Flood waters cannot extinguish love”). The result (“Who can extinguish my love?”) beautifully fuses together the “endure-any-suffering” toughness of Romans (traditionally used for martyrs’ liturgies) with the tender, passionate love poetry of Songs (used in the marriage liturgy) – thereby re-orienting the sense of the rest of the Romans text which follows. It conveys not so much, as Paul intended, a litany of human sufferings, which cannot separate us from Christ’s love, but rather that such sufferings could not extinguish

Xavier's tender love for his people. Which love, from the mystical viewpoint, is in fact the love of Christ Himself, being lived out in and through the person of the Canticum's honored subject, St. Francis Xavier.

¹ "Music and the Jesuit Mission," *Studies in the Spirituality of Jesuits*, v. 39, n. 3 (Autumn 2007). The Seminar on Jesuit Spirituality, St. Louis MO.

² The word "peoples" calls for a note on my translation of one key word in the Latin of the Canticum: *gens* (*gentes, gentium, gentibus*). The note is not merely technical, but intimately related to the theology of the Canticum. This word has been variously rendered as "Gentiles," "pagans," "tribes," "nations." Each of these words has connotations –many pejorative– in contemporary English, which should not necessarily be attached to the word in its biblical context. In the ancient world, *gens* meant simply a group of people sharing a common homeland, language and culture, that is, what we would call today an ethnic identity. These groups were the precursors of the medieval and modern "nations" – but that word did not carry the meaning it does in today's world of clearly-bounded, highly-structured geopolitical nation-states. Nevertheless, "nations" seems the most neutral and least judgmental of the English terms available, so I have chosen it, especially since the Canticum's whole thrust is to express the Divinity's respectful and tender love for all the "nations" and peoples of the world.

IN HONOREM SANCTI XAVERII CANTICUM (H 355)

Marc-Antoine Charpentier
(1643-1704)

Praeludium

Pre[mier] flûte [Flute I]

S[econ]d flûte [Flute II]

Pr[emier] dessus [Soprano]

S[econ]d dessus [Alto]
[solo only]

[Tenor]

[Bass]

orgue [Organ]
Orgue avec les tailles
6

violon [Violin I]

violon [Violin II
solo only]

[Viola I]
tous avec fl[ûte]

[Viola II]

basses de violon [Violoncello]

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Musical score for measures 4-8. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Organ (Org.), Violin I (Vln I), Violin II (Vln II), Viola I (Vla I), and Viola II (Vla II). The Organ part includes fingering numbers: 6, #6, 6, 5, 4, 3. The score is in a key signature of two flats and a common time signature.



Musical score for measures 9-13. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Organ (Org.), Violin I (Vln I), Violin II (Vln II), Viola I (Vla I), Viola II (Vla II), and Violoncello (Vc.). The Organ part includes fingering numbers: 9, 9, 8, 5, 6, 5, #6, 6. The Organ part includes the instruction: *Orgue avec basses de violon*. The score is in a key signature of two flats and a common time signature.

Fl. I

Fl. II

Org.

Vln I

Vla I

Vla II

Vc.

Fl. I

Fl. II

Sopr.

Org.

Vln I

Vla I

Vla II

Vc.

14 15 16 17 18

7 6 5

Suivez a l'aize

Pr[emier] dessus

Vi - di An - ge - lum vo

19 20 21 22 23

6 5 6

Suivez a l'aize acc[ompaniment] seul

Sopr. *doux* [,] *fort*
lan - - - - -

Org. 24 25 26 27



Sopr. *doux* *fort*
- - - - - tem per me - di-um

Org. 28 29 30

6 6
4



Pr[emier] fl[ûte] seule
se[cond] fl[ûte] seule

Sopr. coe - li Splen-dor in ca-pi-te

Org. 31 32 33

Fl. I
Fl. II
Sopr.
Org.

e - jus et pe-des e - - - jus tam-quam co-lum-nae,tam-quam co

34 35 36

Detailed description: This system contains measures 34, 35, and 36. The Flute I and II parts play a rhythmic pattern of eighth notes. The Soprano part has a melodic line with lyrics. The Organ part provides harmonic support with chords and a bass line.



Fl. I
Fl. II
Sopr.
Org.

lum - - - - - ne ig - nis

37 38 39

9 8 7
7 6 5

Detailed description: This system contains measures 37, 38, and 39. The Flute I and II parts have more active melodic lines. The Soprano part continues with lyrics and includes a fermata over a note in measure 38. The Organ part continues with harmonic accompaniment. At the end of the system, there are fingering numbers for the organ: 9 8 7 over 7 6 5.

Fl. I

Fl. II

Sopr.

Org.

Et ha-be -bat in ma-nu su-a E-van-ge-li-um ae - ter-num ut e-van-ge-li

40 41 42 43

Fl. I

Fl. II

Sopr.

za-ret, ut e-van-ge-li - za-ret gen - ti bus. Et po-su - it pe-dem su-um

44 45 46 47 48

7 #6

Fl. I

Fl. II

Sopr.

dex-trum su-per ma - re si-nis-trum au-tem su-per ter - - - -

49 50 51 52

7 5 4 3

Fl. I

Fl. II

Sopr.

Org.

Vln I

Vln II

Vla I

Vla II

Vc.

ram.

tous

53 54 55 56 57 58

59 60 61 62 63 64 65

S[econ]d Dessus

Sopr. *Vi - di so - lem as - cen - den - tum su - per oc - ca - sum et gres - sus*

Org. 66 67 68 69 70

Pr[emier] violon seul

S[econ]d violon seul

Vln I

Vln II

Vla I

Vc. 7 #6

==

Sopr. *e - jus et gres - sus e - jus ver - sus o - ri - en - tem. Ex - ul - ta - vit ut*

Org. 71 72 73 74 75

Pr[emier] violon seul

S[econ]d violon seul

Vln I

Vln II

Vc. 7 #6 #6

Sopr. *gi-gas,ex-ul-ta - vit ut gi-gas,ex-ul-ta-vit,ex-ul - ta - vit ut gi-gas ad cur - ren - dam,ad cur*

Org. *76 77 78 79*

Vln I

Vln II

Vc.

Detailed description: This system contains measures 76 through 79. The Soprano part features a melodic line with lyrics: "gi-gas,ex-ul-ta - vit ut gi-gas,ex-ul-ta-vit,ex-ul - ta - vit ut gi-gas ad cur - ren - dam,ad cur". The Organ part provides harmonic support with chords and moving lines in both staves. The Violin I and Violin II parts have rests, while the Viola part has a rhythmic accompaniment.



Sopr. *ren - dam vi - am nec est qui se ab*

Org. *80 81 82 83*

Vln I

Vln II

Vc.

Detailed description: This system contains measures 80 through 83. The Soprano part continues with lyrics: "ren - dam vi - am nec est qui se ab". The Organ part includes figured bass notation: "5 6 #6" under measures 80-81 and "5 6" under measures 82-83. The Violin I and Violin II parts have active melodic lines, and the Viola part provides a steady accompaniment.

Sopr. *scon-dat a ca-lo-re, a ca - lo - re e - jus.*

Org. 84 85 86 87

Vln I

Vln II

Vc. 7 5 4 3

≡ [Ed.: This, and each subsequent $\frac{3}{2}$ section employs void notation in the manuscript.]

Sopr. *Pr[emier] Dessus*

Alto *S[econ]d Dessus*

Org. 88 89 90 91 92 93

Vln I

Vln II

Vc. 9 8 7
7 6 5

Sopr. *bris, ha - bi - tan - tes in um - bra mor - tis, ac - ce - di - te ad*

Alto *bris, ha - bi - tan - tes in um - bra mor - - tis*

Org. *94 95 96 97 98 99*

Vc. *6 4 5 4 5 #3*



Sopr. *e - um ac - ce - di - te, ac - ce - di - te ad*

Alto *ac - ce - di - te ad e - um, ac - ce - di - te, ac - ce - di - te ad*

Org. *100 101 102 103 104*

Vc. *4 2*

Sopr. e - um et e - ru - di - mi - ni, et e - ru - di - mi -

Alto e - um et il - lu - mi - na - mi et il - lu - mi - na - mi

Org. 105 106 107 108 109

Vc. # 5 6 5 4 3

fl[ûte] et vi[ol]on

Fl. I *fl[ûte] et vi[ol]on*

Fl. II

Sopr. ni

Alto ni,

Org. 110 111 112 113 114

Vln I *fl[ûte] et vi[ol]on*

Vla I

Vc. 5 6 *fl[ûte] et vi[ol]on*

Fl. I

Fl. II

Sopr.

Alto

Org.

Vln I

Vla I

Vc.

ac - ce - di - te ad e - um, ac - ce - di - te, ac -

ac - ce - di - te, ac -

115 116 117 118 119

6 5 #5

fl[ûte] et vi[ol]on

Fl. I

Fl. II

Sopr.

Alto

Org.

Vln I

Vla I

Vc.

ce - di - te ad e - um et e - ru - di - mi - ni

ce - di - te ad e - um et e - ru - di - mi - ni, et il - lu - mi

120 121 122 123 124

fl[ûte] et vi[ol]on

4 2 9 8 7 7 6 5

ritour[nelle]

Fl. I

Fl. II

Sopr.

Alto

et il - lu - mi - na - mi - ni.
na - mi - ni, et il - lu - mi - na - mi - ni.

Org.

125 126 127 128 129 130

ritour[nelle]

6 5 3 9 8 7
4 4 3 7 6 5

Vln I

Vla I

Vc.

ritour[nelle]

ritour[nelle]

ritour[nelle]

Fl. I

Fl. II

Org.

131 132 133 134 135

6

Vln I

Vla I

Vc.

tous avec fl[ûtes]

Fl. I

Fl. II

Sopr.

Tenor

Org.

Vln I

Vla I

Vla II

Vc.

136 137 138 139 140 141

5 6 3

tous

tous

A

A

acc. seul

Chorus

Fl. I

Fl. II

Sopr.

do - mi-no, a do - mi-no fac - tum est is - tud a do - mi-no,

Alto

tous

A do - mi-no fac - tum est is - tud a do - mi-no,

Tenor

do - mi-no, a do - mi-no fac - tum est is - tud a do - mi-no,

Bass

tous

A do - mi-no fac - tum est is - tud a do - mi-no,

Org.

142 143 144 145 146 147

tous #6

Vln I

Vla I

Vla II

Vc.

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

a do - mi - no fac - tum est is - - tud

a do - mi - no fac - tum est is - - tud

a do - mi - no fac - tum est is - - tud

a do - mi - no fac - tum est is - - tud

148 149 150 151 152 153

9 8 5 3
7 6 4

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

et est mi-ra-bi-le, mi-ra-bi-le in oc-cu-

et est mi-ra-bi-le, mi-ra-bi-le, et est mi-ra-bi-le in oc-cu-

et est mi-ra-bi-le, mi-ra-bi-le in oc-cu-

154 155 156 157 158 159

acc. seul 6 *tous* 6 \flat 5

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

lis no - stris et est mi - ra - bi - le, et est mi -
 lis no - stris et est mi - ra - bi - le, mir - ra - bi - le,
 lis nos - tris et est mi -
 lis no - stris et est mi -

160 161 162 163 164 165 166

6 7 #6 # acc. seul tous 6

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

ra - bi - le, mi - ra - bi - le in oc - cu - lis, in oc - cu - lis nos -
 et est mi - ra - bi - le in oc - cu - lis, in oc - cu - lis nos -
 ra - bi - le, mi - ra - bi - le in oc - cu - lis, in oc - cu - lis
 ra - bi - le, mi - ra - bi - le in oc - cu - lis, in oc - cu - lis nos -

167 168 169 170 171 172

6
b5 6 7 #3 6 4

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

tris lux or - ta est no - bis, lux or - ta est no - bis,

tris lux or - ta est no - bis, lux or - ta est no - bis,

nos - tris lux or - ta est no - bis, lux or - ta est no - bis,

tris lux or - ta est no - bis, lux or - ta est no - bis

5 4 3

acc. seul tous

173 174 175 176 177 178 179

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

et ve - ri - tas, ve - ri - tas il - lux - it no - - bis, *tous*

et ve - ri - tas il - lux - it no - - bis, *tous*

et ve - ri - tas, ve - ri - tas il - lux - it no - - bis,

et ve - ri - tas il - lux - it no - - bis,

180 181 182 183 184 185 186

acc. seul tous 6 6 4 b 5 4 3

Fl. I

Fl. II

Sopr. *tous*
lux or - ta est no - bis, lux or - ta est no - bis et ve - ri - tas, ve - ri -

Alto
lux or - ta est no - bis, lux or - ta est no - bis et ve - ri -

Tenor
lux or - ta est no - bis, lux or - ta est no - bis et ve - ri -

Bass
[*tous*] lux or - ta est no - bis et ver - i

Org.
187 188 189 190 191 192
acc. seul tous acc. seul tous

Vln I

Vla I

Vla II

Vc.

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

tas il - lux - ent no - bis, il - lux - it no - - - bis.

tas il - lux - ent no - bis, il - lux - it no - - - bis.

tas il - lux - ent no - bis, il - lux - it no - - - bis.

tas il - lux - ent no - bis, il - lux - ent no - - - - bis.

193 194 195 196 197 198 199

9 8 7 5 6 7 6 5 3
7 6 5 3 4 4 3

Pr[emier] seul

Sopr. *Pr[emier] seul*

Alto *S[econ]d seul* Quo - mo-do, quo - mo-do fe-re - ba - mur

Tenor *Pr[emier] seul* Quo - mo-do fe-re - ba - mur, fe-re - ba - mur
 Quo - mo-do fe-re - ba - mur in a-bys - sum, fe-re - ba - mur

Org. 200 201 202 203 204 205

Vc. 6 7 #6



Sopr. in a - bys - sum!

Alto *S[econ]d seul* in a - bys - sum!

Tenor *Pr[emier]* Quo - mo-do,
 in a - bys - sum! Quo - mo-do tra-he-

Bass *Pr[emier] Basse* Quo - mo-do tra-he - ba - mus in pro-fun -

Org. 206 207 208 209 210 211

Vc. 6 7 #6 6 7 #6

[Ed.: original notation]

Alto
quo - mo - do tra - he - ba - mus in pro - fun - dum!

Tenor
ba - mus, tra - he - ba - mus in pro - - fun - dum!

[Ed.: original notation]

Bass
dum, tra - he - ba - mus in pro - fun dum!

Org.
212 213 214 215 216
[Ed.: original notation]
6 b 6 7 6

Vc.

tous avec fl[ûte]

Fl. I

Fl. II

Sopr. *tous*

Alto *tous*

Tenor *tous*

Bass *tous*

Org.

Vln I

Vla I

Vla II

Vc.

Can ta - bi-mus can-ti-cum lau - di, can-ta - bi-mus can-ti-cum lau - di, quo-ni-am lux or - ta est

Can ta - bi-mus can-ti-cum lau - di, can-ta - bi-mus can-ti-cum lau - di, quo-ni-am lux or - ta est

Can ta - bi-mus can-ti-cum lau - di, can-ta - bi-mus can-ti-cum lau - di, quo-ni-am lux or - ta est

Can ta - bi-mus can-ti-cum lau - di, quo-ni-am lux or - ta est

217 218 219

acc. seul 6 4 # # *tous* # 5 6

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

no - bis et ver - i - tas, et ve - ri - tas il - lux - it no - bis, et ve - ri - tas il - lux - it no -

no - bis et ve - ri - tas il - lux - it no - bis, et ve - ri - tas il - lux - it no -

no bis et ve - ri - tas, et ve - ri - tas il - lux - it no - bis, et ve - ri - tas il - lux - it no -

no - bis et ve - ri - tas il - lux - it no - bis, et ve - ri - tas il - lux - it no -

220 221 222 223

acc. seul tous *acc. seul* tous

5 4 3

[Ed: void notation]

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

bis. *S[econ]d seul*

bis. *Pr[emier] seul* Quo - mo-do, quo - mo-do fe-re - ba - mur

bis. *S[econ]d seul* Quo - mo-do fe-re - ba - mur, fe-re - ba - mur

bis. Quo - mo-do fe-re - ba - mur in a-bys - sum, fe-re - ba - mur

224 225 226 227 228 229

acc. seul 5 7 #6 b b

Sopr. *Pr[emier] seul*

Alto *S[econ]d seul* Quo - mo - do,

Tenor *Pr[emier] seul* Quo - mo - do tra - he -

Bass *Pr[emier] seul* Quo - mo - do tra - he - ba - mus in pro - fun -

Org. *[Ed.: original notation]*

6 7 6 *acc. seul* 6 7 #6

Fl. II *[Ed.: original notation]*

Sopr. quo - mo - do tra - he - ba - mus in pro - fun - dum!

Alto ba - mus, tra - he - ba - mus in pro - fun - dum!

Tenor *[Ed.: original notation]* dum, tra - he - ba - mus in pro - fun - dum!

Org. *[Ed.: original notation]*

b 6 7 #6

tous avec fl[ûtes]

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

tous

Can-ta - bi-mus can-ti-cum lau - di, can-ta - bi-mus can-ti-cum lau - di quo-ni-am lux or - ta est

tous

Can-ta - bi-mus can-ti-cum lau - di, can-ta - bi-mus can-ti-cum lau - di quo-ni-am lux or - ta est

tous

Can-ta - bi-mus can-ti-cum lau - di quo-ni-am lux or - ta est

tous

Can-ta - bi-mus can-ti-cum lau - di quo-ni-am lux or - ta est

241 242 243

acc. seul 6 *tous* # #

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

no - bis et ve - ri - tas, et ve - ri - tas il - lux - it no - bis, et ve - ri - tas il - lux - it no -

no - bis et ve - ri - tas, et ve - ri - tas il - lux - it no - bis, et ve - ri - tas il - lux - it no -

no - bis et ve - ri - tas, et ve - ri - tas il - lux - it no - bis, et ve - ri - tas il - lux - it no -

no - bis et ve - ri - tas, et ve - ri - tas il - lux - it no - bis, et ve - ri - tas il - lux - it no -

244 245 246 247

b *acc. seul* 5 4 3 # *tous* 5 4 3

Fl. I

Fl. II

Sopr.
bis.

Alto
bis.

Tenor
bis.

Bass
bis.

Org.
#

248 249 250 251

Vln I

Vla I

Vla II

Vc.

lent

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

seul

Xaverius: Ec-ce do-mi-ne ec-ce do-mi-ne quos tra-di sti - mi -

lent *tous sourdines sans fl[ûtes]*

lent *sourdines*

lent *sourdines*

lent *sourdines*

252 253 254 255 256

Lent

b b 5 6

Tenor

- hi, res-pi-ce su-per-po-pu-lum tu-um, res-pi-ce su-per-po-pu-lum

Org.

257 258 259 260

acc. seul *tous sourd[ines]*

5 6 7 6 6 b5 b # 6 b5

Vln I *sourd[ines]*

Vla I *sourd[ines]*

Vla II *sourd[ines]*

Vc. *sourd[ines]*

Tenor

tu-um et con-fir-ma, et con-fir-ma, con fir-ma quod o-per-a-tus est in e - is.

Org.

261 262 263 264 265

tous sourd[ines] *tous sourd[ines]*

acc. seul *acc. seul*

Vln I *sourd[ines]*

Vla I *sourd[ines]*

Vla II *sourd[ines]*

Vc. *sourd[ines]*

tous avec fl[ûtes]

Fl. I *fort*

Fl. II *fort*

Tenor *animé fort*
E - go au - tem li - ben -

Org. *animé*
acc. seul 5 b6 7 6 *tous* *acc. seul*

Vln I *tous fort*

Vla I *tous fort*

Vla II *tous fort*

Vc. *tous fort*

Fl. I *reprise* *fort*

Fl. II *fort*

Tenor *tis - si-me im - pen - dam, im - pen - dam et*

Org. *reprise* *tous fort* *acc. seul*

Vln I *fort*

Vla I *fort*

Vla II *fort*

Vc. *fort*

272 273 274 275 276 277

Fl. I *fort*

Fl. II *fort*

Tenor
su - per im-pen-dar ip - se, et su - per im-pen-dar ip - se

Org.
278 279 280 281 282
fort
tous

Vln I *fort*

Vla I *fort*

Vla II *fort*

Vc. *fort*

sans fl[ûtes]

Fl. I

Fl. II

Tenor

Org.

Vln I

Vla I

Vla II

Vc.

pro an - i - ma - bus fra - trum me - o - rum pro qui - bus, pro

283 284 285 286 287

tous sourd[ines] tous sourd[ines]

7 6 7 #6 acc. seul

sourd[ines] sourd[ines] sourd[ines] sourd[ines]

Tenor
qui - bus Chris - tus mor - tu - us est. Pro

Org.
288 289 290 291 292 293
9 8 7 9 8 7
7 6 5 7 6 5 *acc seul*

Vln I
Vla I
Vla II
Vc.

Tenor
qui - bus, pro qui - bus Chris - tus mor - tu - us est.

Org.
294 295 296 297 298 299
sourd[ines] *fort*
9 8 7 6 5 4 4 3 9 8 7

Vln I
sourd[ines] *fort*
Vla I
sourd[ines] *fort*
Vla II
sourd[ines] *fort*
Vc.
sourd[ines] *fort*

Tenor

Org.

Vln I

Vla I

Vla II

Vc.

Quis po - te - rit, quis po - te - rit ex - tin - gue - re char - i -

300 301 302 303 304

6 7 6 5 3
5 4 4 3

acc seul



Fl. I

Fl. II

Tenor

Org.

fl[ûte] seule

flûte seule

fl[ûte] seule

ta - tem me - am? Tri - bu - la - ti - o an an - gus - ti - a an fa - mes an

305 306 307 308 309

7 6 # # 6 b5

Fl. I
Fl. II
Tenor
Org.

nu-di-tas an pe - ri - cu lum an per-se - cu - ti-o an gla - di-us an mors? Li - ben -

310 311 312 313 314

Fl. I
Fl. II
Tenor
Org.

fort
fort

tis - si-me im - pen - dam, im - pen - dam et

315 316 317 318 319 320

fort
tous *acc seul*

Vln I
Vln II
Vla I
Vla II
Vc.

fort
fort
fort
fort

Fl. I

Fl. II

Tenor

su - per im-pen-dar ip - se, et su - per im-pen-dar ip - se

Org.

321 322 323 324 325

Vln I

Vla I

Vla II

Vc.

fort

fort

fort

fort

fort

fort

fort

tous

sans flûtes

Fl. I

Fl. II

Tenor

Org.

Vln I

Vla I

Vla II

Vc.

qui - bus Chris - tus mor - tu - us est. Pro

326 327 328 329 330

7 6 7 #6

sourd[ines]

331 332 333 334 335 336

9 7 8 6 5 9 8 7 *acc seul*

Tenor

qui - bus, pro qui - bus Chris - tus mor - tu - us

Org.

337 338 339 340

tous *sourd[ines]*

9 8 7 6 7 6 5 4 4 3

Vln I

sourd[ines]

Vla I

sourd[ines]

Vla II

sourd[ines]

Vc.



Tenor

est.

Org.

341 342 343 344 345

fort

9 8 7 6 7 6 5 4 4 3

Vln I

fort

Vla I

fort

Vla II

fort

Vc.

fort

tous avec fl[ûtes]

fort

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

Po - si-tus est prae-di - ca-tor et a - pos - to-lus et ma - gis-ter gen - ti - um, Po - si-tus

Po - si-tus est prae-di - ca-tor et a - pos - to-lus et ma - gis-ter gen - ti - um, Po - si-tus

Po - si-tus est prae-di - ca-tor et a - pos - to-lus et ma - gis-ter gen - ti - um, Po - si-tus

Po - si-tus est prae-di - ca-tor et a - pos - to-lus et ma - gis-ter gen - ti - um, Po - si-tus

346 347 348 349 350 351 352

acc seul 6 5 *tous*

fort

fort

fort

fort

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

est et prae-dic-tor et a-pos-to-lus et ma-gis-ter gen-ti-um, In sig-nis et pro

est et prae-dic-tor et a-pos-to-lus et ma-gis-ter gen-ti-um, In sig-nis et pro

est et prae-dic-tor et a-pos-to-lus et ma-gis-ter gen-ti-um, In sig-nis et pro

est et prae-dic-tor et a-pos-to-lus et ma-gis-ter gen-ti-um, In sig-nis et pro

353 354 355 356 357 358

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vln II

Vla I

Vla II

Vc.

di - gi - is et vir - tu - ti - bus in sig - nis, et pro - di - gi - is et vir - tu - ti - bus, et vir - tu - ti

di - gi - is et vir - tu - ti - bus in sig - nis, et pro - di - gi - is et vir - tu - ti - bus, et vir - tu - ti

di - gi - is et vir - tu - ti - bus in sig - nis, et pro - di - gi - is et vir - tu - ti - bus, et vir - tu - ti

di - gi - is et vir - tu - ti - bus in sig - nis, et pro - di - gi - is et vir - tu - ti - bus, et vir - tu - ti

359 360 361 362 363 364

5
4 #3

Fl[ûtes] seules

Fl. I

Fl. II

S[econ]d seul

Sopr.

bus.

Alto

bus.

Tenor

bus.

Bass

bus.

365 366 367 368 369 370 371

Org.

acc seul

Vln I

Vln II

Vla I

Vla II

Vc.

Fl. I
Fl. II
Alto
Org.

-tit et men - sus et ter - - - -

372 373 374 375

5 6 7 6

Detailed description: This system contains measures 372 through 375. It features four staves: Flute I, Flute II, Alto, and Organ. The Alto part has lyrics: "-tit et men - sus et ter - - - -". The Organ part has measure numbers 372, 373, 374, and 375 above it, and fingerings 5, 6, 7, and 6 below it.



*Silence tourner a laize
pour la suite*

Fl. I
Fl. II
Alto
Org.

ram.

376 377 378 379 380

9 8 7 6 5 #
7 6 # 4 3

Detailed description: This system contains measures 376 through 380. It features four staves: Flute I, Flute II, Alto, and Organ. The Alto part has the word "ram." below it. The Organ part has measure numbers 376, 377, 378, 379, and 380 above it, and fingerings 9 7, 8 6, 7 #, 6 4, and 5 3 below it.

tous avec fl[ûtes]

Fl. I

Fl. II

Sopr. *tous*
Et eg-res-sus est in sa-lu-tem po-pu-lo-rum, et eg - res - sus est, eg - res-sus est in sa

Alto *tous*
Et eg - res-sus est in sa

Tenor *tous*
Et eg - res-sus est in sa-lu-tem po - pu - lo-rum, in sa-lu-tem, in sa

Bass *tous*
Et eg - res-sus est in sa-lu-tem, et eg -

Org. ³⁸¹ ³⁸² ³⁸³
acc seul *tous*

Vln I

Vla I

Vla II

Vc.

Fl. I

Fl. II

Sopr.
lu-tem po-pu-lo-rum, in sa-lu-tem po-pu-lo - rum, Cae-ci vi-dent clau-di

Alto
lu-tem po-pu-lo-rum, in sa-lu-tem po-pu-lo - rum, Cae-ci vi-dent clau-di

Tenor
lu-tem, et eg-res-sus est in sa-lu-tem po-pu-lo - rum, Cae-ci vi-dent clau-di

Bass
res-sus est in sa-lu-tem, in sa-lu-tem po-pu-lo - rum, Cae-ci vi-dent clau-di

Org.
384 385 386 387 388 389
5 6 6 # 5 4 3 # #

Vln I

Vla I

Vla II

Vc.

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

am - - bu-lant sur-di au - di-unt mu-ti, mu-ti, mu-ti lo-quun -

am - - bu-lant sur-di au - di-unt mu-ti, mu-ti, mu-ti lo-quun -

am - - bu-lant sur-di au - di-unt mu-ti, mu-ti, mu-ti lo-quun -

am - - bu-lant sur-di au - di-unt mu-ti, mu-ti, mu-ti lo-quun -

390 391 392 393 394 395 396 397

Fl. I *sourd[ines]* *sans fl[ûtes]*

Fl. II *sourd[ines]*

Sopr. *a demie voix*
 - tur lo - quun - tur mor - tu - i, mor - tu - i

Alto *a demie voix*
 tur, lo - quun - tur mor - tu - i, mor - tu - i

Tenor *a demie voix*
 tur, lo - quun - tur mor - tu - i, mor - tu - i

Bass *a demie voix*
 tur, lo - quun - tur mor - tu - i,

Org. 398 399 400 401 402 403 404
sourd[ines]
 #6 3 5 6 9 8 5 6 7 6
 7 6 b 6 #

Vln I *sourd[ines]*

Vln II *sourd[ines]*

Vla I *sourd[ines]*

Vla II *sourd[ines]*

Vc. *sourd[ines]*

tous avec fl[ûtes]
fort

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vln II

Vla I

Vla II

Vc.

405 406 407 408 409

tous fort
re - sur - - -

tous fort
re - sur - gunt, re -

tous fort
re - sur -

acc seul

fort

fort

fort

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

fort

fort

fort

tous

410 411 412

- gunt, re - sur - gunt, re sur - gunt.

sur - gunt, re - sur - gunt, re sur - gunt.

- - - gunt, re - sur - gunt, re - sur - gunt.

re - sur - - - gunt, re - sur - gunt.

Fl. I

Fl. II

Sopr.

Org.

Vln I

Vln II

Vla I

Vla II

Vc.

Pr[emier dessus]


As-pe - xit et dis-sol-vit, et dis - sol-vit gen - tes,

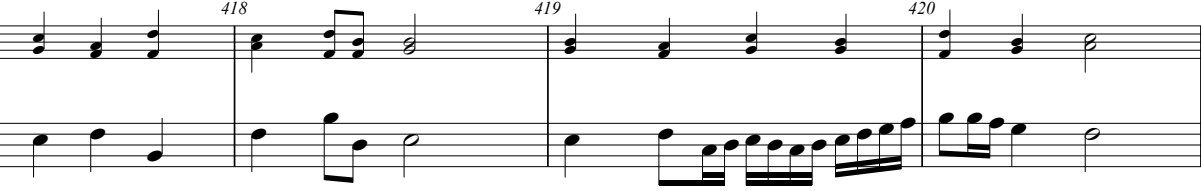
413 414 415 416

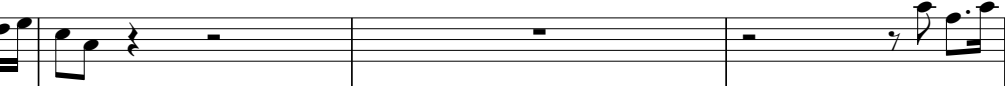
acc seul

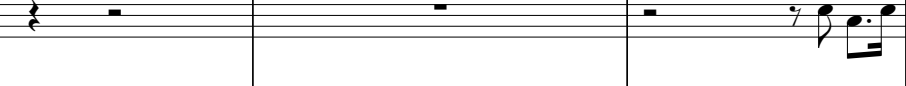
vi[ol]on seuls

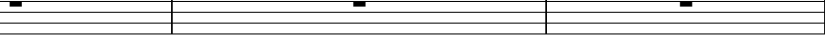
vi[ol]on seuls

Sopr. 

Org. 

Vln I 

Vln II 

Vla I 

Sopr. 

Org. 

Vln I 

Vln II 

Sopr. *- ti-sunt col - les mun - di,* *seul* et ad -

Alto *et ad - dux - it, ad -*

Org. *6 5 6*

Vln I

Vln II



Fl. I *fl[ûtes] et vi[ol]ons*

Fl. II *fl[ûtes] et vi[ol]ons*

Sopr. *dux - it, ad - dux - it, et ad - dux - it fi - li-os do - mi-ni de - lon - gin - quo.*

Alto *dux - it et ad - dux - it, ad dux - it fi - li-os do - mi-ni de - lon - gin - quo.*

Org. *430 431 432 433 434 435 436 437 438*
5 7 7 6

Vln I *fl[ûtes] et vi[ol]ons*

Vla I *fl[ûtes] et vi[ol]ons*

Fl. I

Fl. II

Sopr.

Alto

Org.

Vln I

Vla I

et fi - li-as e - jus

et fi - li-as e - jus ab - ex - tre

439 440 441 442 443 444 445 446 447

6 7 6 6 2

f[ûtes] et vi[ol]ons

Fl. I
Fl. II
Sopr.
Alto
Org.
Vln I
Vla I

ab ex - tre - mis ter - rae.
- mis ter - rae, ab ex - tre - mis ter - rae.

448 449 450 451 452 453 454 455 456

2 6 5 7 b 5
4 3

f[ûtes] et vi[ol]ons



Fl. I
Fl. II
Org.
Vln I
Vla I

457 458 459 460 461 462 463 464 465

6 7 7 9 6 5 3
b 5 4 3 5 4 3

fl[ûtes] et vi[ol]ons

Fl. I

Fl. II

Sopr. *tous*

Alto *tous* Et ad - dux-it, ad - dux - it, Et ad - dux-it, ad - dux - it et ad - dux-it, ad - dux - it

Tenor *tous* Et ad - dux-it, ad - dux - it, et ad-

Bass *tous* Et ad - dux-it, ad - dux - it, et ad - dux-it, ad-

Org. 466 467 468 469 470 471 472 473 474 *tous*

Vln I *fl[ûtes] et vi[ol]ons*

Vla I

Vla II

Vc.

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

et ad-dux - it fi - li - os Do - mi - ni de - lon - gin - quo

fi - li - os Do - mi - ni, fi - li - os Do - mi - ni de lon - gin - quo

dux - it, ad - dux - it fi - li - os Do - mi - ni de lon - gin - quo

dux - it fi - li - os, fi - li - os Do - mi - ni de lon - gin - quo

475 476 477 478 479 480 481 482 483

5 #6 6 7 #6

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

et ad-dux-it, ad-dux-it fi-li-os Do-mi-ni,
 et ad-dux-it, ad-dux-it et ad-dux-it, ad-dux-it fi-li-os,
 et ad-dux-it et ad-dux-it, ad-dux-it
 er ad-dux-it, ad-dux-it et ad-dux-it, ad-dux-it

484 485 486 487 488 489 490 491 492

6 7 6

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

fi - li-os Do - mi-ni de lon - gin - quo. Et

fi - li-os Do - mi-ni de lon - gin - quo. Et

fi - li-os Do - mi-ni de lon - gin - quo. Et

fi - li-os Do - mi-ni de lon - gin - quo. Et

493 494 495 496 497 498 499 500 501

6 7 6

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

fi - li - as e - jus, et fi - li - as e - - jus ab - ex - tre - mis ter -

fi - li - as e - jus ab ex - tre - mis ter - rae, ab - ex - tre - mis ter -

fi - li - as e - jus et fi - li - as e - jus, ab ex - tre - mis ter -

fi - li - as e - jus, et fi - li - as e - - jus ab - ex - tre - mis ter -

502 503 504 505 506 507 508 509

#6 9 b7 6 5 4 4 3

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

rae. *Pre[emier] seul*

rae. Et ad - dux - it, ad - dux - it, et ad - dux - it

rae. *Pre[emier] seul*

rae. *Pre[emier] seul*

rae. Et ad - dux - it, ad - dux - it

rae. *Pre[emier] seul*

rae. Et ad - dux - it, ad - dux - it fi - li - os,

510 511 512 513 514 515 516 517 518

9 7 *acc seul* b

fl[ûtes] et vi[ol]ons

Fl. I

Fl. II

Alto
fi - li-os Do - mi-ni de lon - gin - quo.

Tenor
fi - li-os Do - mi-ni de lon - gin - quo.

Bass
fi - li-os Do - mi-ni de lon - gin - quo.

Org.
519 520 521 522 523 524 525 526 527
6 4 9 8 7 5 6 6 7 6

Vln I
fl[ûtes] et vi[ol]ons

Vla I

Fl. I

Fl. II

Alto *Pr[emier]*
Et fi - li-as e - jus ab ex - tre

Tenor *Pr[emier]*
Et fi - li-as e - - jus ab ex - tre - mis ter - rae. ab ex -

Bass *Pr[emier]*
Et fi - li-as e - - jus ab ex - tre - mis ter - rae, ab ex -

Org.
528 529 530 531 532 533 534 535 536
6 5 9
4 4 3

Vln I

Vla I

tous avec fl[ûtes]

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

tous et fi - li - as e - - - jus, ab ex -
 - mis ter - rae, *tous* et fi - li - as e - - jus, et
tous tre - mis ter - rae, et fi - li - as e - jus, et fi - li - as e - jus, et fi - li - as
tous tre - mis ter - rae, et fi - li - as e - jus, et fi - li - as

537 538 539 540 541 542 543 544

9 6 5 3
4 4 3 6 5 6

tous avec fl[ûtes]

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

545 546 547 548 549

9 6 4 5 4 3

tre mis ter - rae, ab ex - tre - mis ter - -
 fi - li - as e - jus ab ex - tre - mis ter - -
 e - - - jus, ab ex - tre - mis ter - -
 e - - - jus ab ex - tre - mis ter - -

Fl. I

Fl. II

Sopr.

Alto

Tenor

Bass

Org.

Vln I

Vla I

Vla II

Vc.

rae, ab ex - tre - - mis ter - - rae.

rae, ab ex - tre - - mis ter - - rae.

rae, ab ex - tre - - mis ter - - rae.

rae, ab ex - tre - - mis ter - - rae.

550 551 552 553 554

9 7 6 5 3
4 4

98 Prochidium

In honorem Sancti Plaverij Canticum

44.

Partial view of musical score on the left page of the manuscript, showing vocal lines and some lyrics.

Musical score for the first system, including vocal and organ parts. The organ part is marked "orgue avec les tailles" and "orgue avec buffes de bois".

Linger
a Laise

Musical score for the second system, including vocal and organ parts. The organ part is marked "acc seul". The lyrics include "vidi angelum volan", "tempus medicati", "splendor in caritate", and "et pedita".

ppp
ppp
ppp
Kant us huiusmodi genti bus et pueri puerum fandum dicitur super mare simitina aut super ter

ram
rous

Pr vion
Soul
vion soul

vion soul

Pr vion
Soul
vion soul

vion soul

Pr Defm
viti solum ascendente super occipum
et gressus eius et gressus eius velis piente

exultavit ut gigas exultavit ut gigas exultavit ut gigas ad iuram Da deus rem Da vi am

populi populi populi se
populi populi

neque quifabundat acal mae lore em jus

Handwritten musical notation on the left page, showing several staves with notes and rests. The notation is in a standard musical staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests. The handwriting is in black ink on aged paper.

Handwritten musical notation on the right page, featuring Latin lyrics. The lyrics are: "rabile in oculis in oculis nos - nis lux orta est nobis lux orta est nobis et veni tas veri tas". The notation is in a standard musical staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests. The handwriting is in black ink on aged paper.

Handwritten musical notation on the left page, showing several staves with notes and rests. The notation is in a standard musical staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests. The handwriting is in black ink on aged paper.

Handwritten musical notation on the right page, featuring Latin lyrics. The lyrics are: "illuxit nobis lux orta est nobis lux orta est nobis et veni tas veri tas illuxit nobis illuxit". The notation is in a standard musical staff with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests. The handwriting is in black ink on aged paper.

no - bis
quomodo quomodo feceramus in a bys hum
quomodo feceramus fere bamur in a bys hum
quomodo feceramus in a bys hum fere bamur in a bys hum
quomodo trabe
quomodo traheramus in profum dum cantabimus antiphona laudis quoniam lux orta est
quomodo traheramus traheramus in profum dum cantabimus antiphona laudis quoniam lux orta est
bamur in profum dum traheramus in profum dum cantabimus antiphona laudis quoniam lux orta est

acc. seul *acc. seul* *tr. amant* *tr. seul* *tr. seul* *tr. seul*

nobis et veritas
nobis et veritas et veritas
nobis et veritas
in a bys hum
in a bys hum
in a bys hum

Dis quia lux ornat nobis et veritas et veritas illuxit nobis et veritas illuxit no- bis
 Dis quia lux ornat nobis et veritas et veritas illuxit nobis et veritas illuxit no- bis
 Dis quia lux ornat nobis et veritas et veritas illuxit nobis et veritas illuxit no- bis
 Dis quia lux ornat nobis et veritas et veritas illuxit nobis et veritas illuxit no- bis

acc. seul tout 7

tous sourdines sans fl

lent

sourdines lent

Pro sourdines

acc. seul tout

76. repice

tous sourdines

Sourd Sourd Sourd

Sourd Sourd Sourd

Sourd Sourd Sourd

Sourd Sourd Sourd

Super nos peccata nostra respice super populum tuum et confirma et confirma quae operatus es in e-

acc. seul tout sourd acc. seul tout sourd

anime

is

anime

is Ego in lau-
76

acc. seul

for

super impudam ipse

my for

quibus christus moritur
76 76

fl. seul

liberissime

jusque

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Handwritten musical notation on the left page, including staves with notes and some lyrics like "operatus est in e".

Handwritten musical score on the right page, page number 48. It features multiple staves with musical notation and Latin lyrics. Performance instructions such as *animé*, *forte*, *respicere*, *acc. seul*, and *plus seul* are present. The lyrics include: "Ego an sem libentissime impendā impendā et super impendā ipse et", "super impendā ipse pro animabus fratrum pro quibus christus mortuus est", "quis potest ut qui potest extinguerē charitatem pro an", "tribulatio an angustia an fames an medietas an periculum an periculum an periculum an mors", and "Jusque a quis poterit". A handwritten note at the bottom right says "passer apres la reprise a la suite".

