

## Egregie martir

Nicolas Gombert

## Prima pars: Egregie martir

Prima pars: Egregie marit

Superius

Altus

Tenor I

Tenor II

Bassus

4

Soprano (S): - Q Q Q Q Q Q Q Q Q Q

Alto (A): . Q Q Q Q Q Q Q Q Q Q

Tenor I (T.I): R R R R .

Tenor II (T.II): R R R R .

Bass (B): R R R R R R R R R R

8

S

A

T. I

T. II

B

11

S

A

T. I

T. II

B

14

S

A

T. I

T. II

B

18

S

A

T. I

T. II

B

26

Soprano (S): Dotted half note, eighth notes.

Alto (A): Quarter note with fermata, eighth notes.

Tenor I (T.I.): Eighth note pairs.

Tenor II (T.II.): Eighth notes with fermata.

Bass (B): Eighth notes.

30

S

A

T. I

T. II

B

33

S

A

T. I

T. II

B

36

Soprano (S):  $\text{F} \cdot \text{A}$

Alto (A):  $\text{C} \cdot \text{E}$

Tenor (I):  $\text{G} \cdot \text{B}$

Bass (II):  $\text{D} \cdot \text{F}$

Bassoon (B):  $\text{A} \cdot \text{C}$

40

Soprano (S): Open circle, solid dot, open circle, square, rest, open circle, open circle, open circle, open circle.

Alto (A): Solid dot, open circle, open circle, open circle, solid dot, square, rest.

Tenor I (I.I): Rest, open circle, open circle, open circle, open circle, solid dot, rest, open circle.

Tenor II (II): Open circle, solid dot, square, square, rest.

Bass (B): Open circle, open circle, open circle, open circle, open circle, solid dot, square, rest.

44

S

A

T. I

T. II

B

48

S

A

T. I

T. II

B

51

S

A

T. I

T. II

B

54

S

A

T. I

T. II

B

58

S

A

T. I

T. II

B

This musical score consists of five staves, each with a different vocal part: Soprano (S), Alto (A), Tenor I (T. I), Tenor II (T. II), and Bass (B). The music is in common time. Measure 58 starts with Soprano (S) on a G note, followed by Alto (A) on an A note, Tenor I (T. I) on a G note, Tenor II (T. II) on a D note, and Bass (B) on a C note. Measures 59 and 60 show the progression of the melody through the voices. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the start of measure 59. Measure 59 ends with a sharp sign above the staff. Measure 60 concludes with a half note on the soprano line.

61

S

A

T. I

T. II

B

This musical score continues with five staves: Soprano (S), Alto (A), Tenor I (T. I), Tenor II (T. II), and Bass (B). The music is in common time. Measure 61 begins with Soprano (S) on a G note, followed by Alto (A) on an A note, Tenor I (T. I) on a D note, Tenor II (T. II) on a C note, and Bass (B) on a B note. Measures 62 and 63 show the continuation of the melody. The key signature changes back to B-flat major (two flats) at the start of measure 62. Measure 63 concludes with a half note on the soprano line.

64

S

A

T. I

T. II

B

This musical score displays five staves of music for voices. The key signature is one flat, and the time signature is common time (indicated by a '8' below the staff). The vocal parts are: Soprano (S), Alto (A), Tenor I (T. I), Tenor II (T. II), and Bass (B). The vocal parts sing various notes and rests, with some dynamics like forte (f) and piano (p) indicated.

68

S

A

T. I

T. II

B

This musical score displays five staves of music for voices. The key signature is one flat, and the time signature is common time (indicated by a '8' below the staff). The vocal parts are: Soprano (S), Alto (A), Tenor I (T. I), Tenor II (T. II), and Bass (B). The vocal parts sing various notes and rests, with some dynamics like forte (f) and piano (p) indicated.

72

Soprano (S) Alto (A) Tenor I (T.I) Tenor II (T.II) Bass (B)

76

Soprano (S) Alto (A) Tenor I (T.I) Tenor II (T.II) Bass (B)

80

Soprano (S) Alto (A) Tenor I (T.I) Tenor II (T.II) Bass (B)

84

Soprano (S) Alto (A) Tenor I (T.I) Tenor II (T.II) Bass (B)

88

## Secunda pars: Socius enim

Soprano (S):

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        \begin{staves}
        \new staff { \key{F major} \time{4/4} \clef{G} } \text{S}
        \new staff { \key{F major} \time{4/4} \clef{G} } \text{A}
        \new staff { \key{F major} \time{4/4} \clef{G} } \text{T. I}
        \new staff { \key{F major} \time{4/4} \clef{G} } \text{T. II}
        \new staff { \key{F major} \time{4/4} \clef{F} } \text{B}
        \end{staves}
    
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Alto (A):

Tenor (T. I):

Bass (T. II):

Bassoon (B):

92

Soprano (S):

Alto (A):

Tenor (T. I):

Bass (T. II):

Bassoon (B):

95

S

A

T. I

T. II

B

98

S

A

T. I

T. II

B

102

S

A

T. I

T. II

B

This section contains five staves of musical notation. The top staff is for the Soprano (S), followed by the Alto (A), Tenor I (T. I), Tenor II (T. II), and Bass (B) at the bottom. The key signature is one flat, and the time signature is common time (indicated by a '8' below the staff). The vocal parts sing various notes and rests, with some sustained notes and short melodic phrases.

106

S

A

T. I

T. II

B

This section continues with five staves of musical notation. The key signature changes to one sharp, and the time signature changes to 2/4 (indicated by a '4' below the staff). The vocal parts sing more complex patterns, including sustained notes and eighth-note groups.

109

S

A

T. I

T. II

B

112

S

A

T. I

T. II

B

115

S

A

T. I

T. II

B

118

S

A

T. I

T. II

B

122

S

A

T. I

T. II

B

126

S

A

T. I

T. II

B

129

S

A

T. I

T. II

B

130

131

132

133

133

S

A

T. I

T. II

B

134

135

136

137

137

S

A

T. I

T. II

B

141

S

A

T. I

T. II

B

145

A musical score for five voices (Soprano, Alto, Tenor I, Tenor II, Bass) on five staves. The key signature is one flat (B-flat). The time signature is common time (indicated by 'C'). Measure 145 begins with a half note in Soprano. The Alto and Tenor I voices enter with eighth notes. The Tenor II voice remains silent. The Bass voice enters with a half note.

Soprano (S): Half note (B-flat)

Alto (A): Eighth note (A), eighth note (G), eighth note (F-sharp)

Tenor I (T.I): Eighth note (A), eighth note (G), eighth note (F-sharp)

Tenor II (T.II): Silence

Bass (B): Half note (E-flat)