

7. Patrem omnipotem

From Missa Ave Maria

(Antoine de Févin)

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1 1 | | | | | | | | | |

					<i>a</i>	<i>a e r a</i>	<i>a a</i>
<i>r</i>	<i>r+</i>	<i>r r</i>	<i>r e r e r b r</i>	<i>e b r b r e</i>	<i>r r a r e</i>	<i>r+</i>	<i>r r</i>

10

<i>a</i>	<i>a r e e</i>	<i>r e r e r a r</i>	<i>e+</i>	<i>a</i>	<i>a</i>	<i>f</i>
<i>δ r δ</i>	<i>δ+</i>	<i>r δ r a</i>	<i>r a r δ a r δ</i>	<i>r δ</i>	<i>δ r δ r a</i>	<i>r</i>

1)

15

<i>f r e f r e f</i>	<i>e+</i>	<i>r e f e f</i>	<i>f e r a</i>	<i>r a</i>	<i>r e r e r a</i>	<i>δ</i>
<i>a</i>	<i>r a r δ</i>	<i>a r a r</i>	<i>r a δ r</i>	<i>a r δ r+</i>	<i>δ+</i>	<i>δ</i>

2)

25

<i>a</i>	<i>r+</i>	<i>r+</i>	<i>a</i>	<i>r</i>	<i>r+</i>	<i>a</i>	<i>e r</i>	<i>a</i>	<i>a</i>	<i>r e</i>
<i>r a r δ a r δ</i>	<i>a r+</i>	<i>r r</i>	<i>f</i>	<i>a a</i>	<i>δ r a</i>	<i>r+</i>	<i>r</i>	<i>a r</i>	<i>δ f</i>	

35

<i>a r [e] r e r</i>	<i>e f+</i>	<i>f e r a</i>	<i>r e+</i>	<i>e r a</i>	<i>a e r e a r e</i>	<i>a</i>	<i>a</i>
<i>r+</i>	<i>δ+</i>	<i>a r</i>	<i>δ r</i>	<i>δ a a δ r</i>	<i>e+</i>	<i>r b r e</i>	<i>r+</i>

3) 4)

45

	<i>a e r a</i>	<i>δ r a</i>	<i>r a</i>	<i>r δ a</i>	<i>δ r+</i>	<i>r a r a</i>	<i>r+</i>
<i>r</i>	<i>a</i>	<i>r a r e</i>	<i>e r e+</i>	<i>e r a</i>	<i>a</i>	<i>r</i>	<i>e</i>

1) Rhythm flag double value in orig.; other flags missing.
 2) Rhythm flag missing in orig. Same in bars 30 b1. 58 b1, 59 b1, 90 b2, 162 b1..
 3) Rhythm flag double value in orig.
 4) d in orig. Same in bars 118,164. 165.

50 55

r	r	a	b a	a r b			b r	a	a r b	r a	a
e+	e r	e r+	r a	e r+	e r	e f	r	r a	a r	e r b+	b r b
		e	e	e				e		e	e r

60 65

	a		a r+	r		r b r	a				
e		r e	[b] r		a	a r e	a	r+r	r b		
β g β g e g	r+	r e		a	a r e	r	e a	a e r a	r+		

1)

70 75

	a e r a	δ r a	a	r δ	δ r a	r	b		r+		
r	a r δ a r δ	r+		r+			r				
a	a									a a	

80

e+	r a	[a]	e a	a e r a	r a r	r a	δ r δ r	a	r e b	r	a r e r
r	a r	r a f	e r+	r+		a	a e r	r	r e b	e a r e r	
			a	a							

2)

85 90

	a	r a r δ	r a r	e δ	a r	[r]	a a	r+r	e+		
r r	r b r	a b	r+	r	r	e r b	r e r	b	b a	r r	
e	e r e	r+		a	a	r	e+	r+	r+	a	

4)

95 100

r+		a	r a δ a	δ r a	a a	r	e+	r	a		
b	r b		a δ δ r a	r r	δ e b	r	b	f	r a r δ a r δ	f δ	
r+	e	r r	a		e+	a	r	e+		r+	

105 110 115

r a	a	r	e a	a δ e	r δ	e r	e a r	a a	a r e	a a	e e
r a	r	r b	r r	δ e	r δ	f δ	f δ	r+	δ e r	a a	r r
	e r a	r	a		r	e a	r a	e+	r	a	a

5)

- 1) 2 notes one course higher in orig.
- 2) Note one course lower in orig.
- 3) Bar replaced by editor. For original bar, see Appendix.
- 4) Note one course lower in orig.
- 5) c in orig.

e	a	a	e	r	δ	r	f	e	e	e	r	e	e	r	e	f	e	e	a	r	e	r	e	r
a	a	[e]	r	δ	a	r	f	e	e	e	r	e	e	r	e	f	e	e	a	r	e	r	e	r
r																							r	δ
a																								r+

e	a	r	r	a	e	a	e	r	r	a	a	r	e	r	a	f	e	f	e	r	e	r	e
f	δ	r	a	r	b	e	r																

a	r	a	r	δ	a	r	δ	r	a	δ	r+	a	a	r	a	r	δ	r	a	r	a	r	a
r																							
a																							

1)

b	r	a	r+	a	r	r	r	b	r	r+	r	b	r	r	e	a	a	r	a	e	r	e	e
r+	r	a	e	a	r	a	r	a	r	a	r	e	r	a	r	e	r	a	a	r	e	r	e

e	δ	a	r	a	r	δ	a	a	a	r	e	r	a	a	e	r	a	r	e	[e]	e	δ	
a																							
r																							

r	a	r	δ	a	r	[e]	r	e	r	e	r	a	a	a	r	e	a	a	a	a	a	a	a

r	b	r	r	a	r	δ	a	r	δ	a	r	δ	a	r	e	r	a	r	r	a	a	a	a

2)

1) Rhythm flag double value in orig.
2) a in orig.

Appendix

Original bar 90

90

The musical notation for bar 90 is presented on a three-staff system. A box containing the number '90' is positioned to the left of the first staff. A brace above the first staff indicates a measure. The notes and rests are distributed as follows:

- Staff 1: Note 'a' on the first line, followed by a rest 'r'.
- Staff 2: Note 'δ' on the second line, followed by notes 'e' and 'b' on the first and second lines respectively, then note 'a' on the second line, and note 'f' on the first line.
- Staff 3: Rest 'r' on the first line, followed by rest 'r+' on the second line.