

Missa Et ecce terrae motus Duodecim vocu

Antonio Brumel autore

Dédié à l'ensemble vocal *Psalterion* à Genève, et son chef *Gonzalo Martinez*, où j'avais la chance de faire la connaissance avec cette musique merveilleuse.

Preface

Antoin Brumels Mass “Et ecce terrae motus” has been handed down to us in nearly complete form in the Bayerische Staatsbibliothek, Munich, Mus. Ms. 1. Except the Agnus Dei which consists of only one part all parts are complete. Unfortunately, the last folios are badly damaged so that in seven parts long passages are lost. Of some musicological and historical interest is the fact that the Munich copy has probably been used for a performance between 1568 and 1570 by Orlando di Lasso.¹

| | | |
|-----------------|--|--|
| Contratenor I | Anthonio massimo guilelmo Aberstock | (Goßwin) (Massimo Trojano) (Wilhelm Nicolas) (Christoph Haberstockh) |
| Contratenor II | Gasparo Wibole Joachim hans hus | (Caspar Pichler) (Willibald Mader) (vielleicht Joachim Freithof, alias Jocham von Schevingen) |
| Contratenor III | F. spagnolo matino hans peck Vogel | (vielleicht Farancesco Talavera) (Martino Franz) (Hans Röckh) |
| Tenor I | Cornelio georgio leonardo | (cornelius Bonns) (vielleicht Georg Gattmair) |

A modern edition dating from 1970 is outdated today with respect to performance practice, since note lengths have been shortened and the text has been “completed”, obscuring the often more improvisatorial character of text treatment at Brumel’s time. Nevertheless, this edition had to be taken as basic reference for the present one, due to missing willingness of cooperation by the preserving library so far—let’s hope the best for the future and an upcoming revised version.

Transferring an historical source into modern typesetting means always balancing readability for the “modern eye” against shading the original. The way taken here is a somehow extreme one, since nothing is added what is not to be found in the original source (for the moment: what cannot be reconstructed—using 1970’s edition—as to be found in the original). Thus the performer will have to arrange quite some items. Any alternative editing practice would lead to fix things which were not supposed to be fixed at Brumel’s time.

¹cf. Wolfgang Boetticher, *Orlando di Lasso und seine Zeit 1532-1594* (Kassel and Basel: Bärenreiter, 1958), vol 1, pp. 858-860

This encouts above all the placement of text and the so called *musica ficta*, i.e. adding accidentals upon the gusto of the performer (of course, there are quite some rules but there's also a lot of freedom in interpretation as we are far away from really knowing how this kind of music was performed). Since there is not *one* definitive or optimal choice (and hasn't even been at Brumel's time), any arrangements have been abandoned, in order to give the full freedom of choice to the performer. A solistic performance with experienced renaissance singers could treat this in a mostly improvistorical manner. In doubled or choral versions this won't work, of course, without some agreements in advance.

Lausanne, October 2002

Vorwort

Antoin Brumels Messe "Et ecce terrae motus" ist uns in annähernd vollständiger Form überliefert in der Bayerischen Staatsbibliothek München, Mus. Ms. 1. Bis auf das Agnus Dei, welches aus lediglich einem Satz besteht, sind alle Teil komplett. Die letzten Seiten sind leider schwer beschädigt, so dass in sieben Stimmen längere Passagen verloren gegangen sind. Von einem musikhistorischen Interesse ist, dass die Münchner Kopie vermutlich zwischen 1568 und 1570 von Orlando di Lasso für eine Aufführung benutzt worden ist. In einigen Stimmbüchern sind die Namen der ausführenden Sänger verzeichnet.²

| | | |
|-----------------|--|--|
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²siehe footnote ??

Es liegt eine Edition der Messe aus dem Jahre 1970 vor, die jedoch aus heutiger Sicht kaum aufführungspraktischen Wert hat, da das originale Notenbild durch Verkürzung vollkommen entstellt wird und überdies eine “Vervollständigung” Textunterlegung den damals eher improvisatorischen melismatischen Umgang mit dem Text verdunkelt. Musste diese Ausgabe die Grundlage zur vorliegenden Edition bilden, da da eine Einsicht der originalen Quelle bisher an der mangelnden Kooperationsbereitschaft von Seiten der aufbewahrenden Bibliothek scheiterte. Es bleibt das beste zu hoffen für die Zukunft und eine zukünftige revidierte Edition.

Eine historische Quelle in moderne Schrift zu übertragen bedeutet immer, eine heiklen Abwägungsprozess zu führen zwischen Lesbarkeit für das “moderne Auge” und Entfernung von der originalen Gestalt. Der hier beschrittene Weg ist sicher ein extremer, da nichts hinzugefügt wurde, was nicht im originalen Material zu finden ist (lies im Moment: was unter Benützung der Ausgabe von 1970 als nich im Original stehend rekonstruiert werden kann). Auf diese Weise wird man vor einer Aufführung zwar gezwungen sein, selbst einiges einzurichten, jegliche Alternative müsste jedoch Dinge festlegen, die im Sinne der Zeit Brumels nicht festgelegt waren. Dazu zählt vor allem genaue Textunterlegung und die sog. *musica ficta*, d.h. die Hinzufügung von Akzidenzen nach Geschmack des/der Aufführenden (hierfür gab es natürlich eine Reihe von Regeln, die Freiheit ist dennoch vergleichsweise groß, zumal wir weit davon entfernt sind, wirklich im Detail zu wissen, wie diese musik aufgeführt wurde). Da es diesbezüglich nicht *eine* definitive oder optimale Möglichkeit gibt (und auch zu Brumels Zeiten nicht gab), wurde bewusst darauf verzichtet, erartige Eintragungen vorzunehmen, um die volle Freiheit der Aufführung zu überlassen. In solistischer Version mit erfahrenen Renaissance-Sängern ist eine improvisatorische Ausführung wohl die “originalgetreueste” Version. In verdoppelter oder chorischer Besetzung wird eine weitgehende vorausgehende Absprache unumgänglich sein.

Lausanne im Oktober 2002

Missa Et ecce terrae motus

Antoin Brumel (ca 1460 - ca 1515)

Kyrie I

Discantus I
Discantus II
Discantus III
Contratenor I
Contratenor II
Contratenor III
Tenor I
Tenor II
Tenor III
Bassus I
Bassus II
Bassus III

5
e
e
ri e
e
M e
e
Ky ri e

9

Ky ri e
Ky

e

13

ri e
Ky

17

e - lei - son

22

e - lei - son
e - lei - son

son

4 Christe

[27]

This musical score page contains four systems of music for a choir. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time (indicated by '4'). The vocal parts sing the word 'Christe' in a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords.

Measures 27-30:

- Soprano (S):** Starts with a half note, followed by eighth and sixteenth note patterns.
- Alto (A):** Starts with a half note, followed by eighth and sixteenth note patterns.
- Tenor (T):** Starts with a half note, followed by eighth and sixteenth note patterns.
- Bass (B):** Starts with a half note, followed by eighth and sixteenth note patterns.
- Piano:** Provides harmonic support with sustained notes and chords.

Christe -

[31]

This musical score page continues the 'Christe' section. The vocal parts (Soprano, Alto, Tenor, Bass) sing the word 'Christe' in a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords.

Measures 31-34:

- Soprano (S):** Starts with a half note, followed by eighth and sixteenth note patterns.
- Alto (A):** Starts with a half note, followed by eighth and sixteenth note patterns.
- Tenor (T):** Starts with a half note, followed by eighth and sixteenth note patterns.
- Bass (B):** Starts with a half note, followed by eighth and sixteenth note patterns.
- Piano:** Provides harmonic support with sustained notes and chords.

ste

36

This page contains six staves of musical notation. The top four staves use a treble clef, while the bottom two use a bass clef. The notation includes various note heads (circles, squares, triangles) and rests, typical of early printed music notation. Measure numbers 36 and 37 are present at the top left of each staff.

41

This page contains six staves of musical notation, continuing from the previous page. The top four staves use a treble clef, and the bottom two use a bass clef. The notation includes various note heads (circles, squares, triangles) and rests. Measure numbers 41 and 42 are present at the top left of each staff.

Musical score page 6, measures 45-48. The score consists of six staves. Measures 45-46 are mostly rests. Measure 47 begins with a bass note followed by eighth-note pairs in the upper voices. Measure 48 shows more active harmonic movement with sustained notes and eighth-note patterns.

Musical score page 6, measures 49-52. The score continues with six staves. Measures 49-50 show sustained notes and eighth-note patterns. Measure 51 features a sustained note with a grace note. Measure 52 concludes with sustained notes and eighth-note patterns.

53

e - lei - son
lei - son
lei - son
e - lei - son
leu - son
e - son

57

e - lei - son
lei - son
lei - son
e - lei - son
leu - son
e - son

8 Kyrie II

Musical score for Kyrie II, measures 62 to 63. The score consists of eight staves, each with a treble clef and a common time signature. The vocal parts are labeled 'Ky' and 'ri - e'. The music features a mix of eighth and sixteenth notes. Measure 62 ends with a fermata over the eighth note of the first staff. Measure 63 begins with a fermata over the eighth note of the second staff.

Musical score for Kyrie II, measures 64 to 65. The score continues with the same eight staves and vocal parts ('Ky' and 'ri - e'). The music consists of eighth and sixteenth notes. Measure 64 ends with a fermata over the eighth note of the first staff. Measure 65 begins with a fermata over the eighth note of the second staff.

66

e

68

e

A musical score page featuring six staves of music. The top three staves are in treble clef, and the bottom three are in bass clef. The music consists of various note heads (circles) connected by horizontal stems. Measure 1 starts with a rest followed by a dotted half note. Measures 2-3 show a pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern. Measures 6-7 show a mix of eighth and sixteenth notes with some rests. Measures 8-9 conclude with a series of eighth and sixteenth notes.

A musical score page featuring six staves of music. The top three staves are in treble clef, and the bottom three are in bass clef. The music consists of various note heads (circles) connected by horizontal stems. Measure 1 starts with a dotted half note. Measures 2-3 show a mix of eighth and sixteenth notes. Measures 4-5 continue this pattern. Measures 6-7 show a mix of eighth and sixteenth notes with some rests. Measures 8-9 conclude with a series of eighth and sixteenth notes.

76

e -
e - lei -
son

78

e - lei - son
e - lei - son

Gloria

Discantus I

Discantus II

Discantus III

Contratenor I

Contratenor II

Contratenor III

Tenor I

Tenor II

Tenor III

Bassus I

Bassus II

Bassus III

5

ho - mi - ni - bus bo - nae vo - lun - ta

pax ho - mi - ni - bus bo - nae vo - lun - ta

ho - mi - ni - bus bo - nae vo - lun - ta

ho - mi - ni - bus bo - nae vo - lun - ta

9

tis. Lau - da - mus te.
Lau - da - mus te.
Lau - da - mus te.
Be - ne - di - ci -
Be - ne - di - ci - mus

13

ci - mus te. A - do - ra - mus te.
mus te. A - do - ra - mus te.
mus te. A - do - ra - mus te.
A - do - ra - mus te. Glo - ri - fi - ca -
ci - mus te. A - do - ra - mus te. Glo - ri - fi -
te. Lau -
te. A - do - ra - mus te. Glo - ri - fi -
te. A - do - ra - mus te.

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi -
Glo - ri - fi - ca - mus te. Gra - ti - as a -
mus te. Gra - ti - as, gra - ci - as a -
Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus
ca - mus te. Gra - ti - as a -
Glo - ri - fi - ca - mus te. Gra - ti - as a - gi -
da - Lau - da -
ca - mus te. Gra - ti - as a -
A - do - ra - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as
te. Glo - ri - fi - ca - mus te. Gra - ti - as

mus ti - - - bi pro - - - pter ma - - - gnam
gi - mus ti - - bi pro - - pter ma - - - gnam glo - ri - am
gi - mus ti - - bi pro - pter ma - gnam glo - ri - am
ti - - - bi pro - pter ma - gnam glo - ri - am
gi - mus ti - - bi pro - pter ma - gnam glo - ri - am
bi pro - - - pter ma - gnam glo - ri - am
gi - mus ti - - bi pro - - pter ma - gnam glo -
a - gi - mus ti - - bi pro - - pter ma - - - gnam
a - gi - mus ti - - bi pro - - pter ma - gnam glo -

24

gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cae - le -
glo - ri - am tu - am. Do - mi - ne De - us, Rex cae - le -
tu - am. Do - mi - ne De - us, Rex cae - le - stis, De -
tu - am. Do - mi - ne De - us, Rex cae - le -
am tu - am. Do - mi - ne De - us, Rex cae - le -
tu - am. Do - mi - ne De - us, Rex cae - le - stis.

27

da -
stis, De - us Pa - ter om - ni - po - tens. Do -
us, Rex cae - le - stis, De - us Pa - ter om - ni - po - tens. Do -
us Pa - ter om - ni - po - tens. Do -
stis, De - us Pa - ter om - ni - po - tens. Do -
stis, De - us Pa - ter om - ni - po - tens. Do -
De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -
mus te.
mus te.
le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -
cae - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi -
cae - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -

31

mi - ne Fi - li
mi - ne Fi - li
mi - ne Fi - li
ne Fi - li
mi - ne Fi - li
u - ni - ge - ni - te
li
l u - ni - ge - ni - te
Je - su

te.

35

u - ni - ge - ni - te
u - ni - ge - ni - te Je - - - su
Chri - - -
u - ni - ge - ni - te
Je - - - su Chri - - -
Je - - - su
u - ni - ge - ni - te Je - - su
Chri - - - ste, Je - - - su
Je - - -
Je - - -
u - ni - ge - ni - te Je - - su
Chri - - -
Je - - -
Je - - -
su

39

Je - su Chri - ste.
ste, Je - su Chri - ste.
Chri - ste.
su Chri - ste.
su Chri - ste.
Chri - ste.
su Chri - ste.
Chri - ste.

43

Do - mi - ne De - us,
Do - mi - ne De - us,

A - gnus De -
A - gnus De -

i, Fi - li - us Pa -
i, Fi - li - us Pa - tris, Fi - li - us Pa -
i, Fi - li - us Pa - tris, Fi - li - us Pa -
Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -
A - gnus De - i, Fi - li - us Pa - li - us Pa -
A - gnus De - i, Fi - li - us Pa -
Fi - li - us Pa - tris,
A - gnus De - i, Fi - li - us Pa - li - us Pa -
i, Fi - li - us Pa -
A - gnus De - i, Fi - li - us Pa -
A - gnus De - i, Fi - li - us Pa - tris,

tris. Fi - li - us Pa - tris.
tris. Fi - li - us Pa - tris, Fi - li - us Pa - tris.
tris. Fi - li - us Pa - tris, Fi - li - us Pa - tris.
tris. Fi - li - us Pa - tris, Fi - li - us Pa - tris.
tris. Fi - li - us Pa - tris, Fi - li - us Pa - tris.
tris. Fi - li - us Pa - tris, Fi - li - us Pa - tris.
tris. Fi - li - us Pa - tris, Fi - li - us Pa - tris.
tris. Fi - li - us Pa - tris, Fi - li - us Pa - tris.

tris., Fi - li - us Pa - tris.
tris., Fi - li - us Pa - tris.
tris., Fi - li - us Pa - tris.

60

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

66

se - re - re

no - bis, no - bis, no - bis, no - bis

se - re - re

no - bis, no - bis, no - bis, no - bis

se - re - re

no - bis, no - bis, no - bis, no - bis

no - bis, no - bis, no - bis, no - bis

qui - tol - lis

no - bis, no - bis, no - bis, no - bis

Qui

Musical score page 20, measures 70-73. The score consists of eight staves. The vocal parts are in soprano, alto, tenor, and bass. The instrumental parts are in oboe, bassoon, cello, and double bass. The lyrics are in Latin.

70

mi - se - re - re no -
mi - se - re - re no -
mi - se - re - re no -
tol - lis pec - ca ta mun - di, mi - se - re - re no -
lis pec - ca ta mun - di, mi - se - re - re no -
pec - ca ta mun - di, mi - se - re - re no -
Qui tol - lis pec - ca ta mun - di, mi - se - re - re no -
tol - lis pec - ca ta mun - di, mi - se - re - re no -
bis.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

Musical score page 20, measures 74-77. The score consists of eight staves. The vocal parts are in soprano, alto, tenor, and bass. The instrumental parts are in oboe, bassoon, cello, and double bass. The lyrics are in Latin.

74

bis, qui tol - lis
no - bis, qui tol - lis
Qui tol - lis pec - ca - ta
no - bis, qui tol - lis
bis, qui tol - lis
Qui tol - lis pec - ca - ta
no - bis, qui tol - lis
bis, qui tol - lis
qui _____ tol - lis

78

A musical score for five voices and basso continuo. The voices are labeled with their names: lis, tol-lis, qui-tol-lis, lis, tol-lis, pec-ca-ta, mun-di, pec-ca-ta, mun-di, pec-ca-ta, mun-di, pec-ca-ta, mun-di, pec-ca-ta, mun-di. The basso continuo part consists of two staves of bass clef. The music is in common time.

82

A continuation of the musical score from page 78. The voices continue their recitation of the names and titles. The basso continuo part remains the same. The music is in common time.

sus - - ci - pe
 sus - - ci - pe
 sus - - ci - pe
 di, mun - di,
 sus - - ci - pe
 sus - - ci - pe
 mun - di,
 sus - - ci - pe
 di, mun - di,
 sus - - ci - pe
 di,
 sus - - ci - pe
 sus - - ci - pe
 mun - di,
 sus - - ci - pe

mun - - - di,
 sus - - ci - pe
 de - - pre - - ca - - ti - - o - - nem no - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - stram.
 de - - pre - - ca - - ti - - o - - nem no - - stram.

94

Qui se - des, se - des
Qui se - des
Qui se - des
Qui se - des, ad dex - te - ram,
Qui se - des ad dex - te - ram, dex - te -
Qui se - des ad dex - te - ram, ad dex - te -
Qui se - des ad dex - te - ram Pa - tris,
Qui se - des ad dex - te - ram Pa -

97

Qui se - des
ad dex - te - ram Pa - tris,
ad dex - te - ram Pa -
des
ad dex - te - ram Pa - tris,
ad dex - te - ram Pa -
ad dex - te - ram Pa - tris,
dex - te - ram, dex - te - ram Pa -
ram Pa - tris, Pa -
ram Pa - tris, Pa -
ad dex - te - ram Pa - tris,
Pa - tris, Pa - tris,
tris, Pa - tris,

tris,

ad

dex

dex - te - ram Pa triis,

Pa

tris,

mi - se - re - re,

mi - se - re - re

mi - se - re - re

te - - - - - ram

no - bis, no - bis,

mi - se - re - no-bis,

mi - se - re - re

re

mi - se - re - re

mi - se - re - re

no - - - - -

mi - se - re - re

mi - se - re - re

106

Pa
no bis.
tris.
no bis.
no bis.

109

no bis.
no bis.
Quo - ni - am tu so - lus san - ctus,
Quo - ni - am tu so - lus san - ctus,
Quo - ni - am tu so - lus san - ctus,
Quo - ni - am tu so - lus san - ctus,
Quo - ni - am tu so - lus san - ctus,

[112]

ni - am tu so - lus san - ctus,
san - - - - - ctus,
Quo - ni - am tu so -
lus san - ctus,
tu so - lus san - ctus,
tu so - lus san - - - - - ctus,
tu so - lus Do - mi - nus,
tu so - lus Do - mi - nus,
Quo - ni - am tu so - lus san - ctus,
tu so - lus Do - mi - nus,
tu so - lus Do - mi - nus,
tu so - lus Do - mi - nus,
tu so - lus Do - mi - nus,
tu so - lus Do - mi - nus,

[115]

tu so - lus Do - mi - nus,
so - lus Do - mi - nus, tu so - lus
tu so - lus Do - mi - nus, Do - mi - nus, tu so - lus
tu so - lus Do - mi - nus, tu so - lus
tu so - lus Do - mi - nus, tu so - lus
tu so - lus Do - mi - nus, tu so - lus
tu so - lus san - ctus, tu so - lus Do - mi - nus,
so - lus Do - mi - nus, tu so -

119

tu so - - lus Do - - mi - nus,
Do - - mi - nus,
so - - lus Do - - mi - nus,
so - - lus
Do - - mi - nus,
so - - lus al - tis - - si - mus,
so - - lus Do - - mi - nus,
so - - lus al - tis - - si - mus,
so - - lus Do - - mi - nus,
so - - lus al - tis - - si - mus,
tu so - - lus al - tis - - si - mus,
tu so - - lus al - tis - - si - mus,
tu so - - lus al - tis - - si - mus,
tu so - - lus al - tis - - si - mus,
tu so - - lus al - tis - - si - mus,
tu so - - lus al - tis - - si - mus,
tu so - - lus al - tis - - si - mus,

122

su Chri - - ste.
su Chri - - ste.
Je - - su Chri - - ste.
Je - - su Chri - - ste.
su Chri - - ste.
su Chri - - ste.
Je - - su Chri - - ste.
- - si - - mus Je - - su Chri - - ste.
Je - - su Chri - - ste.
Je - - su Chri - - ste.

Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,
 Cum San - ctu Spi - - ri - to in glo - ri - a De - i Pa - tris,

in glo - ri - a De - i Pa - tris. A - - -
 in glo - ri - a De - i Pa - tris. A - - -
 in glo - ri - a De - i Pa - tris. A - - -
 in glo - ri - a De - i Pa - tris. A - - -
 glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris. A - - -
 in glo - ri - a De - i Pa - tris. A - - -
 glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris. A - - -
 glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris. A - - -
 glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris. A - - -
 glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris.

134

A

138

men

men

men

men

men

men

men

men

men

Credo

Discantus I

Discantus II

Discantus III

Contratenor I

Contratenor II

Contratenor III

Tenor I

Tenor II

Tenor III

Bassus I

Bassus II

Bassus III

4

8

cae - li et ter - rae,
rem cae - li et ter - rae,
rae, ter - rae,
li et ter - rae,
et in -
vi - si - bi - li -
vi - si - bi - li - um om - ni - um et
vi - si - bi - li - um om - ni - um

11

vi - si - vi - si - bi - li - um.
li - um om - ni - um et in - vi - si - bi - li - um.
ni - um et in - vi - si - bi - li - um.

14

bi - li - um om - ni - um et in - vi - si - bi - li -
 vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -
 et in - vi - si - bi - li - um om - ni - um.

um om - ni - um et in - vi - si - bi - li -

um

um

um

um

um

um

17

um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni -
 um. Et in u - num De - um Je - sum Chri - stum, Fi - li - um De - i
 Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u -
 um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i
 Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - tum
 Et in u - num Do - mi - num Je - sum Christum, Fi - li - um De - i
 Et Et ec - ee
 Et in u - num Do - minum Je - sum Chri - stum, Fi - li - um De - i
 Et in u - num Do - minum Je - sum Chri - stum, Fi - li - um De - i

um

20

ge-ni-tum et ex Pa - tre na - tum an - te om - ni - a sae - cu-la.
u - ni - ge - ni - tum et ex Pa - tre na - tum an - te om - ni - a sae - cu - la.
ni - ge - ni - tum et ex Pa - tre na - tum an - te om - ni - a sae - cu - la.
Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - tre na - tum an - - - - - - - - -
et ex Pa - tre na - tum an - te om - ni - a sae - - - - - - - - -
ni - - - - - - - ec - - - - - - - - -
ter - - - - - - - - - rae
ni - ge - hi - tum et ex Pa - tre na - tum an - te om - ni - a sae - - - - - - - - -
i u - ni - ge - ni - tum et ex Pa - tre na - tum an - te om - ni - a sae - - - - - - - - -
et ex Pa - tre na - tum an - te om - ni - a sae - - - - - - - - -
Et

23

De - um de De - - o, lu - men de lu - mi -
De - um de De - - o, lu - men de lu - mi -
De - um de De - - o, lu - men de lu - mi - ne,
te om - ni - a sae - cu - la. Lu - men de lu - mi - ne,
la. De - um de De - o, lu - men de lu - mi - ne,
la. De - um de De - o, lu - men de lu - mi - ne,
rae mo - - - - - - - - -
mo - - - - - - - - -
De - um de De - o, lu - men de lu - mi - ne,
cu - la. De - um de De - o, lu - men de lu - mi -
De - - um de De - o, lu - men de lu - - - - - - - - -
ce ter - - - - - - - - -

ne, De - um ve - rum de De - o ve - ro, de De - o ve - ro.

De - um ve - rum de De - o ve - ro.

De - um ve - rum de De - o ve - ro.

De - um ve - rum de De - o ve - ro.

lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni -

De - um ve - rum de De - o ve - ro. Ge - nitum non -

tus.

tus.

De - um ve - rum de De - o ve - ro.

lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - nitum non fa -

ml - - - - - ne. Ge - nitum non fa - ctum,

rae

mo

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa -

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa -

ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa -

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa -

tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa -

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa -

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa -

ctum, con - sub - stan - ti - a - lem Pa -

con - sub - stan - ti - a - lem Pa -

tus.

31

tri, per quem om - ni - a fac - ta
 tri, per quem om - ni - a fac -
 tri, per quem om - ni - a fac -
 tri, per quem om - ni - a fac - ta
 tri, per quem om - ni - a fac - ta sunt.
 tri,
 tri,
 tri,

34

sunt.
 ta sunt.
 ta sunt.
 con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta
 con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac -
 con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a
 con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac -
 sunt.

Qui propter nos ho - mi - nes, ho - mi - nes et pro -

Qui propter nos ho - mi - nes et pro -

Qui propter nos ho - mi - nes et pro - pter

sunt.

ta sunt.

fac ta sunt.

ta sunt.

Qui pro - pter nos ho - mi - nes et pro - pter

pter no - stram sa - lu - tem

pter no - stram sa - lu - tem

no - stram sa - lu - tem

pter no - stram sa - lu - tem

Qui pro - pter nos ho - mi - nes, ho - mi - nes

Qui pro - pter nos ho - mi - nes

Qui pro - pter nos ho - mi - nes

Qui pro - pter nos ho - mi - nes

no - stram sa - lu - tem

46

de - scen - dit de cae - lis.
 de - scen - dit de cae - li.
 de - scen - dit de cae - lis.

de - scen - dit de cae - lis.

et pro - pter no - stram sa - lu - tem
 et pro - pter no - stram sa - lu - tem
 et pro - pter no - stram sa - lu - tem

et pro - pter no - stram sa - lu - tem
 et pro - pter no - stram sa - lu - tem
 de - scen - dit de cae - lis.

50

Et in - car - na - tus est de Spi - ri - tu San -
 Et in - car - na - tus est de Spi - ri - tu San -
 Et in - car - na - tus est de Spi - ri - tu San -
 Et in - car - na - tus est de Spi - ri - tu San - cto

de - scen - dit de cae - lis.
 de - scen - dit de cae - lis.

de - scen - dit de cae - lis.

de - scen - dit de cae - lis.

Et in - car - na - tus est de Spi - ri - tu San -

cto ex Ma - ri - a Vir - gi -
 cto ex Ma - ri - - - a Vir - gi -
 cto ex Ma - ri - a Vir - gi - -
 Et in - car - na - tus est de Spi - ri - tu San - cto
 Et in - car - - na - tus est de Spi - ri - tu San - cto
 Et in - car - - na - tus est de Spi - ri - tu San - cto
 Et in - car - - na - tus est de Spi - ri - tu San - cto
 cto ex Ma - ri - a Vir - gi - - -

ne: et
 ne: et ho - mo
 ne: et ho - - mo
 ne: et ho - - - mo
 ex Ma - ri - - a Vir - gi - ne: et ho - - mo fa - -
 ex Ma - - ri - - a Vir - gi - ne: et ho - mo
 ex Ma - - ri - - a Vir - gi - ne: et ho - - - mo fa - -
 ex Ma - - ri - - a Vir - gi - - ne: et ho - - - - mo
 ex Ma - - ri - - a Vir - gi - - - ne: et ho - - - - -
 ne: et ho - - - - -

62

ho - - - mo fa - - ctus est.
fa - - - etus est.
fa - - ctus est,
fa - - ctus est.
et ho - - - mo fa - - ctus est.
mo fa - - - etus est.

65

mo fa - - - ctus est.
Cru - ci - fi - xus e - - ti - am pro no - - bis: sub Pon - ti - o
Cru - ci - fi - xus: sub Pon - ti - o Pi - - la -
Cru - ci - fi - xus e - - ti - am pro no - - bis: sub Pon - ti - o Pi - - la -
Cru - ci - fi - xus e - - ti - am pro no - - bis: sub Pon - ti - o
Cru - ci - fi - xus e - - ti - am pro no - - bis: sub Pon - ti - o Pi - - -
Cru - ci - fi - xus e - - ti - am pro no - - bis: sub Pon - ti - o
Cru - ci - fi - xus e - - ti - am pro no - - bis: sub Pon - ti - o Pi - - -
Cru - ci - fi - xus e - - ti - am pro no - - bis: sub Pon - ti - o

Crucifixus

Pi - la - - to pas - sus et
 to pas - sus et se - pul - - tus est.
 to pas - sus.
 Pi - la - - to sub Pon - - - - ti - - o
 la - - - - to pas -
 o Pi - - - - la - - - to pas - sus -
 la - - - - to pas - sus
 Pi - - - - la - - - to

etiam

pro

se - pul - - tus est. Et re - sur - re - xit ter - ti - - a di - e se - - cun - dum scri -
 Et re - sur - re - xit ter - - ti - a di - e
 Et re - sur - re - xit ter - ti - a di - e se - - cun - dum scri - ptu -
 pas - sus et se - pul - - tus est. Et re - sur - re - xit ter - - - - xit se -
 Pi - - - - la - - to pas - sus et se - pul - - tus est. Et re - sur - re - xit ter - - - - xit ter - - - -
 sus et se - pul - - tus est. Et re - sur - re - xit ter - - - - xit ter - - - - a di - e se - - cun -
 et se - pul - - tus est. Et re - sur - re - xit ter - - - - xit ter - - - - a di - e se - -
 et se - pul - - tus est. Ter - - - - a di - e se - -
 est. Et a - scen - - - dit

no - - - - bis.

73

ptu - ras et a - scen - dit in cae -
se - cun - dum scri - ptu - ras et a - scen - dit in cae -
ras et a - scen - dit in cae -
cun - dum scri - ptu - ras et a - scen - dit in cae -
ti - a et a - scen - dit in cae -
dum scri - ptu - ras et a - scen - dit in cae -
in

75

lum, se - det ad dex - te - ram Pa - tris.
ras se - det ad dex - te - ram Pa - tris.
lum, se - det ad dex - te - ram Pa - tris.
dum scri - ptu - ras et a - scen - dit in
lum, se - det ad dex - te - ram Pa - tris.
se - det ad dex - te - ram Pa - tris.
lum, se - det ad dex - te - ram Pa - tris.

A musical score for voices and organ. The score consists of ten staves. The top three staves are soprano voices in G clef, the next three are alto voices in C clef, the next three are bass voices in F clef, and the bottom two are organ stops in bass F clef. The music is in common time. The vocal parts sing in homophony. The organ part provides harmonic support. The lyrics are in Latin: "Et i - te - rum ven - tu - rus est" repeated, followed by "cum glo - ri - a", "Et i - te - rum ven - tu - rus est", and "Et i - te - rum ven - tu - rus est". The organ part features sustained notes and simple chords.

A musical score for voices and organ, continuing from page 42. The layout is identical with ten staves: three soprano, three alto, three bass, and two organ stops. The vocal parts sing in homophony. The organ part provides harmonic support. The lyrics are in Latin: "cum glo - ri - a ju - di - ca - re," repeated, followed by "ju - di - ca - re, ju - di - ca - re", "cum glo - ri - a ju - di - ca - re," and "cum glo - ri - a ju - di - ca - re,". The organ part features sustained notes and simple chords.

88

Sheet music for multiple voices (SATB) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of two systems of four measures each. The lyrics are in Spanish.

Measures 1-4:

- Top voice: ju - di - ca - re vi - - - vos,
- Middle voice: ju - di - ca - re vi - - - vos,
- Bottom voice: vi - - - vos et mor - tu - os,
- Piano: vi - re,
- Bottom voice: ju - di - ca - re vi - - - vos,
- Middle voice: ju - di - ca - re vi - - - vos,
- Top voice: ju - di - ca - re vi - - - vos,
- Piano: re,

Measures 5-8:

- Bottom voice: re, ju - di - ca -
- Middle voice: re, ju - di - ca -
- Top voice: re, ju - di - ca -
- Piano: re, ju - di - ca -

92

Sheet music for multiple voices (SATB) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of two systems of four measures each. The lyrics are in Spanish.

Measures 1-4:

- Top voice: vi - vos et mor - - -
- Middle voice: vi - vos et mor - - -
- Bottom voice: vi - vos et mor - - -
- Piano: vi - vos et mor - - -
- Bottom voice: di - ca - re vi - vos et mor - tu - os,
- Middle voice: di - ca - re vi - vos et mor - tu - os,
- Top voice: di - ca - re vi - vos et mor - tu - os,
- Piano: di - ca - re vi - vos et mor - tu - os,

Measures 5-8:

- Bottom voice: re vi - vos et mor - tu - os,
- Middle voice: re vi - vos et mor - tu - os,
- Top voice: re vi - vos et mor - tu - os,
- Piano: re vi - vos et mor - tu - os,

re vi - vos et mor - tu - os,

tu - os: cu - jus re - gni
 tu - os: cu - jus re - gni
 tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni
 vi - vos et mor - tu - os: cu - jus re - gni
 vi - vos et mor - tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni
 vi - vos et mor - tu - os: cu - jus re - gni
 vi - vos et mor - tu - os: cu - jus re - gni

vi - vos et mor - tu - os: cu - jus re - gni
 vi - vos et mor - tu - os: cu - jus re - gni
 vi - vos et mor - tu - os: cu - jus re - gni

non e - - rit fi -
 non e - - rit fi -
 non e - - rit fi -

cu - jus re - gni
 cu - jus re - gni
 cu - jus re - gni

cu - jus re - gni
 cu - jus re - gni
 cu - jus re - gni

cu - jus re - gni
 cu - jus re - gni
 cu - jus re - gni

cu - jus re - gni
 cu - jus re - gni
 cu - jus re - gni

cu - jus re - gni
 cu - jus re - gni
 cu - jus re - gni

105

nis.
nis.
nis.
non e - rit fi - nis.

109

Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem: qui
Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem: qui
Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem: qui ex Pa -
Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem:
Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem: qui ex Pa -
Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem: qui
Qui
Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem:
Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem:
Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem:

ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur
 ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum Patre et Fi - li - o si - mul ad - o - ra - tur
 tre Fi - li - o - que pro - ce - dit, qui cum Patre et Fi - li - o si - mul ad - o - ra - tur et con -
 qui ex Pa - tre, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur
 tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur
 ex Pa - tre, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur

lo cu - tus

Sanctum

qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur,

qui

lo

et con - glo - ri - fi - catur: qui lo - cu - tus est per Pro - phe - tas. Et u -
 et con - glo - ri - fi - ca - tur: qui lo - cu - tus est
 glo - ri - fi - catur: qui lo - cu - tus est.
 et Fi - li - o si - mul ad - o - ra - tur: qui lo - cu - tus est per Pro - phe -
 tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -
 ad - o - ra - tur: qui lo - cu - tus est per Pro - phe -
 est per Pro -
 Do mi -
 ad - o - ra - tur: qui lo - cu - tus est per Pro - phe -
 si - mul ad - o - ra - tur: qui lo - cu - tus est per Pro - phe -
 et Fi - li - o si - mul ad - o - ra - tur: qui lo - cu - tus est per Pro - phe -
 cutus est per Pro

118

nam sanctam ca-tho - li - cam, et u - nam ca - tho - li - cam et a - po -
per Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam et
Et u-nam san - ctam ca-tho - li - cam, et u-nam san - ctam ca-tho - li - cam et a -
est per Pro - phe - tas. Et u-nam san - ctam ca-tho - li - cam et a -
Pro - phe - tas. Et u-nam san - ctam ca-tho - li - cam et a -
tas. Et u-nam san - ctam ca-tho - li - cam et a -
tas. Et u-nam san - ctam ca-tho - li - cam et a -
tur: qui lo - cu - tus est per Pro - phe - tas. Et u-nam san - ctam ca-tho - li - cam et a -
prophetas.

phe - - - - - tas.

121

sto - li - cam Ec - cle - si - am. Con - fi - - te - or
a - po - sto - li - cam Ec - cle - si - am. Con - fi - - te - or
posto - li - cam Ec - cle - si - am. Con - fi - - te - or
posto - li - cam Ec - cle - si - am. Con - fi - - te - or
et a - posto - li - cam Ec - cle - si - am. Con - fi - - te - or
li - cam Ec - cle - si - am. Con - fi - - te - or
a - poste - li - cam Ec - cle - si - am. Con - fi - - te - or
sto - li - cam Ec - cle - si - am. Con - fi - - te - or
a - poste - li - cam Ec - cle - si - am. Con - fi - - te - or

Con - fi -

u - - num ba - pti - - sma in

u - - num ba - pti - - sma

u - num ba - pti - sma in re - mis - si - o

te - - or u - - num ba - pti - - sma

te - - or u - - num ba - pti - - sma

u - - num ba - pti - - sma in re - - mis -

te - - or u - - num ba - pti - - sma

te - - or u - - num ba - pti - - sma

u - - num ba - pti - - sma in

te - - or u - - num ba - pti - - sma

u - - num ba - pti - - sma in

te - - or u - - num ba - pti - - sma

re - - mis - si - o - nem pec - ca - - to - - rum.

in re - mis - si - o - nem pec - ca - - to - - rum.

nem pec - - ca - to - - rum.

in re - mis - si - o - nem pec - - ca -

in re - mis - si - o - nem pec - - ca -

si - o - nem pec - ca - to - - - rum.

in re - mis - si - o - nem pec - - ca -

in re - mis - si - o - nem pec - - ca -

re - mis - si - o - nem pec - - ca - to - - rum.

in re - mis - si - o - nem pec - - ca -

re - mis - si - o - nem pec - - ca - to - - rum.

in re - mis - si - o - nem pec - - ca -

131

134

rum. Et _____

rum.

rum.

re - sur - re - cti - o - nem mor - tu - o - rum.

re - sur - re - cti - o - nem mor - tu - o - rum.

rum. Et vi -

re - sur - re - cti - o - nem mor - tu - o - rum.

re - sur - re - cti - o - nem mor - tu - o - rum.

rum. Et vi -

re - sur - re - cti - o - nem mor - tu - o - rum.

rum. Et vi -

re - sur - re - cti - o - nem mor - tu - o - rum.

Et vi - tam ven - tu - ri

vi - - - tam ven - - - tu - - - ri,

Et vi - - - tam ven - - - tu - - -

Et vi - - - tam ven - - - tu - - -

rum. Et vi - tam ven - - - tu - - - ri,

Et vi - - - tam ven - - - tu - - - et vi -

Et vi - - - tam ven - - - tu - - - et vi -

tam ven - - - tu - - - ri, et vi - tam ven - - - tu - - - ri

Et vi - - - tam ven - - - tu - - - et vi -

Et vi - - - tam ven - - - tu - - - et vi -

tam ven - - - tu - - - ri, et vi - tam ven - - - tu - - - et vi -

sae - - - - eu - li,

tam ven - - - tu - - - ri, et vi - tam ven - - - tu - - - et vi -

ven - - - tu - - - et vi -

ven - - - tu - - - et vi -

sae - - - cu - li,

sae - - - cu - li, ven - - - tu - - - et vi -

143

A musical score for a Gregorian chant setting of "Ave Maris Stella". The score includes ten staves of music for voices and organ. The voices consist of soprano, alto, tenor, bass, and three pairs of voices (two altos, two tenors, two basses). The organ part is on the right. The music is in ten measures, with square neumes on four-line staves. The lyrics are in Latin, with "Ave" repeated at the end of each measure.

147

cu - li. A - - - men.

men.

men.

men.

men.

men.

a - - men.

men.

men.

sae - cu - li, sae - cu - li. A - - - men.

men.

A

Sanctus

Discantus I

Discantus II

Discantus III

Contratenor I

Contratenor II

Contratenor III

Tenor I

Tenor II

Tenor III

Bassus I

Bassus II

Bassus III

4

8

Musical score page 8. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The music is divided into measures by vertical bar lines. The notes are represented by various symbols such as open circles, solid dots, and dashes. The basso continuo part, located in the bottom two staves, consists of a bass line and a harmonic bass line.

12

Musical score page 12. The score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The music is divided into measures by vertical bar lines. The notes are represented by various symbols such as open circles, solid dots, and dashes. The basso continuo part, located in the bottom two staves, consists of a bass line and a harmonic bass line. There are vocal entries in the upper staves. The lyrics 'ctus,' appear in the first three measures, and 'San' appears in the fourth measure.

16

San

San

San

San

San

San

San

19

ctus,

ctus,

San

ctus,

ctus,

San

ctus,

ctus,

ctus,

ctus,

22

ctus,

ctus,

ctus,

Do -

Do -

Do -

25

Do -

Do -

ctus, Do -

San -

Do -

Do -

Do -

Musical score page 28. The score consists of six staves. The top three staves are soprano, alto, and tenor voices, and the bottom three staves are bass, piano (right hand), and piano (left hand). The vocal parts sing "Do", "Do", "mi-nus", "Do", "mi-nus". The piano parts provide harmonic support with sustained notes and chords.

Musical score page 31. The vocal parts continue with "mi-nus", "mi-nus", "mi-nus", "mi-nus", "De", "ctus, Do", "mi", "nus", "De", "minus". The piano parts provide harmonic support, with the right hand often playing eighth-note patterns and the left hand providing bass and harmonic support.

Sanctus

Dominus

35

De - us,

De - us, De -

nus - De -

us, De - De -

De - De -

De -

38

Do - mi - nus De -

De - us

us, us Sa -

us - us -

us - us -

us -

De -

41

us Sa - ba - oth.

Sa - ba - oth.

Do - mi - nus De -

baoth,

us

Sa - ba - oth.

Sa - ba - oth.

us

Sa - ba - oth.

45

ba - oth.

ba - oth, Sa - ba - oth.

oth.

us Sa - ba - oth.

oth.

ba - oth.

oth.

ba - oth.

oth.

Sa - ba - oth.

oth.

Sa - ba - oth.

49

Discantus I

Ple - ni

Discantus II

Ple - ni

Discantus III

Ple - ni sunt

Contratenor I

Ple - ni

Contratenor II

Ple

Contratenor III

Ple

Tenor III

Ple

Bassus I

Ple - ni

52

sunt cae -

sunt cae li,

cae li

sunt

ni sunt

ni sunt cae

ni sunt cae

sunt cae

55

li et _____

cae li et _____

et - ra

cae li

cae li,

li, cae -

li et ter - ra,

li

58

ter - ra, et ter -

ter - ra, et ter -

glo - ri - a,

et ter -

cae - li et ter - ra,

li et _____ ter -

et ter - ra,

et ter -

et ter -

et ter -

61

ra glo - - ri - a
ra glo - - ri - a
ra glo - - ri - a tu -
ra glo - - - - - ri - -
et ter - - - - - ra
ra, et ter - - - - - ra
et ter - - - - - ra
et ter - - - - - ra

64

- tu - - - a, glo - -
tu - - - a, tu - -
a, glo - - ri - a
glo - - ri - a a,
glo - - ri - a tu - - a,
glo - - ri - a tu - - a,
glo - - - - - ri - - a

67

ri - a

a,

a,

tu - a,

glo -

ri - a

glo -

ri - a _____ tu - a,

tu - a,

tu -

70

tu - a.

tu - a.

glo - ri - a _____ tu - a.

ri - a tu - a.

tu - a.

tu - a.

glo - ri - a tu - a.

a, glo - ri - a tu - a.

74

Discantus I

Discantus I

Discantus II

Discantus III

Contratenor I

Contratenor II

Contratenor III

Tenor I

Tenor II

Tenor III

Bassus I

75

na,

Ho - san - na,

Ho - san - na,

Ho - san - na,

76

na,

Ho - san - na,

Ho - san - na,

Ho - san - na,

77

na,

Ho - san - na,

Ho - san - na,

Ho - san - na,

na,

75

na,

Ho - san - na,

Ho - san - na,

Ho - san - na,

76

na,

Ho - san - na,

Ho - san - na,

Ho - san - na,

77

na,

Ho - san - na,

Ho - san - na,

Ho - san - na,

na,

na,
na,

ho - - - san - - -
ho - - - san - - - na
ho - - - san - - - na

86

Musical score page 86. The score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The music is in common time. The vocal parts sing the word "hosan" in various rhythmic patterns. The bass part provides harmonic support.

89

Musical score page 89. The score continues with six staves. The vocal parts continue to sing "hosan" and "na". The bass part maintains the harmonic foundation. The vocal entries become more frequent and complex in this section.

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are written in soprano, alto, tenor, and bass clefs respectively. The score consists of eight staves. Measure 92 starts with a whole rest followed by a dotted half note. The vocal parts enter with eighth-note patterns. The bass part has a sustained note. The vocal entries continue with eighth-note patterns, with the bass part providing harmonic support. The vocal parts end with a sustained note. The vocal parts re-enter with eighth-note patterns, with the bass part providing harmonic support. The vocal parts end with a sustained note.

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are written in soprano, alto, tenor, and bass clefs respectively. The score consists of eight staves. Measure 94 starts with a whole rest followed by a dotted half note. The vocal parts enter with eighth-note patterns. The bass part has a sustained note. The vocal parts end with a sustained note. The vocal parts re-enter with eighth-note patterns, with the bass part providing harmonic support. The vocal parts end with a sustained note. The vocal parts re-enter with eighth-note patterns, with the bass part providing harmonic support. The vocal parts end with a sustained note. The vocal parts re-enter with eighth-note patterns, with the bass part providing harmonic support. The vocal parts end with a sustained note. The vocal parts re-enter with eighth-note patterns, with the bass part providing harmonic support. The vocal parts end with a sustained note.

98

Musical score page 98. The score consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music is primarily composed of eighth-note patterns. In the middle section, there are lyrics: "in", followed by a blank staff, then another "in". The score concludes with a final "in" on the bass clef staves.

102

Musical score page 102. The score continues with eight staves. The lyrics "in, ex - cel - sis," are repeated across the staves. The music features eighth-note patterns with some sixteenth-note grace notes and slurs. The bass clef staves at the bottom include vertical bar lines and double bar lines.

ex cel

in ex cel sis

in ex cel sis

cel sis

113

Discantus I

Discantus II

Discantus III

Contratenor I

Contratenor II

Contratenor III

Tenor III

Bassus I

Be - ne - di

116

Be - ne - di

ctus

ctus

Be - ne - di

ctus

ctus

119

Be - ne - di - - - - -

di - - - - -

di - - - - -

di - - - - -

di - - - - -

di - - - - -

122

ec-tus

ctus

ctus

qui,

qui

qui

qui

ve

qui

125

qui
ve

ve

128

qui
qui
qui
nit,

nit

ve

nit,

qui

nit

nit

131

ve -

ve

ve -

134

nit

nit

nit

qui _____ ve

nit

137

nit

III

140

in no mi ne

143

This musical score consists of six staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom two are for a basso continuo instrument like harpsichord or organ. The music is in common time.

- Measure 143:** The voices sing "mi - - - ne" and "Do - - - mi - ni," respectively. The basso continuo provides harmonic support with sustained notes.
- Measure 144:** The voices sing "mi - - - ne" and "Do - - - mi - ni," respectively. The basso continuo continues with sustained notes.
- Measure 145:** The voices sing "mi - - - ne" and "Do - - - mi - ni," respectively. The basso continuo continues with sustained notes.
- Measure 146:** The voices sing "ne" and "Do - - - mi - ni," respectively. The basso continuo continues with sustained notes.

146

149

Do - - - -
mi - - - -

152

Do - - - - mi - ni.
Do - - - - mi - -
mi - ni, Do - - - - mi - ni.

in no - mi - ne Do - - - - mi - ni.
in no - mi - ne Do - - - - mi - ni.
in no - - - - mi - ne Do - - - - mi - - ni.
in no - mi - ne Do - - - - mi - - ni.
in no - mi - ne Do - - - - mi - - ni.
in no - mi - ne Do - - - - mi - - ni.
[Hosanna ut supra]

Agnus Dei I

Discantus I

Discantus II

Discantus III

Contratenor I

Contratenor II

Contratenor III

Tenor I

Tenor II

Tenor III

Bassus I

Bassus II

Bassus III

3

5

De

qui tol lis

qui

qui tol lis

8

lis

lis

tol

tol

lis

pec

ca

lis

tol

lis

pec

ca

lis

tol

lis

Musical score page 10, featuring six staves of music for voices and basso continuo. The vocal parts include soprano, alto, tenor, bass, and two basso continuo parts. The lyrics are written below the notes. Measure 10 begins with "pec - ca - ta" followed by a fermata. The music continues with various vocal entries and harmonic changes.

pec - ca - ta
pec - ca - ta, mun -
ca - ta
pec - ca
ta,
- ca - ta, pec - ca - ta, pec - ca
ta mun
ta, mun - di,
pec - ca - ta mun - di,
pec - ca - ta mun - di,
pec - ca - ta, mi -
pec - ca - ta mun - di,
pec - ca - ta mun - di,

Musical score page 13, continuing from page 10. The vocal parts include soprano, alto, tenor, bass, and two basso continuo parts. The lyrics continue from the previous page, including "di, mi - se - re - di," and new entries like "mun - di," "ta mun," "mi - se - re - re," and "mi - se - re - re," followed by a basso continuo solo.

pec - ca - ta mun - di, mi - se - re - di,
mun - di, mi - se - re - di,
ta mun mi - se - re - re,
di, mi - se - re - re,
mi - se - re - re,
mi - se - re - re,

15

re
mi - se - re
mi - se - re
mi - se - re, mi -
no - - - bis, mi - se - - -
re - - - re

mi - se - re - re
mi - se - re - re
no - - - - -

18

re - - - - -
no - - - - - bis.
- - se - - re
se - - re - re
re - - - - - re

no - - - - - bis,
no - - - - - bis,
mi - - se - re - re
mi - - se - re - re
no - - - - - bis.

no - - - - - bis.
bis.

Appendix Agnus Dei II

Discantus III

Tenor I

Tenor II

Tenor III

Bassus II

Bassus III

24

Agnus Dei

Agnus Dei

28

Agnus Dei

31

34

Musical score page 34. The score consists of four staves. The top staff is soprano, the second staff is alto, the third staff is tenor, and the bottom staff is basso continuo. The music is in common time. Measure 1 starts with a whole rest followed by a half note in the soprano and alto staves. Measures 2-3 show eighth-note patterns in the soprano and alto. Measures 4-5 show eighth-note patterns in the tenor and basso continuo. Measures 6-7 show eighth-note patterns in the soprano and alto. Measures 8-9 show eighth-note patterns in the tenor and basso continuo. Measures 10-11 show eighth-note patterns in the soprano and alto. Measures 12-13 show eighth-note patterns in the tenor and basso continuo. Measures 14-15 show eighth-note patterns in the soprano and alto. Measures 16-17 show eighth-note patterns in the tenor and basso continuo. Measures 18-19 show eighth-note patterns in the soprano and alto. Measures 20-21 show eighth-note patterns in the tenor and basso continuo.

37

Musical score page 37. The score consists of four staves. The top staff is soprano, the second staff is alto, the third staff is tenor, and the bottom staff is basso continuo. The music is in common time. Measure 1 starts with a whole rest followed by a half note in the soprano and alto staves. Measures 2-3 show eighth-note patterns in the soprano and alto. Measures 4-5 show eighth-note patterns in the tenor and basso continuo. Measures 6-7 show eighth-note patterns in the soprano and alto. Measures 8-9 show eighth-note patterns in the tenor and basso continuo. Measures 10-11 show eighth-note patterns in the soprano and alto. Measures 12-13 show eighth-note patterns in the tenor and basso continuo. Measures 14-15 show eighth-note patterns in the soprano and alto. Measures 16-17 show eighth-note patterns in the tenor and basso continuo. Measures 18-19 show eighth-note patterns in the soprano and alto. Measures 20-21 show eighth-note patterns in the tenor and basso continuo.

40

Musical score page 40. The score consists of four staves. The top staff is soprano, the second staff is alto, the third staff is tenor, and the bottom staff is basso continuo. Measure 40 begins with a long sustained note in the soprano and alto staves, followed by eighth-note patterns in the tenor and basso continuo staves. The music continues with eighth-note patterns and some sixteenth-note figures.

43

Musical score page 43. The score consists of four staves. The top staff is soprano, the second staff is alto, the third staff is tenor, and the bottom staff is basso continuo. Measure 43 begins with a long sustained note in the soprano and alto staves, followed by eighth-note patterns in the tenor and basso continuo staves. The music continues with eighth-note patterns and some sixteenth-note figures.

46

49

52

Musical score page 52. The score consists of four staves. The top staff uses a treble clef and has a sustained note with a fermata. The second staff uses a treble clef and has eighth-note pairs. The third staff uses a treble clef and has eighth-note pairs. The bottom staff uses a bass clef and has eighth-note pairs.

55

Musical score page 55. The score consists of four staves. The top staff uses a treble clef and has eighth-note pairs. The second staff uses a treble clef and has eighth-note pairs. The third staff uses a treble clef and has eighth-note pairs. The bottom staff uses a bass clef and has eighth-note pairs.

59

Musical score page 59. The score consists of four staves. The top staff is soprano, the second staff is alto, the third staff is tenor, and the bottom staff is basso continuo. The music is in common time. Measure 59 starts with a whole rest followed by a melodic line in the soprano and alto voices. The basso continuo provides harmonic support with sustained notes. Measures 60-61 show a continuation of this pattern. Measures 62-63 show a change in texture, with more active melodic lines in all voices.

62

Musical score page 62. The score consists of four staves. The top staff is soprano, the second staff is alto, the third staff is tenor, and the bottom staff is basso continuo. The music is in common time. Measure 62 begins with a whole rest followed by a melodic line in the soprano and alto voices. The basso continuo provides harmonic support. Measures 63-64 show a continuation of this pattern. Measures 65-66 show a change in texture, with more active melodic lines in all voices.