

# MISSA TARTARA

Verona, Biblioteca Capitolare Ms. DCCLV

Épitome musical numérique

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CENTRE D'ÉTUDES SUPÉRIEURES DE LA RENAISSANCE

# *Missa Tartara (4vv)*

Verona, Biblioteca Capitolare Ms. DCCLV

ff. 70<sup>v</sup>-85

RISM I-Vecap 755 n° 10

Édition : Agostino MAGRO

## *A*pparatus

sp = *superius*

ct = *contratenor*

t = *tenor*

b = *bassus*

# = dièse

b = bémol

L = longue

B = brève

S = semi-brève

M = minim

SM = semi-minim

F = *fusa*

col. = *color*

lig. = ligature (ex. B B lig. = ligature de deux brèves)

mes. = mesure

-p = pointé (ex. B-p = brève pointée)

-po = point d'orgue (ex. B-po = brève avec point d'orgue)

-sil = silence (*pausa*) (ex. B-sil = silence de brève)

*ut*<sub>3</sub> = c

L'exposant à droite du numéro de mesure indique la position d'un signe (note ou silence) à l'intérieur de la mesure.

Ex. : 1<sup>2</sup> fait référence au deuxième signe (note ou silence) de la mesure 1; 1<sup>2</sup>-2<sup>3</sup> fait référence à un passage musical qui va du deuxième signe (note ou silence) de la mesure 1 au troisième signe (note ou silence) de la mesure 2.

## Concordances

pas de concordances (témoin unique)

# Musique

## Kyrie

*contratenor*: 117 SM<sub>ut</sub><sub>3</sub> SM<sub>si</sub><sub>2</sub> SL<sub>a</sub><sub>2</sub> S-sil dans la source, restitué par SM<sub>ut</sub><sub>3</sub> SM<sub>si</sub><sub>2</sub> ML<sub>a</sub><sub>2</sub> SS<sub>ol</sub><sub>2</sub> S-sil

## Gloria

*contratenor*: 109<sup>2</sup>-110<sup>2</sup> manque valeur de trois S, restitué par SS<sub>ol</sub><sub>2</sub> SF<sub>a</sub><sub>2</sub> SR<sub>e</sub><sub>2</sub>

*tenor*: 34 manque B-sil, restitué par l'éditeur

## Credo

*superius*: 41<sup>4</sup> manque valeur de S, restitué par SS<sub>ol</sub><sub>3</sub>

*contratenor*: 92<sup>1-2</sup> SM SM dans la source, restitué par M-p SM col. ; 154<sup>1</sup> M-sil fautif, restitué par S-sil ; 277<sup>2</sup> SR<sub>e</sub><sub>3</sub> dans la source, restitué par SM<sub>i</sub><sub>3</sub>

*tenor*: quatre B-sil manquent au début du *Credo*, restitués par l'éditeur

*bassus*: trois B-sil manquent au début du *Credo*, restitués par l'éditeur; 44<sup>3</sup>-45<sup>2</sup> SS<sub>ol</sub><sub>1</sub> MF<sub>a</sub><sub>1</sub> MS<sub>i</sub><sub>1</sub> SF<sub>a</sub><sub>1</sub> S-sil dans la source, restitué par M-ps<sub>ol</sub><sub>1</sub> SM<sub>f</sub><sub>a</sub><sub>1</sub> MS<sub>i</sub><sub>1</sub> MF<sub>a</sub><sub>1</sub>

## Agnus Dei

*superius*: 101<sup>1</sup> S dans la source, restitué par M

*contratenor*: 68<sup>2</sup> SU<sub>t</sub><sub>2</sub> dans la source, restitué par SR<sub>e</sub><sub>2</sub>

*tenor*: six B-sil manquent au début de l'*Agnus Dei II*, restitués par l'éditeur

*bassus*: 111-112 SS<sub>i</sub><sub>2</sub> SS<sub>ol</sub><sub>2</sub> BF<sub>a</sub><sub>2</sub> lig. dans la source, restitué par SS<sub>i</sub><sub>2</sub> SL<sub>a</sub><sub>2</sub> BS<sub>ol</sub><sub>2</sub> lig.

# Texte

## Credo

mes. 36-39 : *Deum de Deo, lumen de lumine* omis à toutes les voix. Seul l'incipit est chanté à la basse aux mes. 37-39

# Remarques générales

Cette messe est basée sur le rondeau *Tart ara mon cuer sa plaisirance* de Jean Molinet. La voix de *tenor* de la chanson constitue le *cantus firmus*, et son *cantus* est souvent cité et paraphrasé tout au long de la messe. Les différentes sources du modèle transmettent cette chanson avec un ou deux *bémols* à la clef. La messe comporte un seul *bémol* à l'armure et présente quelques problèmes de *musica ficta*, notamment à cause des nombreuses relations entre si  $\flat$  et mi  $\sharp/\flat$  aux différentes voix.

La copie de cette messe comporte diverses erreurs, surtout dans le *Credo* et dans l'*Agnus Dei II*.

## *A*tributions

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## *B*ibliographie

Pour la chanson de Molinet voir A. ATLAS, *The Cappella Giulia Chansonnier: Rome, Biblioteca Apostolica Vaticana, C.G.XIII.27*, New York, Institut of Medieval Music, 1975, pp. 192-196.

## Kyrie

Musical score for Kyrie, measures 1-5. The score consists of four staves: Treble, Contratenor, Tenor, and Bassus. The key signature is one flat. The lyrics "Ky - - - ri - - e e - -" are sung by all voices. Measure 5 ends with a repeat sign.

[Treble] Ky - - - ri - - e e - -

[Contratenor] Ky - - - ri - - e e - -

[Tenor]

[Bassus] Ky - - - ri - - e

Musical score for Kyrie, measures 6-10. The score continues with the same four voices and key signature. The lyrics "le - - y - - son," are sung by the Bassus. Measures 8 and 9 are blank. Measure 10 begins with a repeat sign.

6 le - - y - - son,

le - -

e - - - le - -

Musical score for Kyrie, measures 10-14. The score continues with the same four voices and key signature. The lyrics "Ky - - - ri - - e e - -" are sung by the Treble. Measures 11 and 12 begin with a repeat sign. Measure 13 begins with a repeat sign and a key change to G major (indicated by a sharp sign). The lyrics "Tartara Ky - - - ri - - e" are sung by the Tenor. Measure 14 ends with a final repeat sign.

10 Ky - - - ri - - e e - -

y - - son, Ky - - - ri - - e e - -

Tartara Ky - - - ri - - e

y - - son, Ky - - - ri - - e

2

15

le - - - - -

e - - - - -

le - - - - -

19

y - son, Ky - ri - e e - le -

son,

Ky - ri - - - e

24

y - son,

[e]

Ky - ri - e

le - y -

29

e - - - le - y - son.

le - y - son.

[e] - - - le - - - y - - - son.

- son [e] - le - - - y - - - son.

Chri - - - ste

Chri - - -

Chri - - -

Chri - - -

38

e - - -

f p p. 3 3

ste

4

44

le -

ste

e - le -

e - le -

y - son,

Chri -

50

e -

le -

e -

le -

55

e -

le -

60

Chri - ste - e

66

y - son,

le - y - son,

72

Chri -

y - son,

y - son, Chri -

6

78

ste [e]

Chri

Chri

ste

84

ste [e]

ste

ste

89

(=)

le

[e]

le

[e] le

95

le - y - son.

y - son.

son.

y - son.

100

Ky - ri - e - le - y - son, Ky - ri -

Ky -

Ky -

Ky -

104

e - le - y -

e - le - y - son,

e -

e - le - y - son,

8

108

Musical score for measures 8-113. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The vocal parts sing "Ky - ri - e - le - son," with the bass part providing harmonic support. Measure 8 starts with a dotted half note followed by eighth notes. Measures 9-10 show a continuation of the melody with eighth-note patterns. Measures 11-12 feature sustained notes and eighth-note chords. Measures 13-14 return to the original melody. Measures 15-16 show a variation with sustained notes and eighth-note chords. Measures 17-18 return to the original melody. Measures 19-20 show a variation with sustained notes and eighth-note chords. Measures 21-22 return to the original melody. Measures 23-24 show a variation with sustained notes and eighth-note chords. Measures 25-26 return to the original melody. Measures 27-28 show a variation with sustained notes and eighth-note chords. Measures 29-30 return to the original melody. Measures 31-32 show a variation with sustained notes and eighth-note chords. Measures 33-34 return to the original melody. Measures 35-36 show a variation with sustained notes and eighth-note chords. Measures 37-38 return to the original melody. Measures 39-40 show a variation with sustained notes and eighth-note chords. Measures 41-42 return to the original melody. Measures 43-44 show a variation with sustained notes and eighth-note chords. Measures 45-46 return to the original melody. Measures 47-48 show a variation with sustained notes and eighth-note chords. Measures 49-50 return to the original melody. Measures 51-52 show a variation with sustained notes and eighth-note chords. Measures 53-54 return to the original melody. Measures 55-56 show a variation with sustained notes and eighth-note chords. Measures 57-58 return to the original melody. Measures 59-60 show a variation with sustained notes and eighth-note chords. Measures 61-62 return to the original melody. Measures 63-64 show a variation with sustained notes and eighth-note chords. Measures 65-66 return to the original melody. Measures 67-68 show a variation with sustained notes and eighth-note chords. Measures 69-70 return to the original melody. Measures 71-72 show a variation with sustained notes and eighth-note chords. Measures 73-74 return to the original melody. Measures 75-76 show a variation with sustained notes and eighth-note chords. Measures 77-78 return to the original melody. Measures 79-80 show a variation with sustained notes and eighth-note chords. Measures 81-82 return to the original melody. Measures 83-84 show a variation with sustained notes and eighth-note chords. Measures 85-86 return to the original melody. Measures 87-88 show a variation with sustained notes and eighth-note chords. Measures 89-90 return to the original melody. Measures 91-92 show a variation with sustained notes and eighth-note chords. Measures 93-94 return to the original melody. Measures 95-96 show a variation with sustained notes and eighth-note chords. Measures 97-98 return to the original melody. Measures 99-100 show a variation with sustained notes and eighth-note chords. Measures 101-102 return to the original melody. Measures 103-104 show a variation with sustained notes and eighth-note chords. Measures 105-106 return to the original melody. Measures 107-108 show a variation with sustained notes and eighth-note chords. Measures 109-110 return to the original melody. Measures 111-112 show a variation with sustained notes and eighth-note chords. Measures 113-114 return to the original melody.

113

Musical score for measures 113-117. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The vocal parts sing "y - son, [e] - le - son, Ky - ri - e - [e] - le - son, y - son, [e] -". Measures 113-114 show a variation with sustained notes and eighth-note chords. Measures 115-116 return to the original melody. Measures 117-118 show a variation with sustained notes and eighth-note chords.

117

Musical score for measures 117-121. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The vocal parts sing "le - y - son, y - son, [e] - le - y - son, y - son, le - y - son." Measures 117-118 show a variation with sustained notes and eighth-note chords. Measures 119-120 return to the original melody. Measures 121-122 show a variation with sustained notes and eighth-note chords.

## Gloria

Musical score for the Gloria section, featuring four voices:

- [Contratenor] (Top voice)
- [Tenor] (Second voice from top)
- [Bassus] (Third voice from top)
- [Bassus] (Bottom voice, continuing the bass line)

The lyrics for this section are:

Et in  
Et in ter - ra pax  
Et in ter - - ra pax

Measure numbers 6 and 7 are indicated above the staff.

Continuation of the musical score for the Gloria section, showing the continuation of the Bassus line (bottom voice).

Measure 6 lyrics: ter - ra pax ho - mi - ni - bus bo - ne vo - lun -

Measure 7 lyrics: ho - mi - ni - bus bo - ne

Measure 8 lyrics: ho - - - mi - ni - bus

10  
II

ta - - - - tis. Lau - da - mus te. Be - ne -

vo - lun - ta - - - - tis.

bo - ne vo - lun - ta - tis.

16

- di - ci      - - - - -      mus - - te.

8 A - do - ra - - - - - - - -

8

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

26

Glo - ri - fi - ca

ri - fi - ca

Glo - ri - fi - ca

31

mus te. Gra - ti -

mus te. Gra -

Gra -

mus te.

36

as a - gi - mus ti - bi pro - pter

ti - as a - gi - mus ti -

ti - as a - gi - mus

Gra - ti - as a - gi - mus ti -

12

41

Musical score for voices and piano, page 12, measure 41. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts sing in homophony. The lyrics are: "ma - - - gnam glo - - - ri-am tu - - - bi pro - - - pter ma - - - gnam glo - - - ri - am tu - - - ti - - - bi - - - bi pro - - - pter ma - - - - - - gnam glo - - - ri -". The piano part provides harmonic support.

45

Musical score for voices and piano, page 12, measure 45. The vocal parts sing in homophony. The lyrics are: "am. Do - mi - ne De - us, Rex ce - - - am. [... ] glo - - ri - am tu - - - am. Do - mi - ne - - - am. tu - - am. Do - mi - ne De - - -". The piano part provides harmonic support.

50

Musical score for voices and piano, page 12, measure 50. The vocal parts sing in homophony. The lyrics are: "le - - stis, De - us Pa - - - - ter Rex ce - - le - - - De - - - us, Rex ce - - le - - stis, - us, Rex ce - - le - - stis, De - - us". The piano part provides harmonic support.

54

om - ni - po -  
- stis, De - us Pa - ter om - ni - po - tens.  
De - us Pa - ter om - ni -  
Pa - ter om - ni - po -

59

- tens. Do - mi - ne Fi - li -  
Do - mi - ne Fi -  
- po - tens. Do - mi - ne Fi -  
- tens. Do - mi - ne Fi - li - u - ni - ge -

64

u - ni - ge - ni - te  
- li - u - ni - ge - ni - te Jhe -  
- li - u - ni - ge - ni - te.  
ni - te Jhe -

14

68

Jhe - su Chri -  
su Chri -  
Jhe - su  
Chri - ste. Do -  
su Chri - ste.  
Do - mi - ne

73

- ste.  
Do - mi - ne De - us, A - gnus  
- ste.  
Do - mi - ne  
De - us, A -  
mi - ne  
De -  
De - us, A -  
Do - mi - ne  
De - us, A -  
gnus

78

De  
gnus  
De  
A -  
gnus  
De

82

i, Fi li us  
i, Fi li us  
gnus De i, Fi  
i, Fi li us

86

Pa tris.  
Pa tris.  
li us Pa tris.  
Pa tris.

91

Qui tol  
Qui tol  
O2

16  
95

lis pec ca ta mun

101

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

- di, mi - se - - - re - - - re

107

se - re - re no - bis. Qui tol - lis

no - - - - - bis. Qui

113

pec - - ca - ta mun - - di,  
tol - - lis      pec - - ca - ta mun - -

117

119

su - - sci - - - pe  
- di, su - sci - pe de - pre - ca -

125

The musical score consists of four staves. The top three staves are vocal parts: soprano (G clef), alto (C clef), and tenor/bass (F clef). The bottom staff is the basso continuo (B.C.). The vocal parts sing a three-part setting of the Latin text "ca-ti-o-nem no-", with the tenor/bass part providing harmonic support. The basso continuo staff shows sustained notes and vertical stems indicating harmonic changes. Measure numbers 125 and 8 are present above the staves.

18

131

stram.

no

137

Qui se stram.

Qui se des

stram. Qui

143

des

Qui se

ad dex te

se

149

ad

ram

des

155

dex - te - ram

des

ad

Pa

ad

161

Pa - tris,

dex - te - ram

Pa - tris,

Pa

dex - te - ram

Pa

20

167

mi - se - re

*Pa*

tris.

tris, mi se mi

173

no - - - - bis.

- re - - - - re no

179

Quo - ni - - - am tu so -

Quo - ni - am tu so -

bis.

Quo - ni - - - am tu so -

185

-lus san - - - etus. Tu - -

so - -

-lus san - - - - etus.

191

so - - - lus Do - -

l-lus Do - - - -

197

mi - - nus. Tu so - -

mi - - nus. Tu so - -

Tu

Tu

22

202

202

lus Al

lus Al

so lus

so lus

207

tis si - mus,

tis si - mus,

Al

Al tis si -

213

Jhe su

Jhe su Chri

tis si - mus

Jhe su - mus

219

Chri - - - - ste, Chri - - - -

ste. Cum

Jhe - - su

Chri - - - - ste.

224

ste.

San - - - -

Chri - - - - ste.

Cum San - - - cto

229

Cum

cto Spi - ri -

Spi - ri - tu, in glo -

24

234

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing homophony, while the basso continuo provides harmonic support. The vocal parts enter at different times, indicated by slurs and rests.

Soprano: San - cto - Spi - ri - tu,

Alto: tu, Spi - ri - tu,

Tenor: in

Basso continuo: (implied harmonic progression)

239

10

244

10

The musical score consists of four staves of music. 
 - The top staff uses soprano C-clef, has a key signature of one flat, and includes lyrics: "-a De i Pa - - tris." 
 - The second staff uses soprano C-clef, has a key signature of one flat, and includes lyrics: "8 - - - - i Pa - - - -" 
 - The third staff uses soprano C-clef, has a key signature of one flat, and includes lyrics: "- ri - - - - a De - - - -" 
 - The bottom staff is a bass staff, uses a bass F-clef, and has a key signature of one flat. It includes lyrics: "A - - - - - - - -" 
 The music features various note values including eighth and sixteenth notes, and rests. Measure lines connect corresponding notes across the staves.

249

A  
tris.  
A  
tris.  
Pa  
tris.  
A

254

259

men.  
men.  
men.  
men.

## Credo

Musical score for the Credo section, featuring four voices:

- [Contratenor] (Top voice):  
Pa - trem om - - ni - po - - ten - tem, fa -
- [Tenor]:  
Pa - trem om - - ni - po - - ten - tem, fa -
- [Bassus]:  
[Silent]
- [Organum]:  
[Silent]

The score is in common time, key signature of one flat, and consists of two systems of music.

Continuation of the musical score for the Credo section, starting at measure 5:

5  
- cto - rem ce - li et ter - - - - - re,  
- cto - rem ce - li et ter - - - - - re, vi - si - bi - li -

Musical score for the Credo section, featuring four voices:

- [Contratenor] (Top voice):  
- cto - rem ce - li et ter - - - - - re,
- [Tenor]:  
- cto - rem ce - li et ter - - - - - re, vi - si - bi - li -
- [Bassus]:  
[Silent]
- [Organum]:  
[Silent]

The score is in common time, key signature of one flat, and consists of two systems of music.

10

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

15

li - um.

li - um.

Et in u -

Et in u -

20

-num Do mi - num Jhe sum Chri - stum, Fi - li - um De - - -

8

Fi - li - - - um De - -

8

-num Do mi - - - num Jhe - sum Chri - stum, Fi - li - - um De - - - i

28

25

i u - ni - ge - - -  
- i u ni - ge - - -  
u - - ni - ge - - -

29

#

- - ni - tum.  
- - ni - tum. Et ex Pa - trem na - tum an - -  
- - ni - tum. Et ex Pa - trem na - tum an - -

33

De - um ve - rum  
- te om - ni - a se 3 cu 3 la.  
De - - - - um  
- te om - ni - a se cu - - la. De - - - -

38

Musical score page 38, featuring four staves of music. The lyrics are:

de De - o ve - ro. Ge - ni - tum, non fa - etum,  
 De - um ve - rum de De - o ve - ro. Ge - ni - tum,  
 ve - rum de De - o De - o ve -  
 - um de De - o [...] Ge ni - - tum, non fa -

43

Musical score page 43, featuring four staves of music. The lyrics are:

con - sub - stan - ti - a - lem Pa -  
 non fa - etum con - sub - stan - ti - a - lem  
 - ro. [...] con - sub - stan - ti - a -  
 - etum con - sub - stan - ti - a - lem

47

Musical score page 47, featuring four staves of music. The lyrics are:

-tri : per quem om -  
 Pa - tri : per quem om -  
 - lem Pa - tri : per quem om - ni - a [fa -]  
 Pa - tri : per quem om - ni - a [fa -]

30

52

ni - - - a fa - - -  
ni - - - a fa - - -  
ni - a fa - - -  
cta sunt.]

57

cta sunt.  
cta sunt. Qui pro pter  
- cta sunt. Qui pro ter  
Qui pro - - - pter

62

Qui pro - - - pter nos ho - - - mi  
nos ho - - - mi  
nos ho - - - mi  
nos ho - - - mi

66

-nes, et pro - pter no - stram  
-nes, et pro - pter no - stram sa - lu -  
-nes  
-nes, et pro - pter no - stram sa - lu -

71

sa - lu - tem de - scen - dit de ce - lis. Et  
sa - lu - tem de - scen - dit de ce -  
de - scen - dit de ce -  
- tem Et in - car - na - tus  
Et in - car - na - tus est

76

in - car - na - tus est  
- lis. Et in - car - na - tus est de Spi - ri -  
- lis. Et in - car - na - tus  
est de Spi - ri - tu

32

81

de Spi - ri - tu San - cto ex

- tu, Spi - ri - tu San - cto ex Ma -

est de Spi - ri - tu San - cto

San - cto ex

86

Ma - ri - a Vir - gi - ne : et ho - - - - -

8  
b  
ri - a Vir - gi - ne : et

8  
b  
ex Ma - ri - a Vir - - - gi - ne : et ho - - - - -

**b**  
Ma - ri - a Vir - - - gi - ne : et ho - - - - - mo

91

mo fa - - ctus est.

8 ho - - mo fa - - - - ctus est.

8 - - mo fa - - - - ctus est.

fa - - - - - - ctus est.

95

Soprano  
Contratenor  
Tenor

Cru - ci - fi

101

-xus  
e - ti -  
xus  
e - ti - am  
pro

107

am  
sub  
Pon - ti - o  
pro  
no - - bis :  
sub  
no - - bis :  
sub  
Pon - - - - ti - - - o  
Pi -

113

Pi - la - - - to  
Pon - - - ti - o  
pas - - sus, et  
la - - - - to  
pas - - sus,

34

119

et se - pul - - - tus est.

se - pul - - - tus est.

et se - pul - - - tus est.

125

re - sur - re - - - xit

Et ter - ti - a

Et re - sur - re - - - xit ter - ti -

131

se - cun - dum Scri - - ptu -

di - - - e,

- a di - - e, se - cun - dum Scri - - ptu -

137

- ras. Et a - scen - - - dit

[Et] a - scen - dit in ce - - -

- ras. Et a - scen - dit in ce - - -

143

Musical score for measure 143. The vocal line consists of three staves. The top staff has lyrics: "ad dex - te - ram Pa - -". The middle staff has lyrics: "-lum : se - - det ad dex - te - ram Pa - tris." The bottom staff has lyrics: "-lum : se - - det ad dex - te - ram Pa - -". Measure number 143 is indicated above the first staff.

148

Musical score for measure 148. The vocal line consists of three staves. The top staff has lyrics: "tris. ven - tu - rus est cum glo - -". The middle staff has lyrics: "Et i - te - rum ven - tu - rus est". The bottom staff has lyrics: "- tris. Et i - - te - rum ven - tu - - rus est cum glo - -". Measure number 148 is indicated above the first staff.

154

Musical score for measure 154. The vocal line consists of three staves. The top staff has lyrics: "- ri - a vi - vos et mor - - tu - os : cu - - ius re -". The middle staff has lyrics: "iu - di - ca - re et mor - - tu - os : cu - ius". The bottom staff has lyrics: "- ri - a iu - di - ca - re vi - - vos et mor - - tu - os : cu - -". Measure number 154 is indicated above the first staff.

160

Musical score for measure 160. The vocal line consists of three staves. The top staff has lyrics: "- gni non e - rit fi - - - nis.". The middle staff has lyrics: "re - gni non e - rit fi - - - nis.". The bottom staff has lyrics: "- ius re - gni non e - rit fi - - - nis.". Measure number 160 is indicated above the first staff.

165

Soprano: Et in Spi - ri - tum

[Contratenor]: Et in Spi - ri - tum San - -

[Tenor]: - - - -

[Bassus]: Et in Spi - ri - -

176

mi - num,  
et

et vi - vi - fi - can -

San - ctum, Do - mi - num,

mi -

182

vi - vi fi - can  
tem :  
et vi vi  
num, et vi

188

tem : qui ex Pa - - -  
qui ex Pa - - -  
fi - can - tem : qui  
- vi - fi - can - tem : qui ex Pa - - -

194

tre pro ce - -  
-tre Fi li o que pro ce dit.  
ex Pa - tre Fi - li - o - que pro - ce -  
tre Fi - li - o -

38

200

dit. Qui cum Pa - tre et Fi - li -

Qui cum Pa - tre et Fi - li - o si -

dit.

- que pro - ce - dit.

206

- o si - mul a - do - ra - tur,

- mul a - do - ra - tur,

et con - glo -

a - do - ra - tur, et con - glo - ri - - -

212

qui lo - cu - tus

qui lo -

- ri - fi - ca - - - tur :

- fi - ca - - - tur :

218

est per Pro - phe - - - tas.

-cu - tus est per Pro - phe - - - tas. Et u - nam san -

Et u - nam

Et u - nam san -

224

ca - tho - - - li - - - cam

ctam

san - - - ctam ca - tho - - - li - - - cam

- ctam et a - po -

230

et a - po - sto - - li - cam Ec - - - cle - - si -

et a - po - sto - - li - cam Ec - - - cle - - si -

Con - - -

- sto - - - li - - - cam Con - - fi -

40

236

Musical score for voices and basso continuo, page 40, measure 236. The score consists of four staves. The top two staves are soprano (C-clef) and alto (F-clef), both in common time. The bottom two staves are basso continuo (C-clef) and basso continuo (F-clef), also in common time. The vocal parts sing "am. Con - fi - te - or u - num". The basso continuo parts provide harmonic support.

242

Musical score for voices and basso continuo, page 40, measure 242. The score consists of four staves. The top two staves are soprano (C-clef) and alto (F-clef), both in common time. The bottom two staves are basso continuo (C-clef) and basso continuo (F-clef), also in common time. The vocal parts sing "ba - pti - - - sma in re - mis - si - o -". The basso continuo parts provide harmonic support.

248

Musical score for voices and basso continuo, page 40, measure 248. The score consists of four staves. The top two staves are soprano (C-clef) and alto (F-clef), both in common time. The bottom two staves are basso continuo (C-clef) and basso continuo (F-clef), also in common time. The vocal parts sing "- nem pec - - - ca - to - - -". The basso continuo parts provide harmonic support. The score then continues with "si - o - nem pec - ca - to - - -" and ends with "Et".

254

-rum. Et ex - pe - cto re - sur - - re - cti - o -  
 -rum. Et ex - pe - cto re - sur - - re - cti - o -  
 ex - - pe - cto re - sur - - re - cti - o - nem

260

-nem mor - - tu - o - rum. Et vi - -  
 -nem mor - - tu - o - rum. Et  
 Et vi - -  
 mor - - tu - o - rum. Et vi - -

266

tam ven - tu - - ri  
 vi - tam ven - tu - - ri se - cu -  
 - - tam ven - tu - - ri  
 - tam ven - tu - - ri

42

272

Musical score for voices and piano, page 42, measure 272. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts sing "se - cu - li. A -" in three measures. The piano part has eighth-note patterns. Measure 272 ends with a double bar line.

278

Musical score for voices and piano, page 42, measure 278. The vocal parts sing "men," in three measures. The piano part has eighth-note patterns. Measure 278 ends with a double bar line.

283

Musical score for voices and piano, page 42, measure 283. The vocal parts sing "men." in three measures. The piano part has eighth-note patterns. Measure 283 ends with a double bar line.

## Sanctus

Musical score for Sanctus, page 6, featuring four voices:

- Soprano: The top voice, starting with a whole note (F#) followed by a half note (E).
- Contratenor: The second voice from the top, starting with a whole note (G) followed by a half note (A).
- Tenor: The third voice from the top, starting with a whole note (C) followed by a half note (B).
- Bassus: The bottom voice, starting with a whole note (D) followed by a half note (C).

The lyrics "Sanctus, Sanctus, Sanctus" are repeated across the voices.

Continuation of the musical score for Sanctus, page 6, featuring four voices:

- Soprano: The top voice, continuing with eighth-note patterns.
- Contratenor: The second voice from the top, continuing with eighth-note patterns.
- Tenor: The third voice from the top, continuing with eighth-note patterns.
- Bassus: The bottom voice, continuing with eighth-note patterns.

The lyrics "Sanctus, Sanctus, Sanctus" are repeated across the voices.

44

II

ctus,  
San  
ctus, San - ctus,

16

[San  
ctus Do mi - nus  
ctus, San

21

- ctus, San - ctus Do  
ctus] Do - mi  
De

26

mi - nus De - - -  
nus De - - - us Sa -  
- ctus Do - mi - nus De - - - us Sa -

30

us Sa - - -  
us Sa - - -  
- ba -  
us Sa - - -

34

ba - oth.  
ba - oth.  
- oth.  
ba - oth.

38

[Contratenor]

Ple

Ple

[Bassus]

43

49

-ni sunt

55

ce

ni sunt

sunt

61

li

67

ce

73

et ter -

li et ter -

li

79

li

48

85

b

#

ra glo -

b

ra

b

glo -

Musical score for orchestra and choir, page 10, system 91. The score consists of three staves. The top staff is for the Soprano (S) and Alto (A) voices, both in treble clef. The middle staff is for the Tenor (T) voice, also in treble clef. The bottom staff is for the Bass (B) voice, in bass clef. The music is in common time. Measure 91 starts with a whole rest followed by a dotted half note. The vocal parts enter with eighth-note patterns. The lyrics "ri - a tu -" are repeated in measures 92-93. Measure 94 begins with a whole rest followed by a dotted half note. The vocal parts continue with eighth-note patterns. The lyrics "ri - a tu -" are repeated in measure 95.

Musical score for piano, page 102, measures 1-10. The score consists of three staves: Treble, Bass, and Pedal. The Treble staff begins with a dotted half note followed by eighth notes. The Bass staff begins with a dotted half note followed by eighth notes. The Pedal staff begins with a dotted half note followed by eighth notes. Measure 10 ends with a repeat sign and the letter 'a.' above the bass staff.

107

[Contratenor]

[Tenor]

[Bassus]

O - san

III

na, o

na,

116

san

o - san

na

50

120

na, in ex - cel

in ex - cel

na in ex - cel

in ex - cel

124

sis.

cel sis.

sis.

sis.

128

Be ne

[Contratenor] Be ne

[Bassus]

134

(e)

140

146

di

152

ctus,

Be - ne -

52

158

di - ectus

di - ectus qui

qui

164

qui

ve

ve

170

ve

nit

nit

176

nit

in

in

188

ne

no

mi

mi

194

ne Do mi ni, Do

Do

201

Do - mi - - - -

8

9

Do

mi - ni,

mi - ni,

207

*ni,*      *Do*

*- mi*      *ni,*      *Do*

*Do*

214

*mi*      *ni,*

*Do*

*Do*

221

*mi*      *ni.*

(#)

*mi*      *ni.*

*mi*      *ni.*

*Osanna ut supra*

## Agnus Dei

Musical score for Agnus Dei, featuring four voices: Soprano, Contratenor, Tenor, and Bassus. The music is in common time, with a key signature of one sharp (F#). The vocal parts are as follows:

- Soprano: A - gnus De - - - i,
- Contratenor: A - gnus De - - - -
- Tenor: A - - - -
- Bassus: A - gnus De - - - -

The score includes measure numbers 1 and 2, and lyrics "Agnus Dei" are written below the staff.

Continuation of the musical score for Agnus Dei, measures 5-6. The vocal parts are as follows:

- Soprano: qui
- Contratenor: - i
- Tenor: - - gnu
- Bassus: - - - i

The score includes measure numbers 5 and 6, and lyrics "qui", "i", "gnus", and "De" are written below the staff.

56

10

tol - - - lis  
i,  
qui tol -  
pec - ca - ta mun - -

15

lis pec - - ca - - ta mun - -  
ca - - ta mun - -

20

di : mi - se - re - re [do - na no - bis]  
mi - - - se - [do - - - na]

25

no  
[pa]

8

re - re no - - -  
no - bis pa - - -

9

mi - se - re - re  
[do - na no - bis]

30

bis.  
cem.]

(#)

bis.  
cem.]

bis.  
cem.]

no  
pa      bis.  
cem.]

Musical score for three voices (Soprano, Alto, Bass) starting at measure 35:

- Soprano:** Treble clef, key signature of one flat (B-flat). The vocal line consists of a rest followed by a series of eighth notes. The lyrics "A" are written below the staff.
- Alto:** Treble clef, key signature of one flat (B-flat). The vocal line consists of a rest followed by a series of eighth notes. The lyrics "A" are written below the staff.
- Bass:** Bass clef, key signature of one flat (B-flat). The vocal line consists of a rest followed by a series of eighth notes.

58

41

Musical score for measures 58-61. The score consists of four staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The second staff has a treble clef, a key signature of one flat, and a common time signature. The third staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. Measure 58 starts with a dotted half note followed by a dotted quarter note. Measures 59-61 show a continuation of eighth-note patterns with various rests and dynamics.

47

Musical score for measures 47-52. The staves remain the same as the previous section. Measure 47 begins with a dotted half note. Measures 48-52 show a continuation of eighth-note patterns with various rests and dynamics.

53

Musical score for measures 53-56. The staves remain the same. Measure 53 begins with a dotted half note. Measures 54-56 show a continuation of eighth-note patterns with various rests and dynamics. The lyrics "gnus" and "De" are written below the notes in measures 54 and 55.

59

De - - - i,

65

qui - - - i, qui qui

71

tol - - - tol

60

77

tol

lis

lis

lis pec

83

lis

pec

ca

- ca

89

pec ca ta mun

ta mun di mun

ta mun

95

di : mi - se - re -

$\natural$

di :

pec - ca -

di : mi - se - re -

101

re -

mi - se - re - re, mi - se - re -

ta - mun -

re, mi - se - re -

107

no -

re - no -

di :

- re - no -

62

II2

-bis,

no

bis,

no

mi

se - - re - - re

- bis,

no

II7

bis.

bis.

no

bis.

bis.

*Agnus Dei ut supra*