

Rodrigo de Ceballos.

Robert J. Snow

OBRAS COMPLETAS
DE
RODRIGO DE CEBALLOS

Volumen III. Misas

CENTRO DE DOCUMENTACION MUSICAL DE ANDALUCIA

fuga in canticum

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DE
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**Junta de Andalucía
Consejería de Cultura
Centro de Documentación Musical de Andalucía
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NOTA PRELIMINAR

El volumen III de las *Obras Completas* de Ceballos contiene las tres misas que se sabe que han sido compuestas por él y que nos han llegado hasta nosotros. Incluye además su versión instrumental a cinco voces del *Agnus Dei* que era cantado en la capilla real de Granada en todas las fiestas marianas y en las de rito doble.

La misa *Veni Domine* se conserva solamente en la catedral de Toledo, Ms. B. 7, y es una de las pocas composiciones de esta fuente que es completamente legible en ella. La misa *Simile est regnum caelorum* se conserva también en el mismo manuscrito, y también es legible en gran parte; además existe otra copia en la catedral de Jaén y otra en la de la catedral de Guatemala. La popularidad de su *Missa tertii toni* está atestiguada por el hecho de que se la encuentra en unas doce copias, además del manuscrito B. 7 de Toledo; cuatro de esas copias están en el Nuevo Mundo; también se la encuentra en el manuscrito recientemente descubierto en el Archivo Manuel de Falla de Granada que contiene la versión instrumental del *Agnus Dei*. Más detalles de todo esto se darán en el volumen VI, donde también se presentarán los materiales sobre los que estas misas están construidas.

La entonaciones del *Gloria* y del *Credo* de cada una de las misas son las que se usaban en las fiestas de rito doble en la capilla real de Granada y se tomaron del *Kyriale* monódico que se conserva allí y que se puede consultar en microfilm en el Centro de Documentación Musical de Andalucía, en el film Libro Coral número 17. Nótese que las entonaciones de las misas *Simile est regnum caelorum* y *Missa tertii toni* están escritas en el manuscrito una quinta más alta de lo que suenan, puesto que esas dos misas están escritas en claves altas, y por tanto una quinta más alta de lo que eran cantadas.

Los principios editoriales que se siguen en la transcripción de estas obras son los que ya se han presentado en el volumen I.

Texas-Granada, febrero 1997

R. J. S.

PREFATORY NOTE

Volume III of the *Complete Works* of Ceballos contains the three cyclic mass ordinaries known to have been composed by him plus his five-part instrumental setting of the chant melody to which *Agnus Dei* was sung at the Capilla Real on all Marian feasts and on feasts of duplex rank.

The *Missa Veni Domine* is preserved only in Toledo, Cathedral MS B. 7, where it is one of the few works that is completely legible in this source. The *Missa Simile est regnum caelorum* also is preserved in a largely legible copy in the same manuscript as well as in one at the cathedral in Jaén and another at the cathedral in Guatemala City. The popularity of his *Missa tertii toni* is attested to by its appearance in a dozen sources in addition to Toledo B. 7, including four in the New World and the newly-discovered manuscript at the Archivo Manuel de Falla in Granada that contains his instrumental *Agnus Dei*. Detailed information about these masses and their sources will be given in the critical notes and liturgico-musical study in Volume VI, where pre-existent material on which they are based will also be presented.

The intonations for the *Gloria* and *Credo* in each of the masses are those that were used on feasts of duplex rank at the Capilla Real and have been provided from the monophonic *Kyriale* preserved there, available on microfilm at the Centro de Documentación Musical de Andalucía under the film number Libro Coral Número 17. It should be noted that in *Missa Simile est regnum caelorum* and *Missa tertii toni* the intonations are notated a fifth higher than they appear in the chant manuscript because both of these masses are notated in *chiavette* and consequently appear a fifth higher notationally than they were sung.

The editorial principles followed in editing these works are those set forth in Volume I.

Texas-Granada, February 1997

R. J. S.

PARTE MUSICAL

1. MISSA VENI DOMINE

Kyrie

Tiple

Alto

Tenor

Bajo

A musical score for four voices: Tiple, Alto, Tenor, and Bajo. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics 'Ky- ri- e e- lei- son.' are written below the notes. The second system continues with a treble clef, a key signature of one flat, and a common time signature. The lyrics 'Ky- ri- e e- - lei- son. Ky- ri-' are written below the notes. The vocal parts are: Tiple (C-clef), Alto (C-clef), Tenor (C-clef), and Bajo (Bass clef).

The continuation of the musical score for Kyrie. The lyrics 'Ky- ri- e e- - lei- son.' are followed by a repeat sign and the lyrics 'Ky- ri- e e- lei- son.' The vocal parts are: Alto (C-clef), Tenor (C-clef), Bajo (Bass clef). The score concludes with the lyrics 'Ky- ri- e e- lei- son.' followed by a long dash.

7

Ky- ri- ee- lei- son.
son. Ky- ri- ee- lei- son.
son. Ky- ri- ee- lei- son.
Ky- ri- ee- lei- son.

11

Chri- ste e- lei- son.
Chri- - ste e- lei- son. Chri-
Chri-

14

Chri- ste e- lei- son. Chri-
- ste e- lei- son. Chri- ste e-
- ste e- lei- - son. Chri- ste e-
Chri- - ste e- lei- - son. Chri-

17

- ste e- lei- - -

— Chri- ste e- lei- son. Chri- ste e-

lei- — son. Chri- - ste e- lei-

- ste e- lei- son. Chri- ste e-

20

- - son. Chri- - ste e- lei-

lei- - son. Chri-

- son. Chri- ste e- lei-

lei- son. Chri- - ste e- lei-

23

- - son. Ky- ri- e e- lei-

ste e- lei- son. Ky- ri- e e- - lei-

son. -

- - son.

27

son. Ky- ri- ei- - lei- son. Ky-

son. Ky- ri- ei- lei- son. Ky- ri-

Ky- ri- e ei- lei- son.

Ky- ri- ei- - lei- son. Ky-

30

ri- ei- - lei- son. Ky- ri- ei-

e e- lei- son. Ky-

Ky- ri- ei- -

ri- ei- - lei- son. Ky- ri- ei-

33

- lei- son. Ky- ri- ei-

ri- ei- lei- son. Ky- ri- ei-

- lei- son. Ky- ri- e ei-

- lei- son. Ky- ri- ei- -

36

lei- son.
lei- son.
lei- son.
lei- son.

Gloria

Glo- ri- a in ex- cel-sis De- o.

Tiple

Et in terra pax homini
Et in terra pax ho-

Alto

Tenor

Bajo

4

ter- ra pax ho- mi- ni- bus bo- nae vo-
bus, ho- mi- ni- bus bo- nae vo-
mi- ni- bus bo- nae vo-
Bo- nae

7

lun- ta- tis. Be- ne- di- ci-
lun- ta- tis. Lau- da- mus te. Be-
lun- ta- tis. Lau- da- mus te. Be-
vo- lun- ta- tis. Lau- da- mus te. Be-

10

- mus te. Ad- o- ra- mus te. Glo-
ne- di- ci- mus te. Ad- - o- ra- mus
ne- di- ci- mus te. Ad- o- ra- mus
ne- di- ci- mus te. Ad- - o- ra- mus
ne- di- ci- mus te. Ad- o- ra- mus
ne- di- ci- mus te. Ad- - o- ra- mus

13

- ri- fi- ca- mus.
te. Glo- ri- fi- ca- mus te.
te. Glo- ri- fi- ca- mus te.

16

te. Pro- pter ma- gnam.
Gra- ti- as a- gi- mus ti- bi
Gra- - ti- as a- gi- mus ti- bi
Gra- ti- as a- gi- mus ti- bi pro-

19

glo- ri- am tu- am. Do- mi- ne De-
pro- pter ma- gnam glo- ri- am tu-
bi pro- - pter ma- gnam glo- ri- am tu-
- pter ma- gnam glo- ri- am tu- am.

22

us, Rex cae- le- - stis, Rex cae- le-
am. De- us Pa- ter o-
am. Do- mi- ne De- us, Rex cae- le-
Do- mi- ne De- us, Rex cae- le-

25

stis. De- us Pa- ter o- mni- pot- ens.
mni- pot- ens, o- mni- pot- ens. Do-
stis. Do- mi- ne Fi- li
stis. De- us Pa- ter o- mni- pot- ens.

28

Do- mi- ne Fi- li u- ni- ge- ni- te.
mi- ne Fi- li u- ni- ge- ni- te, Fi-
u- ni- ge- ni- te, Do-
Do- mi- ne Fi- li u- ni- ge- ni- te, Do-

31

Soprano: Do-mi-ne Fi-li u-ni-ge-ni
Alto: mi-ne Fi-li u-ni-ge-ni-te, Je-su Chri-ste
Bass: Do-mi-ne Fi-li u-ni-ge-ni

34

Soprano: te, Je-su Chri-ste
Alto: te, Je-su Chri-ste, Do-
Bass: te, Je-su Chri-ste

37

Soprano: Do-mi-ne De-us, A-gnus De-
Alto: - mi-ne De-us, A-gnus De-
Bass: Do-

Bass: Do-mi-ne De-us, A-gnus De-

40

i.
Do mi ne De us, A gnus De
i, Do mi ne De us, A gnus De

43

li us Pa tris, Fi li us Pa tris, Fi
li us Pa tris, Fi li us Pa tris, Fi
li us Pa tris, Fi

46

us Pa - tris. Qui tol -
li us Pa - tris. Qui tol -
li us Pa - tris. Qui tol -

49

lis pec- ca- ta mun- di: mi- se-

- lis pec- ca- ta mun- di: mi-

lis pec- ca- ta mun- di: mi-

lis pec- ca- ta mun- di: _____

52

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

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

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

Qui tol-

55

ca- ta mun- - di.

Su- - sci- pe de- pre- ca- ti-

lis pec- ca- ta mun- di: su-

- lis pec- ca- ta mun- di: su- sci-

58

Qui se des ad
o nem no stram, no stram. Qui
sci pe de pre ca ti o nem no stram.
pe de pre ca - ti o nem no stram.

61

de xte ram Pa tris: mi
se des ad de xte ram Pa tris, ad de
Qui se des ad de xte ram
Qui se des ad

64

se re re no bis, mi se re re
xte rám Pa tris: mi se
Pa tris. Quo
de xte ram Pa tris: mi se re re

67

70

73

76

mi- nus. Tu so- Tu so- Al- tis- si-

Do- mi- nus. Tu so- lus Al- tis- si- mus, Al- tis-

Do- mi- nus. Tu so- lus Al- tis-

79

lus Al- tis- si- mus, tu so- lus Al-

mus, Al- tis- - si- mus, tu so- lus Al-

si- mus, tu so- lus Al- tis- si-

- si- mus, tu so- lus Al- tis-

82

tis- si- mus, Je- su Chri-

tis- si- mus, Je- su Chri-

- mus, Je- su Chri-

si- mus, Je- su Chri-

85

ste. Cum Sancto Spiritu, ste. Cum Sancto Spiritu, ste. Cum Sancto Spiritu, ste. Cum Sancto Spiritu, -

88

- ri tu in glor am
cum Sancto Spiritu, Sancto Spiritu, Sancto Spiritu, Sancto Spiritu, -

91

a De i Pa tris. A men; in
tu in glor am De i Pa-
tu in glor am De i Pa-
in glor am De i Pa-

94

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

Credo

Cre-do in u- num De- um.

Tiple

Alto

Tenor

Bajo

Pa-trem o-mni-pot-en-
Pa- trem o-
Pa- trem o-

4

Pa-trem o-mni-pot-en-tem, fa-cto-rem cae-li;
mni-pot-en-tem, fa-cto-rem cae-;
mni-pot-en-tem, fa-cto-rem cae-;
mni-pot-en-tem, fa-cto-rem cae-;

- tem. Vi-si-
et ter-rae, vi-si-bi-li- li et ter- rae.

fa-cto-rem cae- li et ter-

10

bi-li-um o- mni- um.
um o- mni- um.
Et in- vi- si- rae.
Et in- vi-.

13

Et in unum Domini num, et in bili um. Et in unum Domini si bi li um. Et in — Je sum Chri stum, Fi — u num Do mi num. Je sum Chri stum, Je sum Chri stum. — li um De i u ni ge ni tum. Et Fi li um De i u ni ge ni tum. Et — Et ex Pa tre na tum, Et —

16

19

22

An - - te o - mni - a sae -
ex Pa - tre na - tum.
et ex Pa - tre na - tum an - - te o - mni -
— ex Pa - tre na - tum an - te

25

- - cu - la. De - um de
De - um de De - o, lu -
a sae - cu - la, sae - cu - la.
o - mni - a sae - cu - la. De - um de

28

De - o, lu - men de lu - mi - ne,
men de lu - mi - ne, De - um ve - rum,
Lu - men de lu - mi - ne, lu - men de lu - mi - ne,
De - o, lu - men de lu - mi - ne,

31

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

De - o ro. Con - sub - stan -
ro. Ge - ni - tum, non fa -
de De - o ve - ro. Con - sub - stan -
ve - ro. Ge - ni - tum, non

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

40

a- lem Pa- tri: per quem o- mni-

Pa- tri: per quem o- mni- a fa-

— quem o- mni- a fa- cta sunt, per quem

b
a- lem Pa- tri: per quem o- mni-

43 b

a fa- cta sunt.

— cta sunt. Qui pro- pter nos

o- mni- a fa- cta sunt. Qui pro- pter nos

a fa- cta sunt. Qui pro- pter nos

46

Qui pro- pter nos ho- mi- nes

ho- mi- nes, qui pro- pter nos ho- mi- nes et

ho- mi- nes, qui pro- pter nos ho- mi- nes et

ho- mi- nes et

49

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

52

de - scen - dit de cae - lis, de -
de - scen - dit de cae - lis, de -
tem de - scen - dit de cae - lis, de -
de - scen - dit de cae - lis, de -

55

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

58

Et in car-na-tus est de
Et in car-na-tus est
Et in car-na-tus est de
Et in car-na-tus est de

Spi-ri-tu, de Spi- ri- tu
de Spi- ri- tu
— Spi- ri- tu San- cto, de Spi- ri- tu

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

24

68

ri-a Virgi-ne, Virgi-ne, Virgi-ne, ex Mari-

— Ma- ri- a Virgi-ne, Vir-

71

ne, et ho-mo fa-

gi-ne, et ho-mo fa-

— a Virgi-ne, et ho-mo fa-

74

— ctus est, et ho-mo fa-ctus

ctus est, et ho-

et ho-

ctus est, et ho-

77

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

80

Cru -
Cru - ci - fi - xus et - i - am pro
Cru - ci - fi - xus et - i - am pro no -

83

Cru - ci - fi - xus et - i - am pro no -
- ci - fi - xus et - i - am pro no - bis
no - bis sub Pon - ti - o Pi -
bis, cru - ci - fi - xus et - i - am pro no -

86

Music score for voices and organ, page 26, measures 86-92. The score consists of five staves. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are bass and organ in bass clef. The music is in common time, with a key signature of one sharp (F#). The lyrics are in Latin.

Measures 86-92 lyrics:

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

— Et re- sur-
 re- sur- re- xit ter- ti- a di-
 est. Et re- sur- re- xit ter- ti- a di-

Et re- sur- re- xit ter- ti- a di-
 re- xit ter- ti- a di- e.

— e. Et a- scen-
 e se- cun- dum Scri- ptu- ras.
 a di- e. Et a- scen- dit in-

95

Et a-scen-dit in cae-lum: se-
dit in cae-lum, in cae- - lum:
Et a-scen-dit in cae- lum: se-
cae-lum, et a-scen-dit in cae- lum:—

98

det ad de-xte-ram Pa-tris. Et
se-det ad de-xte-ram, se-det ad de-xte-
det ad de-xte-ram Pa-tris. Et i-te-
— se-det ad de-xte-

101

i-te-rum ven-tu-rus est cum glo-
ram Pa-tris. Et i-te-rum ven-tu-rus
rum ven-tu-rus est cum glo- - ri-
ram Pa-tris. Et i-te-rum ven-tu-rus

104

- ri- a, cum glo- - ri- a
est cum glo- ri- a
a, _____ cum glo- ri- a
est cum glo- ri- a

107

ju- di- ca- re vi- vos et mor-
ju- di- ca- re vi- vos et
ju- di- ca- re vi- vos et mor-
ju- - di- ca- re

110

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

113

re- gni non e- rit fi- - nis.
re- gni non _____ e- rit fi- - nis.
re- gni non e- rit fi- - nis.
re- gni _____ non e- rit fi- - nis.

117

Et in Spi- ri- tum
Et _____ in Spi- ri- tum San-
Et in Spi- ri- tum San- ctum_____
Et in Spi- ri- tum

120

San- cture Do- mi- num:
San- cture Do- - mi- num, et vi-
Do- mi- num, et vi- vi- fi- can-
San- cture Do- mi- num, et vi- vi-

123

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

126

Fi- li- o que pro- ce- dit.
Fi- li- o que pro- ce- dit. Qui-
tre Fi- li- o que pro- ce- dit.
tre Fi- li- o que pro- ce- dit.

129

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

132

8 Fi- li- o si- mul ad- o- ra- tur,
8 si- mul ad- o- ra- tur,
8 Fi- li- o si- mul ad- o- ra- tur,
— si- mul ad- o- ra- tur,

135

8 et con- glo- ri- fi- ca- tur,
8 et con- glo- ri- fi- ca- tur, con- glo- ri- fi-
8 tur, et con- glo- ri- fi- ca- —
— et con- glo- ri- fi-

138

8 et con- glo- ri- fi- ca- tur,
8 ca- tur, et con- glo- ri- fi- ca- tur.
8 — tur: qui— lo- cu- tus
8 ca- tur, et con- glo- ri- fi- ca-

141

tur. Et u- nam san-

Et u- nam san- ctam ca-

est per pro-phe- tas. Et u- nam

tur. Et u- nam san- ctam ca-

144 *b*

- ctam ca- tho- li- cam et

tho- li- cam et a- po-

san- ctam ca- tho- li- cam et a- po-

tho- li- cam et a- po- sto- li-cam Ec-

147

a- po- sto- li-cam Ec- cle- si- am. Con- fi- te-

sto- li- cam Ec- cle- si- am. Con- fi- te-

sto- li- cam Ec- cle- si- am. Con- fi- te-

cle- si- am, Ec- cle- si- am. Con- fi- te-

150

or u- num ba- pti- sma.
or u- num ba- pti- sma in
or u- num ba- pti- sma in re-

or u- num ba- pti- sma

152

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

155

ex- spe- cto- re- sur- re- cti- o- nem mor-
to- rum. Et ex- spe- cto- re- sur- re-
ex- spe- cto- re- sur- re- cti- o- nem
— ca- to- — rum. Et ex- spe-

158

tu-o-rum, re-sur-re-cti-o-nem mor-tu-o-rum, _____
cti-o-nem mor-tu-o-rum, _____
cti-o-nem mor-tu-o-rum

161

o-nem mor-tu-o-rum, _____ re-sur-re-cti-o-nem
rum, _____ re-sur-re-cti-o-nem
re-sur-re-cti-o-nem mor-tu-o-rum, _____ re-sur-re-cti-o-nem
re-sur-re-cti-o-nem mor-tu-o-rum, _____ re-sur-re-cti-o-nem

164

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

168

ven- tu- ri sae- - cu-

ven- tu- - ri sae-

ven- tu- - ri sae-

ven- tu- - ri

171

li, sae- - cu- li. A-

- cu- li, sae- - cu- li.

- cu- li. A- men; sae-

sae- cu- li. A- men;

174

- men.

A- men, a- men.

men.

sae-

cu- li. A- - men.

men.

Sanctus

Tiple

Alto

Tenor

Bajo

3

6

8

9

12

The musical score consists of three staves (Soprano, Alto, Bass) in common time. The vocal parts sing the word "Sanctus" in a repeating pattern. The vocal parts sing the word "Sanctus" in a repeating pattern. The vocal parts sing the words "Sanctus", "Dominus", and "Deus" in a repeating pattern.

15

Deus Sabaoth, Do-mi-nus De-us
us Sa-ba-oth, Do-mi-nus De-us
us Sa-ba-oth, Do-mi-nus De-us
us Sa-ba-oth, Do-mi-nus De-us
Sa-ba-oth, Do-mi-nus De-us Sa-ba-
Sa-ba-oth, Do-mi-nus De-us Sa-ba-
Sa-ba-oth, Do-mi-nus De-us Sa-ba-
Do-mi-nus De-us Sa-ba-

21

oth, Do-mi-nus De-us
 - ba- oth, Do-mi-nus De-us
mi-nus De-us Sa-ba-oth, Do-mi-nus De-us
mi-nus De-us Sa-ba-oth, Do-mi-nus De-us
mi-nus De-us Sa-ba-oth, Do-mi-nus De-us
De-us, Do-mi-nus De-us, De-us, De-us, De-us, De-us, De-us

24

Sa- ba- oth.

Sa- ba- oth.

us Sa- ba- oth.

Sa- ba- oth,

Sa- ba- oth.

27 Tiple
Alto Ple- ni sunt cae- li et ter- ra,
Tenor Ple- ni sunt cae- li et

30 ple- ni sunt cae- li et ter-
sunt cae- li et
ter- ra, ple- ni sunt cae-

33

ra, ple ni sunt cae-
ter- ra, ple ni sunt
li et ter- ra, ple ni sunt cae-
li et ter- ra, ple-

36

li et ter- - ra, ple ni sunt
cae- li et ter- ra, ple-

39

cae- li et ter- - ple ni sunt
cae- li et ter- - ni sunt
cae- li et ter- - ra

42

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

45

Soprano: glo- - ri- a tu-

Alto: tu- a, glo- ri- a tu-

Tenor: - ri- a tu- a, glo- - ri- a

48

Soprano: - a, glo- ri- a tu- - a.

Alto: a, glo- - ri- a tu- a.

Tenor: tu- a, glo- - ri- a tu- a.

52 (C3 ($\diamond = \text{d}^\circ$))

Soprano: Ho- san- na in ex-

Alto: Ho- san- na in ex- cel-

Bass: Ho- san- na in ex- cel-

55

cel- sis, in ex- cel- -
- sis, ho- san- na in ex- cel-
sis, [in ex- - cel- -
Ho- san- na in ex- cel-

58

sis, ho- san- na in ex- -
sis, ho- san- na in ex- - cel-
sis,] ho- san- na in ex- - cel-
sis, ho- san- na in

61

cel- - sis, ho- san- na in
- sis, ho- san- na in
- sis, ho- san- na in
ex- cel- sis, ho-

64

— ex- cel- — sis,
ex- cel- — sis, ho-
ex- cel- sis, ho- san-
san- na in ex- cel- sis,
ho- san- na in ex- cel- — sis,
san- na in — ex- cel- — sis,
na in ex- cel- — sis,
ho- san- na in ex- cel- — sis,

67

70

sis, ho- san- na in ex- cel- — sis,
ho- san- na in ex- cel- — cel- — sis,
ho- san- na in ex- cel- — cel- — sis,
sis,

44

73

ex cel sis.
Be ne di
ne di cts qui
ctus qui ve nit, be ne

77

ne di cts qui ve nit, be ne

80

ve nit, be ne di
Ve ni, Do
di cts qui ve nit, be ne
ctus qui ve nit, be

83

ctus qui ve- nit, be- ne- di- c tus qui
mi- ne,
di- c tus qui ve- nit, be- ne-
ne- di- c tus qui ve- nit, be- ne- di-

86

ve- nit, be- - ne- di-
et no- li
di- c tus qui ve- -
ctus qui ve- nit, be- ne-

89

ctus qui ve- nit
tar- da- re.
- nit in- no- mi-
di- c tus qui ve- nit

92

in no - mi - ne Do - mi - ni,
Ve -
ne Do - mi - ni,

in no - mi - ne Do - mi - ni,
in no - mi - ne Do - mi - ni,

95

in no - mi - ne Do - mi - ni,
ni, Do - mi - in -
in no - mi - ne Do - mi - ni, in -
Do - mi - ni, in - no - mi -

98

— in no - mi - ne
ne, et
— no - mi - ne Do - mi - ne, in - no - mi -

ne, in no - mi - ne Do - mi - ne, in - no - mi -

101

Do- mi- ni, _____ Do- mi- ni,
 no- li tar-
 ni, in no- no- mi- ne, in
 ni, in no- - mi- ne,

104

in no- - mi- ne _____
 da- re.
 — no- mi- ne Do- mi- ni, Do-
 in no- - mi- ne Do-

107

Do- mi- ni.
 — mi- ni.
 - mi- ni.

Hosanna
ut supra

Agnus Dei

I

Tiple

Alto

Tenor

Bajo

1

A- gnus De- -

A- gnus

3

A- gnus De- -

A- gnus De- - i,

i, A- gnus De-

De- i, A-

6

i, A- gnus De-
- A- - - gnus De-

i, - - - gnus De-

9

i, A- gnus De- - i,
- i, - qui tol-
A- gnus De- - i, - - i, qui

12

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

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

50

15

mun- di, qui tol- lis pec-

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

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

qui tol- lis pec-

18

ca- ta mun- - di:

mi- se- re-

ca- ta mun- - di:

ca- ta mun- - di: mi- se-

21

mi- se- re- re no- bis,

re no- bis, mi- se-

mi- se- re- re no- bis,

re- re- no- bis, mi-

24

mi- se- re- re no-

re- re no- -

mi- se- re- - re no-

27

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

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

- se- re- re no- - bis,

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

30

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

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

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

no- - bis, no- - bis.

II

Tiple: Canon in subdiapason

Alto I

Alto II

Tenor: Resolutio

Bajo

1

A- gnus De- i,
A- gnus De- - i, [De- - i,]
A- gnus De- - i, A-

4 Canon in subdiapason

A- gnus De- i,
A- gnus De- - i, A- gnus De-
Resolutio
A- gnus De- - i, A- gnus De-

7

i,
i, A- gnus De-
i, A- gnus De-
gnus De-
i, A- gnus De-

10

A- gnus De-
i, A- gnus De- i, A-
i, A- gnus De- - i,
i,
i, A- - gnus De- -

13

gnus De-i, A-gnus De-i, A-gnus De-i, A-gnus De-i,

A-gnus De-i, A-gnus De-i, A-gnus De-i, A-

16

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

A-gnus De-i, qui tol-lis

gnus De-i, qui tol-lis

19

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

22

- di:
do-
qui tol- lis pec- ca- ta mun- di: do-
tol- lis pec- ca- ta mun- di:
mun- - di:
do-

25

- na no- bis pa- cem,
- na no- bis pa- cem, do-
di: do- - na no- bis pa- cem, do- - na no- bis
do- - na no- bis pa- cem, do- na no- bis

28

do- na no- bis pa- - na no- bis pa- cem, do- - na no- bis - na no- bis pa- cem, do- - na no- bis pa- cem, - na no- bis pa- cem, - pa- cem, - pa- cem, -

31

cem, do-

— cem, do na no- bis pa- cem, do-

pa- cem, do - na no- —

do- na no- bis pa- cem,

do- - na no- bis pa- cem,

34

- na no- bis pa- cem, do- na no- bis —

- na no- bis — pa- cem, do- na no-

bis pa- - cem,

do- - na no- bis

do- na no- bis pa- cem,

37

— pa- cem, do- na
bis pa- cem, do- na no- bis—
do- — na no- bis pa- cem, do-
pa- cem, do- na no- bis— pa- cem,
pa- cem,

40

no- bis pa- cem, do- na no- -bis pa- cem,
pa- cem, do- na no- bis pa-
na no- bis pa- cem,
do- na no- bis pa-

Musical score for voices and piano, page 59, measures 43-59. The score consists of five staves. The top three staves represent the vocal parts (Soprano, Alto, Tenor) and the bottom two staves represent the piano (Bass and Treble clef). The vocal parts sing the Latin words "do na no bis pa cem." in a repeating pattern. The piano accompaniment provides harmonic support with sustained notes and chords. Measure numbers 43 and 59 are indicated at the top right.

2. MISSA SIMILE EST REGNUM CAELORUM

Kyrie

Tiple
Alto
Tenor
Bajo

1

Ky- ri-

Ky- ri- e e- lei- son. Ky-

8

4

e e- - -

Ky- ri- e e-

ri- e- lei- -

8 -

Ky- ri-

7

lei- son. Ky- - ri- ee-

lei- son.

son. Ky- ri- ee-

ee- lei- son. Ky- - ri- ee-

10

lei- son. Ky- - ri- ee- lei- son. Ky-

- lei- son. Ky- - ri- ee- - lei-

- lei- son. Ky- - ri- ee- - lei-

13

ri- ee- - lei- son.

lei- son.

son. Ky- - ri- ee- lei- son.

son. Ky- - ri- ee- lei- son.

A musical score for four voices, likely a soprano quartet, featuring three staves in common time and a bass staff in 8/8 time. The music consists of three systems of four measures each. The lyrics are in German, with words like "Christe", "Leise", and "Steue" appearing in various combinations across the voices.

System 1 (Measures 16-18):

- Top voice: Chri- ste e - -
- Middle voice: Chri- ste e - - lei- son.
- Bottom voice: Chri- - -
- Bass voice: Chri- - -

System 2 (Measures 19-21):

- Top voice: - leis- on. Chri- - ste e -
- Middle voice: Chri- - ste e - - leis- on.
- Bottom voice: ste e - - leis- on.
- Bass voice: Chri- - -

System 3 (Measures 22-24):

- Top voice: - leis- on. Chri- ste e -
- Middle voice: Chri- - ste e - leis- on.
- Bottom voice: - - leis- on.
- Bass voice: Chri- - -

25

lei- son. Chri- ste e- -
Chri- ste e- - lei- son. Chri- ste e- -
- - - lei- son. Ste e- - lei- son.
ste e- - lei- son. Chri- ste e- -

28

- - lei- son.
- - - lei- son.
- - - lei- son.
Chri- ste e- - lei- son.
Chri- ste e- - lei- son.
- - - lei- son.

31

Ky- ri- ee - lei- son. Ky- - ri- ee -
Ky- ri- ee - lei- son. Ky- - ri- ee -
- - - - Ky- ri- ee -
Ky- ri- ee -

34

- lei- son. Ky- ri- ee-

lei- son. Ky- ri- ee- - lei- son.

- lei- son. Ky- ri- ee- - lei- son.

- lei- son. Ky- ri- ee- - lei- son.

37

- - lei- son. Ky- ri- ee- - lei- son.

Ky- ri- ee- - lei- son. Ky- ri- ee- - son.

Ky- ri- ee- - lei- son. Ky- ri- ee- - lei- son.

40

Ky- ri- ee- - lei- son. Ky- ri- ee-

- lei- son. Ky- ri- ee- - lei- son.

- lei- son. Ky- ri- ee- - lei- -

- lei- son. Ky- ri- ee-

43

lei- son.
lei- son.
- son.
- son.

Gloria

8 Glo- ri- a in ex- cel- sis De- o.

Tiple

Alto

Tenor

Bajo

8 Et in
Et in ter- ra pax ho- mi-

4

ter- ra pax ho- mi- ni- bus bo-

Bo- nae vo- lun- ta- -

- ni- bus, ho- mi- ni- bus Bo- nae vo- lun- ta-

nae vo- lun- ta- - tis. Be- ne- di-

tis. Be- ne- di- ci- mus

bo- nae vo- lun- ta- - tis. Be-

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

ci- mus te. Ad- - o- ra- mus te.

te. Ad- - o- ra- mus te. Glo-

ne- di- ci- mus te. Ad- - o- ra- mus

te. Ad- - glo- ri- fi- ca- mus

13

Glo- ri- fi- ca- - mus te. Gra-
 ri- fi- ca- mus te. Gra- ti-
 te. Glo- ri- fi- ca- mus te. Glo- ri- fi- ca- mus te. Gra-
 te, glo- ri- fi- ca- mus te. Gra-

16

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

19

pro- - pter ma- gnam glo- ri-
 - pter ma- gnam glo- ri- am tu-
 - ti- bi pro- pter ma- gnam glo-
 - pter ma- gnam glo- ri- am tu- am.

22

am tu- am. Do- - mi- ne De- am. Do- - mi- ne De- us, Rex cae- li- ri- am tu- am. Do- Do- mi- ne De- us, Rex cae- le- us, Rex cae- le- stis. stis, Rex cae- le- stis. mi- ne De- us, Rex cae- le- stis. stis. De- us Pa- ter, De- us Pa- ter o- mni- De- us Pa- ter o- mni- De- us Pa- ter o- mni- pot- ens,

25

28

31

De- us Pa- ter o- mni- - pot- ens. Do-
o- mni- - pot- ens. Do- mi-ne Fi- li
ens, De- us Pa- ter o-mni- pot- ens.
ter o-mni- pot- ens. Do-

34

mi-ne Fi- li u- ni- ge- ni- te,
u- ni- ge- ni- te, Je-
Do- mi-ne Fi- li u- ni- ge- ni- te,
mi-ne Fi- li u- ni- ge- ni- te,

37

40

Do- mi- ne

43

Do- mi- ne De- us, A- gnus De- i,

De- us, A- gnus De- i,

Do- mi- ne

46

mi- ne De- us, A- gnus De- i, Do-

— i, Do- mi- ne

Do- mi- ne De- us,

De- us, A- gnus De- i, Do- mi- ne

49

mi-ne De-us, A-gnus De-i,
 De-us, A-gnus De-i, Fi-
 A-gnus De-i, Fi-
 De-us, A-gnus De-i, Fi-

52

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

56

Qui tol-lis pec-ca-ta mun-di, mi-
 Qui tol-lis pec-ca-ta
 Mi-

59

— se re re no bis. Qui —
mun di mi se re — re no —
se re re no —
Mi se re re no

62

— tol lis pec ca ta mun — di,
bis.
Qui — tol lis pec ca ta mun
Qui — tol lis pec

65

su sci pe de pre ca ti o nem no
— sci pe de pre ca ti o — nem no
— di.
ca ta mun — di.
Qui

68

stram. Qui se- des ad de- xte- stram. Qui se- des ad se- des ad xte- ram Pa- ram Pa- tris, mi- se- re- se- des ad de- xte- ram Pa- de- xte- ram Pa- tris, mi- tris, mi- se- re- re no- re no- bis. Quo- tris. Quo- ni- am tu se- re- re no- bis. Quo- ni- am tu so- lus bis. Quo- ni- am tu so- lus.

71

74

77

- ni- am tu so- lus san- - ctus, tu so-

am tu so- - lus san-

so- lus san- ctus, quo- ni- am

so- san- ctus.

80

lus san- - ctus.

- ctus. Tu so- lus Do-

tu so- lus san- ctus.

Tu so- lus Do- mi- nus, tu so- lus

83

Tu so- lus Do- - mi-

- mi- nus. Tu -

Tu so- lus Do- - mi-

Do- mi- nus.

86

nus.
— so-lus Al-tis-
nus. Tu so-lus Al-tis- si-mus,
8 Tu so-lus Al-tis- — si-mus,

89

— si-mus, Je-su
— si-mus, Al-tis- si-mus, Je-su
8 so-lus Al-tis- — si-mus, Je-su
8 — — Je-su

93

Chri- ste. Cum
Chri- ste. Cum San- cto Spi- ri-
8 Chri- ste. Cum San- cto Spi- ri- tu,
8 Chri- ste. Cum San- cto Spi- ri- tu,

96

San- cto Spi- - ri- tu, cum San- cto
 tu, cum San- cto Spi- - ri-
 cum San- cto Spi- - ri-
 - cum San- cto Spi- - ri-

99

Spi- - ri- tu in
 tu in glo- ri- a De- i Pa- tris.
 tu in glo- ri- a De- i Pa-

102

in glo- ri- a—— De- i Pa- tris.
 glo- ri- a De- - i Pa- - tris. A-
 — A- men; in glo- ri- a De-
 tris. A- men; in glo- ri- a De-

105

A- men; in glo-ri-a Dé-i Pa- tris. A- men.

men; De- i Pa- - tris. A- men.

- i Pa- - tris. A- - men.

i Pa- tris. A- - men.

Credo

8

Cre- do in u- num De- um.

Tiple

C I. ♫

Alto

C II. ♫

Tenor

C

Bajo

C II. ♫

8 Pa- trem o- mni- pot- en-

4

<img alt="Musical score for three voices and piano, page 78. The score consists of four systems of music. The first system (measures 1-4) has three staves: soprano (G clef), alto (C clef), and bass (F clef). The lyrics are: tem, fa- cto- rem cae- li et ter- (repeated). The second system (measures 5-8) continues the same pattern. The third system (measures 9-12) starts with a piano part (piano key symbols) followed by soprano, alto, and bass parts. The lyrics are: rae, vi- si- bi- li- um o- mni- (repeated). The fourth system (measures 13-16) continues the piano part and vocal parts. The lyrics are: rae, vi- si- bi- li- um o- mni- (repeated). The fifth system (measures 17-20) continues the piano part and vocal parts. The lyrics are: - mni- um, et in- vi- (repeated). The sixth system (measures 21-24) continues the piano part and vocal parts. The lyrics are: um, et in- vi- si- bi- (repeated). The seventh system (measures 25-28) continues the piano part and vocal parts. The lyrics are: bi- li um o- mni- um. (repeated). The eighth system (measures 29-32) concludes with the piano part and vocal parts. The lyrics are: um o- - mni- um. Et in-</p>

rae, vi- si- bi- li- um o- mni-

rae, vi- si- bi- li- um o- mni-

rae, vi- si- bi- li-

- mni- um, et in- vi-

um, et in- vi- si- bi-

bi- li um o- mni- um.

um o- - mni- um. Et in-

13

- si- bi- li- um. Et in u-

- li- um. Et in u- num

Et in u- - num Do- mi- num,

vi- si- bi- li- um. Et in

16

num Do- mi- num Je- sum Chri- stum,

Do- mi- num Je- sum Chri- -

Je- sum Chri- - stum, Fi- li- um

u- num Do- mi- num Je- sum Chri-

19

Fi- li- um De- i u- ni- ge-

stum, Fi- li- um De- i u- ni- ge-

De- i u- ni- ge- ni- tum, Fi- li- um

stum, Fi-

Musical score for voices and organ, page 79. The score consists of five staves. The top three staves represent voices (Soprano, Alto, Tenor) and the bottom two represent basso continuo (Bassoon and Organ). The music is in common time. Measure 13: Soprano: - si- bi- li- um. Alto: - li- um. Tenor: Et in u-. Bassoon: Et in u- num. Organ: Et in u- num. Measure 16: Soprano: num Do- mi- num Je- sum Chri- stum, Alto: Do- mi- num Je- sum Chri- - Tenor: Je- sum Chri- - stum, Bassoon: Fi- li- um Organ: Fi- li- um. Measure 19: Soprano: Fi- li- um De- i u- ni- ge- Alto: stum, Fi- li- um De- i u- ni- ge- Tenor: De- i u- ni- ge- Bassoon: ni- tum, Organ: Fi- li- um. Measure 20: Soprano: stum, Alto: - , Tenor: - , Bassoon: - , Organ: Fi-

22

25

28

31

de lu- mi- ne, De- um ve- rum de-
men de lu- mi- ne.
De- um ve- rum de De-
rum ve- rum de De- o ve-
um ve- rum de De- o ve-

34

De- o ve-
Ge- ni- tum, non fa- ctum, ge-
o ve-
ro.

37

ro. Con- sub- stan- ti-
ni- tum, non fa- ctum, con- sub- stan-
ro. Ge- ni- tum, non fa- ctum, con-

40

- a- lem Pa- tri, con- sub- stan-

- ti- a- lem Pa- tri:

con- sub- stan-

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

ti- a- lem Pa- tri: per quem

per quem o- mni- a

- ti- a- lem Pa- - tri:

sub- stan- ti- a- lem Pa- tri: per quem

o- mni- a fa- cta sunt. Qui

fa- cta sunt. Qui pro-

per quem o- mni- a fa- - cta sunt.

o- mni- a fa- - cta sunt.

49

propter nos ho- mi- nes, qui pro-
pter nos ho- mi- nes, qui pro- pter nos
— Qui pro- pter nos ho- mi- nes et
Qui pro- pter nos ho- mi- nes et pro- pter

52

pter nos ho- mi- nes et pro- pter no-
ho- mi- nes et pro- pter no-
pro- pter no- stram sa- lu- tem de-
no- stram sa- lu- tem

55

stram sa- lu- tem de- scen-
stram sa- lu- tem de-
— scen- dit de cae- lis, de- scen- dit
de- scen- dit de cae- lis,

58

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

— de- — scen- dit de cae- lis.

de- scen- dit de cae- - lis.

— de- — scen- dit de cae- - lis.

61

Et — in-

Et

Et in- car- na- tus

Et — in- car- na- - tus

69

car-na-tus est de Spi-ri-tu San-
in-car-na-tus est
est, et in-car-na-tus est de
est, et in-car-na-tus est de
est, et in-car-na-tus est de

73

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

76

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

79

ex — Ma- ri- a Vir- gi- ne,
ex Ma- ri- a Vir- gi- ne, ex —
ex — Ma- ri- a, ex —

82

Vir- gi- ne: Et ho-
ex Ma- ri- a Vir- gi- ne: Et ho-
ex Ma- ri- a Vir- gi- ne: Et ho-
ex Ma- ri- a Vir- gi- ne: Et ho- mo

87

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

91

est. Cru- ci- fi- xus et- i- am

ctus est. Cru- ci- fi- xus

est, et ho- mo fa- ctus est.

94

et- i- am pro no- bis: sub

pro no- - bis: sub Pon- ti-

et- i- am pro no- bis:

Cru- ci- fi- xus et- i- am pro no-

97

Pon- ti- o Pi- la- to.

o Pi- la- to pas- sus,

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

bis: pas- sus, et se- pul-

100

Et re-sur-re-
et se-pul-tus est. Et re-sur-re-xit
Et se-pul-tus est.
Et
tus est.

103

ti-a di-e
ter-ti-a di-e
re-sur-re-xit ter-ti-a di-
Et re-sur-re-xit ter-

106

se-cun-dum scri-ptu-ras,
se-cun-dum scri-ptu-
se-cun-dum scri-ptu-
se-cun-dum

109

se cun- dum scri- ptu-
ras, se cun- dum scri- ptu- ras,
ras, se cun- dum scri-
scri- ptu- ras,

112

- ras, se cun- dum scri- ptu-
se cun- dum scri- - ptu- ras, se-
ptu- ras, se cun- dum scri-
se cun- dum scri- ptu- ras,

115

- ras, se cun- dum scri- ptu- -
cun- dum scri- ptu- ras, se-
ptu- ras, se cun- dum scri-
se cun- dum scri- ptu- ras,

118

ras, se- cun- dum scri- ptu- ras.

cun- dum scri- ptu- ras.

- ptu- ras.

se- cun- dum scri- ptu- ras.

Tiple

121

Et a- scen- dit in cae- lum, et

Alto

Bajo

124

a- scen- dit in cae- lum, et

- - lum, et a-

Et a- scen- dit in cae- lum, et a-

127

a scen dit in cae lum, et _____
scen dit in cae - lum, et a-
scen dit in cae - lum, et _____

130

a scen dit in cae - #
scen dit in cae -
a scen dit in cae -

133

lum. Se - det ad de - xte-ram Pa-
lum. Se det ad de xte-ram Pa-
lum. Se - det

136

- tris, se det ad de xte-ram Pa tris, se-
tris, se det ad de xte-ram Pa tris, se-
ad de xte-ram Pa tris, se-

139

Pa- – tris. Et
det ad de-xte-ram Pa-tris. Et i-te-
det ad de-xte-ram Pa-tris.

142

i-te-rum ven-tu-rus est, et i-te-rum ven-tu-rus
rum ven-tu-rus est, et i-te-rum ven-tu-rus
Et i-te-rum ven-tu-rus

145

a, et i-te-rum ven-tu-rus
est cum glo-ri-a
est cum glo-ri-a

148

est cum glo-ri-a ju-
ju-di-ca-re vi-vo-s et
glo-ri-a ju-di-ca-re

151

- di- ca- re vi- vos et mor- - tu- os,
 mor- tu- os, — et mor- tu- os, ju-
 vi- vos et mor- - tu- os, ju-

154

ju- - di- ca- re vi- vos et mor-
 - di- ca- re vi- vos et mor- tu-
 - di- ca- re vi- vos et mor-

157

- tu- os, cu- jus re-
 os, cu- - jus re- gni non e- rit fi-
 tu- os, cu- - jus re- gni

160

gn- non e- rit fi- nis,
 - nis, cu- - jus re- gni
 non e- rit fi- nis, cu- - jus re-

163

cu-jus re-gni non e-rit fi-

non e-rit fi- nis, cu-jus re-

gni non e-rit fi-

166

nis, non e-rit fi- nis.

gni non e-rit fi- nis.

e- rit fi- nis.

169

Et in Spi- ri- tum San-

Et in Spi- ri- tum San- -

- - -

- - -

172

ctum, Do- mi- num, et vi- vi- fi-

ctum, Do - mi - num, et vi - vi -

Et vi - vi - fi - can - tem, et vi - vi -

Et vi - vi - fi - can -

175

can - tem, qui ex Pa - tre

- fi - can - tem, qui ex Pa - tre Fi - li - o -

fi - can - tem, qui ex Pa - tre Fi - li - o -

- tem, qui ex Pa - tre Fi -

179

Fi - li - o - que pro - ce - dit.

que pro - ce - dit. Qui cum Pa -

que pro - ce - dit.

- li - o - que pro - ce - dit.

182

Qui cum Pa- — tre _____ et Fi-
— tre et Fi- li- o si- mul ad- o- ra-
Si-
Qui cum Pa- — tre et Fi- li-
185
li- o, et con- glo- ri-
— tur et con- glo-
mul ad- o- ra- — tur.
o si- — mul ad- o- ra-
188
— fi- ca- — tur.
ri- fi- ca- — tur.
Qui lo- cu- tus est per pro- phe-
tur. Qui — lo- cu- tus est per

191

Et u-nam san-ctam ca-tho-li-

Et u-nam san-ctam ca-tho-

- tas.

pro phe- tas. Et u-nam san-ctam

194

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

- li-cam et a-po-sto-li-

Et a-po-sto-li-cam ec-cle-si-

ca-tho-li-cam

197

am, et a-po-sto-li-cam ec-cle-si-

cam ec-cle-si-am, et a-po-sto-li-cam ec-cle-si-

am, et a-po-sto-li-cam ec-cle-si-

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

200 $\text{C} \ 3 \ \circ = \circ \cdot$

am. Con- fi- te- or u-

am. Con- fi- te- or _____ u-

am. Con- fi- te- or u-

am. Con- fi- te- or _____ u-

203 $\text{C} \ \circ = \circ$

num ba- - pti- sma in____

num ba- - pti- sma

- num ba- pti- sma in____

num ba- pti- sma

206

— re- mis- si- — o- nem pec-

in re- mis- si- o- nem

— re- mis- si- o- nem pec- ca- to-

in re- mis- si- o- nem

209

ca- to- - rum. Et
pec- ca- to- - rum. — Et
— - rum. — Et
8 pec- ca- to- rum. — Et

213

ex- spe- - cto re- sur- re- cti- o- nem
ex- spe- cto re- - sur- re- cti- o- nem
8 ex- spe- cto re- . - sur- re- cti- o- nem mor-
8 ex- spe- cto re- - sur- re- cti- o- nem

217

mor- tu- o- rum. Et
mor- tu- o- - rum. Et
8 tu- o- rum. Et
8 mor- tu- o- rum.

220

vi-tam ven-tu- - ri sae- -
vi-tam ven-tu- ri, et vi-
vi-tam ven-tu- ri sae- cu-li. A-men;
Et vi-tam ven-tu- ri

223

cu-li. A- - - men;
- tam ven-tu- - ri sae- - cu-li.
et vi-tam ven-tu- ri sae- - cu-li. A-
sae- - cu-li. A-

226

et vi-tam ven-tu- ri sae- cu-li.
- A-men; et vi-tam ven-tu- ri
men; ven-tu- ri sae- - cu-li.
men; et vi-tam ven-tu- ri sae-

229

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

Sanctus

Tiple

Alto

Tenor

Bajo

1

San- ctus,
San- - ctus, San- San-

3

San-

- ctus,

San- - ctus,

- ctus, San-

San- -

6

- - ctus, - San-

San- -

ctus, San- -

ctus, - San- -

9

- ctus, San- -

ctus, San- - ctus Do-

ctus, San- - - ctus

ctus, - San- -

12

15

18

21

Do- mi-nus De- us Sa- ba- oth,
De- us Sa- ba- oth, Do-
mi- nus De- us Sa- ba-
Do- mi-nus De- us Sa- ba- oth,

24

Do- mi-nus De- us Sa-
- mi-nus De- us Sa- ba- oth, Sa-
oth, Do- mi- nus De- - us Sa-
Do- mi-nus De- us Sa-

27

- ba- oth.
- ba- oth. Ple- ni sunt cae- li et
- ba- oth. Ple-
ba- oth. Ple- ni

A musical score for three voices (SATB) featuring three staves of music with corresponding lyrics in Latin. The music is in common time.

Staff 1 (Soprano):

- Measure 30: Rest, then quarter note, then eighth note. Lyric: Ple-
- Measure 31: Eighth note, then quarter note. Lyric: ni sunt cae-
- Measure 32: Quarter note, then eighth note. Lyric: li et
- Measure 33: Eighth note, then quarter note. Lyric: ter- ra glo-
- Measure 34: Eighth note, then quarter note. Lyric: ter- ra glo- ri- a tu-
- Measure 35: Eighth note, then quarter note. Lyric: - ri- a tu- a,
- Measure 36: Eighth note, then quarter note. Lyric: - a, glo- ri- a
- Measure 37: Eighth note, then quarter note. Lyric: a, glo- ri- a tu-
- Measure 38: Eighth note, then quarter note. Lyric: a, glo- ri- a tu-

Staff 2 (Alto):

- Measure 30: Eighth note. Lyric: ter- ra, ple- ni sunt cae-
- Measure 31: Eighth note. Lyric: li et
- Measure 32: Eighth note. Lyric: ni sunt cae-
- Measure 33: Eighth note. Lyric: li et
- Measure 34: Eighth note. Lyric: ter-
- Measure 35: Eighth note. Lyric: -
- Measure 36: Eighth note. Lyric: glo-
- Measure 37: Eighth note. Lyric: ri- a tu-
- Measure 38: Eighth note. Lyric: glo- ri- a

Staff 3 (Bass):

- Measure 30: Eighth note. Lyric: sunt cae-
- Measure 31: Eighth note. Lyric: li et
- Measure 32: Eighth note. Lyric: ter-
- Measure 33: Eighth note. Lyric: -
- Measure 34: Eighth note. Lyric: glo-
- Measure 35: Eighth note. Lyric: ri- a tu-
- Measure 36: Eighth note. Lyric: -
- Measure 37: Eighth note. Lyric: glo- ri- a
- Measure 38: Eighth note. Lyric: glo- ri- a tu-

39

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

42

glo- ri- a tu- a. Ho- san- na

46

in ex- cel- sis, ho- san- na in
Ho- san- na in ex- cel- sis
na in ex- cel- - sis, [in ex-

50

ex cel sis, ho san na in ex;
ho san na in ex cel sis, ho san;
cel sis, ho san na in ex;
cel sis, ho san na in.

54

- cel sis, ho san na in ex;
na in ex cel sis, ho san na in;
cel sis, ho san na in;
na in ex cel sis, ho san na in.

58

in ex cel -;
ex cel sis, ho san na in;
in ex cel -;
ho san na in ex cel -.

61

61

sis, ho- san-na in ex- cel-

ex- cel- sis, ho-

sis, ho- - san-

sis, ho- san-

64

sis, ho- san-na in ex- cel- sis.

san- na in ex- - cel- sis.

na in ex- cel- - sis.

na in ex- - cel- - sis.

68 Tiple I C ($\diamond = \circ$)

Be- ne- di-

Tiple II

Alto

Be- ne- di- - ctus qui ve- nit,

Tenor

71

71

ctus,
be- ne- di- ctus qui ve- nit,
Be- ne- di-
be- ne- di- - ctus qui ve-
Be- ne- di- - ctus qui ve-

74

be- ne- di- - - ctus qui
ctus qui
ctus qui ve-
nit, be- ne- di- ctus qui ve-
nit, be- ne- di- ctus qui ve- nit,

77

ve- nit in no- mi- ne
- nit
- nit, be- - ne- di- ctus qui ve-
be- ne- di- ctus qui ve- nit

This musical score consists of four staves. The top three staves represent voices (Soprano, Alto, Tenor) and the bottom staff represents the piano. The music is in common time. Measure 71 begins with a piano dynamic. The vocal parts enter with quarter notes. Measure 72 starts with a piano dynamic. Measures 73-74 show a continuation of the vocal entries. Measure 75 is a piano-only measure. Measures 76-77 continue the vocal entries. The lyrics are in Latin, referring to the 'Benedictus' psalm.

80

Do- mi- ni, in
- mi- ni, in
nit in no-mi-ne Do- -

83

no- mi- ne Do- mi- ni, in no-
no- mi- ne Do- mi- ni, in
- mi- ni, in no-mi-ne Do- mi-
no- mi- ne Do- mi- ni, in

86

- mi- ne Do- - mi-
Do- - mi-
ni, in no- mi- ne Do-

8

no- mi- ne Do- -
-
no- mi- ne Do-

89

ni.

ni.

mi-

ni.

Hosanna
ut supra

Agnus Dei

I

Tiple

Alto

Tenor

Bajo

1

A- gnus De- i,

A- gnus De- -

A- gnus De- -

A- - gnus De-

4

Agnus Dei, Agnus Dei, qui tollis pec- ca-ta, qui tollis pec- ca-ta, mun- di, mun- di, qui tollis pec- ca-ta, qui tollis pec- ca-ta, mun- di.

7

i, qui tollis pec- ca-ta, i, qui tollis pec- ca-ta, i,

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

10

mun- di,

— mun- di, qui tollis pec- ca-ta, qui tollis pec- ca-ta, mun- di,

qui tollis pec- ca-ta, qui tollis pec- ca-ta, mun- di,

qui tollis pec- ca-ta, qui tollis pec- ca-ta, mun- di,

13

qui tol-lis pec-ca-ta mun-

pec-ca-ta mun- di:

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

di: mi- se-re-re

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

di: mi- se-re-re no- bis,

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

- re no- bis, mi- se-

mi- se-re-re re no-

mi- se-

23

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

II

Tiple

Alto I

Alto II

Tenor: Canon in subdiapente

Bajo: Resolutio

A- gnus De-

A- gnus — De-

A-

3

A musical score for three voices (three staves) in common time. The key signature is one sharp. The vocal parts are:

- Top Voice:** Starts with a dotted half note followed by eighth notes. The lyrics are: i, A- gnus De-
- Middle Voice:** Starts with a dotted half note followed by eighth notes. The lyrics are: i, A- gnus De-
- Bottom Voice:** Starts with a dotted half note followed by eighth notes. The lyrics are: gnus De- i, A- gnus De-

The score concludes with the text "Canon in subdiapente".

6

A musical score for three voices (three staves) in common time. The key signature is one sharp. The vocal parts are:

- Top Voice:** Starts with a dotted half note followed by eighth notes. The lyrics are: i, A- gnus De-
- Middle Voice:** Starts with a dotted half note followed by eighth notes. The lyrics are: i, A- gnus De-
- Bottom Voice:** Starts with a dotted half note followed by eighth notes. The lyrics are: gnus De- i, A- gnus De-

The score concludes with the text "Resolutio".

9

i, A- - gnu s De- - , - i, A- , - A- gnu s - De- , - i, A- gnu s - De- , - i, A- gnu s De- - , - i,

12

- i, qui tol- lis pec- ca- , - gnu s - De- - , - i, A- , - i, qui , - i, - A- gnu s - De- - , -

15

ta mun- di, pec- ca- ta mun-
- gnus De- i,
tol- lis pec- ca- ta mun-
qui tol- lis pec- ca- ta mun-
i, qui tol- lis

18

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

21

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

24

pec- ca- ta mun-
ta mun- - di: do na —
ta mun- di, mun- -
di:
tol- lis pec- ca- ta mun- -

27

di: do- na no- bis pa-
no- bis, do- na no- bis
di: do- na no- bis
do- na no- bis pa-
di:

30

cem, do- na no- bis pa- cem, do- cem, do- na no-
bis pa- cem, do- na no-
pa- cem, do- na
cem, do- na
cem, do- na
do- na
cem,

33

- na no- bis pa- -
 bis pa- - cem, do- na no- bis -
 do- na no- bis pa- -
 no- bis pa- cem, do- na no- bis pa- -

36

cem, do- na no- bis pa- cem, do- na no- pa- cem, do- na no- bis pa- - cem, pa- cem, do- na no- bis pa- - cem, do- na no- bis pa- - cem, do-

39

bis pa- cem, do- na no-
- - - - - - - - - -
do- na no- bis pa-
- - - - - - - - - -
cem, do- - na no- bis
- - - - - - - - - -
na no- bis pa- cem,
- - - - - - - - - -

42

- bis pa- cem, do- na no- - bis pa- cem.
- bis pa- cem, do- na no- bis pa- cem.
cem, do- - na no- bis pa- cem.
pa- cem, do- - na no- bis pa- cem.
do- - na no- bis pa- cem.

3. MISSA TERTII TONI

Kyrie

Tiple

Alto

Tenor

Bajo

1

Ky- ri- e e- - lei- son. Ky- ri- e e-

Ky- ri- e e-

This block contains the first two measures of the musical score for the Tiple part of the Kyrie. The key signature is C major (one sharp). The vocal line consists of eighth notes and rests. The lyrics "Ky- ri- e e- - lei- son." are sung in the first measure, followed by "Ky- ri- e e-" in the second measure. The vocal line continues on the next page.

lei-

- lei- son. Ky- ri- e e- - lei-

Ky- ri- e e- - lei- son.

This block contains the third and fourth measures of the musical score for the Alto part of the Kyrie. The key signature changes to G major (no sharps or flats). The vocal line consists of eighth notes and rests. The lyrics "lei-", "- lei- son.", "Ky- ri- e e- - lei-", and "Ky- ri- e e- - lei- son." are sung in these measures. The vocal line continues on the next page.

7

son. Ky- ri- ee- lei- son.

son. Ky- ri- ee- lei- son.

Ky- ri- ee- lei- son.

Ky- ri- ee- lei- son.

9

Chri-

Chri- -

ste e- -

Chri- - ste e- lei- - son.

Chri- - ste e- - lei- - son. Chri-

12

ste e- - lei- - son.

lei- - son. Chri- - ste e- - lei- -

Chri- - ste e- -

- ste e- - lei- - son. Chri- - ste e- -

15

Chri- - ste e- lei- son.
son. Chri- ste e- - lei- son.
- lei- son. Chri- ste e- - lei- son.

18

Ky- ri- ee- -
Ky- ri- ee- - lei- son.
- lei- son. Ky- - ri- -

21

- lei- son. Ky- ri- -
Ky- ri- ee- -
- lei- son. Ky- - ri- -

8

ri- ee- -
- lei- son. Ky- - ri- -
- lei- son. Ky- - ri- -

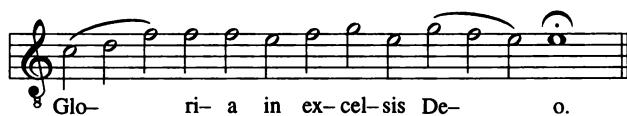
24

e e- lei- son. Ky- ri- e e- lei-
- lei- son. Ky- ri- e e-
Ky- ri- e e- lei- son. Ky- ri- e e-
- lei- son. Ky- ri- e e- lei-

27

son. Ky- ri- e e- - lei- son.
- lei- son. Ky- - ri- e e- - lei- son.
- lei- son, e- - lei- son.
son.

Gloria



Tiple

Alto

Tenor

Bajo

1

Et in ter - ra pax ho-

Et in ter -

3

mi- ni- bus.

- ra pax ho- mi- ni- bus.

Bo- nae vo- lun- ta-

Bo- nae vo- lun- ta-

6

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

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

tis. Lau- da- mus te.

Lau- da- mus te.

9

ci-mus te. Ad-o-

ci-mus te. Ad- o- ra-mus

Be- ne- di- ci- mus te. Ad- o-

Be- ne- di- ci- mus te.

12

ra- mus te. Glo- ri- fi- ca- - mus te.

te. Glo- ri- fi- ca- mus te.

ra- mus te. Glo- ri- fi- ca- - mus te.

Glo- ri- fi- ca- mus te. Gra-

15

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

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

Pro- - pter ma- gnam

- ti- as a- gi- mus ti- bi

18

bi pro- - pter ma- gnam
bi pro- pter ma- gnam glo- ri- am tu- am.
glo- ri- am tu- - am, pro- pter
pro- pter ma- gnam glo- ri- am tu- am, glo-

21

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

24

Do- mi- ne De- us, Rex cae- le- stis,
- stis, De- us Pa- ter o-
Rex cae- le- stis, De- us Pa- ter o-
Rex cae- le- - stis,

27

De- us Pa- ter o- mni- - pot-

- mni- - pot- ens.

mni- pot- ens, De- us Pa- ter

De- us Pa- ter o- mni- pot-

30

ens. Do- mi- ne

Do- mi- ne Fi- li u- ni- ge- ni- te,

o- mni- pot- ens. Do- mi- ne

ens. Do- mi- ne Fi- li u- ni- ge- ni-

33

Fi- li u- ni- ge- ni- te, Je- su Chri- - ste.

Je- su Chri- ste. Do-

Fi- li u- ni- ge- ni- te, Je- su Chri- ste.

te, Je- su Chri- ste.

36

Fi- li- us

mi- ne De- us, A- gnus De- i, A- gnus De-

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

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

39

Pa- tris, _____ Fi- li- us Pa-

- i, Fi- li- us Pa-

De- i, Fi- li- us Pa-

- i, Fi- li- us Pa-

42

tris, Fi- li- us Pa- tris.

tris, Fi- li- us Pa- tris.

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

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

45

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

48

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

Qui tol-lis pec-

51

pec-ca-ta mun-di,
Su-sci-pe-de-pre-ca-ti-o-nem no-stram,
tol-lis pec-ca-ta mun-di,
ca-ta mun-di,

54

su- sci-pe de- pre- ca- ti- o- - nem no-
 de- pre- ca- ti- o- nem no-
 - sci-pe de- pre- ca- ti- o- nem no-
 ca- ti- o- nem no- - stram.

57

stram. Qui se- des ad de- - xte- ram
 stram. Qui se- des ad de- xte-
 stram. Qui
 Qui se- des ad de- xte- ram Pa- tris,

60

Pa- tris, mi- se- re- re no- bis, mi-
 ram Pa- tris, mi- se- re- re
 se- des ad de- - xte- ram Pa- - tris, mi-

qui se- des ad de- xte- ram Pa- - tris.

63

se- re- re no- bis.
no- bis. Quo- ni- am tu so- lus
se- re- re no- - bis. Quo- ni- .
Quo- ni- .
Quo- ni- am tu so- lus san- ctus, quo- .
Tu so- lus Do- mi- nus, tu .
san- ctus. Tu so- lus Do- mi- .
am tu so- - lus san- ctus. Tu so- lus .
ni- am tu so- lus san- ctus. Tu so- lus .
Tu so- lus .
so- lus Do- mi- nus. Tu so- lus .
nus. Tu so- lus Al- ti- si- mus, Al- .
Do- mi- - nus. Tu so- lus .
so- lus Do- mi- nus. Tu so- lus .

72

lus Al-tis-si-mus, Je-su Chri-ste.
tis-si-mus, Je-su Chri-ste.
Al-tis-si-mus, Je-su Chri-ste.
lus Al-ti-si-mus, Je-su Chri-ste.

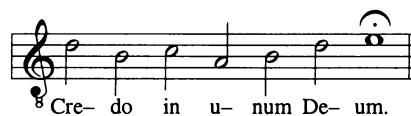
76

Cum Sancto Spi-ri-tu in glo-ri-a De-i
Cum Sancto Spi-ri-tu in glo-ri-a De-i
in glo-ri-a De-i
Cum Sancto Spi-ri-tu in glo-ri-a De-i

79

a De-i Pa-tris. A-men.
a De-i Pa-tris. A-men.
Pa-tris. A- - men.
a De-i Pa-tris. A-men.

Credo



Tiple

6 C

Alto

5 C

Tenor

4 C

Bajo

3 C

1

Pa- trem o- mni- pot-

Pa- trem o- mni- pot- en-

Pa-

This section shows four staves of music for Tiple, Alto, Tenor, and Bajo voices. The key signature changes from C major (6) to G major (4). The lyrics 'Pa- trem o- mni- pot-' are repeated in the alto and tenor parts, followed by 'en-' in the bass part. The measure number '1' is at the beginning of the vocal entries.

4

en- tem, fa- cto- rem cae- li

tem, fa-

Pa- trem o- mni- pot- - en- tem,

8 - trem o- mni- pot- en- tem,

This section continues the musical score. It starts with a treble clef and a key signature of G major (4). The lyrics 'en- tem, fa- cto- rem cae- li' are followed by 'tem,' and then 'fa-' (likely a continuation of 'fa- cto- rem'). Below this, there are two more staves for Treble and Bass voices, with lyrics 'Pa- trem o- mni- pot- - en- tem,' and '8 - trem o- mni- pot- en- tem,' respectively.

7

et ter- - rae et
cto- rem cae- li et ter- rae,
vi- si- bi- li- um o-
vi- si- bi- - li- um

10

— in- vi- si- bi- li- um. Et in
et in- vi- si- bi- li- um. Et
— mni- um. Et in u- num
o- mni- um. Et in

13

u- num Do- mi- num Je- - sum Chri-
in u- num Do- mi- num Je- - sum Chri-
Do- mi- num Je- - sum Chri- stum,
u- num Do- mi- num Je- - sum Chri-

16

stum, Fi- li- um De- i u- ni- ge- ni-

stum, Fi- li- um De- i

Fi- li- um De- i u- ni- - ge- ni-

stum, Fi- li- um De- i u- ni-

19

tum. Et ex Pa- tre na-

u- ni- ge- - ni- tum. Et ____

tum, u- ni- ge- ni-tum, Et ex

ge- - ni- tum.

22

tum an- te o- mni- a sae-

ex Pa- tre na- tum. De- um de

Pa- tre na- tum an- te o- mni- a sae-

An- - te o- mni- a sae- cu-

25

- cu- la. De- um ve- rum de
De- o, lu- men de lu- mi- ne.
cu- la. De- um ve- rum de De-

28

- De- o ve- ro.
Ge- ni- tum, non fa- ctum,
- o ve- ro. Ge- ni- tum, non

31

Con- substan- ti- a- lem Pa- tri:
con- substan- ti- a- lem Pa- tri: per
fa- ctum, con- substan- ti- a- lem Pa-
ro. Con- substan- ti- a- lem Pa- tri:

34

per quem o- mni- a fa- cta sunt.

qui

tri. Qui pro- pter nos ho- mi- nes, qui

per quem o- mni- a fa- cta sunt. Qui

37

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

pro- pter nos ho- mi- nes,

pro- pter nos ho- mi- nes, et pro- pter no-

— pro- pter nos ho- mi- nes,

40

de- scen- dit de

no- stram sa- lu- tem

stram sa- lu- tem

de- scen- dit de cae-

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

43

46

49

52

est, et in- car- na- tus est de
in- car- na- tus est
est. et in- car- na- tus est
na- tus est, et in- car- na- tus est

55

Spi- ri- tu San- cto, de Spi- ri- tu San-
de Spi- ri- tu San-
— de Spi- ri- tu San- cto
de Spi- ri- tu San- —

58

cto ex Ma- ri- a
cto ex Ma- ri- a Vir- gi- ne,
ex Ma- ri- a Vir- - gi- ne, ex
cto ex Ma- ri- a Vir- gi- ne,

61

Vir- gi- ne:
— Ma-ri- a Vir- - gi- ne:
8 Vir- gi- ne:

64

— ctus est, et ho- mo
mo fa- ctus est, et
8 fa- ctus est, et ho- mo fa- ctus est, et

Et ho- mo

67

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

fa- ctus est.

70

Cru- ci- fi- - xus et- i-

Cru- ci- fi-

8 Cru- ci- fi- - xus et- i- am pro-

73

am pro no- bis: sub Pon- ti-

- xus et- i- am pro no- bis: sub

8 no- bis: sub Pon- ti- o Pi-

76

o Pi- la- - to pas-

Pon- ti- o, sub Pon- ti- o Pi- - la- to.

8 la- to, sub Pon- ti- o Pi- la- to pas-

Pas-

79

- sus et se- - pul- tus est.

— Et re- sur- re- xit ter- ti- a

⁸ sus — et se- pul- tus est. Se-

⁸ sus et se- pul- tus est. Et re- sur-

82

Se- cun- dum scri- — ptu-

di- e. — Et a-

⁸ cun- dum scri- ptu- ras, se- cun- dum scri- ptu-

⁸ re- xit ter- ti- a di- e.

85

ras. Et a- scen- dit in cae-

scen- dit in cae- lum: se- det ad

⁸ ras. Et a- scen- dit in cae-

⁸ Et a- scen- dit in cae-

88

lum: se-det ad de-xte-ram Pa-de-xte-ram Pa-tris.
Et i-te-
8 lum: se-det ad de-xte-ram Pa-de-xte-ram Pa-tris.
Et

91

rum ven-tu-rus est - cum glo-ri-tris.
8 i- te-rum ven-tu-rus est cum glo-ri-

93

tris. Et i- te-rum ven-tu-rus
8 Et i- te-rum ven-tu-rus est cum a.
8 a et i- te-rum ven-tu-rus

95

est cum glo- ri- a ju- - di- ca- re vi-
 ju- di- ca- re vi- - vos et mor-
 glo- ri- a ju- di- ca- re vi- vos et
 est cum glo- ri- a ju- - di- ca- re vi-

98 b

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

101

gni non e- rit fi- - nis.
 re- gni non e- rit fi- nis.
 gni non e- rit fi- - nis.
 ni non e- rit fi- - nis.

103

Et in Spiritum Sanctum, Sanctum, —
Et in Spiritum Sanctum, Domi-
Et in Spiritum Sanctum, Sanctum, — Domi-

106

Do mi num, et vi vi fi can tem:
— mi num, qui ex Pa tre
num, et vi vi fi can
Et vi vi fi can tem:

109

qui ex Patre Filio que pro Fili o que pro ce tem:
Fili o que pro ce —
— tem: qui ex Patre Filio o que pro

112

ce- dit. Qui cum Pa-
dit. Qui cum Pa- tre et Fi-
que pro-ce- dit. Qui cum Pa-
ce- dit. Qui cum Pa- tre et Fi-

115

et Fi- li- o si- mul ad- o- ra-
- li- o si- mul ad- o-
et Fi- li- o si- mul ad- o- ra-
- li- o si- mul ad- o- ra-

118

tur, et con- glo- ri- fi- ca-
ra- tur et con- glo- ri- fi- ca-
- tur et con- glo- ri- fi- ca-
tur et con- glo- ri- fi- ca-

121

tur: qui lo- cu- tus est per
tur:
tur: qui lo- cu- tus est per

123

Pro- phe- - tas, per
qui lo- cu- tus est per Pro- phe-
est per Pro- phe- tas, qui
Pro- phe- tas, qui lo- cu- tus

125

Pro- phe- tas.
tas. Et u- nam san- ctam ca- tho- li-
lo- cu- tus est per Pro- phe- tas.
est per Pro- phe- tas. Et u- nam

150

128

Et u-nam san-ctam ca-tho-li-cam et a-po-sto-lam.

Et u-nam san-ctam ca-tho-li-cam et a-po-

131

cam et a-po-sto-li-li-cam, et a-po-sto-li-cam ec-cle-si-

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

Con-

134

<img alt="Musical score for three voices (SSA) at measure 134. The top voice has quarter notes on E, A, C, and G. The middle voice has quarter notes on E, A, C, and G. The bottom voice has quarter notes on E, A, C, and G. The lyrics are: cam ec-cle-si-am. Con-fi-te-am. Con-fi-te-or u-num ba-ptis-si-am, ec-cle-si-am. Con-fi-te-or u-num ba-ptis-ma, con-fi-te-</p>

cam ec-cle-si-am. Con-fi-te-am. Con-fi-te-or u-num ba-ptis-

si-am, ec-cle-si-am. Con-fi-te-or u-num ba-ptis-ma, con-fi-te-

137

or u-num ba-ptis- ma in re-

ma inf_____ re- mis- si- o- nem pec-

Con- fi- te- or u-num ba- ptis- ma

or u-num ba- ptis- ma in re-

mis- si- o- - nem pec- - ca- to-

ca- to- rum. Et_____ ex- spe- cto

in re- mis- si- o- nem mor- tu- o-

mis- si- o- nem pec- - ca-

rum. Et_____ ex- spe- cto re- sur-

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

rum. Et_____ ex- spe- cto re- sur- re- cti-

to- rum. Et_____ ex- spe- cto re- sur-

146

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

149

rum. Et vi-tam ven-tu-ri sae-cu-
Et vi-tam ven- tu-
Et vi-tam ven- tu-
Et vi-tam ven- tu-
Et vi-tam ven- tu-

153

li. A- - men.
ri sae- - cu- li. A- men.
ri sae- cu- li. A- men.
ri sae- cu- li. A- men.

Sanctus

Tiple

1

Tiple

Alto

Tenor

Bajo

San- - ctus, -----
San- - ctus, San-
San- - ctus, San-

4

San- - ctus, San-
- - - ctus,
- - - San- - b
- - - ctus,

7

ctus.

San- c tus San-

ctus

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

San- c tus San-

ctus

Do- mi- nus Do- mi- nus

10

Do- mi- nus De- us Sa- ba- oth, Do-

De- us Sa- ba- oth, Do- mi- nus De-

- ba- oth, Do- mi- nus De-

De- us Sa- - ba- oth. Do-

13

mi- nus De- us Sa- - ba- oth.

us, Do- mi- nus De- us Sa- ba- oth.

us- Sa- - ba- oth.

mi- nus De- us Sa- - ba- oth.

17

Ple- ni sunt cae- li et ter-

Ple- - ni sunt cae- li et ter-

Ple-

20

ra, ple- ni

ra, ple-

8 - ni sunt cae- li et ter- - ra,

8 Ple- ni sunt cae- li et ter- ra,

23

sunt cae- li et ter- -

- ni sunt cae- - li et ter- ,

ple- ni sunt cae- li et ,

ple- ni sunt cae- li et

26

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

29

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

32 C3 (◊ = d)

Ho- san- na in ex- cel-
Ho- san- na in ex- cel-
Ho- san- na in

35

sis, ho- san- - na
- sis, in ex- cel-
ex- cel- - - Ho- san- na in ex- cel-

38

in ex- cel- - -
- sis, ho- san- na in ex- - -
sis, ho- san- na in ex- cel- - - sis, ho- san- na in

41

- sis, ho- san- na in ex- - -
- cel- sis, ho- san- na - - -
- - sis, ho- san- na in - - - ex- cel- sis, ho- san- na in

44

cel-sis, ho-in
in ex-cel-sis, cel-ex-cel-sis,
san-na in ex-cel-sis, sis,
ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis,
ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis,
ho-san-na in ex-cel-sis, ho-san-na in ex-cel-sis,
ho-san-na in ex-cel-sis, sis, ho-san-na in ex-cel-sis,
sis, ho-san-na in ex-cel-sis, sis, ho-san-na in ex-cel-sis,
sis, ho-san-na in ex-cel-sis,

47

- san-na in ex-cel-sis,
- sis, in ex-cel-
sis, ho-san-na in ex-cel-sis,
ho-san-na in ex-cel-sis,

50

ho-san-na in ex-cel-sis,
sis, ho-san-na in ex-cel-sis,
sis, ho-san-na in ex-cel-sis, sis, ho-san-na in ex-cel-sis,
sis, ho-san-na in ex-cel-sis, sis, ho-san-na in ex-cel-sis,

53

sis, ho-san- -
cel sis, ho-san-na -
sis, ho-san-na -
ex cel sis, ho-
na in ex cel sis.
in ex - cel sis.
in ex cel sis.
san- na in ex cel sis.

56

Tiple C ($\diamond = \text{d} \circ$)

59

Be- di-
ne- di- c-tus qui ve-

Alto
Tenor

62

ctus qui ve- nit, be- ne- di- c tus qui
 - - - - nit, qui
 - - - - Be- ne- di- c tus qui

65

ve- nit, be- ne- di- c tus qui
 ve- nit, be- - ne- di- c tus
 ve- nit, _____ be-

68

ve- nit, qui ve- - nit
 - qui ve- nit in
 - ne- di- c tus qui ve- nit _____

71

in no- mi- ne Do-
 no- mi- ne Do- mi- ni, in no- mi-
 - - - - in no- mi- ne

74

- mi- ni, in no- mi- ne Do- mi-

ne Do- mi- ni, in no- mi- ne Do-

⁸ Do- mi- ni, in no- mi- ne Do- mi-

77

ni, in no- mi- ne Do-

- mi- ni, Do- mi-

⁸ ni, in no- mi- ne

80

- mi- ni, in no- mi- ne Do-

ni, in no- mi- ne Do- mi-

⁸ Do- mi- ni, in no- mi-

83

- mi- ni.

ni, Do- mi- ni.

⁸ ne Do- mi- ni.

Hosanna
ut supra

Agnus Dei

I y II

Tiple

Alto

Tenor

Bajo

1

A- gnus De- - i,

A- gnus De- - i,

- - - - A-

A-

3

i, A- gnus De- - i, qui tol- lis

qui tol- lis pec- ca- - ta

gnus De- - i,

gnus De- - i, qui tol- lis pec- ca-

6

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

9

- di: mi- se- re- re no- bis,
mun- di, pec- ca- ta mun- di:
- di, qui tol- lis pec- ca- ta mun-
lis pec- ca- - ta mun- - di:

12

mi- se- re- re no- - bis,
mi- se- re- re no- - bis,
di: mi- se- re- re no- -
- mi- se- re- re no- bis,

15

mi- se- re- re no- bis.

mi- se- re- re no- bis.

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

— mi- se- re- re no- bis.

18

A- gnus

A- gnus

A- gnus De-

A- gnus De-

21

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

De- - i, qui tol- lis pec- ca-

i, qui tol- lis pec- ca- ta

i, qui tol- lis pec- ca-

24

27

30

III

Tiple

Alto I

Alto II: Canon in subdiapason

Tenor

Bajo: Resolutio

3

Agnus Dei,

De- - - i, qui

Canon in subdiapason

Agnus Dei

Resolutio

6 b

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

A musical score for five voices (SATB and basso continuo) in common time. The music consists of five staves, each with a treble clef. The lyrics are in Latin, with some words like 'ta' and 'di' appearing in multiple staves. The vocal parts are: Tenor (T), Alto (A), Bass (B), Soprano (S), and Organ/Basso Continuo (C). The music is set in a simple harmonic style typical of Renaissance polyphony.

12

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

15

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

18

di: do- na no- bis pa-
pec- ca- ta mun- di:
do- na no- bis pa- cem,
di: do- na no- bis pa- cem,
do- na no-

21

- cem, do- na no-
do- na no- bis pa-
do- na no- bis pa-
do- na no- - bis pa-
bis pa-
bis pa-
bis pa-
cem,

24

bis, do na no- bis pa- cem, do-

cem, do na no- bis pa- cem, do na

cem,

do na no- cem, do na no- bis pa- cem, do-

do- na no- bis pa- cem,

27

- na no- - bis pa-

no- bis pa- cem, do- na no- bis pa- cem,

bis pa- cem,

- na no- - bis pa- -

do- na no- bis pa- cem,

30

cem, do- na no- bis pa- cem,
do- na no- bis pa- cem, do-
do- na no- bis pa-
8 cem, do- na no- bis pa-
do- na

33

do- na no- bis pa- cem.
na no- bis pa- cem.
cem, do- na no- bis pa- cem.
cem, do- na no- bis pa- cem.
8 no- bis pa- cem.

4. AGNUS DEI

(PARA INSTRUMENTOS)

Musical score for Agnus Dei, first system. The score consists of five staves. From top to bottom: soprano (C-clef), alto (C-clef), tenor (F-clef), bass (F-clef), and bass (F-clef). The key signature is one flat. The tempo is indicated by a '1' above the first measure. The vocal line begins with 'A[g]nus'.

Musical score for Agnus Dei, second system. The score consists of five staves. From top to bottom: soprano (C-clef), alto (C-clef), tenor (F-clef), bass (F-clef), and bass (F-clef). The key signature changes to no sharps or flats. The vocal line continues from the previous system.

The image shows three staves of musical notation, likely for two voices (Soprano and Alto). The notation is in common time, with a key signature of one flat.

Staff 1: Treble clef. Measures 7-9. The vocal line consists of eighth and sixteenth note patterns. The bass line provides harmonic support.

Staff 2: Treble clef. Measures 7-9. The vocal line consists of eighth and sixteenth note patterns. The bass line provides harmonic support.

Staff 3: Bass clef. Measures 7-9. The bass line provides harmonic support, featuring eighth and sixteenth note patterns.

Staff 1: Treble clef. Measures 10-12. The vocal line consists of eighth and sixteenth note patterns. The bass line provides harmonic support.

Staff 2: Treble clef. Measures 10-12. The vocal line consists of eighth and sixteenth note patterns. The bass line provides harmonic support.

Staff 3: Bass clef. Measures 10-12. The bass line provides harmonic support, featuring eighth and sixteenth note patterns.

Staff 1: Treble clef. Measures 13-15. The vocal line consists of eighth and sixteenth note patterns. The bass line provides harmonic support.

Staff 2: Treble clef. Measures 13-15. The vocal line consists of eighth and sixteenth note patterns. The bass line provides harmonic support.

Staff 3: Bass clef. Measures 13-15. The bass line provides harmonic support, featuring eighth and sixteenth note patterns.

The image shows three staves of musical notation for piano, spanning measures 16, 19, and 22. The notation is as follows:

- Measure 16:** The top staff begins with a eighth note followed by a sixteenth-note pair. The second staff starts with a quarter note. The bass staff begins with a half note.
- Measure 19:** The top staff begins with a eighth note followed by a sixteenth-note pair. The second staff starts with a quarter note. The bass staff begins with a half note.
- Measure 22:** The top staff begins with a eighth note followed by a sixteenth-note pair. The second staff starts with a quarter note. The bass staff begins with a half note.

The music is written in common time, with a key signature of one flat. Measures 16 and 19 end with a repeat sign, indicating a return to a previous section. Measure 22 ends with a final cadence.

Musical score for bassoon, featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. Measure 25 begins with a sustained note followed by eighth-note patterns. Measure 28 features eighth-note patterns in the treble and bass staves. Measure 31 includes rests and eighth-note patterns.

Musical score for bassoon, three staves:

- Staff 1 (Treble Clef):** Measures 34-35. Measure 34: Bassoon plays eighth notes. Measure 35: Bassoon plays eighth notes.
- Staff 2 (Treble Clef):** Measures 34-35. Measure 34: Bassoon rests. Measure 35: Bassoon plays eighth notes.
- Staff 3 (Bass Clef):** Measures 34-35. Measure 34: Bassoon plays eighth notes. Measure 35: Bassoon plays eighth notes.
- Staff 1 (Treble Clef):** Measures 36-37. Measure 36: Bassoon rests. Measure 37: Bassoon plays eighth notes.
- Staff 2 (Treble Clef):** Measures 36-37. Measure 36: Bassoon rests. Measure 37: Bassoon plays eighth notes.
- Staff 3 (Bass Clef):** Measures 36-37. Measure 36: Bassoon plays eighth notes. Measure 37: Bassoon plays eighth notes.
- Staff 1 (Treble Clef):** Measures 38-39. Measure 38: Bassoon rests. Measure 39: Bassoon plays eighth notes.
- Staff 2 (Treble Clef):** Measures 38-39. Measure 38: Bassoon rests. Measure 39: Bassoon plays eighth notes.
- Staff 3 (Bass Clef):** Measures 38-39. Measure 38: Bassoon plays eighth notes. Measure 39: Bassoon plays eighth notes.
- Staff 1 (Treble Clef):** Measures 40-41. Measure 40: Bassoon rests. Measure 41: Bassoon plays eighth notes.
- Staff 2 (Treble Clef):** Measures 40-41. Measure 40: Bassoon rests. Measure 41: Bassoon plays eighth notes.
- Staff 3 (Bass Clef):** Measures 40-41. Measure 40: Bassoon plays eighth notes. Measure 41: Bassoon plays eighth notes.

Musical score for bassoon, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 43 consists of three measures of music. Measure 1 has three open circles. Measure 2 has six eighth notes. Measure 3 has six eighth notes. Measure 46 consists of four measures of music. Measure 1 has two eighth notes followed by a half note. Measure 2 has six eighth notes. Measure 3 has six eighth notes. Measure 4 has six eighth notes. Measure 49 consists of five measures of music. Measure 1 has an eighth note followed by a half note. Measure 2 has six eighth notes. Measure 3 has six eighth notes. Measure 4 has six eighth notes. Measure 5 has a half note followed by a half note.

52

This musical score consists of four staves of music. The top staff uses a treble clef, the second and third staves use a treble clef with a key signature of one flat, and the bottom staff uses a bass clef. Measure 52 begins with a sustained note on the first line of the top staff. Measures 53 and 54 show various rhythmic patterns, including eighth and sixteenth notes, primarily on the second and third lines of the staves. Measure 55 continues the pattern, with sustained notes on the first and second lines of the top staff, and eighth-note patterns on the lower staves.

55