

VOLUME II

CRITICAL EDITION

CRITICAL APPARATUS

SECTION 1

SOURCE SITUATION

Survey of the Sources

The present edition comprises five masses by Francesco Foggia (1603-1688), scored for four, five and eight voices, accompanied by basso continuo. These masses are: *Missa, detta Venite Gentes. a 4*, *Missa, detta la Battaglia: a 5*, *Missa, detta Tre Pastorelli a 5*, *Missa, O quam gloriosum est a 8*, *Missa Iste est Ioannes. a 8*.¹ All five masses are found in Foggia's *Octo missae quaternis, quinis, octonis, novensisq, vocibus continendae* first issued in 1663,² whereas only three of them (the four- and five-voice masses) feature in a 1675 reprint. All five also appear in later manuscript sources. Tables 1 and 2 provide details of the prints, reprints and manuscript sources of all eight masses in the *Octo missae* according to RISM A/I and A/II.³ Table 1 is devoted to the printed sources and Table 2 to the manuscript sources.

¹ Here and at the beginning of the Source Description below, the spelling and punctuation of the mass titles follows the index of the collection (see Illustration 3 below). Thereafter an abbreviated form will be used as follows: *M. Venite gentes*, *M. La battaglia*, *M. Tre pastorelli*, *M. O quam gloriosum est* and *M. Iste est Ioannes*. Where it is necessary to append scoring indications, these will be modernized – i.e. a 4 rather than à 4.

² Hereafter abbreviated to *Octo missae*.

³ The RISM A/I and A/II database is available online (2015). See RISM A/I, RISM A/II <<http://www.rism.info.org>> [accessed 01 March 2016]. In Tables 1 and 2 the main content derives from RISM, whereas * denotes information not present in RISM but derived instead from my own research, such as an indication as to whether a source is complete and/or library shelfmarks.

Table 1: Printed Sources

Title and Publication Details	Library Sigla	Content Details and Shelfmark	Source Abbreviations in this Edition
Octo missae quaternis, quinis, octonis, novenisq, vocibus concinendae Rome, Fei ⁴ 1663 First print*	A-Wgm	Complete: CI, CI, TI, BI, CII, AII, TII, BII, Org ⁵	
	A-Wnh	Complete* SH.Foggia.1/1-9 Mus*	PWn
	I-Ac	CI, AI, TI	
	I-Bc	Complete* Z.133 Available online at http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=3583	PBo
	I-Bsp	lacking TII	
	I-Fm	CI, TI	
	I-Rsg in Rvic*	Complete* St.mus.60*	PRsg
	I-Rsgf	Complete* 580.9-12*	PRsgf
	I-Rsmt in Rvic	Complete* St.mus.617,1*	PRsmt

⁴ On the title page, as seen in Illustration 1, the place of publication and publisher's name appear in Latin (thus Fei appears as Phaeum).

⁵ All exemplars of *Octo missae* described as 'Complete' in this table comprise these same nine parts.

	I-Rvat	2 exemplars: exemplar 1: Fondo Barberiniani (lacking BII); exemplar 2: Fondo Cappella Giulia 1. Stamp.Barb.N.XIII.31-38* 2. Capp.Giulia.XV.97 (complete)*	1. PVba 2. PVcg
Messe a tre, quattro, cinque voci Rome, Muti ⁶ 1675 Reprint of the few- voice masses from the <i>Octo missae</i> collection*	I-Bc	Complete: CI, CII, A, T, B, Org Z.139 Available online at http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=3585	PBo2
	I-Fc	Not specified*	
	I-Ls	Complete: 2 exemplars	
	I-Pia	Not specified*	
	PL-Kj	CII; Canto II. Messe a tre quattro, e cinque voci [...] Mus.ant.pract. F 390	

Table 2: Manuscript Sources

Title and Manuscript Details	Library Sigla	Content Details and Shelfmark	Source Abbreviations in this Edition
Messa dà Capella [...] M. Venite gentes* 16 parts 1701-1725	CZ-Pkřiz	Cannot be accessed ⁷	
[...] Octo Missae* [...] 1673* ⁸	D-Müs Sant	Score* SANT Hs 1526 (nn. 1-8) ⁹	MM

⁶ As seen in Illustration 4 publication details appear in the source in the archaic Italian form: Mutji.

⁷ My own unsuccessful attempts to access this material mirror that of other scholars such as Claudio Bacciagaluppi and Marc Niubo who have kindly shared with me their similar experiences.

⁸ The date derives from the title page of MM (see Illustration 16 below), but see the discussion below about the veracity of this date.

⁹ The masses contained in this manuscript are listed and numbered individually in RISM A/II.

Missa Romana Venite Gentes [...] 5 parts 1680-1730	PL-Wu	Complete set of parts: C, A, T, B, Org* RM 6323 (olim Mq 233)	MW
Messa A Otto Voci, e Organo n.d.*	I-Rvat	Score of M. O quam gloriosum est misattributed to Carissimi* ¹⁰ Cappella Giulia.IV.47 (n.2)*	MVcg
Missa detta Tu es Petrus c.1820	D-B	Score Mus.ms. 6490	

Source Description

Octo missae (First Print, 1663)

This collection includes the following eight masses: *Missa, detta Corrente a 4*, *Missa, detta Venite Gentes. a 4*, *Missa, Sine Nomine. a 5*, *Missa, detta la Battaglia: a 5*, *Missa, detta Tre Pastorelli. a 5*, *Missa, O quam gloriosum est a 8*, *Missa, Iste est Ioannes. a 8* and *Missa, Tu es Petrus. a 9*. It comprises nine partbooks: Cantus I, Altus I, Tenor I, Bassus I, Cantus II, Altus II, Tenor II, Bassus II, Organum.¹¹ Each individual partbook is paginated and there are 459 pages in all (including the front pages, dedications and indexes, examples of which can be seen Illustrations 1, 2 and 3 below).¹² The source is set in quarto.

¹⁰ See also Miller 'Music for the Mass', iii, p. 598.

¹¹ In the Cantus I partbook the erroneous indication 'Cantus Secundus, Primi Chori a 8' appears on the first page of *M. O quam gloriosum est a 8* (p. 47), as if the mass was scored for nine voices rather than eight. However, the music is that of Cantus I, so the error is of labelling only.

¹² The handwritten partbook covers are unnumbered. The front pages and dedications are included before the music and an index occurs on the last page of each partbook. Front pages are included in all partbooks and dedications occur in all except Tenor II. Indexes feature in all partbooks, either in full size covering an entire page, or in a reduced size on the last page, where the music ends.

Illustration 1: *Octo missae*, Front Page from TI of PBo



Illustration 2: *Octo Missae*, Dedication from CI of PBo

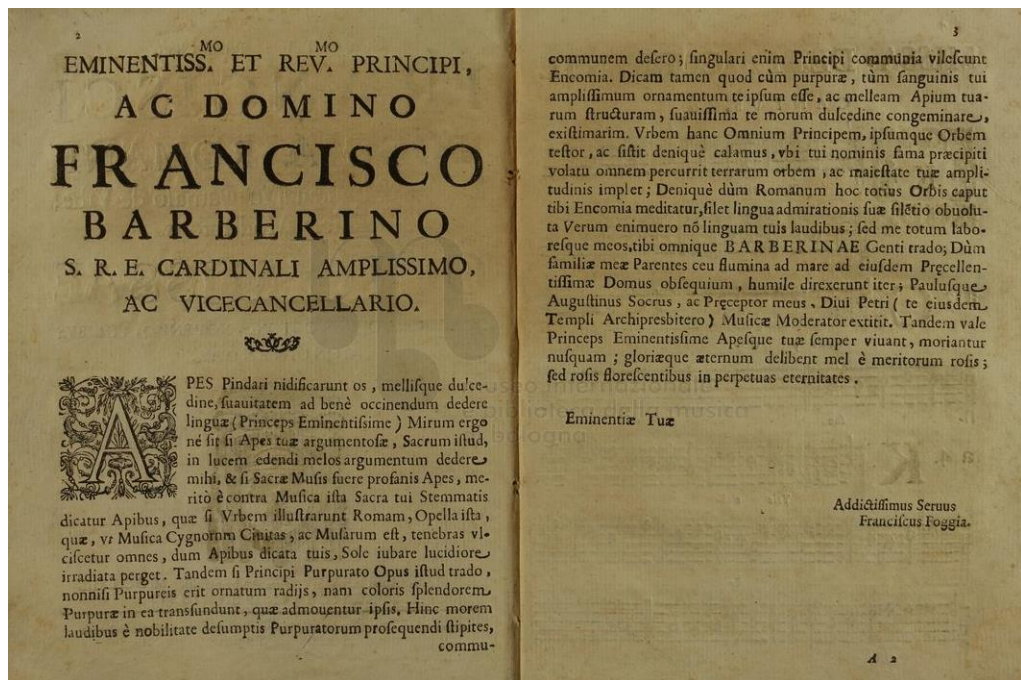


Illustration 3: *Octo Missae*, Index from Org of PBo

INDEX
MISSARVM
FRANCISCI FOGGIAE ROMANI
OPERIS VII.

M issa, detta Corrente à 4.	pag. 4
Missa, detta Venite Gentes. à 4.	11
Missa, Sine Nomine. à 5.	18
Missa, detta la Battaglia: à 5.	28
Missa, detta Tre Pastorelli. à 5.	37
Missa, O quam Gloriosum à 8.	46
Missa, Iste est Ioannes. à 8.	55
Missa, Tu es Petrus. à 9.	63

FINIS.

BIBLIOTECA
BOLOGNA

It is worth commenting on a few specific features of the Organ part. As can be seen in Illustration 3, the indication ‘Si sona alla quarta’ appears against the titles of four works. It literally means ‘to be played at the fourth’.¹³ Between c.1620-1660 transposition down a fourth was a typical practice of the Roman composers, and – as here – was specifically indicated in the organ partbook.¹⁴ It appears here in conjunction with *chiavette* or ‘high clefs’.¹⁵

In *M. Venite gentes* we find the annotation ‘sonate come sta’ – ‘play at this pitch’ – before the *Christe* in the Organ partbook only (p. 11). This is a cautionary indication warning the player against transposition. It is presumably made necessary because transposition is implied by the use of a high clef – i.e. C4 – rather than F4.¹⁶

Cues in the Organ part provide details of the scoring above. This takes various forms, including the initials of voice parts (such as *C.* or *T.* for *Cantus* or *Tenor*) or *tutti* where the full ensemble is used, and indications such as *a 3* and *a 8*. References to the number of parts involved at a given point cannot be taken as indications as to the number

¹³ Further indications of this transposition appear within the Organ partbook, although not consistently at the beginning of all those masses where it was evidently intended. The ‘alla quarta’ indication appears only at the beginning of the *Kyrie* of *M. Tre pastorelli* (p. 37) and *M. Tu es Petrus* (p. 63) in the Organ partbook.

¹⁴ See Patrizio Barbieri, ‘Corista, chiavette e intonazione nella prassi romana e veneto-bolognese nel tardo Rinascimento’, in *Ruggero Giovannelli «musico eccellentissimo e forse il primo del suo tempo»*, ed. by Carmela Bongiovanni and Giancarlo Rostirolla (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 1998), pp. 433-458 (p. 447).

¹⁵ For further discussion on *chiavette* see, for example, Patrizio Barbieri, ‘Chiavette’ in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 3 October 2015]. On transposition and *chiavette* see also Chapter 1 in Volume I.

¹⁶ Barbieri, ‘Corista, chiavette’, p. 450.

of voices.¹⁷ A further indication of performance practice, *Adagio*, sometimes appears in the Organ partbook, as well as in the other partbooks, though it is not used consistently.

A further point of interest emerges elsewhere in this publication: in all but one of the exemplars consulted, the Tenor II part of *M. O quam gloriosum est* appears in the Alto II partbook, and vice versa. Where the music starts, the handwritten corrections ‘tenor’ and ‘alto’ clarify which part is which (see AII, p. 3 and TII, p. 4), with the exception of one exemplar where these annotations appear in print (see below). For the masses which follow, *M. Iste est Ioannes* and *M. Tu es Petrus*, the parts return to their ‘correct’ partbooks (see AII, p. 9 and TII, p. 14).

Octo missae Exemplars

PBo (I-Bc and available online)

As will be revealed below, this source has been used as the principal source for the present edition. Each page measures 22,3 (height) and 16,9 cm (length).¹⁸

PVba (I-Rvat)

Each page measures 22 (height) x 16,5 cm (length). PVba lacks the Bassus II partbook. Altus II and Tenor II parts for *M. O quam gloriosum est* appear in the correct partbooks (the only instance in all the exemplars listed here).

PVcg (I-Rvat)

Each page measures 22 (height) x 17 cm (length).

¹⁷ For a discussion of vocal forces, see Chapter 1 in Volume I.

¹⁸ Given that the source comprises a set of partbooks this measurement is only approximate. Here and below, measurements derive from the front page of the Cantus I partbook of each exemplar.

PRsg¹⁹ (I-Rsg in Rvic)

Each page measures 22,5 (height) x 17 cm (length).

PRsmt (I-Rsmt in Rvic)

Each page measures 22,5 (height) x 16,5 cm (length). Like PBo, the Altus II and Tenor II parts for *M. O quam gloriosum est* appear in the wrong partbooks. Unlike PBo and other exemplars with the same problem, however, the indication of the correct allocation of parts appears printed rather than hand written.

PRsgf (I-Rsgf)

Each page measures 21 x 16 cm.

PWn (A-Wnh)

Each page measures 22,2 (height) x 16,5 cm (length).

Messe a tre, quattro e cinque voci (Reprint, 1675)

Exemplar consulted: PBo2 (I-Bc)

This collection includes one mass composed by Francesco Foggia's son Antonio Foggia (c. 1650-1707), along with reprints of Francesco's Foggia's *M. Corrente* a 4 (renamed as

¹⁹ The catalogues of both PRsg and PRsmt report that these partbooks are set in ottavo. However, they are set in quarto like the other exemplars. See Giancarlo Rostirolla, ed., *L'Archivio Musicale della Basilica di San Giovanni in Laterano: Catalogo dei Manoscritti e delle Edizioni (secc. XVI-XX)*, 2 vols (Rome: Ministero per i Beni e le Attività Culturali, Direzione Generale degli Archivi, 2002), ii, p. 1013; Simi Bonini, Eleonora, ed., *Catalogo del Fondo Musicale di Santa Maria in Trastevere: nell'Archivio Storico del Vicariato di Roma: Tre Secoli di Musica nella Basilica Romana di Santa Maria in Trastevere* (Rome: Ibis, 2000), p. 320. I take this opportunity to thank Dr Andreina Rita for her advice on this.

Missa Breve),²⁰ *M. Venite gentes* a 5, *M. Sine nomine* a 5, *M. La battaglia* a 5 and *Tre pastorelli* a 5, first issued in 1663 *Octo missae*. The index of this volume is reproduced in Illustration 6 below. This collection comprises six partbooks: Cantus I, Cantus II, Altus, Tenor, Bassus and Organum. Each page measures 21,3 (height) x 17,5 cm (length).²¹ Each individual partbook is set in quarto and is paginated. The collection comprises 292 pages in all including front pages, dedications and indexes (examples of which are reproduced in Illustrations 4, 5 and 6 below).²² In all partbooks containing Antonio Foggia's mass, pagination restarts where Francesco's music for the *M. Brevis* (formerly *M. Corrente*) appears, though with numbering derived from the first print. For example, in the Organ partbook the page numbering restarts from the second page of the *M. Brevis*: instead of 16, we find 5 (Illustration 7), the same numeration as in the first print (Illustration 8). It can also be seen in Illustration 7 that p. 5 in the reprint is a pasteover deriving from the 1663 print.

Indications relating to performance in this source of Francesco Foggia's masses are the same as in PBo. However, unlike the index of PBo, that of PBo2 does not include the *alla quarta* rubric for *M. Tre pastorelli*, the only indication of this appearing at the beginning of the Kyrie of the Organ partbook, as it does in PBo.

²⁰ Although this mass is titled *M. brevis*, it is actually a reprint of *M. Corrente* (1663). This is also pointed out in Miller, 'Music for the Mass', ii, p. 416.

²¹ The measurement is taken from the front page (unpaginated) of Cantus I partbook.

²² The handwritten cover has no page number. The front pages are duplicated in all partbooks; the dedications appear in four partbooks (Cantus I, Altus, Tenor and Organum), and indexes are found in all partbooks, either occupying an entire page or in small size sharing the last page of the music.

Illustration 4: *Messe a tre, quattro e cinque voci*, Front Page from CII of PBo2

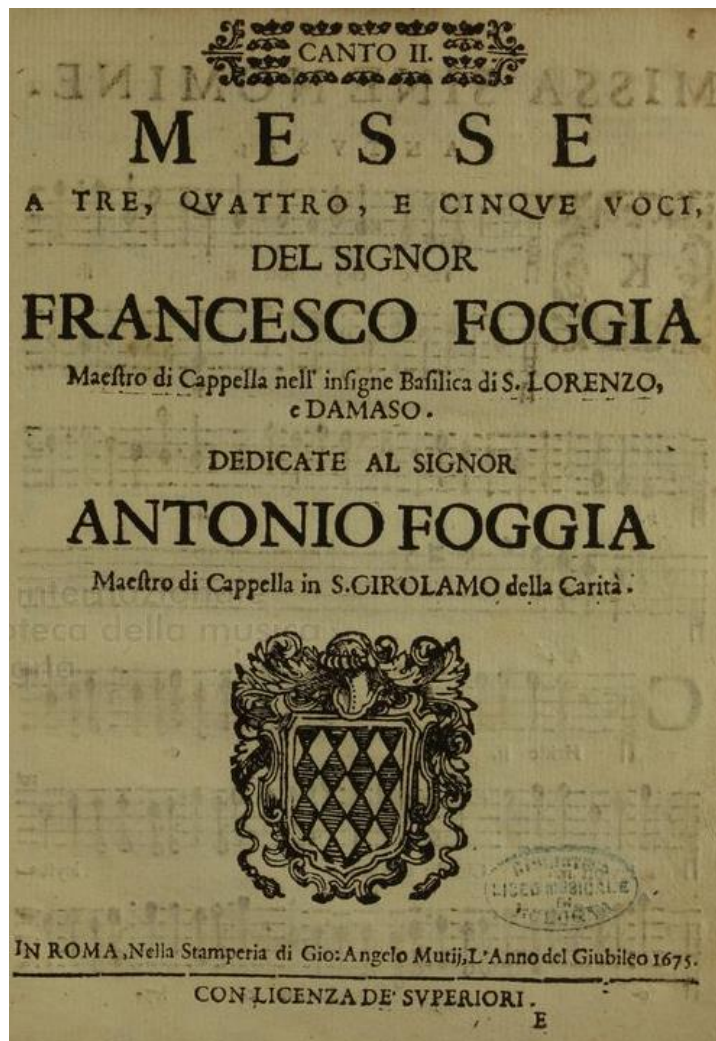


Illustration 5: *Messe a tre, quattro e cinque voci*, Dedication from CI of PBo

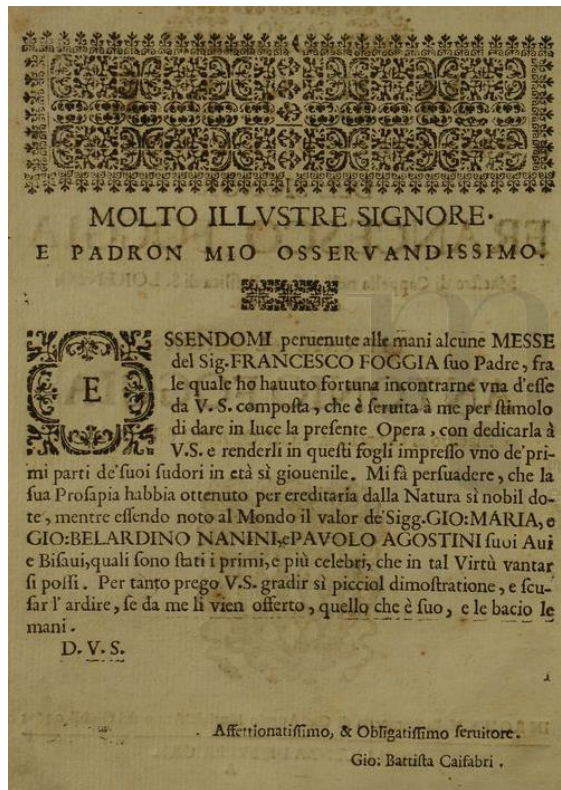


Illustration 6: *Messe a tre, quattro e cinque voci*, Index from Org of PBo2

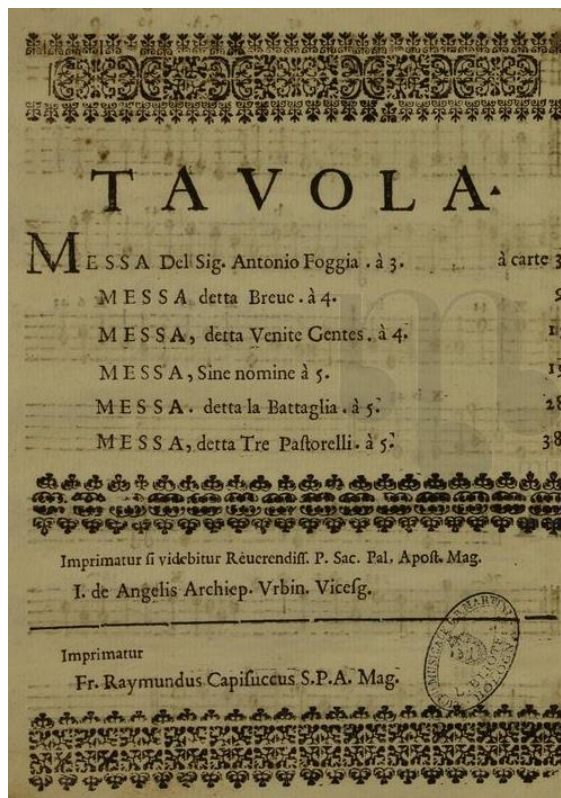


Illustration 7: *Messe a tre, quattro e cinque voci, M. brevis*, pp. 16, 5 from Org of PBo2

The image shows two pages of a musical manuscript. The left page is numbered 16 and features the title "MISSA BREVIS" and "ORGANVM. A. 4." at the top. It contains five systems of music, each starting with a large decorated initial: **K** (Kyrie eleison), **C** (Christe eleison), **K** (Kyrie eleison), and **E** (Et in terra pax). The right page is numbered 5 and continues the musical notation with various ornaments and fingerings. At the bottom right of the right page, it is signed "Missa Francisci Foggia." and has a page number "1 3".

Illustration 8: *Octo missae, M. Corrente*, pp. 4-5 from Org of PBo

The image shows two pages of a musical manuscript. The left page is numbered 4 and features the title "MISSA DETTA CORRENTE" and "ORGANVM. A. 4." at the top. It contains five systems of music, each starting with a large decorated initial: **K** (Kyrie eleison), **C** (Christe eleison), **K** (Kyrie eleison), and **E** (Et in terra pax). The right page is numbered 5 and continues the musical notation with various ornaments and fingerings. At the bottom right of the right page, it is signed "Missa Francisci Foggia." and has a page number "1 3".

Octo missae and *Messe a tre, quattro e cinque voci*: Emendations in the Sources

The various exemplars of PBo and PBo2 just discussed are not identical since each individual source contains corrections. Table 3 presents the range and number of corrections in all exemplars examined and across all masses in the *Octo missae*. Most exemplars contain a wide range of corrections. The exceptions are PBo2 and PRsgf where such emendations are far less numerous. While corrections often occur at the same points in different exemplars, the type of corrections is varied; they include not only adjustments to pitch and note values, but also additional figures and variations in layout. Methods of correction vary; they range from handwritten corrections with or without erasure of the original (the most numerous type, ranging from 20 to 53 instances in different exemplars) to pasteovers, either overwritten or overprinted. Instances of these different methods as they appear across the sources are indicated in Table 3.

Table 3: Range and Number of Corrections in all Exemplars Examined²³

	PBo	PVba	PVcg	PRsg	PRsmt	PRsgf	PWn	PBo2
Handwriting over original	33	20	26	33	32	5	53 ²⁴	7
Erasure and hand overwriting or erasure only	6	24	2	2	0	2 ²⁵	1	1
Pasteover and overwriting	1	4	1	1			1	
Paper paste and overprint	6 ²⁶	1	6	4	4		2	3
Stop-press corrections		1	1					
Stop-press improvements								1

Handwritten corrections are sometimes legible as shown below in Illustration 9 (last note), where *g*' is intended to replace *c*'. In other instances, as shown in Illustration 10, these overwritten corrections can be quite unclear, as the ink spreads out over the page. Where a correction is written over an erasure, as in the case of the last note in Illustration 11, this seems to suggest a more careful approach to communicating the intended reading.

Illustration 9: *M. Iste est Ioannes*, Gloria, from TI of PRsg, p. 58



²³ The terminology for correction types used here is taken from John Milsom, 'Tallis, Byrd and the 'Incorrected Copy': Some Cautionary Notes for Editors of Early Music Early Music Printed from Movable Type', *Music & Letters*, 77 (1996), 348-367.

²⁴ 14 of these are figures.

²⁵ One of the two is erasure only.

²⁶ Among these a handwritten correction occurs in order to remove the underlay (*M. La battaglia*, BI, p. 27).

Illustration 10: *M. O quam gloriosum est, Sanctus*, PBo, CI, p. 54



Illustration 11: *M. La battaglia, Credo*, PRsg, T, p. 35



Erasure before correction is used extensively in PVba, as shown in Table 3, leading to a greater degree of clarity in this exemplar than in others. Even clearer than the erasure as a method of correction, however, is the use of pasteovers, whether overprinted or overwritten, although the latter appear only occasionally across all exemplars – see Illustrations 12 and 13 respectively shown below.

Illustration 12: *M. Venite gentes, Gloria*, PRsmt, B, p. 10



Illustration 13: *M. Venite gentes, Gloria*, PWn, B, p. 10



In PRsgf only two erasures were found, which may suggest that this source was not used in performance as often as the other exemplars. This might be linked to the fact that Foggia did not work in the Arciconfraternita dei Fiorentini, where this source is held. By contrast, he was employed in San Giovanni in Laterano and Santa Maria in Trastevere. And while he did not work at the Vatican, the fact that a large range of emendations occurs in PVba and PVcg, and that, as noted, we find accurate and extensive use of erasure and overwriting in PVba, we might propose that his masses were performed in such prestigious place. This hypothesis would seem to gain further ground given the presence in the Vatican library of a further manuscript source of an individual mass.²⁷

Interestingly, stop-press corrections and even stop-press improvements occur in these exemplars. In Illustration 14 from PRsg the correction was probably aimed at correcting what was considered to be an erroneous upward stem appearing in PRsg. This is corroborated by the corresponding passage in PBo2, seen in Illustration 15, where the stop-press improvement renders the stem direction downwards.

Illustration 14: *M. Tre pastorelli*, Credo, PRsg, CII, p. 29



Illustration 15: *M. Tre pastorelli*, Credo, PBo2, CII, p. 29



²⁷ See the discussion of MVcg below including *M. O quam gloriosum est* a 8.

Secondary Sources

MM, collection of the eight masses (D-Müs)

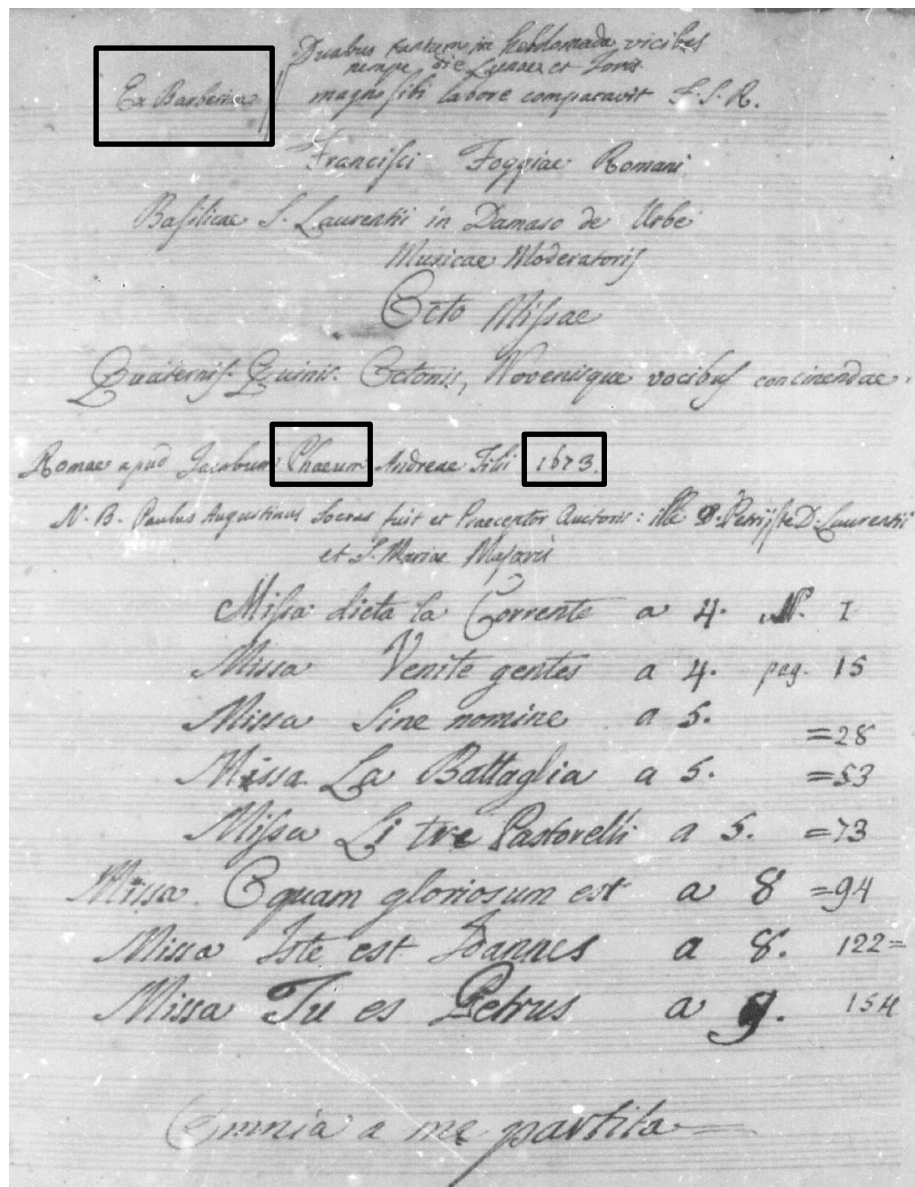
This manuscript score, which bears the date 1673, includes all eight masses of the 1663

Octo missae: the title page and index is reproduced in Illustration 16. This collection is

paginated, consisting of 191 pages in all. Each page measures 28,6 (height) x 22 (length)

– differing slightly from page to page.

Illustration 16: Front page and Index, MM



This manuscript, handwritten by an unidentified copyist, seems to have been derived from the first print, as the printing house Fei is mentioned on the title page (given as ‘Phaeum’ in Latin, as in 1663 print, and as can be seen in the second box of Illustration 16 above). It is not clear whether the date 1673, which immediately follows the publisher’s name (and which is highlighted by the third box in Illustration 16), was a mistake, the copyist having intended to put the date of the first print, 1663, or whether it does indeed indicate the year in which the copy was made.

In particular, it seems to have been copied from PVba exemplar of the *Octomissae*. This is shown by the fact that ‘Ex Barberina’ is noted towards the top left hand corner of the front page of the manuscript (see the first box in Illustration 16 above). Furthermore, the lack of BII in PVba is reported in the manuscript score; at the beginning of *M. O quam gloriosum est* the copyist reports that he supplied the additional bass part himself ‘N. in questa Messa e nelle altre due seguenti [*M. Iste est Ioannes* and *M. Tu es Petrus*] io vi ho posto il secondo Basso, che era mancante e l’organo mi ha molto servito’.²⁸ Features of this ‘added’ part such as the choice of the octave, where this differs from the Organ partbook, suggest it is likely that the copyist referred to the Bassus secundus partbook from another exemplar.

In MM the underlay is rather randomly placed or omitted compared with the 1663 print. Furthermore, this seems to lead to variants in note values throughout. In addition, compared to the 1663 print, this source contains a smaller number of bass figures, though it does contain some additional ones. The masses which require transposition are transcribed at the same original pitches as in PVba. However, it is noteworthy that the indication for transposition does not appear in all masses intended to be transposed at the

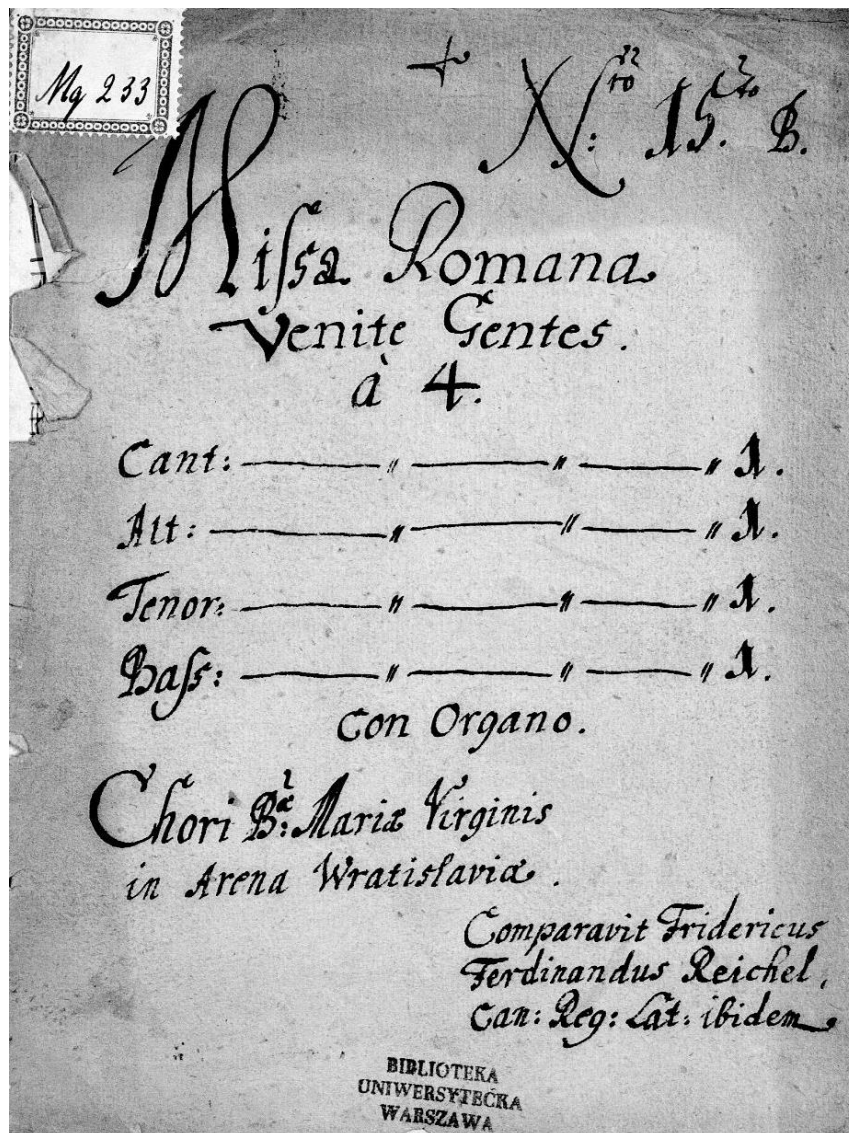
²⁸ ‘NB: in this mass and in the other two following [*M. Iste est Ioannes* and *M. Tu es Petrus*] I added the second bass part, which was missing and [for this] the organ part was very helpful’. This note appears in MM on p. 94.

fourth. In *M. Tre pastorelli* it occurs at the beginning of the mass (see p. 73), whereas for *M. O quam gloriosum est* and *M. Iste est Ioannes* the rubric ‘alla quarta’ is not reported either in the index or where the music starts.

MW, individual mass (PL-Wu)

This source includes *M. Venite gentes* a 4, entitled also ‘Missa Romana’, as seen on the title page below, reproduced in Illustration 17. Each page measures 22 (height) x 17 cm (length). The partbooks are unpaginated and comprise a set of five (C, A, T, B, Org) amounting to 21 folios. The copyist is unknown and no specific date appears in the front page. However, as noted, the RISM catalogue bears the approximate dating 1680-1730.

Illustration 17: Front Page (recto), MW



A few differences appear in this source compared to the 1663 print. Bar lines occur extensively; in some instances it appears that these were added later by a second hand. The notes are often cut by a dash suggesting either a hemiola or the substitution of additional bar lines. Furthermore, slurs are used extensively where melismas occur and where the notes share the same syllable. No substantial variants from the original print appear in terms of note values and pitches. Generally, the figuring is the same; there is only one additional figure. Specific to this score, however, is the indication ‘presto’, which occurs in all parts in several sections where ϕ appears.

MVcg, individual mass (I-Rvat)

This manuscript, handwritten by an unknown copyist, includes the complete score of *M. O quam gloriosum est*. As noted, this mass has been misattributed to Giacomo Carissimi (see the front page of the source reproduced in Illustration 18 below) although it is clear that it is Foggia's *M. O quam gloriosum est*.²⁹ I have not been able to trace any date, either specific or approximate, for this copy. Each page measures 29 (length) x 22 cm (height) and the manuscript consists of 23 folios. The manuscript is unpaginated, though numbers appear on the recto. According to the catalogue of the Cappella Giulia manuscripts, these were added later by Ernesto Boezi, director of the Cappella Giulia from 1905-1946.³⁰

Illustration 18: Front page, MVcg



²⁹ This is discussed also in Miller, 'Music for the Mass', iii, p. 598.

³⁰ Boezi, Ernesto, *Indice dei manoscritti della Cappella Giulia*, 3 vols (Vatican City: Biblioteca Apostolica Vaticana, 1977), i, p. 52.

As in MM, the underlay is not consistently placed under each line. This source includes considerably fewer figures than the print, and the Organ part is sometimes pitched an octave lower. In the upper parts there are a few small variants such as note values and pitches, though no substantial differences occur. Several indications of *sol*i and *tutti* appear in this source, though on close examination it appears that these were a further addition by Ernesto Boezi.³¹ We might therefore hypothesize that this mass was performed at the Vatican at some point. The vocal parts are at the original pitch, though the organ part is transposed down a fourth according to the rubric ‘*trasportato là quarta*’ which appears on the first page below the organ part. This would mean that the singers would have to transpose a fourth down at sight in order to perform from this score.

Status of the Sources

The present edition is based on a collation of all accessible complete exemplars of the first print (PBo, PVcg, PRsg, PRsmt, PRsgf, PWN) and an exemplar of the 1663 reprint (PBo2). It also draws on a further exemplar of the first print (PVba) which, though incomplete (lacking BII), was evidently the basis for the manuscript source MM. The latter and the two further manuscript sources (MW and MVcg) have also been consulted.

The exemplar of the first print located in I-Bc and available online (PBo) has been taken as the principal source. Reference has been made to the other sources in cases of errors or lack of clarity in PBo and when they include additional figures. Only in these instances are variants logged in the Critical Commentary. Other variants are not automatically noted. However, the detail of various emendations made in the printed

³¹ See footnote 30. These additions suggest an early twentieth-century interest in performing Foggia’s music not previously noted, to my knowledge.

exemplars (PBo, PVcg, PRsg, PRsmt, PRsgf, PWn, PVba and PBo2) is reported, whether or not this provides solutions to errors or lack of clarity.

SECTION 2

EDITORIAL METHOD

Where the principal source has pitch, rest and note value errors, missing notes, or unclear notes, editorial decisions are noted in the Critical Commentary. As previously noted, where further exemplars, the reprint and the secondary sources supply valid solutions in any such cases, these are adopted in the score and reported in the Critical Commentary. Also noted in the Critical Commentary are any emendations appearing in exemplars other than the principal source, whether these inform editorial decision-making or not. The following account describes how specific aspects of the original notation are handled in the present edition.

Bar Lines and Bar Numbers

The principal source PBo is printed using moveable type and single bar lines occur only occasionally. Double bar lines are occasionally used within movements to indicate structural divisions, though this is inconsistent across partbooks. The present edition employs regular barring and retains double bar lines where they appear in all parts or in the majority of partbooks. Where partbooks are in disagreement in this respect, a decision has been made on a case-by-case basis and the relevant details given in the Critical Commentary.

Clefs and Time Signatures

Original clefs and starting time signatures are shown in the prefatory staves at the beginning of the Kyrie of each mass. Original time signatures are retained throughout. In

a small number of instances where PBo lacks a time signature, this is supplied editorially and noted in the Critical Commentary.

○ $\frac{3}{4}$ appears only in two passages of *M. Venite gentes*. Given that the circle of prolation appears consistently in all parts in these passages, this is retained in the edition.

◐ appears often in PBo, but there are no instances where it appears in all parts simultaneously. Furthermore, in some cases the dot may simply be an aberration caused by the printing method. Other parts have ◑. Since there is no suggestion in the notation that ◐ has any metrical implications, this edition retains ◑. In case where ◐ was clearly in the original, this is noted in the Critical Commentary, but otherwise replaced without further comment.

Transposition and Key Signatures

As noted, in three masses presented here, *M. Tre pastorelli*, *M. O quam gloriosum est* and *M. Iste est Ioannes*, the principal source uses *chiavette* alongside the rubric ‘si sona alla quarta’ (to be played at the fourth). Given such a clear indication of performance practice, the three masses are presented here in the transposed versions (down a fourth), which also render them more accessible to modern performers.¹ Prefatory staves indicate the original key signatures and starting notes, and include the ‘alla quarta’ rubric. In the non-transposed masses, *M. Venite gentes* a 4 and *M. La battaglia* a 5, the original key signature is retained.

¹ For further discussion about this transposition practice see Vol I, Chapter 1.

Adjustments to Note Lengths

Often in sections in triple time semibreves intended to last a whole bar lack a dot. Some of these occur where the meter is $\circ\frac{3}{1}$, indicating *tempus perfectum*, and thus where an undotted breve would nevertheless be read as perfect (e.g. with a dot). Missing dots are thus supplied and noted in the Critical Commentary. In sections in $\frac{3}{2}$ PBo is sometimes inconsistent where two or more parts arrive at a phrase-end simultaneously, one having a dotted semibreve and the other a semibreve and a minim rest. Even the score MM is of little help in resolving this inconsistency since in most of the passages in question the distinction between a dot and a minim rest is unclear. In the present edition where it is necessary to make an editorial decision in this respect, the choice of a dotted note or note plus rest has been made on a case-by-case basis according to the context, and details are noted in the Critical Commentary.

PBo is similarly inconsistent across different parts when it comes to the values of final notes of sections or movements, using note values (mostly semibreves and breves) apparently randomly. The present edition follows the reading given in the majority of the parts; in cases of an equal split between two possibilities, reference has been made to the reading in the score MM.

Accidentals²

Where appropriate, \natural replaces \sharp and \flat without further comment. Occasionally accidentals in the parts are not placed precisely next to the note and these are repositioned without comment. In the context of a source without bar lines, an accidental has been taken to

² The policy on accidentals in the basso continuo is discussed separately below.

apply to the note beside which it appears, as well as to an unmarked immediate repetition of that pitch and/or an unmarked repetition after a single intervening note. In other instances, accidentals are deemed to be editorial and these are shown in cue size in the edition score without any further comments. Occasionally secondary sources and other exemplars corroborate these additions, and this is noted in the Critical Commentary. The contexts in which such accidentals are added to individual parts are primarily the following:

- Where an accidental is implied because it is indicated in the continuo figuring.
- Where an accidental is not reiterated on a repeated note in the source but is required in the modern score because of intervening bar line; examples of this can be seen at + in Example 1b below.
- Where an accidental appears later in a bar in the modern edition, but the context indicates that it applies to the preceding or near preceding note; an example of this can be seen at * in Example 1b below. In such contexts the subsequent accidental later in the bar is retained in normal type. If the editorial accidental remains valid for a subsequent unmarked repetition it is not repeated.

Example 1a: PBo source, *M. La battaglia*, Kyrie, A



Example 1b: Score, *M. La battaglia*, Kyrie bb. 55-59, A

- Where an accidental implies a corresponding adjustment either to the previous note or the following, for example, where a c^\sharp implies that the following b should carry a natural, as in Example 2b at *. Occasionally, augmented seconds are retained and notes are given in the Critical Commentary.

Example 2a: PBo source, *M. Venite gentes*, Sanctus, T



Example 2b: Score, *M. Venite gentes*, Sanctus, bb. 5-7, T



- Where an accidental cancellation is implied later in a bar because of a non-repetition, but needs to be created in the modern edition. An example can be seen at * in Example 3 below.

Example 3: Score, *M. Tre pastorelli*, Credo, bb. 103-104, CII



- Where the addition of an accidental is suggested by the presence of an accidental in a parallel passage.

- Where performers are likely to have supplied accidentals according to the practice of *musica ficta*: such additions are kept to a minimum.³

Cautionary Accidentals

Repetitions of accidentals in the source which are redundant in the context of the modern score have been omitted without further comment, unless they serve a useful cautionary function. Accidentals which are not repetitions but which appear to have served a cautionary function in the source have been retained. Editorial cautionary accidentals are supplied – sometimes in the light of modern performance experience – in round brackets.

Basso Continuo and Figuring

In several sections, indications of the vocal scoring appear in the Organ partbook of PBo. These take the form of such rubrics as ‘tutti.’, ‘a 3’ and ‘a 4’, and of abbreviations of the parts involved (for example ‘T.B.’ for Tenor and Bass). These annotations serve not to indicate the specific number of singers involved, but to alert the organist playing from a separate part about the forces being accompanied at a given moment.⁴ Similarly, some textual incipits are included in the Organ partbook, again to help orientate the player playing from a part rather than a score. These indications are not retained in the present

³ In the seventeenth-century the addition of *musica ficta* during performances tended to become obsolete. However, in Roman churches this usage often still occurred (see Alexander Silbiger, ‘Musica ficta, 5: After 1600’, in *Oxford Music Online* <<http://www.oxfordmusiconline.com>> [accessed 05 June 2017]. On the rules of *ficta* see also, for example, Nicholas Routley, ‘A Practical Guide to *musica ficta*’, *Early Music*, 13 (1985), 59-71.

⁴ For more discussion on the number of voices involved in performances of this music see the Introduction Chapter in Volume I.

edition. In the PBo Organ part, the figures are positioned above the notes. These are placed below the bass line in the edition, arranged vertically from the highest number to the lowest. Supplementary figuring deriving from secondary sources is shown in score in italic and the source in question is noted in the Critical Commentary.

Figures are frequently not precisely aligned in PBo, though it is usually clear from the context where they are intended to fit; such adjustments are made without further comment.

Where figures are aligned with a neighbouring note in error, or where accidentals are aligned with the wrong figure, or where they appear to be incorrectly aligned horizontally instead of vertically (or vice versa), these are repositioned and accompanied by a note in the Critical Commentary. Where handwritten corrections in other exemplars of PBo and in MM confirm the correct alignment, this is noted in the Critical Commentary.

Where figures need to be replaced or removed emendations are made and reported in the Critical Commentary. Where this decision is supported by the reading in a secondary source this is also noted.

The approach has been to keep editorial figuring to the minimum and to reserve additions (in square brackets with no further comments) to clarify the nature of intervals above the bass when this is not explicit. Such additions are limited to existing figures derived from PBo. Occasionally, when an accidental is suggested in cue size above one of the vocal parts a corresponding figure is added in round brackets.

Coloration and Ligatures

The main function of coloration in the masses edited here is to define hemiola, although in occasional passages it appears in duple time in the form of *minor color*. Such coloration is transcribed into modern notation and indicated by corner brackets. Single coloured notes (where blackening seems to be the result of surplus ink) have been taken to be in error and not identified in the scores or otherwise noted.

Ligatures appear only occasionally in PBo; these are transcribed in the edition and indicated by square brackets according to the standard convention.⁵

White Notation

The principal source contains some white crotchets (void flagged semiminims) in *M. O quam gloriosum est*. Given that these are not used consistently in all the partbooks, these are not retained in the edition, although their appearance is noted in the Critical Commentary.

Beaming and Slurs

Since the moveable type used for PBo did not allow the continuous beaming of quavers and semiquavers, editorial decisions are required in this respect. Continuous beaming has been supplied in the Organ part, grouping two beats together in all time signatures. In the vocal parts, beaming is supplied in accordance with the textual underlay: notes sharing

⁵ See, for example, Willi Apel, *The Notation of Polyphonic Music: 900-1600*, 5th edn (Cambridge, MA: The Medieval Academy of America, 1961).

the same syllable are beamed together while notes bearing separate syllables remain unbeamed. Slurs that help clarify the textual underlay, which appear rarely in the source, are retained.

Empty Bars and Pauses

Sometimes empty bars appear as final bars of main sections; these appear consistently in all partbooks and they are retained in the scores.

Pauses occur in three contexts in PBo:

- Final bars of movements.
- Final bars of sections within movements.
- Over empty bars between movements.

Often pauses do not appear consistently across the parts. When appear either consistently in all partbooks or in the majority of the parts these are retained. Where partbooks are in disagreement in this respect, case-by-case decisions are made according to the context. Details of those parts in which it is lacking/ present are given in the Critical Commentary.

Text and Underlay

Capitalization, spelling, and punctuation of the Ordinary of the mass follows that set out in the *Liber usualis*.⁶ As a general rule, additional commas are added before textual repetitions. The syllabification of the Latin text follows the Chicago Manual of Style,

⁶ *Liber usualis: With Introduction and Rubrics in English*, ed. by The Benedictines of Solesmes (Tournai; New York: Desclee Company, 1963).

with two exceptions described below.⁷ Text originally denoted by ditto signs (*ij*) appears in italic in the edition.

The text in PBo appears consistently in all parts. However, the underlay leaves several editorial decisions to be made, as each syllable of the text is not always positioned precisely under the correct note. For example, often the syllables are placed between one note and the other. These are adjusted directly in the score without comments. Occasionally PBo has errors in the text, such as erroneous syllables or words. These are emended and noted in the Critical Commentary.

The Kyrie settings present a particular challenge given the brevity of the text and the need for repetitions of it. Where possible the underlay follows the layout suggested by the physical placement in PBo. However, some adjustments are made in order that stressed syllables (e.g. ‘e-**lei**-son’) coincide with melismas, and to make consistent passages which use the same musical figure. These adjustments are made without comment.

Textual underlay in the Kyrie and Christe sections raises particular issues. First, it is unclear whether the ditto marks, indicate repetition of the whole phrase (Kyrie/Christe eleison), or the second word only (eleison). In the present edition case-by-case decisions are made according to the context, without further comment. Second, decisions must be taken about the syllabic division of two words ‘Kyrie’ and ‘eleison’. This edition adopts both ‘Ky-ri-e’ and ‘Ky-rie’ according to the musical context, but consistently uses ‘e-lei-son’ in keeping with the division of this word in PBo.

⁷ *The Chicago Manual of Style: 15th Edition* (Chicago and London: The University of Chicago Press, 2003).

Performance Indications

The only tempo indication which appears in PBo is *Adagio* and this does not appear consistently in all partbooks. In the modern score this is retained and placed above the staff according to standard convention. Details of those parts in which it is lacking are given in the Critical Commentary.

Instructions for the Critical Commentary

To identify the note in question in the modern edition, symbol numbers are used. The first number indicates the bar number, while the number which follows the dot indicates the position of the symbol within the bar. Illustration 1 illustrates this method.⁸

Illustration 1: Indication of Bar and Symbol Numbers



As elsewhere in this study, pitches adopt the Helmholtz pitch nomenclature. With regard to any discussion of pitches in the transposed masses, the Critical Commentary gives first the note name which relates to the transposed score, followed by the equivalent in round brackets which refers to the original, untransposed part.



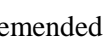







The abbreviations for part names used in the Critical Commentary are the same as those used in the scores – see the abbreviation list at the beginning of Volume I.

⁸ This is the method used, for example, in Jean-Philippe Rameau, *Opera Omnia*, ed. by Sylvie Bouissou (Paris: Gerard Billaudot, 1996-).





SECTION 3

CRITICAL COMMENTARY

M. Venite gentes

Bar and Symbol Numbers	Voice	Comments
Kyrie		
6. 1	Org	PBo has 7 6; emended with 6 5
11.2	Org	Additional 3 is taken from MM
37-40. 1	C	PBo has  and  emended with  which reconciles all parts to the end of the section; confirmed by MM
40.1	Org	PBo has  rendered to  ; solution follows MM
40.2	Org	Additional  is taken from MW
57.1	All parts	PBo lacks .
Gloria		
Preceding 1.1	A	PBo has 
4.1-4; 5.1-2	B	PBo has pasteover with paper paste and overprint (the same in PRsmt, PVba, PVcg, which has pasteover and print, PWN, which has pasteover and handwriting); solution follows the emendation
18. 3	A	PBo has non-clear note, possible handwritten emendation; MM, MW, PVba, PVcg: <i>D</i> ; <i>D</i> emended with <i>E</i> , as there would be parallel octaves between A and B doubled Org
24.3	Org	PBo has  figure; transferred to the pitch
33.1	B	PBo has 
36. 1	C	PBo has 
37.1	Org	PBo has 6; repositioned in 37.2
40.2	Org	PBo has 5; removed

42.1	Org	PBo has 6 4 vertically; realigned
57. 4	Org	PBo has \flat_6 ; \flat refers to the third; solution follows PWn
60.4	Org	PBo has # ; repositioned in 60.5
61. 1	Org	Additional # is taken from MM
64. 1	Org	Additional 2 is taken from MM
70.3	Org	PBo has 6; removed
85. 1	C	PBo has a
Preceding 85.1	B	PBo has \subset
85. 1	Org	PBo has non-clear note; B \flat adopted; solution follows PBo2, MW, PVba, PVcg and MM
86. 1	Org	PBo has erroneous \flat ; correct in MM
92.2	Org	PBo has 6 5 vertically; repositioned horizontally (5 in 93.1)
Preceding 95.1	B	PBo has \subset
111. 1	T	PBo has unclear handwritten emendation; solution follows PBo2, PVba, PVcg, MM, MW: c adopted
Credo		
23. 2	Org	Additional figures are taken from MM
Preceding 25.1	B	PBo has \subset
25. 2	Org	PBo has 7 6; emended with 6
35.1	A, T	PBo has \circ
37. 2	T	PBo has g
65.1	C, Org	PBo has \curvearrowright
71.2	Org	PBo has \curvearrowright
96. 4	T	PBo has a
101. 2	Org	PBo has # ; repositioned in 101.1
108. 2	T	PBo has c; solution follows MM
112.1	A, T	PBo has \circ
126. 1	Org	PBo lacks . ; solution follows MM and MW
134.1	C	PBo has \circ -







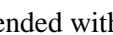




140.2, 141.2	Org	PBo has 7; removed
151.1	All parts	PBo lacks .
159.1	Org	PBo has 6; repositioned in 159.3
164.1	C, T	PBo has 
177.1	T	PBo has 
198.4	Org	PBo has 4; removed
208. 1	Org	Additional figure is taken from MM
233.2	B	PBo has <i>f</i> ; handwritten emendation in PBo, PRsg, PVcg, PWn corrects
234.1	All parts	PBo lacks .
Sanctus		
24.3	Org	PBo has 6 5 vertically; repositioned horizontally (5 in 25.1)
26.1	B	PBo has 
29. 2	Org	The additional figures are taken from MM
47.1	A, T, B, Org	PBo lacks .
Agnus Dei		
20.2	Org	PBo has 2 figure; removed
22.1	Org	PBo has 4 3 3; emended with 3 4 3
23.1	Org	PBo has 3 2 vertically; repositioned horizontally
26.1	Org	PBo has 6: emended with 5; 6 3 and 6 4 vertically; realigned
28.2	Org	PBo has 2; removed
29.1	Org	PBo has 6 3 and 5 4 vertically; realigned
32.1	CI	PBo has 

M. La battaglia

Bar and Symbol Numbers	Voice	Emendations and Comments
Kyrie		
17.1	Org	PBo has 5; repositioned in 17.3
21.1	Org	PBo has erroneous 4 3; removed
30.1	Org	PBo has erroneous 7 6 instead of 7. # figure adopted from MM
36.2	Org	PBo has #8 instead of #3
40.1	Org	PBo has #8 instead of #3
43.1	CII	PBo has ∞
49.1	Org	PBo has 5; removed
65.5	Org	PBo has 7 instead of 6
68.1	Org	PBo has erroneous $\flat 3$; removed
Gloria		
Preceding 1.1	T, Org	PBo has ∞
10.3	Org	PBo has 6 5; repositioned to 10.4
11.1,2	A, T	PBo has erroneous \circ instead of $\circ.$; confirmed by MM
29. 1	A, T, B, Org	PBo has A, missing .; T, \circ and \flat ; B and Org, $\circ.$; choice according to B and Org
34.2	Org	PBo has 6 4; repositioned to 34.1
Preceding 36.1	A	PBo has ∞
55.1	Org	PBo has 3; repositioned to 55.2
56.1	CII	PBo has $\circ\flat$; MM adopts $\circ.$
64.1	Org	PBo has 3; repositioned to 64.2
80.1	Org	PBo has 6 5 and 4 3 vertically, realigned
83.3,4	Org	6 6 adopted from MM
90.1	CI, A	PBo has erroneous \circ instead of $\circ.$; MM corrects
104.1	Org	PBo has 5 3; repositioned to 104.2
105.1,2	T	PBo has $\circ\flat$; MM adopts $\circ.$

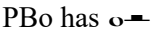




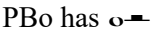
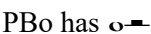
112.3	AI	PBo is scribbled, possible later emendation (PRsg, PRsmt the same); ♯ instead of ♭
114.1	Org	PBo has 5; repositioned to 114.2
118.1	Org	PBo has 3; repositioned to 118.2
139.1,2	CII, A	PBo has $\circ\text{—}$; MM adopts \circ .
149.1,2	CII	PBo has $\circ\text{—}$; MM adopts \circ .
175.1,2	A	PBo lacks the underlay; handwritten emendation in PVba corrects
184.3	CI	PBo has <i>e</i> "
195.1	CI, CII, A	PBo lacks .
Credo		
3.5	Org	PBo has erroneous 9 8; removed
20.1	Org	PBo has erroneous figuring: 7 6 5 instead of 6 5; PBo has 3, repositioned in 21.1
21.1	Org	PBo has 3; repositioned in 21.2
29.1	Org	PBo has erroneous 2; removed
44.1	Org	PBo has 6; repositioned in 44.2
45.1	Org	PBo has 3; repositioned in 45.2
46.1	Org	PBo has 8; repositioned in 46.2
57.2,3	Org	PBo has # figure between 57.2,3; repositioned in 57.1
Following 67.1	CI	PBo has double bar line
67.1	B, Org	PBo has \curvearrowright
72.2	Org	5 6 derive from MM
81-84	CII, T	PBo has CII: non-tied $\text{ } $; T: longa; MM adopts $\overset{\frown}{\circ} \overset{\frown}{\circ} \overset{\frown}{\circ} \overset{\frown}{\circ}$ the tie matches the one syllable 'est'
84.1	T, CII	PBo has \curvearrowright
88.1	Org	PBo has 7 6; repositioned in 88.2
126.1	A	PBo has $\circ\text{—}$
Following 126.1	CII	PBo has erroneous — ; removed
131.1	Org	PBo has 3; repositioned in 131.2
133.2	Org	PBo has #; repositioned in 133.1
138.2	Org	PBo has erroneous figuring 7 6; removed

139.1	A	PBo has $\circ\text{-}$
144.1	Org	PBo has 3, repositioned in 144.2
145.1	CI	PBo has $\circ\text{-}$
147.1	Org	PBo lacks .
150.1	Org	PBo has 3; repositioned in 150.2
150.1	CI	PBo has $\circ\text{-}$
154.1	T, Org	PBo has $\circ\text{-}$
169.1	Org	PBo has 6 4 vertically; realigned
173.1	Org	PBo has \curvearrowright
207.2	Org	4 3 adopted from MM
226.1	Org	PBo has erroneous <i>g</i> instead of <i>a</i> ; handwritten emendation in PBo adopted
239.2	Org	PBo has erroneous <i>f</i> instead of <i>g</i> , unclear handwritten emendation in PBo; clearer correction in PWn adopted
239.2	CII	PBo and PWn: erroneous handwritten emendation: <i>c</i> instead of <i>b</i>
247.2	T	PBo has illegible emendation; solution follows handwritten emendation in PVba: erroneous <i>b</i> instead of <i>c</i> (PWn clarifies what the original note was)
277.2, 278.1	Org	PBo has 6 5; 6 repositioned in 278.1 and 5 in 278.2
280.2	Org	PBo has erroneous # figure; removed
281.2	Org	PBo has # figure; repositioned in 281.3
289.1	T	PBo has erroneous <i>b</i> and incorrect handwritten emendation; solution follows PVba, PRsg, PWn erased and hand- overwritten: <i>d</i> instead of <i>b</i>
289.1,2	CII	PBo has $\circ\text{-}$; MM adopts \circ .
300.1,2	B	PBo has - - and underlay removed, emendation pasted to the page adopted (PVba, PRsg and PRsmt the same but underlay non removed)
303-304.1	CII	PBo has erroneous $\circ.\circ.\circ$ instead of $\circ.\circ.$; PVba, PVcg, PRsg, PRsmt have emendation with erasure only; PVba is unclear, solution follows PVba which has a clearer erasure; MM has also $\circ.\circ.$


























309.2, 310.1	Org, B	PBo has  : erroneous chromatic movement at the hemiola. PVba, PRsg, PRsmt and PVcg correct (emendations with paper paste and overprint, except PVba which has it in handwiring): 
310.2	Org	PBo has 6 5; repositioned in 309.1
311.1	Org, A, T, CI, CII	PBo lacks .
Sanctus		
Preceding 1.1	A	PBo has 
48.1	T	PBo has  and 
Agnus Dei		
19.3	Org	PBo has 3; repositioned in 19.4
26.1	Org	PBo has 6 4 vertically; realigned
27-31.1	T	PBo has  ; emended with  which reconciles all parts to the end of the movement
29.1	Org	PBo has 6 4 vertically; realigned
30-31.1	All parts	PBo has T (27-31.1):  ; B, CI and CII:  ; Org and A:  ; choice according to Org and A; solution follows MM which has 

M. Tre pastorelli

Bar and symbol number	Part	Emendations and Comments
Kyrie		
Preceding 1.1	T	PBo has C
12.2	Org	\sharp taken from MM
22.2	Org	PBo has $\flat 6$; \flat must refer to third of chord, so repositioned
28.2	Org	PBo has \sharp on 28.2: repositioned in 28.1
34.1	T	PBo has $f(b\flat)$
43.2	Org	PBo has \sharp (and b); \sharp repositioned in 43.1
47.2	Org	PBo has $\flat 6$; \flat must refer to third of chord, so repositioned
51.1	A	PBo has e' (a')
57.1	Org	\sharp taken from MM
71-72.1	Org	PBo has 5 4 vertically; repositioned horizontally
73-74.1	All parts	PBo has Org, A: no ; CI, CII: no T: no (B is tacet); no adopted, edition follows MM, which is consistent
74.1	A, T	PBo has no
104.1	All parts	PBo has no
Gloria		
1.4	CII	PBo originally had no , emended to no by hand; the same handwritten correction occurs in PVba; MM has no
9.2	Org	PBo has 7 6 horizontally; repositioned vertically

13.1	Org	PBo has #3 vertically; repositioned horizontally
15.1	Org	PBo lacks . ; present in MM and PBo2
Above 19.1	CI, CII, B, Org	PBo lacks <i>Adagio</i>
22.1	A	PBo has 
Above 29.1	CI, CII, A, B, T	PBo lacks <i>Adagio</i>
37.2	Org	PBo has 6; repositioned in 37.3
39.3	CII	PBo has  ; corrected to  by hand in PBo2; MM has 
40.1	Org	PBo has 6 4 and 5 3 vertically; realigned
Preceding 50.1	A	PBo has 
Above 50.1	CI, CII, A, B, T	PBo lacks <i>Adagio</i>
51-52.1	Org	PBo has 5 3, 7 4, 6 3 vertically positioned; realigned
61.1	Org	4 taken from MM
64.1	Org	PBo has 5 4 vertically; realigned
67.2	Org	PBo has 3 in 66.1; repositioned
Above 81.1	CI, CII, A, T, B	PBo lacks <i>Adagio</i>
84.1	Org	PBo has 6 4 and 5 3 vertically; repositioned
106.1	Org	PBo has erroneous 6; removed
106.3	Org	PBo has 3; repositioned in 106.3
Above 109.2	CI, CII, A, T, B	PBo lacks <i>Adagio</i>
115.1	CII, T, Org	PBo has 
118.1	CI, Org	PBo has 

118.1	T	PBo has \circ
129.7	Org	# derives from MM
133-134.1	All parts	PBo has CI: ; CII, A, T, B, Org: \circ ; \circ adopted according to the majority of the parts
133.1	CI	PBo has \curvearrowright
Credo		
4.5	Org	PBo has 7; repositioned in 4.3
10.3	T	PBo has \downarrow ; correct in MM
11.1	T, Org	PBo has $\circ\text{—}$
15.1	T	PBo has $\circ\text{—}$
25.1	T	PBo lacks clarity on rest duration; correct in MM and PBo2
28.2	CII	PBo lacks — ; emended to match A
29.1	Org	PBo has # in the figuring instead of beside the note; PVba supplies # on the stave by hand but does not remove it from the figuring, whereas MM corrects the error entirely
34.3	Org	PBo has 4; repositioned in 34.2
35.1	T	PBo lacks . ; present in MM
35.1	Org	PBo has $\circ\text{—}$
43.1-2	B, T	PBo: B has $\circ.$; emended to match T
52.1	Org	PBo has # in the figuring instead of beside the note; correct in MM
65.4	Org	# derives from a handwritten addition in PVba
67.1	All parts	PBo has CI, CII, T: \circ ; A (67.1-2): $\downarrow\downarrow$; Org, B: ; \circ adopted according to the majority of the parts
Following 68.1	All parts	PBo has CI, CII: single bar line; Org, B: double bar lines; A, T: no bar line. Single bar line is adopted according to the majority of the parts (in A and T single bar lines are added editorially as usual)

68.1	Org, BI	PBo has 
82.1	T	PBo lacks 
84.1	All parts	PBo has CI, CII, A:  ; Org, B:  ; T:  (83-84.1);  adopted, according to the majority of the parts
Following 84.1	CII	PBo has  topped by  ;  removed and  repositioned in 84.1
84.1	CI, BI	PBo lacks 
100.1-2	Org	Additional figures derived from MM
101.1	T	PBo has  ; corrected by hand here and in PVba, PVcg, PBo2, PRsg, PRsmt; correct in MM
101.1-3	CII	Reading in PBo obscured by handwritten corrections. Pitches and note values thus follow PVBa, PVCg; PBo2, PVba and PVcg emend  with 
101.4	CI	PBo originally had  , corrected by hand; corrections also in PVcg, PVba, PWn; correct in MM
112.2	CI	MM confirms editorial 
113.2	A, T	PBo has  ; emended to match T
137.1	CI	 unclear in PBo; correct in MM
142. 1	CI, CII	PBo has  and 
144.2	CII	PBo is scribbled, possible emendation, the same in PWn; stop-press improvement in PBo2, MM, PVba, PVcg clarifies: the scribble in PBo probably aimed at changing the stem direction (see also the discussion in the situation of the sources)
153, 156.1	Org	PBo has 5 3 vertically positioned; realigned
165.3-166.4	CI	PBo has    ; correct in MM, except for 166.4
166.1	AI	PBo has 
171.1	B	PBo lacks 

181.1	B	PBo has \circ — ; emended to match Org and CII
181.1	CI	PBo: lacks .
203.2-3	CI	PBo lacks $\} \downarrow$; reading taken from stop-press corrections in PVba and PVcg; correct in MM
208.1	A	PBo has e' (a'), though there's an attempt to correct with pen, but without erasure (also the case in PWn); PVba, PVcg also correct by hand, but also erasure; correct in MM
213.2	CI	PBo has a' (d'); PVba corrects with erasure and over-writing; correct in MM
219.2	CII	PBo: ink stain; PVba, PVcg, MM, PBo2 clarify
228.2	Org	PBo has $\flat 6 5$; repositioned (as \flat)
Above 234.1	CI, CII, A, T, B	PBo lacks <i>Adagio</i>
234.5	Org	PBo has 4 3; removed
Above 243.1	CI, CII, A, T	PBo lacks <i>Adagio</i>
274.2-3, 275.1	CI	PBo: unclear corrections in handwriting in pen; corrected by hand in PVba; correct in MM
290.3	T	PBo has d' (g')
296.1	Org	PBo lacks figure, but repositioned from 297.1
300.1	All parts	PBo has \circ
300.1	CII	PBo has \curvearrowright
Sanctus		
7.2	A	$\#$ added according to the following $\#$ (7.4); confirmed by MM
14.3	Org	PBo has 3 in 14.3; repositioned in 14.4
23.1	A	PBo lacks .
35.2	CI	$\#$ added according to the following $\#$ (35.3); confirmed by MM

44.2	CII	PBo is scribbled, probably handwritten correction: <i>c'' (f'')</i> . PVba, PVcg, MM clarifies, no corrections needed: <i>f' (b' b)</i>
Agnus Dei		
10.1	Org	PBo has 6 4 and 5 3 vertically; realigned
18.1	Org	PBo has b 6 4 and 5 3 vertically; realigned
18.1	CI	PBo has \circ . ; MM corrects
23.1-2	Org	PBo has 5 6 5; PBo2 corrects
23-27.1	A	PBo has with \frown ; rendered into $\circ \frown \circ \frown \circ \frown \circ$ which reconcile A with the length of the remaining voices; confirmed by MM ($\circ \frown \circ \frown \circ \frown \text{ }$)
26-27.1	CI, CII, T, B, Org	PBo has CI, CII: \circ ; T, B Org: ; $\circ \frown \circ$ adopted in all parts
27.1	CI, CII TI,	PBo lacks \frown

M. O quam gloriosum est

Bar and symbol numbers	Voice	Emendations and Comments
Kyrie		
Preceding 1.1	AI	PBo has C
43.1	BI	PBo lacks C
Preceding 45.1	CII	PBo has C
76.1	AI	PBo lacks C
80.1-2	AI	PBo has $g' (c'')$ ♩ , $f' \# (b')$ ♩ missing. Emendation follows MVcg and MM
89.3	CII	PBo has unclear handwritten emendation; PBa with erasure and overwriting clarifies: $g' (c'')$ corrected with $b' (e'')$; correct in MM
100.1	B, TII	PBo lacks C
Gloria		
8.1	TI	PBo has $d (G)$; in PVba erasure and hand overwriting corrects with $a (d')$; MM also has $a (d')$. Solution follows the original
8.2	AI	PBo has $b (e')$ and hand overwriting in pen corrects with $d' (g')$ to avoid parallel octaves with TII. Overwritten emendation in PBo is not very clear, but PVba clarifies with erasure and hand overwriting; MVcg and MM also have $d' (g')$
9.2	CI	PBo has $a' (d'')$; emended in handwriting in PBo and PWn with $g' (c'')$; also MVcg and MM have $g' (c'')$. Solution follows the original
12.2-3	CII	PBo has $\text{♩} \text{♩}$; correct in MM
22.2, 23.2, 24.2	AI, BI	PBo has white crotchets
30.2-4, 31.2	AI	PBo has white crotchets

Preceding 33.1	TII	PBo has C
35.1	TI	PBo has non-clear note value; J adopted
65	AII	Check note values (end of one of the main subdv, before qui tollis)
Following 68.1	All parts	PBo has CI, TI, CII, AII, TII, BII: double bar lines; AI, BI: single bar line; solution follows the majority of the parts
68.1	CI, AI, TI, BI, CII	PBo lacks C
77.1-2	AI	PBo has J J ; in PBo, PRSg, PRsmt, PVcg, PVba, PWn hand overwritten correction emends; correct in MM
82.2, 83.2	AI, BI	PBo has white crotchets
84.2	AI	PBo has white crotchet
Preceding 96.1	BII	PBo lacks $\frac{3}{2}$ time signature; hand overwritten correction emends
96.2	AI, BI	PBo has white crotchets
97.1	Org	PBo has non-clear note value due to an ink stain; solution follows PVba and PVcg
100.2, 101.3, 102.3	AI	PBo has white crotchet
103.2	Org	PBo has erroneous 4 figure; removed
104.2	AII	PBo has 'se' text syllable
114.2	Org	PBo lacks $\#$ figure but present in 113.4; repositioned
117.3, 119.2- 4, 122.2-5	AI	PBo has white crotchets
122.3	BI	PBo has white crotchet

123.2	AI	PBo has d' (g'); in PBo, PRsg, PRsmt, PVcg, PWn overwritten emendation in pen corrects with $f' \# (b')$ to avoid parallel octaves with BI and Org. In PBo note value is unclear, therefore solution follows PVba which has clearer emendation with erasure and overwriting; MM also has $f' \# (b')$
124.3, 126.2-4, 128.1-2	AI	PBo has white crotchets
128.1	CI	PBo lacks.
133.3	AI	PBo has white crotchet
134.2	AII, TII, BII	PBo has \circ ; emended with $\circ.$; confirmed by MVcg
135.1	CII	PBo has erroneous a' (d'') $\circ.$; removed and replaced with a bar rest; correct in MVcg,
135.2-4, 137.3	AI	PBo has white crotchets
135.3, 137.2-4, 138.2-4, 139.2	BI	PBo has white crotchets
141.1	TI, BI, CI	PBo lacks .
141.1	AI	PBo has $\circ-$; replaced with $\circ.$
142.3	AI	PBo has white crotchet
143.2	CI	PBo has d'' (g'') instead of c'' (f'') and non-clear note value due to ink stain; unclear hand overwriting in PBo, PRsg, PVcg, PWn correct the pitch but not the note value; solution follows PVba which has clearer emendation with erasure and hand overwriting; correct in MM and MVcg
143.3	BI	PBo has white crotchet
143.1	AII	PBo has $\circ-$; emended with $\circ.$

144.1	CII	PBo has \circ -; emended with \circ . according to BII and Org; solution follows MVcg
146.3	AI	PBo has white crotchet
147.3	CI	PBo has e'' (a''). In PBo, PRsg, PVcg, PWn handwritten emendation corrects with c'' (f''). The emendation in PBo is unclear as it could be an ink stain rather than a correction, therefore PVba clarifies with emendation in erasure and overwriting; also MVcg and MM have c'' (f'')
147.3	BI	PBo has white crotchet
149.2	AI	PBo has white crotchet
150.1	BI, AI, CII	PBo lacks .
157.1	AI, TI, BI, CII	PBo lacks \curvearrowright
Credo		
9.2	AI	PBo: has \downarrow ; correct in MVcg
10.1-5	CII	Solution follows paper paste and overprint in PBo. PVba and PVcg has the same emendation with erasure and hand overwriting; correct in MM
17.2	CI	PBo has b (e). PBo and PWn have ink stain, possible attempt to emend the pitch in hand overwriting. Solution follows PRsg which corrects more clearly in hand overwriting and PVba which emends with erasure and hand overwriting; correct in MM
46.2	AI	PBo lacks a note; solution follows MM and MVcg
46.2, 47.2	BI	PBo has white crotchets
47. 1-3	TII	PBo has words 'non factum'
57.1	BII, TII, AII, CII	PBo lacks .
58.3	AI	PBo has a' (d'')
59.3	BI	PBo has white crotchet

60.1	BI, TI, AI, CI	PBo: missing . ; MVcg also has \circ .
63.1	CI	PBo has ink stain. Solution follows MM and MVcg
66.5	TII	PBo has possible hand overwritten emendation; original retained. Correct in MVcg and MM
69-70.1	All parts	PBo has CI, TI, BI, Org: \circ ; AI, CII, BII, AII, TII: $\text{ }\circ\text{ }$; solution follows the majority of the parts (rendered to $\circ \widehat{} \circ$)
Following 70.1	All parts	PBo has CI, TI, CII, AII, TII, Org: double bar lines; AI, BI, BII: single bar lines; double bar line adopted according to the majority of the parts
70.1	CI, TI, BI, Org	PBo lacks \curvearrowright
Preceding 71.1	Org	PBo has \subset
76.1-3	AI	Augmented second is retained. If $c' (f')$ was sharpened that would form an augmented fifth with the preceding $g' (c')$ (75.3) and contradict the c'' natural in CI.
90-91.1	CII	PBo has \circ emended with $\circ \widehat{} \circ$; solution follows the other parts ($\text{ }\circ\text{ }$)
91.1	AI, CII	PBo lacks \curvearrowright
95.2-4	Org	PBo has non-clear attempt to emend in hand overwriting. Solution follows PVba, PVcg, MVcg and MM
96.2	Org	PBo has 6 5 vertically; repositioned in 96.3
104.1, 105.1	Org	Additional figures are taken from MVcg
105.1	Org	PBo has 2 figure; removed
114.1	Org	PBo has note-value emendation with erasure and hand overwriting; solution follows the emendation; correct in MM and MVcg
115.2	Org	PBo has $e (a)$ emended with erasure and hand overwriting: $d (g)$. Same emendation in PVba and PRsgf. Solution follows the emendation in PRsgf which is particularly clearer; correct in MM and MVcg

118.2	Org	Additional figure is taken from MVcg
125.2	Org	PBo has $g (c')$ corrected with $d (g)$ with erasure and hand overwriting. PBo has an ink stain; possible attempt to correct at first in pen. PVba has a clearer handwritten emendation of $d (g)$ crotchet; also MM has $d (g)$. Solution follows the original
150.2	CII	MVcg has \sharp
151-152.1	AI	PBo has \circ emended with $\circ \frown \circ$; solution follows the other parts (\circ)
152.1	AII	PBo lacks \circ
154.2, 156.2, 157.2	BI	PBo has white crotchets
163.1-2	Org	PBo has ink stain. Solution maintains the original and follows PVba, PVcg clarify; correct in MVcg
165.3	BI	PBo has white crotchet
172.1	BII	PBo has — with possible attempt to add correction in handwriting. Solution follows hand overwritten emendation in PVcg; correct in MM and MVcg
173.2, 174.2	BI	PBo has white crotchets
174.1	CI	PBo has \circ and ink stain; correct in MM and MVcg
175.2	AI	PBo has $\circ .$; correct in MVcg and MM
187.3	CI	PBo has ink stain, unclear note value; MM and MVcg clarify
191.2	Org	PBo has \sharp figure
196.1-2	BI	PBo has white crotchets
197.2	Org	Additional figure is taken from PRsg
Above 201.1	CI, A, T, B (Choir II is tacet)	PBo lacks <i>Adagio</i>
204.3	CI	PBo has $b' (e'')$. Solution follows hand overwritten emendation in PRsg, PWn and PRsmt; correct in MM

212.3	Org	PBo has 4 figure; removed
216.2	Org	PBo has $f(b)$ emended with erasure and non-clear hand overwriting, to avoid parallel octaves with AII; same emendation in PVba; correct in MM which clarifies
223.4, 224.1,2	CII	PBo has non-clear erased and hand overwritten emendation which covers the original; solution follows PWn with paper paste and overprint; correct in MM
235.1	TII	PBo lacks \curvearrowright
Sanctus		
8.2	AI	PBo has \downarrow emended with hand overwriting; PWn has the same emendation and type; correct in MM
14.2	CI	PBo has possible hand overwritten emendation: $g' (c'')$. Solution maintains the original following MM and MVcg
16.5	CI	PBo has ink stain, possible non-clear overwritten emendation; the same in PWn; clearer hand overwritten emendation in PRsg and PRsmt $a' (d'')$; emendation is particularly clear in PVba which corrects with erasure and hand overwriting; also MM has $a' (d'')$. Solution maintains the original
33.1	BI	PBo has $a (d)$ with hand overwritten emendation which corrects; the same emendation in PVba; correct in MM
34-35.1	BI	PBo has \circ emended with $\circ \frown \circ$; solution follows the other parts (\circ)
35.1	BI	PBo lacks \curvearrowright
Agnus Dei		
Preceding 1.1	BI	PBo has \subset
10.3	CI	PBo has $c'' (f'')$ but corrects with hand overwritten emendation; emended also in PRsg, PRsmt, PWn; the emendation in PVba is clearer, as it has erasure and overwriting; correct in MM and MVcg
10.4	AI	PBo has missing note; hand overwritten emendation in PBo, PRsg, PRsmt, PVcg, PWn corrects; correct in MM and MVcg
12.1	Org	PBo has $\#$ figure; removed

13.1	CII	PBo has illigible handwritten emendation which covers the original; solution follows MM and MVcg
24.1	Org	PBo has 3; repositioned to 24.2
34.4-5	AI	PBo has additional <i>d'</i> (<i>g'</i>) ♯ (three <i>d'</i> (<i>g'</i>) ♯ instead of two): removed; solution follows MM
37.2	TI	PBo: <i>e</i> (<i>a</i>) but emended with hand overwriting; the same in PVba, PVcg, PRsg, PRsmt and PWn; solution follows clearer emendation in PBo, PRsg and PWn; correct in MM and MVcg

M. Iste est Ioannes

Bar and Symbol Numbers	Voice	Emendations and Comments
Kyrie		
Preceding 1.1	CII, AII	PBo has c
5.2	Org	Additional \sharp figure taken from MM
50-51.1	BI	PBo has erroneoous $f \sharp (b)$ instead of $d (g)$; handwritten emendation correct, although not very clear in PBo, PVba; PWn, PVcg, PRSg, PRsmt clarify; MM confirms the right pitch (although different note values adopted)
Preceding 54.1	Org	PBo has c
64.1	Org	PBo has 6 5 horizontally; repositioned vertically
97.2, 99.2	Org	PBo has 6 5 horizontally; repositioned vertically. MM confirms
117-118.1	All parts	PBo has io (except TII which has o); emended with $\text{o} \cdot \widehat{\text{o}}$.
118.1	TI, AII, BI	PBo lacks c
Gloria		
Preceding 1.1	BI	PBo has c
28.1	Org	PBo has 5; repositioned in 28.2
32.1	BI	PBo lacks a whole-bar rest; correct in MM
49.2, 50.1, 51.1	BI	PBo and PVba are partly erased and hand written, emendend with $B (e) \downarrow, c (f) \text{o}, G (f) \text{o}$; PRSg, PRsmt, PWn adopts a clearer paper paste and over printed emendation. Solution follows PVba, PRSg, PRsmt, PWn; correct in MM
51.2	AI	PBo has $d' (g') \downarrow$; in PBo, PRSg, PRsmt, PVba, PVcg, PWn it is emended in hand overwriting with $g' (c'') \downarrow$. Solution follows emendation to avoid parallel octaves with TI. PVba has a clearer emendation with erasure and overwriting; MM also has $g' (c'') \downarrow$

51.2	TI	PBo has $g (c')$; in PBo, PVba, PVcg, PRsg, PRsmt, PWn emended in handwriting with $d' (g')$; solution follows the emendation to avoid parallel octaves with AI. MM also has $d' (g')$
66.2	Org	Additional \sharp figure derives from MM
86.3	TI	PBo lacks $c' (f') \downarrow$; solution follows MM
94.1	Org	PBo has 5; repositioned in 95.1
97.2	Org	Additional \sharp figure taken from MM
103.2	AI	PBo has erroneous $a' (d'') \downarrow$ instead of $f' (b') \downarrow$; later emendation in PBo, PRsg, and Psmt, PVba, PVcg, PWn correct; solution follows PVba as this presents a clearer emendation with erasure and overwriting in pen
114.2, 115.1, 116.1-3	TI	PBo is almost illegible; solution follows handwritten emendation in PVba, PVcg, PRsg, PRsmt: $c' (f') \downarrow, b (e') \circ, \text{—}, b (e') \downarrow, g \sharp (c' \sharp) \downarrow$; confirmed by MM
126.1	Org	PBo has erroneous \sharp figure; removed
126.2	BI	PBo lacks $e (a) \downarrow$ but added in handwriting here and in PRsg, PRsmt, PWn; emendation adopted; correct in MM
144.2	AI	PBo lacks —
150.1	CI	PBo lacks — ; added in handwriting; solution follows the emendation, also confirmed by MM
150.3, 151.1	AI	\frown added; solution follows MM
156-157.1	All parts	PBo has \circ (except for BI and TII which has \circ); emended with $\circ. \frown \circ.$; solution follows MM
157.1	CII, BI, Org	PBo lacks \frown
Credo		
26.4	TI	PBo has d
37.1	AII	PBo lacks $g' (c'') \circ$; PRsg and PWn correct with hand writing emendation; MM confirms

49.3	CII	PBo lacks a note; handwritten emendation adds $f^\#(b')$; confirmed by MM
51.1 (beat before)	CII	PBo has an erased note; solution follows emendation continuing from the following $e'(a')\downarrow$; MM confirms
53.1	BI	PBo has erroneous \circ instead of \downarrow ; erasure in PBo corrects; also PWn corrects with handwritten emendation. The emendations correct the stem but still lacks $.$; \circ rendered into \circ .
67.1	Org	PBo has 5 3 vertically; realigned
68.1	CI, CII, Org	PBo has \curvearrowright
82.1	CI, TI, CII, Org	PBo has \curvearrowright
85.2	TII	PBo has erroneous $a(d')$ instead of $b(e')$; handwritten emendation in PVba corrects
88-89.1	BII	PBo has $f^\#(b)$; non-clear handwritten emendation corrects with $d(g)$ to avoid parallel octaves with CII; solution follows the same emendation in PVcg, PRsg, PRsmt, PWn which are clearer. Also MM has $d(g)$
106.1	AI	PBo has unclear handwritten emendation; PWn is also scribbled; later emendation in PRsg clarifies: $c'(f')$ emended with $b(e')$
107.1	Org	PBo has 6 4 horizontally; realigned vertically
109.3	Org	Additional 7 is taken from PRsgf
111.2	Org	PBo lacks a note; here and in PRsgf, PRsmt, PBo, PWn a handwritten emendation corrects; solution follows PRsgf, PVba, PVcg which have clearer emendation: $f^\#(b)\downarrow$ added; correct in MM
111.3	Org	Additional 7 is taken from PRsgf
124.3	AI	PBo has erroneous \downarrow and has unclear later emendation (the same in PRsgf and PWn); handwritten emendation in PVba clarifies: \downarrow ; MM confirms

Preceding 158.1	BI	PBo has C
170-171.1	AI, Org	PBo has o ; emended with $\text{o}^{\wedge}\text{o}$; solution follows the majority of the parts (oo)
190.2	Org	Additional $\#$ figure is taken from MM
217.3	AII	PBo has erroneous $g' \# (c'' \#)$; rendered into $g' \# (c'' \#)$
Above 219.1	CI, A, T, B, CII, AII TII, BII	PBo lacks <i>Adagio</i>
221.1	AII	PBo has erroneous $c' (f)$ instead of $d' (g')$
235.1	AI, AII, BII	PBo lacks .
253.1	TI	PBo has $\text{o}-$
242.1-2	AII	PBo has emendation with paper paste and overprint; correction adopted: $g' (c'') \text{ } \downarrow \downarrow .$; MM confirms
246.6	BI	PBo lacks $f \# (b) \downarrow$; in PBo, PVba, PVcg, PRsmt, PRsg, PWn a handwritten emendation corrects; correct in MM
253.1	AI	PBo lacks .
261.1	AII, TII	PBo lacks .
267.1	AII, TII	PBo has $\text{o}-$
268.1	AI	PBo lacks .
269.1	TI	PBo has $\text{o}-$
Sanctus		
24.2	CII	PBo: erroneous $f \# (b')$ instead of $g' (c'')$; handwritten emendation in PBo, PRsg, PRsmt, corrects; PBo, PVcg, PWn are not very clear, but PVba clarifies with erasure and overwriting; correct in MM
34.1	CI	PBo lacks $-$
45.1	BII	PBo lacks $-$
46.2	AII	PBo lacks $-$; solution follows handwritten emendation in PBo

53.1	Org	PBo has erroneous A (<i>d</i>) instead of G (<i>c</i>); here and in PBo, PRsgf, PWn a handwritten emendation corrects; solutions follows PRsgf, which has clearer correction, and PVba which has erasure and overwriting; correct in MM
53-54.1	All parts	PBo has AI, BI, CII: \circ ; CI, AII, TII, BII, Org \circ : emended with $\circ \cdot \overset{\frown}{\circ}$. solution follows the majority of the parts (. added)
54.1	CI, TI, TII	PBo has $\overset{\frown}{\circ}$
Agnus Dei		
Preceding 1.1	AI	PBo has \circ
25.6	CII	PBo has underlay misalignment: 'di' syllable originally positioned below 26.5; solution follows handwritten emendation in PBo (the same in PVba, PVcg, PRsg, PRsmt)
38.1	CII	PBo has underlay misalignment: 're' syllable originally positioned below 38.2; underlay solution follows handwritten emendation in PBo (the same in PVba, PVcg, PRsg, PRsmt)

Missa Venite gentes

Kyrie

Francesco Foggia (1603-1688)

Cantus Ky - rie e - lei - - - son, Ky-rie e -

Altus Ky - rie e - lei - - - son, Ky-rie e -

Tenor Ky - rie e - lei - - -

Bassus Ky - rie e - lei -

Organum

6 5
5

6
6 5
[#] 3 4 [#] 3

6
7 6 7 6 # 7 6 4 #3 4

14
6 6 5 6 5 b 7 6 5
[#] 3 4 [#] 3

C
lei - son, Ky - rie e - lei - - - son, Ky-rie e - lei -

A
lei - son, Ky-rie e - lei - - - son, Ky - rie e - lei -

T
- - son, Ky - rie e - lei - - - son, Ky - rie.

B
- - son, Ky - rie e - lei - - son, Ky -

Org
6 5
[#] 3 4 [#] 3

C
son, Ky - rie e - lei - - son, Ky - rie e - lei - son, Ky - rie e - lei -

A
- - son, Ky - rie e - lei - son, Ky - rie e - lei -

T
e - lei - - son, Ky - rie e - lei - son, Ky - rie e - lei -

B
- ri - e e - lei - - -

Org
6 6 5 6 5 b 7 6 5
[#] 3 4 [#] 3

21

C
son, Chri - ste e - lei - - - - son, Chri - ste e - lei -

A
son, Chri - ste e - lei - - - - son, Chri - ste e - lei -

T
son, Chri - ste e - lei - - son, Chri - ste e - lei - -

B
son,

Org
5 6 4 3 7 6 7 6 b6 5 6 4 3 6 5

29

C
- - - - son, Chri - ste e - lei - son, Chri - ste e -

A
- - - - son, Chri - ste e - lei - son, e - lei - - son, Chri - ste e - lei -

T
son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei -

B
-

Org
7 6 4 [#] 3 6 5 4 [#] 3 # # # 4 [#] 3 #

36

C
lei - son. Ky - rie e -

A
- - son, Chri - ste e - lei - - son.

T
- - son, Chri - ste e - lei - - - - son. Ky - rie e - lei - -

B
-

Org
6 b 4 [#] 3 4 #3 5 6

43

C
lei - - - - - son, Ky - ri - e e - lei - son,

A
Ky - rie e - lei - - - - - son,

T
son, Ky - rie e - lei - - - - -

B
Ky - ri - e e - lei - - - - -

Org
5 6 6 6 6

50

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

A
Ky - rie e - lei - - - son, e - lei - son.

T
- - - son, Ky - rie e - lei - son, Ky - rie e - lei - son.

B
- - - son, Ky - rie e - lei - - - son.

Org
6 b 4 [2] 3

Gloria

Cantus
Et in ter - ra pax ho-mi - ni - bus, pax ho - mi - ni-bus bo-nae

Altus
Et in ter - ra pax ho-mi-ni - bus, pax ho - mi - ni-bus bo-nae

Tenor
Et in ter - ra pax ho - mi - ni - bus bo-nae vo-lun-ta -

Bassus
Et in ter - ra pax ho-mi-ni - bus bo-nae vo-lun-ta -

Organum
6 7 5 6 6 9 4 3 6
5

7
C
vo-lun-ta - tis. Be - ne - di - ci-mus te. A - do - ra - mus

A
vo-lun-ta - tis. Be - ne - di - ci-mus te. A - do - ra - mus, a-do-ra - mus

T
tis vo - lun-ta - tis. Lau - da-mus, lau-da-mus te. A - do - ra-mus a-do - ra-mus te.

B
- - tis. Lau - da-mus, lau-da-mus te. A - do - ra - mus te.

Org
4 7 [6] 4 3 6 5 6 3 4 3
2

14
C
te. Glo - ri - fi - ca-mus te. Gra - ti - as a - gi - mus ti - bi

A
te. Glo - ri - fi - ca-mus te. Gra - ti - as a - gi - mus ti - bi

T
Glo-ri - fi - ca - - mus te. Gra - ti - as a - gi - mus ti - bi

B
Glo-ri - fi - ca - - mus te. Gra - ti - as a - gi - mus ti - bi

Org
6 6 b 6

20

C pro - pter ma - gnam glo - - ri - am tu - am.

A pro - pter ma - gnam glo - - ri - am tu - am.

T pro - pter ma - gnam glo - ri - am tu - am. Do - mi -

B Do - mi - ne

Org

6 5 4 [#] 3 #

25

C Do - mi - ne De - us, Rex cae - le - - stis,

A Do - mi - ne De - us, Rex cae - - le - stis,

T ne De - us, Rex cae - le - - - - stis, De - us

B De - us, De - us

Org

4 [#] 3 6 7 6
b

30

C Do - mi - ne Fi - li

A De - us Pa - ter om - ni - po - tens. Do - mi - ne

T Pa - - - - ter om - ni - po - tens. Do - mi - ne

B Pa - - - - ter om - ni - po - tens.

Org

6 6 5 6 b6 5 7 6 #

35

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

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

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

B

Org

6 6 7 6 6 6 6 6 7 6

42

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

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

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

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

Org

6 5 # 7 [4] 6 4 [4] 3

47

C
Fi - li - us, Fi - li-us Pa-tris. Qui tol-lis pec - ca - ta

A
Pa - tris, Fi - li-us Pa - tris, Fi - li-us Pa - tris. Qui tol-lis pec - ca - ta, pec-ca -

T
Fi - li - us Pa - tris, Fi - li-us Pa - - - tris. Qui tol-lis pec - ca-ta mun -

B
- tris, Fi - li-us Pa - tris. Qui tol-lis pec - ca - ta pec - ca - ta mun -

Org

4 9 8 4 [4] 3 9 8 7 [4] 6 5 4 4 4 4 7 6
2 [4] 3 4 [4] 3

53

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

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

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

B
- - di, mi - se-re-re no - bis. Qui tol-lis *qui tol - lis* su-

Org
6 5 [♯] 3 4 [♯] 3 b [♯] 5 6 4 [♯] 3 b 6 6 b 6 7 6

60

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

A
- sci-pe, *su - sci - pe* de - pre-ca-ti-o-nem no - stram. Qui

T
- sci-pe, *su - sci - pe* de - pre-ca-ti - o - nem de - pre-ca-ti - o - nem no - stram. Qui

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

Org
b 6 6 7 6 6 5 [♯] 4 2 4 [♯] 3

67

C
Qui se - des ad dex - te-ram Pa-tris, mi - se - re-re no - bis.

A
se-des ad dex-te-ram ad dex-te-ram Pa-tris, mi - se - re - re no - bis.

T
se-des ad dex - te-ram Pa-tris, mi - se - re - re no - bis.

B
Qui se - des ad dex-te-ram Pa-tris, mi - se - re - re no - bis.

Org
4 5 3 4 3

74

C
Quo - ni-am, *quo - ni-am* tu so - lus san - ctus. Tu so - lus Do - mi -

A
Quo - ni-am, *quo - ni-am* tu so - lus san - ctus. Tu so - lus Do - mi -

T
Quo - ni-am, *quo - ni-am* tu so - lus san - ctus. Tu so - lus Do - mi -

B
Quo - ni-am tu so - lus san ctus.

Org
7 6 7 [] 6

81

C
nus. Tu so - lus Al - tis - si - mus, Je - su, Je - - su Chri - ste.

A
nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

T
nus. Tu so - lus Al - tis - si - mus, Je - - su, Je - su Chri - ste.

B
Tu so - lus Al - tis - si - mus, Je - - - su Chri - ste.

Org
7 6 7 6 5
3 4 3

89

C
Cum San - cto Spi - ri - tu, *cum San - cto Spi - ri - tu,* in glo-ri-a, *in*

A
Cum San - cto Spi - ri - tu, *cum San - cto Spi - ri - tu,* in glo ri-a, *in*

T
Cum San - cto Spi - ri - tu, *cum San - cto Spi - ri - tu,* in glo-ri-a, *in*

B
Cum San - cto Spi - ri - tu, *cum San - cto Spi - ri - tu,*

Org
6 4 [] 3 6 5

96

C *glo - ri - a, in glo - ri - a De-i Pa - tris, in glo-ri - a, in glo - ri - a, in glo - ri - a De-i Pa -*

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

T *glo - ri - a, in glo - ri - a De-i Pa - tris, in glo - ri - a, in glo - ri - a, in glo - ri - a De-i*

B *in glo-ri - a, in glo - ri - a,*

Org # 6 6 7 [b] 6 4 6 6

102

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

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

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

B *in glo - ri - a De-i Pa - tris, in glo - ri - a De-i*

Org 7 6 6 6 6 6

107

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

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

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

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

Org 6 6 4 6 6 7 [b] 6 5 [b] 3 4 [b] 3

Credo

Cantus Pa-trem om - ni-po-ten - tem, om-ni - po-ten - tem, fa - cto - rem cae -

Altus Pa - trem om - ni-po-ten - tem, fa - cto - rem

Tenor Pa-trem om-ni - po - ten - tem, om-ni - po ten - tem,

Bassus Pa - trem om-ni - po-ten - tem,

Organum

7 6 4 3
b

6

C - li et ter - rae, et ter - rae fa - cto - rem cae - li et ter - rae,

A cae - li et ter - rae, fa - cto - rem cae - li et ter - rae,

T fa - cto - rem cae - li et ter - rae, et ter - rae,

B fa - cto - rem cae - li, fa - cto - rem cae - li et ter - rae,

Org

6 6 6 5 4 [#] 3
5

13

C vi-si-bi - li-um o - mni-um, et in - vi - si - bi - li - um.

A vi-si-bi - li-um om - ni - um, et in-vi - si - bi - li-um. Et in u - num Do - mi-num Je -

T vi-si-bi - li-um om - ni - um, et in-vi - si - bi - li-um. Et in u - num Do - mi-

B et in-vi - si - bi - li-um. Et in u - num Do - mi-

Org

6 4 3 5 6 6 4 3 7 6

20

C Je - - - - - sum Chri - stum, Fi - li-um De - i u-ni-ge - ni -

A - - - - - sum, Je - sum Chri - stum, Fi - li-um De - i u-ni-ge - ni

T num Je - - - - - sum Chri - stum, Fi - li-um De-i u-ni-ge - ni -

B num Je - - - - - sum Chri - stum,

Org

6 4 3 6 6
5

27

C tum. Et ex Pa - tre na - tum

A tum. Et ex Pa - tre na - tum an - te om - ni - a

T tum. Et ex Pa - tre na - tum an - te om - ni - a, om - ni - a

B Et ex Pa - tre na - tum

Org

b b 6 5

34

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

A - sae - cu - la. lu - men de lu - mi-ne, De - um

T - sae - cu - la. lu - men de lu - mi-ne,

B De - um de De - o, De - um ve - rum de De -

Org

6 2 9 8 6

41

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

A ve - rum de De - o ve - ro. Ge - ni-tum, non fa - ctum, con

T Ge - ni-tum, non fa - ctum,

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

Org # 6 5 5 [b] 6 4 3

47

C con - sub-stan-ti - a-lem Pa - tri: per quem om - ni-a fa - cta sunt. Qui

A - sub-stan-ti-a - lem Pa - tri: per quem om - ni-a fa - cta sunt. Qui

T con - sub-stan-ti - a-lem Pa - tri: per quem om - ni-a, om - ni-a fa - cta sunt. Qui

B per quem om - ni-a, om - ni-a fa - cta sunt.

Org 5 6 b b [b] 7 6 b 4 [b] 3 b

54

C pro - pter nos ho - mi-nes, et pro - pter no - - - - - stram sa - lu -

A pro - pter nos ho - mi-nes, et pro - pter no - - - - - stram sa - lu -

T pro - pter nos ho - mi-nes, et pro - pter no - - - - - stram sa - lu -

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

Org b 5 6 5 5 6 5 5 [b] 6 5 [b] 6 [b] 4 3

61

C
tem de - scen-dit, de-scen-dit de cae - lis. Et in-car-na - tus est de Spi

A
tem de - scen - dit de cae - lis. Et in-car - na - tus est de Spi - ri

T
tem de-scen-dit, de-scen-dit de cae - lis. Et in-car - na - tus est

B
tem de - scen - dit de cae - lis. de

Org
b [F] 4 4 [F] 3 6 6 b

b3

69

C
- ri-tu, de Spi - ri - tu San - cto ex Ma-ri - a Vir - gi-ne: Et ho-mo et ho - mo fa - ctus

A
tu, de Spi - ri-tu San - cto ex Ma-ri - a Vir - gi-ne: Et ho - mo fa - ctus

T
de Spi - ri - tu, de Spi - ri-tu San - cto ex Ma-ri - a Vir - gi-ne: Et ho - mo fa - ctus

B
Spi - ri-tu San - cto

Org
5 6 7 6 5 4 3 9 8 4 [F] 3 #

3 4 3

76

C
est, et ho-mo, et ho - mo fa - ctus est. Cru - ci - fi - xus et - i-am pro no -

A
est, et ho - mo fa - ctus est. Cru - ci - fi - xus et - i-am, et - i-am pro no - bis pro

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

B
Et ho - mo fa - ctus est.

Org
4 [F] 3 b 7 [F] 6 9 8 4 7 6 2

84

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

A
no - bis: sub Pon - ti-o Pi - la - to pas - sus, pas - sus, et se - pul - tus est.

T
no - bis: sub Pon - ti-o Pi - la - to pas - sus, et se - pul - tus est.

B

Org
7 6 # 6 4 [#] 3
b [#] 4

93

C
Et re - sur - re - - - - - xit, re - sur - re - xit

A
Et re - sur - re - - - - - xit, re - sur - re - xit

T
Et re - sur - re - - - - - xit, et re - sur - re - xit

B

Org
6 b # 6 6

100

C
ter - ti - a di - e, se - cun - dum Scri - ptu - ras.

A
ter - ti - a di - e, se - cun - dum Scri - ptu - ras, Scri - ptu - ras. Et a -

T
ter - ti - a di - e, se - cun - dum Scri - ptu - ras, Scri - ptu - ras. Et a -

B

Org
6 4 3

106

C et a - scen - dit in cae - - - - lum:

A scen - dit in cae - - - - lum:

T scen - dit in cae - - - - lum, in cae - lum:

B

Org

[?] 6

113

C se - det ad dex - te-ram, se - det ad dex - te-ram Pa - - - -

A se - det ad dex - te-ram, se - det ad dex - - - - te-ram

T se - - - det, se - - - det ad dex - te-ram

B

Org

6

119

C - - tris. Et i - te-rum, et i-te-rum ven-tu-rus est cum glo - ri - a, ju - di-

A - Pa - tris. Et i - te-rum et i-te-rum ven-tu-rus est cum glo - ri - a, ju -

T - Pa - tris. Et i - te-rum, et i-te-rum ven-tu-rus est cum glo - ri - a, ju - di -

B

Org

7 6

126

C
ca - re vi - vos et mor - - tu - os: cu - ius re -

A
- di ca - re vi - vos et mor - - - tu - os: cu - ius re -

T
- ca - re vi - vos et mor - tu - os: cu - ius re -

B

Org
9 8 4 [#] 3 6 6 5 4 [#] 3 b 7 [#] 6
4 3

134

C
gni non e - - - rit fi - - nis, cu -

A
gni non e - - - - - rit fi - nis, cu - ius

T
gni non e - - - - - rit fi - nis, cu -

B

Org
b b6 5 b6 5 6 6 5

141

C
ius re - gni non e - - - - - rit_ fi -

A
re_ gni non e - - - - - rit_ fi -

T
ius re - gni non e - - - - - rit fi -

B

Org
6 # 6

148

C
nis, non e - rit - fi - nis. Et in Spi - ri - tum San - ctum,

A
-nis, non e - rit - fi - nis. Et in Spi - ri - tum San - ctum,

T
nis, non e - rit - fi - nis. Et in Spi - ri - tum San - ctum,

B
Et in Spi - ri - tum San - ctum,

Org
6 #
5

155

C
Do - mi - num, et vi - vi - fi - can - - - tem: qui ex

A
Do - mi - num, et vi - vi - fi - can - - - tem: qui ex

T
Do - mi - num, et vi - vi - fi - can - - - tem: qui ex

B
Do - mi - num, qui ex

Org
6 6

160

C
Pa - tre, Fi - li - o - que pro - ce - - - dit.

A
Pa - tre, Fi - li - o - que pro - ce - - - dit. Qui cum

T
Pa - tre, Fi - li - o - que pro - ce - - - dit.

B
Pa - tre, Fi - li - o - que pro - ce - - - dit. Qui cum

Org
4 6 b6
3 5

165

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

A Pa - tre et Fi - - li - o, et Fi - li - o

T Qui cum Pa - tre, et Fi - li - o

B Pa - tre et Fi - - li - o, et Fi - li - o

Org

170

C si - mul a - do - ra - tur, et con - glo - ri - fi -

A si - mul a - do - ra - tur, et con - glo - ri - fi -

T si - mul a - do - ra - tur, et con - glo - ri - fi -

B si - mul a - do - ra - tur, et con - glo - ri - fi -

Org

#

176

C - ca - tur: qui lo-cu-tus est per Pro-phe-tas. Et u - nam san - ctam ca - tho - li - cam,

A - ca - tur: qui lo-cu-tus est per Pro-phe-tas. Et u - nam san - ctam ca -

T - ca - tur: qui lo-cu-tus est per Pro-phe-tas. et u - nam

B - ca - tur: Et u -

Org

5 6

183

C ca - tho - - - li - cam et a - po - sto - - li - cam

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

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

B nam san - ctam ca - tho - li - cam et a -

Org

6 5 6 6 6 7 6 # 5 6

190

C Ec - cle - - - si - am. Con - fi - te - or, con - fi - te - or

A - - - li - cam Ec - cle - si - am. Con - fi - te - or, con - fi - te - or u -

T sto - - - li - cam Ec - cle - si - am. Con - fi - te - or con - fi - te - or u -

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

Org

6 5 6 6 6 7 6 # 6 # 5

197

C u - num ba - pti - - sma in re - mis - si - o - nem pec - ca - to -

A num ba - pti - - - sma in re - mis - si - o - nem pec - ca - to - rum, pec - - ca -

T - num ba - pti - sma, ba - pti - sma in re - mis - si - o - nem pec - ca

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

Org

6 6 [3] 3 b

202

C
- - rum. Et ex-spe-cto, et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-

A
to - rum. Et ex-spe-cto, et ex-spe-cto re-sur-re-cti-o-nem, re-sur-re-cti-o-nem mor-tu-o-

T
to - rum. Et ex-spe-cto et ex-spe-cto re-sur-re-cti-o-nem, re-sur-re-cti-o-nem mor-tu-o-

B
to - rum. Et ex-spe-cto re-sur-rec-ti-o-nem mor-tu-o-

Org
9 8 4 [♯] 3 # 5 6 [♯] 4 4 [♯] 3 2

209

C
rum. Et vi - tam ven - tu - ri sae - cu - li. A - - - men,

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

T
rum. Et vi - tam ven - tu - ri sae - cu - li. A - -

B
rum.

Org

217

C
A - - - - - men, A - - - -

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

T
- men, A - - - - - men, A - - - - men,

B
Et vi - - tam

Org
6 6 4 6 5 4 [♯] 3 b

224

C
men, A - men, A - men, A - - men, A -

A
sae - cu - li. A - - - men, ven - tu - ri sae - cu - li,

T
A - - - - - men, ven - tu - ri sae - cu - li,

B
ven - tu - ri sae - cu - li. A - - - - men, A - -

Org

b

229

C
men, A - - - - - men.

A
A - - - - - men, A - men.

T
A - - - men, A - - - - - men.

B
- men, A - - - - - men.

Org

6 6 6 6 6 6 5
4 [♯] 3

Sanctus

System 1:

Cantus: San - - - - -

Altus: San - - ctus, San - - - - -

Tenor: San - - ctus, San - - - - -

Bassus: - - - - -

Organum: # # # # b b b

System 2 (Measure 7):

C: - - - - ctus, Do - mi - nus De - us,

A: - - - - ctus, San - ctus, San - - - - ctus, Do - mi - nus

T: - - - - ctus, Do - mi - nus

B: - - - - ctus, Do - mi - nus

Org: San - ctus, San - - - - ctus,

Figured Bass: ♭ ♭ ♭ 6 5 ♭ ♭ 4 [?] 3 [♭] 4 3

System 3 (Measure 13):

C: Do - mi - nus De us Sa - ba - oth. Ple - ni, ple - ni sunt cae - li et ter - ra, ple - ni sunt

A: De - us Sa - ba - oth. Ple - ni, ple - ni sunt cae - li et ter - ra, ple - ni sunt

T: De - us Sa - ba - oth. Ple - ni, ple - ni sunt cae - li et ter - ra, ple - ni sunt

B: - - - - Ple - ni, ple - ni sunt cae - li et ter - ra,

Org: [♭] 4 3 ♭ ♭ ♭

20

C
cae - li et ter - ra glo - - ri - a tu - a, glo -

A
cae - li et ter - ra glo - - ri - a, glo - ri - a tu - a, glo -

T
cae - li et ter - ra glo - - ri - a, glo - ri - a tu - a,

B
glo - - ri - a tu - a,

Org
b 6 5

27

C
- ri - a, glo - ri - a tu - a. Ho - san - na in ex -

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

T
glo - - ri - a tu - a. Ho - san - na in ex - cel - sis,

B
glo - - ri - a tu - a. Ho -

Org
6 5 4 #3 5 6

34

C
cel - - - sis, in ex - cel - sis in ex - cel - sis, ho -

A
in ex - cel - sis, in ex - cel - sis,

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

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

Org
5 6 6 6 5

41

C
san - - na in ex - cel - - - sis.

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

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

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

Org

6 6 4 [#] 3
5

Agnus Dei

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

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

Tenor
A - gnus De - - - - - i, qui

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

Organum
5 b6 5 5 6 7 6 6 5
[#] 3 4 [#] 3

7
C
qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

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

T
tol - lis pec - ca - ta pec - ca - ta mun - di: mi - se - re - re no - - -

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

Org
b6 6 b6 7 6 5 6 6 7 6 6 5
3 4 3 [#] 3 4 [#] 3

14

C A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi-se-

A bis. A - gnus De - i, qui tol - lis pec-ca - ta mun - di: mi-se-re-

T -bis. A-gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se-re - re

B A - gnus De - i, qui tol - lis pec-ca-ta mun - di: mi - se-re - re

Org

6 7 6 7 6 [b] 4 6

b 5

21

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

A - re no - bis, mi - se - re - re, mi - se - re - re nobis, mi - se - re -

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

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

Org

7 [b] 6 5 b6 5 6 3 2 6 5 5 6 6 7 6 5

[#] 3 4 [b] 3 [b] 3 4 [b] 3 [b] 5 3 4 3 3 4 3 3 4 3

27

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

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

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

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

Org

5 6 5 4 7 6 5 5 [b] 6 5 [b] 6 [b] 6 5 [b] 6 4 [b] 3
3 4 3 4 [b] 3 4 [b] 3 4 [b] 3 4 4 [b] 3 4 4 [b] 3

Missa La battaglia

Kyrie

Francesco Foggia (1603-1688)

Cantus I Ky - ri - e e - lei - -

Cantus II Ky - ri - e e - lei - - - - - son, e - lei -

Altus Ky - ri - e e - lei - - - - son, Ky - ri -

Tenor Ky - ri - e e - lei -

Bassus Ky - ri - e e - lei - - - - son,

Organum # 5 4 [3] 6

5
CI - - - - - son, Ky - ri -

CII - son, Ky - ri - e e - lei - - - - son, e - lei -

A e e - lei - - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - -

T - - - - son, Ky - ri - e e - lei - son, e - lei - son,

B Ky - ri - e e - lei - son, Ky - ri - e e - lei - - - -

Org # 6 6 5

10

CI *e e-lei - - - son, Ky - ri - e e-lei - - - son, Ky-ri -*

CII *son, Ky-ri - e e-lei - - - son, Ky - ri - e e-lei -*

A *son, e - lei - son, Ky-ri - e e-lei - - - son,*

T *Ky-ri - e e-lei - - - son, Ky-ri - e e-lei - - - son, Ky-ri -*

B *son, Ky - ri - e e-lei -*

Org

6 6

15

CI *e e-lei - - - son, Ky-ri - e e-lei - - - son, Ky-ri-e e - lei -*

CII *- - - son, Ky-ri-e e - lei - son, Ky-ri - e e-lei - - - son,*

A *Ky-ri-e e-lei - son, e - lei - son, Ky-ri - e e-lei - -*

T *e e-lei - - - son, Ky-ri - e e-lei - - - son,*

B *- son, Ky - ri - e, Ky-ri - e e-lei - - - son, Ky - ri - e e -*

Org

6 6 6 5 6 5

20

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

CII
Ky-ri - e e - lei - - - - son, Ky-ri - e e - lei - - - - son. Chri - ste

A
8 son, e - lei - son, Ky-ri - e e - lei - - - - son. Chri - ste e

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

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

Org
7 [#] 6

26

CI
Chri - ste e - lei - - - - son, Chri - ste e - lei - - - - son, Chri - ste e - lei -

CII
e - lei - - - - son, Chri - ste e - lei - - - - son, Chri -

A
8 lei - - - - son, Chri - ste e - lei - - - - son,

T
8 Chri - ste e - lei - - - - son, Chri - ste e - lei - - - - son, Chri - ste e - lei -

B

Org
7 [#] 6 # 4 [#] 3 7 #6 7 7 4 [#] 3 #

33

CI
- son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste

CII
ste e - lei - - - - son, Chri - ste e - lei - - - - son,

A
Chri - ste e - lei - son, Chri - ste e - lei - - - - son, Chri - ste

T
- - son, Chri - ste e - lei - son, e - - - lei -

B

Org
6 7 6 [#] 3 4 [#] 3 7 [#] 6 9 8 6 5 7 6 5 [#] 3 8
#

41

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

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

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

T
- son. Ky - ri-e, Ky - ri-e,

B
Ky - ri-e, Ky - ri-e,

Org
6 5 4 [#] 3 6

49

CI
son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky

CII
son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky

A
son, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e e - [lei] - son, Ky

T
Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky

B
Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky

Org
6 # #6 4 [#] 3 6 6 6 #6 7 [#] 6 #

56

CI
- ri - e, Ky - ri - e lei - son, Ky - ri - e,

CII
- ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e

A
- ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e

T
- ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e,

B
- ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e,

Org
5 6 6 6 5 #6 7 4 [#] 3

63

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

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

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

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

B Ky - ri - e, Ky - ri - e e - lei - - - son, Ky - ri - e, Ky - ri - e e - lei - son

Org 6 6 6 6 #4 4 [3]

Gloria

Cantus I
Et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, et in ter-ra pax,

Cantus II
Et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, et in

Altus
Et in ter-ra pax, et in ter-ra pax ho - mi - ni - bus, et in ter-ra

Tenor
Et in ter-ra pax, [et] in ter-ra pax, [et] in ter-ra pax, et in ter-ra pax, et in ter-ra

Bassus
Et in ter - - ra pax

Organum

6
CI
et in ter-ra pax ho - mi - ni - bus Lau -

CII
ter-ra, et in ter-ra pax ho-mi - ni - bus Lau -

A
pax ho - mi - ni - bus bo - - nae, bo-nae vo-lun ta - tis.

T
pax ho-mi - ni - bus bo - - nae, bo-nae vo-lun ta - tis.

B
ho - mi - ni - bus

Org
4 #6 7 [6] 6 6 5

12

CI
da - mus, lau - da - mus te, lau - da - mus, la - da - mus te.

CII
da - mus, lau - da - mus te, lau - da - mus lau - da - mus te.

A
Lau - da - mus, lau - da - mus te. Be - ne - di - ci - mus

T
Lau - da - mus, lau - da - mus te. Be - ne - di - ci - mus

B

Org
#

19

CI

CII

A
te. A - do - ra - - - - -

T
te. A - do - ra - - - - - mus te, a - do -

B
A - do - ra - - - - - mus te, a - do -

Org
6

25

CI
Glo - ri - fi - ca - - - -

CII
Glo - ri - fi - ca - - - -

A
- - - - - mus te.

T
ra - - - - - mus te.

B
ra - - - - - mus te.

Org
6 6 6 6 6 6 6 6 6 6 5 #
4 [F] 3

32

CI
- - - - - mus te. Gra - ti - as, gra - ti - as a - gi - mus ti -

CII
- - - - - mus te. Gra - ti - as, gra - ti - as a - gi - mus ti -

A
Gra - ti - as, gra - ti - as a - gi - mus ti -

T
Gra - ti - as, gra - ti - as a - gi - mus ti -

B
Gra - ti - as, gra - ti - as a - gi - mus ti -

Org
5 6 6 5 # 9 8
4 [F] 3

40

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

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

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

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

B
bi pro-pter ma-gnam

Org
4 [#] 3 6 # # 7 [#] 6 4 [#] 3

47

CI
am. De-us Pa-

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

A
am. Do-mi-ne De-us, Rex cae-le-stis, Rex cae-le-stis.

T
am. Do-mi-ne De-us, Rex cae-le-stis.

B

Org
6 7 6 6

52

CI
- - - - - ter om - ni - po - tens. Do - mi - ne Fi - li u -

CII
- - - - - ter om - ni - - - - po - tens. Do - mi - ne Fi - li u -

A
Do - mi - ne, Do - mi - ne Fi - li u -

T
Do - mi - ne, Do - mi - ne Fi - li u -

B
Do - mi - ne, Do - mi - ne Fi - li u -

Org
6 # 6 5
4 [♯] 3

59

CI
ni - ge - ni - te Je - su Chri - - - ste.

CII
ni - ge - ni - te Je - su, Je - su Chri - ste.

A
ni - ge - ni - te Je - su Chri - - - ste. Do - mi - ne De - us, A - gnus

T
ni - ge - ni - te Je - - - su Chri - ste. Do - mi - ne De - us, A - gnus

B
ni - ge - ni - te Je - su Chri - - - ste.

Org
7 [♯] 6 9 8 7 6 5 6 6
[♯] 3 4 [♯] 3 5

67

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

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

A
De-i, Fi - li-us Pa - tris, Fi-

T
De - i, Fi - li-us Pa - tris, Fi - li-us Pa -

B

Org
6 6 6 6 9 8 4 [F] 3 7 6 4 [F] 3
5 5

73

CI
Fi - li-us Pa - tris.

CII
tris, Fi - li-us Pa - tris. Qui-tol-lis pec-ca - ta mun - di pec - ca - ta

A
- li-us Pa - tris. Qui tol-lis pec-ca - ta mun - di, *qui tol-lis pec-ca - ta*

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

B
Fi - li-us Pa - tris. Qui tol-lis pec-ca - ta mun - di, *qui tol-lis pec-ca - ta*

Org
7 6 4 3 6 6 6

78

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

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

A
8
mun-di, mi-se-re-re, mi-se - re - re no - bis.

T
8
mi-se-re-re, mi-se - re - re no - - bis. Qui tol-lis pec-ca - ta

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

Org
6 6 5 6 5 #
[#] 3 4 [#] 3

83

CI
mun - di, pec - ca - ta mun - di, su - sci-pe, su - sci-pe de-pre-ca-ti - o - nem

CII
qui tol-lis pec-ca - ta mun - di, su - sci-pe, su - sci-pe de-pre-ca-ti - o - nem no -

A
8
Qui tol-lis pec-ca - ta mun - di, su - sci-pe, su - sci-pe de - pre-ca-ti - o - nem no -

T
8
mun - di, su - sci-pe, su - sci-pe de - pre-ca-ti - o - nem

B
su - sci-pe, su - sci-pe de - pre-ca-ti - o - - nem

Org
6 6 7 [#] 6 # 6 6
#4

89

CI
no - stram.

CII
- - stram.

A
- - stram. Qui se - des ad dex - te-ram Pa -

T
no - stram. Qui se - des ad dex - te-ram Pa - - - - -

B
no - stram. Qui se - des ad dex - te-ram Pa - tris, _____

Org

4 [#] 3 6 # 6 5 6 4

96

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

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

A
tris, mi - se - re - re no - bis, mi - se - re - re no -

T
tris, mi - se - re - re,

B
mi - se - re -

Org

5 6 # 6 4 [#] 3 5 6

103

CI re - re no - bis. Quo - ni-am, quo - ni-am tu so-lus san-ctus. Tu so-lus

CII re - re no - bis. Quo - ni-am, quo - ni-am tu so-lus

A bis. Quo - ni-am, quo - ni-am tu so-lus

T mi - se - re - re no - bis. Quo - ni-am, quo - ni-am tu so-lus san-ctus. Tu so-lus

B - re no - bis. Quo - ni-am, quo - ni-am tu so-lus

Org #4 6 6 5 4 [F] 3

110

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

CII san - ctus. Tu so-lus Do-mi-nus, tu so-lus Do - mi-nus, tu so - - - - -

A san - ctus. Tu so-lus Do-mi-nus, tu so-lus Do - mi-nus,

T Do-mi-nus, tu so-lus Domi - nus, tu So-lus Do - mi-nus,

B san - ctus. Tu so-lus Do-mi-nus,

Org 6 5

130

CI
tis - si-mus, Je - su Chri - ste. Cum San-cto Spi-ri - tu, *cum San-cto*

CII
tis - si-mus, Je - su Chri - ste. Cum San-cto Spi-ri - tu, cum San-cto Spi-ri - tu, cum San-cto

A
tis - si-mus, Je - su Chri - ste. Cum San-cto Spi-ri - tu, *cum San-cto*

T
tis - si-mus, Je - su Chri - ste. Cum San-cto Spi-ri - tu, *cum San-cto*

B
tis - si-mus, Je - su Chri - ste. Cum San-cto Spi-ri - tu, *cum San-cto*

Org

7 6 6 6

138

CI
Spi - ri - tu, in glo - ri - a

CII
Spi - ri - tu, in glo - ri - a

A
Spi - ri - tu, in glo - ri - a De - i Pa -

T
Spi - ri - tu, in glo - ri - a De - i Pa - tris, in

B
Spi - ri - tu, in glo - ri - a De - i Pa - tris,

Org

7 6 #6

145

CI De - - - - i Pa - tris. A - - - -

CII De - i Pa - tris, De - i Pa - tris.

A tris, De - i Pa - tris. A -

T glo - ri - a De - - - i Pa - - tris. A - -

B in glo - ri - a De - i Pa - tris.

Org

4 [F] 3

152

CI - - - - - men, A -

CII A - - - - - men,

A - - - - - men, A - - - -

T - - - - - men,

B A - - - - -

Org

4 [F] 3

159

CI
- - - - - men, A - - - - men, A -

CII
A - - - - - men,

A
men, A - men, A - - - - men, A - - - - men,

T
A - - - - -

B
- - - - - men, A - - - - -

Org
6

166

CI
- - - - - men, A - - - - - men,

CII
A - - - - - men, A - men, A -

A
A - - - - - men, A - men, A - men, A - - - - -

T
men, A - men, A - - - - - men, A - -

B
- - - - - men, A - men,

Org
6
5

173

CI
A - - - - -

CII
- - - - - men, A - - - - -

A
8
- - - - - [men, A] - - - - - men, A -

T
8
- - - - - men, A - - - - - men, A -

B
A - - - - -

Org
6 6 6 6
5

180

CI
men, A - - - - - men, A - - - - - men, A - men,

CII
men, A - - - - - men, A - - - - -

A
8
- - - - - men, A - - - - - men, A -

T
8
men, A - - - - - men,

B
men, A - - - - - men, A - men, A -

Org
6 5

187

CI A - - - - - men,

CII - - - - - men, A - - - - -

A - - - - - men,

T A - - - - -

B - - - - - men, A - - - - -

Org #

191

CI A - - - - - men.

CII - - - - - men, A - - - - - men.

A A - - - - - men, A - - - - - men.

T - - - - - men, A - - - - - men.

B - - - - - men, A - - - - - men.

Org #

Credo

Cantus I
 Pa-trem om-ni-po-ten-tem, Pa-trem om-ni-po-ten-tem,

Cantus II
 Pa-trem om-ni-po-ten-tem, Pa-trem om-ni-po-ten-tem,

Altus
 Pa-trem om-ni-po-ten-tem, Pa-trem om-ni-po-ten-tem, fa-cto-rem

Tenor
 Pa-trem om-ni-po-ten-tem, fa-cto-rem cae-

Bassus
 fa-cto-rem cae-

Organum
 ♯ 9 8 4 3 ♯ 4 [♯] 3

6
 CI
 vi-si-bi-li-um om-ni-um, et in

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

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

T
 -li et ter-rae, vi-si-bi-li-um om-ni-um,

B
 -li et ter-rae et ter-rae, vi-si-bi-li-um om-ni-um,

Org
 ♯ ♯ 4 [♯] 3 6 5 6 6 5

12

CI
vi-si-bi - li-um, et in-vi-si-bi - li - um. Et in u - num Do - mi-num Je - sum

CII
um, et in - vi-si-bi - li - um. Et in u - num Do - mi-num Je - sum

A
um, et in-vi-si-bi - li - um. Et in u - num Do - mi-num Je - sum

T
Et in u - num Do - mi-num Je - sum

B
Et in u - num Do - mi-num Je - sum

Org
4 [♯] 3 6 5 6 5 9 8
5

20

CI
Chri - - stum, Fi - li-um De-i u-ni - ge - ni - tum. Et ex Pa - tre na-tum

CII
Chri - - tum, Fi - li-um De-i u-ni - ge - ni-tum. Et ex Pa-tre na - tum

A
Chri - - stum,

T
Chri - - stum, Et ex Pa-tre na - tum an-

B
Chri - - stum, Et ex P-tre na-tum an-te

Org
6 5 6 7 6
[♯] 3 4 [♯] 3

27

CI De - um de De - o, lu - men de

CII De - um de De - o, lu - men de

A an - te om - - - ni-a sae - cu-la. De - um de De - o, lu - men de

T te om - - - ni-a sae - cu - la. De - um de De - o, lu - men de

B om - - - ni-a sae - cu - la. lu - men de -

Org

7 6 5 6 6 #6

34

CI lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni-tum, non fa - ctum,

CII lu - mi-ne, De - um ve - rum de - De - o ve - ro. Ge - ni-tum, non fa - ctum,

A lu - mi-ne, de De - o ve - ro. Ge - ni-tum, non fa - ctum,

T lu - mi-ne, Ge - ni-tum, non fa - ctum,

B lu - mi-ne, Ge - ni-tum, non fa - ctum,

Org

6

41

CI
con - sub - stan - ti - a - lem_

CII
con - sub - stan - ti - a - - lem

A
con - sub - stan - - - ti - a - lem Pa - tri: _

T
con - sub - stan - ti - a - - - lem Pa - tri:

B
con - sub - stan - ti - a - - - lem Pa - tri:

Org

7 [♯] 3 4 3 9 8 9 8 6
5

48

CI
_ Pa - tri:

CII
Pa - tri:

A
_ per quem om - ni - a fa - cta sunt, per quem om - ni - a, om - ni - a fa - cta

T
per quem om - ni - a, om - ni - a fa - - - - cta

B
per quem om - ni - a fa - cta sunt, om - ni - a fa - cta

Org

4 [♯] 3 7 6

55

CI
Qui pro - pter nos ho - mi-nes, de-scen- dit

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

A
sunt. Qui pro - pter nos ho - mi-nes, et pro - pter no - stram sa - lu - tem de-scen

T
sunt. Qui pro - pter nos ho - mi-nes, et pro - pter no - stram sa - lu - - tem

B
sunt. et pro - pter no - stram sa - lu - tem

Org
4 [#] 3

62

CI
de cae - lis, de cae - lis, de - scen - dit de cae - lis. Et in-car-

CII
scen - dit de cae - lis, de - scen - dit de cae - - lis.

A
dit de cae - - lis, de - scen - dit, de - scen - dit de cae - lis. Et in-car-

T
de - scen - dit de cae - lis.

B
de - scen - dit de cae - lis.

Org
4 [#] 3 # # 4 [#] 3 6 5

69

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

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

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

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

B

Org
6 4 3 6 4 3 5 6 5 6 [F] 6 7 [F] 6

75

CI
ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est, et

CII
Ma-ri-a Vir-gi-ne, ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est.

A
ex Ma-ri-a Vir-gi-ne: Et

T
ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus est.

B
Et

Org
5 6 6 5 9 8 4 [F] 3 #

82

CI
ho - mo fa - ctus est. Cru - ci-fi-xus [et - i - am, [et - i - am] pro no - bis:

CII
Cru - ci-fi - xus et - i - am et - i - am pro no - bis:

A
8 ho - mo fa - ctus est. Cru - ci - fi - xus et - i - am pro no - bis: sub

T
8 Cru - ci - fi - xus et - i - am pro no - bis: sub

B
ho - mo fa - ctus est.

Org
9 8 4 [#] 3 6 6 4 [#] 3 6 6 6 6 #6 7 [#] 6
5

90

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

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

A
8 Pon - ti - o Pi - la - to, Pi - la - to pas - sus, et se - pul - tus, pas - sus, et se - pul - tus

T
8 Pon - ti - o sub Pon - ti - o, Pi - la - to pas - sus, et se - pul - tus,

B

Org
6 7 4 3 6 5
[#] 3 4 [#] 3

97

CI
est, pas - sus, et se-pul-tus est. Et re-sur-re - xit ter-ti-a di - e, se - cun-dum Scri-ptu - ras.

CII
pas - sus, et se - pul - tus est. Et re-sur-re-xit ter-ti-a di - e, se-cun

A
est. Et re-sur-re-xit ter-ti-a di - e, se-cun

T
pas - sus, et se - pul - tus est. se - cun-dum Scri-ptu - ras.

B

Org
6 4 5 7 [F] 6 4 3

103

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

CII
dum Scri-ptu-ras. Et a - scen-dit in cae - lum, et a scen-dit in cae - lum, in cae -

A
dum Scri-ptu-ras. Et a - scen-dit in cae - lum, in cae -

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

B

Org
6 7 [F] 6

107

CI lum: se - - det ad dex - - te - ram, se-det ad

CII - lum: se - det ad dex - te-ram, se - det ad dex - te-ram, se-det ad

A - lum: se - det ad dex - te-ram, se - det ad dex - te-

T lum: se-det ad dex - te-ram, se - det ad dex - te -

B

Org

6 5
4 [F] 3

114

CI dex - te-ram Pa - tris. Et i - te-rum ven - tu - rus est,

CII dex - te-ram Pa - - - tris. Et i - te-rum ven - tu - rus est,

A ram Pa - - - tris. Et i - te-rum ven - tu - rus est,

T ram Pa - - - tris. Et i - te-rum ven - tu - ris est,

B

Org

5 6 5 6 4 3 #

121

CI
ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos, vi - vos et

CII
ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos, vi - vos

A
ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos, vi - vos et

T
ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos, vi - vos

B

Org

130

CI
— mor - tu - os, et i - te - rum ven - tu - rus est cum glo - ri - a,

CII
et — mor - tu - os, et i - te - rum ven - tu - rus est cum glo - ri - a,

A
— mor - tu - os, et i - te - rum ven - tu - rus est cum glo - ri - a,

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

B

Org

4 [3] #

137

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

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

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

T
vi - vos et mor - tu - os,

B

Org
3 4 4 [F] 3
2 3

146

CI
vi - vos et mor - tu - os: cu - ius re - gni, cu -

CII
vi - vos et mor - tu - os: cu - ius re - gni, cu -

A
vi - vos et mor - tu - os: cu - ius re - gni, cu -

T
vi - vos et mor - tu - os: cu - ius re - gni,

B

Org
3 4 4 [F] 3 #
2 3

156

CI
ius re - gni non e - rit, non e - rit fi - nis, non e -

CII
ius re - gni non e - rit, non e - - rit fi - nis, non e -

A
ius re - gni non e - - rit, non e - rit fi - nis, non e -

T
non e - rit fi - nis, non e -

B

Org
6 4 3

163

CI
rit, non e - rit fi - nis, non e - - rit fi - - nis, non

CII
rit, non e - rit fi - nis, non e - rit, non e - rit fi -

A
- - - rit fi - nis, non e - rit fi - nis, non e - - - rit, non

T
- - rit fi - nis, non e - rit, non e - - - -

B

Org
6 5 6 5 #6 7 [#] 6
3 4 3 [2] 3 4 [2] 3

169

CI e - rit, non e-rit fi - nis, non, non e-rit fi - nis. Et in Spi - ri - tum

CII - nis, non e-rit fi - nis, non, non e-rit fi - nis. Et - in Spi - ri - tum

A e-rit fi - nis, non e-rit fi - nis, non, non e-rit fi - nis. Et in Spi - ri - tum

T - rit, non e-rit fi - nis, non, non e-rit fi - nis. Et in Spi - ri - tum San -

B Et in Spi - ri - tum

Org

6 5
[#] 3 4 [#] 3 #

176

CI San - ctum, Do - mi - num, qui ex Pa - tre, Fi - li - o -

CII San - ctum, Do - mi - num, qui ex Pa - tre, Fi - li - o - que

A San - ctum, Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre, Fi - li - o - que

T - ctum, Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre, Fi - li - o -

B San - ctum Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre, Fi - li - o -

Org

6 4 [#] 3 7 [#] 6 4 [#] 3 6 5

182

CI
que pro-ce - dit. Qui cum Pa - tre, et Fi - li - o, qui cum Pa - tre, et

CII
Qui cum Pa - tre, et Fi - li - o, qui cum Pa - tre, et

A
_pro ce - dit. Qui cum Pa - tre, et Fi - li - o, qui cum Pa - tre, et

T
que pro-ce - dit. qui cum Pa - tre, et

B
que pro-ce - dit.

Org
7 6 6 5
4 3 #

189

CI
Fi - li - o si - mul a - do - ra - - - tur, et con-glo-

CII
Fi - li - o si - mul a - do - ra - tur, et, et con - glo - ri -

A
Fi - li - o si - mul a do - ra - - - tur, et con-glo - ri - fi -

T
Fi - li - o si - mul a - do - ra - - - tur, et con-glo - ri -

B
si - mul a - do - ra - tur, et con-glo - ri -

Org
9 8 7 6 7 6 6 5 9 8
5 6 4 [2] 3 5 6

197

CI
ri - fi - ca - tur:

CII
fi - ca - tur:

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

T
- fi - ca - tur: qui lo-cu - tus est per

B
fi - ca - tur:

Org

9 8 7 6 6 5
7 6 4 [F] 3 6 5 #

204

CI
Et a - po - sto - li - cam Ec

CII
et

A
Pro - phe - tas. Et a - po - sto - li - cam, et u - nam

T
Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam, ca -

B
Et u - nam san - tam ca - tho - li - cam et

Org

6 4 3 7 [F] 6 # #6 #

5

212

CI
cle - si - am, et a - po - sto - li - cam, et u - nam san - ctam ca - tho - li - cam et a - po -

CII
u - nam san - ctam ca - tho - li - cam, et u - nam san - ctam ca - tho - li - cam et

A
san - ctam, et a - po - sto - li - cam Ec - cle - si - am, et u - nam san - ctam ca - tho - li -

T
tho - li - cam et a - po - sto - li - cam, et a - po - sto - li - cam Ec - cle - si - am.

B
a - po - sto - li - cam Ec - cle - si - am, et a - po - sto - li - cam Ec - cle - si - am, Ec - cle - si - am.

Org
7 [#] 6 #6 7 [#] 6 7 [#] 6 #6 4 3

219

CI
sto - li - cam Ec - cle - si - am, Ec - cle - si - am. u - num ba - pti - sma,

CII
a - po - sto - li - cam Ec - cle - si - am. u - num ba - pti - sma,

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

T
Con - fi - te -

B

Org
6 6 6 7 [#] 6 #6 # 4 [#] 3 #6

226

CI
u - num ba - pti - sma in re-mis-si-o-nem pec - ca - to - rum. Et

CII
u - num ba - pti - sma in re-mis-si-o-nem pec - ca - to - rum. Et

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

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

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

Org
4 [F] 3 9 8 6 5 4 [F] 3

234

CI
ex - spe - cto re - sur-re-cti - o-nem, re-sur-re - cti-o - nem

CII
ex - spe - cto re-sur-re - cti - o-nem, re - sur-re-cti-o -

A
Et ex - spe - cto re-sur-re-cti - o - nem, ex-spe-cto re - sur-re-cti - o-nem, re - sur-re-cti-o-nem

T
Et ex-spe -cto re-sur-re-cti - o - nem, et ex - spe-cto re-sur-re-cti - o-nem, re - sur - re-cti-o -

B
spe-cto re-sur-re-cti - o - nem, et ex - spec-to, ex-spec-to re - sur-re-cti - o-nem, re - sur-re-cti-o -

Org
#

254

CI
men, et

CII
tu - ri sae - cu-li. A - men, A - - - men, A - -

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

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

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

Org

4 3

261

CI
vi - tam ven - tu - ri sae - - - - - cu-li, et vi - tam ven -

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

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

T
men, et vi - tam ven - tu - ri sae - cu-li, et vi - tam ven - tu - ri

B
men, A - men,

Org

268

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

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

A
A - - - - men, et vi - tam ven -

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

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

Org
6 6
5

275

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

CII
A - men, A - men, et vi - tam ven - tu - ri sae - cu - li, et

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

T
et vi - tam ven - tu - ri sae - cu - li,

B
vi - tam ven - tu - ri sae - cu - li. A - men, A - - - -

Org
6 5 #

282

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

CII
vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li A -

A
men, ven - tu - ri sae - cu - li. A -

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

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

Org
6 4 [♯] 3

289

CI
men, et vi - - - -

CII
men, et vi - - - -

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

T
men, et vi - tam ven - tu - ri, et vi - tam ven - tu - ri sae -

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

Org
♯

296

CI
- - tam ven - - - - tu -

CII
- - tam ven - - - - tu -

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

T
- cu - li, et vi - tam et vi - tam, et vi - tam ven - tu - ri, et vi - tam ven - tu - ri

B
- men, et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae -

Org

304

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

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

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

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

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

Org

#

6

5

Sanctus

Cantus I
San - ctus, San - ctus,

Cantus II
San - ctus, San - ctus,

Altus
San - ctus, Do - mi-nus De -

Tenor
San - ctus, Do - mi-nus

Bassus
San - ctus, Do - mi-nus

Organum
[♯] 5 4 [♯] 3 7 6 5 6

6
CI
Do - mi-nus De - us Sa - ba - oth. Ple - ni, ple - ni sunt cae - li et

CII
Do - mi-nus De - us Sa - ba - oth. Ple - ni, *ple - ni* sunt cae - li et

A
- us Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth. Ple - ni, *ple - ni* sunt cae - li et

T
De - us Sa - ba - oth, Ple - ni, *ple - ni* sunt cae - li et

B
De - us Sa - ba - oth, Ple - ni, *ple - ni* sunt cae - li et

Org
6 5 5 6 4 [♯] 3

13

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

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

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

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

B
ter - ra,

Org
#

20

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

CII
glo - ri - a, glo - ri - a, glo - ri - a tu - a. Ho - san - na in ex - cel - sis, in

A
glo - ri - a, glo - ri - a, glo - ri - a tu - a. Ho - san - na in ex

T
glo - ri - a, glo - ri - a tu - a. Ho - san - na in ex - cel - sis,

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

Org
4 7 [#] 6 #

27

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

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

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

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

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

Org 4 [F] 3 # 6

32

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

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

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

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

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

Org 6 6 5

37

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

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

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

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

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

Org
 6 6 6 6 5

42

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

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

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

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

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

Org
 6 5 #

45

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

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

A
8
ho - san - na in ex - cel - sis.

T
8
in ex - cel - sis, in ex - cel - sis, ho - san - na in ex - cel - sis.

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

Org

4 [F] 3

Agnus Dei

Cantus I
A - gnus De - i,

Cantus II
A - gnus De - i,

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

Tenor
A - gnus De - i, qui tol - lis pec-ca - ta

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

Organum
9 8 4 3

7
CI
mi-se-re-re, mi-se-re-re, mi-se-re re no - bis.

CII
mi se-re-re, mi-se-re-re, mi-se-re re no - bis. A - gnus

A
ca - ta mun - di: A - gnus

T
mun - di: A - gnus

B
- ta mun - di: A - gnus

Org
6 7 6 7 6 4 [#] 3 5 6 6
4

13

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

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

A
De - - i, qui tol-lis pec - ca - ta mun - di: mi-se-re-re, mi-se - re-re, mi-se-re-re no -

T
- gnus De - i, mi-se-re-re, mi-se - re-re, mi-se-re-re no -

B
De - i,

Org
7 [#] 6 6 5 6 7 6 4 [#] 3 6 5 4 3

20

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

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

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

T
-bis, mi-se-re-re, mi-se-

B

Org
6 5 7 4 [#] 3

25

CI
re-re, *mi-se-re-re*, mi-se - re - re no - bis, mi-se-re-re, *mi-se - re - re* no - bis. _____

CII
mi-se-re-re, *mi-se - re - re*, mi-se-re-re, *mi-se - re - re* no - bis. _____

A
mi-se-re-re, *mi-se - re-re* no - bis, mi-se-re-re, mi-se - re - re no - bis. _____

T
re - re no - bis. _____

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

Org
6 5 6 5
[#] 3 4 [#] 3 [#] 3 4 [#] 3

Missa Tre pastorelli

Kyrie

Francesco Foggia (1603-1688)

Alla quarta

Cantus I Ky - rie e - lei -

Cantus II Ky - rie e - lei - - - - - son, e -

Altus Ky - rie e - lei - - - - -

Tenor

Bassus Ky - rie e -

Organum

5 6 5 6 # 4 [3] 3

7

CI - - - - son, Ky - rie e - lei - - - - son, Ky - rie e - lei -

CII lei - son, Ky - rie e - lei - - - - son, _____

A - - - - son, Ky - rie e - lei - - - -

T Ky - rie e - lei - - - - son,

B lei - - - - son, Ky - rie e - lei -

Org

b6 [5] 5 6 # 6 4 #3 6

15

CI
- son, Ky-rie e - lei -

CII
Ky-rie e - lei - - - - - son, Ky-rie e - lei -

A
- - son, Ky-rie e - lei - - - - -

T
Ky-rie e - lei - - son, Ky-rie e - lei - - - - -

B
- - - - - son,

Org
6 b # 4 [#] 3 # 6
5
b

23

CI
- son, Ky-rie e - lei - - - - - son,

CII
son, Ky-rie e - lei - - - - - son, Ky-rie e - lei -

A
son, Ky-rie e - lei - son, Ky-rie e - lei - son, Ky-rie e - lei - son,

T
- - - - - son, Ky-rie e - lei - son,

B
Ky - rie e - lei - - - - - son, Ky - rie e - lei -

Org
b6 # 4 [#] 3 6

46

CI Ky - rie e - lei - - son. Chri - ste e - lei - - son, Chri - ste e - lei - -

CII - son, e - lei - - son. Chri - ste, Chri ste e - lei - - - -

A son, e - - lei] - son. Chri - ste e - lei - son, Chri - ste e - lei - -

T son, e - lei - son. Chri - ste e - lei - -

B e - lei - - son.

Org

6 5 b 4 4 5 6 5 6

54

CI - - son, Chri - ste e - lei - - son, e - lei - son, Chri - ste e -

CII - - - son, Chri - ste e - lei - - - - -

A - - - son, Chri - ste e - lei - son, e - lei - son, Chri ste e -

T - - son, Chri - ste e - lei - son, Chri - ste e - lei - - son, Chri - ste

B

Org

7 6 6 5 # 4 #3 # 6 4 [2] 3 #

89

CI Ky - rie e - lei - - - - - son, e - lei -

CII e -

A lei - son, Ky - rie e - lei - - - - -

T lei - - - - -

B - - - - - son,

Org 6 b # 6 4 [#] 3

96

CI - - - - - son, e - lei - - - - - son.

CII - - lei - son, Ky - rie e - lei - - - - - son.

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

T - son, Ky - rie e - lei - - - - - son, e - lei - son.

B Ky - rie e - lei - - - - - son.

Org # 6 4 [#] 3 b6 # 6 4 [#] 3

12

CI
bo - nae vo - lun - ta - tis. Lau - da - mus, lau - da - mus te. Be - ne - di - ci - mus

CII
bo - nae vo - lun - ta - tis. Lau - da - mus, lau - da - mus te.

A
- lun - ta - tis, bo - nae vo - lun - ta - tis. Lau - da - mus, lau - da - mus te. Be - ne - di - ci - mus

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

B
vo - lun - ta - tis. Be - ne - di - ci - mus

Org
5 6 7 6 #3 4 [#] 3 # 6

18 Adagio

CI
te. A - do - ra - mus te. Glo - ri - fi - ca - mus

CII
A - do - ra - mus, a - do - ra - mus te. Glo - ri - fi - ca - mus

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

T
te. A - do - ra - mus te. Glo - ri - fi - ca - mus

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

Org
b 4 [#] 3 6

25 Adagio

CI
te. Gra - ti-as, gra - ti-as a - gi-mus ti - bi

CII
te. Gra - ti-as, gra - ti-as, pro-pter ma -

A
te. Gra - ti-as, gra - ti-as a - gi-mus ti - - bi pro-pter

T
te. Gra - ti-as, gra - ti-as a - gi-mus ti - - bi pro-pter ma -

B
te. Gra - ti-as, gra - ti-as a - gi-mus ti - bi

Org
7 6 6 5
4 [F] 3

32

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

CII
- gnam glo - ri-am, glo - ri-am tu - am.

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

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

B
pro-pter ma - gnam glo - ri-am tu - am.

Org
4 6 7 6 6 6 6 6 5
2

37

CI - stis, De-us Pa - ter, De-us Pa - ter om - ni - po - tens. Do - mi - ne

CII De-us Pa - ter, De-us Pa - ter om - ni - po - tens. Do - mi - ne

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

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

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

Org 7 6 4 3 4 3 6 5 3 4 [F] 3 #

43 Adagio

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

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

A Je -

T Je - su

B Je -

Org ♯ # #

51

CI
- - - su Chri - ste. Do - mi ne De - us, A - gnus De - i, Fi - li - us, Fi - li - us Pa -

CII
su Chri - ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -

A
- su Chri - ste.

T
Chri - ste.

B
su Chri - ste.

Org
7 6 5 7 6 5 # 6
5 6 [#] 3 4 [#] 3 5

58

CI
tris. qui tol - lis pec - ca - ta mun - di, mi - se -

CII
tris. qui tol - lis pec - ca - ta mun - di,

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

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

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

Org
7 6 7 4 4 6 4 7 6 4 3
5 2 2 4

64

CI
re - re no - - - bis. Qui tol-lis pec ca - ta_ mun - di, su - sci-pe,

CII
mi - se - re - re no - - bis. Qui tol-lis pec ca - ta_ mun - di, su - sci-pe,

A
re mi - se - re - re no - bis. su - sci-pe,

T
- se - re - re no - - bis. su - sci-pe,

B
re - re no - - bis.

Org
6 5 3 4 3 6 5 # 6

72

CI
su - sci-pe de - pre-ca - ti - o - nem no - stram. Qui - se - des ad dex - te - ram

CII
su - sci-pe de - pre-ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram,

A
su - sci-pe de - pre-ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram

T
su - sci-pe de - pre-ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram

B
Qui se - des ad dex - te - ram

Org
b #

79 Adagio

CI Pa - - - - tris, mi-se-re - re no - bis, mi-se-re -

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

A Pa - - - - tris, mi - se-re - re no - bis, mi - se-re - re

T Pa - - - - tris, mi - se-re - re no - bis.

B Pa - - - - tris, mi - se-re - re

Org

6 7 6 6 5 6 5 5 6 5
[#] 3 4 [#] 3 ♯

87

CI - re no - bis. Quo - ni-am, quo - ni-am Tu so -

CII no - bis. Quo - ni-am, quo - ni-am tu so - lus San - ctus. Tu

A no - bis. Quo - ni-am, quo - ni-am tu so - lus San - ctus. Tu so -

T Quo - ni-am, quo - ni-am tu so - lus San - ctus.

B no - bis. Quo - ni-am, quo - ni-am tu so - lus San - ctus.

Org

[b] 6 5 6
[#] 3 4 [#] 3

108 Adagio

CI Je - su Chri - ste. Cum San - cto, cum San - cto Spi - ri - tu,

CII Je - su Chri - ste. Cum San - cto, cum San - cto Spi - ri - tu,

A Je - su Chri - ste. Cum San - cto, cum San - cto Spi - ri - tu,

T Je - su Chri - ste. Cum San - cto Spi - ri - tu,

B Je - su Chri - ste.

Org 9 8 4 [F] 3 # 7 6 #

116

CI cum San - cto Spi - ri - tu, in glo-ri-a De-i Pa-tris.

CII cum San - cto Spi - ri - tu, in glo-ri-a De-i Pa-tris. A - - - -

A cum San - cto Spi - ri - tu, in glo-ri-a De-i Pa-tris. A - - - men. A -

T cum San - cto Spi - ri - tu,

B Cum San - cto Spi - ri - tu, in glo-ri-a

Org ♭ 7 6 # ♭ #

122

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

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

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

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

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

Org
b6 # 6 4 [#] 3 6

126

CI
A - men, A - - - -

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

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

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

B
A - men, A - - - - men, A - men,

Org
6 6 # 6 4 [#] 3 # b 4 #3

130

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

CII
men, A - - - - - men.

A
8
men, A - - - - men, in glo - ri - a De - i Pa - tris. A - men.

T
8
men, A - - - - - - - - men, A - - - - - men.

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

Org

b6 # b 4 [4] 3

Credo

Cantus I
Pa - trem om - ni - po - ten - tem, fa - cto - rem

Cantus II
Pa - trem om - ni - po - ten - tem, Pa - trem om - ni - po - ten - tem, fa - cto - rem

Altus
Pa - trem om - ni - po - ten - tem,

Tenor
Pa - trem om - ni - po - ten - tem,

Bassus
Pa - trem om - ni - po - ten - tem,

Organum
4 [F] 3 b 7 [F] 6

6
CI
cae - - li et ter - rae, vi - si - bi - li - um om - ni - um, et in -

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

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

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

B
vi - si - bi - li - um om - ni - um,

Org
4 3 # 6 6 7 6

13

CI
vi - si - bi - li - um. Et in u-num Do - mi - num Je - sum Chri -

CII
vi - si - bi - li - um. Et in u-num Do - mi num Je - sum Chri -

A
vi - si - bi - li - um. Et in u-num Do - mi-num Je - sum Chri -

T
vi - si - bi - li - um. Et in u-num Do - mi-num

B
Et in u-num Do - mi num

Org
7 6 6 4 3 7 6 # 4 [♯] 3

20

CI
stum, Fi - li-um De - i u - ni-ge - ni-tum.

CII
stum, Fi - li-um De - i u-ni-ge - ni - tum. Et ex Pa - tre na -

A
stum, Fi - li-um De - i u - ni - ge - ni-tum. Et ex

T
Fi - li-um De - i u-ni-ge - ni - tum. Et ex

B
Fi - li-um De - i u - ni-ge - ni - tum.

Org
6 4 [♯] 3

26

CI
an - te om - ni - a sae - cu -

CII
- - - - - tum an - te om - ni - a sae - cu - la.

A
Pa - tre na - - - tum an - te om - ni - a sae - cu - la, an - te

T
Pa - tre na - - - tum an - te om - ni - a, an - te om - ni - a sae - cu - la,

B
an - te om - ni - a sae - cu - la, an - te

Org

7 6 #

33

CI
la. De - um de De - o, lu - men de lu - mi - ne,

CII
De - um de De - o, lu - men de lu - mi - ne,

A
om - ni - a sae - cu - la. De - um ve - rum de

T
om - ni - a sae - cu - la. De - um

B
om - ni - a sae - cu - la. De - um ve - rum de

Org

6 6 4 [#] 3 b 6

41

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

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

A
De - o ve - ro, *De-um ve - rum de De - o,* de De - o ve - ro.

T
ve - rum de De - o ve - ro, de De - o ve - ro.

B
De - o ve - ro, de De - o ve - ro.

Org
6^b 6 [6] 6 6 # 6 5

48

CI

CII
Ge-ni-tum, non fa-ctum, con-sub-stan - ti - a - - lem Pa - tri: per quem

A
Ge - ni - tum, non fa-ctum, con-sub- stan - - ti-a - lem Pa - tri: _____

T
con-sub-stan-ti - a - lem Pa - tri: per quem om - ni - a

B
per quem om - ni - a

Org
b # 4 [3] b

53

CI
per quem om - ni - a, om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes,

CII
om - ni - a fa - cta sunt, fa - cta sunt. Qui pro - pter nos ho - mi - nes,

A
per quem om - ni - a, om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes,

T
fa - cta sunt, om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes,

B
fa - cta sunt, om - ni - a fa - cta sunt.

Org
b # 6 5 #

60

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

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

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

T
de - scen - dit de cae - lis, de cae -

B
de - scen - dit de cae -

Org
4 [] 3 #

67

CI
lis. Et in-car - na - tus est, et in-car - na - tus est de Spi - ri-tu San-cto, de

CII
lis. Et in-car-na-tus est, et in-car - na - tus est de

A
- lis. Et in-car - na - tus est, et in - car - na - tus est

T
lis. Et in-car - na - tus est, et in - car - na - tus est de Spi - ri-tu San -

B
lis.

Org
6 # # b 4 [#] 3

74

CI
Spi-ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - - ctus

CII
Spi - ri-tu San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus

A
de Spi - ri-tu San-cto ex Ma - ri - a Vir - gi - ne: Et

T
- - - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus

B
ex Ma - ri - a Vir - gi - ne:

Org
4 [#] 3 7 6 4 [#] 3 4 [#] 3

82

CI
est, et ho - mo fa - ctus est. Cru - ci - fi - xus et - i -

CII
est. Cru - ci - fi - xus et - i - am pro no - bis, et - i -

A
ho - mo, et ho - mo fa - ctus est. Cru - ci - fi - xus, Cru - ci - fi - xus et -

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

B
Et ho - mo fa - ctus est.

Org
4 [F#] 3 b 4 3 7 6 6 5 4 [F#] 3 6
4 [F#] 3

90

CI
am pro no - bis, pro no - bis: sub Pon - ti - o Pi - la - to

CII
am pro no - bis, et - i - am pro no - bis: sub Pon - ti - o - Pi - la - to pas -

A
- i - am pro no - bis pro no - bis: sub Pon - ti - o - Pi - la - to pas - sus,

T
no - bis, et - i - am pro no - bis: sub Pon - ti - o Pi - la - to pas -

B

Org
4 [F#] 3 6 4 [F#] 3 6 [F#] 3 4 [F#] 3 b 5 6 6 7 6 4 [F#] 3

98

CI pas - - sus, et se - pul - tus est. Et re-sur-re-xit, re-sur-re-xit ter-ti-a di - e, se -

CII - sus, et se - pul - tus est. Et re-sur-re-xit, re-sur-re-xit ter-ti-a di - e,

A et se - pul - tus, et se - pul - tus est.

T sus, et se - pul - tus est. se -

B

Org

9 8 4 #3 4 [F] 3 ♯

105

CI cun-dum Scri - ptu - ras, se - cun-dum, se - cun-dum Scri - ptu - ras, se - cun-dum Scri -

CII se - cun-dum Scri - ptu - ras, se - cun - dum Scri - ptu - ras, se -

A se - cun-dum Scri - ptu - ras, se - cun-dum Scri - ptu -

T cun-dum Scri - ptu - ras, se - cun-dum, se - cun-dum Scri - ptu - ras, se -

B

Org

6 6 # 6 6 5 6 7 [F] 6 ♭ 6 6 ♭ 6

5 5

111

CI
 ptu-ras, Scri- ptu - - ras. Et a - scen - dit in cae - - - - -

CII
 cun-dum Scri - ptu - - ras. Et a - scen - dit in cae - - - - -

A
 - ras, Scri-ptu - - ras. Et a - scen - dit, a - scen - dit in

T
 cun-dum Scri - ptu - - ras.

B

Org
 6 9 8 4 [#] 3 b 6
 5 b

118

CI
 lum, a - - - - - scen - - - - - dit in cae -

CII
 lum, a - - - - - scen - - - - - dit in cae -

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

T
 Et a - scen - dit in cae - lum, a - scen - dit in cae - lum:

B

Org
 6
 5

125

CI lum: se - det ad dex-te - ram, se - det ad dex-te - ram Pa - - - tris. Et i - te-rum

CII lum: se - det ad dex-te - ram Pa - - - tris. Et i - te-rum

A lum: se - det ad dex-te - ram Pa - - - tris. Et i - te-rum

T se - det ad dex-te - ram, se - det ad dex - te-ram Pa - - - tris. Et i - te-rum

B

Org

6 5 # 7 6 4 3 #

132

CI ven - tu - rus est, ven - tu - rus est cum glo - ri - a ju - di-ca - re vi - vos,

CII ven - tu - rus est, ven - tu - rus est cum glo - ri - a ju - di-ca - re vi - vos,

A ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di-ca - re vi - vos,

T ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di-ca - re vi - vos,

B

Org

6 # 6 6 b #

140

CI ju - di-ca - re vi - vos et mor - - - - tu - os: cu - ius re -

CII ju - di-ca - re vi - vos et mor - tu - os: cu -

A ju - di-ca - re vi - vos et mor - - - - tu - os: cu-ius re -

T ju - di-ca - re vi - vos et mor - - - - tu - os: cu - ius

B

Org

6 5 6 # # 6 6 5 6 5
4 3 4 [2] 3

149

CI - - gni non e - rit fi - - nis, non e - rit fi -

CII ius re - gni non e - - - rit fi -

A - - gni non e - rit fi - nis, non e - rit, non e - rit fi -

T re - gni non e - rit fi - nis, non e - rit fi - nis,

B

Org

6 5 7 6 4 3
b

7 6 5
[2] 3 4 [2] 3

6 5 7 6 5
[2] 3 4 [2] 3

170

CI Spi - ri-tum San - ctum, Do - mi-num, et in Spi - ri-tum San - ctum, Do - mi-num,

CII Do - mi - num, et in Spi - ri-tum San - ctum, Do - mi-num,

A Et in Spi - ri-tum San - ctum,

T Et in Spi - ri-tum San - ctum, Do - mi - num, et in Spi - ri-tum

B Do - mi - num,

Org #6 # 6 #6 #6

177

CI Et in Spi - ri-tum San - ctum, Do - mi-num,

CII San - ctum, Do - mi-num

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

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

B Et in Spi - ri-tum San - ctum, Do - mi-num, et vi -

Org

9 8 6 5

184

CI
qui ex Pa - tre, Fi - li - o - que pro - ce -

CII
qui ex Pa - tre, Fi - li - o - que pro - ce -

A
vi - fi - can - tem: qui ex Pa - tre, Fi - li - o - que pro - ce -

T
vi - fi - can - tem: qui ex Pa - tre, Fi - li - o - que pro - ce -

B
vi - fi - can - tem:

Org
6 7 6 # 6 5

191 Adagio

CI
dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - - - tur,

CII
dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - - - tur,

A
dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - - - tur,

T
dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - - - tur,

B
Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur,

Org
6

199

CI et con-glo - ri - fi - ca - - - tur: qui lo - cu - tus est per Pro-phe - tas,

CII et con-glo - ri - fi - ca - - - tur: qui lo - cu - tus, lo-cu-tus est per Pro

A et con-glo - ri - fi - ca - - - tur: qui lo-cu-tus est per Pro-phe -

T et con-glo - ri - fi - ca - - - tur: qui lo-cutus est, qui lo-cu-tus est

B et con-glo - ri - fi - ca - - - tur:

Org 9 8 7 6 4 [F] 3 #

206

CI per Pro-phe - tas. et u-nam san - ctam ca-tho - li - cam, et a-po-

CII phe - - - tas. Et u-nam san-ctam ca-tho - li - cam, et u-nam san - ctam ca-tho - li-

A tas. Et u-nam san-ctam ca-tho - li - cam, et a-po - sto-li-cam Ec-cle - si-

T per Pro-phe - tas. et a - po - sto li-cam Ec-cle - si - am, et a - po-

B Et u-nam

Org 7 6 4 [F] 3 # #

211

CI
sto-li-cam Ec-cle - si - am, Ec - le - si - am. Con - fi - te - or, con - fi - te - or

CII
cam, et a-po - sto - li-cam Ec-cle - si am, Ec-cle - si - am. Con-fi - te - or u -

A
am, et a - po - sto - li-cam Ec - cle - si - am. Con - fi - te - or, con - fi - te - or

T
sto-li-cam Ec-cle - si - am, et a-po - sto - li-cam Ec-cle - si - am. Con - fi - te - or, con-fi - te - or,

B
san - ctam ca - tho - li - cam, et a - po - sto - li-cam Ec-cle - si - am. Con - fi - te - or

Org
6 #6 5 6 6 # 6 #

218

CI
u - num ba - pti - sma, con - fi - te - or u - num ba - pti -

CII
- num ba - pti - sma, con - fi - te - or u - num ba - pti -

A
u - num ba - pti - sma, con - fi - te - or

T
con - fi - te - or u - num ba - pti -

B

Org
4 6 5 6 6 6 6 5

224

CI
sma in re-mis-si-o - nem pec - ca - to - - rum. Et ex - spe - cto,

CII
sma in re-mis-si-o - nem pec-ca - to - - - rum. Et ex - spe - cto

A
in re-mis-si-o - nem pec - ca - to - - rum. Et ex - spe - cto

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

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

Org
9 8 4 [2] 3 6
b b5

230 Adagio

CI
et ex - - spe - cto re-sur - re-cti - o-nem mor-tu-o -

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

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

T
re-sur-re-cti-o - nem, re-sur-re-cti-o - nem, re-sur-re-cti - o - nem,

B
re-sur-re-cti-o - nem, re-sur - re-cti - o-nem,

Org
b

235

CI
rum, re-sur-re-cti - o - nem,

CII
rum, re-sur-re-cti-o - - nem,

A
rum, et ex-spe - - cto re-sur-re-cti - o - nem, et ex -

T
et ex - spe - cto re-sur-re-cti-o - nem, re-sur-re-cti

B
et ex - spe - cto re-sur-re-cti-o - nem, re-sur-re-cti-o - nem,

Org
5 6 4 [#] 3 #6

241 *Adagio*

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

CII
re-sur-re-cti-o - - - - nem mor-tu - o - - rum. Et vi - tam

A
spe - cto re-sur-re-cti - o-nem mor - tu - o-rum, mor - tu - o - rum.

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

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

Org
7 6 4 [#] 3

248

CI
Et vi - tam ven - tu - ri sae - cu - li. A -

CII
ven - tu - ri sae - cu - li. A - - - - men, A - men,

A
Et vi - tam ven - tu - ri sae - cu - li. A - - - - - - - - - -

T
Et vi - tam

B
Et vi - tam ven - tu - ri sae - cu - li.

Org
b # 4 [♯] 3 6 b6

255

CI
- men, A - - - men, et vi - tam ven - tu - ri sae - cu - li,

CII
ven - tu - ri sae - cu - li. A - men, _____ et vi - tam

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

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

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

Org
6 4 [♯] 3 6

262

CI
ven - tu - ri sae - cu-li. —

CII
ven - tu - ri sae - cu-li. A - - - - men, ven - tu - ri sae - cu-li. —

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

T
sae - cu-li. A - men, ven - tu - ri sae - cu-li. — A - men, A - - - -

B
- - - - men,

Org
b # 6 4 [♯] 3 # 6 5

269

CI
— A - men, A - men, et vi - tam ven - tu - ri sae - cu-li. A -

CII
— A - men, A - men, et vi - tam ven - tu - ri sae - cu-li. A -

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

T
- men, ven - tu - ri sae - cu-li. A - - - - men, A - - - -

B
et vi - tam ven - tu - ri sae - cu-li. A - men, A - men, — A -

Org
6 b6 # 5 6 6 6 5 4 [♯] 3

276

CI
men, A - - - - - men, A - men, A -

CII
men, et vi - - - - - tam ven - - -

A
A - - - - - men, A - - - - -

T
men, A - - - - - men, A - men,

B
men, A - - - - - men,

Org
b b

283

CI
- - - - - men, A - - - - - men, A - - - - - men,

CII
- tu - - - - - ri sae - cu - li. A -

A
men, A - - - - - men, A - - - - -

T
A - - - - - men, A - - - - - men,

B
A - - - - - men, A - - - - - men,

Org

6
5

290

CI
A - men, A -

CII
- - - men.

A
- - - men, A - - - - -

T
A - men, A - - - - men, A - - - -

B
A - - - - - - - - - - - men,

Org
#

295

CI
- - - - - men, A - - - - men.

CII
- - - - -

A
men, A - - - - men, A - - - - men.

T
men, A - men, A - - - - - - - - - men.

B
A - - - - - - - - - - - - - - - - - men.

Org
4 [#] 3

Sanctus

Cantus I
San - - - - - ctus,

Cantus II
San - - - - - ctus, San - - - - -

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

Tenor
San - - - - -

Bassus
San - - - - -

Organum
9 8 4 [#] 3 5 6 5 6 7 [#] 6
[#] 3 4 [#] 3

8
CI
San - ctus, San - - - - - ctus, San-ctus, Do-mi-nus De-us Sa - ba - oth.

CII
- - - - - ctus, San - - - - - ctus, San-ctus, Do-mi-nus De-us Sa - ba - oth.

A
ctus, San - - - - - ctus, San-ctus, Do-mi-nus De-us Sa - ba - oth.

T
ctus, San - - - - - ctus, San-ctus, Do-mi-nus De-us Sa - ba - oth.

B
ctus, San - - - - - ctus,

Org
4 [#] 3 7 6 # 4 [#] 3 # 7 6 4 [#] 3

16

CI
Ple - ni, ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a tu -

CII
Ple - ni, *ple - ni* sunt cae - li et ter - ra glo - ri - a, glo - ri - a tu -

A
Ple - ni, *ple - ni* sunt cae - li et te - ra glo - ri - a, glo - ri - a tu -

T
Ple - ni, ple - ni sunt cae - li et ter - ra glo - ri - a tu -

B
Ple - ni, ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a, tu -

Org
6 4 [3]

23

CI
a. ho - san - na, ho - san - na in ex -

CII
a. Ho - san - na, ho - san - na in ex - cel - sis, ho -

A
a. Ho - san - na, ho - san - na in ex - cel - sis, ho -

T
a.

B
a. Ho - san - na, ho

Org
5 6 # 4 [3]
b

44

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

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

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

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

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

Org # b 4 [#] 3 b6

51

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

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

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

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

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

Org # 6 4 [#] 3 # 6 4 [#] 3 # b 4 [#] 3

Agnus Dei

Cantus I
A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

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

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

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

Bassus
qui tol - lis pec

Organum
4 7 [♯] 6 4 3 # 6 4 [♯] 3

7
CI
mi - se - re - re no - bis. A - gnus De - i,

CII
ca - ta mun - di: mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec

A
ca - ta mun - di: mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec

T
ca - ta mun - di: mi - se - re - re no - bis. A - gnus De - i,

B
ca - ta mun - di: *qui to - lis pec*

Org
4 [♯] 3 7 6 6 5 4 3 [♯] 3 4 [♯] 3

15

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

CII
ca - ta mun - di: mi - se - re - re no -

A
ca - ta mun - di: mi - se - re - - re no - bis, mi - se -

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

B
ca - ta mun - di: mi - se - re - re no - - bis, mi - se - re - re

Org
5 [b] 6 b6 5 [F#] 3 4 [F#] 3

21

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

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

A
re - re no - bis. _____

T
mi - se - re - re no - - - - bis. _____

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

Org
9 8 4 [F#] 3 5 6 7 6 4 [F#] 3

Missa O quam gloriosum est

Kyrie

Francesco Foggia (1603-1688)

Alla quarta

Cantus I
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Altus I
Ky - ri - e e - lei - - - - -

Tenor I
Ky - - ri - e e -

Bassus I
Ky - ri - e e -

Cantus II

Altus II

Tenor II

Bassus II

Organum

8

CI Ky - ri - e e - lei - son, Ky - ri - e e -

AI son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -

TI lei - son, Ky - ri - e e - lei -

BI lei - son, Ky - ri - e e - lei -

CII Ky - ri - e e - lei - son, Ky -

AII Ky - ri - e e - lei -

TII Ky - ri - e e - lei - son,

BII Ky - ri - e e - lei - son, Ky - ri -

Org

42

CI
- son. Chri - ste e - lei - son, Chri -

AI
- lei - son. Chri - ste e - lei - son,

TI
lei - son. Chri - ste e - lei - son,

BI
- lei - son.

CII
- son. Chri - ste e - lei - son, Chri

AII
- son.

TII
lei - son.

BII
- son.

Org
3 4 6 6 5

51

CI
-ste e-lei - - - - - son, Chri - ste e-lei -

AI
Chri - ste e - lei - - - - son, Chri - ste e - lei - - - - son,

TI
Chri - ste e - lei - - - - son, Chri - ste e - lei - - - - son,

BI

CII
- ste e - lei - - son, Chri - ste e - lei - - - son, Chri - ste e - lei - - - son, Chri - ste e - lei

AII

TII

BII

Org
6 6 6 6 5 #6

67

CI
 - son, Chri - ste e - lei - - son, Chri - ste e - lei -

AI
 8 - ste e - lei - - son, Chri - ste e - lei - - - - -

TI
 8 - son, Chri - ste e - lei - - son, Chri - ste e - lei -

BI

CII
 ste e - lei - - - son, Chri - ste e - lei - - - son, Chri - ste

AII
 8

TII
 8

BII

Org
 5 [F] 6 5 [F] 6 5 [F] 6 # # #

83

CI Ky - ri - e, Ky - ri - e, e - lei - - - - son,

AI Ky - ri - e Ky - ri - e e - lei - - - - son,

TI Ky - ri - e, Ky - ri - e e - lei - son,

BI Ky - ri - e, Ky - ri - e e - lei - son,

CII Ky - ri - e, Ky - ri - e e - lei - - - -

AII Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e e -

TII Ky - ri - e, Ky - ri - e e - lei -

BII Ky - ri - e, Ky - ri - e e - lei -

Org

95

CI
- lei - son, e e - lei - - - son.

AI
e - - lei - son, e - lei - - - son.

TI
- ri - e e - lei - son, e - lei - son, e - lei - son.

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

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

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

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

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

Org

Gloria

The musical score is written in G major (one sharp) and common time (C). It consists of the following parts:

- Cantus I:** Treble clef. Lyrics: Et in ter - ra pax ho-mi - ni - bus bo -
- Altus I:** Treble clef. Lyrics: Et in ter - ra pax ho - mi - ni - bus bo - - - - -
- Tenor I:** Treble clef. Lyrics: Et in ter - ra pax ho - mi - ni - bus, ho - mi - ni - bus bo - - - - -
- Bassus I:** Bass clef. Lyrics: bo - nae
- Cantus II:** Treble clef. Lyrics: Et in ter - ra pax ho-mi - ni - bus bo - nae
- Altus II:** Treble clef. Lyrics: bo -
- Tenor II:** Treble clef. Lyrics: bo - - - - -
- Bassus II:** Bass clef. Lyrics: bo - - - - -
- Organum:** Bass clef. No lyrics.

8

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

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

TI
nae vo - - - lun - ta - - - tis. Lau - da - mus [te.] Be - ne - di - ci -

BI
vo - lun - ta - - - - - tis. Be - ne - di - ci -

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

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

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

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

Org

16

CI
mus te. A-do-ra - mus te. Glo-ri-fi-ca - mus te. Gra-ti-as, gra-ti-as

AI
te. A-do-ra - mus te. Glo-ri-fi-ca - mus te. Gra-ti-as, gra-ti-as

TI
mus te. A-do-ra - mus te. Glo-ri-fi-ca - mus te. Gra-ti-as, gra-ti-as

BI
mus te. Glo-ri-fi-ca - mus te. Gra-ti-as, gra-ti-as

CII
te. A-do-ra - mus te. Glo-ri-fi-ca - mus te. Gra-ti-as,

AII
- ci-mus te. Glo-ri-fi-ca - mus te. Gra-ti-as

TII
mus te. Glo-ri-fi-ca - mus te. Gra-ti-as

BII
- ci-mus te. Glo-ri-fi-ca - mus te. Gra-ti-as

Org

#

24

CI
a - gi-mus ti - bi pro - pter ma - gnam, pro - pter ma - gnam glo - -

AI
a - gi-mus ti - bi pro - pter ma - gnam, *pro - pter* ma - gnam glo - -

TI
a - gi-mus ti - bi pro - pter ma - gnam, *pro - pter* ma - gnam glo - -

BI
a - gi-mus ti - bi

CII
a - gi-mus ti - bi pro - pter ma - gnam pro - pter ma - gnam glo - -

AII
a - gi-mus ti - bi

TII
a - gi-mus ti - bi

BII
a - gi-mus ti - bi

Org
a - gi-mus ti - bi

39

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

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

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

BI
Je - -

CII
ter om - ni - po - tens, Do - - - mi - ne Fi - li u - ni - ge - ni - te Je - -

AII
ter om - ni - po - tens, Je - su

TII
ter om - ni - po - tens, Je - -

BII
ter om - ni - po - tens, Je - -

Org

5 6

46

CI
-su Chri - ste. Do-mi-ne De-us, A - gnus De - i, Fi - li-us Pa -

AI
-su Chri - ste. Do-mi-ne De-us, A - gnus De - i, Fi - li-us Pa -

TI
- su Chri - ste. Do-mi-ne De-us, A - gnus De - i, Fi-

BI
- su Chri - ste. Fi - li-us

CII
- su Chri - ste.

AII
Chri - - ste.

TII
su Chri - ste.

BII
su Chri - - ste.

Org
6 4 4 3 4 3 6

63

CI
- i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta

AI
A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta

TI
Do - mi-ne De - us A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta

BI
- - - - - tris.

CII
- tris, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta

AII
Pa - - - - - tris.

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

BII
i Fi - li - us Pa - - - - - tris.

Org
6 5 7 6 5 6 5
4 3 3 4 3

72

CI
 mun - di, mi-se-re-re no - bis, qui tol - lis, qui

AI
 mun - di, mi-se-re-re, mi-se-re-re, mi-se-re-re no - bis, qui tol - lis, qui

TI
 mun - di, mi-se-re-re, mi-se-re-re no - bis, qui tol - lis, qui

BI
 Qui tol - lis, qui

CII
 mun - - di, mi-se-re-re, mi-se-re-re no - bis, qui tol - lis, qui

AII
 Qui tol - lis, qui

TII
 Qui tol - lis, qui

BII
 Qui tol - lis, qui

Org

[#] 3 4 [#] 3

79

CI
tol - lis, pec - ca - ta mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem

AI
tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem

TI
tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem

BI
tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe

CII
tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem

AII
tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe

TII
tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe

BII
tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe

Org
[6] 6 [6] 6

86

CI
no - stram. Qui se - des ad dex-te-ram Pa - tris, mi - se-re - re

AI
no - stram. Qui se - des ad dex-te-ram Pa - tris, mi - se - re - re no -

TI
no - stram. Qui se - des ad dex-te-ram Pa - tris, mi - se - re - re_

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

CII
no - stram. Qui se - des ad dex-te-ram Pa - tris,

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

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

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

Org
7

94

CI
no - bis. Quo - ni-am tu so - lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus

AI
- bis. Quo - ni-am tu so - lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus

TI
no - bis. Quo - ni-am tu so - lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus

BI
Quo - ni-am tu so - lus san - ctus.

CII
Quo - ni-am tu so - lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus

AII
Quo - ni-am tu so - lus san - ctus.

TII
Quo - ni-am tu so - lus san - ctus.

BII
Quo - ni-am tu so - lus san - ctus.

Org
4 [F] 3 #

CI Al - tis - si - mus, Je - su Chri - ste, Je - su Chri -

AI Al - tis - si - mus, Je - su Chri - - ste, Je - su, Je - su Chri - -

TI Al - tis - si - mus, Je - su Chri - ste, Je - su Chri -

BI Je - su Chri - ste, Je - su Chri -

CII Al - tis - si - mus, Je - su Chri - - ste, Je - - su Chri -

AII Je - su Chri - ste, Je - su, Je - su Chri

TII Je - su, Je - su Chri - - ste, Je - su Chri -

BII Je - su Chri - ste, Je - su Chri -

Org # 3 4 3

109

CI
ste. Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu,

AI
ste. Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu,

TI
ste. Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu,

BI
ste. Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu,

CII
ste. Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu,

AII
ste. Cum San - cto Spi - ri - tu,

TII
ste. Cum San - cto Spi - ri - tu

BII
ste. Cum San - cto Spi - ri - tu

Org
 #

116

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

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

TII in glo - ri - a De - i

BII in glo - ri -

Org

123

CI
Pa - tris. A - men, A - - - - - men,

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

TI
Pa - - - - tris. A - - - - - men,

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

CII
in glo - ri - a De - i Pa - - - -

AII
in glo - ri - a De - i

TII
in glo - ri -

BII

Org

129

CI
in glo - ri -

AI
in glo - ri - a De - i

TI

BI

CII
- - tris. A - - - - men, A - - - - men,

AII
Pa - tris,

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

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

Org

135

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

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

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

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

CII
-

AII
in glo - ri -

TII
-

BII
-

Org
-

146

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

AI
in glo - ri - a De - i Pa - tris. A - - - men._____

TI
De - i Pa - tris. A - men_____

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

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

AII
Pa - - - - tris. A - - - men._____

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

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

Org

8

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

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

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

BI
vi - si - bi - li-um

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

AII
vi - si - bi - li-um

TII
vi - si - bi - li-um

BII
vi - si - bi - li-um

Org

15

CI
om - ni - um, et in-vi - si - bi - li-um. Je - - - sum

AI
- - ni-um, et in-vi - si - bi - li-um. Je - - -

TI
om - ni-um, et in-vi - si - bi - li-um. Je - - -

BI
om - ni - um, et in-vi - si - bi - li-um. Je - - -

CII
om - ni - um, Et _____ et in u-num Do - mi-num Je -

AII
om - ni - um, Et _____ in u-num Do - mi-num Je - sum

TII
om - ni - um, Et _____ in u-num Do - mi-num Je -

BII
om - ni - um, Et _____ in u-num Do - mi-num Je -

Org
6 2 6
5 5

22

CI
Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum, u - ni - ge - ni - tum,

AI
- sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum,

TI
sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum, u - ni - ge - ni - tum,

BI
sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum,

CII
- sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -

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

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

BII
- sum Chri - stum,

Org

29

CI
u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a, an - te om - ni - a

AI
u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a, an - te om - ni -

TI
u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om -

BI
u - ni - ge - ni - tum.

CII
tum, u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om -

AII
ge - ni - tum, u - ni - ge - ni - tum.

TII
De - i u - ni - ge - ni - tum.

BII
Fi - li - um De - i u - ni - ge - ni - tum.

Org

37

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

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

TI
- ni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum

BI
De - um de De - o, De - um ve - rum

CII
- ni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum

AII
De - um de De - o, De - um ve - rum

TII
De - um de De - o, De - um ve - rum

BII
De - um de De - o, De - um ve - rum

Org

45

CI
de De - o ve - ro. Ge - ni-tum non fa - ctum, con-sub-stan-ti - a - lem

AI
de De - o ve - ro. Ge - ni-tum non fa - ctum, con-sub-stan - ti-a - lem

TI
de De - o ve - ro. Ge - ni-tum non fa - ctum, con-sub-stan - ti-a - lem

BI
Ge - ni-tum, *ge - ni-tum* non fa - ctum, con-sub-stan - ti-a - lem

CII
de De - o ve - ro. Ge - ni-tum con-sub - stan - ti - a - lem Pa-tri, *con-sub-*

AII
Ge - ni-tum, ge - ni-tum con-sub-stan - ti - a - lem Pa-tri, *con-sub-*

TII
Ge - ni-tum, ge - ni-tum con-sub - stan - ti - a - lem Pa-tri, *con-sub-*

BII
Ge - ni-tum, ge - ni-tum con-sub - stan - ti - a - lem Pa-tri, *con-sub-*

Org

7 6
4

CI
Pa - tri: per quem om - ni - a fa - cta sunt.

AI
Pa - tri: per quem om - ni - a fa - cta sunt.

TI
Pa - tri: per quem om - ni - a fa - cta sunt. Qui

BI
Pa - tri: per quem om - ni - a fa - cta sunt. Qui

CII
stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt.

AII
stan - ti - a - lem Pa - tri, [Pa - tri:] per quem om - ni - a fa - cta sunt.

TII
stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt.

BII
stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt.

Org

58

CI
 Qui pro - pter nos ho - mi - nes, de - scen -

AI
 Qui pro - pter nos ho - mi - nes, de - scen -

TI
 pro - pter nos ho - mi - nes, de - scen -

BI
 pro - pter nos ho - mi - nes, de - scen -

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

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

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

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

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

64

CI
dit, de - scen - - dit, de - scen - - dit de cae - lis. Et

AI
dit, de - scen - - dit, de - scen - - dit de cae - lis. Et

TI
dit, de - scen - - dit, de - scen - - dit de cae - lis. Et

BI
dit, de - scen - - dit de - scen - - dit de cae - lis.

CII
scen - dit, de - scen - - dit de cae - lis. Et

AII
scen - dit, de - scen - - dit de cae - lis.

TII
scen - dit, de - scen - - dit de cae - lis.

BII
scen - dit, de - scen - - dit de cae - lis.

Org

72

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

AI
in - car - na - - tus est de Spi - ri - tu San - - cto ex Ma

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

BI

CII
in - car - na - - tus est de Spi - ri - tu San - - - cto ex Ma -

AII

TII

BII

Org

#

6

5

80

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

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

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

BI
Et ho - - - - - mo

CII
ri - a Vir - gi - ne, ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - - ctus

AII
Et ho - mo fa - - -

TII
Et ho - mo fa - - - ctus,

BII
Et ho - - - - - mo fa -

Org
4 [F] 3 4 [F] 3

88

CI
- - ctus est. Cru - ci - fi - xus et - i - am, et - i - am pro no -

AI
- - ctus est. Cru - ci - fi - xus et - i - am pro no - bis, et - i - am pro no -

TI
fa - ctus est.

BI
fa - ctus est.

CII
est, fa - ctus est. Cru - ci - fi - xus et - i - am pro no -

AII
- ctus est. Cru - ci - fi - xus et - i - am pro no -

TII
fa - ctus est.

BII
- ctus est.

Org

97

CI
bis: sub Pon-ti - o Pi-la - to, sub Pon - ti - o Pi - la - - - to

AI
bis: sub Pon-ti - o Pi - la - to, sub Pon-ti - o Pi - la - - - - - to pas -

TI

BI

CII
-bis: sub Pon - ti - o Pi-la - to, Pi - la - - - - to

AII
-bis: sub Pon-ti - o Pi - la - to, sub Pon - ti - o Pi - la - to

TII

BII

Org
#6 #6 [7] 6 # #6 4 [#] 3

104

CI
pas - sus, et se - pul - tus est. Et re - sur-re - xit ter-ti-a di - e, et re - sur-re-xit,

AI
- sus, et se - pul - tus est. Et re - sur-re - xit ter-ti-a di - e, et re - sur-re-xit,

TI

BI

CII
pas - sus, et se - pul - tus est. Et re - sur-re - xit ter-ti-a di - e, et

AII
pas - sus, et se - pul - tus est. Et re - sur-re - xit ter-ti-a di - e, et

TII

BII

Org
4 4 4 5 [4] 6 5 [4] 6
2

112

CI
re - sur-re - xit ter - ti-a di - e, se - cun - dum Scri - tu - ras.

AI
re - sur-re - xit ter - ti-a di - e, se - cun - dum Scri - ptu - ras. Et a-

TI

BI

CII
re - sur-re - xit ter - ti-a di - e, se - cun - dum Scri - ptu - ras. Et a-scen-dit in

AII
re - sur-re - xit ter - ti-a di - e, se - cun - dum Scri - ptu - ras.

TII

BII

Org
5 #6 6 4 #3 7 4 3
5

119

CI Et a-scen-dit in cae - - lum: se - det ad dex - te-ram, se -

AI scen - dit in cae - - lum, et a-scen - dit in cae - lum: se -

TI

BI

CII cae - lum, et a - scen-dit in cae - - lum: se - det

AII Et a-scen-dit in cae - - lum: se - det ad dex - te-ram Pa -

TII

BII

Org 6 6 6 4 [#] 3 6

125

CI
- det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

AI
- det ad dex - te - ram Pa - tris. Et i - te - rum, et i - te - rum ven - tu - rus est cum glo - ri - a,

TI

BI

CII
ad dex - te - ram Pa - - tris. Et i - te - rum, et i - te - rum ven - tu - rus est cum glo - ri - a,

AII
- tris, Pa - - tris. Et i - te - rum, et i - te - rum ven - tu - rus est cum glo - ri - a,

TII

BII

Org
4 [2] 3 #

Adagio

CI
 ju - di - ca - re vi - vos et mor - tu - os, et mor - tu - os: cu - ius re -
 AI
 ju - di - ca - re vi - vos et mor - tu - os: cu - ius
 TI
 BI

CII
 ju - di ca - re vi - vos et mor - tu - os, vi - vos et mor - tu - os: cu - ius
 AII
 ju - di - ca - re vi - vos et mor - tu - os: cu - ius
 TII
 BII
 Org
 7 6 # # 5 6 5 4 5 6 5 6
 [#] 3 4 [#] 3

140

CI
- gni non e-rit fi - nis, cu - ius re - gni, non e - rit, non e - rit

AI
re - gni non e - rit fi - nis, cu - ius re - gni non e - rit fi - nis, non

TI

BI

CII
re - gni non e - rit fi - nis, cu - ius re - gni, non e - rit fi - nis,

AII
re - gni non e - rit fi - - nis, cu - ius re - gni non e - rit

TII

BII

Org
7 [#] 6 4 3 5 6 5 6 7 [#] 6

148

CI
fi - - nis, non e - rit fi - nis. Et in Spi - ri-tum San - ctum,

AI
e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri-tum San - ctum,

TI
Et in Spi - ri-tum San - ctum,

BI
Et in Spi - ri-tum San - ctum,

CII
non e - rit fi - nis. Et in Spi - ri-tum San - ctum,

AII
fi - - nis, non e - rit fi - nis. Et in Spi - ri-tum San - ctum,

TII
Et in Spi - ri-tum San - ctum,

BII
Et in Spi - ri-tum San - ctum,

Org
4 [F] 3 6 4 [F] 3 ♯

156

CI
Do - mi-num, et vi - vi - fi - can - tem:

AI
Do - mi-num, et vi - vi - fi - can - tem:

TI
Do - mi-num, et vi - vi - fi - can - tem:

BI
Do - mi-num, et vi - vi - fi - can - tem:

CII
Do - mi-num, qui ex Pa - tre Fi - li - o - que pro-

AII
Do - mi-num, qui ex Pa - tre Fi - li - o - que pro-

TII
Do - mi-num, qui ex Pa - tre Fi - li - o - que pro -

BII
Do - mi-num, qui ex Pa - tre Fi - li - o - que pro-

Org
6 # 6 4 [#] 3
5 5

163

CI
Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - tur, et con - glo - ri -

AI
Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - tur, et con - glo - ri -

TI
Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - tur, et con - glo - ri -

BI
Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - tur,

CII
ce - dit. si - mul a - do - ra - tur, et con - glo - ri -

AII
ce - dit. si - mul a - do - ra - tur,

TII
ce - dit. si - mul a - do - ra - tur,

BII
ce - dit. si - mul a - do - ra - tur,

Org
7 6 # 4 [#] 3

171

CI
- fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

AI
- fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

TI
- fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

BI
qui lo - cu - tus est per Pro - phe - tas.

CII
- fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

AII
qui lo - cu - tus est per Pro - phe - tas.

TII
qui lo - cu - tus est per Pro - phe - tas.

BII
qui lo - cu - tus est per Pro - phe - tas.

Org
4 3 4 [♯] 3

CI
 san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - -

AI
 san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te -

TI
 san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te -

BI
 Con - fi - te -

CII
 san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te

AII
 Con - fi - te -

TII
 Con - fi - te -

BII
 Con - fi - te -

Org
 # # #

185

CI
- te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - -

AI
or u - num ba - pti - sma in re - mis - si - o - nem pec - - ca -

TI
or u - num ba - pti - sma in re - mis - si - o - nem pec - - ca

BI
or u - num ba - pti - sma in re - mis - si - o - nem pec - ca -

CII
or u - num ba - pti - sma in re - mis - si - o - nem

AII
or u - num ba - pti - sma in re - mis - si - o - nem

TII
or u - num ba - pti - sma in re - mis - si - o - nem

BII
or u - num ba - pti - sma in re - mis - si - o - nem

Org
4 [#] 3 4 [#] 3 # #6

192

CI
- - rum. Et ex - spe - cto re - - sur - - re - -

AI
to - rum. Et ex - spe - cto re-sur-re - cti - o - nem, re-sur-re - cti -

TI
to - rum. Et ex - spe - cto re-sur-re - cti - o - nem, re-sur-re - cti -

BI
to - rum. Et ex - spe - cto re-sur-re - cti - o - nem

CII
Et ex - spe - cto re-sur-re-cti - o - nem, re-sur-

AII
Et ex - spe - cto re-sur-re - cti - o - nem

TII
Et ex - spe - cto re-sur-re - cti - o - nem

BII
Et ex - spe - cto re-sur re - cti - o - nem

Org
7 6 [♯] 5 6
[♯] 3 4 [♯] 3

199 Adagio

CI
cti - o - nem mor - tu - o - - rum. Et vi - tam, et vi - tam ven - tu - ri

AI
o - nem mor - tu - o - - rum. Et vi - tam, et vi - tam ven - tu - ri

TI
o - nem mor - tu - o - - rum. Et vi - tam et vi - tam ven - tu - ri

BI
mor - tu - o - - rum. Et vi - tam, et vi - tam ven - tu - ri

CII
re - cti - o - nem Et vi - tam, et vi - tam, et

AII
Et vi - tam, et vi - tam, et

TII
Et vi - tam, et vi - tam, et

BII
Et vi - tam, et vi - tam, et

Org
7 6 #

207

CI
sae - cu - li. A - - - - men, et vi - tam, et

AI
sae - cu - li. A - - - - men, et vi - tam, et

TI
sae - cu - li. A - - - - men, et vi - tam, et vi -

BI
sae - cu - li. et vi - tam, et

CII
vi - tam, et vi - tam ven - tu - ri sae - cu - li, et vi - tam, et vi - tam,

AII
vi - tam, et vi - tam ven - tu - ri sae - cu - li, et vi - tam, et vi - tam,

TII
vi - tam, et vi - tam ven - tu - ri sae - cu - li, et vi - tam, et vi - tam,

BII
vi - tam, et vi - tam ven - tu - ri sae - cu - li, et vi - tam, et vi - tam,

Org

215

CI
vi-tam ven-tu - ri sae - cu-li. A - - - - -

AI
vi-tam ven-tu - ri sae - cu-li. A - - men, A - - -

TI
tam ven-tu - ri sae - cu-li. A - - - - -

BI
vi-tam ven-tu - ri sae - cu-li. A - - - - -

CII
et vi - tam ven-tu - ri sae - cu-li.

AII
et vi - tam, et vi-tam ven-tu - ri sae - cu-li.

TII
et vi - tam ven - tu - ri sae - cu-li.

BII
et vi - tam, et vi-tam ven-tu - ri sae - cu-li.

Org

4 5

222

CI
- men, A - - - men, A -

AI
- men, A - - - men,

TI
- men, A - - - men,

BI
- men,

CII
A - - - men, A - men, A - -

AII
A - - men, A - - - men, A - - men,

TII
A - - - - men, A - - -

BII
A - - - - men, A - - -

Org
4 3 6 6 6 6 6 6 6

229

CI
- - - - - men, A - - - - - men.

AI
A - - - - - men, A - - - - - men.

TI
A - - - - - men, A - - - - - men, A - - - - - men.

BI
A - - - - - men, A - - - - - men.

CII
- - - - - men, A - - - - - men, A - - - - - men.

AII
A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men.

TII
- - - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men.

BII
men, A - - - - - men, A - - - - - men.

Org
6 4 3

Sanctus

The musical score is for the Sanctus, featuring eight parts: Cantus I, Altus I, Tenor I, Bassus I, Cantus II, Altus II, Tenor II, Bassus II, and Organum. The score is written in G major (one sharp) and common time (C). The vocal parts (Cantus I, Altus I, Tenor I) have lyrics: "San - - - - - ctus, San - - - - -". Cantus II has the lyric "San - - - - -". The Organum part is in the bass clef and provides a harmonic accompaniment.

7

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

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

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

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

CII
ctus, Do - mi-nus De - us, Do - mi-nus

AII
Do - mi-nus De - us, Do - mi-nus De -

TII
Do - mi-nus De - us, Do - mi-nus

BII
Do - mi-nus De - us, Do - mi-nus

Org

12

CI
Do - mi-nus De-us Sa - ba - oth. Ple - ni sunt cae - li, ple - ni sunt

AI
Do - mi-nus De - us Sa - ba - oth. Ple - ni sunt cae - li, ple - ni sunt

TI
Do - mi-nus De - us Sa - ba - oth. Ple - ni sunt cae - li, ple - ni sunt

BI
Ple - ni sunt cae - li, ple - ni sunt

CII
De - us Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth. Ple - ni sunt cae - li,

AII
- us Sa - ba - oth. Ple - ni sunt cae - li,

TII
De - us Sa - ba - oth. Ple - ni sunt cae - li,

BII
De - us Sa - ba - oth. Ple - ni sunt cae - li,

Org

17

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

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

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

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

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

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

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

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

Org

22

CI
- ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na, ho -

AI
- ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na, ho -

TI
- ri - a tu - a. Ho - san - na, *ho - san - na*, ho - san - na in ex - cel - sis, ho - san - na, ho -

BI
- ri - a tu - a. Ho - san - na, *ho - san - na, ho - san - na*, in ex - cel - sis, ho - san - na, ho -

CII
- ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na, ho - san - na in ex - cel -

AII
- ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na, ho - san - na in ex - cel -

TII
- ri - a tu - a. Ho - san - na, *ho - san - na, ho - san - na*, ho - san - na in ex - cel -

BII
- ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na, ho - san - na in ex - cel -

Org

29

CI
*san-na, ho - san-na, ho-san-na in ex - cel - sis, ho - san-na, ho-san - na in ex - cel - sis.*_____

AI
*san-na, ho - san-na, ho san-na in ex - cel - sis, ho - san-na, ho-san - na in ex - cel - sis.*_____

TI
*san-na, ho - san-na, ho-san-na in ex - cel - sis, ho - san-na, ho-san - na in ex - cel - sis.*_____

BI
*san-na, ho - san-na, ho-san-na in ex - cel - sis, ho - san-na, ho-san - na in ex - cel - sis.*_____

CII
*sis, ho-san-na, ho-san-na, ho - san - na in ex-cel - sis.*_____

AII
*sis, ho-san-na, ho-san-na, ho - san - na in ex - cel - sis.*_____

TII
*sis, ho-san-na, ho-san-na, ho - san - na in ex - cel - sis.*_____

BII
*sis, ho-san-na, ho-san-na, ho - san - na in ex - cel - sis.*_____

Org
*sis, ho-san-na, ho-san-na, ho - san - na in ex - cel - sis.*_____

Agnus Dei

Cantus I
A - gnus De - i, qui tol - lis, qui tol-lis pec - ca-ta

Altus I
A - gnus De - i, qui tol - lis pec - ca-ta mundi, *qui tol-*

Tenor I
A - gnus De - i, *A - gnus De - i*, qui tol - lis, qui tol-lis pec - ca - ta

Bassus I
A - gnus De - i, qui tol - lis, qui tol-lis pec - ca-ta

Cantus II
qui tol - lis, qui

Altus II
qui tol - lis, *qui*

Tenor II
qui tol - lis, *qui*

Bassus II
qui tol - lis, *qui*

Organum

6

9

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

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

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

BI
 mun-di.

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

AII
 tol-lis,

TII
 tol-lis,

BII
 tol-lis,

Org

6 6 7 6 5
 5 [♯] 3 4 [♯] 3

15

CI
mi-se-re-re no - bis. A - gnus De - i, qui tol-lis pec-ca - ta

AI
re no - bis. A - gnus De - i, qui tol-lis pec - ca - ta mun -

TI
re - re no - bis. A - gnus De - i, qui tol-lis pec

BI
A - gnus De - i,

CII
- - bis. A - gnus De - i, A - gnus De - i,

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

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

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

Org
6 4 3 6
5 5

23

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

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

TI
 ca - ta mun - di: mi - se-re-re no - bis, mi - se-re-re no - - bis qui

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

CII
 mi - se-re-re no -

AII
 mi -

TII

BII
 qui tol - lis pec

Org
 4 3 4 3 2 7 6 6 4 3 5 6 7 6

CI
 - bis, mi - se - re - re no - bis, pec - ca - ta

AI
 pec-ca - ta mun - di: mi - - se - re - re no - -

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

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

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

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

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

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

Org
 4 3 4 7 [♯] 6 7 6 6 5 4 3

34

CI
 mun - - - di: mi - se - re - re no - - bis. _____

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

TI
 8 mun - di, qui tol - lis pec - ca - ta mundi: mi - se - re - re no - bis. _____

BI
 no - bis. _____

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

AII
 8 - se - re - re, mi - se - re - re no - - - - - - - - - - bis. _____

TII
 8 mun - di: mi - se - re - re no - - - - - - - - - - bis. _____

BII
 ca - ta mun - di: mi - se - re - re no - - - - - - - - - - bis. _____

Org
 7 6 6 5 7 6 3 4 3
 4 3

Missa Iste est Ioannes

Kyrie

Francesco Foggia (1603-1688)

Alla quarta

Cantus I
Ky - ri - e e - lei - son, e - lei -

Altus I
Ky - ri - e e - lei -

Tenor I
Ky - ri - e e - lei -

Bassus I

Cantus II

Altus II

Tenor II

Bassus II

Organum

4 #3

17

CI

AI

TI

BI

CII

AII

TII

BII

Org

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

lei - -

son, e - lei - -

e e - lei - - son, e - lei - -

7 6 4 [#] 3 6

26

CI Ky - ri - e e - lei - - - - son, Ky - ri -

AI Ky - ri - e e - lei - - - - - - - - son, Ky - ri -

TI lei - - - - - - - - - - son, Ky - ri -

BI - - - - - - - - - - - - - - son, Ky - ri -

CII son, Ky - ri - e e - lei - - - son,

AII son, Ky - ri - e - - - e - lei - - -

TII son, Ky - ri - e e - lei -

BII son, Ky - ri - e e - lei -

Org

6 5 6

44

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

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

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

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

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

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

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

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

Org

5 6 5 6 5 3 4 3

Detailed description: This is a page of a musical score for a choir and organ. It features eight staves: four for voices (CI, AI, TI, BI) and four for organ (CII, AII, TII, BII, Org). The music is in G major and 4/4 time. The lyrics are 'Ky - ri - e e - lei - son'. The organ part includes a fingerings sequence at the bottom: 5 6 5 6 5 3 4 3.

54

CI Chri - ste e - lei - son, e - lei - - - - son,

AI Chri-ste e - lei - - - - - son,

TI Chri - ste e - lei - - - son,

BI

CII Chri - ste e - lei - - - - son, Chri-ste e -

AII

TII

BII

Org 4 3 # [6] 4 [3]

61

CI
Chri - ste e - lei - - - - - son, e - lei -

AI
Chri - ste e - lei - - - - - son, Chri - ste e - lei - - - - -

TI
Chri - ste e - lei -

BI

CII
lei - - - - - son, Chri - ste e - lei - - - - -

AII

TII

BII

Org

6 6 7 [F] 6
5

68

CI
AI
TI
BI

son, e - lei - - - - - son, Chri - ste e -

son, Chri - ste e - lei - - - - - son, Chri - ste e - lei -

CII
AII
TII
BII

son, Chri - ste e - lei - - - - - son, e - lei -

Org

4 3 4 3 7 6 4 [♯] 3

75

CI
lei - - - - - son. _____

AI
son, Chri - ste e - lei - - - - - son. _____ Ky - ri - e

TI
son Chri - ste e - lei - - - - - son. _____

BI

CII
son, Chri-ste e - lei - - - - - son. _____

AII

TII

BII

Org
5 6 9 8 7 [♯] 6 4 [♯] 3

83

CI Ky - ri - e e - - - - - lei - son, _____

AI e - - - - - lei - son, Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri -

TI Ky - ri - e e - - - - - lei - son, _____

BI Ky - ri - e

CII

AII

TII

BII

Org

7 6

89

CI
— e - lei - son, e - lei - son,

AI
e, Ky - ri - e e - lei - son, e - lei - son,

TI
Ky - ri - e e - lei - son, e - lei - son,

BI
e - lei - - - - son, e - lei - son,

CII
Ky - ri - e e - - - - lei - son,

AII
Ky - ri - e e - lei - son, Ky - ri - e e -

TII
Ky - ri - e e - -

BII
Ky - ri - e e - -

Org

6 5

95

CI
Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e,

AI
Ky - ri - e, Ky - ri - e, Ky - ri - e,

TI
Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e,

BI
Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e,

CII
e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e,

AII
- lei - son, Ky - ri - e e - lei - son, Ky - ri - e,

TII
- [lei] - son, e - lei - son, Ky - ri - e,

BII
- lei - son, Ky - ri - e e - lei - son, Ky - ri - e,

Org
6 6
5 5

102

CI
Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e

AI
Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e

TI
Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e

BI
Ky - ri - e, e - lei - son, Ky - ri - e, Ky - ri - e, Ky - ri - e

CII
Ky - ri - e e - lei - son, Ky - ri - e,

AII
Ky - ri - e e - lei - son, Ky - ri - e,

TII
Ky - ri - e e - lei - son, Ky - ri - e,

BII
Ky - ri - e e - lei - son, Ky - ri - e,

Org
6 6
5 5

114

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

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

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

BI
Ky ri - e e - lei - son.

CII
e e - lei - son, e - lei - son.

AII
e e - lei - son, e - lei - son.

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

BII
e e - lei - son, e - lei - son.

Org

Gloria

Cantus I
Et in ter - ra pax ho - mi - ni - bus, pax ho - mi - ni - bus

Altus I
Et in ter - ra pax ho - mi - ni - bus, pax ho - mi - ni - bus

Tenor I
Et in ter - ra pax ho - mi - ni - bus

Bassus I
Et in ter - ra pax ho - mi - ni - bus

Cantus II
bo -

Altus II
bo -

Tenor II
bo - nae

Bassus II
bo -

Organum
6 6 7 6

10

CI
bo - nae vo - lun - ta - tis. Lau - da-mus te.

AI
bo - nae vo - lun - ta - tis. Lau - da-mus te.

TI
bo - nae vo - lu - ta - tis.

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

CII
nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis. Lau - da-mus te.

AII
nae vo - lun - ta - tis, bo-nae vo-lun-ta - - tis.

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

BII
- nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.

Org
4 3 7 6

19

CI
Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

AI
Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

TII
Be - ne - di - ci - mus te. Glo - ri - fi - ca - mus te.

BII
Be - ne - di - ci - mus te. Glo - ri - fi - ca - mus te.

Org
6 4 [#] 3 4 [#] 3

Detailed description: This is a page of a musical score, page 19. It features five vocal parts and an organ part. The parts are labeled CI, AI, TII, BII, and Org. The lyrics are: 'Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.' The organ part has a rhythmic pattern of 6 4 [#] 3 4 [#] 3. The score is written in a key with one sharp (F#) and a common time signature. The vocal parts are in various staves, with CI and AI in the top two staves, TII and BII in the middle two staves, and Org in the bottom staff. The organ part is in the bass clef.

27

CI
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

AI
Gra - ti - as a - gi - mus ti - bi, *gra - ti - as a - gi - mus* ti - bi pro - pter ma - gnam

TI
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

BI
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

CII
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

AII
pro - pter ma - gnam

TII
pro - pter ma - gnam

BII
pro - pter ma - gnam

Org
6 5

35

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

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

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

BI
glo - ri - am tu - am. De - us

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

AII
glo - ri - am tu - am. De - us

TII
glo - ri - am tu - am. De - us

BII
glo - ri - am tu - am. De - us

Org
4 [#] 3 # 6 # 7 [#] 6

42

CI
Pa - ter om - ni - po - tens. Do-mi-ne Fi - li u - ni - ge - ni - te Je - su

AI
Pa - ter om - ni - po - tens. Do-mi-ne Fi - li u - ni - ge - ni - te Je - su Chri -

TI
Pa - ter om - ni - po - tens. Do-mi-ne Fi - li u - ni - ge - ni - te Je - - - su

BI
Pa - ter om - ni - po - tens. Je - - - su

CII
Pa - ter om - ni - po - tens. Do-mi-ne Fi - li u - ni - ge - ni - te Je -

AII
Pa - ter om - ni - po - tens. Je -

TII
Pa - ter om - ni - po - tens. Je - - - -

BII
Pa - ter om - ni - po - tens. Je -

Org
5 4 3

50

CI
Chri - ste. Fi - li - us Pa -

AI
-ste, Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i,

TI
Chri - ste. Do - mi - ne De - us, A - gnus De - i,

BI
Chri - ste. Do - mi - ne De - us, A - gnus De - i,

CII
- su Chri - ste. Fi - li - us Pa -

AII
- su Chri - ste.

TII
- su Chri - ste.

BII
su Chri - ste.

Org
9 8 4 3 # 7 6 # 6 5

57

CI
 tris, *Fi - li - us Pa - tris.* Qui tol - - lis pec -

AI
 qui tol - - lis pec -

TI
 Fi - li - us, *Fi - li - us Pa - tris.* Qui tol - lis pec -

BI

CII
 tris, *Fi - li - us Pa - tris.* Qui tol - lis pec -

AII

TII

BII

Org
 6 5 4 3 7 [♯] 6 4 3

65

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

AI
ca-ta mun - di, Qui tol - lis

TI
ca-ta mun - di, Qui tol - lis

BI
Qui tol - lis

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

AII
Qui tol -

TII
Qui tol -

BII
Qui tol - - lis

Org
7 [#] 6 6 5 # 7 6 4 [#] 3 ♯ 7 6 4 3
4 #3

73

CI
 pec - ca - ta mun - di, su - - sci - pe de - pre - ca - ti - o - nem,

AI
 pec - ca - ta mun - di, su - sci - pe

TI
 su - - sci - pe

BI
 su - - sci - pe de - pre - ca - ti -

CII
 pec - ca - ta mun - di, su - - - pe de - pre - ca - ti - o - nem,

AII
 lis su - sci - pe

TII
 -lis su - - sci - pe de -

BII
 su - - sci - pe de - pre - ca - ti -

Org
 7 [F] 6 4 3 # 9 8

81

CI
de - pre-ca-ti-o - - - nem no - stram. Qui se - des

AI
de - pre - ca - ti - o - nem no - stram. Qui se -

TI
de - pre - ca - ti - o - nem no - stram. Qui se - -

BI
o - - - nem no - - - - stram. Qui se -

CII
de - pre-ca-ti - o - - - - nem no - - - - stram. Qui se -

AII
de - pre-ca-ti - o - - - - nem no - - - - stram. Qui

TII
- pre-ca-ti-o - nem, de - pre-ca-ti - o-nem no - - - stram. Qui se -

BII
o - - - - nem no - - - - - - - stram. Qui se -

Org
9 8 # 7 6 7 6 5 4 3
3 4 # 3

88

CI
— ad dex - te - ram Pa - tris,

AI
- des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re

TI
- des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re no -

BI
- des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re

CII
- des ad dex - te - ram Pa - tris,

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

TII
- des ad dex - te - ram Pa - tris,

BII
- des ad dex - te - ram Pa - tris,

Org
6 5 6 6 5 6 5

105

CI
AI
TI
BI

CII
AII
TII
BII

Org

6 [F] 6 6 [F] 6

112

CI
tis - si-mus, Je - su Je - su Chri - ste. Cum San - cto Spi - ri - tu,

AI
tis - si-mus, Je - su Chri - ste. Cum San-cto Spi - ri tu,

TI
tis - si-mus, Je - su Chri - ste. Cum San-cto Spi - ri - tu,

BI
tis - si-mus, Cum San-cto Spi - ri - tu,

CII
tis - si-mus, Je - su Chri - ste. Cum San-cto Spi - ri -

AII
tis - si-mus, Cum San-cto Spi - ri -

TII
tis - si-mus, Cum San - cto Spi - ri -

BII
tis - si-mus, Cum San-cto Spi - ri -

Org
5 6 7 6 4 [#] 3 # 7 [#] 6

CI
 in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris,

AI
 in glo - - ri - a

TI
 in glo-ri-a, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris,

BI
 in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris,

CII
 tu, in glo-ri a De-i Pa-tris, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris,

AII
 tu, in glo - - ri - a

TII
 tu, in glo-ri a De-i Pa-tris, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris,

BII
 tu, in glo-ri a De-i Pa-tris, in glo-ri a De-i Pa-tris, in glo-ri-a De-i Pa-tris,

Org
 6 # # #

127

CI
De - i Pa - tris. A - - - - men, A - - -

AI
De-i Pa - tris. A - - - - - men, A -

TI
De - i Pa - tris. A - - - -

BI
De - i Pa - tris. A - - - -

CII
De-i Pa - tris. A - - - - - men,

AII
De-i Pa - - - tris.

TII
De - i Pa - tris.

BII
De - i Pa - tris.

Org
De - i Pa - tris.

135

CI
AI
TI
BI
CII
AII
TII
BII
Org

men,
men,
men,
men,
A - - - - -
A - - - - - men, A - - - - -
A - - - - -
A - - - - -

#

141

CI
A - - - - men,

AI
A - - - - men,

TI
A - - - - men,

BI

CII
men, A - men, A - - - -

AII
men, A - - - -

TII
men, A - - - -

BII
men, A - - - -

Org

#

152

CI
A - - men, A - men, A - men.

AI
A - - men, A - men, A - men.

TI
A - - men, A - - - men.

BI
A - - - - men, A - - - - men.

CII
- - - men, A - men, A - - - men.

AII
- - - men, A - - - - - - - - - men.

TII
- - - men, A - - - men A - - - men.

BII
- - - men, A - - - - men A - - - - men.

Org

7

CI *trem om - ni - po-ten - tem, fa - cto-rem cae - li et ter - - - - -*

AI *ten - - - - - tem,*

TI *- - - - - tem,*

BI *- - - - - tem,*

CII *fa - cto-rem cae - li et ter - - - - -*

AII

TII

BII

Org

7 [♯] 6 4 3 4 3

13

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

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

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

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

CII
 - - - - - rae, vi - si - bi - li - um om - ni - um,

AII
 vi - si - bi - li - um om - ni - um,

TII
 vi - si - bi - li - um om - ni - um,

BII
 vi - si - bi - li - um om - ni - um,

Org
 5 6 5

20

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

AI
bi - li - um. Je - sum Chri - stum, Fi - li - um

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

BI
bi - li - um. Je - - sum Chri - stum, Fi - li - um

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

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

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

BII
Et in u - num Do - mi - num Je - sum Chri - - stum

Org
7 [#] 6 7 [#] 6 4 [#] 3

27

CI
De-i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an -

AI
De-i u - ni - ge - ni - tum. Et ex Pa - tre na - tum

TI
De-i u - ni - ge - ni - tum. Et ex Pa - tre na - tum

BI
De-i u - ni - ge - ni - tum. Et ex Pa - tre na - tum

CII
Fi - li - um De - i u - ni - ge - ni - tum. an - te om -

AII
Fi - li - um De - i u - ni - ge - ni - tum. an - te

TII
Fi - li - um De - i u - ni - ge - ni - tum. an - te om - ni -

BII
Fi - li - um De - i u - ni - ge - ni - tum. an - te om -

Org
6 4 [♯] 3

35

CI
- te om - ni - a, an - te om - ni - a sae - cu - la De - um de De - o,

AI
an - te om - ni - a sae - cu - la De - um de De - o,

TI
an - te om - ni - a sae - cu - la.

BI
an - te om - ni - a sae - cu - la.

CII
- ni - a, an - te om - ni - a sae - cu - la. De - um de De - o,

AII
om - ni - a sae - - - - - cu - la.

TII
a - - - - - sae - - - - - cu - la.

BII
- ni - a sae - - - - - cu - la.

Org

43

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

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

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

BI lu - men de - lu - mi-ne, De - um ve - rum

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

AII

TII

BII

Org # 6 5

51

CI
Ge - ni-tum, non fa - ctum, per quem om - ni - a, om - ni - a

AI
Ge - ni-tum, non fa - ctum, per quem om - ni - a, om - ni - a

TI
Ge - ni-tum, non fa - ctum, per quem om - ni - a, om - ni -

BI
Ge - ni-tum, non fa - ctum, per quem om - ni - a, om - ni - a

CII
Ge - ni-tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a

AII
Ge - ni-tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a

TII
Ge - ni-tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a

BII
Ge - ni-tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a

Org

6 4 3

58

CI
fa - cta sunt. Qui pro-pter nos ho - mi-nes, et pro-pter no - stram sa - lu - tem de - scen-dit de

AI
— fa - cta sunt. de - scen-dit de coe - lis,

TI
a fa - cta sunt.

BI
— fa - cta sunt.

CII
— fa - cta sunt. Qui pro-pter nos ho - mi-nes, et pro-pter no - stram sa - lu - tem de -

AII
fa - cta - sunt.

TII
— fa - cta sunt.

BII
— fa - cta sunt.

Org
4 [F] 3 #

65

CI
 coe - lis, de - scen-dit de coe - - - lis. Et in - car - na - - - tus

AI
 de - scen-dit de coe - - - - lis. Et in - car-na - - - - tus

TI
 Et in - car - na - - - tus

BI
 Et in - car - na - - - tus

CII
 scen-dit de coe - lis, de - scen-dit de coe - - - lis. Et in - car - na - - - tus

AII
 Et in - car - na - - - tus

TII
 Et in - car - na - - - tus

BII
 Et in - car - na - - - tus

Org
 # 6 6 5 6 5
 4 4 [♯] 3

74

CI
est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

AI
est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

TI
est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

BI
est ex Ma - ri - a Vir - gi - ne: Et

CII
est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

AII
est ex Ma - ri - a Vir - gi - ne:

TII
est ex Ma - ri - a Vir - gi - ne: Et

BII
est ex Ma - ri - a Vir - gi - ne: Et

Org
6 5 4 [#] 3 4 [#] 3

84

CI
ho - - mo fa - - ctus est. _____ Cru - ci - fi - xus et - i-am pro no

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

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

BI
ho - - mo fa - - ctus est. _____

CII
ho - - mo fa - ctus est. _____ Cru - ci - fi - xus, Cru - ci -

AII
Et ho - mo, et ho - mo fa - ctus est. _____

TII
ho - - mo fa - ctus est. _____

BII
_ ho - mo fa - - - ctus est. _____

Org
7 6 5 6
[#] 3 4 [#] 3

93

CI - - bis, Cru - ci - fi - xus, Cru - ci - fi - xus et -

AI et - i-am pro no - bis, et - i-am pro no - bis, et - i-am pro no -

TI et - i-am pro no - bis, Cru - ci - fi -

BI Cru - ci - fi - xus, e - ti - am pro no -

CII fi - xus, Cru - ci - fi - xus

AII

TII

BII

Org 4 6 7 [#] 6 4 [#] 3
5

99

CI
i-am pro no - - bis, pro no - bis: sub Pon - ti-o Pi - la - to

AI
bis, et - i-am pro no - bis: sub Pon - ti-o Pi - la - to pas-sus, et se

TI
xus et - i-am pro no - - bis: sub Pon - ti-o Pi - la - to pas-sus, et se-pul -

BI
-bis, et - i-am pro no - - bis: sub Pon - ti-o Pi - la - to pas-sus, et se -

CII
et - i-am pro no - bis pro no - bis: sub Pon - ti-o Pi - la - to

AII

TII

BII

Org
7 6 5 7 6 6
[#] 3 4 [#] 3 4 6

106

CI pas-sus, et se-pul - tus est. Et re-sur - re-xit ter-ti-a di - e, et re-sur - re-xit ter-ti-a di - e,

AI pul-tus, pas - sus, et se-pul - tus est. Et re-sur - re-xit ter-ti-a di - e, et re-sur - re-xit ter-ti-a di - e,

TI tus, pas-sus, et se - pul - tus est. Et re-sur - re-xit ter-ti-a di - e, et re-sur - re-xit ter-ti-a di - e,

BI pul - - - tus est. et re-sur - re-xit ter-ti-a di - e,

CII pas-sus, et se - pul - tus est. Et re-sur - re-xit ter-ti-a di - e, et re-sur - re-xit ter-ti-a di - e, se-

AII

TII

BII

Org 5 6 7 7
3 4 3

119

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

AI
dex - te-ram Pa - tris. Et i - te-rum

TI
dex - te-ram Pa - tris. Et i - te-rum ven - tu - rus

BI
Et

CII
Et i - te-rum ven - tu - rus est, _____

AII

TII

BII

Org
4 3 6

126

CI
a, ven - tu - rus est cum glo - ri - a,

AI
ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

TI
est, ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

BI
i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

CII
i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

AII

TII

BII

Org

7 [F] 6

133

CI et mor - - tu - os, et i - te-rum

AI et i - te-rum ven - tu - rus,

TI et

BII et mor - - tu - os, et i - te-rum ven - tu - rus est,

Org # 4 [#] 3

140

CI
 ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

AI
 ven - tu - rus est, ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

TI
 i - te - rum ven - tu - rus, ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

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

CII
 ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos

AII

TII

BII

Org

7 6

148

CI et mor - - tu - os: cu - ius

AI cu - ius re - gni, cu - ius

TI cu - ius re - gni,

BI cu - ius re - gni,

CII et mor - - - tu - os: cu - ius

AII

TII

BII

Org # 4 [4] 3 7 6

161

CI
- rit fi - nis, non e - rit, non e - - rit fi - nis, non

AI
non e - rit, non

TI
- rit fi - - nis, non e - rit, non e - - rit

BI
e - rit, non e - - rit fi - - nis,

CII
non e - rit, non e - - rit fi - - nis,

AII

TII

BII

Org
7 6 6 7 6

165

CI e - rit, non e - rit fi - nis, non e - rit, non e - - rit, non e - rit fi -

AI e - rit fi - nis, non e - rit non e - rit fi -

TI fi - nis, non e - rit, non e - rit fi - nis, non e - rit fi -

BI non e - rit, non e - - rit fi - nis, non e - rit, non e - rit fi -

CII non e - rit, non e - - - - rit, non e - rit, non e - rit fi -

AII

TII

BII

Org 6 5 [♯] 6 7 6 5 3 4 3

170

CI
nis. Et in Spi - ri-tum San - ctum, Do - mi-num, et vi - vi - fi - can -

AI
- nis. Et in Spi - ri-tum San - ctum, Do - mi-num, et vi - vi - fi - can -

TI
nis. Et in Spi - ri-tum San - ctum, Do - mi-num, et vi - vi - fi - can -

BI
nis. Et in Spi - ri-tum San - ctum, Do - mi-num, et vi - vi - fi - can -

CII
- nis. Et in Spi - ri-tum San - ctum, Do - mi-num,

AII
Et in Spi - ri-tum San - ctum, Do - mi-num,

TII
Et in Spi - ri-tum San - ctum, Do - mi-num,

BII
Et in Spi - ri-tum San - ctum, Do - mi-num,

Org
Et in Spi - ri-tum San - ctum, Do - mi-num,

6 6
5

178

CI
tem: Qui cum Pa - tre, et Fi - li - o

AI
tem: Qui cum Pa - tre, et Fi - li - o

TI
tem: Qui cum Pa - tre, et Fi - li - o

BI
tem: Qui cum Pa - tre, et Fi - li - o

CII
qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et

AII
qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et

TII
qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et

BII
qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et

Org

186

CI
 si - mul a - do - ra - - - tur, et con - glo - ri - fi - ca - -

AI
 si - mul a - do - ra - - - tur, et con - glo - ri - fi - ca - -

TI
 si - mul a - do - ra - tur, et con - glo - ri - fi - ca -

BI

CII
 Fi - li - o si - mul a - do - ra - - - tur, et con - glo - ri - fi - ca -

AII
 Fi - li - o

TII
 Fi - li - o

BII
 Fi - li - o

Org

7 6 6 5 7 6
 4 #3

194

CI
tur: qui lo-cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

AI
- tur: qui lo-cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

TII
tur: qui lo-cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

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

CII
- tur: qui lo-cu - tus est per Pro - phe - tas.

AII
qui lo-cu - tus est per Pro - phe - tas.

TII
qui lo-cu - tus est per Pro - phe - tas.

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

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

6 5
4 [#] 3

4 [#] 3

CI
tho - li-cam Con - fi - te-or u - num ba - pti -

AI
tho - li-cam Con - fi - te-or u - num ba - pti -

TI
tho - li-cam Con - fi - te-or u - num ba - pti -

BI
tho - li-cam Con - fi - te-or u - num ba - pti -

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

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

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

BII
et a - po - sto - li-cam Ec - cle - si - am Con - fi - te-or

Org

4 [1] 3

209

CI
sma in re-mis-si - o - nem Et ex - spe - cto re-sur - re-cti-o-nem,

AI
sma in re-mis-si - o - nem Et ex - spe - cto re-sur - re-cti-o-nem,

TI
sma in re - mis-si - o - nem Et ex - spe - cto re - sur - re-cti-o-nem,

BI
sma in re-mis-si - o - nem Et ex - spe - cto re - sur - re-cti-o-nem,

CII
in re-mis si - o - nem pec - ca - to - rum. Et ex - spe - cto re-sur -

AII
in re-mis-si - o - nem pec - ca-to - rum. Et ex - spe - cto re - sur

TII
in re-mis-si - o - nem pec - ca-to - rum. Et ex - spe - cto re - sur

BII
in re-mis-si - o - nem pec - ca-to - rum. Et ex - spe - cto re - sur

Org
7 6

CI
re-sur - re-cti-o-nem mor - tu - o - rum. Et vi - tam ven - tu - ri

AI
re-sur - re-cti-o-nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae -

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

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

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

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

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

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

Org

225

CI
sae - - - - - cu-li. A - - - - -

AI
- - - - - cu-li. A - - - - -

TI
Et vi - tam ven - tu - ri sae - - - - - cu-li, et vi - tam

BI
Et vi - tam ven - tu - ri

CII

AII

TII

BII

Org

231

CI
- men, A - - - - - men,

AI
men, ven - tu - ri sae - cu - li. A - men,

TI
ven - tu - ri sae - cu - li. A - - - - - men,

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

CII
Et vi - tam ven - tu - ri sae - - - - -

AII
Et vi - tam ven - tu - ri sae - - - - - cu - li,

TII
Et vi - tam ven - tu - ri

BII

Org

CI

AI

TI

BI

CII

AII

TII

BII

Org

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

ven - tu - ri sae - - - cu - li. A - - - men, A - men, A -

sae - - - cu - li, et vi - tam ven - tu - ri sae - - - cu - li.

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

249

CI
ven - tu - ri sae - - - cu - li. A - - - men,

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

TI
- cu - li. A - - - - men, A - - - men,

BI
A - - - men, A - - - - - men,

CII
et vi - tam ven - tu - ri sae - -

AII
et vi - tam ven - tu - ri,

TII
et vi - tam

BII
et vi - tam ven - tu - ri

Org
et vi - tam ven - tu - ri

CI et vi - tam ven - tu - ri sae - cu - li, et vi - tam

AI et vi - tam ven - - - tu - ri sae - cu - li,

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

BI et vi - tam ven - tu - ri sae - - - cu - li,

CII - cu - li, ven - tu - ri sae - cu - li. A - -

AII ven - tu - ri sae - cu - li. A - - - - - men, A - -

TII ven - tu - ri sae - cu - li, ven - tu - ri sae - - - cu - li. A - -

BII sae - - - cu - li, et vi - tam ven - tu - ri sae - cu - li. A - -

Org

261

CI
ven - tu - ri sae - - - cu - li. A - men, ven -

AI
et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

TI
vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

BI
et vi - tam ven - tu - ri sae - - - cu - li, ven - tu - ri

CII
men, et vi - tam ven - tu - ri sae - - - cu -

AII
men, et vi - tam ven - tu - ri sae - cu - li

TII
men, A - men, et vi - tam ven - tu - ri sae - cu -

BII
men, et vi - tam ven - tu - ri sae - - - cu -

Org

267

CI
tu - ri sae - cu - li. A - - men, A - - men.

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

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

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

CII
li. A - men, A - - men.

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

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

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

Org
5 6 4 3

Sanctus

The musical score is for the Sanctus, featuring eight parts: Cantus I, Altus I, Tenor I, Bass I, Cantus II, Altus II, Tenor II, Bassus II, and Organum. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "San - - - ctus, San - - - ctus, Do - mi-nus De - us Sa - ba -".

Cantus I: San - - - ctus, San - - - ctus,

Altus I: San - - - ctus, San - - - ctus,

Tenor I: San - - - ctus,

Bass I: San - - - ctus,

Cantus II: Do - mi-nus De - us Sa - ba -

Altus II: Do - mi-nus De - us Sa - ba

Tenor II: Do - mi-nus De - us Sa - ba

Bassus II: Do - mi-nus De - us Sa - ba

Organum: 6 7 4 3 9 8 4 3
5

7

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

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

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

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

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

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

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

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

Org

4 [F] 3 4 3

14

CI
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt cae - li et

AI
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt cae - li et

TI
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni - sunt cae - li et

BI
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni - sunt cae - li et

CII
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt

AII
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt

TII
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt

BII
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt

Org
Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a, ple - ni sunt

#

28

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

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

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

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

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

AII

TII

BII

Org

34

CI
sis, ho - san - na, ho-san -

AI
-sis, ho - san - na, ho - san - na, ho-san -

TI
-sis, ho - san - na, ho-san - na

BI
sis,

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

AII
ho - san - na, ho-san - na, ho - san - na, ho-san - na,

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

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

Org

50

CI
 san - - na in ex - cel - sis.

AI
 cel - - sis, in ex - cel - sis.

TI
 san - - na in ex - ce - sis.

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

CII
 in ex - - cel - - sis.

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

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

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

Org

Agnus Dei

A musical score for the Agnus Dei, featuring vocal parts and organ accompaniment. The score is written in C major and common time (C). The vocal parts are arranged in two systems. The first system includes Cantus I, Altus I, Tenor I, and Bassus I. The second system includes Cantus II, Altus II, Tenor II, and Bassus II. The Organum part is at the bottom. The lyrics are: "A - gnus De - - - - i, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, qui". The Organum part has a 4 3 4 3 rhythm.

Cantus I
A - gnus De - - - - i, qui tol - lis pec - ca - ta mun - di, *qui*

Altus I
A - gnus De - - - - i, qui tol - lis pec - ca - ta mun - di, *qui*

Tenor I
qui tol - lis pec - ca - ta mun - di, *qui*

Bassus I
qui tol - lis pec - ca - ta mun - di, *qui*

Cantus II
qui

Altus II
qui

Tenor II
qui

Bassus II
qui

Organum
4 3 4 3

10

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

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

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

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

CII
tol - lis pec - ca - ta mun - di: A - - - gnus De - - i,

AII
tol - lis pec - ca - ta mun - di: A - - - gnus De - i,

TII
tol - lis pec - ca - ta mun - di: A - gnus De - - - i,

BII
tol - lis pec - ca - ta mun - di: A - - - gnus De - i,

Org
#6 4 [♯] 3

18

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

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

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

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

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

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

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

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

Org

26

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

AI
-di: mi - se - re - re no - - - - - - - - - - -

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

BI
di: mi - se - re - re no - - - -

CII
mi - se-

AII
-di: mi - se - re - re

TII
-di:

BII
di:

Org
4 3 4 3

33

CI
- bis,

AI
- bis,

TI
no - bis, mi - se -

BI
- bis, mi - se-re - re

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

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

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

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

Org

49

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

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

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

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

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

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

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

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

Org
5 6 5 6 5 3 4 3

12

C I vo - lun - ta - - - tis. Lau - da - mus, lau - da - mus te. Be - ne - di - ci - mus te.

C II bo - nae vo - lun - ta - - - tis Lau - da - mus, lau - da - mus te.

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

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

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

Org 5 6 7 6 #3 4 [#B] # 6 #

19

C I A - do - ra - mus te. Glo - ri - fi - ca - mus te.

C II A - do - ra - mus, a - do - ra - mus te. Glo - ri - fi - ca - mus te.

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

T A - do - ra - mus te. Glo - ri - fi - ca - mus te.

B A - do - ra - mus te. Glo - ri - fi - ca - mus te.

Org Adagio b 4 [#B] 6 #

AVGMENTATION

26

C I Gra - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter

C II Gra - ti - as, gra - ti - as, prop - ter ma - gnam glo -

A Gra - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo -

T Gra - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo -

B Gra - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter ma -

Org Adagio 7 6 6 5 4 [#B]

33

C I ma - - gnam glo - ri-am tu - am. Do - mi-ne De-us, Rex coe - le - - - stis.

C II - ri-am, glo - ri-am tu - am. De-us Pa -

A - ri-am, glo - - ri-am tu - am. Do - mi-ne De - us, Rex coe - le - - - stis,

T - ri-am tu - am. Do - mi-ne De - us, Rex coe - le - - - stis.

B - gnam glo - ri-am tu - am. De-us

Org

4 6 7 6 6 6 6 6 5 7 6

2

38

C I De-us Pa - ter, De-us Pa-ter om-ni - po-tens. Do - mi-ne Fi - li u - ni -

C II ter, De-us Pa - ter om - ni - po-tens. Do - mi-ne Fi - li u - ni -

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

T De-us Pa - ter om - ni - po - tens.

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

Org

4 3 4 3 6 5 # 4

(#B) 4 (#B)

45

C I ge - ni-te, Do - mi-ne Fi - li u - ni - ge - ni-te Je - - - su Chri -

C II ge - ni-te, Do - mi-ne Fi - li u - ni - ge - ni-te Je - su Chri -

A Je - - su Chri - -

T Je - su Chri

B Je - su Chri - -

Org

#

Adagio

7 6 5 7 6 5 5 6 (#B) 4 (#B)

AUGMENTATION

54

C I ste. Do - mi ne De - us, A - gnus De - i, Fi - li - us, Fi - li - us Pa - tris.

C II -ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

A -ste.

T ste.

B -ste.

Org #

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta mun -

6 # 7 6 7

5

60

C I qui tol - lis pec - ca - ta mun - di, mi - se - re re no - - -

C II qui tol - lis pec - ca - ta mun - di, mi - se - re re no - -

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

T mun - di, mi - se - re re no -

B - di, mi - se - re re no -

Org

4 4 6 4 7 6 4 3

2 2 4 6 5 3 4 3

FG INVERSION

FC

F(AUGMENTATION)

68

C I -bis. Qui tol - lis pec ca - ta mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem no -

C II -bis. Qui tol - lis pec ca - ta mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem no -

A bis. su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem no -

T bis. su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem no -

B bis.

Org

6 5 # 6 b #

76 **FREE**

C I stram. Qui - se - des ad dex - te - ram Pa - - - - tris, mi - se - re -

C II stram. Qui se - des ad dex - te - ram, mi - se - re - re no -

A stram. Qui se - des ad dex - te - ram Pa - - - - tris, mi - se - re - re

T stram. Qui se - des ad dex - te - ram Pa - - - - tris, mi - se - re - re

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

Org Adagio

84

C I - re no - bis, mi - se - re - re no - bis. Quo - ni - am, quo - ni - am

C II bis, mi - se - re - re no - bis. Quo - ni - am, quo - ni - am tu so - lus san - ctus.

A no - bis, mi - se - re - re no - bis. Quo - ni - am, quo - ni - am tu so - lus san - ctus.

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

B mi - se - re - re no - bis. Quo - ni - am, quo - ni - am tu so - lus san - ctus.

Org

6 5 5 b6 5 6 5 6

[#] 4 [#] [#] 4 [#] 6

93

C I Tu so - - - - - lus Do - mi - nus.

C II Tu so - - - - - lus, tu so - lus Do - mi - nus.

A Tu so - - - - - lus Do - mi - nus. Tu

T

B

Org

5

122

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

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

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

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

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

Org

b6 # 6 4 [B] 6

126

C I A - men,

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

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

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

B A - men, A - - - - men, A - men,

Org

6 6 # 6 4 [B] # b 4 #3

687

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

C II
men, A - - - - - men.

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

T
men, A - - - - - men, A - - - - - men.

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

Org

Handwritten annotations:
 - Above C I staff: **A**
 - Above A staff: **A**
 - Above B staff: **THEME B**

Performance markings:
 - **b6** below Org staff
 - **# b 4 [#3] [#]** below Org staff

M. Iste est Ioannes Credo

Annotated Score

Cantus I (a) ——— [a]
 Pa - - trem om - ni - po - ten - - tem, Pa - trem om - ni - po - ten -
 Altus I (b) ——— (b) ———
 Pa-trem om-ni-po- ten - - - - - tem, Pa-trem om-ni - po - ten - - - - -
 Tenor I (a) ———
 Pa - - trem om - ni - po - ten - - - - - tem, ———
 Bassus I (b) ———
 Pa-trem om-ni-po- ten - - - - -
 Cantus II
 Altus II
 Tenor II
 Bassus II
 Organum
 4 3 4 7 (#) 4 3
 2

9
 C I tem, *
 fac - to - rem coe - li et ter - - - - - rae, vi -
 A I tem, vi -
 T I vi -
 B I vi -
 C II
 fac - to - rem coe - li et ter - - - - - rae, vi -
 A II vi -
 T II vi -
 B II vi -
 Org
 4 3 5 6
 689

16

C I - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um Je -

A I - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Je -

T I - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Je -

B I - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Je -

C II - si - bi - li - um om - ni - um, Et in u - num, in u - num Do - mi - num Je -

A II - si - bi - li - um om - ni - um, Et in u - num Do - mi - num Je -

T II - si - bi - li - um om - ni - um, Et in u - num Do - mi - num Je -

B II - si - bi - li - um om - ni - um, Et in u - num Do - mi - num Je -

Org 7 (#) 7 6

24

C I - sum Chri - stum, Fi - li - um De - i U - ni - ge - ni - tum. Et ex Pa - tre na -

A I - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na -

T I sum, Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na -

B I - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na -

C II - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum

A II - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum

T II - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum

B II - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum

Org 4 (#) 6 690 4 (#)

33

C I
tum an - te om - ni - a an - te om - ni - a sae - cu - la De - um de De - o,

A I
tum an - te om - ni - a sae - cu - la De - um de De - o,

T I
tum an - te om - ni - a sae - cu - la.

B I
tum an - te om - ni - a sae - cu - la.

C II
an - te om - ni - a, an - te om - ni - a sae - cu - la. De - um de De - o,

A II
an - te om - ni - a sae - - - - - cu - la.

T II
an - te om - ni - a sae - - - - - cu - la.

B II
an - te om - ni - a sae - - - - - cu - la.

Org

43

C I
De - um ve - rum, de De - o ve - ro. Ge - ni - tum,

A I
lu - men de - lu - mi - ne, De - um ve - rum, De - um ve - rum de De - o ve - ro. Ge - ni - tum,

T I
lu - men de - lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum,

B I
lu - men de - lu - mi - ne, De - um ve - rum Ge - ni - tum,

C II
De - um ve - rum, de De - o ve - ro. Ge - ni - tum,

A II
Ge - ni - tum,

T II
Ge - ni - tum,

B II
Ge - ni - tum,

Org

C I non fac - tum, per quem om - ni - a, om - ni - a fa - cta sunt.

A I non fac - tum, per quem om - ni - a, om - ni - a fac - ta sunt.

T I non fac - tum, per quem om - ni - a, om - ni - a fac - ta sunt.

B I non fac - tum, per quem om - ni - a, om - ni - a fac - ta sunt.

C II non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt.

A II non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta - sunt.

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

B II non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem Om - ni - a fac - ta sunt.

Org

6 4 3 4 [B]

C I Qui pro-pter nos ho - mi - nes, et pro-pter no - stram sa - lu - tem de - scen - dit de coe - lis, de - scen - dit de coe -

A I de - scen - dit de coe - lis, de - scen - dit de coe -

T I

B I

C II Qui pro-pter nos ho - mi - nes, et pro-pter no - stram sa - lu - tem de - scen - dit de coe - lis, de - scen - dit de coe -

A II

T II

B II

Org

692 # 6 6 5 6 5 4 4 [B]

68

C I -lis. Et in - car - na - - tus est de Spi - ri - tu san - cto ex Ma - ri -

A I -lis. Et in - car - na - - tus est de Spi - ri - tu san - cto ex Ma - ri -

T I Et in - car - na - - tus est de Spi - ri - tu san - cto ex Ma - ri -

B I Et in - car - na - - tus est ex Ma - ri -

C II lis. Et in - car - na - - tus est de Spi - ri - tu san - cto ex Ma -

A II Et in - car - na - - tus est ex Ma - ri -

T II Et in - car - na - - tus est ex Ma -

B II Et in - car - na - - tus est ex Ma -

Org

6 5 4[#B]

79

C I - a Vir - gi - ne: Et ho - - mo fac - - tus est.

A I a Vir - gi - ne: Et ho - - mo, et ho - mo fac - tus est.

T I - a Vir - gi - ne: Et ho - - mo, et ho - mo fac - tus est.

B I - a Vir - gi - ne: Et ho - - mo fac - - ctus est.

C II ri - a Vir - gi - ne: Et ho - - mo fac - tus est.

A II a Vir - gi - ne: Et ho - mo, et ho - mo fac - tus est.

T II ri - a Vir - gi - ne: Et ho - - mo fac - tus est.

B II ri - a Vir - gi - ne: Et ho - mo fac - - ctus est.

Org

4 [B] 7 6 5 [B] 4 5 [B]

90 **D SUBJECT** **D COUNTERSUBJECT**

C I Cru - ci - fi - xus e - ti-am pro no - bis, Cru - ci - fi - xus, Cru - ci - fi - xus

A I e - ti-am pro no - bis, e - ti-am pro no - bis, e -

T I e - ti-am pro no - bis, Cru

B I Cru - ci - fi - xus, e - ti-

G COUNTERSUBJECT

C II Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - fi - xus

A II

T II

B II

Org 6 4 6 7 [B]

98 **E CS IN INVERSION**

C I **COUNTERSUBJECT** e - ti-am pro no - bis, pro no - bis: sub Pon - ti-o Pi - la - to

A I - ti-am pro no - bis, e - ti-am pro no - bis: sub Pon - ti-o Pi - la - to pas-sus, et se

T I - ci - fi - xus e - ti-am pro no - bis: sub Pon - ti-o Pi - la - to pas-sus, et se-pul -

B I am pro no - bis, e - ti-am pro no - bis: sub Pon - ti-o Pi - la - to pas-sus, et se -

C II **A COUNTERSUBJECT** e - ti-am pro no - bis pro no - bis: sub Pon - ti-o Pi - la - to

A II

T II

B II

Org

106

C I pas-sus, et se-pul - tus est. Et re-sur - re-xit ter-ti-a di - e, et re-sur - re-xit ter-ti-a di - e, se-cun-dum Scrip

A I pul-tus, pas - sus, et se-pul - tus est. Et re-sur - re-xit ter-ti-a di - e, et re-sur - re-xit ter-ti-a di - e,

T I tus, pas-sus, et se - pul - tus est. Et re sur - re-xit ter-ti-a di - e, et re-sur - re-xit ter-ti-a di - e, se - cun - dum

B I pul - - - tus est. et re-sur - re-xit ter-ti-a di - e,

C II pas-sus, et se - pul - tus est. Et re-sur - re-xit ter-ti-a di - e, et re-sur - re-xit ter-ti-a di - e, se - cun - dum, se-cun-

A II

T II

B II

Org

5 6 4 3 7 7

D CHORD

G CHORD

D CHORD

114

C I tu - - ras. Et a-scen-dit in coe - lum: se-det ad dex - te-ram ad dex - te-ram Pa -

A I Et a-scen-dit in coe - lum, et a-scen-dit in coe-lum se - det ad dex - te-ram Pa - -

T I Scrip - tu - ras. Et a-scen-dit in coe - lum: se - det ad dex - te-ram Pa - -

B I Et a-scen-dit in coe - lum

C II dum Scrip-tu - ras. Et a-scen-dit in coe - lum

A II

T II

B II

Org

7 6 5 6 4 3

G

E

G Subject

C I tris Et i - te-rum ven - tu - rus est cum glo - ri - a, ven - tu - rus est cum

A I tris Et i - te-rum ven - tu - rus est cum

T I tris Et i - te-rum ven - tu - rus est, ven - tu - rus est cum

B I Et i - te-rum ven - tu - rus est cum

C II Et i - te-rum ven - tu - rus est, i - te-rum ven - tu - rus est cum

A II

T II

B II

Org

6

C I glo - ri - a, et mor - tu - os,

A I glo - ri - a, iu - di-ca - re vi - vos

T I glo - ri - a, iu - di-ca - re vi - vos

B I glo - ri - a, iu - di-ca - re vi - vos

C II glo - ri - a, iu - di-ca - re vi - vos et mor - tu - os, et

A II

T II

B II

Org

7 [B] 696 # 4 [B]

137

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

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

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

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

SUBJECT

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

A II

T II

B II

Org

145

C I iu - di-ca - re vi - vos et mor - - tu - os

A I iu - di-ca - re vi - vos cu - ius re -

T I iu - di-ca - re vi - vos cu - ius re -

B I cu - ius re -

C II iu - di-ca - re vi - vos et mor - - tu - os:

A II

T II

B II

Org

7 6 # 697 # 4 [#] 7 6

154

C I cu - ius re - gni non e - rit, non e - rit fi - nis, non e -

A I gni, cu - ius re - gni non e - rit, non e - rit fi - nis

T I gni non e - rit, non e -

B I gni non

C II cu - ius re - gni

A II

T II

B II

Org 7 [F#] 7 6 5 6

161

C I - rit fi - nis, non e - rit, non e - rit fi - nis, non e - rit, non e - rit

A I non e - rit, non e - rit fi -

T I - rit fi - nis, non e - rit, non e - rit fi - nis,

B I e - rit, non e - rit fi - nis, non e - rit, non

C II non e - rit, non e - rit fi - nis, non

A II

T II

B II

Org

166

C I
fi - nis, non e - rit, non e - - rit, non e - rit fi - - nis. Et in

A I
nis, non e - rit non e - rit fi - - nis. Et in

T I
non e - rit, non e - rit fi - nis, non e - rit fi - nis. Et in

B I
e - - rit fi - nis, non e - rit, non e - rit fi - - nis. Et in

C II
e - rit, non e - - rit, non e - rit, non e - rit fi - - nis. Et in

A II
Et in

T II
Et in

B II
Et in

Org
Et in

7 6 5
3 4 3

173

C I
Spi - ri-tum san - ctum Do - mi-num, et vi - vi - fi - can - tem:

A I
Spi - ri-tum san - ctum, Do - mi-num, et vi - vi - fi - can - tem:

T I
Spi - ri-tum san - ctum, Do - mi-num, et vi - vi - fi - can - tem:

B I
Spi - ri-tum san - ctum, Do - mi-num, et vi - vi - fi - can - tem:

C II
Spi - ri-tum san - ctum, Do - mi-num, qui ex Pa - tre, Fi - li - o - que pro -

A II
Spi - ri-tum san - ctum, Do - mi-num, qui ex Pa - tre, Fi - li - o - que pro -

T II
Spi - ri-tum san - ctum, Do - mi-num, qui ex Pa - tre, Fi - li - o - que pro -

B II
Spi - ri-tum san - ctum, Do - mi-num, qui ex Pa - tre, Fi - li - o - que pro -

Org
qui ex Pa - tre, Fi - li - o - que pro -

699

182

C I Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - - - tur,

A I Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - - - tur,

T I Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - tur,

B I Qui cum Pa - tre, et Fi - li - o

C II - ce - dit. Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - - - tur,

A II - ce - dit. Qui cum Pa - tre, et Fi - li - o

T II - ce - dit. Qui cum Pa - tre, et Fi - li - o

B II - ce - dit. Qui cum Pa - tre et Fi - li - o

Org 7 6 7 6 6 5
4 #3

191

C I et con - glo - ri - fi - ca - - - tur: qui lo - cu - tus est per Pro - phe - tas.

A I et con - glo - ri - fi - ca - - - tur: qui lo - cu - tus est per Pro - phe - tas.

T I et con - glo - ri - fi - ca - - - tur: qui lo - cu - tus est per Pro - phe - tas.

B I qui lo - cu - tus est per Pro - phe - tas.

C II et con - glo - ri - fi - ca - - - tur: qui lo - cu - tus est per Pro - phe - tas.

A II qui lo - cu - tus est per Pro - phe - tas.

T II qui lo - cu - tus est per Pro - phe - tas.

B II qui lo - cu - tus est per Pro - phe - tas

Org 7 6 6 5
4 [#3]

C I Et u - nam san - ctam ca - tho - li - cam Con - fi - te - or u -

A I Et u - nam san - ctam ca - tho - li - cam Con - fi - te - or u -

T I Et u - nam san - ctam ca - tho - li - cam Con - fi - te - or u -

B I Et u - nam san - ctam ca - tho - li - cam Con - fi - te - or u -

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

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

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

B II et A - po - sto - li - cam Ec - cle - si - am Con - fi - te - or

Org

C I num bap - ti - sma in re - mis - si - o - nem Et ex - spe - cto re - sur - re - cti - o - nem,

A I num bap - ti - sma in re - mis - si - o - nem Et ex - spe - cto re - sur - re - cti - o - nem,

T I num bap - ti - sma in re - mis - si - o - nem Et ex - spe - cto re - sur - re - cti - o - nem,

B I num Bap - ti - sma in re - mis - si - o - nem Et ex - spe - cto re - sur - re - cti - o - nem,

C II in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur -

A II in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur

T II in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur

B II in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto re - sur

Org

217

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

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

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

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

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

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

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

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

Adagio

7 6

Et vi - tam ven - tu - ri

Et vi - tam ven - tu - ri sae - -

F G COUNTERSUBJECT

F D SUBJECT

225

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

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

Et vi - tam ven - tu - ri sae - - - - - cu-li, et vi - tam ven - tu - ri

Et vi - tam ven - tu - ri sae -

C I et vi - tam ven - tu - ri sae - - - cu - li. A -

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

T I ven - tu - ri sae - - - - - cu - li. A - - - - men, A -

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

C II - - - men et vi - tam

A II A - - - men et

T II A - - - men

B II - - - men

Org

C I men, et vi - tam ven - tu - ri sae - cu - li,

A I men, et vi - tam ven - - - tu - ri sae - cu - li,

T I men, et vi - tam ven - tu - ri sae - cu - li. A - men,

B I men, et vi - tam ven - tu - ri sae - - - - cu - li,

C II ven - tu - ri sae - - - - cu - li, ven - tu - ri sae - cu - li.

A II vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. A - - - - - men,

T II et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - - - cu - li.

B II et vi - tam ven - tu - ri sae - - - - cu - li, et vi - tam ven - tu - ri sae - cu - li.

Org

260

C I et vi - tam ven - tu - ri sae - - - - cu - li. A men, ven -

A I **INVERSION** et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

T I et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

B I et vi - tam ven - tu - ri sae - - - - cu - li, ven - tu - ri

C II A - - men, et vi - tam ven - tu - ri sae - - cu -

A II **INVERSION** A - - men, et vi - tam ven - tu - ri sae - cu - li

T II A - - men, A - men, et vi - tam ven - tu - ri sae - cu -

B II A - - men, et vi - tam ven - tu - ri sae - - - - cu -

Org

267 **FREE**

C I tu - ri sae - cu - li. A - - men, A - - men

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

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

B I sae - - - - cu - li. A - - - - men

C II li. A - men, A - - men

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

T II li, et vi - tam ven - tu - ri sae - cu - li. A - - men

B II li, et vi - tam ven - tu - ri sae - cu - li. A - - men

Org

25 theme A (with B \flat) theme A allusion to theme B a

C I A F G E D

C II theme A theme B c (countermelody) C B \flat

A theme A C B \flat

T theme B a theme A theme B a theme A allusion to theme B a

B A C E C G E D

variant (skip of octave) F E

39 counter melody, theme B b counter melody, theme B a theme B a

C I D F B a D

C II theme B a

A counter melody, theme B b

T counter melody, theme B b theme B c

B C theme B c theme B c

Annotated Score, Thematic Entries
M. Tre pastorelli, Kyrie II (bb. 75-104)

The score consists of two systems of staves. The first system includes Cantus I, Cantus II, Alto, Tenor, and Bass. The second system includes CI, CII, A, T, and B. Each staff contains a melodic line with various annotations:

- Cantus I:** theme A (A, F, D, C)
- Cantus II:** theme A (A, F, A, G5)
- Alto:** theme A (D, C)
- Tenor:** theme A (A, F)
- Bass:** theme A (D, C)
- CI:** theme A
- CII:** theme A, variant (2 initial minims) (C, B)
- A:** theme A, variant (2 initial minims) (C)
- T:** theme B a (augmentation) (D, F)
- B:** theme A (A, G)

CI
 theme B b (countermelody) F
 theme B a (augmentation) D

CII
 theme B a (CI, CII inverted from Kyrie I) D
 theme B b (countermelody) A F

A
 theme A A
 theme B c

T
 theme B c
 theme A

B
 theme A D
 theme B c C

Annotated Score, Thematic Entries,
M. Tre pastorelli, Gloria, 'in gloria Dei Patris. Amen' (bb.119-134)

The image displays a musical score for five vocal parts: Cantus I, Cantus II, Altus, Tenor, and Bassus. The score is annotated with thematic entries and chord symbols. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. The annotations include 'theme A' and 'theme B a, b, c' with associated chord symbols (A, B, C, D, E, F, G, G5) and measure numbers (7, 8, 9). The score is presented in a vertical orientation on the page.

Annotated Score, Thematic Entries
 M. Tre pastorelli, Credo, 'Et vitam...Amen' (bb. 247-278)

The score consists of five systems of music, each with five staves. The parts are labeled as follows:

- System 1:** Cantus I, Cantus II, Altus, Tenor, Bassus. Theme A entries are marked. Chord symbols: A, F, D, C.
- System 2:** Cantus I, Cantus II, Altus, Tenor, Bassus. Theme A entries are marked. Chord symbols: A, F, D, C.
- System 3:** Cantus I, Cantus II, Altus, Tenor, Bassus. Theme A entries are marked. Chord symbols: A, F, D, C.
- System 4:** Cantus I, Cantus II, Altus, Tenor, Bassus. Theme A entries are marked. Chord symbols: A, F, D, C.
- System 5:** Cantus I, Cantus II, Altus, Tenor, Bassus. Theme B entries are marked. Chord symbols: E, A, D, C, E.

Specific annotations include 'theme A', 'theme B a', 'theme B b (countermelody)', and 'theme B c'. Chord symbols (A, F, D, C, E) are placed below the notes to indicate harmonic support.

CI theme A A F D theme B a

CII A

A theme B a (withskip of octave) D

T theme B b (with C b) F theme A

B D C

Annotated Score, Thematic Entries,
 M. Tre pastorelli, Sanctus, Hosanna (bb. 24-57)

The image displays a musical score for five vocal parts: Cantus I, Cantus II, Altus, Tenor, and Bassus. The score is annotated with thematic entries labeled A, B, C, D, E, F, G5, and 'theme B a' through 'theme B c'. The notation includes treble and bass clefs, a common time signature, and various musical symbols like notes, rests, and dynamics. The score is presented in a vertical orientation on the page.

CI theme A F hints of theme A E C theme B a D
 CII A F
 A D C theme B a C
 T theme B a A theme A A F
 B theme B a A theme B c

Annotated Score, Thematic Entries,
 M. Tu es Petrus, Christe (bb. 37-55)

The image displays a musical score for the motet 'M. Tu es Petrus, Christe' (bb. 37-55), featuring thematic entries for four vocal parts: Cantus I, Cantus II, Altus, and Tenor. The score is organized into two systems. The first system (bb. 37-55) includes Cantus I, Cantus II, Altus, and Tenor. The second system (bb. 56-95) includes Chorus I (CI), Chorus II (CII), Alto (A), and Tenor (T). Each staff contains musical notation with various thematic entries labeled 'theme A' and 'theme B', along with specific annotations like 'A', 'D', 'G', 'A truncated opening', and 'D diminution'.

System 1 (bb. 37-55):

- Cantus I:** theme A, theme B, theme A
- Cantus II:** theme B, theme B (with C#), A truncated opening
- Altus:** theme B, theme A, theme B, A truncated opening, G, D truncated opening
- Tenor:** theme A, D, theme B, A

System 2 (bb. 56-95):

- CI:** theme B, D diminution, theme A, theme B (with C#), theme A
- CII:** theme B, A, theme B, D diminution
- A:** theme B, G, theme B, D
- T:** theme A, D

Annotated Score, Thematic Entries
M. Tu es Petrus, Kyrie II (bb. 56-80), Theme B (Christe)

Cantus I I
Cantus 2 I
Altus I
Tenor I
Bassus I
Cantus II
Altus II
Tenor II
Bassus II

G
augmentation
D
D
G

7

CII
 C2I
 AI
 TII
 BI
 CII
 AII
 TII
 BII

diminution
 A
 D
 A
 D
 A
 D

Detailed description: This is a musical score for nine staves, labeled CII, C2I, AI, TII, BI, CII, AII, TII, and BII. The first five staves (CII to BI) are connected by a brace on the left. The first staff (CII) has a '7' above it. The second staff (C2I) has a 'diminution' marking above it. The third staff (AI) has a 'D' below it. The fourth staff (TII) has a 'D' below it. The fifth staff (BI) has a 'D' below it. The last four staves (CII to BII) are also connected by a brace on the left. The sixth staff (CII) has an 'A' below it. The seventh staff (AII) has a 'D' below it. The eighth staff (TII) has an 'A' below it. The ninth staff (BII) has a 'D' below it. The score includes various musical notations such as notes, rests, and dynamic markings.

augmentation

The musical score consists of nine staves, each representing a different instrument or voice part. The staves are labeled as follows from top to bottom: C1I, C2I, A1, T1, B1, C1II, A1I, T1I, and B1I. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (p, f). Chord symbols (D, G, C) are placed below the staves to indicate the harmonic structure. A bracket labeled 'augmentation' spans the first two staves. A slur is present over the first two notes of the B1 staff. The key signature is one sharp (F#), and the time signature is 4/4.

C1I
 C2I
 A1
 T1
 B1
 C1I
 A1I
 T1I
 B1I

G
 G
 C
 G
 C
 A
 A
 D
 C
 F#

Annotated Score, Thematic Entries
M. Tu es Petrus, Credo, 'Amen' (bb. 173-200)

The image displays a musical score for the 'M. Tu es Petrus, Credo, 'Amen'' section, specifically focusing on thematic entries. The score is arranged in ten staves, each representing a different vocal part: Cantus 1 I, Cantus 2 I, Altus I, Tenor I, Bassus I, Cantus II, Altus II, Tenor II, and Bassus II. The notation is in G major, indicated by one sharp (F#) on the key signature. The first staff, Cantus 1 I, begins with a whole note G. The second staff, Cantus 2 I, features a half note G followed by a half note D, with the word 'augmentation' written above the staff. The third staff, Altus I, starts with a whole note D. The fourth staff, Tenor I, begins with a whole note G. The fifth staff, Bassus I, is empty. The sixth staff, Cantus II, starts with a whole note G. The seventh staff, Altus II, begins with a whole note D. The eighth staff, Tenor II, starts with a whole note G. The ninth staff, Bassus II, begins with a whole note D. The score uses various note values (whole, half, quarter) and rests to indicate the timing of these thematic entries.

C1I
 C2I A
 A1 D
 T1
 B1 D
 C1II A
 A1II D
 T1II A
 B1II D

augmentation

CII
C2I
AI
TI
BI
CII
AII
TII
BII

D
G
D
C
C
G
D
G
C

augmentation

CII
C2I
AI
TI
BI
CII
AII
TII
BII

G
G
C
D
A
A
D
C
F#

Palestrina's Motet Tu es Petrus
 Transcription from the Opera omnia, Kalmus Edition
 Version with themes according to each text-unit
 Time signature according to Foggia's M. Tu es Petrus

theme A

Cantus Tu es Pe - trus, et super hanc pe - - - - - tram,

Quintus Tu es Pe - trus, et su - per hanc pe - - - - - tram,

Altus Tu es Pe - trus, et su - per hanc pe - tram,

Tenor

Sextus

Bassus

7 theme B

C et su - per hanc pe - - - - - tram,

Q et su - per hanc pe - - - - - tram,

A et su - per hanc pe - - - - - tram,

T Tu es Pe - trus, et su - per hanc pe - - - - - tram,

S Tu es Pe - trus, et su - per hanc pe - - - - - tram, et su - per hanc pe - - - - - tram,

B Tu es Pe - trus, et su - per hanc pe - tram,

15 theme A

C - tram ae - di - fi - ca - bo Ec - cle - si - am me - am,

Q - tram ae - di - fi -

A - tram ae - di - fi - ca - bo Ec - cle - si - am me - am, [ae -

T ae - di - fi - ca - bo Ec - cle - si - am me - am, [ae di - fi -

S pe - tram ae - di - fi -

B ae - di - fi - ca - bo Ec - cle - si - am me - am,

21

C theme B ae - di - fi - ca - bo Ec - cle - si - am

Q ca - bo Ec - cle - si - am me - am, ae - di - fi - ca - bo

A di - fi - ca - bo Ec - cle - si - am me - am,] ae - di - fi - ca - bo

T ca - bo Ec - cle - si - am me - am,] ae - di - fi - ca - bo Ec - cle - si -

S ca - bo Ec - cle - si - am me - am, [ae - di - fi - ca -

B ae - di - fi - ca - bo Ec - cle -

28

C me - am, Ec - cle - si - am me - - - - -

Q Ec - cle - si - am me - - - - -

A Ec - cle - si - am me - - - - -

T am Ec - cle - si - am me - - - - -

S bo Ec - cle - si - am me - - - - - am:] _____

B - si - am _____ me - - - - -

32

theme A (Q,T,S) bridge: C,Q,A

C am: et por - tae in - fe - ri,

Q am: et por - tae in - fe -

A am: et por - tae in - fe -

T am: et por - tae in - fe - ri,

S et por - - - tae in - fe - ri,

B am: et por - - - tae in - fe -

36 theme B

C
[et por - tae in - fe - ri,] [et por - tae in - fe -

Q
ri [et por - tae in - fe -

A
ri [et por - tae in - fe -

T
[et por - tae in - fe - ri,] [et por - tae in - fe -

S
[et por - tae in - fe - ri]

B
ri, [et por - tae in - fe -

40

C
ri] non pre - va - le - bunt, [non pre - va -

Q
ri] non pre - va - le - bunt, non pre - va - le - bunt ad - ver - sus e - - am.

A
ri] non pre - va - le - bunt, non pre - va - le - bunt ad - ver - sus e - - am, [non pre - va -

T
ri] non pre - va - le - bunt ad - ver - sus e - - am, non pre - va -

S
non pre - va - le - bunt, [non pre - va - le - bunt] ad - ver - sus e - - am.

B
ri] non pre - va - le - bunt, [non pre - va - le - bunt] ad - ver - sus e - - am.

48

C le - bunt] ad - ver - sus e - - - am. et ti - bi

Q Et ti - bi da - bo

A le - bunt ad - ver - sus e - - - am.] Et ti - bi da - bo cla - ves, [et ti - bi

T le - bunt ad - ver - sus e - - - am. Et ti - bi da - bo, [et ti - bi

S Et ti - bi da - bo [et ti - bi

B le - bunt] ad - ver - sus e - - - am. Et ti - bi

55 theme A (upper vv)

C da - bo cla - ves re - gni cae - lo - - - rum,

Q cla - ves re - gni cae - lo - - - rum,

A da - bo cla - ves] re - gni cae - lo - - - rum, [re - gni cae - lo - - -

T da - bo] cla - ves re - gni cae - lo - - -

S da - bo] cla - ves re - gni cae - lo - - -

B da - bo cla - ves re - gni cae - lo - - -

62 theme C (three upper vv, C: dotted pattern)

C et ti - bi da - - bo, [et ti - bi da - bo,]

Q et ti - bi da - bo, [et ti -

A - rum,] et ti - bi da - bo, [et ti - bi da - bo,] et

T - rum, et ti - bi da - bo,

S - rum, et ti - bi da - bo, [et

B - rum, et ti -

68

C [et ti - bi da - bo] cla - ves re - gni,

Q - bi da - bo,] [et ti - bi das - bo] cla - ves re - gni cae - lo - -

A ti - bi da - bo cla - ves re - gni cae - lo - -

T [et ti - bi da - bo] cla - ves re - gni cae - lo - -

S ti - bi da - bo,] [et ti - bi da - bo] cla - ves re - gni cae - lo - -

B - bi da - bo cla - ves re - gni cae - lo - -

74 theme D

C
cla - ves re - gni cae - lo - rum, [cla - ves

Q
- rum, [cla - ves re - gni cae - lo - - - - rum,] [cla - ves

A
- rum, [cla - ves re - gni cae - lo - - - - rum,] cla - ves

T
- rum, [cla - ves

S
rum, [cla - ves re - gni cae - lo - - - - rum,] [cla - ves

B
- rum, cla - ves

79

C
re - gni cae - lo - - - - rum, cae - lo - - - rum.

Q
re - gni cae - lo - - - rum,] cae - lo - - - rum.

A
re - gni cae - lo - - - - rum.

T
- re - gni cae - lo - rum,] cae - - - lo - - - rum.

S
re - gni cae - lo - rum,] cae - - - lo - - - rum.

B
re - gni cae - lo - - - rum, cae - - - lo - - - rum.

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