

# Offertory

Claudin de Sermisy

## Rex glorie Cantus firmus: Missa pro defunctis

Superius

Altus

Tenor

Bassus



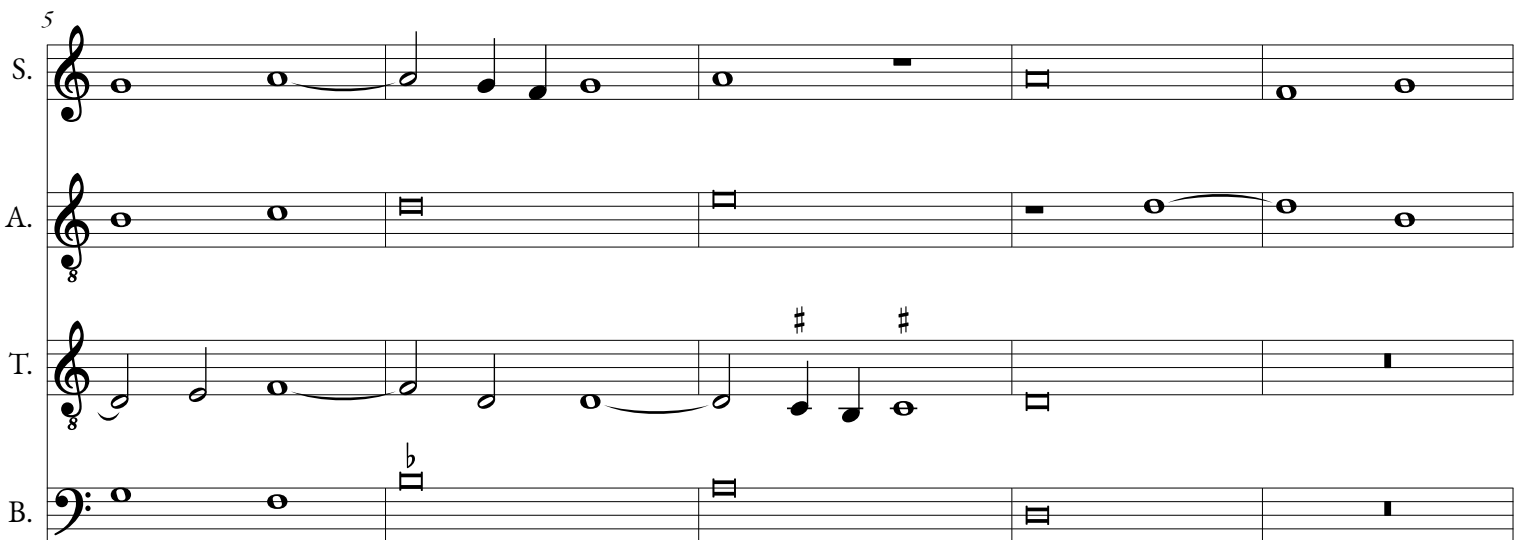
5

S.

A.

T.

B.



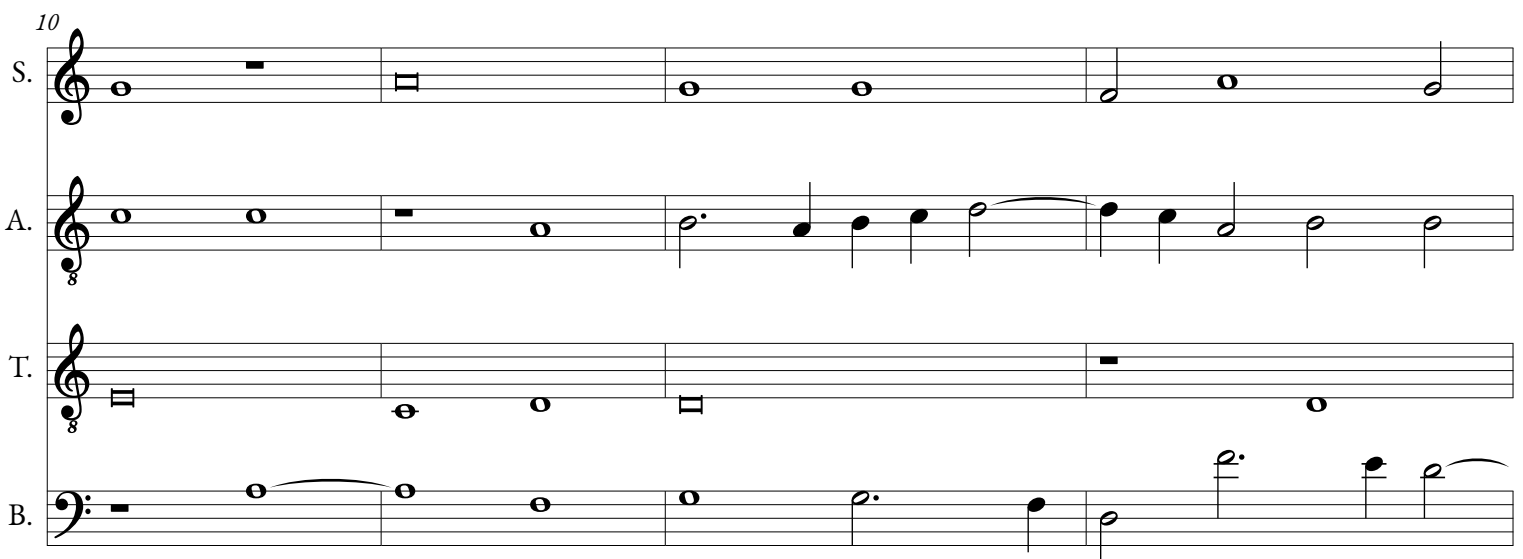
10

S.

A.


T.

B.



14

S. 

A. 

T. 

B. 

18

S. 

A. 

T. 

B. 

22

S. 

A. 

T. 

B. 

26

S.

A.

T.

B.

This musical score segment contains four staves labeled S., A., T., and B. The Soprano staff (S.) features a melody of half notes: G4, A4, B4, C5, B4, A4, G4, with a final half note G4 tied to the next measure. The Alto staff (A.) begins with an octave sign (8) and contains a series of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The Tenor staff (T.) also starts with an octave sign (8) and includes a series of half notes: G3, A3, B3, C4, B3, A3, G3, with a final half note G3 tied to the next measure. The Bass staff (B.) contains a series of half notes: G3, A3, B3, C4, B3, A3, G3, with a final half note G3 tied to the next measure. The key signature has one sharp (F#), and the time signature is common time (C).

30

S.

A.

T.

B.

This musical score shows four staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The Soprano staff begins with a treble clef and a key signature of one flat (B-flat). The Alto, Tenor, and Bass staves also begin with a treble clef and a key signature of one flat. The Soprano staff contains a melodic line with various note values, including quarter, eighth, and half notes, and rests. The Alto staff contains a melodic line with quarter and half notes, and rests. The Tenor staff contains a melodic line with quarter and half notes, and rests. The Bass staff contains a melodic line with quarter and half notes, and rests. The score is divided into measures by vertical bar lines.

34

S.

A.

T.

B.

Detailed description: This image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano staff has a treble clef and a key signature of one flat (B-flat). It contains a whole note chord in the first measure, followed by rests in the second and third measures. The Alto staff also has a treble clef and a key signature of one flat. It contains a whole note chord in the first measure, followed by rests in the second and third measures. The Tenor staff has a treble clef and a key signature of one flat. It contains a whole note chord in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The Bass staff has a bass clef and a key signature of one flat. It contains a whole note chord in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The score is divided into three measures by vertical bar lines.

37

S.

A.

T.

B.

8

40

S.

A.

T.

B.

8

44

S.

A.

T.

B.

8

48

S.

59

S.

A.

T.

B.

Four-part vocal score for measures 59-62. Soprano (S.) begins with a whole note, followed by a half rest, then a quarter note, and continues with eighth and quarter notes, ending with a half note. Alto (A.) has a whole note, a half rest, and then a series of quarter and eighth notes. Tenor (T.) has a whole note, a half rest, and then a quarter note. Bass (B.) has a half note, a half rest, and then a quarter note. The key signature has one sharp (F#).

63

S.

A.

T.

B.

Four-part vocal score for measures 63-66. Soprano (S.) has a half note, a half rest, and then a quarter note. Alto (A.) has a half note, a half rest, and then a quarter note. Tenor (T.) has a whole note, a half rest, and then a quarter note. Bass (B.) has a half note, a half rest, and then a quarter note. The key signature has one sharp (F#).

68

S.

A.

T.

B.

Four-part vocal score for measures 68-71. Soprano (S.) has a half note, a half rest, and then a quarter note. Alto (A.) has a half note, a half rest, and then a quarter note. Tenor (T.) has a whole note, a half rest, and then a quarter note. Bass (B.) has a half note, a half rest, and then a quarter note. The key signature has one sharp (F#).

72

S. 

A. 

T. 

B. 

76

S. 

A. 

T. 

B. 

80

S. 

A. 

T. 

B. 

84

S.

A.

T.

B.

This musical score shows four staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, measures 84-87. The Soprano part begins with a treble clef and a key signature of one flat (Bb). The Alto part begins with a treble clef and an octave 8. The Tenor part begins with a treble clef and an octave 8. The Bass part begins with a bass clef. The Soprano part has a melodic line with eighth and quarter notes. The Alto part has a single note in measure 84 and rests in measures 85-87. The Tenor part has a melodic line with eighth and quarter notes. The Bass part has a single note in measure 84 and rests in measures 85-87.

88

S.

A.

T.

B.

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano staff is in treble clef and contains a melody of half and quarter notes, ending with a fermata. The Alto staff is in treble clef with an octave 8 below the staff line; it contains rests followed by a melodic line of eighth and quarter notes. The Tenor staff is in treble clef with an octave 8 below the staff line; it contains rests followed by a melodic line of half and quarter notes. The Bass staff is in bass clef and contains a continuous melodic line of eighth and quarter notes, some with slurs. The score is divided into measures by vertical bar lines.

92

S.

A.

T.

B.

This musical score segment contains four staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The Soprano staff begins with a treble clef and a common time signature. The Alto staff begins with a treble clef, an octave 8, and a common time signature. The Tenor staff begins with a treble clef, an octave 8, and a common time signature. The Bass staff begins with a bass clef and a common time signature. The music is written in common time and features a variety of note values including half notes, quarter notes, eighth notes, and whole notes, with some notes beamed together. The Soprano staff has a final measure with a whole note. The Alto staff has a final measure with a whole note. The Tenor staff has a final measure with a whole note. The Bass staff has a final measure with a whole note.



96

S.

A.

T.

B.

8

101

S.

A.

T.

B.

8

106

S.

A.

T.

B.

8

110

S. 

A. 

T. 

B. 

114

S. 

A. 

T. 

B. 

119 **Tu suscipe**

S. 

A. 

T. 

B. 

123


S. 


A. 


T. 

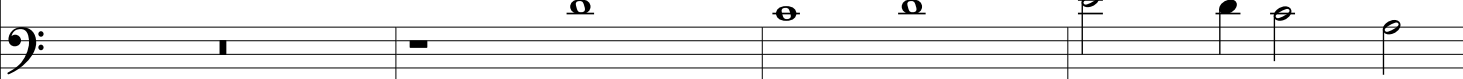
B. 

127

S. 

A. 

T. 

B. 

131

S. 

A. 

T. 

B. 

134

S.  Soprano part, measures 134-137. Melody starts on G4, moves to A4, B4, and ends on G4. Measure 135 has a whole rest.

A.  Alto part, measures 134-137. Melody starts on D4, moves to E4, F#4, and ends on D4. Measure 135 has a whole rest.

T.  Tenor part, measures 134-137. Melody starts on C4, moves to D4, E4, and ends on C4. Measure 135 has a whole rest.

B.  Bass part, measures 134-137. Melody starts on G3, moves to A3, B3, and ends on G3. Measure 135 has a whole rest.

138

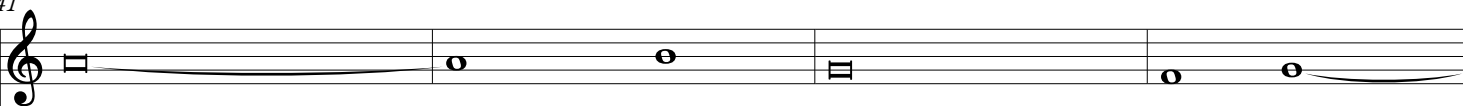
S.  Soprano part, measures 138-140. Melody starts on G4, moves to A4, B4, and ends on G4. Measure 139 has a whole rest.

A.  Alto part, measures 138-140. Melody starts on D4, moves to E4, F#4, and ends on D4. Measure 139 has a whole rest.

T.  Tenor part, measures 138-140. Melody starts on C4, moves to D4, E4, and ends on C4. Measure 139 has a whole rest.

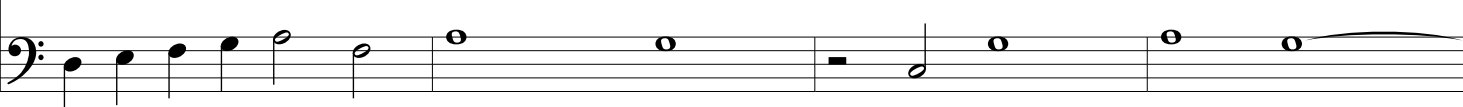
B.  Bass part, measures 138-140. Melody starts on G3, moves to A3, B3, and ends on G3. Measure 139 has a whole rest.

141

S.  Soprano part, measures 141-144. Melody starts on G4, moves to A4, B4, and ends on G4. Measure 142 has a whole rest.

A.  Alto part, measures 141-144. Melody starts on D4, moves to E4, F#4, and ends on D4. Measure 142 has a whole rest.

T.  Tenor part, measures 141-144. Melody starts on C4, moves to D4, E4, and ends on C4. Measure 142 has a whole rest.

B.  Bass part, measures 141-144. Melody starts on G3, moves to A3, B3, and ends on G3. Measure 142 has a whole rest.

145

S. 

A. 

T. 

B. 

149

S. 

A. 

T. 

B. 

152

S. 

A. 

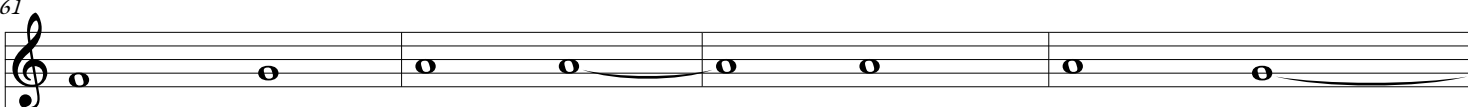
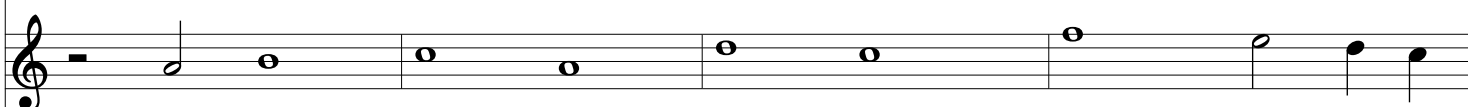
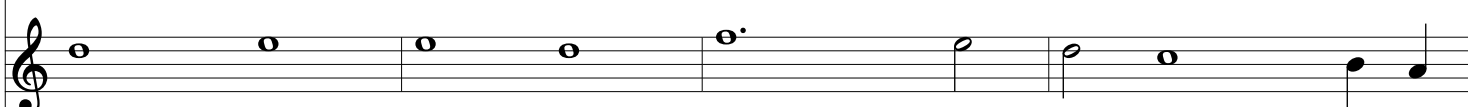
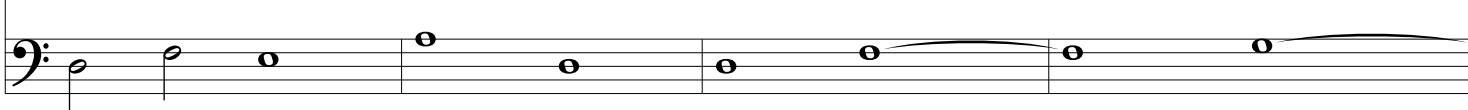
T. 

B. 

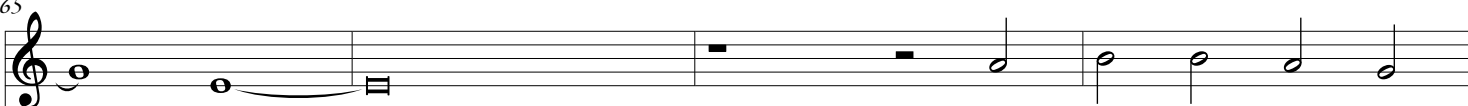

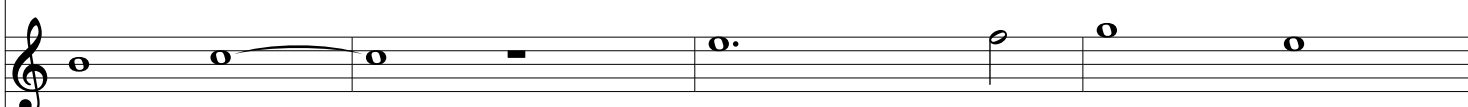
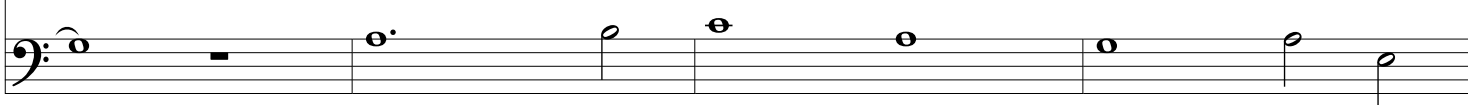
156

S.   
A.   
T.   
B. 

161

S.   
A.   
T.   
B. 

165

S.   
A.   
T.   
B. 

169

S.

A.

T.

B.

8

8

172

The image shows a four-part vocal setting for measures 172-175. The Soprano part (S.) begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4. In measure 173, there is a whole rest, followed by a half note A4 with a sharp sign above it, and a half note G4. The Alto part (A.) starts with a treble clef and an octave 8. It has a whole note G4, a whole note F#4, and a whole note E4. In measure 173, there is a whole rest, followed by a whole note D4, a whole note C4, and a whole note B3. The Tenor part (T.) starts with a treble clef and an octave 8. It has a whole note G4, a whole note F#4, and a whole note E4. In measure 173, there is a whole rest, followed by a whole note D4, a whole note C4, and a whole note B3. The Bass part (B.) starts with a bass clef. It has a whole note G3, a whole note F#3, and a whole note E3. In measure 173, there is a whole rest, followed by a whole note D3, a whole note C3, and a whole note B2. The score concludes with a double bar line in measure 175.

176

S.

A.

T.

B.