

Fuit homo missus a deo

Nicolas Gombert

Prima pars: Fuit homo missus a deo

Superius

Altus

Tenor

Bassus

This section contains four staves, each representing a voice: Superius, Altus, Tenor, and Bassus. The Superius, Altus, and Tenor staves are in treble clef, while the Bassus staff is in bass clef. The key signature is one flat. The music consists of measures separated by vertical bar lines. The Superius, Altus, and Tenor parts mostly consist of short vertical dashes representing quarter notes. The Bassus part features a more complex melody with various note heads (circles, ovals, and dots) and stems.

S.

A.

T.

B.

This section continues the musical score for the first part, starting from measure 5. It includes four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Tenor and Bass staves show more sustained notes and rhythmic patterns, such as eighth and sixteenth notes, compared to the previous section. The Soprano and Alto staves continue with short vertical dashes.

S.

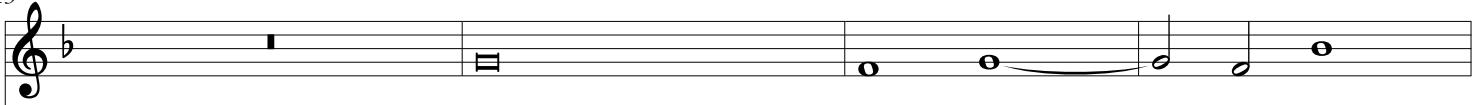
A.

T.

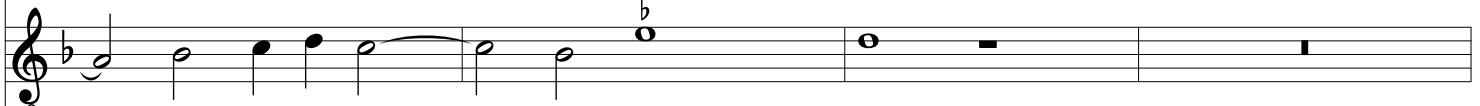
B.

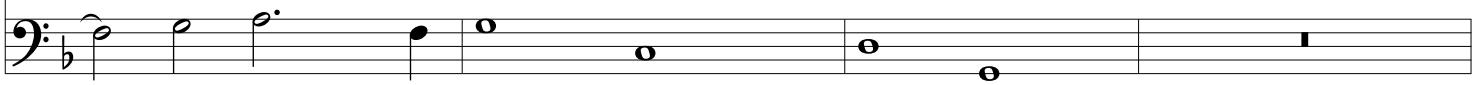
This section continues the musical score for the first part, starting from measure 9. It includes four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Tenor and Bass staves feature sustained notes and rhythmic patterns, such as eighth and sixteenth notes, while the Soprano and Alto staves continue with short vertical dashes.

13

S. 

A. 

T. 

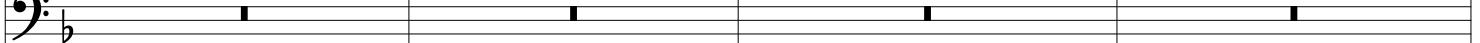
B. 

17

S. 

A. 

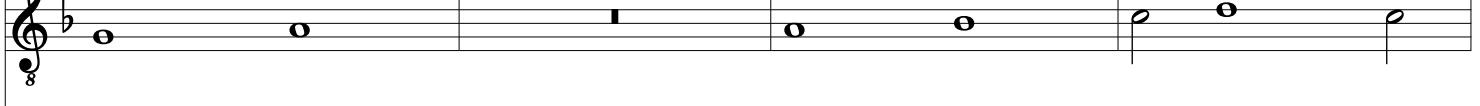
T. 

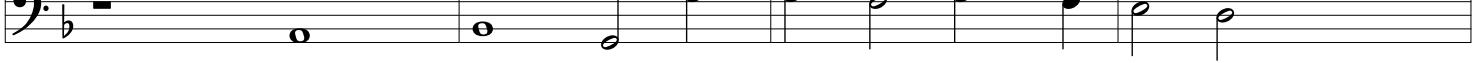
B. 

21

S. 

A. 

T. 

B. 

25

S.

A.

T.

B.

29

S.

A.

T.

B.

33

S.

A.

T.

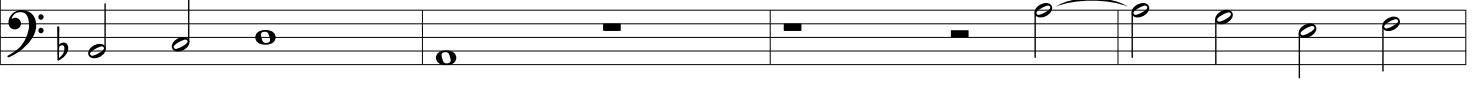
B.

37

S. 

A. 

T. 

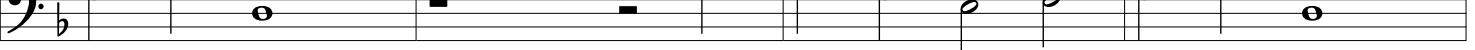
B. 

41

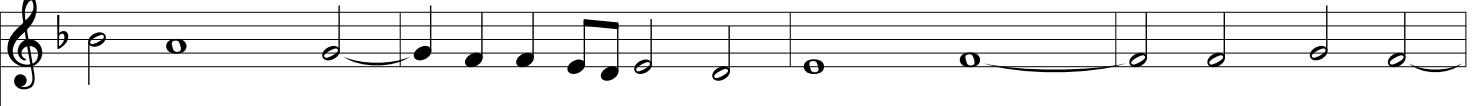
S. 

A. 

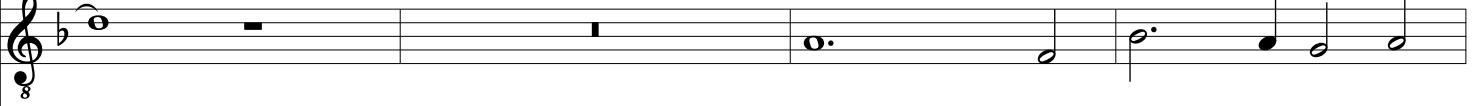
T. 

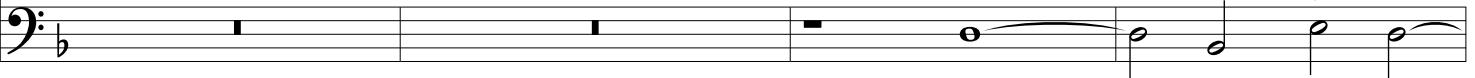
B. 

45

S. 

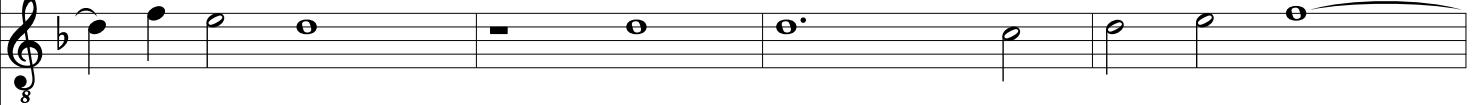
A. 

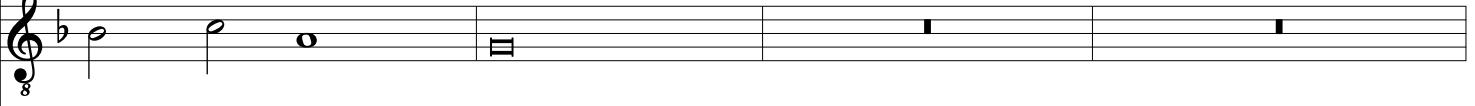
T. 

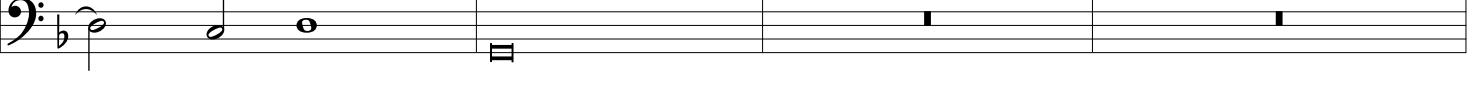
B. 

49

S. 

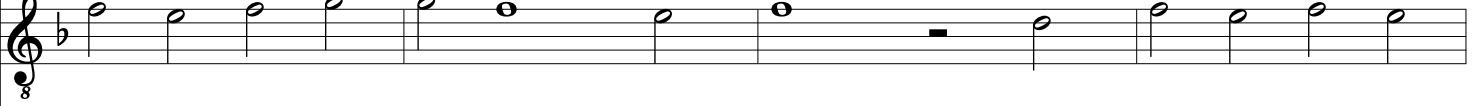
A. 

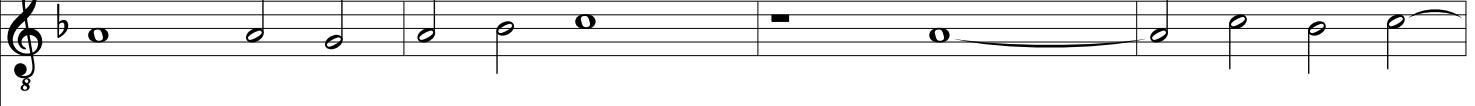
T. 

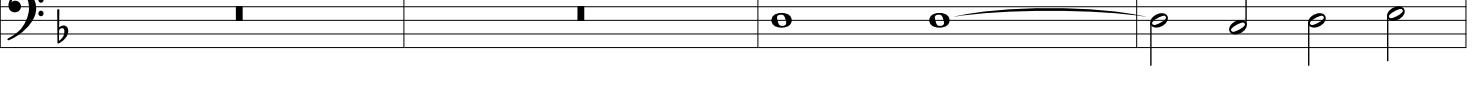
B. 

53

S. 

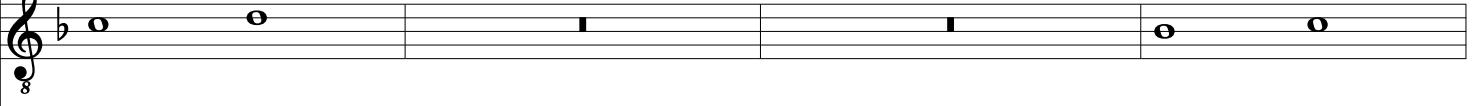
A. 

T. 

B. 

57

S. 

A. 

T. 

B. 

61

S.

A.

T.

B.

65

S.

A.

T.

B.

69

S.

A.

T.

B.

Secunda pars: Hic precursor

74

S.

A.

T.

B.

78

S.

A.

T.

B.

82

S.

A.

T.

B.

86

S.

A.

T.

B.

89

S.

A.

T.

B.

93

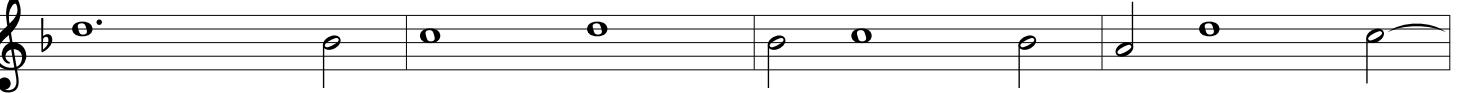
S.

A.

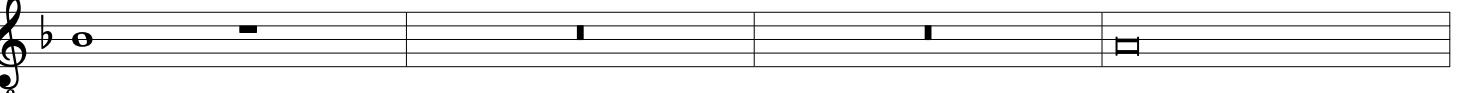
T.

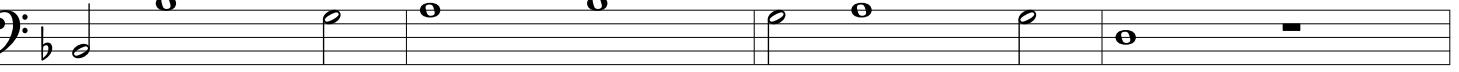
B.

97

S. 

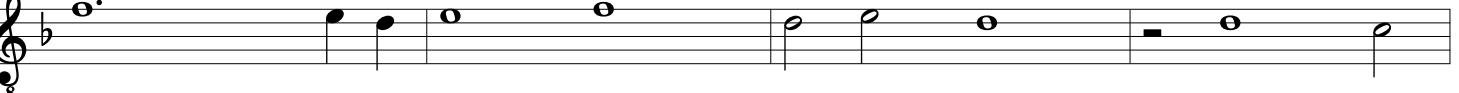
A. 

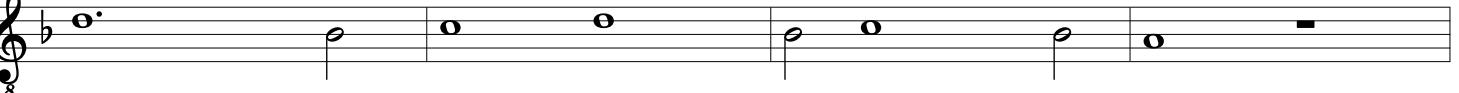
T. 

B. 

101

S. 

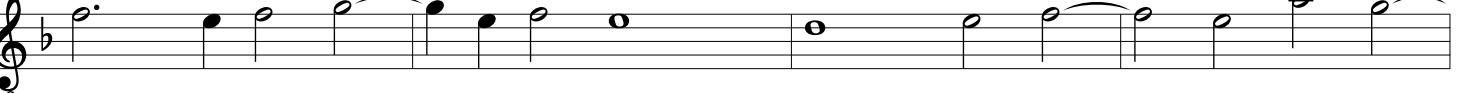
A. 

T. 

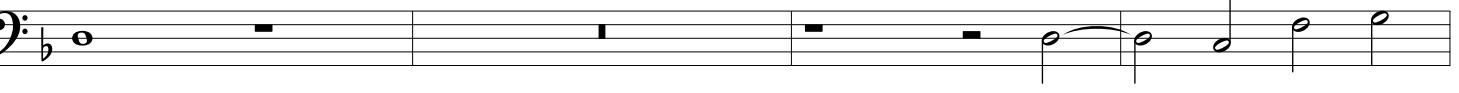
B. 

105

S. 

A. 

T. 

B. 

109

S. A. T. B.

113

S. A. T. B.

117

S. A. T. B.

121

S. - o o o o o o o o o o o

A. o o o o o o o o o o o

T. - - - o o o o o o o

B. o o o o o o o o o o

125

S. o o o o o o o o - o o o

A. o - o o o o o o o o -

T. - o o o o o o o o o o o

B. o o o o o o o o o o o

129

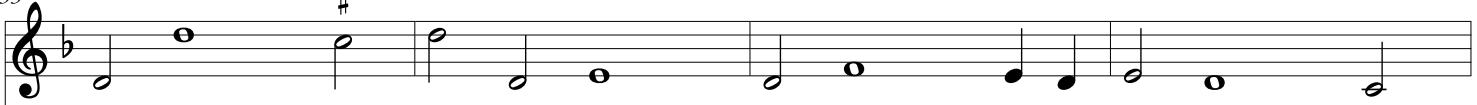
S. o o o o o o o o o o o

A. - o o o o o o o o o

T. o o o o o o o o o o

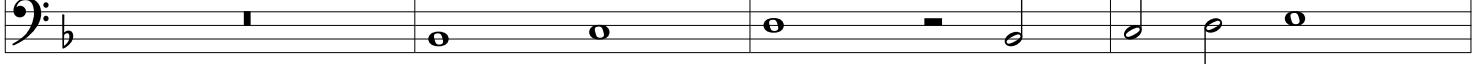
B. o o o o o o o o - -

133

S. 

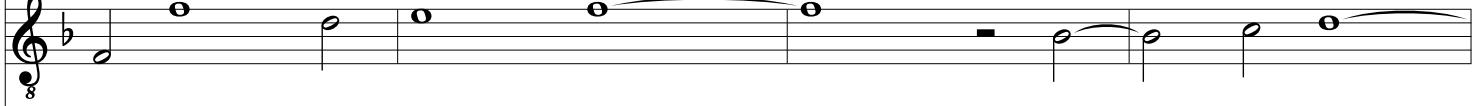
A. 

T. 

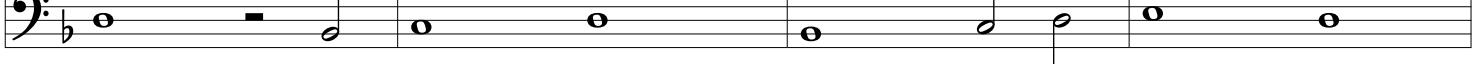
B. 

137

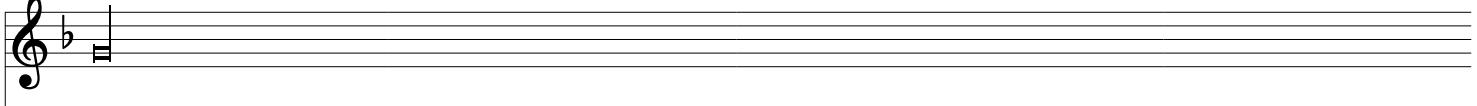
S. 

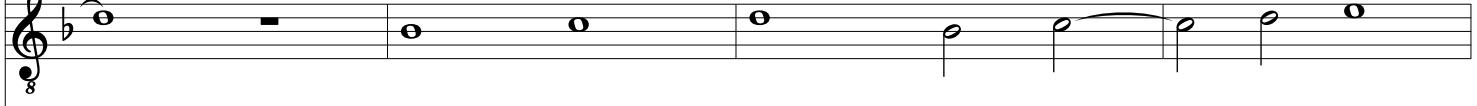
A. 

T. 

B. 

141

S. 

A. 

T. 

B. 

145

S.

A.

T.

B.