

Missa Mi mi (Missa Petite camusette)

1. Kyrie

Marbrianus de Orto

Kyrie I

*Superius*

*Altus*

*Tenor*

*Bassus*

1. Kyrie

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

6

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

11

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

Christe

*Superius*

*Altus*

*Tenor*

*Bassus*

16

Christe

Chri - - - - ste e - - - -  
Chri - - - - ste e - - - - lei - - - -  
Chri - - - - ste,      Chri - - - -  
Chri - - - - ste,

23

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

30

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

37

son, e - lei - son.  
son, e - lei - son.  
e - lei - son, e - lei - son.  
e - lei - son, son.

Kyrie II

*Superius*

44

Ky - ri - e

*Altus*

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

*Tenor*

Ky - ri - e, e - lei -

*Bassus*

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

48

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

52

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

56

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

## Missa Mi mi (Missa Petite camusette)

## 2. Gloria

Marbrianus de Orto

Et in terra pax

*Superius*

*Altus*

*Tenor*

*Bassus*

Et in terra pax

6

bus, bo - ne vo - - - lun - ta - - - tis. Lau - - -

ni - bus, bo - ne vo - - - lun - ta - - - tis. Lau - - - da - - -

Lau - - - da - - - mus te.

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

12

da - - mus te \_\_\_\_\_ Be - - - - ne - di - - ci - mus

- - - - mus te. Be - ne - di - ci - mus te. A - - do - ra -

Be - - ne - di - ci - mus \_\_\_\_\_ te. A - - do - - - - ra - -

di - - ci - - - mus \_\_\_\_\_ te. A - - do - - - - ra - -

22

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

- - fi - ca - - - mus te. Gra - - ti - as a - gi - mus ti - - -

ri - fi - ca - - - mus \_\_\_\_\_ te.

Gra - - ti - - - as \_\_\_\_\_ a - gi - mus ti - - -

27

ti - - - bi,  
prop - ter

bi,  
prop - ter

Gra - ti - as a - gi - mus ti - - - bi, prop - ter

bi, ti - - - bi, prop - ter

32

ma - gnam glo - ri - am tu - - - - - am,  
ma - gnam glo - ri - am tu - - - - - am,  
ma - gnam glo - ri - am tu - - - - - am,  
ma - gnam glo - ri - am tu - - - - - am,

37 Domine deus rex celestis

*Superius*

*Altus*

*Tenor*

*Bassus*

41

rex ce - le - - stis, De - - us  
rex ce - le - - stis, De - - us  
us rex ce - le - - stis, De - -  
us rex ce - le - - stis, De - -

45

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

50 Domine fili unigenite

*Superius*

Do - - mi - ne Fi - - li

*Altus*

Do - - mi - ne Fi - -

*Tenor*

Do - - mi - - ne

*Bassus*

Do - - mi - ne Fi - - li

55

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

61

Do - - mi - ne De - - - us a - - gnus  
ste, Do - mi - - ne De - - - us a - - gnus  
Chri - ste,  
—, Do - - - mi - ne

67

De - - - i,  
De - - - - - i, Fi - - - - li -  
Fi - - - - li - us Pa - - tris.  
De - - - us a - - - gnus De - - i, Fi - -

73

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

79

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

85

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

90

bis, no - bis, no - - - bis, re - - - re no - - - bis, no - - - bis,

95 Qui tollis peccata mundi, suscipe deprecationem nostram

*Superius*

Qui tol - lis pec - ca - ta mun -

*Altus*

Qui tol - lis pec - ca - ta mun -

*Tenor*

Qui tol - lis pec - ca - ta mun -

*Bassus*

Qui tol - lis pec - ca - ta mun -

102

di, su - - sci - pe de - pre - ca - ti - o -  
di, su - - sci - pe de - pre - ca - ti - o -  
di, su - - sci - pe de - pre - ca - ti - o - nem  
di, su - - sci - pe de - pre - ca - ti - o - nem no -

110

nem no - - stram.

nem no - - stram. Qui se - - des Qui -

no - - stram. Qui se - - des

stram. Qui se - - des ad

Qui se - - des ad dex - - te - ram Pa -

se - - des ad dex - - te - ram Pa -

ad dex - - te - ram Pa -

dex - - te - ram Pa - tris, mi - - se - re - re no - - -

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

re no - - - bis. Quo ni - - am tu so - - lus sanc -

ni - - am tu so - - lus sanc -

Quo ni - - am tu so - - lus sanc - tus,

so - - lus sanc - tus,

136

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

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

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

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

144 Cum sancto spiritu  
(Circle-Over-3 in Vienna and Petrucci)

*Superius*

*Altus*

*Tenor*

*Bassus*

148

ri - tu,  
in glo - ri - a  
De - - - - -

tu,  
in glo - ri - a  
De - - - - -

ri - tu,  
in glo - ri - a  
De - - - - -

in glo - ri - a  
De - - - - -

153

Musical score for page 153. The score consists of three staves. The top two staves are soprano and alto voices in treble clef, and the bottom staff is bass in bass clef. The vocal parts sing "ri - a De - i Pa - in glo - ri - a De - i in glo - ri - a De - i in glo - ri - a De - i". The piano part provides harmonic support.

158

Musical score for page 158. The vocal parts sing "tris. De - i Pa - tris. De - i Pa - tris. Pa - tris.". The piano part provides harmonic support.

162

Musical score for page 162. The vocal parts sing "A - men. A - men. A - men. A - men.". The piano part provides harmonic support.

166

Musical score for page 166. The vocal parts sing "men. A - men. A - men. A - men.". The piano part provides harmonic support.

170

men.

men. A men.

men.

A men.

Missa Mi mi (Missa Petite camusette)

3. Credo

Patrem omnipotentem

Marbrianus de Orto

*Discantus*

*Altus*

*Tenor*

*Bassus*

22

27

31

35

39

43

47

51

55 Et incarnatus est

*Discantus*

*Altus*

*Tenor*

*Bassus*

62

69

75

82

Crucifixus

88

*Discantus*

*Altus*

*Tenor*

*Bassus*

96

105

Musical score for voices 1-4, page 5, measures 105-110. The score consists of four staves (voices) on a five-line staff system. Measure 105 starts with a dotted half note followed by a eighth note, then a quarter note tied to a eighth note. Measures 106-107 show various patterns of eighth and sixteenth notes. Measure 108 begins with a sharp sign above the staff, followed by a series of eighth and sixteenth notes. Measures 109-110 continue the rhythmic pattern.

111

Musical score for voices 1-4, page 5, measures 111-116. The score continues with four staves. Measures 111-112 show eighth and sixteenth note patterns. Measure 113 begins with a sharp sign above the staff. Measures 114-115 continue the rhythmic pattern. Measure 116 concludes the section.

117

Musical score for voices 1-4, page 5, measures 117-122. The score continues with four staves. Measures 117-118 show eighth and sixteenth note patterns. Measure 119 begins with a sharp sign above the staff. Measures 120-121 continue the rhythmic pattern. Measure 122 concludes the section.

127

Musical score for voices 1-4, page 5, measures 127-132. The score continues with four staves. Measures 127-128 show eighth and sixteenth note patterns. Measure 129 begins with a sharp sign above the staff. Measures 130-131 continue the rhythmic pattern. Measure 132 concludes the section.

134

Musical score for voices 1-4, page 5, measures 134-139. The score continues with four staves. Measures 134-135 show eighth and sixteenth note patterns. Measure 136 begins with a sharp sign above the staff. Measures 137-138 continue the rhythmic pattern. Measure 139 concludes the section.

141

Musical score for voices 1-4, measures 141-146. The music consists of four staves of vocal notation in common time, G major. The voices are mostly silent or play simple patterns of quarter notes.

147

Musical score for voices 1-4, measures 147-152. The music continues in common time, G major. The voices play more complex patterns, including eighth and sixteenth note figures.

154

Musical score for voices 1-4, measures 154-159. The music continues in common time, G major. The voices play more complex patterns, including eighth and sixteenth note figures.

160

Musical score for voices 1-4, measures 160-165. The music continues in common time, G major. The voices play more complex patterns, including eighth and sixteenth note figures.

167

Musical score for voices 1-4, measures 167-172. The music continues in common time, G major. The voices play more complex patterns, including eighth and sixteenth note figures.

175

183

190

197

203

## 209 Confiteor

Discantus

Altus

Tenor

Bassus

217

227

237

247

255

b

8

261

8

267

8

Missa Mi mi (Missa Petite camusette)

4. Sanctus

Marbrianus de Orto

Sanctus

21

Musical score page 21. The score consists of three staves. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. The key signature is one sharp (F#). The music includes various note heads (circles, squares, diamonds) and rests, with some notes connected by horizontal lines.

25

Musical score page 25. The staves and key signature remain the same as page 21. The music continues with a mix of note heads and rests, maintaining the harmonic progression established earlier.

29

Musical score page 29. The staves and key signature remain the same. The music shows a continuation of the melodic line with a variety of note heads and rests.

33

Musical score page 33. The staves and key signature remain the same. The music continues with a mix of note heads and rests, developing the musical idea further.

Pleni sunt celi

36

*Discantus*

*Altus*

*Tenor*

*Bassus*

Musical score page 36. The score is now divided into four staves, each labeled with a vocal part: Discantus (soprano), Altus (alto), Tenor, and Bassus (bass). The key signature changes to common time (indicated by a 'C'). The music consists primarily of square note heads, representing a more homogenous vocal texture compared to the previous pages.

41

47

53

59

66

74

Osanna  
81

*Discantus*

*Altus*

*Tenor*

*Bassus*

87

94

100

106

fine

113 Benedictus

*Discantus*

*Altus*

*Tenor*

*Bassus*

119

125

130

Qui venit

136

*Discantus*

*Altus*

*Tenor*

*Bassus*

142

148

154

160

167

173

179

*Osanna ut supra*

Missa Mi mi (Missa Petite camusette)

5. Agnus Dei

Marbrianus de Orto

Agnus Dei I

*Superius*

*Altus*

*Tenor*

*Bassus*

6

12

18

24

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

29

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

33

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

38

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

43

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

48 Agnus Dei II

*Superius*

*Altus*

*Tenor*

*Bassus*

Agnus Dei - - - i, Agnus De - - -

53

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

59

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

64

lis  
tol lis pec ca  
qui tol lis pec ca

69

qui tol lis  
qui tol lis  
ta qui tol  
ta qui tol

74

pec ca ta mun  
qui tol lis pec ca ta mun  
lis pec ca ta pec ca  
lis

79

di,  
di, mun  
ta mun di, mun  
pec ca

84

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

89

re - re no - bis.  
re - re no - bis.  
no - bis.  
mun - di, mi

94

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

### Agnus Dei III

*Superius*

*Altus*

Canon: Grādatim descendē gnus De - - - i, A - gnu - De - - - i, A -

(T pattern sung four times, with each successive statement at a lower pitch level and in smaller note values.)

*Tenor*

*Bassus*



