

# Missa Mi mi (Missa Petite camusette)

## 1. Kyrie

Marbrianus de Orto

### Kyrie I

*Superius* Ky - - - - - ri - e Ky - ri - e e - lei - - - - -

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

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

*Bassus* Ky - - ri - e Ky - - ri - e,

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

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

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

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

- - - - - 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 - i - son, son.

### Christe

*Superius* Chri - - - - - ste e - - - - -

*Altus* Chri - - - - - ste e - - lei - - - - -

*Tenor* Chri - - - - - ste, Chri - - - - -

*Bassus* 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,

- - - - - ste, Chri - - - - - ste,

37

son, e - - - lei son.

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

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

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

44 Kyrie II

*Superius*

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

*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 - - -

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

8 - - - 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,

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

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

56

e - - - lei - - - son

8 e - - - lei - - - son,

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

*Altus* Et in ter - - ra pax ho - - mi - - ni -

*Tenor*

*Bassus* Et in ter - - ra pax ho - mi - - ni - bus,

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 -

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.

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

te. te. A - do - ra - mus

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

A - do - - - - - mus te. Glo -

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

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, tu - am, am, am, am

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

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

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

37 Domine deus rex celestis

*Superius* Do - - mi - ne De - - - - us

*Altus* Do - - mi - ne De - - - - us

*Tenor* Do - - mi - ne De - - - - us

*Bassus* Do - - mi - ne De - - - - us

41

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

8

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

us rex ce - le - stis,

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

45

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

8

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

8

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

- - 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,

8

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

8

Fi - - - - - li 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

Qui tol - lis

li - us Pa - tris. Qui tol -

79

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

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

pec - ca - ta mun - di,

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

85

di, mi se re re no bis, no bis, mi se re re no bis, mi se

90

bis, no bis, no bis, re re no bis, re 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 nem no



110

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

115

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

120

- - - - - tris, mi - se - re - re no - - - - -

125

bis. Quo - - - - - ni - - - - - am tu so - - - - - lus - - - - -

130

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

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

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

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

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*

Cum sanc - - to Spi - - - - -

Cum sanc - - - - - to Spi - - - - ri - - -

Cum sanc - - to Spi - - -

Cum sanc - - to Spi - - - ri - tu,

148

- - - - - ri - - tu, in glo -

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

ri - tu, in glo - - ri - a

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

153

ri - a De - - i Pa - - - - - i in glo - ri - - a De - - - i in glo - ri - - a De - - - - - i in glo - - - - - ri - - - - a De - i

158

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

162

A - - - - - men. A - - - - - tris. A - - - - - men. A - - - - - men.

166

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

170

musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics. The score is written on four staves. The lyrics are: men. A - - - - - men.

# Missa Mi mi (Missa Petite camusette)

## 3. Credo

Patrem omnipotentem

Marbrianus de Orto

Discantus

Altus

Tenor

Bassus

6

10

14

18

22

System 22 (Measures 22-26):

- Staff 1 (Soprano): Measure 22 has a whole rest. Measures 23-26 contain half and quarter notes.
- Staff 2 (Alto): Measures 22-26 contain half and quarter notes.
- Staff 3 (Tenor): Measures 22-26 contain half and quarter notes.
- Staff 4 (Bass): Measures 22-26 contain half and quarter notes.

27

System 27 (Measures 27-30):

- Staff 1 (Soprano): Measures 27-30 contain half and quarter notes.
- Staff 2 (Alto): Measures 27-30 contain half and quarter notes.
- Staff 3 (Tenor): Measures 27-30 contain half and quarter notes.
- Staff 4 (Bass): Measures 27-30 contain half and quarter notes.

31

System 31 (Measures 31-34):

- Staff 1 (Soprano): Measures 31-34 contain half and quarter notes.
- Staff 2 (Alto): Measures 31-34 contain half and quarter notes.
- Staff 3 (Tenor): Measures 31-34 contain half and quarter notes.
- Staff 4 (Bass): Measures 31-34 contain half and quarter notes.

35

System 35 (Measures 35-38):

- Staff 1 (Soprano): Measures 35-38 contain half and quarter notes.
- Staff 2 (Alto): Measures 35-38 contain half and quarter notes.
- Staff 3 (Tenor): Measures 35-38 contain half and quarter notes.
- Staff 4 (Bass): Measures 35-38 contain half and quarter notes.

39

System 39 (Measures 39-42):

- Staff 1 (Soprano): Measures 39-42 contain half and quarter notes.
- Staff 2 (Alto): Measures 39-42 contain half and quarter notes.
- Staff 3 (Tenor): Measures 39-42 contain half and quarter notes.
- Staff 4 (Bass): Measures 39-42 contain half and quarter notes.

43

47

51

55 Et incarnatus est

*Discantus*

*Altus*

*Tenor*

*Bassus*

62

69

System 69-74: Four staves (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The music features a mix of half notes, quarter notes, and eighth notes, with some rests and ties.

75

System 75-81: Four staves (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The music continues with various note values and rests, maintaining a steady rhythmic flow.

82

System 82-87: Four staves (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The music concludes this section with a final cadence.

88 **Crucifixus**

*Discantus*

*Altus*

*Tenor*

*Bassus*

System 88-95: Four staves (Discantus, Altus, Tenor, Bass) in C major, 4/4 time. This section is marked 'Crucifixus' and features a 'Discantus' style with more complex rhythmic patterns and some accidentals.

96

System 96-101: Four staves (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The music continues with a mix of note values and rests.



105

System 105: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The Soprano staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto staff has a whole rest. The Tenor staff has a half note G3, followed by quarter notes F3, E3, and D3. The Bass staff has a whole rest.

111

System 111: Four staves with musical notation. The Soprano staff has a half note G4, followed by quarter notes A4, B4, and C5. The Alto staff has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor staff has a half note G3, followed by quarter notes F3, E3, and D3. The Bass staff has a half note G2, followed by quarter notes F2, E2, and D2.

117

System 117: Four staves with musical notation. The Soprano staff has a half note G4, followed by quarter notes A4, B4, and C5. The Alto staff has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor staff has a half note G3, followed by quarter notes F3, E3, and D3. The Bass staff has a half note G2, followed by quarter notes F2, E2, and D2.

127

System 127: Four staves with musical notation. The Soprano staff has a half note G4, followed by quarter notes A4, B4, and C5. The Alto staff has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor staff has a half note G3, followed by quarter notes F3, E3, and D3. The Bass staff has a half note G2, followed by quarter notes F2, E2, and D2.

134

System 134: Four staves with musical notation. The Soprano staff has a half note G4, followed by quarter notes A4, B4, and C5. The Alto staff has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor staff has a half note G3, followed by quarter notes F3, E3, and D3. The Bass staff has a half note G2, followed by quarter notes F2, E2, and D2.

141

System 141-146: This system contains six measures of music. The vocal parts (Soprano, Alto, Tenor, Bass) enter with various rhythmic patterns, including quarter and eighth notes, and some measures contain rests. The keyboard accompaniment provides a harmonic foundation with sustained notes and moving lines.

147

System 147-153: This system contains seven measures of music. The vocal parts continue their melodic lines, with some measures featuring longer note values and rests. The keyboard accompaniment maintains its harmonic support.

154

System 154-159: This system contains six measures of music. The vocal parts show more complex rhythmic patterns, including some sixteenth notes. The keyboard accompaniment features more active movement in some measures.

160

System 160-166: This system contains seven measures of music. The vocal parts have several measures with rests, while the keyboard accompaniment continues with a steady harmonic pattern.

167

System 167-172: This system contains six measures of music. The vocal parts conclude their phrases with various note values, and the keyboard accompaniment provides a final harmonic setting.

175

System 175-182: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system begins with a treble clef and a common time signature. The notation includes various note values, rests, and accidentals. The system concludes with a double bar line.

183

System 183-189: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system begins with a treble clef and a common time signature. The notation includes various note values, rests, and accidentals. The system concludes with a double bar line.

190

System 190-196: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system begins with a treble clef and a common time signature. The notation includes various note values, rests, and accidentals. The system concludes with a double bar line.

197

System 197-202: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system begins with a treble clef and a common time signature. The notation includes various note values, rests, and accidentals. The system concludes with a double bar line.

203

System 203-209: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system begins with a treble clef and a common time signature. The notation includes various note values, rests, and accidentals. The system concludes with a double bar line.

209 Confiteor

Discantus

Altus

Tenor

Bassus

217

227

237

247

255

Four staves of musical notation for measures 255-260. The notation includes various note values, rests, and bar lines. The first staff has a treble clef, and the others have a bass clef. The music is written in a single system.

261

Four staves of musical notation for measures 261-266. The notation includes various note values, rests, and bar lines. The first staff has a treble clef, and the others have a bass clef. The music is written in a single system.

267

Four staves of musical notation for measures 267-272. The notation includes various note values, rests, and bar lines. The first staff has a treble clef, and the others have a bass clef. The music is written in a single system.

# Missa Mi mi (Missa Petite camusette)

## 4. Sanctus

Marbrianus de Orto

### Sanctus

Discantus

Altus

Tenor

Bassus

5

9

13

17

21

System 21: Four staves (Soprano, Alto, Tenor, Bass). The Soprano staff begins with a treble clef and a key signature of one flat. The Alto and Tenor staves have a soprano and alto clef respectively, and the Bass staff has a bass clef. The music consists of various note values including quarter, eighth, and half notes, with some rests and ties.

25

System 25: Continuation of the four-part setting. The Soprano staff has a treble clef, and the other three staves have alto and bass clefs. The music continues with similar rhythmic patterns and melodic lines.

29

System 29: Continuation of the four-part setting. The Soprano staff has a treble clef, and the other three staves have alto and bass clefs. The music continues with similar rhythmic patterns and melodic lines.

33

System 33: Continuation of the four-part setting. The Soprano staff has a treble clef, and the other three staves have alto and bass clefs. The music continues with similar rhythmic patterns and melodic lines.

36 Pleni sunt celi

*Discantus*

*Altus*

*Tenor*

*Bassus*

System 36: A new section titled 'Pleni sunt celi' starting at measure 36. It features four staves: Discantus (treble clef), Altus (alto clef), Tenor (alto clef), and Bassus (bass clef). The music is in a common time signature and includes various note values and rests.

41

System 41-46: This system contains six measures of music. The vocal parts (Soprano, Alto, Tenor, Bass) feature a melodic line with various note values including quarter, eighth, and sixteenth notes, often beamed together. The keyboard accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

47

System 47-52: This system contains six measures of music. The vocal parts continue their melodic line, with some measures featuring rests. The keyboard accompaniment maintains its rhythmic pattern, with the left hand showing some melodic movement.

53

System 53-58: This system contains six measures of music. The vocal parts show a continuation of the melodic theme. The keyboard accompaniment features a more complex texture with some sixteenth-note passages in the right hand.

59

System 59-65: This system contains seven measures of music. The vocal parts have a more active role with many sixteenth-note passages. The keyboard accompaniment provides a harmonic foundation with a mix of eighth and sixteenth notes.

66

System 66-71: This system contains six measures of music. The vocal parts conclude their phrase with sustained notes. The keyboard accompaniment features a final cadence with a key signature change to one sharp (F#) in the final measure.



74

81 *Osanna*

*Discantus*

*Altus*

*Tenor*

*Bassus*

87

94

100

106

*fine*

113 **Benedictus**

*Discantus*

*Altus*

*Tenor*

*Bassus*

119

125

130

136 Qui venit

*Discantus*

*Altus*

*Tenor*

*Bassus*

142

148

154

160

168

173

178

*Osanna ut supra*

# Missa Mi mi (Missa Petite camusette)

## 5. Agnus Dei

Marbrianus de Orto

### Agnus Dei I

Superius

Altus

Tenor

Bassus

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

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

A - - - - - gnus De -

A - - - - gnus

6

8

8

8

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

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

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

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

12

8

8

8

- - - i, De - - - - - i,

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

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

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

18

8

8

8

qui - - - - tol - - - -

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

qui - - - - tol - lis pec - - - ca - - - ta

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

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,

- - - - - 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 - - - - -



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

94

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

99 **Agnus Dei III**

*Superius* A - - gnus  
*Altus* Canon: Gr̃adatĩm descēde gnus De - - - - - i, A - gnus De - - - i, A -  
 (T pattern sung four times, with each successive statement at a lower pitch level and in smaller note values.)  
*Tenor* A - - - - -  
*Bassus* A - - - - - gnus De - - - i, De - - - - - i,

106

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

112

qui tol - - - - -

qui tol - - - - -

i - - - - -

lis pec - - - - -

119

-lis pec - ca - - - - - ta mun - - - - -

-lis pec - - - - - ca - - - - - ta mun - - - - -

qui

- - - - - ca - - - - - ta pec - ca - - ta mun -

125

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

130

mun - - - di, mun - - - di, -di, mun - - - di, mun - - - di,

135

di, do - - - na no - - - di, do - - - na no - - - pec - - - ca - - - ta mun - - - di, di, do - - -

140

bis do - - - na no - - - bis do - na no - - - - bis - - - no - - - bis no - - - bis do - - - na no - - - bis - - - na no - - - bis no - - - bis

145

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