

Missa Mi mi

Kyrie I

1. Kyrie

Pipelare/Josquin?

Music score for Kyrie I, featuring four voices: Superius, Altus, Tenor, and Bassus. The score is in common time, with a key signature of one sharp (F#). The vocal parts are arranged in a four-part setting, with each part having its own staff. The music consists of several measures of notes, primarily quarter notes and eighth notes, with some rests and a fermata over a note in the Tenor part.

Music score for Kyrie I, continuing from the previous page. The vocal parts are Superius, Altus, Tenor, and Bassus. The score is in common time, with a key signature of one sharp (F#). The vocal parts are arranged in a four-part setting, with each part having its own staff. The music consists of several measures of notes, primarily quarter notes and eighth notes, with some rests and a fermata over a note in the Tenor part.

Music score for Kyrie I, continuing from the previous page. The vocal parts are Superius, Altus, Tenor, and Bassus. The score is in common time, with a key signature of one sharp (F#). The vocal parts are arranged in a four-part setting, with each part having its own staff. The music consists of several measures of notes, primarily quarter notes and eighth notes, with some rests and a fermata over a note in the Tenor part.

8 Christe

Superius C2

Altus C2

Tenor C2

Bassus C2

12

Superius

Altus

Tenor

Bassus

16

Superius

Altus

Tenor

Bassus

20

Kyrie II

25

Superius

Altus

Tenor

Bassus

28

31

The musical score consists of four staves, each representing a voice: Soprano (top), Alto, Tenor, and Bass (bottom). The music is in common time. The notation includes various note heads (solid black, open, and solid with a dot) and rests. Measure 31 begins with a dotted half note in the soprano, followed by a series of eighth and sixteenth notes. The alto has a half note followed by a rest. The tenor has a half note followed by a rest. The bass has a half note followed by a rest. Measures 32 and 33 continue with similar patterns, with the soprano and alto providing harmonic support while the tenor and bass provide the primary melodic line.

Missa Mi mi

Et in terra

2. Gloria

Josquin des Prez?

Superius

Contratenor

Tenor

Bassus

5

ta - - - - tis lau - da - mus te be - - ne-di - ci - mus

lun - ta - tis lau - da - - - mus te be - ne - di - ci - mus

- lun - ta - - - tis lau - da - mus te be -

ta - - - - tis lau - da - mus te be -

10

te a - - do - ra - - - mus te

te a - - - do - ra - - - mus te

ne - di - ci - - - mus te a - - do - - -

ne - di - ci - - - mus te a - - do - - -

14

glo - ri - fi - ca - mus te _____ Gra - ti - as a - gi - mus ti - bi prop -
 glo - ri - fi - ca - mus te Gra - ti - as a - gi - mus ti - bi prop -
 ra - mus te glo - ri - fi - ca - mus te Gra - ti - as a - gi - mus ti - bi prop -
 ra - mus te glo - ri - fi - ca - mus te Gra - ti - as a - gi - mus ti - bi prop -

19

- ter ma - gnam glo ri-am tu - am
 ter ma - gnam glo - ri - am tu - - am Do - - mi - ne de - us rex ce - le -
 ter ma - gnam glo - ri - am tu - am Do - - mi - ne de - us rex ce -
 ter ma - gnam glo - ri - am tu - - am Do - - mi - ne de - us rex ce - le -

24

Do - - mi - ne fi - li u - ni - ge -
 stis de - us pa - ter om - ni - - - po - tens Do - - mi - ne fi - li u - ni -
 le - stis de - us pa - ter om - ni - po - tens
 stis de - us pa - ter om - ni - - - po - tens

28

- ni - te jhe - su cri - ste Do - mi-ne de - us a -
 ge - ni - te jhe - su cri - ste Do - mi-ne de - us a - gnus de -
 jhe - su cri - ste Do - mi-ne de - us a -
 jhe - su cri - ste Do - mi-ne de - us a -

33

gnus de - i fi - - li - us pa - - - tris
 - - - i fi - - li - us pa - tris
 gnus de - i fi - - - - li - us pa - - - tris
 gnus de - i fi - - li - us pa - - - - tris

37 Qui tollis

Superius

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

Contratenor

Qui tol - lis pec - ca - ta mun - - -

Tenor

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

Bassus

Qui tol - lis pec - ca - ta mun - - -

42

mi - - se - re - re no - bis Qui tol - lis

- - di mi - se - re - re no - bis Qui tol - lis

mi - - se - - re - re no - - - bis Qui tol - lis

Qui tol - lis

47

pec - ca - ta mun - di su - - sci - pe de - pre - ca - ti -

pec - ca - ta mun - di su - - sci - pe de - pre - ca - ti -

pec - ca - ta mun - di su - - sci - pe de - pre - ca - ti -

pec - ca - ta mun - di su - - sci - pe de - pre - ca - ti -

53

o - nem no - - stram Qui se - des ad dex - te - ram

o - nem no - - stram Qui se - - - - des ad dex -

o - nem no - - stram _____

o - nem no - - stram

59

pa - - - tris
- - - te - ram pa - - - tris
Qui se - des ad dex - te - - ram
Qui se - des ad _____ dex - - - - te -

64

mi - - se - re - re no - bis Quo - ni - am
mi - - se - re - re no - bis Quo - - - -
pa - - - tris mi - - se - re - re no - bis
ram pa - - - tris mi - se - re - re no - bis _____

71

tu so - - lus sanc - - - - tus
- ni - - am _____ tu so - lus sanc - - - - tus
tu so - - - - - - - -
tu so - - - lus

76

tu so - - - -
 tu so - - - -
 - - - -
 - - - -
 do - - - - mi - - - -
 do - - - - mi - - - -

82

mus jhe - - su cri - - ste Cum sanc - - to spi - - - - ri -
 mus jhe - su cri - - ste Cum sanc - - to spi - - ri - -
 mus jhe - - su cri - - ste _____ Cum sanc - - to
 mus jhe - - su cri - - ste Cum sanc - - to spi - - - - ri - tu

87

tu in glo - - ri - a de - - - - i
 tu in glo - ri - a de i pa - - - -
 spi - - ri - tu in glo - ri - - a de - - i pa -
 in glo - - - - ri - a de - - - - i pa - - - -

91

pa - tri - A - men

tris A - men

- - tris A - men

tris A - men

Missa Mi mi

Patremp

3. Credo

Josquin des Prez?

Superius

Contratenor

Tenor

Bassus

5

8

11

14

Musical score page 14. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The first three measures show mostly quarter notes. The fourth measure begins with a dotted half note followed by eighth and sixteenth note patterns. The basso continuo part (bottom two staves) consists of square note heads.

17

Musical score page 17. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measures 17-18 show various note values including eighth and sixteenth notes. Measure 19 begins with a half note followed by a sharp sign, indicating a change in key signature.

20

Musical score page 20. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measures 20-21 show mostly quarter notes. Measure 22 begins with a half note followed by a sharp sign, indicating a change in key signature.

23

Musical score page 23. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. Measures 23-24 show various note values including eighth and sixteenth notes. Measure 25 begins with a half note followed by a sharp sign, indicating a change in key signature.

27

Musical score page 27. The score consists of four staves, each with a treble clef and a bass clef. The music is primarily composed of eighth notes and sixteenth notes. The first staff has a single eighth note. The second staff has a sixteenth note followed by a quarter note. The third staff has a single eighth note. The fourth staff has a single eighth note.

31

Musical score page 31. The score consists of four staves, each with a treble clef and a bass clef. The music includes eighth and sixteenth notes. A melodic line is highlighted with a bracket spanning the second and third staves.

34

Musical score page 34. The score consists of four staves, each with a treble clef and a bass clef. The music includes eighth and sixteenth notes. A melodic line is highlighted with a bracket spanning the second and third staves.

37

Musical score page 37. The score consists of four staves, each with a treble clef and a bass clef. The music includes eighth and sixteenth notes. A melodic line is highlighted with a bracket spanning the second and third staves.

40

43

46

49

Et incarnatus est

52

Superius C2

Contratenor C2

Tenor C2

Bassus C2

Music for voices: Superius, Contratenor, Tenor, Bassus. Key signature: C major. Time signature: Common time. Measure 52: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 53: Superius has a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 54: Superius has a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 55: Superius has a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note.

56

Superius

Contratenor

Tenor

Bassus

Music for voices: Superius, Contratenor, Tenor, Bassus. Key signature: C major. Time signature: Common time. Measure 56: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 57: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 58: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 59: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 60: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note.

61

Superius

Contratenor

Tenor

Bassus

Music for voices: Superius, Contratenor, Tenor, Bassus. Key signature: C major. Time signature: Common time. Measure 61: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 62: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 63: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 64: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 65: Superius has a dotted half note followed by a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note.

68

Superius

Contratenor

Tenor

Bassus

Music for voices: Superius, Contratenor, Tenor, Bassus. Key signature: C major. Time signature: Common time. Measure 68: Superius has a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 69: Superius has a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 70: Superius has a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 71: Superius has a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note. Measure 72: Superius has a half note. Contratenor has a half note. Tenor has a half note. Bassus has a half note.

74

4

79

8

84

8

89

8

95

Musical score for voices 1, 2, 3, and basso continuo. The score consists of four staves. Voice 1 (soprano) has a dotted half note followed by a half note. Voice 2 (alto) has a dotted half note followed by a half note. Voice 3 (tenor) has a dotted half note followed by a half note. Basso continuo (bass) has a half note followed by a dotted half note.

100

Musical score for voices 1, 2, 3, and basso continuo. The score consists of four staves. Voice 1 (soprano) has a dotted half note followed by a half note. Voice 2 (alto) has a dotted half note followed by a half note. Voice 3 (tenor) has a dotted half note followed by a half note. Basso continuo (bass) has a half note followed by a dotted half note.

105

Musical score for voices 1, 2, 3, and basso continuo. The score consists of four staves. Voice 1 (soprano) has a dotted half note followed by a half note. Voice 2 (alto) has a dotted half note followed by a half note. Voice 3 (tenor) has a dotted half note followed by a half note. Basso continuo (bass) has a half note followed by a dotted half note.

110

Musical score for voices 1, 2, 3, and basso continuo. The score consists of four staves. Voice 1 (soprano) has a dotted half note followed by a half note. Voice 2 (alto) has a dotted half note followed by a half note. Voice 3 (tenor) has a dotted half note followed by a half note. Basso continuo (bass) has a half note followed by a dotted half note.

115

Musical score for voices 1, 2, 3, and basso continuo. The score consists of four staves. Voice 1 (soprano) has a treble clef, voice 2 (alto) has a soprano clef, voice 3 (tenor) has an alto clef, and the basso continuo has a bass clef. The music includes various note heads (solid black, open, dotted), rests, and a fermata over a note in the second staff.

120

Musical score for voices 1, 2, 3, and basso continuo. The score consists of four staves. The key signature changes to one sharp. The music includes various note heads and rests.

125

Musical score for voices 1, 2, 3, and basso continuo. The score consists of four staves. The basso continuo staff shows a sustained note with a fermata.

131

Musical score for voices 1, 2, 3, and basso continuo. The score consists of four staves. The basso continuo staff shows a sustained note with a fermata.

136

Musical score for voices 1, 2, 3, and basso continuo at measure 136. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time.

141

Musical score for voices 1, 2, 3, and basso continuo at measure 141. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time.

147

Musical score for voices 1, 2, 3, and basso continuo at measure 147. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time.

152

Musical score for voices 1, 2, 3, and basso continuo at measure 152. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time.

157

Musical score for page 157. The score consists of four staves, each with a treble clef and a bass clef. The music is in common time. The first staff has a dotted half note followed by a dash and a dotted half note. The second staff has a dash followed by a half note. The third staff has a half note followed by a bass note. The fourth staff has a half note followed by a bass note.

162

Musical score for page 162. The score consists of four staves, each with a treble clef and a bass clef. The music is in common time. The first staff has a half note followed by a half note. The second staff has a half note followed by a half note. The third staff has a half note followed by a half note. The fourth staff has a half note followed by a half note.

Missa Mi mi

Sanctus

Josquin des Prez?

Superius

Superius

Contratenor

Tenor

Bassus

16

Pleni sunt celi
20

Superius

Contratenor

Tenor

Bassus

23

26

30

1
2
3
4

34

1
2
3
4

38

1
2
3
4

42

1
2
3
4

Osanna

46

Superius

Contratenor

Tenor

Bassus

49

53

57

61

65

fine

Benedictus

Superius

69

Tenor

75

Qui venit

Contratenor

80

Bassus

Musical score for voices Superius and Tenor. The score consists of two staves. The top staff is for Superius, starting with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff is for Tenor, starting with a bass clef, a common time signature, and a key signature of one sharp. The music begins at measure 84, with Superius playing a sustained note followed by a series of eighth notes, and Tenor playing a sustained note followed by a series of sixteenth notes.

In nomine

Musical score for voices Superius and Tenor. The score consists of two staves. The top staff is for Superius, starting with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff is for Tenor, starting with a bass clef, a common time signature, and a key signature of one sharp. The music begins at measure 89, with Superius playing a sustained note followed by a series of eighth notes, and Tenor playing a sustained note followed by a series of sixteenth notes.

Musical score for voices Superius and Tenor. The score consists of two staves. The top staff is for Superius, starting with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff is for Tenor, starting with a bass clef, a common time signature, and a key signature of one sharp. The music begins at measure 93, with Superius playing a sustained note followed by a series of eighth notes, and Tenor playing a sustained note followed by a series of sixteenth notes.

Missa Mi mi

Agnus Dei I

5. Agnus Dei

Pipelare/Josquin?

Superius

Musical score for the four voices (Superius, Altus, Tenor, Bassus) from measure 1 to 5. The music consists of simple note patterns: Superius and Altus play eighth notes, Tenor plays eighth notes, and Bassus plays quarter notes.

Musical score for the four voices from measure 6 to 11. The music becomes more complex, featuring sixteenth-note patterns and various rhythmic values like eighth and sixteenth notes.

Musical score for the four voices from measure 12 to 17. The music continues with sixteenth-note patterns and rhythmic complexity, including a key signature change to one sharp.

Musical score for the four voices from measure 18 to 23. The music concludes with sixteenth-note patterns and rhythmic complexity.

21

Agnus Dei II

24

Superius

Altus

Tenor

30

37

43

51

58

65

72

75 Agnus Dei III
Canon: Crescit in duplo

Superius

Musical score for the voices Superius, Altus, Tenor, and Bassus. The score consists of four staves. The Superius staff uses a treble clef and C2 as the key signature. The Altus staff uses a soprano clef and C2. The Tenor staff uses a alto clef and C. The Bassus staff uses a bass clef and C2. The music is in common time. Measure 75 starts with a half note in Superius followed by a dotted half note. Measures 76-78 show a canon where each voice enters one measure after the previous one. Measure 79 begins with a half note in Superius followed by a dotted half note. Measures 80-81 show a continuation of the canon pattern.

80

Continuation of the musical score for the voices Superius, Altus, Tenor, and Bassus. The score consists of four staves. The Superius staff uses a treble clef and C2 as the key signature. The Altus staff uses a soprano clef and C2. The Tenor staff uses a alto clef and C. The Bassus staff uses a bass clef and C2. The music is in common time. Measures 80-81 show a continuation of the canon pattern. Measures 82-83 show a continuation of the canon pattern. Measures 84-85 show a continuation of the canon pattern. Measures 86-87 show a continuation of the canon pattern. Measure 88 begins with a half note in Superius followed by a dotted half note.

88

Continuation of the musical score for the voices Superius, Altus, Tenor, and Bassus. The score consists of four staves. The Superius staff uses a treble clef and C2 as the key signature. The Altus staff uses a soprano clef and C2. The Tenor staff uses a alto clef and C. The Bassus staff uses a bass clef and C2. The music is in common time. Measures 88-89 show a continuation of the canon pattern. Measures 90-91 show a continuation of the canon pattern. Measures 92-93 show a continuation of the canon pattern. Measures 94-95 show a continuation of the canon pattern.

95

Continuation of the musical score for the voices Superius, Altus, Tenor, and Bassus. The score consists of four staves. The Superius staff uses a treble clef and C2 as the key signature. The Altus staff uses a soprano clef and C2. The Tenor staff uses a alto clef and C. The Bassus staff uses a bass clef and C2. The music is in common time. Measures 95-96 show a continuation of the canon pattern. Measures 97-98 show a continuation of the canon pattern. Measures 99-100 show a continuation of the canon pattern.

101

108

114