

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 - - - - - 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 - son,

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,

8 - - - 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 - - - - - - - - - -

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 - - - ra - - - 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

8 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

li - us Pa - tris. Qui tol - lis

79

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

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

lis pec - ca - ta mun - di,

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, 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 - - -

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 - - - -

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

men.

166

men. A - men. A - - - -

men. A - - - -

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

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

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

27

31

35

39

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. Measures 69-74 show vocal entries and accompaniment. Measure 74 ends with a sharp sign on the soprano staff.

75

System 75-81: Four staves. Measures 75-81 continue the vocal and instrumental parts. Measure 81 ends with a sharp sign on the soprano staff.

82

System 82-87: Four staves. Measures 82-87 continue the vocal and instrumental parts. Measure 87 ends with a double bar line.

88 Crucifixus

System 88-95: Labeled 'Crucifixus'. Four staves (Discantus, Altus, Tenor, Bassus) in C major. Measures 88-95 show the beginning of the Crucifixus section with a discantus part.

96

System 96-102: Four staves. Measures 96-102 continue the Crucifixus section. Measure 102 ends with a double bar line.

105

System 105: Four staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests and accidentals.

111

System 111: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests and accidentals.

117

System 117: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests and accidentals.

127

System 127: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests and accidentals.

134

System 134: Four staves of music. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests and accidentals.

141

System 141: Four staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a soprano and alto clef (C4 and C5). The bottom staff has a bass clef. The music consists of various note values including quarter, eighth, and sixteenth notes, with some rests and ties.

147

System 147: Four staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a soprano and alto clef (C4 and C5). The bottom staff has a bass clef. The music continues with various note values and rests.

154

System 154: Four staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a soprano and alto clef (C4 and C5). The bottom staff has a bass clef. The music continues with various note values and rests.

160

System 160: Four staves of music. The top staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a soprano and alto clef (C4 and C5). The bottom staff has a bass clef. The music continues with various note values and rests.

167

System 167: Four staves of music. The top staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a soprano and alto clef (C4 and C5). The bottom staff has a bass clef. The music continues with various note values and rests.

175

System 175-182: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals.

183

System 183-189: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system continues the musical piece with various note values and rests.

190

System 190-196: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system includes a slur over a phrase in the Alto part.

197

System 197-202: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system continues the musical piece with various note values and rests.

203

System 203-209: Four staves (Soprano, Alto, Tenor, Bass) with musical notation. The system includes a slur over a phrase in the Alto part and ends with a double bar line.

209 Confiteor

Discantus

Altus

Tenor

Bassus

217

227

237

247

255

261

267

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 sharp (F#). The Alto and Tenor staves have a C-clef (alto and tenor clefs). The Bass staff has a bass clef. The system contains four measures of music with various note values and rests.

25

System 25: Four staves. The Soprano staff has a treble clef. The Alto and Tenor staves have a C-clef. The Bass staff has a bass clef. The system contains four measures of music.

29

System 29: Four staves. The Soprano staff has a treble clef. The Alto and Tenor staves have a C-clef. The Bass staff has a bass clef. The system contains four measures of music.

33

System 33: Four staves. The Soprano staff has a treble clef. The Alto and Tenor staves have a C-clef. The Bass staff has a bass clef. The system contains four measures of music.

36 Pleni sunt celi

System 36: Four staves labeled on the left: *Discantus*, *Altus*, *Tenor*, and *Bassus*. The *Discantus* staff has a treble clef. The *Altus* staff has a C-clef. The *Tenor* staff has a C-clef. The *Bassus* staff has a bass clef. The system contains four measures of music.

41

System 41-46: This system contains six measures of music. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lute line (middle staves) features a series of sixteenth notes in the right hand and a bass line with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a half note D4 in the vocal line and a half note G3 in the bass line.

47

System 47-52: This system contains six measures of music. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lute line (middle staves) features a series of sixteenth notes in the right hand and a bass line with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a half note D4 in the vocal line and a half note G3 in the bass line.

53

System 53-58: This system contains six measures of music. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lute line (middle staves) features a series of sixteenth notes in the right hand and a bass line with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a half note D4 in the vocal line and a half note G3 in the bass line.

59

System 59-65: This system contains seven measures of music. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lute line (middle staves) features a series of sixteenth notes in the right hand and a bass line with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a half note D4 in the vocal line and a half note G3 in the bass line.

66

System 66-71: This system contains six measures of music. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lute line (middle staves) features a series of sixteenth notes in the right hand and a bass line with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a half note D4 in the vocal line and a half note G3 in the bass line.

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

167

System 167-172: This system contains six measures of music. The vocal parts (Soprano, Alto, Tenor, Bass) feature a mix of quarter, eighth, and sixteenth notes, with some measures containing rests. The lute part (bottom staff) provides a rhythmic accompaniment with a repeating pattern of eighth and sixteenth notes.

173

System 173-178: This system contains six measures of music. The vocal parts continue with similar rhythmic patterns, including some longer note values. The lute part maintains its accompaniment, with some measures featuring longer note values.

179

System 179-184: This system contains six measures of music. The vocal parts conclude the phrase with a final cadence. The lute part also concludes with a final cadence. A sharp sign (#) is visible above the final note of the Soprano part.

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

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

99 **Agnus Dei III**

Superius A - - gnus
Altus gnus De - - - - - i, A - gnus De - - - - - i, A -
Tenor A - - - - -
Bassus A - - - - - gnus De - - - - - i, De - - - - - i,

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

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 - tol - lis

The musical score is written for four staves. The first staff is a vocal line with lyrics 'di, pec - ca - ta,'. The second staff is a vocal line with lyrics 'di, mun -'. The third staff is a vocal line with lyrics 'tol - lis'. The fourth staff is a bass line with lyrics 'di,'. The music is in 4/4 time and features various musical notations including whole, half, quarter, and eighth notes, rests, and accidentals.

[illegible]

135

di, do - - - na no - - - - - 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

do - - - - - bis pa - - - - - cem.

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

cem.

bis pa - - - - - cem.