

Missa Mi mi

Kyrie I

1. Kyrie

Pipelare/Josquin?

Music score for Kyrie I, featuring four voices: Superius, Altus, Tenor, and Bassus. The music is in common time. The Superius and Altus parts begin with a whole rest, followed by a half note. The Tenor part begins with a dotted half note, followed by a half note. The Bassus part begins with a half note. The music continues with various notes and rests across the four voices.

Music score for Kyrie I, continuing from the previous page. The music is in common time. The Superius and Altus parts play eighth-note patterns. The Tenor part plays quarter notes. The Bassus part has a single note. The music continues with various notes and rests across the four voices.

Music score for Kyrie I, continuing from the previous page. The music is in common time. The Superius and Altus parts play eighth-note patterns. The Tenor part plays quarter notes. The Bassus part has a single note. The music continues with various notes and rests across the four voices.

8 Christe

Superius C2

Altus C2

Tenor C2

Bassus C2

12

16

20

Kyrie II

25

Superius

Altus

Tenor

Bassus

28

31

31

Soprano: Treble clef, common time.

Alto: Alto clef, common time.

Tenor: Bass clef, common time.

Basso continuo: Bass clef with 'G' below, common time.

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 - - - -
solus al - - - -
- - - - tis - si -
- - - -
- - - -
- - - - mi - - nus tu so - - - -
solus al - - - - tis - si -
do - - - - - - - - mi - - nus tu so - - - -
solus al - - - - tis - si -

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 soprano and alto voices in treble clef. The bottom two staves are basso continuo parts, with one in bass clef and one in alto clef. The music includes various note heads (circles, squares, etc.) and rests.

17

Musical score page 17. The score consists of four staves. The top two staves are soprano and alto voices in treble clef. The bottom two staves are basso continuo parts, with one in bass clef and one in alto clef. The music includes various note heads and rests, with a sharp sign indicating key signature change.

20

Musical score page 20. The score consists of four staves. The top two staves are soprano and alto voices in treble clef. The bottom two staves are basso continuo parts, with one in bass clef and one in alto clef. The music includes various note heads and rests.

23

Musical score page 23. The score consists of four staves. The top two staves are soprano and alto voices in treble clef. The bottom two staves are basso continuo parts, with one in bass clef and one in alto clef. The music includes various note heads and rests, with a fermata over the basso continuo alto staff.

27

Musical score page 27. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is primarily composed of eighth notes and sixteenth notes.

31

Musical score page 31. The score consists of four staves. The bass staff features a sustained eighth note with a long horizontal line above it, followed by a series of eighth notes. The other staves show various patterns of eighth and sixteenth notes.

34

Musical score page 34. The score consists of four staves. The bass staff features a sustained eighth note with a sharp sign above it, followed by a series of eighth and sixteenth notes. The other staves show various patterns of eighth and sixteenth notes.

37

Musical score page 37. The score consists of four staves. The bass staff features a sustained eighth note with a sharp sign above it, followed by a series of eighth and sixteenth notes. The other staves show various patterns of eighth and sixteenth notes.

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. The top two staves are soprano (G clef) and alto (C clef), both in common time. The bottom two staves are basso continuo (F clef) and basso continuo (F clef). The music includes various note heads (solid black, open, dotted) and rests.

120

Musical score for voices 1, 2, 3, and basso continuo. The top two staves are soprano (G clef) and alto (C clef), both in common time. The bottom two staves are basso continuo (F clef) and basso continuo (F clef). The music includes various note heads (solid black, open, dotted) and rests. A sharp sign is present above the basso continuo staff.

125

Musical score for voices 1, 2, 3, and basso continuo. The top two staves are soprano (G clef) and alto (C clef), both in common time. The bottom two staves are basso continuo (F clef) and basso continuo (F clef). The music includes various note heads (solid black, open, dotted) and rests.

131

Musical score for voices 1, 2, 3, and basso continuo. The top two staves are soprano (G clef) and alto (C clef), both in common time. The bottom two staves are basso continuo (F clef) and basso continuo (F clef). The music includes various note heads (solid black, open, dotted) and rests. A flat sign is present above the soprano staff, and a sharp sign is present above the basso continuo staff.

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. The vocal parts sing simple note patterns, while the basso continuo part provides harmonic support.

141

Musical score for voices 1, 2, 3, and basso continuo at measure 141. The vocal parts continue their simple note patterns, and the basso continuo part adds more complex rhythmic patterns, including eighth-note groups and sustained notes.

147

Musical score for voices 1, 2, 3, and basso continuo at measure 147. The basso continuo part becomes more prominent, featuring sustained notes and eighth-note patterns. The vocal parts maintain their simple patterns.

152

Musical score for voices 1, 2, 3, and basso continuo at measure 152. The basso continuo part continues its rhythmic patterns, while the vocal parts remain simple. The score includes a key signature change to one sharp.

157

Musical score for page 157. The score consists of four staves, each with a treble clef and a key signature of one sharp. The music is in common time. The first staff has a dotted half note followed by a sixteenth-note pattern. The second staff has a dotted half note followed by eighth notes. The third staff has a dotted half note followed by eighth notes. The fourth staff has a dotted half note followed by eighth notes.

162

Musical score for page 162. The score consists of four staves, each with a treble clef and a key signature of one sharp. The music is in common time. The first staff has a dotted half note followed by a sixteenth-note pattern. The second staff has a dotted half note followed by eighth notes. The third staff has a dotted half note followed by eighth notes. The fourth staff has a dotted half note followed by eighth notes.

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?

Music score for the first section of the Mass. It consists of four staves: Superius (treble clef), Altus (treble clef), Tenor (middle C clef), and Bassus (bass clef). The music is in common time. The vocal parts are mostly sustained notes or simple rhythmic patterns.

Music score for the beginning of the Agnus Dei section. It consists of four staves: Superius (treble clef), Altus (treble clef), Tenor (middle C clef), and Bassus (bass clef). The music is in common time. The vocal parts are mostly sustained notes or simple rhythmic patterns.

Music score for the middle of the Agnus Dei section. It consists of four staves: Superius (treble clef), Altus (treble clef), Tenor (middle C clef), and Bassus (bass clef). The music is in common time. The vocal parts are mostly sustained notes or simple rhythmic patterns.

Music score for the end of the Agnus Dei section. It consists of four staves: Superius (treble clef), Altus (treble clef), Tenor (middle C clef), and Bassus (bass clef). The music is in common time. The vocal parts are mostly sustained notes or simple rhythmic patterns.

21

22

23

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 treble clef and C2. The Tenor staff uses a bass clef and C2. 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 treble clef and C2. The Tenor staff uses a bass clef and C2. 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 treble clef and C2. The Tenor staff uses a bass clef and C2. 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

Final section 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 treble clef and C2. The Tenor staff uses a bass clef and C2. 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