

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,

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,

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

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

8 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

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

8 Be - - ne - di - ci - mus te.

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

17 te. te. A - do - ra - mus

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

8 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,

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

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

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

37 Domine deus rex celestis

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

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

Tenor Do - - mi - ne De - - - - .

Bassus Do - - mi - ne De - - - - .

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 -

lis pec - ca - ta mun - di,

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 - - - - - tris, mi - - - - - se - re - - - - -

120

- - - - - tris, mi - se - re - re no - - - - - bis. Quo - - - - - ni - am tu

125

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

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 "men. A - men." The score is written on four staves. The Soprano staff begins with a treble clef and a key signature of one flat. The Alto staff begins with a treble clef and a key signature of one flat. The Tenor staff begins with a treble clef and a key signature of one flat. The Bass staff begins with a bass clef and a key signature of one flat. The lyrics are "men. A - men." and are written below the staves. The score includes various musical notations such as notes, rests, and bar lines.

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):

- Measure 22: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 23: All parts have quarter notes.
- Measure 24: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 25: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 26: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.

27

System 27 (Measures 27-30):

- Measure 27: Soprano has a quarter note, then a half note; Alto, Tenor, and Bass have quarter notes.
- Measure 28: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 29: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 30: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.

31

System 31 (Measures 31-34):

- Measure 31: Soprano has a quarter note, then a half note; Alto, Tenor, and Bass have quarter notes.
- Measure 32: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 33: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 34: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.

35

System 35 (Measures 35-38):

- Measure 35: Soprano has a quarter note, then a half note; Alto, Tenor, and Bass have quarter notes.
- Measure 36: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 37: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 38: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.

39

System 39 (Measures 39-42):

- Measure 39: Soprano has a quarter note, then a half note; Alto, Tenor, and Bass have quarter notes.
- Measure 40: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 41: Soprano has a whole rest; Alto, Tenor, and Bass have quarter notes.
- Measure 42: Soprano has a whole rest; Alto, Tenor, and Bass have 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 system contains six measures of music. The Soprano part features a melodic line with a final half-note cadence. The other parts provide harmonic support with various rhythmic values including quarter, eighth, and half notes.

75

System 75-81: Four staves (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The system contains seven measures of music. The Soprano part continues the melodic line, while the other parts provide harmonic support with various rhythmic values including quarter, eighth, and half notes.

82

System 82-87: Four staves (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The system contains six measures of music. The Soprano part continues the melodic line, while the other parts provide harmonic support with various rhythmic values including quarter, eighth, and half notes.

88 Crucifixus

Discantus

Altus

Tenor

Bassus

System 88-95: Four staves (Discantus, Altus, Tenor, Bass) in C major, 4/4 time. The system contains eight measures of music. The Discantus part features a melodic line with a final half-note cadence. The other parts provide harmonic support with various rhythmic values including quarter, eighth, and half notes.

96

System 96-102: Four staves (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The system contains seven measures of music. The Soprano part continues the melodic line, while the other parts provide harmonic support with various rhythmic values including quarter, eighth, and half notes.

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 continue their melodic development, with some measures featuring longer note values and rests. The keyboard accompaniment provides a steady harmonic background.

167

System 167-173: This system contains seven measures of music. The vocal parts conclude their phrases in this system, with some measures featuring longer note values and rests. The keyboard accompaniment provides a steady harmonic background.

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 music features various note values including minims, crotchets, and quavers, with some notes beamed together. There are several rests throughout the system.

183

System 183-189: Four staves with musical notation. This system continues the piece with similar note values and rests. A notable feature is a long, sustained note in the Soprano part towards the end of the system.

190

System 190-196: Four staves with musical notation. This system includes a slur over a group of notes in the Soprano part, indicating a phrase. The notation continues with various rhythmic patterns.

197

System 197-202: Four staves with musical notation. The system shows a continuation of the musical themes, with a mix of note values and rests across the four parts.

203

System 203-209: Four staves with musical notation. This system concludes the page with a final cadence, featuring sustained notes and a clear ending bar line.

209 Confiteor

Discantus

Altus

Tenor

Bassus

217

227

237

247

255

Measures 255-260 of the musical score. The system consists of four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music features a variety of note values including minims, crotchets, and quavers, with some notes beamed together. There are several rests throughout the system.

261

Measures 261-266 of the musical score. The system consists of four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music continues with similar note values and rests as the previous system.

267

Measures 267-272 of the musical score. The system consists of four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music concludes with a final cadence, indicated by double bar lines at the end of each staff.

Missa Mi mi (Missa Petite camusette)

4. Sanctus

Marbrianus de Orto

Sanctus

Discantus

Altus

Tenor

Bassus

5

9

13

17

21

25

29

33

36 Pleni sunt celi

Discantus

Altus

Tenor

Bassus

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 half notes, quarter notes, and eighth notes, often beamed together. The lute part (bottom staff) provides a rhythmic accompaniment with a steady eighth-note pattern.

47

System 47-52: This system contains six measures of music. The vocal parts continue the melodic line, with some measures featuring rests. The lute part maintains its rhythmic accompaniment, with some measures showing a change in the pattern.

53

System 53-58: This system contains six measures of music. The vocal parts feature a melodic line with various note values, including half notes and quarter notes. The lute part provides a rhythmic accompaniment with a steady eighth-note pattern.

59

System 59-65: This system contains seven measures of music. The vocal parts feature a melodic line with various note values, including half notes and quarter notes. The lute part provides a rhythmic accompaniment with a steady eighth-note pattern.

66

System 66-71: This system contains six measures of music. The vocal parts feature a melodic line with various note values, including half notes and quarter notes. The lute part provides a rhythmic accompaniment with a steady eighth-note pattern.

74

81 *Osanna*

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

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. 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 - - - - -

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

qui

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 a fermata.

[illegible]

135

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

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

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

di, do - - -

[illegible]

145

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

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

cem.

bis pa - - - - - cem.