

Missa L'ardant desir

Kyrie I

1. Kyrie

Capella Sistina 51, 90v-104r
Ed. Jesse Rodin & Emily Zazulia

Discantus

MS preserves resolutions only; this edition based on inferred “original” notation

The musical score consists of four staves. The top two staves are soprano and alto voices, both in treble clef. The bottom two staves are basso continuo parts, one in bass clef and one in basso continuo bass clef. The vocal parts sing "Ky - ri - e e - lei - - - - - - - - - son ,". The continuo parts provide harmonic support with sustained notes and basso continuo patterns.

8

son__, ky - ri - e _____ e - lei - - - - son, ky -
ky - - - ri - e _____ e - lei - - - - son, ky -
_____, ky - ri - e _____ e - lei - - son, e - lei - - son,
- e, ky - - - ri - e _____ e - lei - - - - son, ky -

Christe

Discantus

24

Altus

Bassus

36

47

58

68

8
- son, e - lei - - - son, Chri - - - ste _ e-lei - - -

lei - - - - - son___, Chri - - - - - ste ___ e - - - lei -

78

8
- son, e - lei - - - son, Chri - - - ste e - - - lei - son.

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

Kyrie II

88

Discantus

Ky - - ri - - e e - lei - - - son, ky - ri - e ___, ky -

Altus

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

Tenor

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

Bassus

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

Twofold T statement (repeat sign); twofold augmentation

94

100

106

Missa L'ardant desir

Et in terra pax

2. Gloria

Capella Sistina 51, 90v-104r
Ed. Jesse Rodin & Emily Zazulia

Discantus

Music for four voices: Discantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The Discantus and Altus parts sing the melody, while the Tenor and Bassus provide harmonic support. The music is in common time, with a mix of quarter and eighth notes. The lyrics 'Et in terra pax' are written below the notes. The Tenor part includes a note: 'T: twofold augmentation'.

Bassus

Continuation of the musical score for the 'Gloria' section. The Discantus and Altus parts continue their melodic line, while the Tenor and Bassus provide harmonic support. The lyrics 'ni - bus bo - ne vo - lun - ta - tis' are followed by 'Lau -'. The Tenor part includes a note: 'MS: f m (error)'.

15

Final continuation of the musical score for the 'Gloria' section. The Discantus and Altus parts continue their melodic line, while the Tenor and Bassus provide harmonic support. The lyrics 'da - mus te, be-ne-di - ci - mus' are followed by 'ad - o - ra - mus'. The Tenor part includes a note: 'MS: f m (error)'.

40

8
8

am, tu am. Do mi ne de -
am _____, Do-mi -
am tu am. am. Do mi ne _____

47

8
8

us rex ce les - tis, de -
ne de us rex ce les - tis, de-us
de - us rex ce les - tis, de -

MS: 2 minims

53

8
8

us pa - ter om ni po-tens,
us pa - ter om ni - -

59

om - ni - po - tens. Do - mi - ne

8 om - ni - po - tens. Do - mi - ne fi -

8 Do - - - - mi - -

po - tens, om - ni - po - tens. Do - - - - mi - ne

66

fi - li, do - mi - ne fi -

8 li - fi - li do - mi -

8 ne fi - li, do - mi - ne

72

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

8 ne fi - li - u - ni - ge - ni - te, Je -

8 li - u - ni - ge - ni -

fi - li - u - ni - ge - ni -

80

su Chri - ste
su Chri - ste, Chri - ste.
ni - te, Je - su Chri - ste
te _____, Je - su Chri - ste.

87 Domine deus agnus dei

Discantus

Altus

Tenor

Bassus

Domine deus agnus dei
Do - mi - ne de -
T: threefold aug. (probably originally under Cut-C with verbal canon)

98

us, a - gnus de - i, fi - li - us
us, a - gnus de - i, fi - li -
fi - li - us
gnus de - i, fi -
gnus de - i, fi -

109

pa - - - tris_. Qui tol - - lis pec - ca -
us pa - - - tris. Qui tol - - lis pec -
pa - - - tris_. Qui tol - - lis pec -
li - us pa - - - tris. Qui tol - - lis pec - ca - ta

121

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

136

tol-lis pec - - ca - ta mun - di, sus - ci - pe de - - pre - ca -
ta mun - - di, sus - ci - pe de - pre - ca -
pec - - ca - - ta mun - - di, mun - -
ta - - di, sus - ci - - pe de - pre - - ca -

147

ti - o - nem nos - - - - -
ti - o - nem, de - pre - ca - ti - o - nem nos - - - - - tram, de - pre ca - ti -
di - - - - - nos - - - - -
ti - o - nem_____, de - pre - ca - ti - o - nem nos - - - - - tram, -

157

tram. Qui se - des ad dex - - - te - ram pa -
o - - nem nos - - tram_. Qui se - des ad dex - - te - ram pa -
tram_.
nos - - - tram. Qui se - des ad dex - - te - ram pa -

168

tris, mi - se - re - - - - - re no - - - - -
tris_____, mi - se - re - - - - - re____ no - - - - -
tris, mi - - - se - re - - - - - re no - - - - -

180

bis. Quo - ni - am____ tu so - - - - - lus sanc - tus. Tu

8 bis. Quo - - - ni - am____ tu so - - - - - lus sanc - tus. Tu

8 Tu _____

bis. Quo - - ni - am____ tu so - - - - - lus____ sanc - tus. Tu

191

so - - lus do - - mi - nus. Tu so - - - lus al -

8 - so - - lus do - - mi - nus.

8 so - - - - - lus____ al - - tis -

so - - lus Tu so - - - lus

204

tis - - - - - si - mūs, Je - - - su

8 Tu so - - lus al - - tis-si - mus, Je -

8 si - - mus_____, al - - tis - - - si - - - mus_____, Je -

al - tis - - - si - mus, al - tis - si - mus_____, Je - - - su

214

Chri - ste, Je - su Chri -
su Chri - ste, Je - su Chri -
su Chri - ste, Chri -
Chri - ste, Je - su Chri -

225

ste, Je - su Chri - ste -
ste, Je - su Chri - ste -
ste, Chri - ste -
ste, Je - su Chri - ste -

Cum sancto

Discantus

Cum sanc - to spi - ri - tu

Altus

Cum sanc - to spi - ri - tu

Tenor

Cum sanc - to spi - ri - tu,

Bassus

Cum sanc - to spi - ri - tu,

242

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

250

pa tri - A - - - men, a -
pa tri - A - - - men, a -
de - - i pa - - - tris. A - - -

259

men, a - - - men.
men.
men.
men.

Missa L'ardant desir

Patrem

3. Credo

Capella Sistina 51, 90v-104r
Ed. Jesse Rodin & Emily Zazulia

Discantus

Pa - - trem om-ni - po-tent - - - - tem, fac - to-re-m ce -

8 Pa - trem om - ni - po - ten - - - - tem, fac - to - rem

T to be read in O with perfect modus, omitting stems

8 Pa - -

Bassus

8 li et ter - re, vi-si bi - li - um om - ni-um

8 ce - li et ter - re, vi - si - bi - li - um om - ni-um et

8 trem om - - - - ni - po - ten - - -

14 et in - vi - si - bi - li - um. Et in u - num do-mi - num Je - sum Chris - -

8 in - vi - si - bi - li - um. Et in u - num do-mi - num Je -

8 tem, fac - to - rem ce - - li et ter - - -

8 Et in u - num do mi - num

22

tum, fili - um de - - - i uni - ge - - - ni - tum. Et
sum Chris tum, fili - um de - - - i uni - ge - - - ni - tum. Et
re, fi - - - li - - um de - - i u - ni - ge - - - ni - tum.
Je - sum Chris - tum, fili - um de - - i u - ni - ge - - - ni - tum.

29

ex pa - - - tre, pa - - tre na - tum an - - te om - ni-a ____
ex pa - - tre na - tum an - - te om - ni - a ____ se -
ni - - ge - ni - tum, ge - - MS: O-dot mensurational
Et ex pa - tre na - - tum an - - te om - ni - a ____ MS: c'
Et ex pa - tre na - - tum an - - te om - ni - a ____

36

se - - cu - la. De - um de - o, lu - men de
cu - - la. De - um de - o, lu - - - men de -
ni - - tum.
se - - cu - la. De - - um de - o____, lu - - men de lu -

43

lu - - mi - ne, de - - um ve - - rum de de - o____ ve - - - ro. Ge -
 lu - - - mi-ne, de - - um ve - rum de de - o____ ve - - - ro.
 Ge -
 - mi - ne____, de - um____ ve - - rum____ de de - o____ ve - - - ro.

50

ni - tum, non fac - tum, con - sub - stan - ti - a - lem pa - tri, per quem om-ni - ni - tum, non fac - tum, con - sub - stan - ti - a - lem pa - ni - tum non fa -
 Qui prop - - - ter et

57

a fac - ta sunt. Qui prop - ter nos ho mi - nes____, et prop - ter nos - tram sa -
 tri, per quem om-ni - a fac - ta sunt. sa -
 tum et prop - - - ter nos - - - - tram sa -
 prop - - - - ter nos - - - - tram sa -

64

MS: sharp

- lu - tem____, de - scen - dit de ce - - lis.

- lu - tem____, de - scen dit de ce - - lis.

lu - tem, de - scen dit de ce - - lis.

- lu - tem____, de - scen - dit de ce - - lis.

72

Et incarnatus est

Discantus

Et in-car-na-tus est de spi-ri-

Altus

Et in-car-na-tus est de spi-ri-

Bassus

Et in-car-na-tus

81

tu sanc - - - to ex Ma - - - ri - a vir -

tu - - - sanc - - - to - - - ex Ma - - - ri - a - - - vir -

MS: a

est de spi - - ri - - tu sanc - - - to ex Ma -

91

104

115

124

134 Et resurrexit

Discantus

O2

Et re-sur-re-xit ter-ti-a di - - - e se-cun-

Altus

O2

Et _____ re-sur-re - - - xit ter-ti - - a di - e se-cun-

Tenor

O2

T to be read down a 4th, omitting stems and breaking all non-oblique ligatures

Bassus

O2

Et re-sur-re-xit ter - - - ti - a di - e se -

44

- dum scrip - tu - ras. Et a - - - scen - - - dit in ce - - - lum;

- dum scrip - - tu - ras. Et a - - - scen - - - dit in ce - - - lum; se -

Et _____ i - - - te - - -

cun - - dum scrip - - - tu - - ras _____.

55

se - - det ad dex - - - - te-ram pa - - - tris.

- det ____ ad dex - - - - te - ram pa - - - tris.

- - - rum _____ ven - - - tu - - rus est _____ cum _____ glo -

se - - det ad dex - - - - te - - - - ram Et i -

167 MS: b

180

192

203

203

spi - ri - tum sanc - tum, do - mi - num et vi - vi - fi - can -
 - - - - - nis. Et in spi - ri - - tum sanc -
 jus re - gni non e rit
 spi - ri - tum sanc - - tum, do - mi - num et vi - vi - fi - can - -

213

213

- - - tem; qui ex pa - tre fi - -
 - - tum, do - mi num et vi - vi - fi - can - tem; qui ex pa - tre fi - -
 - - - tem; qui ex pa - tre fi - li - o - que - -

223

223

ce - - dit. Qui cum pa - tre et fi - li - o si -
 - - que - pro - ce - - dit. Qui cum pa - - tre et fi - - li - o si -
 - pro - - - ce - - dit. Qui cum pa - - tre et fi - - li - o

233

- mul ad - o - ra - tur et con - glo - ri - fi - ca - - - tur; qui lo - cu - - tus est

- mul ad - o - ra - tur et con - glo - ri - fi - ca - - - tur; qui _____ lo - cu - - - tus

8 Et _____ u - - nam _____

si - - mul ad - o - ra-tur et con glo - ri - fi - ca - tur; qui lo - cu - - tus _____

244

per pro phe - tas. Et u - nam _____ sanc - tam

est _____ per pro - - - phe - tas. Et u - nam_ sanc - tam ca -

sanc - tam _____ ca - - - tho - li - cam _____ et

est____ per pro - - phe - - - tas. Et _____ u - nam _____ sanc -

256

ca - - tho - - - li - cam et a - pos - - to - li - cam ec - cle -

ca - - tho - - - li - - - cam et a - - - pos - to - - li - -

a - - - - - pos - - to - li - - - cam _____ ec -

ca - - - tam _____ ca - - - tho - li - cam et ____ a-pos - to - li - -

269

cam ec - - - cle - - - - si - - - - am.

cle - - - - si - - - - am.,

cam - - - ec - - - cle - - - - si - - - - am,

280 Confiteor

Discantus

Altus

Tenor

Bassus

T in its presumably original form

Con-fi-te-or u - - - num bap-tis-ma

Con-fi-te-or u - - - tis-ma in

MS: 2 sb

289

ma in re - mis - si-o - nem pec - ca-to - - - rum . Et ex - spec to re -
MS: f d

in re - mis - si - o - - - nem pec-ca - to-rum . Et ex - spec - to

num bap - tis - - - - - - ma Et ex - spec - - - to re -

re - mis - si - o - nem pec - ca - - - to - - - rum . Et ex - - spec - -

298

A musical score for 'Ave Verum Corpus' featuring four staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The lyrics are written below each staff, corresponding to the musical phrases. The music consists of various note values (eighth, sixteenth, thirty-second) and rests, with some notes connected by beams.

- sur - rec - ti - o - nem mor - tu - o - rum. Et vi -

re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi -

sur - rec - ti - o - nem mor - tu - o - rum.

- - to _____ re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi -

307

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing in homophony, while the basso continuo provides harmonic support with sustained notes and bassoon entries. The vocal parts begin with a melodic line featuring eighth-note patterns and grace notes. The basso continuo part includes several bassoon entries, notably at the end of the first section and during the final section.

319

Missa L'ardant desir

Sanctus

4. Sanctus

Capella Sistina 51, 90v-104r
Ed. Jesse Rodin & Emily Zazulia

Discantus

8

Sanc - tus, sanc -

T under C-dot (twofold aug.)

16

8

tus, sanc - tus, sanc - tus, sanc - M⁵: b m

tus, sanc - - - - - tus, sanc -

16

Sanc -

Sanc -

16

tus, sanc - tus do -

tus, sanc - - - - - tus do mi - nus - ,

tus, sanc - - - - - tus, sanc - - - - - tus do - - - -

tus - - - - , sanc - - - - - tus - - - - , do - - - -

24

24

8
8
8
8

mi - nus, do mi - nus de -
mi - nus, do mi - nus de -
mi - nus de -
mi - nus, do mi - nus de -

34

8
8
8
8

us sa - ba - oth, sa - ba -
us sa - ba - oth, sa - ba -
us sa - ba - oth, sa - ba -
us sa - ba - oth, sa -

43

MS: g' f' e' d'

8
8
8
8

oth, sa - ba - oth
oth, sa - ba - oth.
oth - - - , sa - ba - oth
ba - - oth, sa - ba - oth.

Pleni sunt celi

Discantus

50

Ple ni sunt

Altus

8 Ple ni sunt

57

ce li, ce li, ce

64

li et ter - - - ra, et ter - - - ra, glo - - -
li et ter - - - ra, et ter - - - ra, glo - - -

73

ri-a tu - - - a, glo - - - ri-a tu - - - a, glo - - -
ri-a tu - - - a, glo - - - ri-a tu - - - a, glo - - -

80

- ri-a tu - - - a, glo - - - ri-a tu - - -
- ri-a tu - - - a, glo - - - ri-a tu - - -

Osanna I

93 CANTUS I

Discantus

O2

Altus

O2

Tenor

O2

Bassus

O - - - - san - - - - na _____,

O - - - - san - - - - na,

T under C (twofold aug.)

O - - - - san - - - - na _____,

105

o - san - na _____, o - san -

o - san - na _____, o - san -

O - san -

117

na in ex - cel - sis,

na in ex - cel - sis, in ex -

na in ex - cel - sis, in ex -

na in ex - cel - sis, in ex - cel -

129 MS: f'

in ex - cel -

cel - sis, in ex - cel -

cel - sis, in ex - cel -

sis, ex - cel - sis, in ex -

137

sis, ex - cel - sis.

sis, in ex - cel - sis.

sis

cel - sis, ex - cel - sis.

179

qui - ve - - nit, qui - ve - - nit, qui - ve -

ve - - nit, qui - ve - - nit, qui - ve -

nit, qui - ve - - nit, qui - ve - - nit,

185

nit **in** no - mi - ne

nit, qui - ve - - nit, in no -

qui - ve - - nit, in no - mi - ne

194

do mi - ni, in no - mi - ne

mi - ne do mi - ni, in no -

ne do mi - ni, in no - mi - ne

202

do mi - ne

mi - ne do mi - ne

ne do mi - ne

210

8

mi - ni, do mi - ni.

8

mi - ni, do mi - ni.

8

mi - ni, do mi - ni.

218 Osanna II

Discantus

O san na, o san na, o

Altus

T omits rests

Tenor

O san na, o san na, o

Bassus

O san na, o san na, o

223

na, o san na, o san na, o sa na, o san na,

8

san na, o san na, o san na, o san na,

8

na, o san na, o san na, o

8

na, o san na, o san na, o

8

na, o san na, o san na, o

8

na, o san na, o san na, o

229

Music score for voices and basso continuo. The score consists of four staves: three soprano/alto staves in treble clef and one basso continuo staff in bass clef. The vocal parts sing in homophony. The basso continuo part includes a bassoon line and a harpsichord-like instrument.

Text lyrics:

- Measures 229-230: o - - san - - na in ex -
- Measures 231-232: na, o - san - - na in ex - cel -
- Measures 233-234: na, o - - san - - na, in
- Measures 235-236: na in ex - cel -

235

Music score for voices and basso continuo. The score consists of four staves: three soprano/alto staves in treble clef and one basso continuo staff in bass clef. The basso continuo part includes a bassoon line and a harpsichord-like instrument.

Text lyrics:

- Measures 235-236: cel - - sis. in ex - cel - sis, in ex -
- Measures 237-238: sis, in ex - cel -
- Measures 239-240: ex - cel - sis, in ex - cel -

241

Music score for voices and basso continuo. The score consists of four staves: three soprano/alto staves in treble clef and one basso continuo staff in bass clef. The basso continuo part includes a bassoon line and a harpsichord-like instrument.

Text lyrics:

- Measures 241-242: cel - sis - sis
- Measures 243-244: sis, ex - cel - sis
- Measures 245-246: sis, in ex - cel - sis
- Measures 247-248: sis, in ex - cel - sis.

Missa L'ardant desir

Agnus dei I

5. Agnus Dei

Capella Sistina 51, 90v-104r
Ed. Jesse Rodin & Emily Zazulia

Discantus

A - - - gnu s _____ de - - i, qui tol - -

A - - - gnu s _____ de - - i, qui tol - -
T in twofold aug.; omits rests and any note followed by a higher note

A - gnu s de - - i _____, qui tol - - lis _____ pec -

A - - - gnu s _____ de - - i, qui _____

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

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

ca - - ta _____ mun - -

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

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

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

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

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

19

25

33

MS: 2 minims

Agnus dei II

Discantus

40

Discantus: Treble clef, G2. Notes: A (dotted), g (solid), n (dotted), us (dotted), de (solid).
 Altus: Treble clef, G2. Notes: A (dotted), g (solid), n (dotted), us (dotted), de (solid).
 Tenor: Treble clef, G2. Notes: A (dotted), g (solid), n (dotted), us (dotted), de (solid).
 Bassus: Bass clef, G2. Notes: A (dotted), g (solid), n (dotted), us (dotted), de (solid).

T reads upside-down, omitting stems

Altus

Tenor

Bassus

49

Discantus: Treble clef, G2. Notes: i (dotted), , qui (dotted), tol (dotted).
 Altus: Treble clef, G2. Notes: i (dotted), , qui (dotted), tol (dotted).
 Tenor: Treble clef, G2. Notes: i (dotted), , qui (dotted), tol (dotted).
 Bassus: Bass clef, G2. Notes: i (dotted), , qui (dotted), tol (dotted).

58

Discantus: Treble clef, G2. Notes: lis (dotted), , qui (dotted), tol (dotted).
 Altus: Treble clef, G2. Notes: lis (dotted), , qui (dotted), tol (dotted).
 Tenor: Treble clef, G2. Notes: lis (dotted), , qui (dotted), tol (dotted).
 Bassus: Bass clef, G2. Notes: lis (dotted), , qui (dotted), tol (dotted).

70

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

83

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

92

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

100

di, mi - se - re no -
di, mun -
mi - se - re - re no -
di, mi - se - re - re no - bis, mi -
109
bis, mi - se - re - re no -
mi - se - re - re no -
bis, no - bis, no -
se - re - re no - bis, no - bis, no -
119
bis, no - bis, no -
bis, no - bis, no -
bis, no - bis, no -
bis, no - bis, no -

129 Agnus dei III

Discantus

Discantus part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'Agnus dei'.

Altus

Altus part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'Agnus dei'.

Tenor

Tenor part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'Agnus dei'.

Bassus

Bassus part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'Agnus dei'.

T replaces each note value by its opposite (e.g., minims become maximas)

141

MS: a

Discantus part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'i, de i, qui tol'.

Altus part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'i, de i, qui tol'.

Tenor part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'i, qui tol'.

Bassus part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'qui tol'.

154

Discantus part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'lis, qui tol lis pec ca'.

Altus part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'lis, qui tol lis pec ca ta,'.

Tenor part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'bis, qui tol lis pec ca'.

Bassus part of the musical score. The music is in common time (indicated by 'c'). The vocal line consists of short note heads (minims) and longer horizontal dashes. The lyrics are 'lis, qui tol lis pec ca ta'.

166

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

178 MS: e'

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

188

di, mun - di, do -
di, mun - di, do -
di, do - na -
di, mun - di, do - na -

200

- na no - bis pa - - - - - cem,
na _____ no - - - bis _____ pa - - - - cem, do -
no - - - bis _____ pa - - - - - cem _____,
_____ no - bis _____ pa - - - - cem, pa - -

212

do - - na _____ no - - - bis pa - - - - -
- - - na no - - - - - bis pa - - - - - cem,
do - - - na _____ no - - - - - bis do -
- - - cem, no - - - - - bis pa - - - - -

221

cem, pa - - - - - cem
MS: b a
do - na no - - - - - bis pa - - - - - cem, pa - - - cem.
na _____ no - - - - - bis pa - - - - - cem
- - - cem, pa - - - - - cem