

Missa Simile est regnum coelorum

a parody Mass by

Tomás Luis de Victoria

from the 1576 publication

Liber Primus.
Qui Missas, Psalmos, Magnificat,
ad Virginem Dei Matrem Salutationes,
aliaque Complectitur.

transcribed and edited by

Ted Gibson

Tomás Luis de Victoria (1548-1611) was a prolific Spanish composer of the late Renaissance. Although he was born in Spain, most of his music was composed in Rome. Victoria composed a large volume of sacred music in his lifetime, including twenty complete Masses. *Missa Simile est regnum coelorum* is a parody Mass derived from a motet of the same name by Francisco Guerrero (1528-1599). It was originally published in Victoria's first collection of Masses in 1576.

This edition of Victoria's *Missa Simile est regnum coelorum* was transcribed from a facsimile of the original 1576 publication. Every effort has been made to preserve Victoria's original intentions. The original clefs have been indicated at the beginning of each movement, and the pitches have been preserved in their original mode ('G' mixolydian.) This does not imply that modern choirs must perform the Mass in 'A' 440 tuning, since Renaissance pitch was entirely relative. The mixed chamber choir that first performed this edition sang the entire piece down a half step. If boys' voices are to be used for the *superius* part and men's voices on the *altus*, the director may consider performing the entire Mass down a whole step. In an effort to aid the singers with keeping time, "ticks" have been added in the place of bar lines. Long note values have been divided and ties added if the note extended into the next "measure." Bear in mind that these editorial "ticks" are for keeping time only, and have no influence on the weight or stress of a given note. The weight of each note should be determined by the syllabic stress of the Latin (indicated by accent marks) and the arsis and thesis of each phrase. Tempo should be determined relative to the text. Generally the *Gloria* and *Credo* are taken at a faster tempo due to their lengthy text.

- Ted Gibson

musicmanted@gmail.com

tedwgibson.com

I. Kyrie

from *Missa simile est regnum coelorum*
1576 edition

Transcribed from the copy of
Liber Primus qui missas held at the
Archivo Capitular de Tudela
Tudela, Spain

Tomás Luis de Victoria
(1548-1611)
ed. Ted Gibson

Lord, have mercy

Superius

Altus

Tenor

Bassus

Ký - ri - e léi - son,

Ký - ri - e léi - son,

Ký - ri - e léi - son,

Ký - ri - e

This performance edition has been transcribed directly from the manuscript source. Any suggested *musica ficta* has been marked with parenthesis '(#)'. Syllabic stress has been indicated with accented vowels 'á'. The editor's text underlay has been *italicized*. Tempo and dynamics are left to the discretion of the director with the understanding that proper Renaissance performance practice will be followed.

Kyrie

10

Ký - ri - e e - léi - son, Ký - léi - son, Ký - rie e - léi - son, rie e - léi - son, Ký - ri - e e - léi - son, e - léi - son, Ký - ri - e e - léi - son, léi - son.

14

ri - e e - - - - léi - - - - son, - - - - son, Ký - ri - e e - léi - - - - son, son, Ký - rie e - - - - léi - - - - son, Ký - ri - e e - - - - léi - - - - son, Ký - ri - e e - - - - léi - - - - son.

18

Christ, have mercy.

Chri - ste e - léi - son, Chri - ste e - - - - son, Chri - ste e - - - - son, Chri - ste e - - - - son, Chri - ste e - - - - son, Chri - ste e - - - - son.

Kyrie

3

22

léi - - - son, Chrí - ste e - léi -

- - - son, Chrí - ste e - léi - son, Chrí -

Chrí - ste e - léi - - -

son, Chrí - ste e - léi - - -

26

son, Chrí - ste e - léi - - - son,

ste e - léi - - - son, Chrí - ste e - léi - - -

son, Chrí - ste e - - -

son, Chrí - ste e - - -

Lord, have mercy.

30

Chrí - ste e - léi - - - son. Ký - ri - e - -

- - - son. Ký - ri - e - -

léi - - - son.

son, Chrí - ste e - - -

Kyrie

Musical score for Kyrie, page 4, measures 35-39. The score consists of four staves (treble, alto, bass, and soprano) with lyrics in French and Latin. Measure 35: "léi - - - son _____ e - lei - - -". Measure 36: "e - - léi - son, Ký - ri - e e -". Measure 37: "Ký - - ri - e e - lei - - -". Measure 38: "Ký - - ri - e e - lei - - -". Measure 39: "son, Ký - ri - e e - lei - son, Ký - -". The lyrics are written below the staves, and the music includes various note heads and stems.

Musical score for Kyrie, page 4, measures 40-44. The score continues with four staves. Measure 40: "son, Ký - ri - e e - lei - son, Ký - -". Measure 41: "léi - son, Ký - ri - e e - - lei - -". Measure 42: "son, Ký - rie e - lei - son, Ký - rie e - lei - -". Measure 43: "son, Ký - ri - e e - lei - son, Ký - -". Measure 44: "son, Ký - ri - e e - lei - son, Ký - -". The lyrics are written below the staves, and the music includes various note heads and stems.

Musical score for Kyrie, page 4, measures 46-50. The score continues with four staves. Measure 46: "ri - e e - lei - - - son.". Measure 47: "son.". Measure 48: "son, Ký - rie e - lei - - - son.". Measure 49: "son, Ký - - rie e - lei - - - son.". Measure 50: "Ký - - rie e - lei - - - son.". The lyrics are written below the staves, and the music includes various note heads and stems.

II. Gloria

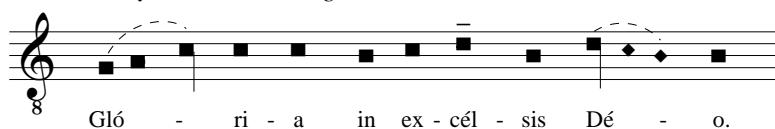
from *Missa simile est regnum coelorum*
1576 edition

Transcribed from the copy of
Liber Primus qui missas held at the
Archivo Capitular de Tudela
Tudela, Spain

Tomás Luis de Victoria
(1548-1611)
ed. Ted Gibson

Glory be to God on high.

Tenor Incipit



And on earth peace, good will towards men.

Superius
Altus
Tenor
Bassus

We praise thee.

This performance edition has been transcribed directly from the manuscript source. Any suggested *musica ficta* has been marked with parenthesis '(#)'. Syllabic stress has been indicated with accented vowels 'á'. The editor's text underlay has been *italicized*. Tempo and dynamics are left to the discretion of the director with the understanding that proper Renaissance performance practice will be followed.

Gloria

We bless thee.

8

Be - ne - dí - ci - - - - - - - - mus
dá - mus te. Be - ne - dí - ci - - - - - - - - mus
dá - mus te. Be - ne - - - - dí - ci - mus
dá - mus te. Be - ne - - - - dí - ci - mus

*We worship thee.**We glorify thee.*

11

te. A - do - rá - mus te. Glo - ri - fi - cá -
te. A - do - rá - - - - mus te. Glo - ri - fi - cá -
te. A - do - rá - - - - mus te. Glo - - - - - - - - -
te. A - do - rá - - - - mus te. Glo - ri - fi - cá -

We give thanks to thee

15

- - - - - mus te. Grá - - ti - as á -
Glo - ri - fi - cá - mus te. Grá - - ti - as á -
ri - fi - cá - - - - mus te. Grá - - ti - as á -
- - mus te. Glo - ri - fi - cá - mus te. Grá - - ti - as á -

Gloria

7

20

gi - mus tí - bi.
gi - mus tí - bi
gi - mus tí - bi pro - pter má -
gi - mus tí - bi pro - pter má -

23 *for thy great glory.*

Dó - mi - ne
pró - pter ma - gnam gló - ri - am tú -
gnam gló - ri - am tú -
gnam gló - ri - am tú -

Lord God, heavenly King, *God the Father Almighty.*

26

Lord God, heavenly King, God the Father Almighty.
Dé - us, Rex _____ ce - lé - stis, Dé - us Pá -
am. Dó - mi - ne Dé - us, Rex _____ ce - lé - stis, Dé - us Pá -
am. Rex ce - lé - stis Dé - us Pá -
am. Dé - us Pá -

Gloria

O Lord, the only-begotten Son,

30

- ter om - ni - po - tens. Dó - mi - ne Fí -

- ter om - ni - po - tens. Dó - mi - ne Fí -

8 ter om - ni - po - tens. Dó - mi - ne Fí -

ter om - ni - po - tens. Dó - mi - ne Fí -

Jesus Christ.

34

li u - ni - gé - ni - te, Jé - su Chrí -

li - li - ni - gé - ni - te,

8 li - u - ni - gé - ni - te,

li -

37

ste, Jé - su Chrí -

Jé - su Chrí -

8 Jé - su Chrí -

ni - gé - ni - te, Jé - su Chrí -

Lord God, Lamb of God,

41

ste. Á - gnus Dé - - -
mi - ne De - - - us, Á - gnus Dé - -
ste. Dó - mi - ne Dé - - - us, Á - gnus Dé - -
ste. Dó - mi - ne Dé - - - us, Á - gnus

Son of the Father.

45

i, Fí - li - us Pá - - - tris, Fí - li - us
i, Fí - li - us Pá - - - tris, Fí - li - us
i, Fí - li - us Pá - - - tris.
Dé - - - i, Fí - li - us Pá - - - tris.

49

Pá - - - tris, Fí - li - us Pá - - - tris.
Pá - - - tris, Fí - li - us Pá - - - tris.
tris, Fí - li - us Pá - - - tris.
Fí - li - us Pá - - - tris.

Thou that takest away the sins of the world,

53

Mi - se - ré - re

Qui tol - lis pec - cá - ta mún -

Qui tol - lis pec - cá - ta mún -

have mercy upon us.

57

nó - bis, mi - se - ré - re nó -

Mi - se - ré - re nó -

di, mi - se - ré - re nó -

di, mi - se - ré - re nó - bis. Qui tol - lis

Thou that takest away the sins of the world,

61

bis, sú - sci -

bis. Qui tol - lis pec - cá - ta mún - di, sú -

bis.. Qui tol - lis pec - cá - ta mún - di,

pec - cá - ta mun - di,

receive our prayer.

65

pe - sú - sci - pe de - pre - ca - ti - ó - - -
- sci - pe su - sci - pe de - pre - ca - ti - ó - nem
sú - sci - pe sú - sci - pe de - pre - ca - ti - ó - nem
sú - sci - pe sú - sci - pe de - pre - ca - te - ó - nem

Thou that sittest

69

nem nó - stram. nó - stram. Qui sé - des ad déx -
nó - stram. Qui sé - des ad déx -
nó - stram. Qui sé - des ad déx -

at the right hand of God the Father,

have mercy upon us.

72

Mi - se - ré - re no -
ter - am Pá - tris, mi - se - ré - re
déx - ter - am Pá - tris,
ter - am Pá - tris,

76

bis.

Quó -

nó - bis, mi - se - ré - re nó -

mi - se - ré - re nó -

mi - se - ré - re - nó -

For thou only art holy.

Thou only art Lord

ni - am tu só - lus Sán -

ctus. Tu só - lus Dó - mi -

bis. Quó - ni - am tu só - lus Sán -

ctus. Tu

bis. Quó - ni - am. Tu

bis.

Quó - ni - am tu só - lus Sán -

ctus. Tu

You alone are most high,

nus. Tu só - lus Al - tís -

Tu só - lus Dó - mi - nus. Tu só - lus Al - tís - si - mus

só - lus Dó - mi - nus. Tu só - lus Al - tís

só - lus Dó - mi - nus. Tu só - lus Al - tís

só - lus Dó - mi - nus. Tu só - lus Al - tís

só - lus Dó - mi - nus. Tu só - lus Al - tís

Jesus Christ.

88

si - mus Jé su Chrí
si - mus Jé su Chrí
si - mus Jé su Chrí
si - mus Jé su Chrí

91

(d= $\frac{1}{2}$)* *With the Holy Spirit,*

ste. Cum Sán - cto Spí - ri
ste. Cum Sán - cto Spí - ri
ste. Cum Sán - cto Spí - ri

94

(d= $\frac{1}{2}$)* *in the glory of God the Father.*

tu, in gló - ri - a in glo - ri - a
tu, in gló - ri - a Dé - i Pá -
tu, in gló - ri - a Dé - i Pá - tris, in
tu, in gló - ri - a Dé - i Pá - tris.

97

Dé - i Pá - - - tris, in gló - ri - a Dé - i
gló - ri - a Dé - - - i Pá - - - tris.
in gló - ri - a Dé - - - i Pá - - -

Amen.

101

Pá - - - tris. A - - - mén.
mén.
A - - - mén.
tris. A - - - mén.

* The note values in $\frac{1}{3}$ time have been halved from the manuscript original in an effort to better represent proportional equality of the note values in $\frac{1}{4}$ time.

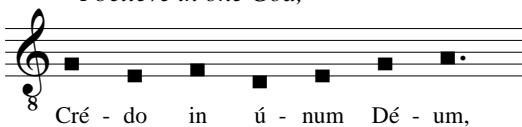
III. Credo

from *Missa simile est regnum coelorum*
1576 edition

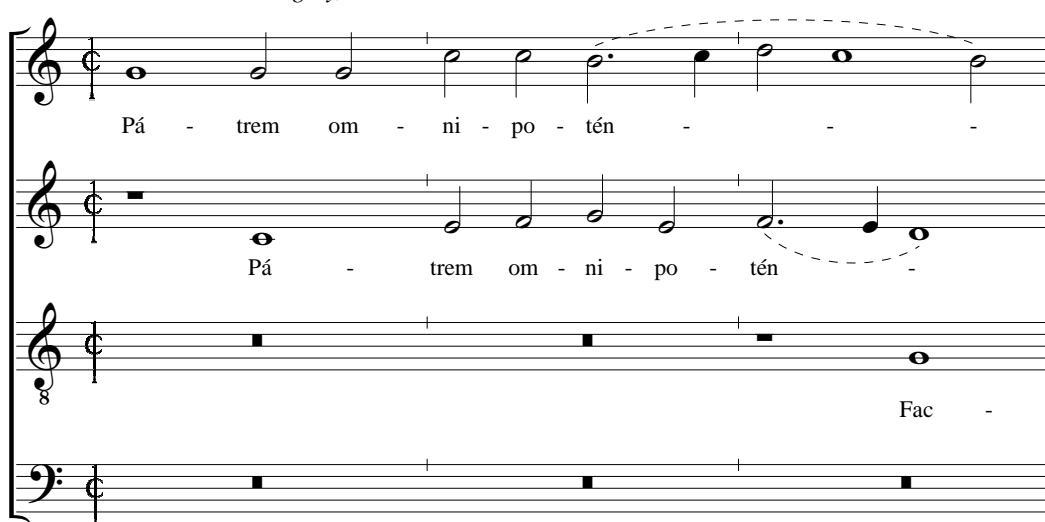
Transcribed from the copy of
Liber Primus qui missas held at the
Archivo Capitular de Tudela
Tudela, Spain

Tomás Luis de Victoria
(1548-1611)
ed. Ted Gibson

Tenor Incipit *I believe in one God,*



Superius *the Father almighty,*

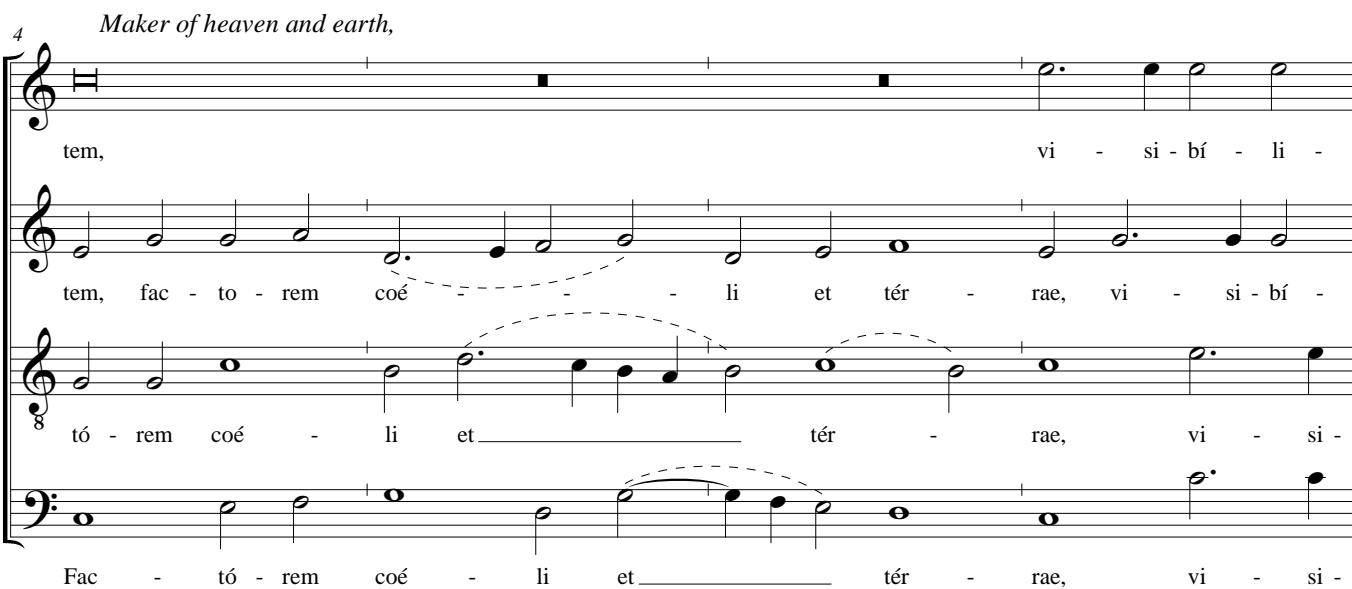


Altus

Tenor

Bassus

4 *Maker of heaven and earth,*



This performance edition has been transcribed directly from the manuscript source. Any suggested *musica ficta* has been marked with parenthesis '(#)'. Syllabic stress has been indicated with accented vowels 'á'. The editor's text underlay has been italicized. Tempo and dynamics are left to the discretion of the director with the understanding that proper Renaissance performance practice will be followed.

Credo

and of all things visible and invisible.

8

um óm - ni - um et in -
li - um óm - ni - um et in - vi - si -
bí - li - um óm - ni - um. Et in - Et in -
um. Et in - ni - um.

And in one Lord,

11

vi - si - bí - li - um. Et in ú - num Dó - mi - num
bí - li - um. Et in ú - num Dó - mi - num
ú - num Dó - mi - num Jé -
Et in ú - num Dó - mi - num

Jesus Christ,

Only begotten Son of God,

15

Jé - sum Chrí - stum, Fí - li - um Dé -
Jé - sum Chrí - stum, Fí - li - um Dé -
sum Chrí - stum, Fí - li - um Dé -
Jé - sum Chrí - stum, Fí - li - um Dé -

Begotten of his Father

19

u - ni - gé - ni - tum,
i u - ni - gé - ni - tum, an -
8 i u - ni - gé - ni - tum, Et ex Pá - tre ná -
i u - ni - gé - ni - tum, Et ex Pá - tre ná -

before all words.

23

an - te óm - ni - a saé cu - la. Dé -
- te óm - ni - a saé cu - la. Dé - um de
8 tum an - te óm - ni - a saé cu - la. Dé - um
tum an - te óm - ni - a saé cu - la. Dé -

God of God,

27

um de Dé - o,
Dé - o, Dé - um de Dé -
8 de Dé - o, lu - men
um de Dé - o, lu - men

Credo

light of light,

30

lú - men _____ de lú - - - - mi - ne, Dé -
o, lú - men de lú - mi - ne, Dé -
de lú - mi - ne, lú - men _____ de lú - mi - ne, Dé -
de lú - mi - ne, Dé -

very God of very God.

34

um vé - rum de Dé - o vé - - - - ro. Gé -
um vé - rum de Dé - o vé - - - - ro.
um vé - rum de Dé - o vé - - - - ro.
um vé - rum de Dé - o vé - - - - ro.

*Begotten, not made,**being of one substance with the Father:*

38

ni - tum, non fác - tum, con - substan - ti - á - lem Pá -
ni - tum, non fác - tum, con - substan - ti - á - lem Pá -
Con - substan - ti - á - lem Pá -

by whom all things were made.

42

tri: per quem óm - ni - a fá - - - cta sunt. Qui pró - pter
 tri: per quem óm - ni - a fá - cta sunt. Qui pró - pter
 tri: per quem óm - ni - a fá - cta sunt. Qui pró - pter
 Per quem óm - ni - a fá - - - cta sunt.

Who for us men and for our salvation

46

nos hó - mi - nes de - scén - dit
 nos hó - mi - nes et pró - pter nó - stram sa lú - tem de
 nos hó - mi - nes et pró - pter no - stram sa - lú - tem
 et pró - pter no - stram sa - lú - tem de -

*came down from heaven.**And was incarnate*

50

de coé - - - lis. Et in - car -
 de scén - dit de coé - - - lis. Et in - car -
 de - scén - dit de coé - - - lis. Et in - car -
 scén - dit de coé - - - lis. Et in - car -

Credo

by the Holy Spirit

55

ná - tus est de Spí - ri - tu Sán - cto

ná - tus est de Spí - ri - tu Sán - cto

ná - tus est ex Ma -

ná - tus est ex Ma -

59 *of the Virgin Mary:* *And was made man.*

Et hó - mo fá - ctus est.

Et hó - mo fá - ctus est. Cru - ci - fix -

rí - a Vír - gi - ne: Et hó - mo fá - ctus est. Cru - ci -

rí - a Vír - gin - ne: Et hó - mo fá - ctus est. Cru - ci -

63 *And was crucified also for us*

sub Pón - ti -

us é - ti - am pro nó - bis sub Pón -

fíx - us é - ti - am pro nó - bis

fíx - us é - ti - am pro nó - bis

under Pontius Pilate:

66

o Pi - lá - - - - - - - to: pás - sus,
ti - o Pi - lá - - - - - - - to: pás - sus, ét se -
sub Pón - ti - o Pi - lá - - - - to: pás - sus, et se - púl - tus
pás - sus, et se - púl - tus

suffered, and was buried.

70

et se - púl - tus est, pás - sus, et se - púl - tus
púl -
est, pás - sus et se - púl -
est, pás - sus et se - púl -
est, pás - sus et se - púl -

74 ($\text{d} = \text{o}$)* And on the third day He rose again ($\text{d} = \text{o}$)*

est. Et re - sur - réx - it té - ri - a dí -
est. Et re - sur - réx - it té - ri - a dí -
est. Et re - sur - réx - it té - ri - a dí -
est. Et re - sur - réx - it té - ri - a dí -

Credo

*according to the scriptures.**And ascended into heaven,*

78

e, Et a - scén - dit in coé -
e, se - cún - dum Scrip - tú - ras. Et a - scén -
e, se - cún - dum Scrip - tú - ras. Et a - scén - dit in coé -
cún - dum Scrip - tú - ras.

and sitteth at the right hand of the Father.

82

- - - lum: sé - det ad déx - ter - am Pá -
dit in coé - lum: Et Sé - det ad déx - ter - am Pá -
- - - lum: sé - det ad déx - ter - am Pá -
Sé - det ad déx - ter - am Pá -

And he shall come again with glory

86

tris. Et í - - ter - um ven - tú - rus est cum gló - ri - a ju -
í - te - rum ven - tú - rus est cum gló - ri - a ju -
tris. Et í - - te - rum ven - tú - rus est cum
tris. Et í - - ter - um ven - tú - rus est cum gló - ri - a

to judge the living and the dead:

90

di - cá - re ví - vos et mó - tu -
di - cá - re ví - vos et mó - tu - os:
8 gló - ri - a ju - di - cá - re ví - vos et mó - tu -
ju - di - cá - re ví - vos et mó - tu - os:

His kingdom shall have no end.

94

os: Cú - jus ré - gni non é - rit fi -
Cú - jus ré - gni
8 os: Cú - jus ré - gni non é - rit fi -
Cú - jus ré - gni non é - rit fi -

98

nis, non é - rit fi -
non é - rit fi - nis, non é - rit fi - nis.
8 fi - nis, non é - rit fi - nis.
nis, non é - rit fi - nis.

Credo

And in the Holy Spirit,

Lord

103

Et in Spí - ri - tum Sánctum Dó mi
Et in Spí - ri - tum Sánctum Dó mi
Et in Spí - ri - tum Sánctum Dó mi - num,
Et vi -

and giver of life:

107

num, et vi - vi - fi - cán
num, et vi - vi - fi - cán
et vi - vi - fi - cán
vi - fi - cán tem: Qui

Who proceedeth from the Father and Son.

111

tem: Qui ex Pá - tre, qui ex
tem: Qui ex Pá
tem: Qui ex Pá
ex Pá -

114

Pá - tre, Fí - li - ó - que pro - cé - dit. Qui _____
 - - - tre, Fí - li - ó - que pro - cé - dit. Qui _____
 - - - tre, Fí - li - ó - que pro - cé - dit. Qui cum
 - - - tre, Fí - li - ó - que pro - cé - dit. Qui Qui

Who with the Father and Son together

118

— cum Pá - tre, et Fi - li - o si - mul a - do - rá -
 cum Pá - tre, et Fi - li - o si - mul a - do - rá -
 Pá - - - tre, et Fi - li - o si - mul a - do - rá -
 cum Pá - - - tre, si - mul a - do - rá -

122 *is worshiped and glorified:*

Who spake by the Prophets.

tur, Qui lo - cú - tus est per _____
 tur, Qui lo - cú - tus
 tur, et con - glo - ri - fi - cá - tur: Qui lo -
 tur, et con - glo - ri - fi - cá - tur: Qui Qui lo -

Credo

And in one holy

126

Pro - phé - - - - tas. Et ú - nam, sánctam, ca -
est per Pro - phé - - - - tas. Et ú - nam, sánctam, ca -
cú - tus est per Pro - phé - - - - tas. Et ú - nam, sánctam, ca -
cú - tus est per Pro - phé - - - - tas. Et ú - nam, sánctam, ca -

catholic and apostolic church.

130

thó - li - cam.
thó - li - cam et a - po - stó - li - cam Ec - clé - si -
tam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si -
thó - li - cam et a - po - stó - li - cam Ec - clé - si -

I acknowledge one baptism

134

Con - fí - te - or u - num bap - tís - - - ma.
am. Con - fí - te - or u - num bap - tís - - - ma.
am. In re - mis - si - ó -
am. In re - mis - si -

*for the remission of sins.**And I look*

138

Musical score for the Credo section "for the remission of sins." The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between G major (two sharps) and E major (one sharp). The tempo is indicated as 138 BPM. The lyrics are: "Et ex - péc - to", "Et ex - péc - to", "nem pec - ca - tó - rum.", "Et ex - péc - to", "ó - nem pec - ca - tó - rum.", "Et ex - péc - to". The music features various note values including eighth and sixteenth notes, and rests. Dashed lines indicate slurs or grace notes.

for the resurrection of the dead.

142

Musical score for the Credo section "for the resurrection of the dead." The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between G major (two sharps) and E major (one sharp). The tempo is indicated as 142 BPM. The lyrics are: "re - sur - rec - ti - ó - nem mor - tu - ó - rum.", "to re - sur - rec - ti - ó - nem mor - tu - ó - rum.", "to re - sur - rec - ti - ó - nem mor - tu - ó - rum.", "Et ví - tam re - sur - rec - ti - ó - nem mor - tu - ó - rum.", "Et ví - tam". The music features eighth and sixteenth notes, and rests. Dashed lines indicate slurs or grace notes.

And the life of the world to come.

146

Musical score for the Credo section "And the life of the world to come." The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between G major (two sharps) and E major (one sharp). The tempo is indicated as 146 BPM. The lyrics are: "Et ví - tam ven - tú - ri saé - cu - li,", "Et ví - tam ven - tú - ri saé - cu - li, et", "ven - tú - ri saé - cu - li, et ví - tam ven -", "ven - tú - ri saé - cu - li, et ví - tam". The music features eighth and sixteenth notes, and rests. Dashed lines indicate slurs or grace notes.

Amen.

150

Amen.

154

men.

men.

men.

men.

* The note values in $\frac{1}{3}$ time have been halved from the manuscript original in an effort to better represent proportional equality of the note values in $\frac{1}{4}$ time.

IV. Sanctus

from *Missa simile est regnum coelorum*
1576 edition

Transcribed from the copy of
Liber Primus qui missas held at the
Archivo Capitular de Tudela
Tudela, Spain

Tomás Luis de Victoria
(1548-1611)
ed. Ted Gibson

Holy, holy, holy,

Superius

Altus

Tenor

Bassus

4

Sán

ctus, Sán

ctus,

This performance edition has been transcribed directly from the manuscript source. Any suggested *musica ficta* has been marked with parenthesis '#'. Syllabic stress has been indicated with accented vowels 'á'. The editor's text underlay has been *italicized*. Tempo and dynamics are left to the discretion of the director with the understanding that proper Renaissance performance practice will be followed.

Sanctus

7

ctus, — Sán —
ctus, Sán — ctus, —
Sán — ctus, Sán —
Sán — ctus, —

11

ctus, —
— Sán — ctus, Dó —
ctus, — Dó - mi - nus
Sán — ctus, —

Lord God of Hosts.

15

Dó - mi - nus Dé - us Dó - mi - nus Dé -
mi - nus Dé - us Sá -
Dé - us Sá - ba - oth
Dó - mi - nus Dé - us Sá -

19

us Sá - ba
ba - oth, Sá - ba
Dó - mi - nus Dé - us Sá -

Heaven and earth

22

oth.
Plé - ni sunt coé - li,
Dó - mi - nus Dé - us Sá - ba - oth. Plé - ni sunt coé -
ba - oth. Plé -

us Sá - ba - oth. Plé - ni sunt

26

plé - ni sunt coé - li et té - ra,
et té -
li et té - ra,
et té -
ni sunt coé - li, plé - ni sunt coé - li et té - ra et
coé - li et té - ra et

Sanctus

30 *are full of your glory.*

34

tú - a, gló - ri - a tú - - - a.

a.

tú - - - a, gló - ri - a tú - - - a.

gló - ri - a tú - - - a.

($\text{d} = \text{d}^*$)
38 *Hosanna in the highest.*

O - sán - na in ex - cel - sis. O - sán - na

O - sán - na in ex - cé'l - sis.

O - sán - na in ex - cé'l -

O - sán - na in ex -

* The note values in $\frac{3}{8}$ time have been halved from the manuscript original in an effort to better represent proportional equality of the note values in $\frac{4}{4}$ time.

43

in ex - cél sis.
O - sán - na in ex -
O - sán - na in ex - cel - sis.
O - sán - na
sis.
O - sán - na in ex - cél - sis.
cé - sis. O - sán - na in ex - cél - sis.

49

cé - sis.
O - sán - na in ex - cél - sis.
in ex - cé - sis. O - sán - na
O - sán - na in ex -
O - sán - na in ex - cé - sis.
O - sán - na in ex - cél - sis.

55

O - sán - na in ex - cél - sis.
in ex - cé - sis.
cé - sis. O - sán - na in ex - cél - sis.
O - sán - na in ex - cél - sis.

V. Benedictus

from *Missa simile est regnum coelorum*
1576 edition

Transcribed from the copy of
Liber Primus qui missas held at the
Archivo Capitular de Tudela
Tudela, Spain

Tomás Luis de Victoria
(1548-1611)
ed. Ted Gibson

Blessed is he who comes

Altus Tenor Bassus

Blessed is he who comes

Be - ne - Be - ne - dí - - - - ctus qui - vé -

dí - - - - ctus qui - vé - nit, qui - vé -

Be - ne - dí - -

nit, qui - vé -

nit, qui - vé - nit

Be -

ctus qui - vé - - - - nit, qui - vé -

This performance edition has been transcribed directly from the manuscript source. Any suggested *musica ficta* has been marked with parenthesis '(#)'. Syllabic stress has been indicated with accented vowels 'á'. The editor's text underlay has been *italicized*. Tempo and dynamics are left to the discretion of the director with the understanding that proper Renaissance performance practice will be followed.

12

nit, Be - ne - dí - ctus qui ve - nit,

ne - dí - ctus qui ve - nit, qui ve -

nit, Be - ne - dí - ctus qui ve -

in the name of the Lord.

16

vé nit in nó - mi - ne Dó

nit in nó - mi - ne Dó

20

mi - ni, in nó - mi - ne

ne _____ Dó

mi -

mi -

Benedictus

23

Dó mi ni, in nō - mi - ne

ni, in nō - mi - ne Dó - mi - ni, in nō - mi -

ni, in nō - mi - ne Dó -

ne Dó mi ni.

ne Dó mi ni.

mi - ni.

Hosanna in the highest.

33

Superius
Altus
Tenor
Bassus

O - sán - na in ex - cé - sis.
O - sán - na
O - sán - na in ex - cé - sis.
O - sán - na

36

- na in ex - cé - sis.
in ex - cé - sis. O - sán - na in
O - sán - na in ex - cé - sis.
in ex - cé - sis.

40

sis. O - sán - na in ex -
ex - cé - sis.
- ex - cé - sis. O - sán - na in ex -
sán - na in ex - cé - sis.

Benedictus

44

cé - sis. O - sán - na in

⁸ cé - sis, in _____ ex - cel - sis, in _____

sán - na in _____ ex - cel - sis, in _____

48

ex - - - - cé - sis.

na in ex cé - sis.

⁸ ex cé - cé - sis.

ex - - - - cé - sis.

The *Osanna* section of the *Benedictus* movement was transcribed from the original 1576 publication. Victoria later republished the *Missa Simile est regnum coelorum* in his 1583 *Missarium libri duo*, in which he replaced this *Osanna* with the instructions "Osanna ut supra" (Hosanna as above) intending that the *Osanna* from the end of the *Sanctus* should be repeated at the end of the *Benedictus*.

VI. Agnus Dei (I et II)

from *Missa simile est regnum coelorum*
1576 edition

Transcribed from the copy of
Liber Primus qui missas held at the
Archivo Capitular de Tudela
Tudela, Spain

Tomás Luis de Victoria
(1548-1611)
ed. Ted Gibson

Lamb of God,

The musical score consists of two systems of music. The first system starts with the lyrics 'Á - gnus Dé - i, Á -'. The second system continues with 'gnus Dé i, Á - gnus Dé i, Á -'. The music is composed for four voices: Superius (soprano), Altus (alto), Tenor, and Bassus (bass). The notation includes four staves, common time, and a key signature of one sharp. The vocal parts are primarily sustained notes, with some rhythmic patterns in the Tenor and Bassus parts. The lyrics are repeated in each measure.

This performance edition has been transcribed directly from the manuscript source. Any suggested *musica ficta* has been marked with parenthesis '(#)'. Syllabic stress has been indicated with accented vowels 'á'. The editor's text underlay has been *italicized*. Tempo and dynamics are left to the discretion of the director with the understanding that proper Renaissance performance practice will be followed.

Agnus Dei

who takest away the sins of the world,

9

i qui tol - lis pec -
gnus Dé i, qui tol - lis
gnus Dé
Á gnus Dé

13

cá - ta mún - di, qui tol - lis pec -
pec - cá - ta mún - di, qui tol - lis pec -
i qui tol - lis pec - cá - ta mún -
i qui tol - lis pec - cá - ta mún -

have mercy on us.

17

pec - cá - ta mún - di mi -
cá - ta mún - di
di
di
mi - se - ré - re
nó -

di mi - se - ré - re nó -

21

se - ré - re nô - - - - bis, mi -

mi - se - ré - re nô - - - - bis

8
mi - se - ré - re nô - - - -

bis, mi - se - re - - - -

25

se - ré - re nô - - - - bis, mi -

mi - se - ré - re nô - - - - bis,

8
bis, mi - se - ré - - - - re nô - - - - bis, mi - se - ré - - - -

re - nô - - - - bis, mi - se - ré - - - - re nô - - - -

29

se - ré - re nô - - - - bis.

mi - se - ré - - - - re nô - - - - bis.

8
re - nô - - - - bis.

- - - - bis, mi - se - ré - - - - re nô - - - - bis.

VII. Agnus Dei (III)

from *Missa simile est regnum coelorum*
1576 edition

Transcribed from the copy of
Liber Primus qui missas held at the
Archivo Capitular de Tudela
Tudela, Spain

Tomás Luis de Victoria
(1548-1611)
ed. Ted Gibson

Lamb of God

Superius 1 Altus 1 Tenor 1 Bassus 1

Superius 2 Altus 2 Tenor 2 Bassus 2

This performance edition has been transcribed directly from the manuscript source. Any suggested *musica ficta* has been marked with parenthesis '(#)'. Syllabic stress has been indicated with accented vowels 'á'. The editor's text underlay has been *italicized*. Tempo and dynamics are left to the discretion of the director with the understanding that proper Renaissance performance practice will be followed.

Musical score for Agnus Dei, page 43, featuring four staves of music. The top three staves represent vocal parts, likely Soprano, Alto, and Tenor/Bass, while the bottom staff represents the basso continuo. The music is in common time (indicated by '8'). The vocal parts sing the Latin words 'Agnus Dei' in a repeating pattern, with 'i' on the third note of each phrase. The basso continuo part provides harmonic support with sustained notes and bassoon entries. Dashed lines indicate melodic connections between the voices.

6

A - gnus Dé - - - i

i, Á - gnus Dé - - -

Dé - i, Á - gnus Dé - - -

Dé - i, Á - gnus Dé - - -

i, Á - gnus

who takest away the sins of the world

12

qui tol - lis pec - cá - ta mún - di

qui tol - lis pec - cá - ta mún - di

qui tol - lis pec - cá - ta mún - di

qui tol - lis pec - cá - ta mún - di

qui tol - lis pec - cá - ta mún - di

i

qui tol - lis pec - cá - ta mún -

i

qui tol - lis pec - cá - ta

i

qui tol - lis pec - cá - ta mún -

Dé i qui tol - lis pec - cá - ta

18 *grant us peace.*

dó - na nó - bis pá - cem,
dó - na nó - bis pá - cem,
dó - na nó - bis pá - cem,
dó - na nó - bis pá - cem,

di dó - na nó - bis pá -
mún di dó - na nó - bis pá -
dó - na nó - bis pá -
mún - di dó - na nó - bis pá -

Musical score for Agnus Dei, page 46, measures 24-25. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 24 begins with a dotted half note followed by a half note. The lyrics are: "na - nô - bis - pá - cem," followed by a repeat sign. The fourth staff begins with a dotted half note followed by a half note. The lyrics are: "dô - na - nô - bis - pá - cem," followed by a repeat sign. The fifth staff begins with a dotted half note followed by a half note. The lyrics are: "dô - na - nô - bis - pá - cem," followed by a repeat sign. Measure 25 begins with a dotted half note followed by a half note. The lyrics are: "cem, dô - na - nô - bis," followed by a repeat sign. The fourth staff begins with a dotted half note followed by a half note. The lyrics are: "cem, dô - na - nô - bis," followed by a repeat sign. The fifth staff begins with a dotted half note followed by a half note. The lyrics are: "cem, dô - na - nô - bis - pá - cem," followed by a repeat sign.

29

dó - na nó - bis pá - cem,

dó - na nó - bis pá - cem,

dó - na nó - bis pá - cem, dó - na

dó - na nó - bis pá - cem,

pá - cem, dó - na nó - bis pá -

pá - cem, dó - na nó -

cem, dó - na

34

dó - na nó - bis pá - cem.

dó - na nó - bis pá - cem.

⁸ nó - bis Pá - cem, dó - na nó - bis pá - cem.

dó - na nó - bis pá - cem.

cem.

nó - bis pá - cem.

bis pá - cem, dó - na nó - bis pá - cem.

nó - bis pá - cem.