

Mass 'Videte manus meas'

Edited by Jason Smart

Hugh Aston (c.1485-1558)

Gloria

Celebrant

8
Glo - ri - a in ex - cel - sis ____ De - o.

Treble

Et _____ in ter - ra pax

Mean

Et in ter - ra pax ho - mi - ni -

Countertenor 1

8
Et in ter - ra pax

Countertenor 2

8
ho - mi -

Tenor

Bass

4

ho - mi - ni - bus bo - nae

- bus bo - nae vo - lun - ta

8
ho - mi - ni - bus bo - nae vo - lun - ta

8
ni - bus bo - nae vo - lun -

vo - lun - ta

bo - nae vo - lun - ta

8

vo - lun - ta - - - - tis.

- - - - tis. _____ Lau - da -

tis. _____ Lau -

ta - - - - tis. _____

- lun - ta - - - - tis. _____

tis. _____ Lau - da -

12

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

- da - mus te. _____ Be - ne - di - ci - mus _____ te.

Lau - da - mus te. _____ Be - ne - di - ci - mus _____

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

16

Musical score page 16. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 16 starts with a rest followed by a melodic line. The lyrics "A - do - ra - mus te." are written below the notes. Measure 17 begins with a rest, followed by a melodic line. The lyrics "A - do - ra - mus te. Glo -" are written below the notes. Measure 18 continues with a melodic line. The lyrics "te. A - do - ra - mus te. Glo - ri - fi - ca - - -" are written below the notes. Measure 19 starts with a rest, followed by a melodic line. The lyrics "A - do - ra - mus te. Glo - ri - fi -" are written below the notes.

20

Musical score page 20. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 20 starts with a rest followed by a melodic line. The lyrics "Glo - ri - fi - ca - - mus" are written below the notes. Measure 21 begins with a melodic line. The lyrics "- ri - fi - ca - - mus" are written below the notes. Measure 22 continues with a melodic line. The lyrics "mus" are written below the notes. Measure 23 starts with a rest, followed by a melodic line. The lyrics "- ca - - mus" are written below the notes.

24

Gra - ti -

te.

te.

Gra - ti - as

te.

Gra - ti -

te.

28

- as a - gi - mus ti -

Gra - ti - as a - gi - mus

a - gi - mus ti - bi pro - pter ma-gnam

Gra - ti - as a - gi - mus ti - mus ti -

as a - gi - mus ti -

Gra - ti - as a - gi - mus ti -

32

Musical score for page 32, featuring five staves of music. The lyrics are:

- bi pro - pter ma-gnam glo - ri-am tu - - - - -
 - ti - - - - - bi
 8 glo - ri - am tu - - - - -
 - bi pro - pter ma-gnam glo - ri - am tu - - - - -
 - bi _____ pro - pter ma-gnam glo - ri - am
 - bi pro - pter ma-gnam glo - ri - am _____

36

Musical score for page 36, featuring five staves of music. The lyrics are:

am.
 pro - pter ma-gnam glo - ri - am tu - - - - - am. Do - mi -
 am.
 am. _____
 tu - - - - - am. Do - - mi -
 tu - - - - - am.

40

Do - mi - ne _____ De - - - us, rex coe - le - - ne De - - - us, rex coe - le - stis, Do - mi - ne De - us, rex coe - le - stis, Do - mi - ne De - us, rex coe - le - stis, Do - mi - ne De - us, rex coe - le - stis, - ne De - - - us, Do - mi - ne De - us, rex coe - le - stis, De - us Pa -

44

- stis, De - us Pa - - - - ter _____ De - us Pa - - - - ter De - us Pa - - - - ter o - mni - po - De - us Pa - - ter o - mni - po - rex coe - - le - stis, De - - - us - ter o - mni - po -

48

o - mni - po - - - tens.
 o - mni - po -
 tens.
 Do - mi - ne
 Fi -
 Pa - ter
 o - mni - po - tens.
 tens.

52

Do - mi -
 tens.
 Do - mi - ne
 Fi -
 tens.
 li
 Do - mi - ne
 Fi -
 - tens.

56

ne _____ Fi _____ li _____

li _____

Do - mi - ne Fi - li _____

li _____

u - ni - ge - ni -

li _____

u - ni - ge - ni - te,

li _____

60

u - ni - ge - ni - te, Je - su
— u - ni - ge - ni - te, Je - su Chri - - -
8 u - ni - ge - ni - te, _____ Je - su Chri -
- te, _____ Je - su _____ Chri - - -
Je - - - su Chri - - -
Je - - - su Chri - - -
Je - - - su Chri - - -

64

Chri - - - ste. Do - mi - ne De - us,
ste. Do - mi - ne De -
ste. Do - mi - ne De -
ste. Do - mi - ne De - us, A - gnus
ste. Do - mi - ne De -
ste. Do - mi - ne De -

69

A - gnus De - us, — A - gnus. De -
us, — A - gnus. De -
us, — A - gnus De - i, — De - i, —
A - gnus De - i, Fi - li - us
us, — A - gnus De - i, —

73

A musical score for five voices, likely a psalm, arranged in five staves. The top four staves are in treble clef and the bottom staff is in bass clef. The music consists of short melodic fragments with lyrics. The lyrics are as follows:

Top staff: - i, Fi - li - us Pa - - - -

Second staff: - - - - i, Fi - li - us Pa - - - -

Third staff: 8 Fi - li - us Pa - - - -

Fourth staff: 8 Fi - li - us Pa - - - -

Bass staff: Pa - - - -

Bottom staff: - i, Fi - li - us Pa - - - -

77

The image shows five staves of musical notation. The top four staves are in treble clef and the bottom staff is in bass clef. The first three staves begin with a key signature of one sharp (F#). The fourth staff begins with a key signature of one sharp (F#) and ends with a key signature of one flat (B-flat). The fifth staff begins with a key signature of one flat (B-flat). Measure numbers 1 through 8 are present above the first four staves. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like crescendos and decrescendos. Trill markings are indicated by a wavy line over a note followed by the instruction "tris." (trillis). The first three staves have trill markings at measures 8, 16, 24, and 32. The fourth staff has a trill marking at measure 32. The fifth staff has a trill marking at measure 32.

81

Qui tol - - - - - - - -

Qui tol - - - - - - - -

Qui tol - - - - - - - -

Qui tol - - - - - - - -

Qui tol - - - - - - - -

85

- lis pec - ca -

- lis pec - ca -

- lis

lis

lis pec -

89

A musical score for a vocal piece titled "Ta-mun-di". The score consists of six staves. The top three staves are soprano voices, indicated by a brace on the left. The fourth staff is a alto voice, and the bottom two staves are bass voices, also indicated by a brace on the left. The music is in common time. The lyrics are as follows:

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

92

Musical score for "Miserere" featuring five staves:

- Staff 1 (Treble Clef):** Starts with a whole rest. The lyrics are "mi - se - re - re _____". The music consists of eighth-note patterns.
- Staff 2 (Treble Clef):** Starts with a half note. The lyrics are "- di, mi-se-re - re no -". The music includes sixteenth-note patterns.
- Staff 3 (Treble Clef):** Starts with a half note. The lyrics are "- di, mi-se-re - re _____ no -". The music includes sixteenth-note patterns.
- Staff 4 (Treble Clef):** Starts with a half note. The lyrics are "- di, mi-se-re - re _____ no -". The music consists of quarter notes.
- Staff 5 (Bass Clef):** Starts with a half note. The lyrics are "- di, mi-se-re - re _____ no -". The music consists of eighth-note patterns.

96

no

99

b

102

b

8

8

105

b

8

8

108

108

bis.

bis. —

bis. —

Qui —

bis. —

Qui

112

112

tol

Qui — [tol] —

tol

115

lis pec - ca

lis

lis

118

ta mun

pec - ca ta mun

ta

pec ca ta

121

Musical score page 121. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measures 1 through 4 are mostly rests. Measure 5 begins with eighth-note patterns in the treble voices and quarter-note patterns in the bass voices. Measure 6 continues with eighth-note patterns in the treble voices and quarter-note patterns in the bass voices. Measure 7 concludes with eighth-note patterns in the treble voices and quarter-note patterns in the bass voices.

mun

124

Musical score page 124. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measures 1 through 4 are mostly rests. Measure 5 begins with eighth-note patterns in the treble voices and quarter-note patterns in the bass voices. The lyrics "di, su - sci - pe de - pre - ca - ti -" are sung in measures 5 through 8. Measure 9 continues with eighth-note patterns in the treble voices and quarter-note patterns in the bass voices. The lyrics "di, su - sci - pe de - pre - ca - ti - o - nem no -" are sung in measures 9 through 12. Measure 13 concludes with eighth-note patterns in the treble voices and quarter-note patterns in the bass voices.

di, su - sci - pe de - pre - ca - ti -

127

Soprano: o - nem no -

Alto: o - nem ____ no -

Bass: no -

130

A musical score for three voices: Treble, Alto, and Bass. The score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. The music is in common time. The first three staves have a key signature of one sharp (F#). The fourth and fifth staves have a key signature of one flat (B-flat). The vocal parts are as follows:

- Treble:** The first staff contains mostly rests. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a half note followed by eighth notes.
- Alto:** The first staff contains mostly rests. The second staff begins with a half note followed by eighth notes. The third staff begins with a half note followed by eighth notes.
- Bass:** The first staff contains mostly rests. The second staff begins with a half note followed by eighth notes. The third staff begins with a half note followed by eighth notes.

133

Musical score for page 19, system 133. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. The time signature changes from common time to 3/2. The music features eighth and sixteenth note patterns.

136

Musical score for page 19, system 136. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. The time signature changes from 3/2 to 3/4. The music features eighth and sixteenth note patterns.

139

Musical score for page 20, section 139, featuring five staves of music with lyrics in Latin. The score consists of five staves, each with a different clef (Treble, Treble, Treble, Bass, Bass) and a key signature of one flat. The lyrics are as follows:

Qui
Qui se - des ad dex - te - ram Pa -
stram. Qui se - des ad dex - te - ram Pa -
stram. Qui se - des ad dex - te -
Qui se - des ad
stram. Qui se - des ad

142

Musical score for page 20, section 142, featuring five staves of music with lyrics in Latin. The score consists of five staves, each with a different clef (Treble, Treble, Treble, Bass, Bass) and a key signature of one flat. The lyrics are as follows:

se - des ad dex - te - ram Pa - tris, mi - se - re
- - - - - tris, mi - se - re - -
- - - - - tris, mi - se - re - -
- ram Pa - tris, mi - se - re - -
dex - te - ram Pa - tris, mi - se - re - -
dex - te - ram Pa - tris, mi - se - re - re no -

145

145

re no

re no

re no

[re] no bis.

re re no bis.

148

148

bis. Quoni - am tu so - lus san -

bis. Quoni-am tu so - lus san -

bis. Quoni-am tu so - lus san -

Quo ni - am tu so - lus san -

bis. Quo ni - am tu so - lus san -

151

151

ctus,

tu so - lus Do - mi -

- ctus,

tu so - lus Do - mi - -

ctus,

ctus,

- ctus,

tu so - lus Do -

ctus,

154

154

nus,

nus,

tu so - lus al - tis - si -

tu so - lus al -

mi - - - nus,

tu so -

157

Je - su
Je - su
Je - mus, Je -
Je - su
Je -
Je - , Je - , Je - , Je - , Je -

160

Chri - ste,
Chri - ste, cum San - cto Spi - ri -
Chri - ste,
Chri - ste, cum
Chri - ste, Chri - ste, cum
Chri - ste, Chri - ste, cum San - cto Spi -
Chri - ste, Chri - ste, cum San - cto Spi -

164

A musical score for a four-part setting of the hymn "In gloriam". The score consists of five staves. The top three staves are soprano voices, each with a treble clef and a key signature of one sharp (F#). The fourth staff is a basso continuo part, indicated by a bass clef and a key signature of one flat (B-flat). The fifth staff is another soprano voice, also with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first soprano part begins with "tu in glo - ri - a", followed by a bracket over the next measure. The second soprano part begins with "cum San -", followed by a bracket over the next measure. The basso continuo part begins with "San - cto Spi - ri - tu", followed by a bracket over the next measure. The fifth soprano part begins with "ri - tu in glo -", followed by a bracket over the next measure.

- tu in glo - ri - a

cum San -

San - cto Spi - ri - tu in glo - ri - a

ri - tu in glo - ri - a

168

Musical score for 'Ave Maria' featuring four voices:

- Soprano: cum Sancto Spiritu in gloria De
- Alto: Sancto Spiritu in gloria
- Tenor: in gloria
- Bass: cum Sancto Spiritu in

The score includes musical notation with various note values and rests, as well as three-measure弓形括弧 (trill) markings above specific notes.

172

i Pa - - - -

a De - i Pa - - - -

De - i Pa - - - -

glo - - ri - - a

De -

176

- - - - - tris.

De - i Pa - - - - tris.

- - - - - tris.

- - - - - tris.

De - i Pa - - tris.

- i Pa - tris.

183

Musical score for orchestra, page 10, measures 1-10. The score consists of five staves:

- Measures 1-2:** Treble clef, B-flat key signature. Measures 1-2 show eighth-note patterns.
- Measures 3-4:** Treble clef, B-flat key signature. Measures 3-4 show sixteenth-note patterns.
- Measures 5-6:** Treble clef, B-flat key signature. Measures 5-6 show eighth-note patterns.
- Measures 7-8:** Treble clef, B-flat key signature. Measures 7-8 show eighth-note patterns.
- Measures 9-10:** Bass clef, B-flat key signature. Measures 9-10 show eighth-note patterns.

186

Musical score page 186. The page contains five staves of music. The top four staves are in common time (indicated by a 'C') and the bottom two are in 8/8 time (indicated by an '8'). The music consists of various note heads and stems, with some notes connected by horizontal lines. Measure numbers 186 through 190 are present above the staves.

190

Musical score page 190. The page contains six staves of music. The top five staves are in common time (indicated by a 'C') and the bottom staff is in 8/8 time (indicated by an '8'). The music consists of various note heads and stems, with some notes connected by horizontal lines. The word "men." appears at the end of each of the first five measures. Measure numbers 190 through 194 are present above the staves.

Credo

Celebrant

8 Cre - do in u - num De - um,

Pa - trem o - mni - po - ten -

Pa - trem o - mni - po - ten -

Pa - trem o - mni - po - ten - tem,

fa - cto - rem coe -

5

- tem, fa - cto - rem coe - li et ter -

- tem, fa - cto - rem coe - li et ter -

fa - cto - rem coe - li et ter -

- li et ter -

coe - li et ter -

5

- tem, fa - cto - rem coe - li et ter -

- tem, fa - cto - rem coe - li et ter -

fa - cto - rem coe - li et ter -

- li et ter -

coe - li et ter -

fa - cto - rem coe - li et ter -

9

rae, vi -
rae, vi - si - bi - li - um
rae, vi -
rae, vi - si - bi - li - um
rae, vi - si - bi - li - um

This section contains five staves of musical notation. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use an alto clef. Measure 9 begins with a dotted half note followed by an eighth note. Measures 10 and 11 show rhythmic patterns of eighth and sixteenth notes. Measure 12 concludes with a sustained note. The lyrics "rae," "vi -", "si - bi -", and "li - um" are written below the staves, corresponding to the vocal parts.

13

- si - bi - li - um o - mni
o - mni
-
-
o - mni

This section contains five staves of musical notation. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use an alto clef. Measures 13 and 14 feature eighth-note patterns. Measures 15 and 16 show sustained notes. The lyrics "- si - bi - li - um", "o - mni", and "o - mni" are written below the staves.

17

- um

- um

8 et in - vi - si - bi - li -

8 et in - vi - si - bi - li -

- um

et _____ in - vi - si - bi - li -

21

et in - vi - si - bi - li -

8 et in - vi - si - bi - li -

8 et _____ in - vi - si - bi - li -

25

Musical score for measure 25:

- Top staff: Treble clef, key signature of one flat, time signature changes from 4 to 3 to 2.
- Second staff: Treble clef, key signature of one flat, time signature changes from 4 to 3 to 2.
- Third staff: Treble clef, key signature of one flat, time signature changes from 4 to 3 to 2.
- Bottom staff: Bass clef, key signature of one flat, time signature changes from 4 to 3 to 2.

Text: um. um. um. um.

29

Musical score for measure 29:

- Top staff: Treble clef, key signature of one flat, lyrics: Et in - u - num Do - mi -
- Second staff: Treble clef, key signature of one flat, lyrics: Et in - u - num Do - mi -
- Third staff: Treble clef, key signature of one flat, lyrics: Et in - u - num Do - mi -
- Fourth staff: Treble clef, key signature of one flat, lyrics: Et in - u - num Do - mi -
- Fifth staff: Bass clef, key signature of one flat, lyrics: Et in - u - num Do - mi -

33

- num _____ Je - - - sum Chri - - stum, Fi - li -

8

8

8

- num _____ Je - - - sum Chri - - stum, Fi - li - um De - i ____

37

um De - i u - ni - ge ni - tum.

u - ni - ge - ni - - - - - - - - - -

8

8

— u - ni - ge - ni - - - - - - - - - -

41

Et ex _____ Pa - - - tre na - - - tum
- tum. _____ Et ex Pa - - - tre na -
Et ex Pa - tre na - tum an - te o - mni -
Et ex Pa - tre na - tum an - - te o - mni -
Et _____ ex _____
- tum. Et ex Pa - - - tre na - - - -
- - - -

45

an - te o - mni - - - a sae - cu -
- tum _____ an - te o - mni - - a sae - cu -
- - - - - - - a sae - cu - - -
- a _____ sae - cu - - -
Pa - - - tre na - - - tum an - - - te o -
- tum an - - - - te o - mni - - a

49

la.

la. _____

la.

la. De - um de De - o, Lu-men de Lu -

- mni - a sae - cu - la. De - um de De - o,

sae - cu - la. De - um de De - o, Lu -

53

- mi - ne, _____ De - um ve - rum de De - o ve -

Lu - men de Lu - mi - ne, De - um ve - rum de De - o ve -

- men de Lu - mi - ne, De - um ve - rum de De - o ve -

57

Ge - ni - tum non fa - ctum,

Ge - ni - tum non

ro.

Ge - ni - tum non fa - ctum,

ro.

61

69

- tri per quem _____ o - mni -
quem o - mni - a
- ti - a - lem Pa - tri - a - lem per quem _____ o - mni - a
- lem Pa - tri per quem o - mni -
Pa - tri _____ per quem o - mni -
Pa - tri - a - lem Pa - tri per quem o - mni -

73

- a

[fa - cta]

fa - cta

- a

fa - cta

77

81

Qui _____ pro - pter nos ho - mi - nes et pro -

sunt.

sunt.

Qui _____ pro - pter nos ho - mi - nes et pro -

sunt.

85

- pter no - stram _____ sa - lu -

stram

sa - lu -

- pter no - stram sa - lu -

89

tem de - scen - dit de coe

tem de-scen - dit de coe

⁸ de - scen - dit de _____ coe

⁸ de - scen - dit de coe

- - - tem de - scen - dit de coe

de - scen -

93

96

Et in - car - na - tus est _____ de

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

Et in - car - na - tus est _____

100

Spi - ri - tu San - - - cto ex Ma - ri -

- tu San - - - cto ex Ma -

de Spi - ri - tu San - - - cto

104

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The score consists of five systems of music. The first two systems are blank. The third system begins with the soprano and alto entries. The soprano sings "a vir - gi - ne," followed by a fermata over three measures. The alto begins with "et ho - - -". The fourth system continues with the soprano and alto entries. The soprano sings "- ri - a vir - gi - ne," followed by a fermata over three measures. The alto begins with "et ho - - -". The fifth system begins with the basso continuo entry. The basso continuo sings "ex _____ Ma - ri - a vir - - - gi - ne," followed by a fermata over three measures. The alto begins with "et ho - - -". The vocal parts are written in soprano, alto, tenor, and bass staves. The basso continuo part is written in a bass staff.

107

Soprano: Rest, then eighth note, followed by a fermata over 'fa - ctus'.

Alto: Rest, then eighth note, followed by a fermata over 'fa - ctus'.

Bass: Half note, then eighth note, followed by a fermata over 'fa - ctus'.

110

A musical score for five voices: Treble, Alto, Bass, Tenor, and Bass (continuation). The score is arranged in five staves. The first three staves (Treble, Alto, Bass) begin with measures of rests, followed by a melodic line. The fourth staff (Tenor) has a continuous melodic line. The fifth staff (Bass) has a continuous melodic line with some rests.

113

A musical score consisting of three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The time signature changes between common time (indicated by a 'C') and 3/4 time (indicated by a '3'). Measure 1 starts in common time with a whole note. Measure 2 starts in 3/4 time with a half note. Measures 3-4 start in common time with quarter notes. Measures 5-6 start in 3/4 time with eighth-note patterns. Measures 7-8 start in common time with eighth-note patterns. Measures 9-10 start in 3/4 time with eighth-note patterns. Measures 11-12 start in common time with eighth-note patterns. Measures 13-14 start in 3/4 time with eighth-note patterns. Measures 15-16 start in common time with eighth-note patterns. Measures 17-18 start in 3/4 time with eighth-note patterns. Measures 19-20 start in common time with eighth-note patterns. Measures 21-22 start in 3/4 time with eighth-note patterns. Measures 23-24 start in common time with eighth-note patterns. Measures 25-26 start in 3/4 time with eighth-note patterns. Measures 27-28 start in common time with eighth-note patterns. Measures 29-30 start in 3/4 time with eighth-note patterns. Measures 31-32 start in common time with eighth-note patterns. Measures 33-34 start in 3/4 time with eighth-note patterns. Measures 35-36 start in common time with eighth-note patterns. Measures 37-38 start in 3/4 time with eighth-note patterns. Measures 39-40 start in common time with eighth-note patterns. Measures 41-42 start in 3/4 time with eighth-note patterns. Measures 43-44 start in common time with eighth-note patterns. Measures 45-46 start in 3/4 time with eighth-note patterns. Measures 47-48 start in common time with eighth-note patterns. Measures 49-50 start in 3/4 time with eighth-note patterns. Measures 51-52 start in common time with eighth-note patterns. Measures 53-54 start in 3/4 time with eighth-note patterns. Measures 55-56 start in common time with eighth-note patterns. Measures 57-58 start in 3/4 time with eighth-note patterns. Measures 59-60 start in common time with eighth-note patterns. Measures 61-62 start in 3/4 time with eighth-note patterns. Measures 63-64 start in common time with eighth-note patterns. Measures 65-66 start in 3/4 time with eighth-note patterns. Measures 67-68 start in common time with eighth-note patterns. Measures 69-70 start in 3/4 time with eighth-note patterns. Measures 71-72 start in common time with eighth-note patterns. Measures 73-74 start in 3/4 time with eighth-note patterns. Measures 75-76 start in common time with eighth-note patterns. Measures 77-78 start in 3/4 time with eighth-note patterns. Measures 79-80 start in common time with eighth-note patterns. Measures 81-82 start in 3/4 time with eighth-note patterns. Measures 83-84 start in common time with eighth-note patterns. Measures 85-86 start in 3/4 time with eighth-note patterns. Measures 87-88 start in common time with eighth-note patterns. Measures 89-90 start in 3/4 time with eighth-note patterns. Measures 91-92 start in common time with eighth-note patterns. Measures 93-94 start in 3/4 time with eighth-note patterns. Measures 95-96 start in common time with eighth-note patterns. Measures 97-98 start in 3/4 time with eighth-note patterns. Measures 99-100 start in common time with eighth-note patterns.

115

Cru - ci - fi - xus e - ti - am pro no -

Cru - ci - fi - xus e - ti - am

est.

est.

Cru - ci - fi - xus e - ti -

est.

118

pro no -

- am pro no -

121

bis sub Pon - ti - o Pi - la

bis sub Pon - ti - o Pi - la

bis sub Pon - ti - o Pi - la

125

128

to.
Pas - sus

to.
Pas - sus et se - pul -

to.
Pas - sus et se -

131

et se - pul -
tus

tus

pul -
tus

134

137

est.

Et re - sur - re - xit

ter - ti - a di -

Et re - sur - re - xit ter -

est. Et re - sur - re - xit

140

ter - ti - a di - - - e se - cun - dum scri - ptu -

Et re - sur - re - xit ter - ti - a

e se - cun - dum scri - ptu -

ti - a di - - - e se - cun - dum scri - ptu -

ter - ti - a di - e se - cun - - -

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

143

di - e se - cun - dum scri - ptu -

di - e se - cun - dum scri - ptu -

di - e se - cun - dum scri - ptu -

- dum scri - ptu -

cun - dum scri - ptu -

146

ras.

ras.

ras.

ras.

ras.

Et a

ras.

ras.

152

Et a - scen - dit in coe - lum, se - .

Et a - scen - dit in coe - lum, _____.
- scen - dit _____ in coe - lum, se - det ad.

156

- det ad dex - te - ram Pa - - - tris. _____

se - det ad dex - te - ram Pa - - - tris. Et

dex - te - ram Pa - - - tris. Et i - - te -

Et

Et i - - te - rum

Et i - - te -

160

Et i - te - rum ven - tu - rus est cum
i - te - rum ven - tu - rus est cum glo - ri - a
rum ven - tu - rus est cum glo - ri - a
i - te - rum ven - tu - rus est cum glo - ri - a
ven - tu - rus est cum glo - ri - a
rum ven - tu - rus est cum glo - ri - a

163

glo - ri - a iu - di - ca - re vi - vos
iu - di - ca - re vi - vos et mor - tu -
iu - di - ca - re vi - vos et mor - tu - os,
iu - di - ca - re vi - vos et mor - tu -
a iu - di - ca - re vi - vos et

166

et mor - tu - os,
- os, cu - ius re
- os,
vi - vos et mor - tu - os, cu -
mor - tu - os, cu - ius

169

- gni non e - rit fi -
- ius re - gni non e - rit
re - gni non e - rit fi -

172

Φ

Φ

Φ

Φ

Φ

nis.

Et vi - tam ven - tu -

Et vi - tam ven - tu - ri

fi - nis.

Et vi -

Et vi - tam ven - tu - ri sae - cu -

Et

- ri sae - cu - li.

sae - cu - li.

Et vi - tam ven - tu - ri sae - cu - li.

- tam ven - tu - ri

180

Musical score page 180. The score consists of five staves. The top staff (treble clef) has a fermata over the first note and a dynamic marking "li." below it. The second staff (treble clef) contains a series of eighth notes. The third staff (treble clef) contains sixteenth-note patterns. The fourth staff (bass clef) contains eighth notes. The fifth staff (bass clef) contains quarter notes.

184

Musical score page 184. The score consists of five staves. The first staff (treble clef) shows a sequence of eighth notes. The second staff (treble clef) shows a sequence of eighth notes. The third staff (treble clef) shows a sequence of eighth notes. The fourth staff (bass clef) shows a sequence of eighth notes. The fifth staff (bass clef) shows a sequence of eighth notes. Measure numbers 184 through 190 are indicated above each staff. The letter "A" is placed under the first four measures, and the letter "C" is placed under the last two measures of each staff.

188



Musical score page 188. The score consists of five staves. The top three staves are in treble clef, the bottom two are in bass clef. Measure 1 starts with eighth-note pairs in the treble staves. Measures 2-4 show eighth-note patterns with occasional sixteenth-note grace notes. Measure 5 begins with eighth-note pairs followed by quarter notes. Measures 6-7 continue with eighth-note patterns. Measure 8 concludes with a half note in the bass staff.

191



Musical score page 191. The score consists of five staves. The top three staves are in treble clef, the bottom two are in bass clef. Measure 1 starts with eighth-note pairs in the treble staves. Measures 2-3 show eighth-note patterns with occasional sixteenth-note grace notes. Measure 4 begins with eighth-note pairs followed by quarter notes. Measures 5-6 continue with eighth-note patterns. Measure 7 concludes with a half note in the bass staff.

194

194

195

196

197

men.

men.

men.

men.

men.

Sanctus

A musical score for six voices. The top staff is soprano, followed by three altos, two basses, and a continuo bass. The key signature is one flat, and the time signature is common time. The vocal parts sing "Sanctus" in unison. The continuo part provides harmonic support.

Continuation of the musical score from the previous page. The vocal parts (Soprano, Alto, Alto, Bass, Bass) continue their "Sanctus" chant. The continuo bass part is prominent, providing harmonic support. Measure numbers 5 and 6 are indicated above the staves.

9

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and basso continuo. The score consists of six staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef. The bottom three staves are basso continuo parts, each with a bass clef. Measure 9 starts with a dotted half note followed by eighth notes. Measures 10-13 show the voices repeating the pattern "ctus, san" with various rests and eighth-note patterns.

ctus,
san

ctus,
—

- ctus, — san

- ctus, —

- ctus, — san

- ctus, —

14

A musical score for the same five voices and basso continuo. Measures 14-18 show the voices continuing their patterns, with the basso continuo providing harmonic support. The basso continuo parts include sustained notes and eighth-note patterns.

- - -

- - -

- - -

- - -

18

ctus,

[ctus, san]

san

ctus,

san

22

san

26

Musical score for measure 26. The score consists of five staves. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are basso continuo in bass clef. The time signature changes from common time to 3/2. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The basso continuo part provides harmonic support with sustained notes and chords.

30

Musical score for measure 30. The score consists of five staves. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are basso continuo in bass clef. The time signature changes from 3/2 to common time. The vocal parts sing the words "Do - mi - nus" and "De -". The basso continuo part provides harmonic support with sustained notes and chords. The vocal parts continue singing "Do - mi - nus" and "De -". The basso continuo part ends with a long sustained note.

34

De - us Sa - ba

- us Sa - - - - - ba -

- ba - - - - - - - -

us Sa - ba - - - - - -

De - - - - - us

- mi - nus De - - - - - us

This musical score consists of four staves of music. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 8/8 time (indicated by an '8'). The music is written in treble clef for the top three staves and bass clef for the bottom staff. The lyrics 'De - us' and 'Sa - ba' are repeated across the staves, with some notes grouped by brackets. The bottom staff contains a single line of lyrics: 'mi - nus De - - - - - us'.

38

Sa - ba

Sa - ba - - - - - - - -

Sa - - - - - - - - - -

ba - - - - - - - - - -

Sa - ba - - - - - - - -

This musical score consists of four staves of music. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 8/8 time (indicated by an '8'). The music is written in treble clef for the top three staves and bass clef for the bottom staff. The lyrics 'Sa - ba' are repeated across the staves, with some notes grouped by brackets. The bottom staff contains a single line of lyrics: 'Sa - ba - - - - - - - -'.

42

46

oth.

oth.

oth.

oth.

oth.

50

Ple ni

Ple ni

ni

54

sunt coe

sunt coe

sunt coe

58

Musical score page 58. The score consists of five staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The second staff has a treble clef, a key signature of one flat, and a common time signature. The third staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The fifth staff has a bass clef, a key signature of one flat, and a common time signature. The lyrics "li et ter" are written below the second and third staves. Measure 1 consists of four measures of silence. Measure 2 starts with the first staff, followed by the second staff with eighth-note pairs. Measure 3 starts with the third staff, followed by the fourth staff with eighth-note pairs. Measure 4 starts with the fifth staff, followed by the first staff with eighth-note pairs. Measures 5-6 start with the second staff, followed by the third staff with eighth-note pairs. Measures 7-8 start with the fourth staff, followed by the fifth staff with eighth-note pairs.

62

Musical score page 62. The score consists of five staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The second staff has a treble clef, a key signature of one flat, and a common time signature. The third staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The fifth staff has a bass clef, a key signature of one flat, and a common time signature. The lyrics "li et ter" are written below the second and third staves. Measure 1 consists of four measures of silence. Measure 2 starts with the first staff, followed by the second staff with eighth-note pairs. Measure 3 starts with the third staff, followed by the fourth staff with eighth-note pairs. Measure 4 starts with the fifth staff, followed by the first staff with eighth-note pairs. Measures 5-6 start with the second staff, followed by the third staff with eighth-note pairs. Measures 7-8 start with the fourth staff, followed by the fifth staff with eighth-note pairs.

66

glo - ri -

ra

glo - ri -

ra

glo - ri -

ra

71

a tu -

a tu -

a tu -

76

81

a. O - san - na

O - san - na

a. O - san - na

O - san - na

a. O - san - na

O - san - na

88

in ex - cel

92

in ex - cel

cel

96

A musical score page featuring five staves of music. The top staff uses a treble clef, the second and third staves use a treble clef with a '8' below it, the fourth staff uses a bass clef, and the bottom staff uses a bass clef. Measure numbers 96 and 97 are present above the first and second staves respectively. Measures 96 and 97 consist of two measures each. Measure 96 starts with a dotted half note followed by eighth notes. Measure 97 starts with a dotted half note followed by eighth notes. Measures 98 and 99 consist of three measures each. Measure 98 starts with a dotted half note followed by eighth notes. Measure 99 starts with a dotted half note followed by eighth notes. Measures 100 and 101 consist of four measures each. Measure 100 starts with a dotted half note followed by eighth notes. Measure 101 starts with a dotted half note followed by eighth notes.

100

A musical score page featuring five staves of music. The top staff uses a treble clef, the second and third staves use a treble clef with a '8' below it, the fourth staff uses a bass clef, and the bottom staff uses a bass clef. Measure numbers 100 and 101 are present above the first and second staves respectively. Measures 100 and 101 consist of four measures each. Measure 100 starts with a dotted half note followed by eighth notes. Measure 101 starts with a dotted half note followed by eighth notes. Measures 102 and 103 consist of three measures each. Measure 102 starts with a dotted half note followed by eighth notes. Measure 103 starts with a dotted half note followed by eighth notes. Measures 104 and 105 consist of two measures each. Measure 104 starts with a dotted half note followed by eighth notes. Measure 105 starts with a dotted half note followed by eighth notes.

104

- sis.

Be - - - ne - di - - -

Be - ne -

Be - ne - di - - -

Be - ne -

- sis.

Be - - - ne - - -

di - - -

- - -

di - - -

di - - -

- - -

di - - -

111

Musical score page 111. The score consists of five staves. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are basso continuo in bass clef. Measure 111 starts with a rest followed by a melodic line in the alto staff. Measures 112-113 show more complex harmonic movement with various note heads and rests. Measure 114 begins with a sustained note in the basso continuo staff.

114

Musical score page 114. The score consists of five staves. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are basso continuo in bass clef. The lyrics "ctus qui ve" are repeated across measures 114-117. Measure 114 shows a sustained note in the basso continuo staff. Measures 115-116 continue the melodic line in the alto staff. Measure 117 concludes the section with a sustained note in the basso continuo staff.

117

ve

120

A musical score for three voices: Treble, Alto, and Bass. The score is divided into four systems by vertical bar lines. Each system begins with a treble clef and a key signature of one flat. The first system uses a 3/4 time signature. The second system uses a 2/4 time signature. The third system uses a 3/4 time signature. The fourth system uses a 2/4 time signature. The vocal parts are separated by vertical bar lines. The Treble and Alto parts are on the top two staves, and the Bass part is on the bottom staff. The music consists of various note values and rests, including eighth and sixteenth notes, as well as quarter and half notes.

123

126

A musical score consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The time signature is common time. The score includes various note heads, stems, and rests. Measure 1: Treble staff has a rest, a quarter note, and a half note. Alto staff has a rest, a quarter note, and a half note. Bass staff has a rest. Measure 2: Treble staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Alto staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Bass staff has a rest. Measure 3: Treble staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Alto staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Bass staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Measure 4: Treble staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Alto staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Bass staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Measure 5: Treble staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Alto staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Bass staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Measure 6: Treble staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Alto staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Bass staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Measure 7: Treble staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Alto staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Bass staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Measure 8: Treble staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Alto staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note. Bass staff has a eighth note, followed by a sixteenth note tied to another sixteenth note, followed by a eighth note.

129

A musical score for four voices: Soprano, Alto, Tenor, and Bass. The score consists of five systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The soprano part begins with a dotted half note followed by eighth notes. The alto part follows with eighth notes. The tenor part enters with a quarter note, followed by eighth notes. The bass part remains silent throughout this section. The second system continues with the soprano having eighth-note patterns, the alto having quarter notes, and the tenor having eighth-note patterns. The bass part remains silent. The third system introduces a bracket under the soprano and alto parts, indicating a harmonic or melodic connection between them. The soprano has eighth-note patterns, the alto has quarter notes, and the tenor has eighth-note patterns. The bass part remains silent. The fourth system continues with the soprano and alto parts connected by a bracket, while the tenor part has eighth-note patterns. The bass part remains silent. The fifth system concludes the score, with the soprano and alto parts connected by a bracket, the tenor part having eighth-note patterns, and the bass part having eighth notes.

132

A musical score consisting of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in common time, treble clef, and B-flat key signature. The bass staff at the bottom is in bass clef and A-flat key signature. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes, followed by a fermata over the word "nit". The basso continuo part consists of two horizontal lines with vertical bar lines, indicating sustained notes.

135

in no mi

in no mi

in no mi

138

mi

141

[ne] Do ne Do mi

144

mi] ne Do in no

147

mi

mi - ne

Do [mi]

150

Do

Do

Do

Do

Do

Do

153

8

156

ni.

ni.

ni.

8

ni.

159

O - san

162

na in ex -

na in

na in

na in

na in

165

ex - cel

ex - cel

ex - cel

ex - cel

168

ex - cel

ex - cel

ex - cel

ex - cel

171

Musical score for page 79, system 171. The score includes five staves:

- Top staff: Treble clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.
- Second staff: Treble clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.
- Third staff: Treble clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.
- Fourth staff: Bass clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.
- Fifth staff: Bass clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.

Measure 1: B, A, G, F, E, D, C, B.

Measure 2: Rest, B, A, G, F, E, D, C, B.

Measure 3: Rest, B, A, G, F, E, D, C, B.

Measure 4: Rest, B, A, G, F, E, D, C, B.

Measure 5: B, A, G, F, E, D, C, B.

Measure 6: Rest, B, A, G, F, E, D, C, B.

Measure 7: Rest, B, A, G, F, E, D, C, B.

Measure 8: B, A, G, F, E, D, C, B.

174

Musical score for page 79, system 174. The score includes five staves:

- Top staff: Treble clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.
- Second staff: Treble clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.
- Third staff: Treble clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.
- Fourth staff: Bass clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.
- Fifth staff: Bass clef, 4/4 time, key signature of one flat. Notes: B, A, G, F, E, D, C, B.

Measure 1: B, A, G, F, E, D, C, B.

Measure 2: Rest, B, A, G, F, E, D, C, B.

Measure 3: Rest, B, A, G, F, E, D, C, B.

Measure 4: Rest, B, A, G, F, E, D, C, B.

Measure 5: B, A, G, F, E, D, C, B.

Measure 6: Rest, B, A, G, F, E, D, C, B. (cel)

Measure 7: Rest, B, A, G, F, E, D, C, B. (cel)

Measure 8: B, A, G, F, E, D, C, B.

177

A musical score for five voices (Treble, Alto, Bass, Tenor, and Bass) arranged in five staves. The music consists of ten measures. Measures 1-9 are shown above a double bar line, and measure 10 begins below it. The key signature changes from common time to 3/4 time at the end of measure 10. Measure 1 starts with a half note in common time. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show quarter notes. Measures 8-9 show eighth-note patterns. Measure 10 starts with a half note in 3/4 time, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

180

Agnus Dei

Φ

Agnus Dei

Agnus Dei

Agnus Dei

Agnus Dei

Agnus Dei

Agnus Dei

5

- gnus De -

De -

gnus De -

A - gnus De -

A - gnus De -

9

i,
qui tol - lis pec - ca -
i, _____ qui
- i, _____
- i, _____ qui tol - lis pec -
- i, _____

13

tol - lis pec - ca -
ca -

17

- ta

- ta

⁸ mun -

⁸ mun -

- ta

mun -

21

-

-

mun -

⁸

-

⁸

25

di:

29

mi - se - re re

- di: mi - se - re

- di: mi - se - re re no

mi - se - re re no

mi - se

- di:

33

no

re no

re

re

mi - se - re re no

37

no

41

A musical score consisting of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 41 starts with a dotted half note followed by eighth-note pairs. Measures 42 and 43 continue with eighth-note patterns. Measure 44 concludes with a half note followed by a fermata over the bass staff.

45

A musical score consisting of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 45 begins with a dotted half note followed by eighth-note pairs. Measures 46, 47, and 48 follow a similar pattern, each ending with a fermata over the bass staff and the word "bis.".

49

A

1/8 A

53

1/8

57

gnus De

61

gnus De

65

Musical score page 65. The score consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music begins with a rest in the first and third staves, followed by a melodic line in the second and fourth staves. The fifth staff remains blank.

68

Musical score page 68. The score consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The music begins with a rest in the first and third staves, followed by a melodic line in the second and fourth staves. The fifth staff remains blank. Measure 68 concludes with a double bar line and a repeat sign.

71

qui tol
i,
i,
qui tol

75

Piano accompaniment pattern: eighth note, eighth note, sixteenth note, sixteenth note, eighth note, eighth note, sixteenth note, sixteenth note.

79

- lis pec - ca -

lis pec - ca -

83

- ta mun

- ta mun

87

A musical score for four voices: soprano, alto, tenor, and bass. The soprano part (top) starts with a melodic line. The alto, tenor, and bass parts (middle three staves) are held constant on a single pitch (F#) throughout the measure.

91

di: mi - se - re - - - re no -

mi - se - re - - -

di: mi - se - re - - - -

95

re no

$\frac{8}{8}$

$\frac{8}{8}$

re

99

<img alt="Musical score page 99 showing five staves of music. The top two staves are soprano, the middle two are alto, and the bottom is bass. The soprano staff has a melodic line with eighth and sixteenth notes. The alto staff has eighth-note patterns. Measures 1-2 show eighth-note patterns. Measures 3-4 show eighth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show eighth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 show eighth-note patterns. Measures 101-102 show eighth-note patterns. Measures 103-104 show eighth-note patterns. Measures 105-106 show eighth-note patterns. Measures 107-108 show eighth-note patterns. Measures 109-110 show eighth-note patterns. Measures 111-112 show eighth-note patterns. Measures 113-114 show eighth-note patterns. Measures 115-116 show eighth-note patterns. Measures 117-118 show eighth-note patterns. Measures 119-120 show eighth-note patterns. Measures 121-122 show eighth-note patterns. Measures 123-124 show eighth-note patterns. Measures 125-126 show eighth-note patterns. 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no

103

103

107

107

bis.

bis.

bis.

bis.

111

A

[c]

A

A

A

A

114

gnus _____

A

A

gnus _____ De

gnus

117

De

gnus De

gnus De

De

gnus De

i,

i,

i,

i,

i, qui

i,

123

qui tol - lis pec - ca - ta

i, qui tol - lis pec - ca -

qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

126

mun -

- ta mun -

mun -

8 mun -

mun -

mun -

mun -

129

Musical score page 98, measure 129. The score consists of five staves. The top three staves are treble clef and the bottom two are bass clef. Measure 129 starts with a rest followed by a measure of common time (indicated by a '3'). The bass staff has a '8' written above it. The music then transitions to a measure of common time (indicated by a '3') followed by a measure of common time (indicated by a '3'). The bass staff has a '3' written above it. The music continues with a measure of common time (indicated by a '3') followed by a measure of common time (indicated by a '3'). The bass staff has a '3' written above it. The music then transitions to a measure of common time (indicated by a '3') followed by a measure of common time (indicated by a '3'). The bass staff has a '3' written above it.

132

Musical score page 98, measure 132. The score consists of five staves. The top three staves are treble clef and the bottom two are bass clef. Measure 132 starts with a rest followed by a measure of common time (indicated by a '3'). The bass staff has a '8' written above it. The music then transitions to a measure of common time (indicated by a '3') followed by a measure of common time (indicated by a '3'). The bass staff has a '3' written above it. The music then transitions to a measure of common time (indicated by a '3') followed by a measure of common time (indicated by a '3'). The bass staff has a '3' written above it. The music then transitions to a measure of common time (indicated by a '3') followed by a measure of common time (indicated by a '3'). The bass staff has a '3' written above it. The music then transitions to a measure of common time (indicated by a '3') followed by a measure of common time (indicated by a '3'). The bass staff has a '3' written above it.

135

Musical score for system 135, featuring five staves of music. The top three staves are in treble clef, the fourth in alto clef, and the bottom two in bass clef. The key signature changes from one staff to another. Measure 1 starts with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 2-5 continue this pattern. Measure 6 starts with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 7-10 continue this pattern. Measures 11-14 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 15-18 continue this pattern. Measures 19-22 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 23-26 continue this pattern. Measures 27-30 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 31-34 continue this pattern. Measures 35-38 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 39-42 continue this pattern.

138

Musical score for system 138, featuring five staves of music. The top three staves are in treble clef, the fourth in alto clef, and the bottom two in bass clef. The key signature changes from one staff to another. Measure 1 starts with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 2-5 continue this pattern. Measures 6-9 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 10-13 continue this pattern. Measures 14-17 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 18-21 continue this pattern. Measures 22-25 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 26-29 continue this pattern. Measures 30-33 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 34-37 continue this pattern. Measures 38-41 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 42-45 continue this pattern. Measures 46-49 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 50-53 continue this pattern. Measures 54-57 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 58-61 continue this pattern. Measures 62-65 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 66-69 continue this pattern. Measures 70-73 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 74-77 continue this pattern. Measures 78-81 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 82-85 continue this pattern. Measures 86-89 start with a treble clef staff, followed by an alto clef staff, then a tenor clef staff, then a bass clef staff, and finally a double bass clef staff. Measures 90-93 continue this pattern.

100

142

146

na

no

no

na

na

no

150

Musical score page 150. The score consists of four staves. The top two staves are in treble clef, the bottom two in bass clef. The key signature is one flat. Measure 150 starts with a whole rest followed by a measure of eighth notes. The time signature changes to $\frac{3}{4}$ at the end of the first measure. Measures 151 and 152 show eighth-note patterns. The time signature changes back to $\frac{4}{4}$. The word "bis" appears twice, once above the second staff and once below the fourth staff. The fourth staff ends with a half note.

154

Musical score page 154. The score consists of six staves. The top three staves are in treble clef, the bottom three in bass clef. The key signature is one flat. Measure 154 starts with a dotted half note followed by a half note. The letter "C" is placed above each of the first three staves. The word "pa" appears under the first three staves. Measures 155 and 156 show eighth-note patterns. The letter "C" is placed above each of the first three staves. The word "pa" appears under the first three staves. Measures 157 and 158 show eighth-note patterns. The letter "C" is placed above each of the first three staves. The word "pa" appears under the first three staves. The bottom three staves are silent throughout the measures shown.

157

Musical score for page 102, measure 157. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 157 begins with a dotted half note followed by a sixteenth-note pattern. Measures 158 and 159 continue the melodic line with eighth-note patterns and sixteenth-note figures. Measure 160 concludes the section with a final melodic line.

160

Musical score for page 102, measure 160. The score continues from the previous section. The top three staves are in treble clef, and the bottom two are in bass clef. The melody is carried through from measure 157, with variations in the harmonic progression and rhythmic patterns. The bass line provides harmonic support throughout the measure.

163

Musical score for page 103, system 163. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The time signature is common time (indicated by '8'). The music features various note heads, stems, and bar lines. The first staff has a continuous eighth-note pattern. The second staff has a sixteenth-note pattern. The third staff has a quarter-note pattern. The fourth staff has a eighth-note pattern. The fifth staff has a quarter-note pattern.

166

Musical score for page 103, system 166. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The time signature is common time (indicated by '8'). The music features various note heads, stems, and bar lines. The first staff has a eighth-note pattern. The second staff has a sixteenth-note pattern. The third staff has a eighth-note pattern. The fourth staff has a sixteenth-note pattern. The fifth staff has a eighth-note pattern.

169

Musical score for page 104, measure 169. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 169 begins with a forte dynamic. The first staff has eighth-note pairs followed by quarter notes. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs. Measures 170 and 171 continue with similar patterns, ending with a repeat sign.

172

Musical score for page 104, measure 172 through the end of the page. The score continues with five staves. The first four staves end with a fermata over the last note of each staff. The fifth staff ends with a fermata over the last note. The word "cem." appears at the end of each staff, indicating a sustained note or a fermata. The music concludes with a final fermata over the last note of the fifth staff.

Videte manus meas

Magnificat antiphon at Vespers on the Tuesday after Easter in the Use of Sarum.

Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata (Paris, 1519), f.226.

For the cantus firmus deployed in the Tenor part of his mass Aston either used a variant of this chant or wilfully altered it. In particular, his version adds an extra note to either end so that it begins and ends on F.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece. At changes of mensuration the original symbols are shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar unless cancelled. Accidentals not given explicitly in the source, but required through modernisation of the staff signature are placed before the note and have a superscript dot.

Ligatures are denoted by the sign , coloration by the sign .

Material between square brackets is editorial.

Final notes of movements and subsections have been standardised without comment.

Source

Oxford, Bodleian Library MSS Mus. Sch. e. 376–81 (c.1527 with later additions).

376	(Tr)	f.107 ^v	in index:	Videte manus meas. – Aston. vj. partes.
377	(M)	f.97 ^v	at end:	hughe Aston
378	(Ct)	f.112 ^v	in index:	Videte manus meas. hughe Aston. vj. partes.
379	(T)	f.79 ^v	[no ascription]	
380	(B)	f.87 ^v	[no ascription]	
381	(Ct2)	f.30 ^v	in index: at end:	Videte manus meas. Aston. m ^r Aston.

Notes on the Readings of the Source

Aston's mass survives only in the set of manuscripts known as the Forrest-Heyther Partbooks. It appears amongst a group of seven masses added to the partbooks by William Forrest sometime after 1545, most likely during the reign of Queen Mary (1553–8). There is no reason to suppose that Forrest's copy is closely derived from the composer's original. There are many errors and the underlay is often questionable. Deciding whether a discordant note is erroneous is usually straightforward, but not always, owing to the high degree of discord tolerated by Aston. He frequently sounds a discordant note against its note of resolution and the clashes that occur between simultaneous passing notes in the various voices are often harsher than normally encountered in this repertoire.

As usual in Tudor partbooks the syllables are not aligned to the notes with meticulous clarity. On the whole Forrest's intentions are clear enough, but there are many instances where the positioning invites scepticism. Only a few amendments have been made in this edition, mostly at points of imitation where Aston presumably intended consistency. These are noted below. Otherwise ambiguities have been resolved without comment. The original underlay is best assessed by consulting the online images of the source available on the DIAMM website: www.diamm.ac.uk.

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are those of the edition and are given in capital letters, preceded by a number where necessary, e.g. ¹B = 1st note B in the bar (or group of bars).

Abbreviations:

B	Bass	M, M1, M2	Mean, Mean 1, Mean 2	<i>sb</i>	semibreve
<i>b</i>	breve	<i>m</i>	minim	SC	<i>signum congruentiae</i>
corr	corrected	MS	mensuration symbol	SS	staff signature
<i>cr</i>	crotchet	NL	new line in source	T	Tenor
Ct1, Ct2	Countertenor1, Countertenor 2	om	omitted	Tr, Tr1, Tr2	Treble, Treble1, Treble2
<i>dot-</i>	dotted	prop	proportion	+	tie
lig	ligature	<i>q</i>	quaver	ꝝ	underlay repeat sign

Mensurations and Proportions

Gloria

51 Tr prop 32 below ¹B / 72 Tr prop 32 below ¹E / 81 all voices (including M1, M2) MS Φ at start of bar / 162 all voices MS Φ at start of bar / 168 M prop 32 below B / 180 all voices MS C at start of bar /

Credo

1 all voices MS Φ at start of movement / 4 Tr prop 32 below ¹E / 89 Tr prop 32 below ¹E; M prop 32 below ²G / 96 all voices MS Φ at start of bar / 113 Ct1 prop 32 below ¹A; Ct2 prop 32 below ¹A / 147 Tr prop 32 below ¹D / 172 Tr Ct2 MS Φ before third minim beat of bar / 173 Ct1 T B MS Φ at start of bar / 175 M MS Φ at start of bar / 183 T MS C before A / 186 Tr M Ct1 Ct2 B MS C at start of bar; T MS Θ at start of bar / 186–188 T lig is *dot-sb dot-sb* only /

Sanctus

1 all voices MS Φ at start of movement / 53 M prop 32 below ¹E / 105 all voices MS Φ at start of bar / 124 Ct2 prop 32 below ¹E / 125 Ct1 prop 32 below G / 126 M prop 32 below ¹E / 135 Tr2 MS Φ at start of bar /

Agnus Dei

1 all voices MS Φ at start of movement / 33 M prop 32 below ¹E / 69 Ct1 prop 32 below ¹C / 71 Ct1 MS Φ above E / 111 Tr M Ct1 T B MS Φ at start of bar; Ct2 MS om / 139 all voices MS Φ at start of bar / 154 all voices MS C at start of bar /

Staff Signatures and Accidentals

Gloria

35 Ct2 NL with SS \natural for B begins with A / 36 M NL with SS \flat s for upper and lower B begins with C (to end of mass except for one line noted below) / 52 Ct2 NL with SS \flat for B begins with ¹C / 68 T NL with SS \flat s for upper and lower B begins with G / 95 M2 \natural for E / 102 T NL with SS \flat s for B (upper and lower) and E begins with G / 110 T NL with SS \flat s for upper and lower B (only) begins with ¹C / 128 B NL with SS \flat s for B (lower) and E begins with B (but the latter may be intended only for the E in 129) / 135 B NL with SS \flat for B (only) begins with ¹E / 146 T NL with SS \natural for upper B and \flat for lower B begins with B / 161 T NL with SS \flat for upper B (only) begins with C /

Credo

15 T NL with SS \flat s for upper and lower B begins with C / 48 Tr \sharp for G before C (see also Other Readings below) / 49 T NL with SS \flat for upper B (only) begins with ²F / 69 T NL with SS \flat s for upper and lower B begins with B / 71 Ct2 NL with SS \natural for B begins with ²C / 78 Ct1 \natural for B / 79 Ct2 \flat for B, NL with SS \flat for B begins with G / 80 Ct1 \flat for ¹B / 86 T NL with SS \flat for upper B (only) begins with A / 115 T NL with SS \flat s for upper and lower B begins at start of bar / 135 T NL with SS \flat for upper B (only) begins with B / 148 B \flat for B /

Sanctus

33 M NL with SS \flat for lower B only begins with D; T NL with SS \flat s for upper and lower B begins with F / 43 M NL with SS \flat s for upper and lower B begins with C / 44 Tr \flat for B / 85 T NL with SS \flat for upper B (only) begins with F / 102 Tr \natural for B / 157 Tr1 \flat for B / 164 Tr \flat for B before F / 173 Ct1 \natural for B /

Agnus Dei

14 T NL with \flat s for upper and lower B begins with ¹C / 37 Ct2 NL with SS \flat for B corr to \natural begins with B / 43 Ct2 NL with SS \flat for B begins with F / 58 Ct1 \flat for ¹B / 60 M \flat for B / 62 Ct1 NL with SS \natural for B begins with B / 68 Ct1 NL with SS \flat for B begins with F / 87 B \flat for ²B / 91 B \flat for B / 123 T NL with SS \flat for upper B (only) begins with E / 124 Ct1 NL with SS \natural for B begins with C / 128 B \flat for ¹E / 130 B \flat for B / 133 Ct1 NL with SS

‑ for B begins with G / 143 Ct2 NL with SS † for B begins with ²D / 155 Ct2 NL with SS ‑ for B begins with D / 164 Tr ‑ for B / 172 Ct1 † for B /

Underlay and Ligatures

Gloria

7–8 Tr *volunta-* undivided below ²C¹FE²F / 42–43 Ct1 *coelētis* undivided below ¹E³CG²E / 43 Ct2 *coelētis* undivided below E¹CG²C / 47 Ct2 -*po-* below C / 49 Tr -*po-* below ¹G / 97 T *no-* below F (not in 95) / 145 M -*re* below G / 175 Ct1 -*tris* below C (not in 179); B -*a* below A (and in 166) / 189 B ¹G is A /

Credo

5–6 M *factorem* undivided below F¹GA²GE / 38 B -*ni-* below C (not in 37) / 65 M *consub-* undivided below ¹GA²G / 57 Ct2 -*ro* ² below G¹C / 66 Tr -*lem* below B (not in 68) / 84 T *propter* undivided below FE²D / 105 Ct1 -*mo* below B (not in 107), *factus* below F¹E, (106) *factus* below ⁴CF (not in 108) / 108 B -*ctus* below ¹B (not in 107) / 141 Tr -*e* below F / 183 Tr A- below D (and in 186) / 187 M A- below C /

Sanctus

111 Ct1 -*di-* below ³D (not in 108) /

Agnus Dei

128 Ct1 -*di* below C, (132) *mun-* below F /

Other Readings

Gloria

22 Ct1 *mF* for *crF cr-rest* / 50 Ct2 F is *m* / 76 M *cr-rest* is *m-rest* / 81 M1 M2 ‘Gymel’ on stave between end of 80 and start of 81 / 99 T C is corr *cr* / 101 M1 G om / 110–112 Ct2 *m-rest* om from rests after the cadence in 110 / 128 B B entered twice (NL starts with ²B) / 148–149 Ct1 C+C is *m* only / 169 B SC above F / 175 T ²F is E / 189 B ¹G is A /

Credo

48 Tr *dot-crC qB* before A (also # for G before *crC*) / 61 Ct2 G is B / 70 T A is *dot-sb* / 71 M ¹G and rest om / 93 M F is E / 132 M ¹E is F / 134 Tr new line in MS begins after D, *sbD* cancelled at start of new line / 142 Ct1 ¹D²D are *m m* / 161 M ²C is D / 182–185 T rests are one *dot-sb* too short / 185 Ct1 *dot-sbF* is *sbF m-rest* / 186–188 T FG are *dot-sb dot-sb* / 187 M C is *dot-m* / 193 Tr E is *m* / 196 M *qC* before ¹C /

Sanctus

26 Ct1 *m-rest* is *cr-rest* / 36 M A om / 57 B ²G is *cr* / 71 Ct1 G om / 92 M ¹A is G / 105 Tr ‘Benedictus’ below rests / 122 Ct1 ³C om / 129 M C is *m* / 135 Tr1 ‘Gimel’ above staff; Tr2 ‘Gymel’ above staff / 146 Tr1 SC above rest / 149 Tr1 last note on staff is B followed by ‘verte ffolum observans lineam’, new page begins with ¹C, ‘primus Triplex’ in left-hand margin before ¹C; Tr2 last note on page is ¹F followed by ‘verte ffolum observans lineam’, new page begins with ²F, ‘secundus Triplex’ in left-hand margin before ²F / 168 Ct1 staff ends with *qA*, *dot-crG qA* repeated on NL /

Agnus Dei

33–34 T lig is *bG sbA* / 40 M D is C / 44 Ct1 A is corr *cr* / 47 M *crA crB* before A / 71 M E is *dot-m* / 113 Tr A²G³G are BAA / 131 Ct2 ¹G¹F are *q q* / 147 Ct1 clef C5 at start of bar / 154 Ct1 NL with clef C4 begins with C / 155 B ¹BF²B are *m cr dot-m* with punctus divisionis after F / 167 Ct1 D is *m* / 170–171 Ct2 *mB+crB* is *m* only /