

# Mass 'Jam Christus astra ascenderat'

Edited by Jason Smart

Giovanni Perluigi da Palestrina (c.1525-1594)

## Kyrie

Cantus      

Altus      

Tenor      

Bassus      

Ky - ri - e\_e - lei - - -

Ky - ri - e\_e - lei - - - son, \_\_\_\_\_

Ky - ri - e\_e -

4

Ky - ri - e\_e - lei - - -

son, Ky -

e - lei - - - son, [e -

son, Ky - ri - e\_e - lei - - -

9

son, [e - lei - - - son,] \_\_\_\_\_ Ky - ri - e, \_\_\_\_\_

ri - e\_e - lei - - - son, e - lei - - -

lei - - - son,] Ky - ri - e\_e - lei - - -

son, Ky - ri - e\_e - lei - - - son, \_\_\_\_\_

14

Ky - ri - e \_ e - lei - - - - - son. Chri -  
 - son, e - lei - - - - - son. Chri - - ste  
 - son, [e - lei - - - - - son.]  
 \_\_\_\_\_ [e - lei - - - - - son.]

19

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

24

- - son, Chri - - ste e - lei - - - - -  
 - ste e - - - - - lei - son, Chri - - ste e - lei - -  
 Chri - - - - - - - - - - - son, Chri - - ste e - lei - -  
 Chri - - ste e - lei - - - - - son,

29

son, Chri - ste  
son, Chri - ste e - lei  
Chri - ste e - lei son, [e - lei - - -  
Chri - ste e - lei - - -

34

e - lei - - - son. Ky - ri - e e - lei -  
son. Ky - ri - e \_\_\_\_\_ e - lei -  
son. Ky - ri - e \_\_\_\_\_ e - lei -  
son.]

39

son, Ky -  
son, Ky - ri - e e - lei -  
son, [Ky - ri - e e - lei -  
Ky - ri - e e - lei - - -

44

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

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

son,]      Ky - ri - e - lei -

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

49

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

Ky - ri - e - lei -      -      -      -      -

son,      e -

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

54

- lei -      -      -      -      -      -      -      son.

-      son,      Ky - ri - e -      e - lei -      -      -      -      son.

- lei -      son,      Ky - ri - e - lei -      -      -      -      son.

-      son,      [Ky -      -      ri - e -      e - lei -      -      -      son.]

# Gloria

*Celebrant*

Glo - ri - a in \_\_\_\_\_ ex - cel - sis De - o.

Et in ter - ra pax ho - mi - ni - bus bo - nae \_\_\_\_\_

Et in ter - ra pax ho -

Et in ter - ra pax ho - mi - ni - bus bo - nae vo -

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

7

vo - lun - ta - - - - tis. \_\_\_\_\_

- mi - ni - bus bo - nae vo - lun - ta - - tis. Lau - da - mus te. \_\_\_\_\_

- lun - ta - - - - tis. \_\_\_\_\_ Lau - da - mus te. \_\_\_\_\_

bo - nae vo - lun - ta - - tis. Lau - da - mus te. \_\_\_\_\_

12

Be - ne - di - ci - mus \_\_\_\_\_ te. \_\_\_\_\_

Be - ne - di - ci - mus \_\_\_\_\_ te. A - do - ra - mus te. \_\_\_\_\_

Be - ne - di - ci - mus \_\_\_\_\_ te. A - do - ra - mus. \_\_\_\_\_

Be - ne - di - ci - mus \_\_\_\_\_ te. A - do - ra - mus. \_\_\_\_\_

Be - ne - di - ci - mus \_\_\_\_\_ te. A - do - ra - mus. \_\_\_\_\_

Be - ne - di - ci - mus \_\_\_\_\_ te. A - do - ra - mus. \_\_\_\_\_

18

Glo - ri - fi - ca - mus te. Gra - ti - as

Glo - ri - fi - ca - mus te. Gra - ti - as

te. Glo - ri - fi - ca - mus te. Gra - ti - as

te. Glo - ri - fi - ca - mus te. Gra - ti - as a -

23

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

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

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

29

tu - am. Do - mi-ne De - us, rex cae - le

tu - am. Do - mi-ne De - us, rex cae

glo - ri - am tu - am. Do - mi-ne De - us, rex cae - le

glo - ri - am tu - am.

34

- stis, \_\_\_\_\_ De - us Pa - ter o - mni - po -  
 - le - stis, De - us Pa - ter o - mni - po - tens.  
 8 - stis, De - us Pa - ter o - mni - po - tens. Do - mi-ne  
 De - us Pa - ter o - mni - po - tens.\_\_\_\_\_

39

- tens. Do - mi-ne Fi - li u - ni-ge - ni - te, Ie -  
 Do - mi-ne Fi - li u - ni - ge - ni - te, Ie -  
 8 Fi - - li u - ni - ge - ni - te, Ie - su Chri -  
 Do - mi-ne Fi - li u - ni - ge - ni - te, Ie - su \_\_\_\_\_

44

- su Chri - ste. Do - mi-ne De - us, A - gnus  
 - su Chri - - - ste. Do - mi-ne De - us, A - gnus De -  
 8 - ste. Do - mi-ne De - us, A - gnus De - - -  
 Chri - ste.\_\_\_\_\_

49

De - i, Fi - li-us Pa - - - tris,  
Fi - li-us Pa - - -  
i, Fi - li-us Pa - - - tris,  
Fi - li-us Pa - - - tris,

54

- li-us Pa - - - [tris, Fi - li - us Pa] - tris.  
- - tris, Fi - li - us Pa - - - tris.  
Fi - li - us Pa - - - tris.  
— Fi - li - us Pa - - - tris.

59

Qui tol - lis pec - ca - ta mun - di,  
Qui tol - lis pec - ca - ta mun - di, mi -  
Qui tol - lis pec - ca - ta mun -  
Qui tol - lis pec - ca - ta mun -

65

mi - se - re - re no - - - - bis. Qui  
- - se - re - re no - - - - bis. Qui tol -  
di, mi - se - re - re no - - - - bis.  
Qui tol - lis - di,

70

tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem.  
- lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - -  
su - sci - pe de - pre - ca - ti - -  
pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem

76

- no - stram. Qui se - des ad dex - te - ram Pa - nem no - stram. Qui se - des ad dex - te - ram Pa - o - nem no - stram. Qui se - des ad dex - te - ram Pa - - - - no - stram.

81

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

87

- lus san - - - - ctus, tu so - lus san - ctus,  
san - ctus, tu so - lus - tu so - lus Do - mi -  
- ctus, tu so - lus Do - mi - nus, tu so - lus -  
tu so - lus san - ctus, tu so - lus san - ctus, tu so - lus

92

tu so - lus al - - - tis - si-mus, Ie - su Chri -  
- nus, tu so - lus al - tis - si - mus, Ie - su -  
Do - mi - nus, tu so - lus al - tis - si - mus, Ie - su Chri -  
Do - mi - nus, Ie - su Chri -

97

- ste, Ie - su Chri - ste, cum San - cto Spi - ri - .  
Chri - - - ste, cum San - cto Spi - ri - .  
- ste, Ie - su Chri - ste, cum San - cto Spi - - - - ri - .  
- ste, Ie - su Chri - - ste, cum San - cto Spi - - - - ri - tu \_\_\_\_\_.  
Measure numbers 1-4 are shown above the staves.

102

- tu in glo - ri - a De - i \_\_\_\_ Pa - tris. A - - - men, in  
- tu in glo - ri - a De - i Pa - - tris. A - - - - men, in  
- tu in glo - ri - a De - - i Pa - - tris, in glo - ri - a,  
in glo - ri - a.  
Measure numbers 1-4 are shown above the staves.

107

glo - ri - a De - i Pa - tris. A - - - - men.  
glo - ri - a, in glo - ri - a De - - i Pa - - tris. A - - men.  
in glo - ri - a De - i Pa - - tris. A - - men.  
De - i Pa - - tris, in glo - ri - a De - i Pa - - tris. A - - men.  
Measure numbers 1-4 are shown above the staves.

## Credo

*Celebrant*

Cre - do in u - num De - um,

Musical notation for the second line of the Credo. The music is in treble clef, common time, and has a key signature of two flats. The lyrics are: "Pa - trem o - mni - po - ten - - -"

Pa - trem o - mni - po - ten - - -

Pa - trem o - mni - po - ten - - -

Pa - trem o - mni - po - ten - - -

6

Musical notation for the third line of the Credo. The music is in treble clef, common time, and has a key signature of two flats. The lyrics are: "- tem, fa - cto - rem cae - li et ter - rae, vi -"

- tem, fa - cto - rem cae - li et ter - rae, vi -

- tem, fa - cto - rem cae - li et ter - rae, vi - si - bi - li -

fa - cto - rem cae - li et ter - rae, vi -

11

Musical notation for the fourth line of the Credo. The music is in treble clef, common time, and has a key signature of one sharp. The lyrics are: "- si - bi - li - um o - - - mni - um Et -"

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

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

et - in - vi - si - bi - li - um.

16

— in u - num Do - mi - num Ie - sum Chri - - - - stum, Fi - li -  
Et in u - num Do - mi - num Ie - - - - sum Chri-stum, Fi - li - um De -  
Ie - - sum Chri - - stum, Fi - li - um  
—  
Fi - - - - li - um

21

- um De - i u - ni - ge - - - - ni - tum.  
- i u - ni - ge - ni - tum.  
De - i u - ni - ge - ni - tum. Et ex Pa - tre na -  
De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

26

De - - um de De - o, Lu - men de -  
De - - um de De - o, Lu - men de Lu -  
- tum an - te o - mni-a sae - cu - la. De - - um de De - o, Lu - - men -  
o - mni-a sae - cu - la.

31

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

36

ve - rum de De - o ve - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti -  
 - rum de De - o ve - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti -  
 - rum de De - o ve - ro.  
 De - o ve - - - ro.

41

- a - lem \_\_\_\_\_ Pa - tri per quem o - mni - a \_\_\_\_\_ fa - cta  
 - a - lem \_\_\_\_\_ Pa - tri \_\_\_\_\_ per quem o - mni - a fa - cta sunt. \_\_\_\_\_  
 per quem o - mni - a fa - cta sunt.  
 per quem o - mni - a fa - cta sunt. \_\_\_\_\_

46

sunt.  
et pro - pter no -  
Qui pro - pter nos ho - mi - nes et pro - pter no -  
Qui pro - pter nos ho - mi - nes et pro - pter no -  
Qui pro - pter nos ho - mi - nes et  
et

51

- stram sa - lu - tem de - scen - dit de cae -  
- stram sa - lu - tem de - scen - dit de cae -  
- stram sa - lu - tem  
pro - pter no - stram sa - lu - tem de - scen - dit

56

- lis. Et in - car - na - tus est de Spi - ri - tu  
- lis. Et in - car - na - tus  
Et in - car - na - tus est de Spi - ri -  
de cae - - lis. Et in - car - na - tus est

61

San - cto\_\_\_\_\_ ex Ma-ri - a vir - gi - ne,  
est ex Ma - ri - a vir - gi - ne,  
- tu\_\_\_\_\_ San - cto\_\_\_\_\_ ex Ma - ri - a vir -  
de Spi - ri - tu San - cto ex Ma-ri - a vir - gi -

66

et ho - mo fa - ctus est.  
et ho - mo fa - ctus est.  
- gi - ne, et ho - mo fa - - - - ctus est.  
- ne, et ho - mo fa - - - - ctus est.

71

Cru - ci - fi - xus e - ti -  
Cru - ci - fi - xus e - ti - am pro no - bis, pro no -  
Cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus

76

- am pro no - - - bis \_\_\_\_\_ sub Pon - ti -  
 -  
 bis sub Pon - ti - o Pi - la  
 e - ti - am \_\_\_\_\_ pro no - - bis sub Pon - ti - o Pi - la -  
 -

81

- o Pi - - - la - - - to. Pas - sus et se - pul - tus  
 -  
 to. Pas - sus et se - pul - tus, pas - sus et se - pul - tus  
 -  
 to. Pas - sus et se - pul - tus est, pas - sus et se -  
 -

86

est. Et re - sur - re - xit ter - ti - a  
 -  
 est. Et re - sur - re - xit ter - ti - a di - e, ter - ti - a  
 -  
 - pul - - tus est. Et re - sur - re - xit ter - ti - a  
 -

91

— di - e \_\_\_\_\_ se - cun - dum scri -  
di - e se - cun - dum scri - ptu - ras. Et  
di - e se - cun-dum scri - - - - - ptu - ras.

96

- ptu - ras. Et a - scen - dit \_\_\_\_\_ in cae -  
a - scen - dit in cae - lum, et  
Et a - scen - dit \_\_\_\_\_

100

lum, se - det ad dex - te - ram Pa -  
a - scen - dit \_\_\_\_\_ in cae - lum, se - det ad dex - te - ram Pa - tris, ad dex - te -  
in cae - lum, se - det ad dex - te - ram Pa - - tris, ad dex - te -

105

Musical score page 105. The music is in common time, key signature is B-flat major (two flats). There are four staves: Treble, Alto, Tenor, and Bass. The lyrics are in Latin, with some words underlined.

tris. Et i - te - rum ven - tu - rus  
dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum  
- ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a iu -

110

Musical score page 110. The music is in common time, key signature is B-flat major (two flats). There are four staves: Treble, Alto, Tenor, and Bass. The lyrics are in Latin, with some words underlined.

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

115

Musical score page 115. The music is in common time, key signature is B-flat major (two flats). There are four staves: Treble, Alto, Tenor, and Bass. The lyrics are in Latin, with some words underlined.

- ius re - gni non e - rit fi - - - nis, non -  
cu - ius re - gni non e - rit, non e -  
cu - ius re - gni non e - rit fi - - -

120

e - rit fi - - - nis. Et in Spi - ri-tum San -  
rit fi - - - nis. Et in Spi - ri-tum  
nis, non e - rit fi - - nis.

125

- ctum Do - mi - num et vi - vi - fi - can - tem,  
San - ctum Do - mi - num et vi - vi - fi - can - tem,  
[qui] ex Pa -  
qui ex Pa -

130

qui ex Pa - tre Fi - li - o - que pro - ce -  
qui ex Pa - tre Fi - li - o - que pro - ce -  
- tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et

135

- dit, si - mul a - do - ra -  
 - dit, qui cum Pa - tre et Fi - li - o si - mul a - do - ra -  
 qui cum Pa - tre et Fi - li - o si - mul a - do - ra -  
 Fi - li - o si - mul a - do - ra -

140

- tur et con - glo - ri - fi - ca - tur, qui lo - cu - tus est.  
 - tur et con - glo - ri - fi - ca - tur, qui lo - cu -  
 - tur et con - glo - ri - fi - ca - tur, qui lo - cu - tus  
 - tur et con - glo - ri - fi - ca - tur,

145

— per pro - phe - tas.  
 - tus per pro - phe - tas.  
 est per pro - phe - tas. Et u - nam san - ctam Ca -  
 qui lo - cu - tus est per pro - phe - tas. Et u - nam san - ctam Ca -

150

et A - po - sto - li - cam Ec - cle - si - am. Con - fi - te -  
 et A - po - sto - li - cam Ec - cle - si - am. Con -  
 - tho - li - cam et A - po - sto - li - cam Ec - cle - si - am. Con - fi - te -  
 - tho - li - cam et A - po - sto - li - cam Ec - cle - si - am. Con - fi - te -

155

- or u - num ba - pti - sma in re - mis - si - o - nem pec -  
 - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to -  
 - or u - num ba - pti - sma \_\_\_\_\_ in re -  
 - or u - num \_\_\_\_\_ ba - pti - sma in re - mis - si - o -

160

ca - to - rum. Et ex - spe - cto re -  
 - - - - rum. \_\_\_\_\_ Et ex - spe - cto re -  
 - mis - si - o - nem pec - ca - to - rum. Et ex - spe - - cto  
 - nem pec - ca - to - rum. Et ex - spe - cto

165

- sur - re - cti - o - nem mor - tu - o - - - rum et  
 - sur - re - cti - o - nem mor - tu - o - - - rum  
 8 re - sur - re - cti - o - nem mor - tu - o - - - rum et  
 re - sur-re - cti - o - nem mor - tu - o - rum et vi - -

170

vi - tam ven - - - tu - ri sae - cu - li. A - men, et vi -  
 et vi - tam ven - tu - ri sae - cu - li. A - - - men, et vi -  
 8 vi - tam ven - tu - ri sae - cu - li. A - men, et  
 - tam, et

175

- tam \_\_\_\_\_ ven - tu - ri sae - cu - li. A - - - men.  
 - tam ven - tu - ri sae - cu - li. A - - - men, A - men.  
 8 vi - tam ven - - - tu - ri sae - cu - li. A - - - men.  
 vi - tam ven - tu - ri sae - cu - li. A - - - men.

## Sanctus

16

Do - mi - nus De - us Sa - ba - oth,  
- nus De - us Sa - - - ba - oth, Do - mi - nus De -  
- mi - nus De - us Sa - ba - oth,  
Do - mi - nus De - us Sa - ba - oth,

21

Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De -  
- us Sa - - - ba - oth, Do - mi - nus De - us Sa - ba -  
Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us  
- oth, Do - mi - nus De - us

26

- us Sa - ba - oth, Do -  
Do - mi - nus De - us Sa - - - ba - oth, Do -  
- oth, Do - mi - nus De - us Sa - - - ba - oth,  
Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth, Do - mi -

31

- mi - nus De - us Sa - - - ba - oth.

- mi - nus De - us Sa - ba - oth. Ple - ni sunt

Do - mi - nus De - us Sa - - - ba - oth.

- nus\_\_\_\_\_ De - us Sa - ba - oth.

36

Ple - ni sunt cae - li et \_\_\_\_\_ ter - ra, et.

cae - li et \_\_\_\_\_ ter - ra, et ter - - - - - ra, ple - .

Ple - ni sunt

41

ter - - - - - ra, ple - .

- ni sunt cae - li \_\_\_\_\_ et \_\_\_\_\_ ter - ra, ple - ni sunt cae - li et ter - .

cae - li et \_\_\_\_\_ ter - ra, ple - ni sunt cae - li et

51

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

56

glo - ri - a tu - - -  
- a, glo - ri - a tu - - - - a, \_\_\_\_\_ glo - ri - a \_\_\_\_\_  
8 glo - ri - a tu - - - - a, \_\_\_\_\_ glo - - ri - a tu - -

61

← o = = →

a. O - san - na in

tu a.

a. O - san -

*(The score consists of four staves. The top staff has a treble clef, the second has a treble clef with a '8' below it, the third has a bass clef, and the bottom has a bass clef with a '8' below it. Measure 61 starts with a rest followed by eighth notes. The lyrics 'a.' appear at the beginning of the first line. The second line begins with 'tu'. The third line begins with 'a.'. The fourth line begins with 'O - san -'. Measure 61 ends with a double bar line and a repeat sign.)*

65

ex - cel - sis, in ex - cel - [sis, in ex - cel] - - -

O - san - na in ex - cel - sis, in ex - cel -

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

*(The score consists of four staves. The top staff has a treble clef, the second has a treble clef with a '8' below it, the third has a bass clef, and the bottom has a bass clef with a '8' below it. Measure 65 starts with eighth notes. The lyrics 'ex - cel - sis, in ex - cel -' appear. The bracketed lyrics '[sis, in ex - cel]' follow. The lyrics 'O - san - na in ex - cel - sis, in ex - cel -' appear. The lyrics '- na in ex - cel - sis, in ex - cel - - - - sis,' appear. Measure 65 ends with a double bar line and a repeat sign.)*

68

- sis, o - san - na in ex - cel - - - sis, o - san - - na

- - - sis, o - san - na in

O - san - na in ex - cel - sis, \_\_\_\_\_

O - san - na in ex - cel - sis, \_\_\_\_\_ in ex - cel -

*(The score consists of four staves. The top staff has a treble clef, the second has a treble clef with a '8' below it, the third has a bass clef, and the bottom has a bass clef with a '8' below it. Measure 68 starts with eighth notes. The lyrics '- sis, o - san - na in ex - cel - - - sis, o - san - - na' appear. The lyrics '- - - sis, o - san - na in' appear. The lyrics 'O - san - na in ex - cel - sis, \_\_\_\_\_' appear. The lyrics 'O - san - na in ex - cel - sis, \_\_\_\_\_ in ex - cel -' appear. Measure 68 ends with a double bar line and a repeat sign.)*

71

in - ex - cel - - - [sis, o - san - na in - ex - cel -  
ex - cel - - - [sis, o - san - na in - ex - cel -  
8 O - san - na in - ex - cel - [sis, O - san -  
- sis, o - san - na in - ex - cel -

74

ex - cel - sis, in - ex - cel - sis, in - ex - cel] - - sis.  
cel - sis, o - san - na in - ex - cel] - sis.  
8 - na in - ex - cel - sis, in - ex - cel] - sis.  
- sis, o - san - na in - ex - cel - sis.

78 ← = →

Be - ne - di - ctus qui ve - nit,  
8 Be - ne - di - ctus qui ve - nit, qui -  
Be - - - ne - di -

83

Benedictus qui venit, Benedictus qui venit, Benedictus qui venit, Benedictus qui venit, Benedictus qui venit

88

ve - nit, be - ne - di - ctus qui ve - - - - nit,  
 ve - nit, be - ne - di - ctus qui ve - - - - nit,  
 nit, be - ne - di - ctus qui ve - - - - nit, be -  
 ve - nit, qui \_\_\_\_\_ ve - - nit, [be - ]

93

A musical score for "Ave Maria" featuring five staves of music. The top staff uses a treble clef, the second and third staves use a soprano C-clef, the fourth staff uses a bass clef, and the bottom staff uses an alto C-clef. The key signature is one flat. The lyrics are written below the notes, corresponding to the vocal parts. The score includes a dynamic marking of  $\text{f}$  (fortissimo) above the first staff.

*Ave maria, gratia plena,  
Dominum benedic tecum.  
Hunc tecum salutem, et benedictus fructus ventris tui.  
Ave maria, gratia plena,  
Dominum benedic tecum.*

99

- ni,      in      no - mi - ne   Do -      mi - ni,      in      no - mi -  
 - ni,      in      no - mi - ne,      in      no - mi - ne   Do -      mi - ni,      in      no - mi -  
 - ni,      in      no - mi - ne   Do - mi - ni,  
 in      no - mi - ne   Do -      -      -      -      mi - ni,

104

- ne      Do - mi - ni,      in      no - mi - ne   Do -      -      -      mi - ni.  
 - ne      Do - mi - ni,      in      no - mi - ne   Do -      -      -      mi - ni.  
 in      no - mi - ne,      in      no - mi - ne   Do - mi - ni.  
 in      no - mi - ne   Do -      -      -      mi - ni.

Osanna as above (page 28)

# Agnus Dei

1

A - gnus De - i,  
A - gnus De - i, A -  
A - gnus De -  
A - - - gnus De - i, A - - - gnus De -

6

A - - - gnus De - i,  
- - gnus De - i, A - gnus De -  
- - - - i, A - gnus De - - - i, A - gnus -  
- i, A - - - gnus De - - - i, A -

11

A - gnus De - i, qui tol - lis pec - ca - ta  
- - - [i, A - gnus De] - i,  
— De - - - - i, A - gnus De -  
- gnus De - - - - i, qui tol - lis pec -

16

mun - - - - di,  
qui tol - lis  
qui tol - lis pec - ca - ta mun - - - - di,  
i,  
qui tol - lis pec - ca - ta mun -  
ca - ta mun - di, qui tol - lis pec - ca - ta mun -

22

pec - ca - ta mun - - - di: mi - se - re - re

pec - ca - ta mun - di: mi - se - re - re

di, pec - ca - ta mun - di: mi - se - re - re

di: mi - se - re - re

27

mi - se - re - re no - - -  
no - - - - - bis, mi - se - re - re  
no - - - - - bis, mi - se - re - re, \_\_\_\_\_ mi -  
no - - - - - bis, mi - se - re - re no - - -

32

38

Three staves of musical notation for voices. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The key signature is one flat. The music consists of a series of sustained notes followed by a melodic line. The lyrics "A - gnu" are repeated in each staff.

44

A musical score for a soprano voice, featuring five staves of music. The vocal line consists of the lyrics "De - i, A - gnu -" repeated three times. The music includes various note values (eighth and sixteenth notes) and rests. The score is set against a background of piano accompaniment.

49

54

59

64

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

69

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

74

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

## Editorial Conventions

The nomenclature of the voice-parts is that of the source.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Subsequent mensuration and proportion symbols are shown on the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar unless cancelled.

Accidentals redundant in the edition because they repeat an earlier accidental within the same bar are tacitly omitted.

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

Repeat signs in the underlay have been expanded using italicised text.

Underlay between square brackets is entirely editorial.

### Source

Ioannis Petri Aloysii Praenestini Sacrosanctae Basilicae Vaticanae Capellae Magistri Missarum Liber Quintus (Rome, 1590), opening 12.

The intonations for the Gloria and Creed are supplied from the *Missale Romanum* (Rome, 1578), pp.154 and 156 respectively, compared with other contemporary Italian missals.

### Notes on the Readings of the Source

In the notes below pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>F = second note F in the bar. Underlay repetition signs are indicated, as in the source, by 'ij'.

#### *Kyrie*

As not infrequently in Palestrina's masses, the words for each of the three sections of the Kyrie are printed only once, at the beginning of each voice part. All subsequent repeats are signalled by the Roman numeral 'ij'. In the first and third sections, *Kyrie* is printed below the first two notes of the opening fuga and *eleison* below notes four to six. In the second section *Christe eleison* is printed below the first five notes. Despite this consistency, the inelegant accentuation that results makes it unlikely that this was intended to be treated literally as the underlay. The grouping of the words at the beginning of the sections and the extensive use of repeat signs surely suggest that the precise matching of notes and syllables was a task for the singers. The underlay given in the score for this movement is therefore largely editorial. The elision of *Kyrie eleison* is occasionally testified elsewhere in Palestrina's masses. In the other movements, the underlay is reasonably precise.

10 Altus: ij below E (not in 12)

23 Altus: ij below <sup>2</sup>F (not in 22)

54 Cantus: ij below A (not in 53)

#### *Gloria*

14 Cantus: *te* below D (not in 16)

18–19 Bassus: *Glorifica-* undivided and one note earlier

49 Altus: -*i* below B

53 Altus: -*tris* below F

95 Altus: -*tissimus* all one note later

#### *Credo*

97 Altus: -*lum* below A (not in 98)

128–134 Tenor: *Qui cum Patre et Filio et Filio* for bracketed underlay

129 Cantus: G is E

167–168 Bassus: -*tuo-* one note later

#### *Sanctus*

88 Altus: -*nit* below F

#### *Agnus Dei*

2 Cantus: *De-* below A

6 Tenor: -*gnus* below E

31 Cantus: *nobis* undivided below BG

40 Altus 1: *Dei* undivided below F

44 Cantus: *Dei* undivided below CD

54 Tenor: *mundi* undivided below DB, ij below <sup>1</sup>C