



CONTRAPUNTO

MISSA PRO VICTORIA

Kyrie

CHORVS I
CANTVS I

K Y r i e e

CANTVS II

K Y r i e e

ALTVS I

K Y r i e e

TENOR I

K Y r i e e

BASSUS I

K Y r i e e

CHORVS II

CANTVS III

K Y r i e e

ALTS VII

K Y r i e e

TENOR II

K Y r i e e

BASSVS II

K Y r i e lei

ORGANIS

CANTVS

Kyrie

ALTVS

TENOR

BASSVS

K Y r i e lei

Missae, magnificat, motecta...
Madrid, 1600

Tomás Luis de Victoria (ca. 1548 - 1611)

Ed.: Pablo Ballesteros Valladolid, 2018



7

C.I
lei - son.
Ky - ri - e e - lei - i - son.

C.II
KY - ri - e e - lei - son
Ky - ri - e

A.I
KY - ri - e e - lei - i - son

T.I
KY - ri - e e - lei - son

B.I
KY - ri - e e - lei - son

C.III
e e - lei - son
Ky-ri - e e - lei -

A.II
son Ky - rie e - lei - son
Ky-ri - e e -

T.II
ri - e e - lei - son Ky - ri - e e - lei - son Ky-ri -

B.II
e e - lei - son
Ky - - - ri -

C.
A.
T.
B.



15

C.I
Ky - ri - e e - lei - - - son.

C.II
Ky - ri - e e - - - lei - son

A.I
Ky - ri - e e - le - i - son

T.I
Ky - ri - e e - le - i - son

B.I
Ky - ri - e e - le - i - son

C.III
son Ky-ri - e e - lei - son Ky - ri - e e -

A.II
lei - son Ky-rie e - lei - son Ky - ri - e e -

T.II
e e - lei - son Ky - ri - e e -

B.II
e e - lei - son Ky - ri - e e -

C.A
T.B
Red numbers 8, 9, 10 are placed above certain notes in the bass voices (B.II, T.B) in the final measures.



23

C.I

Ky - ri - e e - le - i - son. Ky - - - ri - e

C.II

Ky - rie e - lei - son _____ Ky-ri - e e -

A.I

Ky - ri - e e - le - i - son _____ Ky-ri - e e -

T.I

Ky - ri - e e - lei - son _____ Ky-ri - e _____

B.I

Ky - ri - e e - le - i - son _____ Ky-ri - e e -

C.III

le - i - son Ky - ri - e e - le - i - son Ky-ri -

A.II

le - i - son Ky - rie e - lei - son Ky-ri - e _____

T.II

le - i - son Ky - ri - e e - le - i - son Ky -

B.II

le - i - son Ky - ri - e e - le - i - son Ky-ri -

A.

B.





39

C. I. son. *Chri - ste e - le -*

C. II. son *Chri - ste e - le - i -*

A. I. son *Chri - ste e - le - i - son.* *Chri - ste e - lei - son*

T. I. *CHri - ste e - - - lei - son* *Chri - ste*

B. I. *CHri - ste e - - - lei - son*

C. III.

A. II.

T. II.

B. II.

C. A. *Chri - ste e - le - son*

T. B. *Chri - ste e - le - son*



45

C.I

C.II

A.I

T.I

B.I

C.III

A.II

T.II

B.II

C.A.

T.B.

MISSA PRO VICTORIA
7



50

C.I e - - le - i - son. KY-ri-e e-

C.II e - - - - le - i - son. KY - ri -

A.I e - - le - - - i - son KY -

T.I e - - - - - lei - son. KY -

B.I e - - le - i - son. KY-ri-e e-

C.III KY-ri-e e-le - i -

A.II KY - ri -

T.II KY - ri -

B.II KY-ri-e e-le - i -

C.A (red notes) KY-ri-e e-le - i -

T.B (blue notes) KY-ri-e e-le - i -



54

C.I
lei - son. Ky-ri-e e-le - i - son. Ky - ri - e____ e - le - -

C.II
e e - lei - son Ky - ri - e____ e - le - i - son

A.I
- ri - e____ e - le - i - son Ky - ri - e e - le - i -

T.I
- ri - e____ e - lei - son Ky - ri - e e - lei - son Ky-ri-e e -

B.I
le - i - son Ky-ri-e e - le - i - son Ky-ri - e e - le - i - son Ky-ri-e e -

C.III
son Ky-ri-e e - le - i - son Ky - ri - e e - lei - son Ky - ri - e e -

A.II
e e - le - i - son Ky - ri - e e - le - i -

T.II
e e - le - i - son Ky-ri - e e - lei - son, Ky-ri - e e -

B.II
son Ky-ri-e e - le - i - son Ky - ri - e e -

C.IV
A.
T.
B.



60

C.I - i - son. Ky-ri - e e - le - i - son. Ky-ri - e e - le - i - son.

C.II Ky-ri - e e - le - i - son Ky - ri - e e - le - i -

A.I son Ky-ri - e e - le - i - son Ky - - - ri - e

T.I le - i - son Ky-ri - e e - lei - son Ky - - ri - e -

B.I le - i - son Ky - ri - e e - - - lei - son Ky-ri -

C.III le - i - son Ky - ri - e e - - - lei - - son. Ky - ri -

A.II son Ky-ri - e e - le - i - son Ky-ri - e - le - i - son Ky-ri - e -

T.II le - - - - son, Ky - - - ri - e -

B.II le - - - - son Ky - - - ri - e

C. A. blue notes

T. B. blue notes



64

C.I Ky-ri-e e - le - i - son. Ky-ri-e e - le - i - son.

C.II son Ky-ri-e e - le - i - son.

A.I e - le - - i - son.

T.I le - - i - son Ky-ri-e e - le - i - son.

B.I e e - lei - - son.

C.III e - - lei - son.

A.II le - i - son Ky-ri-e e - le - i - son Ky-ri-e e - le - i - son.

T.II le - i - son, Ky-ri-e e - le - i - son.

B.II e - - lei - - son.

C. A. (Bass) (Measures 1-2)

T. B. (Bass) (Measures 3-4)



CONTRAPUNTO

MISSA PRO VICTORIA

Gloria

C.I

ET in ter - ra pax ho - mi - ni - bus bo-næ vo-lun-

C.II

ET in ter - ra pax ho - mi - ni - bus ho-mi - ni - bus bo-næ vo-lun-

A.I

ET in ter - ra pax ho - mi - ni - bus, et in ter - ra pax ho - mi - ni - bus bo-næ vo-lun-

T.I

ET in ter - ra pax ho - mi - ni - bus bo-næ vo-lun-

B.I

ET in ter - ra pax ho - mi - ni - bus bo-næ vo-lun-

C.III

A.II

T.II

B.II

C.

T.



6

C. I. ta - tis. Lau-da-mus te: Be-ne-di-ci-mus te: Ad-o-

C. II. ta - tis. Lau-da-mus te: Be-ne-di-ci-mus te Ad-o-

A. I. ta - tis. Lau-da-mus te: Be-ne-di-ci-mus te: Ad-o-

T. I. ta - tis: Lau-da-mus te: Be-ne-di-ci-mus te: Ad - o-

B. I. ta - tis. Lau-da-mus te: Be-ne-di-ci-mus te: Ad-o-

C. III. Lau-da-mus te. Be-ne-di-ci-mus te. Ad - o-

A. II. Lau-da-mus te: Be-ne-di-ci-mus te: Ad - o-

T. II. Lau-da-mus te: Be-ne-di-ci-mus te: Ad - o-

B. II. Lau-da-mus te Be-ne-di-ci-mus te Ad - o-

C. A. T. B.



12

The musical score consists of ten staves of music. The voices are arranged as follows: C.I (Soprano), C.II (Alto), A.I (Tenor), T.I (Bass), B.I (Bass), C.III (Mezzo-Soprano), A.II (Soprano), T.II (Alto), B.II (Bass), and Basses (C. A. and T. B.). The music is in common time, with a key signature of one flat. The vocal parts sing Latin text, including "ramus te: glo - ri - fi - ca - mus te: gra - ti - as a -" and "ra - mus te: Glo - ri - fi - ca - mus te: Gra - ti - as a -". The basses provide harmonic support with sustained notes and rhythmic patterns.

C.I
ra - mus te: glo - ri - fi - ca - mus te: gra - ti - as a -

C.II
ra - mus te Glo - ri - fi - ca - mus te: Gra - ti - as a -

A.I
ra - mus te, glo - ri - fi - ca - mus te gra - ti - as a -

T.I
ra - mus te glo - ri - fi - ca - mus te: Gra - ti - as a -

B.I
ra - mus te: Glo - ri - fi - ca - mus te: Gra - ti - as a -

C.III
ra - mus te. Gra - ti - as a - gi -

A.II
ra - mus te: Gra - ti - as a - gi -

T.II
ra - mus te: Gra - ti - as a - gi-mus

B.II
ra - mus te Gra - ti - as a - gi -

C. A.
ra - mus te: Gra - ti - as a - gi -

T. B.
ra - mus te: Gra - ti - as a - gi -



19

C. I - gi-mus ti - bi: Do - mi-ne

C. II - gi-mus ti - bi Do - mi-ne De - us rex cæ -

A. I 8 - gi-mus ti - bi Do -

T. I 8 gi - mus ti - bi Do - mi-ne De - us

B. I - gi-mus ti - bi Do - mi-ne

C. III mus ti - - bi, pro-pter ma-gnam glo-ri - am tu - am,

A. II 8 mus ti - bi pro-pter ma-gnam glo-ri - am tu - am

T. II 8 ti - - bi pro-pter ma-gnam glo-ri - am tu - am,

B. II mus ti - bi pro-pter ma-gnam glo-ri - am tu - am

C. A.

T. B.



26

C.I
De - us Rex cæ - le - - - stis:

C.II
le - - stis rex cæ - le - - stis

A.I
mi - ne De - us Rex cæ - le stis

T.I
rex cæ - le - - stis

B.I
De - us rex cæ - le - - stis

C.III
De - us Pa - ter om - ni - po -

A.II
De - us Pa - ter om - ni - po -

T.II
De - us Pa - ter om - ni - po -

B.II
De - us Pa - ter om - ni - po -

C. A.
T. B.





39

C. I. ste: Fi - li - us Pa - tris:

C. II. ste fi - li - us pa - tris

A. I. 8 ste fi - - li - us

T. I. 8 ste fi - li-us pa - - tris fi-

B. I. fi - - li - us

C. III. Do - mi-ne De - us a - gnus De - i

A. II. 8 Do - mi-ne De - us a - gnus De - i

T. II. 8 mi-ne De - us a - gnus De - i

B. II. Do - mi-ne De - us A - gnus De - i

C. A.

T. B.



46

C.I Fi - - li - us Pa - - - tris *Fi* -

C.II fi - li - us pa - - - tris fi - li - us pa -

A.I Pa - - tris fi - li - us pa - - - tris, **fi* -

T.I li - us pa - - - tris fi - li - us pa - - -

B.I pa - - - tris _____ fi -

C.III — Fi - li - us pa - - -

A.II — Fi - li - us pa - - -

T.II — Fi - li - us Pa - - - tris,

B.II — fi - - - li -

C.A. (Red dots) —

T.B. (Red dots) —

* En el original el texto impreso fue corregido por una anotación manual posterior, que es la única visible.



50

C.I

C.II

A.I

T.I

B.I

C.III

A.II

T.II

B.II

C.A

T.B

li - us Pa - - tris.

tris.

li - us pa - - tris.

tris, pa - - tris, fi - li - us pa - - tris.

tris.

- tris fi - li - us pa - - tris.

[P]a - - tris Fi - li - us pa - - tris.

us pa - - tris.

tris

tris

tris

tris

tris

tris



55

C.I Qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di,

C.II Qui tol - lis pec - ca - ta mun - di pec - ca - ta mun - di

A.I Qui tol - lis pec - ca - ta mun - di,

T.I Qui tol - lis pec - ca - ta mun - di

B.I Qui tol - lis pec - ca - ta mun - di

C.III Qui tol - lis pec -

A.II Qui tol - lis pec -

T.II Qui tol - lis pec -

B.II Qui tol - lis pec -

C.A. Qui tol - lis pec -

T.B. Qui tol - lis pec -



CONTRAPUNTO



69

C.I sus - ci - pe, sus - ci - pe

C.II - ci - pe sus - ci - pe

A.I sus - ci - pe sus - ci - pe

T.I sus - ci - pe su - sci - pe sus - ci - pe de-pre - ca - ti -

B.I sus - ci - pe sus - ci - pe

C.III Sus - ci - pe Sus - ci - pe de-pre - ca - ti - o - nem no -

A.II sus - ci - pe sus - ci - pe de-pre - ca - ti - o - nem no -

T.II sus - ci - pe sus - ci - pe sus - ci - pe de-pre - ca - ti - o - nem no -

B.II sus - ci - pe sus - ci - pe de - - - pre -

A. sus - ci - pe sus - ci - pe sus - ci - pe sus - ci - pe

B. sus - ci - pe sus - ci - pe sus - ci - pe sus - ci - pe



76

C.I
de-pre-ca-ti - o-nem no - stram, de-pre-ca-ti - o-nem no - stram, qui se - des

C.II
de-pre-ca-ti - o-nem no - stram de-pre-ca-ti - o-nem no stram qui se - des

A.I
de-pre-ca-ti - o-nem no - stram de-pre-ca-ti - o-nem no - stram, qui se - des

T.I
o-nem no - stram de-pre-ca-ti - o - nem no - stram qui se - des

B.I
de - - pre - ca - ti - o - nem no - stram qui se - des

C.III
stram, de-pre-ca-ti - o - nem no - stram, qui se - des ad

A.II
stram de-pre-ca-ti - o-nem no - stram qui se - des ad

T.II
stram de-pre-ca-ti - o-nem no - stram, qui se - des ad

B.II
ca - - ti - o - nem no - stram qui se - des ad

C.A
A.

T.B
B.



80

C.I ad dex-te-ram pa - tris, mi-se - re-re no - bis. Quo -

C.II ad dex-te-ram pa - tris mi-se - re-re no - bis quo -

A.I ad dex-te-ram pa - tris mi-se - re-re no - bis quo -

T.I ad dex-te-ram pa - tris mi-se - re-re no - bis quo -

B.I ad dex-te-ram pa - tris mi-se - re-re no - bis quo -

C.III dex-te-ram Pa - tris, mi-se - re - re no - bis: quo - ni -

A.II dex-te-ram Pa - tris mi-se - re - re no - bis quo - ni -

T.II dex-te-ram Pa - tris, mi-se - re-re no - bis, quo - ni -

B.II dex-te-ram pa - tris mi-se - re-re no - bis quo - ni -

C. A. B.



87

C.I
- ni - am tu so - lus Do - mi -

C.II
- ni - am tu so-lus Do - mi - nus tu

A.I
- ni - am tu so - lus Do - mi -

T.I
- ni - am tu so - lus Do - mi -

B.I
- ni - am tu so - lus Do - mi -

C.III
am tu so-lus san - - ctus:

A.II
am tu so-lus san - - ctus

T.II
am tu so - lus san - ctus,

B.II
am tu so - lus san - ctus

C.
A.
T.
B.



94

The musical score consists of six staves, each representing a different voice part. The parts are: C.I (Soprano), C.II (Alto), A.I (Tenor), T.I (Bass), B.I (Double Bass), and C.III (Double Bass). The music is in common time, with a key signature of one flat. The vocal parts sing homophony, while the basso continuo parts provide harmonic support. The lyrics are written below each staff, corresponding to the vocal entries. The score includes several rests and sustained notes, particularly in the basso continuo parts.

C.I
nus. Tu so - lus Al - tis - si - mus Je - su Chri -

C.II
so - lus Al - tis - si - mus tu so - lus Al - tis - si - mus Je - su Chri -

A.I
nus tu so - lus Al - tis - si - mus Je - su Chri -

T.I
nus tu so - lus Al - tis - si - mus Je - su Chri -

B.I
nus tu so - lus Al - tis - si - mus Je - su Chri -

C.III
tu so - lus Al - tis - si - mus,

A.II
tu so - lus Al - tis - si - mus

T.II
tu so - lus al - tis - si - mus

B.II
tu so - lus Al - tis - si - mus

C.
A.
T.
B.



102

The musical score consists of ten staves of music. The voices are arranged as follows: C.I (Soprano), C.II (Alto), A.I (Tenor), T.I (Bass), B.I (Soprano), C.III (Alto), A.II (Tenor), T.II (Bass), B.II (Soprano), C.A. (Alto), and T.B. (Bass). The music is in common time (indicated by '3') and includes a key signature of one flat. The vocal parts are primarily composed of sustained notes and short melodic fragments. The lyrics are written below the staff for each voice. In the final section, starting at measure 102, the voices sing together with more complex harmonic patterns, indicated by blue and red markings on the staff.

C. I ste in glo - ri-

C. II ste in glo - ri-

A. I 8 ste in glo - ri-

T. I 8 ste in glo - ri-

B. I ste in glo - ri-

C. III

A. II 8 cum san - cto Spi - - - - ri - tu

T. II 8 cum san - cto Spi - - - - ri - tu

B. II cum san - cto Spi - - - - ri - tu

C. A. 8

T. B. 8



107

C.I a De-i Pa-tris, De-i Pa-tris. In glo - ri - a

C.II a De-i pa-tris De-i pa-tris in glo - ri - a

A.I 8 a De-i Pa-tris De-i Pa-tris in glo - ri - a

T.I 8 a De-i pa-tris De-i pa-tris in glo - ri - a

B.I a De-i pa-tris De-i pa-tris in glo - ri - a

C.III in glo - ri - a De-i Pa-tris, De-i Pa-tris, A - men, in glo - ri - a

A.II 8 in glo - ri - a De-i Pa-tris De-i Pa-tris A - men in

T.II 8 in glo - ri - a De-i Pa-tris De-i Pa-tris, A - men, in

B.II in glo - ri - a De-i pa-tris De-i pa-tris A - men in

C.A. 8 8: 8 8

T.B. 8 8: 8 8



113

C.I De - i Pa - tris. A - men, A - men. In glo - ri-a

C.II De - i Pa - tris A - men A - men in glo - ri-a

A.I 8 De - i Pa - tris A - men, in glo - ri-a

T.I 8 De - i pa - tris A - men A - men

B.I De - i pa - tris A - men A - men in glo - ri-a

C.III De - i Pa - tris, A - men, in

A.II 8 glo - ri - a De - i Pa - tris A - men in

T.II 8 glo - ri - a De - i Pa - tris, A - men, A - men, in glo - ri

B.II glo - ri - a De - i pa - tris A - men in

C.A. 8 glo - ri - a De - i pa - tris A - men in

T.B. 8 glo - ri - a De - i pa - tris A - men in



118

C.I De-i Pa-tris, De-i Pa-tris A - men, A-men. In glo - ri - a

C.II De-i pa-tris De-i pa-tris A - men A-men in glo ri - a

A.I De-i Pa-tris De-i Pa-tris A - men in glo - ri - a

T.I De-i pa-tris De-i pa-tris A - men in glo - ri - a

B.I De-i pa-tris De-i pa-tris A - men A-men in glo - ri - a

C.III glo - ri-a De-i Pa-tris, De-i Pa-tris, A - men, in glo - ri - a

A.II glo - ri-a De-i Pa-tris De-i pa-tris A - men in

T.II a De-i Pa-tris, De-i Pa-tris, De-i Pa-tris, A - men, in

B.II glo - ri-a De-i pa-tris De-i pa-tris A - men in

C. A. (with blue markings)

T. B. (with blue markings)



124

C.I De - i Pa - tris. A - men, A - - - men. In

C.II De - i pa - tris A - men A - - - men in

A.I De - i Pa - tris A - - men in

T.I De - i pa - tris A - men A - - - men in

B.I De - i pa - tris A - men A - - - men in

C.III De - i Pa - tris, A - - - men, in glo - ri - a

A.II glo - ri - a De - i pa - tris A - men in glo - ri - a

T.II glo - ri - a De - i Pa - tris A - men, in glo - ri - a

B.II glo - ri - a De - i pa - tris A - men in glo - ri - a

C.A. 8

T.B.



129

C.I glo - ri - a De - i Pa - tris. A - - - men.

C.II glo - ri - a De - i pa - tris A - - - men.

A.I glo - ri - a De - i Pa tris A - - - men.

T.I glo - ri - a De - i pa - tris. A - - - men.

B.I glo - ri - a De - i pa - tris A - - - men.

C.III De - i Pa - tris, A - - - men.

A.II De - i pa - tris A - men A - men A - men.

T.II De - i Pa - tris, A - men A - - - men.

B.II De - i pa - tris A - men A - - - men.

C.A

T.B



MISSA PRO VICTORIA

Credo

C.I PA - trem o - mni - po - ten - tem

C.II PA - trem o - mni - po - ten - tem

A.I PA - trem o - mni - po - ten - tem

T.I PA - trem o - mni - po - ten - tem

B.I PA - trem o - mni - po - ten - tem

C.III Fa - cto - rem cæ - li et

A.II Fa - cto - rem cæ - li et

T.II Fa - cto - rem cæ - li et ter -

B.II fa - cto - rem cæ - li et

C.A

T.B



7

C.I. vi - si - bi - li - um om - ni - um,

C.II. vi - si - bi - li - um om - ni - um

A.I. vi - si - bi - li - um om - ni - um

T.I. vi - si - bi - li - um om - ni - um et in u-num

B.I. vi - si - bi - li - um om - ni - um

C.III. ter - ræ, et in-vi-si-bi - li -

A.II. ter - ræ et in-vi-si-bi - li -

T.II. - ræ, et in-vi-si-bi - li - um,

B.II. ter - ræ et in-vi-si-bi - li -

C. A. 8 8 8: 8 8 8 8

T. B. 8 8 8 8 8 8 8 8



12

C. I.

et in u-num Do-mi-num Je - sum Chri - stum,

C. II.

et in u-num Do-mi-num Je - sum Chri - stum

A. I.

et in u-num Do-mi-num Je - sum Chri - - stum,

T. I.

Do - mi - num Je - su Chri - stum

B. I.

et in u-num Do-mi-num Je - sum Chri - stum

C. III.

um Fi - li-um De - i u - ni - ge - ni -

A. II.

um fi - li-um De - i u - ni - ge - ni -

T. II.

— Fi - li-um De - i u - ni - ge - ni -

B. II.

um fi - li-um De - i u - ni - ge - ni -

C. A.

T. B.



18

C.I et ex pa-tre na - tum an - te om-ni - a sæ - cu - la De - um de

C.II et ex pa-tre na - tum an - te o-mni - a sæ - cu - la De - um de

A.I et ex Pa-tre na - tum an - te o-mni - a sæ - cu - la De - um de

T.I et ex pa-tre na - tum an - te o-mni - a sæ - cu - la De - um de

B.I et ex pa-tre na - tum an - te o-mni - a sæ - cu - la

C.III tum, et ex Pa-tre na - tum an - te o-mni - a sæ - cu - la:

A.II tum et ex pa-tre na - tum an - te o-mni - a sæ - cu - la

T.II tum et ex pa-tre na - tum an - te o-mni - a sæ - cu - la,

B.II tum et ex pa-tre na - tum an - te o-mni - a sæ - cu - la

C.I
A.
T.
B.



25

C.I
De - - o,
De-um ve -

C.II
— De - - o
De-um ve - rum de

A.I
De - - o
De-um ve - rum de De-o

T.I
De - - o

B.I

C.III
lu - men de lu - mi - ne

A.II
lu - men de lu - mi - ne

T.II
lu - men de lu-mi - ne,

B.II
lu - men de lu - mi - ne

C.A.
lu - men de lu - mi - ne

T.B.



33

C.I rum, de De-o ve - - ro ge - ni tum non fa -

C.II De - o ve - - ro ge ni tum non fa -

A.I ve - - - ro ge - ni tum non fa -

T.I ge - ni tum non fa - - ctum

B.I ge - ni tum non fa -

C.III ge - ni tum non fa - - ctum con-sub-stan-ti-

A.II ge - ni tum non fa - - ctum con-sub-stan-ti-

T.II ge - ni tum non fa - - ctum con-sub-stan-ti-a - lem

B.II ge - ni tum non fa - - ctum con-sub-stan-ti-

C.A.

T.B.



38

C.I ctum, con-sub-stan-ti - a - lem pa - tri, per quem o - mni - a

C.II ctum con-sub-stan-ti - a - lem pa - tri per quem o - mni - a

A.I ctum con-sub-stan-ti - a - lem pa - tri per quem o - mni - a

T.I con-sub-stan-ti - a - lem pa - tri per quem o - mni - a _____

B.I ctum con-sub-stan-ti - a - lem pa - tri per quem o - mni - a fa -

C.III a - lem pa - tri, per quem o - mni - a fa - cta

A.II a - lem pa - tri per quem o - mni - a fa -

T.II Pa - tri, per quem o - mni - a fa - cta

B.II a - lem pa - tri per quem o - mni - a fa -

C.A. C. A.

T.B. T. B.



43

C. I fa - - cta sunt.

C. II fa - - cta sunt

A. I fa - - cta sunt et pro-pter

T. I fa - - cta sunt et pro-pter

B. I - - cta sunt et pro-pter

C. III sunt, fa - cta sunt qui pro-pter nos ho - mi - nes

A. II - - cta sunt qui pro-pter nos ho - mi - nes

T. II sunt, fa - cta sunt, qui pro-pter nos ho - mi - nes

B. II - - cta sunt

C. A. T. B.



51

C.I De - scen -

C.II de - scen -

A.I no - stram sa - lu tem de - scen - dit de cæ -

T.I no - stram sa - lu tem de - scen - dit de

B.I nos - tram sa - lu tem de - scen - dit de

C.III de - scen - dit de cæ - lis, de

A.II de - scen - dit de cæ - lis de -

T.II de - scen - dit de cæ - lis, de -

B.II de - scen - dit de cæ - lis de -

A. (red) (red)

T. (blue) 8 (blue) (blue) (blue) (blue) (blue) (blue)



59

The musical score consists of ten staves of music for voices and basses. The voices are labeled C.I, C.II, A.I, T.I, B.I, C.III, A.II, T.II, B.II, C.A., and T.B. The basses are labeled C.A. and T.B. The music is in common time, with a key signature of one flat. The vocal parts sing Latin text, primarily variations of "de cæ lis." The score includes several measures of music with black note heads and some measures where specific notes are highlighted in red or blue. Measure 59 starts with the text "dit de cæ - - lis." followed by "ET". The vocal parts continue to sing the text "de cæ lis." throughout the measure. Measures 60-61 show the basses (C.A. and T.B.) singing "scen - dit de cæ - - lis." with blue highlights. Measures 62-63 show the basses continuing the same text with red highlights. Measures 64-65 show the basses continuing the same text with red highlights.

C.I
dit de cæ - - lis. ET

C.II
dit de cæ - - lis. ET

A.I
lis de-scen - dit de cæ - - lis. ET

T.I
cæ - - lis de cæ - - lis. ET

B.I
cæ - - lis de cæ - - lis.

C.III
cæ - - - - lis.

A.II
- - - scen - dit de cæ - - lis.

T.II
scen - dit de cæ - - lis.

B.II
scen - dit de cæ - - lis.

C.A.
T.B.



67

C. I. in - car - na - tus est de Spi - ri - tu san - - - cto, _____

C. II. in - car - na - tus est de Spi - ri - tu san - - - cto, _____

A. I. in - car - na - tus est de Spi - ri - tu san - - - cto, _____

T. I. in - car - na - tus est de Spi - ri - tu san - - - cto, _____

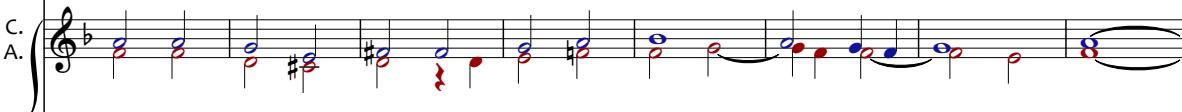
B. I. - - - - -

C. III. - - - - -

A. II. - - - - -

T. II. - - - - - Ex Ma

B. II. - - - - -

C. A. 

T. B. 

This musical score page contains ten staves of music for voices and basso continuo. The voices are labeled C. I., C. II., A. I., T. I., B. I., C. III., A. II., T. II., B. II., and C. A. (with a brace under it). The basso continuo parts are B. I. and B. II. The music is in common time, key signature of one flat, and consists of measures 67 through 68. The vocal parts sing Latin text: 'in - car - na - tus est de Spi - ri - tu san - - - cto, _____'. The basso continuo parts play sustained notes. Measure 68 begins with rests for most voices, followed by a section where some voices sing eighth-note patterns. The basso continuo parts continue to play sustained notes. Measure 69 concludes with a final section where some voices sing eighth-note patterns, and the basso continuo parts play sustained notes.



75

C.I et ho - mo fa - ctus est,

C.II et ho - mo fa - ctus est fa - ctus

A.I et ho - mo fa - ctus

T.I et ho - mo fa - ctus est

B.I Et ho - mo fa - ctus

C.III Ex Ma - ri - a Vir - gi - ne

A.II Ex Ma - ri - a vir - gi - ne

T.II ri - a vir - gi - ne

B.II Ex Ma - ri - a Vir - gi - ne

C. A.

T. B.



83

C.I — et ho - mo fa - - ctus est.

C.II est — et ho - mo fa - - ctus est.

A.I est — et ho - mo fa - - ctus est.

T.I et — ho - mo fa - - ctus est fa - - ctus est.

B.I est — et ho - mo fa - - ctus est.

C.III et ho - mo fa - ctus est.

A.II et — ho - mo fa - - ctus est.

T.II et ho - mo fa - - ctus est.

B.II et ho - mo fa - - ctus est.

C. A. p p p p p p p p p p p p

T. B. p p p p p p p p p p p p



91 Crucifixus tacet

C. I.

C. II. 4 voces
CRU - ci - fi - xus e - ti-am pro no -

A. I.
E - ti-am pro no - bis pro

T. I.
CRU - ci - fi - xus e - ti-am pro no - bis e - ti-am pro no

B. I.
CRU - ci - fi - xus e - ti-am pro no - - - bis pro

Crucifixus tacet

C. III.

A. II.

T. II.

B. II.

C. A.

T. B.



98

C.I

C.II bis sub Pon - ti - o Pi - la - - - to

A.I no - bis sub Pon - ti - o Pi - la - to pas - sus -

T.I - bis sub pon - ti - o Pi - la - to pas - sus et se -

B.I no - bis sub pon - ti - o Pi - la - to pas - sus

C.III

A.II

T.II

B.II

C. A.

T. B.



105

The musical score consists of five staves, each representing a different vocal part: C.I, C.II, A.I, T.I, and B.I. The music is in common time (indicated by 'C') and features a key signature of one flat (B-flat). The vocal parts sing Latin text, with some words highlighted in red or blue. The lyrics include 'et', 're', 'sur', 'xit', 'et se - pul - tus est', 'pul - tus est', and 'et se - pul - tus est'. The score also includes a bass staff at the bottom, which is labeled 'C. A.' and 'T. B.' above it. The bass staff contains red and blue markings, likely indicating specific performance techniques or pitch variations.

C.I

C.II et re - sur - re - xit

A.I et se - pul - tus est, et re - sur -

T.I - pul - tus est

B.I et se - pul - tus est

C.III

A.II

T.II

B.II

C. A.
T. B.



109

The musical score consists of five staves, each representing a different vocal part: C.I, C.II, A.I, T.I, and B.I. The music is in common time, with a key signature of one flat. The vocal parts sing Latin text, primarily variations of "et resurrexit ter tertia die". The score includes several rests and sustained notes. In the final measures, red and blue markings appear above the notes, likely indicating performance techniques or specific editions.

C.I

C.II ter - ti - a di - e et re - sur - re - xit

A.I re - xit ter - ti - a di - e, et re - sur -

T.I et re - sur - re - xit ter - ti - a di - e

B.I et re - sur - re - xit ter - ti - a di -

C.III

A.II

T.II

B.II

C. A.

T. B.



114

C.I

C.II ter - ti - a di - e

A.I re - xit ter - ti - a di - e et a - scen -

T.I se - cun - dum scrip - tu - - - - ras

B.I e se - cun - dum scrip - tu - - - - ras et

C.III

A.II

T.II

B.II

C. A.

T. B.



119

C.I.

C.II. et a - scen - dit in cæ - lum se-det ad dex - te-ram

A.I. dit in cæ - lum, et a-scen - dit in cæ - lum, se-det ad dex-te - ram pa

T.I. et a - scen - dit in cæ - lum se-det ad dex-te - ram

B.I. a - scen - dit in cæ - lum in cæ - lum

C.III.

A.II.

T.II.

B.II.

C. A.

T. B.



126

The musical score consists of five staves, each representing a different vocal part: C.I., C.II., A.I., T.I., and B.I. The music is in common time and key signature of one flat. The vocal parts are as follows:

- C.I. (Soprano):** This part remains silent throughout the entire section.
- C.II. (Alto):** Enters at measure 1 with a sustained note. The lyrics "pa - - tris" are sung at the end of the measure, followed by "et i - te-", which continues into the next measure.
- A.I. (Tenor):** Enters at measure 1 with a sustained note. The lyrics "tris," are sung at the end of the measure, followed by "et i - te-", which continues into the next measure.
- T.I. (Bass):** Enters at measure 1 with a sustained note. The lyrics "pa - - tris et i - te-rum ven-tu-rus est cum glo-ri - a cum glo-ri - a" are sung in a continuous stream of eighth notes.
- B.I. (Bass):** Enters at measure 1 with a sustained note. The lyrics "et i - te-rum ven-tu-rus est cum glo-ri - a cum glo-ri - a" are sung in a continuous stream of eighth notes.
- C.III. (Soprano):** This part remains silent throughout the entire section.
- A.II. (Alto):** This part remains silent throughout the entire section.
- T.II. (Bass):** This part remains silent throughout the entire section.
- B.II. (Bass):** This part remains silent throughout the entire section.
- C. A. (Soprano):** Enters at measure 8 with a sustained note. The lyrics "8" are written above the staff.
- T. B. (Bass):** Enters at measure 8 with a sustained note. The lyrics "8" are written below the staff. Both parts play eighth-note patterns.



131

C.I

C.II rum ven-tu-rus est cum glo-ri - a cum glo-ri - a ju - di-ca - re vi-vos et mor - tu -

A.I rum ven-tu-rus est cum glo-ri - a cum glo-ri - a ju - di-ca - re vi-vos et mor - tu -

T.I ju - di-ca - re vi-vos et mor - tu -

B.I ju - di-ca - re vi-vos et mor - tus -

C.III

A.II

T.II

B.II

C. A.

T. B.



136

The musical score consists of five staves, each representing a different voice part:

- C. I.**: Treble clef, mostly rests.
- C. II.**: Treble clef, begins with "os non e - rit fi - nis". The lyrics continue with "[non e - rit fi - nis] non".
- A. I.**: Treble clef, begins with "os cu-jus re-gni non e - rit fi - nis non". The lyrics continue with "non e - rit fi - nis non non".
- T. I.**: Treble clef, begins with "os cu-jus re-gni". The lyrics continue with "non e - rit fi - nis non e - rit fi -".
- B. I.**: Bass clef, begins with "os cu-jus re-gni". The lyrics continue with "non e - rit fi - nis non e - rit fi -".
- C. III.**: Treble clef, mostly rests.
- A. II.**: Treble clef, mostly rests.
- T. II.**: Treble clef, mostly rests.
- B. II.**: Bass clef, mostly rests.
- C. A.**: Treble clef, starts with a rhythmic pattern of eighth and sixteenth notes in red ink.
- T. B.**: Bass clef, starts with a rhythmic pattern of eighth and sixteenth notes in blue ink.

Measure numbers 8 are indicated above the first two measures of each staff.



141

C.I

C.II
e - rit fi - - - nis.

A.I
e - rit fi - - - nis.

T.I
- nis non e - rit fi - - - nis.

B.I
nius non e - rit fi - - - nis.

C.III
ET in Spi - ri - - tum san ctum

A.II
8 ET in Spi - ri - - tum san ctum Do - mi -

T.II
8 ET in Spi - ri - -

B.II

C.A.
T.B.



147

The musical score consists of five staves, each representing a different vocal part: C.I (Soprano), C.II (Soprano), A.I (Alto), T.I (Tenor), and B.I (Bass). The music is in common time (indicated by a 'C') and features a key signature of one flat (B-flat). The vocal parts sing Latin text in a mix of homophony and polyphony. The lyrics are as follows:

C.I: Spi - ri - tum san ctum Do - mi - num, et vi-vi - fi - can - tem,

C.II: Qui ex

A.I: Qui ex

T.I: (empty staff)

B.I: (empty staff)

C.III: Do - mi - num, san ctum Do-mi num, et vi-vi - fi - can - tem,

A.II: num et in Spi - ri - tum san ctum Do-mi num et vi-vi - fi - can - tem

T.II: tum san-ctum, Do - - - mi num et vi-vi - fi - can - tem

B.II: ET in Spi - ri - tum san ctum Do-mi num et vi-vi - fi - can - tem

C. A. (Bass part): (empty staff)

T. B. (Bass part): (empty staff)

At the end of the score, there are red markings on the C.II and A.I staves, consisting of small circles and horizontal lines.





CONTRAPUNTO



162

C.I. Fi - li - o

C.II. fi - - - li - o

A.I. Fi - li - o

T.I. fi - li - - o et fi - li - o

B.I. o et fi - - - - li - o

C.III. si - mul

A.II. si - mul

T.II. si - mul

B.II. si - mul

C.A. (Bassoon) 8

T.B. (Bassoon) 8

Red markings: blue dots on the bassoon staves, red circles on the bassoon staff, and red brackets under the bassoon staff.



166

C.I si - mul ad - o - ra - tur, si - mul ad - o - ra - - - tur,

C.II si - mul ad - o - ra - tur si - mul ad - o - ra - - - tur

A.I si - mul ad - o - ra - tur si - mul ad - o - ra - - - tur

T.I si - - - mul ad - - - o - - ra - - - -

B.I si - - - mul ad - - - o - - ra - - - tur

C.III ad - - - o - - ra - - - tur, et con - glo - ri - fi -

A.II ad - - - o - - ra - - - tur et con - glo - ri - fi -

T.II ad - - - o - - ra - - - tur, et con - glo - ri - fi -

B.II ad - - - o - - ra - - - tur et con - glo - ri - fi -

C.A o o o o o o o o o o o o o o

T.B o o o o o o o o o o o o o



CONTRAPUNTO

169

C. I. et con - glo - ri - fi - ca - tur, qui lo -

C. II. et con - glo - ri - fi - ca - tur qui lo -

A. I. 8 et con - glo - ri - fi - ca - tur, qui lo -

T. I. 8 tur et con - glo - ri - fi - ca - tur qui lo -

B. I. et con - glo - ri - fi - ca - tur qui lo -

C. III. ca - - - tur, qui lo - cu - - tus est

A. II. 8 ca - - - tur qui lo - cu - - tus est

T. II. 8 ca - - - tur, qui lo - cu - - tus est

B. II. ca - - - tur qui lo - cu - - tus est

C. A. { 8 8

T. B. { 8 8



173

C. I cu - tus est per pro -

C. II cu - tus est per pro -

A. I cu - tus est per pro -

T. I cu - tus est per pro -

B. I cu - tus est per pro -

C. III per pro - phe - - - tas,

A. II per pro - phe - - - tas

T. II per pro - phe - - - tas,

B. II per pro - phe - - - tas

C. A. B. per pro - phe - - - tas, per pro - phe - - - tas, per pro - phe - - - tas



177

C.I phe - - - tas, et u - nam

C.II phe - - - tas et u - nam

A.I phe - - - tas et u - nam

T.I phe - - - tas et u - nam

B.I phe - - - tas et u - nam

C.III per pro - phe - - - tas,

A.II per pro - phe - - - tas

T.II per pro - phe - - - tas,

B.II per pro - phe - - - tas

C.A. 8 8 8 8 8

T.B. 8 8 8 8 8

181

C.I

C.II

A.I

T.I

B.I

C.III

A.II

T.II

B.II

C.A.

T.B.

san - ctam Ca - tho - li - cam, et A - pos -

san - ctam Ca - tho - li - cam et A - pos -

san - ctam Ca - tho - li - cam, et A - pos -

san - ctam Ca - tho - li - cam et A - pos -

san - ctam ca - tho - li - cam et A - pos -

et u - nam san - ctam Ca - tho - li -

et u - nam san - ctam Ca - tho - li -

et u - nam san - ctam ca - tho - li -

et u - nam san - ctam ca - tho - li -

et u - nam san - ctam ca - tho - li -



185

C.I to - li - cam Ec - cle - si - am

C.II to - li - cam Ec - cle - si - am con -

A.I to - li - cam Ec - cle - si - am con -

T.I to - li - cam Ec - cle - si - am con -

B.I to - li - cam Ec - cle - si - am con -

C.III cam, et A - pos - to - li - cam Ec - cle - si -

A.II cam et A - pos - to - li - cam Ec - cle - si -

T.II cam, et A - pos - to - li - cam Ec - cle - si -

B.II cam et A - pos - to - li - cam Ec - cle - si -

C.A cam, et A - pos - to - li - cam Ec - cle - si -

T.B cam, et A - pos - to - li - cam Ec - cle - si -



CONTRAPUNTO

189

C. I.

con - fi - te - or u - num ba - pti - sma, in re - mis - si -

C. II.

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

A. I.

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

T. I.

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

B. I.

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

C. III.

am, con - fi - te - or u - num ba - pti - sma, in re - mis - si -

A. II.

8 am con - fi - te - or u - num ba - pti - sma in re - mis - si -

T. II.

8 am con - fi - te - or u - num ba - pti - sma in re - mis - si -

B. II.

am con - fi - te - or u - num ba - pti - sma in re - mis - si -

C. A.

8: { B. }

T. B.



193

C.I o - nem pec - ca - to - rum, et ex - spe - cto re-sur-re-cti - o-nem mor-tu -

C.II rum et ex - spe - cto re-sur-re-cti - o-nem mor-tu -

A.I rum, et ex - spe - cto re-sur-re-cti - o-nem mor - tu

T.I rum et ex - spe - cto

B.I rum et ex - spe - cto re-sur-re-cti - o-nem mor-tu -

C.III o - nem pec - ca - to - rum, et ex - spe - cto,

A.II o - nem pec - ca - to - rum et ex - spe - cto

T.II o - nem pec - ca - to - rum, et ex - spe - cto

B.II o - nem pec - ca - to - rum et ex - spe - cto

C.A. (part of C.III) (red highlights)

T.B. (part of C.III) (blue highlights)



198

C.I o - rum, et vi-tam, et vi-tam, et vi - tam ven -

C.II o - rum et vi-tam et vi-tam et vi - tam ven -

A.I o - rum, et vi-tam, et vi-tam, et vi - tam ven -

T.I et vi-tam et vi-tam et vi - tam ven -

B.I o - rum et vi-tam et vi-tam et vi - tam ven -

C.III et vi-tam, et vi-tam ven - tu - ri sæ - cu - li, et vi - tam ven - tu - ri

A.II et vi-tam et vi-tam ven - tu - ri sæ - cu li et

T.II et vi-tam, et vi-tam ven - tu ri sæ - cu - li, et

B.II et vi-tam et vi-tam ven - tu - ri sæ - cu - li et

C. A. *(Measures 1-4)*

T. B. *(Measures 1-4)*



204

C.I tu - ri sæ - cu - li. A - men. A - - - men. Et

C.II tu - ri sæ - cu - li A - men A - - - men et

A.I tu - ri sæ - cu - li _____ a - - - men, et

T.I tu - ri sæ - cu - li A - men A - - - men et

B.I tu - ri sæ - cu - li A - men A - - - men et

C.III sæ - - - cu - li, A - - - men, et vi - tam,

A.II vi - tam ven - tu - ri sæ - cu - li A - men et vi - tam

T.II vi - tam ven - tu - ri sæ - cu - li a - men, et vi - tam,

B.II vi - tam ven - tu - ri sæ - cu - li A - men et vi - tam

C.A

T.B



209

C.I vi-tam, et vi-tam ven-tu-ri sæ - cu - li. A-men. Et vi - tam ven -

C.II vi-tam et vi-tam ven-tu-ri sæ - cu - li A-men et vi - tam ven -

A.I vi-tam, et vi-tam ven-tu - ri sæ - cu - li et vi - tam ven -

T.I vi-tam et vi-tam ven - tu - ri sæ - cu - li et vi - tam ven -

B.I vi-tam et vi-tam ven - tu - ri sæ - cu - li A-men et vi - tam ven -

C.III et vi-tam, et vi-tam ven - tu - ri sæ - cu - li, et vi - tam ven - tu - ri

A.II et vi-tam et vi-tam ven - tu - ri sæ - cu - li et

T.II et vi-tam, et vi-tam ven - tu - ri sæ - cu - li, et

B.II et vi-tam et vi-tam ven - tu - ru sæ - cu - li et

C.A

T.B



215

C.I tu - ri sæ - cu - li. A - men A - - - men. Et

C.II tu - ri sæ - cu - li A - men A - - - men et

A.I tu - ri sæ - cu - li _____ a - - - men, et

T.I tu - ri sæ - cu - li A - men A - - - men et

B.I tu - ri sæ - cu - li A - men A - - - men et

C.III sæ - - - cu - li, A - - - men, et vi - tam ven

A.II vi - tam ven - tu - ri sæ - cu - li A - men et vi - tam ven

T.II vi - tam ven - tu - ri sæ - cu - li a - men, et vi - tam ven

B.II vi - tam ven - tu - ri sæ - cu - li A - men et vi - tam ven

C.A. **8:** **8** **8** **8** **8** **8** **8**

T. B. **8** **8** **8** **8** **8** **8** **8**



220 ♫

C.I. vi - tam ven - tu - ri sæ - cu - li. A - - - men.

C.II. vi - tam ven - tu - ri sæ - cu - li A - - - men.

A.I. vi - tam ven - tu - ri sæ - cu - li a - - - men.

T.I. vi - tam ven - tu - ri sæ - cu - li A - - - men.

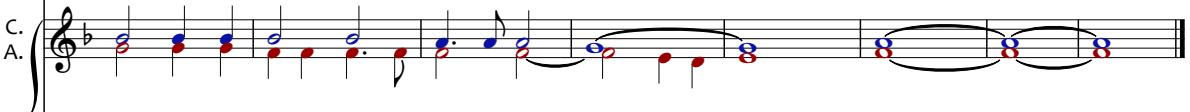
B.I. vi - tam ven - tu - ri sæ - cu - li A - - - men.

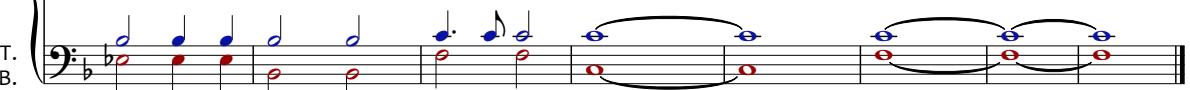
C.III. tu - ri sæ - cu - li, _____ A - - - men.

A.II. tu - ri sæ - cu li A - men A - men A - men.

T.II. tu - ri sæ - cu li A - men A - - - men.

B.II. tu - ri sæ - cu li A - men A - - - men.

C.A. 

T.B. 



CONTRAPUNTO

MISSA PRO VICTORIA

Sanctus

C.I

C.II SAN - ctus san - ctus san - ctus Do - mi-nus

A.I

T.I

B.I

C.III SAN - ctus, san - ctus, san - ctus, Do - mi-nus

A.II

T.II

B.II

C.A.

B.



6

C.I De-us Sa-ba - oth, san - ctus. San - ctus. San - ctus, san - ctus

C.II De-us Sa-ba - oth san - ctus san - ctus san - ctus san - ctus

A.I De-us Sa-ba - oth, san - ctus, san - ctus, san - ctus, san - ctus

T.I De-us Sa-ba - oth san - ctus san - ctus san - ctus san - ctus san -

B.I San - ctus San - ctus San - ctus San - ctus san - ctus

C.III san - ctus, san - ctus, san - ctus Do - mi-nus

A.II San - ctus, san - ctus, san - ctus Do - mi-nus

T.II San - ctus, san - ctus, san - ctus Do - mi-nus

B.II San - ctus, san - ctus, san - ctus Do - mi-nus

C.A.

T.B.





18

C.I Ple - ni sunt cæ - li: ple - ni sunt cæ -

C.II cæ - li ple - ni sunt cæ - li ple - ni sunt cæ -

A.I ni sunt cæ - li ple - ni sunt cæ - li, ple - ni sunt cæ -

T.I ple - ni sunt cæ - li ple - ni sunt cæ - li ple - ni sunt cæ - li

B.I ple - ni sunt cæ - li ple - ni sunt cæ - li ple - ni sunt cæ -

C.III li, ple - ni sunt cæ - li ple - ni sunt cæ - li, et

A.II li ple - ni sunt cæ - li ple - ni sunt cæ - li et

T.II ple - ni sunt cæ - li ple - ni sunt cæ - li, et

B.II li ple - ni sunt cæ - li ple - ni sunt cæ - li et

C. A. (blue notes)

T. B. (blue notes)



24

C.I li et ter - ra, glo - ri - a tu - a:

C.II li et ter - ra glo - ri - a tu - a

A.I li et ter - ra glo - ri - a tu - - - [a.] _____

T.I et ter - ra glo - ri - a tu - - - a

B.I li et ter - ra glo - ri - a tu - - - a glo-ri - a

C.III ter - - - ra glo - ri - a tu - a, glo-ri - a tu - a, glo -

A.II ter - - - ra glo - - - ri - a tu - a

T.II ter - - - ra, glo - ri - a tu - a, glo - ri - a tu - a,

B.II ter - - - ra glo - ri - a tu - - - a

C. A. (with red markings)

T. B. (with red markings)



30

C.I

C.II glo - ri - a tu - - - a

A.I

T.I glo - ri - a tu - a glo - ri - a tu - - a

B.I tu - a glo - ri - a tu - - a

C.III -ri - a tu - - a,

A.II o - san - na in ex - cel -

T.II o - san - na in ex -

B.II o - san - na in ex -

C.A

T.B



CONTRAPUNTO



CONTRAPUNTO



46 Benedictus 5 voces

C. I

C. II

A. I

T. I

B. I

C. III

A. II

T. II

B. II

C. A.

T. B.



54

The musical score consists of six staves, each representing a different voice part: C.I, C.II, A.I, T.I, B.I, and C.III. The music is in common time, with a key signature of one flat. The vocal parts sing Latin text, including "nit, qui ve - nit, in no-mi-ne Do-mi - ni. in", "nit qui ve - nit qui ve - nit in", "di - ctus qui ve - nit qui ve - nit in", "be - ne - di - ctus qui ve - nit in", "qui ve - nit qui ve - nit qui ve - nit in", "In no-mi-ne Do-mi-", "In no -", "In no-mi-ni Do-mi-", "in no-mi-ne Do-mi-", and "C. A. T. B.".

C.I
nit, qui ve - nit, in no-mi-ne Do-mi - ni. in

C.II
nit qui ve - nit qui ve - nit in

A.I
di - ctus qui ve - nit qui ve - nit in

T.I
be - ne - di - ctus qui ve - nit in

B.I
qui ve - nit qui ve - nit qui ve - nit in

C.III
In no-mi-ne Do-mi-

A.II
In no -

T.II
In no-mi-ni Do-mi-

B.II
in no-mi-ne Do-mi-

C. A. T. B.
C. A. T. B.



61

C.I no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi -

C.II no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi -

A.I no - - - mi - ne Do - - - mi - ni in no - - - mi - ne

T.I no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi -

B.I no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi -

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

A.II mi - ne Do - - - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne

T.II ni in no - mi - ni Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne

B.II ni in no - mi - ne Do - mi - ni in no - - - mi - ne

C. A. (Red notes)

T. B. (Blue notes)



66

C.I ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi -

C.II ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi -

A.I Do - mi - ni in no - mi - ne Do - mi -

T.I ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi -

B.I ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi -

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

A.II Do - mi - ni in no - mi - ne Do - mi - ni

T.II Do - mi - ni in no - mi - ne Do - mi - ni

B.II Do - mi - ni in no - mi - ne Do - mi - ni

A. Do - mi - ni Do - mi - ni

T. Do - mi - ni Do - mi - ni



70

C. I

ni o - san -

C. II

ni o -

A. I

ni o -

T. I

ni

B. I

ni

C. III

o - san - na in ex - cel -

A. II

o - san - na in ex - cel - sis

T. II

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

B. II

o - san - na in ex - cel - sis

C. A.

B.





79

C.I na in ex - cel - - sis.

C.II san - na in ex - cel - - sis.

A.I san - na in ex - cel - - sis.

T.I san - na in ex - cel - - sis.

B.I san - na in ex - cel - cel - sis.

C.III sis, o - san - na in ex - cel - - sis.

A.II o - san - na in ex - cel - - sis.

T.II o - san - na o - san - na in ex - cel - sis.

B.II o - san - na in ex - cel - - sis.

C. A. 8 8 8 8 8 8

T. 8 8 8 8 8 8



CONTRAPUNTO

MISSA PRO VICTORIA

Agnus

C.I

C.II

A.I

T.I

B.I

C.III

A.II

T.II

B.II

C.A

T.B



10

C.I

A - gnus De - - i qui tol - lis pec

C.II

De - i A - gnus De - - i qui

A.I

A - Gnus De - - i

T.I

- Gnus De - - i

B.I

- Gnus De - - i

C.III

a - gnus De - - - i

A.II

- i a - gnus De - - - i

T.II

- i a - gnus De - - i a - gnus De - - i

B.II

a - gnus De - - - i

C.A

a - gnus De - - - i

T.B

a - gnus De - - - i



18

C. I ca-ta mun - di, qui tol - lis pec-ca-ta mun - di,

C. II tol - lis pec-ca-ta mun - di pec-ca-ta mun - di

A. I qui tol - lis pec-ca-ta mun - di

T. I qui tol - lis pec-ca-ta mun - di

B. I qui tol - lis pec-ca-ta mun - di

C. III qui tol - lis pec - ca-ta mun - di, mi-se-

A. II qui tol - lis pec - ca-ta mun - di mi-se-

T. II qui tol-lis pec - ca-ta mun - di, mi-se-

B. II qui tol - lis pec - ca-ta mun - di mi-se-

C. A.

T. B.



CONTRAPUNTO

25

C. I.

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

C. II.

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

A. I.

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

T. I.

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

B. I.

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

C. III.

re - re no - bis,

A. II.

re - re no - bis

T. II.

re - re no - bis,

B. II.

re - re no - bis

C. A.

T. B.

The musical score consists of six staves, each representing a different vocal part: C. I., C. II., A. I., T. I., B. I., C. III., A. II., T. II., B. II., C. A., and T. B. The parts are arranged in two groups of three. The first group (C. I., C. II., A. I.) and the second group (T. I., B. I., C. III.) sing the same melody. The third group (A. II., T. II., B. II.) sing a simple harmonic progression. The final two staves (C. A. and T. B.) feature a rhythmic pattern of eighth and sixteenth notes, with some notes highlighted in red. The music is in common time, with a key signature of one sharp. The vocal parts are written in soprano, alto, tenor, and bass clefs.



31

C. I.

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

C. II.

di do - na no-bis pa - cem do - na no -

A. I.

8 di do - na no - bis pa - cem do - na

T. I.

8 di do - na no - bis pa - cem do - na no -

B. I.

- do-na no bis pa cem *do - na no - bis pa - cem* do-na no bis pa - cem do na

C. III.

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

A. II.

8 do - - na no - bis pa - cem pa - cem do - - na

T. II.

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

B. II.

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

C. A.

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

T. B.

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



36

C.I

C.II

A.I

T.I

B.I

C.III

A.II

T.II

B.II

A.

T.



41

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

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

A.I na no - - bis pa - - - cem.

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

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

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

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

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

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

C.A red notes

T.B blue notes



45

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

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

A.I (with a long melodic line spanning all four measures)

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

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

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

A.II pa - cem do-na no-bis pa - cem do-na no-bis pa - cem do-na no-bis pa - cem * do-na no-bis

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

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

C. A. (blue notes) (with a long melodic line spanning all four measures)

T. B. (blue notes) (with a long melodic line spanning all four measures)

* En el original figuran estas notas Re, fuera de la tesitura de contralto, pero accesibles para una voz masculina o para su ejecución instrumental. En caso de interpretarse por voces femeninas, se podrían subir una octava justa.



49

C.I

cem.

C.II

cem.

A.I

T.I

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

B.I

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

C.III

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

A.II

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

T.II

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

B.II

cem.

C.A

T.B