

*Missa Simile est regnum coelorum*

a parody Mass by

*Tomás Luis de Victoria*

from the 1576 publication

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

transcribed and edited by

Ted Gibson

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

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

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# I. Kyrie

from *Missa simile est regnum coelorum*  
1576 edition

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

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

*Lord, have mercy*

Superius      Altus      Tenor      Bassus

Ký - ri - e      e - léi - son,      e -

ri - e      e -      -      -      -      -      léi - son,

Ký - ri - e      e - léi - son, Ký - ri - e      e -      -      -      -

son,      Ký - ri - e      e -      léi      -      son, Ký -

-      léi      -      son,      Ký - ri - e

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## Kyrie

10

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

14

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

18

*Christ, have mercy.*

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

## Kyrie

3

22

léi - - - son, Chrí - ste e - léi -

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

Chrí - ste e - léi - - -

son, Chrí - ste e - léi - - -

26

son, Chrí - ste e - léi - - - son,

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

son, Chrí - ste e - - -

son, Chrí - ste e - - -

30

*Lord, have mercy.*

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

- - - son. Ký - ri - e -

léi - - - son.

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

## Kyrie

Musical score for Kyrie, page 4, measures 35-39. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 35 starts with a dotted half note followed by eighth notes. Measure 36 begins with a dotted half note followed by eighth notes. Measure 37 starts with a dotted half note followed by eighth notes. Measure 38 starts with a dotted half note followed by eighth notes. Measure 39 starts with a dotted half note followed by eighth notes.

Musical score for Kyrie, page 4, measures 40-44. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 40 starts with a dotted half note followed by eighth notes. Measure 41 starts with a dotted half note followed by eighth notes. Measure 42 starts with a dotted half note followed by eighth notes. Measure 43 starts with a dotted half note followed by eighth notes. Measure 44 starts with a dotted half note followed by eighth notes.

Musical score for Kyrie, page 4, measures 46-50. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 46 starts with a dotted half note followed by eighth notes. Measure 47 starts with a dotted half note followed by eighth notes. Measure 48 starts with a dotted half note followed by eighth notes. Measure 49 starts with a dotted half note followed by eighth notes. Measure 50 starts with a dotted half note followed by eighth notes.

## II. Gloria

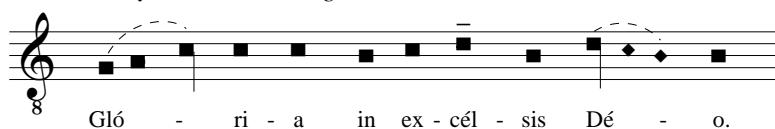
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*Glory be to God on high.*

Tenor Incipit



*And on earth peace, good will towards men.*

Superius  
Altus  
Tenor  
Bassus

*We praise thee.*

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## Gloria

*We bless thee.*

8

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

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

11

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

*We give thanks to thee*

15

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

## Gloria

7

20

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

23 *for thy great glory.*

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

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

26

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

## Gloria

*O Lord, the only-begotten Son,*

30

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

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

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

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

*Jesus Christ.*

34

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

- - li - u - ni - gé - ni - te,

8 li - u - ni - gé - ni - te,

li -

37

ste, Jé - su Chrí -

Jé - su Chrí -

ste. Dó -

Jé - su Chrí -

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

*Lord God, Lamb of God,*

41

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

*Son of the Father.*

45

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

49

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

*Thou that takest away the sins of the world,*

53

Mi - se - ré - re

Qui tol - lis pec - cá - ta mún

Qui tol - lis pec - cá - ta mún

*have mercy upon us.*

57

nó - bis, mi - se - ré - re nó

Mi - se - ré - re nó

di, mi - se - ré - re nó

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

*Thou that takest away the sins of the world,*

61

bis, sú - sci - di, sú -

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

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

pec - cá - ta mun - di,

*receive our prayer.*

65

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

*Thou that sittest*

69

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

*at the right hand of God the Father,*

*have mercy upon us.*

72

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

## Gloria

76

bis. Quó  
nó - - bis, mi - se - ré - re nó  
mi - se - ré - re nó  
mi - se - ré - re - nó

80 *For thou only art holy.* *Thou only art Lord*

ni - am tu só - lus Sán - ctus. Tu só - lus Dó - mi -  
bis. Quó - ni - am tu só - lus Sán - - - - ctus.  
bis. Quó - ni - am. Tu  
bis. Quó - ni - am. Tu

*You alone are most high,*

84

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

*Jesus Christ.*

88

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

91

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

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

94

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

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

97

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

*Amen.*

101

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

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

### III. Credo

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Tenor Incipit      *I believe in one God,*

Superius      *the Father almighty,*

Altus

Tenor      *Fac -*

Bassus

4      *Maker of heaven and earth,*

tem,      vi - si - bí - li -

tem, fac - to - rem coé - li et té - rae, vi - si - bí -

tó - rem coé - li et té - rae, vi - si - bí -

Fac - tó - rem coé - li et té - rae, vi - si - bí -

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## Credo

*and of all things visible and invisible.*

8

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

*And in one Lord,*

11

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

*Jesus Christ,*

*Only begotten Son of God,*

15

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

*Begotten of his Father*

19

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

before all words.

23

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

*God of God,*

27

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

## Credo

*light of light,*

30

lú - men \_\_\_\_\_ de lú - - - - mi - ne, Dé -  
o, lú - men de lú - mi - ne, Dé -  
de lú - mi - ne, lú - men \_\_\_\_\_ de lú - mi - ne, Dé -  
de lú - mi - ne, Dé -

*very God of very God.*

34

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

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

38

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

*by whom all things were made.*

42

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

*Who for us men and for our salvation*

46

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

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

50

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

## Credo

*by the Holy Spirit*

55

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

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

ná - tus est ex Ma -

ná - tus est ex Ma -

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

Et hó - mo fá - ctus est.

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

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

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

63      *And was crucified also for us*

sub Pón - ti -

us é - ti - am pro nó - bis sub Pón -

fíx - us é - ti - am pro nó - bis

fíx - us é - ti - am pro nó - bis

*under Pontius Pilate:*

66

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

*suffered, and was buried.*

70 suffered, and was buried.

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

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

est, pás - sus et se - púl - tus

est, pás - sus et se - púl - tus

*And on the third day He rose again*

And on the morn day He rose again

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

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

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

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

## Credo

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

78

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

*and sitteth at the right hand of the Father.*

82

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

*And he shall come again with glory*

86

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

*to judge the living and the dead:*

90

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

*His kingdom shall have no end.*

94

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

98

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

## Credo

*And in the Holy Spirit,*

*Lord*

103

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

*and giver of life:*

107

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

*Who proceedeth from the Father and Son.*

111

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

114

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

118 *Who with the Father and Son together*

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

122 *is worshiped and glorified:* *Who spake by the Prophets.*

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

## Credo

*And in one holy*

126

Prophé - - - - tas. Et ú - nam, sánctam, ca -  
est per Prophé - - - - tas. Et ú - nam, sánctam, ca -  
cútus est per Prophé - - - - tas. Et ú - nam, sánctam, ca -  
cútus est per Prophé - - - - tas. Et ú - nam, sánctam, ca -

*catholic and apostolic church.*

130

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

*I acknowledge one baptism*

134

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

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

138

Musical score for the Credo section "for the remission of sins." The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between G major (two sharps) and E major (one sharp). The tempo is indicated as 138 BPM. The lyrics are: Et ex - péc - to, ó - nem pec - ca - tó - rum. Et ex - péc - to.

*for the resurrection of the dead.*

142

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

*And the life of the world to come.*

146

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

*Amen.*

150

Amen.

154

men.

men.

men.

men.

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

# IV. Sanctus

from *Missa simile est regnum coelorum*  
1576 edition

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

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

*Holy, holy, holy,*

Superius

Altus

Tenor

Bassus

*Sán*

4

Sán

ctus, Sán

ctus,

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

## Sanctus

7

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

11

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

*Lord God of Hosts.*

15

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

19

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

*Heaven and earth*

22

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

us Sá - ba - oth. Plé - ni sunt

26

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

## Sanctus

are full of your glory.

Musical score for the Sanctus section, measures 30-33. The score consists of four staves: soprano, alto, tenor, and bass. The soprano and alto staves begin with quarter notes, followed by eighth-note pairs. The tenor and bass staves enter with eighth-note pairs. The lyrics "ra gló - ri - a tu - - - a, gló - ri - a" are repeated. Measure 33 concludes with a repeat sign and a bass note.

Musical score for the Sanctus section, measures 34-37. The soprano and alto staves continue with eighth-note pairs. The tenor and bass staves provide harmonic support. The lyrics "tú - a, gló - ri - a tú - - - a." are repeated. Measure 37 concludes with a bass note.

(d = =)\*  
Hosanna in the highest.

Musical score for the "Hosanna in the highest" section, measures 38-41. The soprano and alto staves begin with eighth-note pairs. The tenor and bass staves provide harmonic support. The lyrics "O - sán - na in ex - cel - sis. O - sán - na" are repeated. Measures 40 and 41 show a continuation of the melody with eighth-note pairs, concluding with a bass note.

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

43

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

49

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

55

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

# V. Benedictus

from *Missa simile est regnum coelorum*  
1576 edition

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*Blessed is he who comes*

Altus      Tenor      Bassus

Blessed is he who comes

Be - ne -      Be - ne - dí -      Be - ne -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -

4      8      8

dí -      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -

Be - ne - dí -      -      -      -      -      -      -

8

nit,      qui      vé -      -      -      -      -      -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -

nit,      qui      vé -      -      -      -      -      -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -

Be -      -      -      -      -      -      -

ctus      qui      vé -      -      -      -      -      -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -  
-      -      -      -      -      -      -      -

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

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

Be -      -      -      -      -      -      -

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

12

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

ne - dí - ctus qui ve - nit, qui ve -

nit, Be - ne - dí - ctus qui ve -

*in the name of the Lord.*

16

vé nit in nō - mi - ne Dó

nit in nō - mi - ne Dó

20

mi - ni, in nō - mi - ne

ne \_\_\_\_ Dó \_\_\_\_ mi \_\_\_\_

mi

## Benedictus

23

Dó mi ni, in nō - mi - ne

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

ni, in nō - mi - ne Dó -

ne Dó mi ni.

ne Dó mi ni.

mi - ni.

*Hosanna in the highest.*

33

Superius      Altus      Tenor      Bassus

The musical score consists of four staves: Superius (soprano), Altus (alto), Tenor, and Bassus (bass). The key signature is common time (indicated by '8'). The vocal parts sing the phrase 'O - sán - na in ex - cé - sis. O - sán - na' in a three-part setting. The Tenor and Bassus provide harmonic support, while the Altus and Superius sing the melody. Measure 33 concludes with a melodic line in the Tenor and Bassus that ends with a half note on 'sis.'

36

The musical score continues with the same four voices. The vocal parts sing the phrase 'na in ex - cé - sis. O - sán - na in - ex - cé - sis.' The Tenor and Bassus provide harmonic support, while the Altus and Superius sing the melody. Measure 36 concludes with a melodic line in the Tenor and Bassus that ends with a half note on 'sis.'

40

The musical score continues with the same four voices. The vocal parts sing the phrase 'sis. O - sán - na in - ex - cé - sis. O - sán - na in - ex - sis.' The Tenor and Bassus provide harmonic support, while the Altus and Superius sing the melody. Measure 40 concludes with a melodic line in the Tenor and Bassus that ends with a half note on 'sis.'

## Benedictus

44

cé - sis. O - sán - na in

<sup>8</sup> cé - sis, in \_\_\_\_\_ ex - cel - sis, in \_\_\_\_\_

sán - na in \_\_\_\_\_ ex - cel - sis, in \_\_\_\_\_

48

ex - - - - cé - sis.

na in ex cé - sis.

<sup>8</sup> ex cé - cé - sis.

ex - - - - cé - sis.

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

# VI. Agnus Dei (I et II)

from *Missa simile est regnum coelorum*  
1576 edition

Transcribed from the copy of  
*Liber Primus qui missas* held at the  
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*Lamb of God,*

The musical score consists of two systems of music. The first system starts with the lyrics 'gnus Dé i, Á'. The second system continues with the lyrics 'gnus Dé i, Á'. The music is in common time, with a key signature of one sharp. The vocal parts are written on four staves: Superius (treble clef), Altus (C-clef), Tenor (B-flat clef), and Bassus (F-clef). The lyrics are underlined in the original manuscript. The music is divided into measures by vertical bar lines. The vocal parts are written in a clear, legible font. The lyrics are placed below the corresponding staff. The music is set in a simple, four-part choral style.

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## Agnus Dei

*who takest away the sins of the world,*

9

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

13

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

17

have mercy on us.  
pec - cá - ta mún - di mi -  
cá - ta mún - di  
di  
di  
di  
di  
mi - se - ré - re nó -

21

se - ré - re né - - - - bis, mi - - - -

mi - se - ré - re né - - - - bis

8  
mi - se - ré - re né - - - -

bis, mi - - - -

re - né - - - - bis, mi - se - ré - - - -

re - né - - - - bis.

25  
se - ré - re né - - - - bis, mi - - - -

mi - se - ré - re né - - - - bis,

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

re - né - - - - bis, mi - - - -

29  
se - ré - re né - - - - bis.

mi - se - ré - - - - re né - - bis.

8  
re - né - - - - bis.

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

# VII. Agnus Dei (III)

from *Missa simile est regnum coelorum*  
1576 edition

Transcribed from the copy of  
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Tomás Luis de Victoria  
(1548-1611)  
ed. Ted Gibson

*Lamb of God*

Superius 1      Altus 1      Tenor 1      Bassus 1

Superius 2      Altus 2      Tenor 2      Bassus 2

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

Musical score for Agnus Dei, page 43, featuring four staves of music. The top three staves represent vocal parts, likely Soprano, Alto, and Tenor/Bass, while the bottom staff represents the basso continuo. The music is in common time (indicated by '8'). The vocal parts sing the Latin words 'Agnus Dei' in a repeating pattern, with 'Agnus' on the first beat and 'Dei' on the third beat of each measure. The basso continuo part provides harmonic support with sustained notes and bassoon entries. Measure numbers 6 and 8 are visible above the staves.

*who takest away the sins of the world*

12

qui tol - lis pec - cá - ta mún - di

qui tol - lis pec - cá - ta mún - di

qui tol - lis pec - cá - ta mún - di

qui tol - lis pec - cá - ta mún - di

qui tol - lis pec - cá - ta mún - di

i

qui tol - lis pec - cá - ta mún -

i

qui tol - lis pec - cá - ta

i

qui tol - lis pec - cá - ta mún -

Dé i qui tol - lis pec - cá - ta

18 *grant us peace.*

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

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

24

na - nô - bis - pá - cem,  
dô - na - nô - bis - pá - cem,  
dô - na - nô - bis - pá - cem,  
dô - na - nô - bis - pá - cem,

8  
dô - na - nô - bis - pá - cem,  
dô - na - nô - bis - pá - cem,

cem, dô - na - nô - bis,  
cem, dô - na - nô - bis,  
8 cem, dô - na - nô - bis - pá - cem,  
cem, dô - na - nô - bis - pá - cem

29

dó - na nó - bis pá - cem,

dó - na nó - bis pá - cem,

dó - na nó - bis pá - cem, dó - na

dó - na nó - bis pá - cem,

pá - cem, dó - na nó - bis pá -

pá - cem, dó - na nó -

cem, dó - na

34

dó - na nó - bis pá - cem.

dó - na nó - bis pá - cem.

<sup>8</sup> nó - bis Pá - cem, dó - na nó - bis pá - cem.

dó - na nó - bis pá - cem.

cem.

nó - bis pá - cem.

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

nó - bis pá - cem.