



JEAN MIGNON  
(c.1640 – 1708)

MISSA  
GAUDETE IN DOMINO SEMPER  
(1678)

KYRIE  
GLORIA  
CREDO  
SANCTUS & BENEDICTUS  
AGNUS DEI

Performance edition by William Evans, 2020

## Editor's Note

Performance edition by William Evans, 2020. Transcribed from Mignon, Jean (c.1640-1708) *Missa quatuor vocibus ad imitationem moduli Gaudete in Domino semper*. Second edition. Paris: Christophori Ballard, 1678.  
Source: gallica.bnf.fr / Bibliothèque nationale de France.

Original key and note values.

Editorial organ accompaniment provided to be used as desired.

Agnus Dei may be repeated with editorial *dona nobis pacem* words added.

Suggested tempo indications:

Kyrie ♩ = 60

Gloria ♩ = 72

Credo ♩ = 72

Sanctus & Benedictus ♩ = 60

Agnus Dei ♩ = 40

# MISSA GAUDETE IN DOMINO SEMPER

## KYRIE

Jean Mignon

Soprano  
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

Alto  
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

Tenor  
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

Bass  
Ky - ri - e e - le - i -

Organ

5  
son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

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

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

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

9  
son, e - le - i - son. Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

e e - le - i - son. Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i -

e e - le - i - son. Chri - ste e -

son, e - le - i - son.





## GLORIA

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

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

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

3

ta - tis, ho - mi - ni-bus, bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta - tis. Lau - da - mus te, be - ne -

bus, ho - mi - ni - bus, bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta - tis. Lau - da - mus te, be - ne -

8 Et in ter - ra pax ho - mi - ni - bus, bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta - tis. Lau - da - mus te, be - ne -

Lau - da - mus te, be - ne -

7

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

di - ci - mus te, a - do - ra - mus, a - do - ra - mus te, glo - ri - fi - ca - mus

8 di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

11

te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu -

te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu -

te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu -

te, glo - ri - fi - ca - mus te.

15

am, Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

am, Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -

am, Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi -

Do - mi - ne De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

19

Fi - li u - ni - ge - ni - te Je - su Chri - ste, Je - su Chri -

- li u - ni - ge - ni - te, Je - su Chri - ste, Je - su Chri -

li u - ni - ge - ni - te, Je - su Chri - ste, Je - su Chri -

Fi - li u - ni - ge - ni - te, Je - su Chri - ste, Je - su Chri -

23

ste, Do - mi-ne De - us, A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris. Qui tol -

ste, Do - mi-ne De - us, A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris. Qui tol -

ste, Do - mi-ne De - us, A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris. Qui tol -

ste. Qui tol -

27

lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis. Qui

lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis. Qui tol -

lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis. Qui tol -

lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis. Qui

31

tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di, su - sci-pe de - pre - ca - ti - o - nem no -

lis pec - ca - ta mun - di, pec - ca - ta mun - di, su - sci-pe de - pre - ca - ti - o - nem no -

lis pec - ca - ta mun - di, pec - ca - ta mun - di, su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no -

tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di, su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no -



35

stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis, mi - se - re - re, mi - se - re -

stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis, mi - se - re -

stram.

stram.

39

re no - bis. Quo - ni - am tu so - lus San - ctus. Tu so - lus Do - mi - nus. Tu so - lus, tu

- re no - bis. Quo - ni - am tu so - lus San - ctus. Tu so - lus Do -

Quo - ni - am tu so - lus San - ctus. Tu so - lus Do - mi - nus, tu

43

so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, tu so - lus Al - tis - si - mus, Je -

- mi - nus. Tu so - lus Al - tis - si - mus, tu so - lus Al - tis - si - mus, Al - tis - si - mus, Je - su,

so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, tu so - lus Al - tis - si - mus, Je -

Tu so - lus Al - tis - si - mus, tu so - lus Al - tis - si - mus, Je -

47

su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -  
 Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -  
 su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -  
 su Chri - ste. Cum San - cto Spi - ri - tu

51

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

Pa - trem om - ni - po - ten - tem, fac - to - rem cæ - li et ter - ræ, fac -

Pa - trem om - ni - po - ten - tem, fac - to - rem cæ - li et ter - ræ, fac - to - rem

Cre - do in u - num De - um. Pa - trem om - ni - po - ten - tem, fac - to - rem cæ - li et ter - ræ, fac - to - rem

Pa - trem om - ni - po - ten - tem, fac - to - rem cæ - li et ter - ræ, fac -

4

to - rem cæ - li et ter - ræ. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, in - vi - si - bi - li -

cæ - li et ter - ræ. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, in - vi - si - bi - li -

cæ - li et ter - ræ. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, in - vi - si - bi - li -

to - rem cæ - li et ter - ræ. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, in - vi - si - bi - li -

8

um. Et in u - num Do - mi - num, in u - num Do - mi - num Je - sum Chri -

um. Et in u - num Do - mi - num Je - sum Chri - stum, in u - num Do - mi - num Je - sum

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

um.

stum, Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum an - te om - ni - a sæ - cu -  
 Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum an - te om - ni - a sæ - cu -  
 stum, Fi - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum an - te om - ni - a sæ - cu -  
 Et ex Pa - tre na - tum an - te om - ni - a sæ - cu -

la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro, De - um ve -  
 la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro, De - um ve -  
 la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro, De - um ve -  
 la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro, De - um ve -

rum de De - o ve - ro, de De - o ve - ro. Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri:  
 rum de De - o ve - ro, de De - o ve - ro. Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri:  
 rum de De - o ve - ro, de De - o ve - ro. Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri:  
 rum de De - o ve - ro, de De - o ve - ro.

24

per quem om - ni - a — fac - ta sunt, per quem om - ni - a, om - ni - a fac - ta sunt. Qui  
 per quem om - ni - a — fac - ta sunt, per quem om - ni - a, om - ni - a — fac - ta sunt. Qui prop -  
 per quem om - ni - a fac - ta sunt, per quem om - ni - a, om - ni - a fac - ta sunt. Qui prop -  
 Qui prop -

28

prop - ter nos ho - mines et prop - ter no - stram sa - lu - tem de - scen - dit, de - scen - dit de cæ -  
 ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit, de - scen - dit de cæ - lis, de cæ -  
 ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit de cæ -  
 ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de - scen - dit, de - scen - dit de cæ -

32

lis, de - scen - dit, de - scen - dit de cæ - lis. Et in - car - na - tus est  
 lis, de - scen - dit de - scen - dit de cæ - lis. Et in - car - na - tus  
 lis, de cæ - lis, de - scen - dit de cæ - lis. Et in - car - na - tus est  
 lis, de - scen - dit de cæ - lis, de cæ - lis. Et in - car - na - tus est



52

et ho - mo fac - tus est, fac - tus est.  
 ho - mo, et ho - mo fac - tus est.  
 ho - mo fac - tus est.  
 ho - mo, et ho - mo fac - tus est.

58

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

62

e - ti - am pro no - bis, e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la -  
 e - ti - am pro no - bis, e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, Pi - la - to, sub Pon - ti - o Pi - la -  
 fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la -

66

to, sub Pon - ti - o Pi - la - to: pas - sus, pas - sus,

to, sub Pon - ti - o Pi - la - to: pas - sus,

to, sub Pon - ti - o Pi - la - to: pas - sus,

70

- sus, pas - sus, et se - pul - tus

sus, pas - sus, et se - pul - tus

pas - sus, et se - pul - tus

75

est. Et re - sur-re - xit ter - ti - a di - e, et re - sur-re - xit ter - ti - a di - e se - cun - dum scrip -

est. Et re - sur-re - xit ter - ti - a di - e, et re - sur-re - xit ter - ti - a di - e se - cun - dum scrip -

est. Et re - sur-re - xit ter - ti - a di - e se - cun - dum scrip -



79

tu - ras, se - cun - dum scrip - tu - ras, se - cun - dum scrip - tu - ras. Et a - scen - dit in

tu - ras, se - cun - dum scrip - tu - ras, se - cun - dum scrip - tu - ras. Et a -

83

Et a - scen - dit in cæ - lum, in cæ - lum: se - det ad dex - te - ram Pa -

cæ - lum, et a - scen - dit in cæ - lum: se - det ad dex - te - ram

scen - dit in cæ - lum, et a - scen - dit in cæ - lum: se - det ad dex - te - ram Pa - tris.

87

tris. Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu -

Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu -

Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu -

91

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

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

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

95

gni non e - rit, non e - rit fi - nis, non e - - - rit fi - nis.

fi - - - nis, non e - - - rit fi - nis.

nis, non e - - - rit fi - - - nis.

99

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can - tem, vi - vi - fi - can - tem: qui ex Pa - tre Fi -

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -

103

o - que pro - ce - dit, pro - ce - dit. Qui cum Pa - tre et Fi - li - o si -  
 - li - o - que pro - ce - dit, pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul  
 o - que pro - ce - dit, pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul  
 o - que pro - ce - dit, pro - ce - dit. Si - mul

107

- mul a - do - ra - tur, a - do - ra - tur, et con - glo - ri - fi - ca - tur, et con - glo -  
 a - do - ra - tur, si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur, et con - glo -  
 a - do - ra - tur, si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur, et con - glo -  
 a - do - ra - tur, si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur, et con - glo - ri - fi -

112

ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas, per Pro - phe -  
 ri - fi - ca - tur: qui lo - cu - tus est, lo - cu - tus est per Pro - phe - tas, per Pro - phe -  
 ri - fi - ca - tur: qui lo - cu - tus est, lo - cu - tus est per Pro - phe - tas, per Pro - phe -  
 ca - tur.

116

tas. Et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or

tas. Et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-

tas. Et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am.

Et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am.

120

u-num bap-tis-ma, u-num bap-tis-ma in re-mis-si-o -

or u-num bap-tis-ma, u-num bap-tis-ma in re-mis-si-o - nem

In re-mis-si-o - nem pec-ca-to - rum, in re-mi-si-o -

In re-mis-si-o - nem pec-ca-to - rum.

125

nem pec-ca-to - rum. Et ex-pec - to

pec-ca-to - rum. Et ex-pec - to, ex-pec - to

nem pec-ca-to - rum. Et ex-pec - to, ex-pec - to

Et ex-pec - to, ex-pec - to



SANCTUS & BENEDICTUS

San - - - - - ctus, San - - - - -

San - - - - -

San - - - - -

San - - - - -

San - - - - -

San - - - - -

4

- - - ctus, San - - - ctus, San - - - ctus, San - - - ctus,

- - - ctus, San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

San - - - ctus,

San - - - ctus,

San - - - ctus,

8

San - - - ctus, San - - - ctus, San - - -

- - - ctus, San - - - ctus, San - - - ctus,

- - - ctus, San - - - ctus, San - - - ctus, San - - -

- - - ctus, San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus, San - - - ctus,

12

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

16

De - us Sa - ba-oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a, glo - ri -  
 De - us Sa - ba-oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a,  
 De - us Sa - ba-oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a, glo - ri - a  
 Sa - ba-oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a, glo - ri - a

20

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

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

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

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

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

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

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

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

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

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

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

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





50

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

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

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

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

54

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

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

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

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

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

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

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

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

5

i, A - gnus, A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis,  
do - na no - bis pa - cem, do - na no - bis pa - cem,

gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis,  
do - na no - bis pa - cem, do - na no - bis pa - cem,

i, A - gnus, A - gnus De - i qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -  
do - na no - bis pa - cem, do - na no - bis pa - cem, do - na

A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se -  
do - na

10

mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis.  
do - nano - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem.

mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.  
do - nano - bis pa - cem, do - na no - bis, do - na no - bis pa - cem.

re - re no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.  
no - bis pa - cem, do - na no - bis, do - na no - bis, do - na no - bis pa - cem.

re - re no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.  
no - bis pa - cem, do - na no - bis, do - na no - bis, do - na no - bis pa - cem.

# MISSA GAUDETE IN DOMINO SEMPER

## KYRIE

Jean Mignon

Arr. W. Evans

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one flat (B-flat) and the time signature is common time (C). The music features a melodic line in the treble clef with eighth and sixteenth notes, and a supporting bass line in the bass clef with quarter and eighth notes. There are some accidentals, including a sharp sign in the treble clef.

4

The second system of musical notation starts at measure 4. It continues with the same melodic and bass lines as the first system, showing a continuation of the rhythmic and harmonic patterns.

7

The third system of musical notation starts at measure 7. The melodic line in the treble clef shows some changes in rhythm and pitch, while the bass line remains consistent with the previous systems.

11

The fourth system of musical notation starts at measure 11. The treble clef staff has a melodic line, while the bass clef staff is mostly empty, indicating a rest for the bass line.

Christe

14

The fifth system of musical notation starts at measure 14. Both the treble and bass clef staves have active musical lines, continuing the piece's development.

17

Musical score for measures 17-19. The piece is in B-flat major (one flat) and 3/4 time. Measure 17 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

20

Musical score for measures 20-22. Measure 20 continues the previous texture. Measure 21 features a melodic phrase in the treble clef. Measure 22 concludes with a whole note chord in the treble clef and a whole note bass note in the bass clef.

23

Musical score for measures 23-25. Measure 23 begins with a whole rest in the treble clef. The bass clef continues with a melodic line. Measures 24 and 25 show the treble clef entering with a melodic line.

Kyrie

26

Musical score for measures 26-28. Measure 26 features a more active treble clef melody. Measure 27 has a melodic phrase in the treble clef. Measure 28 ends with a whole note chord in the treble clef and a whole note bass note in the bass clef.

29

Musical score for measures 29-31. Measure 29 continues the melodic development in the treble clef. Measure 30 features a melodic phrase in the treble clef. Measure 31 concludes with a whole note chord in the treble clef and a whole note bass note in the bass clef.

32

Musical score for measures 32-34. Measure 32 features a melodic phrase in the treble clef. Measure 33 has a melodic phrase in the treble clef. Measure 34 concludes with a whole note chord in the treble clef and a whole note bass note in the bass clef.



23

Musical score for measures 23-30. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music features a complex texture with many beamed eighth and sixteenth notes in both hands, creating a rhythmic and harmonic accompaniment.

Domine Deus

Qui tollis

27

Musical score for measures 31-38. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. The music continues with a similar complex texture of beamed notes in both hands.

31

Musical score for measures 39-46. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. The music continues with a similar complex texture of beamed notes in both hands.

35

Musical score for measures 47-54. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. The music continues with a similar complex texture of beamed notes in both hands.

Qui sedes

39

Musical score for measures 55-62. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. The music continues with a similar complex texture of beamed notes in both hands.

43

Musical score for measures 63-70. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. The music continues with a similar complex texture of beamed notes in both hands.

47

Cum Sancto

51

## CREDO

Cre - do in u - num De - um.

3

7

Et in unum



6

11

Musical score for measures 6-11. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some chords and rests.

Et ex Patre

15

Musical score for measures 15-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns and chordal structures.

19

Musical score for measures 19-22. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a variety of note values and rests.

Genitum

23

Musical score for measures 23-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns and chordal structures.

27

Musical score for measures 27-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a variety of note values and rests.

Qui propter

31

Musical score for measures 31-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns and chordal structures.

Et incarnatus

35

Musical notation for measures 35-39. Treble clef has a melodic line with a fermata on the final note. Bass clef has a supporting line with a fermata on the final note.

40

Musical notation for measures 40-44. Treble clef has a melodic line with a fermata on the final note. Bass clef has a supporting line with a fermata on the final note.

45

Musical notation for measures 45-49. Treble clef has a melodic line with a fermata on the final note. Bass clef has a supporting line with a fermata on the final note.

50

Musical notation for measures 50-53. Treble clef has a melodic line with a fermata on the final note. Bass clef has a supporting line with a fermata on the final note.

54

Musical notation for measures 54-57. Treble clef has a melodic line with a fermata on the final note. Bass clef has a supporting line with a fermata on the final note.

58

Musical notation for measures 58-61. Treble clef has a melodic line with a fermata on the final note. Bass clef has a supporting line with a fermata on the final note.

Crucifixus

62

Musical score for measures 62-65. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many beamed eighth and sixteenth notes in both hands, creating a rhythmic and melodic flow.

66

Musical score for measures 66-69. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music continues with intricate patterns of beamed notes in the treble and more sustained notes in the bass.

70

Musical score for measures 70-73. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The texture becomes slightly less dense, with some notes held across measures, particularly in the treble staff.

74

Musical score for measures 74-77. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music features a mix of beamed eighth notes and some longer note values.

Et resurrexit

78

Musical score for measures 78-81. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music continues with a steady flow of beamed notes in the treble and a more active bass line.

82

Musical score for measures 82-85. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music concludes this section with a final cadence, featuring some sustained notes in the treble and a clear bass line.

86

Musical score for measures 86-89. The piece is in G minor (one flat) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

90

Musical score for measures 90-93. The right hand continues the melodic development with some chromaticism, and the left hand maintains a steady accompaniment.

94

Musical score for measures 94-98. The right hand has a more active melodic line with sixteenth-note patterns. The left hand features a walking bass line. The system concludes with a double bar line and repeat signs.

99

Musical score for measures 99-102. The right hand has a melodic line with eighth-note patterns. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Et in Spiritum

103

Musical score for measures 103-106. The right hand has a melodic line with eighth-note patterns. The left hand provides a harmonic accompaniment with chords and moving bass lines.

107

Musical score for measures 107-110. The right hand has a melodic line with eighth-note patterns. The left hand provides a harmonic accompaniment with chords and moving bass lines.

10

111

Musical score for measures 111-114. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a complex texture with many beamed eighth and sixteenth notes in both hands, creating a rhythmic and melodic flow.

qui locutus

115

Musical score for measures 115-118. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music continues with a similar complex texture of beamed notes.

119

Musical score for measures 119-122. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a more sparse texture with longer note values and rests.

Confiteor

in remissionem

123

Musical score for measures 123-126. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a sparse texture with long note values and rests.

Et expecto

127

Musical score for measures 127-130. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a sparse texture with long note values and rests.

131

Musical score for measures 131-134. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a complex texture with many beamed eighth and sixteenth notes in both hands.

135

Musical score for measures 135-138. The piece is in B-flat major (two flats) and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

139

Musical score for measures 139-142. The piece concludes with a final cadence in B-flat major, featuring sustained chords in both hands.

## SANCTUS & BENEDICTUS

Musical score for measures 1-4. The piece is in B-flat major and common time. The right hand has a melodic line, and the left hand has a bass line with some rests.

5

Musical score for measures 5-8. The piece continues with a melodic line in the right hand and a more active bass line in the left hand.

9

Musical score for measures 9-12. The piece continues with a melodic line in the right hand and a more active bass line in the left hand.

12

13

Musical score for measures 12-15. The score is written for piano in two staves (treble and bass clef). The key signature has one flat (B-flat). The music consists of chords and moving lines in both hands.

Dominus Deus

16

Musical score for measures 16-19. The score is written for piano in two staves (treble and bass clef). The key signature has one flat (B-flat). The music consists of chords and moving lines in both hands.

Pleni sunt

20

Musical score for measures 20-23. The score is written for piano in two staves (treble and bass clef). The key signature has one flat (B-flat). The music consists of chords and moving lines in both hands.

24

Musical score for measures 24-27. The score is written for piano in two staves (treble and bass clef). The key signature has one flat (B-flat). The music consists of chords and moving lines in both hands.

Osanna

28

Musical score for measures 28-31. The score is written for piano in two staves (treble and bass clef). The key signature has one flat (B-flat). The music consists of chords and moving lines in both hands.

*attacca*

33

Musical score for measures 33-37. The score is written for piano in a single system with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The music features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The piece is labeled "Benedictus" below the staff.

Benedictus

38

Musical score for measures 38-41. The score continues from the previous system, maintaining the same key signature and instrumentation. The melodic line in the right hand shows some chromatic movement.

42

Musical score for measures 42-45. The score continues with similar melodic and harmonic patterns. The left hand accompaniment consists of eighth and sixteenth notes.

46

Musical score for measures 46-49. The score continues, showing a transition in the melodic line. The piece concludes with a final chord in the right hand.

50

Musical score for measures 50-53. The score continues with a more active melodic line in the right hand. The piece is labeled "Osanna" below the staff.

Osanna

54

Musical score for measures 54-57. The score continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a final chord in the right hand.



## AGNUS DEI

4

8

11

## Editor's Note

Performance edition by William Evans, 2020. Transcribed from Mignon, Jean (c.1640-1708)  
 Missa quatuor vocibus ad imitationem moduli Gaudete in Domino semper: Second edition.  
 Paris: Christophori Ballard, 1678. Source: gallica.bnf.fr / Bibliothèque nationale de France.

Original key and note values.

Editorial organ accompaniment provided to be used as desired.

Agnus Dei may be repeated with editorial dona nobis pacem words added.

Suggested tempo indications:

Kyrie ♩ = 60

Gloria ♩ = 72

Credo ♩ = 72

Sanctus & Benedictus ♩ = 60

Agnus Dei ♩ = 40