

Cantus

Altus I

Altus II

Tenor

Bassus

Glo - ri - o - sus con - fes - sor Do - mi - ni, glo - ri -

Glo - ri - o - sus con - fes - sor Do - - -

8

Gloriosus confessor Domini  
Gloriosus confessor Domini  
Gloriosus confessor Domini  
Gloriosus confessor Domini  
Gloriosus confessor Domini

be -  
- fes-sor Do - mi - ni be - ne - di - ctus, be - ne - di - ctus  
Glo - ri - o - sus con - fes - sor Do - mi - ni glo - ri - o - sus  
- o - sus con - fes - sor Do - mi - ni be - ne - di - ctus, be - ne - di -  
mi - ni glo - ri - o - sus con - fes - sor Do -

16

ne-di - ctus, be - ne - di - - - - - ctus vi-tam an - ge-li - cam ge-rens in -

be - ne - - dictus, be - - ne - di - - - - ctus

con - fes - - sor Do - mi - ni, be - - ne - di - - - - ctus, be - - ne - di -

- ctus be - ne - di - - - - ctus vi-tam an - ge - li -

- mi - ni be - ne - di - - - - ctus

23

A musical score for five voices, likely a polyphonic setting of the Gloria. The music is in G minor, indicated by a key signature of one flat. The time signature is 4/4. The vocal parts are arranged in two staves per voice, with some voices having three staves and others having two. The lyrics are in Latin, with some words underlined for emphasis. The score includes measure numbers (23) and a section number (8) at the beginning of the fourth staff.

ter - - ris vi-tam an - ge - li - cam ge - - ren - s\_ in ter - -

vi-tam an - ge - li - cam ge - - ren - s\_ in ter - - - ris

- - ctus vi-tam an - ge - li - cam ge - - ren - s\_ in ter - -

cam ge - - ren - s\_ in ter - - ris spe - cu - lum bo - no - rum

vi-tam an - ge - li - cam ge - ren - s\_ in ter - - ris spe - cu -

30

- ris, in \_\_\_\_\_ ter - ris      spe - cu-lum bo - no - rum o - pe - rum, spe -  
spe - cu-lum bo - no - rum o - pe - rum      spe - cu-lum bo -  
- ris      spe - cu-lum bo-no - rum o - - - pe - rum  
o - - - pe - rum  
lum bo - no - rum o - pe - rum      spe - cu-lum

37

cu-lum bo-no - rum o - pe - rum, bo - no-rum o - - - pe-rum fa - ctus

no-rum o - pe - rum, spe - cu-lum bo - no - rum o - - - pe-rum, fa - ctus

bo - no-rum o - pe - rum bo - no-rum o - - - pe - rum fa -

rum spe - cu-lum bo - no-rum o - - - pe - rum, fa - ctus est mun-

bo - no - rum o - pe - rum fa - ctus est mun-

A musical score for five voices, likely a polyphonic setting of a hymn or chant. The music is in G minor, indicated by a key signature of one flat. The vocal parts are arranged in two staves: soprano (top), alto (second), tenor (third), bass (fourth), and basso continuo (bottom). The lyrics are written below each staff, corresponding to the notes. The score consists of five systems of music, each starting with a measure number (45, 46, 47, 48, 49) and ending with a repeat sign and a double bar line.

45

est mun - do fa - ctus est mun - - do.

est mun - - do, fa - ctus est mun - - do.

- ctus est mun - do, fa - ctus est mun - - do.

- do fa - ctus est mun - - do.

do, fa - ctus est mun - do

55

Secunda pars

A musical score for the Secunda pars of the hymn 'Gloriosus confessor Domini' by Morales. The score consists of five staves of music, each in common time and featuring a key signature of one flat. The vocal parts are written in soprano, alto, tenor, basso, and basso continuo. The lyrics are integrated into the musical lines, with some words underlined to indicate sustained notes or specific pronunciation. The vocal parts begin with rests, followed by melodic lines that include eighth and sixteenth note patterns. The basso continuo part at the bottom provides harmonic support with sustained notes and rhythmic patterns.

Et id - e - o cum\_\_\_\_\_ Chri - sto  
Et id - e - o cum\_\_\_\_\_ Chri - sto, et id - e - o cum\_\_\_\_\_ Chri - sto, \_\_\_\_\_ cum\_\_\_\_\_  
Et id - e -  
Et id - e - o cum\_\_\_\_\_ Chri - sto, cum\_\_\_\_\_ Chri -  
Et id - e - o cum\_\_\_\_\_ Chri -

63

et id - e o cum Chri - sto, cum Chri -  
- Chri - sto, et id - e o cum Chri -  
o cum Chri - sto et id - e -  
sto et id - e -  
sto et id - e -  
sto et id - e -  
cum Chri - sto

70

Gloriosus confessor Domini

Morales

sto iam si-ne fi - ne gau-det in cæ - lis

sto iam si-ne fi - ne gau-det in cæ - lis iam si-ne fi -

o cum Chri sto iam si-ne fi - ne gau-det in cæ -

o cum Chri sto, iam si - ne fi - ne iam si - ne

iam si - ne fi - ne gau-det in cæ - lis iam si - ne fi -

The musical score consists of five staves of music for voices. The key signature is G minor (one flat). The time signature is 4/4. The vocal parts are: Soprano (top), Alto, Tenor, Bass, and another Bass (bottom). The lyrics are in Latin, corresponding to the Gloria. The music features various note values (eighth, sixteenth, thirty-second) and rests. Measure numbers 70 and 8 are indicated at the beginning of each staff respectively. The score is set against a white background with black musical notation.

77

iam si - ne fi - ne gau-det in cæ-lis  
- ne gau-det in cæ-lis, in cæ - lis, iam si-ne fi - ne gau-det in\_  
lis, in cæ - lis iam si-ne fi - ne iam si-ne  
fi - ne gau-det in cæ - lis iam si-ne fi - ne iam  
ne iam si-ne fi - ne gau - det in\_

84

A musical score for four voices, likely a setting for the Sanctus or a similar hymn. The music is in G minor, indicated by a key signature of one flat. The time signature is 4/4. The vocal parts are arranged as follows:

- Top Voice (Soprano):** The first two systems feature lyrics in Latin. The first system includes the lines "iam si - ne fi - ne gau-det in cæ - lis." and "o - ra pro - no -". The second system continues with "cæ - lis" and "iam si - ne fi - ne gau-det in cæ - lis.". The third system begins with "fi - ne gau - det in cæ - lis." and "San - cte be-ne - di - cte, o -". The fourth system concludes with "si - ne fi - ne gau - det in cæ - lis. San - cte be-ne - di - cte, o - ra pro -".
- Second Voice (Alto):** This part is mostly silent throughout the visible portion of the score.
- Third Voice (Tenor):** The lyrics "San - cte be - ne - di - cte" appear in the third and fourth systems.
- Bass Voice (Bass):** The lyrics "San - cte be - ne - di - cte" also appear in the third and fourth systems, and the final system concludes with "san - cte be -".

The vocal parts are separated by vertical bar lines, and the music is divided into measures by short vertical strokes on the staff lines. The vocal entries are staggered across the voices.

91

bis, san - cte be ne di cte, o ra pro no bis  
San cte be ne di cte, o ra pro no bis ora pro  
ra pro no bis san cte be ne di cte, o ra pro no  
no bis ora pro no bis san cte be ne  
ne di cte, o ra pro no bis san cte be ne di cte,

98

san - cte be-ne-di - cte, o-ra pro no - - bis.

no - - bis, o - ra pro no - - - bis.

bis, o - - ra pro no - bis san - cte be-ne - di - cte, o - ra pro no - bis.

di - cte, o - - ra pro no - bis, pro no - bis.

o - ra pro no - bis o - ra pro no - bis.