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Mass for Three Voices

William Byrd

Edited by EDMUND H. FELLOWES.

Original pitch a tone higher.

*from the original edition
Brit. Mus. K. 3. d. 10*

KYRIE ELEISON

♩ = about 96.

ALTO. *p*
Ky - ri - e e - lei - son, Chris - te e -

TENOR. *p*
Ky - ri - e e - lei - son, Chris - te e -

BASS. *p*
Ky - ri - e e - lei - son, Chris - te e -

ORGAN. *p*
(For practice only.)

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

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

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

Original pitch a tone higher.

GLORIA IN EXCELSIS

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

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

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

- tis, bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus

- tis, bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus

bo - nae vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus

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

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

te, a - do - ra - mus te, glo - ri - fi -

glo - ri - fi - ca - mus te, Gra - ti - as
 - ca - mus te, glo - ri - fi - ca - mus te, Gra - ti - as
 - ca - mus te, glo - ri - fi - ca - mus te, Gra - ti - as

a - gi-mus ti - bi prop-ter mag-nam glo - ri-am tu - - am,
 a - gi-mus ti - bi prop - ter mag - nam glo - ri-am tu - -
 a - gi-mus ti - bi prop-ter mag-nam glo - ri - am tu - am,

Do-mi-ne De - us, rex cœ - les - - tis, rex cœ -
 am, Do-mi-ne De - us, rex cœ - les - -
 Do-mi-ne De - us, rex cœ - les - - tis, rex cœ -

-les - - - - - tis, De - us pa - ter om - ni - po -

-tis, rex coe - les - tis, De - us pa - ter om - ni - po - tens.

-les - - - - - tis, De - us pa - ter om - ni - po - tens.

-tens. Do-mi-ne ti - li u - ni - ge - ni - te. Ie - su Chris - te. Ie -

Do-mi-ne fi - li u - ni - ge - ni - te, u - ni - ge - ni - te, Ie - su Chris - te,

Do-mi-ne fi - li u - ni - ge - ni - te, Ie - su Chris -

-su Chris - te, Ie - - - su Chris - - - te.

Ie - su Chris - - - te, Ie - su Chris - - - te

te, Ie - su Chris - - - te.

CREDO

Pa - trem om - ni - po - ten - tem, fac - to - rem
 Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li
 Pa - trem om - ni - po - ten - tem, fac - to - rem

coe - li et ter - rae, et in - vi - si - bi - li - um.
 et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.
 coe - li et ter - rae, vi - si - bi - li - um om - ni - um.

Et in u - num Do - mi - num Ie - sum Chris - tum,

Et in u - num Do - mi - num Ie - - - sum Chris - tum.

Et in u - num Do - mi - num Ie - sum Chris - tum,

fi - li - um De - i u - ni - ge - ni - tum: et ex pa - tre

fi - li - um De - i u - ni - ge - ni - tum: et ex pa - tre na -

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

na - tum an - te om - ni - a sae - cu - la, De - um de De - o,

- - - tum De - um de De - o, lu - men de

an - te om - ni - a sae - cu - la, De - um de De - o.

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

de De - o ve - - - ro, ge - ni -
 ve - ro, ve - - - ro, ge - ni - tum non
 De - o ve - - - ro, ge - ni - tum non

- tum non fac - tum, con - substan - ti - a - lem pa - tri,
 fac - tum, con - substan - ti - a - lem pa - - - tri, per quem
 fac - tum, con - substan - ti - a - lem pa - tri, per quem om -

per quem om - ni - a fac - ta sunt:

om - ni - a fac - ta sunt, per quem om - ni - a fac - ta sunt:

- ni - a fac - ta sunt, per quem om - ni - a fac - ta sunt:

p Qui prop - ter nos ho - mi - nes et prop - ter nos - tram

p Qui prop - ter nos ho - mi - nes et prop - ter

p Qui prop - ter nos ho - mi - nes et

sa - lu - tem de - scen - dit, de -

nos - tram sa - lu - tem de - scen - dit

prop - ter nos - tram sa - lu - tem de - scen -

SANCTUS

First system of musical notation for the 'SANCTUS' section. It consists of four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment staff. The key signature is B-flat major (two flats). The tempo/mood is marked *p* (piano). The lyrics are: "Sanctus - - - tus, Sanctus - - -". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a *cresc.* (crescendo) marking at the end of the system.

Second system of musical notation for the 'SANCTUS' section. It consists of four staves: three vocal staves (Soprano, Alto, Bass) and one piano accompaniment staff. The key signature is B-flat major. The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: "tus, Sanctus - - -". The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, with a *mf* marking at the end of the system.

cresc.

tus: Do - mi - nus De - us

cresc.

tus: Do - mi - nus De -

cresc.

tus:

sa - ba - oth, Do - mi - nus De - us sa - ba - oth.

- us sa - ba - oth, Do - mi - nus De - us sa - ba - oth.

sf.

Do - mi - nus De - us sa - ba - oth, De - us sa - ba - oth.

Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et ter -

Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et ter -

Ple - ni sunt coe - li et ter - ra

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

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

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

- a. O - san - na in ex - cel -

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

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

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

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

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

BENEDICTUS

p
Be - ne - dic - tus qui ve - nit in
p
Be - ne - dic - tus qui ve -
p
Be - ne - dic - tus qui ve -

The first system of the musical score consists of four staves. The top three staves are for vocal parts: Soprano, Alto, and Bass. The bottom staff is for piano accompaniment. The music is in a minor key and begins with a piano (*p*) dynamic. The lyrics are: "Be - ne - dic - tus qui ve - nit in Be - ne - dic - tus qui ve - Be - ne - dic - tus qui ve -".

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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "no - mi - ne Do - mi - ni, Do - mi - ni, in no - mi - ne Do - mi - nit in no - mi - ne Do - mi - nit in no - mi - ne Do - mi - ni, in no - mi - ne".

f

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

f

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

f

Do - mi - ni. O - san - na in ex - cel - sis,

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano accompaniment is in grand staff. The lyrics are: "-ni. O - san - na in ex - cel - sis, O - san - na, O" for the first staff, "- - ni. O - san - na in ex - cel - sis, O - san - na," for the second, and "Do - mi - ni. O - san - na in ex - cel - sis," for the third. A piano dynamic marking 'f' is present above the first and second staves.

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

in ex - cel - sis, in ex - cel - - - sis.

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

This system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are: "- san - na in ex - cel - sis, in ex - cel - sis." for the first staff, "in ex - cel - sis, in ex - cel - - - sis." for the second, and "O - san - na in ex - cel - - - sis." for the third. The piano accompaniment features a prominent melodic line in the right hand.

AGNUS DEI

p
Ag - nus De - i, qui tol - lis pec - ca - ta
p
Ag - nus De - i,
p
Ag - nus De i, qui tol - lis

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The fourth staff is the piano accompaniment. The music is in a minor key and begins with a piano (*p*) dynamic. The lyrics are: "Ag - nus De - i, qui tol - lis pec - ca - ta" on the first line, "Ag - nus De - i," on the second line, and "Ag - nus De i, qui tol - lis" on the third line.

mun - di, mi - se - re - re no -
qui tol - lis pec - ca - ta mun - di,
pec - ca - ta mun - di, mi - se - re - re no -

This system contains the next four staves of the musical score. The first three staves are vocal parts with lyrics. The fourth staff is the piano accompaniment. The lyrics are: "mun - di, mi - se - re - re no -" on the first line, "qui tol - lis pec - ca - ta mun - di," on the second line, and "pec - ca - ta mun - di, mi - se - re - re no -" on the third line.

- bis, mi - se - re - re no - bis, mi - se - re - re no -
 mi - se - re - re no - bis, mi - se - re - re no -
 - - bis, mi - se - re - re no -

- - bis.
 - - bis. Ag - nus De - i, qui tol - lis pec - ca -
 - bis. Ag - nus De - i, qui tol - lis pec -

- ta mun - di, mi - se - re - re no - bis, mi - se - re - re
 ca - ta mun - di, mi - se - re - re no - bis, mi - se - re -

mf

Ag - nus De - i,

no - bis.

mf

- re no - bis. — Ag - nus De -

Ag - nus De - i, De -

mf

Ag - nus De - i.

- i, Ag - nus De - i, qui

p

- i, qui tol - lis pec - ca - ta mun - di: Do - na no - bis

qui tol - lis pec - ca - ta mun - di: Do - na

p

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

pa - cem, pa - cem, pa - cem, do - na no - bis
 no - bis pa - cem, pa - cem, do -
 mun - di: Do - na no - bis pa - cem, pa -

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

PP poco rit. e dim.
 pa - cem, do - na no - bis pa - cem.
pp do - na no - bis pa - cem.
pp poco rit. e dim.
 - cem, pa - cem, do - na no - bis pa - cem.
pp *poco rit. e dim.*