

Fuit homo missus

à8

Giacomo Vincenti, Venice, 1598

Edited by Lewis Jones, 2012

Giovanni Bassano
(c.1558 - 1617)

The musical score is arranged in a system with nine staves. The vocal parts are Cantus, Altus, Tenor, Bassus, Quintus, Septimus, Sextus, and Octavus. The organ part is labeled 'Bassi per l'organo'. The score is in common time (C) and features a 3/8 time signature. The lyrics are: 'Fu - it ho - mo mis - sus a De-'. The organ part provides a rhythmic accompaniment with a steady eighth-note pattern.

Cantus
Fu - it ho - mo

Altus
Fu - it ho - mo

Tenor
Fu - it ho - mo

Bassus
Fu - it ho - mo

Quintus
Fu - it ho - mo mis - sus a

Septimus
Fu - it ho - mo mis - sus a

Sextus
Fu - it ho - mo mis - sus a De-

Octavus
Fu - it ho - mo mis - sus a

Bassi per l'organo

5

C. mis - sus a De - - o

A. mis - sus a De - o

T. mis - sus a De - o

B. mis - sus a De - o

5. De - o cu - i no - men e - - -

7. De - o cu - i no - men e - - - rat Io -

6. - - o cu - i no - men e - - - rat

8. De - o cu - - i no - men e - rat

B.c.

Detailed description: This is a musical score for a choral or solo piece. It consists of nine staves. The first four staves are for voices C (Coprano), A (Alto), T (Tenor), and B (Bass). The next five staves are numbered 5, 7, 6, 8, and B.c. (Bass Continuo). The music is written in treble clef for the first five staves and bass clef for the last four. The lyrics are in Latin: 'mis - sus a De - - o' (C, A, T, B), 'De - o cu - i no - men e - - -' (5), 'De - o cu - i no - men e - - - rat Io -' (7), '- - o cu - i no - men e - - - rat' (6), 'De - o cu - - i no - men e - rat' (8), and 'B.c.' (Bass Continuo). The score includes various musical notations such as notes, rests, and bar lines.

9

C. cu - i no - men e - rat Io - an - nes, e -

A. cu - i no - men e - rat Io - an - nes, Io -

T. cu - i no - men e - rat Io - an -

B. cu - - i no - men e - rat Io -

5. -rat Io - an - - nes,

7. an - - - nes,


6. Io - an - - - nes,


8. Io - an - - - nes,

B.c.


Detailed description: This is a musical score for a SATB choir and piano accompaniment. The score is divided into two systems. The first system contains the vocal parts: Soprano (C.), Alto (A.), Tenor (T.), and Bass (B.). The second system contains the piano accompaniment parts: 5., 7., 6., 8., and B.c. (Bass Continuo). The lyrics are: 'cu - i no - men e - rat Io - an - nes, e -'. The music is written in a key with one sharp (F#) and a common time signature. The vocal parts have lyrics under them, and the piano parts have lyrics under them. The score is numbered 9 at the top left.

13

C. 
rat Io - an - nes, e - rat Io - an - nes


A. 
an - nes, e - rat Io - an - nes


T. 
nes, Io - an - nes, e - rat Io - an - nes

B. 
an - nes, e - rat Io - an - nes

5. 
e - rat Io - an - nes

7. 
e - rat Io - an - nes, Io - an - nes

6. 
e - rat Io - an - nes, Io - an - nes

8. 
e - rat Io - an - nes, Io - an - nes

B.c. 

17

C. Hic ve - nit ut te - sti - mo - ni - um

A. Hic ve - nit ut te - sti - mo - ni - um

T. Hic ve - nit ut te - sti - mo - ni - um

B. Hic ve - nit ut te - sti - mo - ni - um

5. Hic ve - nit ut te - sti - mo - ni - um per - hi -

7. Hic ve - nit ut te - sti - mo - ni - um per - hi -

6. Hic ve - nit ut te - sti - mo - ni - um per - hi -

8. Hic ve - nit ut te - sti - mo - ni - um per - hi -

B.c. Hic ve - nit ut te - sti - mo - ni - um per - hi -

Detailed description of the musical score: The score is for a SATB choir with five vocal parts. The parts are labeled C (Soprano), A (Alto), T (Tenor), B (Bass), 5 (Soprano), 7 (Alto), 6 (Alto), 8 (Bass), and B.c. (Bass). The music is in G major and 4/4 time. The lyrics are 'Hic venit ut testimonium perhi-'. The score is divided into two systems. The first system contains parts C, A, T, and B. The second system contains parts 5, 7, 6, 8, and B.c. The lyrics are aligned with the vocal lines. The music features a variety of note values including quarter, eighth, and half notes, as well as rests. The lyrics are: 'Hic ve - nit ut te - sti - mo - ni - um per - hi -'.

22

C. Musical staff for voice C. The staff contains a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a whole rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, and a quarter note A4. The lyrics are "per - hi - be - ret de lu - mi - ne".

A. Musical staff for voice A. The staff contains a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a whole rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, and a quarter note A4. The lyrics are "per - hi - be - ret de lu - mi - ne".

T. Musical staff for voice T. The staff contains a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a whole rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, and a quarter note A4. The lyrics are "per - hi - be - ret de lu - mi - ne".

B. Musical staff for voice B. The staff contains a bass clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a whole rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, and a quarter note A4. The lyrics are "per - hi - be - ret de lu - mi - ne".

5. Musical staff for voice 5. The staff contains a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, and a quarter note A4. The lyrics are "be - ret de lu - mi - ne et pa - ra - ret Do - mi -".

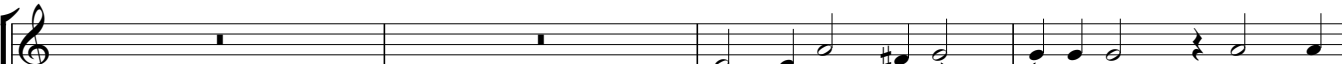
7. Musical staff for voice 7. The staff contains a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, and a quarter note A4. The lyrics are "be - ret de lu - mi - ne et pa - ra - ret Do - mi - no ple -".


6. Musical staff for voice 6. The staff contains a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, and a quarter note A4. The lyrics are "be - ret de lu - mi - ne et pa - ra - ret Do - mi -".

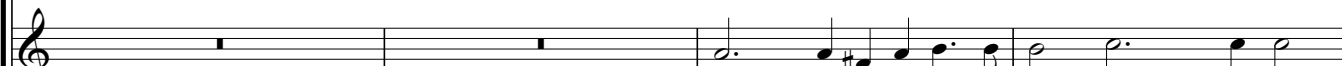
8. Musical staff for voice 8. The staff contains a bass clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, and a quarter note A4. The lyrics are "be - ret de lu - mi - ne et pa - ra - ret Do - mi - no ple -".

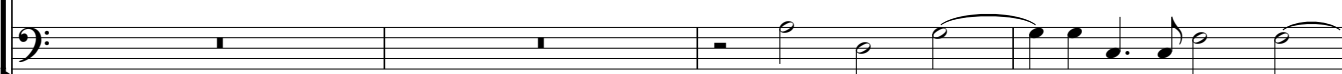
B.c. Musical staff for voice B.c. The staff contains a bass clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a dotted quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, and a quarter note A4. The lyrics are "be - ret de lu - mi - ne et pa - ra - ret Do - mi - no ple -".


26

C.  et pa - ra - ret Do - mi - no, Do - mi -

A.  et pa - ra - ret Do - mi - no, Do - mi - no ple -

T.  et pa - ra - ret Do - mi - no ple - bem per -


B.  et pa - ra - ret Do - mi - no ple -

5.  no ple - bem per - fe - - - ctam,

7.  bem per - fe - - - ctam,

6.  no ple - bem per - fe - - - ctam,

8.  bem per - fe - - - ctam,

B.c. 

30

C. no ple - bem per - fe - - - ctam. Al - le - lu - ia,

A. - bem per - fe - ctam, ple - bem per - fe - ctam. Al - le - lu - ia,

T. fe - - ctam, ple - bem per - fe - ctam. Al - le - lu - ia,

B. bem per - fe - ctam, ple - bem per - fe - ctam. Al - le - lu - ia,

5. ple - bem per - fe - - - ctam. Al - le - lu - ia, [al - le -

7. ple - bem per - fe - ctam, per - fe - ctam. Al - le - lu - ia, al - le -

6. ple - bem per - fe - ctam, [ple - bem per - fe - ctam.] Al - le - lu - ia, al - le -

8. ple - bem per - fe - - - ctam. Al - le - lu - ia, al - le -

B.c.

34

C. [al - le - lu - ia, al - le - lu - ia,] al - le - lu - ia, al - le - lu -

A. al - le - lu - ia, [al - le - lu - ia, al - le - lu - ia,] al - le - lu -

T. [al - le - lu - ia, al - le - lu - ia,] al - le - lu - ia, [al - le - lu - ia,] al - le - lu -

B. [al - le - lu - ia, al - le - lu - ia,] al - le - lu - ia, [al - le - lu -

5. lu - ia, al - le - lu - ia,] al - le - lu - ia, al - le - lu - ia, [al - le - lu -

7. lu - ia, [al - le - lu - ia,] al - le - lu - ia, [al - le - lu -

6. lu - ia, [al - le - lu - ia,] al - le - lu - ia, [al - le -

8. lu - ia, [al - le - lu - ia,] al - le - lu - ia, [al - le - lu - ia,] al - le - lu -

B.c.

The image shows a musical score for a choir or vocal ensemble. It consists of nine staves, each with a different voice part. The parts are labeled C. (Contralto), A. (Alto), T. (Tenor), B. (Bass), 5., 7., 6., 8., and B.c. (Bass continuo). The music is written in a common time signature (C) and features a melodic line with lyrics. The lyrics are 'al-le-lu-ia' repeated in various phrasings across the staves. The score includes various musical notations such as rests, notes, and brackets to indicate phrasing.

38

C. ia, [al - le - lu - ia,] al - le - lu - ia, [al - le - lu -

A. ia, [al - le - lu - ia,] al - le - lu - ia, [al - le - lu -

T. - ia, [al - le - lu - ia,] al - le - lu - ia, al - le - lu -

B. ia,] al - le - lu - ia, [al - le - lu - ia, al - le - lu -

5. ia,] al - le - lu - ia, [al - le - lu - ia,] al - le - lu - ia, al - le -

7. ia,] al - le - lu - ia, al - le - lu - ia, [al - le - lu - ia,]

6. lu - ia, al - le - lu - ia,] al - le - lu - ia, [al - le - lu - ia,

8. ia, al - le - lu - ia, [al - le - lu - ia,] al - le - lu - ia,

B.c.

The image shows a page of a musical score for voices, numbered 10 at the top left. The score is for a piece starting at measure 38. It features nine staves, each with a different voice part: C (Soprano), A (Alto), T (Tenor), B (Bass), 5, 7, 6, 8, and B.c. (Bass Continuo). The lyrics are 'al-le-lu-ia'. The music is written in a common time signature (C) and a key signature with one sharp (F#). The lyrics are distributed across the staves as follows: C: ia, [al - le - lu - ia,] al - le - lu - ia, [al - le - lu -; A: ia, [al - le - lu - ia,] al - le - lu - ia, [al - le - lu -; T: - ia, [al - le - lu - ia,] al - le - lu - ia, al - le - lu -; B: ia,] al - le - lu - ia, [al - le - lu - ia, al - le - lu -; 5: ia,] al - le - lu - ia, [al - le - lu - ia,] al - le - lu - ia, al - le -; 7: ia,] al - le - lu - ia, al - le - lu - ia, [al - le - lu - ia,]; 6: lu - ia, al - le - lu - ia,] al - le - lu - ia, [al - le - lu - ia,; 8: ia, al - le - lu - ia, [al - le - lu - ia,] al - le - lu - ia,; B.c. (no lyrics shown).

42

C.

A.

T.

B.

5.

7.

6.

8.

B.c.

45

C. lu - ia,] al - le - lu - - - ia.

A. lu - ia,] al - le - lu - - - ia.

T. al - le - lu - ia, [al - le - lu - ia.]

B. [al - - le - lu - - - - - ia.]

5. al - - le - lu - ia.

7.

6. ia, [al - le - lu - - - - ia.]

8. - ia, al - le - lu - - - ia.

B.c.