

Passiones, Lamentationes, Responsoria, Benedictus, Miserere multaque alia devotissima cantica.

ad offitium hebdomadæ Sanctæ pertinentia

Ad elevationem corporis Christi;
The Finding of the Holy Cross. At Terce

Editor, Anthony Maydwell

Paulo Ferrarese OB
(fl. 1565)

Musical score for four voices: Cantus, Altus, Tenor, and Bass. The score is presented in two systems. The first system uses a mensural notation with a square clef and a common time signature. The second system uses a modern staff notation with a treble clef and a common time signature. The lyrics are: A - do - ra - mus te. The Cantus part includes a 'V' symbol above the first note of the second system.

Musical score for four voices: Cantus (C.), Altus (A.), Tenor (T.), and Bass (B.). The score is presented in a single system with a treble clef and a common time signature. A triplet of notes is indicated above the first measure of each part. The lyrics are: Chri - - - ste et be - ne - di - ci -. The Tenor part has a 'V' symbol above the first note of the second system.

6

C. mus ti - - - bi Qui - a per san - ctam cru - cem

A. mus ti - - - bi Qui - a per san - ctam cru - cem

T. mus ti - - - bi Qui - a per san - ctam cru - cem

B. mus ti - - - bi Qui - a per san - ctam cru - cem

9

C. tu - am re - di - mi - sti mun - - - dum

A. tu - am re - de - mi - sti mun - - - dum

T. tu - am re - de - mi - sti mun - - - dum

B. tu - am re - de - mi - sti mun - - - dum

12

C. mi - - se - re - re no - - stri

A. mi - - se - re - re no - - stri

T. mi - - se - re - re no - - stri

B. mi - - se - re - re no - - stri

14

C. qui pas - sus es pro no - bis

A. qui pas - sus es pro no - bis

T. qui pas - sus es pro no - bis

B. qui pas - sus es pro no - bis