



MICHEL' ANGELO GRANCINI
(1605-1669)
MESSA À 4 VOCI, SESTO TONO
(1622)

KYRIE
GLORIA
CREDO
SANCTUS & BENEDICTUS
AGNUS DEI

Performance edition by William Evans, 2017. Transcribed from *Dell' Armonia ecclesiastica de concerti á 1, 2, 3, e 4 voci, con una Messa, Magnificat, Letanie, Falsibordoni, & Canzoni Francese, parimente á quattro di Michel' Angelo Grancini, organista di S. Maria del Paradiso in Milano. Dedicati al Molto Illus. & M. R. mio Signore & Patrone offervandiss. Monsig. Ludovico Besozzi Canonico, Ordinario nella metropolitana di Milano &c. In Milano, per Giorgio Rolla. 1622. Con licenza de' Superiori.*

Grancini, M. *Armonia ecclesiastica de concerti*, Op. 1; Milan: Giorgio Rolla, 1622.
RISM A/I: G 3397; RISM B/I: 1622^s

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Transposed up a minor third, note values halved, tempo markings are editorial. Published source provides no underlay except incipits to each piece. Underlay supplied by editor according to stylistic convention. A basso continuo has been realised from the vocal parts. Only one iteration of the Agnus Dei is in the source, a suitable chant has been supplied and a *dona nobis pacem* movement arranged from the final Kyrie.

MESSA À 4 VOCI, SESTO TONO

KYRIE

Michel' Angelo Grancini

Bc arr. W. Evans

Adagio (♩ = c. 72)

CANTVS S

ALTVS A

TENOR T

BASSVS B

Ky - ri - e e - le - i -

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

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

S

A

T

B

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

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

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

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

9

S e - lei - - - son. Chri - ste e -

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

T 8 Ky - ri - e e - lei - son. Chri - ste e - le - - i -

B lei - - - son.

9

15

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

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

T 8 son, Chri - ste e - le - i - son, Chri - ste e - le - i - son,

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

15

4
20

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

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

T
8
Chri - ste e - le - i - son, e - le - i - son.

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

20

25

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

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

T
8
Ky - ri - e e - le - i - son, Ky - ri - e e - le -

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

25

31 *rit.*

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

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

T 8 - - i - son, Ky - ri - e e - le - - - i - son.

B Ky - ri - e e - lei - - - son.

31

MESSA À 4 VOCI, SESTO TONO

GLORIA

Michel'Angelo Grancini
Bc arr. W. Evans

Moderato (♩ = c. 110)

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

ALTVS A Et in ter - ra pax ho -

TENOR T Glo - ri - a in ex - cel - sis De - o. Et in

BASSVS B

S bus, bo - næ vo - lun - ta - tis. Lau - da - mus

A mi - ni - bus bo - næ vo - lun - ta - tis. Lau - da - mus

T ter - ra pax ho - mi - ni - bus, bo - næ vo - lun - ta - tis.

B Et in ter - ra pax ho - mi - ni - bus, bo - næ vo - lun - ta - tis.

8

S
te, be - ne - di - ci - mus te, a - do - ra - mus

A
te, be - ne - di - ci - mus te, a - do - ra - mus

T
8 Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus

B
Lau - da - mus te, a - do - ra - mus

8

13

S
te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

A
te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

T
8 te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

B
te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi

13

8
18

S
bi prop - ter ma - gnam glo - ri-am tu - am, Do - mi-ne

A
bi prop - ter ma - gnam glo - ri - am tu - am, Do - mi-ne

T
8
bi prop - ter ma - gnam glo - ri-am tu - - - am, Do - mi-ne

B
prop - ter ma - gnam glo - ri-am tu - - - am,

18

23

S
De - us, Rex cæ - le - stis,

A
De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens.

T
8
De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po -

B
De - us Pa - ter om - ni - po - tens.

23

28

S Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -

A Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -

T tens. Do - mi - ne Fi - li,

B Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -

28

33

S ste, Do - mi - ne De - us, A -

A ste, Do - mi - ne De - us, A - gnus

T Do - mi - ne De - us A - gnus De - i, A - gnus De -

B ste, Do - mi - ne De - us, A - gnus De - i,

33

S
gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi -

A
De - i, Fi - li - us Pa - tris, Fi - li - us

T
8 - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi -

B
Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us

38

rit.

Meno mosso

S
- li - us Pa - tris. Qui tol - lis pec -

A
Pa - tris. Qui tol - lis pec -

T
8 - li - us Pa - tris. Qui tol - lis pec -

B
Pa - tris.

43

48

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

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

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

B

Qui

48

53

S lis pec - ca - ta mun - di, su - sci - pe, de - pre - ca - ti -

A tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -

T tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -

B tol - lis pec - ca - ta mun - di, su - sci - pe,

53

S o - nem no - stram. Qui

A o - nem no - stram, de - pre - ca - ti - o - nem no -

T o - nem no - stram, de - pre - ca - ti - o - nem no -

B de - pre - ca - ti - o - nem no -

S se - des ad dex - ter - am Pa - tris,

A stram. Qui se - des ad dex - ter - am Pa - tris,

T stram. Qui se - des ad dex - ter - am Pa -

B stram. Qui se - des ad dex - ter - am Pa -

68

S mi - se - re - re no - bis. Quo - ni - am tu so - lus

A mi - se - re - re no - bis. Quo - ni - am tu so - lus

T tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus

B tris, mi - se - re - re no - bis.

68

73

S San - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -

A San - ctus. Tu so - lus Al - tis - si -

T San - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus,

B Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -

73

S
mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu in

A
mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a, in

T
8 Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a, in

B
mus, Je - su Chri - ste.

S
83 glo - ri - a, in glo - ri - a, cum San - cto Spi - ri - tu in

A
glo - ri - a, cum San - cto Spi - ri - tu in glo - ri - a, in

T
8 glo - ri - a, cum San - cto Spi - ri - tu in glo - ri - a, cum San - cto Spi - ri - tu in

B
Cum San - cto Spi - ri - tu in glo - ri - a, in glo - ri - a, in

rit.

88

S
glo - ri - a De - i Pa - tris. A - men. De - i Pa - tris. A - men.

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

T
8
glo - ri - a De - i Pa - tris. A - men. De - i Pa - tris. A - men.

B
glo - ri - a De - i Pa - tris. A - men. De - i Pa - tris. A - men.

88

MESSA À 4 VOCI, SESTO TONO

CREDO

Michel'Angelo Grancini
Bc arr. W. Evans

Allegro (♩ = c. 120)

CANTVS S Pa-trem om - ni - po-ten -

ALTVS A Pa - trem om - ni - po -

TENOR T Cre - do in u - num De - um. Pa - trem om -

BASSVS B Pa - trem om -

S tem, om - ni - po-ten - tem, fac - to - rem cæ - li et

A ten - - - tem, fac - to - rem cæ - li et ter -

T ni - po - ten - - - tem, fac - to - rem cæ - li et

B ni - po - ten - - - tem, fac - to - rem cæ - li et ter - rae,

8

S ter - ræ, vi - si - bi - li - um om - ni - um

A - - - ræ, vi - si - bi - li - um om - ni - um

T 8 ter - ræ, vi - si - bi - li - um om - ni - um, et

B vi - si - bi - li - um om - ni - um et

8

13

S et in - vi - si - bi - li - um. Et in u - num Do - mi -

A et in - vi - si - bi - li - um. Et in u - num

T 8 in - vi - si - bi - li - um. Et in u - num Do - mi - num

B in - vi - si - bi - li - um.

13

18
18

S
num Je - sum Chri - stum, Fi - li-um De - i u - ni -

A
Do - mi-num Je - sum Chri - stum, Fi - li-um De - i, Fi - li - um

T
8 Je - sum Chri - stum, Fi - li-um De - i u - ni -

B
Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni - tum,

18

23

S
ge - - - ni - tum, et ex Pa - tre na -

A
De - i, et ex Pa - tre na - tum an -

T
8 ge - ni - tum, et ex Pa - tre na - - - tum

B
u - ni - ge - ni - tum, et ex Pa - tre na - tum

23

28

S tum an - te om - ni - a sæ - cu - la.

A - te om - ni - a sæ - cu - la, sæ - cu - la.

T an - te om - ni - a sæ - - - cu - la. De -

B De - um de

28

33

S De - um de De - o, De - um ve - rum de -

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

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

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

33

S De - um ve - ro. Ge - ni-tum non fac -
A - rum de De - o ve - ro. Ge - ni-tum non fac - tum, con -
T rum de De - o ve - ro. Ge - ni - tum non fac - tum, con -
B rum de De - o ve - ro. Ge - ni-tum non

38

S - tum con - sub - stan ti - a - lem Pa - tri: Per quem om - ni -
A sub - stan - ti - a - lem Pa - tri: Per quem om -
T sub - stan - ti - a - lem Pa - tri:
B fac - tum, con - sub - stan - ti - a - lem Pa - tri:

43

48

S a fac - ta sunt. Qui prop - ter nos ho - mi -

A - ni - a fac - ta sunt. Qui prop - ter nos ho - mi -

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

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

48

53

S nes, de - scen - dit de cae -

A nes et prop - ter no - stram sa - lu - tem de - scen - dit de cae -

T prop - ter no - stram sa - lu - tem de - scen - dit de

B no - stram sa - lu - tem de - scen - dit de

53

22
58

rit.

Meno mosso

S
lis, de - scen - dit de cae - lis. Et in - car - na - tus

A
lis, de cae - lis. Et in - car - na - tus

T
8 cae - lis, de cae - lis. Et in - car - na - tus

B
cae - lis, de cae - lis. Et in - car - na - tus

58

S
est de Spi - ri - tu San - cto ex Ma - ri - a Vir -

A
est de Spi - ri - tu San - cto ex Ma - ri - a

T
8 est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

B
est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

64

70

S
- gi - ne: Et ho - mo fac - tus est.

A
Vir - gi - ne: Et ho - mo fac - tus est.

T
8 Et ho - mo fac - tus est, et ho - mo fac - tus est.

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

TACET
to bar 114

70

Poco adagio

75

S
Cru - ci - fi - xus e - ti - am pro no - bis sub

A
Cru - ci - fi - xus e - ti - am pro no - bis

T
8 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

75

24
80

S
Pon - ti - o Pi - la - to: Pas - sus,

A
sub Pon - ti - o Pi - la - to: Pas - sus, et se -

T
la - to: Pas - sus, et se - pul - tus est.

80

85

S
et se-pul - tus est. Et re - sur - re - xit ter - ti - a di - e,

A
pul - tus est. Et re - sur - re - xit ter - ti - a di - e, se - cun -

T
Et re - sur - re - xit ter - ti - a di - e, se -

85

91

S
se - cun - dum Scrip - tu - ras. Et a - scen - dit in cæ - lum:

A
dum Scrip - tu - ras. Et a - scen - dit in cæ - lum: Se -

T
cun - dum Scrip - tu - ras. Et a - scen - dit in cæ - lum: Se -

91

96

S Se - det ad dex - ter - am Pa - tris. Et i - ter - um ven - tu - rus est cum

A det ad dex - ter - am Pa - tris. Et i - ter - um ven - tu - rus est cum

T det ad dex - ter - am Pa - tris. Et i - ter - um ven - tu - rus est

8

102

S glo - ri - a iu - di - ca - re vi - vos et mor - tu - os: Cu - ius

A glo - ri - a iu - di - ca - re vi - vos et mor - tu - os: Cu - ius re -

T cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os: Cu - ius re -

8

102

108

S re - gni non e - rit fi - nis, non e - rit fi - nis. *rit.*

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

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

8

108

Largamente (♩ = c. 110)

S
Et in Spi - ri - tum San - ctum Do - mi - num,

A
Et in Spi - ri - tum San - ctum Do - mi - num, et vi -

T
8 Et in Spi - ri - tum San - ctum Do - mi - num, et vi -

B
Et in Spi - ri - tum San - ctum Do - mi - num, et vi -

114

S
et vi - vi - fi - can - tem: Qui ex Pa - tre, Fi - li - o - que

A
vi - fi - can - tem: Fi - li -

T
8 vi - fi - can - tem: Qui ex Pa - tre Fi - li - o - que pro - ce -

B
vi - fi - can - tem:

119

124

S pro - ce - dit. Si - mul a - do -

A o - que pro - ce - dit. Et Fi - li - o si - mul a do -

T dit. Qui cum Pa - tre, et Fi - li - o si - mul a - do -

B Qui cum Pa - tre et Fi - li - o si - mul a - do -

129

S ra - tur et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per

A ra - tur et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per

T ra tur, et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro -

B ra - tur: Qui lo - cu - tus est per Pro -

S Pro - phe - tas. Et u - nam, san - ctam ca - tho - li - cam et a - po -

A — Pro - phe - tas. Et u - nam, san - ctam ca - tho - li - cam et

T phe - tas. Ca - tho - li - cam, a - po -

B phe - tas. San - ctam ca - tho - li - cam Ec - cle - si -

S sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis -

A a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis -

T sto - li - cam Ec - cle - si - am Con - fi - te - or u - num bap - tis -

B am. Con - fi - te - or u - num bap - tis -

144

S ma. Et ex - pec -

A ma in re - mis - si - o - nem pec - ca - to - rum. Et

T ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

B ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

149

S to re - sur - rec - ti - o - nem mor - tu - o - rum, et vi -

A ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum, et vi -

T pec - to re - sur - rec - ti - o - nem mor - tu - o - rum, et vi -

B pec - to re - sur - rec - ti - o - nem mor - tu - o - rum, et

149

rit.

S
tam ven - tu - ri sæ - cu - li. A - - - - men.

A
tam ven - tu - ri sæ - cu - li. A - - - - - men.

T
8 tam ven - tu - ri - sæ - cu - li. A - men, a - - - - men.

B
vi - tam ven - tu - ri - sæ - cu - li. A - - - - - men.

154

MESSA À 4 VOCI, SESTO TONO

SANCTUS & BENEDICTUS

Michel' Angelo Grancini

Bc arr. W. Evans

Maestoso (♩ = c. 92)

CANTVS S
ALTVS A
TENOR T
BASSVS B

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

S
A
T
B

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

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

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

T
8 - - ctus, Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us Sa - ba -

B
- - ctus, Do - mi-nus De - us Sa - ba -

9

S
Sa - ba-oth. Ple - ni sunt cæ - li et ter - ra glo -

A
oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a

T
8 oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a tu -

B
oth. Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a,

14

19

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

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

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

B
glo - ri - a tu - a.

19

23 **Più mosso**

S
O - san - na in ex - cel -

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

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

B
O - san - na

23

S
- - sis, o - san - na in ex -

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

T
8 san - na in ex - cel - sis, o -

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

28

S
- cel - sis, o - san - na in ex - cel - sis. TACET to bar 54

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

T
8 san - na in ex - cel - sis.

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

33

BENEDICTUS

L'istesso tempo

38

A Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

T Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

B Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

44

A - - mi - ni, qui ve - nit in no -

T - - mi - ni, qui ve - nit in no - - - mi - ne Do - mi -

B - - mi - ni, qui ve - nit in no - - - mi - ne

49

A - - mi - ne, in no - mi - ne Do - mi - ni.

T ni, in - - - no - mi - ne Do - - - mi - ni.

B Do - mi - ni, in no - mi - ne Do - mi - ni.

36
54

S
A
T
B

O - san - na in ex - cel -

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

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

O - san - na

54

59

S
A
T
B

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

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

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

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

59

64

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

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

T
8 san - - - na in ex - cel - sis.

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

64

MESSA À 4 VOCI, SESTO TONO

AGNUS DEI

Michel'Angelo Grancini
Bc arr. W. Evans

Adagio (♩ = c. 72)

CANTVS S
ALTVS A
TENOR T
BASSVS B

A -
A - gnus De - i qui tol - lis pec -
A - gnus De -
A -

S
A
T
B

- gnus De - i qui tol - lis pec - ca - ta mun - di, pec - ca - ta -
ca - ta mun - di, pec - ca - ta mun -
- - - i, qui tol - lis pec -
A - gnus De - i qui tol - lis

9

S
— mun - di, mi - se - re - re no - bis, mi - se - re - re

A
- di, mi - se - re - re no - bis, mi - se -

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

B
pec - ca - ta mun - di, mi - se - re - re

9

14

S
no - bis, mi - se - re - re no - bis.

A
re - re no - bis, mi - se - re - re no - bis.

T
8 mi - se - re - re no - bis, mi - se - re - re no - bis.

B
no - bis, mi - se - re - re no - bis.

14

A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

mi - se - re - re no - bis.

S A - gnus De - - - i,

A A - gnus De - i, qui tol - lis pec -

T A - gnus De - - - i, qui tol - lis pec - ca - ta mun -

B A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

19

S qui tol - lis pec - ca - ta - mun - di, do - na no - bis pa - cem.

A ca - ta mun - di, do - na no - bis pa - - - cem.

T di, do - na no - bis pa - - - cem.

B do - na no - bis pa - - - cem.

25

rit.

MESSA À 4 VOCI, SESTO TONO

KYRIE

Michel'Angelo Grancini

Bc arr. W. Evans

Adagio (♩ = c. 72)

Musical notation for measures 1-4. The score is in G minor (three flats) and common time. The bass clef is used. Measure 1 has a whole rest. Measure 2 has a half note G2. Measure 3 has a quarter note G2, quarter note F2, quarter note E2. Measure 4 has a half note G2, quarter note F2, quarter note E2.

Musical notation for measures 5-8. Measure 5 has a half note G2, quarter note F2, quarter note E2. Measure 6 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 7 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 8 has a half note G2, quarter note F2, quarter note E2.

Musical notation for measures 9-12. Measure 9 has a half note G2, quarter note F2, quarter note E2. Measure 10 has a whole note G2. Measure 11 has a half note G2, quarter note F2, quarter note E2. Measure 12 has a half note G2, quarter note F2, quarter note E2.

Christe

Musical notation for measures 13-16. Measure 13 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 14 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 15 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 16 has a half note G2, quarter note F2, quarter note E2.

Musical notation for measures 17-20. Measure 17 has a half note G2, quarter note F2, quarter note E2. Measure 18 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 19 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 20 has a half note G2, quarter note F2, quarter note E2.

25

Kyrie

31

rit.

rit.

GLORIA

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

Moderato (♩ = c. 110)

Et in terra

6

11

16

Musical score for measures 16-20. The piece is in a minor key with a key signature of three flats. The melody in the right hand features a mix of eighth and quarter notes, often beamed together. The left hand provides a steady accompaniment with chords and moving lines.

21

Musical score for measures 21-25. The right hand continues with a melodic line, showing some chromatic movement. The left hand maintains a consistent rhythmic pattern.

26

Musical score for measures 26-30. The right hand has a more active melodic line with some grace notes. The left hand accompaniment remains steady.

31

Musical score for measures 31-35. The right hand features a melodic phrase with a fermata over the final note. The left hand accompaniment is consistent.

36

Musical score for measures 36-40. The right hand has a melodic line with some rests. The left hand accompaniment continues with chords and moving lines.

41

rit.

Musical score for measures 41-43. The piece concludes with a *rit.* (ritardando) marking. The right hand has a melodic line that ends with a fermata, and the left hand accompaniment also concludes with a fermata.

44
46

Meno mosso

Musical score for measures 44-50. The piece is in a minor key (three flats) and 4/4 time. The tempo is 'Meno mosso'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Qui tollis

51

Musical score for measures 51-55. The tempo remains 'Meno mosso'. The melody continues with a series of eighth notes and quarter notes, showing some chromatic movement. The bass staff continues with a steady accompaniment.

56

Musical score for measures 56-60. The tempo remains 'Meno mosso'. The melody features a prominent half note G4 with a fermata, followed by a series of eighth notes. The bass staff has a more active accompaniment with eighth notes.

61

Musical score for measures 61-65. The tempo remains 'Meno mosso'. The melody continues with a series of eighth notes and quarter notes. The bass staff provides a consistent accompaniment.

66

Musical score for measures 66-70. The tempo remains 'Meno mosso'. The melody features a half note G4 with a fermata, followed by a series of eighth notes. The bass staff has a more active accompaniment with eighth notes.

Tempo primo

71

Musical score for measures 71-75. The tempo changes to 'Tempo primo'. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Quoniam

76

82

88

rit.

CREDO

Cre - do in u - num De - um.

Allegro (♩ = c. 120)

Patrem

5

46
10

Musical notation for measures 46-55. 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 three flats (B-flat, E-flat, A-flat). The music features a mix of eighth and sixteenth notes in the treble, often beamed together, and chords and single notes in the bass.

16

Musical notation for measures 16-25. 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 three flats. The music continues with similar rhythmic patterns and chordal structures.

21

Musical notation for measures 21-30. 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 three flats. The music features more complex rhythmic figures in the treble.

26

Musical notation for measures 26-35. 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 three flats. The music shows a continuation of the melodic and harmonic themes.

31

Musical notation for measures 31-40. 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 three flats. The music features a variety of note values and rests.

36

Musical notation for measures 36-45. 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 three flats. The music concludes with a final cadence.

41

Musical score for measures 41-45. The piece is in a minor key with a key signature of three flats. The music features a melodic line in the right hand and a supporting bass line in the left hand.

46

Musical score for measures 46-50. The melodic line continues with some chromatic movement, and the bass line provides harmonic support.

51

Musical score for measures 51-55. The texture becomes more active with some sixteenth-note passages in the right hand.

56

rit.

Musical score for measures 56-60. The tempo is marked *rit.* (ritardando). The music concludes with a final cadence in both hands.

61

Meno mosso

Musical score for measures 61-67. The tempo is marked **Meno mosso**. The music features a more rhythmic and chordal texture.

Et incarnatus est

68

Musical score for measures 68-72. The piece concludes with a final cadence.

48
75

Poco adagio

Musical score for measures 48-75. The piece is in a minor key (three flats) and 4/4 time. The tempo is marked 'Poco adagio'. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a series of eighth and quarter notes, with some rests. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

Crucifixus

80

Musical score for measures 80-84. The melody in the treble staff continues with a more active line, including some sixteenth notes. The bass staff remains accompanimental with quarter notes.

85

Musical score for measures 85-89. The treble staff features a melodic line with some ties and rests. The bass staff continues with a steady accompaniment.

90

Musical score for measures 90-94. The treble staff has a melodic line with some ties. The bass staff provides a consistent accompaniment.

95

Musical score for measures 95-99. The treble staff continues with a melodic line. The bass staff accompaniment remains steady.

100

Musical score for measures 100-104. The treble staff features a melodic line with some ties. The bass staff continues with a steady accompaniment.

105

Musical score for measures 105-110. The piece is in a minor key with a key signature of three flats. The tempo is marked 'Largamente' with a metronome marking of quarter note = c. 110. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes in the right hand, and a more rhythmic bass line in the left hand.

111

Largamente (♩ = c. 110)

Musical score for measures 111-115. The tempo is marked 'Largamente' with a metronome marking of quarter note = c. 110. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes in the right hand, and a more rhythmic bass line in the left hand.

Et in Spiritum Sanctum

116

Musical score for measures 116-120. The piece is in a minor key with a key signature of three flats. The tempo is marked 'Largamente' with a metronome marking of quarter note = c. 110. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes in the right hand, and a more rhythmic bass line in the left hand.

121

Musical score for measures 121-125. The piece is in a minor key with a key signature of three flats. The tempo is marked 'Largamente' with a metronome marking of quarter note = c. 110. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes in the right hand, and a more rhythmic bass line in the left hand.

126

Musical score for measures 126-130. The piece is in a minor key with a key signature of three flats. The tempo is marked 'Largamente' with a metronome marking of quarter note = c. 110. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes in the right hand, and a more rhythmic bass line in the left hand.

131

Musical score for measures 131-135. The piece is in a minor key with a key signature of three flats. The tempo is marked 'Largamente' with a metronome marking of quarter note = c. 110. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes in the right hand, and a more rhythmic bass line in the left hand.

50
137

Musical score for measures 50-137. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The score consists of two staves: a treble staff and a bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The texture is primarily homophonic, with chords and simple melodic lines.

143

Musical score for measures 143-154. This section continues the musical style established in the previous system, with similar rhythmic and harmonic elements. The bass staff shows some more complex rhythmic patterns, including a half note with a fermata.

149

Musical score for measures 149-154. This system shows further development of the musical themes, with more active melodic lines in both staves. The piece concludes with a final chord in the bass staff.

154

rit.

Musical score for measures 154-154. This system concludes the piece with a *rit.* (ritardando) marking. The music ends with a final chord in both staves.

SANCTUS & BENEDICTUS

Maestoso (♩ = c. 92)

Musical score for the beginning of the Sanctus & Benedictus section. The piece is in a key with three flats and common time. The tempo is marked **Maestoso** with a quarter note equal to approximately 92 beats per minute. The score consists of two staves: a treble staff and a bass staff. The music begins with a series of chords and simple melodic lines, setting a solemn and grand tone.

6

Musical score for measures 6-11. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The music features a complex texture with many beamed notes and rests in both the treble and bass staves.

12

Musical score for measures 12-16. The texture continues with intricate melodic lines and harmonic support in both staves.

17

Musical score for measures 17-22. The piece concludes with a final cadence in 3/4 time, marked with a double bar line and repeat dots.

23 **Più mosso**

Musical score for measures 23-27. The tempo is marked **Più mosso**. The time signature changes to 3/4. The music is characterized by a more rhythmic and driving feel, with prominent eighth and sixteenth notes.

Osanna

28

Musical score for measures 28-32. The music continues with a similar rhythmic intensity, featuring complex chordal structures and melodic patterns.

33

Musical score for measures 33-38. The piece concludes with a final cadence in 3/4 time, marked with a double bar line and repeat dots.

BENEDICTUS

52
38

L'istesso tempo

Musical score for measures 38-43. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is written for piano in a grand staff. The melody in the right hand consists of quarter and eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical score for measures 44-48. The key signature and time signature remain the same. The melodic line continues with various rhythmic values, including eighth and sixteenth notes. The accompaniment in the left hand features chords and moving bass lines.

Musical score for measures 49-53. The key signature and time signature remain the same. The piece concludes this section with a double bar line and a 3/4 time signature change. The final measure of this system has a fermata over the final note.

Musical score for measures 54-58. The key signature remains the same, but the time signature changes to 3/4. The melody in the right hand is more rhythmic, featuring eighth and sixteenth notes. The left hand accompaniment consists of chords and moving lines.

Osanna

Musical score for measures 59-63. The key signature and time signature remain the same. The melody in the right hand is primarily composed of quarter notes. The left hand accompaniment features chords and moving lines.

Musical score for measures 64-68. The key signature and time signature remain the same. The piece concludes with a double bar line and a fermata over the final note in both hands.

AGNUS DEI

Adagio (♩ = c. 72)

A - gnus De - i, qui tol - lis pec - ca - ta — mun - di:

mi - se - re - re ————— no - bis.

54

19

Musical notation for measures 54-57. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). Measure 54 features a whole rest in the treble and a dotted half note in the bass. Measure 55 has a whole rest in the treble and a half note in the bass. Measure 56 has a dotted half note in the treble and a half note in the bass. Measure 57 has a whole note in the treble and a whole note in the bass.

23

Musical notation for measures 23-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats and the time signature is common time. Measure 23 has a dotted half note in the treble and a half note in the bass. Measure 24 has a whole note in the treble and a half note in the bass. Measure 25 has a dotted half note in the treble and a half note in the bass. Measure 26 has a whole note in the treble and a whole note in the bass.

27

rit.

Musical notation for measures 27-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats and the time signature is common time. Measure 27 has a dotted half note in the treble and a half note in the bass. Measure 28 has a dotted half note in the treble and a half note in the bass. Measure 29 has a dotted half note in the treble and a half note in the bass. Measure 30 has a whole note in the treble and a whole note in the bass. The system ends with a double bar line.