



ALESSANDRO GRANDI
(1586-1630)

MESSA À QUATTRO VOCI
(1628)

KYRIE
GLORIA
CREDO
SANCTUS & BENEDICTUS
AGNUS DEI

Performance edition and realisation of basso continuo by William Evans, 2017.
Transcribed from *Il Primo Libro de Motetti a Due, Tre, Quattro, Cinque, & Otto Voci, con una Messa à Quattro Voci. Accommodati per cantarsi nell'Organo, Clavicembalo, Chitarrone, ò altro simile Stromento. Di Alessandro Grandi, Maestro di Capella in Santa Maria Maggiore di Bergamo.*
Novamente in questa Quinta impressione con ogni diligenza corretti & ristampati.
Con privilegio - in Venetia, Appresso Alessandro Vincenti, 1628.

My thanks to the Bibliothèque nationale de France for providing this resource online.
Archived at: <http://gallica.bnf.fr/ark:/12148/btv1b9062709q>
RISM A/I: G3421; RISM ID no.: 00000990022498

Originally for ATTB, transposed down a tone and arranged for SATB: S=T1, A=T2, T=A, B=B.

MESSA À QUATTRO VOCI

KYRIE

Alessandro Grandi

Arr. W. Evans

Moderato (♩ = c. 110)

Soprano

Ky - ri - e, Ky - ri - e -

Alto

Ky -

Tenore

TACET to bar 32

Basso

TACET to bar 32

Organ

The first system of the musical score is for the beginning of the Kyrie. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The Soprano part begins with a long note on 'Ky' followed by a rest, then 'ri' and 'e'. The Alto part has rests for the first four measures, then a long note on 'Ky'. The Tenor and Bass parts are marked 'TACET to bar 32'. The Organ part provides accompaniment with chords and moving lines in both hands.

S

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

A

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

T

B

Organ

The second system of the musical score continues the vocal parts. The Soprano part starts with a measure rest, then sings 'le - i - son, Ky - ri - e - lei - son,'. The Alto part starts with a measure rest, then sings 'ri - e, Ky - ri - e - le - i - son, Ky -'. The Tenor and Bass parts are marked 'TACET'. The Organ part continues with accompaniment.

11

S Ky - ri - e_e - lei - son,

A - ri - e_e - lei - son, Ky - ri - e_e - lei -

17

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

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

21

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

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

4

26

S Ky - ri - e e - lei - - - son.

A Ky - ri - e e - lei - - - son.

SA
TACET
to bar 64

32

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

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

37

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

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

42

T
8

ste e - lei - son,

B

Chri - ste e - le -

48

T
8

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

B

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

53

T
8

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

B

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

58

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

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

64

S
Ky - ri - e, Ky - ri - e, Ky - ri - e - lei -

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

T
Ky - ri - e, Ky - ri - e,

B
Ky - ri - e, Ky - ri - e,

69

S son, Ky - ri - e_e - le - i - son, Ky - ri - e_e - lei - son,

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

T 8 Ky - ri - e_e - lei - son,

B

74

S Ky - ri - e, Ky - ri - e_e - lei - son,

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

T 8 Ky - ri - e_e - lei - son,

B Ky - ri - e_e - lei - son,

79

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

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

T Ky - ri - e, Ky - ri - e,

B Ky - ri - e, Ky - ri - e,

84

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

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

T Ky - ri - e_e - le - i - son, Ky -

B Ky -

89

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

A - ri - e_e - lei - son, Ky - ri - e_e - le - i - son, Ky -

T 8 - ri - e_e - lei - son, Ky -

B ri - e_e - lei - son,

94

S - ri - e_e - lei - son, Ky - ri - e_e - le - i - son,

A - ri - e_e - lei - son, Ky - ri - e_e - le - i - son,

T 8 - ri - e_e - lei - son,

B Ky - ri - e_e - lei - son,

99

S Ky - ri - e e - lei - son.

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

T 8 Ky - ri - e e - lei - - - son.

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

The musical score is for a vocal quartet and piano. It consists of five staves. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is at the bottom. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are 'Ky - ri - e e - lei - son.' The Soprano part starts with a rest, followed by a melodic line. The Alto part has a similar line but with a slight variation in the second measure. The Tenor part has a lower register line with a fermata over the final note. The Bass part has the lowest register line, also with a fermata. The piano accompaniment features a steady rhythmic pattern in the right hand and a more melodic line in the left hand.

MESSA À QUATTRO VOCI

GLORIA

Alessandro Grandi

Arr. W. Evans

Moderato (♩ = c. 110)

The musical score is arranged in two systems. The first system includes the Soprano, Alto, Tenor, and Bass vocal parts, along with the Organ. The Soprano and Alto parts begin with the lyrics "Et in ter - ra pax,". The Tenor part begins with "Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax,". The Bass part begins with "Et in ter - ra pax,". The Organ part provides harmonic support. The second system continues the vocal parts with the lyrics "et in ter - ra pax, in ter - ra pax ho - mi - ni - bus, bo - nae". The Organ part continues with accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked "Moderato" with a metronome marking of approximately 110 beats per minute.

9

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

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

T 8 bo - næ vo - lun - ta - tis.

B bo - næ vo - lun - ta - tis.

14

S te, lau - da - mus te, be - ne - di - ci - mus te,

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

T 8 A - do -

B

19

S
glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

A
- mus te, glo - ri - fi - ca - mus te,

T
8 ra - mus te, glo - ri - fi - ca - mus

B
Glo - ri - fi - ca - mus

24

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

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

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

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

29

S
- gi-mus ti - bi prop - ter ma - gnam glo - ri - am tu - am, Do -

A
a - gi-mus ti - bi prop - ter ma - gnam glo - ri - am tu - am,

T
8
a - gi-mus ti - bi prop - ter - ma - gnam glo - ri - am tu - am, Do -

B
a - gi-mus ti - bi

34

S
- mi-ne De - us, Rex cæ - le - stis, De-us Pa - ter om-ni - po - tens. Do - mi-ne

A
Do - mi-ne

T
8
- mi-ne De - us, Rex cæ - le - stis, De-us Pa - ter om-ni - po - tens.

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

39

S De - us, Do - mi-ne De - us, Rex cæ-le - stis, De - us Pa - ter om-ni - po -

A De-us, Do - mi-ne De - us, Rex cæ - le - stis, De-us Pa - ter om - ni - po -

T De - us Pa - ter om-ni - po -

B Do - mi-ne De - us, Rex cæ - le - stis, De-us Pa - ter om - ni - po -

44

S tens. Do - mi-ne Fi - li, Fi-li u-ni - ge - ni - te, Do - mi-ne Fi - li, Fi-li u-ni -

A tens. Do - mi-ne Fi - li, Fi-li u-ni -

T tens. Do - mi-ne Fi - li, Fi-li u-ni - ge - ni - te,

B tens.

49

S
ge - ni - te, Je - su Chri - ste,

A
ge - ni - te, Je - su Chri - ste,

T
8
Je - su Chri - ste,

B
Je - su, Je - su Chri - ste,

54

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

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

T
8
Do - mi - ne De - us, Do - mi - ne De - us, A - gnus

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

59

S De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris. Qui

A - - - i, Fi - li - us Pa - tris. Qui

T De - i, Fi - li - us Pa - - - tris.

B De - i, Fi - li - us Pa - - - tris.

64

S tol - lis pec - ca - ta mun - di, mi - se - re - re

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

T

B

69

S no - bis. Qui tol - lis pec - ca - ta mun - di, su -

A - - bis. Su -

T 8 Qui tol - lis pec - ca - ta mun - di, su -

B - - - - - Su -

74

S - sci - pe de - pre - ca - ti - o - nem no - stram.

A - sci - pe de - pre - ca - ti - o - nem no - stram.

T 8 - - sci - pe de - pre - ca - ti - o - nem no - stram.

B - ci - pe

79

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

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

T
8

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

83

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

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

T
8
Mi - se - re - re no - bis.

B
Mi - se - re - re no - bis.

S
Quo - ni - am, tu so - lus San - ctus. Tu so - lus Do - mi - nus.

A
Quo - ni - am, tu so - lus San - ctus. Tu so - lus Do - mi - nus.

T
8 Quo - ni - am tu so - lus Do - mi - nus.

B
Quo - ni - am, tu so - lus San - ctus.

S
94 Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

A
Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

T
8 Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

B
Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

99

S
Cum San - cto

A
Cum San - cto Spi - ri - tu, cum San - cto

T
8
Cum San - cto Spi - ri - tu, cum San - cto

B
In glo - ri - a De - i Pa - tris, cum San - cto

104

S
Spi - ri - tu in glo - ri - a De - i Pa - tris,

A
Spi - ri - tu in glo - ri - a De - i Pa - tris,

T
8
Spi - ri - tu,

B
Spi - ri - tu, cum San - cto Spi - ri - tu,

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

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

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

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

S
114
a De - i Pa - tris. A - - - - men.

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

T
8 - - - - - men.

B
- - - - - men.

MESSA À QUATTRO VOCI

CREDO

Alessandro Grandi

Arr. W. Evans

Allegro (♩ = c. 120)

Soprano

Alto

Tenor

Bass

Organ

Pa - trem om - ni - po - ten - tem,
Cre - do in u - num De - um. Pa - trem om - ni - po - ten - tem,

S

A

T

B

Organ

5
fac - to - rem cæ - li et ter - ræ, vi - si - bi - li - um
fac - to - rem cæ - li et ter - ræ, vi - si - bi - li - um
fac - to - rem cæ - li et ter - ræ, vi - si - bi - li - um
fac - to - rem cæ - li et ter - ræ, vi - si - bi - li - um

10

S
om - ni - um et in - vi - si - bi - li - um.

A
om - ni - um et in - vi - si - bi - li - um.

T
8 om - ni - um et in vi - si - bi - li - um.

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

15

S
Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i

A
Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni -

T
8

B

20

S
u - ni - ge - ni - tum, Fi - li - um De - i u - ni - ge - ni - tum,

A
ge - ni - tum, Fi - li - um De - i - u - ni - ge - ni - tum,

T
8

B
8

25

S
et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la.

A
et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la.

T
8
Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la.

B
Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la.

30

S
De - um de De - o, lu - men de lu - mi - ne, De -

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

T

B

35

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

A
- um ve - rum de De - o ve -

T

B

40

S ro. Ge - ni - tum, non fac - tum con - sub - stan - ti - a - lem

A ro. Ge - ni - tum, non fac - tum con - sub - stan - ti - a - lem

T Ge - ni - tum, non fac - tum con - sub - stan - ti - a - lem

B Ge - ni - tum, non fac - tum con - sub - stan - ti - a - lem

45

S Pa - tri: per quem om - ni - a fac - ta sunt.

A Pa - tri: per quem om - ni - a fac - ta sunt.

T Pa - tri: per quem om - ni - a fac - ta sunt.

B Pa - tri: per quem om - ni - a fac - ta sunt.

Quasi recit.

S
Qui prop - ter no ho - mi - nes et prop-ter no - stram sa -

A
Qui prop - ter nos ho - mi - nes et prop-ter no - stram sa -

T
8

B

S
lu - tem, de - scen - dit de cæ - lis, de - scen - dit de

A
lu - tem, de - scen - dit de cæ - lis, de - scen - dit de

T
8

B

Meno mosso

60

S
cæ - lis.

A
cæ - lis. Et in-car - na - tus

T
Et in-car - na - tus est de

B
Et in-car-

65

S

A
est de Spi - ri-tu San - cto ex Ma-ri - a Vir - gi - ne et

T
Spi - ri-tu San - cto ex Ma-ri - a Vir - gi - ne et

B
na - tus est de Spi - ri-tu San - cto ex Ma-ri - a Vir - gi - ne et

S 

A 

T 

B 



Grave

S 

A 

T 

B 



80

S
sub Pon - ti - o Pi la -

A
am pro no - bis sub Pon - ti - o Pi - la -

T
am pro no - bis sub Pon - ti - o Pi - la -

B
sub Pon - ti - o Pi - la - to,

85

S
to, pas - - sus, pas -

A
to, pas - - sus, pas -

T
to, pas - - sus, pas -

B
pas - - sus, pas -

S
sus, _____ et se -

A
sus, e - ti - am pro no - bis, et se -

T
sus, e - ti - am pro no - bis, et se -

B
sus, _____ et se - - -

Tempo primo

S
pul - - - tus est. Et re-sur-re - xit

A
pul - tus est. Et re-sur - re - xit ter - ti - a

T
pul - - - tus est. Et re-sur - re - xit ter - ti - a

B
pul - tus est.

100

S
ter - ti - a di - e se - cun - dum Scrip - tu - ras, et re-sur-re - xit

A
di - e se - cun - dum Scrip - tu - ras, et re-sur - re - xit ter - ti - a

T
8
di - e se - cun - dum Scrip - tu - ras, et re-sur - re - xit,

B
Et re-sur-re - xit ter - ti - a

104

S
ter - ti - a di - e se - cun - dum Scrip - tu - ras, et re-sur - re - xit ter - ti - a

A
di - e se - cun - dum Scrip - tu - ras, et re-sur - re - xit ter - ti - a

T
8
et re - sur - re - xit, se - cun -

B
di - e se - cun - dum Scrip - tu - ras, se - cun -

S
di - e se - cun - dum Scrip - tu - ras. Et a - scen - dit in

A
di - e se - cun - dum Scrip - tu - ras. Et a - scen - dit in

T
8
dum Scrip - tu - ras.

B
dum Scrip - tu - ras.

S
cæ - lum, et a - scen - dit in cæ - lum, se - det ad dex - ter - am

A
cæ - lum, et a - scen - dit in cæ - lum, se - det ad dex - ter - am

T
8
Et a - scen - dit in cæ - lum,

B
Et a - scen - dit in cæ - lum, et a - scen - dit in cæ - lum,

117

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

A Pa - tris, se - det ad dex - ter - am,

T se - det ad dex - ter - am, se - det ad dex - ter - am

B se - det ad dex - ter - am, se - det ad dex - ter - am

122

S se - det ad dex - ter - am Pa - tris. Et i - ter -

A se - det ad dex - ter - am Pa - tris. Et i - ter -

T Pa - tris. Et i - ter -

B Pa - tris. Et i - ter -

S
um ven - tu - rus est cum glo - ri - a iu - di - ca - re vi -

A
um ven - tu - rus est cum glo - ri - a iu - di - ca - re vi -

T
8
um ven - tu - rus est cum glo - ri - a iu - di - ca - re

B
um ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et

S
- vos et mor - tu - os: cu - ius re - gni, cu - ius re -

A
vos et mor - tu - os: cu - ius re - gni, cu - ius re -

T
8
vi - vos et mor - tu - os: cu - ius re - gni, cu - ius re - gni

B
mor - tu - os: cu - ius re - gni, cu - ius re - gni

137

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

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

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

B
non e - rit fi - nis, non e - rit fi - nis.

143

S
Et in Spi - ri - tum sanc - tum Do - mi - num, et vi - vi - fi - can - tem, et vi - vi - fi -

A
Et in Spi - ri - tum sanc - tum Do - mi - num, et vi - vi - fi - can - tem.

T
8 Et in Spi - ri - tum sanc - tum Do - mi - num, et —

B
Et in Spi - ri - tum sanc - tum Do - mi - num.

S
can - tem. Qui ex Pa - tre, qui ex Pa - tre.

A
Qui ex Pa - tre Fi - li - o - que pro -

T
8 vi - vi - fi - can - tem. Qui ex Pa - tre, qui ex Pa - tre Fi - li -

B
Qui ex Pa - tre, Fi - li - o - que pro

S
Qui cum Pa - tre et Fi - li - o,

A
ce - dit. Qui cum Pa - tre et Fi - li - o,

T
8 o - que pro - ce - dit.

B
ce - dit.

158

S
si - mul a - do - ra - tur

A
si - mul a - do - ra - tur

T
8 Si - mul a - do - ra - tur et

B
Si - mul a - do - ra - tur

163

S
et con-glo - ri - fi - ca - tur.

A
et con-glo - ri - fi - ca - tur.

T
8 con-glo - ri - fi - ca - tur.

B
et con-glo - ri - fi - ca - tur.

S
Qui lo - cu - tus est, qui lo - cu - tus est per Pro -

A

T
8
Qui lo - cu - tus est, qui lo - cu - tus est per Pro -

B
Qui lo - cu - tus est per

S
phe - tas, qui lo - cu - tus est,

A
Qui lo - cu - tus est,

T
8
phe - tas, qui lo - cu - tus est per Pro - phe -

B
Pro - phe - tas, qui lo - cu - tus est, qui lo - cu - tus

177

S
qui lo - cu - tus est per Pro - phe - tas. Et u - nam sanc -

A
qui lo - cu - tus est per Pro - phe - tas. Et u - nam sanc -

T
8
- - - - - tas. Et u - nam sanc -

B
est per Pro - phe - - - - - tas. Et u - nam sanc -

182

S
tam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am.

A
tam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am.

T
8
tam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am.

B
tam ca - tho - li - cam, et a - po - sto - li - cam Ec - cle - si - am.

S
Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem

A
Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem

T
8
Con - fi - te - or u - num bap - tis - ma in re - mis - si -

B
Con - fi - te - or u - nam bap - tis - ma

S
191
pec - ca - to - rum, in re - mis - si - o - nem,

A
pec - ca - to - rum, in re - mis - si - o - nem pec -

T
8
o - nem pec - ca - to - rum, in re - mis - si - o - nem, in re - mis - si -

B
in re - mi - si - o - nem, in re - mis - si -

195

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

A - ca-to-rum. Et ex-pec-to

T o-nem pec-ca-to-rum. Et ex-pec-to

B o-nem pec-ca-to-rum. Et ex-pec-to

200

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

A re-sur-rec-ti-o-nem mor-tu-o-rum,

T re-sur-rec-ti-o-nem mor-tu-o-rum,

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

S
et vi - tam ven - tu - ri - sæ - cu -

A
et vi - tam ven - tu - ri sæ - cu -

T
8
et vi - tam

B
et vi - tam

S
209
li, ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu -

A
li, ven - tu - ri sæ - cu -

T
8
ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu -

B
ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu -

213 *rit.*

S
li. A - - - - men. _____

A
li. A - - - - men. _____

T
8 li. A - - - - men. _____

B
li. A - - - - men. _____

MESSA À QUATTRO VOCI

SANCTUS & BENEDICTUS

Alessandro Grandi

Arr. W. Evans

Moderato (♩ = c. 110)

Soprano

San - - - - ctus, Do - mi - nus

Alto

San - - - - ctus, Do - mi - nus De - us,

Tenor

Bass

Organ

S

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

A

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

T

B

11

S De - us Sa - ba - oth. San - - -

A us, Do - mi - nus De - us Sa - ba - oth. San - - -

T 8 San - - - ctus, _____

B San - - - ctus, _____

16

S - - - ctus, Do - mi - nus De - us, Do - mi - nus De -

A - - - ctus, Do - mi - nus De - us,

T 8 Do - mi - nus De -

B Do - mi - nus De - us, Do - mi - nus

21

S
us, Do - mi - nus De - us Sa - ba - oth. Ple -

A
Do - mi - nus De - - - us Sa - ba - oth. Ple -

T
8 us, Do - mi - nus De - us Sa - ba - oth. _____ Ple -

B
De - us Sa - ba - oth. _____ Ple -

26

S
- ni sunt cæ - li et ter - ra glo - ri - a tu - a. O -

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

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

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

31 (♩ = ♪)

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

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

T
O - san - na in ex -

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

36

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

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

T
cel - sis, in

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

41

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

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

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

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

BENEDICTUS

Meno mosso

47

S
Be - ne - di - ctus,

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

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

B
Be - ne - di - ctus.

a tempo

51

S
qui ve - nit in no - mi - ne Do - mi - ni. O - san - na in ex -

A
Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni.

T
Do - mi - ni.

B
O -

55

S
cel - sis, in ex - cel - sis, o -

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

T
O - san - na in ex - cel -

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

60

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

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

T
8 - - sis, in ex - cel -

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

65

S
sis, in ex - cel - sis.

A
sis, in ex - cel - sis.

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

B
sis, in ex - cel - sis.

MESSA À QUATTRO VOCI

AGNUS DEI

Alessandro Grandi

Arr. W. Evans

Adagio (♩ = c. 72)

Soprano

Alto

Tenore

Basso

Organo

A - gnus De - i, qui tol -

A - gnus De - - -

TACET to bar 19

TACET to bar 19

S

A

T

B

Organo

5

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

i, qui tol - lis, qui tol - lis pec - ca - ta mun - di, mi - se -

10

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

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

T

B

15

S re - re no - bis. A - gnus

A re - re no - bis.

T A

B

21

S De - i, qui tol - lis, qui tol -

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

T - gnus De - i, qui tol - lis, qui tol -

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

26

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

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

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

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

31

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

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

T
8 mi - se - re -

B

36

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

A
mi - se - re - re no -

T
8 re no - bis.

B
mi - se - re - re

41

S no - bis. A - gnus De -

A - - bis. A - gnus De -

T A - gnus De -

B no - bis. A - gnus De -

46

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

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

T i, qui tol - lis, do - na

B i, qui tol - lis, do - na

51

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

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

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

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

ORGAN

MESSA À QUATTRO VOCI

KYRIE

Alessandro Grandi

Arr. W. Evans

Moderato (♩ = c. 110)

The image shows the first 31 measures of an organ score. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato' with a quarter note equal to approximately 110 beats per minute. The score is written for a grand staff with a treble and bass clef. The first system (measures 1-6) features a melodic line in the treble clef and a supporting bass line. The second system (measures 7-12) continues the melodic development. The third system (measures 13-18) introduces more complex chordal textures. The fourth system (measures 19-24) features a more active treble line with repeated chords. The fifth system (measures 25-30) shows a return to a more stable harmonic structure. The sixth system (measures 31) begins with the word 'Christe' written below the bass clef.

2
37

Musical notation for measures 37-42. The system consists of two staves. The upper staff is in bass clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and contains a continuous melodic line with eighth and sixteenth notes.

43

Musical notation for measures 43-48. The system consists of two staves. The upper staff features a melodic line with a long slur over measures 45-46. The lower staff contains a simple harmonic accompaniment with whole notes.

49

Musical notation for measures 49-54. The system consists of two staves. The upper staff has a melodic line with eighth notes and some slurs. The lower staff provides a steady accompaniment with quarter and eighth notes.

55

Musical notation for measures 55-60. The system consists of two staves. The upper staff features a melodic line with slurs and some grace notes. The lower staff has a rhythmic accompaniment with eighth notes and rests.

61

Musical notation for measures 61-66. The system consists of two staves. The upper staff has a melodic line with slurs and some rests. The lower staff has a simple accompaniment with whole notes. The word "Kyrie" is written below the lower staff at the beginning of measure 64.

67

Musical notation for measures 67-72. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a simple accompaniment with whole notes.

73

Musical score for measures 73-78. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The right hand features a melodic line with a long slur over measures 74-75, while the left hand provides a steady accompaniment of quarter notes.

79

Musical score for measures 79-84. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth-note patterns in measures 80-81.

85

Musical score for measures 85-89. The right hand has a continuous eighth-note melodic line, and the left hand has a simple accompaniment of quarter notes.

90

Musical score for measures 90-93. The right hand continues with a continuous eighth-note melodic line, and the left hand has a simple accompaniment of quarter notes.

94

Musical score for measures 94-98. The right hand continues with a continuous eighth-note melodic line, and the left hand has a simple accompaniment of quarter notes.

99

Musical score for measures 99-104. The right hand continues with a melodic line, and the left hand has a simple accompaniment of quarter notes. The piece concludes with a final chord in measure 104.

GLORIA

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

Moderato (♩ = c. 110)

7

Laudamus te

13

19

25

Gratias

31

Musical notation for measures 31-36. 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 two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes in the treble, and a bass line with quarter and eighth notes.

37

Musical notation for measures 37-42. 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 two flats. The music continues with similar rhythmic patterns, including some chords in the treble.

43

Musical notation for measures 43-48. 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 two flats. The music features a prominent melodic line in the treble with a slur over measures 45-46, and a bass line with a slur over measures 47-48.

Domine Fili

49

Musical notation for measures 49-54. 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 two flats. The music features a melodic line in the treble with a slur over measures 51-52, and a bass line with a slur over measures 53-54.

Domine Deus

55

Musical notation for measures 55-60. 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 two flats. The music features a melodic line in the treble with a slur over measures 57-58, and a bass line with a slur over measures 59-60.

61

Musical notation for measures 61-66. 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 two flats. The music features a melodic line in the treble with a slur over measures 63-64, and a bass line with a slur over measures 65-66.

6
67

Musical score for measures 6-67. 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 is three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed notes and chords, particularly in the first few measures. A long, sweeping slur covers the final three measures of this system.

73

Musical score for measures 73-82. 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 is three flats. The music continues with complex textures, including many beamed notes and chords. A long, sweeping slur covers the first three measures of this system.

79

Musical score for measures 79-84. 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 is three flats. The music continues with complex textures, including many beamed notes and chords.

85

Musical score for measures 85-90. 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 is three flats. The music continues with complex textures, including many beamed notes and chords. A long, sweeping slur covers the first three measures of this system.

Quoniam

91

Musical score for measures 91-96. 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 is three flats. The music continues with complex textures, including many beamed notes and chords. A long, sweeping slur covers the last two measures of this system.

97

Musical score for measures 97-102. 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 is three flats. The music continues with complex textures, including many beamed notes and chords.

103

109 *rit.*

115

CREDO

Cre - do in u - num De - um.

Allegro (♩ = c. 120)

7

8
13

Musical score for measures 8-13. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The score is written for piano with a grand staff. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Et in unum

19

Musical score for measures 19-24. The right hand continues the melodic development with some chromaticism, and the left hand maintains a steady accompaniment with chords and moving lines.

25

Musical score for measures 25-30. The texture becomes more complex with dense chords in the right hand and a more active bass line in the left hand.

Et ex Patre

31

Musical score for measures 31-37. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and moving lines.

38

Musical score for measures 38-43. The right hand has a more active melodic line with eighth notes, and the left hand features a prominent eighth-note bass line.

44

Musical score for measures 44-49. The right hand continues with a melodic line, and the left hand features a prominent eighth-note bass line. The piece concludes with a final chord in both hands.

50 **Quasi recit.**

SA

Qui prop - ter no ho - mi - nes

54

SA

et prop - ter no - stram sa - lu - tem, de - scen -

58

SA

- dit de cæ - lis, de - scen - dit de cæ - lis.

62 **Meno mosso**

68

10
74

Grave

Musical score for measures 74-79. The piece is in a slow, somber mood, marked 'Grave'. The key signature has three flats (B-flat, E-flat, A-flat). The music features a mix of chords and single notes, with a prominent bass line in the lower register.

80

Musical score for measures 80-85. The texture becomes more complex with overlapping chords and melodic lines in both hands. The tempo remains slow and the mood is dark.

86

Musical score for measures 86-91. The music continues with a focus on harmonic texture and a steady, slow progression of notes.

92

Musical score for measures 92-97. The piece maintains its slow, heavy character with intricate chordal structures and a somber atmosphere.

98

Tempo primo

Musical score for measures 98-103. The tempo changes to 'Tempo primo' (first tempo), which is noticeably faster than the previous section. The music becomes more rhythmic and active, with a clear pulse.

104

Musical score for measures 104-109. The piece concludes with a return to a more somber and slower feel, mirroring the beginning of the section.

110

Musical score for measures 110-114. The piece is in a minor key (three flats). Measure 110 features a sixteenth-note arpeggiated pattern in the right hand and a half-note bass line in the left hand. Measures 111-114 continue with similar textures, including chords and moving lines in both hands.

115

Musical score for measures 115-120. Measure 115 begins with a whole-note chord in the left hand and a half-note in the right hand. The right hand has a melodic line with eighth-note patterns, while the left hand provides a steady bass line.

121

Musical score for measures 121-126. Measure 121 has a whole-note chord in the left hand and a half-note in the right hand. Measures 122-126 show a more active right hand with eighth-note patterns and a left hand with sustained chords and moving bass lines. The text "Et iterum" is written below the final measure.

Et iterum

127

Musical score for measures 127-132. This system features a more complex texture with multiple chords and moving lines in both hands, including some sixteenth-note patterns in the right hand.

133

Musical score for measures 133-139. Measure 133 starts with a whole-note chord in the left hand and a half-note in the right hand. The right hand has a melodic line with eighth-note patterns, while the left hand provides a steady bass line.

140

Musical score for measures 140-144. Measure 140 begins with a whole-note chord in the left hand and a half-note in the right hand. The right hand has a melodic line with eighth-note patterns, while the left hand provides a steady bass line. The text "Et in Spiritum" is written below the final measure.

Et in Spiritum

12
146

Musical score for measures 12-146. The system consists of two staves, Treble and Bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The music features a melodic line in the Treble clef with a long slur over measures 13-14, and a bass line with chords and a descending eighth-note pattern at the end.

153

Musical score for measures 153-158. The system consists of two staves, Treble and Bass clef, in a key signature of three flats. The music features a melodic line in the Treble clef with a long slur over measures 154-155, and a bass line with chords and a descending eighth-note pattern at the end.

159

Musical score for measures 159-164. The system consists of two staves, Treble and Bass clef, in a key signature of three flats. The music features a melodic line in the Treble clef with a long slur over measures 160-161, and a bass line with chords and a descending eighth-note pattern at the end.

165

Musical score for measures 165-170. The system consists of two staves, Treble and Bass clef, in a key signature of three flats. The music features a melodic line in the Treble clef with a long slur over measures 166-167, and a bass line with chords and a descending eighth-note pattern at the end.

171

Musical score for measures 171-176. The system consists of two staves, Treble and Bass clef, in a key signature of three flats. The music features a melodic line in the Treble clef with a long slur over measures 172-173, and a bass line with chords and a descending eighth-note pattern at the end.

177

Musical score for measures 177-182. The system consists of two staves, Treble and Bass clef, in a key signature of three flats. The music features a melodic line in the Treble clef with a long slur over measures 178-179, and a bass line with chords and a descending eighth-note pattern at the end.

183

Musical score for measures 183-188. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with various intervals and rests, while the left hand provides a harmonic accompaniment with chords and single notes.

189

Musical score for measures 189-194. The right hand continues with a melodic line, including some slurs and ties. The left hand accompaniment consists of chords and moving lines.

195

Musical score for measures 195-200. The right hand has a melodic line with some slurs. The left hand accompaniment features chords and moving lines.

201

Musical score for measures 201-207. The right hand has a melodic line with some slurs. The left hand accompaniment features chords and moving lines.

208

Musical score for measures 208-212. The right hand has a melodic line with some slurs. The left hand accompaniment features chords and moving lines.

213

rit.

Musical score for measures 213-218. The piece concludes with a *rit.* (ritardando) marking. The right hand has a melodic line with a long slur. The left hand accompaniment features chords and moving lines.

SANCTUS & BENEDICTUS

Moderato (♩ = c. 110)

Musical notation for measures 1-6. The piece is in 3/4 time, key of B-flat major. The melody in the right hand features a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 7-12. The melody continues with a mix of eighth and quarter notes. The left hand accompaniment includes some chords and moving lines.

Musical notation for measures 13-18. The melody features a prominent eighth-note pattern. The left hand accompaniment includes a large slur over several measures.

Musical notation for measures 19-24. The melody continues with a mix of eighth and quarter notes. The left hand accompaniment includes a large slur over several measures.

Musical notation for measures 25-30. The melody continues with a mix of eighth and quarter notes. The left hand accompaniment includes a large slur over several measures.

Musical notation for measures 31-34. The piece changes to 3/4 time, key of B-flat major. The melody continues with a mix of eighth and quarter notes. The left hand accompaniment includes a large slur over several measures.

Osanna

36

Musical score for measures 36-40. The piece is in B-flat major (two flats) and common time. The right hand features a melodic line with some grace notes and rests, while the left hand provides a steady accompaniment of quarter notes.

41

Musical score for measures 41-45. The right hand continues the melodic line with some ties and rests. The left hand has a more active accompaniment with eighth notes and quarter notes.

BENEDICTUS
47 **Meno mosso**

Musical score for measures 47-50. The tempo is marked **Meno mosso**. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment of quarter notes.

51 *a tempo*

Musical score for measures 51-56. The tempo is marked *a tempo*. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment of quarter notes. The piece changes to 3/4 time at measure 54.

Osanna

57

Musical score for measures 57-62. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment of quarter notes.

63

Musical score for measures 63-67. The right hand has a melodic line with some ties and rests, and the left hand has a steady accompaniment of quarter notes.

AGNUS DEI

Adagio (♩ = c. 72)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and common time (C). The music begins with a long, sweeping melodic line in the upper staff, starting on a whole note chord and moving through several notes. The lower staff provides a simple harmonic accompaniment with whole notes.

The second system of the musical score consists of two staves. The upper staff continues the melodic line from the first system, featuring a series of eighth and sixteenth notes. The lower staff continues the harmonic accompaniment with a mix of eighth and sixteenth notes.

The third system of the musical score consists of two staves. The upper staff features a melodic line with a prominent slur over several notes. The lower staff continues the harmonic accompaniment with a mix of eighth and sixteenth notes.

The fourth system of the musical score consists of two staves. The upper staff features a melodic line with a prominent slur over several notes. The lower staff continues the harmonic accompaniment with a mix of eighth and sixteenth notes.

The fifth system of the musical score consists of two staves. The upper staff features a melodic line with a prominent slur over several notes. The lower staff continues the harmonic accompaniment with a mix of eighth and sixteenth notes.

The sixth system of the musical score consists of two staves. The upper staff features a melodic line with a prominent slur over several notes. The lower staff continues the harmonic accompaniment with a mix of eighth and sixteenth notes.

37

Musical score for measures 37-42. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The score is written for piano in grand staff notation. Measures 37-41 feature a melodic line in the right hand with various rhythmic values and a bass line with sustained notes and some movement. Measure 42 concludes with a final chord in both hands.

43

Musical score for measures 43-47. The right hand features a prominent melodic line with a long, sweeping slur across measures 43 and 44, followed by a series of chords and single notes. The bass line provides a steady accompaniment with sustained notes and some rhythmic patterns.

48

Musical score for measures 48-51. This section is characterized by more complex rhythmic patterns and chords in both hands. The right hand has a more active melodic line with eighth and sixteenth notes, while the bass line continues with a steady accompaniment.

52

Musical score for measures 52-55. The right hand features a melodic line with a long slur across measures 52 and 53, followed by chords and single notes. The bass line has a steady accompaniment with sustained notes and some rhythmic patterns. The piece concludes with a final chord in both hands.