



ORAZIO TARDITI

MESSA CONCERTATA
A 5 VOCIBUS
(1625)

Performance edition by William Evans, 2018

Editor's note

Performance edition by William Evans, 2018. Transcribed from *Il Secondo Libro de Motetti Concertati à Una, Due, Tre, Quattro, e Cinque Voci Con vna Messa, e Salmi a Cinque Voci in Concerto. Di D. Horatio Tarditi Romano Organista del Duomo d'Arezzo. Dedicati al Molto R. P. D. Clemente Salviati Fiorentino Abbate della Badia di S. Maria in grado d'Arezzo della Congregatione Camaldolense. In Venetia, Appresso Alessandro Vincenti. 1625* (microfilm copy in the Museo Internazionale e Biblioteca della Musica di Bologna.)

Original key, tempo markings are editorial.

Original clefs: Canto (C), Alto (C), Tenore (C), Quinto (C), Basso (F).

Basso continuo realised by editor as a foundation for further elaboration.

Gloria intonation from *Orbis Factor*.

Kyrie

Adagio ♩ = 72

Presto (♩ = ○) ♩ = 108

(♩ = ○) ma più mosso ♩ = 100

Gloria

Moderato ♩ = 100

where (♩ = ○) ♩ = 150

Credo

Moderato ♩ = 100

Adagio ♩ = 72

Presto ♩ = 150

Moderato ♩ = 100

Sanctus & Benedictus

Adagio ♩ = 72

Agnus Dei

Grave ♩ = 40

MESSA CONCERTATA A 5 VOCIBUS

KYRIE

Orazio Tarditi
Bc. arr. W. Evans

Adagio

Soprano Ky - ri - e, Ky-ri e_e-

Alto Ky - ri - e, Ky -

Tenor 1 Ky - ri - e, Ky-ri-e_e - le - i - son,

Tenor 2 Ky - ri-e_e-lei - son, Ky - ri - e_e -

Bass

Organ

6

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

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

T 1 Ky-ri-e_e-lei - son, Ky-ri-e_e-lei - son, Ky-ri-e_e-lei - son,

T 2 le - i - son, Ky-ri-e_e-lei - son, Ky-ri-e_e - lei - son, Ky-ri-e_e-

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

Organ

11

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

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

T 1 Ky - ri - e_e - le - - - i - son, Ky - ri - e_e -

T 2 lei - son, Ky - ri - e_e - le - i - son, Ky - ri - e_e - lei -

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

15

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

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

T 1 lei - son, Ky - ri - e_e - lei - son, Ky - ri - e_e - lei - son.

T 2 son, Ky - ri - e_e - lei - son, Ky - ri - e_e - le - - - i - son.

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

Presto

20

♩ = 0.

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

A Chri - ste e - le - - - -

T 1 Chri - ste e - le - - - - i - son, Chri - ste e -

T 2 TACET to bar 54

B Chri - ste e - le - - - - i -

26

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

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

T 1 lei - son, Chri - ste e - le - - - -

T 2

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

32

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

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

T 1
- - - - - i - son, Chri - ste e - le -

T 2
- - - - -

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

38

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

A
son, Chri - ste e - lei - - - son,

T 1
- - - - - i - son, Chri - ste e - le - - -

T 2
- - - - -

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

44

S
lei - son, Chri - ste e - lei - son,

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

T 1
- i - son, Chri - ste e - le - i - son,

T 2

B
le - i - son,

49

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

A
Chri - ste e - lei - son.

T 1
Chri - ste e - le - i - son.

T 2

B
Chri - ste e - lei - son.

♩. = ♪ *ma più mosso*

54

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

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

T 1 Ky - ri - e_e - le - i - son, Ky - ri - e_e - le - i - son, Ky - ri - e_e - le - i -

T 2 Ky - ri - e_e - le - i - son, Ky - ri - e_e - le - i - son, Ky - ri - e_e - le - i - son, e - lei -

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

58

S son, e - lei - son,

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

T 1 son, e - le - i - son, Ky - ri - e_e - le - i -

T 2 son, e - lei - son,

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

63

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

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

T 1 son, Ky - ri-e_e - le - i - son, e - lei - son.

T 2 Ky - ri-e_e - le - i - son, Ky - ri-e_e - le - i - son, e - lei - son.

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

GLORIA

Moderato

S Et in ter-ra pax ho-

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

T 1 Et in ter-ra pax ho -

T 2 Et in ter-ra pax ho-

B Glo - ri - a in ex-cel-sis De - o. Et in ter-ra pax ho-

S
mi - ni - bus bo - næ vo-lun - ta - tis.

A
bo-næ vo-lun-ta-tis, bo-næ vo-lun-ta - - - tis. Lau - da-mus te.

T 1
mi - ni - bus, ho - mi - ni - bus, bo-næ vo-lun-ta - tis. Be-ne-di - ci - mus

T 2
mi - ni - bus bo - næ vo-lun - ta - tis.

B
mi - ni - bus bo - næ vo-lun - ta - tis.

S
Lau - da-mus te. Glo-ri-fi-ca - - mus

A
Glo-ri-fi-ca - mus

T 1
te. Glo-ri-fi - ca - mus

T 2
Be-ne-di - ci - mus te.

B
A-do-ra - mus te.

15 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

S
te. Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am

A
te. Gra - ti - as a - gi - mus ti - bi,

T 1
te. Gra - ti - as a - gi - mus ti - bi,

T 2
Gra - ti - as a - gi - mus ti - bi,

B
Gra - ti - as a - gi - mus ti - bi,

20 $\text{♩} = \text{♩}$

S
tu - am. Prop - ter ma - gnam glo - ri - am tu - am.

A
gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam

T 1
gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam

T 2
gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam

B
gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam

S
Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam

A
glo - ri - am, prop - ter ma - gnam glo - ti - am, prop - ter ma - gnam

T 1
glo - ri - am tu - am, prop - ter ma - gnam glo - ri - am,

T 2
glo - ri - am, prop - ter ma - gnam glo - ri - am, prop - ter ma - gnam

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

S
glo - ri - am tu - am.

A
glo - ri - am tu - am.

T 1
prop - ter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cæ - le - stis,

T 2
glo - ri - am tu - am.

B
glo - ri - am tu - am.

34

S
Fi-li u-ni-ge - ni - te, Fi-li u-ni - ge - ni-te, Je -

A
Fi-li u-ni - ge - ni - te, Je -

T 1
Rex cæ-le-stis, De-us Pa - ter om-ni-po - tens. Fi-li u-ni-ge - ni - te, Je -

T 2
Fi-li u-ni - ge - ni-te, Je -

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

39

S
- - - su, Je - - - su Chri - ste.

A
- - - su, Je - - - su Chri - ste.

T 1
- - - su, Je - - - su Chri - ste.

T 2
- - - su, Je - - - su Chri - ste.

B
ge - ni-te, Je - - - su Chri - ste, Do - mi - ne

44

S
Fi - li - us Pa - tris.

A

T 1
Fi - li - us Pa - tris.

T 2
Qui tol - lis pec - ca - ta mun - di, mi - se -

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

49

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

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

T 1
Qui tol - lis pec - ca - ta mun - di,

T 2
re - re, mi - se - re - re no - bis. Su - sci - pe,

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

54

S
su - sci-pe, su - sci-pe de-pre-ca - ti-o - nem

A
su - sci - pe, su - sci - pe de - pre-ca - ti-

T 1
su - sci-pe de-pre-ca-ti-o-nem, de-pre-ca - ti-o-nem no -

T 2
su - sci-pe de-pre-ca-ti-o-nem, su - sci-pe de - pre-ca-ti-

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

59

S
no - stram. Qui se - des ad dex - ter - am Pa - tris, mi - se-re - re no - bis,

A
o - nem no - stram. Mi - se-re - re no - bis, mi - se-re - re

T 1
- - - - - stram.

T 2
o - nem no - stram.

B
no - stram.

64

S mi - se - re - re. Quo - ni - am, tu so - lus

A no - bis. Quo - ni - am,

T 1 Quo - ni - am tu so - lus San - ctus,

T 2 Quo - ni - am, quo - ni - am,

B Quo - ni - am, quo - ni - am,

69

S Do - mi - nus, tu so - lus Do - mi - nus.

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

T 1 quo - ni - am tu so - lus San - ctus. Tu so - lus Do - mi - nus.

T 2 quo - ni - am tu so - lus San - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -

B quo - ni - am tu so - lus San - ctus. Tu so - lus Do - mi - nus.

74

S
Cum San-cto Spi-ri-tu in glo - ri - a

A
Cum San-cto Spi-ri-tu in glo - ri - a De - i Pa - tris.

T 1
De - i Pa - tris. A - men.

T 2
mus, Je - su Chri - ste. Cum San-cto Spi-ri-tu in

B
Cum San-cto Spi-ri-tu in glo - ri - a De - i Pa - tris. A - men.

79

S
De - i Pa - tris. A - men. Cum San-cto Spi-ri-tu in glo - ri - a,

A
A - men. Cum San-cto Spi-ri-tu in glo - ri - a De-i Pa-tris.

T 1
Cum San-cto Spi-ri-tu in glo - ri - a, in glo - ri - a

T 2
glo - ri - a De - i Pa - tris. A - men. Cum San-cto Spi-ri-tu in

B
Cum San-cto Spi-ri-tu in glo - ri - a De - i Pa - tris. A - men.

S
cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men.

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

T 1
De - i Pa - - - tris. A - - - men.

T 2
glo - ri - a De - i Pa - tris. A - - - - men.

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

CREDO

Moderato

S

A
Om - ni - po - ten - tem. Cre - do.

T 1
Fac - to - rem cae - li et

T 2

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

6

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

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

T 1
ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

T 2
Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

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

11

S
Cred - do, et in u - num Do - mi - num Je - su Chri - stum.

A
Et ex Pa - tre na - tum, an - te om - ni - a

T 1

T 2
Fi - li - um De - i u - ni - ge - ni - tum.

B

16

S De-um de De - o, lu-men de lu - mi - ne de De-o ve-ro. Cre -

A sæ - cu-la. De - um de De - o, lu-men de lu - mi - ne.

T 1 Lu-men de lu - mi-ne, De-um ve - rum de De-o ve -

T 2 De - um de De - o, lu-men de lu - mi-ne.

B Cre - do, cre - do, cre-do.

21

S do. Per quem om - ni - a, per quem om - ni - a fac - ta

A Cre - do. Per quem om - ni - a fac - ta

T 1 ro. Per quem om - ni - a fac - ta

T 2 Ge-ni-tum, non fac-tum, con-sub-stan-ti-a - lem Pa - tri. Per quem om - ni - a fac - ta

B Per quem om - ni - a fac - ta

26

S
sunt. Et prop-ter no - stram sa - lu - tem, et prop-ter no - stram sa -

A
sunt. Et prop-ter no - stram sa-lu - tem, et prop-ter

T 1
sunt. Qui prop-ter nos ho - mi-nes et prop-ter no - stram sa - lu - tem,

T 2
sunt. Et prop-ter no - stram sa - lu - tem,

B
sunt. De - scen -

31

S
lu - tem, et prop-ter no - stram sa - lu - tem, prop-ter no-stram sa - lu -

A
no - stram sa - lu - tem, et prop-ter no-stram sa-lu-tem, prop - ter no-stram sa-lu -

T 1
et prop-ter no - stram sa - lu - tem, prop-ter no - stram sa - lu - tem.

T 2
et prop-ter no - tram sa - lu - tem, prop-ter no-stram sa - lu - tem

B
- - - - - dit de cae -

35

*rit.***Adagio**

S
tem. Et in-car-na-tus est de Spi-ri-tu

A
tem. Et, et in-car-na-tus est

T 1
Et, et in-car-na-tus est

T 2
de-scen-dit de cæ-lis. Et in-car-na-tus est

B
lis. Et, et in-car-na-tus est

40

S
San-cto, in-car-na-tus est de Spi-ri-tu San-cto, de Spi-ri-tu San-cto ex Ma-ri-a

A
ex Ma-ri-a Vir-gi-ne

T 1
ex Ma-ri-a Vir-gi-ne

T 2
ex Ma-ri-a Vir-gi-ne

B
ex Ma-ri-a Vir-gi-ne

45

S Vir - gi - ne et ho - mo fac - - - tus est.

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

T 1 et ho - mo fac - tus est, et ho - mo fac - tus est. Cru - ci -

T 2 et ho - mo fac - tus est, et ho - mo fac - tus est.

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

50

S Cru - ci - fi - xus,

A E - ti - am pro no - bis, e - ti - am pro no -

T 1 fi - xus, cru - ci - fi -

T 2

B E - ti - am pro no - bis, e - ti - am pro no - bis,

55

S
cru-ci-fi-xus e - ti-am pro no-bis sub Pon-ti-o Pi - la -

A
bis, cru - ci - fi - xus,

T 1
xus.

T 2

B
e - ti-am pro no-bis, e - ti-am pro no - bis. Cru - ci - fi -

60

S
to, e - ti-am pro no - bis sub Pon-ti-o Pi - la - to: pas-sus, et se -

A
cru-ci-fi-xus e - ti-am pro no - bis, e - ti-am pro no - bis sub Pon-ti-o Pi - la-to: pas - sus, et se-pul-

T 1

T 2

B
xus e - ti-am pro no - bis sub Pon-ti-o Pi - la - to: pas - sus et se -

rit.

65 **Presto**

S
pul - tus est.

A
tus est.

T 1
Et re - sur - re - xit ter - ti - a di - e se -

T 2

B
pul - tus est.

70

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

A
Et re - sur - re - xit ter - ti - a di - e se -

T 1
cun - dum Scrip - tu - ras. Et re - sur - re - xit ter - ti - a

T 2
Et re - sur - re - xit ter - ti - a di - e, se -

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

S
di - e se - cun - dum Scrip - tu - ras.

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

T 1
di - e. Et a - scen - dit in cæ - lum: se - det ad

T 2
cun - dum Scrip - tu - ras. Et a - scen - dit in cæ - lum:

B
cun - dum Scrip - tu - ras. Et a - scen - dit in

S
Et a - scen - dit in cæ - lum, se - det ad dex - ter-am Pa - tris. Et

A
cæ - lum, se - det ad dex - ter-am Pa - tris. Et i - ter-um ven-

T 1
dex - te-ram Pa - tris. Et i - ter-um ven - tu - rus est cum glo - ri - a iu - di-ca - re

T 2
se - det ad dex - ter-am Pa - tris. Et i - ter-um ven - tu - rus est cum glo - ri - a

B
cæ - lum: se - det ad dex - ter-am Pa - tris. Et i - ter-um ven - tu - rus est cum

88

S
i - ter - um ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os:

A
tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os: cu - ius

T 1
vi - vos et mor - tu - os: cu - ius re - gni non e - rit fi - nis,

T 2
iu - di - ca - re vi - vos et mor - tu - os: cu - ius re - gni non e - rit

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

94

S
cu - ius re - gni non e - rit fi - nis.

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

T 1
non e - rit fi - nis, non e - rit fi - nis, fi - nis.

T 2
fi - nis, non e - rit fi - nis, non e - rit fi - nis.

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

Moderato

99

o. = ♩

S
Cre - do.

A
Et vi - vi - fi - can - tem, cre - do. Qui ex Pa - tre, Fi - li -

T 1

T 2
Et vi - vi - fi - can -

B
Cre - do. Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

104

S
Qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et

A
o - que. Si - mul a - do - ra - tur et con - glo - ri - fi -

T 1
Qui cum Pa - tre et Fi - li - o

T 2
tem. Si - mul a - do -

B
tem. Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - tur,

108

S
Fi - li - o, cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur.

A
ca - tur.

T 1
si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur. Qui lo - cu - tus

T 2
ra - tur et con - glo - ri - fi - ca - tur.

B
si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur.

113

S
Et u - nam,

A
Et u - nam, san - ctam, ca - tho - li - cam et a - po -

T 1
est per Pro - phe - tas.

T 2

B
Cre - do,

118

S
san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am,

A
sto - li - cam Ec - cle - si - am.

T 1
Et u - nam, san - ctam, ca - tho - li -

T 2
Et u - nam, san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

B
cre - do, cre - do, cre -

122

S
u - nam, san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

A
Cre - do. Et a - po - sto - li - cam Ec - cle - si - am.

T 1
cam, u - nam, san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

T 2
am, et a - po - sto - li - cam Ec - cle - si - am.

B
do. U - nam, san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am, Ec - cle - si - am.

127

S
In re-mis-si-o-nem pec-ca - to - rum.

A
Con - fi - te-or u-num bap - tis - ma.

T 1
Et ex-pec - to

T 2

B
Et ex - pec-to re-sur-rec-ti-

133

S
Et vi -

A
Re-sur-rec-ti-o-nem mor-tu - o - rum.

T 1
re-sur-rec-ti-o-nem mor-tu - o-rum.

T 2
Re-sur-rec-ti - o-nem mor-tu-o - rum.

B
o - nem mor-tu-o - rum.

138

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

A
A - - -

T 1
A - - -

T 2
A - - -

B
A - - -

143

S
men. Vi - tam ven-tu-ri sæ - cu-

A
men,

T 1
men,

T 2
men,

B
men,

148 *rit.*

S
li. A - men, a - - - men.

A
a - - - men.

T 1
a - - - men.

T 2
a - - - men, a - - - men.

B
a - - - men.

Piano accompaniment with chords and melodic lines in both hands.

SANCTUS & BENEDICTUS

Adagio

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

A

T 1
San - - - ctus, Do - mi - nus De - us, Do - mi - nus De - us Sa - ba -

T 2

B

Piano accompaniment with chords and melodic lines in both hands.

6

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

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

T 1
oth. San - ctus, Do - mi - nus De - us,

T 2
Do - mi - nus De - us, Do - mi - nus De - us Sa -

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

11

S
Do - mi - nus De - us, Do - mi - nus De - us, De - us Sa - ba - oth. Glo - ri - a tu - a,

A
San - ctus, Do - mi - nus De - us, Sa - ba - oth. Glo - ri - a tu - a,

T 1
Do - mi - nus De - us, Do - mi - nus De - us Sa - ba - oth. Glo - ri - a tu - a,

T 2
ctus. Ple - ni sunt cæ - li et ter - ra, ple - ni sunt

B
Do - mi - nus De - us. San - ctus, San - ctus. Glo - ri - a tu - a,

16

S
glo - ri - a tu - a. Be - ne - di - ctus qui ve -

A
glo - ri - a tu - a.

T 1
glo - ri - a tu - a.

T 2
cæ - li et ter - ra glo - ri - a tu - a. O - san - na in ex - cel - sis.

B
glo - ri - a tu - a.

21

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

A
-

T 1
O - san - na in ex - cel - sis, o - san - na in ex - cel -

T 2
-

B
-

26

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

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

T 1
sis, o - san - na in ex - cel - sis, o -

T 2
san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o -

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

30

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

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

T 1
san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

T 2
san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis.

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

AGNUS DEI

Grave

S
A-gnus De - i,

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

T 1
A-gnus De - i, A-gnus

T 2
Qui tol - lis pec-ca - ta mun-di, mi-se - re - re, mi-se-re - re no - bis,

B
Qui tol - lis pec - ca - ta mun-di, mi - se-re - re, mi-se-re - re no - bis.

Piano accompaniment

5

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

A
mi-se - re - re no - bis. A-gnus De - i, qui tol - lis pec-ca - ta mun - di, do-na no - bis

T 1
De - i, qui tol - lis pec - ca - ta mun - di.

T 2
mi - se-re - re no - bis.

B

Piano accompaniment

10

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

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

T 1 Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,

T 2 Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis

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

14

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

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

T 1 no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem.

T 2 pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem.

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

MISSA CONCERTATA A 5 VOCIBUS

KYRIE

Orazio Tarditi

Bc. arr. W. Evans

Adagio

Musical notation for measures 1-5 of the Adagio section. The score is in G minor (one flat) and common time (C). The right hand features a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The left hand provides harmonic support with chords and single notes.

Musical notation for measures 6-11 of the Adagio section. The right hand continues the melodic line with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The left hand accompaniment includes chords and moving lines.

Musical notation for measures 12-16 of the Adagio section. The right hand features a melodic line with a half note A5, a quarter note Bb5, a quarter note C6, and a half note D6. The left hand accompaniment includes chords and moving lines.

Musical notation for measures 17-22 of the Adagio section. The right hand features a melodic line with a half note E6, a quarter note F6, a quarter note G6, and a half note A6. The left hand accompaniment includes chords and moving lines.

Presto

Musical notation for measures 17-22 of the Presto section. The right hand features a melodic line with a half note Bb6, a quarter note C7, a quarter note D7, and a half note E7. The left hand accompaniment includes chords and moving lines.

Christe

Musical notation for measures 23-29 of the Presto section. The right hand features a melodic line with a half note F7, a quarter note G7, a quarter note A7, and a half note Bb7. The left hand accompaniment includes chords and moving lines.

Musical notation for measures 30-35 of the Presto section. The right hand features a melodic line with a half note C8, a quarter note D8, a quarter note E8, and a half note F8. The left hand accompaniment includes chords and moving lines.

40

36

Musical score for measures 36-41. The piece is in B-flat major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

42

Musical score for measures 42-47. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The texture is consistent with the previous system.

48

Musical score for measures 48-53. The right hand has a melodic line with some grace notes. The left hand accompaniment concludes with a final chord in measure 53.

54

♩ = ♪ **ma più mosso**

Musical score for measures 54-57. The tempo changes to *ma più mosso* (faster). The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. The time signature is common time (C).

Kyrie

58

Musical score for measures 58-62. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes.

63

Musical score for measures 63-68. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. The piece concludes with a final chord in measure 68.

GLORIA

Moderato

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

6

12

Gratias

18

gratias

24

42
31

Domine Deus

37

43

Domine Deus

49

suscipe

55

Qui sedes

61

Quoniam

67

Musical score for measures 67-72. The piece is in B-flat major (two flats) and 4/4 time. Measure 67 features a treble clef with a whole chord of B-flat, D-flat, and F. The bass clef has a whole note B-flat. Measures 68-72 show a melodic line in the treble clef moving from B-flat to G, F, E, D, C, B-flat, with various chordal accompaniment in the bass clef.

73

Musical score for measures 73-79. The treble clef has a melodic line starting on B-flat, moving to G, F, E, D, C, B-flat, and then a whole note B-flat. The bass clef provides accompaniment with whole notes and chords.

Cum Sancto Spiritu

80

Musical score for measures 80-85. The treble clef features a melodic line with a slur over measures 82-84, moving from B-flat to G, F, E, D, C, B-flat. The bass clef has a corresponding accompaniment.

CREDO

Moderato

Musical score for measures 1-5 of the Credo section. The piece is in B-flat major and common time (C). Measure 1 has a treble clef with a whole chord of B-flat, D-flat, and F. The bass clef has a whole note B-flat. Measures 2-5 show a melodic line in the treble clef moving from B-flat to G, F, E, D, C, B-flat.

6

Musical score for measures 6-11 of the Credo section. The treble clef has a melodic line starting on B-flat, moving to G, F, E, D, C, B-flat, and then a whole note B-flat. The bass clef provides accompaniment with whole notes and chords.

Visibilium

44

12

Musical notation for measures 44-55. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music features a variety of rhythmic values including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and naturals, scattered throughout the passage.

18

Musical notation for measures 56-63. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music is characterized by a steady, slow-moving bass line in the left hand and a treble line with mostly quarter and eighth notes.

24

Musical notation for measures 64-71. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music continues with a similar texture to the previous system, featuring a mix of rhythmic values and some chromatic movement.

Qui propter

30

Musical notation for measures 72-79. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music shows more active melodic lines in both hands, with some sixteenth-note passages.

35

rit.

Adagio

Musical notation for measures 80-87. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The tempo is marked *rit.* and **Adagio**. The music is slower and more spacious, with long notes and some rests. A large slur is present over the treble staff in the later measures.

Et incarnatus est

42

Musical notation for measures 88-95. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music continues with a slow, sustained texture, featuring long notes and some chromatic movement.

48

Musical score for measures 48-53. The piece is in G minor (one flat). The right hand features a melodic line with dotted rhythms and a chromatic descent in the fifth measure. The left hand provides a steady accompaniment of quarter notes.

54

Musical score for measures 54-59. The right hand consists of chords and dyads, while the left hand continues with a simple quarter-note accompaniment.

60 *rit.*

Musical score for measures 60-65. The tempo is marked *rit.* (ritardando). The right hand has a more active melodic line with slurs and ties, and the left hand has a more complex accompaniment with some chromaticism.

66 **Presto**

Et resurrexit

Musical score for measures 66-71. The tempo is marked **Presto**. The right hand has a more active melodic line with slurs and ties, and the left hand has a more complex accompaniment with some chromaticism.

72

Musical score for measures 72-77. The right hand features a melodic line with slurs and ties, and the left hand has a steady accompaniment of quarter notes.

78

Musical score for measures 78-83. The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment of quarter notes.

46
84

Musical score for measures 46-84. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music features a variety of chords and melodic lines, including some complex textures with multiple notes in a single chord.

90

Musical score for measures 90-95. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music continues with similar harmonic and melodic patterns as the previous system.

Moderato

96

Musical score for measures 96-101. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). A tempo change to **Moderato** is indicated above the staff. A common time signature (C) is also present. The music features a mix of chords and melodic lines.

Credo. Et in Spiritum Sanctum

102

Musical score for measures 102-107. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music continues with similar harmonic and melodic patterns.

108

Musical score for measures 108-113. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music continues with similar harmonic and melodic patterns.

114

Musical score for measures 114-119. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music continues with similar harmonic and melodic patterns.

120

Musical score for measures 120-125. The piece is in B-flat major (one flat) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

126

Musical score for measures 126-131. The right hand has a more complex texture with chords and moving lines, including a long melodic phrase in measure 128. The left hand continues with a simple accompaniment.

Confiteor

132

Musical score for measures 132-138. The right hand consists of block chords and dyads, while the left hand has a rhythmic accompaniment of quarter notes.

139

Musical score for measures 139-143. The right hand features a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment of eighth notes.

Amen

144

Musical score for measures 144-148. The right hand has a melodic line with some rests, and the left hand provides a simple accompaniment.

149 *rit.*

Musical score for measures 149-154. The piece concludes with a *rit.* (ritardando) marking. The right hand has a melodic line with a long note in measure 151, and the left hand has a simple accompaniment.

SANCTUS & BENEDICTUS

Adagio

Musical notation for measures 1-6 of the Sanctus section. The piece is in B-flat major (one flat) and common time (C). The tempo is Adagio. The notation is for a grand piano, with a treble and bass clef. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple harmonic accompaniment with half and quarter notes.

Musical notation for measures 7-12 of the Sanctus section. The notation continues from the previous system, maintaining the same key signature and tempo. The melodic line in the treble clef features some chromatic movement, including a sharp sign (F#) in measure 10.

Musical notation for measures 13-18 of the Sanctus section. The treble clef part becomes more active with sixteenth-note patterns, while the bass clef continues with a steady accompaniment.

Musical notation for measures 19-23 of the Sanctus section. The piece concludes with a melodic phrase in the treble clef that spans across measures 22 and 23, ending with a half note.

Benedictus

Musical notation for measures 24-28 of the Benedictus section. The key signature changes to B-flat major (one flat). The tempo is not explicitly stated but remains Adagio. The notation features a more complex texture with sixteenth-note runs in the bass clef.

Musical notation for measures 29-34 of the Benedictus section. The piece concludes with a final chord in the treble clef and a sustained note in the bass clef. The notation includes a fermata over the final measure.

AGNUS DEI

Grave

6

Agnus Dei

13

Suggested tempi indications

Kyrie

Adagio ♩ = 72

Presto (♩ = ○) ♩ = 108

(♩ = ○) ma più mosso ♩ = 100

Gloria

Moderato ♩ = 100

where (♩ = ○) ♩ = 150

Credo

Moderato ♩ = 100

Adagio ♩ = 72

Presto ♩ = 150

Moderato ♩ = 100

Sanctus & Benedictus

Adagio ♩ = 72

Agnus Dei

Grave ♩ = 40