



MICHEL' ANGELO GRANCINI
(1605-1669)
MESSA III À QUATTRO VOCI
(1664)

KYRIE
GLORIA
CREDO
SANCTUS & BENEDICTUS
AGNUS DEI

Performance edition by William Evans, 2017. Transcribed from: Sacri Concerti espressi in otto messe à quattro voci, et un'altra de morti à cinque secondo il rito ambrosiano di Michel' Angelo Grancino maestro di capella della chiesa metropolitana di Milano. Opera Decima Settima. Data in luce per ordine de gl' Illustrissimi, & Rev. mi Signori Prefetti dell' Augustissima Fabrica di detta chiesa e consecrati all' Illustrissimo, e Reverendissimo Signore Monsignore, Alfonso Litta Arcivescovo di Milano. Dal Campo Santo di Milano, il 15. Dicembre 1664. Per Gio. Francesco, & fratelli Camagni Stampatori. RISM ID no.: 00000990022490

My grateful thanks to the staff of the Museo Internazionale e Biblioteca della Musica di Bologna for their kind assistance in accessing their collection.

Transposed down a tone. Note values halved, tempo markings are editorial. A basso continuo part has been realised from the vocal parts.

Grancini wrote this collection of masses according to the Milanese Ambrosian rite: Gloria, single Kyrie, Credo, Sanctus and Benedictus, no Agnus Dei. Appropriate chant has been added, and an Agnus Dei arranged from the Kyrie for use in the Tridentine rite.

MESSA III À QUATTRO VOCI

KYRIE

Michel' Angelo Grancini

Bc arr. W. Evans

Adagio (♩ = c. 84)

CANTVS S Ky - ri - e - - e - le -

ALTVS A Ky - - ri -

TENOR T

BASSVS B

Bc

4

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

A e - - e - le - - - i - son, - - -

T 8 Ky - ri - e - - e - le -

B Ky - ri -

4

Bc

9

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

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

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

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

Bc

Chri - ste e - lei - son.

14

S Ky - ri - e e - le -

A Ky - ri - e e - le -

T 8

B

Bc 14

4
19

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

A
i - son, Ky -

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

B
Ky - ri - e e -

Bc

23

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

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

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

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

Bc

MESSA III À QUATTRO VOCI

GLORIA

Michel'Angelo Grancini

Bc arr. W. Evans

Moderato (♩ = c. 110)

CANTVS S
ALTVS A
TENOR T
BASSVS B

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

Bc

S
A
T
B

pax ho - mi - ni - bus, bo - næ vo - lun - ta - tis.
pax ho - mi - ni - bus, bo - næ vo - lun - ta - tis.
pax ho - mi - ni - bus, bo - næ vo - lun - ta - tis. Lau - da - mus
pax ho - mi - ni - bus, bo - næ vo - lun - ta - tis. Lau - da - mus

Bc

6
8

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

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

T te, be - ne - di - ci - mus te, a - do - ra - mus te, glo -

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

Bc

13

S ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter ma -

A ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter

T ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter

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

Bc

18

S
- gnam glo - ri - am tu - am, Do - mi - ne De - us,

A
ma - gnam glo - ri - am tu - am,

T
8 ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cæ - le -

B
Do - mi - ne De - us, Rex cæ - le -

Bc

23

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

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

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

B
- - - stis, De - us Pa - ter om ni - po -

Bc

8
28

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

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

T
8
tens. Je - su

B
tens. Je - su

Bc

33

S
Chri - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us

A
Chri - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us

T
8
Chri - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us

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

Bc

38

S — Pa - tris. Qui tol - lis pec - ca - ta mun -

A Pa - tris. Qui tol - lis pec - ca - ta mun -

T Pa - tris. Qui tol - lis pec - ca - ta mun -

B Pa - tris. Qui tol - lis pec - ca - ta mun -

Bc

43

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

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

T di, mi - se - re - re no - bis. Qui tol - lis pec - ca -

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

Bc

10
48

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

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

T
8
- ta mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem

B
mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti -

Bc
48

53

S
— nos - tram. Qui se - des ad dex - ter - am Pa - tris, ad

A
o - nem nos - tram. Qui se - des ad dex - ter - am Pa -

T
8
nos - tram. Qui se - des ad dex - ter -

B
o - nem nos - tram. Qui se - des ad

Bc
53

58

S
dex - ter-am Pa - - - tris, mi - se - re - re no -

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

T
8 am Pa - tris, Pa - - tris, mi - se - re - re no -

B
dex - ter-am Pa - - - tris.

Bc

Tempo primo

63

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

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

T
8 bis. Quo - ni - am, quo - ni - am tu so - lus San - ctus. Tu so - lus Do - mi -

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

Bc

12
68

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

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

T
8
nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu, cum

B
nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu,

Bc
68

74

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

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

T
8
San - cto Spi - ri - tu, in glo - ri - a, in glo - ri - a, De - i Pa - tris. A -

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

Bc
74

79 *rit.*

S
men, a - - - - - men.

A
men, a - - - - - men.

T
8
men, a - - - - - men.

B
men, a - - - - - men.

Bc

MESSA III À QUATTRO VOCI

CREDO

Michel' Angelo Grancini

Bc arr. W. Evans

Allegro (♩ = c. 120)

CANTVS S Pa - trem om - ni -

ALTVS A Pa - trem om - ni -

TENOR T Pa - trem om - ni -

BASSVS B Cre - do in u - num De - um. Pa - trem om - ni -

Bc

S - po - ten - tem, fac - to - rem cæ - li et ter - ræ, vi - si -

A - po - ten - tem, fac - to - rem cæ - li et ter - ræ, vi - si -

T - po - ten - tem, fac - to - rem cæ - li et ter - ræ, vi - si -

B - po - ten - tem, fac - to - rem cæ - li et ter - ræ, vi - si -

Bc

15

8

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

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

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

B
bi - li - um om - ni - um. Et in u - num

Bc

13

S
Do - mi - 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

T
8
Do - mi - num Je - sum Chri - stum,

B
Do - mi - num Je - sum Chri - stum,

Bc

13

18

S
ge - ni - tum, et ex Pa - tre na - tum an - te om - ni - a

A
u - ni - ge - ni - tum, et ex Pa - tre na - tum an - te om - ni - a

T
et ex Pa - tre na - tum an - te om - ni - a

B
et ex Pa - tre na - tum an - te om - ni - a se -

Bc

23

S
sæ - cu - la. Lu - men de lu - mi - ne, De - um

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

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

B
- - cu - la. De - um de De - o, De - um

Bc

17
28

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

A
ve - rum de De - o ve - ro. Ge - ni - tum, non fac - tum, con - sub -

T
8
ve - rum de De - o ve - ro. Ge - ni - tum, non fac - tum, con - sub -

B
ve - rum de De - o ve - ro.

Bc

33

S
- sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt. Qui prop -

A
stan - ti - a - lem Pa - tri. Qui prop -

T
8
stan - ti - a - lem Pa - tri. Per quem om - ni - a fac - ta sunt. Qui prop -

B
Per quem om - ni - a fac - ta sunt. Qui prop -

Bc

38

S
ter nos ho - mi - nes et prop - ter nos - tram sa - lu -

A
ter nos ho - mi - nes et prop - ter nos - tram sa - lu -

T
8 ter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem _____ de

B
ter nos ho - mi - nes et prop - ter nos - tram sa - lu - - - -

Bc

43 *rit.*

S
tem de - scen - - - dit de cæ - lis.

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

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

B
tem de - scen - - - dit de cæ - lis.

Bc

Meno mosso

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

A
Et in - car - na - tus est de Spi - ri - tu San - cto ex

T
Et in - car - na - tus est de Spi - ri - tu San - - -

B
Et in - car - na - tus est de Spi - ri - tu San - - -

Bc

rit.

S
cto ex Ma - ri - a Vir - gi - ne: et ho - mo fac - tus est.

A
Ma - ri - a Vir - gi - ne: et ho - mo fac - tus est.

T
cto ex Ma - ri - a Vir - gi - ne: et ho - mo fac - tus est.

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

Bc

Adagio

59

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

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

T
8
Cru - ci - fi - xus e - ti - am pro no -

B
Cru - ci - fi - xus e - ti - am pro no -

Bc

64

S
- bis, pas - sus, et se - pul -

A
Pon - ti - o Pi - la - - - to: pas - sus et

T
8
- bis sub Pon - ti - o Pi - la - - - to: pas - sus et

B
bis sub Pon - ti - o Pi - la - to: pas - sus et se - pul -

Bc

21
69

Tempo primo

S
- - tus est. Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

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

T
8 - se - pul - tus est. Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

B
- - tus est. Et re - sur - re - xit ter - ti - a

Bc

74

S
di - e, se - cun - dum scrip - tu - ras. Et a - scen - dit in cae -

A
di - e, se - cun - dum scrip - tu - ras. Et

T
8 di - e, se - cun - dum scrip - tu - ras. Et a - scen - dit in cae -

B
di - e, se - cun - dum scrip - tu - ras. Et

Bc

79

S
lum: se - det ad dex - te - ram Pa -

A
a - scen - dit in cæ - lum: se - det ad dex - te - ram Pa -

T
lum: se - det ad dex - ter - am Pa -

B
a - scen - dit in cæ - lum: se - det ad dex - ter - am Pa -

Bc

84

S
tris. Iu - di - ca -

A
tris. Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca -

T
tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

B
tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

Bc

23
89

S
re vi - vos et mor -

A
re vi - vos et mor -

T
iu - di - ca - re vi - vos et mor -

B
iu - di - ca - re vi - vos et mor -

Bc

94

S
tu - os: cu - ius re - gni non e - rit

A
tu - os: cu - ius re - gni non e - rit

T
tu - os: cu - ius re - gni non e - rit fi - nis, non

B
tu - os: non e - rit fi - nis,

Bc

99

S
— fi - nis, non e - rit fi - nis.

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

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

B
non e - rit fi - nis.

Bc

104 **Vivace**

S
Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

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

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

B
Et in Spi - ri - tum San - ctum Do - mi - num:

Bc

25
109

S
tem: qui ex Pa - tre, Fi - li - o - que pro - ce - dit.

A
tem: qui ex Pa - tre, Fi - li - o - que pro ce - - - dit. Qui cum

T
8
tem: qui ex Pa - tre, Fi - li - o - que pro - ce - dit.

B
qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui

Bc
109

114

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

A
Pa - tre, et Fi - li - o, et

T
8
Qui cum Pa - tre et Fi - li - o,

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

Bc
114

119

S
Qui lo - cu - tus est

A
con - glo - ri - fi - ca - - - - - tur: Qui

T
8 et cum glo - ri - fi - ca - - - - - tur qui lo -

B
et con - glo - ri - fi - ca - - - - - tur qui lo -

Bc

119

124

S
per Pro - phe - - - - - tas. Et u - nam san -

A
lo - cu - tus est per Pro - phe - - - - - tas. Et u - nam san - ctam ca -

T
8 cu - tus est per Pro - phe - - - - - tas. Et u - nam san - ctam ca -

B
cu - tus est per Pro - phe - - - - - tas. Et u - nam san - ctam ca -

Bc

124

27
129

S
ctam, ca - tho - li - cam. Con - fi - te - or

A
tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or, con - fi - te -

T
8
tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te -

B
tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or, con - fi - te -

Bc
129

134

S
u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

A
or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec -

T
8
or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

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

Bc
134

139

S Et ex - pec - to re - sur-rec - ti - o - nem mor - tu - o -

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

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

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

Bc

144 *rit.*

S rum, et vi - tam ven - tu - ri sæ - cu - li. A - - - men.

A rum, et vi - tam ven - tu - ri sæ - cu - li. A - - - men.

T rum, et vi - tam ven - tu - ri sæ - cu - li. A - - - men.

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

Bc

MESSA III À QUATTRO VOCI

SANCTUS & BENEDICTUS

Michel'Angelo Grancini

Bc arr. W. Evans

Solenne (♩ = c. 104)

CANTVS S

ALTVS A

TENOR T

BASSVS B

Bc

San - ctus, San -

San - ctus, San - - -

San -

S

A

T

B

Bc

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

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

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

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

S ⁹
 - us Sa - ba - oth. Ple - ni sunt cae - li et ter - ra, glo - ri - a

A
 Sa - ba - oth. Ple - ni sunt cae - li et ter - ra, glo - ri - a

T ⁸
 Sa - ba-oth. Ple - ni sunt cae - li et ter - ra, glo - ri - a

B
 Sa - ba - oth. Ple - ni sunt cae - li et ter - ra, glo - ri - a

Bc ⁹

S ¹⁴
 tu - a, glo - ri - a tu - a. O - san - na in ex - cel - sis,

A
 tu - a, glo - ri - a tu - a. O - san - na in ex - cel -

T ⁸
 tu - a, glo - ri - a tu - a. O - san - na in ex - cel -

B
 tu - a, glo - ri - a tu - a. O - san - na in ex - cel - sis, o - san - na

Bc ¹⁴

19

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

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

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

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

Bc

BENEDICTUS

24

S cel - sis. Be - ne - di - ctus qui ve -

A - - sis. Be - ne - di - ctus qui ve -

T ex - cel - sis. Be - ne - di - ctus qui ve -

B - - sis. Be - ne - di - ctus qui ve -

Bc

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

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

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

B nit in no - mi - ne Do - - - - mi - ni. O - san - na

Bc

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

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

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

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

Bc

39 *rit.*

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

A cel - sis.

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

B cel - sis.

Bc

MESSA III À QUATTRO VOCI

AGNUS DEI

Michel'Angelo Grancini

Bc arr. W. Evans

Adagio (♩ = c. 84)

CANTVS S

ALTVS A

TENOR T

BASSVS B

Bc

A - gnus De - i, qui tol -

A - gnus

S

A

T

B

Bc

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

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

A - gnus De - i, qui tol -

A - gnus

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

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

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

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

Bc

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

mun - di, mi - se - re - re - no - bis.

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

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

T

B

Bc

19

S di, do - na no - bis pa -

A ca - ta mun - di, do -

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

B A - gnus De -

Bc

23

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

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

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

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

Bc

MESSA III À QUATTRO VOCI

KYRIE

Michel'Angelo Grancini

Bc arr. W. Evans

Adagio (♩ = c. 84)

Musical notation for measures 1-5. The score is in G minor (two flats) and common time. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff contains a bass line with whole and half notes.

Musical notation for measures 6-9. The upper staff continues the melodic line, and the lower staff provides harmonic support with sustained notes and moving bass lines.

Musical notation for measures 10-13. The upper staff features a melodic line with a fermata over the final measure. The lower staff has a more active bass line.

Musical notation for measure 13, showing the continuation of the bass line from the previous system.

Chri - ste _____ e - lei - - - son.

Musical notation for measures 14-18. This system repeats the musical structure of measures 1-5, with a melodic upper staff and a supporting bass staff.

Musical notation for measures 19-22. This system repeats the musical structure of measures 6-9, continuing the melodic and bass lines.

2
23

GLORIA

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

Moderato (♩ = c. 110)

Et in terra

21

Musical score for measures 21-25. The piece is in G minor (two flats) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

26

Musical score for measures 26-30. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth-note runs. The left hand maintains a steady accompaniment.

31

Musical score for measures 31-35. The right hand has a more active role with frequent sixteenth-note passages. The left hand uses block chords and moving bass lines.

36

Musical score for measures 36-39. The right hand features a melodic line with some rests, while the left hand provides a consistent accompaniment.

40 **Grazioso, meno mosso**

Musical score for measures 40-44. The tempo and mood change to **Grazioso, meno mosso**. The right hand has a more lyrical, flowing melody, and the left hand provides a simple harmonic support.

Qui tollis

45

Musical score for measures 45-49. The right hand continues the melodic line with some chromaticism, and the left hand provides a steady accompaniment.

4
50

Musical score for measures 45-50. The piece is in 4/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

55

Musical score for measures 51-55. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment pattern.

60

Tempo primo

Musical score for measures 56-60. The tempo changes to **Tempo primo**. The right hand has a more active melodic line with eighth notes, and the left hand accompaniment becomes more rhythmic.

Quoniam

65

Musical score for measures 61-65. The right hand features a melodic line with eighth notes, and the left hand accompaniment is consistent with the previous section.

70

Musical score for measures 66-70. The right hand has a melodic line with some rests, and the left hand accompaniment continues.

75

Musical score for measures 71-75. The right hand has a melodic line with eighth notes, and the left hand accompaniment concludes the piece.

79 *rit.*

CREDO

Cre - do in u - num De - um.

Allegro (♩ = c. 120)

Patrem

6

11

16

21

Musical score for measures 21-25. The system consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). Measure 21 starts with a treble staff chord of G4, B-flat4, D5 and a bass staff chord of G2, B-flat2, D3. The melody in the treble staff moves from G4 to A4, B-flat4, C5, D5, E5, F5, G5. The bass line moves from G2 to F2, E2, D2, C2, B-flat2, A2, G2.

26

Musical score for measures 26-30. The system consists of two staves, treble and bass clef. The key signature has two flats. Measure 26 starts with a treble staff chord of G4, B-flat4, D5 and a bass staff chord of G2, B-flat2, D3. The melody in the treble staff moves from G4 to A4, B-flat4, C5, D5, E5, F5, G5. The bass line moves from G2 to F2, E2, D2, C2, B-flat2, A2, G2.

31

Musical score for measures 31-35. The system consists of two staves, treble and bass clef. The key signature has two flats. Measure 31 starts with a treble staff chord of G4, B-flat4, D5 and a bass staff chord of G2, B-flat2, D3. The melody in the treble staff moves from G4 to A4, B-flat4, C5, D5, E5, F5, G5. The bass line moves from G2 to F2, E2, D2, C2, B-flat2, A2, G2.

36

Musical score for measures 36-40. The system consists of two staves, treble and bass clef. The key signature has two flats. Measure 36 starts with a treble staff chord of G4, B-flat4, D5 and a bass staff chord of G2, B-flat2, D3. The melody in the treble staff moves from G4 to A4, B-flat4, C5, D5, E5, F5, G5. The bass line moves from G2 to F2, E2, D2, C2, B-flat2, A2, G2.

41

rit.

Musical score for measures 41-45. The system consists of two staves, treble and bass clef. The key signature has two flats. Measure 41 starts with a treble staff chord of G4, B-flat4, D5 and a bass staff chord of G2, B-flat2, D3. The melody in the treble staff moves from G4 to A4, B-flat4, C5, D5, E5, F5, G5. The bass line moves from G2 to F2, E2, D2, C2, B-flat2, A2, G2.

46

Meno mosso

Musical score for measures 46-50. The system consists of two staves, treble and bass clef. The key signature has two flats. Measure 46 starts with a treble staff chord of G4, B-flat4, D5 and a bass staff chord of G2, B-flat2, D3. The melody in the treble staff moves from G4 to A4, B-flat4, C5, D5, E5, F5, G5. The bass line moves from G2 to F2, E2, D2, C2, B-flat2, A2, G2.

Et incarnatus est

51

Musical score for measures 51-55. The piece is in G minor (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

56

rit. **Adagio**

Musical score for measures 56-60. The tempo is marked *rit.* and **Adagio**. The music is characterized by a slower, more expressive feel with sustained notes and a focus on harmonic texture.

Crucifixus

61

Musical score for measures 61-65. The tempo returns to a more active pace. The right hand has a more active melodic line with eighth notes, and the left hand continues with a steady accompaniment.

66

Tempo primo

Musical score for measures 66-70. The tempo is marked **Tempo primo**. The music is more rhythmic and active, with a clear melodic line in the right hand and a supporting bass line in the left hand.

Et resurrexit

71

Musical score for measures 71-75. The music continues with a steady accompaniment in the left hand and a melodic line in the right hand, maintaining the **Tempo primo** feel.

76

Musical score for measures 76-80. The piece concludes with a final melodic phrase in the right hand and a supporting bass line in the left hand.

81

Musical score for measures 81-85. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes and chords.

86

Musical score for measures 86-90. The right hand continues the melodic development with some chromaticism, and the left hand maintains a consistent rhythmic pattern.

91

Musical score for measures 91-95. The right hand has a more active role with sixteenth-note passages, and the left hand provides harmonic support.

96

Musical score for measures 96-100. The right hand features a melodic line with some rests, and the left hand continues with a steady accompaniment.

101

Vivace

Musical score for measures 101-106. The tempo is marked **Vivace**. The right hand has a more active role with sixteenth-note passages, and the left hand provides harmonic support.

Et in Spiritum Sanctum

107

Musical score for measures 107-111. The right hand continues the melodic development, and the left hand provides a steady accompaniment.

112

Musical score for measures 112-116. 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 eighth and sixteenth notes, including a trill in measure 115. The left hand provides a harmonic accompaniment with chords and moving bass lines.

117

Musical score for measures 117-121. The right hand continues the melodic development with eighth notes and rests. The left hand features a prominent eighth-note accompaniment pattern in the bass line.

122

Musical score for measures 122-126. The right hand has a more active melodic line with sixteenth notes. The left hand continues with a steady eighth-note accompaniment.

127

Musical score for measures 127-131. The right hand features a series of chords and moving lines. The left hand has a consistent eighth-note accompaniment.

132

Musical score for measures 132-136. The right hand has a melodic line with some trills. The left hand continues with the eighth-note accompaniment.

137

Musical score for measures 137-141. The right hand features a melodic line with eighth notes. The left hand continues with the eighth-note accompaniment.

10
143

rit.

Musical score for measures 10-143. The score is written for piano in a key with two flats (B-flat and E-flat) and a common time signature. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked 'rit.' (ritardando). The piece concludes with a double bar line and repeat dots.

SANCTUS & BENEDICTUS

Solenne (♩ = c. 104)

Musical score for measures 1-6. The score is written for piano in a key with two flats and common time. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked 'Solenne' with a tempo indication of a quarter note equal to approximately 104 beats per minute.

7

Musical score for measures 7-12. The score is written for piano in a key with two flats and common time. It consists of two staves: a treble clef staff and a bass clef staff.

13

Musical score for measures 13-17. The score is written for piano in a key with two flats and common time. It consists of two staves: a treble clef staff and a bass clef staff.

18

Musical score for measures 18-22. The score is written for piano in a key with two flats and common time. It consists of two staves: a treble clef staff and a bass clef staff.

23

28

33

38

rit.

AGNUS DEI

Adagio (♩ = c. 84)

12
6

Musical score for measures 12-15. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 12 starts with a treble staff containing a half note G4, a quarter note A4, and a quarter note B4, with a sharp sign above the G. The bass staff has a whole note G3. Measure 13 has a treble staff with a half note A4, a quarter note B4, and a quarter note C5, with a slur over the first two notes. The bass staff has a half note G3 and a quarter note A3. Measure 14 has a treble staff with a half note B4, a quarter note C5, and a quarter note D5, with a slur over the first two notes. The bass staff has a half note G3 and a quarter note A3. Measure 15 has a treble staff with a half note C5, a quarter note B4, and a quarter note A4, with a slur over the first two notes. The bass staff has a half note G3 and a quarter note A3.

10

Musical score for measures 10-13. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 10 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G3 and a quarter note A3. Measure 11 has a treble staff with a half note A4, a quarter note B4, and a quarter note C5. The bass staff has a half note G3 and a quarter note A3. Measure 12 has a treble staff with a half note B4, a quarter note C5, and a quarter note D5. The bass staff has a half note G3 and a quarter note A3. Measure 13 has a treble staff with a half note C5, a quarter note B4, and a quarter note A4. The bass staff has a half note G3 and a quarter note A3.

Vocal line for measures 12-15. The staff is a single treble clef staff. The key signature has two flats (B-flat and E-flat). The melody consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. There are rests in measures 12 and 13, and a fermata over the final G4 in measure 15.

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

14

Musical score for measures 14-17. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 14 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a whole rest. Measure 15 has a treble staff with a half note A4, a quarter note B4, and a quarter note C5. The bass staff has a whole rest. Measure 16 has a treble staff with a half note B4, a quarter note C5, and a quarter note D5. The bass staff has a whole rest. Measure 17 has a treble staff with a half note C5, a quarter note B4, and a quarter note A4. The bass staff has a whole rest.

19

Musical score for measures 19-22. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 19 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4, with a sharp sign above the G. The bass staff has a whole note G3. Measure 20 has a treble staff with a half note A4, a quarter note B4, and a quarter note C5, with a slur over the first two notes. The bass staff has a half note G3 and a quarter note A3. Measure 21 has a treble staff with a half note B4, a quarter note C5, and a quarter note D5, with a slur over the first two notes. The bass staff has a half note G3 and a quarter note A3. Measure 22 has a treble staff with a half note C5, a quarter note B4, and a quarter note A4, with a slur over the first two notes. The bass staff has a half note G3 and a quarter note A3.

23

Musical score for measures 23-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 23 has a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G3 and a quarter note A3. Measure 24 has a treble staff with a half note A4, a quarter note B4, and a quarter note C5. The bass staff has a half note G3 and a quarter note A3. Measure 25 has a treble staff with a half note B4, a quarter note C5, and a quarter note D5. The bass staff has a half note G3 and a quarter note A3. Measure 26 has a treble staff with a half note C5, a quarter note B4, and a quarter note A4. The bass staff has a half note G3 and a quarter note A3.