



GIOVANNI GHIZZOLO (c.1580 - 1625)

MISSA AVE MARIS STELLA (1623)

Performance edition and realisation of basso continuo by William Evans, 2017. Transcribed from *Messe Parte Per Capella Et Parte Per Concerto a Quattro, & Cinque Voci, & una per li Defonti. Con Basso per l'Organo di Giovanni Ghizzolo Maestro di Capella della Veneranda Arca Di S. Antonio di Padova. Opera Decimanona. Ristampate Dedicate all'Ill.mo et Rev.mo Sig.re et Patrone Col.mo Monsignor Marco Cornaro Vescovo di Padova Conte di Pieve di Sacco; &c. Stampa del Gardano in Venetia 1625, in 4° - Canto, Tenore, Alto, Basso, Quinto, e Basso continuo.*

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Transposed down a tone, note values halved, tempo markings are editorial.

RISM ID no.: 00000990020988

MISSA AVE MARIS STELLA

KYRIE

Giovanni Ghizzolo
Bc arr. W. Evans

Adagio (♩ = c. 72)

CANTO S

ALTO A

TENORE T

BASSO B

Ky - ri - e e - le -

Ky - ri - e e - le -

S

A

T

B

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

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

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

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

9

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

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

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

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

9

14

S - - lei - - - - son.

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

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

B Ky - ri - e e - le - i - son. Chri -

14

4
19

S
Chri - - -

A
Chri - - - ste e - le -

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

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

19

24

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

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

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

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

24

29

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

A
son. Ky - ri - e e -

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

B
son.

29

34

S
e e - le - i - son,

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

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

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

34

rit.

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

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

T
8
le - - - - i - son.

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

39

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a three-part setting of the Kyrie eleison. The Soprano part begins with a melodic line, followed by the Alto and Tenor parts. The Bass part provides a harmonic foundation. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active line in the left hand. The score is marked with a 'rit.' (ritardando) and includes a rehearsal mark '39'.

MISSA AVE MARIS STELLA

GLORIA

Giovanni Ghizzolo
Bc arr. W. Evans

Moderato (♩ = c. 110)

CANTO S

ALTO A

TENORE T

BASSO B

Et

Et in ter - ra

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

S

A

T

B

in ter - ra pax ho - mi - ni - bus, bo - næ vo - lun -

Et in ter - ra pax ho - mi - ni - bus, bo - næ

pax ho - mi - ni - bus. Bo - næ vo - lun - ta - tis, bo - næ vo -

Bo - næ vo - lun - ta -

8

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

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

T - lun - ta - tis. Be - ne - di - ci - mus te, a - do -

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

13

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

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

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

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

13

18

S
ti - bi prop - ter ma - gnam glo - ri-am

A
mus ti - bi prop - ter ma - gnam glo - ri -

T
8 ti - bi prop - ter ma - gnam glo - ri-am tu - am,

B
mus ti - bi prop - ter ma - gnam glo - ri-am tu - am,

18

23

S
tu - am, De - us Pa - ter om - ni - po -

A
am, glo - ri-am tu - am, De - us Pa - ter om - ni - po -

T
8 Do - mi-ne De - us, Rex cæ - le - stis, Do -

B
Do - mi-ne De - us, Rex cæ - le - stis,

23

10
28

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

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

T
8 - mi-ne Fi - li u - ni - ge - ni - te, Je - su, Je -

B
Je - su Chri -

28

33

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

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

T
8 - su Chri - ste, Fi - li -

B
- - - ste, Fi - li -

33

Meno mosso

38

S us Pa - tris. Qui tol - lis pec - ca - ta

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

T us Pa - tris. Mi - se - re -

B us Pa - tris. Qui tol - lis pec -

38

43

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

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

T re no - bis. Qui tol - lis pec -

B - ca - ta mun - di. Su - sci - pe

43

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

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

T ca - ta mun - di. Qui se - des ad dex - ter - am

B de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex -

48

S Mi - se - re - re no - bis. Quo -

A Mi - se - re - re no - bis. Quo -

T Pa - tris, mi - se - re - re no - bis.

B - ter - am Pa - tris, mi - se - re - re no - bis. Quo -

53

Tempo primo

58

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

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

T
8 Tu so - lus Do - mi - nus. Tu

B
- ni - am tu so - lus San - ctus. Tu so -

58

63

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

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

T
8 so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi -

B
lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi -

63

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

A
In glo - ri - a De - - - i, in

T
- - - ri - tu, in glo - ri - a

B
- - - ri - tu, in glo - ri - a De -

68

S
in glo - ri - a De - - - i, in glo - ri -

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

T
De - i Pa - tris, in glo - ri - a De - i Pa -

B
- - - i Pa - tris, in glo - ri -

72

rit.

76

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

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

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

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

76

MISSA AVE MARIS STELLA

CREDO

Giovanni Ghizzolo
Bc arr. W. Evans

Moderato (♩ = c. 110)

CANTO S
ALTO A
TENORE T
BASSO B

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

S
A
T
B

trem om - ni - po - ten - tem, vi - si -
Pa - trem om - ni - po - ten - tem, vi - si -
- po - ten - tem, fac - to - rem cæ - li et ter - ræ, vi - si -
ten - tem, fac - to - rem cæ - li et ter - ræ, vi - si -

8

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

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

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

B
bi - li - um om - ni - um.

13

S
um. Et in u - num Do - mi - num Je - sum Chri - stum,

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

T
8 um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um

B
Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um

13

18
18

S
et ex Pa - tre na - - -

A
um De - i u - - ni - ge - ni - tum, an - te

T
8 De - i u - - ni - ge - ni - tum, an - te om - ni -

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

18

23

S
tum. De - um de De - o, De - um ve -

A
om - ni - a sæ - cu - la. Lu - men de lu - mi - ne, - - -

T
8 a - - - sæ - cu - la. Lu - men de lu -

B
tum. De - um de De - - - o,

23

28

S
rum de De - o ve - ro, de De - o ve - ro.

A
de De - o ve - ro. Ge - ni -

T
- - mi - ne, de De - o ve - ro.

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

33

S
Con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a,

A
tum, non fac - tum, con -

T
Per quem om - ni -

B
con - sub - stan - ti - a - lem Pa -

33

20
38

S
per quem om - ni - a fac - ta sunt.

A
- sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta

T
a fac - ta sunt, per quem om - ni - a fac - ta

B
tri.

38

43

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

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

T
sunt. Qui prop - ter nos ho - mi - nes et prop - ter no - stram sa -

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

43

48

S
lu - tem de - scen - dit de cæ - lis. Et in - car -

A
lu - tem de - scen - dit de cæ - lis. Et in - car -

T
lu - tem de - scen - dit de cæ - lis. Et in - car -

B
lu - tem de - scen - dit de cæ - lis. Et in - car -

48

53

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

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

T
na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

B
na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

53

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

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

T
Vir - gi - ne et ho - mo fac - tus est. Cru - ci -

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

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

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

T
fi - xus e - ti - am pro no - bis, e - ti - am pro no -

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

68

S o Pi - la - to, pas - sus et se - pul - tus est.

A Pon - ti - o Pi - la - to, pas - sus et se - pul - tus

T bis, pas - sus et se - pul - tus est, pas - sus et se - pul - tus

B pas - sus et se - pul - tus

73 **Tempo primo**

S Et re - sur - re - xit ter - ti - a di - e, se - cun - dum

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

T est. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum

B est. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip -

73

S
Scrip - tu - ras. Et a - scen - dit in cæ - lum.

A
tu - ras. Et a - scen - dit in cæ - lum.

T
Scrip - tu - ras. Se - det ad dex - ter -

B
tu - ras. Se - det ad

S
Et i - te - rum ven - tu - rus est cum glo - ri -

A
Et i - te - rum ven - tu - rus est cum

T
am Pa - tris. Et i - ter - um ven - tu - rus est cum glo - ri - a

B
dex - ter - am Pa - tris. Et i - ter - um ven -

88

S
a iu - di - ca - re vi - vos et mor - tu -

A
glo - ri - a iu - di - ca - re vi - vos et mor - tu -

T
iu - di - ca - re vi - vos et mor - tu - os, cu -

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

88

93

S
os, cu - ius re - gni non e - rit fi -

A
os, cu - ius re - gni cu - ius re - gni non e - rit fi -

T
- ius re - gni, cu - ius re - gni non e - rit fi -

B
os, cu - ius re - gni, cu - ius re - gni no e - rit fi -

93

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

A
- nis. Et in Spi - ri - tum San - ctum Do - - - mi - num,

T
8
- nis. Et vi - vi -

B
- nis. Et vi -



S
qui ex Pa - tre Fi - li - o - que

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

T
8
- fi - can - - - tem, qui ex Pa - tre Fi - li - o - que

B
vi - fi - can - - - tem, qui ex Pa - tre Fi - li - o - que pro -



108

S
pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do -

A
ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do -

T
8
— pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do -

B
ce - dit. Si - mul a - do -

113

S
ra - tur, et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro -

A
ra - tur, et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per —

T
8
ra - tur, et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro -

B
ra - tur et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro -

113

S phe - tas. Et a - po -

A Pro - phe - tas. Et a - po -

T phe - tas. Et u - nam, san - ctam, ca - tho - li - cam.

B phe - tas. Et u - nam, san - ctam, ca - tho - li - cam.

118

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

A sto - li - cam Ec - cle - si - am. Con - fi - te - or u -

T Con - fi - te - or u - num bap - tis - ma

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

123

128

S
- num bap - tis - ma.

A
- num bap - tis - ma in re - mis - si - o - nem pec - ca - to -

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

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

133

d = d.

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

A
rum. Et ex - pec - to re - sur - rec - ti - o - nem mor - tu -

T
8 rum. Et ex - pec - to re - sur - rec - ti - o - nem mor - tu -

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

133

30
138

♩. = ♩

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

A
o - rum et vi - tam ven - tu - ri sæ -

T
o - rum et vi - tam ven - tu - ri sæ -

B
o - rum et vi - tam ven - tu -

138

142

rit.

S
li. A - - - - - men.

A
- - - cu - li. A - - - - - men.

T
- - - cu - li. A - - - - - men.

B
ri sæ - cu - li. A - - - - - men.

142

MISSA AVE MARIS STELLA

SANCTUS & BENEDICTUS

Giovanni Ghizzolo
Bc arr. W. Evans

Solenne (♩ = c. 84)

CANTO S

ALTO A

TENORE T

BASSO B

San - - - ctus, San - - -

San -

S

A

T

B

San - - - ctus,

- - - ctus, San -

- ctus, San - ctus, San - - -

San - - -

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

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

T
8
- ctus, San - - ctus, San - ctus,

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

9

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

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

T
8
San - - - ctus, San - ctus, Do - mi - nus

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

14

19

S
us Sa - ba - oth. Ple - ni sunt cæ -

A
Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra, ple - ni sunt

T
8 De - us Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra,

B
Sa - ba - oth. Ple -

19

24

S
li, ple - ni sunt cæ - li et ter -

A
cæ - li, ple - ni sunt cæ - li et ter -

T
8 ple - ni sunt cæ - li et ter - ra,

B
- ni sunt cæ - li et ter - ra,

24

S
ra, glo - ri - a tu - a. O - san - na in ex -

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

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

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

28

S
cel - sis, o - san - na in ex - cel - sis. TACET to bar 52

A
cel - sis, o - san - na in ex - cel - sis. TACET to bar 52

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

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

32

36

T 8

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

B

Be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve -

36

42

T 8

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

B

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

42

47

T 8

no - mi - ne Do - - - - - mi - ni.

B

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

47

36
52

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

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

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

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

52

56

S
san - na in ex - cel - sis.

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

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

B
in ex - cel - sis.

56



MISSA AVE MARIS STELLA

AGNUS DEI

Giovanni Ghizzolo
Bc arr. W. Evans

Adagio (♩ = c. 72)

CANTO S

ALTO A

TENORE T

BASSO B

A - - - gnus De -

A - - - gnus De -

A - gnus De -

A - gnus De -

A - gnus De - i, A - gnus De -

- - - i, A - gnus De - i, A -

- - - i, A - gnus De - i,

- - - i, A - - - gnus

4

8

4

9

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

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

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

B
De - i, qui tol - lis pec -

9

14

S
ca - ta mun - di, mi - se - re - re no -

A
ca - ta mun - di, mi - se - re - re no -

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

B
ca - ta mun - di, mi - se - re - re no - bis, mi -

14

20

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

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

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

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

20

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

26

S A - gnus De -

A A - gnus De -

T A - gnus De - i,

B A - gnus De - i,

31

S
i, A - gnus De - i, A -

A
i, A - gnus De - i, A -

T
8 A - gnus De - i, A - gnus

B
A - gnus De - i,

31

36

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

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

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

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

36

41

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

A do - na no - bis pa - cem,

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

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

41

46 *rit.*

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

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

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

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

46

ORGAN

MISSA AVE MARIS STELLA

KYRIE

Giovanni Ghizzolo

Bc arr. W. Evans

Adagio (♩ = c. 72)

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio, with a quarter note equal to approximately 72 beats per minute. The notation is for a grand staff with a treble and bass clef. The first four measures show a slow, contemplative introduction with sustained chords and moving lines in both hands.

Musical notation for measures 5-9. The piece continues with a similar slow, contemplative mood. The notation is for a grand staff with a treble and bass clef. The first four measures of this system show a continuation of the slow, contemplative introduction with sustained chords and moving lines in both hands.

Musical notation for measures 10-14. The piece continues with a similar slow, contemplative mood. The notation is for a grand staff with a treble and bass clef. The first four measures of this system show a continuation of the slow, contemplative introduction with sustained chords and moving lines in both hands.

Musical notation for measures 15-19. The piece continues with a similar slow, contemplative mood. The notation is for a grand staff with a treble and bass clef. The first four measures of this system show a continuation of the slow, contemplative introduction with sustained chords and moving lines in both hands.

Christe

Musical notation for measures 20-24. The piece continues with a similar slow, contemplative mood. The notation is for a grand staff with a treble and bass clef. The first four measures of this system show a continuation of the slow, contemplative introduction with sustained chords and moving lines in both hands.

25

Musical score for measures 25-29. The piece is in a minor key (three flats) and 3/4 time. The right hand features a melodic line with a long note in measure 29, while the left hand provides a steady accompaniment of eighth notes.

30

Musical score for measures 30-34. The right hand has a more active melodic line with eighth notes, and the left hand continues with a simple accompaniment. The word "Kyrie" is written below the first measure.

Kyrie

35

Musical score for measures 35-39. The right hand features a melodic line with a sixteenth-note run in measure 35, and the left hand provides a steady accompaniment.

40

Musical score for measures 40-43. The right hand has a melodic line with a long note in measure 43, and the left hand provides a steady accompaniment. The word "rit." is written above the first measure of this system.

rit.

GLORIA



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

Moderato (♩ = c. 110)

Et in terra

26

Musical score for measures 26-30. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with some grace notes and slurs, while the left hand provides a steady accompaniment of chords and single notes.

31

Musical score for measures 31-35. The right hand continues the melodic development with some rests, and the left hand has a more active role with eighth-note patterns.

36

Meno mosso

Musical score for measures 36-40. The tempo marking "Meno mosso" is present. The right hand has a melodic line with a fermata at the end of measure 39. The left hand has a simple accompaniment.

Qui tollis

41

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

46

Musical score for measures 46-50. The right hand has a melodic line with some grace notes, and the left hand has a more active accompaniment with eighth notes.

51

Musical score for measures 51-55. The right hand has a melodic line with some grace notes, and the left hand has a more active accompaniment with eighth notes.

46
56

Tempo primo

Musical score for measures 46-56. 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. The right hand features a melodic line with various intervals and rests, while the left hand provides a harmonic accompaniment with chords and moving lines. The word "Quoniam" is written below the staff.

Quoniam

61

Musical score for measures 61-70. The notation continues with similar melodic and harmonic patterns. The right hand has a more active melodic line with some grace notes, and the left hand maintains a steady accompaniment.

66

Musical score for measures 66-75. The right hand begins with a whole rest, followed by a melodic phrase. The left hand continues with a consistent accompaniment.

71

Musical score for measures 71-80. The right hand features a more complex melodic line with some sixteenth-note passages. The left hand accompaniment remains consistent.

76

rit.

Musical score for measures 76-85. The piece concludes with a *rit.* (ritardando) marking. The right hand ends with a sustained chord, and the left hand has a final melodic phrase.

CREDO

Cre - do in u - num De - um.

Moderato (♩ = c. 110)

Patrem

6

11

16

21

48
26

Musical score for measures 48-53. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score is written for piano with a grand staff (treble and bass clefs). The melody in the right hand features a mix of eighth and quarter notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes.

30

Musical score for measures 30-35. The notation continues with similar melodic and harmonic patterns as the previous system, maintaining the same key and time signature.

35

Musical score for measures 35-40. The right hand melody includes some longer note values and rests, while the left hand continues with rhythmic accompaniment.

39

Musical score for measures 39-44. The texture remains consistent with the previous systems, showing the interplay between the vocal line and the piano accompaniment.

44

Musical score for measures 44-49. The right hand features more complex chordal structures and melodic runs, while the left hand provides a solid harmonic foundation.

50

Meno mosso

Musical score for measures 50-55. The tempo marking "Meno mosso" is indicated above the staff. The music becomes more static, with sustained chords in the right hand and a simple bass line in the left hand.

Et incarnatus est

56

Musical score for measures 56-60. The piece is in a minor key (three flats). The right hand features a melodic line with some grace notes and slurs, while the left hand provides a steady accompaniment with chords and moving lines.

61 **Adagio**

Musical score for measures 61-65, marked **Adagio**. The tempo is slower. The right hand has a more prominent melodic role with slurs and dynamics like *f* and *mf*. The left hand continues with a supportive accompaniment.

Crucifixus

66

Musical score for measures 66-70. The tempo remains **Adagio**. The right hand has a melodic line with some grace notes, and the left hand has a more active accompaniment with eighth notes.

71 **Tempo primo**

Musical score for measures 71-75, marked **Tempo primo**. The tempo returns to the original speed. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment with eighth notes.

Et resurrexit

76

Musical score for measures 76-80. The tempo remains **Tempo primo**. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment with eighth notes.

81

Musical score for measures 81-85. The tempo remains **Tempo primo**. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment with eighth notes.

50
86

Musical score for measures 50-86. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The music features a mix of eighth and sixteenth notes in the treble, often beamed together, and a bass line with chords and moving lines.

91

Musical score for measures 91-95. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The music continues with similar rhythmic patterns and chordal textures.

96

Musical score for measures 96-100. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The music features more complex rhythmic figures in the treble.

101

Musical score for measures 101-105. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The music shows a transition in the bass line.

106

Musical score for measures 106-110. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The music features sustained chords in the treble.

111

Musical score for measures 111-115. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The music concludes with sustained chords in both staves.

simul adoratur

116

Musical score for measures 116-120. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The notation is for a grand staff with a treble and bass clef. Measure 116 starts with a whole rest in the treble and a half note in the bass. The music features chords and melodic lines in both hands.

121

Musical score for measures 121-125. The notation continues with various chordal textures and melodic fragments in both hands.

126

Musical score for measures 126-130. The music shows a continuation of the harmonic and melodic themes established in the previous measures.

131

$d = d.$

Musical score for measures 131-136. At measure 131, the time signature changes to 3/4. The notation includes a bracket over the right-hand staff in measure 135. The text "Et expecto" is centered below the staff.

Et expecto

137

$d = d$

Musical score for measures 137-141. The time signature changes to common time (C). The notation features sustained chords and melodic lines.

142

rit.

Musical score for measures 142-146. The piece concludes with a *rit.* (ritardando) marking. The notation ends with a double bar line and repeat dots.

SANCTUS & BENEDICTUS

Solenne (♩ = c. 84)

The first system of the musical score, measures 1-5, is written in a grand staff with two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a half rest in both staves. In measure 1, the treble staff has a half note G4 and the bass staff has a half note G3. In measure 2, the treble staff has a half note A4 and the bass staff has a half note A3. In measure 3, the treble staff has a half note B4 and the bass staff has a half note B3. In measure 4, the treble staff has a half note C5 and the bass staff has a half note C4. In measure 5, the treble staff has a half note D5 and the bass staff has a half note D4.

The second system of the musical score, measures 6-10, continues the piece. Measure 6 starts with a treble clef and a key signature change to two flats (B-flat, E-flat). The treble staff has a half note G4 and the bass staff has a half note G3. In measure 7, the treble staff has a half note A4 and the bass staff has a half note A3. In measure 8, the treble staff has a half note B4 and the bass staff has a half note B3. In measure 9, the treble staff has a half note C5 and the bass staff has a half note C4. In measure 10, the treble staff has a half note D5 and the bass staff has a half note D4.

The third system of the musical score, measures 11-15, continues the piece. Measure 11 starts with a treble clef and a key signature change to one flat (B-flat). The treble staff has a half note G4 and the bass staff has a half note G3. In measure 12, the treble staff has a half note A4 and the bass staff has a half note A3. In measure 13, the treble staff has a half note B4 and the bass staff has a half note B3. In measure 14, the treble staff has a half note C5 and the bass staff has a half note C4. In measure 15, the treble staff has a half note D5 and the bass staff has a half note D4.

The fourth system of the musical score, measures 16-19, continues the piece. Measure 16 starts with a treble clef and a key signature change to no flats. The treble staff has a half note G4 and the bass staff has a half note G3. In measure 17, the treble staff has a half note A4 and the bass staff has a half note A3. In measure 18, the treble staff has a half note B4 and the bass staff has a half note B3. In measure 19, the treble staff has a half note C5 and the bass staff has a half note C4.

The fifth system of the musical score, measures 20-24, continues the piece. Measure 20 starts with a treble clef and a key signature change to one flat (B-flat). The treble staff has a half note G4 and the bass staff has a half note G3. In measure 21, the treble staff has a half note A4 and the bass staff has a half note A3. In measure 22, the treble staff has a half note B4 and the bass staff has a half note B3. In measure 23, the treble staff has a half note C5 and the bass staff has a half note C4. In measure 24, the treble staff has a half note D5 and the bass staff has a half note D4.

The sixth system of the musical score, measures 25-29, continues the piece. Measure 25 starts with a treble clef and a key signature change to two flats (B-flat, E-flat). The treble staff has a half note G4 and the bass staff has a half note G3. In measure 26, the treble staff has a half note A4 and the bass staff has a half note A3. In measure 27, the treble staff has a half note B4 and the bass staff has a half note B3. In measure 28, the treble staff has a half note C5 and the bass staff has a half note C4. In measure 29, the treble staff has a half note D5 and the bass staff has a half note D4.

30

Osanna

35

BENEDICTUS

41

46

51

Osanna

55

AGNUS DEI

Adagio (♩ = c. 72)

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

26

Musical notation for measures 26-30. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand starts with a whole rest in measure 26, then plays a series of quarter notes: B-flat, A-flat, G, F, E-flat, D, C. The left hand plays a steady accompaniment of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat.

31

Musical notation for measures 31-35. The right hand continues with quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The left hand plays quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat, with some chords and rests.

36

Musical notation for measures 36-40. The right hand features chords and quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The left hand continues with quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat.

41

Musical notation for measures 41-45. The right hand has rests in measures 41 and 42, then quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The left hand plays quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat.

46

rit.

Musical notation for measures 46-50. The piece concludes with a *rit.* (ritardando) marking. The right hand plays quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The left hand plays quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The final measure (50) features a full bar rest in the right hand and a final chord in the left hand.