



ORAZIO TARDITI  
(1602-1677)  
MISSA CONCERTATA  
A 4 VOCIBUS

KYRIE  
GLORIA  
CREDO  
SANCTUS & BENEDICTUS  
AGNUS DEI

Performance edition and realisation of basso continuo by William Evans, 2017.  
Transcribed from Profe, Ambrosius (Ed.). Orazio Tarditi: *Missa concertata* in Dritter Theil Geistlicher Concerten und Harmonien, A 1. 2. 3. 4. 5. etc. Voc. cum & sine Violinis, & Basso ad Organa: Aus den berühmtesten Italiänischen und andern Autoribus, so theils neben ihren eigenen mit noch mehrern, theils auch mit andern Texten, doch ohne der Composition einzigen Abbruch, beleet, und zum Lobe Gottes, und Gefallen allen Liebhabern der Music colligiret und publiciret durch Ambrosium Profium, Organisten zu St. Elizabeth in Breslau. Lepzig, Henning Köler, 1642.

Archived at  
[http://imslp.org/wiki/Geistlicher\\_Concerten\\_und\\_Harmonien%2C\\_Theil\\_3\\_\(Profe%2C\\_Ambrosius\)](http://imslp.org/wiki/Geistlicher_Concerten_und_Harmonien%2C_Theil_3_(Profe%2C_Ambrosius))

Original key, tempo markings are editorial. Benedictus and second iteration of Agnus Dei added by editor for liturgical use.

# MISSA CONCERTATA

## A 4 VOCIBUS

### KYRIE

Orazio Tarditi  
Bc arr. W. Evans

Andante (♩ = c. 88)

CANTO S

ALTO A

TENOR T

BASSO B

Ky - ri - e,

Ky - ri - e,

Ky - ri - e - lei - son,

S

A

T

B

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

Ky - ri - e - lei - son,

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

Ky - ri - e - lei - son,

Ky - ri - e -

8

S Ky - ri - e\_e-le - - - son, Ky - ri - e\_e-lei - son, Ky - ri - e\_e-

A

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

B

8

12

S le - i - son,

A Ky - ri - e,

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

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

12

12

4  
16

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

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

T son, Ky - ri - e\_e - lei -

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

16

20

S Ky - ri - e e - le - i - son, Ky - ri - e\_e - le - i - son, Ky - ri - e\_e - lei - son,

A son, e - lei - son, Ky - ri - e\_e - lei - son, Ky - ri - e\_e -

T son, e - lei - son, Ky - ri - e\_e - le - i - son, Ky - ri - e\_e -

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

20

24

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

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

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

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

Detailed description: This block contains the first system of a musical score, measures 24 through 27. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: Soprano: 'Ky - ri - e - le - i - son,'; Alto: 'lei - son, e - le - i - son, Ky - ri - e, Ky - ri - e'; Tenor: 'lei - son, e - le - i - son, Ky - ri - e, Ky - ri - e'; Bass: 'Ky - ri - e - le - i - son,'. The piano accompaniment consists of chords and moving lines in both hands.

28

S

A e - lei -

T e - le - i -

B

Detailed description: This block contains the second system of a musical score, measures 28 through 31. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: Soprano: (no lyrics); Alto: 'e - lei -'; Tenor: 'e - le - i -'; Bass: (no lyrics). The piano accompaniment continues with chords and moving lines in both hands.

6  
32

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

A son,

T son,

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

32

S e - - - - lei - son,

A Ky - ri - e

T Ky - ri - e

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

36

40

S Ky - ri - e e -

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

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

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

44

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

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

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

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

8  
48

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

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

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

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

48

**Più mosso**

53

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

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

T Chri - ste

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

53



58

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

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

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

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

58

63

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

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

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

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

63

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

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

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

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

68

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

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

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

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

73

## Tempo primo

77

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

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

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

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

77

81

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

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

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

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

81

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

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

T le - i - son, Ky - ri - e\_e - le - i - son,

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

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

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

T Ky - ri - e\_e - le - i - son, Ky - ri - e\_e - le - i - son,

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

94

S Ky - ri - e

A i - son,

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

B

94

99

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

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

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

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

99

Largo

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

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

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

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

S  
108  
- - - - i - son, Ky-ri-e\_e - lei - son.

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

T  
8  
Ky - ri - e\_e - lei - son, Ky-ri-e\_e-lei - son.

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

108

# MISSA CONCERTATA

## A 4 VOCIBUS

### GLORIA

Orazio Tarditi  
Bc arr. W. Evans

Moderato (♩ = c. 100)

CANTO S

Et in ter-ra pax, in ter - ra pax, in ter - ra

ALTO A

Et in ter - ra pax, in ter-ra

TENOR T

Et in ter - ra pax, in ter-ra

BASSO B

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

S

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

A

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

T

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

B

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

7

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

A A - do - ra - mus te,

T 8 te, lau - da - mus te, be - ne - di - ci - mus te, lau - da - mus te

B

11

S te, lau - da - mus te, be - ne - di - ci - mus te, glo - ri - fi - ca -

A a - do - ra - mus te, glo - ri - fi - ca -

T 8 lau - da - mus te, be - ne - di - ci - mus te,

B

11



15

S  
- - - - - mus te.

A  
- - - - - mus te.

T  
8  
- - - - - glo - ri - fi - ca - - - - -

B  
- - - - - Glo - ri - fi - ca - - - - -

15

19

S  
- - - - - Gra - ti - as a - gi - mus

A  
- - - - - Gra - ti - as a - gi - mus

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

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

19

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

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

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

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

23

**Adagio**

S glo - ri - am tu - am.

A - ri - am tu - am. Do - mi -

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

B glo - ri - am tu - am.

27

31

S

A

T

B

ne De - us, Rex cæ - le - stis, De - us Pa - ter, De - us

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

35

S

A

T

B

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

Pa - ter om - ni - po - tens.

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

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

35

20  
39

S  
Je - su Chri - ste, Fi - li - us,

A  
Fi -

T  
8  
Je - su Chri - ste,

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

39

43

S  
Fi - li - us Pa - tris, Fi - li - us Pa - tris,

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

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

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

43

47

S Fi - li - us, Fi - li - us, Fi - li - us, Fi - li - us Pa -

A Fi - li - us, Fi - li - us, Fi - li - us Pa -

T Fi - li - us, Fi - li - us Pa -

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

51 *(♩ = ♪) sempre*

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

A tris. Qui tol - lis pec - ca - ta mun - di, mi - se -

T tris. Qui tol - lis pec - ca - ta mun - di, mi -

B tris. Qui tol - lis pec - ca - ta mun - di,

S  
A  
T  
B

qui tol - lis pec - ca - ta  
re - re no - bis, qui tol - lis pec - ca - ta  
- se - re - re no - bis, qui tol - lis pec - ca - ta  
qui tol - lis pec - ca - ta

56

S  
A  
T  
B

mun - di, su - sci - pe, su -  
mun - di.  
mun - di, su - sci - pe, su - sci -  
mun - di.

61

65

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

A

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

B

65

69

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

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

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

B  
Qui se - des, qui se - des ad dex - ter - am Pa - tris,

69

24  
74

Tempo primo

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

A Quo - ni - am tu

T

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

74

S Quo - ni - am tu so - lus, tu so - lus Do - mi - nus,

A so - lus, tu so - lus San - ctus,

T Quo - ni - am tu

B

78



82

S  
quo - ni - am tu so - lus San -

A  
quo - ni - am, tu so - lus San -

T  
8  
so - lus, tu so - lus, tu so - lus San - ctus, tu so - lus San -

B  
Quo - ni - am tu so - lus San -

86

S  
ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus Je - su

A  
ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus Je - su

T  
8  
ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus Je -

B  
ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus Je - su

S Chri - ste. Cum San - cto Spi - ri - tu in

A Chri - ste. Cum San - cto Spi - ri - tu in glo -

T - su Chri - ste.

B Chri - ste.

90

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

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

T In glo - - - ri - a

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

93

96

S  
A  
T  
B

Cum San - cto Spi - ri -  
Cum San - cto Spi - ri -  
De - i, De - i Pa - tris. A - men.  
ri - a De - i, De - i Pa - tris. A - men.

96

99

S  
A  
T  
B

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

99

S  
men. Cum San - cto Spi - ri - tu in glo - - - ri - a De - i

A  
men. Cum San - cto Spi - ri - tu in glo - - - ri - a

T  
8  
Cum San - cto Spi - ri - tu in glo -

B  
Cum San - cto Spi - ri - tu in



Piano accompaniment for measures 102-104, featuring chords in the right hand and a bass line in the left hand.

S  
105  
in glo - - - ri - a De - i Pa - tris, in

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

T  
8  
- ri - a De - i, in glo - - - ri - a De - i

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



Piano accompaniment for measures 105-107, featuring chords in the right hand and a bass line in the left hand.

108

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

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

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

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

108

111

*rit.*

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

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

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

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

111

# MISSA CONCERTATA

## A 4 VOCIBUS

### CREDO

Orazio Tarditi  
Bc arr. W. Evans

Moderato (♩ = c. 110)

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

ALTVS A Pa - trem, Pa - trem om - ni - po -

TENOR T Pa - trem, Pa - trem om - ni - po -

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

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

A ten - tem,

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

B ten - tem,

7

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

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

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

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

7

11

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

A  
Fi - li - um De - i u - ni -

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

B

11

15

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

A  
ge - ni - tum, et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la. De - um de

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

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

15

19

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

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

T  
8  
De - um ve - rum de De - o, de De -

B

19



S  
Ge - ni-tum, non fac - tum,

A  
- o\_\_ ve - ro.

T  
8  
o ve - ro. Ge - ni-tum, non fac - tum,

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

23

S  
per quem om - ni - a, per quem om - ni -

A  
Per quem om - ni - a, per quem om - ni -

T  
8  
per quem om - ni - a, per quem om - ni -

B  
tri, Pa - tri. Om - ni - a fac - ta sunt,

27

31

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

A a, per quem om - ni - a, om - ni - s fac - ta sunt.

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

B om - ni - a fac - ta sunt, per quem om - ni - a, om - ni - a fac - ta sunt.

31

35

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

A Qui prop - ter nos ho - mi - nes,

T

B Et prop - ter no - stram sa - lu - tem

35

35  
39

S  
lu - tem de - scen -

A  
de - scen -

T  
8

B  
de - scen - - - - dit de cæ - lis,

39

S  
dit de cæ - lis, de - scen -

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

T  
8  
de - scen - dit de cæ - lis,

B  
de - scen -

43

46

S  
- - dit de cæ - lis, de - scen -

A  
lis, de - scen

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

B  
- dit de cæ - lis, de - scen -

**Adagio**

49

S  
- dit de cæ - lis. Et in - car - na - tus est

A  
- dit de cæ - lis. Et in - car - na - tus est

T  
8  
scen - dit de cæ - lis. Et in - car - na - tus

B  
- dit de cæ - lis. Et in - car - na - tus est

37  
53

S  
de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et ho - mo

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

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

B  
de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et ho - mo

53

**L'istesso tempo**

S  
58  
fac - tus est. Cru - ci - fi - xus e - ti - am pro

A  
fac - tus est.

T  
8  
- mo fac - tus est.

B  
fac - tus est.

58

63

S no - bis sub Pon - ti - o Pi - la - to, e - ti - am pro no - bis sub Pon - ti -

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

T

B

67

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

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

T

B

39  
71

S  
est, pas - sus, pas - sus, et se - pul - tus

A  
est, pas - sus, et se - pul - tus

T  
8

B  
E - ti - am pro no - bis sub Pon - ti - o Pi - la - to.

71

**Tempo primo**

75

S  
est.

A  
est.

T  
8  
Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scrip - tu - ras.

B  
Et a - scen -

75

79

S Et a-scen - dit in cæ - lum, in cæ - lum,

A

T Et a scen - dit in cæ - lum, in cæ - lum, se -

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

79

83

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

A

T det ad dex - ter - am Pa - tris, ad dex - ter - am Pa -

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

83



41  
87

S  
am Pa - tris. Ven - tu - rus est cum

A  
Et i - ter - um ven - tu - rus est cum glo - ri - a,

T  
8 tris. Ven - tu - rus est cum

B  
Pa - tris. Ven - tu - rus est cum

87

S  
91 glo - ri - a, ven - tu - rus est cum glo - ri - a,

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

T  
8 glo - ri - a, ven - tu - rus est cum glo - ri - a,

B  
glo - ri - a,

91

95

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

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

T  
8  
cu - ius re - gni non e - rit, non e - rit fin - nis,

B  
cu - ius re - gni non e - rit,

99

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

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

T  
8  
cu - ius re - gni non e - rit, non e - rit, non e - rit fi - nis. Et in Spi - ri - tum

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

99

43  
103

S  
A  
T  
B

Qui ex Pa - tre Fi - li - o - que, ex  
San - ctum Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -

103

S  
A  
T  
B

Pa - tre Fi - li - o - que pro - ce - dit. Si - mul a - do -  
Qui cum Pa - tre, et Fi - li - o  
o - que pro - ce - dit. Si - mul a - do -  
Si - mul a - do -

107

111

S ra - tur, et con - glo - ri - fi - ca - tur,

A si - mul a - do - ra - tur, si - mul a - do -

T ra - tur, et con - glo - ri - fi - ca - tur, si - mul a - do -

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

111

115

S si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus —

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

T ra - tur, si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus —

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

115

S  
 est, lo - cu - tus est per Pro - phe - tas. Con - fi - te -

A  
 Con -

T  
 est, lo - cu - tus est per Pro - phe - tas.

B  
 Et u - nam San - ctam Ca - tho - li - cam

S  
 or, con - fi - te - or u - num bap - tis - ma in re - mis - si -

A  
 fi - te - or, con - fi - te - or, in

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

B  
 et A - po - sto - li - cam Ec - cle - si - am. In re - mis - si - o - nem

127

S o - nem pec - ca - to - rum.

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

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

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

127

131

S Et vi - tam ven - tu - ri sæ - cu - li. A -

A Et vi - tam ven - tu - ri sæ - cu - li. A -

T

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

131

47  
135

S  
men.

A  
men.

T  
8  
Et vi - tam ven - tu - ri sæ - cu - li. A - - -

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

135

138

S  
Et vi - tam, ven - tu - ri sæ - cu - li,

A  
Et vi - tam, ven - tu - ri sæ - cu - li,

T  
8  
- - - men. Et vi - tam ven - tu - ri sæ - cu -

B  
- - - men. Et vi - tam ven -

138

141

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

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

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

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

141

144 *rit.*

S sæ - cu - li. A - men. Ven - tu - ri sæ - cu - li. A - men.

A a - men. Ven - tu - ri sæ - cu - li. A - men.

T - - - men. Ven - tu - ri sæ - cu - li. A - men.

B li. A - men. Ven - tu - ri sæ - cu - li. A - men.

144



# MISSA CONCERTATA

## A 4 VOCIBUS

### SANCTUS & BENEDICTUS

Orazio Tarditi  
Bc arr. W. Evans

Adagio (♩ = c. 72)

CANTO S

ALTO A

TENOR T

BASSO B

San - - -

San - - - ctus, San -

S

A

T

B

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

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

50  
10

S De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cæ - li et

A Ple - ni sunt cæ - li et ter - ra

T Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cæ - li et

B Ple - ni sunt cæ - li et ter - ra

10

15 (♩ = ♪)

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

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

T ter - ra glo - ri - a tu - a. O - san - na in

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

15

19

S  
ex - cel - sis. Glo - ri - a tu - a. O - san - na in ex - cel - sis.

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

T  
8  
ex - cel - sis. Glo - ri - a tu - a. O - san - na in ex - cel - sis.

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

\*BENEDICTUS

23

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

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

T  
8

B  
Be - ne - di - ctus qui ve - nit

\*Benedictus arranged for liturgical use from bars 35-50 in the Credo as not included in the original source.

S Do - mi - ni.

A Do - mi - ni.

T

B in no - - - - - mi - ne Do - mi -

27

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

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

T O - san - na in ex - cel -

B ni.

30

33

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

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

T sis, o - san - na in ex -

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

33

36

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

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

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

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

36

# MISSA CONCERTATA

## A 4 VOCIBUS

### AGNUS DEI

Orazio Tarditi  
Bc arr. W. Evans

Adagio (♩ = c. 72)

CANTO S

ALTO A

TENOR T

BASSO B

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

S

A

T

B

A - gnus De - i,  
Qui  
mun - di, mi - se - re - re - no - bis.

55  
10

S

A

T

B

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

14

S

A

T

B

qui tol - lis pec - ca - ta mun - di.

bis, mi - se - re - re, mi - se -

qui tol - lis pec - ca - ta mun - di.

Mi - se - re - re,

18

S  
A - gnus De - i,

A  
re - re no - bis. A - gnus De - i,

T  
A - gnus De - i,

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

18

22

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

A  
mi - se - re - re, mi - se -

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

B  
mun - di, mi - se - re - re, mi - se -

22



57  
26

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

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

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

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

26

30

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

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

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

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

30

34

S  
mun - di, mi - se - re - - - re no - bis. A - gnus

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

T  
8  
mun - di, mi - se - re - - - re no - bis. A - gnus

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

38

S  
De - i,

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

T  
8  
De - i,

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

38

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

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

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

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

S  
A - gnus De - i,

A  
no - bis pa - cem. A - gnus De - i,

T  
8  
no - bis pa - cem. A - gnus De - i,

B  
do - na no - bis — pa - cem. A - gnus De - i, qui tol - lis pec - ca - ta

51

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

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

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

B mun - di, do - na no - bis pa -

55

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

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

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

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

ORGAN

# MISSA CONCERTATA A 4 VOCIBUS

## KYRIE

Orazio Tarditi

Bc arr. W. Evans

Andante (♩ = c. 88)

Musical notation for measures 1-5. The piece is in C major, common time (C), and begins with a whole rest in the treble clef. The bass clef starts with a whole note C. The melody in the treble clef begins in measure 2 with a half note G, followed by a half note A, and then a half note B. The accompaniment in the bass clef consists of whole notes: C, D, E, F, G.

Musical notation for measures 6-10. The melody in the treble clef continues with a half note C, followed by a half note B, and then a half note A. The accompaniment in the bass clef continues with whole notes: A, G, F, E, D.

Musical notation for measures 11-15. The melody in the treble clef continues with a half note G, followed by a half note F, and then a half note E. The accompaniment in the bass clef continues with whole notes: C, D, E, F, G.

Musical notation for measures 16-20. The melody in the treble clef continues with a half note D, followed by a half note C, and then a half note B. The accompaniment in the bass clef continues with whole notes: A, G, F, E, D.

Musical notation for measures 21-25. The melody in the treble clef continues with a half note A, followed by a half note G, and then a half note F. The accompaniment in the bass clef continues with whole notes: C, D, E, F, G.

Musical notation for measures 26-30. The melody in the treble clef continues with a half note E, followed by a half note D, and then a half note C. The accompaniment in the bass clef continues with whole notes: A, G, F, E, D.

2  
31

Musical score for measures 2-31. The piece is in a minor key, indicated by a single flat (B-flat) in the key signature. The music is written for piano in a 4/4 time signature. The right hand features a melodic line with some grace notes and rests, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

36

Musical score for measures 36-41. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The texture is consistent with the previous section.

41

Musical score for measures 41-46. The right hand has a more active melodic line with some triplets, and the left hand continues with the accompaniment.

46

Musical score for measures 46-51. The right hand features a melodic line with some grace notes, and the left hand continues with the accompaniment.

**Più mosso**

51

Musical score for measures 51-56. The tempo changes to **Più mosso** (faster). The time signature changes to 6/4. The right hand has a melodic line with some grace notes, and the left hand continues with the accompaniment. The word "Christe" is written below the bass staff.

Christe

56

Musical score for measures 56-61. The right hand has a melodic line with some grace notes, and the left hand continues with the accompaniment.

61

Musical score for measures 61-65. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a mix of chords and moving lines in both hands.

66

Musical score for measures 66-70. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with a similar texture of chords and moving lines.

71

Musical score for measures 71-75. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with a similar texture of chords and moving lines.

76

**Tempo primo**

Musical score for measures 76-80. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 76 is marked with a fermata. Measure 77 is marked with a common time signature (C). The tempo is marked **Tempo primo**. The music features a mix of chords and moving lines.

81

Musical score for measures 81-84. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with a similar texture of chords and moving lines.

85

Musical score for measures 85-88. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with a similar texture of chords and moving lines.

Kyrie

4  
89

93

99

105 **Largo**

## GLORIA

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

**Moderato** (♩ = c. 100)

Et in terra



6

Musical notation for measures 6-10. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a series of chords in the right hand and a melodic line in the left hand.

11

Musical notation for measures 11-15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with chords and a melodic line.

16

Musical notation for measures 16-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with chords and a melodic line.

21

Musical notation for measures 21-25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with chords and a melodic line.

26

**Adagio**

Musical notation for measures 26-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The tempo marking "Adagio" is placed above the staff. The music continues with chords and a melodic line.

Domine

31

Musical notation for measures 31-35. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with chords and a melodic line.

6  
36

Musical score for measures 36-40. The piece is in B-flat major (two flats) and 4/4 time. Measure 36 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line consists of a half note G3. Measures 37-38 continue with similar harmonic structures. Measure 39 features a melodic line in the treble clef with a half note Bb4, a quarter note A4, and a half note G4. Measure 40 concludes with a half note G4.

41

Musical score for measures 41-45. The piece continues in B-flat major and 4/4 time. Measure 41 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line consists of a half note G3. Measures 42-45 continue with similar harmonic structures.

46

Musical score for measures 46-50. The piece continues in B-flat major and 4/4 time. Measure 46 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line consists of a half note G3. Measures 47-50 continue with similar harmonic structures.

51

(♩ = ♩) *sempre*

Musical score for measures 51-55. The piece continues in B-flat major and 4/4 time. Measure 51 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line consists of a half note G3. Measures 52-55 continue with similar harmonic structures.

Qui tollis

56

Musical score for measures 56-60. The piece continues in B-flat major and 4/4 time. Measure 56 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line consists of a half note G3. Measures 57-60 continue with similar harmonic structures.

61

Musical score for measures 61-65. The piece continues in B-flat major and 4/4 time. Measure 61 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and a half note Bb4. The bass line consists of a half note G3. Measures 62-65 continue with similar harmonic structures.

66

Musical score for measures 66-70. Treble clef, key signature of one flat. Measure 66 has a whole note chord. Measure 67 has a half note chord. Measure 68 has a half note chord. Measure 69 has a half note chord. Measure 70 has a half note chord. The time signature changes to 3/4 in measure 71.

71

Musical score for measures 71-75. Treble clef, key signature of one flat. Measure 71 has a half note chord. Measure 72 has a half note chord. Measure 73 has a half note chord. Measure 74 has a half note chord. Measure 75 has a half note chord.

76 **Tempo primo**

76 **Tempo primo**

Quoniam

Musical score for measures 76-80. Treble clef, key signature of one flat. Measure 76 has a half note chord. Measure 77 has a half note chord. Measure 78 has a half note chord. Measure 79 has a half note chord. Measure 80 has a half note chord. The word "Quoniam" is written below the bass staff.

81

Musical score for measures 81-85. Treble clef, key signature of one flat. Measure 81 has a half note chord. Measure 82 has a half note chord. Measure 83 has a half note chord. Measure 84 has a half note chord. Measure 85 has a half note chord.

86

Musical score for measures 86-90. Treble clef, key signature of one flat. Measure 86 has a half note chord. Measure 87 has a half note chord. Measure 88 has a half note chord. Measure 89 has a half note chord. Measure 90 has a half note chord.

91

Musical score for measures 91-95. Treble clef, key signature of one flat. Measure 91 has a half note chord. Measure 92 has a half note chord. Measure 93 has a half note chord. Measure 94 has a half note chord. Measure 95 has a half note chord.

8  
96

Musical score for measures 8-96, featuring piano accompaniment in G minor. The score consists of two staves: a treble clef staff with chords and a bass clef staff with a melodic line. The key signature has two flats (Bb and Eb).

101

Musical score for measures 101-105, continuing the piano accompaniment. The notation includes chords in the treble and a melodic line in the bass.

106

Musical score for measures 106-110, continuing the piano accompaniment. The notation includes chords in the treble and a melodic line in the bass.

111

*rit.*

Musical score for measures 111-115, concluding the piano accompaniment with a *rit.* (ritardando) marking. The notation includes chords in the treble and a melodic line in the bass.

## CREDO

Musical notation for the beginning of the Credo, showing a bass clef staff with a melodic line in G minor. The notes are G2, A2, Bb2, C3, D3, E3, F3, G3.

Cre - do in u - num De - um.

**Moderato** (♩ = c. 110)

Musical score for the beginning of the Credo, featuring piano accompaniment in G minor. The score consists of two staves: a treble clef staff with chords and a bass clef staff with a melodic line. The key signature has two flats (Bb and Eb).

Patrem

7

Musical score for measures 7-11. The piece is in G minor (one flat). The right hand features chords and melodic lines, while the left hand provides a steady accompaniment. Measure 11 ends with a fermata over a chord.

12

Musical score for measures 12-16. The right hand has a melodic line with a fermata in measure 12, and the left hand continues with a simple accompaniment. Measure 16 ends with a fermata over a chord.

17

Musical score for measures 17-21. The right hand has a melodic line with a fermata in measure 17, and the left hand continues with a simple accompaniment. Measure 21 ends with a fermata over a chord.

22

Musical score for measures 22-26. The right hand has a melodic line with a fermata in measure 22, and the left hand continues with a simple accompaniment. Measure 26 ends with a fermata over a chord.

27

Musical score for measures 27-31. The right hand has a melodic line with a fermata in measure 27, and the left hand continues with a simple accompaniment. Measure 31 ends with a fermata over a chord.

32

Musical score for measures 32-35. The right hand has a melodic line with a fermata in measure 32, and the left hand continues with a simple accompaniment. Measure 35 ends with a fermata over a chord.

Qui propter

10  
39

Musical score for measures 10-39. The piece is in a minor key, indicated by a single flat in the key signature. The music is written for piano in a two-staff system (treble and bass clefs). The melody in the right hand consists of a series of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

44

Musical score for measures 44-53. The music continues in the same minor key. The right hand features more complex chordal textures and some chromatic movement, while the left hand maintains a rhythmic accompaniment.

49

**Adagio**

Musical score for measures 49-53, marked **Adagio**. The tempo is slower than the previous section. The right hand has long, sustained notes, and the left hand has a more active line with some chromaticism.

Et incarnatus est

54

Musical score for measures 54-59. The music returns to a more active tempo. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment.

60

**L'istesso tempo**

Musical score for measures 60-64, marked **L'istesso tempo**. The tempo is the same as the previous section. The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment.

Crucifixus

65

Musical score for measures 65-70. The music continues in the same minor key. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment.

70

Musical score for measures 70-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 70 features a melodic line in the treble and a bass line. Measure 71 has a whole rest in the treble and a melodic line in the bass. Measure 72 has a whole rest in the treble and a melodic line in the bass. Measure 73 has a melodic line in the treble and a bass line. Measure 74 has a melodic line in the treble and a bass line.

75 **Tempo primo**

Musical score for measures 75-78. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 75 features a chordal texture in the treble and a bass line. Measure 76 has a chordal texture in the treble and a bass line. Measure 77 has a chordal texture in the treble and a bass line. Measure 78 has a chordal texture in the treble and a bass line.

Et resurrexit

79

Musical score for measures 79-83. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 79 features a whole rest in the treble and a bass line. Measure 80 has a chordal texture in the treble and a bass line. Measure 81 has a chordal texture in the treble and a bass line. Measure 82 has a chordal texture in the treble and a bass line. Measure 83 has a chordal texture in the treble and a bass line.

84

Musical score for measures 84-88. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 84 features a melodic line in the treble and a bass line. Measure 85 has a melodic line in the treble and a bass line. Measure 86 has a melodic line in the treble and a bass line. Measure 87 has a melodic line in the treble and a bass line. Measure 88 has a chordal texture in the treble and a bass line.

89

Musical score for measures 89-93. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 89 features a whole rest in the treble and a bass line. Measure 90 has a chordal texture in the treble and a bass line. Measure 91 has a chordal texture in the treble and a bass line. Measure 92 has a chordal texture in the treble and a bass line. Measure 93 has a chordal texture in the treble and a bass line.

94

Musical score for measures 94-98. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 94 features a chordal texture in the treble and a bass line. Measure 95 has a chordal texture in the treble and a bass line. Measure 96 has a chordal texture in the treble and a bass line. Measure 97 has a chordal texture in the treble and a bass line. Measure 98 has a chordal texture in the treble and a bass line.

12  
99

Musical score for measures 12-99. 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 chords and melodic lines in both hands. The right hand has several chords, some with triplets, and a few single notes. The left hand has a steady bass line with some chords and single notes.

Et in Spiritum Sanctum

104

Musical score for measures 104-108. 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 chords and melodic lines in both hands. The right hand has several chords and a few single notes. The left hand has a steady bass line with some chords and single notes.

109

Musical score for measures 109-113. 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 chords and melodic lines in both hands. The right hand has several chords and a few single notes. The left hand has a steady bass line with some chords and single notes.

114

Musical score for measures 114-118. 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 chords and melodic lines in both hands. The right hand has several chords and a few single notes. The left hand has a steady bass line with some chords and single notes.

119

Musical score for measures 119-123. 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 chords and melodic lines in both hands. The right hand has several chords and a few single notes. The left hand has a steady bass line with some chords and single notes.

124

Musical score for measures 124-128. 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 chords and melodic lines in both hands. The right hand has several chords and a few single notes. The left hand has a steady bass line with some chords and single notes.



129

Musical score for measures 129-133. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with some chromaticism, while the left hand provides a steady accompaniment. The text "Et vitam" is positioned below the right hand.

Et vitam

134

Musical score for measures 134-138. The right hand continues the melodic development with more complex chords and intervals. The left hand maintains a consistent rhythmic pattern.

139

Musical score for measures 139-143. The right hand features a series of chords, some with a more active bass line. The left hand continues its accompaniment.

144

*rit.*

Musical score for measures 144-148. The tempo is marked *rit.* (ritardando). The right hand has a more active melodic line, and the left hand has a more complex accompaniment. The piece concludes with a double bar line.

### SANCTUS & BENEDICTUS

Adagio (♩ = c. 72)

Musical score for the beginning of the Sanctus & Benedictus section. It is in B-flat major and common time (C). The right hand has a melodic line with a long slur, and the left hand has a simple accompaniment.

5

Musical score for measures 5-9. The right hand continues the melodic line with a long slur, and the left hand has a simple accompaniment.

14

10

Musical notation for measures 14-15. The system consists of two staves (treble and bass clef) in a 6/4 time signature. The key signature has one flat (B-flat). Measure 14 contains a half note G4 in the treble and a half note G2 in the bass. Measure 15 contains a half note A4 in the treble and a half note A2 in the bass.

15

(♩ = ♩)

Musical notation for measures 16-18. The system consists of two staves in a 6/4 time signature. The key signature has one flat. Measure 16: Treble has a half note G4, bass has a half note G2. Measure 17: Treble has a half note A4, bass has a half note A2. Measure 18: Treble has a half note B4, bass has a half note B2.

19

Musical notation for measures 19-22. The system consists of two staves in a 6/4 time signature. The key signature has one flat. Measure 19: Treble has a half note C5, bass has a half note C2. Measure 20: Treble has a half note D5, bass has a half note D2. Measure 21: Treble has a half note E5, bass has a half note E2. Measure 22: Treble has a half note F5, bass has a half note F2.

BENEDICTUS

23

Musical notation for measures 23-28. The system consists of two staves in a common time (C) signature. The key signature has one flat. Measure 23: Treble has a half note G4, bass has a half note G2. Measure 24: Treble has a half note A4, bass has a half note A2. Measure 25: Treble has a half note B4, bass has a half note B2. Measure 26: Treble has a half note C5, bass has a half note C2. Measure 27: Treble has a half note D5, bass has a half note D2. Measure 28: Treble has a half note E5, bass has a half note E2.

29

Musical notation for measures 29-33. The system consists of two staves in a common time signature. The key signature has one flat. Measure 29: Treble has a half note F5, bass has a half note F2. Measure 30: Treble has a half note G5, bass has a half note G2. Measure 31: Treble has a half note A5, bass has a half note A2. Measure 32: Treble has a half note B5, bass has a half note B2. Measure 33: Treble has a half note C6, bass has a half note C2.

34

Musical notation for measures 34-37. The system consists of two staves in a common time signature. The key signature has one flat. Measure 34: Treble has a half note D6, bass has a half note D2. Measure 35: Treble has a half note E6, bass has a half note E2. Measure 36: Treble has a half note F6, bass has a half note F2. Measure 37: Treble has a half note G6, bass has a half note G2.

## AGNUS DEI

Adagio (♩ = c. 72)

The first system of the musical score, measures 1-5, is written in a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is Adagio, with a quarter note equal to approximately 72 beats per minute. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. A fermata is placed over the final note of the first measure in both staves.

The second system of the musical score, measures 6-10, continues the piece. It features a melodic line in the treble clef and a supporting bass line in the bass clef. A fermata is placed over the final note of the first measure in both staves.

The third system of the musical score, measures 11-14, continues the piece. It features a melodic line in the treble clef and a supporting bass line in the bass clef. A fermata is placed over the final note of the first measure in both staves.

The fourth system of the musical score, measures 15-19, continues the piece. It features a melodic line in the treble clef and a supporting bass line in the bass clef. A fermata is placed over the final note of the first measure in both staves.

The fifth system of the musical score, measures 20-24, continues the piece. It features a melodic line in the treble clef and a supporting bass line in the bass clef. A fermata is placed over the final note of the first measure in both staves.

The sixth system of the musical score, measures 25-29, continues the piece. It features a melodic line in the treble clef and a supporting bass line in the bass clef. A fermata is placed over the final note of the first measure in both staves.

16  
30

Musical notation for measures 16-30. The system consists of two staves, Treble and Bass clef. The key signature has one flat (B-flat). The music features a melodic line in the Treble clef with a long slur over measures 16-18, and a bass line with a similar slur. The notation includes quarter notes, eighth notes, and chords.

35

Musical notation for measures 35-40. The system consists of two staves, Treble and Bass clef. The key signature has one flat. The music features a melodic line in the Treble clef with a long slur over measures 35-37, and a bass line with a similar slur. The notation includes quarter notes, eighth notes, and chords.

40

Musical notation for measures 40-44. The system consists of two staves, Treble and Bass clef. The key signature has one flat. The music features a melodic line in the Treble clef with a long slur over measures 40-42, and a bass line with a similar slur. The notation includes quarter notes, eighth notes, and chords.

44

Musical notation for measures 44-49. The system consists of two staves, Treble and Bass clef. The key signature has one flat. The music features a melodic line in the Treble clef with a long slur over measures 44-46, and a bass line with a similar slur. The notation includes quarter notes, eighth notes, and chords.

49

Musical notation for measures 49-54. The system consists of two staves, Treble and Bass clef. The key signature has one flat. The music features a melodic line in the Treble clef with a long slur over measures 49-51, and a bass line with a similar slur. The notation includes quarter notes, eighth notes, and chords.

54

Musical notation for measures 54-60. The system consists of two staves, Treble and Bass clef. The key signature has one flat. The music features a melodic line in the Treble clef with a long slur over measures 54-56, and a bass line with a similar slur. The notation includes quarter notes, eighth notes, and chords. The piece ends with a double bar line.