

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.

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 Ky - ri - e - e - le -

B Ky - ri -

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  
19

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  
23

# MESSA III À QUATTRO VOCI

## GLORIA

Michel'Angelo Grancini

Bc arr. W. Evans

Moderato (♩ = c. 110)

CANTVS S  
ALTVS A  
TENOR T  
BASSVS B

Bc

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

S  
A  
T  
B

Bc

<sup>3</sup>  
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

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  
8  
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  
8  
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

13

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  
28

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  
33



Grazioso, meno mosso

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

63 **Tempo primo**

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  
ALTVS A  
TENOR T  
BASSVS B

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

Bc

S  
A  
T  
B

- po - ten - tem, fac - to - rem cæ - li et ter - ræ, vi - si -  
- po - ten - tem, fac - to - rem cæ - li et ter - ræ, vi - si -  
- po - ten - tem, fac - to - rem cæ - li et ter - ræ, vi - si -  
- 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  
48

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

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  
54

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

## 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

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. lu - di - ca -

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

T  
8 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

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

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

30

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

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

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

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

Bc

14

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

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

Bc 19

BENEDICTUS

24

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

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

T 8 ex - cel - sis. Be - ne - di - ctus qui ve -

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

Bc 24

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  
8 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  
29

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  
8 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  
34



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  
A - gnus De - i, qui tol -

4

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

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

Bc 9

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

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

S 14 A - gnus De - i, qui tol - lis pec - ca - ta mun -

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

T 8

B

Bc 14

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 C major, 4/4 time, and Adagio. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with whole and half notes.

Musical notation for measures 6-9. The key signature changes to D major. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving lines.

Musical notation for measures 10-13. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment.

Musical notation for the vocal line, showing a continuous melodic line in the bass clef.

Chri - ste e - lei - - - son.

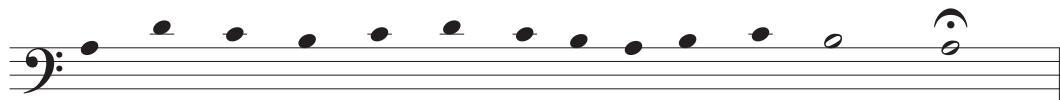
Musical notation for measures 14-18. The right hand has a melodic line, and the left hand provides harmonic support.

Musical notation for measures 19-22. The right hand has a melodic line, and the left hand provides harmonic support.

2  
23

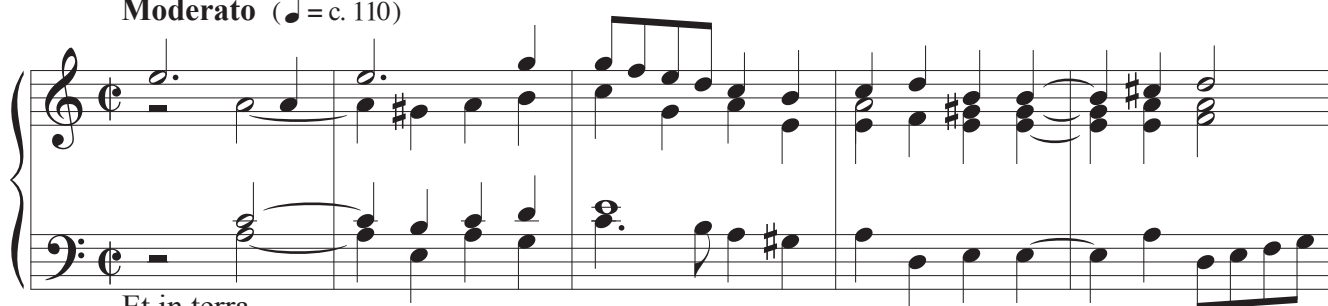


# GLORIA



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

**Moderato** (♩ = c. 110)



Et in terra

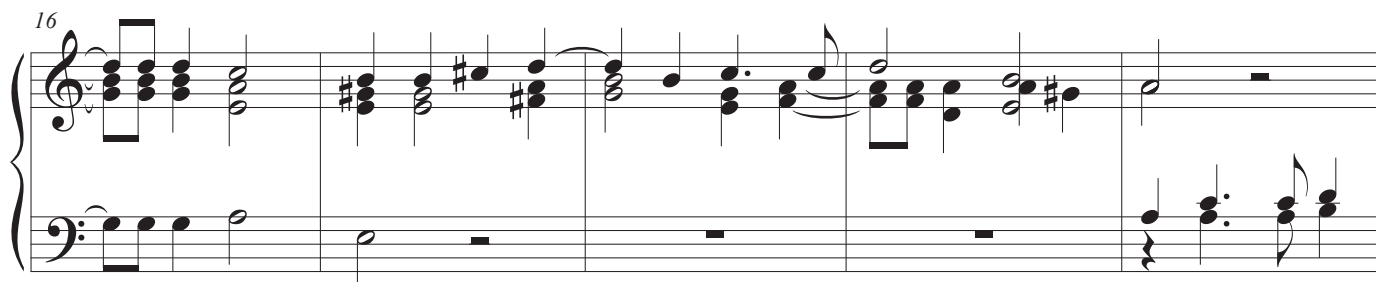
6



11



16



21

Musical score for measures 21-25. The system consists of a treble clef staff and a bass clef staff. Measure 21 has a whole rest in the treble and a chord in the bass. Measures 22-25 show a melodic line in the treble and a supporting bass line with chords and some grace notes.

26

Musical score for measures 26-30. The system consists of a treble clef staff and a bass clef staff. Measures 26-30 feature a more active melodic line in the treble with eighth and sixteenth notes, while the bass line provides harmonic support with chords and moving lines.

31

Musical score for measures 31-35. The system consists of a treble clef staff and a bass clef staff. Measures 31-35 show a melodic line in the treble with some rests and a bass line with chords and moving lines.

36

Musical score for measures 36-39. The system consists of a treble clef staff and a bass clef staff. Measures 36-39 feature a melodic line in the treble with some rests and a bass line with chords and moving lines.

**Grazioso, meno mosso**

40

Musical score for measures 40-44. The system consists of a treble clef staff and a bass clef staff. Measures 40-44 feature a melodic line in the treble with some rests and a bass line with chords and moving lines.

Qui tollis

45

Musical score for measures 45-49. The system consists of a treble clef staff and a bass clef staff. Measures 45-49 feature a melodic line in the treble with some rests and a bass line with chords and moving lines.

4  
50

Musical score for measures 45-50. The piece is in 4/4 time and D 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 grace notes, and the left hand maintains the accompaniment.

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 has a simpler accompaniment.

65

Quoniam

Musical score for measures 61-65. The tempo remains **Tempo primo**. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

70

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

75

Musical score for measures 71-75. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.



79 *rit.*

# CREDO

Cre - do in u - num De - um.

**Allegro** (♩ = c. 120)

Patrem

6

11

16

6

21

26

31

36

41

*rit.*

46

**Meno mosso**

Et incarnatus est

51

Musical score for measures 51-55. The piece is in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

56

*rit.* **Adagio**

Musical score for measures 56-60. The tempo is marked *rit.* and **Adagio**. The music is characterized by a slower, more spacious feel with sustained notes and chords. The text **Crucifixus** is centered below the staff.

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 in a more rhythmic and active style. The text **Et resurrexit** is centered below the staff.

Et resurrexit

71

Musical score for measures 71-75. The right hand features a series of chords and moving lines, while the left hand provides a simple accompaniment with eighth notes.

76

Musical score for measures 76-80. The right hand has a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with chords and moving bass lines.

8  
81

Musical score for measures 81-85. The system consists of a treble clef staff and a bass clef staff. The music is in a major key with a key signature of one sharp (F#). The melody in the treble staff features a series of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The bass staff provides a harmonic accompaniment with chords and single notes.

86

Musical score for measures 86-90. The system consists of a treble clef staff and a bass clef staff. The melody in the treble staff continues with eighth and sixteenth notes, including some triplet-like patterns. The bass staff features a more active accompaniment with sixteenth-note runs.

91

Musical score for measures 91-95. The system consists of a treble clef staff and a bass clef staff. The melody in the treble staff has a more melodic and flowing character with some ties. The bass staff continues with a steady accompaniment.

96

Musical score for measures 96-100. The system consists of a treble clef staff and a bass clef staff. The melody in the treble staff is more rhythmic and includes some rests. The bass staff has a consistent accompaniment.

101

Vivace

Musical score for measures 101-106. The system consists of a treble clef staff and a bass clef staff. The tempo marking "Vivace" is placed above the staff. The music is in a major key with a key signature of one sharp (F#). The melody in the treble staff is more rhythmic and includes some rests. The bass staff has a consistent accompaniment.

Et in Spiritum Sanctum

107

Musical score for measures 107-111. The system consists of a treble clef staff and a bass clef staff. The melody in the treble staff continues with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment.

112

Musical score for measures 112-116. The system consists of a treble clef staff and a bass clef staff. Measure 112 starts with a treble staff containing a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff has a half note G2, a quarter note A2, and a quarter note B2. Measure 113 has a treble staff with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The bass staff has a half note C3, a quarter note D3, and a quarter note E3. Measure 114 has a treble staff with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The bass staff has a half note F2, a quarter note G2, and a quarter note A2. Measure 115 has a treble staff with a half note E6, a quarter note F6, a quarter note G6, and a half note A6. The bass staff has a half note B2, a quarter note C3, and a quarter note D3. Measure 116 has a treble staff with a half note B6, a quarter note C7, a quarter note D7, and a half note E7. The bass staff has a half note E3, a quarter note F3, and a quarter note G3.

117

Musical score for measures 117-121. The system consists of a treble clef staff and a bass clef staff. Measure 117 has a treble staff with a half note F6, a quarter note G6, a quarter note A6, and a half note B6. The bass staff has a half note A3, a quarter note B3, and a quarter note C4. Measure 118 has a treble staff with a half note C7, a quarter note D7, a quarter note E7, and a half note F7. The bass staff has a half note D3, a quarter note E3, and a quarter note F3. Measure 119 has a treble staff with a half note G7, a quarter note A7, a quarter note B7, and a half note C8. The bass staff has a half note E3, a quarter note F3, and a quarter note G3. Measure 120 has a treble staff with a half note D8, a quarter note E8, a quarter note F8, and a half note G8. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 121 has a treble staff with a half note A8, a quarter note B8, a quarter note C9, and a half note D9. The bass staff has a half note G3, a quarter note A3, and a quarter note B3.

122

Musical score for measures 122-126. The system consists of a treble clef staff and a bass clef staff. Measure 122 has a treble staff with a half note E9, a quarter note F9, a quarter note G9, and a half note A9. The bass staff has a half note A3, a quarter note B3, and a quarter note C4. Measure 123 has a treble staff with a half note B9, a quarter note C10, a quarter note D10, and a half note E10. The bass staff has a half note D3, a quarter note E3, and a quarter note F3. Measure 124 has a treble staff with a half note F10, a quarter note G10, a quarter note A10, and a half note B10. The bass staff has a half note E3, a quarter note F3, and a quarter note G3. Measure 125 has a treble staff with a half note C11, a quarter note D11, a quarter note E11, and a half note F11. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 126 has a treble staff with a half note D11, a quarter note E11, a quarter note F11, and a half note G11. The bass staff has a half note G3, a quarter note A3, and a quarter note B3.

127

Musical score for measures 127-131. The system consists of a treble clef staff and a bass clef staff. Measure 127 has a treble staff with a half note A11, a quarter note B11, a quarter note C12, and a half note D12. The bass staff has a half note A3, a quarter note B3, and a quarter note C4. Measure 128 has a treble staff with a half note E12, a quarter note F12, a quarter note G12, and a half note A12. The bass staff has a half note D3, a quarter note E3, and a quarter note F3. Measure 129 has a treble staff with a half note B12, a quarter note C13, a quarter note D13, and a half note E13. The bass staff has a half note E3, a quarter note F3, and a quarter note G3. Measure 130 has a treble staff with a half note C13, a quarter note D13, a quarter note E13, and a half note F13. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 131 has a treble staff with a half note D13, a quarter note E13, a quarter note F13, and a half note G13. The bass staff has a half note G3, a quarter note A3, and a quarter note B3.

132

Musical score for measures 132-136. The system consists of a treble clef staff and a bass clef staff. Measure 132 has a treble staff with a half note A13, a quarter note B13, a quarter note C14, and a half note D14. The bass staff has a half note A3, a quarter note B3, and a quarter note C4. Measure 133 has a treble staff with a half note E14, a quarter note F14, a quarter note G14, and a half note A14. The bass staff has a half note D3, a quarter note E3, and a quarter note F3. Measure 134 has a treble staff with a half note B14, a quarter note C15, a quarter note D15, and a half note E15. The bass staff has a half note E3, a quarter note F3, and a quarter note G3. Measure 135 has a treble staff with a half note C15, a quarter note D15, a quarter note E15, and a half note F15. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 136 has a treble staff with a half note D15, a quarter note E15, a quarter note F15, and a half note G15. The bass staff has a half note G3, a quarter note A3, and a quarter note B3.

137

Musical score for measures 137-141. The system consists of a treble clef staff and a bass clef staff. Measure 137 has a treble staff with a half note A15, a quarter note B15, a quarter note C16, and a half note D16. The bass staff has a half note A3, a quarter note B3, and a quarter note C4. Measure 138 has a treble staff with a half note E16, a quarter note F16, a quarter note G16, and a half note A16. The bass staff has a half note D3, a quarter note E3, and a quarter note F3. Measure 139 has a treble staff with a half note B16, a quarter note C17, a quarter note D17, and a half note E17. The bass staff has a half note E3, a quarter note F3, and a quarter note G3. Measure 140 has a treble staff with a half note C17, a quarter note D17, a quarter note E17, and a half note F17. The bass staff has a half note F3, a quarter note G3, and a quarter note A3. Measure 141 has a treble staff with a half note D17, a quarter note E17, a quarter note F17, and a half note G17. The bass staff has a half note G3, a quarter note A3, and a quarter note B3.

10  
143

*rit.*

## SANCTUS & BENEDICTUS

**Solenne** (♩ = c. 104)

7

13

18

23

28

33

38

*rit.*

AGNUS DEI

Adagio (♩ = c. 84)

12  
6

Musical score for measures 12-15, piano accompaniment. The score is in G major (one sharp) and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

10

Musical score for measures 10-13, piano accompaniment. The score is in G major (one sharp) and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Vocal line for measures 12-15. The melody is in G major (one sharp) and 6/8 time, with lyrics underneath.

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, piano accompaniment. The score is in G major (one sharp) and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

19

Musical score for measures 19-22, piano accompaniment. The score is in G major (one sharp) and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

23

Musical score for measures 23-26, piano accompaniment. The score is in G major (one sharp) and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.