



MICHEL' ANGELO GRANCINI
(1605-1669)
MESSA À 4 VOCI, SESTO TONO
(1622)

KYRIE
GLORIA
CREDO
SANCTUS & BENEDICTUS
AGNUS DEI

Performance edition by William Evans, 2017. Transcribed from Dell' Armonia ecclesiastica de concerti á 1, 2, 3, e 4 voci, con una Messa, Magnificat, Letanie, Falsibordoni, & Canzoni Francese, parimente à quattro di Michel' Angelo Grancini, organista di S. Maria del Paradiso in Milano. Dedicati al Molto Illus. & M. R. mio Signore & Patrone offervandiss. Monsig. Ludovico Besozzi Canonico, Ordinario nella metropolitana di Milano &c. In Milano, per Giorgio Rolla. 1622. Con licenza de' Superiori.

Grancini, M. Armonia ecclesiastica de concerti, Op. 1; Milan: Giorgio Rolla, 1622.
RISM A/I: G 3397; RISM B/I: 1622^s

Retrieved from

[http://imslp.org/wiki/Armonia_ecclesiastica_de_concerti%2C_Op.1_\(Grancini%2C_Michel_Angelo\)](http://imslp.org/wiki/Armonia_ecclesiastica_de_concerti%2C_Op.1_(Grancini%2C_Michel_Angelo))

Note values halved, tempo markings are editorial. Published source contains no underlay except incipits to each piece. Underlay supplied by editor according to stylistic convention. A basso continuo has been realised from the vocal parts. Only one iteration of the Agnus Dei is in the source, a suitable chant has been supplied and a dona nobis pacem movement arranged from the final Kyrie.

MESSA À 4 VOCI, SESTO TONO

KYRIE

Michel'Angelo Grancini

Bc arr. W. Evans

Adagio (♩ = c. 72)

CANTVS S

ALTVS A

TENOR T

BASSVS B

Ky - ri - e e - le - i -

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

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

S

A

T

B

4

8

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

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

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

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

9

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

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

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

B lei - - - son.

9

15

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

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

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

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

15

4
20

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

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

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

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

20

25

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

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

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

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

25

31 *rit.*

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

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

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

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

31

MESSA À 4 VOCI, SESTO TONO

GLORIA

Michel'Angelo Grancini
Bc arr. W. Evans

Moderato (♩ = c. 110)

CANTVS S Et in ter - ra pax ho - mi - ni -

ALTVS A Et in ter - ra pax ho -

TENOR T Et in

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

S bus, bo - næ vo - lun - ta - tis. Lau - da - mus

A mi - ni - bus bo - næ vo - lun - ta - tis. Lau - da - mus

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

B Et in ter - ra pax ho - mi - ni - bus, bo - næ vo - lun - ta - tis.

8

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

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

T
8 Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus

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

8

13

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

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

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

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

13

8
18

S
bi prop - ter ma - gnam glo - ri-am tu - am, Do - mi-ne

A
bi prop - ter ma - gnam glo - ri - am tu - am, Do - mi-ne

T
8
bi prop - ter ma - gnam glo - ri-am tu - - - am, Do - mi-ne

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

18

23

S
De - us, Rex cæ - le - stis,

A
De - us, Rex cæ - le - stis, De - us Pa - ter om - ni - po - tens.

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

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

23

28

S Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri -

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

T 8 tens. Do - mi - ne Fi - li,

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

28

33

S ste, Do - mi - ne De - us, A -

A ste, Do - mi - ne De - us, A - gnus

T 8 Do - mi - ne De - us A - gnus De - i, A - gnus De -

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

33

48

S ca - ta mun - di, mi - se - re - re no - bis. Qui tol -

A ca - ta mun - di, mi - se - re - re no - bis. Qui

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

B Qui

53

S lis pec - ca - ta mun - di, su - sci - pe, de - pre - ca - ti -

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

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

B tol - lis pec - ca - ta mun - di, su - sci - pe,

53

12
58

S
o - nem no - stram. Qui

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

T
8
o - nem no - stram, de - pre - ca - ti - o - nem no -

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

58

63

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

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

T
8
stram. Qui se - des ad dex - ter - am Pa -

B
stram. Qui se - des ad dex - ter - am Pa -

63

68

S mi - se - re - re no - bis. Quo - ni - am tu so - lus

A mi - se - re - re no - bis. Quo - ni - am tu so - lus

T tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus

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

68

73

S San - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -

A San - ctus. Tu so - lus Al - tis - si -

T San - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus,

B Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -

73

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

A
mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a, in

T
8 Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a, in

B
mus, Je - su Chri - ste.

78

S
glo - ri - a, in glo - ri - a, cum San - cto Spi - ri - tu in

A
glo - ri - a, cum San - cto Spi - ri - tu in glo - ri - a, in

T
8 glo - ri - a, cum San - cto Spi - ri - tu in glo - ri - a, cum San - cto Spi - ri - tu in

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

83

rit.

88

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

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

T
8
glo - ri - a De - i Pa - tris. A - men. De - i Pa - tris. A - men.

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

88

MESSA À 4 VOCI, SESTO TONO

CREDO

Michel'Angelo Grancini

Bc arr. W. Evans

Allegro (♩ = c. 120)

CANTVS

ALTVS

TENOR

BASSVS

S

A

T

B

Pa - trem om - ni - po - ten -

Pa - trem om - ni - po -

Pa - trem om -

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

S

A

T

B

tem, om - ni - po - ten - tem, fac - to - rem cæ - li et

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

ni - po - ten - tem, fac - to - rem cæ - li et

ni - po - ten - tem, fac - to - rem cæ - li et ter - rae,

8

S ter - ræ, vi - si - bi - li - um om - ni - um

A - - - ræ, vi - si - bi - li - um om - ni - um

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

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

8

13

S et in - vi - si - bi - li - um. Et in u - num Do - mi -

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

T 8 in - vi - si - bi - li - um. Et in u - num Do - mi - num

B in - vi - si - bi - li - um.

13

18
18

S
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, Fi - li - um

T
8 Je - sum Chri - stum, Fi - li - um De - i u - ni -

B
Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum,

18

23

S
ge - - - ni - tum, et ex Pa - tre na -

A
De - i, et ex Pa - tre na - tum an -

T
8 ge - ni - tum, et ex Pa - tre na - - - tum

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

23

28

S
tum an - te om - ni - a sæ - cu - la.

A
- te om - ni - a sæ - cu - la, sæ - cu - la.

T
8 an - te om - ni - a sæ - - - cu - la. De -

B
De - um de

28

33

S
De - um de De - o, De - um ve - rum de -

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

T
8 um de De - o, lu - men de lu - mi - ne, De - um ve -

B
De - o, lu - men de lu - mi - ne, De - um ve -

33

20
38

S
De - um ve - ro. Ge - ni - tum non fac -

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

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

B
rum de De - o ve - ro. Ge - ni - tum non

38

43

S
- tum con - sub - stan ti - a - lem Pa - tri: Per quem om - ni -

A
sub - stan - ti - a - lem Pa - tri: Per quem om -

T
8 sub - stan - ti - a - lem Pa - tri:

B
fac - tum, con - sub - stan - ti - a - lem Pa - tri:

43

48

S a fac - ta sunt. Qui prop - ter nos ho - mi -

A - ni - a fac - ta sunt. Qui prop - ter nos ho - mi -

T Qui prop - ter nos ho - mi - nes et

B Qui prop - ter nos ho - mi - nes et prop - ter

48

53

S nes, de - scen - dit de cae -

A nes et prop - ter no - stram sa - lu - tem de - scen - dit de cae -

T prop - ter no - stram sa - lu - tem de - scen - dit de

B no - stram sa - lu - tem de - scen - dit de

53

rit.

Meno mosso

S
lis, de - scen - dit de cae - lis. Et in - car - na - tus

A
lis, de cae - lis. Et in - car - na - tus

T
8 cae - lis, de cae - lis. Et in - car - na - tus

B
cae - lis, de cae - lis. Et in - car - na - tus

58

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

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

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

B
est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

64

70

S
- gi - ne: Et ho - mo fac - tus est.

A
Vir - gi - ne: Et ho - mo fac - tus est.

T
8 Et ho - mo fac - tus est, et ho - mo fac - tus est.

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

TACET
to bar 114

70

Poco adagio

75

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

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

T
8 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

75

S
Pon - ti - o Pi - la - to: Pas - sus,

A
sub Pon - ti - o Pi - la - to: Pas - sus, et se -

T
la - to: Pas - sus, et se - pul - tus est.

80

S
et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e,

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

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

85

S
se - cun - dum Scrip - tu - ras. Et a - scen - dit in cæ - lum:

A
dum Scrip - tu - ras. Et a - scen - dit in cæ - lum: Se -

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

91

96

S se - det ad dex - ter - am Pa - tris. Et i - ter - um ven - tu - rus est cum

A det ad dex - ter - am Pa - tris. Et i - ter - um ven - tu - rus est cum

T det ad dex - ter - am Pa - tris. Et i - ter - um ven - tu - rus est

102

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

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

T cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os: Cu - ius re -

108

S re - gni non e - rit fi - nis, non e - rit fi - nis. *rit.*

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

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

Largamente (♩ = c. 110)

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

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

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

B
Et in Spi - ri - tum San - ctum Do - mi - num, et vi -

114

S
et vi - vi - fi - can - tem: Qui ex Pa - tre, Fi - li - o - que

A
vi - fi - can - tem: Fi - li -

T
8 vi - fi - can - tem: Qui ex Pa - tre Fi - li - o - que pro - ce -

B
vi - fi - can - tem:

119

124

S
pro - ce - dit. Si - mul a - do -

A
o - que pro - ce - dit. Et Fi - li - o si - mul a do -

T
dit. Qui cum Pa - tre, et Fi - li - o si - mul a - do -

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

129

S
ra - tur et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per

A
ra - tur et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per

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

B
ra - tur: Qui lo - cu - tus est per Pro -

129

S Pro - phe - tas. Et u - nam, san - ctam ca - tho - li - cam et a - po -

A — Pro - phe - tas. Et u - nam, san - ctam ca - tho - li - cam et

T phe - tas. Ca - tho - li - cam, a - po -

B phe - tas. San - ctam ca - tho - li - cam Ec - cle - si -

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

A a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis -

T sto - li - cam Ec - cle - si - am Con - fi - te - or u - num bap - tis -

B am. Con - fi - te - or u - num bap - tis -

144

S ma. Et ex - pec -

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

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

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

149

S to re - sur - rec - ti - o - nem mor - tu - o - rum, et vi -

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

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

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

149

rit.

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

A
tam ven - tu - ri sæ - cu - li. A - - - - men.

T
8 tam ven - tu - ri - sæ - cu - li. A - men, a - - - - men.

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

154

MESSA À 4 VOCI, SESTO TONO

SANCTUS & BENEDICTUS

Michel'Angelo Grancini
Bc arr. W. Evans

Maestoso (♩ = c. 92)

CANTVS S
ALTVS A
TENOR T
BASSVS B

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

S
A
T
B

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

9

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

A - - ctus, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba -

T 8 - - ctus, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba -

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

9

14

S Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra glo -

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

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

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

14

19

S
ri - a tu - a, glo - ri - a tu - a.

A
tu - a, glo - ri - a tu - a.

T
a, glo - ri - a tu - a.

B
glo - ri - a tu - a.

19

Più mosso

23

S
O - san - na in ex - cel -

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

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

B
O - san - na

23

34
28

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

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

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

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

28

33

S
- cel - sis, o - san - na in ex - cel - sis. TACET
to bar 54

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

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

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

33

L'istesso tempo

38

A

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

T

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

B

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

44

A

- - mi - ni, qui ve - nit in no -

T

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

B

- - mi - ni, qui ve - nit in no - mi - ne

49

A

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

T

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

B

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

36
54

S
O - san - na in ex - cel -

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

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

B
O - san - na

54

59

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

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

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

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

59

64

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

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

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

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

64

MESSA À 4 VOCI, SESTO TONO

AGNUS DEI

Michel'Angelo Grancini
Bc arr. W. Evans

Adagio (♩ = c. 72)

CANTVS S

ALTVS A

TENOR T

BASSVS B

A -

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

A - gnus De -

S

A

T

B

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

ca - ta mun - di, pec - ca - ta mun -

- - - i, qui tol - lis pec -

A - gnus De - i qui tol - lis

9

S
 — mun - - - di, mi - se - re - re no - bis, mi - se - re - re

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

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

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

9

14

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

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

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

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

14

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

mi - se - re - re — no - bis.

S A - gnus De - - - i,

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

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

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

19

25 *rit.*

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

A ca - ta mun - di, do - na no - bis pa - - - - - cem.

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

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

25

MESSA À 4 VOCI, SESTO TONO

KYRIE

Michel'Angelo Grancini

Bc arr. W. Evans

Adagio (♩ = c. 72)

Musical notation for measures 1-4. The score is in G minor (one flat) and common time. The bass line begins with a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1, and a half note F1. The treble line has rests in measures 1 and 2, then enters in measure 3 with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3, and a half note F3 in measure 4.

Musical notation for measures 5-8. The bass line continues with quarter notes G1, F1, E1, D1, C1, B0, A0, and a half note G0. The treble line has quarter notes G4, F4, E4, D4, C4, B3, A3, G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2, and a half note F2 in measure 8.

Musical notation for measures 9-12. The bass line has a half note G0, followed by quarter notes F0, E0, D0, C0, B-1, A-1, G-1, and a half note F-1. The treble line has quarter notes G4, F4, E4, D4, C4, B3, A3, G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2, and a half note F2 in measure 12.

Christe

Musical notation for measures 13-16. The bass line has quarter notes G-1, F-1, E-1, D-1, C-1, B-2, A-2, and a half note G-2. The treble line has quarter notes G4, F4, E4, D4, C4, B3, A3, G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2, and a half note F2 in measure 16.

Musical notation for measures 17-20. The bass line has quarter notes G-2, F-2, E-2, D-2, C-2, B-3, A-3, and a half note G-3. The treble line has quarter notes G4, F4, E4, D4, C4, B3, A3, G3, followed by quarter notes F3, E3, D3, C3, B2, A2, G2, and a half note F2 in measure 20.

25

Kyrie

31

GLORIA

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

Moderato (♩ = c. 110)

Et in terra

6

11

16

Musical score for measures 16-20. The piece is in a minor key (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

21

Musical score for measures 21-25. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment pattern.

26

Musical score for measures 26-30. The right hand has a more active melodic line, and the left hand accompaniment becomes more complex with some chords.

31

Musical score for measures 31-35. The right hand features a melodic line with some chromaticism, and the left hand accompaniment includes some chords and rests.

36

Musical score for measures 36-40. The right hand has a melodic line with some rests, and the left hand accompaniment includes some chords and rests.

41

Musical score for measures 41-43. The right hand has a melodic line with some rests, and the left hand accompaniment includes some chords and rests. The piece concludes with a final chord in the right hand.

44
46

Meno mosso

Musical score for measures 44-46. The piece is in B-flat major (two flats) and 4/4 time. The tempo is **Meno mosso**. The score consists of two staves: a treble clef staff and a bass clef staff. The lyrics "Qui tollis" are written below the bass staff. The music features a mix of chords and moving lines in both hands.

Qui tollis

51

Musical score for measures 51-55. The piece continues in B-flat major and 4/4 time. The tempo remains **Meno mosso**. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with a similar texture of chords and moving lines.

56

Musical score for measures 56-60. The piece continues in B-flat major and 4/4 time. The tempo remains **Meno mosso**. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with a similar texture of chords and moving lines.

61

Musical score for measures 61-65. The piece continues in B-flat major and 4/4 time. The tempo remains **Meno mosso**. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with a similar texture of chords and moving lines.

66

Musical score for measures 66-70. The piece continues in B-flat major and 4/4 time. The tempo remains **Meno mosso**. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with a similar texture of chords and moving lines.

71

Tempo primo

Musical score for measures 71-75. The tempo changes to **Tempo primo**. The piece continues in B-flat major and 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with a similar texture of chords and moving lines.

Quoniam

46
10

Musical notation for measures 46-55. 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 mix of eighth and sixteenth notes in the treble, often beamed together, and block chords and eighth notes in the bass.

16

Musical notation for measures 16-25. 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 similar rhythmic patterns, including beamed eighth notes and block chords.

21

Musical notation for measures 21-30. 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 music features more complex rhythmic figures in the treble, including sixteenth-note runs.

26

Musical notation for measures 26-35. 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 shows a continuation of the melodic and harmonic themes.

31

Musical notation for measures 31-40. 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 variety of rhythmic patterns and chordal textures.

36

Musical notation for measures 36-45. 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 concludes with a final melodic phrase in the treble and a sustained bass line.

41

Musical score for measures 41-45. The piece is in B-flat major (one flat) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

46

Musical score for measures 46-50. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment pattern.

51

Musical score for measures 51-55. The right hand has a more active melodic line with sixteenth notes, and the left hand continues with quarter notes.

56 *rit.*

Musical score for measures 56-60. The tempo is marked *rit.* (ritardando). The right hand has a melodic line that ends with a fermata, and the left hand has a similar melodic line also ending with a fermata.

61 **Meno mosso**

Musical score for measures 61-67. The tempo is marked **Meno mosso**. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

Et incarnatus est

68

Musical score for measures 68-72. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

48
75

Poco adagio

Musical score for measures 48-75. The piece is in a minor key (one flat) and 4/4 time. The tempo is marked 'Poco adagio'. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

Crucifixus

80

Musical score for measures 80-84. The piece continues in the same key and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

85

Musical score for measures 85-89. The piece continues in the same key and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

90

Musical score for measures 90-94. The piece continues in the same key and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

95

Musical score for measures 95-99. The piece continues in the same key and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

100

Musical score for measures 100-104. The piece continues in the same key and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

105

Musical score for measures 105-110. The piece is in a minor key (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

111

Largamente (♩ = c. 110)

Musical score for measures 111-115. The tempo is marked 'Largamente' with a quarter note equal to approximately 110 beats per minute. The music is characterized by wide intervals and a slower, more spacious feel.

Et in Spiritum Sanctum

116

Musical score for measures 116-120. The tempo returns to the previous section. The right hand has a more active melodic line with eighth notes, and the left hand continues with a consistent accompaniment.

121

Musical score for measures 121-125. This section features a more complex melodic line in the right hand, including some chromaticism and a key signature change to a major key (two sharps).

126

Musical score for measures 126-130. The music returns to the minor key. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

131

Musical score for measures 131-135. The right hand features a melodic line with eighth notes and some grace notes, while the left hand continues with a consistent accompaniment.

50
137

Musical score for measures 50-137. The score is in G major (one flat) and 4/4 time. It consists of two systems of grand staff notation. The first system covers measures 50-137. The music features a mix of chords and moving lines in both hands, with some rests in the upper voice.

143

Musical score for measures 143-153. The score is in G major (one flat) and 4/4 time. It consists of two systems of grand staff notation. The music continues with a similar texture to the previous system, featuring chords and moving lines.

149

Musical score for measures 149-153. The score is in G major (one flat) and 4/4 time. It consists of two systems of grand staff notation. The music continues with a similar texture to the previous system, featuring chords and moving lines.

154

rit.

Musical score for measures 154-158. The score is in G major (one flat) and 4/4 time. It consists of two systems of grand staff notation. The music concludes with a *rit.* (ritardando) marking. The final measure features a double bar line and fermatas on the notes.

SANCTUS & BENEDICTUS

Maestoso (♩ = c. 92)

Musical score for the beginning of the Sanctus & Benedictus. The score is in G major (one flat) and 4/4 time. It consists of two systems of grand staff notation. The music begins with a **Maestoso** tempo marking and a tempo of approximately 92 beats per minute. The score shows the first few measures of the piece.

6

Musical score for measures 6-11. The piece is in B-flat major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

12

Musical score for measures 12-16. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment pattern.

17

Musical score for measures 17-22. The right hand has a more active melodic line. The piece concludes with a double bar line and a 3/4 time signature.

23 **Più mosso**

Musical score for measures 23-27. The tempo is marked **Più mosso**. The right hand has a simple melodic line, and the left hand has a rhythmic accompaniment of eighth notes. The time signature changes to 3/4.

Osanna

28

Musical score for measures 28-32. The right hand features a melodic line with some rests, and the left hand provides a steady accompaniment.

33

Musical score for measures 33-37. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. The piece ends with a double bar line and a common time signature.

BENEDICTUS

52
38

L'istesso tempo

Musical notation for measures 38-43. The piece is in B-flat major and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Musical notation for measures 44-48. The right hand continues the melodic development with various rhythmic patterns, and the left hand maintains a steady accompaniment.

Musical notation for measures 49-53. The right hand has a more active melodic line, and the left hand features a prominent bass line. The system concludes with a 3/4 time signature change.

Musical notation for measures 54-58. The right hand has a melodic line with some trills, and the left hand has a rhythmic accompaniment. The system begins with a 3/4 time signature.

Osanna

Musical notation for measures 59-63. The right hand features a melodic line with trills, and the left hand has a rhythmic accompaniment.

Musical notation for measures 64-68. The right hand has a melodic line with trills, and the left hand has a rhythmic accompaniment. The system concludes with a double bar line.

AGNUS DEI

Adagio (♩ = c. 72)

6

10

15

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

mi - se - re - re — no - bis.

54
19

Musical notation for measures 54-58. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). Measure 54: Treble staff has a whole rest; Bass staff has a dotted quarter note G2, a quarter note A2, and a half note B2. Measure 55: Treble staff has a whole rest; Bass staff has a quarter note C3, a quarter note D3, and a half note E3. Measure 56: Treble staff has a dotted quarter note F3, a quarter note G3, and a half note A3; Bass staff has a quarter note B2, a quarter note C3, and a half note D3. Measure 57: Treble staff has a dotted quarter note E3, a quarter note F3, and a half note G3; Bass staff has a quarter note A2, a quarter note B2, and a half note C3. Measure 58: Treble staff has a dotted quarter note A3, a quarter note B3, and a half note C4; Bass staff has a quarter note D3, a quarter note E3, and a half note F3.

23

Musical notation for measures 23-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). Measure 23: Treble staff has a dotted quarter note G3, a quarter note A3, and a half note B3; Bass staff has a quarter note C3, a quarter note D3, and a half note E3. Measure 24: Treble staff has a dotted quarter note C4, a quarter note D4, and a half note E4; Bass staff has a quarter note F3, a quarter note G3, and a half note A3. Measure 25: Treble staff has a dotted quarter note F4, a quarter note G4, and a half note A4; Bass staff has a quarter note B2, a quarter note C3, and a half note D3. Measure 26: Treble staff has a dotted quarter note B4, a quarter note C5, and a half note B4; Bass staff has a quarter note A2, a quarter note B2, and a half note C3.

27

rit.

Musical notation for measures 27-29. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). Measure 27: Treble staff has a dotted quarter note G3, a quarter note A3, and a half note B3; Bass staff has a quarter note C3, a quarter note D3, and a half note E3. Measure 28: Treble staff has a dotted quarter note C4, a quarter note D4, and a half note E4; Bass staff has a quarter note F3, a quarter note G3, and a half note A3. Measure 29: Treble staff has a dotted quarter note F4, a quarter note G4, and a half note A4; Bass staff has a quarter note B2, a quarter note C3, and a half note D3. The system ends with a double bar line.