



FRANCESCO SPONGA (USPER) (1561 - 1641)

MESSA CONCERTATA DEL SECONDO TUONO À 5 VOCI

KYRIE
GLORIA
CREDO (Gabriel Sponga)
SANCTUS & BENEDICTUS
AGNUS DEI

Performance edition by William Evans, 2019.

Editor's note

Performance edition by William Evans, 2019. Transcribed from *Messa, e Salmi da concertarsi nel'Organo Et anco con diversi Stromenti, à Cinque Voci, & insieme Sinfonie, & Motetti à Una, Due, Tre, Quattro, Cinque, & Sei Voci di Francesco Usper Organista nella Chiesa di S. Salvatore di Venetia Novamente composti, & dati in luce. Con Privilegio. In Venetia, Appresso Giacomo Vincenti. 1614.* Retrieved Feb 2019 from:

[https://imslp.org/wiki/Messa%2C_e_Salmi_da_concertarsi_nel'Organ_\(Usper%2C_Francesco\)](https://imslp.org/wiki/Messa%2C_e_Salmi_da_concertarsi_nel'Organ_(Usper%2C_Francesco))

My thanks to the Museo internazionale e biblioteca della musica di Bologna for providing this resource online.

Original key; tempo markings are editorial suggestions. Basso continuo realised by editor as a foundation for further elaboration.

Credo movement is by Usper's nephew Gabriel Sponga.

Gloria intonation from Missa Orbis Factor.

Chant supplied for second Agnus from Missa Orbis Factor if three iterations are required.

Francesco Usper (real name Spongia or Sponga) (1 November 1561 – 24 February 1641), was an Italian composer and organist born in Parenzo, Istria (now Poreč, Croatia). He called himself “Usper” after his patron Lodovico Usper. He settled in Venice before 1586 and is associated with the confraternity St. Giovanni Evangelista (pictured on cover). He spent most of his life there, serving as organist, chaplain, manager of the adjoining church (the S. Salvador) and administrative officer. Usper also served as substitute organist at St. Mark's in 1622 and 1623. Usper studied under Andrea Gabrieli and collaborated in the writing of a Requiem mass with Giovanni Battista Grillo and Claudio Monteverdi for the Grand Duke Cosimo II.

Kyrie

Andante $\text{♩} = 84$

Allegro ($\bullet = \text{♩}\cdot$) $\bullet = 126$

Largo $\text{♩} = 60$

Gloria

Moderato $\text{♩} = 100$

Credo

Moderato $\text{♩} = 92$

Adagio $\text{♩} = 72$

Allegro $\text{♩} = 138$

where ($\bullet\cdot = \bullet$) $\text{♩} = 92$

Sanctus & Benedictus

Andante $\text{♩} = 84$

Allegro ($\bullet = \text{♩}\cdot$) $\bullet = 126$

Agnus Dei

Grave $\text{♩} = 40$

MESSA CONCERTATA
DEL SECONDO TUONO À 5 VOCI
KYRIE

Francesco Sponga (Uspere)

Andante

Soprano

Alto

Tenor 1

Tenor 2

Bass

Organ

5

S

A

T 1

T 2

B

Allegro

(o = =.)

Soprano (S) staff: Measure 9 starts with a dotted half note followed by eighth notes. Measure 10 begins with a dotted half note, followed by a quarter note, a half note, and a dotted half note. Measures 11-12 show a repeating pattern of eighth notes.

Alto (A) staff: Measure 9 has eighth notes. Measure 10 has a half note followed by a dotted half note. Measures 11-12 show a repeating pattern of eighth notes.

Tenor 1 (T 1) staff: Measure 9 has eighth notes. Measure 10 has a half note followed by a dotted half note. Measures 11-12 show a repeating pattern of eighth notes.

Tenor 2 (T 2) staff: Measure 9 has eighth notes. Measure 10 has a half note followed by a dotted half note. Measures 11-12 show a repeating pattern of eighth notes.

Bass (B) staff: Measure 9 has eighth notes. Measure 10 has a half note followed by a dotted half note. Measures 11-12 show a repeating pattern of eighth notes.

Bottom staff (measures 11-12): Measures 11-12 show a repeating pattern of eighth notes. Measures 13-14 show a repeating pattern of eighth notes.

13

Soprano (S) staff: Measures 13-14 show a repeating pattern of eighth notes. Time signature changes to 6/2 at the end.

Alto (A) staff: Measures 13-14 show a repeating pattern of eighth notes. Time signature changes to 6/2 at the end.

Tenor 1 (T 1) staff: Measures 13-14 show a repeating pattern of eighth notes. Time signature changes to 6/2 at the end.

Tenor 2 (T 2) staff: Measures 13-14 show a repeating pattern of eighth notes. Time signature changes to 6/2 at the end.

Bass (B) staff: Measures 13-14 show a repeating pattern of eighth notes. Time signature changes to 6/2 at the end.

Bottom staff (measures 13-14): Measures 13-14 show a repeating pattern of eighth notes. Time signature changes to 6/2 at the end.

18 (H.= o)

S

A

T 1

T 2

B

22

S

A

T 1

T 2

B

26

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

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

T1 son, Ky - rie e - le - i - son,

T2 son, Ky - rie e - le - i - son,

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

30

S - rie e - le - i - son.

A - rie e - le - i - son. Chri -

T1 Ky - ri - e - le - i - son. Chri -

T2 Ky - rie e - le - i - son. Chri -

B Ky - rie e - le - i - son.

38

(o = $\text{H}.$)

S

A

T 1

T 2

B

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

42

Soprano (S) Alto (A) Tenor 1 (T 1) Tenor 2 (T 2) Bass (B)

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

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

Ky - rie e - le - i - son,

Ky - ri - e Ky - rie

Ky - ri - e, Ky - ri - e e - le - - - -

47

Largo

Soprano (S) Alto (A) Tenor 1 (T 1) Tenor 2 (T 2) Bass (B)

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

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

T 1

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

T 2

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

Bassoon (Bassoon)

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

Francesco Sponga (Usper)

Moderato

10

8

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

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

T 1 da - mus te, a - do -

T 2 Be - ne - di - ci-mus te, a -

B Be - ne - di - ci-mus te, _____

12

S ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Gra -

A glo - ri - fi - ca - mus te. Gra -

T 1 ra - mus te, glo - ri - fi - ca - mus te. Gra -

T 2 - do - ra - mus te, glo - ri - fi - ca - mus te. Gra -

B a - do - ra - mus te, glo - ri - fi - ca - mus te. Gra -

16

S - ti - as a - gi-mus ti - bi prop-ter ma-gnam glo -

A - ti - as a - gi-mus ti - bi prop-ter ma-gnam glo - ri - am, prop - ter ma-gnam glo - ri -

T 1 - ti - as a - gi-mus ti - bi prop-ter ma-gnam glo - ri - am

T 2 - ti - as a - gi-mus ti - bi prop-ter ma-gnam glo -

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

20

S - ri - am tu - am. Do - mi-ne De - us, Rex cæ-le - stis, De-us Pa - ter om -

A am tu - am. Do - mi-ne De - us, Rex cæ - le - stis, De-us Pa -

T 1 tu - am.

T 2 ri - am tu - am.

B am.

29

S Do - mi-ne De-us, A - gnus De - i, Do - mine De-us, A - gnus De - i,
A Do - mi-ne De-us, A - gnus De - i, Fi - li -
T 1 Chri - - - ste, Do-mi-ne De-us, A-gnus
T 2 Chri - - ste, Do-mi-ne De-us, A - gnus De - i, Fi - li -
B Chri - - ste, Do - mine De-us, A - gnus De - i,

33

Soprano (S): Fi - li - us Pa - - - tris.

Alto (A): us Pa - - tris.

Tenor 1 (T 1): $\frac{8}{8}$ De - i, Fi - li - us Pa - - tris. Qui tol - lis pec - ca - ta mun -

Tenor 2 (T 2): us Pa - - - tris. Qui tol - lis pec - ca - ta mun -

Bass (B): Fi - - li - us Pa - - tris.

Piano accompaniment: Measures 33-36. Treble clef, B-flat key signature. Dynamics: piano (p), forte (f), eighth-note chords in G major (G, B, D) and A major (A, C-sharp, E).

37

Soprano (S): Qui tol - lis pec - ca - ta mun -

Alto (A): Qui tol - lis pec - ca - ta mun -

Tenor 1 (T 1): $\frac{8}{8}$ di, mi - se - re - re no - bis.

Tenor 2 (T 2): $\frac{8}{8}$ di, mi - se - re - re no - bis.

Bass (B):

Piano accompaniment: Measures 37-40. Treble clef, B-flat key signature. Dynamics: piano (p), forte (f), eighth-note chords in G major (G, B, D) and A major (A, C-sharp, E).

41

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

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

T1 Su - sci-pe, su - sci-pe de - pre-ca - ti - o - nem no - stram.

T2 Su - sci-pe, su - sci-pe de - pre-ca - ti - o - nem no -

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

Organ chords: G major, F# major, E major, D major, C major, B major, A major.

45

S stram. Qui se - des ad dex - ter - am Pa - tris, mi - se - re - re no -

A stram.

T1 stram.

T2 stram.

B stram. Qui se - des ad dex - ter - am Pa - tris, mi - se - re - re no -

Organ chords: G major, F# major, E major, D major, C major, B major, A major.

49

S bis. Je -

A Quo - ni - am tu so - lus San - ctus. Je -

T 1 Tu so - lus Do - mi-nus. Je -

T 2 Tu so - lus Al - tis - si - mus, Je -

B bis. Quo - ni - am, Je -

Basso Continuo: Measures 49-53. Bassoon entries at measures 50, 52, and 53.

54

S - su Chri - ste, Je - su Chri - ste. Cum San - cto

A - su Chri - ste, Je - su Chri - ste. Cum San - cto

T 1 - su Chri - ste, Je - su Chri - ste.

T 2 - su Chri - ste, Je - su Chri - ste. Cum San - cto

B - su Chri - ste, Je - su Chri - ste.

Basso Continuo: Measures 54-58. Bassoon entries at measures 55, 57, and 58.

58

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

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

T 1 In glo - ri - a De - i Pa - tris, De - i Pa - tris. A - men.

T 2 Spi - ri - tu in glo - ri - a De - i, in glo - ri - a De - i, in glo - ri - a De - i Pa - tris. A -

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

62

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

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

T 1 — Cum San - cto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a De - i, in glo - ri - a De - i Pa -

T 2 men. In glo - ri - a De - i Pa - tris. A - men.

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

66

S A - men.

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

T 1 8 tris. A - men.

T 2 8 De - i Pa - tris, De - i Pa - tris. A - men.

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

Piano: 8 8 8 8 8 8

MESSA CONCERTATA
DEL SECONDO TUONO À 5 VOCI
CREDO

Gabriel Sponga

Moderato

Soprano

Alto

Tenor 1

Tenor 2

Bass

Organ

Fac-to-rem cæ-li et

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

Pa - trem om-ni-po-tent

3

S

A

T 1

T 2

B

ter - ræ,

Fac-to-rem cæ - li et ter - ræ, vi-si-bi - li-um om - ni-um,

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

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

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

6

S vi-si-bi - li-um om - ni-um et in vi - si - bi - li - um. Et in u-num Do - mi-num Je - sum Chri -

A vi-si-bi - li-um om - ni-um et in - vi - si - bi - li - um. Et in u-num Do - mi-num Je - sum Chri -

T 1 vi-si-bi - li-um om - ni-um et in - vi - si - bi - li - um.

T 2 et in - vi - si - bi - li - um. Et in u-num Do - mi-num Je - sum Chri -

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

10

S - stum, Fi - li-um De - i, Fi - li-um De - i u - ni - ge - ni - tum.

A - stum, Fi - li-um De - i, Fi - li-um De - i u - ni - ge - ni - tum.

T 1 Fi - li-um De - i, Fi - li-um De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

T 2 stum. Fi - li-um De - i, Fi - li-um De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum

B Fi - li-um De - i, Fi - li-um De - i u - ni - ge - ni - tum.

14

S De - um de De - o, lu - men de lu - mi -
A Lu - men de lu - mi - ne, De - um de
T1 an-te om - ni-a sæ - cu - la.
T2 an-te om - ni-a sæ - cu - la. De - um de De - o, lu - men de lu - mi -
B

The continuo basso line consists of four measures of eighth-note chords (G, G, F#-G, G) followed by a repeat sign.

18

S ne, lu - men de lu - mi - ne, lu - men de lu - mi - ne,
A De - o, lu - men de lu - mi - ne, lu - men de lu - mi - ne, De - um de De -
T1 an-te om - ni-a sæ - cu - la. De - um de De - o, lu - men de lu - mi - ne,
T2 ne, De - um de De - o, lu - men de lu - mi - ne, De - um de De -
B

The continuo basso line consists of four measures of eighth-note chords (G, G, F#-G, G) followed by a repeat sign.

22

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

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

T 1 8 De-um ve-rum de De-o ve - - - ro. Ge-ni-tum, non fac - tum

T 2 8 ve-rum de De-o ve - ro. Ge-ni-tum, non fac - tum

B o. Ge-ni-tum, non fac - tum,

26

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

A con-sub-stan - ti - a - lem Pa - tri: per quem om - ni-a fac - ta sunt. Qui prop - ter nos

T 1 8 con-sub-stan - ti - a - lem Pa - tri: per quem om - ni-a fac - ta sunt.

T 2 8 con-sub-stan - ti - a - lem Pa - tri: per quem om - ni-a fac - ta sunt.

B con-sub-stan - ti - a - lem Pa - tri: per quem om - ni-a fac - ta sunt.

30

S ho - mi-nes et prop-ter no - stram sa - lu - tem de - scen - dit de cæ - lis, de -

A ho - mi-nes et prop-ter no - stram sa - lu - tem de - scen - dit de cæ - lis, de -

T 1

T 2 Et prop-ter no - stram sa - lu - tem de - scen - dit de

B

34

Adagio

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

A scen - dit de cæ - lis, de - scen - dit de cæ - lis. Et in - car -

T 1

T 2 Et in - car -

B

cæ - lis, de-scen - dit de cæ - lis, de-scen - dit de cæ - lis. Et in - car -

Bassoon part (Bassoon 1 and Bassoon 2) with bass clef and a key signature of one sharp.

38

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

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

T 1 na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

T 2 na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

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

42

S ne: et ho - mo fac - tus est. Cru - ci - fi -

A ne: et ho - mo fac - tus est. Cru - ci - fi - xus e - ti - am pro

T 1 ne: et ho - mo fac - tus est. Cru -

T 2 ne: et ho - mo fac - tus est. Cru - ci - fi - xus

B ne: et ho - mo fac - tus est.

47

S xus e - ti-am pro no - bis, cru - ci - fi - xus

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

T 1 - ci - fi - xus e - ti-am pro no -

T 2 e - ti-am pro no - bis, cru - ci -

B E - ti-am pro no - bis, cru - ci - fi - xus,

52

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

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

T 1 - - bis sub Pon - ti - o Pi - la - to:

T 2 fi - xus, sub Pon - ti - o Pi - la - to: pas - sus et se - pul - tus est.

B sub Pon - ti - o Pi - la - to:

57

rit.

S: pas - sus et se - pul - tus est.

A: pas - sus et se - pul - tus est.

T 1: pas - sus et se - pul - tus est.

T 2:

B: pas - sus et se - pul - tus est.

Allegro

62 Allegro

S: Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

A: Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

T 1:

T 2: Et re - sur - re - xit ter - ti - a

B:

Allegro

68

S di - e se - cun - dum Scrip-tu - ras.

A di - e se - cun - dum Scrip-tu - ras.

T 1 Ter - ti - a di - e se - cun - dum Scrip-tu -

T 2 di - e se - cun - dum Scrip-tu - ras, ter - ti - a di - e se - cun - dum Scrip-tu -

B Ter - ti - a di - e se - cun - dum Scrip-tu -

74 (o.=o)

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

A Se-det ad dex-ter-am Pa - tris, se - det ad dex-ter-am Pa -

T 1 ras. Se-det ad dex-ter-am

T 2 ras. Et a-scen-dit in cæ - lum,

B ras. Et a-scen-dit in cæ - lum

77

S

A

T 1

T 2

B

Piano

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

84

S iu - di - ca - re vi - vos et mor - tu - os. Cu - ius

A iu - di - ca - re vi - vos et mor - tu - os. Cu - ius re - gni non e - rit fi -

T 1 iu - di - ca - re vi - vos et mor - tu - os. Cu - ius

T 2 iu - di - ca - re vi - vos et mor - tu - os. Cu - ius re - gni non e - rit

B iu - di - ca - re vi - vos et mor - tu - os. Cu - ius re - gni non e - rit fi -

88

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

A - - - - nis.

T 1 re - gni non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num

T 2 fi - - - - nis. Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi -

B - - - - nis.

92

S

A

T 1
et vi - vi - fi - can - tem, et vi - vi - fi - can - tem. Qui ex Pa - tre Fi - li - o - que pro-ce -

T 2
can - tem, et vi - vi - fi - can - tem. Qui ex Pa - tre Fi - li - o - que pro-ce -

B

The continuo basso part consists of two staves: treble (G-clef) and bass (F-clef). It features sustained notes and some rhythmic patterns.

95

S
Qui cum Pa - tre et Fi - li - o si-mul a - do - ra - tur et con-glo-ri - fi -

A
Qui cum Pa - tre et Fi - li - o si-mul a - do - ra - tur et con-glo-ri - fi -

T 1
dit.

T 2
dit.

B
Si-mul a - do - ra - tur et con-glo-ri - fi -

The continuo basso part consists of two staves: treble (G-clef) and bass (F-clef). It features sustained notes and some rhythmic patterns.

98

S ca - tur, qui lo - cu - tus est per Pro - phe - tas.

A ca - tur, qui lo - cu - tus est per Pro - phe - tas.

T 1

T 2

B ca - tur, qui lo - cu - tus est per Pro - phe - tas.

Piano accompaniment (measures 98-100):
 Measures 98-100: Bassoon entries at measure 98, piano entries at measure 100. Measure 100 ends with a forte dynamic and a bassoon entry.

101

S Et a-po - sto - li - cam Ec - cle - si - am. Con - fi - te-or,

A Et u-nam san - ctam ca-tho - li - cam. Con -

T 1 Et u-nam san - ctam ca-tho - li - cam et a-po - sto - li - cam Ec - cle - si - am.

T 2 Et a-po - sto - li - cam Ec - cle - si - am.

B Et u-nam san - ctam ca-tho - li - cam et a-po - sto - li - cam Ec - cle - si - am.

Piano accompaniment (measures 101-103):
 Measures 101-103: Bassoon entries at measure 101, piano entries at measure 103. Measure 103 ends with a forte dynamic and a bassoon entry.

104

S con - fi - te - or u - num bap-tis - ma, u - num bap-

A ri - te - or u - num bap-tis - ma, u - num bap-tis ma,

T 1 Con - fi - te - or, con - fi - te - or u -

T 2 U - num bap-tis - ma, u - num bap-tis - ma

B U - num bap-

108

S tis - ma, in re-mis-si-o - nem pec - ca - to - rum. Et ex -

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

T 1 num bap-tis - ma in re-mis-si - o - nem pec - ca - to - rum.

T 2 in re-mis-si - o - nem pec - ca - to - rum. Et ex -

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

112

S pec - to re-sur-rec-ti-o - nem mor - tu - o - rum. Et vi - tam

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

T 1

T 2 pec - to re-sur-rec-ti - o - nem mor - tu - o - rum. Ven-tu - ri

B

{

116

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

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

T 1

T 2 sæ - cu - li, ven-tu - ri sæ - cu - li,

B

{

120

Soprano (S): li, ven - tu - ri sæ - cu - li, et vi - tam ven - tu - ri sæ - cu - li. A -

Alto (A): sæ - cu - li, ven - tu - ri sæ - cu - li. A -

Tenor 1 (T 1): ven - tu - ri sæ - cu - li. A - - -

Tenor 2 (T 2): ven - tu - ri sæ - cu - li. A -

Bass (B): vi - tam ven - tu - ri sæ - cu - li. A -

Piano: The piano part consists of two staves. The top staff uses a treble clef and an 8th note time signature, featuring a melodic line with various dynamics and a final cadence. The bottom staff uses a bass clef and a common time signature, providing harmonic support with sustained notes and chords.

MESSA CONCERTATA
DEL SECONDO TUONO À 5 VOCI
SANCTUS & BENEDICTUS

Francesco Usper

Andante

Soprano

Alto

Tenor 1

Tenor 2

Bass

Organ

5

Allegro
(o = =)

S

A

T 1

T 2

B

ctus, Sanctus Dominus Deus Sa - ba - oth. Ple - ni sunt

ctus, Sanctus Dominus Deus Sa - ba - oth. Ple - ni sunt

Ple - ni sunt

9

S cæ - li et ter - ra glo - ri - a tu - a,
A cæ - li et ter - ra glo - ri - a tu - a,
T 1 cæ - li et ter - ra glo - ri - a tu - a,
T 2 cæ - li et ter - ra glo - ri - a tu - a,
B cæ - li et ter - ra glo - ri - a tu - a,

Bassoon continuo: Treble staff has three vertical strokes at measure 9, a repeat sign at measure 10, and two vertical strokes at measure 11. Bass staff has a single vertical stroke at measure 9, a repeat sign at measure 10, and a single vertical stroke at measure 11.

13

S ple - ni sunt cæ - li et ter - ra glo - ri - a
A ple - ni sunt cæ - li et ter - ra glo - ri - a
T 1 ple - ni sunt cæ - li et ter - ra glo - ri - a
T 2 ple - ni sunt cæ - li et ter - ra glo - ri - a
B ple - ni sunt cæ - li et ter - ra glo - ri - a

Bassoon continuo: Treble staff has a repeat sign at measure 13, a bassoon symbol with a '8' at measure 14, a repeat sign at measure 15, and a bassoon symbol with a '8' at measure 16. Bass staff has a bassoon symbol with a '8' at measure 14, a repeat sign at measure 15, and a bassoon symbol with a '8' at measure 16.

17 **Andante**
(♩ = 8)

S tu - a. O - san-na in ex-cel sis, o-san-na in ex - cel - sis, in ex -

A tu - a. O-san-na in ex-cel - sis, o-san - na, o-san-na in ex - cel -

T 1 tu - a. O-san-na in ex - cel - sis, o-san-na in ex - cel - sis, o-san - na in ex-cel -

T 2 tu - a. O-san - na in ex-cel - sis, o-san-na in ex - cel - sis, o - san - na in ex-cel -

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

21 **BENEDICTUS**

S cel - sis.

A - - sis.

T 1 sis. Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

T 2 sis. Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

B sis.

MESSA CONCERTATA
DEL SECONDO TUONO À 5 VOCI
AGNUS DEI

Francesco Sponga (Uspere)

Grave

Soprano
Alto
Tenor 1
Tenor 2
Bass
Organ

5

S
A
T 1
T 2
B
Organ

17

Soprano (S): - gnu s De - i, qui tol - lis pec - ca - ta mun -

Alto (A): - - gnu s De - i, qui tol - lis pec - ca - ta mun -

Tenor 1 (T 1): i, qui tol - lis pec - ca - ta mun - di: do - na

Tenor 2 (T 2): A - - gnu s De - i, qui tol - lis pec - ca - ta mun -

Bass (B): De - - - i, qui tol - lis pec - ca - ta mun - di:

Chorus (bottom): De - - - i, qui tol - lis pec - ca - ta mun - di:

21

Soprano (S): di: do - na no - bis pa - cem.

Alto (A): di: do - na no - bis pa - - - cem.

Tenor 1 (T 1): no - bis pa - cem, do - na no - bis pa - cem.

Tenor 2 (T 2): di: do - na no - - - - bis pa - cem.

Bass (B): do - na no - bis pa - - - - cem.

Chorus (bottom): do - na no - bis pa - - - - cem.