

Part dal mestri
Conductor score

Missus
Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Andante ($\text{J} = 85$)

S1

Tenor Sax, Alto Sax

Zuan Batiste Candotti
(1809-1876)

Melodie
Melody

Flauto
Flute

Clarinetts

Saxs

Trombis
Trumpets

Cuàr
Horn

Trombones

Bombardin
Euphonium

Bas
Tuba

Glockenspiel

Timpanos
Timpani

Batarie
Drumset

Percussións
Percussioni

Casse e plats
Bass Drum
and Cymbals

Andante ($\text{J} = 85$)

S1

Tenor Sax, Alto Sax

Zuan Batiste Candotti
(1809-1876)

8

15

Fa2, Do3
F2, C3

p

ff

5

Ml. Fl. Cl. Sax.

Tr. Hor. Trb. Euf. Tba.

Glk. Timp. D.S. Triang. B.C.

9

Ml. 8 Fl. Cl. Sax. Tr. Hor. Trb. Euf. Tba.

Glk. 15 Timp. D.S. Triang. B.C.

Mi2, Fa2
E2, F2

p ff

This musical score page contains two staves of music. The top staff (measures 9 and 15) includes parts for Ml. (Mezzo-soprano), Fl. (Flute), Cl. (Clarinet), Sax. (Saxophone), Tr. (Trumpet), Hor. (Horn), Trb. (Trombone), Euf. (Euphonium), and Tba. (Double Bass). The bottom staff (measures 15) includes parts for Glk. (Glockenspiel), Timp. (Timpani), D.S. (Drum Set), Triang. (Triangle), and B.C. (Bass Drum/Congas). Measure 9 consists of eight measures of music. Measure 15 begins with a single note from the Glk. part, followed by a dynamic instruction *ff*. The Timp. part has a dynamic instruction *ff* above it. The D.S. part has a dynamic instruction *p ff* above it. The Triang. part has a dynamic instruction *p ff* above it. The B.C. part has a dynamic instruction *p ff* above it. The score uses various musical markings such as slurs, grace notes, and fermatas.

13

Ml
Fl
Cl.
Sax.
Tr.
Hor.
Trb.
Euf.
Tba.
Glk.
Timp.
D.S.
Batt.
B.C.

15

A1

Clarinet 1, Trumpet 1

18

Musical score for orchestra and band, section A1, measures 18-15. The score includes parts for Ml, Fl., Cl., Sax., Tr., Hor., Trb., Euf., Tba., Glk., Timp., D.S., Batt., and B.C. Measure 18 starts with a rest for Ml. Clarinet 1 and Trumpet 1 play eighth-note patterns. Measures 19-20 show various dynamics (mf, mp) and rhythmic patterns for Fl., Cl., Sax., Tr., Hor., Trb., Euf., Tba., and Glk. Measure 21 begins with a dynamic change. Measures 22-23 show more rhythmic patterns. Measure 24 ends with a dynamic **p**.

Clarinet 1, Trumpet 1

Ml
Fl.
Cl.
Sax.
Tr.
Hor.
Trb.
Euf.
Tba.
Glk.
Timp.
D.S.
Batt.
B.C.

18

19

20

21

22

23

24

fp

f

p

22

Ml.

Fl.

Cl.

Sax.

Tr.

Hor.

Trb.

Euf.

Tba.

Glk.

Timp.

D.S.

Wd. Bl.

B.C.

This musical score page contains 14 staves, each representing a different instrument or section. The instruments listed from top to bottom are: Ml., Fl., Cl., Sax., Tr., Hor., Trb., Euf., Tba., Glk., Timp., D.S., Wd. Bl., and B.C. The score is divided into measures by vertical bar lines. Measure 1 (Measures 1-4) includes Ml. (melodic line), Fl., Cl., and Sax. Measure 2 (Measures 5-8) includes Fl., Cl., and Sax. Measure 3 (Measures 9-12) includes Cl., Sax., and Tr. Measure 4 (Measures 13-16) includes Tr., Hor., Trb., and Euf. Measure 5 (Measures 17-20) includes Trb., Euf., and Tba. Measure 6 (Measures 21-24) includes Glk., Timp., D.S., and Wd. Bl. Measure 7 (Measures 25-28) includes D.S., Wd. Bl., and B.C. Measure 8 (Measures 29-32) includes B.C. Measure 9 (Measures 33-36) includes Glk., Timp., D.S., and Wd. Bl. Measure 10 (Measures 37-40) includes D.S., Wd. Bl., and B.C. Measure 11 (Measures 41-44) includes B.C. Measure 12 (Measures 45-48) includes Glk., Timp., D.S., and Wd. Bl. Measure 13 (Measures 49-52) includes D.S., Wd. Bl., and B.C. Measure 14 (Measures 53-56) includes B.C. Measure 15 (Measures 57-60) includes Glk., Timp., D.S., and Wd. Bl. Measure 16 (Measures 61-64) includes D.S., Wd. Bl., and B.C. Measure 17 (Measures 65-68) includes B.C. Measure 18 (Measures 69-72) includes Glk., Timp., D.S., and Wd. Bl. Measure 19 (Measures 73-76) includes D.S., Wd. Bl., and B.C. Measure 20 (Measures 77-80) includes B.C.

S2

rall.

Slowly ($\text{♩} = 78$)

Tenor Sax, Trombone1

26

Fl.

Cl.

Sax.

Tr.

Hor.

Trb.

Euf.

Tba.

Glk.

Timp.

D.S.

Batt.

B.C.

Slowly ($\text{♩} = 78$)

Tenor Sax, Trombone1

rall.

26

15

p **ff** **>** **f** **mp**

32

Ml. 8
Fl.
Cl.
Sax.
Tr.
Hor. 8
Trb.
Euf.
Tba.

Glk.
Timp.
D.S.
Triang.
B.C.

This musical score page contains two systems of music. The top system, labeled '32', spans measures 32 through 35. It includes parts for Ml. (Mezzo-Soprano), Fl. (Flute), Cl. (Clarinet), Sax. (Saxophone), Tr. (Trumpet), Hor. (Horn), Trb. (Trombone), Euf. (Euphonium), and Tba. (Tuba). Measure 32 starts with eighth-note patterns in the woodwind section. Measures 33-34 feature rhythmic patterns involving eighth and sixteenth notes. Measure 35 includes dynamic markings: *mf*, *mp*, *f*, and *mp*. The bottom system, labeled '15', spans measures 15 through 18. It includes parts for Glk. (Glockenspiel), Timp. (Timpani), D.S. (Double Bass), Triang. (Triangle), and B.C. (Bassoon). The percussion parts show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. The bassoon part features sustained notes with grace notes.

A2**A Tempo (♩ = 85)**

37 heavily accel.

Clarinet 1, Trumpet 1

Glk.
Sib₂, Mi₃
Bb₂, Eb₃

Timp.

D.S.

Batt.

B.C. *ff*

42

Ml. Fl. Cl. Sax. Tr. Hor. Trb. Euf. Tba.

Glk. Timp. D.S. Wd. Bl. B.C.

15

Glk. Timp. D.S. Wd. Bl. B.C.

47

(1)

Clarinet 1, Alto Sax

Mt.

Fl.

Cl.

Sax.

Tr.

Flt.

Hor.

Trb.

Euf.

Tba.

Glk.

Tim.

D.S.

Leg.

B.C.

mp

Musical score for orchestra and band, page 50, measures 8-15.

Measure 8: Ml. (Mezzo-Soprano) eighth-note pairs. Fl. (Flute) eighth-note pairs. Cl. (Clarinet) eighth-note pairs. Sax. (Saxophone) eighth-note pairs. Tr. (Trumpet) eighth-note pairs. Hor. (Horn) eighth-note pairs. Trb. (Trombone) eighth-note pairs. Euf. (Euphonium) eighth-note pairs. Tba. (Double Bass) eighth note.

Measure 9: Ml. eighth-note pairs. Fl. eighth-note pairs. Cl. eighth-note pairs. Sax. eighth-note pairs. Tr. eighth-note pairs. Flt. (Flute) eighth-note pairs. Hor. eighth-note pairs. Trb. eighth-note pairs. Euf. eighth-note pairs. Tba. eighth-note pairs. Glk. (Glockenspiel) eighth-note pairs. Timp. (Timpani) eighth-note pairs. D.S. (Drum Set) sixteenth-note pairs. Leg. (Legato) eighth-note pairs. B.C. (Bassoon) eighth-note pairs.

Measure 10: Ml. eighth-note pairs. Fl. eighth-note pairs. Cl. eighth-note pairs. Sax. eighth-note pairs. Tr. eighth-note pairs. Flt. eighth-note pairs. Hor. eighth-note pairs. Trb. eighth-note pairs. Euf. eighth-note pairs. Tba. eighth-note pairs. Glk. eighth-note pairs. Timp. eighth-note pairs. D.S. sixteenth-note pairs. Leg. eighth-note pairs. B.C. eighth-note pairs.

Measure 11: Ml. eighth-note pairs. Fl. eighth-note pairs. Cl. eighth-note pairs. Sax. eighth-note pairs. Tr. eighth-note pairs. Flt. eighth-note pairs. Hor. eighth-note pairs. Trb. eighth-note pairs. Euf. eighth-note pairs. Tba. eighth-note pairs. Glk. eighth-note pairs. Timp. eighth-note pairs. D.S. sixteenth-note pairs. Leg. eighth-note pairs. B.C. eighth-note pairs.

(2)

Clarinet 1, Trombone 1

54

Ml. *ff*

Fl. *mf*

Cl. *mf*

Sax. *mf*

Tr. *Flt.*

Hor. *s*

Trb.

Euf. *mf*

Tba. *mf*

Glk. *f*

Timp.

D.S. *f*

Batt.

B.C. *p ff*

15

(3)

Clarinet 1, Trumpet 1

59

Ml

Fl.

Cl.

Sax.

Tr.

Hor.

Trb.

Euf.

Tba.

Glk.

Timp.

D.S.

Batt.

B.C.

f

mp

mp

mp

mp

mp

mp

mp

Do3, Fa3
C3, F3

v

63

Ml.

Fl.

Cl.

Sax.

Tr.

Hor.

Trb.

Euf.

Tba.

Glk.

Timp.

D.S.

Wd. Bl.

B.C.

15

(4)

Clarinet 1, Trombone 1

Musical score for orchestra and band, page 66.

Measure 66:

- Mt. (Mezzo-Tenor): $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
- Fl. (Flute): $\text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$ (trill)
- Cl. (Clarinet 1): $\text{E} \text{F} \text{G} \text{A} \text{B} \text{C}$
- Sax.: $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
- Tr. (Trumpet): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
- Hor. (Horn): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
- Trb. (Tuba): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
- Euf. (Euphonium): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
- Tba. (Double Bass): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

Measure 15:

- Glk. (Glockenspiel): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
- Timp. (Timpani): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
- D.S. (Drum Set): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
- Wd. Bl. (Woodwind): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
- B.C. (Bassoon): $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$

Dynamic markings: p , f .

S3

Musical score for orchestra and choir, page 15, measures 71-15.

Measure 71:

- Mt: Rest
- Fl: Rest
- Cl: Rest
- Sax: Rest
- Tr.: Rest
- Hor.: Rest
- Trb.: Rest
- Euf.: Rest
- Tba.: Rest
- Glk.: Rest
- Timp.: Rest
- D.S.: Rest
- Batt.: Rest
- B.C.: Rest

Measure 8:

- Mt: Rest
- Fl: Rest
- Cl: Rest
- Sax: Rest
- Tr.: Rest
- Hor.: Rest
- Trb.: Rest
- Euf.: Rest
- Tba.: Rest
- Glk.: Rest
- Timp.: Rest
- D.S.: Rest
- Batt.: Rest
- B.C.: Rest

Measure 15:

- Mt: Rest
- Fl: Rest
- Cl: Rest
- Sax: Rest
- Tr.: Rest
- Hor.: Rest
- Trb.: Rest
- Euf.: Rest
- Tba.: Rest
- Glk.: Rest
- Timp.: Rest
- D.S.: Rest
- Batt.: Rest
- B.C.: Rest

free slow
(M1) Flute, Clarinet 1

Adagio ($\text{J} = 55$)

76
 Ml.
 Fl.
 Cl.
 Sax.
 Tr.
 Hor.
 Trb.
 Euf.
 Tba.
 Glk.
 Timp.
 D.S.
 Batt.
 B.C.

45

S4

Andante ($\text{J} = 85$)
tenor Sax

A3

Clarinet 1, Trumpet 1

80

150

mp *ff* *mf*

Glk.

Timp.

D.S.

Batt.

B.C.

Fa2, Do3
F2, C3

85

Ml. Fl. Cl. Sax. Tr. Hor. Trb. Euf. Tba.

Glk. Timp. D.S. Wd. Bl. B.C.

This musical score page contains two systems of music. The top system, labeled with instrument names on the left, spans measures 85 through 150. The bottom system, also labeled with instrument names, begins at measure 150. The instruments listed are: Ml., Fl., Cl., Sax., Tr., Hor., Trb., Euf., Tba., Glk., Timp., D.S., Wd. Bl., and B.C. Measure 85 features entries from Ml. and Fl. Measure 150 features entries from Glk. and Timp.

89

Ml. Fl. Cl. Sax. Tr. Hor. Trb. Euf. Tba.

Glk. Timp. D.S. Wd. Bl. B.C.

15

Musical score for orchestra and band, page 92, measures 92-15.

Measure 92:

- Mt: eighth note followed by two sixteenth notes.
- Fl: eighth note followed by two sixteenth notes.
- Cl: eighth note followed by two sixteenth notes.
- Sax: eighth note followed by two sixteenth notes.
- Tr.: eighth note followed by two sixteenth notes.
- Hor.: eighth note followed by two sixteenth notes.
- Trb.: eighth note followed by two sixteenth notes.
- Euf.: eighth note followed by two sixteenth notes.
- Tba.: eighth note followed by two sixteenth notes.
- Glk.: eighth note followed by two sixteenth notes.
- Timp.: eighth note followed by two sixteenth notes.
- D.S.: eighth note followed by two sixteenth notes.
- Batt.: eighth note followed by two sixteenth notes.
- B.C.: eighth note followed by two sixteenth notes.

Measure 15:

- Mt: eighth note followed by two sixteenth notes.
- Fl: eighth note followed by two sixteenth notes.
- Cl: eighth note followed by two sixteenth notes.
- Sax: eighth note followed by two sixteenth notes.
- Tr.: eighth note followed by two sixteenth notes.
- Hor.: eighth note followed by two sixteenth notes.
- Trb.: eighth note followed by two sixteenth notes.
- Euf.: eighth note followed by two sixteenth notes.
- Tba.: eighth note followed by two sixteenth notes.
- Glk.: eighth note followed by two sixteenth notes.
- Timp.: eighth note followed by two sixteenth notes.
- D.S.: eighth note followed by two sixteenth notes.
- Batt.: eighth note followed by two sixteenth notes.
- B.C.: eighth note followed by two sixteenth notes.

(5)

Musical score for orchestra and band, page 23, measures 95-150.

Measure 95:

- Mt: $\text{F} \# \text{A}$, eighth note followed by sixteenth-note pairs.
- Fl: $\text{E} \# \text{G}$, eighth-note pairs.
- Cl: $\text{D} \# \text{F}$, eighth notes.
- Sax: $\text{C} \# \text{E}$, eighth-note pairs.
- Tr.: $\text{B} \# \text{D}$, eighth-note pairs.
- Hor.: $\text{A} \# \text{C}$, eighth note.
- Trb.: $\text{G} \# \text{B}$, eighth-note pairs.
- Euf.: $\text{F} \# \text{A}$, eighth-note pairs.
- Tba.: $\text{E} \# \text{G}$, eighth-note pairs.
- Glk.: $\text{D} \# \text{F}$, eighth-note pairs.
- Timp.: $\text{C} \# \text{E}$, eighth-note pairs.
- D.S.: $\text{B} \# \text{D}$, eighth-note pairs.
- Leg.: $\text{A} \# \text{C}$, eighth-note pairs.
- B.C.: $\text{G} \# \text{B}$, eighth note.

Measure 150:

- Glk.: $\text{D} \# \text{F}$, eighth-note pairs.
- Timp.: $\text{C} \# \text{E}$, eighth-note pairs.
- D.S.: $\text{B} \# \text{D}$, eighth-note pairs.
- Leg.: $\text{A} \# \text{C}$, eighth-note pairs.
- B.C.: $\text{G} \# \text{B}$, eighth note.

97

Ml. Fl. Cl. Sax. Tr. Hor. Trb. Euf. Tba.

Clarinet 1

mf

15

Glk. Timp. D.S. Leg. B.C.

100

Ml. Fl. Cl. Clarinet 1, Trumpet 1
f

Sax. Tr. Hor. Trb. Euf. Tba.

Glk. Timp. D.S. Wd. Bl. B.C.
p **mf**
p **p** **p** **pp** **f**

S5

105

Mt. Fl. Cl. Sax. Tr. Hor. Trb. Euf. Tba.

Tenor Sax, Alto Sax

Glk. Timp. D.S. Batt. B.C.

Fa2, Si2
F2, B2

ff

p

M2 Dolce ($\text{♩} = 60$)

Flute, Clarinet 1

111

Fl.

Cl.

Sax.

Tr.

Hor.

Trb.

Euf.

Tba.

Glk.

Timp.

D.S.

Triang.

B.C.

Postludio
Clarinet 2
accel.

Andante ($\text{♩} = 85$)

117

Mf

Fl.

Cl.

Sax.

Tr.

Hor.

Trb.

Euf.

Tba.

Glk.

Timp.

D.S.

Triang.

B.C.

15

8va

mp

mp

123

Mt. Fl. Cl. Sax. Tr. Hor. 8 Trb. Euf. Tba. Glk. Timp. D.S. Triang. B.C.

15 *gva* — *mp* —

f

p

Amen

Clarinet 1
Menshick's Amen

127 Menshick's Amen

Ml
Fl
Cl.
Sax.
Tr.
Hor.
Trb.
Euf.
Tba.
Glk.
Timp.
D.S.
Triang.
B.C.

p

f

mf

mf

8va

f

130

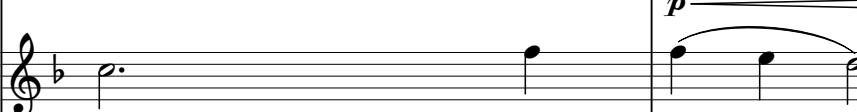
Ml. 

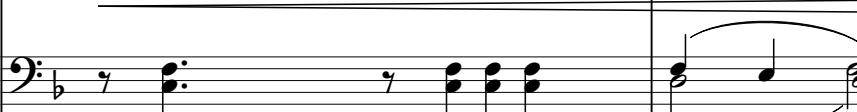
Fl. 8 

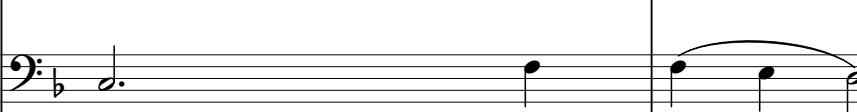
Cl. 

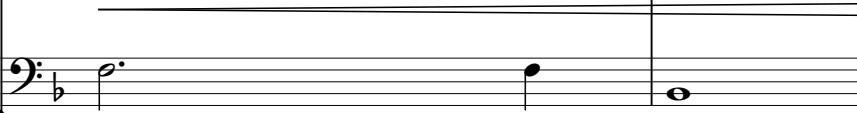
Sax. 

Tr. 

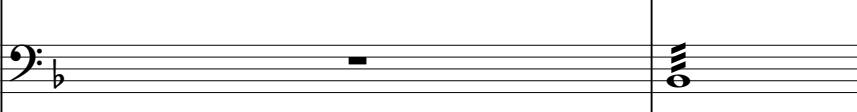
Hor. 8 

Trb. 

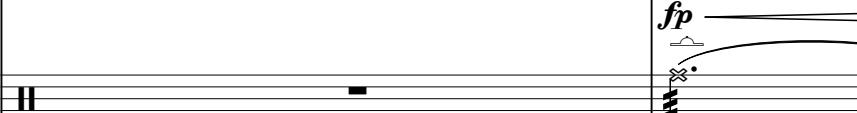
Euf. 

Tba. 

Glk. 15 

Timp. 

D.S. 

Triang. 

B.C. 



Percussiôns
Percussioni

Missus

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$)

Fa2, Do3
F2, C3

S1

Timpanos
Timpani

Percussiôns
Percussioni

Casse e plats
Bass Drum
and Cymbals

9

Mi2, Fa2
E2, F2

17

A1

27

rall.

S2

Slowly ($\text{J} = 78$)

36

heavily accel.
 Si \flat 2, Mi \flat 3
 B \flat 2, E \flat 3

A2

A Tempo ($\text{J} = 85$)

47

(1)

(2)

57

Do3, Fa3
 C3, F3

64

(4)

72

S3

M1

Adagio ($\text{J} = 55$)
 free slow

Andante ($\text{J} = 85$)

A3Fa2, Do3
F2, C3

81

81

87

87

94

94

101

101

M2

Dolce ($\text{J} = 60$)

S5 2

pp

Fa2, Si \flat 2
F2, B \flat 2

111

111

118

p

Postludio
accel.

Amen

Andante ($\text{J} = 85$)

Menshick's Amen

8 2 8 2 8 2

fff <

ff

Flauto in Do

Missus

C Flute

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

8 Andante ($\text{J} = 85$) S1

7 8 S1

12 8 A1

19 8 S2

27 8 rall. Slowly ($\text{J} = 78$) heavily accel.

38 8 A Tempo ($\text{J} = 85$)

47 8 ①

54 8 ② ③

62 8 tr

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69 8 (4) S3 M1 Adagio ($\text{♩} = 55$)
 free slow
mp *tr* *mf*

78 S4 Andante ($\text{♩} = 85$) A3
mp < *mf* *mp*

86

93 (5)

100 3 S5 2 *f*

111 8 M2 Dolce ($\text{♩} = 60$) Postludio
 accel.
mf

121 8 Andante ($\text{♩} = 85$)
mp — *mf* — *f*

126 8 Amen
 Menshick's Amen
mf — <

Clarinet in Si♭ 1

Missus

B♭ Clarinet 1

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante (♩ = 85)

S1

A1

f

S2

Slowly (♩ = 78)

rall.

A2

heavily accel.

A Tempo (♩ = 85)

f

①

②

p < ff

③

f

63

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69 **(4)**

S3 **M1**
free slow Adagio ($\text{J} = 55$)
2

mf **mp**

78 **S4**
Andante ($\text{J} = 85$)

A3

mf **= f** **f**

86

92 **(5)**

99

mf **= f**

106 **S5** **M2**
Dolce ($\text{J} = 60$)

mp

115

Postludio
accel.

Andante ($\text{J} = 85$)

6

p

129 **Amen**
Menshick's Amen

f

Clarinet in Mi \flat 1

Missus

E \flat Clarinet 1

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$)

S1

A1

S2

Slowly ($\text{♩} = 78$)

rall.

A2

heavily accel.

A Tempo ($\text{♩} = 85$)

f

①

②

p < **ff**

③

f

65

(4)

71 **S3** 2

M1

76 free slow Adagio ($\text{♩} = 55$) **S4** Andante ($\text{♩} = 85$)

mf *mp* *mf* *f*

A3

83

f

89

95 **5**

mf

100

f

M2

106 **S5** **Dolce** ($\text{♩} = 60$)

mp

113 **Postludio**
accel.

121 **Andante** ($\text{♩} = 85$) **6** **Amen**
Menshick's Amen *p* *f*

Clarinet in Si♭ 2

Missus

B♭ Clarinet 2

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$)

S1

A1

S2

Slowly ($\text{♩} = 78$)

rall.

A2

heavily accel.

A Tempo ($\text{♩} = 85$)

①

②

③

$p \longrightarrow mf$

$mp \longrightarrow mp$

67 ④

M1 Adagio ($\text{♩} = 55$)
free slow

76 S4 A3

S4 Andante ($\text{♩} = 85$)

85

91 (5)

M2 Dolce ($\text{♩} = 60$)

111 S5 Postludio
accel.

120 Andante ($\text{♩} = 85$)

125

129 Amen
Menshick's Amen

2

Clarinet in Mi \flat 2

Missus

E \flat Clarinet 2

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$)

S1

A1

S2

rall.

Slowly ($\text{♩} = 78$)

A2

heavily accel.

A Tempo ($\text{♩} = 85$)

①

p \ll **mf**

②

③

④

11

20

26

35

42

48

55

61

66

73

S3 **M1** Adagio ($\text{J} = 55$) free slow

S4 Andante ($\text{J} = 85$)

A3

mf *> p* *mf* *< f* *mp*

84

90

(5)

99

p **mp**

108

S5 **M2** Dolce ($\text{J} = 60$)

f **p**

119

Postludio accel.

Andante ($\text{J} = 85$)

f

124

129

Amen
Menshick's Amen

f

Clarinet in Si♭ 3

Missus

B♭ Clarinet 3

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$) **S1**

A1

S2 Slowly ($\text{♩} = 78$)

A2

A Tempo ($\text{♩} = 85$)

①

②

③ **p**

④ **mp**

S3 **2**

M1 Adagio ($\text{J} = 55$) **S4** Andante ($\text{J} = 85$) **A3**
 76 free slow *mp* *mp* *mp*

86
p

94 **(5)**
p

100 *8ba* *mp*

108 **S5** **M2** **Dolce** ($\text{J} = 60$) *p*

Postludio
 accel. **Andante** ($\text{J} = 85$) *mp*

116

123

126

Amen
 Menshick's Amen *f*

Clarinet in Mi♭ 3

Missus

E♭ Clarinet 3

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

S1

Andante ($\text{♩} = 85$)

fp < fp < mp

11

A1

mp

19

S2

Slowly ($\text{♩} = 78$)

rall.

26

heavily accel.

A2

A Tempo ($\text{♩} = 85$)

35

①

42

②

p

mf

51

③

④

60

M1

Adagio ($\text{♩} = 55$)

free slow

70

2

mp

78 S4 A3
 Andante ($\text{♩} = 85$) $\text{♩} = 85$

89 (5)
p mp

97
p mp

106 S5 M2
2 Dolce ($\text{♩} = 60$)
p

114 Postludio accel. Andante ($\text{♩} = 85$)
p

122 p f

125 p f

128 Amen
 Menshick's Amen f

Sax Sopran in Si♭

Missus

B♭ Soprano Sax

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

[S1]

Andante ($\text{♩} = 85$)

Musical score for the first section (S1). The key signature is one sharp (F#). The time signature changes from common time to 3/4 at measure 3. Measure 1: Two eighth notes followed by a measure repeat sign. Measure 2: Two eighth notes followed by a measure repeat sign. Measures 3-9: A continuous sequence of eighth-note patterns. Dynamics: ***f*** ***p*** < ***f*** ***p*** < ***mp***

10

Musical score for section A1. The key signature is one sharp (F#). Measures 10-17: A series of eighth-note patterns connected by slurs. Measure 17 ends with a fermata over the last note.

18

[A1]

Musical score for section S2. The key signature is one sharp (F#). Measures 18-25: A series of eighth-note patterns. Measure 25 ends with a fermata over the last note. Dynamics: ***mp***

26

rall.

Slowly ($\text{♩} = 78$)

3

Musical score for section A2. The key signature is two sharps (G#). Measures 26-33: A series of eighth-note patterns. Measure 33 ends with a fermata over the last note.

36

heavily accel.

A Tempo ($\text{♩} = 85$)

Musical score for section A2 continuation. The key signature is two sharps (G#). Measures 36-43: A series of eighth-note patterns. Measure 43 ends with a fermata over the last note.

46

①

③

②

④

Musical score for section A2 continuation. The key signature is two sharps (G#). Measures 46-53: A series of eighth-note patterns. Measure 53 ends with a fermata over the last note.

63

mp

Musical score for section A2 continuation. The key signature changes to one flat (B♭). Measures 63-70: A series of eighth-note patterns. Measure 70 ends with a fermata over the last note.

70

[S3]

2

M1

76 free slow Adagio ($\text{J} = 55$)

S4 Andante ($\text{J} = 85$) **A3**

88 5

97 4

109 **S5** **M2** Dolce ($\text{J} = 60$) Postludio
accel.

121 Andante ($\text{J} = 85$)

124 **mf**

127 **Amen**
Menshick's Amen

130

Sax Contralto in Mi \flat

Missus

E \flat Alto Sax

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$)

S1

fp < fp < mf

6

10

15

A1

mp

21

28

rall.

S2

Slowly ($\text{♩} = 78$)

3

heavily accel.

39

A2

A Tempo ($\text{♩} = 85$)

47 8

①

50 8

②

③

p < mf

57

mp

The musical score consists of ten staves of music for E♭ Alto Sax. The key signature is Mi \flat major (two sharps). The tempo is Andante ($\text{♩} = 85$). The score includes several dynamic markings such as *fp*, *mf*, *mp*, *rall.*, *heavily accel.*, and *p < mf*. There are also tempo changes indicated by **Slowly ($\text{♩} = 78$)** and **A Tempo ($\text{♩} = 85$)**. Performance instructions include **S1**, **A1**, **S2**, **A2**, **①**, **②**, and **③**. Measure numbers 1 through 57 are present at the beginning of each staff. The score is set against a white background with black musical notation.

66

(4)

mf

74

S3 **M1** **S4**
free slow **4** Andante ($\text{♩} = 85$) **A3**

mf *mp*

84

92

(5)

97

4

106

S5 **M2** Postludio
Dolce ($\text{♩} = 60$) accel.
8 2

mf

121

Andante ($\text{♩} = 85$) 2

mp

128

Amen
Menshick's Amen

f

Sax Tenôr in Sib

Missus

B♭ Tenor Sax

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

S1

Andante ($\text{♩} = 85$)

2

f

7

11

A1

mp

rall.

S2 Slowly ($\text{♩} = 78$)

f

heavily accel.

mp

A2 A Tempo ($\text{♩} = 85$)

①

mp

p < **mf**

②

57

(3)

mp

65

(4)

p

72

(S3)

f

80

S4 Andante ($\text{♩} = 85$)

(A3)

ff

mp

85

92

(5)

f

105

(S5)

M2 Dolce ($\text{♩} = 60$)

8

f

Postludio

119

accel.

2

Andante ($\text{♩} = 85$)

mp

f

125

129

Amen

Menshick's Amen

f

Trombe in Si♭ 1

Missus

B♭ Trumpet 1

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$) **S1**

A1

S2 Slowly ($\text{♩} = 78$)

A2

A Tempo ($\text{♩} = 85$)

heavily accel.

rall.

Flt.

f

①

②

③

Flt.

3

Flt.

3

Flt.

mf

f

mp

p

mf

mf

62

66

(4)

M1 **S4** *p*

S3 **2** **free slow** **4** **Andante (J = 85)** **A3**

72

mf < > *mf*

84

89

94

(5)

98

3

mp — *mf*

S5

105

2

M2 **Postludio** **Dolce (J = 60)** **accel.** **2** **Andante (J = 85)** **Amen** **Menshick's Amen**

111

8 **6**

f

130

p — **f** <

Trombe in Do 1

Missus

C Trumpet 1

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$) **S1**

7

12

18

23

29

A2 A Tempo ($\text{♩} = 85$)

44

51

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61

66

72

(M1) **S4** *p*
S3 **2** **4** free slow Andante ($\text{J} = 85$) **A3**

mf < > *mf*

84

89

95

(5)

99

mp < > *mf*

M2 **Postludio**
Dolce ($\text{J} = 60$) **accel.** **Andante** ($\text{J} = 85$)

107

S5 **2** **8** **2** **6**

f

129

Amen
 Menshick's Amen

p < > *f*

Trombe in Si♭ 2

Missus

B♭ Trumpet 2

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$)

S1

fp ————— *fp* ————— *mp*

6

10

17

A1

mp

24

S2

rall.

Slowly ($\text{♩} = 78$)

3

34

heavily accel.

A2

A Tempo ($\text{♩} = 85$)

①

f

49

②

p ————— *mf*

57

61

(3) (4)

M1

70

(S3) 2 free slow 4

80

S4 Andante ($\text{♩} = 85$) **A3**

mf $\swarrow f$ *mp*

89

94

(5)

M2

99

5 **S5** 2 Dolce ($\text{♩} = 60$) 8

119

Postudio *accel.* **2** **Andante** ($\text{♩} = 85$) **6** **Amen**
Menshick's Amen

f

130

Trombe in Do 2

Missus

C Trumpet 2

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$)

S1

6

9

15

22

A1

S2 Slowly ($\text{J} = 78$)

3

29

A2

36

heavily accel.

A Tempo ($\text{J} = 85$)

42

48

51

rall.

mp

mf

①

f

②

p — mf

56

59 (3)

60 (4)

66 (S3) *p* (M1) free slow (S4) Andante ($\text{♩} = 85$)

72 (2) *mf*

82 (A3) *f* *mp*

90 *f*

94 (5) *mp*

98 (M2) *Dolce* ($\text{♩} = 60$) *Postudio* *accel.* *Andante* ($\text{♩} = 85$)

109 (S5) 2 8 2 6 *f*

128 *Amen*
Menshick's Amen *p* *f*

Trombe in Si♭ 3
B♭ Trumpet 3

Missus
Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$) **S1**

A1

S2

Slowly ($\text{J} = 78$)

rall.

3

heavily accel.

A2

A Tempo ($\text{J} = 85$)

1

2

3

4

p

mp

mp

71

S3 **M1** **S4**
free slow **4** Andante ($\text{J} = 85$) **A3**

2 **2**

f **mp**

84

92

5

mf **mp**

96

98

5

108

S5 **M2** **Dolce ($\text{J} = 60$) Postludio** **Andante ($\text{J} = 85$)**

2 **8** **accel.** **2** **6**

mf

128

Amen
Menshick's Amen

p **f**

Trombe in Do 3

Missus

C Trumpet 3

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

S1

Andante ($\text{♩} = 85$)

10

22

35

46

51

57

67

76

A1

S2

A2

A Tempo ($\text{♩} = 85$)

heavily accel.

rall.

3

①

②

③

④

S3

2

M1 **S4** **p**

free slow Andante ($\text{♩} = 85$) **A3**

4 **2**

f **mp**

90

mf

mp

(5)

96

100

5

S5

M2

Postludio

Dolce (♩ = 60) accel.

2

8

2

121

Andante (♩ = 85)

6

Amen

Menshick's Amen

mf

p < *f* <

Cuàr in Fa

Missus

F Horn

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$)

S1 2

A1

S2

Slowly ($\text{♩} = 78$)

A2

heavily accel.

A Tempo ($\text{♩} = 85$)

①

②

③

The musical score consists of ten staves of music for F Horn. Staff 1 starts with a dynamic *fp* followed by *mp*. Staff 2 begins with a dynamic *2*. Staff 3 features a dynamic *3* and a melodic line with grace notes. Staff 4 contains a dynamic *A1*. Staff 5 shows a dynamic *mp*. Staff 6 begins with a dynamic *S2*. Staff 7 is labeled "Slowly" with a dynamic *3*. Staff 8 includes dynamics *rall.*, *f*, and *mp*, along with a dynamic *A2*. Staff 9 has a dynamic *heavily accel.*. Staff 10 starts with a dynamic *A Tempo* and ends with a dynamic *2*. The score concludes with dynamics *①*, *②*, and *③*.

63

(4)

p

71

[S3] [M1] free slow 2 4

80

[S4] Andante ($\text{J} = 85$) [A3]

mp *f* *mp*

88

93

(5)

100

5

109

[S5] [M2] Dolce ($\text{J} = 60$) Postludio accel. 2 Andante ($\text{J} = 85$)

mp

128

Amen
Menshick's Amen

mf *f* <

Cuàr in Si \flat

Missus

B \flat Horn

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$)

S1

2

mp

8

2

3

A1

17

mp

23

rall.

S2 Slowly ($\text{♩} = 78$)

3

heavily accel.

A2

f

mp

38

A Tempo ($\text{♩} = 85$)

①

2

55

②

59

③

67

④

p

The musical score consists of six staves of music for B-flat Horn. Staff 1 starts with 'Andante' at $\text{♩} = 85$, featuring dynamics **fp** and **mp**. Staff 2 begins with a dynamic **2**. Staff 3 starts with **A1**. Staff 4 begins with **mp**. Staff 5 starts with **3** and 'heavily accel.'. Staff 6 starts with **A2** followed by **f** and **mp**. Staff 7 starts with **A Tempo ($\text{♩} = 85$)**. Staff 8 contains measures 47-50 with dynamics **①** and **2**. Staff 9 contains measures 51-54 with dynamics **②**. Staff 10 contains measures 55-58 with dynamics **③**. Staff 11 contains measures 59-62 with dynamics **④**. The score includes various dynamics such as **fp**, **mp**, **f**, **mp**, **rall.**, and **heavily accel.**.

73

S3 **M1** free slow **4** **S4** Andante ($\text{♩} = 85$) **A3**

2

mp

f

mp

84

91

5

s

98

5

108

S5 **M2** Dolce ($\text{♩} = 60$) **Postludio** **Andante** ($\text{♩} = 85$)

accel. **2** **5**

mp

127

Amen
Menshick's Amen

mf

f <

Trombòn in Do 1

Missus

C Trombone 1

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$)

S1



fp < *fp* < *mp*



14

3



fp

mp

23

rall.



S2 Slowly ($\text{J} = 78$)

mf

33

heavily accel.



A2

A Tempo ($\text{J} = 85$)

38

mp

①

45



50



p

②

54



mf

f

58

(3)

mp

63

68

mf

S3

M1

S4

free slow

Andante ($\text{J} = 85$)

A3

4

73

mp

mp

mp

85

92

mf

—

mp

97

5

M2

Postludio

Dolce ($\text{J} = 60$)

S5

2

8

accel.

2

3

Andante ($\text{J} = 85$)

106

mp

Amen

Menshick's Amen

125

mf

130

Trombòn in Si♭ 1

Missus

B♭ Trombone 1

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

[S1]

Andante (♩ = 85)

8
9
18

A1

25

[S2]

Slowly (♩ = 78)

rall.

mf

31

34

heavily accel.

mp

39

A2 A Tempo (♩ = 85)

47

①

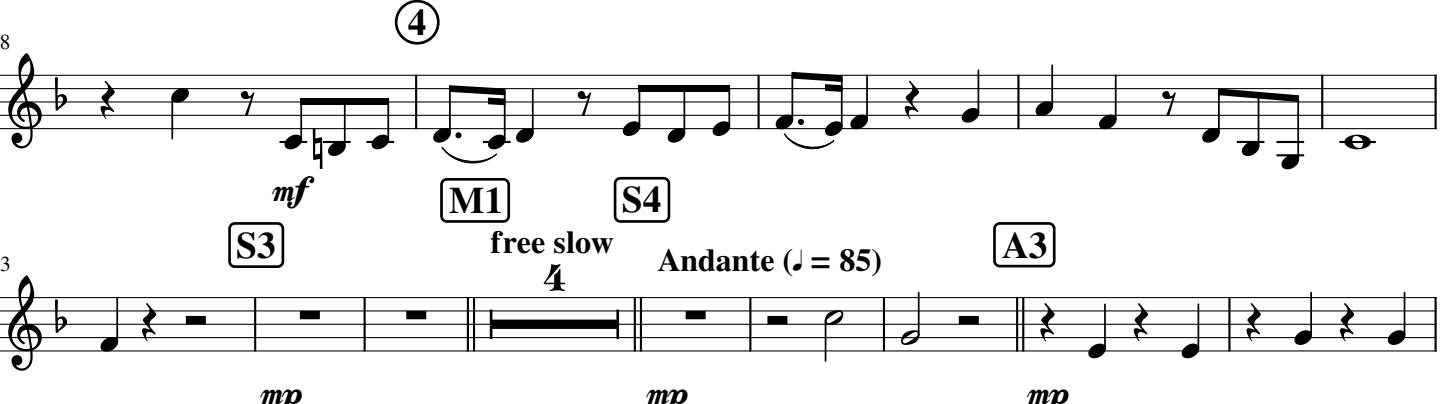
②

51

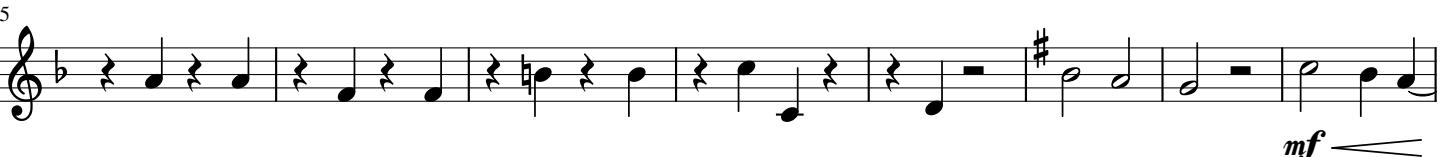
p ————— *mf* *f*

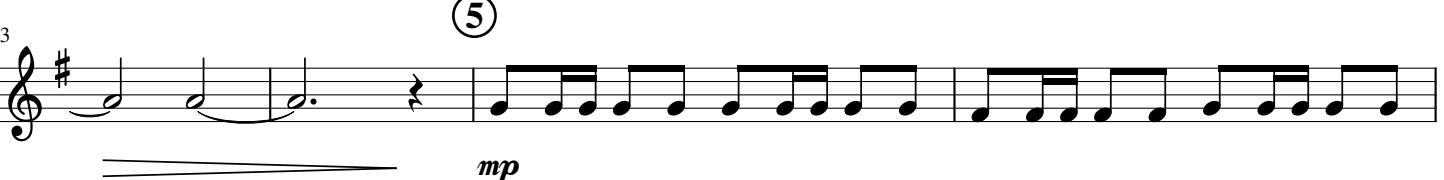
56

61 (3) 

68 (4) 

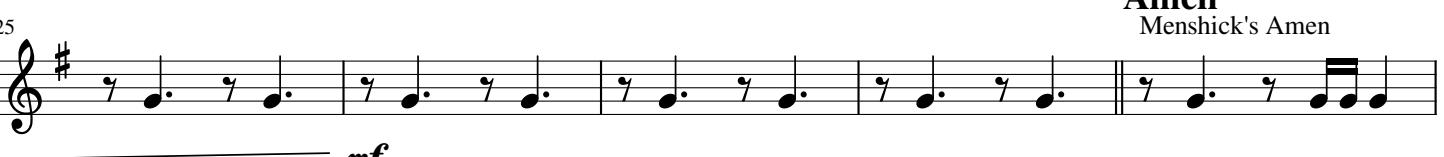
73 

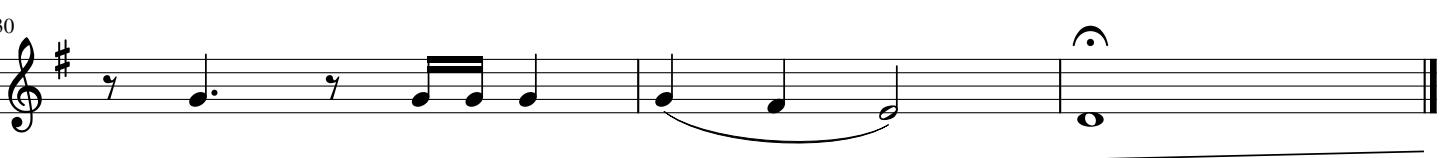
85 

93 (5) 

97 

106 

125 

130 

Trombòn in Do 2

Missus

C Trombone 2

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$)

S1

fp fp mp

7

A1

fp mp

13

S2

rall.

A2

Slowly ($\text{J} = 78$)

A Tempo ($\text{J} = 85$)

36

heavily accel.

①

42

②

③

56

mp f $= mp$

60

mp

65

(4)



70

S3

M1

free slow

2

4

80

S4 Andante ($\text{♩} = 85$)

A3



87



93

(5)

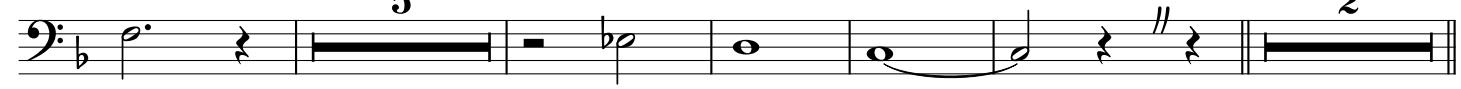


99

S5

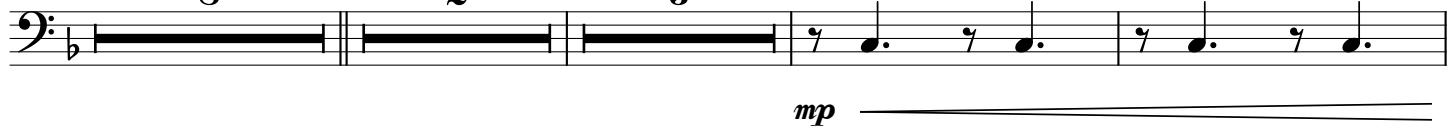
2

5



111

M2

Dolce ($\text{♩} = 60$)
8Postludio
accel.
2Andante ($\text{♩} = 85$)
3

mp

126

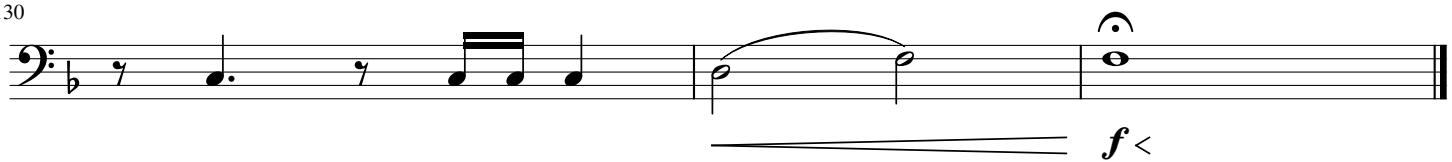
Amen

Menshick's Amen



mf

130



f <

Trombòn in Si♭ 2

Missus

B♭ Trombone 2

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$) **S1**

8

17

23

29

39

46

52

57

61

A1

S2 Slowly ($\text{♩} = 78$)

A2 A Tempo ($\text{♩} = 85$)

heavily accel.

rall.

①

②

③

mp f

mp

mp

(4)

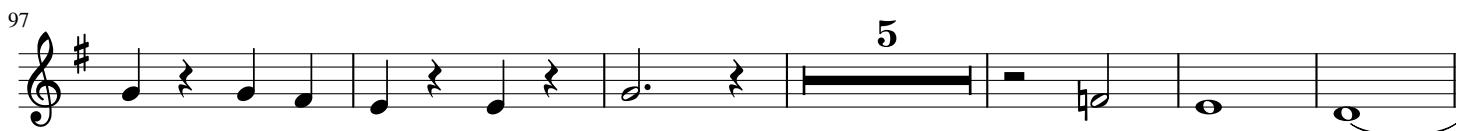
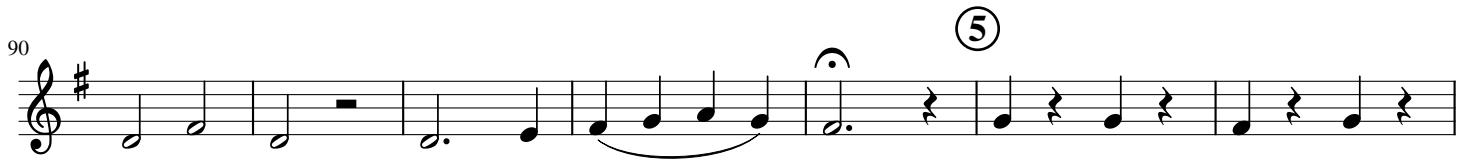


73

S3 **M1** **free slow** **4** **S4** **Andante ($\text{J} = 85$)** **A3**

2 **mp** **mp**

Musical staff 73-77: Treble clef. Measures 73-75: 'free slow' in 4/4. Measures 76-77: Andante ($\text{J} = 85$) in 3/4. Dynamics: **mp**, **mp**.



108

S5 **M2** **Dolce ($\text{J} = 60$)** **Postludio** **accel.** **2** **Andante ($\text{J} = 85$)** **3**

2 **mp**

Musical staff 108-111: Treble clef. Measures 108-110: Dolce ($\text{J} = 60$). Measures 111-112: Postludio **accel.**. Measures 113-114: Andante ($\text{J} = 85$). Dynamics: **mp**.

125

Amen
Menshick's Amen

mf

Musical staff 125: Treble clef. Measures 125-126: Eighth notes followed by quarter notes. Measure 127 ends with a double bar line and a key signature change to one sharp.

130

f <

Musical staff 130: Treble clef. Measures 130-131: Eighth notes followed by quarter notes. Measure 132 ends with a double bar line and a key signature change to one sharp.

Bombardìn in Do

C Euphonium

Missus

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$) S1

8

15

22

28 rall.

33

39 A Tempo ($\text{J} = 85$)

45

53

①

②

$\ll \text{mf}$ mp

p

heavily accel.

Slowly ($\text{J} = 78$)

The musical score consists of ten staves of music for C Euphonium. The first staff starts with a bass clef, a key signature of one flat, and common time. It features a dynamic fp followed by fp and f. Measures 2-3 show a continuation of the melody. Measure 4 begins a section labeled S1. Measures 5-10 show the melody continuing. Measure 11 begins a section labeled A1. Measures 12-15 show the melody continuing. Measure 16 begins a section labeled S2. Measures 17-22 show the melody continuing. Staff 2 starts with a bass clef, a key signature of one flat, and common time. It shows a continuation of the melody from staff 1. Staff 3 starts with a bass clef, a key signature of one flat, and common time. It shows a continuation of the melody from staff 1. Staff 4 starts with a bass clef, a key signature of one flat, and common time. It features a dynamic rall. followed by a section labeled Slowly (J = 78). Measures 28-33 show the melody continuing. Staff 5 starts with a bass clef, a key signature of one flat, and common time. It shows a continuation of the melody from staff 1. Staff 6 starts with a bass clef, a key signature of one flat, and common time. It features a dynamic A Tempo (J = 85). Measures 39-45 show the melody continuing. Staff 7 starts with a bass clef, a key signature of one flat, and common time. It shows a continuation of the melody from staff 1. Staff 8 starts with a bass clef, a key signature of one flat, and common time. It features a dynamic heavily accel. Measures 45-53 show the melody continuing. Staff 9 starts with a bass clef, a key signature of one flat, and common time. It shows a continuation of the melody from staff 1. Staff 10 starts with a bass clef, a key signature of one flat, and common time. It features a dynamic mp. Measures 53-58 show the melody continuing. The score includes various dynamics such as fp, f, mp, and p, as well as performance instructions like rall. and heavily accel. Measure numbers 8, 15, 22, 28, 33, 39, 45, 53, and 58 are indicated along the left margin. Measure 1 is the first measure of the score. Measures 2-7 are continuations of the melody from the previous staff. Measures 8-10 are continuations of the melody from staff 1. Measures 11-15 are continuations of the melody from staff 1. Measures 16-22 are continuations of the melody from staff 1. Measures 23-27 are continuations of the melody from staff 1. Measures 28-33 are continuations of the melody from staff 1. Measures 34-38 are continuations of the melody from staff 1. Measures 39-45 are continuations of the melody from staff 1. Measures 46-50 are continuations of the melody from staff 1. Measures 51-55 are continuations of the melody from staff 1. Measures 56-58 are continuations of the melody from staff 1. The score also includes two sections labeled S1 and S2, and two sections labeled A1 and A2, which likely represent different endings or variations of the piece.

61 (3)

66 (4)

71 (S3) 2 M1 free slow 3

80 S4 Andante (♩ = 85) A3

86

91 (5)

97

106 (S5) M2 Dolce (♩ = 60)

115 Postludio accel.

121 Andante (♩ = 85) 5 Amen Menshick's Amen

mp mf f <

Bombardìn in Sib

Missus

B♭ Euphonium

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$) S1

fp < fp < f

8

15 A1

fp mp rall.

23

29 S2 Slowly ($\text{♩} = 78$)

heavily accel. A2 A Tempo ($\text{♩} = 85$)

35

41 ①

48 ②

p << mf ③

56 mp

The musical score is composed of eight staves of music for B♭ Euphonium. The key signature is mostly G major (one sharp), except for the last staff which has one flat. The time signature varies between common time and 2/4 time. The score includes several dynamic markings such as *fp*, *f*, *mp*, *rall.*, *p*, *mf*, and *mp*. Temporal markings include $\text{♩} = 85$, $\text{♩} = 78$, and 'heavily accel.'. Performance instructions like 'Andante' and 'Slowly' are also present. The score is divided into sections labeled S1, A1, S2, A2, and numbered ①, ②, ③, each with specific dynamic and tempo instructions.

63

69 (4) S3 2

M1 free slow 3 S4 Andante ($\text{J} = 85$) A3

76 mp mp

91 (5)

108 S5 M2 Dolce ($\text{J} = 60$)

p

116 Postludio accel. 5

mp

127 Amen Menshick's Amen

mf f <

Bas

Missus

Tuba

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$)

S1

Musical score for Bass and Tuba. The score consists of two staves. The top staff is for Bass (C-clef) and the bottom staff is for Tuba (Bass clef). The key signature is one flat. Measure 1 starts with a bass note followed by a dynamic *fp*. Measures 2-3 show eighth-note patterns. Measure 4 begins with a bass note followed by a dynamic *mf*. Measures 5-6 continue the eighth-note patterns.

8

Continuation of the musical score. The bass staff shows eighth-note patterns. The tuba staff continues the eighth-note patterns established in section S1.

A1

16

Continuation of the musical score. The bass staff shows eighth-note patterns. The tuba staff begins with a dynamic *fp*, followed by a dynamic *f*. Measures 21-22 show eighth-note patterns.

23

Continuation of the musical score. The bass staff shows eighth-note patterns. The tuba staff shows eighth-note patterns. A dynamic *rall.* is indicated at the end of the tuba line.

29

Continuation of the musical score. The bass staff shows eighth-note patterns. The tuba staff shows eighth-note patterns. A dynamic *heavily accel.* is indicated at the beginning of the tuba line.

36

Continuation of the musical score. The bass staff shows eighth-note patterns. The tuba staff shows eighth-note patterns. A dynamic *A Tempo ($\text{J} = 85$)* is indicated at the beginning of the tuba line.

45

①

Continuation of the musical score. The bass staff shows eighth-note patterns. The tuba staff shows eighth-note patterns. A dynamic *p* is indicated at the end of the tuba line.

54

②

Continuation of the musical score. The bass staff shows eighth-note patterns. The tuba staff shows eighth-note patterns. A dynamic *f* is indicated at the beginning of the tuba line.

③

59

Continuation of the musical score. The bass staff shows eighth-note patterns. The tuba staff shows eighth-note patterns.

④

67

Continuation of the musical score. The bass staff shows eighth-note patterns. The tuba staff shows eighth-note patterns.

72

S3

Bass line in 3/4 time, 2 flats. Measures 72-75.

76

M1 free slow Adagio ($\text{♩} = 55$)

Bass line in 3/4 time, 2 flats. Measures 76-79.

82

A3

Bass line in 3/4 time, 2 flats. Measures 82-85.

92

⑤

Bass line in 3/4 time, 1 flat. Measures 92-95.

95

Bass line in 3/4 time, 1 flat. Measures 95-98.

100

S5**2**

Bass line in 3/4 time, 1 flat. Measures 100-103 (transition).

111

M2Dolce ($\text{♩} = 60$)Postludio
accel.

Bass line in 3/4 time, 1 flat. Measures 111-114.

120

Andante ($\text{♩} = 85$)**5**

Bass line in 3/4 time, 1 flat. Measures 120-123.

129

Amen

Menshick's Amen

Bass line in 3/4 time, 1 flat. Measures 129-132.

Bas in Mi♭

Missus

E♭ Tuba

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{♩} = 85$) S1

8 A1

15 S2

21 Slowly ($\text{♩} = 78$)

28 A2 heavily accel. A Tempo ($\text{♩} = 85$)

33 ①

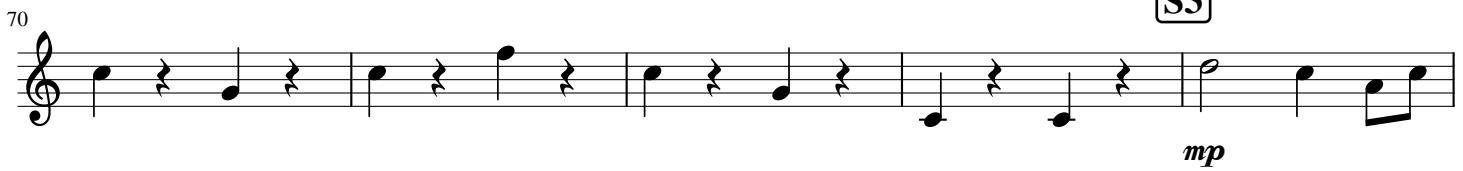
41 ②

49 ③

57 ④

62

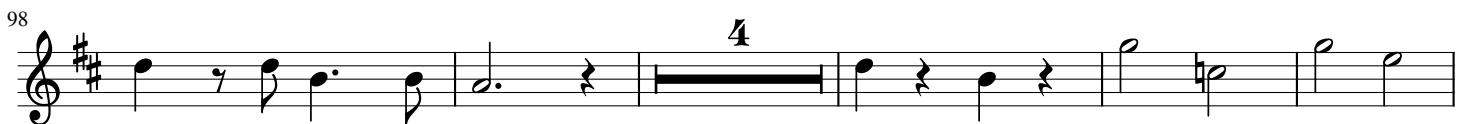
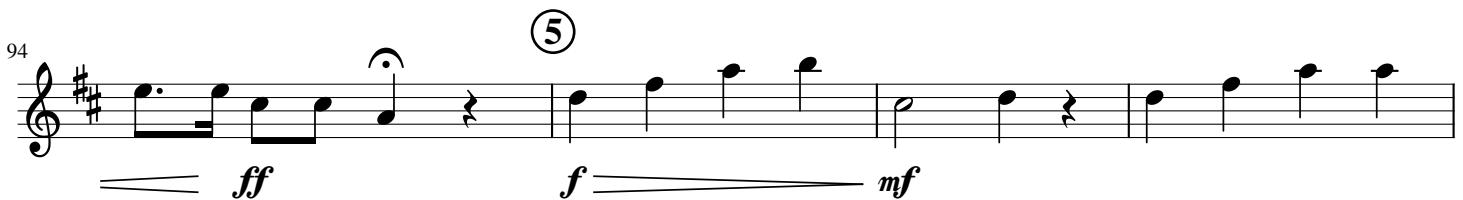
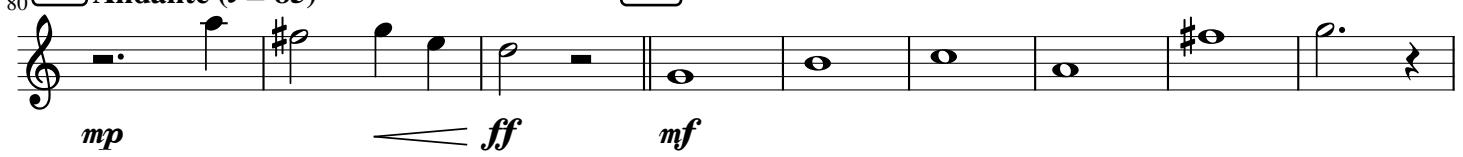
S3



M1

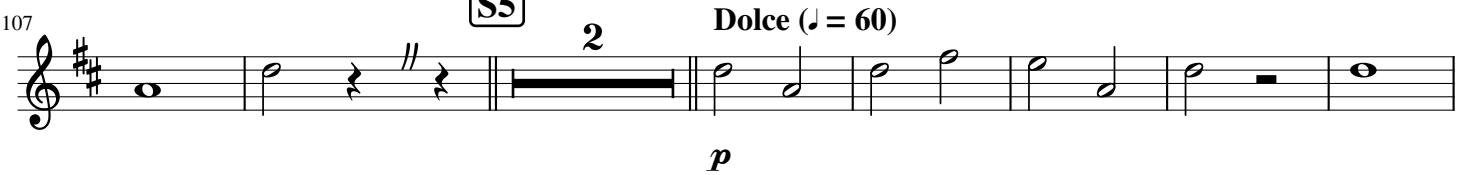
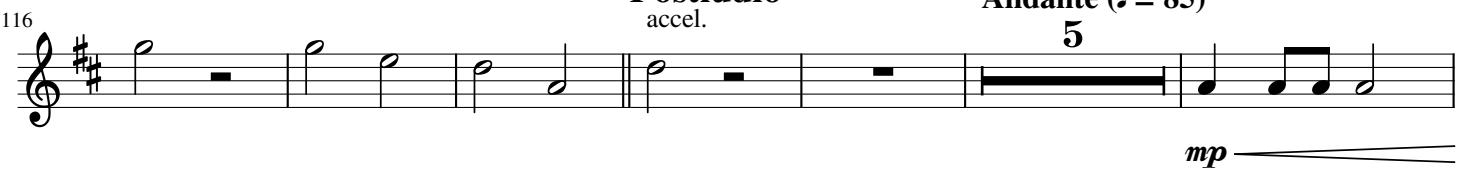
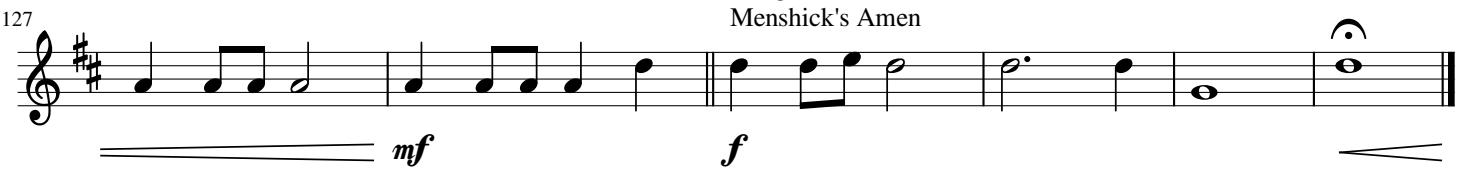
S4 Andante ($\text{J} = 85$)

A3



S5

M2

Dolce ($\text{J} = 60$)Postludio
accel.Andante ($\text{J} = 85$)Amen
Menshick's Amen

Bas in Si♭

Missus

B♭ Tuba

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$) **S1**

fp < *mf*

9

17 **A1**

fp *f* rall.

25

29 **S2** Slowly ($\text{J} = 78$)

37 **A2** heavily accel. **A Tempo** ($\text{J} = 85$)

46 (1)

55 (2) *p* < *f*

60 (3)

69 (4)

74 **S3** **M1** free slow Adagio ($\text{J} = 55$)

79 **S4** Andante ($\text{J} = 85$) **A3**

88

94 **(5)**

98

107 **S5** **M2** Dolce ($\text{J} = 60$) **2** **4**

116

Postludio
accel.

Andante ($\text{J} = 85$) **5**

127

Amen
Menshick's Amen

Glockenspiel

Missus

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

S1
Andante ($\text{J} = 85$)

A1

S2
Slowly ($\text{J} = 78$)
rall.

A2
heavily accel.
A Tempo ($\text{J} = 85$)

①

②

③

④

S3
2

The musical score consists of eight staves of music for Glockenspiel. Staff 1 (measures 1-9) starts with a forte dynamic and a 2 measure rest. Staff 2 (measures 10-17) features a melodic line with eighth-note patterns. Staff 3 (measures 18-25) includes two sections labeled A1 and A2, separated by a dynamic change. Staff 4 (measures 26-33) shows a transition with 'rall.' (rallentando) and 'Slowly'. Staff 5 (measures 34-41) has 'heavily accel.' followed by 'A Tempo'. Staff 6 (measures 42-49) is marked with circled 1. Staff 7 (measures 50-57) is marked with circled 2. Staff 8 (measures 58-65) is marked with circled 3. Staff 9 (measures 66-73) is marked with circled 4. Staff 10 (measures 74-81) concludes with a dynamic instruction 'mf' and ends with a double bar line and a repeat sign.

M1

free slow

Adagio ($\text{J} = 55$)

mf

S4 Andante ($\text{J} = 85$) **A3**

89

(5)

96

*p***M2**Dolce ($\text{J} = 60$)

112

Postludio *8va* **accel.** **Andante** ($\text{J} = 85$)

123

8va

f

127

8va

Amen
Menshick's Amen

Timpanos

Missus

Timpani

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

[S1]

Andante ($\text{J} = 85$)

Fa2, Do3

F2, C3

7

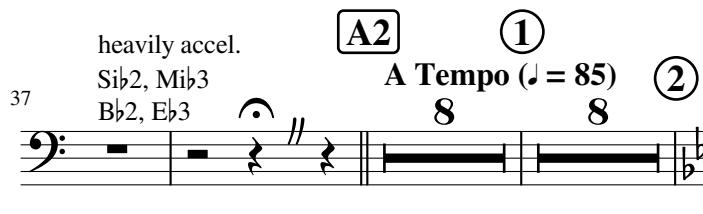
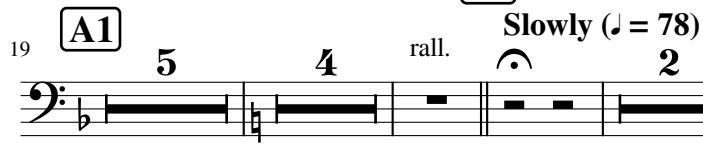
Mi2, Fa2

E2, F2

5



[S2]



③

Do3, Fa3
C3, F3

④

S3

[M1]

free slow

4

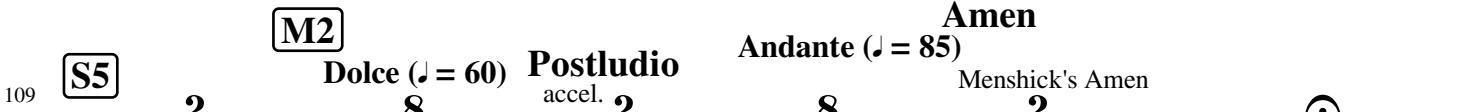


[A3]



p < ff

Amen



Andante ($\text{J} = 85$)

Menshick's Amen

2

p < fff <

Batarie

Drumset

Missus

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

S1

Andante ($\text{J} = 85$)

A1

S2 **Slowly ($\text{J} = 78$)**

A2

heavily accel. **A Tempo ($\text{J} = 85$)**

①

②

③

④

S3 **2**

M1 free slow Adagio ($\text{J} = 55$)

S4 Andante ($\text{J} = 85$) **2**

A3

89

93 **5**

97 **4** **p** ***p < ff***

107 **S5** **M2** Dolce ($\text{J} = 60$) **p**

116 **Postludio** **accel.** **Andante ($\text{J} = 85$)** **2** **2** **p**

129 **Amen** Menshick's Amen **f** **fp** ***ff <***

Percussiôns 1

Percussioni 1

Missus

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

S1

Andante ($\text{J} = 85$)

p **mp**

A1

Slowly ($\text{J} = 78$)

p < ff

A2

heavily accel.

A Tempo ($\text{J} = 85$)

ff **mp** **< ff** **mp** **p**

M1 **free slow**

Andante ($\text{J} = 85$)

② **6** **③** **6** **④** **5** **S3** **⑤** **8** **S4** **1** **6**

< f **fp <** **<**

A3

9 **5** **8** **2**

> > **< fp <** **<**

M2 Dolce ($\text{J} = 60$)

p

Postudio
accel.

Andante ($\text{J} = 85$)

Amen

8 **2** **Menshick's Amen**

p < ff **<**

Percussiôns 2

Percussioni 2

Missus

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

The musical score consists of five staves of percussion parts, labeled S1 through S5 and A1 through A3. The parts are arranged in two groups: S1, S2, S3, S4, and S5 in one group, and A1, A2, A3, and M1, M2 in the other. The score includes the following sections:

- Section 1 (Measures 1-24):** S1 (Andante, $\text{♩} = 85$) plays eighth-note patterns. S2 (Slowly, $\text{♩} = 78$) plays eighth-note patterns with a rallentando. A1 (A Tempo, $\text{♩} = 85$) plays sixteenth-note patterns. A2 (heavily accel.) follows.
- Section 2 (Measures 25-48):** S1 continues Andante. S2 (Slowly, $\text{♩} = 78$) plays eighth-note patterns with a rallentando. A1 (A Tempo, $\text{♩} = 85$) plays sixteenth-note patterns. A2 (heavily accel.) follows.
- Section 3 (Measures 49-64):** S1 continues Andante. S2 continues Slowly. A1 (A Tempo, $\text{♩} = 85$) plays sixteenth-note patterns. A2 (heavily accel.) follows.
- Section 4 (Measures 65-84):** S1 continues Andante. S2 continues Slowly. A1 (A Tempo, $\text{♩} = 85$) plays sixteenth-note patterns. A2 (heavily accel.) follows.
- Section 5 (Measures 85-95):** S1 continues Andante. S2 continues Slowly. A1 (A Tempo, $\text{♩} = 85$) plays sixteenth-note patterns. A2 (heavily accel.) follows.
- Section 6 (Measures 96-108):** S1 (pp) plays eighth-note patterns. S2 (Dolce, $\text{♩} = 60$) plays eighth-note patterns. A1 (Postludio, accel.) follows. A2 (Andante, $\text{♩} = 85$) follows. A3 (Amen, Menshick's Amen) concludes.

Casse e plats

Bass Drum
and Cymbals

Missus

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$) [S1]

14 [A1] 2 p

23 [S2] Slowly ($\text{J} = 78$)

35 A2 ① heavily accel. A Tempo ($\text{J} = 85$) mp

50 ② ff

58 ③ ④ ff

71 Adagio ($\text{J} = 55$) free slow

79 Andante ($\text{J} = 85$) 3 6 mf

95 ⑤ M2 Postludio Dolce ($\text{J} = 60$) accel. Amen Andante ($\text{J} = 85$) Menshick's Amen

[S3] 2 (p) p mp

[S4] [A3] 3 6 2 8 2 8 2 3

[S5] 2 8 2 8 2 2 ff

Percussiôns
Percussioni

Missus

Cjânt di Nadâl da la liturgjie acuile jese-patriarchine

arr. Davide Peressoni

Zuan Batiste Candotti
(1809-1876)

Andante ($\text{J} = 85$)

Fa2, Do3
F2, C3

S1

Timpanos
Timpani

Musical score for Timpani and Percussions. The score consists of two staves. The top staff is for Timpani, showing a sustained note at the beginning followed by a dynamic *fp*. The bottom staff is for Percussions, showing a rhythmic pattern of eighth notes. Measure numbers 1 through 8 are indicated above the staff.

Mi2, Fa2
E2, F2

Musical score for Bass Drum and Cymbals. The score consists of two staves. The top staff is for Bass Drum, showing a dynamic *ff*. The bottom staff is for Cymbals, showing a rhythmic pattern of eighth notes. Measure number 9 is indicated above the staff.

Musical score for Percussions. The score consists of two staves. The top staff shows a rhythmic pattern of eighth notes with grace marks. The bottom staff shows a dynamic *ff* followed by a dynamic *p*. Measure number 17 is indicated above the staff.

S2

Slowly ($\text{J} = 78$)

27

rall.

Musical score for Bass Drum and Cymbals. The score consists of two staves. The top staff shows a rhythmic pattern of eighth notes with grace marks. The bottom staff shows a dynamic *ff* followed by a dynamic *f*, then *mp*. Measure number 27 is indicated above the staff.

36

heavily accel.
 Si \flat 2, Mi \flat 3
 B \flat 2, E \flat 3

A2

A Tempo ($\text{J} = 85$)

47

(1)

(2)

57

Do3, Fa3
 C3, F3

64

(4)

72

S3

M1

Adagio ($\text{J} = 55$)
 free slow

Andante ($\text{J} = 85$)

A3Fa2, Do3
F2, C3

81

81

87

87

94

94

101

101

M2

Dolce ($\text{J} = 60$)

S5 2

pp

Fa2, Si \flat 2
F2, B \flat 2

111

111

118

p

Postludio
accel.

Amen

Andante ($\text{J} = 85$)

Menshick's Amen

8 2

8 2

8 2

p < **fff** <

p < **ff** <

ff