

MICHEL' ANGELO GRANCINI (1605-1669) MESSA I À QUATTRO VOCI (1664)

KYRIE
GLORIA
CREDO
SANCTUS & BENEDICTUS
AGNUS DEI

Performance edition by William Evans, 2017. Transcribed from: Sacri Concerti espressi in otto messe à quattro voci, et un'altra de morti à cinque secondo il rito ambrosiano di Michel' Angelo Grancino maestro di capella della chiesa metropolitana di Milano. Opera Decima Settima. Data in luce per ordine de gl' Illustrissimi, & Rev. mi Signori Prefetti dell' Augustissima Fabrica di detta chiesa e consecrati all' Illustrissimo, e Reverendissimo Signore Monsignore, Alfonso Litta Arcivescovo di Milano. Dal Campo Santo di Milano, il 15. Dicembre 1664. Per Gio. Francesco, & fratelli Camagni Stampatori. RISM ID no.: 00000990022490

My grateful thanks to the staff of the Museo Internazionale e Biblioteca della Musica di Bologna for their kind assistance in accessing their collection.

Note values halved, tempo markings and musica ficta are editorial. A basso continuo part has been realised from the vocal parts.

Grancini wrote this collection of masses according to the Milanese Ambrosian rite: Gloria, single Kyrie, Credo, Sanctus and Benedictus, no Agnus Dei. Appropriate chant has been added, and an Agnus Dei arranged from the Kyrie for use in the Tridentine rite.

MESSA I À QUATTRO VOCI

KYRIE

Michel'Angelo Grancini

Bc arr. W. Evans

Adagio (♩ = c. 84)

CANTVS S Ky - ri - e e -

ALTVS A Ky - ri - e e - le - i -

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

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

Bc

5

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

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

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

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

5

Bc

9

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

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

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

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

Bc

Chri - ste e - lei - son.

14

S Ky - ri - e e -

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

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

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

Bc

4
18

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

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

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

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

Bc
18

22

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

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

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

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

Bc
22

MESSA I À QUATTRO VOCI

GLORIA

Michel'Angelo Grancini

Bc arr. W. Evans

Moderato (♩ = c. 110)

CANTVS S
ALTVS A
TENOR T
BASSVS B

Et in terra pax ho -
Et in terra pax ho -
Et in terra pax ho -
Glo - ri - a in ex - cel - sis De - o. Et in terra pax ho -

Bc

S
A
T
B

mi - ni - bus, bo - næ vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus
mi - ni - bus, bo - næ vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus
mi - nis bus, bo - næ vo - lun ta - tis. Lau - da - mus te, be - ne - di - ci - mus
mi - ni - bus, bo - næ vo - lun - ta - tis.

Bc

6
8

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

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

T
8
te, a - do - ra - mus te. Gra - ti - as a - - - gi -

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

Bc

13

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

A
- - bi prop - ter ma - gnam glo - ri - am

T
8
mus ti - - - bi prop - ter ma - gnam glo - ri - am tu -

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

Bc

13

18

S
am. Do - mi - ne De - us, Rex cæ - le -

A
tu - am. De -

T
8
am. Do - mi - ne De - us, Rex cæ - le - stis,

B
am. Do - mi - ne De - us, Rex cæ - le - stis, De - us

Bc

18

23

S
stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

A
- us Pa - ter om - ni - po - tens, om - ni - po - tens. Do - mi - ne

T
8
De - us Pa - ter om - ni - po - tens. Do - mi - ne

B
Pa - ter, De - us Pa - ter om - ni - po - tens. Do - mi - ne

Bc

23

8
28

S
Fi - li u - ni - ge - ni - te, Je - su Chri - - - ste,

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

T
8
Fi - li u - ni - ge - ni - te, Je - su Chri - - - ste, Do -

B
Fi - li u - ni - ge - ni - te, Je - su Chri - - - ste. Do -

Bc
28

33

S
rit.
Fi - li - us Pa - tris.

A
De - us A - gnus De - i, Fi - li - us Pa - tris.

T
8
- mi - ne De - us A - gnus De - i, Fi - li - us Pa - tris.

B
- mi - ne De - us A - gnus De - i, Fi - li - us Pa - tris.

Bc
33

38 **Meno mosso**

S

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

T
8 Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

B
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Bc

43

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

A
bis. Qui tol - lis pec - ca - ta mun - di, su -

T
8 no - bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe,

B
no - bis. Su - sci - pe, su -

Bc

10
48

S
pe, de - pre - ca - ti - o - nem no - - - stram.

A
- sci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

T
8 su - sci - pe de - pre - ca - ti - o - nem no - stram.

B
- sci - pe de - pre - ca - ti - o - nem no - stram. Qui se -

Bc
48

53

S
Mi - se - re - re no - - -

A
dex - ter - am Pa - - - tris, mi - se - re - re

T
8 Mi - se - re - re no - - -

B
des ad dex - ter - am Pa - tris, mi - se - re - re no - bis. Quo -

Bc
53

58 **Tempo primo**

S
bis. Quo - ni - am tu so - lus San - ctus. Tu so - lus

A
no - bis. Quo - ni - am tu so - lus San - ctus. Tu so - lus

T
8 bis. Quo - ni - am tu so - lus San - ctus. Tu so - lus Do -

B
- ni - am tu so - lus San - ctus. Tu so - lus Do - mi - nus.

Bc

63

S
Do - mi - nus. Tu so - lus al - tis - si - mus, Je - su Chri -

A
Do - mi - nus. Tu so - lus al - tis - si - mus, Je - su Chri -

T
8 - mi - nus. Tu so - lus al - tis - si - mus, Je - su Chri -

B
Tu so - lus al - tis - si - mus, Je - su Chri -

Bc

12
68

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

A
ste. Cum San - cto Spi - ri - tu in glo - ri - a, in glo - ri - a De - i

T
8
ste. Cum San - cto Spi - ri - tu in glo - ri - a, in glo - ri - a De - i

B
ste.

Bc
68

73

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

A
Pa - tris. A - men. In glo - ri - a, in glo - ri - a De -

T
8
Pa - tris. A - men. Cum San - cto Spi - ri - tu in glo - ri - a, in glo - ri - a De -

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

Bc
73

78

S
i - Pa - tris. A - men. In glo - ri - a, in glo - ri -

A
i Pa - tris. A - men. In glo - ri - a, in glo - ri -

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

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

Bc

82 *rit.*

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

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

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

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

Bc

MESSA I À QUATTRO VOCI

CREDO

Michel'Angelo Grancini

Bc arr. W. Evans

Con brio (♩ = c. 120)

CANTVS S
ALTVS A
TENOR T
BASSVS B

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

Bc

S
A
T
B
Bc

tem, fac - to - rem cæ - li et ter - ræ, vi - si - bi - li - um om -
tem, fac - to - rem cæ - li et ter - ræ, vi - si - bi - li - um
tem, fac - to - rem cæ - li et ter - ræ,
tem, fac - to - rem cæ - li et ter - ræ, vi - si - bi - li - um

15
8

S
ni - um. Et in u - num Do - mi -

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

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

B
om - ni - um, et in - vi - si - bi - li - um. Et in u - num Do - mi -

Bc
8

13

S
num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum, et —

A
num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum, et —

T
8
num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum, et —

B
num Je - sum Chri - stum, et —

Bc
13

18

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

A
— ex Pa - tre na - tum an - te om - ni - a sæ - cu - la, sæ -

T
8 — ex Pa - tre na - tum an - te om - ni - a sæ - - -

B
— ex Pa - tre na - tum an - te om - ni - a sæ - - -

Bc

18

23

S
- - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um

A
- - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um

T
8 - - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um

B
- - cu - la. Lu - men de lu - mi - ne, De - um

Bc

23

17
28

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

A
ve - rum de De - o ve - ro.

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

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

Bc
28

33

S
stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta

A
Per quem om - ni - a fac - ta sunt.

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

B
stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta

Bc
33

38

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

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

T
8 sunt. Qui prop - ter nos ho - mi - nes, et prop - ter no - stram sa - lu -

B
sunt. Et prop - ter no - stram sa - lu -

Bc

43 *rit.*

S
tem de - scen - dit de cæ - lis.

A
tem de - scen - dit de cæ - lis.

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

B
tem de - scen - dit de cæ - lis.

Bc

19
47

Meno mosso

S
Et in - car - na - tus est de Spi - ri - tu San -

A
Et in - car - na - tus est de Spi - ri - tu San -

T
8 Et in - car - na - tus est de Spi - ri - tu San -

B
Et in - car - na - tus est de Spi - ri - tu San -

Bc
47

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

A
cto ex — Ma - ri - a Vir - gi - ne: et ho - mo fac -

T
8 cto ex — Ma - ri - a Vir - gi - ne: et ho - mo

B
cto ex — Ma - ri - a Vir - gi - ne: et ho - mo

Bc
53

Adagio

58

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

A
- - tus est. Cru - ci - fi - xus e - ti - am pro no -

T
8
fac - tus est.

B
fac - tus est.

Bc

63

S
no - bis sub Pon - ti - o Pi - la - to: pas - sus et se - pul - *rit.*

A
bis sub Pon - ti - o Pi - la - to: pas - sus et se - pul -

T
8
Sub Pon - ti - o Pi - la - to: pas - sus et se - pul -

B

Bc

Tempo primo

21
68

S
- - tus est. Et re - sur - re - xit ter - ti - a di -

A
- - tus est. Et re - sur - re - xit ter - ti - a di -

T
- - tus est. Et re - sur - re - xit ter - ti - a di -

B
Et re - sur - re - xit ter - ti - a di -

Bc

73

S
e, se - cun - dum scrip - tu - ras. Et a - scen - dit in cae -

A
e, se - cun - dum scrip - tu - ras. Et a - scen - dit in cae -

T
e, se - cun - dum scrip - tu - ras. Et a - scen - dit in cae -

B
e, se - cun - dum scrip - tu - ras. Et a - scen - dit in cae -

Bc

78

S lum. Et i - ter - um ven -

A lum: se - det ad dex - ter - am Pa - tris.

T lum: se - det ad dex - ter - am Pa - tris. Et i - ter - um ven - tu -

B lum: se - det ad dex - ter - am Pa - tris. Et i - ter - um ven -

Bc

83

S tu - rus est cum glo - ri - a, cum glo - ri - a iu - di - ca - re vi - vos et

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

T - rus est cum glo - ri - a, cum glo - ri - a iu - di - ca - re vi - vos et

B tu - rus est cum glo - ri - a, cum glo - ri - a iu - di - ca - re vi - vos et

Bc

23
88

S
mor - tu - os.

A
mor - tu - os.

T
8 mor - tu - os: cu - ius re - gni non e - rit fi -

B
mor - tu - os: cu - ius re - gni non e - rit fi -

Bc
88

93

S
Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

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

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

B
nis. Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

Bc
93

98

S
tem: Qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui

A
tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum

T
8
tem. Qui cum Pa -

B
tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum

Bc
98

103

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

A
Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo -

T
8
tre, et Fi - li - o si - mul a - do - ra - tur, et con - glo -

B
Pa - tre et Fi - li - o, et con - glo -

Bc
103

25
108

S
ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe -

A
ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - tas. Et

T
8
ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe -

B
ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe -

Bc
108

113

S
tas. Et a - po - sto - li - cam Ec - cle - si - am.

A
u - nam, san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si -

T
8
tas. Et a - po - sto - li - cam Ec - cle - si -

B
tas. Et u - nam San - ctam, ca - tho - li - cam.

Bc
113

118

S
Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to -

A
am. Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to -

T
8 am. Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to -

B
Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to -

Bc

123

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

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

T
8 rum. Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -

B
rum. Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -

Bc

27
128

S
rum Et vi - tam ven - tu - ri sæ -

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

T
8 rum et vi - tam ven - tu - ri sæ - cu - li,

B
rum et vi - tam ven - tu - ri sæ - cu - li, et

Bc

128

132

S
- cu - li. A - - - - - men. *rit.*

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

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

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

Bc

132

MESSA I À QUATTRO VOCI

SANCTUS & BENEDICTUS

Michel'Angelo Grancini

Bc arr. W. Evans

Largamente (♩ = c. 84)

CANTVS S

ALTVS A

TENOR T

BASSVS B

Bc

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

San - ctus, San - ctus,

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

S

A

T

B

Bc

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

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

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

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

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

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

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

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

Bc

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

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

T
ter - ra glo - ri - a tu - a.

B
ter - ra glo - ri - a tu - a. O - san - na

Bc

19

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

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

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

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

Bc

24 **Andante grazioso**

S
Be - ne -

A
Be - ne - di - ctus qui

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

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

Bc

31
30

S
di - ctus qui ve - nit in no - mi - ne Do - mi - ni. O - san - na

A
ve - nit in no - mi - ne Do - mi - ni. O - san - na in ex -

T
8
ni, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

B
be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni.

Bc
30

36

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

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

T
8
ni. O - san - na in ex -

B
O - san - na in ex - cel -

Bc
36

42 *rit.*

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

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

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

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

Bc

MESSA I À QUATTRO VOCI

ANGUS DEI

Michel'Angelo Grancini

Bc arr. W. Evans

Largo (♩ = c. 72)

CANTVS S

ALTVS A

TENOR T

BASSVS B

Bc

A - gnus

A - gnus De -

A - gnus De - i, qui tol -

A - gnus De - i, qui tol -

Detailed description: This system contains the first five staves of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Bc) are shown. The lyrics are: 'A - gnus', 'A - gnus De -', 'A - gnus De - i, qui tol -', and 'A - gnus De - i, qui tol -'. The tempo is marked 'Largo' with a quarter note equal to approximately 72 beats per minute.

S

A

T

B

Bc

5

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

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

lis pec - ca - ta mun - di, mi - se -

lis pec - ca - ta mun di, mi - se -

5

Detailed description: This system contains the next five staves of the musical score. The vocal parts and piano accompaniment continue. The lyrics are: 'De - i, qui tol - lis pec - ca - ta mun -', 'i, qui tol - lis pec - ca - ta mun - di,', 'lis pec - ca - ta mun - di, mi - se -', and 'lis pec - ca - ta mun di, mi - se -'. A measure rest is present in the Soprano part at the beginning of the system. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

9

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

A
mi - se - re re no - bis.

T
re - re, no - bis.

B
re - re no - bis.

Bc

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

14

S
A - gnus

A
A - gnus De -

T
A - gnus De - i, qui tol -

B
A - gnus De - i, qui tol -

Bc

18

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

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

T lis pec - ca - ta mun - di, do -

B lis pec - ca - ta mun di, do - na

Bc

Detailed description: This block contains the musical notation for measures 18 through 21. It is a four-part vocal setting with piano accompaniment. The Soprano part begins with a whole note 'De' followed by a half note 'i,'. The Alto part has a whole rest in measure 18, then a half note 'i,' in measure 19. The Tenor part has a half note 'lis' in measure 18, followed by 'pec - ca - ta' in measure 19, and 'mun - di,' in measure 20. The Bass part has a half note 'lis' in measure 18, followed by 'pec - ca - ta' in measure 19, and 'mun di,' in measure 20. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Measure 21 shows the continuation of the vocal lines and piano accompaniment.

22

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

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

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

B no - bis pa - - - - - - - - - - - cem.

Bc

Detailed description: This block contains the musical notation for measures 22 through 25. It continues the four-part vocal setting with piano accompaniment. The Soprano part has a half note '- di,' in measure 22, followed by 'do - na no - bis pa - cem.' in measure 23. The Alto part has a half note 'do - na no - bis' in measure 22, followed by 'pa - - - cem.' in measure 23. The Tenor part has a half note '- na no - bis' in measure 22, followed by 'pa - - - - - cem.' in measure 23. The Bass part has a half note 'no - bis pa - - - - - - - - - - - cem.' in measure 22. The piano accompaniment continues with chords and single notes, including a key signature change to one sharp (F#) in measure 23. Measure 25 shows the final notes of the vocal lines and piano accompaniment.

BASSO CONTINUO

MESSA I À QUATTRO VOCI

KYRIE

Michel'Angelo Grancini

Bc arr. W.Evans

Adagio (♩ = c. 84)

Musical notation for measures 1-6 of the Basso Continuo part. The score is in common time (C) and features a series of chords and single notes in both the treble and bass staves.

7

Musical notation for measures 7-13 of the Basso Continuo part. Measure 7 is marked with a '7'. The notation continues with chords and single notes.

Chri - ste e - lei - - - son.

14

Musical notation for measures 14-19 of the Basso Continuo part. Measure 14 is marked with a '14'. The notation continues with chords and single notes.

20

Musical notation for measures 20-26 of the Basso Continuo part. Measure 20 is marked with a '20'. The notation continues with chords and single notes, ending with a double bar line.

GLORIA



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

Moderato (♩ = c. 110)

Piano accompaniment for measures 1-5. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature is one sharp (F#).

Piano accompaniment for measures 6-10. The right hand continues the melodic development with chords and moving lines. The left hand maintains a rhythmic accompaniment. Measure 6 is marked with a '6' above the staff.

Piano accompaniment for measures 11-15. The right hand features a more active melodic line with eighth notes. The left hand continues with a steady accompaniment. Measure 11 is marked with an '11' above the staff.

Piano accompaniment for measures 16-20. The right hand has a melodic line with some rests. The left hand continues with a steady accompaniment. Measure 16 is marked with a '16' above the staff.

Piano accompaniment for measures 21-25. The right hand features a melodic line with eighth notes. The left hand continues with a steady accompaniment. Measure 21 is marked with a '21' above the staff.

27

Musical score for measures 27-31. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is G major.

32 *rit.*

Musical score for measures 32-37. The tempo is marked *rit.* (ritardando). The right hand has a more active melodic line with some grace notes. The left hand continues with a rhythmic accompaniment. The key signature is G major.

38 **Meno mosso**

Musical score for measures 38-43. The tempo is marked **Meno mosso**. The right hand has a slower, more spacious melodic line. The left hand accompaniment is also more relaxed. The key signature is G major.

44

Musical score for measures 44-49. The tempo remains **Meno mosso**. The right hand features a melodic line with some grace notes. The left hand accompaniment is consistent. The key signature is G major.

50

Musical score for measures 50-54. The tempo remains **Meno mosso**. The right hand has a melodic line with some grace notes. The left hand accompaniment is consistent. The key signature is G major.

55 **Tempo primo**

Musical score for measures 55-59. The tempo is marked **Tempo primo**. The right hand has a melodic line with some grace notes. The left hand accompaniment is consistent. The key signature is G major.

4
60

Musical notation for measures 60-64. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measures 60-64 show a sequence of chords and melodic lines in both hands, with some notes marked with accents.

65

Musical notation for measures 65-69. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measures 65-69 show a sequence of chords and melodic lines in both hands, with some notes marked with accents.

70

Musical notation for measures 70-74. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measures 70-74 show a sequence of chords and melodic lines in both hands, with some notes marked with accents.

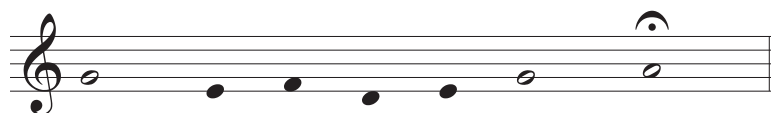
75

Musical notation for measures 75-79. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measures 75-79 show a sequence of chords and melodic lines in both hands, with some notes marked with accents.

80

Musical notation for measures 80-84. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. Measures 80-84 show a sequence of chords and melodic lines in both hands, with some notes marked with accents. The word "rit." is written above the staff in measure 83. The system ends with a double bar line.

CREDO



Cre - do in u - num De - um.

Con brio (♩ = c. 120)

6

11

16

21

6
26

Musical score for measures 26-30. Treble clef, bass clef. Key signature: one sharp (F#). Measure 26 starts with a treble clef and a bass clef. The music consists of chords and single notes in both hands.

31

Musical score for measures 31-35. Treble clef, bass clef. Key signature: one sharp (F#). Measure 31 starts with a treble clef and a bass clef. The music consists of chords and single notes in both hands.

36

Musical score for measures 36-40. Treble clef, bass clef. Key signature: one sharp (F#). Measure 36 starts with a treble clef and a bass clef. The music consists of chords and single notes in both hands.

41

rit.

Musical score for measures 41-46. Treble clef, bass clef. Key signature: one sharp (F#). Measure 41 starts with a treble clef and a bass clef. The music consists of chords and single notes in both hands. A "rit." marking is present above measure 44.

47

Meno mosso

Musical score for measures 47-52. Treble clef, bass clef. Key signature: one sharp (F#). Measure 47 starts with a treble clef and a bass clef. The music consists of chords and single notes in both hands.

53

rit.

Musical score for measures 53-56. Treble clef, bass clef. Key signature: one sharp (F#). Measure 53 starts with a treble clef and a bass clef. The music consists of chords and single notes in both hands. A "rit." marking is present above measure 54.

60 **Adagio**

Musical score for measures 60-64. The piece is in a slow tempo (Adagio). The right hand features a melodic line with a long note in measure 60, followed by a series of chords and a half-note melody. The left hand provides a simple harmonic accompaniment with whole notes and rests.

65

Musical score for measures 65-69. The right hand continues the melodic development with a half-note scale-like passage and a half-note melody. The left hand accompaniment consists of quarter notes and half notes.

70 **Tempo primo**

Musical score for measures 70-74. The tempo changes to 'Tempo primo' (first tempo). The right hand features a more active melodic line with eighth notes and chords. The left hand accompaniment is more rhythmic, with eighth notes and chords.

75

Musical score for measures 75-79. The right hand continues with a melodic line of eighth notes and chords. The left hand accompaniment features a steady eighth-note pattern.

80

Musical score for measures 80-84. The right hand has a melodic line with eighth notes and chords. The left hand accompaniment includes eighth notes and chords.

85

Musical score for measures 85-89. The right hand features a melodic line with eighth notes and chords. The left hand accompaniment consists of eighth notes and chords.

8

90

System 1: Measures 8-12. The right hand has whole rests in measures 8-10 and then plays chords in measures 11-12. The left hand plays a rhythmic accompaniment of eighth and sixteenth notes.

95

System 2: Measures 13-17. The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and moving lines.

100

System 3: Measures 18-22. The right hand features a melodic line with some grace notes. The left hand continues with a steady accompaniment.

105

System 4: Measures 23-27. The right hand plays chords and some melodic fragments. The left hand has a more active line with eighth notes.

110

System 5: Measures 28-32. The right hand has a melodic line with grace notes. The left hand plays a rhythmic accompaniment.

116

System 6: Measures 33-37. The right hand plays chords and melodic fragments. The left hand has a rhythmic accompaniment.

121

Musical score for measures 121-125. The system consists of two staves, treble and bass. Measure 121 features a dense texture with sixteenth-note runs in both hands. The key signature has one sharp (F#). The piece concludes with a final chord in measure 125.

126

Musical score for measures 126-130. The system consists of two staves, treble and bass. The texture is more sparse, with a focus on sustained chords and simple melodic lines. The key signature remains one sharp (F#).

131

rit.

Musical score for measures 131-135. The system consists of two staves, treble and bass. The tempo is marked *rit.* (ritardando). The music features a mix of chords and moving lines, ending with a final chord in measure 135. The key signature has one sharp (F#).

SANCTUS & BENEDICTUS

Largamente (♩ = c. 84)

Musical score for measures 1-5. The system consists of two staves, treble and bass. The tempo is **Largamente** (♩ = c. 84). The music is characterized by wide intervals and a slow, spacious feel. The key signature has one sharp (F#).

6

Musical score for measures 6-10. The system consists of two staves, treble and bass. The music continues with a similar slow, spacious feel, featuring sustained chords and simple melodic fragments. The key signature has one sharp (F#).

10
12

Musical notation for measures 10-12. The system consists of two staves, Treble and Bass. Measure 10 features a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (C3, E3). Measure 11 has a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (D3, F3). Measure 12 has a treble staff with a half note chord (A4, C5) and a bass staff with a half note chord (E3, G3).

18

Musical notation for measures 18-23. The system consists of two staves, Treble and Bass. Measure 18 has a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (C3, E3). Measure 19 has a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (D3, F3). Measure 20 has a treble staff with a half note chord (A4, C5) and a bass staff with a half note chord (E3, G3). Measure 21 has a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (F3, A3). Measure 22 has a treble staff with a half note chord (C5, E5) and a bass staff with a half note chord (G3, B3). Measure 23 has a treble staff with a half note chord (D5, F5) and a bass staff with a half note chord (A3, C4). The time signature changes to 3/4 at the end of measure 23.

24

Andante grazioso

Musical notation for measures 24-29. The system consists of two staves, Treble and Bass. Measure 24 has a treble staff with a whole rest and a bass staff with a half note chord (C3, E3). Measure 25 has a treble staff with a whole rest and a bass staff with a half note chord (D3, F3). Measure 26 has a treble staff with a whole rest and a bass staff with a half note chord (E3, G3). Measure 27 has a treble staff with a whole rest and a bass staff with a half note chord (F3, A3). Measure 28 has a treble staff with a whole rest and a bass staff with a half note chord (G3, B3). Measure 29 has a treble staff with a half note chord (A4, C5) and a bass staff with a half note chord (E3, G3). The time signature is 3/4.

30

Musical notation for measures 30-35. The system consists of two staves, Treble and Bass. Measure 30 has a treble staff with a half note chord (A4, C5) and a bass staff with a half note chord (E3, G3). Measure 31 has a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (F3, A3). Measure 32 has a treble staff with a half note chord (C5, E5) and a bass staff with a half note chord (G3, B3). Measure 33 has a treble staff with a half note chord (D5, F5) and a bass staff with a half note chord (A3, C4). Measure 34 has a treble staff with a half note chord (E5, G5) and a bass staff with a half note chord (B3, D4). Measure 35 has a treble staff with a half note chord (F5, A5) and a bass staff with a half note chord (C4, E4). The time signature is 3/4.

36

Musical notation for measures 36-41. The system consists of two staves, Treble and Bass. Measure 36 has a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (D3, F3). Measure 37 has a treble staff with a half note chord (A4, C5) and a bass staff with a half note chord (E3, G3). Measure 38 has a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (F3, A3). Measure 39 has a treble staff with a half note chord (C5, E5) and a bass staff with a half note chord (G3, B3). Measure 40 has a treble staff with a half note chord (D5, F5) and a bass staff with a half note chord (A3, C4). Measure 41 has a treble staff with a half note chord (E5, G5) and a bass staff with a half note chord (B3, D4). The time signature is 3/4.

42

rit.

Musical notation for measures 42-47. The system consists of two staves, Treble and Bass. Measure 42 has a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (C3, E3). Measure 43 has a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (D3, F3). Measure 44 has a treble staff with a half note chord (A4, C5) and a bass staff with a half note chord (E3, G3). Measure 45 has a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (F3, A3). Measure 46 has a treble staff with a half note chord (C5, E5) and a bass staff with a half note chord (G3, B3). Measure 47 has a treble staff with a half note chord (D5, F5) and a bass staff with a half note chord (A3, C4). The time signature is 3/4.

ANGUS DEI

Largo (♩ = c. 72)

Piano accompaniment for measures 1-6. The music is in common time (C) and features a slow, spacious texture with sustained chords and moving lines in both the treble and bass staves.

7

Piano accompaniment for measures 7-13. The texture continues with sustained chords and moving lines. A key signature change to one sharp (F#) is indicated in measure 13.

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

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

14

Piano accompaniment for measures 14-19. The texture continues with sustained chords and moving lines. A key signature change to one sharp (F#) is indicated in measure 19.

20

Piano accompaniment for measures 20-26. The texture continues with sustained chords and moving lines. A key signature change to one sharp (F#) is indicated in measure 26.