

# 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.

One tone higher than original key. 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 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 ter - ra pax ho -  
Et in ter - ra pax ho -  
Et in ter - ra pax ho -  
Glo - ri - a in ex - cel - sis De - o. Et in ter - ra 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  
8

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

T

B

Bc

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

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

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

43

S

A

T

B

Bc

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

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

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

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

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  
8  
- 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

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

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

T  
8  
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

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

Bc

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

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

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



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 cae - lis.

A  
tem de - scen - dit de cae - lis.

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

B  
tem de - scen - dit de cae - 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

21  
68

Tempo primo

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  
8  
- - tus est. Et re - sur - re - xit ter - ti - a di -

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

Bc  
68

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  
8  
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  
73

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 - pce - - - 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

123

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

132 *rit.*

S  
- cu - li. A - - - - - men.

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

# 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, Do - mi - nus De - us

San - 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

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  
8 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  
9

S  
14 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  
8 ter - ra glo - ri - a tu - a.

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

Bc  
14

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

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 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

36

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

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

T ni. O - san - na in ex -

B O - san - na in ex - cel -

Bc

*rit.*

42

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 -

S

A

T

B

Bc

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 -

9

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

A  
mi - se - re re no - bis.

T  
8 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  
8 A - gnus De - i, qui tol -

B  
A - gnus De - i, qui tol -

14

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

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

BASSO CONTINUO

Transposed up a tone  
from original key

# 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 treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is Adagio, with a quarter note equal to approximately 84 beats per minute. The notation consists of a single staff with a grand staff bracket on the left. The music features a series of chords and single notes, primarily in the right hand, with some bass notes in the left hand.

Musical notation for measures 7-13 of the Basso Continuo part. The notation continues from the previous system, showing a progression of chords and single notes. Measure 13 ends with a fermata over a chord.

Vocal line for measures 7-13. The notation is on a single staff in treble clef with a key signature of two sharps. The lyrics are: Chri - ste e - lei - - - son. The notes are mostly quarter and eighth notes, with a fermata at the end of the phrase.

Musical notation for measures 14-19 of the Basso Continuo part. The notation continues from the previous system, showing a progression of chords and single notes. Measure 19 ends with a fermata over a chord.

Musical notation for measures 20-26 of the Basso Continuo part. The notation continues from the previous system, showing a progression of chords and single notes. Measure 26 ends with a fermata over a chord.

## GLORIA



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

**Moderato** (♩ = c. 110)

6

11

16

21

27

Musical score for measures 27-31. The key signature is two sharps (F# and C#). The music is written for piano in a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

32 *rit.*

Musical score for measures 32-37. The key signature remains two sharps. A *rit.* (ritardando) marking is present above measure 32. The music concludes with a double bar line and repeat dots. The right hand has a melodic line with some rests, and the left hand has a more active accompaniment.

38 **Meno mosso**

Musical score for measures 38-43. The key signature is two sharps. A **Meno mosso** tempo marking is placed above measure 38. The right hand plays a series of chords and single notes, while the left hand has a steady accompaniment of chords.

44

Musical score for measures 44-49. The key signature is two sharps. The right hand continues with a melodic line, and the left hand provides a consistent accompaniment.

50

Musical score for measures 50-54. The key signature is two sharps. The right hand features a more active melodic line with eighth notes, and the left hand has a steady accompaniment.

55 **Tempo primo**

Musical score for measures 55-59. The key signature is two sharps. A **Tempo primo** tempo marking is placed above measure 55. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment.

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 key signature is two sharps (F# and C#). The music features a mix of chords and moving 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 key signature is two sharps (F# and C#). The music continues with chords and melodic fragments, including some notes 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 key signature is two sharps (F# and C#). The music features a mix of chords and moving lines in both hands.

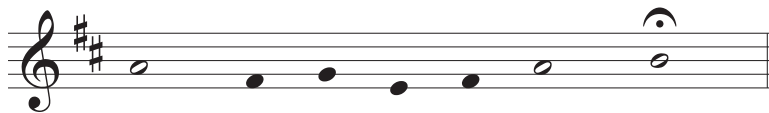
75

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 key signature is two sharps (F# and C#). The music continues with chords and melodic fragments, including some notes with accents.

80

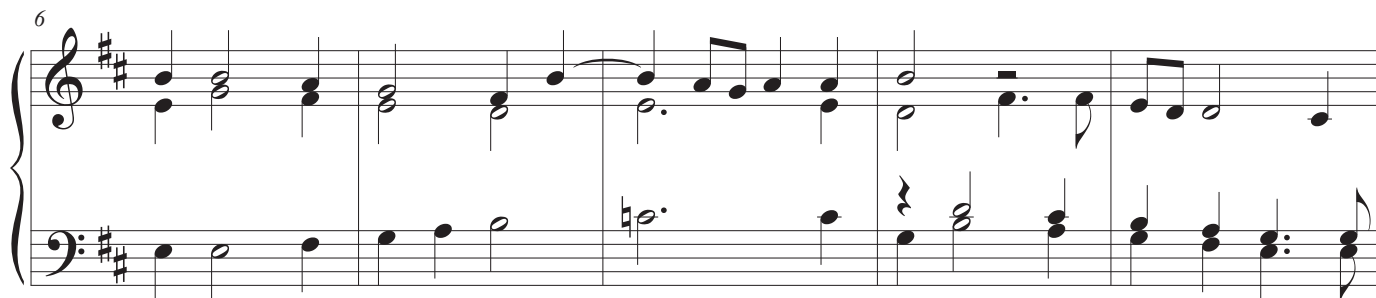
Musical notation for measures 80-84. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music concludes with a series of chords and a final cadence. The word "rit." is written above the staff in measure 83, indicating a ritardando. The piece ends with a double bar line.

# CREDO



Cre - do in u - num De - um.

**Con brio** (♩ = c. 120)





6  
26

Musical score for measures 26-30. Treble clef, key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

31

Musical score for measures 31-35. Treble clef, key signature of two sharps. The melody continues with eighth and quarter notes, and the bass clef accompaniment features chords and moving lines.

36

Musical score for measures 36-40. Treble clef, key signature of two sharps. The melody includes some chromatic movement and rests, while the bass clef accompaniment remains active with chords.

41

*rit.*

Musical score for measures 41-46. Treble clef, key signature of two sharps. The tempo is marked "rit." (ritardando). The melody features a prominent trill in measure 45, and the bass clef accompaniment includes chords and moving lines.

47

**Meno mosso**

Musical score for measures 47-52. Treble clef, key signature of two sharps. The tempo is marked "Meno mosso". The melody is primarily composed of chords and rests, while the bass clef accompaniment consists of a steady sequence of notes.

53

*rit.*

Musical score for measures 53-57. Treble clef, key signature of two sharps. The tempo is marked "rit." (ritardando). The melody features a trill in measure 55, and the bass clef accompaniment includes chords and moving lines.

60 **Adagio**

Musical score for measures 60-64. The piece is in A major (two sharps) and 4/4 time. The tempo is 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 chords and a few moving lines.

65

Musical score for measures 65-69. The right hand continues the melodic development with a series of chords and a half-note melody. The left hand accompaniment remains simple, with chords and a few moving lines.

70 **Tempo primo**

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

75

Musical score for measures 75-79. The right hand continues with a melodic line featuring eighth and sixteenth notes. The left hand accompaniment is rhythmic, with eighth notes and chords.

80

Musical score for measures 80-84. The right hand features a melodic line with eighth and sixteenth notes. The left hand accompaniment is rhythmic, with eighth notes and chords.

85

Musical score for measures 85-89. The right hand continues with a melodic line featuring eighth and sixteenth notes. The left hand accompaniment is rhythmic, with eighth notes and chords.

8

90

First system of musical notation, measures 8-90. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a mix of chords and melodic lines, with some rests in the treble staff.

95

Second system of musical notation, measures 95-100. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with chords and melodic lines.

100

Third system of musical notation, measures 100-105. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with chords and melodic lines.

105

Fourth system of musical notation, measures 105-110. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with chords and melodic lines.

110

Fifth system of musical notation, measures 110-116. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with chords and melodic lines.

116

Sixth system of musical notation, measures 116-121. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music continues with chords and melodic lines.

121

Musical score for measures 121-125. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

126

Musical score for measures 126-130. The right hand continues the melodic development with some rests, and the left hand maintains a steady accompaniment.

131

*rit.*

Musical score for measures 131-135. The tempo marking *rit.* (ritardando) is present above the staff. The piece concludes with a final cadence in G major.

## SANCTUS & BENEDICTUS

Largamente (♩ = c. 84)

Musical score for the beginning of the Sanctus & Benedictus section. It is in G major and 4/4 time, marked *Largamente* with a tempo of approximately 84 beats per minute. The right hand has a melodic line, and the left hand has a simple accompaniment.

6

Musical score for measures 6-10. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic accompaniment.

10  
12

Musical notation for measures 10-12. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

18

Musical notation for measures 18-23. The right hand continues with a melodic line, and the left hand features a more active bass line with eighth notes. The piece concludes with a final chord in G major.

24

**Andante grazioso**

Musical notation for measures 24-29. The tempo is marked *Andante grazioso*. The right hand has a melodic line with some rests, and the left hand provides a steady accompaniment with chords and eighth notes.

30

Musical notation for measures 30-35. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with chords and eighth notes.

36

Musical notation for measures 36-41. The right hand has a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with chords and eighth notes.

42

*rit.*

Musical notation for measures 42-47. The tempo is marked *rit.* (ritardando). The right hand features a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with chords and eighth notes. The piece concludes with a final chord in G major.

## ANGUS DEI

Largo (♩ = c. 72)

The first system of piano accompaniment consists of six measures. The right hand features a series of chords and dyads, while the left hand provides a steady bass line with quarter notes.

7

The second system of piano accompaniment consists of six measures. It continues the harmonic and rhythmic patterns established in the first system, ending with a fermata over the final chord.

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

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

14

The third system of piano accompaniment consists of six measures, continuing the accompaniment for the vocal line.

20

The fourth system of piano accompaniment consists of six measures, concluding the piece with a final chord and fermata.