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Giacomo Puccini

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Messa di Gloria

Canto e pianoforte/Vocal Score/Klavierauszug

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**RICORDI**

durata: min. 43 ca.



Giacomo Puccini (1858-1924)

# MESSA DI GLORIA

per soli, coro a 4 voci miste e orchestra

## Kyrie

Larghetto

Soprani

Contralti

Tenori

Bassi

Larghetto

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Soprani

*p a tempo*

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

Contralti

*p a tempo*

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

Tenori

*p a tempo*

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

Bassi

*p a tempo*

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

*rall.* **1** *p a tempo*

- son, *p rall. molto* *a tempo*  
e - le - i - son, e - le - i - son, Ky - ri - e e - le - i -

- son, *p* *rall. molto* *a tempo*  
e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri -

- son, *p* *rall. molto* *a tempo*  
e - le - i - son, e - le - i - son, e - le - i -

- son, *p* *rall. molto* *a tempo*  
e - le - i - son, Ky -

*p* *rall. molto* *a tempo*

Bassi

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

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

2



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

e - le - i - son, e - le - i - son, Christe e -  
 Chri - ste, e - le - i - son, Christe e - lei -  
 Chri - ste, e - le - i - son, e - le - i - son, Christe e - le - i - son, e -  
 Chri - ste, e - le - i - son, Christe e - le - i - son, e - le - i -

- le - i - son, Christe e - le - i -  
 - son, e - le - i - son, Christe e - lei - son, e - le - i -  
 - le - i - son, Christe e - le - i - son, e - le - i -  
 - son, i - son, Christe e - le - i - son, e - le - i - son, e - le - i -

- son, e - le - i - son, e - le - i - son, e - le - i - son,  
 - son, e - le - i - son, e - le - i - son,  
 - son, e - le - i - son, e - le - i - son,  
 - son, e - le - i - son, e - le - i - son,

*p* *mf* *f*  
*p* *f*  
*p* *f*  
*p* *f*

*p* *p* *f* *ff* *p* *mf*

*rall.* *pp a tempo*  
 Ky - ri - e, e - le - i - son, e - le - i -

*rall.* *pp a tempo*  
 Ky - ri - e, e - le - i -

*rall.* *pp a tempo*  
 Ky - ri - e, e - le - i -

*rall.* *pp a tempo*  
 Ky - ri - e, e - le - i -

*rall.* *p a tempo*

3

*p rall. molto* *a tempo*  
 - son, e - le - i - son, e - le - i - son, Ky - ri - e, e - le - i -

*rall. molto* *a tempo*  
 - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri -

*rall. molto* *a tempo*  
 - son, e - le - i - son, e - le - i - son, e - le - i -

*rall. molto* *a tempo*  
 - son, e - le - i - son. Ky -

*p* *rall. molto* *a tempo*

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

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

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

*f*

- son.  
- son.  
- son.  
- son.

*a tempo* *pp*

## Gloria

Allegro ma non troppo

Soprani *p*  
 Glo-ria, glo-ria, in ex-cel-sis de-o, glo-ria in ex-cel-sis

Contralti *p*  
 Glo-ria, glo-ri-a in ex-cel-

Tenori

Bassi

Allegro ma non troppo

*p*

de-o glo-ria. Glo-ria, glo-ria in ex-cel-sis de-o, glo-ri-a,

-sis de-o. Glo-ria, glo-ri-a, glo-ri-a, glo-ri-

*p*



glo-ri-a in ex-cel-sis, in ex-cel-sis de-o,  
 -a, glo-ri-a in ex-cel-sis de-o,

The first system consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in grand staff notation. The piano part includes dynamic markings such as *ff* and accents (>). A triplet of eighth notes is marked with a '3' above it.

Glo-ria, glo-ria in ex-cel-sis de-o, glo-ria in ex-  
 Glo-ria, glo-ri-a, in ex-cel-

The second system consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in grand staff notation. The piano part includes dynamic markings such as *mf* and *sf mf*. A first ending bracket labeled '1' spans the final measures of the piano part. A triplet of eighth notes is marked with a '3' above it.

- cel - sis de - o, Glo - ria, glo - ria in ex - cel - sis de - o,  
 - sis de - o, Glo - ria, glo - ri - a, glo - ri -

This system contains the first two systems of a musical score. The top two staves are vocal lines (Soprano and Alto/Tenors) with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The first system of the piano part features a triplet of eighth notes in the bass line.

glo - ri - a in ex - cel - sis de - o.  
 - a, glo - ri - a in ex - cel - sis.

This system contains the second two systems of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a triplet of eighth notes in the bass line and a *ff* (fortissimo) dynamic marking. The system concludes with a key signature change to two flats (B-flat and E-flat) and a *v* (ritardando) marking.

*ff* > Glo - ri - a, glo - ri - a.

*ff* > Glo - ri - a, glo - ri - a.

*ff* > Glo - ri - a, glo - ri - a.

*ff* > Glo - ri - a, glo - ri - a.

Glo - ria, glo - ria in ex - cel - sis de - o, glo - ria in - ex -

Glo - ria, in ex - cel - sis de - o, glo - ria in - ex -

Glo - ria, in ex - cel - sis de - o, glo - ria in - ex -

Glo - ria, in ex - cel - sis de - o, glo - ria in - ex -

2

-cel - sis - de - o, Glo - ria, glo - ria in ex - cel - sis de - o,  
 -cel - sis - de - o, Glo - ria, in ex - cel - sis, glo - ri -  
 -cel - sis de - o, Glo - ria, in ex - cel - sis,  
 -cel - sis de - o, Glo - ria, in ex - cel - sis,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

glo - ri - a in ex - cel - sis, in ex - cel - sis  
 - a, glo - ri - a in ex - cel - sis, in ex -  
 glo - ri - a, in ex - cel - sis, in ex - cel - sis  
 glo - ri - a in ex - cel - sis, in ex -

The second system continues the vocal and piano parts. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature changes to one flat (Bb). The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

## Andante

de - o, glo-ri - a in ex - cel - - sis. Et in ter - ra,  
 - cel - sis, glo-ri - a in ex - cel - - sis.  
 de - o, glo-ri - a in ex - cel - - sis.  
 - cel - sis, glo-ri - a in ex - cel - - sis.

3

## Andante

et in ter-ra, et in ter-ra,  
 Et in ter-ra pax, — et in ter-ra pax, —  
 Et in ter-ra pax, — et in ter-ra pax, —  
 Et in ter-ra pax, — et in ter-ra pax, —

et in ter-ra pax, ——— pax ho-mi - ni-bus bo-nae ——— vo -

et in ter-ra pax, ho - mi - ni - bus, et

et in ter-ra — pax ho-mi - ni-bus bo-nae ——— vo-lun-ta -

*p*  
et in ter - - - ra —

- lun - ta - - - - tis, in ter - ra —

in ter - ra pax, in ter - ra —

- tis et in ter-ra pax, in ter-ra pax, in ter - ra —

4



pax, et in ter - - - ra — pax, et in ter - ra pax, et in  
 pax, in ter - ra — pax, pax, pax,  
 pax, in ter - ra — pax, pax, pax,  
 pax, in ter - ra — pax, pax, pax,

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a minor key with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The lyrics are Latin, and the melody is characterized by long, sustained notes and a slow, solemn pace.

ter - ra pax.  
 pax, pax.  
 pax, pax.  
 pax, pax.

This system continues the vocal and piano parts from the first system. It features four vocal staves and a piano accompaniment. The lyrics are Latin. The piano accompaniment continues with a similar solemn and slow character, using a grand staff with treble and bass clefs. The key signature remains three flats, and the time signature is common time.

This system shows the piano accompaniment for the third system, consisting of a grand staff with treble and bass clefs. The music features a series of triplets in the right hand, marked with a '3' above the notes. The left hand has a more sustained, harmonic accompaniment. The key signature is three flats, and the time signature is common time.

Andante

*f*

La - u - da - mus te, la - u - da - mus te,

*f*

La - u - da - mus te, la - u - da - mus te,

*f*

La - u - da - mus te, la - u - da - mus te,

*f*

La - - - - u - da - mus te,

Andante

*f*

*f*

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

*f*

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

*f*

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

*f*

be - - - - ne - di - ci - mus te,

*f*

*f* la - u - da - mus te, la - u - da - mus te,  
*f* la - u - da - mus te, la - u - da - mus te,  
*f* la - u - da - mus te, la - u - da - mus te,  
*f* la - u - da - mus te, la - u - da - mus te,  
*ff stentate*

*p* A - do - ra - mus te, glo - ri - fi - ca - mus te, be - ne -  
*p* be - ne - di - cimus te, la - u - da - mus  
*p* La - u - da - mus, be - ne - di - ci - mus te,  
*p* La - u - da - mus te, be - ne -

5  
*p* La - u - da - mus te, be - ne -

*cresc.*

-di - ci - mus te, a - do - ra - mus

*cresc.*

te, la - u - da - mus te, lau - da -

*cresc.*

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

*cresc.*

- di - ci - mus te, la - u - da - mus - te, be - ne - di - ci - mus te, a - do - ra - mus -

*f*

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

*f*

- mus te, glo - ri - fi - ca - mus te, glo - ri - fi -

*f*

te, glo - ri - fi - ca - mus te, a - do - ra - mus te, lau - da - - mus

*f*

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi -

te, la - u - da - mus te, glo - ri - fi - camus te, a - do - ra - mus

- ca - mus te, lau - da - mus te, a - do - ra - mus

te, glo - ri - fi - ca - mus te, a - do - ramus

- ca - mus te, glo - ri - fi - ca - mus te, a - do - ra - mus

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The music is in a minor key and features a variety of rhythmic patterns and melodic lines. The lyrics are: "te, la - u - da - mus te, glo - ri - fi - camus te, a - do - ra - mus - ca - mus te, lau - da - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, a - do - ramus - ca - mus te, glo - ri - fi - ca - mus te, a - do - ra - mus".

te, a - do - ra - mus te,

te, a - do - ra - mus te,

te,

te,

6

pp

p

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts have rests in the first measure, followed by the lyrics: "te, a - do - ra - mus te,". The piano accompaniment includes a section marked with a box containing the number "6". The music is in a minor key and features a variety of rhythmic patterns and melodic lines. The lyrics are: "te, a - do - ra - mus te, te, a - do - ra - mus te, te, te,".

pp  
a - do - ra - mus  
pp  
a - do - ra - mus

pp

Detailed description: This system contains the first vocal entry and piano accompaniment. It features four staves: two vocal staves (Soprano and Bass) and a grand staff for piano. The vocal lines begin with rests and then enter with the lyrics 'a - do - ra - mus' in a soft (*pp*) dynamic. The piano accompaniment starts with a *pp* dynamic and features flowing sixteenth-note patterns in both hands.

pp  
a - do - ra - mus te.  
pp  
a - do - ra - mus te.  
pp  
te, a - do - ra - mus te.  
pp  
te, a - do - ra - mus te.

Detailed description: This system continues the vocal and piano parts. The vocal lines enter with 'a - do - ra - mus te.' in a *pp* dynamic. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and a 4/8 time signature.

Detailed description: This system shows the piano accompaniment for the third system. It features a grand staff with intricate sixteenth-note passages in both the right and left hands. The system ends with a double bar line and a 4/8 time signature.



## Andante sostenuto

Tenore Solo

The first system of the score consists of three staves. The top staff is for the Tenor Solo, with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 12/8 time signature. The middle and bottom staves are for the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature and time signature. The tempo is marked "Andante sostenuto". The piano part begins with a forte (*f*) dynamic and transitions to a mezzo-forte (*mf*) dynamic. The music features flowing eighth-note patterns in the bass and more melodic lines in the treble.

The second system continues the piano accompaniment from the first system. It consists of three staves: a blank staff for the Tenor Solo, and grand staff for the piano. The piano part continues with its characteristic eighth-note textures and chordal accompaniment. The dynamics remain consistent with the previous system.

The third system introduces the vocal line. The top staff is for the Tenor Solo, with a treble clef, three flats, and 12/8 time signature. The lyrics "Gra - ti-as, gra - tias a - gi - mus ti - bi," are written below the staff. The piano accompaniment continues in the grand staff below. The vocal line begins with a piano (*p*) dynamic. The piano part features a mezzo-piano (*pp*) dynamic. The system concludes with a fermata over the final notes of both parts.

a - gi - mus ti - bi pro - pter ma -

*affrett.*  
*f* - gnam, glo - riam, ma - gnam, glo - ri-am tu -

*f colla voce*

- am.

*pp*

*espress.*  
 Gra - tias a - - gi - mus

*p*

7

ti - bi, gra - tias a - - - gi -

VI.1

*p*

-mus, gra - ti - as,

*f*

gra - ti - as,

gra - ti - as a - gi - mus, a - gi - mus ti - bi.

*pp*

8

*mf* *simile*

*mf* Gra - tias

a - gi - mus ti - bi, gra - tias a - - gi -

*f*

- mus, gra - tias, gra - - tias, gra - tias

*ff*

a - - gi - mus ti - bi,

*p*

a - gimus ti - bi,

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'a' followed by a quarter note 'gimus', then a quarter rest, a quarter note 'ti', and a quarter note 'bi' with a fermata. The piano accompaniment features a complex texture with sixteenth-note patterns in both hands, including a trill in the right hand.

gra - tias,

The second system continues the vocal line with a half note 'gra' and a quarter note 'tias' with a fermata. The piano accompaniment maintains the sixteenth-note texture with various articulations and dynamics.

gra - tias,

9

*p*

*simile*

The third system begins with a vocal line of a half note 'gra' and a quarter note 'tias' with a fermata. A boxed number '9' is placed above the piano part. The piano accompaniment starts with a piano (*p*) dynamic and includes a section marked *simile* where the piano part continues with sixteenth-note patterns.

*p*

Gra - ti - as, gra - tias

*pp*

The fourth system features a vocal line starting with a piano (*p*) dynamic, singing 'Gra - ti - as, gra - tias' with a long melisma. The piano accompaniment includes a section marked *pp* (pianissimo) with sustained notes and a trill.

a - gi - mus ti - bi, a - gi - mus ti - bi

pro - pter ma - gnam glo - riam,

*cresc.* *f* *affrett.* *colla voce*

ma - gnam glo - riam tu - am.

*dim.* *a tempo* *dim.* *p a tempo*



## Tempo I

*ff*

Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria

*ff*

Glo - ria in ex - cel - sis de - o, glo - ria

*ff*

Glo - ria in ex - cel - sis de - o, glo - ria

*ff*

Glo - ria in ex - cel - sis de - o, glo - ria

10

## Tempo I

*ff*

in - ex - cel - sis - de - o, Glo - ria, glo - ria in ex-cel-sis

in - ex - cel - sis - de - o, Glo - ria in ex - cel -

in - ex - cel - sis de - o, Glo - ria in ex - cel -

in - ex - cel - sis de - o, Glo - ria in ex - cel -

de - o, glo-ri - a in - ex - cel - sis, in ex-cel-sis  
 -sis, glo-ri - a, glo-ri - a in ex-cel - - sis, in ex -  
 -sis, glo-ri - a in - ex - cel - sis, in ex-cel-sis  
 -sis, glo-ri - a in ex-cel - - sis, in ex -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "de - o, glo-ri - a in - ex - cel - sis, in ex-cel-sis -sis, glo-ri - a, glo-ri - a in ex-cel - - sis, in ex - -sis, glo-ri - a in - ex - cel - sis, in ex-cel-sis -sis, glo-ri - a in ex-cel - - sis, in ex -".

de - o, glo-ri - a in ex - cel - sis. *rall.* 12/8  
 -cel - sis, glo-ri - a in ex - cel - sis. *rall.* 12/8  
 de - o, glo-ri - a in ex - cel - sis. *rall.* 12/8  
 -cel - sis, glo-ri - a in ex - cel - sis. *rall.* 12/8

The second system continues the vocal and piano parts. It includes four vocal staves and a piano accompaniment. The lyrics are: "de - o, glo-ri - a in ex - cel - sis. -cel - sis, glo-ri - a in ex - cel - sis. de - o, glo-ri - a in ex - cel - sis. -cel - sis, glo-ri - a in ex - cel - sis." Each vocal line ends with a double bar line and a repeat sign. The piano accompaniment also ends with a double bar line and a repeat sign. The tempo marking "rall." and the time signature "12/8" are present at the end of each vocal line.

## Andante sostenuto

*pp*

Do-mi-ne, de - us, rex coe-le - stis, de - us, pa-ter o-mni - po - tens,

*pp*

Do-mi-ne, de - us, rex coe-le - stis, de - us, pa-ter o-mni - po - tens,

*pp*

Do-mi-ne, de - us, rex coe-le - stis, de - us, pa-ter o-mni - po - tens,

*pp*

Do-mi-ne, de - us, rex coe-le - stis, de - us, pa-ter o-mni - po - tens,

11

## Andante sostenuto

*mf*

do-mi-ne, fi - li u - ni - ge - ni - te Je - su Chri - ste, do - mi - ne,

*mf*

do-mi-ne, fi - li u - ni - ge - ni - te Je - su Chri - ste, do - mi - ne,

*mf*

do-mi-ne, fi - li u - ni - ge - ni - te Je - su Chri - ste, do - mi - ne,

*mf*

do-mi-ne, fi - li u - ni - ge - ni - te Je - su Chri - ste, do - mi - ne,

*pp*

de - us, a - gnus de - i, fi - li - us, pa -

*pp*

de - us, a - gnus de - i, fi - li - us, pa -

*pp*

de - us, a - gnus de - i, fi - li - us, pa -

*pp*

de - us, a - gnus de - i, fi - li - us, pa -

- - - tris.

- - - tris.

- - - tris.

- - - tris.

## Andante mosso

Bassi

Qui tol - lis pec - ca - ta, pec - ca - ta —

12 Andante mosso

*pp* *p*

mun - di — su - sci - pe de - pre - ca - tio - nem,

3 3

Soprani

*p*

Mi - se - re - re,

Contralti

*p*

Mi - se - re - re,

Tenori

*p*

Mi - se - re -

Bassi

*p*

de - pre - ca - tio - nem no - stram. Mi - se - re - re, mi - se -

13

*p* *p*

mi - - se - re - - re, mi - se -

mi - se - re - - re, mi - se -

- re, mi - - se - re - re,

- re - re, mi - se - re - - re, mi - se -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: mi - - se - re - - re, mi - se - / mi - se - re - - re, mi - se - / - re, mi - - se - re - re, / - re - re, mi - se - re - - re, mi - se -

- re - - re, mi - - se - re - re no -

- re - - re, mi - - se - re - re no -

mi - se - re - - re, mi - - se - re -

- re - re, mi - se - re - re, mi - se - re -

The second system continues the vocal and piano parts. The lyrics are: - re - - re, mi - - se - re - re no - / - re - - re, mi - - se - re - re no - / mi - se - re - - re, mi - - se - re - / - re - re, mi - se - re - re, mi - se - re -

-bis, *mf* mi-se-re re, mi-se-re re, mi-se-  
 -bis, *mf* mi-se-re re, mi-se-  
 -re, *mf* mi-se-re -re, mi-se-re  
 -re, *mf* mi-se-re re, mi-se-re re, mi-se-

-re-re no-bis. *mf* Qui tol-lis pec-  
 -re-re. *mf* Qui tol-lis pec-  
 -re no-bis. *mf* Qui tol-lis pec-  
 -re-re. *mf* Qui tol-lis pec-

14

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

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

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

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

su - sci-pe de - pre - ca - tio - nem, de-pre-ca-tio-nem no -

su - sci-pe de - pre - ca - tio - nem, de-pre-ca-tio-nem no -

su - sci-pe de - pre - ca - tio - nem, de-pre-ca-tio-nem no -

su - sci-pe de - pre - ca - tio - nem, de-pre-ca-tio-nem no -



*p*

- stram. Qui tol - lis pec - ca - ta, pec -

- stram.

- stram.

- stram.

15

Soprani

- ca - ta mun - di su - sci - pe de - pre - ca -

- tio - - - - - nem, de - pre - ca - tio - nem - no -

-stram, de - - - pre - ca - tio - nem, de - pre - ca -

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest followed by a quarter note, then a half note, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

-tio - nem no - stram, su - sci-pe de-pre-ca - tio - nem

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the eighth-note rhythmic pattern, with some dynamic markings like accents and slurs.

- no - stram, su - sci-pe de - pre-ca - tio - nem, de - pre - ca -

The third system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the eighth-note rhythmic pattern, with some dynamic markings like accents and slurs.

-tio - nem no - stram.

The fourth system concludes the musical piece. The vocal line ends with a triplet of eighth notes. The piano accompaniment also features a triplet of eighth notes in the right hand and continues with a steady eighth-note pattern in the left hand. A dynamic marking 'p cresc.' is present in the piano part.

*ff*  
Qui tol - lis pec -

*ff*  
Qui tol - lis pec - ca - ta, pec -

*ff*  
Qui tol - lis pec -

*ff*  
Qui tol - lis pec - ca - ta, pec -

16

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

- ca - ta mun - di su - sci - pe de - pre - ca -

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

- ca - ta mun - di su - sci - pe de - pre - ca -

su - sci-pe de - pre - ca - tio - nem no - stram, de - pre - ca -  
 - tio - nem de - pre - ca - tio - nem no - stram,  
 su - sci-pe de - pre - ca - tio - nem no - stram, de - pre - ca -  
 - tio - nem de - pre - ca - tio - nem no - stram,

*mf* >

*mf* >

*mf*

- tio - nem no - stram, su - sci-pe  
 de - pre - ca - tio - nem, de - pre - ca -  
 - tio - nem no - stram, su - sci-pe  
 de - pre - ca - tio - nem, de - pre - ca -

*mf* >

*mf* >

*mf* >

*f* *p espress.*

de - pre-ca - tio - nem — no - stram, su - sci-pe, su -

*f* *p*

-tio - nem, — de-pre-ca - tio - nem — no - stram, su - sci-pe, de -

*f* *p*

de - pre-ca - tio - nem — no - stram, su - sci-pe, de -

*f* *p*

-tio - nem, — de-pre-ca - tio - nem — no - stram, su - sci-pe, de -

*rall.* *stentate*

- sci - pe, — su - sci - pe — de - pre - ca - tio - nem no -

*rall.*

- pre - ca - tio - nem no -

*rall.*

- pre - ca - tio - nem no -

*rall.*

- pre - ca - tio - nem no -

*rall.* *stentate*

*a tempo*  
- stam.  
*a tempo*  
- stam.  
*a tempo*  
- stam.  
*a tempo*  
- stam.

*a tempo*

*rall.*  
*rall.*  
*rall.*  
*rall.*

*rall.*

## Maestoso

*f*

Quo - niam tu so - lus, tu so - lus san - ctus, ———

*f*

Quo - niam tu so - lus, tu so - lus san - ctus, ———

*f*

Quo - niam tu so - lus, tu so - lus san - ctus, ———

*f*

Quo - niam tu so - lus, tu so - lus san - ctus, ———

17

## Maestoso

*f*

quo - niam tu so - lus do - mi - nus. ———

quo - niam tu so - lus, so - lus do - mi - nus. ———

quo - niam tu so - lus, so - lus do - mi - nus. ———

quo - niam tu so - lus, so - lus do - mi - nus. ———

Tu so - lus san - ctus, tu so - lus  
 Tu so - lus san - ctus, tu so - lus  
 Tu so - lus san - ctus, tu so - lus  
 Tu so - lus san - ctus, tu so - lus

18

do - mi - nus, tu so - lus san - ctus,  
 do - mi - nus, tu so - lus san - ctus,  
 do - mi - nus, tu so - lus san - ctus,  
 do - mi - nus, tu so - lus san - ctus,



tu so-lus al-tis-si-mus Je-su

tu so-lus al-tis-si-mus Je-su

tu so-lus al-tis-si-mus Je-su

tu so-lus al-tis-si-mus Je-su

19

Chri-ste.

Chri-ste.

Chri-ste.

Chri-ste.

Allegro

Cum san - cto spi-ri-tu in glo-ri-a de-i patris a - men, in

Allegro

Cum san - cto  
san - cto spi-ri-tu in glo-ri-a de-i pa - tris a - men, in glo-ria

glo-ria de - i pa - tris a - men, a - men,

20

Cum — san - cto

spi-ri-tu — in glo-ri-a de-i pa-tris a - men in glo - ria

de - i pa - - tris a - men, a - - men,

in glo - ria de - i pa - tris a - - -

spi-ri-tu — in glo-ri-a de-i pa - tris a - men, in glo - ria

de - i pa - - tris a - - - men,

in glo - ria de - i pa - tris a - men, a -

- - - men, a - - - men, Cum — san - cto

21

de - i pa - tris, a - men, a - men, a - men,  
 a - men, a - men, a -  
 - men, Cum san - cto in  
 spi - ri - tu in glo - ri - a de - i pa - tris, Cum san - cto spi - ri - tu in glo - ri - a

a - men, a - men, a - men, a - men, cum san - cto  
 - men, a - men, a - men,  
 glo - ri - a, in glo - ri - a, cum san - cto  
 de - i pa - tris a - men, in glo - ri - a

spi - ri - tu in glo - ria de - i pa - tris  
 in glo - ri - a de - i pa - tris,  
 spi - ri - tu in glo - ri - a de - i pa - tris a - men, in glo - ri - a  
 de - i pa - tris a - men, Cum san - cto

22

a - men, a - *cresc.*  
 in glo - ri - a de - i pa - *cresc.*  
 de - i pa - tris, a - men, a - *cresc.*  
 spi - ri - tu in glo - ri - a de - i pa - tris a - men, a - *cresc.*

- men, a - men, a - men, a - men in glo - ri - a de - i  
 - tris, a - - - - men, a - men, a -  
 - men, a - - - - men, in glo-ria de -  
 - - - - men, a - - - - men, a -

*p*

pa - tris a - - - - men, in glo-ria de - i pa tris, a -  
 - - - - - men,  
 - i pa - tris, a - men, in glo-ria de - i  
 - - - - - men,

*f*

23

- men, a - - - - - men, in glo-ria — de - i pa -  
pa-tris, a - - - - - men, a - men, a - - - - -

- tris a - men,  
In glo-ria de - i pa-tris a - - - - - men, a -  
- - - - - men,  
In glo-ria de - i pa-tris, a - - - - - men,

men, a - - - men, a - - - men, a - - -

A - - - men, A - - - men,

a - - - men, a - - - men, a - - -

24

- men, a - - - men, a - - - men. Cum san - cto

- men, a - - - men,

a - - - men, a - - - men, a - - - men,

- - - - men, a - - - men, cum san - - -



spi-ri-tu — in glo-ri-a de - i pa - tris, — a - - - *dim.*  
 In glo - ria de - - - i pa - - - *dim.*  
 a - - - - men, a - - - - men, a - - - *dim.*  
 - - - - cto, cum san - - - - cto *dim.*

- - - - men, a - - - - men, a - - - - men,  
 spi - ri - tu in glo - ria de - i pa - tris,

*p cresc.*  
-men, a - - men, a - - men, a -  
*p cresc.*  
- tris, a - - men, a - - men,  
*p cresc.*  
a - - men, a - - men, a -  
*p cresc.*  
a - men, a - - - -

25

*p cresc.*

- - - men, a - - - - men, in *ff*  
a - - - men, a - - men, in *ff*  
- - men, a - - - - men, in *ff*  
- - men, a - - - - men, in *ff*

*ff* *ff*

glo - ri - a dei pa - tris,  
 glo - ri - a dei pa - tris,  
 glo - ri - a dei pa - tris,  
 glo - ri - a dei pa - tris,

Glo - ria, glo - ria in ex - cel - sis  
 In glo-ria de - - - i pa - - -

26

*f*

In glo-ria de - - - i

*f*

Glo - ria, glo - ria

de - o, > glo-ri - a de - o, glo-ri - a

- tris, a - men, a - - -

pa - - - tris a - - -

in ex-cel-sis de - o a - - - men, a - - -

in ex-cel-sis de - - -

- men, a - men, a - - -

- men, a - - - - men.  
 - men, a - - - - men.  
 - o a - - - - men.  
 - men, a - men, a - - - - men.

The piano accompaniment consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs and accents. The music concludes with a double bar line.

*ff* Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis  
*ff* Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis  
*ff* Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis  
*ff* Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis

The piano accompaniment for the second system begins at measure 27, indicated by a boxed number. It features a rhythmic accompaniment with slurs and accents in both hands. The right hand has a more complex texture with triplets and slurs, while the left hand has a simpler, more rhythmic accompaniment. The system ends with a double bar line.

de - o, — glo - ri - a, glo - ria, glo - ri - a, glo - ria,

de - o, — glo - ri - a, glo - ria, glo - ri - a, glo - ria,

de - o, — glo - ri - a, glo - ria, glo - ri - a, glo - ria,

de - o, — glo - ri - a, glo - ria, glo - ri - a, glo - ria,

The piano accompaniment consists of two staves (treble and bass clef) with various chords, triplets, and dynamic markings such as accents (>) and hairpins (> and <).

glo - ri - a, glo - ria, glo - ri - a, — glo - ri - a de - o,

glo - ri - a, glo - ria, glo - ri - a, — glo - ri - a de - o,

glo - ri - a, glo - ria, glo - ri - a, — glo - ri - a de - o,

glo - ri - a, glo - ria, glo - ri - a, — glo - ri - a de - o,

The piano accompaniment continues with two staves, featuring a triplet in the right hand and sustained chords in the left hand, with dynamic markings like accents and hairpins.

glo-ri-a, — glo-ri-a de - o, glo-ri-a, *mf dim.*

glo-ri-a, — glo-ri-a de - o, glo-ri-a, *mf dim.*

glo-ri-a, — glo-ri-a de - o, glo-ri-a, *mf dim.*

glo-ri-a, — glo-ri-a de - o, glo-ri-a, *mf dim.*

*mf dim.*

glo-ri-a, a - men, a - men, *p*

glo-ri-a, a - men, a - men, *p*

glo-ri-a, a - men, a - men, *p*

glo-ri-a, a - men, a - men, a - - *p cresc.*

*p cresc.*

*p cresc.*  
a - - - - -  
*p cresc.*  
a - - men, a - - - -  
*p cresc.*  
a - - - - - - - men, a - - - -  
- - - - - men, a - - - - -  
- - - - - men, a - - - - -

- men, a - - - - - men,  
- men, a - - - - -  
- men, a - - - - -  
- men, a - - - - -

28  
cresc.  
- - - - -



a - - - - - men.  
 - - - - - men, a - - - - - men.  
 - - - - - men, a - - - - - men.  
 a - - - - - men.

The piano accompaniment consists of a right-hand part with chords and melodic lines, and a left-hand part with chords. The right-hand part includes a triplet of eighth notes marked with a forte (*f*) dynamic.

## Più mosso

Cum —  
 Cum — san - cto spi - ri - tu in  
 Cum — san - cto spi - ri - tu in glo - ri - a de -

The piano accompaniment continues with chords and melodic lines. The right-hand part includes a triplet of eighth notes marked with a forte (*f*) dynamic.

## Più mosso

The piano accompaniment continues with chords and melodic lines. The right-hand part includes a triplet of eighth notes marked with a forte (*f*) dynamic.

*f* *cresc.*  
 Cum san - cto spi - ri - tu in glo -  
*cresc.*  
 san - cto spi - ri - tu in glo - ria de - i pa - tris,  
*cresc.*  
 glo - ri - a de - i pa - tris, a - men,  
*cresc.*  
 - i pa - tris, a - men, in glo -

29

*cresc.*

- ri - a de - o pa - tris,  
 a - men, a - men, a -  
 a - men, a - men, a -  
 - ria, in glo - ria, in glo - ri - a

a - men, a - men, a - - - men, glo - ria, glo - ria  
 - - - men, a - - - men, glo - ria, glo - ria,  
 - - - men, a - - - men, glo - ria, glo - ria,  
 de - i pa - tris, a - - - men, a - - - men,

30

*rall.*  
 in ex - cel - sis de - o, a - - -  
*rall.*  
 glo - ria, a - - -  
*rall.*  
 glo - - - ria, a - - -  
*rall.*  
 a - - - men, a - - - - men,

Largo

- men, a - - - men, a - - -

- men, a - men, a - men, a - - -

- - - men, a - - - men, a - men, a - - -

a - - - - men, a - - - - men, a - - -

Largo

*pesanti*

Presto

- men, a - men, a - - -

- men, a - men, a - - -

- men, a - men, a - - -

- men, a - men, a - - -

Presto

This block contains a musical score for four vocal parts and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef. The lyrics for all parts are "- men." The piano accompaniment is shown in a grand staff with a treble and bass clef. The music features a melodic line in the vocal parts and a more complex, rhythmic accompaniment in the piano part, including chords and arpeggiated figures.

This block contains a musical score for four vocal parts and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef. The piano accompaniment is shown in a grand staff with a treble and bass clef. The music features a melodic line in the vocal parts and a more complex, rhythmic accompaniment in the piano part, including chords and arpeggiated figures.

# Credo

**Andante**

*ff*

Soprani  
Contralti  
Tenori  
Bassi

Cre - do, cre - do in u - num de -

**Andante**

*ff*

*trium*

- um, pa - trem o-mni-po - ten-tem, fa - cto - rem

- um, pa trem o-mni-po - ten-tem, fa - cto - rem

- um, pa trem o-mni-po - ten-tem, fa - cto - rem

- um, pa trem o-mni-po - ten-tem, fa - cto - rem

*ff*

*p*

coe - li et ter - rae, vi - si - bi - lium

*p*

coe - li et ter - rae, vi - si - bi - lium

*p*

coe - li et ter - rae, vi - si - bi - lium

*p*

coe - li et ter - rae, vi - si - bi - lium

*tr.*

*p* *ff* *p*

o - mni-um et in - vi - si - bi - li-um,

o - mni-um et in - vi - si - bi - li-um,

o - mni-um et in - vi - si - bi - li-um,

o - mni-um et in - vi - si - bi - li-um,

*ff*

*p*  
 vi - si - bi - lium o - mni - um et in - vi - si -  
*p*  
 vi - si - bi - lium o - mni - um et in - vi - si -  
*p*  
 vi - si - bi - lium o - mni - um et in - vi - si -  
*p*  
 vi - si - bi - lium o - mni - um et in - vi - si -

*p*

*p*  
 - bi - li - um, et in u - num do - mi - num Je - sum,  
*p*  
 - bi - li - um, fi - lium  
*p*  
 - bi - li - um, Je - sum Chri - stum fi - li - um  
 - bi - li - um,

1



u - ni - ge - ni - tum et ex pa - tre

de - i u - ni - ge - ni - tum et ex pa - tre

de - i et ex pa - tre

et ex pa - tre

na - tum an - te o - mnia sae - cu - la,

na - tum an - te o - mnia sae - cu - la,

na - tum an - te o - mnia sae - cu - la,

na - tum an - te o - mnia sae - cu - la,

*f* et ex pa - tre na - tum an - te o - mnia

*f* et ex pa - tre na - tum an - te o - mnia

*f* et ex pa - tre na - tum an - te o - mnia

*f* et ex pa - tre na - tum an - te o - mnia

*p* sae - cu - la, de - um de de - o, lu -

*p* sae - cu - la, de - um de de - o,

*p* sae - cu - la, de - um de de - o,

*p* sae - cu - la, de - um de de - o,

- men de lu - mi - ne, de - - - um  
 lu - men de lu - mi - ne, de - - - um  
 lu - men de lu - mi - ne, de - - - um  
 lu - men de lu - mi - ne, de - - - um

Musical notation includes vocal staves with lyrics and piano accompaniment with triplets and dynamic markings *p* and *ff*.

ve - rum de - - - de - o ve - ro, ge -  
 ve - rum de de - o ve - ro,  
 ve - rum de de - o ve - ro,  
 ve - rum de de - o ve - ro,

Musical notation includes vocal staves with lyrics and piano accompaniment with triplets and dynamic markings *p*.

- ni - tum non - fa - ctum, per quem  
 con - sub - stan - tia - lem -  
 con - sub - stan - tia - lem - pa - tri,

2

om - nia fa - cta sunt, qui pro - pter nos  
 pa - tri  
 om - nia fa - cta sunt,  
 qui pro - pter nos ho - mi - nes et

*cresc.*  
*p cresc.*

*cresc.*

ho - mi - nes et pro - pter no - stram sa - lu - tem

*cresc.*

et pro - pter no - stram sa -

*cresc.*

et pro - pter no - stram, no - stram sa -

pro - pter no - stram, sa - lu - tem de -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a dense texture of chords and moving lines in both hands.

de - - - scen - - - dit de

*p*

- lu - tem de - - scen - - - dit de

*p*

- lu - tem de - scen - - - dit de

*p*

- scen - dit de - scen - - - dit de

*p*

The second system continues the vocal and piano parts. It features a change in dynamics to piano (*p*) and includes a key signature change to B major (indicated by a sharp sign on the F line). The piano accompaniment continues with a similar texture to the first system.

*allarg. molto*

coe - lis. *allarg. molto*

coe - lis. *allarg. molto*

coe - lis. *allarg. molto*

coe - lis. *allarg. molto*

*allarg. molto*

Tenore Solo

*p*  
Et in-car-na-tus, in-car-na-tus est de spi-ri-tu

Soprani

*p*  
Et in-car-na-tus, et in-car-na-tus est de spi-

Contralti

*p*  
Et in-car-na-tus, et in-car-na-tus de spi-

Tenori

*p*  
Et in-car-na-tus, in-car-na-tus est de spi-

Bassi

*p*  
Et in-car-na-tus, et in-car-na-tus

3

*p (Corno)*  
(d)

san - cto \_

-ri-tu sancto ex Ma-ri-a vir-gi-ne,

-ri-tu sancto ex Ma-ri-a vir-gi-ne, ex Ma-ri-a

-ri-tu sancto ex Ma-ri-a vir-gi-ne,

ex Ma-ri-a vir-gi-ne, ex Ma-ri-a vir-gi-ne et

4

ex Ma-ri-a vir-gi-ne et ho-mo fa-ctus, fa-ctus est, et

et ho-mo fa-ctus, fa-ctus est, et ho-mo fa-ctus

vir-gi-ne et ho-mo fa-ctus est, et

ex Ma-ri-a vir-gi-ne et ho-mo fa-ctus est, et

ho-mo fa-ctus, et ho-mo fa-ctus est, et

ho - mo fa - ctus, fa - ctus, et ho - mo — fa - ctus, fa - ctus est, et ho - mo  
 est, et ho - mo fa - ctus est, et ho - mo fa - ctus  
 ho - mo fa - ctus est, et ho - mo fa - ctus —  
 ho - mo fa - ctus est, et ho - mo fa - ctus  
 ho - mo fa - ctus est, et ho - mo fa - ctus

*rall.* *a tempo*  
 fa - ctus est, — et in - car - na - tus, — in - car -  
*rall.* *a tempo*  
 est, et in - car - na - tus, — et in - car -  
*rall.* *a tempo*  
 est, et in - car - na - tus, — et in - car -  
*rall.* *a tempo*  
 est, et in - car - na - tus, — in - car - na - tus  
*rall.* *a tempo*  
 est, et in - car - na - tus, — et in - car -

5  
*a tempo*  
 (Coro) (d.)





Adagio

sottovoce

Basso Solo

Cru - ci-fi - xus e - tiam pro no - bis pas - sus, pas - sus

6 Adagio

pp

simile

cresc.

p

et sepul - tus est, cru - ci-fi - xus e - tiam pro no - bis, cru - ci -

cresc.

p

- fi - xus, cru - ci - fi - xus e - tiam pro no - bis, pro no - bis sub Pon - tio Pi - la - to,

cru - ci - fi - xus e - tiam pro no - bis, e - tiam pro no -

pp

pp

*sottovoce*

- bis. Cru - ci - fi - xus

e - tiam pro no - bis pas - sus, pas - sus et se - pul - tus est.

*cresc. e stringendo*

Cru - ci - fi - xus, cru - ci - fi - xus, cru - ci - fi - xus

e - ti - am pro no - bis, pas - sus, pas - sus et se - pul - tus

*a tempo*  
*p*

est, pas\_sus, pas - sus et se-pul - tus, et se-pul -

*a tempo*

*dim.*

- tus, se-pul - tus est.

**Allegro**

**Allegro**

*pp cresc.*

*mf cresc.*

Et re - sur -

Et re - sur - re - xit, et re - sur -

*Tutti* Et re - sur - re - xit, et re-sur-re - xit, et re-sur-

8

Et re - sur - re - xit, - et - re-sur-re - xit - ter - tia

- re - xit, et re - sur - re - xit ter - tia di - e se-cun - dum scri -

- re - xit, et re-sur-re - xit ter - tia - di - e se-cun - dum -

- re - xit, et a - scen -

di - - e, se - det ad dex - te - ram

- ptu - ras, et a - scen - dit in coe -

scri - ptu - ras - et a - scen - dit,

- dit - in - coe - lum, in coe - lum a - scen - dit in coe - lum - se - det ad

The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, with various articulation marks like accents and slurs.

pa - - tris, et i - te - rum ven -

- lum, et i - te - rum ven -

se - det ad dex - te - ram pa - tris, et i - te - rum ven -

dex - te - ram pa - tris, et i - te - rum ven -

The piano accompaniment continues with a similar texture, featuring a *fp* (fortissimo piano) dynamic marking in the left hand and a melodic line in the right hand. A circled number '9' is placed above the right-hand staff in the final measure of this system.

-tu - rusest cum glo - ri-a ju-di-ca - re vi - vos,

-tu - rusest cum glo - ri-a ju-di-ca - re vi - vos,

-tu - rusest cum glo - ri-a ju-di-ca - re vi - vos,

-tu - rusest cum glo - ri-a ju-di-ca - re vi - vos,

*f*

vi - vos et mor - tu - os, cu - jus re-gni

vi - vos et mor - tu - os, cu - jus re-gni

vi - vos et mor - tu - os, cu - jus re-gni

vi - vos et mor - tu - os, cu - jus re-gni

*p*

*p sub.*

*p*

non e-rit fi-nis, cu-jus re-gni non

non e-rit fi-nis, cu-jus re-gni non, non

non e-rit fi-nis, cu-jus re-gni non, non

non e-rit fi-nis, cu-jus re-gni non, non

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melodic line with accents and slurs, while the bass clef part provides a harmonic foundation with chords and moving lines.

e-rit fi-nis.

e-rit fi-nis.

e-rit fi-nis.

e-rit fi-nis.

The piano accompaniment continues with a treble and bass clef. The treble clef part includes triplet figures and slurs, with dynamic markings such as *f* and *ff*. The bass clef part continues with a steady harmonic accompaniment.



## Tempo I (Andante)

*ff*

Et in spi - ri - tum san - ctum, san - ctum

*ff*

Et in spi - ri - tum san - ctum, san - ctum

*ff*

Et in spi - ri - tum san - ctum, san - ctum

*ff*

Et in spi - ri - tum san - ctum, san - ctum

## 10 Tempo I (Andante)

do - minum, qui ex pa - tre fi - li - o - que,

do - minum, qui ex pa - tre fi - li - o - que,

do - minum, qui ex pa - tre fi - li - o - que,

do - minum, qui ex pa - tre fi - li - o - que,

*p* *ff*

*p*

fi - li - o - que pro - ce - dit, qui cum pa - tre et

*p*

fi - li - o - que pro - ce - dit, qui cum pa - tre et

*p*

fi - li - o - que pro - ce - dit, qui cum pa - tre et

*p*

fi - li - o - que pro - ce - dit, qui cum pa - tre et

*p*

*ff*

*p*

fi - li - o si - mul a - do - ra - tur,

fi - li - o si - mul a - do - ra - tur,

fi - li - o si - mul a - do - ra - tur,

fi - li - o si - mul a - do - ra - tur,

*ff*

*p*  
qui cum pa - tre et fi - lio si - mul a - do -

*p*  
qui cum pa - tre et fi - lio si - mul a - do -

*p*  
qui cum pa - tre et fi - lio si - mul a - do -

*p*  
qui cum pa - tre et fi - lio si - mul a - do -

*p*  
- ra - tur et con - glo - ri - fi - ca - tur

*p*  
- ra - tur qui lo -

*p*  
- ra - tur et con - glo - ri - fi -

*p*  
- ra - tur

**11**

per pro\_phe\_tas.  
\_cu\_tus est per pro\_phe\_tas.  
\_ca\_tur, per pro\_phe\_tas.  
*p* per pro\_phe\_tas.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment features a complex texture with many triplets in both hands. The lyrics are: "per pro\_phe\_tas. cu\_tus est per pro\_phe\_tas. ca\_tur, per pro\_phe\_tas." The piano part includes a dynamic marking of *p* (piano).

*p*

The second system shows the piano accompaniment for the second system of the vocal score. It consists of two staves (treble and bass clef). The music continues with a complex texture of triplets and other rhythmic patterns. A dynamic marking of *p* (piano) is present at the beginning of the system.

## Larghetto (in 4)

*p*  
Et u-nam san-ctam ca-tho-li-cam

*p*  
Et u-nam san-ctam ca-tho-li-cam

*p*  
Et u-nam san-ctam ca-tho-li-cam

*p*  
Et u-nam san-ctam ca-tho-li-cam

## 12 Larghetto (in 4)

*p*

*f*  
et a-po-sto-li-cam ec-cle-si-

*f*  
et a-po-sto-li-cam ec-cle-si-

*f*  
et a-po-sto-li-cam ec-cle-si-

*f*  
et a-po-sto-li-cam ec-cle-si-

*f*

*p*

- am. Con - fi - te - or u - num ba - pti -

*p*

- am. Con - fi - te - or u - num ba - pti -

*p*

- am. Con - fi - te - or u - num ba - pti -

*p*

- am. Con - fi - te - or u - num ba - pti -

*mp*

*p*

*f*

- sma in re - mis - si - o - nem pec - ca -

*f*

- sma in re - mis - si - o - nem pec - ca -

*f*

- sma in re - mis - si - o - nem pec - ca -

*f*

- sma in re - mis - si - o - nem pec - ca -

*f*

- to - rum.  
- to - rum.  
- to - rum.  
- to - rum.

13

*p*

*fp*

Et ex - pe - cto

Et ex - pe - cto

Et ex - pe - cto

Et ex - pe - cto

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) in a B-flat major key signature. Each staff begins with a fermata over a whole note. The lyrics 'Et ex - pe - cto' are written below each staff, with a dynamic marking of *f* (forte) above the first measure of the vocal line.

This piano accompaniment features a left hand with a steady eighth-note bass line and a right hand with chords and moving lines. It includes dynamic markings such as *f* and *v* (accents).

re\_sur\_re\_ctio\_nem mor\_tu\_o

re\_sur\_re\_ctio\_nem mor\_tu\_o

re\_sur\_re\_ctio\_nem mor\_tu\_o

re\_sur\_re\_ctio\_nem mor\_tu\_o

This section contains four vocal staves. The lyrics 're\_sur\_re\_ctio\_nem mor\_tu\_o' are written below each staff. A dynamic marking of *pp* (pianissimo) is placed above the vocal lines.

This piano accompaniment continues with a left hand bass line and a right hand with chords and melodic fragments. It includes dynamic markings such as *pp* and *v*.



Allegro

rum.  
rum.  
rum.  
rum.

14

Allegro

*p*

*dim.*

Andantino

*p*

Et vi - tam, et vi - tam ven -

*p*

Et vi - tam, et vi - tam ven -

Andantino

*pp*

-tu - ri sae - cu - li, et vi - tam, et

-tu - ri sae - cu - li, et vi - tam, et

vi - tam ven - tu - ri sae - cu - li.

vi - tam ven - tu - ri sae - cu - li.

*mf* Et vi - tam, et

*mf* Et vi - tam, et

15

*mf*

vi - tam ven - tu - ri sae - cu - li, et

vi - tam ven - tu - ri sae - cu - li, et

*ff*  
Et  
*ff*  
Et  
*ff*  
*ff*

vi - tam ven - tu - ri sae - cu - li, et  
vi - tam ven - tu - ri sae - cu - li, et

vi - tam, et vi - tam ven - tu - ri  
vi - tam, et vi - tam ven - tu - ri  
vi - tam, et vi - tam ven - tu - ri  
vi - tam, et vi - tam ven - tu - ri

16

vi - tam, et vi - tam ven - tu - ri

sae - cu - li, et vi - tam, et vi - tam, et  
 sae - cu - li, et vi - tam, et vi - tam, et  
 sae - cu - li, et vi - tam, et vi - tam, et  
 sae - cu - li, et vi - tam, et vi - tam, et

vi - tam ven - tu - ri sae - cu - li a -  
 vi - tam ven - tu - ri sae - cu - li a -  
 vi - tam ven - tu - ri sae -  
 - tam, ven - tu - ri, ven - tu - ri

*allarg. molto*

\_men, a - men, a - men,

\_men, a - men, a - men,

-cu - li, a - men, a - men,

sae - cu - li, a - men, a - men,

*allarg. molto*

*a tempo*

a - men.

*a tempo*

a - men.

*a tempo*

a - men.

*a tempo*

a - men.

*a tempo*

*pp* *p* *ff*

## Sanctus e Benedictus

**Andante**

*p* *mf*

Soprani  
San - ctus, — san - ctus, —

Contralti  
San - ctus, — san - ctus, —

Tenori  
San - ctus, — san - ctus, —

Bassi  
San - ctus, — san - ctus, —

**Andante**

*p* *mf*

*f*

san - ctus do - mi - nus de - us

san - ctus do - mi - nus de -

san - ctus do - mi - nus de -

san - ctus do - mi - nus de -

*f*

- sa - ba - oth. *ff* Ple - ni sunt coeli et  
 - us sa - ba - oth. *ff* Ple - ni sunt coeli et  
 - us sa - ba - oth. *ff* Ple - ni sunt coeli et  
 - us sa - ba - oth. *ff* Ple - ni sunt coeli et

1

ter - ra, ple - ni sunt glo - ria tu - a, ho -  
 ter - ra, ple - ni sunt glo - ria tu - a, ho -  
 ter - ra, ple - ni sunt glo - ria tu - a, ho -  
 ter - ra, ple - ni sunt glo - ria tu - a, ho -



*mf* *p*

-san-na, ho-san-na in ex-cel-sis, ho-san

*mf* *p*

-san-na, ho-san-na in ex-cel-sis, ho-san

*mf* *p*

-san-na, ho-san-na in ex-cel-sis, ho-san

*mf* *p*

-san-na, ho-san-na in ex-cel-sis, ho-san

Andantino

-na.

-na.

-na. Baritono Solo

*p*

-na. Be-ne-dictus qui ve-nit in

Andantino

*m. s.*

no - mi - ne do - mi - ni, — be - ne -

*m. s.*

*m. s.*

Detailed description: This system contains the first two measures of the piece. The vocal line is in bass clef with a key signature of two flats and a common time signature. The lyrics are "no - mi - ne do - mi - ni, — be - ne -". The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand has a melodic line with some grace notes, and the left hand provides a harmonic accompaniment with chords and single notes.

- di - ctus qui ve - nit in no - mi - ne do -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "- di - ctus qui ve - nit in no - mi - ne do -". The piano accompaniment continues with similar harmonic support, including some chromatic movement in the right hand.

- mi - ni. —

Detailed description: This system contains the third measure. The vocal line concludes the phrase with "- mi - ni. —". The piano accompaniment features a more active right hand with eighth-note patterns and sustained chords in the left hand.

Be - ne - di - ctus,

2

*p*

Detailed description: This system contains the final two measures. The vocal line begins with "Be - ne - di - ctus,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present. A second ending bracket is shown above the right hand.

be - ne - di - ctus, be - ne -

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

Soprani *ff* Ho - san - na, ho -  
 Contralti *ff* Ho - san - na, ho -  
 Tenori *ff* Ho - san - na, ho -  
 Bassi *ff* Ho - san - na, ho -  
 do - mi - ni.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: *-san - na, ho - san - na in ex - cel - sis, ho - san -*. The piano part features complex chordal textures with dynamic markings *p* and *pp*.

Four vocal staves and a piano accompaniment. The lyrics are: *-na.*. The piano part continues with complex textures and dynamic markings *pp*.

# Agnus Dei

Andantino

Soprani

Contralti

Tenori

Bassi

A-gnus de - i qui tol - lis pec-ca-ta mun -

Andantino

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

*stentando* *a tempo*

-re - re no - bis, mi-se-re-re no - bis,

*stentando* *a tempo*

-re - re no - bis,

*stentando* *a tempo*

-re - re no - bis, mi-se-re - re,

*stentando* *a tempo* Solo *p*

-re - re no - bis, mi-se-re - re, A-gnus de-i qui

*stentando* *a tempo*

1

tol - lis pecca-ta mun - di, — mi - se-re-re no - bis, mi-se-

*p*  
 mi-se-re - re no - bis, mi-se-re-re no -  
*p*  
 mi-se-re - re no -  
*p*  
 mi-se-re - re no - bis mi-se-re -  
 Tutti  
*p*  
 - re - re, - mi-se-re - re no - bis mi-se-re -

- bis,  
 - bis,  
 Solo  
*p*  
 - re, A-gnus de - i qui tol - lis pecca-ta mun - di, -  
 Solo  
*p*  
 - re, A-gnus de - i qui tol - lis pecca-ta mun - di, -

2

mi - se - re - re no - bis, mi - se - re - re no - bis, — mi - se -

mi - se - re - re no - bis, mi - se - re - re no - bis, — mi - se -

Tutti *p*

Tutti *p*

- re - re, — mi - se - re - re no - bis,

- re - re, no - bis, mi - se - re - re, Solo *p* 3 3

- re - re, mi - se - re - re, do - na no - bis

- re - re, mi - se - re - re, do - na no - bis

Solo *p* 3 3

3



pa - cem, dona no - bis pa - cem, do - na, do - na

pa - cem, dona no - bis pa - cem, —

3

no - bis pa - cem, — do - na no - bis

do - na no - bis pa - cem — do - na no - bis

do-na  
*pp*  
do-na  
Tutti  
*pp*  
pa - cem, do-na no-bis pa - cem, do-na pa - cem, — do-na  
Tutti  
*pp*  
pa - cem, do-na no-bis pa - cem, do-na pa - cem, — do-na

3 3

3 3

3 3

*pp*

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

3 3 3 3

*pp*