

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

p

mf

Soprani

p a tempo

Musical staff for Soprani, showing the beginning of the vocal line with lyrics: Ky - ri - e, e - le - i - son, e - le - i -

Contralti

p a tempo

Musical staff for Contralti, showing the beginning of the vocal line with lyrics: Ky - ri - e, e - le - i -

Tenori

p a tempo

Musical staff for Tenori, showing the beginning of the vocal line with lyrics: Ky - ri - e, e - le - i -

Bassi

p a tempo

Musical staff for Bassi, showing the beginning of the vocal line with lyrics: Ky - ri - e, e - le - i -

Piano accompaniment for the first system, including a first ending bracket labeled '1' and dynamic markings *rall.* and *p a tempo*.

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

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

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

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

Piano accompaniment for the second system, including dynamic markings *p*, *rall. molto*, and *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,

- 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 -

p - son, e - le - i - son, *mf* e - le - i - son, *f* e - le - i - son,
p - son, *f* e - le - i - son, *f* e - le - i - son,
p - son, *f* e - le - i - son, *f* e - le - i - son,
p - son, *f* e - le - i - son, *f* e - le - i - son,

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. *pa 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, *f* e - le - i - son, Ky - ri - e, *p* e - le - i - son, e -
 - e, *f* e - le - i - son, - Ky - ri - e,
 - son, *f* Ky - ri - e, e - le - i - son, *p* e - le -
 - ri - e, *f* e - le - i - son, *p* e -

- le - i - son, *p* e - le - i - son, e - le - i -
 e - le - i - son, *p* e - le - i - son, e - le - i -
 - i - son, *p* e - le - i - son, e - le - - i -
 - le - i - son, *p* e - le - i - son, Ky - ri - e, 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 of the score features two vocal staves and a piano accompaniment. The vocal staves contain the lyrics "glo-ri-a in ex-cel-sis, in ex-cel-sis de-o," and "-a, glo-ri-a in ex-cel-sis de-o," respectively. The piano accompaniment consists of two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings like *ff* and *mf*. There are also some performance instructions like accents and slurs.

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

1

The second system continues the musical score. It includes two vocal staves and a piano accompaniment. The vocal staves have the lyrics "Glo-ria, glo-ria in ex-cel-sis de-o, glo-ria in ex-" and "Glo-ria, glo-ri-a, in ex-cel-". The piano accompaniment features a first ending bracket labeled "1" and includes dynamic markings such as *mf* and *sf*. The score concludes with a triplet of notes in the piano part.

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

The first system of the musical score consists of five staves. The top two staves are empty. The third staff is the vocal line, with lyrics: "- cel - sis de - o, Glo - ria, glo - ria in ex - cel - sis de - o,". The fourth staff is the bass vocal line, with lyrics: "- sis de - o, Glo - ria, glo - ri - a, glo - ri -". The fifth staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

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

The second system of the musical score consists of five staves. The top two staves are empty. The third staff is the vocal line, with lyrics: "glo - ri - a in ex - cel - sis de - o." and dynamic marking *f*. The fourth staff is the bass vocal line, with lyrics: "- a, glo - ri - a in ex - cel - sis." and dynamic marking *f*. The fifth staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines, including a triplet in the final measure and dynamic marking *ff*.

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.

Piano accompaniment for the first system, featuring triplets and a 4-measure rest.

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

Piano accompaniment for the second system, starting with a boxed '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,

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 -

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,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The piano accompaniment is in grand staff notation. The lyrics are: "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,".

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

The second system consists of four vocal staves. The lyrics are: "ter - ra pax. pax, pax. pax, pax. pax, pax.".

The third system consists of a grand staff for piano accompaniment. It features a complex rhythmic pattern with triplets in the right hand and sustained chords in the left hand. The lyrics are not present in this system.

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

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 arrangement. The piano accompaniment is in the right and left hands. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. 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 lyrics are: "te, a - do - ra - mus te, te, a - do - ra - mus te, te, te,". A box containing the number "6" is placed above the piano accompaniment. The piano accompaniment includes a section marked "pp" (pianissimo) and another marked "p" (piano). The key signature and time signature remain the same as in the first system.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The vocal lines (Soprano, Alto, Tenor, Bass) enter with the lyrics "a - do - ra - mus" in a *pp* (pianissimo) dynamic. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Musical score for the second system, continuing the vocal and piano parts. The vocal lines (Soprano, Alto, Tenor, Bass) continue with the lyrics "a - do - ra - mus te." in a *pp* dynamic. The piano accompaniment features a more active eighth-note pattern in the right hand, leading to a sustained chordal texture. The system concludes with a double bar line and a repeat sign.

Andante sostenuto

Tenore Solo

12/8

f *mf*

p

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

pp

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

7

p

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

Vl. I

p

-mus, gra - ti - as,

f

gra - ti - as,

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

pp

mf
Gra - tias

8

mf *simile*

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

f

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

ff

a - - gi - mus ti - bi,

p

p

a - gimus ti - bi,

gra - tias,

gra - tias,

9

p

simile

p

Gra - ti - as, gra - tias

pp

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melodic line with a long note and a fermata. The piano accompaniment features a steady bass line with chords in the right hand.

pro - pter ma - - - - gnam glo - riam,

cresc. *affrett.* *f*

cresc. *colla voce* *f*

The second system continues the vocal line and piano accompaniment. The vocal line includes a fermata and a dynamic marking of *f*. The piano accompaniment has a *cresc.* marking and a *colla voce* instruction.

ma - gnam glo - ri-am tu - am.

dim. *a tempo*

dim. *p* *a tempo*

The third system concludes the vocal line and piano accompaniment. The vocal line has a *dim.* marking and a *a tempo* instruction. The piano accompaniment also has a *dim.* marking and a *p* dynamic marking.

The final system is a piano solo section, consisting of two staves. It features a complex melodic line in the right hand and a supporting bass line in the left hand, with various dynamic markings and articulations.

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

The second system continues with 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 fermata, and the word "rall." is written above the staff. The piano accompaniment also ends with a double bar line and a fermata, with "rall." written below the staff.

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

p

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,

mf

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

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

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

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

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

Soprani

Mi - se - re - re,

Contralti

Mi - se - re - re,

Tenori

Mi - se - re -

Bassi

de - pre - ca - tio - nem no - stram.

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

13

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 B-flat major key signature. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

- 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. It includes a piano section with a grand staff. The vocal parts continue with the same melodic and harmonic material. The piano accompaniment provides harmonic support with chords and moving lines.

- 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-

mf

-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 -

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

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

-tio - nem no - stram.

p cresc.

Qui tol - lis pec -

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

Qui tol - lis pec -

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

16

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

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

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

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

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

- 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 -

f *p espress.*

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

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

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

-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 -

-pre - ca - tio - - nem no - - -

-pre - ca - tio - nem no - - -

-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

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Each staff features a triplet of eighth notes and a dynamic marking of *ff*.

19

ff

Piano accompaniment for the first system, including a boxed measure number '19' and a dynamic marking of *ff*.

Chri-ste.

Chri-ste.

Chri-ste.

Chri-ste.

Four vocal staves with lyrics. Each staff features a long note with a slur and a fermata.

Piano accompaniment for the second system, including triplets and dynamic markings.

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 sancto 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 - ria
 de - i pa - tris a - men, Cum — san - cto

22

a - men, a - *cresc.*
 in glo - ria de - i pa - tris, *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 -

This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The music is in a key with one flat (B-flat major or D minor) and a common time signature. It features melodic lines with slurs and accents, and piano accompaniment with chords and moving lines. The dynamic marking *p* (piano) is present at the beginning of each vocal line.

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

This system contains five staves, continuing the vocal and piano parts from the first system. The vocal lines continue with the lyrics. The piano accompaniment includes a measure marked with a box containing the number 23. The dynamic marking *f* (forte) is used in the piano part.

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

pa-tris, a - - - - - men, a - men, a - - - - -

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with rests. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with two staves (treble and bass clef).

- tris a - men,

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

- - - - - men,

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

The second system consists of six staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics and a piano (*p*) dynamic marking. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics and a piano (*p*) dynamic marking. The fifth and sixth staves are a piano accompaniment with two staves (treble and bass clef).

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

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

The first system consists of four staves. The top two staves are vocal lines. The first staff begins with a fermata and a dynamic marking of *f*. The second staff continues the vocal line with a dynamic marking of *f*. The third and fourth staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various ornaments and dynamics.

pa - - - tris - a - - - - -

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

in ex-cel-sis de - - - - -

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

The second system consists of four staves. The top two staves are vocal lines. The first staff begins with a fermata. The second staff continues the vocal line. The third and fourth staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various ornaments and dynamics.

- 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 various ornaments and trills, while the left hand provides a steady bass line with some triplet figures.

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

27

ff

The piano accompaniment for the second system is marked *ff* and begins at measure 27. It features a complex texture with many chords and ornaments, particularly in the right hand, and a rhythmic bass line in the left hand.

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

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

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

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

The piano accompaniment consists of two staves (treble and bass clef) with various musical notations including triplets, accents, and dynamic markings.

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

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

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

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

The piano accompaniment continues with similar musical notations, including triplets and accents.

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.

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

p

glo-ri-a, a - men, a - men,

p

glo-ri-a, a - men, a - men,

p

glo-ri-a, a - men, a - men,

p *p cresc.*

glo-ri-a, a - men, a - men, a - -

cresc.

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

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, showing chords and melodic lines. The lyrics are: "a - - - - -", "a - men, a - - - -", "a - - - - - - men, a - -", and "- - - - - men, a - - - - -".

- men, a - - - - - men,
- men, a -
- men, a - - - - -
- men,
28 *cresc.*

The second system continues the vocal and piano parts. It consists of five staves. The lyrics are: "- men, a - - - - - men,", "- men, a -", "- men, a - - - - -", and "- men,". The piano accompaniment includes a measure marked with a box containing the number "28" and a triplet of eighth notes. The word "cresc." is written below the piano staff.

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 section of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are characterized by long, flowing melodic lines with many ties, and each staff concludes with the syllable "men." The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes, often grouped in beamed pairs. The piano part includes dynamic markings such as accents (>) and hairpins.

This section of the score features four vocal staves and a piano accompaniment. The vocal parts are mostly silent, indicated by whole rests in each staff. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, similar to the previous section. The piano part includes dynamic markings such as accents (>) and hairpins.

Credo

Andante

Soprani
 Contralti
 Tenori
 Bassi

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

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

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

ff 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*

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

The piano accompaniment consists of two staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* and *ff*.

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,

The piano accompaniment continues with similar rhythmic complexity, including triplets and sixteenth notes. Dynamics include *p* and *ff*.

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

The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns, including triplets and sixteenth notes. The key signature has two flats (B-flat and E-flat).

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,

The piano accompaniment continues with similar rhythmic complexity, including triplets and sixteenth notes. The key signature remains two flats.

p

- -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

p

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,

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

[2]

This system features a vocal line with lyrics and a piano accompaniment. The piano part includes several triplet figures in both the right and left hands. The lyrics are: "- ni - tum non - fa - ctum, per quem con - sub - stan - tia - lem - con - sub - stan - tia - lem - pa - tri,". A box containing the number "2" is placed above the first measure of the piano accompaniment.

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.

This system continues the musical score with vocal lines and piano accompaniment. The lyrics are: "om - nia fa - cta sunt, qui pro - pter nos pa - tri om - nia fa - cta sunt, qui pro - pter nos ho - mi - nes et". The piano accompaniment features a prominent triplet pattern in the right hand and a more active bass line. Dynamic markings include *cresc.* and *p 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 piano accompaniment consists of a right-hand part with dense chordal textures and a left-hand part with a steady eighth-note bass line.

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

The piano accompaniment continues with similar textures, including a right-hand part with chords and a left-hand part with a rhythmic bass line. The system concludes with a key signature change to one sharp (F#).

allarg. molto

coe - lis.

allarg. molto

coe - lis.

allarg. molto

coe - lis.

allarg. molto

coe - lis.

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 (Coro)

san - cto -

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

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

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

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

p 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
rall. *a tempo*
 (Coro)

Adagio

Basso Solo

sottovoce

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

6 Adagio

pp

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

simile

p cresc.

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

f

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

pp

3

sottovoce

- bis. Cru - ci - fi - xus

p *pp*

7

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

cresc. e stringendo

rall. *f* *stent.*

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

rall. *f* *stent.*

3

a tempo
p

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

a tempo
fp *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

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

9

-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,

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

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

e - rit fi - nis.

e - rit fi - nis.

e - rit fi - nis.

e - rit fi - nis.

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*

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

p

The piano accompaniment consists of two staves. The right hand features a series of chords in the first measure, followed by a melodic line with triplets and accents. The left hand plays a steady triplet accompaniment. Dynamics include *p* and *ff*.

fi - lio si - mul a - do - ra - tur,
fi - lio si - mul a - do - ra - tur,
fi - lio si - mul a - do - ra - tur,
fi - lio si - mul a - do - ra - tur,

The piano accompaniment continues with similar textures, including triplets and accents. Dynamics include *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 of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. 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. per pro- phe - tas." The piano part includes a dynamic marking of *p* (piano).

The second system of music consists of four vocal staves and a piano accompaniment. The vocal parts are mostly rests, indicating they are silent during this section. The piano accompaniment continues with a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *p* (piano). The system concludes with a double bar line and a key signature change to three flats (B-flat major/D-flat minor) and a time signature change to 2/4.

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

f
Et ex - pe - cto
f
Et ex - pe - cto
f
Et ex - pe - cto
f
Et ex - pe - cto

pp
re-sur-re-ctio - nem mor-tu - o
pp
re-sur-re-ctio - nem mor-tu - o
pp
re-sur-re-ctio - nem mor-tu - o
pp
re-sur-re-ctio - nem mor-tu - o

Allegro

rum.
rum.
rum.
rum.

14

Allegro

p

dim.

Andantino

p

Et vi - tam, et vi - tam ven -

Et vi - tam, et vi - tam ven -

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in 6/8 time and feature lyrics. The piano accompaniment consists of two staves with rests.

Andantino

pp

This system contains two piano accompaniment staves. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. The dynamics are marked *pp*.

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

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

This system contains two vocal staves and two piano accompaniment staves. The vocal lines continue with lyrics. The piano accompaniment consists of two staves with rests.

This system contains two piano accompaniment staves. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. The dynamics are marked *pp*.

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

The first system of the musical score consists of five staves. The top two staves are vocal staves for soprano and alto, both marked with a forte (ff) dynamic and the word 'Et'. The third staff is the vocal line for tenors and basses, with lyrics 'vi - tam ven - tu - ri sae - cu - li, et'. The fourth staff is the bass line for the piano accompaniment, also marked with ff. The fifth staff is the piano accompaniment for the right hand, marked with ff. The music is in a key with one sharp (F#) and a common time signature.

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

The second system of the musical score consists of five staves. The top four staves are vocal staves for soprano, alto, tenors, and basses, all with the lyrics 'vi - tam, et vi - tam ven - tu - ri'. The fifth staff is the piano accompaniment for the right hand, starting with a measure number '16' in a box. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The music is in the same key and time signature as the first system.

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 -

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

Four vocal staves with lyrics: *-men, a - men, a - men,* and *- cu - li, a - men, a - men,* and *sae - cu - li, a - men, a - men,*. The tempo marking *allarg. molto* is repeated above the second and third staves.

allarg. molto

Piano accompaniment for the first system, featuring arpeggiated chords and a steady bass line. The tempo marking *allarg. molto* is placed above the right-hand staff.

a tempo

Four vocal staves with the lyrics *a - men.*. The tempo marking *a tempo* is repeated above each of the four staves.

a tempo

pp *p* *ff*

Piano accompaniment for the second system, including dynamic markings *pp*, *p*, and *ff*. The tempo marking *a tempo* is placed above the left-hand staff.

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. Ple - ni sunt coeli et

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

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

- us sa ba - oth. 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 staves of music. The top staff is a vocal line in bass clef with a key signature of two flats and a common time signature. It features a melodic line with a long slur over the first four measures. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), with chords and moving lines in both hands. The lyrics are positioned below the vocal staff.

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

(h)

Detailed description: This system contains the next two staves of music. The vocal line continues with a slur over the first four measures, followed by a breath mark *(h)*. The piano accompaniment continues with harmonic support. The lyrics are positioned below the vocal staff.

- mi - ni. -

d. p

Detailed description: This system contains the third and fourth staves of music. The vocal line concludes with a slur over the first two measures. The piano accompaniment features a dynamic marking *d. p* (diminuendo piano) in the bass line. The lyrics are positioned below the vocal staff.

Be - ne - di - ctus,

p

2

Detailed description: This system contains the final two staves of music. The vocal line begins with the word 'Be' and continues with 'ne - di - ctus,'. The piano accompaniment includes a dynamic marking *p* (piano) and a first ending bracket labeled '2'. The lyrics are positioned below the vocal staff.

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

p

m.s.

- 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* do - mi - ni. Ho - san - na, ho -

f

ff

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 a complex harmonic texture with many accidentals and dynamic markings such as *p* and *pp*.

Four vocal staves and a piano accompaniment. The lyrics are: *-na.*. The piano part continues with a similar complex texture, including dynamic markings like *pp*.

Agnus Dei

Andantino

Soprani

Contralti

Tenori *Solo p*

Bassi

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

Andantino

p

p

Mi-se-

p

Mi-se-

Tutti *p*

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

p

Mi-se-

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-

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

mi-se-re re no-

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

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

-bis,

-bis,

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

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

2

p

mi - se -

p

mi - se -

Tutti

p

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

Tutti

p

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

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

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

pa - cem, dona no - bis pa - cem, —

3

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines. The first vocal line has lyrics 'pa - cem, dona no - bis pa - cem, do - na, do - na' with triplets and slurs. The second vocal line has lyrics 'pa - cem, dona no - bis pa - cem, —' with triplets and slurs. The piano accompaniment consists of two staves with chords and triplets. A box with the number '3' is placed above the first measure of the piano accompaniment.

no - bis pa - cem, — do - na no - bis

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

Detailed description: This system contains the next two systems of music. The top two staves are vocal lines. The first vocal line has lyrics 'no - bis pa - cem, — do - na no - bis' with triplets and slurs. The second vocal line has lyrics 'do - na no - bis pa - cem — do - na no - bis' with triplets and slurs. The piano accompaniment consists of two staves with chords and triplets.

