

Gioacchino Rossini

Petite Messe Solennelle

VOCAL SCORE

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Editorial Comments

This work was Rossini's last major composition and dates from 1863. With typical ironic wit, the Mass in neither 'Petite' (taking around 75 minutes in performance) nor 'Solennelle'. It was first performed on 14 March 1864 on the occasion of the dedication of the private chapel of the Comte and Comtesse Pillet-Will in their home in the Rue Moncey. The work is dedicated to the Comtesse.

The autograph score of the original version of this work is annotated by Rossini *"Twelve singers of three sexes, men women and castrati, will be sufficient for its performance: that is to say eight for the chorus and four for the solos"* This note is somewhat surprising, as 'castrati' had virtually died out by that period. It is of note that, in the first performance of this work, supervised by Rossini, the alto solo part was sung by a female contralto, not a male alto. Rossini also marked that the soloists should sing with the chorus. This would require a prodigious effort on the part of the soloists and modern concert choirs would not need this reinforcement. The current edition therefore does not suggest that the soloists double the chorus parts.

Rossini adopted the unique sound of harmonium and two pianos to accompany this work, and this should be replicated in performance where possible. The single piano accompaniment given here is for rehearsal purposes only. Rossini was later prevailed upon to orchestrate this work and he sought to ensure as little distortion of the work's timbres and textures as possible. But the original harmonium/piano version may be thought to be the best.

This edition is based on the Ricordi (London) edition of 1968. Unfortunately that edition is plagued with numerous typographical errors (wrong notes; wrong accidentals; rests missing or of wrong value etc). The best part of 100 of these errors have been corrected, hopefully without introducing too many errors of my own.

The Bass underlay in No 7 bars 231/232 has been changed to be consistent with similar passages elsewhere and some phrase endings have been shortened to facilitate breathing. Punctuation has been introduced (it is absent in Ricordi) where this might assist phrasing and breathing.

Any errors found in this score should be notified by e-mail to:-

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Petite Messe Solennelle

1. Kyrie

SATB Soloists and Chorus

Andante maestoso ♩ = 54

ppp *cresc.* *poco*

4

a *poco* *f*

6

smorz.

8

sotto voce
Ky - ri-
sotto voce
Ky - ri-

p *ppp*

10

sotto voce Ky - ri -

cresc.

sotto voce Ky - ri - e, Ky - ri -

cresc.

cresc.

cresc.

-e, Ky - ri - e, Ky - ri -

cresc. *poco* *a* *poco*

12

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

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

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

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

f *smorz.*

14

p - son, e - le - i -

p - son, e - le - i -

p - son, e - le - i -

p - son, e - le - i -

p

16

-son.

-son.

8 -son.

-son.

cresc.

f

18

ppp Ky - ri - e e - le - i-

ppp Ky - ri - e e - le - i-

ppp Ky - ri - e e - le - i-

ppp Ky - ri - e e - le - i-

ppp Ky - ri - e e - le - i-

f

ppp

f

20

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

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

8 -son, *pp* Ky - ri - e e - le - i-

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

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

p

p

22

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

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

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

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

pp *f* *pp* *f* *pp* *f* *pp* *f*

marc.

24

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

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

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

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

p *p* *p* *p* *p* *p* *p* *p*

marc.

26

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

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

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

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

f *pp* *f* *pp* *f* *pp* *f* *pp*

marc. *marc.* *dim.*

28

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

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

⁸ -son, Ky - ri - e - le - i -

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

marc. *p* *f* *pp*

30

-son, Ky - ri - e, Ky - ri -

-son, Ky - ri - e, Ky - ri -

⁸ -son, Ky - ri - e, Ky - ri -

-son, Ky - ri - e, Ky - ri -

ppp *marc.* *ppp* *marc.*

32

-e e - le - i - son.

-e e - le - i - son.

⁸ -e e - le - i - son.

-e e - le - i - son.

morendo

35 *Andantino moderato* ♩=66 *tutto sotto voce e legato*

sotto voce Chri - ste,

sotto voce Chri - ste e - le-

sotto voce Chri - ste, Chri - ste e - le - i-

'a capella'

sotto voce Chri - ste e - le-.....

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

..... - i - son,

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

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

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

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

Chri - ste e - le - i - son,

60

60

sotto voce

Ky - ri - e, Ky - ri -

sotto voce

Ky - ri - e, Ky - ri -

cresc. poco

Detailed description: This system contains measures 60 and 61. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the text 'Ky - ri - e, Ky - ri -' in a *sotto voce* dynamic. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Dynamics include *cresc.* and *poco*.

62

62

sotto voce

Ky - ri - e e - le - i -

cresc.

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

cresc.

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

cresc.

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

f

f

f

f

a poco f

Detailed description: This system contains measures 62 and 63. The vocal parts continue with the text 'Ky - ri - e e - le - i -' and '- e, Ky - ri - e e - le - i -'. The dynamics are *sotto voce* and *f*. The piano accompaniment features a *cresc.* dynamic and a *poco* tempo marking. The piano part includes a *f* dynamic and a *poco* marking.

64

64

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

p

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

p

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

p

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

smorz.

Detailed description: This system contains measures 64 and 65. The vocal parts conclude with the text '- son, e - le - i - son, e -' and '- son, e - le - i - son, e - le -'. The dynamics are *p*. The piano accompaniment features a *smorz.* dynamic. The piano part includes a *p* dynamic.

66 *pp* - le - i - son. *ppp* Ky - ri-

pp - le - i - son. *ppp* Ky - ri-

pp - le - i - son. *ppp* Ky - ri-

pp - le - i - son. *ppp* Ky - ri-

p *ppp*

68 *f* e - le - i - son, *p* Ky - ri-

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

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

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

marc. *f* *p*

70 *ppp* e e - le - i - son, Ky - ri-

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

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

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

ppp

72

f *p*

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

f *p*

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

f *p*

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

f *p*

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

marc. *f* *p*

74

pp *pp* *pp* *pp*

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

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

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

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

ppp

76

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

p

78

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

80

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

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

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

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

82

- e 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 -

84

f *pp* *ppp*

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

f *pp* *ppp*

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

f *pp* *ppp*

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

f *pp* *ppp*

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

marc. *ppp*

f *pp* *ppp*

86

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

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

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

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

marc.

88

- son.

- son.

- son.

- son.

- son.

morendo

2. Gloria

SATB Soloists and Chorus

Allegro maestoso ♩=120

ff

Introduction for the Gloria section, featuring a piano accompaniment with a forte (ff) dynamic. The music is in 3/4 time and begins with a series of chords and rhythmic patterns.

5

Tutti ff

Glo - ri - a

Entry for the vocal soloists and chorus. The vocal lines are marked *Tutti ff* and begin with the word "Glo - ri - a". The piano accompaniment continues with a similar rhythmic pattern.

Piano accompaniment for the vocal entry, continuing the rhythmic pattern from the introduction.

10

in ex-cel-sis De - o, *f* Glo - ri - a in ex - cel-sis De - o, *ff* Glo - ri -

Tutti f Glo - ri - a in ex - cel-sis De - o, *ff*

Tutti f Glo - ri - a in ex - cel-sis De - o, *ff*

Tutti f in ex-cel-sis De - o, *ff*

in ex-cel-sis De - o, Glo - ri -

Vocal and piano accompaniment for the Gloria section. The vocal lines are marked *f* and *ff*. The piano accompaniment is marked *Tutti f* and *ff*. The lyrics are: "in ex-cel-sis De - o, Glo - ri - a in ex - cel-sis De - o, Glo - ri -".

16 *ff* Glo - ri - a. *Andantino mosso* ♩ = 58

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

8 - a, *ff* Glo - ri - a.

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

ff *Andantino mosso* ♩ = 58

pp

21

In tempo *Solo*

In tempo ♩ = 58 Et in ter - ra pax ho - mi - ni - bus bo - nae

rall. *ppp*

31 *Solo* Lau - da - mus te,

Solo Lau - da - mus

Solo Lau - da - mus

Solo Lau - da - mus

vo - lun - ta - tis. Lau - da - mus

63

ri - fi - ca - mus te, Glo - ri - fi - ca - mus te,
- mus te, Glo - ri - fi - ca - mus te,
Glo - ri - fi - ca - mus te,
ca - mus te, Glo - ri - fi - ca - mus te, A-do-

Tutti pp

70

A-do - ra - mus
A-do - ra - mus te,
A-do - ra - mus te,
- ra - mus te,

Tutti pp

77

te, Glo - ri - fi - ca - mus te.
Glo - ri - fi - ca - mus te.
Glo - ri - fi - ca - mus te.
Glo - ri - fi - ca - mus te.

sotto voce

3. Gratias

Contralto, Tenor and Bass Soli

The musical score is arranged in systems. The first system includes three vocal staves (Contralto, Tenor, Bass) and a piano accompaniment. The piano part begins with the tempo marking *Andante grazioso* and a metronome marking of 76. Dynamics include *f*, *ff*, and *ppp*. The second system (measures 11-18) features piano accompaniment with dynamics *ppp*, *p*, and *mf*. The third system (measures 19-26) features piano accompaniment with dynamics *pp*, *mf*, *ppp*, and *mf*. The score is in 2/4 time and the key signature has three sharps (F#, C#, G#).

25

BASS SOLO

Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am glo - ri - am

ppp

Detailed description: This system contains measures 25 through 32. It features a Bass Solo part with lyrics: "Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am glo - ri - am". The piano accompaniment is marked *ppp* and consists of chords and arpeggiated figures in both hands.

33

CONTRALTO SOLO

Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam

tu - am. Gra - ti - as a - gi - mus, a - gi - mus, ti - bi, prop - ter ma - gnam

Detailed description: This system contains measures 33 through 39. It features a Contralto Solo part with lyrics: "Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam tu - am. Gra - ti - as a - gi - mus, a - gi - mus, ti - bi, prop - ter ma - gnam". The piano accompaniment continues with chords and arpeggiated figures.

40

TENOR SOLO

glo - ri - am glo - ri - am tu - am. Gra - ti - as a - gi - mus, a - gi - mus

Gra - ti - as a - gi - mus ti -

glo - ri - am, glo - ri - am tu - am. Gra - ti - as a - gi - mus ti -

Detailed description: This system contains measures 40 through 46. It features a Tenor Solo part with lyrics: "glo - ri - am glo - ri - am tu - am. Gra - ti - as a - gi - mus, a - gi - mus" and "Gra - ti - as a - gi - mus ti -". The piano accompaniment continues with chords and arpeggiated figures.

46

ti - bi prop - ter ma - gnam glo - ri - am glo - ri - am tu -
 - bi prop - ter ma - gnam glo - ri - am glo - ri - am, glo - ri - am tu -
 - bi, ti - bi prop - ter ma - gnam glo - ri - am glo - ri - am tu -

52

- am. *ff* Glo - ri - am tu -
 - am. *f* prop - ter ma - gnam, prop - ter ma - gnam *ff* Glo - ri - am tu -
 - am. *f* Prop - ter ma - gnam, prop - ter ma - gnam *ff* Glo - ri - am tu -
smorz.

60

- am.
 - am.
 - am.
ppp *ff* *pp*

66 *ppp*

Gra - ti - as a - gi - mus ti - bi

ppp

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

ppp

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

f pp ppp

72

prop - ter ma - gnam glo - ri - am glo - ri - am tu -

prop - ter ma - gnam glo - ri - am glo - ri - am tu -

prop - ter ma - gnam glo - ri - am glo - ri - am tu -

77 *f*

-am. Prop - ter ma - gnam, prop -

-am. Prop - ter ma - gnam, ma - gnam, prop -

-am. Prop - ter ma - gnam, glo - ri - am tu - am. Prop -

82

pp
 - ter ma - gnam glo - ri - am tu - am.
pp
 - ter ma - gnam glo - ri - am tu - am. Prop - ter.....
pp
 - ter ma - gnam, glo - ri - am tu - am. Prop - ter ma-
pp

87

f
 Prop - ter ma - gnam, prop - ter ma - gnam glo-
f
 ma - gnam, ma - gnam, prop - ter ma - gnam glo-
f
 -gnam, glo - ri - am tu - am. Prop - ter ma - gnam, glo-
f

92

pp
 -ri - am tu - am, glo-ri-am, glo-ri - am tu - am.
pp
 -ri - am tu - am. Glo-ri-am, glo - ri - am tu - am.
pp
 -ri - am tu - am. Glo-ri-am, glo - ri - am tu - am.
pp *ppp* *mf* *pp* *mf* *ppp*

98

sotto voce

Glo - ri - am

sotto voce

Glo - ri - am

sotto voce

Glo - ri - am

Piano accompaniment for measures 98-102. The right hand features a rhythmic pattern of eighth notes with a melodic line, while the left hand provides a steady bass line with chords.

103

tu - am.

tu - am.

tu - am.

Piano accompaniment for measures 103-108. The right hand continues with the eighth-note pattern, and the left hand has a more active bass line. A *ppp* dynamic marking is present in measure 107.

109

Vocal staves for measures 109-113. All three staves (Soprano, Alto, and Bass) are empty, indicating a rest for the vocalists.

Piano accompaniment for measures 109-113. The right hand has a melodic line with a *morendo* marking in measure 112. The left hand has a bass line with chords. A *ppp* dynamic marking is present in measure 110.

4. Domine Deus

Tenor Solo

Allegro giusto ♩=126
ff

pp

f *tr* *ff* *tr*

16 TENOR SOLO
Do - mi - ne De - us, rex cœ-

ff *pp*

21 -les - tis, De - us Pa - ter om - ni - po - tens.

ff

26
8 Do - mi - ne fi - li u - ni - ge - ni - te, Je - su,

31
8 Je - su Chri - ste, Je - su

35
8 Chri - ste, Je - su Chri - ste. Do - mi - ne De - us,

40
8 rex cce - les - tis, De - us Pa - ter om - ni - po-

45
8 - tens. Do - mi - ne fi - li u - ni-

49 *rinf* *fe*
ge - ni - te, u - ni - ge - ni - te Je - su Chri - ste.

8

54

59 Do - mi - ne

8

64 De - us, A - gus De - i,

69 Fi - li - us Pa - tris,

74

8

Fi - li - us Pa - tris. Do - mi - ne De - us,

79

8

A - gus De - i, A - gus De - i, Fi - li - us

84

8

Pa - tris, Fi - li - us Pa - tris. Do - mi - ne

89

8

De - us, rex cœ - les - tis, De - us Pa - ter om-....

marcato

3 3

marcato 3

94

8

-----ni - po - tens. Do - mi - ne fi - li u - ni-

f

pp

marcato

3 3

99

8 - ge - ni - te, Je - su, Je - su Chri -

marcato

3

103

8 - ste, Je - su Chri - ste, Je - su

f *pp*

3

107

8 Chri - ste. Do - mi - ne De - us, rex cœ - les - tis,

f *ff* *sf* *sf* *ff*

3

112

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

sf *sf* *sf* *ppp*

3

117

8 fi - li u - ni - ge - ni - te, u - ni -

cresc. *rinf.* *mf*

121 *f*
8 - ge - ni - te Je - su Chri - ste. Do - mi - ne

125 *f*
8 De - us, A - gus De - i, Fi - li - us

129 *ff*
8 Pa - tris, Fi - li - us Pa - tris,

133 *pp*
8 Fi - li - us Pa - tris. Do - mi - ne

137 *f*
8 De - us, A - gus De - i, Fi - li - us

141

Pa - tris, Fi - li - us Pa - tris,

ff *smorz.*

145

Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us

pp *ff* *sf* *sf*

150

Pa - tris,

sf *sf* *ff*

154

p *f* *p* *pp* *tr*

159

pp *ppp* *ff*

5. Qui Tollis

Soprano and Contralto Duet

Andantino mosso ♩=76

Piano accompaniment for measures 1-3. The score is in G minor, 3/4 time. The right hand features a rhythmic pattern of eighth notes with slurs, while the left hand provides a steady accompaniment. Dynamics include *ppp* and *mf*.

Piano accompaniment for measures 4-6. The right hand continues the rhythmic pattern, and the left hand has a more active role with eighth notes. Dynamics include *ppp* and *mf*.

Piano accompaniment for measures 7-9. The right hand has a more melodic line with slurs, and the left hand continues the accompaniment. Dynamics include *ppp* and *pp*.

Vocal entries for Soprano and Contralto. The Soprano part begins with the lyrics "Qui tol - lis pec-" and the Contralto part begins with "Qui tol - lis pec-".

Piano accompaniment for measures 10-12. The right hand has a melodic line with slurs, and the left hand continues the accompaniment. Dynamics include *pp*.

Vocal entries for Soprano and Contralto. The Soprano part begins with the lyrics "- ca - ta, pec - ca - ta mun - di," and the Contralto part begins with "- ca - ta, pec - ca - ta mun - di,".

Piano accompaniment for measures 13-15. The right hand has a melodic line with slurs, and the left hand continues the accompaniment. Dynamics include *pp*.

16

mi - se - re - re no - bis,

mi - se - re - re no - bis,

18

mi - se - re - re no - bis. Qui

mi - se - re - re no - bis.

20

tol - lis pec - ca - ta, Qui

22

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

cresc.

cresc.

cresc.

36

Più mosso ♩=84

Qui tol - lis pec-

ff *Più mosso* *pp*

39

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

42

su - sci - pe de - pre - ca - ti - o - nem nos-

45

- tram.

Qui tol - lis pec-

47

ca - ta, pec - ca - ta

Musical score for measures 47-48. The system includes a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: ca - ta, pec - ca - ta.

49

mun - di, su - sci - pe de - pre - ca - ti -

Musical score for measures 49-51. The system includes a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: mun - di, su - sci - pe de - pre - ca - ti -.

52

de - pre -
- o - nem nos - tram. de - pre -

Musical score for measures 52-53. The system includes a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: de - pre -
- o - nem nos - tram. de - pre -.

54

- ca - ti - o - nem nos - tram, de - pre -
- ca - ti - o - nem nos - tram, de - pre -

Musical score for measures 54-55. The system includes a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: - ca - ti - o - nem nos - tram, de - pre -
- ca - ti - o - nem nos - tram, de - pre -.

56 *rall.* *f*

- ca - ti - o - nem nos - tram. Qui

- ca - ti - o - nem nos - tram. Qui

col canto

58 *a tempo*

se - des ad dex - te - ram, ad

se - des ad dex - te - ram, ad

f

60

dex - te - ram Pa - tris,

dex - te - ram Pa - tris,

62 *pp*

mi - se - re - re no - bis,

mi - se - re - re no - bis,

pp

64

mi - se - re - re no - bis. Qui

mi - se - re - re no - bis.

Musical score for measures 64-65. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and chords in the left hand.

66

se - des ad dex - te - ram, Qui

Musical score for measures 66-67. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous measures.

68

se - des ad dex - te - ram, Qui

Musical score for measures 68-69. The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous measures.

70

cresc. Qui *f* se - des *pp* ad dex - te - ram

cresc. se - des, *f* se - des *pp* ad dex - te - ram

Musical score for measures 70-72. This section includes dynamic markings: *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo). The piano accompaniment features a more active eighth-note pattern in the right hand, with *mf* (mezzo-forte) markings in measures 71 and 72.

73 *f*

Pa - tris, mi - se - re - re

Pa - tris, mi - se - re - re

f

75 *pp* *f*

no - bis, mi - se - re - re

no - bis, mi - se - re - re

pp *f*

77 *pp*

no - bis, mi - se - re - re

no - bis, mi - se - re - re

pp

80 *ppp* *Meno mosso (Tempo 1)* *f*

no - bis. Qui

no - bis. Qui

ppp *Meno mosso (Tempo 1)* *f*

82

se - des, Qui se - des ad dex - te - ram
se - des, Qui se - des ad dex - te - ram

82

83

84

85

85

Pa - tris, Qui se - des, Qui se - des ad
Pa - tris, Qui se - des, Qui se - des ad

85

86

87

88

dex - te - ram Pa - tris, mi - se - re - re,
dex - te - ram Pa - tris, mi - se -

88

89

90

91

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

91

92

93

93

cresc. *f*

no - bis, mi - se - re re

-re - re, mi - se - re re

cresc. *f*

95

ff *pp*

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

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

ff *pp*

98

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

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

101

cresc. *f*

no - bis, mi - se - re re

-re - re, mi - se - re re

cresc. *f*

103 *ff* *pp*
no - bis, mi - se - re - re no - bis, mi - se - re - re
ff *pp*
no - bis, mi - se - re - re no - bis, mi - se - re - re

106 *tr* *a piacere* *tr*
no - bis, mi - se - re - re mi - se - re - re no -
tr *tr*
no - bis, mi - se - re - re, mi - se - re - re no -

col canto

110 *a tempo*
-bis.
a tempo
-bis.
ppp

112

6. Quoniam

Bass Solo

The musical score is written for a Bass Solo and piano accompaniment. It is divided into two main sections: *Adagio* and *Allegro moderato* (♩ = 112). The key signature is A major (three sharps). The score consists of six systems of music, each with a treble and bass clef staff. The piano part features various textures, including chords, arpeggios, and tremolos. The bass part provides a steady accompaniment with some melodic lines. Dynamic markings include *ppp*, *pp*, *cresc.*, *ff*, *f*, and *mf*. Trills (*tr*) are used in several places. The tempo change from *Adagio* to *Allegro moderato* occurs at the beginning of the second system.

28

BASS SOLO

Quo - ni - am tu so - lus sanc - tus,

pp

33

Quo - ni - am tu so - lus sanc - tus, Tu so - lus

38

Do - mi-nus, tu so - lus Do - mi-nus, Tu so - lus al - tis - si-mus,

ff

43

Je - su Chri - ste, Je - su, Je - su Chri - ste.

ff *p* *cresc.* *ff* *ff*

48

Tu so - lus, Tu so - lus al - tis - si-mus, al-

mf *f* *pp* *f* *f*

53

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

57

- tis - si-mus, Je - su, Je - su Chri - ste.

61

66

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

70

Do - mi-nus, Tu so - lus al - tis - si-mus, Tu so - lus al-

74

- tis - si - mus, Je - su Chri - ste.

ff *f* *ppp*

tr

79

Quo - ni-am tu so - lus, tu so - lus sanc - tus, tu so - lus Do-mi - nus, Tu

85

so - lus al - tis - si - mus, Je - su Chri - ste, tu so - lus

f *pp* *ppp*

90

sanc - tus, tu so - lus Do - mi-nus, Tu so - lus al - tis - si - mus,

cresc.

95

Je - su Chri - ste, Je - su Chri - ste.

f *ff* *pp*

99

Tu so - lus, Tu so - lus

103

al - tis - si - mus, Je - su Chri-

ppp

108

- ste, Tu so - lus, Tu so - lus al - tis - si-mus,

f *f* *f* *pp* *f*

113

al - tis - si - mus, Je - su Chri - ste, Tu

f *ff* *ff*

117

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

pp *f* *ff*

121

- ste.

ff *f* *pp* *ff*

126

Tu so - lus san - ctus,

pp *pp* *tr*

130

Tu so - lus Do - mi - nus, Tu so - lus al - tis - si - mus, Tu

pp *tr* *tr*

134

so - lus al - tis - si - mus, Je - su Chri - ste.

cresc. *ff* *tr*

138

Quo - ni - am tu so - lus, tu so - lus

ppp

143

sanc - tus, tu so - lus Do - mi - nus, Tu so - lus al - tis - si - mus,

148

Je - su Chri - ste, tu so - lus sanc - tus, tu so - lus

153

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

158

Je - su Chri - ste. Tu

161

so - lus, Tu so - lus al -

165

-tis - si - mus, Je - su Chri-.....-ste,

170

Tu so - lus, Tu so - lus al - tis - si - mus, al-

175

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

179

-tis - si - mus, Je - su, Je - su Chri-

182

-ste. Tu so - lus Je - su Chri - ste, Tu so - lus

186

Je - su, Je - su Chri - ste.

8va

fff *ff*

This system contains measures 186 to 190. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *fff* and *ff*. An *8va* marking is present above the vocal line for the word 'Christe'.

190

This system contains measures 190 to 194. The piano accompaniment features dynamic markings *f* and *ff*.

195

This system contains measures 195 to 199. The piano accompaniment features dynamic markings *f* and *ff*.

200

This system contains measures 200 to 204. The piano accompaniment features dynamic markings *ff* and *pp*.

205

This system contains measures 205 to 209. The piano accompaniment features dynamic markings *pp*.

Subito
Cum Sancto Spiritu

7. Cum Sancto Spiritu

Chorus

Allegro Maestoso ♩ = 120

ff

Measures 1-3 of the piano introduction. The music is in 3/4 time and features a strong, rhythmic accompaniment with chords and moving lines in both hands.

Measures 4-6 of the piano introduction, continuing the rhythmic accompaniment.

9 *Tutti* *f* Cum San-cto Spi - ri - tu in glo - ri - a De - i Pa - tris. Cum San-cto Spi - ri - tu in

Tutti *f* Cum San-cto Spi - ri - tu in

8 Cum San-cto Spi - ri - tu in

Score for the chorus, measures 9-14. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "Cum Sancto Spiritu in gloria Dei Patris. Cum Sancto Spiritu in". The music is marked *Tutti* and *f* (forte).

15

glo - ri - a De - i Pa - tris. *ff* A - men,

glo - ri - a De - i Pa - tris. *ff* A - men,

glo - ri - a De - i Pa - tris. *ff* A - men,

Tutti *f* De - i Pa - tris. *ff* A - men,

19

A - men.

A - men.

A - men.

A - men.

23

Allegro a capella

Cum San - cto Spi - ri - tu in

A.....

Allegro a capella ♩=108

43

-men, A-.....-men, A-.....
 -men, A-.....-men, A-.....
 Pa - tris. A-.....-men, A-.....-men,
 Cum San - cto

48

.....-men, A-.....
-men, A-.....
 A-.....-men, A-.....
 Spi - ri - tu in glo - ri - a De - i Pa - tris. A-.....-men, A-.....

53

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

58

Musical score for measures 58-62. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: -men, A-... -men, A-... -men, A-... -men, A-... -men, A - men... A - men, A-... -men, A-... -men, A - men,...

63

Musical score for measures 63-67. It features four vocal staves and a piano accompaniment. The lyrics are: -men, A-... -men, A-... -men, A-... A-... -men, A - men, A-...

68

Musical score for measures 68-72. It features four vocal staves and a piano accompaniment. The lyrics are: -men, A-... -men, A-... -men, A-... -men, A - men, A-... -men, A - men, A - men, A-...

73

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

78

- men, A -

83

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

- men, A - men, A -

- men.

88

----- - men, A----- - men,
----- - men, A----- - men, A----- - men, A-----
8 ----- - men, Cum San - cto Spi - ri-tu in

93

A-----
----- - men, A----- - men, A-----
8 glo - ri-a De - i Pa - tris, A----- - men, A-----

98

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

103

- men..... Cum San - cto Spi - ri - tu in glo - ri - a De - i

- men, A-.....

- men, A-.....

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

108

Pa - tris, A-..... - men, A-..... - men,

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

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

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

113

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

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

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

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

131 *smorzando* *pp*

- men, A-

- men, A-

- men, A-

- men, A-

smorzando *p* *ppp*

136

- men, A-

- men, A-

- men, A- - men, A-

- men, A- - men, A-

141

- men, A- - men, A-

- men, A- - men, A-

- men, A- - men, A-

- men, A-

146

Musical score for measures 146-149. The score is in B-flat major and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with 'A-' in the Alto staff. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

150

Musical score for measures 150-154. The score continues with the same instrumentation. The vocal parts feature long, sustained notes with some melodic movement. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the bass line.

155

Musical score for measures 155-159. The score continues with the same instrumentation. The vocal parts are marked with 'cresc.' (crescendo) in each of the four staves. The piano accompaniment also features a 'cresc.' marking in the right hand. The overall texture becomes more intense due to the dynamic markings.

160

-men..... Cum San - cto Spi - ri - tu in glo - ri - a De - i

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

⁸ -men, A-----men, A-----

-----men,

Piano accompaniment for measures 160-164, featuring a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

165

Pa - tris, A - men, A-----men, A-----

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

⁸ -men, A-----men, A-----men.

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

Piano accompaniment for measures 165-169, continuing the rhythmic patterns with harmonic support for the vocal lines.

170

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

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

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

-men, A-----men. Cum San - cto

Piano accompaniment for measures 170-174, concluding the section with sustained chords and moving bass lines.

205

Musical score for measures 205-209. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a dotted line and the text "- men." below them. The piano accompaniment consists of chords and moving lines in both hands.

210

Musical score for measures 210-215. It features four vocal staves and a piano accompaniment. The vocal parts have the lyrics "Glo - ri - a in ex - cel - sis," written below them. A dynamic marking of *f* (forte) is placed above the first vocal staff in measure 210. The piano accompaniment continues with chords and moving lines.

216

Musical score for measures 216-220. It features four vocal staves and a piano accompaniment. The vocal staves are empty, indicating rests for the vocalists. The piano accompaniment continues with chords and moving lines.

221

in ex - cel - sis De - o. A - men,.....

in ex - cel - sis De - o. A-.....

in ex - cel - sis De - o. A-.....

in ex - cel - sis De - o. A-.....

Animando un poco

227

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

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

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

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

Animando un poco

232

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

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

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

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

Animando un poco

252

Musical score for measures 252-256. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *ff* and have lyrics "A-...-men,". The piano part includes a *fff* dynamic marking. The key signature has one flat, and the time signature is common time.

257

Musical score for measures 257-262. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics "...men...". The piano part includes a *ff* dynamic marking and an *8va* instruction. The key signature has one flat, and the time signature is common time.

263

Musical score for measures 263-267. It features four vocal staves and a piano accompaniment. The vocal parts are silent. The piano part includes a *fff* dynamic marking. The key signature has one flat, and the time signature is common time.

8. Credo

SATB Soli & Chorus

Allegro Cristiano

ff
Cre-.....

Allegro Cristiano ♩=120
ff

4

ff
Cre-.....

- do,

ff

7

- do, Cre- do in

ff *pp*

Cre- do in

ff *pp*

Cre- do in

ff *pp*

Cre- do

11

u - num De - um, Cre - do in u - num

pp

in u - num

u - num De - um, Cre - do in u - num

pp

in u - num

16

De - um, Cre - do Pa - trem om - ni - po

pp *pp*

De - um, Cre - do. Pa - trem om - ni - po

pp *pp*

De - um, Cre - do Pa - trem om - ni - po

pp *pp*

De - um, Cre - do Pa - trem om - ni - po

21

- ten - tem.

- ten - tem.

- ten - tem.

- ten - tem.

SOLO

SOLO

Fac - to - rem cœ - li et ter - ræ, fac -

25

SOLO

Fac - to - rem cœ - li et ter - ræ, vi - si -

- to - rem cœ - li et ter - ræ, Fac - to - rem cœ - li et ter - ræ, vi - si -

SOLO

- to - rem cœ - li et ter - ræ, fac - to - rem cœ - li et ter - ræ, vi - si -

29

- bi - li - um om - ni - um et in - vi - si - bi - li - um.

- bi - li - um om - ni - um et in - vi - si - bi - li - um.

- bi - li - um om - ni - um et in - vi - si - bi - li - um.

- bi - li - um om - ni - um et in - vi - si - bi - li - um.

33 *TUTTI* *f*

Cre- do, Cre- do, Cre- do, Cre- do,

ff

36 *pp*

- do in u - num De - um, Cre - do in

- do in

pp

- do in u - num De - um, Cre - do in

pp

- do in

pp

41 *ppp*

u - num De - um, Cre - do. Et in

ppp

u - num De - um, Cre - do. Et in

ppp

u - num De - um, Cre - do. Et in

ppp

u - num De - um, Cre - do. Et in

pp

45

u - num Do - mi - num Je - sum Chris - tum.

u - num Do - mi - num Je - sum Chris - tum,

u - num Do - mi - num Je - sum Chris - tum

u - num Do - mi - num Je - sum Chris - tum

49

SOLO

SOLO U - ni - ge - ni - tum

SOLO Fi - li - um De - i, U - ni - ge - ni - tum.

53

an - te om - ni - a

SOLO Et ex pa - tre na - tum an - te om - ni - a

SOLO Et ex pa - tre na - tum an - te om - ni - a

Et ex pa - tre na - tum an - te om - ni - a

57 *TUTTI^f*

sæ - cu - la. Cre-----

TUTTI^f

TUTTI^f

TUTTI^f

TUTTI^f

ff *ff*

60

- do, Cre-----do.

- do, Cre-----do *pp* in u - num

- do, Cre-----do *pp* in u - num

- do, Cre-----do

- do, Cre-----do

ff *pp*

64 *pp*

in u - num De - um

De - um, Cre - do, in u - num De - um.

De - um, Cre - do in u - num De - um,

pp

in u - num De - um,

69

ppp

Cre - do. De - um de De - o, lu - men de

ppp

Cre - do. De - um de De - o lu - men de

ppp

Cre - do De - um de De - o, lu - men de

ppp

Cre - do De - um de De - o, lu - men de

74

lu - mi-ne

SOLO

lu - mi-ne de De - o ve - ro

SOLO

lu - mi-ne, De - um ve - rum

SOLO

lu - mi-ne, de De - o ve - ro

79

SOLO

Ge - ni - tum non fac - tum con - sub - stan - ti-

con - sub - stan - ti-

Ge - ni - tum non fac - tum, con - sub - stan - ti-

Ge - ni - tum non fac - tum, con - sub - stan - ti-

82

- a - lem Pa-...-tri.

- a - lem Pa-...-tri.

- a - lem Pa-...-tri.

- a - lem Pa-...-tri. *TUTTIF* Per quem

cresc.

TUTTIF

85

TUTTIF fac - ta sunt

TUTTIF fac - ta, fac - ta sunt

TUTTIF per quem om - ni - a fac - ta sunt

om - ni - a fac - ta fac - ta sunt qui pro - pter

ff

TUTTIF

89

nos ho - mi - nes

pro - pter nos ho - mi - nes

qui pro - pter nos ho - mi - nes

pro - pter nos ho - mi - nes ho - mi - nes et pro - pter

ff

93

sa - lu - tem de -
nos - tram sa - lu - tem de -
et pro - pter no - stram sa - lu - tem de -
no - stram sa - lu - tem sa - lu - tem de -

97

- scen - dit de coe - lis, de - scen - dit de
- scen - dit de coe - lis, de - scen - dit de
- scen - dit de coe - lis, de - scen - dit de
- scen - dit de coe - lis, de - scen - dit de

100

coe - lis, de - scen - dit de coe -
coe - lis, de - scen - dit de coe -
coe - lis, de - scen - dit de coe -
coe - lis, de - scen - dit de coe -

103

- lis, Cre-
- lis, Cre-
- lis, Cre-
- lis, Cre-

f
f
f
f

ff
8va

106

- do, Cre- do. Et in - car-
- do, Cre- do. Et in - car-
- do, Cre- do. Et in - car-
- do, Cre- do.

SOLO sotto voce
SOLO sotto voce
SOLO sotto voce

ff
pp

110

in - car - na - tus est de Spi - ri - tu San - cto,
- na - tus est de Spi - ri - tu San - cto,
in - car - na - tus est de
- na - tus est de Spi - ri - tu San - cto,

SOLO sotto voce

115

Spi - ri - tu San - cto, ex..... Ma - ri - a

Spi - ri - tu San - cto, ex Ma - ri - a, ex Ma - ri - a

Spi - ri - tu San - cto, ex Ma - ri - a, ex Ma - ri - a

Spi - ri - tu San - cto, ex Ma - ri - a

120

f Vir - gi - ne *TUTTI ff* et ho - mo fac - tus est.

f Vir - gi - ne, *TUTTI ff* et ho - mo fac - tus est.

f Vir - gi - ne,

f Vir - gi - ne,

125

TUTTI ff et ho - mo fac - tus est.

TUTTI ff et ho - mo fac - tus est. *8va*

f *pp*

129

Musical score for measures 129-131. The score is for a piano and includes staves for strings and piano. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *pp*. A *♩* *8va* marking is present above the piano staff.

132

Musical score for measures 132-133. The score is for a piano and includes staves for strings and piano. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *pp*. A *♩* *8va* marking is present above the piano staff.

134

Musical score for measures 134-136. The score is for a piano and includes staves for strings and piano. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *pp*. A *♩* *8va* marking is present above the piano staff.

9. Crucifixus

Soprano Solo

Andantino sostenuto SOPRANO SOLO

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

Andantino sostenuto ♩=80

ppp

5

- fi - xus e - ti - am pro no - bis, e - ti - am pro

cresc.

9

no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi -

pp

13

- la - to pas - sus, pas - sus et se - pul - tus

17

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

pp

21

est. Cru - ci - fi - xus,

pp

24

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

pp

27

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

pp *f*

30

e - ti - am pro no - bis, e - ti - am pro

33

no - bis, sub Pon - ti - o Pi - la - to, sub

36

Pon - ti - o Pi - la - to pas - sus, pas - sus

40

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

44

et se - pul - tus est, et se - pul - tus est,

48

et se - pul - tus est.

morendo

10. Et Resurrexit

SATB Soli & Chorus

The first system of the musical score for 'Et Resurrexit' consists of five staves. The top staff is the vocal line, starting with the lyrics 'Et re - sur - re-' and marked with *Tutti f*. The second staff is the vocal line for the chorus, starting with 'Et...' and 're - sur-' and also marked with *Tutti f*. The third staff is the vocal line for the chorus, starting with 'Et...' and 're - sur-' and marked with *Tutti f*. The fourth staff is the vocal line for the chorus, starting with 'Et...' and 're - sur-' and marked with *Tutti f*. The fifth staff is the piano accompaniment, starting with a *ff* dynamic and featuring a rhythmic pattern of eighth notes.

The second system of the musical score for 'Et Resurrexit' consists of five staves. The top staff is the vocal line, starting with the lyrics '- xit ter - ti - a di-' and marked with *Tutti f*. The second staff is the vocal line for the chorus, starting with '- re - xit ter - ti - a di-' and marked with *Tutti f*. The third staff is the vocal line for the chorus, starting with '- re - xit ter - ti - a di-' and marked with *Tutti f*. The fourth staff is the vocal line for the chorus, starting with '- re - xit ter - ti - a di-' and marked with *Tutti f*. The fifth staff is the piano accompaniment, starting with a *ff* dynamic and featuring a rhythmic pattern of eighth notes.

21

- do.

- do.

- do.

- do.

25

ff

pp

30

pp Et a - scen - dit, a - scen - dit in cœ - lum

pp Et a - scen - dit, a - scen - dit in cœ - lum,

pp Et a - scen - dit, a - scen - dit in cœ - lum,

pp Et a - scen - dit, a - scen - dit in cœ - lum, *Solo* Et a-

35

Solo

se - det ad dex - ter-am,
 a - scen - dit in cœ - lum, se - det ad dex - ter-am,
 - scen - dit, a - scen - dit in cœ - lum, se - det ad dex - ter-am,

40

se - det ad dex - ter - am pa - tris.
 se - det ad dex - ter - am pa - tris.
Solo se - det ad dex - ter - am pa - tris.
 se - det ad dex - ter - am pa - tris. *Tutti f* Et

44

Tutti f Et i - ter-um ven - tu - rus est cum glo - ri
Tutti f Et i - ter-um ven - tu - rus est cum glo - ri
Tutti f Et i - ter-um ven - tu - rus est cum glo - ri
 i - ter-um ven - tu - rus est..... cum glo - ri

48

- a ju - di - ca - re vi - vos et

- a ju - di - ca - re vi - vos et

- a ju - di - ca - re vi - vos et

- a ju - di - ca - re vi - vos, vi - vos et

52

mor - tu - os. Cu - jus re - gni non

mor - tu - os. Cu - jus re - gni non

mor - tu - os. Cu - jus re - gni non

mor - tu - os. Cu - jus re - gni, re - gni non

56

e - rit fi - nis.

e - rit fi - nis.

e - rit fi - nis. Spi - ri - tum

e - rit fi - nis. Et in Spi - ri - tum

60

Do - mi - num.
Sanc - tum Do - mi - num.
Sanc - tum Do - mi - num. et vi-
Sanc - tum Do - mi - num. et vi - vi - fi - can-

ff *f*

64

vi - vi - fi-can - tem
vi - vi - fi - can-.....-tem.
- vi - fi - can-.....-tem. Pa - tre
- tem, vi - vi - fi - can-.....-tem. Qui..... ex Pa - tre Fi - li-

ff *f*

68

pro - ce - dit
Fi - li - o - que pro - ce-.....-dit
Fi - li - o - que pro - ce-.....-dit
- o - que pro - ce-.....-dit

ff *pp*

72

sotto voce

Qui cum Pa - tre et Fi - li - o si - mul

sotto voce

Qui cum Pa - tre et Fi - li - o si - mul

77

a - do - ra - tur et glo - ri - fi -

a - do - ra - tur et glo - ri - fi -

82

- ca - tur. *f* Qui lo - cu - tus

- ca - tur. *f* Qui lo - cu - tus

f Qui lo - cu - tus

Qui lo - cu - tus

86

est... per pro - phe-
est... per pro - phe-
est... per pro - phe-
est... per pro - phe-

pp *pp* *pp* *pp*

p *pp*

86

91

- tas. Et
- tas. Et
- tas. Et
- tas. Et

pp *pp* *pp* *pp*

91

96

u - nam sanc - tam Ca - tho - li - cam
u - nam sanc - tam Ca - tho - li - cam
u - nam sanc - tam Ca - tho - li - cam Et u - nam sanc - tam
u - nam sanc - tam Ca - tho - li - cam

Solo

96

101 *Solo*

sanc - tam Ca - tho - li - cam et A - pos -

Solo

sanc - tam Ca - tho - li - cam et A - pos - to - li - cam, et A - pos -

8 et A - pos - to - li - cam, et A - pos -

Solo

et A - pos - to - li - cam, et A - pos -

106

- to - li - cam Ec - cle - si - am.

- to - li - cam Ec - cle - si - am.

8 - to - li - cam Ec - cle - si - am.

- to - li - cam Ec - cle - si - am.

109 *Tutti* *f*

Cre-----do, Cre-----

Tutti *f*

Cre-----do, Cre-----

Tutti *f*

8 Cre-----do, Cre-----

Tutti *f*

Cre-----do, Cre-----

112

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are: - do. Con - fi - te - or..... u - num bap - do. Con - fi - te - or u - num bap - do. Con - fi - te - or u - num bap - do. Con - fi - te - or, con - fi - te - or u - num bap -

116

Three vocal staves and a piano accompaniment. The lyrics are: - tis-..... - ma Con - fi - te - or..... - tis-..... - ma Con - fi - te - or - tis-..... - ma Con - fi - te - or - tis-..... - ma Con - fi - te - or, con - fi - te - or

120

Three vocal staves and a piano accompaniment. The lyrics are: u - num bap - tis-..... - ma in re - u - num bap - tis-..... - ma in re - u - num bap - tis-..... - ma in re - u - num bap - tis-..... - ma in re - mis - si - o - nem

124

- mis - si - o - nem pec - ca - to - rum
 - mis - si - o - nem pec - ca - to - rum
 - mis - si - o - nem pec - ca - to - rum
 pec - ca - to - rum, pec - ca - to - rum. Et ex-

128

re - sur - rec - ti - o - nem,
 re - sur - rec - ti - o - nem,
 ex - pec - to re - sur - rec - ti - o - nem,
 - pec - to re - sur - rec - ti - o - nem, et ex-

132

re - sur - rec - ti - o - nem,
 re - sur - rec - ti - o - nem,
 ex - pec - to re - sur - rec - ti - o - nem,
 - pec - to re - sur - rec - ti - o - nem, re - sur - rec - ti -

136

re - sur-rec - ti - o - - - - -
re - sur - rec - ti - o - - - - - nem, re - sur-rec - ti - o - - - - -
re - sur-rec - ti - o - - - - - -nem, re - sur-rec - ti - o - - - - -
- o - - - - - -nem, re - sur-rec - ti - o - - - - -

ff *ff* *ff* *ff*

f *ff*

140

- nem mor - tu - o - - - - -
- nem mor - tu - o - - - - -
- nem mor - tu - o - - - - -
- nem mor - tu - o - - - - -

ppp *ppp* *ppp* *ppp*

ppp

143

- rum, Cre - - - - - do,
- rum, Cre - - - - - do,
- rum, Cre - - - - - do,
- rum, Cre - - - - - do,

f *f* *f* *f*

f *ff* *f*

146

Cre-----do.

Cre-----do.

Cre-----do.

Cre-----do.

ff

ff

150

fff

154

Allegro = 108 *f*

Et vi - tam ven - tu - ri sae - cu - li A - men,

A-----

Allegro = 108 *f*

sim.

160

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

f marcato

Et vi - tam ven - tu - ri sæ - cu - li

-----men, A-----men, *f*

A-----

Musical score for measures 160-165. It features vocal lines with lyrics and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "A-----men, A-----men, A-----men, A-----" and "Et vi - tam ven - tu - ri sæ - cu - li". The piano part includes a *f marcato* marking.

166

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

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

marcato

Et vi - tam ven - tu - ri

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

Musical score for measures 166-171. It features vocal lines with lyrics and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "-----men, A-----men, A-----" and "A - men, A-----men, A-----men, A-----men,". The piano part includes a *marcato* marking.

172

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

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

sæ - cu - li A - men, A-----men, A-----

-----men, *marcato* Et

Musical score for measures 172-177. It features vocal lines with lyrics and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "-----men, A-----" and "A-----men, A-----men,". The piano part includes a *marcato* marking and the word "Et".

177

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

A-...

8 - men, A-...- men, A-...- men,

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

182

- men, A-...- men.

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

8 A-...- men, A - men, A-...

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

188

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

- men, A-...- men,

8 - men, A-...- men, A-...

- men, A-...- men,

194

musical score for measures 194-199. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: -men, A-men, A-men, A-men, A-men, A-men, A-men, A-men.

200

musical score for measures 200-205. It features four vocal staves and a piano accompaniment. The lyrics are: A-men, A-men, Et vi-tam ven-tu-ri sae-cu-li A-men, A-men. The word "marcato" is written above the first vocal staff in measure 204.

206

musical score for measures 206-211. It features four vocal staves and a piano accompaniment. The lyrics are: -tu-ri sae-cu-li A-men, A-men, Et A-men. The word "marcato" is written above the second vocal staff in measure 209, and "sim." is written below the piano accompaniment in measure 211.

246

Musical score for measures 246-251. The score is in G major (one sharp) and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "A - men, A - men, A - men, A-". The piano part consists of chords and moving lines in both hands.

252

Musical score for measures 252-257. The score is in G major (one sharp) and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "-men, A-". The piano part includes a *pp* (pianissimo) dynamic marking. The piano accompaniment features a steady bass line and moving upper parts.

258

Musical score for measures 258-263. The score is in G major (one sharp) and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "-men, A- -men, A-". The piano part continues with a steady bass line and moving upper parts.

264

cresc. *f marcato*

men. Et vi - tam ven - tu - ri sæ - cu - li

cresc. *f*

men.

cresc. *f*

men, A-

cresc. *f*

men,

cresc. *f*

271

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

marcato

Et vi - tam ven - tu - ri sæ - cu - li A - men, A-

marcato

men, A- men. Et vi - tam ven-

A- men,

277

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

men, A- men, A-

tu - ri sæ - cu - li A - men, A- men, A-

marcato

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

298

Musical score for measures 298-302. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are singing "A-men, A-men, A-men, A-". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with sustained chords. The key signature is three sharps (F#, C#, G#).

303

Musical score for measures 303-307. It features four vocal staves and a piano accompaniment. The vocal parts are singing "A-men, A-men, A-men, A-". The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with sustained chords. The key signature is three sharps. The dynamic marking *fff* (fortississimo) is present in measures 303, 304, and 305.

308

Musical score for measures 308-312. It features four vocal staves and a piano accompaniment. The vocal parts are singing "A-men, A-men, A-men, A-". The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with sustained chords. The key signature is three sharps. The dynamic marking *fff* is present in measure 308.

313

Musical score for measures 313-318. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: - men, A- men. Dynamics include *pp* and *cresc.*. The piano part features a rhythmic accompaniment with *pp* and *cresc.* markings.

319

Musical score for measures 319-323. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: - men, A- men. Dynamics include *cresc.* and *ff*. The piano part features a rhythmic accompaniment with *ff* markings.

324

Musical score for measures 324-328. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: A- men, A- men, A- men, A- men, A- men. Dynamics include *ff*. The piano part features a rhythmic accompaniment with *ff* markings.

328

Musical score for measures 328-332. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: A-men, A - men, A - men, A - men. The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

333

Musical score for measures 333-337. It features four vocal staves and a piano accompaniment. The lyrics are: -men, A - men, A - men, A - men. The piano part includes a *fff* dynamic marking. The vocal lines are sustained notes, and the piano accompaniment features a rhythmic pattern with chords.

338

Musical score for measures 338-342. It features four vocal staves and a piano accompaniment. The lyrics are: - men, A - men, A - men, A - men. The piano part includes a *fff* dynamic marking and features a rhythmic accompaniment with chords and moving lines in both hands.

356

ff

A-.....-men.

ff

A-.....-men.

ff

A-.....-men.

ff

A-.....-men.

fff

8va

361

Solo sotto voce

In u - num

pp

366

De - um,

De - um,

De - um,

De - um,

ppp

371

Tutti ff

Cre-----do.

Tutti ff

Cre-----do.

Tutti ff

Cre-----do.

Tutti ff

Cre-----do.

ff

375

380

fff

11. Preludio Religioso (Offertory)

Andante Maestoso ♩=92

Measures 1-6 of the Preludio Religioso. The score is in G major (one sharp) and common time (C). It features a grand staff with two bass clefs. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking *ff* (fortissimo) is present at the beginning.

Measures 7-11 of the Preludio Religioso. The score continues in the same key and time signature. The right hand has a melodic line with some grace notes, and the left hand continues with eighth notes. The dynamic marking *pp* (pianissimo) is present.

Measures 12-16 of the Preludio Religioso. The score continues in the same key and time signature. The right hand has a melodic line with some grace notes, and the left hand continues with eighth notes. The dynamic marking *ff* (fortissimo) is present.

Measures 17-23 of the Preludio Religioso. The tempo changes to *Andantino mosso* with a metronome marking of ♩=76. The key signature changes to G minor (two sharps). The time signature changes to 3/4. The score is written in a grand staff with a treble clef on the right and a bass clef on the left. The dynamic marking *p* (piano) is present.

Measures 24-29 of the Preludio Religioso. The score continues in G minor and 3/4 time. The right hand has a melodic line with some grace notes, and the left hand continues with eighth notes. The dynamic marking *p* (piano) is present.

Measures 30-35 of the Preludio Religioso. The score continues in G minor and 3/4 time. The right hand has a melodic line with some grace notes, and the left hand continues with eighth notes. The dynamic marking *p* (piano) is present.

36

Musical score for measures 36-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many accidentals and dynamic markings.

41

Musical score for measures 41-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many accidentals and dynamic markings, including *f* and *p*.

47

Musical score for measures 47-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many accidentals and dynamic markings, including *pp* and *cresc.*

53

Musical score for measures 53-58. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many accidentals and dynamic markings, including *f* and *ff*.

59

Musical score for measures 59-63. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many accidentals and dynamic markings, including *f*.

64

Musical score for measures 64-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many accidentals and dynamic markings, including *f* and *ff*.

69

Musical score for measures 69-73. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many accidentals and dynamic markings, including *pp*.

75

Musical score for measures 75-79. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with some chromaticism and grace notes, while the left hand provides a steady accompaniment. Measure 75 starts with a treble clef, and the key signature changes to D major (two sharps) in measure 76.

80

Musical score for measures 80-84. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *cresc.* marking is present in measure 82.

85

Musical score for measures 85-90. The right hand has a more complex melodic line with some grace notes. The left hand accompaniment is steady. *f* markings are present in measures 85 and 87.

91

Musical score for measures 91-96. The right hand has a melodic line with some grace notes. The left hand accompaniment is steady. *pp* is marked in measure 91, and *cresc.* is marked in measure 95.

97

Musical score for measures 97-103. The right hand has a melodic line with some grace notes. The left hand accompaniment is steady. *f* is marked in measure 97, *ff* in measure 99, and *p* in measure 101.

104

Musical score for measures 104-109. The right hand has a melodic line with some grace notes. The left hand accompaniment is steady. *p* is marked in measure 104, and *f* is marked in measure 108.

110

Musical score for measures 110-114. The right hand has a melodic line with some grace notes. The left hand accompaniment is steady. *f* is marked in measure 110, *ff* in measures 111 and 112, and *pp* in measure 113.

115

ppp

Musical score for measures 115-120. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. The dynamic marking *ppp* is present in the right hand.

121

cresc. *f* *ff*

Musical score for measures 121-126. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *cresc.*, *f*, and *ff*.

127

rall. un poco *pp* *in tempo* *rit.* *in tempo* *ff* *pp*

Musical score for measures 127-133. The tempo changes from *rall. un poco* to *in tempo*, then *rit.*, and back to *in tempo*. Dynamics include *pp*, *ff*, and *pp*. There are accents (^) over several notes in the right hand.

134

cresc. *rit.* *ff* *in tempo* *ppp*

Musical score for measures 134-141. The right hand has a series of chords with accents (^). Dynamics include *cresc.*, *rit.*, *ff*, and *ppp*. The tempo is marked *in tempo*.

142

cresc.

Musical score for measures 142-148. The right hand has a series of chords. The dynamic marking *cresc.* is present.

149

Tempo Imo *f* *ff*

Musical score for measures 149-158. The tempo changes to *Tempo Imo*. The right hand has a series of chords. Dynamics include *f* and *ff*.

Ritornello

Andante

pp *cresc.* *smorz* *ppp*

Musical score for the Ritornello section. The tempo is *Andante* and the time signature is 6/8. The right hand has a melodic line with accents (^). Dynamics include *pp*, *cresc.*, *smorz*, and *ppp*.

12. Sanctus

SATB Soli & Chorus

Andantino mosso

Tutti pp mf f Solo f pp

San-ctus, San-ctus, San-ctus. Do-mi-nus, Do-mi-nus De-us sa-ba-

Tutti pp mf f Solo pp

San-ctus, San-ctus, San-ctus. Do-mi-nus, Do-mi-nus De-us sa-ba-

Tutti pp mf f Solo pp

San-ctus, San-ctus, San-ctus. Do-mi-nus, Do-mi-nus De-us sa-ba-

Tutti pp mf f Solo pp

San-ctus, San-ctus, San-ctus. Do-mi-nus, Do-mi-nus De-us sa-ba-

Andantino mosso

For rehearsal only - to be performed 'a capella'

8 *f* *Tutti f*

- oth. Ple-ni sunt cœ-li et ter-ra glo-ri-a tu-a.

f *Tutti f* *Solo f*

- oth. Ple-ni sunt cœ-li et ter-ra glo-ri-a tu-a. Ho-san-na in ex-

f *Tutti f*

- oth. Ple-ni sunt cœ-li et ter-ra glo-ri-a, glo-ri-a tu-a.

f *Tutti f* *Solo f*

- oth. Ple-ni sunt cœ-li et ter-ra glo-ri-a, glo-ri-a tu-a. Ho-san-na in ex-

14

Solo f Ho - san - na in ex - cel - sis. *Tutti sotto voce* Be - ne - di - ctus, Be - ne -

- cel - sis. *Tutti sotto voce* Be - ne - di - ctus, Be - ne -

Solo f Ho - san - na in ex - cel - sis. *Tutti sotto voce* Be - ne - di - ctus, Be - ne -

- cel - sis. *Tutti sotto voce* Be - ne - di - ctus, Be - ne -

21

- di - ctus qui ve - nit, ve - nit in no - mi - ne Do - mi - ni. *f* *pp*

- di - ctus qui ve - nit, ve - nit in no - mi - ne Do - mi - ni. Ple - ni sunt *f* *pp*

- di - ctus qui ve - nit, ve - nit in no - mi - ne Do - mi - ni. Ple - ni sunt cœ - li et *f* *pp*

- di - ctus qui ve - nit, ve - nit in no - mi - ne Do - mi - ni. Ple - ni sunt cœ - li et ter -

27 *f* *Solo f*

Ple-ni sunt cœ-li et ter - ra glo - ri - a tu - a. Ho - san - na in ex - cel-
 cœ-li et ter - ra glo - ri - a tu - a. Ho - san - na in ex - cel - sis.
 ter - ra glo - ri - a, glo - ri - a tu - a. Ho - san - na in ex - cel-
 - ra glo - ri - a, glo - ri - a tu - a. Ho - san - na in ex - cel - sis.

34 *Tutti sotto voce* *f*

- sis. Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit, ve - nit in
Tutti sotto voce *f*
 Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit, ve - nit in
Tutti sotto voce *f*
 - sis. Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit, ve - nit in
Tutti sotto voce *f*
 Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit, ve - nit in

41 *pp* *SoloPPP* *f* \wedge \wedge

no - mi - ne Do - mi - ni. Qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in

pp *SoloPPP* *f* \wedge \wedge

no - mi - ne Do - mi - ni. Qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in

pp *SoloPPP* *f* \wedge \wedge

no - mi - ne Do - mi - ni. in no - mi - ne Do - mi - ni, qui ve - nit in

pp *SoloPPP* *f* \wedge \wedge

no - mi - ne Do - mi - ni. qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in

46 *ppp Tutti* *SoloPPP* \wedge

no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. Qui ve - nit in

ppp Tutti \wedge *SoloPPP*

no - mi - ne Do - mi - ni, no - mi - ne Do - mi - ni. Qui ve - nit in

ppp Tutti \wedge *SoloPPP*

no - mi - ne Do - mi - ni, no - mi - ne Do - mi - ni. in

ppp Tutti *SoloPPP* \wedge

no - mi - ne Do - mi - ni, no - mi - ne Do - mi - ni. qui ve - nit in no -

13. O Salutaris

Soprano Solo

Andantino sostenuto ♩ = 88.

15 SOPRANO SOLO

O sa - lu -

22

- ta - ris hos - ti - a, Quae cce - li pan - dis os - ti -

28

- um, O sa - lu - ta - ris hos - ti - a, Quae cce - li pan -

34

- dis os - ti - um, quæ cœ - li pan - dis, quæ cœ - li

41

pan - dis os - ti - um.

Animando un pochino

pp mf f ff ff

48

Bel - la pre-munt hos - ti - li - a, bel - la pre-munt hos - ti - li - a,

ff ff ff ff ff ff

56

da ro - bur fer au - xi - li - um, da ro - bur fer au - xi - li -

ff ppp

63

- um, da ro - bur fer au - xi - li - um, da ro - bur fer au -

ff ff

70 *ritornando al primo tempo*

- xi - li - um.

ppp

78

O sa - lu - ta - ris hos - ti - a, Quæ cœ - li pan - dis os-

p

84

- ti - um, O sa - lu - ta - ris hos - ti - a, Quæ

90

cœ - li pan - dis os - ti - um. Bel - la

tr *pp*

96

pre - munt, pre - munt, pre - munt,

102 *cresc.*

pre - munt hos - ti - li - a, da ro - bur, da ro - bur,

f *ppp* *cresc.*

109 *f*

da ro - bur fer au - xi - li - um, da ro - bur fer au - xi - li -

f *smorz.*

117

- um, da ro - bur fer au - xi - li - um.

pp *f*

124 *f*

Bel - la pre - munt hos - ti - li - a, bel - la pre - munt hos - ti - li - a,

ff *f* *ff* *f*

131 *f*

bel - la pre - munt hos - ti - li - a,

ff *f* *p* *pp*

138 *cresc.* *f*

da ro - bur, da ro - bur, da ro - bur fer au - xi - li-

ppp *cresc.* *mf*

146

- um, da ro - bur fer au - xi - li - um, da ro - bur fer au-

smorz. *pp*

154

- xi - li - um. A - men.

pp *ppp*

161

A - men.

168

ff

14. Agnus Dei

Contralto Solo & Chorus

Andante sostenuto ♩=88

ppp *p* *ff*

5

mf *ff* *f* *ff* *sf* *p* *ppp*

9

CONTRALTO SOLO

dolce

A - gnus

f

11

3

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

f

13 *pp*

mun - di, mi - se - re - re, mi - se - re - re

15 *f*

no - bis, qui tol - lis pec - ca - ta, pec - ca - ta

17 *pp* *a piacere*

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

a tempo sotto voce

Do-na no-bis pa - cem,
sotto voce

colla voce *a tempo*

20

do - na no - bis pa - cem.

do - na no - bis pa - cem.

do - na no - bis pa - cem.

do - na no - bis pa - cem.

ppp

22

dolce

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

24

f

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

pp

f

ppp

26

- re - re, mi - se-re - re no - bis, qui tol - lis pec-

28 *ff* *pp*

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

f *ppp*

30 *a piacere*

mi se - re - re no - bis.

a tempo
sotto voce

Do-na no - bis pa - cem, do-na no - bis pa - cem.

sotto voce

Do-na no - bis pa - cem, do-na no - bis pa - cem.

sotto voce

Do-na no - bis pa - cem, do-na no - bis pa - cem.

sotto voce

Do-na no - bis pa - cem, do-na no - bis pa - cem.

colla voce *a tempo*

33 *dolce*

A - gnus

ppp

35

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

37

mun - di, do - na no - bis pa-

39

- cem, do - na no - bis pa-

41

- cem, do - na no - bis, do - na

43

no - bis, do - na, do - na no - bis pa-

a piacere

colla voce

45

p Qui tol-

a tempo
sotto voce
Do-na no-bis pa - cem, do-na no-bis pa - cem. Qui tol - lis

sotto voce
Do-na no-bis pa - cem, do-na no-bis pa - cem. Qui

sotto voce
8 Do-na no-bis pa - cem, do-na no-bis pa - cem. Qui tol - lis

sotto voce
Do-na no-bis pa - cem, do-na no-bis pa - cem. Qui tol-

a tempo

48

cresc.
- lis pec - ca - ta, pec - ca - ta

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

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

cresc.
8 pec - ca - ta, pec - ca - ta mun - di.

- lis pec - ca - ta, pec - ca - ta

cresc.

50 *rfz* *f*

mun - di, mi-se-re - re, mi-se-re - re, mi - se - re - re

- di.

mun - di.

mun - di.

rfz *f*

52 *ff* *pp*

no - bis, do - na no - bis pa - cem, Qui tol -

ff *ppp*

Do - na no - bis pa - cem, Qui tol - lis

ff *ppp*

Do - na no - bis pa - cem, Qui

ff *ppp*

Do - na no - bis pa - cem, Qui tol - lis

ff *ppp*

54

cresc.

- lis pec - ca - ta, pec - ca - ta

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

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

8 pec - ca - ta, pec - ca - ta mun - di.

- lis pec - ca - ta, pec - ca - ta

mf

cresc.

56

mf *rfz* *f*

mun - di, mi-se-re - re, mi-se-re - re, mi - se - re - re

mf

- di.

mf

mun - di.

8

mf

mun - di.

rfz *f*

58 *tutta forza*
ff

no - bis, do - na

ff
Do - na no - bis, do - na no - bis,

ff
Do - na no - bis, do - na no - bis,

ff
Do - na no - bis, do - na no - bis,

ff
Do - na no - bis, do - na no - bis,

59

no - bis pa -

do - na no - bis pa -

60

- cem.

- cem.

- cem.

- cem.

- cem.

tutta forza

62

ppp

p

66

ff

mf

ff

f

fff