

*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 notes and lyrics: Ky - ri - e, e - le - i - son, e - le - i -

Contralti

*p a tempo*

Musical staff for Contralti, showing notes and lyrics: Ky - ri - e, e - le - i -

Tenori

*p a tempo*

Musical staff for Tenori, showing notes and lyrics: Ky - ri - e, e - le - i -

Bassi

*p a tempo*

Musical staff for Bassi, showing notes and lyrics: Ky - ri - e, e - le - i -

Piano accompaniment for the first system, including a first ending bracket labeled '1' and dynamic markings like *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 like *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 -

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

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

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

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 consists of five staves. The top two staves are vocal lines. The first vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "glo-ri-a in ex-cel-sis, in ex-cel-sis de-o,". The second vocal line begins with a treble clef and a key signature of two sharps (D major). The lyrics are "-a, glo-ri-a in ex-cel-sis de-o,". The third and fourth staves are empty, representing a piano and a bass line respectively. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a complex texture with triplets and a fortissimo (ff) dynamic marking.

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 of the score consists of five staves. The top two staves are empty. The third and fourth staves are vocal lines. The third vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "Glo-ria, glo-ria in ex-cel-sis de-o, glo-ria in ex-". The fourth vocal line begins with a bass clef and a key signature of one flat (B-flat). The lyrics are "Glo-ria, glo-ri-a, in ex-cel-". The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a complex texture with triplets and a sfmf dynamic marking. A first ending bracket labeled "1" is placed above the piano accompaniment.

- 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 a vocal line with lyrics: "- cel - sis de - o, Glo - ria, glo - ria in ex - cel - sis de - o,". The fourth staff is another vocal line with lyrics: "- sis de - o, Glo - ria, glo - ri - a, glo - ri -". The fifth staff is a piano accompaniment with 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 a vocal line with lyrics: "glo - ri - a in ex - cel - sis de - o." and dynamic markings *f* and accents. The fourth staff is another vocal line with lyrics: "- a, glo - ri - a in ex - cel - sis." and dynamic markings *f* and accents. The fifth staff is a piano accompaniment with chords and melodic lines, including a *ff* dynamic marking and a triplet.



- 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 voice. The piano accompaniment is in the right and left hands. 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 piano accompaniment in the right and left hands. It features triplets in the right hand and sustained chords in the left hand. The lyrics are: "pax, pax.".

## 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 voice. The piano accompaniment is in the right and left hands. The music is in a minor key and features a variety of rhythmic patterns and melodic lines. The lyrics are: "te, la - u - da - mus te, glo - ri - fi - camus te, a - do - ra - mus - ca - mus te, lau - da - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus - te, a - do - ramus - ca - mus te, glo - ri - fi - ca - mus - te, a - do - ra - mus".

te, a - do - ra - mus te,

te, a - do - ra - mus te,

te,

te,

6

pp

p

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The 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 music continues with complex harmonic textures and melodic lines.

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 parts (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 parts 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, with a sustained chord in the left hand. The system concludes with a double bar line and a repeat sign.

Andante sostenuto

Tenore Solo

The first system of the score features a Tenore Solo part on a single staff and a piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The tempo is marked 'Andante sostenuto'. The piano part begins with a forte (*f*) dynamic, indicated by a wedge-shaped hairpin, and transitions to a mezzo-forte (*mf*) dynamic later in the system. The Tenore Solo part has a whole rest in the first measure.

The second system continues the piano accompaniment. The Tenore Solo part has whole rests. The piano part features a variety of textures, including chords and arpeggiated figures. A dynamic marking of *mf* is present. The bass line consists of a steady eighth-note accompaniment.

The third system introduces the vocal line. The Tenore Solo part begins with a piano (*p*) dynamic and a melodic line. The lyrics are: "Gra - ti-as, gra - tias a - gi - mus ti - bi,". The piano accompaniment starts with a pianissimo (*pp*) dynamic. The system concludes with a fermata over the final notes of both parts.

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

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

*f colla voce*

- am.

*pp*

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

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 -

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

*f*

*ff*

a - - gi - mus ti - bi,

*p*

*p*

a - gimus ti - bi,

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a half note 'a', followed by a quarter note 'g', an eighth note 'i', and a quarter note 'm', then a quarter rest, a quarter note 'u', a quarter note 's', a quarter note 't', a quarter note 'i', a quarter note 'b', and a quarter note 'i'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and a more active treble line with various rhythmic patterns and slurs.

gra - tias,

The second system continues the vocal and piano parts. The vocal line has a half note 'g', a quarter note 'r', a quarter note 'a', a quarter note 't', a quarter note 'i', and a quarter note 'a', followed by a quarter rest and a quarter note 's'. The piano accompaniment continues with similar rhythmic patterns, including slurs and dynamic markings.

gra - tias,

9 *p* *simile*

The third system includes a measure number '9' in a box. The vocal line has a half note 'g', a quarter note 'r', a quarter note 'a', a quarter note 't', a quarter note 'i', and a quarter note 'a', followed by a quarter rest. The piano accompaniment starts with a dynamic marking 'p' and includes a section marked 'simile' with a slanted line. The piano part features a consistent eighth-note bass line and a treble line with chords and slurs.

*p* Gra - ti - as, gra - tias

*pp*

The fourth system features a vocal line with a dynamic marking 'p' and the lyrics 'Gra - ti - as, gra - tias'. The piano accompaniment includes a dynamic marking 'pp' and continues with the eighth-note bass line and treble accompaniment.

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

*cresc.* pro - pter ma - - - - - *f* gnam glo - riam,  
*cresc.* *colla voce*

*dim.* ma - gnam glo - ri-am tu - am. *a tempo*  
*dim.* *p* *a tempo*

## Tempo I

*ff*

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

*ff*

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

*ff*

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

*ff*

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

10

## Tempo I

*ff*

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

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. 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 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. -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*

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,

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

pp

p

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

Soprani

p

Mi - se - re - re,

Contralti

p

Mi - se - re - re,

Tenori

p

Mi - se - re -

Bassi

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

p

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

13

p

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

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

- re, mi - se - re - re,

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

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 -

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

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 -

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

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

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

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

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

*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

*f*

- 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 - su - sci-pe de - pre - ca -

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

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

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

*f* *p*

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

*f* *p*

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

*f* *p*

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

*rall.* *stentate*

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

*rall.*

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

*rall.*

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

*rall.*

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

*rall.* *stentate*

*a tempo*

- stam.

*a tempo*

- stam.

*a tempo*

- stam.

*a tempo*

- stam.

*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 4/4 time signature. It features a melodic line with many slurs and accents, and a piano accompaniment with chords and moving lines. The lyrics are: "- 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 -".

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. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The music continues from the first system. It features a melodic line with many slurs and accents, and a piano accompaniment with chords and moving lines. The lyrics are: "pa - tris a - - - - men, in glo-ria de - i pa tris, a - - - - men, - i pa - tris, a - men, in glo-ria de - i - - - - - men,". A box containing the number "23" is located at the end of the fourth vocal staff.

- 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 lyrics. The third and fourth staves are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "- men, a - - - - - men, in glo-ria — de-i pa -" on the first staff and "pa-tris, a - - - - - men, a - men, a - - - - -" on the second staff.

- tris a - men,

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

- - - - - men,

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. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "- tris a - men," on the first staff, "In glo-ria de - i pa-tris a - - - - - men, a -" on the second staff, "- - - - - men," on the third staff, and "In glo-ria de - i pa-tris, a - - - - - men," on the fourth staff. There are dynamic markings *p* and accents *>* throughout the score.



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

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



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

*f*  
Glo - ria, glo - ria in ex - cel - sis  
*f*  
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 another *f* marking. The third and fourth staves are piano accompaniment, with the third staff featuring a fermata and a dynamic marking of *f*.

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 and third staves continue the vocal line. The fourth staff is piano accompaniment. The system concludes with a fermata on the vocal lines.

- 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 harmonic accompaniment 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 accompaniment 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 - ria, glo - ri - a, glo - ri - a, glo - ri - a,

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

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

The piano accompaniment consists of two staves (treble and bass clef). The right hand features chords with accents and triplets, while the left hand provides a steady bass line with eighth notes.

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 two staves. The right hand has chords with accents and triplets, and the left hand has a bass line with eighth notes and some rests.

*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 - - - - -

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

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

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

**Più mosso**

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

The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

**Più mosso**

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

*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 marked with a long slur over the first three measures, indicating a sustained note. The lyrics "- men." are written below each vocal staff. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes, including accents and slurs.

This section of the score features four vocal staves and a piano accompaniment. The vocal parts are marked with a long slur over the first three measures, indicating a sustained note. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes, including accents and slurs.

# Credo

**Andante**

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

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

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

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

**Andante**

- 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



*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

*p*

- bi - li - um,

1

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

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

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

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

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

Musical score for the first system, featuring four vocal staves and a piano accompaniment. The lyrics are "lu - men de lu - mi - ne, de - - um". The piano part includes triplets and dynamic markings like "p" and "ff".

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

Musical score for the second system, featuring four vocal staves and a piano accompaniment. The lyrics are "ve - rum de - - de - o ve - ro, ge -". The piano part includes triplets and dynamic markings like "p".

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

[2]

This system contains the first vocal entry and piano accompaniment. The piano part features a complex texture with many triplets in both hands.

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 vocal and piano parts. The piano accompaniment includes a section with a 'cresc.' marking and dense rhythmic patterns.

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.

*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*

*cresc. p*

- 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.* 3

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

*rall.* *f* *stent.* 3

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 voice. 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 accompaniment features a series of triplet patterns in both hands, with a dynamic marking of *p* (piano).

The second system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment features a series of triplet patterns in both hands, with a dynamic marking of *p* (piano). The system concludes with a double bar line and a key signature change to three flats and a time signature change to 2/4.

## Larghetto (in 4)

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

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

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

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

## 12 Larghetto (in 4)

*p*

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

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

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

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

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

This block contains four vocal staves (Soprano, Alto, Tenor, Bass) in a key signature of three flats (B-flat major/D-flat minor). Each staff begins with a whole rest followed by a fermata. The vocal entries are marked with a forte *f* dynamic. The lyrics "Et ex - pe - cto" are written below each staff.

This block shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines, with some notes marked with accents (*>*) and a forte *f* dynamic.

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

This block contains four vocal staves. The lyrics "re-sur-re-ctio - nem mor-tu - o" are written below each staff. The vocal entries are marked with a pianissimo *pp* dynamic.

This block shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music continues with chords and melodic lines, marked with a pianissimo *pp* dynamic.

Allegro

rum.  
rum.  
rum.  
rum.

14

Allegro

*p*

*dim.*

Andantino

*p*

Et vi - tam, et vi - tam ven -

*p*

Et vi - tam, et vi - tam ven -

Et vi - tam, et vi - tam ven -

Andantino

*pp*

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

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

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

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

*mf* Et vi - tam, et

*mf* Et vi - tam, et

15

*mf*

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

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

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

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

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*

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

*allarg. molto*

*a tempo*

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

*a tempo*

*a tempo* *pp* *p* *ff*

## Sanctus e Benedictus

**Andante**

*p* *mf*

Soprani  
San - ctus, — san - ctus, —

Contralti  
San - ctus, — san - ctus, —

Tenori  
San - ctus, — san - ctus, —

Bassi  
San - ctus, — san - ctus, —

**Andante**

*p* *mf*

*f*

san - ctus do - mi - nus de - us

san - ctus do - mi - nus de -

san - ctus do - mi - nus de -

san - ctus do - mi - nus de -

*f*

sa - ba - oth. 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* *mf* *p* *mf* *p* *mf* *p*

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

**Andantino**

-na. *p*

-na. *p*

-na. *p* Baritono Solo

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

**Andantino**

*m. s.*

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

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

- mi - ni -

Be - ne - di - ctus,

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

*p*

*m.s.*

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

Soprani *ff*

Contralti *ff*

Tenori *ff*

Bassi *ff*

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

Ho - san - na, ho -

Ho - san - na, ho -

*f*

*ff*

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

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

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

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

-na.

-na.

-na.

-na.

# Agnus Dei

Andantino

Soprani

Contralti

Tenori

Bassi

Solo  
*p*

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 -

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

\_re - re, no - bis, mi - se - re - re,

Solo

*p*

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

Solo

*p*

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

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

pa - cem, dona no - bis pa - cem, —

3

no - bis pa - cem, — do - na no - bis

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

3 3

