

Gioacchino Rossini

Petite Messe Solennelle

VOCAL SCORE

CONTENTS

1. Kyrie	Chorus	Page 3
2. Gloria	Quartet & Chorus	Page 15
3. Gratias	Trio - Alt/Ten/Bass	Page 19
4. Domine Deus	Tenor solo	Page 25
5. Qui tollis	Duet - Sop & Alt	Page 32
6. Quoniam	Bass solo	Page 43
7. Cum Sancto	Chorus	Page 52
8. Credo	Quartet & Chorus	Page 70
9. Crucifixus	Soprano solo	Page 82
10. Et resurrexit	Quartet & Chorus	Page 85
11. Offertory	Harmonium solo	Page 112
12. Sanctus	Quartet & Chorus	Page 116
13. O salutaris	Soprano solo	Page 121
14. Agnus Dei	Alto solo & Chorus	Page 126

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:-

mike.gibson366@btinternet.com

Petite Messe Solennelle

1. Kyrie

SATB Soloists and Chorus

Andante maestoso ♩ = 54

ppp *cresc.* *poco*

Piano introduction in C major, 3/4 time. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *ppp* to *poco*.

4

a *poco* *f*

Measures 4 and 5. Measure 4 continues the piano introduction with a *poco* dynamic. Measure 5 begins with a *f* dynamic, featuring a more active melodic line in the right hand.

6

smorz.

Measures 6 and 7. Measure 6 continues the piano introduction with a *smorz.* dynamic. Measure 7 concludes the piano introduction with a *smorz.* dynamic.

8

sotto voce *sotto voce* *P* *PPP*

Ky - ri- Ky - ri-

Vocal and piano accompaniment for the beginning of the Kyrie. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the text "Ky - ri-". The piano accompaniment is in C major, 3/4 time, with a *P* dynamic. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment. Dynamics range from *P* to *PPP*.

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-

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

Musical score for measures 28-29. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: -son, Ky - ri - e e - le - i-. The piano part includes dynamic markings *f* and *pp*, and tempo markings *marc.*. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.

30

Musical score for measures 30-31. It features four vocal staves and a piano accompaniment. The lyrics are: -son, Ky - ri - e, Ky - ri-. The piano part includes dynamic markings *ppp* and *pp*, and tempo markings *marc.*. The piano accompaniment continues with the rhythmic pattern from the previous measures.

32

Musical score for measures 32-33. It features four vocal staves and a piano accompaniment. The lyrics are: -e e - le - i - son. The piano part includes dynamic markings *ppp* and *morendo*. The piano accompaniment concludes with a *morendo* marking in the bass line.

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

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

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

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

cresc. *poco*

62

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

cresc. *f*
- e, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son

cresc. *f*
- e, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son

cresc. *f*
- e, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son

a *poco* *f*

64

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

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

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

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

smorz.

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*

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



5

Tutti ff

Glo - ri - a



10

f 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* Glo - ri -

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

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

Andantino mosso ♩ = 58 *pp*

8va *8va*

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

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) continues the piano accompaniment with dynamics *pp*, *mf*, *ppp*, and *mf*. The vocal staves are mostly empty, indicating that the vocalists are silent during these piano-led passages.

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 in the third staff, a vocal line in the first staff, and piano accompaniment in the bottom two staves. The piano part includes a *ppp* dynamic marking and various chordal textures.

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 in the first staff, a vocal line in the second staff, and piano accompaniment in the bottom two staves. The piano part continues with complex chordal accompaniment.

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 in the second staff, a vocal line in the first staff, and piano accompaniment in the bottom two staves. The piano part continues with complex chordal accompaniment.

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 -

60

- am.
 - am.
 - am.

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

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

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

pp

pp

pp

pp

87

Prop - ter ma - gnam, prop - ter ma - gnam glo-

----- ma - gnam, ma - gnam, prop - ter ma - gnam glo-

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

f

f

f

f

92

- ri - am tu - am, glo-ri-am, glo-ri - am tu - am.

- ri - am tu - am. Glo-ri-am, glo - ri - am tu - am.

- ri - am tu - am. Glo-ri-am, glo - ri - am tu - am.

pp

pp

pp

pp

pp

ppp

mf

pp

mf

ppp

98

sotto voce

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are marked "sotto voce" and sing the word "Gloriam". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

103

tu- am.

tu- am.

tu- am.

Three vocal staves and a piano accompaniment. The vocal parts sing "tu- am." with a long note followed by a dotted line. The piano accompaniment continues with the same rhythmic pattern as in the previous system. A *ppp* dynamic marking is present in the piano part.

109

Three vocal staves and a piano accompaniment. The vocal parts are silent. The piano accompaniment features a *ppp* dynamic marking and a *morendo* instruction. The piano part concludes with a final chord and a fermata.

4. Domine Deus

Tenor Solo

Allegro giusto ♩=126
ff

pp

f *tr* *ff* *tr*

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

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

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.

mf *f* *ffa*

54

59

Do - mi - ne

ff *ppp*

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,

Measures 74-78: Vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

79

8
A - gus De - i, A - gus De - i, Fi - li - us

Measures 79-83: Vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note bass line and provides harmonic support.

84

8
Pa - tris, Fi - li - us Pa - tris. Do - mi - ne

Measures 84-88: Vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

89

8
De - us, rex cœ - les - tis, De - us Pa - ter om-....

marcato
3 3 3

Measures 89-93: Vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The word *marcato* is written above the piano part, and triplets of eighth notes are indicated in the bass line.

94

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

f *pp* *marcato*
3 3 3 3

Measures 94-98: Vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The word *marcato* is written above the piano part, and triplets of eighth notes are indicated in the bass line. Dynamic markings *f* and *pp* are present.

99

8

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

marcato

3

103

8

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

f

pp

3

3

107

8

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

f

ff

sf

sf

sf

ff

3

3

3

3

112

8

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

sf

sf

sf

ppp

3

3

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

133
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*

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 active role with eighth notes, and the left hand provides a steady 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-".

SOPRANO SOLO
Qui tol - lis pec-

CONTRALTO SOLO
Qui tol - lis pec-

Piano accompaniment for measures 10-12. The right hand has a more active role with eighth notes, and the left hand provides a steady accompaniment.

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,".

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

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

Piano accompaniment for measures 13-15. The right hand has a more active role with eighth notes, and the left hand provides a steady accompaniment.

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 dex³ - te - ram, ad

se - des ad dex - te - ram, ad

f

60

dex - te - ram Pa³ - 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.

66

se - des ad dex - te - ram, Qui

68

se - des ad dex - te - ram, Qui

70

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

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

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

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

cresc. *f*

-re - re, mi - se - re re

cresc. *f*

95

ff *pp*

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

ff *pp*

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

cresc. *f*

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

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

112

6. Quoniam

Bass Solo

The musical score is written for a Bass Solo in G major, 4/4 time. It is divided into two main sections: *Adagio* (measures 1-5) and *Allegro moderato* (measures 6-23). The score is presented in grand staff notation (treble and bass clefs). The *Adagio* section begins with a piano (*ppp*) dynamic and features a melodic line in the bass clef with some trills. The *Allegro moderato* section starts at measure 6 with a tempo marking of quarter note = 112. It features a complex rhythmic accompaniment in the bass clef and a melodic line in the treble clef. Dynamics range from *pp* to *ff*. The score includes various musical notations such as trills (*tr*), crescendos (*cresc.*), and accents. Measure numbers 6, 10, 14, 19, and 23 are clearly marked at the beginning of their respective systems.

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

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,

ppp *f* *f*

This system covers measures 165 to 170. The vocal line begins with a long note on 'Chri-' that spans across the measure boundary. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *ppp* and *f*.

170

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

f *pp* *f* *f*

This system covers measures 170 to 175. The vocal line continues with 'al-' and then 'tis - si - mus, Je - su Chri - ste, Tu so - lus al-'. The piano accompaniment has a more active texture with sixteenth notes in the right hand. Dynamics include *f* and *pp*.

175

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

ff *ff* *fp*

This system covers measures 175 to 179. The vocal line continues with '-tis - si - mus, Je - su Chri - ste, Tu so - lus al-'. The piano accompaniment features a driving eighth-note pattern in the right hand. Dynamics include *ff* and *fp*.

179

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

tr

This system covers measures 179 to 182. The vocal line continues with '-tis - si - mus, Je - su, Je - su Chri-'. The piano accompaniment continues with the eighth-note pattern. A trill is indicated above the final note of the vocal line. Dynamics include *f*.

182

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

f *ff*

This system covers measures 182 to 185. The vocal line concludes with '-ste. Tu so - lus Je - su Chri - ste, Tu so - lus'. The piano accompaniment features a more active texture with sixteenth notes in the right hand. Dynamics include *f* and *ff*.

186

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

8va

fff *ff*

Detailed description: 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

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

195

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

200

ff *pp*

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

205

Detailed description: This system contains measures 205 to 209. The piano accompaniment features a final cadence with sustained chords.

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 begins with a fortissimo (ff) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment.

Measures 4-6 of the piano introduction. The musical texture continues with similar rhythmic patterns and chordal structures.

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

The vocal section begins at measure 9. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "Cum San-cto Spi - ri - tu in glo - ri - a De - i Pa - tris. Cum San-cto Spi - ri - tu in". The piano accompaniment consists of a single line of music. The dynamic is marked *Tutti* *f*. There is a rehearsal mark '8' at the beginning of the piano accompaniment line.

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 - - - - -

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

78

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

83

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

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

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

117

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

8

f

122

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

126

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

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 characterized by long, sustained notes, often with slurs. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *8* is present in the first vocal staff.

150

Musical score for measures 150-154. The score continues with the same vocal and piano parts. The vocal lines remain mostly sustained, with some melodic movement. The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *8* is present in the first vocal staff.

155

Musical score for measures 155-159. The score continues with the same vocal and piano parts. The vocal lines show more melodic activity, with some notes marked with *cresc.* (crescendo). The piano accompaniment also shows some dynamic markings, including *cresc.* in the right hand. A dynamic marking of *8* is present in the first vocal staff.

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 parts are mostly silent, indicated by horizontal lines. 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, *ff* Cre- do *pp* in

Cre- do *ff* Cre- do *pp* in

Cre- do *ff* Cre- do *pp* in

Cre- do *ff* Cre- do *pp* in

fff *pp*

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*

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

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

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

pp

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

vi - si -

- 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-----

sæ - cu - la. Cre-----

sæ - cu - la. Cre-----

sæ - cu - la. Cre-----

ff

60

- do, Cre-----do.

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

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

- 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.

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

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

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
in - car - na - tus est de

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 five staves: four for the vocal parts (Soprano, Alto, Tenor, Bass) and one for the piano. The piano part features a complex rhythmic pattern in the left hand, including a triplet of eighth notes. 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 five staves: four for the vocal parts (Soprano, Alto, Tenor, Bass) and one for the piano. The piano part continues with the complex rhythmic pattern. Dynamics include *f* and *pp*. A *♩* *8va* marking is present above the piano staff.

134

Musical score for measures 134-135. The score is for a piano and includes five staves: four for the vocal parts (Soprano, Alto, Tenor, Bass) and one for the piano. The piano part concludes with the complex rhythmic pattern. 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 consists of five staves. The top staff is the vocal line, starting with the lyrics "Et re - sur - re-". It is marked with *Tutti* and *f*. The second staff is the vocal line for the other parts, starting with "Et... re - sur-". The third and fourth staves are the vocal lines for the other parts, starting with "Et... re - sur-". The fifth staff is the piano accompaniment, starting with a *ff* dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with the lyrics "- xit ter - ti - a di-". It is marked with *Tutti* and *f*. The second staff is the vocal line for the other parts, starting with "- re - xit ter - ti - a di-". The third and fourth staves are the vocal lines for the other parts, starting with "- re - xit ter - ti - a di-". The fifth staff is the piano accompaniment, starting with a *ff* dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

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

f 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*

91

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

pp *pp* *pp* *pp*

pp

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

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, 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 sæ - cu - li A - men,

f

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-----

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

166

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

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

marcato

Et vi - tam ven - tu - ri

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

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

172

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

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

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

-----men, *marcato*

Et

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 continues with chords and moving lines.

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 chords and moving lines.

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 rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. 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 more complex rhythmic pattern with accents and a *fff* dynamic marking. The key signature remains three sharps.

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 complex rhythmic pattern with accents and a *fff* dynamic marking. The key signature remains three sharps.

313

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

pp *cresc.* *pp* *cresc.* *pp* *cresc.*

pp *cresc.* *sim.* *ff*

319

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

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

324

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

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 -". 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 -". The piano part includes a *fff* dynamic marking. The vocal lines are more sustained and melodic in this section.

338

Musical score for measures 338-342. It features four vocal staves and a piano accompaniment. The lyrics are "- men. A -". The piano part includes a *fff* dynamic marking and features a prominent melodic line in the right hand with accents (^) over some notes.

356

ff

A-.....-men.

ff

A-.....-men.

ff

A-.....-men.

ff

A-.....-men.

fff

8va

361

Solo sotto voce

In u - num

Solo sotto voce

In u - num

Solo sotto voce

In u - num

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 music is in G major and common time. The left hand plays a series of chords and dyads, while the right hand plays a melodic line with some rests. The dynamic marking is *ff*.

Measures 7-11 of the Preludio Religioso. The music continues in G major and common time. The right hand has a melodic line, and the left hand provides harmonic support. The dynamic marking is *pp*.

Measures 12-16 of the Preludio Religioso. The music continues in G major and common time. The right hand has a melodic line, and the left hand provides harmonic support. The dynamic marking is *ff*.

Measures 17-23 of the Preludio Religioso. The music changes to 3/4 time and a more active texture. The dynamic marking is *p*.

Measures 24-29 of the Preludio Religioso. The music continues in 3/4 time. The right hand has a melodic line, and the left hand provides harmonic support. The dynamic marking is *p*.

Measures 30-35 of the Preludio Religioso. The music continues in 3/4 time. The right hand has a melodic line, and the left hand provides harmonic support. The dynamic marking is *p*.

36

Musical score for measures 36-40. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is G major.

41

Musical score for measures 41-46. The right hand has a more active melodic line with slurs and accents. Dynamic markings include *f* and *p*. The left hand continues with a rhythmic accompaniment.

47

Musical score for measures 47-52. The right hand features a melodic line with a *pp* marking at the beginning and a *cresc.* marking at the end. The left hand has a consistent eighth-note accompaniment.

53

Musical score for measures 53-58. The right hand has a melodic line with a *f* marking and a *ff* marking. The left hand has a steady accompaniment with some rests. There are *pp* markings in the bass line.

59

Musical score for measures 59-63. The right hand has a melodic line with a *f* marking. The left hand has a steady accompaniment with some rests.

64

Musical score for measures 64-68. The right hand has a melodic line with a *f* marking and a *ff* marking. The left hand has a steady accompaniment with some rests.

69

Musical score for measures 69-73. The right hand has a melodic line with a *pp* marking. The left hand has a steady accompaniment with some rests.

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 grace notes, while the left hand provides a steady accompaniment. The key signature is G major.

80

Musical score for measures 80-84. The right hand continues the melodic line. A *cresc.* marking is present in the right hand at measure 82. The left hand accompaniment remains consistent.

85

Musical score for measures 85-90. The right hand has a more active melodic line. *f* markings are present in both hands at measures 85 and 87. The left hand accompaniment is steady.

91

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

97

Musical score for measures 97-103. The right hand has a melodic line with some grace notes. *f* and *ff* markings are in the left hand at measures 97 and 100, and a *p* marking is in the right hand at measure 103. The left hand accompaniment is steady.

104

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

110

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

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 complex, rhythmic melody with many beamed notes and rests. The left hand provides a steady accompaniment with eighth notes. A dynamic marking of *ppp* is present in the right hand.

121

cresc. *f* *ff*

Musical score for measures 121-126. The right hand continues with its intricate melody. The left hand has a more active role with eighth-note patterns. 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 range from *pp* to *ff*.

134

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

Musical score for measures 134-141. The right hand has a more rhythmic, chordal texture. The left hand has a steady accompaniment. Dynamics include *cresc.*, *rit.*, *ff*, and *ppp*.

142

cresc.

Musical score for measures 142-148. The right hand has a steady accompaniment with chords. The left hand has a more active role with eighth-note patterns. A dynamic marking of *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 steady accompaniment with chords. The left hand has a more active role with eighth-note patterns. Dynamics include *f* and *ff*.

Ritornello

Andante

pp *cresc.* *smorz* *ppp*

Musical score for the Ritornello section. The tempo is *Andante*. The right hand has a steady accompaniment with chords. The left hand has a more active role with eighth-note patterns. 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* *Solo 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. *f* *pp* Ple - ni sunt

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

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

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

ppp Tutti *SoloPPP* \wedge

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,

109 *f*

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

117

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

124 *f*

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

131 *f*

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

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

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

Do-na no-bis pa - cem,
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

f

This system contains measures 35 and 36. The vocal line begins with a triplet of eighth notes marked with a '3' and a 'x' over it. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *f* is present at the end of measure 36.

37

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

pp

This system contains measures 37 and 38. The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern. A dynamic marking of *pp* is placed above the vocal line in measure 37 and below the piano part in measure 38.

39

- cem, do - na no - bis pa-

This system contains measures 39 and 40. The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern.

41

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

f

This system contains measures 41 and 42. The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern. A dynamic marking of *f* is placed above the vocal line in measure 42.

43

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

a piacere

pp

colla voce

This system contains measures 43 and 44. The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern. A dynamic marking of *pp* is placed below the piano part in measure 43. The instruction *a piacere* is written above the vocal line in measure 44, and *colla voce* is written below the piano part in measure 44.

45

p Qui tol-

- cem. *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

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*

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

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

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-

do - na no - bis pa-

do - na 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