



ALESSANDRO GRANDI  
(1586-1630)

MESSA PRIMA CONCERTATA  
À OTTO VOCI

KYRIE  
GLORIA  
CREDO  
SANCTUS & BENEDICTUS  
AGNUS DEI

Performance edition and realisation of basso continuo by William Evans, 2017. Transcribed from *Messe Concertate a otto voci* di Alessandro Grandi, raccolte da Alessandro Vincenti et dedicate al molto Illustre, e Reverendo Padre Cherubino Suzzi, Priore Meritissimo di S. Andrea di Ferrara. In Venetia, appresso Alessandro Vincenti, 1637.

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Tempo markings are editorial.

# MESSA PRIMA CONCERTATA À OTTO VOCI

## KYRIE

Alessandro Grandi

Bc. arr W. Evans

**Moderato** (♩ = c. 100)

Soprano 1  
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Soprano 2  
Ky - ri - e, Ky - ri - e, Ky - ri - e e - le -

Alto 1  
Ky - ri - e, Ky - ri - e, Ky - ri - e e - le -

Alto 2  
Ky - ri - e, Ky - ri - e, Ky - ri - e, Ky - ri - e

Tenor 1  
Ky - ri - e, Ky - ri - e, Ky - ri - e e - le -

Tenor 2  
Ky - ri - e, Ky - ri - e, Ky - ri - e e - le -

Bass 1  
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Bass 2  
Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei -

Organ

A

9

S 1 le - i - son. Ky - ri -

S 2 - - i - son. Ky - ri -

A 1 - - i - son. Ky - ri - e,

A 2 e - le - i - son. Ky - ri - e,

T 1 8 - - i - son. Ky - ri - e,

T 2 8 - - i - son. Ky - ri - e,

B 1 le - i - son.

B 2 - - - son.

14

S 1 e - - e - le - i - son,

S 2 e - - e - le - i - son,

A 1 Ky - ri - e, Ky - ri - e - - e - le - i -

A 2 Ky - ri - e, Ky - ri - e - - e - le - i -

T 1 8 Ky - ri - e,

T 2 8 Ky - ri - e,

B 1

B 2

14

19

S 1 Ky - ri - e e - le - i - son,

S 2 Ky - ri - e e - le - i - son,

A 1 son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

A 2 son,

T 1 Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

T 2 Ky - ri - e e - le - i - son,

B 1 Ky - ri -

B 2

19

24

S 1 Ky - ri - e e - le - i - son, e - le - i -

S 2 Ky - ri - e e - le - i -

A 1 Ky - ri - e e - le - i - son, e - le - i -

A 2

T 1 son, e - le - i - son, Ky - ri -

T 2 Ky - ri - e e - le - i - son,

B 1 e e - le - i - son, e - le - i - son,

B 2

24

29

S 1 son, Ky - ri - e, Ky - ri - e e -

S 2 son, Ky - ri - e e - le -

A 1 son, Ky - ri - e e - le - i - son, Ky - ri - e e -

A 2 Ky - ri - e,

T 1 e - le - i - son, Ky - ri - e, Ky - ri -

T 2 Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e e -

B 1 Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri - e e -

B 2 Ky - ri - e e - le - i - son, e -

29

33

**B**

S 1 le - i - son. Chri - ste, Chri - ste e - le - i - son.

S 2 - i - son. Chri - ste, Chri - ste e - le - i - son.

A 1 le - i - son. Chri - ste, Chri - ste e - le - i - son.

A 2 Ky - ri - e e - le - i - son. Chri - ste, Chri - ste e - le - i - son.

T 1 e - le - i - son. Chri - ste, Chri - ste e - le - i - son.

T 2 le - i - son. Chri - ste, Chri - ste e - le - i - son.

B 1 le - i - son. Chri - ste, Chri - ste e - le - i - son.

B 2 le - i - son. Chri - ste, Chri - ste e - le - i - son.

33

S 1

S 2

A 1

A 2

T 1  
Chri - ste, Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri -

T 2  
Chri - ste, Chri -

B 1

B 2

41

*p*

49

S 1  
Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste,

S 2  
Chri - ste e - le - i - son, Chri - ste e - le - i -

A 1  
Chri - ste e - le - i - son, e - le - i -

T 1  
ste, Chri - ste e - le - i - son,

T 2  
ste, Chri - ste e - le - i - son,

B 1

B 2

49

57

S 1 Chri - ste, Chri - ste e - le - i - son,

S 2 son, Chri - ste, Chri - ste e - le - i - son,

A 1 son, Chri - ste, Chri - ste e - le - i - son,

A 2

T 1 Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste, Chri -

T 2 Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste,

B 1 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste,

B 2

57

66

S 1 Chri - ste e - le - i - son, Chri - ste, Chri - ste e -

S 2 Chri - ste e - le - i - son, Chri - ste, Chri - ste e -

A 1 Chri - ste, Chri - ste e -

A 2

T 1 ste, Chri - ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son,

T 2 Chri - ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son,

B 1 Chri - ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son,

B 2

66

75

S 1 le - i - son, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son,

S 2 le - i - son, Chri - ste, Chri - ste e - le - i - son,

A 1 le - i - son, Chri - ste e - le - i - son, Chri - ste e -

A 2

T 1 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e -

T 2 Chri - ste, Chri - ste,

B 1 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e -

B 2

83

S 1 Chri - ste, Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste,

S 2 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

A 1 le - i - son, Chri - ste, Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste,

A 2 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

T 1 le - i - son, Chri - ste, Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste,

T 2 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste, Chri - ste,

B 1 le - i - son, Chri - ste, Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste,

B 2 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste, Chri - ste,



D (♩ = ♩)

S 1 Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

S 2 Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

A 1 Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

A 2 Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

T 1 Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

T 2 Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

B 1 Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

B 2 Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

90 *f*

E (♩ = ♩)

S 1 Chri - ste, Chri - ste, Chri - ste e -

S 2 Chri - ste e - le - i - son, Chri - ste,

A 1 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e -

A 2 Chri - ste e - le - i - son, Chri - ste,

T 1 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e -

T 2 Chri - ste e - le - i - son, Chri - ste,

B 1 Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e -

B 2 Chri - ste e - le - i - son, Chri - ste,

98 *f*

103

S 1 le - i - son, Chri - ste, Chri - ste, Ky - ri - e e - le - i - son, e - le - i - son,

S 2 Chri - ste, Chri - ste, Chri - ste, Ky - ri - e e - le - i - son, e - le - i - son,

A 1 le - i - son, Chri - ste, Chri - ste, Ky - ri - e e - le - i - son, e - le - i - son,

A 2 Chri - ste, Chri - ste, Chri - ste, Ky - ri - e e - le - i - son, e - le - i - son,

T 1 le - i - son, Chri - ste, Chri - ste, Ky - ri - e e - le - i - son, e - le - i - son,

T 2 Chri - ste, Chri - ste, Chri - ste, Ky - ri - e e - le - i - son, e - le - i - son,

B 1 le - i - son, Chri - ste, Chri - ste, Ky - ri - e e - le - i - son, e - le - i - son,

B 2 Chri - ste, Chri - ste, Chri - ste, Ky - ri - e e - le - i - son, e - le - i - son,

109

S 1 Ky - ri - e e - le - - - i - son.

S 2 Ky - ri - e e - le - - - i - son.

A 1 Ky - ri - e e - le - - - i - son.

A 2 Ky - ri - e e - le - - - i - son.

T 1 Ky - ri - e e - le - - - i - son.

T 2 Ky - ri - e e - le - - - i - son.

B 1 Ky - ri - e e - le - - - i - son.

B 2 Ky - ri - e e - le - - - i - son.

109

# GLORIA

Allegro (♩ = c. 120)

Soprano 1  
Et in ter - ra pax, et in ter - ra pax

Soprano 2  
Et in ter - ra pax, et in ter - ra pax

Alto 1  
Et in ter - ra pax, et in ter - ra pax

Alto 2  
Et in ter - ra pax, et in ter - ra pax

Tenor 1  
8  
Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax, et in ter - ra pax

Tenor 2  
8  
Et in ter - ra pax, et in ter - ra pax

Bass 1  
Et in ter - ra pax, et in ter - ra pax

Bass 2  
Et in ter - ra pax, et in ter - ra pax

Organ  
f

7

S 1  
ho - mi - ni - bus, bo - næ vo - lun - ta - tis. Lau - da - mus

S 2  
ho - mi - ni - bus, bo - næ vo - lun - ta - tis. Lau - da - mus

A 1  
ho - mi - ni - bus, bo - næ vo - lun - ta - tis. Lau - da - mus

A 2  
ho - mi - ni - bus, bo - næ vo - lun - ta - tis.

T 1  
8  
ho - mi - ni - bus, bo - næ vo - lun - ta - tis.

T 2  
8  
ho - mi - ni - bus, bo - næ vo - lun - ta - tis.

B 1  
ho - mi - ni - bus, bo - næ vo - lun - ta - tis. Lau - da - mus

B 2  
ho - mi - ni - bus, bo - næ vo - lun - ta - tis.

7

13

S 1  
te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

S 2  
te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

A 1  
te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

A 2  
Be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

T 1  
Be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

T 2  
Be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

B 1  
te, a - do - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

B 2  
Be - ne - di - ci - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

13

G

A 1  
Gra - ti - as a - gi - mus ti - bi, gra - ti -

A 2  
Prop - ter ma - gnam glo - ri - am tu - am, Do - mi - ne De - us,

B 1  
Gra - ti - as a - gi - mus ti - bi, gra - ti -

B 2  
Prop - ter ma - gnam glo - ri - am tu - am, Do - mi - ne De - us,

19

*p*

27

A 1 as a - gi - mus ti - - bi, Do - mi - ne De - us, Rex cæ -

A 2 prop - ter ma - gnam glo - ri - am tu - am, Do - mi - ne De - us.

B 1 as a - gi - mus ti - - bi, Do - mi - ne De - us, Rex cæ -

B 2 prop - ter ma - gnam glo - ri - am tu - am, Do - mi - ne De - us.

27

34

A 1 le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne De - us, A - gnus De - i,

A 2 Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste, Do - mi - ne De - us, A - gnus

B 1 le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne De - us, A - gnus De - i,

B 2 Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste, Do - mi - ne De - us, A - gnus

34

40

A 1 Do - mi - nus De - us, A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

A 2 De - i, Do - mi - nus De - us, A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

B 1 Do - mi - nus De - us, A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

B 2 De - i, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

40

S 1 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

S 2 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

A 1 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

A 2 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

T 1 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

T 2 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

B 1 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

B 2 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

47

S 1 mi - se - re - re, mi - se - re - re no - - bis.

S 2 mi - se - re - re, mi - se - re - re no - - bis.

A 1 mi - se - re - re, mi - se - re - re no - bis.

A 2 mi - se - re - re, mi - se - re - re no - bis.

T 1 mi - se - re - re, mi - se - re - re no - bis.

T 2 mi - se - re - re, mi - se - re - re no - bis.

B 1 mi - se - re - re, mi - se - re - re no - bis.

B 2 mi - se - re - re, mi - se - re - re no - bis.

52

I

S 1 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

S 2 Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

A 1 Qui tol - lis, qui tol - lis pec - ca - ta

A 2 Qui tol - lis, qui tol - lis pec - ca - ta

T 1

T 2

B 1 Qui tol - lis, qui tol - lis pec - ca - ta

B 2 Qui tol - lis, qui tol - lis pec - ca - ta

57

Piano accompaniment for measures 57-63, featuring sustained chords and melodic lines in both hands.

J (♩ = ♩)

S 1 su - sci - pe, su - sci - pe,

S 2 su - sci - pe, su - sci - pe,

A 1 mun - di,

A 2 mun - di,

T 1 Qui tol - lis, qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o -

T 2 Qui tol - lis, qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem

B 1 mun - di,

B 2 mun - di,

64

Piano accompaniment for measures 64-70, featuring sustained chords and melodic lines in both hands.

73

S 1 su - sci - pe de - pre - ca - ti - o - nem no - stram,

S 2 su - sci - pe de - pre - ca - ti - o - nem no - stram,

A 1 su - sci - pe, su - sci - pe,

A 2 su - sci - pe, su - sci - pe,

T 1 8 nem no - stram, su - sci - pe,

T 2 8 no - stram, su - sci - pe,

B 1 Su - sci - pe, su - sci - pe,

B 2 su - ci - pe, su - sci - pe,

73

81

S 1 su - sci - pe, su - sci - pe, su - sci - pe,

S 2 su - sci - pe, su - sci - pe, su - sci - pe,

A 1 su - sci - pe de - pre - ca - ti - o - nem no - stram,

A 2 su - sci - pe de - pre - ca - ti - o - nem no - stram,

T 1 8 su - sci - pe,

T 2 8 su - sci - pe,

B 1 su - sci - pe de - pre - ca - ti - o - nem no - stram,

B 2 su - sci - pe de - pre - ca - ti - o - nem no - stram,

81



89 (♩ = ♩)

S 1 su - sci - pe de - pre - ca - ti - o - nem no - - - - - stram.

S 2 su - sci - pe de - pre - ca - ti - o - nem no - - - - - stram.

A 1 de - pre - ca - ti - o - nem no - - - - - stram.

A 2 de - pre - ca - ti - o - nem no - - - - - stram.

T 1 de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - - - - - stram.

T 2 de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - - - - - stram.

B 1 de - pre - ca - ti - o - nem no - - - - - stram.

B 2 de - pre - ca - ti - o - nem no - - - - - stram.

89

**K**

S 1 Qui se - des, qui se - des ad dex - ter - am Pa - tris,

S 2 Qui se - des, qui se - des ad dex - ter - am Pa - tris,

A 1 Qui se - des, qui se - des ad dex - ter - am Pa - tris,

A 2 Qui se - des, qui se - des ad dex - ter - am Pa - tris,

T 1 Qui se - des, qui se - des ad dex - ter - am Pa - tris,

T 2 Qui se - des, qui se - des ad dex - ter - am Pa - tris,

B 1 Qui se - des, qui se - des ad dex - ter - am Pa - tris,

B 2 Qui se - des, qui se - des ad dex - ter - am Pa - tris,

96

101

S 1  
mi - se - re - re, mi - se - re - re no - - bis.

S 2  
mi - se - re - re, mi - se - re - re no - - bis.

A 1  
mi - se - re - re, mi - se - re - re no - bis.

A 2  
mi - se - re - re, mi - se - re - re no - bis.

T 1  
mi - se - re - re, mi - se - re - re no - bis.

T 2  
mi - se - re - re, mi - se - re - re no - bis.

B 1  
mi - se - re - re, mi - se - re - re no - bis.

B 2  
mi - se - re - re, mi - se - re - re no - bis.

101

**L**

S 1  
Quo - ni - am tu so - lus San - ctus. Quo - ni - am tu so - lus Al - tis - si - mus, Je - su Chri -

S 2  
Quo - ni - am tu so - lus San - ctus. Quo - ni - am tu so - lus Al - tis - si - mus, Je - su Chri -

A 1  
-

A 2  
-

T 1  
Quo - ni - am tu so - lus Do - mi - nus.

T 2  
Quo - ni - am tu so - lus Do - mi - nus.

B 1  
-

B 2  
-

106

111

S 1  
ste.

S 2  
ste.

A 1  
Quo - ni - am tu so - lus San - ctus. Quo - ni - am tu so - lus Al - tis - si - mus, Je - su Chri - ste.

A 2  
Quo - ni - am tu so - lus Do - mi - nus. Al - tis - si - mus

T 1

T 2

B 1  
Quo - ni - am tu so - lus San - ctus. Quo - ni - am tu so - lus Al - tis - si - mus, Je - su Chri - ste.

B 2  
Quo - ni - am tu so - lus Do - mi - nus. Al - tis - si - mus

M

116

S 1  
Cum San - cto Spi - ri - tu, in glo - ri - a,

S 2  
Cum San - cto Spi - ri - tu, in glo - ri - a,

A 1  
Cum San - cto Spi - ri - tu, in glo - ri - a,

A 2  
Je - su Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri -

T 1  
Cum San - cto Spi - ri - tu, in glo - ri -

T 2  
Cum San - cto Spi - ri - tu, in glo - ri - a,

B 1  
Cum San - cto Spi - ri - tu, in glo - ri - a,

B 2  
Je - su Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri -

116

121

S 1 De - i Pa - tris. A - men. Cum San - cto Spi - ri - tu,

S 2 De - i Pa - tris. A - men. Cum San - cto Spi - ri - tu,

A 1 De - i Pa - tris. A - men. Cum San - cto Spi - ri - tu,

A 2 a, De - i Pa - tris, A - men. Cum San - cto

T 1 a, De - i Pa - tris. A - men. Cum San - cto

T 2 De - i Pa - tris. A - men. Cum San - cto

B 1 De - i Pa - tris. A - men. Cum San - cto Spi - ri - tu,

B 2 a, De - i Pa - tris. A - men. Cum San - cto

126

S 1 in glo - ri - a, De - i Pa - tris. A - men.

S 2 in glo - ri - a, De - i Pa - tris. A - men.

A 1 in glo - ri - a, De - i Pa - tris. A - men.

A 2 Spi - ri - tu, in glo - ri - a, De - i Pa - tris. A - men.

T 1 Spi - ri - tu, in glo - ri - a, De - i Pa - tris. A - men.

T 2 Spi - ri - tu, in glo - ri - a, De - i Pa - tris. A - men.

B 1 in glo - ri - a, De - i Pa - tris. A - men.

B 2 Spi - ri - tu, in glo - ri - a, De - i Pa - tris. A - men.

132 *rit.*

S 1 De - i Pa - tris. A - - - men.

S 2 De - i Pa - tris. A - - - men.

A 1 De - i Pa - tris. A - - - men.

A 2 De - i Pa - tris. A - - - men.

T 1 De - i Pa - tris. A - - - men.

T 2 De - i Pa - tris. A - - - men.

B 1 De - i Pa - tris. A - - - men.

B 2 De - i Pa - tris. A - - - men.

# CREDO

Moderato (♩ = c. 110)

Soprano 1  
Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li,

Soprano 2  
Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li,

Alto 1  
Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li,

Alto 2  
Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li,

Tenor 1  
Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li,

Tenor 2  
Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li,

Bass 1  
Cre - do in u - num De - um. Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li,

Bass 2  
Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li,

Organ  
*f*

5

S 1  
fac - to - rem cae - li, et ter - rae, vi - si - bi - li - um

S 2  
fac - to - rem cae - li, et ter - rae, vi - si - bi - li - um

A 1  
fac - to - rem cae - li, et ter - rae, vi - si - bi -

A 2  
fac - to - rem cae - li, et ter - rae, vi - si - bi - li - um

T 1  
fac - to - rem cae - li, et ter - rae, vi - si -

T 2  
fac - to - rem cae - li, et ter - rae, vi - si - bi - li - um

B 1  
fac - to - rem cae - li, et ter - rae, vi - si - bi - li - um

B 2  
fac - to - rem cae - li, et ter - rae, vi - si - bi - li - um

5

10

S 1 om - ni - um et in - vi - si - bi - li - um.

S 2 om - ni - um, et in - vi - si - bi - li - um.

A 1 - li - um om - ni - um et in - vi - si - bi - li - um.

A 2 om - ni - um, et in - vi - si - bi - li - um.

T 1 bi - li - um om - ni - um et in - vi - si - bi - li - um.

T 2 om - ni - um, et in - vi - si - bi - li - um.

B 1 om - ni - um et in - vi - si - bi - li - um.

B 2 om - ni - um, et in - vi - si - bi - li - um.

10

0 (♩ = ♩)

A 1 Et in u - num Do - mi - num, in u - num Do - mi - num Je - sum Chri - stum,

A 2 Fi - li - um

B 1 Et in u - num Do - mi - num, in u - num Do - mi - num Je - sum Chri - stum,

B 2 Fi - li - um

15

*p*

23

A 1 in u - num Do - mi - num Je - sum Chri - stum,

A 2 De - i u - ni - ge - ni - tum, Fi - li - um

B 1 in u - num Do - mi - num Je - sum Chri - stum,

B 2 De - i u - ni - ge - ni - tum, Fi - li - um

23

A 1 Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum,

A 2 De - i, Fi - li - um De - i, u - ni - ge - ni - tum, Fi - li - um

B 1 Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum,

B 2 De - i, Fi - li - um De - i u - ni - ge - ni - tum, Fi - li - um

29

A 1 Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum.

A 2 De - i, Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum.

B 1 Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum.

B 2 De - i, Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum.

36

(♩ = ♩)

A 1 Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum.

A 2 De - i, Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum.

B 1 Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum.

B 2 De - i, Fi - li - um De - i, Fi - li - um De - i u - ni - ge - ni - tum.

36



P

S 1 Et ex Pa - tre na - tum an - te om - ni - a

S 2 Et ex Pa - tre na - tum an - te om - ni - a

A 1 Et ex Pa - tre na - tum an - te om -

A 2 Et ex Pa - tre na - tum an - te om -

T 1 Et ex Pa - tre na - tum an - te

T 2 Et ex Pa - tre na - tum an - te om - ni - a

B 1 Et ex Pa - tre na - tum an - te om - ni - a

B 2 Et ex Pa - tre na - tum an - te om - ni - a

43

S 1 sæ - cu - la, an - te om - ni - a sæ - cu - la.

S 2 sæ - cu - la, an - te om - ni - a sæ - cu - la.

A 1 - ni - a sæ - cu - la, an - te om - ni - a sæ - cu - la.

A 2 - ni - a sæ - cu - la, an - te om - ni - a sæ - cu - la.

T 1 om - ni - a sæ - cu - la, an - te om - ni - a sæ - cu - la.

T 2 sæ - cu - la, an - te om - ni - a sæ - cu - la.

B 1 sæ - cu - la, an - te om - ni - a sæ - cu - la.

B 2 sæ - cu - la, an - te om - ni - a sæ - cu - la.

47

Q

S 1 De - um de De - o, De - um de De - o, lu - men, lu - men de lu - mi - ne,

S 2 De - um de De - o, De - um de De - o, lu - men,

52 *p*

S 1 De - um ve - rum, De - um ve - rum de

S 2 lu - men de lu - mi - ne, De - um ve - rum de De - o ve -

60

S 1 De - o ve - ro. De - um de De - o, lu - men, lu - men de

S 2 ro. De - um de De - o, De - um de - De - o,

67

S 1 lu - mi - ne, De - um ve - rum, De - um ve -

S 2 lu - men, lu - men de lu - mi - ne, De - um ve - rum de

74

S 1 rum, de De - o ve - ro, de De - o ve - ro.

S 2 De - o ve - ro, de De - o ve - ro.

81

R

S 1 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem,

S 2 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem,

A 1 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem,

A 2 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem,

T 1 <sup>8</sup> Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem,

T 2 <sup>8</sup> Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem,

B 1 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem,

B 2 Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem,

89

94

S 1 con - sub - stan - ti - a - lem Pa - - - tri: Per quem om - ni - a

S 2 con - sub - stan - ti - a - lem Pa - - - tri: Per quem om - ni - a

A 1 con - sub - stan - ti - a - lem Pa - - - tri: Per quem om -

A 2 con - sub - stan - ti - a - lem Pa - - - tri: Per quem om - ni - a

T 1 <sup>8</sup> con - sub - stan - ti - a - lem Pa - - - tri: Per quem

T 2 <sup>8</sup> con - sub - stan - ti - a - lem Pa - - - tri: Per quem om - ni - a

B 1 con - sub - stan - ti - a - lem Pa - - - tri: Per quem om - ni - a

B 2 con - sub - stan - ti - a - lem Pa - - - tri: Per quem om - ni - a

94

99

S 1  
fac - ta sunt. Per quem om - ni - a fac - ta sunt.

S 2  
fac - ta sunt. Per quem om - ni - a fac - ta sunt.

A 1  
ni - a fac - ta sunt. Per quem om - ni - a fac - ta sunt.

A 2  
fac - ta sunt. Per quem om - ni - a fac - ta sunt.

T 1  
om - ni - a fac - ta sunt. Per quem om - ni - a fac - ta sunt.

T 2  
fac - ta sunt. Per quem om - ni - a fac - ta sunt.

B 1  
fac - ta sunt. Per quem om - ni - a fac - ta sunt.

B 2  
fac - ta sunt. Per quem om - ni - a fac - ta sunt.

99

S

T 1  
Qui prop - ter nos ho - mi - nes, qui prop - ter nos ho - mi - nes et prop - ter no - stram

T 2  
Qui prop - ter nos ho - mi - nes, qui prop - ter nos ho - mi - nes et prop - ter no - stram

104

*p*

112

T 1  
sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de cae -

T 2  
sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de cae -

112

120

T 1  
lis, de - scen - dit, de - scen - dit, de - scen - dit de cae - lis.

T 2  
lis, de - scen - dit, de - scen - dit, de - scen - dit de cae - lis.

120

**T**

S 1  
Et in - car - na - tus est de Spi - ri - tu San - cto

S 2  
Et in - car - na - tus est de Spi - ri - tu San - cto

A 1  
Et in - car - na - tus est de Spi - ri - tu San - cto

A 2  
Et in - car - na - tus est de Spi - ri - tu San - cto

T 1  
Et in - car - na - tus est de Spi - ri - tu San - cto

T 2  
Et in - car - na - tus est de Spi - ri - tu San - cto

B 1  
Et in - car - na - tus est de Spi - ri - tu San - cto

B 2  
Et in - car - na - tus est de Spi - ri - tu San - cto

128

133

S 1  
ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus est.

S 2  
ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus est.

A 1  
ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus est.

A 2  
ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus est.

T 1  
ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus est.

T 2  
ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus est.

B 1  
ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus est.

B 2  
ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus est.

133

**U** Adagio

S 1  
E - ti - am pro no - bis,

S 2  
E - ti - am pro no - bis, e - ti - am pro

A 1  
Cru - - - ci - fi - - - xus,

140

*p* *sim.*

145

S 1  
sub Pon - ti - o Pi -

S 2  
no - bis, sub Pon - ti - o Pi - la - to,

A 1  
cru - - - ci - fi - - - xus,

145

150

S 1  
la - to.

S 2  
sub Pon - ti - o Pi - la - to.

A 1  
cru - ci - fi - xus.

V **Tempo primo**

S 1

S 2  
Cru - ci -

A 1  
Cru - ci - fi - xus, pas - sus et se - pul - tus est,

155

161

S 1  
Cru - ci - fi - xus, pas - sus et se - pul - tus

S 2  
fi - xus, pas - sus et se - pul - tus, et se - pul - tus

A 1

161

167

S 1  
est, pas - sus et se - pul - tus est,

S 2  
est, pas - sus et se - pul - tus est,

A 1  
pas - sus et se - pul - tus est, et se -

167

173

S 1 pas - sus et se - pul - tus est.

S 2 pas - sus et se - pul - tus, et se - pul - tus est.

A 1 pul - tus est.

173

W

A 2 Et re - su - re - xit ter - ti - a di - e,

T 1 Et re - sur - re - xit

T 2 Et re - sur - re - xit ter - ti - a

179

A 2 et re - sur - re - xit ter - ti - a di - e,

T 1 ter - ti - a di - e, ter - ti - a di - e, se -

T 2 di - e, et re - sur - re - xit ter - ti - a di - e,

185

A 2 ter - ti - a di - e se - cun - dum Scrip - tu - ras. Et a - scen - dit,

T 1 cun - dum Scrip - tu - ras. Et a - scen - dit, et a -

T 2 ter - ti - a di - e se - cun - dum Scrip - tu - ras.

191



198

A 2 et a - scen - dit. Se - det ad dex - ter - am, ad

T 1 scen - dit, et a - scen - dit in cae - lum:

T 2 Et a - scen - dit in cae - lum.

204

A 2 dex - ter - am Pa - tris.

T 1 Se - det ad dex - ter - am Pa -

T 2 Se - det ad dex - te - ram, ad dex - ter - am Pa -

204

210

A 2 Se - det ad dex - ter - am, se - det ad dex - ter - am Pa - tris.

T 1 tris, se - det ad dex - ter - am, ad dex - ter - am Pa - tris.

T 2 tris, se - det ad dex - ter - am Pa - tris.

210

X Recit.

S 2 Et i - te - rum, i - te - rum ven - tu - rus est cum glo - ri - a, cum glo - ri - a iu - di - ca - re vi - vos, iu - di - ca - re

216

221 *a tempo*

S 2

vi - vos et mor - tu - os, cu - ius re - gni non e - rit, cu - ius

227

S 2

re - gni non e - rit, non e - rit, non e - rit fi - - - nis.

**Y** **Tempo primo**

S 1

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

S 2

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

A 1

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

A 2

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

T 1

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

T 2

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

B 1

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

B 2

Et in Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can -

233

*f*

239

S 1  
tem: Qui ex Pa - tre, Fi - li - o - que pro - ce - dit.

S 2  
tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit.

A 1  
tem: Qui ex Pa - tre, Fi - li - o - que pro - ce - dit.

A 2  
tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit.

T 1  
tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum

T 2  
tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum

B 1  
tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit.

B 2  
tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit.

239

245

S 1  
Si - mul a - do - ra - tur, et con - glo - ri - fi - ca -

S 2  
Si - mul a - do - ra - tur, et con - glo - ri - fi - ca - - -

A 1

A 2

T 1  
Pa - tre et Fi - li - o.

T 2  
Pa - tre et Fi - li - o. Qui lo -

B 1

B 2

245

251

S 1  
tur.

S 2  
tur.

A 1

A 2

T 1  
8  
Qui lo - cu - tus est, qui lo - cu - tus est per Pro - phe -

T 2  
8  
cu - tus est, qui lo - cu - tus est per Pro - phe -

B 1

B 2

251

S 1  
Et a - po - sto - li - cam Ec - cle - si -

S 2  
Et a - po - sto - li - cam Ec - cle - si -

A 1  
Et u - nam sanc - tam ca - tho - li - cam.

A 2  
Et u - nam san - ctam ca - tho - li - cam.

T 1  
8  
tas.

T 2  
8  
tas.

B 1  
Et u - nam san - ctam ca - tho - li - cam.

B 2  
Et u - num san - ctam ca - tho - li - cam.

257

Z

263

S 1 am. Con - fi - te - or u - num bap - tis - ma, con - fi - te - or

S 2 am. Con - fi - te - or u - num bap - tis - ma, con - fi - te - or

A 1 Con - fi - te - or u - num bap - tis - ma, con - fi - te - or

A 2 Con - fi - te - or u - num bap - tis - ma, con - fi - te - or

T 1 Con - fi - te - or u - num bap - tis - ma, con - fi - te - or

T 2 Con - fi - te - or u - num bap - tis - ma, con - fi - te - or

B 1 Con - fi - te - or u - num bap - tis - ma, con - fi - te - or

B 2 Con - fi - te - or u - num bap - tis - ma, con - fi - te - or

263

269

S 1 u - num bap - tis - ma.

S 2 u - num bap - tis - ma.

A 1 u - num bap - tis - ma, in re - mis - si - o - nem, in re - mis - si - o - nem pec -

A 2 u - num bap - tis - ma, in re - mis - si - o - nem pec -

T 1 u - num bap - tis - ma.

T 2 u - num bap - tis - ma.

B 1 u - num bap - tis - ma, in re - mis - si - o - nem, in re - mis - si - o - nem pec -

B 2 u - num bap - tis - ma, in re - mis - si - o - nem pec -

269

AA

275

S 1 Et ex - pec - to re - sur - rec - ti - o - nem mor -

S 2 Et ex - pec - to re - sur - rec - ti - o - nem mor -

A 1 ca - to - rum. Et ex - pec - to re - sur - rec - ti - o - nem.

A 2 ca - to - rum. Et ex - pec - to re - sur - rec - ti - o - nem mor -

T 1 Et ex - pec - to re - sur - rec - ti - o - nem mor -

T 2 Et ex - pec - to re - sur - rec - ti - o - nem mor -

B 1 ca - to - rum. Et ex - pec - to re - sur - rec - ti - o - nem.

B 2 ca - to - rum. Et ex - pec - to re - sur - rec - ti - o - nem mor -

275

281

S 1 tu - o - rum. Et vi - tam ven - tu - ri, vi - tam ven - tu - ri,

S 2 tu - o - rum. Et vi - tam ven - tu - ri, et

A 1 Et vi - tam ven - tu - ri, et vi - tam ven - tu - ri

A 2 tu - o - rum. Et vi - tam ven -

T 1 tu - o - rum. Et vi - tam ven - tu - ri sæ - cu - li, et

T 2 tu - o - rum. Et vi - tam ven - tu - ri,

B 1 Et vi - tam ven - tu - ri, et vi - tam ven - tu - ri sæ - cu - li,

B 2 tu - o - rum. Et vi - tam ven - tu - ri sæ - cu - li,

281

287

S 1 et vi - tam ven - tu - ri, ven - tu - ri sæ - cu - li. A -

S 2 vi - tam ven - tu - ri vi - tam ven - tu - ri sæ - cu - li. A -

A 1 sæ - cu - li, ven - tu - ri sæ - cu - li. A -

A 2 tu - ri, et vi - tam ven - tu - ri sæ - cu - li. A -

T 1 vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri sæ - cu - li. A -

T 2 et vi - tam ven - tu - ri sæ - cu - li. A -

B 1 et vi - tam ven - tu - ri sæ - cu - li. A -

B 2 et vi - tam ven - tu - ri sæ - cu - li. A -

**BB**

293

S 1 men. Et ex - pec - to re - sur - rec - ti - o - nem mor -

S 2 men. Et ex - pec - to re - sur - rec - ti - o - nem mor -

A 1 men. Et ex - pec - to re - sur - rec - ti - o - nem.

A 2 men. Et ex - pec - to re - sur - rec - ti - o - nem mor -

T 1 men. Et ex - pec - to re - sur - rec - ti - o - nem mor -

T 2 men. Et ex - pec - to re - sur - rec - ti - o - nem mor -

B 1 men. Et ex - pec - to re - sur - rec - ti - o - nem.

B 2 men. Et ex - pec - to re - sur - rec - ti - o - nem mor -

298

S 1 tu - o - rum. Et vi - tam ven - tu - ri, vi - tam ven -

S 2 tu - o - rum. Et vi - tam ven - tu - ri,

A 1 Et vi - tam ven - tu - ri, et vi - tam ven -

A 2 tu - o - rum. Et

T 1 tu - o - rum. Et vi - tam ven - tu - ri sæ - cu - li,

T 2 tu - o - rum. Et vi - tam ven -

B 1 Et vi - tam ven - tu - ri, et vi - tam ven - tu - ri

B 2 tu - o - rum. Et vi - tam ven - tu - ri

298

303

S 1 tu - ri, et vi - tam ven - tu - ri, ven - tu - ri

S 2 et vi - tam ven - tu - ri, vi - tam ven - tu - ri

A 1 tu - ri sæ - cu - li, ven - tu - ri

A 2 vi - tam ven - tu - ri, et vi - tam ven - tu - ri

T 1 et vi - tam ven - tu - ri sæ - cu - li, ven - tu - ri

T 2 tu - ri, et vi - tam ven - tu - ri

B 1 sæ - cu - li, et vi - tam ven - tu - ri

B 2 sæ - cu - li, et vi - tam ven - tu - ri

303



308 *rit.*

S 1  
sæ - cu - li. A - - - men. A - - - men.

S 2  
sæ - cu - li. A - - - men. A - men.

A 1  
sæ - cu - li. A - - - men. A - men.

A 2  
sæ - cu - li. A - - - men. A - - - men.

T 1  
sæ - cu - li. A - - - men. A - men.

T 2  
sæ - cu - li. A - - - men. A - - - - - men.

B 1  
sæ - cu - li. A - - - men. A - men.

B 2  
sæ - cu - li. A - - - men. A - men.

308

# SANCTUS & BENEDICTUS

Maestoso (♩ = c. 72)

(♩ = ♩)

Soprano 1  
San - - - ctus, San - ctus. San - ctus Do - mi - nus

Soprano 2  
San - - - ctus, San - ctus, San - ctus Do - mi - nus

Alto 1  
San - - - ctus, San - ctus, San - ctus Do - mi - nus

Alto 2  
San - - - ctus, San - ctus, San - ctus Do - mi - nus

Tenor 1  
San - - - ctus, San - ctus Do - mi - nus

Tenor 2  
San - - - ctus, San - ctus, San - ctus Do - mi - nus

Bass 1  
San - - - ctus, San - ctus, San - ctus Do - mi - nus

Bass 2  
San - - - ctus, San - ctus, San - ctus Do - mi - nus

Organ  
f

7  
S 1  
De - - - us Sa - ba - oth. Ple - ni sunt cae - li, sunt cae - li et

S 2  
De - - - us Sa - ba - oth. Ple - ni sunt cae - li, sunt

A 1  
De - - - us Sa - ba - oth. Ple - ni sunt cae - li, sunt cae - li et

A 2  
De - - - us Sa - ba - oth. Ple - ni sunt cae - li, sunt

T 1  
De - - - us Sa - ba - oth. Ple - ni sunt cae - li, sunt cae - li et

T 2  
De - - - us Sa - ba - oth. Ple - ni sunt cae - li, sunt

B 1  
De - - - us Sa - ba - oth. Ple - ni sunt cae - li, sunt cae - li et

B 2  
De - - - us Sa - ba - oth. Ple - ni sunt cae - li, sunt

7  
Organ

13  $(\text{♩} = \text{♩})$   $(\text{♩} = \text{♩})$

S 1  
ter - ra, glo - ri - a tu - a. O -

S 2  
cæ - li et ter - ra, glo - ri - a tu - a.

A 1  
ter - ra, glo - ri - a tu - a. O -

A 2  
cæ - li et ter - ra, glo - ri - a tu - a.

T 1  
8 ter - ra, glo - ri - a tu - a. O -

T 2  
8 cæ - li et ter - ra, glo - ri - a tu - a.

B 1  
ter - ra, glo - ri - a tu - a. O -

B 2  
cæ - li et ter - ra, glo - ri - a tu - a.

13

S 1  
19 san - na, o - san - na in ex - cel - sis.

S 2  
O - san - na, o - san - na in ex - cel - sis.

A 1  
san - na, o - san - na in ex - cel - sis.

A 2  
O - san - na, o - san - na in ex - cel - sis.

T 1  
8 san - na, o - san - na in ex - cel - sis.

T 2  
8 O - san - na, o - san - na in ex - cel - sis.

B 1  
san - na, o - san - na in ex - cel - sis.

B 2  
O - san - na, o - san - na in ex - cel - sis.

19

25

S 1 Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus qui ve - nit.

S 2 Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus qui ve - nit.

A 1

A 2

T 1 Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

T 2 Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

B 1

B 2

25

*p*

(♩ = ♩)

31

S 1 O - san - - - na, o - san - na in

S 2 O - san - - - na, o - san - na in

A 1 O - san - - - na, o - san - - - na in

A 2 O - san - na, o - san - na in

T 1 ni. O - san - - - na, o - san - - - na in

T 2 ni. O - san - - - na, o - san - na in

B 1 O - san - - - na, o - san - - - na in

B 2 O - san - - - na, o - san - na in

31

*f*

36 (♩ = ♩)

S 1  
ex - cel - sis, in ex - cel - sis.

S 2  
ex - cel - sis, in ex - cel - sis.

A 1  
ex - cel - sis, in ex - cel - sis.

A 2  
ex - cel - sis, in ex - cel - sis.

T 1  
ex - cel - sis, in ex - cel - sis.

T 2  
ex - cel - sis, in ex - cel - sis.

B 1  
ex - cel - sis, in ex - cel - sis.

B 2  
ex - cel - sis, in ex - cel - sis.

36

# AGNUS DEI

Grave (♩ = c. 54)

S 1

S 2

A 1

A 2

T 1  
A - gnus De - i, qui tol - lis, qui tol - lis pec-ca-ta mun - di, mi-se-re-re, mi-se - re-re, mi - se - re - re no -

T 2  
A - gnus De - i, qui tol - lis, qui tol - lis pec-ca-ta mun - di, mi-se-re-re, mi-se - re-re, mi - se - re - re no - bis,

B 1  
A - gnus De - i, qui tol - lis, qui tol - lis pec-ca-ta mun - di,

B 2

6

S 1  
A - gnus De - i, qui tol - lis, qui tol - lis pec-ca-ta mun -

S 2  
A - gnus De - i, qui tol - lis, qui tol - lis pec-ca-ta mun -

A 1

A 2

T 1  
bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

T 2  
mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

B 1  
mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

B 2

11

S 1 di, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis, mis - e - re - re, mi - se - re - re, mi - se - re - re no - bis.

S 2 di, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

A 1

A 2

T 1

T 2

B 1

B 2

11

S 1 A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

S 2 A - gnus De - i, qui tol - lis,

A 1 A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

A 2 A - gnus De - i, qui tol - lis,

T 1 A - gnus De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis, do - na no - bis, do - na no - bis pa -

T 2 A - gnus De - i, qui tol - lis, do - na no - bis, do - na no - bis, do - na no - bis pa -

B 1 A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di,

B 2 A - gnus De - i, qui tol - lis, do - na no - bis, do - na no - bis, do - na no - bis pa -

16

16

21

S 1  
do - na no - bis, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem.

S 2  
do - na no - bis, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem.

A 1  
do - na no - bis, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem.

A 2  
do - na no - bis, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem.

T 1  
8  
cem, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem.

T 2  
8  
cem, do - na no - bis, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem.

B 1  
do - na no - bis, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem.

B 2  
cem, do - na no - bis, do - na no - bis, do - na no - bis pa - cem, do - na no - bis pa - cem.

21



## MESSA PRIMA CONCERTATA À OTTO VOCI

## KYRIE

Alessandro Grandi

Bc arr. W. Evans

Moderato (♩ = c. 100)

Musical score for organ, measures 1-6. The piece is in common time (C) and starts with a forte (f) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment.

A

Musical score for organ, measures 7-12. The piece continues with a piano (p) dynamic. The right hand has a more active melodic line with some grace notes, and the left hand continues with a steady bass line.

Musical score for organ, measures 13-17. The right hand features a prominent sixteenth-note pattern in the upper register, while the left hand maintains a steady bass accompaniment.

Musical score for organ, measures 18-22. The right hand continues with the sixteenth-note pattern, and the left hand provides a consistent bass line.

Musical score for organ, measures 23-27. The piece concludes with a final melodic flourish in the right hand and a steady bass line in the left hand.

28

Musical score for measures 28-31. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line of quarter notes.

B

32

Musical score for measures 32-37. Measure 32 continues the previous texture. Measures 33-37 feature a dramatic shift in dynamics, starting with a *f* (forte) dynamic and a series of chords in the right hand, with the left hand playing sustained notes.

C (♩ = ♩)

38

Musical score for measures 38-45. Measure 38 begins with a *p* (piano) dynamic. The time signature changes to 3/4. The right hand has a melodic line with dotted rhythms, and the left hand has a bass line with quarter notes.

46

Musical score for measures 46-53. The right hand continues with a melodic line, and the left hand provides a bass line with quarter notes.

54

Musical score for measures 54-60. The right hand features a melodic line with some rests, and the left hand has a bass line with quarter notes.

61

Musical score for measures 61-67. The right hand continues with a melodic line, and the left hand has a bass line with quarter notes.

68

Musical score for measures 68-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 68 starts with a treble staff containing a quarter note G4 and a quarter note A4, followed by a whole note chord of G#4, B4, and D5. The bass staff has a whole note chord of G2, B1, and D2. Measures 69-74 continue with various chords and melodic lines in both staves.

75

Musical score for measures 75-81. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 75 starts with a treble staff containing a whole note chord of G#4, B4, and D5, followed by a quarter note G#4. The bass staff has a whole note chord of G2, B1, and D2. Measures 76-81 continue with various chords and melodic lines in both staves.

82

Musical score for measures 82-87. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 82 starts with a treble staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measures 83-87 continue with various chords and melodic lines in both staves.

88

**D** (♩ = ♩)

Musical score for measures 88-92. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 88 starts with a treble staff containing a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 89 has a treble staff with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 90 has a treble staff with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 91 has a treble staff with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 92 has a treble staff with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. A dynamic marking *f* is present in measure 89.

93

Musical score for measures 93-98. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 93 starts with a treble staff containing a whole note chord of G#4, B4, and D5, followed by a whole note chord of G#4, B4, and D5. The bass staff has a whole note chord of G2, B1, and D2. Measure 94 has a treble staff containing a whole note chord of G#4, B4, and D5, followed by a whole note chord of G#4, B4, and D5. The bass staff has a whole note chord of G2, B1, and D2. Measure 95 has a treble staff containing a whole note chord of G#4, B4, and D5, followed by a whole note chord of G#4, B4, and D5. The bass staff has a whole note chord of G2, B1, and D2. Measure 96 has a treble staff containing a whole note chord of G#4, B4, and D5, followed by a whole note chord of G#4, B4, and D5. The bass staff has a whole note chord of G2, B1, and D2. Measure 97 has a treble staff containing a whole note chord of G#4, B4, and D5, followed by a whole note chord of G#4, B4, and D5. The bass staff has a whole note chord of G2, B1, and D2. Measure 98 has a treble staff containing a whole note chord of G#4, B4, and D5, followed by a whole note chord of G#4, B4, and D5. The bass staff has a whole note chord of G2, B1, and D2. The time signature changes to 3/4 in measure 98.

**E** (♩ = ♩)

Musical score for measures 99-104. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 99 starts with a treble staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 100 has a treble staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 101 has a treble staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 102 has a treble staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 103 has a treble staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 104 has a treble staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. A dynamic marking *f* is present in measure 99.

102

106 (♩ = ♪)

110

# GLORIA

Glo - ri - a in ex - cel - sis De - o.

**Allegro** (♩ = c. 120)

**F**

7

13

Musical score for measures 13-17. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a common time signature. The right hand features a complex texture with many beamed eighth and sixteenth notes, often in a descending or ascending scale-like pattern. The left hand provides a steady accompaniment with quarter and eighth notes.

18

G

Musical score for measures 18-22. The system consists of two staves. A box containing the letter 'G' is positioned above the first measure of the treble staff. A piano dynamic marking (*p*) is placed below the first measure of the bass staff. The right hand has a melodic line with some grace notes and rests, while the left hand continues with a simple accompaniment.

23

Musical score for measures 23-28. The system consists of two staves. The right hand has a more active melodic line with eighth notes and some rests. The left hand continues with a steady accompaniment of quarter notes.

29

Musical score for measures 29-33. The system consists of two staves. The right hand features a melodic line with eighth notes and some rests. The left hand has a more active accompaniment with sixteenth notes in the first measure, followed by quarter notes.

34

Musical score for measures 34-38. The system consists of two staves. The right hand has a melodic line with eighth notes and some rests. The left hand continues with a steady accompaniment of quarter notes.

39

Musical score for measures 39-43. The system consists of two staves. The right hand has a melodic line with eighth notes and some rests. The left hand continues with a steady accompaniment of quarter notes.

H

44

Musical score for measures 44-49. The piece is in G major (one sharp) and 3/4 time. Measure 44 starts with a treble clef and a common time signature. The bass clef part begins with a whole note G. The treble clef part features a series of chords and a melodic line. A fermata is placed over the final chord of measure 49. A dynamic marking of *f* (forte) is present in measure 47.

50

Musical score for measures 50-54. The piece continues in G major and 3/4 time. The bass clef part has a steady eighth-note accompaniment. The treble clef part features chords and a melodic line. A dynamic marking of *p* (piano) is present in measure 52.

55

Musical score for measures 55-60. The piece continues in G major and 3/4 time. The bass clef part has a steady eighth-note accompaniment. The treble clef part features chords and a melodic line. A dynamic marking of *p* (piano) is present in measure 57.

61

Musical score for measures 61-65. The piece continues in G major and 3/4 time. The bass clef part has a steady eighth-note accompaniment. The treble clef part features chords and a melodic line. The piece concludes with a 3/4 time signature.

I (♩ = ♩)

Musical score for measures 66-73. The piece is in G major (one sharp) and 3/4 time. The bass clef part has a steady eighth-note accompaniment. The treble clef part features chords and a melodic line.

74

Musical score for measures 74-81. The piece continues in G major and 3/4 time. The bass clef part has a steady eighth-note accompaniment. The treble clef part features chords and a melodic line.

81

Musical score for measures 81-87. The piece is in G major (one sharp). The right hand features a melodic line with various ornaments and rests, while the left hand provides a steady accompaniment of eighth notes.

88

Musical score for measures 88-93. The right hand continues with melodic patterns and ornaments, and the left hand maintains the eighth-note accompaniment.

94

(♩ = ♩) J

Musical score for measures 94-98. Measure 94 includes a tempo change to common time (♩ = ♩) and a dynamic marking of *ff*. A section marker 'J' is placed above the staff. The right hand has a complex texture with many notes, and the left hand has a simpler accompaniment.

99

Musical score for measures 99-103. The right hand features a dense texture of chords and moving lines, while the left hand provides a steady accompaniment.

104

K

Musical score for measures 104-108. A section marker 'K' is placed above the staff. The right hand has a complex texture with many notes, and the left hand has a steady accompaniment.

109

Musical score for measures 109-113. The right hand features a melodic line with various ornaments and rests, while the left hand provides a steady accompaniment of eighth notes.

114

Musical score for measures 114-118. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic fragments, including a sequence of eighth notes in the first measure. The bass staff provides a steady accompaniment with quarter and eighth notes.

119

Musical score for measures 119-123. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with chords and melodic lines, featuring some sixteenth-note patterns. The bass staff maintains a consistent rhythmic accompaniment.

M

Musical score for measures 124-127. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a series of chords, some with accidentals. The bass staff continues with a steady accompaniment.

128

Musical score for measures 128-131. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a progression of chords and melodic lines, ending with a final chord in the fourth measure. The bass staff provides accompaniment.

132 *rit.*

Musical score for measures 132-135. The system consists of two staves: a treble clef staff and a bass clef staff. The tempo marking *rit.* (ritardando) is present. The treble staff features chords with a fermata over the final measure. The bass staff has a similar structure with a fermata.

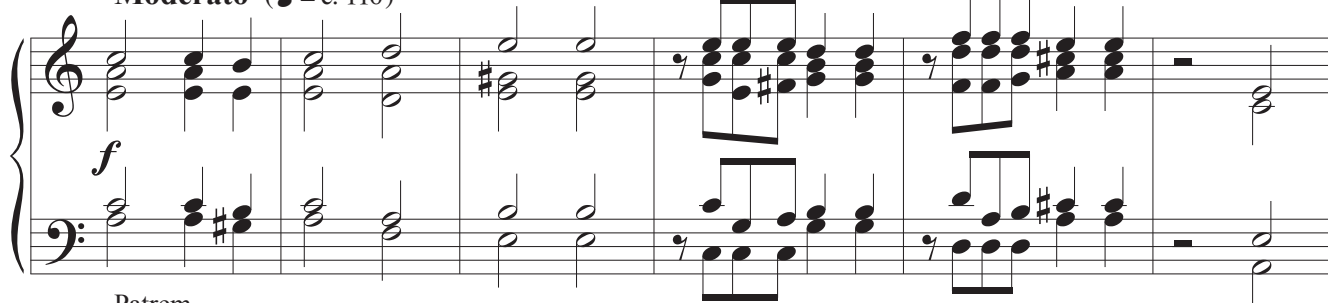


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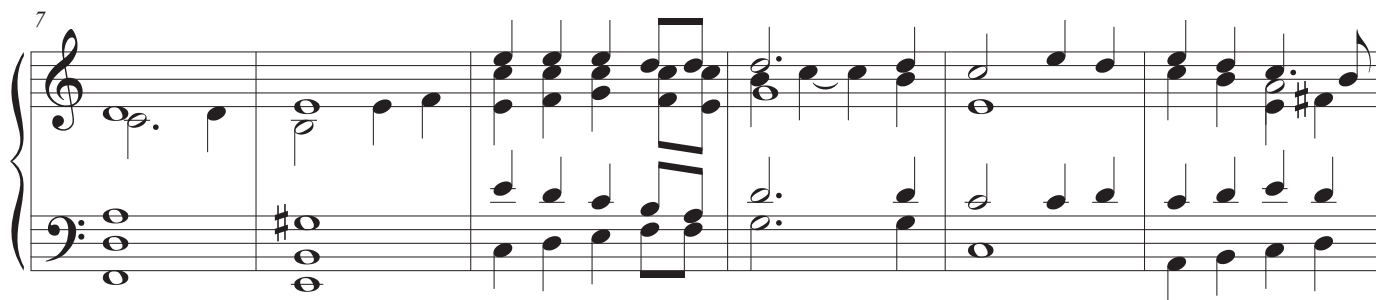


Cre - do in u - num De - um.

**Moderato** (♩ = c. 110)



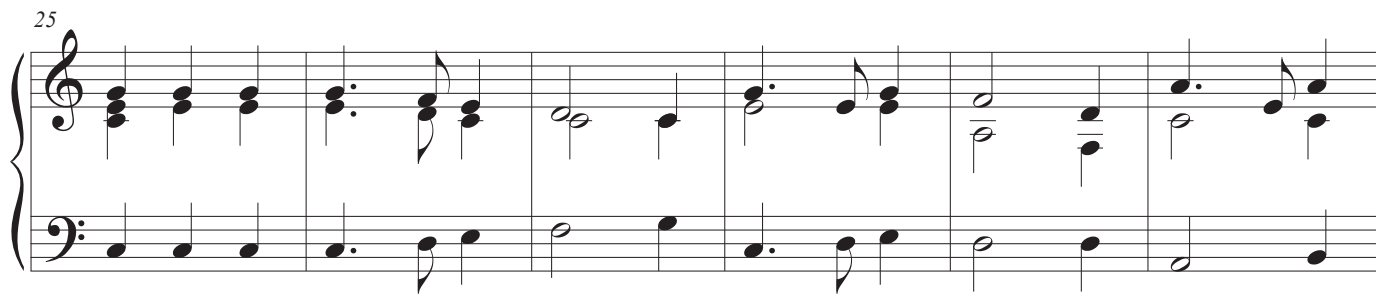
Patrem



**N** (♩ = ♩)



Et in unum



31

37

(♩ = ♩)

0

*f*

Et ex Patre

47

P

*p*

58

64

Musical notation for measures 64-69. The system consists of a treble and bass staff. The treble staff features chords and melodic lines with various accidentals (sharps and naturals). The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

70

Musical notation for measures 70-75. The treble staff continues with melodic and harmonic development, including some sixteenth-note patterns. The bass staff maintains a steady accompaniment.

76

Musical notation for measures 76-81. This system shows a continuation of the piece's texture, with the treble staff having more active melodic lines and the bass staff providing support.

82

Musical notation for measures 82-87. The notation includes various rhythmic values and accidentals, leading up to the end of the system.

Q

88

Musical notation for measures 88-92. This system begins with a fermata over a chord in both staves. A dynamic marking of *f* (forte) is present. The word "Genitum" is written below the bass staff. The notation includes complex textures with many notes in both staves.

Genitum

93

Musical notation for measures 93-98. The system concludes with dense, complex textures in both the treble and bass staves, featuring many notes and some rests.

99

R

*p*

Qui propter

111

118

S

125

*f*

Et incarnatus est

131

**T** Adagio

136

*p* *sim.*

Crucifixus

This system contains measures 136 through 141. It features a treble and bass clef. The right hand has a melodic line with a long slur over measures 137-138. The left hand provides a harmonic accompaniment. Dynamics include piano (*p*) and *sim.* (sostenuto).

142

This system contains measures 142 through 147. The right hand continues the melodic line with eighth notes, and the left hand provides a steady accompaniment.

148

This system contains measures 148 through 153. The right hand continues the melodic line, and the left hand provides a steady accompaniment.

**U** Tempo primo

154

3/4

This system contains measures 154 through 158. The right hand has a rhythmic eighth-note pattern. The left hand has a steady accompaniment. The time signature changes to 3/4.

159

This system contains measures 159 through 163. The right hand continues the rhythmic eighth-note pattern, and the left hand provides a steady accompaniment.

164

This system contains measures 164 through 168. The right hand continues the rhythmic eighth-note pattern, and the left hand provides a steady accompaniment.

169

Musical score for measures 169-174. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note melody. The bass staff contains a simple harmonic accompaniment with some longer note values.

175

Musical score for measures 175-180. The system consists of two staves. A box containing the letter 'V' is positioned above the treble staff at the beginning of measure 179. The treble staff features a melody with some rests, and the bass staff provides a steady accompaniment.

Et resurrexit

181

Musical score for measures 181-186. The system consists of two staves. The treble staff has a more active melody with eighth notes, while the bass staff continues with a simple accompaniment.

187

Musical score for measures 187-192. The system consists of two staves. The treble staff has a melody with some rests, and the bass staff provides a steady accompaniment.

193

Musical score for measures 193-198. The system consists of two staves. The treble staff has a melody with some rests, and the bass staff provides a steady accompaniment.

199

Musical score for measures 199-204. The system consists of two staves. The treble staff has a melody with some rests, and the bass staff provides a steady accompaniment.

205

211

W

Recit.

216

Et i - te - rum, i - te - rum ven - tu - rus est cum glo - ri - a, cum glo - ri - a iu - di - ca - re vi - vos, iu - di - ca - re vi - vos et

Et iterum

222

*a tempo*

mor - tu - os, cu - ius re - gni non e - rit, cu - ius

222

227

re - gni non e - rit, non e - rit, non e - rit fi - nis.

227

16

X

Tempo primo

Musical score for measures 16-238. The piece is in 3/4 time and marked *f* (forte). The music consists of chords and simple melodic lines in both the treble and bass staves. The key signature has one sharp (F#).

Et in Spiritum Sanctum

239

Musical score for measures 239-244. The music continues with chords and simple melodic lines in both the treble and bass staves.

245

Musical score for measures 245-250. The music continues with chords and simple melodic lines in both the treble and bass staves.

251

Musical score for measures 251-256. The music continues with chords and simple melodic lines in both the treble and bass staves.

257

Musical score for measures 257-262. The music continues with chords and simple melodic lines in both the treble and bass staves.

Y

263

Musical score for measures 263-268. The piece is marked *Confiteor*. The music continues with chords and simple melodic lines in both the treble and bass staves.

Confiteor



269

Musical score for measures 269-274. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and moving lines in both hands.

Z

275

Musical score for measures 275-280. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and moving lines in both hands.

Et expecto

281

Musical score for measures 281-286. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and moving lines in both hands.

287

Musical score for measures 287-292. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and moving lines in both hands.

AA

293

Musical score for measures 293-296. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and moving lines in both hands.

Et expecto

297

Musical score for measures 297-302. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and moving lines in both hands.

301

Musical score for measures 301-304. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a continuous eighth-note pattern, while the left hand provides a simple harmonic accompaniment.

305

Musical score for measures 305-308. The right hand continues with the eighth-note pattern, and the left hand accompaniment remains consistent with the previous section.

309

*rit.*

Musical score for measures 309-312. The right hand continues with the eighth-note pattern. At measure 309, the tempo is marked *rit.* (ritardando). The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

## SANCTUS &amp; BENEDICTUS

Maestoso (♩ = c. 72)

First system of the musical score, measures 1-4. The piece is in common time (C) and 3/4 time. The tempo is Maestoso (♩ = c. 72). The first measure is marked with a forte (f) dynamic. The music features a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#).

Second system of the musical score, measures 5-10. The tempo is Maestoso (♩ = c. 72). The music continues with a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#).

Third system of the musical score, measures 11-15. The tempo is Maestoso (♩ = c. 72). The music continues with a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#).

Fourth system of the musical score, measures 16-20. The tempo is Maestoso (♩ = c. 72). The music continues with a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#).

Fifth system of the musical score, measures 21-24. The tempo is Maestoso (♩ = c. 72). The music continues with a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#). The final measure is marked with a piano (p) dynamic.

26

31 (♩ = ♩)

36 (♩ = ♩)

## AGNUS DEI

Grave (♩ = c. 54)

*p*

5

9

Musical notation for measures 9-12. The piece is in 7/8 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth and quarter notes. The key signature has one sharp (F#).

13

Musical notation for measures 13-16. Measures 13-15 show a continuation of the accompaniment. Measure 16 begins with a dynamic marking of *f* (forte) and features a more active melodic line in the right hand.

17

Musical notation for measures 17-20. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The key signature remains one sharp.

21

Musical notation for measures 21-23. The right hand features a series of chords and dyads, while the left hand continues with a steady accompaniment.

24

Musical notation for measures 24-27. The right hand has a series of chords, with a large slur over measures 25-27. The left hand has a few notes, including a long note in measure 25 and a slur over measures 26-27. The piece concludes with a double bar line.