

ADRIANO BANCHIERI  
(1568 – 1634)

MISSA À 4

KYRIE  
GLORIA  
CREDO  
SANCTUS & BENEDICTUS  
AGNUS DEI

SATB

Performance edition by William Evans, 2019

## Editor's Note

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Suggested tempo indications:

### Kyrie

Adagio  $\text{♩} = 84$

Grazioso (bar 12)  $\text{♩} = \text{♩} \cdot 2$  ( $\text{♩} = 126$ )

Più mosso (25)  $\text{♩} = 104$

### Gloria

Moderato  $\text{♩} = 104$

### Credo

Allegro  $\text{♩} = 126$

Grave (58)  $\text{♩} = 42$

Tempo primo (80)  $\text{♩} = 126$

( $\text{♩} = \text{♩}$ ) (104)  $\text{♩} = 84$

Adagio (107)  $\text{♩} = 84$

( $\text{♩} = \text{♩} \cdot 2$ ) (134)  $\text{♩} = 126$

( $\text{♩} = \text{♩}$ ) (141)  $\text{♩} = 84$

### Sanctus

Grave  $\text{♩} = 42$

### Osanna

Allegro (16)  $\text{♩} = 126$

### Benedictus

Adagio (32)  $\text{♩} = 52$

### Osanna

Allegro (44)  $\text{♩} = 126$

### Agnus Dei

Grave  $\text{♩} = 42$

# MISSA À 4

## KYRIE

Adriano Banchieri

**Adagio**

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

Alto  
Ky - rie e - lei - son, Ky - rie e - lei - son,

Tenor  
Ky - ri - e e - lei - son, Ky - rie e - lei - son, Ky - ri -

Bass  
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Organ

6

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 - e e - le - i - son.

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

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

Organ

**Grazioso**  
(♩ = ♩)

12

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

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

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

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

Organ

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

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

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

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

25 *Più mosso*

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

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

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

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

## 31

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

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

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

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

# GLORIA

Moderato

Et in ter - ra pax ho - mi - ni - bus, bo-næ vo - lun - ta - tis. Lau - da - mus

Et in ter - ra pax ho - mi - ni - bus, bo-næ vo - lun - ta - tis. Lau - da - mus

Et in ter - ra pax ho - mi - ni - bus, bo-næ vo - lun - ta - tis. Lau - da - mus

Glo - ri - a in ex-cel-sis De - o. Et in ter - ra pax ho - mi - ni - bus, bo-næ vo - lun - ta - tis. Lau - da - mus

5

te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi prop-ter ma-gnam

te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi prop-ter ma-gnam

te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi prop-ter ma-gnam

te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi prop-ter ma-gnam

11

glo-ri-am tu-am, Do-mi-ne De-us, Rex cæ-le-stis, De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li u-ni-

glo-ri-am tu-am, Do-mi-ne De-us, Rex cæ-le-stis, De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li u-ni-

glo-ri-am tu-am, Do-mi-ne De-us, Rex cæ-le-stis, De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li u-ni-

glo-ri-am tu-am, Do-mi-ne De-us, Rex cæ-le-stis, De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li u-ni-

17

ge - ni - te, Je - su Chri - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec -

ge - ni - te, Je - su Chri - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec -

ge - ni - te, Je - su Chri - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec -

ge - ni - te, Je - su Chri - ste, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec -

23

ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -

ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -

ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -

ca - ta mun - di mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -

29

o - nem no - stram. Qui se - des ad dex - ter - am Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus

o - nem no - stram. Qui se - des ad dex - ter - am Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus

o - nem no - stram. Qui se - des ad dex - ter - am Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus

o - nem no - stram. Qui se - des ad dex - ter - am Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu so - lus

35

San - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al-tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri-tu in

San - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al-tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri-tu in

San - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al-tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri-tu in

San - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al-tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri-tu in

41

glo - ri - a De - i Pa - tris. A - men. A - - - - - men.

glo - ri - a De - i Pa - tris. A - men. A - - - - - men.

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

glo - ri - a De - i Pa - tris. A - men. A - - - - - men.

### CREDO

*Allegro*

Pa - trem om - ni - po - ten - tem fac - to - rem

Pa - trem om - ni - po - ten - tem fac - to - rem

Pa - trem om - ni - po - ten - tem fac - to - rem

Cre - do in u - num De - um. Pa - trem om - ni - po - ten - tem fac - to - rem

cæ - li et ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si -  
 cæ - li et ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si -  
 cæ - li et ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si -  
 cæ - li et ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si -

bi - li - um.  
 bi - li - um. Et in u - num Do - mi - num Je - sum Chri - stum,  
 bi - li - um.  
 bi - li - um.

Et ex  
 Fi - li - um De - i u - ni - ge - ni - tum, et ex  
 Et ex  
 Et ex



23

Pa - tre na - tum an - te om - ni - a sæ - cu - la.

Pa - tre na - tum an - te om - ni - a sæ - cu - la.

Pa - tre na - tum an - te om - ni - a sæ - cu - la.

Pa - tre na - tum an - te om - ni - a sæ - cu - la. De - um de

29

De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

35

Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a

Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a

Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a

Ge - ni - tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a

fac - ta sunt. Qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa -

fac - ta sunt.

fac - ta sunt. Qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa -

fac - ta sunt.

lu - tem de - scen - dit de - scen - dit

De - scen - dit

lu - tem de - scen - dit de cæ - lis,

De - scen - dit de cæ - lis,

de cæ - lis, de - scen - dit de cæ - lis.

de cæ - lis, de - scen - dit de cæ - lis.

de - scen - dit de cæ - lis.

de - scen - dit de cæ - lis.

58 Grave

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: et ho-mo fac-tus est.

63

cto ex Ma-ri-a Vir-gi-ne: et ho-mo fac-tus est.

68 L'istesso tempo

E-ti-am pro-no-bis, Cru-ci-fi-xus, E-ti-am pro-no-bis, e-ti-am pro-no-bis, Cru-ci-fi-xus, sub Pon-ti-o Pi-

e - ti - am pro - no - bis pas - sus et se - pul - tus est. bis pas - sus et se - pul - tus est. la - to: pas - sus et se - pul - tus est.

**Tempo primo**

Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras. Et a -

scen - dit in cae - lum: se - det ad dex - ter - am Pa - tris. scen - dit in cae - lum: se - det ad dex - ter - am Pa - tris. Et i - ter - scen - dit in cae - lum: se - det ad dex - ter - am Pa - tris. Et i - ter -

92

Et i - ter - um, et i - ter - um ven - tu - rus est cum glo - ri -  
 um, et i - ter - um ven - tu - rus est cum glo - ri -  
 Et i - ter - um, et i - ter - um ven - tu - rus est cum glo - ri -  
 um, et i - ter - um ven - tu - rus est cum glo - ri -

98

a iu - di - ca - re vi - vos et mor - tu - os: cu - ius re - gni  
 a iu - di - ca - re vi - vos et mor - tu - os: cu - ius re - gni  
 a iu - di - ca - re vi - vos et mor - tu - os: cu - ius re - gni  
 a iu - di - ca - re vi - vos et mor - tu - os: cu - ius re - gni

104 (♩ =  $\frac{1}{2}$ )

**Adagio**

non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -  
 non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num  
 non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num  
 non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi -

tem, et vi-vi-fi-can - tem: qui ex Pa-tre, Fi-li-o-que pro-ce - dit. Qui cum Pa -

et vi-vi-fi-can - tem: qui ex Pa-tre, Fi-li-o-que pro-ce - dit. Qui cum Pa - tre et

et vi-vi-fi-can - tem: qui ex Pa-tre, Fi-li-o-que pro-ce - dit. Qui cum Pa - tre et Fi - li -

num, et vi-vi-fi-can - tem: qui ex Pa-tre, Fi-li-o-que pro-ce - dit. Qui cum Pa - tre,

tre, si-mul a-do-ra - tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro -

Fi - li - o si-mul a-do-ra - tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro -

o si-mul a-do-ra - tur, si-mul a-do-ra - tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro -

si-mul a-do-ra - tur, si-mul a-do-ra - tur, et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro -

- phe - tas. Et u - nam san-ctam ca-tho - - - li -

phe - tas. Et u - nam san-ctam ca-tho - li - cam et

phe - - - tas. Et u - nam san-ctam ca-tho - li - cam et a - po - sto - li -

phe - tas. Et u - nam san-ctam ca-tho - li - cam

123

cam et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or, con-fi-te-or u-num bap-tis -

a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or, con-fi-te-or u-nam bap-tis -

cam, et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or, con-fi-te-or u-num bap-tis -

et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or, con-fi-te-or u-num bap-tis -

128

ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pec-to-re-sur-rec-ti-o-nem mor-tu-o-rum

ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pec-to-re-sur-rec-ti-o-nem mor-tu-o-rum

ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pec-to-re-sur-rec-ti-o-nem mor-tu-o-rum

ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pec-to-re-sur-rec-ti-o-nem mor-tu-o-rum

133

(♩ = 120)

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

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

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

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





10

Ple - ni sunt cae - li, ple - ni sunt cae - li, cae - li et ter -  
 ni sunt cae - li, ple - ni sunt cae - li et ter -  
 cae - li, ple - ni sunt cae - li, ple - ni sunt cae - li et  
 Ple - ni sunt cae - li, ple - ni sunt cae - li, cae - li et

13

**Allegro**  
(♩ = 120)

- - ra, glo - ri - a tu - a, glo - ri - a tu - a.  
 - - ra glo - ri - a tu - a, glo - ri - a tu - a.  
 ter - ra glo - ri - a tu - a, glo - ri - a tu - a. O - san - na,  
 ter - ra glo - ri - a tu - a. O - san -

17

O - san - na, o - san - na in ex - cel -  
 O - san - na, o - san - na in ex - cel -  
 o - san - na in ex - cel - sis,  
 na, o - san - na in ex - cel - sis,

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

sis, o - san - - - na

o - san - - - na

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

o - san - na in ex - cel - sis.

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

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

o - san - na in ex - cel - sis.

Be - - -

Be - ne - di - ctus

Be - - - ne - di - ctus

Be - ne - di - ctus qui

36

ne - di - ctus qui ve - - - nit

qui ve - nit

qui ve - - - nit

ve - - - - - nit in

40

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

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

no - mi - ne Do - - - mi - ni.

44 Allegro

O - san - na, o - san - na

O - san - na, o - san -

O - san - na, o - san - na in ex - cel - sis,

O - san - na, o - san - na in ex - cel - sis,

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

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

### AGNUS DEI

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

Grave

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

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

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

A - gnus De - i, do - na no - bis

5

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

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

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

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

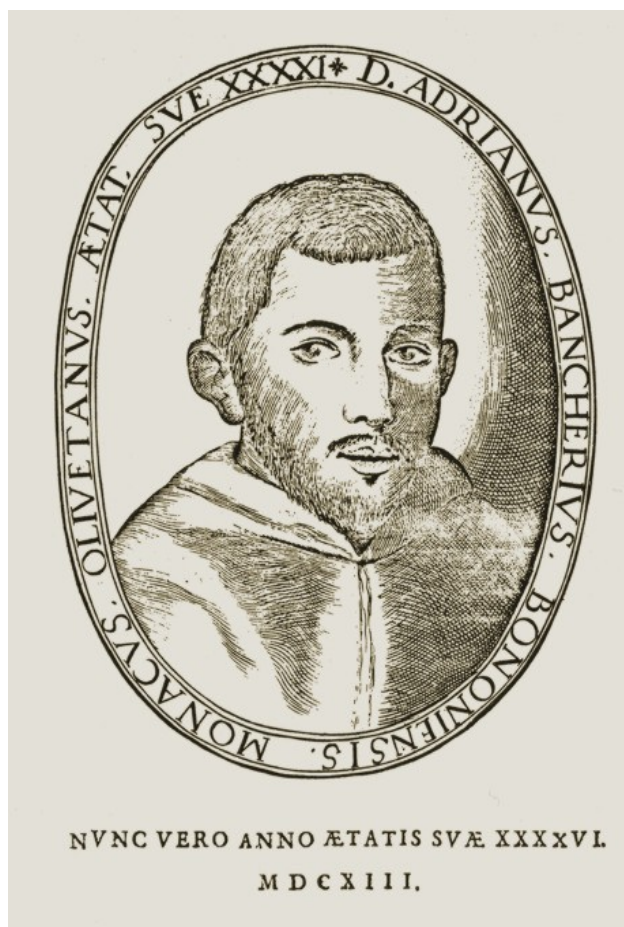
8

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

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

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

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



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### Gloria

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$(\text{♩} \cdot = \text{♩}) (141) \text{♩} = 84$

### Sanctus

Grave  $\text{♩} = 42$

### Osanna

Allegro (16)  $\text{♩} = 126$

### Benedictus

Adagio (32)  $\text{♩} = 52$

### Osanna

Allegro (44)  $\text{♩} = 126$

### Agnus Dei

Grave  $\text{♩} = 42$

# MISSA À 4

## KYRIE

Adriano Banchieri  
Arr. W. Evans

Adagio

Musical notation for measures 1-6 of the Adagio section. The score is in G major (one sharp) and 8/8 time. It features a slow, spacious texture with long note values and wide intervals.

Musical notation for measures 7-11 of the Adagio section. The texture continues with sustained chords and long melodic lines.

Grazioso

12 (♩ = 1/4)

Musical notation for measures 12-18 of the Grazioso section. The tempo is marked 'Grazioso' and the time signature is 3/4. The music is more rhythmic and features a variety of note values.

Christe

Musical notation for measures 19-24 of the Grazioso section. The texture remains consistent with the previous measures of this section.

25 Più mosso

Musical notation for measures 25-30 of the Più mosso section. The tempo is marked 'Più mosso' and the time signature is 3/4. The music is more rhythmic and features a variety of note values.

Kyrie

Musical notation for measures 31-35 of the Più mosso section. The texture continues with rhythmic patterns and sustained chords.



## GLORIA

Moderato

The first system of the musical score for 'Gloria' is in 3/8 time and D major. It begins with a treble clef and a bass clef. The treble staff contains a series of eighth notes, while the bass staff contains a series of quarter notes. The tempo is marked 'Moderato'.

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

The second system of the musical score continues the melody from the first system. It features a treble staff with eighth and quarter notes and a bass staff with quarter notes. The tempo remains 'Moderato'.

The third system of the musical score continues the melody. It features a treble staff with eighth and quarter notes and a bass staff with quarter notes. The tempo remains 'Moderato'.

The fourth system of the musical score continues the melody. It features a treble staff with eighth and quarter notes and a bass staff with quarter notes. The tempo remains 'Moderato'.

Qui tollis

The fifth system of the musical score continues the melody. It features a treble staff with eighth and quarter notes and a bass staff with quarter notes. The tempo remains 'Moderato'.

The sixth system of the musical score continues the melody. It features a treble staff with eighth and quarter notes and a bass staff with quarter notes. The tempo remains 'Moderato'.

Quoniam

The seventh system of the musical score continues the melody. It features a treble staff with eighth and quarter notes and a bass staff with quarter notes. The tempo remains 'Moderato'.

# CREDO

Allegro

Musical notation for the first system, measures 1-4. The treble clef staff contains a whole note chord in each measure, and the bass clef staff contains a whole note chord. The notes are: G4, A4, B4, C5 (treble) and G2, B1, C2, D2 (bass).

Cre - do in u - num De - um.

5

Musical notation for the second system, measures 5-10. The treble clef staff contains a whole note chord in each measure, and the bass clef staff contains a whole note chord. The notes are: G4, A4, B4, C5 (treble) and G2, B1, C2, D2 (bass).

11

Musical notation for the third system, measures 11-16. The treble clef staff contains a whole note chord in each measure, and the bass clef staff contains a whole note chord. The notes are: G4, A4, B4, C5 (treble) and G2, B1, C2, D2 (bass).

Et in unum

17

Musical notation for the fourth system, measures 17-22. The treble clef staff contains a whole note chord in each measure, and the bass clef staff contains a whole note chord. The notes are: G4, A4, B4, C5 (treble) and G2, B1, C2, D2 (bass).

Et ex Patre

23

Musical notation for the fifth system, measures 23-28. The treble clef staff contains a whole note chord in each measure, and the bass clef staff contains a whole note chord. The notes are: G4, A4, B4, C5 (treble) and G2, B1, C2, D2 (bass).

Deum de Deo

29

Musical notation for the sixth system, measures 29-34. The treble clef staff contains a whole note chord in each measure, and the bass clef staff contains a whole note chord. The notes are: G4, A4, B4, C5 (treble) and G2, B1, C2, D2 (bass).

35

Musical notation for the seventh system, measures 35-40. The treble clef staff contains a whole note chord in each measure, and the bass clef staff contains a whole note chord. The notes are: G4, A4, B4, C5 (treble) and G2, B1, C2, D2 (bass).

Genitum

41

Musical score for measures 41-46. 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 (C). The notation includes chords and single notes, with some notes beamed together. The bass line features a steady eighth-note accompaniment.

47

Musical score for measures 47-52. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same key and time signature. The treble staff shows more melodic movement, while the bass staff maintains a rhythmic accompaniment.

53

Musical score for measures 53-57. The system consists of two staves: a treble clef staff and a bass clef staff. The notation includes chords and single notes, with some notes beamed together. The bass line features a steady eighth-note accompaniment.

58 Grave

Musical score for measures 58-62. The system consists of two staves: a treble clef staff and a bass clef staff. The tempo marking "Grave" is present. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes chords and single notes, with some notes beamed together. The bass line features a steady eighth-note accompaniment.

Et incarnatus est

63

Musical score for measures 63-67. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same key and time signature. The treble staff shows more melodic movement, while the bass staff maintains a rhythmic accompaniment.

68 L'istesso tempo

Musical score for measures 68-73. The system consists of two staves: a treble clef staff and a bass clef staff. The tempo marking "L'istesso tempo" is present. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes chords and single notes, with some notes beamed together. The bass line features a steady eighth-note accompaniment.

Crucifixus

74

Musical score for measures 74-79. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same key and time signature. The treble staff shows more melodic movement, while the bass staff maintains a rhythmic accompaniment.

80 **Tempo primo**

Et resurrexit

86

92

98

104 (H. = ♩) **Adagio**

non erit finis Et in Spiritum Sanctum

108

112

116

121

Et unam sanctam

125

129

et vitam

134 (♩ = ♯)

141 (♯ = ♩)

Amen

# SANCTUS & BENEDICTUS

Grave

Musical notation for measures 1-4 of the Sanctus section. The piece is in common time (C) and begins with a 'Grave' tempo. The right hand features a melodic line with a dotted half note, while the left hand provides a harmonic accompaniment with chords and moving lines.

5

Musical notation for measures 5-8 of the Sanctus section. The right hand continues the melodic development with eighth and sixteenth notes, and the left hand maintains a steady accompaniment.

9

Musical notation for measures 9-11 of the Sanctus section. The right hand features a more active melodic line with sixteenth-note patterns, and the left hand continues with a rhythmic accompaniment.

12

Musical notation for measures 12-15 of the Sanctus section. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. The section concludes with a double bar line.

Allegro

(♩ = 120)

16

Musical notation for measures 16-21 of the Sanctus section. The tempo changes to 'Allegro' with a metronome marking of 120. The key signature changes to three sharps (F#, C#, G#). The right hand has a melodic line with dotted notes, and the left hand has a rhythmic accompaniment. The section concludes with a double bar line.

Osanna

22

Musical notation for measures 22-26 of the Sanctus section. The right hand has a melodic line with dotted notes, and the left hand has a rhythmic accompaniment. The section concludes with a double bar line.

27

Musical notation for measures 27-30 of the Sanctus section. The right hand has a melodic line with dotted notes, and the left hand has a rhythmic accompaniment. The section concludes with a double bar line.

32 Adagio

Musical score for measures 32-37, Adagio tempo. The score is in common time (C) and consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords and single notes, with some accidentals (sharps) in the treble staff. The tempo is marked Adagio.

Benedictus

38

Musical score for measures 38-43. The score is in common time (C) and consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords and single notes, with some accidentals (sharps) in the treble staff. The tempo is Adagio.

44 Allegro

Musical score for measures 44-49, Allegro tempo. The score is in 3/4 time and consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords and single notes, with some accidentals (sharps) in the treble staff. The tempo is marked Allegro.

Osanna

50

Musical score for measures 50-54. The score is in 3/4 time and consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords and single notes, with some accidentals (sharps) in the treble staff. The tempo is Allegro.

55

Musical score for measures 55-59. The score is in 3/4 time and consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords and single notes, with some accidentals (sharps) in the treble staff. The tempo is Allegro.

# AGNUS DEI

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

**Grave**

4

8