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MESSA

PER

DUE TENORI E BASSO

DI

S. MERCADANTE



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PIANOS E MUSICA

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RIO DE JANEIRO

SAVERIO MERCADANTE



FU tra i più poderosi ingegni musicali che abbia vantato l'Italia. In lui la scorrevole vena melodica, improntata di nobilissima maestosità, si sposava ad un sentimento drammatico efficacissimo. Possedeva in altissimo grado le doti del contrappuntista, dell'armonista e dell'istrumentatore.

Se i primi lavori di lui vestivano alcun poco l'abito del gigante Rossini, ben presto seppe Mercadante crearsi una maniera propria che si rivelò poi tutta nel *Giuramento*, opera rappresentata al Teatro alla Scala nel Carnevale 1837, nel *Bravo*, opera anch'essa prodotta alla Scala nel 1839, nella *Vestale*, composta per Napoli nel 1840, negli *Orazii e Curiazii*, musica scritta pure per Napoli nel 1846. Le altre opere melodrammatiche di lui (e son numerosissime) ebbero

minor fortuna, eccezione fatta per l'*Elisa e Claudio*, rappresentata nell'autunno 1821 alla Scala, la quale ebbe tale successo da assicurare fin d'allora la celebrità al giovanissimo autore.

Saverio Mercadante nasceva in Altamura il 17 settembre 1795 e compiva i suoi studi musicali nel Conservatorio di Napoli: e qui appunto incominciava Mercadante la sua carriera con una *Cantata*, composta nel 1818 pel teatro del Fondo, alla quale fece seguito l'*Apoteosi d'Ercole*, opera composta pel Teatro S. Carlo. Le musiche di Mercadante fecero ben presto il giro dei principali teatri d'Italia e dell'estero; ma nel 1833 egli assumeva la direzione della cappella musicale di Novara, e si fu allora che egli compose uno sterminato numero di Messe e di Vespri, nei quali lavori, a dire il vero, non è sempre rispettato il carattere religioso: ben si può dire invece che egli scrivesse questi lavori più per piacere ai frequentatori del tempio, che non per far opera d'arte di vero genere religioso, qualità questa che richiede nel compositore una gran dose di abnegazione. Il carattere religioso procura credito e fama ad un compositore presso gli artisti e gli intelligenti, ma il grosso del pubblico che va la domenica in chiesa fa presto a chiamare noiosa quella musica che non sa fargli dimenticare d'essere appunto in chiesa. Mercadante non volle correre questo rischio: non diremo che facesse bene per la sua fama di compositore, ma a quei di Novara piacque forse di più così com'egli fece.

Nel 1840 Mercadante fu chiamato ad occupare il posto di direttore nel Conservatorio di Napoli, posto che in realtà doveva essere dato a Donizetti il quale ne aveva tenuto per un poco di tempo l'*interim*. L'ultimo suo lavoro teatrale si fu *Virginia*, composto durante la cecità che lo aveva fatalmente colpito e rappresentato al Teatro S. Carlo nel 1866. Sono indescrivibili le feste che si fecero dal pubblico quando, acclamato e domandato, il vecchio cieco si presentò al proscenio.

Mercadante moriva il 17 dicembre 1870, lasciando un elenco numerosissimo di composizioni variè per orchestra, per quartetto, sacre e profane. Napoli nel 1876 eresse un monumento alla memoria di lui.

EDWART.

MESSA

per
 Due Tenori e Basso
 DI
 S. MERCADANTE



ANDANTE

Tenori 1^{mi}

Tenori 2^{di}

Basso

ANDANTE

Pianoforte
 od
 Organo

ff *legato* *p*

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mf
Ky . . ri . e e . le . . i . son Ky . rie e . le . . i . son

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

mf
Ky . . ri . e e . le . . i . son e le . . i . son

mf

Ky . . ri . e e . le . . i . son e . le . . i . son e . . le . i . son e .

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

Ky . . ri . e e . le . . i . son e . . le . . i . son e . . le . i . son e .

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

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

-le - - i - son

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

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

e - - le - i - son

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

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

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

p



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

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

e.le.i - son e - le.i - son e - le - i - son e -

cres......

e - lei - son e-le-i-son e-le-i-son

e - lei - son e-le-i-son e-le-i-son

cres......

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

ff

cres......

p

ff

mf

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

mf

Ky - ri - e.....

mf

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

mf

Ky-rie e - le - i-son Ky-ri-e e - le - i-son e - le - i-son e -

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

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

Re. Ca.

-le - i - son e - le - i-son..... e - le - i -

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

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

p

son e - le - i - son..... e - le - i - son e - le - i - son.....

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 -

son e - le - i - son e - le - i - son..... e - le - i -

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

And.

- son..... e.le.i - son.....e.le.i - son e - le - i - son..... e - -
 - son..... e.le.i - son.....e.le.i - son e - le - i - son..... e - -
 e.le.i - son e - le.i - son e - le - i - son e - -

- le - - i - - son e - le - - i - son e - - le - - i - - son.
 - le - - i - - son e - le - - i - son e - - le - i - son.
 - le - - i - - son e - le - - i - son e - - le - - i - - son

ALL^o SPIRITOSO Tutti

mf
Gloria in excelsis De . o

ALL^o SPIRITOSO

mf

gloria in excelsis De . o gloria in excelsis De . o

Tutti *mf* *ff*
Gloria in excelsis De . o gloria in excelsis De . o

ff Tutti
Gloria in excelsis De . o in ex . celsis De . o

ff

glo - ri - a glo - ri - a gloria in..... ex - cel -

glo - ri - a glo - ri - a glo - ria in ex -

glo - ri - a in ex - celsis De - o glo - ri - a in ex - celsis De - o gloria in ex -

- sis De - o glo - ri - a in ex - cel - sis De - o glo - ri - a in ex -

- cel - sis De - o glo - ri - a in ex - cel - sis De - o glo - ri - a in ex -

- cel - sis De - o glo - ri - a in..... excelsis De - o

.cel-sis De - o glo - ri - a in.....ex - cel - sis De . .
 .cel-sis De - o glo - ri - a in ex - cel - sis De - o glo - ri -
 in.....excelsis De - o in ex - cel - sis De - o glo - ri -

pp
 -o et in ter - ra pax ho - mi - nibus bonæ
pp
 -a et in ter - ra pax ho - mi - nibus bonæ
pp
 -a et in ter - ra pax ho - mi - ni - bus bonæ vo - lun.

vo - lun - ta - - - tis in.....ex-cel-sis De-o glo-ria in.....ex-

vo - lun - ta - - - tis in.....ex-cel-sis De-o

- ta - - - - - tis in.....ex-

The first system of music features three staves. The top staff is a vocal line with lyrics 'vo - lun - ta - - - tis in.....ex-cel-sis De-o glo-ria in.....ex-'. The middle staff is another vocal line with lyrics 'vo - lun - ta - - - tis in.....ex-cel-sis De-o'. The bottom staff is a piano accompaniment line with lyrics '- ta - - - - - tis in.....ex-'. The piano part includes dynamic markings 'ff' and 'stacc.'.

The piano accompaniment for the second system consists of two staves. It features a 'stacc.' marking and a 'ff' dynamic marking. The music is written in a grand staff format.

-cel-sis De-o in ex-celsis De-o in ex-celsis De-o glo -

glo-ria in.....ex-celsis De-o in excel-sis gloria in ex-celsis De-o glo -

-cel-sis De-o gloria in ex-celsis De-o gloria in ex-celsis De-o glo -

The third system of music features three staves. The top staff is a vocal line with lyrics '-cel-sis De-o in ex-celsis De-o in ex-celsis De-o glo -'. The middle staff is another vocal line with lyrics 'glo-ria in.....ex-celsis De-o in excel-sis gloria in ex-celsis De-o glo -'. The bottom staff is a piano accompaniment line with lyrics '-cel-sis De-o gloria in ex-celsis De-o gloria in ex-celsis De-o glo -'. The piano part includes dynamic markings 'ff' and 'stacc.'.

The piano accompaniment for the third system consists of two staves. It features a 'stacc.' marking and a 'ff' dynamic marking. The music is written in a grand staff format.

ria in ex - celsis in ex - celsis De - - o glo - - - ri -
ria in ex - celsis in ex - celsis De - - o glo - - - ri -
ria in ex - cel - - sis De - - o glo - - - ri -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is written for the right and left hands, featuring a steady accompaniment with some triplet figures in the right hand.

- a glo - - - ri - a.
- a glo - - - ri - a.
- a glo - - - ri - a.

The second system continues the musical score with three vocal staves and piano accompaniment. The vocal parts conclude with the syllable 'a'. The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *pp* (pianissimo) in both the right and left hands.

Musical score for piano and voice, first system. It consists of three staves: two for the voice (treble and bass clefs) and one for the piano (grand staff). The piano part features a complex texture with triplets and sixteenth notes. The voice part includes the instruction "Solo pp" and the word "Lau.".

Musical score for piano and voice, second system. It consists of three staves: two for the voice (treble and bass clefs) and one for the piano (grand staff). The piano part continues with complex textures. The voice part includes the instruction "Solo" and the lyrics "La . . . u . da . mus te lauda . . . da . . mus te lau . da . mus te".

- - mus te lauda - mus lauda - mus lauda - - - mus

te lau - - da - - mus - te

be - ne - di - - ci - mus bene -

be - - - ne - - di - ci - - mus.....

- di - - ci mus te.....

- di - - ci mus te.....

Ad.

This system contains the first two systems of music. It features a vocal line with lyrics and two piano accompaniment staves. The piano part includes a 'Cresc.' (Crescendo) marking. The lyrics are: 'be - - - ne - - di - ci - - mus.....', '- di - - ci mus te.....', and '- di - - ci mus te.....'.

te be - ne - di - ci - mus te.....be - - ne - - di - - -

This system contains the third system of music. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: 'te be - ne - di - ci - mus te.....be - - ne - - di - - -'.

This system contains the fourth system of music, which is a piano accompaniment consisting of two staves. It continues the musical texture from the previous systems.

ci - mus te a - do - ra - mus

a - do - ra - mus

devoto

a - do - ra - mus te

And.

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

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

Glo - ri - fi - ca - mus te

ff
Tutti
gra - - tias a - gi - mus gra - - tias a - gi - mus gra - - tias

ff
Tutti
gra - - tias a - gi - mus gra - - tias a - gi - mus gra - - tias

ff
Tutti
gra - - tias a - gi - mus gra - - tias a - gi - mus a - - gimus

ff

a - gi - mus gra - - tias a - gi - mus a - gi - mus ti -

a - gi - mus gra - - tias a - gi - mus a - gi - mus ti -

ti - - bi a - - gimus ti - - bi a - gi - mus ti -

ff

-bi propter ma-gnam glo-riam tu- - - am.
 -bi propter ma-gnam glo-riam tu- - - am.
 -bi propter ma-gnam glo-riam tu- - - am. Solo Do - - mi-ne

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass clef. The piano part is in a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "-bi propter ma-gnam glo-riam tu- - - am." for the first two staves, and "-bi propter ma-gnam glo-riam tu- - - am. Solo Do - - mi-ne" for the third staff. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *p* (piano).

De - - us Rex ce - le - stis De - - us Pater om.

The second system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass clef. The piano part is in a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "De - - us Rex ce - le - stis De - - us Pater om." for the third staff. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a dynamic marking of *p* (piano).

Solo

Do - - mine Fili u - ni -

- ni - - po - - tens Do - - mine Fi - - li u - - ni -

- ge - - ni - te u - - ni - ge - - nite Je - - su Chri - ste

- ge - - ni - te u - - ni - ge - - nite Je - - su Chri - ste

Do - - - mine De - us A - - gnus De - i A - gnus

Do - - mine De - us A - - gnus De - i

De . i A - - - gnus De - i A - gnus..... De . i Filius

Agnus De . i Fi . lius Patris Agnus De . i Fi . lius Patris Filius

Pa - - tris Do - - mine De - us A - - gnus

Pa - - tris Do - mine De - us A - - gnus De - i

De .i A - - - gnus .De - i A - gnus..... De .i Filius

Agnus De .i Filius Patris Agnus De .i Filius Patris Filius

The musical score is written in G major (one sharp) and 3/4 time. It consists of four systems. Each system includes a vocal line (Soprano and Bass), a piano accompaniment (Right and Left Hand), and a vocal line with lyrics. The lyrics are: 'Pa - - tris Do - - mine De - us A - - gnus', 'Pa - - tris Do - mine De - us A - - gnus De - i', 'De .i A - - - gnus .De - i A - gnus..... De .i Filius', and 'Agnus De .i Filius Patris Agnus De .i Filius Patris Filius'. The piano accompaniment features a steady eighth-note bass line and a more melodic right-hand part with various ornaments and dynamics.

Pa . . . tris Fi . lius Pa . . . tris Fi . lius Pa . . . tris Fi . lius

Pa . . . tris Fi . lius Pa . . . tris Fi . lius Pa . . . tris Fi . lius

ff

ff

Detailed description: This system contains the first two systems of music. The top system has a vocal line in G major with lyrics 'Pa . . . tris Fi . lius Pa . . . tris Fi . lius Pa . . . tris Fi . lius'. The bottom system has a piano accompaniment with lyrics 'Pa . . . tris Fi . lius Pa . . . tris Fi . lius Pa . . . tris Fi . lius'. Both systems feature a forte (*ff*) dynamic marking.

Pa . . . tris.

Pa . . . tris.

Detailed description: This system contains the third and fourth systems of music. Both systems feature vocal lines with the lyrics 'Pa . . . tris.'.

mf

Detailed description: This system contains the fifth and sixth systems of music. Both systems feature piano accompaniment. The fifth system includes a mezzo-forte (*mf*) dynamic marking.

TERZETTINO

ANDANTINO SOST^o

Solo *espress.*

Qui tol - lis qui tollis..... pecca - ta...pecca - ta

Solo

Solo

ANDANTINO SOST^o

pp *pp*

ff

rinf.

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

più sensibile

rinf.

rall. *a Tempo*

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

Qui tol - - lis qui tol - lis pec -

Qui tol - lis pec - ca - ta pec - -

rall. *a Tempo*

legato PP

- ca - - - ta mun - - di mi - - se - -

- ca - - ta pecca - ta mun - - di mi - - se - re - re

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

rall.

- re . . . re mi . . se . re . . . re mi . se . re . re no . . .

rall.

mi . . se . re . re mi . . se . re . . . re mi . se . re . re no . . .

rall.

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- re . . . re mi . . se . re . . . re mi . se . re . re no . . .". The middle staff is another vocal line in treble clef with lyrics: "mi . . se . re . re mi . . se . re . . . re mi . se . re . re no . . .". The bottom staff is a piano accompaniment line in bass clef with lyrics: "mi . . . se . . . re . . . re no . . . bis Qui". The tempo marking "rall." is placed above the first and second staves.

a Tempo

- bis su . . scipe.....

a Tempo

- bis su . . sci . pe..... su . . scipe.....

a Tempo

tol . . lis... pec . ca . ta mun . . di su . . scipe

a Tempo
f p *f p* *f p*

Pa. *Pa.* *Pa.*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- bis su . . scipe.....". The middle staff is another vocal line in treble clef with lyrics: "- bis su . . sci . pe..... su . . scipe.....". The bottom staff is a piano accompaniment line in bass clef with lyrics: "tol . . lis... pec . ca . ta mun . . di su . . scipe". The tempo marking "a Tempo" is placed above the first, second, and third staves. Dynamic markings "f p" are placed above the piano accompaniment staff. The word "Pa." is written below the piano accompaniment staff at three points.

p *cres.* *f*
 su - sci - pe de - pre - ca - tio - nem no - stram.

p *cres.* *f*
 su - sci - pe de - pre - ca - tio - nem no - stram. Qui

su - - - - - scipe Qui se - - des.....ad dex - te - ram

rinf.
f p
 Pa - tris

f
 Qui se - - des.....qui se - des ad dex - te - ram Pa -

f
 se - - des.....qui se - - des.....qui se - des ad dex - te - ram Pa - -

cres. *f*
 Pa - tris ad dex - teram Pa - - - - -

f p *cres.* *f*
 Pa - tris ad dex - teram Pa - - - - -

First system of musical notation. It consists of three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The key signature has two sharps (F# and C#). The lyrics are: *. tris mi . se . re . re mi . se . re . re no .* The piano part features a *pp* dynamic marking.

Second system of musical notation. It consists of three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The lyrics are: *. tris mi . se . re . re mi . se . re . re no .* The piano part features a *pp* dynamic marking and includes a *Red.* (ritardando) marking.

Third system of musical notation. It consists of three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The lyrics are: *. bis mi . se . . re . . re mi . se . . re . . re mi . . se .* The piano part features a *mf* dynamic marking.

Fourth system of musical notation. It consists of three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The lyrics are: *. bis mise . re . re no . bis mi . . se . re . . re* The piano part features a *mf* dynamic marking.

sf *p*

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

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

misere . . . re no . . . bismisere . . . re . . . re no . . .

ff *mf* *pp*

rall.

-re mi . . . se re . . . re mi . . . se . . .

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

-bismise . . . re . . . remi . . . se . . . re . . . re no . . . bis

m.s. *rall.*

re re... mi se re re no bis

re re... mi se re re no bis

mi se re re no bis

p

pp

dim.

ALLEGRO

.....

.....

.....

Solo *REC^{vo} Maestoso*

Quoni am tu solus tu

ALLEGRO

REC^{vo}

Pa

Solo REC^{vo}
 Quoniam tu solus tu so . . . lus

3

so . . . lus Sanctus

a Tempo *REC^{vo}* *p*

Rec.

Solo REC^{vo} *a tempo sotto voc.* *pp*
 tu so-lus Al-tis-si-mus Je-su Chri-ste

pp
 Do-mi-nus Je-su Chri-ste

pp
 Je-su Chri-ste

a Tempo *REC^{vo}* *a tempo* *pp*

Rec.

ALL^o Spiritoso

Tutti

Je - su Christe Je - su Chri - - ste Cum Sancto Spi - ritu

Je - su Christe Je - su Chri - - ste

Tutti

Je - su - Christe Je - su Chri - - ste

Tutti

ALL^o Spiritoso

mf

Cum Sancto Spi - ritu Cum Sancto Spi - ritu in

Cum Sancto Spi - ritu Cum Sancto Spi - ritu in

Cum Sancto Spi - ritu in gloria De - i

ff

Ped.

glo - ria De - i in glo - ria De - i De - i Pa - tris...

glo - ria De - i in glo - ria De - i Patris A - men a -

Pa - tris in gloria De - i Pa - tris cum Sancto Spi - ri - tu in gloria

.....A - men a - men in gloria De - i Pa - tris in gloria De - i

- men amen a - men in gloria De - i Pa - tris in gloria De - i

De - i Patris. A - men in glo - - ria De - - i in glo - - ria

And.

Pa - tris in glo-ria De-i a-mena - men. Lau.

Pa - tris in glo-ria De-i a-mena - men. Lau.damus te lau.

De - i in glo-ria De-i a-mena - men. Lau.damus te lau.

8

And.

-da - mus te lau.da.mus te lau - da - mus glo ri - fi - camus

-da - mus te lau.da.mus te lau - da - mus glo - ri - fi - camus te glori - fi -

-damus lau - da - mus te lau - da - mus glo - ri - fi - camus te lau -

And.

te glo-ri-fi-ca-mus in gloria Dei Patris in gloria Dei Patris amen

-ca-mus te lau-da-mus in gloria Dei Patris in gloria Dei Patris amen

-da-mus te lau-da-mus in gloria Dei Patris in gloria Dei Patris amen

a-men in gloria Dei Patris in gloria Dei Patris a-

a-men in gloria Dei Patris in gloria Dei Patris a

a-men in gloria Dei Patris in gloria Dei Patris a-

.men in glo-ria De-i a - men. Lau-da-mus te lau-
 .men in glo-ria De-i a - men. Lau-damus te lau-da-mus te lau-
 .men in glo-ria De-i a - men. Lau-damus te lau-damus lau-
 -da-mus te lau - da - mus glo-ri - ficamus te glo-ri - fi -
 -da-mus te lau - da - mus glo - ri - fica - mus te glori - fi - ca - mus te lau-
 -da-mus te lau - da - mus glo-ri - fica - mus te Lau - da-mus te lau-

mf
Ad.

-ca - mus in gloria De-i Pa-tris in gloria De-i Patris amen a -
 -da - mus in gloria De-i Pa-tris in gloria De-i Patris amen a -
 -da - mus in gloria De-i Pa-tris in gloria De-i Patris amen a -

-men in gloria De-i Pa-tris in gloria De-i Patris a -
 -men in gloria De-i Pa-tris in gloria De-i Patris a -
 -men in gloria De-i Pa-tris in gloria De-i Patris a -

Più Mosso

.men in glo . ria De . i a . men in glo . ria De . i Patris a . men
 .men in glo . ria . De . i a . men in gloria De . i
 .men in glo . ria De . i a . men in gloria

Più Mosso

a . . . men a . men a . men .
 Pa . . . tris a . men a . men in glo . ria De . i Pa . tris
 De . i Patris a . men a . . men in glo . ria De . i Pa . tris

Ad.

a . . . men a . . . men in gloria De . i Patris a . . . men

a . . . men a . . . men a men in gloria De . . . li

a . . . men a . . . men a men in gloria

a men a . . . men a . . . men

Pa tris a . . . men a . . . men in glo . ria De . i Pa . tris

De . i Patris a . . . men a . . . men in glo . ria De . i Pa . tris

Pa

a . . . men a . . . men a . men a . . .

a . men a . men a men a . men a . . .

a . men a . men a men a . men a . . .



. men a . men a . . . men a . . . men a . . . men a . . . men.

. men a . men a . . . men a . . . men a . . . men a . . . men.

. men a . men a . . . men a . . . men a . . . men a . . . men.

ALL.^o SPIRITOSO

Cre - do

Cre - do

Cre - do

ALL.^o SPIRITOSO

Cre - do

Cre - do in u - num De - - - um Patrem omni - - po -

Cre - do in u - num De - - - um Patrem omni - - po -

Cre - do in u - num De - - - um Patrem omni - - po -

Cre - do in u - num De - - - um Patrem omni - - po -

.ten.tem Patrem omni . . po . tentem fa .cto.rem Cœ . .li et Ter.ræ

.ten.tem Patrem omni . . po . tentem fa .cto.rem Cœ . .li et Ter.ræ

.ten.tem Patrem omni . . po . tentem fa .cto.rem Cœ . .li et Ter.ræ

fa .ctorem Cœ . li et Terræ vi . . . si . bi . . . lium

fa .ctorem Cœ . li et Terræ vi . . . si . bi . . . lium vi . . . si .

fa .ctorem Cœ . li et Terræ vi . . si . bi . li . um vi si . .

omni . um et in . vi . . si . . bi . li . um;

. bi . . . lium omni . um et in . vi . si . . bi . li . um;

. bi . li . um omni . um et in . vi . si . . bi . li . . um; et in u . . num

And.

et in u . num Do . . mi . num Je . . sum

et in u . num Do . . mi . num Je . . . sum

Do . minum Je . . . sum Chri stum Je sum

8

Chri - stum Filium De - i u - - ni - ge - - ni - tum; et ex

Chri - stum Filium De - i u - - ni - ge - - ni - tum;

Chri - stum Filium De - i u - - ni - ge - - ni - tum;

8-----

♩ 7 ♯ - ♩ 7 ♯ - ♩ 7 ♯ ♩ 7 ♯ ♩ 7 ♯ -

Pa - - tre na - - tum ante o - - mnia sæ - - cula et ex

et ex Pa - - tre na - tum ante o - - mnia

et ex Pa - - tre na - tum ante o - - mnia

8-----

♩ 7 ♯ - ♩ 7 ♯ ♩ 7 ♯ ♩ 7 ♯ ♩ 7 ♯

Pa - - - tre na - - tum ante o - mnia scæ - - cu - la;

scæcu - la ante o - - mnia scæ - - - cu - la;

scæcu - la ante o - - - mnia scæ - - - cu - la; Deum de

8-----

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A first ending bracket is marked above the piano part.

lu - men de lumina De - um vero de De - o

lu - men de lumina De - um vero de De - o

De - o De - um Deum ve - rum de.... De - o ve - - io

The second system continues the musical score with three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The lyrics are in Latin, and the system concludes with a final cadence.

ve-ro Ge-ni-tum non factum consubstanti-a-lem Pa-tri,

ve-ro Ge-ni-tum non factum consubstanti-a-lem Pa-tri,

Ge-ni-tum non fa-ctum consubstantia-lem Pa-tri,

p per quem om-nia om-nia fa-cta

p per quem om-nia om-nia fa-cta

p per quem om-nia om-nia fa-cta

p

sunt; qui pro - pter nos ho - mi - nes et propter
 sunt; qui pro - pter nos ho - mi - nes et propter
 sunt; qui pro - pter nos ho - mi - nes et propter

8-----

no - stram sa - lu - tem de - scen - dit de Cœ - lis de - scen - dit de - scen - dit de -
 no - stram sa - lu - tem de - scen - dit de Cœ - lis de - scen - dit de - scen - dit de -
 no - stram sa - lu - tem de - scen - dit de Cœ - lis de - scen - dit de - scen - dit de -

stacc.

-scendit de -scendit de Cœ - - Iis descendit descendit de Cœ - -

-scendit de scendit de Cœ - - Iis de -scendit descendit de Cœ - -

-scendit de -scendit de Cœ - - Iis descendit descendit de Cœ - -

- Iis descendit descendit de Cœ - - Iis descen -dit descen -dit de Cœ -

- Iis de -scendit descendit de Cœ - - Iis descen -dit descen -dit de Cœ -

- Iis descendit descendit de Cœ - - Iis descen -dit descen -dit de Cœ -

lis.
- lis.
- lis.

pp

ANDANTE
Tutti Solo

Et in-car-na-tus est et incarna-tus est de..... Spi - ri -

Tutti

Et in-car-na-tus est et incarna-tus est

Tutti

Et in-car-na-tus est et incarna-tus est

ANDANTE

Tutti

tu..... San - cto ex.....Mari - a Vir - gi - ne ex.....Mari - a

Tutti

ex.....Mari - a Vir - gi - ne ex.....Mari - a

Tutti

ex.....Mari - a Vir - gi - ne ex.....Mari - a

pp.

Solo

Vir - gi - ne et.....Ho - mo et Ho - mo fa - ctus.....

Vir - gi - ne

Vir - gi - ne

pp.

pp.

f Tutti
 est Cru - ci - fi - xus e - - - tiam pro
f Tutti
 Cru - - - ci - fi - xus
f Tutti
 Cru - ci - fi - xus Cru - ci - fi - xus

no - - bis sub Pon - - - tio Pi - la - - - to pas - sus et se -
 e - - - tiam pro no - bis et se -
 Cru - cifl - xus et se -

ALL^o come prima

Et re - sur-rexit tertia di - . . e se -

Et re - sur-re-xit re-sur - . . rexit tertia di - . . e se -

Et re - sur-re-xit ter - . . tia di - . . e secundum scri-

ALL^o come prima

Ad.

.cun - dumscripturas se - cun - dumscriptu - ras et a - scen - dit ad Cœ - los

.cun - dumscripturas se - cun - dumscriptu - ras et a - scen - dit ad Cœ - los

-ptu - ras secundumscriptu - . . ras et a - scen - dit ad Cœ - los

p

se - det ad dex - te - ram Pa - - tris;

p

se - det ad dex - te - ram Pa - - tris;

p Solo

se - det ad dex - te - ram Pa - - tris; et i - - - te - -

- rum et i - - - terum ven - tu - - rus est cum

glo . . ria est cum.....glo . ri . a ju . . di

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef with frequent triplets. The lyrics are: "glo . . ria est cum.....glo . ri . a ju . . di".

. ca . . . re vi . . vos et mor . . tuos ; cu . . jus

The second system of the musical score consists of four staves, similar to the first. The piano accompaniment continues with the same rhythmic and melodic patterns. The lyrics are: ". ca . . . re vi . . vos et mor . . tuos ; cu . . jus".

The first system of music consists of three staves. The top two staves are vocal staves in treble clef, each containing a whole rest. The third staff is a piano accompaniment in bass clef, featuring a melodic line with eighth notes and rests, and a bass line with chords and eighth notes. The key signature has one flat (B-flat).

re . . gni non e - rit fi . . nis. Et in

The piano accompaniment for the first system is shown in two staves. The right hand (treble clef) plays a complex melodic line with many triplets and slurs. The left hand (bass clef) plays a rhythmic accompaniment with chords and eighth notes. The key signature has one flat.

The second system of music consists of three staves. The top two staves are vocal staves in treble clef, each containing a whole rest. The third staff is a piano accompaniment in bass clef, featuring a melodic line with eighth notes and rests, and a bass line with chords and eighth notes. The key signature has one flat.

Spi . . . ri - tum San - ctum Do . . minum et vivi - fican - tem,

The piano accompaniment for the second system is shown in two staves. The right hand (treble clef) plays a complex melodic line with many triplets and slurs. The left hand (bass clef) plays a rhythmic accompaniment with chords and eighth notes. The key signature has one flat.

Tutti

Qui cum

Tutti

Qui cum

Tutti

qui ex Pa . . tre Fi . lio - que..... pro . ce . dit; qui cum

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music features a melodic line with some triplets and a piano accompaniment with chords and moving lines. The lyrics are: "qui ex Pa . . tre Fi . lio - que..... pro . ce . dit; qui cum".

Pa . tre et Fi . lio si . mul a . do . ra . . tur et con . gori . fi . catur et

Pa . tre et Fi . lio si . mul a . do . ra . . tur et..... con . gori . fi .

Pa . tre et Fi . lio si . mul a . do . ra . . tur et..... con . gori . fi .

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music features a melodic line with some triplets and a piano accompaniment with chords and moving lines. The lyrics are: "Pa . tre et Fi . lio si . mul a . do . ra . . tur et con . gori . fi . catur et", "Pa . tre et Fi . lio si . mul a . do . ra . . tur et..... con . gori . fi .", and "Pa . tre et Fi . lio si . mul a . do . ra . . tur et..... con . gori . fi .".

con-glo-ri-fi-ca-tur; qui lo-cu-tus est per Pro-phe-tas.

-ca-tur; qui lo-cu-tus est per Pro-phe-tas.

-ca-tur; qui lo-cu-tus est per Pro-phe-tas.

ANDT^{te} mosso e marcato Solo

Et u-nam Sanctam Ca-tho-licam et

Solo

Et

ANDT^{te} mosso e marcato *pp*

p

u . . nam Sanctam Ca - tho - li - cam et..... A - po -

u . . nam Sanctam Ca - tho - li - cam et..... A - po -

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are split across the two vocal staves.

This system shows the piano accompaniment for the second system of music. It consists of a grand staff with a treble clef and a bass clef, both in the key of D major. The right hand features a melodic line with some slurs, while the left hand plays a steady accompaniment of chords and eighth notes.

-sto . . licam A - po - sto . . licam Ec - . cle . . siam: con -

-sto . . licam A - po - sto . . licam Ec - . cle . . siam:

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with the same key signature. The lyrics are split across the two vocal staves.

This system shows the piano accompaniment for the fourth system of music. It consists of a grand staff with a treble clef and a bass clef, both in the key of D major. The right hand features a melodic line with some slurs, while the left hand plays a steady accompaniment of chords and eighth notes.

- fi - - te - or unum Ba - pti - sma con - fi - - te - or unum Ba -

con - fi - - te - or unum Ba -

The first system consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics: "- fi - - te - or unum Ba - pti - sma con - fi - - te - or unum Ba -". The middle staff is a vocal line with lyrics: "con - fi - - te - or unum Ba -". The bottom staff is a piano accompaniment line with a steady eighth-note bass line and chords in the right hand.

The piano accompaniment for the first system features a consistent eighth-note bass line in the left hand and chords in the right hand, primarily using triads and dyads.

- pti - - sma in..... remis - si - o - - nem pec - ca -

- pti - - sma in..... remis - si - o - - nem pec - ca

The second system consists of three staves. The top staff is a vocal line with lyrics: "- pti - - sma in..... remis - si - o - - nem pec - ca -". The middle staff is a vocal line with lyrics: "- pti - - sma in..... remis - si - o - - nem pec - ca". The bottom staff is a piano accompaniment line with a steady eighth-note bass line and chords in the right hand.

The piano accompaniment for the second system continues with the same eighth-note bass line and chordal accompaniment as the first system.

to - rum peccato - - rum

to - rum peccato - - rum

Solo

Et u - - nam Sanctam Catho - - licam et.....

pp

Et u - - nam Sanctam Ca -

Et u - - nam Sanctam Ca -

A - posto - licam Eccle - - siam et u - nam Ca -

.tho . . licam et.....A . posto . licam Ec . cle . . . siam con .
 .tho . . licam et.....A . posto . licam Ec . cle . . . siam con .
 .tho . li . . cam confi . . . te . or unum Ba . .

. fi : . te . or unum Ba . pti . . sma in re . missio . nem pec . ca . .
 . fi . . te . or unum Ba . pti . . sma in re . missio . nem pec . ca . .
 . pti . . sma in re . missio . nem pec . ca . to . . . rum pec . ca .

-to_ . . -rum in remis-sio - nem in remis-sio - nem pec - ca -
 -to_ . . -rum in remis-sio - nem in remis-sio - nem pec - ca -
 -to_ . . -rum con - fi-te-or con - fi-te-or

-to - rum pec - . . - ca - to - . . - rum con - . - fi - . - te-or con - .
 -to - rum pec - . . - ca - to - . . - rum con - . - fi - . - te-or con - .
 in re-missio-nem.....peccato - rum con - . - fi-te-or

-fi - -teor in remis-sio-nem pec - - ca - to - -rum in remis-si-

-fi - -teor in remis-sio-nem pec - - ca - to - -rum in remis-si-

con - -fi-te-or in re-missionem peccatorum in remis-si-

a piacere

-onem pec - ca - to - - rum.

-onem pec - ca - to - - rum.

-onem pec - ca - to - - rum.

ALLEGRO **Tutti**

Et ex - pe - cto re - surre - ctionem mortu - o -

Tutti

Et ex - pe cto et ex - pe cto re - surre - ctionem mortu - o -

Tutti

Et ex - pe cto et ex - pe - cto re - sur - re - ctionem mortu - o -

ALLEGRO

-rum et ex - pe - cto re - - surre - ctio - nem mor - tu -

-rum Cre - do Cre - do

-rum et ex - pe - - - cto re - sur - re -

o - - rum..... mortu - - o - rum, et.....vi - tam ven - - -
 re - - sur_re - ctio - - nem mor - tuorum. Cre - do
 - ctio - - nem mor - - tu - - o - rum, et vi - - - -

Pa.

- tu - - ri ven - - - tu - ri sæ - - - cu - li a - men ventu - -
 Cre - - do vi - - - - tam ventu - -
 - tam ven - tu - - ri sæ - cu - li a - - - - men a - -

.. ri sæ - cu - li et u - nam..... Sanctam Ca - tho - li - cam et

.. ri sæ - cu - li et u - nam Sanctam Ca - tho - li - cam

- men a - men et u - nam Sanctam Ca - tho - li - cam

And.

A - po - sto - li - cam Ec - cle - siam con - fi - te - or

et A - po - sto - li - cam Ec - cle - siam con - fi - te - or

et A - po - sto - li - cam Ec - cle - siam con - fi - te - or

u . num Ba . ptisma in remis . sio . nem pec . ca . . to . rum pec . ca . . to .

u . num Ba . ptisma in remis . sio . nem pec . ca . . to . rum pec . ca . . to .

- . rum et ex . pe . cto re . . surre . ctio . . nem

- . rum Cre . do Cre . do

- rum et ex . pe cto

mor - tu - o - rum.....mortu - o - rum et..... vi - tam
 re - sur - re - ctio - nem mortuo - rum Cre - do
 re - sur - re - ctio - nem mor - tu - o - rum et vi -
 ven - tu - ri ven - tu - ri sæ - cu - li a - men ven tu -
 Cre - do vi - tam ven tu -
 tam ven - tu - ri sæ - cu - li a - men a -

f
ff
Ad.
colla

- ri sæcu - li et vi - tam ven - tu - ri

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

- men a - men et vi - tam ven - tu - ri ven - tu - ri..... sæ - cu -

The first system of music features three vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are: "- ri sæcu - li et vi - tam ven - tu - ri" on the first line, "- ri sæ - cu - li et vi - tam ven - tu - ri" on the second line, and "- men a - men et vi - tam ven - tu - ri ven - tu - ri..... sæ - cu -" on the third line. The piano accompaniment includes a "Ped." (pedal) marking and a "stacc." (staccato) marking. The key signature has one flat (B-flat).

et vi - tam..... ven - tu - ri sæ - cu - li a - -

et vi - tam..... ven - tu - ri sæ - cu - li a - -

- li a - men a - men a - men a - -

The second system of music continues the vocal and piano parts. The lyrics are: "et vi - tam..... ven - tu - ri sæ - cu - li a - -" on the first line, "et vi - tam..... ven - tu - ri sæ - cu - li a - -" on the second line, and "- li a - men a - men a - men a - -" on the third line. The piano accompaniment features various chordal textures and dynamics, including a "p" (piano) marking.

men et vi . . . tam ven . tu . ri et

men et vi . . . tam ven . tu . ri et

men et vi . tam ven . tu . ri ven . tu . ri..... sæ . cu . li a . .

stacc.

vi . tam.....ven . tu . ri sæ . cu . li a . men ventu . ri sæ . cu .

vi . tam.....ven . tu . ri sæ . cu . li a . men ventu . ri sæ . cu .

men a . . . men a . . . men a . men ventu . ri sæ . cu .



.li a . .men a . men ventu . ri sæ . cu . .li a . .men a . .men a .

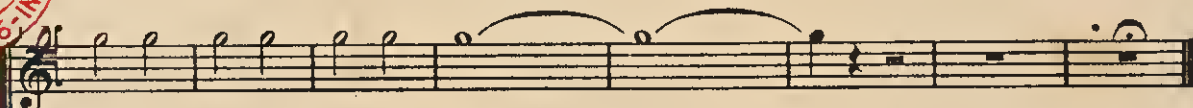


.li a . .men a . men ventu . ri sæ . cu . .li a . .men a . .men a .

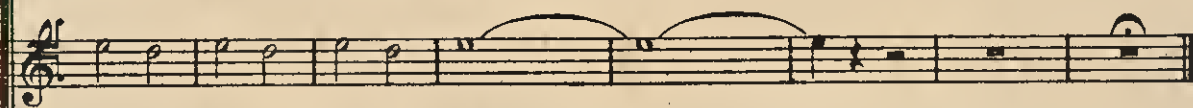


.li a . .men a . men ventu . ri sæ . cu . .li a . .men a . .men a .

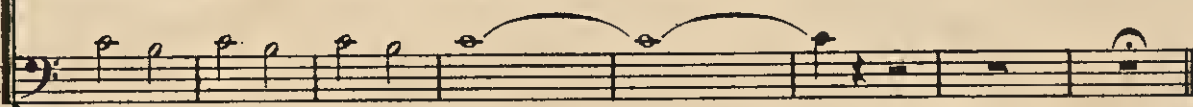
8.....



.men a . men a . men a . men :.....



.men a . men a . men a . men



.men a . men a . men a . men

8.....

