



BONIFAZIO GRAZIANI
(1604/05-1664)

MISSA 'IL DOLCE E BIANCO CIGNO'
À 4 VOCI

KYRIE
GLORIA
CREDO
SANCTUS & BENEDICTUS
AGNUS DEI

Revised performance edition and realisation of basso continuo by William Evans, 2017.
Transcribed from Il primo libro delle messe a quattro, e cinque del Signor D. Bonifatio Gratiani,
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Based on the madrigal by Jacques Arcadelt (1505-1568).

Tempo markings are editorial.

11

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

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

T
son, Ky - rie e - lei -

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

11

16

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

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

T
son, Ky - rie e - lei - son, Ky - rie

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

16

4
21

S
e, Ky - rie e - lei - - - son. Chri - ste e -

A
e e - - - lei - son. Chri - ste e -

T
8 e - lei - - - - son. Chri - ste e -

B
e e - lei - - - - son.

21

26

S
lei - son, Chri - ste e - lei - son, Chri - ste e - lei -

A
lei - son, Chri - ste e - lei - son, Chri - ste e - lei -

T
8 lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son,

B
Chri - ste e - lei - son, Chri -

26

31

S
- - - - son, Chri - ste e - lei -

A
son, Chri - ste e - - - lei - son, Chri - ste e - lei - son, Chri -

T
8 Chri - ste e - lei - - - son, Chri - ste e - lei - son,

B
ste e - lei - - - son, Chri - ste e - lei - son, _____

36

S
son, Chri - ste e - lei -

A
ste e - lei - son, Chri - ste e - lei - son, Chri -

T
8 Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e -

B
Chri - ste e - lei - son, Chri - ste e -

36

6
40

S
- - son, Chri - ste e - lei -

A
ste e - lei - son, Chri - ste e - lei - son, Chri -

T
8 lei - son Chri - ste - e - lei - son, Chri - ste e - lei - son, Chri - ste e -

B
lei - son, Chri - ste e - lei - son, Chri - ste e -

40

44

S
- - son.

A
ste e - lei - son, Chri - ste e - lei - son.

T
8 lei - son, Chri - ste e - lei - son.

B
lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son.

44

49

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

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

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

B Ky - rie e - lei - son, Ky - rie

49

54

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

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

T rie e - lei - son, Ky - rie e - lei - son, Ky - rie e -

B - e - lei - son, Ky - rie e - lei -

54

8
58

S
rie e - lei - son, Ky - rie e - lei - son, Ky -

A
Ky - rie e - lei - son, Ky - rie e - lei - son,

T
lei - son, Ky - rie e - lei - - - son, Ky - rie e -

B
son, Ky - ri - e, Ky - rie e - lei _____

58

62

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

A
Ky - rie e - lei - son, Ky - rie e - lei - son,

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

B
son, Ky - rie e - lei - son, Ky - rie e -

62

66

S
rie e - lei - - - - - son.

A
Ky - rie e - lei - - - - - son.

T
8 lei - son, Ky - ri - e - - - - - lei - - - - - son.

B
lei - son, Ky - rie e - lei - son, e - lei - son.

66

MISSA 'IL DOLCE E BIANCO CIGNO'

GLORIA

Bonifazio Graziani

Bc arr. W. Evans

Allegro (♩ = c. 120)

Soprano Et in ter - ra pax ho - mi - ni -

Alto Et in ter - ra pax ho - mi - ni -

Tenor 8 Glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax ho - mi -

Bass Et in ter - ra pax ho - mi - ni -

Organ

S 3 bus, bo - næ vo - lun - ta - tis. Be - ne - di -

A bus, bo - næ vo - lun - ta - tis. Be - ne - di -

T 8 - - ni - bus. Lau - da - mus te, be - ne - di -

B bus. Lau - da - mus te, be - ne -

3

7

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

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

T
8
ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

B
di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

11

S
te. Gra - ti - as a - gi - mus ti - bi

A
te. Gra - ti - as a - gi - mus ti - bi

T
8
te. Prop - ter

B
te. Prop - ter

11

12
15

S
Do - mi - ne De - us Rex cæ -

A
Do - mi - ne De - us Rex cæ - le -

T
8
ma - gnam glo - ri - am tu - am,

B
ma - gnam glo - ri - am tu - am,

15

S
le - stis, De - us Pa - ter om - ni - po - tens. Do -

A
- stis, De - us Pa - ter,

T
8
De - us Pa - ter om - ni - po - tens. Do -

B
De - us Pa - ter om - ni - po - tens. Do -

19

23

S
- mi - ne Fi - li u - ni - ge - ni - te, Je - su

A
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su

T
- mi - ne Fi - li u - ni ge - ni - te, Je - su

B
- mi - ne Fi - li u - ni - ge - ni - te, Je - su

(♩=♩) *sempre*

27

S
Chri - ste. Do - mi - ne De - us A - gnus

A
Chri - ste. Do - mi - ne De - us A - gnus

T
Chri - ste. Do - mi - ne De - us A - gnus

B
Chri - ste. Do - mi - ne De - us A - gnus

14
32

Meno mosso

S
De - i, Fi - li - us Pa - tris. Qui tol -

A
De - i, Fi - li - us Pa - tris. Qui tol -

T
8
De - i, Fi - li - us Pa - tris. Qui tol -

B
De - i, Fi - li - us Pa - tris. Qui tol -

37

S
lis pec - ca - ta mun - di, mi - se - re - re no -

A
lis pec - ca - ta mun - di, mi - se - re - re no -

T
8
lis pec - ca - ta mun - di, mi - se - re - re no -

B
lis pec - ca - ta mun - di,

41

S
bis, qui tol - lis pec - ca - ta mun - di,

A
bis, qui tol - lis pec - ca - ta mun - di,

T
bis, qui tol - lis pec - ca - ta mun - di,

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

45

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

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

T
su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem no -

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

16
50

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

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

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

B
stram,

55

Tempo primo

S
mi - se - re - re no - bis. Quo - ni - am tu so - lus

A
mi - se - re - re no - bis. Quo - ni - am tu so - lus

T
mi - se - re - re no - bis. Quo - ni - am tu so - lus

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

60

S
San - ctus, tu so - lus Do - mi - nus, tu so - lus Al -

A
San - ctus, tu so - lus Do - mi - nus, tu so - lus Al -

T
San - ctus, tu so - lus Do - mi - nus, tu so - lus Al -

B
Tu so - lus Do - mi - nus, tu so - lus Al -

60

65

S
tis - si - mus Je - su Chri - ste.

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

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

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

65

S
Cum San - cto, cum San - cto

A
ste. Cum San - cto, cum San - cto,

T
ste. Cum San - cto Spi -

B
ste. Cum San - cto



Piano accompaniment for measures 69-72, featuring chords in the right hand and a simple bass line in the left hand.

S
Spi - ri - tu, in glo - ri - a De - i, in glo - ri - a De - i Pa -

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

T
- - ri - tu, in glo - ri - a De - i tris, in

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



Piano accompaniment for measures 73-76, featuring chords in the right hand and a simple bass line in the left hand.

77

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

A A - men. In glo - ri - a De - i, in glo - ri - a De -

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

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

77

81 *rit.*

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

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

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

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

81

MISSA 'IL DOLCE E BIANCO CIGNO'

CREDO

Bonifazio Graziani

Bc arr. W. Evans

Allegro (♩ = c. 120)

Soprano

Alto

Tenor

Bass

Organ

Pa -

Pa - trem om - ni - po - ten -

Cre - do in u - num De - um. Pa - trem om - ni - po - ten -

Pa -

S

A

T

B

Organ

trem om - ni - po - ten - - - - - tem,

tem, fac - to - rem cæ - li et ter - ræ, vi - si -

tem, fac - to - rem cæ - li et ter - ræ, vi - si -

Vi - si - bi - li - um om - ni - um

9

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

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

T
8
bi - li - um om - ni - um et in - vi - si - bi - li -

B
et in - vi - si - bi - li - um.

9

14

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

A
um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi -

T
8
um. Et in u - num Do - mi - num Je - sum Chri - stum, Fi -

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

14

S De - i u - ni - ge - ni - tum, et ex Pa - tre

A - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

T - li - um De - i u - ni - ge - ni - tum, et ex Pa - tre

B et ex Pa - tre

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

A na - tum an - te om - ni - a sæ - cu -

T na - tum an - te om - ni - a sæ - cu -

B na - tum an - te om - ni - a sæ - cu -

29

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

A la. De - um de De - o, lu - men de lu - mi - ne,

T la. De - um de De - o, De - um ve - rum de - De - o ve -

B la. De - um de De - o, De - um ve - rum de De - o

29

34

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

A de De - o ve - ro, de De - o ve - ro. Ge - ni - tum, non fac -

T - ro, de De - o ve - ro. Ge - ni - tum, non fac -

B ve - ro, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non fac -

34

S
Con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta

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

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

B
tum, con - sub - stan - ti - a - lem Pa - tri.



S
sunt. Et prop - ter no - stram sa - lu - tem de -

A
sunt. Qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem

T
sunt. Qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem

B
Qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem de -



49

S
scen - dit de cæ - lis. Et in - car -

A
de - scen - dit de cæ - lis. Et in - car -

T
de - scen - dit de cæ - lis. Et in - car -

B
scen - dit de cæ - lis. Et in - car -

49

54

S
na - tus est de Spi - ri - tu San - cto ex Ma -

A
na - tus est de Spi - ri - tu San - cto ex Ma -

T
na - tus est de Spi - ri - tu San - cto ex Ma -

B
na - tus est de Spi - ri - tu San - cto ex Ma -

54

26
59

S
ri - a Vir - gi - ne et ho - mo

A
ri - a Vir - gi - ne et ho - mo

T
8
ri - a Vir - gi - ne et ho - mo fac -

B
ri - a Vir - gi - ne et ho - mo

59

S
64
fac - tus est. Cru - ci - fi - xus e - ti - am pro no -

A
fac - tus est. Cru - ci - fi - xus e - ti - am pro no -

T
8
- - tus est. Cru - ci - fi - xus e - ti - am pro no -

B
fac - tus est. Cru - ci - fi - xus e - ti - am pro no -

64

69

S bis sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to:

A bis sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to: pas -

T - - bis sub Pon - ti - o Pi - la - to: pas -

B bis sub Pon - ti - o Pi - la - to: pas -

74

rit. **Allegro più mosso**

S pas - sus et se - pul - tus, et se - pul - tus est. Et re - sur - re - xit

A - sus et se - pul - tus est. Et re - sur - re - xit ter -

T - sus et se - pul - tus est, et se - pul - tus est.

B - sus et se - pul - tus, et se - pul - tus est.

74

S ter - ti - a di - e. Et a -

A - ti - a di - e. Et a -

T Se - cun - dum, se - cun - dum Scrip - tu - ras. Et a -

B Se - cun - dum Scrip - tu - ras. Et a -

(♩=♩) *sempre*

84

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

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

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

B scen - dit in cæ - lum. Et

84

89

S
i - ter - um ven - tu - rus est cum glo - ri - a iu - di - ca - re

A
i - ter - um ven - tu - rus est cum glo - ri - a

T
i - ter - um ven - tu - rus est cum glo - ri - a iu - di - ca - re

B
i - ter - um ven - tu - rus est cum glo - ri - a

94

S
vi - vos et mor - tu - os: cu - ius re - gni non

A
iu - di - ca - re vi - vos et mor - tu - os: non

T
vi - vos et mor - tu - os: cu - ius re - gni non

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

S
e - rit fi - nis. Et in Spi - ri - tum san - ctum Do - mi -

A
e - rit fi - nis. Et in Spi - ri - tum san - ctum Do - mi -

T
e - rit fi - nis. Et in Spi - ri - tum san - ctum Do - mi -

B
e - rit fi - nis.

99

S
num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -

A
num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -

T
num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -

B

104

109

S
o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li - o si -

A
o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li - o si -

T
o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li - o si -

B
Qui cum Pa - tre, et Fi - li - o si -

109

114

S
- mul a - do - ra - tur, et con - glo - ri - fi - ca - tur: qui lo -

A
- mul a - do - ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus

T
- mul a - do - ra - tur, et con - glo - ri - fi - ca - tur: qui

B
- mul a - do - ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus

114

S
cu - tus est _____ per Pro - phe - tas.

A
est per _____ Pro - phe - tas. Et u - nam san - ctam Ca - tho - li -

T
8 _____ lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam _____ Ca - tho - li -

B
est per _____ Pro - phe - tas. Et u - nam san - ctam Ca - tho - li -

119

S
Et A - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis - ma

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

T
8 cam. Con - fi - te - or u - num bap - tis -

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

124

129

S
in re - mis - si - o - nem pec - ca - to - rum.

A
ma in re - mis - si - o - nem pec - ca - to - rum.

T
ma in re - mis - si - o - nem pec - ca - to - rum.

B
ma in re - mis - si - o - nem pec - ca - to - rum.

134

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

A
Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -

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

B
Et ex - pec - to,

134

34
139

S
rum et vi - tam ven - tu - ri sæ - cu - li.

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

T
8
rum et vi - tam ven - tu - ri

B
et vi - tam ven - tu - ri sæ -

139

S
A - - - men. Et

A
- men, a - men. Et vi - tam ven - tu - ri

T
8
sæ - cu - li. A - men. Et vi - tam ven - tu - ri

B
- cu - li. A - men. Ven - tu - ri sæ - cu - li. A -

144

149

S — vi - tam ven - tu - ri sæ - cu -

A sæ - cu - li. A - - -

T sæ - cu - li. A - - -

B men.

149

153

S li. A - men, a - - -

A - - - men. Et vi - tam ven - tu - ri

T - - - men. Ven - tu - ri sæ - cu - li, et

B Et vi - tam ven - tu - ri sæ - cu -

153

36
157

S
men, a - - - men,

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

T
vi - tam ven - tu - ri sæ - cu -

B
li. A - men. Ven - tu - ri sæ - cu -

157

161

rit.

Largo

S
— a - - -

A
A - - -

T
li. A -

B
li. A - - -

161

165 *rit.*

S
men.

A
men.

T
men.

B
men.

165

MISSA 'IL DOLCE E BIANCO CIGNO'

SANCTUS & BENEDICTUS

Bonifazio Graziani

Bc arr. W. Evans

Adagio (♩ = c. 84)

Soprano

Alto

Tenore

Basso

Organo

San - ctus, San - ctus,

San - ctus, San - ctus, San -

San - ctus, San - ctus, San -

San -

S

A

T

B

Organo

San - ctus, Do - mi-nus De - us Sa - ba -

ctus, San - ctus, Do - mi-nus De - us Sa -

ctus, San - ctus, Do - mi-nus De - us, Do -

ctus, San - ctus, Do - mi-nus De - us Sa - ba -

10

S oth, Do - mi-nus De - us Sa - ba - oth.

A - - - - - ba - oth.

T - mi-nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

B oth, Do - mi-nus De - us Sa - ba - oth. Ple - ni sunt cae - li et ter - ra glo - ri -

10

15

S Ple - ni sunt cae - li et ter - ra

A Ple - ni sunt cae - li et ter - - - -

T ter - ra glo - ri - a tu - a, ple - ni sunt

B a - - - - - tu - a,

15

40
20

S
glo - ri - a tu - a. O - san - na

A
ra, ple - ni sunt cae - li et ter - ra glo - ri - a tu - a. O - san - na

T
8
cae - li et ter - ra glo - ri - a tu - a.

B
glo - ri - a tu - a.

20

25

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

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

T
8
O - san - na in ex - cel - sis,

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

25

30

S in — ex - cel - sis, o - san - na

A cel - sis,

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

B o - san - na in — ex -

34

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

A in ex - cel - sis.

T in ex - cel - sis.

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

BENEDICTUS

42
39

L'istesso tempo

Soprano: Be - ne - di - ctus qui ve - nit in
Alto: Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -
Tenor: Be - ne - di - ctus qui ve - nit in
Bass: (rest)

Piano: (39)

Soprano: no - ne, in no - mi - ne
Alto: ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do -
Tenor: no - mi - ne, Do - mi - ni.
Bass: Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

Piano: (44)

A Benedictus was not included in the original score. The editor has included the movement from Graziani's *Missa Brevis*, published in the same collection, for liturgical use.

49

S Do - mi - ni. O - san - - - - na in -

A - mi - ni. O - san - na in ex - cel -

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

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

53

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

A - sis, o - san - - - - na, o - san -

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

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

53

S
san - na in ex - cel - sis.

A
- na in ex - cel - sis.

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

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

57

MISSA 'IL DOLCE E BIANCO CIGNO'

AGNUS DEI

Bonifazio Graziani

Bc arr. W. Evans

*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.

* Chant from Graduale Romanum, Ordinarium Missae (Kyriale) - VIII In festis II. classis 5. (Missa de Angelis), included if a threefold Agnus is required.

Grave (♩ = c. 60)

S A - gnus De - i, qui
A A - gnus De - i, A - gnus De - i, qui
T A - gnus De - i, qui
B A - gnus De - i, qui tol -

5

S tol - lis pec - ca - ta mun - di, mi - se - re - re - no - bis,

A tol - lis pec - ca - ta mun - di, mi - se - re - re no -

T tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se -

B lis pec - ca - ta mun - di, mi - se -

5

9

S qui tol - lis pec - ca - ta mun - di, mi - se - re - re - no - bis,

A bis, mi - se - re - re no - bis, qui tol - lis pec - ca - ta

T re - re no - bis, qui tol - lis pec - ca - ta mun - di, do -

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

9

13

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

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

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

B ca - ta mun - di, do - na no - bis pa - cem, do -

13

17

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

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

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

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

17

MISSA 'IL DOLCE E BIANCO CIGNO'

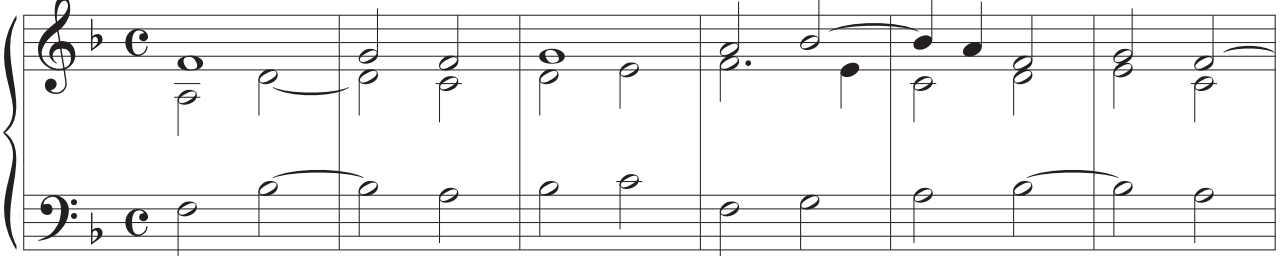
KYRIE

Bonifazio Graziani

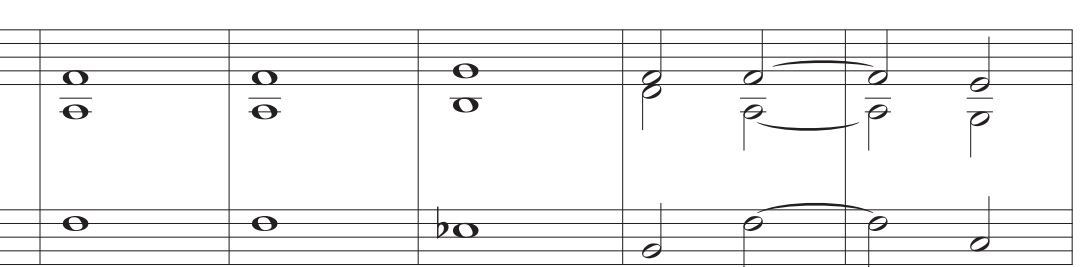
Bc arr. W. Evans

Moderato (♩ = c. 60)

Organ



7



13



19



25



31

Christe



50
37

Musical notation for measures 37-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes in the bass line, and chords and eighth notes in the treble line.

43

Musical notation for measures 43-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns, including some chords with fermatas.

49

Musical notation for measures 49-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features sustained chords and moving lines in both staves.

Kyrie

55

Musical notation for measures 55-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a steady flow of chords and moving lines.

61

Musical notation for measures 61-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns.

66

Musical notation for measures 66-71. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music concludes with sustained chords and a final fermata.

52
29 (♩=♩) *sempre*

Domine Deus

Musical score for measures 52-59. The piece is in B-flat major and 3/4 time. It features a steady accompaniment with chords in the right hand and a simple bass line in the left hand. The tempo is marked 'sempre'.

36 **Meno mosso**

Qui tollis

Musical score for measures 36-41. The tempo is marked 'Meno mosso'. The accompaniment is more expressive, with longer note values and some slurs in both hands.

42

suscipe

Musical score for measures 42-47. The tempo remains 'Meno mosso'. There is a change in meter to 3/4 time at measure 45. The accompaniment continues with chords and a simple bass line.

48

Quoniam

Musical score for measures 48-54. The tempo remains 'Meno mosso'. The accompaniment consists of chords in the right hand and a simple bass line in the left hand.

55

Tempo primo

Quoniam

Musical score for measures 55-60. The tempo is marked 'Tempo primo'. The accompaniment is simpler, with chords in the right hand and a simple bass line in the left hand.

61

Quoniam

Musical score for measures 61-66. The tempo remains 'Tempo primo'. The accompaniment consists of chords in the right hand and a simple bass line in the left hand.

67

Jesu Christe

72

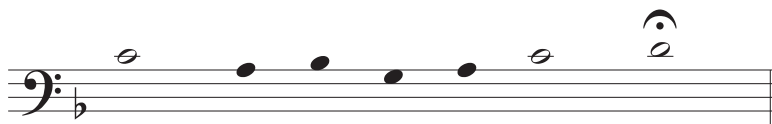
76

80

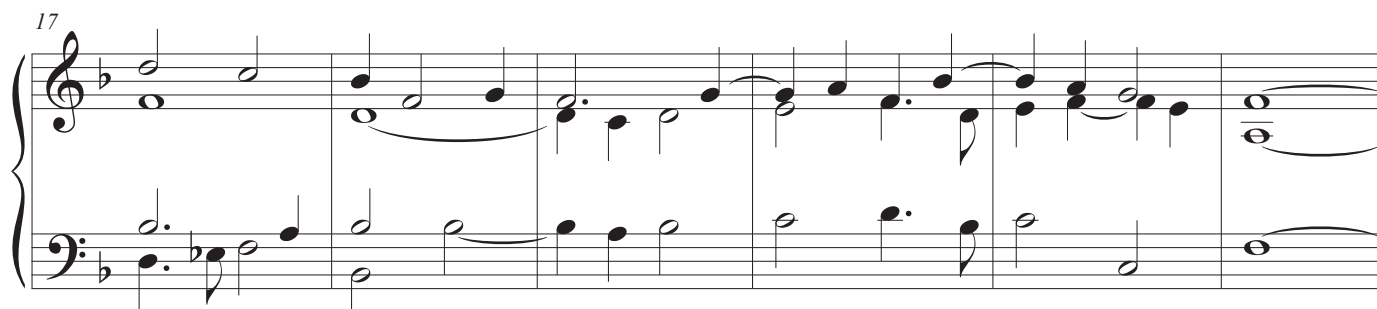
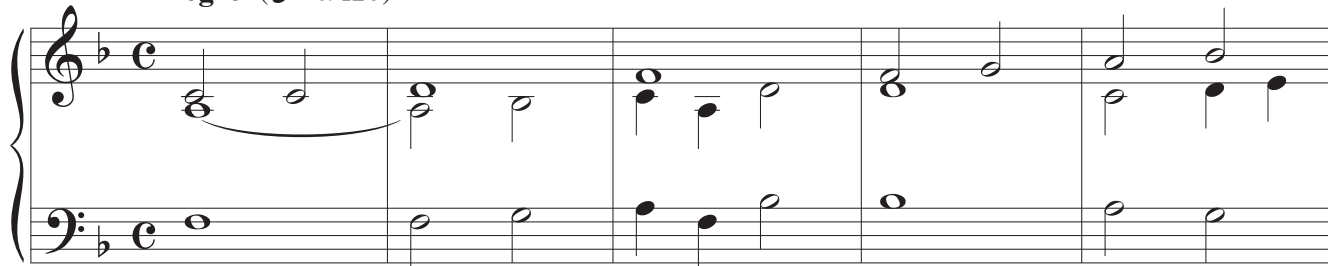
rit.

Amen

CREDO



Cre - do in u - num De - um.

Allegro (♩ = c. 120)

29

Musical score for measures 29-34. The piece is in a minor key (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

35

Musical score for measures 35-40. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes.

41

Musical score for measures 41-46. The right hand has a more complex melodic line with some accidentals, and the left hand continues with a steady accompaniment.

47

Musical score for measures 47-51. The right hand features a melodic line with a trill-like figure, and the left hand has a more active accompaniment.

52 **Meno mosso**

Musical score for measures 52-58. The tempo is marked **Meno mosso**. The right hand has a melodic line with a trill-like figure, and the left hand has a more active accompaniment.

Et incarnatus est

59

Musical score for measures 59-64. The right hand has a melodic line with a trill-like figure, and the left hand has a more active accompaniment.

56
65

Musical score for measures 56-65. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The music features a mix of chords and moving lines in both hands.

72

Musical score for measures 72-81. The system consists of two staves. A *rit.* (ritardando) marking is placed above the treble staff in measure 81. The music continues with complex harmonic textures.

77

Allegro più mosso

Musical score for measures 77-82. The system consists of two staves. The tempo marking **Allegro più mosso** is positioned above the treble staff. The music is more rhythmic and active.

Et resurrexit

83

(♩=♩) *sempre*

Musical score for measures 83-88. The system consists of two staves. A time signature change to 3/4 is indicated at the end of measure 83. The tempo marking *sempre* is present.

89

Musical score for measures 89-94. The system consists of two staves. The music continues with a steady rhythmic pattern.

Et iterum

95

Musical score for measures 95-100. The system consists of two staves. The music concludes with a final cadence.

cuius regni

101

Musical score for measures 101-106. The piece is in B-flat major (one flat) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes. Measure 106 ends with a sharp sign (#) above a chord.

107

Musical score for measures 107-112. The right hand continues the melodic development with various chordal textures and moving lines. The left hand maintains a consistent rhythmic accompaniment.

113

Musical score for measures 113-118. This section includes a prominent trill in the right hand during measure 113. The piece concludes with a final chord in measure 118.

119

Musical score for measures 119-124. The right hand features a more active melodic line with slurs and ties, while the left hand continues its supporting role.

125

Musical score for measures 125-130. The right hand has a melodic phrase with a slur, and the left hand provides a steady accompaniment.

131

Musical score for measures 131-136. The right hand has a melodic line with a slur, and the left hand continues with its accompaniment.

Et expecto

58

137

Musical notation for measures 58-137. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a mix of chords and moving lines in both hands.

143

Musical notation for measures 143-148. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with various chordal textures and melodic fragments.

149

Musical notation for measures 149-153. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff features a prominent eighth-note pattern, while the lower staff has a simple bass line.

154

Musical notation for measures 154-157. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff continues with the eighth-note pattern, and the lower staff has a steady bass line.

158

rit.

Musical notation for measures 158-161. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff continues with the eighth-note pattern, and the lower staff has a steady bass line. A *rit.* marking is present above the treble staff.

162

Largo

rit.

Musical notation for measures 162-165. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music is marked **Largo** and *rit.*. It features long, sustained notes and chords in both hands, with a final double bar line at the end.

Amen

SANCTUS & BENEDICTUS

Adagio (♩ = c. 84)

Musical notation for measures 1-4. The piece is in B-flat major and common time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

5

Musical notation for measures 5-8. The right hand continues the melodic development with some chromaticism, and the left hand maintains the accompaniment.

10

Musical notation for measures 9-14. The right hand has a more active melodic line with sixteenth notes, and the left hand has some chords and moving lines.

15

Pleni

Musical notation for measures 15-19. The right hand features a melodic line with a fermata over the final measure. The left hand has a simple accompaniment.

20

Musical notation for measures 20-23. The right hand has a melodic line with a fermata over the final measure. The left hand has a simple accompaniment.

24

Musical notation for measures 24-27. The right hand has a melodic line with a fermata over the final measure. The left hand has a simple accompaniment.

Osanna

60
29

Musical score for measures 60-69. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The texture is primarily homophonic with some polyphonic elements.

34

Musical score for measures 34-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The texture is primarily homophonic with some polyphonic elements.

BENEDICTUS
L'istesso tempo

39

Musical score for measures 39-43. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The texture is primarily homophonic with some polyphonic elements.

44

Musical score for measures 44-49. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The texture is primarily homophonic with some polyphonic elements.

Osanna

50

Musical score for measures 50-55. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The texture is primarily homophonic with some polyphonic elements.

56

Musical score for measures 56-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The texture is primarily homophonic with some polyphonic elements.

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 (♩ = c. 60)

7

13

19