

B

Messa a 4 voci - 1641

Adapted for Recorders

Claudio Monteverdi

Kyrie

The musical score for the Kyrie section consists of four staves of music for recorders. The key signature is B-flat major (two flats). The time signature varies between common time (indicated by '8') and 4/4 (indicated by '4'). The vocal parts are:

- Stave 1: Ky - ri - e e - le - - - i - son, Ky - ri -
- Stave 2: e e - le - - - - - - i - son.
- Stave 3: Chri - ste e-le - - - - -
- Stave 4: i - son, Chri - ste e-le - - - - -

Rehearsal marks include '2' at measure 2, '4' at measure 17, and '3' at measure 39. Measures 33 and 48 show a change in instrumentation to three recorders.

Gloria

The musical score for the Gloria section consists of four staves of music for recorders. The key signature is B-flat major (two flats). The time signature varies between common time (indicated by '8') and 3/4 (indicated by '3'). The vocal parts are:

- Stave 1: Et in ter - ra pax ho - mi - ni - bus, bo -
- Stave 2: nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.
- Stave 3: Gra - ti-as a - gi mus ti - bi pro - pter ma - gnam glo - ri am tu - am. Do - mi - ne
- Stave 4: De - us rex cae - le - stis De - us Pa - ter om - ni - po - tens. Do -

Rehearsal marks include '3' at measure 5 and 21. Measures 30 and 31 show a change in instrumentation to three recorders.

37

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

44 5
bis. Qui se - des ad dex - te - ram Pa - tris, qui se -

56
des ad dex - te - ram Pa - tris mi - se - re - re no - - - - - bis. Quo -

63
- ni - am Tu so - lis San - ctus, Tu so - lis Do - mi - nus, Tu so - lis Al - tis - si mus, Je -

72
- - su Chri - ste. Cum San - cto Spi - ri - tu _____ in

79 4
glo - - - - ri - a _____ in glo - - - - ri - a, _____ in glo - - - - ri -

89
a _____ De - i Pa - tris. A - - - - - - - - - - - - - - - - - men.

Credo

8 6
vi - si - bi - li - um om - ni - um et

11 3
in - vi - si - bi - li - um. Fi - li - um De - i un - i - ge - ni -

19
tum. an - te om - ni - a sae - cu - la. De - um de De - o, lu -

27
men de lu - mi - ne, De - um ve - rum de De - o ve - - - - -

34 3
ro. per quem om - ni - a fa - cta sunt. et pro - pter

43 8 2
no - stram sa - lu - tem Et in - car - na - tus est de Spi - ri - tu

52 8
San - cto ex — Ma - ri - a Vir - gi - ne: et ho - mo fa - ctus est.

60 8
Cru - ci - fi - xus e - ti - am pro no - - - - bis; sub Pon - ti - o Pi - la -

67 8
to pas - sus et se - pul - - - - - - - - - - tus est. Et re - sur - re - xit

73 8 2
ter - ti - a di - e se - cun - dum Scri - ptu - ras. Et i - te - rum

80 8
ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos — et mor - -

88 8 2
- tu - os, non e - rit fi - - - - - - - - - nis. Et —

96 8 2
— in Spi - - - ri - tum San - ctum Do - mi - num qui ex Pa - tre Fi - li -

104 8
o - que pro - ce - - - - dit. Qui cum Pa - - - - - tre et Fi - li - o si - mul a - do -

111 8 2
ra - - - - tur et con glo - ri - fi - ca - tur: Et u - nam, san - ctam, ca -

119 8
tho - li-cam, et a - po - sto - li-cam Ec - cle - si - am. Con - fi - te - or u - num ba -

126 8 2
pti - sma Et — ex - pe - cto re - sur - re - cti - o - nem mor - tu -

134
o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - - - - - - - - - - -

141 **3**
- - men. Et vi - tam ven - tu - ri sae - cu - li. A - - - - - - - - - - -

150
- - - - - men.

This section of the score starts with a basso continuo part in 8th time. The vocal parts enter at measure 134, singing 'o - rum.' followed by a repeat sign. Measures 141 and 150 continue with the basso continuo and the vocal parts singing 'Et vi - tam ven - tu - ri sae - cu - li.' followed by a fermata and 'men.' Measure 150 concludes with a melodic line in the basso continuo staff.

Sanctus

8
San - ctus, San - - - - - - - - - - - - - - - - - ctus,

9
San - ctus, San - - - - - - - - - - - - - - - - - ctus, Do - mi-

16
nus De - us Sa - - - - - ba - oth, Do - mi nus De -

23
- us Sa - - - - - ba - oth. Ple - ni sunt cae - li et ter - - - - -

30
ra, ple - ni sunt cae - li et ter - - - - - ra glo - ri - a - - - - tu -

38 **3**
a. Ho - san - na in ex - cel - - - - - - - - - - -

47
- - - - - sis. Ho - san - na in ex - cel - - - - - - - - - - -

54
- - - - - sis.

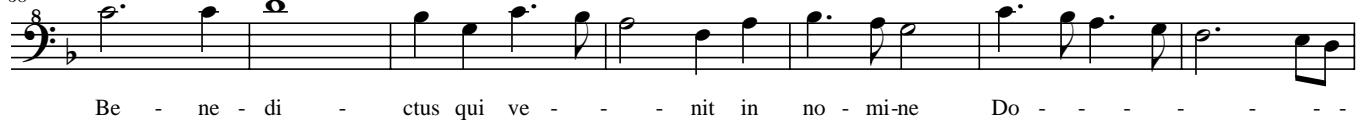
The Sanctus section begins in 8th time. It features a basso continuo part with a sustained note at the start of each line. The vocal parts sing 'San - ctus,' 'San - - - - - - - - - - - - - - - - - ctus,' 'San - ctus, San - - - - - - - - - - - - - - - - - ctus, Do - mi-' in measure 8, and 'nus De - us Sa - - - - - ba - oth, Do - mi nus De -' in measure 9. Measures 16-23 show the basso continuo and vocal parts singing '- us Sa - - - - - ba - oth. Ple - ni sunt cae - li et ter - - - - -'. Measures 30-38 show 'ra, ple - ni sunt cae - li et ter - - - - - ra glo - ri - a - - - - tu -' and 'a. Ho - san - na in ex - cel - - - - - - - - - - -'. Measures 47-54 show ' - - - - - sis. Ho - san - na in ex - cel - - - - - - - - - - -' and ' - - - - - sis.'

Benedictus

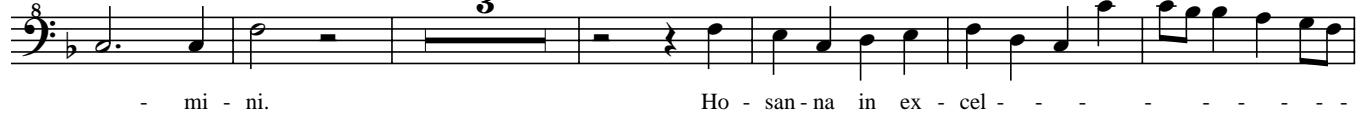
59



68



75



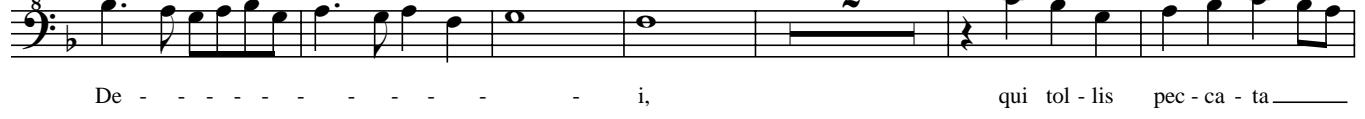
84



91

**Agnus Dei**

10



18



24



30

