

Giacomo Carissimi

Missa concertata in C

per voci SSB (TTB)

2 Violini e Basso continuo

herausgegeben

Günther M...

Organo

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Missa concertata in C

Organo

Kyrie

Giacomo Carissimi

1605–1674

Generalbassaussetzung: Paul Horn

Symphonia

Musical score for the Symphonia section, measures 1-4. The score is written for organ in C major, 4/4 time. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line.

Kyrie eleison

Musical score for the Kyrie eleison section, measures 4-6. The score is written for organ in C major, 3/4 time. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line.

Musical score for the Kyrie eleison section, measures 13-16. The score is written for organ in C major, 3/4 time. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line.

Musical score for the Kyrie eleison section, measures 22-25. The score is written for organ in C major, 3/4 time. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line.

Musical score for the Kyrie eleison section, measures 30-33. The score is written for organ in C major, 3/4 time. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line.

Musical score for the Kyrie eleison section, measures 38-41. The score is written for organ in C major, 3/4 time. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line.

Symphonia

46

Allegro

Christe eleison

49

57

65

73

7 6 # 7 6 6 7 6

89

Kyrie eleison

Musical score for measures 89-97. 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 in both hands.

98

Musical score for measures 98-104. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and single notes. A measure rest of 6 measures is indicated in the bass staff at the end of the system.

105

Musical score for measures 105-112. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and single notes.

113

Musical score for measures 113-120. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and single notes.

121

Musical score for measures 121-127. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and single notes.

128

Musical score for measures 128-134. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and single notes.

Musical score for measures 135-141. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and single notes, ending with a double bar line.

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Gloria

Gloria in excelsis Deo

Musical score for the first system of 'Gloria in excelsis Deo'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a series of chords in the right hand and a simple bass line in the left hand. Measure numbers 1, 2, 3, and 6 are indicated below the staff.

Musical score for the second system of 'Gloria in excelsis Deo'. It begins with measure 9. The right hand has a more active melody with eighth notes, while the left hand continues with a steady bass line. Measure numbers 9 and 6 are indicated below the staff. The section is labeled 'Et in terra'.

Musical score for the third system of 'Gloria in excelsis Deo'. It begins with measure 15. The right hand features a melodic line with some grace notes and slurs. Measure numbers 15 and 6 are indicated below the staff.

Musical score for the fourth system of 'Gloria in excelsis Deo'. It begins with measure 19. The right hand has a melodic line with some grace notes. Measure numbers 19 and 6 are indicated below the staff. The section is labeled 'Laudamus te'.

Musical score for the fifth system of 'Gloria in excelsis Deo'. It begins with measure 26. The right hand has a melodic line with some grace notes. Measure numbers 26 and 6 are indicated below the staff.

Musical score for the sixth system of 'Gloria in excelsis Deo'. It begins with measure 33. The right hand has a melodic line with some grace notes. Measure numbers 33 and 6 are indicated below the staff.

Musical score for the seventh system of 'Gloria in excelsis Deo'. It begins with measure 40. The right hand has a melodic line with some grace notes. Measure numbers 40 and 6 are indicated below the staff.

47

Musical score for measures 47-53. The piece is in G major (one sharp) and 3/4 time. The right hand features a complex texture with many beamed eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

54 *Gratias agimus tibi*

Musical score for measures 54-56. The right hand continues with complex beamed notes, and the left hand has a simple eighth-note line. Fingering numbers 1, 2, and 6 are visible below the bass staff.

57

Musical score for measures 57-60. The right hand has a melodic line with some beaming, and the left hand continues with eighth notes. A fingering number 6 is shown below the bass staff.

60

Musical score for measures 60-63. The right hand has a melodic line with some beaming, and the left hand continues with eighth notes. Fingering numbers 6, 6, 5, and 6 are shown below the bass staff.

64

Musical score for measures 64-68. The right hand has a melodic line with some beaming, and the left hand continues with eighth notes. Fingering numbers 7 and 6 are shown below the bass staff.

69

Musical score for measures 69-73. The right hand has a melodic line with some beaming, and the left hand continues with eighth notes. Fingering numbers 1, 2, 3, 4, and 5 are shown below the bass staff.

74

Musical score for measures 74-77. The right hand has a melodic line with some beaming, and the left hand continues with eighth notes. A fingering number 2 is shown below the bass staff.

Qui tollis peccata mundi

80

80

f *p*

86

This system contains measures 80 to 86. It features a piano accompaniment with a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a dynamic marking of *f* at the beginning, which changes to *p* later in the system. The bass clef has a key signature of one sharp (F#). The music consists of chords and moving lines in both hands.

87

87

90

This system contains measures 87 to 90. It continues the piano accompaniment from the previous system, with similar chordal textures and melodic lines in both hands.

91

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94

This system contains measures 91 to 94. The piano accompaniment continues, with some sixteenth-note patterns in the bass line. The treble clef has a key signature of one sharp (F#).

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114

Musical score for measures 114-121. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line. A sharp sign (#) is placed below the bass line at measure 118, and a '6' is placed below it at measure 120.

122

Musical score for measures 122-129. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line. A '6' is placed below the bass line at measure 122 and 124, and a sharp sign (#) is placed below the bass line at measure 128.

130

Musical score for measures 130-136. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line. A '6' is placed below the bass line at measure 130 and 134.

137

Cum Sancto

Musical score for measures 137-143. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line. A sharp sign (#) is placed below the bass line at measure 143.

144 Spiritu

Musical score for measures 144-150. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line. A sharp sign (#) is placed below the bass line at measure 144 and 150.

Musical score for measures 151-157. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line. The system ends with a double bar line and repeat signs.

Credo

Credo in unum Deum

First system of musical notation for 'Credo in unum Deum', measures 1-5. The score is in G major and 4/4 time, featuring a piano accompaniment with chords and a melodic line in the right hand.

Second system of musical notation for 'Credo in unum Deum', measures 6-10. The piano accompaniment continues with a steady harmonic support.

Third system of musical notation for 'Credo in unum Deum', measures 11-13. The right hand features a long, flowing melodic line.

Fourth system of musical notation for 'Credo in unum Deum', measures 14-16. The piano accompaniment includes some rhythmic patterns.

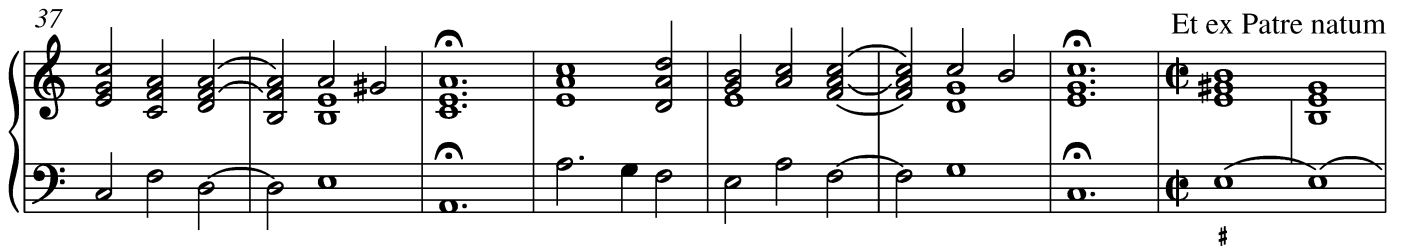
Fifth system of musical notation for 'Credo in unum Deum', measures 17-19. The section is titled 'Symphonia' and features a more complex piano accompaniment.

Sixth system of musical notation for 'Credo in unum Deum', measures 20-23. The piano accompaniment continues with a consistent harmonic texture.

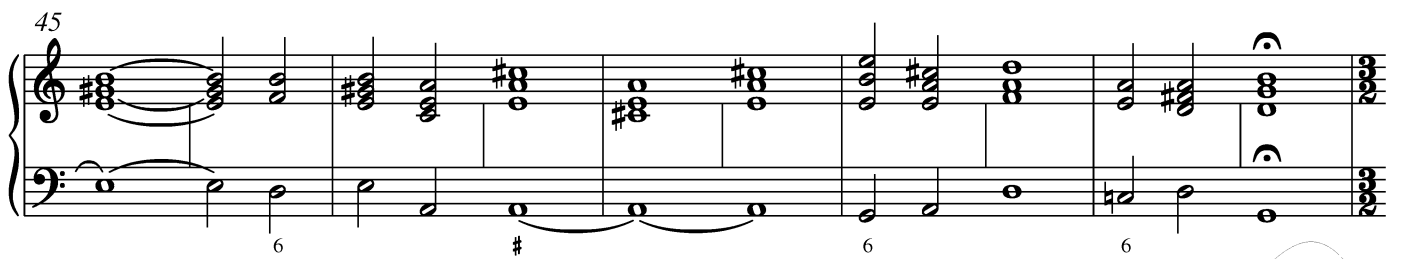
Et in unum Dominum

Seventh system of musical notation for 'Credo in unum Deum', measures 24-27. The piano accompaniment features a steady harmonic support.

37 Et ex Patre natum



45



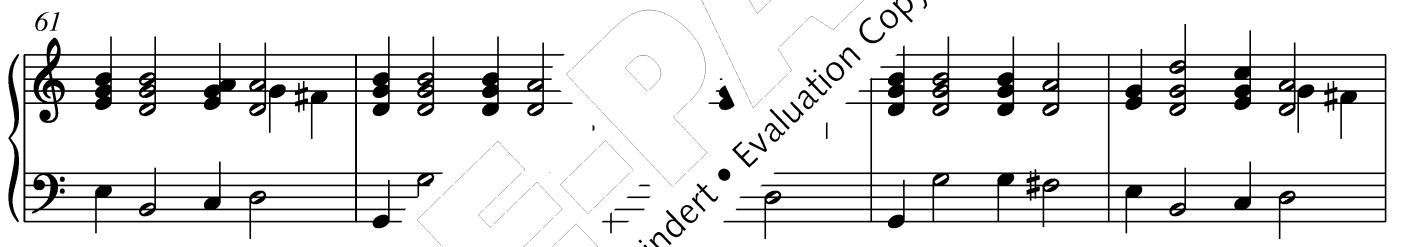
50 Deum de Deo



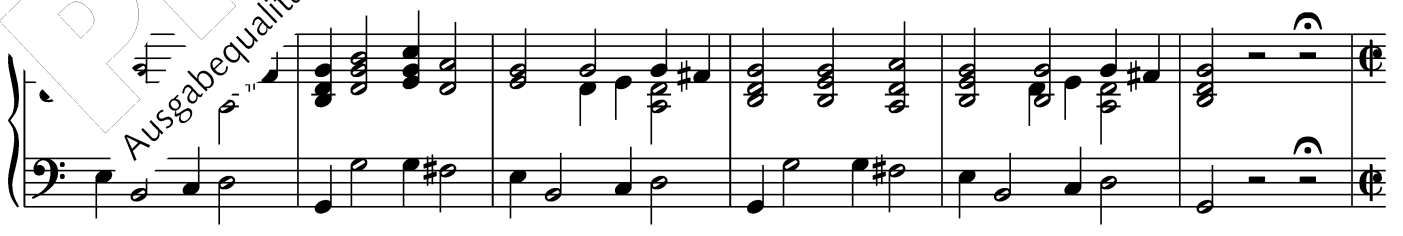
55



61



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77

Genitum, non factum

81

Qui propter nos

87

96

105

114

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134

Musical score for measures 134-142. The piece is in G major (one sharp) and 8/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes.

143

Musical score for measures 143-151. The right hand continues the melodic development with some chromaticism, and the left hand maintains the accompaniment. The piece concludes with a final cadence.

152 Et incarnatus est

Musical score for measures 152-157, titled "Et incarnatus est". The key signature changes to D major (two sharps). The right hand has a more active, rhythmic melody, and the left hand features a walking bass line. A finger number "6" is indicated below the first measure.

158

Crucifixus

Musical score for measures 158-163, titled "Crucifixus". The key signature changes to D minor (two sharps). The right hand has a more active, rhythmic melody, and the left hand features a walking bass line. Finger numbers "6" and "# 6" are indicated below the first and last measures respectively.

164

Musical score for measures 164-167. The right hand has a more active, rhythmic melody, and the left hand features a walking bass line. Finger numbers "6 5 6 5 6 5 6 5 6 5 6" are indicated below the measures.

168

Musical score for measures 168-173. The right hand has a more active, rhythmic melody, and the left hand features a walking bass line. Finger numbers "# 6 5 6 5 6 5 6 5 6" are indicated below the measures.

Musical score for measures 174-180. The right hand has a more active, rhythmic melody, and the left hand features a walking bass line. The piece concludes with a final cadence.

176 Symphonia

Musical score for measures 176-182. The score is written for piano in 3/4 time. The key signature has one sharp (F#). The music consists of chords in the right hand and a simple bass line in the left hand.

183

Musical score for measures 183-188. The score continues with chords in the right hand and a simple bass line in the left hand.

Et resurrexit

189

Musical score for measures 189-194. The score continues with chords in the right hand and a simple bass line in the left hand.

195

Musical score for measures 195-200. The score continues with chords in the right hand and a simple bass line in the left hand.

200

Musical score for measures 200-205. The score continues with chords in the right hand and a simple bass line in the left hand.

Musical score for measures 205-210. The score continues with chords in the right hand and a simple bass line in the left hand.

211

Musical score for measures 211-216. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a common time signature. The right hand features complex chordal textures with many beamed notes, while the left hand plays a steady eighth-note accompaniment.

217 Et iterum venturus est

Musical score for measures 217-223. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The right hand has a melodic line with some grace notes, and the left hand provides a simple harmonic accompaniment.

224

Musical score for measures 224-228. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a common time signature. The right hand features a melodic line with some grace notes, and the left hand provides a simple harmonic accompaniment.

229

Musical score for measures 229-235. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a common time signature. The right hand features a melodic line with some grace notes, and the left hand provides a simple harmonic accompaniment.

236

Musical score for measures 236-242. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a common time signature. The right hand features a melodic line with some grace notes, and the left hand provides a simple harmonic accompaniment.

Musical score for measures 243-249. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a common time signature. The right hand features a melodic line with some grace notes, and the left hand provides a simple harmonic accompaniment.

Et in Spiritum Sanctum

251

Musical score for measures 251-254. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a common time signature. The right hand features complex chordal textures with many accidentals, while the left hand plays a more rhythmic accompaniment.

255

Musical score for measures 255-257. The system continues with the grand staff. The right hand has a melodic line with some slurs and ties, while the left hand provides a steady accompaniment.

258

Musical score for measures 258-260. The system continues with the grand staff. The right hand has a melodic line with some slurs and ties, while the left hand provides a steady accompaniment.

261

Et unam sanctam

Musical score for measures 261-264. The system continues with the grand staff. The right hand has a melodic line with some slurs and ties, while the left hand provides a steady accompaniment.

265

Musical score for measures 265-268. The system continues with the grand staff. The right hand has a melodic line with some slurs and ties, while the left hand provides a steady accompaniment.

Musical score for measures 269-272. The system continues with the grand staff. The right hand has a melodic line with some slurs and ties, while the left hand provides a steady accompaniment.

280

288

296

304

313

Sanctus – Benedictus

Sanctus

Musical notation for the first system of the Sanctus, measures 1-8. The score is in 3/4 time and G major. The right hand features a series of chords, while the left hand plays a simple bass line.

Musical notation for the second system of the Sanctus, measures 9-16. The right hand continues with chords, and the left hand has a melodic line with some slurs. A circled chord in the right hand at measure 12 is highlighted.

Musical notation for the third system of the Sanctus, measures 17-24. The right hand has chords, and the left hand has a melodic line. A circled chord in the right hand at measure 21 is highlighted.

Musical notation for the fourth system of the Sanctus, measures 25-32. The right hand has chords, and the left hand has a melodic line. The text "Pleni sunt coeli" is written above the right hand.

Musical notation for the fifth system of the Sanctus, measures 33-40. The right hand has chords, and the left hand has a melodic line.

Musical notation for the sixth system of the Sanctus, measures 41-48. The right hand has chords, and the left hand has a melodic line.

49

Musical score for measures 49-55. The piece is in 3/4 time. The right hand features a complex texture with many beamed sixteenth notes and chords. The left hand has a simpler accompaniment of quarter and eighth notes. A fermata is placed over the final measure (55).

7 6

56 Symphonia

Musical score for measures 56-63, titled "Symphonia". The piece is in 3/4 time. The right hand has a melodic line with some grace notes and rests. The left hand provides a steady accompaniment of quarter notes.

64

Musical score for measures 64-70. The right hand has a melodic line with some grace notes and rests. The left hand provides a steady accompaniment of quarter notes.

71 Benedictus

Musical score for measures 71-73, titled "Benedictus". The piece is in 3/4 time. The right hand has a melodic line with some grace notes and rests. The left hand provides a steady accompaniment of quarter notes.

74

Musical score for measures 74-76. The right hand has a melodic line with some grace notes and rests. The left hand provides a steady accompaniment of quarter notes.

77

Musical score for measures 77-80. The right hand has a melodic line with some grace notes and rests. The left hand provides a steady accompaniment of quarter notes.

Musical score for measures 81-84. The right hand has a melodic line with some grace notes and rests. The left hand provides a steady accompaniment of quarter notes.

Agnus Dei

First system of the musical score for Agnus Dei, featuring a grand staff with treble and bass clefs. The music consists of chords and single notes in both hands.

Second system of the musical score, starting at measure 9. It includes a large watermark 'PROBEPARTITUR' and a diagonal watermark 'Evaluation Copy - Quality may be reduced • Carus-Verlag'.

Third system of the musical score, starting at measure 16. It includes a large watermark 'PROBEPARTITUR' and a diagonal watermark 'Evaluation Copy - Quality may be reduced • Carus-Verlag'.

Anhang: Agnus Dei (mit Ergänzung des Bittr

First system of the musical score for the appendix, featuring a grand staff with treble and bass clefs. The music consists of chords and single notes in both hands.

Second system of the musical score for the appendix, starting at measure 9. It includes a large watermark 'PROBEPARTITUR' and a diagonal watermark 'Evaluation Copy - Quality may be reduced • Carus-Verlag'.

Third system of the musical score for the appendix, including first and second endings. It includes a large watermark 'PROBEPARTITUR' and a diagonal watermark 'Evaluation Copy - Quality may be reduced • Carus-Verlag'.