



# MESSA BREVE E FACILE

α due voci dispari (C. B.)  
in onore di San Martino Vescovo

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(Op. 201)

## Kyrie

Andante

CONTRALTO *p*  
Ký - ri - e e - lé - i - son

BARITONO *p*  
Ký - ri - e e - lé - i -

ORGANO *p*

*mf* *p*  
Ký - ri - e e - lé - i - son Christe e - lé - i - son.

*mf* *p*  
- son Ký - ri - e e - lé - i - son Christe

*mf* *p*

*mf* Chri-ste *f* Christe e - lé - i - son.  
*mf* Chri-ste e - lé - i - son. *f* Christe e - lé - i - son.

The first system consists of three staves. The top two staves are vocal lines in treble clef. The first staff begins with a mezzo-forte (*mf*) dynamic and the lyrics "Chri-ste". The second staff continues with "Christe e - lé - i - son." and then repeats "Chri-ste e - lé - i - son." and "Christe e - lé - i - son." with a forte (*f*) dynamic. The piano accompaniment is on a grand staff (treble and bass clefs) with a mezzo-forte (*mf*) dynamic, featuring arpeggiated chords and flowing lines.

*f* Ky - ri - e e - lé - i - son *p* Ky - ri - e e - lé - i -  
*f* Ky - ri - e e - lé - i - son *p* Ky - ri - e e - lé - i -

The second system consists of three staves. The top two staves are vocal lines in treble clef. The first staff begins with a forte (*f*) dynamic and the lyrics "Ky - ri - e e - lé - i - son". The second staff continues with "Ky - ri - e e - lé - i -" and then repeats "Ky - ri - e e - lé - i -" with a piano (*p*) dynamic. The piano accompaniment is on a grand staff with a forte (*f*) dynamic, featuring arpeggiated chords and flowing lines.

- son *f* Ky - ri - e e - lé - i - son e - lé - i - son.  
- son *f* Ky - ri - e e - lé - i - son e - lé - i - son.

The third system consists of three staves. The top two staves are vocal lines in treble clef. The first staff begins with a forte (*f*) dynamic and the lyrics "- son Ky - ri - e e - lé - i - son e - lé - i - son.". The second staff continues with "- son Ky - ri - e e - lé - i - son e - lé - i - son." with a forte (*f*) dynamic. The piano accompaniment is on a grand staff with a forte (*f*) dynamic, featuring arpeggiated chords and flowing lines.

## Gloria

**Andante con moto**

**CONTRALTO** *mf* Et in ter - ra pax homi - ni - bus bonæ volun - ta - tis Lau - *p*

**BARITONO** *mf* Et in ter - ra pax homi - ni - bus bonæ volun - ta - tis

**ORGANO** *mf* *p*

*pp*

- da - - mus te. A - do - ra - - mus

*p*

Be - ne - di - - ci - mus te. A - do - ra - - mus

*pp*

**Meno mosso**

*f* te. Glo - ri - fi - cá - - mus te. *p* Gra - ti - as á - gi - mus ti - bi pro - pter

*f* te. Glo - ri - fi - cá - - mus te.

**Meno mosso**

*f* *p*

I: tempo

má-gnam gló-ri-am tu-am.

Dó-mi-ne Dé-us, Rex ce-lé-stis, Dé-us

I: tempo

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The first vocal line begins with the lyrics 'má-gnam gló-ri-am tu-am.' and the second vocal line begins with 'Dó-mi-ne Dé-us, Rex ce-lé-stis, Dé-us'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The tempo is marked 'I: tempo'.

*mf* Do-mi-ne Fi-li u-ni-ge-ni-te *pp* Jé-sú

*mf* Pa-ter om-ni-po-tens *pp* Jé-sú

The second system of the musical score continues the vocal and piano parts. The vocal staves show dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo). The piano accompaniment also features dynamic markings of *mf* and *pp*. The lyrics are 'Do-mi-ne Fi-li u-ni-ge-ni-te Jé-sú' and 'Pa-ter om-ni-po-tens Jé-sú'.

*f* Chri-ste Do-mi-ne Dé-us, A-grus Dé-i

*f* Chri-ste Do-mi-ne Dé-us, A-grus Dé-i

The third system of the musical score features a more intense vocal line with a forte (*f*) dynamic. The piano accompaniment also has a forte dynamic. The lyrics are 'Chri-ste Do-mi-ne Dé-us, A-grus Dé-i'.

Meno mosso

Fi - li - us Pa - - - - tris. - Qui tól - lis pec -

Fi - li - us Pa - - - - tris. - Qui tól - lis pec - cá - - ta

Meno mosso

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in G major with a key signature of one sharp (F-sharp). The tempo is marked 'Meno mosso' and the dynamics include 'p' (piano) and 'p' (piano). The lyrics are 'Fi - li - us Pa - - - - tris. - Qui tól - lis pec -' on the first line and 'Fi - li - us Pa - - - - tris. - Qui tól - lis pec - cá - - ta' on the second line.

- cá - - - ta mun - di mi - se - ré - re nó - - -

mun - - - di mi - se - ré - re nó - - -

mf

mf

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef. The piano accompaniment is in G major with a key signature of one sharp (F-sharp). The tempo is 'Meno mosso'. The dynamics include 'mf' (mezzo-forte). The lyrics are '- cá - - - ta mun - di mi - se - ré - re nó - - -' on the first line and 'mun - - - di mi - se - ré - re nó - - -' on the second line.

- bis Qui tól - lis peccá - ta mun - di su - sci - pe de pre -

- bis su - sci - pe su - sci - pe de pre -

mf

f

The third system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef. The piano accompaniment is in G major with a key signature of one sharp (F-sharp). The tempo is 'Meno mosso'. The dynamics include 'mf' (mezzo-forte) and 'f' (forte). The lyrics are '- bis Qui tól - lis peccá - ta mun - di su - sci - pe de pre -' on the first line and '- bis su - sci - pe su - sci - pe de pre -' on the second line.

ca-ti-ó-nem nó-stram

ca-ti-ó-nem nó-stram *mf* Qui sé-des ad dex-te-ram Pá-tris mi-se-ré-re nó-

*mf*

I<sup>o</sup> tempo

*mf* Quo-ni-am Tu só-lus San-

-bis. *mf* Quo-ni-am Tu só-lus San-

I<sup>o</sup> tempo

*mf*

-ctus *p* Tu só-lus Dó-mi-nus Tu só-lus Al-

-ctus Tu só-lus Dó-mi-nus. *p*

*mf*

*pp* **Più mosso**

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

*pp*

Je - su Chri - - - - ste. Cum Sán - - cto

**Più mosso**

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. Dynamics include *pp* and *f*. The tempo marking is **Più mosso**.

*f*

Cum Sán - cto Spi - ri - tu in gló - ri - a Dé - - i

Spi - ri - tu in gló - - - ri - a in gló - ri - a Dé - - i

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the previous text. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *f*. The tempo marking is **Più mosso**.

Pa - - tris A - - men A - - - - men.

Pa - - tris A - - men A - - - - men.

Detailed description: This system contains the final two vocal staves and the piano accompaniment. The vocal staves conclude with the text 'Pa - - tris A - - men A - - - - men.'. The piano accompaniment concludes with a final chord. Dynamics include *f*. The tempo marking is **Più mosso**.

## Credo

**Allegro moderato**

CONTRALTO

BARITONO

ORGANO

*mf*

Pá-trem om-ni-po-tén-tem fa-ctórem có-li et-tér-ræ, vi-si-bi-li-um

**Allegro moderato**

*mf*

*f* Et in ú-num Do-ni-num Je - sum Chri-stum

*pp*

*pp*

óm - ni-um et in - vi-si - bi - li - um. Je - sum Chri-stum

*f* *pp*

Fi-li-um Dé-i u-ni-gé - - ni-tum.

*mf*

Et ex Pá-tre ná-tum án-te om-ni-a sã-cu -

*mf*



*f* De - um de Dé - o, *mf* Dé - um ve - rum de De - o vé -  
 - la. *f* lu - men de lu - mi - ne, *mf* Dé - um ve - rum de De - o vé -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The music is in a major key with a 4/4 time signature. The first vocal line starts with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The piano accompaniment features arpeggiated chords and moving lines in both hands.

*f a tempo*  
 - ro Gé - ni - tum non fá - ctum con substan - ti - á - lem Pá - tri  
 - ro Gé - ni - tum non fá - ctum con substan - ti - á - lem Pá - tri

The second system of the musical score continues the vocal and piano parts. It features a tempo marking of *f a tempo*. The vocal staves have a dynamic of *f*. The piano accompaniment maintains the arpeggiated texture with a dynamic of *f a tempo*.

per quem óm - - ni - a fá - - ctá sunt. *p* Qui  
 per quem óm - - ni - a fá - - ctá sunt. *p*

The third system of the musical score concludes the page. It features a piano (*p*) dynamic for both the vocal and piano parts. The vocal staves end with a fermata over the word 'Qui'. The piano accompaniment also concludes with a fermata.

**Meno mosso**

*mf*

pro - pter nos hó - mi - nes et pro - pter no - stram sa - lú - tem de .

*p*

Qui pro - pter nos hó - mi - nes et pro - pter no - stram sa - lú - tem

**Meno mosso**

*p*

*mf*

scen - dit de cé - lis.

de - scen - dit de cé - lis.

**Poco andante**

*pp*

*mf*

Et in - car - ná - tus est de Spi - ri - tu Sán - cto ex Ma - ri - a

**Poco andante**

*pp*

*mf*



Vir - gi - ne: Et hó - mo fá - ctus est.

Lo stesso movimento



*p*  
Cru - ci - fi - xus é - ti - am pro nó - bis sub

Lo stesso movimento

*p*



Pón - ti - o Pi - lá - to pás - sus et se - púl - tus est.

## Allegretto

Et re-sur-ré-xit tér-ti-a di-e, se-cún-dum Scri-

Et re-sur-ré-xit tér-ti-a di-e, se-cún-dum Scri-

## Allegretto

-ptu - - rar. Et a - scen - dit in có - lum sé - det ad de - xte - ram Pa - -

-ptu - - rar. Et a - scen - dit in có - lum sé - det ad de - xte - ram Pa - -

-tris.

*mf*  
-tris. Et i - te - rum ven - tú - rus est cum gló - ri - a iu - di - cá - re vi - vos et mor - tu - os:

Poco meno

*p*  
Et in Spi-ri-tum San-ctum,  
*f*  
cu-ius ré-gni non é-rit fi- - - nis.

*f* *p*

Poco meno

Dó - mi-num, et vi-vi-fi - can - tem Qui ex Pá - tre Fi-li - ó - que pro -

- cé - - dit. *p* si - mul a - do - rá - tur et *f*  
*mf* Qui cum Pá - tre, et Fi - li-o *p* si - mula - do - rá - tur et *f*

**Con moto**

con glo-ri-fi-ca-tur Qui lo-cú-tus est per Pro-phé-tas.

con glo-ri-fi-ca-tur Qui lo-cú-tus est per Pro-phé-tas.

**Con moto**

**Andante**

*p* Et ú-nam Sán-ctam, ca-thó-li-cam et A-po-stó-li-cam Ec-

*p* Et ú-nam Sán-ctam, ca-thó-li-cam et A-po-stó-li-cam Ec-

**Andante**

-cle-si-am.

-cle-si-am. *p* Con-fi-te-or ú-num ba-pti-sma in remissi-ó-nem pecca-tó-

*mf*

Et ex - spé - cto re - surrecti - ó - nem mor - tu - ó - rum . -

- rum. Et

*mf*

**Con moto**

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

vi - - tam ven - tu - - ri sæ - - cu - li. A - -

**Con moto**

- - men. A - - - - - men.

- - men. A - - - - - men.

# Sanctus

**Andante**

CONTRALTO *p* San - ctus. *p* San - ctus, Dó - minus Dé - us

BARITONO *mf* San - ctus, *p* San - ctus, Dó - minus Dé - us

ORGANO *p* *mf* *p*

Sá - ba - oth. *f* Plé - ni - sunt cœ - li et tér - ra gló - ri - a tu - a

Sá - ba - oth. *f* Plé - ni - sunt cœ - li et tér - ra gló - ri - a

gló - ri - a tu - a. *pp* Ho - sán - na Ho - sán - na inex - cel - sis.

gló - ri - a tu - a. *pp* Ho - sán - na Ho - sán - na inex - cel - sis.

ORGANO *pp*



# Benedictus

Andante con moto

CONTRALTO *p* Be-ne-di - - - ctus, *f* Be-ne-di - - - ctus.

BARITONO

ORGANO *p* *f*

*cresc.* - - - -

Qui ve-nit in no-mi-ne Do-mi-ni *p* *mf* Be - ne - dictus qui ve-nit in

Be-ne - di-ctus *p* *mf* Be-ne - dictus qui ve-nit in

*cresc.* *p* *mf*

*pp* Poco meno

no-mi-ne Do - mi - ni Ho - san - na Ho - san - na in ex-cel - - sis.

*pp* no-mi-ne Do - mi - ni Ho - san - na Ho - san - na in ex-cel - - sis.

Poco meno

# Agnus Dei

Andante

CONTRALTO *p*  
A - gnus De - i qui tol - lis pec - ca - ta mun - di mi - se -

BARITONO *p*  
mi - se -

ORGANO *p*  
Andante

- re - re no - - - bis

- re - re no - - - bis *mf* A - gnus De - i qui tol - lis pec -

mi - se - re - re no - - -

- ca - - ta mun - di mi - se - re - re no - - - *p*

-bis. A - gnus De - i qui

-bis. A - gnus De - i qui

*cresc.*

tol - lis pec - ca - ta mun - di do - - - na do - - - na

tol - lis pec - ca - ta mun - di do - - - na do - - - na

do - na no - bis pa - - - cem

do - na no - bis pa - - - cem