

Angelus

Yves Rinaldi

tempo a piacere

Soprani

Alti

Ténors

Basses

An - ge - lus Do - mi - ni, nun - tia - vit Ma - ri - a - e.

• = 40

• = 40

• = 40

Detailed description: This block contains the first system of the musical score. It features four vocal staves: Soprano (Soprani), Alto (Alti), Tenor (Ténors), and Bass (Basses). The Soprano part has a melodic line with lyrics 'An - ge - lus Do - mi - ni, nun - tia - vit Ma - ri - a - e.' The other three parts are currently silent, indicated by horizontal lines. A tempo marking 'tempo a piacere' is at the top. A note value indicator '• = 40' is shown for each staff.

5

S

A

T

B

Et con - cept de Spi - ri - tu Sanc - to. A -

Detailed description: This block contains the second system of the musical score, starting at measure 5. The Soprano part continues with the lyrics 'Et con - cept de Spi - ri - tu Sanc - to. A -'. The other three parts remain silent.

9

S

A

T

B

ve Ma - ri - a gra - tia ple - na. Be - ne - dic - ta

mf Do - mi - nus te - cum.

Detailed description: This block contains the third system of the musical score, starting at measure 9. The Soprano part has lyrics 've Ma - ri - a gra - tia ple - na. Be - ne - dic - ta'. The Alto part has lyrics 'Do - mi - nus te - cum.' and a dynamic marking '*mf*'. The other parts are silent.

13

S tu in mu - lie - ri - bus et be - ne - dic - tus fruc - tus ven - tris tu - i, _____

A _____ A - ve Ma - ri - a.

T _____

B _____

17

S _____ Sanc - - - - ta Ma - ri - a, _____

A _____ Ie - - - - sus, _____

T _____

B _____

21

S _____ Pe - ca - to - ri - bus, nunc

A _____ Ma - - - - ter De - i o - ra pro no - bis

T _____

B _____

Angelus

25


S  et in ho - ra mor - tis nos - tra - e. A - men. Fi - - -

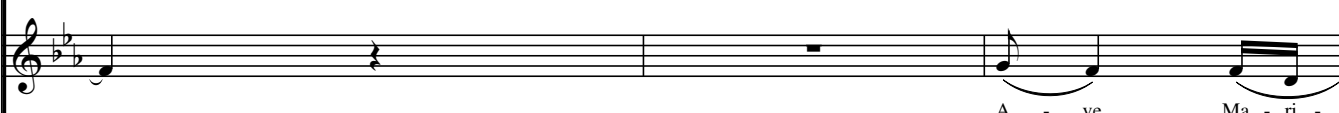
A  Ec - ce an - cil - la Do - mi - ni.

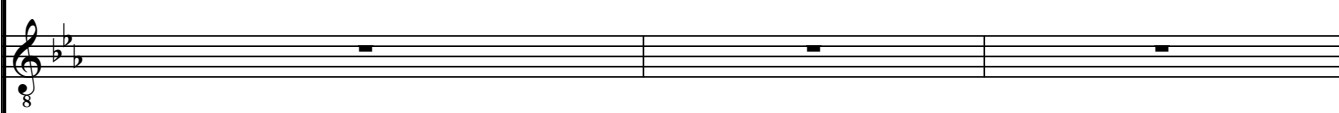
T 

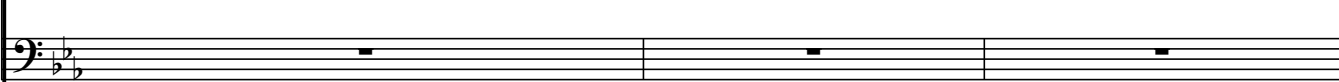
B 

29


S  at mi - hi se - cun - dum ver - bum tu - - um.


A  A - ve Ma - ri -


T 

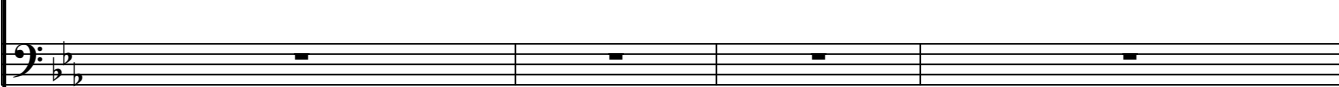
B 

32

S  Et Ver - bum ca - ro

A  a, gra - tia ple - na.

T 

B 

36

S fac - - - - - tum est.

A Et ha - bi - ta - vit in no - - - - bis.

T

B

40

S

A A - ve Ma - ri - a, gra - tia ple - na. O - ra pro no - bis, sanc -

T

B

44

S Ge - - - ni - trix. Ut di - gni ef -

A ta De - i De - i

T

B

48

S
fi - cia mur Chri - sti. O - re -

A
po - mis - sio - ni - bus

T

B

52 (tutti)

S
mus/gra - tiam tu - am, qua - e - su - mus, Do - - - mi - ne,

A
mf An - - ge - lus Do - mi - ni, nun - - - tia - vit Ma - - - ri -

T

B

56

S
men - - - ti - bus nos - tris in - fun - - - de;

A
a - - - e. Et con - cept de Spi - ri - tu Sanc - to.

T

B

60

S ut qui, An - ge - lo nun - tian - te, Chris - - - ti Fi - li - i

A A - ve Ma - ri - - - a, Gra - tia ple - na.

T

B

64

S tu in - car - tio - nem co - gno - vi - mus, per pas - sio - nem e - ius

A A - ve Ma - - - ri - a, gra - - - tia ple - na.

T

B

68

S Et cru - - - cem, ad re - su - rec - tio - nis

A A - - - ve Ma - ri - a,

T *mf* Et - cru - - - cem,

B

Angelus

72

S glo - ri - am per - du - ca - mur. Per Chris - tum Per Chris - tum

A gra - tia ple - na. Do - - - - mi - nus te - cum.

T

B

76

S Do - mi - num nos - trum *f* A - men. A - - - - men. (tutti)

A A - ve Ma - ri - a. *f* A - men. A - men. Per - Chris - tum (tutti)

T *f* A - men. A - men. A - men.

B *f* A - men. A - men. A - men.

80

S *ff* Per Chris - tus Do - mi - nus nos - trum A - men. (tutti)

A Do - mi - *ff* num nos - trum. men. A - - - - men.

T A - - - - men. *ff* A - - - - men. A - - - - men. A - - - - men.

B A - - - - men. *ff* Per Chris - tus Do - mi - nus. A - - - - men.

84

S A - - - - men. A - - - - men. *ff* Per Chris - tus

A (tutti) A - men. Per - Chris - tus Do - mi - - *ff* nus nos - trum.

T (tutti) A - men. A - men. A - - - - men. *ff* A - - - - men.

B A - men. A - men. A - men. *ff* Per Chris - tus

88

S Do - mi - - nus nos - trum *f* Do - mi - ne (tutti)

A A - men. *f* A - - - - men. *f* qua - e - su - mus, Do - mi - ne, men - ti - bus nos - tris (tutti)

T A - men. A - men. *f* O - re - mus. Gra - tium tu - am, qua - e - su - mus, Do - mi - ne, men - ti - bus nos - tris

B Do - mi - nus. *f* Per - - - - tum Do - mi - num (tutte)

92

S *mf* An - ge - lus Do - - - - mi - -

A in - fun - de; *mf* An - ge - lus Do - - - - mi - ni,

T in - fun - de; *mf*

B nos - - - - trum. *mf*

96

S ni, nun - tia - vit Ma - ri - a - e. Et con - cept de Spi -

A — nun - tia - vit Ma - ri - a - e. Et con - - - cept

T

B

100

S ri - - tu Sanc - to. A - ve Ma - ri - a, gra - tia ple -

A de Spi - ri - tu Sanc - to. A - - - ve Ma - ri - a,

T

B

104

S na. Do - mi - nus te - cum. Be - ne - dic - ta tu in mu -

A gra - tia ple - na. Be - ne - dic - ta tu in mu -

T *mf* Do - - - mi - nus

B *mf* Do - - - mi - nus

108

S
lie - ri - bus et be - ne - dic - tus

A
lie - ri - bus et be - ne - dic - tus fruc - tus ven -

T
te - cum.

B
te - cum.

112

S
be - ne - dic - tus fruc - tus ven - tris tu

A
tris tu - i, Ie - sus. Ie -

T

B

116

S
i Ie - sus. Sanc - ta Ma - ri - a, Sanc - ta

A
sus, Ie - sus. Sanc - ta Ma - ri - a, Sanc - ta

T

B

120

S Ma - ri - a, Ma - ter De - i. *f* Per Chris - - - - tum

A Ma - - - - - ter De - i. *f* Per Chris - - - - - tum *mf*

T

B *mf*

124

S *mf* Do - mi - num nos - trum.

A Per Chris - - - - - tum Do - mi - num nos - trum

T Per Chris - - - - - tum Do - mi - num nos - trum.

B *mf* Per Chris - - - - - tum

128

S A - - - - - men.

A A - - - - - men.

T A - - - - - men.

B A - - - - - men.

130

S

A

T

B

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for measures 130 and 131. The Soprano part begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first note is a half note G4. The Alto part begins with a treble clef, a key signature of one flat, and a common time signature. The first note is a half note F4. The Tenor part begins with a treble clef, a key signature of one flat, and a common time signature. The first note is a half note E4. The Bass part begins with a bass clef, a key signature of one flat, and a common time signature. The first note is a half note D3. The score ends with a double bar line and repeat dots.