



Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Associate: SABAM - IPI code of the artist : I-000391194-0

About the piece



Title: MISSA BREVIS [Texte liturgique]

Composer: Nichifor, Serban

Licence: Serban Nichifor © All rights reserved

Publisher: Nichifor, Serban

Instrumentation: Choral a cappella

Style: Gregorian

Comment: Liturgical Text

Serban Nichifor on [free-scores.com](http://www.free-scores.com)

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Șerban NICHIFOR

M I S S A B R E V I S

pour Choeur mixte "a cappella" (8 voix)

- 13 S., 11 A., 11 T., 10 B. -

Durée estimative: 14'30"

- Kyrie - 2'

- Gloria - 1'50"

- Credo (ad lib.) - 3'

- Sanctus - 3'10"

- Agnus Dei - 4'30"

L e g e n d a

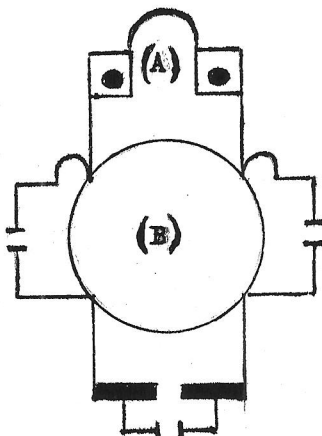
- ∑ - répétition libre et irrégulière du son, selon les accents prosodiques du texte (donc quasi recitativo, recto-tono);
- ~ - séquence musicale en déroulement molto rubato (libre et non mesuré);
- ▲ - le son le plus aigu possible (individuellement, dans l'intensité indiquée, sans forcer la voix);

Abside

Transept

Nef

Narthex



- emplacements du Choeur: normal, quasi-stéréophonique(A);
exceptionnel, variante panoramique (B).

Nota Bene - Cette partition est amoindrie au format "A 4", du format "A 3" (en original). La partition pourra être utilisée tel quel aussi par les interprètes free-scores.com format original ("A 3").

Lontano e Misterioso
Quasi Senza Tempo

MISSA BREVIS

I - KYRIE

Serban Nichifor

1 *sempre pp* *quasi mormorando irregolare (n30)* *(respirare ad libitum)* n60"

S. 1 *sempre pp* *quasi mormorando irregolare* *(respirare ad libitum)*

S. 2 *sempre pp* *quasi mormorando irregolare* *(respirare ad libitum)*

A. 1 *sempre pp* *quasi mormorando irregolare* *(respirare ad libitum)*

A. 2 *sempre pp* *quasi mormorando irregolare* *(respirare ad libitum)*

T. 1 *sempre pp* *quasi mormorando irregolare* *(respirare ad libitum)*

T. 2 *sempre pp* *quasi mormorando irregolare* *(respirare ad libitum)*

B. 1 *sempre pp* *quasi mormorando irregolare* *(respirare ad libitum)*

B. 2 *sempre pp* *quasi mormorando irregolare* *(respirare ad libitum)*

1 *(n30)* *gl. non vibrato* *liscio* n60"

S. 1 *gl. non vibrato* *liscio*

S. 2 *gl. non vibrato* *liscio*

A. 1 *gl. non vibrato* *liscio*

A. 2 *gl. non vibrato* *liscio*

T. 1 *perdendosi*

T. 2 *perdendosi*

B. 1 *perdendosi*

B. 2 *perdendosi*

(attacca)

n2'

9-IV-1993

II - GLORIA

Maestoso, quasi Campano-pleno ma dolce (♩=60MM)

Sempre Rubato

12 appross.
2

S.
1. *f* Glória... Déo... hominibus bonae
2. *f* Glória... Déo... hominibus bonae

A.
1. *f* Glória... Déo... hominibus bonae
2. *f* Glória... Déo... hominibus bonae

T.
1. *f* Glória... in excelsis... Et in terra pax...
2. *f* Glória... in excelsis... Et in terra pax...
sub. *f* Glória... in excelsis... Et in terra pax...

B.
1. *f* Glória... in excelsis... Et in terra pax...
2. *f* Glória... in excelsis... Et in terra pax...
sub. *f* Glória... in excelsis... Et in terra pax...

~12"

S.
1. voluntatis... Benedicimus te... Glorificamus te... tibi propter
2. voluntatis... Benedicimus te... Glorificamus te... tibi propter

A.
1. voluntatis... Benedicimus te... Glorificamus te... tibi propter
2. voluntatis... Benedicimus te... Glorificamus te... tibi propter

T.
1. Laudamus te... Adoramus te... Gratias agimus...
2. Laudamus te... Adoramus te... Gratias agimus...
sub. Laudamus te... Adoramus te... Gratias agimus...

B.
1. Laudamus te... Adoramus te... Gratias agimus...
2. Laudamus te... Adoramus te... Gratias agimus...
sub. Laudamus te... Adoramus te... Gratias agimus...

~12"

poco a poco animando

(D n 68)

~11"

S. 1 glóriam tuam... Rex caeléstis... omnipotens...

S. 2 glóriam tuam... Rex caeléstis... omnipotens...

A. 1 glóriam tuam... Rex caeléstis... omnipotens...

A. 2 glóriam tuam... Rex caeléstis... omnipotens...

T. 1 magnam... Domine Deus... Deus Pater...

T. 2 magnam... Domine Deus... Deus Pater...

B. 1 magnam... Domine Deus... Deus Pater...

B. 2 magnam... Domine Deus... Deus Pater...

(sempre animando)

(D n 76)

~10"

S. 1 Fili unigénite... Domine Deus... Filius Patris...

S. 2 Fili unigénite... Domine Deus... Filius Patris...

A. 1 Fili unigénite... Domine Deus... Filius Patris...

A. 2 Fili unigénite... Domine Deus... Filius Patris...

T. 1 Domine... Jesu Chríste... Agnus Dei...

T. 2 Domine... Jesu Chríste... Agnus Dei...

B. 1 Domine... Jesu Chríste... Agnus Dei...

B. 2 Domine... Jesu Chríste... Agnus Dei...

(sempre animando)

(♩ = 84)

~ 9"

S. 1 miserere nobis... suscipe deprecationem nobis... miserere

S. 2 miserere nobis... suscipe deprecationem nobis... miserere

A. 1 miserere nobis... suscipe deprecationem nobis... miserere

A. 2 miserere nobis... suscipe deprecationem nobis... miserere

T. 1 Qui tollis peccata mundi... Qui tollis peccata mundi... Qui sedes ad dexteram Patris...

T. 2 Qui tollis peccata mundi... Qui tollis peccata mundi... Qui sedes ad dexteram Patris...

B. 1 Qui tollis peccata mundi... Qui tollis peccata mundi... Qui sedes ad dexteram Patris...

B. 2 Qui tollis peccata mundi... Qui tollis peccata mundi... Qui sedes ad dexteram Patris...

(sempre animando)

(♩ = 90)

~ 8"

S. 1 nobis... *ben f* Tu solus Dominus... Jesu Christe... Jesu Christe...

S. 2 nobis... *ben f* Tu solus Dominus... Jesu Christe... Jesu Christe...

A. 1 nobis... *ben f* Tu solus Dominus... Jesu Christe... Jesu Christe...

A. 2 nobis... *ben f* Tu solus Dominus... Jesu Christe... Jesu Christe...

T. 1 Quoniam tu solus Sanctus... Tu solus Altissimus... Tu solus Altissimus...

T. 2 Quoniam tu solus Sanctus... Tu solus Altissimus... Tu solus Altissimus...

B. 1 Quoniam tu solus Sanctus... Tu solus Altissimus... Tu solus Altissimus...

B. 2 Quoniam tu solus Sanctus... Tu solus Altissimus... Tu solus Altissimus...

poco a poco allargando ----- (D#44)

molto

~15"

S. 1 Cum Sancto Spiritu... in gloria Dei... Dei Patris...
 S. 2 Cum Sancto Spiritu... in gloria Dei... Dei Patris...
 A. 1 Cum Sancto Spiritu... in gloria Dei... Dei Patris...
 A. 2 Cum Sancto Spiritu... in gloria Dei... Dei Patris...
 T. 1 Cum Sancto Spiritu... in gloria Dei... Dei Patris...
 T. 2 Cum Sancto Spiritu... in gloria Dei... Dei Patris...
 B. 1 Cum Sancto Spiritu... in gloria Dei... Dei Patris...
 B. 2 Cum Sancto Spiritu... in gloria Dei... Dei Patris...

Senza Tempo

~30"

S. 1 sub. PP A men
 S. 2 sub. PP A men
 A. 1 sub. PP A men
 A. 2 sub. PP A men
 T. 1 sub. PP A men
 T. 2 sub. PP A men
 B. 1 sub. PP A men
 B. 2 sub. PP A men

11-N-1993

~1'50"
~3'50"

III - CREDO (ad libitum)

Crédo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilibus omnium et invisibilibus.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, Lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine; et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum; sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos; cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre, Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas.
Et unam, Sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

recitando = n. 2'

Pietoso e semplice, poco rubato (♩ = 74)

Handwritten musical score for the first system, featuring Tenors (T.) and Basses (B.).

- Staff 1 (T. 1): Treble clef, 10-measure rest.
- Staff 2 (T. 2): Treble clef, 4-measure rest, then notes with dynamics *pp* and *p*, and a fermata.
- Staff 3 (B. 1): Bass clef, notes with dynamics *pp* and *p*, and a fermata.
- Staff 4 (B. 2): Bass clef, 1-measure rest.

Performance markings include *pp*, *p*, and *A*. A box labeled **CREDO** is present with the instruction *P-mf recitando in rilievo* and *Solo (ossia Tutti)*.

Handwritten musical score for the second system, featuring Alto (A.), Tenors (T.), and Basses (B.).

- Staff 1 (A.): Treble clef, 1-measure rest.
- Staff 2 (A. 2): Treble clef, notes with dynamics *pp* and *p*, and a fermata.
- Staff 3 (T. 1): Treble clef, notes with dynamics *pp* and *p*, and a fermata.
- Staff 4 (T. 2): Treble clef, notes with dynamics *pp* and *p*, and a fermata.
- Staff 5 (B. 1): Bass clef, notes with dynamics *pp* and *p*, and a fermata.
- Staff 6 (B. 2): Bass clef, notes with dynamics *pp* and *p*, and a fermata.

Performance markings include *pp*, *p*, and *A*. A box labeled **CREDO** is present with the instruction *P-mf recitando in rilievo* and *Solo (ossia Tutti)*. The instruction *(sempre in rilievo)* is written below the Bass 2 staff.

1. *pp poco vibrato, fluido*

S. *pp* A (1) (2) (3) (4)

A. *pp* A (3) (4) (5) (6)

T. (5) (6) (7) (8)

(7) (8) (9) (10)

(9) (10) (11) (12)

B. *(sempre in rilievo)*

S. *sf. dolce* (2) (2) (2)

A. (2) (2) (2)

T. (2) (2) (2)

(2) (2) (2)

B. *(sempre in rilievo)*

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is divided into three measures. The Soprano part begins with a dynamic marking of *p* and includes a tempo change to $\frac{12}{4}$ in the second measure. The Alto and Tenor parts also feature *p* dynamics. The Bass part is marked *(sempre in rilievo)* and includes a *(rit.)* marking at the end of the third measure.

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, continuing from the previous system. The Soprano part includes dynamic markings of *mp* and *pp*, and a *molto* hairpin. The Alto and Tenor parts also feature *mp* and *pp* dynamics, with *sub. pp* markings in the Tenor part. The Bass part includes *sub. pp* markings. The word "men" is written under the Soprano, Alto, and Tenor parts in the final measure. The score concludes with a double bar line and a *rit.* marking.

13-IV
 ~31
 ~65

Dolcissimo, fluido

IV - SANCTUS

Handwritten musical score for the first system, featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score includes dynamic markings such as *pp* and *A*, and rehearsal marks labeled *~132* and *~25''*. The vocal parts have lyrics "San-ctus" written below them. The piano accompaniment includes chords and rests.

Handwritten musical score for the second system, continuing the vocal and piano parts. It includes lyrics "San-ctus" and "Dó-mi-nus Dé-us Sá-ba". The score features dynamic markings like *poco* and *pp*, and rehearsal marks *~15''* and *~64*. The vocal parts have lyrics "San-ctus" and "Dó-mi-nus Dé-us Sá-ba" written below them. The piano accompaniment includes chords and rests.

S.
1. *pp* *leggiero* ni-ni-ni-ni ---- ri-ri-ri-ri ----
2. *pp* *leggiero* ri-ri-ri-ri ----

A.
1. *pp* *leggiero* li-li-li-li ----
2. *mp* *in rilievo* $\text{♩} \sim 84$ $\text{♩} \sim 106$ Plé-ni sont cae-li et tér-ra gló-ri-a tú-a, gló-ri-a

T.
1. *pp* oth. $\text{♩} \sim 106$ A
2. *pp* oth. A

B.
1. *pp* oth. A $\text{♩} \sim 106$
2. *pp* (respirazione individuale) $\text{♩} \sim 106$

30"
3
4

S.
1. $\text{♩} \sim 84$ *poco accelerando* (ri-ri....) *sub. allargando* *Ardente, ben sost.* ($\text{♩} \sim 76$)
2. $\text{♩} \sim 84$ tú - a. Ho sán-na, Ho sán-na in ex

A.
1. *p* tú - a, tú - a, tú - a, tú - a. Ho sán-na, Ho sán-na in ex
2. *p* tú - a, tú - a, tú - a, tú - a. Ho sán-na, Ho sán-na in ex

T.
1. $\text{♩} \sim 106$ *poco a poco accelerando* $\text{♩} \sim 152$
2. $\text{♩} \sim 106$ *poco a poco accelerando* $\text{♩} \sim 152$

B.
1. $\text{♩} \sim 106$ *poco a poco accelerando* $\text{♩} \sim 152$
2. $\text{♩} \sim 84$ $\text{♩} \sim 76$

tú - a, tú - a, tú - a tú - tú - a, Ho sán-na, Ho sán-na in ex

Tutti - 76 giusto

S. 1. cel-sis, Ho-san-na
2. cel-sis, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-

A. 1. cel-sis, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-
2. cel-sis, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-

T. 1. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni
2. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

B. 1. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni
2. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni

cel-sis, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-

S. 1. Ho-san-na
2. san-na, Be-ne-dic-tus, Be-ne-dic-tus, Be-ne-dic-tus, Be-ne-

A. 1. san-na, Ho-san-na in ex-cel-sis, Ho-san-na in ex-
2. san-na, Ho-san-na in ex-cel-sis, Ho-san-na in ex-

T. 1. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, Be-ne-dic-tus, Be-ne-dic-tus, Be-ne-
2. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, Be-ne-dic-tus, Be-ne-dic-tus, Be-ne-

B. 1. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, Be-ne-dic-tus, Be-ne-dic-tus, Be-ne-
2. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, Be-ne-dic-tus, Be-ne-dic-tus, Be-ne-

san-na, Ho-san-na in ex-cel-sis, Ho-san-na in ex-

V - AGNUS DEI

Pietoso (♩ ~ 62), poco rubato

N Solo *P* *lento*

S. 1. *A* — *A* — *gnus*

A. 1. *A* — *A* — *gnus*

T. 1. *A* — *A* — *gnus*

B. 1. *A* — *A* — *gnus*

2. *A* — *A* — *gnus*

3. *A* — *A* — *gnus*

4. *A* — *A* — *gnus*

~ 20"

Poco più mosso (♩ ~ 72)

S. 1. *(Solo)* *A* — *A* — *gnus*

2. *A* — *gnus* Dé-i, *A* — *gnus* Dé-i, qui tól — lis pec-cá-ta mún — di: mi-se — té-te nó — bis.

A. 1. *A* — *gnus* Dé-i, *A* — *gnus* Dé-i, qui tól — lis pec-cá-ta mún — di: mi-se — té-te nó — bis.

2. *A* — *gnus* Dé-i, *A* — *gnus* Dé-i, qui tól — lis pec-cá-ta mún — di: mi-se — té-te nó — bis.

T. 1. *A* — *gnus* Dé-i, *A* — *gnus* Dé-i, qui tól — lis pec-cá-ta mún — di: mi-se — té-te nó — bis.

2. *A* — *gnus* Dé-i, *A* — *gnus* Dé-i, qui tól — lis pec-cá-ta mún — di: mi-se — té-te nó — bis.

B. 1. *A* — *gnus*, *A* — *gnus*, *A* — *gnus*

2. *A* — *gnus*, *A* — *gnus*, *A* — *gnus*

~ 30"

Sempre più mosso (♩ = 88)

25"

S. *mp poco*
 A - gnus Dé - i, A - gnus Dé - i, qui tól - lis pec - cã - ta mún - di: mi - se - ré - te nó - bis.

A. *mp poco*
 A - gnus Dé - i, A - gnus Dé - i, qui tól - lis pec - cã - ta mún - di: mi - se - ré - te nó - bis.

T. *mp poco*
 A - gnus Dé - i, A - gnus Dé - i, qui tól - lis pec - cã - ta mún - di: mi - se - ré - te nó - bis.

B. *mp*
 A - gnus, A - gnus, A - gnus

Anche più mosso (♩ = 108)

poco rall.

20"

S. *mf* *f*
 A - gnus Dé - i, A - gnus Dé - i, qui tól - lis pec - cã - ta mún - di: dó - na nó - bis pá - cem.

A. *mf* *f*
 A - gnus Dé - i, A - gnus Dé - i, qui tól - lis pec - cã - ta mún - di: dó - na nó - bis pá - cem. A

T. *mf* *f*
 A - gnus Dé - i, A - gnus Dé - i, qui tól - lis pec - cã - ta mún - di: dó - na nó - bis pá - cem.

B. *mf* *f*
 A - gnus, A - gnus, A - gnus

7
4
sub. 1

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is divided into four measures. The lyrics are: "pá — cem, pá — cem, pá — cem, pá — cem". The Tenor part includes the lyrics "dó — ná nó-bis" in the first measure. The score includes dynamic markings such as *p* and *mp*, and phrasing slurs. The key signature has one sharp (F#).

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is divided into four measures. The lyrics are: "pá — cem, pá — cem, pá — cem, pá — cem". The score includes dynamic markings such as *pp* and *pp sempre*, and phrasing slurs. The tempo/mood marking is "Estatico, molto tranquillo (♩ = 60)". The key signature has one sharp (F#).

sempre PP estatico

S. 1. *pá* ——— | *pá* ——— | *pá* ——— | *pá* ——— | *pá* ——— | *A* ———

S. 2. *pá* ——— | *pá* ——— | *pá* ——— | *pá* ——— | *pá* ——— | *A* ———

A. 1. *pá* ——— | *pá* ——— | *pá* ——— | *pá* ——— | *pá* ——— | *A* ———

A. 2. *pá* ——— | *pá* ——— | *pá* ——— | *pá* ——— | *pá* ——— | *A* ———

T. 1. *cem* ——— | *cem* ——— | *cem* ——— | *cem* ——— | *cem* ——— | *cem* ———

T. 2. *cem* ——— | *cem* ——— | *cem* ——— | *cem* ——— | *cem* ——— | *cem* ———

B. 1. *cem* ——— | *cem* ——— | *cem* ——— | *cem* ——— | *cem* ——— | *cem* ———

B. 2. *cem* ——— | *cem* ——— | *cem* ——— | *cem* ——— | *cem* ——— | *cem* ———

S. 1. *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ———

S. 2. *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ———

A. 1. *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ———

A. 2. *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ———

T. 1. *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ———

T. 2. *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ———

B. 1. *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ———

B. 2. *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ——— | *A* ———

sempre PP liscio (respirazione individuale) *poco* ?

sempre PP liscio (respirazione individuale) *poco* ?

sempre PP liscio (respirazione individuale) *poco* ?

sempre PP liscio (respirazione individuale) *poco* ?

↑ immateriale, fluido e rubato, quasi senza tempo (♩ 60) — 19 — free-scores.com

Sempre Immateriale, fluido e rubato, quasi senza tempo

15

S. 1 gliss. leggero e lento non vibrato - poco a poco decresce. PP liscio,

S. 2 gliss. leggero e lento non vibrato - poco a poco decresce. PP liscio,

A. 1 gliss. leggero e lento non vibrato - poco a poco decresce. PP liscio,

A. 2 gliss. leggero e lento non vibrato - poco a poco decresce. PP liscio,

T. 1

T. 2 P poco vibrato

B. 1 P poco vibrato

B. 2 P poco vibrato

20

S. 1 eterico (resp. indiv.)

S. 2 eterico (resp. indiv.)

A. 1 eterico (resp. indiv.)

A. 2 eterico (resp. indiv.)

T. 1 Solo P come eco, poco in rilievo (ossia Tutti) A - gnus Dé - i

T. 2 PP liscio (resp. indiv.)

B. 1 PP liscio (resp. indiv.)

B. 2 PP liscio (resp. indiv.)

FINIS

14'30

14'30