

Marco Agostinelli

# Missa Tango

Mixed Choir 4 v.  
Piano  
Bandoneon  
Double bass  
Drums ad lib.



È storicamente certo, il tango è nato nei bassifondi di Buenos Aires, e nella sua forma primigenia nell'atmosfera porteña dei postriboli e dei bordelli di Buenos Aires. Forse qualcuno potrà giudicarlo inadatto all'Ordinarum Missae, ma è proprio tra le prostitute, i ladri e i peccatori che Gesù svolse il suo ministero, è così che suggestionato da questo concetto ho voluto scrivere una messa che fondesse insieme lo stile della polifonia con gli stili del tango.

Perfino nella polifonia della controriforma (Palestrina primo fra tutti) ci sono esempi di messe che mescolano insieme ritmi di danze del tempo, ritmi di gagliarda o pavana nel Gloria o nel Credo sottolineando la dialettica tra spirito e materia che si estrinseca nel linguaggio musicale.

So che sono state fatte altre messe nell'idioma popolare argentino (Ramirez) o messe Tango (Luis Bacalov), ma non è in questa linea che il mio lavoro si esplica: il mio intento è di fondere il linguaggio popolare contraddistinto da semplici ma potenti concetti ritmici, con quello della cultura della polifonia classica più elaborato e più fermo sulle tecniche canoniche.

Il tango a cui faccio riferimento non è solo quello di Troilo o di Gardel ma anche quello più moderno di Piazzolla o quello più popolare delle balere e delle feste di paesi dell'America latina alla Periferia del mondo. Anche la strumentazione è povera, un pianoforte e occasionalmente un Bandoneon al quale si potranno aggiungere un contrabbasso e delle percussioni.

Ho cercato di interpretare l'emozione che il bellissimo testo della Messa latina suscitava in me: Nel Kyrie l'invocazione di Pietà al Signore è esposta dalle voci ad una ad una, sottolineata da un ritmo rude e, tanghistico, mentre quella al Cristo si scioglie nell'omioritmia melodica, come a voler intendere che tutti i popoli cercano la misericordia di Dio, ma è attraverso il messaggio e il volto del Cristo che si giunge all'unità dell'amore, perché Egli parla a tutti con un linguaggio umano e misericordioso.

Nel Gloria ho cercato di interpretare musicalmente alcune situazioni testuali, quali la Dossologia iniziale, che avviene in un clima quasi caotico, perché la natura del divino causa negli uomini differenti reazioni, a volte anche di esaltazione, che si quietano nell'atto di lodare, adorare e glorificare con umiltà.

Sul ritmo di Milonga ho musicato il testo successivo, dove le voci si alternano nell'invocazione di Pietà e si ricompongono nel punto culminante della parola Patris, che riporta all'atmosfera iniziale interrotta dal Jesu Christe (a voci sole) che innesca la fuga in ritmo vivace del tango nel Cum sancto Spiritu, qui, ho cercato di dare importanza alla parola Spiritu sulla quale le voci indagano attraverso ritmi ternari che rimbalzano (nel mio intento Padre Figlio e Spirito Santo) nell'esplosione di gioia finale dell'Amen.

Il Credo si svolge su due melodie differenti una ritmica e sillabata in tempo di tango, e una dolce e melodica in tempo di milonga, frequentemente interrotte da episodi fugati in stile tango (genitum non factum, etiam pro nobis), o omioritmici e drammatici (Crucifixus), o madrigalistici ( Et resurrexit, Et in Spiritum Sanctum); è ancora il tango che conclude il fugato finale nella prospettiva escatologica di In vitam venturi saeculi, Amen.

Il Sanctus vorrebbe essere una milonga celeste con parole staccate nello sfondo stellato costruito dal pianoforte che scende verso il ritmo Habanera del pleni sunt caeli . Il tutto si riconduce alla situazione musicale iniziale nell'Hosanna. Il Benedictus è una melodia semplice e difficile da eseguire (come il messaggio di Cristo) che risfocia nell'Hosanna.

L'Agnus Dei è costruito sopra uno sfondo strumentale che pulsa un ritmo tanghistico freddo, quasi indifferente alle invocazioni di pietà delle voci (situazione che per me rappresenta la situazione dell'umanità di oggi) che si stempera solo nell'invocazione di pace finale.

La Missa è dedicata a Papa Francesco I° che apprezzo tantissimo.

come tutti i miei lavori rilasciata sotto CCbyNDNC,

qualunque gruppo potrà eseguire questo lavoro, a patto che le offerte ricavate dalla sua esecuzione siano destinate a istituzioni per l'educazione musicale in Argentina, (cori, scuole, orchestre ecc...)

In particolare preferirei che il ricavato delle offerte fossero destinate alla Caritas Mendoza che molto ha fatto per progetti di musica e solidarietà in Argentina. Ma ognuno può destinare a chi pensi abbia più bisogno.

Marco Agostinelli (2013)

# Missa Tango

## "Kyrie"

Soprano

Marco Agostinelli

8 4 4

*f* Ky - ri - le - i - son *f* Ky - ri - le - i -

23

son Chri - ste e - lei - son Chri - ste e lei - son Chri - ste e - le - i -

31 2

son Ky - ri - le - i - son Ky - rie e -

40

le - i - son

# Missa Tango

## "Gloria"

Marco Agostinelli

Soprano

**Prestissimo**



Et in ter - ra pax ho - mi - ni - bus

bo ne

**Moderato**

**Moderato**



vo - lun - ta

tis

Glo - ria in Ex - cel - sis

De - o

Be - ne -



di - ci - mus - te

Glo - ri - fi - ca - mus te

Glo ri - fi - ca - mus te

prop - ter



ma - gnam glo - riam

De - us Pa - ter om - ni - po - tens

Do - mi - ne Fi - li U - ni - ge - ni -



te Je - su Chri - ste

A - gnus De - i

Fi - li - us Pa - tri

Qui tol - lis pec - ca - ta



mun - di mi - se - re - re no - bis

Qui

tol - lis pec - ca - ta

mun - di

pe su - sci -



pe de - pre - ca - tio - nem nos - tram

Qui se - des ad dex - te - ram Pa - tris,

**Prestissimo**



Pa - tris

Quó - ni - am tu so - lus San -

ctus

**Moderato**



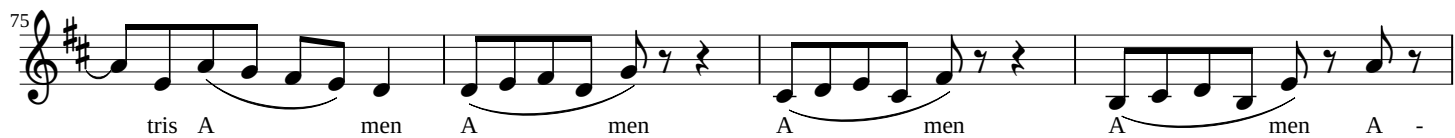
tu so - lus Al -

tís - si - mus,

Je - su

Chri -


72   
ste, Cum San - cto Spi ri - tu in Glo - ria De i Pa - tri Glo - ria De i Pa

75   
tris A men A men A men A men A -

79   
men Glo-ria De - i Pa tris Pa-tris A-men A men De - i Pa-tris A men

83   
Cum San-cto Spi - ri - tu Cum San-cto Spi - ri - tu Cum San-cto Spi - ri - tu

87   
Spi - ri - tu Spi - ri - tu Spi - ri - tu Spi - ri - tu A - men Cum San-cto Spi - ri - tu

90   
Cum San - cto Spi - ri - tu In Glo - ri - a De - i Pa - tris

93   
In Glo-ri - a De - i Pa - tris Cum San - cto Spi - ri - tu Spi - ri - tu Spi - ri - tu Spi - ri - tu

95   
Spi - ri - tu Spi - ri - tu Spi - ri - tu Spi - ri - tu In Glo-ri - a De - i Pa - tris A - men

## Soprano

## Missa Tango

## "Credo"

Marco Agostinelli

Et in u- num Dó- mi- num Ie - sum Chri - ste Ie - sum Chri - ste

Fi - li - um Dei u - ni - ge - ni - te an- te óm- nia sæ- c u- la. De- um de

De- o, lu - men de lú- mi- ne De- um ve- rum de Deo ve- ro,

gé- tum, non fac- tum, con- sub- stan- tiá- lem Pa - tri: per quem óm- nia fac- ta

sunt. óm- nia fac- ta sunt. óm- nia fac- ta sunt sub- stan- tia- lem cum sub- stan- tia- lem

Pa - tri Pa - tri per quem óm- nia fac- ta sunt. de- scén- dit de

cæ- lis. Et in- car- ná- tus est de Spí- ri- tu Sa- ncto ex Ma- rí- a Ví- rgi- ne, et

ho- mo fac- tus est. Cru- ci- fí- xus é- tiam pro no- bis Cru- ci- fí- xus

é- tiam pro no- bis Cru- ci- fí- xus Cru- ci- fí- xus e- tiam no-

to e- tiam pro no- bis sub Pon- zio Pi - la to pas- sus et se- púl- tus est e- tiam pro

no- bis sub Pon- zio Pi - la to pas- sus et se- pul - tus est et re- sur - re - xit

104   
 tér-ti-a di-e, se-cún-dum Scrip-tú-ras, et a-scén-dit in cæ-lum, se-det ad

109   
 déx-te ram Pa-tris non er-it fi-nis.

127   
 Et in Spí-ri-tum San-ctum, Dó-mi-num et vi-vi-fi-cán-tem qui ex Pa-

132   
 tre Fi-li-ó-que pro-cé-dit. Qui cum Pa-tre et Fí-li-o si-mul a-do-rá-tur,

139   
 et con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas. Et ex-pec-to

152   
 ex-pec-to re-sur-rec-tio-nem re-sur-rec-tio-nem re-sur-rec-

158   
 tio-nem mor-tuo-rum et vi-tam ven-tu-ri sæ-cu-li A-men. vi-tam ven-

163   
 tú-ri sæ-cu-li. A-men. vi-tam ven-tú-ri sæ-cu-li A-men. vi-tam ven-tu-ri se-

167   
 cu-lum A-men vi-ta ven-tu-ri se-cu-lum A-men A-men. vi-tam ven-

171   
 tú-ri sæ-cu-li. A-men. vi-tam ven-tú-ri sæ-cu-li A-en A-men. vi-

176   
 tam ven-tú-ri sæ-cu-li. A-men. vi-tam ven-tú-ri A-men. vi-

**Adagio**

181   
 tam ven-tú-ri sæ-cu-li. A-men. vi-tam ven-tú-ri *ff* Se-cu-la A-men



# Missa Tango

soprano

"Sanctus"

Marco Agostinelli

9

Voice

Soprano

Sanc- tus, sanc- tus, sanc- tus Do- mi- nus De- us

9

Vo.

S

Sanc- tus, sanc- tus, sanc- tus Do- mi- nus De- us Do- mi- nus

18

Vo.

S

De- us Do- mi- nus Deus Sa - ba- oth. Ple- ni sunt cae- li et

27

Vo.

S

ter- ra Ple- ni sunt cae- li et ter- ra Glo - ri - a tu - a

36

Vo.

S

Ho- san- na Ho- san- na in ex- cel- sis. Be- ne- dic- tus

46

Vo. *qui - ve - nit in no - mi - ne in no - mi - ne Do - mi - ni. in no - mi - ne*

S

51

Vo. *Do - mi - ni. qui ve - nit in no - mi - ne in no - mi - ne*

S *Be - ne - dic - tus qui ve - nit in no - mi - ne*

56

Vo. *Do - mi - ni. in no - mi - ne Do - mi - ni. Be - ne - di - tus*

S *in no - mi - ne Do - mi - ni. in no - mi - ne Do - mi -*

61

Vo. *qui ve - nit in no - mi - ne Do - mi - ni.*

S *ni. san - na Ho - san - na Ho -*

*p* *mf* *ff*

71

Vo. *san - na Ho - san - na in ex - cel - sis.*

S *san - na Ho - san - na in ex - cel - sis.*

# Missa Tango

## "Agnus Dei"

Soprano

Marco Agostinelli

7  
cem A - gnus De - i qui tol - lis pec - ca - ta mun \_\_\_\_\_ di

17  
Su - sci-pe de - pre-ca - tio - nem nos - tra su - sci-pe de - pre-ca - tio - nem no \_\_\_\_\_ stra

26  
A - gnus De - i qui tol - lis pec - ca - ta mun - di A - gnus de - i qui tol - lis

32  
pe \_\_\_\_\_ ca - ta mun \_\_\_\_\_ di A - gnus De - i qui tol - lis pec - ca - ta mu \_\_\_\_\_

36  
di do - na no - bis do - na - no - bis pa - cem *mp* do - na - no - bis pa - cem *p* do - na - no - bis

42  
pa - cem pa \_\_\_\_\_ cem D.C. al Fine Fine

# Missa Tango

## "Kyrie"

Alto

Marco Agostinelli

Ky - ri - le - i - son *f* Ky - ri - le - i -

*mf*

son *f* Ky - ri - le - i - son Chri - ste Chri - ste e -

lei - son Chri - ste e - lei - son Chri - ste e - le - i - son

Ky ri - le - i - son Ky - ri - le - i - son Kyrie

e - le - i - son

# Missa Tango

## "Gloria"

Alto

Marco Agostinelli

**Prestissimo**

Glo-ria in Ex - cel-sis De - o Glo-ria in Ex - cel-sis

**Moderato** **Moderato**

De - o Glo-ria in Ex-cel - sis De - o

La-u - da-mus te A - do - ra - mus te Glo ri - fi - ca - mus te

prop-ter ma - gnam glo - riam tu - am De - us Pa ter om - ni - po - tens Do-mi-ne

Fi - li U - ni - ge - ni - te Je - su Chri - ste A - gnus De - i Fi - li - us Pa - tri

mi - se - re - re no - bis Qui tol - lis pec - ca - ta mun - di su - sci - pe

de-pre-ca-tio - nem nos - tram Qui se - des ad d'ex - te - ram Pa - tris

**Prestissimo**


Mi-se-re-re no-bis no - bis Mi-se-re-re no-bis tu so-lus

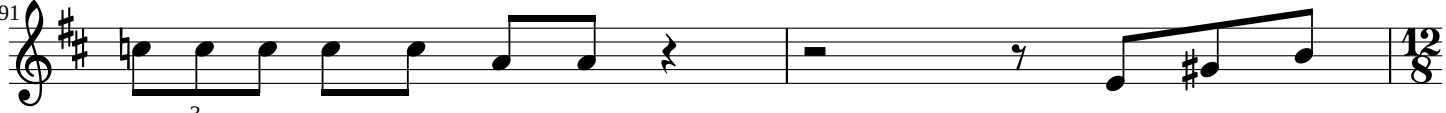
Moderato

65  Do - mi - nus tu so - lus Al - tis - si - mus, Je - su Chri - ste

73  Cum San - cto Spi - ri - tu in Glo - ria De - i Pa - tri Glo - ria De - i Pa


85  tris A - men In Glo - ri - a De - i Pa - tris Cum San - cto

88  Spi - ri - tu Spi - ri - tu Spi - ri - tu Spi - ri - tu A - men In

91  Glo - ri - a De - i Pa - tri Cum San - cto

93  Spi - ri - tu Spi - ri - tu Spi - ri - tu Spi - ri - tu

94  In Glo - ri - a De - i Pa - tris Cum San - cto Spi - ri - tu Spi - ri - tu Spi - ri - tu Spi - ri - tu

96  In Glo - ri - a De - i Pa - tris A - men

Alto

# Missa Tango

"Credo"

Marco Agostinelli

Cre- do in u- num De- um, Pa- trem om- ni- po-  
tén- tem, fac- to- rem cæ- li et ter- ræ, vi- si- bí- lium óm- nium et  
in- vi- si- bí- lium. le- sum Chri- stum le- sum Fi- li- um Dei u- ni -  
Et in u- num Do- mi- num le- sum Chri- stum, Fí- lium De- i u- ni -  
ge- ni - tum, et ex Pa- tre na- tum, an- te om- nia sæ- cu- la De- um de  
Deo lu- men de lú- mi- ne De- um ve- rum de Deo ve- ro,  
gé- tum, non fac- tum, con- sub- stan- tiá- lem Pa- tri: per quem óm- nia fac- ta  
sunt. per quem om- nia fac- ta sunt con- sub- stan- tia - leem Pa- tri òm- nia fac- ta sunt  
fac- ta sunt gé- tum, non fac- tum, cum sub- stan- tia- lem Pa- tri Pa- tri  
per quem óm- nia fac- ta sunt. con- sub- stan- tiá- lem Pa-

60 tri: per quem óm- nia fac- ta sunt. Qui prop- ter nos hó- mi- nes et pro- pter

63 nos- tram sa- lú-tem de - scén- dit de cæ- lis. Et in- car- ná- tus est de Spí- ri-

69 tu Sa- ncto ex Ma- ría ho- mo fac- tus est. Cru- ci- fí- xus é- tiam pro no- bis

78 Cru- ci- fí- xus é- tiam pro no- bis Cru- ci - fi - xus Cru - ci - fi - xus Cru - ci - fi -

89 xus e- tiam pro no- bis sub Pon- zio Pi - la\_\_\_ to pas- sus\_\_\_ et se- púl- tus est e- tiam- pro

94 no - bis sub Pon- zio Pi - la\_\_\_ to e- tiam- pro no- bis sub Pon- zio Pi - la - to

98 pas- sus et se- pul - tus est et re- sur- re\_\_\_ xit tér- ti- a dí- e, se- cún- dum Scrip-

106 tú- ras, et a- scén- dit in cæ- lum, se- det ad dex- te - ram Pa - tris


117 Et í- te- rum ven - tú- rus est cum gló- ri- a, iu- di- cá- re vi-

120 vos et mó- tu- os,\_\_\_ cu- ius re- gni non er- it fi- nis. non er- it fi- nis.

126 Et\_\_\_ in Spí- ri- tum San- ctum, Dó- mi- num et vi- vi- fi- cán- tem



130  **O**  
Et in Spí- ri- tum San- ctum


138  **P** **4**  
et con- glo- ri- fi- cá- tur: qui lo- cú- tus est per Pro- phé- tas.


147   
Et u- nam, san- ctam, ca- thó- li- cam et a- po- stó- li- cam Ec- clé- siam.

150  **Q**  
Con- fi - te - or u- num Bap - tis- ma in re- mis - si - o - nem pec - ca - to - rum e- sur- rec-

155   
tio- nem re- sur- rec- tio- nem mor - tuo - rum et vi - tam ven- tu - ri


161  **R** **2**  
sæ- cu- li. A- men. A - men A - men vi- tam ven- tu - ri sæ- cu- li. A -

169   
men. A - men. vi- tam ven- tú- ri sæ- cu- li. A - men. vi-

173  **S**  
tam ven- tú- ri sæ- cu - li A men A - men. vi- tam ven-

177   
tú- ri sæ- cu- li. A - men. vi- tam ven- tú- ri se- cu- li A - men Amen

**Adagio**

181   
men. vi- tam ven- tú- ri sæ- cu- li. A - men. vi- tam ven- tú- ri sæ- cu - la A -

186   
men

# Missa Tango

contralto

"Sanctus"

Marco Agostinelli

Sanc- tus, sanc- tus, sanc- tus Do- mi- nus De- us Sanc- tus,

sanc- tus, sanc- tus Do- mi- nus De- us Do- mi- nus De- us

Do- mi- nus Deus Sa- ba- oth. Ple- ni sunt cae- li et ter- ra

Ple- ni sunt cae- li et ter- - ra Glo - ri - a tu - a Ho- san- na

Ho- san- na\_in ex- cel- sis. Be- ne- dic- tus qui ve- nit in

no- mi- ne in no- mi- ne Do- mi- ni. in no- mi- ne Do- mi-

*p* *mf* *ff* san- na Ho- san- na Ho- san- na Ho -

san- na\_in ex- cel- sis.

# Missa Tango

## "Agnus Dei"

Alto

Marco Agostinelli

7  
cem A - gnus De - i qui tol - lis pec - ca - ta mun - di

17  
Su - sci-pe de - pre-ca - tio - nem nos - tra su - sci-pe de - pre-ca - tio - nem no - stra

26 2 2  
A - gnus De - i qui tol - lis pec - ca - ta mun - di

33  
A - gnus de - i qui tol - lis pe - ca - ta mun - di A - gnus

36  
De - i qui tol - lis do - na no - bis pa - cem do - na no - bis pa - cem  
*mp*

41  
*p* do - na no - bis pa - cem pa - cem  
D.C. al Fine Fine

# Missa Tango

## "Kyrie"

Tenore

Marco Agostinelli

8

Ky - ri - le - i - son Ky - ri - le - i - son *f* Ky - ri - le - i -

*mp* *mf*

15

so — Ky - rie *p* *ff* Ky - rie e - le - i - son *f* Ky - ri - le - i - so —

24

8 Chri - ste Chri - ste e - lei - son Chri - ste e - lei - son Chri - ste e - le - i - son

32

8 Chris - te Ky - rie e - lei - son *f* Ky - ri - e

40

8 le - i - son

# Missa Tango

## "Gloria"

Tenore

Marco Agostinelli

**Prestissimo**

Et in ter - ra pax ho - mi - ni - bus

**Moderato**

bo ne vo - lun - ta tis Glo - ria in Ex - cel - sis De - o

La-u - da-mus te A - do - ra-mus te Glo - ri - fi - ca - mus te

Do - mi - ne Deus rex cae - les - tis De - us Pa - ter om - ni - po - tens Do - mi - ne

Fi - li U - ni - ge - ni - te Je - su Chri - ste Do - mi - ne De - us Fi - li - us Pa - tri

mi - se - re - re no - bis Qui tol - lis pec - ca - ta mun - di su - sci - pe da - pre - ca -

tio - nem no - srtam Qui se - des ad d'ex - te - ram Pa - tris, Qui se - des ad

**Prestissimo**

d'ex - te - ram Pa - tris Quó - ni - am tu so - lus San - ctus

Moderato

63  
8 tu so-lus Al-tis-si-mus Je-su Chri- ste

73  
8 Cum San-cto Spi-ri-tu in Glo-ria De-i Pa-tri Glo-ria

78  
8 De-i Pa-tris A-men A-men A-men A

82  
8 men Cum San-cto Spi-ri-tu Cum San-cto Spi-ri-tu In Glo-ri-a De-i

87  
8 Pa-tris Cum San-cto Spi-ri-tu Spi-ri-tu Spi-ri-tu Spi-ri-tu A-men

90  
8 In Glo-ri-a De-i Pa-tri Cum San-cto

93  
8 Spi-ri-tu Spi-ri-tu Spi-ri-tu Spi-ri-tu In Glo-ri-a De-i Pa-tris Cum San-cto

95  
8 Spi-ri-tu Spi-ri-tu Spi-ri-tu Spi-ri-tu In Glo-ri-a De-i Pa-tris A-men

Tenore

# Missa Tango

"Credo"

Marco Agostinelli

8 Cre- do in u- num De- um, Pa- trem om- ni- po-

5 8 tén- tem, fac- to- rem cæ- li et ter- ræ, vi- si- bí- lium óm- nium et

8 in- vi- si- bí- lium. le - sum Chri - stum Ie - sum Fi - li - um Dei - u - ni - ge - ni -

18 8 te Et in u- num Do-mi- num Ie- sum Chri- stum, Fí- lium De- i u - ni -

24 8 ge - ni - tum, et ex Pa- tre na- tum, an- te om- nia sæ- cu- la De- um de

31 8 Deo,- lu- men de lú- mi- ne, De- um ve- rum de Deo ve- ro, gé- tum, non fac- tum,

38 8 con- sub- stan- tiá- lem Pa - tri: per quem óm- nia fac- ta sunt. con - sub - stan - tia - lem

41 8 Pa - tri òm- nia fac - ta sunt non fac - tum con- sub- stan- tia - lem con- sub- stan- tia - lem Pa -

45 8 tri gé- tum, non fac- tum, sunt sub- stan- tia - lem con- sub- stan- tia -

50 8 lem Pa - tri per quem óm- nia fac- ta sunt. con- sub- stan- tiá- lem Pa-

58  
8 tri: per quem óm- nia fac- ta sunt. Qui prop- ter nos hó- mi- nes et pro- pter

61  
8 nos- tram sa- lú-tem de - scén- dit de cæ- lis. Et in- car- ná- tus est

67  
8 de Spí- ri- tu Sa- ncto ex Ma- ría Vír- gi- ne, et ho- mo fac- tus est. Cru- ci-

75  
8 fí- xus é- tiam pro no- bis Cru- ci- fí- xus é- tiam pro no- bis Cru- ci - fí - xus

84  
8 Cru- ci - fí - xus Cru - ci - fí - xus e- tiam pro no- bis sub Pon- zio Pi- la

97  
8 to pas- sus et se- púl- tus est et re- sur- re- xit tér- ti- a dí- e, se- cún-

104  
8 dum Scrip- tú- ras, et a- scén- dit in cæ- lum, se- det ad dék- te - ram Pa -

112  
8 tris Et í- te- rum ven - tú- rus est cum gló- ri- a, iu- di- cá- re vi-

118  
8 vos et mó- r- tu- os, tre cu- ius re- gni om- non er- it fi- nis. non er- it fi-

124  
8 nis. Et in Spí- ri- tum San- ctum, Dó- mí- num et vi- vi- fi- can - tem

129  
8 Et in Spí- ri- tum San- ctum, Dó- mí- num qui ex Pa- tre Fi- li- ó- que pro-



134  
8 cé- dit. Qui cun Pa - tre et Fi - lio si - mul a - do - rá - tur et con - glo - ri - fi - cá - tur:

141  
8 qui lo - cú - tus est per Pro - phé - tas. Et u - nam, san - ctam, ca -

146  
8 thó - li - cam et a - po - stó - li - cam Ec - clé - siam. Con - fi - te - or u - num Bap -

149  
8 tis - ma in re - mis - si - o - nem pec - ca - to - rum re - sur - rec - tio - nem re - sur - rec -

156  
8 tio - nem re - sur - rec - tio - nem mor - tuo - rum, et vi - tam ven - tu - ri sæ - cu - li. A -

162  
8 men. A - men. vi - tam ven - tú - ri sæ - cu - li. A -

168  
8 men. vi - tam ven - tú - ri sæ - cu - li A A - men. vi - tam ven -

172  
8 tú - ri sæ - cu - li. A - men. vi - tam ven - tú - ri sæ - cu - li A - men vi - tam

177  
8 ven - tu - ri sæ - cu - li. A - men. vi - tam ven - tu - ri A - men vi - tam

**Adagio**

182  
8 ven - tu - ri sæ - cu - li. A - men. vi - tam *veff* tu - ri sæ - cu - la A - men

# Missa Tango

tenore

"Sanctus"

Marco Agostinelli

8 Sanc- tus, sanc- tus, sanc- tus Do- mi- nus De- us Sanc- tus,

11 sanc- tus, sanc- tus Do- mi- nus De- us Do- mi- nus De- us

21 Do- mi- nus Deus Sa- ba- oth. Ple- ni sunt cae- li et ter- ra

30 Ple- ni sunt cae- li et ter- ra Glo- ri- a tu- a Ho- san- na Ho-

39 san- na in ex- cel- sis. Be- ne- dic- tus qui ve- nit in

55 no- mi- ne in no- mi- ne Do- mi- ni. in no- mi- ne Do- mi- ni. Do- mi- ni.

61 p mf Ho- san- na Ho- san- na Ho- san- na Ho-

73 san- na in ex- cel- sis.

# Missa Tango

## "Agnus Dei"

Tenore

Marco Agostinelli

8 *cem* **7** A - gnus De - i qui tol - lis pec - ca - ta mun\_\_\_\_\_

15 *8* di Su - sci - pe de - pre - ca - tio - nem nos - tra su - sci - pe de - pre - ca -

23 *8* tio - nem no\_\_\_\_\_ **2** **4** A - gnus De - i qui tol -

34 *8* lis pec - ca - ta mun - di A - gnus de - i qui tol - lis pe\_\_\_\_\_ ca - ta

37 *8* do - na no - bis pa - cem *mp* do - na no - bis pa - cem *p* do - na no - bis pa - cem pa -

D.C. al Fine

44 *8* **Fine** *cem*

# Missa Tango

## "Kyrie"

Basso

Marco Agostinelli

8 4

*f* Ky - ri - le - i - son *f* Ky - rie e -

18

le - i - son Ky - rie e - le - i - son *f* Ky - ri - le - i - son

24

Chri - ste Chri - ste e lei - son Chri - ste e - lei - son Chri - ste e le - i -

31

son Ky rie e - lei - son Ky - ri -

38

le - son Ky - ri - lei - son

# Missa Tango

## "Gloria"

Basso

Marco Agostinelli

**Prestissimo**

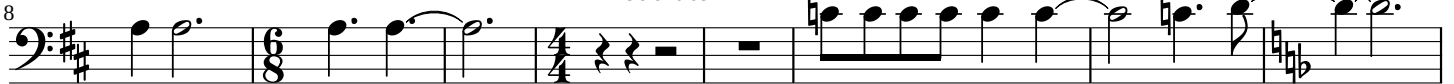


Glo-ria in Ex - cel-sis

De - o

Glo-ria in Ex -

**Moderato**



cel-sis

De - o

Glo-ria in Ex-cel - sis

De - o

**Moderato**



Be-ne - di - ci - mus-te

Glo-ri - fi - ca - mus te

Glo - ri - fi - ca - mus te



Gra - ti - as a - gi - mus ti - bi

De - us Pa - ter om - ni - po - tens

Do - mi - ne



Fi - li

U - ni - ge - ni - te Je - su

Chri - ste

Do - mi - ne De - us

Fi - li - us Pa -



tri

mi - se - re - re no - bis

Qui tol - lis pec - ca - ta mun - di



su - sci - pe

de - pre - ca - tio - nem nos - tra

Qui se - des ad



déx - te - ram Pa - tris, ad

déx - te - ram Pa - tris,

Mi - se - re - re no - bis

60

no - bis Mi-se-re-re no - bis tu so - lus Do - mi - nus

66

**Moderato**

tu so - lus Al - tís - si - mus Je - su Chri - ste

78

Cum San - cto Spi - ri - tu in Glo - ria De - i Pa - tri Glo - ria

81

De - i Pa - tris A - men A - men A - men A - men

85

Cum San - cto Spi - ri - tu Cum San - cto

87

Spi - ri - tu Spi - ri - tu Spi - ri - tu Spi - ri - tu A - men Cum San - cto

90

Spi - ri - tu Cum San - cto Spi - ri - tu In Glo - ri - a De - i Pa - tris

93

In Glo - ri - a De - i Pa - tris Cum San - cto Spi - ri - tu Spi - ri - tu Spi - ri - tu Spi - ri - tu

95

Spi - ri - tu Spi - ri - tu Spi - ri - tu Spi - ri - tu In Glo - ri - a De - i Pa - tris A - men

Basso

# Missa Tango

"Credo"

Marco Agostinelli

Cre- do in u- num De- um, Pa- trem om- ni- po-  
tén- tem, fac- to- rem cæ- li et ter- ræ, vi- si- bí- lium óm- nium et  
in- vi- si- bí- lium. Et in u- num Dó- mi- num Ie- sum Chri- stum,  
Fi - li - um Dei u - ni - ge - ni - te Et in u- num Do- mi-  
num Ie- sum Chri- stum, Fí- lium De - i u - ni - ge - ni - tum, et ex Pa- tre  
na- tum, an- te om- nia sæ- cu- la an- te óm- nia sæ- c u- la.  
De- um de De- o, lu- men de lú- mi- ne De- um ve- rum de Deo ve- ro,  
gé- tum, non fac- tum, con- sub- stan- tiá- lem Pa - tri: per quem óm- nia fac- ta  
sunt. Pa - tri per quem óm- nia fac- ta sunt. con- sub- stan- tiá- lem Pa-

56 tri: per quem óm- nia fac- ta sunt. Qui prop- ter nos hó- mi- nes et pro- pter

59 nos- tram sa- lú-tem de - scén- dit de cæ- lis. de- scén- dit de cæ- lis

65 **G** Et in- car- ná- tus est de Spí- ri- tu Sa- ncto ex Ma- ría Vír- gi- ne, et

71 **H** ho- mo fac- tus est. Cru- ci- fí- xus é- tiam pro no- bis Cru - ci - fi - xus

80 **I** e - tiam- pro no - bis Cru - ci - fi - xus Cru - ci - fi - xus **3**

93 e - tiam pro no- bis sub Pon- zio Pi - la - to pas- sus et se- púl- tus est

98 **L** et se - púl - tus est Et re - sur - re - xit tér - ti - a di - e, se - cun - dum **3** Scrip -

104 **2** tu - ras, et scén- dit in cæ- lum, se- det ad dex- te - ram Pa - tris

113 **M** Et í- te- rum ven - tú- rus est cum gló- ri - a, iu- di- cá- re vi-

116 vos et mór- tu- os, cu- ius re- gni non er- it fi- nis. non er- it fi-

122 **N** nis. Et in Spí- ri- tum San- ctum, Dó- mi- num et vi- vi- fi- cán- tem



128 O

Et in Spí- ri- tum San- ctum, Dó- mi- num et vi- vi- fi- qui ex Pa- tre Fi- li-

133

ó- que pro- cé- dit. Qui cum Pa- tre et Fí- lio si- mul a- do- rá- tur,

139

et con- glo- ri- fi- cá- tur: qui lo- cú- tus est per Pro- phé- tas.

P

143

Et u- nam, san- ctam, ca- thó- li- cam et a- po- stó- li- cam Ec- clé- siam.

146

Con- fi - te - or u- num Bap - tis- ma in re- mis - si - o - nem pec - ca - to - rum Et

Q

151

ex - pec - to ex - pec - to re- sur- rec- tio- nem re- sur- rec- tio- nem

157

re- sur- rec- tio- nem mor- tuo- rum, et vi - tam ven - tu - ri sæ- cu- li. A-

R

162

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

167

tu ri se- cu- li A - men vi - tam ven - tu ri vi- tam ven - tu ri vi- tam ven -

S

171

tu ri vi- tam ven - tu ri A men. vi - tam ven - tu -

**Adagio**

181

A men. *ff* Se - cu la A - men A - men

# Missa Tango

basso

"Sanctus"

Marco Agostinelli

Sanc- tus, sanc- tus, sanc- tus Do- mi- nus De- us Sanc- tus,

sanc- tus, sanc- tus Do- mi- nus De- us Do- mi- nus De- us

Do- mi- nus Deus Sa- ba- oth. Ple- ni sunt cae- li et ter- ra

Ple- ni sunt cae- li et ter- ra Glo- ri- a tu- a Ho- san- na Ho-

san- na in ex- cel- sis. Be- ne- dic- tus qui ve- nit in

no- mi- ne in no- mi- ne Do- mi- ni. in no- mi- ne Do- mi- ni. Do- mi- ni.

*p* *mf* *ff* san- na Ho- san- na Ho- san- na Ho- san- na in ex-

cel- sis.



# Missa Tango

"Kyrie"

Piano

Marco Agostinelli

Measures 1-4 of the piano score. The music is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with quarter notes and rests.

Measures 5-8 of the piano score. The musical structure continues with similar rhythmic patterns and chordal textures as the previous system.

Measures 9-12 of the piano score. This system includes repeat signs at the beginning of both staves, indicating a first and second ending.

Measures 13-16 of the piano score. Measure 13 begins with a forte (*f*) dynamic marking. The right hand has a melodic line with a key signature change to two sharps (F# and C#) in measure 14. The piece concludes with a trill in the right hand and a flourish in the left hand.

Measures 17-20 of the piano score. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. A forte (*f*) dynamic marking is present at the start of the system.

20

Musical notation for measures 20-22. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 20 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 21 continues with similar rhythmic patterns. Measure 22 concludes with a double bar line.

23

Musical notation for measures 23-27. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 23 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 24 continues with similar rhythmic patterns. Measure 25 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 26 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 27 concludes with a double bar line.

28

Musical notation for measures 28-32. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 28 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 29 continues with similar rhythmic patterns. Measure 30 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 31 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 32 concludes with a double bar line.

33

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 33 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 34 continues with similar rhythmic patterns. Measure 35 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 36 concludes with a double bar line.

37

Musical notation for measures 37-40. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 37 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 38 continues with similar rhythmic patterns. Measure 39 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 40 concludes with a double bar line.

Piano

# Missa Tango

"Gloria"

Marco Agostinelli

**Prestissimo**

**Moderato**

8

16

22

29

39

46

52 **Prestissimo**

63 **Moderato**

72

77

83

88

92

96

Piano

# Missa Tango

"Credo"

Marco Agostinelli

The first system of the piano score consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a rhythmic pattern of quarter notes with rests.

The second system continues the piano accompaniment. It features a first ending bracket labeled 'A' in the right hand, which leads to a melodic phrase. The left hand continues with its rhythmic pattern.

The third system shows a melodic line in the right hand moving across the system, with the left hand providing harmonic support through chords.

The fourth system begins with a first ending bracket labeled 'C' in the right hand, leading to a melodic phrase. The left hand continues with its rhythmic pattern.

The fifth system continues the piano accompaniment. It features a second ending bracket labeled '2' in the right hand, which leads to a melodic phrase. The left hand continues with its rhythmic pattern.

The sixth system shows a melodic line in the right hand moving across the system, with the left hand providing harmonic support through chords. It includes a first ending bracket labeled 'D'.



34 E

41

49 F

56

61 G

67

72 H I

91

95

L M 13

118 N O 3 7

132

137

P 142

148

Q

2

2

Q

2

154

159

2

2

2

R

163

166

168

170

173 S

176

179

Adagio

182

185

6 9

Piano

# Missa Tango

"Sanctus"

Marco Agostinelli

Measures 1-5 of the piano score. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained notes and some rhythmic patterns.

Measures 6-10. Measure 6 begins with a double bar line and a fermata over the first two notes. A '2' is written above the staff, indicating a second ending. The melodic line continues with eighth notes, and the left hand has a steady accompaniment.

Measures 13-17. Measure 13 starts with a double bar line and a fermata. A '2' is written above the staff. The right hand has a melodic line with some chromaticism, and the left hand has a bass line with some chordal textures.

Measures 20-24. Measure 20 begins with a double bar line and a fermata. The right hand continues with a melodic line, and the left hand has a bass line with some chordal textures.

Measures 25-29. Measure 25 starts with a double bar line and a fermata. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chordal textures.

Measures 30-34. Measure 30 begins with a double bar line and a fermata. The right hand continues with a melodic line, and the left hand has a bass line with some chordal textures.

Measures 35-39. Measure 35 starts with a double bar line and a fermata. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chordal textures.

40

Musical score for measures 40-45. The right hand features a melodic line with eighth notes and triplets. The left hand provides harmonic support with chords and triplets. Dynamics include *p* and *pp*. A *ped* marking is present in measure 41.

46

Musical score for measures 46-50. The right hand continues with eighth-note patterns. The left hand has sustained chords. Dynamics include *p*.

51

Musical score for measures 51-56. The right hand has a steady eighth-note flow. The left hand features chords with dynamic markings *f* and *ff*.

57

Musical score for measures 57-62. The right hand continues with eighth notes. The left hand has chords with dynamic markings *p*.

63

Musical score for measures 63-68. The right hand has eighth notes. The left hand features chords with dynamic markings *mf* and *ff*.

69

Musical score for measures 69-73. The right hand has eighth notes. The left hand features chords with dynamic markings *pp*.

74

Musical score for measures 74-79. The right hand features eighth notes and triplets. The left hand has chords and triplets. Dynamics include *pp*.

# Missa Tango

Piano

"Agnus Dei"

Marco Agostinelli

Measures 1-5 of the piano score. The music is in 4/4 time with a key signature of one sharp (F#). The right hand is mostly silent, while the left hand plays a rhythmic accompaniment of eighth notes. Measure 5 features a melodic entry in the right hand.

Measures 6-8 of the piano score. The right hand continues with a melodic line of eighth notes, while the left hand maintains the eighth-note accompaniment.

Measures 9-11 of the piano score. The right hand continues with a melodic line of eighth notes, while the left hand maintains the eighth-note accompaniment.

Measures 12-14 of the piano score. The right hand continues with a melodic line of eighth notes, while the left hand maintains the eighth-note accompaniment.

Measures 15-17 of the piano score. The right hand continues with a melodic line of eighth notes, while the left hand maintains the eighth-note accompaniment.

18

Musical notation for measures 18-20. Treble clef has eighth-note chords. Bass clef has eighth-note chords and a steady eighth-note accompaniment.

21

Musical notation for measures 21-23. Treble clef has eighth-note chords. Bass clef has eighth-note chords and a steady eighth-note accompaniment.

24

Musical notation for measures 24-26. Treble clef has eighth-note chords. Bass clef has eighth-note chords and a steady eighth-note accompaniment.

27

Musical notation for measures 27-31. Treble clef has eighth-note chords. Bass clef has eighth-note chords and a steady eighth-note accompaniment. Measure 31 has a repeat sign.

32

Musical notation for measures 32-37. Treble clef has eighth-note chords. Bass clef has eighth-note chords and a steady eighth-note accompaniment. Measure 37 has a key signature change to D major.

38

Musical notation for measures 38-41. Treble clef has eighth-note chords. Bass clef has eighth-note chords and a steady eighth-note accompaniment. Measure 41 has a key signature change to D major and a 4-measure rest.



Bandoneon

# Missa Tango

## "Kyrie"

Marco Agostinelli

Measures 1-11 of the score. The music is in 4/4 time. The right hand features a melodic line with a trill in measure 10, and the left hand provides a harmonic accompaniment. A double bar line with repeat dots is at the end of measure 11, followed by a fermata and a '2' indicating a second ending.

Measures 12-18 of the score. The right hand continues the melodic line with a trill in measure 15, while the left hand has a more active bass line. A double bar line with repeat dots is at the end of measure 18, followed by a fermata and a '2' indicating a second ending.

Measures 19-24 of the score. The right hand has a melodic line with a trill in measure 23, and the left hand has a steady bass line. A double bar line with repeat dots is at the end of measure 24, followed by a fermata and a '2' indicating a second ending.

Measures 25-29 of the score. The right hand has a melodic line with a trill in measure 28, and the left hand has a steady bass line. A double bar line with repeat dots is at the end of measure 29, followed by a fermata and a '2' indicating a second ending.

Measures 30-35 of the score. The right hand has a melodic line with a trill in measure 34, and the left hand has a steady bass line. A double bar line with repeat dots is at the end of measure 35, followed by a fermata and a '2' indicating a second ending.

Measures 36-41 of the score. The right hand has a melodic line with a trill in measure 39, and the left hand has a steady bass line. A double bar line with repeat dots is at the end of measure 41, followed by a fermata and a '2' indicating a second ending.

Bandoneon

# Missa Tango

## "Gloria"

Marco Agostinelli

**Prestissimo**

**Moderato**

Musical notation for measures 15-25. Measures 15-20 are in 6/8 time with eighth notes in the right hand and eighth notes in the left hand. Measures 21-22 are in 4/4 time with a '5' above. Measures 23-25 are in 6/8 time with a '5' above. The key signature changes to one flat (Bb).

Musical notation for measures 26-37. Measures 26-37 are in 6/8 time, featuring a complex rhythmic pattern with eighth notes and chords in both hands. The key signature remains one flat (Bb).

Musical notation for measures 38-45. Measures 38-45 are in 6/8 time, continuing the complex rhythmic pattern with eighth notes and chords in both hands. The key signature remains one flat (Bb).

**Prestissimo**

Moderato

63

3

3

Musical notation for measures 63-66. Measure 63 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The right hand plays chords, and the left hand plays a rhythmic pattern. Measures 64 and 65 continue with similar patterns. Measure 66 features a triplet of eighth notes in both hands, indicated by a '3' above and below the notes.

73

Musical notation for measures 73-76. Measures 73 and 74 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measures 75 and 76 continue the melodic development with some grace notes and slurs.

77

Musical notation for measures 77-81. Measures 77 and 78 feature a more active right hand with sixteenth notes. Measures 79 and 80 show a continuation of the melodic line. Measure 81 ends with a final chord.

82

Musical notation for measures 82-85. Measures 82 and 83 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measures 84 and 85 continue the melodic development with some grace notes and slurs.

86

12/8

4/4

Musical notation for measures 86-89. Measure 86 starts with a treble clef, a key signature of two sharps, and a common time signature. The right hand plays chords, and the left hand plays a rhythmic pattern. Measures 87 and 88 continue with similar patterns. Measure 89 features a change in time signature to 4/4.

91

12/8

Musical notation for measures 91-93. Measure 91 starts with a treble clef, a key signature of two sharps, and a common time signature. The right hand plays chords, and the left hand plays a rhythmic pattern. Measures 92 and 93 continue with similar patterns. Measure 93 features a change in time signature to 12/8.

94

5

5

Musical notation for measures 94-97. Measures 94 and 95 show a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measures 96 and 97 continue the melodic development with some grace notes and slurs. Measure 97 features a quintuplet of eighth notes in both hands, indicated by a '5' above and below the notes.

Bandoneon

# Missa Tango

## "Credo"

Marco Agostinelli

♩=120  
CREDO

Musical notation for the first system of the Credo section, measures 1-8. The score is in 4/4 time with a tempo of 120. It features a treble and bass clef. The melody in the treble clef begins with a quarter rest, followed by eighth and sixteenth notes. The bass clef part has a similar rhythmic pattern. A double bar line with a '2' above and below indicates a second ending.

A

Musical notation for the second system of the Credo section, measures 9-18. The melody continues with eighth and sixteenth notes. The bass clef part provides harmonic support with chords and single notes. A double bar line with a '2' above and below indicates a second ending.

C

ET IN UNUM DOMINUM

Musical notation for the third system of the Credo section, measures 19-26. The melody continues with eighth and sixteenth notes. The bass clef part provides harmonic support. A double bar line with a '2' above and below indicates a second ending.

D

DEUM DE DEO

Musical notation for the fourth system of the Credo section, measures 27-36. The melody continues with eighth and sixteenth notes. The bass clef part provides harmonic support. A double bar line with a '2' above and below indicates a second ending.

E

GENITUM NON FACTUM

Musical notation for the fifth system of the Credo section, measures 37-41. The melody continues with eighth and sixteenth notes. The bass clef part provides harmonic support.

Musical notation for the sixth system of the Credo section, measures 42-45. The melody continues with eighth and sixteenth notes. The bass clef part provides harmonic support.

Musical score for measures 45-47. The right hand features a continuous eighth-note melody with a key signature of one sharp (F#). The left hand provides a simple harmonic accompaniment with quarter notes and rests.

Musical score for measures 48-53. The right hand continues with a melodic line, incorporating some sixteenth-note passages. The left hand accompaniment includes some chords and rests.

**F** CONSUBSTANTIALEM

Musical score for measures 54-61. The right hand has a melodic line with some rests. The left hand accompaniment includes a double bar line with a '2' indicating a second ending.

**G** ET INCARNATUS

Musical score for measures 62-69. The right hand features a melodic line with some sixteenth-note passages. The left hand accompaniment includes chords and rests.

**H** CRUCIFIXUS

Musical score for measures 70-77. The right hand has a melodic line with some rests. The left hand accompaniment includes a double bar line with a '2' indicating a second ending.

**I** ETIAM PRO NOBIS

Musical score for measures 78-84. The right hand has a melodic line with some rests. The left hand accompaniment includes a double bar line with a '3' indicating a third ending.

Musical score for measures 85-92. The right hand has a melodic line with some rests. The left hand accompaniment includes chords and rests.

97 ET RESURREXIT **L** 13 **M** ET ITERUM VENTURI

115 **N** ET IN SPIRITU

131 **O** QUI EST

137

141 **P** ET UNAM SANCTA CATTOLICAM

150 **Q** RESURRECTIONEM

157

**R** ET VITAM VENTURI SAECULA

Musical score for measures 161-163. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

Musical score for measures 164-166. The right hand continues with intricate sixteenth-note passages, and the left hand has a more active role with eighth-note accompaniment.

Musical score for measures 167-169. The right hand shows a shift in texture with some sixteenth-note runs, and the left hand features a mix of eighth and quarter notes.

Musical score for measures 170-174. The right hand has a more melodic line with eighth and sixteenth notes, while the left hand is mostly composed of quarter notes and rests.

**S**

Musical score for measures 175-177. The right hand features a series of sixteenth-note runs, and the left hand has a simple accompaniment of quarter notes.

Musical score for measures 178-181. The right hand continues with sixteenth-note passages, and the left hand has a more active accompaniment with eighth notes.

**Adagio**

Musical score for measures 182-185. The right hand has a melodic line with eighth and sixteenth notes, and the left hand features a simple accompaniment of quarter notes.

# Missa Tango

Bandoneon

"Sanctus"

Marco Agostinelli

First system of musical notation (measures 1-10). The music is in 4/4 time with a key signature of two sharps (F# and C#). The notation consists of a treble and bass staff. The bass staff features a steady eighth-note accompaniment. The treble staff contains chords and triplets. Measure 10 ends with a fermata.

Second system of musical notation (measures 11-17). Measure 11 begins with a fermata. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a steady eighth-note accompaniment. Measure 17 ends with a fermata.

Third system of musical notation (measures 18-24). The treble staff features a melodic line with eighth notes and a triplet. The bass staff has a steady eighth-note accompaniment. Measure 24 ends with a fermata.

Fourth system of musical notation (measures 25-30). The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a steady eighth-note accompaniment. Measure 30 ends with a fermata.



# Missa Tango

Bandoneon

"Agnus Dei"

Marco Agostinelli

3

8

17

30

*mp*

38

*p*

*ppp*

*pp*

D.C. al Fine

Fine

*ppp*

# Missa Tango

## "Kyrie"

Bass

Marco Agostinelli

8

8

17

8

24

8

32

5

8

Contrabbasso

# Missa Tango

## "Gloria"

Marco Agostinelli

**Prestissimo** **Moderato**

8 2 2

**Moderato**

13 8

26 8 3

41 8

**Prestissimo** **Moderato**

54 8 3 2

69 8 2

76 8

83 8

89 8

94 8 5

# Missa Tango

"Credo"

Marco Agostinelli

Bass

8

The first system of the bass line consists of six measures. It begins with a 4/4 time signature and a key signature of one flat. The notes are: G2, G2, G2, G2, G2, G2 (measures 1-5), and G2, G2, G2 (measure 6).

7

8

A

The second system of the bass line consists of 12 measures. Measures 7-8 are G2, G2, G2, G2. Measure 9 has a fermata over a G2. Measure 10 is a whole note G2. Measure 11 is a whole note G2. Measure 12 is a whole note G2. Measure 13 is a whole note G2. Measure 14 is a whole note G2. Measure 15 is a whole note G2. Measure 16 is a whole note G2. Measure 17 is a whole note G2. Measure 18 is a whole note G2.

19

8

C

The third system of the bass line consists of 7 measures. Measures 19-24 are G2, G2, G2, G2, G2, G2, G2. Measure 25 is G2, G2, G2.

26

8

D

The fourth system of the bass line consists of 11 measures. Measures 26-27 are G2, G2, G2, G2. Measure 28 has a fermata over a G2. Measure 29 is a whole note G2. Measure 30 is a whole note G2. Measure 31 is a whole note G2. Measure 32 is a whole note G2. Measure 33 is a whole note G2. Measure 34 is a whole note G2. Measure 35 is a whole note G2. Measure 36 is a whole note G2.

37

8

E

The fifth system of the bass line consists of 7 measures. Measures 37-43 contain various notes: G2, G2, G2, G2, G2, G2, G2.

44

8

The sixth system of the bass line consists of 8 measures. Measures 44-51 contain various notes: G2, G2, G2, G2, G2, G2, G2, G2.

52

8

F

The seventh system of the bass line consists of 7 measures. Measures 52-58 contain various notes: G2, G2, G2, G2, G2, G2, G2.

59

8

G

The eighth system of the bass line consists of 8 measures. Measures 59-64 are G2, G2, G2, G2, G2, G2, G2, G2. Measure 65 has a fermata over a G2. Measure 66 is a whole note G2.

67

8

H

The ninth system of the bass line consists of 10 measures. Measures 67-76 contain various notes: G2, G2, G2, G2, G2, G2, G2, G2, G2, G2.

77

8

I

L

M

The tenth system of the bass line consists of 8 measures. Measures 77-84 contain various notes: G2, G2, G2, G2, G2, G2, G2, G2.

116 3 N 7  
8

131 O  
8

139 P  
8

146 2 Q  
8

154

162 R  
8

167

172 S  
8

**Adagio**

180

# Missa Tango

"Sanctus"

Contrabbasso

Marco Agostinelli

8

2 2

18

28

40

*p* *p f ff*

55

*p*

66

*mf ff*

# Missa Tango

"Agnus Dei"

contrabasso

Marco Agostinelli

8

6  
8

11  
8

16  
8

21  
8

26  
8

32  
8

Percussioni

# Missa Tango

## "Kyrie"

Marco Agostinelli

Guiro

Wood Blocks

Crash Cymbal

Bongos

Musical notation for percussion instruments: Guiro, Wood Blocks, Crash Cymbal, and Bongos. The notation shows rhythmic patterns with accents and dynamic markings like '2' and '3' over bars.

14

Gro.

Wd. Bl.

Cr. Cym.

Bo.

Musical notation for percussion instruments: Gro., Wd. Bl., Cr. Cym., and Bo. starting at measure 14. Includes dynamic markings like 'pp' and 'f'.

19

Gro.

Wd. Bl.

Cr. Cym.

Bo.

Musical notation for percussion instruments: Gro., Wd. Bl., Cr. Cym., and Bo. starting at measure 19. Includes dynamic markings like 'p' and 'f'.



22


Gro. 


Wd. Bl. 


Cr. Cym. 

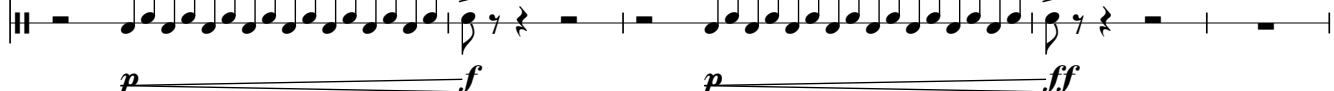
Bo. 

26

Gro. 

Wd. Bl. 

Cr. Cym. 

Bo. 

31

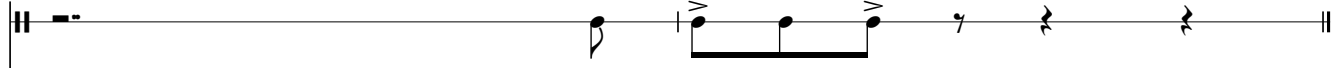
Gro. 

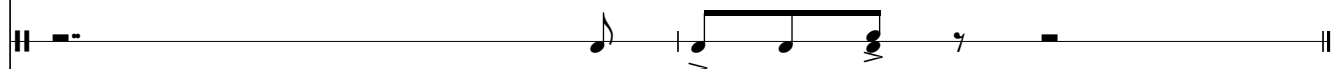
Wd. Bl. 

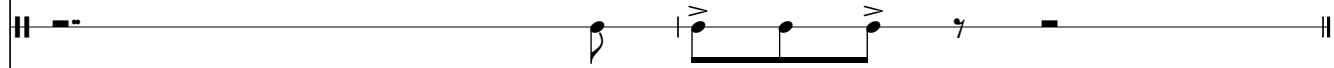
Cr. Cym. 


Bo. 

39

Gro. 

Wd. Bl. 

Cr. Cym. 

Bo. 

Percussioni

# Missa Tango

## "Gloria"

Marco Agostinelli

**Prestissimo**

Mid Tom  
Low Tom  
Wood Blocks  
Guiro

Tempo: Prestissimo. The score is in 4/4 time and features complex rhythmic patterns with frequent changes to 6/8 and 3/4 time signatures. The percussion parts are highly syncopated and include many rests.

**Moderato** **Prestissimo**

M. To.  
L. To.  
Wd. Bl.  
Gro.

Tempo: Moderato, then Prestissimo. The score is in 4/4 time and features complex rhythmic patterns with frequent changes to 6/8 and 3/4 time signatures. The percussion parts are highly syncopated and include many rests.

**Moderato**

M. To.  
L. To.  
Wd. Bl.  
Gro.

Tempo: Moderato. The score is in 4/4 time and features complex rhythmic patterns with frequent changes to 6/8 and 3/4 time signatures. The percussion parts are highly syncopated and include many rests.

70

M. To.

L. To.

Wd. Bl.

Gro.

*pp*

71

M. To.

L. To.

Wd. Bl.

Gro.

*ff*

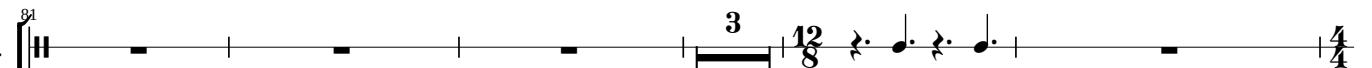
75


M. To.


L. To.

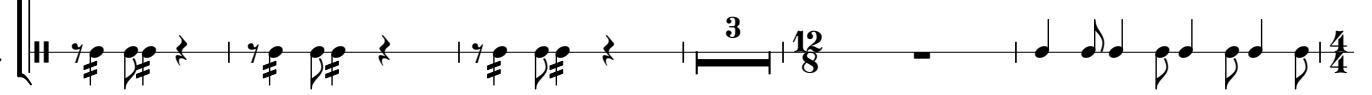
Wd. Bl.

Gro.

M. To. <sup>81</sup> 

L. To. 

Wd. Bl. 


Gro. 


M. To. <sup>89</sup> 

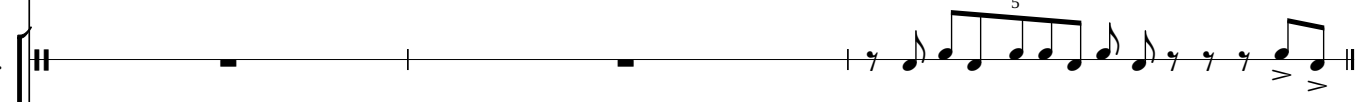
L. To. 


Wd. Bl. 

Gro. 

M. To. <sup>94</sup> 

L. To. 

Wd. Bl. 

Gro. 

# Missa Tango

## "Credo"

Marco Agostinelli

Drumset

3 3 3

4

8 A

14

19 C

23

28 D

33

37 E

39

41

43

45

47

49

52

57

61

67

76

96

100

*ppp*

101

102

103  *mp*

104 

105 

106 

107 

108 

109 

110  *ppp* *pp* *ff*

113  *f*

117 


122  *pp*

129  *f*

133 

Musical score for guitar, measures 138-177. The score is written on a single staff with a treble clef and a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 138 begins with a series of eighth notes, followed by a series of sixteenth notes. Measure 143 contains a triplet of eighth notes. Measure 151 features a triplet of eighth notes and a series of sixteenth notes. Measure 161 contains a series of eighth notes. Measure 164 contains a series of eighth notes. Measure 167 contains a triplet of eighth notes. Measure 173 contains a series of eighth notes. Measure 175 contains a series of eighth notes. Measure 176 contains a series of eighth notes. Measure 177 contains a series of eighth notes. The score is marked with several letters in boxes: 'P' at measure 143, 'Q' at measure 151, 'R' at measure 161, and 'S' at measure 175. The letters 'H' are placed at the beginning of measures 138, 143, 147, 151, 156, 161, 164, 167, 170, 173, 175, 176, and 177.



178 

180 

181 

182 

Adagio

183 

185 

*mp*

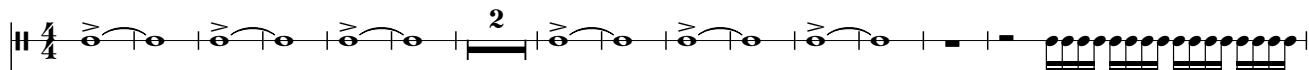
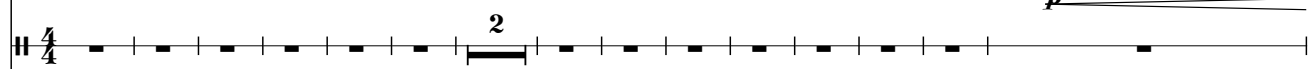

*fff*

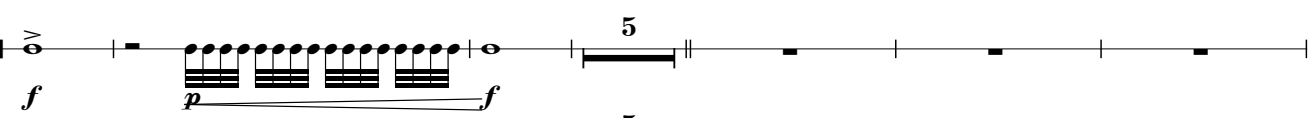
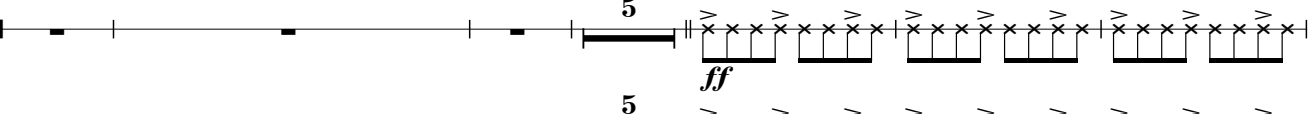
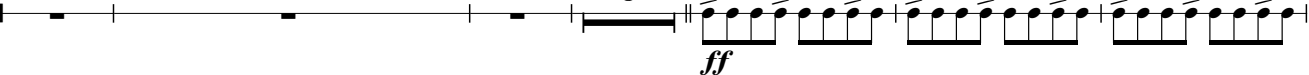
Percussioni

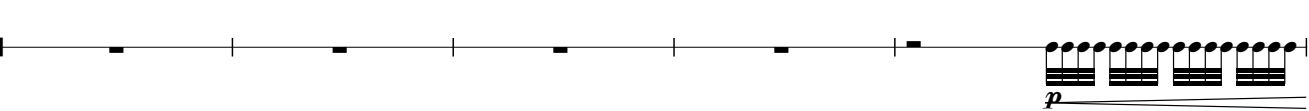
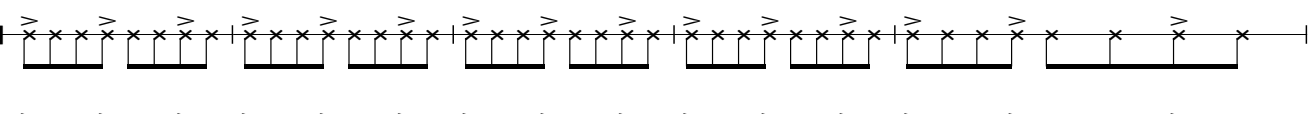
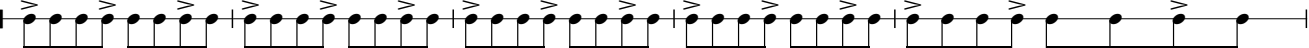
# Missa Tango

## "Sanctus"

Marco Agostinelli

Crash Cymbal  $\frac{4}{4}$    
Pedal Hi-hat  $\frac{4}{4}$    
Maracas  $\frac{4}{4}$  

Cr. Cym. 17   
Ped. Hi-hat   
Mracs. 

Cr. Cym. 28   
Ped. Hi-hat   
Mracs. 

Cr. Cym. 33   
Ped. Hi-hat   
Mracs. 

Percussion

# Missa Tango

## "Agnus Dei"

Marco Agostinelli

3

3

3

5

3

3

9

3

3

3

13

3

3

17

20

23

3

3

26

3

31

10