

Qaddis

Alto

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 78

4 *mf*

Qad-dis, _____ Qad-dis, _____ Qad-dis, _____ Mu-lej

9

Al-la ta-le-zer čti. Qad-dis, _____ Qad-dis, _____ Qad-dis, _____ Mu-lej

13 *p*

Al-la ta-le - zer čti. Is-smew - wiet u _____ l-art _____ mim - li - ja bil-glor - ja

18 *rit.* *a tempo* *mf*

tie _____ ghek. Ho-san _____ na, _____ Ho-san _____ na, _____ Ho-san _____ na fl-ogh-la

22

tas _____ smew wiet. _____ Ho-san _____ na, _____ Ho-san _____ na, _____ Ho-san _____ na fl-ogh-la

26 *p*

tas _____ smew wiet. _____ Im _____ bie - rek min _____ ġej _____ fis - sem _____ il - Mu -

31 *rit.* *a tempo* *mf*

lej. _____ Ho-san _____ na, _____ Ho-san _____ na, _____ Ho-san _____ na fl-ogh-la

35

tas _____ smew wiet. _____ Ho-san _____ na, _____ Ho-san _____ na, _____ Ho-san _____ na fl-ogh-la

39 *rit.*

tas _____ smew _____ wiet. _____

Qaddis

Contrabass

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 78

mf

8

13

pizz.
p

18

arco rit. a tempo
mf

24

pizz.
p

30

arco rit. a tempo
mf

36

rit.

Qaddis

Flute

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Andante ♩ = 78

Musical staff 1: Flute part, measures 1-7. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*.

Musical staff 2: Flute part, measures 8-12. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*.

Musical staff 3: Flute part, measures 13-17. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *p*.

Musical staff 4: Flute part, measures 18-23. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*. Tempo markings: *rit.*, *a tempo*.

Musical staff 5: Flute part, measures 24-29. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *p*.

Musical staff 6: Flute part, measures 30-33. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*. Tempo markings: *rit.*, *a tempo*.

Musical staff 7: Flute part, measures 34-38. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*.

Musical staff 8: Flute part, measures 39-40. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *mf*. Tempo marking: *rit.*

Qaddis

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Full Score

Qaddis

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Fabio Cini

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Andante ♩ = 78

Flute *mf*

Soprano *mf*
Qad

Alto

Piano *mf*
Ped.

Andante ♩ = 78

Violin 1 *mf*

Violin 2 *mf*

Violoncello *mf*

Contrabass *mf*

6

Fl.

S.
dis, Qad - dis, Qad - dis, Mu-lej

A.
mf
Qad - dis, Qad - dis, Qad - dis, Mu-lej

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

9

Fl.

S.
Al - la ta - le - zer čti. Qad - dis, Qad - dis, Qad -

A.
Al - la ta - le - zer čti. Qad - dis, Qad - dis,

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

12
Fl. *p*

S. *p*
dis, Mu lej Al-la ta-le - zer - cti. Is-smew - wiet u

A. *p*
Qad-dis, Mu-lej Al-la ta-le - zer cti. Is-smew - wiet u

Pno. *p*

Vln. 1 *p*

Vln. 2 *p*

Vc. *p*

Cb. *p*
pizz.

16

Fl. *rit.* *a tempo*
mf

S.
l-art mim - li - ja bil-glor - ja tie ghek. Ho - san - na, Ho

A.
l-art mim - li - ja bil-glor - ja tie ghek. Ho-san na,

Pno. *mf*

Vln. 1 *rit.* *a tempo*
mf

Vln. 2 *mf*

Vc. *mf*

Cb. *arco* *mf*

20

Fl.

Musical notation for the Flute part, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

S.

san - na, Ho - san - na fl-ogh-la tas_ smew wiet. Ho - san - na, Ho

Musical notation for the Soprano vocal part, including lyrics. The lyrics are: "san - na, Ho - san - na fl-ogh-la tas_ smew wiet. Ho - san - na, Ho".

A.

— Ho-san_ na, — Ho-san_ na fl-ogh-la tas_ smew wiet. — Ho-san_ na, —

Musical notation for the Alto vocal part, including lyrics. The lyrics are: "— Ho-san_ na, — Ho-san_ na fl-ogh-la tas_ smew wiet. — Ho-san_ na, —".

Pno.

Musical notation for the Piano accompaniment, showing both treble and bass clefs. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a harmonic foundation with chords and moving lines.

Vln. 1

Musical notation for the Violin 1 part, featuring a treble clef and a key signature of one sharp. The part includes a melodic line with some rests.

Vln. 2

Musical notation for the Violin 2 part, featuring a treble clef and a key signature of one sharp. The part includes a melodic line with some rests.

Vc.

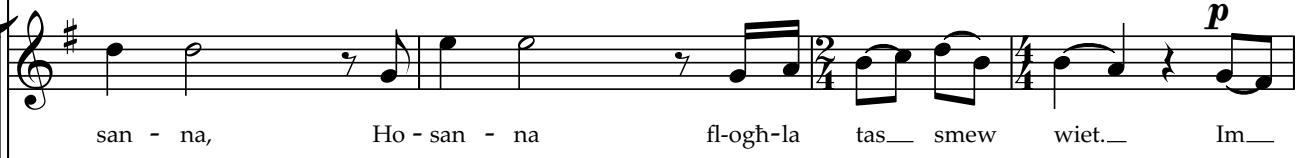
Musical notation for the Violoncello part, featuring a bass clef and a key signature of one sharp. The part includes a melodic line with some rests.

Cb.

Musical notation for the Cello part, featuring a bass clef and a key signature of one sharp. The part includes a melodic line with some rests.


24

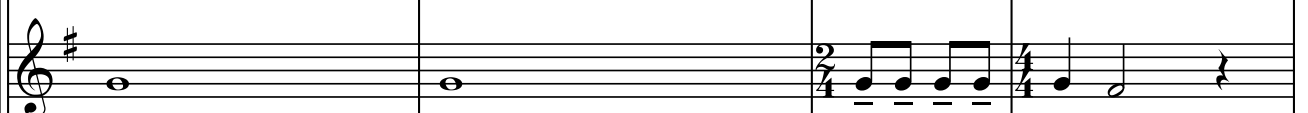
Fl. 

S. 
 san - na, Ho - san - na fl-ogh-la tas__ smew wiet.__ Im__

A. 
 __ Ho-san__ na, __ Ho-san__ na fl-ogh-la tas__ smew wiet.__ Im__

Pno. 

Vln. 1 

Vln. 2 

Vc. 

Cb. 

28

Fl.

S.

A.

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

32

Fl. *mf*

Musical notation for the Flute part, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The piece concludes with a quarter note G4.

S.

san - na, Ho - san - na, Ho - san - na fl-ogh-la tas_ smew wiet._ Ho

Musical notation for the Soprano vocal part. The lyrics are: "san - na, Ho - san - na, Ho - san - na fl-ogh-la tas_ smew wiet._ Ho". The melody consists of quarter and eighth notes.

A. *mf*

Ho-san_ na, _____ Ho-san_ na, _____ Ho-san_ na fl-ogh-la tas_ smew wiet._

Musical notation for the Alto vocal part. The lyrics are: "Ho-san_ na, _____ Ho-san_ na, _____ Ho-san_ na fl-ogh-la tas_ smew wiet._". The melody features eighth and quarter notes.

Pno.

Musical notation for the Piano accompaniment, showing both treble and bass staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes.

Vln. 1

Musical notation for the Violin 1 part, featuring a treble clef and a key signature of one sharp. The melody is primarily composed of quarter notes.

Vln. 2

Musical notation for the Violin 2 part, featuring a treble clef and a key signature of one sharp. The part includes a melodic line with some slurs and rests.

Vc. *mf*

Musical notation for the Violoncello part, featuring a bass clef and a key signature of one sharp. The melody is characterized by eighth and quarter notes.

Cb. *mf*

Musical notation for the Cello part, featuring a bass clef and a key signature of one sharp. The part consists of a steady melodic line of quarter notes.

36

Fl.

S.
san - na, Ho - san - na, Ho -

A.
Ho - san na, Ho - san na,

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

38

rit.

Fl.

S.

A.

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

Musical notation for the Flute part, starting with a treble clef and a key signature of one sharp (F#). The staff contains several measures of music, including a rest in the second measure and a final measure with a fermata.

Musical notation for the Soprano part with lyrics: *san - na fl-ogh-la tas smew wiet.*

Musical notation for the Alto part with lyrics: *Ho - san na fl-ogh-la tas smew wiet.*

Musical notation for the Piano part, consisting of a grand staff with treble and bass clefs. It features a complex accompaniment with chords and moving lines in both hands.

rit.

Musical notation for the Violin 1 part, starting with a treble clef and a key signature of one sharp (F#). The staff contains several measures of music, including a rest in the second measure and a final measure with a fermata.

Musical notation for the Violin 2 part, starting with a treble clef and a key signature of one sharp (F#). The staff contains several measures of music, including a rest in the second measure and a final measure with a fermata.

Musical notation for the Violoncello part, starting with a bass clef and a key signature of one sharp (F#). The staff contains several measures of music, including a rest in the second measure and a final measure with a fermata.

Musical notation for the Double Bass part, starting with a bass clef and a key signature of one sharp (F#). The staff contains several measures of music, including a rest in the second measure and a final measure with a fermata.

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Andante ♩ = 78

Soprano *mf*

Alto

Piano *mf*

Ped.

5

S.
dis, Qad - dis, Qad - dis, Mu-lej Al-la ta-le-zer cti. Qad

A.
mf
Qad-dis, _____ Qad-dis, _____ Qad-dis, _____ Mu-lej Al-la ta-le-zer cti.

Pno.

2

9

S.

dis, Qad - dis, Qad - dis, Mu-lej Al-la ta-le-

A.

Qad-dis, Qad-dis, Qad-dis, Mu-lej Al-la ta-le-

Pno.

13

S.

p *rit.* *a tempo* *mf*
 zer - cti. Is-smew - wiet u l-art mim - li - ja bil-glor-ja tie ghek. Ho

A.

p *rit.* *a tempo* *mf*
 zer cti. Is-smew - wiet u l-art mim - li - ja bil-glor-ja tie ghek.

Pno.

p *mf*

18

S. *mf*
 san - na, Ho - san - na, Ho - san - na fl-ogh-la tas__ smew wiet.__ Ho

A.
 Ho-san__ na,____ Ho-san__ na,____ Ho-san__ na fl-ogh-la tas__ smew wiet.__

Pno.

22

S.
 san - na, Ho - san - na, Ho - san - na fl-ogh-la tas__ smew

A.
 Ho-san__ na,____ Ho-san__ na,____ Ho-san__ na fl-ogh-la tas__ smew

Pno.

26

S. *p* wiet... Im... bie - rek min... ġej... fis - sem... il - Mu - lej... Ho

A. *p* wiet... Im... bie - rek min... ġej... fis - sem... il - Mu - lej...

Pno. *p* *mf*

31

S. san - na, Ho - san - na, Ho - san - na fl - oġh - la tas... smew wiet... Ho

A. *mf* Ho - san... na, Ho - san... na, Ho - san... na fl - oġh - la tas... smew wiet...

Pno. *mf*

35 5

S.
 san - na, Ho - san - na, Ho -

A.
 Ho - san na, Ho - san na,

Pno.

Detailed description: This system contains measures 35 and 36. The Soprano part (S.) has lyrics 'san - na, Ho - san - na, Ho -'. The Alto part (A.) has lyrics 'Ho - san na, Ho - san na,'. The Piano part (Pno.) features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The piano accompaniment consists of chords and moving lines in both hands.

37

S.
 san - na fl-ogh-la tas smew wiet.

A.
 Ho - san na fl-ogh-la tas smew wiet.

Pno.

Detailed description: This system contains measures 37 and 38. The Soprano part (S.) has lyrics 'san - na fl-ogh-la tas smew wiet.'. The Alto part (A.) has lyrics 'Ho - san na fl-ogh-la tas smew wiet.'. The Piano part (Pno.) continues with accompaniment in the same key signature and style as the previous system.

Qaddis

Piano

Missa Sancti Francisci Assisiensis

Fabio Cini

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Andante ♩ = 78

The first system of the piano score for 'Qaddis' is in 4/4 time with a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the first measure in the bass line.

The second system continues the musical piece, starting at measure 6. The melodic and harmonic textures are consistent with the first system, maintaining the Andante tempo and mezzo-forte dynamic.

The third system begins at measure 11 and includes a change in time signature to 2/4. The dynamics shift to piano (*p*) in the right hand. The piece concludes this system with a fermata over the final note in the right hand.

The fourth system starts at measure 16 and features a tempo change from Andante to *rit.* (ritardando) and then back to *a tempo*. The dynamic returns to mezzo-forte (*mf*). The right hand has a more active melodic line, and the left hand provides a steady accompaniment.

V.S.

21

Musical score for measures 21-24. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth-note patterns and some triplets. The left hand provides a harmonic accompaniment with chords and single notes.

25

Musical score for measures 25-29. The right hand continues with melodic patterns, including some slurs and accents. The left hand has a steady accompaniment. Measure 27 shows a change in the right hand's texture with a more complex rhythmic pattern.

30

rit. *a tempo*

Musical score for measures 30-34. Measure 30 begins with a *rit.* (ritardando) marking. The right hand has a melodic line with a slur and an accent. Measure 31 includes a *mf* (mezzo-forte) dynamic marking. The piece returns to *a tempo* (allegretto) from measure 32 onwards.

35

Musical score for measures 35-38. The right hand continues with a melodic line, and the left hand provides a consistent accompaniment.

39

rit.

Musical score for measures 39-42. Measure 39 begins with a *rit.* (ritardando) marking. The right hand has a melodic line that concludes with a final chord. The left hand provides a simple accompaniment.

Qaddis

Soprano

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 78

3 *mf*

Qad - dis, Qad - dis, Qad - dis, Mu-lej

9

Al-la ta-le-zer çti. Qad - dis, Qad - dis, Qad - dis, Mu lej Al-la ta-le-

14 *p*

zer - çti. Is-smew - wiet u l-art mim - li - ja bil-glor - ja

18 *rit.* *mf* *a tempo*

tie ghek. Ho - san - na, Ho - san - na, Ho - san - na fl-ogh-la tas smew wiet. Ho

23

san - na, Ho - san - na, Ho - san - na fl-ogh-la tas smew

27 *p*

wiet. Im bie - rek min gëj f'is - sem il - Mu -

31 *rit.* *mf* *a tempo*

lej. Ho - san - na, Ho - san - na, Ho - san - na fl-ogh-la

35

tas smew wiet. Ho - san - na, Ho - san - na, Ho - san - na fl-ogh-la

39 *rit.*

tas smew wiet.

Qaddis

Violin 1

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 78

8

mf

8

14

p

18

rit. a tempo

mf

23

p

29

rit. a tempo

mf

34

39

rit.

Qaddis

Violin 2

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 78

Musical notation for measures 1-8. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a whole rest followed by a half note G4, then a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a whole note F#4. The dynamic marking *mf* is placed below the first note.

Musical notation for measures 9-13. Measures 9-10 feature eighth notes G4, A4, B4, C5. Measure 11 has a quarter note B4, a quarter note A4, and a half note G4. Measure 12 has a quarter note G4, a quarter note F#4, and a half note E4. Measure 13 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. The time signature changes to 2/4 for the final measure.

Musical notation for measures 14-17. Measures 14-17 consist of eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. The dynamic marking *p* is placed below the first note.

Musical notation for measures 18-24. Measure 18 has a *rit.* marking and a *<* hairpin. Measures 19-20 have a *a tempo* marking and a *mf* dynamic. Measures 21-24 consist of eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. A *>* hairpin is placed below measures 21-22.

Musical notation for measures 25-29. Measure 25 has a whole note G4. Measures 26-27 have eighth notes G4, A4, B4, C5. Measure 28 has a quarter note B4, a quarter note A4, and a half note G4. Measure 29 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. The dynamic marking *p* is placed below the first note.

Musical notation for measures 30-34. Measures 30-31 have eighth notes G4, A4, B4, C5. Measure 32 has a *rit.* marking and a *<* hairpin. Measure 33 has a *a tempo* marking and a *mf* dynamic. Measure 34 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. A *>* hairpin is placed below measures 32-33.

Musical notation for measures 35-38. Measures 35-36 have eighth notes G4, A4, B4, C5. Measure 37 has a quarter note B4, a quarter note A4, and a half note G4. Measure 38 has a whole note G4.

Musical notation for measures 39-40. Measure 39 has eighth notes G4, A4, B4, C5, B4, A4, G4, F#4. Measure 40 has a whole note G4. The piece ends with a double bar line.

Qaddis

Violoncello

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 78

7

mf

12

17

p

22

rit. *a tempo*
mf

27

31

rit. *a tempo*
mf

35

39

rit.