

1. Gloria *Allegro*

Gloria

Antonio Vivaldi

The first system of the musical score includes parts for Tromba, Oboe, Violino 1, Violino 2, Viola, Soprano, Alto, Tenore, Basso, and B.c. (Basso Continuo). The Tromba, Oboe, Violino 1, and Violino 2 parts are active, with the strings providing a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by whole rests.

The second system continues the instrumental parts from the first system. It includes parts for Violino 1, Violino 2, Viola, and B.c. (Basso Continuo). The vocal parts remain silent. A measure rest is present in the first measure of the Violino 1 part, and a fermata is placed over the final measure of the system.

This image shows a page of musical notation for Vivaldi's Gloria, S. 2, measures 9 through 12. The score is arranged in two systems. The first system (measures 9-11) features a complex texture with multiple staves. The top two staves (treble clef) contain vocal lines with eighth-note patterns. The next two staves (treble clef) contain instrumental lines with similar rhythmic patterns. The bottom two staves (bass clef) provide a bass line with eighth notes. The second system (measures 12-14) continues the texture. The top two staves (treble clef) show vocal lines with some rests and eighth notes. The next two staves (treble clef) feature more intricate instrumental patterns, including sixteenth-note runs. The bottom two staves (bass clef) continue the bass line. The key signature is D major (two sharps) and the time signature is 4/4. Measure numbers 9, 8, and 12 are indicated in boxes at the beginning of their respective systems.

15

Musical score for measures 15-18. The top part consists of five staves of keyboard music. The bottom part consists of four staves of vocal music. The key signature is one sharp (F#) and the time signature is common time (C).

Glo- ri- a, glo- ri- a,
 Glo- ri- a, glo- ri- a,
 Glo- ri- a, glo- ri- a,
 Glo- ri- a, glo- ri- a,

Musical score for measures 19-18. The top part consists of five staves of keyboard music. The bottom part consists of four staves of vocal music. The key signature is one sharp (F#) and the time signature is common time (C).

19

glo- ri- a, glo- ri- a in ex- cel-
 glo- ri- a, glo- ri- a in ex- cel-
 glo- ri- a, glo- ri- a in ex- cel-
 glo- ri- a, glo- ri- a in ex- cel-

Musical score for measures 19-18. The top part consists of five staves of keyboard music. The bottom part consists of four staves of vocal music. The key signature is one sharp (F#) and the time signature is common time (C).

23

sis De-o, in ex-cel-sis De-o, glo-ri-
 sis De-o, in ex-cel-sis De-o, glo-ri-
 sis De-o, in ex-cel-sis De-o, glo-ri-
 sis De-o, in ex-cel-sis De-o, glo-ri-

29

a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-
 a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-
 a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-
 a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-

34

sis De-o,

sis De-o,

sis De-o,

sis De-o,

p

38

glo-ri-a, glo-ri-a, in ex-cel-

glo-ri-a, glo-ri-a, in ex-cel-

glo-ri-a, glo-ri-a, in ex-cel-

glo-ri-a, glo-ri-a, in ex-cel-

43

sis De-
sis De-
sis De-
sis De-

48

o, glo- ri- a in ex- cel- sis,
o, glo- ri- a in ex- cel- sis,
o, glo- ri- a in ex- cel- sis,
o, glo- ri- a in ex- cel- sis,

52

glo-ri-a in ex-cel-sis De-o,

glo-ri-a in ex-cel-sis De-o,

glo-ri-a in ex-cel-sis De-o,

glo-ri-a in ex-cel-sis De-o,

56

glo-ri-a in ex-cel-sis De-o,

glo-ri-a in ex-cel-sis De-o,

glo-ri-a in ex-cel-sis De-o,

glo-ri-a in ex-cel-sis De-o,

61

Musical score for measures 61-63, featuring a string quartet with violins, violas, and cellos/double basses.

in ex-cel-

in ex-cel-

in ex-cel-

in ex-cel-

Vocal staves for measures 61-63, with lyrics "in ex-cel-".

64

Musical score for measures 64-66, featuring a string quartet with violins, violas, and cellos/double basses.

sis,

sis,

sis,

sis,

Vocal staves for measures 64-66, with lyrics "sis,".

67

Musical score for measures 67-69, instrumental part. It consists of five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Vocal score for measures 67-69. It consists of five staves: two treble clefs and three bass clefs. The lyrics are: "glo- ri- a in ex- cel- sis De- o." The melody is simple and homophonic, with the vocal line in the first treble staff and the bass line in the first bass staff.

70

Musical score for measures 70-73, instrumental part. It consists of five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

2. Et in terra pax

Violino 1

Violino 2

Viola

Soprano

Alto

Tenore

Basso

B.c.

8

Detailed description: This system contains the first four measures of the piece. The key signature is one sharp (F#) and the time signature is 3/4. The Violino 1 part begins with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest. The Violino 2 part has a whole rest in the first measure, then a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest. The Viola part plays a steady eighth-note accompaniment starting on G3. The vocal parts (Soprano, Alto, Tenore, Basso) are all marked with a whole rest. The Basso Continuo (B.c.) part plays a steady eighth-note accompaniment starting on G2. A small number '8' is written below the Tenore staff.

5

Detailed description: This system contains measures 5 through 8. Measure 5 is marked with a '5' in a box. The Violino 1 part has a quarter rest, followed by a quarter note G4, then eighth notes A4 and B4. The Violino 2 part has a quarter rest, followed by a quarter note G4, then eighth notes A4 and B4. The Viola part continues with eighth notes. The vocal parts remain at rest. The B.c. part continues with eighth notes. Measure 6 has a quarter rest in Violino 1 and Violino 2. Measure 7 has a quarter rest in Violino 1 and Violino 2. Measure 8 has a quarter rest in Violino 1 and Violino 2.

8

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

13

Et in ter-ra pax ho-mi-ni-bus,
Et in ter-ra pax ho-mi-ni-bus,
mi-ni-bus bo-nae-bo-nae mi-ni-bus,
mi-ni-bus, et in ter-ra pax ho-mi-ni-bus,

18

et in terra pax ho-mi-ni-bus
 bo-nae, bo-nae vo-
 nae vo-lun-ta-tis,
 mi-ni-bus, et in

22

bo-nae, bo-nae vo-
 lun-ta-tis,
 et in
 ter-ra pax ho-mi-ni-bus,
 bo-nae, bo-

26

lun- ta- tis, pax ho- mi- ni- bus
 et in ter- ra pax ho- mi- ni- bus
 ter- ra pax ho- mi- ni- bus bo- nae
 nae vo- lun- ta- tis,

30

bo- nae vo- lun- ta- tis,
 bo- nae, bo- nae vo- lun- ta- tis, et in
 vo- lun- ta- tis, et in ter-
 bo- nae vo- lun- ta- tis,

34

bo- nae

ter- ra pax ho- mi- ni- bus

ra pax ho- mi- ni- bus

pax ho- mi- ni- bus bo- nae

38

vo- lun- ta- tis,

bo- nae vo- lun- ta- tis et in

bo- nae vo- lun- ta- tis,

vo- lun- ta- tis,

41

et in ter- ra pax ho- mi- ni- bus,
 ter- ra pax ho- mi- ni- bus,
 bo- nae,
 et in ter- ra pax ho-

45

et in ter- ra pax,
 et in ter- ra pax ho-
 bo- nae vo- lun-
 mi- ni- bus bo- nae, bo- nae

49

et in terra pax hominibus,
 minibus bonae voluntatis,
 ta-tis, bo-nae vo-lun-ta-tis,

52

pax hominibus bonae voluntatis, et in terra
 et in terra pax, et in terra
 vo-lun-ta-tis,
 bo-nae vo-lun-ta-tis,

57

ra pax ho-mi-ni-bus bo-nae vo-lun-
 pax ho-mi-ni-bus bo-nae vo-lun-
 bo-nae vo-lun-
 et in ter-ra pax, bo-nae vo-lun-

61

ta-
 ta-
 ta-
 ta-

64

67

tis,

tis,

tis, et in ter-

tis, et in

71

et in ter-ra

et in ter-ra

8 - ra pax ho-mi-ni-bus, et in

ter-ra pax ho-mi-ni-bus, et in

75

pax ho-mi-ni-bus bo-

pax ho-mi-ni-bus bo-nae

8 ter-ra pax ho-mi-ni-bus

ter-ra pax ho-mi-

79

nae vo- lun- vo- lun- ta bo- nae vo- ni- bus bo- nae

82

ta- lun- ta vo- lun- ta

85

88

tis.

tis.

tis.

tis.

3. Laudamus te

Violino 1

Viola

Soprano 1

Soprano 2

B.c.

8

15

Lau- da- mus te, be- ne-

Lau- da- mus te,

22

di- ci- mus te, ad- o- ra- mus te, glo- ri fi-
 be- ne- di- ci- mus te, ad- o- ra- mus te,

29

ca- - - - - mus
 glo- ri- fi- ca- - - - - mus

36

te, lau- da- mus
 te, lau- da- mus

44

te, be-ne-di-ci-mus te, ad-o-ra-mus te, glo-ri-fi-ca-

te, be-ne-di-ci-mus te, ad-o-ra-mus te, glo-

51

ri-fi-ca-

58

- mus, glo-ri-fi-ca-mus te,

mus te, glo-ri-fi-ca-mus te,

65

ad- o- ra- mus te, ad- o- ra- mus te,

glo- ri- fi-

71

ca- - mus te,

79

lau- da- mus te, be- ne- di- ci- mus te, ad- o- ra- mus

lau- da- mus te, be- ne- di- ci- mus te, ad- o- ra- mus

86

te, glo- ri- fi- ca- mus te, ad- o- ra- mus te, ad- o- ra- mus

te, glo- ri- fi- ca- mus te, ad- o- ra- mus te, ad- o- ra- mus

92

te, glo- ri- fi- ca-

te, glo- ri- fi- ca-

99

mus te, glo- ri- fi- ca-

- mus te, glo- ri- fi- ca-

mus te.

mus te.

114

121

4. Gratias agimus tibi

Violino 1

Violino 2

Viola

Soprano

Alto

Tenore

Basso

B.c.

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

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

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

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

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

5..Propter magnam gloriam tuam

Violino 1

Violino 2

Viola

Soprano

Alto

Tenore

Basso

B.c.

prop- ter ma- gnam glo- ri- am,

prop- ter ma- gnam glo-

8

Detailed description: This is the first system of a musical score for a Gloria. It features seven staves: Violino 1, Violino 2, Viola, Soprano, Alto, Tenore, and Basso. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano and Alto parts have lyrics. The Soprano part begins with 'prop- ter ma- gnam glo- ri- am,' and the Alto part begins with 'prop- ter ma- gnam glo-'. There are rests in the Tenore and Basso parts. A 'B.c.' (Basso continuo) staff is also present at the bottom.

3

- ri- am, prop- ter ma- gnam glo- ri- am

8 prop- ter ma- gnam glo- ri- am,

prop- ter ma- gnam glo-

Detailed description: This is the second system of the musical score. It continues the vocal parts from the first system. The Soprano part has a triplet of eighth notes marked with a '3' above it. The Alto part has lyrics '- ri- am, prop- ter ma- gnam glo- ri- am'. The Soprano part has lyrics 'prop- ter ma- gnam glo- ri- am,'. The Alto part has lyrics 'prop- ter ma- gnam glo-'. There are rests in the Tenore and Basso parts.

5

prop- ter ma- gnam glo- ri- am,

tu- am, prop- ter mag- nam glo- ri- am,

prop- ter ma- gnam glo- ri- am, prop- ter ma- gnam glo-

- ri- am, pro- pter ma- gnam glo-

7

prop- ter ma- gnam glo-

prop- ter mag- nam glo- ri- am,

- ri- am, prop- ter ma- gnam glo- ri- am,

- ri- am, prop- ter ma- gnam glo-

9

ri- am, prop- ter ma- gnam glo-

prop- ter mag- nam glo- ri-

glo- ri- am tu- am, prop- ter ma- gnam glo-

ri- am, prop- ter ma- gnam glo-

11

ri- am tu- am,

am tu- am, prop- ter mag- nam

ri- am tu- am, prop- ter ma- gnam glo-

ri- am tu- am, prop- ter ma- gnam

13

prop- ter ma- gnam glo-
glo-
glo-

15

ri- am tu- am.
ri- am tu- am.
ri- am tu- am.
ri- am tu- am.

6. Domine Deus

Oboe

Soprano

B.c.

4

7

Do- mi- ne

10

De- us, rex coe- le- stis, De- us pa- ter, De- us

Detailed description: This is a musical score for three parts: Oboe, Soprano, and B.c. (Bassoon). The music is in 12/8 time. The Oboe part has a melodic line with some grace notes. The Soprano part has a vocal line with lyrics. The B.c. part provides a rhythmic accompaniment. The score is divided into four systems, with measure numbers 4, 7, and 10 indicated. The lyrics are: 'Do- mi- ne De- us, rex coe- le- stis, De- us pa- ter, De- us'.

13

p a - - - - - ter om- ni- po- tens,

16

Do- mi- ne De- us, rex coe- le- stis, De- us pa- ter,

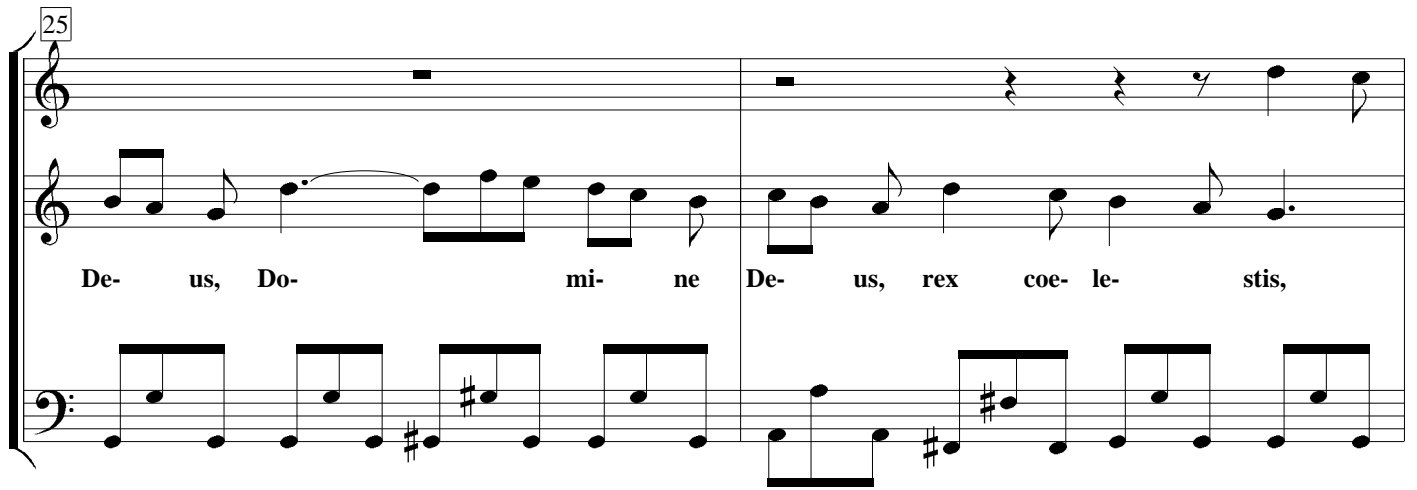
19

De- us pa- - - - - - ter, pa-

22

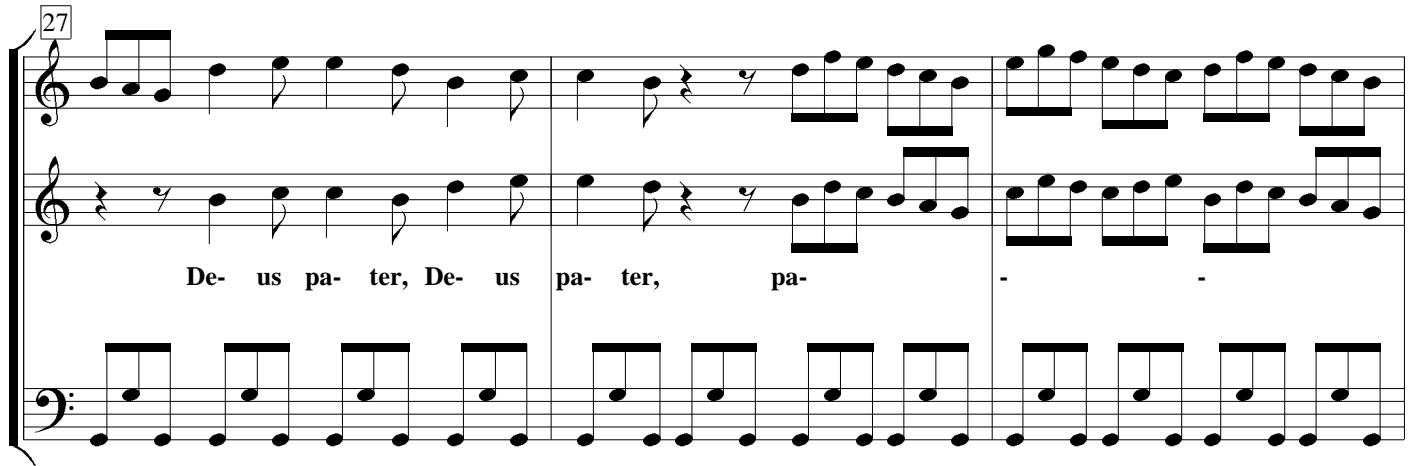
ter om- ni- po- tens, Do- mi- ne

25



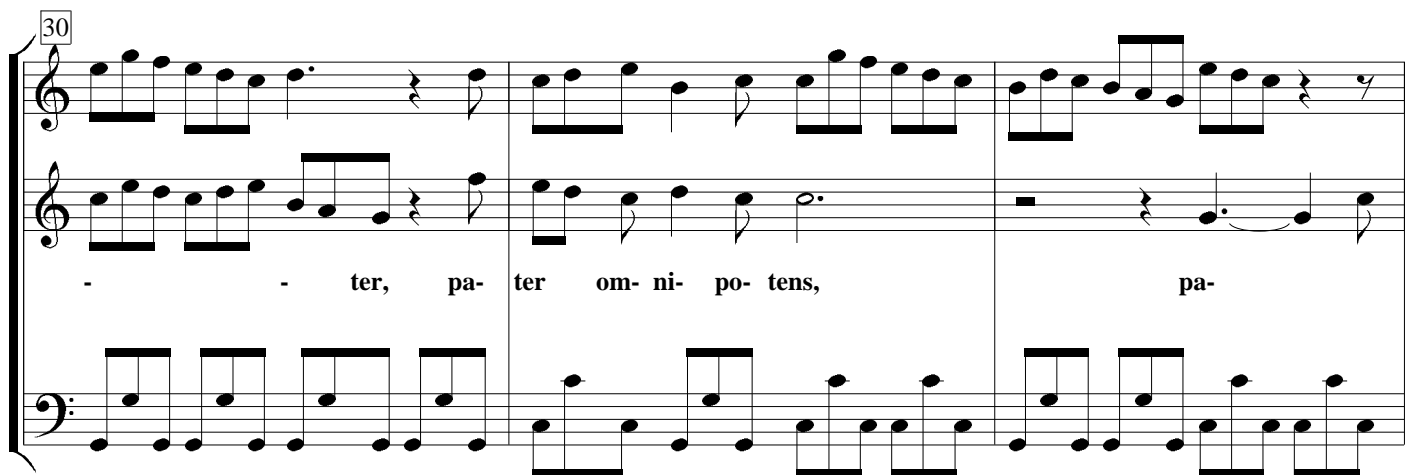
De- us, Do- mi- ne De- us, rex coe- le- stis,

27



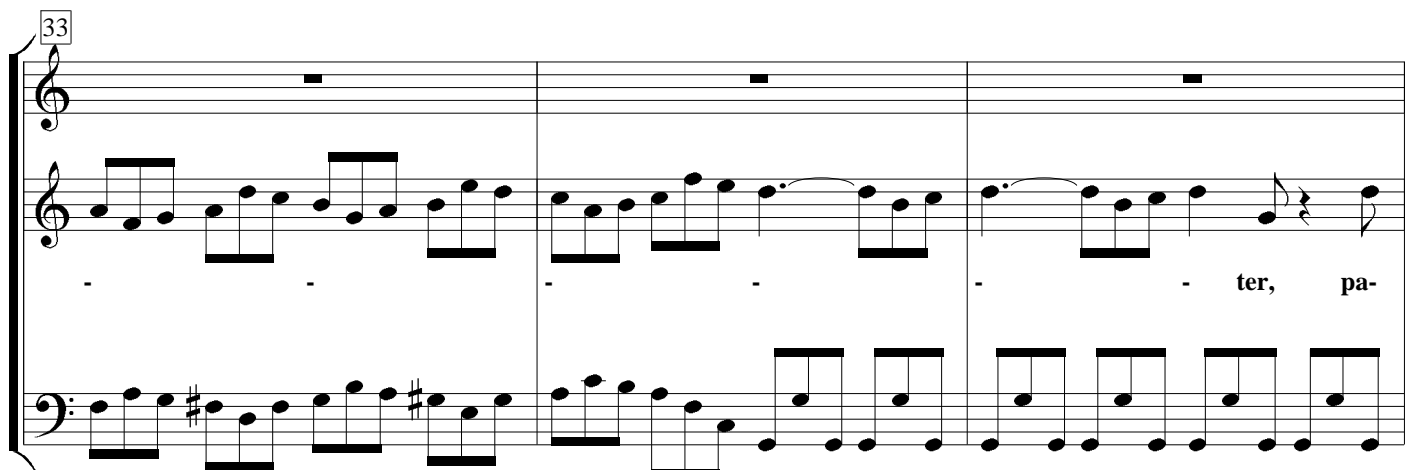
De- us pa- ter, De- us pa- ter, pa-

30



- ter, pa- ter om- ni- po- tens, pa-

33



- ter, pa-

36

ter om-ni-po-tens.

39

42

7. Domine fili unigenite *Allegro*

Violino 1
Violino 2
Viola
Soprano
Alto
Tenore
Basso
B.c.

7 *tr*
tr
Do- mi- ne fi- li u- ni- ge- ni- te, Je-
Do- mi- ne fi- li u- ni- ge- ni- te, Je-

26

ste, Do-mi-ne fi-li u-ni-ge-ni-te,
 Do-mi-ne fi-li u-ni-ge-ni-te, u-ni-ge-ni-te,
 ste, Do-mi-ne fi-li, Do-mi-ne fi-li
 Do-mi-ne fi-li u-ni-ge-ni-te, Je-su, u-ni-ge-ni-te, Je-su,

32

u-ni-ge-ni-te, Je-su Chri-ste,
 ge-ni-te, Je-su Chri-ste,
 u-ni-ge-ni-te, Je-su Chri-ste,
 Je-su Chri-ste,

38

Do-mi-ne fi-li u-ni-ge-ni-te,
Do-mi-ne
Do-mi-ne fi-li u-ni-ge-ni-te,
Do-mi-ne fi-li u-ni-ge-ni-te,

44

Do-mi-ne fi-li u-ni-ge-ni-te.
fi-li u-ni-ge-ni-te, Do-mi-ne fi-li
Do-mi-ne fi-li u-ni-ge-ni-te,
Do-mi-ne fi-li u-ni-ge-ni-te, Do-mi-ne fi-li u-ni-ge-ni-te,

50

Je- su Je- su Chri- ste,
 u- ni- ge- ni- te, Je- su Chri- ste,
 Je- su Chri- ste, Do- mi- ne fi- li u- ni- ge- ni- te,
 Je- - su Chri- ste, Do- mi- ne fi- li u- ni-

56

Je- - - - su Chri- ste,
 ge- ni- te, Je- - - - su Chri- ste,

62

Do-mi-ne fi-li u-ni-ge-ni-te, Je-

Do-mi-ne fi-li u-ni-ge-ni-te Je-

68

Do-mi-ne fi-li, Do-mi-ne

Do-mi-ne fi-li, Do-mi-ne

- su Chri-ste, Do-mi-ne fi-li,

- su Chri-ste, Do-mi-ne fi-li,

73

fi- li u- ni- ge- ni- te, Je- su Chri- ste,
 fi- li, u- ni- ge- ni- te, Je- su Chri- ste,
 Do- mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste,
 Do- mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste,

79

Je- su Chri- ste,
 Je- su Chri- ste,
 Do- mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste,
 Do- mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste,

85

Je- su Chri- ste.

Je- - - - su Chri- ste.

Do- mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste.

Do mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste.

91

8. Domine Deus *Adagio*

Organo

B. c.

The first system of the musical score for '8. Domine Deus' features two staves. The upper staff is for the Organ, marked with a '1' in a box, and the lower staff is for the Bass Continuo (B. c.). Both are in common time (C) and the key of B-flat major. The organ part begins with a rhythmic pattern of eighth and sixteenth notes, while the B. c. part provides a simple harmonic accompaniment.

The second system continues the organ and B. c. parts. The organ part features a more complex texture with sixteenth-note passages and block chords. The B. c. part continues with its accompaniment, including some chromatic movement.

Violino 1/ 2

Viola

The third system shows the staves for Violino 1/2 and Viola. Both staves are currently empty, indicating that these instruments are silent during this section of the piece.

Alto solo

Do- mi- ne De- us, a- gnus

The fourth system features the Alto solo part. The vocal line is written in a single staff with lyrics underneath. The lyrics are 'Do- mi- ne De- us, a- gnus'. The music is in common time and B-flat major, with a slow, solemn character.

The fifth system continues the organ and B. c. parts. The organ part has a more active role with sixteenth-note patterns, while the B. c. part remains accompanimental.

8

Measures 8-10 of the Gloria. The vocal line is mostly silent, with rests. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

De- i, fi- li- us pa- tris, Do- mi- ne De- us, Do- mi- ne

Vocal line for measures 8-10. The lyrics are: "De- i, fi- li- us pa- tris, Do- mi- ne De- us, Do- mi- ne". The melody is in a simple, rhythmic style.

Piano accompaniment for measures 8-10. The right hand plays a series of eighth notes, while the left hand provides a steady bass line.

11

Measures 11-13 of the Gloria. The vocal line is mostly silent, with rests. The piano accompaniment continues with a similar harmonic pattern.

De- us, a- gnus De- i, fi- li- us pa- tris, qui tol- lis pec-

Soprano Tutti
Tenore
Basso

Vocal line for measures 11-13. The lyrics are: "De- us, a- gnus De- i, fi- li- us pa- tris, qui tol- lis pec-". The Soprano part is labeled "Soprano Tutti", and the Tenore and Basso parts are labeled "Tenore" and "Basso" respectively.

Piano accompaniment for measures 11-13. The right hand plays a series of eighth notes, while the left hand provides a steady bass line.

14

Solo Tutti

ca- ta, Do- mi- ne De- us, rex coe- le- stis, qui tol- lis pec- ca- ta,

17

Solo Tutti Solo

Do- mi- ne fi- li u- ni- ge- ni- te, qui tol- lis pec- ca- ta, Do- mi- ne

20

Musical notation for measures 20-22. The vocal line is in G major, 3/4 time. The piano accompaniment consists of a treble and bass clef staff. The vocal line has rests in measures 20 and 21, and begins in measure 22 with the lyrics 'De- us, Do- mi- ne De- us, a- gnus De- i, fi- li- us pa-'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line.

Musical notation for measures 22-24. The vocal line continues with the lyrics 'De- us, Do- mi- ne De- us, a- gnus De- i, fi- li- us pa-'. The piano accompaniment continues with the same rhythmic pattern.

Musical notation for measures 24-26. The vocal line has rests in measures 24 and 25, and begins in measure 26 with the lyrics 'tris, qui tol- lis pec- ca- ta mun- di, mi- se- re- re, a- gnus De- i,'. The piano accompaniment continues with the same rhythmic pattern.

23

Musical notation for measures 26-28. The vocal line has rests in measures 26 and 27, and begins in measure 28 with the lyrics 'tris, qui tol- lis pec- ca- ta mun- di, mi- se- re- re, a- gnus De- i,'. The piano accompaniment continues with the same rhythmic pattern.

Musical notation for measures 28-30. The vocal line has rests in measures 28 and 29, and begins in measure 30 with the lyrics 'tris, qui tol- lis pec- ca- ta mun- di, mi- se- re- re, a- gnus De- i,'. The piano accompaniment continues with the same rhythmic pattern.

Musical notation for measures 30-32. The vocal line has rests in measures 30 and 31, and begins in measure 32 with the lyrics 'tris, qui tol- lis pec- ca- ta mun- di, mi- se- re- re, a- gnus De- i,'. The piano accompaniment continues with the same rhythmic pattern.

27

Solo **Tutti** **Solo**

mi- se- re- re, fi- li- us pa- tris, mi- se- re- re no- bis,

31

Tutti **Solo**

mi- se- re- re, mi- se- re- re, mi- se- re- re no- bis,

35

Musical notation for measures 35-36, first system. Treble clef, bass clef, 3/4 time signature. Measure 35 contains a block of notes in the treble and a single note in the bass. Measure 36 contains a whole note in the treble and a whole note in the bass.

Tutti

mi- se- re- re no- bis!

Musical notation for measures 35-36, second system. Treble clef, bass clef, 3/4 time signature. The vocal line in the treble clef has lyrics: "mi- se- re- re no- bis!". The piano accompaniment in the bass clef follows the same rhythmic pattern as the first system.

Musical notation for measures 37-38, third system. Treble clef, bass clef, 3/4 time signature. Measure 37 contains a block of notes in the treble and a single note in the bass. Measure 38 contains a block of notes in the treble and a single note in the bass.

37

Musical notation for measures 37-38, fourth system. Treble clef, bass clef, 3/4 time signature. Measure 37 contains a block of notes in the treble and a single note in the bass. Measure 38 contains a block of notes in the treble and a single note in the bass.

39

Organpart by Helmut Kickton

Musical notation for measures 39-40, fifth system. Treble clef, bass clef, 3/4 time signature. Measure 39 contains a block of notes in the treble and a single note in the bass. Measure 40 contains a block of notes in the treble and a single note in the bass.

9. Qui tollis peccata mundi

Violino 1

Violino 2

Viola

Soprano

Alto

Tenore

Basso

B.c.

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

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

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

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

6

mun- di, sus- ci- pe, sus- ci- pe, sus- ci- pe de- pre- ca- ti-

pec- ca- ta mun- di, sus- ci- pe, sus- ci- pe de- pre- ca- ti-

pec- ca- ta mun- di, sus- ci- pe, sus- ci- pe de- pre- ca- ti-

pec- ca- ta mun- di, sus- ci- pe, sus- ci- pe de- pre- ca- ti-

11

o- nem, de- pre- ca- ti- o- nem no- stram, de- pre- ca- ti-
o- nem, de- pre- ca- ti- o- nem no- stram,
o- nem, de- pre- ca- ti- o- nem no- stram,
o- nem, de- pre- ca- ti- o- nem no- stram,

17

o- nem no- stram!
de- pre- ca- ti- o- nem no- stram!
de- pre- ca- ti- o- nem no- stram!
de- pre- ca- ti- o- nem no- stram!

10. Qui sedes ad dexteram patris

Violino I

Viola

Alto

B. c.

9

16

26

Qui se- des ad dex- te- ram

pa- tris, mi- se- re-

44

- - - re,

52

mi- se- re- re, mi- se- re- re no- bis,

60

qui se- des ad dex- te- ram

68

pa- tris, mi- se- re-

- re no-bis,

82

mi-se-re-

re no-bis, qui se-

100

des ad dex- - te- ram pa- tris, mi- se- re-

108

- - re- re, mi- se-

117

re- re, mi- se re- re no- bis, mi- se-

125

re- re, mi- se- re- re, mi- se- re- re- no- bis.

133

141

11. Quoniam tu solus sanctus

Musical score for the instruments: Tromba, Oboe, Violino 1, Violino 2, Viola, Soprano /Alto, Tenore/ Basso, and B.c. The score is in G major (one sharp) and common time (C). The Soprano and Tenore parts are currently blank.

Musical score for the piano accompaniment and vocal parts. The piano part includes the right and left hands. The vocal parts (Soprano and Tenore) have the lyrics: "Quo- ni- am tu so- lus sanc- tus,". The piano part features a complex texture with many sixteenth notes.

8

quo-ni-am tu so-lus sanc-tus, tu so-lus

12

Do-mi-nus, tu so-lus al-tis-si-mus,

17

Je- su Chri- ste, Je- su

21

Chri- ste.

12. Cum sancto spiritu

Musical score for the first system of "Cum sancto spiritu". The score is in G major (one sharp) and 4/2 time. It features staves for Tromba, Oboe, Violino 1, Violino 2, Viola, Soprano, Alto, Tenore, Basso, and B.c. The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics: "cum sanc- to spi- ri- tu, in glo- ri- a De- i". The Basso part includes a fermata over the first measure and a "8" below the staff.

Musical score for the second system of "Cum sancto instrumental staves. The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics: "pa- tris, in glo- ri- a De- i pa- tris A- men, A- Cum sanc- to De- i pa- tris, De- i pa- tris, A- men,". The Basso part includes a fermata over the first measure and an "8" below the staff.

men, A-

spi- ri- tu, in glo- ri- a

Cum sanc- to spi- ri- tu, in glo- ri- a De- i

Celli

men, A- men, cum sanc- to

De- i pa- tris, De- i pa- tris, A- men, A-

pa- tris, in glo- ri- a De- i pa- tris, A- men, A-

This system contains the first two measures of the Gloria. It features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and vocal parts. The instrumental parts play a rhythmic pattern of eighth notes. The vocal parts enter with the lyrics:

spi- ri- tu, in glo- ri- a
 men, A- men,
 men, A-
 cum sanc- to spi- ri- tu, in glo- ri- a De- i
 tutti

This system continues the Gloria with measures 3 through 5. The instrumental parts continue their rhythmic accompaniment. The vocal parts sing:

De- i pa- tris, De- i pa- tris, A- men,
 A- men, A- men,
 pa- tris, in glo- ri- a De- i pa- tris, A- men,
 men,

Celli

21

cum sanc- to spi- ri-

A-
tutti

25

A- men, A- men, A-
 cum sanc- to spi- ri- tu, in glo- ri- a De- i pa- tris, in
 tu, in glo- ri- a De- i
 men, Celli

27

glo- ri- a De- i pa- tris, A- men, A-
 pa- tris, De- i pa- tris, A- men, A-
 cum sanc- to spi- ri-

Tutti

30

cum sanc- to spi- ri- tu, in glo- ri- a De- i pa- tris,
 men, A- -
 men, A- -
 tu, in glo- ri- a De- i pa- tris,

32

A- men,
 men,
 men,
 A- men,

35

A - men,
 cum sanc- to spi- ri- tu, in
 A- men,
 Celli
 Tutti cum sanc- to

38

cum sanc- to spi- ri- tu in
 glo- ri- a De- i pa- tris, A- men,
 A- men,
 spi- ri- tu in glo- ri- a De- i pa- tris, A- men, cum sanc- to

40

glo-ri-a De-i pa-tris, A-men, A-

men, A-men, A-

men, A-men, A-

spi-ri-tu, in glo-ri-a De-i pa-tris, A-

43

men, A-

men, A-

men, A-

men, A-

men, A-

men, A-

men, A-

men, A-

46

47

48

49

cum sanc- to spi- ri- tu, cum sanc- to
cum sanc- to spi- ri- tu,
A- men,
A- men, A-

50

51

52

52

spi-ri-tu, A-men, A-men, A-men, A-men, A-men, cum sanc-to

56

cum sanc-to spi-ri-tu, in glo-ri-a De-i pa-tris, spi-ri-tu, in glo-ri-a De-i pa-tris, A-men, sanc-to spi-ri-tu, cum sanc-to

glo-ri-a De-i, De-i pa-tris,
A-men, A-men,
A-men, A-men,
spi-ri-tu, in glo-ri-a De-i pa-tris, in glo-ri-a De-i

pa-tris A-men, A-men, A-men, A-men,
A-men, A-men, A-men, A-men,
A-men, A-men, A-men, A-men,
pa-tris, A-men, A-men, A-men, A-men

63

A- men, A- men, A- men, A- men, A- men, A- men, A- men, A-

67

men, cum sanc- to spi- ri- tu, cum sanc- to men, A- men, cum sanc- to spi- ri- tu, cum sanc- to spi- ri- tu,

69

spi-ri-tu,
- men, A-
men, A-
cum sanc-to spi-ri-tu in glo-ri-a De-i pa-tris, A- -

72

cum sanc-to spi-ri-tu, in glo-ri-a ri-a
men, cum sanc-to spi-ri-tu, in glo-ri-a De-i
men, A- men, cum sanc-to spi-ri-tu, in glo-ri-a De-i
men, cum sanc-to spi-ri-tu, in glo-ri-a De-i

75

De- i pa- tris, De- i pa- tris, A- - men.
 pa- tris, in glo- ri- a De- i pa- tris, A- - men.
 pa- tris, in glo- ri- a De- i pa- tris, A- men, A- men.
 pa- tris, in glo- ri- a De- i pa- tris, A- men, A- men.