

1. Gloria *Allegro*

Gloria

Antonio Vivaldi

First system of the musical score for 'Gloria' by Vivaldi. It includes staves for Tromba, Oboe, Violino 1, Violino 2, Viola, Soprano, Alto, Tenore, Basso, and B.c. The key signature is one sharp (F#) and the time signature is common time (C). The Tromba and Oboe parts have rests in the second and fourth measures. The Violino 1 and 2 parts feature intricate sixteenth-note patterns. The Viola part has a steady eighth-note accompaniment. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by horizontal lines with bar lines. The B.c. (Basso Continuo) part provides a rhythmic foundation with a repeating eighth-note pattern.

Second system of the musical score, starting at measure 5. It continues the instrumental parts from the first system. The Violino 1 and 2 parts continue with their complex sixteenth-note figures. The Viola part maintains its eighth-note accompaniment. The B.c. part continues with its rhythmic pattern. The vocal parts remain silent. The system concludes with a fermata over the final measure.

This image shows a page of musical notation for Vivaldi's Gloria, S. 2, covering measures 9 through 12. The score is arranged in two systems of staves. The first system (measures 9-11) features a complex texture with multiple voices and instruments. The top two staves (Soprano and Alto) have a melodic line of eighth notes. The next two staves (Tenor and Bass) have a more rhythmic accompaniment. The bottom two staves (Violin I and Violin II) have a fast-moving accompaniment of sixteenth notes. The second system (measures 12-14) continues this texture, with the vocal parts showing some rests and the instrumental parts maintaining their rhythmic patterns. 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,

Vocal part for measures 15-18, showing four staves with lyrics. The lyrics are: "Glo- ri- a, glo- ri- a," repeated on each staff.

19

Musical score for measures 19-22. 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 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-

Vocal part for measures 19-22, showing four staves with lyrics. The lyrics are: "glo- ri- a, glo- ri- a in ex- cel-" repeated on each staff.

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

in ex-cel-

in ex-cel-

in ex-cel-

64

sis,

sis,

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 follows the text.

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 rests. The Violino 2 part has a whole rest in the first measure, then enters in the second measure with a quarter note G4, followed by quarter notes A4 and B4. The Viola part plays a steady eighth-note accompaniment starting on G3. The vocal parts (Soprano, Alto, Tenore, Basso) are all marked with whole rests. 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, then a quarter note G4, followed by quarter notes A4 and B4, then rests. The Violino 2 part has a quarter rest, then a quarter note G4, followed by quarter notes A4 and B4, then rests. The Viola part continues its eighth-note accompaniment. The vocal parts remain at rest. The B.c. part continues its eighth-note accompaniment. Measure 8 ends with a sharp sign (#) on the staff line.

8

Et in ter- ra pax ho-
Et in ter- ra pax ho-

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

18

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

22

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

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

Musical score for measures 85-87. The score is written for a three-staff system (treble and bass clefs) and a four-staff system (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The first system shows a complex rhythmic pattern with sixteenth notes in the upper staves and a steady bass line. The second system shows a more melodic line in the upper staves and a sustained bass line with long notes.

88

Musical score for measures 88-90. The score is written for a three-staff system (treble and bass clefs) and a four-staff system (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The first system shows a complex rhythmic pattern with sixteenth notes in the upper staves and a steady bass line. The second system shows a vocal line with the word "tis." and a sustained bass line with long notes.

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

Alto
prop- ter ma- gnam glo-

Tenore
8

Basso

B.c.

Detailed description: This system contains the first two measures of the piece. It features staves for Violino 1, Violino 2, Viola, Soprano, Alto, Tenore, Basso, and B.c. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano and Alto parts have lyrics: 'prop- ter ma- gnam glo- ri- am,' and 'prop- ter ma- gnam glo-' respectively. The Tenore part has a fermata and the number '8' below it. The Viola, Basso, and B.c. parts have fermatas.

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 system contains the next two measures. It features staves for Violino 1, Violino 2, Viola, Soprano, Alto, Tenore, Basso, and B.c. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has lyrics: '- ri- am, prop- ter ma- gnam glo- ri- am'. The Alto part has lyrics: 'prop- ter ma- gnam glo- ri- am,'. The Tenore part has a fermata and the number '8' below it. The Viola, Basso, and B.c. parts have fermatas.

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, pro- pter ma- gnam glo-

Musical score for Vivaldi's Gloria, S. 31. The score is in G major and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and keyboard accompaniment. The lyrics are:

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

The musical score is written for Oboe, Soprano, and B.c. (Bass Continuo). It is in 12/8 time and consists of 10 measures. The Oboe part features a melodic line with eighth and sixteenth notes. The Soprano part is mostly silent, with a few notes in the final measure. The B.c. part provides a rhythmic accompaniment with eighth and sixteenth notes. The lyrics are: 'Do- mi- ne De- us, rex coe- le- stis, De- us pa- ter, De- us'.

13

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

This system contains measures 13, 14, and 15. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand. The key signature has one sharp (F#).

16

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

This system contains measures 16, 17, and 18. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern as in the previous system.

19

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

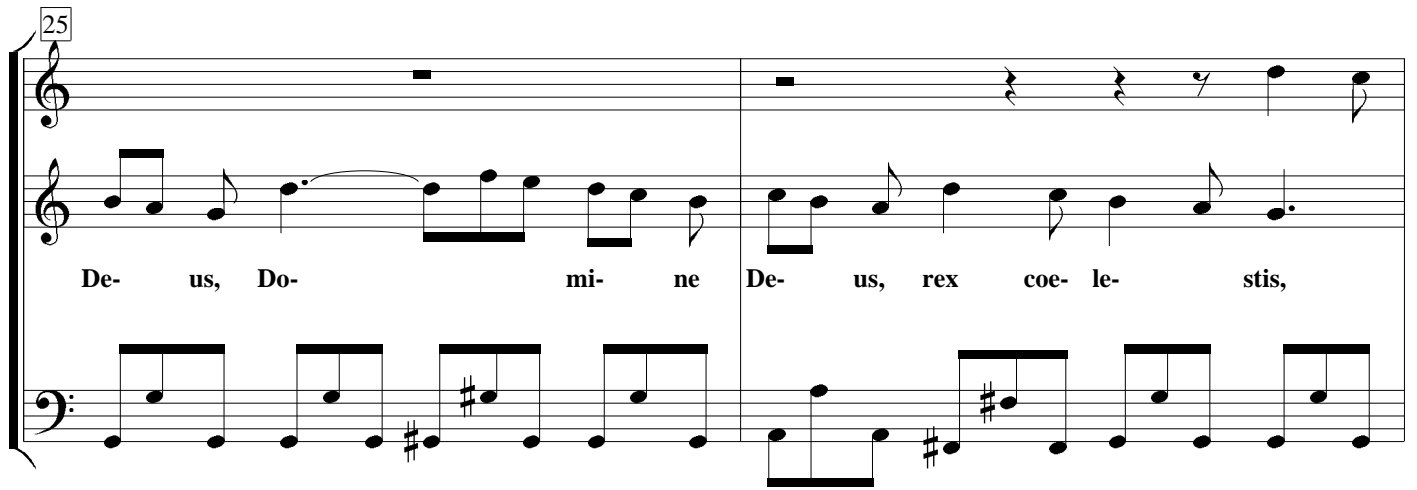
This system contains measures 19, 20, and 21. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

22

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

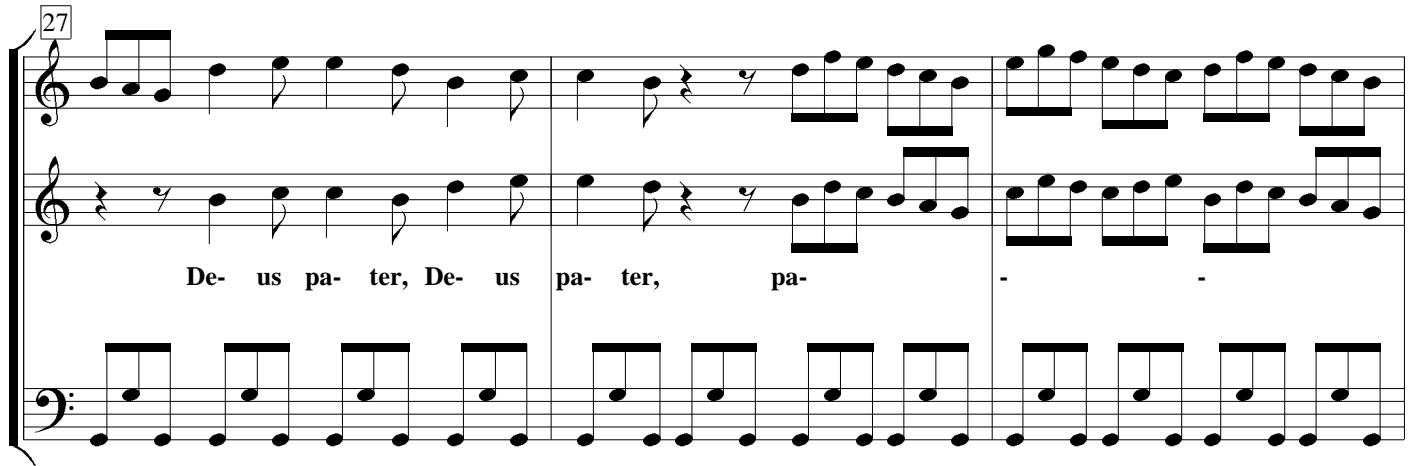
This system contains measures 22, 23, and 24. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

25



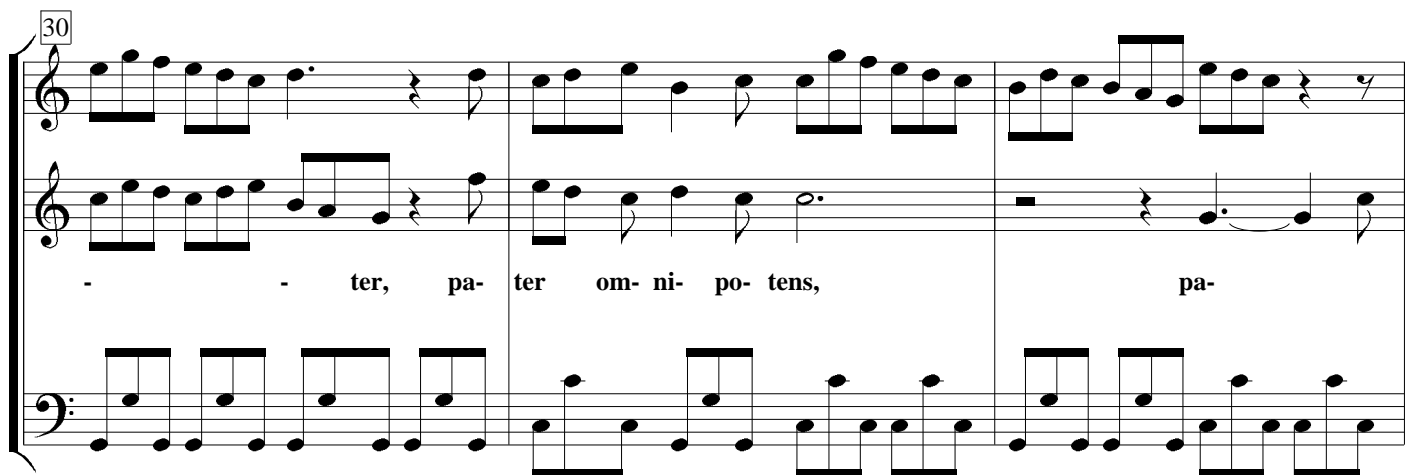
De- us, Do- mi- ne De- us, rex coe- le- stis,

27



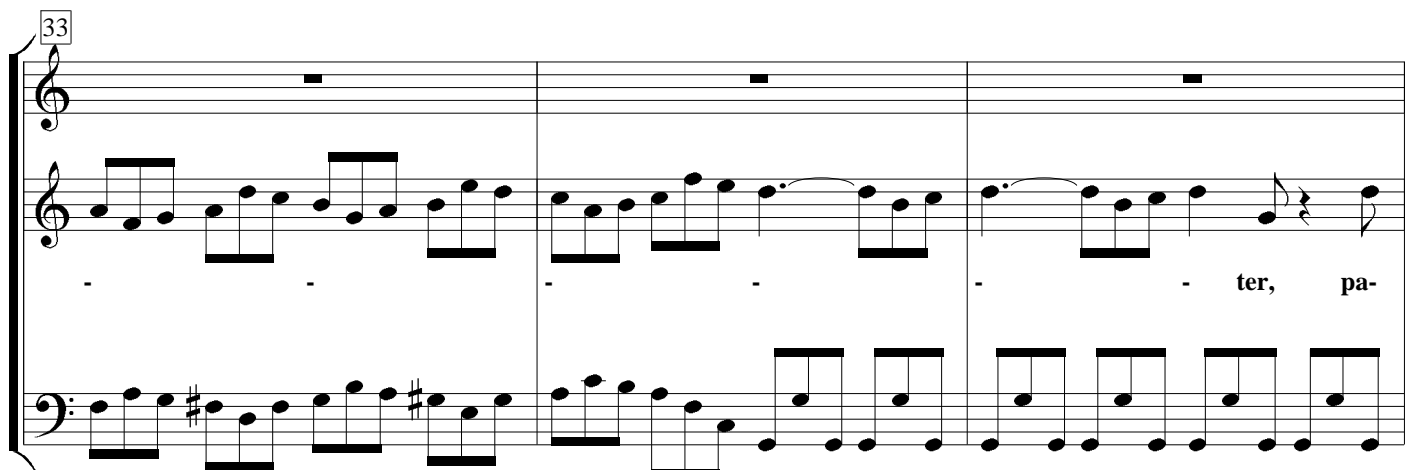
De- us pa- ter, De- us pa- ter, pa-

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-

14

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

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

20

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

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 treble clef and a 7/8 time signature, playing a complex, rhythmic melody. The B. c. part starts with a bass clef and a 7/8 time signature, providing a simple harmonic accompaniment.

The second system continues the organ and B. c. parts. The organ part, marked with a '3' in a box, features a more active melodic line with many sixteenth notes. 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 upper staff has a treble clef and contains the vocal line. The lyrics 'Do- mi- ne De- us, a- gnus' are written below the notes. The lower staff is empty. The music is in common time and B-flat major.

The fifth system continues the organ and B. c. parts. The organ part has a treble clef and a 7/8 time signature, while the B. c. part has a bass clef and a 7/8 time signature. The organ part features a melodic line with some rests, and the B. c. part provides a steady accompaniment.

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 more active 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 simple and follows the natural inflection of the Latin text.

Piano accompaniment for measures 8-10. The right hand plays a steady eighth-note pattern, while the left hand provides a harmonic foundation with chords and moving lines.

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 marked "Tutti". The Tenore and Basso parts are also indicated.

Piano accompaniment for measures 11-13. The right hand continues with the eighth-note pattern, and the left hand provides harmonic support.

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 steady eighth-note bass line in the left hand and a melodic line in the right hand.

De- us, Do- mi- ne De- us, a- gnus De- i, fi- li- us pa-

Musical notation for measures 20-22, including the vocal line and piano accompaniment. The vocal line continues with the lyrics from the previous block.

23

Musical notation for measures 23-25. The vocal line is in G major, 3/4 time. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Tutti

Solo

Tutti

tris, qui tol- lis pec- ca- ta mun- di, mi- se- re- re, a- gnus De- i,

Musical notation for measures 23-25, including the vocal line and piano accompaniment. The vocal line continues with the lyrics from the previous block. The piano accompaniment features a steady eighth-note bass line and a melodic line.

Musical notation for measures 23-25, including the vocal line and piano accompaniment. The vocal line continues with the lyrics from the previous block. The piano accompaniment features a steady eighth-note bass line and a melodic line.

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 with a block of notes, bass clef with a single note.

Tutti

mi- se- re- re no- bis!

Musical notation for measures 35-36, second system. Includes vocal line with lyrics "mi- se- re- re no- bis!" and piano accompaniment.

Musical notation for measures 35-36, third system. Treble and bass clefs with complex piano accompaniment.

37

Musical notation for measures 37-38, first system. Treble clef with a melodic line, bass clef with a simple accompaniment.

39

Organpart by Helmut Kickton

Musical notation for measures 39-40, second system. Treble clef with a melodic line, bass clef with a simple accompaniment.

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-

tr
- 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 Tromba, Oboe, Violino 1, Violino 2, Viola, Soprano/Alto, Tenore/Basso, and B.c. (Bassoon). The score is in G major (one sharp) and common time (C). The Tromba, Oboe, Violino 1, Violino 2, and Viola parts feature rhythmic patterns of eighth and sixteenth notes. The Soprano/Alto and Tenore/Basso parts are currently silent, indicated by horizontal lines. The B.c. part provides a steady bass line.

Musical score for Piano and vocal parts (Soprano/Alto and Tenore/Basso). The piano accompaniment consists of a right hand with flowing eighth-note patterns and a left hand with a steady bass line. The vocal parts (Soprano/Alto and Tenore/Basso) enter with the lyrics "Quoniam tu solus sanctus,". The lyrics are written below the vocal staves.

Quoniam tu solus sanctus,

8

qu- 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 has lyrics: "Cum sanc- to spi- ri- tu, in glo- ri- a". The B.c. part has lyrics: "Cum sanc- to spi- ri- tu, in glo- ri- a".

Musical score for the second system of "Cum sancto spiritu". The score continues with 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: "pa- tris, in glo- ri- a De- i pa- tris A- men, A-". The Basso part has lyrics: "De- i pa- tris, De- i pa- tris, A- men,". The B.c. part has lyrics: "De- i pa- tris, De- i pa- tris, A- men,". The Soprano part has lyrics: "Cum sanc- to".

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 vocal entry and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "spi-ri-tu, in glo-ri-a men, A-men, men, A-". The instrumental parts (Violin I, Violin II, Viola, Cello/Bass) provide harmonic support. The word "tutti" is written below the bass line.

This system continues the vocal and instrumental parts. The vocal parts enter with the lyrics: "De-i pa-tris, De-i pa-tris, A-men, A-men, men, pa-tris, in glo-ri-a De-i pa-tris, A-men, A-men, men, A-men". The instrumental parts continue their accompaniment.

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

43

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

46

47

48

49

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- men, A-

67

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