

GLORIA

Durata: min. 30

per Soli, Coro a 4 voci miste ed Orchestra

Elaborazione di
ALFREDO CASELLA

Riduzione per Canto e Pianoforte di
MAFFEO ZANON

ANTONIO VIVALDI
(1678-1741)

I. Gloria

① Allegro

②

sempre stacc. e con forza

RISTAMPA ANNO 1976

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125356

Soprani
 Contralti
 Tenori
 Bassi

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

1 16

f
 glo-ri-a in ex-cel-sis De-
f
 glo-ri-a in ex-cel-sis De-
f
 glo-ri-a in ex-cel-sis De-
f
 glo-ri-a in ex-cel-sis De-

p 28

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

p

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

p

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

p

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

p 2 *f*

- 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 -

36

- sis De - o.

- sis De - o.

- sis De - o.

- sis De - o.

3

p

1/4 *W. 1/2*

Glo - ria, glo - ria in ex - cel - e

Glo - ria, glo - ria in ex - cel - e

Glo - ria, glo - ria in ex - cel - e

Glo - ria, glo - ria in ex - cel - e

f

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a long note followed by the lyrics "- sis De -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

49 *f*

Four vocal staves and a piano accompaniment. The vocal parts begin with a rest followed by the lyrics "Glo - ri - a in ex - cel - sis,". The piano accompaniment includes a section marked with a square containing the number 4 and the instruction *sempre molto f*.

glo - ri.a in ex - cel - sis De - o. Glo - ri.a in ex -
glo - ri.a in ex - cel - sis De - o. Glo - ri.a in ex -
glo - ri.a in ex - cel - sis De - o. Glo - ri.a in ex -
glo - ri.a in ex - cel - sis De - o. Glo - ri.a in ex -

- cel - sis De - o,
- cel - sis De - o,
- cel - sis De - o,
- cel - sis De - o,

ff in ex - cel - sis,

ff in ex - cel - sis,

ff in ex - cel - sis,

ff in ex - cel - sis,

ff

(ff) glo - ri - a in excelsis De - o.

(ff) glo - ri - a in excelsis De - o.

(ff) glo - ri - a in excelsis De - o.

(ff) glo - ri - a in excelsis De - o.

(ff) senza rall.

II. Et in terra pax hominibus

Andante

p dolce

simili

espress. non stacc.

mf

9

Soprani

Contralti

Tenori

Bassi

p

p

p

Et in

Et in ter.

Et in ter . ra pax ho . mi . nibus

Et in ter . . . ra pax ho . mi . nibus,

6

p

7

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

cresc.
cresc.
cresc.
cresc.

cresc.

ter - ra pax ho - mi - nibus bo - nae, bo - nae
nae, vo - lun - ta - tis.
lun - ta - tis.
et in ter - ra pax ho - mi - nibus bo - nae,

21
8

cresc. sempre

vo - lun - ta - tis, pax ho - mi - nibus
 Et in ter - ra pax ho - mi - nibus
 Et in ter - ra pax ho - mi - nibus bo - nae
 bo - nae vo - lun - ta - tis,

mf

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,

dim. *p* *33*
dim. *p*
dim. (*espr.*) *p*
dim. *p*

9

Et in ter - ra pax ho -
 ter - ra pax ho - mi - nibus bo - nae vo - lun -
 - ra pax - ho - mi - nibus
 Et in ter - ra, et in ter - ra

(p) *mf* *mf*

39

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

p *cresc.* *(p)* *cresc.* *p* *cresc.*

10

p *cresc.*

cresc.

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

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a *cresc.* marking. The lyrics are: "et in ter - ra pax ho - mi - nibus, pax homi - ni - bus". The second staff is another vocal line in treble clef, continuing the lyrics: "- mi - ni - bus bo - nae vo - lun - ta - tis. Et in". The third staff is a vocal line in treble clef, continuing: "- ta - tis, bo - nae vo - lun -". The fourth staff is a bass line in bass clef, continuing: "vo - lun - ta - tis, bo - nae". Below these are two staves of piano accompaniment. The right hand (treble clef) features a rhythmic pattern of eighth and sixteenth notes with various ornaments. The left hand (bass clef) provides a steady accompaniment with eighth notes.

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

11

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in treble clef, starting with a forte (*f*) dynamic. The lyrics are: "bo - nae vo - lun - ta - tis. Et in ter - ra pax ho -". The second staff is a vocal line in treble clef, continuing: "*f* ter - ra pax, et in ter - ra pax ho - mi - ni -". The third staff is a vocal line in treble clef, continuing: "*f* - ta - tis,". The fourth staff is a bass line in bass clef, continuing: "*f* vo - lun - ta - tis. Et in ter - ra". Below these are two staves of piano accompaniment. The right hand (treble clef) features a rhythmic pattern of eighth and sixteenth notes with various ornaments. The left hand (bass clef) provides a steady accompaniment with eighth notes. A box containing the number "11" is placed above the piano accompaniment staves.

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

12

Detailed description: This block contains the vocal and piano accompaniment for the first system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The lyrics are: 'mi - ni - bus bo - nae vo - lun - ta - bus bo - nae vo - lun - ta - bo - nae vo - lun - ta - pax bo - nae vo - lun - ta -'. A rehearsal mark '12' is placed above the piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

mf
mf
mf
mf
mf

Detailed description: This block contains the vocal and piano accompaniment for the second system. It features four vocal staves and a grand staff for piano. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of each staff. The piano accompaniment continues with the same rhythmic pattern as in the first system.

dim. *p* - tis. (S)

dim. *p* - tis.

dim. *p* - tis. Et in

dim. *p* - tis.

13

dim. *p*

Et in ter - ra

Et in ter - ra

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

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

pax ho . mi . nibus bo . . nae . .

pax ho . mi . nibus bo . . nae . . vo . .

ter . ra pax ho . mi . . ni . bus bo . .

ter . ra pax ho . mi . . ni . bus

14

(p)

(p)

(p)

(p)

(p)

vo . . lun . ta . .

. lun . ta . .

. nae . . vo . . lun . ta . .

bo . . nae . . vo . . lun .

Four vocal staves in treble and bass clefs, all marked with a forte *f* dynamic. The lyrics "ta" are written below the first staff.

Piano accompaniment for the first system, featuring a busy right hand with sixteenth-note patterns and a more active left hand. The marking "senza rall." is placed above the right hand.

Four vocal staves in treble and bass clefs, all marked with a forte *f* dynamic. The lyrics "- tis." are written below each staff.

Piano accompaniment for the second system. The right hand features chords and a melodic line, while the left hand has a steady eighth-note accompaniment. The marking "pochiss. rall." is placed above the right hand. Dynamics *p* and *pp* are indicated.

III. Laudamus te

Allegro
p dolce e sereno

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' and the mood is 'p dolce e sereno'. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

espress. *cresc.*

Musical notation for the piano accompaniment, continuing from the introduction. It includes markings for 'espress.' and 'cresc.' (crescendo). The melody in the treble staff becomes more active and expressive.

mf

Musical notation for the piano accompaniment, marked with a mezzo-forte (*mf*) dynamic. The accompaniment continues with a consistent rhythmic pattern.

SOPRANO I. (Solo)

p dolce e sereno
Lau - da - mus te. Be - ne - di - ci - mus

Vocal line for Soprano I, starting with a rest followed by the lyrics 'Lau - da - mus te. Be - ne - di - ci - mus'. The music is marked 'p dolce e sereno'.

SOPRANO II. (Solo)

p dolce e sereno
Lau - da - mus te.

Vocal line for Soprano II, starting with a rest followed by the lyrics 'Lau - da - mus te.'. The music is marked 'p dolce e sereno'.

15

p

Musical notation for the piano accompaniment starting at measure 15, marked with a piano (*p*) dynamic. The accompaniment features a rhythmic pattern of eighth notes.

te. A - do - ra - mus te. Glo - ri - fi -
Be - ne - di - ci - mus te. A - do - ra - mus te.

mf

mf

mf

- ca -
Glo - ri - fi - ca -

f ma sempre dolce

f ma sempre dolce

f ma sempre dolce

- mus te.
- mus te.

tr

f

mf
Lau - da - mus te. Be - ne - di - ci - mus te. A -
mf
Lau - da - mus te. Be - ne - di - ci - mus te.

16

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The first vocal line starts with a rest followed by the lyrics 'Lau - da - mus te. Be - ne - di - ci - mus te. A -'. The second vocal line starts with a rest followed by 'Lau - da - mus te. Be - ne - di - ci - mus te.'. The piano accompaniment begins at measure 16, marked with a box containing the number '16'. It features a melody in the right hand and a bass line in the left hand, both marked with a mezzo-forte (*mf*) dynamic.

- do - ra - mus te. Glo - ri - fi -
A - do - ra - mus te. Glo - ri - fi -

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics '- do - ra - mus te. Glo - ri - fi -' and 'A - do - ra - mus te. Glo - ri - fi -'. The piano accompaniment continues with the same melodic and harmonic structure as in the first system.

- ca - mus te. A - do -
- ca - mus te.

più f

17

più f

The third system of the musical score continues the vocal and piano parts. The vocal staves have lyrics '- ca - mus te. A - do -' and '- ca - mus te.'. The piano accompaniment continues, with a box containing the number '17' at the end of the system. The dynamic marking *più f* (more forte) is present in both the vocal and piano parts.

ra - mus te. A - do - ra - mus te.

più f
Glori - fi - ca -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "ra - mus te. A - do - ra - mus te." The middle staff is a vocal line with lyrics "Glori - fi - ca -" and a dynamic marking of *più f*. It features a triplet of eighth notes. The bottom staff is a piano accompaniment with a treble and bass clef, providing harmonic support for the vocal lines.

- mus te.

meno f

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "- mus te." The middle staff is a vocal line with a dynamic marking of *meno f*. The bottom staff is a piano accompaniment with a treble and bass clef, continuing the harmonic support.

mf
Lau - da - mus - te. Be - ne - di - ci - mus te. A - do - ra - mus

mf
Lau - da - mus - te. Be - ne - di - ci - mus te. A - do - ra - mus

18

mf

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Lau - da - mus - te. Be - ne - di - ci - mus te. A - do - ra - mus" and a dynamic marking of *mf*. The middle staff is a vocal line with lyrics "Lau - da - mus - te. Be - ne - di - ci - mus te. A - do - ra - mus" and a dynamic marking of *mf*. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a dynamic marking of *mf* and a box containing the number "18".

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dim.
te. Glo - rifica - - - - - mus
dim.
te. Glo - rifi - ca - - - - - mus

mf

te. Glo - rifi - ca - - - - -
te. *p* Glo - rifica - - - - -

19

p

- mus te.
- mus te.

20

p dolce

espress. *cresc.*

mf *poco rall.* *p*

IV. Gratias agimus tibi

Soprani *f*
 Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

Contralti *f*
 Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

Tenori *f*
 Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

Bassi *f*
 Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

Adagio *f*

V. Propter magnam gloriam

Soprani
Contralti
Tenori
Bassi

Propter magnam glo- - - - - ri.am,

Pro-pter ma-gnam glo-

21
Allegro
f molto marcato

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

Pro-pter ma-gnam glo- - - - - ri.am

Pro-pter ma-gnam glo-

f

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

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

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

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

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. It begins with a long note on G4, followed by a melodic line. The second staff is another vocal line in treble clef, starting with a whole note on G4. The third staff is a vocal line in treble clef, continuing the melody. The fourth staff is a bass line in bass clef, providing harmonic support. The piano accompaniment is shown in the bottom two staves, with a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature.

pro-pter ma-gnam glo -

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

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

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

The second system of music continues the composition with four staves. The top staff is a vocal line in treble clef, starting with a whole note on G4. The second staff is a vocal line in treble clef, continuing the melody. The third staff is a vocal line in treble clef, continuing the melody. The fourth staff is a bass line in bass clef, providing harmonic support. The piano accompaniment is shown in the bottom two staves, with a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: *-ri.am, propter magnam glo - ri - am tu - am,*

Four vocal staves and piano accompaniment. The lyrics are: *propter magnam glo -*

Four vocal staves and piano accompaniment. The lyrics are: *propter ma - gnam glo -*

ri - am tu - am.

ri - am tu - am.

ri - am tu - am.

ri - am tu - am.

23 poco rall.

f *ff*

Detailed description: This block contains a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in treble and bass clefs with lyrics underneath. The piano accompaniment is in grand staff. A box with the number '23' is placed above the piano part. The tempo marking 'poco rall.' is written above the piano part. Dynamic markings 'f' and 'ff' are present throughout the score.

VI. Domine Deus

Largo

p dolce espress.

meno p

Detailed description: This block contains the piano accompaniment for the section 'VI. Domine Deus'. It is written in grand staff with a time signature of 12/8. The tempo is marked 'Largo'. The first part of the score is marked 'p dolce espress.'. The second part of the score is marked 'meno p'.

cresc. *f ma sempre dolce*

SOPRANO (Solo)

p dolce
Do - mi - ne De - us, Rex coele - stis, De - us

24

p

mf
Pa - ter, De - us Pa - ter omni - po -

mf

meno p
tens. Do - mi - ne De - us,

25

p

De - us Pa - ter, De - us, Rex coele -

- stis, Pa - ter omni - potens.

26

Do - mi - ne De - us, Do - mi - ne De - us, Rex coele - stis.

p dolce
De - us Pa - ter, De - us Pa - ter, Pa - ter, Pa -

ter omni - potens, Pa -

cresc.

27

This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics ".ter omni - potens, Pa -" and features a *cresc.* marking. The piano accompaniment (bottom two staves) includes a trill (*tr*) in the right hand and a *cresc.* marking in the left hand. A box containing the number "27" is placed above the piano part.

- ter, Pa - ter omni - potens.

f dolce

f dolce *p*

This system contains the next two staves of music. The vocal line (top staff) continues with the lyrics "- ter, Pa - ter omni - potens." and is marked *f dolce*. The piano accompaniment (bottom two staves) is also marked *f dolce* in the right hand and *p* in the left hand.

28

cresc. *f*

This system contains the next two staves of music, which are piano accompaniment. It is marked with *cresc.* and *f*. A box containing the number "28" is placed above the first staff.

poco allarg.

This system contains the final two staves of music, which are piano accompaniment. It is marked with *poco allarg.*

VII. Domine Fili Unigenite

Allegro

f molto energico e ritmico

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The tempo is marked 'Allegro' and the dynamics are 'f molto energico e ritmico'.

Contr.

Bassi

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

Do - mi - ne Fi - li

f

f sempre

29

The vocal parts (Contralto and Basses) enter with the lyrics 'Do - mi - ne Fi - li U - ni -' and 'Do - mi - ne Fi - li'. The piano accompaniment continues with a rhythmic pattern, marked with a forte 'f' dynamic and 'f sempre'. A rehearsal mark '29' is placed above the piano part.

- ge - ni - te, Je -

U - ni - ge - ni - te, Je -

The vocal parts continue with the lyrics '- ge - ni - te, Je -' and 'U - ni - ge - ni - te, Je -'. The piano accompaniment continues with a rhythmic pattern, marked with a forte 'f' dynamic and 'f sempre'.

Sopr. *f*
Do - mi - ne - Fi - li U - ni - ge - ni - te, -
Contr.
- su Chri - ste.
Ten. *f*
Do - mi - ne Fi - li U - ni -
Bassi
- su Chri - ste.

30

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

- ste. Do - mi - ne - Fi - li U - ni -
 Do - mi - ne - Fi - li U - ni - ge - ni - te,
 - ste. Do - mi - ne Fi - li, Do - mi - ne
f
 Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su, U - ni - ge - ni - te,

31

- ge - ni - te, U - ni - ge - ni - te, Je - su -
 U - ni - ge - ni - te, Je - su -
 Fi - li U - ni - ge - ni - te, Je - su -
 Je - su, Je - su

Chri - ste. Do - mi - ne

Chri - ste.

Chri - ste. Do - mi - ne

Chri - ste.

Detailed description: This block contains four vocal staves. The first and third staves are in soprano clef, and the second and fourth are in alto clef. The lyrics are 'Chri - ste. Do - mi - ne' for the first and third parts, and 'Chri - ste.' for the second and fourth. A dynamic marking of *f* is present at the end of the first and third staves.

32

sempre

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). A box containing the number '32' is placed above the first measure. The word 'sempre' is written above the piano part. The music features a rhythmic pattern of eighth and sixteenth notes.

Fi - li U - ni - ge - ni - te,

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

Fi - li U - ni - ge - ni - te,

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

Detailed description: This block contains four vocal staves. The first and third staves are in soprano clef, and the second and fourth are in alto clef. The lyrics are 'Fi - li U - ni - ge - ni - te,' for the first and third parts, and 'Do - mi - ne Fi - li U - ni -' for the second and fourth. A dynamic marking of *f* is present at the end of the first and third staves.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music continues the rhythmic pattern from the first system, with various chordal textures.

Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su -

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

Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su,

- ge - ni - te, Do - mi - ne Fi - li U - ni - ge - ni - te, Je -

Je - su - Chri - ste.

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

marcatissimo
Chri - ste. Do - mi - ne - Fi - li U - ni - ge - ni - te, -

- - - su Chri - ste. Do - mi - ne Fi - li U - ni -

33

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

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

- ste. Do - mi - ne Fi - li U - ni - ge - ni - te,
- ste. Do - mi - ne Fi - li U - ni - ge - ni - te, Je -

34

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are split across the vocal staves. A box containing the number '34' is placed above the piano accompaniment in the third measure of the system.

più f
Do - mi - ne
più f
Do - mi - ne

Je - su Chri - ste.
su Chri - ste.

35

più f

Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,
Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,
più f
Do - mi - ne Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,
più f
Do - mi - ne Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,

sempre più f

Je - su Chri - ste, Je - e - e -

sempre più f

Je - su Chri - ste, Je -

sempre più f

Je - su Chri - ste. Do - mi - ne Fi - li

sempre più f

Je - su Chri - ste. Do - mi - ne Fi - li

36

- su - Chri - ste, Je -

- su - Chri - ste, Je -

U - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne

U - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne

37

su Chri ste.

su Chri ste.

Fi li U ni ge ni te, Je su Chri ste.

Fi li U ni ge ni to, Je su Chri ste.

38

poco allarg:.....

VIII. Domine Deus, Agnus Dei

Adagio

f espress.

CONTRALTO (Solo)

f

Do - mi - ne De - us,

mf

mf

A - gnus De - i, Fi - lius Pa - tris. Do - mi - ne

sempre espress.

più f

De - us, Do - mi - ne De - us, A - gnus De - i, Fi - lius Pa -

più f

mf
 . tris. Do - mi - ne De - us, Rex Cae - le - stis.

Sopr.
f Qui tol - lis pec - ca - ta, *f* qui

Cont.
f Qui tol - lis pec - ca - ta, *f* qui

Ten.
f Qui tol - lis pec - ca - ta, *f* qui

Bassi
f Qui tol - lis pec - ca - ta, *f* qui

39

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

tol - lis pec - ca - ta, *f* qui tol - lis pec -

tol - lis pec - ca - ta, *f* qui tol - lis pec -

tol - lis pec - ca - ta, *f* qui tol - lis pec -

tol - lis pec - ca - ta, *f* qui tol - lis pec -

p

Do - mi - ne De - us, Do - mi - ne De - us, A - gnus
 - ca - ta,
 - ca - ta,
 - ca - ta,
 - ca - ta,

mp

De - i, Fi - li - us Pa - tris, mi - se - re - re,
 Qui tol - lis pec - ca - ta mun - di.
 Qui tol - lis pec - ca - ta mun - di.
 Qui tol - lis pec - ca - ta mun - di.
 Qui tol - lis pec - ca - ta mun - di.

40
f (*sempre*) *p*

mf
 mi - se - re - re, mi - se - re - re -

A - gnus De - i, Fi - lius Pa - tris,
 A - gnus De - i, Fi - lius Pa - tris,
 A - gnus De - i, Fi - lius Pa - tris,
 A - gnus De - i, Fi - lius Pa - tris,

f *mf* *f*

(tr)
 no - bis, mi - se - re - re

mi - se - re - re, mi - se - re - re,
 mi - se - re - re, mi - se - re - re,
 mi - se - re - re, mi - se - re - re,
 mi - se - re - re, mi - se - re - re,

41

f

(tr)
no . . . bis.

ff *a tempo*
mi-se-re-re no . . . bis.

ff
mi-se-re-re no . . . bis.

ff
mi-se-re-re no . . . bis.

ff
mi-se-re-re no . . . bis.

senza rall.
ff *ff*

senza rall.

IX. Qui tollis peccata mundi

Sopr. *p*
Qui - tol - lis pec - cata mun - di, pecca - ta mun - di, suscipe

Contr. *p*
Qui - tol - lis pec - cata mun - di, pecca - ta mun - di,

Ten. *p*
Qui - tol - lis pec - cata mun - di, pecca - ta mun - di,

Bassi *p*
Qui - tol - lis pec - cata mun - di, pecca - ta mun - di,

Adagio

f
su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

f
su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

f
su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

f
su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

42

più f

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

più f

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

più f

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

più f

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

43

più f

X. Qui sedes ad dexteram

Allegro

f energico

A piano introduction consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

CONTRALTO (Solo)

A system for the contralto solo and piano accompaniment. The top staff shows the vocal line starting with the lyrics "Qui se". The piano accompaniment below features a melodic line with a trill and a bass line with a "sempre f" dynamic marking. A box containing the number "44" is placed above the piano staff.

A system for the vocal line and piano accompaniment. The vocal line includes the lyrics "des ad dex - teram Pa - tris," with a "p" dynamic marking. The piano accompaniment consists of two staves with a "p" dynamic marking.

A system for the vocal line and piano accompaniment. The vocal line includes the lyrics "mi - se - re" with a "meno p" dynamic marking. The piano accompaniment consists of two staves with a "mp" dynamic marking.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is G major (one sharp).

Second system of musical notation, including vocal lyrics and piano accompaniment. The key signature is G major. Dynamics include *mf*.

re, mi - se - re - re, mi - se - re - re

Third system of musical notation, including vocal lyrics and piano accompaniment. The key signature is G major. Dynamics include *mf* and *f*. A measure number box contains the number 45.

no - bis.

45

Fourth system of musical notation, including vocal lyrics and piano accompaniment. The key signature is G major. Dynamics include *più f*, *mf*, and *f*.

Qui se - des ad dexteram Pa - tris,

mi - se - re

re no bis.

46

meno f più dolce *cresc.* *f*

mi - se - re re no

meno f più dolce

bis.

47

mf *p*

Qui se

(p)

des ad dex - te - ram Pa - tris,

p soffvoce

48

mi - se - re

mp *cresc.*

f *(f)*

re, mi - se - re - re,

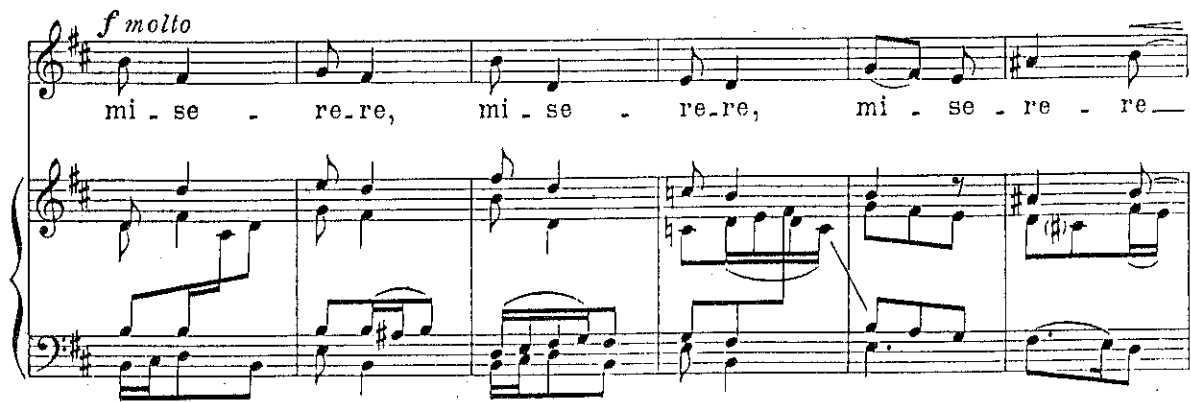
mi - se - re - re no - bis,

49

più f

f *molto*

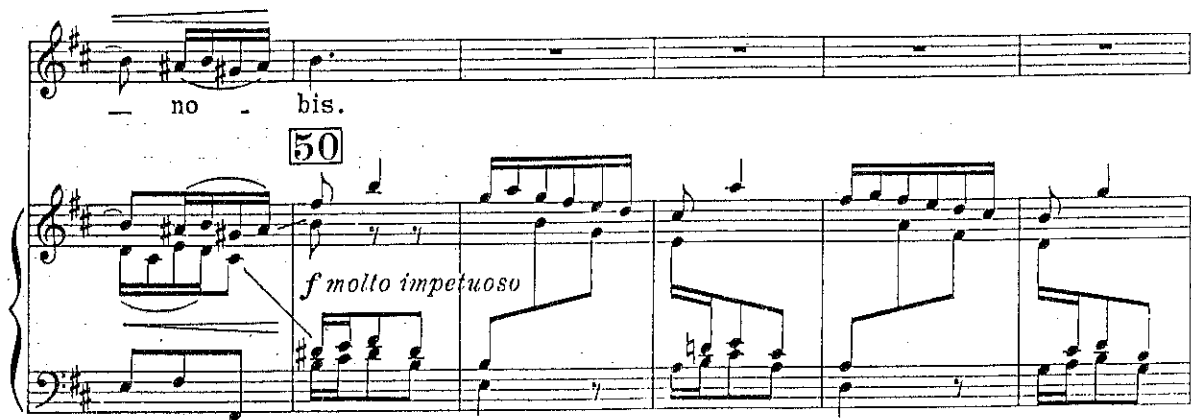
mi - se - re-re, mi - se - re-re, mi - se - re - re—



no - bis.

50

f *molto impetuoso*



tran

sf

(senza rit.)



XI. Quoniam tu solus Sanctus

Allegro (come all'inizio)

Piano introduction in D major, 2/4 time. The music is marked *f* (forte). The right hand features a melodic line with eighth notes, while the left hand provides a steady bass line with quarter notes.

Continuation of the piano introduction. A box containing the number '51' is placed above the right-hand staff. The music continues with similar rhythmic patterns.

Sopr.
Contr.
Ten.
Bassi

f

Quo - ni - am tu so - lus San - ctus. Quo - ni - am tu

Quo - ni - am tu so - lus San - ctus. Quo - ni - am tu

Quo - ni - am tu so - lus San - ctus. Quo - ni - am tu

Quo - ni - am tu so - lus San - ctus. Quo - ni - am tu

SO
R
O
C

Vocal staves for Soprano, Contralto, Tenor, and Basses. Each part begins with a forte (*f*) dynamic. The lyrics are: "Quo - ni - am tu so - lus San - ctus. Quo - ni - am tu". The vocal lines are written in D major and 2/4 time.

Piano accompaniment for the vocal entry. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. The music is marked *f* (forte).

so_lus San_ctus. Tu so - lus

so_lus San_ctus. Tu so - lus

so_lus San_ctus. Tu so - lus

so_lus San_ctus. Tu so - lus

p
Do - mi - nus. Tu so - lus Al -

p
Do - mi - nus. Tu so - lus Al -

p
Do - mi - nus. Tu so - lus Al -

p
Do - mi - nus. Tu so - lus Al -

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: .tis - simus, Je - su Chri - ste, marked with a forte *f* dynamic.

Piano accompaniment for the first system, starting at measure 52, marked with a forte *f* dynamic.

Four vocal staves with lyrics: Je - su Chri - ste., marked with a fortissimo *ff* dynamic.

Piano accompaniment for the second system, marked with a fortissimo *ff* dynamic and the instruction *senza rall.*

XII. Cum Sancto Spiritu

Sopr. *f*

Contr. Cum Sancto Spi-ri-tu, in glo-ri-a De-i

Ten.

Bassi *f*

Cum San-eto Spi-ri-tu, in glo-ri-a

Allegro

f marcato

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

f

Cum San-eto

De-i Pa-tris, De-i Patris. A-men.

men. A - men. A -
 Spi - ri - tu, in glo - ri - a De - i Pa - tris,
 Cum Sancto Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i

men. Cum San - cto Spi - ri - tu,
 De - i Pa - tris. A - men. A - - - men.
 Pa - tris. A - men. A - - - - - men. A -
 Cum Sancto

53

in glo - ri - a De - i Pa - tris, 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.

mf
espress.

54

Ten.

p dolce

Cum San - cto Spi - ri -

Bassi

p dolce

A -

55

(*marcato, ma sempre dolce*)

Soprani *p dolce*
 A - men. A - men. A -

Contralti *p dolce*
 Cum Sancto Spi-ri-tu, in glo-ri-a Dei Pa-tris, in glo-ri-a Dei Pa-tris.

Tenori
 - tu, in glo-ri-a De-i Pa-tris, Dei Patris.

Bassi
 men.

- men. *p* Cum Sancto Spi - ri - tu, in

A - men. A - men. A -

A - men. A - men. A -

p Cum San - cto Spi - ri - tu, in

p

glo-ri-a Dei Pa-tris. A-men.

- men.

- men.

glo-ri-a Dei Patris. A-men.

56

f subito

A-men.

Cum Sancto Spi-ritu, in

A-men.

Cum Sancto

57

marcato

Cum San - cto Spi - ri - tu, in glo - ri - a Dei Pa - tris.
 glo - ri - a De - i Pa - tris. A - - - - - men. A -
 A - - - - - men. A - - - - - men.
 Spi - ri - tu, in glo - ri - a Dei Pa - tris. A - - - - - men. Cum Sancto Spi - ri - tu, in glo - ri - a Dei

A - - - - - men. A - - - - - men. A - - - - - men. A - - - - - men.
 - - - - - men. A - - - - - men. A - - - - - men. A -
 A - - - - - men. A - - - - - men. A - - - - - men. A - - - - - men.
 Pa - tris. A - - - - - men. A - - - - - men. A -

(tr)

A - men.

- men.

A - men.

- men.

58

p subito

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano part begins with a *p subito* marking and includes a measure numbered 58. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

mf cresc.

Cum Sancto Spi - ri - tu, cum Sancto

mf cresc.

Cum Sancto Spi - ri - tu.

mf cresc.

A - men.

mf

A - men.

cresc.

A -

59

mf

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts sing 'Cum Sancto Spi - ri - tu, cum Sancto' and 'A - men.' The piano part includes a measure numbered 59 and features a *mf* dynamic marking. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

Spi-ri-tu. A - men. A - men. *f*
 A - men. A - men. *f*
 A - men. *f* Cum Sancto *f*
 - men. Cum *f*

60 *f marcato*

Cum San - cto Spi - ri-tu, in glo - ri.a De - i,
 Cum Sancto Spi - ri-tu, in glo-ri.a Dei Patris. A - men.
 Spi - ri-tu, in glo-ri.a Dei Patris. A - men. — A - men. —
 San - cto Spi - ri - tu, cum Sancto Spi - ri-tu, in glo-ri.a Dei

De - i Pa - tris, Pa - tris. A - men. A - men.

A - men. A - men. A - men. A - men.

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

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

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major. The first staff (Soprano) begins with 'De - i Pa - tris, Pa - tris. A - men. A - men.' The second staff (Alto) sings 'A - men. A - men. A - men. A - men.' The third staff (Tenor) sings 'A - men, A - men. A - men. A -'. The fourth staff (Bass) sings 'Pa - tris, in glo - ri - a De - i Pa - tris. A - men. A -'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

A - men. A - men. A - men.

A - men. A - men. A -

- men. A - men. A - men. A -

- - - - - men. A -

Detailed description: This system continues the vocal and piano parts. The vocal parts are in G major. The first staff (Soprano) sings 'A - men. A - men. A - men.' The second staff (Alto) sings 'A - men. A - men. A -'. The third staff (Tenor) sings '- men. A - men. A - men. A -'. The fourth staff (Bass) sings '- - - - - men. A -'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

f
 A - men. Cum Sancto Spi - ri - tu, cum Sancto
 - - - - - men. A - - - - -
 - - - - - men. A - - - - -
 - - - - - men. Cum Sancto Spi - ri - tu, cum Sancto Spi - ri - tu,

61

sempre più f

Spi - ri - tu
 - - - - - men. A - - - - -
 - - - - - men. A - - - - -
 cum Sancto Spi - ri - tu, in glo - ri - a De - i Patris. A - - - - -

ff
 cum San - cto Spi - ri - tu, in glo - ri - a
ff
 - men. Cum Sancto Spi - ri - tu, in glo - ri - a De - i
ff
 - men. A - - - men. Cum Sancto Spi - ri - tu, in glo - ri - a De - i
ff
 - men. Cum Sancto Spi - ri - tu, in glo - ri - a De - i

62

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

allarg. molto.....