

ANTONIO VIVALDI

Gloria

RV 589

VOCAL SCORE

Transcribed by S. Skye Donald

PREFACE

This edition of Antonio Vivaldi's *Gloria* (RV 589) was prepared from a vocal score edited by Clayton J. Westermann, originally published by Edwin F. Kalmus & Co. in 1968. Mr. Westermann's source was the *Raccolta Renzo Giordano, Opere Sacre*, Tome 1. ff 90-129r from the Biblioteca Nazionale in Turin. According to Mr. Westermann's preface, "The full score, orchestra parts and vocal score are faithfully represented as in Vivaldi's original notation." Because of this, the 1968 vocal score is considered to be an "urtext" or scientific edition and has therefore been interpreted to be in the public domain in Canada by the copyright reviewers at the International Music Score Library Project (www.imslp.org). Accordingly, I have set out to create a crisp new imprint suitable for sharing and reproducing. Some changes to the piano reduction have been made for clarity or to better reflect the orchestral parts. Included in this edition is the oboe solo for "Domine Deus".

Items marked in brackets [] including trills, dynamics, and missing figured bass are editorial. Editorial slurs in "Laudamus te" are marked with a dotted line. Editorial marks are taken from several different print editions (including Mr. Westermann's) and recordings to represent common performance practice. A treble clef has been substituted for the original soprano, alto and tenor clefs.

Antonio Vivaldi (1678-1741) set the *Gloria* text a number of times. A catalogue of his works lists three separate pieces, one of which is now lost. Vivaldi almost certainly composed this *Gloria* (and the others) for the girls at *Ospedale della Pietà*, a home for abandoned children in Venice in the early 18th century. Rediscovered in late 1920's, this work has become the most popular of Vivaldi's vocal works and is part of the standard oratorio repertoire.

The text for this piece comes from the ancient Christian hymn *Gloria in excelsis Deo*. The hymn begins with the angel's song from Luke 2:14 and is written in the style of *psalmi idiotici* (private psalms – songs written by individuals in imitation of those found in scripture). It has been sung at Masses since the second century, though its current format and translation into Latin was developed in the fourth century.

S. Skye Donald
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Errington, BC

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TRANSLATION

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.

Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam gloriam
tuam,
Dominus Deus, Rex caelestis,
Deus Pater omnipotens.

Domine Fili Unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
 miserere nobis;
qui tollis peccata mundi,
 suscipe deprecationem nostram;
Qui sedes ad dexteram Patris,
 miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Glory to God in the highest,
and on earth peace to people of good will.

We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
O God, almighty Father.

Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
 have mercy on us;
you take away the sins of the world,
 receive our prayer;
you are seated at the right hand of the Father,
 have mercy on us.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.

The English translation of the *Gloria in excelsis* is from *The Roman Missal* © 2010, International Commission on English in the Liturgy Corporation. All rights reserved. Used by permission.

The slash marks (/) in the English translation at the beginning of each movement represent line breaks in the hymn.

1. GLORIA IN EXCELSIS DEO

"Glory to God in the highest,"

Antonio Vivaldi

transcribed by S. Skye Donald

Allegro

[f]

4

7

6 7 6

10

7 6 7 6 7 6

13

7

16

Soprano *[f]*
Glo - ri - a, glo - ri - a,

Alto *[f]*
Glo - ri - a, glo - ri - a,

Tenor *[f]*
Glo - ri - a, glo - ri - a,

Bass *[f]*
Glo - ri - a, glo - ri - a,

5
4

3

19

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

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

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

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

6
4

7
5

23

p

S
sis De - o, in ex - cel - sis De - o.

p

A
sis De - o, in ex - cel - sis De - o.

p

T
sis De - o, in ex - cel - sis De - o.

p

B
sis De - o, in ex - cel - sis De - o.

6 4 5 4 3 6 4 7 5 6 4 5 4 3

28

[f]

S
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

[f]

A
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

[f]

T
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

[f]

B
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

33

S
ex - cel - sis De - o.

A
ex - cel - sis De - o.

T
ex - cel - sis De - o.

B
ex - cel - sis De - o.

6 5 #3

37

S
f
Glo - ri-a, glo - ri-a in ex -

A
f
Glo - ri-a, glo - ri-a in ex -

T
f
Glo - ri-a, glo - ri-a in ex -

B
f
Glo - ri-a, glo - ri-a in ex -

p *f*

6 [6]

41

S
cel - - - - -

A
cel - - - - -

T
cel - - - - - *

B
cel - - - - -

7 # 7 * $\left[\begin{smallmatrix} \#6 \\ 4 \\ 3 \end{smallmatrix} \right]$ $\begin{smallmatrix} \#6 \\ \#4 \\ 3 \end{smallmatrix}$

45

S
sis De - - - - - o.

A
sis De - - - - - o.

T
sis De - - - - - o.

B
sis De - - - - - o.

#5 #4 #3 [5]

* Some editions, including Westermann's, have a b
nautral in the tenor line with a figured bass of $\begin{smallmatrix} \#6 \\ \#5 \\ 3 \end{smallmatrix}$

49

S
A
T
B

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

6/5 6/5

53

S
A
T
B

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. Glo - ri - a in ex -

7/5 # 7

57

S
cel - sis De - o,

A
cel - sis De - o,

T
cel - sis De - o,

B
cel - sis De - o,

♭7 5 4 3

61

S
in ex - cel - - - -

A
in ex - cel - - - -

T
in ex - cel - - - -

B
in ex - cel - - - -

6 7 6 7 6

65

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

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

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

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

7 5/4

69

S
De - o.

A
De - o.

T
De - o.

B
De - o.

3 5/4 3

2. ET IN TERRA PAX HOMINIBUS

"and on earth peace to people of goodwill."

Andante

[*mp*]

5

[*mp*]

9

S

A

T

B

[*mp*]

Et in ter - ra pax ho -

[*mp*]

Et in ter - - ra pax - ho -

6 6 9 8 7

5 5 3

13 *[mp]*

S Et in ter - ra pax ho -

A *[mp]*
Et in ter - - - ra pax ho -

T mi - ni-bus, bo - nae,

B mi - ni-bus, Et in ter - ra

13

6 5 9 8 7

17

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

A mi - ni-bus bo - nae, bo - - - nae

T bo - nae vo - - - lun - - -

B pax ho - mi - ni - bus,

17

6 6 7

21

S mi - ni-bus, bo - nae, bo - nae

A vo - lun - ta - tis,

T ta - tis,

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

21

S vo - lun - ta - tis, pax ho -

A Et in ter - ra pax ho -

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

B bo - nae vo - lun -

25

[6] # 7 #3 # 7

29

S mi - ni-bus, bo - nae vo - lun - ta -

A mi - ni-bus, bo - nae, bo - nae vo - lun - ta

T bo - nae vo - lun - ta - tis, Et in

B ta - tis, bo - nae vo - lun - ta - - -

7 6 5

33

S tis,

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

T ter - - - ra pax ho - mi - ni-bus,

B tis, pax ho - mi - ni-bus,

33

6 6 9 8 7

37

S bo - nae vo - - - lun - ta - tis,

A bo - nae vo - lun - ta - tis, Et in

T bo - nae vo - lun - ta - tis,

B bo - nae vo - - - lun - ta - tis,

46 6 # 7 # #3

41

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

A ter - - - ra pax ho - mi - ni - bus,

T bo - ne,

B Et in ter - ra pax ho -

41 6 6 9 8 7

45

S Et in ter - ra pax

A Et in ter - ra pax ho -

T bo - - - nae vo - lun -

B mi - ni - bus bo - nae, bo - nae

7
#3

7
#3

49

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

A mi - ni - bus bo - nae vo - lun - ta - tis. Et in

T ta - tis, bo - nae vo - lun -

B vo - lun - ta - tis, bo - ne

#

7

6

7
#3

53

S bo - nae vo - lun - ta - tis. Et in ter -

A ter - ra pax, Et in ter - - - ra

T ta - - - - tis,

B vo - lun - ta - tis.

53

♯7 6 5 ♯ 7 ♭3

4 3

57

S - - ra pax ho - mi - ni - bus bo - nae vo - lun -

A pax ho - mi - ni - bus bo - ne vo - lun -

T bo - ne vo - lun -

B Et in ter - ra pax bo - nae vo - lun -

57

♭6 ♭6 9 8 7 # ♯7

5 3

69

S
tis.

A
tis. Et in

T
tis. Et in ter - - - ra pax ho -

B
tis. Et in ter - ra pax ho -

69

♯ 6 5 9 8 7

73

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

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

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

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

73

♯6 6 9 8 7

77

S bo - - - ne - - - vo - - -

A bo - - ne - - vo - - - lun -

T mi - - ni - bus bo - - - nae - -

B ho - mi - - ni - bus bo - -

7 [6] [7] 8 7

81

S - lun - ta - - -

A ta - - -

T vo - - - lun - ta - - -

B - nae - - vo - - - lun - ta - -

8 7 8 #6 #6/5 #9 8

85

S

A

T

B

85

7 8 9 8 7 6 #3 6
5 6 7 6 5 4 #3 4
#3 4 3 4 #3 4

88

S

A

T

B

tis.

tis.

tis.

tis.

88

5 #3
4

3. LAUDAMUS TE

"We praise you, / we bless you, / we adore you, / we glorify you,"

Allegro

[mf]

$\frac{6}{5}$ [o]

[6]

$\frac{6}{\flat 5}$

7

6

7

7

$\frac{6}{\flat 5}$

7

$\frac{6}{4}$

$\frac{\flat 6}{\flat 5}$

7

$\frac{6}{\flat 2}$

$\frac{6}{5}$

7

#

$\frac{6}{5}$

[6]

$\frac{5}{4}$

3

[mf]

Soprano 1 (solo)

Lau - da - mus te.

[mf]

Be - ne - di - ci - mus te.

Soprano 2 (solo)

Lau - da - mus te.

Be - ne -

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{6}{4}$

$\frac{5}{3}$

24

S1 A - do - ra - mus te. Glo - ri - fi - ca -

S2 di - ci-mus te. A - do - ra - mus te. Glo-

6/4 5/3 4/2 5/3 6/4 # 7

30

S1 - - - - - mus

S2 ri - fi - ca - - - - mus

9/7 4/2 #3 6/4 #3 6/4

36

S1 te.

S2 te.

36

[mf]

6/5 [o]

42

S1 Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus

S2 Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus

[p]

6/4 3 6/4 3 6/5

48

S1 te. Glo - ri - fi - ca - - - - -

S2 te. Glo - ri - fi - ca - - - - -

48

6 6 # 7

54

S1 - - - - -

S2 - - - - -

54

#5/5 6/4 5/4 5/3 4/3 4/2 #3/2 #4/2 6

60

S1 [tr] mus te.

S2 [tr] mus te.

[mf]

7 # # # [o]

66

S1 [tr] A-do - ra - mus te. A-do - ra - mus te.

S2 Glo-ri - fi - ca -

[p]

#7 b7 6/5

72

S2 [tr] mus te.

[mf]

78

S1 Lau - da - mus - te. Be - ne - di - ci - mus

S2 Lau - da - mus - te. Be - ne - di - ci - mus

[p]

[o] 3 6 5 4 6 4 7 5

84

S1 te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. A - do - ra - mus

S2 te. A - do ra - mus te. Glo - ri - fi - ca - mus te. A - do - ra - mus

5 6 4 2 3 4 4 4 2 3 7

90

S1 te. A - do - ra - mus te. Glo - ri - fi - ca -

S2 te. A - do - ra - mus te. Glo - ri - fi -

[mf] [p]

7 7 6 5

96

S1 *[tr]* mus te.

S2 *[tr]* ca - - - - mus te.

[mf]

6/5 9 6/5 7

102

S1 Glo - ri - fi - ca - - - - mus *[tr]*

S2 Glo - ri - fi - ca - - - - mus *[tr]*

[p]

6/5 6/5 9 9 6/5

108

S1 te.

S2 te.

[mf]

6/5 [o]

114

[3] 6/5 6/5 7

120

6/4 6/b5 7 4/2 b6/b5 7 6/b2 6/5 7 # [6/5 6] 5/4 3

4. GRATIAS AGIMUS TIBI

"we give you thanks..."

Adagio

Soprano: *[f]* Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

Alto: *[f]* Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

Tenor: *[f]* Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

Bass: *[f]* Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

Piano accompaniment: *[f]*

5 6 7 6 6 5 #

5. PROPTER MAGNAM GLORIA

"...for your great glory,"

Allegro

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. It is in the key of D major (two sharps) and common time (C). The tempo is marked **Allegro**. The score consists of two systems of staves.

System 1:

- Soprano (S):** Starts with a forte (*f*) dynamic. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. A slur covers the next six notes: E5, F5, G5, A5, B5, and C6.
- Alto (A):** Rests for the first measure, then enters with a forte (*f*) dynamic. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. A slur covers the next six notes: E5, F5, G5, A5, B5, and C6.
- Tenor (T):** Rests for the first measure, then enters with a forte (*f*) dynamic. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. A slur covers the next six notes: E5, F5, G5, A5, B5, and C6.
- Bass (B):** Rests for the first measure, then enters with a forte (*f*) dynamic. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. A slur covers the next six notes: E5, F5, G5, A5, B5, and C6.
- Piano:** Accompaniment begins with a forte (*f*) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand plays a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

System 2:

- Soprano (S):** Rests for the first measure, then enters with a forte (*f*) dynamic. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. A slur covers the next six notes: E5, F5, G5, A5, B5, and C6.
- Alto (A):** Rests for the first measure, then enters with a forte (*f*) dynamic. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. A slur covers the next six notes: E5, F5, G5, A5, B5, and C6.
- Tenor (T):** Rests for the first measure, then enters with a forte (*f*) dynamic. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. A slur covers the next six notes: E5, F5, G5, A5, B5, and C6.
- Bass (B):** Rests for the first measure, then enters with a forte (*f*) dynamic. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. A slur covers the next six notes: E5, F5, G5, A5, B5, and C6.
- Piano:** Accompaniment continues with a forte (*f*) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand plays a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

The lyrics for the Soprano part are: "Pro-pter ma-gnam glo - - - - - ri-am, Pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam glo - ri - am".

5

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

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

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

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

[6] #

7

S pro - pter ma - gnam glo -

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

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

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

6

9

S
riam, pro-pter magnam glo - ri - am tu - am,

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

T
8 glo - ri - am tu - am, pro-pter magnam glo - ri - am tu - am,

B
riam, pro-pter magnam glo - ri - am tu - am,

9

[6/3] [6] 6 6/5 6/5 6/5 #

12

S
pro-pter ma-gnam

A
pro - pter ma - gnam glo - - -

T
pro - pter ma - gnam glo - - -

B
pro - pter ma - gnam glo - - -

12

4 # 4/5 # 4/5

14

S
glo - - - - -

A
- - - - -

T
8
- - - - - ri - am

B
- - - - -

14

#7/5 # # 7 #6 #3/5 6/4 #3/5 6/4

17

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

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

T
tu - - - - - am.

B
ri - am tu - - - am.

17

#3/5 6/4 6/4 5/4 5/4 #3 #

6. DOMINE DEUS

"Lord God, heavenly King, / O God, almighty Father."

Largo

Oboe solo

Ob.

[*mp*]
Play cue notes in absence of oboe

[*mp*]

[6]

Ob.

6 6 7 5 #3 6 #4

Ob.

6 5 4 3 7 6 7 6

8

Ob.

Soprano solo [mp]

Do - mi - ne De - us, Rex cae -

[p]

5 4 3 [6]

11

Ob.

Soprano solo

stis, De - us Pa - ter, De - us Pa - - -

11

6 7 6 7 6

14

Ob.

Soprano solo [tr]

- - ter om-ni - po-tens. Do -

14

[mp]

[6] [#] 6 4 5 3 #6 #5 6 5 4 3

17

Ob.

SI

mi - ne De - us, Rex cæ - les - tis, De - us Pa - ter, De - us Pa -

17

[tr]

[p]

7 5 6 5 6 5 4 #3 [6] b6 5

20

Ob.

SI

ter Pa - ter om - ni - po - tens.

20

[mp]

6 6 [6] # 7

23

Ob.

SI

Do - mi - ne De - us, Do - mi - ne

23

[p]

b b7 5 b4 3 6 5 6 5

26

Ob.

S1

De - us, Rex cæ-le - stis. De - us Pa - ter, De - us Pa - ter, Pa -

26

[*tr*]

[*tr*]

[*tr*]

[*tr*]

[*mp*]

6/5 6/4 5/3 6/4 5/3

29

Ob.

S1

ter, Pa - ter om-ni - po-tens,

29

[*tr*]

[*tr*]

6/4 5/3 6/4 5/3

32

Ob.

S1

Pa -

32

[*p*]

[6] [6] [6]

35

Ob.

S1

ter, Pa - ter om - ni - po - tens.

[mp]

5 4 3

38

Ob.

38

7 6 7 6

41

Ob.

41

6 4 5 3 6 4 5 3 5 4 3

7. DOMINE FILII

"Lord Jesus Christ, Only Begotten Son,"

Allegro

Measures 1-3 of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *[f]* is present in the first measure. Fingering numbers 7 and 6 are shown at the end of the third measure.

Measures 4-6 of the piano introduction. The right hand continues the melodic line with some rests. The left hand maintains the eighth-note accompaniment. Fingering numbers 7, 6, and 6 are shown at the end of the sixth measure.

Vocal entries for Soprano (S), Alto (A), and Bass (B). The Soprano part has a whole rest. The Alto and Bass parts enter with a melodic line starting on the word "Do". A dynamic marking of *[f]* is placed above the Alto staff. The lyrics "Do - mi - ne Fi - li U - ni-" are written below the vocal staves.

Piano accompaniment for the vocal entries. The right hand features a melodic line with eighth notes and a trill marked *[tr]*. The left hand continues the eighth-note accompaniment. Fingering numbers 7, 6, 7, and 6 are shown at the end of the sixth measure.

11

S

A

T

B

ge - ni - te, — Je - - -

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

7 6 7 6 7 6 7 6

15

S

A

T

B

Do - mi - ne —

- - - su Chri - ste.

Do - mi - ne

- - - su Chri - ste.

[f]

[f]

7 6 7

15

7 6 7

27

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

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

T Do - mi - ne Fi - li, Do - mi - ne

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

7 6 7 6 7 6

31

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

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

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

B Je - su, Je -

7 6 7 6 7 6 7 6

35

S
- - su - - Chri - ste.

A
- - su - - Chri - ste.

T
- - su - - Chri - ste.

B
- - su - - Chri - ste.

35

7/5 # 6

39

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

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

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

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

39

7 6 # 7/5

43

S ge - ni - te, Do - mi - ne

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

T ge - ni - te, Do - mi - ne

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

 $\begin{matrix} b7 \\ 5 \end{matrix}$

47

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

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

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

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

 $\begin{matrix} b7 \\ 5 \end{matrix}$

[6]

 $\begin{matrix} 6 \\ \flat 4 \\ 2 \end{matrix}$

6

 $\begin{matrix} 6 \\ b5 \end{matrix}$

51

S Je - su Chri - ste.

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

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

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

6
4

55

S

A

T ge - ni - te, Je - - - - -

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

55

7 b6 7 6 7 6 7 6

59

S

A

T

B

su Chri - ste. Do - mi - ne

su Chri - ste. Do - mi - ne

7
b3

6

63

S

A

T

B

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

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

63

7 6 7 7 7 7

67

S Do - mi - ne

A Do - mi - ne

T su Chri - ste.

B su Chri - ste.

7 7 6

71

S Fi - li, Do - mi - ne Fi - li

A Fi - li Do - mi - ne Fi - li

T Do - mi - ne Fi - li, Do - mi - ne

B Do - mi - ne Fi - li, Do - mi - ne

7 7 7

74

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

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

T 8 Fi - li U - ni - ge - ni - te, Je - su Chri -

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

7 6/5 7/5 6/4

78

S ste. Je - - - -

A ste, Je - - - -

T 8 ste. Do - mi - ne Fi - li

B ste. Do - mi - ne Fi - li

5/3 6 7 6

81

S
- - - - - su - - - - - Chri - - - - - ste,

A
- - - - - su - - - - - Chri - - - - - ste,

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

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

7 6 7

85

S
[ff] Je - - - - -

A
[ff] Je - - - - -

T
[ff] Do - mi - ne Fi - li U - ni -

B
[ff] Do - mi - ne Fi - li U - ni -

85

[ff]

7 6

88

S
- - su - - Chri - ste.

A
- - su - - Chri - ste.

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

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

88

7

92

7 6 7 6 7 6

95

6 7 6 7 6

8. DOMINE DEUS, AGNUS DEI

*"Lord God, Lamb of God, Son of the Father,
you take away the sins of the world, / have mercy on us;"*

Adagio

Piano introduction in D major, 4/4 time, marked *Adagio* and *[mf]*. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Chord symbols [6], 7, and [6] are indicated below the bass line.

4 *Alto solo* *[mf]*
Do - mi - ne De - us,

Alto vocal line (Alto solo) and piano accompaniment for the first phrase. The vocal line begins with a whole note 'Do' followed by a half note 'mi' and a quarter note 'ne', then 'De' and 'us'. The piano accompaniment continues with the eighth-note accompaniment. Chord symbols [6], #, 5/4, and #3 are indicated below the bass line.

7 *Alto solo*
A - gnus De - i, Fi - li - us Pa - tris. Do - mi - ne

Alto vocal line (Alto solo) and piano accompaniment for the second phrase. The vocal line begins with a half note 'A', a quarter note 'gnus', a half note 'De', a quarter note 'i', a half note 'Fi', a quarter note 'li', a half note 'us', a quarter note 'Pa', a half note 'tris', and a half note 'Do' followed by a quarter note 'mi' and an eighth note 'ne'. The piano accompaniment continues with the eighth-note accompaniment. Chord symbols [6], 7, #, and #7 are indicated below the bass line.

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

Alto vocal line (Alto solo) and piano accompaniment for the third phrase. The vocal line begins with a quarter note 'De', an eighth note 'us', a quarter note 'Do', a half note 'mi', a quarter note 'ne', a quarter note 'De', an eighth note 'us', a half note 'A', a quarter note 'gnus', a half note 'De', a quarter note 'i', a half note 'Fi', a quarter note 'li', a half note 'us', and a quarter note 'Pa'. The piano accompaniment continues with the eighth-note accompaniment. Chord symbols #, b7, 6, [4#5], 6/5, and 3 are indicated below the bass line.

13

AI *tris.* [*mp*] Do - mi - ne De - us, Rex Cæ - le - stis.

S [*mp*] Qui tol - lis pec - ca - ta, qui

A [*mp*] Qui tol - lis pec - ca - ta, qui

T [*mp*] Qui tol - lis pec - ca - ta, qui

B [*mp*] Qui tol - lis pec - ca - ta, qui

13

#7 5/4 5/3

16

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

S tol - lis pec - ca - ta, qui tol - lis pec -

A tol - lis pec - ca - ta, qui tol - lis pec -

T tol - lis pec - ca - ta, qui tol - lis pec -

B tol - lis pec - ca - ta, qui tol - lis pec -

16

6/b5 6/b5

19

AI Do - mi - ne De - us, Do - mi - ne De - us, A - gnus

S ca - ta,

A ca - ta,

T ca - ta,

B ca - ta,

19 ca - ta,

b [6] 4 b6

22

AI De - i, Fi - li - us Pa - tris

S qui tol - lis pec - ca - ta mun - di.

A qui tol - lis pec - ca - ta mun - di.

T qui tol - lis pec - ca - ta mun - di.

B qui tol - lis pec - ca - ta mun - di.

22 qui tol - lis pec - ca - ta mun - di.

6/5 # 7

25

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

S A - gnus De - i, Fi - li - us Pa - tris,

A A - gnus De - i, Fi - li - us Pa - tris,

T A - gnus De - i, Fi - li - us Pa - tris,

B A - gnus De - i, Fi - li - us Pa - tris,

25

[6] 7 # 7

29

AI mi - se - re - re - no - bis, [*tr*]

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

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

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

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

29

6 5 7 # # 6 # 4 2 [6]

33 *[tr]*

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

[p] mi-se-re-re no - bis.

[p] mi-se-re-re no - bis.

[p] mi-se-re-re no - bis.

[p] mi-se-re-re no - bis.

33

mi-se-re-re no - bis.

[#] 6 7 # 7 5 4 #3 [6]

37

37

7 7 7 [6] [6] # 5 4 #3

9. QUI TOLLIS PECATA MUNDI

"you take away the sins of the world, / receive our prayer;"

Adagio

Soprano (S): *[p]* Qui tol - lis pec - ca - ta mun - di, pec - ca - ta

Alto (A): *[p]* Qui tol - lis pec - ca - ta mun - di,

Tenore (T): *[p]* Qui tol - lis pec - ca - ta mun - di,

Basso (B): *[p]* Qui tol - lis pec - ca - ta mun - di,

Piano (P): *[p]*

7/5 7/5 $\flat 6/4$ 7/5 $\sharp 4/2$

Soprano (S): *[mf]* mun - di, sus - ci-pe, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

Alto (A): *[mf]* pec-ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

Tenore (T): *[mf]* pec-ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

Basso (B): *[mf]* pec-ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

Piano (P): *[mf]*

\sharp $\sharp 6/3$ $\sharp 6/2$

11

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

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

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

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

11

[6] # [6] 7 6 5 #3

16 *[p]*

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

A *[p]* de - pre-ca - ti - o - nem no - stram.

T *[p]* de - pre-ca - ti - o - nem no - stram.

B *[p]* de - pre-ca - ti - o - nem no - stram.

16 *[p]*

[6] 7 6 5 #3

10. QUI SEDES AD DEXTERAM

"you are seated at the right hand of the Father, / have mercy on us".

Allegro

Strings
[f]

7 [6] [o]

6

[#]

11

#6 [6]

16

[6] #6 6 #

21

[o]

26 *Alto solo* [*f*]

Qui - se - - - - -

[5/4 #3]

[*p*]

31

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

Continuo

[6] | 6/8 | [6]

36

mi - se - re - - - - -

Strings

41

- - - - -

7

46

A1

6 7

51

A1

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

51

Continuo

7

56

A1

[tr]

re - re no - bis.

56

[f] Strings

[5/4 #3] # 7

61

A1

Qui - se -

61

[p] Continuo

[o] # [6/3]

66

AI

des ad dex - te - ram Pa - tris,

66

Strings

$\left[\begin{smallmatrix} 6 \\ \#3 \end{smallmatrix} \right]$

71

AI

mi - se - re - - - - -

71

Continuo

$\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ 7 [6]

76

AI

- - - - - re no - bis,

76

Strings [f]

[tr]

81

AI

mi - se -

81

Continuo [p]

7 [#] [o] [#6]

86
AI
re - - - - -
[6]

91
AI
re no - bis.
[tr]
[f]
Strings
[5/4] 3] 7 [o]

96
AI
Qui - se - - - -
[p]

101
AI
des ad dex - - - - te - ram Pa - tris,
Continuo
[6] 6/5 [6]

106

AI

mi - se - re - - - - -

106

Strings in unison with bass

6
#4

111

AI

re,

111

#

[o]

116

AI

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

116

[3]

[tr]

121

AI

bis, mi - se - re - re,

121

Strings

[tr]

126

AI

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

Continuo

6

131

AI

bis.

[f] Strings

[#]

136

#6

[#]

141

#6 6

#

146

[5/4 3]

11. QUONIAM TU SOLUS SANCTUS

"For you alone are the Holy One, you alone are the Lord,

you alone are the Most High, / Jesus Christ,"

Allegro

Piano introduction in D major, 4/4 time, marked **Allegro**. The music features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *[f]* is present in the first measure.

5

[f]

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

[f]

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

[f]

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

[f]

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

5

5
4

3

Vocal and piano accompaniment for the first system. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Quo-ni-am tu so-lus San-ctus." in a strong dynamic (*[f]*). The piano accompaniment continues with the same rhythmic pattern as the introduction. The system concludes with a fermata over the final note of the piano part.

8

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

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

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

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

5/3 6/4 7/5

12

S
Do - mi - nus. Tu so - lus Al - tis - si-mus, [*p*]

A
Do - mi - nus. Tu so - lus Al - tis - si-mus, [*p*]

T
Do - mi - nus. Tu so - lus Al - tis - si-mus, [*p*]

B
Do - mi - nus. Tu so - lus Al - tis - si-mus, [*p*]

6/4 5/4 3 6/4 7/5 6/4 5/4 3

17

[f] Je - su Chri - ste, *[ff]* Je - su

[f] Je - su Chri - ste, *[ff]* Je - su

[f] Je - su Chri - ste, *[ff]* Je - su

[f] Je - su Chri - ste, *[ff]* Je - su

5 3 5

21

Chri - ste.

Chri - ste.

Chri - ste.

Chri - ste.

21

3

12. CUM SANCTO SPIRITU

"with the Holy Spirit, / in the glory of God the Father. / Amen."

Allegro

S
A
T
B

[f] Cum San-cto Spi-ri-tu, in glo-ri-a De-i

[f] Cum San-cto Spi-ri-tu, in glo-ri-a

[f] (Continuo)

[6] 6

S
A
T
B

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

[f] Cum San-cto

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

[#] 6 7 #6

7

S
men. A - men. A -

A
Spi - ri - tu, in glo - ri - a De - i Pa - tris,

T
[f] Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i

B

10

S
men. Cum San - cto Spi - ri - tu,

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

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

B

Cum San - cto

10

[f]
(Tutti)

13

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

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

T - - - - -

B Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris. A -

13

[6] [#] [6] 3 4 6
2 5

16

S men.

A men.

T men.

B men.

16

(Keyboard)

19

S

A

T

B

3 4 5 5

Detailed description: This system contains measures 19, 20, and 21. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The bass staff has a key signature of two sharps. The piano part includes various note values and rests. Below the piano part, there are fingerings: '3' under the first measure, '4' and '2' under the second measure, and '5' under the third measure.

22

S

A

T

B

Cum San - cto Spi - ri -

A -

22

4 3 3 4 5

(Tutti)

Detailed description: This system contains measures 22, 23, and 24. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'Cum San - cto Spi - ri -' in the Tenor part and 'A -' in the Bass part. The piano accompaniment includes a treble and bass clef staff. The treble staff has a key signature of two sharps and a common time signature. The bass staff has a key signature of two sharps. The piano part includes various note values and rests. Below the piano part, there are fingerings: '#' under the first measure, '4' and '3' under the second measure, and '3', '4', and '5' under the third measure. The word '(Tutti)' is written above the piano part in the third measure.

25

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

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

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

B

men.

25

(Cello)

28

S - - men. Cum San-cto Spi - ri-tu, in

A — A - men. A - - - men. A -

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

B

Cum San - cto Spi - ri - tu, in

28

(Tutti)

7 #6

5 6 5 6 [6]
4 #4

31

S glo-ri-a De-i Pa-tris. A-men.

A - - - - men.

T - - - - men.

B glo-ri-a De-i Pa-tris. A-men.

31

[6] 4 #3 #

34

S A -

A Cum San-cto

T A -

B

34

6 5 5 4 3

(Cello)

37

S
men. Cum San - cto Spi - ri - tu, in

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

T
men. A - - - men.

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

6 7
4 5

7 7

40

S
glo - ri - a De - i Pa - tris. A - men. A - men. A -

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

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

B
Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - - -

40

7 #6

4 #3

43

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

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

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

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

6 #4 2 [6] 4 #3 4 #3 #3 [#3]

46

S

A

T

B

#

49

S Cum San-cto Spi - ri-tu, cum San-cto

A Cum San-cto Spi - ri-tu,

T A - men.

B A - men. A -

7 6 # 4 #3 4 [6] [6]

52

S Spi - ri-tu. A - men. A - men.

A A - men. A - men.

T A - - - - men.

B - - - - - men.

4 3 7 6

55

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

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

T
8
Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris. A - men. —

B
Cum San - cto Spi - ri - tu, cum San-cto

55

6 6 5 3 6 [5] [6] [6]

58

S
glo - ri - a De - i, De - i Pa - tris, Pa - tris. A -

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

T
8
— A - men. — A - men. A - men. A -

B
Spi - ri-tu, in glo-ri-a De-i Pa - tris, in glo-ri-a De-i Pa - tris. A -

58

[6] [#] 4 3

61

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

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

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

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

61

[6] 4 #3 [6] [4] 4 3

64

S men. A -

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

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

B A - - - - - - - - - -

64

#5 4 6 9 8 4 #3 7 6

67

S men. Cum San-cto Spi-ri-tu, cum San-cto Spi-ri-tu,

A men. A - - - - -

T 8 A - - - - - men.

B men. Cum San-cto Spi - ri-tu, cum San-cto Spi - ri-tu, cum San-cto Spi-ri-tu, in

67

[#] [6] [#] [6] [7] [6]

70

S cum San - cto

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

T 8 A - - - - - men. A -

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

70

5 4 3 4 2 6 5 7 #6

(Viola)

73

S Spi - ri - tu, in glo - ri - a De - i Pa - tris,

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

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

B Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i

(Continuo)

[6] [6] #

76

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

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

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

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

6 6 5 4 3

6
4
2