

Antonio
VIVALDI

Gloria

RV 589

*Edited and Translated by
Clayton Westermann*


Vocal Score
Klavierauszug

SERENISSIMA MUSIC, INC.

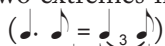

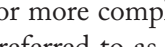
PREFACE

The source of this edition of Antonio Vivaldi's *Gloria* is *Raccolta Renzo Giordano, Opere Sacre*, Tome I. ff. 90–129r in the Biblioteca Nazionale in Turin. The full score, orchestra parts, and vocal score are faithfully represented as in Vivaldi's original notation. Errors that may be found in earlier editions have been rectified.

Because Baroque composers often presided over performances of their own works and because general stylistic practices were assumed to be understood, notation of the period seems clean in the absence of slurs, ornaments, dynamic indications, and even figures for the basso continuo part. For this edition all such markings have been represented as in the original score, and suggestions for trills or dynamics which would normally be executed as standard procedure by Baroque musicians are indicated in brackets.

Corrections and additions to the original figured bass part are shown in brackets in order to facilitate performance and are consistent with the instrumental and vocal parts. Editorial slurs have been included in the voice parts to satisfy contemporary practice in indicating the prosody of the text, and those added for musical considerations are bracketed. The treble clef has been substituted for the original soprano, alto, and tenor clefs in the voices, and hemiola brackets are shown to aid the performer in recognizing the cross stress patterned by 3 groups of 2 beats imposed upon 2 measures of 3 beats (i.e. $\frac{3}{4}$ .

Attention must be called to the rhythmic notation in the chorus "Domini Fili Unigenite." This dotted rhythm (continuous in the bass part) seemed to convey a variety of meanings to musicians during the Baroque period and contradictory interpretations have only increased since the eighteenth century.

Two extremes in treatment are 1) to equate the constant dotted rhythm to a swaying triplet division () or 2) to exaggerate the rhythmic articulation in French Overture tradition as double dots (). There is evidence, however, that the dotted system was a "Baroque shorthand" for more complex ratios such as 3:2 (i.e. ). Consideration of this interpretation, usually referred to as "expressive rhythm" would suggest an uneven ratio of long to short notes in relationship to the character or expression of the music.

The orchestra calls for Tromba (Trumpet in C), Oboe, Violin I and II, Viola, Basso Continuo (Violoncello, Bass, and keyboard instrument). The entire group is utilized in Movements 1, 11, and 12. Otherwise the tromba are not used except for an oboe solo in No. 6.

Clayton J. Westermann
Huntington, NY
August 15, 1967

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ORCHESTRA

2 Oboes (No. 8), Bassoon (opt.), Keyboard
Violin I, Violin II, Viola, Violoncello, Double Bass

Complete orchestral parts compatible with this vocal score are available (Cat. No. A2732) from

E. F. Kalmus & Co., Inc.
6403 West Rogers Circle
Boca Raton, FL 33487 USA
(800) 434 - 6340
www.kalmus-music.com

GLORIA

1. Gloria in Excelsis

Antonio Vivaldi
Edited and translated by
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Allegro

Musical notation for measures 1-3. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). A bracketed instruction [Tpt., Ob., Str.] is placed above the first measure. The music consists of eighth notes in the treble and eighth notes in the bass.

Musical notation for measures 4-6. Measure 4 begins with a '4' above the staff. The treble staff features sixteenth-note chords, while the bass staff continues with eighth notes.

Musical notation for measures 7-9. Measure 7 begins with a '7' above the staff. The treble staff has sixteenth-note chords, and the bass staff has eighth notes. Fingerings '6', '7', and '6' are indicated below the bass staff.

Musical notation for measures 10-11. Measure 10 begins with a '10' above the staff. The treble staff has sixteenth-note chords, and the bass staff has eighth notes. Fingerings '7', '6', '7', and '6' are indicated below the bass staff.

Musical notation for measures 12-13. Measure 12 begins with a '12' above the staff. The treble staff has sixteenth-note chords, and the bass staff has eighth notes. Fingerings '7', '6', and '7' are indicated below the bass staff.

Musical notation for measures 14-15. Measure 14 begins with a '14' above the staff. The treble staff has sixteenth-note chords, and the bass staff has eighth notes. A fingering '5' is indicated below the bass staff.

17

GLO-RI-A, Glo-ri-fy, GLO-RI-A, glo-ri-fy, GLO-RI-A, glo-ri-fy,
 GLO-RI-A, Glo-ri-fy, GLO-RI-A, glo-ri-fy, GLO-RI-A, glo-ri-fy,
 GLO-RI-A, Glo-ri-fy, GLO-RI-A, glo-ri-fy, GLO-RI-A, glo-ri-fy,
 GLO-RI-A, Glo-ri-fy, GLO-RI-A, glo-ri-fy, GLO-RI-A, glo-ri-fy,

17

3

20

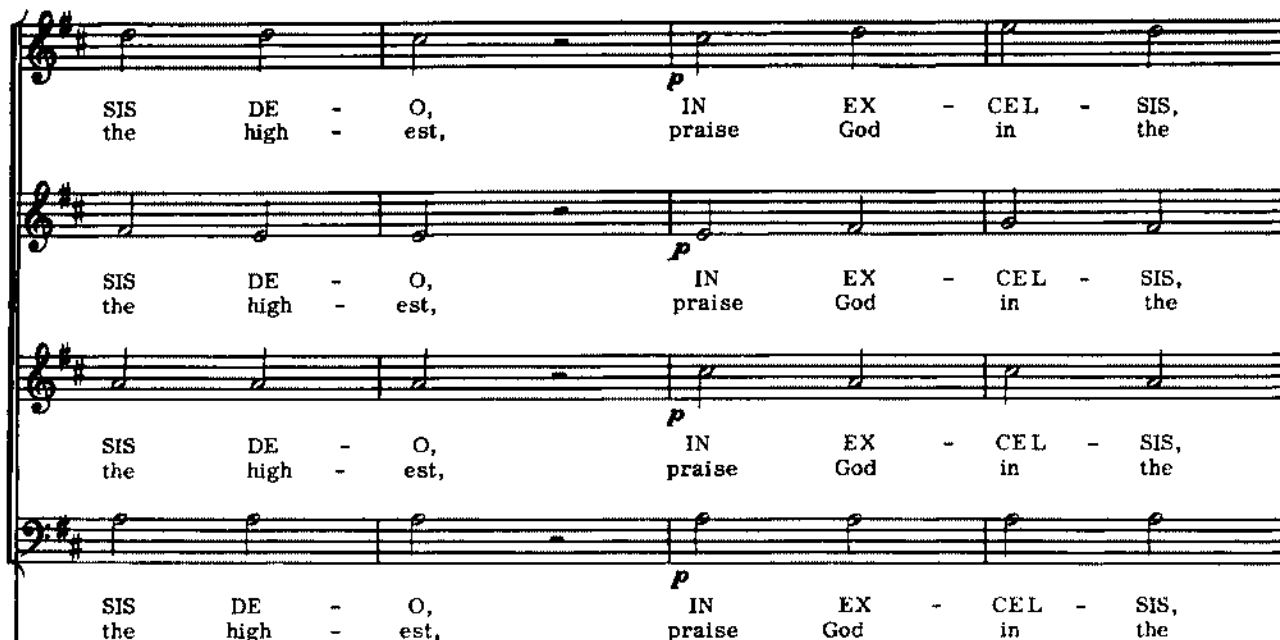
GLO-RI-A, glo-ri-fy, IN praise, EX God, CEL in
 GLO-RI-A, glo-ri-fy, IN praise, EX God, CEL in
 GLO-RI-A, glo-ri-fy, IN praise, EX God, CEL in
 GLO-RI-A, glo-ri-fy, IN praise, EX God, CEL in

20

6
4

7
5

23



SIS DE - O, IN EX - CEL - SIS,
the high - est, praise God in the

SIS DE - O, IN EX - CEL - SIS,
the high - est, praise God in the

SIS DE - O, IN EX - CEL - SIS,
the high - est, praise God in the

SIS DE - O, IN EX - CEL - SIS,
the high - est, praise God in the

23



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

27



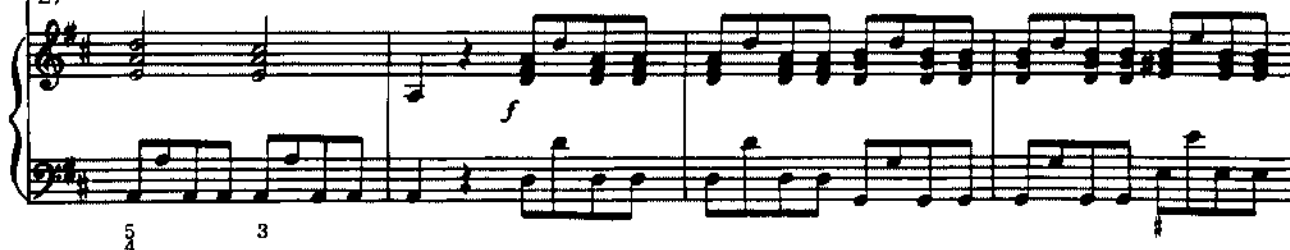
DE - O, GLO - RI - A, GLO - RI - A, GLO - RI -
high - est, glo - ri - fy, glo - ri - fy, glo - ri -

DE - O, GLO - RI - A, GLO - RI - A, GLO - RI -
high - est, glo - ri - fy, glo - ri - fy, glo - ri -

DE - O, GLO - RI - A, GLO - RI - A, GLO - RI -
high - est, glo - ri - fy, glo - ri - fy, glo - ri -

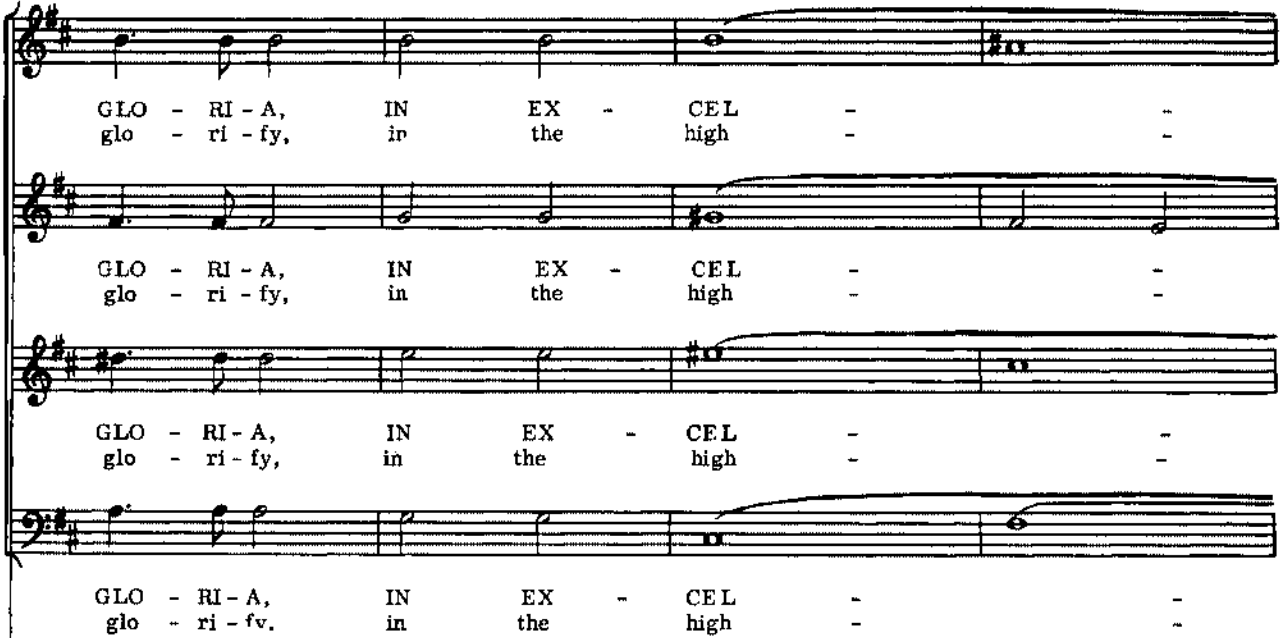
DE - O, GLO - RI - A, GLO - RI - A, GLO - RI -
high - est, glo - ri - fy, glo - ri - fy, glo - ri -

27



5 3
4 4

39




GLO - RI - A, IN EX - CEL -
 glo - ri - fy, in the high -

GLO - RI - A, IN EX - CEL -
 glo - ri - fy, in the high -

GLO - RI - A, IN EX - CEL -
 glo - ri - fy, in the high -

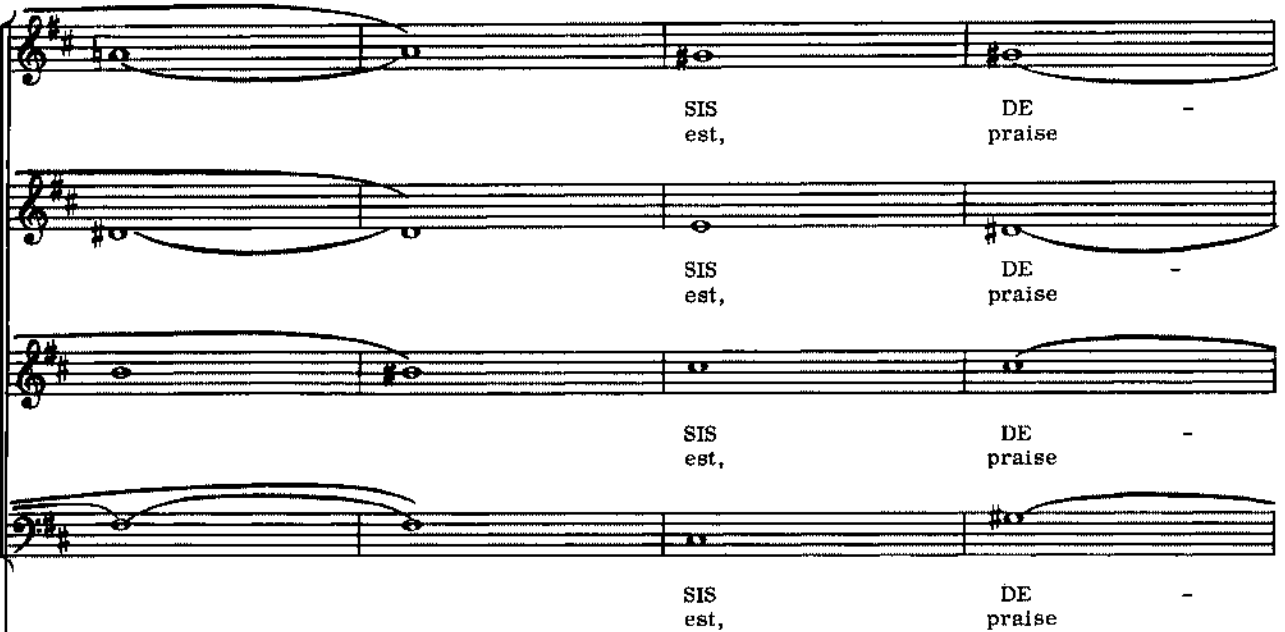
GLO - RI - A, IN EX - CEL -
 glo - ri - fy, in the high -

39



6 #4 [6] 7 # 7

43



SIS est, DE praise -
 SIS est, DE praise -
 SIS est, DE praise -
 SIS est, DE praise -

43



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

47

O,
God,

O,
God,

O,
God,

O,
God,

47

#3

5

50

GLO - RI - A IN EX - CEL - SIS,
Glo - ry to God al - migh - ty.

GLO - RI - A IN EX - CEL - SIS,
Glo - ry to God al - migh - ty.

GLO - RI - A IN EX - CEL - SIS,
Glo - ry to God al - migh - ty.

GLO - RI - A IN EX - CEL - SIS,
Glo - ry to God al - migh - ty.

GLO - RI - A IN EX -
glo - ry to God al -

GLO - RI - A IN EX -
glo - ry to God al -

GLO - RI - A IN EX -
glo - ry to God al -

GLO - RI - A IN EX -
glo - ry to God al -

50

6

6

53



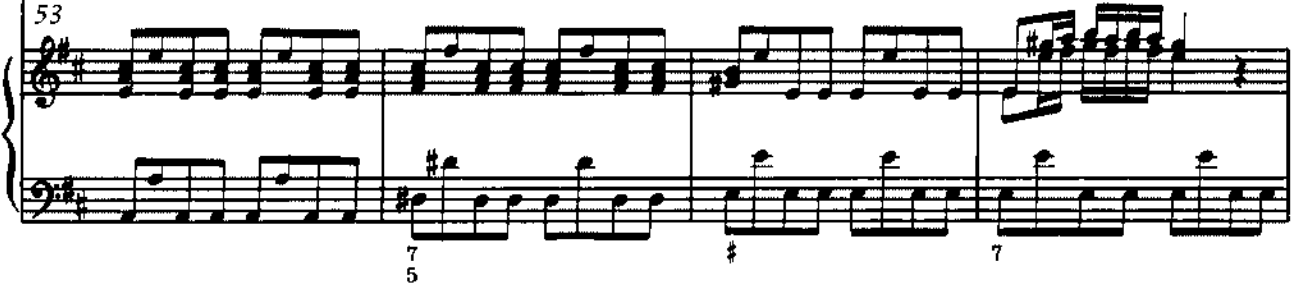
CEL - SIS DE O, GLO - RI - A IN EX -
 migh - ty, glo - ry, glo - ry to God al -

CEL - SIS DE O, GLO - RI - A IN EX -
 migh - ty, glo - ry, glo - ry to God al -

CEL - SIS DE O, GLO - RI - A IN EX -
 migh - ty, glo - ry, glo - ry to God al -

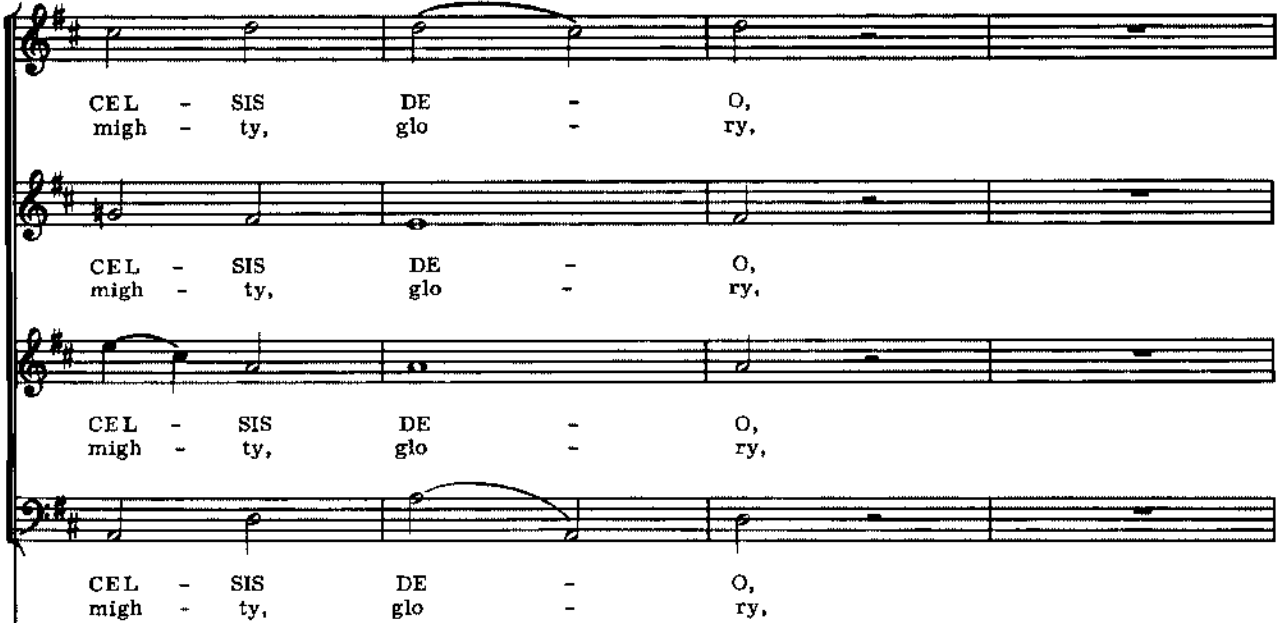
CEL - SIS DE O, GLO - RI - A IN EX -
 migh - ty, glo - ry, glo - ry to God al -

53



7 5 # 7

57



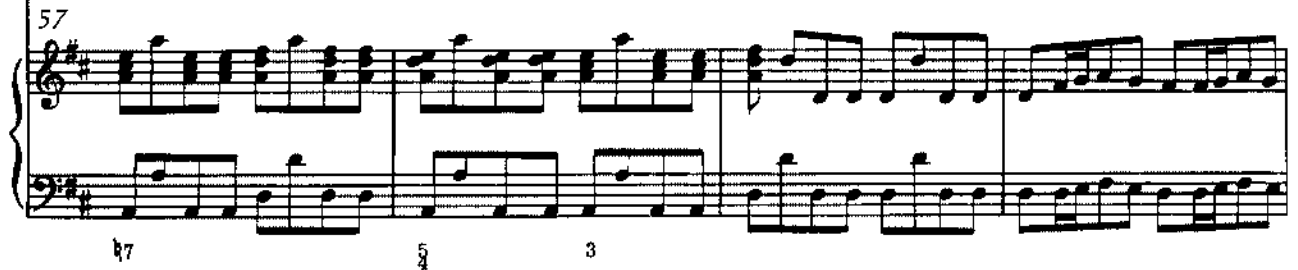
CEL - SIS DE O,
 migh - ty, glo - ry,

CEL - SIS DE O,
 migh - ty, glo - ry,

CEL - SIS DE O,
 migh - ty, glo - ry,

CEL - SIS DE O,
 migh - ty, glo - ry,

57



4 7 5 3

61

IN EX - CEL
in the high

IN EX - CEL
in the high

IN EX - CEL
in the high

IN EX - CEL
in the high

61

6 7 6

64

SIS,
est,

SIS,
est,

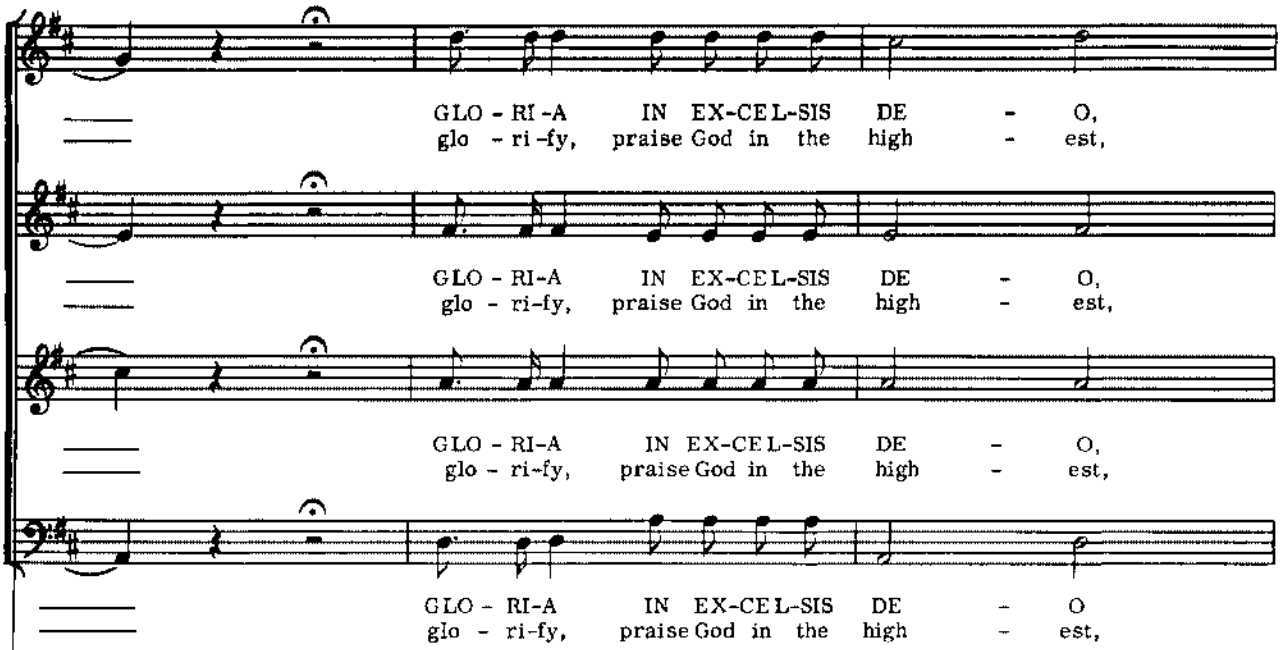
SIS,
est,

SIS,
est,

64

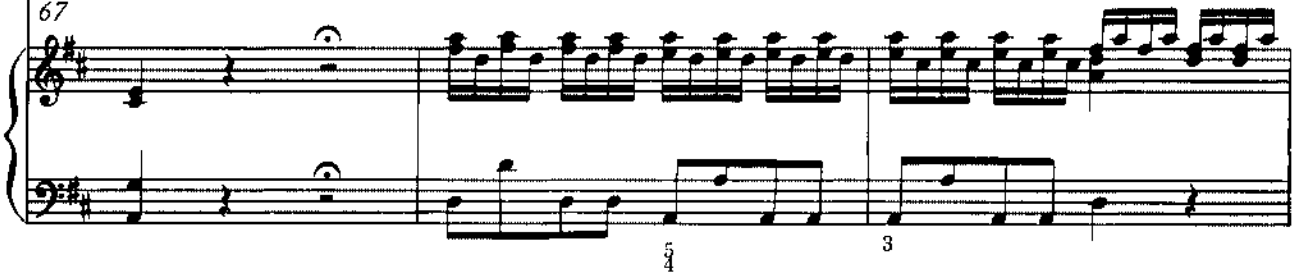
7 6 7

67



Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Each staff begins with a fermata over the first measure. The lyrics are: GLO - RI - A IN EX - CEL - SIS DE - O, glo - ri - fy, praise God in the high - est,

67



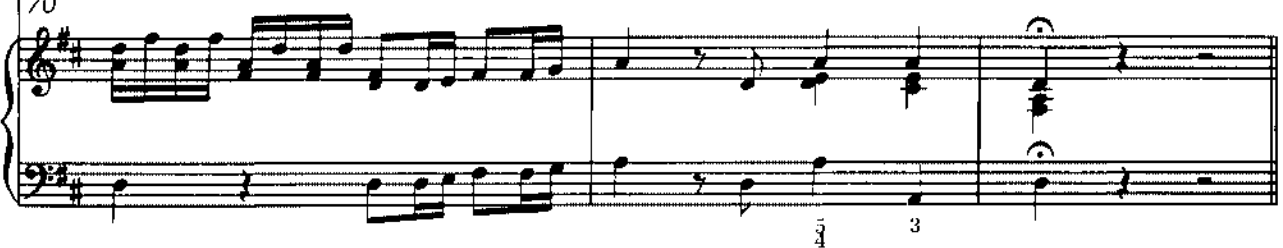
Piano accompaniment for measures 67-69. The right hand features a melodic line with a fermata in the first measure, followed by a series of eighth-note chords. The left hand provides a harmonic accompaniment with a fermata in the first measure and a steady eighth-note bass line. Fingering numbers 5 and 3 are indicated below the bass line.

70



Four empty vocal staves (Soprano, Alto, Tenor, Bass) for measures 70-72.

70



Piano accompaniment for measures 70-72. The right hand features a melodic line with a fermata in the first measure, followed by a series of eighth-note chords. The left hand provides a harmonic accompaniment with a fermata in the first measure and a steady eighth-note bass line. Fingering numbers 5 and 3 are indicated below the bass line.

2. Et in Terra Pax

Andante

[mp] Strings

5

[6] 6 7 #3
5 5

9

[mp] ET IN TER - RA PAX HO -
And on earth - - let peace - - be

9

#6 #6 8 7
5 5

13

[mp] ET IN TER - RA PAX HO -
And on earth let peace be

[mp] ET IN TER - RA PAX HO -
And on earth let peace be

MI - NI - BUS, BO - NE,
known by men, peace on

MI - NI - BUS, ET IN TER - RA
known by men, and on earth let

13

b6 b6/5 #9 8 7

17

MI - NI - BUS, ET IN TER - RA PAX HO -
known by men, and on earth let peace be

MI - NI - BUS, BO - NE, BO earth - NE to
known by men, peace on earth to

BO earth - NE VO men - LUN of
known by men, peace on earth to

PAX HO - MI - NI - BUS,
peace be known by men,

17

#4 6 #7

21

MI - NI - BUS, BO - NE, BO NE
known to men peace on earth - to

VO men - LUN of - TA - TIS, good will,
TA - TIS, good will,

ET IN TER - RA PAX HO - MI - NI - BUS, BO - NE,
and on earth let peace be known by men, peace on

21

#4 #4 2

25

VO men - LUN of - TA - TIS, PAX HO -
men of good will, peace be

ET IN TER - RA PAX HO -
and on earth let peace be

ET IN TER - RA PAX HO - MI - NI - BUS,
and on earth let peace be known by men,

BO earth - NE to VO men - LUN of -

25

[6] #3 # 7

29

MI - NI - BUS, BO - NE VO - LUN - TA -
 known by men, peace to men of good

MI - NI - BUS, BO - NE, BO - NE VO - LUN - TA -
 known by men, peace on earth to men of good -

BO - NE VO - LUN - TA - TIS, ET IN
 peace to men of good will, and on

TA - TIS, BO - NE VO - LUN - TA -
 good will, peace to men of good -

29

7 6 4 #5

33

TIS,
 will,

TIS, ET IN TER RA PAX HO - MI - NI - BUS
 will, and on earth let peace be known by men,

TER RA PAX HO - MI - NI - BUS,
 earth let peace be known by men,

TIS, PAX HO - MI - NI - BUS,
 will, peace be known by men,

33

6 3 4 6 6 8 7

37

BO - NE VO - LUN - TA
 peace to men of good

BO - NE VO - LUN - TA
 peace to man of good

BO - NE VO - LUN - TA
 peace to men of good

BO - NE VO - LUN - TA
 peace to men of good

37 38 39 40

40

TIS, ET IN TER RA PAX HO -
 will, and on earth let peace be

TIS, ET IN TER RA PAX HO -
 will, and on earth let peace be

TIS, ET IN TER RA PAX HO -
 will, and on earth let peace be

40 41 42 43

44

MI - NI - BUS, ET IN TER - RA PAX
 known by men, and on earth let peace

MI - NI - BUS, ET IN
 known by men, and on

BO - NE, BO NE VO -
 peace on earth to men

PAX HO - MI - NI - BUS, BO - NE, BO
 peace be known by men, peace on earth

44

48

ET IN TER - RA PAX HO - MI - NI - BUS,
 and on earth let peace be known by men,

TER - RA PAX HO - MI - NI - BUS, BO - NE VO - LUN - TA - TIS,
 earth let peace be known by men, peace to men of good will,

LUN TA - TIS, BO - NE
 of good will, peace to

NE VO - LUN TA - TIS,
 to men of good will,

48

60

BO - NE VO-LUN-TA
peace to men of good

BO - NE VO-LUN- TA
peace to men of good

BO - NE VO-LUN- TA
peace to men of good

BO - NE VO-LUN- TA
peace to men of good

60

b7 b3 b6
b3 b6 b6
5 #4
b3

64

- - - - -

- - - - -

- - - - -

- - - - -

64

6 [5] [4] 7 6
b4 4 4 #3 4
2 2

68

TIS, will, TIS, will, TIS, ET and IN TER RA let
 will, and on earth RA let

68

6 5 4 #3 4 6 6 5

72

ET IN TER RA PAX HO - and on earth let peace be
 ET IN TER RA PAX HO - and on earth let peace be
 PAX HO - MI - NI - BUS, ET IN TER RA let
 peace be known by men, and on earth let
 PAX HO - MI - NI - BUS, ET IN TER RA let
 peace be known by men, and on earth let

72

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

76

MI - NI-BUS, BO NE
known by men, peace to

MI - NI-BUS, BO NE VO
known by men, peace to men

PAX, HO - MI NI - BUS BO
peace be known by men peace

PAX, HO - MI NI - BUS,
peace be known by men,

76

7 8 6

80

VO LUN TA
men of good

- LUN TA
of good

- NE VO LUN TA
to men of good

BO NE VO LUN
peace to men of

80

7 8 6 7 8 6 46 46 5

84

Four vocal staves (Soprano, Alto, Tenor, Bass) showing melodic lines for measures 84 through 87. The music is in a major key with a treble clef and a key signature of one sharp (F#).

TA
good

Piano accompaniment for measures 84 through 87. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. Fingering numbers are provided below the notes.

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

88

Four vocal staves (Soprano, Alto, Tenor, Bass) showing melodic lines for measures 88 through 91. The lyrics "TIS. will." are written below the notes.

TIS.
will.

TIS.
will.

TIS.
will.

TIS.
will.

Piano accompaniment for measures 88 through 91. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line. Fingering numbers are provided below the notes.

5 #3
4

3. Laudamus Te

Allegro

6
5

[5]

[6]

Detailed description: This block shows the beginning of the piano introduction. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro'. The music starts with a piano dynamic and includes a fermata over the first measure. The bass line has a '6' above the first measure and a '5' below the second measure. There is a bracketed '5' in the first measure of the treble staff and a bracketed '6' in the second measure.

5

[3] 6 7 6 7

Detailed description: This block contains measures 5 through 10 of the piano accompaniment. It features two staves. The treble staff has a bracketed '3' under measure 5. The bass staff has a '6' above measure 6, a '7' above measure 7, a '6' above measure 8, and a '7' above measure 9.

11

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

Detailed description: This block contains measures 11 through 16 of the piano accompaniment. The bass staff has a '7' above measure 11, a '6' above measure 12, a '7' above measure 13, a '6' above measure 14, a '7' above measure 15, a '6' above measure 16, a '7' above measure 17, a sharp sign above measure 18, a '6' above measure 19, and a bracketed '6' above measure 20. The treble staff has a bracketed '6' above measure 20. The bass staff also has a '5' below measure 20 and a '3' below measure 21.

17 *Soprano I (solo)*

LAU DA - MUS TE, BE - NE - DI - CI - MUS
We praise Thee Lord, bless - ed be God on

Soprano II (solo)

LAU - DA - MUS TE,
We praise Thee Lord.

Detailed description: This block contains the vocal entries for Soprano I and Soprano II. Both parts begin at measure 17. The lyrics are: 'LAU DA - MUS TE, BE - NE - DI - CI - MUS We praise Thee Lord, bless - ed be God on' for Soprano I, and 'LAU - DA - MUS TE, We praise Thee Lord.' for Soprano II. The music is written on a single staff for each voice part.

17

[p] 6 5 6 5 6 4

Detailed description: This block contains measures 17 through 22 of the piano accompaniment. It features two staves. The treble staff has a piano dynamic marking '[p]' in measure 17. The bass staff has a '6' above measure 17, a '5' above measure 18, a '6' above measure 19, a '5' above measure 20, a '6' above measure 21, and a '4' above measure 22.

23

TE. high. A - DO - RA - MUS TE, GLO-
We a - dore Thy name. We

BE - NE - DI - CI - MUS TE. A - DO - RA - MUS TE.
bless - ed be God on high. We a - dore Thy name.

23

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

28

RI - FI - CA - - - - -
glo - ri - fy

GLO - RI - FI - CA - - - - -
We glo - ri - fy

28

7 # 9 7 4 2

33

MUS TE.
Thee Lord.

MUS TE.
Thee Lord.

33

#3 6 4 #3 6 4 #

39

LAU - DA - MUS TE. BE - NE -
We praise Thee Lord. Bless - ed

LAU - DA - MUS TE. BE - NE -
We praise Thee Lord. Bless - ed

39

6 4 3

45

DI - CI - MUS TE. A DO - RA - MUS TE. GLO - RI - FI -
be God on high. We a - dore Thy name. We glo - ri -

DI - CI - MUS TE. A DO - RA - MUS TE.
be God on high. We a - dore Thy name.

45

6 3 6 5

50

CA
fy

GLO - RI - FI - CA
We glo - ri - fy

50

6 6 7 5 4

56

MUS Thy

MUS Thy

56

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

62

TE. name. A - DO - RA - MUS We a - dore Thee

TE. name.

62

[o] # # #7

68

TE. A - DO - RA - MUS TE. Lord. We a - dore Thee Lord. GLO - RI - FI - CA MUS thee Glo - ry to God

68

#7 b7 6

74

TE.
Lord.

74

$\frac{6}{4}$

[o]

80

LAU - DA - MUS TE. BE - NE - DI - CI - MUS TE. A - DO -
We praise Thee Lord. Bless - ed be God on high. We a -

LAU - DA - MUS TE. BE - NE - DI - CI - MUS TE. A - DO -
We praise Thee Lord. Bless - ed be God on high. We a -

80

3

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{4}{2}$

$\frac{6}{4}$

$\frac{7}{5}$

$\frac{5}{3}$

$\frac{6}{4}$

85

RA MUS TE. GLO - RI - FI - CA - MUS TE. A - DO - RA - MUS
dore Thy name, we glo - ri - fy Thy name. We a - dore Thee

RA - MUS TE. GLO - RI - FI - CA - MUS TE. A - DO - RA - MUS
dore Thy name, we glo - ri - fy Thy name. We a - dore Thee

85

$\frac{4}{2}$

$\frac{5}{3}$

$\frac{4}{2}$

$\frac{4}{4}$

$\frac{4}{2}$

$\frac{3}{2}$

$\frac{7}{4}$

90

TE. A - DO - RA - MUS TE. GLO - RI - FI - CA -
 Lord. We a - dore Thee Lord. Glo - ry to God

TE. A - DO - RA - MUS TE. GLO - RI - FI -
 Lord. We a - dore Thee Lord. Glo - ry to

90

96

MUS TE.
 the Lord.

CA God MUS TE.
 God the Lord.

96

102

GLO - RI - FI - CA MUS TE.
 Glo - ry to God the Lord.

GLO - RI - FI - CA MUS TE.
 Glo - ry to God the Lord.

102

109

115

120

4. Gratias Agimus Tibi

Adagio

GRA - TI - AS A - GI - MUS TI - BI, GRA - TI - AS A - GI - MUS TI - BI,
 We of - fer thanks un - to Thee, Lord, We of - fer thanks un - to Thee, Lord.

GRA - TI - AS A - GI - MUS TI - BI, GRA - TI - AS A - GI - MUS TI - BI,
 We of - fer thanks un - to Thee, Lord, We of - fer thanks un - to Thee, Lord.

GRA - TI - AS A - GI - MUS TI - BI, GRA - TI - AS A - GI - MUS TI - BI,
 We of - fer thanks un - to Thee, Lord, We of - fer thanks un - to Thee, Lord.

GRA - TI - AS A - GI - MUS TI - BI, GRA - TI - AS A - GI - MUS TI - BI,
 We of - fer thanks un - to Thee, Lord, We of - fer thanks un - to Thee, Lord.

5 6 7 # 6 5 #

5. Propter Magnam Gloriam

Allegro

PRO-PTER MA-GNAM GLO - - - RI-AM,
For Thy might is glo - - - ri-ous,

PRO-PTER MA - GNAM GLO - -
For Thy might is glo - -

3

RI - AM, PRO-PTER MA-GNAM GLO - RI-AM,
ri - ous, for Thy might is glo - ri-ous,

PRO-PTER MA-GNAM GLO - - - RI-AM
For Thy might is glo - - - ri-ous

PRO-PTER MA-GNAM GLO - -
For Thy might is glo - -

3

5

PRO-PTER MA-GNAM GLO - RI - AM,
for Thy might is glo - ri - ous.

TU - AM.
e - ver, PRO-PTER MA-GNAM GLO - RI - AM,
for Thy might is glo - ri - ous.

PRO-PTER MA-GNAM GLO - RI - AM,
for Thy might is glo - ri - ous.

PRO-PTER MA-GNAM GLO - RI - AM,
for Thy might is glo - ri - ous.

5

[6] #

7

PRO-PTER MA-GNAM GLO - RI - AM,
for Thy might is glo - ri - ous.

PRO-PTER MA-GNAM GLO - RI - AM,
for Thy might is glo - ri - ous.

PRO-PTER MA-GNAM GLO - RI - AM,
for Thy might is glo - ri - ous.

PRO-PTER MA-GNAM GLO - RI - AM,
for Thy might is glo - ri - ous.

7

#6

9

RI-AM. PRO-PTER MA-GNAM GLO - RI - AM TU - AM.
rious.. for Thy might for - e - ver is glo-rious.

PRO-PTER MA -GNAM GLO - RI - AM TU- AM,
for Thy might for - e - ver is glo-rious.

GLO - RI - AM TU - AM. PRO-PTER MA-GNAM GLO - RI - AM TU - AM.
glo - rious for - e - ver. for Thy might for - e - ver is glo - rious.

RI-AM. PRO-PTER MA-GNAM GLO - RI - AM TU-AM
ri - ous. for Thy might for - e - ver is glo-rious,

9

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

12

PRO-PTER MA-GNUM GLO -
for Thy might for - e

PRO-PTER MA -GNAM GLO -
for Thy might for - e

PRO-PTER MA-GNAM GLO -
for Thy might for - e

PRO-PTER MA - GNAM GLO -
for Thy might for - e

12

b # 4/5 # 4/5 # 4/5 # b

15

RI - AM TU - AM.
ver is glo - rious.

15

7 #6 5 6 5 6 5 6 6 5 5 4

6. Domine Deus

Largo

Oboe Solo
[mp]

1) [pr.] [mp]

1) pr. : petite reprise; may be played piano

9

Soprano solo

[mp]

DO - MI - NE DE - US, REX CE - LES -
Lord God a - bove us, King of hea -

[p] Continuo

[6]

11

TIS, DE - US PA - TER, DE - US PA -
ven, God the Fa - ther, God the Fa -

6 7 6 7 6

14

- - TER OM - NI - PO - TENS, DO -
- ther om - ni - po - tent, Lord -

[mp]

[6] 4 5 #6 5 4 3

17

- - MI - NE DE - US, REX CE - LES - TIS, DE - US PA - TER,
God a - bove us, king of hea - ven, God the Fa - ther,

7 5 6 # # 5 4 #3

19

DE - US PA - - - TER PA-
 God the Fa - - - ther, the

[p] Continuo

22

TER OM-NI - PO-TENS, DO - MI - NE
 Lord om-ni - po-tent, Lord God a -

[mp] Ob. *[p]* Continuo

25

DE - US, DO - MI - NE DE - US, REX CE-LES- TIS, DE - US PA- TER, DE-US
 bove us, Lord God a - bove us, king of hea - ven, God the Fa- ther, God the

[mp] Ob.

28

PA - TER PA - - - 1)[pr.] TER, PA-
 Fa - ther, Fa - - - ther, the

1)[pr.] *[mp]*

1) pr. : petite reprise; may be played piano

31

TER OM-NI-PO-TENS, PA - TENS, - - -
 Lord om-ni-po-tent, Fa - - -

[P] Continuo

6 6

34

1) [pr.] TER, PA - TER OM-NI - PO-TENS,
 ther, the Lord om-ni - po-tent.

1) [pr.] [mp]

6 5 4 3

37

cb.

39

7 6

41

1) [pr.] [mp]

6 5 6 5 4 3

1) pr. : petite reprise; may be played piano

7. Domine Fili Unigenite

Allegro

DO - MI - NE FI - LI UN - I -
Born of the Fa - ther on - ly

DO - MI - NE FI - LI
Born of the Fa - ther

★ should be performed
 ★★ should be performed

11

GE - NI - TE, JE
son of God, Christ

UN - I - GE - NI - TE, JE
son - ly son of God, Christ

7 6 7 6 7 6 7 6

15

DO - MI - NE -
Born of the

su Chris - te.
the Sa - viour.

DO - MI - NE
Born of the

SU CHRIS - TE.
the Sa - viour.

7 6 7 b

★ should be performed ★★ should be performed ★★★ should be performed

19

FI - LI UN - I - GE - NI - TE, JE
Fa - ther on - ly son of God, Christ

19

[6] 7 6 7 6 7 6

23

SU - CHRIS - TE, the Sa - viour,
DO - MI - NE Born of the

23

7 6 6 6

★ should be performed ★★ should be performed ★★★ should be performed

27

DO - MI - NE FI LI, UN - I -
Born of the Fa ther, on - ly

FI LI, UN - I - GE - NI - TE,
son of God,

DO - MI - NE FI LI, DO - MI - NE
Born of the Fa - ther, born of the

FI - LI UN - I - GE - NI - TE, JE - SU UN - I - GE - NI - TE
Fa - ther on - ly son of the Fa - ther, on - ly son of the

27

7 6 7 6 7 6

31

GE - NI - TE, UN - I - GE - NI - TE, JE
son of God, on - ly son of God, Christ

UN - I - GE - NI - TE, JE
on - ly son of God, Christ

FI - LI, UN - I - GE - NI - TE, JE
Fa - ther, on - ly son of God, Christ

JE - SU, JE
Fa - ther, Christ

31

7 6 7 6 7 6 #4 2

* ♪ should be performed ♪

35

SU the CHRIS Sa TE. - viour.

SU the CHRIS Sa TE. - viour.

SU the CHRIS Sa TE. - viour.

SU the CHRIS Sa TE. - viour.

♭7 5 # 6

39

DO - MI - NE FI - LI UN - I -
Born of the Fa - ther on - ly

DO - MI - NE FI - LI UN - I -
Born of the Fa - ther on - ly

DO - MI - NE FI - LI UN - I -
Born of the Fa - ther on - ly

7 6 # ♭7 6

★ should be performed ★★ should be performed

43

★ GE - NI - TE, DO - MI - NE
son of God, born of the

DO - MI - NE FI - LI UN - I - GE - NI - TE,
Born of the Fa - ther on - ly son of God,

★ GE - NI - TE, DO - MI - NE
son of God, born of the

★ GE - NI - TE, DO - MI - NE FI - LI UN - I - GE - NI - TE,
son of God, born of the Fa - ther on - ly son of God,

43

b7
5

47

★ FI - LI UN - I - GE - NI - TE, JE - SU,
ther ther on - ly son of God, Je - sus

DO - MI - NE FI - LI UN - I -
born of the Fa - ther on - ly

FI - LI UN - I - GE - NI - TE, JE - SU
Fa - ther on - ly son of God, Christ the

★ DO - MI - NE FI - LI UN - I - GE - NI - TE, JE
born of the Fa - ther on - ly son of God, Christ

47

b7
5

[6]

b6
[2]

6 6
65

★ should be performed ★★ should be performed

51

JE - SU - CHRIS - TE,
Christ the Sa - viour ,

GE - NI - TE JE - SU CHRIS - TE.
son of God Christ the Sa - viour.

CHRIS - TE. DO - MI - NE - FI - LI UN - I -
Sa - viour. Born of the Fa - ther on - ly

SU CHRIS - TE. DO - MI - NE FI - LI
the Sa - viour. Born of the Fa - ther

51

6
4

55

GE - NI - TE, JE -
son of God, Christ

UN - I - GE - NI - TE, JE
on - ly son of God, Christ

55

7 b6 7 6 7 6 7 6

59

SU CHRIS - TE, DO - MI - NE
 the Sa - viour, born of the

SU CHRIS - TE, DO - MI - NE
 the Sa - viour, born of the

59

7 6 b3

63

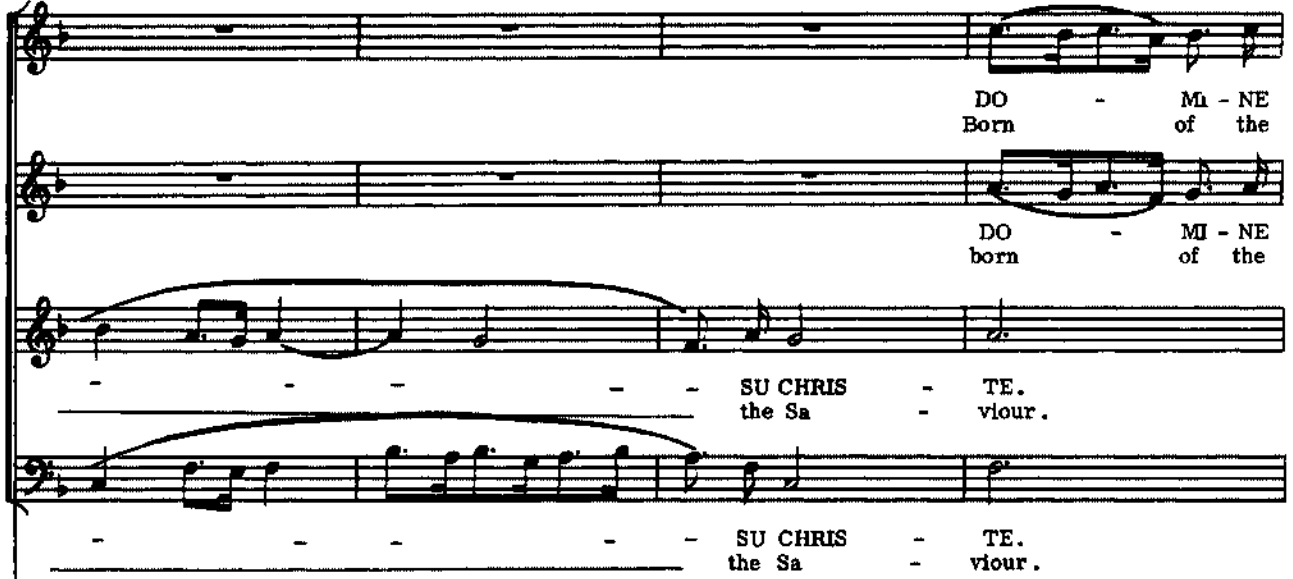
FI - LI UN - I - GE - NI - TE, JE -
 Fa - ther on - ly, son of God, Christ

FI - LI UN - I - GE - NI - TE, JE -
 Fa - ther on - ly son of God, Christ

63

7 6 7 7 7 7

67

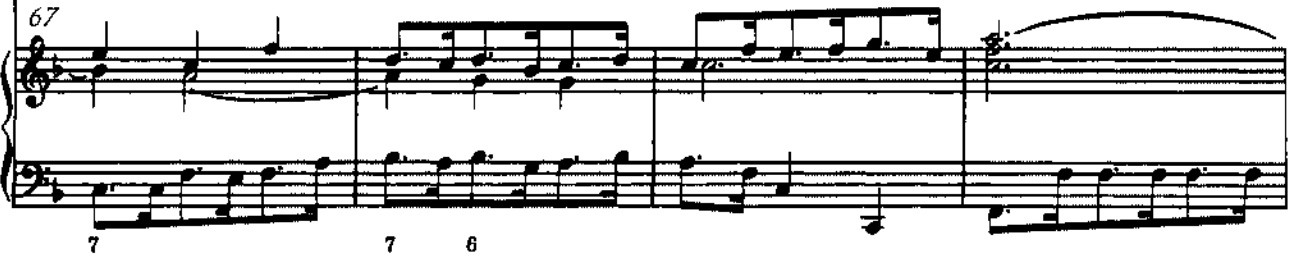


DO - MI - NE
Born of the

DO - MI - NE
born of the

SU CHRIS - TE.
the Sa - viour.

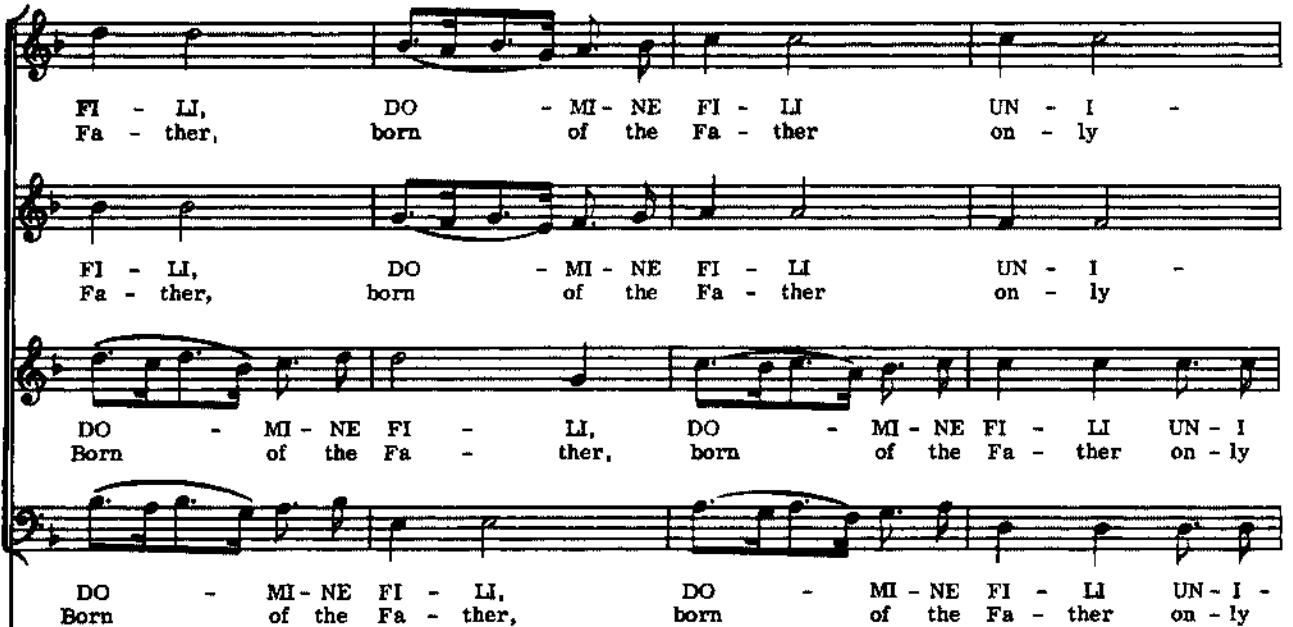
SU CHRIS - TE.
the Sa - viour.



67

7 7 6

71

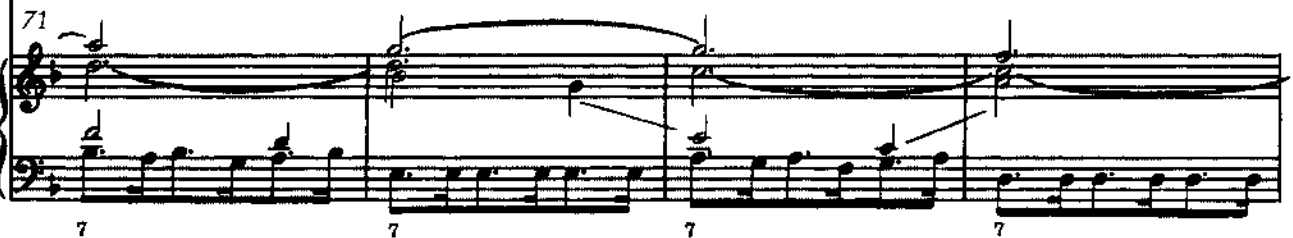


FI - LI, DO - MI - NE FI - LI UN - I -
Fa - ther, born of the Fa - ther on - ly

FI - LI, DO - MI - NE FI - LI UN - I -
Fa - ther, born of the Fa - ther on - ly

DO - MI - NE FI - LI, DO - MI - NE FI - LI UN - I
Born of the Fa - ther, born of the Fa - ther on - ly

DO - MI - NE FI - LI, DO - MI - NE FI - LI UN - I -
Born of the Fa - ther, born of the Fa - ther on - ly



71

7 7 7 7

75

★

GE - NI - TE, JE - SU CHRIS - TE,
son of God, Christ the Sa - viour,

★

GE - NI - TE, JE - SU CHRIS - TE,
son of God, Christ the Sa - viour,

★

GE - NI - TE, JE - SU CHRIS - TE,
son of God, Christ the Sa - viour,

★

GE - NI - TE, JE - SU CHRIS - TE,
son of God, Christ the Sa - viour,

75

6 7 6 5

79

JE - SU - the

JE - SU - the

★

DO - MI - NE FI - LI UN - I - GE - NI - TE,
born of the Fa - ther on - ly son of God,

★

DO - MI - NE FI - LI UN - I - GE - NI - TE,
born of the Fa - ther on - ly son of God,

79

6 7 6 7 6 7

83

CHRIS - TE, Sa - viour, JE Christ

CHRIS - TE, Sa - viour, JE Christ

JE - SU CHRIS - TE, Christ the Sa - viour, DO - MI - NE, FI - LI born of the Fa - ther

JE - SU CHRIS - TE, Christ the Sa - viour, DO - MI - NE, FI - LI born of the Fa - ther

83

[piu f]

87

SU the CHRIS Sa - TE. viour.

SU the CHRIS Sa - TE. viour.

UN - I on - ly GE - NI - TE son of God JE - SU CHRIS - TE. Christ the Sa - viour.

UN - I on - ly GE - NI - TE, son of God JE - SU CHRIS - TE. Christ the Sa - viour.

87

[piu f]

91

95

8. Domine Deus, Agnus Dei

Adagio

[mf] Continuo

5

Alto (solo)

[mf] DO - MI - NE DE - US, A - GNUS DE - I, FI - LI - US PA -
 Lord God al - migh - ty, Lamb of God, the Son of the Fa -

9

[mf] TRIS, DO - MI - NE DE - US, DO - MI - NE DE - US, A - GNUS DE - I, FI - LI - US PA -
 ther, Lord God al - migh - ty, Lord God al - migh - ty, Lamb of God, the Son of the Fa -

13

TRIS,
ther,

DO - MI - NE - DE - US REX CE - LES - TIS,
Lord God al - migh - ty, King of hea - ven,

[mf] QUI TOL - LIS PEC - CA - TA,
Who grants us re - demp - tion,

QUI
Who

[mf] QUI TOL - LIS PEC - CA - TA,
Who grants us re - demp - tion,

QUI
Who

[mf] QUI TOL - LIS PEC - CA - TA,
Who grants us re - demp - tion,

QUI
Who

[mf] QUI TOL - LIS PEC - CA - TA,
Who grants us re - demp - tion,

QUI
Who

13

Strings

continuo

Str.

7

5
4

5
3

16

DO - MI - NE - FI - LI UN - I - GE - NI - TE,
born of the - Fa - ther on - ly Son of God,

TOL - LIS PEC - CA - TA,
grants us re - demp - tion,

QUI TOL - LIS PE -
Who grants us re -

TOL - LIS PEC - CA - TA,
grants us re - demp - tion,

QUI TOL - LIS PE -
Who grants us re -

TOL - LIS PEC - CA - TA,
grants us re - demp - tion,

QUI TOL - LIS PE -
Who grants us re -

TOL - LIS PE - CA - TA,
grants us re - demp - tion,

QUI TOL - LIS PE -
Who grants us re -

16

Continuo

Strings

6
b5

6
b5

19

DO - MI - NE DE - US, DO - MI - NE DE - US, A - GNUS
 Lord God al - migh - ty, Lord God al - migh - ty, Lamb of

CA - TA,
 demp - tion,

CA - TA,
 demp - tion,

CA - TA,
 demp - tion,

CA - TA,
 demp - tion,

CA - TA,
 demp - tion,

CA - TA,
 demp - tion,

CA - TA,
 demp - tion,

19

Continuo

b [6] 4 b6

22

DE-I, FI - LI-US PA - TRIS,
 God, the Son of the Fa - ther,

QUI TOL - LIS PEC - CA - TA MUN - DI
 from our world - ly sins for - gives us

QUI TOL - LIS PEC - CA - TA MUN - DI
 from our world - ly sins for - gives us

QUI TOL - LIS PEC - CA - TA MUN - DI
 from our world - ly sins for - gives us

QUI TOL - LIS PEC - CA - TA MUN - DI
 from our world - ly sins for - gives us

22

Strings

6 5 # 7

25

MI - SE - RE - RE,
Lord have mer - cy,

MI - SE - RE - RE,
Lord have mer - cy,

A - GNUS DE - I,
We be - seech Thee,

A - GNUS DE - I,
We be - seech Thee,

A - GNUS DE - I,
We be - seech Thee,

A - GNUS DE - I,
We be - seech Thee,

25

Continuo *Strings* *Continuo*

28

MI - SE - RE - RE NO - BIS,
Lord have mer - cy on us,

FI - LI - US PA - TRIS,
Son of the Fa - ther,

FI - LI - US PA - TRIS,
Son of the Fa - ther,

FI - LI - US PA - TRIS,
Son of the Fa - ther,

FI - LI - US PA - TRIS,
Son of the Fa - ther,

28

Strings *Continuo*

31

MI - SE - RE - RE
Lord have mer - cy

MI - SE - RE - RE,
Lord have mer - cy,

MI - SE - RE - RE,
Lord have mer - cy,

MI - SE - RE - RE,
Lord have mer - cy,

MI - SE - RE - RE,
Lord have mer - cy,

31

Strings Continuo

34

NO on - BIS,
us,

MI - SE - RE - RE NO - BIS.
Lord have mer - cy on us.

MI - SE - RE - RE NO on - BIS.
us.

MI - SE - RE - RE NO on - BIS.
us.

MI - SE - RE - RE NO on - BIS.
us.

34

Strings Continuo

37

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

9. Qui Tollis

Adagio

[p] QUI - TOL - LIS PEC - CA - TA MUN - DI,
For - give us for our trans - gress - ions,

[p] QUI - TOL - LIS PEC - CA - TA MUN - DI,
For - give us for our trans - gress - ions,

[p] QUI - TOL - LIS PEC - CA - TA MUN - DI,
For - give us for our trans - gress - ions,

[p] QUI - TOL - LIS PEC - CA - TA MUN - DI,
For - give us for our trans - gress - ions,

[p] Str.

7 5 7 5 b6 7 6 #4 2

5

PEC-CA - TA MUN - DI, SU - SCI-PE, SU - SCI - PE,
for our trans - gress - ions, hear us Lord, hear us Lord,

PEC-CA - TA MUN - DI, SU - SCI - PE,
for our trans - gress - ions, hear us Lord,

PEC-CA - TA MUN - DI, SU - SCI - PE,
for our trans - gress - ions, hear us Lord,

PEC-CA - TA MUN - DI, SU - SCI - PE,
for our trans - gress - ions, hear us Lord,

5

9

SU - SCI - PE, DE - PRE - CA - TI - O - NEM, DE - PRE - CA - TI -
hear us Lord, heed our sup - pli - ca - tion, heed our sup - pli -

SU - SCI - PE, DE - PRE - CA - TI - O - NEM, DE - PRE - CA - TI -
hear us Lord, heed our sup - pli - ca - tion, heed our sup - pli -

SU - SCI - PE, DE - PRE - CA - TI - O - NEM, DE - PRE - CA - TI -
hear us Lord, heed our sup - pli - ca - tion, heed our sup - pli -

SU - SCI - PE, DE - PRE - CA - TI - O - NEM, DE - PRE - CA - TI -
hear us Lord, heed our sup - pli - ca - tion, heed our sup - pli -

9

#4 [6] #

13

O - NEM, NOS - TRAM, DE - PRE - CA - TI -
 ca - tion Oh Lord, heed our sup - pli -

O - NEM NOS TRAM,
 ca - tion Oh Lord,

O - NEM NOS TRAM,
 ca - tion Oh Lord,

O - NEM NOS TRAM,
 ca - tion Oh Lord,

13

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

17

O - NEM NOS TRAM.
 ca - tion Oh Lord.

DE - PRE - CA - TI - O - NEM NOS TRAM.
 heed our sup - pli - ca - tion Oh Lord.

DE - PRE - CA - TI - O - NEM NOS TRAM.
 heed our sup - pli - ca - tion Oh Lord.

DE - PRE - CA - TI - O - NEM NOS TRAM.
 heed our sup - pli - ca - tion Oh Lord.

17

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

10. Qui Sedes ad Dexteram

Allegro

First system of the musical score. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The tempo is marked 'Allegro'. The key signature is one sharp (F#). The piano part includes a 'Strings' section. The system ends with a fermata over the final note. Fingering numbers 7, 6, and 6 are shown below the bass staff.

Second system of the musical score. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The system ends with a fermata over the final note. A fingering number 7 is shown below the bass staff.

Third system of the musical score. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The system ends with a fermata over the final note. Fingering numbers #6, 6, 6, #6, and 6 are shown below the bass staff.

Fourth system of the musical score. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The system ends with a fermata over the final note. Fingering numbers # and 6 are shown below the bass staff.

Fifth system of the musical score. The treble clef staff contains the vocal line with lyrics: QUI SE - - - - -
Thou sit - - - - -. The piano part includes a 'p' dynamic marking. The system ends with a fermata over the final note. Fingering numbers 5, 4, and #3 are shown below the bass staff.

31

DES AD DEX - - - TER-AM PA - TRIS,
 leth be - side - - - God the Fa - ther,

Continuo

Strings

[6] [5] [6]

37

MI - SE - RE - - -
 grant us mer - - -

7

43

- - - - -

7 6

49

- - - RE, MI - SE - RE - RE,
 cy, grant us mer - cy,

Continuo

7

55

MI - SE - RE - RE NO - BIS,
grant us mer - cy Oa Lord

Strings

61

QUI SE - - DES AD
Thou sit - - teth be -

Continuo

67

DEX-TER - AM PA - TRIS, MI - SE - RE -
side God the Fa - ther, grant us mer -

Strings continuo

73

- - - - -

78

RE NO - BIS,
cy Oh Lord,

Strings

7 [b]

84

MI - SE - RE
grant us mer

[p] Continuo

[#6] [6]

90

RE NO - BIS,
cy Oh Lord,

Strings

[5/4 3] 7 [a]

96

QUI SE - DES AD
Thou sit - teth be -

[p]

102

DEX - - - TER - AM PA - TRIS, MI - SE - RE - -
side - - - God the Fa - ther, grant us mer - -

Continuo

strings in unison with bass

6
5

108

- - - - - RE,
cy,

6
#4

114

MI - SE - RE - - RE, MI - SE -
grant - - - us mer - - cy, grant - - - us

6

3

119

RE - RE - - NO - BIS,
mer - cy - - Oh Lord,

Strings

124

MI - SE - RE - RE, MI - SE - RE - RE, MI - SE -
 grant us, mer - cy, grant us mer - cy, grant us

Continuo

♩6

129

RE - RE NO - BIS.
 mer - cy Oh Lord.

Strings

134

♩6

139

♩6 6

145

♩6

11. Quoniam Tu Solus Sanctus

Allegro

[f] *fpt., Ob., Strings*

The first system of the score shows the beginning of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked 'Allegro' and begins with a forte dynamic [f]. The instrumentation is indicated as 'fpt., Ob., Strings'. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass staff provides a simple harmonic accompaniment with quarter notes G2, B1, and D2.

The second system of the score covers measures 3 and 4. The treble staff continues with a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The bass staff continues with quarter notes G2, B1, and D2.

The third system of the score is a vocal score for four voices (Soprano, Alto, Tenor, and Bass). It begins at measure 5. Each voice part has a treble clef staff. The lyrics are: QUO - NI - AM TU / Thou a - lone art. The music is marked with a forte dynamic [f].

5
 QUO - NI - AM TU
 Thou a - lone art

5
 QUO - NI - AM TU
 Thou a - lone art

5
 QUO - NI - AM TU
 Thou a - lone art

5
 QUO - NI - AM TU
 Thou a - lone art

The fourth system of the score is the piano accompaniment for measures 5 and 6. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex rhythmic pattern of eighth and sixteenth notes, while the bass staff continues with quarter notes G2, B1, and D2.

5
 4

3

7

SO - LUS SANC - TUS, QUO - NI - AM TU
ho - ly Oh Christ, Thou a - lone art

SO - LUS SANC - TUS, QUO - NI - AM TU
ho - ly Oh Christ, Thou a - lone art

SO - LUS SANC - TUS, QUO - NI - AM TU
ho - ly Oh Christ, Thou a - lone art

SO - LUS SANC - TUS, QUO - NI - AM TU
ho - ly Oh Christ, Thou a - lone art

9

SO - LUS SANC - TUS, TU SO - LUS
ho - ly Oh Christ, Thou a - lone

SO - LUS SANC - TUS, TU SO - LUS
ho - ly Oh Christ, Thou a - lone

SO - LUS SANC - TUS, TU SO - LUS
ho - ly Oh Christ, Thou a - lone

SO - LUS SANC - TUS, TU SO - LUS
ho - ly Oh Christ, Thou a - lone

5 6 7
3 4 5

12

DO - MI NUS, TU SO -
art Lord God, Thou a -

DO - MI NUS, TU SO -
art Lord God, Thou a -

DO - MI NUS, TU SO -
art Lord God, Thou a -

DO - MI NUS, TU SO -
art Lord God, Thou a -

12

6/4 5/4 6 6/4

15

LUS AL - TIS - SI - MUS, JE - SU
lone art Lord most high, Christ our

LUS AL - TIS - SI - MUS, JE - SU
lone art Lord most high, Christ our

LUS AL - TIS - SI - MUS, JE - SU
lone art Lord most high, Christ our

LUS AL - TIS - SI - MUS, JE - SU
lone art Lord most high, Christ our

15

7/5 6/4 5/4 5

18

CHRIS - TE, JE - SU
Sa - viour, Christ - our

CHRIS - TE, JE - SU
Sa - viour, Christ - our

CHRIS - TE, JE - SU
Sa - viour, Christ - our

CHRIS - TE, JE - SU
Sa - viour, Christ - our

18

5 3 5
4 4 4

21

CHRIS - TE,
Sa - viour.

CHRIS - TE.
Sa - viour.

CHRIS - TE.
Sa - viour.

CHRIS - TE.
Sa - viour.

21

3

12. Cum Sancto Spiritu

Allegro

CUM SAN - CTO SPI - RI - TU IN GLO - RI - A DE - I
And with the Ho - ly Ghost, in glo - ry of God the

CUM SAN - CTO SPI - RI - TU IN GLO - RI - A
And with the Ho - ly Ghost, in glo - ry of

Continuo

6

PA - TRIS IN GLO - RI - A DE - I PA - TRIS. A - MEN. A -
Fa - ther, in glo - ry of God the Fa - ther. A - men. A -

CUM SAN - CTO
And with the

DE - I PA - TRIS, DE - I PA - TRIS. A - MEN.
God the Fa - ther, God the Fa - ther. A - men.

Continuo

6

7 #6

7

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

SPI - RI - TU IN GLO - RI - A DE - I PA - TRIS
Ho - ly Ghost, in glo - ry of God the Fa - ther,

CUM SAN-CTOSPI-RI-TU IN GLO-RI-A DE - I PA - TRIS IN GLO-RI-A DE - I
And with the Ho - ly Ghost, in glo - ry of God the Fa - ther, in glo - ry of God the

7

10

- MEN. CUM SAN - CTO SPI - RI - TU,
men. And with the Ho - ly Ghost,

DE - I PA - TRIS, A - MEN, A - - MEN,
God the Fa - ther, A - men, A - - men,

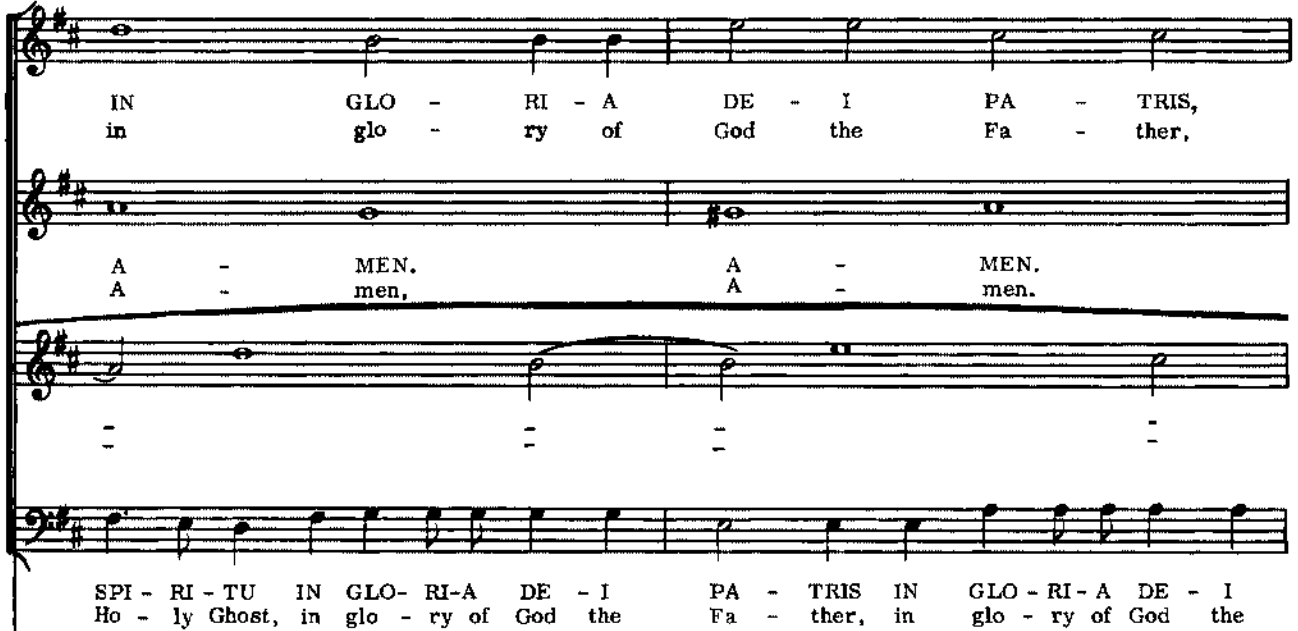
PA - TRIS. A - MEN, A - - MEN, A -
Fa - ther. A - men, A - - men, A -

CUM SAN-CTO
And with the

10

Tutti

13

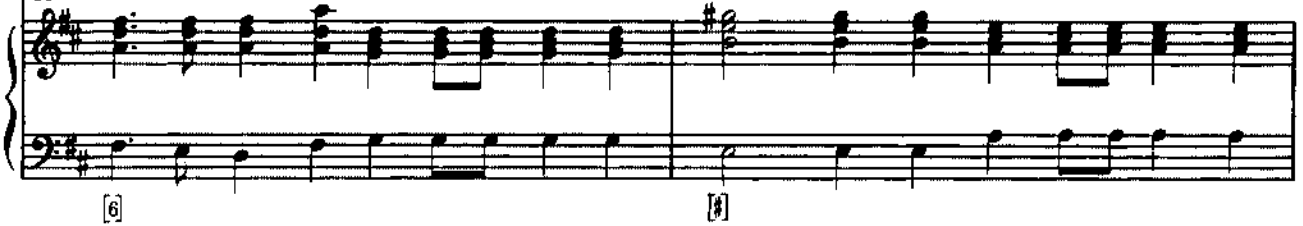


IN GLO - RI - A DE - I PA - TRIS,
in glo - ry of God the Fa - ther,

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

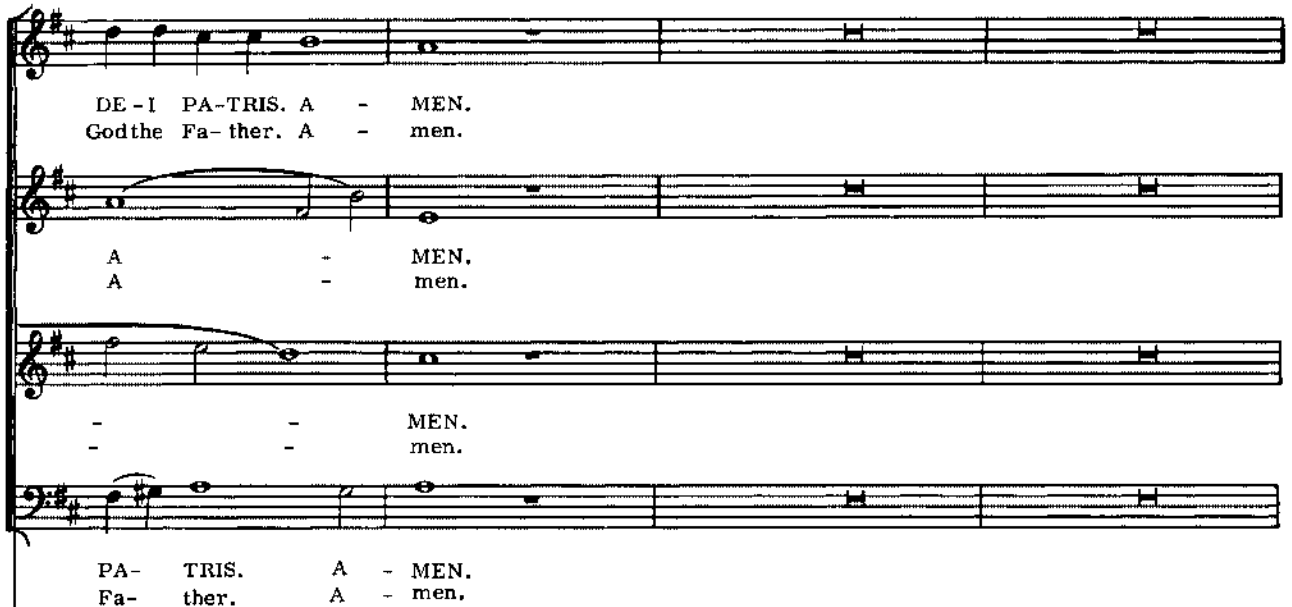
SPI - RI - TU IN GLO - RI - A DE - I PA - TRIS IN GLO - RI - A DE - I
Ho - ly Ghost, in glo - ry of God the Fa - ther, in glo - ry of God the

13



[6] [#]

15



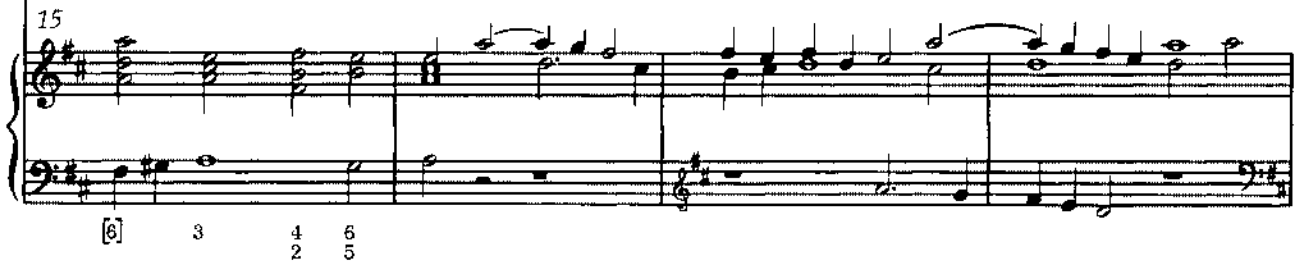
DE - I PA - TRIS. A - MEN.
God the Fa - ther. A - men.

A - MEN.
A - men.

- - MEN.
- - men.

PA - TRIS. A - MEN.
Fa - ther. A - men.

15



[6] 3 4 6 2 5

19

23

4 3 3 4 5 2

26

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

GLO - RI - A DE - I PA - TRIS, IN GLO - RI - A DE - I PA - TRIS.
glo - ry of God the Fa - ther, in glo - ry of God the Fa - ther.

GLO - RI - A DE - I PA - TRIS, DE - I PA - TRIS.
glo - ry of God the Fa - ther, God the Fa - ther.

26

28

- MEN. CUM SAN-CTO SPI - RI - TU IN
- men. And in the Ho - ly Ghost in

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

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

CUM SAN-CTO SPI - RI - TU IN
And with the Ho - ly Ghost in

28

7 #6 5 6 5 #6 6

31

GLO-RI-A DE-I PA-TRIS. A-MEN.
glo-ry of God the Fa-ther. A-men.

MEN.
men.

MEN.
men.

GLO - RI - A DE - I PA - TRIS. A - MEN.
glo - ry of God the Fa - ther. A - men.

6 4 #3 #

34

A -
A -

CUM SAN - CTO
And with the

A -
A -

34

3

37

MEN. CUM SAN - CTO SPI - RI - TU IN GLO - RI - A DE - I
men. And with the ho - ly Ghost in glo - ry of God the

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

CUM SAN - CTO SPI - RI - TU IN GLO - RI - A DE - I
And with the ho - ly ghost in glo - ry of God the

37

6 4 7 5

39

SPI - RI - TU IN GLO - RI - A DE - I PA - TRIS,
Ho - ly Ghost in glo - ry of God the Fa - ther.

PA - TRIS, A - - - MEN. A - - -
Fa - ther, A - - - men. A - - -

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

PA - TRIS A - - - MEN. CUM SAN - CTO SPI - RI - TU, IN GLO - RI - A DE - I
Fa - ther, a - - - men. And with the Ho - ly Ghost in glo - ry of God the

39

7 7

41

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

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

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 - -
Fa - ther. A - - - men. A - - - men. A - -

41

7 #6 4 #3 [6 #4 2] [6] 4 #3

45

A - MEN.
A - men.

- MEN.
- men.

A - MEN.
A - men.

- MEN.
- men.

45

4 #3 b3 [b3] # #

48

CUM SAN-CTO
And with the

A -
A -

48

7 6 # 4 #3 4 [6]

51

SPI - RI - TU, CUM SAN-CTO SPI - RI - TU, A - MEN. A -
Ho - ly Ghost, and with the Ho - ly Ghost, A - men. A -

CUM SAN - CTO SPI - RI - TU A - MEN. A -
And with the Ho - ly Ghost, A - men. A -

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

MEN. A -
men. A -

51

[6] 4 3 7 6

54

MEN. men. CUM SAN - CTO And with the

MEN. men. CUM SAN-CTO SPI - RI-TU IN And with the Ho - ly Ghost in

MEN. men. CUM SAN-CTO SPI - RI-TU IN GLO-RI-A DE - I And with the Ho - ly Ghost in glo - ry of God the

MEN. men. CUM And SAN - CTO SPI - RI - ly with the Ho - ly

54

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

57

SPI - RI - TU IN GLO - RI - A DE - I Ho - ly Ghost in glo - ry of God the

GLO - RI - A DE - I PA - TRIS. A - MEN. glo - ry of God the Fa - ther. A - men.

PA - TRIS. A - MEN. Fa - ther. A - men.

TU Ghost CUM SAN-CTO and with the SPI - RI - TU IN Ho - ly Ghost in GLO - RI - A DE - I glo - ry of God the

57

[6] [6]

59

DE - I PA - TRIS, PA - TRIS, A - MEN. A - MEN.
 Fa - ther, God the Fa - ther. A - men. A - men.

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

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

PA - TRIS, IN GLO - RI - A DE - I PA - TRIS. A - MEN. A -
 Fa - ther, in glo - ry of God the Fa - ther. A - men. A -

59

[#] 4 3 [6]

62

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

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

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

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

62

4 #3 [6] [4] 4 3 4 5 4 6 5 9 8

66

A - MEN. CUM SAN-CTO SPI - RI - TU, CUM SAN-CTO
 A - men. And with the Ho - ly Ghost, and with the

MEN. A
 men. A

MEN. A
 men. A

MEN. CUM SAN-CTO SPI - RI - TU, CUM SAN-CTO SPI - RI - TU,
 men. And with the Ho - ly Ghost, and with the Ho - ly Ghost,

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

69

SPI - RI - TU
 Ho - ly Ghost

MEN. A
 men. A

MEN. A
 men. A

CUM SAN-CTO SPI - RI - TU IN GLO - RI - A DE - I PA - TRIS. A
 And with the Ho - ly Ghost in glo - ry of God the Fa - ther. A

69

5 4 3 4 6 5 7 #6

72

CUM SAN - CTO SPI - RI - TU IN GLO - RI - A
And with the Ho - ly Ghost in glo - ry of

MEN. CUMSAN-CTO SPI - RI - TU IN GLO-RI-A DE - I
men. And with the Ho - ly Ghost in glo - ry of God the

MEN. A - MEN. CUM SAN-CTO SPI - RI - TU IN GLO-RI-A DE - I
men. And with the Ho - ly Ghost in glo - ry of God the

MEN. CUM SAN-CTO SPI - RI - TU IN GLO-RI-A DE - I
men. And with the Ho - ly Ghost in glo - ry of God the

72

[6]

75

DE - I PA - TRIS. DE-I PA -TRIS. A - - - MEN.
God the Fa - ther. God the Fa - ther. A - - - men.

PA - TRIS, IN GLO-RI-A DE - I PA - TRIS. A - - - MEN.
Fa - ther, in glo - ry of God the Fa - ther. A - - - men.

PA - TRIS, IN GLO-RI-A DE - I PA - TRIS. A - MEN. A - MEN.
Fa - ther, in glo - ry of God the Fa - ther. A - men. A - men.

PA - TRIS IN GLO-RI-A DE - I PA - TRIS. A - MEN. A - MEN.
Fa - ther in glo - ry of God the Fa - ther. A - men. A - men.

75

[6]

6

6

5

4

3

2

