

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.

6/4 5/4 #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*

6/4 [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 6

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 # 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

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,

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

Detailed description of the musical score: The score is for a Gloria in D Major, RV 589, page 11. It is arranged for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be common time. The lyrics are in Latin. The score is divided into two systems. The first system starts at measure 21. The Soprano part has the lyrics 'mi - ni-bus, bo - nae, bo - nae'. The Alto part has 'vo - lun - ta - tis,'. The Tenor part has 'ta - tis,'. The Bass part has 'Et in ter - ra pax ho mi - ni-bus, bo - nae,'. The piano accompaniment features chords and a bass line with figured bass notation: #, 6 #4, 6 #4/2. The second system starts at measure 25. The Soprano part has 'vo - lun - ta - tis, pax ho -'. The Alto part has 'Et in ter - ra pax ho -'. The Tenor part has 'Et in ter - ra pax ho - mi - ni-bus,'. The Bass part has 'bo - nae vo - lun -'. The piano accompaniment features chords and a bass line with figured bass notation: [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,

37

6 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
4 3

♯ ♯7
♭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

61

S ta - - - - -

A ta - - - - -

T ta - - - - -

B ta - - - - -

61

$\flat 3$ $\flat 6$ $\flat 6$ 6 6
 $\flat 3$ 5 $\sharp 4$ $\sharp 4$
 $\flat 3$ $\flat 3$ 2

65

S - - - - -

A - - - - -

T - - - - -

B - - - - -

65

$\frac{5}{4}$ $[\#]$ $\frac{7}{\sharp 3}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{\sharp 3}$

69

S
tis.

A
tis. Et in

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

B
tis. Et in ter - ra pax ho -

4 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

6 5 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 - -

77

7 [6] [7] 8/6 7

81

S - lun - ta - - - - -

A ta - - - - -

T vo - - - lun - ta - - - -

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

81

8/6 7 8/6 6/5 9/3 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.

Lau - da - mus te. Be - ne -

[p]

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

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. *[tr]* 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.

108 *[mf]*

6/5 [o]

114

[3] 6 6 7

5 5 7

120

6 6 7

4 2 6 7

b5 b2 6 5 7 #

[6 6] 5 3

4. GRATIAS AGIMUS TIBI

"we give you thanks..."

Adagio

[f]

S

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

[f]

A

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

[f]

T

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

[f]

B

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

5 6 7 6 6 #

5. PROPTER MAGNAM GLORIA

"...for your great glory,"

Allegro

[f]

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

[f]

A Pro - pter ma - gnam glo -

T

B

[f]

[f]

3

S

A

[f]

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

B

[f]

3

[#]

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

#7/5 # #7/5

14

S
glo - - - - -

A
- - - - -

T
8
- - - - - ri - am

B
- - - - -

14

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

17

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

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

T
tu - - - - - am.

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

17

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

6. DOMINE DEUS

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

Largo

Oboe solo

Ob. This system contains the first two measures of the piece. It features an Oboe part in the top staff and a Piano accompaniment in the bottom two staves. The time signature is 12/8. The Oboe part begins with a melodic line of eighth notes. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Dynamics include *[mp]* and a performance instruction: "Play cue notes in absence of oboe".

[6]

Ob. This system contains measures 3 and 4. The Oboe part continues with a melodic line, including a triplet of eighth notes in measure 3. The piano accompaniment provides harmonic support with chords and a steady eighth-note bass line. Dynamics include *[mp]*. Fingerings are indicated by numbers 6, #4, 7, 5, #3, and 6.

6 #4 7 5 #3 6

Ob. This system contains measures 5 and 6. The Oboe part features a more complex melodic line with slurs and ties. The piano accompaniment continues with chords and eighth notes. Dynamics include *[mp]*. Fingerings are indicated by numbers 6, 5, 4, 3, 7, 6, 7, and 6.

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.

SI

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.

SI

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

29

[tr]

[tr]

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

32

Ob.

SI

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 indicated at the end of the third measure.

Measures 4-6 of the piano introduction. The melodic line continues with eighth and sixteenth notes. Fingering numbers 7, 6, and 6 are indicated at the end of measures 4, 5, and 6 respectively.

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 dynamic marking of *[f]* and sing the words "Do - mi - ne Fi - li U - ni-".

Piano accompaniment for the vocal entries, measures 7-9. The right hand features a melodic line with eighth and sixteenth notes, and a trill (*[tr]*) in the final measure. The left hand continues with the eighth-note accompaniment. Fingering numbers 7, 6, 7, and 6 are indicated at the end of measures 7, 8, and 9.

11

S

A

T

B

ge - ni - te, — Je - - -

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

15

S

A

T

B

Do - mi - ne —

- - - su Chri - ste.

Do - mi - ne

- - - su Chri - ste.

15

19

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

A

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

B

19

[6] 7 6 7 6 7 6

23

S - - - - - su Chri - ste.

A Do - mi - ne

T - - - - - su Chri - ste.

B Do - mi - ne

23

7 6 ♯6 [4]

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 4 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. The music is marked *[mf]*. The right hand features a melodic line with a trill on the final note of the first phrase. The left hand provides a steady accompaniment. Fingering numbers [6], 7, 7, 7, [6] are indicated below the bass line.

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

Alto vocal line (Alto solo) and piano accompaniment. The vocal line begins with a whole note 'Do' followed by a half note 'mi' and a quarter note 'ne', then a half note 'De' and a quarter note 'us'. The piano accompaniment continues with a similar rhythmic pattern. Fingering numbers [6], #, 5/4, #3 are indicated below the piano part.

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

Alto vocal line (Alto solo) and piano accompaniment. 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', a half note 'Do', a quarter note 'mi', and a quarter note 'ne'. The piano accompaniment continues with a similar rhythmic pattern. Fingering numbers [6], 7, #, #7 are indicated below the piano part.

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

Alto vocal line (Alto solo) and piano accompaniment. The vocal line begins with a quarter note 'De', a quarter note 'us', a half note 'Do', a quarter note 'mi', a quarter note 'ne', a half note 'De', a quarter 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', a quarter note 'Pa', and a quarter note with a trill. The piano accompaniment continues with a similar rhythmic pattern. Fingering numbers #, b7, 6, #5, 6, 3 are indicated below the piano part.

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 *[tr]*

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 $\flat 6/2$

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]*

$\flat 6/3$ $\flat 6/2$

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 7

46

A1

6 7

51

A1

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

Continuo

7

56

A1

[tr] re - re no - bis.

[f] Strings

[5/4 #3] # 7

61

A1

Qui - se -

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

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

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

AI 106

mi - se - re - - - - -

Strings in unison with bass

6
#4

AI 111

re,

#

[o]

AI 116

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

[tr]

[3]

AI 121

bis, mi - se - re - re,

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.

A *[f]*
 Quo-ni-am tu so-lus San-ctus.

T *[f]*
 Quo-ni-am tu so-lus San-ctus.

B *[f]*
 Quo-ni-am tu so-lus San-ctus.

5
 5 4 3

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) with piano accompaniment. The vocal parts enter at measure 5 with the lyrics "Quo-ni-am tu so-lus San-ctus." The piano accompaniment continues with a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Dynamic markings of *[f]* are present for all vocal parts. The piano accompaniment includes fingering numbers 5, 4, and 3 in the right hand.

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.

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 two staves (treble and bass clef). The key signature has two sharps (F# and C#). The piano part includes fingerings: 3, 4, 5 in the right hand and 5 in the left hand.

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 lyrics are: "Cum San - cto Spi - ri -" on the Tenor staff and "A -" on the Bass staff. The piano accompaniment includes a sharp sign (#) and fingerings: 4, 3, 3, 4, 5. A *(Tutti)* marking is present above the piano part in measure 24. The key signature has two sharps (F# and C#).

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.

(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

(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]

Detailed description: This block contains the musical score for measures 43 through 45. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The vocal parts have lyrics: "men. A - - - - men. A - men." for Soprano, "men. A - - - - men. A - men." for Alto, "men. A - men. A - men. A - men." for Tenor, and "men. A - - - - - men. A - men." for Bass. The piano accompaniment includes chord figures: 6 #4 2, [6], 4 #3, 4 #3, #3, and [#3].

46

S

A

T

B

Detailed description: This block contains the musical score for measures 46 through 48. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The vocal parts (S, A, T, B) are mostly silent, indicated by horizontal lines. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. There are two sharp symbols (#) below the piano part at the end of the block.

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.

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

64

S
men. A -

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

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

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

♯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

73

(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.

76

6 6 5 4 3

6
4
2