

GLORIA

A. Vivaldi

RV 589

I.

The first system of the Gloria, measures 1-3. It is in G major (one sharp) and common time (C). The treble clef part features a rhythmic pattern of eighth notes, while the bass clef part provides a steady accompaniment of quarter notes.

4

The second system of the Gloria, measures 4-6. Measure 4 contains a complex texture with sixteenth-note runs in the treble clef. Measures 5 and 6 show a more melodic line in the treble clef with a steady bass accompaniment.

7

The third system of the Gloria, measures 7-10. Measures 7 and 8 continue the melodic development in the treble clef. Measures 9 and 10 feature a more active bass line with eighth-note patterns.

11

The fourth system of the Gloria, measures 11-14. Measures 11 and 12 show a melodic line in the treble clef with a steady bass accompaniment. Measures 13 and 14 continue this pattern with some harmonic changes in the treble clef.

(Edizione critica a cura di | Edited by
GIAN FRANCESCO MALIPIERO
Riduzione per organo di | Organ reduction by
ALESSANDRO BIGAZZI

15

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

19

glo - ri-a, glo - ri-a in

22

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

26

cel - sis De - o. Glo - ri - a, glo - ri -

This system contains measures 26 through 29. The vocal line is in a soprano or alto register, with lyrics 'cel - sis De - o. Glo - ri - a, glo - ri -'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The piano accompaniment for measures 26-29 consists of a rhythmic eighth-note pattern in the bass and block chords in the treble.

30

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

This system contains measures 30 through 33. The vocal line continues with lyrics 'a, glo - ri - a, glo - ri - a in ex - cel -'. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for measures 30-33 continues with the eighth-note bass line and block chords.

34

sis De - - sis o.

This system contains measures 34 through 37. The vocal line has lyrics 'sis De - - sis o.' and features a long note in measure 34. The piano accompaniment continues with the eighth-note bass line.

The piano accompaniment for measures 34-37 continues with the eighth-note bass line and block chords.

37

Glo - ri - a, glo - ri - a

This system shows the vocal line and piano accompaniment for measures 37-39. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The key signature has two sharps (F# and C#). The vocal line features a melodic line with lyrics "Glo - ri - a, glo - ri - a". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

40

in ex - cel - - -

This system shows the vocal line and piano accompaniment for measures 40-42. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The key signature has two sharps (F# and C#). The vocal line features a melodic line with lyrics "in ex - cel - - -". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

43

- - - - - sis

This system shows the vocal line and piano accompaniment for measures 43-45. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The key signature has two sharps (F# and C#). The vocal line features a melodic line with lyrics "- - - - - sis". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

46

De - - - o.

This system shows the vocal line and piano accompaniment for measures 46-48. The vocal line consists of a long note on 'De' followed by a long note on 'o'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

49

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

This system shows the vocal line and piano accompaniment for measures 49-51. The vocal line begins with a rest in measure 49, followed by notes for 'Glo - ri - a in ex - cel - sis'. The piano accompaniment continues with a rhythmic accompaniment.

52

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

This system shows the vocal line and piano accompaniment for measures 52-54. The vocal line continues with 'glo - ri - a in ex - cel - sis De - - -'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

55

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

Detailed description: This system contains measures 55, 56, and 57. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a whole rest in measure 55, followed by the lyrics 'Glo - ri - a in ex - cel - sis' across measures 56 and 57. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

58

De - o,

Detailed description: This system contains measures 58, 59, 60, and 61. The vocal line has a long note for 'De' in measure 58, followed by a whole rest for 'o,' in measure 59, and then rests in measures 60 and 61. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

62

in ex - cel -

in in ex - cel - - - - -

in ex - cel - - - - -

in ex - cel - - - - -

Detailed description: This system contains measures 62, 63, 64, and 65. The vocal line has a long note for 'in' in measure 62, followed by 'ex - cel -' in measure 63, and then rests in measures 64 and 65. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a steady eighth-note bass line.

66

sis

sis,
sis

sis,

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

70

II.

(Ped.)

5

Et in ter - ra

Et in ter - ra

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

pax ho - mi - ni - bus, et in

pax ho - mi - ni - bus, et in

pax ho - mi - ni - bus, bo - nae, bo - nae, vo - -

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

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

23 bo - nae vo -
ta - tis,
mi - ni - bus bo - nae, bo -
Et in

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

30 bo - nae vo - lun - ta -

bo - nae, bo - nae vo - lun - ta -

vo - lun - ta - tis. Et in

bo - nae vo - lun - ta -

33 tis. Et in ter - ra pax ho - mi - ni - bus

ter - ra pax ho - mi - ni - bus

tis. Et in ter - ra,

37 bo - nae vo -

bo - nae
bo - nae

bo - nae vo -

39 lun - ta - tis, Et in ter - ra
 vo - lun - ta - tis, et in ter - ra
 vo - lun - ta - tis

lun - ta - tis et in

43 pax ho - mi - ni - bus, et in
 pax ho - mi - ni - bus
 bo - nae, bo -

ter - ra pax ho - mi - ni - bus

46 ter - ra pax et in
 nae vo - lun - ta - tis, et in
 bo - nae, bo - nae vo -

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

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

53 bo - nae vo - lun - ta - tis. Et in ter -
 ter - ra pax, et in ter - ra
 ta - tis, ra
 vo - lun - ta - tis.

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

60 bo - nae vo - lun - ta

bo - nae vo - lun - ta

bo - nae vo - lun - ta

bo - nae vo - lun - ta

63

65

67

Et in ter -

Et in

71

Et in

Et in ter -

ra pax ho - mi - ni - bus,

ter - ra pax ho - mi - ni - bus

74

ter - ra pax ho - mi - ni - bus

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

et in ter - ra pax ho -

78

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

81

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

84

ta - - - - -

87

87

fis.

fis.

fis.

fis.

90

III.

7

12

17

Lau - da - mus te. Be - ne -

Lau - da - mus te.

23

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

Be - ne - di - ci-mus te. A - do - ra - mus te.

29

ri - fi - ca - - - -

Glo - ri - fi - ca - - - -

34

- - - - mus te.

- - - - mus te.

40

- - - - Lau - da - mus

- - - - Lau - da - mus

mf

45

te. Be - ne - di - ci - mus te. A - do - ra - mus te. glo -

te. Be - ne - di - ci - mus te. A - do - ra - mus te.

50

ri - fi - ca - - - - - mus,

te. Glo -

56

Glo, - - - - - ri - fi - ca - mus

- - - - - ri - fi - ca - mus

63

te. A - do -

68

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

73

mus te.

80

Lau - da - mus - te. Be - ne - di - ci - mus te, ad - o -

Lau - da - mus - te. Be - ne - di - ci - mus te, ad - o -

86

ra - mus te, glo - ri - fi - ra - mus te. ad - o - ra - mus te, ad - o -

ra - mus te. glo - ri - fi - ca - mus te. ad - o - ra - mus te, ad - o -

92

ra - mus te Glo - ri - fi - ca -

ra - mus te Glo - ri - fi - ca -

98

mus te. Glo - ri-fi-

mus te. Glo - ri-fi-ca -

105

ca - - - mus te.

mus te.

112

118

Piano introduction for measure 123, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of flowing sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

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

Vocal line for measure 123, showing the lyrics "Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi." The melody is simple and follows the natural inflection of the Latin text.

IV.

Piano accompaniment for measure 123, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The right hand plays a series of chords, while the left hand provides a steady eighth-note accompaniment.

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

Pro - pter ma - gnam glo -

Vocal line for measure 124, showing the lyrics "Pro - pter ma - gnam glo -". The melody continues from the previous measure, with a long note on "glo" that spans into the next measure.

V.

Piano accompaniment for measure 124, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a series of chords, while the left hand provides a steady eighth-note accompaniment.

3

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

Pro - pter ma - gnam glo

ri - am,

Pro - pter ma - gnam glo -

5

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

tu - am,

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

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

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

ri - am,

pro - pter ma - gnam glo -

7

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

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

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

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

ri - am,

pro - pter ma - gnam glo -

9

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

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

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

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

12

pro-pter ma-gnam glo -

pro-pter ma-gnam glo -

pro-pter ma - gnam glo -

15

ri - am tu - am.

ri - am tu - am.

ri - am tu - am.

am tu - am.

Oboe 8'

VI.

Fl. 8'

12/8

3

12/8

12/8

8

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

11

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

14

- ter om - ni - po - tens.

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

tr

19

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

22

ter om - ni - po - tens.

24

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

27

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

30

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

33

ter. Pa-

This system contains measures 33, 34, and 35. The vocal line (top staff) features a melodic line with a long slur over measures 33 and 34, and a final note in measure 35. The piano accompaniment (middle and bottom staves) consists of chords in the right hand and a rhythmic bass line in the left hand.

36

ter om-ni - potens.

This system contains measures 36, 37, and 38. The vocal line (top staff) has a melodic line in measure 36 followed by rests in measures 37 and 38. The piano accompaniment (middle and bottom staves) continues with chords and a rhythmic bass line.

39

This system contains measures 39, 40, and 41. The piano accompaniment (middle and bottom staves) features chords in the right hand and a rhythmic bass line in the left hand. The vocal line (top staff) is not present in this system.

VII.

5

9

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

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

13

su Chri -

Je - - - - - su Chri -

17

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

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

21

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

25

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

Do - mi - ne Fi - li

- su Chri - ste. Do - mi - ne

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

29

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

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

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

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

33

ge - ni - te, Je - su Chri -

Je - su Chri -

ge - ni - te, Je - su Chri -

Chri -

37 ste.

ste.
ste.
ste.

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

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

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

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

48

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

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

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

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

52

Chri - ste.

Je - su Chri - ste.

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

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

56

Je -

ge - ni - te, Je - - - -

60

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

64

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

68

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

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

76 Je - su Chri - ste. Je -
 Je - su Chri - ste, Je -
 Je - su Chri - ste. Do - mi - ne
 Je - su Chri - ste. Do - mi - ne

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

84

ste, Je - - - -

ste, Je -

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

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

88

- su Chri - ste.

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

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

92

96

VIII.

Musical notation for system VIII, measures 1-2. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line starts with a quarter note G3, followed by eighth notes F3, E3, and D3. There are some accidentals and rests throughout the system.

3

Musical notation for system VIII, measures 3-4. The system continues the grand staff from the previous system. The melody in the treble clef has a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line continues with a quarter note G3, followed by eighth notes F3, E3, and D3. There are some accidentals and rests throughout the system.

5

(solo)

Musical notation for system VIII, measures 5-6. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter note A4, and then a quarter note Bb4. The lyrics are "Do - mi - ne - De - us, A - gnus". The piano accompaniment consists of a grand staff with a treble clef and a bass clef. The treble clef part has a series of chords and a melodic line. The bass clef part has a rhythmic accompaniment. There are some accidentals and rests throughout the system.

8

Musical notation for system VIII, measures 7-8. The system includes a vocal line and a piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The lyrics are "De - i, Fi - li - us Pa - tris. Do - mi - ne De - us, Do - mi - ne". The piano accompaniment consists of a grand staff with a treble clef and a bass clef. The treble clef part has a series of chords and a melodic line. The bass clef part has a rhythmic accompaniment. There are some accidentals and rests throughout the system.

11 (solo) (tr) (coro)

De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec -

14 (solo) (coro)

ca - ta, Do - mi - ne - De - us, Rex Cae - le - stis. qui tol - lis pec - ca - ta,

17 (solo) (coro) (solo)

Do - mi - ne Fi - li U - ni - ge - ni - te, qui tol - lis pec - ca - ta, Do - mi - ne

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

(coro) tris qui tol - lis pec - ca - ta mun - di. *(solo)* mi - se - re - re, *(coro)* A - gnus De - i,

(solo) mi - se - re - re, *(coro)* Fi - li - us Pa - tris, *(solo)* mi - se - re - re

30 *tr* *(coro)*
no - bis, mi - se - re - re, mi - se - re - re,

33 *(solo)* *tr* *(coro)*
mi - se - re - re no - bis. mi - se - re - re no -

36
bis.

38

40

Qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,

IX.

8

sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

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

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "de - pre-ca-ti - o - nem no - stram, de - pre-ca-ti - o - nem no - stram." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of chords and moving lines, with some notes marked with a fermata.

X.

The second system is a piano accompaniment for the vocal line. It is written in a grand staff with a key signature of one sharp (F#) and a common time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The system is marked with a large 'X' on the left side.

7

The third system is a piano accompaniment for the vocal line. It is written in a grand staff with a key signature of one sharp (F#) and a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The system is marked with a '7' on the left side.

13

The fourth system is a piano accompaniment for the vocal line. It is written in a grand staff with a key signature of one sharp (F#) and a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The system is marked with a '13' on the left side.

20 *tr*

The fifth system is a piano accompaniment for the vocal line. It is written in a grand staff with a key signature of one sharp (F#) and a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The system is marked with a '20' and a trill symbol (*tr*) on the left side.

27

Qui - se - - - des ad dex -

p

This system contains measures 27 through 33. The vocal line begins with a rest for two measures, then enters with a half note 'Qui' on a dotted line, followed by a half note 'se' on a dotted line, and a half note 'des' on a dotted line. The piano accompaniment starts with a half rest, then enters in measure 29 with a piano (*p*) dynamic, featuring a steady eighth-note accompaniment in the right hand and a similar eighth-note accompaniment in the left hand.

34

- te - ram Pa - tris, mi - se - re -

This system contains measures 34 through 40. The vocal line continues with a half note 'te' on a dotted line, a half note 'ram' on a dotted line, a half note 'Pa' on a dotted line, and a half note 'tris' on a dotted line. The piano accompaniment continues with the eighth-note accompaniment, ending with a half rest in measure 40.

41

- - - - -

This system contains measures 41 through 48. The vocal line consists of a long, sustained note (likely a whole note or half note) on a dotted line, with a fermata over it. The piano accompaniment continues with the eighth-note accompaniment, ending with a half rest in measure 48.

49

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

mf

This system contains measures 49 through 54. The vocal line begins with a half note 're' on a dotted line, followed by a half note 'mi' on a dotted line, a half note 'se' on a dotted line, a half note 're' on a dotted line, and a half note 'mi' on a dotted line. The piano accompaniment continues with the eighth-note accompaniment, ending with a half rest in measure 54.

56

re - re no - bis.

This system contains measures 56 through 61. The vocal line begins with the lyrics "re - re no - bis." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

62

Qui - se - des ad dex - te - ram

This system contains measures 62 through 67. The vocal line continues with the lyrics "Qui - se - des ad dex - te - ram". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

68

Pa - tris, mi - se - re -

This system contains measures 68 through 73. The vocal line continues with the lyrics "Pa - tris, mi - se - re -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

74

re no -

This system contains measures 74 through 79. The vocal line continues with the lyrics "re no -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

80

bis, mi - se - re -

87

re no - bis.

95

Qui - se - - - des ad

102

dex - - te - ram Pa - tris, mi - se - re - -

110

re, mi - se -

This system contains measures 110 through 116. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are rests for the next two measures, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some rests and dynamic markings.

117

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

This system contains measures 117 through 123. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter note B4, a quarter note A4, and a quarter note G4. There are rests for the next two measures, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with eighth-note patterns and some chordal textures.

124

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

This system contains measures 124 through 130. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter note B4, a quarter note A4, and a quarter note G4. There are rests for the next two measures, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a consistent eighth-note accompaniment.

131

bis.

This system contains measures 131 through 136. The vocal line consists of a single half note G4 followed by rests for the remaining five measures. The piano accompaniment continues with eighth-note patterns and chordal textures.

137

Musical score for measures 137-143. The key signature is two sharps (F# and C#). The music is written for piano in a grand staff. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

144

Musical score for measures 144-150. Measure 144 begins with a trill (tr) and a forte (ff) dynamic marking. The right hand has a melodic line with a fermata at the end, and the left hand continues with a steady eighth-note accompaniment.

XI.

Musical score for measures 151-157, marked with a Roman numeral 'XI.'. The key signature changes to one sharp (F#) and the time signature to common time (C). The right hand features a complex texture with sixteenth-note runs and chords, while the left hand has a simple eighth-note accompaniment.

4

Musical score for measures 158-164. Measures 158-161 are rests for both hands. In measure 162, the vocal line enters with the lyrics "Quo - ni - am tu". The piano accompaniment continues with a steady eighth-note pattern in the left hand and a melodic line in the right hand.

7



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

10



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

14



Tu so - lus Al - tis - si-mus, *f* Je - su

18

Chri - ste, Je - su Chri - ste.

22

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

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

XII.

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

Cum San - cto Spi - ri - tu,

De - i Pa - tris, De - i Pa - tris. A - men. Cum San - cto

8 men. A - men. A - men. Cum San - cto

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

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

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

men. A - men. A - men.

men. A -

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

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

19

22 Cum Sqn - cto Spi - ri -
A -

25 A - men. A - men. A -

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

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

men.

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

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

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

Cum San - cto Spi - ri - tu, in

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

men. men.

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

34

A -

Cum San - cto

A -

37

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

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

men. A - men. men.

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

40

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

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

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

43

men. A - men. A - men.

men. A - men. A - men.

men. A - men.

46

49

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

Cum San-cto Spi-ri-tu,

A - men.

A - men. A -

52 Spi - ri - tu. A - men. A - men. A - men.

A - men. A - men. A - men. Cum San - cto

men. Cum

56 Cum San - cto Spi - ri - tu, in glo - ri - a De - i,

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

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

San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, in glo - ri - a De - i

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

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

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

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

63 A - men. A - men. A -

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

men. A -

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

men. A -

A - men.

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

70 cum San - cto Spi - ri - tu,

men. A - men. Cum San-cto

A - men. A - men. Cum San-cto

glo - ri - a De - i Pa - tris, A - men. Cum San-cto

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

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

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

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

77

men.

men.

men.

men.