

Antonio
VIVALDI

**INTRODUCTION
AND GLORIA**

(RV 639 and RV 588)

Edited and Translated by
CLAYTON WESTERMANN

for Four-Part Chorus
of Mixed Voices
with Piano Accompaniment

K 09919

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

PREFACE

The source of this edition of Antonio Vivaldi's *INTRODUCTION AND GLORIA* is the Giordano-Foa Collection at the Biblioteca Nazionale in Turin. The manuscript, a Vivaldi holograph, is entitled *Introduzione al Gloria ad Alto Solo con Istromenti e Gloria a 4 con Istromenti* and bears his monogram on the title page. The work, though conceived and written out as an integrated whole, has been catalogued separately by Peter Ryom in his *Verzeichnis der Werke Antonio Vivaldis* (1979) as RV 639 (*Jubilate o amoeni*) and RV 588 (*Gloria*).

INTRODUCTION AND GLORIA calls for two soprano, alto and tenor soloists, chorus in four parts and an orchestra of trumpet, 2 oboes, strings and continuo.

Because Baroque composers often presided over performances of their own work, as Vivaldi certainly did, and because general stylistic practices were assumed, notation of the period seems "clean" in the absence of slurs, ornaments, dynamic indication, and even figures for the basso continuo. For this edition all such markings have been represented as in the source material, and suggestions for ornaments or dynamics which may have been understood by custom or verbally requested are indicated in brackets.

Corrections and additions to the original figured bass are shown in brackets and are consistent with the instrumental and vocal parts. Flaggering of the vocal parts has been changed to current practices and all slurs are original. The treble clef has been substituted for the original soprano, alto and tenor clefs in the voices, and hemiola brackets have been added to identify the cross stress patterned by 3 groups of 2 beats imposed upon 2 measures of 3 beats (ie. .

In No. 5 (*Domine Deus*) the rhythm  has been changed to  in mm. 2, 3, 15, 16, 21, 22 and 23, and the fourth beat of m. 5, 17 and 27 double dotted in accordance with Baroque performance practices. In No. 9 (*Qui sedes*) the original time signature of $\frac{3}{8}$ has been changed to $\frac{1\frac{1}{2}}{8}$ and $\frac{9}{8}$ in order to better indicate the phrase structure and siciliano character of the movement. In the final movement (*Cum sancto spiritu*) the rhythmic values have been halved.

I would like to express my appreciation to Professor Robert White and Professor Janet White of the Classics Department of Hunter College for making a basic translation of the text of the Introduction from the barely legible script and shorthand system of the original.

Clayton Westermann
Huntington, N.Y.

INTRODUCTION AND GLORIA

ANTONIO VIVALDI [R.V. 639/588]
Edited and Translated by
Clayton Westermann

Introduction - Jubilate (Aria for Alto)

Allegro

[f]

[5]

[Alto Solo] [10]

Ju - bi - la
O - be - joy

[tr]

te, o a - moe - ni - Cho - ri
ful, with voice sub - lime

[tr]

[15]

Di - vo a - mo - ri lae - tus plau - sus lae - tus
to Love Di - vine, a thou - sand - fold, a thou - sand -

plau - sus mil - le da
fold our song re - sound, te

p

[20]

mil - le, mil - le, mil - le, mil - le da - te
yea, a thou - sand, thou - sand - fold re - sound - ing,

f

Ju - bi -
O - be -

[25]

la
joy

[p]

te o a - moe - ni -
ful, with voice sub -

[tr] [30]

Cho - ri Di - vo a - mo - ri -
lime to Love Di - vine a -

f

lae - tas plau - sus mil - le da
 thou - sand-fold our song re - sound

[35]

te ing, lae - tas da
 song re - sound

te ing, mil - le, mil - le, mil - le plau - sus, mil - le, mil - le, mil - le
 thousand, thousand-fold re - sound - ing, thousand, thousand-fold re -

40

plau - sus lae - tas da
 sound - ing, song re - sound

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line contains a melodic phrase with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system includes lyrics and performance markings. The vocal line has a measure rest followed by a melodic phrase. The piano accompaniment includes a piano (*p*) dynamic marking and a trill (*[tr]*) in the right hand. The lyrics are: "te mil - le, mil - le, mil - le, mil - le plau - sus - lae - tas da - ing, thou - sand, thou - sand, thou - sand, thou - sand - fold our - song re - sound". A rehearsal mark [45] is placed above the vocal line.

The third system continues the vocal and piano parts. The vocal line has a measure rest followed by a melodic phrase. The piano accompaniment features a long sustained chord in the right hand. The lyrics are: "te mil - le, mil - le, mil - le plau - sus - lae - tas da - ing, thou - sand, thou - sand, thou - sand - fold our - song re - sound". A trill (*tr*) is marked above the final note of the vocal line, and a forte (*f*) dynamic marking is present in the piano accompaniment.

The fourth system begins with a measure rest in the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in both hands. The lyrics are: "te ing,". A rehearsal mark [50] is placed above the vocal line.

First system of musical notation for piano accompaniment. It consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in G major and 4/4 time. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

[55]

Second system of musical notation for piano accompaniment, starting at measure 55. It continues the piano accompaniment from the first system, featuring similar rhythmic patterns and melodic lines in both hands.

Third system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "Et in vo - ci - bus ca - nor / As we sing, our voic - es rais". A trill ornament [tr] is marked above the first measure of the piano accompaniment. The word "Fine" is written below the piano accompaniment staff. A piano dynamic marking *p* is placed above the piano accompaniment staff.

Fourth system of musical notation, continuing the vocal line and piano accompaniment. The lyrics are: "ris ing, sum - mi ho - / heav - en". The piano accompaniment continues with eighth-note patterns.

[60]

no - ris, coe - liet ter - ra re - son - a
 prais - ing, all the world with joy as - tound

te
 ing,

re son - a te [65]
 joy as - tound ing et in
 as we

vo - ci - bus, ca - no
 sing, our voic - es rais

- ris et in vo - ci - bus ca - no
- ing, as we sing, our voic - es rais

[70]

- ris sum - mi ho -
- ing heav - en

no - ris, coe - liet ter - ra, re - son - a
prais - ing, all the world with joy as - tound

[75] [tr] D. C. al Fine

- te re - son - a - te.
- ing, joy — re - sound - ing

[tr]

Recitative

In tua so - lem - ni pom - pa ar - mon - i - ce can -
In dig - ni - fied pro - ces - sion, har - mo - nious is our

ta - mus, et De - o im - mor - ta - li ho - no - res mil - le
sing - ing, to God the ev - er - last - ing a thou - sand prais - es

da - mus. Vos me - cum, o can - tor - es su -
bring - ing. To - geth - er, O ye sing - ers, in

a - vi - ter can - en - tes ju - bi - la - mus di - cen - tes:
mel - o - dy u - nit - ed shout for joy with me say - ing:

1. Gloria

(Alto Solo and Chorus)

Allegro

p *tr*

[10]

[20]

[Alto Solo]

[40]

So - no - ro - mo - du - la - mi - ne vo - ce si -
 With sound of in - stru - ments and with voic - es in

mul - un a - vi - ta, nunc pro - fer - a - mus ju - bi - lo,
 sweet - est mu - sic, our praise now we of - fer joy - ful - ly,

nunc pro-fer-a-mus ju-bi-lo. Glo-ri-a
 praise now we of-fer joy-ful-ly. Glo-ri-a

[50]

ri-a in ex-ry to God, yea

[f] Glo-ri-a, glo-ri-a,
 Glo-ri-fy, glo-ri-fy,
 [Tutti] *[f]*
 cel-sis De-o. Glo-ri-a, glo-ri-a,
 in the high-est. Glo-ri-fy, glo-ri-fy,
[f]
 Glo-ri-a, glo-ri-a,
 Glo-ri-fy, glo-ri-fy,
[f]
 Glo-ri-a,
 Glo-ri-fy,
[f]

[60]

glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.
glo - ry to God, yea glo - ry to God in the high - est.

glo - ri - a in ex - cel - sis De - o.
glo - ry to God, yea in the high - est.

glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.
glo - ry to God, yea glo - ry to God in the high - est.

glo - ri - a in ex - cel - sis De - o.
glo - ry to God, yea in the high - est.

[60]

[Alto Solo]

Nunc pro - fe - ra
Praise now we of

p

[70]

[f]
 Glo - ri - a in ex - cel - sis,
 Glo - ry to God al - might - y,

[f] *[Tutti]*
 mus ju - bi - lo Glo - ri - a in ex - cel - sis,
 fer joy - ful - ly, Glo - ry to God al - might - y,

[f]
 Glo - ri - a in ex - cel - sis,
 Glo - ry to God al - might - y,

[f]
 Glo - ri - a in ex - cel - sis,
 Glo - ry to God al - might - y,

[80]
 glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis — De - o.
 glo - ry to God al - might - y, glo - ry to God, yea in the high - est.

glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis — De - o.
 glo - ry to God al - might - y, glo - ry to God, yea in the high - est.

glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis — De - o.
 glo - ry to God al - might - y, glo - ry to God, yea in the high - est.

glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis — De - o.
 glo - ry to God al - might - y, glo - ry to God, yea in the high - est.

[80]

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves are currently empty, showing only the treble and bass clefs and the key signature of two sharps (F# and C#). The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

[90]

The second system of the musical score includes vocal parts with lyrics and piano accompaniment. The lyrics are: "Glo - ri - a in ex - cel - sis De - / Glo - ry to God, yea in the high -". The piano accompaniment continues with a similar rhythmic pattern to the first system.

Glo - ri - a in ex - cel - sis De -
Glo - ry to God, yea in the high -

Glo - ri - a in ex - cel - sis De -
Glo - ry to God, yea in the high -

Glo - ri - a in ex - cel - sis De -
Glo - ry to God, yea in the high -

Glo - ri - a in ex - cel - sis De -
Glo - ry to God, yea in the high -

[90]

o, glo - ri - a in ex - cel - sis De - o.
est, glo - ry to God, yea in the high - est.

[Solo]

o, glo - ri - a in ex - cel - sis De - o. Con -
est, glo - ry to God, yea in the high - est. The

o, glo - ri - a in ex - cel - sis De - o.
est, glo - ry to God, yea in the high - est.

o, glo - ri - a in ex - cel - sis De - o.
est, glo - ry to God, yea in the high - est.

p

[100]

cen - tu gra - vi et te - ne - ro, re - pe - tant e - tiam
gen - tle har - mo - ny sol - emn - ly sounds forth up - on the

[100]

[f] *Glo - - -*
Glo - - -
 [Tutti] [f] *Glo - - -*
Glo - - -
 Cy - tha - ra, Fla - tu - la, Lira et Or - ga - num
 Cy - tha - ra, Pipe and the Lyre and Or - gan too. *Glo - - -*
Glo - - -
 [f] *Glo - - -*
Glo - - -
 [f] *Glo - - -*
Glo - - -

[110]
 [110]
 [110]

ri - a,
ri - fy,

[Solo]

ri - a, re - pe - tant e - tiam Cy - tha - ra,
ri - fy, sounds forth up - on the Cy - tha - ra,

ri - a,
ri - fy,

ri - a,
ri - fy,

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The first two staves have lyrics: 'ri - a, ri - fy,'. The third staff has a [Solo] marking and lyrics: 'ri - a, re - pe - tant e - tiam Cy - tha - ra, ri - fy, sounds forth up - on the Cy - tha - ra,'. The fourth staff has lyrics: 'ri - a, ri - fy,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, starting with a piano (*p*) dynamic.

Fis - tu - la, Li - ra, et Or - ga - num.
Pipe and the Lyre and Or - gan - too.

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal parts have lyrics: 'Fis - tu - la, Li - ra, et Or - ga - num. Pipe and the Lyre and Or - gan - too.' The piano accompaniment continues with the eighth-note pattern, featuring a crescendo leading to a fortissimo (*ff*) dynamic.

[120]

Detailed description: This system contains two piano accompaniment staves. It begins with a measure rest in the vocal line, indicated by [120]. The piano accompaniment continues with the eighth-note pattern, maintaining the fortissimo (*ff*) dynamic.

[f]

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis
 Glo - ry to God al - might - y, glo - ry to God, yea in the

[Tutti] *[f]*

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis
 Glo - ry to God al - might - y, glo - ry to God, yea in the

[f]

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis
 Glo - ry to God al - might - y, glo - ry to God, yea in the

[f]

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis
 Glo - ry to God al - might - y, glo - ry to God, yea in the

— De - o, glo - ri - a,
 — high - est, glo - ri - fy,

— De - o, glo - ri - a,
 — high - est, glo - ri - fy,

— De - o, glo - ri - a,
 — high - est, glo - ri - fy,

— De - o, glo - ri - a,
 — high - est, glo - ri - fy,

[130]

glo - ri - a, glo - ri - a,
glo - ri - fy, glo - ri - fy,

glo - ri - a, glo - ri - a,
glo - ri - fy, glo - ri - fy,

glo - ri - a, glo - ri - a,
glo - ri - fy, glo - ri - fy,

glo - ri - a, glo - ri - a,
glo - ri - fy, glo - ri - fy,

[130]

Solo

[p]

glo
glo
Solo
glo
glo
Solo
glo
glo

[p]

[p]

[p]

[p]

p

ri - a,
ri - fy,

ri - a,
ri - fy,

ri - a,
ri - fy,

ri - a,
ri - fy,

[140] **Tutti [f]**

glo - ri - a in ex - cel - sis — De - o, in ex - cel - sis —
glo - ry to God, yea in the high - est, glo - ry in the

Tutti [f]

glo - ri - a in ex - cel - sis — De - o, in ex - cel - sis —
glo - ry to God, yea in the high - est, glo - ry in the

Tutti [f]

glo - ri - a in ex - cel - sis — De - o, in ex - cel - sis —
glo - ry to God, yea in the high - est, glo - ry in the

Tutti [f]

glo - ri - a in ex - cel - sis — De - o, in ex - cel - sis —
glo - ry to God, yea in the high - est, glo - ry in the

[140]

f

De - o.
high - est.

De - o.
high - est.

De - o.
high - est.

De - o.
high - est.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in G major and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

[150]

[150]

tr

tr

This system contains four vocal staves and a piano accompaniment. The vocal parts are empty, with a bracketed measure number [150] at the beginning. The piano accompaniment continues with a similar rhythmic pattern, ending with a trill (tr) in the treble and a fermata in the bass.

2. Et in Terra Pax (Chorus)

Largo

Soprano

Alto

Tenor

Bass

Piano

[P]

[PP]

Et_in_ter-ra-
And.on-earth,let-

[PP]

Et_in_ter-ra_pax ho -
And.on-earth,let peace be

[PP]

Et_in_ter-ra_pax ho - mi - ni - bus,
And.on-earth,let peace be known to men,

pianissimo sempre

[pp]

Et in - ter - ra - pax ho - mi - ni - bus bo - ne vo - lun -
 And on - earth let - peace be known to men, peace to men of

pax ho - mi - ni - bus, et in - ter - ra -
 peace be known to men, and on - earth let -

mi - ni - bus bo - ne vo - lun - ta - tis,
 known to men, peace to men of good will,

et in - ter - ra - pax ho - mi - ni - bus bo - ne vo - lun -
 and on - earth let - peace be known to men, peace to men of

[10]

ta - tis, et in - ter - ra - pax ho -
 good will, and on - earth let - peace be

pax, pax ho - mi - ni - bus, et in - ter - ra -
 peace, peace be known to men, and on - earth let -

et in - ter - ra - pax, pax ho - mi - ni - bus
 and on - earth let - peace, peace be known to men,

ta - tis, et in - ter - ra - pax ho - mi - ni - bus
 good will, and on - earth let - peace be known to men

[10]

mi - ni - bus bo - ne vo - lun - ta tis,
known to men, peace to men of good will,

pax ho - mi - ni - bus bo - ne vo - lun - ta tis,
peace be known to men, peace to men of good will,

bo - ne vo - lun - ta tis,
peace to men of good will,

bo - ne vo - lun - ta tis,
peace to men of good will,

et in - ter - ra
and on earth let

et in - ter - ra pax ho - mi - ni - bus,
and on earth let peace be known to men,

et in - ter - ra pax ho -
and on earth let peace be

pax ho - mi - ni - bus, et in - ter - ra -
 peace be known to men, and on - earth let -

et in - ter - ra - pax ho - mi - ni - bus,
 and on - earth let peace be known to men,

et in - ter - ra - pax ho - mi - ni - bus
 and on - earth let peace be known to men,

mi - ni - bus, et in - ter - ra - pax, pax ho -
 known to men, and on - earth let peace, peace be

pax ho - mi - ni - bus bo - ne vo - lun - ta - tis,
 peace be known to men, peace to men of good will,

et in - ter - ra - pax ho - mi - ni - bus bo - ne vo - lun -
 and on - earth let peace be known to men, peace to men of

bo - ne vo - lun - ta - tis, et in - ter - ra - pax ho -
 peace to men of good will, and on - earth let peace be

mi - ni - bus bo - ne vo - lun - ta - tis, et in - ter - ra -
 known to men, peace to men of good will, and on - earth let -

[20]

et in ter - ra pax ho - mi - ni - bus bo - ne vo - lun -
 and on earth let peace be known to men, peace to men of
 ta - tis, et in ter - ra pax ho - mi - ni - bus
 good will, and on earth let peace be known to men,
 mi - ni - bus bo - ne vo - lun - ta
 known to men, peace to men of good
 pax ho - mi - ni - bus bo - ne vo - lun - ta
 peace be known to men, peace to men of good

[20]

ta tis, bo - ne vo - lun - ta
 good will, peace to men of good
 bo - ne vo - lun - ta tis,
 peace to men of good will,
 tis,
 will,
 tis,
 will,

tis, will, et in ter - ra and on earth let
 bo - ne vo - lun - ta tis, will, peace to men of good
 bo - ne vo - lun - ta peace to men of good
 et in ter - ra pax and on earth let peace ho - mi - ni - bus bo - ne vo - lun - be known to men, peace to men of

pax ho - mi - ni - bus bo - ne vo - lun - ta peace be known to men, peace to men of good
 pax ho - mi - ni - bus bo - ne vo - lun - ta peace be known to men, peace to men of good
 8 tis, will, et in ter - ra pax ho - mi - ni - bus bo - ne vo - lun - and on earth let peace be known to men, peace to men of
 ta good

tis, et in ter - ra
 will, and on earth let

tis, will,

ta good tis, will,

tis, will,

[30]

pax ho - mi - ni - bus bo - ne vo - lun -
 peace be known to men, peace to men of

et in ter - ra pax ho - mi - ni - bus
 and on earth let peace be known to men,

et in ter - ra pax ho - mi - ni - bus
 and on earth let peace be known to men,

et in ter - ra pax ho -
 and on earth let peace be

ta good tis, will,

bo - ne vo - lun - ta tis, will,
peace to men of good

bo - ne vo - lun - ta
peace to men of good

mi - ni - bus bo - ne vo - lun - ta tis,
known to men, peace to men of good will,

et in - ter - ra pax ho - mi - ni - bus
and on - earth let peace be known to men,

bo - ne vo - lun - ta
peace to men of good

tis, will, et in - ter - ra pax ho -
and on - earth let peace be

bo - ne vo - lun - ta tis,
peace to men of good will,

bo - ne vo - lun - ta tis,
 peace to men of good will,

tis,
 will, bo - ne vo - lun -
 peace to men of

mi - ni - bus bo - ne vo - lun - ta tis,
 known to men, peace to men of good will,

bo - ne vo - lun - ta
 peace to men of good

[40]
 bo - ne vo - lun - ta
 peace to men of good

ta
 good

bo - ne vo - lun - ta
 peace to men of good

[40]

tis, will,
 tis, will,
 tis, will,
 tis, will, et in ter - ra and on earth let

et in ter - ra pax ho - mi - ni - bus
 and on earth let peace be known to men,
 et in ter - ra pax ho - mi - ni - bus, et in ter - ra
 and on earth let peace be known to men, and on earth let

mi - ni - bus bo - ne vo - lun - ta
known to men, peace to men of good

bo - ne vo - lun -
peace to men of

pax ho - mi - ni - bus bo - ne vo - lun - ta - tis,
peace be known to men, peace to men of good will,

pax ho - mi - ni - bus et in - ter - ra -
peace be known to men, and on earth let

[Piano accompaniment]

[50]

tis, bo - ne vo - lun - ta
will, peace to men of good

ta
good

bo - ne vo - lun - ta
peace to men of good

pax ho - mi - ni - bus bo - ne vo - lun - ta
peace be known to men, peace to men of good

[50]

[Piano accompaniment]

First system of a musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The vocal parts have lyrics: "tis. will." under each staff. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the piano part.

Second system of a musical score. It consists of four vocal staves and a grand staff for piano. The vocal parts are silent. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamic markings of *p* (piano) and *più p* (pianissimo) are placed above the piano part.

3. Laudamus Te

(Duet for Two Sopranos)

Allegro

Piano

[f] tr

[10]

[20] Soprano I

Lau - da - mus, lau - da - mus te, be - ne - di - ci - mus
We praise Thee, we praise Thee Lord, and we bless Thee, O

Soprano II

[20]

[30]

te, a - do - ra - mus,
 Lord, and we a - dore Thee,

Lau - da - mus, lau - da - mus te, be - ne - di
 We praise Thee, we praise — Thee Lord, and we bless —

[30]

a - do - ra
 we a - dore

ci - mus te, a - do - ra mus,
 Thee, O Lord, and we a - dore Thee,

[40]

mus te, a - do - ra
 Thy Name, we a - dore

a - do - ra mus te, a - do -
 we a - dore Thy Name, we a -

[40]

mus te, glo - ri - fi - ca - mus te,
 Thy Name, we glo - ri - fy Thee Lord,

ra - mus te, glo - ri - fi - ca - mus te,
 dore Thy Name, we glo - ri - fy Thee Lord,

[50]

[50]

tr [50]

lau - da -
 we praise

lau - da - mus te,
 we praise Thee Lord,

[60]

mus te, be - ne - di - ci - mus te, a - do - ra -
 Thee, Lord, and we bless Thee — O Lord, and a - dore —

lau - da - mus te, lau - da - mus te,
 we praise — Thee Lord, we — praise Thee Lord,

[60]

— mus te, glo - ri - fi - ca -
 Thy Name, and glo - ri - fy —

a - do - ra - mus, glo - ri - fi - ca -
 and a - dore — Thee, and glo - ri - fy —

[70]

— mus te, glo - ri - fi - ca - mus te,
 Thee Lord, and glo - ri - fy Thee Lord,

— mus te, glo - ri - fi - ca - mus te,
 Thee Lord, and glo - ri - fy Thee Lord,

[80]

lau - da - mus
we praise - Thee

lau -
we

tr [80]

te, be - ne - di - ci - mus te, lau - da - mus
Lord, and we bless Thee O Lord, we praise - Thee

da - mus te, be - ne - di - ci - mus te, lau -
praise - Thee Lord, and we bless Thee O Lord, we

[90]

te, be - ne - di - ci - mus te, a - do - ra -
Lord, and we bless Thee O Lord, we a - dore

da - mus te, be - ne - di - ci - mus te, a - do -
praise - Thee Lord, and we bless Thee O Lord, we a -

[90]

ra
dore

[100]

mus te, a - do - ra
Thee Lord, we a - dore

mus te, a - do - ra mus
Thee Lord, we a - dore Thee

[100]

[110]

mus te, glo - ri - fi -
Thee Lord, and glo - ri -

te, a - do - ra mus te, glo - ri - fi -
Lord, we a - dore Thee Lord, and glo - ri -

[110]

ca - fi - ca - mus te, glo -
fy - - - - - Thee Lord, and

ca - fi - ca - mus te, glo -
fy - - - - - Thee Lord, and

[Musical notation for piano accompaniment]

[120] ri - fi - ca - mus te.
glo - ri - fy - - - - - Thee Lord.

ri - fi - ca - mus te.
glo - ri - fy - - - - - Thee Lord.

[120]

[Musical notation for piano accompaniment]

[130]

[Musical notation for piano accompaniment]

4. Gratias Agimus Tibi

(Chorus)

Adagio

[f]

Soprano

Gra - ti - as a - gi - mus ti - bi, gra - ti - as
Thanks do we of - fer to Thee Lord, thanks do we

Alto

[f]

Gra - ti - as a - gi - mus ti - bi, gra - ti - as
Thanks do we of - fer to Thee Lord, thanks do we

Tenor

[f]

Gra - ti - as a - gi - mus ti - bi, gra - ti - as
Thanks do we of - fer to Thee Lord, thanks do we

Bass

[f]

Gra - ti - as a - gi - mus ti - bi, gra - ti - as
Thanks do we of - fer to Thee Lord, thanks do we

Adagio

Piano

[f]

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am
of - fer to Thee Lord, for Thy might is glo - rious for -

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am
of - fer to Thee Lord, for Thy might is glo - rious for -

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am
of - fer to Thee Lord, for Thy might is glo - rious for -

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am
of - fer to Thee Lord, for Thy might is glo - rious for -

tu - am, pro - pter ma - gnam glo - ri - am tu - am.
ev - er, for Thy might is glo - rious for - ev - er.

tu - am, pro - pter ma - gnam glo - ri - am tu - am.
ev - er, for Thy might is glo - rious for - ev - er.

tu - am, pro - pter ma - gnam glo - ri - am tu - am.
ev - er, for Thy might is glo - rious for - ev - er.

tu - am, pro - pter ma - gnam glo - ri - am tu - am.
ev - er, for Thy might is glo - rious for - ev - er.

5. Domine Deus

(Aria for Tenor)

Largo

Largo

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

The second system continues the musical piece. The vocal line includes the lyrics "Do - mi-ne, Do - mi-ne De - us, rex coe - Praise to the Lord, God a-bove us, King of". The piano accompaniment features a trill (tr) in the right hand. The lyrics are: "Do - mi-ne, Do - mi-ne De - us, rex coe - Praise to the Lord, God a-bove us, King of".

The third system continues the musical piece. The vocal line includes the lyrics "le stis, De - us Pa - heav en, en, God the Fa -". The piano accompaniment continues with the established rhythmic pattern. The lyrics are: "le stis, De - us Pa - heav en, en, God the Fa -".

The fourth system continues the musical piece. The vocal line includes the lyrics "ter om - ni - po-tens, ther om - ni - po-tent,". The piano accompaniment features a trill (tr) in the right hand. The lyrics are: "ter om - ni - po-tens, ther om - ni - po-tent,".

Do - mi - ne, Do - mi - ne De - us, rex coe - le - stis,
Praise to the Lord, God a - bove us, King of heav - en,

De - us Pa - ter, De - us Pa -
God the Fa - ther, God the Fa -

ter om - ni - po -
ther om - ni - po -

tens,
tent, Do - mi - ne, Do - mi - ne De - us,
Praise to the Lord, God a - bove us,

[20]

Do - mi-ne, Do - mi-ne De - us rex coe - le - stis,
 Praise to the Lord, God a - bove us, King of heav - en,

De - us Pa
 God the Fa

ter om - ni - po -
 ther om - ni - po -

tens.
 tent.

6. Domine Fili Unigenite

(Chorus)

Allegro

Soprano

Alto

Tenor

Bass

Piano

[f]

Do - mi - ne Fi - li u - ni - ge - ni -
 Born of the Fa - ther, on - ly Son _____ of

Do - mi - ne Fi - li u - ni - ge - ni - te Je -
 Born of the Fa - ther, on - ly Son _____ of God, Christ _____

Allegro

[f]

[f]

Do - mi - ne Fi - li u - ni - ge - ni -
 Born of the Fa - ther, on - ly Son _____ of

te Je - su Chris - te, Fi - li u - ni -
 God, Christ _____ the Sav - iour, Christ, the on - ly

_____ - su _____ Chris - te,
 _____ the _____ Sav - iour,

[f]

Do - mi - ne Fi - li u - ni -
 Born of the Fa - ther, on - ly

[10]

te Je su, Je
God, Je sus Christ

ge ni - te Je su, Je -
Son of God Je sus Christ

Fi - li u - ni ge ni - te Je -
Christ, the on - ly Son of God, Christ

ge ni - te Je
Son of God, Christ

[10]

- su Chris - te.
the Sav - iour.

- su Chris - te.
the Sav - iour.

8 - su Chris - te, Do - mi - ne Fi - li
the Sav - iour, Born of the Fa - ther,

- su Chris - te, Do - mi - ne Fi - li u - ni - ge
the Sav - iour, Born of the Fa - ther, on - ly Son

[20]

Do -
Born

u - ni - ge ni - te Je
on - ly Son of God, Christ

ni - te Je su
of God, Christ the

[20]

Do - mi - ne Fi - li u - ni - ge ni - te Je -
Born of the Fa - ther, on - ly Son of God, Christ

mi - ne Fi - li u - ni - ge ni - te Je
of the Fa - ther, on - ly Son of God, Christ

su - Chris - te, Je - su Chris
the Sav - iour, Christ the Sav

Chris - te, Do - mi - ne Fi - li u - ni - ge - ni - te Je
Sav - iour, born of the Fa - ther, Son of God, Je - sus Christ

su Chris - te.
 the Sav - iour.

su Chris - te.
 the Sav - iour.

te, Je su Chris te. Do -
 iour, Christ the Sav iour. Born

su Chris te.
 the Sav iour.

[30]

Do - mi - ne Fi - li
 Born of the Fa - ther,

Do - mi - ne Fi - li u - ni - ge - ni - te
 Born of the Fa - ther, on - ly Son of God,

mi - ne Fi - li u - ni - ge - ni - te Je - su
 of the Fa - ther, on - ly Son of God, Christ the

Do -
 Born

[30]

u - ni - ge - ni - te Je - su Chris - te.
on - ly Son of God, Christ the Sav - iour.

Je su Chris te.
Christ the Sav iour.

Chris - te, Je - su Chris - te.
Sav - iour, Christ the Sav - iour.

mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te.
of the Fa - ther, on - ly Son of God, Christ the Sav - iour.

7. Domine Deus, Agnus Dei

(Aria for Soprano)

Allegro

Piano *[f]*

[10] *tr*

Do - mi - ne
Lord, God al -

tr

[20]

De - us, a - gnus De - i, Fi - li - us Pa - tris,
might - y, Lamb of God, the Son of the Fa - ther,

a gnus De - i, Fi - li - us Pa - tris,
Lamb of God, the Son of the Fa - ther,

[tr]

tr

[30] [tr]

a - gnus De - i, Fi - li - us Pa - tris.
Lamb of God, the Son of the Fa - ther.

tr

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. A measure rest is shown above the vocal staff at the beginning of the system. The lyrics are: 'a - gnus De - i, Fi - li - us Pa - tris. Lamb of God, the Son of the Fa - ther.' There is a trill mark [tr] above the vocal staff in the second measure of the system.

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous system.

[40]

tr

Detailed description: This system contains the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous system. A trill mark [tr] is present above the treble staff in the final measure of the system.

Do mi - ne De - us, a - gnus De - i, Fi - li - us
Lord, God al - might - y, Lamb of God, the Son of the

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'Do mi - ne De - us, a - gnus De - i, Fi - li - us Lord, God al - might - y, Lamb of God, the Son of the'.

Pa - tris, Do - mi - ne De - us, a - gnus
 Fa - ther, Lord, God al - might-y, Lamb of

[50]

De - i, Fi - li - us Pa
 God, Son of the Fa

- tris,
 - ther,

[60]

Fi - li - us Pa
 Son of the Fa

tris,
ther,

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains a series of eighth and sixteenth notes, with lyrics '- tris,' and '- ther,' aligned with the notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more sparse bass line in the left hand.

[tr] [70]

Fi - li - us Pa - tris.
Son of the Fa - ther.

The second system continues the musical score. It includes a vocal line with lyrics 'Fi - li - us Pa - tris.' and 'Son of the Fa - ther.' The vocal line has a trill mark [tr] above the first measure and a measure rest [70] above the second measure. The piano accompaniment continues with similar rhythmic patterns.

The third system of the musical score is primarily piano accompaniment. It features a complex rhythmic pattern in the right hand with many sixteenth notes, while the left hand provides a steady bass line.

The fourth system of the musical score is primarily piano accompaniment, similar to the third system. It features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. A trill mark 'tr' is visible above a note in the right hand towards the end of the system.

8. Qui Tollis (Chorus)

Adagio

pp

Soprano

Qui tol - lis pec - ca - ta mun - di, mi - se -
For - give us for our trans - gres - sions, hear us

Alto

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se -
For - give us for our trans - gres - sions, for - give us, hear us

Tenor

Qui tol - lis pec - ca - ta mun - di, mi - se -
For - give us for our trans - gres - sions, hear us

Bass

Qui tol - lis pec - ca - ta mun - di, mi - se -
For - give us for our trans - gres - sions, hear us

Adagio

pp

Piano

re - re no - bis, Qui tol - lis pec - ca - ta mun - di
Lord, for - give us, For - give us for our trans - gres - sions,

re - re no - bis, Qui tol - lis pec - ca - ta
Lord, for - give us, For - give us for our trans -

re - re no - bis, Qui tol - lis pec -
Lord, for - give us, For - give us for

re - re no - bis, Qui
Lord, for - give us, For -

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 -

mun - di su - sci - pe de - pre - ca - ti - o - nem,
 gres - sions, hear us Lord, heed our sup - pli - ca - tion,

ca - ta mun - di su - sci - pe de - pre - ca - ti -
 our trans - gres - sions, hear us Lord, heed our sup - pli -

tol - lis pec - ca - ta mun - di su - sci - pe
 give us for our trans - gres - sions, hear us Lord,

[10]

o - nem nos tram, pec - ca - ta mun - di
 ca - tion, O Lord, our sup - pli - ca - tion,

de - pre - ca - ti - o - nem nos tram, Qui tol - lis pec - ca - ta
 heed our sup - pli - ca - tion O Lord, For - give us, our sup - pli -

o - nem nos tram,
 ca - tion O Lord,

de - pre - ca - ti - o - nem nos tram, Qui
 heed our sup - pli - ca - tion O Lord, For

[10]

su - sci - pe de - pre - ca - ti -
 hear us Lord, heed our sup - pli -

mun - di su - sci - pe de - pre - ca - ti -
 ca - tion, hear us Lord, heed our sup - pli -

pec - ca - ta mun - di su - sci - pe
 our sup - pli - ca - tion, hear us Lord,

tol - lis pec - ca - ta mun - di pec - ca - ta
 give us, our sup - pli - ca - tion, our sup - pli -

o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram.
 ca - tion O Lord, heed our sup - pli - ca - tion, O Lord.

o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram.
 ca - tion, O Lord, heed our sup - pli - ca - tion, O Lord.

de - pre - ca - ti - o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram.
 heed our sup - pli - ca - tion O Lord, heed our sup - pli - ca - tion, O Lord.

mun - di su - sci - pe de - pre - ca - ti - o - nem nos - tram.
 ca - tion, hear us Lord, heed our sup - pli - ca - tion, O Lord.

9. Qui Sedes

(Aria for alto)

Largo

Piano

[f]

[sim.]

The piano introduction consists of two systems of music. The first system features a treble clef with a 3/8 time signature and a bass clef. The treble staff contains a series of chords and single notes, with a dynamic marking of [f] and a [sim.] marking. The bass staff contains a steady eighth-note accompaniment. The second system continues the accompaniment in the bass staff.

This system shows the piano accompaniment for the first vocal line. The treble staff has a melodic line with some rests, while the bass staff continues the eighth-note accompaniment.

This system shows the piano accompaniment for the second vocal line. The treble staff has a melodic line with some rests, while the bass staff continues the eighth-note accompaniment.

Qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris
Thou sit - test be - side the Lord, be - side the Fa - ther

p

The vocal line begins with the lyrics "Qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris". The piano accompaniment features a treble staff with chords and a bass staff with an eighth-note accompaniment. A dynamic marking of *p* is present. The time signature changes from 3/8 to 6/8.

[10]

mi - se - re re, mi - se - re - re no -
grant - us mer - cy, grant - us mer - cy O

The vocal line continues with the lyrics "mi - se - re re, mi - se - re - re no - grant - us mer - cy, grant - us mer - cy O". The piano accompaniment continues with chords in the treble and eighth notes in the bass. A bracketed number [10] is above the first measure of the vocal line.

bis. Lord. Qui se - des qui
sit - test, Thou

f *p*

se - des ad dex - te - ram Pa - tris, mi - se - re -
sit - test be - side the Fa - ther, grant us mer -

re, mi - se - re - re no -
cy, grant us mer - cy O

[20] bis Lord, mi - se - re -
grant us mer -

f *p*

re, mi - se - re
cy, grant us - mer

re, mi - se - re re no - cy, grant us mer - cy O

bis, mi - se - re - re, mi - se - re - re no - bis.
Lord, grant us - mer - cy, grant us - mer - cy O - Lord.

[tr]

10. Quoniam Tu Solus Sanctus

(Aria for Soprano)

Allegro

Piano *[f]*

Quo - ni - am tu so - lus san - ctus, Quo - ni - am tu
 Thou a - lone art ho - ly, O Christ, Thou a - lone art

[10]

so - lus Do - mi - nus, tu so - lus al - tis - si - mus
 ho - ly, Lord a - bove, Thou on - ly art Lord most high,

[tr]

Je su Chri - ste.
Christ our Sav - iour.

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu
Thou a - lone art ho - ly, O Christ, art ho - ly Lord a - bove, Thou

[20]

so - lus al - tis - si - mus Je
on - ly art Lord most high, Christ

tr

su Chri - ste,
our Sav - iour,

tu so - lus san - ctus,
Thou on - ly ho - ly,

tu so - lus Do - mi - nus,
Thou on - ly Lord a - bove,

tu so - lus al - tis - si - mus
Thou on - ly art Lord most high,

Je
Christ

p

[30]

- su Chri - ste.
- our Sav - iour.

11. Cum Sancto Spiritu (Chorus)

Adagio *[f]* Allegro

Soprano
Cum san - cto Spi - ri - tu, Cum san-cto
And with the Ho - ly Ghost, And with the

Alto
Cum san - cto Spi - ri - tu,
And with the Ho - ly Ghost,

Tenor
Cum san - cto Spi - ri - tu,
And with the Ho - ly Ghost,

Bass
Cum san - cto Spi - ri - tu, Cum san - cto Spi - ri - tu
And with the Ho - ly Ghost, And with the Ho - ly Ghost

Adagio *[f]* Allegro

Piano

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

in glo - ri - a De - i Pa - tris,
 in glo - ry of God the Fa - ther,

Pa - tris, A - men, A - :
 Fa - ther, A - men, A - :

Cum san - cto Spi - ri - tu
 And with the Ho - ly Ghost,

Cum san - cto
 And with the

De - i Pa - tris, A - men,
 God the Fa - ther, A - men,

[10]

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

in glo - ri - a De - i Pa - tris,
in glo - ry of God the Fa - ther,

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

[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

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

[20]

De - i Pa - tris, A - men.
God the Fa - ther, A - men.

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

men.
men.

Pa - tris, A - men.
Fa - ther, A - men.

[20]

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

Cum san - cto Spi - ri - tu in
And with the Ho - ly Ghost in

Cum san - cto Spi - ri - tu in
And with the Ho - ly Ghost in

A - men.
A - men.

|30|

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,

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A rehearsal mark |30| is placed above the first vocal staff.

|30|

men, Cum san - cto Spi - ri - tu in
 men, And with the Ho - ly Ghost in

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 - men, A - men, A - men,

Cum san - cto Spi - ri - tu in
 And with the Ho - ly Ghost in

The second system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. A rehearsal mark |30| is placed above the first vocal staff.

glo - ri - a De - i Pa - tris, A - men, A -
 glo - ry of God the Fa - ther, A - men, A -

men, Cum san - cto Spi - ri -
 men, And with the Ho - ly

men, A -
 men, A -

glo - ri - a De - i Pa - tris, A - men,
 glo - ry of God the Fa - ther, A - men,

men, Cum san - cto Spi - ri -
 men, And with the Ho - ly

tu in glo - ri - a De - i Pa - tris,
 Ghost in glo - ry of God the Fa - ther,

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

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 -

[40]

tu in glo - ri - a De - i Pa - tris, A -
Ghost in glo - ry of God the Fa - ther, A -

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

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

men, Cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,
men, And with the Ho - ly Ghost in glo - ry of God the Fa - ther,

[40]

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 - men, A - - - - -

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

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

men.
men.

men.
men.

men.
men.

men.
men.

[50]

Cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,
And with the Ho - ly Ghost in glo - ry of God the Fa - ther,

Cum san - cto Spi - ri - tu in glo - ri - a De - i
And with the Ho - ly Ghost in glo - ry of God the

A - men,
A - men,

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

[50]

A - men, A - men, Cum san - cto Spi - ri -
 A - men, A - men, And with the Ho - ly

Pa - tris, A - men, A - men, A -
 Fa - ther, A - men, A - men, A -

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

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

tu, Cum san - cto Spi - ri -
 Ghost, And with the Ho - ly

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 Pa - tris, A -
 men, And with the Ho - ly Ghost in glo - ry with God the Fa - ther, A -

Cum san - cto Spi - ri - tu,
 And with the Ho - ly Ghost,

tu in glo - ri - a De - i Pa - tris,
 Ghost in glo - ry of God the Fa - ther,

Pa - tris, A - men, A -
 Fa - ther, A - men, A -

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

Cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris in
 And with the Ho - ly Ghost in glo - ry with God the Fa - ther, in

[60]

De - i Pa - tris, A - men, A - men, A -
 God the Fa - ther, A - men, A - men, A -

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

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

glo - ri - a De - i Pa - tris, A - men, A -
 glo - ry of God the Fa - ther, A - men, A -

[60]

men, A - men, A - men,
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 -

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

A - men, Cum san - cto
A - men, And with the

- men, A -
- men, A -

- men, A -
- men, A -

- men, Cum san - cto Spi - ri - tu,
- men, And with the Ho - ly Ghost,

[70]

Spi - ri - tu, Cum san - cto Spi - ri - tu,
Ho - ly Ghost, And with the Ho - ly Ghost,

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

Cum san - cto Spi - ri - tu, Cum san - cto Spi - ri - tu in
And with the Ho - ly Ghost, And with the Ho - ly Ghost in

[70]

Cum san - cto
And with the

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

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

glo - ri - a De - i Pa - tris, A - men,
glo - ry of God the Fa - ther, A - men,

Spi - ri - tu in glo - ri - a
Ho - ly Ghost in glo - ry of

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, 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

Cum san - cto Spi - ri - tu in glo - ri - a De - i
And with the Ho - ly Ghost in glo - ry of God the

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

De - i Pa - tris, De - i Pa - tris, A - - men, A - - men.
God the Fa - ther, 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.

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.