

ANTONIO
VIVALDI
(1678 – 1741)

GLORIA
RV589

Edited by Clayton Westermann

FULL SCORE

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Gloria.

Vivaldi

Edited by Clayton Westermann

1. Gloria in Excelsis.

Allegro

Musical score for Tromba (inc), Oboe, Violin I, Violin II, and Viola. The score is in G major and common time (C). The Tromba and Oboe parts begin with a forte (f) dynamic. The Violin I and II parts also begin with a forte (f) dynamic. The Viola part begins with a forte (f) dynamic. The Tromba and Oboe parts play a rhythmic pattern of eighth notes, while the Violin I and II parts play a more melodic line. The Viola part plays a rhythmic pattern of eighth notes.

Musical score for Soprano, Alto, Tenor, and Bass. The score is in G major and common time (C). All vocal parts are marked with a forte (f) dynamic. The Soprano, Alto, Tenor, and Bass parts are all marked with a forte (f) dynamic. The vocal parts are currently silent, indicated by a horizontal line across the staff.

Musical score for Basso Continuo. The score is in G major and common time (C). The Basso Continuo part begins with a forte (f) dynamic. The Basso Continuo part plays a rhythmic pattern of eighth notes.

5

Two staves of musical notation. The top staff contains a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet. The bottom staff contains a bass line with eighth notes and rests.

Two staves of musical notation. The top staff contains a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet. The bottom staff contains a bass line with eighth notes and rests. Measure numbers 6, 7, and 6 are written below the bottom staff.

10

Two staves of musical notation. The top staff contains a melodic line with quarter notes and eighth notes. The bottom staff contains a bass line with quarter notes and eighth notes.

Four staves of musical notation. The top two staves contain a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet. The bottom two staves contain a bass line with eighth notes and rests. Measure numbers 7, 6, 7, 6, 7, 6, and 7 are written below the bottom staff.

Tromba (C)
Oboe
vi. I
vi. II
vla.
Sopr.
Alto
Ten.
Bass.
Basso Continuo

[f] Glo-ri-a, glo-ri-fi-cy,
Glo-ri-a, glo-ri-fi-cy,
Glo-ri-a, glo-ri-fi-cy.

5
4
3

Glo - Ri - A,
glo - ri - fy,
Glo - Ri - A,
glo - ri - fy,
Glo - Ri - A,
glo - ri - fy,
Glo - Ri - A,
glo - ri - fy,

in
Praise

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

25

P in Ex - CEL - sis DE - o, [f] Glo - Ri - A, Glo - Ri -
 Praise God in the high - est, glo - ri - fy, glo - ri -
 P in Ex - CEL - sis DE - o, [f] Glo - Ri - A, Glo - Ri -
 Praise God in the high - est, glo - ri - fy, glo - ri -
 P in Ex - CEL - sis DE - o, [f] Glo - Ri - A, Glo - Ri -
 Praise God in the high - est, glo - ri - fy, glo - ri -

A, Glo - Ri - A, Glo - Ri - A, in EX - CEL - sis DE -
 fy, glo - ri - fy, glo - ri - fy, Praise God in the high -
 A, Glo - Ri - A, Glo - Ri - A, in EX - CEL - sis DE -
 fy, glo - ri - fy, glo - ri - fy, Praise God in the high -
 A, Glo - Ri - A, Glo - Ri - A, in EX - CEL - sis DE -
 fy, glo - ri - fy, glo - ri - fy, Praise God in the high -

35

40

in Ex - CEL
 in the high -
 in Ex - CEL
 in the high -
 in Ex - CEL
 in the high -

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

45

<i>Cis</i> <i>est</i>	<i>DE</i> <i>Praise</i>	<i>o,</i> <i>god,</i>
<i>Cis</i> <i>est</i>	<i>DE</i> <i>Praise</i>	<i>o,</i> <i>god,</i>
<i>Cis</i> <i>est</i>	<i>DE</i> <i>Praise</i>	<i>o,</i> <i>god,</i>
<i>Cis</i> <i>est</i>	<i>DE</i> <i>Praise</i>	<i>o,</i> <i>god,</i>

50

Glo - Ri - A, in Ex - cel - sis, Glo - Ri - A in Ex - cel - sis DE -

glo - ry to God al - mighty, glo - ry to God al - mighty glo -

Glo - Ri - A, in Ex - cel - sis, Glo - Ri - A in Ex - cel - sis DE -

glo - ry to God al - mighty, glo - ry to God al - mighty glo -

Glo - Ri - A, in Ex - cel - sis, Glo - Ri - A in Ex - cel - sis DE -

glo - ry to God al - mighty, glo - ry to God al - mighty glo -

Glo - Ri - A in Ex - cel - sis, Glo - Ri - A in Ex - cel - sis DE -

glo - ry to God al - mighty, glo - ry to God al - mighty glo -

55

o, ry, Glo - Ri - A, in EX - CEL - sis DE - o, ry,
 glo - ry to god al - migh - ty glo -

o, ry, Glo - Ri - A, in EX - CEL - sis DE - o, ry,
 glo - ry to god al - migh - ty glo -

o, ry, Glo - Ri - A, in EX - CEL - sis DE - o, ry,
 glo - ry to god al - migh - ty glo -

o, ry, Glo - Ri - A, in EX - CEL - sis DE - o, ry,
 glo - ry to god al - migh - ty glo -

60

65

Musical notation for the first system, featuring two staves with treble clefs and a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and rests.

Musical notation for the second system, featuring three staves with treble clefs and a key signature of one sharp (F#). The notation includes eighth notes, quarter notes, and rests.

Musical notation for the third system, featuring five staves with treble clefs and a key signature of one sharp (F#). It includes vocal lines with lyrics:

<i>cis,</i> <i>est,</i>	<i>Glo-Ri-A in Ex-CEL-sis DE - o.</i> <i>glo-ri-fy, praise god in the high - est.</i>
<i>cis,</i> <i>est,</i>	<i>Glo-Ri-A in Ex-CEL-sis DE - o.</i> <i>glo-ri-fy, praise god in the high - est.</i>
<i>cis,</i> <i>est,</i>	<i>Glo-Ri-A in Ex-CEL-sis DE - o.</i> <i>glo-ri-fy, praise god in the high - est.</i>
<i>cis,</i> <i>est,</i>	<i>Glo-Ri-A in Ex-CEL-sis DE - o.</i> <i>glo-ri-fy, praise god in the high - est.</i>

Musical notation for the fourth system, featuring a single staff with a bass clef and a key signature of one sharp (F#). The notation includes eighth notes and rests, with fingerings 7, 5, 4, and 3 indicated below the staff.

70

Truba.
ob.
Vl. I
Vl. II
Vla.
C.B.
Conti.

2. Et in terra Pax

Andante.

(Chorus.)

Violin I
Violin II
Viola
Soprano
Alto
Tenor
Bass
Basso Continuo

5

VI. I

VI. II

Vla.

Sop.

Alto

Ten.

Bass

Basso Continuo

[mp] ET iN
and on

10

[mp] ET iN
and on

TER earth

RA let

PAX Peace

Ho be

Mi - Ni - BUS,
known to men,

TER earth

[mp] ET iN
and on

TER earth

[mp] ET iN
and on

TER earth

46 46 9 8 7

Piano accompaniment for the first system, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The middle and bottom staves are in bass clef. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Vocal line and piano accompaniment for the second system. The vocal line is on a single staff with lyrics in Latin and English. The piano accompaniment continues from the first system. The lyrics are: TER - RA earth, RA let, PAX Peace, HO be, MI - NI - BUS, known to men, ET in and on, BO - NE, Bo earth, VE, peace on, VO - men to men.

Piano accompaniment for the third system, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The middle and bottom staves are in bass clef. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Vocal line and piano accompaniment for the fourth system. The vocal line is on a single staff with lyrics in Latin and English. The piano accompaniment continues from the third system. The lyrics are: TER - RA earth, PAX let peace be, HO - MI - NI - BUS, known by men, BO - NE, peace on, BO earth, VE to, TA - TIS, good will, of men, of good will, ET in and on, TER - RA earth, PAX let peace be, HO - MI - NI - BUS, known by men, BO - NE, peace on.

Piano accompaniment for the fifth system, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The middle and bottom staves are in bass clef. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Vo - men - Lun - TA - TIS, Pax Ho - Mi - Ni - BUS, known by men,
 of good will, Peace be known by men,
 ET IN TER - RA PAX HO - Mi - Ni - BUS, known by men,
 and on earth let peace be known by men,
 Bo - NE PEACE - VE to women Lun of TA - TIS, good will,

Bo - NE PEACE - VE to women Lun of TA - TIS, good will,
 Bo - NE PEACE - VE to women Lun of TA - TIS, good will,
 Vo - men Lun - TA - TIS, good will, ET IN TER - RA
 of of and on earth let
 Bo - NE PEACE - VE to women Lun of TA - TIS, good will,
 Bo - NE PEACE - VE to women Lun of TA - TIS, good will,
 Vo - men Lun of TA - TIS, good will, ET IN TER - RA
 of of and on earth let

7 # 6 4 # 5 6 3 6 6 5

This is a handwritten musical score for a Latin hymn, likely the Credo. The score is written on ten staves, with the top three staves representing the vocal line and the bottom seven staves representing the piano accompaniment. The key signature is one sharp (F#), and the time signature is 7/8. The lyrics are written in Latin and English. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are:

PAX HO - MI - NI - BUS, known by men,
 BO - NE PEACE TO VO - LU - N - TA - MEN OF GOOD

TIS, will, ET IN TER - RA let PAX HO - MI - NI - BUS, known by men,
 TIS, will, and on TER - RA let PAX HO - MI - NI - BUS, known by men,
 TIS, will, Bo - NE, Peace on

The score also includes some numerical markings at the bottom, such as 9, 8, 7, 46, 6, 7, and a bracketed sharp sign [#].

Musical notation for the first system, including vocal line and piano accompaniment.

ET in TER - RA PAX, ET in
and on earth let peace, and on

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

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

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

Musical notation for the second system, including vocal line and piano accompaniment.

50

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

BO - NE VO - LUN - TA - TIS, ET IN TER - RA PAX ET IN
Peace to men of good will, and on earth let Peace and on

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

7 6 7 #3 47 6 5 3

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the first system, including vocal lines and piano accompaniment.

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

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

Musical notation for the second system, including vocal lines and piano accompaniment.

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

75

First system of musical notation, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Vocal lines with lyrics for the first system. The lyrics are:

PAX Ho - Mi - Ni - BUS, Bo - NE -

peace be known by men, Peace to -

PAX Ho - Mi - Ni - BUS, Bo - NE -

peace be known by men, Peace to -

vo -

men -

TER - RA PAX, Ho - Mi - Ni - BUS Bo -

earth let peace, be known by men Peace -

TER - RA PAX, Ho - Mi - Ni - BUS,

earth let peace, be known by men,

Second system of musical notation, continuing the vocal lines and piano accompaniment. The piano part continues with the same eighth-note accompaniment pattern.

Vocal lines with lyrics for the second system. The lyrics are:

vo - LU - TA -

men - of good -

LU - TA -

of good -

vo - LU - TA -

men - of good -

LU - TA -

of good -

Bo - NE - LU - TA -

peace to men of good -

85

TA
good

5
4 #3

3. Laudamus te (Duet for two Sopranos.)

Allegro

Musical score for Violin, Viola, and Bass Continuo. The Violin part starts with a forte dynamic *[f]* and includes a five-fingered scale. The Viola part also starts with a forte dynamic *[f]*. The Bass Continuo part includes a forte dynamic *[f]* and contains figured bass notation: $\frac{6}{5}$ and $[0]$. The score is divided into two systems by a double bar line.

Musical score for Soprano I and II. The Soprano I part begins at measure 70 and features a melodic line with a trill. The Soprano II part is mostly silent, with rests. The Bass Continuo part continues with figured bass notation: $[3]$, $\frac{6}{45}$, 7 , $\frac{6}{5}$, 7 , 7 , $\frac{6}{b5}$, 7 . The score is divided into two systems by a double bar line.

15 [tr] [p] [P]

Soprano I (Solo) [f] LAU- DA- MUS TE Soprano II (Solo) [f] LAU- WE Praise Thee Lord.

6(b)6 4 b5 7 6 b2 6 7 # 6/5 [6] 4 3 [P] 4 5 3

25

BE - NE - di - ci - Mus TE, A - do - RA - Mus TE, Glo-
 bless - ed be god on high, We a - dore Thy name, we
 DA - MUS TE, BE - NE - di - ci - Mus TE, A - du - RA - Mus TE,
 Praise Thee Lord, bless - ed be God on high, We a - dore Thy Name

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

30 35

Ri - Fi - CA - glo - ri - fy.
 we glo - ri - fy. Mus the

7 # 9 7 2 # 3 4 # 3 4

[f] [p]

TE Lord. LAU - DA - MUS We Praise Thee

[f] 6 5 [0] [P] 6 4 [#]

45 50

TE, BE-NE-DI - ci - Mus TE, A - Do - RA - Mus TE Glo - Ri - Fi - CA -
 Lord, blessed be god on high, we a - dore Thy Name. We glo - ri - by

TE, BE-NE-DI - ci - Mus TE A - Do - RA - Mus TE. Glo - Ri - Fi -
 Lord, blessed be god on high. We a - dore Thy Name. We glo - ri -

55

CA -
by

60

65

[tr]

Mus, Glo - Ri - Fi - CA - Mus TE.
Thee, We glo - ri - fy Thy Name.

Mus, Glo - Ri - Fi - CA - Mus TE.
Thee, We glo - ri - fy Thy Name.

6

[f]

[p]

70

[p]

[tr]

A - Do - RA - Mus TE. A - Do - RA - Mus TE.
We a - dore Thee Lord, We a - dore Thee Lord.

Glo - Ri - Fi - CA
glo - ry to God.

[p]

75

[tr] [f] [f]

Mus TE.
the Lord.

[f] 6 5 [p]

80 86

[p] [p]

LAU - DA - Mus TE. BE - NE - Di - ci - Mus TE. A - Do - RA - Mus TE. Glo - Ri - Fi -
 We Praise Thee Lord, blessed be God on high. We a - dare Thy Name, we glo - ri -

LAU - DA - Mus TE. BE - NE - Di - ci - Mus TE. A - Do - RA Mus TE. Glo - Ri - Fi -
 we praise Thee Lord, blessed be God on high. we a - dare Thy Name, we glo - ri -

[3] [p] 6 4 6 4 6 4 5 5 6 4 5 4

90

CA - MUS TE. A - DO - RA - MUS TE. A - DO - RA - MUS TE. Lord. Thy name, We a - dor Thee We a - dore Thee Lord.

CA - MUS TE. A - DO - RA - MUS TE. A - DO - RA - MUS TE. Lord. Thy name, We a - dor Thee We a - dore Thee Lord.

95

Glo - - Ri - Fi - CA - Mus the
glo - - ry to god - - - - -

Glo - - Ri - Fi - CA - Mus the
glo - - ry to god - - - - -

100

105

Musical notation system 1 (measures 110-115). Includes treble and bass staves with notes and a measure number '115' above the staff.

Empty musical notation system 2 (measures 110-115).

Musical notation system 3 (measures 110-115). Includes treble and bass staves with notes and fret numbers: [0], [3], 6, 4 5, 6, 5, [7].

Musical notation system 4 (measures 120-125). Includes treble and bass staves with notes and a measure number '120' above the staff. A circled measure number '125' is also present.

Empty musical notation system 5 (measures 120-125).

Musical notation system 6 (measures 120-125). Includes treble and bass staves with notes and fret numbers: 7, 6 6 7, 4 b5, 2 b5, b2 6 5 7 #, [6], [6 5 3].

4. Gratias Agimus Tibi.

(chorus.)

Adagio

The musical score is written for a chamber ensemble and a vocal quartet. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Adagio'. The instrumental parts (Violin I, Violin II, Viola, and Basso Continuo) are marked with a forte dynamic '(f)'. The vocal parts (Soprano, Alto, Tenor, and Bass) also begin with a forte dynamic '(f)'. The lyrics are in Latin and English, expressing gratitude to the Lord. The score consists of 12 measures, with a fermata over the final note of each vocal line.

Violin I: (f) G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Violin II: (f) G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Viola: (f) G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Soprano: (f) GRA-TI-AS A-Gi-MUS Ti-Bi, GRA-TI-AS A-Gi-MUS Ti-Bi.
We of-fer thanks un-to Thee, Lord, We of-fer thanks un-to Thee Lord.

Alto: (f) GRA-TI-AS A-Gi-MUS Ti-Bi, GRA-TI-AS A-Gi-MUS Ti-Bi.
We of-fer thanks un-to thee, lord, We of-fer thanks un-to thee, lord.

Tenor: (f) GRA-TI-AS A-Gi-MUS Ti-Bi, GRA-TI-AS A-Gi-MUS Ti-Bi.
We of-fer thanks un-to Thee, Lord, We of-fer thanks un-to thee lord.

BASS: (f) GRA-TI-AS A-Gi-MUS Ti-Bi, GRA-TI-AS A-Gi-MUS Ti-Bi.
We of-fer thanks un-to Thee, Lord, We of-fer thanks un-to thee Lord.

Basso Continuo: (f) 5, 6, 7, #6, #5, #.

5. Propter Magnam Gloriam (chorus.)

Allegro

Viol. I

Viol. II

Viola

Sop.

Alto.

Ten.

Bass.

Pro-PTER MA-GNAM Glo -
For Thy might is glo -

RI-AM,
Ti-ous,

Pro-PTER MA-GNAM Glo
For Thy might is glo -

RI-AM,
Ti-ous,

Pro-PTER MA-GNAM Glo - RI-AM
For Thy might is glo - Ti-ous

Pro-PTER MA-GNAM Glo -
For Thy might is glo -

- RI-AM,
- Ti-ous,

Pro-PTER MA-GNAM Glo -
For Thy might is glo -

BASSO Continuo

KEYBOARD ONLY

Vlc. And BASSO

[#]

Ri - AM TU - AM,
 Ver is glo - rious,
 AM TU - AM,
 is glo - rious,
 Ri - AM TU - AM,
 Ver is glo - rious,
 Ri - AM TU - AM,
 Ver is glo - rious,
 PRO - PTER MA - GNAM
 for Thy might for - e -
 PRO - PTER MA - GNAM
 for Thy might for - e -
 PRO - PTER MA - GNAM
 for Thy might for - e -
 PRO - PTER MA - GNAM
 for Thy might for - e -
 PRO - PTER MA - GNAM
 for Thy might for - e -
 PRO - PTER MA - GNAM
 for Thy might for - e -
 Ri - AM
 Ver is

5 # 5 # 4 3 # 4 3 # 4 3 # 4 3
 15 # 4 # 4 3 # 4 3 # 4 3
 # # 4 3 # 4 3 # 4 3
 # 5 6 5 6
 # 3 4 # 3 4

Ri - AM TU AM.
 Ver is glo - rious.
 Ri - AM TU AM.
 Ver is glo rious.
 TU glo AM.
 rious.
 Ri - AM TU AM.
 Ver is glo rious.

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

6. Domine Deus.
(Soprano Aria.)

Largo.

Oboe solo [mp]
 Soprano
 BASSO CONTINUO [mp]

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

1) [p] [mp] [tr] Soprano (Solo) [mp] Do - Mi - NE Lord - god a -

DE - US, REX CE - LES - tis, DE - US PA - TER, DE - US
bove us, King of hea - ven, god the Fa - ther, god the

15 16 [tr] TER OM - ni - po - TENS, ther om - ni - po - tent.

17 18 19 [tr] Do - Mi - NE DE - US, REX CE - LES - tis, DE - US PA - TER, Lord - god a - bove us, King of hea - ven, god the Fa - ther

1) p^r = PETITE REPRIS. MAY BE PLAYED PIANO.

20

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

[6] $b\frac{6}{5}$ [6] [6] [6] #

TER, OM - NI - PO - TENS, Do - MI - NE
Lord om - ni - po - tens, Lord God a -

7 [4 #3] b b7 [b]4 3 $\frac{6}{5}$

25

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

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

30

PA - TER, PA - TER, PA -
Fa - ther, Fa -

5/3 $\frac{6}{4} \frac{5}{3}$ $\frac{6}{4} \frac{5}{3}$ [mp]

TER OM-ni-po-TENS,
Lord om-ni-po-tens,

PA-
Fa-

[tr]

[6] [6]

35

TER, [mp] PA- TER OM-ni-po-TENS.
ther, the Lord om-ni-po-tens.

[tr]

[6] 1) [pr.] [mp] [5/4 3]

[6] 7 6

40

7 6 6/4 1) 5/3 [pr.] 6/4 5/3 [mp]

[tr]

5/4 3

7. Domine Fili Unigenite.

(Chorus.)

Allegro.

Violin I *[f]*

Violin II *[f]*

Viola *[f]*

Soprano

Alto

Tenor

Bass

Basso Continuo *[f]* 7 6 7 6 6

* ♩ should be performed ♩.. ♩

** ♪ should be performed ♪.

*[♩.. ♪]

10

[f] Do-Mi-NE Fi-Li US-i-GE-NI-TE, JE-CHRIST.
Born of the Fa-ther on-ly Son of God, christ.

*[♩.. ♪]

[f] Do-Mi-NE Fi-Li US-i-GE-NI-TE,
Born of the Fa-ther on-ly Son of God,

7 6 7 6 7 6 7 6

15

[f] Do-Mi-NE
Born of the

SU CHRIS-TE.
the Sa-viour.

** [♩.. ♪]

[f] Do-Mi-NE
Born of the

JE-CHRIST

SU CHRIS-TE.
the Sa-viour.

7 6 7 6 7 6 7 6 4

20

Musical notation for the first system, including vocal lines and piano accompaniment.

GE - Ni - TE, UN - i - GE - Ni - TE, JE - su the CHRIS -
 Son of god, on - ly Son of god, christ Sa -

UN - i - GE - Ni - TE, JE - su the CHRIS -
 on - ly Son of god, christ Sa -

Fi - Li, UN - i - GE - Ni - TE, JE - su the CHRIS -
 Fa - ther, on - ly Son of god, christ Sa -

JE - su, JE - su the CHRIS -
 Fa - ther, christ Sa -

Piano accompaniment for the first system, showing chords and bass line.

Musical notation for the second system, including vocal lines and piano accompaniment.

TE. Do - Mi - NE Fi - Li UN - i -
 Vioux. Born of the Fa - ther on - ly

TE. Do - Mi - NE Fi - Li UN - i -
 Vioux. Born of the Fa - * ther on - ly

TE. Do - Mi - NE Fi - Li UN - i -
 Vioux. Born of the Fa - ther on - ly

Piano accompaniment for the second system, showing chords and bass line.

GE - NI - TE, JE -
 son of god, christ
 UN - i - on - ly GE - NI - TE, JE -
 son of god, christ
 TE, VI - ous, Do - MI - NE Fi - Li UN - i - GE - NI - TE, JE -
 son of god, christ
 TE, VI - ous, Do - MI - NE Fi - Li UN - i - GE - NI - TE, JE -
 son of god, christ

su CHRIS - the sa -
 su CHRIS - the sa -

70

Do - Mi-NE Fi-Li, Do - Mi-NE
Born of the Fa-ther, born of the

Do - Mi-NE Fi-Li, Do - Mi-NE
Born of the Fa-ther, Born of the

SU CHRIS-TE, Do - Mi-NE Fi - Li,
the Sa - VIour, Born of the Fa - ther,

SU CHRIS-TE, Do - Mi-NE Fi-Li,
the Sa - VIour, Born of the Fa-ther,

75

Fi - Li UN-i-GE-ni-TE, JE - SU CHRIS - TE,
Fa - ther on - ly son of god, christ the Sa - VIour,

Fi - Li UN-i-GE-ni-TE, JE - SU CHRIS - TE,
Fa - ther on - ly son of god, christ the Sa - VIour,

Do - Mi-NE Fi-Li UN-i-GE-ni-TE, JE - SU CHRIS - TE,
Born of the Fa-ther on-ly son of god, christ the Sa - VIour,

Do - Mi-NE Fi-Li UN-i-GE-ni-TE, JE - SU CHRIS - TE,
Born of the Fa-ther on-ly son of god, christ the Sa - VIOUR.

7 7 6 7 7 6 4 5 3

Musical score for measures 91-95. The score consists of three systems. The first system contains measures 91-95, with measure numbers 91, 92, 93, 94, and 95 indicated above the staff. The second system contains measures 96-100, which are mostly empty staves with a few notes. The third system contains measures 101-105, with measure numbers 101, 102, 103, 104, and 105 indicated below the staff. The notation includes treble and bass clefs, various note values, and dynamic markings such as *f*.

Musical score for measures 106-110. The score consists of two systems. The first system contains measures 106-110, with measure numbers 106, 107, 108, 109, and 110 indicated above the staff. The second system contains measures 111-115, which are mostly empty staves. The notation includes treble and bass clefs, various note values, and dynamic markings such as *f* and *mf*.

8. Domine Deus, Agnus Dei. (Alto Aria and chorus.)

Adagio.

Violin I *f*

Violin II *f*

Viola *f*

Soprano *f*

Alto *f*

Tenor *f*

Bass *f*

Basso Continuo *f*

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

Alto Solo.

[mf] Do - Mi - NE DE - US, A - GNUS DE - i, Fi - Li - us PA - TRIS, Do - Mi - NE
 Lord god al - mighty, Lamb of god, the Son of the Fa - ther, Lord god al -

[mp]

[mp]

[mp]

[tr] DE - US, Do - Mi - NE DE - US, A - GNUS DE - i, Fi - Li - us PA - TRIS, Qui Tol - LIS PEC - CA - TA, Do - Mi - NE
 might - ty, Lord god al - mighty, Lamb of god, the Son of the Fa - ther, who grants us re - demp - tion, Lord god al -

[mp] Qui Tol - LIS PEC - CA - TA, who grants us re - demp - tion,

[mp] Qui Tol - LIS PEC - CA - TA, who grants us re - demp - tion,

Musical score for the first system, featuring vocal staves and piano accompaniment.

Musical score for the second system, including Latin lyrics and performance directions like "Solo" and "Tutti".

Qui TOL-LIS PEC-CA-TA, grants us re-demp-tion, Solo
 DE-US REX CELES-TIS, Qui TOL-LIS PEC-CA-TA, grants us re-demp-tion, Do-MI-NE Fi-LI UN-I-GENI-TE Qui TOL-LIS PEC-CA-TA, Do-MI-NE
 mighty King of hea-ven, who grants us re-demp-tion, born of the Fa-ther on-ly Son of God, who grants us re-demp-tion, Lord God al-

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

Musical score for the third system, primarily piano accompaniment with dynamic markings.

[mf]
 [mf]
 [mf]

Musical score for the fourth system, including Latin lyrics and performance directions like "Tutti" and "mf".

DE-US, Do-MI-NE DE-US, A-GNUS DE-I Fi-LI-US PA-TRIS, Qui TOL-LIS PEC-CA-TA MUX-DI
 migh-ty, Lord God al- migh-ty, Lamb of God, the Son of the Fa- ther, from our world-ly sins for-gives us
 [mf] Qui TOL-LIS PEC-CA-TA MUX-DI from our world-ly sins for-gives us
 [mf] Qui TOL-LIS PEC-CA-TA MUX-DI from our world-ly sins for-gives us.
 [mf] Qui TOL-LIS PEC-CA-TA MUX-DI from our world-ly sins for-gives us.

Musical notation for the first system, including vocal staves and piano accompaniment.

Musical notation for the second system with lyrics: A-GNUS DE-i, We be-seech Thee, Fi-Li-us PA-TRIS, Son of the Fa-ther, Mi-SE-RE-RE, Lord have mer-cy.

Musical notation for the third system with lyrics: A-GNUS DE-i, We be-seech Thee, Fi-Li-us PA-TRIS, Son of the Fa-ther.

Musical notation for the fourth system, including vocal staves and piano accompaniment.

Musical notation for the fifth system with lyrics: Mi-SE-RE-RE, Lord have mer-cy, NO BIS, US, TULLI, SOLO.

Musical notation for the sixth system with lyrics: Mi-SE-RE-RE, Lord have mer-cy, NO BIS, US, and performance markings like [6], [7], [5].

Mi-SE-RE-RE No Lord have mer-cy on Bis. us.

Mi-SE-RE-RE No Lord have mer-cy on Bis. us.

Mi-SE-RE-RE No Lord have mer-cy on Bis. us.

Mi-SE-RE-RE No Lord have mer-cy on Bis. us.

3 5 4 #3 40 [6] 7 7 7 [6]

[6] # 5 4 #3

9. Qui Tollis.

(Chorus.)

Adagio.

Violin I [p]

Violin II [p]

Viola [p]

Soprano [p] Qui Tol - Lis, PEC-CA-TA MUN - Di, PEC-CA-TA
For - give us, for our trans - gress - ions, for our trans -

Alto [p] Qui Tol - Lis, PEC-CA-TA MUN - Di,
For - give us, for our trans - gress - ions,

Tenor [p] Qui Tol - Lis, PEC-CA-TA MUN - Di,
For - give us, for our trans - gress - ions,

Bass [p] Qui Tol - Lis, PEC-CA-TA MUN - Di,
For - give us, for our trans - gress - ions,

BASSO Continuo [p]

7 5 7 b6 4 7 5 #4 2

KEYBOARD ONLY

MUN - Di gress - ions, SUS - ci - PE, hear us hard, Su - sci - PE, Su - sci - PE, DE - PRE - CA - Ti - heed our sup - pli -

PEC - CA - TA for our trans - gress - ions, MUN - Di, Su - sci - PE, Su - sci - PE, DE - PRE - CA - Ti - heed our sup - pli -

PEC - CA - TA for our trans - gress - ions, MUN - Di, Su - sci - PE, Su - sci - PE, DE - PRE - CA - Ti - heed our sup - pli -

PEC - CA - TA for our trans - gress - ions, MUN - Di, Su - sci - PE, Su - sci - PE, DE - PRE - CA - Ti - heed our sup - pli -

Tutti: # [6/8] [f] # 4/2 15

o - NEM, DE - PRE - CA - Ti - o - NEM Nos - TRAM, Ca - tion, heed our sup - pli - Ca - tion o Lord,

o - NEM, DE - PRE - CA - Ti - o - NEM Nos TRAM, Ca - tion, heed our sup - pli - Ca - tion o Lord,

o - NEM, DE - PRE - CA - Ti - o - NEM Nos TRAM, Ca - tion, heed our sup - pli - Ca - tion o Lord,

o - NEM, DE - PRE - CA - Ti - o - NEM Nos TRAM, Ca - tion, heed our sup - pli - Ca - tion o Lord,

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

DE - PRE-CA-Ti - o - NEM Nos - TRAM.
 heed our sup-pli - ca - tion o - TRAM.
 DE - PRE-CA-Ti - o - NEM Nos - TRAM.
 heed our sup-pli - ca - tion o - TRAM.
 DE - PRE-CA-Ti - o - NEM Nos - TRAM.
 heed our sup-pli - ca - tion o - TRAM.

KEYBOARD ONLY
 Tutti # [6] 7 6 5 4 #3 #

10. Qui Sedes ad Dexteram.

Alto Aria

Allegro.

Violin
 Viola
 Alto
 Basso Continuo

[f] # 7 [6] [0]

First system of musical notation, measures 1-6. The score is written for four staves. The key signature has one sharp (F#). Measure numbers 10 and 7 are indicated above the first and second staves respectively. Dynamic markings include $\#$ and $[\#]$ in the first measure, and $\#6$ in the sixth measure.

Second system of musical notation, measures 7-12. The score is written for four staves. Measure numbers 15 and 20 are indicated above the first staff. Dynamic markings include $[6]$, 46 , and 6 in the eighth and tenth measures.

Third system of musical notation, measures 13-18. The score is written for four staves. Measure numbers 25 and 7 are indicated above the first and second staves respectively. Dynamic markings include $[f]$ in the fourteenth measure. The text "Cui: Thou" is written in the fourteenth measure. Additional markings include $\#$, $[0]$, and $[\frac{5}{4} \#3]$ in the first, third, and fifth measures.

30

[P]

SE - sit - DES AD DEX - TER - AM
sit - zeth fe - side god the

[6] [5] [6]

35

35

40

PA - TRIS, Mi - SE - RE -
Fa - ther, grant US MER-

7

45

45

PA - TRIS, Mi - SE - RE -
Fa - ther, grant US MER-

7 6

50 55

RE, *Cy*, MI - SE - RE - RE, MI - SE - RE - RE
grant US mer - cy, grant US, mer - cy

60

[tr] *[f]* No - Bis, Qu;
[f] Lord, Thou

65 70

SE - DES, AD DEX - TER - AM PA - TRIS, SE - RE -
Grant US mer - sit - teth be - side God the Fa - ther, grant US mer -

75

80 *f*

Musical score for measures 75-80. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The piano part includes chords marked with numbers and accidentals: 7, [6], b, #, and #. The vocal line includes a trill (tr) and dynamic markings [f] and [cf].

RE No - Bis,
cy o Lord,

85

Musical score for measures 85-90. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The piano part includes chords marked with numbers and accidentals: 7, #, [0], [#6], and [6]. The vocal line includes lyrics: Mi - SE - RE - grant us mer -

90

95

Musical score for measures 90-95. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The piano part includes chords marked with numbers and accidentals: 7, 7, b, and [0]. The vocal line includes a trill (tr) and lyrics: RE No - Bis, cy - o Lord,

700

Qui SE - DES AD DEX - TER - AM
Thou sit - teth be - side God the

[P]

[6] 6/5 [6]

105 110

PA - TRIS, Mi - SE - RE -
Fa - ther, grant us mer -

#4

115 120

RE, cy, Mi - SE - RE - RE, Mi - SE - RE - RE No -
cy, grant us mer - cy, grant us mer - cy 0

[tr]

125

130

Bis,
Lord,

Mi-SE - RE-RE, Mi-SE - RE-RE, Mi-SE - RE-RE No -
grant us mer-cy, grant us mer-cy, grant us mer-cy 0

46 #

135

140

Bis.
Lord,

[f] [f]

[#] #6 [#]

145

150

46 6 [0] [5/4 #3]

11. Quoniam tu solus Sanctus.

[Allegro.]

(Chorus.)

Tromba *(f)*

Oboe *(f)*

Violin I *(f)*

Violin II *(f)*

Viola *(f)*

Soprano

Alto

Tenor

Bass

Basso Continuo *(f)*

5

[f] Quo-ni-AM Tu So-lus SAN-CTUS,
Thou a-lone art Holy o christ,

[f] Quo-ni-AM Tu So-lus SAN-CTUS,
Thou a-lone art Holy o christ,

[f] Quo-ni-AM Tu So-lus SAN-CTUS,
Thou a-lone art Holy o christ,

[f] Quo-ni-AM Tu So-lus SAN-CTUS,
Thou a-lone art Holy o christ,

5/4 3

10

Tu So - lus Do - mi - nus, Tu so -
 Thou a - lone art Lord God, Thou a -
 Tu So - lus Do - mi - nus, Tu so -
 Thou a - lone art Lord God, Thou a -
 Tu So - lus Do - mi - nus, Tu so -
 Thou a - lone art Lord God, Thou a -

15

<i>Lus</i>	<i>AL -</i>	<i>Tis - si - Mus,</i>	[f] <i>JE - su</i>	<i>CHRIS -</i>	<i>TE,</i>
<i>lone</i>	<i>art</i>	<i>Lord most high,</i>	<i>christ our</i>	<i>Sa -</i>	<i>viour,</i>
<i>Lus</i>	<i>AL -</i>	<i>Tis - si - Mus,</i>	[f] <i>JE - su</i>	<i>CHRIS -</i>	<i>TE,</i>
<i>lone</i>	<i>art</i>	<i>Lord most high.</i>	<i>Christ our</i>	<i>Sa -</i>	<i>viour,</i>
<i>Lus</i>	<i>AL -</i>	<i>Tis - si - Mus,</i>	[f] <i>JE - su</i>	<i>CHRIS -</i>	<i>TE,</i>
<i>lone</i>	<i>art</i>	<i>Lord most high,</i>	<i>christ our</i>	<i>Sa -</i>	<i>viour,</i>
<i>Lus</i>	<i>AL -</i>	<i>Tis - si - Mus,</i>	[f] <i>JE - su</i>	<i>CHRIS -</i>	<i>TE,</i>
<i>lone</i>	<i>art</i>	<i>Lord most high,</i>	<i>christ our</i>	<i>Sa -</i>	<i>viour,</i>

JE - SU	CHRIS - TE.		
Christ OUR.	Sa - Viour.		
JE - SU	CHRIS - TE.		
Christ OUR.	Sa - Viour.		
JE - SU	CHRIS - TE.		
Christ OUR	Sa - Viour.		
JE - SU	CHRIS - TE		
Christ OUR	Sa - Viour.		

12. Com Sancto Spiritu.

(Chorus.)

Allegro.

Tromba

Oboe

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

[f] Cum SAN-cto Spi-ri-tu in Glo-ri-a DE-i PA-TRIS, in Glo-ri-a DE-i
 and with the Ho-ly Ghost, in glo-ry of God the Fa-ther, in glo-ry of God the

[f] Com 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.

BASSO Continuo

[f] (6) 6 [#] (6)

Musical notation for the first system, including a vocal line and piano accompaniment.

Musical notation for the second system, including a vocal line and piano accompaniment.

Musical notation for the third system with Latin lyrics and vocal parts.

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

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

Musical notation for the fourth system, including a vocal line and piano accompaniment.

[Tutti.] [6] [#]

15

20

Musical notation for the first system, measures 1-4. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music features various note values including quarter notes, eighth notes, and half notes, with some notes beamed together.

Musical notation for the second system, measures 5-8. It consists of three staves. The top two staves are identical to the first system. The bottom staff continues the bass line with similar rhythmic patterns and note values.

Musical notation for the third system, measures 9-12. It consists of four staves. The top three staves are mostly empty, with only a few notes in the final measure. The bottom staff contains the vocal line with lyrics: "Cum And SAN-CTO Spi - Ri - with the Ho - ly". The lyrics are written in a mix of uppercase and lowercase letters. There are also some handwritten annotations like "A -" and "a -" below the lyrics.

Musical notation for the fourth system, measures 13-16. It consists of a single staff with a bass clef and a key signature of one sharp. The music features a sequence of notes with dynamic markings like *f* and *p*. There are also some performance instructions: "[Tutti] 4", "[KEYBOARD]", and "[Tutti] 2".

30

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

MEN. A - MEN.
 men. a -

MEN. A - MEN.
 men. a -

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

35

A - MEN. CUM SAN-CTO SPI-RI-TU, IN
 a - men. and with the Ho-ly ghost, in

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 -

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

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

[KEYBOARD.] 5/4 3/4 [TUTTI.] 7/7

45

The first system of music consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with various note values and rests. The second staff is a piano accompaniment line with a treble clef, featuring a bass line and a treble line with chords and moving lines. The third and fourth staves are empty. The fifth staff is a piano accompaniment line with a bass clef, showing a bass line with chords and moving lines.

The second system of music consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. It contains the lyrics "A - MEN." and "a - men." written below the notes. The second staff is a piano accompaniment line with a treble clef, featuring a bass line and a treble line with chords and moving lines. The third and fourth staves are empty. The fifth staff is a piano accompaniment line with a bass clef, showing a bass line with chords and moving lines.

The third system of music consists of a single staff with a bass clef and a key signature of two sharps. It contains a bass line with chords and moving lines. Below the staff, there are handwritten chord symbols: "4 #3", "43", "[#3]", "#", "#", "7 6 #".

50

CUM SAN-CTO Spi-ri-tu, CUM SAN-CTO Spi-ri-tu, A - MEN. A - MEN.
 and with the Ho-ly ghost, and with the Ho-ly ghost, a - men. a - men.

CUM SAN-CTO Spi-ri-tu, A - MEN. A - MEN.
 and with the Ho-ly ghost, a - men. a - men.

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

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

55

Musical notation for the first system, measures 55-58. It consists of two staves in G major. The upper staff contains a melodic line with quarter and eighth notes. The lower staff contains a bass line with quarter notes and rests.

Musical notation for the second system, measures 59-62. It consists of four staves. The top two staves continue the melodic and bass lines from the first system. The bottom two staves contain a new melodic line with quarter notes.

Musical notation for the third system, measures 63-66, with lyrics. It consists of four staves. The lyrics are written below the staves, with some words in italics. The music includes quarter and eighth notes.

CUM SAN-CTO Spi - Ri - tu, in Glo - Ri - A DE - i, DE - i PA - TRIS
 and with the Ho - ly ghost, in glo - ry of God the Fa - ther, God the

CUM SAN-CTO SPI-RI-TU IN Glo-Ri-A-DE-i PA-TRIS, A - MEN. A - MEN.
 and with the Ho-ly ghost in glo-ry of God the Fa-ther, a - men. a - men.

CUM SAN-CTO SPI-RI-TU IN Glo-Ri-A-DE-i PA-TRIS, A - MEN. A - MEN. A - MEN.
 and with the Ho-ly ghost in glo-ry of God the Fa-ther, a - men. a - men. a - men.

CUM SAN-CTO SPI - RI TU, CUM SAN-CTO SPI-RI-TU IN GLO-RIA DE-i PA - TRIS, IN GLO-RIA DE-i
 and with the Ho - Ly ghost, and with the Ho-ly ghost in glory of God the Fa-ther, in glory of God the

Musical notation for the fourth system, measures 67-70, with figured bass. It consists of a single staff with a bass clef. The notes are quarter notes, and the figures below are: 6 6 / 4 5, 5 6, [5] [6 / #4], [6], [6], [6].

65

Musical notation for the first system, featuring a vocal line and a piano accompaniment line.

Musical notation for the second system, including vocal and piano parts.

Musical notation for the third system, with lyrics and performance instructions for men's voices.

MEN. CUM SAN-CTO SPI-RI-TU, CUM SAN-CTO SPI-RI-TU, CUM SAN-CTO SPI-RI-TU IN
 men, and with the Ho-ly ghost. and with the Ho-ly ghost, and with the Ho-ly ghost in

Musical notation for the fourth system, primarily piano accompaniment with figured bass.

4 6 9 8 4#3 7 6 [#] [6] [#] [6] [7] [6]

70

The musical score is written in G major (one sharp) and 4/4 time. It consists of several systems of staves. The first system shows the vocal melody and accompaniment. The second system continues the vocal parts. The third system includes lyrics for the vocal parts: "CUM SAN-CTO SPI-RI-TU, IN GLO-RI-A" and "and with the Ho-ly ghost, in glo-ry of". Below the vocal staves, there are parts for "MEN. A - men. a -" and "A - a -". The fourth system continues the lyrics: "CUM SAN-CTO SPI-RI-TU IN GLO-RI-A DE-i" and "and with the Ho-ly ghost in glory of God the". Below this, there are parts for "MEN. A - men. a -" and "MEN, CUM SAN-CTO SPI-RI-TU IN GLO-RI-A DE-i". The fifth system shows the keyboard accompaniment with fingerings: 5, 4, 3, 2, 6, 5, 7, #6. It also includes performance instructions: "[KEYBOARD]", "[Tutti]", and "[6]".

GLORIA DEI PA-TRIS, A -
glory of God the Fa-ther, a -

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

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

MEN. A - men. a -
MEN, CUM SAN-CTO SPI-RI-TU IN GLO-RI-A DE-i
men, and with the Ho-ly ghost in glory of God the

MEN. A - men. a -
CUM SAN-CTO SPI-RI-TU IN GLO-RI-A DE-i
and with the Ho-ly ghost in glory of God the

5 4 3 2 6 5 7 #6
[KEYBOARD] [Tutti] [6]

75

Musical notation for the first system, consisting of two staves. The upper staff contains a series of eighth notes followed by a half note, and the lower staff contains a series of quarter notes.

Musical notation for the second system, consisting of two staves. The upper staff contains a series of quarter notes, and the lower staff contains a series of quarter notes.

Musical notation for the third system, including lyrics and vocal parts. The lyrics are: DE-i PA-TRIS, DE-i PA-TRIS. A - MEN. men. / the Fa-ther, God the Fa-ther. a - / PA-TRIS, in Glo-Ri-A DE-i PA-TRIS, A - MEN. A - / Fa-ther, in glory of God the Fa-ther, a - men. a - / PA-TRIS, in Glo-Ri-A DE-i PA-TRIS, A - MEN. A - / Fa-ther, in glo-ry of God the Fa-ther, a - men. a - men.

Musical notation for the fourth system, consisting of a single bass staff. It includes a [6] symbol, a sharp sign (#), another [6] symbol, and a 6/4 time signature, followed by notes and rests.