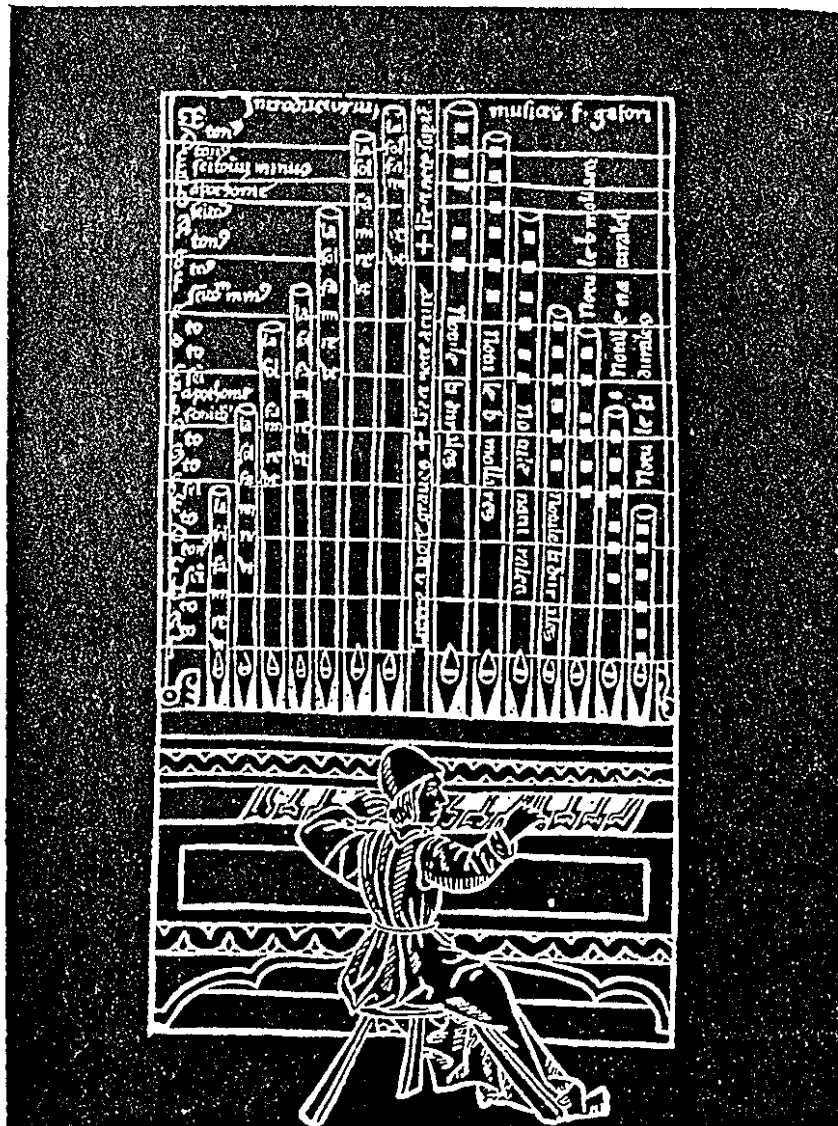


ANTONIO VIVALDI GLORIA

for
Solo Voices, Mixed Chorus and Orchestra
(Piano Reduction)
(CASELLA - ZANON)

N. Y. 1932



RICORDI

10/10/10

ANTONIO VIVALDI
(1668 ? - 1741)

1

GLORIA

Duration 80 Min.

for Solo Voices, Mixed Chorus and Orchestra

Elaboration by
ALFREDO CASELLA

Piano Reduction by
MAFFEO ZANON

I. Gloria

Allegro

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte dynamic marking 'f'. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with more complex rhythmic patterns, including sixteenth-note runs. The lower staff provides a steady accompaniment with eighth notes.

The third system of musical notation consists of two staves. The upper staff features a melodic line with accents and a dynamic marking of *sempre stacc. e con forza*. The lower staff continues the accompaniment with eighth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with various rhythmic figures. The lower staff provides a consistent accompaniment with eighth notes.

Soprani
Contralti
Tenori
Bassi

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

1

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

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: - o in ex - cel - sis De - o. Glo - ri. Each staff begins with a piano (*p*) dynamic marking. The notes are: Soprano (G4, A4, B4, C5), Alto (F4, G4, A4, B4), Tenor (E4, F4, G4, A4), Bass (C4, D4, E4, F4).

Piano accompaniment for the first system. The right hand features a melodic line with a fermata over the final measure, marked with a '2' in a box. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and forte (*f*).

Four vocal staves in G major, 4/4 time. The lyrics are: - a, glo - ri - a, glo - ri - a, glo - ri - a in ex - cel. - . The notes are: Soprano (G4, A4, B4, C5), Alto (F4, G4, A4, B4), Tenor (E4, F4, G4, A4), Bass (C4, D4, E4, F4).

Piano accompaniment for the second system. The right hand features a complex rhythmic pattern with chords and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: . sis De . . . o. The piano part features a triplet of eighth notes marked with a '3' in a box, followed by a piano (*p*) dynamic marking.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: Glo . ria, glo . ria in ex . cel The piano part begins with a forte (*f*) dynamic marking.

sis De . . .

sis De . . .

sis De . . .

sis De . . .

o. Glo . ri . a in ex . cel . sis, *f*

o. Glo . ri . a in ex . cel . sis, *f*

o. Glo . ri . a in ex . cel . sis, *f*

o. Glo . ri . a in ex . cel . sis, *f*

sempre molto f

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

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

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

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

- cel - sis De - o,

- cel - sis De - o,

- cel - sis De - o,

- cel - sis De - o,

The second system continues the vocal parts from the first system. The lyrics are "- cel - sis De - o,". The piano accompaniment continues with a similar rhythmic pattern. A square box containing the number "5" is placed above the piano accompaniment staff in the third measure of this system.

in ex - cel - sis,

in ex - cel - sis,

in ex - cel - sis,

in ex - cel - sis,

ff

ff

ff

ff

ff

ff

ff
glo - ri a in excelsis De . o.

ff
glo - ri a in excelsis De . o.

ff
glo - ri a in excelsis De . o.

ff
glo - ri a in excelsis De . o.

ff

senza rall.

II. Et in terra pax hominibus

Andante
p dolce
simili

espress. non stacc.
mf

Soprani
Contralti
Tenori
Bassi

p Et in

p Et in ter.

p Et in ter - ra pax ho - mi - nibus

p Et in ter. - - ra pax - ho - mi - nibus,

6 **7**

ter - ra pax ho - mi - nibus, et in

- ra pax — ho - mi - nibus bo - nae, bo -

bo - nae, bo - nae vo -

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

cresc.

cresc.

cresc.

cresc.

cresc.

ter - ra pax ho - mi - nibus bo - nae, bo - nae

- nae, vo - lun - ta - tis.

- lun - ta - tis.

et in ter - ra pax ho - mi - nibus bo - nae,

8

cresc. sempre

vo - lun - ta - tis, pax ho - mi - nibus

Et in ter - ra pax ho - mi - nibus

Et in ter - ra pax ho - mi - nibus bo - nae

bo - nae vo - lun - ta - tis,

mf

dim. bo - nae vo - lun - ta - tis. *p*

dim. bo - nae, bo - nae vo - lun - ta - tis. Et in *p*

dim. vo - lun - ta - tis. *(espr.)* Et in ter - *p*

dim. bo - nae vo - lun - ta - tis, *p*

dim. *p*

9

(p) Et in ter - ra pax ho -
 ter - ra pax ho - mi - nibus bo - nae vo - lun -
 - ra pax ho - mi - nibus
(p) Et in ter - ra, et in ter - ra

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in bass clef. Dynamics include *(p)* and *mf*.

p - mi - ni - bus, et in ter - ra pax
p - ta - tis. *cresc.* Et in ter - ra pax ho -
(p) bo - nae, bo - nae vo - lun -
p pax ho - mi - ni - bus bo - nae, bo - nae

10

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in bass clef. Dynamics include *p* and *cresc.*. A measure number **10** is enclosed in a box at the start of the piano accompaniment.

cresc.

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

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is the piano accompaniment. The music is in G major and 4/4 time. The vocal lines are marked with a 'cresc.' (crescendo) dynamic. The piano accompaniment features a steady eighth-note bass line and a more active treble line with some grace notes.

f bo - nae vo - lun - ta - tis. *p* Et in ter - ra pax ho -
f ter - ra pax, et in ter - ra pax ho - mi - ni -
f - ta - tis, *p*
f vo - lun - ta - tis. *p* Et in ter - ra

11

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The music continues in G major and 4/4 time. The vocal lines are marked with 'f' (forte) and 'p' (piano) dynamics. The piano accompaniment features a steady eighth-note bass line and a more active treble line with some grace notes. A box containing the number '11' is placed above the piano accompaniment staff.

- mi - ni.bus bo - nae vo.lun.ta. -
- bus bo - nae vo.lun.ta. -
bo - nae vo.lun.ta. -
pax bo - nae vo.lun.ta. -

12

mf
mf
mf
mf

pax ho - mi - nibus bo - . . . nae

pax ho - mi - nibus bo - . . . nae vo - . . .

ter - ra pax ho - mi - . . . ni - bus bo - . . .

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

14

(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 lyrics are: 'pax ho - mi - nibus bo - . . . nae' (Soprano), 'pax ho - mi - nibus bo - . . . nae vo - . . .' (Alto), 'ter - ra pax ho - mi - . . . ni - bus bo - . . .' (Tenor), and 'ter - ra pax ho - mi - . . . ni - bus' (Bass). The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. A rehearsal mark '14' is placed above the piano part. A dynamic marking '(p)' is present in the vocal parts.

vo - . . . lun - ta - . . .

. . . lun - ta - . . .

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

bo - . . . nae vo - . . . lun - . . .

Detailed description: This system continues the vocal and piano parts. The lyrics are: 'vo - . . . lun - ta - . . .' (Soprano), '. . . lun - ta - . . .' (Alto), '. . . nae vo - . . . lun - ta - . . .' (Tenor), and 'bo - . . . nae vo - . . . lun - . . .' (Bass). The piano accompaniment continues with similar melodic and harmonic patterns. The dynamic marking '(p)' is also present in the piano part.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - ta
Dynamic marking: *f*

Piano accompaniment with dynamic marking: *f*
Instruction: *senza rall.*

Four vocal staves with lyrics: - tis.
Dynamic marking: *f*

Piano accompaniment with dynamic markings: *p* and *pp*
Instruction: *pochiss. rall.*

III. Laudamus te

Allegro
P dolce e sereno

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Allegro' and the mood is 'P dolce e sereno'.

espress. *cresc.*

This section of the piano accompaniment includes expressive markings. The right hand has a more active melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. The markings 'espress.' and 'cresc.' indicate a change in dynamics and intensity.

mf

The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with some chromaticism, and the left hand provides a consistent accompaniment.

SOPRANO I. (Solo)

P dolce e sereno

Lau - da - mus te. Be - ne - di - ci - mus

The vocal line for Soprano I begins with the lyrics 'Lau - da - mus te. Be - ne - di - ci - mus'. The melody is simple and follows the natural inflection of the Latin text.

SOPRANO II. (Solo)

P dolce e sereno

Lau - da - mus te.

The vocal line for Soprano II begins with the lyrics 'Lau - da - mus te.'. The melody is simple and follows the natural inflection of the Latin text.

15

p

The piano accompaniment for measure 15 starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand provides a steady accompaniment.

te. A - do - ra - mus te. Glo - ri - fi -
Be - ne - di - ci - mus te. A - do - ra - mus te.

mf

mf

mf

- ca -
Glo - ri - fi - ca -

f ma sempre dolce

f ma sempre dolce

f ma sempre dolce

- mus te.
- mus te.

tr

mf
Lau - da - mus te. Be - ne - di - ci - mus te. A -

mf
Lau - da - mus te. Be - ne - di - ci - mus te.

16

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A box containing the number '16' is placed above the piano staff.

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

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

The second system continues the vocal and piano parts. The vocal lines are connected by long horizontal lines, indicating a continuous melodic line. The piano accompaniment continues with its rhythmic pattern. The lyrics are split across the two vocal staves.

- ca - mus te. *più f* A - do -

- ca - mus te.

più f

17

The third system concludes the page. The vocal staves end with a fermata. The piano accompaniment features a more active melodic line in the right hand. A box containing the number '17' is placed above the piano staff. The dynamic marking *più f* is present at the end of the system.

-ra - mus te. A-do - ra - mus te.
piu f
 Glori - fi - ca -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics and a *piu f* dynamic marking. The bottom staff is a piano accompaniment with treble and bass clefs.

- mus te.
meno f

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics and a *meno f* dynamic marking. The bottom staff is a piano accompaniment with treble and bass clefs.

mf
 Lau - da - mus - te. Be - ne - di - ci - mus te. A - do - ra - mus
mf
 Lau - da - mus - te. Be - ne - di - ci - mus te. A - do - ra - mus
 18
mf

The third system consists of three staves. The top staff is a vocal line with lyrics and a *mf* dynamic marking. The middle staff is another vocal line with lyrics and a *mf* dynamic marking. The bottom staff is a piano accompaniment with treble and bass clefs, starting with a boxed number 18 and a *mf* dynamic marking.

dim.
 te. Glo - rifica - - - - - mus
 te. Glo - rifica - - - - - mus

te. Glo - ri.fi.ca. - - - - -
 te. *p* Glo - rifica. - - - - -

19

- - - - - mus te.
 - - - - - mus te.

20
p dolce

espress. cresc.

mf *poco rall.* *p*

IV. Gratias agimus tibi

Soprani

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

Contralti

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

Tenori

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

Bassi

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

Adagio

f

V. Propter magnam gloriam

Soprani

Propter magnam glo - - - - - ri.am,

Contralti

Tenori

Bassi

Pro-pter ma-gnam glo - - - - -

21

Allegro

f molto marcato

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

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

Pro-pter ma-gnam glo - - - - -

f

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, pro-pter ma-gnam glo -

pro-pter ma-gnam glo -

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

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

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

ri am, propter magnam glo - ri - am tu - am,
propter magnam glo - ri - am tu - am,
glo - ri - am tu - am, propter magnam glo - ri - am tu - am,
ri am, propter magnam glo - ri - am tu - am,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

mf propter magnam glo -
mf propter magnam glo -
mf propter magnam glo -
mf propter ma - gnam glo -

22

The second system continues the vocal and piano parts. It includes a piano dynamic marking (*mf*) and a measure number box containing the number 22. The piano accompaniment continues with its characteristic rhythmic pattern.

f

- ri - am tu - am.

f

- ri - am tu - am.

f

- ri - am tu - am.

f

- ri - am tu - am.

23 *poco rall.*

f *ff*

VI. Domine Deus

Largo

p dolce espress.

meno p

cresc. *f ma sempre dolce*

SOPRANO (Solo)

p dolce

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

24

p

mf

Pa - ter, De - us Pa - ter omni - po.

mf

meno p

p *tr*

_tens. Do - mi - ne De - us,

25

De - us Pa - ter, De - us, Rex coele -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "De - us Pa - ter, De - us, Rex coele -". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

- stis, Pa - ter omni - potens.

26

The second system continues the vocal line with the lyrics "- stis, Pa - ter omni - potens." and includes a measure rest of 26 measures. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* is present above the vocal line.

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

The third system features the lyrics "Do mi - ne De - us, Do mi - ne De - us, Rex coele - stis." The piano accompaniment includes a dynamic marking of *f poco* in the right hand.

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

The fourth system features the lyrics "De - us Pa - ter, De - us Pa - ter, Pa - ter, Pa -". The piano accompaniment includes a dynamic marking of *p dolce* and trills (*tr*) in the right hand.

cresc.

-ter omni - potens, Pa..

27

f dolce

- ter, Pa - ter omni - potens.

f dolce

p

28

cresc.

f

poco allarg.

VII. Domine Fili Unigenite

Allegro
f molto energico e ritmico

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Allegro' and the dynamics are 'f molto energico e ritmico'.

C O R O
Contr.
Bassi

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

trium **29**
f sempre

The chorus begins with the vocalists (Contralto and Basses) singing 'Do - mi - ne Fi - li U - ni -' and 'Do - mi - ne Fi - li'. The piano accompaniment continues with a rhythmic pattern. A measure marked '29' contains a 'trium' (trill) in the vocal line. The dynamics are 'f' and 'f sempre'.

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

The vocalists continue with '-ge - ni - te, Je -' and 'U - ni - ge - ni - te, Je'. The piano accompaniment maintains its rhythmic accompaniment. The music concludes with a final chord.

Sopr.

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

Contr.

- su Chri - ste.

Ten.

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

Bassi

- su Chri - ste.

30

Je - su Chri -

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

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

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

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

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

31

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

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

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

Je - su, Je - su -

Chri - ste. Do - mi - ne

Chri - ste. Do - mi - ne

Chri - ste. Do - mi - ne

Chri - ste.

32

sempre

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

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

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

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

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics in Latin. The piano accompaniment is in a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the bass and chords in the treble.

Je - su - Chri - ste.

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

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

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

33

The second system continues the vocal and piano parts. It includes a dynamic marking of *marcatissimo* above the vocal line. The piano accompaniment continues with the same rhythmic pattern. A rehearsal mark '33' is placed in a box above the piano part.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics 'Je - - - - - su Chri -' on the upper staff and '- ge - ni - te, Je - - - - - su Chri -' on the lower staff. The bottom two staves are piano accompaniment, featuring a flowing melody in the right hand and a steady bass line in the left hand.

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

34

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics '- ste. Do - mi - ne Fi - li U - ni - ge - ni - te,' on the upper staff and '- ste. Do - mi - ne Fi - li U - ni - ge - ni - te, Je - -' on the lower staff. The bottom two staves are piano accompaniment. A box containing the number '34' is positioned above the piano part in the third measure. The piano accompaniment continues with a consistent rhythmic pattern.

più f
Do - mi - ne
Do - mi - ne
Je - su Chri - ste.
- - - - - su Chri - ste.

35

più f

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts, both with the lyrics 'Do - mi - ne'. The third staff is a vocal line with the lyrics 'Je - su Chri - ste.' and the fourth staff is a bass line with the lyrics '- - - - - su Chri - ste.'. The piano accompaniment is shown in the bottom two staves, with a measure number '35' in a box above the right-hand part. The dynamic marking '*più f*' appears at the beginning and end of the system.

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

Detailed description: This system contains the next four staves of music. The top two staves are vocal parts with the lyrics 'Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,'. The third staff is a vocal line with the lyrics 'Do - mi - ne Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,' and the fourth staff is a bass line with the lyrics 'Do - mi - ne Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,'. The piano accompaniment is shown in the bottom two staves. The system concludes with a final chord in the piano part.

sempre più f

Je - su Chri - ste, Je -

Je - su Chri - ste, Je -

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

sempre più f

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

sempre più f

36

sempre più f

- - - su - Chri - ste, Je -

- - - su - Chri - ste, Je -

U - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne

U - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne

37

su Chri ste. *ff*

su Chri ste. *ff*

Fi li U ni ge ni te, Je su Chri ste. *ff*

Fi li U ni ge ni te, Je su Chri ste. *ff*

38 *ff*

poco allarg:.....

tr

VIII. Domine Deus, Agnus Dei

Adagio

f espress.

The piano introduction consists of two staves. The right hand features a melodic line with a long, sweeping slur across several measures, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

CONTRALTO (Solo)

f

Do - - - mi - ne De - us,

mf

The first vocal entry is on a single staff in alto clef, with the lyrics 'Do - - - mi - ne De - us,'. The piano accompaniment is on two staves below, with a mezzo-forte (*mf*) dynamic.

mf

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

P sempre espress.

The second vocal entry continues the melody with the lyrics 'A - - gnus De - i, Fi - li - us Pa - tris. Do - mi - ne'. The piano accompaniment is marked *P sempre espress.*

più f

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

più f

The third vocal entry concludes the phrase with 'De - us, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -'. The piano accompaniment is marked *più f*.

- tris. *mf* Do - mi - ne De - us, Rex Cae - le - stis.

Sopr.

Cont. *f* Qui tol - lis pec - ca - ta, *f* qui

Ten. *f* Qui tol - lis pec - ca - ta, *f* qui

Bassi *f* Qui tol - lis pec - ca - ta, *f* qui

39

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are Soprano, Contralto, Tenor, and Basses. The lyrics are: "- tris. Do - mi - ne De - us, Rex Cae - le - stis." followed by "Qui tol - lis pec - ca - ta, f qui". The piano accompaniment starts with a box containing the number 39. The dynamics range from *mf* to *f*.

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

tol - lis pec - ca - ta, *f* qui tol - lis pec -

tol - lis pec - ca - ta, *f* qui tol - lis pec -

tol - lis pec - ca - ta, *f* qui tol - lis pec -

tol - lis pec - ca - ta, *f* qui tol - lis pec -

p

The second system of the musical score continues with the vocal parts and piano accompaniment. The lyrics are: "Do - mi - ne Fi - li U - ni - ge - ni - te." followed by "tol - lis pec - ca - ta, f qui tol - lis pec -". The piano accompaniment features a dynamic change to *p* (piano) in the middle of the system. The overall dynamics are *f* for the vocal parts and *p* for the piano accompaniment.

Do - mi - ne De - us, Do - mi - ne De - us, A - gnus

- ca - ta,

- ca - ta,

- ca - ta,

- ca - ta,

mp

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'Do - mi - ne De - us, Do - mi - ne De - us, A - gnus' and a dynamic marking of *f*. Below it are four staves, each with the lyrics '- ca - ta,'. The bottom two staves are piano accompaniment, with a dynamic marking of *mp*.

De - i, Fi - li - us Pa - tris, mi - se - re - re,

f Qui tol - lis pec - ca - ta mun - di.

f Qui tol - lis pec - ca - ta mun - di.

f Qui tol - lis pec - ca - ta mun - di.

f Qui tol - lis pec - ca - ta mun - di.

f (sempre)

p

40

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics 'De - i, Fi - li - us Pa - tris, mi - se - re - re,' and a dynamic marking of *p*. The next four staves are vocal lines with lyrics '*f* Qui tol - lis pec - ca - ta mun - di.' and a dynamic marking of *f*. The bottom two staves are piano accompaniment, with a dynamic marking of *f* (sempre) and a dynamic marking of *p*. A box containing the number '40' is located above the piano accompaniment.

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

A - gnus De - i, Fi - li - us Pa - tris,
A - gnus De - i, Fi - li - us Pa - tris,
A - gnus De - i, Fi - li - us Pa - tris,
A - gnus De - i, Fi - li - us Pa - tris,

f *mf* *f*

(tr)
no - bis, mi - se - re - re

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

41 *f*

no - bis. *(tr)*

ff mi-se-re-re no - bis.

ff mi-se-re-re no - bis.

ff mi-se-re-re no - bis.

ff mi-se-re-re no - bis.

senza rall.

senza rall.
ff senza dim.

IX. Qui tollis peccata mundi

Sopr. *p*
 Qui - tol - lis pec - cata mun - di, pec - ca - ta mun - di, suscipe

Contr. *p*
 Qui - tol - lis pec - cata mun - di, pec - ca - ta mun - di,

Ten. *p*
 Qui - tol - lis pec - cata mun - di, pec - ca - ta mun - di,

Bassi *p*
 Qui - tol - lis pec - cata mun - di, pec - ca - ta mun - di,

Adagio
p

f
 su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

f
 su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

f
 su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

f
 su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

42

più f

no - stram, de - pre - cati - o - nem no - stram.

più f

— no - stram, de - pre - cati - o - nem — no - stram.

più f

no - stram, de - pre - cati - o - nem no - stram.

più f

no - stram, de - pre - cati - o - nem no - stram.

43

X. Qui sedes ad dexteram

Allegro

f energico

A piano introduction consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

CONTRALTO (Solo)

A system for the Contralto solo and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Qui se". A box containing the number "44" is placed above the piano accompaniment. The piano part includes a *triu* marking and a *sempre f* dynamic instruction.A system for the vocal line and piano accompaniment. The vocal line includes the lyrics "des ad dext" and "teram Pa - tris,". The piano accompaniment features a *p* dynamic marking.A system for the vocal line and piano accompaniment. The vocal line includes the lyrics "mi - se - re". The piano accompaniment features a *meno p* dynamic marking.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system includes the vocal line with lyrics: "re, mi - se - re - re, mi - se - re - re...". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *mf* (mezzo-forte) above the vocal line and *mf* below the piano accompaniment.

The third system includes the vocal line with lyrics: "no - bis." followed by a boxed measure number "45". The piano accompaniment features a more complex rhythmic structure with some sixteenth notes. A dynamic marking of *f* (forte) is present below the piano accompaniment.

The fourth system includes the vocal line with lyrics: "Qui se - des ad dexteram Pa - tris,". The piano accompaniment continues with rhythmic patterns. Dynamic markings include *piu f* (pianissimo forte) above the vocal line, *mf* below the piano accompaniment, and *f* further down.

f
mi - se - re

(tr)
re no - bis.

46

meno f più dolce *cresc.* *f* (tr)
mi-se - re - re no

meno f più dolce

- bis. *mf* *p*
Qui se

47

(p)

des ad dex - te - ram Pa - tris,

p sottovoce

mi - se - re -

48

mp *cresc.*

re, mi - se - re - re,

f *(f)*

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

49

più f

f molto

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

no - bis.

50

f molto impetuoso

tran

ff

(senza rit.)

XI. Quoniam tu solus Sanctus

Allegro (come all'inizio)

Piano introduction for the first system, featuring a treble and bass clef with a forte (*f*) dynamic marking.

Piano introduction for the second system, featuring a treble and bass clef with a forte (*f*) dynamic marking and a measure rest of 51.

Sopr.
 Contr.
 Ten.
 Bassi

f

Quo - niam tu so - lus San - ctus. Quo - niam tu

Quo - niam tu so - lus San - ctus. Quo - niam tu

Quo - niam tu so - lus San - ctus. Quo - niam tu

Quo - niam tu so - lus San - ctus. Quo - niam tu

Vocal staves for Soprano, Contralto, Tenor, and Basses, with lyrics: Quo - niam tu so - lus San - ctus. Quo - niam tu

Piano accompaniment for the vocal staves, featuring a treble and bass clef.

so_lus San_ctus. Tu so - lus

so_lus San_ctus. Tu so - lus

so_lus San_ctus. Tu so - lus

so_lus San_ctus. Tu so - lus

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

Do - mi - nus. Tu so - lus Al -

Do - mi - nus. Tu so - lus Al -

Do - mi - nus. Tu so - lus Al -

Do - mi - nus. Tu so - lus Al -

The piano accompaniment continues with a treble and bass staff. The treble staff has a more active melodic line with some grace notes, while the bass staff maintains a consistent eighth-note accompaniment.

- tis - simus, Je - su Chri - ste,

- tis - simus, Je - su Chri - ste,

- tis - simus, Je - su Chri - ste,

- tis - simus, Je - su Chri - ste,

52

ff Je - su Chri - ste.

ff Je - su Chri - ste.

ff Je - su Chri - ste.

ff Je - su Chri - ste.

ff senza rall.

XII. Cum Sancto Spiritu

Sopr.

Contr.

Ten.

Bassi

Cum Sancto Spi-ri-tu, in glo-ri-a

f

Allegro

f marcato

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

Cum Sancto

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

men. A - men. A -

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

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

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

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

Pa - tris. A - men. A - men. A -

Cum Sancto

53

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

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

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

mf
espress.

54

Ten.

p dolce

Cum San - cto Spi - ri -

Bassi

p dolce A -

55

(*marcato, ma sempre dolce*)

Soprani *p dolce*
 A - men. A - - men. A - - - -

Contralti *p dolce*
 Cum Sancto Spi-ri-tu, in glo-ri-a Dei Pa-tris, in glo-ri-a Dei Pa-tris. —

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

Bassi
 - men.

- - men. *p* Cum Sancto Spi - ri-tu, in

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

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

p Cum San - oto Spi - ri - tu, in

glo-ri-a Dei Pa-tris. A-men.

- - - - - men.

- - - - - men.

glo-ri-a Dei Patris. A-men.

56

f subito

f A-men.

f Cum Sancto Spi-ritu, in

f A-men.

f Cum Sancto

57

marcato

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

A - - - - - men. A - - - - - men. A - - - - - men. A - - - - - men.
 - - - - - men. A - - - - - men. A - - - - - men. A -
 A - - - - - men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - - men.
 Pa - - - - - tris. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - - men.
 (tr)

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

This block contains four vocal staves. The first and third staves are in treble clef, and the second and fourth are in bass clef. Each staff contains the lyrics 'A - men.' with musical notation consisting of a single note followed by a rest.

58
p subito

This block shows the piano accompaniment for measure 58. It features a treble and bass clef. The treble clef part has a melodic line with eighth and sixteenth notes, while the bass clef part has a simple harmonic accompaniment. A box with the number '58' is placed above the treble staff, and the instruction '*p subito*' is written below the treble staff.

mf cresc.
Cum Sancto Spi - ri - tu, cum Sancto
mf cresc.
Cum Sancto Spi - ri - tu.
mf cresc.
A - men.
mf cresc.
A - men. A -

This block contains four vocal staves. The first and third staves are in treble clef, and the second and fourth are in bass clef. The lyrics are 'Cum Sancto Spi - ri - tu, cum Sancto' on the first staff, 'Cum Sancto Spi - ri - tu.' on the second, 'A - men.' on the third, and 'A - men. A -' on the fourth. Dynamic markings '*mf cresc.*' are placed above the first, second, and fourth staves.

59
mf

This block shows the piano accompaniment for measure 59. It features a treble and bass clef. The treble clef part has a melodic line with eighth and sixteenth notes, while the bass clef part has a simple harmonic accompaniment. A box with the number '59' is placed above the treble staff, and the dynamic marking '*mf*' is written below the treble staff.

Spi-ritu, A - men. A - men. *f*
 A - men. A - men.
 A - men. *f* Cum Sancto *S*
 - - - - - men. Cum

60 *f marcato*

Cum San - cto Spi - ri-tu, in glo - ri-a De - i,
 Cum Sancto Spi - ritu, in gloria Dei Patris. A - men.
 Spi - ritu, in gloria Dei Patris. A - men. — A - men. —
 San - cto Spi - ri - tu, cum Sancto Spi - ritu, in glo-ria Dei

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

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

f
 A - men. Cum Sancto Spi - ri - tu, cum Sancto
 - - - - - men. A - - - - -
 - - - - - men. A - - - - -
 - - - - - men. Cum Sancto Spi - ri - tu, cum Sancto Spi - ri - tu,
61
sempre più f

Spi - ri - tu
 - - - - - men. A - - - - -
 - - - - - men. A - - - - -
 cum Sancto Spi - ri - tu, in glo - ri - a De - i Patris. A - - - - -
 - - - - -

ff
 cum San - cto Spi - ri - tu, in glo - ri - a
 - men. *(ff)* Cum Sancto Spi - ri - tu, in glo - ri - a De - i
ff
 - men. A - - - men. Cum Sancto Spi - ri - tu, in glo - ri - a De - i
 - men. Cum Sancto Spi - ri - tu, in glo - ri - a De - i

62

ff

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

allarg. molto.....

fff

