

ANTONIO VIVALDI

Gloria

RV 589

VOCAL SCORE

Transcribed by S. Skye Donald

PREFACE

This edition of Antonio Vivaldi's *Gloria* (RV 589) was prepared from a vocal score edited by Clayton J. Westermann, originally published by Edwin F. Kalmus & Co. in 1968. Mr. Westermann's source was the *Raccolta Renzo Giordano, Opere Sacre*, Tome 1. ff 90-129r from the Biblioteca Nazionale in Turin. According to Mr. Westermann's preface, "The full score, orchestra parts and vocal score are faithfully represented as in Vivaldi's original notation." Because of this, the 1968 vocal score is considered to be an "urtext" or scientific edition and has therefore been interpreted to be in the public domain in Canada by the copyright reviewers at the International Music Score Library Project (www.imslp.org). Accordingly, I have set out to create a crisp new imprint suitable for sharing and reproducing. Some changes to the piano reduction have been made for clarity or to better reflect the orchestral parts. Included in this edition is the oboe solo for "Domine Deus".

Items marked in brackets [] including trills, dynamics, and missing figured bass are editorial. Editorial slurs in "Laudamus te" are marked with a dotted line. Editorial marks are taken from several different print editions (including Mr. Westermann's) and recordings to represent common performance practice. A treble clef has been substituted for the original soprano, alto and tenor clefs.

Antonio Vivaldi (1678-1741) set the *Gloria* text a number of times. A catalogue of his works lists three separate pieces, one of which is now lost. Vivaldi almost certainly composed this *Gloria* (and the others) for the girls at *Ospedale della Pietà*, a home for abandoned children in Venice in the early 18th century. Rediscovered in late 1920's, this work has become the most popular of Vivaldi's vocal works and is part of the standard oratorio repertoire.

The text for this piece comes from the ancient Christian hymn *Gloria in excelsis Deo*. The hymn begins with the angel's song from Luke 2:14 and is written in the style of *psalmi idiotici* (private psalms – songs written by individuals in imitation of those found in scripture). It has been sung at Masses since the second century, though its current format and translation into Latin was developed in the fourth century.

S. Skye Donald
September, 2011
Errington, BC

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TRANSLATION

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.

Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam gloriam
tuam,
Dominus Deus, Rex caelestis,
Deus Pater omnipotens.

Domine Fili Unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
 miserere nobis;
qui tollis peccata mundi,
 suscipe deprecationem nostram;
Qui sedes ad dexteram Patris,
 miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Glory to God in the highest,
and on earth peace to people of good will.

We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
O God, almighty Father.

Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
 have mercy on us;
you take away the sins of the world,
 receive our prayer;
you are seated at the right hand of the Father,
 have mercy on us.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.

The English translation of the *Gloria in excelsis* is from *The Roman Missal* © 2010, International Commission on English in the Liturgy Corporation. All rights reserved. Used by permission.

The slash marks (/) in the English translation at the beginning of each movement represent line breaks in the hymn.

1. GLORIA IN EXCELSIS DEO

"Glory to God in the highest,"

Antonio Vivaldi

transcribed by S. Skye Donald

Allegro

[f]

4

7

6 7 6

10

7 6 7 6 7 6

13

7

16

Soprano *[f]*
Glo - ri - a, glo - ri - a,

Alto *[f]*
Glo - ri - a, glo - ri - a,

Tenor *[f]*
Glo - ri - a, glo - ri - a,

Bass *[f]*
Glo - ri - a, glo - ri - a,

5
4

3

19

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

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

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

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

6
4

7
5

23

p

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

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

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

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

p

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

28

[f]

S
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

A
[f]
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

T
[f]
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

B
[f]
Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a in

[f]

33

S
ex - cel - sis De - o.

A
ex - cel - sis De - o.

T
ex - cel - sis De - o.

B
ex - cel - sis De - o.

6/4 5/4 #3

37

S
f
Glo - ri-a, glo - ri-a in ex -

A
f
Glo - ri-a, glo - ri-a in ex -

T
f
Glo - ri-a, glo - ri-a in ex -

B
f
Glo - ri-a, glo - ri-a in ex -

p

f

6/4

[6]

41

S
cel - - - - -

A
cel - - - - -

T
cel - - - - - *

B
cel - - - - -

7 # 7 * $\left[\begin{smallmatrix} \#6 \\ 4 \\ 3 \end{smallmatrix} \right]$ $\begin{smallmatrix} \#6 \\ \#4 \\ 3 \end{smallmatrix}$

45

S
sis De - - - - - o.

A
sis De - - - - - o.

T
sis De - - - - - o.

B
sis De - - - - - o.

#5 #4 #3 [5]

* Some editions, including Westermann's, have a b
nautral in the tenor line with a figured bass of $\begin{smallmatrix} \#6 \\ \#5 \\ 3 \end{smallmatrix}$

49

S
A
T
B

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

6 5

53

S
A
T
B

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

7 # 7

57

S
cel - sis De - o,

A
cel - sis De - o,

T
cel - sis De - o,

B
cel - sis De - o,

♭7 5 4 3

61

S
in ex - cel -

A
in ex - cel -

T
in ex - cel -

B
in ex - cel -

6 7 6 7 6

65

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

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

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

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

7 5/4

69

S
De - o.

A
De - o.

T
De - o.

B
De - o.

3 5/4 3

2. ET IN TERRA PAX HOMINIBUS

"and on earth peace to people of goodwill."

Andante

The score is in D major (two sharps) and 3/4 time. The tempo is marked 'Andante' and the dynamics are 'mp' (mezzo-piano). The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines. The vocal parts enter at measure 9 with the lyrics 'Et in terra pax hominibus'. The Tenor and Bass parts have lyrics, while the Soprano and Alto parts are silent. The score includes figured bass notation at the bottom: $\sharp 6$, $\sharp 6_5$, $\frac{9}{3}$, 8, 7.

5

9

S

A

T

B

[mp]

Et in ter - ra pax ho -

[mp]

Et in ter - - ra pax - ho -

$\sharp 6$ $\sharp 6_5$ $\frac{9}{3}$ 8 7

13 *[mp]*

S Et in ter - ra pax ho -

A *[mp]*
Et in ter - - - ra pax ho -

T mi - ni-bus, bo - nae,

B mi - ni-bus, Et in ter - ra

13 ♯6 ♯6/5 9/♯3 8 7

17

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

A mi - ni-bus bo - nae, bo - - - nae

T bo - nae vo - - - lun - - -

B pax ho - mi - ni - bus,

17 6/♯4 6 7/♯3

21

S mi - ni-bus, bo - nae, bo - nae

A vo - lun - ta - tis,

T ta - tis,

B Et in ter - ra pax ho mi - ni-bus, bo - nae,

21

6 #4 6 #4/2

25

S vo - lun - ta - tis, pax ho -

A Et in ter - ra pax ho -

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

B bo - nae vo - lun -

25

[6] 7 #3 # 7

29

S mi - ni-bus, bo - nae vo - lun - ta -

A mi - ni-bus, bo - nae, bo - nae vo - lun - ta

T bo - nae vo - lun - ta - tis, Et in

B ta - tis, bo - nae vo - lun - ta - - -

7 6 5

33

S tis,

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

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

B tis, pax ho - mi - ni-bus,

33

6 6 9 8 7

37

S bo - nae vo - - - lun - ta - tis,

A bo - nae vo-lun - ta - tis, Et in

T bo - nae vo-lun - ta - tis,

B bo - nae vo - - - lun - ta - tis,

46 6 # 7 # #3

41

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

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

T bo - ne,

B Et in ter - ra pax ho -

41 6 6 9 8 7

45

S Et in ter - ra pax

A Et in ter - ra pax ho -

T bo - - - nae vo - lun -

B mi - ni - bus bo - nae, bo - nae

7 #3 7 #3

49

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

A mi - ni - bus bo - nae vo - lun - ta - tis. Et in

T ta - tis, bo - nae vo - lun -

B vo - lun - ta - tis, bo - ne

7 6 7 #3

53

S bo - nae vo - lun - ta - tis. Et in ter -

A ter - ra pax, Et in ter - - - - ra

T ta - - - - tis,

B vo - lun - ta - tis.

53

♯7 6 5 ♯ 7 ♭3

4 3

57

S - - ra pax ho - mi - ni - bus bo - nae vo - lun -

A pax ho - mi - ni - bus bo - ne vo - lun -

T bo - ne vo - lun -

B Et in ter - ra pax bo - nae vo - lun -

57

♭6 ♭6 9 8 7 # ♯7

5 3

69

S
tis.

A
tis. Et in

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

B
tis. Et in ter - ra pax ho -

69

♯ 6 5 9 8 7

73

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

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

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

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

73

♯6 6 9 8 7

77

S
bo - - - ne - - - vo - - -

A
bo - - ne - - vo - - - lun -

T
8 mi - - ni - bus bo - - - nae - -

B
ho - mi - - - ni - bus bo - -

7 [6] [7] 8/6 7

81

S
- lun - ta - - - - -

A
ta - - - - -

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

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

8/6 7 8/6 #6 #6/5 9 #3 8

85

S

A

T

B

85

7 8 9 8 7 6 #3 6
5 6 7 6 5 4 #3 4
#3 4 3 4 #3 4

88

S

A

T

B

tis.

tis.

tis.

tis.

88

5 #3
4

3. LAUDAMUS TE

"We praise you, / we bless you, / we adore you, / we glorify you,"

Allegro

Piano introduction, measures 1-5. The music is in D major and 2/4 time. The dynamic is *[mf]*. The bass line features a 6/5 interval in measure 5.

Piano introduction, measures 6-11. The music continues with various chords and intervals, including 6, 6/5, and 7.

Piano introduction, measures 12-16. The music continues with various chords and intervals, including 6, 7, 6, 6/5, 7, 6, 6/5, 7, #, 6/5, [6], 5/4, and 3.

[mf]

Soprano 1 (solo)

Soprano 1 vocal line, measures 17-22. The lyrics are: Lau - da - mus te. *[mf]* Be - ne - di - ci - mus te.

Soprano 2 vocal line, measures 17-22. The lyrics are: Lau - da - mus te. Be - ne -

Piano accompaniment, measures 17-22. The dynamic is *[p]*. The bass line features a 6/4 interval in measure 17 and a 5/3 interval in measure 18.

24

S1 A - do - ra - mus te. Glo - ri - fi - ca -

S2 di - ci-mus te. A - do - ra - mus te. Glo-

6/4 5/3 4/2 5/3 6/4 # 7

30

S1 - - - - - mus

S2 ri - fi - ca - - - - mus

9/7 4/2 #3 6/4 #3 6/4

36

S1 te.

S2 te.

36

[mf]

6/5 [o]

42

S1 Lau-da - mus te. Be-ne - di - ci-mus te. A - do - ra - mus

S2 Lau-da - mus te. Be-ne - di - ci-mus te. A - do - ra - mus

[p]

6/4 3 6/4 3 6/5

48

S1 te. Glo - ri - fi - ca - - - - -

S2 te. Glo - ri - fi - ca - - - - -

48

6 6 # 7

54

S1 - - - - -

S2 - - - - -

54

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

60

S1 [tr] mus te.

S2 [tr] mus te.

[mf]

7 # # # [o]

66

S1 [tr] A-do - ra - mus te. A-do - ra - mus te.

S2 Glo-ri - fi - ca -

[p]

#7 b7 6/5

72

S2 [tr] mus te.

[mf]

78

S1 Lau - da - mus - te. Be - ne - di - ci - mus

S2 Lau - da - mus - te. Be - ne - di - ci - mus

[p]

[o] 3 6 5 4 6 4 7 5

84

S1 te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. A - do - ra - mus

S2 te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. A - do - ra - mus

5 6 4 2 3 4 4 4 2 3 7

90

S1 te. A - do - ra - mus te. Glo - ri - fi - ca -

S2 te. A - do - ra - mus te. Glo - ri - fi -

[mf] [p]

7 7 6 5

96

S1 *[tr]* mus te.

S2 *[tr]* ca - - - - - mus te.

[mf]

6/5 9 6/5 7

102

S1 Glo - ri - fi - ca - - - - - mus *[tr]*

S2 Glo - ri - fi - ca - - - - - mus *[tr]*

[p]

6/5 6/5 9 9 6/5

108

S1 te.

S2 te.

108 *[mf]*

6/5 [o]

114

[3] 6 6 7

5 5 7

120

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

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

4. GRATIAS AGIMUS TIBI

"we give you thanks..."

Adagio

[f]

S

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

[f]

A

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

[f]

T

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

[f]

B

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

5 6 7 # 6 # 6 5 #

5. PROPTER MAGNAM GLORIA

"...for your great glory,"

Allegro

[f]

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

[f]

A Pro - pter ma - gnam glo -

T

B

[f]

[f]

3

S

A

[f]

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

B

[f]

3

[#]

5

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

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

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

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

5

[6] #

7

S pro - pter ma - gnam glo -

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

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

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

7

6

9

S
ri-am, pro-pter magnam glo - ri - am tu - am,

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

T
8 glo - ri - am tu - am, pro-pter magnam glo - ri - am tu - am,

B
ri-am, pro-pter magnam glo - ri - am tu - am,

9

[$\frac{6}{3}$] [$\frac{6}{3}$] 6 6 5 6 5 6 5 #

12

S
pro-pter ma-gnam

A
pro - pter ma - gnam glo - - -

T
pro - pter ma - gnam glo - - -

B
pro - pter ma - gnam glo - - -

12

$\frac{7}{5}$ # $\frac{7}{5}$

14

S
glo - - - - -

A
- - - - -

T
8
- - - - - ri - am

B
- - - - -

14

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

17

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

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

T
tu - - - - - am.

B
ri - am tu - - - am.

17

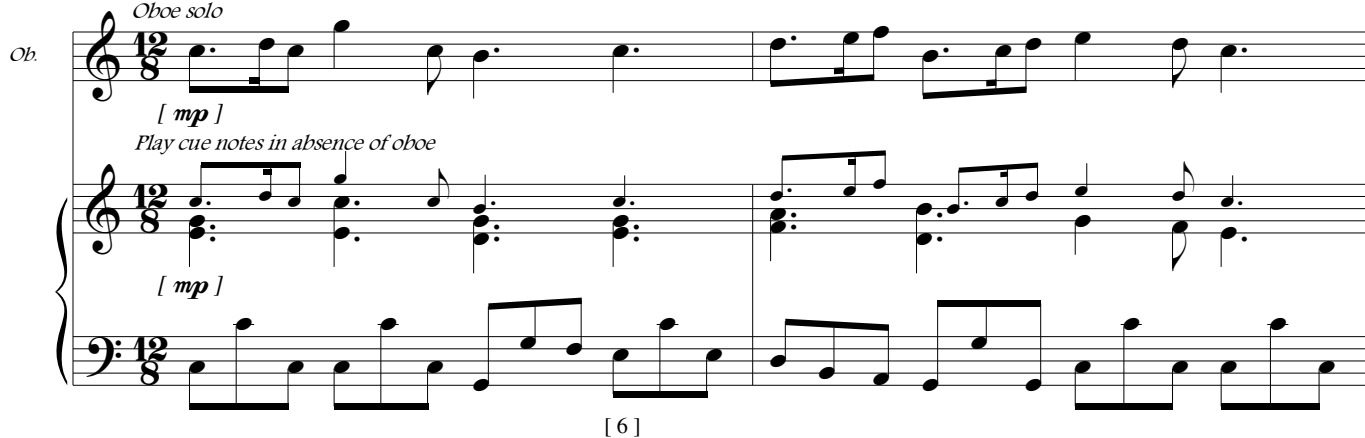
5/3 6/4 6/4 5/4 5/4 #3 #

6. DOMINE DEUS

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

Largo

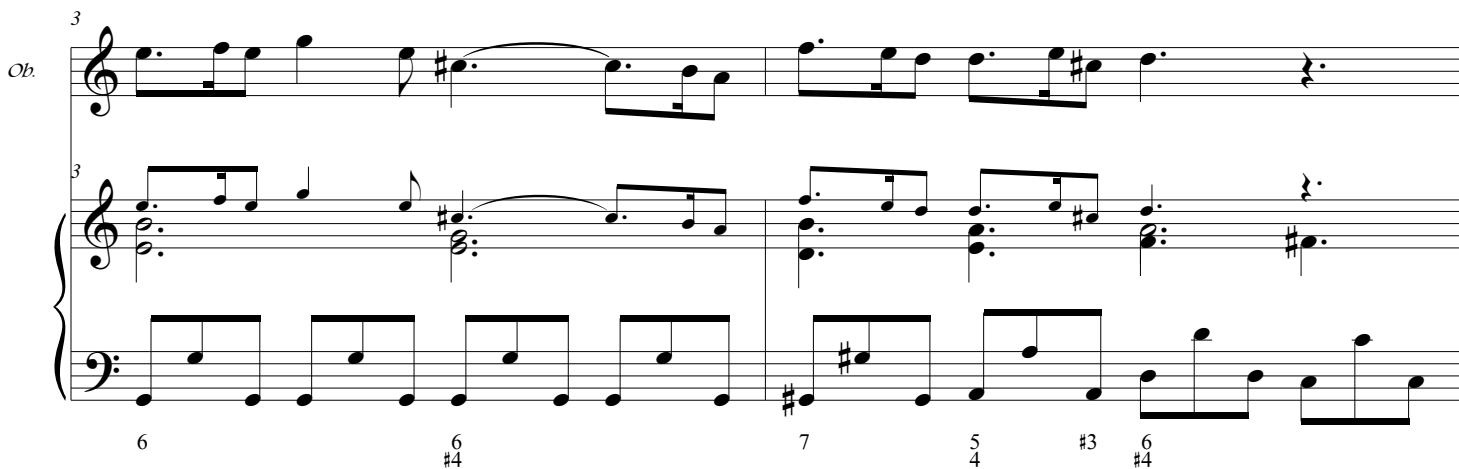
Oboe solo

Ob. 

[*mp*]
Play cue notes in absence of oboe

[*mp*]

[6]

Ob. 

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

Ob. 

6 5 5 4 3 7 6 7 6

8

Ob.

Soprano solo [mp]

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

[p]

5 4 3 [6]

11

Ob.

Soprano solo

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

11

6 7 6 7 6

14

Ob.

Soprano solo [tr]

- - - ter om-ni - po-tens. Do -

14

[mp]

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

17

Ob.

SI

mi - ne De - us, Rex cæ - les - tis, De - us Pa - ter, De - us Pa -

17

[tr]

[p]

7 5 6 5 6 5 4 #3 [6] b6 5

20

Ob.

SI

ter Pa - ter om - ni - po - tens.

20

[mp]

6 6 [6] # 7

23

Ob.

SI

Do - mi - ne De - us, Do - mi - ne

23

[p]

b b7 5 b4 3 6 5 6 5

26

Ob. *[tr]* *[tr]*

SI De - us, Rex cæ - le - stis. De - us Pa - ter, De - us Pa - ter, Pa -

26 *[mp]*

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

29

Ob. *[tr]*

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

29

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

32

Ob.

SI Pa -

32 *[p]*

[6] [6] [6]

35

Ob.

S1

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

[mp]

5 4 3

38

Ob.

38

7 6 7 6

41

Ob.

41

6 4 5 3 6 4 5 3 5 4 3

7. DOMINE FILII

"Lord Jesus Christ, Only Begotten Son,"

Allegro

Measures 1-3 of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *[f]* is present in the first measure. Fingering numbers 7 and 6 are indicated at the end of the third measure.

Measures 4-6 of the piano introduction. The right hand continues the melodic line with some rests. The left hand maintains the eighth-note accompaniment. Fingering numbers 7, 6, and 6 are indicated at the end of the sixth measure.

Vocal entries for Soprano (S), Alto (A), and Bass (B). The Soprano part has a whole rest. The Alto and Bass parts enter with the lyrics "Do - mi - ne Fi - li U - ni-". A dynamic marking of *[f]* is placed above the Alto staff. The Bass staff has a dynamic marking of *[f]* below it.

Piano accompaniment for the vocal phrase. The right hand features a melodic line with eighth notes and a trill marked *[tr]*. The left hand plays the eighth-note accompaniment. Fingering numbers 7, 6, 7, and 6 are indicated at the end of the sixth measure.

11

S

A

T

B

ge - ni - te, — Je - - -

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

7 6 7 6 7 6 7 6

15

S

A

T

B

Do - mi - ne —

- - - su Chri - ste.

Do - mi - ne

- - - su Chri - ste.

[f]

[f]

15

7 6 7

19

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

A

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

B

[6] 7 6 7 6 7 6

23

S - - - - - su Chri - ste.

A Do - mi - ne

T - - - - - su Chri - ste.

B Do - mi - ne

7 6 ♯6 [4]

27

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

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

T Do - mi - ne Fi - li, Do - mi - ne

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

7 6 7 6 7 6

31

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

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

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

B Je - su, Je -

7 6 7 6 7 6 7 6 4 2

35

S
- - su - - Chri - ste.

A
- - su - - Chri - ste.

T
- - su - - Chri - ste.

B
- - su - - Chri - ste.

35

7
5

#

6

39

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

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

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

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

39

7 6

#

7
5

43

S
ge - ni - te, Do - mi - ne

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

T
ge - ni - te, Do - mi - ne

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

 $\begin{matrix} b7 \\ 5 \end{matrix}$

47

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

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

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

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

 $\begin{matrix} b7 \\ 5 \end{matrix}$

[6]

 $\begin{matrix} 6 \\ \flat 4 \\ 2 \end{matrix}$

6

 $\begin{matrix} 6 \\ b5 \end{matrix}$

51

S Je - su Chri - ste.

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

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

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

6
4

55

S

A

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

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

55

7 b6 7 6 7 6 7 6

59

S

A

T

B

su Chri - ste. Do - mi - ne

su Chri - ste. Do - mi - ne

59

7 6

63

S

A

T

B

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

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

63

7 6 7 7 7 7

67

S Do - mi - ne

A Do - mi - ne

T su Chri - ste.

B su Chri - ste.

7 7 6

71

S Fi - li, Do - mi - ne Fi - li

A Fi - li Do - mi - ne Fi - li

T Do - mi - ne Fi - li, Do - mi - ne

B Do - mi - ne Fi - li, Do - mi - ne

7 7 7

74

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

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

T 8 Fi - li U - ni - ge - ni - te, Je - su Chri -

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

7 6/5 7/5 6/4

78

S ste. Je - - - -

A ste, Je - - - -

T 8 ste. Do - mi - ne Fi - li

B ste. Do - mi - ne Fi - li

5/3 6 7 6

81

S
- - - - - su - Chri - ste,

A
- - - - - su - Chri - ste,

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

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

7 6 7

85

S
[ff] Je - - - - -

A
[ff] Je - - - - -

T
[ff] Do - mi - ne Fi - li U - ni -

B
[ff] Do - mi - ne Fi - li U - ni -

85

[ff]

7 6

88

S
- - su - - Chri - ste.

A
- - su - - Chri - ste.

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

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

88

7

92

7 6 7 6 7 6

95

6 7 6 7 6

8. DOMINE DEUS, AGNUS DEI

*"Lord God, Lamb of God, Son of the Father,
you take away the sins of the world, / have mercy on us;"*

Adagio

Piano introduction in D major, 4/4 time. The right hand features a melodic line with a fermata on the final note, while the left hand provides a rhythmic accompaniment. The dynamic is marked *[mf]*. Fingering numbers [6], 7, 7, 7, [6] are indicated below the bass line.

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

Alto vocal line (Alto solo) begins at measure 4. The piano accompaniment continues with a similar rhythmic pattern. Fingering numbers [6], #, 5/4 #3 are shown below the piano part.

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

Alto vocal line continues at measure 7. The piano accompaniment features a more active melodic line in the right hand. Fingering numbers [6], 7, #, #7 are shown below the piano part.

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

Alto vocal line continues at measure 10. The piano accompaniment concludes with a final chord. Fingering numbers #, b7, 6, #5, 6, 3 are shown below the piano part. A trill ornament *[tr]* is marked above the final note of the vocal line.

13

AI *tris.* [mp] Do - mi - ne De - us, Rex Cæ - le - stis.

S [mp] Qui tol - lis pec - ca - ta, qui

A [mp] Qui tol - lis pec - ca - ta, qui

T [mp] Qui tol - lis pec - ca - ta, qui

B [mp] Qui tol - lis pec - ca - ta, qui

13

#7 5/4 5/3

16

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

S tol - lis pec - ca - ta, qui tol - lis pec -

A tol - lis pec - ca - ta, qui tol - lis pec -

T tol - lis pec - ca - ta, qui tol - lis pec -

B tol - lis pec - ca - ta, qui tol - lis pec -

16

6/b5 6/b5

19

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

S ca - ta,

A ca - ta,

T ca - ta,

B ca - ta,

19 ca - ta,

b [6] 4 b6

22

AI De - i, Fi - li - us Pa - tris

S qui tol - lis pec - ca - ta mun - di.

A qui tol - lis pec - ca - ta mun - di.

T qui tol - lis pec - ca - ta mun - di.

B qui tol - lis pec - ca - ta mun - di.

22 qui tol - lis pec - ca - ta mun - di.

6/5 # 7

25

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

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

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

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

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

25

[6] 7 # 7

29

AI mi - se - re - re - no - bis, [*tr*]

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

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

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

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

29

6 5 7 # # 6 # 4 2 [6]

33 *[tr]*

mi - se - re - re_ no - bis.

[p] mi-se-re-re no - bis.

[p] mi-se-re-re no - bis.

[p] mi-se-re-re no - bis.

[p] mi-se-re-re no - bis.

33 mi-se-re-re no - bis.

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

37

37

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

9. QUI TOLLIS PECATA MUNDI

Adagio "you take away the sins of the world, / receive our prayer;"

[p]

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

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

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

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

[p]

7 7 6 7 6
5 5 4 5 2

6 *[mf]*

S mun - di, sus - ci-pe, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

A pec - ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

T pec - ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

B pec - ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

6 *[mf]*

[6] 6
3 2

11

S o - nem, de - pre-ca - ti - o - nem no - stram,

A o - nem, de - pre-ca - ti - o - nem no - stram,

T o - nem, de - pre-ca - ti - o - nem no - stram,

B o - nem, de - pre-ca - ti - o - nem no - stram,

11

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

16 [p]

S de - pre-ca - ti - o - nem no - stram.

A de - pre-ca - ti - o - nem no - stram.

T de - pre-ca - ti - o - nem no - stram.

B de - pre-ca - ti - o - nem no - stram.

16 [p]

[6] 7 6 5 #3

10. QUI SEDES AD DEXTERAM

"you are seated at the right hand of the Father, / have mercy on us".

Allegro

Strings
[f]

7 [6] [o]

6

[#]

11

#6 [6]

16

[6] #6 6 #

21

[o]

26 *Alto solo* [*f*]

Qui - se - - - - -

[5/4 #3]

[*p*]

31

des ad dex - - - - - te - ram Pa - tris,

Continuo

[6] | 6/8 | [6]

36

mi - se - re - - - - -

Strings

41

- - - - -

7

46

A1

6 7

51

A1

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

Continuo

7

56

A1

[tr] re - re no - bis.

[f] Strings

[5/4 #3] # 7

61

A1

Qui - se -

[p] Continuo

[o] # [6/3]

66

AI

des ad dex - te - ram Pa - tris,

66

Strings

$\left[\begin{smallmatrix} 6 \\ 3 \end{smallmatrix} \right]$

71

AI

mi - se - re - - - - -

71

Continuo

$\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ 7 [6]

76

AI

- - - - - re no - bis,

76

Strings

[f]

[tr]

81

AI

mi - se -

81

Continuo

[p]

7 [#] [o] [#6]

86
AI
re - - - - -
[6]

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

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

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

106

AI

mi - se - re - - - - -

Strings in unison with bass

6
#4

111

AI

- - - - - re,

[o]

116

AI

mi - se - re - re, mi - se - re - re *[tr]* no -

[3]

121

AI

bis, mi - se - re - re,

Strings

126 *[tr]*

A1 mi - se - re - re, mi - se - re - re no -

126

Continuo

#6

131

A1 bis.

131

[f] Strings

[#]

136

#6

[#]

141

#6 6

#

146

[5/4 3]

11. QUONIAM TU SOLUS SANCTUS

"For you alone are the Holy One, you alone are the Lord,

you alone are the Most High, / Jesus Christ,"

Allegro

Piano introduction in D major, 4/4 time, marked **Allegro**. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a dynamic marking of *[f]* (forte).

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

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

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

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

5
 4 3

Vocal and piano accompaniment for the vocal entry. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Quo-ni-am tu so-lus San-ctus." in a strong *[f]* dynamic. The piano accompaniment continues with the rhythmic pattern from the introduction, featuring chords and arpeggiated figures. The piano part includes fingering numbers 5, 4, and 3.

8

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

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

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

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

8

5/3 6/4 7/5

12

S
Do - mi - nus. Tu so - lus Al - tis - si-mus, [*p*]

A
Do - mi - nus. Tu so - lus Al - tis - si-mus, [*p*]

T
Do - mi - nus. Tu so - lus Al - tis - si-mus, [*p*]

B
Do - mi - nus. Tu so - lus Al - tis - si-mus, [*p*]

12

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

17

[f] Je - su Chri - ste, *[ff]* Je - su

[f] Je - su Chri - ste, *[ff]* Je - su

[f] Je - su Chri - ste, *[ff]* Je - su

[f] Je - su Chri - ste, *[ff]* Je - su

5 3 5

21

Chri - ste.

Chri - ste.

Chri - ste.

Chri - ste.

Chri - ste.

21

3

12. CUM SANCTO SPIRITU

"with the Holy Spirit, / in the glory of God the Father. / Amen."

Allegro

S
A
T
B

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

[f] Cum San-cto Spi-ri-tu, in glo-ri-a

[f] (Continuo)

[6] 6

S
A
T
B

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

[f] Cum San-cto

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

[#] 6 7 #6

7

S
men. A - men. A -

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

T
[f] Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i

B

10

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

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

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

B

Cum San - cto

10

[f]
(Tutti)

13

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

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

T - - - - -

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

13

[6] [#] [6] 3 4 6
2 5

16

S men.

A men.

T men.

B men.

16

(Keyboard)

19

S

A

T

B

3 4/2 5 5

22

S

A

T

B

Cum San - cto Spi - ri -

A -

22

4 3 3 4/2 5

(Tutti)

25

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

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

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

B

men.

25

(Cello)

28

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

A — A - men. A - - - men. A -

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

B

Cum San - cto Spi - ri - tu, in

28

(Tutti)

7 #6

5 6 5 6 [6]
4 #4

31

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

A - - - - men.

T - - - - men.

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

31

[6] 4 #3 #

34

S A -

A Cum San - cto

T A -

B

34

6 5 5 4 3

(Cello)

43

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

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

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

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

6 #4 2 [6] 4 #3 4 #3 #3 [#3]

46

S

A

T

B

#

49

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

A Cum San-cto Spi - ri-tu,

T A - men.

B A - men. A -

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

52

S Spi - ri-tu. A - men. A - men.

A A - men. A - men.

T A - - - - men.

B - - - - - men.

4 3 7 6

55

S
Cum San - cto Spi - ri-tu, in

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

T
8
Cum San-cto Spi - ri-tu, in glo-ri-a De-i Pa-tris. A - men. —

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

55

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

58

S
glo - ri - a De - i, De - i Pa - tris, Pa - tris. A -

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

T
8
— A - men. — A - men. A - men. A -

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

58

[6] [#] 4 3

61

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

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

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

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

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

64

S men. A -

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

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

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

#5 4 6 9 8 4 #3 7 6

67

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

A men. A - - - - -

T 8 A - - - - - men.

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

67

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

70

S cum San - cto

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

T 8 A - - - - - men. A -

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

70

5 4 3 4 2 6 5 7 #6

(Viola)

73

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

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

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

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

73

(Continuo)

[6] [6] #

76

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

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

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

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

76

6 6 5 4 3

6
4
2