

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](http://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 18<sup>th</sup> 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.

*p*

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

*p*

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

*p*

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

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

*[f]*

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

*[f]*

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

*[f]*

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

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 neutral 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 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 -

7/5 # 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. It begins with a piano introduction marked *[mp]*. The piano part features a steady eighth-note bass line and a treble part with chords and moving lines. The vocal parts enter at measure 9. The Tenor and Bass parts have lyrics: "Et in ter - ra pax ho -". The Soprano and Alto parts are silent. The piano accompaniment continues with chords and moving lines. The score ends with figured bass notation:  $\sharp 6$ ,  $\sharp 6$ ,  $\frac{9}{3}$ , 8, 7.

5

9

S

A

T

B

*[mp]*

*[mp]*

Et in ter - ra pax ho -

Et in ter - ra pax ho -

$\sharp 6$   $\sharp 6$   $\frac{9}{3}$  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 ♯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

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,

37

6 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





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 mi - - ni - bus bo - - - nae - -

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

7 [6] [7] 8/6 7

81

S - lun - ta - - - -

A ta - - - - -

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

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

8/6 7 8/6 #6 #6/5 #9 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**

[mf]

$\frac{6}{5}$  [o]

[6]  $\frac{6}{\flat 5}$  7 6 7 7

$\frac{6}{\flat 5}$  7  $\frac{6}{4}$   $\frac{\flat 6}{\flat 5}$  7  $\frac{6}{\flat 2}$   $\frac{6}{5}$  7 #  $\frac{6}{5}$  [6]  $\frac{5}{4}$  3

[mf]

Soprano 1 (solo)

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

Lau - da - mus te. Be - ne -

[p]

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



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

#6/5 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.

*[mf]*

6/5 [o]

114

[3] 6/5 6/5 7

120

6/4 6/b5 7 4/2 b6/b5 7 6/b2 6/5 7 # [ 6/5 6 ] 5/4 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 # 6/4 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]*

S

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

*[f]*

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

*[f]*

B Pro - pter ma - gnam glo -

*[f]*

*[#]*

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 -

[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 -

# 6



9

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

9

[6/3] [6] 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

# # # #7/5 # #7/5

14

S  
glo - - - - -

A  
- - - - -

T  
8  
- - - - - ri - am

B  
- - - - -

14

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

5                      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.

S1

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

26

[tr]

[tr]

[tr]

[tr]

[mp]

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

29

Ob.

S1

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

29

[tr]

[tr]

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

32

Ob.

S1

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 melodic line continues with eighth and sixteenth notes. Fingering numbers 7, 6, and 6 are indicated at the end of measures 4, 5, and 6 respectively.

Vocal entries for Soprano (S), Alto (A), and Bass (B). The Soprano part is silent. 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 also has a dynamic marking of *[f]*.

Piano accompaniment for the vocal entries, measures 7-9. The right hand includes a trill marked *[tr]* in measure 8. Fingering numbers 7, 6, 7, and 6 are indicated at the end of measures 7, 8, and 9 respectively.



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

19

[6] 7 6 7 6 7 6

23

S - - - - - su Chri - ste.

A Do - mi - ne

T - - - - - su Chri - ste.

B Do - mi - ne

23

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 7 6 #4/2

35

S  
- - su - - Chri - ste.

A  
- - su - - Chri - ste.

T  
- - su - - Chri - ste.

B  
- - su - - Chri - ste.

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 -

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

7  
b3

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 music is marked *[mf]*. The right hand features a melodic line with a trill on the final note of the first phrase. The left hand provides a steady accompaniment with eighth notes. 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 accompaniment pattern. Fingering numbers [6], #, 5/4 #3 are indicated below the bass line.

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

Alto vocal line (Alto solo) continues at measure 7. The piano accompaniment continues. Fingering numbers [6], 7, #, #7 are indicated below the bass line.

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

Alto vocal line (Alto solo) continues at measure 10. The piano accompaniment continues. Fingering numbers #, b7, 6, #5, 6, 3 are indicated below the bass line. A trill is marked *[tr]* 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 *[tr]*

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

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

Adagio

S *[p]*  
Qui tol - lis pec - ca - ta mun - di, pec - ca - ta

A *[p]*  
Qui tol - lis pec - ca - ta mun - di,

T *[p]*  
Qui tol - lis pec - ca - ta mun - di,

B *[p]*  
Qui tol - lis pec - ca - ta mun - di,

*[p]*

7 7 6 7 6  
5 5 4 5 2

S *[mf]*  
mun - di, sus - ci-pe, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

A *[mf]*  
pec - ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

T *[mf]*  
pec - ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

B *[mf]*  
pec - ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -

*[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 *[p]* de - pre-ca - ti - o - nem no - stram.

T *[p]* de - pre-ca - ti - o - nem no - stram.

B *[p]* 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

[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 7

46

A1

6 7

51

A1

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

Continuo

7

56

A1

re - re no - bis.

[tr]

[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

AI

*[tr]*

re no - bis.

*Strings*  
*[f]*

[5/4] 3] 7 [o]

96

AI

Qui - se - - - -

*[p]*

101

AI

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

*Continuo*

[6] 6/5 [6]

AI 106

mi - se - re

*Strings in unison with bass*

6  
#4

AI 111

re,

#

[o]

AI 116

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

[3]

[tr]

AI 121

bis, mi - se - re - re,

*Strings*



[tr]

126

AI

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

Continuo

#6

131

AI

bis.

[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 notes in the right hand and a steady bass line in the left hand. A dynamic marking of *[f]* is present in the first measure.

5

*[f]*

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

*[f]*

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

*[f]*

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

*[f]*

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

5

5  
4

3

Vocal and piano accompaniment for the first system. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Quo-ni-am tu so-lus San-ctus." in a strong dynamic (*[f]*). The piano accompaniment continues with the same rhythmic pattern as the introduction. The system concludes with a fermata over the final note of the piano part.

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

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*]

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.

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 5 5

Detailed description: This system contains measures 19, 20, and 21. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with quarter and eighth notes, including a dotted quarter note in measure 20. The bass staff has a similar key signature and contains a bass line with quarter and eighth notes. Measure numbers 3, 4, 5, and 5 are printed below the piano accompaniment.

22

S

A

T

B

Cum San - cto Spi - ri -

A -

22

# 4 3 3 4 5

*(Tutti)*

Detailed description: This system contains measures 22, 23, and 24. It features four vocal staves and a piano accompaniment. The Soprano and Alto parts are silent. The Tenor part begins in measure 23 with the lyrics "Cum San - cto Spi - ri -". The Bass part begins in measure 23 with the lyrics "A -". The piano accompaniment continues with a treble and bass clef staff. The treble staff has a key signature of two sharps and contains a melodic line with quarter and eighth notes. The bass staff has a similar key signature and contains a bass line with quarter and eighth notes. Measure numbers #, 4, 3, 3, 4, and 5 are printed below the piano accompaniment. The word "(Tutti)" is written above the piano accompaniment in measure 24.



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)

37

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

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

T  
men. A - - - men.

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

6 7  
4 5

7 7

40

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

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

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

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

40

7 #6

4 #3

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

(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.

6 6 5 4 3

6  
4  
2