

Vivace. (♩ = 160)

Chorus.

The piano accompaniment consists of five systems of grand staff notation. Each system includes a treble clef staff and a bass clef staff. The music is in 3/8 time and D major. It features a strong rhythmic accompaniment with frequent chords and moving lines in both hands. The first system begins with a forte (*f*) dynamic marking. The piece concludes with a trill (*tr.*) in the right hand of the fifth system.

A SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

The vocal staves are arranged vertically. Each staff begins with a rest for the first four measures, followed by the vocal entry. The lyrics are: "Glo-ri-a in ex-cel-sis, in Glo-ri-a in ex-cel-sis, in Glo-ri-a in ex-cel-sis, in". The lyrics are written in Italian. The Soprano I and II parts have a melodic line with some grace notes. The Alto part has a more rhythmic, eighth-note pattern. The Tenor and Bass parts have a similar rhythmic pattern to the Alto. A forte (*f*) dynamic marking is present at the beginning of the vocal entries.

A

The piano accompaniment for the vocal section consists of two systems of grand staff notation. It continues the rhythmic accompaniment from the previous section, providing support for the vocalists. It features a consistent eighth-note accompaniment in both hands.

ex-cel-sis De - o,
ex-cel-sis De - o,
- sis De - o,
- sis De - o,
ex-cel-sis De - o,

The first system of the Gloria features five vocal staves and a piano accompaniment. The vocal parts enter with the text "ex-cel-sis De - o,". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment.

B^f
glo - - - ri - a in ex - cel -
glo - - - ri - a
glo - ri - a
glo - ri - a
glo - ri - a

The second system continues the Gloria with a vocal entry marked **B^f** (Basso Forte). The vocal parts enter with the text "glo - - - ri - a in ex - cel -". The piano accompaniment continues with similar rhythmic patterns, providing a harmonic and rhythmic foundation for the vocal lines.

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

- sis in ex - cel - - - - sis, glo - -
 - sis in ex - cel - sis, in ex - cel - sis De - -
 in ex - cel - - - - sis, glo - ri - a in - ex -
 - - - - - sis, glo - ri - a
 o, in ex - cel - sis De - - - o, glo - - ri - a in - ex -

- ri - a, glo - - ri - a in ex - cel - sis De - o,
 o, glo - - ri - a in ex - cel - sis De - o,
 cel - sis De - o, in ex - cel - - sis De - o,
 in ex - cel - sis De - o, in ex - cel - sis De - o,
 cel - sis De - o, glo - ri - a in ex - cel - sis De - o,

C

glo -
 glo - - ri - a in ex -
 glo -

C

glo - - - ri - a,
 glo - - - ri - a,
 - - ri - a in ex - cel - sis, glo - - - ri - a,
 cel - sis, glo - ri - a in ex - cel - sis, glo - ri - a,
 - - ri - a in ex - cel - sis De - o,

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

- sis, in ex - cel - sis, in ex - cel - sis
 - sis, in ex - cel - sis,
 cel - sis,
 cel - sis, in ex - cel - sis, glo - ri - a
 De - o, in ex - cel - sis De - o, glo - ri - a

De - o, glo - ri - a in ex - cel - sis De -
 glo - ri - a, glo - ri - a in ex - cel - sis De -
 glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De -
 in ex - cel - sis De - o, in ex - cel - sis De -
 in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De -

Andante. *p*

o et in ter-ra pax, et in

o et in ter-ra pax, et in

o et in ter-ra pax, et in

o et in ter-ra pax, pax,

o et in ter-ra, in ter-ra pax, pax,

Andante. (♩ = 72.) *p*

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

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

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

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

et in ter-ra pax,

ter - ra_ pax, in_ ter - ra_ pax, pax ho -
 ter - ra_ pax, in_ ter - ra_ pax, et in ter - ra
 pax, et in_ ter - ra pax, et in ter - ra pax ho - mi - ni -
 pax, et in ter - ra_ pax, et in
 et in_ ter - ra_ pax ho - mi - ni -

mi - ni - bus bo - nae vo - lun ta - tis,
 pax homi - ni - bus bonae vo - lun ta - tis,
 bus bo - nae vo - lun ta - tis,
 ter - ra pax ho - mi - ni - bus bonae vo - lun - ta - tis,
 bus bo - nae vo - lun - ta - tis,

SOPRANO I. **F** *mf*

SOPRANO II. et in ter - ra pax, homi - ni - bus bonæ vo - lun -

ALTO.

TENOR.

BASS.

ta - tis, bo - næ vo - lun - ta -

mf et in ter - ra pax ho - mi - ni -

- - - - - tis, ho-mi-ni-bus bo - næ vo-lun-ta - -
 bus bonæ vo-lun-ta - tis, bo-næ vo - lun-ta - - -
 et in ter - ra

tis, in ter - ra pax ho-mi-ni-bus bo - næ vo-lun-ta-tis, pax,
 - - - - - tis, ho - mi-ni-bus bo - næ vo-lun-
 pax ho-mi-ni-bus bonæ vo-lun - ta - tis, bo - næ vo - lun-ta - -
 et in

pax, pax, pax, in ter - ra pax, pax ho -
 et
 ta - tis, in ter - ra pax, ho - minibus bo - næ vo - lun -
 - tis, ho - mi - nibus bo -
 ter - ra pax ho - mi - ni - bus bonæ vo - lun - ta - tis, bo - næ vo - lun -

mi - nibus bo - næ vo - lun - ta - tis, bo - næ vo - luntatis, bonæ
 in - ter - ra pax ho - mi - ni - bus bonæ vo - lun - ta - tis, bo -
 ta - tis, pax ho - mi - nibus bonæ vo - luntatis, bo - næ
 - næ vo - lun - ta - tis, bo - næ
 ta - tis, bo - næ

vo - lun-ta-tis, et in-ter-ra pax,
 -nae vo-lun-ta-tis, et in-ter-ra pax,
 vo-lun-ta-tis, et in-ter-ra pax,
 vo-lun-ta-tis, et in-ter-ra pax,
 vo-lun-ta-tis, et in-ter-ra pax,

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

bus bonæ vo-lun-ta - - tis, bo - næ vo - lun - ta - -

bus bonæ vo - lun-ta - tis, bo - næ vo - lun-ta - tis,

mi-nibus bonæ vo-lun-ta - tis, bonæ vo-lun-ta - tis, et _____ in _____ ter - ra _____

mi-nibus bonæ vo-lun-ta - tis, bonæ vo-lun - ta - tis,

mi-nibus bonæ vo - lun - ta - tis, - bonæ vo - lun-ta - tis,

- tis, ho - mi - ni - bus bo - - næ vo-lun-

pax ho - mi - ni - bus bo-næ vo-lun - ta - - tis, bo - næ vo - lun-ta - -

et _____ in _____

ta - tis, in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

- tis, ho - mi - ni - bus bo -

ter - ra pax ho - mi - ni - bus bo - nae volun - ta - tis, ho - mi - ni - bus bo - nae vo - lun -

et -

ta - tis, pax, pax, pax, pax, in ter - ra pax ho - mi -

- nae vo - lun - ta - tis, in ter - ra pax ho - mi - ni - bus bo - nae

ta - tis, bo - nae

in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae

- ni - bus pax ho - mi - ni - bus bonæ vo - lunta -
 et in - ter - ra pax ho - mi - ni - bus bonæ vo - lun - ta -
 vo - lun - ta - tis, pax, pax, pax, pax ho - mi - ni - bus bonæ vo - lunta -
 vo - lun - ta - tis, pax, pax, pax, pax ho - mi - ni - bus bonæ vo - lunta -
 vo - lun - ta -

tis, bo - næ vo - lun -
 tis, bo - næ vo - lun -
 tis, bo - næ vo - lun - ta - -
 tis, bo - næ vo - lun - ta - -
 tis, bo - næ vo - lun - ta - -

ta-tis, pax ho - mi - ni - bus bonæ vo - lun - ta - tis, et in ter - ra
 ta-tis, pax ho - mi - ni - bus bonæ vo - lun - ta - tis, et in ter - ra
 tis, pax, pax ho - mi - ni - bus bonæ vo - lun - ta - tis, in terra
 tis, pax ho - mi - ni - bus bonæ vo - lun - ta - tis, et in ter - ra
 tis, pax, pax, pax, et in ter - ra

pax, et in ter - ra pax, et in ter - ra pax,
 pax, et in ter - ra pax, et in ter - ra pax, ho -
 pax, in terra pax, in terra pax, et in
 pax, et in ter - ra pax, et in ter - ra pax, et in
 pax, et in ter - ra pax, et in ter - ra pax, in ter - ra

ho - mi - ni - bus bo - næ - vo - lun - ta - - tis, ho - mi - ni - bus bo -
 mi - ni - bus bo - næ - vo - lun - ta - - tis, et
 ter - ra - pax ho - mi - ni - bus bonæ vo - lun - ta - - tis, bo - næ vo - lun -
 ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - - tis, in ter - ra
 pax ho - mi - ni - bus bonæ vo - lun - ta - - tis, et in ter - ra -

- næ vo - lun - ta - - tis, bo - næ vo - lun - ta - - tis!
 in - ter - ra - pax ho - mi - ni - bus bonæ volun - ta - - tis!
 ta - - - - - tis!
 pax, pax, pax ho - mi - ni - bus bonæ volun - ta - - tis!
 pax, in - ter - ra pax ho - mi - ni - bus bonæ volun - ta - - tis!

No 5 Laudamus te.

Andante. (♩ = 60) **Air.** **Tutti.** **Viol. Solo** **Viol. Solo**

The score consists of seven systems of music. The first system is for the piano, with a tempo marking of Andante (♩ = 60) and a dynamic of *mf*. The second system continues the piano accompaniment, with a dynamic of *p*. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment, with trills (*tr*) in the right hand. The sixth system introduces the vocal part for Soprano II, with a dynamic of *pp* and lyrics: "Lau-". The seventh system continues the vocal part and piano accompaniment, with lyrics: "da - mus te, lau -".

B

da - mus te, lau -

mf *pp*

da - mus te, be - ne - di - cimus te,

C

a - do - ra - mus te, glo -

- ri - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus te, a - do -

ra - mus te, glo - ri - fi - ca - mus te;

f

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tr

D

lau -

da - mus te, be - ne - di - cimus te, a - do - ra - mus te,

glo - ri - fi - ca - mus te, glo - ri - fi - ca -

cresc.

- mus te, - glo - ri - fi - ca - mus te,

mf dim. p mf

E *mf*
a - do -

ra - - mus te, glo - ri - fi - ca - - mus te, glo - ri - fi - ca - mus te, glo -

ri - fi - ca - - - - - mus te, lau -

F

da - - - - - mus te, lau -

tr *p*

G
da - mus te, lau - da - - - - - mus te, lau -

mf *p*

da - - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo -

ri - - fi - ca - mus te, lau - da - mus te, be - ne - di - ci - mus te, a -

- do - ra - - mus, glo - ri - fi - ca - mus te.

No 6. Gratias agimus.

Chorus.

Allegro moderato. *Alla breve.*

SOPRANO I. II.

ALTO.

TENOR.

BASS.

Soprano I. II. *f* Gra - ti-as a -
 Alto *f* Gra - ti-as a -
 Tenor *f* Gra - ti-as a - gimus ti - bi
 Bass *f* Gra - ti-as a - gimus ti - bi
 Piano *f* Allegro moderato. (♩ = 80)

Soprano I. II. gi-mus ti - bi pro - pter magnam
 Alto ti - bi pro - pter magnam glo -
 Tenor pro - pter magnam glo - ri-am tu -
 Bass pro - pter magnam glo - ri-am tu - am,
 Piano

Soprano I. II. glo - ri-am tu - am, gra -
 Alto - ri-am tu - am, gra -
 Tenor am, gra - ti - as a -
 Bass gra - ti - as a -
 Piano

ti - as a - gi - mus
 ti - as a - gi - mus ti - bi,
 - gi - mus ti - bi, gra -
 - gi - mus ti - bi, pro - pter magnam

ti - bi, gra - ti - as
 gra - ti - as a - gi - mus
 - ti - as a - gi - mus ti - bi, gra -
 glo - ri - am, propter magnam glo - ri - am

a - gi - mus ti - bi, pro -
 ti - bi, gra - ti - as a - gi - mus
 - ti - as a - gi - mus ti - bi, a - gi - mus
 tu - am, gra - ti - as a - gi - mus

- pter magnam glo - riam tu - am, pro - pter magnam
 ti - bi pro - pter magnam glo - riam tu -
 ti - bi pro - pter magnam glo - riam tu -
 ti - bi pro -

glo - riam tu - am, pro - pter ma - gnam glo - riam tu -
 am, pro - pter ma - gnam glo - ri - am tu - am,
 riam tu - am, propter ma - gnam glo - riam tu -
 pter ma - gnam glo - riam tu -

riam tu - am, gra - ti - as
 gra - ti - as a - gimus ti -
 am, gra - ti - as a - gimus
 am, pro - pter magnam glo - ri - am tu - am,

a - - gimus ti - bi pro - pter magnam glo - riam tu - am, gra -
 bi pro - pter magnam glo - riam tu - am, gra -
 ti - bi, gra - - - ti - as a - -
 gra - - - ti - as a - - - gimus

- - ti - as a - - - gi - mus ti - - bi,
 - ti - as a - - - gi - mus ti - - bi, gra -
 - gimus ti - bi, pro - pter ma - gnam glo - - - riam tu - -
 ti - bi, pro - pter magnam glo - riam tu - am,

D
 gra - - - ti - as a - -
 - - ti - as a - - - gi - mus
 am, gra - - - ti - as a - - - gi - mus
 gra - - - ti - as

- gimus ti - bi pro - pter magnam glo -
 ti - bi pro - pter magnam glo - ri-am tu -
 ti - bi, a - gimus ti - bi pro - pter ma - gnam glo - ri-am tu -
 a - - gimus ti - bi pro - pter magnam glo -

- ri-am tu -
 am, pro - pter magnam glo - ri-am tu - am, gra - ti - as
 am, pro - pter magnam glo - ri-am tu - am, gra -
 - ri-am tu -

am, pro - pter ma - gnam glo - ri-am tu - am.
 a - gimus ti - bi pro - pter ma - gnam glo - ri-am tu - am.
 - ti - as a - gi - mus ti - bi propter ma - gnam glo - ri-am tu - am.
 - am, pro - pter magnam glo - ri-am tu - am.

Nº 7. Domine Deus.

Duet.

Andante. (♩ = 60)

Fl. *p* Viol. *pp*

l.h. *staccato*

Soprano I *mf*
 Tenor *mf*
 Do - mi - ne Fi - li u - ni - ge -
 Do - mi - ne De - - - us rex cœ - le -

p

- ni-te Je - su Chri - ste al-
 - stis, De - us Pa - ter o-

tis - si - me! —
 mni - po - tens! —

Do - mine De - us rex coe - le -
 Do - mi - ne Fi - li u - ni - ge -

- stis, De - us Pa - ter o - mni - po - tens, —
 - ni - te Je - su Chri - ste al - tis - si - me. —

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B

Do-mine De - - us - rex - ecce - le -

Do-mine Fi - - li - u-ni-ge -

C

- stis! Domine Fi - li -

- ni-te! Domi-ne De - us, - rex ecce - le -

u-ni-ge -

- ni-te Je - su Christe al -

- stis, De - us Pa-ter o -

tis - si-me, Do -

dim.

mi-ne Fi - li,

mni - po-tens, De - - us Pa-ter, Do -

tis - si-me, Do -

Dmf dim. Do - - - mine Fi - li u - ni - genite *mf* Jesu Christe al - tis - si - me, Je - su

mf dim. - - - mine De - us, rex coele - stis, Deus Pater omnipotens, Deus

E
Christe al - tis - si - me! — Do - mine De -

Pater omni - po - tens! — Do - mine

- us, rex coe - le - stis, Do - - mi - ne Fi - li u - ni - genite

Fi - li - u - ni - genite, Do - - mi - ne Deus rex coe - lestis, De - us Pa - ter o -

F
Je - su Chri - ste al - tis - si - me, Do - mi - ne Fi - li u - ni -

nnipotens, o - mni - po - tens, — Do - mi - ne De - us,

ge-ni-te Je - su Chri - ste al-tis-si-me, Je - su
 rex_coe - le - stis, De - us Pa - ter omni-potens, De -

The first system of the musical score consists of two vocal staves and a grand staff for piano accompaniment. The vocal parts enter with the lyrics 'ge-ni-te Je - su Chri - ste al-tis-si-me, Je - su rex_coe - le - stis, De - us Pa - ter omni-potens, De -'. The piano accompaniment features a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic bass line in the left hand.

Chri-ste al - tis - si - me!
 - us Pa-ter omni - - po-tens.

The second system continues the vocal and piano parts. The vocal lines conclude the phrase 'Chri-ste al - tis - si - me!' and begin the next phrase '- us Pa-ter omni - - po-tens.'. The piano accompaniment maintains its intricate texture, with the right hand playing a series of sixteenth-note figures.

The third system shows the piano accompaniment continuing its complex texture. The right hand features a dense pattern of sixteenth-note runs, while the left hand provides a steady bass line with some harmonic support.

The fourth system continues the piano accompaniment. The right hand's sixteenth-note texture is prominent, with some melodic lines weaving through the texture. The left hand continues to provide a solid harmonic foundation.

The fifth system concludes the piano accompaniment on this page. The right hand's sixteenth-note texture remains a central focus, leading to a final cadence in the system.

p Do - mi-ne De - us, a - gnus De - i, *tr*
p Do - mi-ne De - us, a - gnus De - i, *tr*

Do - mi-ne De - us, a - gnus De - i, a - gnus De - i,
 Do - mi-ne De - us, a - gnus De - i, a - gnus De - i,

Fi - li-us Pa - tris,
 Fi - li-us Pa - tris,

H *mf* Do - mi - ne De - us,
Do - mi - ne De - us,

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom two staves are piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts begin with a rest, followed by the lyrics 'Do - mi - ne De - us,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

tr a - gnus De - i, Do - mi - ne De - us, a - gnus De - i,
a - gnus De - i, Do - mi - ne De - - - us, a - gnus De - i,

The second system continues the musical score. It features the same vocal and piano staves. The vocal parts include trills (tr) over the notes 'i' and 'e'. The piano accompaniment continues with its rhythmic pattern, providing harmonic support for the vocal lines.

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

The third system of the score introduces the lyrics 'Fi - li - us Pa - tris, Do - mi - ne De - us, a - gnus'. The vocal parts are written in a more melodic style, while the piano accompaniment maintains its rhythmic accompaniment.

De - i, agnus Dei, Domi - ne De - us, a - gnus De - i, - Fi - li - us Pa - tris!
De - i, agnus Dei, Domi - ne De - us, a - gnus De - i, Fi - li - us Pa - - - tris!

The fourth system concludes the page with the lyrics 'De - i, agnus Dei, Domi - ne De - us, a - gnus De - i, - Fi - li - us Pa - tris!'. The piano accompaniment features a final cadence with sustained chords in the right hand and a rhythmic pattern in the left hand.

Nº 8. Qui tollis.

Chorus.

Lento.

SOPRANO II.

mf ALTO.

Qui tol-lis pec - ca - - ta mun - di, mi-se-re-re

TENOR. *mf*

BASS. Qui to - lis pec - ca - - ta mun - di,

Lento. (♩ = 60.)

mf Qui - tol - lis pec - ca - - ta

no - bis,

mi - se - re -

mi-se-re-re no - bis,

mf mi - se - re -

Qui - to - lis pec - ca - -

mun - - di,

mi - se - re - re no - bis

- re no - - bis,

mi - - se -

- ta mun - - di,

mi - se - re - re

qui tol - lis pec - ca - re - re qui tol - -lis pec - mi - se - re - re, qui no - bis, - ta mun - di, mi - se - re - re no - bis, ca - - ta mun - - di, mi - se - tol - lis pec - ca - - ta mun - - di, qui - tol - lis pec - ca - - ta mi - se - re - re re - re re - re re no - mun - - di, mi - se - - re - re no -

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

re - re no - bis!
 mi - se - re - re no - bis!
 mi - se - re - re no - bis! Qui -
 re no - bis! Qui - tol - lis pec -

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

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ca - ta mun - di, su - ta mun - di, su - sei - mun - di, su - sei - pe de - pre - ca - ti - su - sei - pe de - pre - ca - ti - sei - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - pe de - pre - ca - ti - o - nem no - stram, o - nem, su - sei - pe o - nem no - stram, de - pre - o - nem no - stram, de - pre - ca - ti - o - nem no - de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem ca - ti - o - nem de - pre - ca - ti - o - nem

Sheet music for the Gloria section of the Mass in B Minor by J.S. Bach. The score is written for voice and piano. It features three systems of music, each with vocal staves and piano accompaniment.

The first system includes the following lyrics:

stram, su - sci - pe de - pre - ca - ti -
 stram, su - sci - pe de - pre -
 no - stram, su - sci -
 no - stram, su - sci -

The second system includes the following lyrics:

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

The third system includes the following lyrics:

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

The piano accompaniment consists of two staves (treble and bass clef) with various musical notations including notes, rests, and ornaments.

Nº 9. Qui sedes ad dextram.

Air.

Andante comodo. (♩ = 96)

mf Oboe d'amore

p *f*

f

p *f*

Alto Solo.

Qui — se —

p

pp

pp

— des ad — dex — tram Pa — tris, qui — se —

Detailed description: This page contains the musical score for the ninth movement of the Gloria, 'Qui sedes ad dextram'. It is an Air in G major, 6/8 time, with a tempo of Andante comodo (♩ = 96). The score is written for Oboe d'amore and Alto Solo. The first system shows the Oboe d'amore part starting with a mezzo-forte (*mf*) dynamic, followed by piano (*p*) and forte (*f*) markings. The piano accompaniment features a steady eighth-note bass line and chords. The Alto Solo part begins with the lyrics 'Qui — se —' and includes piano (*p*) and pianissimo (*pp*) dynamics. The second system continues the piano accompaniment and the Alto Solo part with the lyrics '— des ad — dex — tram Pa — tris, qui — se —'. The score is presented in a standard musical notation format with treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature.

A

des ad dex-tram Pa-tris, ad dex - - tram Pa - - tris,—

pp *p*

mi - se-re - re - no - bis!

f

p *f*

B

Qui se -

p

tr
des ad dextram Patris, mi - se - re - -

pp p

- - re nobis, qui se - - -

- - des ad dextram Pa - tris, mi - - se - re - re - no - bis.

pp p f

p f

C
mi - se - re - -

p

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

- des ad dextram Patris mi - se-re - re -

Adagio

tr no - bis, qui se -

Tempo I.

- des ad dextram Pa - tris mi - se-re - re -

D

- no - bis.

Nº 10. Quoniam tu solus sanctus.

Andante lento. (♩ = 66)
Corno di caccia

Air.

Bass

Quo - ni - am tu so - lus san - ctus, tu so - lus

san - ctus, tu so - lus Do - mi - nus, tu so - lus, san -

- ctus, tu so - lus Do -

- mi-nus, tu so - lus, so-lus Do-mi - nus, tu so - lus

san-ctus, tu so - lus Do-mi-nus, quo - ni - am

tr

tu so - lus san - ctus, tu so-lus san - ctus, tu so-lus Do -

tr

- mi-nus, tu so - lus, so-lus

tr

san - ctus, tu so-lus Do-mi - nus,

tr

tr

C
tu so-lus al-tis-si-mus,

p

Je - su - Chri - ste, tu, tu so-lus al-tis-si-mus, tu

so-lus al-tis-si-mus, Je - su Chri - ste, Je -

tr tr tr tr

- su - Chri - ste, Je - su Chri - ste.

f

The first system shows the beginning of the vocal entry. The vocal line is in a high register, and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the vocal line with the lyrics "tu so-lus al-". The piano accompaniment includes a trill (tr) and a piano (p) dynamic marking.

The third system continues the vocal line with the lyrics "tis-si-mus, Je - su Chri - ste, - tu, tu so-lus al-". The piano accompaniment features a trill (tr) and a piano (p) dynamic marking.

The fourth system continues the vocal line with the lyrics "tis-si-mus, tu so - lus al - tis - si - mus Je - su -". The piano accompaniment features a trill (tr) and a piano (p) dynamic marking.

The fifth system continues the vocal line with the lyrics "Chri - ste, Je - su Chri - ste, Je -". The piano accompaniment features a trill (tr) and a piano (p) dynamic marking.

78

- su Chri - ste; **E** quo - - ni - am tu so -

- lus san - ctus, — tu so - - lus, tu so -

- lus Do - mi - nus, tu so-lus san - - ctus

tu so-lus Do - - minus, tu so - -

- lus al-tis-si - mus, Je - su Chri -

First system of the musical score. It features a vocal line in the bass clef with the lyrics "- ste, so-lus Do-". The piano accompaniment is written for grand piano with treble and bass clefs. The key signature is B minor (two sharps) and the time signature is 3/4. The system includes various musical notations such as slurs, ties, and dynamic markings.

Second system of the musical score. The vocal line continues with the lyrics "- minus, tu so - lus al - tis - si - mus Je - su Chri -". The piano accompaniment continues with complex rhythmic patterns. Trills are indicated by "tr" above notes in both the vocal and piano parts.

Third system of the musical score. The vocal line concludes with the word "ste." and contains trills. The piano accompaniment features a dynamic marking of *f* (forte) and continues with intricate textures.

Fourth system of the musical score, consisting of piano accompaniment. It shows a continuation of the complex rhythmic and harmonic patterns established in the previous systems.

Fifth system of the musical score, consisting of piano accompaniment. It concludes the page with a dynamic marking of *attacca.* (attaca).

Nº 11. Cum sancto Spiritu.
Chorus.

Vivace.

SOPRANO I.
Cum sancto Spi - ri -

SOPRANO II.
Cum san-cto Spi - ri - tu in glo-ri - a De - i Pa-tris,

ALTO.
Cum sancto Spi - ri -

TENOR.
Cum san-cto Spi - ri - tu in glo-ri - a De-i Pa-tris,

BASS.
In glo-ri - a De-i Pa-tris,

Vivace. (♩ = 92)

tu in glo-ri - a De-i Pa -

in glo-ri - a De-i Pa -

tu in glo-ri - a De-i Pa -

in glo-ri - a De-i Pa -

in glo-ri - a De-i Pa -

tr-is, cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris,

tr-is, cum san-cto Spi-ri-

tr-is, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris,

tr-is, in glo-ri-a De-i Pa-tris, cum san-cto Spi-ri-

tr-is, cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris,

The first system consists of five vocal staves and a grand staff for piano accompaniment. The vocal parts are in B minor (two sharps) and 4/4 time. The lyrics are: "tr-is, cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris,". 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.

in glo-ri-a De-i Pa - - - - -

tu in glo-ri-a De-i Pa - - - - -

in glo-ri-a De-i Pa - - - - -

tu in glo-ri-a De-i Pa - - - - -

in glo-ri-a De-i Pa - - - - -

The second system continues the vocal parts and piano accompaniment. The lyrics are: "in glo-ri-a De-i Pa - - - - -", "tu in glo-ri-a De-i Pa - - - - -", "in glo-ri-a De-i Pa - - - - -", "tu in glo-ri-a De-i Pa - - - - -", and "in glo-ri-a De-i Pa - - - - -". The piano accompaniment continues with the same rhythmic pattern.

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

A

- - - tris, in glo - - - *cresc.*
- - - tris, in glo - - - *cresc.*
De-i Pa - tris, in glo - - - *cresc.*
De-i Pa - tris, in glo - - - *cresc.*
tu, in glo - - - *cresc.*

First system of the Gloria, measures 1-4. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: - ri-a De-i Pa - - -

Second system of the Gloria, measures 5-8. It features five vocal staves and a piano accompaniment. The lyrics are: - tris, in glo - - -

B

- ri - a De - i
 - ri - a De - i

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

ALTO.

Cum san-cto

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

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

SOPRANO I. **D**

Cum sancto Spi - ri - tu in

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

men, cum sancto Spi - **D**

glo - ri-a De-i Pa-tris, A - men, A -
SOPRANO II.
 Cum san-cto Spi -
 men,
 - ri-tu in glo - ri-a De-i Pa-tris, A - men
 Cumsan-cto

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

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

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

E

f
A - men, cum san-cto Spi-ri - tu

f
A - men, cum san-cto Spi-ri - tu

f
A - men, cum san-cto Spi-ri - tu

f
A - men, cum san-cto Spi-ri - tu

f
A - men, cum san-cto Spi-ri - tu

E

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

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

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

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

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

- - ri - a De-i Pa -
 - - ri - a De-i Pa -
 - - ri - a De-i Pa -
 glo-ri-a De - i Pa -
 glo-ri-a De - i Pa -

The first system consists of five vocal staves and a grand staff for piano accompaniment. The vocal parts are in B minor 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.

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

The second system continues the vocal and piano parts. It includes a fermata (F) over the first vocal staff. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

- ri-a De-i Pa-tris, A-men A -

cum saneto Spi-ri - tu

cum saneto Spi - ri - tu in

cum saneto Spi-ri -

cum san-cto Spi-ri - tu

tr

in glo - ri-a De-i Pa -

glo - ri-a De - i Pa - tris,

tu,

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

G

- - men, cum san-cto Spi-ri - tu in glo -
 tris, cum san-cto Spi-ri - tu in glo - - ri-a De-i
 A - men, - A -
 cum san-cto Spi - ri - tu in glo -
 Pa - tris, cum san-cto Spi-ri - tu,

H

- ri-a De-i Pa-tris, A - men, cumsancto Spi-ri - tu in glo -
 Pa - tris, Amen, cum san-cto Spi - ri-tu in
 - - men, - - cumsancto Spiri -
 - ri-a De-i Patris, A - men, A -
 cum san-cto Spiri-tu

- ri-a De-i Pa - tris cum sancto Spi -
glo - ri-a De-i Patris, A - men, A -
tu in glo - ri-a De-i Patris, A - men, A - men,
- men, A -
cum sancto

- ri-tu in glo - ri-a De-i Pa - tris, A -
cum sancto Spi - ri - tu in glo - ri-a De-i Patris, A - men,
- men, A - men,
Spi - ri - tu in glo - ri-a De-i Patris,

I

men, in glo - ri-a De-i Pa-tris, A-men, in glo - ri-a De-i Pa-tris,
 men, in glo -
 A - - - - - men, A - - - - - men,
 A - men, A - - - - - men, A - - - - - men,
 A - men, cum san-cto Spi - ri - tu in glo-ri-a De-i Pa-tris, A - - - - -

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

Pa - - - tris, in

Pa - - - tris, in

Pa - - - tris, in

Pa - - - tris, in

Pa - - - tris, in

The first system consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The vocal parts are in unison, singing the word 'Pa-tris, in'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

K
glo - - -

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

glo - - -

glo - - -

glo - - -

K

The second system continues the vocal and piano parts. It begins with a key signature change marked by a 'K' symbol. The vocal parts sing 'glo-ri-a De-i Pa-tris A-men, A-'. The piano accompaniment continues with similar rhythmic patterns, maintaining the complex texture.

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

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