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## A propos de la pièce



**Titre:** GLORIA Partitura completa. Riduzione per Soli, Coro e Organo Obbligato. Edizione vocale conforme all'autografo [RV 589]  
**Compositeur:** Vivaldi, Antonio  
**Arrangeur:** MACHELLA, MAURIZIO  
**Licence:** Public domain  
**Instrumentation:** Soli, Choeurs SATB et Orgue ou Piano  
**Style:** Baroque

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*Antonio Vivaldi*



*Gloria*

*edizione vocale conforme all'autografo*

RV 589

*Riduzione per Soli, Coro e*

*Organo Obbligato*

*a cura di*

*Maurizio Machella*

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# GLORIA

per Soli, Coro e Orchestra RV 5891

Riduzione per Soli, Coro e Organo obbligato

a cura di Maurizio Machella

## I Gloria

Antonio Vivaldi  
(1678-1741)

*Allegro*

Organo

1

*f*

5

9

12

16

**Soprani**  
C  
O  
R  
O  
**Contralti**  
**Tenori**  
**Bassi**

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

19

glo - ri - a, glo - ri - a in  
glo - ri - a, glo - ri - a in  
glo - ri - a, glo - ri - a in  
glo - ri - a, glo - ri - a in

22

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

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

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

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

28

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

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

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

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

32

a in ex - cel - sis De - o.

a in ex - cel - sis De - o.

a in ex - cel - sis De - o.

a in ex - cel - sis De - o.

36

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

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

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

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

Glo - ri - a, glo - ri - a

*p* *f*



48

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

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

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

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

52

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 - cel - sis De - o.



56

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 - cel - sis De - o,

60

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

64

Musical score for measures 64-67. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the word "sis," with a long note in the final measure of each line. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a block-chord accompaniment in the right hand.

68

Musical score for measures 68-71. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the phrase "glo-ri-a in ex-cel-sis De-o." with a long note in the final measure of each line. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a block-chord accompaniment in the right hand.

# II Et in terra pax hominibus

1

*Andante*

C  
O  
R  
O

Soprani

Contralti

Tenori

Bassi

*Ped.*

*simili*

5

Soprani

Contralti

Tenori

Bassi

*espress. non stacc.*

9

Et in ter - ra pax ho -

Et in ter - ra pax ho -

13

mi - ni - bus bo - nae,

mi - ni - bus, et in ter - ra



25

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

29

mi - ni - bus bo - nae - vo - lun - ta -  
mi - ni - bus bo - nae, bo - nae vo - lun - ta -  
bo - nae - vo - lun - ta - tis, et in  
ta - tis, bo - nae vo - lun - ta -

33

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

*p*

37

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

41

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

45

et in ter - ra pax  
 Et in ter - ra pax ho -  
 bo - nae vo - lun -  
 mi - ni - bus bo - nae, bo - nae



49

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

53

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

*p*

57

ra pax ho - mi - ni - bus bo - nae vo - lun -  
 pax ho - mi - ni - bus bo - nae vo - lun -  
 bo - nae - vo - lun -  
 Et in ter - ra pax bo - nae vo - lun -

61

ta -  
 ta -  
 ta -  
 ta -

65

69

74

ter - ra pax ho - mi - ni - bus bo -  
 ra pax ho - mi - ni - bus bo - nae  
 et in ter - ra pax ho - mi - ni - bus  
 et in ter - ra pax ho - mi - ni - bus

79

nae vo - lun - ta -  
 vo - lun - ta -  
 bo - nae vo - lun -  
 ni - bus bo - nae vo - lun -

84

Musical score for measures 84-87. The score is in G major (one sharp) and 4/4 time. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The vocal parts feature a melodic line with some grace notes. The piano accompaniment includes a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. A *senza rall.* marking is present in the piano part at measure 87.

88

Musical score for measures 88-91. The score is in G major (one sharp) and 4/4 time. It consists of five staves: three vocal staves and two piano staves. The vocal parts have lyrics: "tis." on the Soprano and Alto staves, and "bus" on the Tenor and Bass staves. The piano accompaniment features a rhythmic pattern of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand. The piece concludes with a double bar line and repeat dots at the end of measure 91.

### III Laudamus te

1 *Allegro*

Soprano I  
solo

Soprano II  
solo

7

12

17 (Solo) *p*

Lau - da - mus te.

(Solo) *p*

Lau - da - mus

*p*

*leg.*

22

Be - ne - di - ci - mus te. A - do -

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

27

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

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

32

mus te.

ca mus te.

*f*

38

Lau -

Lau -

*mf*

44

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

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



50

ri - fi - ca

56

mus, glo -

mus, glo -

61

ri - fi - ca - mus te.

ri - fi - ca - mus te.

66

Musical score for measures 66-70. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 66, followed by the lyrics "A - do - ra - mus te. A - do - ra - mus" across measures 67-70. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, including a forte (*f*) dynamic marking in measure 68.

71

Musical score for measures 71-75. The system includes a vocal line and a piano accompaniment. The vocal line has a whole rest in measure 71, followed by the lyrics "te. Glo - ri - fi - ca - mus te." across measures 72-75. The piano accompaniment continues with a similar rhythmic pattern, featuring triplets and a trill (*tr*) in measure 74.

76

Musical score for measures 76-80. The system includes a vocal line and a piano accompaniment. The vocal line consists of whole rests for all five measures (76-80). The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

81

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

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

86

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

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

91

te, a - do - ra - mus te. Glo -

te, a - do - ra - mus te.

96

ri - fi - ca - mus

Glo - ri - fi - ca - mus

101

te. Glo - ri - fi - ca -

te Glo - ri - fi - ca -

*p*

106

mus te.

mus te.

*f*

111

Musical score for measures 111-115. The score is in G major (one sharp) and 4/4 time. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. Measures 111 and 112 show the vocal staves with whole rests. The piano accompaniment begins in measure 111 with a treble clef and a bass clef. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simple bass line. Measure 115 ends with a fermata over the final note.

116

Musical score for measures 116-121. The score is in G major (one sharp) and 4/4 time. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. Measures 116 and 117 show the vocal staves with whole rests. The piano accompaniment begins in measure 116 with a treble clef and a bass clef. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simple bass line. Measure 118 includes the instruction *espress.* and *cresc.* in the right hand. Measure 121 ends with a fermata over the final note.

122

Musical score for measures 122-126. The score is in G major (one sharp) and 4/4 time. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. Measures 122 and 123 show the vocal staves with whole rests. The piano accompaniment begins in measure 122 with a treble clef and a bass clef. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a simple bass line. Measure 126 ends with a fermata over the final note.

# IV Gratias agimus tibi

*Adagio*

1 *f*

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

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

**Tenori**  
8 Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

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

*f*

The musical score is for a choral setting of 'IV Gratias agimus tibi'. It features four vocal parts: Soprani, Contralti, Tenori (8), and Bassi, along with a piano accompaniment. The tempo is marked 'Adagio' and the dynamics are 'f' (forte). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are 'Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.' The score is written on five staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The piano part consists of chords in the right hand and a simple bass line in the left hand.

(Allegro)

1 Soprani *f*  
Pro-pter ma-gnam glo - ri-am,

C  
O  
R  
O  
8 Contralti *f*  
Pro-pter ma-gnam glo ri - am,

Tenori *f*  
Pro-pter ma-gnam glo -

Bassi *f*  
Pro-pter ma-gnam glo -

*f* molto marcato

4  
pro-pter ma-gnam glo - ri - am,

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

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

*f*  
Pro-pter ma-gnam glo - ri-am, pro-pter ma-gnam glo -

7

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

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

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

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

10

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

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

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

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



13

pro-pter ma-gnam glo

glo

glo

16

ri - am tu - am.

ri - am tu - am.

ri - am tu - am.

ri - am tu - am.

# V Domine Deus

1 *Largo*

Soprano solo

*f*

4

8 *f*

Do - mi - ne De - us, Rex coe - le - stis, De - us

12

Pa - ter, De - us Pa ter om - ni - po -

15

tens. Do - mi - ne De - us Rex coe-

18

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

21

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

24

Do - mi - ne De - us, Do - mi - ne De - us, Rex coe - le - stis.

27

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

31

ter om - ni - po - tens, Pa

35

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

39

# VI Domine Fili Unigenite

*Allegro*

1 Soprani

C  
O  
R  
O

Contralti

Tenori

Bassi

6

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

*f* Do - mi - ne Fi - li

*f sempre*

11

ge - ni - te, Je

U - ni - ge - ni - te, Je

16

*f*  
Do - mi - ne Fi - li U - ni - ge - ni - te,  
su Chri - ste.

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

21

Je - su Chri -

ge - ni - te, Je - su Chri -

26

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

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

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

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

31

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

36

Chri - ste. Do - mi - ne  
 Chri - ste.  
 Chri - ste. Do - mi - ne  
 Chri - ste.





51

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

56

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

61

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

66

Do - mi - ne  
Do - mi - ne  
Je - su Chri - ste.  
su Chri - ste.  
*piu f*

71

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

76

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

81

su Chri - ste, Je -

su Chri - ste, Je -

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

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

86

su Chri - ste.

su Chri - ste.

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

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

91

Musical score for measures 91-94. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat). The vocal parts are mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

95

Musical score for measures 95-98. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat). The vocal parts are mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

# VII Domine Deus, Agnus Dei

*Adagio*

1 **Contralto solo**

**Soprani**

**Contralti**

**Tenori**

**Bassi**

5 *p*

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

9 *tr*

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

13

tris. *p* Do-mi-ne - De-us, Rex Cae-le-stis.  
*p* Qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta,  
*p* Qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta,  
*p* Qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta,  
*p* Qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta,  
*p* Qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta,



17

Do - mi - ne Fi - li U - ni - ge - ni - te. Do - mi - ne De - us, Do - mi - ne

qui tol - lis pec - ca - ta,

qui tol - lis pec - ca - ta,

qui tol - lis pec - ca - ta,

qui tol - lis pec - ca - ta,

21

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

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

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

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

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

25

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

29

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

33

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

37

# VIII Qui tollis peccata mundi

*Adagio*

1 Soprani

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

Contralti

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

Tenori

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

Bassi

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

6

*(Largo)*

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

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

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

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

11

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

16

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.

# IX Qui sedes ad dexteram

1 *Allegro*

Contralto solo



7



13



19



25 *f*  
Qui - se -

31  
des ad dex - te - ram Pa - tris,

37  
mi - se - re -

43

49

re, mi - se - re - re, -

55

mi - se - re - re no - bis.

61

Qui - se - des ad

67

dex - te - ram Pa - tris, mi - se - re -

*p*



73

re

Detailed description: This system contains measures 73 through 78. The vocal line begins with a melodic phrase in measure 73, followed by a long note in measure 74 with a slur extending to measure 75. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests.

79

*tr*

no - bis,

Detailed description: This system contains measures 79 through 84. Measure 79 starts with a trill (tr) over the word 'no'. The vocal line has a long note in measure 80 with a slur extending to measure 81. The piano accompaniment continues with eighth-note patterns and some chordal textures.

85

mi - se - re

Detailed description: This system contains measures 85 through 90. The vocal line has a melodic phrase in measure 85, followed by a long note in measure 86 with a slur extending to measure 87. The piano accompaniment features a consistent eighth-note accompaniment.

91

*tr*

re no - bis. Qui -

Detailed description: This system contains measures 91 through 96. Measure 91 starts with a trill (tr) over the word 're'. The vocal line has a long note in measure 92 with a slur extending to measure 93. The piano accompaniment continues with eighth-note patterns.

98

se - des ad dex - te - ram

*p*

105

Pa - tris, mi - se - re

112

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

119

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

126

mi - se - re - re, mi - se - re - re *tr* no - bis.

This system contains six measures of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two sharps (F# and C#). The lyrics are 'mi - se - re - re, mi - se - re - re' followed by a trill over a note and then 'no - bis.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

132

This system contains six measures of music. The vocal line consists of whole rests. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, primarily in the right hand, with some chords in the left hand.

138

This system contains six measures of music. The vocal line consists of whole rests. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, primarily in the right hand, with some chords in the left hand.

144

This system contains six measures of music. The vocal line consists of whole rests. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, primarily in the right hand, with some chords in the left hand. A trill is marked over a note in the first measure of this system.

# X Quoniam tu solus Sanctus

*Allegro*

1 Soprani

C  
O  
R  
O

Contralti

Tenori

Bassi

*f*

5

*f*

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

*f*

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

*f*

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

*f*

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

8

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

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

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

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

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line.

12

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

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

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

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

The piano accompaniment continues with a steady eighth-note bass line and a right-hand part with sustained chords and moving lines.

17

*f*

Je - su Chri - ste, Je - su

*f*

Je - su Chri - ste, Je - su

*f*

8 Je - su Chri - ste, Je - su

*f*

Je - su Chri - ste, Je - su

*f*

21

Chri - ste.

Chri - ste.

Chri - ste.

Chri - ste.

Chri - ste.

*senza rall.*

*Allegro*

# XI Cum Sancto Spiritu

1 Soprani *f*

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

Contralti

Tenori

8 Bassi *f*

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

*f marcato*

5

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

*f*

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

8 Cum San-cto Spi-ri-tu, in glo-ri-a De-i

De-i Pa-tris. A - men.





17

Musical score for measures 17-20. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Measures 17-19 show rests for all parts. In measure 20, the piano accompaniment begins with a melodic line in the right hand and a bass line in the left hand. The vocal parts enter in measure 21.

21

Musical score for measures 21-24. The score continues from the previous system. Measures 21-23 show rests for all parts. In measure 24, the vocal parts enter with the lyrics "Cum San - cto Spi - ri -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The lyrics "A -" are written below the bass staff in measure 24.

25

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

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

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

men. Cum

29

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

A - men. A - men.

men. A - men.

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

33

A -  
Cum San - cto  
A -

*marcato*

37

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

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

40

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

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

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

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

44

men. A - men.

men. A - men.

A - men. A - men.

men. A - men.

48

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

52

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

56

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

60

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



73

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

76

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