

ANTONIO
VIVALDI
(1678 – 1741)

INTRODUCTION AND GLORIA

RV639, Op. 108/1

RV588, Op. 109/7

Edited by Clayton Westermann

FULL SCORE

CONTENTS

Introduction "Jubilate, o amoeni"	page 3
Recitative "In tua solemni pompa"	
1. Gloria (Alto Solo and Chorus)	15
2. Et in terra pax (Chorus)	41
3. Laudamus te (Duet for 2 Sopranos)	50
4. Gratias agimus tibi (Chorus)	61
5. Domine Deus (Tenor Solo)	63
6. Domine Fili unigenite (Chorus)	68
7. Domine Deus, agnus Dei (Soprano Solo)	72
8. Qui tollis (Alto Solo)	76
9. Qui sedes (Alto Solo)	81
10. Quoniam tu solus sanctus (Soprano Solo)	89
11. Cum sancto Spiritu (Chorus)	95

INTRODUCTION-JUBILATE

(Aria for Alto)

Full Score

ANTONIO VIVALDI (RV 639 / 588)
Edited and Translated by
CLAYTON WESTERMANN

Allegro

Violin 1 [f]

Violin 2 [f]

Viola

Alto Solo

Basso Continuo [f] 7 6 5 7 6 5 / 5 4 3 5 4 3

5

[f]

7b 7b

10

Ju - bi - la - - -
O be joy - - -

15

- - te o a - moe - ni - Cho - ri Di - vo a -
- - ful, with voice sub - lime - - - to Love Di -

mo - ri lae - tas_ plau - sus, lae - tas_ plau - sus. mil - le da - - - te
vine a thou - sand - fold, a thou - sand - fold our song re - sound

[♯]

20

mil - le, mil - le, mil - le, mil - le da - te
yea, a thou - sand, thou - sand - fold re - sound - ing

[♯]

5
4 3# [f]

The first system consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). They contain intricate melodic lines with many sixteenth and thirty-second notes. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system features a vocal line in the top staff and a piano accompaniment in the bottom staff. The vocal line has lyrics: "Ju - bi - O - be -". The piano accompaniment includes a series of fingering numbers: #, 7, 6, 5, 7, 6, 5, 3#.

The third system begins with a boxed measure number "25". It contains three staves. The top two staves are in treble clef and feature piano dynamics, indicated by the letter "p". The bottom staff is in bass clef and also includes piano dynamics. The music continues with melodic and harmonic development.

The fourth system features a vocal line in the top staff and a piano accompaniment in the bottom staff. The vocal line has lyrics: "la - - - - - joy - - - - -". The piano accompaniment includes piano dynamics, indicated by "[p]", and a sharp sign "#".

The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first measure of the top two staves contains a whole rest. The second measure begins with a forte (*f*) dynamic marking and features a complex, rapid melodic line in the upper staves and a steady eighth-note accompaniment in the bass staff.

The vocal line is on a treble clef staff. It begins with a melodic phrase in the first measure, followed by a whole rest in the second measure. The lyrics are:

- te o'a-moe - ni_ Cho - ri

- ful with voice sub - lime

The piano accompaniment continues in the bass clef staff, with a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the second measure.

The second system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The first measure of the top two staves contains a whole rest. The second measure begins with a melodic line in the upper staves and a steady eighth-note accompaniment in the bass staff.

The vocal line is on a treble clef staff. It begins with a melodic phrase in the first measure, followed by a whole rest in the second measure. The lyrics are:

Di - vo a-mo - ri_ lae - tas_ plau - sus.mil-le da

to Love Di-vine a thou - sand-fold our_song re - sound

The piano accompaniment continues in the bass clef staff, with a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the second measure.

35

p

p

[*p*]

- - - te lae-tas-da - - -
 - - - ing song re-sound - - -

[*p*] [7 6 5 7 6 5]
 [5 4 3 5 4 3]

40

[*f*]

[*f*]

te mil-le, mil-le, mil-le plau-sus, mil-le, mil-le, mil-le plau-sus lae-tas-
 ing thou-sand, thou-sand-fold re-sound-ing, thou-sand, thou-sand-fold re-sound-ing song re-

7h 5 4h # 7 5 4 3h [*f*]

da - - - -
sound - - - -

[5/4]
2

45

[p]

[p]

[p]

- te mil - le, mil - le, mil - le, mil - le plau-sus_ lae - tas da -
- ing thou-sand,thou-sand,thou-sand,thou-sand - fold our_ song re - sound -

[p]

Musical score for the first system, featuring three staves (two treble and one bass) in G major. The first two staves have a dynamic marking of [f] in the second measure.

te mil- le, _ mil - le, mil - le plau-sus_lae-tas da - te
 ing thou-sand,thou-sand,thou-sand-fold our_song re-sound - ing

Figured bass notation: $\begin{matrix} 7 \\ 4 \\ 2 \end{matrix}$ 6 5 4 3

Musical score for the third system, featuring three staves. A measure number '50' is placed above the first staff. A dynamic marking of [f] is present in the bass staff.

Musical score for the fourth system, featuring two staves (treble and bass). The bass staff includes a dynamic marking of [f] and figured bass notation.

Figured bass notation: [f] 7 6 5 7 6 5 7b 7b
 5 4 3 5 4 3

55

Et in
As we

[p]

vo - ci - bus - ca - nor
sing our voi - ces rais

ris - ing, sum - mi ho -
heaven

60

no - ris, coe-lij ter - ra, re-son - a
 prais-ing, all the world with joy a - stound

65

- - te re - - son-a-te et in vo-ci-bus ca-no -
 - - ing joy a-stound-ing as we sing, our voi-ces rais -

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

- - - ris et in vo - ci - bus ca - no -
 - - - ing, as we sing, our voi - ces rais - -

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

70

- - - ris sum - mi ho - no - ris; coe - li et ter - ra, re - son -
 - - - ing, hea - ven prais - ing, all the world with joy a -

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

75

a - - - te re - - son - a - te.
stound - - - ing, joy - - - re-sound - ing.

6
4
5#
3#

D.C. al Fine

In tu a so - lem - ni pom - pa ar - mon - i - ce can -
In dig - ni - fied pro - cess - ion, har - mon - ious is our

7

ta - mus, et De - o im - mor - ta - li ho - no - res mil - le da - mus. Vos
sing - ing, to God the ev - er - last - ing a thou - sand prais - es bring - ing. To -

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

me - cum, o Can - tor - es su - a - vi - ter can - en - tes iu - bi - la - mus di - cen - tes:
ge - ther, o ye sin - gers, in me - lo - dy u - ni - ted shout for joy with me say - ing:

6 6 #
5 4# [#]

1. GLORIA

(Alto Aria and Chorus)

Allegro 5

Trumpet

Oboes 1 2 *[f]*

Violins 1 2

Viola

Soprano **Allegro** 5

Alto

Tenor 8

Bass

Basso Continuo *[f]*

Trpt.

Obs. 1
2

Vlms. 1
2

Vla.

Bas.

10

[f]

[f]

[f]

[7]

[6/4]

[5/3]

15

Musical score for measures 15-19. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is one sharp (F#). Measure 15 starts with a treble clef staff containing a whole note chord. The second treble clef staff has a whole note chord. The first alto clef staff has a sixteenth-note melodic line. The second alto clef staff has a sixteenth-note melodic line. The bass clef staff has a whole note chord. Measure 16 continues the melodic lines in the alto clefs and the bass line. Measure 17 features a dense sixteenth-note texture in the first two alto clef staves. Measure 18 continues this texture. Measure 19 concludes the system with a whole note chord in the first two treble clef staves and a whole note chord in the bass clef staff.

6

20

Musical score for measures 20-24. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is one sharp (F#). Measure 20 starts with a treble clef staff containing a whole note chord. The second treble clef staff has a whole note chord. The first alto clef staff has a sixteenth-note melodic line. The second alto clef staff has a sixteenth-note melodic line. The bass clef staff has a whole note chord. Measure 21 continues the melodic lines in the alto clefs and the bass line. Measure 22 features a dense sixteenth-note texture in the first two alto clef staves. Measure 23 continues this texture. Measure 24 concludes the system with a whole note chord in the first two treble clef staves and a whole note chord in the bass clef staff.

6

25

Musical score for measures 25-29. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measure 25 features a complex rhythmic pattern with many sixteenth notes in the upper staves. Measure 26 continues this pattern. Measure 27 shows a change in the lower staves. Measure 28 has a similar pattern to 27. Measure 29 concludes the section with a final chord. A double bar line is present at the end of measure 29. Fingering numbers '6' and '4' are written below the bass clef staves in measures 28 and 29 respectively.

30

Musical score for measures 30-34. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one sharp (F#). Measure 30 is mostly empty in the upper staves, with some notes in the lower staves. Measure 31 has a few notes in the lower staves. Measure 32 features a melodic line in the upper staves. Measure 33 continues the melodic line. Measure 34 concludes the section with a final chord. Fingering numbers '6 4', '6 6', '7', '6 4', '7', '6 5', and '[6 4]' are written below the bass clef staves in measures 30 through 34 respectively.

35

[6] 6 6 5 [6/4] [6] 6 6 [6/5] 7

40

[Alto Solo]

40

So - no - ro - mo - du - la - mi - ne vo - ce si - mul un -
 With sound of in - stru - ments and with voi - ces in sweet - est

[p]

7

45

45

a vi-ta, nunc pro-fer-a - mus ju - bi - lo, nunc pro-fer-a - mus ju - bi - lo.
 mu - sic, our praise now we of - fer joy - ful - ly, praise now we of - fer joy - ful - ly.

50

50

Glo - - - -
 Glo - - - -

55

[f]
[f]
[f]
[f]

55

[f]
[sf]
[Tutti]
[f]
[f]
[f]

Glo - ri - a, glo - ri - a,
Glo - ri - fy, glo - ri - fy,
[f]
[Tutti]
Glo - ri - a, glo - ri - a,
Glo - ri - fy, glo - ri - fy,
[f]
Glo - - - ri - a,
Glo - - - ri - fy,

- ri - a in ex - cel - - - sis De - o.
- ry to God, yea in _____ the high - est.

(6) [f]

60

60

glo - ri - a in ex - cel - sis, _____ in ex - cel - sis De - o.
 glo - ry to God, yea glo - ry _____ to God in the high - est.

glo - ri - a in ex - cel - sis De - o.
 glo - ry to God, yea in _____ the high - est.

8
 glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.
 glo - ry to God, yea glo - ry to God in the high - est.

glo - ri - a in ex - cel - sis De - o.
 glo - ry to God, yea in the high - est.

[6] 7 3# [#]

65

65

Nunc — pro - fe - ra
Praise — now — we — of

[#] *p* [7] [6]

70

Musical score for the first system, measures 70-74. It consists of five staves. The top staff is empty. The second staff has a melodic line with slurs. The third and fourth staves have a rhythmic accompaniment. The bottom staff has a bass line with slurs. The key signature has one sharp (F#) and the time signature is 4/4.

70

Musical score for the second system, measures 75-79. It consists of five staves. The top staff is empty. The second staff has a melodic line with slurs. The third staff has a rhythmic accompaniment with vertical dashes. The fourth staff is empty. The bottom staff has a bass line with slurs. The key signature has one sharp (F#) and the time signature is 4/4.

8

[#] [6/4]

75

75

Glo - ri - a in ex - cel - sis, glo - ri - a in ex -
 Glo - ry to God al - migh - ty, glo - ry to God al -

[f] [Tutti]

- mus ju - bi - lo Glo - ri - a in ex - cel - sis, glo - ri - a in ex -
 - fer joy - ful - ly Glo - ry to God al - migh - ty, glo - ry to God al -

[f]

8 Glo - ri - a in ex - cel - sis, glo - ri - a in ex -
 Glo - ry to God al - migh - ty, glo - ry to God al -

[f]

Glo - ri - a in ex - cel - sis, glo - ri - a in ex -
 Glo - ry to God al - migh - ty, glo - ry to God al -

6 5 [f]

4 3

80

80

cel - sis, glo - ri - a in ex - cel - sis De - o.
migh - ty, glo - ry to God, yea in the high - est.

cel - sis, glo - ri - a in ex - cel - sis De - o.
migh - ty, glo - ry to God, yea in the high - est.

8 cel - sis, glo - ri - a in ex - cel - sis De - o.
migh - ty, glo - ry to God, yea in the high - est.

cel - sis, glo - ri - a in ex - cel - sis De - o.
migh - ty, glo - ry to God, yea in the high - est.

[#]

[5
4

3#]

85

Musical notation for the first system, measures 1-5. The top staff is empty. The bottom staff contains notes and rests, with a measure rest in the second measure and a fermata in the fifth measure.

Musical notation for the second system, measures 1-5. The top two staves contain melodic lines, and the bottom staff contains a bass line.

85

Musical notation for the third system, measures 1-5. The top three staves are empty. The bottom staff contains notes and rests.

Musical notation for the fourth system, measures 1-5. The top staff is empty. The bottom staff contains notes and rests, with fingerings 6/4, 6/4, and 7 indicated.

90

Piano accompaniment for the first system, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a steady accompaniment with chords and arpeggiated figures.

90

Vocal staves for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "Glo-ri-a in ex-cel - sis De - o. Glo-ry to God, yea in the high - est." Each staff includes a vocal line and the corresponding lyrics.

Piano accompaniment for the second system, including a bass line with figured bass notation: 6 4 # 7 3# (#) #.

95

Piano accompaniment for the first system, including treble and bass staves with musical notation and dynamics.

95

Vocal staves with lyrics and musical notation for four different parts.

glo - ri - a in ex - cel - sis De - o.
glo - ry to God, yea in the high - est.

[Solo]
glo - ri - a in ex - cel - sis De - o. Con - cen - tu
glo - ry to God, yea in the high - est. The gen - tle

glo - ri - a in ex - cel - sis De - o.
glo - ry to God, yea in the high - est.

glo - ri - a in ex - cel - sis De - o.
glo - ry to God, yea in the high - est.

100

100

gra - vi et te - ne-ro, re - pe-tant e-ti am Cy - tha - ra, Fis - tu - la, Li - ra et
 har - mon - y so - lemn-ly sounds forth up-on the Cy - tha - ra, Pipe and the Lyre and

[p]

105

Musical score for the first system, measures 105-108. It consists of four staves: two treble clefs and two bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. The first two staves have a dynamic marking of [f]. The bottom two staves also have a dynamic marking of f.

105

Musical score for the second system, measures 105-108. It consists of six staves. The top staff is a vocal line with lyrics. The second staff has a dynamic marking of [f] and '(Tutti)'. The third and fourth staves are vocal lines with lyrics. The fifth staff has a dynamic marking of [f]. The sixth staff is a bass line with dynamic markings of [f], [6#/5], and [6/5].

Glo - - - -
 Glo - - - -

[f]
 (Tutti)

Or - ga-num Glo - - - -
 Or - gan too Glo - - - -

[f]

Glo - - - -
 Glo - - - -

[f]

Glo - - - -
 Glo - - - -

[f]

[6#/5] [6/5]

110

Musical score for the first system, measures 110-114. It features a vocal line and three piano accompaniment staves. The piano part includes chords and a melodic line in the bass register. Dynamics include 'p' (piano).

110

Musical score for the second system, measures 110-114. It features a vocal line with lyrics, a piano accompaniment staff, and a bass line. The piano part includes chords and a melodic line. Dynamics include 'p' (piano) and '[Solo]'. Fingerings are indicated with numbers 5, 6, 8, and 4.

ri - a
ri - fy

[Solo]

ri - a re - pe - tant e - ti am
ri - fy sounds forth up - on the

ri - a
ri - fy

ri - a
ri - fy

5 6 [p] 6 4

115

Musical score for measures 115-118. The score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with rests. The third and fourth staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

115

Musical score for measures 115-118. The score consists of four staves. The top staff is a vocal line with lyrics. The second staff is piano accompaniment. The third and fourth staves are rests.

Cy - tha - ra, Fis - tu - la, Li - ra, et Or - ga - num.
 Cy - tha - ra, Pipe and the Lyre and Or - gan — too.

Organ

Musical score for the Organ part, measures 115-118. The score consists of two staves (treble and bass clef). The right hand plays a melodic line, and the left hand plays a rhythmic accompaniment. The piece concludes with a flourish in the right hand.

6 6 7 6 4

120

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four whole rests. The second staff is a treble clef with a key signature of one sharp (F#) and contains four dotted half notes, each on a different line of the staff. The third and fourth staves are grand staves (treble and bass clefs) with a key signature of one sharp (F#) and contain four whole rests.

120

The second system of the musical score consists of four staves. The top three staves are grand staves (treble and bass clefs) with a key signature of one sharp (F#) and contain four whole rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains four whole rests.

The third system of the musical score is labeled "Organ" and consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a continuous eighth-note melody. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a simple harmonic accompaniment. The system concludes with a double bar line.

[f] [f] [f] [f]

Musical score for four staves (Soprano, Alto, Tenor, Bass). Each staff begins with a dynamic marking of *[f]*. A rehearsal mark **[125]** is placed above the first staff. The music consists of rhythmic patterns of eighth and sixteenth notes, with some measures containing rests.

[f] [f] [f] [f]

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De -
 Glo - ry to God al - migh - ty, glo - ry to God, yea in the high -

[f] (Tutti)

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De -
 Glo - ry to God al - migh - ty, glo - ry to God, yea in the high -

[f] 8

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De -
 Glo - ry to God al - migh - ty, glo - ry to God, yea in the high -

[f]

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De -
 Glo - ry to God al - migh - ty, glo - ry to God, yea in the high -

[f] [6]

Musical score for four staves (Soprano, Alto, Tenor, Bass) with lyrics. Each staff begins with a dynamic marking of *[f]*. A rehearsal mark **[125]** is placed above the first staff. The lyrics are: "Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - Glo - ry to God al - migh - ty, glo - ry to God, yea in the high -". A *(Tutti)* marking is present above the second staff. A measure rest of 8 is indicated below the third staff. A measure rest of 6 is indicated below the fourth staff.

130

130

o, glo - ri-a, glo - ri-a,
 est, glo - ri-fy, glo - ri-fy,

o, glo - ri-a, glo - ri-a,
 est, glo - ri-fy, glo - ri-fy,

o, glo - ri-a, glo - ri-a,
 est, glo - ri-fy, glo - ri-fy,

o, glo - ri-a, glo - ri-a,
 est, glo - ri-fy, glo - ri-fy,

135

Musical score for piano accompaniment, measures 135-140. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a more active eighth-note accompaniment in the left hand. Dynamic markings include *p* (piano) in measures 136, 137, and 138.

135

Musical score for vocal solo, measures 135-140. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The music features a vocal line with lyrics and a piano accompaniment. The lyrics are: "glo - ri-a, glo - ri-fy, glo - ri-a, glo - ri-fy, glo - ri-a, glo - ri-fy, glo - ri-a, glo - ri-fy". The word "Solo" is written above the vocal line in measures 136, 137, and 138. A dynamic marking of *p* (piano) is present in measure 136. A fermata is placed over the vocal line in measure 138.

140

[f]

[f]

f

f

f

140

Tutti

ri-a, glo - ri - a in ex -
ri-fy, glo - ry to God, yea

Tutti

ri-a, glo - ri - a in ex -
ri-fy, glo - ry to God, yea

Tutti

ri-a, glo - ri - a in ex -
ri-fy, glo - ry to God, yea

Tutti

ri-a, glo - ri - a in ex -
ri-fy, glo - ry to God, yea

[f]

145

145

cel - sis De - o, in ex - cel - sis De - o.
in the high - est, glo - ry in the high - est.

cel - sis De - o, in ex - cel - sis De - o.
in the high - est, glo - ry in the high - est.

cel - sis De - o, in ex - cel - sis De - o.
in the high - est, glo - ry in the high - est.

cel - sis De - o, in ex - cel - sis De - o.
in the high - est, glo - ry in the high - est.

[6]

150

Musical score for measures 150-153. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is one sharp (F#). Measure 150 features a melodic line in the top treble staff and a bass line in the bottom bass staff. Measure 151 shows a more active melodic line in the top treble staff. Measure 152 continues the melodic development. Measure 153 concludes the phrase with a final note in the top treble staff. Fingering numbers 6 and 5 are indicated below the bass line in measures 151, 152, and 153.

155

Musical score for measures 154-157. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is one sharp (F#). Measure 154 features a melodic line in the top treble staff and a bass line in the bottom bass staff. Measure 155 shows a more active melodic line in the top treble staff. Measure 156 continues the melodic development. Measure 157 concludes the phrase with a final note in the top treble staff. Fingering numbers 6, [6/5], 7, [5/4], and 3 are indicated below the bass line in measures 154, 155, 156, and 157.

2. ET IN TERRA PAX

(Chorus)

Largo

Violin 1 *[p]*

Violin 2 *[p]*

Viola *[p]*

Soprano

Alto

Tenor

Bass

Basso Continuo *[p]*

6 4 2 7 5 6 5 7 6 7 6

pp sempre

pp sempre

pp sempre

[pp]

[pp]

[pp]

Et in ter - ra - And on earth let

Et in ter - ra pax ho - And on earth let peace be

Et in ter - ra pax ho - mi - ni - bus, be known to men,

pp sempre

7 6 7 6 6 5 # [6]

[pp]

Et in - ter - ra - pax ho - mi ni - bus bo - ne vo - lun -
 And on - earth - let - peace be known to men peace to men of

pax ho - mi - ni - bus, et in - ter - ra -
 peace be known to men, and on - earth - let -

8 mi - ni - bus bo - ne vo - lun - ta - tis,
 known to men peace to men of good will,

et in - ter - ra - pax ho - mi - ni - bus bo - ne vo - lun -
 and on - earth - let - peace be known to men, peace to men of

[6]

10

ta - tis, et in - ter - ra - pax ho -
 good will, and on - earth - let - peace be -

pax, pax ho - mi - ni - bus, et in - ter - ra -
 peace, peace be known to men, and on - earth - let -

8 et in - ter - ra - pax, pax ho - mi - ni - bus
 and on - earth - let - peace, peace be known to men

ta - tis, et in - ter - ra - pax ho - mi - ni - bus
 good will, and on - earth - let - peace be known to men

7 3/4

7

7 1/4

mi - ni - bus bo - ne vo - lun - ta - - - tis,
 known to men peace to men of good will,

pax ho - mi - ni - bus bo - ne vo - lun - ta - - - tis,
 peace be known to men peace to men of good will,

8 bo - ne vo - lun - ta - - - tis,
 peace to men of good will,

bo - ne vo - lun - ta - - - tis,
 peace to men of good will,

6 6 7 5 4 3 6 4 2

15

et_in_ter-ra_pax ho-mi-ni-bus,
 and_on_earth.let_peace be known to men,

et_in_ter-ra_pax ho -
 and_on_earth.let.peace be

8 et_in_ter-ra_pax ho-mi-ni-bus, et_in_ter-ra_
 and_on_earth.let_peace be known to men, and_on_earth.let_

et_in_ter-ra_pax ho-mi-ni-bus, et_in_ter-ra_
 and_on_earth.let.peace be known to men, and_on_earth.let_

7 6 [6]
 5 5

et_in_ter-ra_pax and_on_earth.let_peace ho - mi - ni - bus bo - ne vo - lun - ta - tis, be known to men peace to men of good will,

mi - ni - bus, known to men, et_in_ter-ra_pax and_on_earth.let_peace ho - mi - ni - bus bo - ne vo - lun - be known to men peace to men of

8 pax peace ho - mi - ni - bus be known to men bo - ne vo - lun - ta - tis, peace to men of good will, et_in_ter - ra_pax and_on_earth_let_peace ho - be

pax, peace pax peace ho - mi - ni - bus be known to men bo - ne vo - lun - ta tis, et_in_ter - ra and_on_earth_let

6 5 6# 4# 2 #

et_in_ter-ra_pax and_on_earth.let_peace ho - mi - ni - bus bo - ne vo - lun - ta - tis, be known to men peace to men of good will,

ta - tis, good will, et_in_ter-ra_pax and_on_earth.let_peace ho - mi - ni - bus be known to men bo - ne vo - lun - ta - peace to men of good

8 mi - ni - bus known to men bo - ne vo - lun - ta peace to men of good

pax peace ho - mi - ni - bus be known to men bo - ne vo - lun - ta peace to men of good

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

bo - ne vo - lun - ta - - - - - tis, et in - ter - ra -
 peace to men of good will, and on earth let -

tis, bo - ne vo - lun - ta - - - - - tis,
 will, peace to men of good will,

tis, bo - ne vo - lun - ta
 will, peace to men of good

tis, et in - ter - ra - pax ho - mi - ni - bus bo - ne vo - lun -
 will, and on earth let peace be known to men peace to men of

7
5

pax ho - mi - ni - bus bo - ne vo - lun - ta - - - - - tis,
 peace be known to men peace to men of good will,

pax ho - mi ni - bus bo - ne vo - lun - ta - - - - - tis,
 peace be known to men peace to men of good will,

tis, et in - ter - ra - pax ho - mi - ni - bus bo - ne vo - lun - ta - - - - - tis,
 will, and on earth let peace be known to men peace to men of good will,

ta - - - - - tis,
 good - - - - - will,

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

30

Musical notation for the first system, including vocal staves and piano accompaniment.

30

et in - ter - ra - pax ho - mi - ni - bus bo - ne vo - lun -
 and - on - earth - let - peace be known to men peace to men of

et in - ter - ra - pax ho - mi - ni - bus
 and - on - earth - let - peace be known to men

8 et in - ter - ra - pax ho - mi - ni - bus
 and - on - earth - let - peace be known to men

et in - ter - ra - pax ho -
 and - on - earth - let - peace be

6 7 6
4 5 5
2

6

Musical notation for the third system, including vocal staves and piano accompaniment.

ta good - - - tis, et in - ter - ra - pax ho -
 will, and - on - earth - let - peace be

bo - ne vo - lun - ta tis,
 peace to men of good will,

8 bo - ne vo - lun - ta - - - tis,
 peace to men of good will,

mi - ni - bus bo - ne vo - lun - ta - - - tis, bo - ne vo - lun - ta -
 known to men peace to men of good will, peace to men of good

7b 7b 6
5 5 2

35

35

mi - ni-bus bo - ne vo - lun-ta tis,
 known to men peace of earth of good will,

bo - ne vo - lun-ta tis, bo - ne vo - lun -
 peace to men of good will, peace to men of

8 et - in - ter - ra - pax ho - mi - ni-bus bo - ne vo - lun - ta - tis,
 and - on - earth - let peace be known to men peace to men of good will,

tis, bo - ne vo - lun - ta
 will, peace to men of good

40

40

bo - ne vo - lun-ta
 peace to men of good

ta
 good

8 bo - ne vo - lun-ta
 peace to men of good

6 4 3 6 7 7 7 6 5

- - - - - tis,
 will,
 - - - - - tis,
 will, et in ter - ra -
 and on earth let -
 8 - - - - - tis, et in ter - ra pax ho -
 will, and on earth let peace be
 - - - - - tis, et in ter - ra pax ho - mi - ni - bus,
 will, and on earth let peace be known to men
 6 5 [6]

[45]
 et in ter - ra pax ho - mi - ni - bus bo - ne vo - lun - ta -
 and on earth let peace be known to men peace to men of good
 pax ho - mi - ni - bus bo - ne vo - lun -
 peace be known to men peace to men of
 8 mi - ni - bus, et in ter - ra pax ho - mi - ni - bus bo - ne vo - lun - ta - tis,
 known to men, and on earth let peace be known to men peace to men of good will,
 et in ter - ra pax ho - mi - ni - bus, et in ter - ra -
 and on earth let peace be known to men and on earth let
 [6] 6 5

50

50

tis, bo - ne vo - lun - ta
will, peace to men of good

ta
good

8 bo - ne vo - lun - ta
peace to men of good

pax ho - mi - ni - bus bo - ne vo - lun - ta
peace be known to men peace to men of good

55

55

tis.
will.

tis.
will.

8 tis.
will.

tis.
will.

3. LAUDAMUS TE (Duet for Two Sopranos)

Allegro

Violins 1 2
[f]

Viola
[f]

Soprano 1 2

Basso Continuo
[f] [6] [6] [6] 7

[Tasto Solo]

Lau - da - mus, lau - da - mus te, be - ne - di - ci - mus
 We praise Thee, we praise Thee Lord, and we bless Thee, O

30

te, a - do - ra - mus,
Lord, and we a - dore Thee,

30

Lau - da - mus, lau - da - mus te, be - ne - di - ci - mus
We praise Thee, we praise Thee Lord, and we bless Thee, O

[6]
[5]



35

a - do - ra - mus
we a - dore Thy

35

te, a - do - ra - mus, a - do - ra -
Lord, and we a - dore Thee, we a - dore

[6]

[6]

9

7

40

te, a - do - ra - mus te, glo - ri - fi -
name, we a - dore Thy name, we glo - ri -

- - - - - mus te, a - do - ra - mus te, glo - ri - fi -
- - - - - Thy name, we a - dore Thy name, we glo - ri -

9 7 9 7 7 5

45

50

ca - mus te,
fy Thee Lord,

ca - mus te,
fy Thee Lord,

6 5 4 3# #

[Tasto Solo]

55

lau - da - mus
we praise _____ Thee

[6]

60

lau - da - mus te, be - ne - di - ci - mus te, a - do - ra -
we praise _____ Thee Lord, and we bless Thee. O Lord, and a - dore _____

te,
Lord, lau - da - mus te, lau - da - mus te,
we praise _____ Thee Lord, we _____ praise Thee Lord,

[7 6 6]

65

mus te, glo - ri - fi - ca -
 Thy name, and glo - ri - fi -

a - do - ra - mus, glo - ri - fi - ca -
 and a - dore Thee and glo - ri - fi - ca -

[9] [#] [6/5] #

70 75

mus te, glo - ri - fi - ca - mus te,
 Thee Lord, and glo - ri - fy Thee Lord,

mus te, glo - ri - fi - ca - mus te,
 Thee Lord, and glo - ri - fy Thee Lord,

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

lau - da - mus
we praise — Thee

lau -
we

te, be - ne - di - ci - mus te, lau - da - mus te, be - ne -
Lord and we bless Thee O Lord, we praise — Thee Lord and we

da - mus te, be - ne - di - ci - mus te, lau - da - mus
praise — Thee Lord, and we bless Thee O Lord, we praise — Thee

90

di - ci - mus te, a - do - ra
 bless Thee O Lord, we a - dore

te, be - ne - di - ci - mus te, a - do - ra
 Lord, and we bless Thee O Lord, we a - dore

6 7 7

95

mus te,
 Thee Lord,

mus te,
 Thee Lord,

7 [6] [7]

100 105

100 105

a - do - ra - - -
we a dore _____

a - do - ra - - - mus te, a - do -
we a - dore _____ Thee Lord, we a -

110

110

- - - mus te, glo - ri - fi -
Thee Lord, and glo - ri -

ra - - - mus te, glo - ri - fi -
dore _____ Thee Lord, and glo - ri -

115

115

ca - - - - - mus te, glo -
 fy - - - - - Thee Lord, and

ca - - - - - mus te, glo -
 fy - - - - - Thee Lord, and

120

125

120

125

ri - fi - ca - - - - - mus te.
 glo - ri - fy - - - - - Thee Lord.

ri - fi - ca - - - - - mus te.
 glo - ri - fy - - - - - Thee Lord.

7b b 7b b [6] [Tasto Solo]

130

130

135

135

[7] 7^b 5 b 7^b 5 b [Tasto Solo]

4. GRATIAS AGIMUS TIBI (Chorus)

Adagio

Violins 1 *[f]*

Violins 2 *[f]*

Viola *[f]*

Soprano *[f]*
 Gra - ti - as a - gi - mus ti - bi, gra - ti - as
 Thanks do we of - fer to Thee Lord, thanks do we

Alto *[f]*
 Gra - ti - as a - gi - mus ti - bi, gra - ti - as
 Thanks do we of - fer to Thee Lord, thanks do we

Tenor *[f]*
 8 Gra - ti - as a - gi - mus ti - bi, gra - ti - as
 Thanks do we of - fer to Thee Lord, thanks do we

Bass *[f]*
 Gra - ti - as a - gi - mus ti - bi, gra - ti - as
 Thanks do we of - fer to Thee Lord, thanks do we

Basso Continuo *[f]*
 6 7 \flat 5 \sharp [5 \sharp]

5

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am
of - fer to Thee Lord for Thy might is glo - rious for -

6 4 2 6 6 6 6 6 6 6 6 6 [6]

10

tu - am, pro - pter ma - gnam glo - ri - am tu - am.
e - ver, for Thy might is glo - rious for - e - ver.

tu - am, pro - pter ma - gnam glo - ri - am tu - am.
e - ver, for Thy might is glo - rious for - e - ver.

tu - am, pro - pter ma - gnam glo - ri - am tu - am.
e - ver, for Thy might is glo - rious for - e - ver.

tu - am, pro - pter ma - gnam glo - ri - am tu - am.
e - ver, for Thy might is glo - rious for - e - ver.

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

5. DOMINE DEUS

(Aria for Tenor)

Adagio

This system contains the first three measures of the piece. It features four staves: Violins 1 and 2, Viola, and Basso Continuo. The Violins and Viola parts are marked with a forte dynamic *[f]*. The Basso Continuo part includes a figured bass notation $\left[\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix} \right]$ under the second measure. The tempo is marked **Adagio**. The key signature has one sharp (F#) and the time signature is common time (C).

This system contains the next three measures of the piece. It features four staves: Violins 1 and 2, Viola, and Basso Continuo. The Violins and Viola parts are marked with a forte dynamic *[f]*. The Basso Continuo part includes a figured bass notation $\left[\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix} \right]$ under the second measure. The tempo is marked **Adagio**. The key signature has one sharp (F#) and the time signature is common time (C).

Do - mi - ne; Do - mi - ne De - us, rex coe -
Praise to the Lord, God a - bove us, King of

8

le - stis, De - us Pa - - ter om -
 hea - ven, God the Fa - - ther om -

10

10

8

ni - po-tens, Do - mi - ne, Do - mi - ne
 ni - po-tent, Praise to the Lord, God a-

(#) [6/4/3] 7 # 5 3# 4

De - us, rex coe - le - stis, bove us, King of hea - ven, De - us Pa - ter, God the Fa - ther, De - us Pa - God the Fa -

ter om - ni - po - ther om - ni - po -

tens,
tent,

Do - mi - ne, Do - mi - ne De - us,
Praise to the Lord, God a - bove us,

6# [6] [4]



20

20

Do - mi - ne, Do - mi - ne De - us rex coe - le - stis, De - us Pa - -
Praise to the Lord, God a - bove us King of hea - ven, God the Fa - -

25

25

ter om - ni - po -
ther om - ni - po -

8

tens.
tent.

6. DOMINE FILI UNIGENITE

(Chorus)

[Allegro] 5

1
Violins *[f]*

2

Viola *[f]*

[Allegro] 5

Soprano

Alto *[f]*

Do - mi - ne Fi - li u - ni - ge - ni - te Je -
Born of the Fa - ther, on - ly Son _____ of God, Christ _____

Tenor *[f]*

8
Do - mi - ne Fi - li u - ni - ge - ni - te Je -
Born of the Fa - ther, on - ly Son _____ of God, Christ _____

Bass

Basso Continuo

10

Do - mi - ne Fi - li - u - ni - ge - ni - te Je - ni - te Je
Born of the Fa - ther, on - ly Son of God Je - ni - te
- - su Chris - te, Fi - li - u - ni - ge - ni - te
the Sa - viour, Christ the on - ly Son of God,
8 - - su Chris - te, Fi - li - u - ni - ge - -
the Sa - viour, Christ the on - ly Son of God,
Do - mi - ne Fi - li - u - ni - ge - ni - te Je -
Born of the Fa - ther, on - ly Son of God, Christ

15

- - su, Je - su Chris - te.
- - sus Christ the Sa - viour.
Je - su, Je - su Chris - te.
Je - su, sus Christ the Sa - viour.
8 - - ni - te of God, Je - su Chris - te. Do -
- - ni - te of God, Christ the Sa - viour. Born
- - the Sa - viour. Born of the Fa - ther,
7 6 5
4 3 (#) (#)

20

20

Do -
Born

8 mi - ne Fi - li u - ni - ge - - ni - te Je - - -
of the Fa - ther, on - ly Son _____ of God, Christ _____

u - ni - ge - - ni - te Je - - - - - su
on - ly Son _____ of God, Christ _____ the

7

[7]

7

25

25

Do - mi - ne Fi - li u - ni - ge - - ni - te Je - - -
Born of the Fa - ther, on - ly Son _____ of God, Christ _____

mi - ne Fi - li u - ni - ge - - ni - te Je - - -
of the Fa - ther, on - ly Son _____ of God, Christ _____

8 - su Chris - te, Je - su Chris - te, Je -
the Sa - viour, Christ the Sa - viour, Christ _____

Chris - te, Do - mi - ne Fi - li u - ni - ge - ni - te Je - - -
Sa - viour, Born of the Fa - ther, Son of God, Je - sus Christ _____

4 3

5 6 7 3 5 6 6 9 8
4 4

5

30

su Chris - te.
the Sa - viour.

30

su the Chris - te. Do - mi - ne Fi - li
the Sa - viour. Born of the Fa - ther,

8 su Chris - te. Do - mi - ne Fi - li u - ni - ge - ni -
the Sa - viour. Born of the Fa - ther, on - ly Son of

su the Chris - te.
the Sa - viour.

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

35

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te.
Born of the Fa - ther, on - ly Son of God, Christ the Sa - viour.

35

u - ni - ge - ni - te, Je - su the Chris - te.
on - ly Son of God, Christ the Sa - viour.

8 te Je - su Chris - te, Je - su Chris - te.
God, Chris the Sa - viour, Christ the Sa - viour.

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te.
Born of the Fa - ther, on - ly Son of God, Christ the Sa - viour.

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

7. DOMINE DEUS, AGNUS DEI

(Aria for Soprano)

Allegro
[Solo]

Oboe

[f]

Soprano

[Solo]

Basso Continuo

[f]

20

Do - mi - ne - De - us, a - gnus - De - i, Fi - li - us
Lord, God al - migh - ty, lamb of - God, the Son of the

6 5
4 3#

25

Pa - tris, a - gnus De - i, Fi - li - us Pa -
Fa - ther, lamb of God, the Son of the Fa -

(#) # 6 5 #

30

tris, a - gnus De - i, Fi - li - us Pa - tris.
ther, lamb of God, the Son of the Fa - ther.

6 5

35

40

Do
Lord,

6 5
4 3

45

mi-ne De - us, a - gnus_ De - i, Fi - li-us Pa - tris,
God al-migh - ty, lamb of - God, the Son of the Fa - ther,

50

Do - mi - ne De - us,
Lord, God al - migh - ty, a - gnus_ De - i,
lamb of God, Fi - li - us
Son of the

6
5b

55

Pa - tris.
Fa - ther.

6 6 (#)
5 5

60

Fi - li - us Pa
Son of the Fa

65

tris, Fi - li - us Pa - tris.
ther, Son of the Fa - ther.

70

75

80

[6] [5 3#]

8. QUI TOLLIS (Chorus)

Adagio

Oboes 1 2 *pp*

Violins 1 2 [*pp*]

Viola [*pp*]

Adagio

Soprano [*pp*]

Alto [*pp*]

Tenor [*pp*]

Bass [*pp*]

Basso Continuo [*pp*]

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -
 For - give us for our trans - gress - ions, hear us Lord, for - give —

Qui tol - lis pec - ca - ta — mun - di, mi - se - re - re, mi - se - re - re no -
 For - give us for our trans - gress - ions, for - give us, hear us Lord, for - give

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -
 For - give us for our trans - gress - ions, hear us Lord, for - give —

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -
 For - give us for our trans - gress - ions, hear us Lord, for - give

6 [7 6] # 7 5 4 3#

bis, Qui tol - lis pec - ca - ta mun - di su - sci-pe de - pre - ca - ti -
us, For - give us for our trans - gress-ious, hear us Lord, heed our sup-pli -

bis, Qui tol - lis pec-ca - ta mun - di su - sci-pe
us, For - give us for our-trans - gress - ions, hear us Lord,

8 bis, Qui tol - lis pec - ca - ta mun - di
us, For - give us for our trans - gress - ions,

bis, Qui tol - lis pec-ca - ta
us, For - give us for our trans -

bis, Qui tol - lis pec-ca - ta
us, For - give us for our trans -

10

10

o - nem, de - pre - ca - ti - o - nem nos - - - tram,
 ca - tion, heed our sup - pli - ca - tion O _____ Lord,

de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem__ nos - tram, Qui
 heed our sup - pli - ca - tion, heed our sup - pli - ca - tions__ O Lord, For -

8 su - sci - pe de - pre - ca - ti - o - nem nos - - - tram,
 hear us Lord, heed our sup - pli - ca - tions O _____ Lord,

mun - di su - sci - pe de - pre - ca - ti - o - nem,__ nos - tram,
 gress - ions, hear us Lord, heed our sup - pli - ca - tions__ O Lord,

5 6 6 4 5 3# [4]

pec - ca - ta mun - di su - sci - pe de - pre - ca - ti -
 for our trans-gress-ions, hear _____ us Lord, heed _____ our sup-pli -

tol - lis pec - ca - ta mun - di su - sci - pe de - pre - ca - ti -
 give us, for our trans-gress-ions, hear _____ us Lord, heed our sup-pli -

8

pec - ca - ta mun - di su - sci - pe
 for our trans-gress-ions, hear us Lord,

Qui tol - lis pec - ca - ta mun - di pec - ca - ta,
 For - give us, for our trans-gress-ions, for our trans-

15

15

o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram.
 ca - tion O Lord, heed our sup - pli - ca - tion, O Lord.

o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram.
 ca - tion, O Lord, heed us sup - pli - ca - tion, O Lord.

8
 de - pre - ca - ti - o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram.
 heed our sup - pli - ca - tion O - Lord, heed us sup - pli - ca - tion, O Lord.

mun - di su - sci - pe de - pre - ca - ti - o - nem nos - tram.
 gress - ions, hear us Lord, heed our sup - pli - ca - tion, O Lord.

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

9. QUI SEDES

(Aria for Alto)

Largo
Solo

Violins 1 [f] Solo [simile]

Violins 2 [f] Solo [simile]

Violas 1 [f] Solo [simile]

Violas 2 [f] Solo [simile]

Alto Solo

Basso Continuo [f] [6] [7] [simile]

5

p

p

5

p

Qui
Thou

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

p

p

p

p

se - des ad dex - te-ram, ad dex - te-ram Pa - tris
sit - test be-side the Lord, be-side the Fa - ther;

[6] [7]

10

10

mi - se - re - re, re,
 grant us mer - cy,

mi - se - re - re no - bis.
 grant us mer - cy O - Lord.

15

p

p

p

p

15

Qui se - - - des qui
Thou sit - - - test, thou

[7] [♯] *p*

se - des ad dex - te - ram Pa - tris, mi - se - re - -
sit - test be - side - - the Fa - ther; grant - - us - - mer - -

[7] [4] [3] [♯]

re, mi - se - re - re no -
 cy, grant - us - mer - cy O

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

20 *f* *p*
f *p*
f *p*
f *p*
 20 *f*
 bis Lord, mi - se -
 grant us -

[6] *p*

re - - - re, mi - se -
mer - - - cy, grant us

[6]₄ [5]₃ [6]₄ [5]₃

re - - - re, mi - se -
mer - - - cy, grant us

25 25

re - - - re, mi - se - re - re no -
 mer - - - cy, grant us mer - cy O

[6 5]
 [4 3]



bis.
 Lord, mi - se - re - re, mi - se - re - re no -
 grant us mer - cy, grant us mer - cy O

[6 5]
 [4 3]

30

f

f

f

f

30

bis.
Lord.

f

[6] [7] [7]

[*] [*]

f

f

f

f

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

10. QUONIAM TU SOLUS SANCTUS

(Aria for Soprano)

Allegro

Oboes 1 2

[f]

Violins 1 2

Viola

Soprano [Solo]

Basso Continuo

[f] [6] [5]

[5]

[f]

[f]

[f]

[5]

[Tasto Solo]

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for four staves: two treble clefs and two bass clefs. The music is in a common time signature.

Quo - ni-am tu so - lus san - ctus, Quo - ni-am tu so - lus Do - mi-nus, tu
 Thou a-lone art Ho - ly, O Christ, Thou a-lone art Ho - ly, Lord a-bove, Thou

[5]
 3

The second system of music consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for four staves: two treble clefs and two bass clefs. The music is in a common time signature.

so - lus al - tis - si-mus Je - su Chri -
 on - ly art Lord most high, Christ our Sa -

6 5
 4 3#

Musical score for the first system. The vocal line (top staff) features a melodic phrase with a fermata over a half note. The piano accompaniment (middle staves) consists of chords and moving lines. A box containing the number '15' is positioned above the vocal line.

Musical score for the second system. The vocal line (top staff) has a fermata. Below it, the text "ste. viour." is written. The piano accompaniment (middle staves) continues. A box containing the number '15' is positioned above the vocal line. A double bar line is present at the end of the system.

Musical score for the third system, primarily consisting of piano accompaniment across four staves. The vocal line is mostly silent, with some notes appearing in the lower staves.

Musical score for the fourth system. The vocal line (top staff) has the lyrics: "Quo - ni-am tu so-lus san - ctus, tu" and "Thou a-lone art Ho-ly, O Christ, art". The piano accompaniment (middle staves) continues. A box containing the number '6' is positioned below the vocal line, and another box containing the numbers '7 5 4 #' is positioned below the piano accompaniment.

20

20

so - lus Do - mi - nus, tu so - lus al - tis - si - mus Je - -
 Ho - ly Lord a - bove, Thou on - ly art Lord most high, Christ - -

su Chri - ste,
 our Sa - viour,

[6 6 5] 6 6 5

[4 4 3#] 5 5

25

25

tu so-lus san-ctus, tu so-lus san - ctus, tu so-lus al - tis - si - mus
 Thou on-ly, Ho - ly, Thou on-ly Lord a-bove, Thou on-ly art Lord most high

[6/4] [5/3]

30

p

p

p

30

Je - - - - -
 Christ - - - - -

p [Tasto Solo]

su Chri - ste.
our Sa - viour.

[5]
[3]

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a rest, followed by a series of chords and eighth notes, with some notes circled. The second system consists of four staves: two treble clefs and two bass clefs. The first two staves have a simple harmonic accompaniment, while the last two staves have a more complex accompaniment with eighth notes. The vocal line continues in the third system, with lyrics '- su Chri - ste. our Sa - viour.' written below it. The system concludes with a bass clef staff containing a triplet of eighth notes, marked with a '5' above and a '3' below.

[35]

[35]

[Tasto Solo]

Detailed description: This system contains the third and fourth systems of the musical score. The third system starts with a double bar line and a repeat sign. It features a vocal line at the top with a treble clef and a key signature of one sharp. The vocal line has a rest, followed by a series of chords and eighth notes, with a box containing the number '35' above it. The second system of this section consists of four staves: two treble clefs and two bass clefs. The first two staves have a simple harmonic accompaniment, while the last two staves have a more complex accompaniment with eighth notes. The vocal line continues in the fourth system, with a rest followed by a single note, with a box containing the number '35' above it. The system concludes with a bass clef staff containing a series of eighth notes, with the instruction '[Tasto Solo]' written below it.

11. CUM SANCTO SPIRITU

(Chorus)

Adagio **Allegro**

Trumpet *[f]*

Oboes 1 *[f]*
2

Violins 1 *[f]*
2

Viola *[f]*

Soprano *[f]* **Allegro**

Cum san - cto Spi - ri - tu, Cum san - cto
And with the Ho - ly Ghost, And with the

Alto *[f]*

Cum san - cto Spi - ri - tu,
And with the Ho - ly Ghost,

Tenor *[f]*

Cum san - cto Spi - ri - tu,
And with the Ho - ly Ghost,

Bass *[f]*

Cum san - cto Spi - ri - tu, Cum san - cto Spi - ri - tu
And with the Ho - ly Ghost, And with the Ho - ly Ghost

Basso Continuo *[f]*

5

Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, A -
 Ho - ly Ghost, in glo - ry of God the Fa - ther, in glo - ry of God the Fa - ther, A -

in glo - ri - a De - i Pa - tris, De - i Pa - tris, A -
 in glo - ry of God the Fa - ther, God the Fa - ther, A -

6 7 6#



10

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

Cum san - cto Spi - ri - tu in glo - ri - a
 And with the Ho - ly Ghost, in glo - ry of

Cum san - cto Spi - ri - tu in glo - ri - a De - i
 And with the Ho - ly Ghost, in glo - ry of God the

men.
 men.

men, Cum san - cto Spi - ri - tu
 men, And with the Ho - ly Ghost

De - i Pa - tris, De - i Pa - tris, A - men, A - men,
 God the Fa - ther, God the Fa - ther, A - men, A - men,

Pa - tris, in glo - ri - a De - i Pa - tris, A - men, A - men, A -
 Fa - ther, in glo - ry of God the Fa - ther, A - men, A - men, A -

Cum san - cto
 And with the

15

in glo - ri - a De - i Pa - tris, De - i Pa - tris, A -
 in glo - ry of God the Fa - ther, God the Fa - ther, A -

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

Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, A -
 Ho - ly Ghost, in glo - ry of God the Fa - ther, in glo - ry of God the Fa - ther, A -

3 4 6
 2 5

20

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The second staff is a treble clef with a key signature of one sharp, containing a more active melodic line with eighth and sixteenth notes. The third staff is a treble clef with a key signature of one sharp, containing a bass line with quarter and eighth notes. The fourth staff is a bass clef with a key signature of one sharp, containing a bass line with quarter and eighth notes. The fifth staff is a bass clef with a key signature of one sharp, containing a bass line with quarter and eighth notes. A measure rest is present in the second measure of the top staff. A dynamic marking of $[f]$ is located above the third measure of the second staff.

20

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, containing a melodic line with quarter notes and rests. The second staff is a treble clef with a key signature of one sharp, containing a melodic line with quarter notes and rests. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with quarter notes and rests. The fourth staff is a bass clef with a key signature of one sharp, containing a bass line with quarter notes and rests. The fifth staff is a bass clef with a key signature of one sharp, containing a bass line with quarter notes and rests. A measure rest is present in the second measure of the top staff. A dynamic marking of $[f]$ is located below the fourth measure of the fifth staff.

men.
men.

men.
men.

8
men.
men.

men.
men.

25

25

Cum san-cto Spi - ri -
 And with the Ho - ry

A -
 A -

30

Musical score for the first system, including vocal line and piano accompaniment. The system consists of five staves: two for piano accompaniment (treble and bass clefs) and three for the vocal line (treble clef). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a 7-measure rest followed by a melodic phrase.

30

Musical score for the second system, including vocal line and piano accompaniment. The system consists of five staves: two for piano accompaniment (treble and bass clefs) and three for the vocal line (treble clef). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line continues with a melodic phrase.

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

Cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris, in glo-ri-a De-i Pa-tris,—
 And with the Ho-ly Ghost in glo-ry of God the Fa-ther, in glo-ry of God the Fa-ther,—

tu in glo-ri-a De-i Pa-tris, De-i Pa-tris,
 Ghost in glo-ry of God the Fa-ther, God the Fa-ther,

men.
 men.

1.

[#]

- men, Cum san-cto Spi - ri-tu in glo-ri - a De - i Pa - tris,
 - men, And with the Ho - ly Ghost in glo-ry of God the Fa - ther,

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

8
 A - men, A - - - men, A - - -
 A - men, A - - - men, A - - -

Cum san-cto Spi - ri-tu in glo - ri-a De - i Pa-tris,
 And with the Ho - ly Ghost in glo - ry of God the Fa-ther,

[6 6 6]
 [4 4 4#]

35

35

A - men, A - men, Cum san - cto Spi - ri -
 A - men, A - men, And with the Ho - ly

- men, Cum san-cto Spi - ri - tu in glo - ri - a De - i Pa - tris,
 - men, And with the Ho - ly Ghost in glo - ry of God the Fa - ther,

8 A - men, 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 And with the Ho - ry Ghost in glo-ry of God the Fa-ther, A -

40

Musical notation for the first system, including vocal lines and piano accompaniment. The system consists of four staves: a grand staff (treble and bass clefs) and two vocal staves (treble clefs). The music is in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The vocal lines consist of two parts, with the upper part having a more melodic line and the lower part providing harmonic support.

40

Musical notation for the second system, including vocal lines and piano accompaniment with lyrics. The system consists of four staves: a grand staff and two vocal staves. The piano accompaniment continues with the same rhythmic pattern. The lyrics are as follows:

tu in glo-ri-a De-i Pa-tris, A-men, A - -
 Ghost in glo-ry of God the Fa-ther, A-men, A - -

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

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

men, Cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris, A - -
 men, And with the Ho-ry Ghost in glo-ry of God the Fa-ther, A - -

45

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

45

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics, and the bottom four are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "men, A - men, A - men. men, A - men." The piano accompaniment includes a bass line with some triplets and a right-hand line with chords and moving lines.

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

4 3# 4 3# 4 3# #

The image shows a musical score for guitar, consisting of 12 staves. The first four staves contain a complex melodic and harmonic piece in D major. The first staff has a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with slurs and ties. The second staff has a treble clef and contains a more rhythmic, eighth-note pattern. The third staff has a treble clef and continues the melodic line. The fourth staff has a bass clef and contains a bass line. The next four staves (5-8) are empty. The final staff (9) has a bass clef and contains a bass line with a sequence of notes and a final chord. The notes in the final staff are: D4, E4, F#4, G4, A4, B4, C#5, D5. The chord symbol is [5 4 3#].

50

50

Cum san-cto Spi - ri tu - in glo - ri - a De - i Pa - tris, A - men, A -
 And with the Ho - ly Ghost in glo - ry of God the Fa - ther, A - men, A -

Cum san-cto Spi - ri - tu in glo - ri - a De - i Pa - tris, A - men,
 And with the Ho - ry Ghost in glo - ry of God the Fa - ther, A - men,

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

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

4 3

55

55

- men, Cum san-cto Spi - ri - tu, Cum san - cto Spi - ri -

- men, And with the Ho - ly Ghost, And with the Ho - ly

A - men, A - men, Cum san-cto Spi - ri-tu in glo-ri-a De - i

A - men, A - men, And with the Ho - ly Ghost in glo-ry of God the

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

- men, A - - - men, And with the Ho-ly Ghost in glo-ry of God the Fa-ther, A -

- men Cum san - cto Spi - ri - tu,

- men And with the Ho - ly Ghost,

The first system of music consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 7/8. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

The second system of music consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 7/8. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

tu in glo - ri - a De - i Pa - tris, De - i Pa - tris,
 Ghost in glo - ry of God the Fa - ther, God the Fa - ther,

Pa - tris, A - men, A - men, A -
 Fa - ther, A - men, A - men, A -

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

Cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris in glo - ri - a De - i Pa - tris,
 And with the Ho - ly Ghost in glo - ry of God the Fa - ther in glo - ry of God the Fa - ther,

The third system of music consists of two staves, both in bass clef, representing the piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. The music features a rhythmic accompaniment.

60

60

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

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

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

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

4 3 4 3# 4 3#

65

65

A -
A -

A -
A -

A -
A -

A -
A -

[5 4] 3# 5b 4 6 9 8 4 3# 7 6

men, Cum san - cto Spi - ri - tu, Cum san - cto
 men, And with the Ho - ry Ghost, And with the

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

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

men, Cum san - cto Spi - ri - tu, Cum san - cto Spi - ri - tu,
 men, And with the Ho - ly Ghost, And with the Ho - ly Ghost,

[#] [#]

70

70

Spi - ri-tu,
Ho - ly Ghost,

men, A -
men, A -

men,
men,

A -
A -

Cum san-cto Spi - ri-tu in glo - ri-a De - i Pa - tris, A - men,
And with the Ho - ly Ghost in glo - ry of God the Fa - ther, A - men,

4 [3 2 6]

75

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in G major and 3/4 time. It begins with a whole rest on the first staff, followed by a series of eighth and sixteenth notes across the remaining staves, creating a rhythmic accompaniment.

75

The second system of the musical score features vocal lines and instrumental accompaniment. It begins with a treble clef staff containing the lyrics: "Cum san - cto Spi - ri - tu in glo - ri - a" and "And with the Ho - ly Ghost in glo - ry of". Below this is a vocal line with the lyrics: "men, men, Cum san - cto Spi - ri - tu - in glo - ri - a De - i" and "And with the Ho - ly Ghost in glo - ry of God the". The next staff has the lyrics: "men, A - men, Cum san - cto Spi - ri - tu in glo - ri - a De - i" and "men, A - men, And with the Ho - ly Ghost in glo - ry of God the". The system concludes with two bass clef staves providing instrumental accompaniment for the vocal lines.

De - i Pa - tris, De - i Pa-tris, A - men A - men.
 God the Fa - ther, God the Fa-ther, A - men A - men.

Pa - tris, in glo-ri-a De - i Pa - tris, A - men, A - men.
 Fa - ther, in glo-ly of God the Fa - ther, A - men, A - men.

Pa - tris, in glo - ri - a De - i Pa - tris, — A - men, A - men.
 Fa - ther, in glo - ry of God the Fa - ther, — A - men, A - men.

Pa - tris, in glo-ri-a De - i Pa - tris, A - men, A - men.
 Fa - ther, in glo - ry of God the Fa - ther, A - men, A - men.

6 5 4 3 2