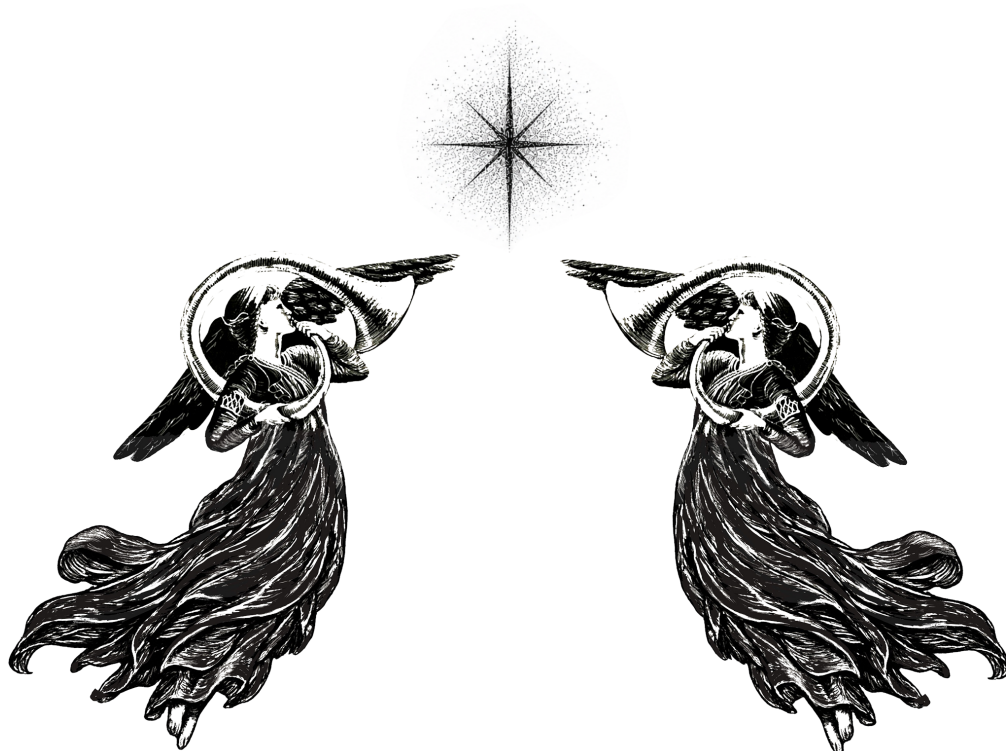


GLORIA!



Buxtehude, Monteverdi and Vivaldi Score



Wayfarers Australia

Das newgebohrne Kindelein

Klavierauszug

Dietrich Buxtehude (1637 - 1707)

Das newgebohrne Kindelein

Klavierauszug

Dietrich Buxtehude (1637 - 1707)

BuxWV 13

Vivace (♩ = 75)

Canto.

Alto.

Tenor.

Basso.

Klavier

6 5 # # 6 6 6 5 # 6 6 6 5 # 6 6 #

7

Das newgebohrne Kindelein, das Hertze Lie-be Je-sulein, bringt abermal ein

Das new-ge-bohr-ne Kin-de-lein, das Hert-ze Lie-be Je-su-lein, bringt a-ber-mal ein

Das new-ge-bohr-ne Kin-de-lein, das Hert-ze Lie-be Je-su-lein, bringt a-ber-mal ein

Das new-ge-bohr-ne Kin-de-lein, das Hert-ze Liebe Je-su-lein, bringt a-ber-mal ein

6 6 6 5 6 6 4 # 6 5 # # 6 6

11

newes Jahr, ein new - es Jahr, der außerwehl - ten, der außerwehl - - ten Chri - sten

new-es Jahr, ein new - es Jahr der außer-wehl - - ten Chri - sten

new-es Jahr, ein new - es Jahr der auß-er-wehl - ten, der auß-er-wehl - ten Chri - sten

new-es Jahr, ein new - es Jahr der außer-wehl - - ten Chri - sten

6 6 6 7 8 6 6 6 7 5 #

28

des freuen sich, des freuen sich die En - gelein, des freuen sich. des freuen sich die En - ge-

des freu-en sich, des freu-en sich die En - ge - lein, des freu-en sich, des freu-en sich die En - ge-

des freu-en sich, des freu-en sich die En - ge - lein, des freu-en sich, des freu-en sich die En - ge-

freu - - en sich, des freu-en sich die En - ge - lein, des freu-en sich, des freu-en sich die En - ge -

6 6 7 7# 6 6 6 4 3

32

lein, die ger - ner umb uns, die ger - ne umb uns, ger - ne umb und bey uns

lein, die ger - ne umb uns, die ger - ne umb uns, die ger - ne umb und bey uns

lein, die ger - ne umb uns, die ger - ne umb uns, die ger - ne umb und bey uns

lein die ger - ne umb uns, die ger - ne umb uns, ger - ne umb und bey uns seyn, und bey uns

6 5 6 5 5# 6 4# 7 6

37 **Allegro** (♩ = 75)

seyn, die ger - ne umb und bey uns seyn...

seyn, die gern umb und bey uns seyn und sin - - gen und sin -

seyn, die gern umb und bey uns seyn und sin - - gen und sin -

seyn, die ger - ne umb und bey uns seyn und sin - - - -

6 6 5 6# 6 6 4 5# 6 5

42

gen in den Lüf - ten frey,
 - gen in den Lüf - ten frey,
 - gen in den Lüf - ten frey, und sin - - - gen in den Lüf - ten

6 5 6 5 # 6 6 5 6 4 5 #

46

und sin - - - gen in den Lüf - ten frei,
 und sin - - - gen in den Lüf - ten frei,
 und sin - - - gen in den Lüf - ten frei,
 frey, und sin - - - gen in den Lüf - ten frey, und sin - - - gen in den Lüf - ten

6 6 # 6

50

und sin - - - gen, und sin - - - und sin - - -
 und sin - - - gen, und sin - - -
 und sin - - - gen, und sin - - -
 frey,

6

53

- gen in den Lüf - ten frey, daß Gott mit uns, daß Gott mit

- gen in den Lüf - ten frey, daß Gott mit uns, mit

- gen in den Lüf - ten frey, daß Gott mit uns, daß Gott mit

und sin - - gen und sin - - gen in den Lüf - ten

6 4 # 6

57

uns, daß Gott mit uns, daß Gott mit uns ver - sö - net sey,

uns, daß Gott mit uns ver - sö - net sey, uns sin -

uns, daß Gott mit uns, daß Gott mit uns ver - sö - net sey, und sin -

frey, daß Gott mit uns ver - sö - net sey, und sin -

7 6 6 4 3 5 5

61

und sin - - gen in den Lüf - ten frey, daß Gott - - daß Gott mit

- gen, und sin - gen in den Lüf - ten frey, daß Gott mit

- gen, und sin - gen in den Lüf - ten frey, daß Gott mit

- gen und sin - - gen in den Lüf - ten frey, daß Gott mit

6

65

uns, daß Gott mit uns, mit uns ver - sö - net sey.

uns, daß Gott mit uns ver - sö - net sey.

8 uns, daß Gott mit uns ver - sö - net sey.

uns, daß Gott mit uns ver - sö - net sey.

7 6 5 6 5 4 3 6

70

Vivace (♩ = 75)

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

75

6 6 6 5 # 6 6 # 6 5 6 4 5 # 6 6 # 6 5 6 4 5

88

92

92

thun der ar - ge Feind. Trotz, Trotz, Trotz, trotz, Trotz, Trotz, Trotz Teuffel, Trotz

thun der ar - ge Feind. Trotz, Trotz, Trotz, Trotz, Trotz, Trotz, Trotz Teuf - fel,

thun der ar - ge Feind. Trotz, Trotz, Trotz, Trotz, Trotz, Trotz, Trotz

thun der ar - ge Feind. Trotz, Trotz, Trotz, Trotz, Trotz, Trotz, Trotz Teuf - fel,

thun der ar - ge Feind. Trotz, Trotz, Trotz, Trotz, Trotz, Trotz, Trotz Teuf - fel,

6 6 6 5 6

95

Welt, Trotz Teuffel, Welt und Höllenpfort, Trotz, Trotz Teuffel, Trotz

Trotz Welt, Trotz Teuf-fel, Welt und Höl-len-pfort, Trotz, Trotz Teuf-fel, Trotz

Teuffel, Trotz Teuf-fel, Welt und Höl-len-pfort, Trotz, Trotz Teuf-fel, Trotz

Trotz Welt, Trotz Teuf-fel, Welt und Höl-len-pfort, Trotz, Trotz Teuf-fel, Trotz

6 6 6 6 7 6 5 3

99

Welt, Trotz Teuffel, Welt und Höllenpfort, das Je-sulein ist unser Hort, Trotz Welt, Trotz Teuffel, Trotz

Welt, Trotz Teuf-fel, Welt und Höl-len-pfort, das Je-su-lein ist un-ser Hort, Trotz Welt, Trotz Teuf-fel, Trotz

Welt, Trotz Teuf-fel, Welt und Höl-len-pfort, das Je-su-lein ist un-ser Hort, Trotz Welt, Trotz Teuf-fel, Trotz

Welt, Trotz Teuf-fel, Welt und Höl-len-pfort, das Je-su-lein ist un-ser Hort, Trotz Welt, Trotz Teuf-fel, Trotz

6 #4 2 6 6 6 6 5 # 6 6

103

Welt, Trotz Höl-lenpfort, Trotz Teuffel, Welt und Höl-lenpfort, das Je-sulein ist un-ser Hort,

Welt, Trotz Höl-lenpfort, Trotz Teuf-fel, Welt und Höl-lenpfort, das Je-su-lein ist un-ser Hort,

Welt, Trotz Höl-lenpfort, Trotz Teuf-fel, Welt und Höl-lenpfort, das Je-su-lein ist un-ser Hort,

Welt, Trotz Höl-lenpfort, Trotz Teuf-fel, Welt und Höl-lenpfort, das Je-su-lein ist un-ser Hort,

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

110

114

114/ **Allegro** (♩ = 75)

8

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

118

Es bringt das rech-te Ju - bel

Es bringt das rech-te Ju - bel

Es bringt das rech-te Ju - bel

Es bringt das rech-te, es bringt das rech-te das rech-te Ju - bel Jahr, das rech-te Ju - bel

4 6 5

122

Jahr was trauern wir dann im - mer-dar, frisch auff, frisch

Jahr was trau-ern wir dann im - mer-dar, frisch auff, frisch auff,

Jahr was trau-ern wir dann im - mer-dar, frisch auff, frisch auff, frisch

Jahr, was trau-ern wir dann im - mer-dar, frisch auff, frisch auff,

4 6 5 # b6

126

auff, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, frisch auff, frisch auff, frisch auff,

es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, frisch auff, frisch auff,

auff, es ist ietz Sin-ges Zeit, es ist ietz Sin - ges Zeit, frisch auff, frisch auff,

es ist ietz Sin - ges Zeit, es ist ietz Sin-ges Zeit, frisch auff, es ist ietz Sin-ges

6 7 4 6 6 5 b 6

es ist ietz Sin - ges Zeit, das Je - su-lein, das Je - su-lein, das
 es ist ietz Sin - ges Zeit, frisch auff, das Je - su-lein, das Je - su-lein, das
 es ist ietz Sin - ges Zeit, frisch auff, das Je - su-lein, das Je - su-lein, das
 Zeit, es ist ietz Sin - ges Zeit, das Je - su-lein, das Je - su-lein, das

Figured Bass: $\flat$ 6 $\flat$ 6 6 6 6 6 6 $\flat$

Je - su-lein wendt al - les Leid,
 Je - su-lein wendt al - les Leid,
 Je - su-lein wendt al - les Leid,
 Je - su-lein wendt al - les Leid, frisch

Figured Bass: 6 $\flat$ 6 6 $\sharp$ 6 5 $\sharp$ 6 $\sharp$ 5 6 $\sharp$ 5 6 $\sharp$

frisch auff, frisch auff, frisch auff, frisch auff, es bringt das rech-te Ju - bel
 frisch auff, frisch auff, frisch auff, frisch auff, es bringt das rech-te Ju - bel
 frisch auff, frisch auff, frisch auff, es bringt das rech-te Ju - bel
 auff, frisch auff, frisch auff, frisch auff, es bringt das rech-te Ju - bel

Figured Bass: 6 7 6 5 6 4 5 3

142

Jahr, was trauern wir dann im - mer-dar, frisch auff, frisch auff,

Jahr, was trau-ern wir dann im - mer-dar, frisch auff, frisch auff,

Jahr, was trau-ern wir dann im - mer-dar, frisch auff, frisch auff

Jahr, was trau-ern wir dann im - mer-dar, frisch auff, frisch auff

6 5 # 6 6 5

146

es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, ietz Sin - ges Zeit, das

es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, Sin - ges Zeit, das

es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, das

es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, ietz Sin - ges Zeit, das

6 5 6 6 # 6

150

Je - su-lein, das Je - su-lein, das Je - su-lein wendt al - les Leid, frisch

Je - su-lein, das Je - su-lein, das Je - su-lein wendt al - les Leid, frisch auff, frisch

Je - su-lein, das Je - su-lein, das Je - su-lein wendt al - les Leid, frisch auff, frisch

Je - su-lein, das Je - su-lein, das Je - su-lein wendt al - les Leid, frisch auff, frisch

6 # 5 6 6 5

154

auff, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, das

auff, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, das

auff, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, das

auff, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, es ist ietz Sin - ges Zeit, das

Tutti

6 5 6 5 6 5 # 6

158

Je - su-lein, das Je - su-lein, das Je - su-lein wendt al - les Leid,

Je - su-lein, das Je - su-lein, das Je - su-lein wendt al - les Leid,

Je - su-lein, das Je - su-lein, das Je - su-lein wendt al - les Leid,

das Je - su-lein wendt al - les Leid,

6 6 6 6 6 6 6 # 6 6

163

das Je - su-lein wendt al - les Leid.

das Je - su-lein wendt al - les Leid.

das Je - su-lein wendt al - les Leid.

das Je - su-lein wendt al - les Leid.

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

Beatus Vir

Claudio Monteverdi

$\text{♩} = 96$ *moderato con vivacità*

Soprano
f Be-a-tus, be-a-tus vir, be-a-tus vir, be-a-tus vir, qui ti-met Do-mi-num: Be-a-tus, be-a-tus

Soprano
f be-a-tus, be-a-tus vir, be-a-tus vir, qui ti-met Do-mi-num:

Alto
f be-a-tus, be-a-tus vir,

Alto
f be-a-tus, be-a-tus vir,

Tenor
f be-a-tus, be-a-tus vir, in man-da-tis e-ius vo-let ni - mis

Bass
f be-a-tus, be-a-tus vir, in man-da-tis e-ius vo-let ni - mis

Violin 1
f be-a-tus, be-a-tus vir,

Violin 2
f

Piano
 $\text{♩} = 96$ *f*

S.
vir, be-a-tus, be-a-tus vir, Po - tens in

S.
be-a-tus, be-a-tus vir, Po - tens in

A.
be-a-tus, be-a-tus vir,

A.
be-a-tus, be-a-tus vir,

T.
be-a-tus, be-a-tus vir,

B.
be-a-tus, be-a-tus vir,

Vln. 1

Vln. 2

Pno.

14

S. ter-ra e-rit se - men e - ius:

S. ter-ra e-rit se - men e - ius:

A. Po - tens in ter - ra e - rit se - men e - ius:

A. Po - tens in ter - ra e - rit se - men e - ius: ge-ne-ra-ti-o rec

T. ge-ne-ra-ti-o rec

B. Po-tens in ter-ra e - rit se - - men e - ius:

Vln. 1

Vln. 2

Pno.

20

S. be-ne-di-ce - tur, ge-ne-ra-ti-o rec - to-rum, Be-a - tus, be-a - tus vir, be-a - tus, be-a - tus vir,

S. be-ne-di-ce - tur, ge-ne-ra-ti-o rec - to-rum, be-a - tus, be-a - tus vir,

A. be-ne-di-ce - tur

A. to-rum, be-ne-di-ce - tur

T. to-rum, be-ne-di-ce - tur be-a - tus, be-a - tus vir,

B. be-ne-di-ce - tur be-a - tus, be-a - tus vir,

Vln. 1

Vln. 2

Pno.

26

S.

S.

A.

A.

T.

B.

Glo-ri-a et di-vi - ti

Glo-ri-a et di-vi - ti

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

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

Vln. 1

Vln. 2

Pno.

31

S.

S.

A.

A.

T.

B.

Glo-ri-a et di - vi - ti-ae in do-mo e - ius: Be - a - tus, be - a - tus

Glo-ri-a et di-vi - ti-ae in do - mo, in do-mo e - ius: Be - a - tus, be - a - tus

ae

ae

glo-ri-a et - di - vi - ti-ae in do-mo e - ius:

glo-ri-a et - di-vi - ti-ae in do - mo, in do-mo e - ius:

Vln. 1

Vln. 2

Pno.

36

S. vir Be-a - tus, be-a - tus vir, be-a - tus, be-a - tus vir, *p* be - a -

S. vir, Be-a - tus, be-a - tus vir, *p* be - a -

A. Be-a - tus, be-a - tus vir,

A. et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu - li Be-a - tus, be-a - tus vir,

T. et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu - li Be-a - tus, be-a - tus vir,

B. et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu - li Be-a - tus, be-a - tus vir,

Vln. 1

Vln. 2

Pno.

43

S. - - - tus,

S. - - - tus,

A. *mf* Ex-or-tum est

A. *mf* Ex-or-tum est

T.

B.

Vln. 1

Vln. 2

Pno. *mf*

49

mf

S. Ex-or-tum est in te-ne-bris et mi-se-ra - tor

mf

S. Ex-or-tum est in te-ne-bris et mi-se-ra - tor

A. —

A. —

T. —

mf

B. in te - ne - bris lu - men, lu - men re - ctis mi-se-ra - tor, mi-se-ra -

Vln. 1 —

Vln. 2 —

Pno. —

55

f

S. Be-a - tus, be-a - tus vir, be-a - tus, be-a - tus vir,

f

S. Be-a - tus, be-a - tus vir,

f

A. mi-se-ra - tor et ju - stus. Be-a - tus, be-a - tus vir,

f

A. mi-se-ra - tor et ju - stus. Be-a - tus, be-a - tus vir, Be-a - tus vir, qui ti-met Do-mi

f

T. Be-a - tus, be-a - tus vir, Be-a - tus vir, qui ti-met Do-mi

f

B. tor mi-se-ra - tor, mi-se-ra - tor et ju - stus. Be-a - tus, be-a - tus vir,

Vln. 1 —

Vln. 2 —

Pno. —

62 $\text{♩} = 140$

S. *p* Ju cun-dus, ju - cun-dus, ju - cun - dus

S. *p* Ju cun-dus, ju - cun-dus, ju - cun - dus ho-mo

A. num.

A. num.

T. num.

B. num.

Vln. 1 *p*

Vln. 2 *p*

Pno. *p*

74

S. *p* qui mi-se - re-tur et com - mo - dat ser-mo-nes

S. *p* qui mi-se - re-tur et com - mo - dat ser-mo-nes

A. *p* qui mi-se - re-tur et com - mo - dat ser-mo-nes

T. *p* Ju-cun-dus ho-mo qui mi - se - re - tur dis-po - net_ ser - mo - nes su - os

B. Ju-cun-dus ho-mo qui mi - se - re - tur dis-po - net_ ser - mo - nes su - os

Vln. 1

Vln. 2

Pno.

87

S. su - os in ju - di - ci-o qui - a in ae - ter - num *f* non com-mo - ve - bi - tur

S. su - os in ju - di - ci-o

A. qui-a in ae - ter-num non com - mo - ve - bi - tur, *f* non com-mo - ve - bi - tur

T. qui-a in ae - ter-num non com - mo - ve - bi - tur, *f* non com-mo - ve - bi - tur

B. qui - a in ae - ter-num qui - a in ae - ter-num non com - mo - ve - bi - tur *f*

Vln. 1

Vln. 2

Pno. *cresc.*



99

S. *p* in me - mo - ri - a ae - ter-na

S. *p* in me - mo - ri - a ae - ter-na

A.

T.

B. *p* e - rit ju - stus,

Vln. 1

Vln. 2

Pno. *p*

111

S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Pno.



124

S.

S.

A.

T.

B.

Vln. 1

Vln. 2

Pno.

136 *mf*

S. con-fir - ma - tum est

S. *mf* con-fir - ma - tum est

A. *mf* cor e - jus non com - mo - ve - bi - tur do - nec de spi - ci - at

T. *mf* cor e - jus non com - mo - ve - bi - tur do - nec de - spi - ci - at in -

B. *mf* non com - mo - ve - bi - tur do - nec de - spi - ci - at in - i - mi - cos,

Vln. 1 *mf*

Vln. 2 *mf*

Pno.



148

S. Dis

S. Dis

A. in - i - mi - cos su - os.

T. - i - mi - cos su - os.

B. in - i - mi - cos su - os.

Vln. 1

Vln. 2

Pno.

160

S. per-sit, dis-per - sit, de-dit

S. per-sit, dis-per - sit, de-dit

A. de-dit, de-dit pau-pe - ri - bus jus-ti - ti-a e - jus ma - net, ma-net in sae-cu-lum

T. de-dit, de-dit pau-pe - ri - bus jus-ti - ti-a e - jus ma - net, ma-net in sae-cu-lum

B. jus-ti - ti-a e - jus ma - net, ma-net in sae-cu-lum

Vln. 1

Vln. 2

Pno.



173

S. *f* cor - nu e - jus

S. *f* cor - nu e - jus

A. sae - cu - li *f* cor-nu e-jus ex-al-ta-bi-tur

T. sae - cu - li *f* cor-nu e-jus ex-al-ta-bi-tur

B. sae - cu - li *f* solo ex-al-ta-bi-tur in

Vln. 1 *f* meno mosso

Vln. 2 *f* meno mosso

Pno. *f* meno mosso

183

S. *f* *solo* ex-al-ta-bi-tur in glo -

S. *f* ex-al - ta-bi - tur in glo - - - ri - a ex-al-ta-bi-tur in glo -

A. *solo* ex-al - ta-bi - tur in glo - - - ri - a

T. ex-al - ta-bi - tur in glo - - - ri - a

B. glo - - - ri - a ex-al - ta-bi - tur in glo - - - ri - a ex-al-ta-bi-tur in glo - ri -

Vln. 1

Vln. 2

Pno.



190

S. - ri - a

S. - ri - a

A. ex-al-ta-bi-tur in glo - - - *rall.*

T. *solo* ex-al-ta-bi-tur in glo - - - *rall.*

B. a in

Vln. 1

Vln. 2

Pno. *rall.*

197 *tempo 1* $\text{♩} = 85$
tutti *f*

S. Be - a - tus, be - a - tus vir, be - a - tus, be - a - tus vir, be - a - tus vir, qui ti-met Do - mi - num

S. *tempo 1* *tutti* *f* be - a - tus, be - a - tus vir, be - a - tus vir, qui ti-met Do - mi - num

A. *tempo 1* *tutti* *f* be - a - tus, be - a - tus vir, be - a - tus vir, qui ti-met Do - mi - num

A. *tempo 1* *tutti* *f* be - a - tus, be - a - tus vir, be - a - tus vir, qui ti-met Do - mi - num

T. *tempo 1* *tutti* *f* be - a - tus, be - a - tus vir, be - a - tus vir, qui ti-met Do - mi - num

B. *tempo 1* *tutti* *f* be - a - tus, be - a - tus vir, be - a - tus vir, qui ti-met Do - mi - num

glo - ri - a be - a - tus, be - a - tus vir, be - a - tus vir, qui ti-met Do - mi - num

Vln. 1 *f*

Vln. 2 *f*

Pno. *tempo 1* *f*

203

S.

S.

A. i-ra-sce- tur, i-ra

A. i-ra-sce- tur, i-ra-sce-tur

T. Pec- ca - tor vi- de - bit, et i-ra-sce- tur, i-ra-sce- tur, i-ra

B. Pec- ca - tor vi- de - bit, et i-ra-sce - tur, i-ra-sce- tur, i-ra-sce-tur

Vln. 1

Vln. 2

Pno.

208

S. den-ti-bus, den-ti-bus su-is fre - met

S. den-ti-bus, den-ti-bus su-is fre - met

A. sce-tur den-ti-bus, den-ti-bus su-is fre - met

A. den-ti-bus, den-ti-bus su-is

T. sce-tur den-ti-bus, den-ti-bus su-is fre - met

B. den-ti-bus, den-ti-bus su-is

Vln. 1

Vln. 2

Pno.

213

S. et ta-be - scet de-si-de-ri-um pec-ca - to-rum

S. et ta-be - scet de-si-de-ri-um pec-ca - to-rum

A. et ta-be scet - - - - - de-si-de-ri-um pec-ca - to-rum

A. fre - met et ta-be - scet de-si-de-ri-um pec-ca - to-rum

T. et ta-be - scet de-si-de-ri-um pec-ca - to-rum *p* pe-ri-bit, pe-

B. fre - met et ta-be - scet de-si-de-ri-um pec-ca - to-rum *p* pe-ri-bit, pe-

Vln. 1

Vln. 2

Pno. *p*

218

S. *p* de-si-de-ri-um pec-ca - to-rum *p* pe-ri-bit, pe - ri-bit. *ff* Be - a - tus vir qui

S. de-si-de-ri-um pec-ca - to-rum pe-ri-bit, pe - ri-bit. *ff* Be - a - tus vir qui

A. de-si-de-ri-um pec-ca - to-rum *p* pe-ri-bit, pe - ri-bit. *ff* Be - a - tus vir qui

A. de-si-de-ri-um pec-ca - to-rum pe-ri-bit, pe - ri-bit. *pp* Be - a - tus vir qui

T. ri-bit, de-si-de-ri-um pec-ca - to-rum *p* pe-ri-bit, *pp* pe-ri-bit. pe - ri-bit, *ff* Be - a - tus vir qui

B. ri-bit, de-si-de-ri-um pec-ca - to-rum pe-ri-bit, pe - ri-bit. *ff* Be - a - tus vir qui

Vln. 1 *f* *ff*

Vln. 2 *ff*

Pno. *f* *p* *pp* *ff*

225

S. *slower* ti - met Do - mi - num. Glo - ri - a Pa - tri *ff* glo-ri-a, et spi-ri-tu - i Sanc - to

S. ti - met Do - mi - num. *ff* glo-ri-a, et spi-ri-tu - i Sanc - to

A. *slower* ti - met Do - mi - num. Glo - ri - a Pa - tri, *p* glo - ri - a, et Fi - li - o, *ff* glo-ri-a, et spi-ri-tu - i Sanc - to,

A. *slower* ti - met Do - mi - num. Glo - ri - a Pa - tri, *p* glo - ri - a, et Fi - li - o,

T. *slower* ti - met Do - mi - num. Glo - ri - a Pa - tri *p* glo - ri - a, et Fi - li - o, *ff* glo-ri-a, et spi-ri-tu - i Sanc - to

B. ti - met Do - mi - num. *p* glo - ri - a, et Fi - li - o,

Vln. 1 *slower* *ff*

Vln. 2 *slower* *ff*

Pno. *p* *ff*

234

S. *ff* glo-ri-a, et nunc et sem - per glo-ri-a, glo-ri-a,

S. *ff* glo-ri-a, et nunc et sem - per glo-ri-a, glo-ri-a,

A. *p* glo-ri-a, Si-cut e-rat in prin - ci - pi - o. *ff* glo-ri-a, et nunc et sem - per, *ff* glo-ri-a et in sae-cu-la sae-cu - lo - rum,

A. *p* glo-ri-a, Si-cut e-rat in prin - ci - pi - o. *ff* glo-ri-a et in sae-cu-la sae-cu - lo - rum,

T. *p* glo-ri-a, Si-cut e-rat in prin - ci - pi - o. *ff* glo-ri-a, et nunc et sem - per glo-ri-a et in sae-cu-la sae-cu -

B. *p* glo-ri-a, Si-cut e-rat in prin - ci - pi - o. *ff* glo-ri-a et in sae-cu-la sae-cu - lo - rum

Vln. 1 *ff*

Vln. 2 *ff*

Pno. *p* *ff*

240

S. glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,

S. glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,

A. glo-ri-a, et in sae-cu-la sae-cu - lo - rum, glo-ri-a, glo-ri-a, glo-ri-a, et in sae-cu-la sae-cu - lo - rum,

A. glo-ri-a, et in sae-cu-la sae-cu - lo - rum, glo-ri-a, et in sae-cu-la sae-cu - lo - rum,

T. lo - rum glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, et in sae-cu-la sae-cu -

B. glo-ri-a, et in sae-cu-la sae-cu - lo - rum, glo-ri-a, et in sae-cu-la sae-cu - lo - rum,

Vln. 1

Vln. 2

Pno.

244

S. glo - ri - a, et in sae - cu - la sae - cu - lo - rum, glo - ri - a, glo - ri - a,

S. glo - ri - a, et in sae - cu - la sae - cu - lo - rum, glo - ri - a, glo - ri - a,

A. glo - ri - a, et in sae - cu - la sae - cu -

A. glo - ri - a, et in sae - cu - la sae - cu - lo - rum.

T. lo - rum, glo - ri - a, et in sae - cu - la sae - cu - lo - rum.

B. glo - ri - a, et in sae - cu - la sae - cu - lo - rum, glo - ri - a, et in sae - cu - la sae - cu - lo - rum, glo - ri - a, glo - ri - a,

Vln. 1

Vln. 2

Pno.

248

S. glo - ri - a, et in sae - cu - la sae - cu - lo - rum. *slower* A - - - - - men.

S. glo - ri - a, et in sae - cu - la sae - cu - lo - rum. A - - - - - men.

A. lo - rum. *slower* A - - - - - men.

A. lo - rum. *slower* A - - - - - men.

T. glo - ri - a, et in sae - cu - la sae - cu - lo - rum. A - - - - - men.

B. glo - ri - a, et in sae - cu - la sae - cu - lo - rum. *slower* A - - - - - men.

Vln. 1

Vln. 2

Pno. *slower*

ANTONIO VIVALDI

Gloria

RV 589

VOCAL SCORE

Transcribed by S. Skye Donald

PREFACE

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

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

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

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

S. Skye Donald
September, 2011
Errington, BC

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TRANSLATION

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

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

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

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

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

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

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

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

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

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

1. GLORIA IN EXCELSIS DEO

"Glory to God in the highest,"

Antonio Vivaldi

transcribed by S. Skye Donald

Allegro

[f]

4

7

6 7 6

10

7 6 7 6 7 6

13

7

16

Soprano **[f]**

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

Alto **[f]**

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

Tenor **[f]**

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

Bass **[f]**

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

5/4 3

19

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

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

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

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

6/4 7/5

23

p

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

p

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

p

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

p

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

p

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

28

[f]

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

[f]

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

[f]

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

[f]

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

[f]

#

33

S ex - cel - sis De - o.

A ex - cel - sis De - o.

T ex - cel - sis De - o.

B ex - cel - sis De - o.

6/4 5/4 #3

37

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

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

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

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

p *f*

6/4 [6]

41

S
cel - - - - -

A
cel - - - - -

T
cel - - - - - *

B
cel - - - - -

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

45

S
sis De - - - - - o.

A
sis De - - - - - o.

T
sis De - - - - - o.

B
sis De - - - - - o.

#5 #4 #3 [#5]

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

49

S

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

A

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

T

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

B

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

6/5

6/5

53

S

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

A

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

T

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

B

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

7/5

#

7

57

S cel - sis De - - o,

A cel - sis De - - o,

T cel - sis De - - o,

B cel - sis De - - o,

47 5 3

61

S in ex - cel - - - -

A in ex - cel - - - -

T in ex - cel - - - -

B in ex - cel - - - -

6 7 6 7 6

65

S

A

T

B

8

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

7

5
4

69

S

A

T

B

8

De - o.

3

5
4

3

2. ET IN TERRA PAX HOMINIBUS

"and on earth peace to people of goodwill."

Andante

[*mp*]

5

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

9

S

A

T

B

[*mp*]

Et in ter - ra pax ho -

Et in ter - - - ra pax — ho -

9

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

13 *[mp]*

S Et in ter - ra pax ho -

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

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

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

13

6 5 9 8 7

17

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

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

T 8 bo - nae vo - - - lun - - -

B pax ho - mi - ni - bus,

17

6 6 7

21

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

A vo - lun - ta - tis,

T ta - tis,

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

21

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

A Et in ter - ra pax ho -

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

B bo - nae vo - lun -

25

[6] 7 # 7

6 #4 6 #4/2

[6] 7 # 7

29

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

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

T 8 bo - nae vo - lun - ta - tis, Et in

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

29

7[#] 6₄ 5_{#3}

33

S tis,

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

T 8 ter - - - ra pax ho - mi - ni-bus,

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

33

6₃ 6_{#6} 6₅ 9_{#3} 8 7

37

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

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

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

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

46 6 # 7 # #3

41

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

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

T bo - ne,

B Et in ter - ra pax ho -

41 6 6/5 9/3 8 7

45

S Et in ter - ra pax

A Et in ter - ra pax ho -

T bo - - - nae vo - lun -

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

45

7 #3 7 #3

49

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

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

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

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

49

7 6 7 #3

53

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

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

T ta - - - - - tis,

B vo - lun - ta - - - - tis.

53

♯7 6 5 4 3

57

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

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

T - - - - - bo - ne vo - lun -

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

57

♯7 6 5 4 3 2 1

61

S ta - - - - -

A ta - - - - -

T ta - - - - -

B ta - - - - -

61

$\flat 3$ $\flat 6$ $\flat 6$ 6 6
 $\flat 3$ 5 $\sharp 4$ $\flat 3$ 2

65

S - - - - -

A - - - - -

T - - - - -

B - - - - -

65

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

69

S

tis.

A

tis. Et in

T

8

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

B

tis. Et in ter - ra pax ho -

69

4

6

6

5

9

3

8

7

73

S

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

A

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

T

8

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

B

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

73

6

6

5

9

3

8

7

77

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

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

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

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

77

7 [6] [7] 8 6 7

81

S
- lun - ta - - - - -

A
ta - - - - -

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

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

81

8 6 7 8 6 5 9 8

85

S

A

T

B

85

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

88

S

A

T

B

tis.

tis.

tis.

tis.

88

5 4 #3

3. LAUDAMUS TE

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

Allegro

Piano introduction in D major, 2/4 time. The music begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first measure contains a dynamic marking of *[mf]*. The bass line starts with a whole note G2, followed by a half note F#2, and then a quarter note E2. The treble line features a series of eighth and sixteenth notes, creating a rhythmic pattern. The piece concludes with a final chord of D major.

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

Piano accompaniment for measures 6 through 11. The music continues with a treble clef and a key signature of one sharp (F#). The bass line features a series of eighth and sixteenth notes, creating a rhythmic pattern. The treble line features a series of eighth and sixteenth notes, creating a rhythmic pattern. The piece concludes with a final chord of D major.

[6]

$\frac{6}{5}$

7

6

7

7

Piano accompaniment for measures 12 through 16. The music continues with a treble clef and a key signature of one sharp (F#). The bass line features a series of eighth and sixteenth notes, creating a rhythmic pattern. The treble line features a series of eighth and sixteenth notes, creating a rhythmic pattern. The piece concludes with a final chord of D major.

$\frac{6}{5}$

7

$\frac{6}{4}$

$\frac{6}{5}$

7

$\frac{6}{2}$

$\frac{6}{5}$

7

#

$\frac{6}{5}$

[6]

$\frac{5}{4}$

3

[mf]

Soprano 1 (solo)

Soprano 1 vocal line, measures 17 through 22. The music is in D major, 2/4 time. The tempo is marked 'Allegro'. The first measure contains a dynamic marking of *[mf]*. The vocal line begins with a whole note G4, followed by a half note F#4, and then a quarter note E4. The piece concludes with a final chord of D major.

Lau - da - mus te.

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

Soprano 2 (solo)

Soprano 2 vocal line, measures 17 through 22. The music is in D major, 2/4 time. The tempo is marked 'Allegro'. The first measure contains a dynamic marking of *[mf]*. The vocal line begins with a whole note G4, followed by a half note F#4, and then a quarter note E4. The piece concludes with a final chord of D major.

Lau - da - mus te.

Be - ne -

Piano accompaniment for measures 17 through 22. The music continues with a treble clef and a key signature of one sharp (F#). The bass line features a series of eighth and sixteenth notes, creating a rhythmic pattern. The treble line features a series of eighth and sixteenth notes, creating a rhythmic pattern. The piece concludes with a final chord of D major.

[p]

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{6}{4}$

$\frac{5}{3}$

24

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

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

24

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

30

S1 - - - - - mus

S2 ri - fi - ca - - - - - mus

30

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

36

S1 te.

S2 te.

36

[mf]

6 5 [o]

42

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

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

[p]

6/4 3 6/4 3 6/5

48

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

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

48

6 6 # 7

54

S1 - - - - -

S2 - - - - -

54

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

60

S1 *[tr]* mus te.

S2 *[tr]* mus te.

60 *[mf]*

7 # # # [o]

66 *[tr]* A-do - ra - mus te. *[tr]* A-do - ra - mus te.

S2 Glo-ri - fi - ca -

66 *[p]*

b7 b7 6/5

72

S1

S2 *[tr]* mus te.

72 *[mf]*

78

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

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

[p]

[o] 3 6 5 4 6 7

84

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

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

5 6 4 2 5 4 4 4 2 3 7

90

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

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

[mf] [p]

7 7 6 5

96

S1 *[tr]* mus te.

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

[mf]

6 5 9 6 5 7

102

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

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

[p]

6 5 6 5 9 9 6 5

108

S1 te.

S2 te.

[mf]

6 5 [o]

114

[3] 6 6 7 6 7

120

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

4. GRATIAS AGIMUS TIBI

"we give you thanks..."

Adagio

[f]

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

[f]

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

[f]

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

[f]

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

[f]

5 6 7 6 6 #

5. PROPTER MAGNAM GLORIA

"...for your great glory,"

Allegro

First System:

- Soprano (S):** *[f]* Pro-pter ma-gnam glo - - - - - ri-am,
- Alto (A):** *[f]* Pro - pter ma - gnam glo -
- Tenor (T):** 8
- Bass (B):** 8
- Piano:** *[f]*

Second System:

- Soprano (S):** 3
- Alto (A):** - - - - - ri - am, pro - pter ma - gnam glo - ri - am
- Tenor (T):** *[f]* Pro - pter ma - gnam glo - - - - - ri - am,
- Bass (B):** *[f]* Pro - pter ma - gnam glo -
- Piano:** 3

Third System:

- Piano:** *[#]*

5

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

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

T 8 pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam glo -

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

5

[6] #

7

S pro - pter ma - gnam glo -

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

T 8 - ri - am, pro - pter ma - gnam glo - ri - am,

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

7

6 #3

9

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

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

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

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

9

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

12

S *pro-pter ma-gnam*

A *pro - pter ma - gnam glo - - -*

T *pro - pter ma - gnam glo - - -*

B *pro - pter ma - gnam glo - - -*

12

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

14

S

glo - - - - -

A

- - - - -

T

8

- - - - - ri - am

B

- - - - -

14

7 5 # 7 #6 5 6 5 6

17

S

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

A

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

T

8

tu - - - - - am.

B

ri - am tu - - - am.

17

5 6 6 5 5 #3 #

6. DOMINE DEUS

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

Largo

Oboe solo

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

[mp]

[6]

Ob. *[mp]*

[mp]

6 6 7 5 #3 6

#4 #4 4 4 #4

Ob. *[mp]*

[mp]

6 5 5 3 7 6 7 6

5 4 4 4 4 4 4 4

32

Ob. 8

Soprano solo *[mp]*

Do - mi - ne De - us, Rex cæ-le -

[p]

5 4 3 [6]

Ob. 11

Soprano solo

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

11

6 7 6 7 6

Ob. 14

Soprano solo *[tr]*

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

14

[mp]

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

17

Ob.

SI

[tr]

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

17

[p]

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

20

Ob.

SI

ter Pa - ter — om - ni - po - tens.

20

[mp]

6 6 [6] # 7

23

Ob.

SI

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

23

[p]

b b7 5 b4 3 6 5 6 5

Ob. 26 *[tr]* *[tr]*

S1 26 De - us, Rex cæ-le - stis. De - us Pa - ter, De - us Pa - ter, Pa -

26 *[mp]*

6 5 6 4 5 3 6 4 5 3

Ob. 29 *[tr]*

S1 29 ter, Pa - ter om-ni - po-tens, *[tr]*

29 6 4 5 3 6 4 5 3

Ob. 32

S1 32 Pa -

32 *[p]*

6 6 6

35

Ob.

S1

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

[mp]

5 4 3

38

Ob.

38

7 6 7 6

41

Ob.

41

6 4 5 3 6 4 5 3 5 4 3

7. DOMINE FILI

"Lord Jesus Christ, Only Begotten Son,"

Allegro

[f]

7 6

4

7 6 7 6 6

[f]

[f]

[f]

[tr]

7 6 7 6

Soprano (S):

Alto (A):

Tenor (T):

Bass (B):

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

11

S

A

T

B

ge - ni - te, — Je - - -

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

7 6 7 6 7 6 7 6

15

S

A

T

B

Do - mi - ne —

- - - su Chri - ste.

Do - mi - ne

- - - su Chri - ste.

15

7 6 7

19

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

A

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

B

[6] 7 6 7 6 7 6

23

S - - - - - su Chri - ste.

A - - - - - Do - mi - ne

T - - - - - su Chri - ste.

B - - - - - Do - mi - ne

23

7 6 ♯6 [♯]

27

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

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

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

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

7 6 7 6 7 6

31

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

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

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

B Je - su, Je -

31 7 6 7 6 7 6 7 6 #4 2

35

S

A

T

B

su Chri ste.

35

7/5 # 6

39

S

A

T

B

Do mi ne Fi - li U ni -

39

7 6 # 7/5

43

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

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

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

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

43

$\flat 7$
5

47

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

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

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

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

47

$\flat 7$
5

[6]

6
 $\flat 4$
2

6
 $\flat 5$

51

S Je - su - - Chri - ste.

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

T 8 Chri - ste. Do - mi - ne - Fi - li U - ni-

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

51

6
4

55

S

A

T 8 ge - ni - te, - - - Je - - - -

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

55

7 ♭6 7 6 7 6 7 6

59

S

A

T

B

su Chri - ste. Do - mi - ne

su Chri - ste. Do - mi - ne

7 6

$\flat 3$

63

S

A

T

B

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

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

63

7 6 7 7 7 7

67

S Do - mi - ne

A Do - mi - ne

T su Chri - ste.

B su Chri - ste.

7 7 6

71

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

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

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

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

7 7 7

74

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

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

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

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

7 6 7 6

78

S ste. Je - - - -

A ste, Je - - - -

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

B ste. Do - mi - ne Fi - li

78 5 6 7 6

81

S *su* Chri - ste,

A *su* Chri - ste,

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

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

7 6 7

85 *[ff]*

S Je - - - - -

A *[ff]* Je - - - - -

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

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

85 *[ff]*

7 6

88

S

- - su - Chri - ste.

A

- - su - Chri - ste.

T

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

B

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

7

92

7 6 7 6 7 6

95

6 7 6 7 6

8. DOMINE DEUS, AGNUS DEI

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

Adagio

Piano introduction in D major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. The tempo is Adagio. The dynamic is marked [mf]. The key signature has two sharps (F# and C#). The time signature is 4/4. The introduction consists of four measures. The first measure has a [6] fingering in the left hand. The second measure has a 7 fingering in the left hand. The third measure has a 7 fingering in the left hand. The fourth measure has a [6] fingering in the left hand.

Alto solo part 1. The Alto solo part begins at measure 4. The lyrics are "Do - mi - ne De - us,". The piano accompaniment continues. The dynamic is marked [mf]. The key signature has two sharps (F# and C#). The time signature is 4/4. The Alto solo part consists of four measures. The first measure has a 4 fingering in the right hand. The second measure has a 4 fingering in the right hand. The third measure has a 4 fingering in the right hand. The fourth measure has a 4 fingering in the right hand. The piano accompaniment has a [6] fingering in the left hand at measure 4, a # symbol at measure 5, and a 5/4 #3 fingering at measure 6.

Alto solo part 2. The Alto solo part begins at measure 7. The lyrics are "A - gnus De - i, Fi - li - us Pa - tris. Do - mi - ne". The piano accompaniment continues. The dynamic is marked [mf]. The key signature has two sharps (F# and C#). The time signature is 4/4. The Alto solo part consists of four measures. The first measure has a 7 fingering in the right hand. The second measure has a 7 fingering in the right hand. The third measure has a 7 fingering in the right hand. The fourth measure has a 7 fingering in the right hand. The piano accompaniment has a [6] fingering in the left hand at measure 7, a 7 fingering in the left hand at measure 8, a # symbol at measure 9, and a #7 fingering at measure 10.

Alto solo part 3. The Alto solo part begins at measure 10. The lyrics are "De - us, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -". The piano accompaniment continues. The dynamic is marked [tr]. The key signature has two sharps (F# and C#). The time signature is 4/4. The Alto solo part consists of four measures. The first measure has a 10 fingering in the right hand. The second measure has a 10 fingering in the right hand. The third measure has a 10 fingering in the right hand. The fourth measure has a 10 fingering in the right hand. The piano accompaniment has a # symbol at measure 10, a b7 fingering in the left hand at measure 11, a 6 fingering in the left hand at measure 12, a [6] fingering in the left hand at measure 13, a 6/5 fingering in the left hand at measure 14, and a 3 fingering in the left hand at measure 15.

19

AI

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

S

ca - ta,

A

ca - ta,

T

ca - ta,

B

ca - ta,

19

ca - ta,

b

[6]

4

b6

22

AI

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

S

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

A

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

T

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

B

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

22

#

6

5

#

7

25

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

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

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

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

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

25

[6] 7

29

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

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

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

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

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

29

6 5 7 # 6 4 2 [6]

33 *[tr]*

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

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

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

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

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

33

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

37

37

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

9. QUI TOLLIS PECATA MUNDI

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

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The tempo is *Adagio*. The key signature is D major (two sharps). The time signature is 7/5.

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

Chord symbols: 7/5, 7/5, $\flat 6/4$, 7/5, $\sharp 4/2$

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The tempo is *Adagio*. The key signature is D major (two sharps). The time signature is 6/8.

Lyrics: 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 -

Chord symbols: $\sharp$, $\sharp 6/3$, $\sharp 4/2$

11

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

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

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

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

11

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

16 [p]

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

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

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

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

16 [p]

[6] 7 6 5 #3

10. QUI SEDES AD DEXTERAM

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

Allegro

Strings
[f]

7 [6] [o]

6

[#]

11

#6 [6]

16

[6] #6 6 #6

21

[o]

26 *Alto solo* [*f*]

Qui - se - - - - -

[5 4 #3]

31

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

Continuo

[6] | 6 5 | [6]

36

mi - se - re - - - -

Strings

41

7 7

46

A1

6

7

51

A1

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

Continuo

7

56

A1

re - re no - bis.

[tr]

[f] Strings

#

[5/4 #3]

#

7

#

61

A1

Qui - se -

[p] Continuo

[o]

#

[6/8 #3]

66

A1

des ad dex - te - ram Pa - tris,

66

Strings

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

71

A1

mi - se - re - - - - -

71

Continuo

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

76

A1

- - - - - re no - bis,

76

Strings [f]

[tr]

81

A1

mi - se -

81

[p] Continuo

7 [#] [o] [#6]

86

A1

re - - - - -

[6]

91

A1

[tr]

re no - bis.

Strings
[f]

[5/4 3]

7

[o]

96

A1

Qui - se - - - -

[p]

101

A1

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

Continuo

[6]

6/5

[6]

106

AI

mi - se - re - - - - -

106

Strings in unison with bass

6
#4

111

AI

re,

111

#

[o]

116

AI

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

116

[3]

[tr]

121

AI

bis, mi - se - re - re,

121

Strings

126 *tr*

A1

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

126

Continuo

6

131

A1

bis.

131

[f] Strings

[#]

136

6

[#]

141

6 6

#

146

[5/4 3]

11. QUONIAM TU SOLUS SANCTUS

*"For you alone are the Holy One, you alone are the Lord,
you alone are the Most High, / Jesus Christ,"*

Allegro

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

Vocal and piano staves for the vocal entry. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Quo-ni-am tu so-lus San-ctus." in a forte (*f*) dynamic. The piano accompaniment continues with the same rhythmic pattern, featuring a forte (*f*) dynamic. The piano part includes a 5/4 measure and a 3/4 measure.

8

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

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

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

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

8

5/3 6/4 7/5

12

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

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

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

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

12

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

17

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

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

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

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

5 4 3 5 4

21

Chri - ste.

Chri - ste.

Chri - ste.

Chri - ste.

3

12. CUM SANCTO SPIRITU

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

Allegro

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

A

T

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

[f] (Continuo)

[6] 6

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

A
[f] Cum San - cto

T

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

[#] 6 7 #6

7

S

men. A - men. A -

A

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

T

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

B

10

S

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

A

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

T

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

B

Cum San - cto

10

[f] (Tutti)

13

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

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

T - - - - -

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

13

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

16

S men.

A men.

T men.

B men.

16

(Keyboard)

19

S

A

T

B

19

3 4 2 5 5

22

S

A

T

B

22

Cum San - cto Spi - ri -

A -

22

4 3 3 4 2 5

(Tutti)

25

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

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

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

B men.

25

(Cello)

28

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

A — A - men. A - - - men. A -

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

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

28

(Tutti)

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

31

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

A - - - - men.

T - - - - men.

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

31

[6] 4 #3 #

34

S A -

A Cum San - cto

T A -

B

34

(Cello)

6 5 5 4 3

37

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

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

T - men. A - - - men.

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

37

(Tutti)

6 7
4 5

7 7

40

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

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

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

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

40

7 #6 4 #3

43

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

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

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

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

43

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

46

S

A

T

B

46

#

49

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

A Cum San-cto Spi - ri-tu,

T A - men.

B A - men. A -

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

52

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

A A - men. A - men.

T A - - - - men.

B - - - - - men.

4 3 7 6

55

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

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

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

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

55

6 4 6 5 5 3 6 [5] [6^{#4}] [6]

58

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

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

T — A - men. — A - men. A - men. A -

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

58

[6] [#] 4 3

61

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

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

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

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

61

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

64

S men. A -

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

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

B A - - - - - - - -

64

♯5 4 6 5 9 8 4 #3 7 6

67

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

A men. A - - - - -

T 8 A - - - - - men.

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

67

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

70

S cum San - cto

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

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

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

70

5 4 3 4 2 6 5 7 #6

(Viola)

73

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

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

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

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

(Continuo)

[6] [6] #

76

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

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

T Pa - tris. — A - - - - - men.

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

6 6 5 4 3

6
4
2