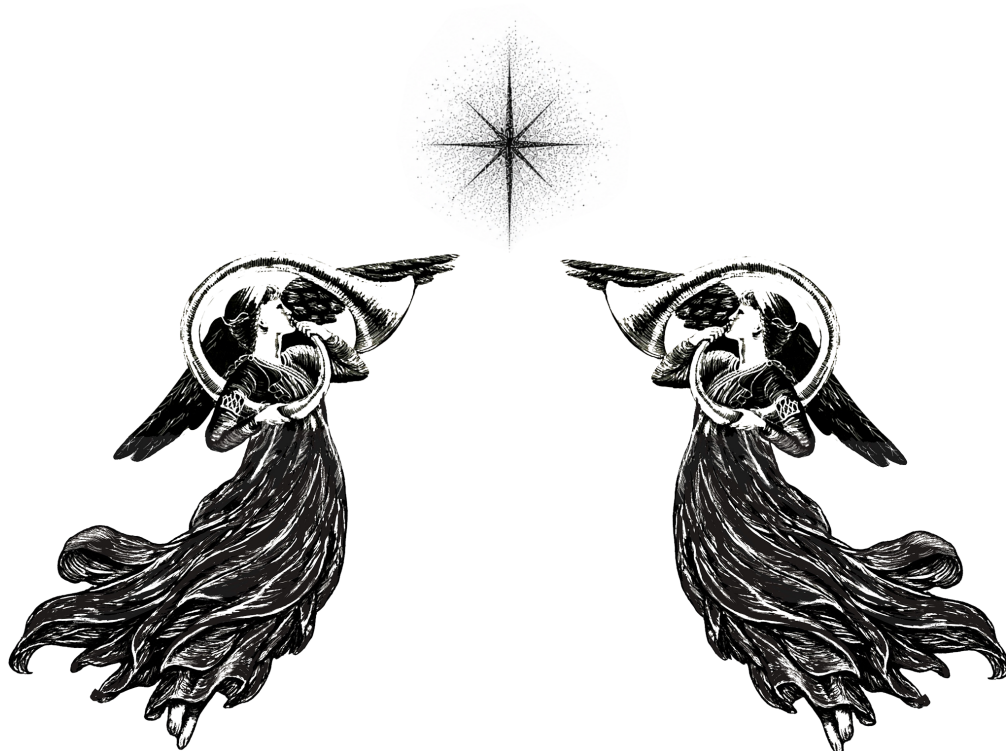


GLORIA!



Carols and Vivaldi Score



Wayfarers Australia

Now is the Time of Christmas

words 16th c. anon.
music Liam Waterford

$\text{♩} = 100$

drum

tambourine 1

tambourine 2

5

String
drones

9

Burden

Voices

Make we mer-ry bothe more and lasse for now is the time of Chris - ti - mas.

Voices

Make we mer-ry bothe more and lasse for now is the time of Chris - ti - mas.

String
drones

drum

tamb.1

2 ¹³ Verse 1:

Voices

String
drones

drum

tamb.1

tamb.2

Let

¹⁷

Voices

String
drones

drum

tamb.1

tamb.2

no man cum in - to this hall: groom, page nor yet mar-shalle, but

²¹ *To Burden*

Voices

String
drones

drum

tamb.1

tamb.2

that some sport he bring wi-thall, for now is the time of Chris - ti - mas.

25 Verse 2:

Voices

If that he say he can - not sing, sum o - der sport then let him bring, that

String
drones

drum

tamb.1

tamb.2

29

To Burden

Voices

it may please at this fes-ting, for now is the time of Chris - ti - mas.

String
drones

drum

tamb.1

tamb.2

33 Verse 3:

Voices

If he say he can do nought, then for my love aske him no mo, but

Voices

If he say he can do nought, then for my love aske him no mo, but

String
drones

drum

tamb.1

tamb.2

4 37

Voices

to the stockes then let him go, for now is the time of Chris - ti - mas.

Voices

to the stockes then let him go, for now is the time of Chris - ti - mas.

String
drones

drum

tamb.1

41

drum

tamb.1

tamb.2

45 *Burden* No drones on repeat

Voices

Make we mer-ry bothe more and lasse for now is the time of Chris - ti - mas.

Voices

Make we mer-ry bothe more and lasse for now is the time of Chris - ti - mas.

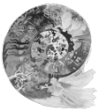
String
drones

drum

tamb.2

Mary

words and melody Buffy Sainte-Marie
arr. Judith Clingan 2015, 2026



Wayfarers Australia

Mary

words and melody Buffy Sainte-Marie
arr. Judith Clingan 2015, 2026

altos on melody

sop.1 Yon - der I see a star, O see how bright it's bur - ning.

Mm Ah Ah

sop.2 Mm Ah Ah

7

Jo - seph, my time is come, the Son of God is year - ning to come, to come.

Ah to come, to come.

Ah to come, to come.

13

Ask the man for some room to spare and a can - dle dim - ly bur - ning. Jo - seph, my

Ask the man for some room to spare and a can - dle dim - ly bur - ning. Jo - seph, my

Ask the man for some room to spare and a can - dle dim - ly bur - ning. Jo - seph, my

18

time is come, the Son of God is year-ning to come_ to come. Pain of birth is *f*

time is come, the Son of God is year-ning to come_ to come. Ah_____ *f*

time is come, the Son of God is year-ning to come_ to come. Ah_____ *f*

24

sure - ly great, and yet my fate's been told me. Do *sp* I see an an - gel bright des-

Ah_____ *sp*

Ah_____ *sp*

29

cen - ding to be - hold me? He comes,_ he comes,_ he comes.

He comes,_ he comes,_ he comes.

He comes,_ he comes,_ he comes.

Sleep Sweet, My Child

words and music
Judith Clingan 1965



Wayfarers Australia

Sleep Sweet, My Child

v.1 solo soprano with harmony hummed;
verse 2 trio; v.3 tutti

words and music
Judith Clingan 1965

$\text{♩} = 80$

Soprano

1. Sleep, sweet my child, I pray— for thee: Rest till the res - ting be
2. Of Da - vid's line, as pro-phets did say, Thou in full time didst ap -
3. Babe of the man - ger, pray for us here: Knee-ling, we wor-ship thee,

Alto

Sleep, sweet my child, I pray— for thee: Rest till the res - ting be
Of Da - vid's line, as pro-phets did say, Thou in full time didst ap -
Babe of the man - ger, pray for us here: Knee-ling, we wor-ship thee,

Bass

Sleep, sweet my child, I pray— for thee: Rest till the res - ting be
Of Da - vid's line, as pro-phets did say, Thou in full time didst ap -
Babe of the man - ger, pray for us here: Knee-ling, we wor-ship thee,

7

o'er _____ Son of the High est thou'rt born to
pear, _____ Now and for ever - more with us men to
Lord _____ Thee we a - dore _____ and thee we re -

o'er _____ Son of the High- est thou'rt born to
pear, _____ Now and for ever - more with us men to
Lord _____ Thee we a - dore _____ and thee we re -

o'er _____ Son of the High est thou'rt born to
pear, _____ Now and for e-vermore with us men to
Lord _____ Thee we a - dore _____ and thee we re -

12

be, stay, vere: To My son, so help - less and poor.
ligh - ten our dark world so drear.
Thou art th'In - car - nate Word.

be, stay, vere: To My son, so help - less and poor.
ligh - ten our dark world so drear.
Thou art th'In - car - nate Word.

be, stay, vere: To My son, so help - less and poor.
ligh - ten our dark world so drear.
Thou art th'In - car - nate Word.

Sweet Jesukin

words v. 1 anon
words v.2, v.3, music Judith Clingan 2003

Treble Recorder

Soprano

Alto/
Baritone
8ve lower

Be - fore the crib we kneel_____ and
Be - fore the crib we kneel_____ and
And as we leave this place_____ his

Be - fore the crib we kneel_____ and
Be - fore the crib we kneel_____ and
And as we leave this place_____ his

5

Tr. Rec.

S.

A.

him we rock and swing_____ the child that shall us heal_____ and
lay down all our pain_____ this child works this world's weal_____ we
hea-ling must we bring_____ and of - fer it with grace_____ for

him we rock and swing_____ the child that shall us heal_____ and
lay down all our pain_____ this child works this world's weal_____ we
hea-ling must we bring_____ and of - fer it with grace_____ for

9

Tr. Rec.

S.

A.

to him bles - sing bring,_____ Sweet Je-su-kin, sweet Je-su-kin.
are made new a - gain._____
our world's bet - ter - ing._____

to him bles-sing bring._____ Sweet Je-su-kin, sweet Je-su-kin.
are made new a - gain._____
our world's bet-ter - ing._____



A Christmas Lullaby

SSABar with piano

A new tune by Ruth McCall
original lyrics by Joseph Mohr
original tune by Franz Xaver Gruber

Silent night,
all is bright,
'round yon virgin mother and child,
holy infant,
tender, mild,
sleep, sleep in heavenly peace.

SingScore

A Christmas Lullaby

SSABar with piano

Ruth McCall 2023

♩ = 96 *Gently*

mp (sim.)

ba da____ ba da ba da____ ba da ba da____ ba da ba da____ ba da

mp (sim.)

dum ba da____ dum ba da____ dum ba da____ dum ba da____

mp (sim.)

da dor da dor da dor da dor

mf

oo____ oo____

♩ = 96 *Gently*

(Optional piano bars 1 - 22
if pitch is an issue)

(sim.)

mp (sim.)

ba da____ ba da ba da____ ba da ba da____ ba da____ ba da

dum ba da____ dum ba da____ dum ba da____ dum ba da____ dum ba da____

da dor da dor da dor da dor da

oo____ oo____

18

ba da ba da ba da Si - - - lent night,

dum ba da dum ba da ba da ba da (sim.)

dor da dor da dor dum ba da dum ba da (sim.)

da dor da

(Piano entry)

mf

mp

mp

mp

26

all is bright, 'round yon vir - gin mo - ther and

ba da ba da ba da ba da ba da

dum ba da dum ba da dum ba da

dor da dor da dor da dor

mf

39

The musical score is written for a vocal ensemble and piano. It consists of five systems of staves. The first four systems each have three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano line (bass clef). The fifth system has two staves: a vocal line (treble clef) and a piano line (bass clef). The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The score includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). The lyrics are: 'sleep, sleep, sleep in hea - ven-ly peace. ah sleep in hea - ven-ly ba da dum ba da dum ba da sleep in hea - ven-ly peace. ah peace.' The piano part features a melodic line in the right hand and a harmonic line in the left hand, both moving in a stepwise fashion. The vocal parts enter with a melodic line and a harmonic line, both moving in a stepwise fashion. The score is written in a clear, professional style with a clean layout.

39

mf sleep, sleep, sleep in hea - ven-ly peace.

mf ah ah sleep in hea - ven-ly ba da

mf dum ba da dum ba da dum ba da sleep in hea - ven-ly peace.

mf ah ah peace.

mf *p*

46 *p* oo (sim.) oo

p ba da ba da ba da ba da ba da

p (sim.) sleep, sleep, sleep,

p (sim.) sleep, sleep, sleep,

piano solo
mf

mp

3

Detailed description: This block contains measures 46 through 52 of a musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat). Measures 46-52 include vocal lines with lyrics 'oo', 'ba da', and 'sleep,'. There are dynamic markings: *p* (piano) and *mf* (mezzo-forte). A 'piano solo' section begins at measure 53. The piano part has a melody in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' at the end of measure 52.

53 sleep, sleep, sleep in hea - ven-ly

sleep, sleep, sleep,

(sim.) dum ba da dum ba da dum ba da dum ba da dum ba da

sleep, sleep, sleep,

8^{va}

Detailed description: This block contains measures 53 through 59 of the musical score. It continues the vocal and piano parts from the previous page. Measures 53-59 include vocal lines with lyrics 'sleep,' and 'sleep in hea - ven-ly'. There are dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). A 'piano solo' section continues. The piano part features a melody in the right hand and a bass line in the left hand. An 8va (octave up) marking is present above the piano part in measure 58. The score ends with a final chord in measure 59.

59 rall.

peace. oo sleep, sleep in hea - ven-ly peace. dum ba da dum ba da dum ba da dum ba da dum ba da dum ba da

sleep, sleep, sleep, sleep

(8) rall.

mp

a tempo
♩ = 96
mf

66

Si - lent night, all is bright, 'round yon vir - gin mo-ther and

Si - lent night, all is bright, 'round yon vir - gin mo-ther and

Si - lent night, all is bright, 'round yon vir - gin mo-ther and

Si - lent night, all is bright, 'round yon vir - gin mo-ther and

a tempo
♩ = 96
(8) - - -

77 *f* (divisi) mild, *p legato*

child, ho - ly in - fant, ten - der, mild, sleep,

child, ho - ly in - fant, ten - der, mild sleep,

child, ho - ly in - fant, ten - der, mild sleep,

child, ho - ly in - fant, ten - der, mild

child, ho - ly in - fant, ten - der, mild

pp

86

sleep, sleep,

sleep, sleep,

sleep, sleep,

(divisi) *mp*

sleep in

93

sleep sleep

sleep

sleep

mp sleep in hea - ven-ly peace, sleep in

hea - ven-ly peace, sleep in

100

fading away

sleep

fading away

sleep

fading away

sleep

(stagger breathing)
(ee)

p

hea - v'nly peace.

p

108

117

molto rall. . . .*Slower*

♩ = 76

p

Sleep in hea - ven-ly peace.____

Sleep in hea - ven-ly peace.____

Sleep in hea - ven-ly peace.____

molto rall. . . .

♩ = 76

*p**mp**mf**p*

Coventry Carol

15th Century Anonymous, arr H MacDougall & A Vivian, 1983

Burden (beginning & ending)

1 2 3 4 5 6 7

Soprano
Lul - ly lul - la, thou li - ttle tiny child; by, by, lul - ly, lul - lay.

Alto
Lul - ly lul - la, thou li - ttle tiny child; by, by, lul - ly, lul - lay.

Baritone
Lul - ly lul - la, thou li - ttle tiny child; by, by, lul - ly, lul - lay.

Verses

8 9 10 11 12 13 14

Unison
1. O sis - ters two, how may we do for to pre - serve this day this
2. He - rod, the king, in his ra - ging, char - ged he hath this day his
3. That woe is me, poor child, for thee, and e - ver mourn and day: for

1. O sis - ters two, how may we do for to pre - serve this day this
3. That woe is me, poor child for thee, and e - ver mourn and day: for

1. O sis - ters too, how may we do for to pre - serve this day this
3. That woe is me, poor child for thee, and e - ver mourn and day: for

15 16 17 18 19

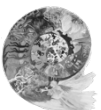
poor young - ling, for whom we sing By, by, lu - lly lu - lay.
men of might, in his own sight all young chil - dren to slay.
thy part - ing neither say nor sing By, by, lu - lly lu - lay.

poor young - ling, for whom we do sing By, by, lu - lly lu - lay.
thy part - ing neither say nor sing By, by, lu - lly lu - lay.

poor young - ling, for whom we sing By, by, lu - lly lu - lay.
thy part - ing neither say nor sing By, by, lu - lly lu - lay.

Now All Created Things

words Eleanor Farjeon
music Judith Clingan



Wayfarers Australia

Now All Created Things

words Eleanor Farjeon
music Judith Clingan

♩ = 130

Soprano

Sing, sing sweet, sweet as a flute,

Mezzo-soprano

Sing clear, clear as a horn_____

9

Sing, sing, sing, sing, sing_____ sing_____

Sing, sing, sing, sing, sing_____ sing_____

Alto

Sing, sing_____ sing_____ sing_____ sing_____ sing_____ sing_____

Baritone

Sing, sing, sing_____ sing_____

16

Solo 1

Now all cre - a - ted things that be, sing Chris-tus na-tus Do-mi-ni, the

Oo_____

Oo_____

Oo_____

*Tutti
refrain*

21

night has brought us Hea-ven's king. Let the earth with prai-ses ring. Sing

oo _____ Sing

oo _____ Sing

oo _____ Sing

25

sweet as a flute, sing clear as a horn, sing joy of cre -

sweet as a flute, sing clear as a horn, sing joy of cre -

sweet as a flute, sing clear as a horn, sing joy of cre -

sweet as a flute, sing clear as a horn, sing joy of cre -

30

Solo 2

a - tion this Christ - mas morn. 2. Now sun and moon and stars on high look

a - tion this Christ - mas morn. Oo _____

a - tion this Christ - mas morn. Oo _____

a - tion this Christ - mas morn. Oo _____

35

down with shi-ning eyes, this night has brought us, pas-sing by, a star from pa-ra-

Oo_____ Oo_____ Oo_____

Oo_____ Oo_____ Oo_____

Oo_____ Oo_____ Oo_____

40

*Tutti
refrain*

dise. Sing sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this

Sing sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this

Sing sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this

Sing sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this

47

Solo 3

Christ - mas morn. 3. Now e - v'ry child who dwells on earth, stand up, stand up and

Christ - mas morn. Oo_____

Christ - mas morn. Oo_____

Christ - mas morn. Oo_____

*Tutti
refrain*

52

sing, the pas-sing night has gi-ven birth un-to the heav'n-ly king. Sing
 Oo____ Sing
 Oo____ Sing
 Oo____ Sing

57

sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this
 sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this
 sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this
 sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this

63

Solo 4

Christ - mas morn. 4. Now e - v'ry beast that crops the field breathe swee-tly and a -
 Christ - mas morn. Oo____
 Christ - mas morn. Oo____
 Christ - mas morn. Oo____

68

dore, The night has brought the ri-chest yield that e-ver har-vest bore. Sing
Oo___ Sing
Oo___ Sing
Oo___ Sing

73

sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this
sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this
sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this
sweet as a flute, sing clear as a horn, sing joy of cre - a - tion this

79

Solo 5

Christ-mas morn. 5. Now e - v'ry bird that flies in air, sing ra-ven, lark and dove, the
Christ-mas morn. Oo___
Christ-mas morn. Oo___
Christ-mas morn. Oo___

85

Tutti
refrain

night has broo-ded on her lair and fledged the bird of love. Sing sweet as a
 Oo Sing sweet as a
 Sing sweet as a
 Sing sweet as a

90

flute, sing clear as a horn, sing joy of cre - a - tion this Christ - mas
 flute, sing clear as a horn, sing joy of cre - a - tion this Christ - mas
 flute, sing clear as a horn, sing joy of cre - a - tion this Christ - mas
 flute, sing clear as a horn, sing joy of cre - a - tion this Christ - mas

96

Tutti

morn. 6. Now all cre - a - ted things that be sing Chris-tus na - tus Do-mi - ni! The
 morn. 6. Now all cre - a - ted things that be sing Chris-tus na - tus Do-mi - ni! The
 morn. 6. Now all cre - a - ted things that be sing Chris-tus na - tus Do-mi - ni! The
 morn. 6. Now all cre - a - ted things that be sing Chris-tus na - tus Do-mi - ni! The

101

night has brought us Hea - ven's king! Let the earth with prai - ses ring!.

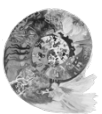
night has brought us Hea - ven's king! Let the earth with prai - ses ring!.

night has brought us Hea - ven's king! Let the earth with prai - ses ring!.

night has brought us Hea - ven's king! Let the earth with prai - ses ring!.

Welcome, Yule!

Mark Chapman



Wayfarers Australia

Welcome, Yule!

Mark Chapman

Lively but genial (♩. = 60)

Soprano

Alto

Tenor

Bass

Wel- come Yule, wel- come Yule!

1. Wel- come be ye, Ste- phen and John,
3. Wel- come be ye, Can- dle- mas,

5

S

A

T

B

Wel- come, In- no- cents ev'- ry one, Wel- come, Tho- mas, Mar- tyr'd one,
Wel- come be ye, Queen of Bliss, Wel- come, both to more and less,

2
9

S
2. Wel- come be ye, good New Year, Wel- come, Twelfth- day, both in fere,
4. Wel- come be ye that are here, Wel- come all, and make good cheer,

A
2. Wel- come be ye, good New Year, Wel- come, Twelfth- day, both in fere,
4. Wel- come be ye that are here, Wel- come all, and make good cheer,

T
8
2. Wel- come be ye, good New Year, Wel- come, Twelfth- day, both in fere,
4. Wel- come be ye that are here, Wel- come all, and make good cheer,

B
2. Wel- come be ye, good New Year, Wel- come, Twelfth- day, both in fere,
4. Wel- come be ye that are here, Wel- come all, and make good cheer,

13

S
1
Wel- come, Saints both loved and dear,
Wel- come all, a- no- ther year,

A
Wel- come, Saints both loved and dear, Wel- come Yule! Wel- come Yule!
Wel- come all, a- no- ther year,

T
8
Wel- come, Saints both loved and dear, Wel- come Yule, wel- come Yule!
Wel- come all, a- no- ther year,

B
Wel- come, Saints both loved and dear, Wel- come Yule, wel- come Yule!
Wel- come all, a- no- ther year,

2

17

S
Wel- come Yule! Wel- come Yule! Wel- come Yule!

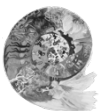
A
Wel- come Yule! Wel- come Yule, wel- come Yule!

T
8
Wel- come Yule! Wel- come Yule! Wel- come Yule!

B
Wel- come Yule! Wel- come Yule! Wel- come Yule!

Christmas dawn - welcome the child!

A R Vivian-Bolt, 2021



Wayfarers Australia

Christmas dawn - welcome the child!

A R Vivian-Bolt, 2021

Recorder

Bells



2

1 Melody (Tutti)

Laugh-terrings out with de-light from a child, fresh as the new ri-sing sun. It

R.

B.



4

li-ghten our hearts like the bird-song at dawn, for pre-cious new life has be-gun!

R.

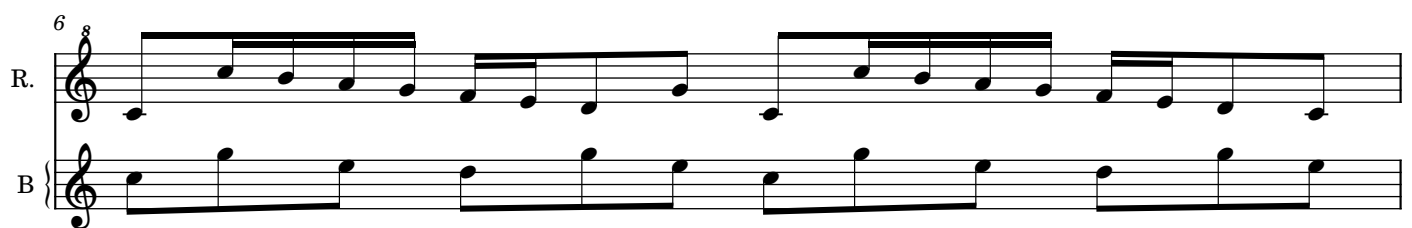
B.



6

R.

B.



7

2 Melody

Bless you o li-ttle babe, fra-gile and sweet! Bless those who tend you with love!

2 Lower Harmony

Oo - - - Oo - - - oo

B.



9

May you breathe free - ly, be safe in your home, while an - gels and birds watch a - bove!

May you breathe free - ly, be safe in your home, while an - gels and birds watch a - bove!

B

11

3 Melody

3 Descant

3 Lower Harmony

8

R.

B

May a -

May a -

May a -

12

-bun - dance of life in earth, wa - ter and sky thrive as you play, learn and grow!

-bun - dance of life in earth, wa - ter and sky thrive as you play, learn and grow!

-bun - dance of life in earth, wa - ter and sky thrive as you play, learn and grow!

R.

14

Dan-gers and sha-dows we must chase a-way if we che - rish the light you be - stow!

Dan-gers and sha-dows we must chase a-way if we che - rish the light you be - stow!

Dan-gers and sha-dows we must chase a-way, we che - rish the light you be - stow!

R.

16

R.

B.

17

4 Melody

Bless us with wis-dom, with pas-sion and love, Stir us to ac-tion, re-birth! Nur-tur-ing all, let us tread a new path, sus-

4 Descant

Oo - - - oo Stir us to ac-tion, re-birth! Oo - - -

4 Lower Harmony

Oo - - - Oo - - - oo Nur-tur-ing all, let us tread a new path, sus-

B.

20

-tain - ing life, ho - nour - ing earth.

- - - - - oo

-tain - ing life, ho - nour - ing earth.

B.

21 5 Melody

5 Descant

5 Lower Harmony

R.

B.

22

wea - ry world, wa - ken, with won - der and joy, wel - come the child that is born! Em -

wea - ry world, wa - ken, with won - der and joy, wel - come the child that is born! Em -

wea - ry world, wa - ken, with won - der and joy, wel - come the child that is born! Em -

R.

B.

24

-brace pre - cious life with your heart and your strength! A thrill of new hope, a fresh dawn!

-brace pre - cious life with your heart and your strength! A thrill of new hope, a fresh dawn!

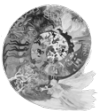
-brace pre - cious life with your heart and your strength! A Thrill of new hope, a fresh dawn!

R.

B.

Real Things

words Michael Leunig
music Judith Clingan 2025



Wayfarers Australia

Real Things

words Michael Leunig
music Judith Clingan 2025

♩ = 75

Soprano
Mezzo
Alto

I see a twin-kle in your eye so this shall be my
I see a twin-kle in your eye, your eye, so this shall be my
In your eye, your eye, so this shall be my

3

Christ-mas star, and I will tra-vel to your heart, the man-ger where the
Christ-mas star, and I will tra-vel to your heart, your heart, the man-ger where the
Christ-mas star, and I will tra-vel to your heart, your heart, the man-ger where the

7

real things are. And I will, I will find a
real things are. Real things, real things, I will find a
real things are. Real things, real things, real things, real things, I will find a

11

mo ther there who holds_ you gent-ly to her breast, a fa-ther to pro-
mo ther there who holds_ you gent-ly to her breast, her breast, a fa-ther to pro-
mo ther there who holds you gent - ly to her breast, a fa-ther to pro-

15

tect your peace, and by these things you shall be blessed.

tect your peace, and by these things you shall be blessed.

tect your peace, and by these things you shall be blessed. shall be blessed.

19

And you will al-ways be re-born and I will al-ways

shall be blessed. shall be blessed. shall be blessed. I will al-ways

shall be blessed. shall be blessed. shall be blessed. I will al-ways

23

see the star, and make a jour-ney to your

see the star, and make a jour-ney to your

see the star, and make a jour-ney to your

25

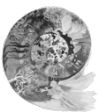
heart, the man-ger where the real things are.

heart, your heart, the man-ger where the real things are.

heart, your heart, the man-ger where the real things are.

A Wish

Judith Clingan 2000



Wayfarers Australia

A WISH

Soprano Ring out bells - - Ring out bells - - Ring out bells - -

Soprano Ring out - - Ring out - - Ring out - -

Soprano Ring out - - Ring out - - Ring out - -

Alto Bells ring - - Bells ring - - Bells

Alto A glad new year to all, a

Tenor A glad new year to

Bass

4

S. Ring out bells - - Ring out bells - - Ring out bells - -

S. Ring out - - Ring out - -

S. Ring out - - Ring out - -

S. ring - - Bells ring - - Bells ring - - Bells

A. glad new year to all, a glad new year to all, a glad new year to all

A. all, a glad new year to all, a glad new year to all, a glad new year to

T. Since ma-nya tear, ma-nya tear

B. Do what we can, must

7

mp *f*

S. Ring out Ma-ny a tear, Do what e'er we can, must fall The grea-ter need to wish

S. Ma-ny a tear, Do what e'er we can, must fall The grea-ter need to wish

S. Ma-ny a tear, Do what e'er we can, must fall The grea-ter need to wish

S. Ma-ny a tear, Do what e'er we can, must fall The grea-ter need to wish

A. ring Ma-ny a tear, Do what e'er we can, must fall The grea-ter need to wish

A. Ma-ny a tear, Do what e'er we can, must fall The grea-ter need to wish

T. all Ma-ny a tear, Do what e'er we can, must fall The grea-ter need to wish

B. tear Ma-ny a tear, Do what e'er we can, must fall The grea-ter need to wish

fall Ma-ny a tear, Do what e'er we can, must fall The grea-ter need to wish

12

S. a glad new year Ring out bells - Ring out bells - Ring out bells -

S. a glad new year Ring out - - Ring out - - Ring out -

S. a glad new year Ring out - - Ring out - - Ring out -

S. a glad new year Ring out - - Ring out - - Ring out -

A. a glad new year Bells ring - Bells ring - Bells

A. a glad new year A glad new year to all, a

T. a glad new year A glad new year to

B. a glad new year

a glad new year

16 *mf*

S. Ring out bells - - Since love-ly youth is brief, O girl and boy, and no-one can es-

S. Ring out Since love-ly youth is brief, O girl and boy, and no-one can es-

S. Ring out Since love-ly youth is brief, O girl and boy, and no-one can es-

S. Ring out Since love-ly youth is brief, O girl and boy, and no-one can es-

A. ring Since love-ly youth is brief, O girl and boy, and no-one can es-

A. glad new year to all Since love-ly youth is brief, O girl and boy, and no-one can es-

T. all, a glad new year Since love-ly youth is brief, O girl and boy, and no-one can es-

B. Since love-ly youth is brief, O girl and boy, and no-one can es-

20 *f*

S. cape a share of grief I wish you joy Ring out bells - Ring out bells -

S. cape a share of grief I wish you joy Ring out - - Ring out -

S. cape a share of grief I wish you joy Ring out - - Ring out -

S. cape a share of grief I wish you joy Bells ring - Bells

A. cape a share of grief I wish you joy A

A. cape a share of grief I wish you joy

T. cape a share of grief I wish you joy

B. cape a share of grief I wish you joy

26

S. Ring out bells - - Ring out bells - Ah

S. - Ring out - - Ring out - Ah

S. - - Ring out - - Ring out - Ah

S. - - Ring out - - Ring out - Ah

A. ring - - Bells ring - - Ah

A. glad new year to all, a glad new year to all, a Ah

T. A glad new year to all, a glad new year Ah

B. *f* Ah

Since hate is with us still I

31

S. *mp* ah I wish all love; *f* I wish, since hov'-ring hawks still strike to kill,

S. *mp* ah I wish all love; *f* I wish, since hov'-ring hawks still strike to kill,

S. *mp* ah I wish all love; *f* I wish, since hov'-ring hawks still strike to kill,

S. *mp* ah I wish all love; *f* I wish, since hov'-ring hawks still strike to kill,

A. *mp* ah I wish all love; *f* I wish, since hov'-ring hawks still strike to kill,

A. *mp* ah I wish all love; *f* I wish, since hov'-ring hawks still strike to kill,

T. *mp* ah I wish all love; *f* I wish, since hov'-ring hawks still strike to kill,

B. *mp* ah I wish all love; *f* I wish, since hov'-ring hawks still strike to kill,

wish all love, love, I wish all love; I wish, since hov'-ring hawks still strike to kill,

37

p *f*

S. the co - ming of the dove. Ring out bells - - Ring out bells - -

S. the co - ming of the dove. Ring out - - Ring out - -

S. the co - ming of the dove. Ring out - - Ring out - -

S. the co - ming of the dove. Bells ring - - Bells

A. the co - ming of the dove. A

A. the co - ming of the dove.

T. the co - ming of the dove.

B. the co - ming of the dove.



41

S. Ring out bells - - And, since the ghouls of

S. - - Ring out - - And, since the ghouls of

S. - - Ring out - - And, since the ghouls of

S. ring - - Bells ring - - And, since the ghouls of

A. glad new year to all, a glad new year And, since the

A. A glad new year to all, And, since the

T.

B.

44

S. *mp* ter-ror and des-pair are still a - broad I wish the world once

S. *mp* ter-ror and des-pair are still a - broad I wish the world once

S. *mp* ter-ror and des-pair are still a - broad I wish the world once

S. *mp* ter-ror and des-pair are still a - broad I wish the world once

A. *mp* ghoul's of ter-ror and des-pair are still a - broad I wish the world once

A. *mp* ghoul's of ter-ror and des-pair are still a - broad I wish the world once

T. *mp* And, since the ghoul's of ter-ror and des-pair are still a - broad I wish the world once

B. *mp* And, since the ghoul's of ter-ror and des-pair are still a - broad, I wish the world once

And, since the ghoul's of ter-ror and des-pair are still a - broad, I wish the world once

49

S. *mf* more wi-thin the care of those who have seen God. Ring *ff*

S. *mf* more wi-thin the care of those who have seen God. *p* out *ff*

S. *mf* more wi-thin the care of those who have seen God. bells *ff*

S. *mf* more wi-thin the care of those who have seen God. ring! *ff*

A. *mf* more wi-thin the care of those who have seen God. *p*

A. *mf* more wi-thin the care of those who have seen God. *p*

T. *mf* more wi-thin the care of those who have seen God. *p*

B. *mf* more wi-thin the care of those who have seen God. *p*

more wi-thin the care of those who have seen God.

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 #6 #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,

7 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

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

♯7 ♯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

♯6 ♯6 9 8 7 ♯ ♯7

5 3

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

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

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 16 16 5 9 3 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 features a melody in the right hand and a bass line in the left hand. The dynamic is marked *[mf]*. The key signature has one sharp (F#).

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

Piano accompaniment for measures 6-11. The music continues with a melody in the right hand and a bass line in the left hand. The dynamic is marked *[mf]*. The key signature has one sharp (F#).

[6]

$\frac{6}{5}$

7

6

7

7

Piano accompaniment for measures 12-16. The music continues with a melody in the right hand and a bass line in the left hand. The dynamic is marked *[mf]*. The key signature has one sharp (F#).

$\frac{6}{5}$

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 solo part. The melody is in the right hand. The lyrics are "Lau - da - mus te. Be - ne - di - ci - mus te." The dynamic is marked *[mf]*. The key signature has one sharp (F#).

Lau - da - mus te.

Be - ne - di - ci - mus te.

[mf]
Soprano 2 (solo)

Soprano 2 solo part. The melody is in the right hand. The lyrics are "Lau - da - mus te. Be - ne -". The dynamic is marked *[mf]*. The key signature has one sharp (F#).

Lau - da - mus te.

Be - ne -

Piano accompaniment for measures 17-22. The music continues with a melody in the right hand and a bass line in the left hand. The dynamic is marked *[p]*. The key signature has one sharp (F#).

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{6}{4}$

$\frac{5}{3}$

$\frac{6}{4}$

$\frac{5}{3}$

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 3 6 3 6

4 4 3 4 5

48

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

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

48

6 6 # 7

54

S1 - - - - -

S2 - - - - -

54

6 6 5 5 4 4 # 3 # 4 6

5 4 4 3 2 2 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]*

#7 #7 6 5

72

S1

S2 *[tr]* mus te.

72 *[mf]*

6 5

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 5 6 5 7 7

120

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

4. GRATIAS AGIMUS TIBI

"we give you thanks..."

Adagio

[f]

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

[f]

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

[f]

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

[f]

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

5 6 7 # 6 #4 6 5 #

5. PROPTER MAGNAM GLORIA

"...for your great glory,"

Allegro

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 (P):** *[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 (P):** 3

Third System:

- Piano (P):** *[#]*

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 # 4 7 #6 5 6 5 6 4

17

S

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

A

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

T

8

tu - - - - - am.

B

ri - am tu - - - am.

17

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

6. DOMINE DEUS

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

Largo

Oboe solo

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

[mp]

[6]

Ob. *[mp]*

[mp]

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

Ob. *[mp]*

[mp]

6 5 5 4 3 7 6 7 6

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

26

Ob.

S1

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

29

Ob.

S1

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

29

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

32

Ob.

S1

Pa -

32

[p]

[6] [6] [6]

35

Ob.

S1

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

[mp]

5 4 3

38

Ob.

38

7 6 7 6

41

Ob.

41

6 4 5 3 6 4 5 3 5 4 3

7. DOMINE FILI

"Lord Jesus Christ, Only Begotten Son,"

Allegro

[f]

7 6

4

7 6 7 6 6

7

S

A

T

B

[f]

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

[f]

Do - mi - ne Fi - li

[tr]

7 6 7 6

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

35

S

- - su - Chri - ste.

A

- - su - Chri - ste.

T

8 - - su - Chri - ste.

B

- - su - Chri - ste.

35

7/5 # 6

39

S

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

A

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

T

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

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

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

6
4

55

S

A

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

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

55

7 $\flat 6$ 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 -

74

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]* 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

8 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 line begins at measure 4. The lyrics are "Do - mi - ne De - us,". The piano accompaniment continues from the previous section. The dynamic is marked [mf]. The key signature has two sharps (F# and C#). The time signature is 4/4. The Alto solo line has a 4 fingering at the beginning. The piano accompaniment has a 6/3 fingering in the left hand at measure 4 and a 5/4 #3 fingering in the left hand at measure 5.

Alto solo part 2. The Alto solo line begins at measure 7. The lyrics are "A - gnus De - i, Fi - li - us Pa - tris. Do - mi - ne". The piano accompaniment continues from the previous section. The dynamic is marked [mf]. The key signature has two sharps (F# and C#). The time signature is 4/4. The Alto solo line has a 7 fingering at the beginning. The piano accompaniment has a [6] fingering in the left hand at measure 7 and a 7 # #7 fingering in the left hand at measure 8.

Alto solo part 3. The Alto solo line 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 from the previous section. The dynamic is marked [tr]. The key signature has two sharps (F# and C#). The time signature is 4/4. The Alto solo line has a 10 fingering at the beginning. The piano accompaniment has a # b7 fingering in the left hand at measure 10, a 6 fingering in the left hand at measure 11, a [5] fingering in the left hand at measure 12, a 6/5 fingering in the left hand at measure 13, and a 3 fingering in the left hand at measure 14.

13

tris. *[mp]* Do - mi-ne De - us, Rex Cæ - le - stis.

[mp] Qui tol - lis pec - ca - ta, qui

[mp] Qui tol - lis pec - ca - ta, qui

[mp] Qui tol - lis pec - ca - ta, qui

[mp] Qui tol - lis pec - ca - ta, qui

13

#7 5 5
4 3

16

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

tol - lis pec-ca - ta, qui tol - lis pec -

tol - lis pec-ca - ta, qui tol - lis pec -

tol - lis pec-ca - ta, qui tol - lis pec -

tol - lis pec-ca - ta, qui tol - lis pec -

16

6 6
b5 b5

19

AI

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

S

ca - ta,

A

ca - ta,

T

ca - ta,

B

ca - ta,

19

ca - ta,

b

[6]

4

b6

22

AI

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

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 # 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;"

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

7 5 7 5 $\flat 6$ 4 7 5 $\sharp 4$ 2

S: mun - di, sus - ci-pe, sus - ci-pe, sus - ci-pe de - pre-ca - ti -
 A: pec-ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -
 T: pec-ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -
 B: pec-ca - ta mun - di, sus - ci-pe, sus - ci-pe de - pre-ca - ti -
 [mf]

$\sharp 6$ 3] 6 $\sharp 4$ 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]

[*p*]

31

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

Continuo

[6] | 6 5 | [6]

36

mi - se - re - - - -

Strings

41

- - - - -

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

Continuo [p]

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 melody in the right hand and a supporting bass line in the left hand. A forte (*[f]*) dynamic is indicated in the first measure of the bass line.

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 measure 5. The piano accompaniment continues with a rhythmic pattern. Dynamics include *[f]* (forte) for the vocal entries and piano accompaniment.

Soprano (S): Quo-ni-am tu so-lus San-ctus.

Alto (A): Quo-ni-am tu so-lus San-ctus.

Tenor (T): Quo-ni-am tu so-lus San-ctus.

Bass (B): Quo-ni-am tu so-lus San-ctus.

Piano accompaniment includes fingerings: 5, 4, 3.

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

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 4 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

46

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