

GLORIA

Allegro assai

The score begins with a piano introduction in 3/4 time, marked *f*. It consists of five systems of staves. The first system includes a treble clef staff with a melodic line, a bass clef staff with a simple accompaniment, and a grand staff (treble and bass clefs) with a more complex piano accompaniment. The second system continues the piano introduction with similar staves. The third system features a grand staff with a rhythmic accompaniment of eighth notes. The fourth system is the vocal entry, marked *Tutti* and *f*. It includes a vocal line with the lyrics: "Glo - ri - a, glo - ri - a in ex - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis, glo - ri - a, glo - ri - a". Below the vocal line are three staves for piano accompaniment. The fifth system continues the piano accompaniment with dynamic markings *f*, *senza B.*, *con B.*, *senza B.*, *con B.*, and *senza B.* and includes fingerings [1 1 1] and [1 1 1 1].

6

in ex-cel - sis, in ex-cel - sis De - o. Et in ter-ra pax, pax ho - mi - ni - bus

glo-ri - a in ex-cel - sis De - o. Et in ter - ra pax, pax ho - mi - ni - bus

glo - ri - a in ex - cel - sis. Et in ter - ra pax, pax ho - mi - ni - bus

glo-ri - a in ex-cel - sis De - o. Et in ter - ra pax, pax ho - mi - ni - bus

con B.

1 1 1] 6 - 4 6 5 4 3 p 6 6 5 4

13

bo-nae, bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-

bo-nae, bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-

bo-nae, bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-

bo-nae, bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-

4 2 - 5 3 6 7 6 7 3 6 - 7 6 4 5 [1 1 1 1 1 1] 5 4

19

di - ci - mus te. Ad - o - ra - mus te. Glo -

di - ci - mus te. Ad - o - ra - mus te. Glo -

di - ci - mus te. Ad - o - ra - mus te. Glo -

di - ci - mus te. Ad - o - ra - mus te. Glo -

6
5

5

6 6 4
4 2

6
3

#

2,
3

23

ri - fi - ca - mus te. Gra - - ti - as a - - gi - mus ti - bi

ri - fi - ca - mus te. Gra - - ti - as a - - gi - mus ti - bi

ri - fi - ca - mus te. Gra - - ti - as a - - gi - mus ti - bi

ri - fi - ca - mus te. Gra - - ti - as a - - gi - mus ti - bi,

6 6 # 7 6 6 6 6 6 6 6 6

5 5 # 4 4 4 4 4 4 4 4 4

29

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

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

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

gra - ti - as a - gi - mus pro - pter ma - gnam glo - ri - am tu - am. Solo Do - - mi - ne

46 7 6 7 6 - 5 - 6 - 5 - 6 - 5 - 4 - # -

Ob. I, II
Cl. I, II
Timp.
Viol. I
Viol. II
Sopr.
Alto
Ten.
Basso
Bassi ed Org.

De - us, Rex cae - le - stis, De - - us Pa - - ter o -

f *p* *f* *p* Solo Solo Solo

7 7# 6 5 6

40

tr
mni - - pot - ens.
mni - - pot - ens. Do - - mi - ne Fi - li u - - ni - ge - ni - te
tr
mni - - pot - ens.
mni - - pot - ens.

f *p* *f* *p* *f* *p*

6 4 5# 7# 7# f p

16

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

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

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

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

P 4/2 7# 6/3 6/4 5#

50

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

Fi - - li - us,

Fi - - li - us,

Fi - - li - us,

Fi - - li - us,

f P f P f P f P 7# 7# f P 6/4 b

55
Ob. I, II
p

Cl. I, II

Timp.

Trbne. alto
f

Trbne. tenore
f

Trbne. basso
f

Viol. I
f
tr

Viol. II
f
tr

Sopr.
 Fi - - li - us Pa - - - - tris. *Tutti f* Qui tol - - lis pec -

Alto
 Fi - - li - us Pa - - - - tris. *Tutti f* Qui tol - - lis pec -

Ten.
 Fi - - li - us Pa - - - - tris. *Tutti f* Qui tol - - lis pec -

Basso
 Fi - - li - us Pa - - - - tris. *Tutti f* Qui tol - - lis pec -

Bassi ed Org.
f
Tutti

6 6 5 6 6 5 6 -

4 5 6 6 5 6 -

59

Musical score for measures 59-63. The vocal line (top staff) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The piano accompaniment consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 64-68. This section is characterized by frequent trills (tr.) and a piano (p) dynamic marking. The vocal line includes trills on the notes 'di' and 're'. The piano accompaniment also features trills and a light, flowing texture.

Vocal line with lyrics for measures 64-68. The lyrics are: "ca - ta mun - di, mi - se - re - re no -". The vocal line is written in a single staff with a treble clef. The lyrics are aligned with the notes, with hyphens indicating syllables that span multiple notes. A piano (p) dynamic marking is present above the first measure of this section.

Piano accompaniment for measures 64-68. The piano part is written in a single staff with a bass clef. It features a steady eighth-note accompaniment. A piano (p) dynamic marking is present above the first measure of this section. Below the staff, there are fingering numbers: 6, 6, 5, 6, 6, 6.

63

First system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

Second system of the musical score, consisting of piano accompaniment on two staves. It continues the harmonic and melodic development from the previous system.

Third system of the musical score, featuring piano accompaniment on two staves. This system is characterized by frequent trills (tr) and dynamic markings of *f* and *p*.

Fourth system of the musical score, containing four vocal staves with lyrics. The lyrics are: "bis, mi - se - re - - re. Qui tol - lis, qui". Each vocal line is accompanied by a piano accompaniment staff. Dynamics include *f* and *p*.

Fifth system of the musical score, featuring piano accompaniment on two staves. It includes figured bass notation at the bottom: 6, 6/4, b7/5, 6, Org.:tasto solo, 6/5, b, 6, b. Dynamics include *f* and *p*.

67

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

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

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

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

71

o - nem no - - stram, mi - se - re - - re. Qui

o - nem no - - stram, mi - se - re - - re. Qui

o - nem no - - stram, mi - se - re - - re. Qui

o - - nem no - - stram, mi - - se - re - - re. Qui

Org. .tasto solo

75

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

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

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

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

Org.:
tasto solo

6 5 6 6 6 6 6 6 7 []

79

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

mi - se - re - re no - - bis. Quo - ni-am, quo-ni-am tu so-lus san-ctus. Quo-ni - am, quo-ni - am

mi - se - re - re no - - bis. Quo - ni-am, quo-ni-am,

mi - se - re - re no - - bis. Quo - ni-am, quo-ni-am,

mi - se - re - re no - - bis. Quo - ni-am, quo-ni-am,

f *senza B.* *con B.* *senza B.*

6 [1 1 1] [1 1 1 1 1 1] [1 1 1]

84

tu so-lus Do-mi-nus. Quo-ni-am, quo-ni-am tu so-lus Al-tis-si-mus, tu so-lus, so-lus Al-tis-si-mus,
 quo-ni-am, quo-ni-am tu so-lus, so-lus Al-tis-si-mus,
 quo-ni-am, quo-ni-am tu so-lus Al-tis-si-mus,
 quo-ni-am, quo-ni-am tu so-lus, so-lus Al-tis-si-mus,
 quo-ni-am, quo-ni-am tu so-lus, so-lus Al-tis-si-mus,

con B. *senza B.* *con B.*
 1 1 1 1 | 1 1 1 1 1 1 1 | 6 - 4 6 4 3

89

Je - su Chri - ste. Cum San - cto Spi - ri - tu in

Je - su Chri - ste. Cum San - cto Spi - ri - tu in

Je - su Chri - ste. Cum San - cto Spi - ri - tu in

Je - su Chri - ste. Cum San - cto, San - cto Spi - ri - tu in

Je - su Chri - ste. Cum San - cto, San - cto Spi - ri - tu in

Org.: tasto solo

$\frac{5}{8}$ [1 1 1] $\frac{5}{8}$ $\frac{6}{4}$ $\frac{7}{5}$

94

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

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

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

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

7/3 6/4 7/2 5/3 4/2 - 6 - 8 - 6/4 - 6/4 - 6 - 6/4 5/3

99

men, a - men, a - men, a - men, a - men, a - men, a - - -

men, a - men, a - men, a - men, a - men, a - men, a - - -

men, a - men, a - men, a - men, a - men, a - men, a - - -

men, a - men, a - men, a - men, a - men, a - men, a - - -

6 6 4 4 6 5 - 6 - 6 3

107

men, a - men, a - men, a - - men.

men, a - men, a - men, a - - men.

men, a - men, a - men, a - - men.

men, a - men, a - men, a - - men.

[1 1 1 1 1 1 1 1 1 1 1 1 1 1]

5