

Andreas Klein
DIRIGENT

ANTONIO VIVALDI GLORIA

for

Solo Voices, Mixed Chorus and Orchestra

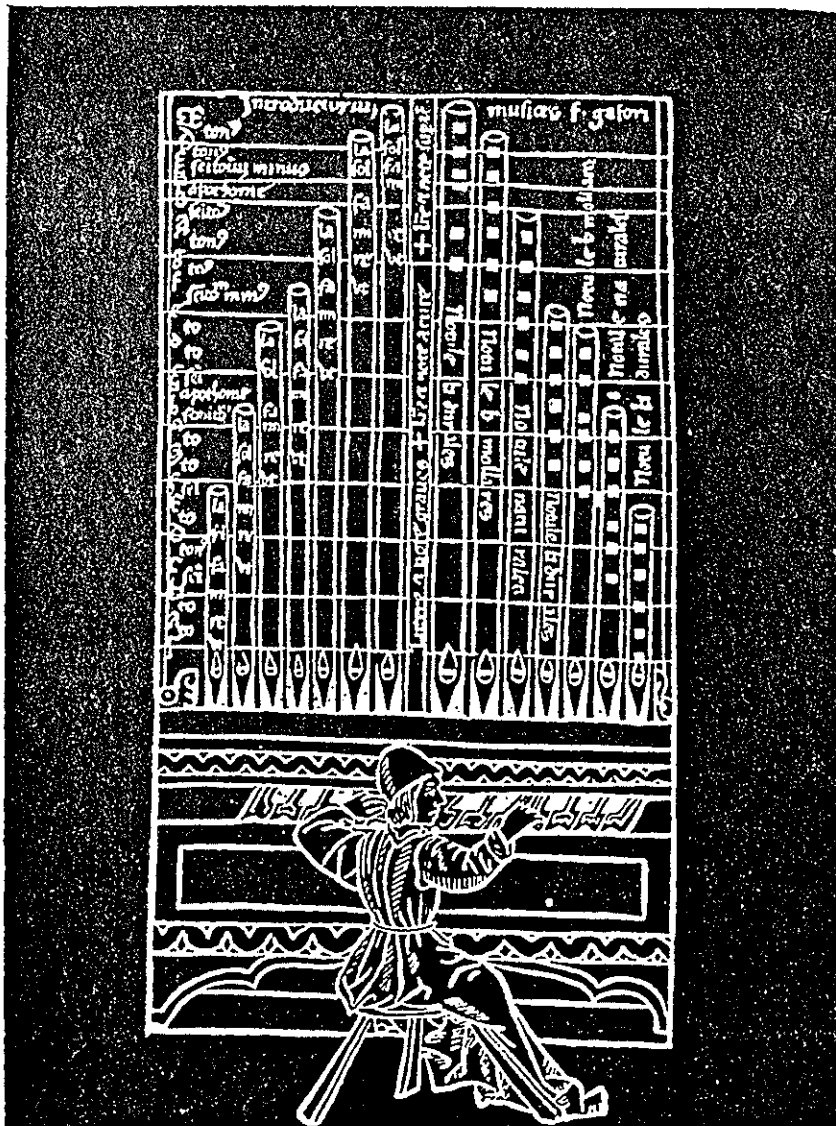
(Piano Reduction)

(CASELLA - ZANON)

English Version by

JOSEPH MACHLIS

N. Y. 1932



RICORDI

Printed in U.S.A.

OAK RIDGE
COMMUNITY CHORUS

10/10/10

Andreas Schein
DIRIGENT

ANTONIO VIVALDI
(1669?-1741)

1

GLORIA

Duration 80 Min.

for Solo Voices, Mixed Chorus and *Orchestra

English Version by
JOSEPH MACHLIS

OAK RIDGE
COMMUNITY CHORUS

Elaboration by
ALFREDO CASELLA
Piano Reduction by
MAFFEO ZANON

I. Gloria

Allegro

First system of musical notation for the piano reduction, featuring treble and bass staves with a forte (f) dynamic marking.

Second system of musical notation for the piano reduction.

Third system of musical notation for the piano reduction, including the instruction *sempre stacc. e con forza*.

Fourth system of musical notation for the piano reduction.

*Orchestral materials on rental

N.Y. 1932

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Soprani
Contralti
Tenori
Bassi

f
Glo-ri-a, glo-ri-a, glo-ri-a,
GLO-RI-OUS, GLO-RI-ous GLO-RI-ous

f
Glo-ri-a, glo-ri-a, glo-ri-a,
GLO-RI-ous, GLO-RI-ous, GLO-RI-ous

f
Glo-ri-a, glo-ri-a, glo-ri-a,
GLO-RI-ous, GLO-RI-ous, GLO-RI-ous

f
Glo-ri-a, glo-ri-a, glo-ri-a,
GLO-RI-ous, GLO-RI-ous, GLO-RI-ous

1

p
glo-ri-a in ex-cel-sis De-
GLO-RI-OUS ALL GLO-RY BE TO

p
glo-ri-a in ex-cel-sis De-
GLO-RI-OUS ALL GLO-RY BE TO

p
glo-ri-a in ex-cel-sis De-
GLO-RI-OUS ALL GLO-RY BE TO

p
glo-ri-a in ex-cel-sis De-
GLO-RI-OUS ALL GLO-RY BE TO

- sis De - - - o.
HIGH, GLO - - - RY.

- sis De - - - o.
HIGH, GLO - - - RY.

- sis De - - - o.
HIGH, GLO - - - RY.

- sis De - - - o.
HIGH, GLO - - - RY.

3

p

Glo - ria, glo - ria, in ex - cel - - - THE
GLO - RI - OUS, GLO - RI - OUS, GLO - RY - IN - THE

Glo - ria, glo - ria, in ex - cel - - - THE
GLO - RI - OUS, GLO - RI - OUS, GLO - RY - IN - THE

Glo - ria, glo - ria, in ex - cel - - - THE
GLO - RI - OUS, GLO - RI - OUS, GLO - RY - IN - THE

Glo - ria, glo - ria, in ex - cel - - - THE
GLO - RI - OUS, GLO - RI - OUS, GLO - RY - IN - THE

f

HIGH - - - sis EST, De - GLO-
 HIGH - - - sis EST, De - GLO-
 HIGH - - - sis EST, De - GLO-
 HIGH - - - sis EST, De - GLO-

- O. *f* Glo - ri - a in ex - cel - sis,
 ry. GLO - ry TO GOD IN HEAV - EN,
 - O. *f* Glo - ri - a in ex - cel - sis,
 ry. GLO - ry TO GOD IN HEAV - EN,
 - O. *f* Glo - ri - a in ex - cel - sis,
 ry. GLO - ry TO GOD IN HEAV - EN,
 - O. *f* Glo - ri - a in ex - cel - sis,
 ry. GLO - ry TO GOD IN HEAV - EN,
4
sempre molto f

glo - ri - a in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.
 GLO - RY TO GOD IN HEAV - EN, GLO - RY. GLO - RY TO GOD IN HEAV - EN, GLO - RY. GLO - RY TO GOD IN HEAV - EN, GLO - RY. GLO - RY TO GOD IN HEAV - EN, GLO - RY.

- cel - sis De - o. HEAV - EN, GLO - RY. - cel - sis De - o. HEAV - EN, GLO - RY. - cel - sis De - o. HEAV - EN, GLO - RY. - cel - sis De - o. HEAV - EN, GLO - RY.

ff
 in ex - cel - sis,
 HE IS GLO - rious!

ff
 in ex - cel - sis,
 HE IS GLO - rious!

ff
 in ex - cel - sis,
 HE IS GLO - rious!

ff
 in ex - cel - sis,
 HE IS GLO - rious!

(ff)
 glo-ri-a in excelsis De - o.
 GLO-RI-ous, GLORY IN THE HIGH-EST.

(ff)
 glo-ri-a in excelsis De - o.
 GLO-RI-ous, GLORY IN THE HIGH-EST.

(ff)
 glo-ri-a in excelsis De - o.
 GLO-RI-ous, GLORY IN THE HIGH-EST.

(ff)
 glo-ri-a in excelsis De - o.
 GLO-RI-ous, GLORY IN THE HIGH-EST.

(ff) senza rall.

II. Et in terra pax hominibus

Andante

p dolce

simili

Detailed description: This system shows the beginning of the piano introduction. The right hand features a melodic line with a long note followed by eighth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andante' and the dynamics are 'p dolce'.

espress, non stacc.

mf

Detailed description: The second system continues the piano introduction. The right hand has a more active melodic line with slurs and accents, and the left hand continues with a consistent eighth-note accompaniment. The dynamics change to 'mf'.

Soprani

Contralti

Tenori

Bassi

p

p

p

Et in ter - ra pax ho - mi - nibus
PEACE ON EARTH GOOD WILL E - TER - NAL-LY,

Et in ter - ra pax ho - mi - nibus,
PEACE ON EARTH - - - - - ra pax ho - mi - nibus,
PEACE ON EARTH - - - - - GOOD WILL - - - - - E - TER - NAL-LY,

Detailed description: This section contains the vocal staves for Soprano, Contralto, Tenor, and Bass. Each part begins with a rest followed by the lyrics 'Et in terra pax hominibus' and 'PEACE ON EARTH GOOD WILL ETERNAL-LY'. The dynamics are marked 'p'.

6

7

p

Detailed description: This system shows the piano accompaniment for the third system of the vocal entry. It includes measure numbers 6 and 7. The right hand has a melodic line with slurs and accents, and the left hand has a steady eighth-note accompaniment. The dynamics are marked 'p'.

ter - ra pax ho - mi - nibus, et in
EARTH GOOD WILL E - TER - NAL - LY, PEACE ON

- ra pax ho - mi - nibus bo - nae, bo -
GOOD WILL E - TER - NAL - LY, PEACE ON EARTH

bo - nae, bo - nae VO -
PEACE ON EARTH GOOD WILL

et in ter - ra pax ho - mi - ni - bus,
PEACE ON EARTH GOOD WILL, GOOD WILL TO MEN.

cresc.

ter - ra pax ho - mi - nibus bo - nae, bo - nae
EARTH GOOD WILL E - TER - NAL - LY, PEACE ON EARTH GOOD

- nae, VO - lun - ta - tis.
GOOD WILL FOR - EV - ER.

- lun - ta - tis.
FOR - EV - ER.

et in ter - ra pax ho - mi - nibus bo - nae,
PEACE ON EARTH GOOD WILL E - TER - NAL - LY AND ON

8

cresc. sempre

mf

VO - WILL - lun - ta - tis, pax ho - mi - nibus
 FOR - EV - ER. PEACE E - TER - MAL - LY

mf

Et in ter - ra pax ho - mi - nibus
 PEACE ON EARTH GOOD WILLE - TER - MAL - LY,

mf

Et in ter - ra pax ho - mi - nibus bo - nae
 PEACE ON EARTH GOOD WILL E - TER - MAL - LY. PEACE ON

mf

bo - nae VO lun - ta - tis,
 EARTH GOOD WILL FOR - EV - ER.

dim. *p*

bo - nae VO lun - ta - tis.
 AND GOOD WILL TO ALL MEN.

dim. *p*

bo - nae, bo - nae vo lun - ta - tis. Et in
 PEACE ON EARTH AND GOOD WILL TO MEN. PEACE ON

dim. *p*

VO lun - ta - tis. Et in
 EARTH FOR - EV - ER. PEACE ON EARTH

dim. *p*

bo - nae VO lun - ta - tis,
 PEACE ON EARTH FOR - EV - ER.

9

(p) Et in ter - ra pax ho -
 PEACE ON EARTH GOOD WILL E -

ter - ra pax ho - mi - nibus bo - nae vo - lun -
 EARTH GOOD WILL E - TER - NAL - LY TO ALL MEN E -

- ra pax ho - mi - nibus
 GOOD WILL E - TER - NAL - LY.

(p) Et in ter - ra, et in ter - ra
 PEACE FOR - EV - ER AND GOOD WILL ON

p - mi - ni - bus, et in ter - ra pax ho -
 - TER - NAL - LY, TO ALL MEN ON EARTH. *cresc.*

- ta - nis. Et in ter - ra pax ho -
 - TER - NAL - LY. PEACE ON EARTH GOOD WILL E -

(p) bo - nae, bo - nae vo - lun -
 PEACE GOOD WILL ON EARTH FOR -

p pax ho - mi - ni - bus bo - nae, bo - nae
 EARTH E - TER - NAL - LY, AND GOOD WILL ON

10

cresc.

et in ter - ra pax ho - mi - nibus, pax homi - ni - bus
 PEACE ON EARTH GOOD WILL E - TER - NAL - LY. PEACE ON EARTH AND GOOD

- mi - ni - bus bo - nae vo - lun - ta - tis. Et in
 - TER - NAL - LY, PEACE ON EARTH FOR - EV - ER. AND ON

- ta - tis, bo - nae vo - lun -
 - EV - ER. PEACE ON EARTH FOR -

VO - lun - ta - tis, bo - nae
 EARTH FOR - EV - ER. PEACE ON

bo - nae vo - lun - ta - tis. Et in ter - ra pax ho -
 WILL - FOR - EV - ER - MORE, AND ON EARTH - GOOD WILL - E -

ter - ra pax, et in ter - ra pax ho - mi - ni -
 EARTH GOOD WILL TO MEN, GOOD WILL TO ALL ON

- ta - tis, -
 - EV - ER. -

VO - lun - ta - tis. Et in ter - ra
 EARTH FOR - EV - ER. AND GOOD WILL TO

11

mi - ni - bus bo - nae vo - lun - ta -
- TER - NAL - LY. PEACE ON EARTH TO ALL

bus bo - nae vo - lun - ta -
EARTH. PEACE ON EARTH TO ALL

bo - nae vo - lun - ta -
PEACE ON EARTH TO ALL

pax bo - nae vo - lun - ta -
MEN. PEACE ON EARTH TO ALL

12

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "mi - ni - bus bo - nae vo - lun - ta - TER - NAL - LY. PEACE ON EARTH TO ALL". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line. A rehearsal mark "12" is placed above the piano accompaniment.

mf

mf

mf

mf

mf

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The vocal parts are mostly sustained notes with a dynamic marking of *mf*. The piano accompaniment continues with eighth-note chords in the right hand and a bass line in the left hand. The dynamic marking *mf* is repeated on each staff.

dim. *p*

- tis. MEN. *p*

- tis. MEN. *p*

- tis. Et in MEN. PEACE ON *p*

- tis. MEN. *p*

13

dim. *p*

Et in ter - ra pax ho - mi - ni - bus, et in
PEACE ON EARTH GOOD WILL E - TER - NAL - LY, PEACE ON

Et in ter - ra pax ho - mi - ni - bus, et in
PEACE ON EARTH GOOD WILL E - TER - NAL - LY, PEACE FOR -

pax ho - mi - nibus bo - nae
 WILL E - TER - NAL - LY. PEACE AND GOOD

pax ho - mi - nibus bo - nae VO -
 WILL E - TER - NAL - LY. PEACE AND GOOD WILL

ter - ra pax ho - mi - ni - bus bo -
 EARTH FOR - EV - ER - MORE AND GOOD WILL

ter - ra pax ho - mi - ni - bus
 EV - ER - MORE. TO MEN AND GOOD

14

VO - lun - ta - TO
 WILL AND GOOD WILL TO

VO - lun - ta - ALL
 AND GOOD WILL TO ALL

bo - nae VO - lun - ta -
 WILL AND GOOD WILL TO ALL

First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are marked with a forte *f* dynamic and the tempo marking *ALL.* (Allegro). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics *- ta -* are written under the vocal staves.

Second system of musical notation. It includes four vocal staves and a piano accompaniment. The vocal lines are marked with a forte *f* dynamic and the tempo marking *ALL.* The lyrics *- tis. MEN.* are written under the vocal staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics *- tis. MEN.* are written under the vocal staves. The piano accompaniment includes dynamic markings *p* and *pp*, and the tempo marking *pochiss. rall.* (pochissimo rallentando).

III. Laudamus te

Allegro

p dolce e sereno

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Allegro' and the mood is 'p dolce e sereno'.

espress. *cresc.*

This section of the piano accompaniment includes markings for 'espress.' and 'cresc.'. The right hand has more complex rhythmic patterns, including some triplets, and the left hand continues with a rhythmic accompaniment. The dynamics increase as indicated by the 'cresc.' marking.

mf

The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line, and the left hand maintains a consistent rhythmic pattern. The overall texture is more pronounced due to the increased volume.

SOPRANO I. (Solo)

p dolce e sereno

Lau - da - mus te. Be - ne - di - ci - mus
 WE PRAISE THEE, LORD WE A - DORE THEE, O

The vocal line for Soprano I begins with the lyrics 'Lau - da - mus te. Be - ne - di - ci - mus WE PRAISE THEE, LORD WE A - DORE THEE, O'. The melody is simple and follows the natural inflection of the Latin text. The dynamic is 'p dolce e sereno'.

SOPRANO II. (Solo)

p dolce e sereno

Lau - da - mus te.
 WE PRAISE THEE, LORD

15

The vocal line for Soprano II begins with the lyrics 'Lau - da - mus te. WE PRAISE THEE, LORD'. A rehearsal mark '15' is placed at the start of the line. The dynamic is 'p dolce e sereno'.

p

The piano accompaniment for the vocal entries starts with a piano (*p*) dynamic. It features a rhythmic accompaniment of quarter notes in the left hand and a more active melodic line in the right hand, often with eighth notes. This accompaniment supports the vocal entries.

te. LORD. *mf* A - do - ra - mus te. Glo - ri - fi -
 WE - A - DORE - THY - NAME, WE PRAISE AND A -

Be - ne - di - ci - mus te. *mf* A - do - ra - mus te.
 WE A - DORE THEE, O LORD. WE A - DORE THY NAME.

f ma sempre dolce
 - ca -
 DORE

f ma sempre dolce
 Glo - ri - fi - ca -
 WE PRAISE AND A - DORE

f ma sempre dolce

- mus te.
 THY NAME.

- mus te.
 THY NAME.

tr

- ra - mus te. A - do - ra - mus te.
 - DORE THY NAME, OUR AL - MIGHT - Y

6or. piu f

Glori - fi - ca -
 WE PRAISE THY NAME

- mus te.
 O LORD.

meno f

mf

Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus
mf WE PRAISE THY NAME, WE A - DORE THEE, O LORD, WE EX - TOL THY

Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus
 WE PRAISE THY NAME, WE A - DORE THEE, O LORD, WE EX - TOL THY

18

mf

dim.

te. Glo - rifica - mus
NAME, WE A - DORE TNY

dim.

te. Glo - rifica - mus
NAME, WE A - DORE TNY

te. Glo - rifica - mus
NAME. WE A - DORE TNY

p

te. Glo - rifica - mus
NAME. WE A - DORE TNY

19

- mus te.
TNY NAME.

- mus te.
TNY NAME.

20

p dolce

IV. Gratias agimus tibi

Soprani *f*

Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.
 LORD, WE A - DORE THEE, WE BLESS THEE; LORD WE A - DORE THEE, WE BLESS THEE.

Contralti *f*

Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.
 LORD, WE A - DORE THEE, WE BLESS THEE; LORD WE A - DORE THEE, WE BLESS THEE.

Tenori *f*

Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.
 LORD, WE A - DORE THEE, WE BLESS THEE; LORD WE A - DORE THEE, WE BLESS THEE.

Bassi *f*

Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.
 LORD, WE A - DORE THEE, WE BLESS THEE; LORD WE A - DORE THEE, WE BLESS THEE.

Adagio

V. Propter magnam gloriam

Soprani
 Contralti
 Tenori
 Bassi

Propter magnam glo-ri-am,
 AND WE PRAISE THY GLO-ry,

Pro-pter ma-gnam glo-ri-am
 AND WE PRAISE THY GLO-

21

Allegro

f molto marcato

-ri-am, pro-pter ma-gnam glo-ri-am
 - - ry, AND THY NAME WE GLO-RI-FY FOR-

Pro-pter ma-gnam glo-ri-am
 AND WE PRAISE THY GLO- - - ry,

Pro-pter ma-gnam glo-ri-am
 AND WE PRAISE THY GLO-

f
 Pro-pter ma-gnam glo-ri-am,
 AND WE PRAISE THY GLO-ri-am,
 tu-am,
 EV-ER, pro-pter ma-gnam glo-ri-am,
 AND THY NAME WE GLO-RI-FY,
 Pro-pter magnam glo-ri-am,
 AND THY NAME WE GLO-RI-FY,
 pro-pter ma-gnam glo-ri-am,
 AND WE PRAISE THY GLO-ri-am,
 pro-pter ma-gnam glo-ri-am,
 AND WE PRAISE THY GLO-ri-am,

pro-pter ma-gnam glo-ri-am,
 AND THY NAME WE GLO-RI-FY,
 pro-pter ma-gnam glo-ri-am,
 AND WE PRAISE THY GLO-ri-am,
 pro-pter ma-gnam glo-ri-am,
 AND THY NAME WE GLO-RI-FY FOR -
 pro-pter ma-gnam glo-ri-am,
 AND WE. PRAISE THY GLO-ri-am,

- - - - -ri am, propter magnam glo - ri - am tu - am,
 - - - - -ri - fy, AND WE PRAISE THY GLO - ry FOR - EV - ER.
 propter magnam glo - - - - -ri - am tu - am,
 AND WE PRAISE THY GLO - - - - -ry FOR - EV - ER.
 glo - ri - am tu - am, propter magnam glo - ri - am tu - am,
 EV - ER AND EV - ER. AND THY NAME WE GLO - RI - fy FOR - EV - ER.
 - - - - -ri am, propter magnam glo - ri - am tu - am,
 - - - - -ry. AND THY NAME WE GLO - RI - fy FOR - EV - ER.

mf
 propter magnam glo - - - - -
 AND WE PRAISE THY GLO - - - - -
mf
 propter magnam glo - - - - -
 AND WE PRAISE THY GLO - - - - -
mf
 propter magnam glo - - - - -
 AND WE PRAISE THY GLO - - - - -
mf
 propter ma - gnam glo - - - - -
 AND WE PRAISE THY GLO - - - - -

22

f

- ri - am tu - am.
- ry for - ev - er.

f

- ri - am tu - am.
- ry for - ev - er.

f

- ri - am tu - am.
- ry for - ev - er.

f

- ri - am tu - am.
- ry for - ev - er.

23 *poco rall.*

f *ff*

VI. Domine Deus

Largo

p dolce espress.

meno p

cresc. *f ma sempre dolce*

SOPRANO (Solo) *p dolce*

24 Do - mi - ne De - us, Rex coele - stis, De - us
O - LORD MOST HO - LY, THOU AL-NIGHT-Y KING. God - OUR

p

mf

Pa - ter, De - us Pa - ter omni - po -
FA - THER, GOD - OUR FA - THER OM-NI-PO -

mf

meno p

25 Do - mi - ne De - us,
O - LORD MOST HO - LY,

p *tr*

p *tr*

De - us Pa - ter, De - us, Rex coele -
 THOU AL - MIGHT - Y, FA - THER, THOU MOST HO -

- stis, Pa - ter omni - potens.
 - LY, O THOU MOST HO - LY KING.

26

Do - mi - ne De - us, Do - mi - ne De - us, Rex coele - stis.
 O LORD MOST HO - LY, O LORD MOST HO - LY, THOU AL - MIGHT - Y KING,

p dolce
 De - us Pa - ter, De - us Pa - ter, Pa - ter, Pa -
 GOD OUR FA - THER, GOD OUR FA - THER, FA - THER, O

cresc.

-ter omni - potens,
 LORD OM-NI - PO-TENT.

Pa -
 FA - = = = =

27

f dolce

- ter, Pa - ter omni - potens.
 - THER, O LORD OM-NI - PO-TENT.

f dolce *p*

28

cresc. *f*

poco allarg.

VII. Domine Fili Unigenite

Allegro

f molto energico e ritmico

The piano introduction consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Allegro' and the dynamics are 'f molto energico e ritmico'.

Contr.

Bassi

CORO.

f

Do - mi - ne Fi - li U - ni -
HON - OR AND GLO - RY AND -

Do - mi - ne Fi - li
HON - OR AND GLO - RY,

trium **29**

f sempre

This section contains the vocal parts for Contraltos and Basses, and the piano accompaniment. The vocal lines begin with the lyrics 'Do - mi - ne Fi - li U - ni - HON - OR AND GLO - RY AND -' and 'Do - mi - ne Fi - li HON - OR AND GLO - RY,'. The piano part includes a 'trium' marking and a measure number '29'. The dynamics are 'f' and 'f sempre'.

-ge - ni - te, Je -
BLESS - ING TO CHRIST

U - ni - ge - ni - te, Je
GLO - RY, BLESS - ING TO CHRIST

This section continues the vocal and piano parts. The vocal lines continue with '-ge - ni - te, Je - BLESS - ING TO CHRIST' and 'U - ni - ge - ni - te, Je GLO - RY, BLESS - ING TO CHRIST'. The piano accompaniment continues with a rhythmic pattern.

Sopr. *f*
 Do - mi - ne Fi - li U - ni - ge - ni - te,
 HON - OR AND GLO - RY AND BLESS - ING TO

Contr.
 - su Chri - ste.
 OUR SAV - IOUR.

Ten. *f* (do)
 Do - mi - ne Fi - li U - ni -
 HON - OR AND GLO - RY, GLO - RY

Bassi
 - su Chri - ste.
 OUR SAV - IOUR.

30

Je - su Chri - ste.
 CHRIST OUR SAV - IOUR.

- ge - ni - te, Je - su Chri -
 BLESS - ING TO CHRIST OUR SAV -

= ste. Do - mi - ne Fi - li U - ni -
 our, HON - OR AND GLO - RY AND ALL
 Do - mi - ne Fi - li U - ni - ge - ni - te,
 HON - OR AND GLO - RY AND ALL BLESS - ING
 = ste. Do - mi - ne Fi - li, Do - mi - ne
 our, HON - OR AND GLO - RY, GLO - RY AND
 Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su, U - ni - ge - ni - te,
 HON - OR AND GLO - RY AND ALL BLESS - ING TO JE - SUS AND ALL BLESS - ING TO
31

- ge - ni - te, U - ni - ge - ni - te, Je - su -
 BLESS - ING TO OUR SAV - IOUR JE - SU -
 U - ni - ge - ni - te, Je - su -
 TO OUR SAV - IOUR JE - SU -
 Fi - li U - ni - ge - ni - te, Je - su -
 BLESS - ING HON - OR AND GLO - RY AND BLESS - ING TO JE - SU -
 Je - su, Je - su -
 JE - SUS, GLO - RY AND HON - OR -

Chri - ste. Do - mi - ne
sus - CHRIST. GLO - RY TO

Chri - ste. Do - mi - ne
sus - CHRIST. GLO - RY TO

Chri - ste. Do - mi - ne
sus - CHRIST. GLO - RY TO

Chri - ste. Do - mi - ne
TO CHRIST. GLO - RY TO

32

sempre

Fi - li U - ni - ge - ni - te,
CHRIST, BLESS - ED - E - TER - NAL - LY.

Do - mi - ne Fi - li U - ni -
GLO - RY TO CHRIST, BLESS - ED - E -

Fi - li U - ni - ge - ni - te,
CHRIST BLESS - ED E - TER - NAL - LY.

Do - mi - ne Fi - li U - ni - ge - ni - te, Do - mi - ne Fi - li U - ni -
GLO - RY TO CHRIST, GLO - RY E - TER - NAL - LY, GLO - RY TO CHRIST, GLO - RY E -

N. Y. 1932

OAK RIDGE
COMMUNITY CHORUS

Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su,
 GLO - RY TO CHRIST, BLESS - ED E - TER - NAL - LY, GLO - RY

- ge - ni - te, Do - mi - ne Fi - li U - ni -
 TER - NAL - LY, HON - OR AND GLO - RY, HON - OR

Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su,
 GLO - RY TO CHRIST, BLESS - ED E - TER - NAL - LY, BLESS - ED

- ge - ni - te, Do - mi - ne Fi - li U - ni - ge - ni - te, Je -
 TER - NAL - LY, GLO - RY TO CHRIST, GLO - RY E - TER - NAL - LY, GLO -

Je - su - Chri - ste.
 TO JE - SUS CHRIST.

- ge - ni - te, Je - su Chri - ste.
 GLO - RY TO JE - SUS CHRIST. *marcatissimo*

Chri - ste. Do - mi - ne Fi - li U - ni ge - ni - te,
 SAY - YOUR. HON - OR AND GLO - RY AND BLESS - ING TO

- ry - to - su Chri - ste. Do - mi - ne Fi - li U - ni -
 RY TO JE - SUS CHRIST. HON - OR AND GLO - RY, GLO - RY

33

Je - su Chri -
CHRIST - - - - - OUR SAV -

- ge - ni - te, Je - su Chri -
BLESS - ING TO CHRIST - - - - - OUR SAV -

- ste. Do - mi - ne Fi - li U - ni - ge - ni - te,
OUR. HON - OR AND GLO - RY, GLO - RY BLESS - ING TO

- ste. Do - mi - ne Fi - li U - ni - ge - ni - te, Je -
OUR. HON - OR AND GLO - RY AND BLESS - ING TO CHRIST -

34

più f

Do - mi - ne
HON - OR - AND -

Do - mi - ne
HON - OR - AND -

Je - su Chri - ste.
CHRIST OUR SAV - IOUR.

Je - su Chri - ste.
OUR SAV - IOUR.

35

più f

Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,
GLO - RY, GLO - RY AND - BLESS - ING, BLESS - ING, GLO - RY TO

Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,
GLO - RY, GLO - RY AND - BLESS - ING, BLESS - ING, GLO - RY TO

Do - mi - ne Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,
HON - OR - AND - GLO - RY, GLO - RY AND - BLESS - ING IN THE HIGH - EST TO

Do - mi - ne Fi - li, Do - mi - ne Fi - li U - ni - ge - ni - te,
HON - OR - AND - GLO - RY, GLO - RY AND - BLESS - ING IN THE HIGH - EST TO

sempre più f

Je - su Chri - ste, Je -
 CHRIST OUR SAV - IOUR. JE -

Je - su Chri - ste, Je -
 CHRIST OUR SAV - IOUR. JE -
sempre più f

Je - su Chri - ste. Do - mi - ne Fi - li
 CHRIST OUR SAV - IOUR. HON - OR AND GLO - RY,
sempre più f

Je - su Chri - ste. Do - mi - ne Fi - li
 CHRIST OUR SAV - IOUR. HON - OR AND GLO - RY,

36

sempre più f

- - - - - su - Chri - ste, Je -
 - - - - - sus CHRIST. JE -

- - - - - su - Chri - ste, Je -
 - - - - - sus CHRIST. JE -

U - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne
 GLO - RY, HON - OR TO BLESS - ED JE - SUS CHRIST. HON - OR AND

U - ni - ge - ni - te, Je - su Chri - ste. Do - mi - ne
 GLO - RY, HON - OR TO BLESS - ED JE - SUS CHRIST. HON - OR AND

37

sempre più f

su - Chri - ste. *ff*
 SUS CHRIST.

su - Chri - ste. *ff*
 SUS CHRIST.

Fi - li U - ni - ge - ni - te, Je - su Chri - ste. *ff*
 GLO - RY, GLO - RY, HON - OR TO BLESS - ED JE - SUS CHRIST.

Fi - li U - ni - ge - ni - te, Je - su Chri - ste. *ff*
 GLO - RY, GLO - RY, HON - OR TO BLESS - ED JE - SUS CHRIST.

38 *ff*

poco allarg:..... *tr*

VIII. Domine Deus, Agnus Dei

Adagio

f espress.

The piano introduction is in 6/8 time, marked Adagio. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature has one flat (B-flat major or D minor).

CONTRALTO (Solo)

f

Do - - - mi - ne De - us,
 LORD - - - GOD - AL - MIGHT - Y,

mf

The vocal line begins with a long note on 'Do' followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

mf

A - - gnus De - i, Fi - li - us Pa - tris. Do - mi - ne
 LAMB OF GOD, OURBLESS-ED RE-DEEM- ER, LORD GOD AL -

p sempre espress.

The vocal line continues with 'Agnus Dei, Filius Patris'. The piano accompaniment features a more active and expressive texture, marked 'p sempre espress.'.

più f

De - us, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -
 MIGHT - Y, LORD, GOD AL - MIGHT - Y, LAMB OF GOD, OUR BLESS - - ED RE - DEEM -

più f

The final vocal line repeats 'Deus, Domine Deus, Agnus Dei, Filius Patris'. The piano accompaniment is marked 'più f' and features a more intense and rhythmic accompaniment.

mf

- tris. Do - mi - ne De - us, Rex Cae - le - stis.
Sopr. ER. LORD, GOD - AL - MIGHT - Y, KING OF HEAV - EN.

f Qui tol - lis pec - ca - ta, *f* qui
FOR - GIVE OUR TRANS - GRESS - IONS. FOR -

f Qui tol - lis pec - ca - ta, *f* qui
FOR - GIVE OUR TRANS - GRESS - IONS. FOR -

f Qui tol - lis pec - ca - ta, *f* qui
FOR - GIVE OUR TRANS - GRESS - IONS. FOR -

f Qui tol - lis pec - ca - ta, *f* qui
FOR - GIVE OUR TRANS - GRESS - IONS. FOR -

39

Do - mi - ne Fi - li U - ni - ge - ni - te.
LORD, GOD AL - MIGHT - Y, KING OF HEAV - EN.

f tol - lis pec - ca - ta, *f* qui tol - lis pec -
GIVE OUR TRANS - GRESS - IONS. FOR - GIVE OUR TRANS -

f tol - lis pec - ca - ta, *f* qui tol - lis pec -
GIVE OUR TRANS - GRESS - IONS. FOR - GIVE OUR TRANS -

f tol - lis pec - ca - ta, *f* qui tol - lis pec -
GIVE OUR TRANS - GRESS - IONS. FOR - GIVE OUR TRANS -

f tol - lis pec - ca - ta, *f* qui tol - lis pec -
GIVE OUR TRANS - GRESS - IONS. FOR - GIVE OUR TRANS -

p

Do - mi - ne De - us, Do - mi - ne De - us, A - gnus
 LORD, GOD AL - MIGHT - Y, LORD, GOD AL - MIGHT - Y, LAMB OF

- ca - ta,
 GRESS - IONS.

- ca - ta,
 GRESS - IONS.

- ca - ta,
 GRESS - IONS.

- ca - ta,
 GRESS - IONS.

mp

De - i, Fi - li - us Pa - tris, mi - se - re - re,
 GOD, OUR BLESS - ED RE - DEEM - ER LORD HAVE MER - CY,

f Qui tol - lis pec - ca - ta mun - di.
 O GRANT EV - ER - LAST - ING MER - CY

f Qui tol - lis pec - ca - ta mun - di.
 O GRANT EV - ER - LAST - ING MER - CY

f Qui tol - lis pec - ca - ta mun - di.
 O GRANT EV - ER - LAST - ING MER - CY

f Qui tol - lis pec - ca - ta mun - di.
 O GRANT EV - ER - LAST - ING MER - CY

40

f (*sempre*)

p

mf

mi - se - re - re,
LORD HAVE MER - CY,

mi - se - re - re
LORD HAVE MER - CY UP -

A - gnus De - i,
OUR RE - DEEM - ER

Fi - li - us Pa - tris,
GOD O - UR SAV - IOUR

A - gnus De - i,
OUR RE - DEEM - ER

Fi - li - us Pa - tris,
GOD O - UR SAV - IOUR

A - gnus De - i,
OUR RE - DEEM - ER

Fi - li - us Pa - tris,
GOD O - UR SAV - IOUR

A - gnus De - i,
OUR RE - DEEM - ER

Fi - li - us Pa - tris,
GOD O - UR SAV - IOUR

(tr)

no - bis,
ON US.

mi - se - re - re
LORD HAVE MER - CY UP -

mi - se - re - re,
LORD HAVE MER - CY,

mi - se - re - re,
LORD HAVE MER - CY,

mi - se - re - re,
LORD HAVE MER - CY,

mi - se - re - re,
LORD HAVE MER - CY,

mi - se - re - re,
LORD HAVE MER - CY,

mi - se - re - re,
LORD HAVE MER - CY,

mi - se - re - re,
LORD HAVE MER - CY,

41

(tr)

no - bis.
OH - - - - - US.

ff

mi-se-re-re no - bis.
LORD HAVE MER-CY, A - - - - - MEN!

ff

mi-se-re-re no - bis.
LORD HAVE MER-CY, A - - - - - MEN!

ff

mi-se-re-re no - bis.
LORD HAVE MER-CY, A - - - - - MEN!

ff

mi-se-re-re no - bis.
LORD HAVE MER-CY, A - - - - - MEN!

senza rall.

ff *ff*

senza rall.

ff senza dim.

IX. Qui tollis peccata mundi

Sopr. *p*
 Qui - tol - lis pec - cata mun - di, pec - ca - ta mun - di, suscipe
 RE - MEM - BER THY LOV - ING KIND - NESS, THY TENDER MER - CY. PIT - Y US.

Contr. *p*
 Qui - tol - lis pec - cata mun - di, pec - ca - ta mun - di,
 RE - MEM - BER THY LOV - ING KIND - NESS, THY TEN - DER MER - CY.

Ten. *p*
 Qui - tol - lis pec - cata mun - di, pec - ca - ta mun - di,
 RE - MEM - BER THY LOV - ING KIND - NESS, THY TEN - DER MER - CY.

Bassi *p*
 Qui - tol - lis pec - cata mun - di, pec - ca - ta mun - di,
 RE - MEM - BER THY LOV - ING KIND - NESS, THY TEN - DER MER - CY.

Adagio *p*

f
 su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem
 PIT - Y US, PIT - Y US, HEAR OUR SUP - PLI - CA - TION; HEAR, O LORD AND HAVE COM -

f
 su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem
 PIT - Y US, PIT - Y US, HEAR OUR SUP - PLI - CA - TION; HEAR, O LORD AND HAVE COM -

f
 su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem
 PIT - Y US, PIT - Y US, HEAR OUR SUP - PLI - CA - TION; HEAR, O LORD AND HAVE COM -

f
 su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem
 PIT - Y US, PIT - Y US, HEAR OUR SUP - PLI - CA - TION; HEAR, O LORD AND HAVE COM -

42

piu f

no - stram, de - pre - cati - o - nem no - stram.
 PAS - SION. HEAR, O LORD AND HAVE COM - PAS - SION.

piu f

no - stram, de - pre - cati - o - nem no - stram.
 PAS - SION. HEAR, O LORD AND HAVE COM - PAS - SION.

piu f

no - stram, de - pre - cati - o - nem no - stram.
 PAS - SION. HEAR, O LORD AND HAVE COM - PAS - SION.

piu f

no - stram, de - pre - cati - o - nem no - stram.
 PAS - SION. HEAR, O LORD AND HAVE COM - PAS - SION.

43

X. Qui sedes ad dexteram

Allegro

f energico

CONTRALTO (Solo)

44

tran

sempre f

Qui se -
BE - LIV -

p

des a d dex - teram Pa - tris,
ER TNY PEO - PLE FROM E - VIL.

p

p

meno p

mi - se - re
HAVE COM - PAS

mp

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

mf

- re, mi - se - re - re, mi - se - re - re
 - sion. LORD HAVE MER - CY, LORD HAVE MER - CY

Vocal line and piano accompaniment for the second system. The vocal line is in a treble clef with lyrics. The piano accompaniment is in a bass clef. A dynamic marking of *mf* is present above the vocal line.

no - bis.
 ON US.

45

Piano accompaniment for the third system, starting with a boxed measure number '45'. The music continues with similar rhythmic patterns as the previous systems.

piu f

Qui se - des ad dexteram Pa - tris,
 DE - LIV - ER TRY PEO - PLE FROM E - VIL.

Vocal line and piano accompaniment for the fourth system. The vocal line is in a treble clef with lyrics. The piano accompaniment is in a bass clef. Dynamic markings of *mf* and *f* are present.

f
mi - se - re
LORD HAVE MER

(tr)
- re no - bis.
CY UP - ON US.

46

meno f più dolce *cresc.* *f* (tr)
mi - se - re
LORD, HAVE MER - re RO -
CY ON

meno f più dolce

(tr)
- bis.
US. *mf* *p*
Qui se -
DE - - LIV -

47

(p)

des ad dex - te - ram Pa - tris,
 ER THY PEO - PLE FROM E - VIL.

p sottovoce

48

mi - se - re -
 LORD HAVE MER -

cresc.

mp *cresc.*

f *(f)*

re,
 cy. mi - se - re - re,
 LORD HAVE MER - cy,

mi - se - re - re no - bis,
 LORD HAVE MER - cy ON US.

49

piu f

f molto

mi - se - re - re, mi - se - re - re, mi - se - re - re
 LORD HAVE MER - CY, LORD HAVE MER - CY, LORD HAVE MER - CY

no - bis.
 OR us.

50

f molto impetuoso

trm

ff

(senza rit.)

XI. Quoniam tu solus Sanctus

Allegro (come all'inizio)

Piano introduction in D major, 2/4 time. The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with quarter notes. A dynamic marking of *f* (forte) is present at the beginning.

Continuation of the piano introduction. A measure rest of 51 is indicated above the staff. The piece concludes with a final cadence in the right hand.

Sopr.
 Contr.
 Ten.
 Bassi

f

Quo-niam tu solus Sanctus.
 THOU A-LONE O LORD ART HO-LY, Quo-niam tu
 THOU A-LONE O

f

Quo-niam tu solus Sanctus.
 THOU A-LONE O LORD ART HO-LY, Quo-niam tu
 THOU A-LONE O

f

Quo-niam tu solus Sanctus.
 THOU A-LONE O LORD ART HO-LY, Quo-niam tu
 THOU A-LONE O

f

Quo-niam tu solus Sanctus.
 THOU A-LONE O LORD ART HO-LY, Quo-niam tu
 THOU A-LONE O

Vocal and piano accompaniment for the vocalists. The vocal parts (Soprano, Contralto, Tenor, Basses) sing the Latin text. The piano accompaniment is in D major, 2/4 time, with a dynamic marking of *f*. The piano part includes a measure rest of 47 at the end.

so_lus San_ctus.
LORD ART HO - LY. Tu AND SO - lus
THOU A -

so_lus San_ctus.
LORD ART HO - LY. Tu AND SO - lus
THOU A -

so_lus San_ctus.
LORD ART HO - LY. Tu AND SO - lus
THOU A -

so_lus San_ctus.
LORD ART HO - LY. Tu AND SO - lus
THOU A -

Do - mi - nus. LONE ART KING. Tu THOU SO - lus A - LONE ART Al -

Do - mi - nus. LONE ART KING. Tu THOU SO - lus A - LONE ART Al -

Do - mi - nus. LONE ART KING. Tu THOU SO - lus A - LONE ART Al -

Do - mi - nus. LONE ART KING. Tu THOU SO - lus A - LONE ART Al -

- tis - simus, Je - su Chri - ste,
 MER - CI - FUL, BLESS - ED JE - SUS CHRIST,

- tis - simus, Je - su Chri - ste,
 MER - CI - FUL, BLESS - ED JE - SUS CHRIST,

- tis - simus, Je - su Chri - ste,
 MER - CI - FUL, BLESS - ED JE - SUS CHRIST,

- tis - simus, Je - su Chri - ste,
 MER - CI - FUL, BLESS - ED JE - SUS CHRIST,

52

Je - su Chri - ste.
 OUR RE - DEEM - ER.

Je - su Chri - ste.
 OUR RE - DEEM - ER.

Je - su Chri - ste.
 OUR RE - DEEM - ER.

Je - su Chri - ste.
 OUR RE - DEEM - ER.

senza rall.

XII. Cum Sancto Spiritu

Sopr.
Contr.
Ten.
Bassi

f

Cum Sancto Spi-ri-tu, in glo-ri-a De-i
GLO - RIOUS AND POW - ER - FUL, THOU MIGHT - Y AND

Allegro
f marcato

Pa - tris, in glo-ria De-i Pa - tris. A - men. A =
LAST - ING, OM - NI - PO - TENT GOD IN HEAV - EN MEN. MEN.

Cum San - cto
GLO - RIOUS AND

De - i Pa - tris, De - i Patris. A - men.
EV - ER - LAST - ING GOD IN HEAV - EN A - MEN.

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

Spi - ri - tu, in glo - ri - a De - i Pa - tris,
POW - ER - FUL. THOU NIGHT - Y AND EV - ER - LAST - ING

Cum Sancto Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i
FOR THOU ART POW - ER - FUL AND GLORIOUS AND EV - ER - LAST - ING, OM - NI - TO - TENT GOD IN

- - men. Cum San - cto Spi - ri - tu,
- - MEN. GLO - RIOUS AND POW - ER - FUL

De - i Pa - tris. A - men. A - - - - men.
GOD IN HEAV - EN A - - MEN. A - - - - MEN.

Pa - tris. A - men. A - - - - men. A -
HEAV - EN A - MEN. A - - - - MEN. A -

Cum Sancto
FOR THOU ART

53

in glo - ri - a De - i Pa - tris, De - i Pa - tris. A - men.
 THOU MIGHT - Y AND EV - ER - LAST - ING GOD IN HEAVEN A - MEN.

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

Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris. A - men.
 POWERFUL AND GLORIOUS AND EV - ER - LAST - ING, OM - NI - PO - TENT GOD IN HEAV - EN A - MEN.

mf
espress.

54

Ten.

p dolce

Cum San - cto Spi - ri -
 GLO - RIOUS AND POW - ER -

Bassi

p dolce

A - -
 A - -

55

(marcato, ma sempre dolce)

Soprani

p dolce

A - men. A - men. A -

Contralti

p dolce

A - MEN. A - MEN. A -

Tenori

Cum Sancto Spi-ri-tu, in glo-ri-a Dei Pa-tris, in glo-ri-a Dei Pa-tris.

FOR THOU ART POW-ER-FUL AND GLORIOUS AND EV-ER-LAST-ING, OM-NI-PO-TENT GOD IN HEAV-EN

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

Bassi

- FUL, THOU MIGHT - Y AND EV - ER - LAST - ING GOD IN HEAV - EN

- men. - MEN.

- men. - MEN. *p* Cum Sancto Spi - ri - tu, in

- men. - MEN. FOR THOU ART POW - ER - FUL, OM-

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

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

p

Cum San - cto Spi - ri - tu, in
GLO - RIOUS AND POW - ER - FUL, O

glo-ri-a Dei Pa-tris. A-men.
 NI-PO-TENT GOD IN HEAV-EN. A-MEN.

-men.
 -MEN.

-men.
 -MEN.

glo-ri-a Dei Patris. A-men.
 THOU MIGHT-Y GOD IN HEAV-EN A-MEN.

56

f subito

A-men.
 A-MEN.

f A-men.
 A-MEN.

Cum Sancto Spi-ritu, in
 GLO-RIOUS AND POW-ER-FUL, OM-

A-men.
 A-MEN.

Cum Sancto
 FOR THOU ART

57

marcato

Cum San - cto Spi - ri - tu, in glo - ri - a Dei Pa - tris.
 GLO - RIOUS AND POW - ER - FUL OM - NI - PO - TENT GOD IN HEAV - EN

glo - ri - a Dei Pa - tris. A - - - - - men. A -
 NI - PO - TENT GOD IN HEAV - EN A - - - - - MEN. A -

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

Spi - ri - tu, in glo - ri - a Dei Pa - tris. A - men. Cum Sancto Spi - ri - tu, in glo - ri - a Dei
 POW - ER - FUL OM - NI - PO - TENT GOD IN HEAV - EN, A - MEN, FOR THOU ART POW - ER - FUL OM - NI - PO - TENT GOD IN

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

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

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

Pa - tris. A - - - - - men. A - - - - - men. A -
 HEAV - EN. A - - - - - MEN. A - - - - - MEN. A -

(tr)

A - men.
A - MEN.

- men.
- MEN.

A - men.
A - MEN.

- men.
- MEN.

58

p subito

mf cresc.

Cum Sancto Spi - ri - tu, cum Sancto
FOR THOU ART POW - ER - FUL AND MOST OM -
mf cresc.

Cum Sancto Spi - ri - tu.
FOR THOU ART POW - ER - FUL
mf cresc.

mf A - men.
A - MEN. *cresc.*

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

59

mf

sf

Spi - ri - tu A - men. A - men. A - men.
 NI - PO - TENT A - MEN. A - MEN.

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

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

f Cum Sancto
 FOR THOU ART

f Cum
 GLO -

60

f marcato

Cum San - cto Spi - ri - tu, in glo - ri - a De - i,
 FOR THOU ART POW - ER - FUL AND GLO - RIOUS AND EV - ER -

Cum Sancto Spi - ri - tu, in gloria Dei Patris. A - men.
 FOR THOU ART POW - ER - FUL OM - NI - PO - TENT GOD IN HEAV - EN. A - MEN.

Spi - ri - tu, in glo - ri - a Dei Patris. A - men. A - men.
 POW - ER - FUL OM - NI - PO - TENT GOD IN HEAV - EN A - MEN. A - MEN.

San - cto Spi - ri - tu, cum Sancto Spi - ri - tu, in glo - ri - a Dei
 RIOUS AND POW - ER - FUL. FOR THOU ART POW - ER - FUL OM - NI - PO - TENT GOD IN

De - i Pa - tris, Pa - tris. A - men. A - men.
 LAST - ING GOD IN HEAV - EN. 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.

Pa - tris, in glo - ri - a De - i Pa - tris. A - men. A - men.
 HEAV - EN, OM - NI - PO - TENT GOD IN HEAV - EN. 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 - MEN. A - MEN. A - MEN.

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

f

A - men. Cum Sancto Spi - ri - tu, cum Sancto
 A - MEN. FOR THOU ART POW - ER - FUL AND MOST OM -

- men. A -
 - MEN. A -

- men. A -
 - MEN. A -

- men. Cum Sancto Spi - ri - tu, cum Sancto Spi - ri - tu,
 - MEN. FOR THOU ART POW - ER - FUL AND MOST OM - NI - PO - TENT.

61

sempre più f

Spi - ri - tu
 NI - PO - TENT.

- men. A -
 - MEN. A -

- men. A -
 - MEN. A -

cum Sancto Spi - ri - tu, in glo - ri - a De - i Patris. A -
 FOR THOU ART POW - ER - FUL OM - NI - PO - TENT GOD IN HEAV - EN. A -

ff

cum San - oto Spi - ri - tu, in glo - ri - a
 GLO - RIOUS AND POW - ER - FUL THOU MIGHT - Y AND

- men. Cum Sancto Spi - ri - tu, in glo - ri - a De - i
 - MEN. FOR THOU ART POW - ER - FUL OM - NI - PO - TENT GOD IN

- men. A - - - men. Cum Sancto Spi - ri - tu, in glo - ri - a De - i
 - MEN. A - - - MEN. FOR THOU ART POW - ER - FUL OM - NI - PO - TENT GOD IN

- men. Cum Sancto Spi - ri - tu, in glo - ri - a De - i
 62 MEN. FOR THOU ART POW - ER - FUL OM - NI - PO - TENT GOD IN

De - i Pa - tris, De - i Pa - tris. A - - - men.
 EV - ER - LAST - ING GOD IN HEAV - EN. A - - - MEN.

Pa - tris, in glo - ri - a De - i Pa - tris. A - - - men.
 HEAV - EN, OM - NI - POTENT GOD IN HEAV - EN. A - - - MEN.

Pa - tris, in glo - ri - a De - i Pa - tris. A - - - men.
 HEAV - EN, OM - NI - POTENT GOD IN HEAV - EN. A - - - MEN.

Pa - tris, in glo - ri - a De - i Pa - tris. A - - - men.
 HEAV - EN, OM - NI - POTENT GOD IN HEAV - EN. A - - - MEN.

allarg. molto.....

