

1. Gloria *Allegro*

# Gloria

Antonio Vivaldi

16

Soprano

16

Alto

16

Tenore

8

16

Basso

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

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

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

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

23

*p*

*f*

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

*p*

*f*

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

*p*

*f*

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

*p*

*f*

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

32

*f*

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

*f*

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

*f*

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

*f*

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

42

- - sis De- o, glo-ri- a in ex- cel- sis,  
 - - sis De- o, glo-ri- a in ex- cel- sis,  
 8 - - sis De- o, glo-ri- a in ex- cel- sis,  
 - - sis De- o, glo-ri- a in ex- cel- sis,

52

glo-ri- a in ex- cel- sis De- o, glo-ri- a in ex- cel- sis De- o, 2  
 glo-ri- a in ex- cel- sis De- o, glo-ri- a in ex- cel- sis De- o, 2  
 8 glo-ri- a in ex- cel- sis De- o, glo-ri- a in ex- cel- sis De- o, 2  
 glo-ri- a in ex- cel- sis De- o, glo-ri- a in ex- cel- sis De- o,

62

in ex- cel- - sis, glo-ri- a in ex- cel- sis De- o. 3  
 in ex- cel- - sis, glo-ri- a in ex- cel- sis De- o. 3  
 8 in ex- cel- - sis, glo-ri- a in ex- cel- sis De- o. 3  
 in ex- cel- sis, glo-ri- a in ex- cel- sis De- o.

## 2. Et in terra pax

8

Et in ter- ra

Et in ter- ra

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

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

16

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

pax ho- mi- ni- bus, bo- nae, bo- nae vo-

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

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

22

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

lun- ta- tis, et in

et in ter- ra pax ho- mi- ni- bus, bo- nae, bo- nae vo-

28

pax ho- mi- ni- bus bo- nae vo- lun- ta- tis,

ter- ra pax ho- mi- ni- bus bo- nae, bo- nae vo- lun- ta- tis, et in ter- ra

bo- nae vo- lun- ta- tis, et in ter- ra

lun- ta- tis, bo- nae vo- lun- ta- tis, bo- nae vo- lun- ta- tis, et in ter- ra

35

bo- nae vo- lun- ta- tis, et in

pax ho- mi- ni- bus bo- nae vo- lun- ta- tis et in ter-

pax ho- mi- ni- bus bo- nae vo- lun- ta- tis,

pax ho- mi- ni- bus bo- nae vo- lun- ta- tis, et in

pax ho- mi- ni- bus bo- nae vo- lun- ta- tis,

42

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

ra pax ho- mi- ni- bus, et in

bo- nae, bo- nae vo-

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

48

et in ter-ra pax ho-mi-ni-bus, pax ho-mi-ni-bus  
 ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis, et in  
 lun-ta-tis, bo-nae vo-lun-  
 nae vo-lun-tis, bo-nae

53

bo-nae vo-lun-ta-tis, et in ter-ra pax ho-mi-ni-bus  
 ter-ra pax, et in ter-ra pax ho-mi-ni-bus  
 ta-tis,  
 vo-lun-ta-tis, et in ter-ra pax,

60

bo-nae vo-lun-ta-tis,  
 bo-nae vo-lun-ta-tis,  
 bo-nae vo-lun-ta-tis, et in  
 bo-nae vo-lun-ta-tis,

70

et in terra pax ho-mi-ni-bus

et in terra pax ho-mi-ni-bus

ter- - ra pax ho-mi-ni-bus, et in terra pax ho-

et in terra pax ho-mi-ni-bus, et in terra pax

77

bo-nae vo-lun-ta-

bo-nae vo-lun-ta-

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

ho-mi-ni-bus bo-nae vo-lun-ta-

85

tis.

tis.

tis.

tis.

### 3. Laudamus te

Soprano 1

Soprano 2

16 Lau- da- mus te, be- ne- di- ci- mus te,

Lau- da- mus te, be- ne-

24 ad- o- ra- mus te, glo- ri- fi- ca-

di- ci- mus te, ad- o- ra- mus te, glo- ri- fi-

31 - - - - - mus te, 5 lau-

ca- - - - - mus te, 5 lau-

43 da- mus te, be- ne- di- ci- mus te, ad- o- ra- mus te, glo- ri- fi- ca-

da- mus te, be- ne- di- ci- mus te, ad- o- ra- mus te, glo-

51 ri- fi- ca-

58 - - - - - mus, glo- ri- fi- ca- mus te, 3 ad- o- ra- mus te, ad- o-

mus te, glo- ri- fi- ca- mus te, 3

69

ra- mus te, glo- ri- fi- ca- - - - - mus te, lau-

81

da- mus te, be- ne- di- ci- mus te, ad- o- ra- mus te, glo- ri- fi- ca- mus

da- mus te, be- ne- di- ci- mus te, ad- o- ra- mus te, glo- ri- fi- ca- mus

88

te, ad- o- ra- mus te, ad- o- ra- mus te, glo- ri- fi- ca-

te, ad- o- ra- mus te, ad- o- ra- mus te, glo- ri- fi-

96

- - - - - mus te,

ca- - - - - mus te, glo-

103

glo- ri- fi- ca- - - - - mus te. 17

ri- fi- ca- - - - - mus te. 17



#### 4. Gratias agimus tibi

The image shows a musical score for a four-part setting of the Gloria. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in the key of D major (one sharp) and common time (C). The lyrics are: "Gra-ti-as a-gi-mus ti-bi, gra-ti-as a-gi-mus ti-bi". The score is divided into six measures. The first three measures end with a fermata over the word "bi," and the last three measures end with a fermata over the word "bi". The bass staff has an octave sign (8) under the first measure.

8

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

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

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

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

# 5. Propter magnam gloriam tuam

prop- ter ma- gnam glo- ri- am,

prop- ter ma- gnam glo-

8

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, starting with the lyrics 'prop- ter ma- gnam glo- ri- am,'. The second staff continues the vocal line with 'prop- ter ma- gnam glo-'. The third staff is a treble clef staff with a '8' below it, likely for a keyboard accompaniment. The fourth staff is a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/2.

3

- ri- am, prop- ter ma- gnam glo- ri- am

8 prop- ter ma- gnam glo- - ri- am,

prop- ter ma- gnam glo-

Detailed description: This system contains the next four staves. The first staff has a '3' above it, indicating a triplet. The vocal line continues with '- ri- am, prop- ter ma- gnam glo- ri- am'. The second staff continues with '8 prop- ter ma- gnam glo- - ri- am,'. The third staff continues with 'prop- ter ma- gnam glo-'. The fourth staff is a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/2.

5

prop- ter ma- gnam glo- - ri- am,

tu- am, prop- ter mag- nam glo- ri- am,

8 prop- ter ma- gnam glo- ri- am, prop- ter ma- gnam glo-

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

Detailed description: This system contains the final four staves. The first staff has a '5' above it, indicating a quintuplet. The vocal line continues with 'prop- ter ma- gnam glo- - ri- am,'. The second staff continues with 'tu- am, prop- ter mag- nam glo- ri- am,'. The third staff continues with '8 prop- ter ma- gnam glo- ri- am, prop- ter ma- gnam glo-'. The fourth staff continues with '- ri- am, pro- pter ma- gnam glo-'. The key signature is one sharp (F#) and the time signature is 4/2.

7

prop- ter ma- gnam glo-

prop- ter mag- nam glo- - ri- am,

8 - ri- am, prop- ter ma- gnam glo- ri- am,

- ri- am, prop- ter ma- gnam glo-

9

- ri- am, prop- ter ma- gnam glo- ri- am tu- am,

prop- ter mag- nam glo- ri- am tu- am,

8 glo- ri- am tu- am, prop- ter ma- gnam glo- ri- am tu- am,

- ri- am, prop- ter ma- gnam glo- ri- am tu- am,

12

prop- ter ma- gnam glo- -

prop- ter mag- nam glo- - - -

8 prop- ter ma- gnam glo- - - -

prop- ter ma- gnam glo- - - -

15

ri- am tu- - am.

ri- am tu- am.

8 ri- am tu- am.

ri- am tu- am.

# 6. Domine Deus

Oboe

Soprano

B.c.



4



8

Do- mi- ne De- us, rex coe- le-



11

stis, De- us pa- ter, De- us p a- - -



14

- - ter om- ni- po- tens, Do-



17

mi- ne De- us, rex coe- le- stis, De- us pa- ter,

19

De- us pa- - De- - - ter, pa-

22

ter om- ni- po- tens, Do- mi- ne

25

De- us, Do- mi- ne De- us, rex coe- le- stis,

27

De- us pa- ter, De- us pa- ter, pa-

30

ter, pa- ter om- ni- po- tens, pa-

33

ter, pa-

36

ter om- ni- po- tens.

40

7. Domine fili unigenite *Allegro*

8

8

8

8

Do- mi- ne fi- li u- ni- ge- ni- te, Je- - -

Do- mi- ne fi- li u- ni- ge- ni- te, Je- -

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with a treble clef and a 3/4 time signature. The second staff is a piano accompaniment with a treble clef. The third staff is a vocal line with a treble clef. The fourth staff is a piano accompaniment with a bass clef. The number '8' is written above the first measure of each staff. The lyrics 'Do- mi- ne fi- li u- ni- ge- ni- te, Je- - -' are written below the third staff, and 'Do- mi- ne fi- li u- ni- ge- ni- te, Je- -' are written below the fourth staff.

Do- mi- ne fi- li u- ni- ge- ni- te Je-

- - su Chri- ste,

8

Do- mi- ne fi- li u- ni- ge- ni- te

- - su Chri- ste,

Detailed description: This system contains the next four staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef. The third staff is a vocal line with a treble clef. The fourth staff is a piano accompaniment with a bass clef. The number '8' is written above the first measure of the third staff. The lyrics 'Do- mi- ne fi- li u- ni- ge- ni- te Je-' are written below the top staff, '- - su Chri- ste,' below the second staff, 'Do- mi- ne fi- li u- ni- ge- ni- te' below the third staff, and '- - su Chri- ste,' below the fourth staff.

22

- - - - su Chri- ste, Do- mi- ne

Do- mi- ne fi-

8

Je- - - - su Chri- ste,

Do- mi- ne fi- li u- ni-

Detailed description: This system contains the final four staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef. The third staff is a vocal line with a treble clef. The fourth staff is a piano accompaniment with a bass clef. The number '22' is written in a box above the first measure of the top staff. The number '8' is written above the first measure of the third staff. The lyrics '- - - - su Chri- ste, Do- mi- ne' are written below the top staff, 'Do- mi- ne fi-' below the second staff, 'Je- - - - su Chri- ste,' below the third staff, and 'Do- mi- ne fi- li u- ni-' below the fourth staff.



28

fi- li u- ni- ge- ni- te, u- ni- ge- ni- te, Je-  
 li u- ni- ge- ni- te, u- ni- ge- ni- te, Je-  
 8 Do- mi- ne fi- li, Do- mi- ne fi- li u- ni- ge- ni- te, Je-  
 ge- ni- te, Je- su, u- ni- ge- ni- te, Je- su, Je- - -

35

- su Chri- ste, Do- mi- ne fi- li u- ni- ge- ni- te,  
 - su Chri- ste, Do- mi- ne  
 8 - su Chri- ste, Do- mi- ne fi- li u- ni- ge- ni- te,  
 - su Chri- ste, Do- mi- ne fi- li u- ni- ge- ni- te,

44

Do- mi- ne fi- li u- ni- ge- ni- te.  
 fi- li u- ni- ge- ni- te, Do- mi- ne fi- li  
 8 Do- mi- ne fi- li u- ni- ge- ni- te,  
 Do- mi- ne fi- li u- ni- ge- ni- te, Do- mi- ne fi- li u- ni- ge- ni- te,

50

Je- su Je- su Chri- ste,  
 u- ni- ge- ni- te, Je- su Chri- ste,  
 Je- su Chri- ste, Do- mi- ne fi- li u- ni- ge- ni- te, Je-  
 Je- - - su Chri- ste, Do- mi- ne fi- li u- ni- ge- ni- te,

57

- - - su Chri- ste, Do- mi- ne fi- li  
 Je- - - su Chri- ste, Do- mi- ne fi- li u- ni-

64

u- ni- ge- ni- te, Je- - - su Chri- ste,  
 Do- mi- ne Do- mi- ne  
 ge- ni- te Je- - - su Chri- ste,

71

fi- li, Do- mi- ne fi- li u- ni- ge- ni- te, Je- su  
 fi- li, Do- mi- ne fi- li, u- ni- ge- ni- te, Je- su  
 Do- mi- ne fi- li, Do- mi- ne fi- li u- ni- ge- ni- te, Je- su  
 Do- mi- ne fi- li, Do- mi- ne fi- li u- ni- ge- ni- te, Je- su

77

Chri- ste, Je- - su Chri- ste,  
 Chri- ste, Je- - su Chri- ste,  
 Chri- ste, Do- mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste,  
 Chri- ste, Do- mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste,

85

Je- su Chri- ste.  
 Je- - su Chri- ste.  
 Do- mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste.  
 Do mi- ne fi- li u- ni- ge- ni- te, Je- su Chri- ste.

# 8. Domine Deus *Adagio*

Organo

B. c.

Musical notation for the Organ and Bassoon (B. c.) parts. The Organ part is in the treble clef and the Bassoon part is in the bass clef. Both are in common time (C). The Organ part features a complex, flowing melodic line with many sixteenth and thirty-second notes. The Bassoon part provides a harmonic accompaniment with a more rhythmic, dotted-note pattern.

Musical notation for the Organ and Bassoon (B. c.) parts. The Organ part continues with its intricate melodic texture, while the Bassoon part maintains its accompaniment role.

Alto solo

Do- mi- ne De- us, a- gnus De- i, fi- li- us pa-

Musical notation for the Alto solo and Organ/Bassoon accompaniment. The Alto solo part is in the treble clef and contains the vocal line with the lyrics "Do- mi- ne De- us, a- gnus De- i, fi- li- us pa-". The Organ and Bassoon parts provide accompaniment.

Musical notation for the Organ and Bassoon (B. c.) parts. The Organ part continues with its intricate melodic texture, while the Bassoon part maintains its accompaniment role.

tris, Do- mi- ne De- us, Do- mi- ne De- us, a- gnus

Musical notation for the Alto solo and Organ/Bassoon accompaniment. The Alto solo part is in the treble clef and contains the vocal line with the lyrics "tris, Do- mi- ne De- us, Do- mi- ne De- us, a- gnus". The Organ and Bassoon parts provide accompaniment.

Musical notation for the Organ and Bassoon (B. c.) parts. The Organ part continues with its intricate melodic texture, while the Bassoon part maintains its accompaniment role.

12

Soprano Tutti Solo

De- i, fi- li- us pa- tris, qui tol- lis pec- ca- ta, Do- mi- ne

Tenore

Basso

15

Tutti Solo

De- us, rex coe- le- stis, qui tol- lis pec- ca- ta, Do- mi- ne fi- li u- ni-

18

Tutti Solo

ge- ni- te, qui tol- lis pec- ca- ta, Do- mi- ne De- us, Do- mi- ne

21 **Tutti**

De- us, a- gnus De- i, fi- li- us pa- tris, qui tol- lis pec- ca- ta mun- di,

25 **Solo** **Tutti** **Solo** **Tutti**

mi- se- re- re, a- gnus De- i, mi- se- re- re, fi- li- us pa- tris,

29 **Solo** **Tutti**

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

33 Solo Tutti

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

36

bis!

38

39 Organpart by Helmut Kickton

# 9. Qui tollis peccata mundi

Qui tol- lis pec- ca- ta mun- di, pec- ca- ta mun- di,  
 Qui tol- lis pec- ca- ta mun- di, pec- ca- ta  
 8 Qui tol- lis pec- ca- ta mun- di, pec- ca- ta  
 Qui tol- lis pec- ca- ta mun- di, pec- ca- ta

7 sus- ci- pe, sus- ci- pe, sus- ci- pe de- pre- ca- ti- o- nem, de- pre- ca- ti-  
 mun- di, sus- ci- pe, sus- ci- pe de- pre- ca- ti- o- nem, de- pre- ca- ti-  
 8 mun- di, sus- ci- pe, sus- ci- pe de- pre- ca- ti- o- nem, de- pre- ca- ti-  
 mun- di, sus- ci- pe, sus- ci- pe de- pre- ca- ti- o- nem, de- pre- ca- ti-

13 o- nem no- stram, de- pre- ca- ti- o- nem no- stram!  
 o- nem no- stram, de- pre- ca- ti- o- nem no- stram!  
 8 o- nem no- stram, de- pre- ca- ti- o- nem no- stram!  
 o- nem no- stram, de- pre- ca- ti- o- nem no- stram!



# 10. Qui sedes ad dexteram patris

Alto

12

22

Qui se- des ad dex-

33

- - te- ram pa- tris, mi- se- re-

41

50

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

58

bis, qui se- des ad

67

dex- te- ram pa- tris, mi- se- re- - -

76

- - re no- bis,

85 *tr*  
mi- se- re- - - - re no-

92  
bis, qui se- des ad dex-

103  
- - te- ram pa- tris, mi- se- re-

112  
- re- re, mi- se- re- re,

118  
mi- se re- re no- bis, mi- se-

125  
re- re, mi- se- re- re, mi- se- re- re- no- bis.

134

144

# 11. Quoniam tu solus sanctus

5

Quo- ni- am tu so- lus sanc- tus, quo- ni- am tu

5

Detailed description: This system contains the first two measures of the piece. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The number '5' is written above the first measure of both staves. The lyrics 'Quo- ni- am tu so- lus sanc- tus, quo- ni- am tu' are centered under the notes.

9

so- lus sanc- tus, tu so- lus Do- mi- nus, tu so- lus al- tis- si- mus,

Detailed description: This system contains measures 3 through 8. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The number '9' is written above the first measure of the treble staff. The lyrics 'so- lus sanc- tus, tu so- lus Do- mi- nus, tu so- lus al- tis- si- mus,' are centered under the notes.

17

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

2

2

Detailed description: This system contains measures 9 through 14. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The number '17' is written above the first measure of the treble staff. The lyrics 'Je- su Chri- ste, Je- su Chri- ste.' are centered under the notes. The number '2' appears at the end of both staves, indicating a double bar line.

## 12. Cum sancto spiritu

cum sanc- to spi- ri- tu, in glo- ri- a De- i  
 Cum sanc- to spi- ri- tu, in glo- ri- a

8

pa- tris, in glo- ri- a De- i pa- tris A- men, A-  
 De- i pa- tris, De- i pa- tris, A- men,  
 Cum sanc- to

8

- - - men, A- men, A-  
 spi- ri- tu, in glo- ri- a De- i pa- tris,  
 Cum sanc- to spi- ri- tu, in glo- ri- a De- i pa- tris, in glo- ri- a De- i

8

10

men, cum sanc- to spi- ri- tu,  
 De- i pa- tris, A- men, A- men,  
 pa- tris, A- men, A- men, A- cum sanc- to

13

in glo- ri- a De- i pa- tris, De- i pa- tris, A-  
 A- men, A- men, A-  
 spi- ri- tu, in glo- ri- a De- i pa- tris, in glo- ri- a De- i pa- tris, A-

16

men, A- men, A-  
 men, cum sanc- to spi- ri- tu, in  
 men, A- men,

26

men, A- - men,  
 glo- ri- a De- i pa- tris, in glo- ri- a De- i pa- tris, A- men,  
 8 glo- ri- a De- i pa- tris, De- i pa- tris, A- men, A-  
 cum

29

cum sanc- to spi- ri- tu, in glo- ri- a De- i pa- tris,  
 A- men, A- -  
 8 - men, A- -  
 sanc- to spi- ri- tu, in glo- ri- a De- i pa- tris,

32

A- men, A- - men,  
 3  
 3  
 3  
 3  
 8 - men, A- men,  
 A- men, cum sanc- to

38

cum sanc- to spi- ri- tu in  
glo- ri- a De- i pa- tris, A-  
A- men,  
spi- ri- tu in glo- ri- a De- i pa- tris, A- men, cum sanc- to

40

glo- ri- a De- i pa- tris, A- men, A- -  
- men, A- - men, A- -  
A- men, A- men, A- men, A-  
spi- ri- tu, in glo- ri- a De- i pa- tris, A- -

43

men, A- men, A- men, A- men, cum sanc- to  
men, A- men, A- men, men, 4  
men, A- men, A- men, A- men, 4  
men, A- - men, A- - men, A- 4







