

# ANCIENT GROOVE MUSIC

## ANTONIO LOTTI

(1667 - 1740)

### Gloria in C No.1

Edited by

BEN BYRAM-WIGFIELD

For SSAAATTTBBB choir and SSAATB soli  
2 violin, viola, 2 oboe, bassoon, trumpet,  
bass and keyboard continuo

**FULL SCORE**



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## EDITORIAL NOTES

**Source:** British Library Add. 14177, an early 19th-century manuscript in the hand of Giuseppe Sigismondo (1739 - 1826). This source is the sole complete surviving copy. Sigismondo was a Neapolitan historian and amateur musician, and it is possible that he have come across Lotti's works through his friendship with Niccolò Porpora (1686 - 1768).

The manuscript is entitled Gloria '*a cinque*', like many other mass movements by Lotti which in fact require more than five vocal parts.

### 1. Gloria

Original name of bass woodwind part is given as '*bombardo*', but described as '*fagotto*' in some subsequent sections. The editorial instrumental part will assume the same instrument throughout.

17, Alto: 2nd note is B in source: changed to G.

### 2. Et in terra pax

The lack of a keyboard continuo is not explicitly stated, though the style of instrumental accompaniment might suggest it. In other works, sources material frequently indicates marks sections as '*violoncello senza organo*' or similar, as is also found in the *Qui tollis* section of this work.

1, basso: Second note of basso is C in source. Changed to B to match all subsequent repetitions of the phrase.

### 3. Laudamus te

The preceeding page has the words '*segue Laudamus a 8*'. All the other '*segue*' instructions are numerically accurate (the one for *Quoniam* is corrected from 8 to 5). The chorus is SSATB, with the two soli trio ensembles (totalling 11).

### 4. Gratias

Original orchestration is '*violino solo*' followed by two unnamed staves in the G clef. For this edition, the parts have been assigned as Violin 10, Violin 20, Viola.

12, strings: dotted semibreve cut to semibreve.

60, continuo: last note is E in source, changed to D.

63-64, violin 1: The last note of 63 (an E) has been sharpened to match the harmonic progression. The following first note of 64 is explicitly an F $\sharp$  (shown by use of a flat) in the source; it has been changed to F $\sharp$ .

### 5. Domine Deus, Rex coelestis

The vocal parts are not explicitly marked *soli*, though they fit the SSA-ATB pair of trios used as *soli* throughout other sections and in Lotti's other Gloria settings.

### 6. Domine Fili

The source is marked '*secondo coro*', though for most purposes, the same soloists as in the two trio groups will be used. There is no evidence of two choirs anywhere else in the source. (*See Laudamus te*).

### 7. Domine Deus, Agnus Dei

The trumpet stave in the source is in the key of F, however, to avoid any confusion about transposing instruments, no key signature is used for the trumpet part in this edition. There are no B $\flat$  notes in the part.

30: Continuo line has A $\flat$ ; Vocal bass part does not.

### 8. Qui tollis

This is the only section without a tempo instruction.

2nd Soprano has opening section in alto clef, bars 10-22. Also bars 36-47, where the passage is marked '*soli*'.

There are two parts marked '*fagotto*' on the first page of the section: one below the oboes and one below the viola line. It is assumed that the second is mistakenly named and is a violoncello/basso part.

56, Trumpet: the last note is an octave lower, but that cannot be played on baroque instruments.

57, Viola: the violas double the bassi parts in this bar, but that would be beyond the range of a modern instrument. This bar has been transposed up an octave.

### 9. Qui sedes

The oboe is not explicitly marked in the source, though the previous page has '*segue Alto con oboè a solo*'. The '*Amoroso*' instruction is likely to be inauthentic.

16, alto: the source has a B $\flat$  here; changed to B $\natural$ .

### 10. Quoniam

114: The source has *tutti* here, with *soli* indicated at 118. This has been changed to *soli* from 114.

The last few bars of the Quoniam are an Adagio to the words '*cum Sancto Spiritu*'. This structure appears frequently in Lotti's Gloria settings. An '*attacca*' between the two movements should be inferred.

### 11. Cum Sancto Spiritu

The woodwind are not explicitly scored, but it has been assumed that the oboes should double the violins and the bassoon double the basso line.

Instrumental parts and vocal scores are also available.

Ben Byram-Wigfield  
London, 2013

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**ANTONIO LOTTI**

**Gloria in C No.1**

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# ANCIENT GROOVE MUSIC

## Gloria in C (No. 1)

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ANTONIO LOTTI  
(1667 - 1740)

### 1. Gloria in excelsis

**Allegro**

The musical score is arranged in two systems. The first system includes Tromba in C, Oboe 1, Oboe 2, Bombardo, Violin I, Violin II, Viola, Basso, Soprano 1, Soprano 2, Alto, Tenor, and Bass. The second system includes Continuo. The score is in common time (C) and features a variety of musical notations including rests, eighth notes, sixteenth notes, and accidentals. The tempo is marked 'Allegro'.

**Allegro**

6 6 6 6 6 6 6 6

5

[Tasto]

11

11

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

Glo - ri - a,

16

The musical score for measures 16-25 of the Gloria in C. It features a piano accompaniment and vocal parts. The piano part includes a treble and bass staff. The vocal parts include a soprano, alto, and tenor/bass staff. The lyrics are: glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis, in ex - cel - sis. De - o, in ex - cel - sis De - o, glo - ri - a in ex - cel - sis. The score includes dynamic markings such as *f* (forte) and *8va* (octave up).

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

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

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

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

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



## Gloria in excelsis

20

[illegible]

25

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

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

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

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

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

29

*p*

*p*

*p*

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

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

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

De - o,

De - o,

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Gloria in excelsis Deo'. The score is written for piano and vocal parts. The piano part is in G major and 4/4 time, featuring a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts are arranged in four staves, with the first three staves representing the vocal ensemble and the fourth staff representing the basso continuo. The lyrics are in Latin: 'in excelsis, in excelsis, glo-'. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents. The tempo is marked 'Allegretto'. The score is divided into measures by vertical bar lines, and the vocal parts have lyrics written below them. The piano part has a key signature of one sharp (F#) and a time signature of 4/4. The vocal parts are in G major and 4/4 time. The score is a full page of music, showing the beginning of the 'Gloria in excelsis Deo' section.

40

40

*p*

*f*

*f*

*f*

**Tutti**

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

**Tutti**

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

**Tutti**

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

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

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

44

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

49

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

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

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

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

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

54

in ex - cel - sis De - o, Et in

in ex - cel - sis De - o, Et in

in ex - cel - sis De - o,

in ex - cel - sis De - o,

in ex - cel - sis De - o,

[Tasto]



60

ter - - - ra pax, pax, pax, pax.

ter - - - ra pax, pax, pax, pax.

pax, pax, pax.

pax, pax, pax.

pax, pax, pax.

## 2. Et in terra pax

**Largo**

**Violin I**

*p*

**Viola**

*p*

**Basso**

*p*

**Alto 1**

**Alto 2**

**Alto 3**

**Tenor 1**

**Tenor 2**

**Tenor 3**

**Bass 1**

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

**Bass 2**

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

**Bass 3**

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

The musical score is for the second movement, 'Et in terra pax', in C major. It is marked 'Largo'. The first three staves (Violin I, Viola, Basso) play a piano introduction with a melody of eighth and sixteenth notes. The vocal parts (Alto 1-3, Tenor 1-3, Bass 1-3) enter in the fourth measure. Bass 1 has the lyrics 'Et in ter - ra, in ter - ra pax,'. Bass 2 has 'Et in ter - ra, in ter - ra pax, in'. Bass 3 has 'Et in ter - ra, in ter - ra pax, in ter - ra'. The score is for five measures.

6

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

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

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

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

in ter - ra pax, in ter - ra pax, in ter - ra pax,

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

in ter - ra pax, in ter - ra pax, pax ho -

ter - ra pax, in ter - ra pax, pax ho -

pax, in ter - ra pax, et in ter - ra, in ter - ra pax,



13



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

in ter - ra pax, in ter - ra pax,

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

- ta - - - - - - - - - - - - tis, pax ho -

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

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

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

in ter - ra pax, in ter - ra pax,

- ta - - - - - - - - - - - - tis, pax ho -

16

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

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

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

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

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

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

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

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

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

[illegible]





27

The musical score is written for a vocal ensemble and piano accompaniment. It begins at measure 27. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with a melodic line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The lyrics are in Latin and are distributed across the vocal parts.

Lyrics:

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

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

in ter - ra pax, in ter - ra pax, bo - nae vo - lun - ta - - - -

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

in ter - ra pax, in ter - ra pax, bo - nae vo - lun - ta - - - -

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

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

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

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

31

- tis.

- tis.

- tis.

- tis.

- tis.

- tis.

- tis.

- tis.

- tis.

# 3. Laudamus te

Allegro

Tromba in C  
 Oboe 1  
 Oboe 2  
 Bombardo  
 Violin I  
 Violin II  
 Viola  
 Basso  
 Soprano 1  
 Soprano 2  
 Alto  
 Tenor  
 Bass  
 Continuo

The musical score is written for a large ensemble. The top section includes Tromba in C, Oboe 1, Oboe 2, and Bombardo. The middle section includes Violin I, Violin II, Viola, and Basso. The bottom section includes Soprano 1, Soprano 2, Alto, Tenor, Bass, and Continuo. The Continuo part is marked with a forte (f) dynamic. The score is in 12/8 time and includes various musical notations such as rests, notes, and accidentals.

4

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7

Lau-  
Lau-  
Lau-  
Lau-  
Lau-

The image displays a musical score for a piece titled "Laudamus te, Laudamus te, Laudamus te". The score is written for a vocal ensemble and piano accompaniment. It consists of five systems of staves. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Right and Left Hand). The second system continues the vocal parts and piano accompaniment. The third system introduces the lyrics: "da - mus te, lau - da - mus, lau - da - mus te, lau - da - mus, lau - da - mus te, lau - da - mus, lau - da - mus". The fourth system continues the vocal parts and piano accompaniment. The fifth system concludes the piece with a final chord. The piano accompaniment features a steady rhythm with a mix of eighth and sixteenth notes, and the vocal parts sing in a homophonic style.

15

The musical score is written for a choir and piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked '15'. The score is divided into four systems. The first system consists of a single staff with a treble clef. The second system consists of two staves, a treble and a bass clef. The third system consists of two staves, a treble and a bass clef. The fourth system consists of two staves, a treble and a bass clef. The lyrics are: 'da - mus te, lau - da - mus, lau - da - mus te, lau - da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus'. The word 'Soli' is written above the lyrics in the third system. The piano accompaniment features a bass line with a treble clef and a key signature of one sharp. The piano part includes a 'p' (piano) marking in the third system. The score ends with a double bar line.

15

*p*

*p*

**Soli**

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

**Soli**

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

**Soli**

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

- da - mus te, lau - da - mus,

- da - mus te, lau - da - mus,

*p*

19

te,

te,

te,

**Tutti**

**Tutti** ad - - - o - - -

ad - - - o - - - ra - - -

**f**



[illegible]

25

o - - - - - ra - - - - - mus te,

o - - - - - ra - - - - - mus te,

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

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

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

*(p)*

29

29

Tutti

lau-

Tutti

lau-

Tutti

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

Tutti

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

Tutti

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

**f**



37

37

**Soli**

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

**Soli**

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

**Soli**

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

- da - mus,

**Tutti**

- da - mus, ad - - - - - o - - - - -

41

o - - - ra - - - mus te,

o - - - ra - - - mus te,

ra - - - mus te,

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

ra - - - mus te,

45

This musical score is for the hymn 'Laudamus te'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is divided into two systems. The first system contains measures 45 through 48. The second system contains measures 49 through 52. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, often using triplets. The vocal parts enter in measure 45 with a half rest, then sing the lyrics 'glo - ri - fi - ca - - - - - mus te, glo - ri - fi - ca - mus' starting in measure 49. The lyrics are distributed across the four parts: Soprano and Alto sing the first line, Tenor and Bass sing the second line, and all parts sing the final line together.

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

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

glo - ri - fi - ca - - - - - mus

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

glo - ri - fi - ca - - - - - mus

48

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

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

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

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

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



51

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of five staves, each with a treble clef. The piano accompaniment consists of four staves, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves.

Lyrics:

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

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

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

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

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

55

55

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58

58

59

60

61

62

63

64

65

66

67

68

69

70

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72

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78

79

80

81

82

83

84

85

86

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88

89

90

91

92

93

61

61

62

63

64

65

66

67

68

69

70

71

72

# 4. Gratias agimus tibi

**Larghetto**

Solo

Violini

gli altri

Viola

Soprano

**Larghetto**

Continuo

7

Gra - - -

13

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

The musical score is written for a chamber ensemble. It begins with a 'Larghetto' tempo marking. The first system includes staves for Solo, Violini (divided into 'gli altri'), Viola, Soprano, and Continuo. The Soprano part is mostly rests, with a final note at the end of the system. The Continuo part is also mostly rests. The second system, starting at measure 7, shows more activity in the Solo and Violini parts, with the Soprano part entering with the word 'Gra'. The third system, starting at measure 13, shows the Soprano part singing 'ti - as, gra - ti - as a - gi - mus' over a complex instrumental accompaniment. The score is written in 3/4 time and features various musical notations including notes, rests, and accidentals.

19

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

25

pro - pter ma - gnam glo - - -

31

- - - - -

36

ri - am tu - am,

42

pro - pter ma

46

51

ri - am tu - am,

56

glo

60



64

- - - - - ri - am tu - am, glo - ri - am, glo - ri - am - - - - - tu - - -

70

- am.

75

# 5. Domine Deus, Rex caelestis

*Allegretto*

Oboe 1  
 Oboe 2  
 Bombardo  
 Violin I  
 Violin II  
 Viola  
 Basso  
 Soprano 1  
 Soprano 2  
 Alto 1  
 Alto 2  
 Tenor  
 Bass  
 Continuo

The musical score is written for a full orchestra and choir. The tempo is marked *Allegretto*. The key signature is C major (one sharp, F#). The time signature is 4/4. The score consists of 5 measures. The woodwinds (Oboe 1, Oboe 2, Bombardo) and strings (Violin I, Violin II, Viola, Basso) play a rhythmic pattern of eighth and sixteenth notes. The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, Bass) and Continuo are mostly silent, with some initial notes in the first measure.

6

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17

- us, Rex cae - le - stis, De - us Pa - ter, De - us Pa - ter om - ni - po - tens,

- us, Rex cae - le - stis, De - us Pa - ter, De - us Pa - ter om - ni - po - tens,

- us, Rex cae - le - stis, De - us Pa - ter, De - us Pa - ter om - ni - po - tens,

23

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

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

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

28

Do - mi - ne De -

Do - mi - ne De -

Do - mi - ne De -

33

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

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

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

Do - mi - ne De - us, Rex cae - le - stis,

Do - mi - ne De - us, Rex cae - le - stis,

Do - mi - ne De - us, Rex cae - le - stis,



39

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

43

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

48

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

De - us Pa - - - - - ter \_\_\_\_ om - ni - po - tens,

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

De - us Pa - - - - -

De - us Pa - - - - -

De - us Pa - - - - -

53

ter om - ni - po -

ter om - ni - po -

ter om - ni - po -

58

De - us Pa - - - - -

De - us Pa - - - - -

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

- tens, De - us Pa - - - - -

- tens, De - us Pa - ter, De - us Pa - ter, De - us

- tens, De - us Pa - ter, De - us Pa - - - - -

62

ter om - ni - po - tens.

ter om - ni - po - tens.

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

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

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

ter om - ni - po - tens.

[illegible]

72

This musical score page contains measures 72 through 77 of a piece titled 'Gloria in C'. The score is written for a piano and features a variety of staves. Measures 72 and 73 are played by the right hand of the piano, with the left hand providing a rhythmic accompaniment. Measures 74 and 75 are played by the left hand of the piano, with the right hand providing a rhythmic accompaniment. Measures 76 and 77 are played by the right hand of the piano, with the left hand providing a rhythmic accompaniment. The score includes a variety of musical notation, including eighth notes, sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 4/4.



# 6. Domine Fili

**Spiritoso**

Tromba in C

Oboe 1

Violini

Soprano 1

Soprano 2

Alto 1

Alto 2

**Spiritoso**

Continuo

11

23

Do -

35

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

47

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

58

Je - - - - -  
Je - - - - -  
Fi - li u - ni - ge - ni - te, Je - su - Chri - ste,  
Fi - li u - ni - ge - ni - te, Je - su - Chri - ste,

69

- - - - - su Chri - ste, Do - - - -  
 - - - - - su Chri - ste,  
 Je - - - - - su Chri - ste,  
 Je - - - - - su Chri - ste,

80

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

91

Fi - li u - ni - ge - ni - te, Fi - li u - ni - ge - ni - te,  
Fi - li, Fi - li u - ni - ge - ni - te,  
Fi - li u - ni - ge - ni - te, Do - - - - - mi - ne Fi - li,  
Do - - - - - mi - ne Fi - li,

101

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



134

Musical score for measures 134-145. The score is written for a choir and piano. The choir parts (Soprano, Alto, Tenor, Bass) enter in measure 134 with a melodic line. The piano accompaniment (Right and Left Hand) provides harmonic support. The lyrics are: su, Je - su Chri - ste, Je - su, Je - su Chri - ste, su, Je - su Chri - ste.

146

Musical score for measures 146-157. The score continues the musical piece. The choir and piano parts continue with their respective parts. The lyrics are: su, Je - su Chri - ste.

# 7. Domine Deus Agnus Dei

**Da cappella**

Tromba in C

Violin I

Violin II

Viola

Basso

Soprano

Alto

Tenor

Basso

Continuo

*[con oboi se piace]*

*[con fagotto se piace]*

Do - - - - -

Do - - - - - mi - ne, Do -

Do - - - - - mi - ne, Do -

**Da cappella**



7

[con oboi se piace]

Do - - - - - mi -

- - - - - mi -

- - - - - mi -

- - - - - mi -

11

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

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

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

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

16

- - i, Fi - li - us Pa - - - - -

- - tris, Fi - li - us Pa - - - - -

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

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

22

- - - - - tris, Do - - - - -  
 - - - - - tris, Fi - li - us Pa - - - - -  
 - - - - - tris, Fi - li - us Pa - - - - -  
 - - - - - tris, Fi - li - us Pa - tris, \_\_\_\_  
 - - - - - tris, Fi - li - us Pa - tris, \_\_\_\_

29

The musical score is written for a vocal soloist and piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The vocal part is written on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains six measures of piano accompaniment. The second system contains six measures of vocal melody with lyrics underneath. The lyrics are: "mi - ne, Do - mi - ne\_ tris, Do - mi - ne\_ De - us, A - gnus De - - i, Fi - li - us Pa - - - tris, Do - mi - ne\_ De - us, A - gnus De - - - \_ Do - mi - ne\_ De - us, A - gnus De - - - i, Do - mi - ne\_ De - us, A - gnus".

mi - ne, Do - mi - ne\_

- tris, Do - mi - ne\_ De - us, A - gnus De - - i, Fi - li - us Pa - - -

- - - tris, Do - mi - ne\_ De - us, A - gnus De - - -

\_ Do - mi - ne\_ De - us, A - gnus De - - - i, Do - mi - ne\_ De - us, A - gnus

35

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

- - - - - tris, Fi - li - us Pa - - - - -

- - - - - i, Fi - li - us Pa - - - - -

De - - - - - i, Fi -

42

Pa - - tris, Fi - li - us Pa - - - - tris, Do - - - -

- - - - tris, Do - - - -

- - - - tris, Fi - li - us Pa - - tris,

- li - us Pa - - tris, Fi - li - us Pa - - - -

49

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

mi - ne, Fi - li - us Pa - tris, Do - mi - ne De - us, A - gnus

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



55

- li - us Pa - tris, Fi - li - us Pa - tris.

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

Pa - tris, Fi - li - us Pa - tris.

tris.

## 8. Qui tollis

(♩ = 76)

Tromba in C

Oboe 1

Oboe 2

Bombardo

Violin I

Violin II

Viola

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

Violoni soli senz' organo

*p*

*p*

*p*

*p*

(♩ = 76)

6

This musical score is for the hymn 'Qui tollis'. It is written for a vocal soloist and a piano accompaniment. The score is divided into six systems. The first system consists of empty staves for the vocal and piano parts. The second system contains the vocal melody and piano accompaniment. The third system continues the vocal melody and piano accompaniment. The fourth system features a vocal solo section marked '[Soli]' with the lyrics 'Qui tol - - -'. The fifth system continues the vocal solo section with the lyrics 'Qui' and '[Soli]'. The sixth system continues the vocal solo section with the lyrics 'Qui' and '[Soli]'. The piano accompaniment is written in the right and left hands, with the right hand playing a melody and the left hand playing a bass line.

6

[Soli]

Qui tol - - -

[Soli]

Qui

[Soli]

Qui

l - lis pec - ca - ta mun - di, pec - ca - ta mun - - - -

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

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

17

di, pec - ca - ta mun - - - di, pec - ca - ta, pec - ca - ta mun - - -

mun - di, pec - ca - ta mun - - di, pec - ca - ta, pec - ca - ta mun - - -

mun - di, pec - ca - ta mun - - di, pec - ca - ta, pec - ca - ta mun - - -

22

[illegible]

28

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

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

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

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

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

[Tutti]

*f*

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

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

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

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

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

34

34

*(p)*

*(p)*

*(p)*

*(p)*

- - - - - bis,

**Soli**

- - - - - bis, Qui tol - - - lis pec - ca - ta

**Soli**

- - - - - bis, Qui tol - - - lis

**Soli**

- - - - - bis, Qui tol - - - lis

- - - - - bis,

**Violoni soli senz' organo**



40

The musical score is arranged in four systems. The first system consists of five empty staves. The second system contains vocal and piano parts. The vocal part is written on a single staff with lyrics underneath. The piano accompaniment is written on three staves (treble, middle, and bass clefs). The third system also consists of five empty staves. The fourth system contains vocal and piano parts, with lyrics underneath the vocal staff. The piano accompaniment is written on three staves (treble, middle, and bass clefs).

mun - di, pec - ca - ta mun - - - di, pec - ca - ta mun - - -

pec - ca - ta mun - di, pec - ca - ta mun - di, pec - ca - ta mun - -

pec - ca - ta mun - di, pec - ca - ta mun - di, pec - ca - ta mun - -

45

- di, pec - ca - ta mun - di,  
 - di, pec - ca - ta mun - di,  
 - di, pec - ca - ta mun - di,  
 - di, pec - ca - ta mun - di,  
 - di, pec - ca - ta mun - di,

Con organo

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1500

1501

1502

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1509

1510

1511

1512

1513

54

**Tutti**

su - - - sci - pe,

su - - - sci - pe,

su - - - sci - pe,

su - - - sci - pe,

su - - - sci - pe,

58

The musical score is divided into two systems. The first system (measures 58-61) features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a right hand with a whole rest, a half note G4, a quarter note A4, and a half note B4, and a left hand with a steady eighth-note accompaniment of G3, A3, B3, and C4. The second system (measures 62-65) continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same right hand pattern and left hand eighth-note accompaniment. The third system (measures 66-69) features a vocal line with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same right hand pattern and left hand eighth-note accompaniment. The fourth system (measures 70-73) features a vocal line with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same right hand pattern and left hand eighth-note accompaniment. The fifth system (measures 74-77) features a vocal line with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same right hand pattern and left hand eighth-note accompaniment. The sixth system (measures 78-81) features a vocal line with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same right hand pattern and left hand eighth-note accompaniment. The seventh system (measures 82-85) features a vocal line with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same right hand pattern and left hand eighth-note accompaniment. The eighth system (measures 86-89) features a vocal line with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same right hand pattern and left hand eighth-note accompaniment.

su - - sci - pe,

su - - sci - pe, su - - sci - pe,

su - - sci - pe, su - - sci - pe,

su - - sci - pe, su - - sci - pe, su - - sci - pe,

su - - sci - pe, su - - sci - pe,

62

The musical score for Gloria in C, page 90, measure 62, is presented for a choir and piano. The piano part is written for a grand piano with a complex rhythmic pattern in the right hand and a more active bass line. The choir part consists of four voices (Soprano, Alto, Tenor, Bass) with lyrics 'su - sci - pe de - pre -'.

The piano part features a complex rhythmic pattern in the right hand, with a series of eighth and sixteenth notes, and a more active bass line. The choir part consists of four voices (Soprano, Alto, Tenor, Bass) with lyrics 'su - sci - pe de - pre -'.

67

The musical score is divided into three systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The second system continues the vocal and piano parts, with the piano part featuring more complex rhythmic patterns. The third system includes vocal parts with lyrics and a piano accompaniment. The lyrics are: su - sci - pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem. The piano accompaniment in the third system is in grand staff. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

su - sci - pe de - pre - ca - ti - o - nem

- ca - ti - o - nem, de - pre - ca - ti - o - nem

- ca - ti - o - nem, de - pre - ca - ti - o - nem

- ca - ti - o - nem, de - pre - ca - ti - o - nem

- ca - ti - o - nem, de - pre - ca - ti - o - nem

72

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

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

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

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

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

Violoni soli senz' organo



79

79

- stram.

- stram.

- stram.

- stram.

- stram.

84

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

# 9. Qui sedes

*Amoroso*

Oboe 1

Alto

*Amoroso*

Continuo

4

8

Qui se - des, qui se - des, qui se - des, qui

12

se - des ad dex - te - ram Pa - tris, ad dex - te - ram Pa - tris, mi - se - re - re, mi - se -

15

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

18

- re, mi - se - re - re no - bis. Qui se - des, qui -

21

se - des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se -

25

- re -

29

re\_no - bis, mi - se - re

33

re no - bis.

37

41

## 10. Quoniam

Allegretto

Tromba in C

Oboe 1

Oboe 2

Bombardo

Violin I

Violin II

Viola

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

The musical score for '10. Quoniam' is written for a full orchestra and choir. The tempo is marked 'Allegretto'. The score is in 3/8 time. The instruments listed are Tromba in C, Oboe 1, Oboe 2, Bombardo, Violin I, Violin II, Viola, Basso, Soprano 1, Soprano 2, Alto, Tenor, Bass, and Continuo. The Tromba in C, Oboe 1, Oboe 2, and Bombardo parts have musical notation. The other instruments and voices have empty staves.

13

Musical score for 'Quoniam' on page 99, starting at measure 13. The score is for a piano and voice. The piano part features a complex texture with multiple staves. The voice part is on a single staff. The score is divided into three systems. The first system (measures 13-15) shows the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The second system (measures 16-18) continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The third system (measures 19-21) shows the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The voice part is on a single staff.

22

22

**Tutti** **Soli**  
Quo - ni - am, quo - ni - am tu

**Tutti** **Soli**  
Quo - ni - am, quo - ni - am tu

**Tutti** **Soli**  
Quo - ni - am, quo - ni - am tu

**Tutti**  
Quo - ni - am,  
**Tutti**  
Quo - ni - am,



33

so - lus san - ctus, tu so - - lus Do - mi -

**Tutti**

so - lus san - ctus, tu so - - lus Do - mi -

**Tutti**

so - lus san - ctus, tu so - - lus Do - mi -

**Tutti**

tu so - - lus Do - mi -

**Tutti**

tu so - - lus Do - mi -

43

- nus, tu so - lus san - ctus, tu so - lus  
 - nus, tu so - lus san - ctus, tu so - lus  
 - nus, tu so - lus san - ctus,  
 - nus,

**Soli**

55

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of three staves, each with a treble clef. The piano accompaniment consists of two staves, each with a grand staff (treble and bass clefs). The score is divided into four systems. The first system shows the vocal part with a whole rest and the piano part with a whole rest. The second system shows the vocal part with a whole rest and the piano part with a whole rest. The third system shows the vocal part with a whole rest and the piano part with a whole rest. The fourth system shows the vocal part with a whole rest and the piano part with a whole rest. The lyrics are: "Do - mi - nus, tu so - lus al - tis - si - mus, Je - su \_\_\_\_ Chri - ste." The piano part features a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings: *p* (piano) and *f* (forte). The piano part includes a key signature change from C major to D major.

Do - mi - nus, tu so - lus al - tis - si - mus, Je - su \_\_\_\_ Chri - ste.

Do - mi - nus, tu so - lus al - tis - si - mus, Je - su \_\_\_\_ Chri - ste.

tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus, Je - su \_\_\_\_ Chri - ste.

66

Quo - ni - am tu so - - lus san - - ctus,

Quo - ni - am tu so - - lus san - - ctus,

Quo - ni - am tu so - - lus san - - ctus,

Quo - ni - am tu so - - lus san - - ctus,

Quo - ni - am tu so - - lus san - - ctus,

76

tu so - - lus Do - mi - nus, tu so - - lus al -

tu so - - lus Do - mi - nus, tu so - - lus al -

tu so - - lus Do - mi - nus, tu so - - lus al -

tu so - - lus Do - mi - nus, tu so - - lus al -

tu so - - lus al -

86

*p*

*p*

*p*

**Soli**

- tis - si - mus, tu so - - lus al - tis - si - mus, Je - - su Chri - ste,

**Soli**

- tis - si - mus, tu so - - lus al - tis - si - mus, Je - - su Chri - ste,

**Soli**

- tis - si - mus, tu so - - lus al - tis - si - mus, Je - - su Chri - ste,

- tis - si - mus,

- tis - si - mus,

97

The musical score is written for a vocal ensemble and piano. It consists of several systems of staves. The vocal parts (Soprano, Alto, Tenor, and Bass) are written in treble and bass clefs. The piano accompaniment is written in grand staff (treble and bass clefs). The score includes lyrics in Latin: "Je - su Chri - ste. Tu so - - lus al - tis - si - mus,". The tempo and dynamics are marked with *p* (piano) and *Tutti*. The piano part features a prominent bass line with eighth-note patterns and chords in the right hand.

*p* *Tutti*  
Je - su Chri - ste. Tu so - - lus al - tis - si - mus,  
*p* *Tutti*  
Je - su Chri - ste. Tu so - - lus al - tis - si - mus,  
*p* *Tutti*  
Je - su Chri - ste. Tu so - - lus al - tis - si - mus,  
*Tutti*  
Tu so - - lus al - tis - si - mus, al - - - -  
*Tutti*  
Tu so - - lus al - tis - si - mus, al - - - -

109

109

Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste, - tis - si - mus,

[Soli] *p*

[Soli] *p*

[Soli] *p*

[Soli] *p*

- tis - si - mus,

- tis - si - mus,



122

This musical score is for the piece 'Quoniam' and consists of 122 measures. It is written for a vocal line and a piano accompaniment. The vocal line is in treble clef and begins with a series of eighth-note runs. The piano accompaniment is in bass clef and features a steady eighth-note bass line. The score is divided into four systems, each containing a vocal staff and a piano staff. The piano staff is further divided into two staves (treble and bass clef). The first system contains measures 1-16, the second system contains measures 17-32, the third system contains measures 33-48, and the fourth system contains measures 49-64. The score ends with a double bar line at measure 64.

136

The musical score is for a piano and voice. It consists of four systems of staves. The first system has a vocal staff and a piano grand staff. The vocal line has several measures of rests followed by a melodic phrase. The piano accompaniment has a complex section with rapid sixteenth-note runs in the right hand and a steady eighth-note pattern in the left hand. The second system continues the piano accompaniment with similar patterns. The third system has a vocal staff and a piano grand staff, with the vocal line having more rests. The fourth system continues the piano accompaniment with similar patterns. The score is divided into four systems, each with a vocal staff and a piano grand staff.

# 11. Cum Sancto Spiritu

**Tromba in C**

*[con oboi se piace]*

**Violin I**

*[con oboi se piace]*

**Violin II**

*[con fagotto se piace]*

**Viola**

**Basso**

**Soprano 1**

Cum San - cto Spi - ri - tu.

**Soprano 2**

Cum San - cto Spi - ri - tu.

**Alto**

Cum San - cto Spi - ri - tu.

**Tenor**

Cum San - cto Spi - ri - tu. Cum San - cto Spi - ri - tu in glo - ri - a, in

**Bass**

Cum San - cto Spi - ri - tu.

**Continuo**

The musical score is written for a chamber ensemble and vocal soloists. It begins with a Tromba in C part, followed by Violin I and Violin II parts with the instruction '[con oboi se piace]'. The Viola and Basso parts are also marked with '[con fagotto se piace]'. The vocal parts include Soprano 1, Soprano 2, Alto, Tenor, and Bass, all singing the lyrics 'Cum Sancto Spiritu'. The Tenor part includes a continuation of the phrase 'Cum Sancto Spiritu in gloria, in'. The Continuo part provides a harmonic foundation for the vocalists.

7

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

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

12

This musical score is for the hymn 'Cum Sancto Spiritu'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is in 4/4 time and consists of 12 measures. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter in the third measure with the lyrics 'Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, men, a - men, a -'. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. The piano part provides a harmonic foundation for the vocal melody.

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

17

glo - ri - a, in glo - ri - a De - i Pa - tris, a - - men, a - - - - -

Pa - tris, a - men, a - - - - - men, a - - - - -

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

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

22

The musical score is divided into two systems. The first system consists of five staves: a single treble staff, a grand staff (treble and bass), and a single bass staff. The second system consists of four staves: three single treble staves and one single bass staff. The first system contains instrumental accompaniment. The second system contains vocal parts with lyrics. The lyrics are: men, men, men, men.

men,  
men,  
men,  
men,

29

The musical score for page 116, Gloria in C, measure 29, consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef and begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes three additional staves for other instruments. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature is one sharp (F#) and the time signature is 4/4. The score shows measures 29 through 34.



35

This musical score is for the hymn 'Cum Sancto Spiritu'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is in 4/4 time and the key signature has one sharp (F#), indicating D major or B minor. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter in the first measure with a melodic line. The lyrics 'a - - - men, a - - -' are written under the vocal staves, with the word 'men' appearing under the Tenor and Bass staves. The score is marked with a '35' at the top left, likely indicating the page number in a larger collection.

41

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

45

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

men, a - - - - -

8 glo - ri - a De - i Pa - tris, a - - - - -

a - - - - -

50

men, a - - - - - men, Cum San - cto Spi - ri - tu in glo - ri - a, in

- men, Cum San - cto Spi - ri - tu in glo - ri - a,

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

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

54

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

a - - - - - men,

men, a - - - - -

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

59

59

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

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

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

- men, a - - - - - men,

63

68

men, a - - -

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

a, in glo - ri - a De - i Pa - tris, a - - - men, a - - - men, a - - - -

men, a - - - - - men, \_\_\_\_\_



73

The musical score is written for a vocal soloist and piano. The piano part consists of a grand staff with treble and bass clefs. The vocal part is written on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first four measures of the piece. The second system contains the remaining measures, including the vocal entry and the final piano accompaniment. The vocal line begins with a rest in the first measure, followed by a melodic phrase in the second measure. The piano accompaniment provides a harmonic foundation with arpeggiated chords and moving lines in both hands. The lyrics are written below the vocal staff, aligned with the notes.

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

- men, a - - - - - men, Cum San - cto Spi - ri - tu in glo - ri - a, in

- men, a - - - - - men, Cum San - cto

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

77

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

82

- a, in glo - ri - a De - i Pa - tris, a - - - - men, a - - - - men, a - - - - -

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

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

- men, a - - - - - men,

87

men,

men, a

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

a men, a

92

a - - - - - men, a - - - - - men,  
 glo - - - ri - a, in glo - ri - a De - i Pa - tris, a - - - men,  
 men,

97

- men, a - - - - - men.

men, a - - - - - men.

a - - - - - men.

a - - - - - men.