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About the artist

Famous musician and organist, known throughout the world.

Italian publisher, researcher and organist.

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Qualification: Organist

Personal web: <http://www.facebook.com/home.php?ref=home#/profile.php?id=100000082741780&ref=name>

About the piece



Title: GLORIA Partitura completa. Riduzione per Soli, Coro e Organo Obbligato. Edizione vocale conforme all'autografo [RV 589]
Composer: Vivaldi, Antonio
Arranger: MACHELLA, MAURIZIO
Licence: Public domain
Instrumentation: Soli, Choeurs SATB and Organ or Piano
Style: Baroque

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Antonio Vivaldi



Gloria

edizione vocale conforme all'autografo

RV 589

Riduzione per Soli, Coro e

Organo Obbligato

a cura di

Maurizio Machella

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GLORIA

per Soli, Coro e Orchestra RV 5891

Riduzione per Soli, Coro e Organo obbligato

a cura di Maurizio Machella

I Gloria

Antonio Vivaldi
(1678-1741)

Allegro

Organo

f

1

5

9

12

16

Soprani

Contralti

Tenori

Bassi

f Glo - ri - a, glo - ri - a,

f Glo - ri - a, glo - ri - a,

f Glo - ri - a, glo - ri - a,

f Glo - ri - a, glo - ri - a,

19

glo - ri - a, glo - ri - a in

glo - ri - a, glo - ri - a in

glo - ri - a, glo - ri - a in

glo - ri - a, glo - ri - a in

22

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

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

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

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

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

28

f Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

f Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

f Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

f Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

32

a in ex - cel - sis De - o.

a in ex - cel - sis De - o.

a in ex - cel - sis De - o.

a in ex - cel - sis De - o.

36

f Glo - ri - a, glo - ri - a

f Glo - ri - a, glo - ri - a

f Glo - ri - a, glo - ri - a

f Glo - ri - a, glo - ri - a

Glo - ri - a, glo - ri - a

p *f*

40

in ex - cel

in ex - cel

in ex - cel

in ex - cel

44

sis De

sis De

sis De

sis De

48

o. Glo - ri - a in ex - cel - sis,

o. Glo - ri - a in ex - cel - sis,

o. Glo - ri - a in ex - cel - sis,

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.

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

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

56

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,

60

in ex - cel -

in ex - cel -

in ex - cel -

in ex - cel -

64

sis,

sis,

sis,

sis,

68

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.

II Et in terra pax hominibus

1 *Andante*

Soprani

Contralti

Tenori

Bassi

And. *simili*

The first system of the musical score is for the section 'Et in terra pax hominibus'. It consists of four vocal staves (Soprani, Contralti, Tenori, Bassi) and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked 'Andante'. The piano part includes the instruction 'And.' and 'simili'.

5

espress. non stacc.

The second system of the musical score continues the section 'Et in terra pax hominibus'. It consists of four vocal staves (Soprani, Contralti, Tenori, Bassi) and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked 'Andante'. The piano part includes the instruction 'espress. non stacc.'.

9

Et in ter - ra pax ho -

Et in ter - ra pax ho -

13

mi - ni - bus bo - nae,

mi - ni - bus, et in ter - ra

17

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

mi - ni - bus, bo - nae, bo - nae

bo - nae vo - lun -

pax ho - mi - ni - bus,

cresc.

21

mi - ni - bus bo - nae, bo - nae

vo - lun - ta - tis,

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

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

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

25

vo - lun - ta - tis, pax ho -

Et in ter - ra pax ho -

mi - ni - bus

bo - nae vo - lun -

29

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

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

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

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

33

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

p

37

bo - nae vo - lun - ta - tis.
 bo - nae vo - lun - ta - tis. Et in
 bo - nae vo - lun - ta - tis,
 bo - nae vo - lun - ta - tis.

p

41

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

ter - ra pax ho - mi ni - bus

bo - nae,

Et in ter - ra pax ho -

45

et in ter - ra pax

Et in ter - ra pax ho -

bo - nae vo - lun -

mi - ni - bus bo - nae, bo - nae

49

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

53

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

57

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

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

bo - nae - vo - lun -

Et in ter - ra pax bo - nae vo - lun -

61

ta -

ta -

ta -

ta -

65

65

69

69

tis. Et in ter - ra pax ho - mi - ni - bus,

tis. Et in ter - ra pax ho - mi - ni - bus,

tis. Et in ter - ra pax ho - mi - ni - bus,

74

ter - ra pax ho - mi - ni - bus bo -

ra pax ho - mi - ni - bus bo - nae

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

et in ter - ra pax ho - mi -

79

nae vo - lun - ta -

vo - lun - ta -

bo - nae vo - lun -

ni - bus bo - nae vo - lun -

84

senza rall.

88

tis.

tis.

bus

bus

III Laudamus te

1 *Allegro*

Soprano I
solo

Soprano II
solo

Measures 1-6 of the musical score. The Soprano I and II parts are marked 'solo' and contain whole rests. The piano accompaniment begins with a forte (*f*) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

7

Measures 7-11 of the musical score. The vocal parts remain silent. The piano accompaniment continues, with the right hand showing a melodic line and the left hand a supporting bass line. Dynamic markings include *espress.* (measures 8-9) and *cresc.* (measures 10-11).

12

Measures 12-16 of the musical score. The vocal parts remain silent. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

17 (Solo) *p*

Lau - da - mus te.

(Solo) *p*

Lau - da - mus

p

Leg.

22

Be - ne - di - ci - mus te. A - do -

te. Be - ne - di - ci - mus te.

27

ra - mus te. Glo - ri - fi - ca -

A - do - ra - mus te. Glo - ri - fi -

32

ca mus te. mus te.

f

38

Lau - Lau -

mf

44

da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo -

da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.

mf

50

ri - fi - ca

56

mus, glo -

mus, glo -

61

ri - fi - ca - mus te.

ri - fi - ca - mus te.

66

A - do - ra - mus te. A - do - ra - mus

71

te.
Glo - ri - fi - ca - mus te.

76

81

Lau - da - mus - te. Be - ne - di - ci - mus te. A - do -

Lau - da - mus - te. Be - ne - di - ci - mus te. A - do -

86

ra - mus te. Glo - ri - fi - ca - mus te. A - do - ra - mus

ra - mus te. Glo - ri - fi - ca - mus te. A - do - ra - mus

91

te, a - do - ra - mus te. Glo -

te, a - do - ra - mus te.

96

ri - fi - ca - mus

Glo - ri - fi - ca - mus

101

te. Glo - ri - fi - ca -

te Glo - ri - fi - ca -

p

106

mus te.

mus te.

f

111

Measures 111-115 of a musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). Measures 111 and 112 show rests in the treble staves and a melodic line in the bass staff. Measures 113-115 show a more active melodic line in the bass staff, with some notes beamed together. The grand staff has a brace on the left side.

116

Measures 116-121 of a musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). Measures 116 and 117 show rests in the treble staves and a melodic line in the bass staff. Measures 118-121 show a more active melodic line in the bass staff, with some notes beamed together. The grand staff has a brace on the left side. The word "espress." is written below the first measure of the grand staff, and "cresc." is written below the third measure.

122

Measures 122-126 of a musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). Measures 122 and 123 show rests in the treble staves and a melodic line in the bass staff. Measures 124-126 show a more active melodic line in the bass staff, with some notes beamed together. The grand staff has a brace on the left side. The piece ends with a double bar line at the end of measure 126.

IV Gratias agimus tibi

Adagio

f

1

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

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

8 Tenori
Gra - ti - as a - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi.

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

f

(Allegro)

1 Soprani *f*
Pro-pter ma-gnam glo - ri-am,

C Contralti *f*
Pro-pter ma-gnam glo ri - am,

R Tenori *f*
Pro-pter ma-gnam glo -

O Bassi
Pro-pter ma-gnam glo -

f molto marcato

4
pro-pter ma-gnam glo - ri - am, - ri - am,

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

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

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

7

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

10

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

13

pro-pter ma-gnam glo

glo

glo

16

ri - am tu - am.

ri - am tu - am.

ri - am tu - am.

ri - am tu - am.

V Domine Deus

1 *Largo*

Soprano
solo

Measures 1-3 of the musical score. The Soprano part is marked 'Soprano solo' and features a whole rest in each measure. The Piano accompaniment is in 12/8 time, marked with a forte 'f' dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

4

Measures 4-7 of the musical score. The Soprano part continues with whole rests. The Piano accompaniment continues with the same melodic and bass patterns as the previous measures.

8

Measures 8-11 of the musical score. The Soprano part begins with the lyrics 'Do - mi - ne De - us, Rex coe - le - stis, De - us'. The Piano accompaniment continues with the same melodic and bass patterns. A forte 'f' dynamic is marked at the beginning of measure 8.

12

Measures 12-15 of the musical score. The Soprano part continues with the lyrics 'Pa - ter, De - us Pa - ter om - ni - po -'. The Piano accompaniment continues with the same melodic and bass patterns. A trill 'tr' is marked above the final note of measure 15.

15

tens. Do - mi - ne De - us Rex coe-

18

le - stis, De - us Pa - ter De - us Pa -

21

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

24

Do - mi - ne De - us, Do - mi - ne De - us, Rex coe - le - stis.

27

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

31

ter om - ni - po - tens, Pa -

35

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

39

Allegro**VI Domine Fili Unigenite**

1 Soprani

C

O

R

O

Contralti

Tenori

Bassi



6

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

Do - mi - ne Fi - li

f *sempre*



11

ge - ni - te, Je

U - ni - ge - ni - te, Je

16

f Do - mi - ne Fi - li U - ni - ge - ni - te,

su Chri - ste.

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

su Chri - ste.

21

Je - su Chri -

ge - ni - te, Je - su Chri -

26

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

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

ste. Do - mi - ne Fi - li, Do - mi - ne

Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su, U - ni - ge - ni - te,

31

ge - ni - te, U - ni - ge - ni - te, Je - su

U - ni - ge - ni - te, Je - su

Fi - li U - ni - ge - ni - te, Je - su

Je - su, Je - su

36

Chri - ste. Do - mi - ne

Chri - ste.

Chri - ste. Do - mi - ne

Chri - ste.

41

Fi - li U - ni - ge - ni - te,

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

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, Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su,

ge - ni - te, Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su

46

Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su,

ge - ni - te, Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su

Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su

ge - ni - te, Do - mi - ne Fi - li U - ni - ge - ni - te, Je - su

51

Je - su Chri - ste.

ge - ni - te, Je - su Chri - ste.

Chri - ste. Do - mi - ne Fi - li U - ni - ge - ni - te,

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

56

Je - su Chri -

ge - ni - te, Je - su Chri -

61

ste. Do - mi - ne Fi - li U - ni - ge - ni - te, Je -

66

Do - mi - ne
Do - mi - ne
Je - su Chri - ste.
su Chri - ste.
piu f

71

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

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

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

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

76

Je - su Chri - ste. Je -

Je - su Chri - ste, Je -

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

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

81

su Chri - ste, Je -

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

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

86

su Chri - ste.

Fi - li U - ni - ge - ni - te, Je - su Chri - ste.

Fi - li U - ni - ge - ni - te, Je - su Chri - ste.

91

Musical score for measures 91-94. The score consists of two systems. The first system has four staves: three treble clefs and one bass clef, all containing whole rests. The second system has two staves: a grand staff (treble and bass clefs) with active musical notation. The treble staff contains eighth and quarter notes, while the bass staff contains a steady eighth-note accompaniment.

95

Musical score for measures 95-98. The score consists of two systems. The first system has four staves: three treble clefs and one bass clef, all containing whole rests. The second system has two staves: a grand staff (treble and bass clefs) with active musical notation. The treble staff contains eighth and quarter notes, while the bass staff contains a steady eighth-note accompaniment. The system concludes with a double bar line.

VII Domine Deus, Agnus Dei

Adagio

1

Contralto solo

Soprani

Contralti

Tenori

Bassi

C
O
R
O

8

p

5

p

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

tr

p

9

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

13

tris. Do-mi-ne - De-us, Rex Cae-le-stis.

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

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

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

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

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

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

17

Do - mi - ne Fi - li U - ni - ge - ni - te. Do - mi - ne De - us, Do - mi - ne

qui tol - lis pec - ca - ta,

qui tol - lis pec - ca - ta,

qui tol - lis pec - ca - ta,

qui tol - lis pec - ca - ta,

21

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

qui tol - lis pec - ca - ta mun - di.

qui tol - lis pec - ca - ta mun - di.

qui tol - lis pec - ca - ta mun - di.

qui tol - lis pec - ca - ta mun - di.

[illegible]

33

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

37

VIII Qui tollis peccata mundi

Adagio

1 Soprani

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

Contralti

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

Tenori

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

Bassi

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

f

6 (Largo)

mun - di, sus - ci - pe, sus - ci - pe, sus - ci - pe de - pre - ca - ti -

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

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

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

11

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

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

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

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

16

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

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

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

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

IX Qui sedes ad dexteram

1 *Allegro*

Contralto solo

7

13

19

f

tr

25 *f*

Qui - se -

p

31

des ad dex - te - ram Pa - tris,

37

mi - se - re -

43

49

re, mi - se - re - re, -

55

mi - se - re - re no - bis.

61

Qui - se - des ad

67

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

p

73

re

79

no - bis,

85

mi - se - re

91

re no - bis. Qui -

98

se - des ad dex - te - ram

p

105

Pa - tris, mi - se - re -

112

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

119

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

126

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

132

138

144

X Quoniam tu solus Sanctus

Allegro

1 Soprani

Contralti

Tenori

Bassi

f

5

f

Quo - ni - am tu so - lus San - ctus.

f

Quo - ni - am tu so - lus San - ctus.

f

Quo - ni - am tu so - lus San - ctus.

f

Quo - ni - am tu so - lus San - ctus.

8

Quo - ni - am tu so - lus San - ctus. Tu so - lus

Quo - ni - am tu so - lus San - ctus. Tu so - lus

Quo - ni - am tu so - lus San - ctus. Tu so - lus

Quo - ni - am tu so - lus San - ctus. Tu so - lus

12

p

Do - mi - nus. Tu so - lus Al - tis - si - mus,

p

Do - mi - nus. Tu so - lus Al - tis - si - mus,

p

Do - mi - nus. Tu so - lus Al - tis - si - mus,

p

Do - mi - nus. Tu so - lus Al - tis - si - mus,

17

f

Je - su Chri - ste, Je - su

f

Je - su Chri - ste, Je - su

f

8 Je - su Chri - ste, Je - su

f

Je - su Chri - ste, Je - su

f

f

21

Chri - ste.

Chri - ste.

Chri - ste.

Chri - ste.

Chri - ste.

senza rall.

Allegro**XI Cum Sancto Spiritu**

1 Soprani *f*

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

Contralti

Tenori

8 Bassi *f*

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

f marcato

5

Pa - tris. A - men. A - men. A -

f

Cum San-cto Spi - ri - tu, *f* in glo - ri - a

8 Cum San-cto Spi-ri-tu, in glo-ri-a De-i

De - i Pa-tris. A - men.

17

Four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. Measures 17-20 show the vocal parts with whole rests, indicating they are silent during this passage. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with various note values including eighth and sixteenth notes.

21

Four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. Measures 21-24 show the vocal parts with whole rests, indicating they are silent during this passage. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with various note values including eighth and sixteenth notes. The lyrics "Cum San - cto Spi - ri - A -" are written below the vocal staves.

25

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

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

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

29

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

A - men. A - men.

men. A - men.

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

33

A -

Cum San - cto

A -

marcato

37

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

Spi - ri - tu, in glo - ri - a De - i Pa - tris. A -

men. A - men.

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

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

44

men. A - men.

men. A - men.

8 A - men. A - men.

men. A - men.

48

Cum San-cto Spi-ri-tu, cum San-cto

Cum San-cto Spi-ri - tu,

A - men.

A - men. A -

52

Spi-ri-tu. A - men. A - men.

A - men. A - men.

A - men. Cum San-cto

men. Cum

60

Pa - tris. A - men. A - men. A - men. A - men. A - men.

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

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

Pa - tris. A - men. A - men. A - men. A - men. A -

65

A - men. Cum San-cto Spi - ri-tu, cum San-cto

men. A -

men. A -

men. Cum San-cto Spi - ri-tu, cum San-cto Spi - ri-tu,

69

Spi - ri-tu, cum San - cto

men. A - men.

men. A - men. A -

cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men.

73

Spi - ri - tu, in glo - ri - a De - i Pa - tris,

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

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

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

76

De - i Pa - tris. A - men.

Pa - tris, A - men.

Pa - tris. A - men.

Pa - tris. A - men.