

1. Gloria

Editado por S. Basaldúa

Antonio Vivaldi
(ca. 1669-1741)

Allegro

The score is divided into five systems. The first four systems (measures 1-16) are piano accompaniment. The fifth system (measures 17-20) includes vocal parts and piano accompaniment. The vocal parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. The piano accompaniment continues in the bottom two staves of the system.

Measures 1-4: Piano introduction with a rhythmic pattern of eighth notes in the bass and a melodic line in the treble.

Measures 5-8: Continuation of the piano introduction.

Measures 9-12: Continuation of the piano introduction.

Measures 13-16: Continuation of the piano introduction.

Measures 17-20: Vocal entry with the text "Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a". The piano accompaniment provides harmonic support.

21

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

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

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

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

26

cel - sis De - o. Glo - ri - a, glo - ri - a, glo - ri -

cel - sis De - o. Glo - ri - a, glo - ri - a, glo - ri -

cel - sis De - o. Glo - ri - a, glo - ri - a, glo - ri -

cel - sis De - o. Glo - ri - a, glo - ri - a, glo - ri -

31

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

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

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

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

36

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

40

in ex - cel -
 in ex - cel -
 in ex - cel -
 in ex - cel -

45

sis De o.
 sis De o.
 sis De - - o.
 sis De o.

49

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

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

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

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

53

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 - ri - a in ex -

57

cel - sis De - o,

cel - sis De - o,

cel - sis De - o,

cel - sis De - o,

61

in ex - cel

in ex - cel

in ex - cel

in ex - cel

65

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

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

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

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

69

De - o.

De - o.

De - o.

De - o.

2. Et in terra pax hominibus

Andante

Musical notation for the first system, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line with some sixteenth-note passages, and the left hand maintains the eighth-note accompaniment.

Musical notation for the third system, measures 9-14. This system includes vocal lines. The vocal parts enter in measure 9 with the lyrics: "Et in ter - ra pax ho - mi - ni - bus". The piano accompaniment continues in the background.

Musical notation for the fourth system, measures 15-20. The vocal parts continue with the lyrics: "ter - ra pax ho - mi - ni - bus, et in ter - ra pax ho - ra pax ho - mi - ni - bus bo - nae, bo - nae, bo - nae, bo - nae vo - lun - et in ter - ra pax ho - mi - ni - bus,". The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs in the right hand.

21

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

27

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

33

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

39

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

45

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

50

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

56

ta - - - - -

ta - - - - -

ta - - - - -

ta - - - - -

62

tis. Et in ter - ra pax ho -

tis. Et in ter - ra pax ho -

tis. Et in ter - ra pax ho -

tis. Et in ter - ra pax ho -

68

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

ter - ra pax ho - mi - ni-bus

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

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

73

p

bo - nae vo - lun - ta

nae vo - lun - ta

ni - bus bo - nae vo - lun - ta

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

78

ta - lun - ta

83

tis.

tis.

tis.

tis.

3. Laudamus te

Allegro

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 6-11. The right hand continues with a more active melodic line, including some sixteenth-note passages. The left hand maintains a consistent rhythmic accompaniment.

Musical notation for measures 12-16. The right hand's melody becomes more complex with some chromaticism. The left hand accompaniment remains steady.

Musical notation for measures 17-22. This section includes vocal lines. The right hand vocal line begins with the lyrics "Lau - da - mus te. Be - ne - di - ci - mus". The left hand vocal line begins with "Lau - da - mus te.". The piano accompaniment starts at measure 17 with a *p* dynamic marking.

Musical notation for measures 23-27. The right hand vocal line continues with "te. A - do - ra - mus te. Glo -". The left hand vocal line continues with "Be - ne - di - ci - mus te. A - do - ra - mus te.". The piano accompaniment continues with a steady accompaniment.

28

- ri - fi - ca -

Glo - ri - fi - ca -

33

mus te.

mus te.

38

Lau - da - mus

Lau - da - mus

44

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

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

49

- Glo - ri - fi - ca - mus

- ri - fi - ca - mus

54

te. A - do - ra - mus

te.

60

te. A - do - ra - mus te.

Glo - ri - fi - ca - mus

65

- mus te.

70

Lau - da - mus te. Be - ne -

Lau - da - mus te. Be - ne -

75

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

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

dim.

80

- ca - mus te.

- ca - mus te.

85

Glo - ri - fi - ca -

Glo - ri - fi - ca -

90

mus te.
mus te.

95

100

105

4. Gratias agimus tibi

Musical score for the first system of "4. Gratias agimus tibi". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Gra - ti - as a - gi - mus ti - bi,". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Musical score for the second system of "4. Gratias agimus tibi". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "gra - ti - as a - gi - mus ti - bi." The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

5. Propter magnam gloriam

Allegro

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

Prop - ter ma - gnam - glo

3

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

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

Prop - ter ma - gnam - glo

5

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

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

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

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

prop - ter ma - gnam - glo

7

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

9

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

11

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

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

13

prop - ter ma - gnam - glo
- glo

15

ri - am
ri - am
ri - am

18

tu
tu
tu
tu
am.
am.
am.
am.

6. Domine Deus

Largo

Measures 1-2 of the piano introduction. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Measures 3-5 of the piano introduction. The right hand continues with complex chordal textures, and the left hand maintains the eighth-note accompaniment.

Measures 6-8 of the piano introduction. The right hand features more intricate chordal patterns, and the left hand continues with the eighth-note accompaniment.

Measures 9-11 of the soprano solo. The vocal line is accompanied by the piano accompaniment. The lyrics are: "Do - mi - ne De - us, Rex - coele - stis, De - us".

Measures 12-14 of the soprano solo. The vocal line continues with the lyrics: "-Pa - ter, - De - us - Pa - ter om - ni - po".

15

tens. Do - mi - ne - De - us,

18

- De - us - Pa - ter, De - us, Rex cœ - le

21

stis, Pa - ter omni - pōens.

mf

24

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

27

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

30

ter_ om - ni - pøens, Pa -

33

ter, Pa - ter - om - ni - pøens.

36

39

7. Domine Fili Unigenite

molto energico e ritmico

Piano introduction in 3/4 time, starting with a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

BASSI
Do - mi - ne Fi - li

Measures 6-10. The alto and bass parts enter with the lyrics. The piano accompaniment continues with a steady rhythmic accompaniment.

11 - ge - ni - te, Je -

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

Measures 11-15. The vocal parts continue with the lyrics. The piano accompaniment features a trill in the right hand at measure 13.

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

- su Chri - ste.

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

- su Chri - ste.

Measures 16-20. The soprano and tenor parts enter with the lyrics. The piano accompaniment continues with a steady rhythmic accompaniment.

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 -

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 -

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,
 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.

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

81

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

Chri - ste. 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

95

8. Domine Deus, Agnus Dei

Adagio

Piano introduction in B-flat major, 6/8 time. The music features a gentle, flowing melody in the right hand and a steady bass line in the left hand.

5 CONTRALTO (Solo)

Contralto vocal entry. The melody is simple and expressive. The piano accompaniment provides a harmonic foundation.

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

Continuation of the vocal line. The lyrics are: tris. Do - mi - ne De - us, Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa -

Final section of the piece, featuring vocal and piano accompaniment. The lyrics are: 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.

17

Do - mi - ne_ Fi - li - us - 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.

25

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

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

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

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

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

29

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

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

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

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

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.

37

9. Qui tollis peccata mundi

Adagio

Qui tol - lis pec - ca - ta
Qui tol - lis pec - ca - ta
Qui tol - lis pec - ca - ta
Qui tol - lis pec - ca - ta

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are piano accompaniment. The tempo is marked 'Adagio'. The lyrics are: 'Qui tol - lis pec - ca - ta'.

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

The second system of the musical score consists of five staves. The top four staves are vocal parts and the bottom two are piano accompaniment. The lyrics are: 'mun - di, pec - ca - ta mun - di,'.

su - sci - pe, su - sci - pe, su - sci - pe de - pre - ca - ti -
mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti -
mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti -
mun - di, su - sci - pe, su - sci - pe de - pre - ca - ti -

The third system of the musical score consists of five staves. The top four staves are vocal parts and the bottom two are piano accompaniment. The lyrics are: 'su - sci - pe, su - sci - pe, su - sci - pe de - pre - ca - ti -'.

11

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

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

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

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

14

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

no - stram,

no - stram,

no - stram,

17

pi o - nem no - stram.

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

pi *f* de - pre - ca - ti - o - nem no - stram.

pi *f* de - pre - ca - ti - o - nem no - stram.

10. Qui sedes ad dexteram

Allegro

Musical notation for measures 1-7. The score is in G major (one sharp) and 3/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Musical notation for measures 8-14. The right hand continues the melodic line with more complex rhythmic patterns, including sixteenth-note runs. The left hand features chords and eighth-note accompaniment.

Musical notation for measures 15-21. The right hand has a melodic line with some trills and grace notes. The left hand continues with a steady accompaniment.

22 *CONTRALTO* (Solo)

Musical notation for measures 22-28. Measure 22 is a vocal solo for the Contralto, starting with a rest and ending with the lyrics "Qui se". The piano accompaniment continues with eighth-note patterns.

29

Musical notation for measures 29-35. The vocal line continues with the lyrics "des ad dex - - - te - ram Pa - tris,". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a piano (*p*) dynamic.

36

mi - se - re

43

50

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

57

no - bis.

64

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

mf

71

mi - se - re

78

re no - bis,

f

85

mi - se - re re no -

92

bis. Qui se

f

99

des ad dex - te - ram Pa - tris,

106

mi - se - re

113

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

120

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

127

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

134

140

146

11. Quoniam tu solus Sanctus

Allegro

Piano introduction in D major, 4/4 time. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady bass line of eighth notes. The piece concludes with a series of sixteenth-note chords in the right hand.

6

Vocal and piano accompaniment for measures 6-8. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Quo - ni - am tu so - lus San - ctus." The piano accompaniment continues with the same rhythmic pattern as the introduction.

9

Vocal and piano accompaniment for measures 9-11. The vocal parts continue with the lyrics "so - lus San - ctus. Tu so - lus". The piano accompaniment features a more complex texture with sixteenth-note chords in the right hand and a steady bass line.

12

Do - mi - nus. Tu so - lus Al -

Do - mi - nus. Tu so - lus Al -

Do - mi - nus. Tu so - lus Al -

Do - mi - nus. Tu so - lus Al -

p

p

p

p

16

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

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

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

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

f

f

f

f

20

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

Je - su Chri - ste.

12. Cum Sancto Spiritu

Allegro

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

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

f

This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one sharp (F#) and the time signature is 4/2. The piano part begins with a forte (*f*) dynamic.

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

Cum San - cto

De - i Pa - tris, De - i Pa - tris. A - men.

This system contains measures 4 through 6. The vocal line continues with lyrics, and the piano accompaniment provides harmonic support. The lyrics 'A - men.' are repeated in both the vocal and piano parts.

- men. A - men. A

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

This system contains measures 7 through 9. The vocal line concludes with 'A - men. A' and 'De - i Pa - tris,'. The piano accompaniment features a forte (*f*) dynamic and continues with the lyrics 'Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i'.

10

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

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.
men.
men.
men.

20

Cum

24

A - men. A - men. A -

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

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

A - men.

28

A - men. A - men. A -

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

A - men. A - men. A -

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

32

A - men.

- men.

- men.

A - men.

subito

36

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

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

A - men. - A - men.

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

f

40

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

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

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

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

44

men. A - men.

men. A - men.

A - men. A - men.

men. A - men.

48

CumSan-cto Spi - ri-tu, cun San-cto

Cum San-cto Spi - ri-tu.

A - men. *cresc.*

A - men. A -

52

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

A - men. A - men.

men. Cum San-cto

men. Cum

56

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

Cum Sancto Spi - ri - tu, in glo - ri - a De - i Patris. A - men. A - men.

Spi - ri - tu, in glo - ri - a De - i Patris. A - men. A - men. A - men.

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

60

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

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

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

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

64

men. A - men. Cum San - cto

men. - A - men. A

men. A - men. - A

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

68

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

72

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