

# IV. Gloria

$\text{♩} = 40$

The score is for the Gloria section of a mass, in 3/2 time. It features woodwinds (Flute, Clarinet, Bassoon, Violoncelle), strings (Soprano solo, Basse solo, Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Basses 1, Basses 2), and Organ. The woodwinds play a melodic line starting in the second measure, marked *p* (piano) and featuring triplets and a trill. The vocal parts enter in the first measure with the word "Gloria". The organ provides harmonic support with sustained chords and moving lines.

Flûte

Clarinette

Basson

Violoncelle

Soprano solo

Basse solo

Sopr. 1

Sopr. 2

Altos 1

Altos 2

Tén. 1

Tén. 2

Basses 1

Basses 2

Orgue

Glo

ri

*p*

*tr*

5

Fl.

Cl.

Fg.

Vc.

Sop. s.

Bas. s.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Org.

*mp*

*f*

*mp*

*mf*

*pp*

a

Glo

a

Glo

Glo

Glo

1

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds and strings: Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Violoncello (Vc.). The middle section contains vocal parts: Soprano (Sop. s.), Bass (Bas. s.), Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), and Bass 2 (B. 2). The bottom section is for the Organ (Org.). The score is in 3/4 time and features a key signature of one flat (B-flat). The woodwinds and strings play melodic lines with various articulations such as slurs, accents, and dynamic markings like *mp* and *mf*. The vocal parts enter with the lyrics "ri - a" and "Glo -". The organ provides harmonic support with sustained chords and moving lines.

13

Fl.

Cl.

Fg.

Vc.

Sop. s.

Bas. s.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Org.

*tr*

*f*

*mf*

ri - a Glo -

ri - a - Glo -

ri - a Glo -

ri - a - Glo -

ri - a Glo -

ri - a - Glo -

Glo -

Glo -

Musical score for measures 17-19. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Violoncello (Vc.), Soprano (Sop. s.), Bass (Bas. s.), and a woodwind section with parts for Saxophone 1 (S. 1), Saxophone 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), and Bass 2 (B. 2). The Organ (Org.) part is also present at the bottom.

Measure 17: Flute (Fl.) starts with a sixteenth-note triplet (6) and a quarter-note triplet (3). Clarinet (Cl.) has a piano (p) dynamic with a sixteenth-note triplet (6) and a quarter-note triplet (3). Bassoon (Fg.) has a mezzo-forte (mf) dynamic with a quarter-note triplet (3). Violoncello (Vc.) is silent.

Measure 18: Flute (Fl.) has a forte (f) dynamic with a quarter-note triplet (3) and a half-note triplet (3). Clarinet (Cl.) has a forte (f) dynamic with a sixteenth-note triplet (6) and a quarter-note triplet (3). Bassoon (Fg.) has a forte (f) dynamic with a quarter-note triplet (3). Violoncello (Vc.) is silent.

Measure 19: Flute (Fl.) has a forte (f) dynamic with a quarter-note triplet (3) and a half-note triplet (3). Clarinet (Cl.) has a forte (f) dynamic with a sixteenth-note triplet (6) and a quarter-note triplet (3). Bassoon (Fg.) has a forte (f) dynamic with a quarter-note triplet (3). Violoncello (Vc.) is silent.

The woodwind section (S. 1, S. 2, A. 1, A. 2, T. 1, T. 2, B. 1, B. 2) and Organ (Org.) parts provide harmonic support with sustained notes and chords.



23  $\flat_2$ .

Fl. *sfz p* *f* *sfz p* *fp*

Cl. *sfz p* *f* *sfz p* *fp*

Fg. *sfz p* *f* *sfz p* *fp*

Vc. pizz. arco pizz. *ff* *f* *ff* *ff* *ff*

Sop. s.

Bas. s.

S. 1 *ff* Glo-ri-a in ex-cel-sis De-o

S. 2 *ff* Glo-ri-a in ex-cel-sis De-o

A. 1 *ff* Glo-ri-a in ex-cel-sis De-o

A. 2 *ff* Glo-ri-a in ex-cel-sis De-o

T. 1 *ff* Glo-ri-a in ex-cel-sis De-o *ff* Glo-ri-a in ex-cel-sis

T. 2 *ff* Glo-ri-a in ex-cel-sis De-o *ff* Glo-ri-a in ex-cel-sis

B. 1 *ff* Glo-ri-a in ex-cel-sis De-o

B. 2 *ff* Glo-ri-a in ex-cel-sis De-o

Org.

26

Fl. *f* *sfz p* *ff* *f*

Cl. *f* *sfz p* *ff* *f*

Fg. *f* *sfz p* *ff* *f*

Vc. arco pizz. *ff*

Sop. s.

Bas. s.

S. 1 *ff* Glo - ri - a in ex - cel - sis De - o

S. 2 *ff* Glo - ri - a in ex - cel - sis De - o

A. 1 *ff* Glo - ri - a in ex - cel - sis De - o

A. 2 *ff* Glo - ri - a in ex - cel - sis De - o

T. 1 De - o *ff* Glo - ri - a in ex - cel - sis De - o

T. 2 De - o *ff* Glo - ri - a in ex - cel - sis De - o

B. 1 *ff* Glo - ri - a in ex - cel - sis De - o

B. 2 *ff* Glo - ri - a in ex - cel - sis De - o

Org. *p* *p*



**3** *Meno mosso*, ♩ = 60

29

*pp*

Fl.

Cl.

*pp*

Fg.

*pp*

Org.



33

Fl.

Cl.

Fg.

Org.

Più mosso, libero

This musical score is for a full orchestra and vocal soloists. It features the following parts:

- Flute (Fl.):** Starts at measure 37 with a melodic line in 3/4 time, then changes to 4/4 time. Dynamics range from *mf* to *mp*.
- Clarinet (Cl.):** Mirrors the flute's melodic line in 3/4 and 4/4 time, with a *mf* dynamic.
- Bassoon (Fg.):** Mirrors the flute and clarinet parts in 3/4 and 4/4 time, with a *mf* dynamic.
- Violoncello (Vc.):** Remains silent throughout the page.
- Vocal Soloists:** Soprano (Sop. s.), Bass (Bas. s.), and two sets of strings (S. 1, S. 2; A. 1, A. 2; T. 1, T. 2; B. 1, B. 2) are all silent throughout the page.
- Organ (Org.):** Provides harmonic support with a complex texture in 3/4 and 4/4 time, including a fermata at the end of the piece.

The score is divided into three systems. The first system covers measures 37-40, the second system covers measures 41-44, and the third system covers measures 45-48. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at the beginning of the second system.

4 Più mosso, ♩ = 80

41

Fl.

Cl.

*mf* *p*

Fg.

Vc.

Sop. s.

Bas. s.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Org.

*p* et

*p* et

S. 1 ho - mi - ni - bus bo - nae vo - lun - ta

S. 2 ho - mi - ni - bus bo - nae vo - lun - ta

A. 1 *p* et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta

A. 2

T. 1

T. 2

B. 1

B. 2



5

S. 1 tis. Lau - da - mus te,

S. 2 tis. Lau - da - mus te,

A. 1 tis. Lau - da - mus te, be - ne -

A. 2 *p* Lau - da - mus te, be -

T. 1

T. 2

B. 1 *p* Lau - da - mus te, be -

B. 2 *p* Lau - da - mus te,

58

Fl. *p*

Cl. *pp* *mf*

Fg.

Vc.

Sop. s.

Bas. s.

S. 1  
be - ne - di

S. 2  
glo - ri - fi - ca

A. 1  
di  
ci - mus te, glo -

A. 2  
ne - di  
ci - mus te, a - do - ra

T. 1

T. 2

B. 1  
ne - di  
ci - mus te,

B. 2  
a - do - ra

Org.

62

Fl.

Cl.

Fg.

Vc.

*mp*

Sop. s.

Bas. s.

*Tutti : un poco crescendo*

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

ci - mus te, Gra - ti - as

mus te. Gra - ti - as

ri - fi - ca - mus te. Gra - ti - as a

mus te, Gra - ti - as a

Gra - ti - as a

Gra - ti - as a

mus te, a

mus te, a

Org.



71

Fl.

Cl.

Fg.

Vc.

Sop. s.

Bas. s.

S. 1

S. 2

A. 1  
ma - gnam glo - ri - am tu - am.

A. 2

T. 1  
gnam glo - ri - am tu - am.

T. 2  
gnam glo - ri - am tu - am.

B. 1  
gnam glo - ri - am tu - am.

B. 2  
gnam glo - ri - am tu - am.

Org.





Più lento

Fl. *ff*

Cl. *ff*

Fg. *ff*

Vc. *f* arco *ff*

Sop. s.

Bas. s.

*Tutti : crescendo molto*

S. 1 *f* *ff*  
De - us, rex coe - le - stis, Pa - ter om - ni - po - tens!

S. 2 *ff*  
Pa - ter om - ni - po - tens!

A. 1 *ff*  
De - us, rex coe - le - stis, Pa - ter om - ni - po - tens!

A. 2 *ff*  
Do - mi - ne De - us, rex coe - le - stis, Pa - ter om - ni - po - tens!

T. 1 *ff*  
Pa - ter om - ni - po - tens!

T. 2 *ff*  
Pa - ter om - ni - po - tens!

B. 1 *ff*  
Do - mi - ne De - us, rex coe - le - stis, Pa - ter om - ni - po - tens!

B. 2 *ff*  
Do - mi - ne De - us, rex coe - le - stis, Pa - ter om - ni - po - tens!

Org. *ff*

82 **8** A tempo

Fl. *p*

Cl. *p*

Fg. *p*

Vc. *p*

Sop. s.

Bas. s.

S. 1 *p* Do-mi-ne— Fi - li u - ni - ge - ni - te,— Je - su Chri - ste! Do - mi-ne De - us, a - gnus

S. 2 *p* Do-mi-ne— Fi - li u - ni - ge - ni - te,— Je - su Chri - ste! Do - mi-ne De - us, a - gnus

A. 1 *p* Do-mi-ne— Fi - li u - ni - ge - ni - te,— Je - su Chri - ste! Do - mi-ne De - us, a - gnus

A. 2 *p* Do-mi-ne— Fi - li u - ni - ge - ni - te,— Je - su Chri - ste! Do - mi-ne De - us, a - gnus

T. 1 *p* Do-mi-ne— Fi - li u - ni - ge - ni - te,— Je - su Chri - ste! Do - mi-ne De - us, a - gnus

T. 2 *p* Do-mi-ne— Fi - li u - ni - ge - ni - te,— Je - su Chri - ste! Do - mi-ne De - us, a - gnus

B. 1 *p* Do-mi-ne— Fi - li u - ni - ge - ni - te,— Je - su Chri - ste! Do - mi-ne De - us, a - gnus

B. 2 *p* Do-mi-ne— Fi - li u - ni - ge - ni - te,— Je - su Chri - ste! Do - mi-ne De - us, a - gnus

Org.

86

Fl.

Cl.

Fg.

Vc.

Sop. s.

Bas. s.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Org.

De - i, a - gnus De - i, Qui *f*

De - i, a - gnus De - i, Fi - li - us Pa - tris!

De - i, a - gnus De - i,

De - i, a - gnus De - i, Fi - li - us Pa - tris!

De - i, a - gnus De - i, Fi - li - us Pa - tris!

De - i, a - gnus De - i, Fi - li - us Pa - tris!

De - i, a - gnus De - i, Fi - li - us Pa - tris!

De - i, a - gnus De - i, Fi - li - us Pa - tris!

91

Fl.

Cl.

Fg.

Vc.

Sop. s.

Bas. s.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Org.

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

Qui *f* mi-se-re-re

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

Qui *f* pec-ca-ta Qui tol-lis pec-ca-ta mun-di, mi-se-re-re

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

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

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

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

Org.



9

100

Fl. *fp*

Cl. *fp*

Fg. *fp*

Vc. *pizz.* *f*

Sop. s. di, sus - ci - pe de - pre - ca - ti - o - nem no -

Bas. s.

S. 1 su - de - no - stram.

S. 2 sus - ci - pe de - pre - ca - ti - o - nem no

A. 1

A. 2 sus - ci - pe de - pre - ca - ti - o - nem no

T. 1 re su - de

T. 2 re su - de

B. 1 su - de

B. 2 su - de

Org.

104

Fl. *fp* *fp* *p*

Cl. *fp* *fp*

Fg. *fp* *fp*

Vc. *f* *f*

Sop. s. stram.

Bas. s. Qui — se — des ad dex — te — ram

S. 1 su

S. 2 stram. sus — ci — pe de — pre — ca — ti — o — nem no —

A. 1

A. 2 stram. sus — ci — pe de — pre — ca — ti — o — nem no —

T. 1 su de

T. 2 su de

B. 1 su de

B. 2 su de

Org.





111

Fl. *fp* *sffz*

Cl. *fp* *sffz*

Fg. *fp* *sffz* *p*

Vc. *f* *sffz* *p* arco

Sop. s.

Bas. s.

no - bis.

S. 1 mi - se - re - re no - bis, mi - se - re - re no - bis, —

S. 2 mi - se - re - re no - bis. mi - se - re - re no - bis, —

A. 1 mi - se - re - re

A. 2 mi - se - re - re no - bis.

T. 1 mi - se - re - re no - bis,

T. 2 mi - se - re - re no - bis,

B. 1 mi - se - re - re no - bis. mi - se - re -

B. 2 mi - se - re - re no - bis. mi - se - re -

Org.



118

Fl.

Cl.

Fg.

Vc.

Sop. s.

Bas. s.

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Org.

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

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

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

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

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

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

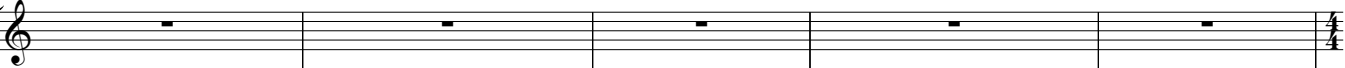
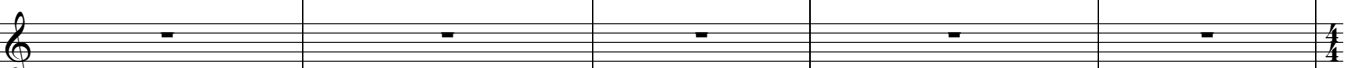
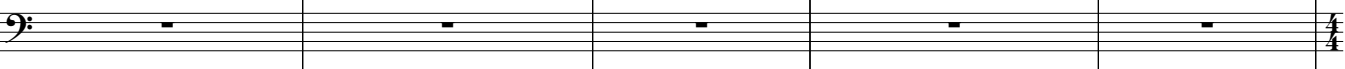
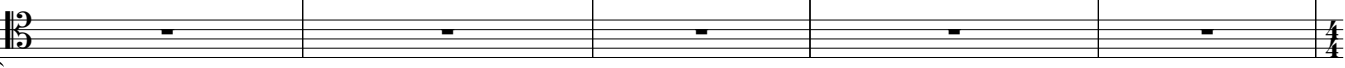
mi - se - re - re no - bis, mi - se - re - re

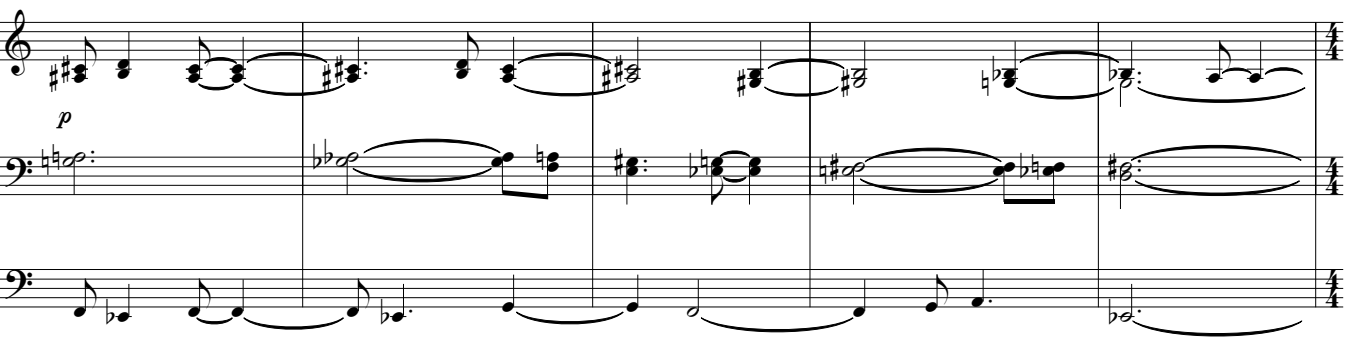
mi - se - re - re no - bis, mi - se - re - re

Org.



127 **11**

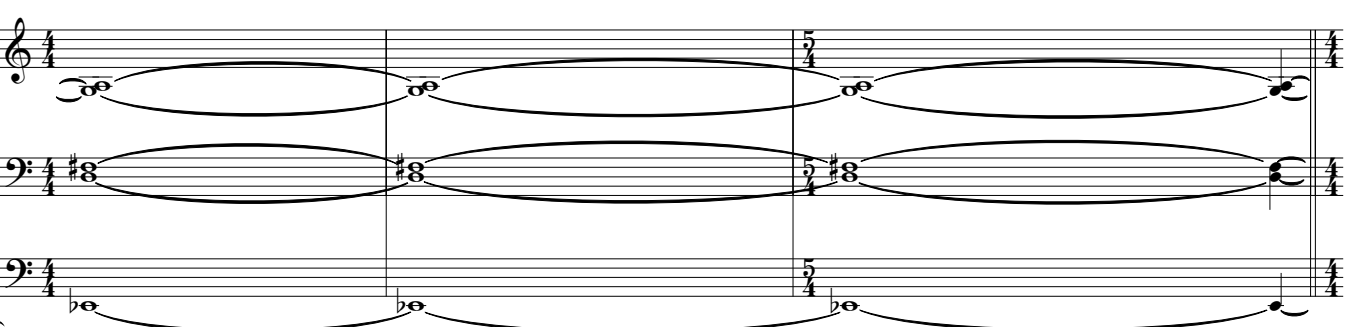
Fl.   
Cl.   
Fg.   
Vc. 

Org. 



132

Fl.   
Cl.   
Fg.   
Vc. 

Org. 

135 12 *in modo ord.*

Fl. *ff* *f*

Cl. *ff* *f*

Fg. *ff* *f*

Vc. *ff* *f* pizz. arco

Sop. s.

Bas. s.

S. 1

S. 2

A. 1

A. 2 *f* Quo - ni - am tu so - lus so - lus

T. 1 *p* Quo - ni - am *f* tu so - lus so - lus

T. 2 so - lus so - lus

B. 1 so - lus

B. 2

Org.





13

143

Fl. *f* *ff*

Cl. *f* *ff*

Fg. *f*

Vc. *f* arco

Sop. s.

Bas. s.

S. 1  
Do - mi - nus, tu so - lus Do - mi - nus,

S. 2  
Do - mi - nus,

A. 1  
so - lus Do - mi - nus, tu so - lus Do - mi - nus,

A. 2  
so - lus Do - mi - nus, tu so - lus Do - mi - nus,

T. 1  
so - lus Do - mi - nus, tu so - lus Do - mi - nus,

T. 2  
so - lus Do - mi - nus, tu so - lus Do - mi - nus,

B. 1  
Do - mi - nus,

B. 2  
Do - mi - nus, tu so - lus Do - mi - nus,

Org.



152

Fl. *p* *cresc.*

Cl. *p*

Fg.

Vc.

Sop. s.

Bas. s.

S. 1  
Chri - ste. Pa - tris. A -

S. 2  
Chri - ste. Pa - tris. A -

A. 1  
Chri - ste. in glo - ri - a De - i Pa - tris. A -

A. 2  
Chri - ste. Cum san - cto spi - ri - tu A -

T. 1  
Chri - ste. Pa - tris. A -

T. 2  
Chri - ste. Pa - tris. A -

B. 1  
Chri - ste. A -

B. 2  
Chri - ste. A -

Org.

157

Fl. *un poco cresc.* *mf* *pp*

Cl. *un poco cresc.* *mf* *pp*

Fg. *p un poco cresc.* *pp*

Vc. *p un poco cresc.* *mf* *pp*

Sop. s.

Bas. s.

S. 1 men. *pp*

S. 2 men. *pp*

A. 1 men. *pp*

A. 2 men. *pp*

T. 1 men. *pp*

T. 2 men. *pp*

B. 1 men. *pp*

B. 2 men. *pp*

Org.

Detailed description: This page of a musical score, numbered 96, contains measures 157 through 160. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Fg.). The string section includes Violoncello (Vc.). The vocal section includes Soprano (Sop. s.), Bass (Bas. s.), and a Chorus consisting of Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), and Bass 2 (B. 2). The Organ (Org.) part is also present but mostly silent. The Flute and Clarinet parts feature melodic lines with triplets and slurs, starting at measure 157. The Bassoon and Violoncello parts provide harmonic support with sustained notes and some rhythmic patterns. The vocal parts are mostly silent, with some vocalists (S. 1, S. 2, A. 1, A. 2, T. 1, T. 2, B. 1, B. 2) having a 'men.' (meno) marking at the end of the page. Dynamic markings include *un poco cresc.*, *p*, *mf*, and *pp*. The score is written in a key signature of one flat and a common time signature.