

Galuppi.

Gloria.

Baldassare
Galuppi

Gloria
BurG I/26

S, A (solo), S, A, T, B (coro), 2 fl, 2 ob, 2 cor (C/D/A), 2 vl, 2 vla, b, org

Full score




Edition Esser-Skala, 2021

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
cor	horn
fl	flute
ob	oboe
org	organ
S	soprano
T	tenor
vl	violin
vla	viola

Sources

B1	<i>Library</i>	D-Dl
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Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
1	1–187	cor	noted sounding in B1
	23	cor	bar missing in B1

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	30	vl	1grace note missing in B1
	103	vla	1st ♩ in B1 : b'8
	115	S	bar in B1 : b'2.
	131f	vla	bars missing in B1
2	228	vla	3rd ♩ in B1 : d'4
3	314	vl	2nd ♩ in B1 : b♭'16; 12th ♩: b♭''16
	315	ob 2	bar in B1 : b♭'1
	315	vla	bar in B1 : b♭4–b♭4–b♭4–b♭4
	315	S	bar in B1 : b♭'4.–b♭'8–b♭'2
	329	vl	4th ♩ in B1 : f♯'8
4	364	vl 1	last ♩ grace note missing in B1
6	583	vla	1st ♩ in B1 : g'4
7	624–777	cor	noted sounding in B1
	699	A	2nd/3rd ♩ in B1 : f♯'4
8	792	org	1st ♩ of upper voice in B1 : d'4
	802	org	1st ♩ in B1 : b4
	845	ob 2	1st ♩ in B1 : f♯''4
	847	A	3rd ♩ in B1 : a'4
	778–850	cor	noted sounding in B1

Changelog

2.0.0 - 2021-12-21

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2018-09-25

Added

- initial release

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1 Gloria

[Tempo deest]

I
Oboe
II

Corno I, II
in D

I
Violino
II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f *Tutti*

Musical score for "Lento" by Franz Schubert, Op. 90, No. 3. The score is in G major and 3/4 time. It features a piano introduction with a right-hand melody and a left-hand accompaniment. The score includes dynamics such as *p* (piano), *f* (forte), and *rfz* (rassente). The piece concludes with a *p* (piano) marking and the instruction "p tasto solo".

11

rfz f

rfz f

rfz f

rfz f

rfz f

à poco à poco f

6/4 5/3

15

The musical score is written for a piano piece in D major (two sharps) and 4/4 time. It consists of five systems of staves. The first system has two staves. The second system has two staves. The third system has four staves. The fourth system has four staves, all of which are empty. The fifth system has two staves. The music includes various note values, rests, and dynamic markings like 'f' and 'z'.

[7] 6 [6]

24

This musical score page contains measures 24 through 28. It features a piano accompaniment and a vocal line. The piano part begins in measure 24 with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It consists of two staves. The right hand plays a series of half notes with a slur: F#4, A4, B4, G#4, F#4, E4, D4, C#4. The left hand plays a series of half notes with a slur: C#3, E3, F#3, G#3, A3, B3, C#4, D4. Measures 25 and 26 continue this pattern. Measure 27 introduces a new melodic line in the right hand, starting with a piano (p) dynamic marking. The left hand continues with a steady eighth-note accompaniment. Measure 28 concludes the piano part with a final chord. The vocal line is represented by five empty staves, each with a treble clef and a key signature of two sharps, indicating where the vocal melody would be written.

29

f

a 2

f

f

f

f

f

6

34

a 2

6 [2] 6 2 6 6] 6 6 [2] 6 2 6 6] 6

38

Measures 38-41. The score includes a grand staff (treble and bass clefs), a piano part (treble and bass clefs), and a guitar part (treble and bass clefs). The key signature is two sharps (F# and C#). The piano part features a complex texture with many sixteenth and thirty-second notes, including trills in measures 39 and 40. The guitar part is mostly silent, with a few notes in measure 41. The bass line is active throughout, with a final measure containing a complex chord structure indicated by numbers 6, 6, 6/4, 5/3, and 6.

Measures 38-41. The score includes a grand staff (treble and bass clefs), a piano part (treble and bass clefs), and a guitar part (treble and bass clefs). The key signature is two sharps (F# and C#). The piano part features a complex texture with many sixteenth and thirty-second notes, including trills in measures 39 and 40. The guitar part is mostly silent, with a few notes in measure 41. The bass line is active throughout, with a final measure containing a complex chord structure indicated by numbers 6, 6, 6/4, 5/3, and 6.

42

The musical score consists of two systems. The first system contains a grand staff (treble and bass clefs) and a single treble staff. The grand staff begins with a piano (p) dynamic marking. Measures 42 and 44 feature a melody in the right hand of the piano, while measures 43 and 45 have rests. The guitar part in the first system is a single treble staff with whole rests in all four measures. The second system contains a grand staff and a single bass staff. The grand staff has whole rests in all four measures. The bass staff contains a guitar accompaniment with a repeating eighth-note pattern in measures 42 and 44, and a different eighth-note pattern in measures 43 and 45. Fingering numbers (6, 2, 6, 2, 6, 6) are written below the notes in measures 42 and 44, and (6, 6, 2, 6, 2, 6, 6, 6) in measures 43 and 45.

p

6 2 6 2 6 6 6 2 6 2 6 6 6

[illegible]

51

f *Tutti*
Glo-ri-a, glo-ri-a,

f *Tutti*
Glo-ri-a, glo-ri-a,

f *Tutti*
Glo-ri-a, glo-ri-a,

f *Tutti*
Glo-ri-a, glo-ri-a,

6 $\frac{6}{4}$ $\frac{5}{3}$

58

Instrumental Section:

- Piano (P):** Measures 58-62. The right hand features intricate sixteenth-note patterns and chords. The left hand provides a steady bass line with eighth notes. Dynamics include *f* (forte) and *p* (piano).
- Violin (V):** Measures 58-62. The right hand has a melodic line with slurs. The left hand has a sustained note in measure 60.

Vocal Section:

- Soprano (S):** Measures 58-62. Enters in measure 59 with the lyrics: *glo - ri-a, glo - ri-a in ex - cel - sis, in ex -*. Dynamics include *p* and *p Solo*.
- Alto (A):** Measures 58-62. Enters in measure 59 with the lyrics: *glo - ri-a, glo - ri-a in ex - cel - sis, in ex -*. Dynamics include *p* and *p Solo*.
- Bass (B):** Measures 58-62. Enters in measure 59 with the lyrics: *glo - ri-a,*. Dynamics include *p*.

63

p

f

f

f

p *Tutti*

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

p *Tutti*

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

p *Tutti*

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

p *Tutti*

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

p

6 4 5 3

67

f

f

f

f

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

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

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

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

f

7 7 6

71

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

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

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

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

6 [3 3 3 3 3 3 3 3 3 3 3]

75

in ex - cel - sis De - o,

in ex - cel - sis, in ex -

in ex - cel -

in ex - cel -

[6 #] 6 #] 5/4 6/3]

81

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

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

- sis De - o, glo - ri-a, glo - ri-a,

- sis De - o, glo - ri-a, glo - ri-a,

[7]
[4]
2

[6] 6 5 6 6 5 6 5 6 # [6]

[illegible]

89

in ex - cel - - - - -

ex - cel - - - - -

94

Piano Accompaniment:

- Measures 94-95: Rest.
- Measure 96: **f** (forte) piano accompaniment begins.
- Measures 97-100: Continuation of piano accompaniment.

Vocal Parts:

- Soprano:** - sis De-o. **f Tutti** Glo-ri-a in ex-cel-sis, glo-ri-a in ex-
- Alto:** - sis De-o. **f Tutti** Glo-ri-a in ex-cel-sis, glo-ri-a in ex-
- Tenor:** In ex-cel- - - - -
- Bass:** **f Tutti** Glo-ri-a in ex-cel-sis, glo-ri-a in ex-

Piano Accompaniment (Continuation):

- Measures 101-104: Continuation of piano accompaniment.
- Measure 105: **f** (forte) piano accompaniment begins.
- Measures 106-108: Continuation of piano accompaniment.

Key Signature Change: [6 # 6 4+] 6 [4+ 6 6- 6- #

99

cel - sis, in ex - cel - sis, in ex - cel - sis

cel - sis, in ex - cel - sis, in ex - cel - sis

sis, in ex - cel - sis, in ex - cel - sis

cel - sis, in ex - cel - sis, in ex - cel - sis

6 4+ 6 [4+ 6 6-] # 5 6 6 [5]

103

a 2

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

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

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

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

6 4 5 # 6 6 4 5 [#] [6] 6 4 5 #

108

p Traversieri

p Traversieri

p

p

p

p Solo

o. Et in

p Solo

o. Et in ter - ra pax,

o.

o.

114

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

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

p Solo
Pax in ter - ra, pax in

p senza Org.

121

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

127

- - - - - tis, bo - nae vo - - - lun - ta - tis.
 - - - - - tis, bo - nae vo - - - lun - ta - tis.
 in ter - ra pax, in ter - ra pax.
f Tutti

133

f Oboe

f Oboe

a 2

f *p*

f *p*

f

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

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

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

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

139

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

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

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

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

6 6

Detailed description: This musical score block contains measures 139 through 142. It features a piano introduction in measures 139 and 140, followed by vocal entries in measures 141 and 142. The piano part consists of a treble and bass staff. In measure 139, the treble staff has a half note G4 and a half note A4, while the bass staff has a half note G3 and a half note A3. In measure 140, the treble staff has a half note B4 and a half note C5, while the bass staff has a half note B2 and a half note C3. In measure 141, the piano part continues with a treble staff featuring a half note G4, a half note A4, and a half note B4, and a bass staff featuring a half note G3, a half note A3, and a half note B3. In measure 142, the piano part continues with a treble staff featuring a half note G4, a half note A4, and a half note B4, and a bass staff featuring a half note G3, a half note A3, and a half note B3. The vocal parts enter in measure 141. The first vocal part (Soprano) has a half note G4, a half note A4, and a half note B4. The second vocal part (Alto) has a half note G4, a half note A4, and a half note B4. The third vocal part (Tenor) has a half note G4, a half note A4, and a half note B4. The fourth vocal part (Bass) has a half note G3, a half note A3, and a half note B3. The lyrics are 'glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis, glo - ri - a in ex -'. The key signature is one sharp (F#) and the time signature is common time (C).

143

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

6 [6] 7 6/4 5/3 6 [6]

147

p

p

p

p

p Solo

cel - sis, glo - ri - a

p Solo

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

cel - sis.

cel - sis,

p Vlc.

152

The musical score consists of several staves. The top two staves are a grand staff for piano, with treble and bass clefs. The next two staves are vocal staves, also in treble clef. The bottom two staves are piano accompaniment staves, with treble and bass clefs. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score begins at measure 152. The piano accompaniment starts with a steady eighth-note bass line. The vocal parts enter in measure 154 with the lyrics 'in ex - cel - sis'. The piano part continues with a steady eighth-note bass line and a more active treble part. The vocal parts continue with the lyrics 'cel - sis'.

in ex - cel - sis

cel - sis

157

Musical score for a Gloria in excelsis, featuring piano and vocal parts. The score is in D major (two sharps) and 4/4 time. It begins with a piano introduction marked *f* (forte). The piano part consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The vocal parts enter with the lyrics "De - o. Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis,". The vocal parts are arranged in four staves, with the first two staves representing the Soprano and Alto parts, and the last two staves representing the Tenor and Bass parts. The lyrics are written below the vocal staves. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The score concludes with a final piano part marked *f* *Tutti*.

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

f *Tutti*
 6 6 2 6 2 6 6 6 6 6 2 6 2 6 6

162

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

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

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

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

6 6 6 6 5 3

166

o. Glo - ri - a,

o. Glo - ri - a,

o. Glo - ri - a,

o. Glo - ri - a,

p 6 f 6 2 6 2 6 6 p 6

170

Piano Part:

- Right Hand:** Treble clef, key of D major. Measures 1-4: D4 quarter, E4 quarter, F#4 quarter, G4 quarter. Measures 5-8: Rest.
- Left Hand:** Bass clef, key of D major. Measures 1-4: D3 quarter, E3 quarter, F#3 quarter, G3 quarter. Measures 5-8: Rest.

Voice Parts (Soprano, Alto, Tenor, Bass):

- Measures 1-4:** All voices sing "glo - ri - a" on a half note D4.
- Measures 5-8:** All voices sing "in ex - cel - sis," on a half note G4.
- Measures 9-12:** All voices sing "in ex - cel - sis," on a half note D5.
- Measures 13-16:** All voices sing "in ex - cel - sis," on a half note G4.

Accompaniment:

- Measures 1-4:** Piano (p) accompaniment in the right hand and bass clef.
- Measures 5-8:** Piano (p) accompaniment in the right hand and bass clef.
- Measures 9-12:** Piano (p) accompaniment in the right hand and bass clef.
- Measures 13-16:** Piano (p) accompaniment in the right hand and bass clef.

174

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

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

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

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

6/4 5 [3] f [6] 6/4 5 [6] 6/4 5

183

The musical score consists of six systems of staves. The first system has two staves (treble and bass clef). The second system has one staff (treble clef). The third system has three staves (treble, bass, and a lower bass clef). The fourth system has four staves (treble, bass, and two lower bass clefs). The fifth system has four staves (treble, bass, and two lower bass clefs). The sixth system has two staves (treble and bass clef). The key signature is D major (two sharps). The time signature is 4/4. The score includes various musical notations such as notes, rests, trills, and fingerings.

5 5 6 6 5

2 Laudamus te

Andante spiritoso

1
vl

2

vla

A

org
b

=

193

197

Measures 197-200. The score is in G major (one sharp) and 3/4 time. The right hand has a melodic line with grace notes and slurs. The left hand has a bass line with triplets and slurs. A double bar line is present after measure 199.

Measures 197-200. The score is in G major (one sharp) and 3/4 time. The right hand has a melodic line with grace notes and slurs. The left hand has a bass line with triplets and slurs. A double bar line is present after measure 199.

201

Measures 201-204. The score is in G major (one sharp) and 3/4 time. The right hand has a melodic line with grace notes and slurs. The left hand has a bass line with triplets and slurs. A double bar line is present after measure 203.

Measures 201-204. The score is in G major (one sharp) and 3/4 time. The right hand has a melodic line with grace notes and slurs. The left hand has a bass line with triplets and slurs. A double bar line is present after measure 203.

217

mus, be - ne - di - ci - mus te, glo - ri - fi - ca -

6 7 6 5 f

≡

223

mus te,

p
[#] #4 6

229

p

ad - o - ra - mus, ad - o - ra -

6 6 # 6 [4+ 6] 6 6 [# 7 5]

≡

233

f *f*³ *p* *f* *p*

- - - - mus *tr* te, ad - o -

5 7 6 5 [6] 4 5 6 [#] *f* 6 #4 2 [6] 6 *p* [6] [#]

238

ra - mus, ad - o - ra - - -

6 $\sharp 4/2$ 6 6 \sharp $\flat 7$ $\flat 5$ $\flat 5$ 7

≡

242

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

6 5 $[6/4]$ $6/5$ \sharp 6 $6/4$ $5\sharp$ $6/\flat 5$

247

mf 3 3 f 3 3 3 3

mf 3 3 f

f

ra - - - mus te.

6 4 5 # f 6 6 6 4 5 # 6 #4 6

=

251

3 3 3 3

3 3 3 3

6 6 # 6 6 # 6 6 # 6 6 #

256

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

≡

261

be - ne - di - ci - mus te,



286

p

ad - o - ra -

p

6 4/2 6 6 6 7 [6 b5 b7]

290

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

6 7 6/5 6 6

296

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

≡

302

- mus te.

3 Gratias agimus tibi

Andante

The score is for a piece titled "3 Gratias agimus tibi" in 3/4 time, marked *Andante*. The key signature has one sharp (F#). The instrumentation includes Oboe (ob), Violins (vl), Viola (vla), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org b). The organ part is marked *staccato*. The vocal parts (S, A, T, B) have lyrics in Latin. The organ part features a *f Solo* and a *p* section, with a 6/5 and 6/4 time signature change indicated at the end.

Oboe (ob): Part 1 (1) and Part 2 (2) play a sustained note in the first measure, then a half note in the second measure.

Violins (vl): Part 1 (1) and Part 2 (2) play a rhythmic pattern of eighth notes, marked *f* and *p*.

Viola (vla): Part 1 (1) and Part 2 (2) play a rhythmic pattern of eighth notes, marked *f* and *p*.

Vocal Parts:

- Soprano (S):** *P Solo*. Lyrics: Gra - ti - as a - gi - mus,
- Alto (A):** *P Solo*. Lyrics: Gra - ti - as a - gi - mus,
- Tenor (T):** *P Solo*. Lyrics: Gra - ti - as
- Bass (B):** *P Solo*. Lyrics: Gra - ti - as

Organ (org b): *staccato*. Part 1 (1) and Part 2 (2) play a rhythmic pattern of eighth notes, marked *f Solo* and *p*. The time signature changes to 6/5 and 6/4 at the end.

310

The musical score for page 53, measure 310, features a piano accompaniment and vocal parts. The piano part consists of a grand staff (treble and bass clefs) and a bass line. The vocal parts are arranged in four staves, with lyrics in Latin. The score includes dynamic markings (f, p) and articulation (accents). The lyrics are: "gra - ti - as a - gi - mus ti - - -".

Piano Accompaniment:

- Grand Staff:** Treble and bass clefs. The right hand plays a complex rhythmic pattern with accents and slurs. The left hand plays a simpler pattern with accents.
- Bass Line:** Treble clef. The bass line plays a simple pattern with accents.

Vocal Parts:

- Staff 1 (Soprano):** Treble clef. The melody is simple, with lyrics "gra - ti - as a - gi - mus ti - - -".
- Staff 2 (Alto):** Treble clef. The melody is simple, with lyrics "gra - ti - as a - gi - mus ti - - -".
- Staff 3 (Tenor):** Treble clef. The melody is simple, with lyrics "a - gi - mus, a - gi - mus ti - - -".
- Staff 4 (Bass):** Bass clef. The melody is simple, with lyrics "a - gi - mus, a - gi - mus ti - - -".

Dynamic Markings: f (forte), p (piano).

Articulation: Accents and slurs are used throughout the score.

Footnote: 6 3, 6, 7, 6

313

Piano Part:

- Measures 313-315: Introduction with a half note rest, followed by a forte (**f**) chord.
- Measures 316-318: Rapid sixteenth-note passages in both hands, marked **f**. Measure 318 includes a key signature change to D major (indicated by a sharp sign).
- Measures 319-321: Continuation of the rapid sixteenth-note passages, marked **f**.
- Measures 322-324: Slower, sustained notes in the piano part, marked **f**.

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Measures 313-315: Rests, then enter with the lyrics "bi, gra - ti - as a - gi - mus," marked **f Tutti**.
- Measures 316-318: Continuation of the vocal line, marked **f Tutti**.
- Measures 319-321: Continuation of the vocal line, marked **f Tutti**.
- Measures 322-324: Continuation of the vocal line, marked **f Tutti**.

Key Signature Change: The key signature changes from C major to D major (indicated by a sharp sign) at measure 318.

Figured Bass:

- Measure 313: #
- Measure 314: 6, #4, b
- Measure 315: 7, [#5], #

316

The musical score for measures 316-318 consists of several staves. The top two staves show the piano accompaniment in G major, with a treble and bass clef. The piano part features a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in measure 316 with the lyrics "a - gi - mus ti - bi, a - gi - mus". The vocal lines are written in G major and feature a mix of half and quarter notes. The lyrics are printed below the vocal staves. The bottom staff shows the figured bass line, which includes figures such as 6/4, 5/4, 6, and 6-.

a - gi - mus ti - bi, a - gi - mus

a - gi - mus ti - bi, a - gi - mus

a - gi - mus ti - bi, a - gi - mus

a - gi - mus ti - bi, a - gi - mus

6/4 5/4 6 6-

Allegro

319

ti - - - bi:

ti - - - bi: Pro - pter ma - gnam glo -

ti - - - bi: Pro - pter ma - gnam

ti - - - bi:

6 5 4 5 6 5

4 # 2 # 4 5

323

Pro - pter ma - gnam glo - riam tu - am,

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

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

Pro - pter ma - gnam glo - riam tu - am, pro - pter

7 6 [5] #4 6 7 5 9 8 #4 6 4 [7] 8 2 4+ [6 # 4 2 6] #4

335

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

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

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

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

8 2 #4 6 [-] 6 7 4 [6 5] #5 8 7 6 6 3 8 8 7 #6
#2 #5 # 4 2 5 # 4

341

gnam glo

gnam glo

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

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

6 4 8 5 8 7 7 6 - 7 6 - 7 6 [5] # 7 6 5 b5 [b6] 6 [#]

347

ten.

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

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

- pter ma-gnam, pro - pter ma - gnam,

- - - - - gnam glo -

7 6 5 7 6 5 6 4 3 9 8 6 5

tasto solo

352

pter ma - - - - - gnam glo - ri - am tu - am.

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

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

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

7 6 5 #4

4 Domine Deus

[Tempo deest]

ob
1, 2

cor (C)
1, 2

1
vl

2

vla

S

org
b

p

p

p staccato

staccato
p senza Org.

360

371

f *p* *f* *p* *f* *p*

374

f *p* *f* *p* *f* *p*

Org.
6
[b5]

6

[illegible]

387

Rex coe - le - stis, De - us

390

Pa - ter o - mni - po - tens,

393

De - - - us Pa - ter o - mni - - po -

≡

396

tens. Do - - mi-ne Fi - li u - - ni-

f Org. p 6 6 #

401

ge-nite, Je - - - - -

4 2 5 3 6 | 6 7 6 5 6 5

407

- su Chri - ste. Do - - - mi - ne De - us,

p senza Org.

7 6 5 # 4

411

f *p*

poco f *p*

poco f *p*

poco f *p*

A - - - gnus De - - i,

poco f *p Org.*

414

f *a 2* *f*

poco f *poco f*

poco f

Fi - - - lius Pa - - -

poco f

6/4 7/4 5 6

426

7 6 5 6 6/4 5 #

430

Do - - - mi - ne Fi - li u - - - 3 - ni 3 -

p senza Org.

433

ge - ni-te, u - - - ni - ge - ni-te,

436

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

439

8

f *a* 2 *3* *3*

f *3* *3* *p* *3* *3*

f *3* *3* *p* *3* *3*

f *3* *p*

su Chri - ste.

f *3* *p*

≡

443

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

448

tr

3 3

453

p

f

f p

f p

f p

tr

tr.

f p

457

f

f

f

f

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

f

≡

460

p

f

p

p

p

f

f

A - - - gnus De - i, Fi - lius

p

f

463

Pa - tris, Fi - li - us Pa -

467

- tris, Fi - li - us Pa -

Org. $\frac{4}{2}$ 6 6 $\frac{4}{2}$ 6 6 6

[illegible]

5 Qui tollis

[Tempo deest]

1
ob

2

cor (C)
1, 2

1
vl

2

vla

S

A

T

B

org
b

f

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

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

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

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

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

6 5
4 3

7
#

6
b5

488

- ta mun - di: _____
 - ta mun - di: _____ *P Solo* Mi - se - re - re, mi - se -
 - ta mun - di: _____
 - ta mun - di: _____

9 6 [3] [4]

494

Piano Accompaniment:

- Measures 494-495: Rest.
- Measure 496: *f* (forte) in both hands.
- Measures 497-500: Continuation of the piano accompaniment.

Vocal Parts:

- First Voice:**
 - Measures 494-495: Rest.
 - Measure 496: *f* (forte) with a 2nd ending bracket.
 - Measures 497-500: Continuation of the vocal line.
- Second Voice:**
 - Measures 494-495: Rest.
 - Measure 496: *f* (forte) with a 2nd ending bracket.
 - Measures 497-500: Continuation of the vocal line.
- Third Voice:**
 - Measures 494-495: Rest.
 - Measure 496: *f* (forte) with a 2nd ending bracket.
 - Measures 497-500: Continuation of the vocal line.
- Fourth Voice:**
 - Measures 494-495: Rest.
 - Measure 496: *f* (forte) with a 2nd ending bracket.
 - Measures 497-500: Continuation of the vocal line.

Lyrics:

Mi - se - re - re no - -
 re - re no - - - bis. Mi - se - re - re no - -
 Mi - se - re - - re no - -
 Mi - - se - re - - re no - -

Chord Symbols:

p $\frac{5}{3}$ *f* $\frac{4}{2}$ 10 $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{6}{\flat 2}$ 6 *p* 9 6

499

p

p

p

bis.

P Solo

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

bis.

bis.

bis.

5
3

6
5

5
3

[illegible]

[illegible]

513

f *p*

f *p*

f *p*

f *p*

f *Tutti* *p*

sus-ci-pe, sus-ci-pe de-pre-ca-

f *Tutti* *p*

no-stram, sus-ci-pe, sus-ci-pe de-preca-tio - -

f *Tutti* *p*

sus-ci-pe, sus-ci-pe de-pre-ca-tio -

f *Tutti* *p*

sus-ci-pe, sus-ci-pe de-pre-ca-

f *p*

$\flat 10$ 6 6 5 $\flat 6$ 5 6 # [\flat 6 6]

517

The musical score is divided into two systems. The first system contains the piano introduction and accompaniment. The piano part consists of two staves: the right hand plays a complex, rhythmic melody with many sixteenth and thirty-second notes, while the left hand plays a simpler, more rhythmic accompaniment. The vocal part is represented by a single staff with a whole rest, indicating that the vocalists enter at the beginning of the second system. The second system contains the vocal melody and the piano accompaniment. The vocal part is written for four voices (Soprano, Alto, Tenor, and Bass) and consists of four staves. The lyrics 'tio - nem no - stram.' are written below the vocal staves. The piano accompaniment continues with the same complex, rhythmic melody in the right hand and a simpler accompaniment in the left hand. The score ends with a double bar line.

tio - nem no - stram.

nem no - stram.

nem no - stram.

tio - nem no - stram.

6 6 7 5 1 6 6 # 6 6 6 5

6 Qui sedes

The musical score is for a piece titled "[Tempo deest]". It is written for four parts: Oboe (ob), Violin (vl), Viola (vla), and Organ (org b). The key signature has one flat (B-flat) and the time signature is common time (C). The score is divided into five measures. The Oboe and Violin parts play a melodic line with dynamic markings of *p* (piano) and *f* (forte). The Viola part plays a harmonic line with dynamic markings of *p* and *f*. The Organ part plays a bass line with dynamic markings of *p* and *f*, and includes the word "Solo" in the first measure. The Organ part also has a "6" and a "7" written below it, likely indicating fingerings or pedal points.

[illegible]

529

Musical score for measures 529-531. The score is in B-flat major (two flats) and 4/4 time. It features a piano introduction with sustained octaves in the right hand and a rhythmic pattern in the left hand. Measures 529-531 show the piano playing a series of triplets in both hands, while the right hand has a sustained octave. The bass line consists of a steady eighth-note pattern.

532

Musical score for measures 532-535. The score continues in B-flat major and 4/4 time. Measures 532-535 show a more complex piano part with triplets, trills, and dynamic markings (f, p). The right hand has a sustained octave in measures 532-533, then plays a series of trills and triplets. The left hand continues with the eighth-note pattern. The bass line has a steady eighth-note pattern.

536

16 #5 9 71 5 6 6

540

6/4 5/3 6 f 6/4 5/3

547

se - des ad dex - te - ram Pa -

551

tris, ad dex - te - ram Pa -

6 7 7

≡

555

tris: Mi - se - re -

6 7 7[#] $\flat 6$ /₄ [$\flat 6$]/₃

560

7 $6\frac{1}{2}$ 6 6

≡

565

f *f* *f* *p*

re no bis, mi se

[4] 7 [4] 5 [6] 6 4 [5] [8 6] 7 [5] 6 4 [5]

570

re - re, mi - se - re

$\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{5}$ $\frac{6}{5}$

575

re no - bis,

$\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

579

no - - - bis.

6/4 5/4 6/5 6/5 4/2 6 4

584

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

6/4 [6] 6/4 5/3

589

f **p** **f** **f** **p** **f**

qui se - des, qui se - des ad

f **p** **f**

6 7 4 3

[illegible]

598

601

602

605

6 5] f p 6 6 b] 6 b

607

6 16 b 6 5 6 6 6 6 6 6 5 3

612

f

f

f

f

f

p

p

f

p

f

p

bis,

mi - se - re - re,

6

6/4

5/3

6

619

L'Espresso
Francesco De Gregori

6/4

5/3

6 6 6 6 6 6 6

- - bis.

7 Quoniam

Andante

1
fl
ob
2

p fl

cor (A)
1, 2

1
vl
2

p sotto voce

vla

p

S
solo

A

S

A

T

B

org
b

p Solo

[6] [6] [6]

6 4 3

630

The musical score consists of two systems. The first system features a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The piano part (treble and bass staves) plays a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *p* (piano) at the end of the system. The second system also features a grand staff. The piano part continues with a similar rhythmic pattern, but with a dynamic marking of *f* (forte) at the end of the system. The bass part (bass staff) plays a simple bass line, with a dynamic marking of *p* (piano) at the end of the system. The score is marked with measure numbers 630, 631, 632, 633, and 634. The key signature remains two sharps throughout.

p

f

p

[6] *f* [6] [6] [6]

635

The musical score is written for piano, measures 635-639. The key signature is A major (three sharps) and the time signature is 4/4. The score is arranged in a grand staff with two staves for the piano, and five additional staves for other instruments. The piano part has a melodic line in the right hand and a bass line in the left hand. The other staves are mostly empty, with some dynamics and articulation marks.

Measures 635-639:

- Measure 635: Piano (p) dynamics in both hands. The right hand has a melodic line, and the left hand has a bass line.
- Measure 636: Piano (p) dynamics in both hands. The right hand has a melodic line, and the left hand has a bass line.
- Measure 637: Piano (p) dynamics in both hands. The right hand has a melodic line, and the left hand has a bass line.
- Measure 638: Piano (p) dynamics in both hands. The right hand has a melodic line, and the left hand has a bass line.
- Measure 639: Piano (p) dynamics in both hands. The right hand has a melodic line, and the left hand has a bass line.

Additional markings include *f* (forte) and *p* (piano) dynamics, and articulation marks (vertical lines) in measures 637 and 638.

640

f *p*

p *f* *p*

p *f* *p*

p

Quo - niam tu so - lus, tu

[6] *f* [6/4 3] *p* [4 6 9 5 -]

646

so - lus san - ctus, tu so - lus Do - minus, tu so - lus al - tis - simus Je -

6 4 3 6 6 6 6 6

652

The musical score is written for a piano and voice. The key signature is A major (three sharps: F#, C#, G#). The time signature is 4/4. The score begins at measure 652. The piano introduction consists of sustained chords in the right hand and a single note in the left hand. The vocal melody enters in measure 653 with the lyrics "su Chri-ste, Je - su Chri - ste." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics "Quo -" are written below the vocal line in measure 656. The score ends with a final bass line in measure 657.

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

7 5 8 6 7 5 6 4 6 6 5 7 # 6 6 4 5 #

658

niam tu so - lus, tu so - lus san - ctus, tu so - lus Do - minus, tu

4 6 9 5 6 6 5 6 [#] [6]

664

so - lus al - tis - simus Je - su Chri-ste, Je -

6 [#] 7 5 8 6 7 5 6 4 6 # 6 5 7 # # 6

670

Quo - niam tu so - lus, tu so - lus san-ctus,
 - su Chri - ste. Tu so - lus san-ctus,

#6 4 5 # [#] 6 4 6 [6]

676

The musical score is written for a piano and voice. The key signature is A major (three sharps: F#, C#, G#). The time signature is 4/4. The score begins at measure 676. The piano introduction consists of six measures. The vocal melody enters in measure 679 with the lyrics "quo - niam tu so - lus, tu so - lus Do - minus, Je - -". The piano accompaniment for the vocal entry starts in measure 679 and continues through measure 684. The piano part includes dynamic markings: *poco f* in measure 682 and *p* in measure 684. The vocal melody continues in measure 685 with the lyrics "tu so - lus Do - minus, Je - -". The piano accompaniment continues in measure 685. The score then continues with several empty staves for piano and voice. The bass line at the bottom of the page includes figured bass notation: [#] in measure 686, # in measure 687, [6 4] 6 6 in measure 688, and [7 #] in measure 689.

quo - niam tu so - lus, tu so - lus Do - minus, Je - -

tu so - lus Do - minus, Je - -

[#] # [6 4] 6 6 [7 #]

682

682

poco **f** **p**

poco **f** **p**

su Chri -

su Chri -

7
[#]

6 5
4 #

687

ste, Je - - - - -

ste, Je - - - - -

6 4 5 #

692

f

f

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

[6/4] 5# [6] # [6]

696

so - lus Je - su, Je - su, Je - su Chri - ste, tu so - lus al -

so - lus Je - su, Je - su, Je - su Chri - ste, tu so - lus al -

so - lus Je - su, Je - su, Je - su Chri - ste, tu so - lus al -

so - lus Je - su, Je - su, Je - su Chri - ste, tu so - lus al -

6 6 [6 4] 5# [6# 6 6#]

701

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.

6 [6] [4] # [6] 6 [#] 6

706

Allegretto

p

Quoniam tu solus tu

p Solo

6 [6 4 5] 4 6 9 5 3 -

712

712

p

Quo - niam tu so - lus, tu so - lus

so - lus san - ctus,

6 4 5#

4 6 9 5 3 -

6 4 5#

718

san - ctus, tu so-lus san - ctus, tu so-lus Do - minus, Je -

tu so - lus Do - minus, tu so - lus al - tis - si-mus Je -

6 6 5

724

This musical score page contains measures 724 through 729. The key signature is A major (three sharps). The piano part (measures 724-729) is written in treble and bass staves. The guitar part (measures 724-729) is written in treble and bass staves. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets. A trill (tr) is marked in measure 725. The guitar part includes a sequence of notes in measure 729: 5, 5, 5, 5, 6, 7, 5, 7.

724

725

726

727

728

729

5 5 5 5 6 7 5 7

730

f ob

f ob

f

f

f

su Chri - ste.

su Chri - ste.

f

Tu so-lus, so - lus san - ctus, tu so-lus,

f

Tu so-lus, so - lus san - ctus, tu so-lus,

f

Tu so-lus, so - lus san - ctus, tu so-lus,

f

Tu so - lus, san - ctus, tu so - lus,

f Tutti

6/4 5/3 6/4 5/3 7/4 5/3

735

so - - lus Do - minus, tu so-lus, so - lus al - tis - simus, Je - su,

so - - lus Do - minus, tu so-lus, so - lus al - tis - simus, Je - su,

so - - lus Do-mi - nus, tu so-lus, so - lus al - tis - simus, Je - su,

Do - - mi - nus, tu so - lus, so - - lus al - tis - simus, Je - su,

6 5 7 5 6 5 6 6 5 3

4 3 4 3 4 5 6 5 3

2

740

p *f* *p*

p *p* *f* *p*

p *p*

Tu so - lus san - ctus, tu so - lus

Tu so - lus san - ctus, tu so - lus

Je - su, Je - su Chri - ste, tu so - lus,

Je - su, Je - su Chri - ste, tu so - lus,

Je - su, Je - su Chri - ste, tu so - lus,

Je - su, Je - su Chri - ste, tu so - lus,

2 6 6 6 4 3

746

Do-mi-nus, tu so-lus al-tis-simus, Je - - - -

Do-mi-nus, tu so-lus al-tis-simus, Je - - - -

tu so-lus, tu so-lus,

tu so-lus, tu so-lus,

tu so-lus, tu so-lus,

tu so-lus, tu so-lus,

tu so-lus, tu so-lus,

752

The musical score is written for a piano and two vocal parts. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The score begins at measure 752. The piano accompaniment is written in a grand staff, with the right hand in treble clef and the left hand in bass clef. The vocal parts are written in treble clef. The lyrics 'su Chri' are written under the vocal lines. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also triplets indicated by a '3' and a bracket. The score is divided into systems, with the first system containing measures 752-757 and the second system containing measures 758-763. The piano part has a grand staff with a brace on the left. The vocal parts are written on separate staves. The lyrics 'su Chri' are written under the vocal lines.

su Chri -

su Chri -

758

ste, Je - - su Chri - ste.

ste, Je - - su Chri - ste.

f tu so-lus, san - ctus, tu so - lus, tu so-lus

f tu so-lus, san - ctus, tu so - lus, tu so-lus

f tu so-lus, san - ctus, tu so - lus, tu so-lus

f tu so - lus, san - - ctus, tu so - lus

f Tutti

$\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{5}{3}$
 $\frac{2}{2}$

763

Do - minus, tu so - lus, tu so - lus, so - lus al - tis - si - mus,

Do - minus, tu so - lus, tu so - lus, so - lus al - tis - si - mus,

Do - minus, tu so - lus, tu so - lus, so - lus al - tis - si - mus,

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

6 4 5 7 5 6 5 [6 6 5 6]

4 3 4 3 4 3

767



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

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

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

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

[6/5] [6/5] 7]

772

ste.

ste.

ste.

ste.

8 Cum Sancto Spiritu

Recitativo

1
ob

2

cor (D)
1, 2

1
vl

2

vla

f

f

f

f

f Solo

S

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

f Solo

A

Cum Sancto Spi-ri-tu in glo-ri-a De-i

T

B

org
b

f Solo

[6#]

6# 6 6

Detailed description: This musical score is for the eighth movement, 'Cum Sancto Spiritu'. It is written in E major (two sharps) and common time (C). The score includes parts for two oboes (ob), two cor Anglais (cor (D)), two violins (vl), a viola (vla), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org b). The woodwinds and strings play a recitativo (recitative) style, with sustained notes and occasional melodic fragments. The vocal parts (Soprano and Alto) have solo sections marked 'f Solo' with lyrics in Latin. The organ part features a solo section marked 'f Solo' with figured bass notation: [6#], 6#, 6, 6.

Spirotoso

782

in glo-ri-a, in glo-ri-a De - i Patris.

Patris, in glo-ri-a, in glo-ri-a De - i Patris.

f Tutti
Cum San - cto Spi - ri - tu in glo - ri - a

p *f Tutti*

788

f

f

f

f *Tutti*

Cum San -

f *Tutti*

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

De-i___ Pa - tris, a - men, a - - - - -

[6] 5 6

795

f

f

f *Tutti*

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

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

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

- men, a - - - men.

5 6 [6] $\frac{4}{2}$ 6 4 6 6 5 6 $\frac{6}{5}$ 5 5 6 [6] 4+ 6 2 6

[illegible]

[illegible]

816

glo-ri-a De-i Pa-tris, a - - - - - men, - - - - - men, a - - - - - men. Cum San - - - - -

6 5 6 5 7 6 5 6 5 6 5 7 6 5 5 9 7 [8] 3 6 5 6 3 6 5

823

a 2

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

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

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

- men, a - - - men.

5 [4] 6 5 6 3 4 2 6 4 [b2] 6 6 [7] 3 # 7 6 6 5 # 6

829

a - - - - - men, a -
 a - - - - - men, a - - - - -
 - - - - - men, a - - - - -
 Cum San - cto Spi - ri-tu in glo-ri-a De-i Pa - tris, a -
 4 6 4+ 6 4 3 7 10 9 9 8 5 6 6 6 7 5 7 5 7 6 [-] 7 5 tasto solo

836

The musical score consists of piano accompaniment and three vocal staves. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#). The vocal staves are in treble clef. The lyrics 'men, a' are repeated across the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

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

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

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

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

5 7 5 7 5 7 5 [6 6]

843

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

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

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

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

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

4 3