



7

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

*p* *cresc* *f* *cresc* *cresc* *cresc* *f* *f*

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

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

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

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

13

Cl. I *dolce*

Cl. II

Cor. I, II

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

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

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

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

VI. I *p* *pp*

VI. II *p* *pp*

Vc. *p* *pp*

**Allegro**

Cl. I *f*

Cl. II *f*

Cor. I, II *f*

S. *f*  
Cum San - cto, cum San - cto

A. *f*  
Cum San - cto, cum San - cto

T. *f*  
Cum San - cto, cum San - cto

B. *f*  
Cum San - cto, cum San - cto

VI. I *f*

VI. II *f*

Vc. *f*

Detailed description: This page of a musical score is for page 73, marked 'Allegro'. It features a woodwind section with Clarinet I and II, and Cori I and II, all playing fortissimo (f). The vocal soloists (Soprano, Alto, Tenor, Bass) enter in the third measure with the lyrics 'Cum San - cto, cum San - cto', also marked fortissimo. The string section (Violins I and II, and Violoncello) provides accompaniment with a triplet pattern in the first two measures, marked fortissimo. The score is in 4/4 time with a key signature of one sharp (F#).

5

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

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

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

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

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













29

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

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

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

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

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



37

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

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

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

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

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

41

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

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

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

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

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



50

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

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

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

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

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



54

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

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

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

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

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

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

58

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

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 -

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

61

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

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

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

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

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

*f*

*f*

*f*

*f*

*f*

*f*

*f*

65

Cl. I *p*

Cl. II *p*

Cor. I, II

S. *p*  
men, a - men, a - men, a - men, a - men,

A. *p*  
men, a - men, a - men, a - men, a - men,

T. *p*  
men, a - men, a - men, a - men, a - men,

B. *p*  
men, a - men, a - men, a - men, a - men,

VI. I *p*

VI. II *p*

Vc. *p*

68

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

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 -

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

71

Cl. I

Cl. II

Cor. I, II

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

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

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

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

VI. I

VI. II

Vc.

*f*

*ff*

75

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

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

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

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

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

78

Cl. I

Cl. II

Cor. I, II

S.  
men.

A.  
men.

T.  
men.

B.  
men.

VI. I

VI. II

Vc.

Detailed description of the musical score: The score is for page 93, starting at measure 78. It consists of ten staves. The top two staves are for Clarinets I and II, both in treble clef with a key signature of one sharp (F#). They play a melodic line with slurs and accents. The next two staves are for Cori I and II, also in treble clef, playing a rhythmic accompaniment of eighth notes. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef (Soprano, Alto, Tenor) and bass clef (Bass), all marked 'men.' and have rests in measures 78-81. The bottom three staves are for Violins I and II (treble clef) and Violoncello (bass clef). They play a rhythmic accompaniment with triplets in measures 78 and 79, and a more complex accompaniment in measures 80 and 81.