

Gloria Redemptoris

Gloria du racheté

Musica : Toni Iragi K

Andantino

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (bass clef), and Bass (bass clef). The bottom staff represents the Violoncelles (bass clef). The music is in 4/4 time. The vocal parts sing "Gloria in excelsis Deo" and "et in terra". The violoncelles provide harmonic support with sustained notes and chords.

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7

S. mus te, be-ne-di-ci - mus te, a - do-ra - mus te, glo-ri-fi-ca-

A. Lau - da-mus te be - ne-di-ci-mus te a - do - ra-mus te

T. Lau - da-mus te be - ne-di-ci-mus te a - do - ra-mus te

B. Lau - da-mus te be - ne-di-ci-mus te a - do - ra-mus te

Vlcs

10

S. mus te, gra-ti - as a - gi-mus ti - bi prop-ter mag-nam glo-ri - a tu-am,

A. glo - ri-fi-ca-mus te, gra - ti-as a - gi-mus ti - bi prop-ter mag-nam glo-ri - a tu-am,

T. glo - ri-fi-ca-mus te, gra - ti-as a - gi-mus ti - bi prop-ter mag-nam glo-ri - a tu-am,

B. glo - ri-fi-ca-mus te, gra - ti-as a - gi-mus ti - bi prop-ter mag-nam glo-ri - a tu-am,

Vlcs

Adagio

13

Soprano (S.) vocal line:

Do - mi-ne De-us, Rex coe - les-tis, De-us Pa-ter om-ni-po - tens.

Alto (A.) vocal line:

Do - mi-ne De-us, Rex coe - les-tis, De-us Pa-ter om-ni-po - tens.

Tenor (T.) vocal line:

Do - mi-ne De-us, Rex coe - les-tis, De-us Pa-ter om-ni-po - tens.

Bass (B.) vocal line:

Do - mi-ne De-us, Rex coe - les-tis, De-us Pa-ter o-mni-po - tens

Violins (Vlcs) harmonic line:

Andantino

17

Soprano (S.) vocal line:

- - - - -

Alto (A.) vocal line:

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

Tenor (T.) vocal line:

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

Bass (B.) vocal line:

- - - - -

Violins (Vlcs) harmonic line:

21

S. Do - mi-ne De - us, A - gnusDe - i, Fi - li - us Pa -

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

T. Do - mi-ne De - us, A - gnusDe - i, Fi - li - us Pa -

B. Do - mi-ne De - us, A - gnusDe - i, Fi - li - us Pa -

Vlcs

24

Adagio

S. tris, qui tol - lis pec - ca - ta mu - ndi mi - se - re - re no -

A. tris, qui tol - lis pec - ca - ta mu - ndi mi - se - re - re no -

T. tris, qui tol - lis pec - ca - ta mu - ndi mi - se - re - re no -

B. tris, qui tol - lis pec - ca - ta mu - ndi mi - se - re - re no -

Vlcs

Andantino

28

S. bis; qui tol - lis pec - ca - ta mu - ndi, su - sci-pe de-pre-ca - ti - o - nem

A. bis; qui tol - lis pec - ca - ta mu - ndi su - sci-pe de-pre-ca - ti - o - nem

T. 8 bis; qui tol - lis pec - ca - ta mu - ndi su - sci-pe de-pre-ca - ti - o - nem

B. bis; qui tol - lis pec - ca - ta mu - ndi su - sci-pe de-pre-ca - ti - o - nem

Vlcs

32

S. nos - tram. Qui se-des ad déx-te-ram Pa-tris, mi - se - re - re no - bis.

A. nos - tram. Qui se-des ad dex-te-ram Pa-tris, mi - se - re - re no bis.

T. 8 nos - tram. ad dex-te-ram Pa-tris, mi - se - re - re no - bis.

B. nos - tram. ad dex-te-ram Pa-tris, mi - se - re - re no - bis.

Vlcs

A tempo

ff

37 *ff*

S. Quo - ni - am tu so - - lus Sanc - tus, tu so - - lus

A. Quo - ni - am tu so - - lus San - tus tu so - - lus

T. Quo - ni - am tu so - - lus Sanc - tus, tu so - - lus

B. Quo - ni - am tu so - - lus Sanc tus, tu so - - lus

Vlcs

40

S.

A.

T.

B.

Vcls

Do - mi - nus, tu so - lus Al-tis - si-mus, Ie - su-Chris - te, cum Sanc - to

Do - mi - nus, tu so - lus Al-tis - si-mus, Ie - su-Chris - te, cum Sanc - to

Do - mi - nus, tu so - lus Al-tis - si-mus, Ie - su-Chris - te. cum Sanc - to

Do - mi - nus, tu so - lus Al-tis - si-mus, Ie - su-Chris - te. cum Sanc - to

45

S. Spi - ri - tus: in glo - ri - a De - i

A. cum Sanc - to Spi - ri - tus: in glo ri - a De - i

T. Spi - ri - tus: in glo - ri - a De - i

B. Spi - ri - tus: in glo - ri - a De - i

Vlcs

This section consists of five staves. The first four staves represent the voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth staff represents the Violins (Vlcs). The vocal parts sing a three-part setting of the Latin Mass. The violins play a rhythmic pattern of eighth-note pairs throughout. The key signature changes from C major to G major at the beginning of the section.

49

Lento

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

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

T. Pa - tri. A - men A - men A - men.

B. Pa - tri. A - men A - men A - men.

Vlcs

This section begins with a Lento tempo marking. The voices sing the "Amen" response in unison. The violins provide harmonic support with sustained notes and eighth-note chords. The key signature changes to D major at the end of the section.