

35

ve - - - ri-tas Do - mi-ni ma - - -

mf

38

net, ma - - - net in æ - ter - - -

p

42

num.

p Glo - - - ri - a pa - tri et fi - li - o

p Glo - - ri - a pa - - - tri et fi - li - o

p Glo - - - ri - a pa - tri et fi - li - o

p Glo - - - ri-a pa - tri et fi - li - o

tr

46 *f* *tr* *p*

et spi - ri - tu-i san - cto, si - - - cut

et spi - ri - tu-i san - cto, si - - - cut

et spi - ri - tu-i san - cto, si - - - cut

et spi - ri - tu-i san - cto, si - - - cut

f *p*

f *p*

50

e - - - rat in prin - ci - - pi - o

e - - - rat in prin - ci - - pi - o

e - - - rat in prin - ci - - pi - o

e - - - rat in prin - ci - - pi - o

(I)

f

54

et nunc et sem - - per et in

et nunc et sem - - per et in

et nunc et sem - - per et in

et nunc et sem - - per et in

(I/III)

p

57

sæ - cu-la sæ - - - - cu - - - -

sæ - cu-la sæ - - - - cu - - - -

sæ - cu-la sæ - - - - cu - - - -

sæ - cu-la sæ - - - - cu - - - -

I

f

60

SOLO

Musical score for measures 60-63. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a Piano accompaniment. The key signature is one flat (B-flat). The tempo is marked with a quarter note. The lyrics are: "lo - - - rum. A - - - men,". The piano part features a rhythmic pattern of eighth notes and quarter notes. The vocal parts have long, sustained notes with some melodic movement. Dynamics include *p* (piano) and *f* (forte). A *SOLO* marking is present above the Soprano part in measure 60.

lo - - - rum. A - - - men,

lo - - - rum. A - - - men,

lo - - - rum. A - - - men,

lo - - - rum. A - - - men,

(I/III)

64

Musical score for measures 64-67. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a Piano accompaniment. The key signature is one flat (B-flat). The tempo is marked with a quarter note. The lyrics are: "men, a - - -", "a - - - men, a - - -", "a - - - men, a - - -", "a - - - men, a - - -". The piano part features a rhythmic pattern of eighth notes and quarter notes. The vocal parts have long, sustained notes with some melodic movement. Dynamics include *p* (piano) and *f* (forte).

men, a - - -

a - - - men, a - - -

a - - - men, a - - -

a - - - men, a - - -

a - - - men, a - - -

68

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

pp *pp* *pp* *pp* *pp* *pp* II

Laudate Dominum omnes gentes:

laudate eum omnes populi.

Quoniam confirmata est super nos misericordia ejus:
et veritas Domini, manet in æternum.

O praise the Lord, all ye nations:

praise him, all ye people..

*For his merciful kindness is great toward us:
and the truth of the Lord endureth for ever.*

Gloria patri et filio

et spiritui sancto,

Sicut erat in principio et nunc

et semper et in sæcula sæculorum. Amen.

Glory to the Father, and to the Son,

and to the Holy Spirit,

As it was in the beginning, is now,

and ever shall be, world without end. Amen.

Keyboard Reduction J.A. FULLER MAITLAND [1856-1936]

Edited by MATTHEW D. COLLINS [1984-]