

Gloria

Renaldo

Et in terra

Superius

Altus

Tenor

Bassus

5

S

A

T

B

S

A

T

B

13

S A T B

Soprano (S): Rest, Rest, Half Note, Half Note, Half Note, Half Note

Alto (A): Rest, Eighth Note, Quarter Note, Rest, Half Note, Half Note

Tenor (T): Rest, Rest, Half Note, Half Note, Rest, Half Note

Bass (B): Rest, Rest, Half Note, Half Note, Half Note, Half Note

18

S A T B

Soprano (S): Half Note, Half Note, Half Note, Half Note, Half Note, Half Note

Alto (A): Half Note, Half Note, Half Note, Half Note, Half Note, Half Note

Tenor (T): Half Note, Half Note, Half Note, Half Note, Half Note, Half Note

Bass (B): Half Note, Half Note, Half Note, Half Note, Half Note, Half Note

22

S A T B

Soprano (S): Half Note, Half Note, Half Note, Half Note, Half Note, Half Note

Alto (A): Half Note, Half Note, Half Note, Half Note, Half Note, Half Note

Tenor (T): Half Note, Half Note, Half Note, Half Note, Half Note, Half Note

Bass (B): Half Note, Half Note, Half Note, Half Note, Half Note, Half Note

26

S A T B

This musical score consists of four staves labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat, and the time signature is common time. Measure 26 begins with a rest followed by a dotted half note in Soprano. The Alto part has a single square note. The Tenor part has a dotted half note followed by a half note. The Bass part has a dotted half note followed by a half note. Measures 27 begin with a half note in Soprano followed by a half note in Alto. The Tenor part has a dotted half note followed by a half note. The Bass part has a dotted half note followed by a half note.

30

S A T B

This musical score consists of four staves labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature changes to one sharp at the start of measure 30. Measure 30 begins with a half note in Soprano followed by a half note in Alto. The Tenor part has a dotted half note followed by a half note. The Bass part has a dotted half note followed by a half note. Measures 31 begin with a half note in Soprano followed by a half note in Alto. The Tenor part has a dotted half note followed by a half note. The Bass part has a dotted half note followed by a half note.

34

S A T B

This musical score consists of four staves labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature changes back to one flat at the start of measure 34. Measure 34 begins with a half note in Soprano followed by a half note in Alto. The Tenor part has a dotted half note followed by a half note. The Bass part has a dotted half note followed by a half note. Measures 35 begin with a half note in Soprano followed by a half note in Alto. The Tenor part has a dotted half note followed by a half note. The Bass part has a dotted half note followed by a half note.

40

S A T B

Soprano (S) Alto (A) Tenor (T) Bass (B)

44

S A T B

Soprano (S) Alto (A) Tenor (T) Bass (B)

48

S A T B

Soprano (S) Alto (A) Tenor (T) Bass (B)

52

S A T B

This musical score shows four voices (Soprano, Alto, Tenor, Bass) across four staves. The Soprano (S) staff uses a treble clef, the Alto (A) staff uses a treble clef, the Tenor (T) staff uses a bass clef, and the Bass (B) staff uses a bass clef. Measure 52 consists of six measures. The vocal parts are primarily composed of eighth and sixteenth notes, with some sustained notes and rests.

56

S A T B

This musical score shows four voices (Soprano, Alto, Tenor, Bass) across four staves. The Soprano (S) staff uses a treble clef, the Alto (A) staff uses a treble clef, the Tenor (T) staff uses a bass clef, and the Bass (B) staff uses a bass clef. Measure 56 consists of six measures. The vocal parts are primarily composed of eighth and sixteenth notes, with some sustained notes and rests.

60

S A T B

This musical score shows four voices (Soprano, Alto, Tenor, Bass) across four staves. The Soprano (S) staff uses a treble clef, the Alto (A) staff uses a treble clef, the Tenor (T) staff uses a bass clef, and the Bass (B) staff uses a bass clef. Measure 60 consists of six measures. The vocal parts are primarily composed of eighth and sixteenth notes, with some sustained notes and rests. The key signature changes to one sharp (F#) in the first measure of this section.

64

Soprano (S): Treble clef, mostly quarter notes.

Alto (A): Treble clef, mostly quarter notes.

Tenor (T): Treble clef, mostly eighth notes.

Bass (B): Bass clef, mostly eighth notes.

Qui tollis

68

Soprano (S): Treble clef, mostly quarter notes.

Alto (A): Treble clef, mostly quarter notes.

Tenor (T): Treble clef, mostly quarter notes.

Bass (B): Bass clef, mostly quarter notes.

73

Soprano (S): Treble clef, mostly quarter notes.

Alto (A): Treble clef, mostly eighth notes.

Tenor (T): Treble clef, mostly eighth notes.

Bass (B): Bass clef, mostly eighth notes.

A musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time, with a key signature of one sharp. The soprano part begins with a dotted half note followed by eighth notes. The alto part starts with a half note. The tenor part consists of sustained notes with grace notes. The bass part has sustained notes with slurs.

81

Soprano: Dotted half note, sixteenth-note cluster, half note, half note-tied-to-quarter note, half note, half note, dash, half note, half note, half note.

Alto: Half note, half note.

Tenor: Dash, half note, half note.

Bass: Dash, half note, half note.

88

S A T B

S A T B

93

S A T B

S A T B

97

S A T B

101

Soprano (S): G clef, B-flat key signature. Notes: B, A, G, F, E, D, C, B, A.

Alto (A): G clef, B-flat key signature. Notes: B, A, G, F, E, D, C, B, A, G, F#.

Tenor (T): G clef, B-flat key signature. Notes: B, A, G, F, E, D, C, B, A, G, F#, E#.

Bass (B): Bass clef, B-flat key signature. Notes: B, A, G, F, E, D, C, B, A, G, F#.

105

Soprano (S): $\text{G} \cdot \text{G} \quad \text{D}\cdot \text{C} \quad \text{E} \text{D} \quad \text{G} \text{F} \quad \text{G} \text{F} \quad \sharp$

Alto (A): $\text{G} \cdot \text{G} \quad \text{D} \quad \text{D} \quad \text{G} \quad \text{G} \cdot \text{G}$

Tenor (T): $\text{G} \quad - \quad \text{D} \quad \text{G}\cdot \text{D} \quad \text{G} \quad \text{G} \quad \text{G} \quad -$

Bass (B): $\text{G} \quad - \quad \text{D} \quad - \quad \text{G} \quad \text{D}\cdot \text{G} \quad \text{G}$

109

Soprano (S): Rest, Rest, Open circle, Open circle, Open circle, Open circle, Open circle.

Alto (A): Open circle, Open circle, Open circle, Open circle, Rest, Rest, Open circle, Open circle.

Tenor (T): Rest, Rest, Rest, Open circle, Open circle, Open circle, Open circle, Open circle.

Bass (B): Open circle, Open circle, Open circle, Open circle, Open circle, Rest, Open circle, Open circle, Open circle.

113

S A T B

Soprano (S): $\text{F} \text{ F} \text{ - } \text{E} \text{ E}$

Alto (A): $\text{D} \text{ D} \text{ - } \text{C} \text{ C}$

Tenor (T): $\text{G} \text{ - } \text{F} \text{ F} \text{ E}$

Bass (B): $\text{B} \text{ - } \text{A} \text{ A} \text{ - } \text{G} \text{ G}$

117

S A T B

Soprano (S): $\text{B} \text{ B} \text{ - } \text{A} \text{ A}$

Alto (A): $\text{ - } \text{D} \text{ D} \text{ D} \text{ D} \text{ D} \text{ D} \text{ - } \text{C} \text{ C} \text{ C} \text{ C} \text{ C} \text{ C} \text{ - } \text{B} \text{ B} \text{ B} \text{ B} \text{ B} \text{ B}$

Tenor (T): $\text{E} \text{ - } \text{D} \text{ D} \text{ - } \text{C} \text{ C} \text{ - } \text{B} \text{ B} \text{ - } \text{A} \text{ A}$

Bass (B): $\text{G} \text{ G} \text{ G} \text{ G} \text{ G} \text{ G} \text{ - } \text{F} \text{ F} \text{ F} \text{ F} \text{ F} \text{ F} \text{ - } \text{E} \text{ E} \text{ E} \text{ E}$

121

S A T B

Soprano (S): $\text{ - } \text{B} \text{ B} \text{ B} \text{ B} \text{ - } \text{A} \text{ A}$

Alto (A): $\text{D} \text{ D} \text{ D} \text{ D} \text{ - } \text{C} \text{ C} \text{ C} \text{ C} \text{ - } \text{B} \text{ B}$

Tenor (T): $\text{G} \text{ G} \text{ G} \text{ G} \text{ G} \text{ G} \text{ - } \text{F} \text{ F} \text{ F} \text{ F} \text{ F} \text{ F} \text{ - } \text{E} \text{ E} \text{ E} \text{ E}$

Bass (B): $\text{B} \text{ B} \text{ - } \text{A} \text{ A} \text{ A} \text{ A} \text{ - } \text{G} \text{ G} \text{ G} \text{ G}$

125

Soprano (S): G clef, B-flat key signature. Notes: open circle, open circle.

Alto (A): G clef, B-flat key signature. Notes: open circle, dash, open circle, open circle, open circle, open circle, open circle, open circle, open circle.

Tenor (T): G clef, B-flat key signature. Notes: open circle, open circle, open circle, open circle, open circle, open circle, dash, open circle, open circle, open circle.

Bass (B): F clef, B-flat key signature. Notes: open circle, dash, open circle, open circle, open circle, open circle, open circle, open circle, open circle.

133

Soprano (S): G clef, B-flat key signature. Notes: - (rest), o, p., •, o, o, p., o, d., •, o, o, o.

Alto (A): G clef, B-flat key signature. Notes: o, o, p., •, o, o, o, o, o, o, o, o, o.

Tenor (T): G clef, B-flat key signature. Notes: - (rest), - (rest), o, p., •, o, o, p., o, p., •, o, o, o.

Bass (B): F clef, B-flat key signature. Notes: o, o, - (rest), o, o, o, o, o, o, o, o, o.

137

S

A

T

B

This musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time, indicated by the '137' at the top left. The key signature is one flat, shown by a 'F' with a sharp sign. The score is divided into four measures. In the first measure, the soprano has a note on the first line, the alto on the second line, the tenor on the third line, and the bass on the fourth line. In the second measure, all voices sing on the first line. In the third measure, all voices sing on the second line. In the fourth measure, all voices sing on the third line. The vocal parts are represented by open circles on the musical staff.