

GLORIA DI LORENZO CRISTIANO

Music by Lars Forslund / Antonio Vivaldi

10 Qui sedes ad dexteram patris

Andante $\text{♩} = 50$

Altblokkflöjt
Mandolin
Soprano
Alto
Cembalo

A. blf.
Mdn.
S.
A.
Hch.

A. blf.
Mdn.
S.
A.
Hch.

A. blf.
Mdn.
S.
A.
Hch.

25

A. blf. *tr*

Mdn.

S. *bis,*

A. *bis,*

Hch.

Solo

qui sedes-ad dex-te-ra-m

30

A. blf. *tr*

Mdn.

S. *pa-tris,*

A. *qui sedes ad dex-te-ra-m pa-tris,*

Hch.

Solo

Tutti

qui se

35

A. blf. *tr*

Mdn.

S. *des ad dex-te-ra-m pa-tris,*

A. *des ad dex-te-ra-m pa-tris,*

Hch.

mi-se-

41

A. blf. *tr*

Mdn.

S. *no-bis,*

A. *rere, no-bis, mi-se-re-re no-*

Hch.

tr tr

40
A. blf.

42
A. blf.

44
A. blf.

48
A. blf.

51
A. blf.

Mandolin

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2

Mandolin

8

Mdn.

13

Mdn.

20

Mdn.

27

Mdn.

34

Mdn.

40

Mdn.

45

Mdn.

♩ = 50

♩ = 26

♩ = 24

♩ = 28

♩ = 36

♩ = 44

♩ = 48

♩ = 42

♩ = 20

♩ = 32

♩ = 40

Soprano

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21

Soprano

mi - se-re-re no-bis, no -

25

S.

Solo

- bis, qui sedes ad dex-te-ra-m patris, qui se -

33

S.

- - - - - des ad dexte-ra-m

38

S.

patris, no - bis, mi-sere - re no -

45

S.

bis, *mp* ————— *f* *mp*
mi-se-re-re no - bis,

♩ = 50
♩ = 26
♩ = 24
♩ = 28
♩ = 36
♩ = 44
♩ = 48
♩ = 42
♩ = 20
♩ = 32
♩ = 40

Alto

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17

Alto

Quise - des ad dex-te-ra - m pa - tris, mi-se-re -

21

A.

- re, mi-se-re - re nobis, no - bis,

30

Solo

Tutti

A.

qui sedes ad dex-te-ra-m pa - tris, qui se -

34

A.

- - - des ad dexte-ra-m pa - tris,

40

A.

mi - se - rere, no - bis, mi-se-re -

44

A.

- re no - bis, mi-se-re-re no - bis,

♩ = 50
♩ = 26
♩ = 24
♩ = 28
♩ = 36
♩ = 44
♩ = 42
♩ = 20
♩ = 32
♩ = 40
♩ = 42
♩ = 48

Cembalo

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Cembalo

2

7

Hch.

Hch.

Hch.

Hch.

Hch.

20

Hch.

Musical notation for measures 20-23. The treble clef part features chords with tremolos, while the bass clef part has a steady eighth-note accompaniment.

24

Hch.

Musical notation for measures 24-26. The treble clef part features eighth-note patterns, while the bass clef part has a steady eighth-note accompaniment.

27

Hch.

Musical notation for measures 27-30. The treble clef part features eighth-note patterns, while the bass clef part has a steady eighth-note accompaniment.

31

Hch.

Musical notation for measures 31-32. The treble clef part features eighth-note patterns with accents, while the bass clef part has a steady eighth-note accompaniment.

33

Hch.

Musical notation for measures 33-34. The treble clef part features eighth-note patterns with trills, while the bass clef part has a steady eighth-note accompaniment.

35

Hch.

Musical notation for measures 35-38. The treble clef part features eighth-note patterns with trills, while the bass clef part has a steady eighth-note accompaniment.

38

Hch.

Musical notation for measures 38-41. Treble clef has a complex melodic line with eighth and sixteenth notes. Bass clef has a simple accompaniment of quarter notes.

42

Hch.

Musical notation for measures 42-44. Treble clef has a melodic line with some chords. Bass clef has a simple accompaniment of quarter notes.

45

Hch.

Musical notation for measures 45-46. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

46

Hch.

Musical notation for measures 46-47. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment of quarter notes.

47

Hch.

Musical notation for measures 47-50. Treble clef has a melodic line with eighth notes and some chords. Bass clef has a simple accompaniment of quarter notes.

49 Hch.

$J = 44$
 $J = 36$
 $J = 28$
 $J = 24$
 $J = 26$
 $J = 50$
 $J = 48$

51 Hch.

$J = 42$
 $J = 40$
 $J = 32$
 $J = 20$