

Gloria

From Missa Brevis Pro Pace

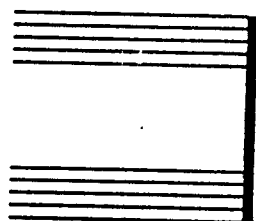
Javier Busto

GLORIA

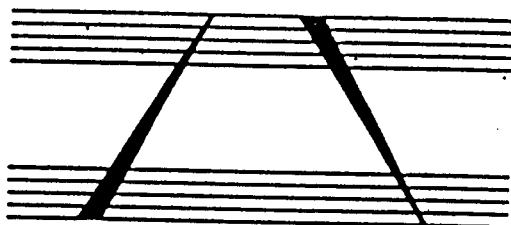
Glória in excélsis Déo.	Glory to God in the highest.
Et in térra pax	And on earth peace
homínibus bónae voluntátis.	to all of good will.
Laudámus te. Benedícimus te.	We praise Thee. We bless Thee.
Adorámus te. Glorificámus te.	We worship Thee. We glorify Thee.
Grätias ágimus tibi	We give thanks to Thee
própter mágnam glóriam túam.	according to Thy great glory.
Dómine Déus, Rex coeléstis,	Lord God, King of heaven,
Déus Páter omnipotens.	God the father omnipotent.
Dómine Fíli unigénite, Jésu Chríste.	Lord Jesus Christ, the only begotten Son.
Dómine Déus, Agnus Déi,	Lord God, Lamb of God,
Fílius Pátris.	Son of the Father.
Qui tóllis peccáta mún-di,	Thou who takest away the sins of the world,
miserére nóbis.	have mercy on us.
Qui tóllis peccáta mún-di,	Thou who takest away the sins of the world,
Súscipe deprecatió-nem nóstram.	receive our prayer.
Qui sédes ad déxteram Pátris,	Thou who sittest at the right hand of the Father,
miserére nóbis.	have mercy on us.
Quóniam tu sólus sánctus.	Thou alone art holy.
Tu sólus Dóminus.	Thou alone art the Lord.
Tu sólus Altíssimus, Jésu Chríste.	Thou alone art the most high, Jesus Christ.
Cum Sáncto Spíritu	With the Holy Spirit
in glória Déi Patrís. Amen.	in the glory of God the Father. Amen.

Javier Busto was born in the Basque region of San Sebastián, Spain, in 1949. He has a degree in medicine from the University of Valladolid. During his student days, he directed the "Ederki Choir" made up of Basque students. He studied conducting with Erwin List and in 1978 created the "Eskifaia Abesbatza" choral ensemble. His choirs and his choral compositions have won prizes in various international competitions. "Gloria" is from his *Missa Brevis Pro Pace*. W.H.

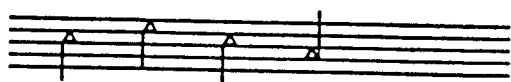
Annotations for "GLORIA"



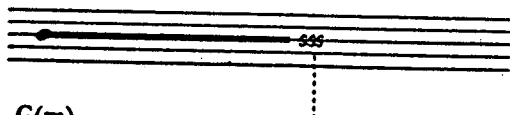
Short pause



1. Ascend one whole step progressing from bass to soprano
2. Maintain the upper tones through the *cresc.* and *dim.*
3. Descend one whole step progressing from soprano to bass



Spoken, but follow pitch direction



G(m)

Hard "g" immediately closing to sustained "mm"
and ending on "ss" with Soloist

GLORIA

from "Missa Brevis Pro Pace"

JAVIER BUSTO
Edited by William Hatcher

(Solo)



Glo - ri - a in ex - cel - sis De - o.

♩ = 130



S.1 Et in te - rra pax ho - mi - ni - bus bo - nae vo - lun -

A.1 Et in te - rra pax ho - mi - ni - bus bo - nae vo - lun -

A.2 Et in te - rra pax ho - mi - ni - bus bo - nae vo - lun -

T.1 Et in te - rra pax ho - mi - ni - bus bo - nae vo - lun -

B.1 Et in te - rra pax ho - mi - ni - bus bo - nae vo - lun -

B.2 Et in te - rra pax ho - mi - ni - bus bo - nae vo - lun -

Copyright © 1995, JEHMS, Inc.
A Division of Alliance Music Publications, Inc.
Houston, Texas 77057
International Copyright Secured All Rights Reserved

S.1 *p*
 ta - tis tis tis tis tis ta-tis tis

A.1 *p*
 ta - tis tis tis tis tis tis ta-tis tis

A.2 *p*
 ta - tis tis tis tis tis tis ta-tis tis

T.1 *p*
 ta - tis tis tis tis tis tis ta-tis tis

B.1 *p*
 ta - tis tis tis tis tis tis ta-tis tis

B.2 *p*
 ta - tis tis

S.1 *mf* $\text{♩} = 65$ $\text{♩} = 100$
 Lau - da - mus te, be-ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te.

S.2 *mf*
 Lau - da - mus te, be-ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te.

A.1 *mf*
 Lau - da - mus te, be-ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te.

A.2 *mf*
 Lau - da - mus te, be-ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te.

f *allargando*

S.1
gra-ti-as a-gi-mus ti - bi

S.2
gra-ti-as a-gi-mus ti - bi

A.1
gra-ti-as a-gi-mus ti - bi

A.2
gra-ti-as a-gi-mus ti - bi

f *subito*

T.1
Gra - ti - as gra - ti - as a - gi - mus ti - bi ti - bi ti - bi

T.2
Gra - ti - as gra - ti - as a - gi - mus ti - bi ti - bi ti - bi

B.1
Gra - ti - as gra - ti - as a - gi - mus ti - bi ti - bi ti - bi

B.2
Gra - ti - as gra - ti - as a - gi - mus ti - bi ti - bi ti - bi

p *3* 10" < 10" > 10" *ppp*

S
prop-ter mag - nam glo - ri - am tu - a m

A
prop-ter mag - nam glo - ri - am tu - a m

T
prop-ter mag - nam glo - ri - am tu - a m

B
prop-ter mag - nam glo - ri - am tu - a m

♩ = 145 *cresc. . . et accel. . . molto*

p

S.1
Do-mi-ne De-us, Rex Cae-les-tis, De-us Pa-ter Om-ni-po-tens. De-us Pa-ter Om-ni-po-tens.

S.2
Do-mi-ne De-us, Rex Cae-les-tis, De-us Pa-ter Om-ni-po-tens. De-us Pa-ter Om-ni-po-tens.

A.1
Do-mi-ne De-us, Rex Cae-les-tis, De-us Pa-ter Om-ni-po-tens. De-us Pa-ter Om-ni-po-tens.

A.2
Do-mi-ne De-us, Rex Cae-les-tis, De-us Pa-ter Om-ni-po-tens. De-us Pa-ter Om-ni-po-tens.

T
f *>*
Om-ni-po-tens, Om-ni-po-tens.

B
f *>*
Om-ni-po-tens, Om-ni-po-tens.

spoken ca. 20"

f

S.1
De-us Pa-ter Om-ni-po-tens, De-us Pa-ter Om-ni-po-tens. *sss a ppp*

S.2
f
De-us Pa-ter Om-ni-po-tens, De-us Pa-ter Om-ni-po-tens.

A.1
f
De-us Pa-ter Om-ni-po-tens, De-us Pa-ter Om-ni-po-tens. *sss a ppp*

A.2
f
De-us Pa-ter Om-ni-po-tens, De-us Pa-ter Om-ni-po-tens.

T
perdersi
Om-ni-po-tens, Om-ni-po-tens. *sss a ppp*

B
Om-ni-po-tens, Om-ni-po-tens.

♩ = 90 Tranquillo, molto espressivo *Dolce* *♩ = 80*
p
 S Je - su Chri - ste,
 A *p* Je - su Chri - ste,
 T.1 *mf (Solo)* *♩ = 90* *3* *3* *p (tutti)*
 Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,
 T.2 *p*
 Je - su Chri - ste,
 B.1 *p*
 Je - su Chri - ste,
 B.2 *p*
 Je - su Chri - ste,

S *3* *3*
 Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. ____
 A *3* *3*
 Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. ____
 T.1 *3* *3*
 Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. ____
 T.2 *3* *3*
 Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. ____
 B.1 *3* *3*
 Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. ____
 B.2 *3* *3*
 Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. ____

S.1
G(m)

S.2
G(m)

A
dolce $\text{♩} = 40$
Solo p >
3
Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris;

A
G(m)

T
G(m)

B
G(m)

morendo

S.1

S.2

A
(Solo)
Pa - tris; Pa - tris; Pa - tris; Pa - tris; Pa - tris;

A

T

B

Dolce ♩ = 50

p *af*
mi - se - re - re, mi - se - re - re, no - bis. —

p *af*
mi - se - re - re, mi - se - re - re, no - bis. —

p *af*
mi - se - re - re, mi - se - re - re, no - bis. —

p *sfp*
-ca - mun - di

p *sfp*
tol - mun - di

p *sfp*
- lis mun - di

p *sfp*
pec - mun - di

p *sfp*
- ta mun - di

p *sfp*
Qui mun - di

Dolce $\text{♩} = 50$

p

f

S.1

sus-ci-pe de-pre-ca-ti-o-nem no-stram.

S.2

sus-ci-pe de-pre-ca-ti-o-nem no-stram.

A.1

sus-ci-pe de-pre-ca-ti-o-nem no-stram.

A.2

sus-ci-pe de-pre-ca-ti-o-nem no-stram.

T.1

p

sfp

-ca- mun-di

T.2

p

sfp

tol-

mun-di

T.3

p

sfp

-lis

mun-di

B.1

pec-

mun-di

B.2

-ta mun-di

B.3

Qui

mun-di

Dolce ♩ = 50

p *af*
mi - se - re - re, mi - se - re - re, no - bis. —

p *af*
mi - se - re - re, mi - se - re - re, no - bis. —

p *af*
mi - se - re - re, mi - se - re - re, no - bis. —

p *sfz*
- ca - mun - di —

p *sfz*
tol - mun - di —

p *sfz*
- lis mun - di —

p *sfz*
pec - mun - di —

p *sfz*
- ta mun - di —

p *sfz*
Qui mun - di —

Dolce ♩ = 50

p

f

S.1

sus-ci-pe de-pre-ca-ti-o-nem no-stram.

S.2

sus-ci-pe de-pre-ca-ti-o-nem no-stram.

A.1

sus-ci-pe de-pre-ca-ti-o-nem no-stram.

A.2

sus-ci-pe de-pre-ca-ti-o-nem no-stram.

T.1

p

sfp

-ca- mun-di

T.2

p

sfp

tol- mun-di

T.3

p

sfp

-lis mun-di

B.1

p

sfp

pec- mun-di

B.2

p

sfp

-ta mun-di

B.3

p

sfp

Qui mun-di

S.1
 S.2
 S.3
 S.4
 A.1
 A.2
 A.3
 A.4
 T.1
 T.2
 T.3
 B.1
 B.2
 B.3
 B.4

- bis.
 no-
 -re
 -re-
 -se-
 mi-
 -tris,
 Pa-
 -ram
 -te-
 dex-
 ad
 -des
 pp se-

rit. molto

mi se re re no bis

Qui

**spoken and repeated tutti diminishing to a murmur ca. 12"*

♩ = 125

1 *f*
 Quo - ni - am — tu so - lus San - ctus Quo - ni - am — tu so - lus

2 *f*
 Quo - ni - am — tu so - lus San - ctus Quo - ni - am — tu so - lus

1 *f*
 Quo - ni - am — tu so - lus San - ctus Quo - ni - am — tu so - lus

2 *f*
 Quo - ni - am — tu so - lus San - ctus Quo - ni - am — tu so - lus

1 *f*
 Quo - ni - am — tu so - lus San - ctus Quo - ni - am — tu so - lus

2 *f*
 Quo - ni - am — tu so - lus San - ctus Quo - ni - am — tu so - lus

f
 Quo - ni - am — tu so - lus San - ctus Quo - ni - am — tu so - lus

f
 Quo - ni - am — tu so - lus San - ctus Quo - ni - am — tu so - lus

S.1
Do - mi-nus Quo - ni-am tu so-lus Al - ti - si - mus, Al

S.2
Do - mi-nus Quo - ni-am tu so-lus Al - ti - si - mus, Al

A.1
Do - mi-nus Quo - ni-am tu so-lus Al - ti - si - mus, Al

A.2
Do - mi-nus Quo - ni-am tu so-lus Al - ti - si - mus, Al

T.1
Do - mi-nus Quo - ni-am tu so-lus Al - ti - si - mus, Al

T.2
Do - mi-nus Quo - ni-am tu so-lus Al - ti - si - mus, Al

B.1
Do - mi-nus Quo - ni-am tu so-lus Al - ti - si - mus, Al

B.2
Do - mi-nus Quo - ni-am tu so-lus Al - ti - si - mus, Al

S.1
ti - si - mus, Al - ti - si - mus,

S.2
ti - si - mus, Al - ti - si - mus,

1
ti - si - mus, Al - ti - si - mus,

2
ti - si - mus, Al - ti - si - mus,

1
ti - si - mus, Al - ti - si - mus,

2
ti - si - mus, Al - ti - si - mus,

ti - si - mus, Al - ti - si - mus,

perdersi
Dolcissimo $\text{♩} = 60$ (4x)
Je - su Chris - te

$\text{♩} = 150$
P
Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

S
De - i Pa - tris.

A.1
 $\text{♩} = 150$
P
Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

S
A.1
A.2

De - i Pa - tris.
De - i Pa - tris.
Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

p $\text{♩} = 150$

Detailed description: This block contains the first system of a musical score. It features three vocal staves: Soprano (S), Alto 1 (A.1), and Alto 2 (A.2). The Soprano and Alto 1 parts have lyrics 'De - i Pa - tris.' with a fermata over the final note. The Alto 2 part has lyrics 'Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.' and includes a piano (*p*) dynamic marking and a tempo of quarter note = 150. The Alto 2 part also features a triplet of eighth notes in the phrase 'in glo - ri - a'. The key signature has one sharp (F#).

S
A.1
A.2
T

De - i Pa - tris.
De - i Pa - tris.
De - i Pa - tris.
Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

p $\text{♩} = 150$

Detailed description: This block contains the second system of the musical score, adding a Tenor (T) part. The Soprano, Alto 1, and Alto 2 parts continue with 'De - i Pa - tris.'. The Tenor part has lyrics 'Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.' and includes a piano (*p*) dynamic marking and a tempo of quarter note = 150. The Tenor part also features a triplet of eighth notes in the phrase 'in glo - ri - a'. The key signature has one sharp (F#).

S
A.1
A.2
T
B.1

De - i Pa - tris.
De - i Pa - tris.
De - i Pa - tris.
De - i Pa - tris.
Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

p $\text{♩} = 150$

Detailed description: This block contains the third system of the musical score, adding a Bass 1 (B.1) part. The Soprano, Alto 1, and Alto 2 parts continue with 'De - i Pa - tris.'. The Tenor part continues with 'De - i Pa - tris.'. The Bass 1 part has lyrics 'Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.' and includes a piano (*p*) dynamic marking and a tempo of quarter note = 150. The Bass 1 part also features a triplet of eighth notes in the phrase 'in glo - ri - a'. The key signature has one sharp (F#).

S
De - i Pa - tris.

A.1
De - i Pa - tris.

A.2
De - i Pa - tris.

T
De - i Pa - tris.

B.1
De - i Pa - tris.

B.2
♩ = 150
p
Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

S
De - i Pa - tris. De - i Pa - tris. De - i Pa - tris.

A.1
De - i Pa - tris. De - i Pa - tris. De - i Pa - tris.

A.2
De - i Pa - tris. De - i Pa - tris. De - i Pa - tris.

T.1
De - i Pa - tris. De - i Pa - tris. De - i Pa - tris.

B.1
De - i Pa - tris. De - i Pa - tris. De - i Pa - tris.

B.2
De - i Pa - tris. De - i Pa - tris. De - i Pa - tris.

Lento

A musical score for eight voices, labeled S.1, S.2, A.1, A.2, T.1, T.2, B.1, and B.2. The score is in G major (one sharp) and 4/4 time. The tempo is marked 'Lento'. The lyrics are 'A - men.' repeated three times in each part. The score features dynamic markings of *f* and *ff*, and performance instructions including 'subito', 'lunga', and 'morendo'. A vertical bar line is placed after the third measure of the lyrics. The vocal lines (S.1, S.2, A.1, A.2, T.1, T.2) have notes with stems pointing up, while the bass lines (B.1, B.2) have notes with stems pointing down. The lyrics 'A - men.' are written below the notes. The performance instructions are placed above the notes. The *ff* marking is placed above the notes, and the 'subito' instruction is placed above the notes. The 'lunga' instruction is placed above the notes, and the 'morendo' instruction is placed above the notes. The lyrics 'A - men.' are written below the notes. The score is written on eight staves, each with a treble or bass clef. The staves are labeled S.1, S.2, A.1, A.2, T.1, T.2, B.1, and B.2. The lyrics 'A - men.' are written below the notes. The performance instructions are placed above the notes. The *ff* marking is placed above the notes, and the 'subito' instruction is placed above the notes. The 'lunga' instruction is placed above the notes, and the 'morendo' instruction is placed above the notes. The lyrics 'A - men.' are written below the notes.