

Gloria

From Missa Brevis Pro Pace

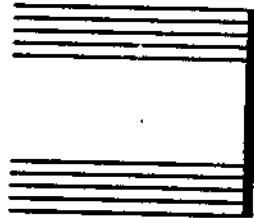
Javier Busto

GLORIA

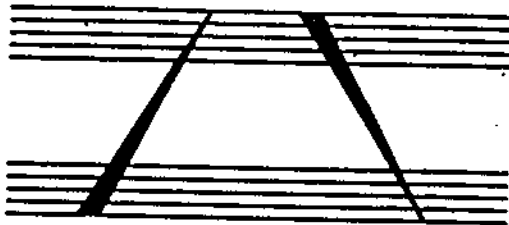
Glória in excélsis Déo.	Glory to God in the highest.
Et in térra pax	And on earth peace
homínibus bónae voluntátis.	to all of good will.
Laudámus te. Benedícimus te.	We praise Thee. We bless Thee.
Adorámus te. Glorificámus te.	We worship Thee. We glorify Thee.
Grátias ágimus tibi	We give thanks to Thee
própter mágnam glóriam túam.	according to Thy great glory.
Dómine Déus, Rex coeléstis,	Lord God, King of heaven,
Déus Páter omnípotens.	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 Patrís.	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 Patrís,	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 Spírítu	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 "Eskifaiá 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.

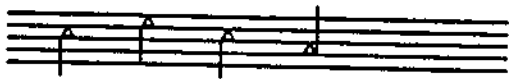
Annotations for "GLORIA"



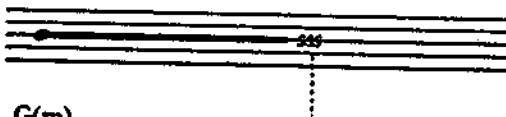
Short pause



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 -

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

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

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

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

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

♩ = 120

S.1 *f* *allargando*
gra-ti-as a-gi-mus ti - bi

S.2 *f* *allargando*
gra-ti-as a-gi-mus ti - bi

A.1 *f* *allargando*
gra-ti-as a-gi-mus ti - bi

A.2 *f* *allargando*
gra-ti-as a-gi-mus ti - bi

♩ = 120

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

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

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

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

♩ = 40

S *p* *3* 10" < 10" > 10" *ppp*
prop-ter mag - nam glo - ri - am tu - a m

A *p* *3* 10" < 10" > 10" *ppp*
prop-ter mag - nam glo - ri - am tu - a m

T *p* *3* 10" < 10" > 10" *ppp*
prop-ter mag - nam glo - ri - am tu - a m

B *p* *3* 10" < 10" > 10" *ppp*
prop-ter mag - nam glo - ri - am tu - a m

J-145

cresc. . . et accel. . . molto

S.1 *P*
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 *P*
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 *P*
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 *P*
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* *spoken ca. 20"*
Om-ni-po-tens, Om-ni-po-tens.

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

S.1 *f*
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*

S *p* Je - su Chri - ste,

A *p* Je - su Chri - ste,

T.1 *mf (Solo)* *♩=90* Do - mi - ne Fi - li u - ni - ge - ni - te, *p (tutti)* 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 *s* Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. _____

A *s* Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. _____

T.1 *s* Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. _____

T.2 *s* Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. _____

B.1 *s* Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. _____

B.2 *s* 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

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

A.1
mi - se - re - re, mi - se - re - re, no - bis. *p* *af*

A.2
mi - se - re - re, mi - se - re - re, no - bis. *p* *af*

T.1
ca - mun - di. *p* *sfp*

T.2
tol - mun - di. *p* *sfp*

T.3
- lis mun - di. *p* *sfp*

B.1
pec - mun - di. *p* *sfp*

B.2
- ta mun - di. *p* *sfp*

B.3
Qui mun - di. *p* *sfp*

Dolce $\text{♩} = 50$

p

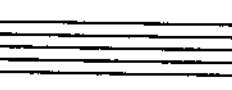
f

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 -ca- mun-di

sfp

T.2

p tol- mun-di

sfp

T.3

p -lis mun-di

sfp

B.1

p pec- mun-di

sfp

B.2

p -ta mun-di

sfp

B.3

Qui

p mun-di

sfp

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 *sf*
ca - mun - di. —

p *sf*
tol - mun - di. —

p *sf*
- lis mun - di. —

p *sf*
pec - mun - di. —

p *sf*
- ta mun - di. —

p *sf*
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

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

rit. molto

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

M I S E R E R E N O B I S

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.

J=150
p

This system contains the vocal parts for Soprano (S), Alto 1 (A.1), and Alto 2 (A.2). The Soprano and Alto 1 parts have lyrics 'De - i Pa - tris.' The Alto 2 part has lyrics 'Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.' The tempo is marked *J=150* and the dynamic is *p*. There are accents and a triplet of eighth notes in the Alto 2 part.

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.

J=150
p

This system adds the Tenor (T) part. The lyrics for Soprano, Alto 1, and Alto 2 are 'De - i Pa - tris.' The Tenor part has lyrics 'Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.' The tempo is *J=150* and dynamic is *p*. There is a triplet of eighth notes in the Tenor part.

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.

J=150
p

This system adds the Bass 1 (B.1) part. The lyrics for Soprano, Alto 1, and Alto 2 are 'De - i Pa - tris.' The Tenor and Bass 1 parts have lyrics 'Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.' The tempo is *J=150* and dynamic is *p*. There is a triplet of eighth notes in the Bass 1 part.

S
A.1
A.2
T
B.1
B.2

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
J=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

S.1
A - men. A - men. A
subito *ff* lunga *morendo*

S.2
A - men. A - men. A
subito *ff* lunga *morendo*

A.1
A - men. A - men. A
subito *ff* lunga *morendo*

A.2
A - men. A - men. A
subito *ff* lunga *morendo*

T.1
A - men. *subito ff* lunga *morendo*

T.2
A - men. *subito ff* lunga *morendo*

B.1
A - men. *subito ff* lunga *morendo*

B.2
A - men. *subito ff* lunga *morendo*