

GLORIA DI LORENZO CRISTIANO

Music by Lars Forslund / Antonio Vivaldi

10 Qui sedes ad dexteram patris

Andante $\text{J} = 50$

Instrumentation: Altblockflöjt, Mandolin, Soprano, Alto, Cembalo, A. blf. (Alto Blockflöte), Mdn. (Mandolin), S. (Soprano), A. (Alto), Hch. (Hochblockflöte).

Measure 7: Cembalo has a prominent bass line. Measures 8-12 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs.

Measure 13: The vocal parts enter with the lyrics "Qui se -". The vocal entries are marked with *tr* (trill).

Measure 19: The vocal parts sing "des ad dex - te - ra - m pa - tris, mi-se - re - re, mi - se - re - re no - bis," followed by a tutti section.

A. blf. *tr*
 Mdn.
 S. - bis.
 A. - bis.
 Hch.

A. blf. *tr*
 Mdn.
 S. pa-tris, qui se
Solo Tutti
A. qui sedes ad dex-te-ra-m pa-tris, qui se
Hch.

A. blf. *tr*
 Mdn.
 S. - des ad dex-te-ra-m pa-tris,
A. - des ad dex-te-ra-m pa-tris, mi - se -
Hch.

A. blf.
 Mdn.
 S. no - - - - bis, mi - se - re - - re no - -
A. rere, no - - - - bis, mi - se - re - - re no - -
Hch.

$\text{♩} = 50$
 $\text{♩} = 24$
 $\text{♩} = 26$
 $\text{♩} = 28$
 $\text{♩} = 36$
 $\text{♩} = 44$

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

45

bis,

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

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

50

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

$\text{♩} = 32$
 $\text{♩} = 48$
 $\text{♩} = 42$
 $\text{♩} = 20$
 $\text{♩} = 42$

Altblockflöjt

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2

Altblockflöjt

5

A. blf.

11

A. blf.

13

A. blf.

16

A. blf.

19

A. blf.

22

A. blf.

25

A. blf.

27

A. blf.

29

A. blf.

33

A. blf.

36

A. blf.

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40

A. blf.

42

A. blf.

44

A. blf.

$\text{J} = 50$

$\text{J} = 26$

$\text{J} = 24$

$\text{J} = 28$

$\text{J} = 36$

$\text{J} = 44$

$\text{J} = 48$

48

A. blf.

51

A. blf.

Mandolin

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Mandolin

Mdn. 8

Mdn. 13

Mdn. 20

Mdn. 27

Mdn. 34

Mdn. 40

Mdn. 45

Soprano

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Tutti

Andante $\text{j} = 50$

21

Soprano 

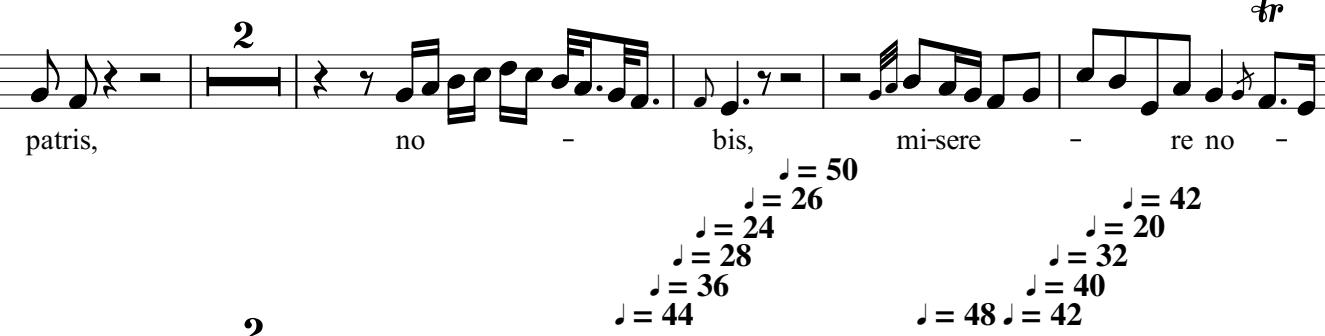
25 Solo

S. 

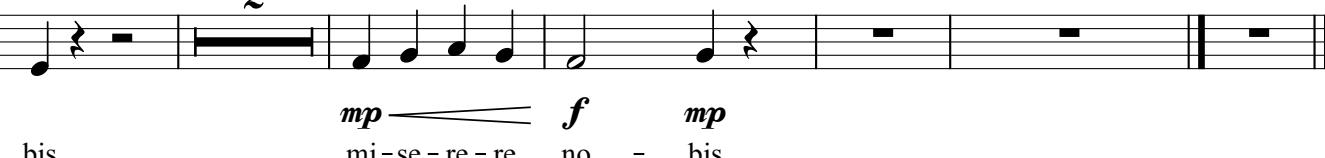
33

S. 

38

S. 

45

S. 

Alto

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Andante ♩ = 50

17

Alto 17

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

A. 21 - re, mi-se-re - re nobis, no - bis,

The image shows a musical score for 'Ave Maria' by Franz Schubert. The page number 21 is at the top left, and the ending number 4 is at the top right. The key signature is one sharp. The vocal line starts with a eighth note followed by a sixteenth note, then a quarter note, another eighth note followed by a sixteenth note, a quarter note, and a eighth note followed by a sixteenth note. There is a short rest, then a eighth note followed by a sixteenth note, another eighth note followed by a sixteenth note, a quarter note, and a eighth note followed by a sixteenth note. The lyrics '- re, mi-se-re - re nobis, no - bis,' are written below the notes. The music continues on the next page.

A. Solo
Tutti

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

A. 34

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

A. *44*

tr

2

mp — ***f*** *mp*

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

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

Cembalo

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The musical score consists of eight staves of music. The first staff is for the Cembalo, starting with a rest followed by a sustained note. The second staff is also for the Cembalo, featuring a melodic line with grace notes. The third staff is for the Harp (Hch.), showing a rhythmic pattern of eighth and sixteenth notes. The fourth staff is for the Harp, continuing the rhythmic pattern. The fifth staff is for the Harp, showing a different rhythmic pattern. The sixth staff is for the Harp, continuing the rhythmic pattern. The seventh staff is for the Harp, showing a rhythmic pattern. The eighth staff is for the Harp, concluding the section.

20
 Hch.

24
 Hch.

27
 Hch.

31
 Hch.

33
 Hch.

35
 Hch.

38

Hch.

Treble clef, Common time, Key signature of one sharp. Measures 38-41 show eighth-note patterns and sixteenth-note figures.

42

Hch.

Treble clef, Common time, Key signature of one sharp. Measures 42-45 show eighth-note patterns and sixteenth-note figures.

45

Hch.

Treble clef, Common time, Key signature of one sharp. Measures 45-48 show eighth-note patterns and sixteenth-note figures.

46

Hch.

Treble clef, Common time, Key signature of one sharp. Measures 46-49 show eighth-note patterns and sixteenth-note figures.

47

Hch.

Treble clef, Common time, Key signature of one sharp. Measures 47-50 show eighth-note patterns and sixteenth-note figures.

Hch. $\text{j} = 50$
 $\text{j} = 26$
 $\text{j} = 24$
 $\text{j} = 28$
 $\text{j} = 36$
 $\text{j} = 44$
 $\text{j} = 48$

Hch. $\text{j} = 32$
 $\text{j} = 40$
 $\text{j} = 42$
 $\text{j} = 20$
 $\text{j} = 42$