

GLORIA DI LORENZO CRISTIANO

Music by Lars Forslund / Antonio Vivaldi

10 Qui sedes ad dexteram patris

Andante $\text{♩} = 50$

Musical score for the first system of "10 Qui sedes ad dexteram patris". The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante, with a metronome marking of quarter note = 50. The instruments listed are Mandolino solo, Mandolino 1, Mandolino 2, Mandola (tenore), Chitarra, Contrabbasso, Soprano, Alto, and Cembalo o Organo. The Mandolino solo part features a complex, rhythmic melody. The Mandolino 1 and 2 parts play a steady eighth-note accompaniment. The Mandola (tenore) and Chitarra parts play a simple harmonic accompaniment. The Contrabbasso part plays a steady eighth-note accompaniment. The Soprano and Alto parts are silent. The Cembalo o Organo part plays a steady eighth-note accompaniment.

Musical score for the second system of "10 Qui sedes ad dexteram patris". The score is in 4/4 time with a key signature of one sharp (F#). The instruments listed are Mdn. solo, Mdn. 1, Mdn. 2, Mda., Chit., Cb., S., A., and Cemb. Org. The Mdn. solo part features a complex, rhythmic melody. The Mdn. 1, Mdn. 2, and Mda. parts are silent. The Chit. part plays a simple harmonic accompaniment. The Cb. part plays a steady eighth-note accompaniment. The S. and A. parts are silent. The Cemb. Org. part plays a steady eighth-note accompaniment. The score includes dynamic markings such as *mp*, *mf*, *p*, and *Tutti*.

14

Mdn. solo

Mdn.1

Mdn.2

Mda.

Chit.

Cb.

S.

A.

Cemb. Org.

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

Qui - se - des ad dex - te - ra - m pa - tris, mi - se - re - re, mi - se - re - re no - bis,

21

Mdn. solo

Mdn.1

Mdn.2

Mda.

Chit.

Cb.

S.

A.

Cemb. Org.

Tutti

Tutti

Solo

bis,

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

no - bis,

qui sedes ad dex - te - ra - m

28

Mdn. solo

Mdn.1

Mdn.2

Mda.

Chit.

Cb.

S.

A.

Cemb. Org.

qui se - des

Tutti

pa - tris, qui se - des

34

Mdn. solo

Mdn. 1

Mdn. 2

Mda.

Chit.

Cb.

S.

A.

Cemb. Org.

mf *tr* *mp*

ad dex-te-ra-m pa-tris, no-bis,

ad dex-te-ra-m pa-tris, mi-se-re-re, no-

40

Mdn. solo

Mdn. 1

Mdn. 2

Mda.

Chit.

Cb.

S.

A.

Cemb. Org.

tr *mf* *tr* *tr*

mi-se-re-re no-bis,

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

♩ = 24

45

Mdn. solo
ff *fff* *mf* *mp*

Mdn. 1
p *mf* *mp* *mf* *mp*

Mdn. 2
p *mf* *mp* *mf* *mp*

Mda.
p *mf* *mp* *mf* *mp*

Chit.
p *mf* *mp* *mf* *mf*

Cb.
p *mf* *mp* *mf* *mp*

S.
mp *f* *mp*
mi - se - re - re no - bis,

A.
mp *f* *mp*
mi - se - re - re no - bis,

Cemb. Org.

Mandolin solo GLORIA DI LORENZO CRISTIANO

10 Qui sedes ad dexteram patris

Music by Lars Forslund / Antonio Vivaldi

Andante ♩ = 50

Mandolino solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

2

4

6

8

10

13

16

24

28

31

mf

p

Mdn. solo

34

Mdn. solo

37

Mdn. solo

39

Mdn. solo

42

Mdn. solo

43

Mdn. solo

44

Mdn. solo

46

Mandolino 1

GLORIA DI LORENZO CRISTIANO

10 Qui sedes ad dexteram patris

Music by Lars Forslund / Antonio Vivaldi

Andante ♩ = 50

Mandolino 1

Mdn.1

Mdn.1

Mdn.1

Mdn.1

Mdn.1

Mdn.1

Mdn.1

Mandolino 2

GLORIA DI LORENZO CRISTIANO

10 Qui sedes ad dexteram patris

Music by Lars Forslund / Antonio Vivaldi

Mandolino 2 *Andante* ♩ = 50
mp

Mdn.2
3 9

Mdn.2
15 5 6

Mdn.2
31 *mf*

Mdn.2
36 *tr* *mp* *mf* *tr* ♩ = 50

Mdn.2
42 *p* *mf* *mp* *mf* ♩ = 24
♩ = 28
♩ = 36
♩ = 44

Mdn.2
47 ♩ = 48 ♩ = 42 ♩ = 32 ♩ = 20
mp

Mandola (tenore) GLORIA DI LORENZO CRISTIANO

10 Qui sedes ad dexteram patris

Music by Lars Forslund / Antonio Vivaldi

Andante $\text{♩} = 50$

Mandola (tenore) mp

Mda. mp

Mda. mp

Mda. mp

Mda. $p < mf$ mp mf

Mda. mp

8 8 8 8 8 8

7 9 5 6

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

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

Chitarra

GLORIA DI LORENZO CRISTIANO

10 Qui sedes ad dexteram patris

Music by Lars Forslund / Antonio Vivaldi
Solo chitarra

Chitarra

Andante $\text{♩} = 50$

Chit. 6

Tutti

mf

Chit. 11

p *mf*

Chit. 15

Chit. 20

Chit. 26

Chit. 31

Chit. 36

Chit. 44

p *mf* *mp* *mf* *mf*

$\text{♩} = 24$ $\text{♩} = 26$ $\text{♩} = 28$ $\text{♩} = 32$ $\text{♩} = 36$ $\text{♩} = 40$ $\text{♩} = 42$ $\text{♩} = 44$ $\text{♩} = 48$ $\text{♩} = 42$ $\text{♩} = 42$

Contrabbasso

GLORIA DI LORENZO CRISTIANO

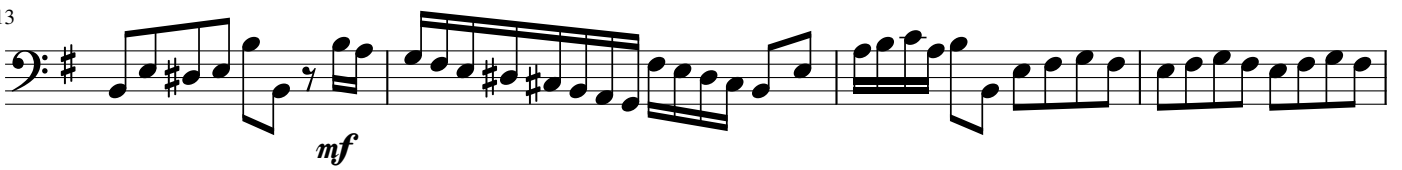
10 Qui sedes ad dexteram patris

Music by Lars Forslund / Antonio Vivaldi

Andante ♩ = 50

Contrabbasso 


Cb. 

Cb. 

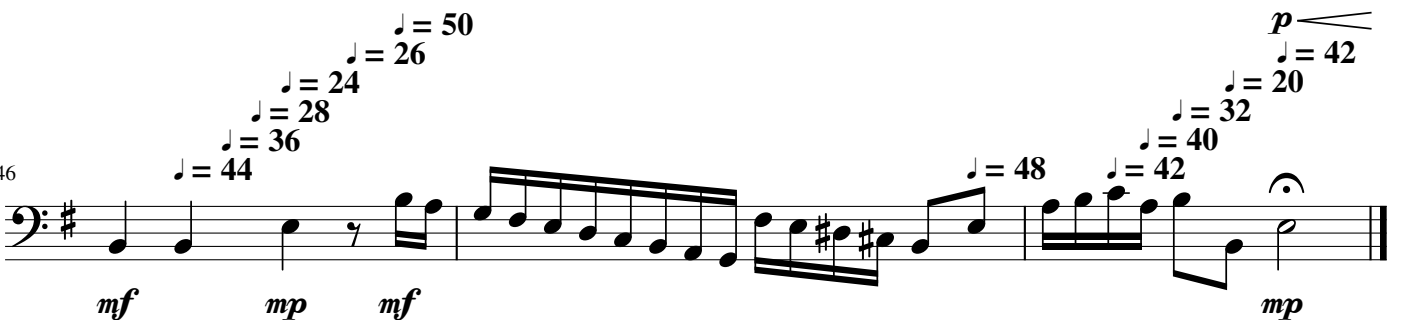
Cb. 

Cb. 

Cb. 

Cb. 

Cb. 

Cb. 

Soprano

GLORIA DI LORENZO CRISTIANO

10 Qui sedes ad dexteram patris

Music by Lars Forslund / Antonio Vivaldi

Andante ♩ = 50

18

Soprano

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

21

Tutti

3

S.

bis,

26

Solo

S.

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

30

S.

des

34

2

S.

ad dex - te - ra - m patris, no -

39

tr

2

S.

bis, mi - sere re no - bis, *mp* mi - se - re - re

♩ = 50

♩ = 26

♩ = 24

♩ = 28

♩ = 36

♩ = 44

♩ = 42

♩ = 20

♩ = 32

♩ = 40

♩ = 48

♩ = 42

46

S.

f no - *mp* bis,

Alto

GLORIA DI LORENZO CRISTIANO

10 Qui sedes ad dexteram patris

Music by Lars Forslund / Antonio Vivaldi

Andante ♩ = 50

14

Alto

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

18

A.

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

27

Solo

Tutti

A.

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

30

A.

des

34

A.

ad dex-te-ra-m pa - tris, mi - se - rere,

39

A.

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

42

A.

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

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

Cembalo o Organo GLORIA DI LORENZO CRISTIANO

10 Qui sedes ad dexteram patris

Music by Lars Forslund / Antonio Vivaldi

Andante ♩ = 50

Cembalo
o Organo

The first system of music, measures 1-2, is written for Cembalo or Organ. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 50 beats per minute. The music begins with a whole rest in both staves, followed by a series of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

Cemb.
Org.

The second system, measures 3-4, continues the piece. Measure 3 starts with a triplet of eighth notes in the right hand. The bass line continues with eighth notes. Measure 4 shows a change in the right hand to block chords.

Cemb.
Org.

The third system, measures 5-6, features a rhythmic pattern of eighth notes with accents in the right hand. The bass line remains a steady eighth-note accompaniment.

Cemb.
Org.

The fourth system, measures 7-8, continues the eighth-note rhythmic pattern in the right hand. Measure 8 ends with a half rest in the right hand and a half note in the left hand.

Cemb.
Org.

The fifth system, measures 9-12, shows more complex rhythmic patterns in the right hand, including sixteenth-note runs. The bass line continues with eighth notes.

Cemb.
Org.

The sixth system, measures 13-16, features a series of chords and rests in the right hand, while the bass line continues with eighth notes. Measure 16 ends with a half rest in the right hand and a half note in the left hand.

20

Cemb.
Org.

Measures 20-22: Treble clef features chords and eighth-note patterns. Bass clef has a steady eighth-note bass line.

23

Cemb.
Org.

Measures 23-25: Treble clef features sixteenth-note runs. Bass clef has a steady eighth-note bass line.

26

Cemb.
Org.

Measures 26-29: Treble clef features chords and eighth notes. Bass clef has a steady eighth-note bass line.

30

Cemb.
Org.

Measures 30-31: Treble clef features chords with slurs. Bass clef has a steady eighth-note bass line.

32

Cemb.
Org.

Measures 32-34: Treble clef features chords and eighth notes. Bass clef has a steady eighth-note bass line.

35

Cemb.
Org.

Measures 35-37: Treble clef features chords and eighth notes. Bass clef has a steady eighth-note bass line.

38 *tr* *tr* *tr* *tr*

Cemb.
Org.

41 *tr*

Cemb.
Org.

45 $\text{♩} = 24$
 $\text{♩} = 28$
 $\text{♩} = 36$
 $\text{♩} = 44$
 $\text{♩} = 50$
 $\text{♩} = 26$

Cemb.
Org.

47 $\text{♩} = 48$ $\text{♩} = 42$ $\text{♩} = 32$ $\text{♩} = 20$ $\text{♩} = 42$

Cemb.
Org.