

## Super flumina Babylonis: Gloria

Guerrero

Cantus

Altus I

Altus II

Et in ter - ra pax ho - mi - - - ni - - bus

Et in ter - ra pax ho - mi - - ni-bus bo - næ vo-

Et in ter - ra pax ho -

Tenor

Bassus

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ni - bus      bo-næ vo - lun-ta      -      -      -      tis.  
 Lau -  
 mi-ni - bus      bo - næ vo-lun - ta      -      -      -      tis.  
 bo - næ vo - lun - ta - tis, bo-næ vo-lun - ta      -      -      -      tis.  
 Lau - da      -      -      -  
 lun-ta - tis      bo-næ vo - - - lun - ta - tis. Lau -  
 mi - ni-bus      bo - næ volun - ta - - - tis, vo - lun - ta - - - tis.

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da-mus-te. Be-ne-di-ci-mus te. Ad - o - - ra - mus-te.

Lau - da - mus \_\_\_\_\_ te. Be - ne - di - ci-mus  
- - - mus te. Be - ne - di - cimus te. Ad - o - ra - mus - te. Glo-ri -  
da-mus te.

Be - ne - di - ci - mus te. Ad - o - ra - mus te.

Lau - da-mus te. Be-ne-di-ci-mus te. Ad - o - ra - mus te.

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Glo - ri - fi - ca-mu te, glo - ri - fi - ca - muste. Gra - ti-as a - gi-mus ti -  
 te. Glo - ri - fi - ca - muste.

Gra - ti - as a - gi-mus ti -  
 - fi - ca-mus te. Gra - ti - as a - gi - mus ti - bi -

o - ra - mus te. Glo - ri - fi - ca - muste.

Gra - ti - as a - gi - mus ti - - - bi

Glo - ri - fi - camus te. Gra - ti - as a - gi - mus ti - - - bi

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A musical score page featuring a soprano vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on B4. The piano part provides harmonic support with a bass line and chords. The vocal line continues with a series of eighth-note patterns, including a grace note. The piano part concludes with a forte dynamic.

A musical score for soprano voice in treble clef and A major (two sharps). The vocal line consists of eighth-note patterns. The lyrics are: bi pro-pter magnam glo-ri-am \_\_\_\_\_ tu-.

pro - pter ma-gnam glo - ri - am tu - am.

A musical score page for soprano and piano. The vocal line begins with a melodic phrase starting on G sharp. The piano accompaniment consists of sustained bass notes and rhythmic patterns. The vocal line continues with 'ti-as a-gimus ti-' followed by a fermata. The piano part includes a dynamic instruction 'p' and a measure ending with a fermata.

33

Do - mi-ne De-us Rex cæ-le - stis De - us Pa-

am. Do - mi - ne De-us, Rex cæ - le - stis De - us Pa - ter

- mi-ne De-us Rex cæ-le-stis Rex cæ-le-stis De - us Pa-ter o - mni-po -

am. Do - mi - ne De - us Rex cæ - le - stis De -

Do - mi-ne De-us Rex cæ - le - stis De - us Pa-ter o - mni-po -

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- ter o - mni - po - tens.

Do - mine Fi - li u - ni -

o - mni - - po - tens, o - mni - potens.

Do - mi-ne Fi - li

tens De - us Pa - ter o-mni-potens. Do - mine Fi - li u - ni -

us Pa-ter o - mni-potens. o - mni - potens. Do - mine Fi - li u - ni -

tens De - us Pa-ter o - mni-potens. Do - mine Fi - li u -

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46

- ge - ni - te Ie - su Chri - - - - ste.

u - ni - ge - ni - te Ie - - - su Chri - ste, Chri - ste.

ge - ni - te Ie - su Chri - - - - ste.

Do - mi - ne De - us

ge - ni - te Ie - su Chri - - - ste.

Do - mi - ne De - us A - gnus De -

ni - ge - ni - te Ie - - su Chri - - ste.

Do - mi - ne De - us

53

Do-mi-ne De - us A - gnus\_De - i, Fi-li - us Pa - tris  
Do - mi - ne De-us A - gnus De - i Fi - li - us Pa -  
A - gnus \_\_\_\_\_ De - i Fi - li - us Pa - tris, Fi -  
Fi - li - us Pa - tris, Fi - li - us Pa - tris  
A - gnus \_\_\_\_\_ De - i Fi - li - us Pa -  
Fi - li - us Pa - tris, Fi - li - us Pa - tris

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60

Fi - li - us Pa - - - tris Pa - - tris.

- - - tris Fi - li - us Pa - - - tris Fi - li - us Pa - - - tris.

li - us Pa - - - tris Fi - li - us Pa - tris Fi - li - us Pa - - - tris.

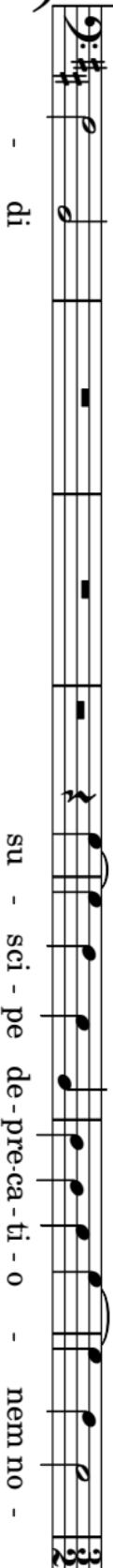
Fi - li - us Pa - - - tris.

Pa - - - - tris.

Qui tol-lis pec-ca-ta mun - di, mi - se-re-re no - bis  
 tol - lis pec-ca-ta mun - di, mi - se-re-re no - bis  
 Qui tol - lis pec - ca - ta mun-di mi - se-re -  
 tol - lis pec-ca-ta mun - di qui tol - lis pec-ca-ta mun -  
 Qui tol - lis pec-ca -



80



87

Qui se - des ad dex - teram Pa - - - tris  
mi - se - re -

Qui se - des ad dex - teram Pa - - - tris  
mi - se - re -

stram.

Qui se - des ad dex - teram Pa - - - tris, mi - se - re - re no - bis

stram.

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

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

stram.

Qui se - des ad dex - te-ram Pa -

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re - re no - - bis.

Quo - ni - am tu so - lus san-

mi - se - re - - re no - - bis.

Quo - ni - am tu so -

mi - se - re - re no - - bis.

Quo - ni - am tu so -

tris, mi - se - - re - re no - - bis.

Quo - ni - am tu so -

100

- ctus. Tu so - lus Do - mi - nus, tu so - lus Do - mi - nus.

Tu so - lus Do - - - mi - nus.

Tu so - lus

lus san - etus. Tu so - lus Do - mi - - nus. Tu so - lus Al -

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -

lus san - ctus. Tu so - lus Do - mi - nus.

Tu so - lus Al - tis - si -

so - lus san - ctus.

Tu so - lus Do - mi - nus. Tu so - lus

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Tu so - lus Al - tis - si - mus Ie - su Chri - - - ste. Cum San-cto Spi -

Al - tis - si - mus Ie - su Chri-ste, Ie - su Chri-ste. Cum San-cto Spi -

tis - si - mus Ie - su Chri - ste, Ie - su Chri - - ste.

mus Ie - su Chri - - ste, Ie - su Chri - - ste. Cum

tu so - lus Al - tis - si - mus Ie - su Chri - - - ste. Ie - su Chri-ste.

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The musical score is in G major (two sharps) and 2/4 time. It features four staves of music, each with a soprano vocal line. The lyrics are in Latin, referring to the 'Gloria' of the Mass.

**Staff 1:**

- Text: - ri-tu cum San-cto Spi-ri-tu in glo - ri - a De-i Pa -
- Music: The first measure shows a bassoon-like line with eighth-note pairs. The second measure begins with a forte dynamic (F) followed by eighth-note pairs. The third measure has a sustained note (B) with a fermata, followed by eighth-note pairs. The fourth measure ends with a forte dynamic (F).

**Staff 2:**

- Text: - ri tu in glo - ri - a De - i Pa - tri - De - i Pa-tris.A -
- Music: The first measure shows a bassoon-like line with eighth-note pairs. The second measure begins with a forte dynamic (F) followed by eighth-note pairs. The third measure has a sustained note (B) with a fermata, followed by eighth-note pairs. The fourth measure ends with a forte dynamic (F).

**Staff 3:**

- Text: Cum San - cto Spi - ri - tu in glo-ri-a De - i Pa-tris De -
- Music: The first measure shows a bassoon-like line with eighth-note pairs. The second measure begins with a forte dynamic (F) followed by eighth-note pairs. The third measure has a sustained note (B) with a fermata, followed by eighth-note pairs. The fourth measure ends with a forte dynamic (F).

**Staff 4:**

- Text: San-cto Spi - ri - tu in glo - ri - a De - i in glo - ri - a
- Music: The first measure shows a bassoon-like line with eighth-note pairs. The second measure begins with a forte dynamic (F) followed by eighth-note pairs. The third measure has a sustained note (B) with a fermata, followed by eighth-note pairs. The fourth measure ends with a forte dynamic (F).

**Staff 5:**

- Text: Cum San-cto Spi-ri - tu, in glo-ri - a De - i in glo - ri - a,
- Music: The first measure shows a bassoon-like line with eighth-note pairs. The second measure begins with a forte dynamic (F) followed by eighth-note pairs. The third measure has a sustained note (B) with a fermata, followed by eighth-note pairs. The fourth measure ends with a forte dynamic (F).

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tris  
in glo-ri - a De - i Pa - tris.A - men, a - - - men.  
men De - i Pa - tris.A - men De - i Pa - tris. A-men.  
- i Pa - tris.A - men  
a - - - men.

De - i Pa - tris.A-men De - i Pa - - tris.A - - - men.  
in glo-ri - a De - i Pa - tris De - i Pa - tris.A-men.