

# GLORIA DI LORENZO CRISTIANO

## 5 Propter magnam gloriā tuā

Music by Lars Forslund / Antonio Vivaldi

Largo ♩ = 55

Mandolino solo  
Mandolino 1  
Mandolino 2  
Mandola (tenore)  
Chitarra solo  
Chitarra  
Contrabasso  
Soprano  
Alto  
Cembalo o Organo

Prop-ter ma - gnam, prop-ter ma - gna - m, propter ma - gna - m, propter ma - gnam, ma - ma-nam propter magna-nam propter ma - gnam, pro - pter  
Prop-ter ma - gnam, prop-ter ma - gn - am, propter ma - gn - am, propter ma - gn - am, ma - gn-am, ma - gnam, ma - gnam, Pro - pter

Mdn. solo  
Mdn. 1  
Mdn. 2  
Mda. (ten)  
Chit. solo  
Chit.  
Cb.  
S.  
A.  
Cemb. o Org.

ma - gnam glo - - ri - - am tu - am, glo - ri - am tu - - - am,  
ma - gnam glo - ri - - am - tu - am, glo - ri - am - tu - - am,

*J = 46*  
rit.. *J = 50* a tempo *J = 55*

Mdn. solo

Mdn. I

Mdn. 2

Mda. (ten)

Chit. solo

Chit.

Cb.

S.

A.

Cemb. o Org.

Mdn. solo

Mdn. I

Mdn. 2

Mda. (ten)

Chit. solo

Chit.

Cb.

S.

A.

Cemb. o Org.

This musical score consists of two pages of music for orchestra and choir. The instrumentation includes Mdn. solo, Mdn. I, Mdn. 2, Mda. (ten), Chit. solo, Chit., Cb., S., A., and Cemb. o Org. The score is in common time, with a key signature of one sharp. Measure 16 starts with Mdn. solo playing eighth-note patterns. Measures 17-18 show various instruments like Chit. solo and Cb. providing harmonic support. The vocal parts (S. and A.) enter with the lyrics "Prop - ter ma - gnam," followed by "prop - ter ma - gn - am," and "propter ma - gn - am." The vocal entries continue through measure 22. The score concludes with a dynamic ff (fortissimo) in measure 22. The vocal parts sing "ma - - ma - gnam" and "Pro - pter ma - gnam" in measures 21-22.

28

Mdn. solo

Mdn.1

Mdn.2

Mda. (ten)

Chit. solo

Chit.

Cb.

S.

A.

Cemb. o Org.

*a tempo*  $\text{J} = 55$   
 $\text{rit } \text{J} = 50$  .....  $\text{J} = 45$  .....  
 $\text{rit } \text{J} = 50$  .....

34

Mdn. solo

Mdn.1

Mdn.2

Mda. (ten)

Chit. solo

Chit.

Cb.

S.

A.

Cemb. o Org.

$\text{J} = 40$  .....  $\text{J} = 30$  .....  $\text{J} = 25$  .....  $\text{J} = 15$

Mandolino solo

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Largo  $\text{J} = 55$

Mandolino solo

Mdn. solo

Mdn. solo

Mdn. solo

$\text{J} = 46$   
rit..  $\text{J} = 50$

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

Mdn. solo

24

Mdn.  
solo

25

Mdn.  
solo

26

Mdn.  
solo

*ff*

28

Mdn.  
solo

*f*

30

Mdn.  
solo

*ff*

a tempo  $\text{♩} = 55$

rit  $\text{♩} = 50$  .....

$\text{♩} = 45$  .....

32

Mdn.  
solo

*f*

*mf*

$\text{♩} = 40$  .....

$\text{♩} = 30$

$\text{♩} = 25$   $\text{♩} = 15$   $\text{♩} = 55$

34

Mdn.  
solo

*mp*

*p*

Mandolino 1

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**Largo ♩ = 55**

Mandolino 1

Mdn.1

Mdn.1

Mdn.1

Mdn.1

Mdn.1

Mandolino 2

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Mandolino 2

Largo  $\text{J} = 55$

Musical score for Mandolino 2, first system. The music is in common time (4/4), key signature of one sharp (F#). The tempo is Largo (J = 55). The score consists of two staves of sixteenth-note patterns.

Mdn.2

7

Musical score for Mdn.2, second system. The music is in common time (4/4), key signature of one sharp (F#). The score consists of two staves of sixteenth-note patterns.

Mdn.2

14

a tempo  $\text{J} = 55$   
 $\text{J} = 46$   
rit..  $\text{J} = 50$

Musical score for Mdn.2, third system. The music is in common time (4/4), key signature of one sharp (F#). The tempo changes to a tempo (J = 55), then J = 46, then rit.. (J = 50). The score consists of two staves of sixteenth-note patterns.

Mdn.2

21

Musical score for Mdn.2, fourth system. The music is in common time (4/4), key signature of one sharp (F#). The score consists of two staves of sixteenth-note patterns.

Mdn.2

27

$\text{J} = 45 .$   
rit  $\text{J} = 50$   
a tempo  $\text{J} = 5$   
rit  $\text{J} = 50 .....$

f

$mf mp$

Musical score for Mdn.2, fifth system. The music is in common time (4/4), key signature of one sharp (F#). The tempo changes to J = 45, then rit. J = 50, then a tempo J = 5, then rit. J = 50. Dynamics f, mf, and mp are indicated. The score consists of two staves of sixteenth-note patterns.

Mdn.2

34

$\text{J} = 40 .....$   $\text{J} = 30$        $\text{J} = 25$     $\text{J} = 15$     $\text{J} = 55$

$\text{p}$

Musical score for Mdn.2, sixth system. The music is in common time (4/4), key signature of one sharp (F#). The tempo changes to J = 40, then J = 30, then J = 25, then J = 15, then J = 55. Dynamics p, f, mf, and mp are indicated. The score consists of two staves of sixteenth-note patterns.

Mandola (tenore) GLORIA DI LORENZO CRISTIANO  
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**Largo ♩ = 55**

Mandola (tenore)

8

Mda. (ten)

15

Mda. (ten)

23

Mda. (ten)

30

Mda. (ten)

**a tempo ♩ = 55**  
 ♩ = 46  
 rit.. ♩ = 50

♩ = 55  
 ♩ = 15  
 ♩ = 25  
 ♩ = 30  
 ♩ = 40 .....  
 rit ♩ = 45 .....  
 rit ♩ = 50 .....  
**a tempo ♩ = 55**  
 rit ♩ = 50 .....

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

Chittara solo

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Largo  $\text{J} = 55$

Chitarra solo

8

10

11

12

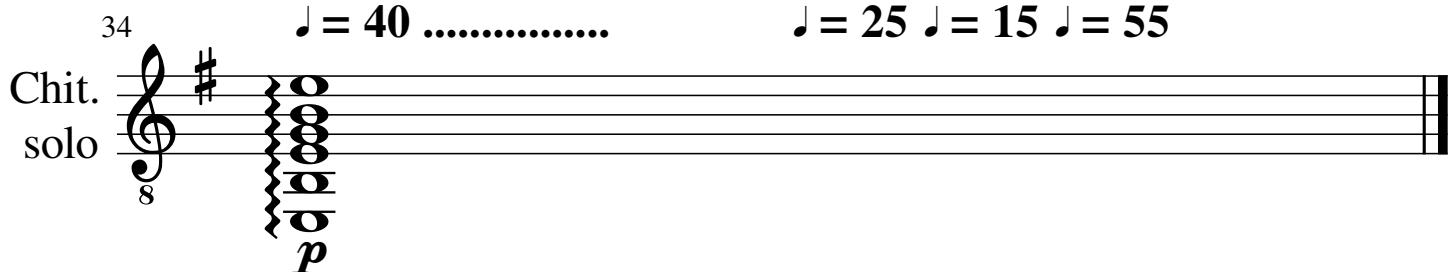
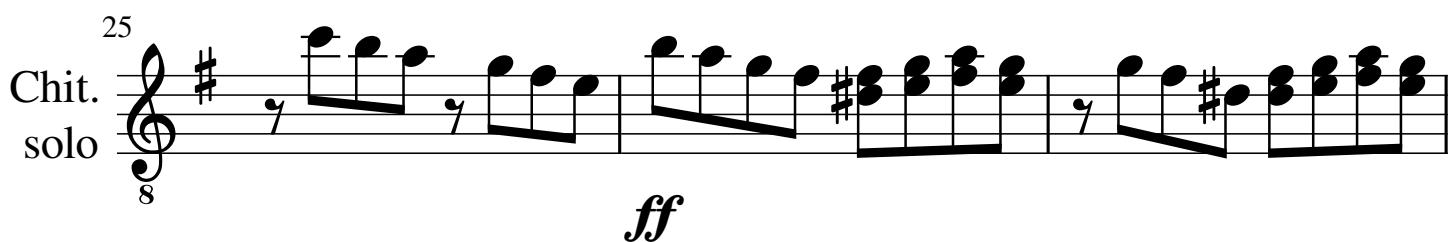
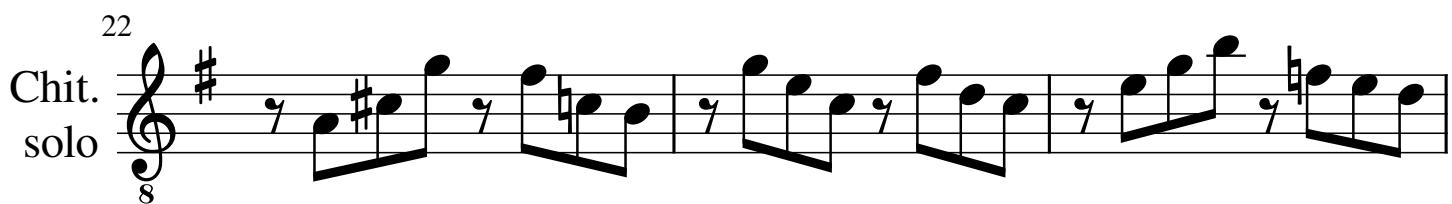
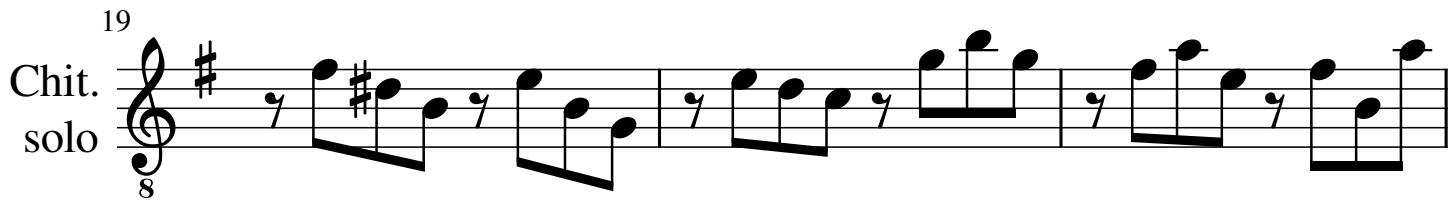
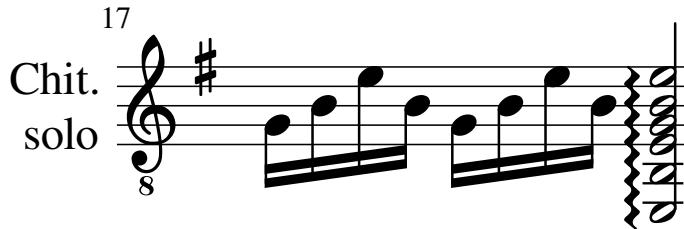
13

14

15

16

$\text{♩} = 46$   
rit..  $\text{♩} = 50$  a tempo  $\text{♩} = 55$



Chitarra

GLORIA DI LORENZO CRISTIANO  
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**Largo ♩ = 55**

Chitarra

8 Chit. a tempo

13 Chit.

19 Chit.

26 Chit. f

rit. ♩ = 50

♩ = 46

rit.. ♩ = 50

♩ = 15

♩ = 25

♩ = 30

♩ = 40 .....

♩ = 45 .....

rit ♩ = 50 .....

a tempo ♩ = 55

rit ♩ = 50 .....

32 Chit. mf

mp

p

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Contrabasso

# GLORIA DI LORENZO CRISTIANO

5 Propter magnam gloriam tuam

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**Largo ♩ = 55**

Contrabasso

8

Cb.

**a tempo ♩ = 55**

♩ = 46  
rit.. ♩ = 50

14

Cb.

22

Cb.

♩ = 55  
♩ = 15  
♩ = 25  
♩ = 30  
♩ = 40 .....  
rit. ♩ = 45 .....  
rit. ♩ = 50 .....  
a tempo ♩ = 55  
rit. ♩ = 50 .....

29

Cb.

f  
mfmp  
p

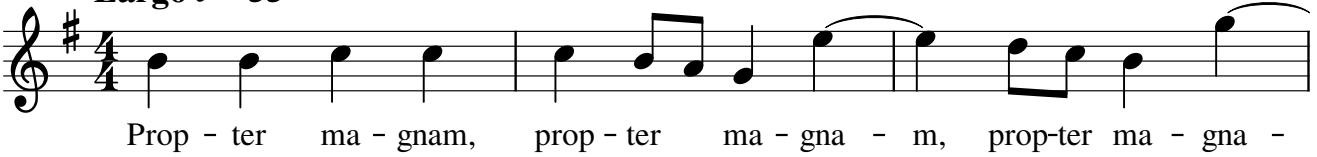
Soprano

# GLORIA DI LORENZO CRISTIANO

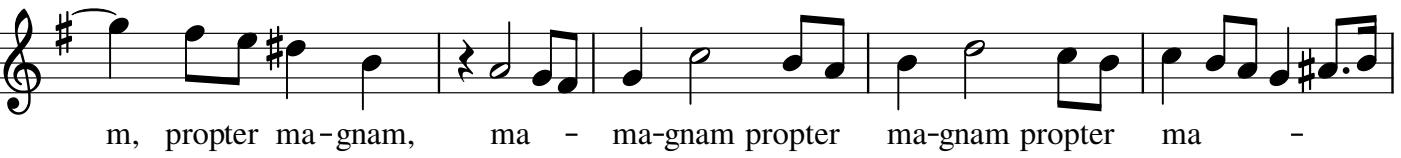
5 Propter magnam gloriam tuam

Music by Lars Forslund / Antonio Vivaldi

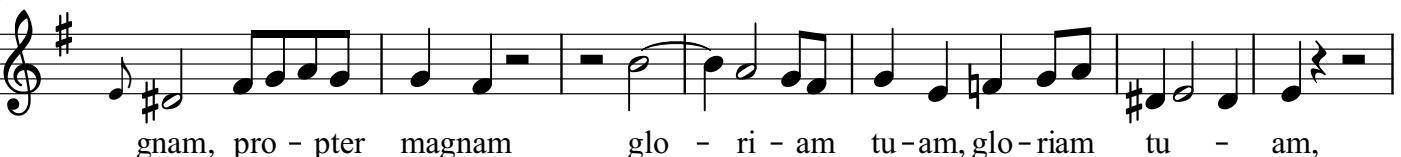
**Largo ♩ = 55**

Soprano   
Prop - ter ma - gnam, prop - ter ma - gna - m, propter ma - gna - m

**4**

S.   
m, propter ma-gnam, ma - ma-gnam propter ma-gnam propter ma - .

**9**

S.   
gnam, pro - pter magnam glo - ri - am tu - am, glo - riam tu - am,

**16**

**♩ = 46 a tempo ♩ = 55  
rit.. ♩ = 50**

S.   
Prop - ter ma - gnam, prop - ter ma - gna - m, propter ma - gna - .

**21**

S.   
m, propter ma-gnam, ma - ma-gnam propter ma-gnam propter ma - .

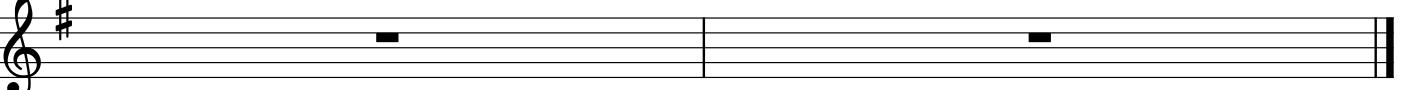
**26**

S.   
gnam, Pro - pter magnam glo - ri - am tu - am, glo - riam tu - am,

**rit ♩ = 5**

**33**

**a tempo ♩ = 55 rit ♩ = 50 .....**

S.   
a tempo ♩ = 55 rit ♩ = 50 .....

**♩ = 30**

**♩ = 40 .....**

**♩ = 45 .....**

**♩ = 55**

**♩ = 15**

**♩ = 25**

Alto

## GLORIA DI LORENZO CRISTIANO

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## Largo ♩ = 55

**Largo** ♯ 4

Alto

Prop - ter ma - gnam, prop - ter ma - gn - am, propter ma - gn - am, propter ma - gn -

This image shows the musical score for the Alto part from measure 1 to measure 10. The tempo is marked as **Largo** with a tempo of 33. The key signature is one sharp (F#). The time signature is common time (4/4). The vocal line consists of eighth and sixteenth note patterns. The lyrics are "Prop - ter ma - gnam, prop - ter ma - gn - am, propter ma - gn - am, propter ma - gn -". The vocal line continues from the previous page, starting at measure 11.

A. am, ma-gnam, ma-gnam, ma - gnam, Pro - pter magnam glo-

$\text{♩} = 46$  a tempo  $\text{♩} = 55$   
rit..  $\text{♩} = 50$

A. 12 rit.. > = 50

ri - am - tu-am, glo - ri-am-tu - am,

Prop - ter ma-gnam,

19

A musical score for voice and piano. The vocal line starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern of two pairs of eighth notes. It continues with a quarter note, a sixteenth-note pattern of three pairs of eighth notes, another quarter note, and a sixteenth-note pattern of two pairs of eighth notes. The lyrics "prop - ter ma - gn - am," are repeated three times, followed by "ma - gnam,". The piano accompaniment consists of sustained notes and chords.

24

A. 10

ma - gnam, ma - gnam, Pro - pter magnam glo - ri - am - tu-am, glo -

The musical score consists of a single staff in G major with a common time signature. The vocal line begins with a dotted half note followed by an eighth note. It continues with a series of eighth notes and sixteenth-note patterns. There are several rests, including a double bar line with repeat dots. The lyrics are written below the staff.

♩ = 55  
 ♩ = 15  
 ♩ = 25  
 ♩ = 30 .....  
 ♩ = 40 .....  
 rit ♩ = 50 .....  
 ♩ = 55

31

A. *Ring Around the Rosy*

31

Tempo = 50 .....

ri - am - tu - am,

Cembalo o Organo **GLORIA DI LORENZO CRISTIANO**  
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**Largo ♩ = 55**

The musical score consists of four systems of music for Cembalo or Organo. The first system starts at measure 1, labeled 'Largo ♩ = 55'. The second system begins at measure 4. The third system begins at measure 9. The fourth system begins at measure 14, with a dynamic 'rit.. ♩ = 50' indicated above the staff. The fifth system begins at measure 18, with a dynamic 'a tempo ♩ = 55' indicated above the staff. The music is written in 4/4 time with a key signature of one sharp. The bass clef is used for both the treble and bass staves. Various dynamics such as forte, piano, and sforzando are marked throughout the score.

22

Cemb.  
o Org.

25

Cemb.  
o Org.

28

Cemb.  
o Org.

$\text{♩} = 55$

$\text{♩} = 15$

$\text{♩} = 25$

$\text{♩} = 30$

$\text{♩} = 40$  .....

$\text{♩} = 45$  .....

rit  $\text{♩} = 50$  .....

a tempo  $\text{♩} = 55$

32

Cemb.  
o Org.

rit  $\text{♩} = 50$  .....