

To New Friends Across the Pacific
Fukui Mediaeval Renaissance Ensemble, Fukui, Japan - Hashimoto Kyoichi, Conductor

Mass Over a Period of Time

GLORIA • THEATRE PIECES 1998-2002

VI. Quoniam

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.
For Thou alone art holy, Thou alone art Lord, Thou alone art the most high, Jesus Christ.

Jackson Berkey
Cape May, NJ, 2002

Quasi canto, scandire {♩ = ca. 168}

Soprano
Alto
Tenor
Bass

f *dim.*

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus,

2 *f* *mf* *div.* *

SA
TB

Quo - ni - am tu so - lus san - ctus, tu
san - ctus, tu

* denotes breath in chant lines.

3 *f marcato* *f marcato* *div.*

S
A
T
B

so - lus Do - mi - nus. Quo - ni - am,
so - lus Do - mi - nus. Quo - ni - am,
so - lus Do - mi - nus. *div.*
so - lus Do - mi - nus. *div.*

6

S *più f ma legato*
Tu so - lus Al -

A *più f ma legato*
Tu so - lus Al -

T *f marcato* *cresc.* *più f*
Quo - ni - am, Quo - ni - am Tu so - - -

B *f marcato* *cresc.* *più f*
Quo - ni - am, Quo - ni - am, Tu so - - -

9

S *cresc.* *dim.* *mp*
- tis - si - mus, Je - su Chri - ste. S: div. Tu

A *cresc.* *dim.*
- tis - si - mus, Je - su Chri - ste.

T *cresc.* *dim.* *mp*
- lus, Je - su Chri - ste. Tu

B *cresc.* *dim.* *mp*
- lus, Je - su Chri - ste. unis. Tu

12

S
so - lus, Je - su Chri - ste.

A
f Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

T
so - lus, Je - su Chri - ste.

B
so - lus, Je - su Chri - ste.

f *ff*

f *ff*

f *ff*

div. *f* *ff*

15

Subito più mosso e quasi canto, scandire { ♩ = ca. 184 }

S
f Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus.

A
mf Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus.

T
f Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus.

B
mf Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus.

16

S *p* Je - su Chri - ste.

A *f* Tu so - lus al - tis - si - mus, Je - su Chri - ste.

T *p* Je - su Chri - ste.

B *p* Je - su Chri - ste.

Detailed description: This block contains the musical notation for measures 16 and 17 for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 16 starts with a piano (*p*) dynamic. The Soprano part has a long note with a slur. The Alto part has a melody starting with a sharp sign. The Tenor and Bass parts have long notes with slurs. Measure 17 continues the vocal lines. The Alto and Tenor parts have a dynamic change to forte (*f*) for the second half of the measure. The Bass part has a dynamic change to mezzo-piano (*mp*) for the second half. The lyrics are: 'Je - su Chri - ste.' for Soprano, Tenor, and Bass; 'Tu so - lus al - tis - si - mus, Je - su Chri - ste.' for Alto.

17

S *f* *più f* *ff* *mp* Quo - ni - am. Quo - ni - am. Quo - ni - a' (ah.)

A *f* Mi - se - re - re no -

T *f* Mi - se - re - re no -

B *f* *più f* *ff* *mp* Quo - ni - am. Quo - ni - am. Quo - ni - a' (ah.)

Detailed description: This block contains the musical notation for measures 17 and 18 for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 17 starts with a forte (*f*) dynamic. The Soprano part has a melody with slurs and accents. The Alto and Tenor parts have long notes with slurs. The Bass part has a melody with slurs and accents. Measure 18 continues the vocal lines. The Soprano part has a dynamic change to mezzo-piano (*mp*) for the second half. The Alto and Tenor parts have a dynamic change to forte (*f*) for the second half. The Bass part has a dynamic change to mezzo-piano (*mp*) for the second half. The lyrics are: 'Quo - ni - am. Quo - ni - am. Quo - ni - a' (ah.)' for Soprano and Bass; 'Mi - se - re - re no -' for Alto and Tenor.

19

S
Mi - se - re - re no - - -

A
- bis. Mi - se - re - re no -

T
- bis. Mi - se - re - re no -

B

(in 2)

22

poco rall.
div. f

S
- bis, no - bis.

A
- bis. no - bis.

T
- bis, no - bi'

B
Bass I: *falsetto*
p poco cresc. *poco dim.*
Mi - se - re - re no - - bis.