

AD MAJOREM DEI GLORIAM

J Berthier
(1923-1994)

(*Introduction*)

A musical score for the introduction section. It features a treble clef, common time (indicated by a 'C'), and a key signature of one sharp (F#). The score consists of two staves of music. The first staff begins with a single note, followed by a series of eighth-note chords. The second staff begins with a single note, followed by a series of sixteenth-note patterns. There are three measures of silence between the two staves.

Vivace

A musical score for the Vivace section. It features three staves of music. The top staff is labeled '(独唱)' (Solo) and has a soprano vocal line. The middle staff is labeled '(众唱)' (Chorus) and has an alto vocal line. The bottom staff is labeled '(T + B)' and has a tenor/bass vocal line. The lyrics 'Ad ma-jorem De - i glo - ri - am!' are repeated in three measures. Measure 3 includes a three-measure repeat sign.

A continuation of the musical score for the Vivace section. The three staves (Soprano, Alto, and Tenor/Bass) continue with the same melody and lyrics as the previous section. The lyrics 'Ad ma-jorem De - i glo - ri - am!' are repeated in three measures. Measure 7 includes a three-measure repeat sign.

A continuation of the musical score for the Vivace section. The three staves (Soprano, Alto, and Tenor/Bass) continue with the same melody and lyrics as the previous sections. The lyrics 'Ad ma-jorem De - i glo - ri - am!' are repeated in three measures. Measure 11 includes a three-measure repeat sign.

A continuation of the musical score for the Vivace section. The three staves (Soprano, Alto, and Tenor/Bass) continue with the same melody and lyrics as the previous sections. The lyrics 'Ad ma-jorem De - i glo - ri - am!' are repeated in three measures. Measure 15 includes a three-measure repeat sign.

(*Interlude*)

A musical score for the interlude section. It features a treble clef, common time (indicated by a 'C'), and a key signature of one sharp (F#). The score consists of two staves of music. The first staff begins with a single note, followed by a series of eighth-note chords. The second staff begins with a single note, followed by a series of sixteenth-note patterns. There are three measures of silence between the two staves.

17 Ad ma-jo-re-m De - i glo - ri - am! Ad ma-jo-re-m De - i glo - ri - am!
(soprani)

Ad ma-jo-re-m De - i glo - ri - am! Ad ma-jo-re-m De - i glo - ri - am!
(alti)

Ad ma-jo-re-m De - i glo - ri - am! Ad ma-jo-re-m De - i glo - ri - am!
(tenori e bassi)

Ad ma-jo-re-m De - i glo - ri - am!

21 Ad ma-jo-re-m De - i, ad ma-jo-re-m De - i, ad ma-jo-re-m De - i glo - ri - am!

Ad ma-jo-re-m De - i, ad ma-jo-re-m De - i, De - i glo - ri - am!

Ad ma-jo-re-m De - i, ad ma-jo-re-m De - i, De - i glo - ri - am!

Ad ma-jo-re-m De - i, ad ma-jo-re-m De - i, ad ma-jo-re-m De - i glo - ri - am!

25 Ad ma-jo-re-m De - i, ad ma-jo-re-m De - i, ad ma-jo-re-m De - i glo - ri - am! :

Ad ma-jo-re-m De - i, ad ma-jo-re-m De - i, De - i glo - ri - am! :

Ad ma-jo-re-m De - i, ad ma-jo-re-m De - i, ad ma-jo-re-m De - i glo - ri - am! :

Ad ma-jo-re-m De - i, ad ma-jo-re-m De - i, ad ma-jo-re-m De - i glo - ri - am!