

Glorja

Alto

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 76

2 *mf*

Glor_ ja lil Al - la fl-ogh-la tas - smew wiet, u pa - çi__ fl-art lill-bned

6

min ta' rie-da taj - ba. Glor_ ja lil Al-la fl-ogh-la tas__ smew_wiet, u pa - çi__ fl-art lill-bned

11 *Col Canto*
mp *p*

min ta' rie - da taj - ba. In - fah-ħruk, in - ber - kuk,___ na - du-rawk nagh-tuk ġieħ,___

14 *mp*

in - rod - du - lek ħajr għall - glor - ja kbi - ra tie - ġhek. Mu - lej Al - la, Sul -

17

tan tas - se - ma. Al - la Mis-sier li tis - ta' kol - lox.

21 *mf*

Glor ja lil Al-la fl-ogh-la tas- smew wiet, u pa - çi__ fl-art lillbned mint a' rie da taj - ba.

26

Glor_ ja lil Al-la fl-ogh-la tas__ smew_wiet, u pa - çi__ fl-art lill-bned - min ta' rie-da taj - ba.

30 *Col Canto*
mp *p*

Mu-lej I - ben wah-die-ni, Ġe-sù Kris - tu, Mu-lej Al - la, Ħa-ruf t'Al-la, Bin il-Mis-sier,___

32 *mp*

int li tneħ-ħi d-dnu-biet tad-din-ja, ħenn ġħa - li - na; int li tneħ-ħi d-dnu-biet tad-din - ja,

35

il - qa' t-talb tagħ-na; int li ġie-ghed fuq il - le-min tal-Mis-sier, ħenn ġħa - li - na.

V.S.

39 *mf*

Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned - min ta' rie-da taj - ba.

43

Glor ja lil Al-la fl-ogh-la tas_ smew wiet, u pa - ci_ fl-art lill-bned min ta' rie da taj - ba.

48 *Col Canto*
mp *p* *mp*

Gha-liex int wah-dek Qad-dis, int wah-dek Mu-lej, int wah-dek il-Gho-li Ġe - sù Kris-tu,

52

mal-Is-pir-tu s-San - tu: fil - glori-ja tal-Mis-sier Al - la. Am_____ men.

57 *mf*

Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned min ta' rie-da taj - ba.

62

Glor_ ja lil Al - la fl-ogh - la tas_ smew_ wiet, u

64

pa - ci_ fl-art lill - bned - min ta' rie - da taj - ba.

Glorja

Contrabass

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 76

mf *simile*

6

simile

12 *Col Canto*

8 *simile*

24

simile

30 *Col Canto*

8 *simile*

42

simile

48 *Col Canto*

8 *simile*

61

simile

Glorja

Flute

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante $\text{♩} = 76$

5 *mf*

10 *mp* *p* *Col Canto*

14 *mp*

18 *mf*

26

30 *mp* *p* *mp* *Col Canto*

34

39 *3*

2

42 *mf* *tr*

Musical staff 42-46: Treble clef, key signature of one sharp (F#). Measure 42 starts with a whole rest. Measure 43 has a half note G4 with a trill (tr) above it. Measure 44 has a half note A4 with a trill (tr) above it. Measure 45 has a half note B4 with a trill (tr) above it. Measure 46 has a half note C5 with a trill (tr) above it.

47 *mp* *p* *mp* *Col Canto*

Musical staff 47-51: Treble clef, key signature of one sharp (F#). Measure 47 has a half note G4 with a fermata above it. Measure 48 has a whole rest. Measure 49 has a half note A4. Measure 50 has a half note B4. Measure 51 has a half note C5. Dynamics: *mp* (49), *p* (50), *mp* (51). *Col Canto* is written above the staff.

52 *mf* *3*

Musical staff 52-55: Treble clef, key signature of one sharp (F#). Measure 52 has a half note G4. Measure 53 has a half note A4. Measure 54 has a half note B4. Measure 55 has a half note C5. A triplet of eighth notes (G4, A4, B4) is shown in a box above the staff. Dynamics: *mf* (52).

60 *mf* *tr*

Musical staff 60-63: Treble clef, key signature of one sharp (F#). Measure 60 has a whole rest. Measure 61 has a half note G4 with a trill (tr) above it. Measure 62 has a half note A4 with a trill (tr) above it. Measure 63 has a half note B4 with a trill (tr) above it.

64 *mf* *tr*

Musical staff 64-67: Treble clef, key signature of one sharp (F#). Measure 64 has a half note G4. Measure 65 has a half note A4. Measure 66 has a half note B4. Measure 67 has a half note C5 with a trill (tr) above it.

Glorja

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Full Score

4

Fl.

mf

S.

tas - smew wiet, u pa - ci___ fl-art lill-bned - min ta' rie-da taj - ba.

A.

tas - smew wiet, u pa - ci___ fl-art lill-bned - min ta' rie-da taj - ba.

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

Fl.

S.

Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned - min ta' rie-da taj - ba.

A.

Glor_ ja lil Al-la fl-ogh-la tas_ smew_wiet, u pa - ci_ fl-art lill-bned - min ta' rie-da taj - ba.

Pno.

Vln. 1

Vln. 2

Vc.

simile

Cb.

simile

Fl. *mp* *p* *mp*

S. *mp* *p* *mp*

In-fah-ħruk, in-ber-kuk,___ na-du-rawk nagh-tuk ġieħ,___ in-rod-du lek ħajr għall

A. *mp* *p* *mp*

In-fah-ħruk, in-ber-kuk,___ na-du-rawk nagh-tuk ġieħ,___ in-rod-du lek ħajr għall

Pno. *mp* *p* *mp*

Col Canto

Vln. 1

Vln. 2

Vc.

Cb.

15

Fl.

S.

A.

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

glor-ja kbi-ra tie - ghek. Mu-lej Al - la, Sul - tan tas - se - ma. Al-la Mis-sier

glor-ja kbi-ra tie - ghek. Mu-lej Al - la, Sul - tan tas - se - ma. Al-la Mis-sier

19

Fl.

S. *mf*

A. *mf*

Pno.

Vln. 1

Vln. 2

Vc. *simile*

Cb. *simile*

23

Fl. *mf*

S.
pa - ci___fl-art lill-bned - min ta' rie-da taj - ba. Glor_ ja lil Al-la fl-ogh-la

A.
pa - ci___fl-art lill-bned - min ta' rie-da taj - ba. Glor_ ja lil Al-la fl-ogh-la

Pno.

Vln. 1

Vln. 2

Vc. *simile*

Cb. *simile*

27

Fl.

S.
 tas - smew_ wiet, u pa - ci___ fl-art lill-bned - min ta' rie - da taj - ba.

A.
 tas___ smew___ wiet, u pa - ci___ fl-art lill-bned - min ta' rie - da taj - ba.

Pno.

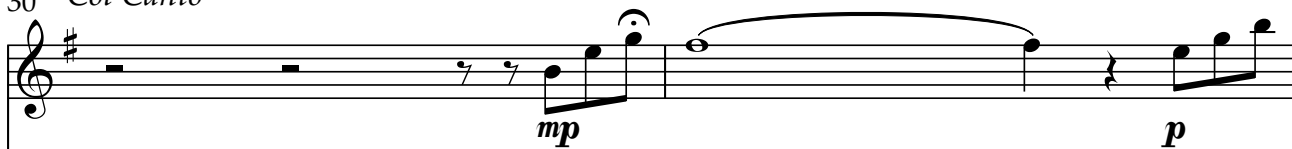
Vln. 1

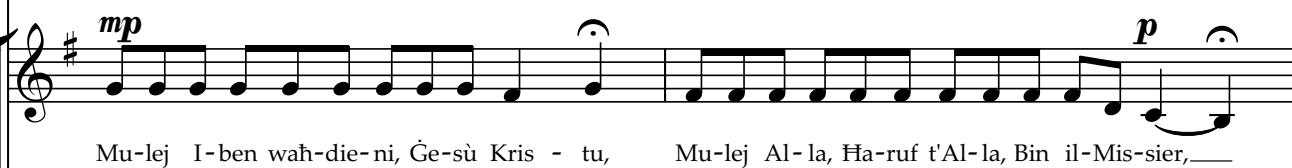
Vln. 2

Vc.

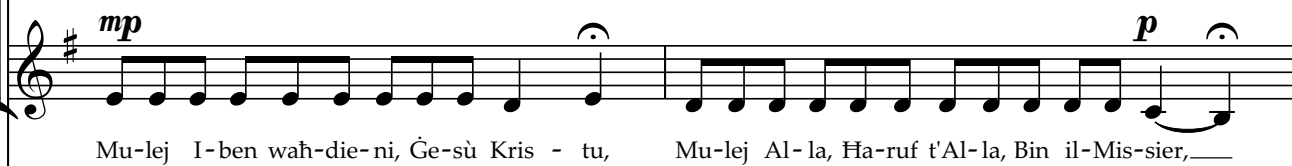
Cb.

30 *Col Canto*

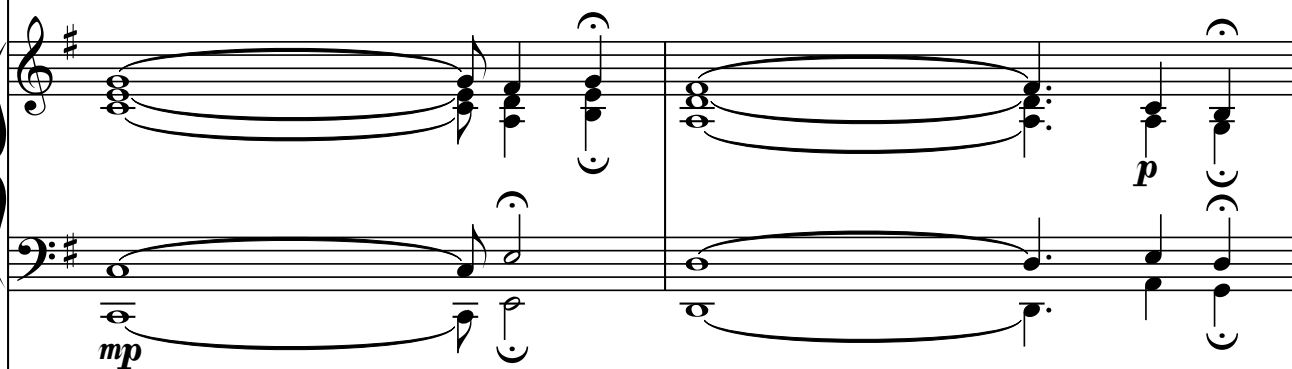
Fl. 

S. 


Mu-lej I-ben wah-die-ni, Ġe-sù Kris - tu, Mu-lej Al-la, Ħa-ruf t'Al-la, Bin il-Mis-sier,___

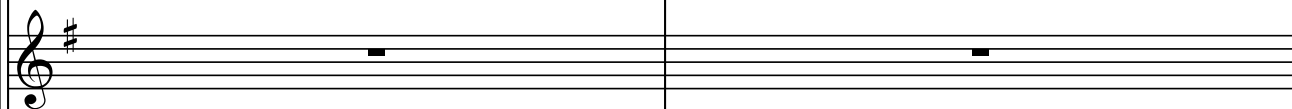
A. 

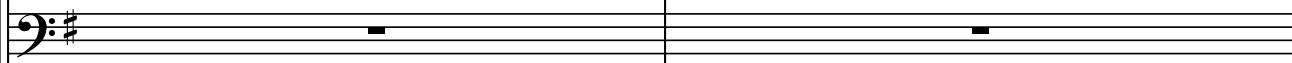
Mu-lej I-ben wah-die-ni, Ġe-sù Kris - tu, Mu-lej Al-la, Ħa-ruf t'Al-la, Bin il-Mis-sier,___

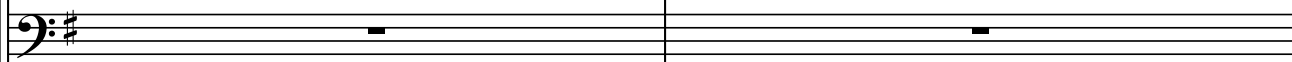
Pno. 

Col Canto

Vln. 1 

Vln. 2 

Vc. 

Cb. 

32

Fl. *mp*

Musical staff for Flute (Fl.) in G major, starting at measure 32. The staff contains a melodic line with a dynamic marking of *mp*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

S. *mp*

int li tneh-hi d-dnu-biet tad - din - ja, henn gha - li - na;

Musical staff for Soprano (S.) in G major, starting at measure 32. The staff contains a vocal line with a dynamic marking of *mp*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

A. *mp*

int li tneh-hi d-dnu-biet tad - din - ja, henn gha - li - na;

Musical staff for Alto (A.) in G major, starting at measure 32. The staff contains a vocal line with a dynamic marking of *mp*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Pno. *mp*

Musical staff for Piano (Pno.) in G major, starting at measure 32. The staff contains a piano accompaniment with a dynamic marking of *mp*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Vln. 1

Musical staff for Violin 1 (Vln. 1) in G major, starting at measure 32. The staff is empty, indicating a rest for this instrument.

Vln. 2

Musical staff for Violin 2 (Vln. 2) in G major, starting at measure 32. The staff is empty, indicating a rest for this instrument.

Vc.

Musical staff for Violoncello (Vc.) in G major, starting at measure 32. The staff is empty, indicating a rest for this instrument.

Cb.

Musical staff for Contrabass (Cb.) in G major, starting at measure 32. The staff is empty, indicating a rest for this instrument.

34

Fl.

S.

A.

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

int li tneh-hi d-dnu-biet tad - din - ja, il - qa' t-talb tagħ - na; int li
int li tneh-hi d-dnu-biet tad - din - ja, il - qa' t-talb tagħ - na; int li

36

Fl.

S.
qie-ghed fuq il - le-min tal-Mis-sier, henn għa - li - na.

A.
qie-ghed fuq il - le-min tal-Mis-sier, henn għa - li - na.

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

Fl. *mf*

S. *mf*
 Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned - min ta' rie-da taj - ba.

A. *mf*
 Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned - min ta' rie-da taj - ba.

Pno.

Vln. 1

Vln. 2

Vc. *simile*

Cb. *simile*

simile

43

Fl.

S.

Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci__fl-art lill-bned

A.

Glor_ ja lil Al-la fl-ogh-la tas__ smew__wiet, u pa - ci__fl-art lill-bned

Pno.

Vln. 1

Vln. 2

Vc.

simile

Cb.

simile

47 *Col Canto*

Fl. *mp* *p*

S. *mp* *p*
 min ta' rie-da taj - ba. Gha-liex int wah-dek Qad-dis, int wah-dek Mu-lej,

A. *mp* *p*
 min ta' rie-da taj - ba. Gha-liex int wah-dek Qad-dis, int wah-dek Mu-lej,

Pno. *mp* *p*

Vln. 1 *Col Canto*

Vln. 2

Vc.

Cb.

50

Fl. *mp*

Musical notation for Flute (Fl.) in treble clef, key of D major. The staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and ending with a quarter note. The dynamic marking is *mp*.

S. *mp*

int wah-dek il-Gho-li Ġe - sù Kris - tu, mal-Is - pir-tu s-San - tu: fil-

Musical notation for Soprano (S.) in treble clef, key of D major. The staff contains a vocal line with lyrics. The dynamic marking is *mp*.

A. *mp*

int wah-dek il-Gho-li Ġe - sù Kris - tu, mal-Is - pir-tu s-San - tu: fil-

Musical notation for Alto (A.) in treble clef, key of D major. The staff contains a vocal line with lyrics. The dynamic marking is *mp*.

Pno. *mp*

Musical notation for Piano (Pno.) in treble and bass clefs, key of D major. The dynamic marking is *mp*. The right hand plays chords and single notes, while the left hand plays a simple bass line.

Vln. 1

Musical notation for Violin 1 (Vln. 1) in treble clef, key of D major. The staff is mostly empty with a few rests.

Vln. 2

Musical notation for Violin 2 (Vln. 2) in treble clef, key of D major. The staff is mostly empty with a few rests.

Vc.

Musical notation for Violoncello (Vc.) in bass clef, key of D major. The staff is mostly empty with a few rests.

Cb.

Musical notation for Contrabass (Cb.) in bass clef, key of D major. The staff is mostly empty with a few rests.

53

Fl.

S.

glor-ja tal-Mis-sier Al - la. Am men.

A.

glor-ja tal-Mis-sier Al - la. Am men.

Pno.

Vln. 1

Vln. 2

Vc.

Cb.

57

Fl. *mf*

S. *mf*
 Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned - min ta' rie-da taj - ba.

A. *mf*
 Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned - min ta' rie-da taj - ba.

Pno.

Vln. 1

Vln. 2

Vc. *simile*

Cb. *simile*

61

Fl.

S.

Glor— ja lil Al - la fl-ogh - la tas - smew_ wiet, u

A.

Glor— ja lil Al - la fl-ogh - la tas— smew— wiet, u

Pno.

Vln. 1

Vln. 2

Vc.

simile

Cb.

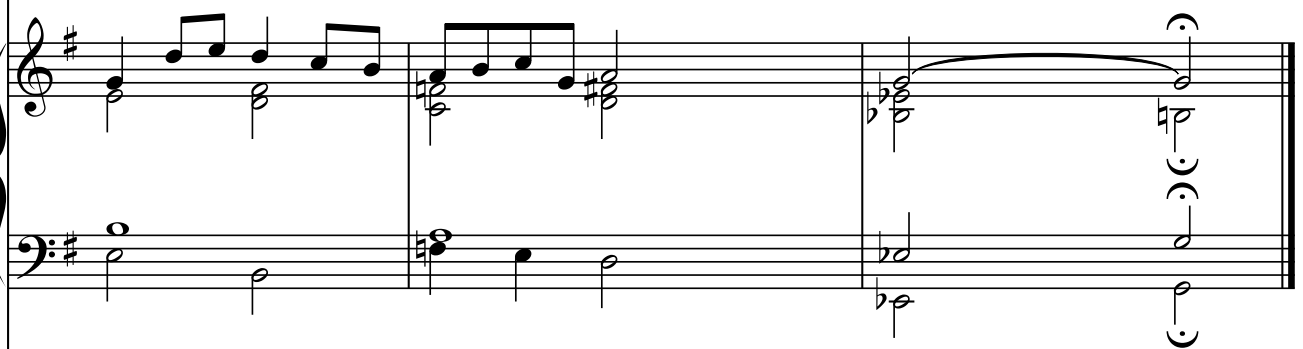
simile

64

Fl. 

S. 
 pa - ci___ fl-art lill-bned - min ta' rie-da taj - - ba.

A. 
 pa - ci___ fl-art lill-bned - min ta' rie-da taj - - ba.

Pno. 

Vln. 1 

Vln. 2 

Vc. 

Cb. 

Piano

Glorja

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 76

Piano

mf

Glor_ ja lil Al - la fl-ogh - la

Ped.

Pno.

tas - smew_ wiet u pa - ci_ fl-art lill - bned - min ta' rie - da taj_ ba_.

Pno.

Glor_ ja lil Al - la fl-ogh - la tas - smew_ wiet u

Pno.

pa - ci_ fl-art lill - bned - min ta' rie - da taj - ba.

12 *Col Canto*

mp

Pno.

1. Infahhruk, inber - - - kuk,
 2. Mulej Iben wahdieni, Ġesù Kris - tu,
 3. Ghaliex int wahdek Qad - - - dis,

13

Pno.

nadurawk, nagh - - - tuk gieh,
 Mulej Alla, Ħaruf t'Alla, Bin il - Mis - sier,
 int wahdek Mu - lej,

14

Pno.

mp

inroddu - lek ħajr għall - glorja kbi - ra tie - ghek.
 int li tneħhi d-dnubiet tad - dinja henn - għa - li - na;
 int wahdek il - Għoli, Ġe - - sù Kris - tu,

15

Pno.

Mulej Alla Sul - tan tas - sema.
 int li tneħhi d-dnubiet tad - dinja, ilqa' t-talb tagħna;
 mal-Ispirtu s - Santu: fil - glorja tal-Missier Alla.

16 3

Pno.

Alla Mis - sier li tis - ta' kol - lox.
 int li qiegħed fuq il-lemin tal-Mis-sier henn għa - li - na.
 Am men.

17

Pno.

mf
 Glor ja lil Al-la fl-ogh-la tas-smew_ wiet u pa-ċi fl-art lill- bned- min ta' rie-da taj-ba...

21

Pno.

Glor_ ja lil Al- la fl-ogh - la tas - smew_ wiet u pa - ċi fl-art lill- bned-

25

Pno.

1.2. min ta' rie - da taj - ba. min ta' rie - da taj - ba.
 3. min ta' rie - da taj - ba.

Glorja

Piano

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 76

Musical score for measures 1-4. The piece is in G major and 4/4 time. The tempo is Andante with a quarter note equal to 76 beats per minute. The dynamic is *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *Red.* (Reduction) marking is present in the bass staff.

Musical score for measures 5-9. The key signature changes to two sharps (D major) at measure 5. The tempo and dynamics remain. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and single notes.

Musical score for measures 10-13. At measure 10, the tempo changes to *Col Canto*. The dynamic is *mp*. The right hand features a melodic line with a double bar line and fermatas. The left hand provides harmonic support with chords and single notes. A *p* dynamic marking is present in the right hand at measure 13.

Musical score for measures 14-17. The dynamic is *mp*. The right hand features a melodic line with a double bar line and fermatas. The left hand provides harmonic support with chords and single notes.

V.S.

19

Musical score for measures 19-23. The piece is in G major (one sharp) and 4/4 time. Measures 19-20 feature a piano introduction with a treble clef staff playing a melodic line and a bass clef staff providing harmonic support. At measure 21, the time signature changes to 3/4. The melody continues with eighth and quarter notes, while the bass line consists of quarter notes.

24

Musical score for measures 24-28. The time signature changes to 2/4 at measure 24. The melody is primarily composed of eighth notes, and the bass line features a steady quarter-note accompaniment. The key signature remains G major.

29 *Col Canto*

Musical score for measures 29-32, marked *Col Canto*. This section features a more complex texture with overlapping melodic lines and sustained chords. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The notation includes many slurs and ties, indicating a lyrical and expressive style.

33

Musical score for measures 33-37. The melody continues with a mix of eighth and quarter notes. The bass line provides a consistent harmonic foundation with quarter notes. The key signature and time signature remain consistent with the previous sections.

38

Musical score for measures 38-42. The piece returns to a 4/4 time signature. The melody is active, featuring eighth and quarter notes, while the bass line continues with a steady quarter-note accompaniment. The key signature remains G major.

42

Musical score for measures 42-46. The piece is in G major and 4/4 time. Measure 42 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. The key signature changes to D major in measure 43, and the time signature changes to 2/4. The score continues with various rhythmic patterns and chordal textures.

47 *Col Canto*

Musical score for measures 47-51. Measure 47 includes a double bar line and the instruction *Col Canto*. The score features a treble clef with a melodic line and a bass clef with a bass line. Dynamic markings *p* and *mp* are present. The piece concludes with a fermata over a whole note in the final measure.

52

Musical score for measures 52-56. The score features a treble clef with a melodic line and a bass clef with a bass line. It includes various chordal textures and melodic fragments, ending with a fermata over a whole note.

57

Musical score for measures 57-61. The piece is in G major and 4/4 time. Measure 57 features a treble clef with a melodic line and a bass clef with a bass line. The key signature changes to D major in measure 58, and the time signature changes to 2/4. The score continues with various rhythmic patterns and chordal textures.

62

Musical score for measures 62-66. The piece is in G major and 4/4 time. Measure 62 features a treble clef with a melodic line and a bass clef with a bass line. The key signature changes to D major in measure 63, and the time signature changes to 2/4. The score concludes with a fermata over a whole note in the final measure.

Glorja

Soprano

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 76

2 *mf*

Glor_ ja lil Al - la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned

6

min ta' rie-da taj - ba. Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned

11 *Col Canto*
mp *p*

min ta' rie - da taj - ba. In - fah-ħruk, in - ber - kuk, na - du-rawk nagh-tuk ġieħ,_'

14 *mp*

in - rod - du - lek ħajr ġhall - glor - ja kbi - ra tie - ġhek. Mu - lej Al - la, Sul -

17

tan tas - se - ma. Al - la Mis-sier li tis - ta' kol - lox.

21 *mf*

Glor ja lil Al-la fl-ogh-la tas- smew wiet, u pa - ci_ fl-art lillbned mint a' rie da taj - ba.

26

Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned - min ta' rie-da taj - ba.

30 *Col Canto*
mp *p*

Mu-lej I - ben wah-die-ni, Ġe-sù Kris - tu, Mu-lej Al - la, Ħa-ruf t'Al-la, Bin il-Mis-sier,_'

32 *mp*

int li tneħ-ħi d-dnu-biet tad-din-ja, ħenn ġha-li - na; int li tneħ-ħi d-dnu-biet tad-din - ja,

35

il - qa' t-talb tagħ-na; int li ġie-ġhed fuq il - le-min tal-Mis-sier, ħenn ġha - li - na.

V.S.

39 *mf*

Glor_ ja lil Al-la fl-ogh-la tas - smew wiet, u pa - ci_ fl-art lill-bned - min ta' rie-da taj - ba.

43

Glor ja lil Al-laf-oghla tas-smew wiet, u pa - ci_ fl-art lillbned min ta' rie-da taj - ba.

48 *Col Canto*
mp

Gha-liex int wah-dek Qad-dis, int wah-dek Mu-lej, int wah-dek il-Gho-li Ġe - sù Kris-tu,

52

mal-Is-pir-tu s-San - tu: fil - glor-ja tal-Mis-sier Al - la. Am_ men.

57 *mf*

Glor_ ja lil Al-laf-oghla tas - smew wiet, u pa - ci_ fl-art lillbned min ta' rie-da taj - ba.

62

Glor ja lil Al-laf-oghla tas - smew wiet, u pa - ci_ fl-art lillbned min ta' rie da taj - ba.

Glorja

Violin 1

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante $\text{♩} = 76$

The musical score for Violin 1 is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of Andante at 76 beats per minute. The score consists of nine staves of music, with measure numbers 5, 10, 21, 26, 30, 41, 46, 57, and 62 indicated at the start of their respective staves. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of fermatas and dynamic markings such as *Col Canto* and *mf*. The score concludes with a final whole note chord in the 62nd measure.

Glorja

Violin 2

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 76

mf

8

// *Col Canto* 8

8

Glorja

Violoncello

Missa Sancti Francisci Assisiensis

Fabio Cini

Arr. Mariella Spiteri Cefai

Andante ♩ = 76

mf *simile*

6

simile //

12 *Col Canto*

8

simile

24

simile //

30 *Col Canto*

8

simile

42

simile //

48 *Col Canto*

8

simile

60

simile

64

//