



# Gloria

**Allegro**

Et in ter-ra pax, pax ho-mi-ni-bus bo-nae vo-lun-

Et in ter-ra pax, pax ho-mi-ni-bus bo-nae vo-lun-

Et in ter-ra pax, pax ho-mi-ni-bus bo-nae vo-lun-

Et in ter-ra pax, pax ho-mi-ni-bus - bo-nae vo-lun-

*f* *ff* *f* *ff* *f* *ff* *f* *ff* *ff*

7 **SOLI**

ta-tis. Be-ne-di-ci-mus

ta-tis.

ta-tis. Lau-da-mus te.

ta-tis.

*p*

12

TUTTI

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

Glo - ri - fi - ca - mus

Glo - ri - fi - ca - mus

Glo - ri - fi - ca - mus

*f*

17

te. Gra - ti - as a - gi-mus, a - gi-mus ti - bi pro - pter ma - gnam

te. Gra - ti - as a - gi-mus, a - gi-mus ti - bi - pro - pter ma - gnam

te. Gra - ti - as a - gi-mus, a - gi-mus ti - bi pro - pter ma - gnam

te. Gra - ti - as a - gi-mus, a - gi-mus ti - bi - pro - pter ma - gnam

*p*

Do-mi nus, tu so - lus al - tis - si-mus Je - su Chri - ste. Cum San cto Spi - ri -

Do-mi nus, tu so - lus al - tis - si-mus Je - su Chri - ste. Cum San cto Spi - ri -

Do-mi nus, tu so - lus al - tis - si-mus Je - su Chri - ste. Cum San cto Spi - ri -

Do-mi nus, tu so - lus al - tis - si-mus Je - su Chri - ste. Cum San cto Spi - ri -

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

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

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

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

# Credo

Andante

SOLI

Cre - do in u-num De - um, Pa - trem o -

The first system consists of four staves. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one flat. It contains the lyrics "Cre - do in u-num De - um, Pa - trem o -". The second, third, and fourth staves are piano accompaniment staves in treble, alto, and bass clefs respectively, all in 3/4 time and one flat. They contain rests for the first four measures.

The piano accompaniment for the first system spans four staves. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the fifth measure.

mni - po - tentem fa - cto - rem coe-li et ter-rae, vi - si - bi - li-um

The second system begins at measure 8. The vocal line continues with the lyrics "mni - po - tentem fa - cto - rem coe-li et ter-rae, vi - si - bi - li-um". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand.

o - mni - um et in - vi - si - bi - li - um.

The third system begins at measure 15. The vocal line continues with the lyrics "o - mni - um et in - vi - si - bi - li - um.". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is present in the second measure.

na-tum an-te o - mni a sae - cu - la.

*dolce*

TUTTI

Qui propter nos, nos ho - mi - nes

Qui propter nos, nos ho - mi - nes

Qui propter nos, nos ho - mi - nes

Qui propter nos, nos ho - mi - nes

et pro-pter no - stram sa - lu - tem de - scen-dit, de - scen-dit, de-

et pro-pter no - stram sa - lu - tem de - scen - dit, de - scen - dit, de-

et pro-pter no - stram sa - lu - tem de - scen-dit, de - scen-dit, de-

et pro-pter no - stram sa - lu - tem de-

scen-dit de coe - lis, de - scen-dit, de - scen-dit de coe - lis.

scen-dit de coe - lis, de - scen-dit, de - scen-dit de coe - lis.

scen-dit de coe - lis, de - scen-dit, de - scen-dit de - coe - lis.

scen-dit de coe - lis, de - scen-dit, de - scen-dit de - coe - lis.

60 **Adagio**

Et in-car - na - tus est, et in - car - na -

Et, in-car - na - tus est, et in - car - na -

Et in-car - na - tus est, et in - car - na -

Et in-car - na - tus est, et in - car - na -

- tus est de Spi - ri - tu San - cto

- tus est de Spi - ri - tu San - cto

- tus est de Spi - ri - tu San - cto

- tus est de Spi - ri - tu San - cto



# Sanctus

## Adagio

San - ctus, san - ctus, san - ctus Do - mi - nus De - us Sa - ba - oth.

San - ctus, san - ctus, san - ctus Do - mi - nus De - us Sa - ba - oth.

San - ctus, san - ctus, san - ctus Do - mi - nus De - us Sa - ba - oth.

San - ctus, san - ctus, san - ctus Do - mi - ne De - us Sa - ba - oth.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and common time. The lyrics are: "San - ctus, san - ctus, san - ctus Do - mi - nus De - us Sa - ba - oth." The piano accompaniment features a steady bass line and chords in the right hand.

San - ctus, san - ctus, san - ctus Do - mi - nus De - us, De - us Sa - ba -

San - ctus, san - ctus, san - ctus Do - mi - ne De - us, De - us Sa - ba -

San - ctus, san - ctus, san - ctus Do - mi - ne De - us, De - us Sa - ba -

San - ctus, san - ctus, san - ctus Do - mi - ne De - us, De - us Sa - ba -

The second system continues the vocal and piano parts. The lyrics are: "San - ctus, san - ctus, san - ctus Do - mi - nus De - us, De - us Sa - ba -" for the Soprano, Alto, and Tenor parts, and "San - ctus, san - ctus, san - ctus Do - mi - ne De - us, De - us Sa - ba -" for the Bass part. The piano accompaniment continues with similar harmonic support.

a. O-san na in ex - cel-sis, o-san na in ex - cel-sis, o-san na in ex - cel - sis.

- a. O-san na in ex - cel-sis, o-san na in ex - cel-sis, o-san na in ex - cel - sis.

8 a. O-san na in ex - cel-sis, o-san na in ex - cel-sis, o-san na in ex - cel - sis.

- a. O-san na in ex - cel-sis, o-san na in ex - cel-sis, o-san na in ex - cel - sis.

# Benedictus

Andante

Sopran-SOLO

di - ctus qui ve - nit in no - mi ne Do - mi - ni, be-ne-

9

di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne

13

di - ctus qui ve - nit, qui ve - nit in no - mi - ne, no - mi - ne Do - mi - ni,

17

be - ne -

21

di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne -

# Agnus dei

Andante moderato

Tenor-SOLO

8

A - gnus, a-gnus

*pp*

This system contains the first five measures of the piece. The vocal line begins with a whole rest for four measures, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a piano (*pp*) dynamic, featuring a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

6

De - i qui tol - lis pec - ca - ta mun-di, qui tol - lis pec -

This system contains measures 6 through 11. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half rest. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

12

-ca - ta mun - di, mi - se - re - re no - bis,

This system contains measures 12 through 16. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half rest. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

17

a-gnus

This system contains measures 17 through 20. The vocal line begins with a whole rest for three measures, followed by a half note G4 and a quarter note A4. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

43

do - na no - bis pa - - - cem,

do - na no - bis pa - - - cem,

do - na no - bis pa - - - cem,

do - na no - bis pa - - - cem,

*f*

47

do - na no - - bis pa - - - cem,

do - na no - - bis pa - - - cem,

do - na no - - bis pa - - -

do - na no - - bis pa - - -

do - na no - bis pa - - - cem.

do - na no - bis pa - - - cem.

-do - na no - bis pa - - - cem.

-do - na no - bis pa - - - cem.

The musical score for page 51 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The lyrics are "do - na no - bis pa - - - cem." The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

The musical score for page 55 consists of four empty vocal staves and a piano accompaniment. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.