

GLORIA.

Allegro con fuoco.

CHORUS.
f Tutti.

Glo - ri - a, Glo - ri - a, Glo - ri - a in ex - cel - sis
Glo - ry, Glo - ry, Glo - ry be to God on

Glo - ri - a, Glo - ri - a, Glo - ri - a in ex - cel - sis
Glo - ry, Glo - ry, Glo - ry be to God on

De - o, high, Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a
Glo - ry, Glo - ry, Glo - ry, Glo - ry,

De - o, high, Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a
Glo - ry, Glo - ry, Glo - ry, Glo - ry

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a key with two flats and a 3/4 time signature.

in be ex - cel - sis De - o, Glo - ri - a, Glo - ri - a
to God on high, Glo - ry, Glo - ry,

in be ex - cel - sis De - o, Glo - ri - a, Glo - ri - a
to God on high, Glo - ry, Glo - ry,

The second system continues the musical score with four staves. It features the same vocal and piano parts as the first system. The lyrics are repeated for both vocal parts.

Glo - ri - a in ex - cel - sis
 Glo - ry be to God on

Glo - ri - a in ex - cel - sis
 Glo - ry be to God on

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a two-part setting, with the first two staves having lyrics and the last two staves having lyrics. The piano accompaniment is in the lower register, providing harmonic support.

De - o, high, Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a
 Glo - ry, Glo - ry, Glo - ry, Glo - ry

De - o, high, Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a
 Glo - ry, Glo - ry, Glo - ry, Glo - ry

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics, and the piano accompaniment provides harmonic support. The system is divided into three measures.

in ex - cel - sis De - o,
be to God on high,

in ex - cel - sis De - o,
be to God on high,

mf

Et in ter - ra
And on earth

mf

mf

Et in ter - ra pax ho - mi - ni - bus, ho -
And on earth peace, good will to - wards

Et in ter - ra pax ho - mi - ni - bus, ho -
And on earth peace, good will to - wards

pax ho - mi - ni - bus, ho - mi - ni - bus, ho -
peace, on earth peace, good will to - wards

f

mi - ni - bus.... bo - nus vo - lun - ta -
 man, And on earth peace, good will to - wards

mi - ni - bus.... bo - nus vo - lun - ta -
 man, And on earth peace, good will to - wards

p

- tis. Lau - da - mus te,
 man. We praise Thee,

- tis.
 mau.

sf *p*

mf

A - - do
We praise the

p

Be-ne - di - ci-mus te,
We wor - ship Thee,

A - - do
We praise the

mf

Detailed description: This system contains five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment with a dynamic marking of *p*. The fourth and fifth staves are the piano accompaniment with a dynamic marking of *mf*. The key signature has two flats and the time signature is 4/4.

- ra - mus te, Glo - ri - fi - ca - mus te,.....
name of Thee, We glo - ri - fy thy name.....

- ra - mus te, Glo - ri - fi - ca - mus te,.....
name of Thee, We glo - ri - fy thy name.....

Detailed description: This system contains five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are the piano accompaniment. The key signature has two flats and the time signature is 4/4.

f

A - do - ra - mus te,.... Glo - ri - fi - ca - mus
We praise the name of Thee, We glo - ri - fy thy

A - do - ra - mus te,.... Glo - ri - fi - ca - mus
We praise the name of Thee, We glo - ri - fy thy

f

te. name. Glo - ri - a, Glo - ry, Glo - ri - a
Glo - ry, Glo - ry

te. name. Glo - ri - a, Glo - ry, Glo - ri - a
Glo - ry, Glo - ry

in ex - cel - sis De - o, Glo - ri - a,
 be to God on high.... Glo - - ry,

in ex - cel - sis De - o, Glo - ri - a,
 be to God on high.... Glo - - ry,

The first system consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts, also with lyrics. The bottom two staves are piano accompaniment.

Glo - ri - a in ex - cel - sis De - o,
 Glo - - ry be to God on high,

Glo - ri - a in ex - cel - sis De - o,
 Glo - - ry be to God on high,

The second system consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts, also with lyrics. The bottom two staves are piano accompaniment.

GRATIAS AGIMUS.

Andante.

p

The piano introduction consists of four measures. The right hand plays a series of chords and dyads, while the left hand plays a simple bass line with dotted rhythms. The tempo is marked 'Andante' and the dynamics are 'p'.

TENOR SOLO.

Gra - ti - as a - gi-mus a - gi - mus ti - - bi
 Gra - cious and mer - ci - ful is the Lord,

The tenor solo is a four-measure phrase. The piano accompaniment consists of four measures, with the right hand playing chords and the left hand playing a simple bass line.

prop - - ter mag - - nam glo - ri - am tu - am.
 Gra - cious and mer - - ci - ful is the Lord.

The tenor solo is a four-measure phrase. The piano accompaniment consists of four measures, with the right hand playing chords and the left hand playing a simple bass line.

Gra - ti - as a - gi - mus a - gi - mus ti - bi
We... give thanks to thee for thy great glo - ry,

prop - ter mag - nam glo - ri - am tu - am,
We give thanks to thee for thy great glo - ry,

mf Do - mi - ne De - us Rex... Coe - les - tis.
O... Lord God, Hea - ven - ly King...

cres.

f Pa - ter, Pa - ter Om - ni - po - tens.
Fa - ther, O Fa - ther Al - might - y.

Pa - ter, Pa - ter Om - ni - po - tens.
Fa - ther, O Fa - ther Al - migh - ty.

ritard.

ritard.

DOMINE FILII.

QUARTET & SOP. SOLO.

Do - mi - ne fi - li u - ni - ge - ni - te,
Lord, the on - ly, on - ly be - got - ten Son,

Do - mi - ne fi - li u - ni - ge - ni - te,
Lord, the on - ly, on - ly be - got - ten Son,

cres. *f*

Do - mi - ne fi - li, u - ni - ge - ni - te,
 Lord,..... the on - ly, on - ly be - got - ten Son,

Do - mi - ne fi - li, u - ni - ge - ni - te,
 Lord,..... the on - ly, on - ly be - got - ten Son,

cres. *f*

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line with lyrics and a piano accompaniment. The second system is identical to the first. The piano accompaniment features a 'cres.' (crescendo) marking and a 'f' (forte) dynamic. The music is in a key with one flat and a 4/4 time signature.

Je - su Chris - te, Do - mi - ne De - us,
 Je - sus Christ, O Lord God,

Je - su Chris - te, Do - mi - ne De - us,
 Je - sus Christ O Lord God,

Detailed description: This system contains the second two systems of the musical score. The first system has a vocal line with lyrics and a piano accompaniment. The second system is identical to the first. The piano accompaniment continues with the same 'cres.' and 'f' markings. The lyrics are: 'Je - su Chris - te, Do - mi - ne De - us, Je - sus Christ, O Lord God,'.

cres - - - - - *cen* - - - - - *do.*

Ag - nus De - i Fi - lius Pa - tris.
Lamb of God, the Son of the Fa - ther.

cres - - - - - *cen* - - - - - *do.*

Ag - nus De - i Fi - lius Pa - tris.
Lamb of God, the Son of the Fa - ther.

cres - - - - - *cen* - - - - - *do.*

cres - - - - - *cen* - - - - - *do.*

SOP. SOLO.
f Largamente.

Do - mi - ne fi - li, u - ni -
Lord, the on - ly, on - ly be -

- ge - ni - te, Do - mi - ne fi - li,
- got - ten Son, Lord, the on - ly be-

u - ni - ge - ni - te, Je - su
got - ten Son, Lord, the

p *f*

Chris - te Do - mi - ne De - us,
on - ly, on - ly be - got - ten Son,

Ag - nus De - i ... Fi - li - us Pa - tris,
Lamb of God, Son ... of ... the Fa - ther.

p

QUI TOLLIS.

QUARTET. ALTO.
Andante con espressione. p

Qui tol - lis pec - ca - ta mun - di, Qui
Who tak - est a - way the sins, Who

TENOR.

Andante con espressione.

tol - lis pe - ca - ta mun - di, Qui tol - lis pec - ca - ta
tak - est a - way the sins, Who tak - est a - way the

mun - di, mi - se - re - re no - bis,
sins of the world, have mer - cy, have mer - cy on us,

mf

Qui -
Who

p *mf*

mf

Qui tol - lis pec - ca - ta, mi - se - re - re
Who tak - est a - way the sins, have mer - cy up -

tol - lis pec - ca - ta, mun - di pe - ca - ta, mi - se - re - re
tak - est a - way the sins of the world, have ... mer - cy up -

mf

p

no - on - - - bis us, Qui tol - lis pec - ca - ta mun - di
 - on us, Who tak - est a - way the sins of the

no - on - - - bis us, Qui tol - lis pec - ca - ta mun - di
 - on us, Who tak - est a - way the sins of the

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal staves with lyrics in Latin and English. The bottom two staves are piano accompaniment. The first system starts with a piano (*p*) dynamic. The lyrics are: "no - on - - - bis us, Qui tol - lis pec - ca - ta mun - di" and "- on us, Who tak - est a - way the sins of the". The second system repeats the same lyrics and musical notation.

mf

sus - ci - pe de - pre - ca - tio - nem nos - tram, Qui -
 world, re - ceive, re - ceive our pray - er, Who

sus - ci - pe de - pre - ca - tio - nem nos - tram,
 world, re - ceive, re - ceive our pray - er,

Detailed description: This system contains the second two systems of a musical score. The top two staves are vocal staves with lyrics in Latin and English. The bottom two staves are piano accompaniment. The second system starts with a mezzo-forte (*mf*) dynamic. The lyrics are: "sus - ci - pe de - pre - ca - tio - nem nos - tram, Qui -" and "world, re - ceive, re - ceive our pray - er, Who". The third system repeats the same lyrics and musical notation.

tol - lis pec - ca - ta mun - di,
tak - est a - way the sins, . . .

mf

Qui tol - lis mi - se - re - re
Who tak - est, have mer - cy, have mer - cy up -

Qui tol - lis mi - se - re - re
Who tak - est, have mer - cy, have mer - cy up -

mf

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. Dynamics include *mf* and *p*.

no - bis Qui tol - lis pec - ca - ta mun - di, sus - ci - pe -
- on us, Who tak - est a - way the sins of the world, re -

no - bis, Qui tol - lis pec - ca - ta mun - di, sus - ci - pe -
- on us, Who tak - est a - way the sins of the world, re -

p

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. Dynamics include *p*.

mf

sus - ci
re - ceive..... our

de - pre - ca - tio - - nem, nos - tram,
- ceive, re - ceive our pray'r,

mf

de - pre - ca - tio - - nem, nos - tram, sus - ci
- ceive, re - ceive our pray'r, re - ceive..... our

mf

- pe, sus - ci
pray'r, re - ceive..... our

de - pre - ca - tio - - nem nos - tram,
re - ceive..... our pray'r,

mf

- pe, sus - ci
pray'r, re - ceive..... our

de - pre - ca - tio - - nem nos - tram,
re - ceive..... our pray'r,

Qui se - des ad dex - te - ram Qui
Who sit - test at the right hand of

mf BASS.
Qui se - des ad dex - te - ram Pa - - tris, Qui
Who sit - test at the right hand of God,.... .. of

se - des ad dex - te - ram Pa - tris, Qui
God. of God the Fa - ther, Who

se - des ad dex - te - rum Pa - tris, mi - se - re - re no -
God, of God, the Fa - ther, have mer - cy up - on

se - des, Qui se - des ad dex - te - ram Pa - tris
sit - test, who sit - test at the right hand of God, have

bis; Qui se - des ad dex - te - ram Pa - tris
us; Who sit - test at the right hand of God, have

mi - se - re re no - bis;
mer - cy, have mer - cy up - on us;

mi - se - re re no - bis;
mer - cy, have mer - cy up - on us;

Qui
Who

mf

mf

Qui se - des ad dex - te - ram, Qui
Who sit - test at the right hand of

se - des ad dex - te - ram Pa - tris, Qui
sit - test at the right hand of God,..... of

se - des ad dex - te - ram Pa - tris, Qui
God, of God the Fa - ther, Who

se - des ad dex - te - ram Pa - tris, mi - se - re - re - no -
God, of God the Fa - ther, have mer - cy up - on

mf

se - des, Qui se - des ad dex - te - ram Pa - tris mi - se
sit - test, Who sit - test at the right hand of God, have

- bis.
us.

mf

p

- re - re - do - - - bis, mi - se - re - re no -
mer - cy up - on..... us, have mer - cy on

- bis, Qui se - des ad dex - te - ram Pa - tris, mi - se
us, Who sit - test at the right hand of God, have

mf

ritard.

re - re no bis, a tempo.
mer - cy up - on us.

re - re no bis, mi - se - re - re
mer - cy up - on us, have mer - cy on

ritard.

mi - se - re - re no - bis,
have mer - cy on us,

no - bis,
us

mi - se - re - re up -
have mer - cy

no bis, no bis.
on..... us, on..... us.

QUONIAM.

Allegro moderato.

mf *f*

CHORUS.

TUTTI.

f

Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi - nus tu so - lus Al -
 For thou on - ly art ho - ly, For thou on - ly

Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi - nus tu so - lus Al -
 For thou on - ly art ho - ly, For thou on - ly

f

- tis - si - mus, art the Lord, Quo - ni - am tu so - lus sanc - tus tu so - lus,
For thou on - ly art ho - ly,

- tis - si - mus, art the Lord, Quo - ni - am tu so - lus sanc - tus tu so - lus,
For thou on - ly art ho - ly,

tr

f

Do - mi - nus tu so - lus Al - - tis - si - - mus. Je - su Chris - te,
For thou on - ly, art the Lord. Je - sus Christ,

Do - mi - nus tu so - lus Al - - tis - si - - mus. Je - su Chris - te,
For thou on - ly, art the Lord. Je - sus Christ,

f

Cum Sancto Spi - ri - tu, cum Sanc - to Spi - ri - tu in
 With the Ho - ly Ghost, art most high in the
 Pa - - tris. Cum Sancto Spi - ri - tu, cum Sanc - to Spi - ri - tu in
 Fa - - ther. With the Ho - ly Ghost, art most high in the

Cum Sancto Spi - ri - tu, cum
 With the Ho - ly Ghost,
 Glo - ri - a, in Glo - ri - a De - i Pa - - tris, Cum Sancto Spi - ri - tu, cum
 Glo - ry of the Fa - - ther, With the Ho - ly Ghost,
 Glo - ri - a, in Glo - ri - a De - i Pa - - tris, Cum Sancto Spi - ri - tu, cum
 Glo - ry of the Fa - - ther, With the Ho - ly Ghost,

Sanc-to Spi-ri-tu in Glo-ri-a, in Glo-ri-a De-i Pa - - tris.
art most high in the Glo - - ry of the Fa - - ther.

Sanc-to Spi-ri-tu in Glo-ri-a, in Glo-ri-a De-i Pa - - tris.
art most high in the Glo - - ry of the Fa - - ther.

tr...

Cum Sancto Spi-ri-tu, cum Sanc-to Spi-ri-tu in Glo-ri-a, in Glo-ri-a De-i
With the Ho-ly Ghost, art most high in the Glo - ry of the

cum Sancto Spi-ri-tu, cum Sanc-to Spi-ri-tu in Glo-ri-a, in Glo-ri-a De-i
With the Ho-ly Ghost, art most high in the Glo - ry of the

Pa - - tris. Quo - ni - am tu so - lus, sanc - - tus tu
 Fa - - ther. For thou on - ly art ho - - ly,

Pa - - tris. Quo - ni - am tu so - lus, sanc - - tus tu
 Fa - - ther. For thou on - ly art ho - - ly,

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. A forte (f) dynamic marking is present at the beginning of the piano part.

so - lus Do - mi - nus Al - tis - si - mus. Je - su Chris - te,
 For thou on - - ly, art the Lord. Je - sus Christ,

so - lus Do - mi - nus Al - tis - si - mus. Je - su Chris - te,
 For thou on - - ly, art the Lord. Je - sus Christ,

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. A forte (f) dynamic marking is present at the beginning of the piano part.

p Je - su Christe, Je - su, Je - su Chris - te.
f Je - sus Christ, Je - sus, Je - sus, Je - sus Christ.

Je - su Christe, Je - su, Je - su Chris - te.
 Je - sus Christ, Je - sus, Je - sus, Je - sus Christ.

p *f*

f Cum Sancto Spi - ri - tu in Glo - ri - a, in
 With the Ho - ly Ghost, in Glo - ry

f Cum Sancto Spi - ri - tu in Glo - ri - a, in Glo - ri - a, in
 With the Ho - ly Ghost, in the Glo - ry

f Cum Sancto Spi - ri - tu, Cum Sancto Spi - ri - tu in Glo - ri - a, in
 With the Ho - ly Ghost, With the Ho - ly Ghost, in Glo - ry

f Cum Sancto Spi - ri - tu, Cum Sancto Spi - ri - tu in Glo - ri - a, in Glo - ri - a, in
 With the Ho - ly Ghost, With the Ho - ly Ghost, in the Glo - ry

f *p*

Glo - ri - a, in Glo - ri - a, in Glo - ri - a De - i Pa - - tri, in
of the Fa - - ther, in the Glo - ry of the Fa - - ther,

Glo - ri - a, in Glo - ri - a, in Glo - ri - a De - i Pa - - tri, in
of the Fa - - ther, in the Glo - ry of the Fa - - ther,

Glo - ri - a De - i Pa - - tri. A - men, A - men, A -
in the Glo - ry of the Fa - - ther.

Glo - ri - a De - i Pa - - tri. A - men, A - men, A -
in the Glo - ry of the Fa - - ther.

- men, A - men, A - men, Amen, Amen, Amen, A - men, Amen, A - men, A - men,
 - men, A - men, A - men, Amen, Amen, Amen, A - men, Amen, A - men, A - men,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a steady bass line and chords in the right hand.

A - - men, A - men, A - men, A - men, A - men, A - men.
 A - - men, A - men, A - men, A - men, A - men, A - men.

The second system continues the musical piece with four vocal staves and a piano accompaniment. The vocal parts conclude with a final cadence. The piano accompaniment provides harmonic support throughout.