

## 2. Gloria

Violino 1

Violino 2

Soprano

Basso

Organo

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

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

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

vo- lun- ta- tis. Lau- da- mus te. Be- ne- di- ci- mus te. Ad- o- ra- mus te. Glo- ri- fi- ca- mus

3

vo- lun- ta- tis. Lau- da- mus te. Be- ne- di- ci- mus te. Ad- o- ra- mus te. Glo- ri- fi- ca- mus

vo- lun- ta- tis.

7

te, glo-ri-fi-ca-mus

10

te. Gra-ti-as a-gi-mus ti-bi pro-pter mag-nam glo-ri-am tu-am, pro-pter

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am, pro-pter

13

Musical notation for measures 13-15, top two staves (treble clef). The first two staves show a rhythmic pattern of eighth notes in the first two measures, followed by rests in the third and fourth measures.

Vocal staves for measures 13-15. The upper staff (soprano/tenor) and lower staff (bass) contain the lyrics: "ma- gnam glo- ri- am tu- am. Do- mi- ne De- us, rex coe- le- stis, De- us,"

Piano accompaniment for measures 13-15. The upper staff (treble clef) and lower staff (bass clef) show a harmonic accompaniment with chords and moving lines.

16

Musical notation for measures 16-18, top two staves (treble clef). The first two staves show rests in the first three measures, followed by a melodic line in the fourth measure.

Vocal staves for measures 16-18. The upper staff (soprano/tenor) and lower staff (bass) contain the lyrics: "Pa- ter om- ni- po- tens. Do- mi- ne fi- li u- ni- ge- ni- te, Je- su Chri-

Piano accompaniment for measures 16-18. The upper staff (treble clef) and lower staff (bass clef) show a harmonic accompaniment with chords and moving lines.

20

ste. Do- mi- ne De- us, a- gnus De- i, fi- li- us Pa- tris. Qui tol- lis

Qui

24

pec- ca- ta mun- di, mi- se- re- re, mi- se- re- re no- bis. Qui tol- lis pec-

tol- lis pec- ca- ta mun- di, mi- se- re- re no- bis.

28

Measures 28-31: The vocal staves are mostly empty, with some notes appearing in the final measure. The piano accompaniment consists of chords and moving lines in both hands.

ca- ta mun- di, su- sci- pe de- pre- ca- ti- o- nem no- stram. Qui se- des, qui se- des, ad

Qui se- des, se- des ad

Measures 30-31: Piano accompaniment for the vocal lines. It features a steady rhythmic pattern with chords and moving lines in both hands.

32

Measures 32-34: The vocal staves contain the lyrics. The piano accompaniment continues with chords and moving lines.

dex- te- ram Pa- tris, mi- se- re- re, mi- se- re- re no- bis.

dex- te- ram Pa- tris, mi- se- re- re no- bis.

Measures 34-35: Piano accompaniment for the vocal lines. It features a steady rhythmic pattern with chords and moving lines in both hands.

35

Quo- ni- am tu so- lus San- ctus. Tu so- lus Do- mi- nus. Tu so- lus al- tis- si- mus, Je-

Tu so- lus Do- mi- nus.

38

su Chri- ste. Cum san- cto Spi- ri- tu in glo- ri- a De- i

Cum san- cto Spi- ri- tu in glo- ri- a, in glo- ri- a

Pa- tris. A- men, a- men, a- men, a- men, a- men, a- men.

De- i Pa- tris. A- men, a- men, a- men, a- men, a- men.

The musical score consists of four systems. The first system contains two staves of piano accompaniment. The second system contains a vocal line with lyrics and a piano accompaniment line. The third system contains two staves of piano accompaniment. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.