

11

Glo - ri - a in ex -

Glo - ri - a, in ex - cel - cis, in ex - cel - cis De - o, Glo - ri - a, in ex -

Glo - ri - a, in ex - cel - cis, in ex - cel - cis De - o, Glo - ri - a in ex -

Glo - ri - a, in ex - cel - cis, in ex - cel - cis De - o. Glo - ri - a in ex -

Glo - ri - a, in ex - cel - cis, in ex - cel - cis De - o. Glo - ri - a in ex -

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16

cel - cis De - o, Glo - ri - a in ex - cel - cis De - o, *ff* Glo - ri - a,

cel - cis De - o, in ex - cel - cis De - o, *ff* Glo - ri - a,

cel - cis De - o, in ex - cel - cis De - o, *ff* Glo - ri - a,

cel - cis De - o, Glo - ri - a in ex - cel - cis De - o, *ff* Glo - ri - a,

cel - cis De - o, Glo - ri - a in ex - cel - cis De - o, *ff* Glo - ri - a,

ff

27 ♩ = 90

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

soli
mf Et in ter-ra pax ho - mi - ni - bus bo-nae vol - un - ta- *f*

Ped.

35 *Rall...* $\text{♩} = 120$

p *mp* *p* *mp* *p* *mp*

Tutti *mf* *p* *Tutti* *mf*

p *mp*

Man.

45

mf

mf

mf

Tutti
f
Gra - ti - as a - gi - mus ti - bi

Tutti
Gra - ti - as a - gi - mus ti - bi

mf

48

mf

mf

mf

mf

prop - ter mag - nam glo - ri - am

prop - ter mag - nam glo - ri - am

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51

tu - am. *ff* Do - mi - ne

tu - am. *ff* Do - mi - ne
Tutti

ff Do - mi - ne
Tutti

ff Do - mi - ne

f

54

De - us, rex coel - es - tis,
 De - us, rex coel - es - tis,
 De - us, rex coel - es - tis,
 De - us, rex coel - es - tis,

57

De - us pa - ter om - ni - po-

De - us pa - ter om - ni - po-

De - us pa - ter om - ni - po-

De - us pa - ter om - ni - po-

63

The musical score consists of several systems. The first system includes a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a woodwind section (Flute, Clarinet, Bassoon, and Contrabass). The second system continues the instrumental parts. The third system introduces the vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics for all parts are: "De - us pa - ter om - ni - po - tens." The vocal parts are marked with a forte (*fff*) dynamic. The instrumental parts continue with complex rhythmic patterns and melodic lines. The score concludes with a final chord in the strings.

fff
De - us pa - ter om - ni - po - tens.

fff
De - us pa - ter om - ni - po - tens.

fff
De - us pa - ter om - ni - po - tens.

fff
De - us pa - ter om - ni - po - tens.

67

mf

mf

mf

mf

mf

mp Do - *mf* mi - ne,

mp Do - *mf* mi - ne,

mf Do - mi - ne,

mf Do - mi - ne,

mf

72

mp *mf* *mp*
mp *mf* *mp*
mp *mf* *mp*

f *mf* *mp*
f *mf* *mp*
f *mf* *mp*
f *mf* *mp*

Do - mi - ne u - ni - ge - ni - te
 Do - mi - ne
 Do - mi - ne, Do - mi - ne
 Do - mi - ne, Do - mi - ne

f *mf* *mp*

78

mp

soli

Je - su, Je - su Chris-

90

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

De - i, fi - li - us *ff* pa - tris. Qui tol - lis pec - ca - ta

De - i, fi - li - us *ff* pa - tris. Qui tol - lis pec - ca - ta

De - i, fi - li - us *ff* pa - tris. Qui tol - lis pec - ca - ta

De - i, fi - li - us *ff* pa - tris. Qui tol - lis pec - ca - ta

ff

95

mun - di, mis - e - re - re, mis - e - re - re,
 mun - di, mis - e - re - re, mis - e - re - re,
 mun - di, mis - e - re - re, mis - e - re - re,
 mun - di, mis - e - re - re, mis - e - re - re,

100

no - bis. *f* Qui tol - lis pec - ca - ta mun - di,

no - bis. *f* Qui tol - lis pec - ca - ta mun - di,

no - bis. *f* Qui tol - lis pec - ca - ta mun - di,

no - bis. *f* Qui tol - lis pec - ca - ta mun - di,

mf

104

mf

mf

mf

sus - ci - pe de - pre - ca - ti o - nem,

sus - ci - pe de - pre - ca - ti o - nem,

sus - ci - pe de - pre - ca - ti o - nem,

sus - ci - pe de - pre - ca - ti o - nem,

Man.

115

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

Glo-ri-a in ex - cel-cis, in ex-cel-cis De - o, Glo-ri-a, Glo-ri-a in ex-

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

120 $\downarrow = 55$

- cel - cis De - o. *Soli S.A.T.B.*
 - cel - cis, in ex - cel - cis De - o. *p* Qui se - des ad
 - cel - cis, in ex - cel - cis De - o. *p* Qui se - des ad *mf* dex - tram
 - cel - cis, in ex - cel - cis De - o. *p* Qui se - des ad *mf* dex - tram pa - tris,
 - cel - cis, in ex - cel - cis De - o.

125

Musical score for page 125, featuring vocal lines and piano accompaniment. The score is in G minor and 4/4 time, with a 2/4 and 3/4 time signature change. The lyrics are in Latin:

dex - tram pa - tris, pa - tris, mis - e - re - re, mis - e -
 pa - tris, pa - tris, pa - tris, mis - e -
 pa - tris, pa - tris, mis - e - re - re, mis - e -
 Qui se - des ad dex - tram pa - tris, pa - tris, mis - e - re

131

- re - re, *f* mis-e - re - re *mf* no - bis, *p* no - bis.

- re - re, *f* mis-e - re - re, mis-e - re-re *mf* no - bis, *p* no - bis.

- re - re, *f* mis-e - re - re, mis - e - re-re *mf* no - bis.

- re mis-e - re-re, *f* mis-e-re - re *mf* no - bis.

poco rit... $\text{♩} = 55$ *rit...*

138 ♩=130

mf

f *mf* *Soli*

f *mf* *Soli*

f *'Cello* *mf*

Soli *Tutti S.A.T.B.* *Soli S.A.T.B.*

mf tu so - lus *f* sanc - tus, tu so - lus

Soli *mf* Quo - ni - am tu so - lus *f* sanc - tus, tu so - lus

f sanc - tus, tu so - lus

f sanc - tus, tu so - lus *mf* Do - min -

mf *f* *mf*

143

mf *f* *mf* *f*

Tutti
f
Tutti
f
f
+ basso

Tutti
f
Do - min - us,
Tutti A.T.B.

mf Do - min - us, *f* Do - min-
Do - min - us, *f* Do - min-
- us, *f* Do - min-

f

147

p *f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Do - min - us. al - tis - si - mus Je - su,
- us, Do - min - us. Tu so - lus al - tis - si - mus Je -
- us, Do - min - us. Tu so - lus al -
- us, Do - min - us. al -

153

Rit.....

♩=80

Je - su, Je - su Chris - te *mp* Cum, Cum

- su Chris - te *mp* Cum

- tis - si - mus Je - su, Je - su Chris - te *mp* Cum, Cum

- tis - si - mus Je - su, Je - su Chris - te *mp* Cum, Cum

160

f *ff* *f* *f* *mp*

ff *f* *mp*

Sanc - to Spi - ri - tu, Spi - ri - tu, in glo-

ff *f* *mp*

ff *f* *mp*

Ped.

Man.

175

Rit..... $\text{♩} = 120$

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

- tris, in glo - ri - a Dei Pa - tris, *fff*

- tris, in glo - ri - a Dei Pa - tris, *fff*

- tris, in glo - ri - a Dei Pa - tris, *fff*

- tris, in glo - ri - a Dei Pa - tris, *fff*

180

Musical score for a Gloria in excelsis Deo, featuring vocal parts and piano accompaniment. The score is in 3/4 time and B-flat major. It includes a piano introduction, a vocal entry, and a full choir setting. The piano part features a prominent triplet figure in the right hand and a steady eighth-note accompaniment in the left hand. The vocal parts are arranged in SATB format.

Vocal Parts:
 Soprano: Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis De - o,
 Alto: Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis De - o,
 Tenor: Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis De - o,
 Bass: Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis De - o,

Piano Part:
 The piano part begins with a *ff* (fortissimo) dynamic. The right hand features a triplet of eighth notes (G4, A4, Bb4) that serves as a rhythmic motif throughout the piece. The left hand provides a steady accompaniment of eighth notes.

Performance Instructions:
 The piano part includes a *Man.* (Mancera) instruction at the bottom left.

184

Musical score for a choir and piano. The score consists of 14 staves. The first six staves are instrumental, featuring complex rhythmic patterns and triplets. The last eight staves contain vocal lines with lyrics in Latin. The piano accompaniment is shown at the bottom.

Instrumental parts (first six staves) include various rhythmic figures, including triplets and sixteenth-note patterns. Dynamics such as *fff* and *ff* are indicated.

Vocal parts (last eight staves) feature the following lyrics:

Glo - ri - a, Glo - ri - a,
 Glo - ri - a, Glo - ri - a in ex - cel - cis De-
 Glo - ri - a, Glo - ri - a, in ex - cel - cis, in ex - cel - cis
 Glo - ri - a, Glo - ri - a, Glo - ri - a,
 Glo - ri - a, Glo - ri - a

The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines.

187

The musical score consists of ten systems. The first seven systems are instrumental, featuring a piano accompaniment with various rhythmic patterns and melodic lines. The eighth system introduces vocal parts with the lyrics: "Glo - ri-a, Glo - ri-a, in ex-". The ninth and tenth systems continue the vocal parts with lyrics: "- o, Glo - ri-a, Glo - ri-a in ex-". The piano accompaniment continues throughout, providing harmonic support. The score is written in a common time signature and includes dynamic markings such as *fff*.

Ped.

190

mf

mf

mf

mf

f

f

f

f

f

- cel - cis De - o.

- cel - cis De - o. *f* A - men,

- cel - cis De - o. *f* A - men,

- cel - cis De - o. *f* A - men,

- cel - cis De - o. *f* A - men,

mf

193

The musical score consists of 11 staves. The first four staves are instrumental, with dynamics *ff* and *f*. The fifth staff is a vocal line with lyrics "A - men," and dynamics *ff*. The sixth staff is another vocal line with lyrics "A - men," and dynamics *ff*. The seventh staff is a vocal line with lyrics "A - men," and dynamics *ff*. The eighth staff is a vocal line with lyrics "A - men," and dynamics *ff*. The ninth and tenth staves are piano accompaniment with dynamics *ff*. The eleventh staff is a vocal line with lyrics "Man." and dynamics *ff*.

196

The musical score for measures 196-198 includes the following parts:

- Piano: Starts with a *ff* dynamic, playing a rhythmic accompaniment.
- Violin: Features melodic lines with accents and a forte (*f*) dynamic.
- Viola: Plays a melodic line with triplets and a forte (*f*) dynamic.
- Cello and Double Bass: Provide a steady bass line with a forte (*f*) dynamic.
- Voice: Enters in measure 198 with the lyrics "men," in a forte (*f*) dynamic across four staves.
- Piano (Grand): Provides harmonic support with chords and a melodic line.

199

This musical score page contains 18 staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The piece is marked with a forte dynamic (*fff*) throughout. The score features several instances of the letter 'A' with a dash, likely indicating a specific performance technique or articulation. The bottom of the page includes a piano pedal instruction (*Ped.*) and a copyright notice for free-scores.com.

202

The musical score consists of 15 staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics 'men,' appearing under the Tenor and Bass lines. The fifth and sixth staves are piano accompaniment. The seventh through tenth staves show a complex piano accompaniment with triplets and sixteenth-note patterns. The eleventh and twelfth staves are vocal parts with lyrics 'men,'. The thirteenth and fourteenth staves are piano accompaniment. The fifteenth staff is a grand staff (piano and bass) with chords and bass notes.

205

A - MEN.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

208 *Rit...*

The musical score on page 208 is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a tempo marking of *Rit...* (Ritardando). The score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and four individual staves. The second system includes a grand staff and four individual staves. The third system includes a grand staff and four individual staves. The fourth system includes a grand staff and four individual staves. The fifth system includes a grand staff and four individual staves. The sixth system includes a grand staff and four individual staves. The seventh system includes a grand staff and four individual staves. The eighth system includes a grand staff and four individual staves. The ninth system includes a grand staff and four individual staves. The tenth system includes a grand staff and four individual staves. The eleventh system includes a grand staff and four individual staves. The twelfth system includes a grand staff and four individual staves. The thirteenth system includes a grand staff and four individual staves. The fourteenth system includes a grand staff and four individual staves. The fifteenth system includes a grand staff and four individual staves. The sixteenth system includes a grand staff and four individual staves. The seventeenth system includes a grand staff and four individual staves. The eighteenth system includes a grand staff and four individual staves. The nineteenth system includes a grand staff and four individual staves. The twentieth system includes a grand staff and four individual staves. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes several triplet markings and a trill (*tr*) in the bass clef.

*Vocal &
Instrumental
parts*

Gloria in excelcis Deo

Mass of the Nativity

♩ = 120

Congregation

Soprano

Alto

Tenor

Bass

Organ

f

Man.

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis De - o,

6

The musical score consists of six staves. The first staff is a vocal line with a treble clef and a key signature of two flats, containing five measures of whole rests. The second staff is a vocal line with a treble clef and a key signature of two flats, containing five measures of music with lyrics: "Glo-ri-a, Glo-ri-a, Glo-ri-a,". The third staff is a vocal line with a treble clef and a key signature of two flats, containing five measures of music with lyrics: "Glo-ri-a, Glo-ri-a, in ex - cel-cis, in ex-cel-cis De - o, Glo-ri-a,". The fourth staff is a vocal line with a treble clef and a key signature of two flats, containing five measures of music with lyrics: "Glo-ri-a, Glo-ri-a, Glo-ri-a,". The fifth staff is a vocal line with a bass clef and a key signature of two flats, containing five measures of music with lyrics: "Glo-ri-a, Glo-ri-a, Glo-ri-a,". The sixth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats, containing five measures of music.

Glo-ri-a, Glo-ri-a, Glo-ri-a,

Glo-ri-a, Glo-ri-a, in ex - cel-cis, in ex-cel-cis De - o, Glo-ri-a,

Glo-ri-a, Glo-ri-a, Glo-ri-a,

Glo-ri-a, Glo-ri-a, Glo-ri-a,

11

f Glo-ri-a in ex-

Glo-ri-a, in ex - cel - cis, in ex-cel-cis De - o, Glo-ri-a, in ex-

Glo-ri-a, in ex - cel - cis, in ex-cel-cis De - o, Glo-ri-a in ex-

Glo-ri-a, in ex - cel - cis, in ex-cel-cis De - o. Glo-ri-a in ex-

Glo-ri-a, in ex - cel - cis, in ex-cel-cis De - o. Glo-ri-a in ex-

16

- cel - cis De-o, Glo - ri - a in ex - cel - cis De-o, *ff* Glo - ri - a, Glo - ri - a,
 - cel - cis De-o, in ex - cel - cis De-o, *ff* Glo - ri - a, Glo - ri - a, *f* in ex -
 - cel - cis De-o, in ex - cel - cis De-o, *ff* Glo - ri - a, Glo - ri - a, *f* in ex -
 - cel - cis De-o, Glo - ri - a in ex - cel - cis De-o, *ff* Glo - ri - a, Glo - ri - a, Glo - ri - a,
 - cel - cis De-o, Glo - ri - a in ex - cel - cis De-o, *ff* Glo - ri - a, Glo - ri - a,

21

fff Glo-ri-a, Glo-ri-a, in ex-cel-cis De-

- cel-cis De - o, *fff* Glo-ri-a, Glo-ri-a in ex-cel-cis, in ex-cel-cis

- cel-cis, in ex-cel-cis De-o, *fff* Glo-ri-a, Glo-ri-a, in ex-cel-cis, in ex-cel-cis

fff Glo-ri-a, Glo-ri-a, in ex-cel-cis, in ex-cel-cis

fff Glo-ri-a, Glo-ri-a, in ex-cel-cis, in ex-cel-cis

f *fff*

26 $\text{♩} = 90$

- o.

soli

mf De - o. Et in ter - ra pax ho - mi - ni - bus *f* bo - nae vol - un - ta -

De - o.

De - o.

De - o.

mp

Ped.

33

Rall...

$\text{♩} = 120$

The musical score consists of five staves. The top staff is a vocal line with lyrics: "tis. Lau - da - mus te, be - ne -". The second staff is another vocal line with lyrics: "Lau - da - mus te, be - ne -". The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. Performance markings include *Tutti*, *mf*, *p*, and *Man.*

39

- di - ci - mus te, *soli*
f a - do - ra - mus te,

- di - ci - mus te, *soli*
f glo - ri - fi - ca - mus te.

soli
f glo - ri - fi - ca - mus te.

f

Musical score for page 39, featuring vocal lines and piano accompaniment. The score is in 2/4 time and includes lyrics in Latin. The vocal lines are marked with *soli* and *f* (forte). The piano accompaniment is marked with *f*.

45

The musical score for page 45 consists of several staves. At the top, there are two empty staves. Below them, the vocal parts begin. The first vocal staff is marked *Tutti* and *f* (forte), with the lyrics "Gra - ti - as a - gi - mus". The second vocal staff is also marked *Tutti* and has the same lyrics. Below the vocal parts are two more empty staves. At the bottom of the page, the piano accompaniment is shown in a grand staff (treble and bass clefs). The piano part is marked *mf* (mezzo-forte) and features a rhythmic pattern of eighth notes and sixteenth notes with rests.

47

ti - bi prop-ter mag - nam

ti - bi prop-ter mag - nam

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50

The musical score for page 50 consists of six staves. The first four staves are vocal parts, and the last two are piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "glo - ri - am tu - am. Do - mi - ne". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *Tutti*.

glo - ri - am tu - am. *ff* Do - mi - ne

glo - ri - am tu - am. *ff* Do - mi - ne
Tutti

ff Do - mi - ne
Tutti

ff Do - mi - ne

f

54

De - us, rex coel - es - tis, De - us pa - ter om - ni - po -

De - us, rex coel - es - tis, De - us pa - ter om - ni - po -

De - us, rex coel - es - tis, De - us pa - ter om - ni - po -

De - us, rex coel - es - tis, De - us pa - ter om - ni - po -

De - us, rex coel - es - tis, De - us pa - ter om - ni - po -

The musical score consists of six staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing five measures of whole rests. The second, third, and fourth staves are vocal lines for different parts, each with a treble clef and the same lyrics: 'De - us, rex coel - es - tis, De - us pa - ter om - ni - po -'. The fifth staff is a bass line with a bass clef and the same lyrics. The sixth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs) with chords and single notes.

59

- tens, Do - mi - ne De - us, rex coel - es - tis, *fff* De - us pa - ter om -
 - tens, Do - mi - ne De - us, rex coel - es - tis, *fff* De - us pa - ter
 - tens, Do - mi - ne De - us, rex coel - es - tis, *fff* De - us pa - ter
 - tens. Do - mi - ne De - us, rex coel - es - tis, *fff* De - us pa - ter

ff

64

ni - po - tens. Do - mi - ne,

om - ni - po - tens. Do - mi - ne,

om - ni - po - tens. Do - mi - ne,

om - ni - po - tens. Do - mi - ne,

om - ni - po - tens. Do - mi - ne,

71

71

soli

f Do - mi-ne u - ni - *mf* ge - ni - te Je-

f Do - mi-ne

f Do - mi-ne, Do - mi-ne

f Do - mi-ne, Do - mi-ne

f *mf* *mp*

78

su, Je - su Chris - te. *mp*

The musical score consists of seven staves. The first staff is a treble clef with a whole rest in each of the seven measures. The second staff is a treble clef with a vocal line. The lyrics are: "su, Je - su Chris - te." The melody starts with a half note 'su', followed by a quarter note 'Je', a quarter note 'su', and a quarter note 'Chris'. A slur covers the final two notes, 'te.', which are a quarter note and a half note. The dynamic marking *mp* is placed below the final note. The third staff is a treble clef with a whole rest in each of the seven measures. The fourth staff is a treble clef with a whole rest in each of the seven measures. The fifth staff is a bass clef with a whole rest in each of the seven measures. The sixth and seventh staves are a grand staff (treble and bass clefs) with a whole rest in each of the seven measures.

85

85

Tutti
f
 Do - mi - ne De - us, Ag - nus De - i, fi - li - us

Tutti
f
 Do - mi - ne De - us, Ag - nus De - i, fi - li - us

Tutti
f
 Do - mi - ne De - us, Ag - nus De - i, fi - li - us

Tutti
f
 Do - mi - ne De - us, Ag - nus De - i, fi - li - us

f
 Do - mi - ne De - us, Ag - nus De - i, fi - li - us

f
 Do - mi - ne De - us, Ag - nus De - i, fi - li - us

Ped.

91

ff
 pa - tris. Qui tol-lis pec - ca - ta mun-di, mis - e - re - re,

ff
 pa - tris. Qui tol-lis pec - ca - ta mun-di, mis - e - re - re,

ff
 pa - tris. Qui tol-lis pec - ca - ta mun-di, mis - e - re - re,

ff
 pa - tris. Qui tol-lis pec - ca - ta mun-di, mis - e - re - re,

ff

97

mis - e - re - re, no - bis. *f* Qui tol - lis pec - ca - ta mun - di,

mis - e - re - re, no - bis. *f* Qui tol - lis pec - ca - ta mun - di,

mis - e - re - re, no - bis. *f* Qui tol - lis pec - ca - ta mun - di,

mis - e - re - re, no - bis. *f* Qui tol - lis pec - ca - ta mun - di,

mf

103

sus - ci - pe de - pre - ca - ti o - nem, o - nem no - stram. *fff*

sus - ci - pe de - pre - ca - ti o - nem, o - nem no - stram. *fff*

sus - ci - pe de - pre - ca - ti o - nem, o - nem no - stram. *fff*

sus - ci - pe de - pre - ca - ti o - nem, o - nem no - stram. *fff*

sus - ci - pe de - pre - ca - ti o - nem, o - nem no - stram. *fff*

Man.

109

f Glo - ri - a in ex - cel - cis De - o, Glo - ri - a in ex - cel - cis De - o, Glo - ri - a,

f Glo - ri - a in ex - cel - cis De - o, Glo - ri - a, in ex - cel - cis De - o, Glo - ri - a,

f Glo - ri - a in ex - cel - cis De - o, Glo - ri - a, in ex - cel - cis De - o, Glo - ri - a,

f Glo - ri - a in ex - cel - cis De - o, Glo - ri - a,

f Glo - ri - a,

f

The musical score consists of six systems. The first five systems are vocal lines for different voices (Soprano, Alto, Tenor, Bass, and Contralto), each starting with a forte (*f*) dynamic. The lyrics are 'Gloria in excelsis Deo, Gloria in excelsis Deo, Gloria, Gloria, in excelsis Deo, Gloria, Gloria, Gloria, Gloria, Gloria, Gloria, Gloria'. The sixth system is a piano accompaniment for the grand staff, also marked *f*. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests.

114

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

Glo-ri-a in ex-cel-cis, in ex-cel-cis De-o, Glo-ri-a, Glo-ri-a in ex-

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

Glo-ri-a, Glo-ri-a, Glo-ri-a, in ex-

119

cel - cis De - o. $\text{♩} = 55$
Soli S.A.T.B.

cel - cis, in ex - cel - cis De - o. *p* Qui se - des ad

cel - cis, in ex - cel - cis De - o. *p* Qui se - des ad *mf* dex - tram

cel - cis, in ex - cel - cis De - o. *p* Qui se - des ad *mf* dex - tram pa - tris,

cel - cis, in ex - cel - cis De - o.

124

mf
dex - tram pa - tris, pa - tris, mis - e - re -

pa - tris, pa - tris, pa - tris,

mf
pa - tris, pa - tris, mis - e - re -

mf
Qui se - des ad dex - tram pa - tris, pa - tris,

129

re, mis-e - re - re, mis-e - re - re *poco rit...*

mis - e - re - re, mis-e - re - re, mis-e - re - re

re, mis - e - re - re, mis-e - re - re, mis - e - re - re

mis - e - re - re mis-e - re-re, mis-e-re - re

134 $\text{♩} = 130$

$\text{♩} = 55$ *rit....* *Soli* *Tutti S.A.T.B.*

mf no - bis, *p* no - bis. *mf* tu so - lus *f* sanc - tus, tu

mf no - bis, *p* no - bis. *Soli* *mf* Quo - ni - am tu so - lus *f* sanc - tus, tu

mf no - bis. *f* sanc - tus, tu

mf no - bis. *f* sanc - tus, tu

mf *f*

140

Soli S.A.T.B.

so-lus

so-lus *mf* Do - min - us,

so-lus Do - min-

so-lus *mf* Do - min - us, *f*

mf

The musical score is for a vocal solo (Soli S.A.T.B.) and piano accompaniment. It begins at measure 140. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are "so-lus" followed by "Do - min - us,". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf* (mezzo-forte) and *f* (forte).

144

Tutti
f Do - min - us, *ff* Do - min - us.

Tutti A.T.B.
f Do - min - us, *ff* Do - min - us. *f* Tu

f - us, *ff* Do - min - us, Do - min - us.

ff Do - min - us, Do - min - us.

f

149

f al - tis - si - mus Je - su, Je - su, Je - su Chris - te

rit.....

so - lus al - tis - si - mus Je - su Chris - te

f Tu so - lus al - tis - si - mus Je - su, Je - su Chris - te

f al - tis - si - mus Je - su, Je - su Chris - te

155 $\text{♩} = 80$

mp Cum, Cum Sanc - *ff* to

mp Cum Sanc - *ff* to

mp Cum, Cum Sanc - *ff* to

mp Cum, Cum Sanc - *ff* to

mp *ff*

162

f Spi - ri - tu, Spi - ri - tu, in *mp* glo - ri - a, in

f Spi - ri - tu, Spi - ri - tu, in *mp* glo - ri - a, in

f Spi - ri - tu, Spi - ri - tu, in *mp* glo - ri - a, in

f Spi - ri - tu, Spi - ri - tu, in *mp* glo - ri - a, in

f *mp*

Ped. *Man.*

168

glo - ri - a Dei *fff* Pa - tris, Dei Pa - tris, *f* in

glo - ri - a Dei *fff* Pa - tris, Dei Pa - tris,

glo - ri - a Dei *fff* Pa - tris, Dei Pa - tris, *f* in

glo - ri - a Dei *fff* Pa - tris, Dei Pa - tris, *f* in

Ped.

175 *Rit...* ♩=120

fff Glo-ri-a in ex-cel-cis De-o,

glo - ri - a Dei Pa - tris, *fff* Glo-ri-a in ex - cel-cis De-o,

f in glo - ri - a Dei Pa - tris, *fff* Glo-ri-a in ex-cel - cis De-o,

glo - ri - a Dei Pa - tris, *fff* Glo-ri-a in ex - cel-cis De-o,

glo - ri - a Dei Pa - tris, *fff* Glo-ri-a in ex-cel - cis De-o,

f *fff* *ff*

Man.

181

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a, Glo - ri - a,

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a, Glo - ri - a in ex -

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a, Glo - ri - a, in ex -

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a, Glo - ri - a, Glo - ri - a,

Glo - ri - a in ex - cel - cis De - o, Glo - ri - a, Glo - ri - a

185

Glo-ri-a,

- cel - cis De - o, *fff* Glo-ri-a,

- cel - cis, in ex - cel - cis De - o, *fff* Glo-ri-a,

fff Glo-ri-a,

fff Glo-ri-a,

fff

Ped.

188

Glo - ri - a, in ex - cel - cis De - o.

Glo - ri - a in ex - cel - cis De - o. *f* A-

Glo - ri - a in ex - cel - cis De - o. *f* A-

Glo - ri - a in ex - cel - cis De - o. *f* A-

Glo - ri - a, in ex - cel - cis De - o. *f* A-

mf

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice (likely a fifth voice or a specific instrument). The piano accompaniment is written for a grand piano. The score is in a key signature of one flat (B-flat) and a common time signature. The lyrics are 'Gloria in excelsis Deo'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score is numbered 188 in the top left corner.

191

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

194

The musical score consists of six staves. The first five staves are vocal parts, each starting with a dynamic marking of *ff* and a breath mark 'A'. The vocal lines are marked with a slur and a crescendo hairpin, leading to a dynamic marking of *f* and the word 'men,'. The sixth staff is the piano accompaniment, starting with a dynamic marking of *ff* and featuring a complex rhythmic pattern with sixteenth notes and a crescendo leading to a dynamic marking of *f*. The piano part is marked 'Man.'.

199

The musical score for page 199 consists of six staves. The first five staves are vocal parts, and the last two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts are marked with *fff* and 'A' (Allegro). The piano accompaniment is marked with *fff* and 'Ped.' (Pedal). The lyrics 'men,' are written below the vocal lines.

fff
A - men,

fff
A - men,

fff
A - men,

fff
A - men,

fff
Ped.

205

A - MEN.

A - men.

A - men.

A - men.

A - men.

A - men.

Rit...

The musical score is for the word 'Amen'. It consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in descending order of pitch. The piano accompaniment is in the bottom system, with a 'Rit...' marking above it. The score is in a key with two flats and a common time signature. The vocal parts are marked with a 'v' above the notes. The piano accompaniment features a series of chords and moving lines in both hands.

Gloria in excelcis Deo

Mass of the Nativity

Flute $\text{♩} = 120$

f

8

15 *ff*

21 *f* *fff*

25

33 $\text{♩} = 120$ *f*

42

49 *mf* *f*

55 *ff*

62

66 *mp*

74 *mf* *mp*

82 *f*

91 *ff*

99 *mf*

105 *fff*

110 *f*

117

125

137 $\text{♩} = 130$ *mf*

145 *f* *f*

153 *rit.....* $\text{♩} = 80$ *f*

162 *ff* *f*

170 *ff* *mf*

178 *Rit.....* $\text{♩} = 120$ *ff* *mf*

184 *fff*

189 *mf*

195 *ff* *f* *fff*

202

209 *Rit...*

Gloria in excelcis Deo

Mass of the Nativity

Oboe $\text{♩} = 120$

8

15

20

25

33 $\text{♩} = 120$

42

50

55

61

66

73

81

90

97

102 *mf* *fff*

110 *f*

117

125

137 $\text{♩} = 130$ *mf*

145 *f* *mf* *f*

153 *rit.....* $\text{♩} = 80$ *f*

162 *ff* *f* *mp*

170 *ff* *mf*

178 *Rit.....* $\text{♩} = 120$ *ff* 3 3

184

188 *fff* *mf*

194 *ff* *f*

201 *fff*

208 *Rit...*

Gloria in excelcis Deo

Mass of the Nativity

Clarinet in B flat

♩ = 120

f

8

15

ff *f*

23

fff

30

♩ = 120

39

f

46

mf

53

f

57

ff

62

66

mp

74

mf *mp*

82

p *f*

90

ff

98

104

112

120

130

141

148

156

165

173

181

189

195

202

209

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Gloria in excelcis Deo

Mass of the Nativity

Bassoon $\text{♩} = 120$

f *tr*

8

15 *ff* *f*

22 *fff*

30 $\text{♩} = 120$

40

49 *mf* *f*

56 *ff*

61

68

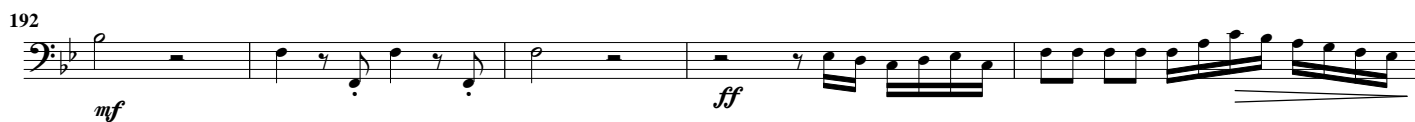
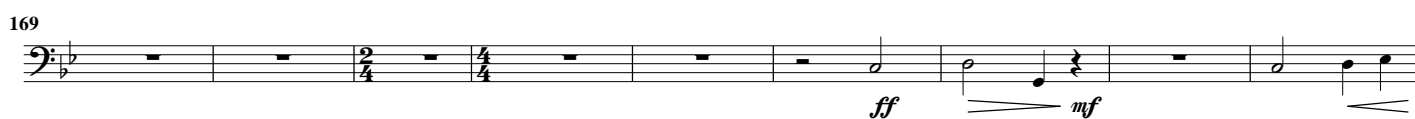
78 *mp*

85 *p* *f*

92 *ff*

100 *mf*

106 *fff* *f*



Gloria in excelcis Deo

Mass of the Nativity

Trumpet in Bflat 1

Trumpet in Bflat 2

♩ = 120

f

f

7

14

fff

fff

20

26

36

♩ = 120

46

f

f

Detailed description: This is a musical score for two trumpets in B-flat. The score is written in 4/4 time with a tempo of 120 beats per minute. It consists of six systems of two staves each. The first system (measures 1-6) begins with a forte (*f*) dynamic and features a triplet of eighth notes in both parts. The second system (measures 7-13) continues the melodic line with various articulations. The third system (measures 14-19) introduces a fortissimo (*fff*) dynamic and includes a triplet of eighth notes. The fourth system (measures 20-25) maintains the *fff* dynamic. The fifth system (measures 26-35) is mostly rests. The sixth system (measures 36-45) returns to a tempo of 120 and features a final melodic phrase starting at measure 46 with a forte (*f*) dynamic.

54

Musical notation for measures 54-58. Treble and bass staves. Measure 54 starts with a rest in both staves. Measure 55 has notes in both staves. Measure 56 has notes in both staves. Measure 57 has notes in both staves. Measure 58 has notes in both staves.

59

Musical notation for measures 59-65. Treble and bass staves. Measure 59 has notes in both staves. Measure 60 has notes in both staves. Measure 61 has notes in both staves. Measure 62 has notes in both staves. Measure 63 has notes in both staves. Measure 64 has notes in both staves. Measure 65 has notes in both staves.

66

Musical notation for measures 66-74. Treble and bass staves. Measure 66 has notes in both staves. Measure 67 has notes in both staves. Measure 68 has notes in both staves. Measure 69 has notes in both staves. Measure 70 has notes in both staves. Measure 71 has notes in both staves. Measure 72 has notes in both staves. Measure 73 has notes in both staves. Measure 74 has notes in both staves.

75

Musical notation for measures 75-84. Treble and bass staves. Measure 75 has notes in both staves. Measure 76 has notes in both staves. Measure 77 has notes in both staves. Measure 78 has notes in both staves. Measure 79 has notes in both staves. Measure 80 has notes in both staves. Measure 81 has notes in both staves. Measure 82 has notes in both staves. Measure 83 has notes in both staves. Measure 84 has notes in both staves.

85

Musical notation for measures 85-91. Treble and bass staves. Measure 85 has notes in both staves. Measure 86 has notes in both staves. Measure 87 has notes in both staves. Measure 88 has notes in both staves. Measure 89 has notes in both staves. Measure 90 has notes in both staves. Measure 91 has notes in both staves.

92

Musical notation for measures 92-98. Treble and bass staves. Measure 92 has notes in both staves. Measure 93 has notes in both staves. Measure 94 has notes in both staves. Measure 95 has notes in both staves. Measure 96 has notes in both staves. Measure 97 has notes in both staves. Measure 98 has notes in both staves.

99

Musical notation for measures 99-105. Treble and bass staves. Measure 99 has notes in both staves. Measure 100 has notes in both staves. Measure 101 has notes in both staves. Measure 102 has notes in both staves. Measure 103 has notes in both staves. Measure 104 has notes in both staves. Measure 105 has notes in both staves.

106

Musical notation for measures 106-112. Treble and bass staves. Measure 106 has notes in both staves. Measure 107 has notes in both staves. Measure 108 has notes in both staves. Measure 109 has notes in both staves. Measure 110 has notes in both staves. Measure 111 has notes in both staves. Measure 112 has notes in both staves.

113

120

131

142

152

162

171

178

184

fff 3 ff fff

This system contains measures 184 through 189. It features two staves. The upper staff begins with a triplet of eighth notes marked *fff*, followed by a series of eighth notes and rests. The lower staff mirrors this pattern with a triplet of eighth notes marked *fff* and subsequent eighth notes. Dynamic markings include *fff*, *ff*, and *fff*.

190

f f

This system contains measures 190 through 194. The upper staff starts with a triplet of eighth notes marked *f*, followed by eighth notes and rests. The lower staff continues with eighth notes and rests, ending with a triplet of eighth notes marked *f*.

195

ff 3 f 3 fff

This system contains measures 195 through 201. The upper staff features a triplet of eighth notes marked *ff*, followed by eighth notes and rests. The lower staff has a triplet of eighth notes marked *ff* and eighth notes. Dynamic markings include *ff*, *f*, and *fff*.

202

3

This system contains measures 202 through 208. It features two staves with complex rhythmic patterns, including triplets of eighth notes marked with a '3' and various rests.

Rit...

209

3 3

This system contains measures 209 and 210. It features two staves with triplet eighth notes marked with a '3'. The first measure is marked *Rit...*.

Gloria in excelcis Deo

Mass of the Nativity

Timpani $\text{♩} = 120$

7

13

19

25

33

42

51

60

68

77

86

94

100

108

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115

121

132

$\text{♩} = 130$

142

151

$\text{♩} = 80$

160

169

178

Rit.....

$\text{♩} = 120$

ff

tr

184

fff

ff

fff

190

f

ff

197

f

fff

204

209

Rit...

tr

Gloria in excelcis Deo

Mass of the Nativity

Violins I

$\text{♩} = 120$

f

6

12

18

ff *f* *fff*

24

$\text{♩} = 90$

mp

Rall...

31

mf *p* $\text{♩} = 120$

39

f *mf*

46

51

f

56

ff

62

67

mf *f*

74

mf *mp*

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82 *f*

89 *ff*

95

102 *mf*

106

109 *fff* *f*

115

121

132 *f* $\text{♩} = 130$

141 *Soli* *mf* *Tutti* *f*

147 *ff* *f*

154 *rit.....* $\text{♩} = 80$ *p*

161 *ff* *f* *mp*

169 *fff* *mf*

177 *Rit.....* ♩=120
ff

183

189

194

198

201

204

207

Gloria in excelcis Deo

Mass of the Nativity

Violins II

$\text{♩} = 120$

f

6

12

18

ff *f* *fff*

24

$\text{♩} = 90$

mp *Rall...*

31

mf *p*

37

$\text{♩} = 120$

mp *f*

43

mf

48

53

f

57

ff

63

68

mf *f*

74

mf *mp*

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81 *f*

88

93 *ff*

99 *mf*

104

107 *fff* *f*

111

117

124

135 *f* *mf* *Soli*

143 *f* *ff* *Tutti*

148 *f* *rit.....*

155 *p* *J=80*

162 *ff* *f* *mp*


169 *fff* *mf*

177 *Rit.....* *J=120* *ff*

183



188



192



197



202



205



208



Gloria in excelcis Deo

Mass of the Nativity

Viola

$\text{♩} = 120$

f

6

12

18

ff *f* *fff*

24

$\text{♩} = 90$

mp

31

mf *p* *mp*

Rall...

$\text{♩} = 120$

38

f

44

mf

50

f

55

ff

61

66

mf

72

f *mf* *mp*

79

f

87

f

93

ff

99

mf

105

fff

110

f

116

122

133

$\text{♩} = 130$

f

142

150

rit.....

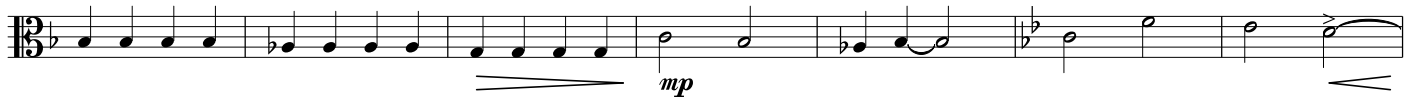
$\text{♩} = 80$

f *p*

157

ff *f*

164



171



178

Rit.....

♩ = 120



184



189



194



200



203



206



209

Rit...

Gloria in excelcis Deo

Mass of the Nativity

Cello/Bass

$\text{♩} = 120$

f

6

11

17

ff *f*

23

fff $\text{♩} = 90$ *mp*

29

mf *p* *Rall...*

37

$\text{♩} = 120$ *f*

44

52

f

57

ff

62

67

mf

71

f *mf*

76

mp

84

90 *f*

96 *ff*

101

106 *mf*

109 *f*

114

120

129 *♩*=130

139 *f* 'Cello *mf*

146 *f* *ff rit.....* *f*

153 *+ basso* *♩*=80 *p*

160 *ff* *f*

167 *mp* *ff*

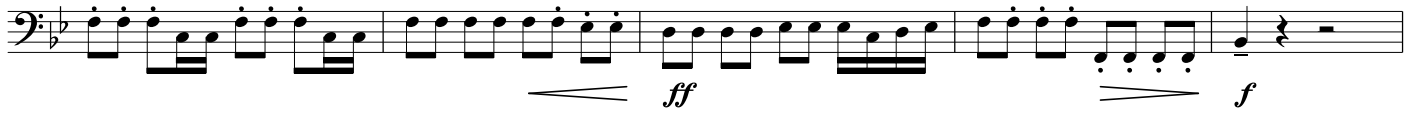
175 *Rit.....* *♩*=120 *fff*

182 *mf* *ff*

188



193



198



201



204



208

