



6

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,

*f* Glo - ri - a, Glo - ri - a, Glo - ri - a,

The musical score consists of 12 systems of staves. The first system includes a grand staff with vocal parts and piano accompaniment. The second system continues the vocal and piano parts. The third system shows the vocal parts with lyrics. The fourth system continues the vocal parts with lyrics. The fifth system shows the vocal parts with lyrics. The sixth system shows the vocal parts with lyrics. The seventh system shows the vocal parts with lyrics. The eighth system shows the vocal parts with lyrics. The ninth system shows the vocal parts with lyrics. The tenth system shows the vocal parts with lyrics. The eleventh system shows the vocal parts with lyrics. The twelfth system shows the vocal parts with lyrics.







24  $\text{♩} = 90$

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

Glo - ri-a in ex - cel - cis, in ex - cel - cis De - o. *soli* Et in ter - ra pax ho - mi - ni - *mf*

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

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

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

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

*mp*

30 *Rall...* ♩ = 120

*mf* *p* *mf* *p* *mp* *mf* *p*

- bus bo-nae vol - un - ta tis. *Tutti* *mf* Lau - da - mus  
*Tutti* *mf* Lau - da - mus

*Ped.* *Man.*

38

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*soli*

te, be - ne - di - ci - mus te, *f* a - do - ra - mus te,

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

*soli f* glo - ri - fi - ca - mus

*f*



44

*mf*

*mf*

*mf*

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

*Tutti*  
te. Gra - ti - as a - gi - mus ti - bi

te.

*mf*

48

*mf*

*mf*

*mf*

*mf*

prop - ter mag - nam glo - ri - am tu-

prop - ter mag - nam glo - ri - am tu-

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52

- am. *ff* Do - mi - ne De - us,  
 - am. *ff* Do - mi - ne De - us,  
*Tutti*  
*ff* Do - mi - ne De - us,  
*Tutti*  
*ff* Do - mi - ne De - us,

55

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

59

*ff*

*ff*

*ff*

*ff*

*ff*

*tr*  
*ff*

*ff*

*ff*

*ff*

*ff*

- tens, Do - mi - ne De - us, rex coel - es - tis,

- tens, Do - mi - ne De - us, rex coel - es - tis,

- tens, Do - mi - ne De - us, rex coel - es - tis,

- tens. Do - mi - ne De - us, rex coel - es - tis,

*ff*

63

*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

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*mp* *mf* Do - mi - ne, Do -

*mp* *mf* Do - mi - ne, Do -

*mf* *f* Do - mi - ne, Do - mi - ne,

*mf* *f* Do - mi - ne, Do - mi - ne,

*mf*

73

mf mp

mf mp

mf mp

mp

f mf mp

f mf mp

f mf mp

f mf mp

*soli*

f mf

mi - ne u - ni - ge - ni - te Je - su,

f

mi - ne

Do - mi - ne

Do - mi - ne

f mf mp





87

ne De - us, Ag - nus De - i, fi - li - us *ff* pa - tris.

ne De - us, Ag - nus De - i, fi - li - us *ff* pa - tris.

ne De - us, Ag - nus De - i, fi - li - us *ff* pa - tris.

ne De - us, Ag - nus De - i, fi - li - us *ff* pa - tris.

93

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Qui tol-lis pec-ca-ta mun-di, mis-e-re-re, mis-e-

Qui tol-lis pec-ca-ta mun-di, mis-e-re-re, mis-e-

Qui tol-lis pec-ca-ta mun-di, mis-e-re-re, mis-e-

Qui tol-lis pec-ca-ta mun-di, mis-e-re-re, mis-e-

99

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

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

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

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

*mf*

104

*mf*

*mf*

*Man.*

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.*





116

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

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

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

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





128

pa - tris, mis-e - re - re, mis-e - re - re, mis-e - re - re *f*, mis-e - re - re *mf* no-

pa - tris, mis-e - re - re, mis-e - re - re, mis-e - re - re, mis-e - re - re *f* *mf* no-

- tris, mis-e - re - re, mis-e - re - re, mis-e - re - re, mis-e - re - re, mis-e - re - re *f* *mf* no-

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

*poco rit...* ♩ = 55

136  $\text{♩} = 130$

*mf*

*f* *mf* *Soli*

*f* *mf* *Soli*

*f* *'Cello* *mf*

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

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

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

- bis. *p* *f* sanc - tus, tu so-lus

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

*mf* *f* *mf*





154 *Rit.....*  $\text{♩} = 80$

*f*  $\text{cresc.}$  *ff*

*f*  $\text{cresc.}$  *ff*

*f*  $\text{cresc.}$  *ff*

*f*  $\text{cresc.}$  *ff*

*p*  $\text{cresc.}$  *ff*

*p*  $\text{cresc.}$  *ff*

*p*  $\text{cresc.}$  *ff*

*p*  $\text{cresc.}$  *ff*

*mp*  $\text{cresc.}$  *ff*

*mp*  $\text{cresc.}$  *ff*

*mp*  $\text{cresc.}$  *ff*

*mp*  $\text{cresc.}$  *ff*

*mp*  $\text{cresc.}$  *ff*

*mp*  $\text{cresc.}$  *ff*









183

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

187

The musical score for page 187 consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics: "Glo - ri - a, Glo - ri - a, in ex -". The fourth system continues the vocal line with lyrics: "- o, Glo - ri - a, Glo - ri - a in ex -". The fifth system continues the vocal line with lyrics: "De - o, Glo - ri - a, Glo - ri - a in ex -". The sixth system continues the vocal line with lyrics: "Glo - ri - a, Glo - ri - a in ex -". The seventh system continues the vocal line with lyrics: "Glo - ri - a, Glo - ri - a in ex -". The eighth system includes a piano accompaniment line with the instruction "Ped." below it.

190

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

- cel - cis De - o.

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

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

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

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

*mf*

194

The musical score consists of 11 systems of staves. The first system includes five staves with various rhythmic patterns and dynamic markings of *ff* and *f*. The second system continues with similar patterns, including a triplet in the fifth staff. The third system features a more active melody in the first staff with *ff* dynamics. The fourth system shows a consistent rhythmic accompaniment in the first three staves. The fifth system is a vocal system with four staves, each containing the lyrics "- men, A men, men, men," with dynamic markings *ff* and *f*. The sixth system continues the vocal lines. The seventh system shows a piano accompaniment with *ff* and *f* dynamics. The eighth system is a vocal system with lyrics "- men, A men, men, men," and dynamic markings *ff* and *f*. The ninth system continues the vocal lines. The tenth system features a piano accompaniment with *ff* and *f* dynamics. The eleventh system shows a piano accompaniment with *ff* and *f* dynamics.



202

men,  
men,  
men,  
men,

205

A - MEN.  
A - men.  
A - men.  
A - men.  
A - men.



209 *Rit...*

The musical score for measures 209-218 is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score is organized into several systems of staves. The first system (measures 209-212) includes a grand staff (treble and bass clefs) and a separate bass staff. It features complex rhythmic patterns, including triplets and trills, with accents and slurs. The second system (measures 213-218) shows the upper staves (treble clef) mostly containing rests, while the lower staves (bass clef) continue with rhythmic patterns. The final system (measures 219-220) is a grand staff with a treble clef and a bass clef, showing a final chordal structure.

*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

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,

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

- cel-cis De - o, *fff* Glo-ri-a, Glo-ri-a, in ex - cel-cis De-  
 - cel-cis, in ex-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  
 Glo-ri-a, Glo-ri-a, in ex - cel-cis, in ex-cel-cis  
 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 and fourth staves are piano accompaniment. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. Performance markings include *Rall...*,  $\text{♩} = 120$ , *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 consists of five systems. The first system shows the vocal line starting with a rest, followed by the lyrics "- di - ci - mus te, a - do - ra - mus te," with a *soli* marking above and a *f* marking below. The second system continues the vocal line with "- di - ci - mus te, glo - ri - fi - ca - mus te." and includes *soli* and *f* markings. The third system shows the vocal line with "glo - ri - fi - ca - mus te." and *soli* and *f* markings. The fourth system shows the vocal line with a rest. The fifth system shows the piano accompaniment, which is a simple harmonic accompaniment with a *f* marking.

45

Musical score for page 45, featuring vocal parts and piano accompaniment. The score is written in G major and 4/4 time.

The vocal parts (Soprano and Alto) are marked *Tutti* and *f*. The lyrics are: Gra - ti - as a - gi - mus.

The piano accompaniment is marked *mf*. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides harmonic support with chords and moving lines.

The score consists of five systems of staves. The first system contains the vocal parts and a blank staff. The second system contains the vocal parts and a blank staff. The third system contains the vocal parts and a blank staff. The fourth system contains the vocal parts and a blank staff. The fifth system contains the piano accompaniment.

47

ti - bi prop-ter mag - nam

ti - bi prop-ter mag - nam

The musical score consists of five systems. The first system contains three vocal staves and one piano staff. The second system contains two vocal staves and one piano staff. The third system contains two piano staves. The fourth system contains two piano staves. The fifth system contains two piano staves. The lyrics 'ti - bi prop-ter mag - nam' are written under the first two vocal staves of the first system. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

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 grand staff (treble and bass clefs). The lyrics are: "glo - ri - am tu - am. Do - mi - ne". The score includes dynamic markings such as *ff* and *Tutti*, and a fermata over the final notes of the vocal lines. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

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 - tens,

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

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

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

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

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

60

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

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

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

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

*ff*

66

The musical score for page 66 consists of six staves. The first staff is a treble clef with a whole rest. The second and third staves are vocal parts (Soprano and Alto) with lyrics: "- tens. Do - mi - ne, Do-". The fourth and fifth staves are vocal parts (Tenor and Bass) with lyrics: "- tens. Do - mi - ne, Do - mi - ne,". The sixth staff is a grand staff (piano accompaniment) with lyrics: "- tens. Do - mi - ne, Do - mi - ne,". The score includes dynamic markings (*mp*, *mf*, *f*) and a key signature change to one sharp (F#) in the final measure.

- tens. Do - mi - ne, Do-

- tens. Do - mi - ne, Do-

- tens. Do - mi - ne, Do - mi - ne,

- tens. Do - mi - ne, Do - mi - ne,

- tens. Do - mi - ne, Do - mi - ne,



73

73

*f* mi-ne u - ni - ge - ni - te *mf* Je - su, *soli*

*f* mi-ne

Do - mi - ne

Do - mi - ne

*f* *mf* *mp*

Detailed description: This musical score page, numbered 73, contains six staves. The top staff is a vocal line with lyrics: "mi-ne u - ni - ge - ni - te Je - su,". The dynamics are *f* (forte) for "mi-ne", *mf* (mezzo-forte) for "ge - ni - te", and *soli* for "Je - su,". The second staff is another vocal line with the lyric "mi-ne" and a dynamic of *f*. The third and fourth staves are piano accompaniment for the vocal line, with the lyric "Do - mi - ne" written below the third staff. The fifth and sixth staves are piano accompaniment for the second vocal line, with the lyric "Do - mi - ne" written below the fifth staff. The piano part features dynamics of *f*, *mf*, and *mp* across the measures.

80

Je - su Chris - te. *mp* *f* *Tutti* Do - mi -

*Tutti* *f* Do - mi -

*Tutti* *f* Do - mi -

*Tutti* *f* Do - mi -

*f* *Ped.*

87

- ne De - us, Ag - nus De - i, fi - li - us *ff* pa - tris.

- ne De - us, Ag - nus De - i, fi - li - us *ff* pa - tris.

- ne De - us, Ag - nus De - i, fi - li - us *ff* pa - tris.

- ne De - us, Ag - nus De - i, fi - li - us *ff* pa - tris.

*ff*

93

Qui tol-lis pec-ca - ta mun-di, mis - e - re - re, mis - e-

Qui tol-lis pec-ca - ta mun-di, mis - e - re - re, mis - e-

Qui tol-lis pec-ca - ta mun-di, mis - e - re - re, mis - e-

Qui tol-lis pec-ca - ta mun-di, mis - e - re - re, mis - e-

Qui tol-lis pec-ca - ta mun-di, mis - e - re - re, mis - e-

The musical score consists of five vocal staves and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature changes from 2/4 to 4/4. The lyrics are: 'Qui tol-lis pec-ca - ta mun-di, mis - e - re - re, mis - e-'. The piano accompaniment features chords and moving lines in both hands.

99

- re - re, no - bis. *f* Qui tol-lis pec-ca-ta mun-di, sus-ci-pe

- re-re, no - bis. *f* Qui tol-lis pec-ca-ta mun-di, sus-ci-pe

- re - re, no - bis. *f* Qui tol-lis pec-ca-ta mun-di, sus-ci-pe

- re - re, no - bis. *f* Qui tol-lis pec-ca-ta mun-di, sus-ci-pe

*mf*

*Man.*

105

de-pre-ca-ti o - nem, o - nem no - stram. *fff* *f* Glo - ri-a in ex-

de-pre-ca-ti o - nem, o - nem no - stram. *fff* *f* Glo - ri-a in ex-

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

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

de-pre-ca-ti o - nem, o - nem no - stram. *fff* *f*

de-pre-ca-ti o - nem, o - nem no - stram. *fff* *f*

111

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

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

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

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

*f* Glo - ri - a, Glo - ri - a,

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

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

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

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

116

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

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

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

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

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



121

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

De - o. Qui se-des ad dex - tram pa-

De - o. Qui se-des ad dex - tram pa - tris,

De - o. Qui se-des ad dex - tram pa - tris, pa - tris,

De - o. Qui se-des ad dex-tram

The musical score consists of six staves. The first four staves are vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth and sixth staves are piano accompaniment. The key signature is G minor (two flats). The tempo is marked as quarter note = 55. The score is for Soli S.A.T.B. The lyrics are: 'De - o. Qui se-des ad dex - tram pa - tris, pa - tris, pa - tris, Qui se-des ad dex-tram'. Dynamics include piano (p) and mezzo-forte (mf). The time signature changes from 3/4 to 4/4 in the second measure of each vocal line.

126

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

132

*f*, mis-e - re - re *poco rit...*  $\text{♩} = 55$  *mf* no - bis, *rit...* *p* no - bis.

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

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

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

138  $\text{♩} = 130$

*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

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

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

*f*

147

*ff* Do - min - us. *f* al - tis - si - mus Je - su,

*ff* - us, Do - min - us. *f* Tu so - lus al - tis - si - mus Je -

*ff* - us, Do - min - us. *f* Tu so - lus al -

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

153 ♩ = 80

*Rit.....*

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,

159

Sanc - to *ff* Spi - ri - tu, Spi - ri-

Sanc - to *ff* Spi - ri - tu, Spi - ri-

Sanc - to *ff* Spi - ri - tu, Spi - ri-

Cum Sanc - to *ff* Spi - ri - tu, Spi - ri-

*mp* *ff* *f*

*Ped.*



166

- tu, in *mp* glo - ri - a, in glo - ri - a Dei  
 - tu, in *mp* glo - ri - a, in glo - ri - a Dei  
 - tu, in *mp* glo - ri - a, in glo - ri - a Dei  
 - tu, in *mp* glo - ri - a, in glo - ri - a Dei

*Man.*

172

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

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

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

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

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

*ff*

*Ped.*

178 *Rit...* ♩=120

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

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

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

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

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

*fff*  
*ff*

*Man.*

184

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 musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The piano accompaniment is written for grand piano, with the right hand playing chords and moving lines, and the left hand providing a harmonic foundation. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: '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'.

187

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

- o, *fff* Glo-ri-a, Glo-ri-a in ex-

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

*fff* Glo-ri-a, Glo-ri-a in ex-

*fff* Glo-ri-a, Glo-ri-a, in ex-

*fff*

*Ped.*

190



- 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

A - men, *ff*  
A -

A - men, *ff*  
A -

A - men, *ff*  
A -

A - men, *ff*  
A -

*ff*

*Man.*

196

*f*  
men,

*f*  
men,

*f*  
men,

*f*  
men,

*f*

*Ped.*



201

A - MEN.

*fff*  
A - men, A - men.

*fff*  
A - men, A - men.

*fff*  
A - men, A - men.

*fff*  
A - men, A - men.

*fff*

208

Five staves of musical notation, all containing rests. The staves are arranged vertically and are part of a single system. The top four staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The notation consists of two measures of rests on each staff, followed by a double bar line.

*Rit...*

Piano accompaniment for the final measure. The right hand (treble clef) plays a series of chords: a whole note chord of F4, A4, C5; a half note chord of F4, A4, C5; a half note chord of F4, A4, C5; and a whole note chord of F4, A4, C5. The left hand (bass clef) plays a series of notes: a whole note chord of F4, A4, C5; a half note chord of F4, A4, C5; a half note chord of F4, A4, C5; and a whole note chord of F4, A4, C5. The key signature is one flat (B-flat). The notation includes accents over the notes in the right hand.

# Gloria in excelcis Deo

Mass of the Nativity

Flute  $\text{♩} = 120$

8

15

21

25

33  $\text{♩} = 120$

42

49

55

62

66

74

82

91

99

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

$\text{♩} = 120$

*f*

8

15

*ff*

20

*f* *fff*

25

33

$\text{♩} = 120$

42

*mf*

50

*f*

55

*ff*

61

66

*mp*

73

*mf* *mp*

81

*p* *f*

90

*ff*

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

$\text{♩} = 120$

*f*

8

15

*ff* *f*

23

*fff*

30

$\text{♩} = 120$

39

*f*

46

*mf*

53

*f*

57

*ff*

62

66

*mp*

74

*mf* *mp*

82

*p* *f*

90

*ff*

98

104 *mf* *fff* *f*

112

120

130  $\text{♩} = 130$

141 *mf*

148 *f* *Rit.....*

156  $\text{♩} = 80$  *f* *ff*

165 *f* *mp* *ff*

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

181 *fff*

189 *mf*

195 *ff* *f* *fff*

202

209 *Rit...*



# 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*

112 *tr*

119

129  $\text{♩} = 130$

141

151 *f* *Rit.....*  $\text{♩} = 80$

159 *f*  $\lt$  *ff*

169 *ff*  $\text{mf}$

178 *Rit.....*  $\text{♩} = 120$  *tr*  $\overbrace{\quad\quad\quad}^3$

185 *fff*

192 *mf* *ff*

197 *f* *fff*

202

207 *Rit...*  $\overbrace{\quad\quad\quad}^3$

# 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 dynamic of *f* and includes triplet markings. The second system (measures 7-13) continues the melodic and rhythmic patterns. The third system (measures 14-19) features a dynamic shift to *fff* and includes more complex triplet figures. The fourth system (measures 20-25) maintains the *fff* dynamic. The fifth system (measures 26-35) is mostly rests for both parts. The sixth system (measures 36-45) returns to a dynamic of *f* and includes a key signature change to one sharp (F#) in the final measure (46).

54

Musical notation for measures 54-58. Treble and bass staves with notes, rests, and dynamic markings.

59

Musical notation for measures 59-65. Treble and bass staves with notes, rests, and dynamic markings.

66

Musical notation for measures 66-74. Treble and bass staves with notes, rests, and dynamic markings.

75

Musical notation for measures 75-84. Treble and bass staves with notes, rests, and dynamic markings.

85

Musical notation for measures 85-91. Treble and bass staves with notes, rests, and dynamic markings.

92

Musical notation for measures 92-98. Treble and bass staves with notes, rests, and dynamic markings.

99

Musical notation for measures 99-105. Treble and bass staves with notes, rests, and dynamic markings.

106

Musical notation for measures 106-112. Treble and bass staves with notes, rests, and dynamic markings.

113

120

131

142

152

162

171

178

184

Musical score for measures 184-189. The system consists of two staves. Measure 184 features a triplet of eighth notes in both staves, marked *fff*. Measures 185-189 show a variety of rhythmic patterns, including eighth and sixteenth notes, with dynamic markings of *ff* and *fff*.

190

Musical score for measures 190-194. The system consists of two staves. Measure 190 features a triplet of eighth notes in both staves, marked *f*. Measures 191-194 show a variety of rhythmic patterns, including eighth and sixteenth notes, with dynamic markings of *f*.

195

Musical score for measures 195-201. The system consists of two staves. Measure 195 features a triplet of eighth notes in both staves, marked *ff*. Measures 196-201 show a variety of rhythmic patterns, including eighth and sixteenth notes, with dynamic markings of *f* and *fff*.

202

Musical score for measures 202-208. The system consists of two staves. Measure 202 features a triplet of eighth notes in both staves. Measures 203-208 show a variety of rhythmic patterns, including eighth and sixteenth notes, with dynamic markings of *f* and *fff*.

Rit...

209

Musical score for measures 209-210. The system consists of two staves. Measure 209 features a triplet of eighth notes in both staves, marked *Rit...*. Measure 210 features a triplet of eighth notes in both staves.

# Gloria in excelcis Deo

Mass of the Nativity

Timpani  $\text{♩} = 120$

*f* *tr*

7

13

19

*ff* *f* *fff*

25

33

$\text{♩} = 120$

42

51

60

*tr* *ff* *tr*

68

77

86

*f*

94

100

*tr*

108

*tr* *fff* *f* *tr*

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 

89 

95 

102 

106 

109 

115 

121 

132 

141 *Soli* 

147 

154 *Rit.....* 

161 

169 



# 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 

88 

93 

99 

104 

107 

111 

117 

124 

135 

143 

148 

155 

162 


169 

177 

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 *Rall...*  $\text{♩} = 120$   
*mf* *p* *mp*

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

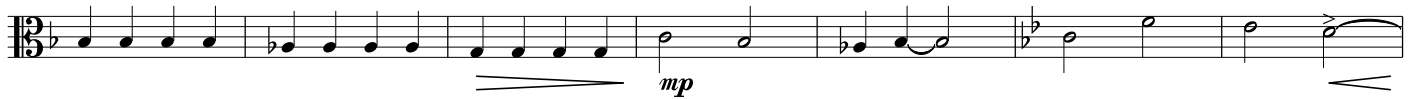
*f* *Rit.....* *p*

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  $\text{♩} = 130$

139 *f* 'Cello *mf*

146 *f* *ff* Rit..... *f*

153 + basso  $\text{♩} = 80$  *p*

160 *ff* *f*

167 *mp* *ff*

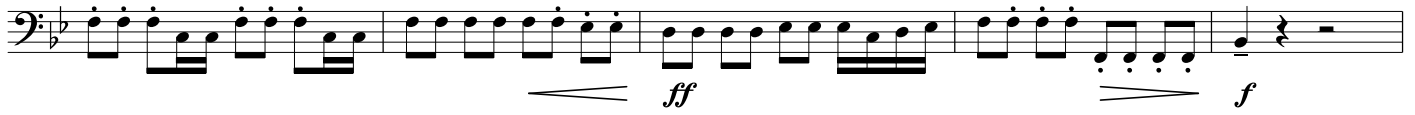
175 Rit.....  $\text{♩} = 120$  *ff*

182 *mf* *ff*

188



193



198



201



204



208

