

2. Gloria

Mathias Gran

Moderato

f Glo - ri - a in ex - cel - sis De - o et in ter - ra pax

The first system of the musical score is in 4/4 time with a key signature of two sharps (D major). It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'Glo' followed by quarter notes 'ri - a in ex - cel - sis De - o' and a half rest. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The system concludes with a half note 'et' followed by quarter notes 'in ter - ra pax' and a half rest.

5
ho - mi - ni - bus boa - ne vo - lun - ta - tis. ho - mi - ni - bus *cresc.* boa - ne vo - lun - ta - tis. *f*

The second system starts at measure 5. The vocal line continues with 'ho - mi - ni - bus' followed by a half rest, then 'boa - ne vo - lun - ta - tis.' followed by a half rest. The piano accompaniment continues with the same eighth-note bass line. The system ends with a half note 'ho - mi - ni - bus' followed by quarter notes 'boa - ne vo - lun - ta - tis.' and a half rest. Dynamics include *cresc.* and *f*.

10
Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te,
Lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus, glo - ri - fi - ca - mus te,

The third system starts at measure 10. The vocal line has 'Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te,' followed by a half rest. The piano accompaniment features a more active treble line with eighth-note patterns. The system concludes with 'Lau - da - mus, be - ne - di - ci - mus, a - do - ra - mus, glo - ri - fi - ca - mus te,' followed by a half rest.

15
3 - - - - -
gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - a tu -
3
gra - ti - as a - gi - mus prop - ter ma - gnam glo - ri - a tu -

The fourth system starts at measure 15. It begins with a treble clef, a key signature of two sharps, and a 3-measure rest. The vocal line has 'gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - a tu -' followed by a half rest. The piano accompaniment features a 3-measure rest in the bass line and a treble line with eighth-note patterns. The system concludes with 'gra - ti - as a - gi - mus prop - ter ma - gnam glo - ri - a tu -' followed by a half rest.

22

am, *f* Do - mi - ne De - us, Rex cae - les - tis, De - us Pa - ter om - ni - po - tens.

28

Do - mi - ne Fi - li u - ni - ge - ni - te Ie - su Chri - ste Ie - su Chri - ste
cresc. *f*

33

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris,
Do - mi - ne Ag - nus Fi - li - us Fi - li - us pa - tris,

38

3 *qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis:*
3 *qui tol - lis pec - ca - ta mi - se - re - re no - bis:*

46

Adagio
7 *qui tol - lis pec - ca - ta mun - di,*
7 *tol - lis pec - ca - ta mun - di*

2. Gloria

56

1. 2.

su-sci-pe de-pre-ca-tio-nem no-stram. qui tio-nem no-stram. Qui tol-lis ad
 su - sci-pe de - pre-ca-tio-nem no-stram. pre-ca-tio-nem no-stram. Qui se-des ad

60

dex-te-ram Qui tol-lis ad dex-te-ram Pa-tris, mi-ser-re-re no-bis.
 dex - te-ram Qui se-des ad dex - te-ram Pa - tris, no - bis. mi-se-re-re

65

mi-se-re-re no-bis. mi-se-re-re no-bis. no-bis. mi-se-re-re no-bis. no-bis.
 no - bis. mi-se-re-re no - bis. mi-se-re-re no - bis. no - bis.

Moderato

71

5 5

bis. *f* Quo-ni-am tu-so-lus Sanc-tus tu so-lus Do-mi-nus,
 bis. bis.

81

f tu - so - lus Al - tis - si - mus, Ie - su Chri - ste, Ie - su Chri - ste, Ie - su *ff*

f *cresc.*

86

Chri - ste, cum Sanc - to Spi - ri - tu in Glo - ri - a De - i Pa -

Cum Sanc - to Spi - ri - tu Glo - ri - a De - i Pa -

91

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

tris. A - men. A - men. A - men. A - men. A - men. A -

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

tris. A - men. A - men.

99

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

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

A - - - - men. A - men