



The first system of the score consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. A dynamic marking of *mf* (mezzo-forte) is present in the final measure of the system.

Ky - ri - e, Ky-ri-e, Ky - ri - e, Ky-ri-e e - lei - son, e - lei - son, lei - son, Ky - ri - e, Ky-ri-e, Ky - ri - e, Ky-ri-e e - lei - son, e - lei - son,

Ky - ri - e, Ky-ri-e, Ky - ri - e, Ky-ri-e e - lei - son, e - lei - son, lei - son, Ky - ri - e, Ky-ri-e, Ky - ri - e, Ky-ri-e e - lei - son, e - lei - son, lei - son, Ky - ri - e, Ky-ri-e, Ky - ri - e, Ky-ri-e e - lei - son, e - lei - son,

Ky - ri - e, Ky-ri-e, Ky - ri - e, Ky-ri-e e - lei - son, e - lei - son, lei - son, Ky - ri - e, Ky-ri-e, Ky - ri - e, Ky-ri-e e - lei - son, e - lei - son, lei - son, Ky - ri - e, Ky-ri-e, Ky - ri - e, Ky-ri-e e - lei - son, e - lei - son,

The final system of the score consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. A dynamic marking of *mf* (mezzo-forte) is present in the final measure of the system.

The first system of the score consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features a melodic line in the upper voices and a more rhythmic, harmonic accompaniment in the lower voices.

*mf*  
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, \_\_\_\_\_

*mf*  
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, e -

*mf*  
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, \_\_\_\_\_

*mf*  
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, e -

*mf*  
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, e -

*mf*  
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, \_\_\_\_\_

*mf*  
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, e -

*mf*  
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, e -

*mf*  
Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, e -

The final system of the score consists of two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music continues the melodic and harmonic themes established in the previous systems, concluding with a final cadence.

# Gloria

♩ = ca. 94 - 104

Trp. (C) *mf*

Trp. (C) *mf*

Pos. *mf*

Pos. *mf*

Tuba *mf*

KC 1 *mf*  
Et in ter-ra pax, pax ho-mi-ni-bus

KC 2 *mf*  
Et in ter-ra pax, pax ho-mi-ni-

S. *mf*  
Et in ter-ra pax, pax ho-mi-ni-bus

A. *mf*  
Et in ter-ra pax, pax ho-mi-ni-bus

M. *mf*  
Et in ter-ra pax, pax ho-mi-ni-

S. *mf*  
Et in ter-ra pax, pax ho-mi-ni-bus

A. *mf*  
Et in ter-ra pax, pax ho-mi-ni-bus

T. *mf*  
Et in ter-ra pax, pax ho-mi-ni-

B. *mf*  
Et in ter-ra pax, pax ho-mi-ni-

O. *mf*  
*portato*

♩ = ca. 94 - 104

7

bo - nae vo - lun - ta - tis. Lau - da - mus te, *f* be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus te.  
 bus bo - nae vo - lun - ta - tis. Be - ne - di - ci - mus te, *f* ad - o - ra - mus te, glo - ri - fi - ca - mus te. \_

bo - nae vo - lun - ta - tis. Lau - da - mus te, *f* ad - o - ra - mus te, glo - ri - fi - ca - mus te.  
 bo - nae vo - lun - ta - tis. Be - ne - di - ci - mus te, *f* glo - ri - fi - ca - mus te. \_  
 bus bo - nae vo - lun - ta - tis. Be - ne - di - ci - mus te, *f* glo - ri - fi - ca - mus te.

bo - nae vo - lun - ta - tis. Lau - da - mus te, *f* ad - o - ra - mus te, glo - ri - fi - ca - mus te.  
 bo - nae vo - lun - ta - tis. Be - ne - di - ci - mus te, *f* glo - ri - fi - ca - mus te. \_  
 bus bo - nae vo - lun - ta - tis. Be - ne - di - ci - mus te, *f* glo - ri - fi - ca - mus te.  
 bus bo - nae vo - lun - ta - tis. Be - ne - di - ci - mus te, *f* glo - ri - fi - ca - mus te.

*mf*

*mf*

*mf*  
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,

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

*mf*  
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,

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

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

*mf*  
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,

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

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

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

*mf*

*mf*

# Sanctus

♩ = ca. 95-100

Trp. (C) *f*

Trp. (C) *f*

Pos. *f*

Pos. *f*

Tuba *f*

KC 1 *f*  
San-ctus, San-ctus, San - ctus, San-ctus Do-mi-nus De - us,

KC 2 *f*  
San-ctus, San - ctus, San - ctus, San-ctus Do-mi-nus De - us, \_

S. *f*  
San-ctus, San-ctus, San - ctus, San-ctus Do-mi-nus De - us,

A. *f*  
San - ctus, San - ctus, San - ctus, San- ctus Do-mi- nus De - us, \_

M. *f*  
San-ctus, San-ctus, San - ctus, San-ctus Do-mi-nus De - us,

S. *f*  
San-ctus, San-ctus, San - ctus, San-ctus Do-mi-nus De - us,

A. *f*  
San - ctus, San-ctus, San - ctus, San-ctus Do-mi- nus De - us, \_

T. *f*  
San-ctus, San - ctus, San - ctus, San- ctus Do-mi-nus De - us,

B. *f*  
San-ctus, San-ctus, San - ctus, San-ctus Do-mi-nus De - us,

O. *f*

♩ = ca. 95-100

The first system consists of five staves of instrumental music. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in G minor and 4/4 time, featuring a variety of rhythmic patterns and melodic lines.

The second system introduces vocal parts. It features two vocal staves in treble clef with lyrics underneath, and two piano accompaniment staves in bass clef. The lyrics are: "De - us Sa-ba-oth. Ple-ni sunt cae-li et ter - ra glo-ri - a, glo - ri - a tu -".

The third system continues the vocal and piano parts from the second system. The lyrics are: "De - us Sa-ba- oth. Ple - ni sunt cae-li et ter - ra glo-ri - a, glo - ri - a tu -".

The fourth system continues the vocal and piano parts. The lyrics are: "De - us Sa-ba-oth. Ple-ni sunt cae-li et ter - ra glo-ri - a, glo - ri - a tu -".

The fifth system continues the vocal and piano parts. The lyrics are: "De - us Sa-ba- oth. Ple - ni sunt cae-li et ter - ra glo-ri - a, glo - ri - a tu -".

The sixth system features piano accompaniment for the final part of the piece, consisting of two staves in bass clef. The music concludes with sustained chords and melodic fragments.



# Agnus Dei

♩ = ca. 100

Trp. (C) *mf*

Trp. (C)

Pos. *mf*

Pos.

Tuba

KC 1 *mf*  
A - gnus De - i, a - gnus De - i, qui

KC 2 *mf*  
A - gnus De - i, a - gnus De - i, qui

S. *mf*  
A - gnus De - i, a - gnus De - i, qui

A. *mf*  
A - gnus De - i, a - gnus De - i, qui

M. *mf*  
A - gnus De - i, qui

S. *mf*  
A - gnus De - i, a - gnus De - i, qui

A. *mf*  
A - gnus De - i, a - gnus De - i, qui

T. *mf*  
A - gnus De - i, qui

B. *mf*  
A - gnus De - i, qui

O. *mf*

♩ = ca. 100

mf

mf

mf

mf

mf

mf

tol-lis pec-ca - ta mun - di: mi - se - re-re no - bis. A - gnus De - i, a - gnus De - i, qui tol-lis pec-

mf

tol-lis pec-ca - ta mun - di: mi - se - re-re no - bis. A - gnus De - i, a - gnus De - i, qui tol-lis pec-

mf

tol-lis pec-ca - ta mun - di: mi - se - re-re no - bis. A - gnus De - i, a - gnus De - i, qui tol-lis pec-

mf

tol-lis pec-ca - ta mun - di: mi - se - re-re no - bis. A - gnus De - i, a - gnus De - i, qui tol-lis pec-

mf

tol-lis pec-ca - ta mun - di: mi - se - re-re no - bis. A - gnus De - i, qui tol-lis pec-

mf

tol-lis pec-ca - ta mun - di: mi - se - re-re no - bis. A - gnus De - i, a - gnus De - i, qui tol-lis pec-

mf

tol-lis pec-ca - ta mun - di: mi - se - re-re no - bis. A - gnus De - i, a - gnus De - i, qui tol-lis pec-

mf

tol-lis pec-ca - ta mun - di: mi - se - re-re no - bis. A - gnus De - i, qui tol-lis pec-

mf

tol-lis pec-ca - ta mun - di: mi - se - re-re no - bis. A - gnus De - i, qui tol-lis pec-