



No. 1018c.

BACH

Messe No. 3, G moll.

Klavier-Auszug.



Joh. Seb. Bach's
Messen

im Klavierauszuge bearbeitet

von

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Bearbeitung, Eigenthum des Verlegers.

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MESSE N^o III.

KYRIE.

J. S. Bach.

Oboen.

Viol.

4

7

10

13

16

Detailed description: This is a page of musical notation for the Kyrie section of the Mass No. 3 by J.S. Bach. The score is written for Oboe and Violin. It features six systems of music, each with a treble clef staff for the Oboe and a bass clef staff for the Violin. The music is in a minor key (one flat) and common time. The notation includes various rhythmic values, accidentals, and phrasing slurs. Measure numbers 4, 7, 10, 13, and 16 are indicated at the beginning of their respective systems. The overall texture is dense and characteristic of Baroque instrumental writing.

Alt. Ky - ri - e,

Tenor. Ky - - ri - e e - lei -

Bass. Ky - ri - e,

22 Alt.

- son e - lei - son,

25 Sopran.

Alt. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Tenor.

Bass. Ky - ri - e e - lei - son, e - lei - - son,

28 Ky-ri-e e-lei - son, e-lei - son, Ky - ri-e e-lei -
 Ky-rie e-lei - son, e-lei - son, Ky-ri-e,

31 Sopran.

- son, e-lei - son,

34 Sopran.

Ky-ri-e e-lei - son, Ky-ri-e e-lei - son, Ky-ri-e e-lei -
 Alt Ky-ri-e e-lei - son, e-lei - son, Ky-ri-e e-lei -
 Tenor.
 Bass. Ky-ri-e e-lei - son,
 Ky-ri-e e-lei - son, e-lei - son. Ky-ri-e e-lei -

son, e - lei - son, e - le - i - son, e - le - i - son,

Ky - ri - e e - lei - son,

- son, e - lei - son, e - lei - son, e - lei -

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - leison, Ky - ri - e e - lei -

e - lei - son, e - lei - son, e - lei - son,

son, Kyri - e e - lei - son, e - lei - son, e - lei - son,

e - lei - son, e - lei - son.

son.

Christe e -

Ky - ri - e e - le - i - son.

Ky - ri - e e - lei - son.

6 Sopran.

46

Alt. Christe e - le - i - son, e - le - i - son, e -

le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le -

50

le - i - son, Chri - ste e - le - i - son, Chri - ste e - le -

i - son, Chri - ste e - le - i -

Tenor.

Bass. Chri - ste e -

Chri - ste e - le - i - son, e - le - i - son,

53

i - son, Chri - ste e - le -

son, Chri - ste e - le - i - son, e - le - i - son, Chri - ste e -

le - i - son, e - le - i - son, e - le -

Chri - ste e - le - i - son, e - le - i - son, e - le -

56

i - son, e - lei - son, e - le - i - son, Chri -
 le - i - son, e - lei - son, e - le - i - son, Chri - ste e - le -
 i - son, Chri - ste e - le - i - son, e - le - i - son, Chri -
 - i - son, e - le - i - son, e - le - i -

7

59

- ste e - le - i - son, e - le - i - son, e - le - i - son,
 - i - son, Chri - ste e - le - i - son,
 - ste e - le - i - son,
 son, e - le - i - son, e - le - i - son, e - le - i - son,

8

62

Chri - ste e - le - i - son, Chri - ste e - le - i - son,
 e - le - i - son, e - le - i - son, Christe, Christe e - lei - son,
 Chri - ste e - le - i - son, Christe e - le - i - son,

65

e - lei - son, Chri - ste e - leison, Chri - ste e -
 e - lei - son, e - lei - son, Chri - ste e - lei - son, Chri - ste e -
 e - lei - son, e - lei - son, Chri - ste e - lei - son, e -
 e - lei - son, e - lei -

68

le - i - son, e - lei - son.
 lei - son, e - lei - son.
 lei - son, e - lei - son.
 - son, Chri - ste, Chri - ste e - lei - son.

71

Bass.

Ry - ri - e e - le - i - son, e -

Ry - ri - e e - le - i - son, e -
 le - i - son, e - lei -

Ry - ri - e e - le - i - son, e - le -
 le - i - son, e - lei -
 - son, Ry - ri - e e - le - i - son, e -

Ry - ri - e e - le - i - son, e - le -
 - i - son, e - le -
 - son, Ry - ri - e e - lei - son, e -
 lei - son, e -

10
83

10
83

i - son, e - lei -
i - son, Ky - ri - e -
lei - son, e - le -
le - i - son, e - le -

This system contains measures 83, 84, and 85. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

86

86

son, Ky - ri - e e - le - i - son,
le - i - son,
i - son, e - le - i
i - son, e - le - i - son, e - le - i

This system contains measures 86, 87, and 88. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

89

89

le - i - son, e - lei -
Ky - ri - e e - le - i - son, e - le -
son, Ky - ri
son,

This system contains measures 89, 90, and 91. The vocal line concludes with the lyrics. The piano accompaniment continues with its characteristic eighth-note accompaniment.

101

i - son, e - le - i - son, e - le - i - son, e - le - i - son,
 i - son, e - lei - son, e - leison, e - le - i -

104

Ky - ri - e e - le - i - son, e - le - i - son,
 Ky - ri - e e - leison, Ky - ri - e e - lei -
 e - lei - son, e - le - i - son, e - lei - son,
 son, Kyrie e - lei - son, e - lei - son, e - lei - son,

107

e - lei - son, e - lei - son, Ky - ri - e e - le - i -
 son, e - le - i - son, e - le - i -
 Ky - ri - e e - lei - son,
 Ky - ri - e e - lei - son, Ky - ri - e e - le - i -

GLORIA.

Sopran.

Alt.

Tenor.

Bass.

Glo - ri-a in ex-cel-sis
 Glo - ri-a
 Glo - ri-a, glo - ri-a, glo - ri-a
 Glo - ri-a, glo - ri-a, glo - ri-a,

De - o, glo - ri-a, glo - ri-a in ex-cel-sis De - o,
 ri-a in ex-cel-sis De - o,
 ri-a in ex-cel-sis De-o,
 glo - ri-a in ex-cel-sis De-o,

ri-a in ex-cel-sis De - o, glo - ri-a in ex-cel-sis
 glo - ri-a, glo - ri-a in ex-cel-sis De - o,
 glo - ri-a, glo - ri-a in ex-cel-sis De - o,
 glo - ri-a, glo - ri-a, ri-a,

De-o, glo - ri - a, glo - ri - a,
glo - ri - a in ex - cel - sis De - o, glo - ri - a,

glo - ri - a in ex - cel - sis De - o, in ex -
glo - ri - a in ex - cel - sis De - o,

cel - sis, in ex - cel - sis De - o,
glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel - sis
De - o,

19 in ex - cel - sis, in ex-cel-sis
 De - o, in ex - cel - sis, in ex - cel - sis,
 De - - o,

De - o, glo - ri-a, glo - ri-a,
 in ex - cel-sis De - o, glo - ri-a,

glo - ri-a, glo - ri-a, glo - - ri-a in ex -
 glo -

cel - sis, in ex - cel - sis, De - o, in ex -
 in ex - cel - sis De - o,
 - ri-a in ex-cel-sis De - o, glo - ri - a

in ex - cel - sis in ex -
 cel - sis, in ex - cel - sis De -
 in ex - cel - sis De -
 in ex - cel - sis De -

cel-sis, glo-ri-a in ex - cel - sis, in ex -
 o, glo-ri-a in ex - cel -
 cel-sis, glo-ri-a in ex-cel-sis,

37

cel - sis De - o glo - ri - a.

- sis De - o, De - o glo - ri - a.

in ex - cel - sis De - o glo - ri - a.

43

Sopran.

Alt.

Bass.

Et in ter - ra pax, pax — ho - mi -

Et in ter - ra

Et in ter - ra pax, pax —

48

- ni-bus bonae vo - lun - ta - tis, in terra pax, pax ho - mi -
 pax, pax ho - - mini-bus bo - nae vo - lun - ta-tis, in terra
 Ten. Et in ter-ra pax, pax, pax ho - mi - nibus,
 ho - mi - nibus bonae vo - lun - ta - tis, in terra pax, pax

53

- ni-bus bonae vo - lun - ta - tis, in terra pax, pax ho - mi -
 pax, pax homi-nibus bonae vo - lun - ta - tis, bonae vo - lun -
 et in ter - ra pax, pax, pax ho - mi-nibus, ho - mi-nibus
 ho - mi - nibus bonae vo - lun - ta - tis, in terra pax homini - bus

58

- nibus bonae vo - lun-ta - tis.
 ta - tis.
 bonae vo - lun - ta - tis.
 bonae vo. lun - ta - tis.

Tenor.

62

Bass.

Lauda

Lauda

Sopran.

66

Alt.

Lau-da mus

Lau-da mus

mus te, lau - da - mus,

mus te, lau - da - mus, lau-da-mus,

69

te, lau - da - mus te, lau - da -

te, lau - da - mus, lau - da -

lau-da - - mus te, be-ne-di - ci - mus te, lau - da - mus

lau - da -

72

- mus te, lau-da - mus te, bene-di - ci - mus
 te, lau-da - mus te, lau-da - mus,
 - mus, lau-da - mus te, lau-da - mus te,

75

te, lau-da - mus te, be - ne - di - ci - mus, a - do -
 lau-da - mus te, be - ne - di - ci - mus te, a - do -
 be - ne - di - ci - mus, a - do -

78

ra - mus, a - do - ra - mus te, a - do - ra - mus
 ramus, a - do - ra - mus, a - do - ra - mus
 ra - mus, a - do - ra - mus te, a - do - ra - mus
 ra - mus, a - do - ra - mus te, a - do - ra - mus

82

te, a-do-ra - mus te, a-do-ra - mus
 te, a - do - ra - mus te,
 te, a-do-ra - mus te, a - do-ra-mus
 a-do - ra - mus

te, glo-ri - fi - ca-mus te, glo-ri - fi - ca -
 glo-ri - fi - ca-mus te, glo-ri - fi -
 te, glo-ri - fi - ca - mus
 te, glo-ri - fi - ca - mus

ca - mus, glo-ri - fi - ca - mus, glo-ri - fi -
 ca - mus,
 te, glo-ri - fi - ca - mus,
 glo-ri - fi - ca - mus te, glo-ri - fi - ca-mus te, glo-ri - fi - ca - mus

92

ca - - mus te, glo - ri - fi - ca - - mus te, glo - ri - fi - ca - - mus te, glo - ri - fi - ca - mus

95

ca - - mus, glo - ri - fi - ca - mus te, - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - ca - - mus, glo - ri - fi - ca - mus te, te, glo - ri - fi - ca - mus te,

98

glo - ri - fi - ca - - mus te, glo - ri - fi - ca - mus te. - mus, glo - ri - fi - ca - - mus te. glo - ri - fi - ca - - mus te, glo - ri - fi - camus te. glo - ri - fi - ca - - mus te, glo - ri - fi - camus te.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of chords and melodic lines, while the bass staff has rests followed by a melodic line.

Second system of musical notation, continuing the piece with treble and bass clefs. The treble staff features sustained chords and the bass staff has a steady melodic line.

Bass.

Third system of musical notation, including a vocal line and piano accompaniment. The vocal line begins with the lyrics "Gra - ti - as a - gimus ti - bi,". The piano accompaniment includes a bass line and a treble line with a *p* dynamic marking.

Fourth system of musical notation, continuing the vocal and piano parts. The vocal line continues with "gra - ti - as a - gimus ti - bi, ti -". The piano accompaniment features a *p* dynamic marking.

Fifth system of musical notation, concluding the vocal and piano parts. The vocal line ends with "bi, gra - ti - as a - gimus ti - bi, gra - ti - as". The piano accompaniment includes a *p* dynamic marking.

a-gimus ti - bi, ti - bi, gra - tias a - - - gimus ti - bi

pro - pter ma - gnam glo - - ri-am tu - am, pro -

- pter magnam glo-ri-am tu - am.

Do - mine De - us, Do - mine Deus, rex coe - le - - stis,

Do - - mine De - us, rex coe - le - stis, De - us Pa - ter, De - us

Pateromni - tens, rex

f *p*

This system contains the first two staves of music. The vocal line (bass clef) begins with the lyrics "Pateromni - tens, rex". The piano accompaniment (treble and bass clefs) features a complex texture with many sixteenth notes. Dynamics include a forte (*f*) section and a piano (*p*) section.

coe - le - - stis, rex coe - le - - stis, De - - - us

p

This system contains the next two staves. The vocal line continues with "coe - le - - stis, rex coe - le - - stis, De - - - us". The piano accompaniment continues with similar rhythmic patterns. A piano (*p*) dynamic is indicated.

Pa - ter omni - po - tens! Gra - tias a - gimusti - bi,

f *p* *f*

This system contains the third and fourth staves. The vocal line has "Pa - ter omni - po - tens! Gra - tias a - gimusti - bi,". The piano accompaniment features a more active bass line. Dynamics include forte (*f*), piano (*p*), and forte (*f*).

gra - ti - as a - gimusti - bi, gra - ti - as

p *f* *p*

This system contains the fifth and sixth staves. The vocal line continues with "gra - ti - as a - gimusti - bi, gra - ti - as". The piano accompaniment has a flowing texture. Dynamics include piano (*p*), forte (*f*), and piano (*p*).

a - gimus ti - bi pro - pter ma - gnam glo - - ri - am

This system contains the seventh and eighth staves. The vocal line concludes with "a - gimus ti - bi pro - pter ma - gnam glo - - ri - am". The piano accompaniment continues with a steady rhythm.

tu - am. Do - - mi-ne De - - us rex coe -

This system contains the first line of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "tu - am. Do - - mi-ne De - - us rex coe -". The piano part includes dynamic markings such as *f* and *ff*.

le-stis, De-us Pa-ter, De-us Pa-ter omni-po - tens,

This system contains the second line of the musical score. The lyrics are "le-stis, De-us Pa-ter, De-us Pa-ter omni-po - tens,". The piano accompaniment continues with various textures and dynamics.

De - us Pa - ter o - mni - po - tens!

This system contains the third line of the musical score. The lyrics are "De - us Pa - ter o - mni - po - tens!". The piano part features dynamic markings *p* and *f*.

This system contains the fourth line of the musical score, primarily consisting of the piano accompaniment for the first two systems.

This system contains the fifth line of the musical score, primarily consisting of the piano accompaniment for the second and third systems.

Oboe

First system of musical notation, featuring piano accompaniment and an Oboe part. The piano part has dynamics *f*, *p*, and *f*. The Oboe part has trills (*tr*).

Second system of musical notation, featuring piano accompaniment. Dynamics include *p* and *f*.

Alt.

Third system of musical notation, featuring an Alt. vocal line and piano accompaniment. The vocal line has lyrics: Do - - mine Fi - li u - ni - ge - ni - te, and a trill (*tr*). Dynamics include *p* and *f*.

Fourth system of musical notation, featuring piano accompaniment. Dynamics include *p* and *f*.

Fifth system of musical notation, featuring piano accompaniment and vocal lines. The vocal lines have lyrics: - mi-ne Fi-li u - ni - ge - ni - te, Do - mi-ne Fi - li u - ni - ge-. Dynamics include *pp* and *p*.

- ni-te Je - su Chri - ste, Do -

- mi-ne Fi-li u - ni-ge-

- ni-te Je - su Chri-ste, Fi - li u - ni - ge - ni-

te Je - su, Je - su Chri-ste, Do-mi-ne Fi-li u - ni - ge - ni-

te Je - su Chri - ste!

Do - - - mi - ne De - us, a - gnus

De - i, Fi - li - us Pa - - - tris, qui tol - lis pec - ca -

- ta man - di, qui tol - lis pec - ca - - ta mun - di, mi - - se -

re - - re no - bis!

Do - mi - ne De - us, a -

- gnus De - i, Fi - li - us Pa - tris, qui

tol - lis pec - ca - ta mun - di mi - se -

re - re no - bis, Domi - ne De - us,

a - gnus De - i, Fi - li - us Pa - tris, mi - se - re - re

no - - his. Qui tol -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a trill (tr) over the word 'no' and continues with 'his. Qui tol'. The piano accompaniment features a complex texture with many sixteenth notes and chords, marked with a forte (f) dynamic.

- - lis pec - ca - ta mun - di,

The second system continues the vocal line with 'lis pec - ca - ta mun - di,'. The piano accompaniment continues with similar rhythmic patterns, marked with a forte (f) dynamic.

qui tol -

The third system continues the vocal line with 'qui tol -'. The piano accompaniment continues with similar rhythmic patterns, marked with a piano (p) dynamic.

- lis pec - ca - ta, pec - ca - ta mundi, mi - se - re -

The fourth system continues the vocal line with '- lis pec - ca - ta, pec - ca - ta mundi, mi - se - re -'. The piano accompaniment continues with similar rhythmic patterns, marked with a piano (p) dynamic.

- re no - - bis, Domi - ne De - us, a - gnus

The fifth system concludes the vocal line with '- re no - - bis, Domi - ne De - us, a - gnus'. The piano accompaniment continues with similar rhythmic patterns, marked with a piano (p) dynamic.

De - i, Fi - li - us Pa - tris, mi - se - re - re

The first system of the musical score features a vocal line in a soprano or alto register and a piano accompaniment. The vocal line begins with the lyrics "De - i, Fi - li - us Pa - tris, mi - se - re - re". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

no - his, mi - se - re -

The second system continues the vocal and piano parts. The vocal line has the lyrics "no - his, mi - se - re -". The piano accompaniment maintains its melodic and rhythmic patterns, with some dynamic markings like *f* (forte) appearing in the right hand.

- re no - bis, mi - se - re - re no - bis!

The third system concludes the vocal phrase with the lyrics "- re no - bis, mi - se - re - re no - bis!". A trill (*tr*) is indicated above the final note of the vocal line. The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

p *f*

This system shows the piano accompaniment continuing. It includes dynamic markings of *p* (piano) and *f* (forte) in the right hand, indicating changes in volume.

p

The final system of the page shows the piano accompaniment concluding with a dynamic marking of *p* (piano) in the right hand.

Adagio.

Oboe.

Tenor.

Qui tol - - lis pec-ca - ta, pec-ca-ta mun-di,

pecca - - ta mun - di, susci-pe de - pre-ca - ti-o - nem, de - pre-

ca - ti - o - nem no-stram, de-pre-ca-ti - o - - - - - nem no -

stram! Qui

se - des ad dex - teram Pa - tris, qui se - des ad dex - teram Pa - tris, mi - se -

re - re no - bis, mi - se - re - re no - bis,

mi - se - re - re, mi - se - re - re no - bis!

Quo-ni - am tu -

so-lus, tu so - lus, so-lus san - ctus, quo-ni - am

tu so-lus Do - mi - nus, tu so - - - lus al -

tis - si-mus Je - su Chri-ste, Je - su Chri - ste, Je - su

Chri-ste, Je - su Chri-ste, tu so - lus Do - mi -

nus, Je - su Chri - ste, Je - su Chri - ste, tu —

so - lus san - - - - ctus, tu so - -

- - lus Do - - - mi - nus, tu so - lus al -

tis - si - mas Je - - - su Chri - - - ste, Je - -

su Chri - ste.

Alt. Cum san - cto, san - cto Spi - ri - tu, cum

Tenor. Cum san - cto, san - cto Spi - ri -

Bass. Cum san - cto.

Cum san - cto, san -

4

sancto Spi - ri - tu, cum san - cto, san - cto Spi - ri -

tu, cum san - cto, Spi - ri - tu, cum san - cto Spi - ri -

san - cto Spi - ri - tu, cum san - cto Spi - ri -

- cto Spi - ri -

7

tu in glo - ri - a, in glo -

tu in glo - ri - a, in glo -

tu

tu in glo -

Pa - - - tris. A - - men.

A - - men, A - - men.

Pa - tris A - - men.

A - - - men, A men.

Detailed description: This system contains measures 28, 29, and 30. It features four vocal staves and a grand staff for piano accompaniment. The vocal parts are in a homophonic setting, with lyrics 'Pa - - - tris. A - - men.' on the first staff, 'A - - men, A - - men.' on the second, 'Pa - tris A - - men.' on the third, and 'A - - - men, A men.' on the fourth. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

Detailed description: This system contains measures 31, 32, and 33. It is a grand staff for piano accompaniment. The right hand continues the sixteenth-note melodic pattern, while the left hand provides harmonic support with chords and moving bass lines.

Detailed description: This system contains measures 34, 35, and 36. The piano accompaniment continues with the same melodic and harmonic textures as the previous systems.

Detailed description: This system contains measures 37, 38, and 39. The piano accompaniment continues with the same melodic and harmonic textures as the previous systems.

Detailed description: This system contains measures 40 and 41. The piano accompaniment concludes with the same melodic and harmonic textures as the previous systems.

43

46 **Bass.**

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

49 **Tenor.**

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

-ri-a De-i Patris, A - - men, A -

52 **Alt.**

Cum san-cto Spi-ri-tu in glo

-ri-a De-i Patris, A - - men, A -

- men, A - - men, A -

55 Sopran.

Cum san - cto Spi - ri - tu in glo -
 - ri - a De - i Pa - tris, A - - men, A -
 men, A - - men, A - - men, A - -
 - men, Amen, cum sancto Spi - ri - tu in glo - ria De - i

58
 - ri - a De - i Patris, A - men, A -
 men, A - - men, Amen, A - men, A -
 - men, A - men, cum san - cto
 Pa - tris, cum san - cto Spi - ri - tu in glo - - ri - a De - i Patris, A -

61
 - - men, A - men, cum
 - - men, A - men,
 Spi - ri - tu in glo - - ri - a De - i Patris,
 - - men, A - men, A - men,

73

men, A - - - - - men, A - - - - - men, cum san - eto
 glori-a De-i Pa - tris, A - - - - - men, A - - - - - men, in glo-ri-a De-i Pa -
 - ri-a De-i Pa - - - - - tris, Amen, A - - - - - men, in glo -
 cum san - eto Spi - ri-tu in glo - - - - - tr

76

Spi - ri-tu in glo
 tris, A - - - - - men, in glo - ri - a De - i Pa - tris, A - -
 - ri - a De - i Pa - tris, A - - - - - men, A - - - - -
 - ri - a De - i Pa - - - - - tris, A - - - - -

78

ri-a De-i Pa - tris, A - - - - - men, A - - - - - men, A - - - - -
 men, cum san - eto Spi - ri-tu in glo - - - - -
 men,
 men,
 tr

81

men, A - ri-a De-i Pa - tris, A - men, A - men, cum sancto Spi-ri-tu in
cum san - cto Spi - ri-tu in glo -

84

men, A - men, cum san - cto Spi - ri - glo - ri - a Dei Pa -
ri-a De - i Pa - tris, in glo - ri - a De - i
Spi - ri-tu in glo -

86

tu in glo-ria De-i Pa - tris, A - men,
tris, A - men,
Pa - tris, A - men, in glori-a Dei Patris, A - men,
- ria De-i Pa - tris, A-men, A - men, A

Amen, in glo - ri - a De - i Pa - tris, A - men.

Amen, in glo - ri - a De - i Pa - tris, A - men.

Amen, in glo - ri - a De - i Pa tris, A - - - men.

- men, in glo - ri - a De - i Patris, A - - - men.

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

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

Cum san - cto Spi - ri - tu

Cum san - cto Spi - ri -

- ri - a De - i Patris, A - men, A - men, in glo - ri - a De - i Patris,

a, in glo - ri - a De - i Pa - tris, A - men,

in glo - ri - a De - i Pa - tris, A - men, Amen, in

tu in glo - ri - a De - i Patris, A - men, Amen, in

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A-men, cum san - - cto Spi-ri - tu in glo - - - ri -
 Amen, cum san - cto Spi-ri - tu in glo - - - ri -
 glo-ri-a De-i Pa-tris, A - men, cum sau - cto Spi-ri - tu in glo-ri-a, glori -
 glo-ri - a De-i Pa - tris, A - men, cum san - cto Spi-ri - tu in glo-ri -

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a, in glo - ri - a De - i Pa - tris, A - men, in
 a, in glo - - ri - a De - - i Pa - tris, A - men, glo -
 a, in glo - ri - a De - i Pa - tris, A - - men, in
 a, in glo - ri - a De - i Pa - - tris, A - men, in

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