

- men, a - - - men.

- men, a - - - men.

- o a - - - men.

- men, a - men, a - - - men.

ff Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis

ff Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis

ff Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis

ff Glo - ria, glo - ria in ex-cel-sis de - o, glo - ria in ex-cel-sis

27

ff

de - o, - glo - ri - a, glo - ria, glo - ri - a, glo - ri - a, glo - ri - a,

de - o, - glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

de - o, - glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

de - o, - glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

The piano accompaniment consists of two staves (treble and bass clef) with various musical notations including accents, slurs, and triplets.

glo - ri - a, glo - ri - a, glo - ri - a, - glo - ri - a de - o,

glo - ri - a, glo - ri - a, glo - ri - a, - glo - ri - a de - o,

glo - ri - a, glo - ri - a, glo - ri - a, - glo - ri - a de - o,

glo - ri - a, glo - ri - a, glo - ri - a, - glo - ri - a de - o,

The piano accompaniment continues with two staves, featuring complex chordal textures and rhythmic patterns.

mf dim.

glo-ri-a, — glo-ri-a de - o, glo-ri-a,

mf dim.

glo-ri-a, — glo-ri-a de - o, glo-ri-a,

mf dim.

glo-ri-a, — glo-ri-a de - o, glo-ri-a,

mf dim.

glo-ri-a, — glo-ri-a de - o, glo-ri-a,

p

glo-ri-a, a - men, a - men,

p

glo-ri-a, a - men, a - men,

p

glo-ri-a, a - men, a - men,

p *p cresc.*

glo-ri-a, a - men, a - men, a - -

cresc.

p cresc.
a - - - - -
p cresc.
a - men, a - - - -
p cresc.
a - - - - - - men, a - -
- - - - - men, a - - - - -

The first system consists of five staves. The top four staves are vocal parts. The first staff has a melodic line starting with a half note 'a' followed by a phrase of eighth notes. The second staff continues with 'a - men, a -'. The third staff continues with 'a - - - - - - men, a -'. The fourth staff continues with '- - - - - men, a - - - - -'. The fifth staff is the piano accompaniment, featuring a series of chords in the right hand and a melodic line in the left hand.

- men, a - - - - - men,
- men, a -
- men, a - - - - -
- men,
28 *cresc.*

The second system consists of five staves. The top four staves are vocal parts. The first staff continues with '- men, a - - - - - men,'. The second staff continues with '- men, a -'. The third staff continues with '- men, a - - - - -'. The fourth staff continues with '- men,'. The fifth staff is the piano accompaniment, starting with a measure number '28' in a box. It features a melodic line in the right hand and chords in the left hand, with a 'cresc.' marking.

a - - - - - men.
- - - - - men, a - - - - - men.
- - - - - men, a - - - - - men.
a - - - - - men.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "a - - - - - men." on the first staff, "- - - - - men, a - - - - - men." on the second, "- - - - - men, a - - - - - men." on the third, and "a - - - - - men." on the fourth. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with some triplets and accents.

Più mosso

Cum —
Cum — san - cto spi - ri - tu in
Cum — san - cto spi - ri - tu in glo - ri - a de - - -

The second system consists of four vocal staves and a piano accompaniment. The tempo is marked "Più mosso". The lyrics are: "Cum —" on the first staff, "Cum — san - cto spi - ri - tu in" on the second, and "Cum — san - cto spi - ri - tu in glo - ri - a de - - -" on the third. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with some triplets and accents.

Più mosso

The third system consists of two piano staves. The tempo is marked "Più mosso". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with some triplets and accents.

f *cresc.*
 Cum — san - cto spi - ri - tu in glo -
cresc.
 san - cto spi - ri - tu in glo - ria de - i pa - tris,
cresc.
 glo - ri - a de - i pa - tris, a - men,
cresc.
 - i pa - tris, a - men, in glo -

29

cresc.

- ri - a de - o pa - tris,
 a - men, a - men, a -
 a - men, a - men, a -
 - ria, in glo - ria, in glo - ri - a

a - men, a - men, a - men, glo - ria, glo - ria
 - - - - - men, a - - - - - men, glo - ria, glo - ria,
 - - - - - men, a - - - - - men, glo - ria, glo - ria,
 de - i pa - tris, a - - - - - men, a - - - - - men,

30

rall.
 in ex-cel-sis de - o, a - - - - -
rall.
 glo - ria, a - - - - -
rall.
 glo - - - - - ria, a - - - - -
rall.
 a - - - - - men, a - - - - - men,

Largo

- - - - - men, a - - - - - men, a - - - - -
 - men, a - men, a - men, a - - - - -
 - - - - - men, a - - - - - men, a - men, a - - - - -
 a - - - - - men, a - - - - - men, a - - - - -

Largo

pesanti

Presto

- men, a - men, a - - - - -
 - men, a - men, a - - - - -
 - men, a - men, a - - - - -
 - men, a - men, a - - - - -

Presto

This section of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are characterized by long, flowing lines with many slurs, indicating a melodic and lyrical style. Each vocal line ends with the word "men." on a long note. The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes, often grouped in beamed pairs. The piano part includes dynamic markings such as accents (>) and hairpins ($\hat{>$).

This section of the score continues with four vocal staves and piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines with a fermata at the end of each staff. The piano accompaniment continues with a similar rhythmic pattern to the previous section, featuring beamed eighth and sixteenth notes. The piano part includes dynamic markings such as accents (>) and hairpins ($\hat{>$).