

Kyrie.

3|| C FP

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

- - - i - son,

Ky - ri - e e - lei

- son,

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

- ri - e e - lei - - - son.

Quatuor.

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

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

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

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

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

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

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

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

## Gloria.

**C H** - - - - -  
 Et in terra. Bo-nae vo-lun-ta - - tis. Lau-da-mus te,  
 a - do - ra-mus te, glo - ri - fi - - ca-mus te. Gra - ti -  
 - as a - - gi-mus ti - - - bi pro-pter ma-gnам glo-ri - am tu -  
 - - am. Do - mi-ne De - us, Rex coe - le - stis, De-us Pa - -  
 - ter o - mni - po-tens. Do - mi-ne Fi-li u - - - ni-ge-ni - te,  
 Je - su Chri - - - ste. Do - mi-ne De - us,  
 Fi - li - us, Pa - tris, Fi - li - us Pa - -  
 - - - tris, Fi - li - us Pa - tris. Qui tollis. Mi - se-re-re  
 no - bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe  
 de - pre - ca - ti - o - nem no - stram. Mi - se - re - re  
 no - - bis. Quo - ni - am tu so - lus san - - ctus, tu -  
 so - lus Do - mi - nus, Je - su Chri - - - ste, cum  
 san - cto Spi - ri - tu in glo - ri - a De - i Pa - - - tris, A - - - -

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

**Credo.** **C** I Patrem. **B**a - cto - - rem coe - li et ter - rae, vi - si - bi - li -  
 - um o - mni - um et in - vi - si - bi - li - um. Je - sum Chri -  
 - stum, Fi - li - um De - i. Et ex Pa - tre na - - - tum,  
 De - um de De - o. De - um ve - rum de De - o ve - - ro, ge - ni -  
 - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri, per quem o - - mni - a fa -  
 - cta sunt. Qui pro - pter nos ho - mi - nes, no - stram sa - lu - - - tem,  
 de - scen - dit de coe - - - lis. Et in - car - na - tus  
 est ex Ma - ri - a Vir - gi - ne, et ho - mo, et  
 ho - mo fa - ctus est. **Crucifixus** tacet.

**B**t in Spi - ri - tum san - ctum Do - mi - num, et vi - vi - fi - can - tem.

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi -  
**Tenor II.**

3  
 - ca - tur, qui lo - cu - tus est per Pro -phe - -  
 - - - tas. Et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te -  
 - or u - num ba - pti - sma. Et ex - pe - cto re - surre - ctionem mor -  
 - tu - o - rum, re - surre - ctionem mor - tu - o - rum. Et vi - tam ven - tu - ri  
 sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, A - - -  
 - - - men, A - - - men.

**Sanctus.** 3 C H San - - ctus, San - - - etus, San - -  
 - ctus, Do - minus De - us Sa - - ba - oth, Do - minus De - us  
 Sa - - ba - oth, Do - minus De - us Sa - - - ba -  
 - oth, Do - minus De - - us Sa - ba - oth, Sa - - - -  
 - ba - oth. Ple - ni sunt coe - li et ter - - - ra, glo -  
 - ri - a tu - a. O - san - na in ex - cel - sis.

**Benedictus** tacet.

**Osanna.** 3 O 2 H O - san - na in ex - cel - - - sis,

A musical score for 'Oサンナ' on a staff with a treble clef and a key signature of three sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are written below the staff: 'O - san - na in ex - cel - sis,' followed by a repeat sign and 'O - san - na in ex - cel - -'. The score includes a dynamic marking 'f' (fortissimo) above the staff.

O - san - na    in    ex - cel    -    sis,

Musical notation for the lyrics "O-san-na in ex-cel-sis, in ex-cel-sis." The notation consists of a single staff with a treble clef, a common time signature, and a key signature of one sharp. The melody is primarily composed of eighth notes and sixteenth notes. The lyrics are written below the staff.

- - sis, O-san-na in ex-cel-sis, in ex-cel-sis.

## Agnus Dei 1.

3 C - gnus De - - - i, A - gnus De-

**A** - gnus De - - - - i, A - gnus De -

Musical score for 'Agnus Dei' showing a soprano vocal line with a basso continuo line below it. The soprano part consists of a series of eighth-note chords and sustained notes, while the basso continuo part provides harmonic support with sustained notes and bassoon entries.

- i, A-gnus De - i, A - gnus De - - - i, qui tol-

A musical score for a single melodic line, likely a soprano or alto part. The score consists of a staff with five horizontal lines and four spaces, ending with a fermata over the final note. The key signature is three sharps. The vocal line begins with a dotted half note followed by an eighth note, then continues with various rhythms including eighth and sixteenth notes. The lyrics are written below the staff: "lis pec - ca - ta mun - - - di, qui tol - lis, qui tol - lis pec - ca - ta mun -".

- lis pec - ca - ta mun - - - di. qui tol - lis. qui tol - lis pec - ca - ta mun -

— — di- mi - se - re - re no - bis mi - se - re - re no -

This image shows the musical score for 'Hallelujah' by Leonard Cohen. It features two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '3'). The lyrics 'bis mi - se - re - re' are written below the bass staff, and 'no - his mi' are written below the treble staff. The music consists of eighth and sixteenth note patterns.

bis mi so ne se —————— klini

A musical score for a three-part setting of the song 'Bingo'. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It consists of two measures of music, each ending with a fermata. The lyrics 'so re re ne' are written below the notes. The middle staff begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It consists of two measures of music, each ending with a fermata. The lyrics 'so re re ne' are written below the notes. The bottom staff begins with an alto clef, a key signature of one sharp (F#), and a 3/4 time signature. It consists of two measures of music, each ending with a fermata. The lyrics 'so re re ne' are written below the notes. A repeat sign is located at the end of the first section of the score.

— se = re = re no his

## Agnus Dei 2.

**A** - gnus De - - - - - - - - - -

A musical score for a soprano voice. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The vocal line starts with a rest, followed by a melodic line consisting of eighth and sixteenth notes. The lyrics are 'Agnus Dei'. The vocal line ends with a melodic line consisting of eighth and sixteenth notes.

— — i, A — gnus De — i, A — — — — gnus De-

3 | i, qui tol - lis pec - ca - ta mun - di, qui tol - lis

— — — i, qui tol — lis pec — ca — ta mun — di- qui tol — lis

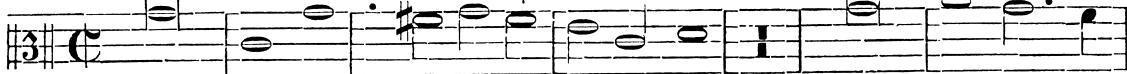
A musical score page from a church service book. It features three staves. The top staff is for the organ, showing a continuous bass line. The middle staff is for the congregation, with the lyrics "pec - ca - ta mun - - - di," written below the notes. The bottom staff is for the choir, with the lyrics "qui tol - lis pec - ca - ta" written below the notes. The music is in common time (indicated by '3|') and includes various note values such as eighth and sixteenth notes.

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



**Quatuor Vocum.**

Christe.



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

