

# Missa (Kyrie und Gloria) in C-Dur.

Francesco Bartolomeo Conti  
(1681–1732)  
BWV Anh. 25

## 1. Kyrie eleison.

Adagio.

Clarino I.

Clarino II.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

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

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

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

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

4  
2

6

6  
5 $\frac{1}{2}$

9 8

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

6#

6  
5

7  
5

2

4#  
2

6



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

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

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

lei-son, e-lei-son,

*f*

7/3      6/4      6/4      6/4      5/3      6/4

lei - son, e - lei - son.

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

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

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

7 6 4 3 Ped.

## 2. Christe eleison.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

Soprano.

Alto.

Continuo.

The first system of the musical score is for the instruments Violino I, Violino II, Soprano, Alto, and Continuo. The time signature is 3/4. The Violino I part begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The Violino II part has a whole rest in the first measure, followed by a half note G4, and then a quarter note A4. The Soprano and Alto parts have whole rests in all three measures. The Continuo part has a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The system ends with a double bar line. Below the Continuo staff, there are figured bass notations: 6/4, 6, 9, 6.

4

The second system of the musical score continues the instrumental parts. The time signature is 3/4. The Violino I part has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The Violino II part has a half note G4, followed by a quarter note A4, and then a quarter note B4. The Soprano and Alto parts have whole rests in all four measures. The Continuo part has a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The system ends with a double bar line. Below the Continuo staff, there are figured bass notations: 9, 6, 9, 9, 2, 6.

8

6 2 6 6 4 6 5

12

Chri - ste e - lei - -

6

16

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

Chris - te e - lei - - son, e - lei - -

6

20

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

6 5 4 4

24

e - lei - son, e - lei - son, Chris - te e - lei - son,

6 6 4 6 7

28

9 6 9 6 9 6 9

32

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

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

4/2 6 6 4

36

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

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

4 6/5 4 6 6 4 6

40

44

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

4 6 3

48

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

6 5 #

52

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

6 3 3 3 9 3

56

son, e - lei - son e - le -

9 5 6 5 4 #

60

son, Chri - ste i - son

♯ 6 5 ♯ 6 5

64

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

68

- son, e - lei - son.

son, e - lei - son.

6 5  
b

72

9 6 9 6 9 6

76

9 9 2 6

### 3. Kyrie eleison.

Adagio.

Clarino I.

Clarino II.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

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

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

Tenore.  
8 Ky - ri - e Ky - ri - e e lei - - son,

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

Continuo.  
6 6 6 4 3 7 6 6 5

Adagio.

4

12/8

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

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

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

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

Ky - ri - e - e -

7 6 5 6 9 8 6#  
# 4 4 3

8

Ky - ri - e\_\_\_ e - lei - son e - lei - -

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



son e - lei - - - son, e - lei - -  
lei - son e - lei - - - son, e - lei -  
lei - son, e - lei - - -  
lei - son e - lei - - - son, e - lei - -  
9 7 6 7 6 7 6 6









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

4 ♯ 2 6 6 6 4♯





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

7 6 7 6 7 6‡ ‡



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

3 3 3 6 7 6 2

22

3

3

3

3

6

7



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

3 2 4 3

**4. Gloria.**  
**Allegro.**

Clarino I.

Clarino II.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

Soprano.  
Glo-ri-a, glo - - - - -

Alto.  
Glo-ri-a, glo - - - - -

Tenore.  
8  
Glo-ri-a,

Basso.  
Glo-ri-a,

Continuo.



8

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

Tutti.

7 6 7 6# 6

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

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

- ri - a, glo - ri - a,

- ri - a, glo - ri - a,

6 5   6   3 6   3 6   4 6

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

6 6 6 6 6 6

Adagio.

20

cel - - - sis, De - o. Et in ter - ra pax, pa - x, ho - mi-ni-bus pax,  
- - - ex - cel - sis De - o, De - o. Et in ter - ra pax, pax, ho - mi-ni-bus pax,  
cel - - - sis De - o. Et in ter - ra pax, pax, ho - mi-bi-bus pax,  
- - - - sis De - o. pax,

7 6 7 6 7 6 4 3 2

pax, pax, ho - mi - ni - bus bon - ae vo - lun - ta - - - tis.  
 pax, pax, ho - mi - ni - bus, bon - ae vo - lun - ta - - - tis.  
 pax, pax, ho - mi - ni - bus, bon - ae vo - lun - ta - - - tis.  
 pax, pax, ho - mi - ni - bus, bon - ae vo - lun - ta - - - tis.

6 $\sharp$       7      6  
           4      4

### 5. Laudamus Te.

Solo tarde.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

Soprano.

Continuo.

Musical score for the first system (measures 1-5). The key signature is one sharp (F#) and the time signature is 3/4. The instruments are Violino I. coll' Hautbois I., Violino II. coll' Hautbois II., Soprano, and Continuo. The Soprano part has lyrics: "Lau - da - mus Te Lau - da -". Dynamics include *p* in measure 4.

6 #

Musical score for the second system (measures 6-11). The key signature is one sharp (F#) and the time signature is 3/4. The instruments are Violino I. coll' Hautbois I., Violino II. coll' Hautbois II., Soprano, and Continuo. The Soprano part has lyrics: "mus\_ be - ne - di - ci - mus be - ne - di - ci - mus a - do - ra - mus". Dynamics include *f* in measure 7 and *p* in measure 8.

Tutti 6 Solo

Musical score for the third system (measures 12-16). The key signature is one sharp (F#) and the time signature is 3/4. The instruments are Violino I. coll' Hautbois I., Violino II. coll' Hautbois II., Soprano, and Continuo. The Soprano part has lyrics: "Te glo - ri - fi - ca - - -". Dynamics include *p* in measure 13.

Tutti

6 # 6 3 6 3 6

This musical score is for a piano and voice piece in G major. It consists of four staves: two for the piano (treble and bass clefs), and two for the voice (treble and bass clefs). The piano accompaniment features a simple harmonic structure with a steady bass line and a more active treble line. The voice part has a melodic line with lyrics underneath. The lyrics are: "mus\_ glo - ri - fi - ca - mus Te." The score is written in a single system with six measures. The key signature has one sharp (F#). The piano part includes some dynamic markings like *mf* and *f*, and articulation like accents. The voice part has a fermata over the final note.

mus\_ glo - ri - fi - ca - mus Te.

32

Lau - -

6 6 # 5 4 #

37

*p*

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

6 6 # #

42

a - do - ra - mus Te, lau - da - - mus be - ne -

Solo

#

47

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

52

do - ra - mus Te, a - do - ra - mus glo - ri - fi - ca -

4 #

57

mus Te lau - da - mus, be - ne -

6

62

di - ci-mus Te a - do - ra - mus glo - ri - fi - ca - mus

6 6 6 6 6 6 4 3

67

Te, a - do - ra - - - - mus a - do - ra - - - - mus

6 3 6 6 5

72

Te, a - do - ra - mus Te, a - do - ra - mus Te, glo - ri -

Pedal. 6

77

fi - ca - - - - - mus\_

82

a - do - ra - mus Te, glo -

Pedal.

87

ri - fi - ca - mus\_ Te.

6

4 #

# 6. Gratias agimus tibi.

Tarde.

Clarino I.

Clarino II.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Gra - ti - as a - gi - mus, a - gi - mus ti - bi, ti - bi.

Gra - ti - as a - gi - mus, a - gi - mus ti - bi, ti - - bi.

Gra - ti - as a - gi - mus, a - gi - mus ti - bi, ti - bi.

Gra - ti - as a - gi - mus, a - gi - mus ti - bi, ti - bi.

4 7 6 6 9 8 7 6#  
2 5

The musical score for BWV Anh. 25 - S. 45, page 4, consists of 11 staves. The first two staves are grand staves (treble and bass clefs) and are mostly empty with rests. The third and fourth staves are treble clefs. The fifth and sixth staves are grand staves (treble and bass clefs) and are mostly empty with rests. The seventh and eighth staves are grand staves (treble and bass clefs) and are mostly empty with rests. The ninth and tenth staves are grand staves (treble and bass clefs) and are mostly empty with rests. The eleventh staff is a bass clef with musical notation.

7

Musical score for BWV Anh. 25 - S. 46, measures 7-10. The score is for piano and features a treble and bass clef. Measures 7 and 8 show the beginning of a melodic phrase in the treble clef. Measures 9 and 10 continue this phrase. The bass clef part is mostly silent, with some notes in measures 9 and 10. The page number '7' is written above the first measure.

The musical score consists of ten staves. The top two staves are for the piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. The next four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal part has the lyrics "Prop-ter mag-nam glo-ri-am," written below the notes. The piano accompaniment continues with a steady eighth-note accompaniment throughout the piece.

glo - ri - am tu -

glo - ri - am tu -

glo - ri - am tu -

glo - ri - am tu -

7 4

4#

am,  
am,  
am,  
am,

*p*

*p*

Musical score for BWV Anh. 25 - S. 50, page 23. The score is written for a grand staff with two treble clefs and two bass clefs. The right-hand part (RH) is active, starting with a forte (*f*) dynamic. The left-hand part (LH) has a simple bass line with figured bass notation (7<sup>b</sup>, 7, 7, 4 <sup>b</sup>) below it. The music is in 4/4 time and consists of four measures.

prop - ter mag-nam glo - ri - am, prop - ter mag-nam glo - - ri -  
 prop - ter mag-nam glo - - ri - am tu - am mag-nam glo - - ri -  
 prop - ter mag-nam glo - - ri - am, mag-nam glor - ri-am, glo - ri -  
 prop - ter mag-nam glo - - ri - am,

am, mag - nam, mag - nam, glo - ri - am tu -

am, mag - nam, mag - nam glo - ri - am tu -

am, mag - nam, mag - nam glo - ri - am tu -

prop - ter mag - nam, prop - ter mag - nam glo - ri - am, tu -

4  
2

6

4  
2

6

4  
2

am,

am,

am,

am,

prop- ter mag - nam, prop- ter mag-nam glo- ri - am tu - am.

mag - - nam, mag - - nam glo- - ri-am tu - am.

mag - - nam, mag - - nam glo- - ri-am tu - am.

mag - - nam, mag - - nam, glo - ri-am tu - am

7<sub>b</sub> 7 7<sub>b</sub>

### 7. Domine Deus.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

Alto.

Tenore.

Continuo.

6 6 5 3 6 7 #

4 6 3 3 3 7 5

7

6  
4

7  
#

6  
4

4  
2

4

6

7<sup>b</sup>

4

10

*f*

*f*

Do - - mi-ne

6

6  
5

#

4  
2<sup>+</sup>

4

6

7 6

7 #

13

*p*

*p*

8 De - us Rex Coe-le - stis De - us Pa-ter Om - ni-po - tens, Do - mi - ne De -

16

8 - us Do - mi - ne De - - us Do - mi - ne De - - us Rex - Coe - le -

19

Do - - mi-ne Fi - li U- ni ge- - ni-te Je - -  
 - stis De- us Pa- ter Om-ni- po- tens,

#

22

- su Chri-ste, Je - su Je - su Je - - - -

4 6 6 7 7  
 2 4 6 7 #

26

- su Chri - ste Chri - - ste, Je - su Chri - - ste,

4 # 4/2 6# 6 7 7 4 # b

29

4 b 6 5 # 7 7

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

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

# 6 6 6 # # # 3 3

- - tris Pa - - - tris Fi-li-us Pa - - tris

- - tris Pa - - - tris Fi-li-us Pa - - tris Fi-li-us

7 6/4 6/4 b 3 7b

39

*p*

*p*

*p*

Pa - - tris, Fi-li-us Pa - - tris, Pa - - tris,

Pa - - tris, Fi-li-us Pa - - tris, Pa - - tris,

7 b 4 3 b 7<sup>b</sup> 7 6 5 b

42

*p*

*p*

*p*

Pa - - tris, Fi-li-us Pa - - tris, Pa - - tris,

Pa - - tris, Fi-li-us Pa - - tris, Pa - - tris,

b 5 6 #

45

Fi - - li - us, Fi - - li - us, Fi - li - us Pa - - tris,  
 Fi - - lu - us, Fi - - li - us, Fi - li - us Pa - - tris, Fi - li - us

6 4 7 # 6 4 # 6 4 6 6 #

48

Pa - - tris, Fi - li - us Pa - - tris, Pa - - tris.  
 Pa - - tris, Fi - li - us Pa - - tris, Fi - li - us Pa - - tris.

4 # 6 6 # # 7 6 5 4 #

# 8. Qui tollis peccata mundi.

Adagio.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

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

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

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

Basso.  
Qui tol - lis pec - ca - ta mun - di, mi-se -

Continuo.

5 4 7 6 6 5  
4 3

4

mi-se-re - re mi-se-re - re no - bis, qui tol - lis pec - ca - ta

mi-se-re - re mi-se-re - re no - bis, qui tol - lis pec - ca - ta

mi-se-re - re mi-se-re - re no - bis, qui tol - lis pec - ca - ta

re - - re mi-se-re - re no - - bis, qui tol - lis pec - ca - ta

6 7 6 6 6 4 4 # # 6 4  
4 3 3b

BWV Anh. 25 - S. 63

8

mun - di, su - sci-pe de-pre-ca - ti - o - nem no - stram, qui

mun - di su-sci-pe de-pre-ca-ti-o-nem nos - tram, qui

mun - di su-sci-pe de-pre-ca-ti-o-nem no - stram qui

mun - di su-sci-pe de-pre-ca-ti-o-nem no - stram qui

4 4/2 4/2 6 4

12

se - des ad dex - te - ram Pa - tris, mi-se - re-re, mi-se-re - re no - bis.

se - des ad dex - te - ram Pa - tris, mi-se-re - re no - bis.

se - des ad dex - te - ram Pa - tris, mi-se-re - re no - bis.

se - des ad dex - te - ram Pa - tris, mi-se-re - re no - bis.

7 6 5 6 5 6 7 5 # 6 4 #

# 9. Quoniam tu solus Sanctus.

Allegro.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

Basso.

Continuo.

Quo - ni-am.

6 6 6 6

5

Tu so-lus San - - - - -

4 3 4/2 7

9

ctus, Tu so-lus Do - mi - nus Tu so - - - - - lus Al - tis - si - mus,

4 3

13

Tu so -

6 6 6 4 3

17

lus Al - tis - si - mus, Tu so - lus San - ctus Tu so - lus Do - mi -

5 6 6 4 4

21

nus, Tu so - lus San -

6 4 6 4

25

ctus Tu so-lus Do - mi - nus Tu so -

4 6 # 6 3

30

- - lus Do-mi - nus, Al-tis - si - mus so-lus, Al-tis - si - mus Je - su Chri - ste

6 3 6 4 3 7b

35

- - lus Do-mi - nus, Al-tis - si - mus so-lus, Al-tis - si - mus Je - su Chri - ste

4 7b 3 6 3 6 4 3

# 10. Cum Sancto Spiritu.

Andante.

Clarino I.

Clarino II.

Violino I.  
coll' Hautbois I.

Violino II.  
coll' Hautbois II.

Soprano.  
Cum San-cto Spi - ri - tu, cum San-cto Spi-ri - tu in glo-ri - a De-i Pa - tris

Alto.  
Cum San-cto Spi - ri - tu, cum San-cto Spi-ri - tu in glo-ri - a De-i Pa - tris

Tenore.  
8  
Cum San-cto Spi - ri - tu, cum San-cto Spi-ri - tu in glo-ri - a De-i Pa - tris

Basso.  
Cum San-cto Spi - ri - tu, cum San-cto Spi-ri - tu in glo-ri - a De-i Pa - tris

Continuo.  
# 6 ♯ 6 ♯ 6 6

Alla breve.

4

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

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

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

a - - men in glo-ri-a De-i Pa-tris A - men. Cum San - cto

4 6 9 6

5

9

Cum Sancto  
Spi-ri-tu in glo-ri-a De-i Pa-tris a - - - men a - - -

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

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

Cum Sancto spiritu in gloria Dei Patris amen, in gloria Dei Patris in gloria Dei Patris amen, amen, amen, amen, amen,

3 3 3 3 3 3 6 6 5 6

men in glo - ri - a De - i Pat - ris, a - - -

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

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

7 4 3 3 6 4



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

men, a - - - -

men. Cum San - cto

Cum San - cto

7 # 4 # 9 8 4 3

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

men in glo-ri-a De-i Pat-ris a - - men a - - men,

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

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

7 6 7 6 7 6

men, a - - men, Cum San-cto

a - - - - - men, Cum San-cto

men, a - - men, Cum

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

4 — 6      4      6      4      3      3      2

Spi-ri - tu in glo-ri-a De - i Pa - tris a - - - men,  
 Spi-ri - tu in glo-ri-a De - i Pa-tris a - men, in glo - ri - a  
 San - cto Spi-ri - tu in glo-ri-a De - i Pa - tris a - - -  
 Cum San - cto Spi-ri-tu in glo-ri-a De - i

a - - - men, a - - men, Cum San - cto Spi - ri - tu in  
 De - i Pa - tris a - - - men,  
 men, a - - - men, in glo - ri - a De - i Pa - tris a - - -  
 Pa - tris a - - - men, in glo - ri - a De - i Pa - tris a - - -

7 6 6 4 7 6 3 3 3 3 3 6 #  
 2

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

3 5<sub>b</sub> 7<sub>#</sub> 4<sub>#</sub> 7<sub>#</sub> 7 6 #

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

De - i Pa - tris a - - - - - men, a - - men, a - -

De - i Pa - - tris a - - men, a - men, a -

De - i Pa - - tris a - men, a - - - - - men, a -

7 6 5    b #    7 6 5    3 3 3 3    7 #    3 4#

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

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

men, Cum San - cto

men. Cum San - cto

5 4 #

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

6 6 7# 4/2 7 6 6 7 6



men, Cum San - cto Spi - ri - tu in glo - ri - a De - i

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

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

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

2 6/5 33 6/3 3 3 3 —



The musical score consists of a piano accompaniment and three vocal parts. The piano part is written in treble and bass clefs. The vocal parts are written in treble clef. The lyrics are in Latin and are distributed across the vocal parts.

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

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

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

men, a - men Cum San - cto

3

6

4

4

3

