

# Messe opus 2 - Gloria

Yves-Marie Adeline

$\text{♩} = 80$

$\text{♩} = 120$

Soprano et in ter-ra pax ho-mi-ni-bus, et in ter-ra

Alto et in ter-ra pax ho-mi-ni-bus, et in ter-ra

Ténor et in ter-ra pax ho-mi-ni-bus, et in ter-ra

Bass solo tutti bassi  
Glo-ri-a in excelsis De - o et in ter-ra pax ho-mi-ni-bus et in ter-ra


Violon

Alto


Violoncelle


Contrebasse

8

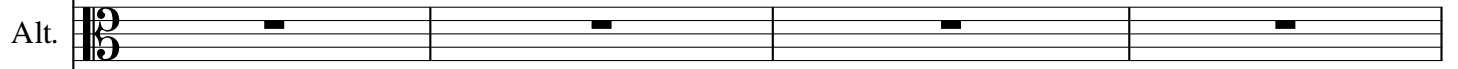
S.    
 pax homi-ni bus bo-ne vo-lun-ta - tis, bo-ne vo-lun-ta - tis, lau - da mus te,

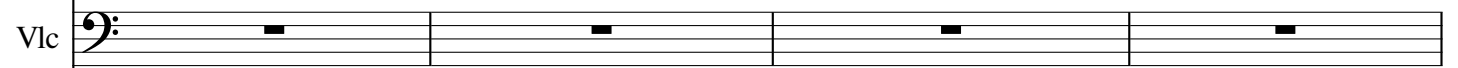
A.    
 pax homi-ni bus bo-ne vo-lun-ta - tis, bo-ne vo-lun-ta - tis, lau - da - mus te,

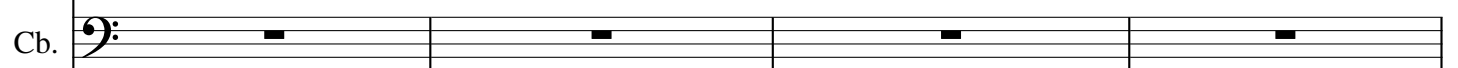
T.    
 pax homi-ni bus bo-ne vo-lun-ta - tis, bo-ne vo-lun-ta - tis, lau - da - mus te,

B.    
 pax homi-ni bus bo-ne vo-lun-ta - tis, bo-ne vo-lun-ta - tis, lau - da mus te,

Vln. 

Alt. 

Vlc 

Cb. 

S. be - ne - di - ci - mus te

A. be - ne - di - ci - mus te

T. be - ne - di - ci - mus te

B. be - ne - di - ci - mus te

Vln.

Alt.

Vlc

Cb.

8

Detailed description: This is a page of a musical score, page 10. It features seven staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal staff begins with a treble clef (except for Bass which has a bass clef), a key signature of one sharp (F#), and a common time signature (C). The lyrics 'be - ne - di - ci - mus te' are written below each vocal staff. The vocal lines consist of quarter and eighth notes, with some rests. The fifth staff is for Violin (Vln.) with a treble clef. The sixth staff is for Alto (Alt.) with an alto clef. The seventh staff is for Cello (Vlc) and Contrabass (Cb.) with a bass clef. The instrumental parts for Vln., Alt., and Cb. are mostly rests, while the Vlc part has a rhythmic accompaniment of eighth notes. A rehearsal mark '8' is located at the beginning of the Vlc and Cb. staves.

A musical score for a vocal and instrumental ensemble. The score is written in F# major (three sharps) and 4/4 time. It consists of eight staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vln.), Alto (Alt.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal parts (S., A., T., B.) are currently silent, indicated by horizontal bars on their staves. The instrumental parts (Vln., Alt., Vlc., Cb.) are active. The Violin and Alto parts play sustained whole notes. The Violoncello and Contrabass parts play a rhythmic eighth-note pattern. A rehearsal mark '8' is located at the beginning of the Cb. staff.

Musical score for vocal and instrumental parts. The score is in the key of F# major (three sharps) and consists of two measures. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with rests in both measures. The Violin (Vln.) and Alto (Alt.) parts play whole notes in the first measure and whole notes in the second measure. The Violoncello (Vlc.) and Contrabasso (Cb.) parts play a rhythmic pattern of eighth notes with slurs in both measures. A rehearsal mark '8' is located at the beginning of the Vlc. and Cb. staves.

S.

A.

T.

B.

Vln.

Alt.

Vlc.

Cb.

8

Musical score for measures 16 and 17. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin, Viola, Cello). The key signature is three sharps (F#, C#, G#). The vocal parts are mostly silent, indicated by a bar line and a short horizontal line. The Violin and Alto parts play a whole note in the first measure and a whole note in the second measure. The Viola and Cello parts play a rhythmic pattern of eighth notes with slurs and accents.

S.  
A.  
T.  
B.  
Vln.  
Alt.  
Vlc.  
Cb.

8

S.  
A.  
T.  
B.  
Vln.  
Alt.  
Vlc.  
Cb.

8

S.  
et inter-ra pax ho-mi-ni - bus, inter-ra pax in ter-ra pax!

A.  
et in ter-ra pax, et inter-ra pax, in ter-ra pax!

T.  
et inter-ra pax, in ter - ra - pax, in ter-ra pax!

B.  
et inter-ra pax, in ter - ra pax, in ter-ra pax!

Vln.

Alt.

Vlc

Cb.



♩ = 80

24

S. et in ter-ra pax, in ter-ra pax et in ter-ra

A. et in ter-ra pax, in ter-ra pax et in ter-ra

T. et in ter-ra pax, in ter-ra pax et in ter-ra

B. Glori-a in excelsis De-o et in ter-ra pax, in ter-ra pax et in ter-ra

Vln.

Alt.

Vlc

Cb.

8

S.   
pax ho-mi - ni - bus bo - ne vo-lun - ta - tis et in ter - ra pax ho-mi - ni -

A.   
pax ho-mi - ni - bus bo - ne vo-lun - ta - tis et in ter - ra pax ho-mi - ni -

T.   
pax ho-mi - ni - bus bo - ne vo-lun - ta - tis et in ter - ra pax ho-mi - ni -

B.   
pax ho-mi - ni - bus bo - ne vo-lun - ta - tis et in ter - ra pax ho-mi - ni -

Vln.   
-

Alt.   
-

Vlc.   
-

Cb.   
-

8

S. bus, et in ter - ra pax! et in ter - ra

A. bus, et in ter - ra pax! et in ter - ra

T. bus, et in ter - ra pax! et in ter - ra

B. bus, et in ter - ra pax! Glo-ri - a in excelsis De - o et in ter - ra

Vln.

Alt.

Vlc

Cb.

8

S.  
pax ho-mi - ni-bus, et in ter - ra pax ho-mi - ni - bus!

A.  
pax ho-mi - ni-bus, et in ter - ra pax ho-mi - ni - bus!

T.  
pax ho-mi - ni-bus, et in ter - ra pax ho-mi - ni - bus!

B.  
pax ho-mi - ni-bus et in ter - ra pax ho-mi - ni - bus!

Vln.  
—

Alt.  
—

Vlc  
—

Cb.  
—

8