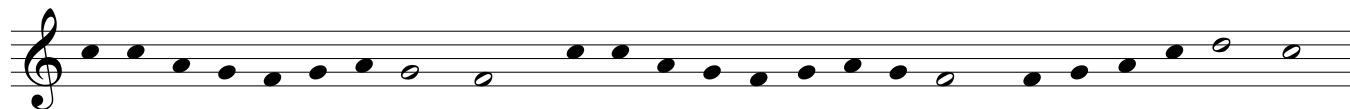
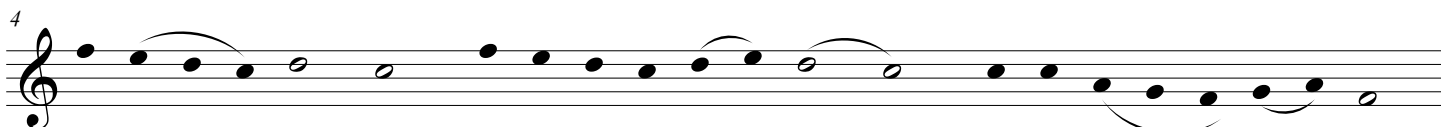


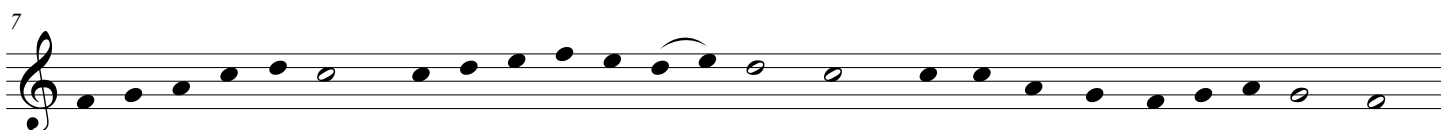
This is probably the most well-known setting of the Gloria. It dates from between the 15th and 16th century and was part of the Missa de Angelis (Mass VIII). The opening measure is commonly used as an incipit at the beginning of polyphonic settings when needed.



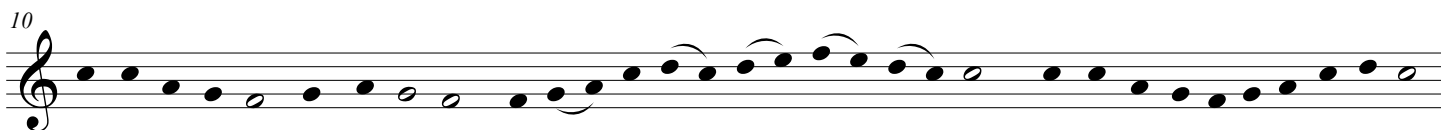
Glo-ri - a in ex-cel-sis De - o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta - tis.



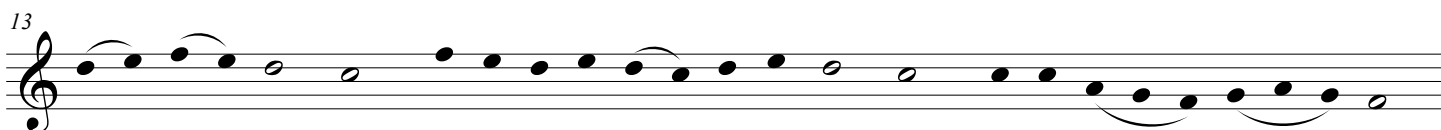
Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.



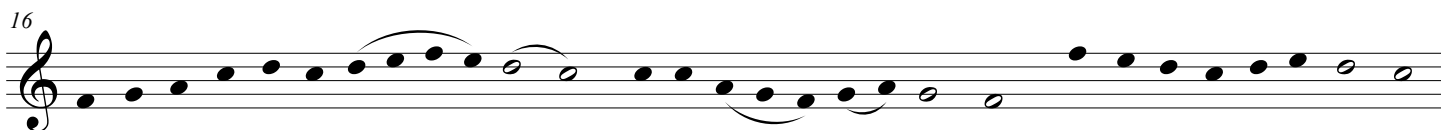
Glo-ri - fi - ca-mus te. Gra-ti - as a - gi - mus ti - bi pro-pter ma-gnam glo-ri - am tu - am.



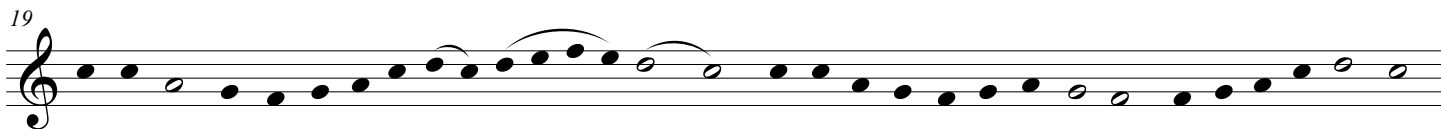
Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter o - mni - po - tens. Do-mi-ne Fi-li u-ni-ge-ni-te



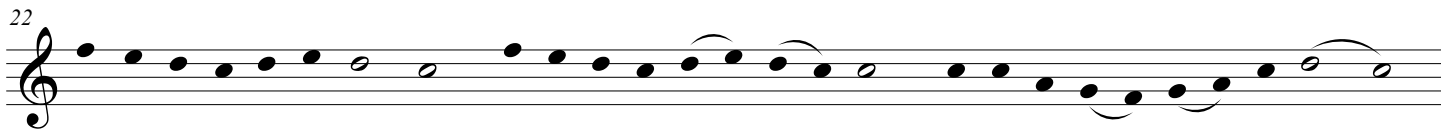
Je - su Chri - ste. Do-mi-ne De - us, A-gnus De - i, Fi - li - us Pa - tris.



Qui tol-lis pec-ca - ta mun - di, 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. Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no - bis.



Quo-ni-am tu so-lus san - ctus. Tu so - lus Do - mi - nus. To so-lus Al - tis - si - mus,

25

Je - su___ Chri - ste. Cum San-cto___ Spi - ri - tu, in glo-ri - a De - i Pa - tris. ___

28

A - - - - men. ___ Glo - ri - a in ex - cel - sis De - o.

This is another commonly used incipit for when the opening line is not present in a polyphonic setting.

30

Gloria IX with another common incipit, transposed down a perfect fourth from original

Glo - ri - a in ex - cel - sis ___ De - o.

31

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

33

Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.

36

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi

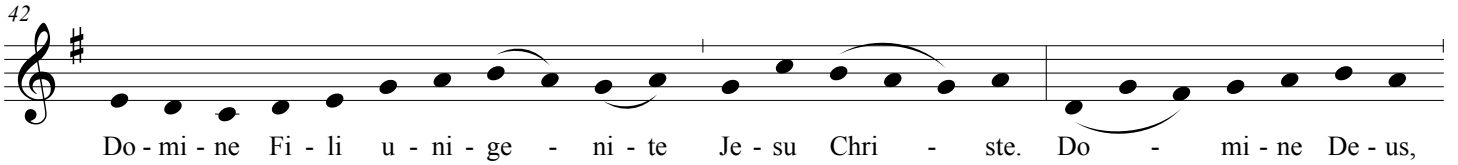
38

pro - pter___ ma - gnam glo - ri - am___ tu - am. Do - mi - ne___ De - us,

40

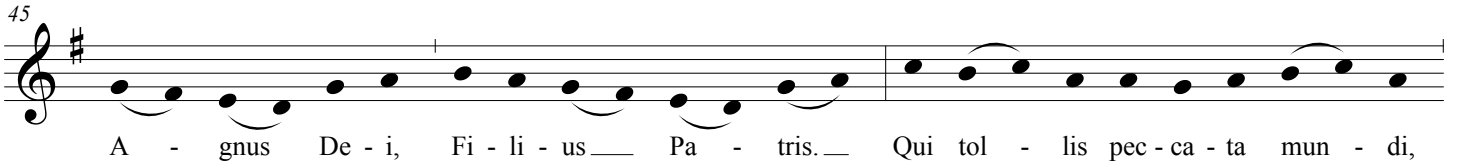
Rex___ coe - le - stis, De - us___ Pa - ter___ o - mni - po - tens.

42



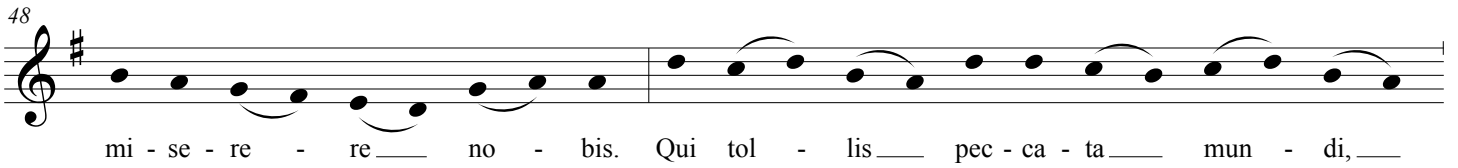
Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste. Do - mi - ne De - us,

45



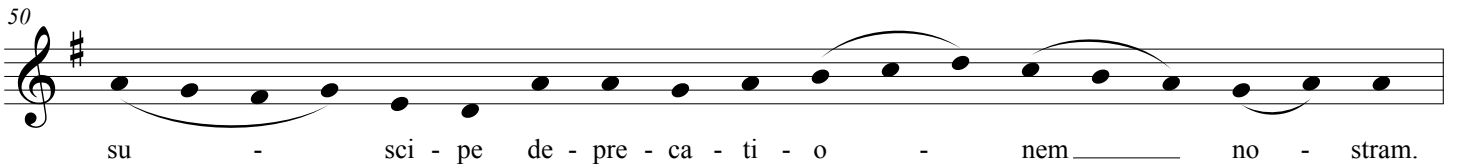
A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di,

48



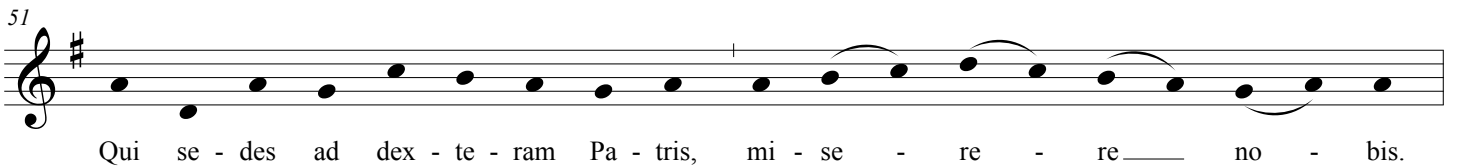
mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di,

50



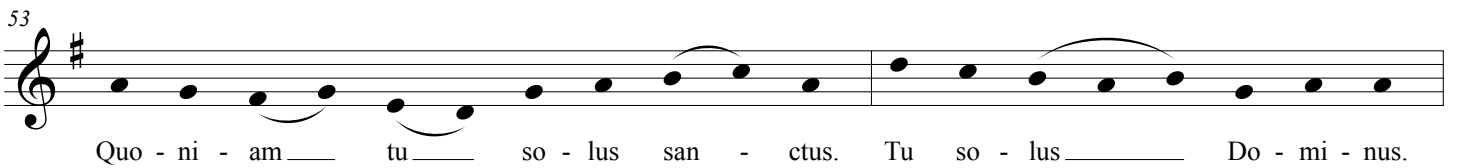
su - sci - pe de - pre - ca - ti - o - nem no - stram.

51



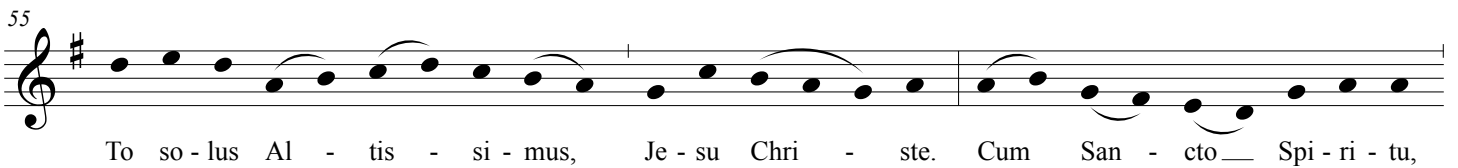
Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

53



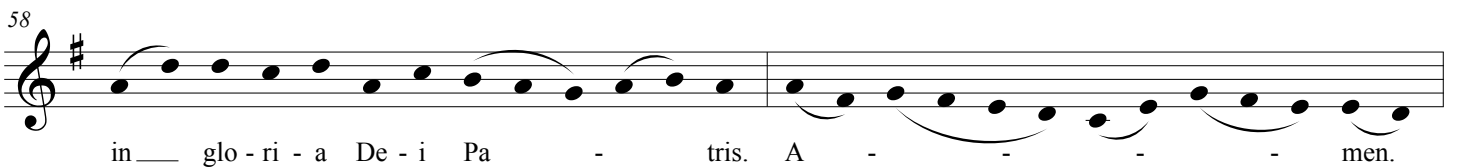
Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus.

55



To so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San - cto Spi - ri - tu,

58



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

60

A musical staff with a treble clef and a key signature of one sharp (F#). A single note is written on the second line of the staff. The number '60' is written above the staff on the left side. The staff ends with a double bar line.