

CATHEDRAL OF THE
BLESSED SACRAMENT CHOIR

SCHUBERT

MASS IN G

FOR FOUR VOICES,
ORCHESTRA AND ORGAN

Messe in G dur

für vier Singstimmen, Orchester und Orgel

Franz Schubert

Textänderungen in Schrägschrift
gelten für den liturgischen Gebrauch
der Messe.

Kyrie

Andante con moto

Sopran

Alt

Tenor

Baß

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

Andante con moto

Pianoforte

5

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

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

fp l.H. r.H. *fp* cresc.

4 10

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

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

r.H. l.H.

f *p*

15

Ky-ri-e e-lei-son,

Ky-ri-e e-lei-son,

tr

p

20

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

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

tr *cresc.*

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

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

A

30 Sopr. Solo

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

p

35

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

fz p

40

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

cresc. f

cresc. fp fz

46

B

Tutti

son. **Tutti** Chri - ste, Chri - ste,
 e - lei - son, e - lei - son,
Tutti
 e - lei - son, e - lei - son,
Tutti
 Chri - ste, Chri - ste, Chri - ste,

B

mf

51

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

56

son, e - lei - son, *fp* Chri - ste, e -
 son, e - lei - son, *fp* Chri - ste, e -
 son, e - lei - son, Chri -
 son, e - lei - son, Chri -
p *decresc.* *1. H.* *pp*

lei - - son!

lei - - son!

ste, e - lei - - son!

ste, e - lei - - son!

r.H.

p. p.

Detailed description: This block contains measures 62 through 67 of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'lei - - son!'. The piano accompaniment consists of arpeggiated chords in the right hand and sustained chords in the left hand. Measure 67 ends with a piano (p.) dynamic marking.

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

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

tr

p.

Detailed description: This block contains measures 68 through 73. The vocal parts continue with the lyrics 'Ky - ri - e e - lei - - son, Ky - ri - e e -'. The piano accompaniment features a more active melody in the right hand, including trills (tr) and sixteenth-note passages. The left hand provides harmonic support with sustained notes. Measure 73 ends with a piano (p.) dynamic marking.

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

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

f I.H. f r.H. I.H. cresc. f r.H. I.H. fp p

Detailed description: This block contains measures 74 through 79. The vocal parts continue with the lyrics 'lei - - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei -'. The piano accompaniment features a complex, rhythmic pattern in the right hand, often marked 'I.H.' (likely 'I.H.' for 'I.H.' or 'I.H.'). The left hand continues with sustained chords. Dynamics include forte (f), fortissimo (fp), and piano (p). Measure 79 ends with a piano (p) dynamic marking.

80

son, Ky - ri - e e - lei -

son, Ky - ri - e e - lei -

1.H.

tr.

p.

86

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

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

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

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

1.H.

tr.

p.

92

e e - lei - son!

lei - son, e - lei - son!

lei - son, e - lei - son!

e e - lei - son!

pp

2d.

* 2d.

Gloria

Allegro maestoso

Tutti *f*

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

Allegro maestoso

f *fz* *fz*

5

De - - - o! et in ter - ra pax ho - mi - ni - bus

De - - - o! et in ter - ra pax ho - mi - ni - bus

ff *p*

10

bo - nae vo - lun - ta - - - tis. Lau - da - - - mus

bo - nae vo - lun - ta - - - tis. Lau - da - - - mus

f *fz*

14

te, bene-di - ci-mus te, ad-o-ra - mus

te, bene-di - ci-mus te, ad-o-ra - mus

18

te, glo-ri-fi-ca-mus te, ad-o-ra - mus te!

te, glo-ri-fi-ca-mus te, ad-o-

22

A

Gra-ti-as a-gi-mus ti - bi propter

ra - mus te! Gra-ti-as a-gi-mus ti - bi propter

ra - mus te! Gra-ti-as a - gi-mus ti - bi propter

A

ma-gnam glo - ri-am tu - am, Do - mi-ne De - us,

ma-gnam glo - ri-am tu - am, Do - mi-ne De - us,

cresc.

Rex coe - le - stis, De - us, Pa - ter om -

Rex coe - le - stis, De - us, Pa - ter om -

ni - po - tens, Do - mine Fi - li u - ni - ge - ni - te Je - su

ni - po - tens, Do - mine Fi - li u - ni - ge - ni - te Je - su

38 **B** Solo

Chri - - stel Do - mi - ne **Tutti** *p* De - us, a - - gnus

Chri - - stel! **Tutti** *p* mi - se - re - re no - bis,

Chri - - stel! Solo mi - se - re - re no - bis,

Chri - - stel! **B** Fi - li - us Pa - tris, qui

43 **Tutti** *p* Solo Do - mi - ne

De - i, mi - se - re - re no - - - bis.

mi - se - re - re, mi - se - re - re no - - - bis.

mi - se - re - re, mi - se - re - re no - - - bis.

Tutti *p* mi - se - re - re

tol - lis pec - ca - ta mun - di, no - - - bis.

47 **Tutti**

De - us, a - - gnus De - i, mi - se - re - re

mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re

mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re

Solo mun - di,

Fi - li - us pa - tris, qui tol - lis pec - ca - ta **Tutti** mi - se - re - re

Solo

no - - - bis,

no - - - bis,

no - - - bis,

Solo Do - mi - ne De - us,

no - - - bis,

a - - - gnus

55 mi - se - re - re no - bis, no - - - bis, Tutti qui

Tutti mi - se - re - re no - - - bis,

o - - - nem no - stram, mi - se - re - - - re,

o - - - nem no - stram, mi - se - re - - - re,

Tutti

De - i, mi - se - re - re no - - - bis,

59 se - des ad dex - teram pa - tris, mi - se - re - re no - - - bis.

cresc.

cresc.

cresc.

ff

Tutti

C

Quo - ni - am tu so - lus san - - -

Quo - ni - am tu so - lus san - - -

fz

ctus, quo - ni - am tu so - lus san - ctus, quo - ni -

ctus, quo - ni - am tu so - lus san - ctus, quo - ni -

fz

am tu so - lus al - tis - si - mus, quo - ni - am tu so - lus Do - minus,

am tu so - lus al - tis - si - mus, quo - ni - am tu so - lus Do - minus,

fz

74

tu so - lus san - ctus, tu so - lus al - tis - si - mus,

tu so - lus san - ctus, tu so - lus al - tis - si - mus,

Ad. * *Ad.* *

78

Je - su, Je - su Chri - ste, cum san - cto

Je - su, Je - su Chri - ste, cum san - cto

fz fz fz

82

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.

fz fz fz fz fz fz fz fz

Credo

Allegro moderato

pp

Cre-do in u - num De - - um, Pa-trem om-ni - po - ten -

pp

Cre-do in u - num De - - um, Pa-trem om-ni - po - ten -

pp

Cre-do in u - num De - - um, Pa-trem om-ni - po - ten -

pp

Cre-do in u - num De - - um, Pa-trem om-ni - po - ten -

Allegro moderato.

pp

coll' *sva* ad lib. *sempre staccato*

8

tem, fa - cto-rem coe - li et ter - - rae, vi - si - bi - li-um

tem, fa - cto-rem coe - li et ter - - rae, vi - si - bi - li-um

8

15

om - ni - um et in - vi - si - bi - li - um. In u-num

om - ni - um et in - vi - si - bi - li - um.

fz

A

22



Do - minum, Fi - lium De - i, et ex
Je - sum Chri - stum u - ni - ge - ni - tum,

This system contains measures 22 through 28. It features a vocal melody in G major with lyrics in Latin. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and some melodic movement. Measure 28 ends with a double bar line.

29



Pa - tre na - tum De - um de De - o, lu - men de
ante om - ni - a sae - cu - la, De - um de De - o, lu - men de

This system contains measures 29 through 35. The vocal melody continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. Measure 35 ends with a double bar line.

36



lu - mi - ne, De - um ve - rum de De - o ve - ro, ge - ni - tum non
lu - mi - ne, De - um ve - rum de De - o ve - ro, con - sub - stan - ti - a - lem

This system contains measures 36 through 42. The vocal melody concludes the phrase. The piano accompaniment continues with the same rhythmic pattern. Measure 42 ends with a double bar line.

43

B *(p)*

fa - ctum, per quem om - ni - a fa - cta sunt, qui prop - ter nos

Pa - tri, per quem om - ni - a fa - cta sunt, qui prop - ter nos

B *p*



ho - mines et no - stram sa - lu - tem de - scen - dit de coe - lis.

ho - mines et no - stram sa - lu - tem de - scen - dit de coe - lis. Et in - car -



Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma -

na - tus est de Spi - ri - tu san - cto ex Ma -



ri - a vir - gi - ne, et ho - mo fa - ctus est.

ri - a vir - gi - ne, et ho - mo fa - ctus est.

cresc.

C *f*

Cru - ci - fi - xus e - ti -

f

Cru - ci - fi - xus e - ti -

C *staccato*

am pro no - bis sub Pon - ti - o Pi - la - to,

am pro no - bis sub Pon - ti - o Pi - la - to,

85 (p) pas - sus et se - pul - tus est.

(p) pas - sus et se - pul - tus est.

(p) *f legato*

92 *Dff* Et re-sur -

ff Et re-sur -

Dff

98 re - xit ter - ti - a di - e se - cun - dum scrip -

re - xit ter - ti - a di - e se - cun - dum scrip -

103

tu - - - ras, et a - scen - dit in coe - - -

tu - - - ras, et a - scen - dit in coe - - -

103

104

105

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107

108

108

lum, se - det ad dex - te - ram Pa - - - tris. Et

lum, se - det ad dex - te - ram Pa - - - tris. Et

108

109

110

111

112

113

E

I.H.

113

i - - te - rum ven - tu - - rus est, cum glo - - ri -

i - - te - rum ven - tu - - rus est, cum glo - - ri -

113

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22

118

Two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts have the lyrics: "a in - di - ca - re vi - vos et". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Piano accompaniment for measures 118-122. The right hand has a melodic line with many sharps, while the left hand provides a harmonic foundation with chords and moving lines.

123

Two vocal staves and piano accompaniment. The vocal parts have the lyrics: "mor - tu - os, cu - ius re - gni non e - rit". The piano accompaniment includes a *ff* (fortissimo) dynamic marking and features a more complex, arpeggiated texture.

Piano accompaniment for measures 123-128. The texture is dense and arpeggiated, with multiple *fz* (forzando) markings throughout the piece.

129

Two vocal staves and piano accompaniment. The vocal parts have the lyrics: "fi - nis." The piano accompaniment features a simple, sustained harmonic background with a *fz* marking.

Piano accompaniment for measures 129-133. The right hand has a melodic line with many sharps, while the left hand provides a harmonic foundation with chords and moving lines.

134

138

F*(pp)*

Cre - do, — cre - do in Spi - ritum san - ctum,

(pp)

Cre - do, — cre - do in Spi - ritum san - ctum,

*(pp)***F***pp*coll' *arco* ad lib.*sempre staccato*

144

Do - mi - num et vi - vi - fi - can - tem, qui ex

Do - mi - num et vi - vi - fi - can - tem, qui ex

150 *pa-tre fi-li-o - que*

G

Pa-tre et Fi-li-o pro-ce-dit, qui cum Pa-tre et Fi-li-o

Pa-tre et Fi-li-o pro-ce-dit,

156 *et con-glo-ri-fi-ca-tur* *et u-nam*

qui cum Pa-tre et Fi-li-o

si-mul a-do-ra-tur con-glo-ri-fi-ca-tur,

qui lo-cu-tus est per pro-phe-tas,

162 *san-ctam oa-tho-li-cam,*

qui lo-cu-tus est Con-fi-te-or u-num ba-

per Pro-phe-tas. Con-fi-te-or u-num ba-

et a-po-sta-licam ec-cle-siam;

168

et ex - pec - to

pti - sma in remis - si - o - nem pec - ca - to - rum mor - tu - o - rum, et

pti - sma in remis - si - o - nem pec - ca - to - rum mor - tu - o - rum, et

174

resurrec - ti - o - nem mor - tu - o - rum et

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -

vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -

181

li. A - - men, a - - men, a - men, a - - men.

li. A - - men, a - - men, a - men, a - - men.

Sanctus

Allegro moderato

San - ctus, San - ctus,
San - ctus, San - ctus,

Allegro moderato.

San - ctus Do - minus De - us Sa - baoth! Ple - ni sunt coe - li et
San - ctus Do - minus De - us Sa - baoth! Ple - ni sunt coe - li et

ter - ra glo - ri - a tu - a, ple - ni sunt coe - li et ter - ra.
ter - ra glo - ri - a tu - a, ple - ni sunt coe - li et ter - ra.

10

A *f*

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

f

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

A

f *fx* *fx*

15

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

f

O - san - na in ex -

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

f

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

20

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

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

sanna in ex - cel - sis, o - san - na, o - san - na in ex - cel -

sanna in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel -

28

25

B

sis, o - san - na in ex - cel - sis, o - san - na in ex -
sis,
sis, o - san - na in ex - cel - sis, o - san - na in ex -
sis,
B

This system contains measures 25 through 28. It features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment consists of a right-hand part with dense sixteenth-note chords and a left-hand part with a steady eighth-note bass line. A 'B' section marker is placed above the first vocal staff at measure 25 and above the piano right-hand staff at measure 27.

29

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

This system contains measures 29 through 32. The vocal parts continue the melody from the previous system. The piano accompaniment maintains the same rhythmic pattern of dense chords in the right hand and a steady bass line in the left hand.

33

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

This system contains measures 33 through 36. The vocal parts conclude the phrase with a final note and a fermata. The piano accompaniment also concludes with a final chord and a fermata. A 'B' section marker is placed above the first vocal staff at measure 33.

Benedictus

Andante grazioso

Sopr. Solo

Bene - di - ctus qui ve - nit in

6

no - mine Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mine

11

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

16

ni, qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus,

Ten. Solo

Be - ne - di - ctus qui

21

be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,
ve - nit in no - mi - ne Do - mi - ni,

semp. stacc.

This system contains measures 21, 22, and 23. It features two vocal staves and a piano accompaniment. The vocal parts sing the phrase 'be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,'. The piano accompaniment consists of arpeggiated chords in the right hand and block chords in the left hand. Measure 23 includes the instruction 'semp. stacc.' (sempre staccato).

24

be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui
be - ne - di - ctus qui ve - nit in no - mi - ne

This system contains measures 24, 25, and 26. The vocal parts continue with 'be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui' in measure 24 and 'be - ne - di - ctus qui ve - nit in no - mi - ne' in measure 25. Measure 26 is a continuation of the piano accompaniment. The piano accompaniment features arpeggiated chords in the right hand and block chords in the left hand.

27

ve - nit, be - ne - di - ctus, be - ne - di - ctus,
Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,

This system contains measures 27, 28, and 29. The vocal parts sing 've - nit, be - ne - di - ctus, be - ne - di - ctus,' in measure 27 and 'Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,' in measure 28. Measure 29 is a continuation of the piano accompaniment. The piano accompaniment features arpeggiated chords in the right hand and block chords in the left hand.

30

be - ne - di - ctus in no - mi - ne Do - mi - ni, be - ne -

qui ve - nit in no - mi - ne Do - mi - ni,

fz

33

B

di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

qui _____ ve - nit in no - mi - ne Do - mi - ni,

Baß Solo.

Be - ne -

36

be - ne - di - ctus qui

be - ne - di - ctus, be - ne - di - ctus qui

di - ctus qui ve - nit in

pp

ve - nit in no - mi - ne Do - mi - ni,
ve - nit in no - mi - ne Do - mi - ni,
no - mi - ne Do - mi - ni,

The musical score for measures 32-38 features three vocal staves and a piano accompaniment. The vocal parts enter in measure 32 with the lyrics 've - nit in no - mi - ne Do - mi - ni,'. The piano accompaniment begins in measure 34 with a series of chords and triplets. The key signature has one sharp (F#).

be - ne - di - ctus, be - ne - di - ctus,
be - ne - di - ctus, qui ve - nit
be - ne - di - ctus qui

The musical score for measures 40-42 continues the vocal and piano parts. The vocal parts enter in measure 40 with the lyrics 'be - ne - di - ctus, be - ne - di - ctus,'. The piano accompaniment continues with chords and triplets. The key signature has one sharp (F#).

be - ne - di - ctus, be - ne - di - ctus,
be - ne - di - ctus qui ve - nit,
ve - nit in no - mi - ne Do - mi - ni,

The musical score for measures 42-48 continues the vocal and piano parts. The vocal parts enter in measure 42 with the lyrics 'be - ne - di - ctus, be - ne - di - ctus,'. The piano accompaniment continues with chords and triplets. The key signature has one sharp (F#).

44

be - ne - di - ctus, be - ne - di - ctus,
be - ne - di - ctus, be - ne - di - ctus,
be - ne - di - ctus, be - ne - di - ctus,

f

46

be - ne - di - ctus in - no - mi - ne Do - mi - ni
be - ne - di - ctus in - no - mi - ne Do - mi - ni
qui ve - nit in - no - mi - ne Do - mi - ni

f *cresc.*

48

ni, qui ve - nit in - no - mi - ne di - ctus qui ve - nit in - no - mi - ne
ni, be - ne - di - ctus qui ve - nit in - no - mi - ne di - ctus qui ve - nit in - no - mi - ne
ni, qui ve - nit in - no - mi - ne di - ctus qui ve - nit in - no - mi - ne

f *p*

50

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

pp

Measures 50-51: Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts sing "no - mi - ne Do - mi - ni." The piano accompaniment features arpeggiated chords with triplets in the right hand and eighth-note patterns in the left hand.

52

Sopr.

Tutti

Measures 52-54: Soprano part and piano accompaniment. Measure 52 is a rest for the Soprano. Measures 53-54 show the Soprano part with a melodic line and the piano accompaniment with arpeggiated chords and triplets. A fermata is placed over the final chord in measure 54.

55

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

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

Measures 55-58: Four vocal staves and piano accompaniment. Measures 55-56: "san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex -". Measures 57-58: "O - san - na in ex - cel - sis, o -". The piano accompaniment features arpeggiated chords with triplets in the right hand and eighth-note patterns in the left hand. A fermata is placed over the final chord in measure 58.

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

O - san - na in ex -

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

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

[illegible]

70

C

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

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

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

sis, o - san - na in ex -

C

74

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

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

78

san - na in ex - cel - sis.

san - na in ex - cel - sis.

Agnus Dei

Lento

4 Sopr. Solo

A - gnus De - i, qui

7
 tol-lis pec-ca - ta mundi, mi - se-re-re no - bis, mi - se-re-re
p *cresc.* *fp* *pp*

10
 no - bis, Tutti *A pp* mi - se-re-re no - bis,
 Tutti *pp*
 Tutti *pp* mi - se-re-re no - bis,
 Tutti *pp* mi - se-re-re,
A *fp*

13
 mi - se-re-re, mi - se-re-re no - bis.
 mi - se-re-re, mi - se-re-re no - bis.
fp *f* *mf*

16
fp *fp* *fp* *fp* *fp*

20

A - gnus De - i, qui tol - lis pecca - ta mundi, mi - se - re - re no - bis.

p *f* *p* *cresc.* *fp*

23

Tutti **B** *pp*

mi - se - re - re no - bis.

Tutti *pp*

Tutti *pp*

mi - se - re - re no - bis.

Tutti *pp*

mi - se - re - re no - bis,

pp **B**

26

bis, mi - se - re - re, mi - se - re - re no - bis.

bis, mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re,

29

mf

31

34 Sopran Solo

A - gnus De - i, qui tol - lis pecca - ta mundi, do - na no - bis

37

pacem, do - na no - bis pa - cem. Tutti Cpp

Tutti pp Do - na no - bis pa -

Tutti pp Do - na no - bis pa -

Tutti pp Do - na no - bis pa -

40

cem, do - na nobis, dona nobis pa - cem!

cem, do - na nobis, dona nobis pa - cem!

do - na pacem,