

CATHEDRAL OF THE
BLESSED SACRAMENT CHOIR

MASS

for a Mixed Chorus and a Double Wind Quintet

KYRIE

IGOR STRAVINSKY
1948

★) *p tranquillo* $\text{♩} = 66$

DISCANTI

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

★) *p tranquillo*

ALTI

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

p tranquillo

TENORI

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

p tranquillo

BASSI

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

$\text{♩} = 66$ Trp. Ob. *p* l.h. Trb.

PIANO

①

D. Ky—ri—e e—le-i-son.

A. Ky—ri—e e—le-i-son.

T. Ky—ri—e e—le-i-son.

B. Ky—ri—e e—le-i-son.

p l.h. Bsn.

*) Children's voices should be employed.

②

D. Chri — ste, Chri — ste e —

A. Chri — ste, Chri — ste e —

T. Chri — ste, Chri — ste e —

B. Chri — ste, Chri — ste e —

Trp. *p*

③

D. — lei — son. Chri — ste, Chri —

A. — lei — son. Chri —

T. — lei — son.

B. — lei — son. Chri —

Obs. *p stacc.*

Bsn. *marc.*

④

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

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

T. Chri ste, Chri-ste e—

B. ste, Chri-ste e—

⑤

D. e — lei — son, e-lei-son, e-lei — son, e — lei — son.

A. e — lei — son, e-lei-son, e-lei — son, e — lei — son.

T. — lei — son, e-lei-son, e — lei — son.

B. — lei — son, e-lei-son, e — lei — son.

⑥

D. Ky-ri-e,

A. Ky-ri-e,

T. Ky-ri-e, Ky — ri-e,

B. Ky-ri-e, Ky — ri-e,

Trp.

w.w.

⑦

D. Ky — ri — e,..... Ky-ri — e, Ky-ri-e, Ky — ri — e e-le-i—

A. Ky — ri — e,..... Ky-ri — e, Ky-ri-e, Ky — ri — e e-le-i—

T. Ky-ri-e,... Ky — ri — e, Ky-ri-e, Ky-ri — e, Ky-ri-e.... e — le-i—

B. Ky-ri-e, Ky — ri — e, Ky-ri-e, Ky-ri — e, Ky-ri-e e — le-i—

w.w.

Bsn.

⑧ ⑨

D. -son. Ky—ri-e e—lei—son.

A. -son. Ky—ri-e e—lei—son.

T. -son. Ky—ri-e e—lei—son.

B. -son. Ky—ri-e e—lei—son.

w.w. The piano accompaniment features a complex texture with multiple voices in both hands, including arpeggiated figures and sustained chords, primarily in the key of B-flat major.

D. Ky—ri—e, Ky—ri—e,..... Ky—ri—e e—le—i—son.

A. Ky—ri—e, Ky—ri—e,..... Ky—ri—e e—le—i—son.

T. Ky—ri—e, Ky—ri—e,..... Ky—ri—e e—le—i—son.

B. Ky—ri—e, Ky—ri—e,..... Ky—ri—e e—le—i—son.

The piano accompaniment continues with a similar complex texture, featuring arpeggiated figures and sustained chords in both hands, maintaining the key of B-flat major.

GLORIA

⑩ $\text{♩} = 72$
 Ob. *sostenuto*
 PIANO *mf* $\rightarrow$ *p* (*p*)
 Trp.
 Bsn.
 C.A.

⑪ ALTI
mf preferably a Solo Voice
 Glo-ri — a in ex —

⑫ *mf*
 DISCANTI preferably a Solo Voice
 Et in ter — ra

A. — cel — sis De — o.

Bsn.

D. pax ho — mi — ni — bus Bo — nae vo — lun —

(13)

p Tutti

D. ———ta——tis, Lau-da-mus Te:

ALTI *p* Tutti Lau-da-mus Te:

TENORI *p* Lau-da-mus Te:

BASSI *p* Lau-da-mus Te:

p Brass



D. Be—ne—di—ci—mus... Te, a—do—ra—mus Te:

A. Be—ne—di—ci—mus Te, a—do—ra—mus Te:

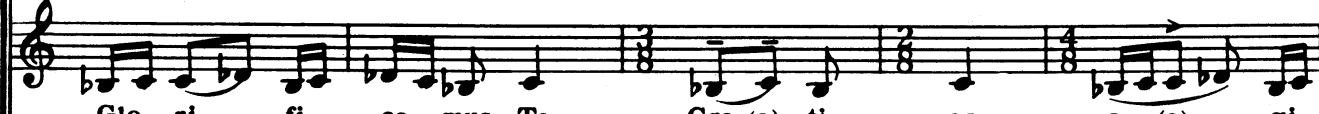
T. Be—ne—di—ci—mus Te, a—do—ra—mus Te:

B. Be—ne—di—ci—mus Te, a—do—ra—mus Te:

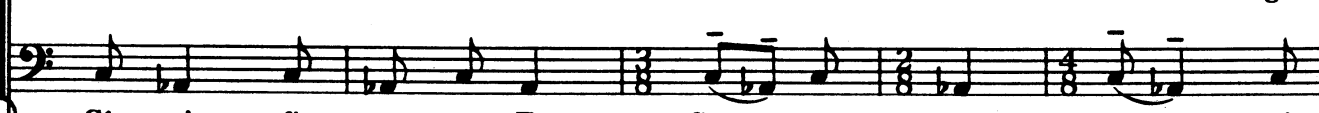
sim.



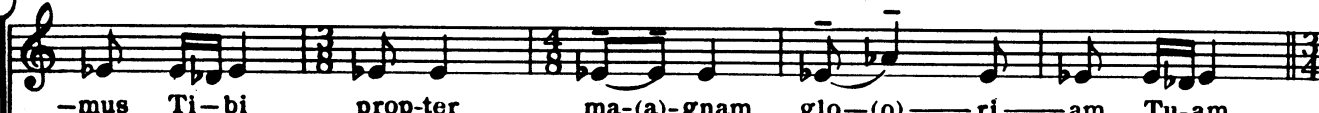
D.  Glo—ri—fi—ca—mus Te. Gra-(a)—ti—as a—(a)—gi—

A.  Glo—ri—fi—ca—mus Te. Gra-(a)—ti—as a—(a)—gi—

T.  Glo—ri—fi—ca—mus Te. Gra-(a)—ti—as a—(a)—gi—

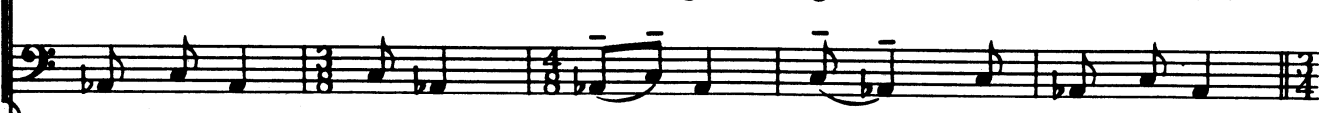
B.  Glo—ri—fi—ca—mus Te. Gra-(a)—ti—as a—(a)—gi—



D.  -mus Ti—bi prop-ter ma-(a)-gnam glo-(o)—ri—am Tu-am.

A.  -mus Ti—bi prop-ter ma-(a)-gnam glo-(o)—ri—am.. Tu-am.

T.  -mus Ti—bi prop-ter ma-(a)-gnam glo-(o)—ri—am.. Tu-am.

B.  -mus Ti—bi prop-ter ma-(a)-gnam glo-(o)—ri—am Tu-am.



⑮ ALTI preferably a Solo Voice *mf* ⑯ *mf* 3 Do-mi-ne De-us....

Ob. *mf* *p*

Trp. 3

A. 3 Rex coe-le-stis,..... De-us,..... Pa-ter o-mni-

DISCANTI preferably a Solo Voice *mf* ⑰ 3 Do-mi-ne, Fi-li u-ni-ge-ni-te Je-su Chri-ste...

A. po-tens. Do-mi-ne, Fi-li u-ni-ge-ni-te Je-su Chri-ste...

C.A.

D. ⑱ 3 Do-mi-ne De-us,..... Ag-nus De-i,..... Fi-li-us Pat-ris..... Qui tol-lis

A. Do-mi-ne De-us,..... Ag-nus De-i,..... Fi-li-us Pat-ris..... Qui tol-lis..

(19)

p Tutti

D. pe — (e) — cca — ta mun-di,..... mi — se — re — re no-bis.

A. pe — (e) — cca — ta mun-di,..... mi — se — re — re no-bis.

TENORI *p* mi — se — re — re no-bis.

BASSI *p* mi — se — re — re no-bis.

w.w.

(20)

mf preferably a Solo Voice *p* Tutti

D. Qui tol — lis pe — (e) — cca — ta mun-di..... sus — ci — pe de-pre —

A. *mf* preferably a Solo Voice *p* Tutti Qui tol — lis pe — (e) — cca — ta mun-di..... sus — ci — pe de-pre —

T. *p* sus — ci — pe de-pre —

B. *p* sus — ci — pe de-pre —

mf

mf preferably a Solo Voice

D. — ca — ti — o — nem nos — tram. Qui se — des ad dex —

A. — ca — ti — o — nem. nos — tram. *mf* preferably a Solo Voice Qui se — des ad dex —

T. — ca — ti — o — nem nos — tram.

B. — ca — ti — o — nem nos — tram.

mf

② *p* Tutti (♩=♩)

D. — te — ram Pa — tris..... mi — se — re — re no — bis.

A. — te — ram Pa — tris..... mi — se — re — re no — bis.

T. *p* mi — se — re — re no — bis.

B. *p* mi — se — re — re no — bis.

p

D. *mf* 3 3 Quo-ni-am Tu so-lus San-ctus. Tu so-lus Do-mi-nus.

A. *mf* 3 3 Quo-ni-am Tu so-lus San-ctus. *poco sf* Tu so-lus Do-mi-nus.

Brass *p* Ob.

D. 23 3 3 Tu so-lus Al-tis-si-mus, Je-su.... Chri-ste.

A. *poco sf* 3 3 Tu so-lus Al-tis-si-mus, Je-su.... Chri-ste. *poco sf*

pp

D. 24 3 3 Cumsancto Spi-ri-tu in.... glo-ri-a De-i Pa-tris. *f* Tutti *p sub.* A-men.

A. 3 3 Cumsancto Spi-ri-tu in.... glo-ri-a De-i Pa-tris. *f* Tutti *p sub.* A-men.

TENORI *p* A-men.

BASSI *p* A-men.

Ob. *p sub.*

CREDO

The Priest

Cre-do in u-num De-um.

(25)

Tempo ♩ = 72 (♩ = 144)

DISCANTI

Pa—trem om—ni—po—ten—tem, Fac—to—rem coe—li et

ALTI

Pa—trem om—ni—po—ten—tem, Fac—to—rem coe—li et

TENORI

Pa—trem om—ni—po—ten—tem, Fac—to—rem coe—li et

BASSI

Pa—trem om—ni—po—ten—tem, Fac—to—rem coe—li et

PIANO

Tempo ♩ = 72 (♩ = 144)

p

D.

ter-rae vi-si-bi—lium om—ni—um et in—vi—si—bi—li—um.

A.

ter-rae vi-si-bi—lium om—ni—um et in—vi—si—bi—li—um.

T.

ter-rae vi-si-bi—lium om—ni—um et in—vi—si—bi—li—um.

B.

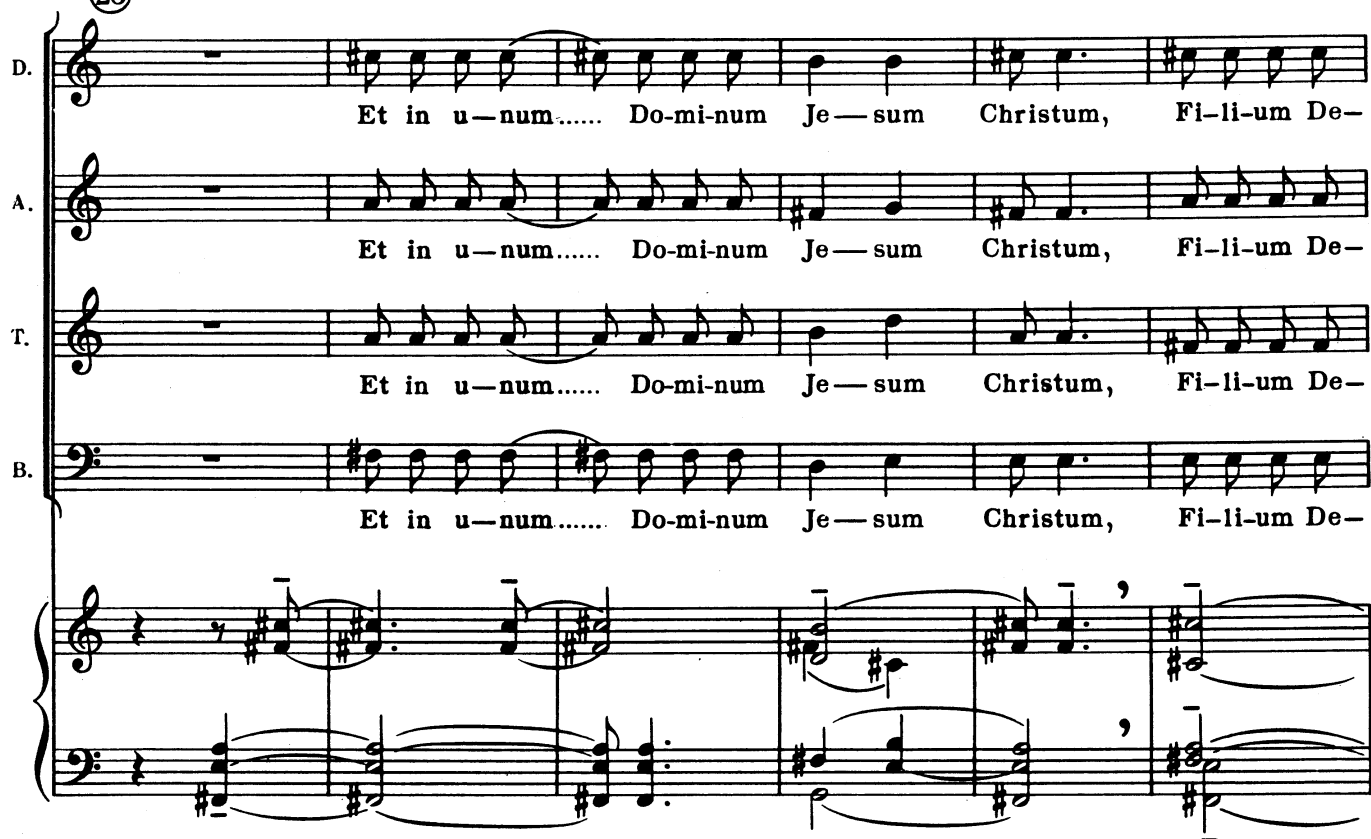
ter-rae vi-si-bi—lium om—ni—um et in—vi si—bi—li—um.

D. Et in u-num..... Do-mi-num Je-sum Christum, Fi-li-um De-

A. Et in u-num..... Do-mi-num Je-sum Christum, Fi-li-um De-

T. Et in u-num..... Do-mi-num Je-sum Christum, Fi-li-um De-

B. Et in u-num..... Do-mi-num Je-sum Christum, Fi-li-um De-



D. -i u-ni—ge-ni-tum. Et ex Pa-tre na—tum an-te om-ni-a sae-

A. -i u-ni—ge-ni-tum. Et ex Pa-tre na—tum an-te om-ni-a sae-

T. -i u-ni—ge-ni-tum. Et ex Pa-tre na—tum an-te om-ni-a sae-

B. -i u-ni—ge-ni-tum. Et ex Pa-tre na—tum an-te om-ni-a sae-



(27)

D. cu — la. De-um de De-o, lu-men de lu-mi-ne,

A. cu — la. De-um de De-o, lu-men de lu-mi-ne,

T. cu — la. De-um de De-o, lu-men de lu-mi-ne,

B. cu — la. De-um de De-o, lu-men de lu-mi-ne,

Bsn.

(28)

D. De — um ve — rum de De-o ve-ro. Ge-ni-tu-(u)m, non

A. De — um ve — rum de De-o ve-ro. Ge-ni-tu-(u)m, non

T. De — um ve — rum de De-o ve-ro. Ge-ni-tu-(u)m, non

B. De — um ve — rum de De-o ve-ro. Ge-ni-tu-(u)m, non

Trb.

Bsn.

D. fac—tum, con—sub—stan—ti—a—lem Pa—tri: per quem om—ni—a

A. fac—tum, con—sub—stan—ti—a—lem Pa—tri: per quem om—ni—a

T. fac—tum, con—sub—stan—ti—a—lem Pa—tri: per quem om—ni—a....

B. fac—tum, con—sub—stan—ti—a—lem Pa—tri: per quem om—ni—a

(29)

D. fac—ta sunt. Qui pro—pter nos ho—mi—nes et pro—pter

A. fac—ta..... sunt. Qui pro—pter nos ho—mi—nes et pro—pter

T. fac—ta..... sunt. Qui pro—pter nos ho—mi—nes et pro—pter

B. fac—ta sunt. Qui pro—pter nos ho—mi—nes et pro—pter

(30)

D. nos-tram sa—lu—tem des—cen—dit de coe-lis. Et in—

A. nos-tram sa—lu—tem des—cen—dit de coe-lis. Et in—

T. nos-tram sa—lu—tem des—cen—dit de coe-lis. Et in—

B. nos-tram sa—lu—tem des—cen—dit de coe-lis. Et in—

D. —car—na—tus est de Spi—ri—tu Sanc-to ex Ma—ri— a

A. —car—na—tus est de Spi—ri—tu Sanc-to ex Ma—ri— a

T. —car—na—tus est de Spi—ri—tu Sanc-to ex Ma—ri— a

B. —car—na—tus est de Spi—ri—tu Sanc-to ex Ma—ri— a

③1

D. Vir-gi-ne: Et ho—mo fac-tus est.....

A. Vir-gi-ne: Et ho—mo fac-tus est.....

T. Vir-gi-ne: Et ho—mo fac-tus est.....

B. Vir-gi-ne: Et ho—mo fac-tus est.....

③2

D. Cru-ci-fi-xus

A. Cru-ci-fi-xus

T. Cru-ci-fi-xus

B. Cru-ci-fi-xus

C.A. (4)

Bsns.

D. e—ti—am pro..... no — bis: sub Pon—ti—o Pi — la—to pas — sus

A. e—ti—am pro..... no — bis: sub Pon—ti—o Pi — la—to pas — sus

T. e—ti—am pro..... no — bis: sub Pon—ti—o Pi — la—to pas — sus

B. e—ti—am pro..... no — bis: sub Pon—ti—o Pi — la—to pas — sus

33

D. et se—pul — tus est. Et re-sur — re — xit ter—ti — a di — e,

A. et se—pul — tus est. Et re-sur — re — xit ter—ti — a di — e,

T. et se—pul — tus est. Et re-sur — re — xit ter—ti — a di — e,

B. et se—pul — tus est. Et re-sur — re — xit ter—ti — a di — e,

(34)

D. se-cun—dum Scrip—tu—ras. Et as-cen—dit in coe—lum: se-det

A. se-cun—dum Scrip—tu—ras. Et as-cen—dit in coe—lum: se-det

T. se-cun—dum Scrip—tu—ras. Et as-cen—dit in coe—lum: se-det

B. se-cun—dum Scrip—tu—ras. Et as-cen—dit in coe—lum: se-det



(35)

D. ad dex-te-ram Pa—tris. Et i—te—rum ven-tu-rus est cum glo-ri—

A. ad dex-te-ram Pa—tris. Et i—te—rum ven-tu-rus est cum glo-ri—

T. ad dex-te-ram Pa—tris. Et i—te—rum ven-tu-rus est cum glo-ri—

B. ad dex-te-ram Pa—tris. Et i—te—rum ven-tu-rus est cum glo-ri—



D. —a, ju-di — ca-re vi-vos et mor-tu — os: cu-jus re-gni non e—

A. —a, ju-di — ca-re vi-vos et mor-tu — os: cu-jus re-gni non e—

T. —a, ju-di — ca-re vi-vos et mor-tu — os: cu-jus re-gni non e—

B. —a, ju-di — ca-re vi-vos et mor-tu — os: cu-jus re-gni non e—

36

D. — rit fi — nis..... Et in Spi-ri-tum Sanctum Do-mi-num.. *p*

A. — rit fi — nis..... Et in Spi-ri-tum Sanctum Do-mi-num.. *p*

T. — rit fi — nis..... Et in Spi-ri-tum Sanctum Do-mi-num.. *p*

B. — rit fi — nis..... Et in Spi-ri-tum Sanctum Do-mi-num.. *p*

poco cresc. *p*

D. et vi-vi-fi — can-tem: qui ex Pa-tre Fi-li-o-que pro-ce — dit,

A. et vi-vi-fi — can-tem: qui ex Pa-tre Fi-li-o-que pro-ce — dit,

T. et vi-vi-fi — can-tem: qui ex Pa-tre Fi-li-o-que pro-ce — dit,

B. et vi-vi-fi — can-tem: qui ex Pa-tre Fi-li-o-que pro-ce — dit,

(37)

D. Qui cum Pa — tre et Fi-li-o si-mul a — do — ra — tur et con-

A. Qui cum Pa — tre et Fi-li-o si-mul a — do — ra — tur et con-

T. Qui cum Pa — tre et Fi-li-o si-mul a — do — ra — tur et con-

B. Qui cum Pa — tre et Fi-li-o si-mul a — do — ra — tur et con-

Trp.

D. —glo—ri—fi—ca—tur: qui lo—cu—tus est per Pro-phe-tas.

A. —glo—ri—fi—ca—tur: qui lo—cu—tus est per Pro-phe-tas.

T. —glo—ri—fi—ca—tur: qui lo—cu—tus est per Pro-phe-tas.

B. —glo—ri—fi—ca—tur: qui lo—cu—tus est per Pro-phe-tas.

Trb. w.w. Brass

③8

D. Et u—nam..... sanctam ca—tho—li—cam et a—pos—to—li—cam

A. Et u—nam..... sanctam ca—tho—li—cam et a—pos—to—li—cam

T. Et u—nam..... sanctam ca—tho—li—cam et a—pos—to—li—cam

B. Et u—nam..... sanctam ca—tho—li—cam et a—pos—to—li—cam

(39)

poco più f *p*

D. Ec — cle — si — am. Con — fi — te — or u — num bap — tis — ma in re — mis — si — o — nem

poco più f *p*

A. Ec — cle — si — am. Con — fi — te — or u — num bap — tis — ma in re — mis — si — o — nem

poco più f *p*

T. Ec — cle — si — am. Con — fi — te — or u — num bap — tis — ma in re — mis — si — o — nem

poco più f *p*

B. Ec — cle — si — am. Con — fi — te — or u — num bap — tis — ma in re — mis — si — o — nem

mf *p*

(40)

poco più f *p* *poco più f*

D. pec — ca — to — rum. Et ex — spec — to re — sur — rec — ti — o — nem mor — tu —

poco più f *p* *poco più f*

A. pec — ca — to — rum. Et ex — spec — to re — sur — rec — ti — o — nem mor — tu —

poco più f *p* *poco più f*

T. pec — ca — to — rum. Et ex — spec — to re — sur — rec — ti — o — nem mor — tu —

poco più f *p* *poco più f*

B. pec — ca — to — rum. Et ex — spec — to re — sur — rec — ti — o — nem mor — tu —

mf *Tutti* *p* *mf*

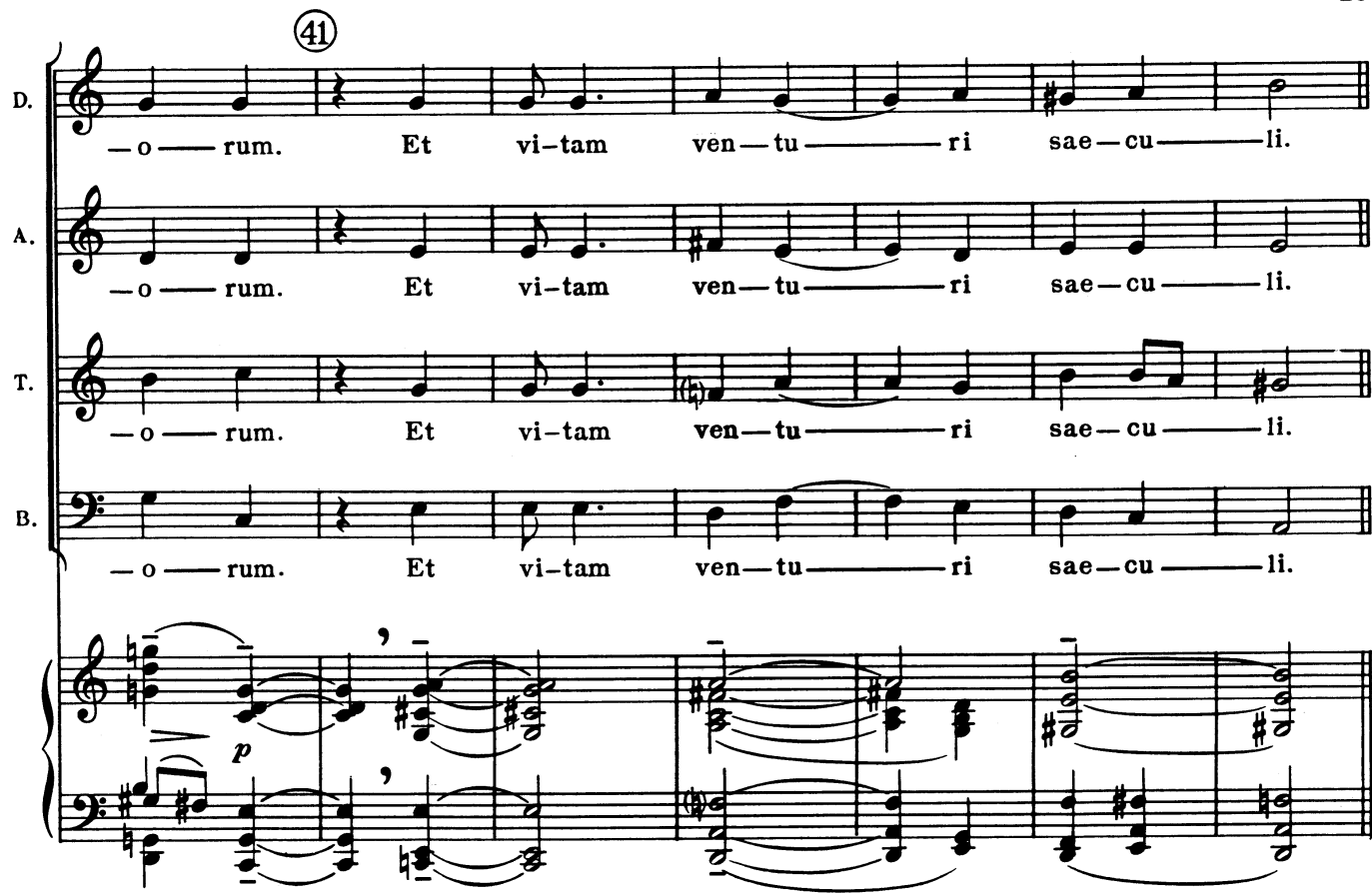
(41)

D. — o — rum. Et vi-tam ven-tu — ri sae-cu — li.

A. — o — rum. Et vi-tam ven-tu — ri sae-cu — li.

T. — o — rum. Et vi-tam ven-tu — ri sae-cu — li.

B. — o — rum. Et vi-tam ven-tu — ri sae-cu — li.



(42) poco meno mosso

CHORUS A CAPELLA

A — men,..... A — men.

A — men,..... A — men.

A — men, A — men.

A — men,..... A — men.



[illegible]

(45)

f *meno f* *Solo mf cant.*

D. Sanctus..... Do—mi—nus De—us SA—BA—OTH.

A. Sanctus..... Do—mi—nus De—us SA—BA—OTH.

T. *f* *Tutti meno f* *Solo mf cant.* Sanctus..... Do—mi—nus De—us SA—BA—OTH.

B. *f* *meno f* *Solo mf cant.* Sanctus..... Do—mi—nus De—us SA—BA—OTH.

poco f *mp*

(46)

Solo mf ben cant.

T. Ple—ni,..... ple—ni..... sunt...

B. *Solo mf ben cant.* Ple—ni,..... ple—ni..... sunt... coe—li.... et..... ter-ra, ple—

Trb. *mp*

ALTI

(47)

Solo mf ben cant.

T. coe—li..... et ter-ra, Ple—ni,.....

B. —ni sunt..... coe—li..... et..... ter-ra, Ple—ni,.....

DISCANTI

Solo *mf ben cant.*

Ple-ni, pleni..... sunt..... coeli,... et..... ter-ra....

A. ple—ni..... sunt,..... ple-ni, pleni..... sunt... coeli,... et..... ter-ra....

T. ple—ni sunt,..... ple-ni, pleni..... sunt..... coe-li, et..... ter-ra....

B. ple—ni..... sunt,..... ple-ni, pleni... sunt... coe-li, et..... ter-ra....

Trp.

④8 Più mosso ♩ = 98

f Tutti

D. glori—a,..... glo-ri—a tu—a..... Ho—san-na,..... ho—san—

A. glori—a,..... glo-ri—a tu—a..... Ho—san-na,..... ho—san—

T. glori—a,..... glo-ri—a tu—a..... Ho—san-na,..... ho—san—

B. glori—a,..... glo-ri—a tu—a..... Ho—san-na,..... ho—san—

Più mosso ♩ = 98

D. —na, ho-san —na, ho — san-na in ex-cel-sis, ho — san-na

A. —na, ho-san —na, ho — san-na in ex-cel-sis, ho — san-na

T. —na, ho-san —na, ho — san-na in ex-cel-sis, ho — san-na

B. —na, ho-san —na, ho — san-na in ex-cel-sis, ho — san-na

49

D. in ex-cel — sis, ho — san-na... in ex-cel — sis.

A. in ex-cel — sis, ho — san-na... in ex-cel — sis.

T. in ex-cel — sis, ho — san-na in ex-cel — sis.

B. in ex-cel — sis, ho — san-na in ex-cel — sis.

p sub.

(50) Tempo Iº ♩ = 58

D. *p* Be—ne—dic—tus qui ve——nit,

A. *p* Be—ne—dic—tus, Be—ne—dic—tus, Be—ne—dic—tus qui ve——nit,..

T. *p* Be—ne—dic—tus, Be—ne—dic—tus, Be—ne—dic—tus qui ve——nit,

B. *p* Be-ne-dic—tus qui ve——nit, qui

Tempo Iº ♩ = 58

Obs.
C.A.

p

Bsns.

(51)

D. qui ve—nit in no—mi—ne Do-mi—ni. Be—ne—dic—tus qui.....

A. qui ve—nit in no—mi—ne Do-mi—ni. Be—ne—dic—tus qui.....

T. qui ve—nit in no—mi—ne Do-mi—ni. Qui.....

B. ve——nit in no—mi—ne Do-mi—ni.

p

52 Più mosso ♩ = 98

D. ve-nit in no-mi-ne Do—mi-ni.

A. ve-nit in... no-mi-ne Do—mi-ni.

T. ve-nit in no-mi-ne Do—mi-ni.

B. Do—mi-ni.

Più mosso ♩ = 98

f

D. *f* Ho—san—na, ho—san—na, ho—san—na,.....

A. *f* Ho—san—na, ho—san—na, ho—san—na,.....

T. *f* Ho—san—na, ho—san—na, ho—san—na,.....

B. *f* Ho—san—na, ho—san—na, ho—san—na,.....

53

D. ho-san — na, ho — san-na in ex-cel — sis, ho — san-na

A. ho-san — na, ho — san-na in ex-cel — sis, ho — san-na

T. ho-san — na, ho — san-na in ex-cel — sis, ho — san-na

B. ho-san — na, ho — san-na in ex-cel — sis, ho — san-na

54 Poco meno mosso ♩ = 84

D. in ex-cel — sis, Ho-san — na, ho-san — na in ex-cel — sis.

A. in ex-cel — sis, Ho-san — na, ho-san — na in ex-cel — sis.

T. in ex-cel — sis, Ho-san — na, ho-san — na in ex-cel — sis.

B. in ex-cel — sis, Ho-san — na, ho-san — na in ex-cel — sis.

Poco meno mosso ♩ = 84

l.h. l.h. r.h. l.h.

AGNUS DEI

55 $\text{♩} = 78$

DISCANTI

ALTI

TENORI

BASSI

PIANO

56 *mf*

A — gnus De—

A — gnus De—

57

D.

— i, qui..... tol — lis..... pec — ca — ta..... mun — di: mi —

A.

— i, qui..... tol — lis..... pec — ca — ta..... mun — di: mi —

T. *mf*

A — gnus De — i, qui tol — lis pec — ca — ta..... mun — di: mi —

B. *mf*

A — gnus De — i, qui tol — lis pec — ca — ta..... mun — di: mi —

(58)

D. *-se-re-re no-bis.*

A. *-se-re-re no-bis.*

T. *-se-re-re no-bis.*

B. *-se-re-re no-bis.*

mp

(59)

D. *A—gnus De-i,*

A. *A—gnus De-i,*

T. *A—gnus De—i, qui tol-lis*

B. *A—gnus De—i, qui.... tol-lis*

⑥0

D. qui tol-lis pec—ca—ta mun—di:..... mi—se —re —re

A. qui tol-lis pec ca—ta mun—di:..... mi—se —re —re

T. pec—ca—ta mun—di:..... mi—se —re —re.....

B. pec—ca—ta mun—di:..... mi—se —re —re

⑥1

D. no —bis.....

A. no —bis.....

T. no —bis.....

B. no —bis.....

62

D. A—gnus De-i, qui tol-lis pec-ca—ta mun ——— di:

A. A—gnus De-i, qui tol-lis pec-ca—ta mun ——— di:

T. A—gnus De-i, qui tol-lis pec-ca—ta mun ——— di:

B. A—gnus De-i, qui tol-lis pec-ca—ta mun ——— di:

63

D. do—na no—bis pa—cem.

A. do—na no—bis pa—cem.

T. do—na no—bis pa—cem.

B. do—na no—bis pa—cem.

pp Brass w.w.

Trb.