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# PALESTRINA.

# MISSA ASSUMPTA EST MARIA

TWO SHILLINGS & SIXPENCE.

LONDON: NOVELLO & Co LTD

BACH

# MORS ET VITA

## A SACRED TRILOGY

WRITTEN AND COMPOSED BY

# CHARLES GOUNOD.

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THE PIANOFORTE ACCOMPANIMENT ARRANGED FROM THE ORCHESTRAL SCORE BY

O. B. BROWN,

OF BOSTON, MASS., U.S.A.

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82255

# MISSA

# ASSUMPTA EST MARIA

(VI. VOCUM)

AUCTORE

## GIOVANNI PIERLUIGI DA PALESTRINA.

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EDITED FOR THE USE OF THE BACH CHOIR BY

W. S. ROCKSTRO.

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PRICE TWO SHILLINGS AND SIXPENCE.

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# PREFACE.

On the elevation of Cardinal Felice Peretti to the Chair of St. Peter, under the title of Pope Sixtus V., on the 24th of April, 1585, Palestrina composed a Mass for five voices, called "Tu es Pastor Ovium," and a corresponding Motet, as a special offering to the newly elected Pontiff. On the Trinity Sunday of the same year the two compositions were sung by the Papal Choir in the Church of Santa Maria Maggiore; but the Pope, though an enthusiastic lover of music, was so disappointed with their effect that, on leaving the Church, he said, "Pierluigi has forgotten the 'Missa Papae Marcelli' and the 'Motets on the Canticles.'" Deeply hurt at this remark, Palestrina endeavoured to create a more favourable impression by composing a second Mass and Motet, founded on the opening phrases of the Antiphon and Offertorium, "Assumpta est Maria," and named accordingly. On the Feast of the Assumption (August 15), these new compositions were also sung in the same Church and by the same Choir; but on this occasion with a very different result. All present were enraptured with the music, and the Pope said, "The Mass of this morning is of an entirely new character, and can only have been written by Pierluigi. On Trinity Sunday we found fault with his music, but to-day he has fully satisfied us, and we hope that he will often revive our devotion as sweetly."

It is with the Mass thus eulogised that we here present our readers. The Motet will be found in No. 18 of the *Bach Choir Magazine*.

Though not included in any of the original collections of Palestrina's Masses, the "Missa, Assumpta est Maria" was printed separately, under his own direction, but without date or publisher's name, in readiness for the Festival on which it was first sung. A MS. copy is also preserved among the archives of the Sistine Chapel, and another, of somewhat later date, in the Altaemps-Ottoboni Collection in the Vatican Library. Some years ago it was reprinted by Messrs. Breitkopf and Härtel, of Leipzig; and again in one of the earlier volumes of Proske's "Musica Divina."

Copies of the original edition are excessively rare, and both the later ones appear to be now out of print.

The "Missa, Assumpta est Maria" is one of the very finest of Palestrina's works: scarcely, if at all, inferior to the "Missa Papae Marcelli." It is written in the Seventh Mode (the Mixolydian), and for six voices, including two Soprani and two Tenori, which are so artfully grouped together as to produce the effect of two or even three antiphonal Choirs. The range of the voice-parts, as in all music written in this Mode, lies exceedingly high. But since the practice of the sixteenth century, as handed down to us by the traditions of the Sistine Chapel, permitted transposition, in difficult cases, to the extent of even a fourth or a fifth in either direction, we are perfectly justified in singing the music a semitone, a tone, or, if absolutely necessary, even a tone and a half below the written pitch.

For all marks of *tempo*, *forte*, *piano*, &c., the Editor is alone responsible, and also for most of the accidental sharps, flats, and naturals, the greater number of which have been supplied in accordance with the laws of "Cantus Fictus," though some are given on the authority of the Altaemps-Ottoboni MS.

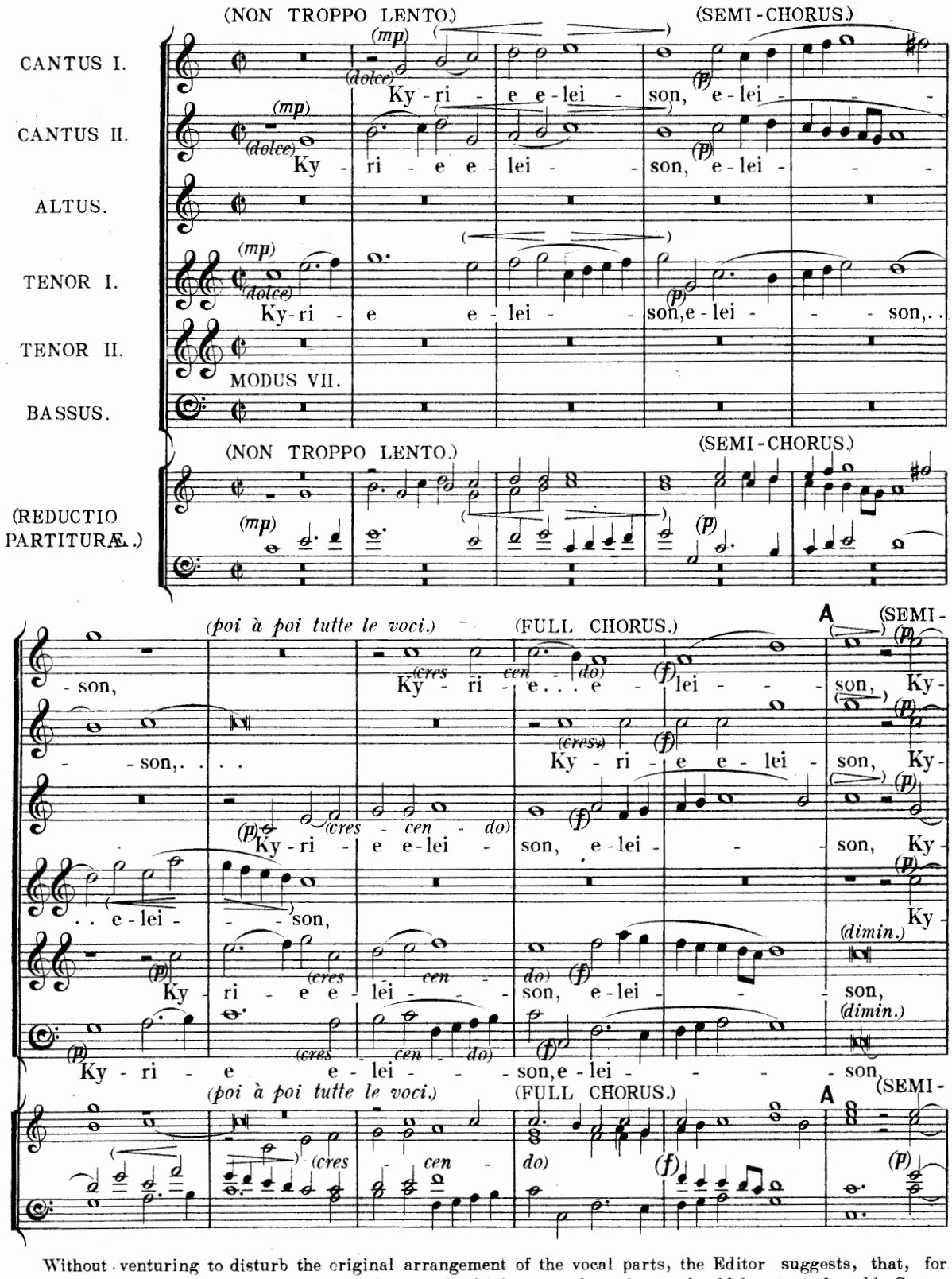
In order to bring into greater prominence the antiphonal character already alluded to, the Editor has indicated an occasional division of the whole body of voices into two Semi-chori. He has also availed himself of an expedient very frequently practised in the Sistine Choir for the purpose of increasing the effect of a grand *crescendo*; beginning the passage in Semi-chorus, and gradually increasing the number of voices until the full strength of the Choir is attained. The direction for this is conveyed by the words SEMI-CHORUS, *poi à poi tutte le voci*, FULL CHORUS. But, it must be clearly understood that this direction is only intended for large and powerful Choirs. Where the number of leading voices is limited, it will be found desirable to use the full strength of the Choir throughout, with careful attention to the varied gradations of *forte* and *piano*, and an animated though elastic *Tempo* in the slower, no less than in the more spirited passages.

A reduction of the Score has been added, for the sake of facilitating rehearsal; but it is indispensable that the Mass should be sung without any instrumental accompaniment whatever.

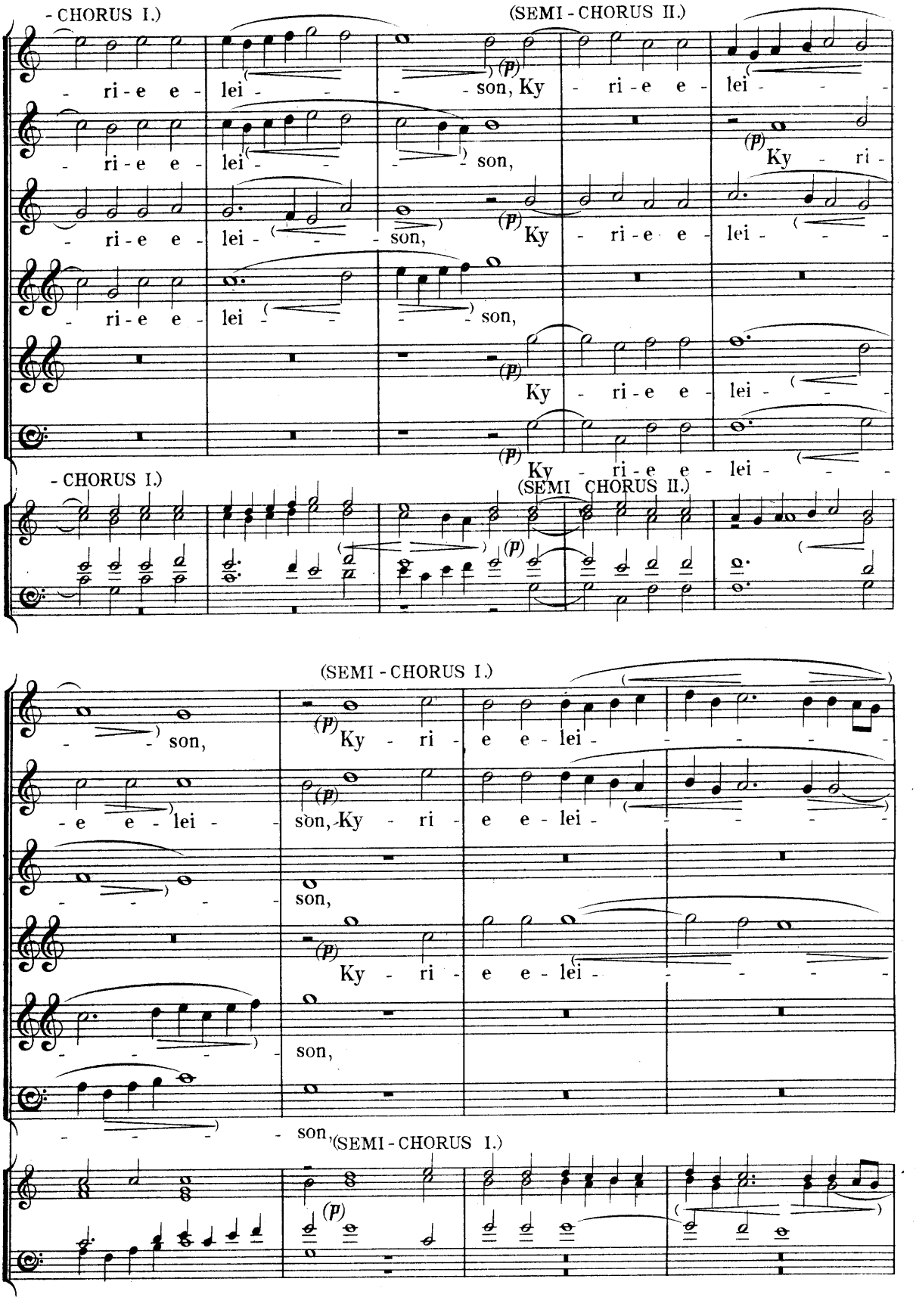
BABBICOMBE, TORQUAY, W. S. R.

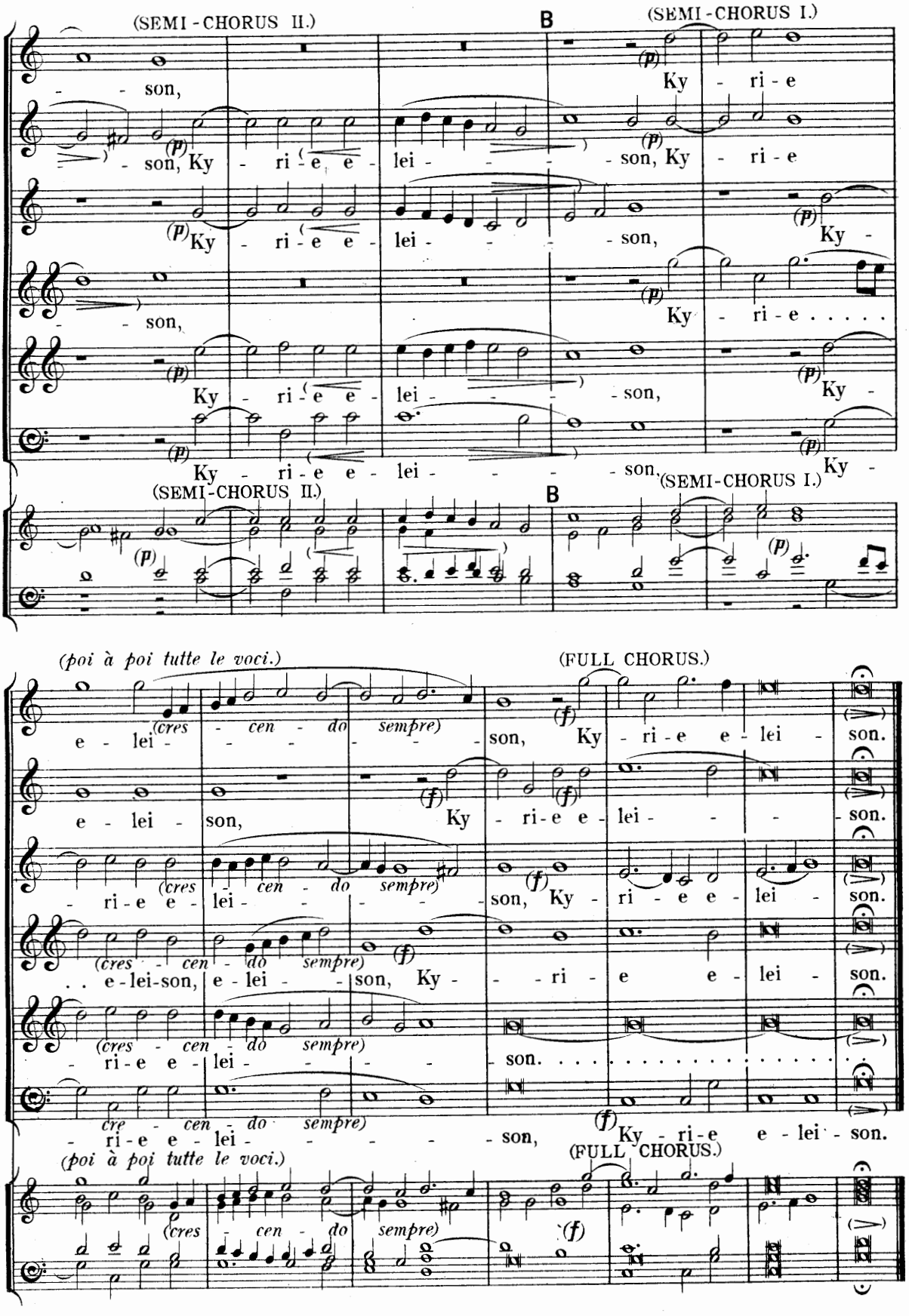
*Easter*, 1883.

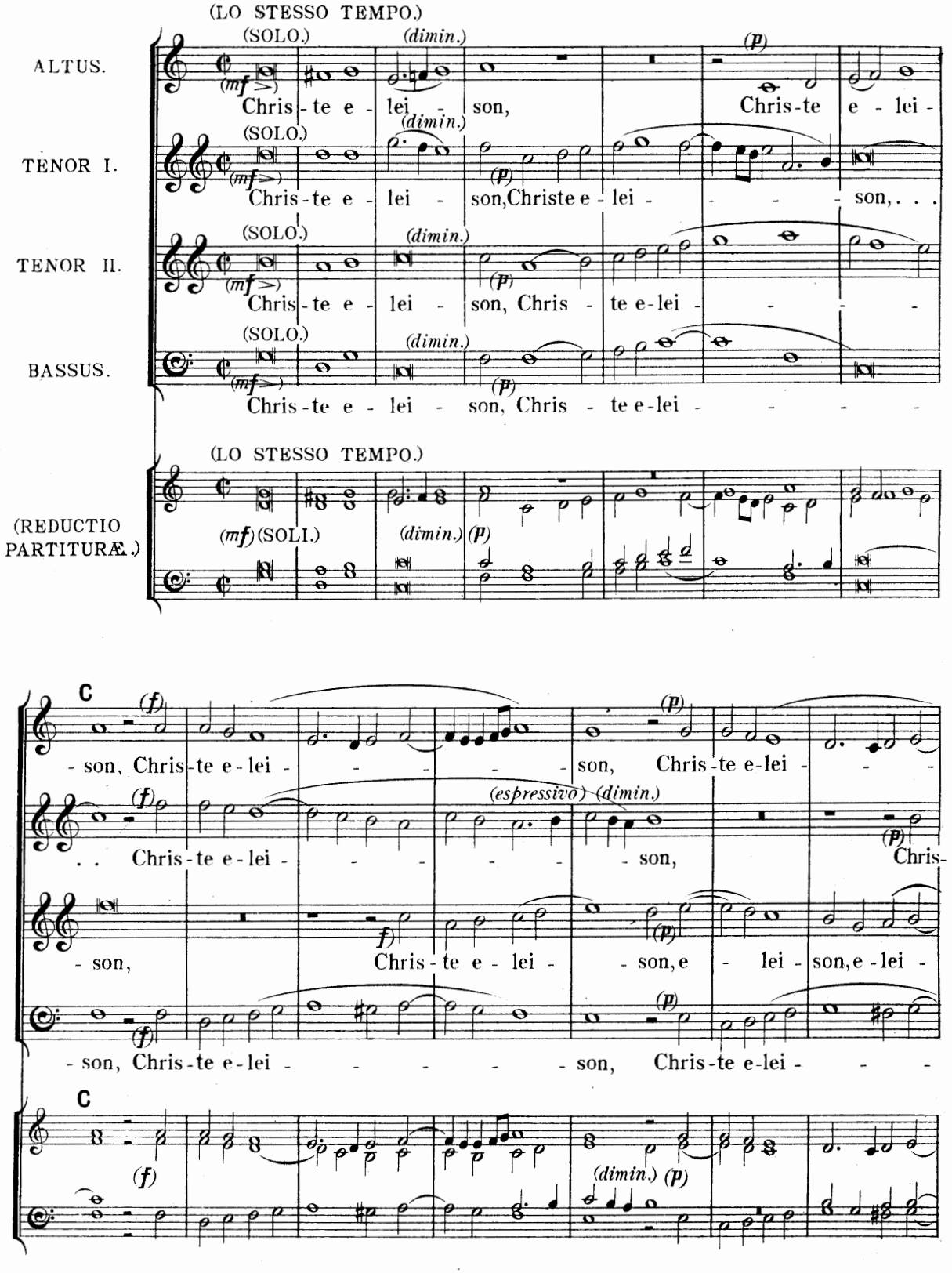
# Kyrie Eleison.

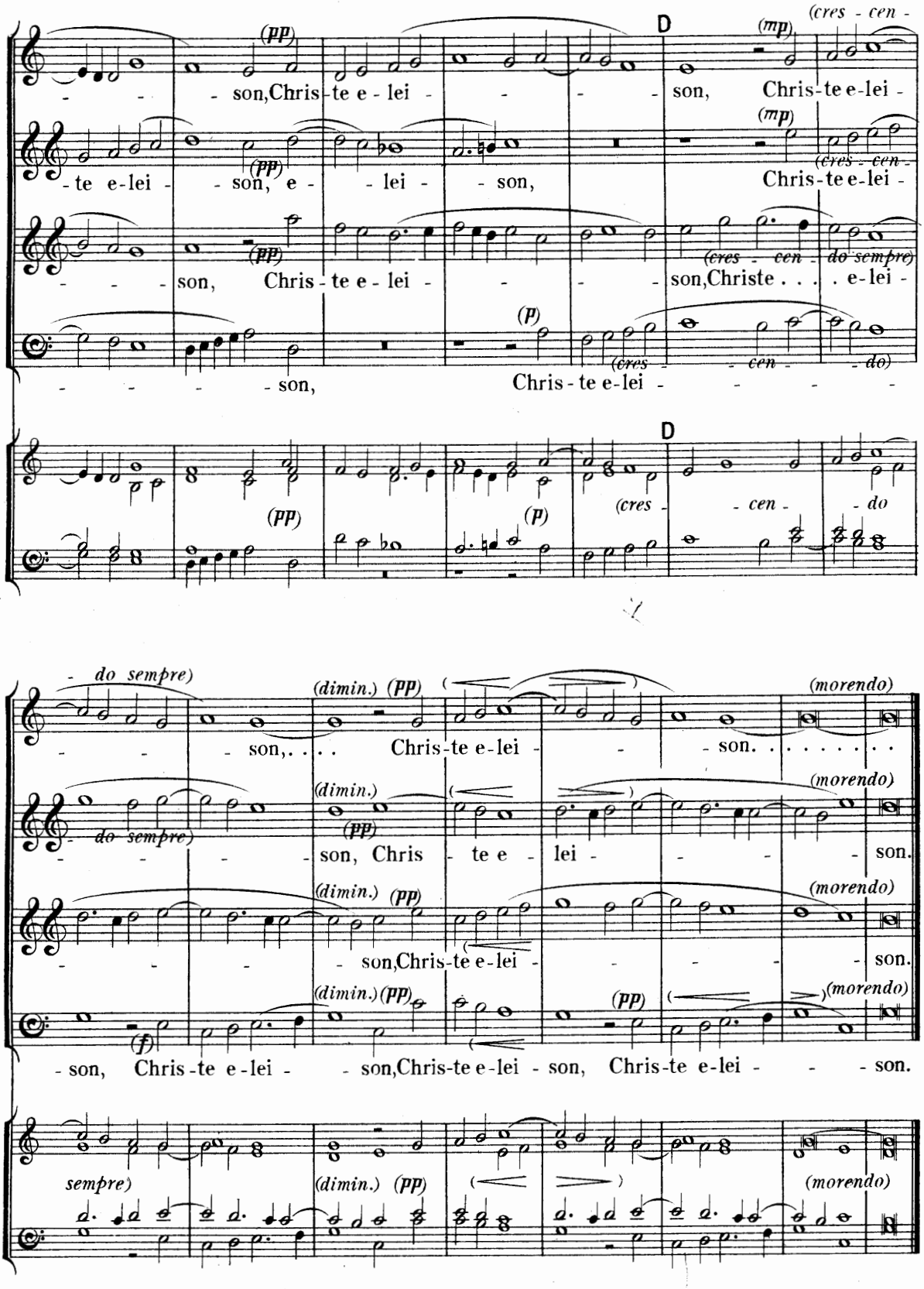



Without venturing to disturb the original arrangement of the vocal parts, the Editor suggests, that, for practical reasons, the two Tenori, being of unusually high range throughout, should be strengthened by Contra-Tenori and Contralti, when the Mass is sung without transposition.


- CHORUS I.)
(SEMI - CHORUS II.)
- ri - e e - lei - - - son, Ky - ri - e e - lei - - -
- ri - e e - lei - - - son,
Ky - ri -
- ri - e e - lei - - - son,
Ky - ri - e e - lei - - -
- ri - e e - lei - - - son,
Ky - ri - e e - lei - - -
Ky - ri - e e - lei - - -
- CHORUS I.)
(SEMI CHORUS II.)
(SEMI - CHORUS I.)
- - son,
- e e - lei - - son, Ky - ri - e e - lei - - - - -
son,
Ky - ri - e e - lei - - - - -
son,
son,
(SEMI - CHORUS I.)


(SEMI-CHORUS II.)
B
(SEMI-CHORUS I.)
son, Ky - ri - e
son, Ky - ri - e e - lei - son, Ky - ri - e
Ky - ri - e e - lei - son, Ky -
son, Ky - ri - e . . . . .
Ky - ri - e e - lei - son, Ky -
Ky - ri - e e - lei - son, Ky -
(SEMI-CHORUS II.)
B
(SEMI-CHORUS I.)
(poi à poi tutte le voci.)
(FULL CHORUS.)
(cres - cen - do sempre)
e - lei - son, Ky - ri - e e - lei - son.
e - lei - son, Ky - ri - e e - lei - son.
- ri - e e - lei - son, Ky - ri - e e - lei - son.
. . e - lei - son, e - lei - son, Ky - ri - e e - lei - son.
- ri - e e - lei - son. . . . . .
cre - cen - do sempre)
- ri - e e - lei - son, Ky - ri - e e - lei - son.
(poi à poi tutte le voci.)
(FULL CHORUS.)
(cres - cen - do sempre)

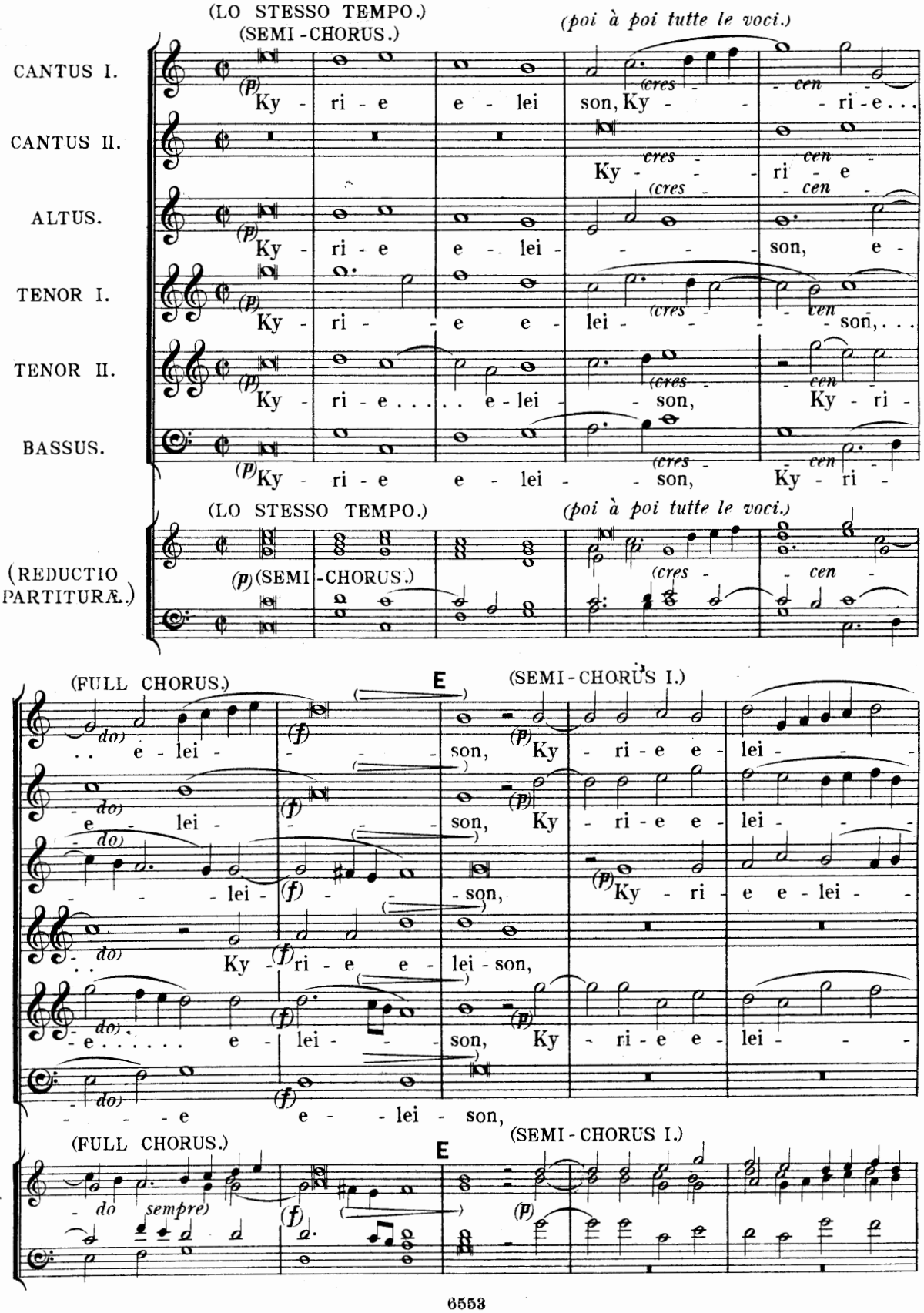

(LO STESSO TEMPO.)
ALTUS.
TENOR I.
TENOR II.
BASSUS.
(SOLO.)
(mf)
(dimin.)
(p)
Chris-te e-lei-son,
Chris-te e-lei-son, Christe e-lei-son, . . .
Chris-te e-lei-son, Chris-te e-lei-
Chris-te e-lei-son, Chris-te e-lei-
(LO STESSO TEMPO.)
(REDUCTIO PARTITURÆ.)
(mf) (SOLI.)
C
(f)
(espressivo)
- son, Chris-te e-lei-son,
. . Chris-te e-lei-son,
Chris-
- son, Chris-te e-lei-son, e-lei-son, e-lei-
- son, Chris-te e-lei-son,
Chris-te e-lei-


D
(pp)
(mp)
(cres - cen -
- son, Chris - te e - lei - - - - son, Chris - te e - lei -
- te e - lei - - son, e - - lei - - son, Chris - te e - lei -
(cres - cen - do sempre)
- - - son, Chris - te e - lei - - - - son, Christe . . . . e - lei -
(p)
(cres - cen - do)
- - - - son, Chris - te e - lei - - - - -
D
(cres - cen - do
- do sempre)
(dimin.)
(morendo)
- - - son, . . . . Chris - te e - lei - - - son. . . . . .
- do sempre)
- - - - son, Chris - te e - lei - - - - son.
- - - - son, Chris - te e - lei - - - - - son.
(f)
- son, Chris - te e - lei - - son, Chris - te e - lei - son, Chris - te e - lei - - - son.
sempre)

(LO STESSO TEMPO.)
(SEMI-CHORUS.)
*(poi à poi tutte le voci.)*

CANTUS I.
(p) Ky - ri - e e - lei son, Ky - - - ri - e . . .
(cres - - cen -

CANTUS II.
Ky - - - ri - e
cres - cen -



ALTUS.
(p) Ky - ri - e e - lei - - - - son, e -
(cres - - cen -

TENOR I.
(p) Ky - ri - - e e - lei - - - - son, . . .
(cres - - cen -

TENOR II.
(p) Ky - ri - e . . . . . e - lei - - son, Ky - ri -
(cres - - cen -

BASSUS.
(p) Ky - ri - e e - lei - - son, Ky - ri -
(cres - - cen -

(LO STESSO TEMPO.)
*(poi à poi tutte le voci.)*

(REDUCTIO PARTITURÆ.)
(p) (SEMI-CHORUS.)
(cres - - cen -

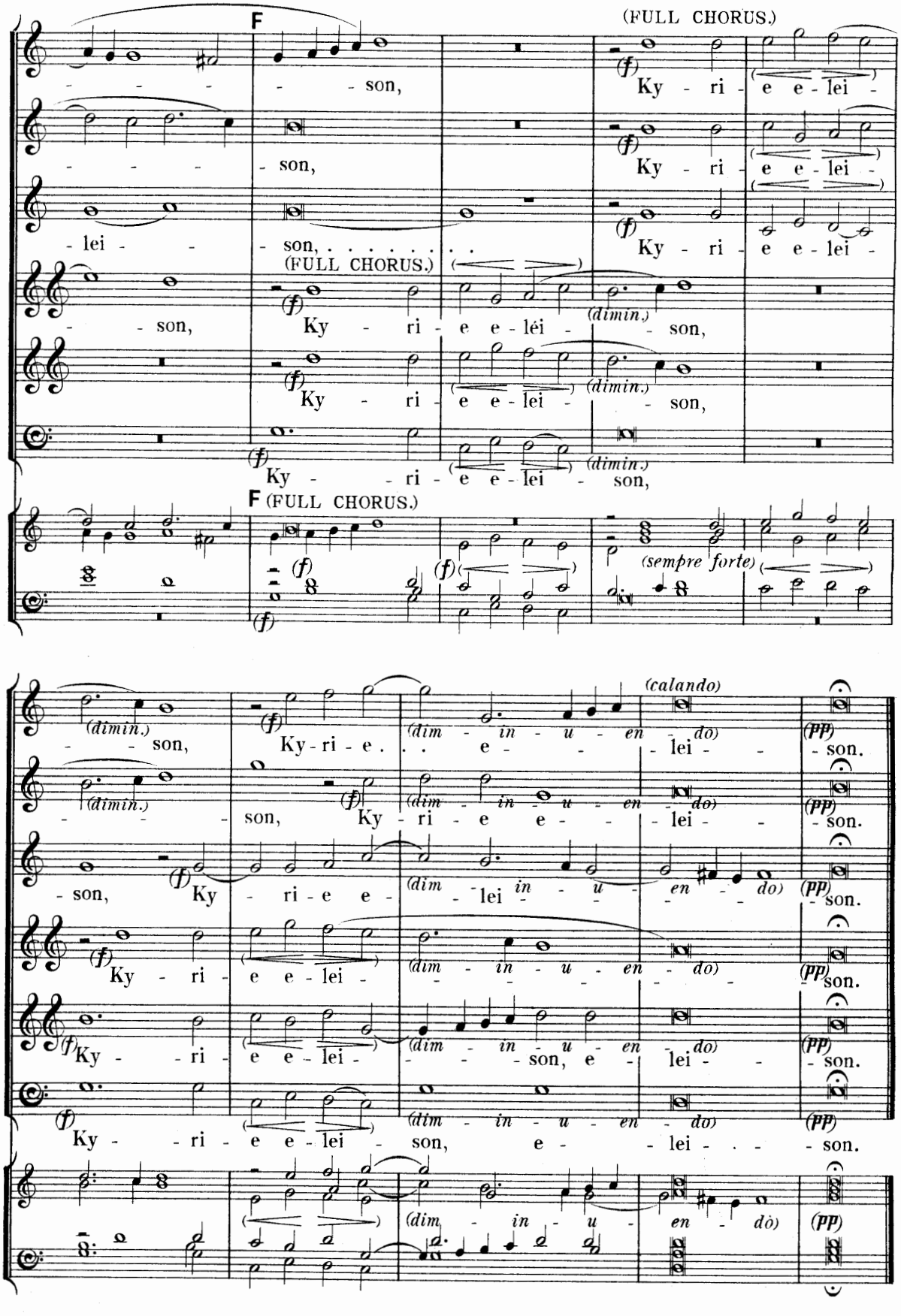
(FULL CHORUS.)
E
(SEMI-CHORUS I.)

. . e - lei - - - - son, (p) Ky - ri - e e - lei - - -
- do) (f)
e - lei - - - - son, (p) Ky - ri - e e - lei - - -
- do) (f)
- - - lei - (f) - - - son, (p) Ky - ri - e e - lei - -
- do) (f)
. . Ky - ri - e e - lei - son,
- do) (f)
- e . . . . . e - lei - - son, (p) Ky - ri - e e - lei - - -
- do) (f)
- - - e e - - lei - son,

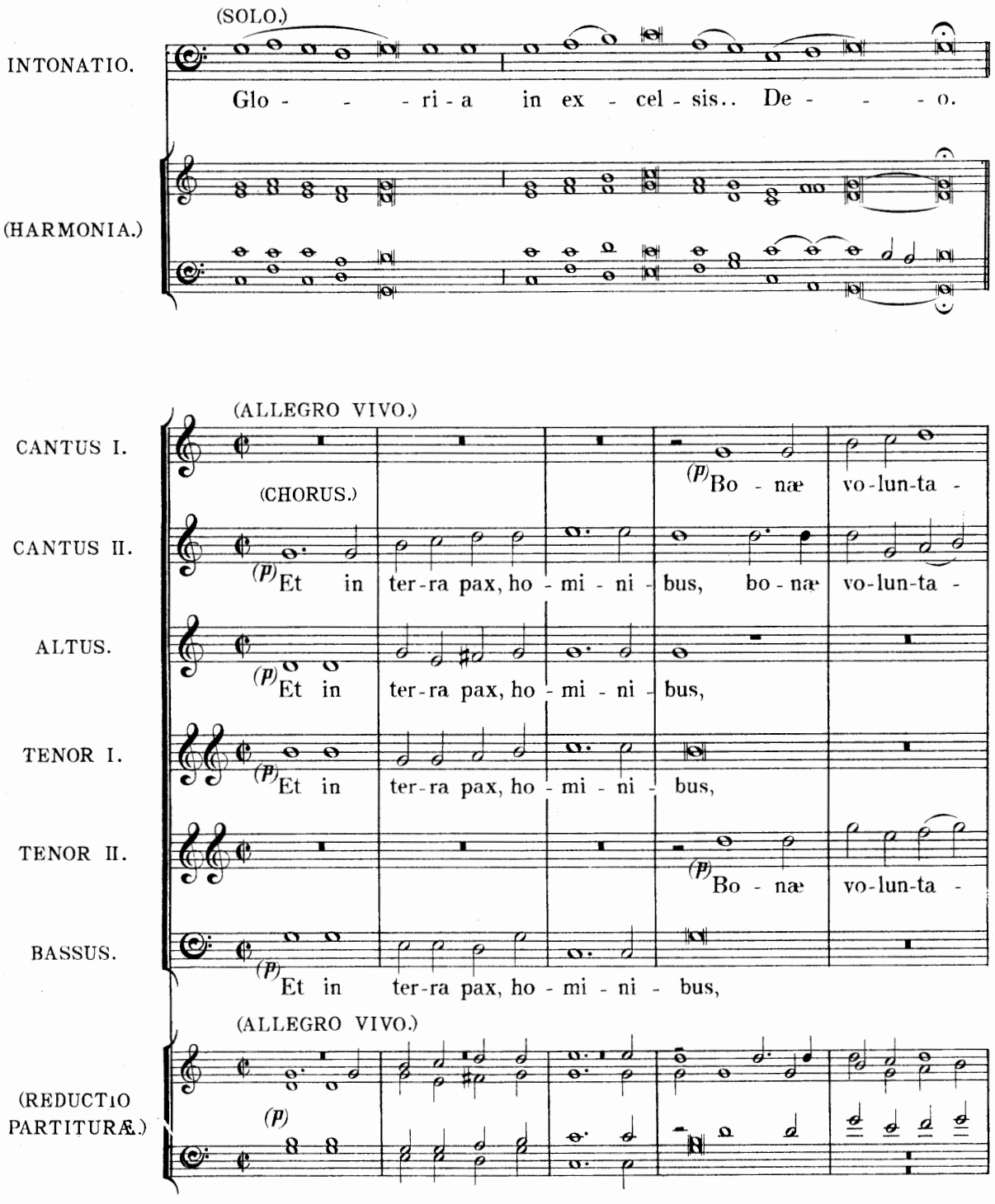
(FULL CHORUS.)
E
(SEMI-CHORUS I.)

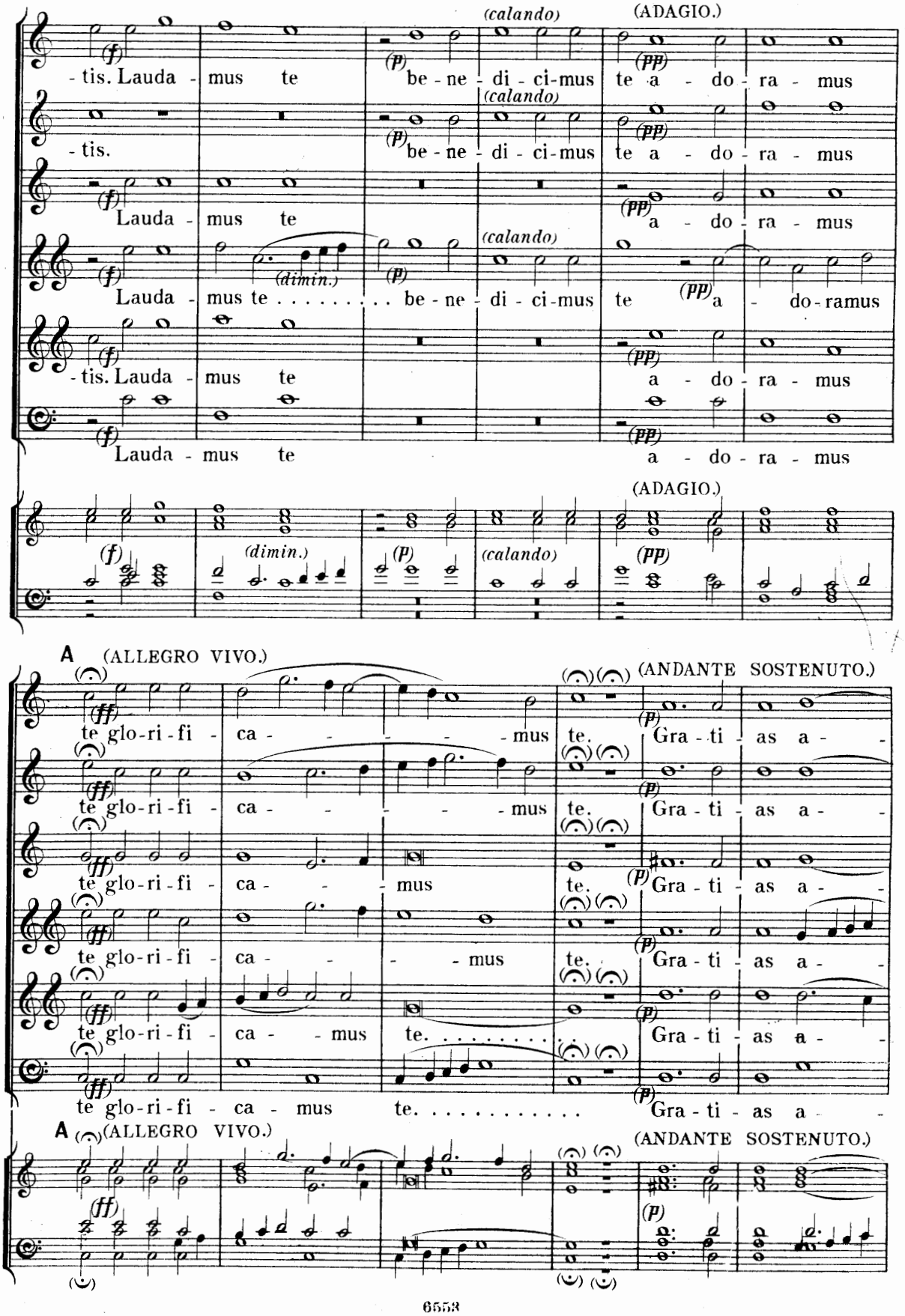
- do sempre) (f) (p)

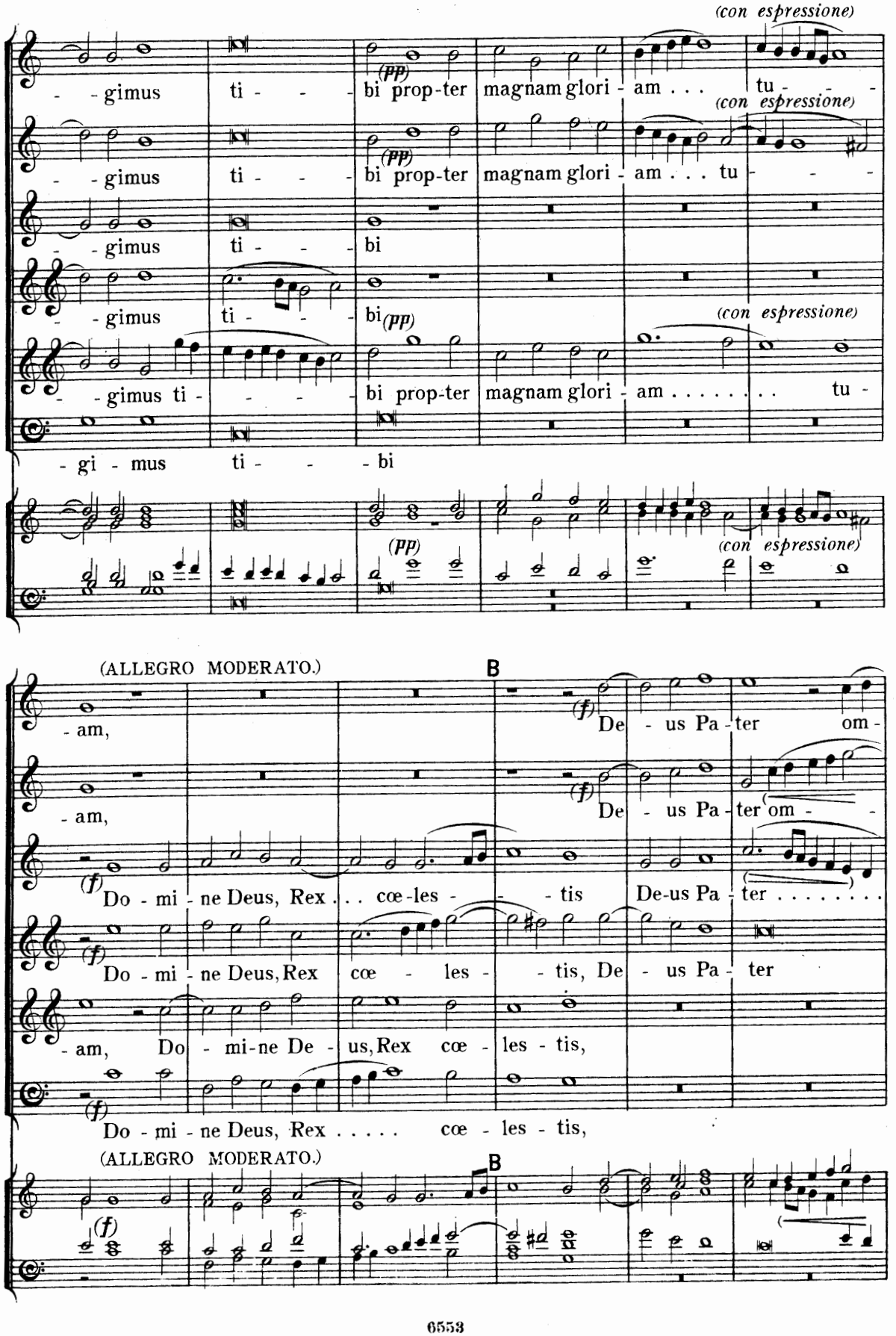
(SEMI-CHORUS II.)
son Ky - ri - e . . . . . . . e - lei - - - - -
(SEMI-CHORUS II.)
- - - - - son, . . . . .
(p) Ky - ri -
- - - - - - son,
(SEMI-CHORUS II.)
(p) Ky - ri - e e - lei - - - - -
(SEMI-CHORUS II.)
- - - - - son
(p) Ky - ri - e e - lei - -
(SEMI-CHORUS II.)
(p)
(SEMI-CHORUS II.)
(sempre piano)
(SEMI-CHORUS I.)
- son,
(p) Ky - ri - e e - lei - - - - -
- e e - lei - - - - son,
(SEMI-CHORUS I.)
(p) Ky - ri - e e - lei - - -
(p) Ky - ri - e e - - lei - son,
(SEMI-CHORUS I.)
(p) Ky - ri - e e -
- - - - son,
(SEMI-CHORUS I.)
(p) Ky - ri - e e - lei - - - -
- son, e - lei - - son,
- - - - - - - son,
(SEMI-CHORUS I.)
(sempre piano)

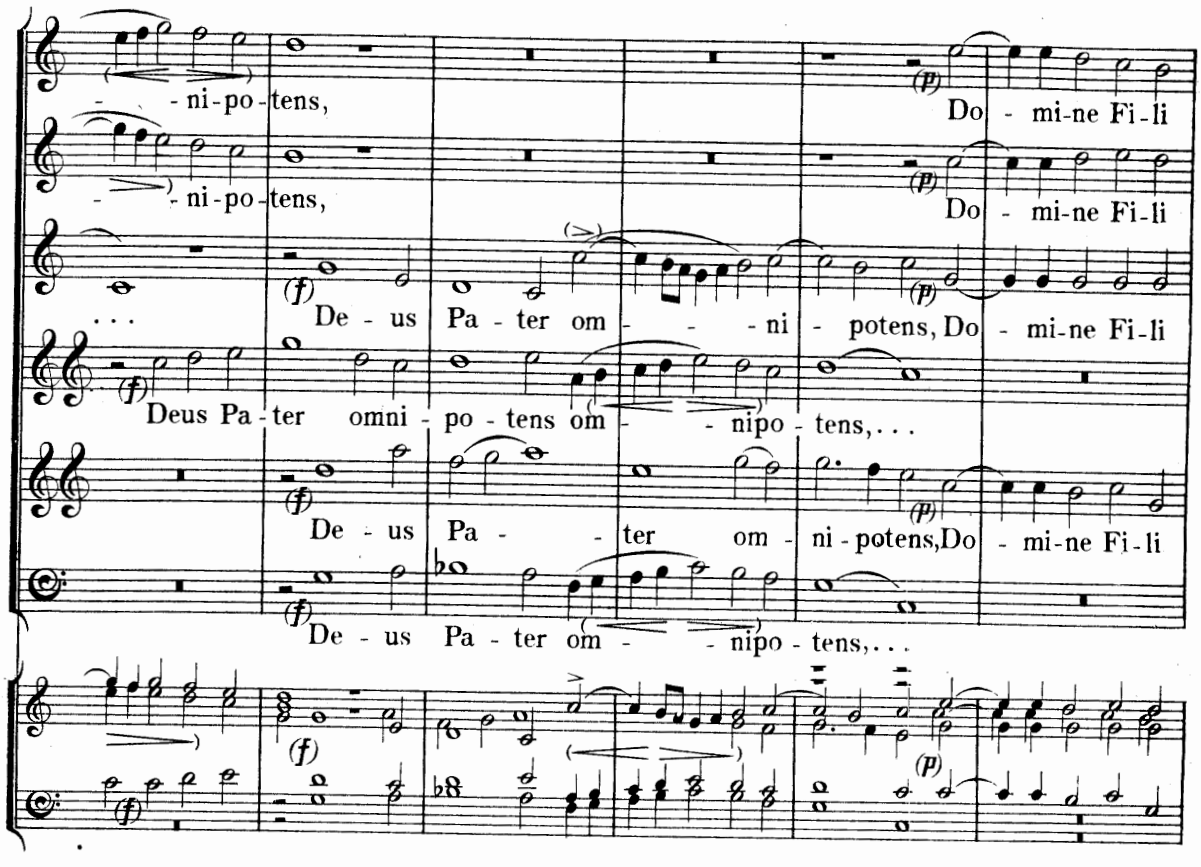

F
(FULL CHORUS.)
son,
Ky - ri - e e - lei -
son,
Ky - ri - e e - lei -
lei - son,
Ky - ri - e e - lei -
(FULL CHORUS.)
son,
Ky - ri - e e - lei - son,
(dimin.)
Ky - ri - e e - lei - son,
Ky - ri - e e - lei - son,
F (FULL CHORUS.)
(sempre forte)
(dimin.)
son,
Ky - ri - e . . . e - lei - son.
(dim - in - u - en - do)
(calando)
son,
Ky - ri - e e - lei - son.
son,
Ky - ri - e e - lei - son.
Ky - ri - e e - lei - son.
Ky - ri - e e - lei - son, e - lei - son.
Ky - ri - e e - lei - son, e - lei - son.
(dim - in - u - en - do)
(pp)

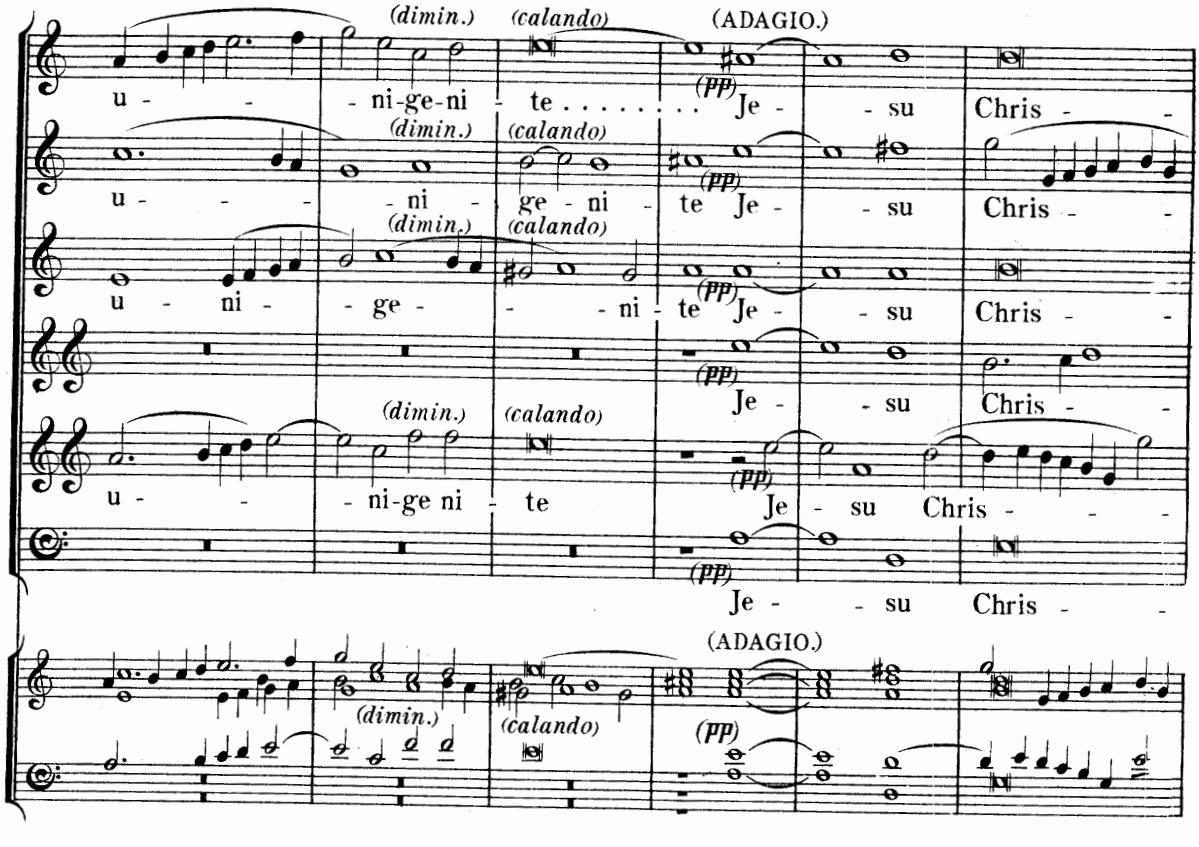
# Gloria in Excelsis.

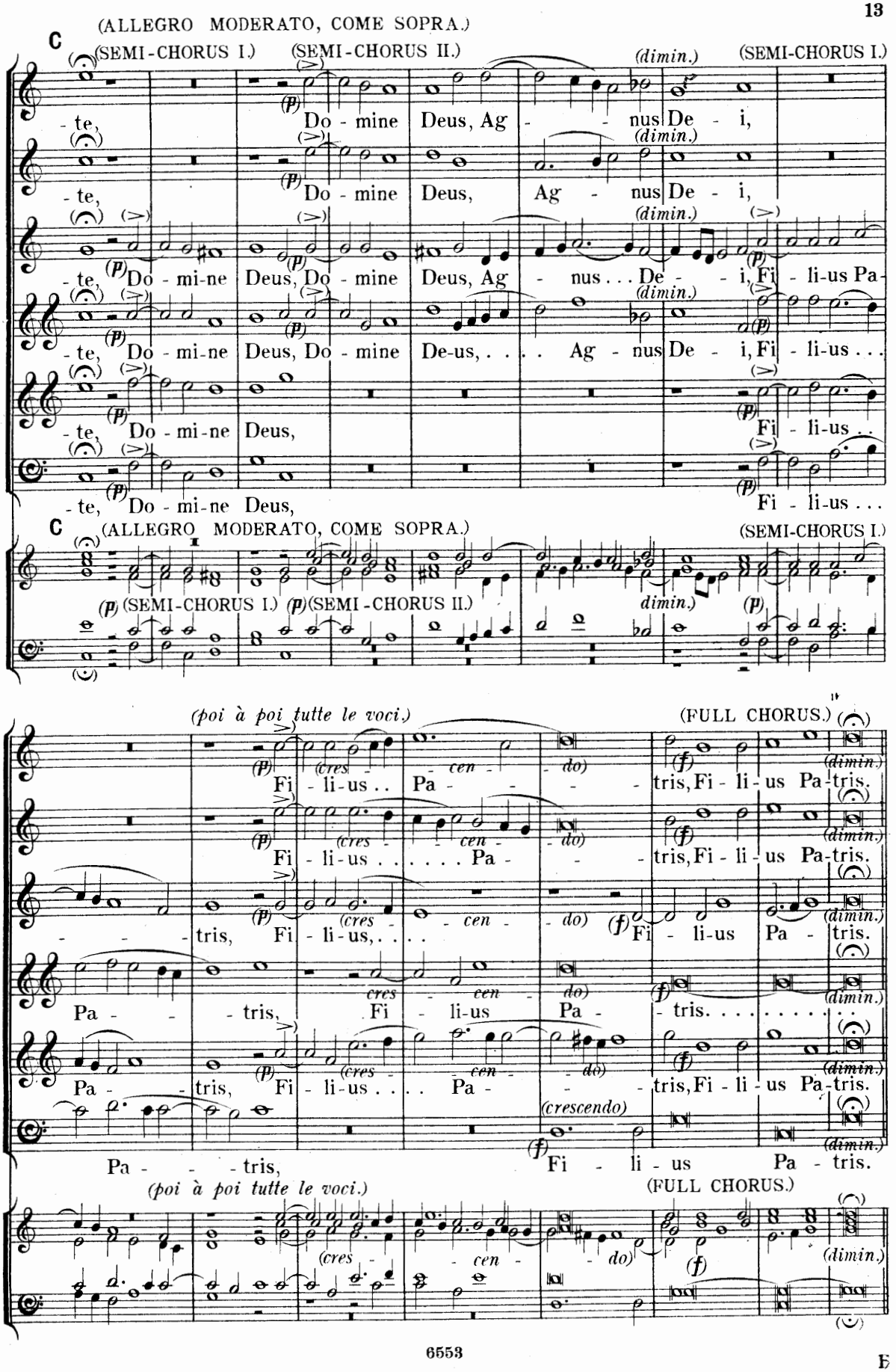


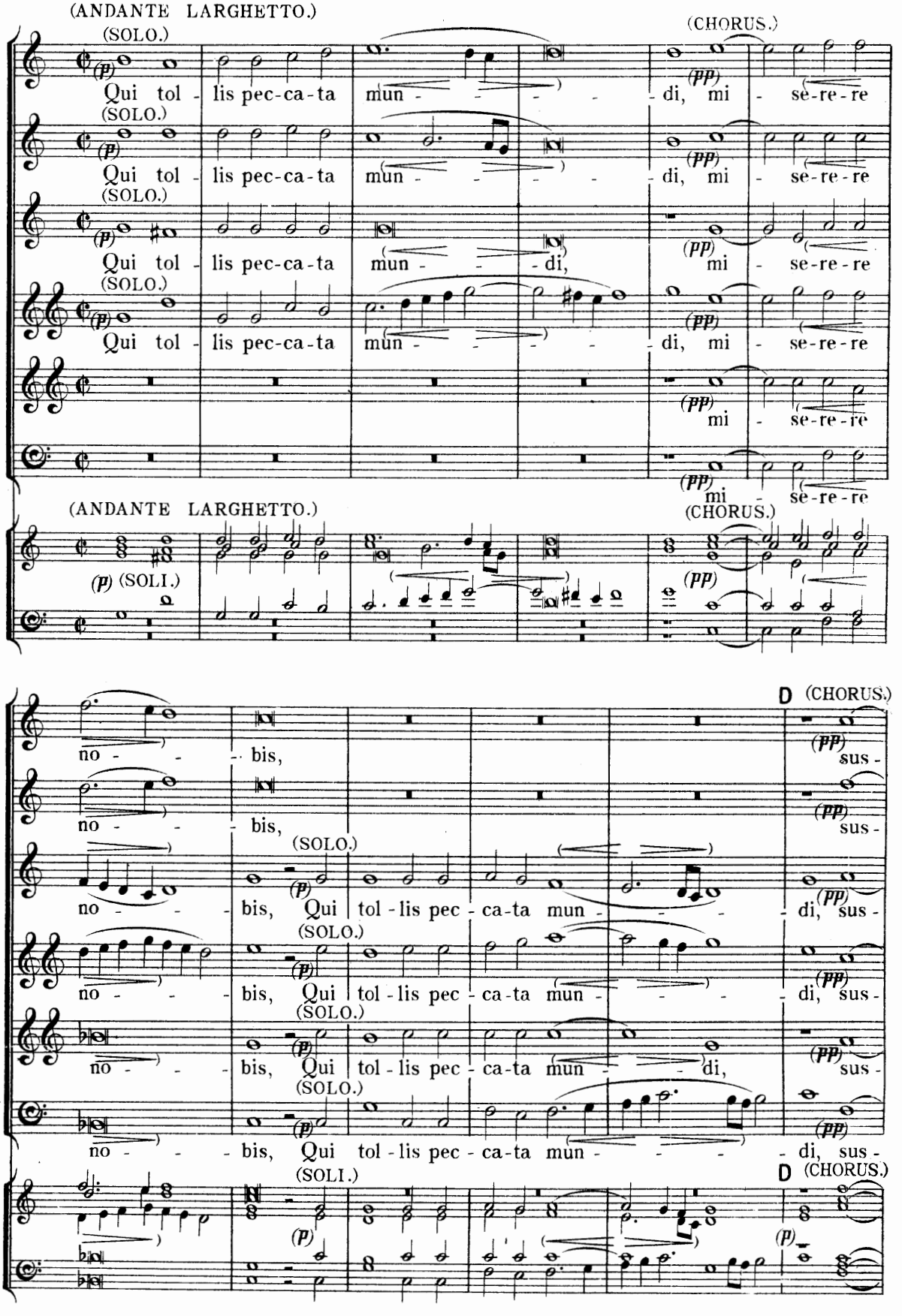

(calando)
(ADAGIO.)
-tis. Lauda - mus te be - ne - di - ci-mus te a - do - ra - mus
-tis. be - ne - di - ci-mus te a - do - ra - mus
Lauda - mus te a - do - ra - mus
Lauda - mus te . . . . . be - ne - di - ci-mus te a - do-ramus
-tis. Lauda - mus te a - do - ra - mus
Lauda - mus te a - do - ra - mus
(dimin.)
A (ALLEGRO VIVO.)
(ANDANTE SOSTENUTO.)
te glo-ri - fi - ca - - - - - mus te. Gra - ti - as a -
te glo-ri - fi - ca - - - - - mus te. Gra - ti - as a -
te glo-ri - fi - ca - - - mus te. Gra - ti - as a -
te glo-ri - fi - ca - - - - mus te. Gra - ti - as a -
te glo-ri - fi - ca - - mus te. . . . . Gra - ti - as a -
te glo-ri - fi - ca mus te. . . . . Gra - ti - as a -

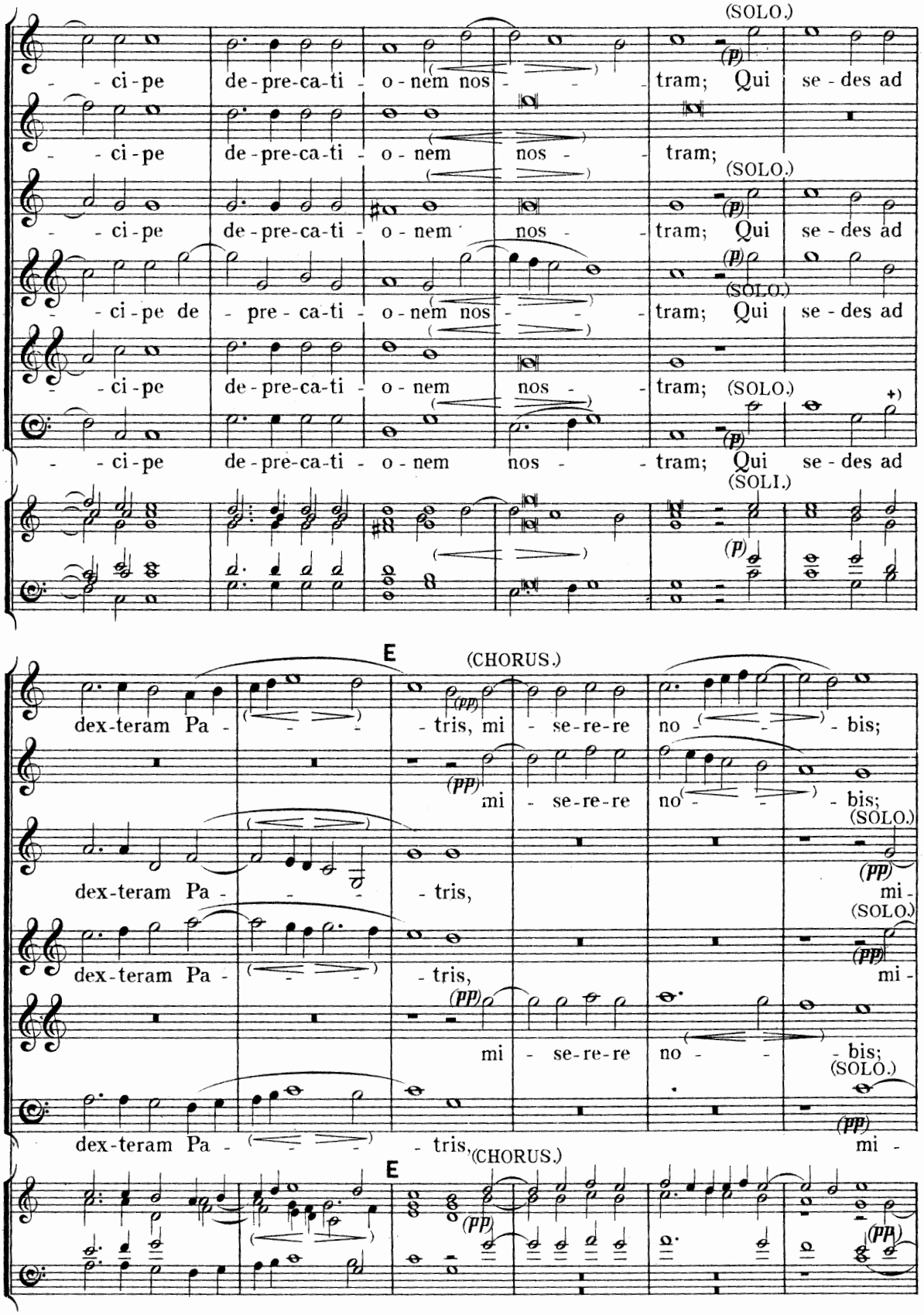

(con espressione)
- - gimus ti - - - bi prop-ter magnam glori - am . . . tu - - -
(pp)
- - gimus ti - - - bi prop-ter magnam glori - am . . . tu - - -
- - gimus ti - - - bi
- - gimus ti - - - bi
- gi - mus ti - - - bi prop-ter magnam glori - am . . . . . tu -
- gi - mus ti - - - bi
(ALLEGRO MODERATO.)
B
- am,
(f)
De - us Pa - ter om -
- am,
De - us Pa - ter om - - -
Do - mi - ne Deus, Rex . . . cœ - les - - - tis
De-us Pa - ter . . . . . .
Do - mi - ne Deus, Rex cœ - les - - tis, De - us Pa - ter
- am, Do - mi-ne De - us, Rex cœ - les - tis,
Do - mi - ne Deus, Rex . . . . . cœ - les - tis,
(ALLEGRO MODERATO.)
B


- ni-po-tens,
Do - mi-ne Fi-li
- ni-po-tens,
Do - mi-ne Fi-li
De - us Pa - ter om - - - ni - potens, Do - mi-ne Fi-li
Deus Pa - ter omni - po - tens om - - nipo - tens, . . .
De - us Pa - - ter om - ni - potens, Do - mi-ne Fi-li
De - us Pa - ter om - - nipo - tens, . . .

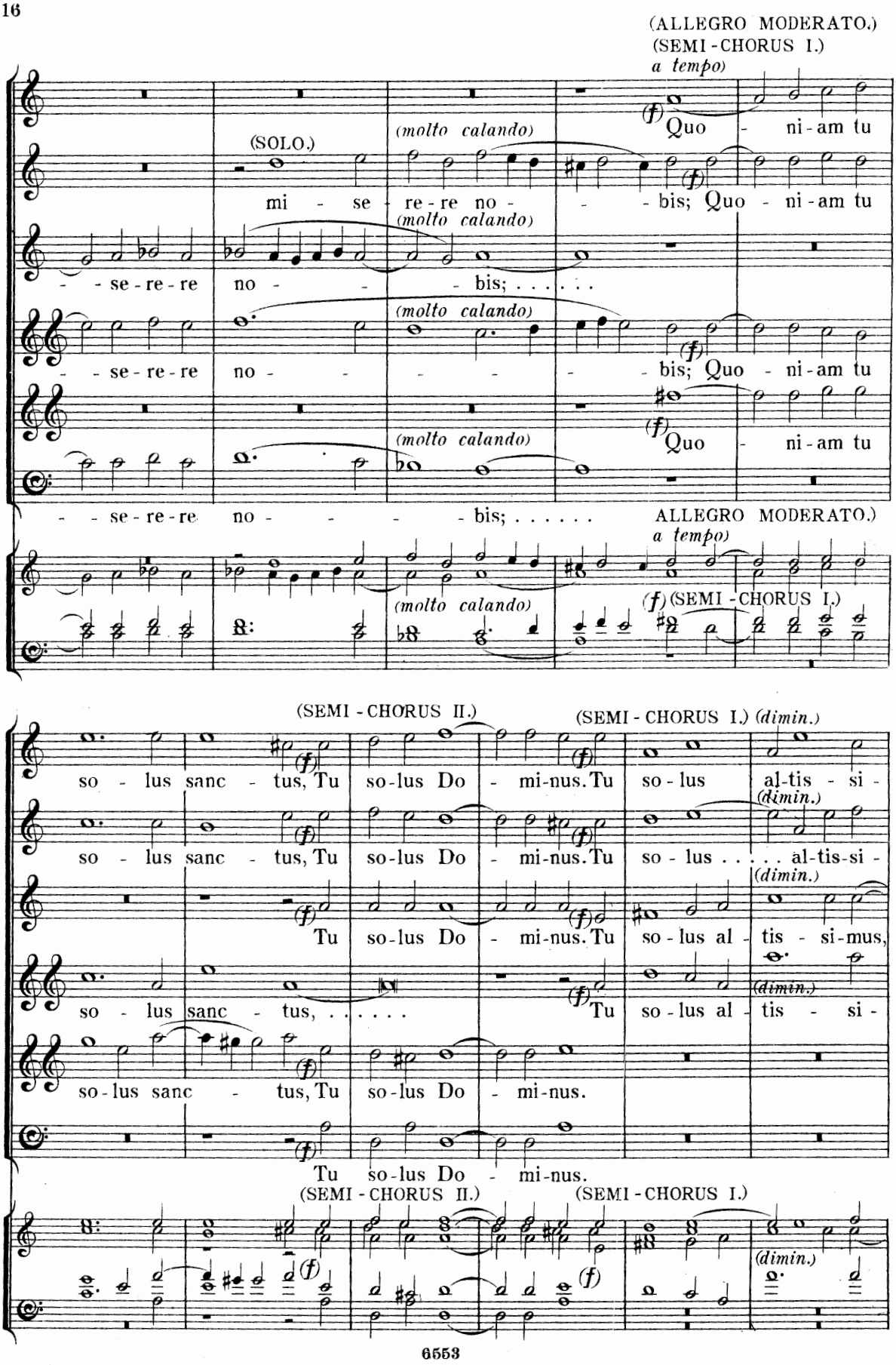

(dimin.)
(calando)
(ADAGIO.)
u - - - ni-ge-ni - te . . . . . Je - - su Chris - -
u - - - ni - ge - ni - te Je - - su Chris - -
u - ni - - ge - - - ni - te Je - - su Chris - -
Je - - su Chris - -
u - - - ni-ge ni - te Je - su Chris - - -
Je - - su Chris - -

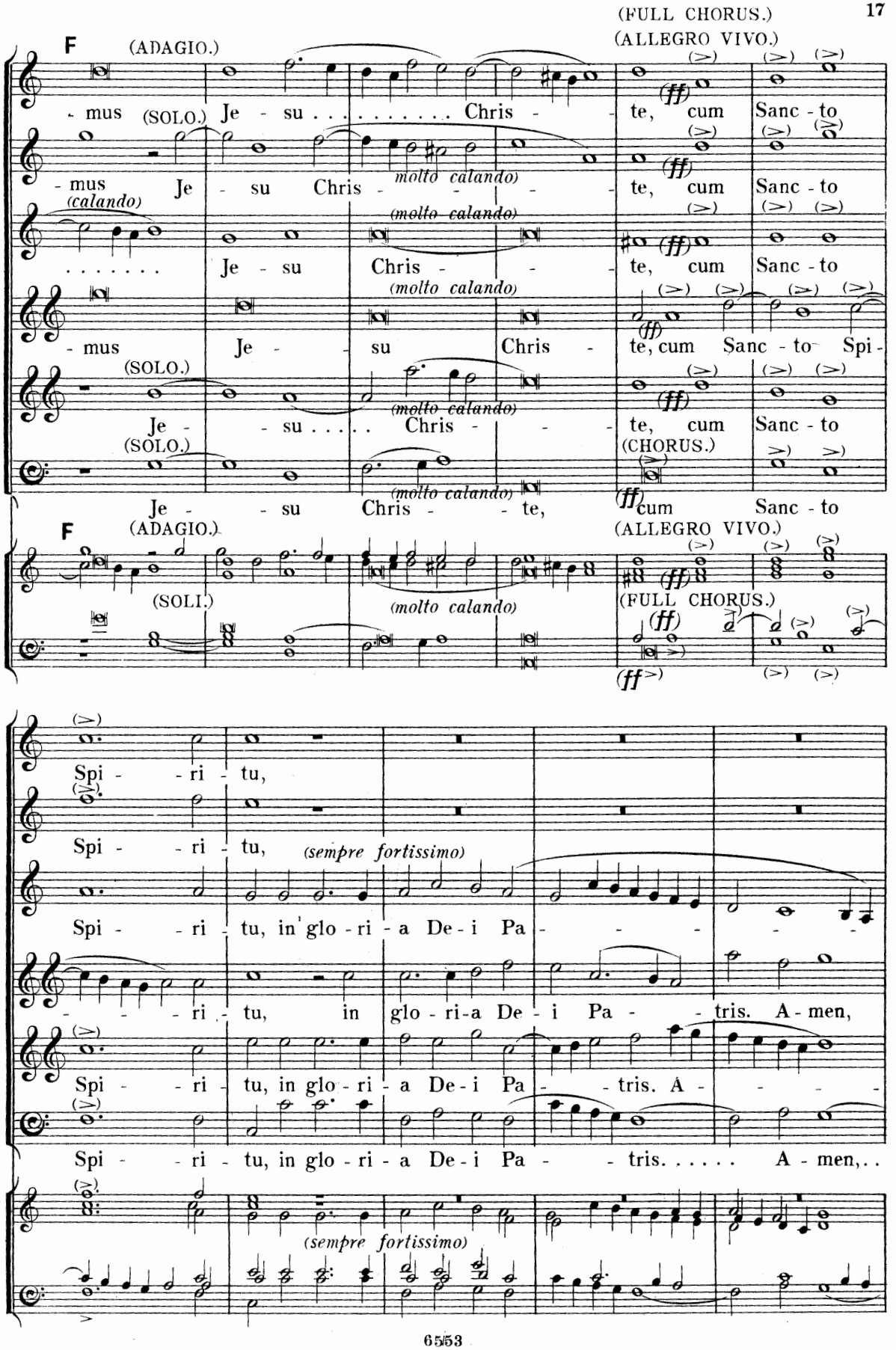

(ALLEGRO MODERATO, COME SOPRA.)
(SEMI-CHORUS I.)
(SEMI-CHORUS II.)
(SEMI-CHORUS I.)
Do - mine Deus, Ag - - nus De - i,
Do - mine Deus, Ag - nus De - i,
Do - mi-ne Deus, Do - mine Deus, Ag - nus . . . De - - i, Fi - li-us Pa-
Do - mi-ne Deus, Do - mine De-us, . . . Ag - nus De - i, Fi - li-us . . .
Do - mi-ne Deus,
Fi - li-us . . .
Do - mi-ne Deus,
Fi - li-us . . .
(ALLEGRO MODERATO, COME SOPRA.)
(SEMI-CHORUS I.)
(SEMI-CHORUS II.)
(SEMI-CHORUS I.)
(poi à poi tutte le voci.)
(FULL CHORUS.)
Fi - li-us . . Pa - - - - tris, Fi - li - us Pa - tris.
Fi - li-us . . . . . Pa - - - tris, Fi - li - us Pa - tris.
- - - tris, Fi - li-us, . . . .
Fi - li-us Pa - tris.
Pa - - - tris, Fi - li-us Pa - tris. . . . . .
Pa - - tris, Fi - li-us . . . Pa - - - tris, Fi - li - us Pa - tris.
Pa - - - tris,
Fi - li - us Pa - tris.
(poi à poi tutte le voci.)
(FULL CHORUS.)

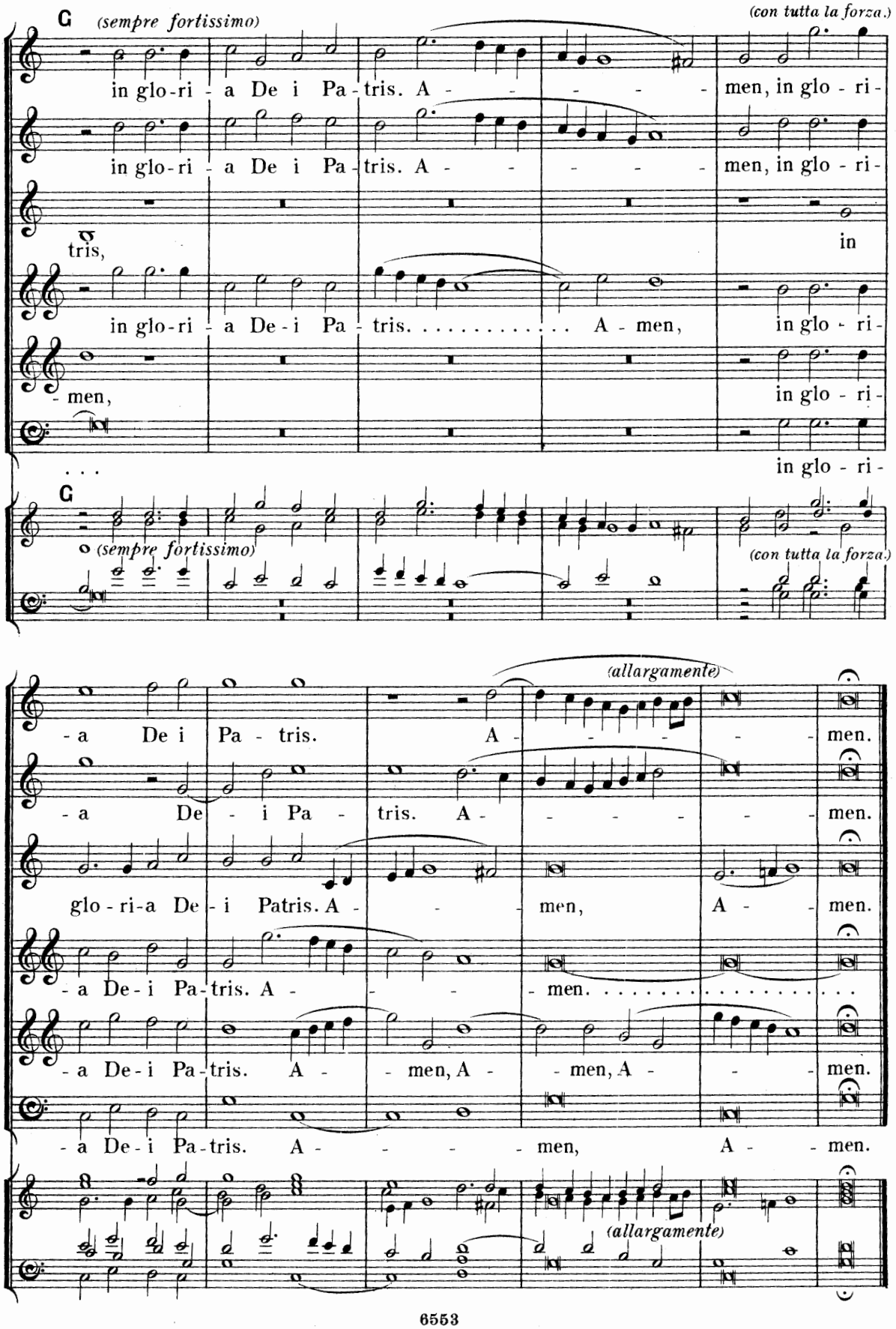

(ANDANTE LARGHETTO.)
(SOLO.)
(CHORUS.)
Qui tol - lis pec-ca-ta mun - - - - - di, mi - se-re-re
Qui tol - lis pec-ca-ta mun - - - - - di, mi - se-re-re
Qui tol - lis pec-ca-ta mun - - - di, mi - se-re-re
Qui tol - lis pec-ca-ta mun - - - - - di, mi - se-re-re
mi - se-re-re
mi - se-re-re
(ANDANTE LARGHETTO.)
(p) (SOLI.)
(CHORUS.)
D (CHORUS.)
no - - - bis,
no - - - bis,
(SOLO.)
no - - - bis, Qui tol - lis pec - ca-ta mun - - - - - di, sus -
(SOLO.)
no - - - bis, Qui tol - lis pec - ca-ta mun - - - - - di, sus -
(SOLO.)
no - - - bis, Qui tol - lis pec - ca-ta mun - - - di, sus -
(SOLO.)
no - - - bis, Qui tol - lis pec - ca-ta mun - - - - - di, sus -
(SOLI.)
D (CHORUS.)



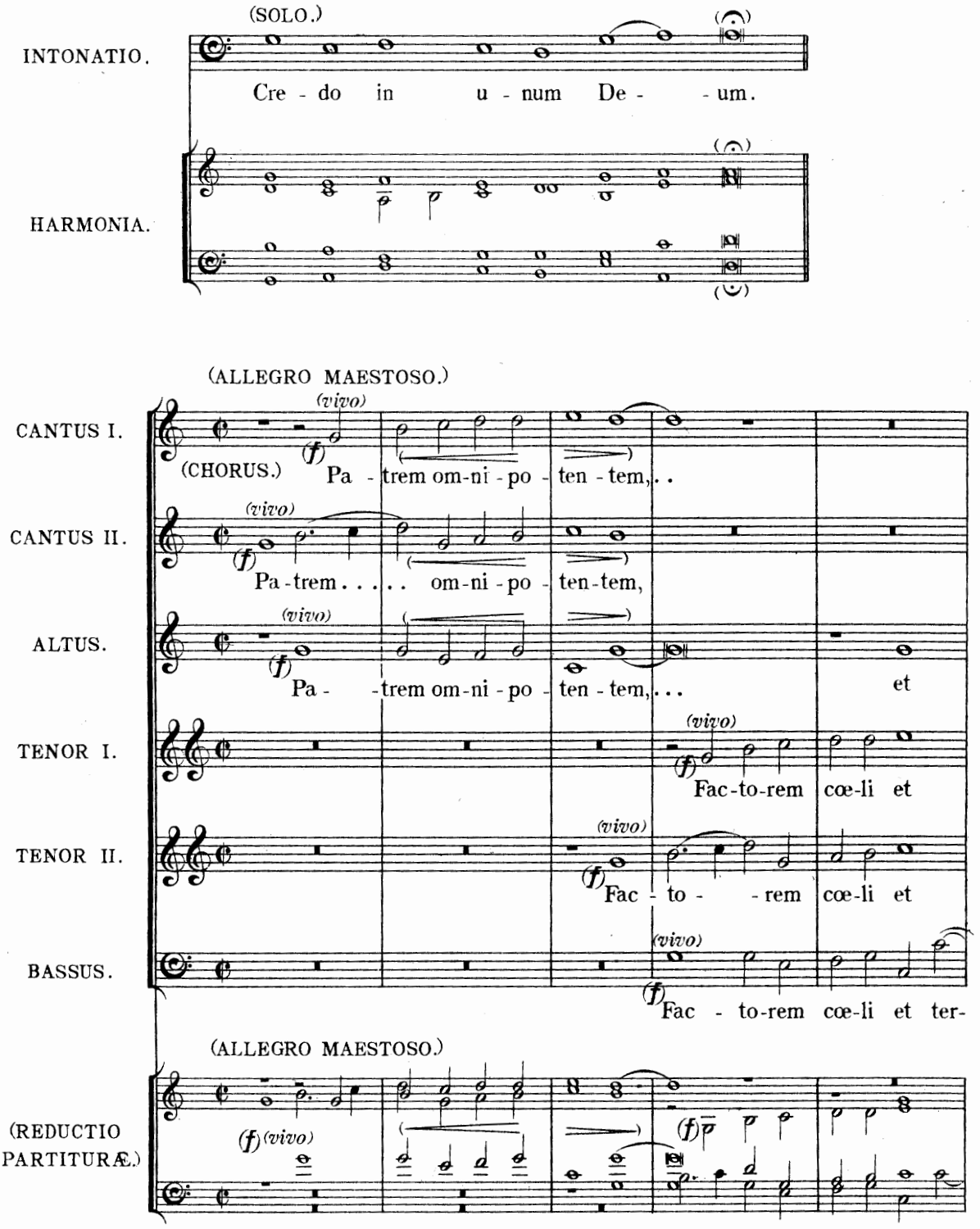

+) In the Codex Altemps - Ottoboni this B is marked ♭.

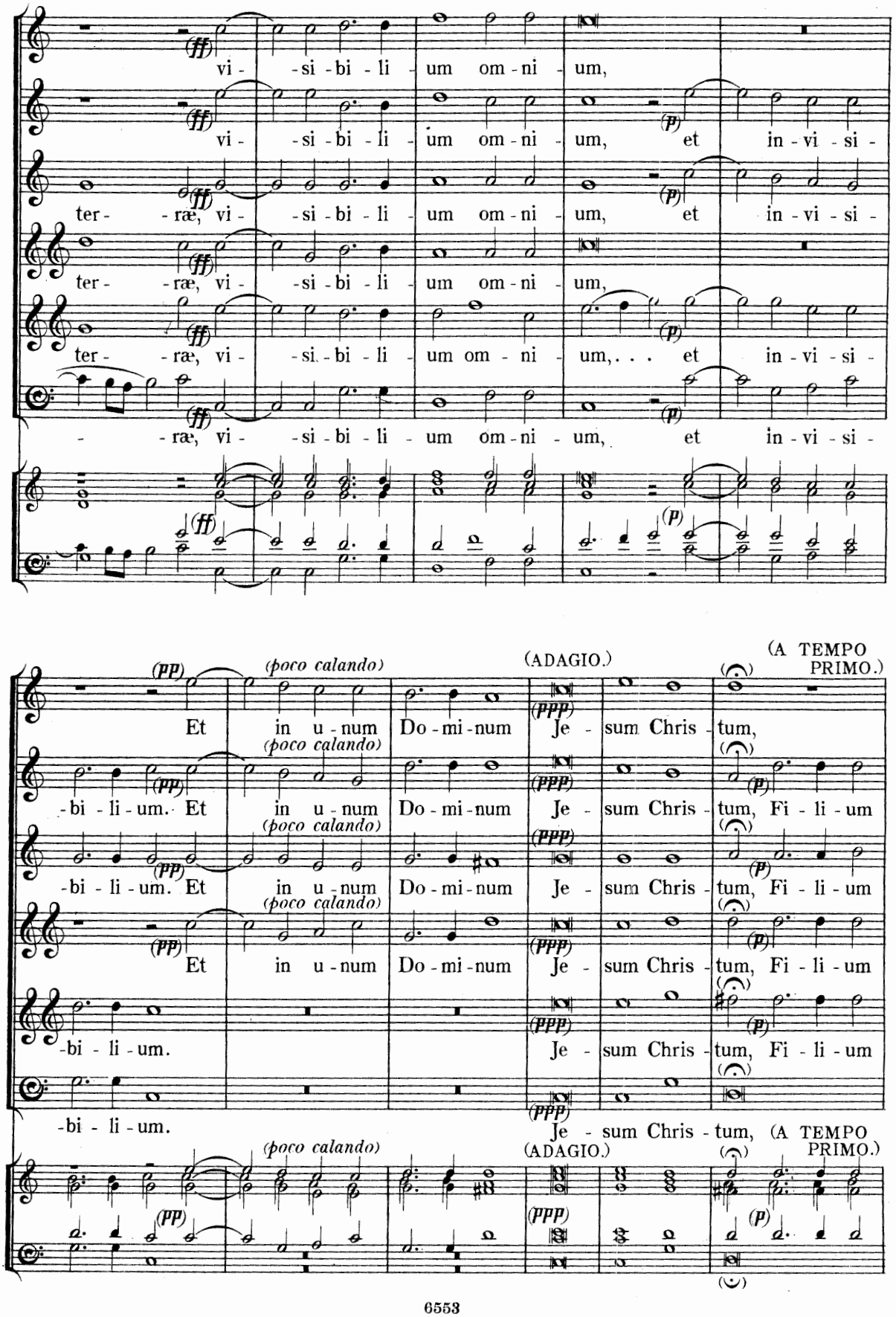

(ALLEGRO MODERATO.)
(SEMI-CHORUS I.)
a tempo
(SOLO.)
(molto calando)
(f)
Quo - ni-am tu
mi - se - re-re no -
- bis; Quo - ni-am tu
- - se-re-re no -
- bis; . . . . .
- - se-re-re no -
- bis; Quo - ni-am tu
- - se-re-re no -
- bis; . . . . .
ALLEGRO MODERATO.)
a tempo
(SEMI-CHORUS I.)
(SEMI-CHORUS II.)
(SEMI-CHORUS I.)
(dimin.)
so - lus sanc - tus, Tu so-lus Do - mi-nus. Tu so - lus al-tis - si -
so - lus sanc - tus, Tu so-lus Do - mi-nus. Tu so - lus . . . . . al-tis-si -
Tu so-lus Do - mi-nus. Tu so - lus al - tis - si-mus,
so - lus sanc - tus, . . . . . Tu so - lus al - tis - si -
so-lus sanc - tus, Tu so-lus Do - mi-nus.
Tu so-lus Do - mi-nus.
(SEMI-CHORUS II.)
(SEMI-CHORUS I.)

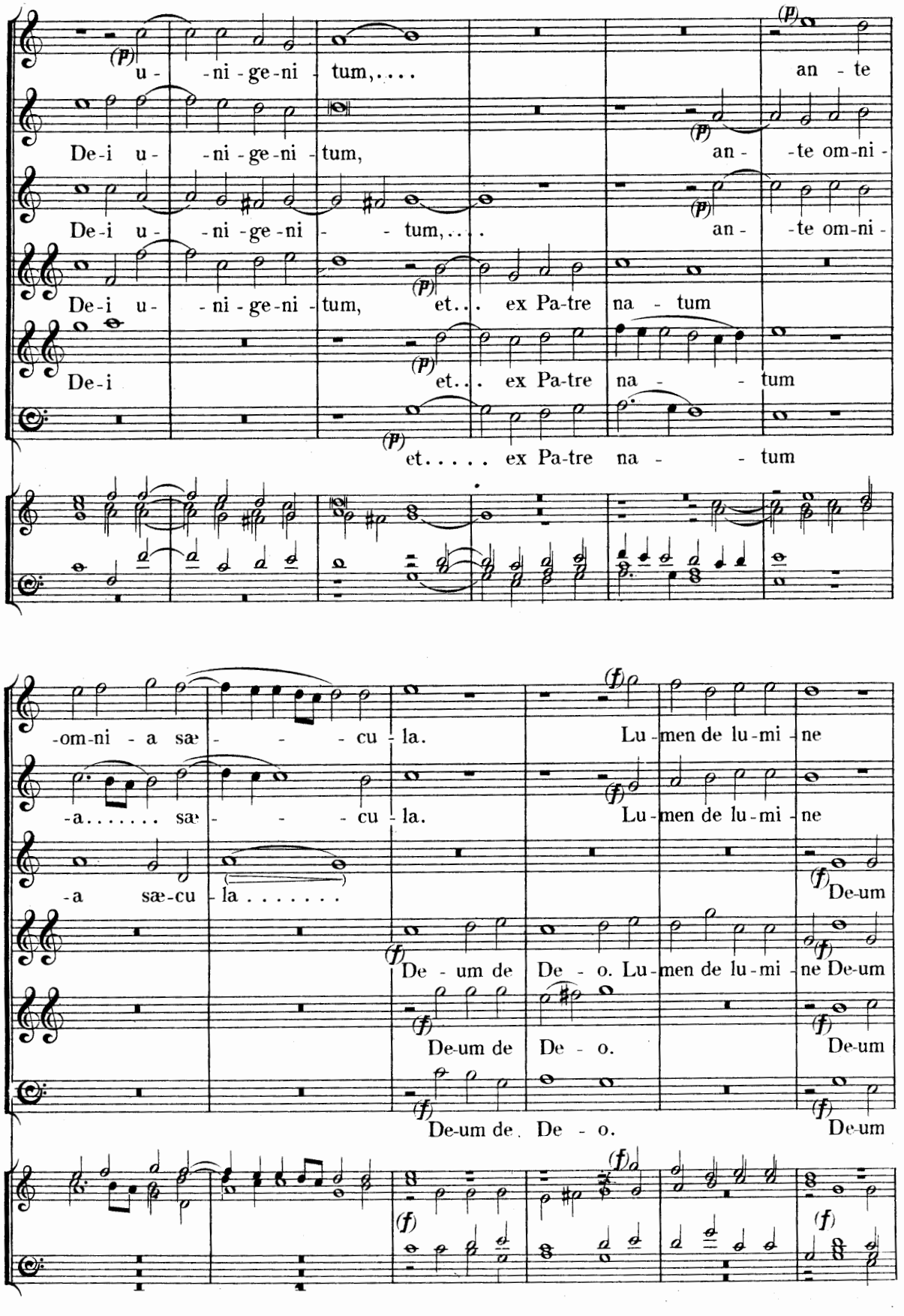

F
(ADAGIO.)
(FULL CHORUS.)
(ALLEGRO VIVO.)
- mus (SOLO.) Je - su . . . . . Chris - - te, cum Sanc - to
- mus Je - su Chris - - - - te, cum Sanc - to
(calando)
. . . . . Je - su Chris - - te, cum Sanc - to
- mus Je - - su Chris - te, cum Sanc - to Spi -
(SOLO.)
Je - - su . . . . Chris - - te, cum Sanc - to
(SOLO.)
(CHORUS.)
Je - - su Chris - - te, cum Sanc - to
molto calando
F
(ADAGIO.)
(ALLEGRO VIVO.)
(SOLI.)
(FULL CHORUS.)
Spi - - ri - tu,
Spi - - ri - tu, (sempre fortissimo)
Spi - - ri - tu, in glo - ri - a De - i Pa - - - - -
- - - - ri - tu, in glo - ri - a De - i Pa - - tris. A - men,
Spi - - ri - tu, in glo - ri - a De - i Pa - - tris. A - - - -
Spi - - ri - tu, in glo - ri - a De - i Pa - - tris. . . . . A - men,. .
(sempre fortissimo)

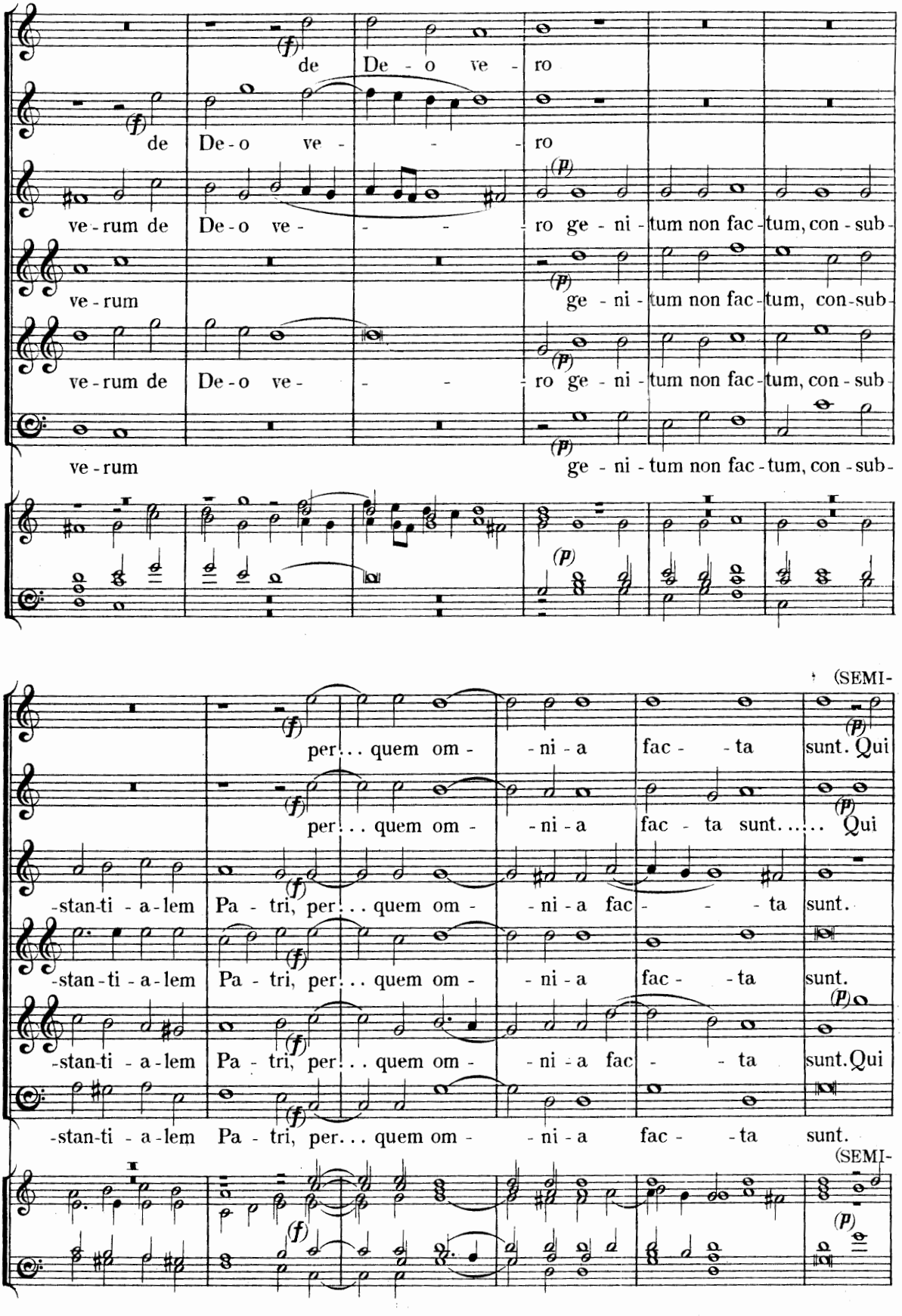

C
(sempre fortissimo)
(con tutta la forza.)
in glo-ri - a De i Pa - tris. A - - - - - men, in glo - ri -
in glo-ri - a De i Pa - tris. A - - - - - men, in glo - ri -
tris,
in
in glo-ri - a De - i Pa - tris. . . . . A - men, in glo - ri -
- men,
in glo - ri -
. . .
in glo - ri -
C
(sempre fortissimo)
(con tutta la forza.)
(allargamente)
- a De i Pa - tris. A - - - - men.
- a De - i Pa - tris. A - - - - men.
glo - ri-a De - i Patris. A - - men, A - men.
- a De - i Pa - tris. A - - - men. . . . . .
- a De - i Pa - tris. A - men, A - men, A - - men.
- a De - i Pa - tris. A - - - - men, A - men.
(allargamente)

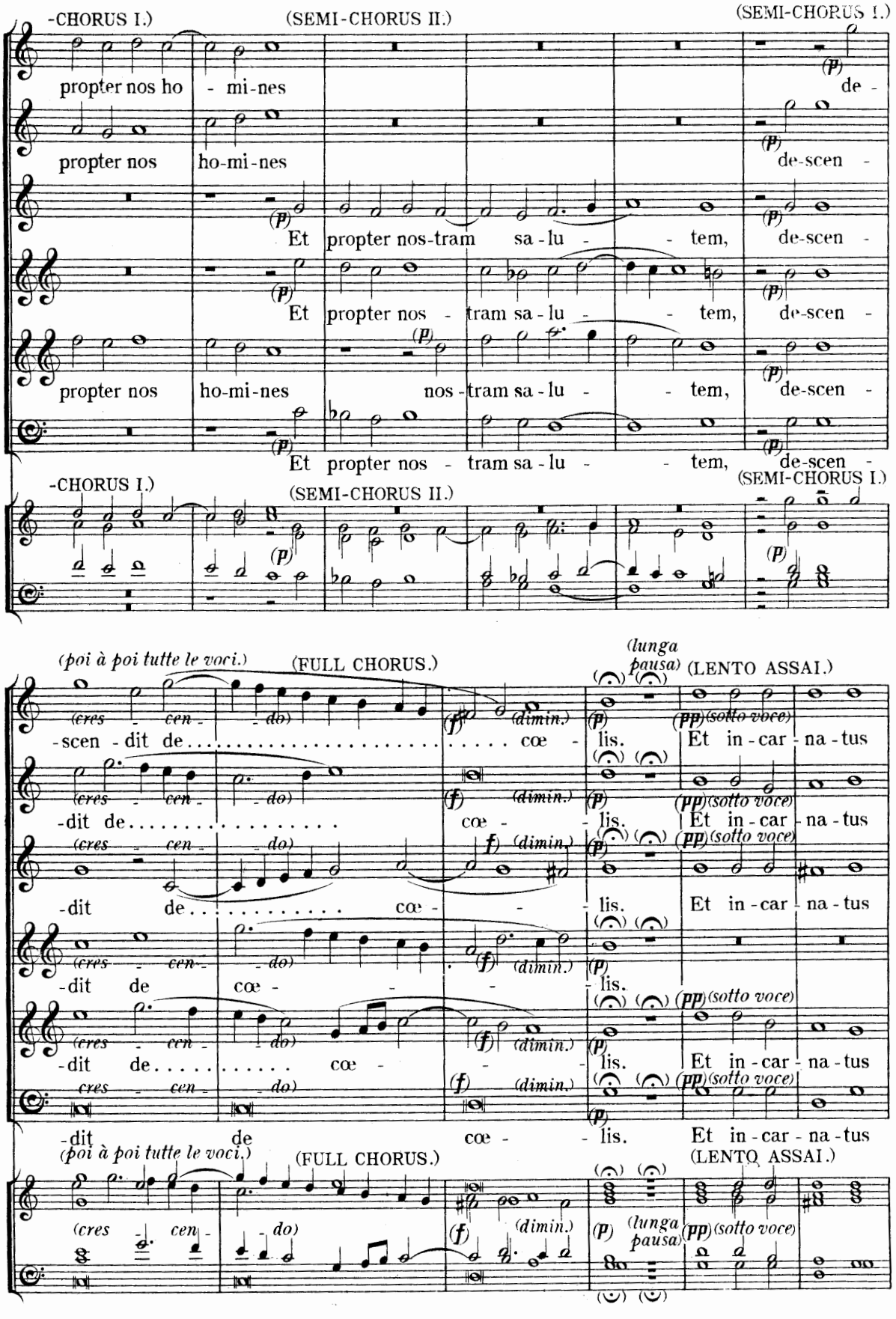
# Credo.

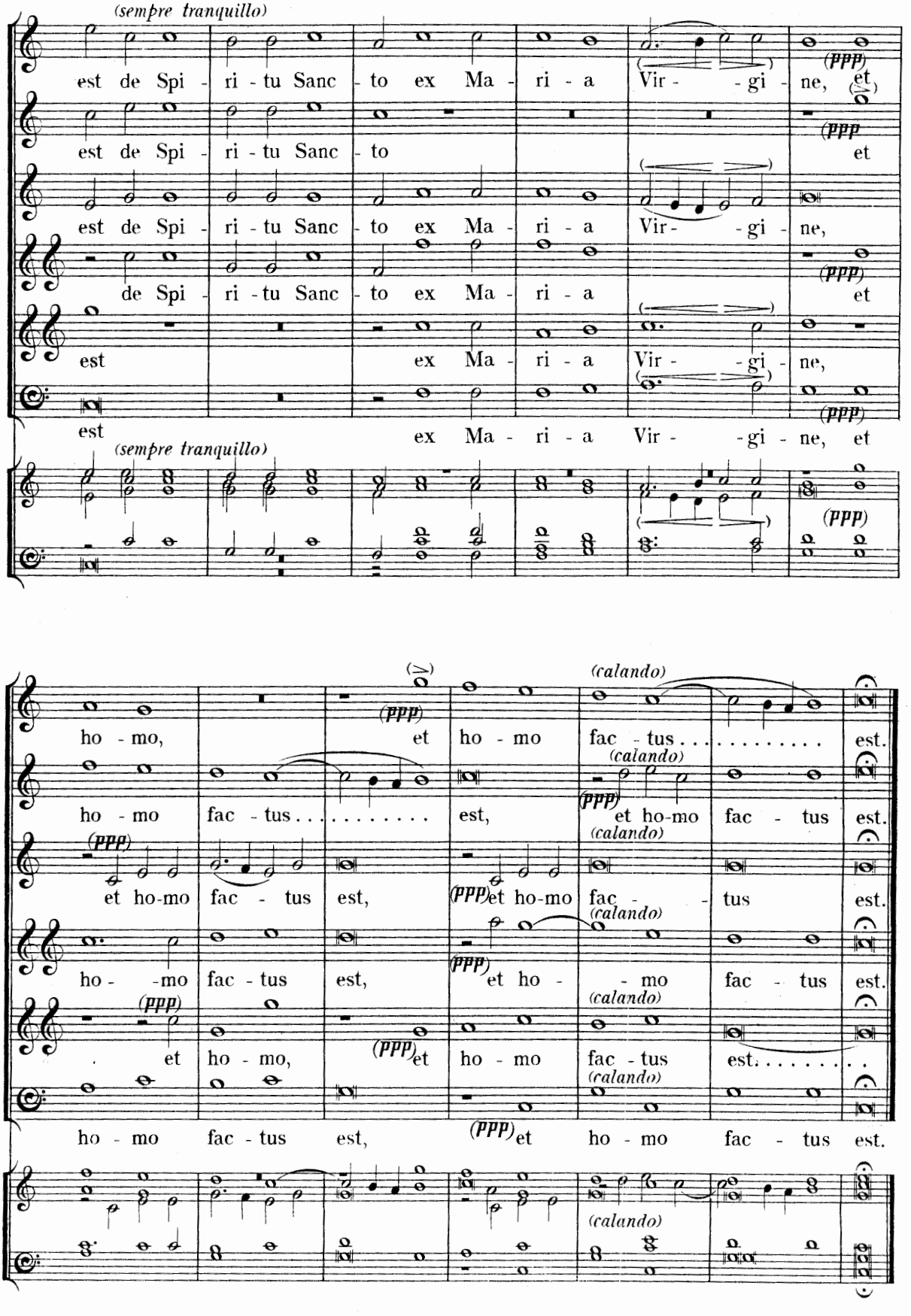

(SOLO.)
INTONATIO.
Cre - do in u - num De - - um.
HARMONIA.
(ALLEGRO MAESTOSO.)
CANTUS I.
(vivo)
(f)
(CHORUS.) Pa - trem om-ni - po - ten - tem, . .
CANTUS II.
(vivo)
(f)
Pa - trem . . . . . om-ni - po - ten-tem,
ALTUS.
(vivo)
(f)
Pa - - trem om-ni - po - ten - tem, . . . et
TENOR I.
(vivo)
(f)
Fac-to-rem cœ-li et
TENOR II.
(vivo)
(f)
Fac - to - - rem cœ-li et
BASSUS.
(vivo)
(f)
Fac - to-rem cœ-li et ter-
(ALLEGRO MAESTOSO.)
(REDUCTIO PARTITURÆ.)
(f) (vivo)
(f)

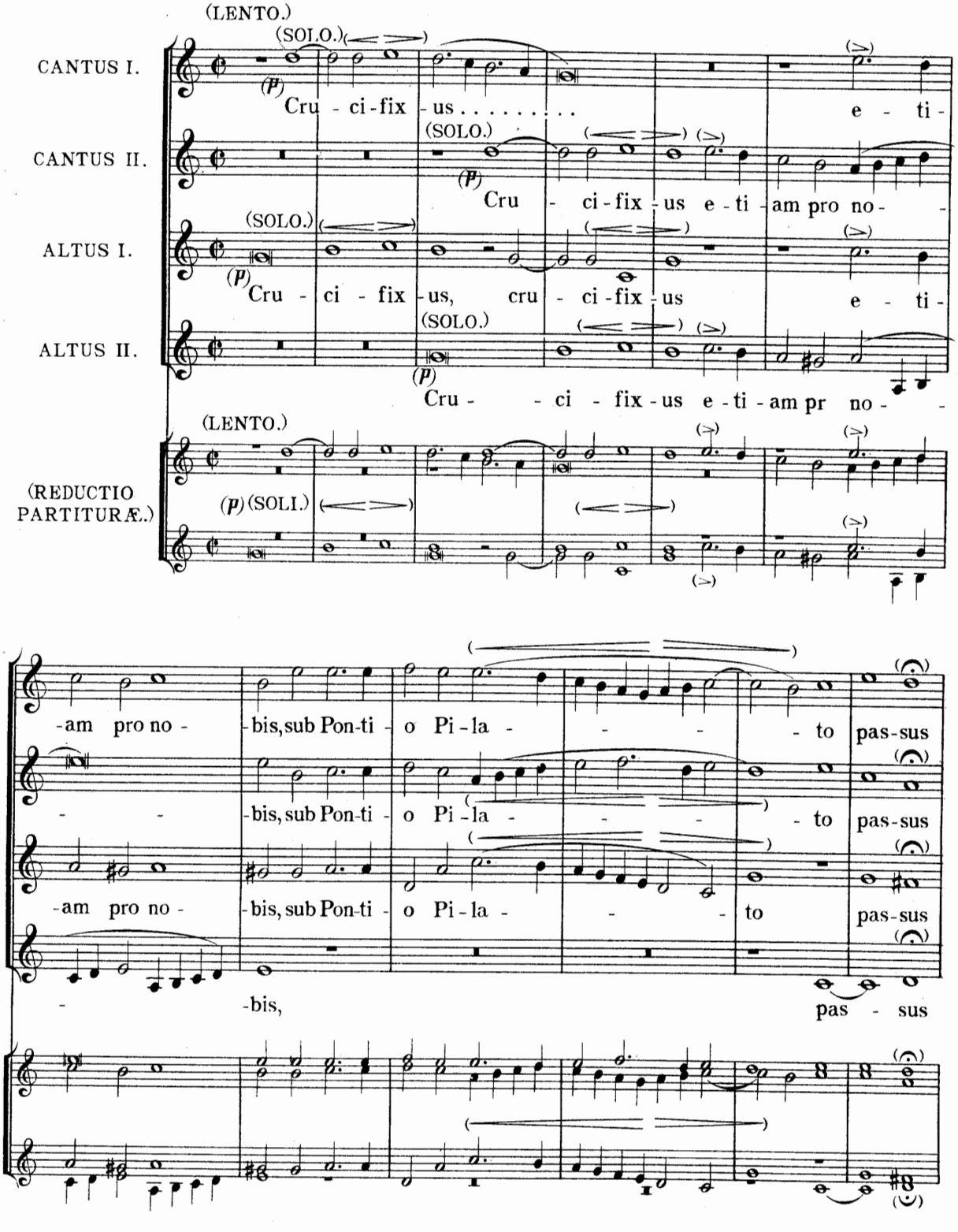

vi - si - bi - li - um om - ni - um,
vi - si - bi - li - um om - ni - um, et in - vi - si -
ter - ræ, vi - si - bi - li - um om - ni - um, et in - vi - si -
ter - ræ, vi - si - bi - li - um om - ni - um,
ter - ræ, vi - si - bi - li - um om - ni - um,. . . et in - vi - si -
- ræ, vi - si - bi - li - um om - ni - um, et in - vi - si -
(poco calando)
(ADAGIO.)
(A TEMPO PRIMO.)
Et in u - num Do - mi - num Je - sum Chris - tum,
-bi - li - um. Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um
-bi - li - um. Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um
-bi - li - um. Je - sum Chris - tum, Fi - li - um
-bi - li - um. Je - sum Chris - tum,

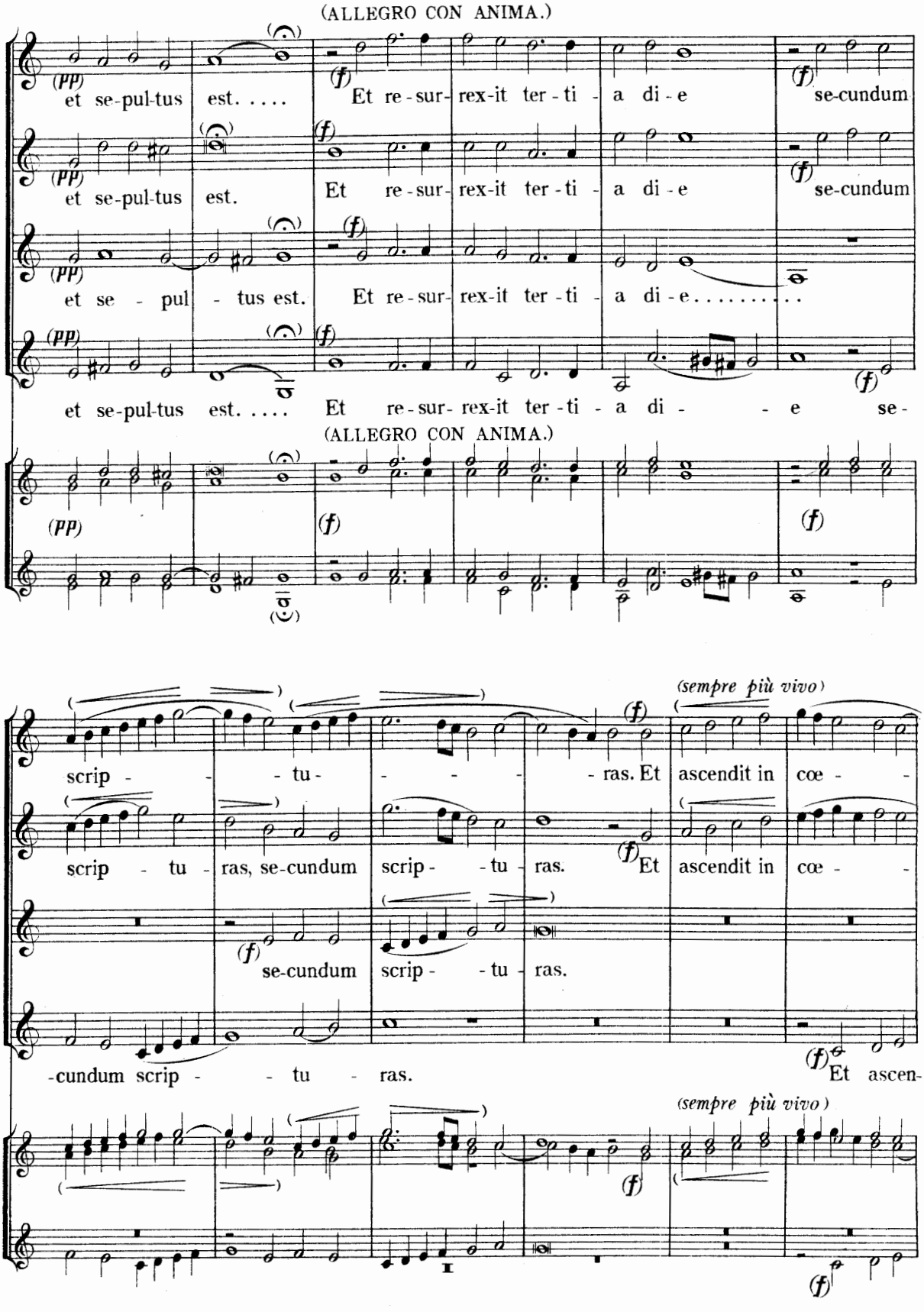

u - ni - ge - ni - tum,.... an - te
De-i u - ni - ge - ni - tum, an - te om-ni -
De-i u - ni - ge - ni - tum,.... an - te om-ni -
De-i u - ni - ge - ni - tum, et... ex Pa-tre na - tum
De-i et... ex Pa-tre na - tum
et..... ex Pa-tre na - tum
-om-ni - a sæ - cu - la. Lu - men de lu - mi - ne
-a..... sæ - cu - la. Lu - men de lu - mi - ne
-a sæ-cu - la..... De-um
De - um de De - o. Lu - men de lu - mi - ne De-um
De-um de De - o. De-um
De-um de. De - o. De-um

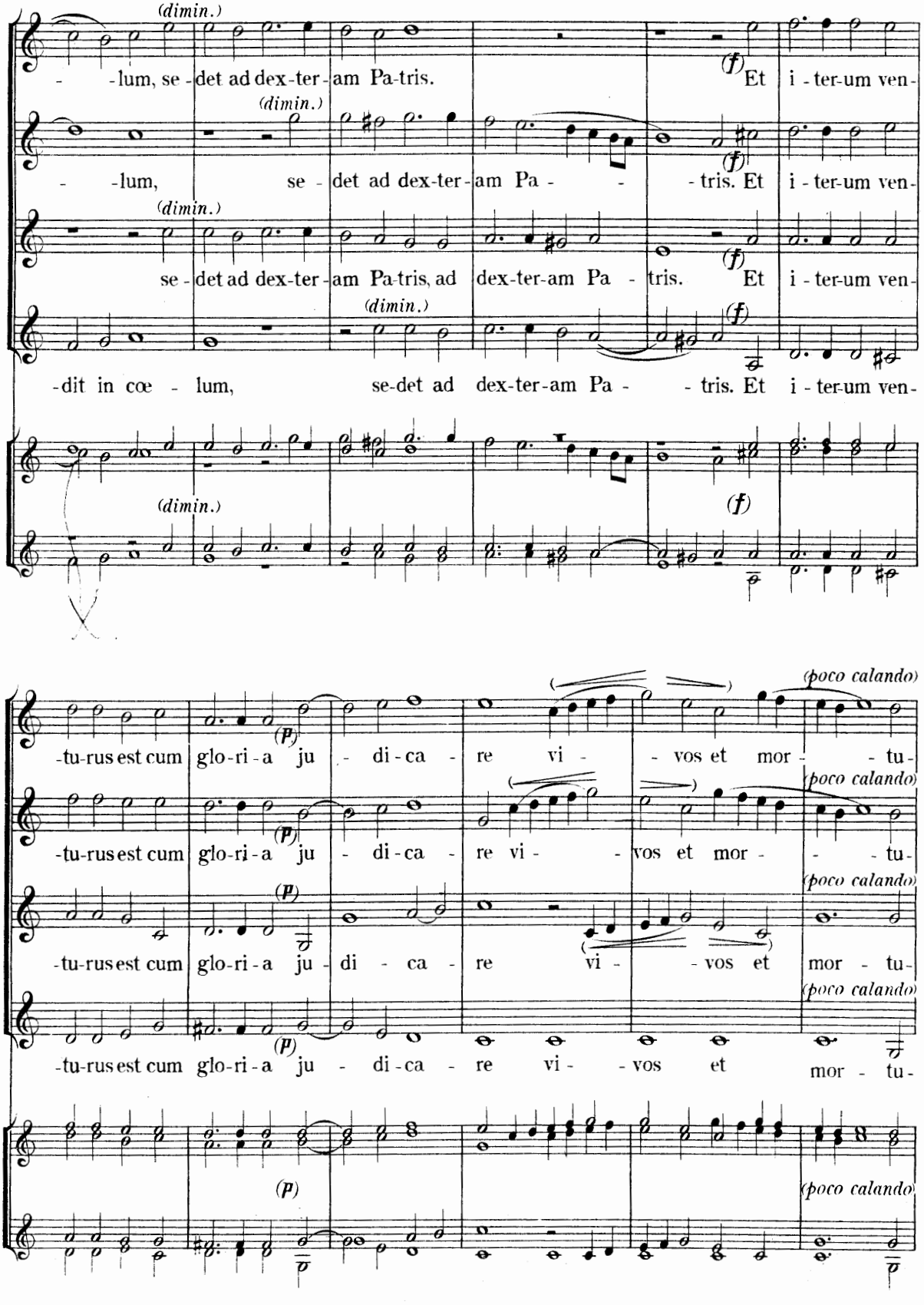

de De - o ve - ro
de De - o ve - ro
ve - rum de De - o ve - ro ge - ni - tum non fac - tum, con - sub -
ve - rum ge - ni - tum non fac - tum, con - sub -
ve - rum de De - o ve - ro ge - ni - tum non fac - tum, con - sub -
ve - rum ge - ni - tum non fac - tum, con - sub -
(SEMI-
per... quem om - ni - a fac - ta sunt. Qui
per... quem om - ni - a fac - ta sunt. Qui
-stan - ti - a - lem Pa - tri, per... quem om - ni - a fac - ta sunt.
-stan - ti - a - lem Pa - tri, per... quem om - ni - a fac - ta sunt.
-stan - ti - a - lem Pa - tri, per... quem om - ni - a fac - ta sunt. Qui
-stan - ti - a - lem Pa - tri, per... quem om - ni - a fac - ta sunt.
(SEMI-

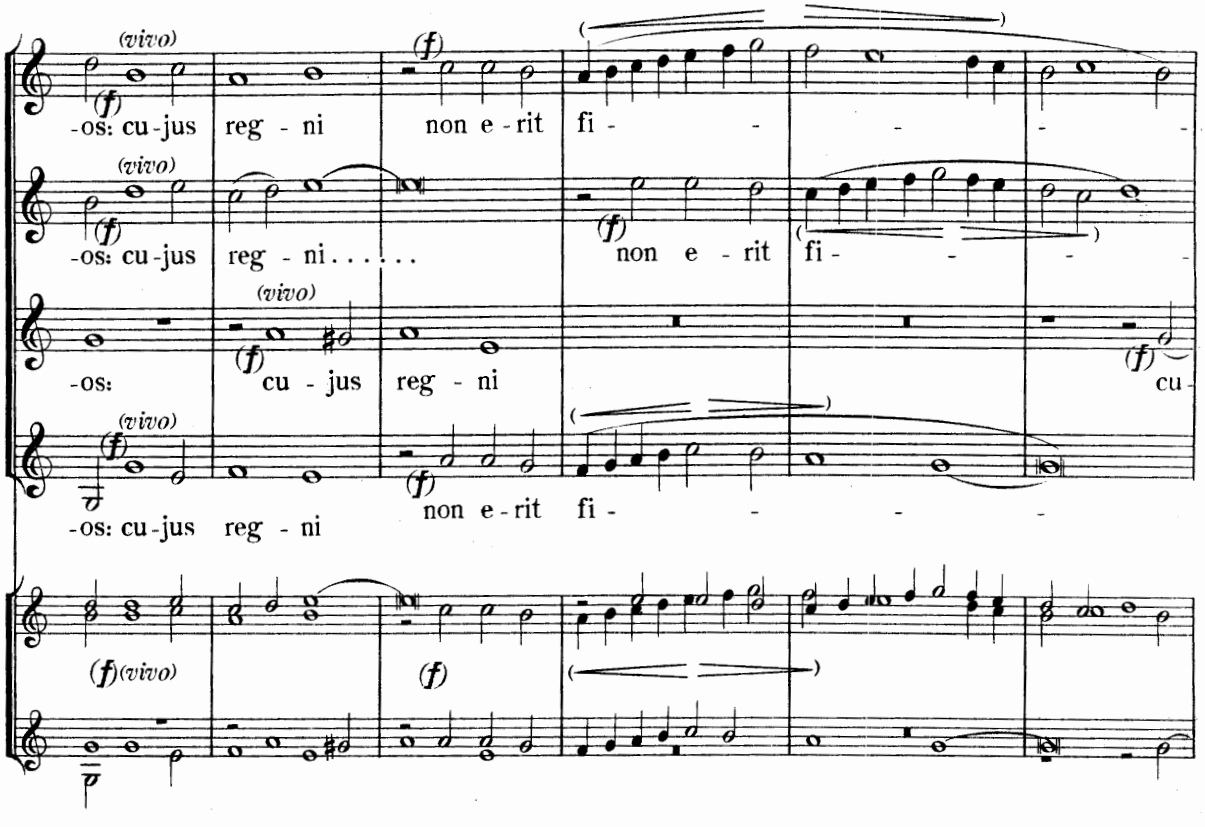

-CHORUS I.)
(SEMI-CHORUS II.)
(SEMI-CHORUS I.)
propter nos ho - mi-nes
de -
propter nos ho-mi-nes
de-scen -
Et propter nos-tram sa-lu - - tem, de-scen -
Et propter nos - tram sa-lu - - tem, de-scen -
propter nos ho-mi-nes nos-tram sa-lu - - tem, de-scen -
Et propter nos - tram sa-lu - - tem, de-scen -
-CHORUS I.)
(SEMI-CHORUS II.)
(SEMI-CHORUS I.)
(poi à poi tutte le voci.)
(FULL CHORUS.)
(lunga pausa)
(LENTO ASSAI.)
(cres - cen - do)
-scen - dit de..... cœ - lis. Et in - car - na - tus
-dit de..... cœ - lis. Et in - car - na - tus
-dit de..... cœ - lis. Et in - car - na - tus
-dit de cœ - lis.
-dit de..... cœ - lis. Et in - car - na - tus
-dit de cœ - lis. Et in - car - na - tus
(poi à poi tutte le voci.)
(FULL CHORUS.)
(LENTO ASSAI.)
(lunga pausa)

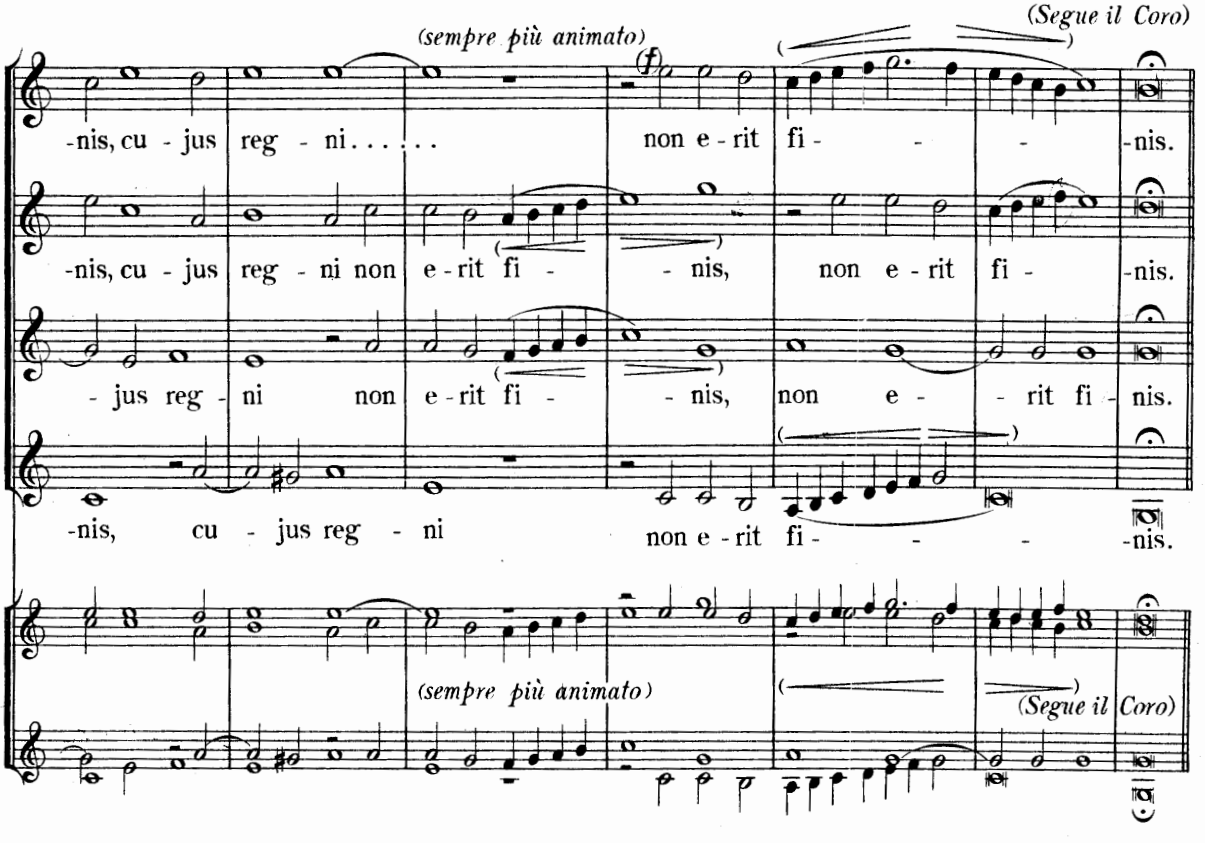

(sempre tranquillo)
est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne, et
est de Spi - ri - tu Sanc - to et
est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne,
de Spi - ri - tu Sanc - to ex Ma - ri - a et
est ex Ma - ri - a Vir - gi - ne,
est ex Ma - ri - a Vir - gi - ne, et
(sempre tranquillo)
(ppp)
ho - mo, et ho - mo fac - tus . . . . . est.
ho - mo fac - tus . . . . . est, et ho-mo fac - tus est.
et ho-mo fac - tus est, et ho-mo fac - tus est.
ho - - mo fac - tus est, et ho - - mo fac - tus est.
et ho - mo, et ho - mo fac - tus est. . . . . .
ho - mo fac - tus est, et ho - mo fac - tus est.
(calando)


(LENTO.)
(SOLO.)
CANTUS I.
(p)
Cru - ci-fix - us . . . . . e - ti-
CANTUS II.
(SOLO.)
(p)
Cru - ci-fix - us e - ti - am pro no - -
(SOLO.)
ALTUS I.
(p)
Cru - ci - fix - us, cru - ci-fix - us e - ti-
(SOLO.)
ALTUS II.
(p)
Cru - - ci - fix - us e - ti - am pr no - -
(LENTO.)
(REDUCTIO PARTITURÆ.)
(p) (SOLI.)
-am pro no - -bis, sub Pon-ti - o Pi - la - - - - to pas-sus
- - -bis, sub Pon-ti - o Pi - la - - - - to pas-sus
-am pro no - -bis, sub Pon-ti - o Pi - la - - - to pas-sus
- -bis, pas - sus


(ALLEGRO CON ANIMA.)
(pp)
et se-pul-tus est. . . . .
(f)
Et re-sur-rex-it ter-ti-a di-e
se-cundum
et se-pul-tus est.
Et re-sur-rex-it ter-ti-a di-e
et se - pul - tus est.
Et re-sur-rex-it ter-ti-a di-e . . . . . .
et se-pul-tus est. . . . .
Et re-sur-rex-it ter-ti-a di - - e se-
(ALLEGRO CON ANIMA.)
(sempre più vivo)
scrip - - - tu - - - - - ras. Et ascendit in cœ - -
scrip - tu - ras, se-cundum scrip - - tu - ras. Et ascendit in cœ - -
se-cundum scrip - - tu - ras.
-cundum scrip - - tu - ras.
Et ascen-
(sempre più vivo)


(dimin.)
-lum, se-det ad dex-ter-am Pa-tris.
(f)
Et i-ter-um ven-
(dimin.)
-lum, se-det ad dex-ter-am Pa-tris.
(f)
Et i-ter-um ven-
(dimin.)
se-det ad dex-ter-am Pa-tris, ad dex-ter-am Pa-tris.
(f)
Et i-ter-um ven-
(dimin.)
-dit in cœ-lum, se-det ad dex-ter-am Pa-tris.
(f)
Et i-ter-um ven-
(dimin.)
(f)
(p)
-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-
(poco calando)
(p)
-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-
(poco calando)
(p)
-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-
(poco calando)
(p)
-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-
(poco calando)
(p)
(poco calando)


(vivo)
(f)
-os: cu-jus reg - ni non e - rit fi - - - - -
(vivo)
(f)
-os: cu-jus reg - ni..... non e - rit fi - - - -
(vivo)
-os: (f) cu - jus reg - ni (f) cu -
(vivo)
(f)
-os: cu-jus reg - ni non e - rit fi - - - -
(f)(vivo)
(f)


(Segue il Coro)
(sempre più animato)
(f)
-nis, cu - jus reg - ni..... non e - rit fi - - - -nis.
-nis, cu - jus reg - ni non e - rit fi - - nis, non e - rit fi - -nis.
- jus reg - ni non e - rit fi - - nis, non e - - rit fi - nis.
-nis, cu - jus reg - ni non e - rit fi - - - -nis.
(sempre più animato)
(Segue il Coro)

(ALLEGRO MAESTOSO, COME SOPRA.)

CANTUS I.

(f) Et in Spi - ri-tum Sanc-tum Do - mi-num, et vi - vi - fi -

CANTUS II.

(f) Et in Spi - ri-tum Sanc-tum Do - mi-num, et vi - vi - fi -

ALTUS.

(f) Et in Spi - ri-tum Sanc-tum Do - mi-num, et vi - vi - fi -

TENOR I.

TENOR II.

(f) Et in Spi - ri-tum Sanc-tum Do - mi-num, et vi - vi - fi -

BASSUS.

(f) Et in Spi - ri-tum Sanc-tum Do - mi-num, et vi - vi - fi -

(ALLEGRO MAESTOSO, COME SOPRA.)

(REDUCTIO PARTITURÆ.)

(f)

-can-tem, qui ex Pa-tre Fi-li-o - que pro-ce - dit. Qui cum Pa-tre et

-can-tem, qui ex Pa-tre Fi-li-o - que pro-ce - dit.

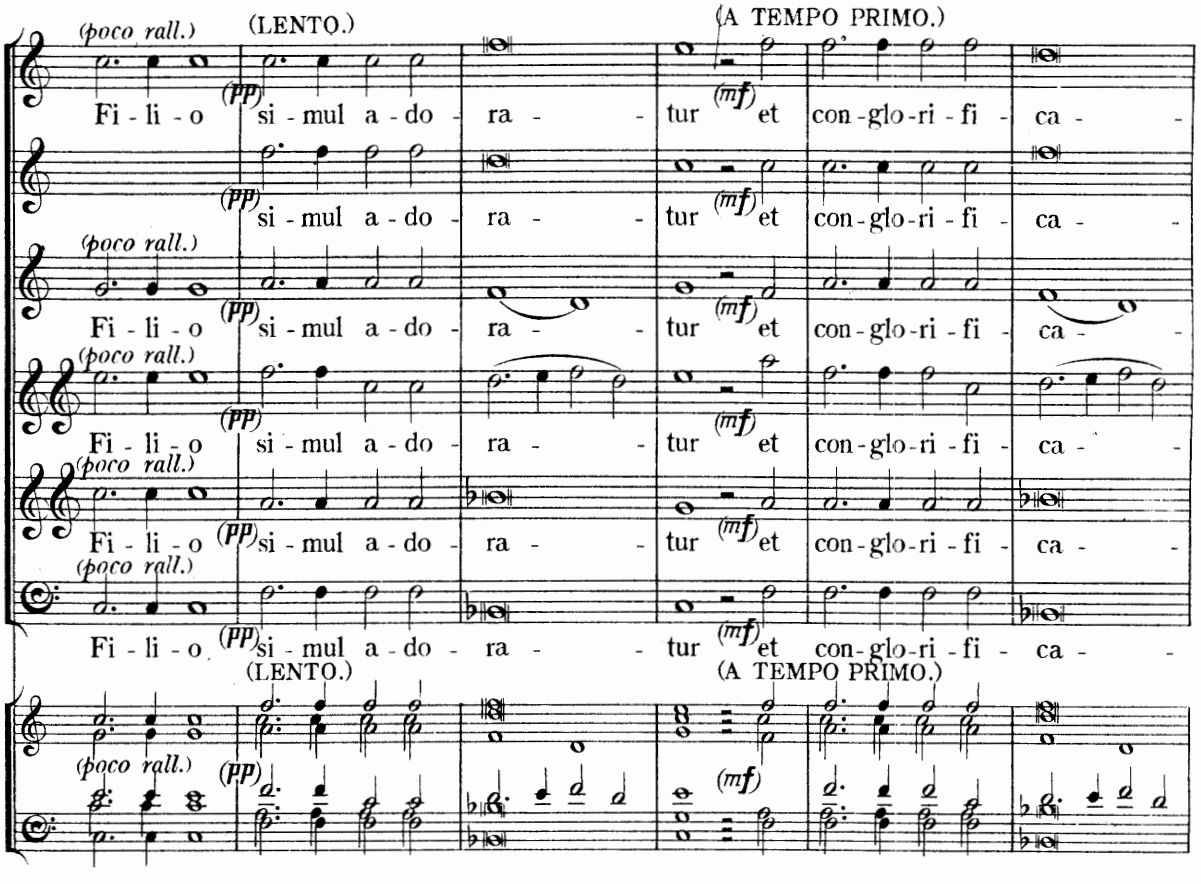
-can-tem, qui ex Pa-tre Fi-li-o - que pro - ce - dit. Qui cum Pa-tre et

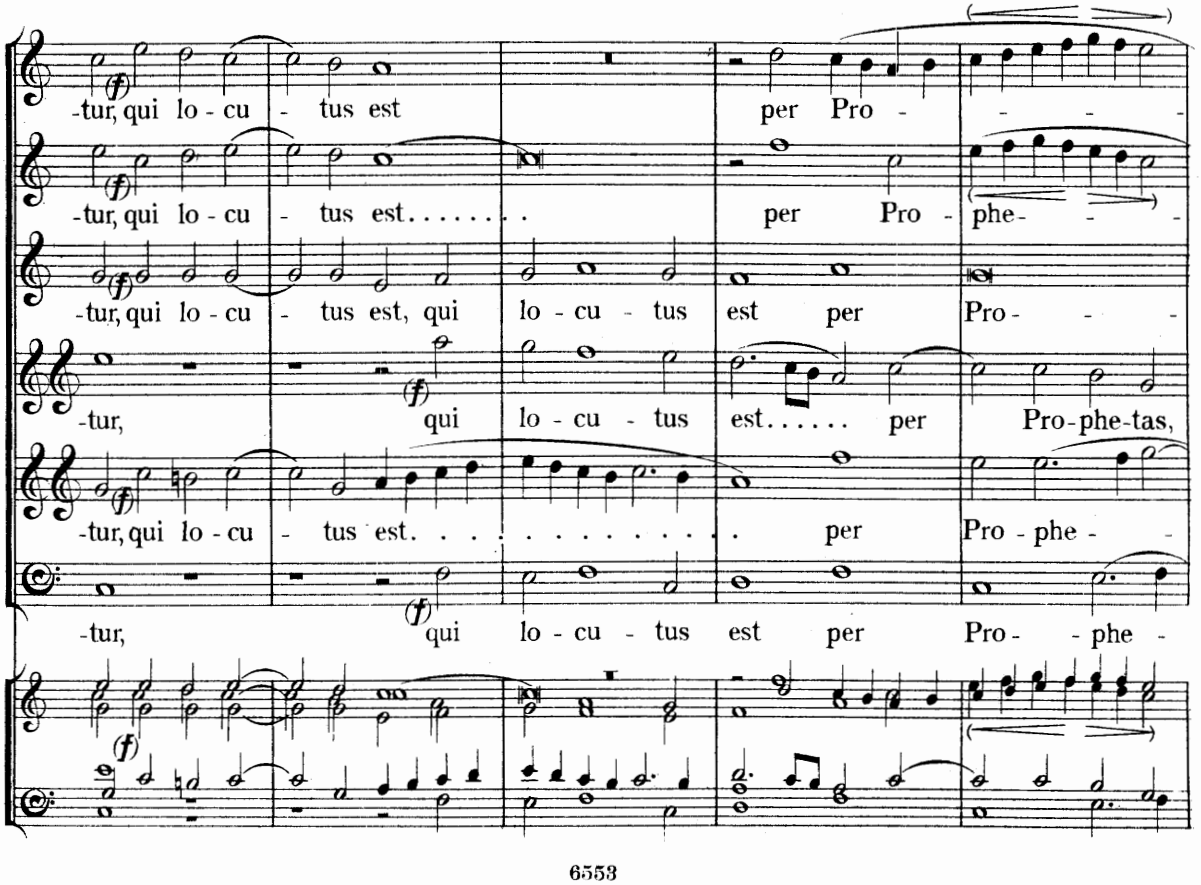
qui ex Pa-tre Fi-li-o - que pro-ce - dit. Qui cum Pa-tre et

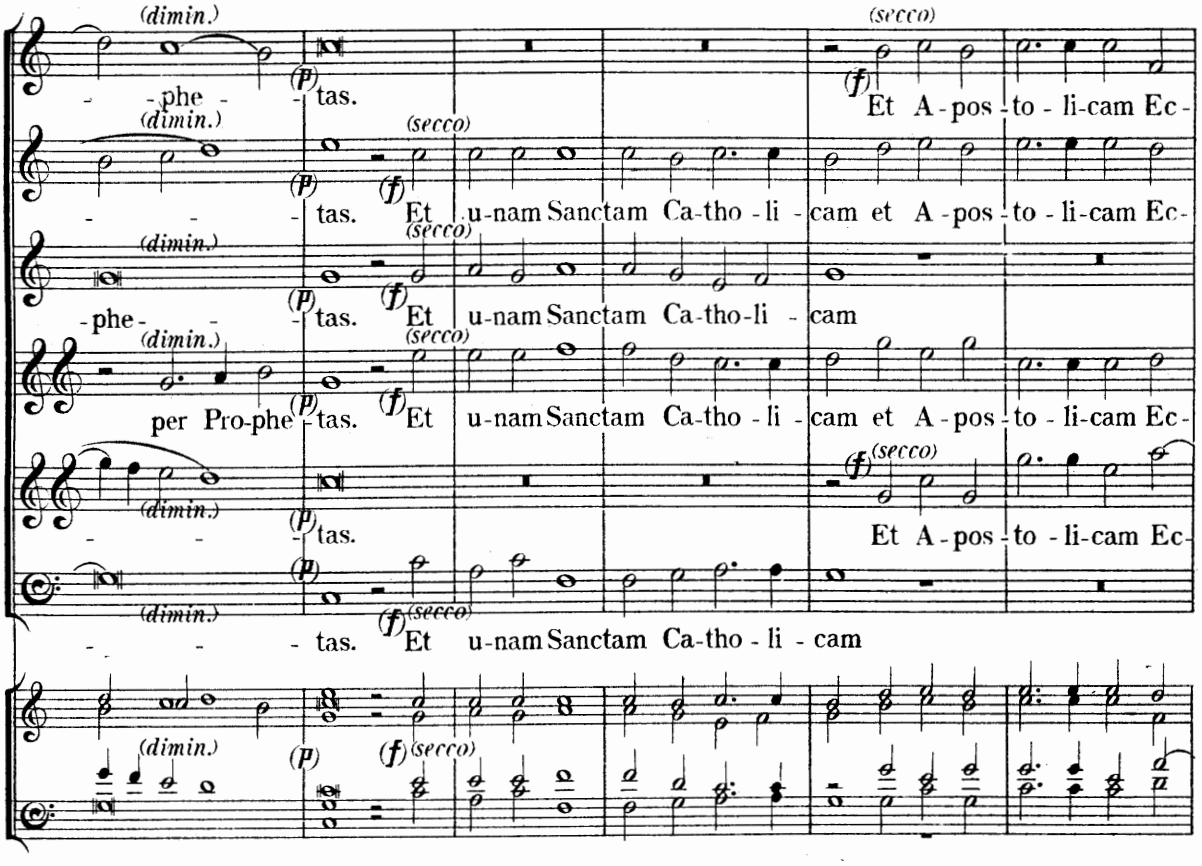
-can-tem (p) Qui cum Pa-tre et

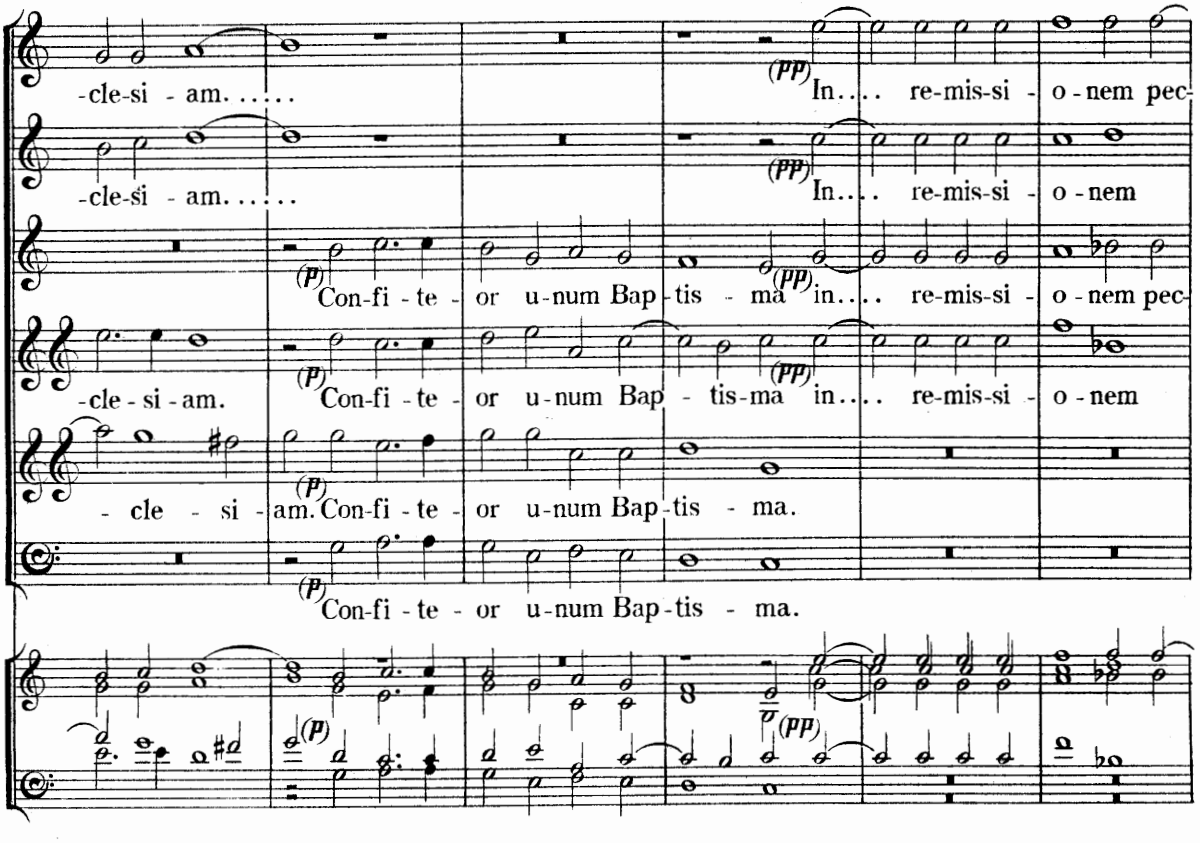
-can-tem (p) Qui cum Pa-tre et

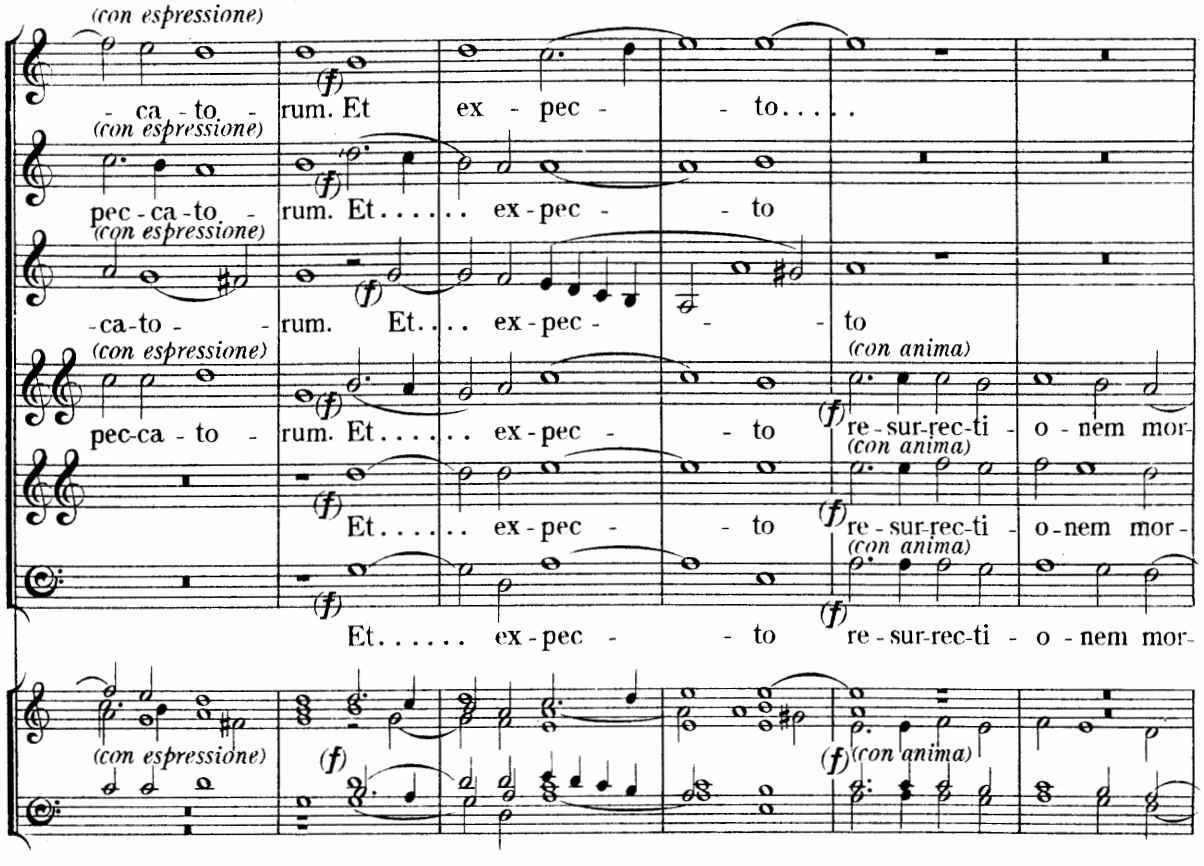
(p)

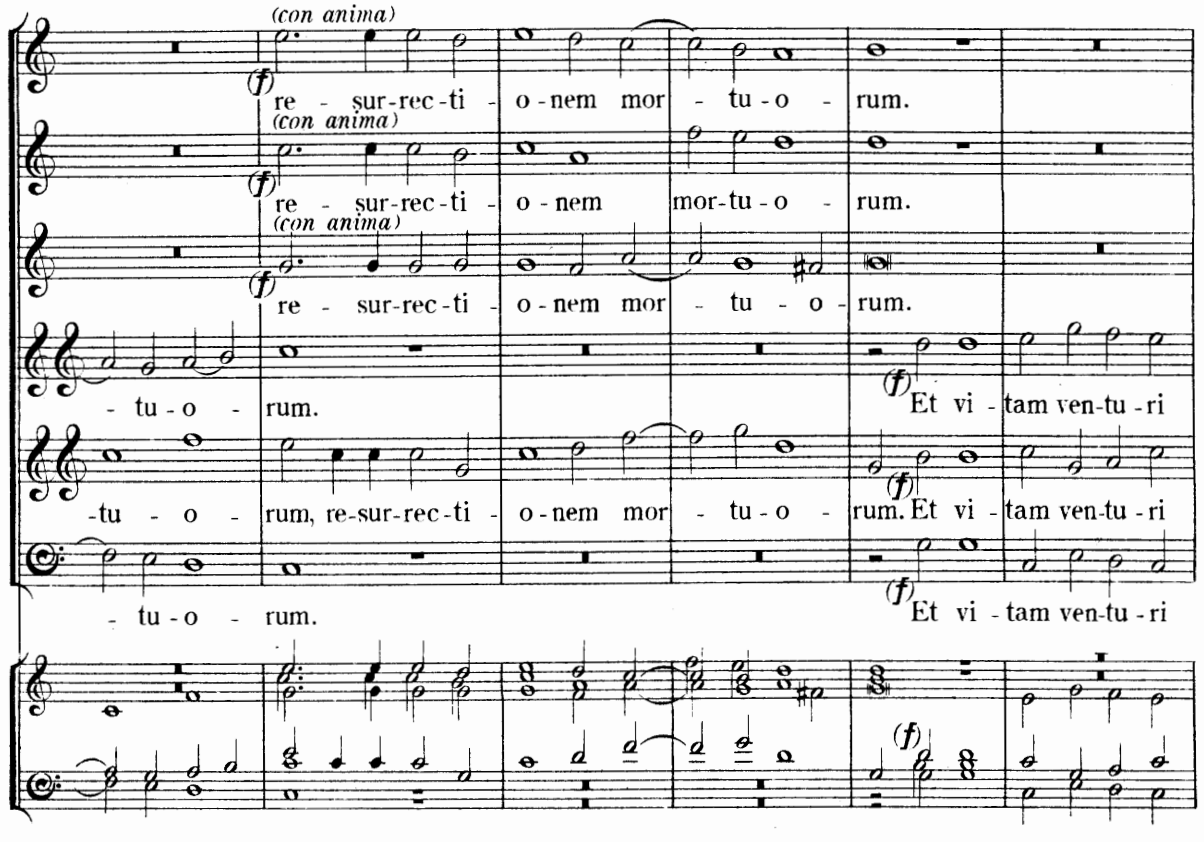

(poco rall.)
(LENTO.)
(A TEMPO PRIMO.)
(pp)
(mf)
Fi - li - o si - mul a - do - ra - - tur et con - glo - ri - fi - ca - -

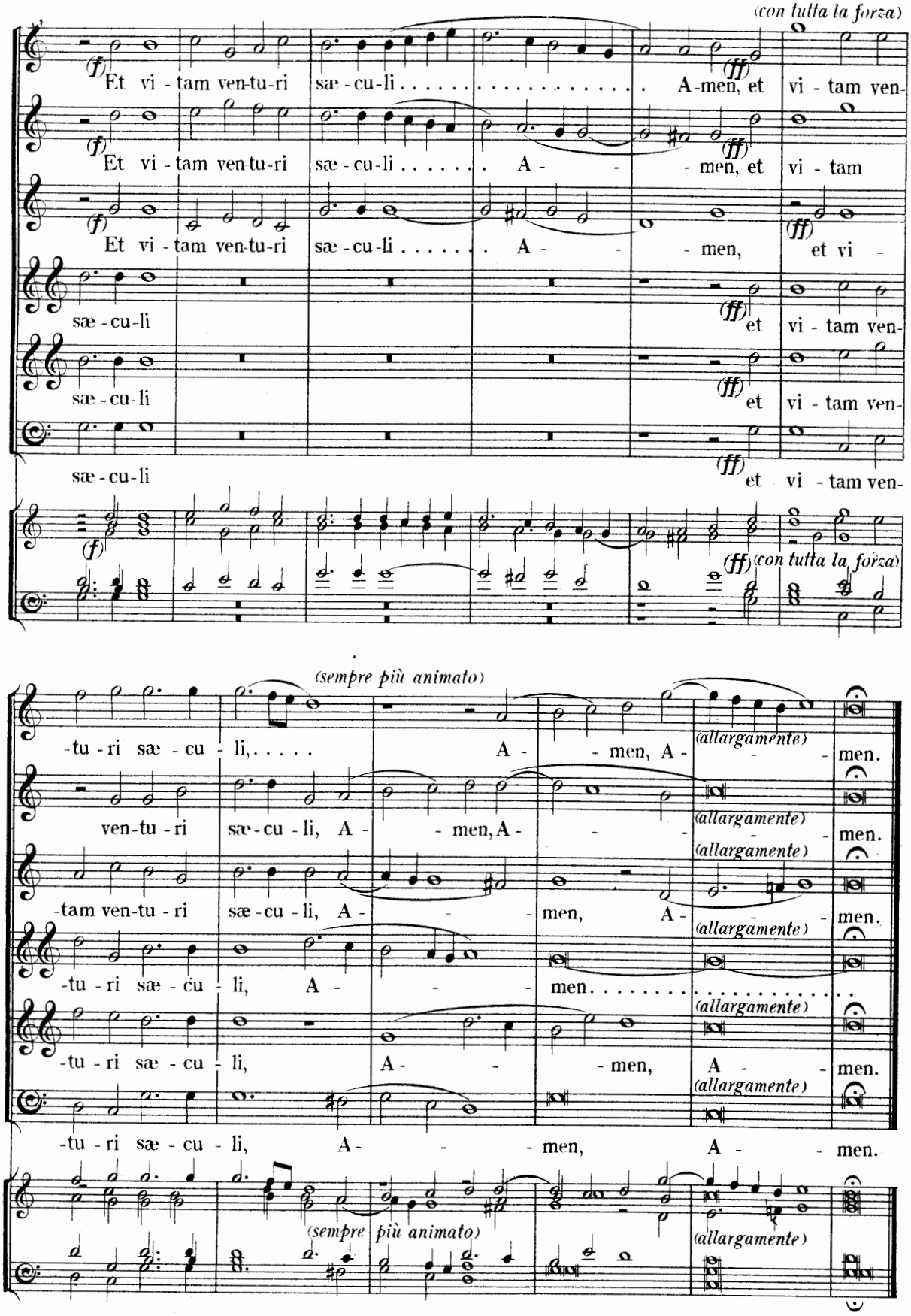

(f)
-tur, qui lo - cu - tus est per Pro - - - -
-tur, qui lo - cu - tus est..... per Pro - phe- - -
-tur, qui lo - cu - tus est, qui lo - cu - tus est per Pro- - -
-tur, qui lo - cu - tus est..... per Pro-phe-tas,
-tur, qui lo - cu - tus est. . . . . per Pro - phe - -
-tur, qui lo - cu - tus est per Pro- - phe -


(dimin.)
-phe- -tas.
(p)
(secco)
(f)
Et A-pos-to-li-cam Ec-
Et u-nam Sanctam Ca-tho-li-cam et A-pos-to-li-cam Ec-
Et u-nam Sanctam Ca-tho-li-cam
per Pro-phe-tas.
Et A-pos-to-li-cam Ec-
Et u-nam Sanctam Ca-tho-li-cam

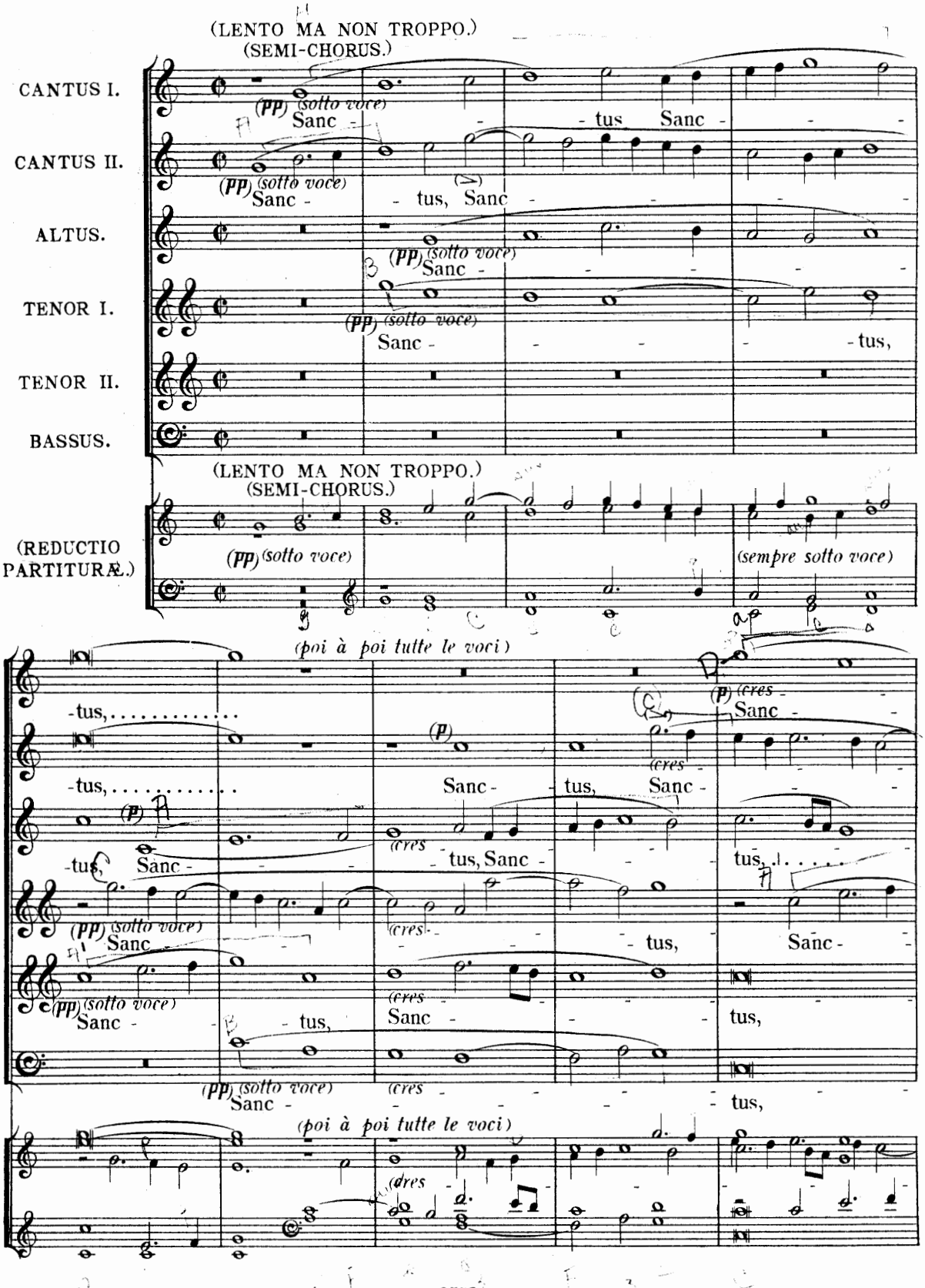

-cle-si-am.
(pp)
In... re-mis-si-o-nem pec-
In... re-mis-si-o-nem
Con-fi-te-or u-num Bap-tis-ma in... re-mis-si-o-nem pec-
-cle-si-am.
Con-fi-te-or u-num Bap-tis-ma in... re-mis-si-o-nem
-cle-si-am. Con-fi-te-or u-num Bap-tis-ma.
Con-fi-te-or u-num Bap-tis-ma.

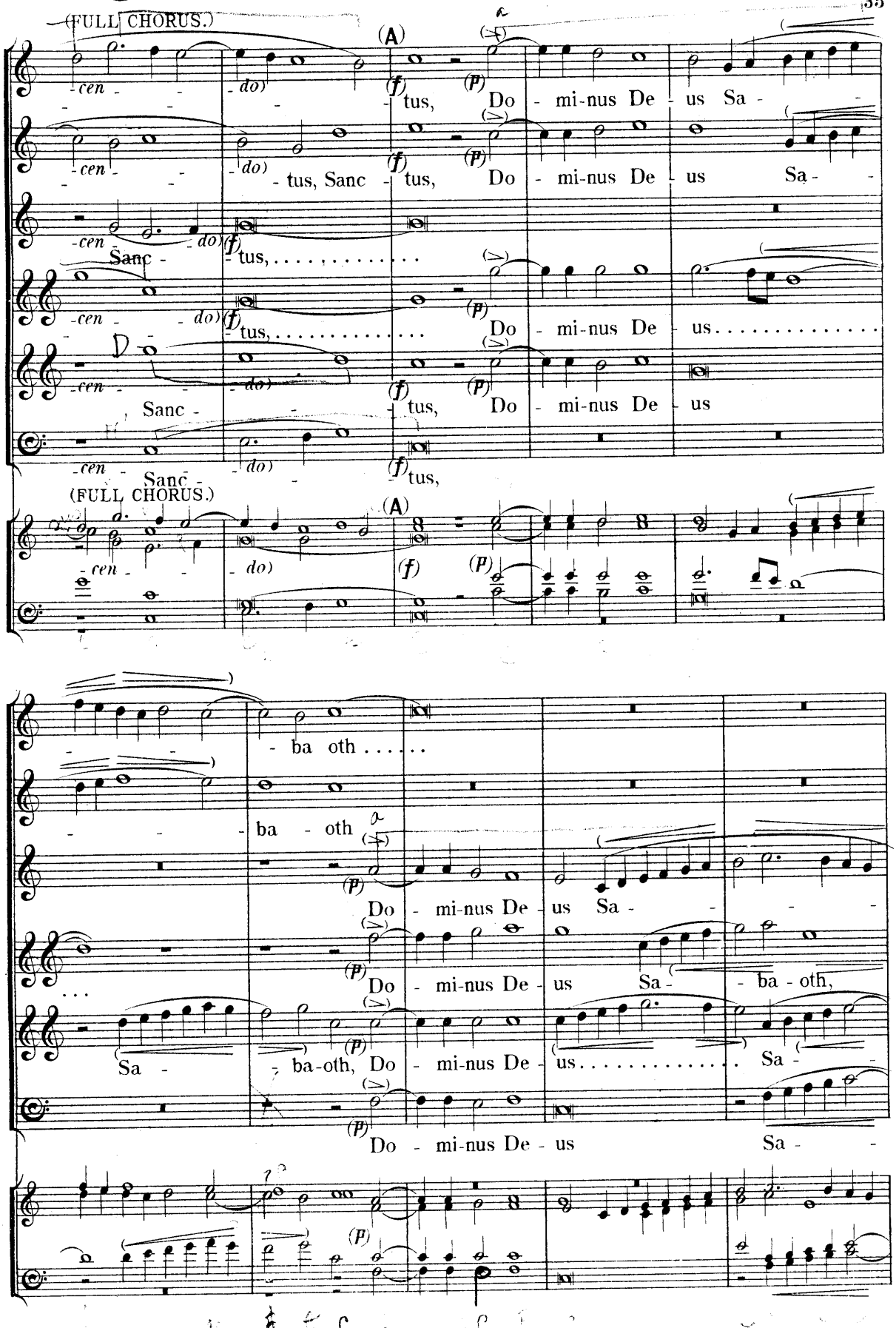

(con espressione)
- ca - to -
rum. Et
ex - pec -
- to. . . .
(con espressione)
pec - ca - to -
rum. Et. . . . .
ex - pec -
- to
(con espressione)
-ca-to -
rum.
Et. . . .
ex - pec -
- to
(con espressione)
pec-ca - to -
rum. Et. . . . .
ex - pec -
- to
(con anima)
re - sur - rec - ti - o - nem mor -
Et. . . . .
ex - pec -
- to
(con anima)
re - sur - rec - ti - o - nem mor -
Et. . . . . .
ex - pec -
- to
(con anima)
re - sur - rec - ti - o - nem mor -

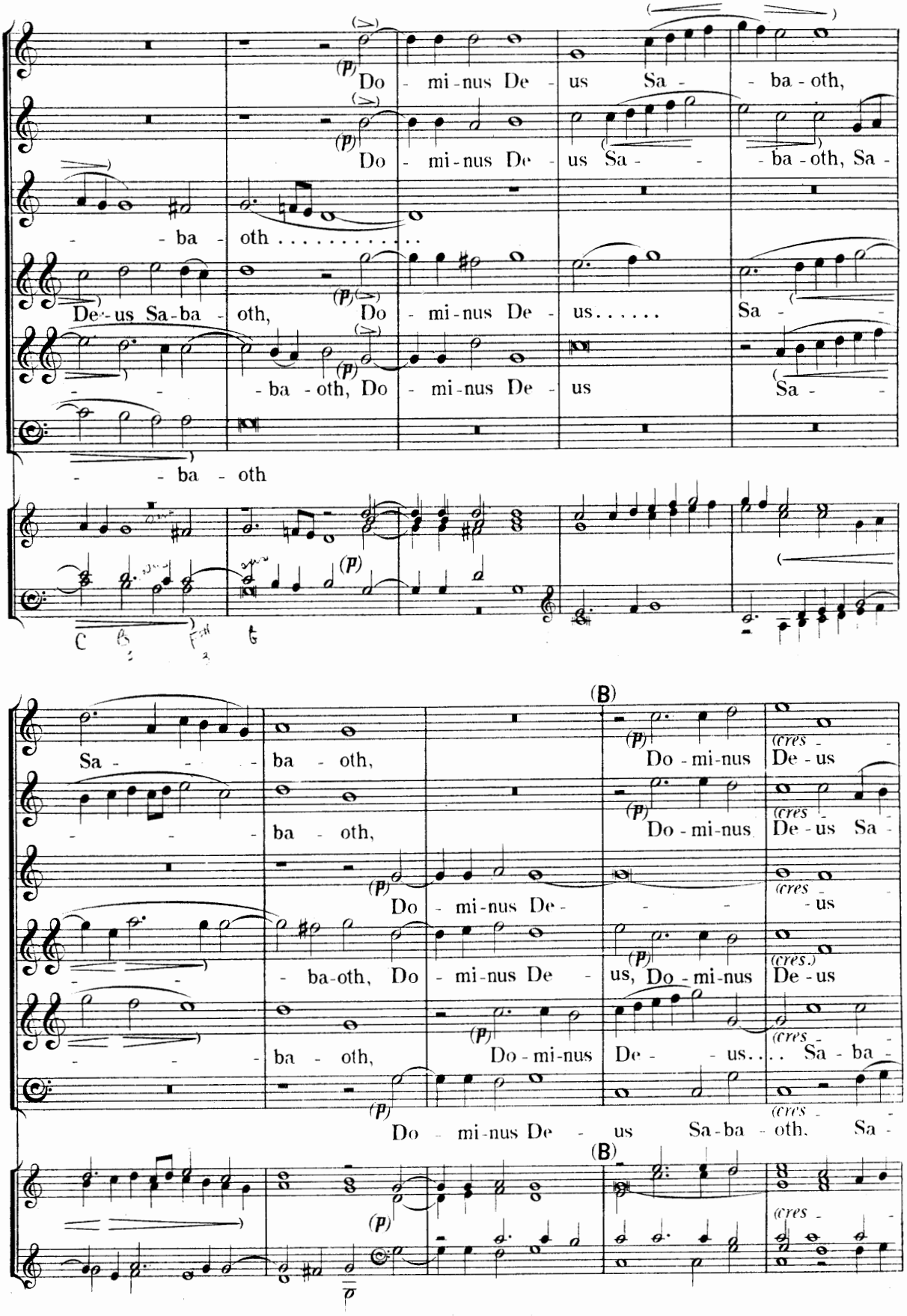

(con anima)
re - sur - rec - ti - o - nem mor - tu - o - rum.
(con anima)
re - sur - rec - ti - o - nem mor - tu - o - rum.
(con anima)
re - sur - rec - ti - o - nem mor - tu - o - rum.
- tu - o - rum.
Et vi - tam ven - tu - ri
-tu - o - rum, re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri
- tu - o - rum.
Et vi - tam ven - tu - ri

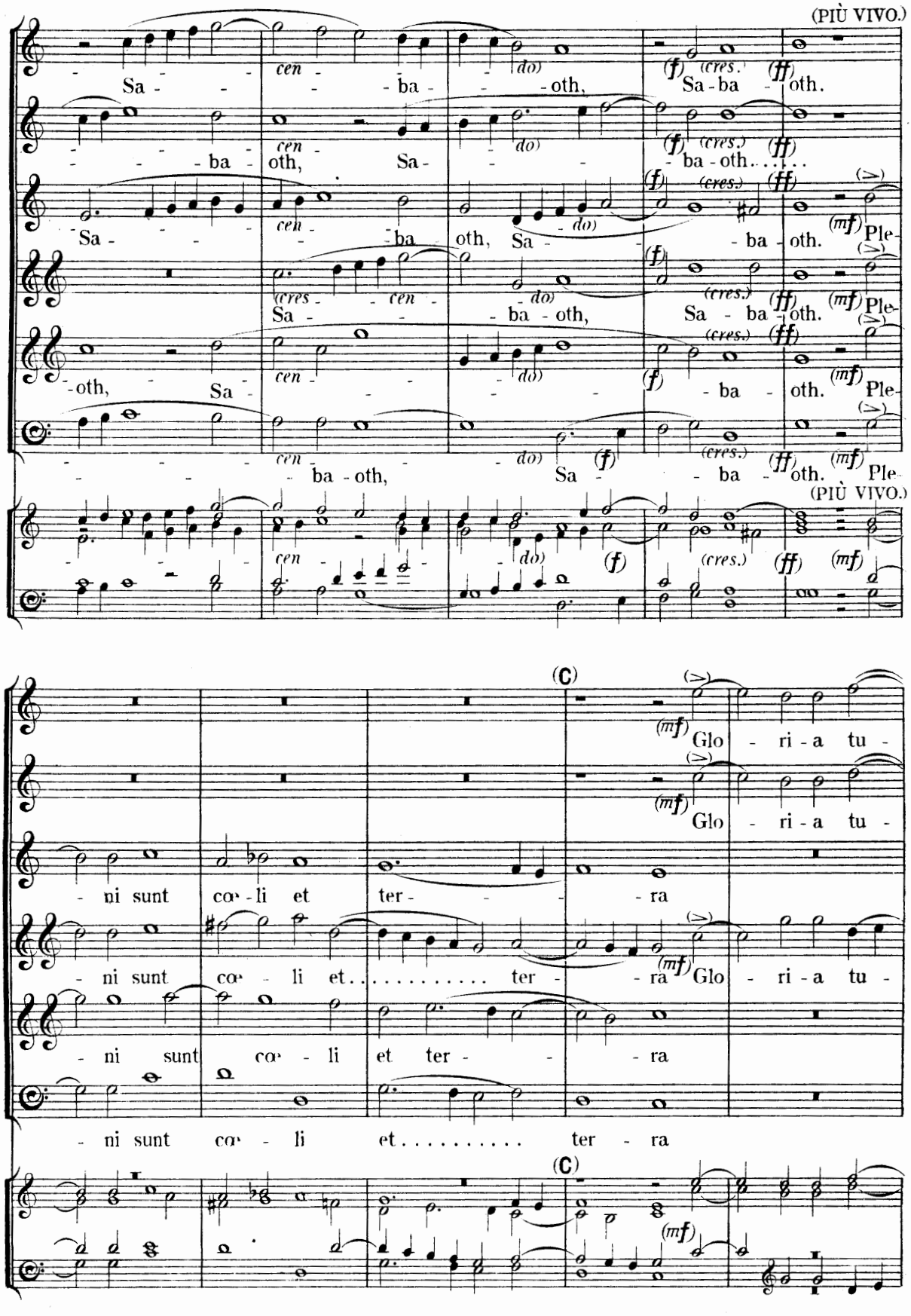

(con tutta la forza)
(f)
Et vi - tam ven-tu-ri sæ - cu-li . . . . . A-men, et vi - tam ven-
(ff)
Et vi - tam ven-tu-ri sæ - cu-li . . . . . A - - - men, et vi - tam
Et vi - tam ven-tu-ri sæ - cu-li . . . . . A - - - men, et vi -
sæ - cu-li et vi - tam ven-
sæ - cu-li et vi - tam ven-
sæ - cu-li et vi - tam ven-
(con tutta la forza)
(sempre più animato)
-tu - ri sæ - cu - li, . . . . . A - - men, A - - men.
(allargamente)
ven-tu - ri sæ - cu - li, A - - men, A - - men.
-tam ven-tu - ri sæ - cu - li, A - - men, A - - men.
-tu - ri sæ - cu - li, A - - men. . . . . men.
-tu - ri sæ - cu - li, A - - men, A - - men.
-tu - ri sæ - cu - li, A - - men, A - - men.
(sempre più animato)
(allargamente)

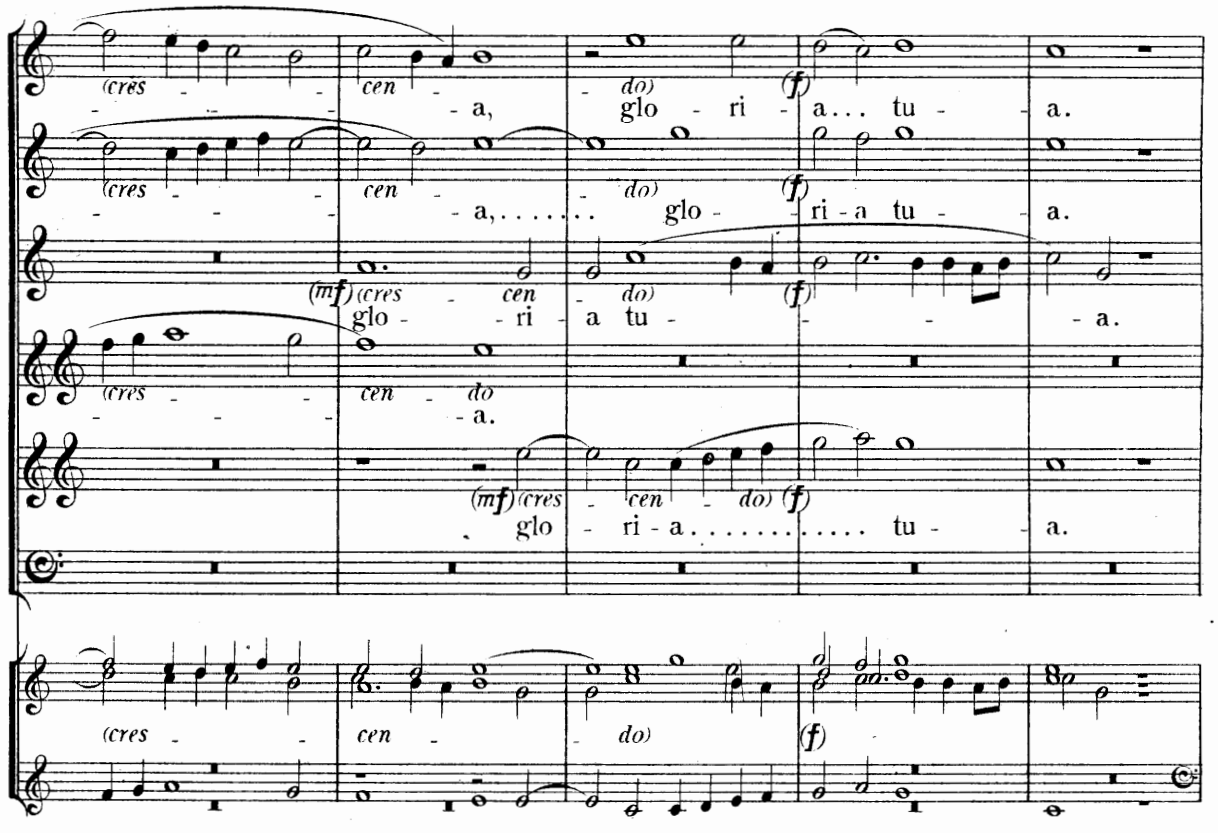
# Sanctus.

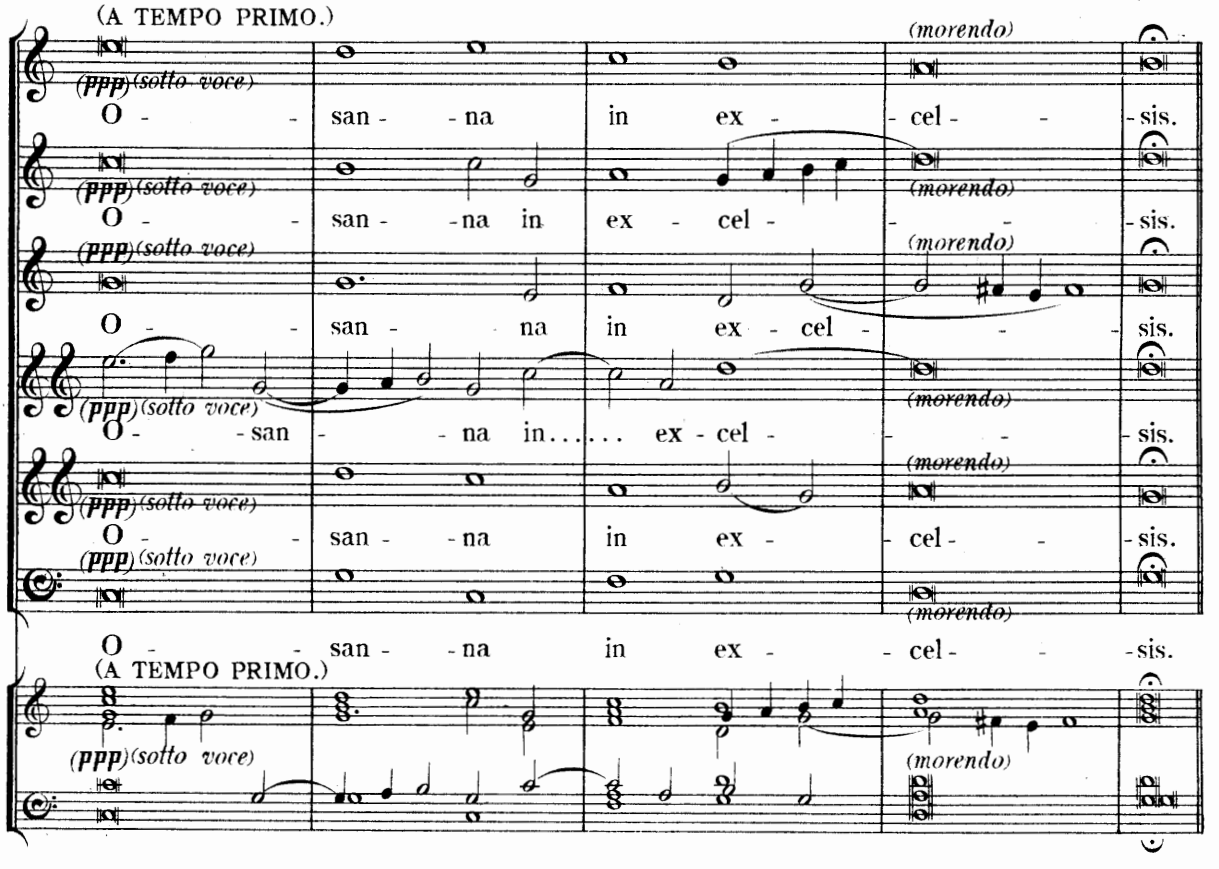

(LENTO MA NON TROPPO.)
(SEMI-CHORUS.)
CANTUS I.
CANTUS II.
ALTUS.
TENOR I.
TENOR II.
BASSUS.
(pp) (sotto voce)
Sanc - tus Sanc -
Sanc - tus, Sanc -
Sanc -
Sanc - tus,
(REDUCTIO PARTITURÆ.)
(LENTO MA NON TROPPO.)
(SEMI-CHORUS.)
(pp) (sotto voce)
(sempre sotto voce)
(poi à poi tutte le voci)
-tus,
-tus,
-tus, Sanc -
(p)
(cres)
Sanc -
tus, Sanc -
tus, Sanc -
tus,
tus,
tus,
(poi à poi tutte le voci)


(FULL CHORUS.)
(A)
-cen- -do)
tus, Do - mi-nus De - us Sa -
tus, Sanc - tus, Do - mi-nus De - us Sa -
Sanc - tus, . . . . . .
tus, . . . . . Do - mi-nus De - us . . . . . .
Sanc - tus, Do - mi-nus De - us
Sanc -
(FULL CHORUS.)
(A)
- ba oth . . . . .
- ba - oth
Do - mi-nus De - us Sa - - - -
Do - mi-nus De - us Sa - - ba - oth,
Sa - - ba-oth, Do - mi-nus De - us . . . . . Sa -
Do - mi-nus De - us Sa -

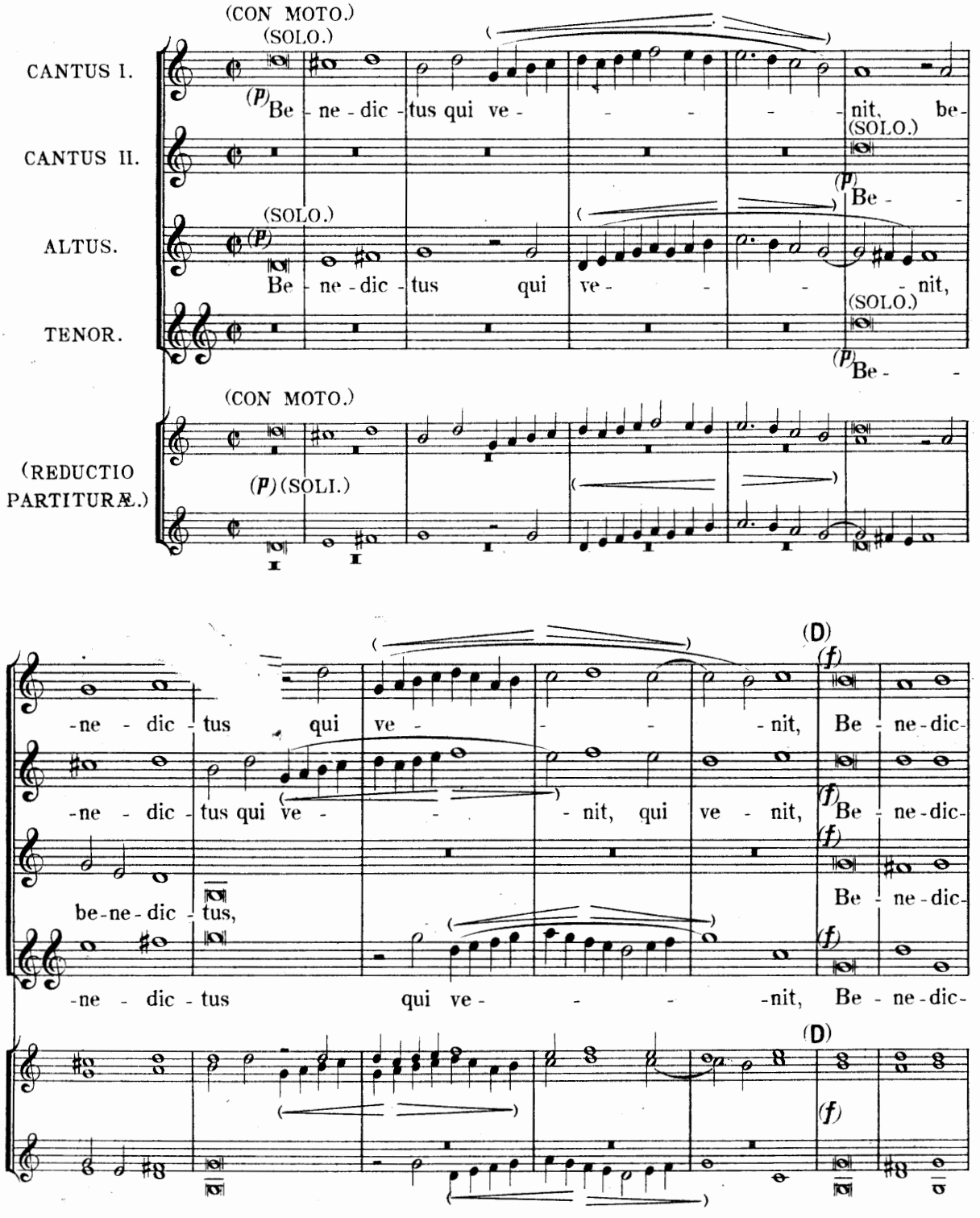

Do - mi - nus De - us Sa - - ba - oth,
Do - mi - nus De - us Sa - - ba - oth, Sa -
- ba - oth . . . . . .
De - us Sa - ba - oth, Do - mi - nus De - us . . . . . Sa -
- - ba - oth, Do - mi - nus De - us Sa -
- ba - oth
Sa - - ba - oth, Do - mi - nus De - us
- - ba - oth, Do - mi - nus De - us Sa -
Do - mi - nus De - - - - us
- ba - oth, Do - mi - nus De - us, Do - mi - nus De - us
- - ba - oth, Do - mi - nus De - - us . . . Sa - ba -
Do - mi - nus De - us Sa - ba - oth, Sa -


(PIÙ VIVO.)
Sa - ba - oth, Sa - ba - oth.
ba - oth, Sa - ba - oth.....
Sa - ba - oth, Sa - ba - oth. Ple-
Sa - ba - oth, Sa - ba - oth. Ple-
-oth, Sa - ba - oth. Ple-
ba - oth, Sa - ba - oth. Ple-
(PIÙ VIVO.)
(C)
Glo - ri - a tu -
Glo - ri - a tu -
- ni sunt cœ - li et ter - ra
- ni sunt cœ - li et..... ter - ra Glo - ri - a tu -
- ni sunt cœ - li et ter - ra
- ni sunt cœ - li et..... ter - ra
(C)

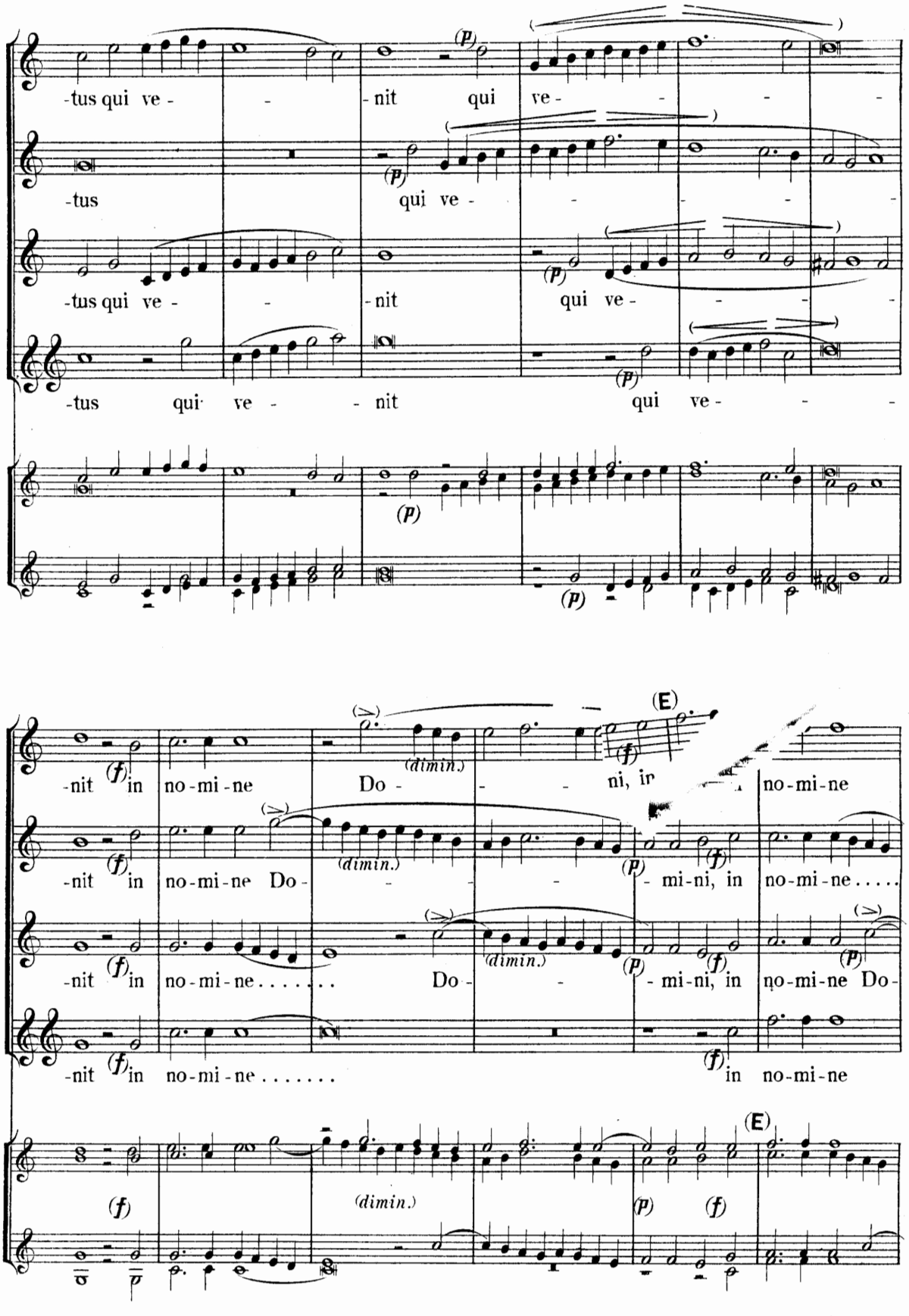

(cres - - - cen - - - a, do) (f) glo - ri - a... tu - a.
(cres - - - cen - - - a,..... do) (f) glo - - ri - a tu - a.
(mf) (cres - cen - do) (f) glo - - ri - a tu - - - - a.
(cres - - - cen - do - a.
(mf) (cres - cen - do) (f) glo - ri - a..... tu - a.
(cres - - cen - do) (f)

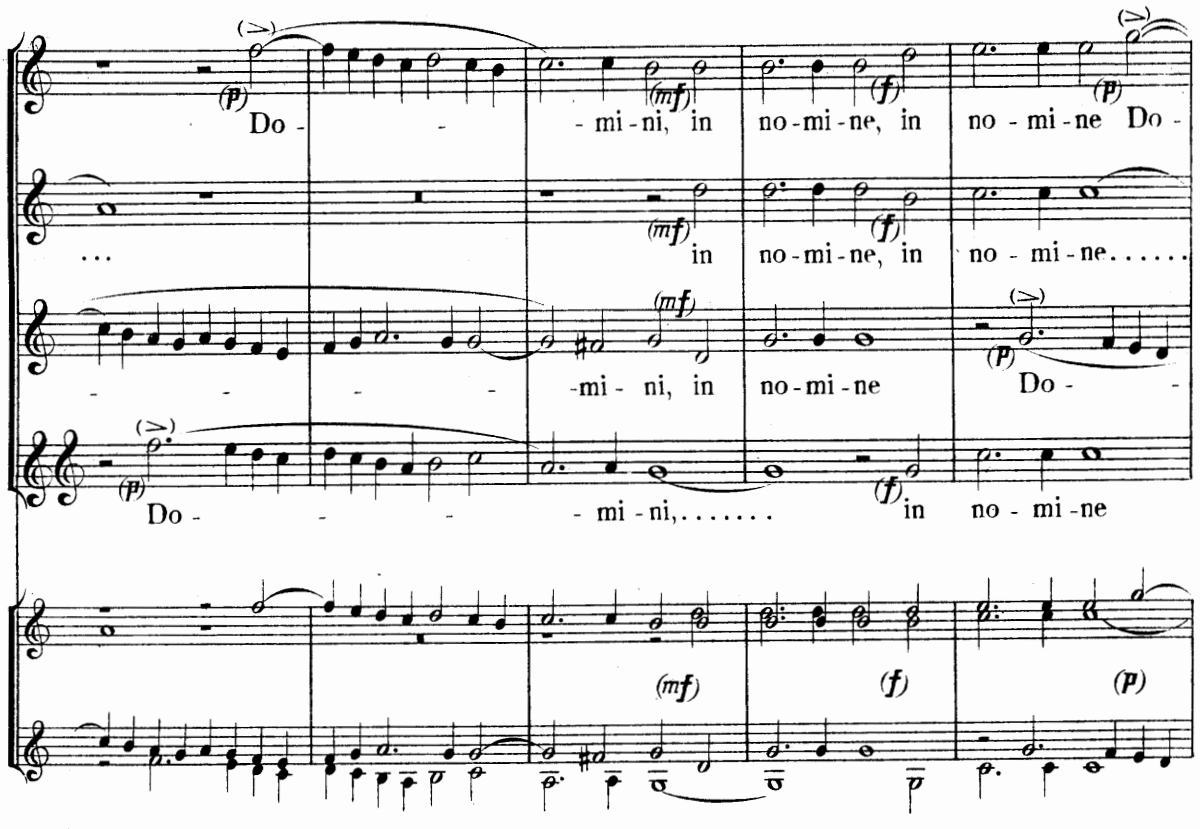

(A TEMPO PRIMO.)
(ppp) (sotto voce) O - - san - - na in ex - cel - - - sis. (morendo)
(ppp) (sotto voce) O - - san - - na in ex - cel - - - sis. (morendo)
(ppp) (sotto voce) O - - san - - na in ex - cel - - - sis. (morendo)
(ppp) (sotto voce) O - san - - na in..... ex - cel - - - sis. (morendo)
(ppp) (sotto voce) O - - san - - na in ex - cel - - - sis. (morendo)
(ppp) (sotto voce) O - - san - - na in ex - - cel - - - sis. (morendo)
(A TEMPO PRIMO.)
(ppp) (sotto voce)

# Benedictus.

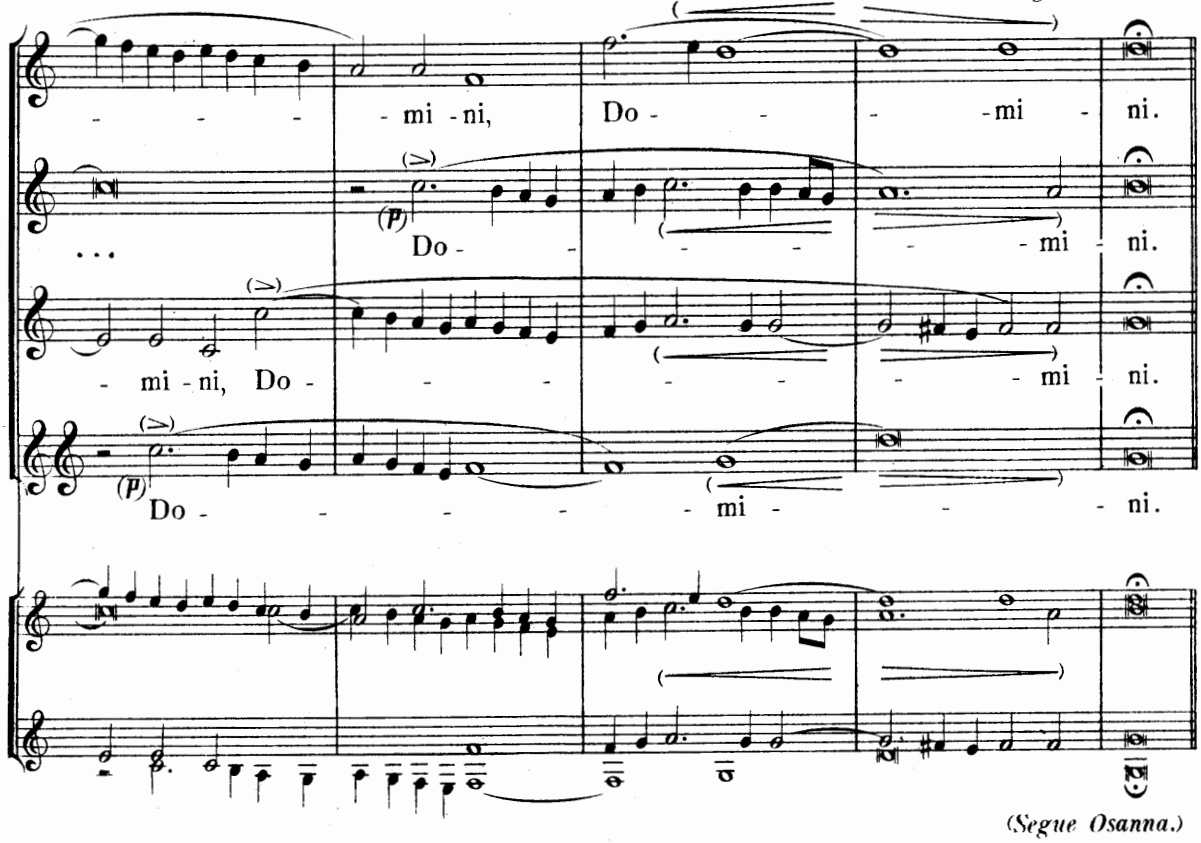



The Tenor Part of this Quartet may be sung by a Counter-Tenor, should the peculiar constitution of the Choir render such a change necessary.

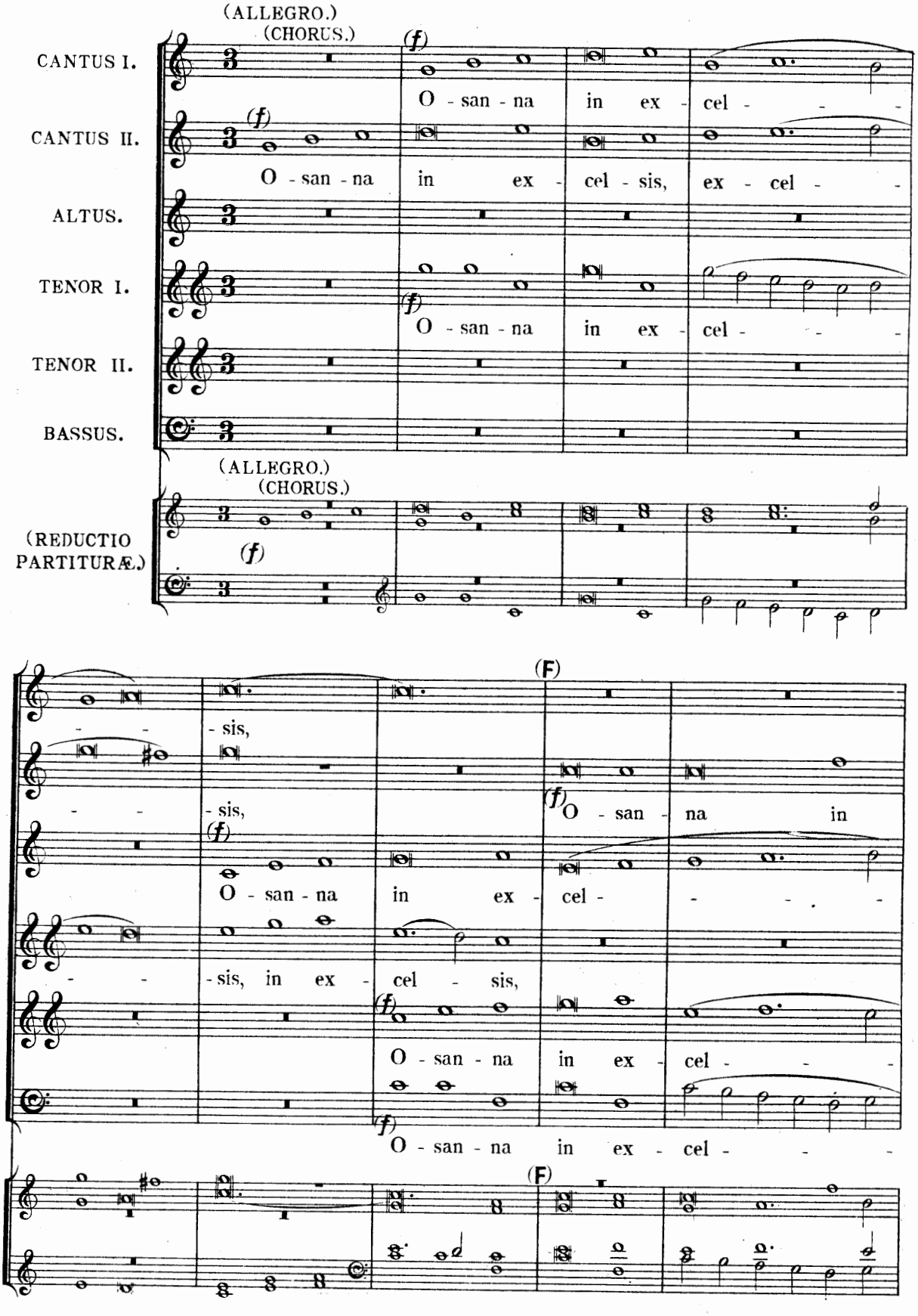

-tus qui ve - - nit qui ve - - - -
-tus qui ve - - nit qui ve - - - -
-tus qui ve - - nit qui ve - - - -
-tus qui ve - - nit qui ve - - - -
(E)
-nit in no-mi-ne Do - - - ni, in no-mi-ne
-nit in no-mi-ne Do - - - - mi-ni, in no-mi-ne . . . . .
-nit in no-mi-ne . . . . . Do - - mi-ni, in no-mi-ne Do-
-nit in no-mi-ne . . . . . in no-mi-ne
(E)

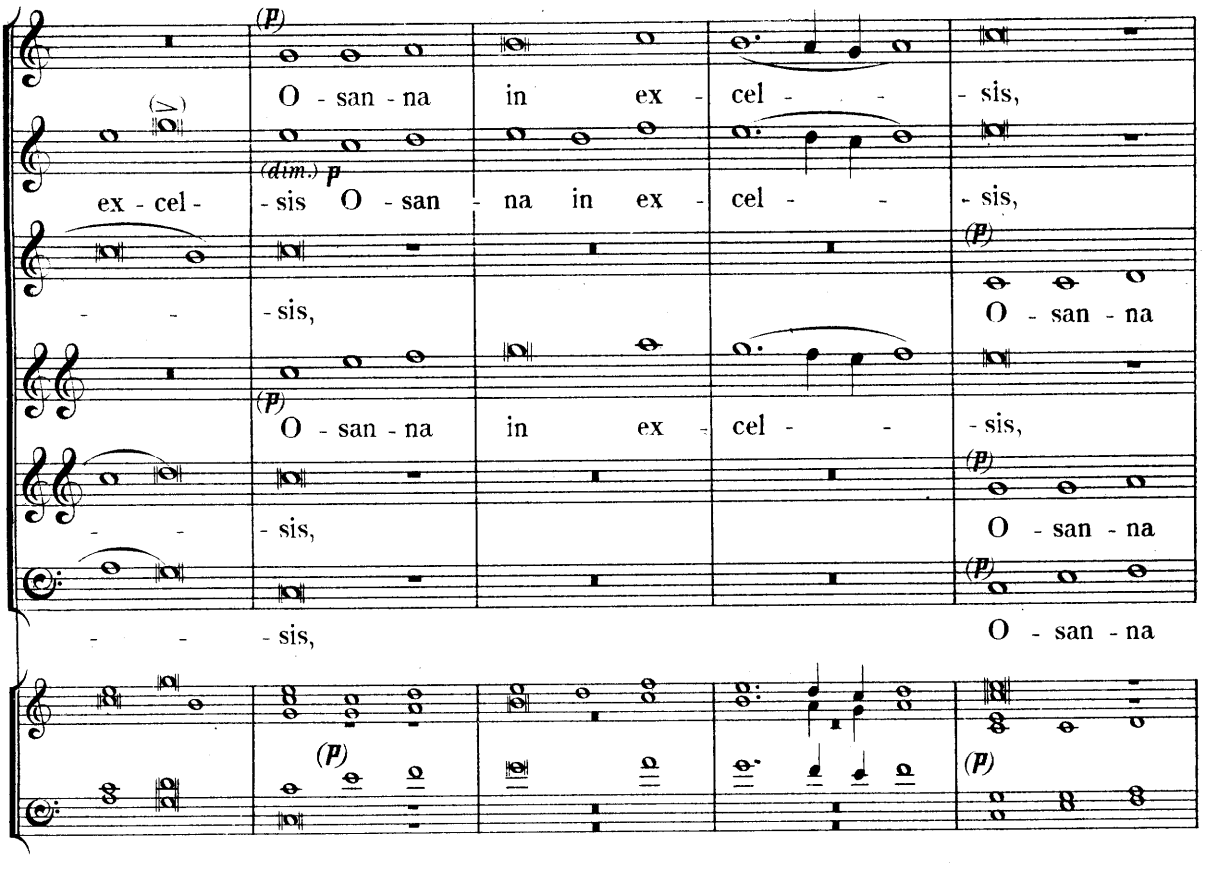


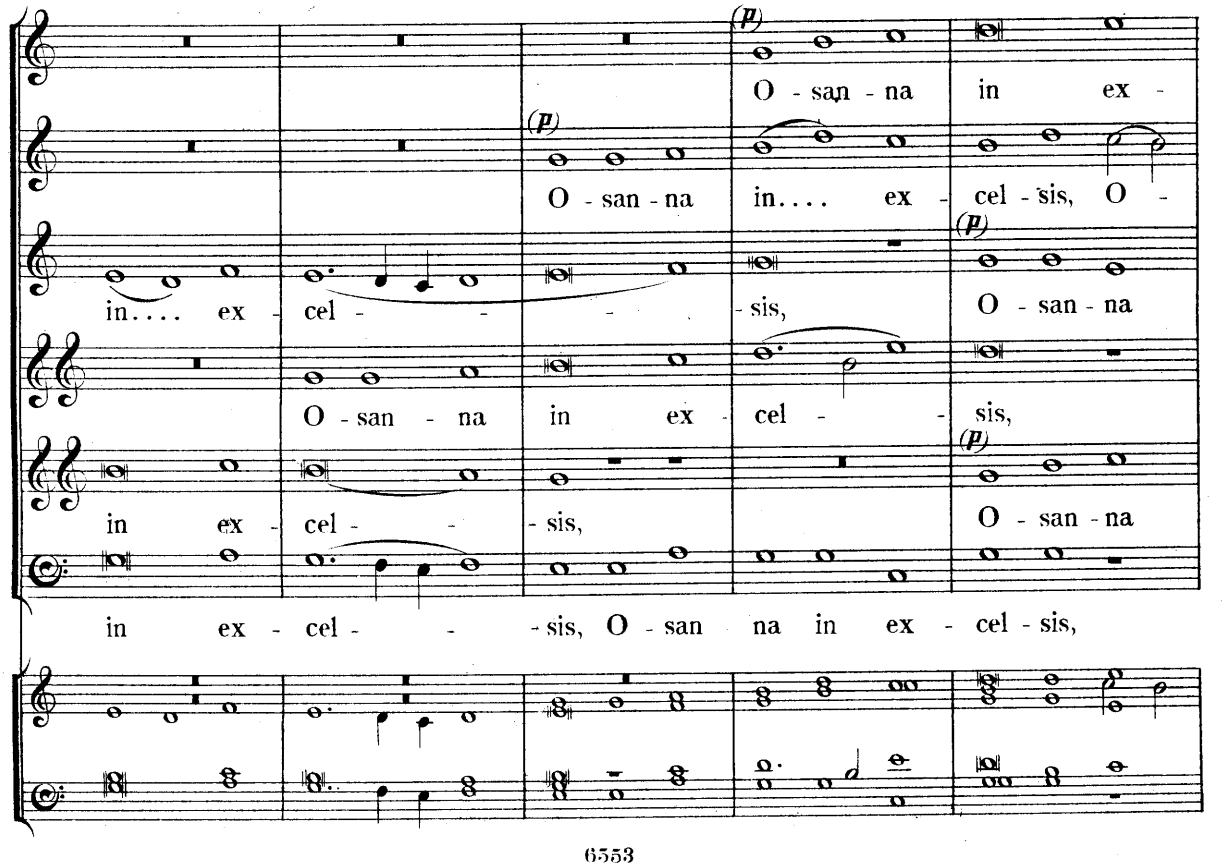

*(Segue Osanna.)*

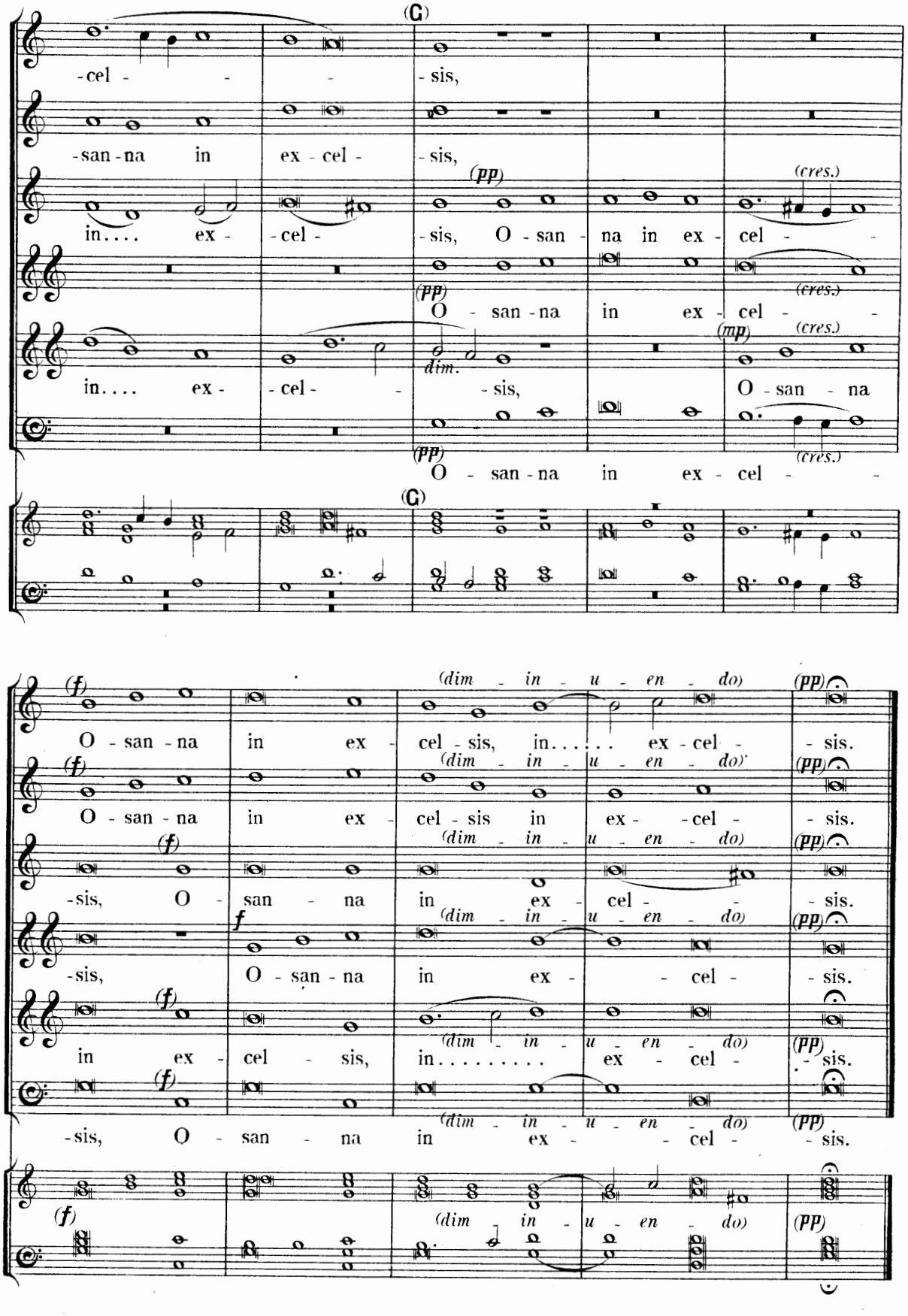



*(Segue Osanna.)*

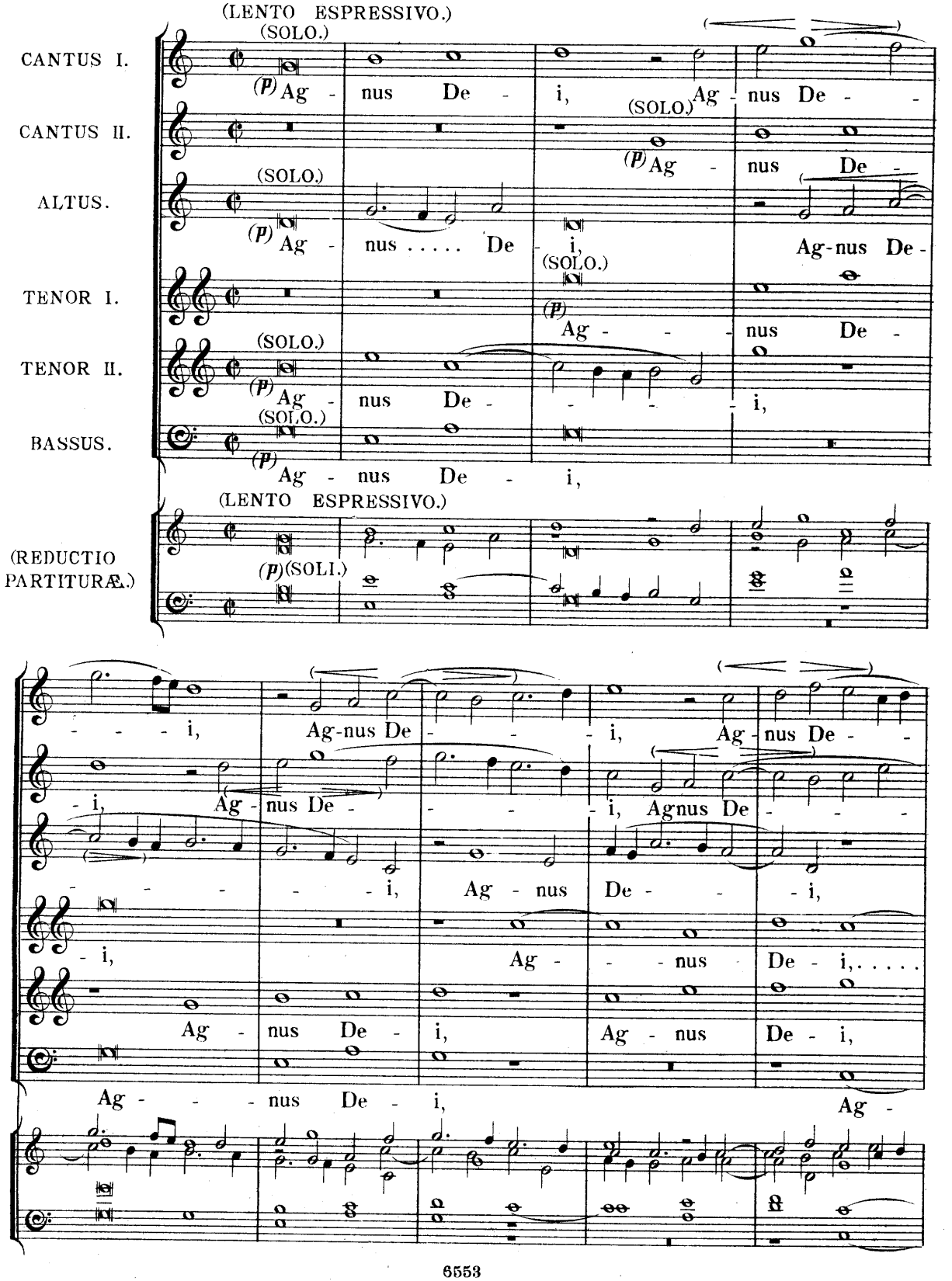

(ALLEGRO.)
(CHORUS.)
CANTUS I.
CANTUS II.
ALTUS.
TENOR I.
TENOR II.
BASSUS.
(REDUCTIO PARTITURÆ.)
(f)
O - san - na in ex - cel - - -
O - san - na in ex - cel - sis, ex - cel - -
(ALLEGRO.)
(CHORUS.)
(F)
- sis,
- sis, in ex - cel - sis,
O - san - na in ex - cel - - - -

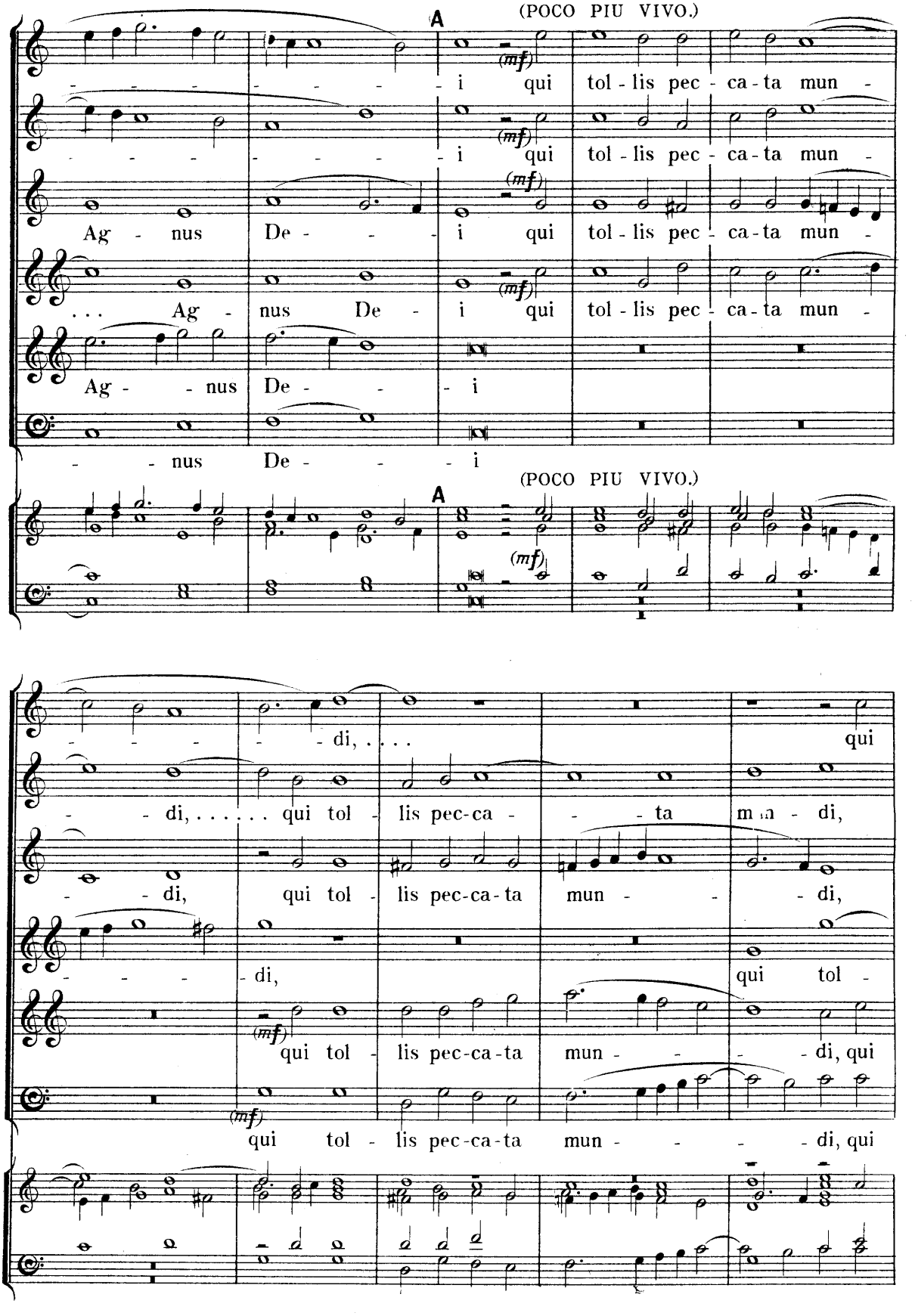

(p)
O - san - na in ex - cel - - - sis,
ex - cel - - sis, O - san - na in ex - cel - - - sis,
- - - sis,
(p)
O - san - na
(p)
O - san - na in ex - cel - - - sis,
- - - sis,
(p)
O - san - na
- - - sis,
(p)
O - san - na


(p)
O - san - na in ex -
(p)
O - san - na in.... ex - cel - sis, O -
in.... ex - cel - - - - sis,
(p)
O - san - na
O - san - na in ex - cel - - sis,
(p)
in ex - cel - - - sis,
(p)
O - san - na
in ex - cel - - - sis, O - san na in ex - cel - sis,


(C)
-cel - - - - sis,
-san-na in ex - cel - - sis,
(pp)
in.... ex - - cel - - sis, O - san - na in ex - cel - -
(cres.)
(pp)
O - san - na in ex - cel - -
(cres.)
(mp)
in.... ex - - cel - - - sis, O - san - na
dim.
(cres.)
(pp)
O - san - na in ex - cel - -
(C)
(f)
(dim - in - u - en - do)
(pp)
O - san - na in ex - cel - sis, in.... ex - cel - - sis.
(f)
(dim - in - u - en - do)
(pp)
O - san - na in ex - cel - sis in ex - - cel - - sis.
(f)
(dim - in - u - en - do)
(pp)
-sis, O - san - na in ex - cel - - sis.
f
(dim - in - u - en - do)
(pp)
-sis, O - san - na in ex - - cel - sis.
(f)
(dim - in - u - en - do)
(pp)
in ex - cel - sis, in..... ex - cel - - sis.
(f)
(dim - in - u - en - do)
(pp)
-sis, O - san - na in ex - - cel - - sis.
(f)
(dim - in - u - en - do)
(pp)

# Agnus Dei I.


(LENTO ESPRESSIVO.)
(SOLO.)
CANTUS I.
CANTUS II.
ALTUS.
TENOR I.
TENOR II.
BASSUS.
(REDUCTIO PARTITURÆ.)
(p) Ag - nus De - i,
(SOLO.)
Ag - nus De -
Ag-nus De -
(SOLI.)
Ag - - - nus De - i,


A
(POCO PIU VIVO.)
(mf)
i qui tol - lis pec - ca - ta mun -
i qui tol - lis pec - ca - ta mun -
Ag - nus De - - - i qui tol - lis pec - ca - ta mun -
... Ag - nus De - i qui tol - lis pec - ca - ta mun -
Ag - - nus De - - - i
- - nus De - - - - i
A
(POCO PIU VIVO.)
(mf)
- - - - - - di, . . . . qui
- - di, . . . . . qui tol - lis pec-ca - - - ta mun - di,
- - di, qui tol - lis pec-ca-ta mun - - - di,
- - - - di, qui tol -
(mf) qui tol - lis pec-ca-ta mun - - - - di, qui
(mf) qui tol - lis pec-ca-ta mun - - - - di, qui

(A TEMPO PRIMO.)

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

qui tol-lis pec-ca-ta mun- - - - - di, mi-se-re-re

qui tol-lis pec-ca-ta mun- - - - - di, mi-se-re-re . . .

- - lis, . . . . . mi-se-re-re

tol-lis, qui tol-lis pec-ca-ta mun- - - di,

tol - lis, mi-se-re-re

(A TEMPO PRIMO.)

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

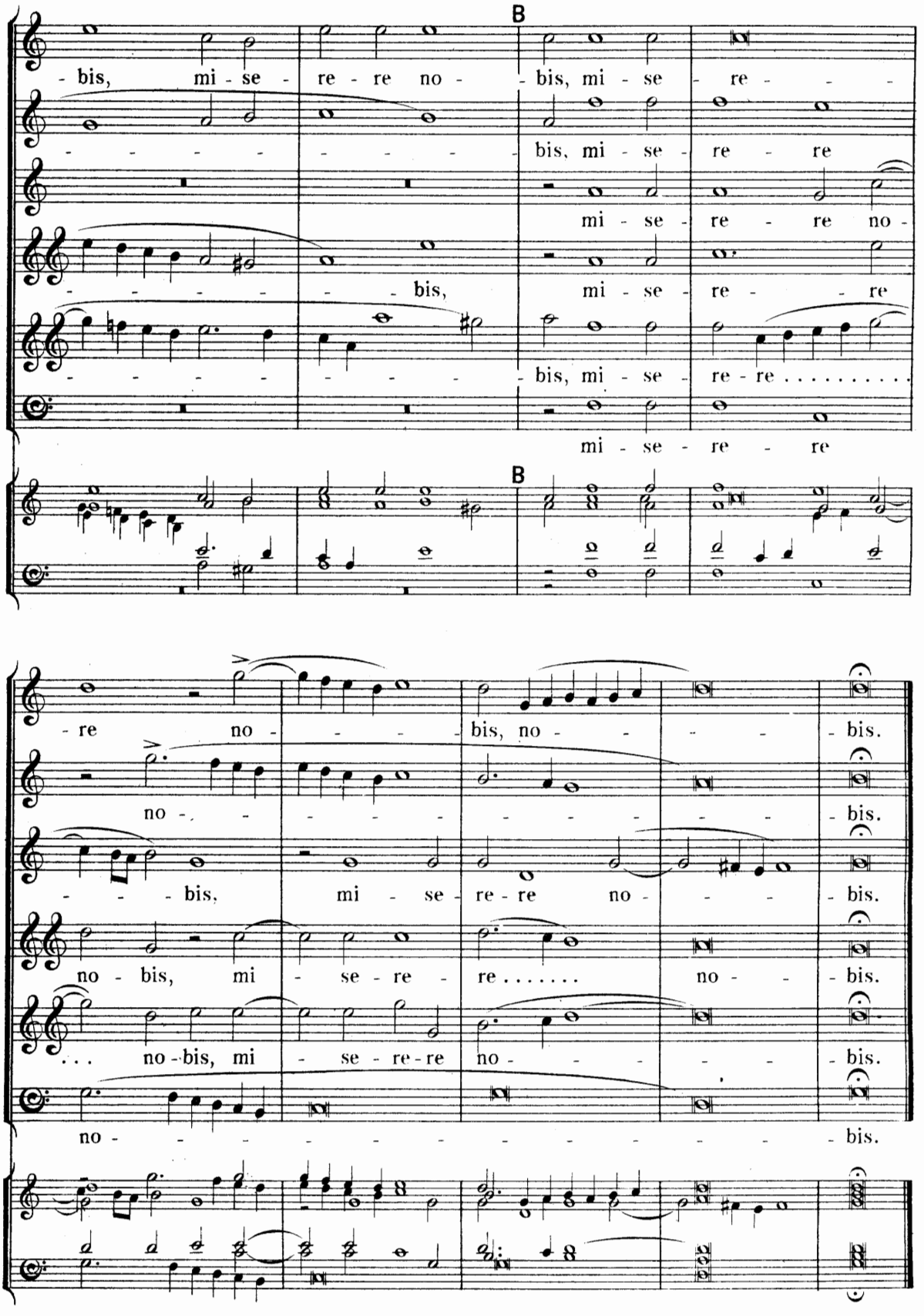
no - bis, mi- - se-re-re no- -

. . . no- - bis, . . . . . .

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

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

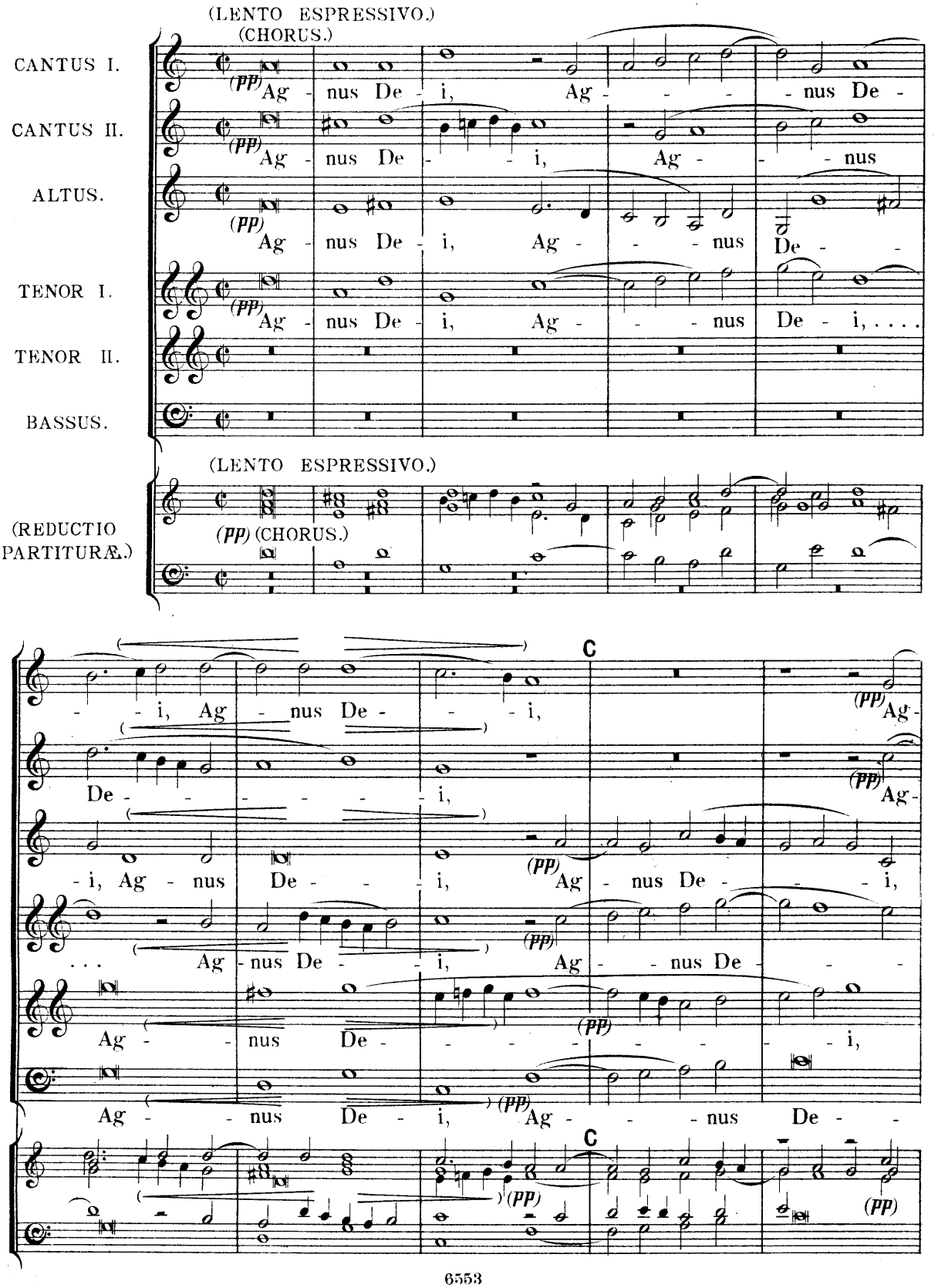
no - - - - - - - bis,






*Segue Agnus Dei II.*

# Agnus Dei II.


(LENTO ESPRESSIVO.)
(CHORUS.)
CANTUS I.
CANTUS II.
ALTUS.
TENOR I.
TENOR II.
BASSUS.
(REDUCTIO PARTITURÆ.)
(pp) Ag - nus De - i, Ag - - - - nus De -
(pp) Ag - nus De - - - i, Ag - - - nus
(pp) Ag - nus De - i, Ag - - nus De - -
(pp) Ag - nus De - i, Ag - - - nus De - i, . . . .
(LENTO ESPRESSIVO.)
(pp) (CHORUS.)
- - i, Ag - nus De - - - i,
De - - - - - - i,
- i, Ag - nus De - - - i,
. . . Ag - nus De - - i,
Ag - - nus De -
Ag - - nus De - i,
C
(pp) Ag -
(pp) Ag -
(pp) Ag - nus De - - - i,
(pp)
(pp)
(pp) Ag - - - nus De -
(pp)
(pp)

(cres - - cen - - do - - poco - - a -

- - - nus De - - - - - i,

(cres - - cen - - do - - poco - - a -

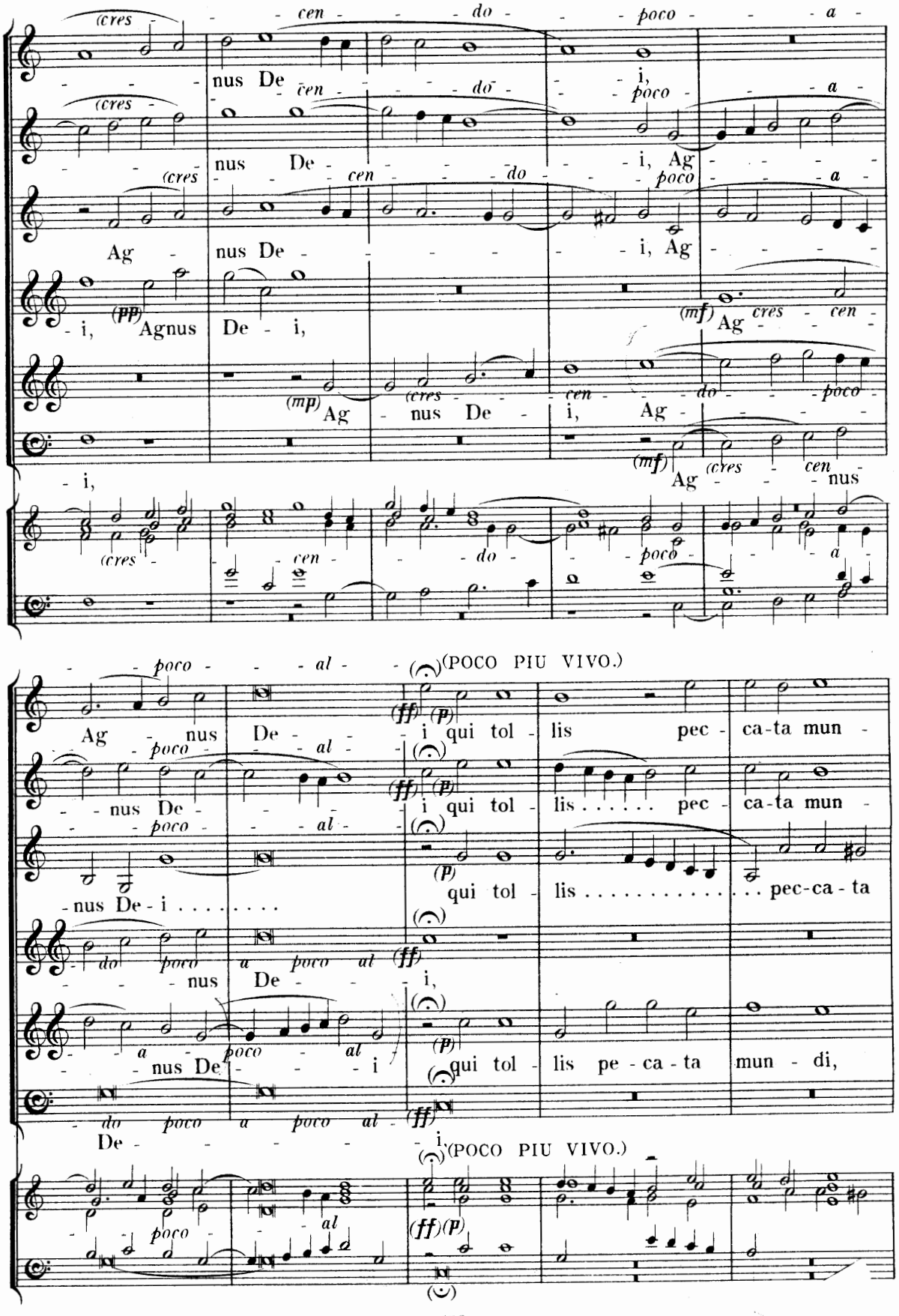
- - - nus De - - - - - i, Ag - - - - -

(cres - - cen - - do - - poco - - a -

Ag - nus De - - - - - - i, Ag - - - - -

- i, (pp) Agnus De - i, (mf) Ag cres - cen -

(mp) Ag - nus De - i, Ag - - - - - (cres - - cen - - do - - poco -



- i, (mf) Ag (cres - cen - nus

(cres - - cen - - do - - poco - - a -

- - poco - - al - - (POCO PIU VIVO.)

Ag - nus De - - - i qui tol - lis pec - ca-ta mun -

- - poco - - al - - (ff) (p)

- - nus De - - - - i qui tol - lis . . . . . pec - ca-ta mun -

- - poco - - al - - (p)

- nus De - i . . . . . qui tol - lis . . . . . pec-ca - ta

- do poco a poco al (ff)

- - - nus De - - - i,

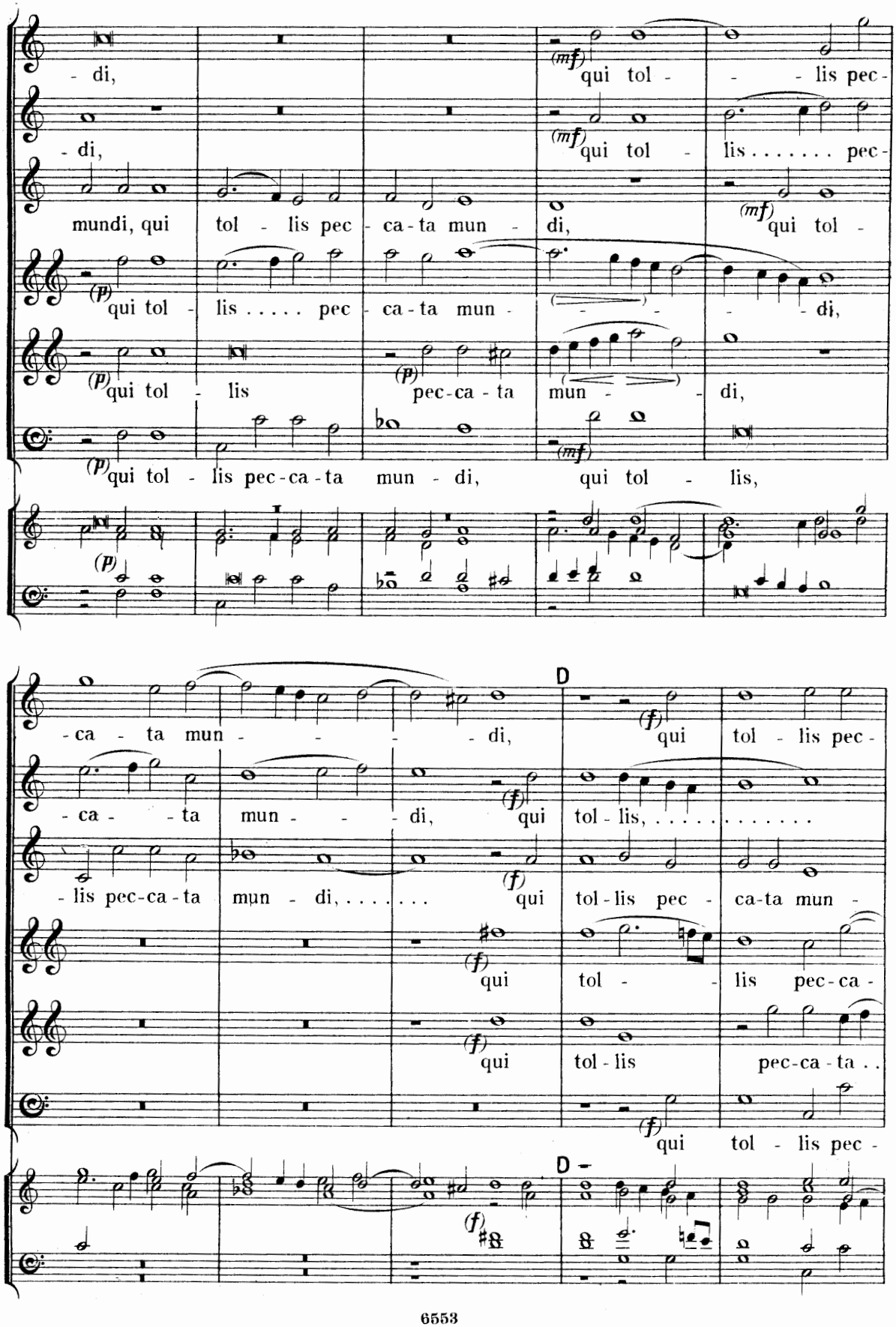
- - a - poco - - al (p)

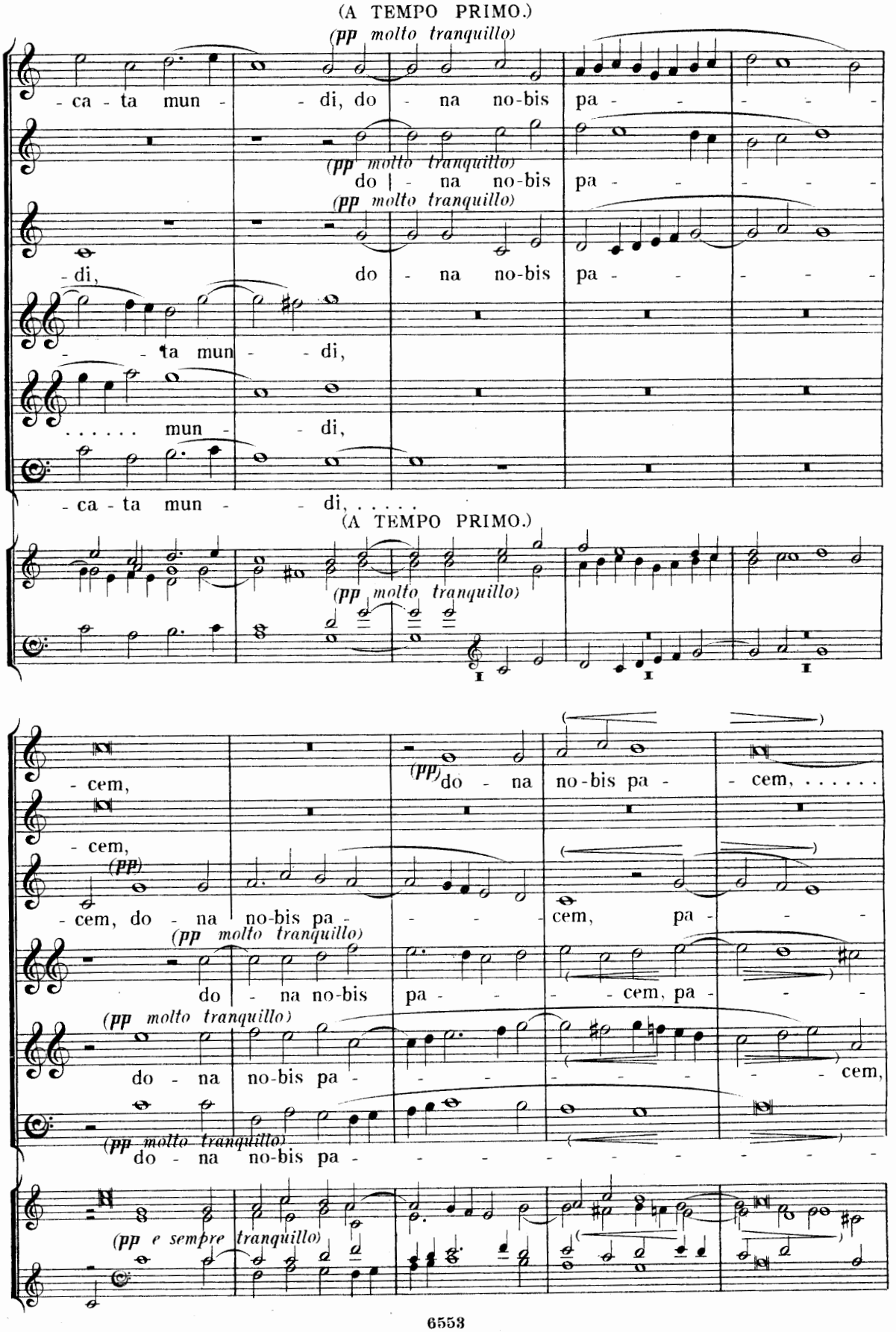
- - nus De - - - i qui tol - lis pe - ca - ta mun - di,

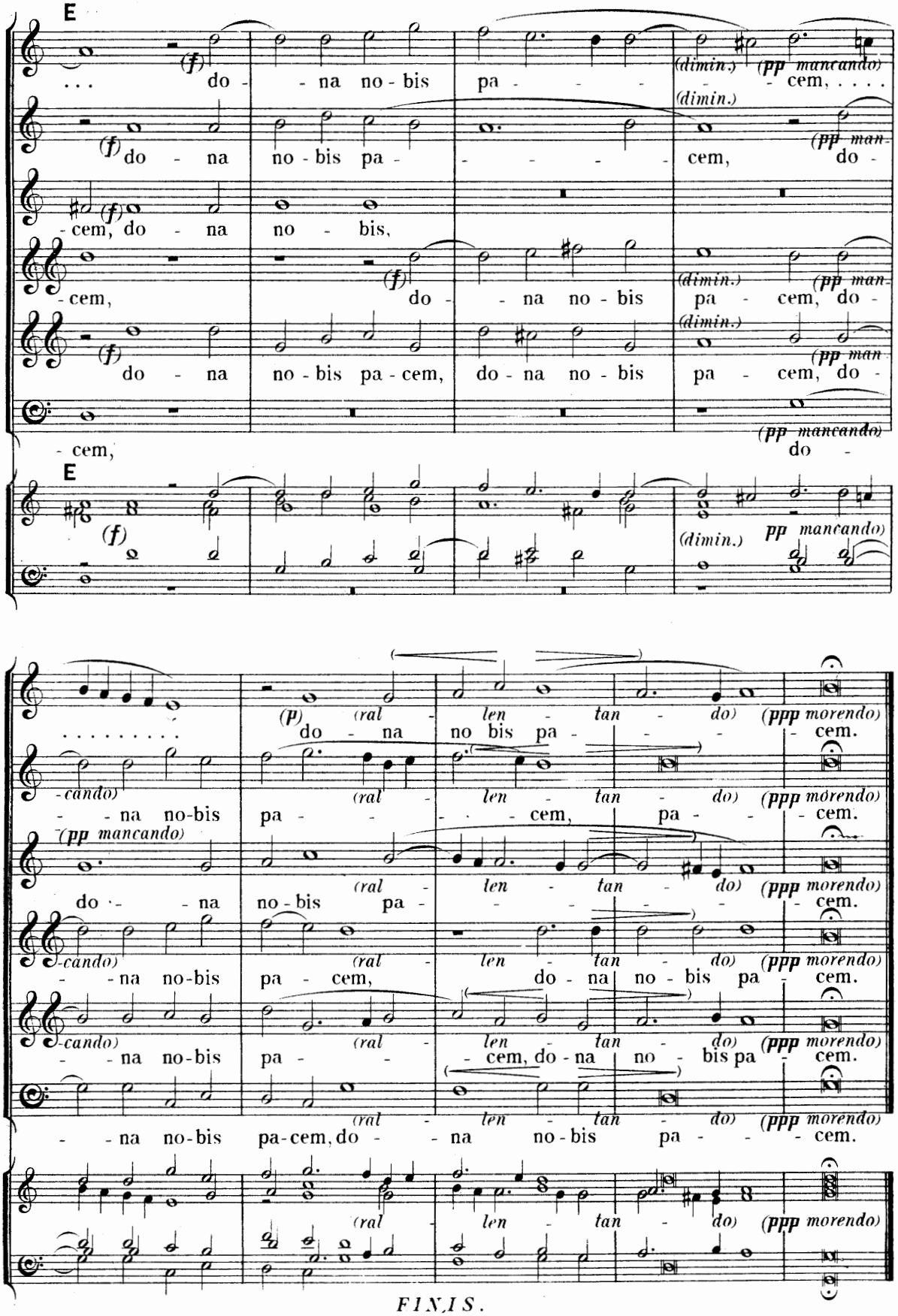
- do poco a poco al - (ff)

De - - - - - - i, (POCO PIU VIVO.)

- - poco - - al (ff)(p)

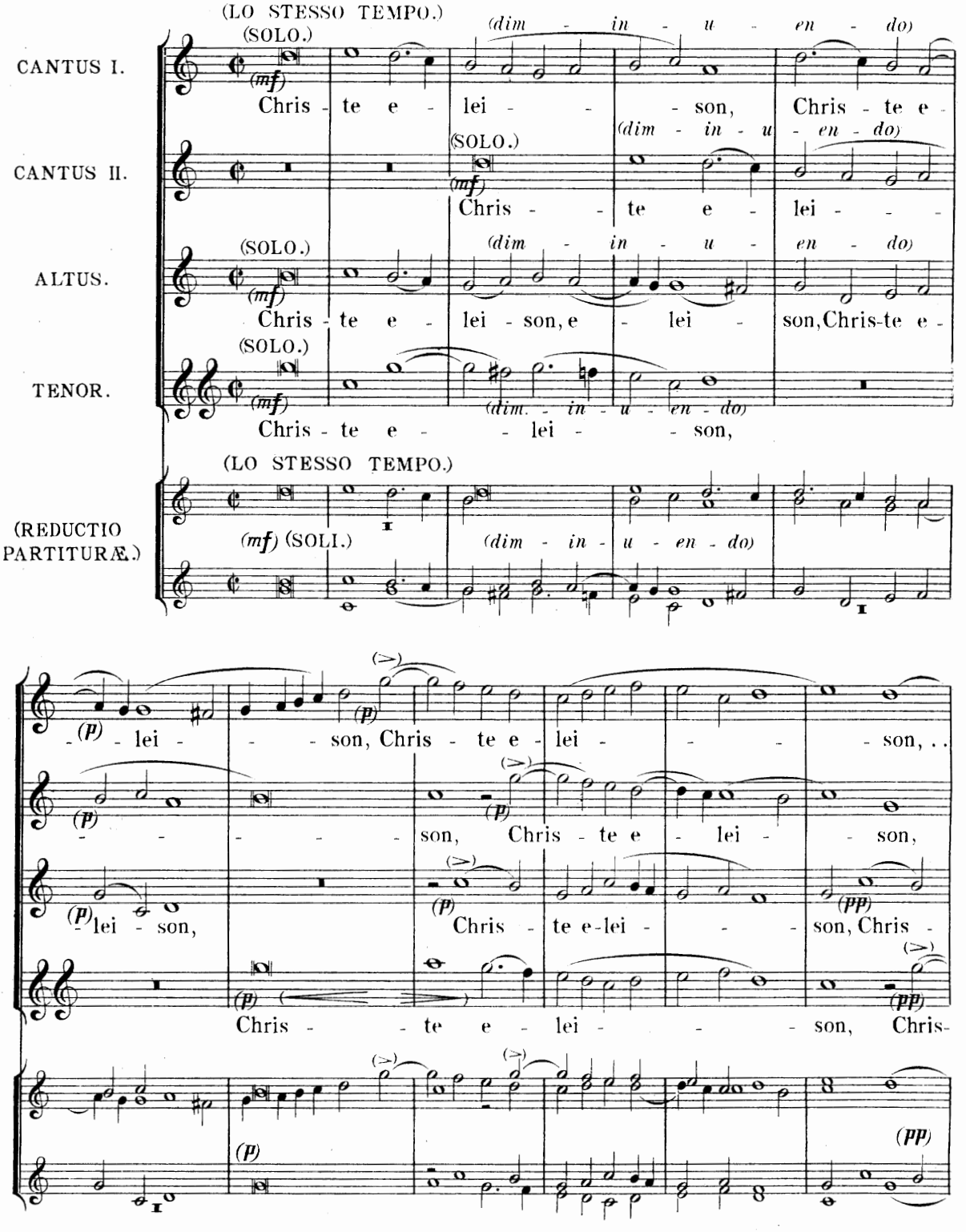

- di, qui tol - - lis pec-
- di, qui tol - lis . . . . . pec-
mundi, qui tol - lis pec - ca - ta mun - di, qui tol -
qui tol - lis . . . . . pec - ca - ta mun - - - - di,
qui tol - lis pec - ca - ta mun - - di,
qui tol - lis pec - ca - ta mun - di, qui tol - lis,
- ca - ta mun - - - - di, qui tol - lis pec -
- ca - - ta mun - - - di, qui tol - lis, . . . . . .
- lis pec - ca - ta mun - di, . . . . . qui tol - lis pec - ca - ta mun -
qui tol - - lis pec - ca -
qui tol - lis pec - ca - ta . .
qui tol - lis pec -


(A TEMPO PRIMO.)
(pp molto tranquillo)
- ca - ta mun - - di, do - na no-bis pa - - - - -
(pp molto tranquillo)
do - na no-bis pa - - - - -
(pp molto tranquillo)
- di, do - na no-bis pa - - - - -
- - ta mun - - di,
. . . . . mun - - di,
- ca - ta mun - - di, . . . .
(A TEMPO PRIMO.)
(pp molto tranquillo)
- cem,
- cem,
(pp)
- cem, do - na no-bis pa - - - cem, pa - - -
(pp molto tranquillo)
do - na no-bis pa - - - - cem, pa - - -
(pp molto tranquillo)
do - na no-bis pa - - - - - - - cem,
(pp molto tranquillo)
do - na no-bis pa - - - - - - - - -
(pp)do - na no-bis pa - - cem, . . . . . .
(pp e sempre tranquillo)

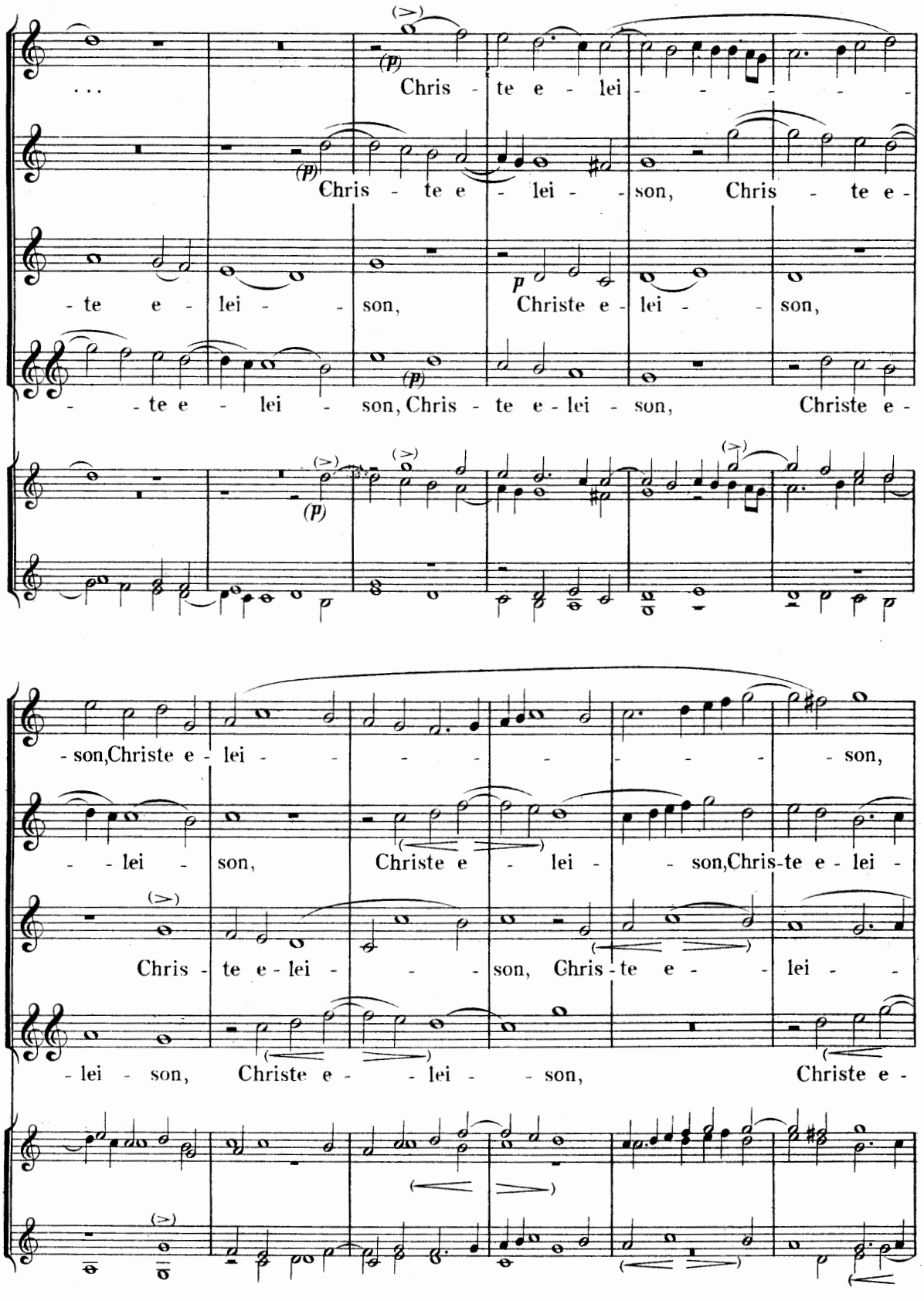

E
(f)
. . . do - na no - bis pa - - - - - cem, . . . .
(dimin.) (pp mancando)
(dimin.)
(f) do - na no - bis pa - - - - - cem, do -
(pp man-
(f)
- cem, do - na no - bis,
(f)
- cem, do - na no - bis pa - cem, do -
(dimin.) (pp man-
(dimin.)
(f) do - na no - bis pa - cem, do - na no - bis pa - cem, do -
(pp man-
(pp mancando)
- cem, do -
E
(f)
(dimin.) pp mancando)
(p) (ral - len - tan - do) (ppp morendo)
. . . . . do - na no bis pa - - - - cem.
-cando) (ral - len - tan - do) (ppp morendo)
- - na no-bis pa - - - - cem, pa - - - cem.
(pp mancando)
(ral - len - tan - do) (ppp morendo)
do - - na no - bis pa - - - - - - cem.
-cando) (ral - len - tan - do) (ppp morendo)
- - na no-bis pa - cem, do - na no - bis pa - cem.
-cando) (ral - len - tan - do) (ppp morendo)
- - na no-bis pa - - - cem, do - na no - bis pa - cem.
(ral - len - tan - do) (ppp morendo)
- - na no-bis pa-cem, do - - na no - bis pa - - - cem.
(ral - len - tan - do) (ppp morendo)

*FINIS.*

# Christe Eleison II.




In the Codex Altemps-Ottoboni, this Movement is given at the end of the Mass, in the form of a supplement. It may be substituted at will for the preceding "Christe eleison;" but must not be sung after it.


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

Christe e - - lei - - - - - - -
- - - - - son, . . . . Chris - te e - lei - son, Chris-te e -
- - - - - son, Chris-te e - lei - - - son, Chris -
- - lei - - - - son, Christe e - - lei -
- - son, Chris - te e - - lei - - - - - son.
- lei - - son, Chris - te e - - lei - - - son.
- te e - - lei - - - son. . . . . . . . . . . . . . . . . . .
- - - - son, Chris - te e - - lei - son.

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