

# MISSA JE SUIS DESHERITÉE

## KYRIE

NICOLAS GOMBERT

The musical score consists of five staves. The top four staves represent voices (Soprano, Alto, Tenor, Bass) in common time, with key signatures alternating between C major and F major. The bottom staff represents a continuo instrument (likely harpsichord or organ) with basso continuo notation. The vocal parts sing the Latin phrase "Ky-ri-e-le-i-son" in a repeating pattern. The continuo part provides harmonic support with sustained notes and chords.

**Staves 1-4 (Voices):**

- Measure 1: Ky-ri-e-le-i-son
- Measure 2: Ky-ri-e-e-le-i-son
- Measure 3: Ky-ri-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 4: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 5: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 6: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 7: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 8: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 9: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 10: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 11: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 12: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 13: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 14: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 15: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 16: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 17: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 18: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 19: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-
- Measure 20: Ky-ri-e-e-le-i-son, Ky-ri-e-e-le-i-

**Basso Continuo:**

- Measure 1: Sustained note (F major chord)
- Measure 2: Sustained note (C major chord)
- Measure 3: Sustained note (F major chord)
- Measure 4: Sustained note (C major chord)
- Measure 5: Sustained note (F major chord)
- Measure 6: Sustained note (C major chord)
- Measure 7: Sustained note (F major chord)
- Measure 8: Sustained note (C major chord)
- Measure 9: Sustained note (F major chord)
- Measure 10: Sustained note (C major chord)
- Measure 11: Sustained note (F major chord)
- Measure 12: Sustained note (C major chord)
- Measure 13: Sustained note (F major chord)
- Measure 14: Sustained note (C major chord)
- Measure 15: Sustained note (F major chord)
- Measure 16: Sustained note (C major chord)
- Measure 17: Sustained note (F major chord)
- Measure 18: Sustained note (C major chord)
- Measure 19: Sustained note (F major chord)
- Measure 20: Sustained note (C major chord)



## GLORIA

Musical score for the Latin hymn "Et in terra pax". The score consists of four staves of music with corresponding lyrics in Latin. The lyrics are as follows:

Et in terra pax ho\_mi\_ni\_bus      bo\_nae vo\_lun\_ta\_tis.      Lau\_

Et in ter\_ra pax ho\_mi\_ni\_bus bo\_nae vo\_lun\_ta\_tis. . . . .

Bo\_nae vo\_lun\_ta\_tis.      Lau\_da

Et in ter\_ra pax ho\_mi\_ni\_bus      bo\_nae vo\_lun\_ta\_tis. . . . .

da\_mus te.... Be\_ne\_di\_ci\_mu\_s te, A\_d\_o\_ra\_mu\_s te....  
 ... Lau\_da\_mu\_s te.... Be\_ne\_di\_ci\_mu\_s te....  
 8 mu\_s te.... Be\_ne\_di\_ci\_mu\_s te, A\_d\_o  
 ... Lau\_da\_mu\_s te.... Be\_ne\_di\_ci\_mu\_s te, A\_d\_o

A musical score for three voices (SATB) in common time and G major. The vocal parts are: Tenor (T), Bass (B), and Alto (A). The lyrics are: 'Glorificamus te, glo-ri-fi-ca-mus te. Gratias glo-ri-fi-ca-mus te. Gratias a-gi-ramus te, Glori-fi-ca-mus te, glo-ri-fi-ca-mus te. Gratias glo-ri-fi-ca-mus te. Gratias glo-ri-fi-ca-mus te...'. The score includes three staves with corresponding piano accompaniment. Measure numbers 15 and 8 are indicated above the staves.

20 a\_gi\_mus ti\_bi pro\_pter ma\_gnam glo\_ri\_am. . . tu . . .  
mus. . . . ti\_bi propter ma\_gnam glo\_ri\_am. . . . tu  
8 a\_gi\_mus ti \_ bi . . . pro-pter ma\_gnam glo\_ri\_am..  
pro\_pter magnam glo\_ri\_am tu . . . . am.

A musical score for four voices (SATB) and organ. The vocal parts are in soprano, alto, tenor, and bass. The organ part is at the bottom. The music is in common time, with a key signature of one sharp. The vocal parts sing in unison. The organ part features sustained notes and some sixteenth-note patterns. The score includes lyrics in Latin and Roman numerals indicating measure numbers.

35

Deus, Rex caelestis, Deus Pater... omnipotens....

omni-potens, omni-potens....

8 - stis, Deus Pater omni-potens.

le - stis, Deus Pa - ter om - ni - po - tens.

Trio

40

Do - mi\_ne Fi - li u\_ni\_ge\_ni\_te, . . . . .

8 Do - mi\_ne Fi - li u\_ni\_ge\_ni\_te,

Do - mi\_ne Fi - li u\_ni\_ge\_ni\_te, . . . Je -

50

Je - su Chri - ste, Je - su Chri - ste..

8 Je - su Chri - ste, Je - su Chri -

- - su Chri - ste, Je - su Chri - ste,

55

Do - mi\_ne . . . De us, A - gnus De\_i, . . . . . A -

8 - - - - - ste. Do - mi\_ne . . . De us, Do - mi -

Do - mi\_ne De - us, A - gnus De - i, A -

60

- - - - - gnus De - i, Fi - li - us Pa -

8 ne De - us, A - gnus De - i, Fi - li - us Pa -

- - - - - gnus De - i, . . . . . Fi - li - us Pa -

65

tris, Fi - li - us Pa -

8 tris, Fi - li - us Pa -

tris, . . . Fi - li - us Pa -

70

tris...

tris...

tris...

tris...

75

Qui tollis pecca\_ta mun\_di, mi\_se\_re re no\_ -  
 Qui tol\_lis pecca\_ta mun\_di, mi\_se\_re re no\_ - bis...  
 Qui tol\_lis pecca\_ta mun\_di, mun\_di, mi\_se\_re re no\_ - bis.  
 Qui tollis pecca\_ta mun\_di, . . . mi\_se\_re re . . . no\_ - bis.

80

bis. . . . . Qui tollis pecca\_ta mun\_di, . . . su\_sci\_pe...  
 . . . Qui tollis pecca\_ta mun\_di, su\_sci\_pe, . . . su\_sci\_pe. . . .  
 8 Qui tollis pecca\_ta mun\_di, su\_sci\_pe, su\_sci\_pe. . . . . de  
 Qui tollis pecca\_ta mun\_di, . . . su\_sci\_pe, su\_sci\_pe de

90

de\_pre\_ca\_ti\_o\_nem no\_stram.  
 de\_pre\_ca\_ti\_o\_nem no\_stram.  
 8 pre\_ca\_ti\_o\_nem no\_stram, de\_pre\_ca\_ti\_o\_nem . . . no  
 pre\_ca\_ti\_o\_nem no\_stram, de\_pre\_ca\_ti\_o\_nem no\_stram. .

95

... Qui se\_des ad dex\_te\_ram. . . . Pa\_tris, mi  
 Qui se\_des ad dex\_te\_ram Pa\_tris, ad dex\_te\_ram Pa\_tris, mi  
 8 -stram.... Qui se\_des addex\_te\_ram. . . . Pa  
 Qui se\_des ad dex\_te\_ram Pa\_tris, mi

100

se\_re\_re no\_bis.... Quo\_ni\_am tu so\_lus sanctus. Tu so\_

se\_re\_re no\_bis. Quo\_ni\_am tu so\_lus sanctus. Tu so\_

8 tris, mi\_se\_re\_re... no\_bis. Tu so\_lus Do\_mi\_nus. Tu so\_

se\_re\_re no\_bis.... Tu so\_lus Do\_mi\_nus. Tu so\_

110

lus Al\_tis\_si\_mus, Je\_su.... Chri\_st\_e, Je\_su Chri\_st\_e....

lus Al\_tis\_si\_mus, Je\_su Chri\_st\_e....

8 lus Al\_tis\_si\_mus, Je\_su.... Chri\_st\_e....

lus Al\_tis\_si\_mus, Je\_su.... Chri\_st\_e....

115

Cum Sancto Spi\_ri\_tu,....

Cum Sancto Spi\_ri\_tu, cum.. Sancto Spi\_ri\_tu,....

8 Cum Sancto Spi\_ri\_tu,....

Cum Sancto Spi\_ri\_tu, Spi\_ri\_tu,....

120

in glo ri\_a De\_i, in glo ri\_a De\_

in glo ri\_a De\_i, in glo ri\_a De\_i Pa\_

8 tu, in glo ri\_a De\_i, in glo ri\_

tu, in glo ri\_a De\_i, in glo ri\_

180

i Pa - - - tris. . . . . A - - - men.  
 - - - tris... A - - - men.  
 8 a De i Pa - - - tris. A - - - men.  
 a De - i Pa - - - tris., . . . . . A - - - men.

## C R E D O

5

Pa - trem om ni po ten tem, fa cto rem cae li,  
 8 Pa trem om ni po ten tem, fa cto rem cae li et ter rae, vi si  
 Pa trem om ni po ten tem, fa cto rem cae li et ter rae, vi si bi

10

li um om ni um. . . . . an  
 vi si bi li um om ni um, et in vi si bi li um. Et . . . ex Pa tre  
 8 bi li um om ni um, et in vi si bi li um. Et ex Pa  
 li um om ni um, . . . et in vi si bi li um. . . . . Et ex Pa

15

te om ni a. . . . sae cu la. . . .  
 na tum, an te om ni a sae cu la, De um de De o, lu  
 8 tre na tum, an te om ni a sae cu la, De um de De o, lu men de lu mi  
 tre . . . na tum, an te om ni a sae cu la, lu men de lu mi ne,

25

De...um ve...rum...  
mende lu...ne, De...um ve...rum de...o...ve...ro. Ge.nitum,  
ne, De...um ve...rum de...o...ve...ro. Ge.nitum, nonfa...  
De...um ve...rum de...o...ve...ro. Ge.nitum, nonfa...

30

con...sub...stan...ti...a...lem Pa...tri...  
non fa...ctum, con...substanti...a...lem Pa...tri:perquemom...ni...a fa...cta...  
fa...ctum, con...substanti...a...lem Pa...tri!...  
perquemom...ni...a fa...cta...

35

Qui pro...pternos ho...mi...nes, et propter no...stram sa...lu...tem...  
sunt. Qui propter nos... ho...mi...nes, et propter no...stram sa...lu...tem de...  
sunt. Qui propter nos ho...mi...nes, et propter no...stram sa...lu...tem...  
sunt. Qui...propter nos ho...mi...nes,... et propter no...stram sa...lu...tem de...scen...dit

40

de...scen...dit de... cae... lis....  
scen...dit de... cae... lis,... de...scendit de... cae... lis.  
descen...dit de... cae... lis, de...scendit de... cae... lis,...  
de...ca...lis, de...scendit de... cae... lis,... de...scendit de... cae... lis.

50

Et in car na tus. . . . . est de... Spi - ri tu...

Et in - car na tus est de Spi ri tu San - - cto ex Ma ri a Vir

8 Et in car na tus est de Spi ri tu San - - cto ex... Ma ri a

Et in car na tus est de Spi ri - tu San cto ex... Ma ri a Vir

60

.. San cto ex Ma ri a Vir - gi ne; et ho -

gi ne; . . . . . et ho mo fa - - - cts est, et ho mo, . . . .

8 Vir gi ne; et ho mo fa - - - cts est,

gi - - ne; et ho mo fa cts est, et ho mo fa cts est, et ho mo

65

- - mo. . . . fa - - cts est. . . . . . . . . .

.. et ho - - mo fa cts est, et ho mo fa - - cts est.

8 ho mo fa - - - cts est, et ho mo fa - - cts.. est.

Crucifixus. TACET

fa cts est, . . . . et ho mo fa - - - cts est.

Crucifixus. TACET

**DUO**

70

Cru ci fi xus e ti am pro no - - - -

Cru ci fi xus e ti am pro no - - - -

80

- - - - bis: . . . . sub Pon ti o. . . . . Pi la -

- - - - bis: sub . . Ponti o. . . . . Pi - la -

The musical score consists of three staves of music for voices. The top staff begins with a melodic line starting at measure 85, followed by lyrics "to pas\_sus et se\_pul". The middle staff begins at measure 90, also with lyrics "to... pa\_sus et se\_pul". The bottom staff begins at measure 95, with lyrics "tus est, pas\_sus et se\_pul" followed by a repeat of the same line. The music is written in common time, with various note values including eighth and sixteenth notes. The vocal parts are likely for soprano, alto, tenor, and bass.

TRIO

100

Et re\_sur\_re\_xit ter\_ti\_a di

Et re\_sur\_re\_xit ter\_ti\_a di

Musical score for 'Ave Maria' showing measures 105-110. The vocal line continues with 'sur\_re\_xit ter\_ti\_a di\_e,' followed by a repeat sign and 'e, se\_cundum Scri\_ptu\_'. The bass line provides harmonic support throughout.

115

se\_cundum Scri\_ptu\_ras. Et a\_scendit in cae\_lum:

ras. Et a\_scendit in cae\_.

ras. Et a\_scendit in cae\_lum: se\_det ad dex\_

120

se\_det ad dex\_te\_ram Pa\_tris, . . . . .

lum: se\_det ad dex\_te\_ram. . . . Pa\_- - - tris.

te\_ram Pa\_- - tris, . . . . ad dex\_te\_-ram. . . . Pa\_- tris,

125

Et i\_te\_rum ven\_tu\_rus est cum  
Et i\_te\_rum ven\_tu\_rus est cum glo\_ri\_a ju\_di\_ca\_re...  
8 Et i\_te\_rum ven\_tu\_rus est cum glo\_ri\_a ju\_di\_ca\_re  
Et i\_te\_rum . ventu\_rus...est cum glo\_ri\_a ju\_di\_ca\_re...  
130

glori\_a ju\_di\_ca\_re...  
... vi\_vos et mor\_tu\_os; cu\_jus re\_gni non e\_rit...  
8 vi\_vos et... mor\_tu\_os; cu\_jus re\_gni non e\_rit... fi...  
145

Et in Spi\_ri\_tum San\_ctum, Do\_mi\_num, ... et  
fi\_nis. Et... in Spi\_ri\_tum San\_ctum, Do\_mi\_num, et vi\_vi\_...  
8 e\_rit... fi\_nis Et... in Spi\_ri\_tum... San\_ctum, Do\_mi\_num, ... et  
fi\_nis. Et in Spi\_ri\_tum San\_ctum, Do\_mi\_num, et vi\_vi\_fi...  
150

vi\_vi\_fi can... tem:... QuicunPa\_tre. ... et  
fi... can... tem: qui ex Pa\_tre Fi... li\_o que pro\_ce\_dit, ... pro\_ce\_dit.  
8 vi\_vi\_fi 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

165

Fili\_o si\_mu\_l a\_d\_o\_ra\_tur et con-  
-\_dit. Qui cum Pa\_tre... et Fi\_li\_o si\_mu\_l a\_d\_o\_ra\_tur, et con-  
8 ... Qui cum Pa\_tre... et.... Fi\_li\_o si\_mu\_l a\_d\_o\_ra\_tur, et con-  
cum Pa\_tre... et Fi\_li\_o, et Fi\_li\_o... si\_mu\_l a\_d\_o\_ra\_tur, et con-

160 165

glori\_fi\_ca\_tur! . . . . .  
glo\_rif\_i\_ca\_tur! qui... lo\_eutus est... per  
8 glo\_rif\_i\_ca\_tur!... qui lo\_cutus est... per Pro\_phe-  
glo\_rif\_i\_ca\_tur! qui lo\_cu\_tus est per Pro\_phe.

170

Et... u\_nam sanctam ca\_tho\_li\_ca\_m, et a\_pos-to\_li\_ca\_m Ec\_ce\_si\_am...  
Pro\_phe\_tas. Et u\_nam sanctam ca\_tho\_li\_ca\_m, et a\_pos-to\_li\_ca\_m Ec\_ce\_si\_am.  
8 - - - - tas. Et u\_nam sanctam ca\_tho\_li\_ca\_m, et a\_pos-to\_li\_ca\_m Ec\_ce\_si\_am...  
- - - - tas. Et u\_nam sanctam ca\_tho\_li\_ca\_m, et a\_pos-to\_li\_ca\_m Ec\_ce\_si\_am... . . .

175 180

Con\_fi\_te\_or u\_num ba\_pti\_sma  
Con\_fi\_te\_or u\_num ba\_pti\_sma in remissio\_nem pec-  
8 am. Con\_fi\_te\_or u\_num ba\_pti\_sma in remissio\_nem  
Con\_fi\_te\_or u\_num ba\_pti\_sma in remissio\_nem pec\_

185

in remis-si-o-nem pec-ca-to rum, Et ex-pe cto  
 ca-to rum. Et . . . . ex-pe . . . .  
 8 nem pec-ca-to rum. . . . Et ex-pe cto,  
 ca-to rum, pec - ca - to - rum. Et . . . .

re\_surrec-ti\_o\_nem. . . mor\_tu\_o\_rum.  
 cto re\_surrec-ti\_o\_nem mor\_tu\_o\_rum.  
 8 et ex-pe cto. . . . re\_surrec-ti\_o\_nem mor  
 . . . ex-pe cto re\_surrec-ti\_o\_nem. . . mor\_tu\_o\_rum

195 Et vi\_tam ventu ri sae\_cu\_li. A . . . .  
 rum. Et vi\_tam ven\_tu\_ri sae - cu\_li, sae\_cu\_li. A \_ men.,  
 8 tu\_o\_rum. Et vi\_tam ven\_tu\_ri. . . . sae\_cu\_li. A . . . .  
 rum. Et vitam ven\_tu\_ri sae\_cu\_li A\_men, ven\_tu\_ri sae\_cu\_li. A \_ men,

200  
 men, sae - cu\_li. A . . . . men. . . .  
 . . . . sae\_cu\_li. A . . . . men. . . .  
 8 men, a - - - men, sae - cu - li. A - - - men. . . .  
 sae - cu\_li, A\_men. yen - tu\_ri sae - cu\_li. A . . . . men. a - men.

## SANCTUS

5

San - - - - -  
San - - - - -

10

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

15

Do - mi - nus  
ctus, San - - - - -  
ctus Do - mi - nus De - us Sa - - - - -  
ctus San - - - - - Do - mi - nus De - us Sa - - - - -

20

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

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

Pleni sunt. TACET

Pleni sunt. TACET

## DUO

Ple\_ni\_sunt cae\_li, ple\_ni sunt cae\_ - - - - -  
 Ple\_ni\_sunt cae\_li, ple\_ni sunt cae\_ - - - - -

30

li. . . . . et... ter\_ra. . . . .  
 li et ter\_ra. . . . . glo\_r\_i\_a tu\_ - - - - -

35

.. glo- ri. . . . . a... tu\_a, . . . . . glo\_r\_i\_a tu\_ - - - - -  
 a, glo- ri\_a. . . . . tu\_a, glo\_r\_i\_a. . . . . tu\_ - - - - -

40

45

Ho \_ san \_ na  
 Ho \_ san \_ na in ex \_ cel \_ - - - - -  
 Ho \_ san \_ na, ho \_ san \_ na  
 Ho \_ san \_ - - - - -

55

in ex \_ cel \_ sis, in ex \_ cel \_ sis, . . . . .  
 - - - - - sis, in ex \_ cel \_ - - - - -  
 in ex \_ cel \_ - - - - - sis, . . . . . in ex \_ cel \_ - - - - -

60

65

na in ex \_ cel \_ - - - - - sis, in ex \_ cel \_ - - - - - sis,

(11)

70

in ex\_cel\_sis, in . . . ex\_cel - sis, in ex\_cel -  
 sis, in ex\_cel - sis, in ex\_cel - sis, in ex\_cel -  
 sis, in ex\_cel - sis, in ex\_cel - sis, in ex\_cel - sis,  
 in ex\_cel - sis,

75

Benedictus, TACET

80

Bene di ctus, be ne -

Bene di - ctus, be - ne - di -

Bene - di ctus, be - ne - di - ctus Be ne -

85

dictus qui venit, qui  
dictus qui venit, qui  
dictus qui venit, qui

Musical score for orchestra and choir, page 10, measures 95-100. The score consists of three staves: Treble, Alto, and Bass. The vocal parts sing "nit in no\_mi\_ne...". The bassoon part begins at measure 95 with a sixteenth-note pattern. The strings play eighth-note patterns. The vocal parts continue their line. The bassoon part ends at measure 100 with a sustained note.

100

110

... Do mi  
ni, in no mi ne. . . . . Do mi  
ni, in no mi ne. . . . . Do mi  
ni, in no mi ne. . . . . Do mi  
ni.

## AGNUS DEI

A - - - - gnus De - - - - 5

A - - - - gnus De - - - - i, A - - - - gnus De - - - -

8 A - - - - gnus De - - - - i, A - - - - gnus De - - - - i, A - - - - gnus De - - - - i, A - - - -

A - - - - gnus De - - - - i, A - - - - gnus De - - - - i, A - - - - gnus De - - - - i, A - - - -

10 - - - - i, A - - - - gnus De - - - -

- - - - i, A - - - - gnus. . . . De - - - - i, qui tollis pec - ca - ta. . . . mun -

8 - - - - i, A - - - - gnus De - - - - i, A - - - - gnus De - - - - i, qui tollis pec - ca -

gnus De - - - - i, A - - - - gnus De - - - - i, A - - - - gnus De - - - -

15

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

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

ta mun-di: mi se re-re no-

i, qui tol-lis pec-ca ta mun-di: mi se re-re no -

25

se re-re no - bi . . . . .

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

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

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

30

A - - - gnus De - i, qui tol-lis

A - - - gnus De - i, A - - - gnus De - i, qui . . . tol - -

A - - - gnus, A - - - gnus De - i, A - - - gnus De - i, qui tol - -

8 A - - - - - gnus De - i, A - - - gnus De - i, A - - -

A - - - gnus . . . De - i, A - - - gnus De - i, A - - -

A - - - gnus . . . De - i, A - - - gnus De - i, A - - -

40

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

45

qui tol lis pec ca ta mun di, . . . . . qui tol lis pec ca ta mun  
 qui tol lis pec ca ta . . . . mun di: do na no bis,  
 ta mun di, qui tol lis pec ca ta mun di: do  
 gnus De i, qui tol lis pec ca ta mun di:  
 qui tol lis pec ca ta mun di:

pecca ta mun di, pec ca ta mun di: do na no bis pa

50

di, qui tollis pec ca ta mun di, do na no bis pa cem,  
 do na no bis pa cem, do na no bis pa cem,  
 na no bis pa cem, do na no bis pa cem, do na no bis pa - - cem,..  
 do na no bis pa cem, do na no bis pa cem,

55

do na no bis pa cem, do na no bis pa cem,

60

do - na no - bis pa - - - - - cem, do - na no - bis pa - - - - -

do - na no - bis pa - - - - - cem, do - na no - bis pa - - - - -

do - na no - bis pa - - - - - cem, do - na no - bis pa - - - - -

8 do - na no - bis pa - - - - - cem, do - na no - bis pa - - - - -

- - - - - cem, do - na no - bis pa - - - - - cem, pa - - - - - cem,

na no - bis pa - - - - - cem, do - na no - bis pa - - - - -

65

- - - - - cem. . . . .

- - - - - cem, do - na no - bis pa - - - - -

do - na. . . . . no - - - - - bis pa - - - - - cem, do - na no - bis pa - - - - -

8 do - na no - bis pa - - - - - cem, do - na no - bis . . . pa - - - - -

do - na no - bis pa - - - - - cem, do - na no - bis pa - - - - - cem.. . .

cem, do - na no - bis pa - - - - - cem.. . .