

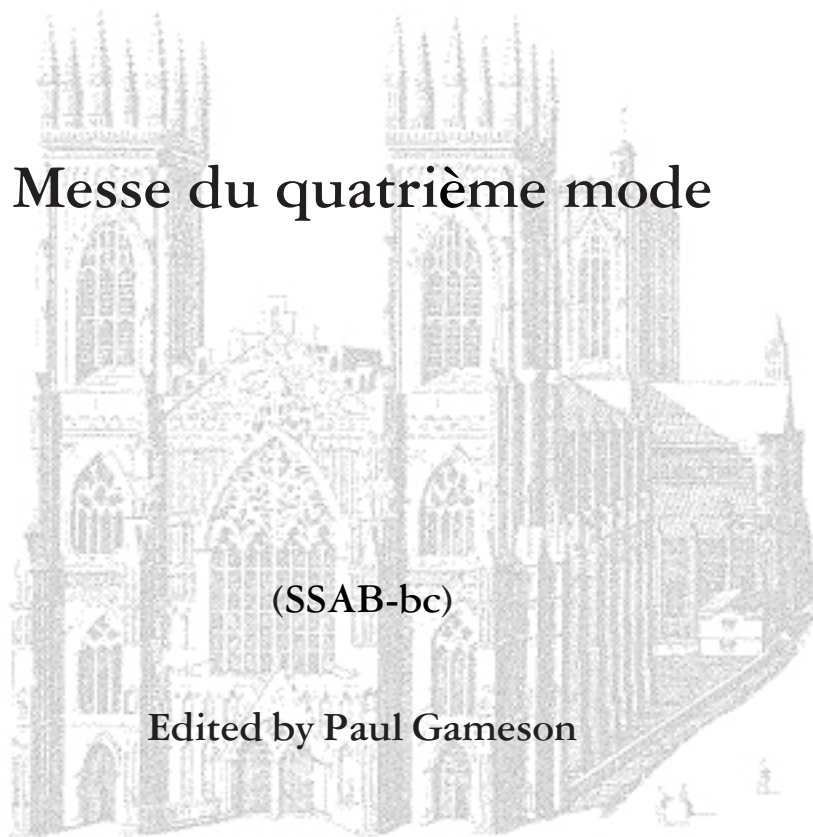
Y O R K 
E A R L Y
M U S I C
P R E S S

Jean-Baptiste Boësset
(1614 – 85)

Messe du quatrième mode

(SSAB-bc)

Edited by Paul Gameson



in association with



THE UNIVERSITY *of York*



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(1614 – 85)

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Introduction

The *Messe du quatrième mode* is among eight works attributed to Boësset in a large manuscript anthology of sacred music held in the Bibliothèque Nationale, Paris, shelfmark Rés MS Vma 571. It is probably the work of Jean-Baptiste Boësset (1614–85) rather than his father Antoine Boësset (1587–1643), a prolific composer of *airs de cour*. Jean-Baptiste served Anne of Austria (King Louis XIV's mother and regent during Louis' minority) from 1643 to 1662, and Marie-Thérèse (Louis' queen) from 1660 to 1679.¹ He contributed to several *ballets de cour* during the 1640s–60s, which included several collaborations with Lully, but remained on the periphery of musical reorganization of the Chapelle Royale during the 1660s. Anne and Marie-Thérèse boasted modest-sized musical households of about twenty singers which were combined with the Chapelle Royale for special occasions. However, the scoring for high clefs indicates that the mass was intended for the choir of one of the several convents visited by the queens.

The manuscript source, part of Sébastien de Brossard's collection donated to the Bibliothèque du Roi in 1726, was copied towards the end of the seventeenth century and reflects progressive music in France in the early part of that century, including the motets in the concerted style of Bouzignac (1620s–40s). The manuscript also features motets from publications featuring the earliest use of independent continuo line, Du Mont's *Cantica sacra* (1652) and Moulinié's *Meslanges* (1658), and similar to the contents of these collections, Boësset's music exudes melodic simplicity over virtuoso display. Such vocal style might almost be seen as a reaction against the flamboyance of Italian music, brought to France by the large number of itinerant Italian musicians from the 1640s. Typical of other vocal and organ masses of the period, the *Messe du quatrième mode* omits the Benedictus (which would have been subsumed into music played at the Elevation), and provides only one Agnus Dei. The text for the third Agnus Dei has been provided by the editor.

Performance

Transposition and scoring

In contemporary Italian and German music, the use of high clef combinations including G₂ and F₃ known as *chiavette* implied that the piece was to be transposed down, usually by a fourth, though there is little evidence that such practice occurred in France. When considering Parisian pitch perhaps as low as a' = 396 Hz (such as Mersenne's 'Ton de Chapelle'), a typical transposition would place the music down a fifth for modern performers at a' = 440 Hz.² The *Messe* has been left at the original pitch, and the voices' ranges remain comfortable for modern performers. Boësset's masses and motets are usually scored for high voices and a single low voice. Much sacred music in French printed and manuscript sources was intended for female religious orders, and in this context often the bass part was sung up an octave or omitted altogether. There are no indications in the manuscript of solo or full indications, but printed sources often included directions to exploit the scoring contrasts if forces available permitted (anticipating the formal structure of *grand* and *petit chœur* in the Versailles *grand motet*).

¹ For further reading, see Norbert Dufourcq, *Jean-Baptiste de Boësset: un musicien, officier du roi et gentilhomme campagnard (1614-85)* (Paris, 1962); Yolande de Brossard, *La collection Sébastien de Brossard 1655–1730: Catalogue* (Paris, 1994); Denise Launay, *La musique religieuse en France du Concile de Trente à 1804* (Paris, 1993); and Paul Gameson, 'The Development of the French Few-voiced Continuo Motet' (PhD dissertation, University of York, 2002). See also Jean-Baptiste Boësset: *Messe du troisième mode transpose, Messe du Tiers, and Motets*, ed. Paul Gameson (York Early Music Press, 2002).

² Michael Lindley, 'Temperament' in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd edition (London, 2001): 25, 248–268. Mersenne (*Harmonie Universelle* (Paris, 1636)) contrasts the 'Ton de la chapelle' with the 'Ton de la chambre' (at a' = 464Hz). Complaints that there is no uniform pitch are made by two writers: Mersenne and André Maugars (*Response faite à un curieux, sur le sentiment de la musique d'Italie* (Paris, 1639)).

Metre and tempo

Duple and triple metres are used in the mass. The duple metres are defined by the predominant unit of melodic movement and rate of harmonic change rather than the relationship between the note values, so a minim pulse in both signatures is the same, possibly *c.*60. A triple metre is used only once, in the 'Osanna'. The archaic mensural symbol suggests a relationship with the earlier duple metre, perhaps to the proportion of 2:3 (*sesquialtera*).

Ornamentation

Several typical ornamental figures of the *air de cour* are written out in the music, the most common being the *avant son* (anticipation, either in a single voice or at a harmonic level), *port de voix* (a rising one-note grace note, with anapaestic underlay, sometimes with delayed resolution), and the *accent* (a grace-note involving a change of direction from main note to neighbour). The absence of other notated ornaments does not preclude their inclusion, though this would be impractical for more than one singer to a part. A *tremblement*, or trill, can be used on the thirds of chords at cadences and should begin on the main note (upper or lower). The simple melodic lines of the solo passages could be embellished with the ornaments mentioned above, and more Italian ornaments (mentioned in French vocal manuals). The tempo should reflect the fact that notated figures are ornamental not melodic, and be sung as if they were improvised, lightly and free; for instance, the *avant son* and *port de voix* could be over-dotted. The usually unwritten convention of *inégaie* is the most characteristic French rhythmic embellishment; it features the slight alteration to the length of certain note pairs, usually the fastest notes in the tempo (quavers in C) and moving in stepwise motion.

Editorial procedure

Prefatory staves show original clefs, keys and time signatures, followed by editorial nomenclature. The lower vocal line and continuo share the same staff. In the source, vertical lines clearly indicate when the voice should be silent. Original time signatures are generally used, though where modern signatures and change of note value are preferred, the original is included above the staff. Barring has been regularized. Original double bars have been retained. In final bars, if there is a fermata in one part, it is included in the other parts and noted in the commentary. In the source, typically quavers are beamed together for melismas and separately for single syllables: in the score they have been beamed according to modern use. Square brackets above the note indicate ligatures in the source. Precautionary accidentals in the source are included in the score. Extra accidentals in the source that are redundant in modern musical convention are not acknowledged. Accidentals above the note are editorial indicating unnotated accidentals required by the rules of *musica ficta*. Abbreviated words, punctuation and spelling have been realised tacitly. Unclear underlay and words omitted in the source appear in italics.

Throughout the source a vertical tick is used to indicate when the bass sings or when the text is repeated; neither are included in the score. It is also used in the manner of a modern comma to suggest that voices finish the note early, usually when the solo voice has a shorter note; these are indicated in the score.

Source

Paris, Bibliothèque Nationale, Rés MS Vma 571, ff. 50r – 54r, mid-seventeenth century.

Editorial commentary

Numbers refer to bar and superscript numbers to the beat within the bar

Abbreviations:

br	breve	sb	semibreve	m	minim
cr	crotchet q		quaver		

Kyrie

35	S2	no fermata
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Gloria

Intonation from Henri Du Mont, *Messe de 6e ton* (Tournai, 1919)

54-5	S1, S2, bc	sb and fermata
	A	no fermata
76	A	no fermata
108 ⁴	S1	D q

Credo

Intonation from Henri Du Mont, *Messe de 2e ton* (Tournai, 1919)

54 ⁴	bc	G (no accidental)
74 ²	A	D cr
82	bc only	fermata
110	S2	no fermata
122	bc only	fermata

Sanctus

16	bc only	fermata
45-6	bc only	fermata

Messe du 4e mode

Jean-Baptiste Boësset

(1614 - 85)

Kyrie

Soprano I Ky - ri - e e - le - i - son, e - le - - -

Soprano II Ky - ri - e e -

Alto Ky - ri - e e - le - i - son,

Bass Ky -

Basso Continuo

5

S. I i - son, e - le - i - son, Ky - ri - e e - le - - i - son:

S. II le - i - son, e - le - i - son, Ky - ri - e e - le - i - son:

A. Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son:

B. ri - e e - le - i - son, Ky - ri - e e - le - - i - son:

11

S. I Chris - te e - le - - - i - son, Chris - te e - le - i -

S. II Chris - te e - le - i - son, e - le -

B. Chris - te e - le -

16

son, Chris - te e - le - i - son, Chris - te e - le - i - son:
 - - - i - son, Chris - te e - le - i - son:
 - - i - son, Chris - te e - le - i - son:

22

S. I Ky - ri - e e - le - i - son, Ky - ri - e e -
 S. II Ky - ri - e
 A. Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e -
 B. Ky - ri - e e - le - i - son, Ky - ri - e e -

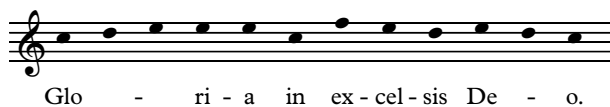
27

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

31

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

Gloria



Soprano I
Et in ter - ra pax ho - mi - ni - bus bo - nae, bo - nae

Soprano II
Et in ter - ra pax ho - mi - ni - bus bo - nae, bo - nae

Alto
Et in ter - ra pax ho - mi - ni - bus bo - nae, bo - nae vo - lun -

Bass
Et in ter - ra pax ho - mi - ni - bus bo - nae, bo - nae

5
S.I
vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci -

S.II
vo - lun - ta - tis. Lau - da - mus, lau - da - mus te, be - ne - di - ci - mus, be - ne -

A
ta - tis. be - ne - di - ci - mus, be - ne -

B
vo - lun - ta - tis. Be - ne - di - ci - mus, be - ne -

10
mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

di - ci - mus te, a - do - ra - mus te.

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te. Gra -

di - ci - mus te, a - do - ra - mus te,

te. Gra-ti - as, gra-ti - as a - gi - mus ti - bi prop - ter

Gra-ti - as, gra-ti - as a - gi - mus ti - bi prop - ter

- ti - as, gra-ti - as a - gi - mus, a - gi - mus— ti - bi prop - ter

Gra - ti - as, gra-ti - as a - gi - mus, a - gi - mus ti - bi prop - ter

mag - nam glo - ri - am tu - am. Do - mi - ne De -

mag - nam glo - ri - am tu - am. Do - mi - ne De - us,

mag - nam glo - ri - am tu - am.

mag - nam glo - ri - am tu - am.

- us, Rex coe - les - tis, De - - us Pa - ter, Pa -

Rex coe - les - tis, De - us Pa -

29

- ter om - ni - po - tens; Do - mi - ne Fi - li u - ni - ge -
 ter om - ni - po - tens; Do - mi - ne Fi - li, Fi - li u - ni -
 Do - - mi - ne, Do - mi - ne Fi - li u - ni -
 Do - mi - ne Fi - li u - ni - ge - ni - te, u - ni -

34

- ni - te, Je - su Chris - - - te,
 ge - ni - te, Je - su Chris - te, Je -
 ge - ni - te, Je - su Chris - - - te,
 ge - ni - te, Je - su Chris - te, Je -

40

Je - su - - Chris - te, Do - mi - ne De -
 - - su Chris - te,
 Je - - su Chris - te, Do - mi - ne De -
 - su Chris - - - te,

us, Do - mi - ne De - us, Ag -
 Do-mi - ne, Do - mi - ne De - us, Ag - nus,
 us, Do - - mi-ne De - us, De - us, Ag -
 Do - mi - ne De - us, Ag - nus, Ag - nus

nus De - i, Fi - li - us Pa - tris.
 Ag - nus De - i, Fi - li - us Pa - tris.
 nus De - i, Fi - li - us Pa - - - tris.
 De - i, Fi - li - us Pa - tris.

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 pec - ca - ta mun - di,

63

mi - se - re - re no - - -

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

mi - se - re - re, mi - se - re -

mi - se - re - mi - re, mi - se - re -

70

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

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

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

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

77

qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem

sus - ci - pe de - pre - ca - ti - o -

qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o -

sus - ci - pe de - pre - ca - ti - o -

nos - tram; qui se - des, qui se - des ad dex - te - ram pa - tris,
 nem nos - tram;
 - nem nos - tram; qui se - des, qui se - des ad dex - te - ram, ad dex - te - ram, -
 - nem nos - tram;

ad dex - te - ram pa - tris, mi - se - re - re -
 mi - se - re - re no -
 - ad dex - te - ram pa - tris, mi - se - re - re no -
 mi - se - re - re

no - bis, (b) mi - se - re - re no - bis.
 - bis, mi - se - re - re no - bis.
 - bis, mi - se - re - re no - bis.
 no - bis, mi - se - re - re no - bis.

102

Quo - ni - am tu so - lus sanc - tus, quo - ni - am tu so - lus sanc -
 Quo - ni - am tu so - lus, tu so - lus sanc -
 Tu
 Tu

106

tus, tu so - lus Do - mi - nus, tu so - lus Do - mi - nus, tu so - lus Do - mi - nus,
 tus, tu so - lus Do - mi - nus, Do - mi - nus, tu so - lus Do -
 so - lus Do - p mi - nus, tu so - lus Do - mi - nus,
 so - lus Do - mi - nus, tu so - lus, tu so - lus Do - mi - nus,

111

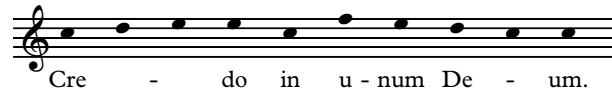
tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus,
 - - mi - nus, tu so - lus, tu so - lus al - tis - si - mus, Je - su
 tu so - lus al - tis - si - mus, Je - su
 tu so - lus al - tis - si - mus, Je - su

Je - su Chris - - - te, _____
 Chris - te, Je - su Chris - - - te,
 Chris - te, Je - su - - Chris - te,
 Chris - te, Je - su Chris - te, _____
 Chris - te, Je - su Chris - te, _____

cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, in glo - ri - a, in glo -
 cum Sanc - to Spi - ri - tu, Spi - ri - tu, in glo - ri - a, in glo - ri - a De -
 cum Sanc - to Spi - ri - tu, in glo - ri - a,
 cum Sanc - to Spi - ri - tu, in glo - ri - a,

- - ri - a, in glo - ri - a De - i pa - tris. A - men.
 - i pa - tris, De - i pa - tris. A - men.
 in glo - ri - a De - i - - pa - tris. A - men.
 in glo - ri - a De - i pa - tris. A - men.

Credo



Soprano I
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et

Soprano II
fac - to - rem coe - li et

Alto
fac - to - rem coe - li et

Bass
fac - to - rem coe - li et

5
ter - rae, vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.

ter - rae, Et in

ter - rae, Et in

ter - rae, Et in

10
Et in u - num Do - mi - num Je - sum Chris -

u - num Do - mi - num Je - sum Chris - tum,

u - num Do - mi - num Je - sum Chris -

u - num Do - mi - num Je - sum Chris -

15

tum, fi - li - um De - - - - i

fi - li - um De - - - - i

tum, fi - - - li - um De - i

tum, fi - - - li - um De - - - - i

21

u - ni - ge - ni - tum.

u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni -

u - ni - ge - ni - tum.

u - ni - ge - ni - tum.

27

De - um de De - o, lu - men, lu - men

a sae - cu - la. De - um de De - o, lu - men, lu - men

De - um de De - o, lu -

De - um de De - o, lu - men de lu - mi - ne, lu -

32

de — lu - mi - ne, Ge - ni -
 de — lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni -
 men de lu - mi - ne, Ge - ni -
 men de lu - mi - ne, Ge - ni -

37

tum non fac - tum, con - sub - Cru - ti - a - lem Pa - tri, con - sub -
 tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri, con - sub -
 tum non fac - tum, con - sub - stan - ti -
 tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri, con - sub -

42

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.
 a - lem Pa - tri: per — quem om - ni - a, om - ni - a — fac - ta sunt.
 stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt.

47

S. I

Qui prop - ter nos ho - mi - nes, et prop - ter nos - tram sa - lu - tem de - scen -

53

- dit, de - scen - dit de coe - - - lis.

59

S. I

S. II

A.

B.

Et in - car - na - - - tus est de

65

de Spi - ri - tu Sanc - to ex

71

Ma - ri - a Vir - gi - ne: Et

Ma - ri - a Vir - gi - ne: Et

Ma - ri - a Vir - gi - ne: Et

Ma - ri - a Vir - gi - ne: Et

Ma - ri - a Vir - gi - ne: Et

77

ho - mo, et ho - mo fac - tus est.

ho - mo, et ho - mo fac - tus est.

ho - mo, fac - tus est.

ho - mo, fac - tus est.

ho - mo, fac - tus est.

83

S.I. Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi

S.II Cru - ci - fi - xus e - ti - am pro no -

la - to, Pi - la - to, pas - sus, et se - pul - tus est, se - pul - tus
bis: sub Pon - ti - o Pi - la - to, pas - sus, et se - pul - tus

est. Et re - sur - re - xit ter - ti - a di - e, se - cun -
est. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras,

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

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

111

S.I. Et i - te - rum ven - tu - rus est cum glo - ri - a, cum glo - ri - a, cum

S.II Et i - te - rum ven - tu - rus est cum glo - ri - a, cum glo - ri - a, cum glo - ri -

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

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

116

glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus reg - ni non

a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus — reg - ni non

a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus reg - ni non

a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus reg - ni non

121

e - rit fi - nis.

e - rit fi - nis. Et in Spi - ri - tum Sanc - tum Do - mi - num,

e - rit fi - nis.

e - rit fi - nis.

et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro - ce -

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur,
dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et
Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et
Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et

et con - glo - ri - fi - ca - tur: qui lo - cu - tus est
con - glo - ri - fi - ca - tur:
con - glo - ri - fi - ca - tur:
con - glo - ri - fi - ca - tur:

141

per Pro - phe - tas. Et u - nam sanc - tam ca - tho - li - cam, et a - pos -
 Et u - nam sanc - tam ca - tho - li - cam, et a - pos -
 Et u - nam sanc - tam ca - tho - li - cam, et a - pos - to - li -
 Et u - nam sanc - tam ca - tho - li - cam, et a - pos - to - li -

146

to - li - cam Ec - cle - si - am.
 to - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap -
 cam Ec - cle - si - am.
 cam Ec - cle - si - am.

150

Et ex - pec -
 tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec -
 Et ex - pec -
 Et ex - pec -

to re - sur - rec - ti - o - nem mor - tu - o - rum. Et
 to re - sur - rec - ti - o - - nem mor - tu - o - rum.
 to re - sur - rec - ti - o - - nem mor - tu - o - rum.
 to re - sur - rec - ti - o - - nem mor - tu - o - rum.
 to re - sur - rec - ti - o - - nem mor - tu - o - rum.

vi - tam ven - tu - ri sae - - - cu - li. A - men.
 Et vi - tam ven -
 Et vi - tam ven -
 Et vi - tam ven -

Et vi - tam ven - tu - ri sae - cu - li, sae - cu - li. A - men.
 tu - ri sae - cu - li, sae - cu - li. A - - men.
 tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li. A - men.
 tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li. A - men.

Sanctus

Soprano I
Soprano II
Alto
Bass

Sanc - tus, sanc -

Sanc - tus, sanc -

Sanc -

8
S.I
S.II
A.
B.

tus, sanc - tus, sanc - tus,

Sanc - tus, sanc - tus, sanc - tus,

tus, sanc - tus,

tus, sanc - tus, sanc - tus,

17

Do - mi - nus De - us sa - ba - oth, Do - mi - nus

Do - mi - nus De - us, De - us sa - ba - oth, Do - mi - nus

Do - mi - nus De - us, De - us sa - ba - oth, Do - mi - nus

Do - mi - nus De - us sa - ba - oth, Do - mi - nus

De - us sa - ba - oth; ple - ni sunt coe - li,
 De - us sa - ba - oth; ple - - - ni sunt coe - li, coe -
 (h) De - us sa - ba - oth; ple - - - ni sunt coe -
 De - us sa - ba - oth; ple - - - ni sunt coe -

coe - li et ter - ra glo - - - ri -
 li et - - - ter - ra glo - - - ri - a,
 - li et ter - - - ra glo - - -
 li, coe - li et ter - ra glo - - - ri - a

a, glo - - - ri - a tu - a.
 glo - - - ri - a, glo - ri - a tu - a.
 - ri - a tu - a, glo - ri - a tu - a.
 tu - a, glo - - - ri - a tu - a.

47 $\frac{3}{4}$

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

52

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

57

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

Agnus Dei

Soprano I
Soprano II
Alto
Bass

Ag - - - - nus De - - - -

Ag - - - - nus De -

Ag - - - -

6

S.I
S.II
A.
B.

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

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

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

nus, Ag - - - - - - - - nus

11

De - i, qui tol - lis pec - ca - ta mun -

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

De - i, qui

De - i, qui tol -

16

di, qui tol - lis pec - ca - ta mun - di, mi - se - re - re,
do - na no - bis,

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

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

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

21

mi - se - re - re no - bis, mi - se - do - na no - bis pa - cem, do - na mi - se - re - re, mi - se - re - re no -
do - na no - bis pa -

mi - se - re - re, mi - se - re - re no -
do - na no - bis, do - na no - bis pa -

- re no - bis, mi - se - re - re, mi -
- bis pa - cem, do - na no - bis, do -

mi - se - re - re no - bis, mi - se - re - re no -
do - na no - bis pa - cem, do - na no - bis pa -

26

re - re no - bis, mi - se - re - re no - bis.
no - bis pa - cem, do - na no - bis pa - cem.

bis, mi - se - re - re no - bis.
cem, do - na no - bis pa - cem.

- se - re - re, mi - se - re - re no - bis.
- na no - bis, do - na no - bis pa - cem.

bis, mi - se - re - re, mi - se - re - re no - bis.
cem, do - na no - bis, do - na no - bis pa - cem.

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