

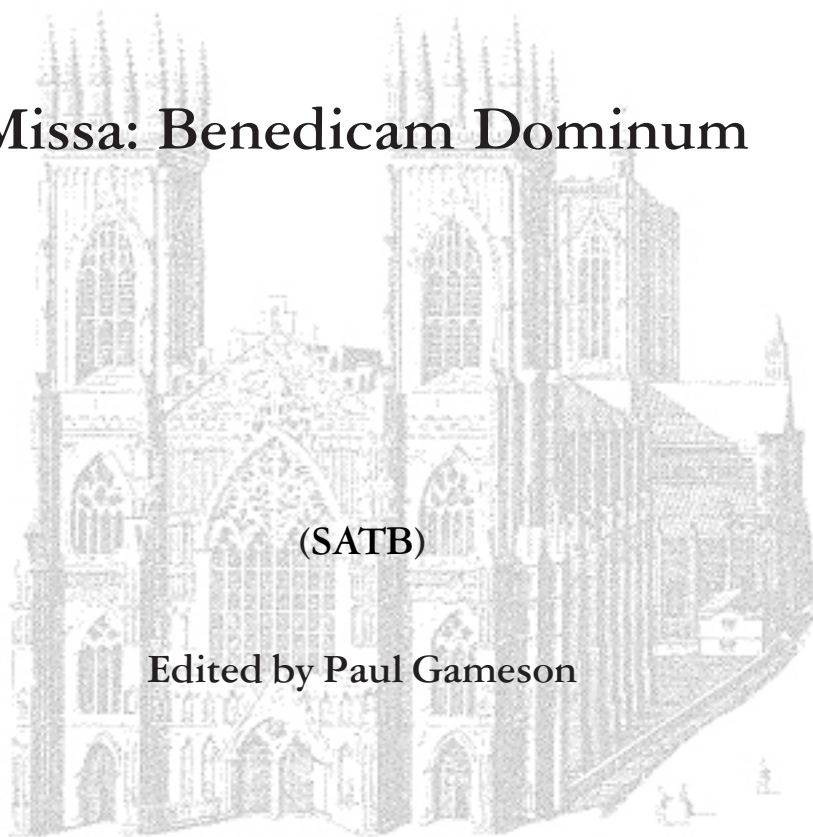
Y O R K 
E A R L Y Y
M U S I C
P R E S S

Charles d'Helper
(*d.* after 1664)

Missa: Benedicam Dominum

(SATB)

Edited by Paul Gameson



in association with



THE UNIVERSITY *of York*



Charles d' Helfer

(d. after 1664)

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Introduction

The composition of mass settings during the mid- to late-seventeenth century was almost entirely the preserve of composers who worked outside the circle of the Chapelle Royale, where Louis XIV in particular preferred *Messe Basse*, with the mass recited quietly while he listened to his composers' latest *grand motet*. Jean-Baptiste Boësset, who served Anne of Austria and Marie-Thérèse, regents of Louis XIII and XIV, probably wrote his masses for performance in the convents frequented by the queens,¹ while Charpentier had connections with the court but held no position there, and his masses were intended for his various employers, including the Jesuits, Mlle de Guise, and the Sainte Chapelle. A few masses are written in the *grand motet* style, with divisions for *grand* and *petit choeurs* (Formé, Bouzignac, and later Campra); otherwise it was Lassus, whose sacred music was reprinted by Ballard throughout the seventeenth century, who was the principal influence on mass settings. Ballard published numerous masses by provincial composers, including Gantez (Marseilles), Jean de Bournonville (Amiens, then Saint Chapelle), and Menault (Rouen, then Notre-Dame): such masses are often in a simple imitative style, suited for the limited resources of cathedrals outside the capital, though evidence of seventeenth-century developments are evident in occasional moments of harmonic and melodic interest.

Charles d'Helper (*d.* after 1664) spent his whole career outside Paris based as *maître de musique* at Soissons Cathedral, his reputation as a mass composer is reflected by the extensive publication of his works after his death, and his *Missa pro Defunctis*, published in 1656, continued to be used up to the obsequies of Louis XV in 1774. In 1724 Brossard recorded that Helper's *Missa Deliciae Regum* 'still delights people with good taste',² and he transcribed several masses. Although Helper prefers a severe syllable-to-a-note style, the vocal lines retain an elegant melodic charm. Further interest is maintained by variety of scoring (for instance, pairing the upper and lower voices) and texture (expressive moments in the text are matched by passages with slower harmonic movement laced with suspensions). The *Missa Benedicam Dominum* was first published in 1655 and published in a new edition in 1729. It was transcribed by Brossard, who added a continuo line and a setting of *Domine salvum fac regem*. The motet model for the mass is not known, but it may have been by Helper himself (no copies of his *Vêpres et hymnes de l'année, avec plusieurs motets* (1660) are now extant).

Performance

There are no indications in the source of solo or full indications, but other composers such as Du Mont and Moulinié 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*). Duple metre is prevalent. The duple metres are defined by the predominant unit of melodic movement and rate of harmonic change, possibly *c.*60. Characteristic of Helper's writing is a fluid rhythm, with the stress of the text often overriding the bar lines. In the source bar lines are only used sparingly where the rhythm falls conveniently in duple metre, so care should be taken to follow the inflexion of the text. A triple metre is used only once, in the 'Credo' at 'Et incarnatus est': this section leads directly into the duple section, suggesting a relationship between the two, perhaps 2:1 (as implied by the soprano hemiola in b.61).

Several typical ornamental figures 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

¹ See Jean-Baptiste Boësset: *Messe du troisième mode transposé, Messe du quatrième mode, Messe du Tiers; and Motets*, ed. Paul Gameson (York, York Early Music Press, 2002).

² 'Elle fait encor tous les jours les delices de tous les gens de bon goût' (Yolande de Brossard, *La collection Sébastien de Brossard 1655 – 1730: Catalogue* (Paris, 1994): 88). See Charles d'Helper: *Missa Deliciae Regum*, ed. Paul Gameson (York, York Early Music Press, forthcoming).

direction from main note to neighbour). The absence of other notated ornaments or indications 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 and moving in stepwise motion.

While the publication from which this mass has been transcribed includes no continuo part, it would be acceptable to include one in performance. Seventeenth-century French choirs were often supported by doubling instruments, and several printed sources also acknowledge the practice of using instruments in the absence of enough singers, either with the upper voice accompanied by the organ, or the missing parts played by the organ.³ It would not be wrong to sing the masses unaccompanied, though if possible an organ *basso seguente*, following the lowest sounding vocal part, should be used.

Editorial procedure

Barring has been regularized. Original double bars have been retained. 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. Extra accidentals in the source that are redundant in modern musical convention are not acknowledged; accidentals above the note are editorial. Punctuation and spelling has been standardised. The underlay of the Kyrie eleison follows the inconsistent practice in the printed source. Words omitted in the source appear in italics. Typical of other vocal and organ masses of the period, the *Missa Benedicam Dominum* sets only Agnus Dei I, and the text to Agnus Dei III has been provided by the editor.

Source

This edition is based solely on the source in the British Library.

Charles d'Helpfer, *Missa quatuor vocum, ad imitationem moduli: Benedicam Dominum* (Paris, 1729)

London, British Library: shelfmark K.10.b.1.(6.). Individual parts are collated into one volume.

Chant from Henri Du Mont, *Messe du 2e ton* (1669) (Tournai, 1919)

Critical Commentary

Gloria b.59: soprano E (no accidental)

Credo b. 50 (bass), b.53-4 (alto, tenor): semibreve, fermata.

³ See Prefaces to Charles d'Ambleville, *Harmonia Sacra* (Paris, 1636); Jacques Gouy, *Airs de quatre parties* (Paris, 1650); and Jean Baptiste Geoffroy, *Musica sacra* (Paris, 1661).

Missa Benedicam Dominum

Charles d'Helpfer
(d. after 1664)

Kyrie

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

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

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

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

5

Soprano e e - le - i - son, e - le - i - son.

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

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

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

11

Soprano Chris - te e - lei - son, Chris - te e - lei - son, e - le - i -

Alto Chris - te e - lei - son, Chris - te e - le - i - son, Chris -

Tenor Chris - te e - lei - son, e - le - i - son, Chris - te e - le - i - son, Chris - te e - lei -

Bass Chris - te e - lei - son, e - lei - son, Chris -

18

son, Chris - te e - lei - son, e - le - i - son.
 te e - lei - son, Chris - te e - le - i - son.
 son, Chris - te e - le - i - son, Chris - te e - le - i - son.
 te e - le - i - son, Chris - te e - le - Ky - son. -

24

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

31

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

37

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

Gloria



Glo - ri - a in — ex - cel - sis De - o.

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

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

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

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

7

tis. Lau - da - mus te, be - ne - di - ci - mus te, a - do -

tis. Lau - da - mus te, be - ne - di - ci - mus te, a - do -

tis. Lau - da - mus te, be - ne - di - ci - mus te, a - do -

tis. be - ne - di - ci - mus te, a - do -

13

ra - mus te, glo - ri - fi - ca - mus te. Gra - ti -

ra - mus te, glo - ri - fi - ca - mus te. Gra - ti -

ra - mus te, glo - ri - fi - ca - mus te. Gra - ti -

ra - mus te, glo - ri - fi - ca - mus te. Gra - ti -

as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am
 as a - gi - mus prop - ter mag - nam glo - ri - am
 as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am
 as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

tu - am. Do - mi - ne De - us, De - us
 tu - am. Do - mi - ne De - us, De - us
 tu - am. Do - mi - ne De - us, Rex coe - les - tis,
 tu - am. Do - mi - ne De - us, Rex coe - les - tis,

Pa - ter om - ni - po - tens;
 Pa - ter om - ni - po - tens;
 De - us Pa - ter om - ni - po - tens; Do - mi - ne Fi - li u -
 De - us Pa - ter om - ni - po - tens; Do - mi - ne Fi - li

Je - su Chris - te, Je - su Chris - te. Do - mi -
 Je - su Je - su Chris - te, Do - mi -
 - ni - ge - ni - te, Je - su Chris - te, Do - mi -
 u - ni - ge - ni - te, Je - su Chris - te, Do - mi -

43




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

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

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

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

49



Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis; qui

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis; qui

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis; qui

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis; qui tol -

55



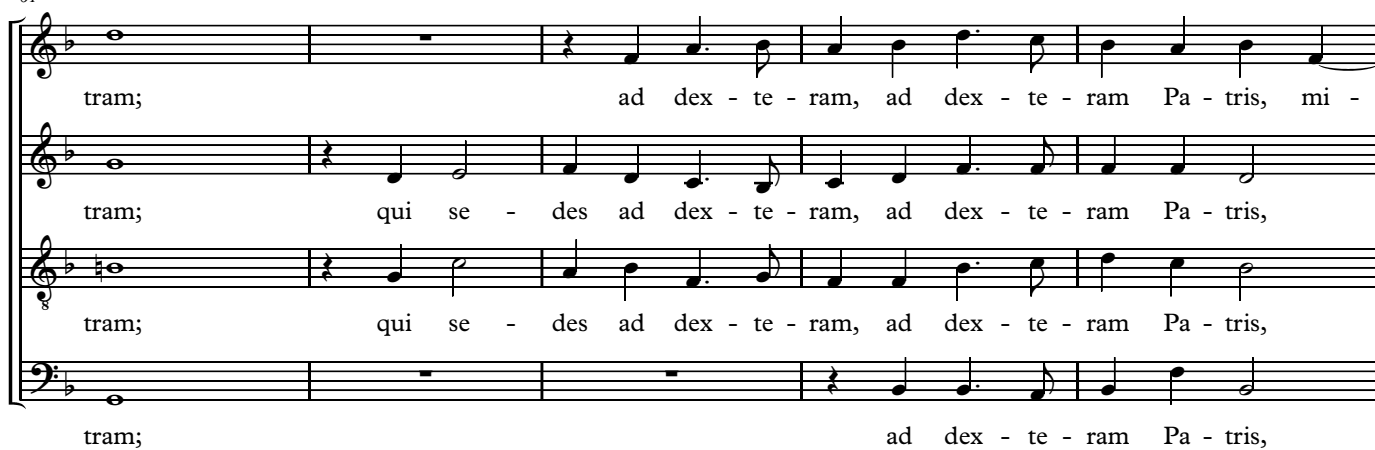
tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem nos -

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

tol - lis pec - ca - ta mun - di, de - pre - ca - ti - o - nem nos -

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

61



tram; ad dex - te - ram, ad dex - te - ram Pa - tris, mi -

tram; qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris,

tram; qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris,

tram; ad dex - te - ram Pa - tris,

- se - re - re no - bis. Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi -
 mi - se - re - re no - bis. Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi -
 mi - se - re - re no - bis. Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi -
 mi - se - re - re no - bis. Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi -

nus, tu so - lus al - tis - si - mus, al - tis - si - mus, Je - su Chris - te, cum
 nus, tu so - lus al - tis - si - mus, al - tis - si - mus, Je - su Chris - te, cum
 nus, tu so - lus al - tis - si - mus, al - tis - si - mus, — Je - su Chris - te, cum
 nus, tu so - lus al - tis - si - mus, al - tis - si - mus, Je - su Chris - te,

Sanc-to Spi-ri - tu, in glo-ri - a De - i Pa - tris. A - - - men.
 Sanc-to Spi-ri - tu, in glo - ri - a De - i Pa - tris. A - - - men.
 Sanc-to Spi-ri - tu, in glo - ri - a De - i Pa - tris. A - - - men.
 in glo - ri - a De - i Pa - tris. A - - - - men.

Credo



Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

7

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u -

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u -

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u -

vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u -

13

num Do - mi - num Je - sum Chris - tum, fi - li - um De - i u -

num Do - mi - num Je - sum Chris - tum, fi - li - um De - i

num Do - mi - num Je - sum Chris - tum, fi - li - um De - i u -

num Do - mi - num Je - sum Chris - tum, fi - li - um De - i

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

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

rum de De - - - o ve - ro. Ge - ni - tum non fac -
 rum de De - o ve - ro. Ge - ni - tum non fac -
 rum de De - o ve - ro.
 rum de De - o ve - ro.

tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt. Qui prop -
 tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt. Qui
 con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt. Qui

Qui prop -

42

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

48

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

55

Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma -
 Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma -
 Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma -
 Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma -

61

ri - a Vir - gi - ne: Et ho - mo fac - tus est.
 ri - a Vir - gi - ne: Et ho - mo fac - tus est.
 ri - a Vir - gi - ne: Et ho - mo fac - tus est.
 ri - a Vir - gi - ne: Et ho - mo fac - tus est.

67

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

73

pas - sus, et se - pul - tus est. Et re - sur - re - xit ter -

pas - sus, et se - pul - tus est. Et re - sur - re - xit ter -

pas - sus, et se - pul - tus est. Et re - sur - re - xit ter -

pas - sus, et se - pul - tus est. Et re - sur - re - xit ter -

79

- ti - a di - e, se - cun - dum Scrip - tu - ras.

- ti - a di - e, se - cun - dum Scrip - tu - ras.

- ti - a di - e, se - cun - dum Scrip - tu - ras.

- ti - a di - e, se - cun - dum Scrip - tu - ras.

85

Et as - cen - dit in coe - lum: se - det ad dex - te - ram Pa - tris, se - det ad dex - te -

Et as - cen - dit in coe - lum: se - det ad dex - te - ram Pa - tris, ad dex - te -

Et as - cen - dit in coe - lum: se - det ad dex - te - ram Pa - tris, se - det ad

se - det ad dex - te - ram Pa - tris, se - det ad

91

ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri - a, ju -
 ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri - a,
 dex - te-ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri - a,
 dex - te-ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri - a,

96

di - ca - re vi - vos et mor - tu - os: cu - jus reg -
 ju - di - ca - re vi - vos et mor - tu - os: cu - jus reg -
 ju - di - ca - re vi - vos et mor - tu - os: cu - jus reg -
 ju - di - ca - re vi - vos et mor - tu - os: cu - jus reg -

102

ni non e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum Sanc -
 ni non e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum,
 ni non e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum Sanc -
 ni non e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum

108

- tum Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -
 et vi - vi - fi - can - tem: qui ex Pa - tre
 - tum Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -
 Sanc - tum Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -

113

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

118

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

123

tur: Et u - nam sanc -
 tur: Et u - nam sanc -
 tur: qui lo - cu - tus est per Pro - phe - tas.
 tur: qui lo - cu - tus est per Pro - phe - tas.

128

tam ca - tho - li - cam, Con - fi - te - or u -
 tam ca - tho - li - cam, Con - fi - te - or u - num -
 et a - pos - to - li - cam Ec - cle - si - am.
 et a - pos - to - li - cam Ec - cle - si - am.

134

num bap - tis - - - ma in re - mis - si - o - nem pec - ca - to - rum.

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

in re - mis - si - o - nem pec - ca - to - rum.

in re - mis - si - o - nem pec - ca - to - rum.

140

Et ex - pec - to re - sur - rec - ti - o - nem

Et ex - pec - to re - sur - rec - ti - o - nem mor -

Et ex - pec - to re - sur - rec - ti - o -

Et ex - pec - to re - sur - rec - ti - o - nem

146

mor - tu - o - - - rum. ven -

- - - tu - o - rum. Et

nem mor - tu - o - - - rum. Et vi - tam ven -

mor - tu - o - - - rum. Et vi -

152

- tu - ri sae - cu - li. A - men.

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

tu - ri sae - cu - li. A - - - - men.

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

Sanctus

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

7

Sanc - - - - - tus Do - mi - nus De - us Sa - ba-oth.
- - - - - tus Do - mi-nus De - us, De - us Sa - ba-oth.
- - - - - tus Do - mi-nus De - us, De - us Sa - ba-oth. Ple -
Sanc - - - - - tus Do - mi-nus De - us, De - us Sa - ba-oth.

13

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

19

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

25

na in ex - cel - sis. Be - ne - dic - tus qui ve - nit in -
 na in ex - cel - sis. Be - ne - dic - tus qui
 ex - cel - sis. Be - ne - dic - tus qui
 na in ex - cel - sis. Be - ne - dic - tus qui

31

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

36

ne Do - mi - ne. O - san - na in ex - cel - sis,
 ne Do - mi - ne. O - san - na in ex - cel - sis, O -
 ne, Do - mi - ne. O - san - na in ex - cel - sis, O -
 mi - ne Do - mi - ne. O -

42

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

Agnus Dei

Agnus Dei I and III

Ag - nus De - i, Ag - nus De - i, qui tol - lis pec -
 Ag - nus De - i, Ag - nus De - i, qui tol - lis pec -
 Ag - nus De - i, Ag - nus De - i, qui tol - lis pec - ca -
 Ag - nus De - i, Ag - nus De - i, qui tol - lis pec - ca -

7

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

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di: mi - se - re - re no - bis.
 do - na no - bis pa - cem.
 di: mi - se - re - re no - bis.
 do - na no - bis pa - cem.
 di: mi - se - re - re no - bis.
 do - na no - bis pa - cem.
 di: mi - se - re - re no - bis.
 do - na no - bis pa - cem.

Agnus Dei II

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

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