

à Monsieur JACOB J. B. FUCHS,
*Marguillier de l'Eglise Notre Dame, Consul Général d'Oldenbourg,
Chevalier de l'ordre Léopold et du Mérite d'Oldenbourg &c.*

MESSE

GRADUEL & OFFERTOIRE

POUR QUATRE VOIX
(Soprano Alto Tén. et Basse)

avec accomp^t d'Orgue
par

JOSEPH CALLAERTS,

Organiste de l'Eglise de Notre Dame à Anvers.

OP. 4.

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MESSE

pour 4 Voix & Orgue

Par J. CALLAERTS.

Andante.

KYRIE

ORGANO.

Jeu doux
sempre legato
pp

Soprano
Alto pp
Ténor
Basse
pp

Ky - ri - e e - le - i - son ky - ri - e e - le - i - son
Ky - ri - e e - le - i - son ky - ri - e e - le - i - son
Ky - ri - e e - le - i - son ky - ri - e e - le - i - son

ff
ky - ri - e e - le - i - son Chris - te e - le - i - son
ff
ky - ri - e e - le - i - son Chris - te e - le - i - son
ff
ky - ri - e e - le - i - son Chris - te e - le - i - son

ff
p
pp

Alto Solo

Chris - te e - le - i-son Chris - te e - le - i-son

Solo
Chris - te e -

Tutti
ff Ky-ri-e e - le - i-son

Tutti
ff Ky-ri-e e - le - i-son

Tutti
ff Ky-ri-e e - le - i-son

le - i-son Chris - te e - le - i-son

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

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

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

p
 ky - ri - e e - le - i - son ky - ri - e e - le - i - son ky - ri - e e -
p
 ky - ri - e e - le - i - son ky - ri - e e - le - i - son ky - ri - e e -
p
 ky - ri - e e - le - i - son ky - ri - e e - le - i - son ky - ri - e e -

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics underneath. The bottom staff is the piano accompaniment. The music is in a minor key and begins with a piano (*p*) dynamic. The vocal lines are in parallel motion, and the piano accompaniment provides harmonic support with chords and moving lines.

- le - i - son e - le - i - son ky - ri - e e - lei - son
 - le - i - son e - le - i - son ky - ri - e e - lei - son
 - le - i - son e - le - i - son ky - ri - e e - lei - son

The second system continues the vocal and piano parts. It features dynamic markings of *p* and *f*. The piano accompaniment includes some more complex rhythmic patterns and chordal textures. The vocal lines continue with the same melodic and harmonic structure.

p e - le - i - son
pp
p e - le - i - son
p e - le - i - son

The third system concludes the piece. It features dynamic markings of *p* and *pp*. The piano accompaniment ends with a *poco* marking. The vocal lines are simple, focusing on the final phrase of the text.

GLORIA.

Allegro

Solo *Tutti*

Glo-ri-a in ex-cel-sis De - o *ff* Glo-ri-a in ex-cel-sis De - -

Glo-ri-a in ex-cel-sis De - -

Glo-ri-a in ex-cel-sis De - -

p *ff*

- o Et in ter-ra pax pax ho - mi - ni - bus bo - noe vo - lun -

- o Et in ter-ra pax pax ho - mi - ni - bus bo - noe vo - lun -

- o Et in ter-ra pax pax ho - mi - ni - bus bo - noe vo - lun -

- ta - tis bo - ne vo - lun - ta - tis Lau - da - mus te be - ne - di - ci - mus te

- ta - tis bo - ne vo - lun - ta - tis Lau - da - mus te be - ne - di - ci - mus te

- ta - tis bo - ne vo - lun - ta - tis Lau - da - mus te be - ne - di - ci - mus te

A - do - - ra-mus te glo - ri - fi - ca - mus te gra - ti - as

Musical notation for the first vocal line, starting with a piano (p) dynamic and including a crescendo (cres) and forte (f) dynamic.

A - do - ra-mus te glo - ri - fi - gra - ti - as a - gi-mus a - gi-mus

Musical notation for the second vocal line, starting with a piano (p) dynamic and including a crescendo (cres) and forte (f) dynamic.

A - do - ra-mus te glo - ri - fi - ca - mus te gra - ti - as a - gi-mus a - gi-mus

Musical notation for the third vocal line, starting with a piano (p) dynamic and including a crescendo (cres) and forte (f) dynamic.

A - do - ra-mus te glo - ri - fi - ca - mus te gra - ti - as a - gi-mus

Piano accompaniment for the first system, starting with a piano (p) dynamic and including a crescendo (cres) and forte (f) dynamic.

ti - bi prop - ter mag - nam glo - ri - am tu - am

Musical notation for the first vocal line of the second system, including a forte (f) dynamic and a pianissimo (pp) dynamic.

ti - bi propter mag-nam glo - ri - am tu - am Do - mi - ne

Musical notation for the second vocal line of the second system, including a forte (f) dynamic and a pianissimo (pp) dynamic.

ti - bi prop - ter mag - nam glo - ri - am tu - am Do - mi - ne

Musical notation for the third vocal line of the second system, including a forte (f) dynamic and a pianissimo (pp) dynamic.

ti - bi propter mag-nam glo - ri - am tu - am Do - mi - ne

Piano accompaniment for the second system, including a fortissimo (ff) and pianissimo (pp) dynamic.

Do - mine De - us Rex coe - les - tis De - us

Musical notation for the first vocal line of the third system, starting with a piano (p) dynamic.

De - us Rex coe - les - tis De - us Pa - ter om - ni - po - tens

Musical notation for the second vocal line of the third system.

De - us Rex coe - les - tis

Musical notation for the third vocal line of the third system.

De - us Rex coe - les - tis

Piano accompaniment for the third system.

Do-mine Fi-li u - ni-ge-nite

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te Do - mine De - us

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te Do - mine De - us

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te Do - mine De - us

cresc *ff*

Ag - nus De - i Fi - li - us Pa - - tris Qui tol - lis pec -

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

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

p *Solo*

- ca - ta mun - di mi - se - re - re no - bis

mi - se - re - re no - bis

mi - se - re - re no - bis

Tutti *pp*

Tutti

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

- ca - ti - o - nem nos - tram *ff* Qui
 - ca - ti - o - nem nos - tram *ff* Qui
 - ca - ti - o - nem nos - tram *ff* Qui

se - des ad dex - te - ram Pa - tris mi - se - re - re no - bis
 se - des ad dex - te - ram Pa - tris mi - se - re - re no - bis
 se - des ad dex - te - ram Pa - tris 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

quo-ni-am tu so-lus sanc-tus Tu so-lus Do-mi-nus Tu so-lus Al-tis-si-mus

quo-ni-am tu so-lus sanc-tus Tu so-lus Do-mi-nus Tu so-lus Al-tis-si-mus

Je-su Chris-te Je-su Chris-te cum sanc-to Spi-ri-tu in

Je-su Chris-te Je-su Chris-te cum sanc-to Spi-ri-tu in

Je-su Chris-te Je-su Chris-te cum sanc-to Spi-ri-tu in

glo-ri-a De-i Pa-tris A-men A-men.

glo-ri-a De-i Pa-tris A-men A-men.

glo-ri-a De-i Pa-tris A-men A-men.

GRADUALE.

Andante con moto

Be-ne-dic-ta es tu vir-go Ma-ri-a a Do-mi-no De-o ex-

Be-ne-dic-ta es tu vir-go Ma-ri-a a Do-mi-no De-o ex-

Be-ne-dic-ta es tu vir-go Ma-ri-a a Do-mi-no De-o ex-

-cel-so proe om-ni-bus mu-li-e-ri-bus Tu glo-ri-a Je-

-cel-so proe om-ni-bus mu-li-e-ri-bus

-cel-so proe om-ni-bus mu-li-e-ri-bus

-ru-sa-lem

Tu loe-ti-ti-a Is-ra-el

Tu ho-no-ri-fi-cen-ti-a po-pu-li nos-tri

al - le - lui - a al - le - lui - a to - ta pul - chra es Ma - ri - a

al - le - lui - a al - le - lui - a to - ta pul - chra es Ma - ri - a

al - le - lui - a al - le - lui - a to - ta pul - chra es Ma - ri - a

ma - cu - la o - ri - gi - na - lis

et ma - cu - la o - ri - gi - na - lis non es in te to - ta pul - chra es Ma -

et ma - cu - la o - ri - gi - na - lis non es in te to - ta pul - chra es Ma -

et ma - cu - la o - ri - gi - na - lis non es in te to - ta pul - chra es Ma -

- ri - a et Ma - cu - la o - ri - gi - na - lis non es in te al - le - lui - a .

- ri - a et Ma - cu - la o - ri - gi - na - lis non es in te al - le - lui - a .

- ri - a et Ma - cu - la o - ri - gi - na - lis non es in te al - le - lui - a .

CREDO.

Allegro non troppo

Ténor. *ff*
 Cre - do in u - num De - um Pa - trem om - ni - po - ten

Basse. *ff*
 Cre - do in u - num De - um Pa - trem om - ni - po - ten

- tem fac - to - rem coe - li et ter - ræ vi - si - bi - li - um om - ni - um et in vi - si -

- tem fac - to - rem coe - li et ter - ræ vi - si - bi - li - um om - ni - um et in vi - si -

f
 Et in u - num Do - minum Je - sum Chris - tum

f
 - bi - li - um Et in u - num Do - minum Je - sum Chris - tum

f
 - bi - li - um Et in u - num Do - minum Je - sum Chris - tum

Fi-li-um De-i u-ni-ge-ni-tum Et ex pa-tre an-te om-ni-a

Fi-li-um De-i u-ni-ge-ni-tum Et ex pa-tre an-te om-ni-a

Fi-li-um De-i u-ni-ge-ni-tum Et ex pa-tre an-te om-ni-a

soe-cu-la De-um de De-o lu-men de lu-mi-ne De-um ve-rum de De-o

soe-cu-la De-um de De-o lu-men de lu-mi-ne De-um ve-rum de De-o

soe-cu-la 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-tum con-substan-ti-a-lem Pa-tri Pa-tri

ve-ro ge-ni-tum non fac-tum con-substan-ti-a-lem Pa-tri Pa-tri

ve-ro ge-ni-tum non fac-tum con-substan-ti-a-lem Pa-tri Pa-tri

per quem om - ni - a fac - ta sunt qui prop - ter

per quem om - ni - a fac - ta sunt qui prop - ter

per quem om - ni - a fac - ta sunt qui prop - ter

nos ho - mi - nes et prop - ter nos - tram nostram sa - lu - tem

nos ho - mi - nes et prop - ter nos - tram nostram sa - lu - tem

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

ff des - cen - dit de coe - lis des - cen - dit de coe - lis.

ff des - cen - dit de coe - lis des - cen - dit de coe - lis.

ff des - cen - dit de coe - lis des - cen - dit de coe - lis.

Andante

Solo *p* Et in - car - na - tus est de spi - ri - tu sanc - to ex Ma - ri - a
 ex Ma - ri - a
 ex Ma - ri - a

pp

Solo cru - ci - fi - xus *Tutti*
 Vir - gi - ne Et ho - mo fac - tus - est cru - ci - fi - xus Cru - ci -
 Vir - gi - ne Et ho - mo fac - tus est cru - ci - fi - xus Cru - ci -
 Vir - gi - ne Et ho - mo fac - tus est cru - ci - fi - xus

Solo *Tutti*
ff

p - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to Pas - sus et se - pul - tus
 - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to Pas - sus et se - pul - tus
tutti *ff* e - ti - am pro no - bis sub Pon - ti - o Pi - la - to Pas - sus et se - pul - tus

dim *dim* *dim*

Allegro.

est Et re-sur-rex - it ter-ti - a di - e se-cundum scrip - tu - ras
 est Et re-sur-rex - it ter-ti - a di - e se-cundum scrip - tu - rus
 est Et re-sur-rex - it ter-ti - a di - e se-cundum scripturus

cres *cres* *cres*

crese

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

ff *ff* *ff*

f *ff*

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

ff *ff* *ff*

ff

ju-di-ca-re vi-vos Et mor-tu-os cu-jus re-gni

ju-di-ca-re vi-vos Et mor-tu-os cu-jus re-gni

ju-di-ca-re vi-vos Et mor-tu-os cu-jus re-gni

Solo
non e-rit fi-nis Et in spi-ri-tum sanc-tum

non e-rit fi-nis

non e-rit fi-nis

non e-rit fi-nis

pp

Do-minum et vi-vi-fi-can-tem qui ex Pa-tri Fi-li-

o qui pro-ce-dit qui cum Pa-tri et Fi-li-o simul A - do - ra - tur et con-glo - ri - fi-

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, marked with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

-ca-tur qui lo - cu - tus est per pro-phe - tas Et u - nam

Et u - nam

Et u - nam

Tutti
ff

cres *ff*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "tas" and then begins a new phrase. The piano accompaniment features a dynamic marking of *ff* and a *cres* (crescendo) marking. The system concludes with a *ff* dynamic marking.

sanc-tam ca - tho - li - cam et a - pos-to-li-cam Ec - cle - si - am con-

sanc-tam ca - tho - li - cam et a - pos-to-li-cam Ec - cle - si - am con-

sanc-tam ca - tho - li - cam et a - pos-to-li-cam Ec - cle - si - am con-

The third system features three vocal staves and a piano accompaniment. The vocal lines are in unison, with the lyrics "sanc-tam ca - tho - li - cam et a - pos-to-li-cam Ec - cle - si - am con-". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

fi - te-or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - -

fi - te-or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - -

fi - te-or u num bap - tis - ma in re - mis - si - o - nem pec - ca - to - -

- rum et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum et

- rum et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum et

- rum et ex - pec - to re - sur-rec-ti - o - nem mor - tu - o - rum et

vi - tam ven - tu - ri sae - cu - li A - - mem - -

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

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

fff poco

fff poco

OFFERTORIUM.

Andante.

Piano introduction in G major, 4/4 time, marked *pp*. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Vocal and piano accompaniment for the first 'A - ve' section. The vocal parts (Soprano, Alto, and Bass) enter with the text 'A - ve' on a long note. The piano accompaniment provides harmonic support with chords and moving lines. The section is marked *pp*.

Vocal and piano accompaniment for the second 'A - ve' section. The vocal parts enter with the text 'A - ve Ma - ri - a gra - ti - a ple - na A - ve Ma - ri - a'. The piano accompaniment includes dynamic markings *cres* and *f*. The section concludes with a final piano flourish.

dim

gra - ti - a ple - na Do - mi - nus te - cum

dim

gra - ti - a ple - na Do - mi - nus te - cum

dim

gra - ti - a ple - na Do - mi - nus te - cum

Do - mi - nus te - cum Do - mi - nus te - cum Do - mi - nus te - cum

Do - mi - nus te - cum Do - mi - nus te - cum Do - mi - nus te - cum

Do - mi - nus te - cum Do - mi - nus te - cum Do - mi - nus te - cum

pp A - ve Ma - ri - a gra - ti - a ple - na

pp A - ve Ma - ri - a gra - ti - a ple - na

pp A - ve Ma - ri - a gra - ti - a ple - na

ff

Do - mi-nus te - cum Do - mi-nus te - cum

ff

Do - mi-nus te - cum Do - mi-nus te - cum

ff

Do - mi-nus te - cum Do - mi-nus te - cum

pp

Be-ne-dic-ta tu be-ne-dic-ta tu in mu-li-e-ri-bus

pp

Be-ne-dic-ta tu be-ne-dic-ta tu in mu-li-e-ri-bus

pp

Be-ne-dic-ta tu be-ne-dic-ta tu in mu-li-e-ri-bus

in mu-li-e-ri-bus be-ne-dic-ta tu in mu-li-e-ri-bus

in mu-li-e-ri-bus be-ne-dic-ta tu in mu-li-e-ri-bus

in mu-li-e-ri-bus be-ne-dic-ta tu in mu-li-e-ri-bus

Be-ne-dic-ta tu in mu-li-e-ri-bus in mu-li-e-ri-bus in

Be-ne-dic-ta tu in mu-li-e-ri-bus in mu-li-e-ri-bus in

Be-ne-dic-ta tu in mu-li-e-ri-bus in mu-li-e-ri-bus in

mu-li-e-ri-bus Al-le-lui-a Al-le-lui-a

mu-li-e-ri-bus Al-le-lui-a Al-le-lui-a

mu-li-e-ri-bus Al-le-lui-a Al-le-lui-a

SANCTUS.

Andante.

ff Sanc - tus _____ Sanc - tus _____ Sanc - tus Do - mi - nus

ff Sanc - tus _____ Sanc - tus _____ Sanc - tus Do - mi - nus

ff Sanc - tus _____ Sanc - tus _____ Sanc - tus Do - mi - nus

ff

De - us Sa - ba - oth _____ *pp* Sanc - tus Do - mi - nus

De - us Sa - ba - oth _____ *pp* Sanc - tus Do - mi - nus

De - us Sa - ba - oth _____ *pp* Sanc - tus Do - mi - nus

pp plena organo *pp*

De - us Do - minus De - us Sa - ba - oth _____

De - us Do - minus De - us Sa - ba - oth _____ *f cres* ple - ni sunt coe - li et ter - ra

De - us Do - minus De - us Sa - ba - oth _____ *f cres* ple - ni sunt coe - li et ter - ra

f *ff*

ff Glo - ri - a tu - a ho - san - na in ex - cel - sis *p* ho - san - na in ex - cel - sis *ff*

ff Glo - ri - a tu - a ho - san - na in ex - cel - sis *ff* ho - san - na in ex - cel - sis

ff Glo - ri - a tu - a ho - san - na in ex - cel - sis *R* ho - san - na in ex - cel - sis -

Andante.

Canto. *pp* Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni be - ne - dictus qui

Alto. *pp* Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni be - ne - dictus qui

Tenor. *pp* Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni be - ne - dictus qui

Basse. *pp* Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni be - ne - dictus qui

ve - nit in no - mi - ne Do - mi - ni *ff* Be - ne - dictus qui ve - nit in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni *ff* Be - ne - dictus qui ve - nit in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni *ff* Be - ne - dictus qui ve - nit in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni *ff* Be - ne - dictus qui ve - nit in no - mi - ne

Do - mi - ni Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni in no - mi - ne

Do - mi - ni Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni in

Do - mi - ni Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni in no - mi - ne

Do - mi - ni Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni in no - mi - ne

Do - mi - ni be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni Ho - -

no - mi - ne Do - mi - ni be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni Ho - -

Do - mi - ni be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni Ho - -

Do - mi - ni be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni Ho - -

- san - na in ex - cel - sis Ho - san - na in ex - cel - sis .

- san - na in ex - cel - sis Ho - san - na in ex - cel - sis .

- san - na in ex - cel - sis Ho - san - na in ex - cel - sis .

- san - na in ex - cel - sis Ho - san - na in ex - cel - sis .

AGNUS DEI.

Andante sostenuto.

Piano introduction for the Agnus Dei section, marked *pp*. The music is in 3/4 time and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Vocal and piano accompaniment for the first part of the Agnus Dei. The vocal parts are marked *ff* and the piano accompaniment is marked *pp*. The lyrics are: Ag - nus De - i qui tol - lis pec - ca - ta mun - di mi - se -

Vocal and piano accompaniment for the second part of the Agnus Dei. The vocal parts are marked *ff* and the piano accompaniment is marked *p*. The lyrics are: -re - re mi - se - re - re no - bis

ff Ag - gnus De - i qui tol - lis pec - ca - ta mun - di *pp* mi - se -

ff Ag - nus De - i qui tol - lis pec - ca - ta mun - di *pp* mi - se -

ff Ag - nus De - i qui tol - lis pec - ca - ta mun - di *pp* mi - se -

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

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

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

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

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

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

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

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

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

sf

p

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 -

p *pp*

p *pp*

p *pp*

- ca - ta pec - ca - ta mun - di .

- ca - ta pec - ca - ta mun - di .

- ca - ta pec - ca - ta mun - di .

Allegretto .

Do - na no - bis pa - cem do - na no - bis pa - cem do - na

Do - na no - bis pa - cem do - na no - bis pa - cem do - na

Do - na no - bis pa - cem do - na no - bis pa - cem do - na

Do - na no - bis pa - cem do - na no - bis pa - cem do - na

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

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

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

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

do - na no - bis pa - cem

no - bis pa - cem

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

ff do - na no - bis pa - cem do - na

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a forte (*ff*) dynamic and includes the lyrics "do - na no - bis pa - cem do - na no - bis". The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand.

pa - cem

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

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

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

The second system continues the musical score with vocal lines and piano accompaniment. The lyrics are "pa - cem no - bis pa - cem do - na no - bis pa - cem do - na" and "do - na no - bis pa - cem do - na no - bis pa - cem do - na". The piano accompaniment features a complex rhythmic texture with many sixteenth notes.

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

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

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

The third system concludes the musical score with vocal lines and piano accompaniment. The lyrics are "no - bis pa - cem do - na no - bis pa - cem" and "no - bis pa - cem do - na no - bis pa - cem". The piano accompaniment continues with its intricate rhythmic patterns.

do - na no - bis pa - cem

do - na no - bis pa - cem

do - na no - bis pa - cem

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand. The lyrics are 'do - na no - bis pa - cem'.

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

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

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

The second system continues the vocal and piano parts. It includes a *pp* (pianissimo) dynamic marking. The vocal parts have a melodic line with some rests. The piano accompaniment continues with its rhythmic accompaniment. The lyrics are 'do - na no - bis pa - cem do - na no - bis'.

pa - - - - - cem.

pa - - - - - cem.

pa - - - - - cem.

The third system shows the vocal parts with long horizontal lines indicating sustained notes or breath marks. The piano accompaniment continues with its accompaniment. The lyrics are 'pa - - - - - cem.'.