

Organo.

# „MISA A 3 VOCES„

## „DEL TONO DE FA„

Handwritten musical score for three voices: Soprano, Tenor, and Bass. The score is written on four staves with lyrics in Spanish. The lyrics are: "De qui est cat in pa ce a men".

Soprano: De qui est cat in pa ce a men

Tenor: De qui est cat in pa ce a men

Bass: De qui est cat in pa ce a men

*Ad te*  
*Kuier.*

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a vocal line with various note values and rests. The lower staff is in bass clef and contains a keyboard accompaniment line with chords and single notes. The tempo marking 'Ad te' is written above the first staff, and the title 'Kuier.' is written in a decorative, cursive font below the first staff.

The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a vocal line. The lower staff is in bass clef and contains a keyboard accompaniment line. The notation continues from the first system.

The third system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a vocal line. The lower staff is in bass clef and contains a keyboard accompaniment line. The notation continues from the second system.

*Ad te*  
*Gloria.*

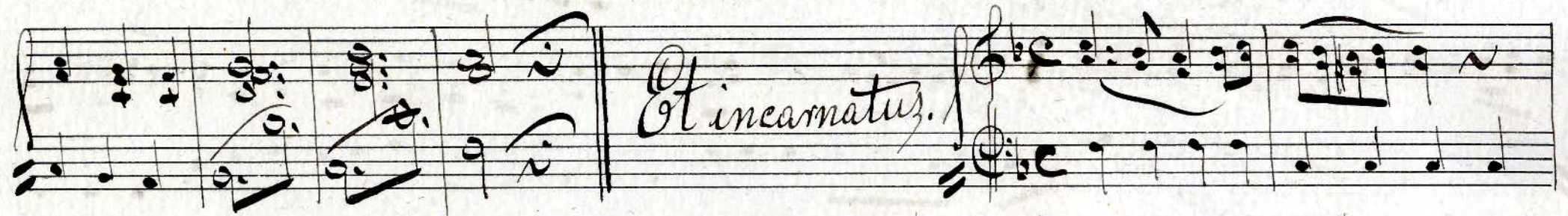
The fourth system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a vocal line. The lower staff is in bass clef and contains a keyboard accompaniment line. The tempo marking 'Ad te' is written above the first staff, and the title 'Gloria.' is written in a decorative, cursive font below the first staff.

The fifth system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a vocal line. The lower staff is in bass clef and contains a keyboard accompaniment line. The notation continues from the fourth system.

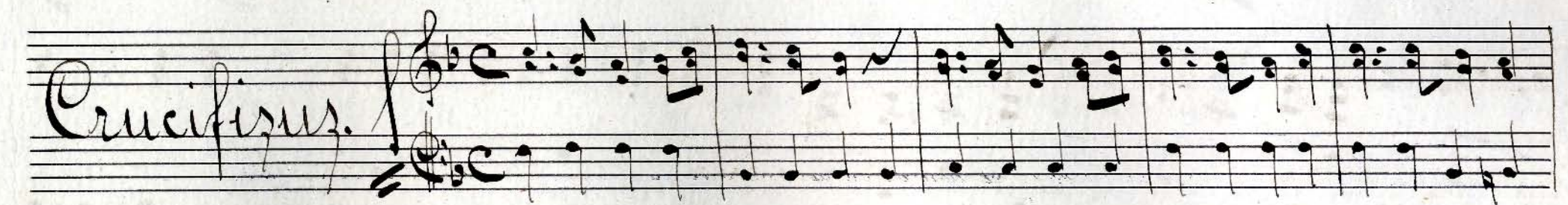
A handwritten musical score consisting of five systems of staves. Each system contains two staves, likely representing a grand staff. The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The paper shows signs of age, including some staining and a dark smudge at the top center.

*Handwritten signature or initials*

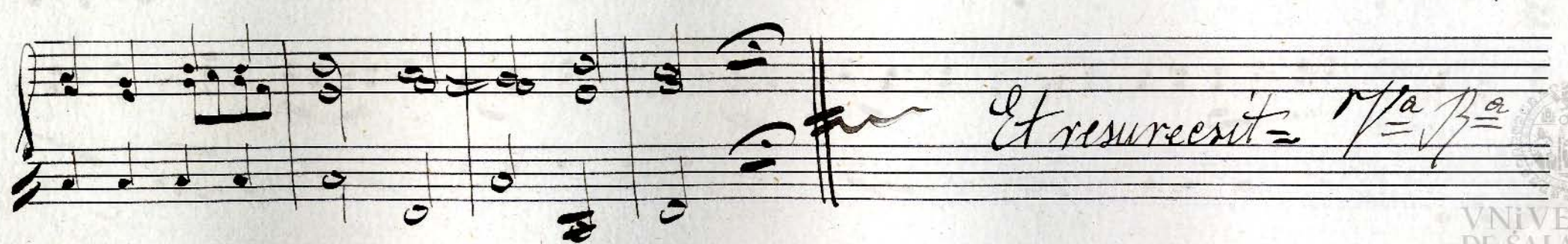
This image shows a page of handwritten musical notation, likely a score for a liturgical piece. The notation is arranged in four systems, each consisting of two staves. The first system begins with the word "Credo" written in a large, decorative cursive hand on the left. Above the first staff of the second system, the word "Ad te" is written in a smaller cursive hand. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and bar lines. The paper shows signs of age, including some staining and a small circular mark in the lower right quadrant.



*Et incarnatus.*



*Crucifixus.*



*Et resurrexit.*  $\text{V}^a$   $\text{F}^o$



This image shows a page of handwritten musical notation, likely a score for a multi-measure rest or a similar rhythmic exercise. The page is organized into five systems, each consisting of two staves. The notation is written in black ink on aged, slightly yellowed paper. The top staff of each system contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff of each system contains a series of multi-measure rests, indicated by a diagonal slash and a number (e.g., 2, 4, 8, 16, 32, 64, 128, 256, 512, 1024, 2048, 4096, 8192, 16384, 32768, 65536, 131072, 262144, 524288, 1048576, 2097152, 4194304, 8388608, 16777216, 33554432, 67108864, 134217728, 268435456, 536870912, 1073741824, 2147483648, 4294967296, 8589934592, 17179869184, 34359738368, 68719476736, 137438953472, 274877906944, 549755813888, 1099511627776, 2199023255552, 4398046511104, 8796093022208, 17592186044416, 35184372088832, 70368744177664, 140737488355328, 281474976710656, 562949953421312, 1125899906842624, 2251799813685248, 4503599627370496, 9007199254740992, 18014398509481984, 36028797018963968, 72057594037927936, 144115188075855872, 288230376151711744, 576460752303423488, 1152921504606846976, 2305843009213693952, 4611686018427387904, 9223372036854775808, 18446744073709551616, 36893488147419103232, 73786976294838206464, 147573952589676412928, 295147905179352825856, 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Handwritten musical notation for the first system, featuring two staves with complex rhythmic patterns and accidentals.

*Sanctus*

Handwritten musical notation for the 'Sanctus' section, starting with a treble clef and a common time signature.

Handwritten musical notation for the second system, featuring two staves with complex rhythmic patterns and accidentals.

*Benedictus*

Handwritten musical notation for the 'Benedictus' section, starting with a treble clef and a common time signature.

Handwritten musical notation for the third system, featuring two staves with complex rhythmic patterns and accidentals.



*Agnus*

*Copia*  
*L. Martin*





Organo de la Misa a 3.

Kivies

Organo.

Mod.<sup>to</sup>

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Numerous fingerings are indicated by numbers 1-5 above or below notes. The second staff continues the piece with similar notation. The third staff introduces a new section titled "Gloria Andante" in a 3/4 time signature. The subsequent staves feature more complex rhythmic patterns, including triplets and sixteenth-note runs. The final staff concludes with a double bar line and a fermata over the final note.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Handwritten musical notation on a single staff, continuing the piece with similar rhythmic patterns and note values.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one flat, and a common time signature. It includes the handwritten instruction *Santus Largo* in a cursive hand.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a single staff, starting with the instruction *Bened.* and *Mod<sup>to</sup>* in a cursive hand. It features a treble clef, a key signature of one flat, and a common time signature.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a single staff, starting with the instruction *Ag.* and *And<sup>te</sup>* in a cursive hand. It features a treble clef, a key signature of one flat, and a 3/4 time signature.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various rhythmic values and rests.





UNIVERSIDAD  
DE SALAMANCA  
GREDOS USALES

Expte 1.º de la Nosa á 3

Tiple S. Mna a tres

Mod. to 

Ki ri e e ley son Ki ri e e ley son Ki ri e . . .

*coro* 

e ley son christe e ley son christe e ley son christe . . . e ley



son Ki ri e . . . e ley son Ki ri e . . . e ley son Ki ri e e . . .

*Gloria And.* 

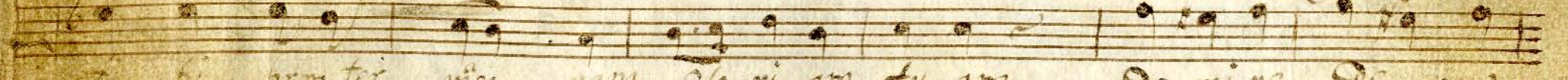
ley son Et in te rra pax ho mi ni bus



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



te et do ra mus te glo ri fi ca mus te ga ti ad a gi mus



ti ti propter mi gnam glo ri am tu am Do mi ne De us



ley de le s tis De us pa ter om ni po tens



Do mi ne fi li u ni ge ni te Je su Chris te



Do mi ne De us Ho nus De i fi li us pa .

sta  
qui to lis pec ca ta mun di mi se re re no. . . . bis

qui to lis pec ca ta mun di sus ci pe de pre ca ti o nem

nos tram qui 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 ti ss i mus tu so lus ab si sol u tus

Je su chris te cum sanc to spi ri tu in glo ri a de i pa tris A men

Cre do An dante Pa trem om ni po te n tem

to rem ce li et te rre vi si bi li um

to rem ce li et te rre vi si bi li um

to rem ce li et te rre vi si bi li um



om ni um et in bi ni tum et in u num  
Do mi num Je sum Chris tum fi li um De i  
ce ni ge ni tum et ex pa tre na tum an te  
om ni a se cu la De um De De o  
lu men de lai mi ne De um ve rum de de o  
ve ro ge ni tum non fa ctum con sub  
tam ti a lem pa tri per quem om ni a  
fa cta sunt qui prop ter nos ho mi nes et prop ter  
nos tram sa lu tem des cen dit des  
cen dit de ce lis

*Largo*  
Et in carna tus est de spi ri tu  
Janc to eu Ma ri a vir ei ne  
*Mod<sup>to</sup> et* ho mo tac tus est  
Cru ci fi cus e ti am pro  
no bis sub po ti o pi ta to pas sus et se plen tus est  
*Andante* Et re su rre xit ter ti a di e se cun dum  
scrip tu ras et as cen dit in ce lum se  
des ad dex te ram pa tris et i te rum ven tu rus  
est cum glo ri a ju di ca re vi vos et mor tu os  
cu jus reg ni non e rit fi nis et

pi ri tum Sanc tum Do mi num et vi vi ti can -  
 tem qui ex pa tre ti li o que pro ce - dit qui cum pa tre et  
 fi li o si mi a do ra tur et con glo ri ti ca tur qui lo cu tus est per pro  
 phe tas et u nam Sanctam ca to li cam et A pos to li cam e  
 cle si am con fi te or u num bap tis ma in re mi si o nem pec ca  
 to rum et ex pec to re Su i recti o nem ma tu o rum et vi tam ven tu  
 ri se cu li A men A - - - men  
 San - - ctus San - - ctus san ctus Do mi nus De us Sa ba oth ple ni sunt  
 ce li et te rra glo ri a tu a no San na in ex cel sis  
 Be ne dic tus qui ve nit in no mi ne Do mi ni ho San na

NINO VANDI  
 DE SALAMANCA  
 GREDOS UVALIS

na in ex cel - - - sis ho lan na in ex cel sis  
*Andante* Agnus Agnus Dei qui to nis pec ca ta  
maz di mi se re re no - bis . bis Agnus Dei qui to nis pec  
ca ta mun di mi se re re no bis Agnus Dei  
qui to nis pec ca ta mun di do na no bis do na no bis  
pa - - - . Cemb



1  
1727  
Tiple 2.<sup>o</sup> de la Misa a 3

Triple 2.<sup>o</sup>

*Moderato* ||  $\text{G}^{\flat}$   $\frac{3}{4}$

Ki ri e e ley son Ky ri e e ley son  
 Ky ri e e ley son Christe e ley son Christe  
 e ley son Christe e ley son Ky ri  
 e e ley son Ky ri e e ley son  
 son Ky ri e e ley son

*Gloria Andante* ||  $\text{G}^{\flat}$   $\frac{3}{4}$

Et in te nae pae no mi ni bus  
 bo ne vo lun ta tis lau da mus  
 te be ne si ti mus te a do ra mus te glo ri fi  
 ca mus te qua si as a gi mus ti bi propter magnam glo ri am  
 tu am Do mi ne De us Pa ter les tis De us

Pa ter om ni po tens Do mi ne fi li mi

ge ni te Je su Chri ste Do mi ne De us

Ag nus De i fi li us Pa tris qui

to llis se ca la mundi mi se re re no

bis qui to llis pec ca ta mun di se su ci

pe de pre ca ti o nem nos tram qui se des

ad dex te ram Pa tris mi se re re

no bis quo mi am tu so lus san ctus

tu so lus Do mi nus tu so lus Al ti si mus

tu so lus al ti si mus Je su

te cum san cto spi ri tu in glo ri a de i

Pa tris. A - - - - - men

*Credo Andante* ||  $\frac{6}{4}$   $\frac{3}{4}$  Pa trem om ni po ten - - - - -

tem fac to rem ce li et te - - - - - re et si

vi li um om ni um et in vi si bi li

um et in u num Do mi num De um Chri stum

fi li um de i u ni ge ni tum et co

ge num de i ta tum an te om ni a se 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 sub tan ti a lem pa tri per quem  
 om ni a fac ta sunt qui propter nos ho mi  
 nes et propter nos tram sa lu tem des  
 cen dit des cen dit de ce lis

*Largo*  
 Et in car na tus est des cen dit in lu  
 sanc to lo Ma ri a vir gi ne et ho mo  
 fac tus est cum pa tri fi lius e ti am pro  
 no bis sub pon ti o pi la to pas sus  
 et se pul tus est et re su re xit  
 ter ci a di e se cum dum scrip tu ras et

*con del in ce lum se del ad des te ram*  
*sa vis e i te rum ven tu rus est cum*  
*glo ri a iu di ca re vi - - - - - vis et mor tuos*  
*cu ius reg ni non e rit fi - - - - - nis et vis*  
*si ri tum sanc tum Do mi num et vi*  
*vi fi can tem qui es Pa tre*  
*fi li o que pro ce - - - - - del qui cum*  
*Pa tre et fi li o si mul a do*  
*ra tur et con glo ri fi ca tur qui lo*  
*cu tus est per pro pter tas et u num*

*San ctus*  
 san ctus cae li cum et A pos to li cum et  
 de si am con fi te or u num ba pt  
 tis ma in re mi si o nem pec ca to rum et co  
 pec to re su re cti o nem mor tu o rum et  
 vi tam ven tu ri se cu li A men A  
 men

*Sanctus*  
*And.* San ctus sanc tus sanc tus Do mi nus  
 De us sa ba oth ple ni sunt ce le e te  
 ma glo ri a tu a ho san na i mes ses sis





Triple 2.º de la Misa a 3

Tiple 2.º

*Moderato* ||  $\text{C}$   $\text{b}$

Ki ri e e ley son Ky ri e e ley son Ky ri e e ley

son Christe e ley son Christe e ley son Christe e --- ley son Ki ri

e e --- ley son Ki ri e e ley son Ki ri e e --- ley son

*Gloria Andante* ||  $\text{C}$   $\text{b}$   $\frac{3}{4}$

Et in te na pa no mi ni bus bo ne vo lun

ta tis lauda mus te be ne di ci mus te a do ra mus te glo

ri fi ca mus te gra ti as a gi mus ti bi propter magnam glo

ri am tu am Do mi ne De us Pa ter ce les tis De us

Pa ter om ni po tens Do mi ne fi li o ni

ge ni te je su Christe Do mi ne De us

Ae nus De i fi li us Pa --- tris qui

to llus pecca ta mundi mi se re re no  
bis qui to llus pecca ta mun di misit  
pe de pre ca ti o nem nos tram qui se des  
ad dex te ram Pa tris mi se re re  
no bis quo ni am tu so lus sanctus  
tu so lus Do mi nus tu so lus Al ti si mus  
tu so lus al ti si mus fe lix cu  
cum sancto spi ri tu in glo ri a de i  
Pa tris. A. . . . . men



*Credo Andante*

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The first few notes are quarter notes.

fa trem omni po-ter-

Handwritten musical notation on a five-line staff, continuing the melody with eighth and quarter notes.

tem fac to rem ce li et te-rrae vi si

Handwritten musical notation on a five-line staff, featuring a mix of note values and rests.

vi li um om ni um et in vi si bi li

Handwritten musical notation on a five-line staff, with a steady rhythm of quarter notes.

um et in u num Do mi num Je sum Christum

Handwritten musical notation on a five-line staff, including some beamed eighth notes.

fi li um De i tu ni ge ni tum et co

Handwritten musical notation on a five-line staff, with a consistent quarter-note pattern.

fa tre na tam an te om ni a se cu la

Handwritten musical notation on a five-line staff, showing a melodic line with some rests.

De um de De o lu men de lu mi ne

Handwritten musical notation on a five-line staff, with a mix of note values.

De um ve rum de De o ve ro ge ni

Handwritten musical notation on a five-line staff, continuing the melodic flow.

tum non fac tum con sub stan ti a lem pa tri gen quem

Handwritten musical notation on a five-line staff, ending with a few final notes.

om ni a fac ta sunt qui propter nos ho mi

mes et propter nos tuam salutem des

condit des condit de celis

*Largo* Et in carnatus est des pi-ri-tu

santo ex Maria virgine et nomen

factus est cruci-fidus etiam pro

nobis sub pontificatu pilato

et sepultus est et resurrexit

tertia die et ascendit in caelum

sedet ad dexteram

patris et iterum venturus est

glo ri a iu di ca re vi vos et mor tuos  
cu ius reg ni non e rit fi nis et ins  
fi ni tum san ctum Do mi num et vi  
vi fi can tem qui ex Pa tre  
fi li o que pro ce dit qui cum  
Pa tre et fi li o si mul a do  
ra tur et con glo ri fi ca tur qui lo  
cu tus est per pro phe tas et u nam  
san ctam ca tho li cam et a pos to li com ec  
cle si am con fi te or u num bap

tis ma un se mi si o nem pec ca to rum et ex  
 rec to re su re cti o nem mor tu o rum et  
 vi tam ven tu ri se cu li A men A-  
 men

*Sanctus* *And.<sup>te</sup>* San c tus sanc tus San ctus Do mi nus  
 De us sa ba oth ple ni sunt ce li et te  
 ra glo ri a tu a no san na i nus cel sis.

*Bened.* Be ne dic tus qui ve - - - nit in no mi ne  
 Do mi ni no san - - - na in coe - - - l  
 sis no san na in coe - - - l sis

*Ag. And.<sup>te</sup>* ||  $\frac{6}{4}$   $\frac{3}{4}$  !

Ag nus Dei qui to llis pec ca ta mun  
 di mi se re re no - - - - - bis Ag nus Dei qui  
 to llis pec ca ta mundi mi se re re no bis  
 Ag nus Dei qui to llis pec ca ta mundi  
 do na no bis do na no bis gra - - - - - cem





UNIVERSIDAD  
DE SALAMANCA  
GREDOS.USALES

Bajo de la. Wisa a 3.

1853

dia 3 de Julio

Bajo Primero

ala Missa a S.<sup>ta</sup>

a S.<sup>to</sup> Jeronimo.

Mod. to  $\text{D}^b \text{C}$  *mod*  
 Kiri e e ley son Ky ri e e ley son Ky ri e e ley

Son Chris te e ley Son Chris te e ley Son Chris te e . . . . . ley

Son Ki ri e e ley Son e ley Son Ki ri e e . . . . . ley Son

Gloria Andate  $\text{D}^b \text{C}$   $\frac{3}{4}$   
 Et in te rra pax ho mi ni bus bo ne vo lun ta tis

lan da Mus te bene di ci mus te A do ra - mus te glo ri fi ca - mus te gra ti

as a gi mus ti bi propter mag nam glo ri am tuam Do mi ne De us

Rec ce les tis De us pa ter om ni po tes Do mi ne fi - li u mi

le ri te Je su Chris te Do mi ne De us Ag nus De i fi li us pa -

tris qui to tis pec ca ta mun di mi se re re no

vis qui to tis pec ca ta me . . . . . di susci pe De precati o nem



nos trane qui se des ad des te ram pa tris mi se re re  
no bis quoni am tu so lus Sanctus tu so lus Do mi nus  
tu so lus Al ti ssi mus tu so lus Al ti ssi mus Je su Chris  
te cum sanc to spi ri tu in glo ri a de i pa tris A men

**Credo, Andante**  
pa trem om ni po te... n tem fac to rem  
ce li et te... rre vi si bi li um om ni um et in vi si bi li  
um et in u num do mi num Je sum Christum fi li um de i u ni ge ni  
tum et ex pa tre na tum ante om ni a se cu la de um de de o  
lu men de lu mi ne De um ve ram de deo ve ro ge ni tum  
fac tum con subs tan ti a lem pa tri per quem om ni a fac ta sunt qui per spu

DE SALAMANCA  
G. EDOSUALLI

nos ho mi nes et prop ter nos tram sa lu... .. tem Des con dit deo

Con dit de ce... .. lis

*Largo* Et in car na tus est de Spi ri tu sanc to ex Ma

ri a vir gi ne et ho mo fac tus est Cru ci

fi xus e ti am pro no bis sub pon ti o pi ta to pa llus

es se pul tus est *Sigue All. to*

et re su rre xit ter ti a di es se cum dum scrip

tu ras et as cen dit in ce lum se det ad dex te ram

pa tris et i te ra ven tu rus est cum glo ri a ju di ca re vi

vos et mor tu os cu jus reg ni non e rit fi... .. nis et ins...

Pi ri tum Sanc tum Do mi num et vi vi fi cam tem qui ex  
 pa tre fi li o que pro ce dit qui cum pa tre fi li o  
 Si mul a do ra tur et con glo ri fi ca tur qui lo cutus est per pro phe  
 tas et u nam sanc tam ca to li cam et A pos to li cam e  
 cle si am con fi te or u num bap tis ma in re mi si o nem pec ca to rum et ex  
 pecto re su rre cti o nem mor tu o rum et vi lam ve turi se cu li A men A...men.

*Sanctus And.*  
 Sanctus Sanc tus Sanctus Do mi nus de us Sa ba oth  
 ple ni sunt ce li et te rra glo ri a tu a ho san na in ex cel sis

*Benedictus*  
*And. to*  
 Be ne dic tus qui ve nit in no mi ne Do mi ni ho sa  
 nna ho san na in ex cel sis in ex cel sis

Agnus

Andante

Agnus Dei qui tolles peccata mundi misere re re no bis

Agnus Dei qui tolles peccata mundi misere <sup>de minimas</sup> re re no - - - - bis Agnus Dei qui

tolles peccata mundi do na no bis do na no bis

pa ... .. cem



UNIVERSIDAD  
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Bajo de la Misa a 3.

Bajo Primero de la Misa a 3.<sup>o</sup>

a S.<sup>n</sup> Geronimo, D.<sup>n</sup>

Moderato D: b C

Ky ri e e ley son Ky ri e e ley son

Ky ri e e ley son Chris te e ley son Chris te

e ley son Chris te e... e ley son Ky ri

e e ley son e ley son Ky ri e e... e ley son.

Gloria And.<sup>te</sup> D: b 3/4

In te rra pac ho mi ni bus

bo ne vo lun ta tis Lau da mus te be ne

di ci mus te A do xa mus te glo ri fi ca mus

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

tu am Do mi ne De us heo ce les tic De us pa ter ori

ni po tens Do mi ne si si u ni ge ni te Je sus Chris te



Do mi ne De us Ag nus De i Fi li us pa  
tris qui to tis pec ca ta mun di mi se re re  
no bis qui to tis pec ca ta mun di sus ci  
pe de pre ca ti o nem nos tram qui 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 ti ssi mus tu So lus Al ti ssi mus Je su  
Chris te cum Sanc to spi ri tu in glo ri a De i pa tris Fi li  
Credo And. pa trem om ni po te  
to rem ce li et te rre vi si bi li um om ni



et in vi si bi li um et in u num Do mi num Je sum

Chris tam fi li um de i u ni ge ni tum et ex pa tre

na tum an te om ni a se 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 tam con subs tan ti a lem pa tri per quem om ni a fac ta

Sunt qui prop ter nos ho mi nes et prop ter nos tram sa lu

tem Des cen dit des cen dit de ce - - - - - lis

**Largo** Et in car na tus est de Spi ri tu San cto

ex Ma ri a Vig gi ne et ho mo sac tus est

Oru el fi us e ti am pro no bis sub pon ti o

*Sigue Allegato*

la to pa sus es se pul tus est  
Et re su rre xit ter ti a di e se cum dum scrip  
tu ras et as cen dit in ce lum se det ad dex te ram  
pa tris et i te rum ven tu rus est cum glo ri a ju di  
ca re vi vos et mor tu os cu ius reg ni non e  
rit fi nis et ins pi ri tum sanc tum do mi num  
et vi vi fi cam tem qui ex pa tre fi li  
que pro ce dit qui cum pa tre et fi li o si mul a  
ra tar et con glo ri fi ca tur qui lo cu tus est  
per pro pte ras et u nam sanc tum

to li cam et Apo sto to li cam e cle si am con  
 fi te or u num bap tis ma in re mi si o nem pec ca  
 to rum et ex pec to re su re cti o nem mor tu o rum et  
 vi tam ven tu ri se cu li A men A . . . . . men

**Sanctus Andrite.** Sanc tus Sanc tus Sanc tus Do mi nus  
 De us Sa ba oth ple ni sunt ce li et te . . .  
 rra glo ri a tu a ho san na in ex  
 cel sis

**Benedictus**  
 Be ne dic tus qui ve nit in  
 no mi ne Do mi ni ho . . . . . Sa . . . . . ma

la ma in ob cel sis in ex cel sis

*Andte* Ag nus De i qui to llis pec ca ta

mun di mi se re re no bis Ag nus de i qui

to llis pec ca ta mun di mi se re re no - - - bis

Ag nus de i qui to llis pec ca ta mun di do na

no bis do na no bis pa - - - cem

