

# MISSA BREVIS

(2911)

für 4 Singstimmen, 2 Violinen, 2 Trompeten, Pauken,  
Bass und Orgel

Mozarts Werke.

Serie 1. N<sup>o</sup> 8.

von  
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Köch. Verz. N<sup>o</sup> 220.

## Kyrie.

Componirt 1775.

**Allegro.**

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

SOLO

**Allegro.**

**TUTTI**

Ky-ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

**TUTTI**

Ky-ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

**TUTTI**

Ky-ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

**TUTTI**

Ky-ri - e e - lei - son,

lei son, Ky-ri-e-e-leison. Chri-ste e-lei-son,  
lei-son, e-lei-son, e-lei-son, Ky-ri-e-e-leison.  
lei-son, e-lei-son, e-lei-son, Ky-ri-e-e-leison. Christe e-lei-son,  
lei son, Ky-ri-e-e-leison.

5 6 6 7 6 # 6 6 6 6 5

son, Chri-ste e-lei-son, Christe, Christe e-lei-son.  
son, Christe e-lei-son, Christe, Christe e-lei-son.

6 6 6 6 6 # 6 6 6 6 5

Ky-ri - e e - lei - - son, e - lei - - son, e - lei - son, e - lei - son, e - lei - -  
 Ky-ri - e e - lei - - son, e - lei - - son, e - lei - son, e - lei - son, e - lei - son, e -  
 Ky-ri - e e - lei - - son, e - lei - - son, e - lei - son, e - lei - son, e - lei - son, e - lei -  
 Ky-ri - e e - lei - - son, e - lei - - son, e - lei - son, e - lei - son, e - lei - - - -

6 6 6 6 6      6 6 6 6 6      6      6 - 6 -      6 - 6 -

5 4 5      5 4 5           5

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

6 - 6 -      6 - 6 -      6 7 6 5      4 3

Chri-ste e-lei-son, Chri-ste e-lei-son, Christe, Christe e-lei-son, Ky-ri-  
 ste e-lei-son, Chri-ste e-lei-son, Christe, Christe e-lei-son, Ky-ri-  
 ste e-lei-son, Chri-ste e-lei-son, Christe, Christe e-lei-son, Ky-ri-  
 Chri-ste e-lei-son, Chri-ste e-lei-son, Christe, Christe e-lei-son, Ky-ri-

6 6 6 6 6  
 5 4 5

6 6 6 6 6  
 5 4 5

6 # 6  
 5 5

6 =  
 5

6 6  
 4 2

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

6 5  
 5 4 3

6 6  
 4

6 6 6 6 6  
 5 4 5

6 6 6  
 5 4 3

# Gloria.

Allegro.

Et in - ter - - ra pax, pax - ho - mi - nibus bo - nae vo - lun -

Et in - ter - - ra pax, pax - ho - mi - nibus bo - nae vo - lun -

**TUTTI**

Allegro.

6 - 6 - 6 6 7 6

SOLO

ta - - tis; lau - da - mus te,

SOLO

be - ne - di - cimus te,

SOLO

ta - - tis; glori - fi -

SOLO

a - do - ra - mus te,

SOLO

6 7 p 6 6 5 6 7 5

**TUTTI**  
gra - ti - as a - gimus ti - bi pro - pter ma - gnam glo - riam tu - -

**TUTTI**  
ca - mus te; gra - ti - as a - gimus ti - bi pro - pter ma - gnam glo - riam tu - -

**TUTTI**  
gra - ti - as, gra - ti - as a - gimus ti - bi pro - pter ma - gnam glo - riam tu - -

6 7 *f* # - 7 # - 4/2 - 6 - 7 # 6 5 #

**SOLO**  
am. Do - mine De - us, Rex - coe - le - stis,

**SOLO**  
am. Do - mi - ne

**SOLO**  
am. De - us Pa - ter o - mni - potens.

**SOLO**

# 7 # 6/4 - 6 6/4 6 6 7 # 7 6 # - 6



This system contains piano accompaniment and vocal parts. The piano part begins with a *fp* dynamic. The vocal parts enter with the lyrics: "Do - mine De - us, agnus De - i, Fi - li - us Pa - tris. Qui Fi - li u - ni - ge - ni - te. Je - su Chri - - ste." The vocal lines are marked **TUTTI** and **SOLO** at various points.



This system continues the piano accompaniment and vocal parts. The piano part features intricate sixteenth-note passages, with dynamics ranging from *p* to *fp*. The vocal parts continue with the lyrics: "tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re, tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re,"

mi - se - re - re, mi - se - re - re - no - bis. Qui tol - lis pec -  
pec -  
mi - se - re - re, mi - se - re - re - no - bis. Qui tol - lis pec -

*fp* *fp* *fp* *f*

6<sup>b</sup> 4<sup>b</sup> 6 6<sup>b</sup> - 7<sup>#</sup> 7<sup>b</sup> 5<sup>b</sup> 4<sup>#</sup> 7<sup>b</sup> -

ca - ta, pec - ca - ta mun - di, sus - ci - pe, sus - ci - pe  
ca - ta, pec - ca - ta mun - di, sus - ci - pe, sus - ci - pe  
ca - ta, pec - ca - ta mun - di, sus - ci - pe, sus - ci - pe

*p* *fp* *fp* *fp* *f*

7<sup>b</sup> - - - 6<sup>b</sup> 5<sup>b</sup> 6<sup>b</sup> 7<sup>b</sup> 6<sup>b</sup> 5<sup>b</sup> 6 - 7<sup>#</sup> 6 - 4<sup>b</sup> 3<sup>b</sup>



de - pre - ca - ti - o - nem no - stram. Qui se - - des ad dex - - te - ram,

de - pre - ca - ti - o - nem no - stram. Qui se - - des ad dex - - te - ram,

6 - 8 6b 4 6b 4 5 4 # b 6 4b 3b = 5b - 6 4 3 = b -

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

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

# 5b 6b 4 7b 4 6b 5 6 sf 4 3b 6 6 sf 4 3b 6 6 5b b 7b

Musical score for the first system. It includes a piano accompaniment with two staves (treble and bass clef) and three vocal staves (soprano, alto, and bass clef). The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal parts have lyrics: "bis. Quo - ni - am - tu so - lus san - ctus, Tu so - lus Do - mi - nus, tu". There are dynamic markings like *f* and *p*, and performance instructions like "SOLO".

Musical score for the second system. It continues the piano accompaniment and vocal lines. The piano part includes trills and more complex rhythmic patterns. The vocal parts have lyrics: "Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo - ri - a De - i so - lus al - tis - si - mus, Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo - ri - a De - i". There are dynamic markings like *f* and performance instructions like "TUTTI".

The first system of the score features a piano introduction and accompaniment. It consists of four staves: a grand staff (treble and bass clefs) and two bass clef staves. The piano part is written in a 7/4 time signature and includes a dynamic marking of *p* (piano) in the final measure.

The first system of vocal parts includes two soprano staves and two bass staves. The lyrics are: "Pa - - tris, a - - men, a - men, a - men, a - men, a - men,". The piano accompaniment continues with a bass line that includes the following fingering numbers: 6, 6, 4, 7, 6, 6, 6, 6, 6, 6, 6, 6, 4, 5, 3.

The second system of the score features a piano introduction and accompaniment. It consists of four staves: a grand staff (treble and bass clefs) and two bass clef staves. The piano part includes a dynamic marking of *f* (forte) in the first measure.

The second system of vocal parts includes two soprano staves and two bass staves. The lyrics are: "a - - men, a - men, a - men, a - men, a - men, a - men, a - - men." and "a - men, a - - men, a - men, a - men, a - men, a - men, a - - men." The piano accompaniment continues with a bass line that includes the following fingering numbers: 6, 4, 2, 6, 6, 6, 6, 6, 6, 6, 6, 6, 5, 4, 3.

# Credo.

Allegro.

Pa - trem o - mni - po - ten - tem, fa - ctorem coe -

Pa - trem o - mni - po - ten - tem, fa - ctorem coe -

SOLO **Allegro.** 6 6 6 6 6 5

TUTTI 6 6 6 6 7 -

li et ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um. Et in u - num

li et ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um. Fi - lium

SOLO **Allegro.** 6 6 6 6 6 # 6 #

Piano introduction with treble and bass staves. The music features intricate arpeggiated patterns in the right hand and a steady bass line in the left hand.

Do - minum Je - sum Chri - stum, De - um de De - o, lu -

Et ex Pa - tre na - tum an - te o - mnia sae - cu - la, De - i u - ni - ge - ni - tum et ex Pa - tre na - tum an - te omni - a sae - cu - la, De - um de De - o, lu -

SOLO TUTTI TUTTI

7 # 9 7 # 6 # 6 5 6 # 7 7 # 6 6 7 # 6 6 6

Piano accompaniment for the second system, continuing the arpeggiated texture from the first system.

men de lu - mi - ne, De - um ve - rum de De - o ve - ro, ge - - nitum, non factum,

SOLO

men de lu - mi - ne, De - um ve - rum de De - o ve - ro, con - - substai - ti -

SOLO

6 # 6 6 b = = 6 p 6 b = = 6 b = =

Piano introduction with treble and bass staves. The music features a series of chords and moving lines in both hands.

**TUTTI**  
 per quem o - mni - a fa - cta sunt, qui pro - pter nos ho - mines et propter no - stram sa - lu -

**TUTTI**  
 a - lem Pa - tri, qui pro - pter nos ho - mines et propter no - stram sa - lu -

**TUTTI**

6 7 7b 6 6 7 7b f 6 6 6 6 5 6 6

**Adagio.**

Piano accompaniment for the 'Adagio' section, featuring a complex texture with many sixteenth notes in both hands.

**SOLO**  
 tem de - scen - dit, de - scen - dit, de - scen - dit de coe - lis. Et in - car - na - tus est

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

**SOLO**  
 tem de - scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de coe - lis. Et in - car - na - tus est

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

**SOLO**

6 6 6 6 5 6 5 6 5 6 6 5 6 5

**Adagio.** 6 5 5b 7b 2# 4 7b 3 5b

de Spi-ri-tu san-cto ex Ma - ri - a vir - gi-ne, et ho-mo fa - ctus est. Cru-ci - fi - xus e - tiam pro

de Spi-ri-tu san-cto ex Ma - ri - a vir - gi-ne, et ho-mo fa-ctus est. Cru-ci - fi - xus e - tiam pro

de Spi-ri-tu san-cto ex Ma - ri - a vir - gi-ne, et ho-mo fa-ctus est. Cru-ci - fi - xus e - tiam pro

TUTTI

TUTTI

TUTTI

TUTTI

*p*

5b 4b/2 5# = = 4 6/4 3b 7b 5b 3b - 4/2 = 6 - 4 -

no - bis, sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

no - bis, sub Pon - ti - o Pi - la - to pas - sus, pas - sus et se - pul - tus est.

no - bis, sub Pon - ti - o Pi - la - to pas - sus, pas - sus et se - pul - tus est.

*p*

*p*

*p*

*p*

7b - 6# 5 - 4 - 6b - 5# 4 - 5# 6 7 6 5# 4 - 6 3#

Allegro.

The piano introduction consists of two staves. The right hand plays a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. The grand piano accompaniment features a complex texture with sixteenth-note runs in both hands.

Two vocal staves (Soprano and Alto) and piano accompaniment. The vocal lines are in a homophonic setting. The piano accompaniment provides harmonic support with chords and moving lines.

Et re-sur-re - xit ter-ti-a di - e se-cun - dum scriptu - ras, et a - scen - dit in coelum, se -

Allegro.

The piano accompaniment continues with intricate sixteenth-note patterns in both hands, maintaining the rhythmic drive of the piece.

Two vocal staves and piano accompaniment. The vocal lines continue the text. The piano accompaniment remains active with rhythmic accompaniment.

det ad dex - teram Pa - tris, et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

6 5 = = 6 # - 6 # - 6 5# # - 4 6 6 6 6 5# 6



vi - - vos et mor - - - tu-os, cu-jus re - gni non e-rit fi - nis, non,

vi - - vos et mor - - - tu-os, cu-jus re - gni non e-rit fi - nis, non,

vi - - vos et mor - tu-os, cu-jus re - gni non e-rit fi - nis, non,

5 3 6 6 7 5# 6# 5# 4# 5# 6 6 4 3# 7 6 6# 6 5#

non, non e-rit fi - nis. Et in Spi - ritum sanctum, Do - minum, et vi - vi - fi - can -

non, non e-rit fi - nis. Qui ex Pa - tre Fi - li - o - que pro -

6 7 6 6 5 6 5b = 6 5b 6 6 6 6

tem, qui cum Pa-tre et Fi-li-o si-mul ad - - o - ratur et con-glo-ri-fi-ca - tur.

**SOLO**

Qui cum Pa-tre et Fi-li-o si - - mul ad-o - ra - tur et con-glo-ri-fi-ca - tur.

ce-dit.

**SOLO**

Qui lo-cu - tus est per pro-phe - -

6 6 6 # 4 - 6 6 7 - 8b 7 7 - 8 7 7 - 8 7 6 5 7 # 2# 7b 6 7 5 6 5

**TUTTI**

Et u - nam san-ctam, sanctam ca-tho-licam et a-po-sto-licam eccle-si-am. Con-fi-te-or u -

**TUTTI**

**TUTTI**

Et u - nam san-ctam, sanctam ca-tho-licam et a-po-sto-licam eccle-si-am. Con-fi-te-or u -

**TUTTI**

tas.

**TUTTI**

6 # 5 # 5 - - 6 # - - # - - 6 5 - - 6

num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto

num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto

6 5 = = b 6 b 6 5b = = 4 6 6 5 6 6 - -

re - sur - re - cti - o - nem mor - tu - - o - rum et vi - tam ven - tu - ri sae - culi, a - men,

re - sur - re - cti - o - nem mor - tu - - o - rum et vi - tam ven - tu - ri sae - culi, a - men,

re - sur - re - cti - o - nem mor - tu - - o - rum et vi - tam ven - tu - ri sae - culi, a - men,

6 5 = = p 7# 6b 7# 6 6 6 6 6 5

a-men, a - men, a - men, a - - - men, a - men, a - men, a - men, a - men, a - men, a - men, amen.  
 a-men, a - men, a - men, a - men, a - - - men, amen, a - men, amen, a - men, a - men, a - men, amen.  
 a-men, a - men, a - men, a - men, a - men, a - men, a - men, amen, a - - men, a - men, amen.  
 a-men, a - men, a - men, a - men, a - - - men, amen, a - - men, a - men, a - men, amen.

♯ - 6♯ - 6 - 6 - 6 - 5 6 5 6 5 6 6 5 = 6 6 - 6 = 6

Andante.

Sanctus.

Sanctus, sanctus, sanctus Do - minus, Do - minus De - us Sa - ba - oth.  
 Sanctus, sanctus, sanctus Do - minus, Do - minus De - us Sa - ba - oth.

**TUTTI**  
 Andante.

6 6 6 5 6 5

Allegro.

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

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

Allegro. 7 5 3 6 6 7 5 3 6 6 5 3

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

6 5 6 6 6 5 4 3 p 7 6



be - ne - di - ctus, be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni,  
 di - ctus, be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni,  
 di - ctus, be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni,

7 8 7 8  
4 3 4 3

be - ne - di - ctus, be - ne - di - ctus, qui ve - nit in no - mi - ne, qui ve - nit, qui ve - nit in  
 be - ne - di - ctus, be - ne - di - ctus, qui ve - nit, qui ve - nit, be - ne - di - ctus, qui ve - nit  
 be - ne - di - ctus, be - ne - di - ctus, qui ve - nit, qui ve - nit, be - ne - di - ctus, qui ve - nit

6 6 6 6 6 6 7 - 5  
5 5 5 5 5 5 # - 4

no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -  
 in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -  
 in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -

6 5 = 6 4 = 7 = f 6 7 # 8 6 5# p 7 6 7 6 4

di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit, qui  
 di - ctus, qui ve - nit, qui ve - nit,  
 di - ctus, qui ve - nit in no - mi - ne Do - mi - ni,  
 di - ctus, qui ve - nit, qui ve - nit,

6 5 6 7 8 7 6 7b = f 3 p 6 6 6 5 3 6 7 7



ve\_nit, be\_ne-di\_ctus, be\_ne-di\_ctus, qui ve\_nit, qui ve\_nit in nomi\_ne  
 be\_ne-di-ctus, be\_ne-di-ctus, qui venit, qui venit in nomi\_ne  
 be\_ne-di-ctus, be\_ne-di-ctus, qui venit, qui venit in nomi\_ne  
 be\_ne-di-ctus, be\_ne-di-ctus,

7 8 8  
4 3 3 4 3

Domi\_ni, be\_ne-di-ctus, be\_ne-di-ctus, qui ve\_nit in no\_mi-ne, qui venit, qui  
 Domi\_ni, be\_ne-di-ctus, be\_ne-di-ctus, qui venit, qui ve\_nit, be\_nedi-ctus,  
 Domi\_ni, be\_ne-di-ctus, be\_ne-di-ctus, qui venit, qui ve\_nit, be\_nedi-ctus,  
 be\_ne-di-ctus, be\_ne-di-ctus, qui venit, qui ve\_nit, be\_nedi-ctus,

6 6 6 6 6  
5 4 5 4 3

Allegro.

The piano introduction features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The tempo is marked 'Allegro'.

venit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. O - san - na in excelsis, o -  
 qui venit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. O - san - na in excelsis, o -  
 qui venit in no - mi - ne Do - mi - ni, in nomi - ne Do - mi - ni. O - san - na in excelsis, o -  
 qui venit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni. O - san - na in excelsis, o -

6 - 4 6 5 6 6 - 7 6 - 5 - 6 6 - 7 Allegro. 6 5  
 4 - 2 4 - 3 4 - 4 - 3 - 4 3

san - na in excelsis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis,  
 san - na in excelsis,  
 san - na in excelsis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis, o -  
 san - na in excelsis, o - sanna in excel - sis, o - sanna in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis, o -

6 5 6 6 6 6 5 3 7 6

o-sanna, o-sanna, o-sanna, o-sanna in ex-cel-sis, o-san-na in ex-cel-sis.

sanna, o-sanna, o-sanna, o-sanna in ex-cel-sis, o-san-na in ex-cel-sis.

sanna, o-sanna, o-sanna, o-sanna in ex-cel-sis, o-sanna in ex-cel-sis, in ex-cel-sis.

6 6 6 5 4 3 6 5 6

Adagio.

Agnus Dei.

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

A-gnus De-i, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta

A-gnus De-i, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta

A-gnus De-i, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta

TUTTI

Adagio. 7 7 7 7  
4 4 4 4 6 7

di, pec - ca - ta, peccata mun - di, mi - se - re - re, mi - se -

mun - di, pec - ca - ta, peccata mun - di, mi - se - re - re, mi - se -

mun - di, pec - ca - ta, peccata mun - di, mi - se - re - re, mi - se -

mun - di, pec - ca - ta, peccata mun - di, mi - se - re - re, mi - se -

SOLO

*p*

6 6 5# 6 6 7 4# 3

*p* 6 5

7 4 3 7 # 6

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

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

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

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

TUTTI

TUTTI

TUTTI

TUTTI

TUTTI

SOLO

# 2 6 - 7 - 8 - 6 - 6 - 7 - 7# 8 6 - 9# 8 2 6 # 6 - 6 - 7 - 2 6 # 6 - 6 - 7 -

4 3 4 3 5 - 4 3 4 # 4 # 3 - 2 4 3 - 2

A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mundi, mi - se - -  
 A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mundi, mi - se - re - re,  
 A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mundi, mi - se - re - re,  
 A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mundi, mi - se - re - - re,  
 TUTTI SOLO  
 p 7# 7# 6 f 5 6 6 5 p 6 7 -  
 4 3 4 3 5 4 3 3

re - - re no - bis, mi - se - re - re, mi - se - re - re no - -  
 mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re no - -  
 mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re no - -  
 mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re no - -  
 TUTTI  
 6 - 5 4 2 f 6 - 7 - 8 - 6 - 6 - 7 - 6 - 9 8 4 6 6 6 6 - 7 -  
 4 3 4 3 5 4 3 4 3 4 3 3 3 2 4 3 3

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

SOLO TUTTI  
 4 6 6 6 6 - 7 - 4 5# 6 6 7 6 7

Allegro.

SOLO do-na nobis pa-cem, TUTTI do-na nobis pa-cem, do-na pacem,  
 SOLO do-na, do-na nobis pa-cem, do-na, do-na nobis pa-cem, do-na pacem,  
 SOLO do-na, do-na nobis pa-cem, do-na, do-na nobis pa-cem, do-na pacem,  
 do-na nobis pa-cem, do-na nobis pa-cem, do-na pacem,

Allegro. 6 - 6 6 6 6 6 6 - 6 6 6 6 6 7 6 5 5 4 6 5 5 4 5

Piano introduction consisting of two staves. The right hand features a series of sixteenth-note chords, while the left hand plays a steady eighth-note accompaniment.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: do - na no - bis, no - bis pa - cem, do - na no - bis, do - na pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na pa - cem, do - na no - bis, no - bis pa - cem, do - na no - bis, do - na pa - cem, do - na no - bis pa - cem, do - na no - bis, do - na pa - cem.

Below the vocal staves are the following fingering numbers: 5 6 7, 6 7 6, 5 6 7, 6 4.

Piano accompaniment for the second system, including vocal staves and piano staves. The piano part features trills and a dynamic marking of *p* (piano). The lyrics are: do - na, do - na nobis pa - cem, pa - cem, do - na no - bis; do - na no - bis pa - cem, pa - cem, do - na no - bis; do - na no - bis pa - cem, pa - cem, do - na no - bis; do - na no - bis pa - cem, pa - cem, do - na no - bis.

Below the piano staves are the following fingering numbers: 6 6 6 6 6, 6 5 4 6 6 6, 6, 7 6 4 5 3.

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

9 - 8 - 7 6 - 5 5 6 7 6 7 6 7  
 7 - 6 - 4 - 3 3 4 4 4 4 7

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 5 4 5