

MISSA BREVIS | TEMPLETON | TTBB A CAPPELLA

MISSA BREVIS

for TTBB chorus, a cappella

Composed by

MARK D. TEMPLETON

Arranged for

ANTHONY BERNARDUCCI

and the

CLEMSON UNIVERSITY
MEN'S CHORUS



Mark Templeton
choral music

MISSA BREVIS

I. REX, REQUIEM.....5

<i>Rex, requiem Ricardus da, pater atque pius rex.</i>	O King, give Richard thy rest, Father and King.
<i>Lex, legume vitam aeternam ilida, quia tu lex.</i>	O Law, give him the eternal life of law, For thou art Law.
<i>Lux, lucem semper concede illi, bona qui es lux.</i>	O Light, give ever unto him thy light, For thou art Light.
<i>Pax, pacem illi perpetuam dona, es quoniam pax.</i>	O Peace, give unto him eternal peace, For thou art Peace.

Angilbert (c. 740-814)

II. KÝRIE.....8

<i>Kýrie eléison</i>	Lord have mercy
<i>Chríste eléison</i>	Christ have mercy
<i>Kýrie eléison</i>	Lord have mercy

III. PSALM 23.....11

1. The Lord is my shepherd; I shall not want
2. He maketh me to lie down in green pastures: he leadeth me beside the still waters.
3. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.
4. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.
5. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
6. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

IV. SÁNCTUS.....14

<i>Sánctus, sánctus, sánctus,</i>	Holy, holy, holy,
<i>Dóminus Déus Sábaoth.</i>	Lord God of Hosts.
<i>Pléni sunt coéli et térra glória tua.</i>	Heaven and earth are full of thy glory.
<i>Hosánna in excélsis.</i>	Hosanna in the highest.
<i>Benedíctus qui vénit in nómine Dómini</i>	Blessed is He who comes in the name of the Lords
<i>Hosánna in excélsis.</i>	Hosanna in the highest.

V. A PRAYER OF ST. BENEDICT.....18

O Gracious Holy Father, give us
Wisdom to perceive thee,
Diligence to seek thee,
Patience to wait for thee,
Eyes to behold thee,
A heart to meditate on thee,
And a life to proclaim thee;
Through the power of the Holy Spirit,
Of Jesus Christ Our Lord, Amen.

St. Benedict of Nursia (c. 480-547)

VI. AGNUS DÉI.....21

Agnus Déi, Lamb of God
qui tóllis peccáta mún̄di: who takest away the sins of the world,
miserére nóbis. have mercy upon us.

Agnus Déi, Lamb of God
qui tóllis peccáta mún̄di: who takest away the sins of the world,
miserére nóbis. have mercy upon us.

Agnus Déi, Lamb of God
qui tóllis peccáta mún̄di: who takest away the sins of the world,
dóna nóbis pácem. grant us peace.

VII. THE CHORISTER'S PRAYER.....25

Bless, O Lord, us Thy servants who minister in Thy temple.
 Grant that what we sing with our lips we may believe in our hearts.
 And what we believe in our hearts we may show forth in our lives.
 Through Jesus Christ our Lord.
 Amen.

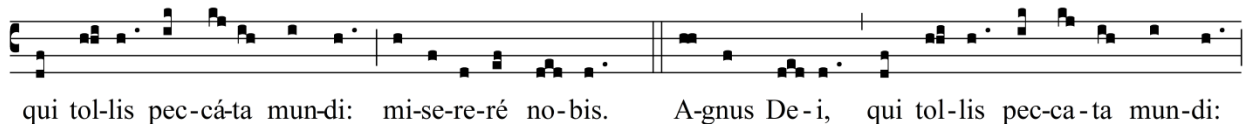
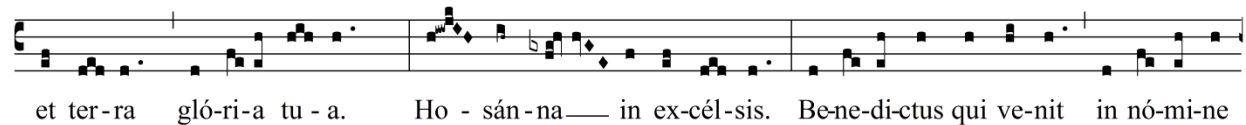
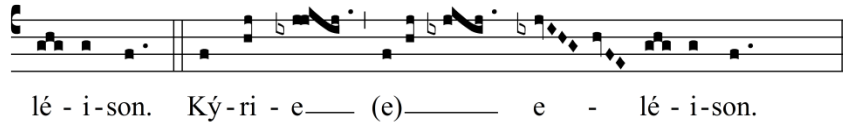
The Choristers' Prayer is attributed variously to Sir Sydney Nicholson (1875-1947), the RSCM's founder, or to Cosmo Lang, Archbishop of Canterbury (1928-42)

The term *Missa Brevis* translates as “short mass.” It is derived from the mass of the ordinary (*Kyrie, Gloria, Credo, Sanctus*, and *Agnus Dei*) but with some movements removed. Many composers from the renaissance to the modern era have composed settings of “short masses.” The nucleus of my setting, the *Kyrie, Sanctus*, and *Agnus Dei*, is taken from the *Missa XVII Adventus et Quadragesima* (Mass for Advent and Lent – found on the following page). Each of these three movements includes an incipit (intoning chant) before each phrase mirroring the original chant. Regardless of differing performance practices, the diamond shaped notes of the incipits should be sung slightly faster than the round notes. All three movements contain changing meter but the measures have no written time signatures. This should help to visually create fluid chant-like phrases without always feeling a strong beat at the beginning of each measure.

The bookends of the mass, *Rex, Requiem* and *The Chorister's Prayer*, are identical musically except for the *Amen* section of the latter. Both movements were composed in memory of a mentor and dear friend of mine, Dick Young. The text *Rex, Requiem*, originally titled *Epitaphium Angilberti* (The Epitaph of Angilbert), was written by Angilbert (c. 740-814) for his own headstone. I have substituted the name *Angilberti* for the Latin translation of Richard, *Ricardus*, to pay homage to my friend. Although this mass was not intended to be a requiem, the first movement lends itself to that genre. One can personalize the *Rex, Requiem* by replacing a different name as I did, or the movement can be omitted altogether.

The Anglican-chant style of *Psalm 23* and the anthem, *A Prayer of St. Benedict*, compliment the overall ethos of the mass. All the movements are quiet reflective settings that can be sung individually but are best performed together. This *Missa Brevis* is suited well for a liturgical service and equally for a concert performance. The vocal lines are fluid, and the ranges are conservative making this an easily accessible work. Your choir will thoroughly enjoy singing this reverent setting.

MISSA XVII ADVÉNTUS ET QUADRAGÉSIMA



MARK TEMPLETON, born 1974, is an American choral composer, conductor, and countertenor. Templeton's music has been described by the Boston Music Intelligencer as "charming and entertaining, playing with homophony and polyphony, and having a winning way with neo-romantic sweet dissonances." Some of his music is published by Santa Barbara Music Publishing, and he has recently started to self-publish. His music for men's voices, including *When I Hear Her I Have Wings*, has been performed across the world at various international festivals and ACDA conventions. Templeton is also a sought after performer and clinician. He currently sings countertenor with Vox Populi, Delaware's professional chamber choir. He resides with his wife, Becca, at West Nottingham Academy in Coloma, Maryland, the oldest boarding school in the United States, where he is the director of choral activities, music theory, and music composition. He also enjoys coaching, playing, and watching soccer when he is not working. He is available for commission upon request.

In loving memory of Dick Young

I. Rex, Requiem

Text: Angilbert (c. 740-814)
Epitaphium Angilberti

Mark D. Templeton (b. 1974)

for TTBB chorus, a cappella

Slowly $\text{♩} = 50$

Tenor 1
 Tenor 2
 Bass 1
 Bass 2
 Organ optional

mp
 Rex, re - qui - em Ri - car - dus, Ri - car - dus da
 Rex, re - qui - em Ri - car - dus, Ri - car - dus da
 Rex, re - qui - em Ri - car - dus, Ri - car - dus da
 Rex, re - qui - em Ri - car - dus, Ri - car - dus da

mp
 Rex, re - qui - em Ri - car - dus, Ri - car - dus da

T 1
 T 2
 B 1
 B 2

mf
 pa - ter at - que pi - us rex. Lex, le - gum vi - tam ae - ter - nam
 pa - ter at - que pi - us rex. Lex, le - gum vi - tam ae - ter - nam
 pa - ter at - que pi - us rex. Lex, le - gum vi - tam ae - ter - nam
 pa - ter at - que pi - us rex. Lex, le - gum vi - tam ae - ter - nam

poco rit.
a tempo
mp
 Lex, le - gum vi - tam ae - ter - nam
 Lex, le - gum vi - tam ae - ter - nam
 Lex, le - gum vi - tam ae - ter - nam
 Lex, le - gum vi - tam ae - ter - nam

mf
 pa - ter at - que pi - us rex. Lex, le - gum vi - tam ae - ter - nam
 pa - ter at - que pi - us rex. Lex, le - gum vi - tam ae - ter - nam
 pa - ter at - que pi - us rex. Lex, le - gum vi - tam ae - ter - nam
 pa - ter at - que pi - us rex. Lex, le - gum vi - tam ae - ter - nam

poco rit.
a tempo
mp
 Lex, le - gum vi - tam ae - ter - nam
 Lex, le - gum vi - tam ae - ter - nam
 Lex, le - gum vi - tam ae - ter - nam
 Lex, le - gum vi - tam ae - ter - nam

9 *poco rit.* *a tempo*

T 1 il - li da, qui - a tu lex, tu lex. Lux, lu - cem sem -

T 2 il - li da, qui - a tu lex, tu lex. Lux, lu - cem sem -

B 1 il - li da, qui - a tu lex, tu lex. Lux, lu - cem sem -

B 2 il - li da, qui - a tu lex, tu lex. Lux, lu - cem sem -

9 *poco rit.* *a tempo*

T 1 per con - ce - de, con - ce - de il - li, bo - na qui es

T 2 per con - ce - de, con - ce - de il - li, bo - na

B 1 per con - ce - de, con - ce - de il - li bo - na

B 2 per con - ce - de, con - ce - de il - li bo - na

13 *mf*

13 *mf*

13 *mf*

13 *mf*

poco rit. *a tempo* *decresc.*

17

T 1 lux. Pax, pa - cem il - li per - pe - tuam

T 2 qui es lux. Pax, pa - cem il - li per - pe - tuam

B 1 qui es lux. Pax, pa - cem il - li per - pe - tuam

B 2 qui es lux. Pax, pa - cem il - li per - pe - tuam

poco rit. *a tempo* *decresc.*

rit. *mp* *p*

21

T 1 do - na, es quo - ni - am pax.

T 2 do - na, es quo - ni - am pax.

B 1 do - na, es quo - ni - am pax.

B 2 do - na, es quo - ni - am pax.

rit. *mp* *p*

II. Kyrie

for TTBB chorus, a cappella

Mark D. Templeton (b. 1974)

Freely

Cantor or Small Section

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

2 Slowly $\text{♩} = 60$

T 1 *p* Ky - ri - - - e - e - - - le - - - i - son.

T 2 *p* Ky - ri - - - e - e - - - le - - - i - son.

B 1 *p* Ky - ri - - - e - e - - - le - - - i - son.

B 2 *p* Ky - ri - - - e - e - - - le - - - i - son.

Organ optional *p*

7 Freely

Can. 8 Chri - ste e - - - le - i - son.

8 Slowly $\text{♩} = 60$

T 1 *mf* Chri - ste e - - - le i - son.

T 2 *mf* Chri - ste e - - - le i - son.

B 1 *mf* Chri - ste e - - - le i - son, e - le - i - son.

B 2 *mf* Chri - ste e - - - le i - son, e - le - i - son.

8 *mf*

14 Freely

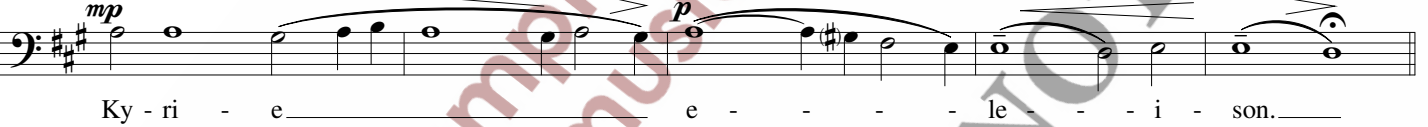
Can. 

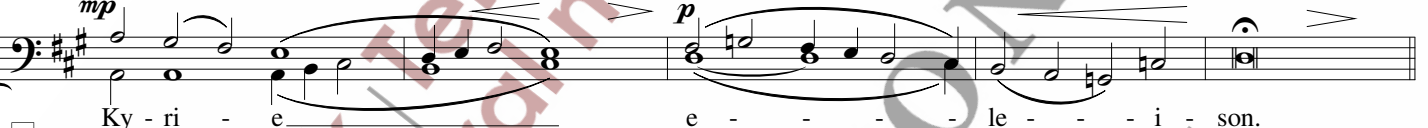
Ky - ri - e e - - - le - i - son.

15 Slowly $\text{♩} = 60$

T 1 
Ky - ri - e e - - - le - i - son.

T 2 
Ky - ri - e e - - - le - i - son.

B 1 
Ky - ri - e e - - - le - i - son.

B 2 
Ky - ri - e e - - - le - i - son.


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

20 Freely

Can. 

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

22 Slowly $\text{♩} = 60$

T 1 
Ky - ri - e (e) e - - - le - i - son.

T 2 
Ky - ri - e (e) e - - - le - i - son.

B 1 
Ky - ri - e (e) e - - - le - i - son.

B 2 
Ky - ri - e (e) e - - - le - i - son.


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

26

T 1
8 e - - - - le - - - i - son.

T 2
8 e - - - - le - - - i - son, e - le - i - son.

B 1
e - - - - le - - - i - son, e - le - i - son.

B 2
e - - - - le - - - i - son, e - le - i - son.

26

FOR PERUSAL ONLY. Mark Templeton choral music

Mark D. Templeton (b. 1974)

T1 *f* *mf*

T2

1. The Lord is my shepherd; I shall not want.

B1 *f* *mf*

B2

2. He maketh me to lie down in green pas-tures; He lead-eth me be-side the still waters.

3. He re - storeth my soul: He leadeth me in the paths of righ-teous-ness for his name's sake.

4. Yea, though I walk through the valley of the sha - dow of death,

mf , *p* , *mf* *poco rit.*

I will fear no evil: for thou art with me; thy rod and thy staff they com - fort me.

mf *p* *mf* *poco rit.*

f

5. Thou preparest a table before me in the presence of mine enemies:

mf (normal time)

Thou anointest my head with oil; my cup— run - neth ov - er.

mp (normal time)

6. Surely goodness and mercy shall follow me all the days of my life:—

mp rit. *p*

And I will dwell in the house of the Lord for ev - er.

f *mf* (normal time)

Glory be to the Father and to the Son, And to the Ho - ly Spi - rit.

f *mf*

mp (normal time)

As it was in the be-gining is now and ev - er shall be,

mp

mf *rit.* *p*

World with-out end. A - - - men.

mf *rit.* *p*

IV. Sanctus

for TTBB chorus, *a cappella*

Mark. D. Templeton (b. 1974)

Freely

Cantor or Small Section



San - ctus, San - ctus, San - ctus Do-mi-nus De - us Sa - ba - oth.

5 Slowly $\text{♩} = 60$

T1 *p* *mp* *p*
Sanc - - - tus, - - - tus, - - - tus,

T2 *p* *mp* *p*
Sanc - - - tus, sanc-tus, - - - tus, - - - tus,

B1 *p* *mp* *p*
Sanc - - - tus, sanc-tus, - - - tus, - - - tus,

B2 *p* *mp* *p*
Sanc - - - tus, - - - tus, - - - tus,

Organ optional *p* *mp* *p*
Sanc - - - tus, - - - tus, - - - tus,

12 *mf* *f* *poco rit.* *p*
T1 Do - mi - nus De - - - us Sa - - - ba - oth.

T2 *mf* *f* *p*
sanc-tus, Do - mi - nus De - - - us Sa - - - ba - oth.

B1 *mf* *f* *p*
sanc - tus, Do - mi - nus De - - - us Sa - - - ba - oth.

B2 *mf* *f* *p*
Do - mi - nus De - - - us Sa - - - ba - oth.

Organ optional *mf* *f* *p*
Do - mi - nus De - - - us Sa - - - ba - oth.

17 Freely

20 Slowly $\text{♩} = 60$

T1 *mp* Ple - ni sunt_ cae li et_ ter - - - ra

T2 *mp* Ple - ni sunt cae - li, ple - ni_ sunt cae - li et ter - ra

B1 *mp* Ple - ni sunt cae - li, ple - - - ni sunt cae - li et_ ter - ra

B2 *mp* Ple - ni sunt cae - li, sunt cae - li et ter - ra

20 *mp*

T1 *mf* glo - ri - - - a_ tu - - - a. Ho - - -

T2 *mf* glo - ri - - - a, glo - ri - a_ tu - a. Ho - - -

B1 *mf* glo - ri - a, glo - ri - a_ tu - a. Ho - - -

B2 *mf* glo - ri - - - a, glo - ri - a_ tu - a. Ho - - -

24 *mf* *f*

28

T1 *mp* san - na in ex - cel - sis.

T2 *mp* san - na, ho - san - na, ho - san - na in ex - cel - sis.

B1 *mp* san - na, ho - san - na, ho - san - na in ex - cel - sis.

B2 *mp* san - na, ho - san - na in ex - cel - sis.

28

mp

32 Freely

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis.

35 Slowly $\text{♩} = 60$

T1 *mp* Be - ne - dic - tus qui ve - nit in no - *mf*

T2 *mp* Be - ne - dic - tus qui ve - nit in no - *mf*

B1 *mp* Be - ne - dic - tus qui ve - nit in no - mi - *mf*

B2 *mp* Be - ne - dic - tus qui ve - nit in no - *mf*

35

mp *mf*

39

T1
8 mi - ne Do - mi - ni. Ho - - - - - san - na

T2
8 - mi - ne Do - mi - ni. Ho - - - - - san - na, ho -

B1
ne Do - mi - ni. Ho - - - - - san - na, ho -

B2
- mi - ne Do - mi - ni. Ho - - - - - san - na, _____

39

8

f *mp*

43

T1
8 in ex - cel - - - - - sis.

T2
8 san - na, ho - san - - - na, ho - san - na in ex - - - cel - - - sis.

B1
san - na, ho - - - san - na, ho - san - na in ex - cel sis.

B2
ho - san - na in ex - cel - - - sis.

43

8

p

V. A Prayer of Saint Benedict

Text by St. Benedict (480-547 C.E.)

for TTBB chorus, *a cappella*

Mark D. Templeton (b. 1974)

With Devotion $\text{♩} = 66$

Tenor 1 *mp* O gra - cious ho - ly Fa - ther, *mf* give us wis - dom to per -
 Tenor 2 *mp* O gra - cious ho - ly Fa - ther *mf* give us wis - dom to per -
 Bass 1 *mp* O gra - cious ho - ly Fa - ther *mf* give us wis - dom to per -
 Bass 2 *mp* O gra - cious ho - ly Fa - ther *mf* give us wis - dom to per -
 Organ optional *mp* *mf*

T1 *mp* cieve thee, Di - li - gence to seek thee, *mf* Pa - tience to wait for
 T2 *mp* cieve thee, Di - li - gence to seek thee, *mf* Pa - tience to wait for
 B2 *mp* cieve thee, Di - li - gence to seek thee, *mf* Pa - tience to wait for
 B2 *mp* cieve thee, Di - - - li - gence to seek thee, *mf* Pa - tience to wait for

Organ optional *mp* *mf*

10

mp *f*

T1 thee, Eyes to be - hold thee, a Heart to me - di - tate

T2 thee, Eyes to be - hold thee, a Heart to me - di - tate

B2 thee, Eyes to be - hold thee, a Heart to me - di - tate

B2 thee, Eyes to be - hold thee, a Heart to me - di - tate

10

mp *f*

thee, Eyes to be - hold thee, a Heart to me - di - tate

thee, Eyes to be - hold thee, a Heart to me - di - tate

15

poco rit. *p* *a tempo* *mp*

T1 on thee, and a Life, a life to pro - claim

T2 on thee, and a Life, a life to pro - claim

B2 on thee, and a Life, a life to pro - claim

B2 on thee, and a Life, a life to pro - claim

15

poco rit. *p* *a tempo* *mp*

on thee, and a Life, a life to pro - claim

on thee, and a Life, a life to pro - claim

V. A Prayer of Saint Benedict

20

mf

T1 thee. Through the pow'r of the ho - - - ly spi - rit,

mf

T2 thee. Through the pow'r of the ho - - - ly spi - rit, *mp* of

mf

B2 thee. Through the pow'r of the ho - - - ly spi - rit,

mf

B2 thee. Through the pow'r of the ho - - - ly spi - rit,

20

mf

mp

24

mp

T1 of Je - sus Christ our Lord. *rit.* A - - - men. *p*

mp

T2 Je - sus Christ our Lord. A - - - men. *p*

mp

B2 of Je - sus Christ our Lord. A - - - men. *p*

mp

B2 of Je - sus Christ our Lord. A - - - men. *p*

24

p

VI. Agnus Dei

for TTBB chorus, *a cappella*

Mark D. Templeton (b. 1974)

Cantor or small section

Freely

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

4 Slowly $\text{♩} = 60$

T1

T2

B1

B2

Organ optional

10

10

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

- - ta mun-di, mun-di: mi - se - re - re no - - - bis.

- - ta mun - di, mun - di: mi - se - re - re no - - - bis.

- - ta mun - di, mun - di: mi - se - re - re no - - - bis.

17 Freely

Can. 8 A - gnus De - i, qui tol - lis pec - ca - ta mun-di: mi-se-re-re no - bis.

20 Slowly $\text{♩} = 60$

T1 8 *mp* A - gnus De - - i, *mf* qui tol - - lis *f* pec - ca -

T2 8 *mp* A - gnus De - - i, *mf* qui tol - lis *f* pec - ca -

B1 *mp* A - gnus De - - i, *mf* qui tol - - lis *f* pec - ca -

B2 *mp* A - gnus De - - i, *mf* qui tol - lis *f* pec - ca -

20 8 *mp* *mf* *f*

26 T1 8 *mp* ta mun-di: mi - se - re - re no - - bis.

T2 8 *mp* - - ta mun-di, mun-di: mi - se - re - re no - - bis.

B1 *mp* - - ta mun - di, mun - di: mi - se - re - re no - - bis.

B2 *mp* - - ta mun - di, mun - di: mi - se - re - re no - - bis.

26 8 *mp*

33 Freely

Can. 8 A - gnus De - i, qui tol - lis pec - ca - ta__ mun-di: do-na no-bis pa - cem.

36 Slowly $\text{♩} = 60$

T1 8 *p* A - gnus De - - i, *mp* qui tol - - lis *mf* pec - ca -

T2 8 *p* A - gnus De - - i, *mp* qui tol - lis *mf* pec - ca -

B1 8 *p* A - gnus De - - i, *mp* qui tol - - lis *mf* pec - ca -

B2 8 *p* A - gnus De - - i, *mp* qui tol - lis *mf* pec - ca -

36 8 *p* A - gnus De - - i, *mp* qui tol - lis *mf* pec - ca -

42 8 *p* ta__ mun-di: do - na no - bis pa - - cem.

T2 8 *p* - - ta mun-di, mun-di: do na no - bis pa - - - cem.

B1 8 *p* - - ta mun - di, mun - di: do - na no - bis pa - - - cem.

B2 8 *p* - - ta mun - di, mun - di: do - na no - bis pa - - - cem. A -

42 8 *p* *mp*

49 *mp* *molto rit.* *p*

T1 A - - - men, a - - - - men.

T2 A - - - men, a - - - men, a - - - men.

B1 A - - - men, a - - - - men, a - - - men.

B2 - - - men, a - - - men, a - - - - men, a - - - men.

49 *p*

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VII. The Chorister's Prayer

(Bless, O Lord, Us Thy Servants)

Mark D. Templeton (b. 1974)

Text attributed variously to
Sir Sydney Nicholson (1875-1947)
or Cosmo Lang (1864-1945)

for TTBB chorus, *a cappella*

Slowly with Devotion $\text{♩} = 54$

Tenor 1 *mp* Bless, O Lord, us thy ser - vants, thy ser - vants, who
 Tenor 2 *mp* Bless, O Lord, us thy ser - vants, thy ser - vants, who
 Bass 1 *mp* Bless, O Lord, us thy ser - vants, thy ser - vants, who
 Bass 2 *mp* Bless, O Lord, us thy ser - vants, thy ser - vants, who
 Organ optional *mp*

T1 *mf* *poco rit.* *a tempo* *mp* mi - ni - ster in thy tem - ple. Grant that what we sing with our lips we
 T2 *mf* *poco rit.* *a tempo* *mp* mi - ni - ster in thy tem - ple. Grant that what we sing with our lips we
 B1 *mf* *poco rit.* *a tempo* *mp* mi - ni - ster in thy tem - ple. Grant that what we sing with our lips we
 B2 *mf* *poco rit.* *a tempo* *mp* mi - ni - ster in thy tem - ple. Grant that what we sing with our lips we
 Organ optional *mf* *poco rit.* *a tempo* *mp*

VII. The Chorister's Prayer

9 *poco rit.* *a tempo*

T1 may be-lieve in our hearts, in our hearts. And what we be -

T2 may be - lieve in our hearts, in our hearts. And what we be -

B1 may be-lieve in our hearts, our hearts. And what we be -

B2 may be - lieve in our hearts, in our hearts. And what we be -

9 *poco rit.* *a tempo*

T1 lieve in our hearts, our hearts we may show forth in our

T2 lieve in our hearts, our hearts we may show forth

B1 lieve in our hearts, our hearts we may show forth

B2 lieve in our hearts, our hearts we may show forth

13 *mf*

13 *mf*

13 *mf*

13 *mf*

13 *mf*

21 *poco rit.* *a tempo*

T1 *mp* *p* *f*

T2 *mp* *p* *f*

B1 *mp* *p* *f*

B2 *mp* *p* *f*

21 *poco rit.* *a tempo*

mp *p* *f*

VII. The Chorister's Prayer

25 *poco rit.* *a tempo*

T1 *mp* *p*
men, A - men. A men,

T2 *mp* *p*
men, A - men, A - men. A - men,

B1 *mp* *p*
men, A - men, A - men. A - men,

B2 *mp* *p*
men, A - men, A - men. A - men,

25 *poco rit.* *a tempo*

T1 *mp* *p*
men, A - men, A - men. A - men,

T2 *mp* *p*
men, A - men, A - men. A - men,

B1 *mp* *p*
men, A - men, A - men. A - men,

B2 *mp* *p*
men, A - men, A - men. A - men,

29 *rit.* *pp*

T1 *pp*
A - men, A - men.

T2 *pp*
A - men, A - men.

B1 *pp*
A - men, A - men.

B2 *pp*
men, A - men.

29 *rit.* *pp*

T1 *pp*
A - men, A - men.

T2 *pp*
A - men, A - men.

B1 *pp*
A - men, A - men.

B2 *pp*
men, A - men.

