

NEW JOSQUIN EDITION

Volume 6

MASSES BASED ON
SECULAR MONOPHONIC SONGS

II



KONINKLIJKE VERENIGING VOOR NEDERLANDSE
MUZIEKGESCHIEDENIS

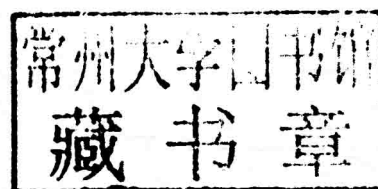
THE COLLECTED WORKS OF
JOSQUIN
DES PREZ

Volume 6

MASSES BASED ON
SECULAR MONOPHONIC SONGS

II

EDITED BY
Jesse Rodin



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MUZIEKGESCHIEDENIS

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6

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NEW EDITION
OF THE COLLECTED
WORKS

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KONINKLIJKE VERENIGING VOOR NEDERLANDSE
MUZIEKGESCHIEDENIS

GENERAL INTRODUCTION

IN 1969, half a century after commissioning Albert Smijers to edit the music of Josquin, the 'Vereniging voor Nederlandse Muziekgeschiedenis' published the last volume of the *Werken van Josquin des Prez*. Smijers' achievement was a monumental one, but in the decades after his death great strides were made in the field of musical source studies, and it was generally felt that Josquin's works deserved a new edition – one that would profit from the recent refinements and new methodologies in the study of musical sources. Soon after, an international team of musicologists started the preparations for this edition, collecting all known source material and laying down the editorial principles that would assure the musical and scientific value of the new edition.

The New Josquin Edition (NJE) takes account of all compositions known to have been attributed to Josquin des Prez in manuscript or printed sources up to one hundred years after his death. Many of these more than three hundred compositions, however, have been wrongly ascribed to Josquin or have conflicting attributions. As a consequence, one of the aims of the NJE is to distinguish the authentic works from the spurious ones and from those whose authorship is in doubt. In order to encourage a continuing scholarly dialogue on questions of authorship, and to make certain that genuine works by Josquin are not inadvertently omitted from the NJE, the *opera dubia* are included in the edition, but their identifying NJE numbers are preceded by a single asterisk. The *opera spuria* are excluded from the edition; their NJE numbers are preceded by a double asterisk. Reasons for omitting these compositions are given in the Critical Commentaries for the volumes where they would have been published.

As in the Smijers edition, the main divisions in the NJE are: Masses and Mass Movements; Motets; and Secular Works. Each of these repertoires has its own method of subdivision. The Masses are, for the most part, classified according to the pre-existent material on which they are based. The motets are arranged according to the type of text, and the secular works according to their number of voices. Within each volume, the compositions appear in alphabetical order. The contents of the respective volumes of the NJE are outlined on p. iv.

The first volume of the NJE contains a complete inventory of all sources in which one or more compositions are ascribed to Josquin. Included are short descriptions of these sources as well as a survey of their contents. In the second volume, the NJE offers an anthology of facsimiles. The selection of reproductions reflects both the distribution of Josquin's music in Europe and the various types of manuscripts and prints that preserve it. Each of the music volumes (vols. 3-30) is accompanied by a separate volume containing a critical commentary on the compositions listed in the table of contents. This commentary explains the editor's decisions with respect to the choice of a principal source and the transcription of the music, and describes, where necessary, his views on problems of authenticity.

The edition attempts to offer a version of each composition as close to the composer's conception as it is possible to get using the surviving evidence. To this end, all available sources have been taken into account. The complete collation of variants for each composition serves as the basis for the evaluation of the sources, which in turn allows the editor to determine the relationship of the sources to one another, and to eliminate from consideration those sources whose readings are redundant. Establishing the relationship among the sources

is intended to lead the editor to the principal source or sources whose readings form the basis of the edition. The principal source can then be emended, using the 'better' readings from other sources. A primary aim of the Critical Commentary will be to outline in prose the results of the evaluation of the sources and to provide the evidence, including the variant readings, upon which it is based.

In the edition, each voice is preceded by an incipit reproducing the clefs of the principal source, and by an indication of its range. Voices are normally designated Superius, Altus, Tenor, and Bassus, according to the clefs of the principal source. In order to preserve the essential character of the original notation and especially the relationship between proportional signs, the edition reproduces the mensuration signs of the original source and its note values without reduction. *Minor color* is neither indicated in the edition nor listed in the Critical Commentary, but *maior color* is shown either by the use of triplet signs (in *tempus imperfectum*) or by half brackets (in *tempus perfectum*). Regular barlines mark off music to the value of a breve. Ties are not used. Where the value of the final note in a measure exceeds that remaining in the measure, dotted barlines are used. The music sometimes implies the need to bar one or more voices differently (as for example where the pre-existent Tenor of a Mass is notated in a mensuration different from the other voices); in those cases individual voices will be barred separately (but not numbered independently).

The texts for the Masses, motets and secular works have been normalized, meaning that the text in the score has the same spelling in all voices, irrespective of the differences that may occur among the voices in the source. The spelling of Latin texts is generally brought into line with standard liturgical Latin, but *e* replaces *ae* where the latter has been substituted for medieval *e*. In French and Italian texts no attempts have been made to standardize the spelling beyond the normalization among the various voices. Significant variants in the literary texts are listed in the Critical Commentary.

To some extent, the text underlay in the NJE should merely be regarded as suggestions. In principle, the editors adhere to the phrase underlay of the source which seems to give the proper correlation between music and text; significant variants are reported in the Critical Commentary. Syllable underlay has been made on the basis of a critical examination of the underlay in the sources, the musical structure and style of the composition, and a vocal try-out of the transcription. Especially in early compositions, the rules for underlay given by sixteenth-century theorists have not been followed strictly. Text supplied by the editors is printed in italics. The resolution of signs of repetition (for example: ii) has been given within single angular quotation marks (*guillemets*: <>).

Ligatures in the principal source are indicated by brackets (┌───┐) over the notes affected. Dotted brackets (┌-----┐) are used to indicate the ligatures from a source other than the principal source that have influenced the placement of the text beneath the notes in the edition.

The application of *musica ficta* in the NJE is, in general, based on guidelines stated or implied in the works of various musical theorists of the fifteenth and sixteenth centuries. Moreover, the editors have made, wherever appropriate, a comparative study of the kinds of accidentals supplied or omitted in concordant sources and intabulations of Josquin's compositions. Accidentals that appear in the principal source are placed before the notes and are valid until the next barline; however, editorial accidentals – whether suggested by other sources, by the musical context or introduced wholly on editorial initiative – are placed above the notes and affect only that note and those on the same pitch immediately following it. Parentheses are used to distinguish optional from necessary accidentals. Alternative editorial proposals for accidentals in two voices are indicated by a slash: #/- in combination with -/b.

INTRODUCTION

THIS second volume of Masses based on secular monophonic songs contains two works that take as their cantus firmus the famous *L'homme armé* melody. A third Mass, also attributed to Loyset Compère, has been judged spurious and excluded from the edition.

The Masses printed here represent a landmark achievement in the history of music. By the time of their composition in the late fifteenth century there had arisen a dynamic tradition of *L'homme armé* Mass settings. Many of these works evince a spirit of competition, with composers going to increasing lengths to outdo their forebears in both technical display and sheer melodic and contrapuntal inventiveness. Before composing a note Josquin had in all likelihood engaged with – or was at least aware of – a large number of *L'homme armé* Masses by composers of the previous generation and his own. Against this backdrop it is no surprise that a composer who had by this time already begun to show a competitive streak would set the bar for himself very high indeed.¹ Josquin's competitive tendencies can be observed even at a meta-level: he was the first to compose two independent *L'homme armé* Masses.² Both of these works, *super voces musicales* and *sexti toni*, apparently reference and attempt to outdo *L'homme armé* Masses by earlier composers: Du Fay, Busnoys, Compère, de Orto, and above all Ockeghem in *super voces musicales*, and Basiron (with further echoes of Du Fay, Ockeghem, Busnoys, and Tinctoris) in the Agnus dei III of *sexti toni*.

The two Masses seem calibrated to inhabit vastly different aesthetic and technical worlds and also to complement each other in striking ways. For example, both works approach the technique of strict *fuga* from complementary angles: whereas in *super voces musicales* Josquin composes no fewer than seven mensuration canons, in *sexti toni* he places the cantus firmus in traditional imitation canon and, in the Agnus dei III, a simultaneous forward-and-backward canon. The two settings also experiment with the pitch level of the cantus firmus: in *super voces musicales*, through a transpositional scheme that causes the starting pitch of *L'homme armé* to steadily rise, tracking the steps of the natural hexachord (*c-a*) even as the other voices remain rooted in D-Dorian; in *sexti toni*, through a modal conceit wherein the tenor occupies a plagal range up through the Agnus dei I even while quoting this most authentic of cantus firmi (the normal range of the melody is *f-g*). We find strict cantus-firmus treatment in *super voces musicales*, where the tune has a single notational appearance and is sung mainly by the tenor, and largely free paraphrase in *sexti toni*, where the melody wanders among all four voices.

The concluding sections of both Masses evince still another point of comparison. In the Agnus dei III of *super voces musicales* the melody is quoted by the highest voice; in *sexti toni* tenor and bassus join forces to present the cantus firmus at the very bottom of the range. Both Masses feature unusual mensural complexity, on which more below. And both make use of whimsical verbal canons – plays on routine instructions (e.g., “verte cito”, used to indicate retrograde and diminution rather than “turn [the page] quickly”) in *super voces musicales*, and biblical quotations (e.g., “duo seraphim clamabant alter ad alterum”, which signals a canon at the unison) in *sexti toni*. Josquin even adopts markedly different contrapuntal styles: whereas *super voces musicales* favors motivistic writing familiar from his other securely attributed music, *sexti toni* seems decidedly experimental, largely because of its relentless sequential repetition. Overall one gets the sense that Josquin wanted the two works to look and sound as different from one another as possible.

Super voces musicales is technically the more adventurous setting. It features mensuration canons, mensural augmentation, retrograde presentations of the cantus firmus, and a concluding statement in which the melody is placed in the superius in fourfold augmentation and stripped of its rests. On the face of things *sexti toni* breathes an easier compositional language – but quite apart from the modal artifice that underpins the treatment of the tenor, the superius is subject to strict, cantus-firmus-based repetition in the Et resurrexit; the Sanctus and Osanna feature canons at the unison and fifth, respectively; and the spectacular Agnus dei III expands, probably for the first time in Josquin's oeuvre, to six voices, with two stretto canons at the minim enlivening a *cancrizans* canon in the lower voices. It therefore seems fair to conclude that both Masses are technical *tours-de-force*; indeed the most complex sections of these works arguably exceed anything else Josquin wrote.

If musically the two settings are in some ways complementary, the surviving sources are emphatically not. We have considerably more witnesses for *super voces musicales* (47 sources as compared to 23),³ including a choirbook copied in Rome around the time Josquin was a member of the Sistine Chapel choir: **VatS 197** (here called **Va³**). Its readings are of a very high quality; indeed this may be the closest source to this composer that has come down to us. The remaining sources all descend from **Va³** or its parent (probably the archetype). *Sexti toni*, by contrast, presents a downright confounding picture. Though several sources appear beginning ca. 1498, none can be shown to have greater authority than the others. In fact the sources split into two surprisingly divergent families – and *a priori* neither family is closer to the archetype. Thus whereas the process of editing *super voces musicales* is, but for its wide dissemination and notational complexity, relatively straightforward, *sexti toni* presents myriad challenges.

Both works are very securely attributed, surviving in large numbers of sources from Josquin's lifetime and with attributions to the composer in different source traditions. Nonetheless, the dating of the two Masses has long posed a challenge. As argued in the Critical Commentary, the source evidence suggests that Josquin composed *super voces musicales* in Rome (ca. 1489 until at least 1494), where the Mass was copied ca. 1492–95.⁴ There is even a potential context for its creation. In the summer of 1490 Pope Innocent VIII held an international congress to plan a crusade against the Turks; a *L'homme armé* Mass copied into a choirbook that features, at the start of the Agnus dei III, an image of a man slaying a dragon would have been suitable for such an occasion. As for *sexti toni*, the lack of a surviving fifteenth-century Vatican copy, coupled with a preponderance of sources from the years around 1500, suggests the Mass originated between 1495 and 1498.⁵

In *super voces musicales* Josquin's complex mensural scheme, combined with verbal canons, affects the disposition of the cantus firmus, which is notated uniformly under \odot and \odot but shifts between a 1:2, 1:4, and 1:1 relationship with the other voices.⁶ Matters of tempo are nonetheless relatively straightforward: by convention, sections notated primarily under \bigcirc ought to move at a moderate pace (e.g., semibreve = 60), those under \odot and \oplus somewhat faster (e.g., semibreve = 80, or about four semibreves in the time of three). The Pleni is exceptional for being notated under \odot , probably to accommodate an abundance of small note values; as such the tempo should be somewhat slower (perhaps semibreve = 60). The Osanna, notated under $\odot 3$ in the superius, altus, and bassus, is probably meant to proceed at $3/2$ the speed of the Pleni (i.e., perfect semibreve = 60). In the Benedictus, mensuration canons force a 2:1 vertical relationship between \odot and \odot ; this relationship continues to hold in the Agnus dei II, where a third voice, notated under 3, moves at three times the speed of the altus and $3/2$ the speed of the bassus.

In *sexti toni* the tempo under \odot and \oplus should again be about $4/3$ of that under \bigcirc . Sections

notated under 3 or $\text{C}3$, as at the text “Cum sancto spiritu” in the Gloria, ought to proceed at $3/2$ the speed of C . At the end of the Credo, the mensuration changes from $\text{C}3$ back to duple meter – but while the superius and tenor switch to the expected C , altus and bassus shift to O , moving at twice the speed of the other voices. This unusual combination of signs, found in virtually all of the Mass’s sources, suggests that Josquin was trying to make a theoretical point about the meaning of O . By placing this sign in vertical juxtaposition with C he forces a 2:1 relationship, thereby insisting that, relative to the preceding music, O indicates a sesquitertia (4 in the time of 3).⁷ In the Agnus dei III, the lower, cantus-firmus-carrying voices are notated under O , against $\text{O}2$ in the upper voices. Here the tempo should probably be slightly faster than if this music had been notated under C .⁸

For performance the following intonations are suggested:⁹

Missa L’homme armé sexti toni



Missa L’homme armé super voces musicales



The *Missa L’homme armé* normally attributed to Compère (NJE 6.1) survives in ten sources. Two German manuscripts attribute it to Josquin: **MunBS 3154**, in a fascicle copied ca. 1509-10, and the much later **LeipU 51** (ca. 1555). By contrast, four sources ascribe the Mass to Compère. Among these the attribution in the choirbook **VatS 35** carries particular authority. This source – the only witness for this Mass certain to predate 1500 – was copied ca. 1490-91, when Josquin was a member of the Cappella Sistina; during this period it is exceedingly unlikely that a Vatican scribe would confuse the two composers. Moreover, since Josquin is already exceptional for having composed two *L’homme armé* settings, it would seem probable that this third Mass is the work of Compère, to whom no other *L’homme armé* Mass is attributed.

¹ On Josquin’s settings see principally BONNIE J. BLACKBURN, *Masses Based on Popular Songs and Solmization Syllables*, in: *The Josquin Companion*, ed. RICHARD SHERR (New York and Oxford 2000), pp. 53-62; DAVID FALLOWS, *Josquin* (Turnhout 2009), pp. 148-161; and JESSE RODIN, *Josquin’s Rome: Hearing and Composing in the Sistine Chapel* (New York and Oxford 2012), pp. 30-32, 34-35, and Ch. 6. See also JAMES HAAR, *Josquin in Rome: Some Evidence from the Masses*, in: *Papal Music and Musicians in Late Medieval and Renaissance Rome*, ed. RICHARD SHERR (New York and Oxford 1998), pp. 213-223.

- ² The only partial exception is an anonymous cycle of six Masses in **NapBN 40**. In the sixteenth century, Morales, Palestrina, and probably La Rue each composed two settings; Guerrero's Mass survives in two substantially different versions. For a list of surviving *L'homme armé* Masses, see the Critical Commentary to NJE 6.2, Section 9.
- ³ These tallies reflect all the items listed below in the table of sources, plus six intabulations (one in the case of *sexti toni*, five in the case of *super voces musicales*) and two depictions of the Agnus dei II of *super voces musicales*. A discussion of all these sources appears in the Critical Commentary.
- ⁴ See RODIN, *Josquin's Rome*, pp. 27-29, and the literature cited there.
- ⁵ On stylistic grounds it would be difficult to sustain a date before 1489 for either work.
- ⁶ See RODIN, *Josquin's Rome*, p. 234.
- ⁷ See the discussion of theoretical treatises in Section 4 of the Critical Commentary, and the literature cited there.
- ⁸ See RICHARD SHERR, *The Performance of Josquin's L'homme armé Masses*, in: *EM* 19 (1991), pp. 264-265.
- ⁹ For the Gloria chants, see *Liber Usualis* (Tournai 1961), 37 and 46, respectively (available online at <http://archive.org/details/TheLiberUsualis1961>).

TABLE OF SOURCES

The sigla used to refer to manuscripts are those in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, compiled by the University of Illinois Musicological Archives for Renaissance Manuscript Studies, 5 vols. (American Institute of Musicology, 1979-1988); the sigla used to refer to printed editions consist of the name of the publisher followed either by the siglum in *Répertoire international des sources musicales* (RISM), A/I/4, *Einzeldrucke vor 1800* (Kassel 1974); B VI, *Ecrits imprimés concernant la musique*, 2 vols., FRANÇOIS LESURE (ed.) (Munich-Duisburg 1971); or B I, *Recueils imprimés, XVIe-XVIIe siècles*, FRANÇOIS LESURE (ed.) (Munich-Duisburg 1960).

- 6.2 Missa L'homme armé sexti toni
BrnoAM 15/4, no. 10 [ff. 110'-120], Josquin
CasAC M(D), ff. 91'-100, Josquin de pres
JenaU 31, ff. 199'-211', Anonymous
LeidGA 1443, ff. 373'-384, Anonymous
LeipU 51, ff. 12'-16 (T), 13-17 (B), Josquini
MilD 3, ff. 135'-141, Josquin
ParisBNC 851, pp. 384-386, Josquin de Pres
PozU 7022, ff. 1', 4-4', 6-6', Anonymous
SegC s.s., ff. 11'-18, Josquin du pres
StuttL 47, ff. 75'-90', Anonymous
VatC 234, ff. 191'-199, Josquyn
VatS 41, ff. 27'-37, Josquin
VienNB 11778, ff. 23'-41, Josquin
Giunta, Pasoti & Dorico 1526 [J699], no. [5], Josquin
Petrucchi 1502 [J666], no. [5], Josquin
Petrucchi 1506 [not in RISM], no. [5], Josquin
Petrucchi 1516 [J667, J668], no. [5], Josquin
Unknown publisher 1560 [J677], no. [4], a ii'-j iii, Josquini
Glareanus 1547, p. 220, Iodoci Pratensis
Heyden 1537, p. 12, Anonymous
Heyden 1540, p. 12, Anonymous; pp. 64, 156-159, Iosquini
Wilphlingseder 1563, pp. 18, 268-270, Iosquini; pp. 234-235, Anonymous
- 6.3 Missa L'homme armé super voces musicales
BarcOC 5, ff. 52'-55, Josquin despres
BasU F.IX.25 (a-d), ff. 2-9 (SB), 2-10 (A), 2-4' (T), Josquin
BolSP 31, ff. 131'-138, 148'-150, Anonymous
BragaD 967, ff. 130'-131, Anonymous
FrankSU 2, ff. 1'-17, Anonymous
JenaU 32, ff. 1'-21, Anonymous
ModD 4, ff. 49'-50, Anonymous
ModE M.1.2, ff. 114'-127 (original foliation), Iosquin
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RegB 878-82, ff. 59-67 (S), 63-71 (A), 61-67 (T), 54-62 (B), Josquin
RegB C100, ff. 173'-201, Anonymous
ToleBC 9, ff. 4'-35, Iusquin

ToleBC 21, ff. 43'-47, [Jusqui]nus
UppsU 76c, ff. 10'-17, Anonymous
VatG XII.2, ff. 56'-73, Jos.
VatS 154, ff. 3'-29 (original foliation: 1'-27), IOSQVIN DES PRES
VatS 197, ff. 1'-12, Josquin
VienNB 11778, ff. 1'-22, Jos. despres
Giunta, Pasoti & Dorico 1526 [J699], no. [1], Josquin
Graphæus 1539², no. 5, Iosquin
Petrucchi 1502 [J666], no. [1], Josquin
Petrucchi 1506 [not in *RISM*], no. [1], Josquin
Petrucchi 1516 [J667, J668], no. [1], Josquin
Petreius 1539¹, no. 1, Iosquin
Reinmichel 1590³⁰, f. B2 (S), Iodoci Pratensis
Reinmichel 1594³, f. B2 (S), Iodoci Pratensis
BerlDS 1175, ff. 86'-87, Josqn. [de] Prees
Dressler 1571, ff. H8-I3', Anonymous; ff. I4-I4', K2'-K4', Iosquini
Faber 1550, ff. M1'-M2, T1', Y1-Y1', Iosquini
Faber 1568, ff. K2'-K4, R1, T3'-T4, Iosquini
Finck 1556, ff. Hiii'-I, Iii-Iiii, Kii-Kiv', Niii-O, Oii, Cciii'-Ddii', Ddiii'-Ddiv',
 Ee-Eeiii, Ffiii', Anonymous
Glareanus 1547, pp. 441, 442-443, Iodocus; p. 442, Iodoci
Heyden 1537, pp. 85, 86, 90, Iosquini
Heyden 1540, pp. 103-104, 112, 125, 126, 160-161, Iosquini
HofG 3713, ff. A4-[A5], [C5], [C5-D4'], Iosquini
LonBL 4911, ff. 42', 45, Anonymous
StuttL HB 26, f. 54, Josquinnus de Press
Wilphlingseder 1563, pp. 336-337, Anonymous
Zacconi 1592, f. 96', Iusquino
Zanger 1554, ff. K4'-L1', [M4]-N1', T1'-T2, Iosquini; f. L1', Iosquinus; ff. M1'-M3,
 Iosquinus de Pres; ff. [Q4]-[R1'], Iosquino

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** Spurious composition; cf. Critical Commentary

MISSA L'HOMME ARMÉ SEXTI TONI

Kyrie

Superius

Altus

Tenor

Bassus

5

son, ky - ri - e e - lei -

ri - e e - lei -

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

e e - lei - son, e - lei -

10

son, ky - ri - e e - lei - son, e -

son, ky - ri - e, ky - ri - e e - lei -

e, ky - ri - e e - lei - son, ky - ri - e e - lei -

son, ky - ri - e, ky - ri - e e - lei -

15

lei - son.

son.

son.

son.