

# Werner. Collected works.

Gregor Joseph

**Werner**

**Missa Trinitas in Unitate veneranda**

WerW B.1

Mass

*S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), timp (C-G), 2 vl, b, org*

edited by Wolfgang Esser-Skala

*Full score*



Edition Esser-Skala · Koppl, Austria · 2024

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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

## Sources

































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	<i>Notes</i>	several pages missing in digitized version

## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern

conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
-	-	-	Minor differences between <b>A1</b> and <b>B1</b> occur in all parts. Notably, the timp parts of the two sources differ to a greater extent, and the part of <b>A1</b> is more virtuosic. Here, none of these differences are annotated.
	-	-	In <b>A1</b> and <b>B1</b> , punctuated rhythms involving a  typically comprise  , i.e., 16.-32-32 or 32-32-16. Here, these rhythms are reproduced as 16.-64-64 and 64-64-16., respectively.
	-	org	The title page of <b>A1</b> contains the note "NB In defectu Clarinorum Organum Clarinum concertantem supplet". Accordingly, the org part of <b>A1</b> also contains the solo parts of clno 1 in the <i>Quoniam</i> and <i>Pleni sunt caeli</i> . Here, these organ solos are reproduced in the org part as an appendix to the respective movement.
1	9	T	3rd  in <b>B1</b> : a4
	93	vl 2	2nd  in <b>A1</b> : d'8-e'16-f'16
	98	vl 2	1st  in <b>A1</b> and <b>B1</b> : a8-b16-c'16
	107	vl 1	5th  in <b>A1</b> : a'8
2	1	-	tempo indication in S, A, clno 1, timp, vl 1, and vl 2: "Vivace" (tempo indication missing in clno 2)
	15	B	1st  in <b>A1</b> : B $\flat$ 8-b $\flat$ 8-a4
	55	org	2nd  of upper voice in <b>A1</b> : e'4
	64	B	1st  in <b>A1</b> and <b>B1</b> : G4
	87	T	4th  in <b>A1</b> and <b>B1</b> : d'8
	96	clno	rhythm of bar in <b>A1</b> : 
	119	vl 2	5th  in <b>A1</b> and <b>B1</b> : d'8
	124	S	9th  in <b>A1</b> and <b>B1</b> : a'16
	136	timp	4th  in <b>A1</b> : G8.-G32-A32-B32
3	41	vl 2	3rd to 5th  in <b>A1</b> : $\gamma$ -e"4
	57	B	2nd  in <b>A1</b> and <b>B1</b> : e2
	68	vl 1	2nd  in <b>A1</b> : a'8
	73	vl 2	2nd to 4th  in <b>A1</b> : g'8-f'8-e'8
	89	vl 2	4th  in <b>A1</b> : f $\sharp$ '8-e'8
	98	vl 2	2nd  in <b>A1</b> : d"4
	121	vl 2	4th  in <b>A1</b> and <b>B1</b> : e'4
	129	org	5th  of upper voice in <b>A1</b> : b4
	132	vl 2	5th  in <b>A1</b> and <b>B1</b> : b4
	140	B	last  in <b>A1</b> : f4
4	10	clno 2	1st  in <b>A1</b> and <b>B1</b> : d"4
	48	T	1st  in <b>A1</b> and <b>B1</b> : c'2
	51	vl 2	2nd  in <b>A1</b> : a'4: 4th  : a'4
6	3	A	1st to 3rd  in <b>A1</b> : f'2-e'4
	7	S	4th  in <b>A1</b> and <b>B1</b> : g'8
	27	B	2nd  in <b>A1</b> : b8
	44	T	1st  in <b>A1</b> and <b>B1</b> : c'8-d'16-e'16

# Contents

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## 1 Kyrie

*Vivace*

Clarino I, II  
in C

Timpani  
in C-G

I  
Violino

II

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

*f*

*f*

*f*

*f*

*f* Tutti

*f* Tutti

*f* Tutti

*f* Tutti

*f* Tutti

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

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

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

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

*f* Tutti

This musical score is for a Kyrie eleison. It consists of several parts: a vocal line at the top, a piano accompaniment in the middle, and three vocal parts at the bottom. The piano part features intricate triplet patterns in both hands. The vocal parts are arranged in four staves, with the bottom-most staff being a bass line. The lyrics are 'Kyrie eleison, Kyrie eleison'.

4

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

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

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

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



The musical score consists of several systems. The first system includes a vocal line starting at measure 7 and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The second system contains four vocal staves with lyrics: "e - lei - son, Ky - - ri - e e - lei - son,". The lyrics are repeated across the four staves. The piano accompaniment continues with similar rhythmic patterns. The score concludes with a final piano line and a measure number "6" at the bottom right.

10

Soprano: e - lei - son. Ky - ri -  
 Alto: e - lei - son.  
 Tenor: e - lei - son. *P Solo* Ky - ri - e - lei - son,  
 Bass: e - lei - son.  
 Piano: *p*

Continuo: 6/4 6/4 6/4 5/3 *p Solo* 5 6 # 6

14

The musical score consists of several staves. At the top, there are two empty staves, one for the treble clef and one for the bass clef. Below these are the piano accompaniment staves, which include the grand staff (treble and bass clefs) and a separate bass line. The vocal line is positioned between the piano accompaniment staves and contains the lyrics: "e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some rests. The vocal line consists of a series of notes, some with ties, corresponding to the lyrics. The score is marked with a '14' at the beginning, indicating the measure number.

18

lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei -

e - lei - son, e - lei - son, e - lei - son, e - lei -

[6] 6 6/4 5 #

23

*f* *p* *f* *p* *f* *p*

son.

*p* Solo  
Ky - ri-

son.

*p* Solo  
Ky - ri - e e - lei - son,

*f* 5 6  $\frac{6}{4}$   $\frac{8}{6}$   $\frac{6}{4}$   $\frac{5}{\#}$  *p* # 5 6  $\frac{[5]}{\#}$  6

28

The musical score for page 28 consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff with a treble clef and a bass clef. The piano accompaniment in the grand staff features a complex rhythmic pattern with eighth and sixteenth notes, including some accidentals. The vocal line is written in a single treble clef staff. It contains the lyrics: "e - lei - son, e - lei - son, e - lei -". The vocal line is followed by another empty treble clef staff. Below that is a bass clef staff with the lyrics: "e - lei - son, e - lei -". At the bottom of the page is a bass clef staff for the piano accompaniment, which includes fingering numbers: a bracketed "5" with a sharp sign, a sharp sign, and the number "6".

33

The musical score for page 33 consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff with a treble clef and a bass clef. The vocal line is written in the treble clef of the grand staff, with lyrics underneath: "son, e - lei - - - son, e - lei - - son, e -". The piano accompaniment is written in the bass clef of the grand staff. The key signature has one sharp (F#). The score includes various musical notations such as rests, notes, and accidentals. A dynamic marking *tr.* is present above the first measure of the piano part. At the bottom of the page, there are two empty staves (treble and bass clef). The bottom-most staff contains a bass clef and some musical notation, including a chord symbol  $\left[ \begin{smallmatrix} 6 \\ \# \end{smallmatrix} \right]$  and a bracketed symbol  $[4]$ .

38

*f*

*f*

*f*

*f*

*f Tutti*

Ky - ri - e, Ky - ri - e

*tr* *f Tutti*

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

*f Tutti*

Ky - ri - e, Ky - ri - e

*f Tutti*

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

*f Tutti*

4 3



42

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

45

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

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

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

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

48

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

6 8 6 5  
 4 6 4 3  
 6 4 3

52 Larghetto

The musical score is written for a grand staff (piano and bass clefs) and a separate bass line. The tempo is marked *Larghetto*. The key signature has one sharp (F#). The piano part begins with a melody in the right hand, marked *f* (forte). The bass line includes a section marked *f Solo* with specific fingering: [6], 5, 6, 5, 6, 5, [5], #, 6, [6].

55

Chri-ste e - lei-son, e -

*p* Solo

*p*

6 6 6 b6 6 6 [6] # 6 5 # *p* [6] [6]

58

lei - son, e - lei - son, e - lei -

6 5 6 5 5 5 [5] # 6 6 5  
4 3

61

son, e-lei son.

*f* *p* *f* *f* *p* *f*

# [6] 6 [6] 6 7 # [5 4 #] #

64

5 5 [5] #5 6] [6] 6 6 6 46 6 6 6 5]



67

Chri-ste e - lei - son, Chri-ste e - lei-son, e - - lei -

6 4 5# p [6#] f # 6 6 p [6] 5

70

son, e - lei - son.

5 5 [5] # 6 [6]  $\frac{5}{2}$  # *f* [6] 6 6 6

Allegro

73

6 6 6 6 # 6 4 5 #

*f* Tutti *tr*

Ky - ri - e e - lei - -

*f* Tutti *tr*

77

*f* Tutti

Ky - ri - e e - lei - - - - -

- - - - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - - - -

Detailed description: This page of a musical score contains measures 77 through 80. It features a vocal line and piano accompaniment. The vocal line begins with a rest in measure 77, followed by the lyrics 'Ky - ri - e e - lei' in measure 78. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including sixteenth-note runs and trills. The score is written in a key with one sharp (F#) and a common time signature. The vocal line includes a trill in measure 80. The piano part includes trills in measures 78, 79, and 80.

81

81

*f* *tr*

*f* *tr*

*f* *Tutti* *tr*

Ky - ri-e e -

*f* *Tutti* *tr* *tr* *tr* *tr*

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

son, e - lei - son, e - lei - son, e - lei - son, e - lei -

- son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei -

5 6 6 5 [6] 5 6 4 2 [6] 6 5 #

2 5

85

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

4 3 7 6

88

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

*f*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
 7 6 5 6 # 6 5

91

tr clno 1

Ky - ri - e e - lei - - - - -

lei - - - son, e - lei - - - son, e - lei - son, e - lei -

son, e - lei - - - son, e - lei - - -

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

6 6/5 8 b 6 5/4 6 5/4 3



94 *tr* *tr* *tr*

son, e - lei -

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

son, e - lei - son, e - lei - son,

e e - lei - son, e - lei -

*tr* *tr*  
7 46 7 6 4 7

97 clno 2

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

5 6 5 2 (6) 6 5 # 6 6 5

100 *clno 2*

First system of musical notation. The upper staff is in treble clef and contains a piano part with several trills (tr) and slurs. The lower staff is in bass clef and contains a bass line.

Second system of musical notation, showing the piano accompaniment with trills and slurs in both treble and bass clefs.

Third system of musical notation, showing the vocal line with lyrics: "Ky - ri - e e - lei - son, e - lei -".

Fourth system of musical notation, showing the piano accompaniment with lyrics: "son, Ky - ri - e e - lei -".

Fifth system of musical notation, showing the vocal line with lyrics: "son, e - lei - son, e - lei -".

Sixth system of musical notation, showing the piano accompaniment with lyrics: "son, Ky - ri - e e - lei -".

Seventh system of musical notation, showing the piano accompaniment with fingerings: [6], 6/5, #, 7, 6, 7, 6.

103

tr

tr

son, e - lei - son, e - lei - - - - - son, e - lei - -

son, e - lei - - - - - son, e - lei - -

8 son, e - lei - son, e - lei - -

5 6 3 *tasto solo* 3 6 6

106

son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.

son, e - lei - son, e - lei - - - son, e - lei - son, e - lei - son.

- - - son, e - lei - son, e - lei - son, e - lei - son.

- - - son, e - lei - son, e - lei - son, e - lei - son.

6 5 4 3 6 4 3

## 2 Gloria

Vivace passato \*

*clno*  
1, 2

*timp*

1  
*vl*  
2

*S*

*A*

*T*

*B*

*org*  
*b*

*f*

*f*

*f*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

*f* *Tutti*

Et in ter - ra pax, in ter - ra pax, pax ho - mi - nibus,

Et in ter - ra pax, in ter - ra pax, pax ho - mi - nibus,

Et in ter - ra pax, in ter - ra pax, pax ho - mi - nibus,

Et in ter - ra pax, in ter - ra pax, pax ho - mi - nibus,

*f* *Tutti*

4

pax ho - mi - nibus, pax ho - mi - nibus bo - nae, bo - nae

pax ho - mi - nibus, pax ho - mi - nibus bo - nae, bo - nae vo -

pax ho - mi - nibus, pax ho - mi - nibus bo - nae, bo - nae vo - lun -

pax ho - mi - nibus, pax ho - mi - nibus bo - nae, bo - nae

# # 7 7 7 7

7

vo - lun - ta - - tis, vo - lun - ta - tis.

- lun - ta - tis, vo - lun - ta - - tis.

ta - tis, bo - nae vo - lun - ta - tis.

vo - lun - ta - tis, vo - lun - ta - tis.

7 7# 7# 6 6/5 # org solo 6/5 4 #

Detailed description: This is a musical score for voice and organ. It consists of six staves. The top staff is a vocal line in treble clef with a 7-measure rest at the beginning. The second staff is a grand staff (treble and bass clefs) for the organ, featuring trills and sixteenth-note patterns. The third staff is a vocal line with lyrics: "vo - lun - ta - - tis, vo - lun - ta - tis." The fourth staff is a vocal line with lyrics: "- lun - ta - tis, vo - lun - ta - - tis." The fifth staff is a vocal line with lyrics: "ta - tis, bo - nae vo - lun - ta - tis." The sixth staff is a vocal line with lyrics: "vo - lun - ta - tis, vo - lun - ta - tis." The bottom staff is an organ solo line in bass clef with figured bass notation: 7, 7#, 7#, 6, 6/5, #, org solo, 6/5, 4, #.



10

*P Solo*

Lau - da - mus te, \_\_\_\_\_ lau - da - mus te,

*P Solo*

lau - da - mus te, \_\_\_\_\_ lau -

*P Solo* [6 6]

12

*p* Solo

be - ne - di - cimus, ad - o - ra - mus te, *f* Tutti glo - ri - fi - ca - mus

*f* Tutti glo - ri - fi -

*f* Tutti glo - ri - fi -

da - mus te, *f* Tutti glo - ri - fi -

*p* Solo *f* Tutti

be - ne - di - cimus, ad - o - ra - mus te, glo - ri - fi -

*f* Tutti

6 [6]  $\frac{4}{b}$

15

te, glo-ri - fi - ca - - mus te, glo-ri - fi - ca - mus te.

ca - mus, glo - ri - fi - ca-mus, glo - ri - fi - ca - mus te.

ca - mus, glo-ri - fi - ca - mus te, glo-ri - fi - ca - mus te.

ca - mus, glo - ri - fi - ca - mus te, glo-ri - fi - ca-mus te.

6 6 [b]6 7 [b]6 [b]7 6 7 6 b6 6 b 6 5 6 Solo 6 5 6 9 b6 6

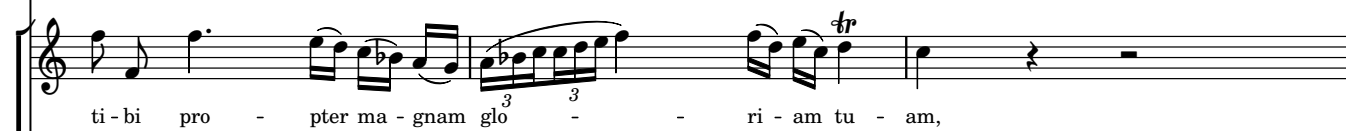
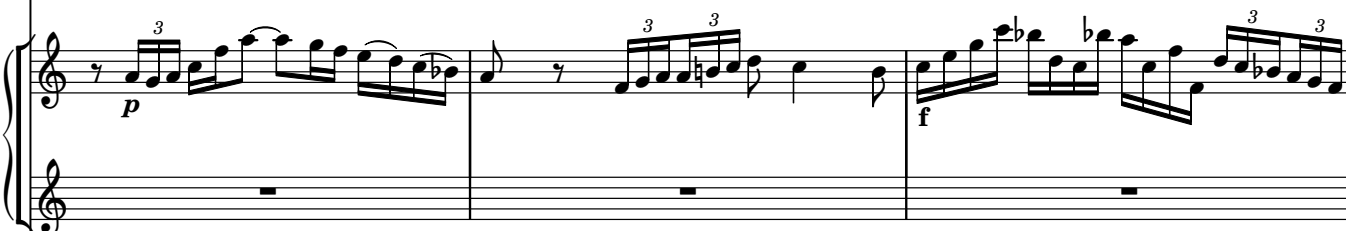
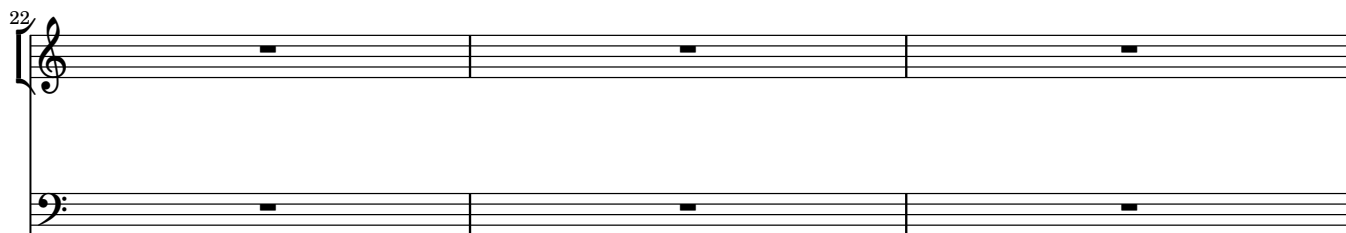
19

*tr* *tr* *tr* *tr*

*p* Solo  
Gra-ti - as a - gimus

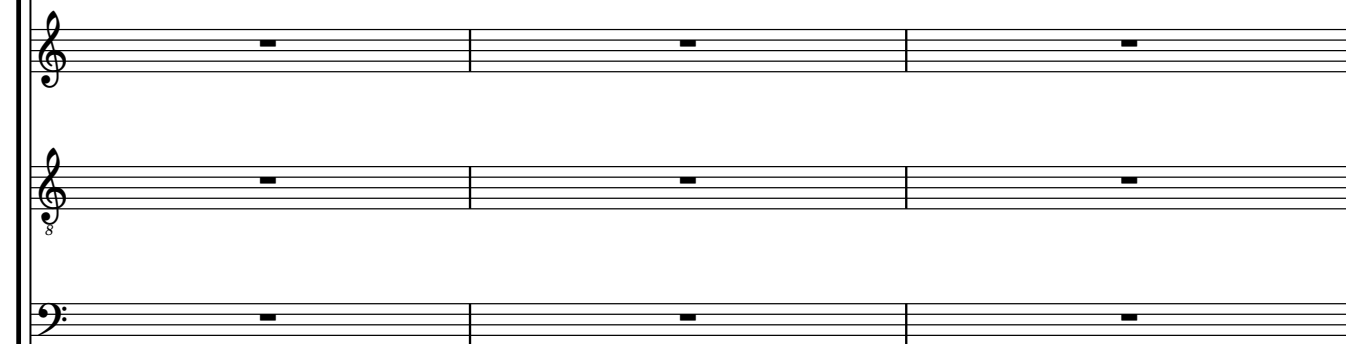
[6] 6 [6] 6 6 6 6 5 4 3 4 3 *p* [6]

22



ti - bi pro - pter ma - gnam glo

ri - am tu - am,



6] 7 6 5

6 6 ♯ [6] ♭6  
5 5

25

gra - ti-as a - gi-mus ti - bi propter ma - gnam glo - - - ri-am tu -

6 5 [6] 6 5 6 6 6 [6] 6 [6] 6 5 4 3

28

The musical score consists of several staves. The piano accompaniment is written in treble and bass clefs. The vocal line is in treble clef. The score includes dynamic markings such as *f*, *f all unisono*, *am.*, *p Solo*, and *p*. The vocal line includes the lyrics "Do - mi - ne\_".

*f* all unisono

*f*

am.

*p* Solo

Do - mi - ne\_

*f* 6 6 5 4 # b6 6 6 # 6 b 6 6 [6] 6 [5] 6 6 [5] # *p* [6]

31

De-us, Rex coe - le - stis, De-us Pa - - - - - ter o - mni-po -

6] 6 6 5 6 5 6 4 3 6 [b] b 4 b



34

*f* *f*

Do - mi - ne

tens.

*f* 6 6 # 6 6 6 # 6 6 6 [6] 6 6 6 5 # *p* [6]

37

Fi-li, Fi - li u - ni - ge - ni - te, Je - su Christe, Je - su Christe, Je -

6  
[b]

6 5  
4 3

4 3 - 6

4 # - 6

40

Do - mi - ne

- su, Je - su Chri - ste.

*p* Solo  
Do - mi - ne Deus,

6 8  $\flat 7$ /<sub>5</sub>  $\flat$   $\frac{6}{4}$   $\frac{5}{\sharp}$  [6] *f*  $\flat 6$  6 6 6  $7$  [ $\flat$ ]7 [ $\flat$ ] *p* [6]

43

De-us, De - us, A - gnus De - i, Fi -

De - us, A - gnus De - i, Fi - li-us

*f* 6 6 [6] 6 *p* [6] 6 6 [6] 6

46

- li-us, Fi - li-us, Fi - li-us, Fi - li - us Pa - tris.

Pa - tris.

♭ 6 6 [♭] 6 4 3 *f* ♭6 6 6 [6]

49

The musical score for page 48, starting at measure 49, consists of several staves. The top two staves are empty. The grand staff (piano accompaniment) begins at measure 49. The right hand features a melodic line with trills (tr) and triplets (3). The left hand has a bass line with figured bass notation: ♭6, 6, [6], 6, [6], [6], 4, 3, 6, 5, 3. The piano part concludes with a fermata in the final measure of the system.

52 **Largo** **Tempo giusto**

**f** **Tutti**  
 Qui tol - lis pec - ca - ta, pec - ca - ta mun - di:  
**f** **Tutti**  
 Qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re no -  
**f** **Tutti**  
 Qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re no -  
**f** **Tutti**  
 # [b5] 6 5 5 46

57

Mi - se - re - re no - - - - -  
 re - re no - bis, no - - bis, mi - se -  
 bis, mi - se - re - - - re no - bis,  
 bis, mi - se - re - re no - - bis, mi - se -

5  
 6  
 6  
 [6]  
 6  
 6  
 6



62

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

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

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

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

[b]7 [b] 5 [4]6 6 6 46 66 b5 [b5] [4]6 5 [b]

69

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

- se - re - re no - bis.

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

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

# 6 45 4 6 b5 [b] 7 # 4 # 6 5 # *p* Solo a 3

75

ca - ta mun - di: Su - sci-pe, su-sci - pe, su - sci-pe, su-sci -

8 [b]6 b5 6 b 6

80

*f*

*f*

*f*

*f*

*f Tutti*

Qui

*f Tutti*

Qui

*f Tutti*

pe de - pre - ca - ti - o - nem no - stram. Qui

*f Tutti*

Qui

*f Tutti*

8 5 6 8 6 5 b 4 4 7 # 5 6 6 4 5 #

85

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

89

te - ram Pa - tris: Mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re

te - ram Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re

te - ram Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re

te - ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re

4 # 6 5 [b] 6 [b] - [6] 6 6 6

95 *tr* *Andante*  
*clno 1*  
*f Solo*

re no - - bis.  
re no - - bis.  
re no - - bis.  
re no - - bis.

*f Solo* 16 6

99

*tr.*  
*p* *Solo*  
 Quo-ni - am tu so - lus, tu  
*p*

6| 7 7 | 6 | 6| 6 5 |  
 4 3



102

so - - - lus, tu so - lus san - ctus,

[6] 4 # f [6] 6|

105

tu, tu so-lus Do - minus, so - lus al - tis - si-

6 6 [6] 6 5 # *p* [b6] b6 -

108

*p*

mus, Je - - - - -

6  
5

9 6 7 - 9 6

6 6

111

*f*

*tr*

- - - su Chri - ste.

[6] 6 6 5 3 *f* [6] 6 [6 5 3]

114

Presto

Musical score for a Presto section, measures 114-117. The score includes piano accompaniment and vocal lines with Latin lyrics.

The piano accompaniment (measures 114-117) features a rhythmic pattern of eighth and sixteenth notes, marked with a forte (*f*) dynamic.

The vocal lines (measures 114-117) are marked with a forte (*f*) dynamic and include the instruction *Tutti*. The lyrics are:

Cum San - cto, cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris,

118

Cum Sancto, Cum Sancto Spiritu in gloria, in gloria  
 tu in gloria Dei Patris, amen, Dei Patris, amen,  
 amen, amen, amen, amen,

*f Tutti* *f Tutti*

8 3      10 10 10      10 10 10 5      6      6 6 6 6

122

First system of musical notation, featuring treble and bass staves. The treble staff begins with a rest followed by a series of eighth notes, marked with a forte (*f*) dynamic. The bass staff also begins with a rest followed by eighth notes, also marked with a forte (*f*) dynamic.

Second system of musical notation, including piano and bass staves. The piano part consists of two staves with a flowing eighth-note accompaniment. The bass staff continues with eighth notes.

Vocal line with lyrics: cum San - cto Spi - ri - tu in glo - ri - a Pa - tris, a - men, a - men, <sup>\*</sup>

Vocal line with lyrics: a De - i Pa - tris, a - men, De - i Pa - tris, a - men,

Vocal line with lyrics: tris, in glo - ri - a De - i Pa - tris, a - men, a - men, a - men, a -

Bass line with lyrics: cum San - cto, cum San-cto

Piano accompaniment with figured bass notation: 6 3 6 6 6 6 6 [4]6 5 3 6 5 6 5 6 5 6 5 6 5 [6]

125

a - - men, a - - - - - men, a - -

a - - men, a - - - - -

men, a - - - - - men, a - - men, a - -

Spi - ri - tu in glo - ri - a, in glo - ri - a De - i Pa - tris, a - men, a -

6 6 | 6 6 6 4 3



128

men, cum San - cto, cum Sancto Spi - ri - tu in glo - ri-a

men, a - - - - men, cum San - cto, cum Sancto Spi - ri -

men, cum San - cto, cum Sancto Spi - ri - tu in glo-ri-a De - i Pa - tris, a -

men,

5 3 6 b4 5 3 6 b4 5 3 6 b4 5

132

De - i Pa-tris, a - men, a - men, a - - - -  
 tu in glo - ri - a De - i Pa-tris, a - men, a - - - - men, a -  
 - - - - men, De - i Pa-tris, a - men, a - - - - men, a -  
 cum San - cto, cum San-cto Spi - ri - tu in

8 5 46 5 6 5 6 5 6 5 6 5 16 6 6 6

3 3 4 3 4 3 4 3 4 3

135

men, a - - - - - men, a - - - - -

glo - ri - a De - i Pa - tris, a - - - - -

6 6 6

138

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

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

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

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

6 6] 5/4 [-] [6] 6 [5/4, -] 3

## 3 Credo

*Andante*

*clno*  
1, 2  
*f*

*timp*  
*f*

1  
*vl*  
*f*

2  
*f*

*f Tutti*  
S  
Pa - trem o - mni - po - ten - tem, fa - cto-rem coe - li, coe - li et

*f Tutti*  
A  
Pa - trem o - mni - po - ten - tem, fa - cto-rem coe - li, coe - li et

*f Tutti*  
T  
Pa - trem o - mni - po - ten - tem, fa - cto-rem coe - li, coe - li et

*f Tutti*  
B  
Pa - trem o - mni - po - ten - tem, fa - cto-rem coe - li, coe - li et

*org*  
*b*  
*f Tutti*  
16 - 6

Musical score for page 72, featuring vocal lines and piano accompaniment. The lyrics are:

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

The score includes a piano introduction with chords and arpeggiated figures, followed by four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are repeated across the vocal staves. The piano accompaniment features arpeggiated chords and moving bass lines.

The piano introduction consists of three measures:

- Measure 1: Treble clef, G4, A4, B4, C5 (quarter notes), G4, A4, B4, C5 (quarter notes).
- Measure 2: Bass clef, G2, A2, B2, C3 (quarter notes), G2, A2, B2, C3 (quarter notes).
- Measure 3: Treble clef, G4, A4, B4, C5 (quarter notes), G4, A4, B4, C5 (quarter notes).

The vocal lines begin with the lyrics "ter - rae, vi - si - bi - li - um o - mni - um et in -". The piano accompaniment continues with arpeggiated chords and moving bass lines.

The piano accompaniment staff includes a measure with a 61 and a sharp sign (#) below it.

7

vi - - si - bi - li - um, et in - vi - si - bi - - li -

vi - - si - bi - li - um, et in - vi - si - bi - - li -

8  
vi - - si - bi - li - um, et in - vi - si - bi - - li -

vi - - si - bi - li - um, et in - vi - si - bi - li -

[6] - [6] 5 4 - 3

Detailed description: This page of a musical score contains piano accompaniment and vocal parts. The piano part consists of two staves (treble and bass clef) with complex rhythmic patterns, including sixteenth-note runs and chords. The vocal part consists of four staves (treble and bass clef) with Latin lyrics: "vi - - si - bi - li - um, et in - vi - si - bi - - li -". The lyrics are repeated across the four vocal staves. The score includes a rehearsal mark '7' at the beginning and a multi-measure rest of 6 measures at the bottom. The bottom right corner contains the numbers 5, 4, and 3, likely indicating measure numbers or fingerings.

10

The musical score for page 74, starting at measure 10, is arranged in a system of staves. The first two staves are for the piano introduction, with the right hand playing a melodic line and the left hand providing a bass line. The next two staves are for the vocal line, with the lyrics 'um.' written below the notes. The following two staves are for the piano accompaniment, with the right hand playing a complex, rhythmic pattern and the left hand providing a bass line. The final staff is for the solo section, with the lyrics 'Solo' written below the notes.

um.

um.

um.

um.

Solo



13

Et in u - num Do - minum Je - - - sum

*p* Solo

6  
4

5  
3

*p*

5 6

17

Chri - stum, Fi - li - um De - i - u - ni - ge - ni - tum.

*P* Solo  
Et ex Pa - tre

# - 6 5 [B] 5 6 6 5 #

21

na - tum an - te o - mni - a sae - cu - la, De - um de

# 6 5# 2

24

De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o.

4 - # [6] # -

27

ve - - - ro, De - o ve - - ro.  
Ge - - - ni - tum non

[6] # 4 # #

30

fa - - ctum, non fa - ctum, con-sub - stan - - ti - a - - lem

# 6 [6]

33

Pa - tri, per quem o - mni - a fa - cta, \_\_\_

# 6 6 3 # [ ]

36

o - mni-a fa - - cta sunt.

*p* Solo  
Qui pro-pter nos, nos ho - mi -

6 4 [#]5 # 6 # [6] #



39

nes et pro-pter no - stram, no-stram sa - lu - tem de - scen -

6 #

42

dit, de - scen - dit de

[5] 6

46

coe - - - lis.

*f*

*tr*

*f*

50 *Largo*

*f* *Tutti*  
Et in - car - na - tus est, in-car-na -

*f* *Tutti*  
Et in - car - na - tus est, et incar-

*f* *Tutti*  
Et in - car - na - tus, et incar-

*f* *Tutti*  
Et in - car - na - tus est, incar-

*f* *Tutti*

5 6] 6 8 6 5 # # # 5 6 7 5 # 6

55

- - tus est de Spi - ri-tu, Spi-ri-tu San - cto ex Ma - ri - a Vir - gine,

na tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gine,

na - tus est de Spi-ri - tu San-cto, San - cto ex Ma - ri - a Vir - gine,

na - tus, in - car - na - tus de Spi-ri-tu San - cto ex Ma - ri - a Vir - gi-

7 # 4 7 # [b]5 [4] 6 5 b 4 7 4 5 6 4 [-] 3 [7] # [b5] 4 2

59

et ho-mo fa - ctus, ho - mo factus, fa - ctus est, et ho-mo fa - ctus est.

et ho-mo fa - ctus, ho - mo, ho - mo fa - ctus est, et ho-mo fa - ctus est.

et ho-mo fa - ctus, ho - mo, et ho-mo fa - ctus est, et ho-mo fa - ctus est.

ne, et ho-mo fa - ctus, ho - mo, ho - mo fa - ctus est, et ho-mo fa - ctus est.

**p** con pedale

7 5 [b] 6 [b] 6 [5#] 5 4 - [7] [6] [5#]

64 Adagio

con sordino

*p*

con sordino

*p*

*p* Solo

Cru - ci - fi-xus e - ti - am pro no-bis, passus, pas -

*p* Solo

Cru - ci - fi-xus e - ti - am pro no-bis, passus, sub Pon-ti - o Pi - la - to

*p* Solo [6] 7 7 [6] 7 7 7 # 7 7

68

sus, sub Pon-ti - o Pi - la - to passus, pas - - - - sus et se-pul - tus, pas-  
pas-sus, pas - sus, pas - - - - sus et se-pultus, et—

9 6 7 6 6 6/5 6 5 6 5 4 6 5 6/5 4



72

sus, se - pul - tus est, sub Pon - ti - o Pi - la - to passus,  
 - se - pul - tus est, sub Pon - ti - o Pi - la - to passus,

7 [5] # 5 6 4 (#)5 # 7 # [b] 7 7 7 7 # 8 7 6 5 6 5  
 6 5 4 #

76

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

6 # 8 6 5 6 6 5

5 6 4 #

80 **Allegro**

*f*

*senza sordino*

*f*

*senza sordino*

*f*

*f* **Tutti**

Et re - sur - re - xit ter - ti - a di - e se - cun - dum, se - cun - dum,

*f* **Tutti**

Et, et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -

*f* **Tutti**

Et, et re - sur - re - xit ter - ti - a di - e se - cun - dum, se -

*f* **Tutti**

Et, et re - sur - re - xit ter - ti - a di - e se - cun - dum, se - cun -

*f* **Tutti**

6 6

84

se - cun - dum, se - cun - dum, se - cun - dum Scri - ptu -

cun - dum, se - cun - dum Scri - ptu - ras, Scri - ptu -

cun - dum, se - cun - dum Scri - ptu - ras, se - cun - dum Scriptu -

dum, se - cun - dum, se - cun - dum, se - cun - dum Scri - ptu -

6 # 61 # 4 #

88

ras, et a - scen-dit in coe - lum, se - - det ad dex - te - ram, ad

ras, et a - scen - dit in coe - lum, se - det ad dex - te - ram, ad

ras, et a - scen - dit in coe - lum, se - det ad dex - te -

ras, et a - scen - dit in coe - lum, se - det, se - det, se -

[6] # [6] # [6] #

92

dex - te - ram, ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus  
 dex - te - ram, ad dex - te - ram Pa - tris.  
 ram, ad dex - te - ram Pa - tris.  
 - det ad dex - te - ram Pa - tris.

*p*  
*p*  
*p* Solo  
*p* Solo  
 [6] [5]

96

est cum glo - ri - a, cum glo - ri - a iu - di - ca - re vi-vos, vi-vos et mor - tu-

6| # [6] 6 5 #

100

os, cu - ius re-gni non e - rit, e - rit fi - nis, non e - rit fi -

[6] 5# [6] 6 4 [#]5#



104

nis.

*p* Solo  
Et in Spiritum Sanctum, Dominum et vivificantem

16 61

108

*f*

*f*

*f*

*f* Tutti

Si - mul ad-o -

- tem, qui ex Pa-tre Fi - li - o - que pro-ce - dit. Qui cum Pa-tre et Fi-li-o si-mul ad-o -

*f* Tutti

Si - mul ad-o -

*f* Tutti

Si - mul ad-o -

*f* Tutti

[7] # 5 4 #

113

ra-tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est, qui lo-cu-tus est per Pro-

ra-tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est, qui lo-cu-tus est per

ra-tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est, qui lo-cu-tus est per

ra-tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est, qui lo-cu-tus est, lo-cu-tus est

[6 6 6] 6

117 *Largo*

phe - - - tas.

Pro - phe - - tas.

*p* Solo  
- Pro - phe - - tas. Et unam san-ctam ca-tho-licam et a-po-sto-li - cam Ec-cle - si -

per Pro - phe - - tas. *p* Solo  
Con -

*p* Solo  
5/4 3/3 7/4 8/3 4/2 b6 6 5

122

Et ex-pecto re-sur-re-cti-onem mor-tu-o-rum.

am.

fi-teor unum bap-tis-ma in re-mis-si-onem pec-ca-to-rum.

[b] 6 b [b5] b7 5 [b] # b6 b [6] 5 6 4 [-]

127 Vivace

The musical score is for a choir and piano. It begins at measure 127 with the tempo marking 'Vivace'. The score is written in 3/4 time and consists of several parts:

- Vocal Parts:** There are four vocal staves. The lyrics are: "Et vi - tam ven - tu - ri sae - cu - li, a - - - men, a - - - -". The lyrics are repeated in the lower vocal parts: "A - - - - men, a - - - - men, a - - - - men, a - -".
- Piano Accompaniment:** The piano part is shown in grand staff notation (treble and bass clefs). It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamics are marked 'f' (forte) and 'Tutti'.
- Performance Markings:** The score includes 'f' (forte) and 'Tutti' markings, indicating a strong and full performance. There is also a '3' marking below the piano part, likely indicating a triplet or a specific rhythmic pattern.

132

137

*f*

*f*

*tr*

men, a - men, a-men, a - men, a - -

*tr*

men, a - - men, a - - men, a - - men, a - men,

8

et vi - tam ven - tu - ri sae - cu - li, a -

tu - ri sae - cu - li, a - - men, a - - - - - men, a -

6 6 5 6 [6] 5 6 6 6 [6] 6



142

The first system consists of a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is mostly rests.

The second system continues the vocal line and piano accompaniment. The vocal line has a trill on G4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

The third system continues the vocal line and piano accompaniment. The vocal line has a trill on G4. The piano accompaniment continues with melodic and harmonic support.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a trill on G4. The piano accompaniment continues with melodic and harmonic support.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a trill on G4. The piano accompaniment continues with melodic and harmonic support.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a trill on G4. The piano accompaniment continues with melodic and harmonic support.

The seventh system continues the vocal line and piano accompaniment. The vocal line has a trill on G4. The piano accompaniment continues with melodic and harmonic support.

6 6 6 # [6] 6 6 6 5 [b] - 6 # [6] [b]6 b5 6 [5] 6  
5 4 3





156

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

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

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

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

5 7 6 6 [6] [6] 6 5 4 3 4 3

# 4 Sanctus

*Largo*

*clno*  
1, 2 *f*

*timp* *f*

1 *f*

2 *f*

*S* *f* *Tutti*  
San - - - ctus, san - ctus, san - - - ctus,

*A* *f* *Tutti*  
San - - - ctus, san - - - ctus,

*T* *f* *Tutti*  
San - - - ctus, san - - - ctus,

*B* *f* *Tutti*  
San - - - ctus, san - ctus, san - - - ctus,

*org*  
*b* *f* *Tutti* # [4]5

The musical score is arranged in five systems. The first system contains the piano introduction in 4/4 time, with a treble clef and a key signature of one sharp (F#). The piano part features a complex texture with sixteenth-note runs and trills in both hands. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in the second system with the lyrics "san - - ctus, san - ctus, san - - ctus,". The vocal lines are written in a common time signature and feature long, sustained notes with slurs. The piano accompaniment continues to provide harmonic support. The final system shows the piano part with figured bass notation: #, #, b, b7, b5.

7

san - - ctus, san - - ctus, san - - - -

san - - ctus, san - - - - ctus, san - - -

san - - ctus, san - - ctus, san - ctus, san - - - -

san - - ctus, san - - ctus, san - ctus, san - - -

6 3   - 4   b6   [b]7   6   5   9   6   [b]5   7   [b]   4   3

Detailed description: This page of a musical score, numbered 113, features a vocal line and piano accompaniment. The vocal line consists of five staves, each with lyrics underneath. The lyrics are: "san - - ctus, san - - ctus, san - - - -", "san - - ctus, san - - - - ctus, san - - -", "san - - ctus, san - - ctus, san - ctus, san - - - -", "san - - ctus, san - - ctus, san - ctus, san - - -", and "san - - ctus, san - - ctus, san - ctus, san - - -". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The bass clef staff includes figured bass notation at the bottom of the page: "6 3", "- 4", "b6", "[b]7", "6", "5", "9", "6", "[b]5", "7", "[b]", "4", "3". The score is marked with a "7" at the beginning of the first staff and includes various musical notations such as trills, slurs, and dynamic markings.

10

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

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

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

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

$\flat 7$   $\frac{7}{5}$     9 8     $\flat 7$   $\frac{7}{[4]5}$     9 8     $\frac{[6] 7}{3 [4]5}$      $\frac{7}{[5]}$     [4]     $\frac{5}{4}$     #



15 *Andante*  
clno 1  
*f* Solo

*f* Solo [6] 6 [6] 6 7 6

18

*tr.*

*p* Solo

Ple - ni, ple - ni sunt coe - li, sunt

[6] [6] 6/5 4 3 [6] [6]

21

*p* *f*

coe - li et ter - ra glo - ri - a tu - a,

6 6 16 6] 7 # 7 # 4 # *f* 16

24

*p*

3 3 3 3 3 3

*tr tr*

3 3

glo - - - - -

*p*

6] 6 6 6 6 6] 6] 6] 6]

Detailed description of the musical score: The page contains a musical score for measures 24 through 31. The top staff is a vocal line in treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note B4. It then features a series of eighth-note triplets: G4-A4-B4, A4-B4-C5, B4-A4-G4, and G4-A4-B4. The piece concludes with a quarter note G4, a quarter rest, and a quarter note B4. The piano accompaniment consists of several staves. The first two staves (treble clef) are mostly empty, with some notes in the final measure. The third staff (treble clef) contains a continuous eighth-note triplet accompaniment. The fourth staff (treble clef) contains a continuous eighth-note accompaniment. The fifth staff (treble clef) contains a continuous eighth-note accompaniment. The sixth staff (bass clef) contains a continuous eighth-note accompaniment. The seventh staff (bass clef) contains a continuous eighth-note accompaniment. The eighth staff (bass clef) contains a continuous eighth-note accompaniment. The ninth staff (bass clef) contains a continuous eighth-note accompaniment. The tenth staff (bass clef) contains a continuous eighth-note accompaniment. The eleventh staff (bass clef) contains a continuous eighth-note accompaniment. The twelfth staff (bass clef) contains a continuous eighth-note accompaniment. The thirteenth staff (bass clef) contains a continuous eighth-note accompaniment. The fourteenth staff (bass clef) contains a continuous eighth-note accompaniment. The fifteenth staff (bass clef) contains a continuous eighth-note accompaniment. The sixteenth staff (bass clef) contains a continuous eighth-note accompaniment. The seventeenth staff (bass clef) contains a continuous eighth-note accompaniment. The eighteenth staff (bass clef) contains a continuous eighth-note accompaniment. The nineteenth staff (bass clef) contains a continuous eighth-note accompaniment. The twentieth staff (bass clef) contains a continuous eighth-note accompaniment. The twenty-first staff (bass clef) contains a continuous eighth-note accompaniment. The twenty-second staff (bass clef) contains a continuous eighth-note accompaniment. The twenty-third staff (bass clef) contains a continuous eighth-note accompaniment. The twenty-fourth staff (bass clef) contains a continuous eighth-note accompaniment. The twenty-fifth staff (bass clef) contains a continuous eighth-note accompaniment. The twenty-sixth staff (bass clef) contains a continuous eighth-note accompaniment. The twenty-seventh staff (bass clef) contains a continuous eighth-note accompaniment. The twenty-eighth staff (bass clef) contains a continuous eighth-note accompaniment. The twenty-ninth staff (bass clef) contains a continuous eighth-note accompaniment. The thirtieth staff (bass clef) contains a continuous eighth-note accompaniment. The thirty-first staff (bass clef) contains a continuous eighth-note accompaniment.

27

*f*

*tr.*

3 3 3

*tr.*

*tr.*

- ri - a tu - a.

*f*

6 6 5  
4 3

[6]

6] 6 5  
4 3

Detailed description: This page of a musical score, numbered 119, contains measures 27 through 30. The score is arranged for piano and voice. The piano part begins in measure 27 with a treble clef, marked *f* (forte), and features a trill on the first note. The melody consists of eighth notes and sixteenth notes, with triplets of eighth notes in measures 28 and 29. A slur covers the final two notes of measure 29, which are also marked with a trill. The piano accompaniment is minimal, with rests in the right hand and single notes in the left hand, including a trill in measure 30. The vocal line enters in measure 29 with the lyrics "- ri - a tu - a." and continues through measure 30. The piano accompaniment for the vocal part is indicated by numbers 6, 6/4, 5/3, [6], 6], 6/4, 5/3 below the notes.

30 Osanna · Presto

*f* Tutti  
O - san - na in ex - cel - sis, in ex - cel - sis

*f* Tutti  
O - san - na in ex - cel - sis, in ex - cel - sis

*f* Tutti

35

Musical score for page 121, starting at measure 35. The score includes vocal lines and piano accompaniment. The lyrics are:

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

Performance markings include *f* (forte) and *f Tutti*. The piano part includes fingering numbers: 3 3 5 6, 6, 6 10 10 10, 10 10 10 [6], 5 6, 6.

39

clno 2

*f*

*f*

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

cel - - - sis, in ex - cel - - sis, ex - cel - sis,

o - san - na in ex -

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

[6] 6 3 6 6 5 5 6 6

4 4 #



43

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

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

cel - sis, in ex - cel - sis, in ex - cel - sis,

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

6 6 6 6 6 6] 4 # 6 5

47

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

4 4 7 [5] # 5 4 -] 6

51

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

[6 6] 5 5 6 6

55

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

cel - sis, in ex - cel - sis.

in ex - cel - sis, in ex - cel - sis.

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

6 - 7 6 4 3 6 5

# 5 Benedictus

*Tempo giusto*

*vl 1 solo*  
*f*

*S*

*org b*  
*f Solo*

4 4 6 6 4 3 6 6 6 7 7

3

*p Solo*

Be - ne - di - ctus, qui

6 5 3 9 6 4 # 6 6 6 5 # - 6

6

ve - nit in no - mi - ne Do - mi - ni, qui ve -

6 6 [6] 6 6 6 6 5 3 6

9

- nit, qui ve - nit in no - mi - ne Do - mi -

[4 3] 6 4 3 6 4 # 6 6 [6] 6 6 6 6 5 #

12

*Osanna ut supra*

*f*

4 4 6 6 # 6 5 #

Detailed description: This is a page of a musical score for the Benedictus. It features three staves: Violin 1 (solo), Organ (basso continuo), and a vocal line. The music is in common time (C) and begins with a 'Tempo giusto' marking. The violin part starts with a forte (f) dynamic and includes several trills. The organ part provides a harmonic accompaniment with various figured bass notations. The vocal line includes the Latin lyrics: 'Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.' The score is divided into systems, with measures 3, 6, 9, and 12 marked at the beginning of their respective systems. The organ part includes a 'Solo' section in measure 3. The piece concludes with an 'Osanna ut supra' marking and a final forte (f) dynamic.

## 6 Agnus Dei

*Largo*

*clno*  
1, 2

*f*

*timp*

*f*

1

*tr* *f* 3 3 3 3 3 3 3 3 3 3 3 3

*tr* 3 3 3 3 3 3 3 3 3 3 3 3

2

*f* 3 3 3 3 3 3 3 3 3 3 3 3

*f* *Tutti*

S

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

*f* *Tutti*

A

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

*f* *Tutti*

T

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

*f* *Tutti*

B

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

*org*  
b

*f* *Tutti*

6

The musical score consists of the following parts:

- Piano Introduction:** A treble clef staff with a 3-measure triplet of eighth notes, followed by a whole rest. A bass clef staff with a whole rest.
- Piano Main Section:** Treble and bass clef staves with complex rhythmic patterns, including triplets and trills. Dynamics include *p* (piano).
- Vocal Staves:** Four staves (Soprano, Alto, Tenor, Bass) with lyrics: "mun - di: Mi - se - re - re,". Dynamics include *p* (piano). The Soprano staff has a \* (staccato) marking.
- Piano Accompaniment:** A bass clef staff at the bottom with a 6-measure triplet of eighth notes, starting with a *p* (piano) dynamic.

5

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

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

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

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

[6]

Detailed description: This page of a musical score contains piano accompaniment and vocal parts. At the top, there are two empty staves for vocal melody and bass line, with a '5' above the first staff. Below these are two staves for piano accompaniment, featuring triplet patterns. The vocal parts consist of four staves with lyrics: 'mi - - se - re - re no - - bis.', 'mi - se - re - - re no - bis.', '8 mi - se - re - re no - - bis.', and 'mi - - se - re - re no - - bis.'. A bracketed number '[6]' is located at the bottom left of the page.



7

*Solo*

A - - gnus De - i, qui tol - lis

*Solo*

A - - gnus De - i, qui tol -

*Solo*

6

Detailed description: This page of a musical score contains measures 7 and 8. At the top, there are two empty staves for a vocal line, with a '7' above the first staff. Below these are two staves for piano accompaniment. The piano part features complex rhythmic patterns, including triplets and trills (tr) in both the right and left hands. The vocal part consists of two staves. The upper staff has a 'Solo' marking and a fermata over the first note. The lyrics 'A - - gnus De - i, qui tol - lis' are written below the notes. The lower staff also has a 'Solo' marking and continues the lyrics 'A - - gnus De - i, qui tol -'. At the bottom of the page, there is a bass line with a 'Solo' marking and a '6' below it. The key signature is one sharp (F#).

9

pec-ca-ta mun-di: *a 3* Mi-se-re-re no- - - - -

lis pec-ca-ta mun-di: *a 3* Mi-se-re - - - re, mi-se-re - - - re

*Solo a 3*  
Mi-se-re-re, mi-se-re-re

6 6 5  
4 3

7 5 6 7 5 8 7  
# 4 4 [5] #

12 















5/4

-1 #

6 [b]6/5

5 6

5 6

15

mun - - di, pec - ca - ta, pec - ca - ta mun - - di:

- mun - - di, pec - ca - ta mun - - di:

- ta mun - di, pec - ca - ta mun - - di:

mun - di, pec - ca - ta, pec - ca - ta mun - - di:

6/5 5/4 - 6/5 7 6

18 *Presto*

*f* *p* *a 2*

*f* *f* *p*

*f* *f* *p*

*f* *Tutti* *p* *a 3* *Solo*

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

*f* *Tutti* *p* *a 3* *Solo*

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

*f* *Tutti* *p* *a 3* *Solo*

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

*f* *Tutti*

Do - na no - bis pa - cem, pa - cem,

*f* *Tutti* *tasto solo* *a 3* *p* *Solo*

[6] # 5 6 4

22

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

*f* *Tutti* *f* *Tutti* *f* *Tutti* *f* *Tutti*

6 5 6 5 6 5

4 4 4 4 4 4

# # # b # b

27

*f Tutti*

pa - cem, pa - cem, no - bis pa -

*p a 3 Solo* *f Tutti*

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

*p a 3 Solo* *f Tutti*

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

*p a 3 Solo* *f Tutti*

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

*a 3* *p Solo* *f Tutti*

tasto solo # 5 6 5 6 5

32

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

*p* *a 3* *Solo*  
*p* *a 3* *Solo*  
*p* *a 3* *Solo*  
*p* *a 3* *Solo*  
*p* *Solo*

# 4 # # 5 6 [5] 6 5 [45] 5 6 5  
 # 4 # # 4 # 3 4 3



37

*f*

*f*

*f*

*f Tutti*

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

*f Tutti*

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

*f Tutti*

no - bis pa - cem, no - bis pa - cem, pa -

*f Tutti*

cem, no - bis pa - cem, pa - cem, pa - - cem, pa -

*f Tutti*

$\frac{6}{4} \frac{5}{3}$   $\frac{6}{5}$  [6]

42

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

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

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

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

tasto solo Tutti  
 ♪ [6] - [7] 5/4 - 3 5/3 6/4

46

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

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

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

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

5 6  
3 - 4

[6] 7

5 3  
4 -

5 3  
4 -