

Werner. Collected works.

Gregor Joseph

Werner

Missa alla Zoppa

WerW B.28

Mass

S, A, T, B (solo), S, A, T, B (coro), 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score

Wesser
Skala
Edition



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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/werner-collected-works](https://github.com/edition-esser-skala/werner-collected-works)
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Critical Report

Abbreviations

| | |
|-----|---------|
| A | alto |
| B | bass |
| b | basses |
| org | organ |
| S | soprano |
| T | tenor |
| vl | violin |

Sources

| | | |
|-----------|------------------|---|
| B1 | <i>Library</i> | A-Ed |
| | <i>Shelfmark</i> | A 66 |
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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> |
|-------------|------------|--------------|--|
| 2 | 3 | vl | 3rd ♪ in B1 : d"16 |
| | 5–7 | S, A | In B1 , these bars are denoted “solo”, but in light of the remaining voices, it is more likely that they should be still “tutti”. |
| | 7 | A | 1st ♪ in B1 : a'8 |
| | 14 | A | 8th ♪ in B1 : g'16 |

| <i>Mov.</i> | <i>Bar</i> | <i>Staff</i> | <i>Description</i> |
|-------------|------------|--------------|----------------------------------|
| 3 | 3 | T | 2nd ♩ in B1 : d''4 |
| | 5 | A | 2nd/3rd ♩ in B1 : e'4–e'4 |
| | 62 | vl 2 | 2nd ♩ in B1 : c''8 |
| 4 | 4 | vl 1 | 4th ♩ in B1 : d''8 |
| 5 | 7 | vl 1 | 11th ♩ in B1 : e''16 |
| 6 | 9 | A | 2nd/3rd ♩ in B1 : e'4 |
| | 28 | S | 2nd ♩ in B1 : a'8 |

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1 Kyrie

Ben andante

I
Violino

II

f

f

Soprano
f Tutti
Ky - ri-e e - lei - son, Ky - ri-e e - lei -

Alto
f Tutti
Ky - ri-e e - lei - son, e - lei - son, e -

Tenore
f Tutti
Ky - ri-e e - lei - son, e - lei-son,

Basso
f Tutti
Ky - ri-e e -

Organo e Bassi
f Tutti

5 6 4 3 5 6 10 5 6 5 6

4

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

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

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

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

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

Piano accompaniment for measures 17-22. The right hand features eighth-note patterns and triplets, while the left hand provides a steady accompaniment with triplets. Dynamics include *f* and *f³*.

Vocal line and bass line for measures 17-22. The vocal line includes the lyrics: "son, Chri - ste e - lei - son,". The bass line includes the following figures: 6 46 | 5 6 | 16 6 6 | 5 6.

Piano accompaniment for measures 23-28. The right hand features eighth-note patterns and triplets, while the left hand provides a steady accompaniment with triplets. Dynamics include *p*.

Vocal line and bass line for measures 23-28. The vocal line includes the lyrics: "Christe e - lei - son, e - lei - son". The bass line includes the following figures: 4 3 | 5 6 | 4 4 5 6 | 4 3 5 6 #.

29

Musical notation for measures 29-34, piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Vocal staves and piano accompaniment for measures 29-34. The vocal parts are represented by three empty staves (soprano, alto, and tenor). The piano accompaniment continues from the previous system. The lyrics are: "Chri - ste, Chri - ste e - lei - son, e - lei -".

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

5 6 4 3 [6]

35

Kyrie ut supra

Musical notation for measures 35-40, piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

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

6 6] 7 9 8 # [6] 4 #

Vocal staves and piano accompaniment for measures 35-40. The vocal parts are represented by three empty staves (soprano, alto, and tenor). The piano accompaniment continues from the previous system. The lyrics are: "- - - - son, e - lei - son, e - lei - son."

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

6 6] 7 9 8 # [6] 4 #

2 Gloria

Vivace

1 *f*

2 *f*

f Tutti

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

A *f* Tutti

A Et in ter - ra, ter-ra pax bo - nae vo - lun - ta -

T *f* Tutti

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

B *f* Tutti

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

org
b *f* Tutti

6 5 4 # 6 5 6 5 6 5 6

4

- tis, vo - lun - ta - tis. Lau-da - mus te, ad - o - ra - mus te, glo -

tis, vo - lun - ta - tis. Lau-da - mus te, ad - o - ra - mus te, glo -

- vo - lun - ta - tis. Be - ne - di - cimus te, glo - ri - fi - ca -

tis, vo - lun - ta - tis. Be - ne - di - cimus te, glo - ri - fi -

7 4 # 6 5 # [6]

Measures 7-9 of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Measure 7 of the vocal line. The lyrics are "ri - fi - ca - mus te." The melody is in a soprano register.

Measure 8 of the vocal line. The lyrics are "ri - fi - ca - mus te." The melody continues from the previous measure.

Measure 9 of the vocal line. The lyrics are "mus te." The melody concludes with a trill (tr) on the final note.

Measures 7-9 of the bass line. The lyrics are "ca - mus te. Gra - ti - as a - gimus ti - bi pro - pter ma - gnam". The melody includes a *p* Solo section starting in measure 8.

Measures 7-9 of the piano accompaniment. The left hand features a bass line with notes 5, 4, #, Solo, p [6], 6, 5, 6, 6.

Measures 10-12 of the piano introduction. The right hand has a melodic line with trills (tr) and a *p* dynamic marking. The left hand has a rhythmic accompaniment.

Measure 10 of the vocal line. The lyrics are "Do - mine, Do - mine". The melody is in a soprano register.

Measure 11 of the vocal line. The lyrics are "Do - mine, Do - mine". The melody continues with a *P* Solo section.

Measure 12 of the vocal line. The lyrics are "Do - mine, Do - mine". The melody concludes with a trill (tr) on the final note.

Measures 10-12 of the bass line. The lyrics are "glo - ri - am, glo - ri - am tu - am." The melody includes triplets (3) and a *p* dynamic marking.

Measures 10-12 of the piano accompaniment. The left hand features a bass line with notes #, 7, 4, #, [6], 4, #, 6, [6].

13

p Solo
Do - mi - ne Fi - li u - ni -
De - us, Rex coe - le - stis, De - us Pa - ter o - mni - potens, o - mni - potens.

5 6 6 8 6 [6] 6] 6 4 5 # 6 3

16

ge - ni - te, Je - su Chri - ste.

p Solo
Do - mi - ne De - us, A - gnus De - i, Fi - li - us

6 3 [6] 6 6 6 3 6

f Tutti Qui tol-lis pec-ca - ta mun - di: Mi-se-re-re no - bis. Qui *p* Solo

f Tutti Qui tol-lis pec-ca - ta mun - di: Mi-se-re-re no - bis.

Pa - tris. *f* Tutti Qui tol-lis pec-ca - ta mun - di: Mi-se-re-re no - bis.

f Tutti Qui tol-lis pec-ca - ta mun - di: Mi-se-re-re no - bis.

6 5 6 6 # *f* Tutti [6] b6 6 9 8 4 3 *p* Solo 6

tol - lis pec - ca - ta mun - di: *f* Tutti Qui se - des, qui

f Tutti Qui se - des,

f Tutti Qui se - des,

p Solo Su - sci-pe de-pre-ca - ti - o-nem no - stram. *f* Tutti Qui se - des,

4 [4]6 6 b 6 7 # 5 6 6 5 *f* Tutti [6]

Piano accompaniment for measures 26-28, featuring a flowing eighth-note melody in both hands.

Vocal staves with lyrics for measures 26-28. The lyrics are: "se - des, qui se - des ad dex - teram Pa - tris: Mi - se - re - re no - bis, no - qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re no - qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re no - qui se - des, se - des ad dex - teram Pa - tris: Mi - se - re - re no -". The music includes trills (tr) and a double bar line with repeat signs.

Piano accompaniment for measures 29-31, featuring a melody in the right hand and a bass line in the left hand, both starting with a piano (p) dynamic.

Vocal staves with lyrics for measures 29-31. The lyrics are: "bis. Quo-ni-am tu so - lus sanctus, so - lus Do - mi-nus, tu so - lus al - tis - si - mus, Je -". The music includes triplets (3) and a piano (p) dynamic. The bottom staff includes a double bar line with repeat signs and a piano (p) dynamic.

32

f Tutti
 su Chri - ste. Cum San-cto Spi - ri-tu, cum San-cto Spi - ri-tu in

f Tutti
 Cum San-cto Spi - ri-tu, cum San-cto Spi - ri-tu, cum San-cto Spi - ri-tu in

f Tutti
 Cum San-cto Spi - ri-tu, cum San-cto Spi - ri-tu, cum San-cto Spi - ri-tu in

f Tutti
 Cum San-cto Spi - ri-tu, cum San-cto Spi - ri-tu, cum San-cto Spi - ri-tu in

f Tutti
 6 6 # 5 5 # 6 # 6

35 Allegro molto

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

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

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

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

6 6 6

39

a - - - - -

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

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

5 2 [6] 5 6 6 [5] 6 6 5 6 3

43

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

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

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

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

4 6 7 ♯ 7 9 8 16 6 6] 6 5 # [♯]6

3 Credo

Vivace

1 *f*

2 *f*

S *f* Tutti
Pa - trem o - mni-po - ten-tem, fa - cto - rem coe - li et ter - rae, vi - si - bi -

A *f* Tutti *tr*
Pa - trem o - mni-po - ten-tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li -

T *f* Tutti *
Pa - trem o - mni-po - ten-tem, fa - cto - rem coe - li et ter - rae, vi - si - bi -

B *f* Tutti
Pa - trem o - mni-po - ten-tem, fa - cto-rem coe - li et ter - rae, vi - si - bi - li -

org
b *f* Tutti 5 6 # [6] 4 # 5 6 5 [4]6

5

P Solo *tr*
- li - um et in - vi - si - bi - li - um. Et in u - num Do - minum Je -

P Solo
um o - mni - um et in - vi - si - bi - li - um. Et ex

P Solo
- li - um et in - vi - si - bi - li - um.

P Solo
um o - mni - um et in - vi - si - bi - li - um. Fi - li - um De - i - u -

5 6 5 6 [6] 7 4 # *P* Solo [6] 6 3 2 6 7 3 6 [6]5

9

sum Chri - stum, lu - men de lu - mi -

Pa - tre na - tum an - te o - mni - a sae - cu - la, lu - men de

p Solo An - te o - mni - a sae - cu - la.

- ni - ge - nitum, De - um de De - o,

2 [6] 7 6 6 8 10 7 # 6 46 [45] 4 3

13

ne, De - um ve - rum de De - o ve - ro. Ge - ni -

lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - nitum non

f Tutti Ge - ni - tum non fa - ctum,

f Tutti Ge - nitum non fa - ctum, non, non, non

4 4 4 3 4 3 46 [-] 9 8 4 6 7 6 *f* Tutti 6 3 3 8 3

tum non fa-ctum, con - sub-stan - ti - a - lem Pa - tri,

fa-ctum, con - sub-stan-ti - a - lem Pa - tri, per-

con - sub - stan - ti - a - lem Pa - tri, Pa - tri, per quem o -

fa - ctum, con-sub - stan - ti - a - lem, con-sub - stan - ti - a - lem Pa - tri, per quem

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

per quem o - mni - a fa - cta, fa - cta sunt. Qui pro-pter nos ho - mi-

- quem o - mni - a, o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi -

- mni - a fa - cta, o - mni - a fa - cta sunt. Qui pro-pter nos ho - mi -

o - mni - a, o - mni - a, o - mni - a fa - cta sunt. Qui pro-pter nos, nos ho - mi -

6 # 4 # 6 6

25

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

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

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

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

6] 5 [6] 6] 4 # 5 ♯6 - 3 5 6 5

29

Larghetto

- dit de coe - lis. Et in-car - na - tus est de Spi -

- dit de coe - lis. Et in-car - na - tus est de Spi - ri - tu San -

- dit de coe - lis.

scen - dit de coe - lis.

5 6 [6] 4 # p Solo 6 6 5 4 3 [6] 6 10 9 8 6 / 5 4 3

36

ri-tu San - cto ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus, ho -
cto, San - cto ex Ma - ri - a Vir - gi - ne, ho - mo, ho -

[6] 6 9 6 4 3 [6] 9 3 [6] 6 6 6 6 # 9 5 6 6
3

44

p

mo fa - ctus est.

mo fa - ctus est.

p Solo

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

6 5 [6] 5] 4 7 5 # [4] 2 # 5 #

52

la - to pas - sus, pas - sus, pas - sus et se - pul - tus est, et se -

60

pul - tus, est, et se - pul - tus est, se - pul - tus, se - pul - tus est.

p *tasto solo*

68 **Vivace**

f

f **Tutti**

Et re-sur-re - - - - - xit,

f **Tutti**

Et, et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit,

f **Tutti**

Et, et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit,

f **Tutti**

Et, et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit,

f **Tutti**

16 6 #

72

et re-sur-re - - - - - xit ter - ti - a

et, et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit ter - ti - a

et, et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit ter - ti - a

et, et re - sur - re - xit, et re - sur - re - xit, et re - sur - re - xit ter - ti - a

45 6 61

76

di - e se - cun - dum, se - cun - dum, se - cun - dum Scrip - tu - ras, et a - scen - dit in

di - e se - cun - dum, se - cun - dum, se - cun - dum Scrip - tu - ras, et a - scen - dit in

di - e se - cun - dum, se - cun - dum Scri - ptu - ras, et a - scen - dit in

di - e se - cun - dum, se - cun - dum, se - cun - dum Scrip - tu - ras, et a - scen - dit in



80

coe - lum, se - det, se - det ad dex - teram Pa - tris.

coe - lum, se - det, se - det ad dex - teram Pa - tris. Et i - terum ven - tu - rus

coe - lum, se - det, se - det, se - det ad dex - teram Pa - tris.

coe - lum, se - det, se - det ad dex - teram Pa - tris.

84

p Solo

Et in Spi - ri -

est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit fi - nis.



89

tum San - ctum, Do - mi - num et vi - vi - fi - can - tem, qui ex Pa -

Qui ex Pa - tre et Fi - li - o - que pro - ce - dit, cum

93

f

f *Tutti*

tre et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu -

f *Tutti*

Pa - tre et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus

f *Tutti*

Si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo -

f *Tutti*

Si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo -

6 *f* *Tutti* 6 5 - 6

97

f *Tutti*

tus est per — Pro - phe - tas. Sanctam ca - tho - li - cam et a - po -

p *Solo*

est per — Pro - phe - tas. Et u - nam Sanctam,

p *Solo*

cu - tus est per Pro - phe - tas.

p *Solo*

cu - tus est per Pro - phe - tas.

6 6 6 6 4 # *p* *Solo* 6 6

101

sto - li - cam Ec - cle - si - am, in re - mis - si - o - nem pec - ca -
 con - fi - te - or u - num, u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -
 Et ex - pe - cto, ex - pe - cto
 Et ex -

P Solo
P Solo

105

to - rum.
 to - rum. re - sur - re - cti - o - nem mor - tu - o - rum.
 pe - cto re - sur - re - cti - o - nem mor - tu - o - rum, mor - tu - o - rum.

110 Allegro

Two staves of piano music, both containing rests for measures 110 through 113.

Two staves of piano music, both containing rests for measures 110 through 113.

Vocal and piano accompaniment for measures 110-113. The vocal line is marked *f Tutti*. The piano accompaniment is marked *f Tutti*. The lyrics are: "Et vi-tam ven-tu-ri sae-cu-li, a - men, a - men, a -".



Two staves of piano music for measures 114-117, marked *f*. The music consists of rhythmic patterns in the right and left hands.

Vocal line for measures 114-117, marked *f Tutti*. The lyrics are: "Et vi-tam ven-tu-ri sae - cu-li, a - ri - men,"

Vocal line for measures 114-117, marked *f Tutti*. The lyrics are: "Et vi-tam ven-tu-ri sae - cu-li, a - ri - men, et -"

Vocal line for measures 114-117. The lyrics are: "- men, a - men, a - men, et vi-tam ven-

Vocal line for measures 114-117. The lyrics are: "men, a - men, a - men, a - men, et vi-tam"

Piano accompaniment for measures 114-117. The music features complex rhythmic patterns and fingerings, including a triplet of eighth notes (8/3) and a sixteenth-note triplet (6/6).

118

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

122

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

4 Sanctus

Vivace

1 *f*

2 *f*

S *f* Tutti

San - ctus, san - ctus, san - ctus, san - ctus Do - mi-

A *f* Tutti

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

T *f* Tutti

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

B *f* Tutti

San - ctus, san - ctus

org *f* Tutti

6 6 6 #

||

5

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

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

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

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

[6] 6 # 4 #

9

Ple-ni sunt coe-li et ter-ra, ple-ni sunt coe-li et ter-ra, et ter -

Ple-ni sunt coe-li et ter-ra, ple-ni sunt coe-li et ter-ra, et ter -

Ple-ni sunt coe-li et ter-ra, ple-ni sunt coe-li et ter-ra, et ter -

Ple-ni sunt coe-li et ter-ra, ple-ni sunt coe-li et ter-ra, et ter -

[6] # # [6] 6 6 6

13

ra, et ter - ra, et ter - ra glo - ri - a, glo - ri - a,

ra, et ter - ra, et ter - ra glo - ri - a, glo - ri -

ra, et ter - ra, et ter - ra glo - ri - a, glo - ri -

ra, et ter - ra, et ter - ra glo - ri - a, glo - ri -

6 6 6 6 6 6 [6]

Osanna · Andante molto

17

glo - ri - a, glo - ri - a tu - a.

a tu - a, glo - ri - a tu - a. O - san - na in ex -

a, glo - ri - a tu - a. O - san - na in ex - cel -

a tu - a, glo - ri - a tu - a.

f

f Tutti

f Tutti

f Tutti

23

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

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

sis, o - san - na, o - san -

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

4 # 6 3 [6] 6 # 6 7 6 8 # 6 3 3 3

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

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

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

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

4 # 6 4 3 6 4 3 6 # 4 #



33

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

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

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

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

[6 6] 6 5 6 5

5 Benedictus

Spirituoso

1
2
S
org
b

3

5

p

p

p tr Solo

Be - ne-di - ctus, qui ve - nit, qui ve - nit, be - ne-di - ctus, qui ve -

8

nit, ve nit in no mi ne Do mi

6 5 6 6 # 6 6 6 4 #

10

ni, in no mi ne Do mi

f f

6 [6] 6 6 5 3

12

ni.

Osanna ut supra

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

6 Agnus Dei

Largo

1 *f*

2 *f*

S *f Tutti*
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se -

A *f Tutti*
A - gnus De - - i, qui tol - lis pec - ca - ta mun - di: Mi - se -

T *f Tutti*
A - gnus De - - i, qui tol - lis pec - ca - ta mun - di:

B *f Tutti*
A - gnus De - - i, qui tol - lis pec - ca - - ta: Mi - se -

org
b *f Tutti*
5 4 4 5 4 3 6 5 6 5

4

f

f

re - re no - bis. *f Tutti* Mi - se - re -

re - re no - bis. *f Tutti* Mi - se -

p Solo A - gnus De - i, qui tol - lis pec - ca - ta mun - di: *f Tutti* Mi - se -

re - re no - bis. *f Tutti* Mi - se -

p Solo 7 6 6 6 [4] 7 5 # *f Tutti*

8 *tr*

- re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta

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

re - re no - bis. A - gnus De - i, pec - ca - ta mun - di, pec - ca - ta

re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta

7 # 4 3 4 5 3 6 4 9 6 9 6 9 8 [6] 3

12 *Allegro non molto*

f *tr*

mun - di: Do - na no - bis pa -

ca - ta mun - di: Do - na no - bis pa -

mun - di: Do - na no - bis pa - cem, pa - cem, no - bis pa -

mun - di:

f Tutti *tr*

f Tutti *tr*

7 # 6 5 - # 6 5 6 3 4 2 6 6

Musical score for measures 17-20, piano part. The score is in G major and 4/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. Trills are marked above the notes in measures 18 and 19.

Musical score for measures 17-20, vocal part. The lyrics are: - - - - - cem, do - na no - bis pa - cem, pa - - - - -

Musical score for measures 17-20, vocal part. The lyrics are: cem, pa - - - - - cem, pa - - - - - cem, pa - - - - -

Musical score for measures 17-20, vocal part. The lyrics are: cem, do - na no - bis pa - - - - - cem, pa - - - - - cem,

Musical score for measures 17-20, vocal part. The lyrics are: Do - na no - bis, no - bis pa - - - - - cem, pa - - - - - cem, pa - - - - - cem,

Musical score for measures 17-20, piano part. This block contains guitar fingering numbers: 5/4, [3], 2, [6], 7, 4/6, 7, 3, 5/2, 6, 7, 5, 6, [4]3, 6, #, 4, #.



Musical score for measures 21-24, piano part. The score continues with melodic and bass lines, including trills in measures 22 and 23.

Musical score for measures 21-24, vocal part. The lyrics are: - - - - - cem, do - na no - bis, no - bis pa - - - - - cem,

Musical score for measures 21-24, vocal part. The lyrics are: - - - - - cem, do - na no - bis pa - - - - - cem, pa - - - - - cem, pa - - - - -

Musical score for measures 21-24, vocal part. The lyrics are: do - na no - bis pa - - - - - cem,

Musical score for measures 21-24, vocal part. The lyrics are: do - na no - bis, no - bis pa - - - - -

Musical score for measures 21-24, piano part. This block contains guitar fingering numbers: 4, #, 2, [6], 7, 6, 7, 3, 2, [6], 7, 2, [6], 5, 6, 7, 6.

25

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

cem, do - na pa - - - - - cem, pa - - - - - cem, pa - - - - -

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

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

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

5 2 [6] 7 6 7 [b] 7 7 6 5



29

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

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

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

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

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