

Werner. Collected works.

Gregor Joseph

Werner

Missa Post nubila Phœbus

WerW B.39

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 50
	<i>Category</i>	manuscript copy (principal source)
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	<i>RISM ID</i>	600037859
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/700.html

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>
1	3	vl 2	6th to 8th ♪ in B1: g'16–f'16–g'16
	13	vlne	4th ♪ in B1: A8
	35f	vl 1	rhythm of 2nd ♪ in B1: ♪–5×♪

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	55f	vl 1	rhythm of 2nd ♩ in B1: 16-32-32-64-64-32
	74	vl 1	3rd ♩ in B1: c''16; last ♩: f''8
2	–	–	Inconsistent key signatures have been tacitly emended.
	6	vl 1	rhythm of 2nd/4th/6th/8th ♩ in B1: ♩.-♩-♩
	8	vl 1	2nd to 9th ♩ in B1: e'32-f'32-g'32-a'32-h'32-c''32-d''32-e''32
	22	vlne	4th ♩ in B1: A8
	31	vlne	5th ♩ in B1: G8
	44	vl 1	10th ♩ in B1: g''16
	47	B	1st ♩ in B1: g4
	48	vl 1	rhythm of each ♩ in B1: ♩.-♩
	80	org, vlne	2nd ♩ in B1: d16-c16-d8
3	11f	vl	rhythms of each ♩ in B1: ♩-4×♩
	85	vl 1	1st ♩ in B1: b♭'4-c''4
	126	vl 1	5th ♩ in B1: d''8
	158	vl 2	last ♩ in B1: d'8
	172	vl 1	3rd ♩ in B1: e''8-f''16-e''16
4	16-25	vl	key signature: D minor
	29	A	6th/7th ♩ in B1: f'4
6	16	org	lower voice missing in vlne
	32	T	bar in B1: ♩-e'4-c'4
	47	org	c4 missing in vlne

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1 Kyrie

Allegretto o vivace

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

5

[tr] [tr]

p f

p f

p f 7 7



7

tr tr tr tr

b7 # b b7

10

[tr]

p

f

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

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

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

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

16 61 4 3 p 16 61 4 3 *f* Tutti 16

13

p

p

p Solo *tr*

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

p Solo *tr*

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

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

6 6 *

Measures 16-18 of the piano introduction. The music features a rhythmic pattern of eighth notes with a dynamic shift from **f** (forte) to **p** (piano) at measure 17. The right hand has a melodic line with some grace notes, while the left hand plays a steady eighth-note accompaniment.

Vocal line 1 for measures 16-18. It begins with **f Tutti** and **p Solo**. The lyrics are "son, e - lei - son, e - lei". The melody features triplet rhythms in measures 17 and 18.

Vocal line 2 for measures 16-18. It begins with **f Tutti** and **p Solo**. The lyrics are "son, e - lei - son, e - lei". The melody features triplet rhythms in measures 17 and 18.

Vocal line 3 for measures 16-18. It begins with **f Tutti**. The lyrics are "Ky - ri - e e - lei-son,". The melody is simple and rhythmic.

Vocal line 4 for measures 16-18. It begins with **f Tutti**. The lyrics are "Ky - ri - e e - lei-son,". The melody is simple and rhythmic.

Bass line for measures 16-18. It begins with **f Tutti**. The lyrics are "Ky - ri - e e - lei-son,". The melody is simple and rhythmic.



Measures 19-21 of the piano introduction. The music features a rhythmic pattern of eighth notes with a dynamic shift from **f** (forte) to **p** (piano) at measure 20. The right hand has a melodic line with some grace notes, while the left hand plays a steady eighth-note accompaniment.

Vocal line 1 for measures 19-21. It begins with **f Tutti** and **p Solo**. The lyrics are "son, e - lei - son, e - lei - son, e - lei - son, e - lei -". The melody features triplet rhythms in measures 19 and 20.

Vocal line 2 for measures 19-21. It begins with **f Tutti**. The lyrics are "- son, e - lei-son, e - lei-son, e - lei - son,". The melody features triplet rhythms in measures 19 and 20.

Vocal line 3 for measures 19-21. It begins with **f Tutti**. The lyrics are "e - lei-son, e - lei-son, e - lei - son,". The melody features triplet rhythms in measures 19 and 20.

Vocal line 4 for measures 19-21. It begins with **f Tutti**. The lyrics are "e - lei-son, e - lei-son, e - lei-son, e - leison,". The melody features triplet rhythms in measures 19 and 20.

Bass line for measures 19-21. It begins with **f Tutti**. The lyrics are "e - lei-son, e - lei-son, e - lei-son, e - leison,". The melody features triplet rhythms in measures 19 and 20.

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

e - lei - son, e - lei -

e - lei -

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



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 -

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

28

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

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

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

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

6] 6/5 [6 6]



31 *Andante passato*

lei - son.

- son.

- son.

lei - son.

6/5 *f Solo* # [6] # #

35

tr * tr tr

6 6 5

38

p

p

p Solo

Chri - ste e - lei -

6 4 [6 6] 4 5

41

son, Chri - ste e - lei

43

son, e - lei

6

46

f

son.

6 4 3 *f* 6 # [-

49

p

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

61 *p*

52

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



55

lei -

6 6 5

58

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

4 # f [6 6]

61

3 4/3 6 # 6 6] 6 6 6 5/4

Allegro

64

p *f* *Tutti*

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

p 6 6 6 5 #

68

f *f* *Tutti*

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

8 6 4 3 6

71

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

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

74

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

4 # # # # 6 6 6 6i

77

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

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

6 16 6 6] 6 6

80

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

6 6] 6 9 [5] 6 5

2 Gloria

Allegro non molto

1
2
S
A
T
B
org
b

f
f
f Tutti
f Tutti
f Tutti
f Tutti
f Tutti

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

f Tutti

4

pax, pax, pax, pax, pax ho - mi - ni - bus
pax, pax, pax, pax, pax ho - mi - ni - bus
pax, pax, pax, pax, pax ho - mi - ni - bus
pax, pax, pax, pax, pax ho - mi - ni - bus

[45] # [6/5]

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes trills (tr) and triplets (3) in both hands. The right hand has a treble clef and the left hand has a bass clef.

Vocal staves for the first system with lyrics. The lyrics are: bo - - - nae vo - lun - ta - - -
bo - - - nae, bo - - nae vo - lun -
bo - - nae, bo - nae, bo - nae vo - - - lun -
bo - nae, bo - nae bo - nae vo - lun -



Piano accompaniment for the second system, featuring a treble and bass clef. The music consists of sixteenth notes in both hands.

Vocal staves for the second system with lyrics. The lyrics are: - - - tis.
ta - - - tis.
ta - - - tis.
ta - - - tis.

Larghetto

10

p

p Solo

Lau - da - ₃ - ₃ - ₃ - mus te, be - ne - di - ci - mus,

p Solo

[6] 6 4 3

12

p

₃ ₃ ₃

ad - o - ra - mus te, — ad - o - ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi -

[6] 6 6 6 6 6 6

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

P Solo
Gra - ti - as a - gimus

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

ti - bi, gra - ti - as a - gimus ti - bi pro - pter ma - gnam glo -

b7 5 [6] 6 [6] 6 b6

21

- - - - - ri - am tu - - am, pro - pter ma - gnam

9 [8] 9 [8] 9 [2 6 4] 6 4

24

glo - riam, glo - ri-am tu - am.

b6 - 6 4 3 f 16 61 6 5 6 4 3

27 Andante

p Solo
8 Do - mi - ne De - us, Rex coe - le - stis, De - us, Rex coe - le - stis, De - us

p Solo # 6 6 # 6 6

p Solo
8 Pa - ter - o - mni - potens,

[6] f 6 5 3

33

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste, Je - su

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste, Je -

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

36

Do-mine De - us, A - gnus De - i, Fi - li - us Pa - - -

Chri - ste, Je - su, Je - su Chri - ste.

- su, Je - su Chri - ste.

b6 5 5 46 7 5 [4]6 # [4]6 5 #

39

*f*³ 3 3 3 3

f 3

tr *tr* *tr*

- 3 - 3 - 3 - tris.

6 5 4 3 *f* 4 3

42

Largo

f 3 3 3 3 3

f 3 3 3 3 3

f Tutti

Qui tol - lis, qui tol - lis pec - ca - ta mun - di, pec - ca - ta

f Tutti

Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

f Tutti

Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

f Tutti

Qui tol - lis, qui tol - lis pec - ca - ta mun - di,

f Tutti

4 4 7 6

Piano accompaniment for measures 45-47, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands.

mun - di: Mi - se - re - re, mi - se -

pec - ca - ta mun - di: Mi - se - re - re, mi - se -

pec - ca - ta mun - di: Mi - se - re - re, mi -

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

6 [45] 6 5 # [b]8 6 5 [b] 7 # [b]5 6 5 [b]

Piano accompaniment for measures 48-50, including dynamic markings *ff* and *p*.

re - re no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta

re - re no - bis. Qui tol - lis pec - ca - ta,

- se - re - re no - bis.

mi - se - re - re no - bis.

7 4 b b7 5 [b] # p Solo 6 [b] 4

Measures 51-54 of the piano introduction. The right hand features a melodic line with a trill on the first measure and a triplet in the second. The left hand provides a rhythmic accompaniment with eighth notes.

Vocal entries for measures 51-54. The soprano and alto parts enter with a trill and triplet. The lyrics are: "mun - di: Su - scipe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem pec - ca - ta mun - di: Su - scipe de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti -".

Bass vocal entry for measures 51-54. The lyrics are: "Su - scipe de - pre - ca - ti - o - nem, de - pre - ca - ti -".



Measures 55-58 of the piano introduction, marked **Vivace**. The music is characterized by rapid sixteenth-note patterns in both hands, with dynamic markings of *f* and *p*.

Vocal entries for measures 55-58, marked **Tutti**. The lyrics are: "no - stram. Qui se - des, qui se - des, qui se - des, qui se - des ad dex - o - nem no - stram. Qui se - des, qui se - des, qui se - des, qui se - des ad o - nem no - stram. Qui se - des, qui se - des, qui se - des, qui se - des ad Qui se - des, qui se - des, qui se - des, qui se - des ad".

Bass vocal entry for measures 55-58, marked **Tutti**. The lyrics are: "Qui se - des, qui se - des, qui se - des, qui se - des ad".

58

te-ram Pa - tris: *tr* Mi - se - re - re no - bis.

dex - te-ram Pa - tris: Mi - se - re - re no - bis.

dex - te-ram Pa - tris: Mi - se - re - re, *tr* mi - se - re - re no - bis.

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

6 6 # # # 4 #

61

Largo

f Solo

f Solo

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

63 *tr.* *tr.* *tr.* *tr.*

p Solo
 Quo - ni - am tu³ so - - lus³

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

65 *tr.* *tr.* *tr.* *tr.*

p

tr. *tr.* *tr.* *tr.*

san - ctus, so - lus san - ctus, so - lus Do - - 6 - - 6 - - 6 - -

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

67

6 - - - mi - nus, quo - ni - am tu so - lus, tu

4 4 6 6 5 # [b]7 [b] 4 3

69

so - lus al - tis - simus, Je -

6 6 # 5 6 [-]

71

Measures 71-72 of the piano introduction. Measure 71 features a treble clef with a key signature of one sharp (F#). It contains two triplet trills (tr 3) on the first half and a triplet of eighth notes on the second half. Measure 72 is a whole rest.

Vocal line for measures 71-72. Measure 71 has a melodic line with a trill (tr.) and a sixteenth-note triplet (3) leading into the lyrics. Measure 72 continues the melody. The lyrics are: su - - - - - su - - - - - Chri - ste, Je - - - - - su³ - - - - - Chri -

Bass line for measures 71-72. Measure 71 has a bass clef with a key signature of one sharp (F#). It contains a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 72 continues the bass line. Chord symbols are: 5 #, 6, [], 46, 6, 6], 4 #.

73

Measures 73-74 of the piano introduction. Measure 73 starts with a forte (f) dynamic and features a treble clef with a key signature of one sharp (F#). It contains a complex rhythmic pattern of sixteenth and thirty-second notes. Measure 74 continues the pattern.

Vocal line for measures 73-74. Measure 73 has a whole rest. Measure 74 has a whole rest. The lyrics are: ste.

Bass line for measures 73-74. Measure 73 has a bass clef with a key signature of one sharp (F#). It contains a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 74 continues the bass line. Chord symbols are: f, #, #.

75

6 6 4 #

77 Allegro

f Tutti
Cum San-cto
f Tutti
Cum San-cto Spi-ri-tu
f Tutti
Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris, a-men,
f Tutti
Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris, a - - -
f Tutti

6 6 5

80

[tr]

tr

tr

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

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

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

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

16 61 5 6 6 6

83

tr

tr

tr

tr

tr

cum San-cto Spi - ri-tu in glo - ri-a

- men, cum San-cto Spi - ri-tu

a - men,

Pa - tris, a - men,

5 6 5 6 6 6 4 #

86 *[tr]*

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

89 *tr* *tr* *tr*

- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.
 tu in glo - ri - a, a - - - - - men, a - - - - - men, a - - - - - men.
 a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.
 a - - - - - men, a - - - - - men, a - - - - - men.

3 Credo

Vivace

1 *f*

2 *f*

f Tutti

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

A *f* Tutti

T *f* Tutti

B *f* Tutti

org *f* Tutti

b

4

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

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

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

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

3

[6] 6 6

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

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

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

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

6 16 6] 4 3



12 *p*

p Solo Et in - u - num, in u-num Do - mi - num Je - sum

Chri - stum, Chri - stum, Fi - li - um De - i u -



ni - ge - ni - tum. De - um de

De - um de

Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la, De - um de

p Solo # - 6 6 6 6

26

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

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

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

31

ro.

ro.

ro.

p Solo

Ge - nitum non fa - ctum, ge - nitum non fa - ctum, con - sub - stan - ti -

37

a - lem Pa - tri, per quem o - - - -

5 6 # 16 6| b b|



42

Qui pro - pter nos, nos ho-mi - nes et pro -

- - - mni-a fa - cta sunt.

6 4 5 3

47

- pter no - stram sa - lu - tem.

De - - - scen - - - - dit de -



52

scen - - - dit de coe - lis, de - scen - dit de

Adagio

Et in-car-na - tus, in - car-na-tus

Et, et in-car - na - tus, in - car-na-tus

Et, et in-car-na - tus

coe - - lis. Et in-car-na - tus est, in - car-na-tus

$\flat 7$ $\frac{5}{5}$ f Tutti $\frac{5}{b}$ $\frac{b6}{4}$ $\frac{b7}{\frac{4}{2}}$ $\frac{8}{b}$ $\frac{[b]6}{4}$

est de Spi-ri - tu San - - -

est de Spi - ri - tu San -

est de Spi - ri - tu San -

est de Spi-ri - tu San - cto, Spi-ri - tu

$\flat 4$ $\flat 4$ $\flat 4$ $[b]5$ $\frac{b7}{5}$ $\frac{9}{4}$ $\frac{8}{b}$ $\frac{7}{[b]5}$ $\frac{6}{[b]5}$

65

San - cto, et ho-mo fa - ctus, et ho-mo fa - ctus, ho - mo

cto, et ho-mo fa - ctus, et ho-mo factus, et ho - mo,

cto ex Ma-ri - a Vir - gine, ex Ma-ri - a Vir - gine, et ho - mo, et

cto, et ho-mo fa - ctus, et ho-mo factus, et ho - mo,

cto, et ho-mo fa - ctus, et ho-mo factus, et ho - mo,

San - cto, et ho-mo fa - ctus, et ho-mo fa - ctus, ho - mo

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

69

Allabreve

ctus est.

ho - mo fa - ctus est.

ho - mo fa - ctus est. *f Tutti* Cru - ci - fi - xus

fa - ctus, fa - ctus est. *f Tutti* Cru - ci - fi - xus e - ti

7 b6 [b]7 6 7 6 4 con Pedale [b] 4 6 4] *f Tutti*

74

f

f

f Tutti

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

f Tutti

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

e - ti - am pro no - bis, cru - ci -

am pro no - bis, cru -

7/3 6 3 5/4 3

79

cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -

- bis, pro no - bis, e - ti - am pro no - bis, sub Pon - ti -

fi - xus pro no - bis, pro no - bis, sub Pon ti - o

ci - fi - xus e - ti - am pro no - bis, sub

6 6 5 6 - 6 4/2 6 5/2 6 7 6 7 6 7 6

Piano accompaniment for measures 84-88. The right hand features a melodic line with trills and a fermata on the final note of measure 84. The left hand provides a steady accompaniment with eighth notes.

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

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

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

Pon - ti - o Pi - la - to pas - sus et se - pul - tus est, et

6 [8 7] 6 5 6 [8 7] #
tasto solo

Allegro
p

est, se - pul - tus est. Et re - sur - re - xit, et re-sur-

et se - pul - tus est.

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

se - pul - tus est.

[6] 9 8 8 [4] 6 4 # p Solo

94

f

f

f Tutti

re - xit ter - ti - a di - e se - cun - dum Scri - ptu -

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

6 6/5

98

tr 3 3 3 3 3 3

tr 3 3

tr 3 3

tr 3 3

tr 3 3

ras.

ras.

ras.

ras

p Solo

p Solo

Et a -

101

scen - dit in coe - lum, se - - - -

105

f Tutti
Ad dex - teram, se-det ad dex - teram, se-det ad

f Tutti
Ad dex - te-ram, se - det ad

f Tutti
Ad dex - teram, se-det ad dex - teram, se-det ad

f Tutti
- - - det ad dex - teram, se-det ad dex - teram, se-det ad

f Tutti

109

dex-teram Pa - tris. Et i - te - rum

dex-teram Pa - tris. ven - tu - rus

dex-teram Pa - tris.

dex-teram Pa - tris.

4 3 # # 6 #

114

cum glo - - - - ri - a

est cum glo - - - - ri - a

iu - di - ca - re vi - vos,

iu - di -

120

f Tutti
 cu - ius re - gni non e - rit, non e - rit,
f Tutti
 cu - ius re - gni non e - rit, non e - rit,
f Tutti
 vi - vos et mor-tu - os, cu - ius re - gni non e - rit,
f Tutti
 ca - re vi - vos, vi - vos et mor-tuos, cu-ius re-gni non e - rit,
f Tutti
 6 - b5 [b]4 3 6 5 [6] b]

126

e - rit, e - rit fi - nis.
 e - rit fi - nis.
 non e - rit, e - rit fi - nis.
 non e - rit, e - rit fi - nis.
 [6] 4 3

130 Andante passato

Et in Spi - ri - tum San - ctum, Do - mi - num et vi -

p Solo

p Solo

vi - fi - can - - - - - tem, qui ex

6]

134

Pa - tre Fi - li - o - - que pro - ce - - - dit, qui cum

136

f Tutti
Si - mul ad - o - -

Pa - - - tre et Fi - li - o *f* Tutti
si - mul ad - o - -

f Tutti
Si - - mul ad - o - -

f Tutti
Si - mul ad - o - -

Tutti
f

6 16 b] [4]7 [5] [4] # 6 4 [5] #

138

ra - - tur et con - glo - ri - fi - ca - tur, et con - glo - ri - fi -

ra - - tur et con - glo - ri - fi - ca - tur:

ra - - tur et con - glo - ri - fi - ca - tur, et con - glo - ri - fi - ca - tur:

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

6/4 — 7/5 # — [6] — [6]

141

ca - tur: qui lo - cu - tus per — Pro - phe - tas. Et u - nam san - ctam ca - tho - licam et

qui lo - cu - tus est per — Pro - phe - tas. Et u - nam san - ctam ca - tho - licam et

qui lo - cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

b [6] 7 6 5 — #
3 [45] 4 — #

p Solo #

150 Presto

o - nem mor - tu - o - - - rum. *f* Tutti Et vi - tam ven -

Et vi - tam ven - tu - ri

f Tutti

b6 [45] # 5 3 - 7 #

155

f Tutti Et vi - tam ven - tu - ri sae - cu - li, a - - -

f Tutti Et vi - tam ven - tu - ri sae - cu - li, a - - -

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

sae - cu - li, a - men, a - - men,

10 8 6 10 10 5 6

159

men, et vi - tam ven - tu - ri, a - - -

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

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

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

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

163

men, a - - men,

men, a - - men,

men, a - - men,

a - - men, et

8 # [5] - 6 6 [5] #

167

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

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

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

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

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

171

sae - - cu - li, a - - men, a - - men.

- - - cu - li, a - - men, a - - men.

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

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

- 6 6 - 6 6 [6 6 6 6] 4 3

4 Sanctus

Tempo ordinario

1 *f*

2 *f*

S *f* Tutti
San - - - - -

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

T *f* Tutti
San - - - - -

B *f* Tutti
San - - - - -

org
b *f* Tutti

$\frac{4}{2}$ 6

4

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

6 $\frac{4}{2}$ [3]

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

Vocal and piano accompaniment for measures 7-9. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "ctus, san - ctus, ctus, san - ctus, ctus, san - ctus, ctus, san - ctus". The piano accompaniment includes a bass line with chords marked 7, 7 5, #, and [6]. Trills (tr) are indicated above the vocal lines.



Piano introduction for measures 10-12. The right hand continues the melodic line, and the left hand provides a steady accompaniment.

Vocal and piano accompaniment for measures 10-12. The vocal parts continue with the lyrics "san - ctus, san - ctus Do - mi - nus De - us Sa - ba - ctus, san - ctus Do - mi - nus De - us Sa - ba - ctus, san - ctus Do - mi - nus De - us Sa - ba - ctus, san - ctus Do - mi - nus De - us Sa - ba -". The piano accompaniment includes a bass line with chords marked [b]6, [b], 6, 4, and 3. A trill (tr) is indicated above the vocal line in measure 11.

14 *Larghetto*

oth. *p^{tr} Solo* Ple - ni sunt coe - li et ter - ra,

oth.

oth.

oth.

oth.

p Solo # [6] # [6] 46 6 b

18

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

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

21

ri - a, glo

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

24

Osanna · Presto

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

O - san - na in ex - cel -

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

O - san - na in ex - cel -

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

b 6 5 b 6 5 8 6

29

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

[-] 6 (6) # 3 8 6 5 9 8 7 6 8 3 5 6
 6 5 3 6 2 6

34

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

6 5 5 3 5 6 7 4 #

38

- - - sis, o - san - na,
 o - san - na in ex - cel - sis, o -
 o - san - na in ex - cel - sis, o - san -
 san - na, o - san - na in ex - cel - sis,
 5 ♯6 5 6 4 3



42

o - san - na in ex - cel - sis, in ex - cel - sis.
 san - na in ex - cel - sis, in ex - cel - sis.
 na, o - san - na in ex - cel - sis.
 in ex - cel - sis, in ex - cel - sis.
 5 6 4 3

5 Benedictus

Larghetto *p* Solo

A Be - - ne - di - ctus, qui ve - -

T *p* Solo
8 Be - - ne - di - ctus, qui ve - - nit

org
b *p* Solo
6/5 6 7 4 - 3 6 6/5



4 nit in no - mi - ne Do - - mi - ni, o -

8 in no - mi - ne Do - - - mi - ni,

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



7 san - - na in ex - cel - - sis. **Osanna ut supra**

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

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

6 Agnus Dei

Adagio

1 *p*

2 *p*

S *p* Solo

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

A

T

B

org
b *p* Solo

7 8 - - 6 7 3 [#]6 # 6 6 8 -
2 4 4 3 - 5 4 4 5 6

no - bis. A - gnus De-i, qui tollis pec-ca - ta mun - di:

a 3

P Solo a 3

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

p Solo a 3

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

p Solo

Mi - se - re -

a 3

Solo

b7 4 3 6 3 4 5 4 b 6 4] 6 5 4 3 b 6 5 [4]5 6 7 5 # 45] 7 6

Measures 12-16 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 and rests. Dynamics include *f* and *tr* (trills).

Vocal and piano accompaniment for measures 17-21. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "A-gnus De - i, qui tol - lis pec-ca - ta mun - di, pecca - ta mun - di, pec-ca - ta mundi, pec-ca - ta". The piano accompaniment includes figured bass notation: 9 8 / 6 - , 9 8 / 7 6 , 7 , 4 3 , *f* Tutti 7 # / 6 4 # , 6 , 6 [b].

Measures 22-26 of the piano introduction. The tempo changes to *Vivace*. The right hand has a more active melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte).

Vocal and piano accompaniment for measures 27-31. The vocal parts enter with the lyrics "di, pec-ca - ta mun - di: Do - na no - bis". The piano accompaniment includes figured bass notation: 6 / 5 and *p* *tasto solo*. Dynamics include *f* Tutti.

22

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

pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem,

6 [6] p

Solo

27

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

do - na

do - na

do - na

do - na

f Tutti

Piano accompaniment for measures 32-36. The right hand features a melodic line with trills and a final *p* dynamic. The left hand provides harmonic support with eighth-note patterns.

Vocal staves for measures 32-36. The lyrics are: no - bis, do - - na - - no - bis - - pa - cem, do - na no - bis pa - - cem, no - bis - - pa - cem, no - bis, no - bis pa - cem, pa - cem, pa - cem, no - bis pa - - - cem, pa - cem, pa - cem. Includes a *p Solo* marking and a trill (*tr*) in the soprano line.

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

Piano accompaniment for measures 37-41. Features dynamic markings of *f* and *p* in both hands.

Vocal staves for measures 37-41. The lyrics are: no - bis pa - cem, pa - cem, pa - cem, pa - cem, pa - cem. Includes dynamic markings of *f* and *p*, and the instruction *Tutti*.

42

f *p* [*tr*]

pa - - - - - cem, pa - cem, pa - -

f *p*

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

f *p*

pa - - - - - cem, pa - -

f *p*

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

f *p*

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



47

f [*tr*]

- - - - - cem, pa - cem, pa - cem.

f

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

f

- - - - - cem, pa - cem.

f

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

f

[6 6] 4 3 [6 5]