

Werner. Collected works.

Gregor Joseph

Werner

Missa Vicit leo de tribe Juda

WerW B.40

Mass

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

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala · Koppl, Austria · 2025

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

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)
v2025.02.0, 2025-03-01 (91641bd31441cb8da3196a4b74843d7c9dad94dc)



Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 54
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037863
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/704.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	2	vl 2	2nd ♩ in B1: c'32-g32-a32-b32-c'32-d'32-e'32-f'32
	12	S	2nd ♩ in B1: e''8
	19	clno 2	4th ♩ in B1: g'16-g'32-g'32-e'16-e'32-e'32
	31	org	2nd to 4th ♩ in B1: c8-d8-e8
	64f	B	last ♩ of bar 64 in B1: d16-e16-d16-c16; 1st ♩ of bar 65: B8
2	7	vl 2	2nd and 4th ♩ in B1: c'''32-g''32-e''32-g''32
	8	T	5th ♩ in B1: b8
	28	vla 2	3rd ♩ in B1: f''8
	87	vl 2	3rd ♩ in B1: g-d'16-eb'16-f'16
	91	vl 2	4th/5th ♩ in B1: c''4
	94	vl 2	last ♩ in B1: c''8
	134	org	7th ♩ of lower voice in B1: b8
3	6	clno 2	3rd ♩ in B1: e''2
	48-64	org	Notes in small print have been added by the editor.
	88	T	6th/7th ♩ in B1: a4
	94	clno 1	6th ♩ in B1: e''16
	96	A	rhythtm of 1st ♩ in B1: ♩-♩-♩
4	118	vl 1	6th ♩ in B1: e''16
	6	A	5th ♩ in B1: d'8
	13	-	In the clno 1, 2, and timp parts of B1, the directive <i>Fiat marche</i> probably indicates that these instruments should play an interlude.
	18	org	4th ♩ in B1: f8
	51	clno 1	6th ♩ in B1: g'8
6	1	A	3rd ♩ in B1: b'2
	30	vl 2	In B1, the last ♩ of bar 30 and the 1st ♩ of bar 31 are duplicated.
	35	T	1st ♩ in B1: b2
	36	vl 1	12th ♩ in B1: c''
	47	A	1st to 3rd ♩ in B1: g'4-f'2

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1 Kyrie

Tempo ordinario

Clarino I, II
in C

Musical staff for Clarino I, II in C. The staff is in treble clef with a common time signature (C). It begins with a dynamic marking of *f*. The notation shows a series of notes and rests across two measures.

Timpani
in C-G

Musical staff for Timpani in C-G. The staff is in bass clef with a common time signature (C). It begins with a dynamic marking of *f*. The notation shows a series of notes and rests across two measures.

I
Violino

Musical staff for Violino I. The staff is in treble clef with a common time signature (C). It begins with a dynamic marking of *f*. The notation shows a complex, fast-moving melodic line.

II

Musical staff for Violino II. The staff is in treble clef with a common time signature (C). It begins with a dynamic marking of *f*. The notation shows a complex, fast-moving melodic line, similar to Violino I but with some differences in phrasing. A small asterisk (*) is placed below the staff in the second measure.

Soprano

Musical staff for Soprano. The staff is in treble clef with a common time signature (C). It contains a whole rest in both measures, indicating that the soprano part is silent during this section.

Alto

Musical staff for Alto. The staff is in treble clef with a common time signature (C). It contains a whole rest in both measures, indicating that the alto part is silent during this section.

Tenore

Musical staff for Tenore. The staff is in treble clef with a common time signature (C). It contains a whole rest in both measures, indicating that the tenor part is silent during this section.

Basso

Musical staff for Basso. The staff is in bass clef with a common time signature (C). It contains a whole rest in both measures, indicating that the bass part is silent during this section.

Organo
e Bassi

Musical staff for Organo e Bassi. The staff is in bass clef with a common time signature (C). It begins with a dynamic marking of *f* and the word "Solo". The notation shows a series of notes and rests across two measures. A small number "5" is written at the end of the second measure.

This musical score consists of several staves. The top two staves are for a vocal line, with a triplet of eighth notes in the first measure of the vocal line. The piano part (staves 3 and 4) features a dense texture of sixteenth-note runs in the left hand and a melodic line in the right hand, including trills and a dynamic marking of *p*. Below the piano part are four empty staves, likely for a string quartet. The bottom-most staff is a bass line with sixths indicated by the number '6' and a dynamic marking of *p*.

5

The musical score is arranged in a system of seven staves. The top two staves are for the piano, with the right hand (treble clef) and left hand (bass clef). The middle three staves are for the strings, with two treble clefs and one bass clef. The bottom staff is for the bass line, with a bass clef. The piano part begins with a series of arpeggiated chords in the right hand, followed by a melodic line in the left hand. The string part features a melodic line in the bass line, starting with a rest and then moving to a series of eighth notes. Dynamics include 'f' (forte) in the piano and string parts.

The musical score consists of several staves. The top two staves are a vocal line in treble clef and a bass line in bass clef, both marked with a forte *f* dynamic. The piano accompaniment is shown in a grand staff with two staves. The bottom section of the score features four empty staves (two treble and two bass clefs) and a final bass line with a sequence of notes and fingerings: $6 \quad 6 \quad 5$ over $4 \quad 3$, followed by $6 \quad 6 \quad 5$ over $4 \quad 3$.

9

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

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

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

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

Tutti [6] *p* tasto solo

12

f

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

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

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

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

f 3

14

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 - son, e - lei - son, e -

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

f

3 3

16

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

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

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

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

6 4 3
5

Detailed description: This page of a musical score, numbered 8, begins at measure 16. It features a vocal line and piano accompaniment. The vocal line consists of four staves, each with a different vocal part. The lyrics are: "lei - son, e - lei - son, e - lei - son," on the first staff; "lei - son, e - lei - son, e - lei -" on the second; "lei - son, e - lei - son, e - lei -" on the third; and "lei - son, e - lei - son, e - lei -" on the fourth. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The grand staff shows complex rhythmic patterns, including sixteenth-note runs and chords. The bass line has a steady eighth-note accompaniment. At the bottom of the page, there are some markings: "6 4 3" above the bass line and "5" below it, likely indicating fingerings or specific notes.

19 *tr* *Andante*

p Solo *tr*

— e - lei - son. Chri - ste e - lei - son, e - lei - son,

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

[7] 4 3 *p* Solo [6] 6] 5 6 6 5 *f* [6]

24

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

p Solo

f

f

6 *p* 6 # 6 | 5 6 6 - 6 7 7 6 - 6 7 7 6 5 9 8 6 *f*

30

Empty grand staff with treble and bass clefs.

Piano accompaniment for the first system, featuring arpeggiated chords and a melodic line in the right hand.

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

Christe e³ - lei

Empty grand staff with treble and bass clefs.

7 7 6 - 4 6 *p* 5 - [6]

35

The musical score consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff (treble and bass clef) for piano accompaniment. The piano part begins with a rest, followed by a series of notes with a forte (*f*) dynamic. It features a complex rhythmic pattern with many sixteenth notes and triplets. Below the grand staff are two vocal staves. The first vocal staff has lyrics "son," and includes trills and triplets. The second vocal staff has lyrics "son," and includes a triplet. Below the vocal staves are two more empty staves (treble and bass clef). At the bottom, there is a bass line with figured bass notation: 6, 6, 6, 6, 6, 6, 6, 9, 6, *f*, 9, 6, 4, 3, 9, 6, [9/4], [8/3].

39

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

p *b* 5 - *b* # *b* 16

43

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

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

Allegro

48

Ky - ri-e e -
 Ky - ri-e e - leison, e - leison, e - lei -

f Tutti
f Tutti

[6/5] 6 5 / 4 3

52

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

55

55

f

f *Tutti*

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

f *Tutti*

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

son, e - lei - son,

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

$\frac{8}{3}$ [6]

Detailed description: This page of a musical score contains seven staves. The top two staves are empty, likely for vocal parts. The third staff is the right-hand piano accompaniment, starting with a forte (*f*) dynamic. The fourth staff is the left-hand piano accompaniment, also starting with a forte (*f*) dynamic. The fifth staff is a vocal line with lyrics: "Ky - ri - e e - lei - son, e - lei - son, e -". The sixth staff continues the vocal line with lyrics: "Ky - ri - e e - lei - son, e - lei - son, e - lei -". The seventh staff continues the vocal line with lyrics: "son, e - lei - son,". At the bottom left, there are two markings: a fraction $\frac{8}{3}$ and a bracketed number [6].

58

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

8

16

61 clno 1

f

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

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

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

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

4 # 8

64

f

f

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

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,

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

6 6 6 6/5

67

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

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

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

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

60 61 62 3

70

tr

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

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

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

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

[6] 4 3

2 Gloria

Vivace moderato

clno
1, 2
f

timp
f

1
vl
f

2
f

f Tutti
S
Et in ter - ra, in ter - ra, in ter - ra pax, pax, pax, pax,

f Tutti
A
Et in ter - ra, in ter - ra, in ter - ra pax, pax, pax, pax,

f Tutti
T
Et in ter - ra, in ter - ra, in ter - ra pax, pax, pax, pax,

f Tutti
B
Et in ter - ra, in ter - ra, in ter - ra pax, pax, pax, pax,

org
b
f Tutti

4

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

pax ho - mi - ni - bus bo - nae vo - lun -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

[6] 6 9 8

6

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

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

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

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

6] 9 8

8

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

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

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

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

[6] 4 3 Solo 6 [6 6 7#] 4 6 6

11

p Solo
Lau - da - - - mus

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

14

te, be - ne - di - cimus, ad - o - ra - - - mus te,

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

17

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

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

20

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

f [5#] 45 6 6 [45#] 6 #

Detailed description: This page of a musical score, numbered 30, contains measures 20 through 23. It features a vocal line and piano accompaniment. The piano part includes a complex texture with triplets and trills in the upper register, and a bass line with figured bass notation. The lyrics 'te, glo - ri - fi - ca - mus te.' are written under the vocal line. The score concludes with a double bar line and repeat dots. The figured bass notation at the bottom of the page is: #, 6, 5, #, f, [5#], 45, 6, 6, [45#], 6, #.

Gratias agimus tibi

23 **Largo**

1 *f*

2 *f*

A

org *f* Solo

28

p Solo

Gra - ti - as a - gi - mus

34

p *f* *p*

p *f* *p*

ti - bi, a - gi - mus ti - bi pro - pter ma - gnam

41

glo - ri - am, glo - ri - am, glo - ri - am

9 7 8 6 7 5 9 # 6 5 4 6 b 6 6 6 6 (#) 45

47

- ri - am tu - am.

6 6 b 6 5 # f b # b6 5

52

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

Domine Deus

58 *Andante*

vlc solo *f*

B

org b *f Solo*

60

62

p Solo

Do - mi-ne De-us, Rex coe - le - stis, De - us Pa - - - - - ter o - mnipo -

65

f

tens, Do - mi - ne

68

p

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

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

71

f

- su Chri - ste,

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

73

p

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

4 # 6 # [6] 6

76

f

tris.

f 7 8 7 8] 6 [6] [6] 5] 4 3

79 Adagio

1
2

f *p*

f **Tutti**

S
A
T
B

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

org
b

f **Tutti**

$\flat 6$
 $\flat 5$ $\flat 6$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{6}{5}$ $\frac{7}{6}$ $\frac{8}{5}$
 $\frac{6}{4}$ $\frac{5}{4}$

82

f *f*

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

$\frac{6}{5}$ $\frac{9}{8}$ $\frac{8}{5}$

85

re - re no - - - bis.

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

p Solo Qui tol - lis pec - ca - - - ta mun - *tr*

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

p Solo $\flat 6$ $\frac{6}{4}$ $\sharp 5$ 5 $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ 5 \sharp $\frac{6}{4}$ $\frac{5}{4}$ 5 6



88

p Solo Su - sci-pe de-pre-ca-ti-o - nem

p Solo Su - sci-pe de-pre-ca-ti-o-nem no -

di: Su - sci-pe de-pre-ca-ti-o - nem

p Solo Qui tol - lis pec - ca - - - ta mun - di:

$\frac{6}{4}$ $\frac{6}{4}$ 5 $\sharp 6$ $\frac{6}{4}$ $\frac{\flat 6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 5

91

f

f Tutti

no - stram. Qui se - des, se - des ad dex - teram Pa - tris, ad dex - teram Pa -

f Tutti

stram. Qui se - des, se - des ad dex - te - ram Pa -

f Tutti

no - stram. Qui se - des, se - des ad dex - te - ram Pa -

f Tutti

Qui se - des, se - des ad dex - teram, dex - teram Pa -

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

94

tr

tris: Mi - se-re-re, mi-se - re-re no - bis, mi-se-re-re, mi - se-re-re no - bis.

tr

tris: Mi - se-re-re, mi-se - re-re no - bis, mi-se-re-re, mi - se - re-re no - bis.

tr

tris: Mi-se-re-re, mi-se - re-re no - bis, mi-se-re-re, mi - se - re-re no - bis.

tr

tris: Mi - se-re-re, mi-se - re-re no - bis, mi-se-re-re, mi - se - re-re no - bis.

♭ ♭ ♭ ♭ ♭ [6] 6 [6] ♭ [6] 4 ♭

Quoniam

Allegro

clno
solo

98 *f* *tr* *tr* [*tr*]

1

vl

2

f *f*

T

org
b

f Solo [6] [6]



102

tr *tr* *tr*



106

p *tr*

p *p*

p Solo

8 Quo - ni-am tu so - lus san - ctus, tu so - lus Do - minus, so - lus al - tis - simus, tu

p [6]

110

so - - - - - lus

113

Do - minus, tu so - - - - - lus san - - - - -

117

- ctus, tu so - lus Do - - - - -

121

[tr] *[tr]* *tr*

mi-nus, so-lus al-tis-simus, Je-

6 6 6|

124

f

f *f*

tr

su Chri-ste.

6 6 [6] 4 3 *f*

128

tr 3 *tr*

3 3 *tr*

3 3 *tr*

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

Cum Sancto Spiritu

131 **Vivace**

clno
1, 2

timp

1
vl
2

S
Cum San-cto Spi-ri-tu in glo-ri-a

A
f Tutti
Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-

T
f Tutti
Cum San-cto Spi-ri-tu in glo-ri-a, in glo-ri-a

B
f Tutti
Cum Sancto Spi-ri-tu in glo-ri-a De-i Pa-tris, a-

org
b
f Tutti
8 6 6 7 5

Detailed description of the musical score: The score is for a piece titled 'Cum Sancto Spiritu' starting at measure 131. It is marked 'Vivace'. The instrumentation includes two flutes (clno 1, 2), two clarinets (1, 2), two violins (1, 2), strings (Soprano, Alto, Tenor, Bass), and organ (org b). The key signature has one sharp (F#) and the time signature is common time (C). The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 131 with the lyrics 'Cum Sancto Spiritu in gloria'. The organ part begins in measure 132 with a series of chords: 8, 6, 6, 7, 5. Dynamics include 'f' (forte) and 'f Tutti'.

134

De-i Pa-tris, a - - - men, a - men, a - - - tris, a - men, a - men, a - - - men, a - - - De-i Pa - tris, - - - men,

7 - 6 6]

138

f

f

men, cum San - cto

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

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

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

5 [6] 5 6 [6]

141

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

6 3 - 3 3 3 6 6 5

144

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.

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

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

[6] 4 3 con pedale [6 6 6 7 4 3]

3 Credo

Allegro

clno
1, 2
f

timp
f

1
vl
2
f

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

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

org
b
f Tutti

6

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

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

8
- li et ter - rae, coe-li et ter - rae, vi - si - bi - li - um o - mni -

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

16

11

um et in-vi-si-bi-li-um. Et in unum, unum Do-mi-

um et in-vi-si-bi-li-um. Et in unum, unum Do-mi-

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

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

Solo

p

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

17

num.

num.

p Solo

Je - sum, Jesum Chri - stum, Fi - li - um De - i u -

p Solo

Je - sum, Jesum Chri - stum, Fi - li - um De-i, Fi - li - um De-i u -

[6 5'] # [6

22

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

- ni - ge - ni - tum.

- ni - ge - ni - tum.

6 6 6 6 # 6 6 6 #

27

De - o, lu - men de lu - mine, De - um ve - rum de De - o ve - ro, de De - o, De - o ve -

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

32

ro.

p

p

8

Ge - nitum non fa - ctum, con-substanti - a - lem Pa - tri, per quem

12 6 6 6 6 2 6 6 6 6 6 6

37

f

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

o - - mni-a_ fa - cta_ sunt. Qui propter nos, nos ho-mi-nes et pro-pter

f Tutti

6 6 6 6

42

et propter nostram, no-stram sa-lu-tem de-scen-dit de-coe-lis, de-coe-lis.
 nostram, et pro-pter no-stram sa-lu-tem de-scen-dit de-coe-lis, de-coe-lis.
 nostram, et pro-pter no-stram sa-lu-tem de-scen-dit de-coe-lis, de-coe-lis.
 nostram, et pro-pter no-stram sa-lu-tem de-scen-dit de-coe-lis.

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

Et incarnatus est

48 Adagio

S

con flautino

p

p Solo

50

53

p Solo

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

46 6 [6 b5] b

56 *tr*

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

≡

59 *tr* *tr* *tr* *tr*

ex Ma-ri - a Vir - gi-ne, et ho - ³ - ³ - ³ - mo fa - ctus est, et ho - mo

≡

62 *tr*

fa - ctus est.

con pedale

Crucifixus

65 *Adagiose*

f 3 3 3

f 3 3

f 3 3

f Solo [6] b [6] b [6] b [6] b [6] b [6] b

68

3 tr tr

[6] b [6] b [6] b [6] b [6] b [6] b

72

p Solo
Cru - ci-fi-xus e -

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

6 $\flat 6$ $\flat 6$ 6 - 6 $\flat 6$ [b] $\frac{6}{4}$ $\frac{5}{4}$ *p* 6 - 4 4 $\frac{7}{[b]}$ $\frac{[9]}{4}$ $\frac{[8]}{3}$ $\frac{6}{[b]}$ 4 3 6

76

- ti-am pro no-bis, pro no-bis pas - sus, sub Pon-ti - o Pi-la - to passus, pas -

pro no - bis pas - sus, sub Pon-ti - o Pi-la-to passus, pas -

[6] 4 4 \flat \flat 6 4 7

Et resurrexit

87 **Vivace**

clno
1, 2

timp

1
vl
2

S

A

T

B

org
b

f

f

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Solo* *Tutti*

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

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

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

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

90

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

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

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

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

93

- det ad dex-teram Pa - tris. Et i-te-rum ven-turus est cum glori - a iu - di-ca - re vi - vos et mor-tu -
 se - det ad dex-teram Pa - tris. Et i-te-rum ven-turus est cum glori - a iu - di-ca - re vi - vos et mor-tu -
 se - det ad dex-teram Pa - tris. Et i-te-rum ven-turus est cum glori - a iu - di-care vivos, vi - vos et mor-tu -
 se - det ad dex-teram Pa - tris. Et i-te-rum ven-turus est cum glori - a iu - di-care vivos, vi - vos et mor-tu -

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

96

os, cu - ius re - gni non e - rit fi - nis. Et in Spi - ritum San - ctum, Do - mi -

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

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

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

99

num et vi - vi - fi - can ³ tem, qui ex Pa - tre Fi - li - o - que proce - dit. Qui cum

5 3 6 7 #

61

102

f

f

f

f *Tutti*

Pa - tre et Fi-li-o si-mul, 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 -

f *Tutti*

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

f *Tutti*

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

f *Tutti*

6/5 6 6 6/1

105

cu - tus est per Pro - phe - tas. Et

cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

Solo

16 # 6l 6/5 [# 6 6 4 #]

108

The musical score for page 108 consists of several staves. At the top, there are two empty staves, one for a vocal line and one for a bass line. Below these is a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part begins with a piano (*p*) dynamic and includes various rhythmic patterns, including eighth and sixteenth notes, and triplet markings. The vocal line is written in a treble clef and contains the Latin lyrics: "u - nam san - ctam ca - tho - licam et a - posto - li - cam Ec - cle - si -". The lyrics are aligned with the vocal notes, which include trills (*tr*) and slurs. Below the vocal line are three more empty staves, likely for additional vocal parts or instruments. At the bottom of the page, there is a single bass clef staff with a few notes and rests.

111

am.

p Solo

3

tr

Con - fi - te-or u - num, u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

p # 6 b6 6 - 6 6 6

114

to - rum.

P Solo
Et ex - pe - cto re - surre - cti - o - nem mor - tu - o - rum.

6 [6] 6 [6] 6 [6] 6

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

118

Allegro

f *

f

f Tutti

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

f Tutti

7 6

121

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

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

7 6 6 6| #

124

f

f

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

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

f Tutti

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

f Tutti

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

16 6 6 71 7 6

127

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

[7 6] 6 | 6 | 6 4 | 5 # | 8 | # | 6 46 3

130

men, a - - - - -

a - - men, a - - - - -

men, a - - - - -

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

3 6 b6 3 7 6 7 6

Detailed description: This page of a musical score, numbered 74, contains measures 130 through 135. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "men, a - - - - -", "a - - men, a - - - - -", "men, a - - - - -", and "a - - - - - men, a - - - - -". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. Chord symbols are provided for the left hand: 3, 6 b6 3, 7 6, and 7 6. The score is written in a key with one flat (B-flat) and a common time signature.

133

a 2

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

[6] 6 6 6 6

136

tr

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

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

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

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

6 - 4 3

4 Sanctus

Adagiose

clno
1, 2

timp

1
vl

2

S

A

T

B

org
b

f *Tutti*

San - ctus, san - ctus, san -

f *Tutti*

San - ctus, san - ctus, san -

f *Tutti*

San - ctus, san - ctus,

f *Tutti*

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

f *Tutti*

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

The image shows a page of a musical score for the Sanctus movement. It includes staves for piano (clno 1, 2), timpani (timp), violin (vl 1, 2), soprano (S), alto (A), tenor (T), bass (B), and organ (org b). The tempo is marked 'Adagiose'. The score includes various musical notations such as notes, rests, dynamics (f), and performance instructions (Tutti). The lyrics 'San - ctus, san - ctus, san -' are written below the vocal staves. At the bottom of the page, there is a sequence of numbers and symbols: b [6] 4 3 5 4 4 7 6 7 [b5] 6 -] 4 3.

4

Two empty musical staves, one for Soprano and one for Alto, with a '4' above the Soprano staff.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in a minor key and features flowing sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking 'p' is present in the right hand.

Vocal line for Tenor, featuring a melodic line with lyrics: "ctus, san - ctus,". The notes are mostly quarter and eighth notes.

Vocal line for Soprano, featuring a melodic line with lyrics: "ctus, san - ctus,". The notes are mostly quarter and eighth notes.

Vocal line for Alto, featuring a melodic line with lyrics: "san - ctus, san - ctus, san - ctus, san - ctus,". The notes are mostly quarter and eighth notes.

Vocal line for Bass, featuring a melodic line with lyrics: "ctus, san - ctus,". The notes are mostly quarter and eighth notes.

Piano accompaniment for the second system, continuing the musical texture from the first system. A dynamic marking 'p' and the instruction 'tasto solo' are present at the end of the system.

6 [6] 4 5 - 5 6 4 5 - 6 5 9 8 [6] [7] 6 6 [7 6 5] 4 *p* *tasto solo*

Allegro

f

f

f

f

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

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

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

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

f [6] [6]

Fiat marche *

11

The score consists of several staves. The top two staves are for piano accompaniment. The first staff is in treble clef, and the second is in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings. The vocal parts are arranged in four staves, each with a different clef (treble, soprano, alto, and bass). The lyrics are in Latin and are printed below the vocal staves. The piece concludes with a double bar line and a final cadence.

oth, De - us, De - us, De - us Sa - ba - oth.

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

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

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

6
5

4 3

14 *Andante*
f solo [*tr*]

f Solo [6] 6 -]

16

The musical score for page 82, measures 16-17, is presented in a multi-staff format. The top staff is a vocal line in treble clef, starting at measure 16 with a melodic line. The second staff is a grand piano section, consisting of two staves (treble and bass clefs) joined by a brace. It features intricate piano accompaniment with frequent trills (tr) and triplets (3). The third and fourth staves are empty, representing other instruments in the ensemble. The fifth staff is a bass line in bass clef, featuring figured bass notation with numbers 7, 6, 7, 6, and a 6 in a box at the end of the measure. The score concludes at measure 17.

18

p Solo

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

21

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

6 6] 6 5#

23 *f* *tr*

f 3 3 *tr*

a,

f [6] # 6]

25

7 6 7 6

p
47

27

f

tr tr

f

f

ri - a tu - a.

f

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

Detailed description: This page of a musical score contains a vocal line and piano accompaniment. The vocal line begins at measure 27 with a rest, followed by a melodic phrase with trills (tr) and a dynamic marking of *f*. The piano accompaniment features a complex texture with trills in the right hand and a more active bass line. The lyrics 'ri - a tu - a.' are written under the vocal line. The score includes various musical notations such as trills, dynamics (*f*), and fingerings (6, 5, 6/4, 5/3) in the bass line.

29

The musical score for page 88, starting at measure 29, consists of several staves. The top staff is a vocal line in treble clef with a common time signature. It features a melodic line with trills (tr.) and a fermata. The piano accompaniment (piano) is shown in the next two staves, with trills in both the right and left hands. Below these are five empty staves. The bottom staff is a bass line in bass clef with a common time signature, containing a sequence of notes with guitar fret numbers: 6, 6, 6, 5, 6, 7, 5.

32 Osanna · Allabreve moderato

The musical score is written for voice and piano. It begins with a piano introduction in common time, marked *f*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with the lyrics "O - san - na in ex - cel - sis, o - san -". The score includes dynamic markings such as *f* and *f Tutti*. The piece concludes with a final piano accompaniment line marked *f Tutti* and a fermata over the final notes, with a rehearsal mark [6] at the end.

36

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

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

40

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

8 4 3 6

44

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

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

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

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

[4 #] 8 16 6]

48

sis, o - sanna in ex - cel - - - sis.

sis, o-sanna in ex - cel - - - sis.

sis, o-sanna in ex-cel - sis, in ex-cel - sis.

sis, o-sanna in ex - cel - sis, in ex - cel - sis.

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

5 Benedictus

Larghetto

1
vl

2

1
vla

2

1
B

2

org
b

p Solo

Be - ne - di - ctus, qui ve - nit, qui ve-nit in no - mine Do - mi - ni, qui ve-nit, qui

p Solo

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

p Solo

6 # 6 # 6 6 6 5
4 3

4

ve - nit, be - ne - di - ctus, qui ve - nit in no - - -

ve - nit, be - ne - di - ctus, qui ve - nit in no - - -

9 8 [6] [6 6 6]

4 3

7

Musical score for measures 7-8. The system includes a grand staff (treble and bass clefs) and a vocal line. The vocal line begins with a triplet of eighth notes: G4, A4, B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

3 - mi - ne Do - mi - ni.

mi - ne Do - mi - ni.

7 6 4 # f 16 #

Musical score for measures 9-10. The system includes a grand staff and a vocal line. The vocal line continues with the lyrics "mi - ne Do - mi - ni." The piano accompaniment continues with the rhythmic pattern. Dynamics include *f* (forte).

9

Musical score for measures 11-12. The system includes a grand staff and a vocal line. The vocal line is silent in these measures. The piano accompaniment continues with the rhythmic pattern. Dynamics include *f* (forte).

11

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

6 6] 6 5/4 3 6 5/4 3 p [6 f 6



14

in no - mi - ne,

Be - ne - di - ctus, qui ve - nit in no -

6 # p 6 #] 7 7 7 7 # 6

6 # p 6 #] 7 7 7 7 # 6

17

no - - mi - ne Do - mi - ni.
- mi - ne Do - mi - ni.

[6 #] 4 # f 6 # 6 #



20 Osanna ut supra

6 5 # 6 # 6 5/4 #

6 Agnus Dei

Vivace moderato

clno
1, 2
f

timp
f

1
vl
2
f

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

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, pec -

org
b
f Tutti 16 6 6

5

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

mun - di:

mun - di:

ca - ta mun - di:

61 *p Solo* # 4 b

10

no - - - - bis.

p Solo
A - gnus

6 #7 # # [6 #]

14

p

p

Mi - se -

P Solo

Mi - se -

P Solo

Mi - se -

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

6] 6 6 [7] 6 5 *tasto solo*

19

f

f

f

f

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

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

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

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

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

[61]

24

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

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

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

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

6 61 *p* tasto solo

29 Allabreve moderato

The musical score is set in common time (C) and consists of several staves. The piano accompaniment begins at measure 29 with a forte (*f*) dynamic. The vocal lines enter in measure 31. The lyrics are: "Do - - na no - - bis pa - cem, pa - - -". The score includes dynamic markings such as *f* and *f* Tutti, and performance instructions like "Tutti". There are also some asterisks (*) and a circled 8 in the vocal line. The piano part features some figured bass notation (16 6) in the lower register.

32

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

f Tutti
Do - - -

6 6 #

35

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

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

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

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

6 6 6 6 61

39

f

f

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

[6] 6 5 #
 4

46

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

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

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

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

6 6 [6]