

Werner. Collected works.

Gregor Joseph

Werner

Missa in honorem Matris meæ Virginis Mariæ

WerW B.40

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



Edition Esser-Skala · Koppl, Austria · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

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)
v2024.10.0, 2024-11-01 (9f5b89e63a8222e9816b4a6916374bc6bdb20b18)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
vl	violin
vlne	violone





Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 68
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037873
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/719.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	55	org	4th  in B1 : f#4–d4
2	2	vlne	5th  in B1 : e8
	14	vl 2	last  in B1 : f#16
	17	vlne	14th  in B1 : a16

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	53	A	3rd ♩ in B1 : f [#] 8
	56	S	3rd ♩ in B1 : c [#] 4
	58	B	rhythm of 1st and 3rd ♩ in B1 :
	67	A	5th ♩ in B1 : g [#] 8
3	35	S	1st ♩ in B1 : triplet c [#] 8–b'8–a'8
	40	org	2nd ♩ in B1 : c [#] 2
	56	T	4th ♩ in B1 : d'8
	70	vl 1	4th ♩ in B1 : c [#] 4
	99	vl 1	6th to 8th ♩ in B1 : a'8–c [#] 8–e'8
	105–108	T	In B1 , T has been shifted by a half note to the right so that it begins on the 2nd ♩ of bar 105. In bar 108, a1 has been replaced by a1. to fill the gap.
	112f	org	In B1 , the upper voice is indicated by bass figures (except for the 1st ♩ in bar 112).
	117	vl 2	3rd ♩ in B1 : e'16–d'16–c [#] 8
4	9	vl 1	1st ♩ in B1 : e'4.
	32	vl 2	2nd ♩ in B1 : c [#] 8
	47	vl 2	3rd ♩ in B1 : a'4
6	14	T	2nd ♩ in B1 : b4–γ–b8
	24	A	last ♩ in B1 : f [#] 8
	38	A	last ♩ in B1 : a'8

Contents

1	Kyrie	1
2	Gloria	10
3	Credo	21
4	Sanctus	36
5	Benedictus	42
6	Agnus Dei	43

1 Kyrie

Andante

I
Violino

II

Soprano

P Solo

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

Alto

Tenore

Basso

Organo e Bassi

P Solo

6 6 7 7

3 3 3 3

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

P Solo

Ky - ri - e e -

6 7 7 6 7 6 6 6 6 6 4 #

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

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

p Solo

Ky - ri -

[6] 7 7# 6] 2 [6] 9 [5 6 6] 6 5 3 [6]

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

p Solo

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

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

11

f *f*

son, e lei son.

son, e lei son.

9 8 5 - [6 6] 6 4 5 3

13

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

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

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

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

f Tutti [6 6 #] 6 # 6 #

15

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

4 6] # 5/4 # 45 6

17

e, Ky - ri - e e - lei³ - ³son, e - lei -
 e, Ky - ri - e e - lei - son, e - lei -
 e, Ky - ri - e e - lei -
 e, Ky - ri - e e - lei - son, e - lei -

6 6 6 6 6 6

19

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

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

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

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

6 6 6 6

21

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

con pedale

Larghetto

23

p Solo
Chri - ste e - lei - son, Chri - ste e -

p Solo
Chri - ste e - lei - son, Chri -

p Solo
16 6| 4 # 7 7 5



28

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

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

9 6 7 6 6 9 8 [6] 9 8 6 9 [5] 6

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

son, e - lei - son, e³ - lei - son, Chri - ste,

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

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

44 *Allabreve*

f Tutti
 son. Ky - ri - e e -
f Tutti
 Ky - ri - e e -
f Tutti
 Ky - ri - e e -
f Tutti
 son. Ky - ri - e e -

6 1 7 6 # *f Tutti* [6 5 6 5 6 6 6 2 6 5 6



48

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

6 15 6 6 6 5 6 2 6 5 6

51

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 -

7 6 5 5 6

54

lei - - son, e - lei - son.

lei - - son, e - lei - son.

lei - son, e - lei - son.

lei - - son, e - lei - son.

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

2 Gloria

Vivace

1
2

S
A
T
B

f Tutti
Glo - ri - a, glo - ri - a in ex - cel - sis

f Tutti
Glo - ri - a, glo - ri - a in ex - cel - sis

f Tutti
Glo - ri - a, glo - ri - a in ex - cel - sis

f Tutti
Glo - ri - a, glo - ri - a in ex - cel - sis

org
b

f Tutti



3

De - o, glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax, pax,

De - o, glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax, pax,

De - o, glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax, pax,

De - o, glo - ri - a in ex - cel - sis De - o. Et in ter - ra pax, pax,

16 61 # 6 45

et in ter-ra pax, pax ho - mi-nibus bo - nae volun - ta - tis. Lau-da - mus te, lau-da - mus

et in ter-ra pax ho - mi - ni-bus volun-ta - tis. Lauda-mus

et in ter-ra pax ho - mi-nibus bo-nae volun - ta - tis. Lauda - mus

et in ter-ra pax ho - mi-nibus bo - nae volun - ta - tis. Lauda - mus te, lau-da-mus

6 45 - 6 4 # p Solo [6] 6 5 # f Tutti 6

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

te, be - ne - di - ci-mus te, ad - o - ra - mus, glo -

te.

te.

p Solo 6 6 6 6 6 5 4 3

Piano introduction for measures 14-16. The music is in A major (three sharps) and 3/4 time. It features a dynamic marking of *f* (forte) and includes a trill in the right hand at measure 15.

Vocal and piano accompaniment for measures 17-20. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - riam". The piano accompaniment is marked *f Tutti*. The lyrics continue: "ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter magnam glo - ri - am, Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am, Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am". The piano part includes figured bass notation: 6/5, 6/5 #, 6/4, 6/4, 6/4, 6/4, 6/4.

Piano and vocal continuation for measures 21-24. The piano part begins with a dynamic marking of *p* (piano). The vocal parts continue with the lyrics: "tu - am. glo - ri - am tu - am. glo - ri - am tu - am. tu - am. Do - mine De - us, Rex coe - le - stis, De - us Pa -". The piano accompaniment includes a *p Solo* section starting at measure 23. The piano part includes figured bass notation: 5, 4, 3, 16, 46, 6, 6, 4, 61.

20

P Solo
Do - mi-ne Fi - li u - ni - ge - ni-te,

ter o-mni - po - tens.

6/4 5/3 6 3 #

22

P Solo
Do - mi - ne -

Je - su, Je-su Christe.

6 6 5 6 5 6 7 6 # 5

Measures 25-27 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. The key signature is two sharps (F# and C#).

Vocal line for measures 25-27. The lyrics are: "De - us, De - us, A - gnus De - i, Fi - lius Pa -". The melody includes trills (tr) and triplets (3). Below the vocal line are four empty staves for piano accompaniment.

Bass line for measures 25-27. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated as 5, 6, [6], 6, #, 6, [6], 4, [46], 6.



Measures 28-30 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. The key signature is two sharps (F# and C#).

Vocal line for measures 28-30. The lyrics are: "- tris, Fi - li - us Pa - tris." The melody includes trills (tr) and triplets (3). Below the vocal line are four empty staves for piano accompaniment.

Bass line for measures 28-30. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated as 6, 6, [46], 4, 3, f, [4], 6, 6], 4, 47, [6], 6, 5, 3.

31 **Largo**

f Tutti

Qui tol - lis pec - ca - ta mun - di: Mi - se -

f Tutti

Qui tol - lis pec - ca - ta mun - di: Mi - se -

f Tutti

Qui tol - lis pec - ca - ta mun - di: Mi - se - re -

f Tutti

Qui tol - lis pec - ca - ta mun - di: Mi - se -

f Tutti

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

35

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

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

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

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

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

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

40

- bis. *p* Solo Qui tol -
 - bis. *P* Solo *tr* Pec-ca - ta mun - di,
tr no - bis. *P* Solo *tr* Pec-ca - ta mun - di,
 no - bis. *p* Solo Qui tol - lis
p Solo
 tasto solo

44

f *f*
f *Tutti* *P* Solo
 lis pec-ca - ta mun - di, pec-ca - ta mun - di: Su - scipe
f *Tutti* *tr* *P* Solo
 pec - ca - ta, pec-ca - ta mun - di: Su - scipe de-pre-ca - ti - o - nem,
f *Tutti*
 pec - ca - ta mun - di:
f *Tutti*
 pec - ca - ta mun - di, pec-ca - ta mun - di:
f *Tutti* *P* Solo
 # 16 5⁷ 6 5⁷ - | [6 5⁷

48 **Allegro**

depre-ca-ti-o - nem no - stram. Qui se - des, qui se - des, qui se -

de - preca-ti-o - nem no - stram. *f Tutti* Qui se - des, qui se - des, qui se - des, qui se - des, qui

f Tutti Qui se - des, qui se - des, qui se - des, qui se - des, qui

f Tutti Qui se - des, qui se - des, qui se - des, qui se - des, qui

6 # 7 # 5 6 5 5 6 5 #

52

- des ad dex - te - ram, ad dex - te - ram Pa - tris: Mi - se - re - re,

se - des, qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re,

se - des, qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re,

se - des, qui se - des ad dex - te - ram Pa - tris: Mi - se - re - re,

16 # 5 6 # -

mi - se - re - re no - bis. ^{*}

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis. *p* Solo Quo - niam tu so - lus, tu

6 6 5 6 ⁵ *Solo* ₄₆ *p*

so - lus, so - lus san - ctus, so - lus Do - minus, so - lus al - tis - simus, Je - su

[6] 6 [4] 6 6 ⁴⁶ 6

61

f

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

5 6 4 3 *f*

64

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

Tutti $\frac{6}{4}$ $\frac{5}{3}$ [6] con pedale 6]

Allegro

67

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 - -



72

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

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

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

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

Vivace

1 *p*

2 *p*

S *p* Solo
Pa-trem om-ni-po - tentem, fa-cto - rem coe - li et ter - rae,

A *p* Solo
Pa-trem om-ni-po - tentem, fa-cto - rem coe - li et ter - rae,

T

B

org
b *p* Solo
tasto solo [6] 3

5

f

f

vi - si - bi - li - um o - mni - um

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

p Solo
Vi - si - bi - li - um o - mni - um, vi - si - bi - li - um o - mni - um

p Solo
Vi - si - bi - li - um o - mni - um

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

f Tutti et in - vi - si - bi - - li - um. *tr* *p* Solo Et in - u - num

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

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

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

f Tutti *p* Solo [6 5]

||

tr Do - minum Je - sum Chri - stum, et ex

p Solo Je - sum Chri - stum, et ex

p Solo Fi - li - um De - i - u - ni - ge - ni -

p Solo Fi - li - um De - i, De - i - u - ni - ge - ni -

6 5 6 5 [6] 6 4 3

19

Pa - tre na - tum an - te o - mni - a sae - cu - la.

Pa - tre na - tum an - te o - mni - a sae - cu - la.

tum.

tum. De - um de



24

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

28

Ge - ni - tum non fa - ctum, con - sub -

De - o, de De - o ve - ro.



32

stan - ti - a - lem Pa - tri, per quem o - mni - a fa - cta

36

sunt.

P Solo *tr*
Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

P Solo
Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

6 4 6 6 8 7 | 4 3 7 | 6 5

41

lu - tem de - scen - dit de coe - lis.

lu - tem de - scen - dit de coe - lis.

- 6 6 - 6 6 - 5 - 6 | 4 3

46 Adagio

f Tutti
Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu

f Tutti
Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu, de Spi -

f Tutti
Et in - car - na - tus est, et in - car - na - tus de Spi - ri - tu

f Tutti
Et in - car - na - tus est, et in - car - na - tus de Spi - ri - tu,

f Tutti
[6] 6 6 # b6 7 # b 6 6

50

San - - - cto, San - cto ex Ma - ri - a, Ma - ri - a Vir - gine,

- ri - tu San - cto, San - cto ex Ma - ri - a Vir - gi - ne,

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

Spi - ri - tu San - - - cto ex Ma - ri - a Vir - gi - ne,

7 # 6 4 [5] 4 -] [5] # [6] [5] 4 -] # # b6 b [45] # 5 7 # [5] #

54

Two staves of piano introduction. The right hand features a melodic line with a trill (tr) and a dynamic marking of *p*. The left hand provides a rhythmic accompaniment.

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

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

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

et ho - mo fa - ctus, ho - mo fa - ctus est. *p* Solo Cru - ci -

6 46 5 9 8 [6] 7 7 5 4 # *p* tasto solo Solo

58

Two staves of piano introduction. The right hand features a melodic line with a trill (tr) and a dynamic marking of *p*. The left hand provides a rhythmic accompaniment.

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

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

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

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

7 # [46] 6 6 4 3

62

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

[6] # # 6 45

65

Vivace

pp *f*

f **Tutti**

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

f **Tutti**

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

f **Tutti**

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

f **Tutti**

pul-tus, se-pul-tus est. Et re-sur-re-xit ter-ti-a di-

tasto solo *f* **Tutti**

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

69

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

e se - cun - dum Scri - ptu - ras, in coe - lum, et

e se - cun - dum Scri - ptu - ras, in coe - lum,

e se - cun - dum Scri - ptu - ras, a - scen - dit in coe - lum,

[6] 4 # 6 4 3

73

in coe - lum, se - det, se - det, se - det, se - det ad

a - scen - dit in coe - lum, in coe - lum, se - det, se - det, se - det, se - det ad

in coe - lum, se - det, se - det, se - det ad

a - scen - dit in coe - lum, se - det, se - det, se - det, se - det ad

6 4 3 [6] 6 6

77

tr *p* Solo
 dex - teram Pa - tris. Et i - terum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi -

p Solo
 dex - teram Pa - tris. Et i - te - rum ven - tu - rus est

p Solo
 dex - teram Pa - tris. Iu - di - ca - re vi - vos et mor - tu -

p Solo
 dex - teram Pa - tris. Et i - terum ven - tu - rus est cum glo - ri - a iu - di - ca -

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

81

- vos et mor - tu - os. Et in Spi - ri -

et mor - tu - os. Et in Spi - ri -

os.

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

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

85

tum San - ctum, Do - - minum, qui ex Pa - tre_

tum Sanctum, Do - - minum et vi - vi - fi - can - tem,

Et vi - vi - fi - can - tem,

Et vi - vi - fi - can - tem, vi - vi - fi - can - tem,

6 6 2 6 6 6 2 7 6

5 5

89

Fi - li - o - que pro - ce - - dit,

qui cum Pa - tre, cum Pa - tre et Fi - li - o

qui cum Pa - tre, cum Pa - tre, cum Pa - tre et Fi - li - o

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

Piano introduction for measures 93-96, featuring a treble and bass clef with a key signature of two sharps (F# and C#).

f Tutti
 si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est

f Tutti
 si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est

f Tutti
 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 - cu - tus

6 [6] # # # ♯ [6] ♯ 4 # ♯ 6 5

Piano introduction for measures 97-100, featuring a treble and bass clef with a key signature of two sharps. Dynamics include *p* and a fermata.

p Solo
 per Pro - phe - tas, Pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam et

per Pro - phe - tas, Pro - phe - tas.

est per Pro - phe - tas.

per Pro - phe - tas Pro - phe - tas.

[6 6] 5 6 7 # 4 3 *p* Solo 16 6 6 6 -

101

a - po - sto - licam Ec - cle - si-am.

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

p Solo
U-num ba-ptis - ma in re-mis - si - o-nem



105

- ca - to - rum.

Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum, mortu - o - rum.

pec - ca - to - rum.

110 Allegro

110

f

f Tutti Et vi -

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

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

f Tutti [6 6 6] [5 5 5]

114

f

f Tutti Et vi - - - tam ven - tu - ri sae - cu -

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

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

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

6 5 [6] 6 6 6 6 6

117

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

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

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

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

[6] 6 6 6 [6] 4 3 [2] 6 6 5 *tasto solo*

121

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

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

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

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

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

4 Sanctus

Vivace

1 *f*

2 *f*

S *f* Tutti
San - - -

A *f* Tutti
San - - -

T *f* Tutti
San - - - ctus,

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

org
b *f* Tutti
8 3 6 6 6 6

5

- ctus, san - - ctus,

ctus, san - - ctus, san - -

san - - -

ctus, san - - -

6 6 6 5 [2] 6

9

san - ctus Do - mi - nus
 ctus, san - ctus Do - mi - nus
 ctus, san - ctus Do - mi - nus
 ctus, san - ctus Do - mi - nus

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

13

De - us Sa - ba - oth.
 De - us Sa - ba - oth.
 nus De - us, De - us Sa - ba - oth.
 De - us Sa - ba - oth. *P* Solo Ple - ni sunt

4 3

coe - li et ter - ra glo -

p Solo [6] # 6



ri - a tu - a, glo -

[6] 4 # 46 6 [6]

25

ri - a - tu - a.

6 [2] 6 $\frac{6}{4}$ 5/3 *f*

28

Osanna · Tempo giusto

O - san - na in -

O - san - na in - ex -

f *Tutti* [tr]

f *Tutti* [tr]

f *Tutti*

32

f *tr*

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

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

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

f *Tutti* *tr*

O - san - - na in ex -

6 6 3 6 6 #

36

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

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

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

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

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

40

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

6 # [6]

44

in__ ex - cel - sis, in__ ex - cel - - sis, ex - cel - sis, in ex - cel - sis.
 na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.
 na in ex - cel - sis, in ex - cel - - sis, in ex - cel - sis, in ex - cel - sis.
 cel - sis, in__ ex - cel - sis, in__ ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

[6] 6 6 [6] 6 6 5 6 4 3 *tasto solo*

5 Benedictus

Andante

1
ul
2

S
A

org
b

p Solo

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

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

p Solo

6 5 # 6 6 #

3

mi - ne___ Do-mini, be - ne - di - ctus, qui ve - nit in no -

mi - ne___Do-mini, be - ne - di - ctus, qui ve - nit

6 5 [H] 4 # # 6 5 # # - [6 4 5] 6 6 [6 6] # 6 6

Osanna da capo

6

- mi - ne, in no - mine Do-mi-ni.

in no - mi - ne Do - mini.

- 6 6 [H] 6 6 [6] 4 # *f* # [6 6 5] 4 #

tasto solo

6 Agnus Dei

Largo

1 *vl*

2

p

p

S *p* Solo
 A - gnus De - i, qui tol - lis pecca - ta, pecca - ta mun - di: Mi - se - re - re no - - bis.

A

T

B

org
b *p* Solo
 6 8 6 2 7 5 6 # 6 4 # 5 6 6 [b]

6

p Solo
 A - gnus De - i, qui tol - lis pecca - ta, pec - ca - ta mun - di: Mi - se - re - re, mi - se - re - re no - -

6 6 - 6 - # 16 # # 61 4 3

Measures 11-14 of the piano introduction. The music is in G major (one sharp) and 4/4 time. It features a rhythmic pattern of quarter notes and eighth notes, with a dynamic marking of *f* (forte) in both staves.

Vocal line 1 for measures 11-14. It begins with a dynamic marking of *f* and the instruction *Tutti*. The lyrics are: "A - gnus De - i, A - gnus De - i, qui tol - lis pec -".

Vocal line 2 for measures 11-14. It begins with a dynamic marking of *f* and the instruction *Tutti*. The lyrics are: "A - gnus De - i, A - gnus De - i, qui tol - lis pec -".

Vocal line 3 for measures 11-14. It begins with a dynamic marking of *f* and the instruction *Tutti*. The lyrics are: "A - gnus De - i, A - gnus De - i, qui tol - lis pec -".

Vocal line 4 for measures 11-14. It begins with a dynamic marking of *f* and the instruction *Tutti*. The lyrics are: "bis. A - gnus De - i, A - gnus De - i, qui tol - lis pec -".

Piano accompaniment for measures 11-14. It features a bass line with chords and a dynamic marking of *f* and the instruction *Tutti*. Fingering numbers 7, 5, and 5 are indicated below the notes.

Measures 15-18 of the piano introduction. The music continues with a more complex rhythmic pattern, including sixteenth notes and triplets. It ends with a double bar line and repeat signs.

Vocal line 1 for measures 15-18. The lyrics are: "ca - ta, pec - ca - ta mun - di:". The line ends with a fermata.

Vocal line 2 for measures 15-18. The lyrics are: "ca - ta, pec - ca - ta mun - di:". The line ends with a fermata.

Vocal line 3 for measures 15-18. The lyrics are: "ca - ta, pec - ca - ta mun - di:". The line ends with a fermata.

Vocal line 4 for measures 15-18. The lyrics are: "ca - ta, pec - ca - ta mun - di:". The line ends with a fermata.

Piano accompaniment for measures 15-18. It features a bass line with chords and a dynamic marking of *f* and the instruction *Tutti*. Fingering numbers 9, 8, 6, and 5 are indicated below the notes. The instruction "tasto solo" is written at the end.

18 Andante

Piano introduction for measures 18-20. The right hand starts with a rest, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *f* and *f*.

Vocal line 1 for measures 18-20. Lyrics: Do - na no - bis pa - cem, pa - - - - - cem, pa - cem, *f* Tutti

Vocal line 2 for measures 18-20. Lyrics: Do - na no - bis pa - - - - - cem, pa - - - - - cem, *f* Tutti

Vocal line 3 for measures 18-20. Lyrics: Do - na no - bis pa - - - - - cem, pa - - - - - cem, *f* Tutti

Vocal line 4 for measures 18-20. Lyrics: Do - na no - bis pa - - - - - cem, pa - - - - - cem, *f* Tutti

Piano accompaniment for measures 18-20. Features a bass line with dynamics *f* and *f* Tutti. Includes figured bass notation: 6/5 and 16.

Piano introduction for measures 21-23. Features triplets in both hands with dynamics *f* and *f*.

Vocal line 1 for measures 21-23. Lyrics: pa - - - - - cem, pa - - - - - cem, *p* *f* *tr* do - na no - - - - - bis pa -

Vocal line 2 for measures 21-23. Lyrics: pa - - - - - cem, *p* *f* do - na no - - - - - bis pa -

Vocal line 3 for measures 21-23. Lyrics: pa - - - - - cem, *p* *f* do - na no - bis - - - - - pa -

Vocal line 4 for measures 21-23. Lyrics: pa - - - - - cem, *p* *f* do - na no - bis - - - - - pa -

Piano accompaniment for measures 21-23. Features a bass line with dynamics *p* *tasto solo* and *f*. Includes figured bass notation: 5, 6, 4, 3.

24

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

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

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

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

[6 6 6 6] 6 5 6

27

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

bis 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,

[6 5 - 6] 6 #

Measures 30-32 of the piano introduction. The music features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some sixteenth-note runs in the right hand.

Vocal and piano accompaniment for measures 30-32. The vocal line includes a trill (tr) on the word 'bis'. The piano accompaniment consists of four staves: two vocal staves and two piano staves. The piano part includes a 6/5 chord and a [6] chord.

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

6/5 [6]

Measures 33-34 of the piano introduction. The music features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some sixteenth-note runs in the right hand. Dynamics include piano (p) and forte (f).

Vocal and piano accompaniment for measures 33-34. The vocal line includes piano (p) and forte (f) dynamics. The piano accompaniment consists of four staves: two vocal staves and two piano staves. The piano part includes a p *tasto solo* instruction and a 6 chord.

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

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

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

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

p *tasto solo* 6

35

p pa - cem, pa - cem, **f** do - na no - bis pa - cem, do - na no -

p pa - cem, **f** do - na no - bis pa - cem, do - na no -

p pa - cem, **f** no - bis pa - cem, no - bis pa -

p pa - cem, **f** do - na no - bis pa - cem, do - na no -

p *tasto solo* **f** # 6 4 # [46]

38

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

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

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

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

4 3 16 6 6 6 6 6 6

