

# Werner. Collected works.

Gregor Joseph

**Werner**

**Missa piæ fiduciæ**

WerW B.44

Mass

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

edited by Wolfgang Esser-Skala

*Full score*

**W**esser  
**S**kala  
**E**dition



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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

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# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 64
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037870
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/715.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/715.html</a>

## 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:

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<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
-	-	org	In <b>B1</b> , the directive <i>con Pedale</i> appears in movements (bars) 1 (2, 9), 2 (18, 45, 47), 3 (52, 100), 4 (5), and 6 (47). By contrast, vlne contains <i>piano</i> at these positions. Thus, dynamics in the original org manuscript might have been misinterpreted upon copying.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
2	21f	vlne	bars in <b>B1</b> one octave higher
3	84	A	7th ♪ in <b>B1</b> : e'8
	92	vl 1	4th ♪ in <b>B1</b> : g''16.-f#'32
	95	vl 2	3rd ♪ in <b>B1</b> : a'8-g'16-f#'16
4	4	vl 2	1st ♪ in <b>B1</b> : ♯
	6	vl 2	3rd ♪ in <b>B1</b> : f#'16-e'16-d'32-e'32-f#'16
	6	vlne	1st ♪ in <b>B1</b> : D4
	7	vl 2	3rd ♪ in <b>B1</b> : g#'16-f#'16-e'32-f#'32-g#'16
	9	vl	3rd ♪ in <b>B1</b> : c#'8
5	18	org	upper voice, 2nd ♪ in <b>B1</b> : c#'2
6	18	vlne	bar in <b>B1</b> one octave higher
	38f	vlne	bars in <b>B1</b> one octave higher

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# 1 Kyrie

**Allegro**

*I*  
Violino

*II*

*f*

*f*

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

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

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

Basso *f* **Tutti** *p*  
Ky - ri - e e - lei - son, e - lei -

Organo e Bassi *f* **Tutti** *p*  
*f* **Tutti** [6] 3 *p* [6] 3

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

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

*f*

*f*

*f*

*f* *p* **Solo**

*f*

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

*f* [6] 6

Measures 6-7 of the piano introduction. The right hand features a rapid sixteenth-note pattern, while the left hand plays a simple eighth-note accompaniment. Dynamics include *f* (forte).

Vocal line 1: *f Tutti* e - lei - - - - - son, e -

Vocal line 2: *f Tutti* e - - lei - - - - - son, e -

Vocal line 3: *f Tutti* e - lei - son, e - lei - son, e - lei - son, e -

Vocal line 4: *f Tutti* son, e - lei - - son, e - lei - - son, e - lei - son, e -

Piano accompaniment for measures 6-7. The left hand plays a steady eighth-note bass line. Chord symbols at the bottom are 7, 7, 7, 7, 7, 7, 7, 6/5.

Measures 8-9 of the piano introduction. The right hand has a trill (*tr*) and a *p* (piano) dynamic, while the left hand continues with a steady accompaniment. Dynamics include *p* and *f* (forte).

Vocal line 5: - lei - son. Chri -

Vocal line 6: lei - son. Christe e -

Vocal line 7: *tr* lei - son.

Vocal line 8: *p Solo* lei - son. Chri - ste e - lei - son, Chri - ste e - lei - son, e - *f Tutti*

Piano accompaniment for measures 8-9. The left hand plays a steady eighth-note bass line. Chord symbols at the bottom are 4 #, *p Solo* [6 #], [6], *f Tutti* 6.



12

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

*f Tutti*

[7] 7 7 7 7 7 9 6

15

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

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

# 2 Gloria

Andante

1  
2  
S  
A  
T  
B  
org  
b

*p* Solo  
Et in ter-ra pax ho-mi - ni-bus,

*p* Solo  
Be-ne - di - cimus te, gra -

*p* Solo  
Lau-da-mus te,

*p* Solo  
Bo-nae vo-lun-ta - tis, ad - o - ra - mus te, glo - ri - fi - ca - mus

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

4  
f3  
f  
a 3  
f Tutti  
pro - pter ma - gnam glo-riam tu - am. Do - mine De - us, Rex coe - le - stis,

- ti-as a - gimus ti - bi propter glo-riam tu - am. Do - mine De - us, Rex coe - le - stis,

a 3  
gra - ti-as a - gimus ti - bi propter glo-riam tu - am. Do - mine De - us, Rex coe - le - stis,

te. Do - mine De - us, Rex coe - le - stis,

a 3 [6] 7 # 5 6 # f 6 Tutti 6 [6] 6

*p a 3*  
De - us Pa - ter omni - po - tens. Do - mine Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

*p a 3*  
De - us Pa - ter omni - po - tens. Do - mine Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

*p a 3*  
De - us Pa - ter omni - po - tens. Do - mine Fi - li u - ni - ge - ni - te, Je - su, Je - su Chri - ste.

De - us Pa - ter omni - po - tens.

*f Tutti*  
Do - mine De - us, A - gnus De - i, A - gnus De - i, Fi - li - us Pa - tris.

*f Tutti*  
Do - mine De - us, A - gnus De - i, A - gnus De - i, Fi - li - us Pa - tris.

*f Tutti*  
Do - mine De - us, A - gnus De - i, A - gnus De - i, Fi - li - us Pa - tris.

*f Tutti*  
Do - mine De - us, A - gnus De - i, A - gnus De - i, Fi - li - us Pa - tris.

*f Tutti*  
6 [6] # | 4 6 3 | 6 5 | 4 #

Largo

13

*p* Solo

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

*p* Solo

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

*p* Solo

Pec - ca - ta mun - di:

*p* Solo

Mi - se -

*p* Solo

6 5 6 4 5 5 3 6 6 6 5 4 3

18

Qui tol - lis pec -

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

*tasto solo*

# [6 5]

23

ca - - ta mun - - - di:

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

Su - sci - pe de - pre - ca - ti -

# 5 - 7 4 # [b] # tasto solo

28 **Vivace**

**f Tutti**  
Qui se - des, se - - - des ad dex - teram

**f Tutti**  
Qui se - des, qui se - des ad dex-teram Pa -

**f Tutti**  
Qui se - des, qui se - des ad dex-teram Pa -

o - nem no - - stram. Qui se - des, qui se - des ad dex-teram, dex - teram

**f Tutti**  
# # # [6]

32

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

tris: Mi - se - re - re, mi - se -

tris: Mi - se - re - re, mi - se -

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

6  
5

34

re - re, mi - se - re - re no - bis. Quo-ni - am tu so - lus,

re - re, mi - se - re - re no - bis. Quo-ni - am tu so - lus,

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

re - re, mi - se - re - re no - bis. Tu so - lus

Solo *p* 3

Solo *p* 3

Solo *p*

6  
5  
4  
#

Solo  
[4]6 *p*

tu so - lus Do - minus, Je - su

tu so - lus Do - minus, Je - su, Je - su

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

# 6 [6/5] 6

Chri - ste. *f Tutti* Cum San - cto Spi - ri - tu in

Chri - ste. *f Tutti* Cum San - cto Spi - ri - tu in glo - ri - a, cum San - cto Spi - ri -

*f Tutti* Cum San - cto Spi - ri - tu in glo - ri - a, in glo - ri - a De - i

Chri - ste. *f Tutti* Cum San - cto Spi - ri - tu in glo - ri -

6 5 *f Tutti* 6 3 3 6 6 4 6 6 5

43

*p* *f*

*p* *f*

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

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

Pa - tris, a - - men, a - men, a - - - - - men, a -

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

*p tasto solo* *f*

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

46

*p* *f*

*p* *f*

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

men, a - - - - - men.

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

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

*p tasto solo* *f*

3 6 6 3 [6]



### 3 Credo

Andante

1 vl

2

S *p* Solo  
Fa - cto - rem coe - li et ter - rae,

A *p* Solo  
Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae, et ter - rae,

T *p* Solo  
Vi - si - bi - li - um o - mnium

B *p* Solo  
Vi - si - bi - li - um

org  
b *p* Solo (6) 6 6 6 5 6 5 6 5 6 6 6 5 4 # (6)

5

et in u - num Do - minum Je - sum Chri - stum, et ex

Fi - li - um De - i u - ni - ge - ni - tum,

et in - vi - si - bi - li - um, Fi - li - um De - i u - ni -

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

6 # 5 6 # 6 # 6 # #6

9

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

ge - ni - tum, lu - men de lu - mi - ne, De - um ve -

De - um de De - o ve - ro,

6 5 6 5 6 4/2 [6] 7 6 [6 45] # 5 6

13

ge - ni - tum non fa - ctum, con -

ge - ni - tum non fa - ctum, non fa - ctum, non fa -

rum de De - o ve - ro, ge - ni - tum non fa - ctum, non fa -

ge - ni - tum non fa -

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

17

sub-stan-ti-a-lem Pa-tri, per quem, *per quem* o-mni-a fa-cta sunt.

ctum, con-sub-stan-ti-a-lem Pa-tri, per quem, per quem o-mni-a fa-cta sunt.

ctum, con-sub-stan-ti-a-lem Pa-tri, per quem o-mni-a fa-cta sunt.

ctum, con-sub-stan-ti-a-lem Pa-tri, per quem o-mni-a fa-cta sunt.

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

21

Qui propter nos ho-mi-nes et propter no-stram sa-lu-tem de-scen-dit de-coe-lis,

Qui propter nos, nos ho-mi-nes et propter no-stram sa-lu-tem de-scen-dit de-coe-lis,

Qui propter nos ho-mi-nes no-stram sa-lu-tem de-scen-dit de-coe-lis,

Qui propter nos, nos ho-mi-nes no-stram sa-lu-tem de-scen-dit, de-scen-dit de-coe-lis,

# # 7 6 [6] [6] [7] # 6 5 4 6 4 6 4 5 [45] [45]

Largo

26

dit de coe - lis, de coe - lis. Et in - car - na - tus est de Spiritu San -

dit de coe - lis.

de coe - lis.

dit de coe - lis.

6 4 [b5] 6 # [b] p Solo



31

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

5 6 5 4 5 # [b7] b [# 6]

37

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

*p* *a 3*  
E - ti am pro no - bis, e - ti - am pro no - bis

*p* *a 3*  
E - ti am pro no - bis, e - ti - am pro no - bis

*p* *a 3*  
Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

[45] # 7 5 [4] [6 6 5 46] 6 45 # a 3 # b

44

sub Pon - ti - o, sub Pon - ti - o pas - sus et se - pul - tus est.

sub Pon - ti - o, sub Pon - ti - o pas - sus et se - pul - tus est.

no - bis, sub Pon - ti - o Pi - la - to pas - sus et se - pultus, se - pul - tus est.

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

53 *Vivace*

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

*f* Tutti  
Et re-sur-re-xit ter-ti-a di-e se-cun-

*f* Tutti  
Et re-sur-re-xit ter-ti-a di-e se-cun-dum

*f* Tutti  
Et re-sur-re-xit ter-ti-a di-e se-cun-



58 *tr*

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

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

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

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

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

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

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

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

# 6 #] 5 6 7 [5] # 5 4 # 8 p a 3 # 5 6 8 3 4 6

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

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

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

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

10 8 [6] # 5 6 6 5 3 6 4 6 8 5 6 [6] 3 6 3 4 #

Allegro [*tr*]

71

*f* *tr.*

*f* *tr.* *tr.*

*f* *Tutti*

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

*f* *Tutti*

Et in Spi-ri-tum San-ctum, Do-mi-

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

6

74

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

[*tr.*]

tem, qui ex Pa-tre Fi-li-o-que pro-

num vi-vi-fi-cantem, qui ex Pa-tre et Fi-li-o pro-

can-tem, qui ex Pa-tre et Fi-li-o pro-

can-tem, qui ex Pa-tre Fi-li-o-que pro-

16 # 61 #



77

ce - - dit. Qui cum Pa - - tre et Fi - li -

ce - dit. Qui cum Pa - tre et Fi -

ce - - dit. Qui cum Pa - - tre et

ce - - - dit. Qui cum Pa - tre et Fi - li - o,

80

o, Fi - li - o si - - mul ad - - o - -

- li - o si - - mul ad - - o - -

Fi - li - o si - - mul ad - - o - -

Fi - li - o si - - mul ad - - o - -

6 6

83

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

[6] 46 6 3 5

86

phe - tas. Et a - po - sto - licam Ec - cle - siam. In re - mis - si -  
 - Pro - phe - tas. Con - fi - te - or u - num bap - tisma.  
 - Pro - phe - tas. Et u - nam san - ctam ca - tho - licam. In re - mis - si -  
 per Pro - phe - tas. U - num ba - ptisma.

*p* Solo *p* Solo *p* Solo *p* Solo

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

Piano introduction for measures 90-92. The right hand features a melodic line with a trill-like figure in measure 92, while the left hand provides a rhythmic accompaniment of eighth notes.

Vocal line for measure 90: o - nem pec - ca - to - - rum.

Empty vocal line for measure 91.

Vocal line for measure 92: o - nem pec - ca - to - - rum.

Bass line for measure 90: Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - -

Bass line for measures 91-92. Includes guitar-style fingering: # [-] 6 6 7 6 # [6] 4 6. Ends with the instruction "tasto solo".

Piano introduction for measures 93-94. Features a dynamic marking of *f* (forte) in both hands.

Vocal line for measure 93: Et vi - tam, vi - tam ven - tu - ri - sae - cu - li, a -

Vocal line for measure 94: A - - - - -

Empty vocal line for measure 95.

Bass line for measure 93: - - - - - rum, mor - tu - o - - rum.

Bass line for measures 94-95. Includes guitar-style fingering: 3 6 4 3. Ends with a dynamic marking of *f Tutti*.

96 *tr*

*tr*  
- - men, a - - men, et vi-tam, vi - tam ven -

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

*f Tutti* *tr*  
A - - - - - men,

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

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



99 *tr*

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

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

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

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

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

# 4 Sanctus

*Andante*

1 *f*

2 *f*

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

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

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

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

org  
b *f* Tutti

5 6  $\left[ \begin{matrix} 6 \\ 4 \end{matrix} \right]$   $\left[ \begin{matrix} 5 \\ 3 \end{matrix} \right]$

5

*f*

*f*

S *p* *f*  
san - ctus, san - ctus Do - minus De - us Sa - ba -

A *p* *f*  
san - ctus, san - ctus Do - mi-nus De - us Sa - ba -

T *p* *f*  
san - ctus, san - ctus Do - mi-nus De - us Sa - ba -

B *p* *f*  
san - ctus, san - ctus Do - mi-nus De - us Sa - ba -

org  
b *p* tasto solo

*f*

5 # - 4 #

Piano introduction for measures 10-13. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

oth. Ple - ni, ple-ni sunt coe - li, coe-li et ter - ra glo - *p Solo*

oth. Ple - ni, ple-ni sunt coe - li, coe-li et^ ter - ra.

oth. Ple - ni sunt coe - li et ter - ra.

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

Vocal and piano accompaniment for measures 10-13. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics. The piano accompaniment continues with a bass line featuring triplet patterns.



14

Piano introduction for measures 14-17. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords. The piano part includes a trill in the right hand.

*p*

*p*

*tr*

Vocal and piano accompaniment for measures 14-17. The vocal parts are silent, and the piano accompaniment continues with a bass line featuring triplet patterns.

Measures 17-20 of the piano introduction. The right hand features a melodic line with a forte (*f*) dynamic starting in measure 19. The left hand provides a rhythmic accompaniment.

Vocal and piano accompaniment for measures 17-20. The vocal line includes a trill (*tr*) in measure 17 and a forte (*f*) *Tutti* section starting in measure 19. The piano accompaniment mirrors the vocal dynamics.

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

O - san - na

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

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

Measures 21-24 of the piano introduction. The right hand features a melodic line with a trill (*tr*) in measure 23. The left hand provides a rhythmic accompaniment.

Vocal and piano accompaniment for measures 21-24. The vocal line includes a trill (*tr*) in measure 23. The piano accompaniment mirrors the vocal dynamics.

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

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

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

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

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

# 5 Benedictus

Larghetto

1  
vl  
2

S

A

T

B

org  
b

6



11

mi - ni.

mi - ni.

9 6 5 9 6 5 9 8 6 7 6 #

16 *Alla capella*

*f*

*f*

*f Tutti*

O - san - na

*f Tutti*

O - san - na, o - san - na,

*f Tutti*

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

*f Tutti*

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

*f Tutti*

6 6 4 3 [6] 6 4 3

21

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

4 6 5 5 6 6 4 3 8 7 9 8 6 4 6 4 3 6 6 4  
 2

26

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

5 6 7 4 6 7 6 7 6 9 5 6 8 6 5 -  
 2

# 6 Agnus Dei

*Largo*

1 *p*

2 *p*

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

A *P Solo*  
A - gnus De - i, qui

T

B

org  
b *p Solo*  
6 6 6 5 # 6 46 6 5 9 8 6 5 # 6 [3] 5 6 6

6

*a 3*  
Mi - se - re - re no - bis.

*a 3*  
tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis.

*P a 3*  
Mi - se - re - re no - bis, no - bis.

*a 3*  
# 7 6 6 7 5 5 6 8 5 6 5

10

*f*

*f*

*f* Tutti

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

*f* Tutti

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

*f* Tutti

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

*f* Tutti

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

*f* Tutti

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



15

Ariosè

*p* Solo

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

*p* Solo

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

*p* Solo

6 16 61 6 6 [6] 6 [6] 6 5



35

Piano accompaniment for measures 35-41, featuring a treble and bass staff in G major. The right hand plays a melody with quarter and eighth notes, while the left hand provides a steady bass line with eighth notes.

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

Vocal line for measures 35-41, starting with a long note for 'pa' followed by a series of rests and ending with 'cem'.

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

Vocal line for measures 42-48, starting with a rest, followed by 'do - na no - bis, no - bis pa - cem, no - bis pa -'.

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

Vocal line for measures 49-55, continuing with 'cem, no - bis pa - cem, no - bis pa - cem, pa - -'.

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

Bass vocal line for measures 42-55, starting with a rest, followed by 'do - na no - bis pa - cem, no - bis pa - cem, no - bis pa - cem,'.

Basso continuo line for measures 42-55, showing figured bass notation: [6] 6 6 4 [6] 6 6 4 [6] 6] 5 6 [6] 6.



42

Piano accompaniment for measures 42-55, featuring a treble and bass staff in G major. The right hand plays a melody with quarter and eighth notes, while the left hand provides a steady bass line with eighth notes. A piano (*p*) dynamic marking is present in the right hand.

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

Vocal line for measures 56-62, starting with a long note for 'pa' followed by a series of rests and ending with 'cem, no - bis pa - cem.'

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

Vocal line for measures 63-69, continuing with 'cem, pa - cem, pa - cem, no - bis pa - cem.'

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

Vocal line for measures 70-76, continuing with 'cem, no - bis pa - cem, no - bis pa - cem, pa - cem.'

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

Bass vocal line for measures 56-76, starting with a long note for 'pa' followed by a series of rests and ending with 'cem, no - bis pa - cem.'

Basso continuo line for measures 56-76, showing figured bass notation: *p* *tasto solo* 3 6 4 3.