

# Werner. Collected works.

Gregor Joseph

**Werner**

**Missa Post nubila Phœbus**

WerW B.46

Mass

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

edited by Wolfgang Esser-Skala

*Full score*




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](mailto: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

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 50
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037859
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/700.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/700.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:

<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

# Contents

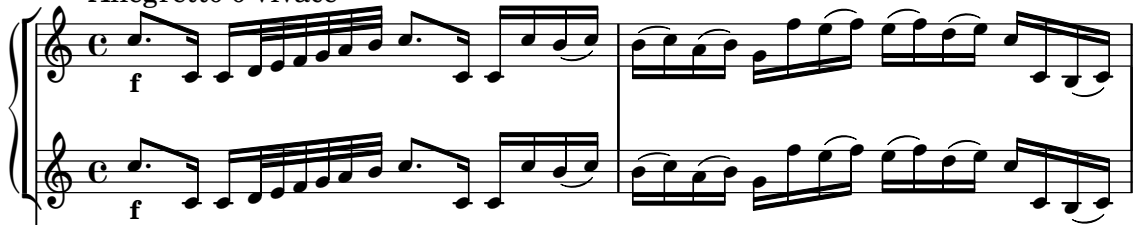
1	Kyrie	1
2	Gloria	15
3	Credo	32
4	Sanctus	53
5	Benedictus	59
6	Agnus Dei	60



# 1 Kyrie

Allegretto o vivace

I  
Violino

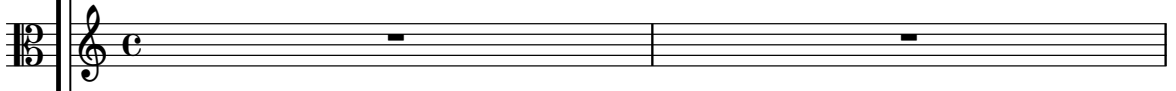


II


Soprano



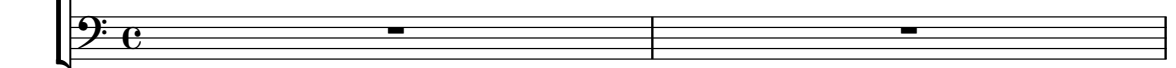
Alto



Tenore



Basso



Organo  
e Bassi



Musical score for the first system, measures 5-6. The system consists of two staves (treble and bass clef) for a piano. Measure 5 starts with a piano (*p*) dynamic and a trill (*tr*) over a dotted quarter note. Measure 6 starts with a forte (*f*) dynamic and a trill (*tr*) over a dotted quarter note. Both staves feature intricate sixteenth-note patterns. The bass line includes a trill (*tr*) in measure 5 and a dotted quarter note in measure 6.

Four empty musical staves (two treble clef and two bass clef) for the first system, indicating that other instruments are not present in this section.

Bass line for the first system, measures 5-6. It begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The line includes a trill (*tr*) and a dotted quarter note in measure 5, and a dotted quarter note in measure 6.



Musical score for the second system, measures 7-8. The system consists of two staves (treble and bass clef) for a piano. Measure 7 starts with a trill (*tr*) over a dotted quarter note. Measure 8 starts with a trill (*tr*) over a dotted quarter note. Both staves feature intricate sixteenth-note patterns. The bass line includes a trill (*tr*) in measure 7 and a dotted quarter note in measure 8.

Four empty musical staves (two treble clef and two bass clef) for the second system, indicating that other instruments are not present in this section.

Bass line for the second system, measures 7-8. It includes a trill (*tr*) and a dotted quarter note in measure 7, and a dotted quarter note in measure 8. Chord symbols *b7*, *7#*, *b*, and *b7* are written below the staff.



10 *[tr]*

*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* 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 \*

16

*f* Tutti *p* Solo  
son, e - lei - son, e - lei

*f* Tutti *p* Solo  
son, e - lei - son, e - lei

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

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

*f* Tutti 6

19

*f* Tutti *tr* *p* Solo  
son, e - lei - son, e - lei - son, e - lei - son, e - lei -

*f* Tutti  
son, e - lei-son, e - lei-son, e - lei - son,

*f* Tutti  
e - lei-son, e - lei-son, e - lei - son,

*f* Tutti  
e - lei-son, e - lei-son, e - lei-son, e - leison,

*f* Tutti  
#

22

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

*f* Tutti

e - lei - son, e - lei -

*f* Tutti

e - lei -

*f* Tutti

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

*f* Tutti

25

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 -

*f*

6 6 6 6 6 6

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

3 3 p

p

*p* Solo

Chri - ste e - lei -

# 6 6 5

41

son, Chri - ste e - lei -

son, Chri - ste e - lei -

43

son, e - lei -

son, e - lei -

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* *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, e - lei - son, e - lei - - - -  
 4 [#]6 # 6 [b]6 - 4 3 4 3 4 3

74

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

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

6 16 6 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, consisting of two staves. The music features a series of triplets in the left hand and trills in the right hand, followed by a melodic line in the right hand.

Vocal staves for the first system, including soprano, alto, and bass parts with lyrics. The lyrics are: "bo - - - nae vo - lun - ta - - -", "bo - - - nae, bo - - - nae vo - lun -", "bo - - - nae, bo - - - nae, bo - nae vo - - - lun -", and "bo - nae, bo - nae bo - nae vo - lun -".



Piano accompaniment for the second system, consisting of two staves with a complex sixteenth-note pattern in both hands.

Vocal staves for the second system, including soprano, alto, and bass parts with lyrics. The lyrics are: " - - - tis.", "ta - - - tis.", "ta - - - tis.", and "ta - - - tis.". The piano accompaniment continues with a melodic line in the bass.

## Larghetto

10

*p*

*p*

*P* Solo

Lau - da - <sub>3</sub> - <sub>3</sub> - <sub>3</sub> - mus te, be - ne - di - ci - mus,

*p* Solo

[6] 6 4 3

12

<sub>3</sub> 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

Musical notation for measures 15-17, piano accompaniment. The right hand features a melodic line with trills and triplets. The left hand provides a rhythmic accompaniment with triplets.

Musical notation for measures 15-17, vocal line. The lyrics are: ca - mus te, glo - ri - fi - ca - mus te.

*P* Solo

Musical notation for measures 15-17, vocal solo. The lyrics are: Gra - ti - as a - gimus

Empty vocal staves for measures 15-17.

Musical notation for measures 15-17, bass line. Includes figured bass notation: 6 6 6 6 - [6] 6 6 5 4 3 6 5

Musical notation for measures 18-20, piano accompaniment. The right hand features a melodic line with trills. The left hand provides a rhythmic accompaniment.

Empty vocal staves for measures 18-20.

Musical notation for measures 18-20, vocal line. The lyrics are: ti - bi, gra - ti - as a - gimus ti - bi pro - pter ma - gnam glo -

Empty vocal staves for measures 18-20.

Musical notation for measures 18-20, bass line. Includes figured bass notation: # b7 5 [6] 6 [6] 6 b6



21

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

24

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

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



30 *p* *f* *tr*

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

39

*f*<sup>3</sup> 3 3 3 3

*f* 3

*tr* *tr* *tr*

- 3 - 3 - 3 - tris.

6 6/5 6/5 4 3 *f* 4 3

42

Largo

*f* 3 3 3 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/b 7/5 6

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

Vocal and piano accompaniment for measures 45-47. The vocal line includes lyrics: "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,". The piano accompaniment includes figured bass notation: 6 [45], 6 4, 5 #, # [4]8, 6 5 [b], 7 #, [b]5, 6 5 [b], 4.

Piano introduction for measures 48-49, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands. Dynamics include *ff* and *p*.

Vocal and piano accompaniment for measures 48-49. The vocal line includes lyrics: "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." The piano accompaniment includes figured bass notation: 7 4, b, b7 5 [4], #, *p* Solo 6 [4], 4. Trills (*tr*) are marked above several notes.

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".

Measures 58-60 of the piano introduction. The right hand features a melodic line with eighth-note patterns and a trill in measure 59. The left hand provides a harmonic accompaniment with eighth-note chords.

Vocal and piano accompaniment for measures 58-60. The vocal line includes a trill in measure 59. The piano accompaniment features a bass line with sixths and a treble line with chords and eighth notes.

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

6 6 # # # 4 #

Section starting at measure 61, marked **Largo** and **f Solo**. The right hand has a complex melodic line with triplets and slurs. The left hand has a bass line with various chords and fingerings.

61 **Largo** **f Solo**

6 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 tu<sup>3</sup> so - - lus<sup>3</sup>

*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 [-]

Musical notation for measures 71-72, piano part. The score is in G major (one sharp) and 4/4 time. Measure 71 features a treble clef with a series of eighth notes, including two triplet trills (tr 3) and a triplet eighth note. Measure 72 continues with a triplet eighth note and a quarter rest. The bass clef is empty.

Musical notation for measures 71-72, vocal part. The score is in G major. Measure 71 has a treble clef with a melodic line and a sixteenth-note triplet. Measure 72 continues the melody with a sixteenth-note triplet and a trill. The lyrics "su Chri-ste, Je su Chri" are written below the notes. The piano accompaniment (piano, alto, and bass clefs) is empty.

Musical notation for measures 71-72, bass line. The score is in G major. Measure 71 has a bass clef with a bass line starting on G2. Measure 72 continues the bass line. Fingering numbers 5, 6, 4, 6, 6, 4, # are written below the notes. A double bar line with repeat dots is at the end.

Musical notation for measures 73-74, piano part. The score is in G major. Measure 73 features a treble clef with a complex rhythmic pattern of sixteenth notes, marked with a forte (f) dynamic. Measure 74 continues with a similar pattern. The bass clef is empty.

Musical notation for measures 73-74, vocal part. The score is in G major. Measure 73 has a treble clef with a quarter rest and the word "ste." written below. Measure 74 has a treble clef with a quarter rest. The piano accompaniment (piano, alto, and bass clefs) is empty.

Musical notation for measures 73-74, bass line. The score is in G major. Measure 73 has a bass clef with a bass line starting on G2. Measure 74 continues the bass line. A forte (f) dynamic is marked at the beginning. Fingering numbers # and # are written below the notes.

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 - - - -

6 6 5

80

[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

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.  
 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  
2

*f*

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

A  
*f* Tutti  
Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li, coe - li et

T  
*f* Tutti  
Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li, coe - li et

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

org  
b  
*f* Tutti

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

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

*p* Solo # - 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 |



42

\* *p* Solo  
Qui pro - pter nos, nos ho-mi - nes et pro -

- - - mni-a fa - cta sunt.

6 5 4 3

47

- pter no - stram sa - lu - tem.

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



52

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

Adagio

Piano introduction for measures 57-61. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *f* (forte) and *tr* (trills).

Vocal entries for measures 57-61. The vocal parts enter in measure 60. The lyrics are: "Et in-car-na - - tus, in - car-na-tus". The music is marked *f* *Tutti*. The bass line includes the lyrics "coe - - lis. Et in-car-na - tus est, in - car-na-tus".

Chord symbols for the piano accompaniment in this section:  $\flat 7_5$ ,  $\flat 5$ ,  $\flat 6_4$ ,  $\flat 7_{\frac{4}{2}}$ ,  $8_{\flat}$ ,  $[\flat]6_4$ .

Piano accompaniment for measures 62-65. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* *Tutti*.

Vocal entries for measures 62-65. The lyrics are: "est de Spi-ri - tu San - - -". The music is marked *f* *Tutti*. The bass line includes the lyrics "est de Spi-ri - tu San - cto, Spi-ri - tu".

Chord symbols for the piano accompaniment in this section:  $\flat 4$ ,  $\flat 4$ ,  $\flat 4$ ,  $[\flat]5$ ,  $\flat 7_5$ ,  $9_4$ ,  $8_{\flat}$ ,  $7_{[\flat]5}$ ,  $6_{[\flat]5}$ .

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,

8 6 4 5 # 6 4 b7 5 6 4 b7 5 6 7 6 7 6 7 [b]6

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 [4] 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 6 3 5 4 3

79

*tr.*

*tr.*

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 6 5 2 6 7 6 7 6 7 6

Piano accompaniment for measures 84-88. The right hand features a melodic line with a trill (tr) on the first measure and a fermata on the second. 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

Measures 89-92. The tempo changes to **Allegro**. The music is in 3/4 time. The right hand has a melodic line with a fermata on the first measure. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano).

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

130

*p* Solo

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

*p* Solo

6 6 6 b6 6 b

132

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

6] 6 b6 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 -

*f* Tutti

Et vi - tam ven - tu - ri

*f* Tutti

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,



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,

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  
2  
S  
A  
T  
B  
org  
b

*f*  
*f*  
*f* Tutti  
San - - - - -  
*f* Tutti  
San - ctus, san - - - - -  
*f* Tutti  
San - - - - -  
*f* Tutti  
San - - - - -  
*f* Tutti  
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 -". The piano accompaniment includes a bass line with chords and a trill (tr) in the right hand.



Piano introduction for measures 10-12. 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 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 -". The piano accompaniment includes a bass line with chords and a trill (tr) in the right hand.

14 *Larghetto*

*p* *p*

*p<sup>tr</sup> Solo*

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

oth.

oth.

oth.

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

18

*p* *p*

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 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

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 #  
 3 2 6 #

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 5 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 *p* Solo

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

2 4 3 - 5 4 4 5 b5 5 b6

no - bis. A - gnus De-i, qui tollis 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 *a 3*

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

*p* Solo

Mi - se - re -

*a 3*

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

2, 3 2, 3 2, 3 2, 3 2, 3

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

32

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,

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

37

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

pa - cem, pa - cem,

pa - cem, pa - cem,

pa - cem, pa - cem,

pa - cem, pa - cem,

f Tutti p

f Tutti p

f Tutti p

f Tutti p

f Tutti p

42

**f** pa - - - - - cem, pa - cem, **p** pa - - -

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

**f** pa - - - - - cem, **p** pa - - -

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

**f** [6 6] 6 6] 4 3 **p** [6 6]



47

- - - - - cem, pa - cem, **f** pa - cem.

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

- - - - - cem, **f** pa - cem.

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

\* [6 6] 4 3 **f** 6 5