

Werner. Collected works.

Gregor Joseph

Werner

Missa Vicit leo de tribe Juda

WerW B.47

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



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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/werner-collected-works](https://github.com/edition-esser-skala/werner-collected-works)
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Critical Report

Abbreviations

A	alto
B	bass
b	basses
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
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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 chords and rests, with some eighth notes in the final measure.

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 chords and rests, with some eighth notes in the final measure.

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 series of sixteenth-note runs and chords.

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 series of sixteenth-note runs and chords, with a * symbol under the first measure.

Soprano

Musical staff for Soprano. The staff is in treble clef with a common time signature (C). It contains a whole rest in the first measure and a whole note in the second measure.

Alto

Musical staff for Alto. The staff is in treble clef with a common time signature (C). It contains a whole rest in the first measure and a whole note in the second measure.

Tenore

Musical staff for Tenore. The staff is in treble clef with a common time signature (C). It contains a whole rest in the first measure and a whole note in the second measure.

Basso

Musical staff for Basso. The staff is in bass clef with a common time signature (C). It contains a whole rest in the first measure and a whole note in the second measure.

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 chords and rests, with a 5 symbol at the end of the staff.

This musical score is arranged for piano and strings. It consists of the following parts:

- Violin I:** A treble clef staff with a triplet of eighth notes in the first measure, followed by a quarter note and a half note.
- Violin II:** A treble clef staff with a quarter note, an eighth note, and a quarter note in the first measure, followed by a quarter note and a half note.
- Piano:** A grand staff with two staves. The right hand features a dense texture of sixteenth-note runs and trills, with a dynamic marking of *p* (piano) and a sharp sign (#) in the second measure. The left hand also features sixteenth-note runs and trills, with a dynamic marking of *p* and a sharp sign (#).
- Violin III:** A treble clef staff, currently empty.
- Violin IV:** A treble clef staff, currently empty.
- Viola:** A treble clef staff, currently empty.
- Cello:** A bass clef staff, currently empty.
- Double Bass:** A bass clef staff with a sequence of notes including sixths (marked with '6'), followed by a quarter note, a quarter note, and a half note, ending with 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 score begins with a measure of rest in the piano part, marked with a '5' above the staff. The piano part then enters with a complex, arpeggiated texture in the right hand, while the left hand plays a simpler, rhythmic accompaniment. The string part consists of a single melodic line in the bass, which is mostly at rest but has a short, melodic phrase in the final measure, marked with a forte 'f' dynamic. The piano part concludes with a final chord in the right hand and a few notes in the left hand.

This musical score consists of several staves. At the top, there are two staves for voice: a treble clef staff and a bass clef staff. Both start with a fermata and then play a sequence of quarter notes with a dynamic marking of *f*. Below these is a grand staff for piano, with a treble clef on top and a bass clef on the bottom. The piano part features a complex texture with sixteenth-note runs and chords. In the middle of the page, there are four empty staves, two in treble clef and two in bass clef, likely for guitar or other instruments. At the bottom, there is a single bass clef staff with a melodic line and fingerings indicated by numbers 6, 6, 5, 6, 6, 5, 6, 6, 5, 6, 6, 5, 6, 6, 5, 6, 6, 5.

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

The musical score consists of several parts:

- Piano Staves (Top):** Two staves for piano accompaniment. The right hand starts with a quarter note, followed by a rest. The left hand starts with a quarter note, followed by a rest. Both hands then play a complex, fast-moving passage marked with a forte (*f*) dynamic.
- Vocal Staves (Middle):** Four staves for vocal lines. Each staff contains the lyrics: "e - lei - - son, e - lei - son, e -". The notes are distributed across the staves, with some staves starting with a rest and others starting with a note. There are various rests and note values (quarter, eighth, and sixteenth notes) throughout.
- Bass Staff (Bottom):** A single bass staff. It starts with a quarter note, followed by a rest. It then plays a complex passage marked with a forte (*f*) dynamic and a triplet (*3*) marking.

14

f

f

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 -

3 3

Detailed description: This page of a musical score begins at measure 14. It features a vocal line and piano accompaniment. The vocal line consists of four staves, each with a vocal line and lyrics underneath. The lyrics are: "lei - son, e - lei - son, e - lei - son, e - lei - son, e -". The piano accompaniment includes a grand staff (treble and bass clefs) with complex rhythmic patterns, including triplets. Dynamic markings include *f* (forte) in the first two staves. The score is written in a key signature of one flat and a 3/4 time signature.

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 (page 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, e - lei - son,

p Solo *f*

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

30

Chri - ste e - lei - son, Chri - ste e - lei - - - - - 3 3

Chri - ste e³ - lei - - - - - [tr] tr tr 3

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

35

son,
son,

6 6 [6] 6 6 #6 9 6 *f* 9 6 4 3 9 6 9/4 8/3

39

Musical score for page 39, featuring piano accompaniment and vocal lines. The score is in G major and 4/4 time. The piano part consists of two staves with intricate arpeggiated patterns. The vocal part consists of two staves with lyrics: "Chri - ste e - lei - son, Christe e - lei - son,". The lyrics are written in a stylized font with hyphens. The score includes dynamic markings such as *p* (piano) and *tr* (trill). The bottom staff shows a bass line with a *p* marking and a sequence of notes: \flat , 5, \flat , \sharp , \flat . The page number 16 is visible at the bottom right.

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
f Tutti

[6] 6 5
 [5] 4 3

52

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

55

Two empty musical staves, one in treble clef and one in bass clef, for vocal parts.

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. The bass clef part begins with a dynamic marking *f*.

Vocal line for the first system, starting with a dynamic marking *f* and the instruction *Tutti*. The lyrics "Ky - ri-e e - lei - son, e - lei - son, e -" are written below the staff.

Vocal line for the second system, continuing the lyrics "Ky - ri-e e - lei - son, e - lei - son, e - lei -". The instruction *f Tutti* is present at the beginning of the system.

Piano accompaniment for the second system, continuing the musical texture from the first system.

Vocal line for the third system, with lyrics "son, e - lei - son, e - lei - son, e - lei -".

Piano accompaniment for the third system, ending with a cadence. There are markings "8/3" and "[6]" below the staff.

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 $\frac{6}{5}$

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 -

66 61 4 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,

8 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

Detailed description: This page of a musical score, numbered 25, contains a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features four lines of lyrics: '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 -', and 'bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,'. The piano accompaniment consists of two staves. The upper staff uses a treble clef and the lower staff uses a bass clef, both with a key signature of one sharp. The piano part features a complex, rhythmic texture with many sixteenth notes and slurs. A small asterisk (*) is placed above a note in the lower piano staff. At the bottom of the page, there are markings: '[6]' under the first measure, and '9' and '8' under the second and third measures respectively.

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

The musical score consists of several staves. The top two staves are for vocal parts, both of which are currently silent (indicated by a horizontal line). The piano accompaniment is shown in the next two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A guitar part is indicated by a treble clef staff below the piano part, with a series of chords written below it. The lyrics "Lau - da - - - mus" are written under a piano solo section in the vocal staff, which begins with a *p* dynamic marking and a trill ornament. The guitar chords are: #, 4, 6, 6, [6], 4, 6, [6], 6, 6, 6, 5, #.

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.

6 5 # f [5] # 45 b6 6 [b5] # 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 # 4 5

47

- ri - am tu - am.

6 6 b 6 5 # f b # b6 5

52

- ri - am tu - am.

[4 5 # -] 6 b 7 # # 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 *tr.* *tr.* *tr.*

- su Chri - ste,

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

73

tr. *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*

f *p*

f *Tutti*

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

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

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

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

f *Tutti*

org
b

f *Tutti*

♭6
♭5

♭6 5
4 3

6
5

♯7 8
6 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

♯6
9 8

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 $\sharp 6$ $\sharp 6$ $\flat 6$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 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] *f Tutti* 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
3 tr
su Chri-ste.

6 6 [6] 4 3 f|

128

tr 3 tr
3 tr
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

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 4 5 #

32

ro.

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

4 6 [6 4] 4 6 b6 [6 #] 6 6 6

≡

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

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

- 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 b b 6 4 7

80

80

f

f

f

f

- - - - - sus et se-pul - tus est.

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

84

f

7 7 7 7 7 6 [6] 7 5 [b] 4 4

7 7 7 7 7 7 4 [b] [6 4] b 5 [b]

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

84

f

tr

tr

tr

tr

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

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

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,

[6 6 4 #]

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.

6
5

Solo # [6 #] p [6 #] #

99

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

5 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 for vocal parts. Below them 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 musical notations such as triplets and trills. The vocal line is written in a single treble clef staff 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. Below the vocal staff 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

114

to - rum.

P Solo

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

6
[#]

5
[-]

#

[6]

6
[b]

[6]

[6]
[4]

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 - - - 3 - 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 - 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 7 | 7 6

127

The score consists of seven staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a trill on the note G4. The second staff is a bass line in bass clef. The third and fourth staves are piano accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The fifth staff is a vocal line in treble clef with lyrics. The sixth staff is a vocal line in treble clef with lyrics. The seventh staff is a bass line in bass clef with figured bass notation.

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

Figured bass notation: [7 6 | 6 | 6 4 | 5 # | # | 6 4 6 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 - men, a - men, a - - - - -

[6] 6 6 6 6

136

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

f

f

f *Tutti*
San - - -

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

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

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

org
b

f *Tutti*
b [6] 4 3 5 4 4 4 b 7 6 7 [b5] 4 3

4

ctus, san - - - - - ctus,

ctus, san - ctus,

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

ctus, san - - - - - ctus,

6 [6] 45 - 5 6 5 6 5 9 8 [6] [7] 6 6 [7 6 5] *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 notes and includes triplet markings (3) in the right hand. 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 bottom-most staff is a bass clef line, likely for a basso continuo or a second bass part, which includes figured bass notation: [6/5] 4 3.

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 *f* *tr* *tr* *tr* *tr* *tr*

f *f* *tr* *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. The second staff is a grand piano section, consisting of two staves (treble and bass clefs) with trills (tr) and triplets (3) in measures 16 and 17. The third and fourth staves are empty. The fifth staff is a bass line in bass clef, featuring figured bass notation (7, 6, 7, 6, #, 16) and melodic lines in measures 16 and 17.

18

tr.

p

p

p Solo

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

6 6 6 5/4 3 *p* 6 6 6/4 5/3

Detailed description: This page of a musical score contains six systems of staves. The first system has a vocal line starting at measure 18 with a trill (tr.) and a piano line with rests. The second system features a piano accompaniment with triplets (3) and trills (tr.) in both hands, marked with a piano (*p*) dynamic. The third system shows a vocal line with the lyrics 'Ple - ni sunt coe - li, sunt coe - li et ter - ra glo -' and a trill (tr.) in the first measure, with piano (*p*) dynamics. The fourth system consists of four empty staves. The fifth system shows a piano line with figured bass notation: 6, 6, 6, 5/4, 3, followed by a piano (*p*) dynamic and further figures: 6, 6, 6/4, 5/3.

21

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

6 6] 6 5#

23

f

f

f

f

f

a,

f [6] # [6]

Detailed description: This page of a musical score contains measures 23 and 24. The top system features a piano part in treble clef with a dynamic marking of *f*. It begins with a trill (tr) on a sharp note, followed by a melodic line. The second measure of this system has a trill on a natural note. The middle system consists of two staves, likely for a grand piano, with a dynamic marking of *f*. Both staves contain triplets (3) of eighth notes, with a trill (tr) on the final note of the second triplet. The bottom system includes a vocal line in treble clef with a single note 'a,' and a bass line in bass clef with a dynamic marking of *f*. The bass line contains a sixteenth-note triplet (6) with a sharp sign (#) above it, followed by another sixteenth-note triplet (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, numbered 87, contains measures 27 through 30. It features a vocal line and piano accompaniment. The vocal line begins in measure 27 with a rest, followed by a melodic phrase in measure 28 with trills (tr) and a dynamic marking of *f*. The piano accompaniment consists of two staves: the right hand plays a complex rhythmic pattern with trills, and the left hand provides a bass line with a dynamic marking of *f*. The lyrics "ri - a tu - a." are written under the vocal line in measure 28. The score includes various musical notations such as trills, slurs, and dynamic markings. At the bottom of the page, there are fingerings for the left hand: 6, 5, $\frac{6}{4}$, and $\frac{5}{3}$.

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, featuring a melodic line with trills (tr.) and a final note with a fermata. The second staff is a piano accompaniment in bass clef, mirroring the vocal line with trills. The third and fourth staves are grand piano accompaniment in treble clef, with trills in both hands. The fifth, sixth, seventh, and eighth staves are empty, likely for other instruments. The bottom staff is a bass line in bass clef, with guitar fret numbers: 6, 6, 6, 5, 6, 7, 5.

32 Osanna · Allabreve moderato

The musical score is set in common time (C) and consists of the following parts:

- Piano Accompaniment:**
 - Right Hand: Starts with a whole note chord (F4, A4, C5) marked *f*. The melody is primarily eighth-note patterns.
 - Left Hand: Starts with a whole note chord (F2, A2, C3) marked *f*. The accompaniment features a steady eighth-note bass line.
- Vocal Parts:**
 - Soprano:** Enters with a whole note chord (F4, A4, C5) marked *f Tutti*. The lyrics are: "O - san - na in ex - cel - sis, o - san -".
 - Alto:** Enters with a whole note chord (F4, A4, C5) marked *f Tutti*. The lyrics are: "O - san - na in ex - cel - sis, in ex - cel - sis, o -".
 - Tenors:** Enter with a whole note chord (F4, A4, C5) marked *f Tutti*. The lyrics are: "O -".
 - Bass:** Enter with a whole note chord (F4, A4, C5) marked *f Tutti*. The lyrics are: "O - - san - na".
- Final Piano Part:**
 - Right Hand: Features a complex rhythmic pattern of eighth and sixteenth notes, marked *f Tutti*.
 - Left Hand: Features a steady eighth-note bass line, marked *f Tutti*.

The score concludes with a double bar line and a rehearsal mark [6] at the end of the final piano part.

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 with treble and bass clefs. Measure 7 is mostly rests. Measure 8 features a melodic line in the treble clef starting with a forte (*f*) dynamic, and a complex accompaniment in the bass clef with a forte (*f*) dynamic.

Vocal and bass lines for measures 7-8. The vocal line (top) has lyrics: "mi - ne Do - mi - ni." with a triplet of eighth notes under "mi". The bass line (bottom) has lyrics: "mi-ne Do mi - ni." with a triplet of eighth notes under "mi".



9

Musical score for measures 9-10. The system includes a grand staff with treble and bass clefs. Measure 9 features a melodic line in the treble clef starting with a forte (*f*) dynamic, and a complex accompaniment in the bass clef with a forte (*f*) dynamic. Measure 10 continues the melodic and accompaniment lines. A bass line with lyrics is shown below the grand staff.

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,

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

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

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

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

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

org
b
f Tutti
16 6 6

5

ca - ta mun - di: *p Solo* 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 consists of several staves. At the top, there are two empty staves for vocal parts. Below them is a grand staff for piano accompaniment, with a forte (*f*) dynamic marking. The piano part features a rhythmic pattern of eighth and sixteenth notes. Below the piano part are three more empty staves for vocal parts. The bottom two staves contain vocal lines with lyrics. The lyrics are: "Do - - na no - - bis pa - cem, pa - - - -". The vocal lines include dynamic markings such as *f* and *Tutti*, and a fermata over the word "na". A small asterisk (*) is placed above a note in the vocal line. At the bottom, there are two more staves for piano accompaniment, with a forte (*f*) *Tutti* dynamic marking and figured bass notation (16 6 and 6).

32

f *Tutti*

Do - - -

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

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

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

- - - cem, 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

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]