

Werner. Collected works.

Gregor Joseph

Werner

Missa Mallo mori quam fœdari

WerW B.48

Mass

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

edited by Wolfgang Esser-Skala

Full score



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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
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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
org	organ
S	soprano
T	tenor
vl	violin

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 56
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037865
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/706.html

Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	org	The single extant source B1 only comprises a vlne part, but lacks an org part. Thus, all notes in treble clef and all bass figures have been added by the editor.
1	24	S	above 5th ♪ in B1 : “h” (in pencil)
	24	org	5th ♪ in B1 : a8, corrected to g [#] 8 in ink

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
2	5	vl 1	4th ♪ in B1 : g [#] 16–b ¹⁶
	12	S	last ♪ in B1 : c [#] 8
	60	A	2nd ♪ in B1 : g'4
	86	A	6th ♪ in B1 : b'8
	86	T	8th ♪ in B1 : a16
	90	S	5th ♪ missing in B1
3	5	org	lower voice added by editor
4	6	B	7th ♪ in B1 : b8
6	–	–	This movement is currently missing, since the digitized version lacks the last page of vlne. It will be added later.

Contents

1	Kyrie	1
2	Gloria	5
3	Credo	19
4	Sanctus	35
5	Benedictus	38
6	Agnus Dei	42

1 Kyrie

Vivace

I
Violino

II

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

Organo
e Bassi
f *Tutti*

p

f

f

p *Solo*

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

p *Solo*

son, e - lei - son,

son,

son,

p *Solo*

6 - 6 5 *f*

Piano introduction featuring intricate triplet and sixteenth-note patterns in both hands.

f Tutti

e - le - i - son, e - le - i - son, e - lei -

f Tutti

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

f Tutti

e - lei - son, e - lei -

f Tutti

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

Tutti

6 7 6 5 #



p

p

p Solo

son. Chri - ste e - lei son,

p Solo

son. Chri - ste e - lei

son.

son.

p Solo

6 6 6 6 6 6

Piano accompaniment for measures 15-18. The music is in 7/8 time with a key signature of two sharps (F# and C#). Measures 15 and 16 feature a rhythmic pattern of eighth notes with triplets. Measures 17 and 18 feature a similar pattern but with a change in the final eighth note to a quarter note. Dynamics include piano (p) and forte (f).

Vocal staves for measures 15-18. The vocal line begins in measure 17 with the lyrics "e - lei - - son, e - lei - - son, e - lei -". The music includes triplets and a crescendo leading to a forte (f) dynamic. The word "Tutti" is written above the staff in measure 18. The bass line provides harmonic support with a steady eighth-note rhythm.



Piano accompaniment for measures 19-22. Measures 19 and 20 continue the eighth-note triplet pattern. Measures 21 and 22 feature a more complex rhythmic pattern with sixteenth notes. Dynamics include piano (p) and forte (f).

Vocal staves for measures 19-22. The vocal line begins in measure 19 with the lyrics "son, e - lei - son, e - lei - son, e -". The music includes triplets and a crescendo leading to a forte (f) dynamic. The word "Tutti" is written above the staff in measure 22. The bass line provides harmonic support with a steady eighth-note rhythm.

23

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

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

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

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



26

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.

2 Gloria

Allegro

f **Tutti**

S Et in ter - ra pax ho - mi - ni - bus bo - nae, bo -

A Et in ter - ra pax ho - mi - ni - bus bo - nae, bo -

T Et in ter - ra pax ho - mi - ni - bus bo - nae, bo -

B Et in ter - ra pax ho - mi - ni - bus bo - nae, bo -

org *f* **Tutti** 6 6 6 6 6 6

4 *p* **Solo**

S nae, bo - nae, bo - nae vo - lun - ta - tis. Lau - da - mus

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

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

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

org *p* **Solo** 6 6 6 6 6 5 6 5

Measures 7-9 of the piano introduction. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a series of eighth notes (B4, A4, G4, F4, E4, D4) with trills. The left hand mirrors this pattern.

Vocal line for measures 7-9: *te, be - ne - di - ci - mus te, be - ne - di - ci - mus, ad - o - ra - mus*. The piano accompaniment staves (treble and bass clefs) are empty.

Bass line for measures 7-9 with figured bass notation: 6, 6 4 #, 6, 6 6 6.

Measures 10-12 of the piano introduction. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a series of eighth notes (B4, A4, G4, F4, E4, D4) with trills. The left hand mirrors this pattern.

Vocal line for measures 10-12: *te, glo - ri - fi - ca - - - - - mus, glo -*. The piano accompaniment staves (treble and bass clefs) are empty.

Bass line for measures 10-12 with figured bass notation: #, # 6 6, 6 6, 6 6.

13

ri - fi - ca - mus te.

p Solo
Gra - ti-as a - gi-mus ti - bi

16

p Solo
Do - mi - ne De - us, Rex coe -

pro - pter ma - gnam glo - ri - am tu - - am.

19

p

le-stis, Rex coe - le - stis, De - us Pa - ter, De - us Pa - ter.

♭ 6 ♭ 5 6 6 6 5 6

22

f

- o 3 - mni - potens.

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

♭ 4 # f # ♭ 6 6 p 6 # # 6

25

p *tr*

- - su, Je - - - - - su ³ Chri -

4 6 5 4 3 6 9 8 9 5 6 6 6 4 5 3

28

f *tr*

Do - mi - ne De - us, A - gnus De - i, A - gnus De - i, ³ Fi - li - us

6 6 *f* *p*

31

Pa - - - tris, Fi - li - us Pa - - - tris, Pa -

6 6 # 6 6 6 6 6

34

f

tris.

6 6 6 6 6 6 6 6 6 6 6 6 6 5 6 5

4 4 3

37 *Largo*

P Tutti

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

P Tutti

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

P Tutti

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

P Tutti

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

44

f

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

f

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

f

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

f

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

50

ff *p*

bis. *P Solo* Su - sci - pe de - pre - ca - ti - onem

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

bis.

bis. *p Solo* Qui tol - lis pec - ca - ta, pec - ca - ta mun -

p Solo

6 \flat_4 6 6 $\frac{6}{5}$ 6 $\frac{6}{5}$

56 *Allegro passato*

f *tr*

tr no - stram, no - stram. Qui se - des, se - des, se -

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

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

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

f Tutti

5 6 6 # 6 6 6 6 5 4 #

60

des ad dex - teram Pa - tris: Mi - se - re - re no - - - bis.

des ad dex - te - ram Pa - tris: Mi - se - re - re no - - - bis.

des ad dex - teram Pa - tris: Mi - se - re - re no - - - bis.

des ad dex - teram Pa - tris: Mi - se - re - re no - - - bis.

6 4 3 3 3 6 6 # 6 6 3 — 4 7 #

64 *Andante*

f *p* *f* 3 *[tr]* *f* 3

f *p* *f* 3

f Solo 6 5 6 5 6 6 6

6 4 3 6 4 3 6 6 6

68

P Solo
 Quo - ni-am tu so - lus san - ctus,

P Solo
 Quo - ni-am tu so - lus san - ctus,

71

tu so - lus san - ctus, tu so - lus Do - mi-nus,

tu so - lus san - ctus, tu so - lus Do - mi - nus, so - lus al -

74

p

so - lus al - tis - si - mus, Je - - su, Je - - su,
 tis - si-mus, Je - - su Chri-ste, Je - su, Je -

6 6 5 3, 6 6 6 6, 6 9 6 7

78

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

f

9 5 6 6 6 5 3, *f* 6 6 6 5 3

81 **Vivace**

f *tr*

f **Tutti** *tr*

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

f **Tutti**

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

f **Tutti**

Cum

f **Tutti**

Cum San-cto

f **Tutti** *tr*

f **Tutti** *tr*

6 6

84

tr

tr

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

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

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

Spi-ri - tu in glo-ri-a Pa - tris, a - - -

6 6 6 4 45 6 5 4 # # *tr* 6

87

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

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

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

men,

5 6 5 6 5 6 7 6 5 6 8 10 5 6 8
3 4 6 8 3 4 6

90

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

glo - ri - a, a - men, a - men, a - men, a -

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

a -

6 6 6 6 5

93

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

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

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

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

7 6 6 6 6 6 6 4 4 # 6

96

men, a - men, a - men.

men, a - men, a - men.

a - men, a - men.

a - men, a - men.

6 5 4 3

3 Credo

Vivace

f

1
2

f Tutti

S
A
T
B

Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-bi-lium o-mni-

Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-

Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-

Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-

org
b

f Tutti

6 6 6 6 8 7 6 6 6

6 6 5

6 6

4

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

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

um o-mni-um, o-mni-um et in-vi-si-bi-li-um.

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

5 6 6 6 6 6 6 6 5 4 3

Measures 7-9 of the piano introduction. The right hand features a melodic line with trills and a dynamic marking of *p*. The left hand provides a rhythmic accompaniment with a dynamic marking of *p*.

An empty vocal staff in the key of A major, ready for the vocal entry.

Vocal entry for measures 7-9. The melody is marked *p Solo*. The lyrics are: "Et in u - num Do - mi-num Je - sum Chri - stum, Fi - li - um De - i".

Empty alto and tenor staves for the vocal ensemble.

Bass line for measures 7-9, marked *p Solo*. Fingering numbers 6, 6, 6, 6, #, 5 are indicated below the notes.

Measures 10-12 of the piano introduction. The right hand has trills marked [tr] and a dynamic marking of *p*. The left hand also has a trill marked [tr] and a dynamic marking of *p*.

Vocal entry for measures 10-12. The melody is marked *p Solo*. The lyrics are: "Et ex Pa - tre na - tum an - te o - mni - a,"

Vocal entry for measures 10-12. The lyrics are: "u - ni - ge - ni - tum." A trill is marked above the final note.

Empty alto and tenor staves for the vocal ensemble.

Bass line for measures 10-12. Fingering numbers 6, 6, 6, 5, #, 6, #, 4, #, 5, 6, 5 are indicated below the notes.

13

an-te o - mni - a sae - cu - la, De - um de De - o, lu - men de lu - mine, De - um
 De - um de De - o, lu - men de lu - mi - ne, De - um

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

17

ve - rum de De - o ³ ve - ro.
 ve - rum de De - o ve - ro.

p Solo
 Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem

9 8 6 6 6 5 6 6 6

4 3 4 4 4 4 4 #

20

Pa - - tri, per quem o - mni - a fa - cta, fa - cta sunt. Qui pro-pter

f Tutti
Qui pro-pter

f Tutti
Qui pro-pter

f Tutti
Qui pro-pter

f Tutti
Qui pro-pter

6 4 3 *f* Tutti 6

23

nos, nos ho-mi-nes et pro-pter no - stram sa - lu - tem de - scen - dit

nos, nos ho-mi-nes et pro-pter no - stram sa - lu - tem de - scen -

nos, nos ho-mi-nes et pro-pter no - stram sa - lu - tem de -

nos, nos ho-mi-nes et pro-pter no - stram sa - lu - tem

6 6 6

26 *Adagio*

de — coe — — — — lis.

dit de coe — — lis, de coe — lis. *p Solo* Et in-car - na - tus est

scen - dit de coe — — lis. *p Solo* Et in car - na - tus est

de - scen - dit — de — coe — lis.

6 6 6 9 8 3 4. *p Solo* 6 5 4 3 # 6

33

de Spi - ri - tu Sancto ex Ma - ri - a Vir - gine,

de Spi - ri - tu Sancto ex Ma - ri - a Vir - gine,

de Spi - ri - tu Sancto ex Ma - ri - a Vir - gine,

de Spi - ri - tu Sancto ex Ma - ri - a Vir - gine,

7 6 5 # 6 5 6 5 5 6 7 9 8 5 6 7 - 8 7 6 5 7 6 5 # 4 #

44

pp

pp

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

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

5 6 7 5' 6 7 5' 4# 7 6 5 # 6 8 7 4# 7 6 5 6 4 4 5 # 7 #

54 Tarde

p Solo

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

p Solo

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

p Solo

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

p Solo

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

p Solo

4 # 4 # 6 5 6 4 6 - 7 8 7 8 7 8 7 8 7 8 7 8 7 6 #

60

Piano introduction for measures 60-65, featuring a grand staff with treble and bass clefs. The music consists of sustained chords in the right hand and a simple bass line in the left hand.

o Pi - la - to, sub Ponti - o Pi - la - to, sub Pon-ti - o Pi-la - to, Pi-la - to, pas - sus,
 sub Ponti-o, sub Ponti-o, sub Pon-ti-o Pi-la-to, Pi-la - to, pas - sus,
 sub Ponti-o, sub Ponti-o, sub Pon-ti-o Pi-la - to, Pi-la - to, pas - sus,
 sub Ponti-o, sub Ponti-o, sub Pon-ti-o Pi-la - to, Pi-la - to, pas - sus,

67 65 67 5 6 6 5 4 3

Accompaniment for measures 60-65, including vocal lines and piano accompaniment. The piano part includes fingering numbers: 67 65, 67 5, 5 6 6 5, 4 3.

66 **Vivace**

pas - sus et se - pul - tus est. Et re - sur - re - xit, sur-
 pas - sus et se - pul - tus est. Et re - sur - re - xit, sur-
 pas - sus et se - pul - tus est. Et re - sur - re - xit, sur-
 pas - sus et se - pul - tus est. Et re - sur - re - xit, sur-

f Tutti
f Tutti
f Tutti
f Tutti

4 3 5 8 - 7 - 6 5
 # # 4/2 2. # 4 #

Musical score for measures 66-72. It includes piano accompaniment and four vocal staves. The tempo is marked **Vivace**. The piano part features a dynamic marking of *f* and includes fingering numbers: 4 3, 5 8 - 7 - 6 5, # # 4/2 2., # 4 #.

72

re - xit, sur - re - xit ter - ti - a di - e se -

re - xit, sur - re - xit ter - ti - a di - e se -

re - xit, sur - re - xit ter - ti - a di - e se -

re - xit, sur - re - xit ter - ti - a di - e se -

6



76

cun - dum, se - cun - dum Scri - ptu - ras, et a - scen -

cun - dum, se - cun - dum Scri - ptu - ras, et a - scen -

cun - dum, se - cun - dum Scri - ptu - ras,

cun - dum, se - cun - dum Scri - ptu - ras,

6 4

Piano accompaniment for measures 80-83, featuring a treble and bass clef with a key signature of two sharps (F# and C#).

Vocal staves with lyrics for measures 80-83. The lyrics are: "dit in coe - lum, se - det, se - det ad dex - te - ram Pa -", "dit in_ coe - lum, se - det ad dex - teram, ad dex - te - ram Pa -", "et a - scen - dit in coe - lum, se - det ad dex - te - ram Pa -", and "et a - scen - dit in coe - lum, se - det ad dex - teram, ad dex - te - ram Pa -". The bottom staff includes fingerings: 4, 6, 6, 6, 6, 4, 3.

Piano accompaniment for measures 84-87, featuring a treble and bass clef with a key signature of two sharps (F# and C#).

Vocal staves with lyrics and performance instructions for measures 84-87. The lyrics are: "tris. Et i - te - rum ven - tu - rus est cum glo - ri -", "tris. Et i - te - rum ven - tu - rus est cum glo - ri -", "tris. Et i - te - rum ven - tu - rus est cum glo - ri -", and "tris.". Performance instructions include "a 3" and "p Solo". The bottom staff includes fingerings: 8, a 3, 6, 5, 9, 8, 3, 6, 5, 5.

88

a iu - di - ca-re vi - vos, vi - vos et mor - tu-os, cu-ius re-gni, re - gni non e - rit

a iu - di-ca-re vi - vos et mor-tu - os, cu-ius re-gni, re - gni non e - rit

a iu - di-ca-re vi - vos, vi-vos, vi - vos et mor - tu-os, cu - ius re-gni non e - rit

1 3 6 6 6 6 4 3 6 6 7



93

p

p

fi - nis.

fi - nis.

fi - nis.

p Solo

Et in Spi - ritum San - ctum, Do - minum et vi - vi - fi - cantem, qui ex Pa - tre Fi - li -

Solo

6 5 6 7 6 6 6

97

f Tutti
Si - mul ad - o -

f Tutti
Si - mul ad - o -

f Tutti
Si - mul ad - o -

f Tutti
o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o -

6 7 7 6 6 4 # # # 5

101

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

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

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: lo - cu - tus est, qui lo - cu - tus per

4 # # 6 6 6 5 6 5 6 6 9 8

106 Andante

p Solo

— Pro-phe - tas, Pro - phe - tas. Et u - nam san - ctam, san - ctam ca - tho - li - cam et a - po -

— Pro - phe - tas.

phe - tas, per Pro - phe - tas.

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

5 6 6 4 3 *p* Solo 6 6 6 6 6 6 6



110

sto - li - cam Ec - cle - siam.

p Solo *tr*

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

p Solo

Et ex -

6 6 6 7 7# 6 4b - 6 6 6 6 6 -

114

pe - cto re - sur - re - cti - o - nem mor - tu - o - rum.

P Solo

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

6 6 6 6 6 5 4 3 6 7 6

118 *Molto vivace*

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

A -

f *Tutti*

Et vi -

f *Tutti*

5

122

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

7 # 46 - 6 - 7 # 46 - 6 6 5 6 6 4 # 4 4 # 4

126

men, a - - men, a - men, a -
men, a - - men, et vitam, vitam ven-tu-ri,
men, a - men, a - - men, a - men, et vitam, vitam
men, a - - men, a - men, a - -

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

130

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

4 # 4 2. 6 6 - 5 - 6 - 4 5 - 7 5 - 6 6 5 - 6 - 4 5 - 2 - 3 # 2 -

134

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

7 6

138

Musical score for measures 138-141, piano part. The score is in G major (one sharp) and 4/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment.

Musical score for measures 138-141, vocal part. The lyrics are: "men, a - men, a - men, a - men, a - men, a - men, a -".

Musical score for measures 138-141, vocal part. The lyrics are: "men, a - men, a - men, a - men, a - men, a - men, a -".

Musical score for measures 138-141, vocal part. The lyrics are: "et vi - tam ven - tu - ri sae - cu - li, a -".

Musical score for measures 138-141, vocal part. The lyrics are: "a - men, a - men, a - men, a - men, a - men, a -".

Musical score for measures 138-141, piano part. This system includes fingering numbers: 5/2, 6/4, 5/2, 6/3, 5/2, 6/3, 6/4. The instruction "tasto solo" is present at the end of the system.

142

Musical score for measures 142-145, piano part. The score continues with similar complex rhythmic patterns. Trills (tr) are marked above the final notes of measures 142, 143, and 144.

Musical score for measures 142-145, vocal part. The lyrics are: "men, a - men. men, a - men." Trills (tr) are marked above the final notes of measures 142 and 143.

Musical score for measures 142-145, vocal part. The lyrics are: "men, a - men, a - men, a - men." Trills (tr) are marked above the final notes of measures 142 and 143.

Musical score for measures 142-145, vocal part. The lyrics are: "men, a - men." Trills (tr) are marked above the final notes of measures 142 and 143.

Musical score for measures 142-145, vocal part. The lyrics are: "a - men, a - men." Trills (tr) are marked above the final notes of measures 142 and 143.

Musical score for measures 142-145, piano part. This system includes fingering numbers: 4, 3, 6.

4 Sanctus

Largo

1
vl
2
S
A
T
B
org
b

f
f
f Tutti
f Tutti
f Tutti
f Tutti
f Tutti

San - - - ctus, san - ctus, san - ctus Do-mi-nus De - us,
San - - ctus, san - ctus, san - ctus Do-mi-nus
San - - ctus, san - - - ctus Do-mi-nus De - us,
San - - - ctus, san - ctus, san - ctus Do-mi-nus

6 7 4 3 6 5
4 # 7

Vivace

4
p
f
p
f
De - us, De - us Sa - ba - oth. Ple - ni sunt
De - us Sa - - - ba - oth. Ple - ni sunt
De - us, De - us Sa - ba - oth. Ple - ni sunt
De - us, De - us Sa - ba - oth. Ple - ni sunt

6 7 4 3 6 5
4 # 7

Measures 7-9 of the piano introduction. The right hand features a melodic line with a trill-like figure, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano).

Vocal and piano accompaniment for measures 7-9. The vocal line includes the lyrics: "coe - li et ter - ra glo - ri - a tu - a, glo -". The piano accompaniment includes a *p Solo* section with a triplet figure. Dynamics include *f* (forte) and *p* (piano).



Measures 10-12 of the piano introduction. The right hand has a melodic line with rests, and the left hand has a rhythmic accompaniment. Dynamics include *f* (forte).

Vocal and piano accompaniment for measures 10-12. The vocal line includes the lyrics: "ri - a tu - a, glo - ri - a tu - O - san - na in ex - cel - O - san - na". The piano accompaniment includes trills (*tr*) and a *f Tutti* section. Dynamics include *f* (forte) and *f Tutti* (forte tutti). Fingerings are indicated by numbers 6, 7, and 6.

13

f Tutti

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

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

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

f Tutti
O - san - na in ex - cel -

Tutti

f

6 5 4 6 6 6

4 3

16

- sis, in ex - cel - sis.

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

- sis, in ex - cel - sis.

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

6 5 6 5 3

3 4 5 3

5 Benedictus

Andante moderato

1 *p*

2 *p*

S

A

T

B *P Solo*

Be - ne - di - ctus, qui ve -

org *p Solo* 6 6 5



8

- nit in no - mi-ne Do - mi - ni, qui ve - nit, qui ve - nit in no -

7 3 - 7 5 6 6 # - 7 6

28

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

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

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

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

5 6 6 6 6 7 6 6
4 3

32

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

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

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

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

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

37

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

5 # 6 5 4 # 6 7 6 5 3 6 4 5 3 6 6

42

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

6 6 7 6 5 3 6 4 5 3 6 4 5 3 6 6 6 4 5 3

6 Agnus Dei

Largo

1 *f*

2 *f*

S *f* Tutti
A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

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

T *f* Tutti
A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

B *f* Tutti
A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

org
b *f* Tutti

5 6 5 6 46 6 6 46 6 6 46 5 6

3 4

5

p

tr

p

tr

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

tr

p Solo
Mi - se - re - re, mi - se - re - re no - bis. A - gnus

tr

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

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

47 9 8 5 46 47 6 4 3 *p* Solo 6

4 4