

Werner. Collected works.

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WerW B.S10

Mass

*S, A, T, B (solo), S, A, T, B (coro),
2 cnto, 2 clno (C), 3 trb, timp (C–G), 2 vl, 2 vla, b, org*

edited by Wolfgang Esser-Skala

Full score




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

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cnto	cornett
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin
vla	viola

Sources

B1	<i>Library</i>	A-KR
	<i>Shelfmark</i>	C 8/662
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1693
	<i>RISM ID</i>	600178930
	<i>License</i>	public domain
	<i>URL</i>	none
B2	<i>Library</i>	H-Bn
	<i>Shelfmark</i>	Ms.mus III.39/6
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	530003976
	<i>License</i>	public domain
	<i>URL</i>	https://copia.oszk.hu/kotta/7-orgelstimmen-zu-werners-messen/
	<i>Notes</i>	only vlne part

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>
–	–	–	Title page and available parts indicate that the work can be performed with alternative instruments: (1) The part for vla 1 and trb 1 can either be played (a) continuously by one instrument, or (b) divided between the two (part title: “Viola e Trombone 1 in Compendio”; title page: “vel 2 Viola et Tromb. in Compendio”). The same applies to the pair vla/trb 2. In this edition, the sections to be played by the respective instruments are marked by their respective abbreviations. Moreover, this edition reproduces solely the “compendio” parts, while minor rhythmic differences that appear in the separate parts are ignored. (2) High wind instruments either comprise (a) two cornets and two clarions or (b) only two clarions, which then also play some sections of the cornets (title page: “vel 2. Clarini et 2. Cornet si placet”). In this edition, parts for version (a) are written in a single staff group at the top of the score, while clno parts for version (b) are written on a separate staff and labeled “clno*”.
–	–	–	In B1 (but not in B2), whole notes in hemiolas are frequently (but inconsistently) written with filled, stemless note heads (<i>Gloria</i> : bars 46f, 51f, 57f, 74f, 92f, 99f, and 135f; <i>Credo</i> : 12f, 18f, 25f, 29f, 33f, 43f, 49f, 56f, 106f, 115f, 118f, 135f, 138f, 161f, 204f, 209f, and 214f; <i>Agnus Dei</i> : 26f and 31f). This notation has been tacitly emended to the modern convention.
3	62	vl 1	2nd ♫ in B1 : e"8–f#"16–g"16
	64	T	2nd ♫ in B1 : g8–a16–b16
	4	T	3rd ♫ in B1 : d'8
	35	org	1st/2nd ♫ in B1 : b2–g2
	62	vl 2	4th ♫ in B1 : d"4
	102	–	Parts of B1 contain either “Presto” (trb+vla 1, vla 1, trb 1, trb+vla 2, vla 2, trb 2, vlne, org), “Allegro” (S solo, A solo, T solo, B solo, S coro, cnto 1, cnto 2, clno* 1, trb 3, vl 1, vl 2, mdc), or no tempo indication (A coro, T coro, clno 1, clno 2, clno* 2, timp).
	123	trb 3	4th ♫ in B1 : d8
	132	–	In B1 , parts consistently play f#"2 on the 1st ♫ (A solo, A coro, trb 1), but f#"4 on the 2nd ♫ (S solo, S coro, vl 2).
	159	–	In B1 , parts consistently play f#"2 on the 3rd ♫ (A solo, A coro, trb 1), but f#"4 on the last ♫ (S solo, S coro, cnto 2, clno 2, vl 2).

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	161	trb 2	1st ♩ in B1 : c'1
	163	–	In B1 , all parts except clno 1/2, clno* 1/2, and timp contain a final bar with a full measure rest. However, only clno 1/2* play in this final bar, while clno 1/2 and timp parts end after 162 bars. Thus, it is unclear which instruments should play in the final bar if version (2a) is performed.
4	37	A	3rd ♩ in B1 : e'2
	50	vl 1	3rd ♩ in B1 : b''2
	84	vla 1	bar in B1 : d'2–f#''2
	95	B	2nd ♩ in B1 : G2
	138	vla 1	3rd ♩ in B1 : e'2
	141	trb+vla 1, vla 1	bar missing n B1
	183	trb 3	last ♩ in B1 : e8
	183	T	4th ♩ in B1 : a8
	185	trb+vla 1, trb 1	2nd ♩ in B1 : d'2
	206	T	3rd ♩ in B1 : b2
	212	vl 1	3rd ♩ in B1 : f''2
	217ff	–	In B1 , the <i>Amen</i> section is written out in vlne and org.
5	1	trb 1, vla 1, A	last ♩ in B1 : e'4
	9	A	last ♩ in B1 : e'4
	15–33	S	B1 contains a separate sheet with an alternative, simplified version of the S solo.
	44	vl 2	last ♩ in B1 : b'4
	52	vl 2	4th ♩ in B1 : b'4
8	3	trb+vla 1	1st ♩ in B1 : f'2
	16	trb+vla 1, vla 1	2nd ♩ in B1 : f'4–a'4
	45	trb+vla 1, trb 1	bar in B1 : d'4–e'2–d'4–f'2

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1 Sonata

Sonata

I
Cornetto

II

Clarino 1, 2
in C

Clarino 1, 2*
in C

I
trb
f

II
trb
f

III
f

Timpani
in C-G

I
Violino

II

Organo
e Bassi
f

This musical score is divided into two systems. The first system (measures 1-8) features a piano introduction with a treble and bass staff. The piano part begins with a series of chords in the right hand and a melodic line in the left hand, marked with a forte (*f*) dynamic. The woodwind section (flute, violin, and trumpet) enters in measure 4 with a melodic line, also marked with a forte (*f*) dynamic. The second system (measures 9-16) continues the piano introduction and woodwind entries. The piano part continues with a series of chords and a melodic line, marked with a forte (*f*) dynamic. The woodwind section continues with a melodic line, marked with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamics.

6

f

f

vla

trb

vla & trb

f

6

6

6

[6]

[5]

[5⁺ 4 #]

[4 5]

6

4/2

6

[6 5]

5/4

3

2 Kyrie

3

Kyrie

1
cnto

2

clno
1, 2

clno*
1, 2

1
trb
f

trb
2
vla
f

3
f

timp

1
vl
f

2
f

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

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

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

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

org
b
f Tutti
6 5 4 6 7 5 4 3 [6 # 6] [5] 5 [5]

14

trb vla

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

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

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

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

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

27

f

f

f

vla & trb

vla & trb

trb

trb

Ky-ri-e e - - - lei -

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

Ky-ri-e e - - - lei -

Ky-ri-e e - - - lei -

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

39

f

vla & trb

f

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

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

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

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

6 6 6 6 7 4 3 6

[5]

51

Christe

trb

p

trb

p

p

lei - son, e-lei - son.

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

Christe, Christe e - lei -

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

lei - son, e-lei - son.

p Solo

p Solo

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

60

f

f

vla

vla

vla & trb

f

p

p

f

f

f Tutti

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

son,

f Tutti

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

p Solo

f Tutti

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

f Tutti

[#] 6 6 [6] 6 # 6 6 6 6 [5] # [45] 6 6 6 # 6 6 6 # # [45] 6]

67

vla & trb
f

Chri - ste e - lei - son, Christe, Christe e - lei-son, Chri-ste e-leison, Chri-ste e-lei - son.

f Tutti
Christe, Chri - ste e-lei - son, Christe, Chri-ste e - lei-son, Chri-ste e-leison, Christe e - lei - son.

Christe e-lei-son, e - lei - son, e-lei - son, Christe, Chri-ste e - lei-son, Chri-ste e-leison, Christe e - lei - son.

Chri-ste e-lei-son, Chri - ste e-lei - son, Christe, Chri-ste e-leison, Christe e - lei - son.

5 6 6 6 4 # # [45] 6 5 6 [6 4] 6 6 6 5 3

3 Gloria

The musical score is divided into two main sections: "Et in terra" and "Laudamus".

Et in terra: This section features a vocal soloist (Soprano) and a full orchestra. The vocal line begins with a forte (*f*) dynamic and includes the lyrics: "Et in ter-ra pax ho - mi - nibus bonae volun ta-tis, bonae vo-lun ta - tis." The orchestral accompaniment includes strings, woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), and timpani. The tempo is marked "Allegretto" and the key signature has one sharp (F#).

Laudamus: This section features a vocal soloist (Soprano) and a full orchestra. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "Laudamus te, be-ne -". The orchestral accompaniment includes strings, woodwinds, brass, and timpani. The tempo is marked "Allegretto" and the key signature has one sharp (F#).

Et in terra (Tutti): This section features a vocal soloist (Soprano) and a full orchestra. The vocal line begins with a forte (*f*) dynamic and includes the lyrics: "Et in ter-ra pax ho - mi - nibus bonae volun ta-tis, bonae vo-lun ta - tis." The orchestral accompaniment includes strings, woodwinds, brass, and timpani. The tempo is marked "Allegretto" and the key signature has one sharp (F#).

Laudamus (Solo): This section features a vocal soloist (Soprano) and a full orchestra. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "Laudamus te, be-ne -". The orchestral accompaniment includes strings, woodwinds, brass, and timpani. The tempo is marked "Allegretto" and the key signature has one sharp (F#).

8

Gratias

di - cimus te, ad-o - ra-mus te, glo-ri - fi-ca - mus te.

Gra - tias, gra - ti-as a - gimus ti-bi

p Solo

p Solo

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

6 6 7 6

The musical score is written for a piano and a soloist. It begins with a piano introduction in 12/8 time, featuring a melodic line in the right hand and a bass line in the left hand. The piano part consists of several measures of sustained chords and moving lines. The soloist enters with a vocal line in 12/8 time, singing the lyrics 'di - cimus te, ad-o - ra-mus te, glo-ri - fi-ca - mus te.' The piano accompaniment continues with sustained chords. The score then transitions to a section marked 'Gratias' in common time (C). The piano part features a melodic line in the right hand and a bass line in the left hand. The soloist enters with a vocal line in common time, singing the lyrics 'Gra - tias, gra - ti-as a - gimus ti-bi'. The piano accompaniment continues with sustained chords. The score concludes with a final piano section in common time, featuring a melodic line in the right hand and a bass line in the left hand. The piano part consists of several measures of sustained chords and moving lines. The soloist enters with a vocal line in common time, singing the lyrics 'Gra - tias, gra - ti-as a - gimus ti-bi'. The piano accompaniment continues with sustained chords.

Domine

1^o

Domine

vla

vla

p Solo

Domine Deus, Rex coelestis, Deus Pa -

propter magnam glo - - riam tu - am.

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

22

trb

trb

p

p Solo

Do-mine Fi-li u-ni-ge-ni-te, Do-mine Fi-li u-ni-ge-ni-te, Je -

ter omni - potens.

[6 4] # 6 [b]6

28

p Solo

Do-mine De-us, Agnus De-i, Fi - lius Pa - tris.

- su Chri - ste.

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

34 Qui tollis

f

clno 1 *f* clno 2 *f*

clno 1 *f* clno 2 *f*

vla & trb *f*

vla & trb *f*

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

6 6 6 7 6 6 6 [6] 7 6 #

43

Mi - se - re - re, mi - se - re - re no - bis. Qui tol - lis pec - ca -

Mi - se - re - re, mi - se - re - re no - bis. Qui tol - lis pec - ca -

Mi - se - re - re no - bis. Qui tol - lis pec - ca -

Mi - se - re - re no - bis. Qui tol - lis pec - ca -

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

52

Suscipe

Qui sedes

ta mun - di: Su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

ta mun - di: Su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

ta mun - di: Su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

ta mun - di: Su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no - stram.

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

62

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

8 # [45] 7 6 [#] 4 [6] 6 [5] 7 6 [5] #

71 Quoniam

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

Mi - se - re - re no - bis.

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

Mi - se - re - re, mi - se - re - re no - bis. *p* Solo Quo - ni - am tu so - lus san - ctus,

[6] 6 7 4 3 *p* Solo # 6 #

88

Je - - - - - su Chri -

5 6 6 # 6 4 #

94

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

[6 5]

Cum Sancto · Allegro/Presto

[illegible]

108.

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

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

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

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

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

115

musical score for a three-part setting (Soprano, Alto, Tenor) and basso continuo line. The lyrics are in Latin: "cum Sancto Spi - ri - tu in glo - - ri - a De - i Pa - tris, in glo - - ri - a De - i Pa - tris, cum Sancto Spi - ri - tu, cum a, cum Sancto Spi - ri - tu in glo - - ri - a De - i Pa - tris,"

121

f

f

f

f

- ri-a De-i Pa - tris, in glo - ria, glo-ri-a, glo-ri-a De-i Pa - tris.

cum Sancto Spi - ri-tu in glo - ri-a, in glo - ri-a De-i Pa - tris.

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

cum Sancto Spi - ri-tu in glo - ri-a, in glo - ri-a De - i, De-i Pa - tris.

[# 6/5] 4 # 6 [6 6 6 5/4 3]

128

Amen · Allegro

128 Amen · Allegro

128

vla & trb

vla & trb

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

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

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

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

6 6 7 6 6 # 6 7 6 # 6 7 6 6 7 6

Sonata

135

f

vla & trb

vla & trb

men, a - - - men.

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

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

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

6 6 7 6

142

This musical score page contains measures 142 through 150. It features a piano (p) part and a string section (clno 1). The piano part is written in treble and bass staves, while the string section is in a single staff. The key signature has one sharp (F#), and the time signature is 4/4. The piano part includes various chords and melodic lines, with some measures marked with a repeat sign. The string section provides a harmonic accompaniment. The bottom of the page contains a series of musical notations and symbols, including brackets, sharps, and a 4/5 time signature.

clno 1

clno 1

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

150 Amen

clno 2

clno 1

vla & trb

vla & trb

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

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 -

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

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

157

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.

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

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

Patrem

canto

1 *f*

2 *f*

clno
1, 2

*clno**
1, 2

vla & trb

1 *f*

trb

2 *f*

vla

3 *f*

timp

1 *f*

vl

2 *f*

f Tutti

S

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

f Tutti

A

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

f Tutti

T

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

f Tutti

B

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

org
b

f Tutti

[5] 6 # [b5] 7 6 # 7

10 Et in unum

The score consists of several systems of staves. The first system shows vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The second system includes a trumpet part (trb) and continues the vocal and piano parts. The third system shows further vocal and piano development. The fourth system includes lyrics for the vocal parts: "o - mnum et in - vi - si - bi - li - um." The fifth system features a "Solo" section for the piano, with lyrics "o - mnum et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum." The sixth system continues the vocal parts with the same lyrics. The seventh system shows the piano accompaniment with figured bass notation.

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

p Solo

o - mnum et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum.

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

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

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

Et ex Patre

19

The musical score is written for a vocal soloist and piano. It consists of several systems of staves. The vocal part is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The lyrics are: "Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na -".

Lyrics:

Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

Performance Instructions:

- vla* (Vla) is indicated above the piano part in the first system.
- p* (piano) is indicated above the vocal part in the second system.
- Solo* is indicated above the vocal part in the third system.

Figured Bass:

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

27

tum an - te o - mni-a, o - mni-a sae - cu - la, an - te o - mni-a, o - mni-a sae - cu -

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

Deum de Deo

35

p Solo

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

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

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

Figured Bass:

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

45

Genitum

The musical score is divided into two main sections. The first section, starting at measure 45, consists of a piano accompaniment for the first 10 measures. The piano part is written for a grand staff (treble and bass clefs) and includes a right-hand melody with a piano (*p*) dynamic. The second section, starting at measure 11, features a vocal solo. The vocal line is written in a single staff with a soprano clef. The piano accompaniment continues in the grand staff. The lyrics are: "Ge - nitum non fa - ctum, con-sub - stan - ti - a - lem Pa - tri, per quem o - mnia, per quem". The score includes various musical notations such as notes, rests, accidentals, and dynamics.

p

p

ro.

ro.

ro.

p Solo

Ge - nitum non fa - ctum, con-sub - stan - ti - a - lem Pa - tri, per quem o - mnia, per quem

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

54

o - mni-a fa - - - cta sunt, per quem o - mni-a fa - - - cta

Qui propter

63

This musical score is for the piece "Qui propter". It is written for a large ensemble, including three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The score begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegro". The score is divided into two systems. The first system contains measures 63 through 71. The second system contains measures 72 through 80. The lyrics are: "Qui propter nos ho - mines, pro-pter nos ho - mines et pro-pter nostram sa - lu - tem de - sunt." The piano accompaniment features a prominent bass line with many octaves and chords. The vocal parts enter in measure 63 with a half note. The score ends with a double bar line in measure 80.

Qui propter nos ho - mines, pro-pter nos ho - mines et pro-pter nostram sa - lu - tem de -
 sunt.

6 6 6 # 6 6 5# 5 7 6

72

scen - - - - - dit de

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

77 Et incarnatus

vla *p*

vla *p*

p

coe - lis.

p Solo

Et in-car - na - - tus est de Spi-ri - tu, Spiritu San - - cto

p Solo

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

86 Crucifixus

p Solo
Cru - ci - fi - xus

p Solo
Cru - ci - fi - xus

p Solo
ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Cru - ci - fi - xus

p Solo
Cru - ci - fi - xus

p Solo
6 [6] 6 [5] 5 [6] 7 6 [5] - 7 6 5 6 5 - [6] 4 3 4 3 [9 8] #

93

e - ti-am pro no-bis sub Pon-ti-o Pi - la-to, pas - sus, pas - sus et se-pul-tus est, et se - pul-tus est.
 e - ti-am pro no-bis sub Pon-ti-o Pi - la-to, pas - sus, passus et se-pul-tus est, et se - pul-tus est.
 e - ti-am pro no-bis sub Pon-ti-o Pi - la-to, pas - sus, pas - sus et se-pul-tus est, et se - pul-tus est.
 e - ti-am pro no-bis sub Pon-ti-o Pi - la-to, pas - sus, pas - sus et se-pul-tus est, et se - pul-tus est.

6 4 6 5 b [b]7 6 [b5] 6 7 [4]6 b 5 4 b6 5 - 5 4 b6 5 - 4

101 Sonata

Piano (p): Measures 101-106. The right hand plays a series of eighth and sixteenth notes, often beamed together. The left hand provides a steady bass line with half notes and quarter notes. Dynamics include *f* (forte).

Clarinets (clno 1, clno 2): Both parts play similar melodic lines, often with grace notes and slurs. Dynamics include *f*.

Trumpets (trb): The two trumpet parts play sustained notes, often with slurs. Dynamics include *f*.

Double Bass: The double bass part plays a steady bass line with half notes and quarter notes. Dynamics include *f*.

107

clno 1 clno 2 clno 1 clno 2 clno 1

6 4 # [H] 6 6 6 [H] 6 [H] 6

114

clno 2

6 6 4 3 6 4 3

121

Et resurrexit

This musical score is for the piece "Et resurrexit". It is written for a large ensemble, including a piano, two violas, and a vocal soloist. The score is divided into several systems. The first system (measures 121-126) features a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system (measures 127-132) continues the piano introduction. The third system (measures 133-138) introduces the vocal soloist with the lyrics "Et re-sur-re-xit". The fourth system (measures 139-144) continues the vocal soloist's part. The fifth system (measures 145-150) features a piano solo section. The sixth system (measures 151-156) continues the piano solo section. The seventh system (measures 157-162) features a piano solo section. The eighth system (measures 163-168) continues the piano solo section. The ninth system (measures 169-174) features a piano solo section. The tenth system (measures 175-180) continues the piano solo section. The eleventh system (measures 181-186) features a piano solo section. The twelfth system (measures 187-192) continues the piano solo section. The thirteenth system (measures 193-198) features a piano solo section. The fourteenth system (measures 199-204) continues the piano solo section. The fifteenth system (measures 205-210) features a piano solo section. The sixteenth system (measures 211-216) continues the piano solo section. The seventeenth system (measures 217-222) features a piano solo section. The eighteenth system (measures 223-228) continues the piano solo section. The nineteenth system (measures 229-234) features a piano solo section. The twentieth system (measures 235-240) continues the piano solo section.

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The tempo is marked "p" (piano). The key signature is one flat (B-flat). The score is written in a standard musical notation style.

129

ter - ti - a di - e se - cun - dum Scri - ptu - ras,

7 6 6 # [6] 4 # 6 [6]

136

se - cun - dum Scri-pta - ras.

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

Et ascendit

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

15

The musical score is written for a piano and voice. It consists of 15 measures. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 15. The vocal line begins in measure 1 with a half note G4, followed by a half note F#4 in measure 2, and a half note E4 in measure 3. In measure 4, there is a quarter rest, followed by a quarter note D4 in measure 5. In measure 6, there is a quarter rest, followed by a quarter note C4 in measure 7. In measure 8, there is a quarter rest, followed by a quarter note B3 in measure 9. In measure 10, there is a quarter rest, followed by a quarter note A3 in measure 11. In measure 12, there is a quarter rest, followed by a quarter note G3 in measure 13. In measure 14, there is a quarter rest, followed by a quarter note F3 in measure 15. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The lyrics are: - det, se - - det, se - - - det, ad.

Et iterum

156

f

f

f

vla & trb
f

vla & trb
f

f

f

f

f Tutti
Et i - te-rum ven - tu - rus est cum glo - ri - a iu - di -

f Tutti
Et i - te-rum ven - tu - rus est cum glo - ri - a iu - di -

f Tutti
Et i - te-rum ven - tu - rus est cum glo - ri - a iu - di -

f Tutti
dex - te-ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri - a iu - di -

f Tutti

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

Cuius regni

164

The musical score is divided into two systems. The first system (measures 164-167) features a piano introduction in common time, transitioning to 3/2 time at measure 165. The piano part consists of three staves (treble, middle, and bass). The vocal parts enter at measure 165. The second system (measures 168-171) continues the vocal and piano parts. The piano part consists of three staves (treble, middle, and bass). The vocal parts are arranged in three staves (soprano, alto, and bass). The lyrics are in Latin and are repeated for each vocal part.

Lyrics:

ca - re vi - vos, vi - vos et mor - tu - os, cu - ius re - gni non e - rit fi - nis, non e - rit, non

Chord Symbols:

b [b]6 b # [b5] [b]6 [b]6 b 6

Et in Spiritum

172

The musical score is arranged in five systems, each with multiple staves. The first system (measures 172-175) shows vocal parts in treble and bass clefs and piano accompaniment in treble and bass clefs. The second system (measures 176-179) continues the vocal and piano parts. The third system (measures 180-183) shows the vocal parts and piano accompaniment. The fourth system (measures 184-187) includes the vocal parts and piano accompaniment. The fifth system (measures 188-191) features the vocal parts and piano accompaniment, with a 'p Solo' section for the piano.

e - rit, non e-rit fi - nis.

e - rit, non e-rit fi - nis. ***p* Solo** Et in Spi-ritum Sanctum, Do-minum et vi-vi - fi-can -

e - rit, non e-rit fi - nis. ***p* Solo** Et in Spi-ritum San - ctum, Do-minum et vi-vi - fi - can -

e - rit, non e-rit fi - nis.

6 6 4 3 6 6 6 6 4 #

178

tem, qui ex Pa-tre Fi-li-o-que pro-ce - dit, qui cum Pa-tre et Fi-li-o

tem, qui ex Pa-tre Fi-li-o - que pro-ce - dit, Fi-li-o-que pro-ce - dit, qui cum Pa-tre et Fi-li-o

6 6 [#] [b]6 [b]6 6 5 # 6 4 3 6 #

Et unam

182

f *vla & trb* *f* *vla & trb* *f* *trb* *p* *trb* *p*

f *Tutti* *f* *Tutti* *f* *Tutti* *p* *Solo*

si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

f *Tutti* *p* *Solo*

[5] # 6 [6] # 4 #

186

san-ctam ca-tho - licam et a - po - sto - - licam Ec-cle - si - am.

p Solo
Con-fi - te - or u - num ba -

6 # 4 # # [45] 6

Et expecto

191

vla

vla

p Solo

Et ex - pe - -

ptis - ma in re - mis - si - o - nem, in re - mis - si - o - nem pec - ca - to - rum.

4 3 4

196

Et vitam

- cto, et ex - pe - cto re - surre - cti-o - nem mor - tu - o - rum, et vi - tam ven -

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

201

tu - ri, et vi - tam ven - tu - ri, ven - tu - - ri sae - cu -

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

206

f
 clno 1
 f
 clno 2
 f
 vlna & trb
 f
 vlna & trb
 f
 f Tutti
 li, et vi - tam ven - tu - ri, ven - tu - ri sae - cu -
 f Tutti
 Et vi - tam ven - tu - ri, ven - tu - ri sae - cu -
 * f Tutti
 Et vi - tam ven - tu - ri, ven - tu - ri sae - cu -
 f Tutti
 Et vi - tam ven - tu - ri, ven - tu - ri sae - cu -
 f Tutti
 6 6 6 7 4 #

211

f

li, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

li, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

li, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

li, et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

6 [6] 6 [4 3]

5 Sanctus

63

Sanctus

1
cnto

2

clno
1, 2

*clno**
1, 2

1
trb
vla

2

3

timp

1
vl

2

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

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

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

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

org
b
f **Tutti**
6 6 4 3 9 8 6 6 4 [b] 3 9 8 6 6 6 6 7 6 [6] 6 4 # 10 9 [8] 6

7

ctus, san - ctus, san - ctus Do-minus De-us Sa - ba - oth.

ctus, san - ctus, san - ctus, san - ctus Do-minus De-us Sa - ba - oth.

ctus, san - ctus, san - ctus, san - ctus Do-minus De-us Sa - ba - oth.

san - ctus, san - ctus Do-minus De-us Sa - ba - oth.

8

6 6 [6] # 6 7 6 6 6 4 3 9 8 [6] 6 [6] 7 4 3 4 [5] 6 [5] - #

15 Pleni · Adagio

p Solo

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

* *p* S solo [alternative version]

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

p Solo

6 6 6 6 5 6 5

22

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

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

6 6 4 # 6 9 8

[illegible]

34. **Osanna**

The score is for a piece titled "Osanna" starting at measure 34. It is in 6/4 time. The instrumentation includes piano (p), violin (vln), viola (vla), trumpet (trb), and vocal soloists (Soprano, Alto, Tenor). The piano part features a complex bass line with many sixths and fifths, and some accidentals. The vocal parts enter with the lyrics "O - san - na in ex - cel - sis,". The score is divided into systems, with the piano and woodwinds in the first system, and the vocal soloists in the second system.

Instrumentation and Dynamics:

- Piano (p):** Features a complex bass line with many sixths and fifths, and some accidentals.
- Violin (vln):** Features a melodic line with many sixths and fifths, and some accidentals.
- Viola (vla):** Features a melodic line with many sixths and fifths, and some accidentals.
- Trumpet (trb):** Features a melodic line with many sixths and fifths, and some accidentals.
- Vocal Soloists:** Enter with the lyrics "O - san - na in ex - cel - sis,".

Lyrics:

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

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

O - san - na in ex -

39

o - san - na in ex - cel -

cel - sis,

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

\sharp $\frac{6}{5}$ \sharp \natural \sharp 5^\flat $[5^\flat]$ \sharp $\frac{6}{5}$ $[5^\flat]$ \sharp \natural $[6]$

[illegible]

49

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

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

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

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

6 6 [6] 7 [4] 3

6 Benedictus

Benedictus

1 *p*

2 *p*

p Solo

Be-ne-dictus, qui ve-nit, qui ve-nit, qui ve-nit in no - - -

org
b *p* Solo

$\frac{4}{2}$ 6 6 7 6

=

6

Osanna ut supra

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

[6] $\frac{4}{5}$ # [6] 7 6 [6] $\frac{4}{5}$ 3]

7 Sonata

Sonata

The musical score for the Sonata, measures 1 through 9, is presented below. The score is written for a large ensemble, including vocalists, woodwinds, brass, percussion, strings, and organ.

Instrumentation and Parts:

- cnto (1, 2):** Two vocal parts, both in treble clef with a 3/4 time signature. They contain whole rests for all measures.
- clno (1, 2):** Two woodwind parts, both in treble clef with a 3/4 time signature. They contain whole rests for all measures.
- clno* (1, 2):** Two woodwind parts, both in treble clef with a 3/4 time signature. They contain whole rests for all measures.
- vla & trb (1, 2, 3):** Three parts for Viola and Trumpet. Parts 1 and 2 are in alto clef (C4), and Part 3 is in bass clef (C3). All are in 3/4 time. Dynamics include *f* (forte).
- timp:** Timpani part in bass clef, 3/4 time, containing whole rests.
- vl (1, 2):** Two violin parts in treble clef, 3/4 time. Part 1 starts with a forte (*f*) dynamic.
- org b:** Organ part in bass clef, 3/4 time, starting with a forte (*f*) dynamic. It includes figured bass notation below the staff.

Figured Bass for Organ (org b):

6 [6] 6 4 # [# b5] 6 [6] 7 6

This musical score is for a piece titled "The Rose Tree". It is written for piano (p), violin (vln), and cello (clno). The score is in 3/4 time and consists of 10 measures. The piano part is in the right hand, with the left hand providing a simple bass line. The violin and cello parts are in the right hand, with the cello part providing a simple bass line. The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegretto". The score is written in a standard musical notation style, with notes, rests, and bar lines. The piano part is in the right hand, with the left hand providing a simple bass line. The violin and cello parts are in the right hand, with the cello part providing a simple bass line. The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegretto".

17

f

f

5 4 # 6 4 3 6 4 3

8

trb
p

vla

trb
p

vla

p

p Solo

A-gnus De-i, qui tol-lis

p Solo

A-gnus De-i, a-gnus De-i, qui tol-lis pecca-ta mun-di: Mi-se-re-re, mise-re-re no-bis.

p Solo

4 6 7 6 6 4 4 4 4

2

Agnus Dei

16

f

f

f

f

vla & trb
f

vla & trb
f

f

f

f

f Tutti

pec-ca - ta mun - di: Mi - se - re-re, mi - se - re-re no - bis. A - gnus De - i, qui

f Tutti

A - gnus De - i, qui

f Tutti

A - gnus De - i, qui

f Tutti

A - gnus De - i, qui

f Tutti

A - gnus De - i, qui

5 6 6 ♭ 4 # # [5'] 6 ♮ [5'] ♮ [5' -] #

24

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

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

8 tol - lis, qui tol - lis pec - ca - ta mun - di, a - gnus De - i, qui tol - lis pec - ca - ta

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

6 5 6 5 4 # 6 6

32 Dona

The musical score is for a piece titled "Dona". It is written in 6/4 time and consists of several systems of staves. The first system shows the piano accompaniment with three staves (treble, middle, and bass clefs). The second system introduces the vocal soloists, with parts for trumpet (trb) and viola (vla) in the upper staves, and a bass line in the lower staves. The lyrics are in Latin and are distributed across the vocal parts.

Lyrics:

— mun — di: Do-na no-bis
 — mun — di: Do-na no-bis pa - cem, pa - cem, pa - cem, pa - cem.
 — mun — di:
 — mun — di:

Performance Instructions:

- trb** (trumpet) and **vla** (viola) parts are marked with **f** (forte) and **p** (piano) dynamics.
- The vocal soloists are marked with **f Solo** (forte solo) and **p** (piano).
- The piano accompaniment includes a **f Solo** (forte solo) section in the bass line.

Figured Bass:

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

38

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

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

6 6 4 # p 6 5 4 # f 6 6 5 4 3 6 5

43.

trb \ast

f *p*

f *p*

f *p*

p

p

f Solo *p*

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

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

p *f* *p*

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

53.

f

f

f

f

vla & trb

f

p

vla & trb

f

p

f

p

f

p

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

59

clno 1

f

f

f

f

f

f

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

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

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

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

f

6 6 [5⁺ 4⁻] # [45] 6 6 6 4 3 6 5 4 3