

Werner. Collected works.

Gregor Joseph

Werner

Missa Trinitas in Unitate veneranda

WerW B.1

Mass

S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), timp (C-G), 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Edited by Wolfgang Esser-Skala ·  0000-0002-7350-4045.

Music engraving by LilyPond 2.24.4 (<https://www.lilypond.org>) and EES Tools v2026.01.0.

Front matter typeset with Source Sans and Fredericka the Great.

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

Archival Resource Key: **ark:68748/e1gjwb1**

 [edition-esser-skala/werner-collected-works](https://doi.org/10.21203/3.68748/e1gjwb1)

v2026.02.0, 2026-02-28 (*bd3926845771e384beaa9e064e8e662900749fdd*)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

Sources

































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	<i>Notes</i>	several pages missing in digitized version

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>
-	-	-	Minor differences between A1 and B1 occur in all parts. Notably, the timp parts of the two sources differ to a greater extent, and the part of A1 is more virtuosic. Here, none of these differences are annotated.
	-	-	In A1 and B1 , punctuated rhythms involving a  typically comprise  , i.e., 16.-32-32 or 32-32-16. Here, these rhythms are reproduced as 16.-64-64 and 64-64-16., respectively.
	-	org	The title page of A1 contains the note "NB In defectu Clarinorum Organum Clarinum concertantem supplet". Accordingly, the org part of A1 also contains the solo parts of clno 1 in the <i>Quoniam</i> and <i>Pleni sunt caeli</i> . Here, these organ solos are reproduced in the org part as an appendix to the respective movement.
1	9	T	3rd  in B1 : a4
	93	vl 2	2nd  in A1 : d'8-e'16-f'16
	98	vl 2	1st  in A1 and B1 : a8-b16-c'16
	107	vl 1	5th  in A1 : a'8
2	1	-	tempo indication in S, A, clno 1, timp, vl 1, and vl 2: "Vivace" (tempo indication missing in clno 2)
	15	B	1st  in A1 : B \flat 8-b \flat 8-a4
	55	org	2nd  of upper voice in A1 : e'4
	64	B	1st  in A1 and B1 : G4
	87	T	4th  in A1 and B1 : d'8
	96	clno	rhythm of bar in A1 : 
	119	vl 2	5th  in A1 and B1 : d'8
	124	S	9th  in A1 and B1 : a'16
	136	timp	4th  in A1 : G8.-G32-A32-B32
3	41	vl 2	3rd to 5th  in A1 : γ -e"4
	57	B	2nd  in A1 and B1 : e2
	68	vl 1	2nd  in A1 : a'8
	73	vl 2	2nd to 4th  in A1 : g'8-f'8-e'8
	89	vl 2	4th  in A1 : f \sharp '8-e'8
	98	vl 2	2nd  in A1 : d"4
	121	vl 2	4th  in A1 and B1 : e'4
	129	org	5th  of upper voice in A1 : b4
	132	vl 2	5th  in A1 and B1 : b4
	140	B	last  in A1 : f4
4	10	clno 2	1st  in A1 and B1 : d"4
	48	T	1st  in A1 and B1 : c'2
	51	vl 2	2nd  in A1 : a'4: 4th  : a'4
6	3	A	1st to 3rd  in A1 : f'2-e'4
	7	S	4th  in A1 and B1 : g'8
	27	B	2nd  in A1 : b8
	44	T	1st  in A1 and B1 : c'8-d'16-e'16

Contents

1	Kyrie	1
2	Gloria	32
3	Credo	71
4	Sanctus	111
5	Benedictus	127
6	Agnus Dei	128

1 Kyrie

Vivace

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Soprano

f Tutti

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

Alto

f Tutti

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

Tenore

f Tutti

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

Basso

f Tutti

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

Organo
e Bassi

f Tutti

The musical score is written for a full orchestra and choir. The tempo is marked 'Vivace' and the dynamics are 'f' (forte) and 'Tutti'. The vocal parts (Soprano, Alto, Tenore, Basso) sing the lyrics 'Ky - ri - e, Ky - ri - e e - lei - son,'. The instrumental parts include Clarino I, II in C, Timpani in C-G, Violino I and II, and Organo e Bassi. The score is in 3/4 time and features various musical notations such as triplets, slurs, and dynamic markings.

This musical score is for a Kyrie eleison. It consists of several parts: a vocal line at the top, a piano accompaniment in the middle, and three vocal parts at the bottom. The piano part features intricate triplet patterns in both hands. The vocal parts are arranged in four staves, with the lyrics 'Ky - - ri - e e - lei - son, Ky - - ri - e' written below them. The score is written in a key with one sharp (F#) and a 4/4 time signature. The piano part includes a variety of rhythmic figures, including eighth and sixteenth notes, and rests. The vocal parts are primarily composed of quarter and eighth notes, with some rests. The lyrics are: Ky - - ri - e e - lei - son, Ky - - ri - e. The piano part includes a variety of rhythmic figures, including eighth and sixteenth notes, and rests. The vocal parts are primarily composed of quarter and eighth notes, with some rests. The lyrics are: Ky - - ri - e e - lei - son, Ky - - ri - e.

7

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

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

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

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

6

10

mp

p

p

P Solo

e - lei - son. Ky - ri -

e - lei - son.

P Solo

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

e - lei - son.

p Solo

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ 5 6 # 6

Detailed description: This page of a musical score (page 4) contains ten staves. The first two staves are for vocal parts, with the first staff starting at measure 10. The next two staves are for piano accompaniment, featuring triplets and dynamic markings like *mp* and *p*. The following three staves are for vocal lines with lyrics: 'e - lei - son. Ky - ri -', 'e - lei - son.', and 'e - lei - son. Ky - ri - e e - lei - son,'. The final staff is for piano accompaniment, including figured bass notation: $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ 5 6 # 6. The score includes various musical notations such as rests, slurs, and dynamic markings.

14

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 treble clef on the upper staff and a bass clef on the lower staff. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line begins in the third staff, with lyrics: "e - lei - son, e - lei - son, e -". The fourth staff is empty. The fifth staff continues the vocal line with lyrics: "e - lei - son, e - lei - son, e - lei - son,.". The sixth staff is empty. The seventh staff is a bass line for the piano accompaniment.

18

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

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

[6] 6 6/4 5 #

23

son.

f

p

f

p

p Solo

Ky - ri -

son.

p Solo

Ky - ri - e e - lei - son,

f 5 6 $\frac{6}{4}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{\#}$ *p* # 5 6 $\frac{[5]}{\#}$ 6

28

The musical score for page 28 consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff (treble and bass clef) with piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals. The vocal line is on a single staff with a treble clef, containing the lyrics: "e - lei - son, e - lei - son, e - lei -". Below the vocal line is another empty staff. At the bottom, there are two more staves: a bass clef staff with a bass line and a grand staff with piano accompaniment. The piano accompaniment at the bottom includes a bass line with a sharp sign and a number 5 in brackets, and a grand staff with a sharp sign and a number 6.

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

e - lei - son, e - lei -

[5] # 6

33

The musical score for page 33 consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff with a treble clef and a bass clef. The vocal line is written in the treble clef staff of the grand staff, with lyrics underneath: "son, e - lei - - - son, e - lei - - son, e -". The piano accompaniment is written in the bass clef staff of the grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as rests, notes, and accidentals. A dynamic marking *tr.* is present above the first measure of the piano accompaniment. At the bottom of the page, there are two empty staves (treble and bass clef). The page number 33 is located at the top left.

38

f

f

f

f

f *Tutti*

Ky - ri - e, Ky - ri - e

tr *f* *Tutti*

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

f *Tutti*

Ky - ri - e, Ky - ri - e

f *Tutti*

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

f *Tutti*

42

The musical score consists of several staves. At the top, a treble clef staff shows arpeggiated chords. Below it, a bass clef staff provides a rhythmic accompaniment. The central part of the page is dominated by a grand staff (treble and bass clefs) for the piano, featuring intricate triplet patterns in both hands. Below the piano part, four vocal staves (treble and bass clefs) enter with the lyrics: "e - lei - son, Ky - - ri - e e - lei - son,". The bottom of the page shows a final bass clef staff with a melodic line.

45

The musical score consists of the following parts:

- Violin I:** Treble clef, playing chords and a melodic line.
- Violin II:** Treble clef, playing chords and a melodic line.
- Piano:** Treble and Bass clefs, featuring a dense texture of sixteenth-note patterns and triplets.
- Vocal Parts:** Soprano, Alto, Tenor, and Bass staves with lyrics: "Ky - - ri - e e - lei - son, Ky - - ri - e".
- Violoncello/Double Bass:** Bass clef, playing a steady accompaniment.

Lyrics: Ky - - ri - e e - lei - son, Ky - - ri - e

48

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

$\frac{6}{4}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 4 3

52 Larghetto

The musical score is written in common time (C) and begins at measure 52. The tempo is marked *Larghetto*. The score consists of several staves:

- Grand Staff:** Includes a piano (p) and bass (b) staff. The piano part features a melody starting with a forte (*f*) dynamic, followed by a triplet of eighth notes and a triplet of sixteenth notes. The bass part provides accompaniment with eighth and sixteenth notes.
- Empty Staves:** There are four empty staves (two treble and two bass) positioned between the grand staff and the solo bass line.
- Solo Bass Line:** A single bass staff at the bottom of the page, marked *f Solo*. It contains a sequence of notes with specific fingering: [6], 5, 6, 5, 6, 5, [5], #, 6, [6].

55

Chri-ste e - lei-son, e -

6 6 6 b6 6 6 [6] # 6 5 # p [6] 6

58

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

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

61

son, e-lei son.

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

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

64

5 5 [5] #5 6 [6] 6 6 6 46 6 6 6 5

67

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

6 4 5# p [6#] f # 6 6 p [6] 5

70

son, e - lei - son.

5 5 [5] # 6 [6] $\frac{5}{2}$ # *f* [6] 6 6 6

Allegro

73

The musical score consists of several staves. The top two staves are vocal staves, both containing rests. The piano accompaniment is shown in two systems. The first system includes a grand staff with a treble clef and a bass clef. The treble clef part has a complex melodic line with trills and sixteenth notes. The bass clef part has a simpler line with a trill. The second system continues the piano accompaniment. The vocal part enters in the second system with the lyrics "Ky - ri - e e - lei". The tempo is marked "Allegro". The score includes various musical notations such as rests, trills, and dynamic markings like "f Tutti".

f Tutti
Ky - ri - e e - lei

f Tutti

6 6 6 6 # 6 4 5 #

85

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

4 3 7 6

97 *clno 2*

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

5 6 5 2 (6) 6 5 # 6 6 5

103

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

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

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

5 6 3 *tasto solo* 3 6 6

106

son, e - 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.

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

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

6 4 3 6 4 3

5

2 Gloria

Vivace passato *

clno
1, 2

timp

1
vl
2

S

A

T

B

org
b

f

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

Et in ter - ra pax, in ter - ra pax, pax ho - mi - nibus,

Et in ter - ra pax, in ter - ra pax, pax ho - mi - nibus,

Et in ter - ra pax, in ter - ra pax, pax ho - mi - nibus,

Et in ter - ra pax, in ter - ra pax, pax ho - mi - nibus,

f *Tutti*

4

pax ho - mi - nibus, pax ho - mi - nibus bo - nae, bo - nae

pax ho - mi - nibus, pax ho - mi - nibus bo - nae, bo - nae vo -

pax ho - mi - nibus, pax ho - mi - nibus bo - nae, bo - nae vo - lun -

pax ho - mi - nibus, pax ho - mi - nibus bo - nae, bo - nae

7 7 7 7

7

vo - lun - ta - - tis, vo - lun - ta - tis.

- lun - ta - tis, vo - lun - ta - - tis.

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

vo - lun - ta - tis, vo - lun - ta - tis.

7 7 # 7 6 6 # 5 # org solo 6 5 4 #

Detailed description: This is a page of a musical score, page 34. It features a vocal line and an organ accompaniment. The vocal line consists of five staves with Latin lyrics: "vo - lun - ta - - tis, vo - lun - ta - tis.", "- lun - ta - tis, vo - lun - ta - - tis.", "ta - tis, bo - nae vo - lun - ta - tis.", and "vo - lun - ta - tis, vo - lun - ta - tis.". The organ part is shown in two systems. The first system has a treble clef staff with intricate sixteenth-note patterns and trills, and a bass clef staff with a simple harmonic accompaniment. The second system continues the organ part, with a bass clef staff that includes figured bass notation (7, 7 #, 7, 6, 6 #, 5 #) and the instruction "org solo". The score includes various musical notations such as trills (tr), slurs, and dynamic markings.

10

P Solo

Lau - da - mus te, _____ lau - da - mus te,

P Solo

lau - da - mus te, _____ lau -

P Solo [6 6]

12

p Solo
 be - ne - di - cimus, ad - o - ra - mus te, *f* Tutti glo - ri - fi - ca - mus
f Tutti glo - ri - fi -
f Tutti glo - ri - fi -
 da - mus te, *f* Tutti glo - ri - fi -
p Solo *f* Tutti
 be - ne - di - cimus, ad - o - ra - mus te, glo - ri - fi -
f Tutti
 6 [6]

15

te, glo-ri - fi - ca - - mus te, glo-ri - fi - ca - mus te.

ca - mus, glo - ri - fi - ca-mus, glo - ri - fi - ca - mus te.

ca - mus, glo-ri - fi - ca - mus te, glo-ri - fi - ca - mus te.

ca - mus, glo-ri - fi - ca - mus te, glo-ri - fi - ca-mus te.

6 6 [b]6 7 [b]6 [b]7 6 7 6 b6 6 b 6 5 6 Solo 6 5 6 9 b6 6

19

The musical score consists of several staves. The first system shows a piano introduction with trills (tr) and sixteenth-note patterns in the right hand, while the left hand has whole rests. The second system features a vocal solo starting with the lyrics "Gra-ti - as a - gimus" in a piano (*p*) dynamic. The third system shows the piano accompaniment for the vocal solo, with the left hand playing a bass line of eighth and sixteenth notes. The final system continues the piano accompaniment with a *p* dynamic.

p Solo
Gra-ti - as a - gimus

[6] 6 [6] 6 6 6 6 5 4 3 4 3 *p* [6]

25

gra - ti-as a - gi-mus ti - bi propter ma - gnam glo - - - ri-am tu -

p

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

28

31

De-us, Rex coe - le - stis, De-us Pa - - - - - ter o - mni-po -

6| 6 5, 6 5, 4 3, 6, b|, b, 4 b

34

The musical score consists of several staves. The piano accompaniment (middle two staves) features a complex texture with trills (tr.) and a forte (*f*) dynamic. The vocal line (top staff) includes the lyrics "Do - mi - ne". The bottom staff contains a bass line with a forte (*f*) dynamic and a piano (*p*) dynamic, with figured bass notation (6, 6, #, 6, 6, 6, #, 6, 6, 6, [6], 6, 6, 6, 5, #) and a [6] bracketed figure. A "tens." marking is present in the lower left.

37

p

p

Fi-li, Fi - li u - ni - ge - ni - te, Je - su Christe, Je - su Christe, Je -

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

40

Musical score for a piece starting at measure 40. The score includes a piano introduction with trills and triplets, followed by vocal lines with lyrics "Do - mi - ne su, Je - su Chri - ste." and "Do - mi - ne Deus,". The piano part includes a "Solo" section and ends with a bass line containing figured bass notation.

Figured Bass Notation: 6 8 $\flat 7$ 5 \flat $\frac{6}{4}$ 5 # [6] *f* $\flat 6$ 6 6 6 7 [\flat]7 [\flat] *p* [6]

43

De-us, De - us, A - gnus De - i, Fi -

De - us, A - gnus De - i, Fi - li-us

f 6 6 [6] 6 *p* [6] 6 6 [6] 6

46

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

Pa - tris.

♭ 6 6 [♭] 6 4 3 *f* ♭6 6 6 [6]

49

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

52 **Largo** **Tempo giusto**

f

f

f **Tutti**
Qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

f **Tutti**
Qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se -

f **Tutti**
Qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re no -

f **Tutti**
Qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re * - re no -

f **Tutti** # [b5] 6/5 5 b6

57

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

5
6
6
6
b6

69

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

- se - re - re no - bis.

re - re, mi - se - re - re no - bis. *p* Solo Qui tol - lis pec -

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

p Solo a 3

6 45 4 6 b5 [b] 7 # 4 # 6 5

75

ca - ta mun - di: Su - sci-pe, su-sci - pe, su - sci-pe, su-sci -

8 [b]6 b5 6 6 b 6

80

f

f

f

f

f *Tutti*

Qui

f *Tutti*

Qui

f *Tutti*

pe de - pre - ca - ti - o - nem no - stram. Qui

f *Tutti*

Qui

f *Tutti*

8 5 6 8 6 5 b 4 4 7 # 5 6 6 4 5 #

85

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

se - des, qui se - des ad dex - te - ram Pa - tris, ad dex -

95 *tr* *** *Andante*
clno 1
f Solo

re no - - bis.
re no - - bis.
re no - - bis.
re no - - bis.

f Solo 16 6

99

6] 7 7 [6 6] 6 5 4 3 *p*

p Solo
 Quo-ni - am tu so - lus, tu

102

so - - - lus, tu so - lus san - ctus,

[6] 4 # f [6] 6]

105

tu, tu so-lus Do - minus, so - lus al - tis - si-

6 6 [6] 6 5 # *p* [b6] b6 -

108

p

mus, Je - - - - -

6
5

9 6 7 - 9 6

6 6

Detailed description: The page contains a musical score for page 61, starting at measure 108. The score is written for voice and piano. The top system features a vocal line in treble clef with a piano (*p*) dynamic. The melody begins with a quarter rest, followed by a quarter note with a trill (*tr.*), and continues with eighth and sixteenth notes, including another trill. The piano accompaniment consists of three staves (treble, middle, and bass clefs) which are mostly empty, with only a few notes in the bass staff. The bottom system features a vocal line with lyrics 'mus, Je' and a piano accompaniment. The piano accompaniment in the bottom system is a complex bass line with many sixteenth notes. The lyrics 'mus, Je' are aligned with the vocal line. The page number '61' is in the top right corner, and the measure number '108' is at the start of the first staff.

111

f

su Chri - ste.

f

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

114 **Presto**

f

f

f **Tutti**

Cum San - cto, cum Sancto Spi - ri -

f **Tutti**

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

f **Tutti**

122

f

f

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

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

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

cum San - cto, cum San-cto

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

125

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

a - - men, a - - - - -

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

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

6 6 | 6 6 6 4 3

128

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

men, a - - - - men, cum San - cto, cum Sancto Spi - ri -

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

men,

5 6 5 6 5 6 5
3 b4 3 b4 3 b4 5

132

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

8 5 46 5 6 5 6 5 6 5 6 5 16 6 6 6

3 3 4 3 4 3 4 3 4 3

135

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

6 6 6

138

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

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

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

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

6 6] 5/4 [-] 3] [6] 6 [5/4 [-] 3]

3 Credo

Andante

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, 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 coe - li, coe - li et

f Tutti

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

org
b

f Tutti

16 - 6

4

ter - rae, vi - si - bi - li - um o - mni - um et in -

61 #

Detailed description: This page of a musical score contains vocal parts and piano accompaniment. At the top, there are two staves: a treble clef staff with chords and a bass clef staff with a simple bass line. Below these is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal parts consist of four staves, each with a different clef (treble, soprano, alto, and bass). All vocal staves have the same lyrics: 'ter - rae, vi - si - bi - li - um o - mni - um et in -'. The lyrics are aligned with the notes on the vocal staves. At the bottom of the page, there is a single bass clef staff with a bass line, containing the number '61' and a sharp sign '#'. The page number '72' is located at the top left.

7

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

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

8
vi - - si - bi - li - um, et in - vi - si - bi - - li -

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

[6] - [6] 5 4 - 3

Detailed description: This page of a musical score contains piano accompaniment and vocal parts. The piano part consists of two staves (treble and bass clef) with complex rhythmic patterns, including sixteenth-note runs and chords. The vocal part consists of four staves (treble and bass clef) with Latin lyrics: "vi - - si - bi - li - um, et in - vi - si - bi - - li -". The lyrics are repeated on each of the four vocal staves. The score includes various musical notations such as rests, slurs, and dynamic markings. At the bottom of the page, there are performance instructions: "[6] - [6] 5 4 - 3".

10

um.

um.

um.

um.

Solo

13

Et in u - num Do - minum Je - - - sum

p Solo

p

p

p

6
4

5
3

p

5 6

17

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

P Solo
Et ex Pa - tre

- 6 5 [6] 5 6 6 5

24

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

4 - # [6] # -

27

ve - ro, De - o ve - ro.

p Solo
Ge - ni - tum non

[6] # 4 # #

Detailed description: This page of a musical score contains measures 27 through 30. It features a vocal line and piano accompaniment. The piano part includes a complex texture with sixteenth-note patterns in the right hand and a bass line in the left hand. The vocal line has lyrics in Latin. The score is marked with a piano (*p*) dynamic and a 'Solo' instruction. Measure numbers [6], #, 4, #, # are indicated at the bottom.

30

fa - ctum, non fa - ctum, con-sub - stan - ti - a - lem

6 [6]

33

Pa - tri, per quem o - mni - a fa - cta, ___

6 6 3 # []

36

o - mni-a fa - - cta sunt.

p Solo
 Qui pro-pter nos, nos ho - mi -

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

39

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

6 #

42

dit, de - scen - dit de

[5] 6

46

coe - - - - lis.

f

tr

f

55

- - tus est de Spi - ri-tu, Spi-ri-tu San - cto ex Ma - ri - a Vir - gine,

na tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gine,

na - tus est de Spi-ri - tu San-cto, San - cto ex Ma - ri - a Vir - gine,

na - tus, in - car - na - tus de Spi-ri-tu San - cto ex Ma - ri - a Vir - gi-

7 # 4 7 # [b]5 [4] 6 5 b 4 7 4 4 5 6 4 [-] 4 # [b]5 4 2

59

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

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

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

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

7/5 [b] 6 [b] 6 [5#] 5/4 # - p con pedale [7/6/5#]

64 Adagio

con sordino

p

con sordino

p

p Solo

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

p Solo

Cru - ci - fi-xus e - ti - am pro no-bis, passus, sub Pon-ti - o Pi - la - to

p Solo [6] 7 7 [6] 7 7 7 # 7 7

68

sus, sub Pon-ti - o Pi - la - to passus, pas - - - - sus et se-pul - tus, pas-
 pas-sus, pas - sus, pas - - - - sus et se-pultus, et—

9 6 7 6 6 6/5 6/5 6/5 ♯ 6/5 6/5 ♯

72

sus, se - pul - tus est, sub Pon - ti - o Pi - la - to__ passus,
 - se - pul - tus est, sub Pon - ti - o Pi - la - to__ passus,

7 [5] # 5 6 4 (#)5 # 7 # [b] 7 7 7 7 # 8 7 6 5 6 5
 # 6 5 4 #

76

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

6 # 8 6 5 6 6 5

5 6 4 #

80 **Allegro**

f

senza sordino
f

senza sordino
f

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

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

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

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

f **Tutti**
[6] 6

84

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

6 # 61 # 4 #

88

ras, et a - scen-dit in coe - lum, se - - - det ad dex - te - ram, ad

ras, et a - scen - dit in coe - lum, se - det ad dex - te - ram, ad

ras, et a - scen - dit in coe - lum, se - det ad dex - te -

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

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

92

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

p
p
p Solo
p Solo
 [6] [5]

96

est cum glo - ri - a, cum glo - ri - a iu - di - ca - re vi-vos, vi-vos et mor - tu-

6| # # [6] 6/4 5/#

100

os, cu - ius re-gni non e - rit, e - rit fi - nis, non e - rit fi -

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

104

nis.

p Solo

Et in Spiritum Sanctum, Dominum et vivificantem

16 61

108

f

f

f

f Tutti

Si - mul ad-o -

- tem, qui ex Pa-tre Fi - li - o - que pro-ce - dit. Qui cum Pa-tre et Fi-li-o si-mul ad-o -

f Tutti

Si - mul ad-o -

f Tutti

Si - mul ad-o -

f Tutti

[7] # 5 4 #

113

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

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 est, qui lo-cu-tus est per

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

[6] 6 [6] 6

117 *Largo*

phe - - - tas.

Pro - phe - - tas.

8 - Pro - phe - - tas. *p Solo* Et unam san-ctam ca-tho-licam et a-po-sto-li - cam Ec-cle - si -

per Pro - phe - - tas. *p Solo* Con -

5/4 3/3 *p Solo* 7/b4 8/3 4/2 b6 6 5

122

Et ex-pecto re-sur-re-cti-onem mor-tu-o-rum.

am.

fi-teor unum bap-tis-ma in re-mis-si-onem pec-ca-to-rum.

[b] 6 b [b5] b7 5 [b] # b6 b [6] 5 6 4 [-] b

127 Vivace

Et vi - tam ven - tu - ri sae - cu -

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

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

f Tutti

f Tutti

f Tutti

f Tutti

8
3

132

142

- - - 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, et vi - tam ven-

6
5

6 6 # [6]

6 6 6 5 [b]

- 6 # [6]

[b]6 b5

6 [5] 6
4 3

156

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

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

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

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

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

4 Sanctus

Largo

clno
1, 2 *f*

timp *f*

1 *f*
vl

2 *f*

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

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

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

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

org
b *f* **Tutti** # [4]5

The musical score consists of several parts: a piano introduction, a piano accompaniment, and four vocal parts. The piano introduction features a treble clef with a 4-measure rest, followed by a bass clef with a 4-measure rest, and then a grand staff with a 4-measure rest. The piano accompaniment follows with a 4-measure rest, then a series of eighth and sixteenth notes with trills, and ends with a 4-measure rest. The vocal parts are arranged in four staves, each with a 4-measure rest, followed by the lyrics "san - ctus, san - ctus, san - ctus,". The lyrics are repeated in each staff. The bottom staff includes a bass clef with a 4-measure rest, followed by a series of notes and rests, and ends with a 4-measure rest. The notes in the bottom staff are: #, #, b, b7, b5.

san - ctus, san - ctus, san - ctus,
san - ctus, san - ctus,
san - ctus, san - ctus, san - ctus,
san - ctus, san - ctus, san - ctus,
b b7 b5

10

ctus Do-mi-nus De - us, Do-mi-nus De - us, De - us, De - us Sa - ba - oth.

ctus Do-mi-nus De - us, Do-mi-nus De - us, De - us, De - us Sa - ba - oth.

ctus Do-mi-nus De - us, Do-mi-nus De - us, De - us Sa - ba - oth.

ctus Do-mi-nus De - us, Do-mi-nus De - us, De - us, De - us Sa - ba - oth.

ctus Do-mi-nus De - us, Do-mi-nus De - us, De - us, De - us Sa - ba - oth.

$\flat 7$ $\frac{7}{5}$ 9 8 $\flat 7$ $\frac{7}{[4]5}$ 9 8 $\frac{[6]}{3}$ $\frac{7}{[4]5}$ $\frac{7}{[5]}$ $\frac{5}{4}$ $\frac{-}{\#}$

18

tr.

p Solo

Ple - ni, ple - ni sunt coe - li, sunt

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

21

p *f*

coe - li et ter - ra glo - ri - a tu - a,

6 6 16 6| 7# 7# 4# *f* 16

24

p

3 3 3 3 3 3

tr tr

glo - - - - -

p 6| 6 6 6 6 6| 6|

Detailed description: This page of a musical score contains measures 24 through 31. The top system features a vocal line in treble clef with a piano (*p*) dynamic. It begins with a quarter rest, followed by eighth-note triplets and sixteenth-note triplets. Trills (*tr*) are marked over the final two notes of the piece. The piano accompaniment consists of several staves: a grand staff (treble and bass clefs), two additional treble clef staves, and a bass clef staff. The bass clef staff at the bottom contains a melodic line with a piano (*p*) dynamic and includes guitar fingering numbers: 6|, 6, 6, 6, 6, 6, 6|, and 6|.

27 *tr.*
f 3 3 3 *tr.*

- ri-a tu - a. *tr.*

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

30 *Osanna · Presto*

The musical score consists of several staves. The top three staves (treble, bass, and grand staff) contain rests. The fourth and fifth staves also contain rests. The sixth staff is a vocal line in treble clef with lyrics: "O - san - na in ex - cel - - - -". The seventh staff is a vocal line in bass clef with lyrics: "O - san - na in ex - cel - - - - sis, in ex - cel - - - -". The eighth staff is a piano accompaniment in bass clef with the dynamic marking *f Tutti*.

35

Musical score for page 121, starting at measure 35. The score includes vocal lines and piano accompaniment. The lyrics are:

f *Tutti* O - san - na in ex -
f *Tutti* O - san - na in ex - cel - sis, in ex -
 - sis, in ex - cel - sis, ex - cel - sis,
 - sis, o - san - na in ex - cel - sis, o - san -

The piano accompaniment includes a bass line with the following fingering sequence: 3 3 5 6, 6, 6 10 10 10, 10 10 10 [6], 5 6, 6.

39

clno 2

f

f

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

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

o - san - na in ex -

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

[6] 6 3 6 6 5 5 6 6

4 4 #

43

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

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

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

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

6 6 6 6 6 6] 4 # 6 5

47

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

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

51

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

[6 6] 5 5 6 6

55

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

cel - sis, in ex - cel - sis.

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

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

6 - 7 6 4 3 6 5

5 Benedictus

Tempo giusto

vl 1 solo
f

S

org b
f Solo

4 4 6 6 4 3 6 6 6 7 7

3

p Solo

Be - ne - di - ctus, qui

6 5 3 9 6 4 # 6 6 6 5 # - 6

6

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

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

9

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

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

12

Osanna ut supra

f

4 4 6 6 # 6 5 #

Detailed description: This is a page of a musical score for the Benedictus. It features three staves: Violin 1 Solo (top), Organ (middle), and a vocal line (bottom). The music is in common time (C) and begins with a 'Tempo giusto' marking. The violin part starts with a forte (f) dynamic and includes several trills (tr). The organ part also starts with a forte (f) dynamic and includes a 'Solo' marking. The vocal line includes the lyrics 'Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.' and is marked with a piano (p) dynamic and a 'Solo' marking. The score includes various performance markings such as trills, dynamics (f, p), and articulation. Fingering numbers are provided for the organ part. The page number 127 is in the top right corner.

6 Agnus Dei

Largo

clno
1, 2 *f*

timp *f*

1 *f* *tr* 3

vl
2 *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

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

org
b *f* *Tutti* 6

The musical score consists of several parts:

- Piano Introduction:** The top two staves show a piano introduction. The right hand features a triplet of eighth notes followed by a trill, and the left hand has a similar triplet and trill pattern. The music is marked with a piano (*p*) dynamic.
- Vocal Staves:** There are four vocal staves, each with lyrics: "mun - di: Mi - se - re - re,". The lyrics are spread across the staves. The first staff has a red asterisk (*) above the first note. The music is marked with a piano (*p*) dynamic.
- Final Bass Line:** The bottom-most staff is a bass line with a 6/6 time signature, marked with a piano (*p*) dynamic.

5

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

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

8 mi - se - re - re no - - bis.

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

[6]

Detailed description: This page of a musical score contains five systems of music. The first system consists of two empty staves, one for the treble clef and one for the bass clef. The second system is a grand staff with a treble clef on the left and a bass clef on the right, containing a complex piano accompaniment with numerous triplets. The third system contains four vocal staves, each with a different clef (treble, alto, tenor, and bass) and the lyrics 'mi - - se - re - re no - - bis.' The fourth system contains a single bass clef staff with the lyrics 'mi - - se - re - re no - - bis.' The fifth system contains a single bass clef staff with the lyrics '[6]'. The page number '130' is located at the top left, and the number '5' is written above the first staff.

7

Solo

A - - gnus De - i, qui tol - lis

Solo

A - - gnus De - i, qui tol -

Solo

6

Detailed description: The page contains musical notation for measures 7 and 8. At the top, there are two empty staves for vocal parts. Below them is a grand staff for piano accompaniment. The piano part features complex rhythmic patterns, including triplets and trills (tr) in both the right and left hands. The vocal part consists of two staves. The first staff has a 'Solo' marking and a red asterisk above the first measure. The lyrics 'A - - gnus De - i, qui tol - lis' are written below the notes. The second staff also has a 'Solo' marking and contains the lyrics 'A - - gnus De - i, qui tol -'. At the bottom of the page, there is a single bass staff with a 'Solo' marking and the number '6' below it, which likely refers to a measure number in a different part of the score.

9

pec-ca-ta mun-di: *a 3* Mi-se-re-re no- - - - -

lis pec-ca-ta mun-di: *a 3* Mi-se-re-re, mi-se-re-re

Solo a 3
Mi-se-re-re, mi-se-re-re

6 6 5
4 3

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

12 















5/4

-1 #

6 [b]6/5

5 6

5 6

15

mun - di, pec - ca - ta, pec - ca - ta mun - di:
 - mun - di, pec - ca - ta mun - di:
 - ta mun - di, pec - ca - ta mun - di:
 mun - di, pec - ca - ta, pec - ca - ta mun - di:
 mun - di, pec - ca - ta, pec - ca - ta mun - di:

6/5 5/4 - 6/5 7 6

18 *Presto*

f *a 2* *p*

f

f *p*

f *p*

f *Tutti* *p* *a 3* *Solo*

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

f *Tutti* *p* *a 3* *Solo*

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

f *Tutti* *p* *a 3* *Solo*

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

f *Tutti*

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

f *Tutti* *tasto solo* *a 3* *p* *Solo*

[6] # 5 6 4

22

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

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

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

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

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

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

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

27

f Tutti

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

p a 3 Solo *f Tutti*

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

p a 3 Solo *f Tutti*

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

p a 3 Solo *f Tutti*

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

a 3 *p Solo* *f Tutti*

tasto solo # 5 6 5 6 5

32

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

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

37

f

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

42

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

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

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

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

tasto solo Tutti
 ♯ [6] - [7] 5/4 3 5/3 6/4

46

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

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

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

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

5 6
3 - 4

[6] 7

5 3
4 -

5 3
4 -