

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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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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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 cœli</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♭8–b♭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♯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

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1 Kyrie

Vivace

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

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

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

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

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

f Tutti

4

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

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

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

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

The musical score is written for a choir and piano. The piano part features a complex, flowing melody with many triplets and sixteenth notes. The vocal parts are in four staves, each with a different vocal line. The lyrics are 'Kyrie eleison' repeated three times. The score is in 4/4 time and the key signature has one sharp (F#).

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

tr.
3 3
p
p
p Solo
e - lei - son. Ky - ri -
e - lei - son.
8 e - lei - son. *p* Solo Ky - ri - e e - lei - son,
e - lei - son.
6 6 6 5
4 4 3
p Solo 5 6 # 6

14

The musical score consists of seven staves. The first two staves are for a vocal line (treble and bass clef), both containing whole rests. The next two staves are for a piano accompaniment (treble and bass clef). The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment (treble clef). The seventh staff is a piano accompaniment (bass clef). The key signature has one sharp (F#). The time signature is 4/4.

Measures 14-17:

Measure 14: Vocal rests. Piano: Treble (quarter rest, quarter rest, quarter rest, quarter rest), Bass (quarter rest, quarter rest, quarter rest, quarter rest).

Measure 15: Vocal rests. Piano: Treble (quarter rest, quarter rest, quarter rest, quarter rest), Bass (quarter rest, quarter rest, quarter rest, quarter rest).

Measure 16: Vocal: e - lei - son, e - lei - son, e - . Piano: Treble (quarter rest, quarter rest, quarter rest, quarter rest), Bass (quarter rest, quarter rest, quarter rest, quarter rest).

Measure 17: Vocal: e - lei - son, e - lei - son, e - lei - son, e - . Piano: Treble (quarter rest, quarter rest, quarter rest, quarter rest), Bass (quarter rest, quarter rest, quarter rest, quarter rest).

23

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

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

son.

p Solo

Ky - ri -

son.

p Solo

Ky - ri - e — e - lei - son,

f *p*

5 6 $\frac{6}{4}$ $\frac{8}{6}$ $\frac{6}{4}$ 5 \sharp \sharp 5 6 $\frac{[5]}{\sharp}$ 6

28

The musical score is written for piano and voice. It begins at measure 28. The piano introduction consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The piano part features a series of eighth and sixteenth notes, creating a rhythmic accompaniment. The vocal melody is written in the treble clef and includes the lyrics: "e - lei - son, e - lei - son, e - lei -". The piano accompaniment continues with a similar rhythmic pattern, featuring eighth and sixteenth notes. The score is divided into systems, with the vocal melody and piano accompaniment appearing in separate staves. The lyrics are written below the vocal melody. The piano part includes a key signature change to one sharp (F#) and a time signature change to 6/8.

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

e - lei - son, e - lei -

[5] # 6

33

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

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

[6] [4]

Detailed description: This musical score page, numbered 33, contains six staves. The top two staves are empty. The third staff is a vocal line in treble clef with a key signature of one sharp (F#) and lyrics. The fourth staff is a piano accompaniment in treble clef. The fifth staff is empty. The sixth staff is a piano accompaniment in bass clef. The music is in 4/4 time. The vocal line has lyrics: 'son, e - lei - - - son, e - lei - - son, — e -' and 'son, e - lei - son, e - lei - - - son, e - lei - -'. The piano accompaniment includes chords marked with [6] and [4].

38

f

f

f

f *Tutti*

Ky - ri - e, Ky - ri - e

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*

4 3

42

Piano accompaniment:

Staff 1 (Treble): Chords and single notes.

Staff 2 (Bass): Triplet eighth notes and sixteenth notes.

Staff 3 (Treble): Triplet eighth notes and sixteenth notes.

Staff 4 (Bass): Triplet eighth notes and sixteenth notes.

Choir parts:

Staff 5 (Soprano): e - lei - son, Ky - - ri - e e - lei - son,

Staff 6 (Alto): e - lei - son, Ky - - ri - e e - lei - son,

Staff 7 (Tenor): e - lei - son, Ky - - ri - e e - lei - son,

Staff 8 (Bass): e - lei - son, Ky - - ri - e e - lei - son,

45

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

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

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

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

48

Piano Introduction (Measures 48-51):

- Measure 48: Treble clef, eighth notes (G4, A4, B4, C5), quarter note (D5), eighth notes (C5, B4, A4, G4). Bass clef, quarter note (G2), eighth notes (A2, B2, C3), quarter note (D3), eighth notes (C3, B2, A2, G2).
- Measure 49: Treble clef, eighth notes (A4, B4, C5, D5), quarter note (E5), eighth notes (D5, C5, B4, A4). Bass clef, quarter note (A2), eighth notes (B2, C3, D3), quarter note (E3), eighth notes (D3, C3, B2, A2).
- Measure 50: Treble clef, eighth notes (B4, C5, D5, E5), quarter note (F5), eighth notes (E5, D5, C5, B4). Bass clef, quarter note (B2), eighth notes (C3, D3, E3), quarter note (F3), eighth notes (E3, D3, C3, B2).
- Measure 51: Treble clef, eighth notes (C5, D5, E5, F5), quarter note (G5), eighth notes (F5, E5, D5, C5). Bass clef, quarter note (C3), eighth notes (D3, E3, F3), quarter note (G3), eighth notes (F3, E3, D3, C3).

Vocal Parts (Measures 52-55):

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

Figured Bass (Measures 52-55):

6 8 6 5
4 6 4 3

6 4 3

52 **Larghetto**

f

f

f Solo [6] 6 5 6 5 6 5 [5] # 6 [6]

55

Chri-ste e - leison, e -

58

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

6 5
4 3

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

The musical score is for the piece "Son, e-lei-son." It is written for piano and guitar. The piano part is in 4/4 time and features a melodic line with trills and dynamic markings of *f* (forte) and *p* (piano). The guitar part is in 4/4 time and features a bass line with a mix of eighth and sixteenth notes, also marked with *f* and *p*. The score is divided into three systems. The first system shows the piano and guitar parts. The second system shows the piano part with a trill. The third system shows the piano part with a trill and the guitar part with a trill. The lyrics "son, e-lei-son." are written below the piano part in the third system.

64

The musical score consists of three systems. The first system (measures 64-65) features a grand staff with piano accompaniment in the upper staves and rests in the lower staves. The second system (measure 66) features a grand staff with piano accompaniment and a single bass staff with a melodic line. The piano accompaniment in measure 66 includes a complex melodic line in the right hand and a supporting line in the left hand. The guitar notation in the bass staff of measure 66 is a single melodic line with the following fingering numbers: 5, 5, [5], 5, 6, [6], 6, 6, 6, 6, 6, 6, 6, 5.

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

Allegro

73

6 6 6 6 6 5 #

f Tutti

Ky - ri - e e - lei - -

f Tutti

77

f Tutti

Ky - ri - e e - lei - - - -

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

tr

[illegible]

[illegible]

88

f

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

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

Ky - ri - e e - lei -

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

7 6 5 6 5 # 6 6 5

91

tr

clno 1

Ky - ri - e e - lei - - - - -

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

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

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

6 5 8 b 6] 5 4 3

[illegible]

[illegible]

[illegible]

103

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

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

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

6 5 4 3 6 4 3

2 Gloria

Vivace passato *

clno
1, 2

timp

1
vl
2

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

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

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

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

org
b

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

tr

tr

tr

tr

tr

tr

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

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

8 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#

[illegible]

12

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

da - mus te, glo - ri - fi -

be - ne - di - cimus, ad - o - ra - mus te, glo - ri - fi -

6 [6]

f Tutti

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 [b]6 6 [b] 6 5 6 Solo 6 5 6 9 [b]6 6

19

p Solo
Gra-ti - as a - gimus

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

22

ti - bi pro - pter ma - gnam glo - ri - am tu - am,

6] 7 6 5 6 5 6 5 ♯ [6] ♭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

f all unisono

f

am.

p Solo

Do - mi - ne

f 6 6 5 6 # 6 6 6 # 6 6 6 [6] 6 [5] 6 6 6 [5] # *p* [6]

31

The musical score for page 42, measures 31-33, is presented below. The score includes vocal staves, piano accompaniment, and figured bass. The lyrics are: "De-us, Rex coe - le - stis, De-us Pa - ter o - mni-po -".

Measure 31: The vocal staves are empty. The piano accompaniment begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The figured bass is: 6 | 6 | 5 | 6 | 5 | 4 | 3 | 6 | b |.

Measure 32: The vocal staves are empty. The piano accompaniment continues. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The figured bass is: 6 | 6 | 5 | 4 | 3 | 6 | b |.

Measure 33: The vocal staves are empty. The piano accompaniment continues. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The figured bass is: 6 | 6 | 5 | 4 | 3 | 6 | b |.

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

34

Measure 34: Piano accompaniment begins with a forte (*f*) dynamic. The right hand features a complex arpeggiated figure, and the left hand has a similar but simpler pattern. The vocal parts are silent.

Measure 35: The piano accompaniment continues with the same arpeggiated figures. The vocal parts remain silent.

Measure 36: The piano accompaniment concludes the arpeggiated figures. The vocal parts enter with the lyrics "Do - mi - ne". The piano part ends with a piano (*p*) dynamic and a final arpeggiated figure.

Lyrics: Do - mi - ne

Performance markings: *f*, *p*, *tens.*

37

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

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

40

Do - mi - ne

su, Je - su Chri - ste.

p Solo
Do - mi - ne Deus,

6 8 $\flat 7$ 5 \flat 6 4 5 # [6] *f* $\flat 6$ 6 6 6 7 [\flat] 7 *p* [6]

43

The musical score is written for a vocal ensemble and piano accompaniment. It begins at measure 43. The piano accompaniment consists of two staves (treble and bass clef). The right hand features a complex texture with triplets of eighth notes, trills, and sixteenth-note patterns. The left hand also features complex textures, including triplets and sixteenth-note patterns. The vocal parts enter with the lyrics "De-us, A - gnus De - i, Fi - li-us". The lyrics are written below the vocal staves. The piano part includes dynamic markings such as *f* (forte) and *p* (piano). The score is written in a key signature of one flat (B-flat major or D minor).

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

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 4 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 6

57

Musical score for voice and piano, measures 57-61. The score includes vocal staves with lyrics and piano accompaniment. The lyrics are: "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 b [6] b 6 b b6 b

62

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

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

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

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

[b]7 [b] 5 [b]6 - 4 b 6 b 46 b6 b5 [b]5 [b]6 5 -

69

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

- se - re - re no - bis.

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

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

a 3

p Solo

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 -

89

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

te - ram Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re -

te - ram Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re -

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

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

99

Trill

p Solo

Quo-ni - am tu so - lus, tu

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

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

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

118

f Tutti

Cum Sancto, cum Sancto Spiritu in gloria in gloria Dei Patris, amen, Dei Patris, amen,

8 3 10 10 10 10 10 10 5 6 8 6 6 6 6

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

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

125

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

a - men, 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 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 3 3 3 3 3 3

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

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.

men, a - men, a - men.

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

f

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 -

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

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

6^l #

Detailed description: This page of a musical score contains vocal and piano parts. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The middle system features a grand piano (GP) with both treble and bass staves. The bottom system includes four vocal staves (treble and bass for two parts) and a piano accompaniment in bass clef. The lyrics are in Latin: 'ter - rae, vi - si - bi - li - um o - mni - um et in -'. The score includes various musical notations such as rests, eighth notes, and chords. A rehearsal mark '6^l' is present at the bottom of the piano part.

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 vocal and piano parts. The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves, each with Latin lyrics underneath. The piano accompaniment is shown in two systems: the first system has a grand staff with treble and bass clefs, and the second system has a single bass clef staff. The lyrics are 'vi - - si - bi - li - um, et in - vi - si - bi - - li -'. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and a trill (tr) in the first vocal staff. At the bottom, there are bracketed numbers [6], [6], 5, 4, and 3, likely indicating fingerings or measure counts.

10

um.

um.

um.

um.

Solo

Detailed description: The musical score for page 74, measures 10-12, is arranged in a system of seven staves. The first two staves are for vocal parts: Soprano (treble clef) and Bass (bass clef). Measures 10-12 show vocal entries with the syllable 'um.' in measures 11 and 12. The third and fourth staves are for piano accompaniment (treble and bass clefs). Measures 10-12 show a complex piano solo in the bass line, with the word 'Solo' written below the staff in measure 10. The piano accompaniment features intricate sixteenth-note patterns and arpeggiated chords. The vocal parts enter in measure 11 with a half note 'um.' and remain silent in measure 12.

13

The musical score is arranged in two systems. The first system contains the vocal melody and piano accompaniment. The piano part consists of two staves (treble and bass clef) with arpeggiated chords. The vocal part is on a single staff. The second system contains the vocal melody and piano accompaniment. The piano part consists of two staves (treble and bass clef) with arpeggiated chords. The vocal part is on a single staff.

p Solo

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

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

21

na - tum an - te o - mni-a sae - cu-la, De - um de

- - # 6 [5# -]

24

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

8

h - - # [6] # -

27

ve - ro, De - o ve - ro. Ge - ni - tum non

[6] # 4 # #

30

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

6 [6]

33

Pa - tri, per quem o - mni - a fa - - 3 - cta, —

6 6 3 [5#] —

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

47

48

49

coe - lis.

f

f

Largo

50

f **Tutti**
Et in - car - na - tus est, in-car-na -

f **Tutti**
Et in - car - na - tus est, et incar-

f **Tutti**
Et in - car - na - tus, et incar-

f **Tutti**
Et in - car - na - tus est, incar-

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

55

- tus est de Spi - ri-tu, Spi-ri-tu San - cto ex Ma - ri - a Vir - gine,
 natus 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 4 7 4 5 6 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.

p con pedale

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

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

76

The musical score for page 92, starting at measure 76, features a vocal line and piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are "pas - - - sus et se - pul - tus est.".

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

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

6 5 # 8 6 5 6 6 5

80 **Allegro**

f

senza sordino

f

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 # 6# 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

The musical score for page 96, measures 92-97, is presented below. It features vocal parts and piano accompaniment. The lyrics are in Latin.

Measure 92: The piano accompaniment begins with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part consists of a series of eighth and sixteenth notes in the right hand and a series of eighth and sixteenth notes in the left hand.

Measure 93: The vocal parts enter. The lyrics are: "dex - te - ram, ad dex - te - ram Pa - tris." The piano accompaniment continues with a series of eighth and sixteenth notes.

Measure 94: The vocal parts continue. The lyrics are: "Et i - te - rum ven - tu - rus". The piano accompaniment continues with a series of eighth and sixteenth notes.

Measure 95: The vocal parts continue. The lyrics are: "dex - te - ram, ad dex - te - ram Pa - tris." The piano accompaniment continues with a series of eighth and sixteenth notes.

Measure 96: The vocal parts continue. The lyrics are: "ram, ad dex - te - ram Pa - tris." The piano accompaniment continues with a series of eighth and sixteenth notes.

Measure 97: The vocal parts continue. The lyrics are: "- det ad dex - te - ram Pa - tris." The piano accompaniment continues with a series of eighth and sixteenth notes.

Measure 98: The piano accompaniment continues with a series of eighth and sixteenth notes. The lyrics are: "p Solo".

Measure 99: The piano accompaniment continues with a series of eighth and sixteenth notes. The lyrics are: "[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 5 4 #

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 Spi - ritum San - ctum, Do - mi - num et vi - vi - fi - can -

16 61

108

f

f

f

f

f *Tutti*

Si - mul ad-o -

f *Tutti*

- 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*

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]

117 *Largo*

phe - - - tas.

Pro - phe - - tas.

Pro - phe - - tas.

per Pro - phe - - tas.

p Solo

Et unam san-ctam ca-tho-licam et a-po-sto-li - cam Ec-cle - si -

p Solo

Con -

p Solo

$\frac{5}{4}$ $\frac{-}{3}$ $\frac{7}{b4}$ $\frac{8}{3}$ $\frac{4}{2}$ $b6$ 6 5

122

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

am.

fi-teor unum baptisma in re-mis-si-onem pec-ca-to-rum.

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

127 **Vivace**

The musical score is written for a Vivace section, measures 127-131. It is in 3/4 time. The score includes vocal parts with lyrics and piano accompaniment. The lyrics are: "Et vi - tam ven - tu - ri sae - cu - li, a - - men, a - - - - A - - - - men, a - - men, a - - men, a - -". The piano part features a strong bass line with a triplet of eighth notes in measure 131, marked with a red asterisk and the number 8/3.

f *Tutti* Et vi - tam ven - tu - ri sae - cu -

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

f *Tutti* A - - - - men, a - - men, a - - men, a - -

f *Tutti* 8/3

132

132

f

tr

f *Tutti*

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

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

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

men, a - men, et vi - tam ven -

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

[illegible]

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] 8 6 6 6 5 [b] - 6 # [6] [b]6 b5 6 4 3 6

[illegible]

This musical score is for the chorale "Amen" from the Notebook for Anna Bach, BWV 689, by Johann Sebastian Bach. It is written for four voices (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely harpsichord or organ). The piece is in G major and 4/4 time.

The lyrics are:

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

The figured bass notation at the bottom of the page indicates the following figures for the left hand:

[6] 6 [4]6 ♯6 ♮ 6 6 6 6 6

The final instruction is "tasto solo".

156

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.

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

This musical score is for a piece titled "Sanctus". It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The piano part consists of two staves, with the right hand playing a melodic line with trills and the left hand providing a harmonic accompaniment. The vocal parts are arranged in four staves, each with a vocal line and the lyrics "san - ctus,". The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the piano introduction and the first vocal entry. The second system contains the continuation of the vocal parts and the piano accompaniment. The piano part ends with a final chord in the right hand and a bass line with a final note.

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

[illegible]

10

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

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

15 *Andante*
clno 1
f Solo

The musical score is written for a solo first clarinet (clno 1) and a piano accompaniment. The tempo is marked *Andante* and the dynamics are *f* (forte) and *Solo*. The score consists of three measures. The first measure shows the clarinet playing a series of eighth notes, while the piano accompaniment provides a harmonic foundation. The second and third measures continue the melodic and harmonic development. The bottom staff includes a bass line with a 'Solo' marking and a sequence of notes: [6], 6, [6], 6, 7, 6.

18

tr.

P Solo

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

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

21

p *f*

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

6 6 [6] 6] 7 # 7 # 4 # *f* [6]

24

p

glo -

p

6] 6 6 [6 6 6]

27

f

- ri-a tu - a.

f

6 6 5
4 3

[6] 6] 6 5
4 3

30 *Osanna · Presto*

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

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

f Tutti

35

f

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 -

3 3 5 6
3

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 4 # 5 5 6 [6]

43

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

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

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

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

127

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

6

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

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

6 Agnus Dei

Largo

clno
1, 2 *f*

timp *f*

1 *f* *tr* *3*

vl 2 *f* *tr* *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

3
 mun - - - di: Mi - - se - re - re,
 * mun - di: Mi - se - re - re,
 8 mun - - - di: Mi - se - re - re,
 mun - - - di: Mi - - se - re - re,
 [b] # p 6

Musical score for a vocal and piano piece, page 129. The score includes vocal staves with lyrics and piano accompaniment with various musical notations like triplets, trills, and dynamics.

This musical score is for a piece titled "Mi se re re no bis". It is written for piano and voice. The piano part consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, often in groups of three, and the left hand providing a rhythmic accompaniment. The vocal part is written for a single voice on a single staff, with lyrics in French: "mi - se - re - re no - bis." The music is in a minor key, indicated by the key signature of one flat (B-flat). The tempo is marked "Allegretto", and the time signature is 3/4. The score is divided into two systems, each containing two measures. The first system shows the piano introduction and the vocal entry. The second system continues the piano accompaniment and the vocal line.

System 1:

- Measure 1:** Piano right hand plays a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Piano left hand plays a quarter note (F3) followed by a quarter note (G3). Voice enters on a half note (G4) with the lyric "mi".
- Measure 2:** Piano right hand plays a quarter note (B4) followed by a quarter note (C5). Piano left hand plays a quarter note (A3) followed by a quarter note (B3). Voice continues with a half note (A4) and a quarter note (B4) with the lyrics "se - re".

System 2:

- Measure 3:** Piano right hand plays a quarter note (B4) followed by a quarter note (C5). Piano left hand plays a quarter note (A3) followed by a quarter note (B3). Voice continues with a half note (A4) and a quarter note (B4) with the lyrics "re - re".
- Measure 4:** Piano right hand plays a quarter note (B4) followed by a quarter note (C5). Piano left hand plays a quarter note (A3) followed by a quarter note (B3). Voice continues with a half note (A4) and a quarter note (B4) with the lyrics "no - bis.".

7

Solo

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

Solo

A - - gnus De - i, qui tol -

8

Solo

6

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
8 Mi - se - re - re, mi - se - re - re

a 3
6 6 5 8 7 5 6 7 5 8 7 [5] [b] #

12

f

f

f

f *Tutti*

bis. A - - gnus De - i, qui tol - lis pec-ca - - ta

f *Tutti*

no - - bis. A - - gnus De - i, qui tol - lis pec-ca - - ta

f *Tutti*

no - - bis. A - - gnus De - i, qui tol - lis pec - ca -

f *Tutti*

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

f *Tutti*

5' 4 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:

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

18 Presto

f

p a 2

f

f

f

f Tutti

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

p a 3 Solo

f Tutti

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

p a 3 Solo

f Tutti

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

p a 3 Solo

f Tutti

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

f Tutti

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

p a 3 Solo

tasto solo

p Solo

5 6 4

[illegible]

[illegible]

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 -

p *a 3* *Solo*
p *a 3* *Solo*
p *a 3* *Solo*
p *a 3* *Solo*
p *a 3* *Solo*
p *a 3* *Solo*

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

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 3 — 6 4 [6] — 7 5 4 — 3 5 4 3