

Werner. Collected works.

Gregor Joseph

Werner

Missa primitiva in honorem Sancti Joannis Nepomuceni

WerW B.35

Mass

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

edited by Wolfgang Esser-Skala

Full score

ESSER
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Edition



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Critical Report

Abbreviations

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

Sources

A1	<i>Library</i>	H-Bn
	<i>Shelfmark</i>	Ms.mus III.52
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1760
	<i>RISM ID</i>	530001960
	<i>License</i>	public domain
	<i>URL</i>	https://copia.oszk.hu/kotta/missa-primitiva-in-c/
	<i>Notes</i>	full score and parts
B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 51
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037860
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/701.html

Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive

marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
1	75f	vl 2	last ♮ of bar 75 in A1 and B1 : c'4; first ♮ of bar 76: c'8–a'8–f'8–a'8
2	36–69	a-trb	In the parts of A1 , this solo is written in the vl 2 part and labeled “Trombone ô Viola Solo”.
3	44–71	–	Accidentals are inconsistent between the full score and parts of A1 . Here, the key of this movement has been emended to F major.
6	21	org	2nd ♮ in A1 and B1 : G4– ♮

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1 Kyrie

Allegro

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

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

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

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

f **Tutti**

3

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

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

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

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

3 - 3 6 # 3 - 3 6

5

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

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

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

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

3 3 6 6 5 [6] 4 3

11

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

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

7 7 7 [6] # [5'] 6 6 6 5 #

17

The musical score is written for piano and voice. It begins with a grand staff (treble and bass clef) and two vocal staves. The piano part features complex triplets and sixteenth-note patterns. The vocal parts enter with the lyrics "Ky - ri - e e - lei - son, e -". The score is marked with "p" for piano and "Solo" for the vocal entries.

p Solo
Ky - ri - e e - lei - son, e -

p Solo
Ky - ri - e e - lei - son,

p

5
3

6

6
5

3

[5]
#

[6]
#

4

4

6

6

[6]

20

lei - 3 - 3 - son, e - lei - son, e - lei-son, e - lei - son,

e - lei - 3 - 3 - son, e - lei - son, e - lei - son, e -

7 7 7 7 7# [6 #] # 9 6 9 6

23

f

f

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

9 6 9 [5] 4 3 *f* *Tutti*

[illegible]

28

The musical score begins at measure 28. The piano introduction consists of two staves: a treble staff with chords and a bass staff with a rhythmic pattern. The vocal section follows, with four staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "son, e - lei - son, e - lei - son, e - lei - son, e - lei -". The piano accompaniment for the vocal section is shown in a grand staff (treble and bass). The final piano accompaniment staff includes figured bass notation: [6], —, 3, 3, 6, 6/5, [6], 4, 3.

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

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

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

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

[6] — 3 3 6 6/5 [6] 4 3

31

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.

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

3 3 [6] 4 3

34 **Larghetto**

Piano Part: Measures 34-36. The piano part features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The dynamics are marked **f** (forte) at the beginning of the section.

Cello/Bass Part: Measures 34-36. The cello/bass part has a solo section starting at measure 34, marked **f Solo**. The notes are: \sharp , $\frac{6}{4}$, $\frac{5}{3}$, $\frac{6}{\sharp}$, $\frac{6}{5}$, $\frac{6}{5}$, $\frac{7}{\flat}$, $\frac{7}{\sharp}$, \sharp .

37

The musical score for page 14, measures 37-40, is as follows:

- Measures 37-39:** Piano accompaniment. The right hand features a melodic line with triplets and trills. The left hand provides a rhythmic accompaniment with triplets.
- Measure 40:** Vocal solo. The lyrics are "Christe e - lei - son, e -". The melody is marked *p* (piano) and includes a triplet.

6 4 6 4 5 # 6 4 [5] # [6] 4 2 6

40

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

[4.]
2 6 2 6 6 4 3 # 9 8 #

43

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

9 8 5 6 5# 6 5 6 [6 6] 4# 5 6 [b]6 6 6 6 6

Chri-ste e - lei - - - - -

49

son, e - lei - son.

[#] 6 4 # f 6 4 5 3 6 # 6 5 6 5 7 4

52

7 7 # 6 4 6 5 6 4 5 #

55 **Presto**

f

f Tutti

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

f Tutti

Ky - ri -

f Tutti

60

The musical score is written for piano and voice. It begins at measure 60. The piano accompaniment (staves 3 and 4) features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. The vocal line (staves 5 and 6) enters in measure 60 with the lyrics "son, e - lei - son, e -". The vocal melody is supported by the piano accompaniment. The score concludes with a final chord in measure 64.

son, e - lei - son, e -

e - e - lei - son, e -

64

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

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

8 4 3 6 6 6 [6]

68

lei - son, e - lei - son,

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

lei - son, e - lei - son,

f Tutti
Ky - ri - e

8 7 6 4 3 6 6 5 6

72

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

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

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

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

5 [6] 7 b6 5 [6] 6]

[illegible]

80

f *tr*

lei - - - son, Ky - ri - e

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

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

Ky - ri - e e - - -

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

84

Trills are marked with *tr* above the notes.

Lyrics:

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

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

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

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

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

[illegible]

[illegible]

96

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

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

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

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

6 [6] 4 3

2 Gloria

Allegro

clno
1, 2

f

timp

f

1
vl

f

2

f

f Tutti

S

Et in ter - ra, in ter - ra, ter - ra pax,

f Tutti

A

Et in ter - ra, in ter - ra, ter - ra pax,

f Tutti

T

Et in ter - ra, in ter - ra, ter - ra pax,

f Tutti

B

Et in ter - ra, in ter - ra, ter - ra pax,

org
b

f Tutti

[6]

Solo
[6]

4

in ter-ra, ter-ra pax, in ter-ra, ter-ra pax,

in ter-ra, ter-ra pax, in ter-ra, ter-ra pax,

in ter-ra, ter-ra pax, in ter-ra, ter-ra pax,

in ter-ra, ter-ra pax, in ter-ra, ter-ra pax,

Tutti # 6 # Solo 6 Tutti # 6 # Solo 6

7

The musical score consists of several staves. The top two staves are vocal parts (soprano and alto). The next two staves are piano accompaniment (treble and bass clef). Below these are four more staves, likely for a choir or additional vocal parts, each with Latin lyrics underneath. The lyrics are: "in ter - ra, ter - ra pax, in ter - ra, ter - ra pax, in". The bottom staff is a bass line with a "Tutti" marking and some numerical figures (6, 6, #, #, 6, #).

in ter - ra, ter - ra pax, in ter - ra, ter - ra pax, in

in ter - ra, ter - ra pax, in ter - ra, ter - ra pax, in

in ter - ra, ter - ra pax, in ter - ra, ter - ra pax, in

in ter - ra, ter - ra pax, in ter - ra, ter - ra pax, in

6 Tutti 6 # # 6 #

10

tr

ter-ra, ter-ra pax, pax, pax ho-mi-ni-bus bo-nae, bo-nae vo-lun-ta-

ter-ra, ter-ra pax, pax, ho-mi-ni-bus bo-nae, bo-nae vo-lun-ta-

8 ter-ra, ter-ra pax, pax, pax ho-mi-ni-bus bo-nae vo-lun-

ter-ra, ter-ra pax, pax, pax ho-mi-ni-bus

16 61 con pedale

14

tr

- - - tis, pax, et in ter-ra pax.

- - - tis, — pax, et in ter-ra pax.

ta - - - tis, pax, et in ter-ra pax.

pax, et in ter-ra pax.

Tutti [6 6/5]

Largo

18

ul solo

f

S

org b

f Solo

20

22

24

p

Lau - da - - - mus te,

lau - da³ - - - - - mus te, be - ne -

26

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

7 [6] 6 6 # [b] 6 5 #

29

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

6 6 6 # 6 4 6

31

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

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

33

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

Gratias agimus tibi

36 **Arioso**

a-trb *  *p*

A *p* Solo  *p* Solo  *p* Solo [6] 6 b 6 [6] 6]

Gra - ti - as a - gi - mus, a - gi - mus ti - bi,

41    *p* Solo [6] 6 b 6 [6] 6]

a - gi - mus ti - bi pro - pter ma - - -

46    *p* Solo [6] 6 b 6 [6] 6]

- - gnam glo - - - ri - am glo - ri - am

52    *p* Solo [6] 6 b 6 [6] 6]

tu - am, gra - ti - as a - gi - mus ti - bi, a - gi - mus

58

ti - bi propter ma - - - gnam glo - ri - am - tu - am.

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

f *tr*

Measures 58-63: This system contains six measures. The vocal line (treble clef) begins with a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment (bass clef) starts with a half note G3, a half note F3, and a half note E3. The lyrics "ti - bi propter ma - - - gnam glo - ri - am - tu - am." are written below the vocal line. The piano part includes fingering numbers (6, 6, 5, #, 6, 6, 6, 6, 6, 5, 4, #, 6) and dynamic markings (*f* and *tr*).

=

64

Measures 64-69: This system contains six measures. The vocal line (treble clef) continues with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment (bass clef) continues with a half note D4, a half note C4, and a half note B3. The lyrics are not present in this system. The piano part includes fingering numbers (6, 7, 6, #, 6, 6, 4, #) and dynamic markings.

70 Vivace assai

1 *vl*

2

f

tr

f

Solo

org
b

f

$\frac{4}{4}$ 6 \flat 6 6 \flat 6 #

74

tr

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

78

p

p Solo

Do - mi-ne De - us, Rex coe - le - stis, De -

6 5 # 4 3 6 5 9 6

82

p Solo

Do - mine, Do - mi-ne Fi-li u - ni - ge -

- us Pa - ter, De - us Pa - ter o - mni - potens.

7 6 5 4 6 5 3 2 [6] 7 5 9 [6]

87

ni - te, Je - su, Je - su Chri - ste, Je -

4 6 6 5 6 6 [6] #

91

su Chri - ste.

6 6 6 6 5 # f

95

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

99

p Solo Do - mi-ne, Do - mi-ne De-us, A - gnus De-i, Fi -

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

6 5 [5] # *p* 6 5 3 2. 6 [6] 7 6 6 3 2 6 7 - 3 2 6

104

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

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

7 - 3 2 6 5 4 # 5 6 - 8 10 8 6 5 # 5 6 6 5 # f

109

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

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

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

Adagio.

114

1 *vl*

2

f *p* *f*

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

org
b

f *Tutti*
con pedale solo

7 5

117

pp *f*

pp *f*

mun - di: Mi - se - re - re,

- di: Mi - se - re - re,

di: Mi - se - re - re,

di: Mi - se - re - re,

p *f* *Tutti*

con pedale solo

6 4 5 #

120

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

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

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

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

[5[#]] 5 7 5 [5[#]] *p Solo* 6 5

123

f

f

p a 3 Solo

Su - scipe, su - sci-pe de - pre - ca - ti - o - -

p a 3 Solo

Su - scipe, su - sci-pe de - pre - ca - ti -

ca - ta, pec - ca - ta mun - di: *a 3* Su - sci-pe de - pre -

p a 3 Solo

7 5 4 3 6

126 Allegro

nem, de - pre - ca - ti - o - nem no - stram. *f* Tutti Qui se -

o - - nem no - - stram. *f* Tutti Qui

ca - ti - o - - nem no - stram. *f* Tutti Qui

Qui

f Tutti

129

- des, qui se - - des, qui se - - des ad dex - teram

se - - des, qui se - - des, qui se - - des ad dex - teram

se - - des, qui se - - des, qui se - - des ad dex - teram

se - - des, qui se - - des, qui se - - des ad dex - teram

[6] [6] ♯ [6]

132

Pa - tris:

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

Pa - tris:

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

Pa - tris:

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

Pa - tris:

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

 $\frac{b7}{5}$
 $\frac{9}{4}$
 $\frac{8}{3}$
 $\frac{[b]7}{5}$

135

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

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

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

mi - se - re - re no - bis.

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

Andante moderato

139

clno solo

f

1

2

ff

S

org b

f Solo

[6] #6

141

p

p

3

6

6

6

5

3

[6]

6

4

3

144

Solo p

f

p

f

p

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

p

[6] 6 6 6 6] # 6

147

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

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

150

so - lus al - tis - simus, Je - - -

- 6 6 [6] # [6] 6

153

- su Chri-ste, tu so -

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

156

Musical score for measures 156-158. The score is written for four staves: a single melodic line, a grand staff (treble and bass), a vocal line, and a bass line. Measure 156 features a piano (*p*) dynamic and triplet patterns in the single melodic line and bass line. Measure 157 shows the vocal line with lyrics: "lus al - tis - simus, Je - su Chri-". Measure 158 continues the vocal line with lyrics: "lus al - tis - simus, Je - su Chri-". The bass line includes a figured bass notation: [6] 6 5 4 3.

159

Musical score for measures 159-161. The score is written for four staves: a single melodic line, a grand staff (treble and bass), a vocal line, and a bass line. Measure 159 features a forte (*f*) dynamic and a trill in the single melodic line. Measure 160 features a fortissimo (*ff*) dynamic and a trill in the grand staff. Measure 161 features a forte (*f*) dynamic and a trill in the grand staff. The vocal line includes the word "ste." in measure 160. The bass line includes a figured bass notation: [6] 6 5 4 3.

Cum Sancto Spiritu

162 **Largo**

clno
1, 2

timp

1
vl
2

f **Tutti**
S
Cum San - cto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a De - i,

f **Tutti**
A
Cum San - cto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a

f **Tutti**
T
Cum San - cto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a

f **Tutti**
B
Cum San - cto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a

org
b

f **Tutti**
7 6 # # 6

165

f *tr* *f*

f

p

p

De-i Patris, a - men, a - men, a - men.

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

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

De - i, De-i Patris, a - men, a - men.

6 [6] 6] *tasto solo* 6

169 **Allegro**

8

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

tasto solo

174

The musical score for measures 174-177 is presented in a system of seven staves. The first two staves are vocal staves (treble and bass clef) with lyrics underneath. The remaining five staves are piano accompaniment. The vocal parts feature lyrics: "men, a - men, a - men, a -". The piano accompaniment includes trills (tr) and arpeggiated figures. The bottom staff includes fingerings: 6, 5, 6, 6, 5, 6, 6.

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

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

6 5 6 6 5 6 6

182

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

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

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

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

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

186

tr

men, a men, a men, a

men, a men, a men, a men, a men, a

a men, a men, a

men,

6 # 6 # 6 [6] 2 6

189

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

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

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

a - - - - - a - - - - -

3 6 4 # 6 6 5 6 6

[illegible]

195

The musical score for measures 195-200 is as follows:

- Measure 195:** Piano introduction with a treble clef staff featuring a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 196:** Piano introduction continues with a treble clef staff featuring a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 197:** Piano introduction continues with a treble clef staff featuring a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 198:** Piano introduction continues with a treble clef staff featuring a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 199:** Piano introduction continues with a treble clef staff featuring a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 200:** Piano introduction continues with a treble clef staff featuring a trill on a dotted quarter note and a bass clef staff with a half note.

Vocal Entries:

- Soprano:** - - men, a - men, a - men, a - - men.
- Alto:** - - men, a - men, a - men, a - men.
- Tenor:** a - men, a - - men, a - men, a-men, a - men.
- Bass:** - men, a - men, a - men, a - men, a-men, a - men.

Piano Accompaniment:

- Measure 195:** Treble clef staff with a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 196:** Treble clef staff with a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 197:** Treble clef staff with a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 198:** Treble clef staff with a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 199:** Treble clef staff with a trill on a dotted quarter note and a bass clef staff with a half note.
- Measure 200:** Treble clef staff with a trill on a dotted quarter note and a bass clef staff with a half note.

Figured Bass:

- Measure 195:** 6 4 3
- Measure 196:** [6 6 4 3]

3 Credo

Vivace

clno
1, 2 *f*

timp *f*

1 *f*
vl
2 *f*

S *f* **Tutti**
Cre - do in u - - num

A *f* **Tutti**
Cre - do in u - - - num

T *f* **Tutti**
Cre - do in u - - - num

B *f* **Tutti**
Cre - do in u - - - num

org
b *f* **Tutti**

The musical score is for a piece titled '3 Credo'. It is in 3/2 time and marked 'Vivace'. The score includes parts for piano (clno 1, 2), timpani (timp), two violas (vl 1, 2), four voices (Soprano, Alto, Tenor, Bass), and organ (org b). The piano and timpani parts begin with a forte (f) dynamic. The violas also play a rhythmic pattern starting with a forte (f) dynamic. The vocal parts enter with the lyrics 'Cre - do in u - - num' and are marked with a forte (f) dynamic and the instruction 'Tutti'. The organ part also enters with a forte (f) dynamic and the instruction 'Tutti'.

3

De - - um, Pa - - trem o - mni - po -

De - - um, Pa - - trem o - mni - po -

De - - um, Pa - - trem o - mni - po -

De - - um, Pa - - trem o - mni - po -

6

Detailed description: This musical score page (63) features a vocal ensemble and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'De - - um, Pa - - trem o - mni - po -'. The piano accompaniment includes a treble and bass staff with complex rhythmic patterns, including triplets and sixteenth-note runs. A rehearsal mark '3' is placed at the beginning of the first vocal staff, and a page number '6' is at the bottom right.

5

ten - tem, fa - cto - rem coe - li, fa - cto - rem coe - li et ter -

ten - tem, fa - cto - rem coe - li, fa - cto - rem coe - li et ter -

8 ten - tem, fa - cto - rem coe - li, fa - cto - rem coe - li et ter -

ten - tem, fa - cto - rem coe - li, fa - cto - rem coe - li et ter -

6 6 [6]

Detailed description: This page of a musical score contains five systems of staves. The first system has a vocal staff (treble clef) and a piano accompaniment (bass clef). The second system is a grand staff with both treble and bass clefs. The third system consists of four vocal staves (treble and bass clefs) with Latin lyrics underneath. The fourth system is a grand staff with piano accompaniment. The fifth system is a single bass staff with piano accompaniment. The lyrics are 'ten - tem, fa - cto - rem coe - li, fa - cto - rem coe - li et ter -'. There are rehearsal marks 5, 6, and [6] at the bottom of the page.

8

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

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

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

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

6 6

Detailed description: This musical score is for a hymn, likely the Credo. It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of two staves, with the right hand playing a continuous, flowing melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment. The vocal parts enter in the second measure and sing the lyrics: 'rae, vi-si - bi - li - um o - mni - um et in - vi - si -'. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The page number 65 is in the top right corner. There are rehearsal marks 8 and 6.

11

tr

p Solo

bi - - - li - um. Et in u-num, u-num

vi - si - bi - li - um.

tr

8 bi - - - li - um.

vi - si - bi - li - um.

6
5

p Solo

Detailed description: This musical score is for page 66 of a composition. It features a piano accompaniment and four vocal parts. The piano part begins with a complex, arpeggiated texture in the right hand, while the left hand provides a steady bass line. The vocal parts enter with the Latin lyrics 'bi - - - li - um.' and 'Et in u-num, u-num'. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'p' (piano) and 'Solo'. A trill (tr) is indicated in the first vocal part. The page number '66' is at the top left, and the measure numbers '11', '8', and '6/5' are at the bottom.

14

p

p

tr

Do - minum Je - sum, Jesum Chri - - stum, Fi - li - um De - i u -

[6] 6 6]

18

ni - ge - ni - tum.

p Solo

Et ex Pa-tre na - tum, ex Pa-tre na - tum an - te

22

o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um

[6 # 6 6]

26

ve - rum de De - o__ ve - ro.

p Solo

Ge - ni - tum non fa - ctum, con - sub -

6 # 6 6 5 # [6]

30

stan - ti - a - lem Pa - tri, per quem o - mni - a fa - - -

61 6 6

34

f

f

f

f Tutti

Qui pro - pter nos ho - - mi - nes et

f Tutti

Qui pro - pter nos ho - - mi - nes et

f Tutti

Qui pro - pter nos ho - - mi - nes et

f Tutti

cta, — fa - cta sunt. Qui pro - pter nos ho - - mi - nes

f Tutti

4 3

37

pro - pter no - stram sa - lu - tem de -

pro - - - pter no - stram sa - lu - tem de -

pro - - - pter no - stram sa - lu - tem de -

et pro - pter no - stram sa - lu - tem de -

6

40

scen - - dit de coe - - lis.

scen - dit de coe - - lis.

scen - - - dit de coe - - lis.

scen - - - dit de coe - - lis.

16 61 4 3

Et incarnatus est

44 **Adagio**

T

org solo

b

p Solo

Flautino

48

52 *p* Solo

Et in - car - na - tus est, et in - car - na -

56

- tus est ex Ma-ri - a, Ma - ri - a

60

Vir - gine, et ho - mo, ho - mo fa - ctus est, et ho - mo

64

fa - ctus est.

68

Crucifixus

77

72 **Tarde**

1 *con sordino* *p*

2 *con sordino* *p*

S *a 4* *p* *Solo*
Cru - ci - fi - xus, cru - ci - fi - xus e - tiam,

A *a 4* *p* *Solo*
Cru - ci - fi - xus, cru - ci - fi - xus e - tiam,

T *a 4* *p* *Solo*
Cru - ci - fi - xus, cru - ci - fi - xus

B *a 4* *p* *Solo*
Cru - ci - fi - xus, cru - ci - fi - xus e - tiam,

org *p* *Solo*
6 4 3 3 6

75

e - ti-am pro no - bis, pro no - bis sub Pon - ti -

e - ti-am pro no - bis, pro no - bis, pro no - bis sub

e - ti-am pro no - bis, pro no - bis sub

e - ti-am pro no - bis, pro no - bis sub

b b6 6 b6 7 5 4

78

o Pi-la - to, Pi-la - to, passus, pas - sus, passus, pas - sus,

Pon-ti - o Pi-la - to, Pi-la - to, passus, pas - sus, passus, pas - sus,

Pon-ti - o Pi-la - to, Pi-la - to, passus, pas - sus, passus, pas - sus

Pon-ti - o Pi-la - to, Pi-la - to, passus, pas - sus, passus, pas - sus,

h 16 6 4 31 h b [h5] h

82

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

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

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

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

h b5 - b6 5 h con pedale

Et resurrexit

86 **Vivace**

clno
1, 2 *f*

timp
f

1 *f*
vl
2 *f*

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

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

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

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

org
b *f* **Tutti**
[6] 6] 6 [6] 5 #

Detailed description: The musical score is for a piece titled 'Et resurrexit'. It is in 3/2 time and marked 'Vivace'. The instrumentation includes piano (clno 1, 2), timpani (timp), violin (vl 1, 2), vocal soloists (Soprano, Alto, Tenor, Bass), and organ (org b). The piano part features a melody with trills and triplets. The timpani provides a rhythmic accompaniment. The violin parts have trills and triplets. The vocal soloists sing the Latin lyrics: 'Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scri-ptu-'. The organ part provides a harmonic accompaniment with figured bass notation: [6], 6], 6, [6], 5, #.

90

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

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

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

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

93

The musical score for page 81 begins at measure 93. It features a piano introduction with trills and triplets in both hands. The vocal parts enter with the lyrics: "coe - lum, in coe - lum, se - det, se - det ad dex - te - ram, se - det ad coe - lum, in coe - lum, se - det, se - det ad". The piano accompaniment continues with trills and triplets, providing a rhythmic foundation for the vocal melody.

coe - lum, in coe - lum, se - det, se - det ad dex - te - ram, se - det ad

coe - lum, in coe - lum, se - det, se - det ad

coe - lum, in coe - lum, se - det, se - det ad dex - te - ram, se - det ad

coe - lum, in coe - lum, se - det, se - det ad dex - te - ram, se - det ad

[6]
[5]

[6]

6

97

dex - teram Pa - tris. Et, et i - te - rum ven tu - rus est cum glo - ri -
 dex - teram Pa - tris. Et, et i - te - rum ven tu - rus est cum glo - ri -
 dex - teram Pa - tris. Et, et i - te - rum ven tu - rus est cum glo - ri -
 dex - teram Pa - tris.

6] 4 3 *p* ^{a 3} Solo 6 # 6 6 6 6 [5] #

102

a.
 a.
 a.
p Solo
 Iu - di - ca - re vi - vos et mor - tu - os, mor - tu - os, cu - ius re-gni,
 4 # 7 6 - 5 # 7 6 - 5 7 5 #

108

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

6
4

5
3

113

Andante

The musical score is written for a voice and piano. The tempo is marked 'Andante' and the time signature is common time (C). The score begins at measure 113. The piano accompaniment features a complex arpeggiated figure in the right hand, starting in the second measure, and a more rhythmic bass line in the left hand. The vocal line has lyrics in Latin. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The vocal line has lyrics in Latin.

p Solo

Et in Spi - ritum San-ctum, Do - mi-num et vi-vi - fi-can-tem, qui ex Pa-tre Fi-li-

p Solo

[6] 6] 6 6 6

116

f

f

f

f Tutti

Si - mul ad - o - ra -

f Tutti

Si - mul ad - o - ra -

f Tutti

o - que pro - ce - - dit. Qui - cum Pa - tre et - Fi - li - o si - mul ad - o - ra -

f Tutti

Si - mul ad - o - ra -

f Tutti

6 6 6 6] 6 6 5 6

119

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

tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas.

tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas.

tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est Pro-phe-tas.

[6] # [6] 4 3

P Solo

122

san - ctam ca - tho - licam et a - po - sto - li³ - cam Ec - cle - siam.

p Solo
Con - fi - te or u - num ba - ptisma in re - mis - si - o - nem

p Solo [6 5 6] 6 4 6 b6 6

126

126

p Solo

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

pec - ca - to - rum.

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

130 **Allegro**

f

f

f *Tutti*

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

f *Tutti*

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

f *Tutti*

Et vi - tam, vi-tam ven -

f *Tutti*

8 6

134

f

f

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

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

tu - ri sae - cu-li, a - men,

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

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

137

tu - ri sae - cu-li, a - - - men, a - men,

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

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

- - - men, a - men,

6] 4 3 b b6 [b]4 3 6 # 4 #

140

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

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

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

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

6 5 - # 6 6 4 6 5 6

143

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

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

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

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

146

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

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

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

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

6 [6] 6 6] 4 3

4 Sanctus

Largo

clno
1, 2

timp

1
vl
2

f *Tutti*

S
San - ctus, san - ctus, san - - -

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

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

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

org
b
f *Tutti*
5 6 6 8 5 - $\flat 6$ $[b]7$ $\flat 7$ 5

4

f

f

ctus, san - ctus Do - minus, san - ctus De - us,

ctus, san - ctus Do - minus, san - ctus De - us,

ctus, san - ctus Do - minus, san - ctus De - us,

ctus, san - ctus Do - minus, san - ctus De - us,

tasto solo Tutti #

Detailed description: This page of a musical score contains six systems of staves. The first system has a treble staff with a whole rest followed by a half note chord (F4, C5) and a half note chord (F4, C5), marked with a forte 'f' dynamic. The bass staff has a whole rest followed by a half note chord (F3, C4) and a half note chord (F3, C4), also marked with a forte 'f' dynamic. The second system is a grand staff for piano, with both treble and bass staves filled with rapid sixteenth-note passages. The third system consists of four vocal staves (soprano, alto, tenor, and bass) with lyrics 'ctus, san - ctus Do - minus, san - ctus De - us,'. The fourth system is identical to the third. The fifth system is identical to the third. The sixth system is identical to the third. The seventh system has a bass staff with the instruction 'tasto solo' and a half note chord (F3, C4), followed by 'Tutti' and a half note chord (F3, C4) with a sharp sign (#).

This musical score is for a piece titled "Sanctus Deus Sabaoth". It is arranged for a vocal ensemble and piano. The score is divided into two main systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a 7-measure rest, followed by the lyrics "san - ctus De - us Sa - ba - oth." The piano accompaniment features a complex, flowing melody with many sixteenth and thirty-second notes, including trills and triplets. The second system consists of four vocal staves (treble and bass clefs) and a piano accompaniment (bass clef). The lyrics "san - ctus De - us Sa - ba - oth." are repeated across these staves. The piano accompaniment in the second system is simpler, featuring a steady bass line with some triplets. The score concludes with a double bar line.

7

san - ctus De - us Sa - ba - oth.

san - ctus De - us Sa - ba - oth.

san - ctus De - us Sa - ba - oth.

san - ctus De - us Sa - ba - oth.

4 3

10 *Vivace*
clno solo

f

f

f

f Solo

[6] 6 6 6 4 6 [6]

Detailed description: This is a musical score for a piano solo, measures 10-12. The score is written for a grand piano with a treble and bass staff. The tempo is 'Vivace' and the dynamics are 'f' (forte). The key signature has one flat (B-flat). Measure 10 features a rapid sixteenth-note run in the treble staff, starting on G4 and ascending to D5, followed by a trill on D5. Measure 11 features a similar sixteenth-note run, starting on G4 and ascending to D5, followed by a trill on D5. Measure 12 features a sixteenth-note run, starting on G4 and ascending to D5, followed by a trill on D5. The bass staff is mostly empty, with a few notes in measure 12. The piano part (measures 10-12) features a sixteenth-note run in the right hand, starting on G4 and ascending to D5, followed by a trill on D5. The left hand is mostly empty, with a few notes in measure 12. The piano part (measures 10-12) features a sixteenth-note run in the right hand, starting on G4 and ascending to D5, followed by a trill on D5. The left hand is mostly empty, with a few notes in measure 12. The piano part (measures 10-12) features a sixteenth-note run in the right hand, starting on G4 and ascending to D5, followed by a trill on D5. The left hand is mostly empty, with a few notes in measure 12.

13

The musical score is written for a vocal part and a piano accompaniment. The vocal line is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The score begins with a measure number of 13. The piano accompaniment features complex triplets and trills. The vocal line includes the lyrics "Ple - ni sunt coe - li et ter - - -". The vocal line has a solo section starting at measure 8, marked with a *p* Solo. The piano part has a *p* marking at the end of the first system. The score ends with a measure number of 16.

p Solo

Ple - ni sunt coe - li et ter - - -

p

6 5 6 [6] 5 6

4 3

15

ra glo - ri - a, glo - ri - a,

[illegible]

21

p

p

p

8

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

6 *p* 6 6]

24

f

f

f

8

ri - a tu - a.

f

4 3

26 *Osanna · Presto*

The musical score is written for a solo instrument (flute or violin), piano, and vocal ensemble. The tempo is marked *Presto*. The score begins at measure 26. The solo instrument part features a melodic line with trills and triplets. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes, with triplets in the right hand. The vocal ensemble enters in measure 28 with the lyrics "O - san - na in ex -". The vocal part is marked *f* (forte) and *Tutti*. The piano part continues with a similar rhythmic pattern, marked *f* and *Tutti*. The score includes fingerings for the piano part: [6 6], 6 5 6, 6 5 6, and 6 5 6.

30 *clno 2* *f* *tr.* *f* *tr.*

f *Tutti* *tr.* *tr.* *tr.*

O - san - na in ex -

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

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

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

6 10 [6] 7 6

34 clno 2

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

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

6 5 7[#] 4 [#] 5 6 5 6 4/3 - 2

38

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

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, o - -

6 7 6 [6] 7 6

41

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

6 6 6 5 6

44

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

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

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

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

[6] 4 3 [6] 4 3

12

mi - ne Do - mi -

14

Osanna ut supra

ni.

6 Agnus Dei

Tempo ordinario

clno
1, 2

f

timp

f

1
vl

2

f

f Tutti

S

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

f Tutti

A

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

f Tutti

T

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

f Tutti

B

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

org
b

f Tutti

6 7 6

The musical score is for the 6th movement, 'Agnus Dei', in common time (C). It is marked 'Tempo ordinario'. The instrumentation includes Clarinet in C (1, 2), Timpani, Violins (1, 2), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (b). The woodwinds and strings play a rhythmic accompaniment with various articulations like accents and trills. The vocal parts (Soprano, Alto, Tenor, Bass) sing the text 'A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:' in a homophonic setting. The organ provides a harmonic foundation with sustained chords and moving lines.

4

f

f

f

p

p

f

f

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

Mi - se - re - re - - - no - - -

Mi - se - re - - - re - - - no - - -

Mi - se - re - re no - - -

tasto solo

Tutti

6 8 5

b6 [b]7 4 3

7

p *a 3* Solo *tr*

bis. A - gnus De - i,

p *a 3* Solo *tr*

bis. A - gnus De - i,

p *a 3* Solo

bis. A - gnus De - i, qui tol -

p *a 3* Solo

\sharp $\flat 6$ $\frac{7}{4}$ $\frac{8}{\sharp}$

9

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

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

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

p Solo
Mi - se - re - re no -

8 4+ - 6 [b]7 5 [b]7

12

f

ff

tr

tr

tr

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

#

#

[6] 10 6 5 4 3 2 1

16

f

f

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

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

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

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

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

[6] # #

19

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

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

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

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

[6] *p* *tasto solo* *

26

f

f *Tutti*

Do - na, do - na no - bis

f *Tutti*

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

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

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

5 2 6 6 6 6 6 5 5 6 5 6 5 6 6 6 8 6 5 #

[illegible]

[illegible]

35

f

f

tr

tr

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

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

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

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

8 [b]6 4 [b]6 8 [b]6 6 [5/2] 6 6] 6 5

38

clno 2

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

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

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

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

5 5 5 5 5 - 6 6 tasto solo

42

The musical score consists of two systems of staves. The first system has a vocal staff and a piano staff. The vocal staff begins with measure 42, marked with a '42' and a fermata. The piano staff has a trill in measure 42. The second system contains measures 43, 44, and 45. The vocal staff has lyrics: 'cem, no - bis pa - cem.' in measure 43, 'pa - - - - - cem, pa - - - - - cem, pa - - - - - cem.' in measure 44, and 'pa - - - - - cem, pa - - - - - cem.' in measure 45. The piano staff has trills in measures 43, 44, and 45. The bottom staff of the second system shows fingerings: 6/5, 4, 4, 3, 5, 6, 3.

cem, no - bis pa - cem.

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

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

6 5 4 4 3 5 6 3