

Werner. Collected works.

Gregor Joseph

Werner

Missa Post nubila Phœbus

WerW B.39

Mass

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

edited by Wolfgang Esser-Skala

Full score



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Critical Report

Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
vl	violin

Sources

B1	<i>Library</i>	A-Ed
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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>
1	3	vl 2	6th to 8th ♪ in B1: g'16–f'16–g'16
	13	vlne	4th ♪ in B1: A8
	35f	vl 1	rhythm of 2nd ♪ in B1: ♪–5×♪

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	55f	vl 1	rhythm of 2nd ♩ in B1: 16–32–32–64–64–32
	74	vl 1	3rd ♩ in B1: c''16; last ♩: f''8
2	–	–	Inconsistent key signatures have been tacitly emended.
	6	vl 1	rhythm of 2nd/4th/6th/8th ♩ in B1: ♩.–♩–♩
	8	vl 1	2nd to 9th ♩ in B1: e'32–f'32–g'32–a'32–h'32–c''32–d''32–e''32
	22	vlne	4th ♩ in B1: A8
	31	vlne	5th ♩ in B1: G8
	44	vl 1	10th ♩ in B1: g''16
	47	B	1st ♩ in B1: g4
	48	vl 1	rhythm of each ♩ in B1: ♩.–♩
	80	org, vlne	2nd ♩ in B1: d16–c16–d8
3	11f	vl	rhythms of each ♩ in B1: ♩–4×♩
	85	vl 1	1st ♩ in B1: b♭'4–c''4
	126	vl 1	5th ♩ in B1: d''8
	158	vl 2	last ♩ in B1: d'8
	172	vl 1	3rd ♩ in B1: e''8–f''16–e''16
4	16–25	vl	key signature: D minor
	29	A	6th/7th ♩ in B1: f'4
6	16	org	lower voice missing in vlne
	32	T	bar in B1: ♩–e'4–c'4
	47	org	c4 missing in vlne

Contents

1	Kyrie	1
2	Gloria	15
3	Credo	32
4	Sanctus	53
5	Benedictus	59
6	Agnus Dei	60

1 Kyrie

1

Allegretto o vivace

I

Violino

II

Soprano

Alto

Tenore

Basso

*Organo
e Bassi*

f Solo

3

6

6

The image displays a musical score for the song "The Rose Tree". It begins with a piano introduction in G major, 2/4 time, marked "Moderato". The introduction consists of two measures of arpeggiated chords in the right hand and a simple bass line in the left hand. Following the introduction, the vocal parts enter. The Soprano part has a melody with a trill in the second measure. The Alto part has a similar melody but with a red asterisk marking a note in the first measure. The Tenor and Bass parts have a simple harmonic accompaniment. The score is written for Soprano, Alto, Tenor, and Bass voices, with a piano accompaniment.

Piano Introduction:

Measure 1: Right hand: G4-A4-B4-A4-G4 (arpeggiated); Left hand: G2 (quarter), B1 (half).

Measure 2: Right hand: C5-B4-A4-G4 (arpeggiated); Left hand: G2 (quarter), B1 (half).

Vocal Parts:

Soprano:

Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

Alto:

Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

Tenor:

Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

Bass:

Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half).

First system of a musical score, measures 5 and 6. The system includes a grand staff (treble and bass clefs) and four empty staves. The grand staff contains two staves with piano (p) and forte (f) markings, and a single bass staff. The music features trills (tr) and a fermata. The bass staff has a 7th fret marking.

=

Second system of a musical score, measures 7, 8, and 9. The system includes a grand staff (treble and bass clefs) and four empty staves. The grand staff contains two staves with trills (tr) and a single bass staff. The music features trills (tr) and a fermata. The bass staff has a 7th fret marking.

10

[tr]

p *f*

f Tutti

Ky - ri - e e - lei - son,

f Tutti

Ky - ri - e e - lei - son,

f Tutti

Ky - ri - e e - lei - son,

f Tutti

Ky - ri - e e - lei - son,

p *f* Tutti

16 61 4 3

13

p *p*

p Solo *tr*

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

p Solo *tr* *tr*

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

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

6 6 *

16

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

son, e - lei - son, e - lei

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

son, e - lei - son, e - lei

f *Tutti*

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

f *Tutti*

Ky - ri - e e - lei-son,

f *Tutti* 6

≡

19

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

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

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

f *Tutti*

6 6 6]

22

f *Tutti*

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

f *Tutti*

e - lei - son, e - lei -

f *Tutti*

e - lei -

f *Tutti*

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

25

tr

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 -

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

6 6 6 6 6 6 *

28

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

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

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

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

6] 6 5 [6 6]

31

Andante passato

lei - son.

- son.

- son.

lei - son.

f Solo # [6] # #

35

6 6 5

38

p Solo

Chri - ste e - lei -

6 4 [6 6] 5

41

The musical score consists of two systems. The first system (measures 41-42) features a piano introduction with arpeggiated chords in the right hand and a more complex, chromatic arpeggiated pattern in the left hand. Both hands include triplets of eighth notes with trills. The vocal line enters in measure 41 with the lyrics "son, Chri - ste e - lei -". The piano accompaniment continues with similar arpeggiated patterns. The second system (measures 43-44) shows the piano accompaniment continuing with trills and triplets. The vocal line continues with the lyrics "son, e - lei -". The piano part ends with a final arpeggiated figure. A double bar line with repeat dots is placed between the two systems.

son, Chri - ste e - lei -

43

son, e - lei -

6

46

f

son.

6 4 3 *f* 6 # [-

49

p

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

61 *p*

52

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

55

lei - - - - -

6 6 5

58

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

61

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

64 *Allegro*

p *p*

f Tutti Ky - ri - e e - lei -

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

p 6 6 6 5 #

f Tutti

68

f

f Tutti Ky - ri - e e - lei -

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

8 son, e - lei - son,

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

8 3 6 4 3 6



2 Gloria

15

Allegro non molto

1 *f*

2 *f*

f Tutti

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

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

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

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

org *f* Tutti

b

4

pax, pax, pax, pax, pax ho - mi - ni - bus

pax, pax, pax, pax, pax ho - mi - ni - bus

pax, pax, pax, pax, pax ho - mi - ni - bus

pax, pax, pax, pax, pax ho - mi - ni - bus

[45] # [65]

6

bo - nae vo - lun - ta - nae, bo - nae vo - lun -

6 6 6 5



The image displays a musical score for a piece titled "The Lord's Prayer". The score is arranged in two systems. The first system features a piano accompaniment on the left, consisting of two staves (treble and bass clef), and four vocal staves on the right (Soprano, Alto, Tenor, and Bass clefs). The piano part begins with a treble clef and a key signature of one flat (B-flat). The vocal parts are written in a single melodic line across four staves. The lyrics "The Lord's Prayer" are written below the vocal staves. The second system continues the piano accompaniment and the vocal parts. The piano part includes a treble clef and a key signature of one flat. The vocal parts continue the melody. The lyrics "The Lord's Prayer" are repeated. The score concludes with a double bar line and repeat signs.

Larghetto

10

p

p Solo

Lau - da - mus te, be - ne - di - ci - mus,

p Solo

[6] 6 4 3

12

p

p Solo

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

[6] 6 4 3

15

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

P Solo
Gra - ti - as a - gimus

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

18

ti - bi, gra - ti - as a - gimus ti - bi pro - pter ma - gnam glo -

b7 5 6 [4] 6 [6] 6 b6

21

ri - am tu - am, pro - pter ma - gnam

9 [8] 9 [8] 9 [2 6 ♭] 6 ♭

24

glo - riam, glo - ri-am tu - am.

♭6 - 6 4 3 *f* 16 61 6 5 6 4 3

27 *Andante*

f

p Solo

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

p Solo

6 6 # 6 6

30

p

f

f

8 Pa - ter o mni - potens,

[6]

f

6 5 4 3

33

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su³ Chri - ste, Je - su

p Solo

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su³ Chri - ste, Je -

p 6 [6] 6 [6] 6 [4]6 6 5 6 b6 4 3

36

p Solo

Do-mine De - us, A - gnus De - i,³ Fi - li - us Pa - - -

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

- su, Je - su Chri - ste.

b6 5 5 b6 7 [b5] 5 [4]6 # [4]6

39

f *tr* *tris.*

6 6/5 6/5 4 3 *f* 4 3

42

Largo

f *Tutti* *f* *Tutti* *f* *Tutti* *f* *Tutti*

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

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

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

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

f *Tutti* 4 4/b 7/[5] 6

45

mun - di: Mi - se - re - re, mi - se - pec - ca - ta mun - di: Mi - se - re - re, mi - se - pec - ca - ta mun - di: Mi - se - re - re, mi - pec - ca - ta mun - di: mi - se - re - re, mi - se - re - re,

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

48

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

7 4 b b7 5 [4] # p Solo 6 [4] 4

51

mun - di: Su - scipe de - pre-ca - ti - o-nem, de - pre - ca - ti - o - nem

pec-ca-ta mun - di: Su - scipe de - pre-ca - ti - o-nem no - stram, de - pre-ca - ti -

Su - scipe de-pre-ca - ti - o - nem, de - pre - ca - ti -

6 [b]5 # 6 [b]5 8 # - 6 6 6 5 6 8 7 5

55 **Vivace**

no - stram. Qui se - des, qui se - des, qui se - des, qui se - des ad dex -

o - nem no - stram. Qui se - des, qui se - des, qui se - des, qui se - des ad

o - nem no - stram. Qui se - des, qui se - des, qui se - des, qui se - des ad

Qui se - des, qui se - des, qui se - des, qui se - des ad

Tutti

6 7 6 # # # [b] 5 3

58

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

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

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

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

6 6 # # # 4 #

Largo

61

f Solo

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

63

Quo - ni - am tu so - lus

p Solo

65

san - ctus, so - lus san - ctus, so - lus Do

p

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

67

mi - nus, quo - ni - am tu so - lus, tu

so - lus al - tis - simus, Je -

69

so - lus al - tis - simus, Je -

71

tr 3 tr 3

tr 3

6 su Chri - ste, Je - su³ Chri -

5 6 46 6 6 4 #

73

f

ste.

f

#

#

Detailed description: This is a musical score for piano and voice. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system (measures 71-72) features a piano introduction with trills and triplets in the right hand. The second system (measures 73-74) contains the vocal melody with lyrics: "su Chri - ste, Je - su³ Chri -". The piano accompaniment in the second system is mostly rests. The third system (measures 75-76) continues the piano accompaniment with a bass line featuring notes 5, 6, 4, 6, 6, 4, and #. The fourth system (measures 77-78) features a piano introduction with a forte (f) dynamic and sixteenth-note patterns. The fifth system (measures 79-80) shows the vocal melody with the word "ste." and a piano accompaniment with rests. The sixth system (measures 81-82) continues the piano accompaniment with a forte (f) dynamic and a key signature change to A major (two sharps).

75

6 6 4 #

77 Allegro

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

6 6 5

80

[tr]

tr

tr

8

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

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

6 6 8 5 3 6 6

83

tr

tr

tr

8

a - - - men,

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

5 6 5 6 6 5 4 #

86 [tr]

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

89

- - - men, a - men, a - men, a - men, a - men.
tu in glo - ri - a, a - - men, a - men, a - men.
a - men, a - men, a - - - men, a - men, a - - - men.
a - - - men, a - men, a - - - men.

5 6 5 6 4 3 [6] 6 5

3 Credo

Vivace

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

f Tutti

org
b

4

3

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

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

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

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

3

[6] 6 6

8

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

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

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

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

6 6 6 4 3

12

p

p

p Solo

Et in u - num, in u-num Do - mi - num Je - sum

16

Chri - stum, Chri - stum, Fi - li - um De - i u -

21

ni - ge - ni - tum. De - um de

De - um de

p Solo Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la, De - um de

p Solo

6 6 6

26

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

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

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

8 6 5 5 6 6 6 6 6 6

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

31

ro.

ro.

ro.

p Solo

Ge - nitum non fa - ctum, ge - nitum non fa - ctum, con - sub - stan - ti -

5 6 5 6

37

a - lem Pa - tri, per quem o - - - - -

5 6 # [6 6] b [b]

42

* *p* Solo

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

- - - mni-a fa - cta sunt.

6 5
4 3

47

pter no - stram sa - lu - tem.

De - - - scen - - - - - dit de -

6 5

52

scen - - - - - dit de coe - lis, de - scen - dit de

6 5 [4] 6 6 [4] 5

[illegible]

65

cto, et ho-mo fa-ctus, et ho-mo fa-

cto ex Ma-ri-a Vir-gine, ex Ma-ri-a Vir-gine, et ho-mo, et

cto, et ho-mo fa-ctus, et ho-mo factus, et ho-mo,

San-cto, et ho-mo fa-ctus, et ho-mo fa-ctus, ho-mo

8 6 5
4 4 #

b6 b4 b7 5 6 4 b7 5 6 7 6 7 b6
b5 b 5 b [b]5 b 5 [b] - b - 7 6 7 b6

69

Allabreve

ctus est.

ho-mo fa-ctus est.

ho-mo fa-ctus est.

fa-ctus, fa-ctus est.

Cru-ci-fi-xus

Cru-ci-fi-xus e-ti-

7 b6 [b]7 6 7 6 b [b] 6 b

con Pedale

f Tutti

74

f

f

f Tutti

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

f Tutti

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

8 e - ti-am pro no - - bis, cru - ci -

am pro no - - - bis, cru -

7 6 3 5 4 3

79

tr

tr

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

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

8 fi - xus pro no - - bis, pro no - bis, sub Pon ti - o

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

6 6 5 6 - 6 4 6 5 2 6 7 6 7 6 7 6

84

o Pi - la - to pas - sus et se - pul - tus est, pas - sus et se - pul - tus

o Pi - la - to pas - sus, pas - sus et se - pul - tus est,

Pi - la - to pas - sus, pas - sus, pas - sus, pas - sus et se - pul - tus

Pon - ti - o Pi - la - to pas - sus et se - pul - tus est, et

6 $\begin{bmatrix} 8 & 7 \\ 6 & 5 \end{bmatrix}$ [6] 6 5 6 $\begin{bmatrix} 8 & 7 \\ 6 & 5 \end{bmatrix}$ # *tasto solo*

89

Allegro

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

et se - pul - tus est.

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

se - pul - tus est.

[6] 9 8 $\begin{bmatrix} 8 & 7 \\ 5 & 4 \end{bmatrix}$ # *p Solo*

98

ras.

ras.

ras.

ras.

p Solo

p Solo

Et a -

101

scen - dit in coe - lum, se - - - -

105

f Tutti
Ad dex - teram, se-det ad dex - teram, se-det ad

f Tutti
Ad dex - te-ram, se - det ad

f Tutti
Ad dex - teram, se-det ad dex - teram, se-det ad

f Tutti
- - - det ad dex - teram, se-det ad dex - teram, se-det ad

f Tutti

109

dex-teram Pa - tris. Et i - te - rum

dex-teram Pa - tris. ven - tu - rus

dex-teram Pa - tris.

dex-teram Pa - tris.

4 3 # # 6 #

114

cum glo - ri - a

est cum glo - ri - a

iu - di - ca - re vi - vos,

iu - di -

6 b6 b [b]7 6 [5] 9 [b] 6 5 b6 - b5 [b]4 3

120

f

f Tutti

cu - ius re - gni non e - rit, non e-rit,

f Tutti

cu - ius re - gni non e - rit, non e-rit,

f Tutti

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

f Tutti

ca - re vi - vos, vi - vos et mor-tuos, cu-ius re-gni non e - rit,

f Tutti

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

126

e - rit, e - rit fi - nis.

e - rit fi - nis.

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

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

[6] 4 3

130 Andante passato

Et in Spi - ri - tum San - ctum, Do - mi - num et vi -

p Solo

6 6 6 6 6 6

vi - fi - can - - - - - tem, qui ex

6 6 6 6 6 6

134

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

[b] 6 6 b6 6 6 6

136

f Tutti

Si - mul ad - o -

Pa - - - tre et Fi - li - o *f* Tutti

si - mul ad - o -

f Tutti

Si - - mul ad - o -

f Tutti

Si - mul ad - o -

Tutti

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

138

ra - - tur et con - glo - ri - fi - ca - tur, et con - glo - ri - fi - ca - tur:

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

141

ca - tur: qui lo - cu - tus per Pro - phe - tas. Et u - nam san - ctam ca - tho - licam et

qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca - tho - licam et

qui lo - cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

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

p Solo#

[illegible]

155

The musical score for page 155 consists of six staves. The first two staves are for piano, with the right hand starting on a whole rest and the left hand on a half note. The piano part is marked *f*. The vocal parts enter on the third staff with the lyrics "Et vi - tam ven - tu - ri sae - cu - li, a - - -". The vocal parts are marked *f Tutti*. The lyrics continue on the fourth staff: "Et vi - tam ven - tu - ri sae - cu - li, a - - -". The fifth staff continues the lyrics: "tu - ri sae - cu - li, a - - men, et". The sixth staff continues the lyrics: "sae - cu - li, a - men, a - - men,". The piano part continues with a bass line that includes figured bass notation at the bottom: 10 8 6, 10 10 5 6.

f

f Tutti

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

f Tutti

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

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

sae - cu - li, a - men, a - - men,

10 8 6 10 10 5 6

159

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

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

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

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

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

163

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

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

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

a - - - - - men, et

8 # 8 [5#] - 6 6 5 [5#]

167

et vi - - tam ven - tu - ri

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

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

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

10/8 6 10 10/5 6 - 6 6 3 3

171

sae - - - cu - li, a - - men, a - - men.

- - - cu - li, a - - men, a - - men.

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

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

- 6 6 - 6 6 [6 6 6 6] 4 3

4 Sanctus

53

Tempo ordinario

1 *vl*

2

f

f

f Tutti

S

San - - - - -

f Tutti

A

San - ctus, san - - - - -

f Tutti

T

San - - - - -

f Tutti

B

San - - - - -

f Tutti

org

b

f Tutti

$\frac{4}{2}$

6

≡

4

f

f

f Tutti

S

- - - - -

f Tutti

A

- - - - -

f Tutti

T

ctus, san - - - - - ctus, san - - - - -

f Tutti

B

- - - - -

f Tutti

org

b

f Tutti

6

$\frac{4}{3}$

ctus, san - ctus,

ctus, san - ctus, san -

ctus, san - ctus, san -

ctus, san - ctus, san -

san - ctus, san - ctus Do - mi - nus De - us Sa - ba -

ctus, san - ctus Do - mi - nus De - us Sa - ba -

ctus, san - ctus Do - mi - nus De - us Sa - ba -

ctus, san - ctus Do - mi - nus De - us Sa - ba -

14 *Larghetto*

p *tr* Solo

oth. Ple - ni sunt coe - li et ter - ra,

p Solo # [6] # [6] 4 6 6 b

18

tr

oth. ple - ni sunt coe - li et ter - ra glo - ri - a, glo -

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

21

ri - a, glo

4 3 6 4 b 6 [b]5 3 6 6 [6] 6 6[1]

24

Osanna · Presto

ri-a tu - a. O - san - na in ex -

O - san - na in ex - cel -

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

O - san - na in ex - cel -

f Tutti

6 4 # 6 4 5 # 8 6 - 6

29

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

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

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

sis, o - san - na

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

34

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

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

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

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

6 5 3 5 3 5 2 6 7 # 4 #



5 Benedictus

59

Larghetto *p* Solo

A Be - - ne - di - ctus, qui ve - -

T *p* Solo
8 Be - - ne - di - ctus, qui ve - - nit

org
b *p* Solo
6 5 6 7 4 - 3 6 6 5

≡

4 nit in no - mi - ne Do - - mi - ni, o -

8 in no - mi - ne Do - - mi - ni,

6 [6 6 5] 6 5 [6

≡

7 san - - na in ex - cel - sis. Osanna ut supra

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

6 [6 6 5] 6 6 5

6 Agnus Dei

[illegible]

12

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

9 8 9 8 7 4 3 7 6 5 6 6 [b]

17

p

f

Vivace

f Tutti

di, pec-ca-ta mun - di: Do - na no - bis

f Tutti

pec-ca - ta mun - di: Do - na no - bis

f Tutti

mun - di: Do - na no - bis

f Tutti

pec - ca-ta mun - di: Do - na no - bis

p *tasto solo*

f Tutti

22

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

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

8 pa - cem, pa - cem, pa - cem,

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

6 [6] p

27

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

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

42

Piano: *f* *p*

Vocal 1: *f* *[tr]* *p*
 pa - - - - - cem, pa - cem, pa - -

Vocal 2: *f* *p*
 do - na no - bis, no-bis pa - cem, do - na

Vocal 3: *f* *p*
 pa - - - - - cem, pa - -

Vocal 4: *f* *p*
 pa - cem, no - bis pacem, pa - cem, pa - cem,

Bass: *f* *p*
 [6 6] [6 6] 4 3 [6 6]

47

Piano: *f*

Vocal 1: *f*
 - - - - - cem, pa - cem, pa - cem.

Vocal 2: *f*
 no - bis, no-bis pa - cem, no-bis pa - cem.

Vocal 3: *f*
 - - - - - cem, pa - cem.

Vocal 4: *f*
 no - bis pacem, pa - cem, no-bis pa - cem.

Bass: *f*
 [6 6] 4 3 *f* 6 5