

Werner. Collected works.

Gregor Joseph

Werner

Missa Intendi mi, ch'io t'intendo

WerW B.4

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



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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

A1	<i>Library</i>	H-Bn
	<i>Shelfmark</i>	Ms.mus III.17
	<i>Category</i>	autograph manuscript (principal source)
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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	2	timp	3rd ♩ in A1: G8–G8
	8	vl 1	9th ♩ in A1: a'16
	17	vl 1	last ♩ in A1: f'8
	26	clno 2	2nd ♩ in A1: f''4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	28	clno 1	2nd ♩ in A1: f''4
	30	-	In A1, "alquanto" in the tempo indication appears in vl 1 princ, vl 2 princ, A, T, and vlne, but not in vl 1 rip, vl 2 rip, and org.
	30	vl 2	grace note added by editor
	63	org	1st ♩ in A1: originally g4, corrected by Werner to g8-G8
	64	org	1st ♩ in A1: originally f4, corrected by Werner to f8-F8
	73	org	bar added later by Werner
	108	clno 1	4th ♩ in A1: g''4
2	130	-	A1, tempo indication in org: "Largo"; in A: "Adagiose" ("se" added later by Werner)
	149	T	2nd ♩ in A1: g8-a8
	151	S	tempo indication in A1: "Largo"
3	2	A	1st to 3rd ♩ in A1: g'8-g'4
	35	vl 1	4th ♩ in A1: d''8
	63	vl 2	1st ♩ in A1: b4
	110	clno 2	2nd ♩ in A1: e''4
	157	clno 1	4th ♩ in A1: f''8
	162-165	timp	bars missing in A1
	191	clno 2	4th ♩ missing in A1
	207	A	2nd ♩ in A1: g'4
4	3	vl 2	4th ♩ in A1: e'8
	9	vl 2	6th ♩ in A1: b'8
	16-17	vl 1	In A1, the cadence originally comprised four bars:
	43	clno 2	2nd/3rd ♩ in A1: d''1
	64	vl 2	2nd ♩ in A1: c''2- ♯

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1 Kyrie

Allegro

f

Clarino I, II
in C

Timpani
in C-G

f

I
Violino

II

f

Soprano

f Tutti

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

Alto

f Tutti

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

Tenore

f Tutti

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

Basso

f Tutti

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

Organo
e Bassi

f Tutti

6

3

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

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 -

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

6 6 6 6

6

5

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

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

lei-son, e - lei - son.

lei-son, e - lei - son.

6 6] 6 5 [6 4 5] 3

p Solo *fp*

p Solo ⁶ 6]

11

p Solo

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

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

14

3

f

3

f

3

tr

son.

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

17

p Solo

Ky - ri - e e - lei

p Solo

Ky - ri - e e - lei

p

6 6 6 6 7 7 7 7

a 2

20

f

f

f

f

f Tutti
Ky - ri-e e -

f Tutti
Ky - ri-e e -

f Tutti
8 3 - son, e - lei - 3 - son. Ky - ri-e e -

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

f Tutti

7 # 5 6 5 6 6 5 #

23

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

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

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

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

27

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

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

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

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

16 6 6 6 6] 6/5 6/4 5/3

30 Tempo [alquanto] passato

The score consists of several staves. The top two staves are grand staff notation (treble and bass clefs) with piano (*p*) and forte (*f*) dynamics. The middle three staves are empty. The bottom staff is a bass line starting with a forte (*f*) dynamic and a 'Solo' marking. It contains a sequence of notes with rests and includes the following fingering numbers: 6 5 / 4 3, 6 5 / 4 3, [6], 5 / 3, 6 8 / 4 6.

34

6 - 6 5 6 - 6 [6] 8 6 5 6 4 3 *p* 6 6 6 5 4 3

39

p

p

p ^{a 2} Solo *tr*

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

p ^{a 2} Solo

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

6 6 [6] 6 6 6 6 4 [6 b5] 6

54

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

6 $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 & 4 \\ 5 & \# \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 5 \\ \# \end{smallmatrix} \right]$

59

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

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

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

64

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

[6 6] 6 5
 4 3

f 6 5
 4 3

68

The musical score consists of several staves. The top two staves are for the piano accompaniment, with the right hand playing a complex melodic line and the left hand providing harmonic support. The middle three staves are for the guitar, mostly containing rests. The bottom staff is the guitar tablature, showing fret numbers and techniques like bends and slides. The key signature has one flat (B-flat), and the time signature is 4/4. The score covers measures 68 through 71.

68

69

70

71

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

3 4 6

72 Presto

f Tutti
Ky - ri - e e - lei -

6 8 6 5 6 6 6 5
6 4 6 4 3

98 *f*

tr

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

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

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

112

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

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

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

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

[6] 7 6 4 # 5 6

124

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

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

2 Gloria

Presto

clno
1, 2
f

timp
f

1
vl
2
f

S
f Tutti
Glo - ri - a in ex - cel - sis, glo - ri - a in ex -

A
f Tutti
Glo - ri - a in ex - cel - sis, glo - ri - a in ex -

T
f Tutti
Glo - ri - a in ex - cel - sis, glo - ri - a in ex -

B
f Tutti
Glo - ri - a in ex - cel - sis, glo - ri - a in ex -

org
b
f Tutti

4

cel - sis, glo - ri - a in ex - cel - sis

cel - sis, glo - ri - a in ex - cel - sis, in ex -

cel - sis, glo - ri - a in ex - cel - sis

cel - sis, glo - ri - a in ex - cel - sis,

6

Detailed description: This page of a musical score contains six staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for vocal parts (Tenor and Bass). The middle two staves are for piano accompaniment. The lyrics are: 'cel - sis, glo - ri - a in ex - cel - sis' (Soprano), 'cel - sis, glo - ri - a in ex - cel - sis, in ex -' (Alto), 'cel - sis, glo - ri - a in ex - cel - sis' (Tenor), and 'cel - sis, glo - ri - a in ex - cel - sis,' (Bass). The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. A page number '4' is at the top left, and '6' is at the bottom right.

7

De - - o, in ex - cel - sis De - o,
cel - sis, in ex - cel - sis, in ex - cel - sis,
8 De - - o, in ex - cel - sis De - o,
in ex - cel - sis, in ex - cel - sis De - o,

6 16

Detailed description: This page of a musical score contains a hymn. It features a piano accompaniment at the top and bottom, and four vocal parts in the middle. The piano accompaniment consists of a treble and bass clef staff with a continuous eighth-note pattern. The vocal parts are arranged in four staves, with lyrics written below each. The lyrics are: 'De - - o, in ex - cel - sis De - o, cel - sis, in ex - cel - sis, in ex - cel - sis, De - o, in ex - cel - sis De - o, in ex - cel - sis De - o, in ex - cel - sis De - o,'. The score includes measure numbers 7, 8, 6, and 16. The lyrics are written in a simple, sans-serif font, with hyphens indicating syllables across measures.

10

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

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

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

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

6 6 6 6#

13

The musical score consists of several staves. The top two staves are for the vocal line, with lyrics underneath. The lyrics are: "pax, et in ter - ra pax, pax ho -". The piano accompaniment is shown in the bottom two staves. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

pax, et in ter - ra pax, pax ho -

pax, et in ter - ra pax, pax ho -

pax, et in ter - ra pax, pax ho -

pax, et in ter - ra pax, pax ho -

16

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

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

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

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

16 6 6 6 6 6 6 6

19

ta - - tis.

ta - - tis.

ta - - tis.

ta - - tis.

6 5 6 4 3
4 3 5

Detailed description: This page of a musical score begins at measure 19. It features a vocal line and a piano accompaniment. The vocal line consists of four staves, each with the lyrics 'ta - - tis.' written below the notes. The piano accompaniment is divided into two systems. The first system has a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a single bass clef staff with a more complex, moving bass line. The score concludes with a double bar line and a common time signature 'C'.

22 Largo

The musical score consists of several staves. The top two staves are empty. The grand staff (treble and bass clefs) contains piano accompaniment. The piano part features trills (*tr*) and triplets (*3*) in both hands, with a dynamic marking of *p sempre*. The bottom staff contains a solo bass line starting with a *p Solo* marking and including fingering numbers 5, 6, and [6].

25

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

29

The musical score for page 39, measures 29-31, is divided into three systems. The first system (measures 29-31) features a piano accompaniment with complex rhythmic patterns, including triplets and trills, while the vocal and organ/violin parts are silent. The second system (measures 29-31) features a vocal solo with the lyrics "Lau - da - - - - - mus te, be -". The piano accompaniment is silent. The third system (measures 29-31) features an organ/violin accompaniment with a simple melodic line, while the piano and vocal parts are silent.

Piano Part (Measures 29-31): The piano part consists of two staves. The right hand plays a series of eighth-note triplets, each marked with a trill (tr) above it. The left hand plays a similar triplet pattern, also marked with a trill (tr) above it.

Vocal Solo (Measures 29-31): The vocal solo begins in measure 30 with the dynamic marking *p* and the instruction "Solo". The lyrics are "Lau - da - - - - - mus te, be -". The melody is simple, with a long note in measure 30 and a series of eighth notes in measure 31.

Organ/Violin Part (Measures 29-31): The organ/violin part is written in the bass clef. It features a simple melodic line with the following markings: "6 4" (with a sharp sign) and "5 #", "# vlne", "#", "6 4", "6 4", "6", and "6 [9]".

32

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

6 6 6 7 6 [5#] 6 6

4 4 6 # 6 6

35

ri - fi - ca - - - mus te.

[tr] 3 [tr] 3 [tr] 3 [tr] 3

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

org vlne org vlne

38

6 6 7 (b)7 [b] 6 8 b6 8 6 8 6 b 7 4 3

p Solo
Gra -

42

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

org
 vlne
 [6] 6 6 ♭6 [6] - 7 6 6 ♭6 6 # 6 6

46

a - - gimus ti - bi pro - pter ma - - - - gnam glo - ri - am

7 [b] 6 # - # [6] 6 [6] 6 [b5] - 7 # 6 [b]

50

tu - am.

6 4 5 # # 5 b6 6 6 6 b 6 4 5 6 [6]

Spirituoso

53

The musical score consists of several staves. The top two staves are for vocal parts, showing a whole note chord in measure 53 and a whole note chord in measure 54. The piano introduction begins in measure 55 with a treble clef staff playing a sixteenth-note pattern and a bass clef staff playing a quarter-note pattern. The piano introduction continues into measure 56, where the treble clef staff has a forte (f) dynamic and the bass clef staff has a piano (p) dynamic. The guitar solo begins in measure 55, marked 'Solo', and continues into measure 56, marked 'p'. The guitar solo includes fingering numbers 6, 5, and 4.

57

f

f

f

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

62

The musical score consists of several systems. The first system shows the piano accompaniment with trills in both hands. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics "Do - mi-ne" and a *p* Solo marking. The fourth system shows the piano accompaniment with a *p* marking and a sequence of fingerings: 6, 6/4, 5/3, 5, 6, 6.

p

p

p Solo

Do - mi-ne

p

6 6/4 5/3 5 6 6

67

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

6 5 [6] 4 [6]

4 3

72

mni - potens, De - us Pa - - - - -

4 - 6 5 46 [4]5 5 6 5 6

77

ter o - mni - po-tens.

f

[6] 6 6 5 4 *f* 6 4 [6]

81

6 4 2 6 6

Domine Fili

86

p Solo
Do - - - mi - ne Fi - li u - ni -

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

91

ge - nite, Je -

The musical score consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff with two treble clefs and one bass clef. The vocal line is written in the bottom-most staff of the grand staff, with lyrics underneath. The piano accompaniment is written in the two treble clef staves above the vocal line. The score shows measures 91 through 95. The lyrics 'ge - nite, Je -' are aligned with the vocal line in measure 91.

96

The musical score consists of several staves. The top two staves are vocal lines, both of which are currently empty. The piano accompaniment is shown in the next two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The lyrics 'su Chri' are written below the vocal line, with a dash following 'Chri'. The piano part includes various musical notations such as slurs, accents, and dynamic markings like $[m]$ and f .

101

f

f

ste.

f 6 # [6] 6 5' 6 6 [6] 5

106

Domine Deus

The musical score consists of several staves. At the top, there are two empty staves for vocal parts. Below them is a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part features a complex rhythmic pattern with many trills (tr) and slurs. The vocal line includes the lyrics "Do - mi-ne De - us, A -" with a *p* Solo marking above the first few notes. At the bottom, there is a bass line with a treble clef and a series of numbers: #, -, 6, 6/4, 5#, p, 5, 6, [6].

112

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

6 6

117

The musical score for page 59, starting at measure 117, consists of several staves. At the top, there are two empty staves for vocal parts. Below them is a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part begins with a series of chords in the treble and a more active bass line. The bass line includes a triplet of sixteenth notes, followed by a quarter note, and then a triplet of eighth notes. Dynamics include a forte (*f*) marking and a trill (*tr*) above a note. The word "tris." is written below the notes in the third measure of the piano part. The score concludes with a final bass line featuring a triplet of eighth notes and a forte (*f*) dynamic.

122

The musical score consists of six staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for guitar, with the bass line in bass clef. The piano accompaniment begins in measure 122 with a melody in the right hand and a bass line in the left hand. The melody features eighth and sixteenth notes, with trills (tr) in the final two measures. The guitar part is a single bass line with fingering numbers (6, 5, 6, 6, 5, 6) and a triplet of sixteenth notes in the third measure. The guitar part ends in measure 126.

Largo

127

Two staves of music. The first staff is in treble clef and the second in bass clef. Both contain rests for the first two measures, followed by a fermata over a note in the third measure. The time signature is common time (C).

Piano accompaniment for two staves. The left hand features trills (tr) and sixteenth-note patterns. The right hand has a melodic line with a fermata and dynamic markings of *f*.

f Tutti

Qui tol - lis pec-ca-ta

First vocal line. Starts with a fermata and dynamic marking *f* Tutti. The lyrics are "Qui tol - lis pec-ca-ta".

f Tutti

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

Second vocal line. Starts with a fermata and dynamic marking *f* Tutti. The lyrics are "Qui tol - lis pec-ca-ta mun - di,".

f Tutti

Qui tol - lis pec-ca-ta

Third vocal line. Starts with a fermata and dynamic marking *f* Tutti. The lyrics are "Qui tol - lis pec-ca-ta".

f Tutti

Qui tol - lis pec-ca-ta

Fourth vocal line. Starts with a fermata and dynamic marking *f* Tutti. The lyrics are "Qui tol - lis pec-ca-ta".

f Tutti

[6] 6 5

b b b7

Bass line. Includes chord symbols [6], 6, 5, b, b, and b7. Starts with a fermata and dynamic marking *f* Tutti.

132

mun-di, pecca-ta mun - di, pecca-ta mun - di: Mi - se - re - re no - bis,

pecca-ta mun - di, pecca-ta mun - di: Mi - se-re-re no - - - bis,

mun-di, pecca-ta mun-di, pecca-ta mun - di: Mi - se - re - re no - bis,

mun - di, pecca-ta mun - di, pecca-ta mun - di: Mi - se - re - re no - bis,

org
vlne

9 8 6 8 5 7 9 8 6 7 6 5 # # b

[1] 2 5 4 4 5 4 5 4 5 4 5 4

137

mise-re-re no - bis.
 mise-re-re no - bis.
 mise-re-re no - bis. *p* Solo Qui tol-lis pec-ca - - ta mundi: Suscipe de - pre-
 mise-re-re no - bis. *p* Solo

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

141

ca - ti - o - nem nostram, de - pre - ca - ti - o - nem no - - - - - 3 - 3 - 3 - 3 - 3 - 3

(4)7/5 4/2 6 6 # # 6

144 *Allegro*

f

f

f *Tutti*

Qui se-des, qui se-des ad dex - teram, dex-teram Pa - tris: Mi - se-re -

f *Tutti*

Qui se-des, qui se-des ad dex - teram, ad dex-teram Pa - tris: Mi - se - re -

f *Tutti*

- stram. Qui se-des, qui se-des ad dex - teram, dex - teram Pa - tris:

f *Tutti*

Qui se-des, qui se-des ad dex - teram, ad dex-teram Pa - tris:

f *Tutti*

6 5 # 6 5 4 #

148 *Larghetto*

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

re no - bis, no - bis.

Mi - se - re - re no - bis.

Mi - se - re - re no - bis.

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

153

The image shows a musical score for page 153. It consists of several staves. The top two staves are empty. The third staff is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with a triplet of eighth notes in the first measure, a slur over the next two measures, and another triplet of eighth notes in the third measure. The lower staff of the grand staff is empty. Below the grand staff are three more empty staves with treble clefs. At the bottom of the page is a single bass staff containing a bass line with fingerings: 6 [6], 5, 6, a rest, 6, 5, 6, 5, 6, 5, 6.

157

p Solo
Quo-ni - am tu so - lus ³san - ctus, tu so - lus

p [46]

161

Do - minus, tu so - - - - - ³ lus al -

7 6 7 6 [6]

165

tis - - - si - mus, Je - - -

6 6 4 6 6 6 6 6

169

The musical score for page 169 consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff (treble and bass clef) with piano accompaniment. The piano part features a melodic line with a forte (*f*) dynamic and a triplet of eighth notes. The vocal line, positioned below the piano part, begins with a triplet of eighth notes and the lyrics "su Chri - ste." with a fermata over the final note. Below the vocal line are two more empty staves. At the bottom of the page is a bass clef staff with figured bass notation, including figures such as 6, 4, 5#, f, 6#, 6, 6, [5#], 4, and [6].

173

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

p ♯ ♯ 6 ♭ ♯ 6 [♯] ♯ 6 9 6 5

177

- - - - - lus, so - lus al - tis - si - mus, Je - su Chri -

9 6 9 6 9 6 4 # [6] # 6 4 #

Allegro

181

ste.

f

f

f Tutti

Cum San - cto, San cto Spi - ri -

f Tutti

9 6 6 6 5 6 5 #

187

f

f *tr*

f *Tutti*

Cum San - cto, San - cto Spi - ri - tu in glo - ri - a, a -

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

f *Tutti*

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

f *Tutti*

Cum San - cto, San - cto

8 10 10 10 6• 5 5 6 - 4 - 3 5 5 - [6] 5 6

8 8 3 4 3

191

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

5• 6 4 3 6 5 7 6 5 - # 2 # 4 5 - #

195

clno 1

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

4 [5] 4 [-] 6 7 6 4 3 5• 6 4 3

199

f

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

5 6 5 6 5 6 8

203

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

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

San-cto, cum Sancto Spi-ritu,

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

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

207 *clno 1*

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

4 ♭ [b]7 [b]4 3 [6] 7 ♯6 5 6• 5 ♭ - [b]6 - [b]4 3 [6]

211

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

5• ♯6 6 ♯ 6 5 [6] 7 6

215

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

8 5 6 3 6 3 4 5 2 7 6 4 3

218

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

6 5 4 5 8 3 2 7 3 4 6 5 3 6 5

3 Credo

Allegro

clno
1, 2
f

timp
f

1
vl
2
f

S
f Tutti
Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li et ter - rae, vi - si -

A
f Tutti
Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li et ter - rae, vi - si - *

T
f Tutti
Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li et ter - rae, vi - si -

B
f Tutti
Pa - trem o - mni-po - ten - tem, fa - cto-rem coe - li et ter - rae, vi - si -

org
b
f Tutti
6 [6 6] -

5

The musical score consists of several staves. At the top, there are two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes. Below these are two grand staff systems (treble and bass clefs). The first grand staff system contains a vocal line with lyrics and a piano accompaniment. The second grand staff system also contains a vocal line with lyrics and a piano accompaniment. The lyrics are: "bi - li - um o - mni-um et in - vi - - si -".

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

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

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

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

9

bi - li - um, et in - vi - si - bi - li - um. Et in u - num, in

bi - li - um, et in - vi - si - bi - li - um. Et in u - num, u -

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

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

6] - - - 4 3 *p* Solo 6 8 # - 4 6

14

u - - num Do - mi-num Je-sum Chri - stum, Fi - li - um De - - - i u - -
 - num Do - mi-num Je-sum Chri - stum, Fi - li - um De - - - i u - -

9 4 # b - - -

24

- - - mni-a sae - cu - la, De-um de De - o, lu-men de lu - mine, De-um

6 6 6 4 # [6] 6 6

29

ve - rum de De-o ve - ro, de De

34

Ge - ni-tum non fa - ctum, con - substan-ti -

Ge - ni-tum non fa - ctum, con - substan-ti -

- o ve - ro.

6 5 8 7 5 6 6 6 5 5 6 8
4 3 6 5 3 6 6 4 3 3 4 6

39

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

a - - lem Pa - tri, o - mni - a fa -

5 6 5 6 5 [5] # 6 5 4 3 6 5 4 3 9 [5] # 6 [H] 9

45

f

f

f

f Tutti

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

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

Qui pro - pter nos, nos ho-mi - nes et pro - pter no -

Qui pro - pter nos, nos ho-mi - nes et pro - pter no -

f Tutti

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

51

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

4 3 [4]5 4 8/3 5/3 8/4 - 3 b5 [b]4 3 3 4 # 5 9/4 8/4 [4]5

57

lu - tem de - - - - - coe -

lu - tem de - - - - - coe - - - - - lis, de coe - lis, de

lu - tem de - - scen - dit de coe - lis, de coe - - - - - lis, de

lu - tem de - - scen - dit, de -

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

64

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

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

70 *Adagio*

con sordino
f

coe - - - - lis.

lis, de - - - coe - lis.

coe - lis, de coe - lis.

de - scen - dit de coe - lis.

f Solo [6] 7 6 - 7 6 5 9 8 [4] 5

75

The musical score consists of several staves. The top two staves are empty. The third and fourth staves form a grand staff with piano accompaniment. The fifth, sixth, and seventh staves are also empty. The eighth staff is a bass line with guitar-specific notation, including fret numbers and accidentals.

Fret numbers for the bass line:

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

79

p

p

p Solo

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

7 # [6] [5] 6 4 [5] # *p* 4/4 [6] 4 b

83

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

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

89

ctus, ho - mo fa - ctus est.

6 6 7 6 5 f [6] 7 6 46

4 4 5 4

92

Cru - ci - fi - xus e - ti -

7 # 6 4 6 - 7 b6 - 5 4 2 6 6 4 5 # p 6 6 b5 8 [b]6 4 5 3

96

am pro no - bis, sub Pon - ti - o Pi - la - - to, sub Pon - ti -

3
5

5
3

6
4

#

4
b

6

[4]7
5
[#]

#

100

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

4 # 7 6 45 9 8 7 b6 [6] 7 6 b6 [b]7 6 5 9 8 [b]7 5

4 3 4 3

104 **Allegro**

f

f

f

f **Tutti**

Et re - sur - re -

f **Tutti**

Et re - sur - re -

f **Tutti**

Et re - sur - re -

f **Tutti**

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

f **Tutti**

6 5 5 -
4 # 4 #

6
4

109

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

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

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

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

5/3 #

114

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

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

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

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

6 6 6 # 6 #

120

dex - te - ram Pa - tris.
se - det ad dex - teram Pa - tris.
se - det ad dex - teram Pa - tris.
se - det ad dex - te - ram Pa - tris.

6 6 4 # Solo 6

125

p

p

p Solo

Et i - te-rum ven - tu - rus est, ven-tu - rus

6
4

5
#

130

f

f

f

f

f Tutti

est cum glo - ri - a, cum glo - ri - a iu - di - ca - re

f Tutti

iu - di - ca - re

f Tutti

iu - di - ca - re

f Tutti

iu - di - ca - re vi - vos,

f Tutti

16 6

135

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

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

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

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

6] 6 6 6/5 4 3

140

nis.

p Solo

nis. Et in Spi - ri - tum San - ctum, San - ctum Do - mi -

nis.

nis.

Solo $\frac{5}{4}$ 3 *p* 6 [6] # 6 6 -

145

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

6 [5#] - 6 6

Detailed description: This page of a musical score, numbered 114, contains measures 145 through 149. It features a vocal line and piano accompaniment. The vocal line begins with a rest in measure 145 and contains the lyrics "num et vi - vi - fi - can tem, et vi - vi - fi - can tem, qui ex" across measures 146-149. The piano accompaniment consists of chords and arpeggiated figures. Measure 146 has a sharp sign (#) and a "6" below it. Measure 147 has a bracketed "5#" and a "-" below it. Measure 148 has a "6" below it. Measure 149 has a "6" below it. The score is written in a system with five staves: two for the vocal line (treble and bass clefs) and three for the piano accompaniment (treble and bass clefs).

150

Qui cum Pa - - - tre

Pa - tre Fi - li - o - que pro - ce - dit, pro - ce - dit.

p Solo

tr

6 5 6 4 3 6 6 6 6 46

156

f

f

f

f Tutti

et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi -

f Tutti

si - mul ad - o - ra - tur et con - glo - ri - fi -

f Tutti

si - mul ad - o - ra - tur et con - glo - ri - fi -

f Tutti

si - mul ad - o - ra - tur et con - glo - ri - fi -

org

f Tutti

7 7 vlne 6 [6 6 6

161

ca - tur: qui lo - cu - tus est per Pro - phe -

ca - tur: qui lo - cu - tus est per Pro - phe -

ca - tur: qui lo - cu - tus est per Pro - phe -

ca - tur: qui lo - cu - tus est per Pro - phe -

6] 4 3

165 **Andante**

tas. *P Solo* Con-fi-teor u-num ba-

tas. *P Solo* Et u-nam san-ctam ca-tho-licam et a-po-sto-licam Ec-cle-siam.

tas.

tas.

P Solo
 6 6 [6] 6 6 6 6 [6] 6 [6] 7 ♯ [6] 6

169

ptisma in re-mis-si-o-nem pec-ca-to-rum.

p Solo

Et ex-pe-cto re-sur-re-cti-

6 5 ♭ [♭5] 6 6 5 6 6 6

Adagio

173

The musical score is arranged in a system with seven staves. The first two staves are for the vocal line, which is currently silent. The third and fourth staves form a grand staff for the piano, featuring a complex texture of sixteenth-note chords in both hands, marked with *pp* (pianissimo). The fifth, sixth, and seventh staves are also silent. The vocal line begins in the eighth measure with the lyrics "o - nem mor - tu - o -". The piano accompaniment continues throughout the system.

Allegro

176

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

f Tutti

f Tutti

f Tutti

188

clno 1

f

7 *

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

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

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

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

8 6 5 4 5 6 5 [6] 7 6 6 4 6 3 4 2 6

192

f

men, a

men, a men, a

men, a men, a men, a men,

men, a men, a men, a men,

6 3 2 6 7 [4]6 7 6 7 6 6 3 6 7 6 7 b6 6 3 6 4

196

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

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

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

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

5 3 8 7 6 5 3 8 8 5 2 6

200

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

7 b 5 6 7 6 b2 - b 6 7 6 b5 3 b4 6 4 4

204

a - - - - -
 tu - ri sae - cu - li, a - - - - - *
 - men, sae - cu - li, a - - - - - men, a - men,
 - - - - - men, a - - - - - men, a - - - - - men, a - - - - -
 4 3 4 3 4 3 4 3 7 # 7 7 6 6 5

208

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

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

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

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

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

4 Sanctus

Adagio

clno
1, 2

timp

1
vl
2

S
San - - - - ctus, san - -

A
San - - - - ctus, san - -

T
San - - - - ctus, san - -

B
San - - - -

org
b

f Tutti

5/3 6/4 5 8/3 6 b7/6 5 6 4 5/4 3 2 3 5/3 6/4 5 8/3 6

4

ctus Do-mi-nus De-us, Do-mi-nus De-us, De-us

ctus Do-mi-nus De-us, Do-mi-nus De-us, De-

ctus Do-mi-nus De-us, Do-mi-nus De-us, De-us

ctus Do-mi-nus De-us, Do-mi-nus De-us, De-us

6 5 - 4 4 3 2 3 6 8 - 6 8 - 6

6 5 - 4 4 3 2 3 b5 b6 5 [b]5 3 6 6 [b]5 3 6 5

4 4 4 4 3

8

Sa - - - ba-oth, De - us, De - us Sa - - baoth.

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

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

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

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

12 Largo

f Solo

3

f Solo

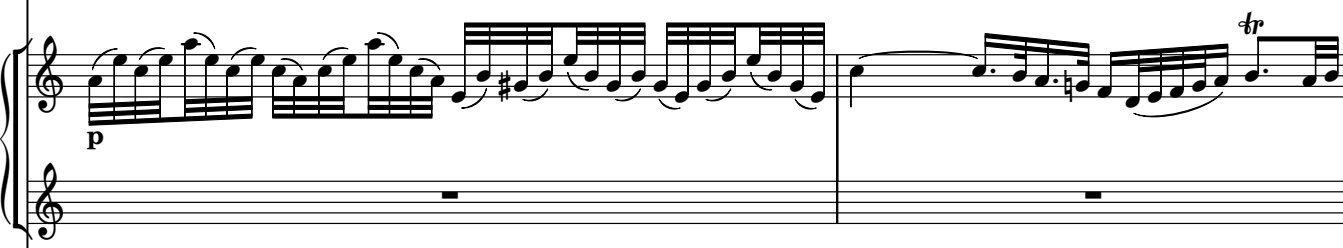
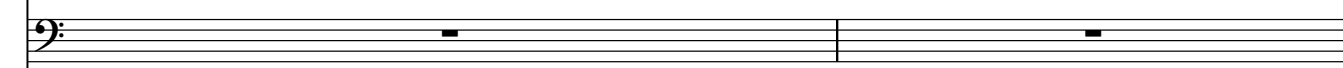
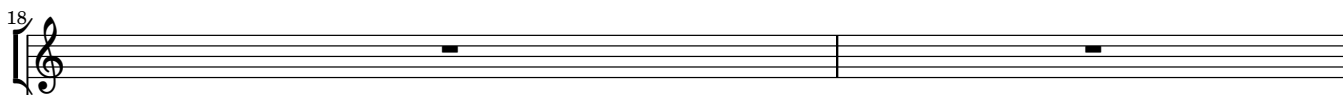
[6] # - $\frac{6}{5}$ # 6 6

15

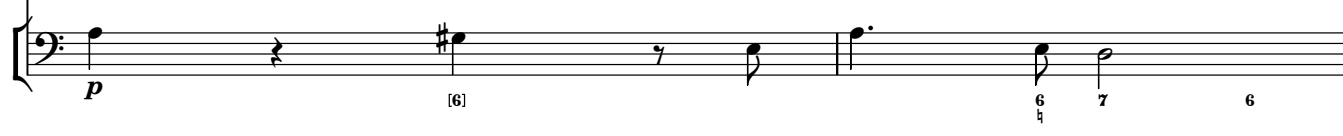
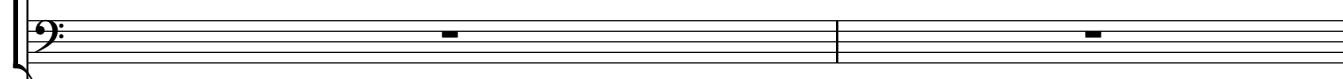
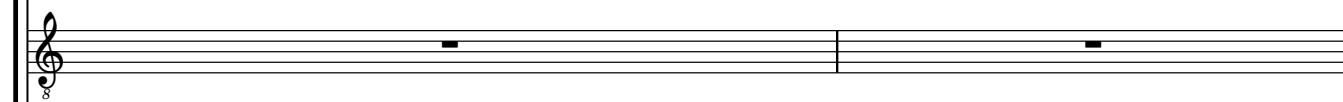
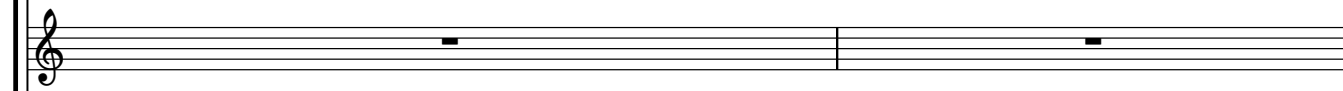
p Solo
Ple - ni sunt

6 [6] 6] 7₄ 7 7 # 6 6 4 #

18



coe - - - - - li et ter -



p [6] 6 5 7 6

20

ra glo - - - - - ri - a tu -

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

22

f *p* *tr* 3 *tr* 3 *tr* 3 *tr* *tr* *tr* 3 *tr* 3 *tr* 3 *tr* *tr* 3

a, ple - ni sunt coe - - - - -

f # *org* *vln* *p* $\frac{4}{2}$ 6

24

li et ter - ra glo - ri -

6
5

4
2

7 7 7 7

26

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

f

tr

3

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

38 *f*

f

f Tutti

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

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

tr

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

o - san - na, o - san - na in ex -

8 3 3 6 5 6 5 - 6 6 6 5• 6 5 6 8 6 6 [6]

6 5• 4 3 3• 4 6 [b] 3 3

45

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

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

52

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

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

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

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

[6] 5• 6 6 6 6 6 6 3 5 4 #

58

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

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

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

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

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

5 Benedictus

Larghetto

a 2 Solo

a 2 Solo

a 2 Solo

Be - ne - di - ctus, qui ve - nit in no - mi -

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

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

no - mi - ne Do - mi - ne

mi - ne, in no - mi - ne

Osanna ut supra

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

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

8 2 6 5 \flat 6 5 5 2 7 \flat 6 6 6 5 $\frac{4}{2}$ 6 7 \flat 3 \flat 6 $\frac{4}{2}$ 6 7 6

6 7 \flat 6 7 # 4 4 \flat 6 6 7 6 3 \flat 2 6 $\frac{4}{2}$ 6 7 6 \flat -

7 - 7 7 - 7 7 - 7 7 - 7 - \flat 6 $\frac{8}{6}$ $\frac{3}{6}$ 5

9 6 - 7 4 \flat 7 - 7 - \flat 5 # 6 \flat \flat 9 8 \flat 7 6 \flat 5 #

6 Agnus Dei

Largo

clno
1, 2 *f*

timp *f*

1 *f* *tr*

vl
2 *f* *tr*

S *f* *Tutti*
A - - gnus De - - i, qui

A *f* *Tutti*
A - gnus De - - i, De - i, qui

T *f* *Tutti*
A - gnus De - i, A - gnus De - i, qui

B *f* *Tutti*
A - - gnus De - - i, qui

org
b

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

9

De - i, qui tol-lis pec - ca - ta mun - di: Mi - se-re - re no - bis.

p Solo
A-gnus De-i, qui tol - lis pec-

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

Presto

14

ca - ta mun - di, pecca-ta, pecca-ta mun - di;

Do - na no - bis pa - cem,

f *Tutti*

f *Tutti*

6 7 5 6 # [6] 7 5 6 7 5' - *f* *Tutti*
4 # 5 b [5] # 4 # 4 #

20

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

30

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

f

8 4 [6] 6 6

40

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

8 [46] 6 4 3 6 6 16 61 6 [6]

44

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

7 # [b]6 5 - # [5] # 6 16 #6 6]

52

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

6 6| 4 3 - 4 3