

Werner. Collected works.

Gregor Joseph

Werner

Missa Vicit leo de tribe Juda

WerW B.40

Mass

*S, A, T, 2 B (solo), S, A, T, B (coro), 2 clno (C), timp (C–G),
2 vl, 2 vla, vlc solo, b, org solo*

edited by Wolfgang Esser-Skala

Full score

ESSER
Skala
Edition



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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
vla	viola
vlc	violoncello

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 54
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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	vl 2	2nd ♩ in B1: c'32–g32–a32–b32–c'32–d'32–e'32–f'32
	12	S	2nd ♩ in B1: e''8
	19	clno 2	4th ♩ in B1: g'16–g'32–g'32–e'16–e'32–e'32
	31	org	2nd to 4th ♩ in B1: c8–d8–e8
	64f	B	last ♩ of bar 64 in B1: d16–e16–d16–c16; 1st ♩ of bar 65: B8
2	7	vl 2	2nd and 4th ♩ in B1: c'''32–g''32–e''32–g''32
	8	T	5th ♩ in B1: b8
	28	vla 2	3rd ♩ in B1: f''8
	87	vl 2	3rd ♩ in B1: ♯–d'16–e♭'16–f'16
	91	vl 2	4th/5th ♩ in B1: c''4
	94	vl 2	last ♩ in B1: c''8
	134	org	7th ♩ of lower voice in B1: b8
3	6	clno 2	3rd ♩ in B1: e''2
	48–64	org	Notes in small print have been added by the editor.
	88	T	6th/7th ♩ in B1: a4
	94	clno 1	6th ♩ in B1: e''16
	96	A	rhythtm of 1st ♩ in B1: ♩–♩–♩
	118	vl 1	6th ♩ in B1: e''16
4	6	A	5th ♩ in B1: d'8
	13	–	In the clno 1, 2, and timp parts of B1, the directive <i>Fiat marche</i> probably indicates that these instruments should play an interlude.
	18	org	4th ♩ in B1: f8
	51	clno 1	6th ♩ in B1: g'8
6	1	A	3rd ♩ in B1: b'2
	30	vl 2	In B1, the last ♩ of bar 30 and the 1st ♩ of bar 31 are duplicated.
	35	T	1st ♩ in B1: b2
	36	vl 1	12th ♩ in B1: c''
	47	A	1st to 3rd ♩ in B1: g'4–f'2

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1 Kyrie

Tempo ordinario

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f

f

f

f Solo

5

3

p

p

6 6 *p*

This musical score page, numbered 3, features a piano and orchestra arrangement. The piano part is written for grand staff (treble and bass clefs). The orchestra part includes staves for strings (violin I, violin II, viola, and cello/double bass) and woodwinds (flute and bassoon). The score is divided into two systems. The first system contains measures 1 through 8. The piano part begins with a series of eighth-note chords in the right hand and a single eighth note in the left hand. The woodwinds enter in measure 5 with a melodic line. The second system contains measures 9 through 12. The piano part continues with a similar pattern, and the woodwinds play a more active role. The score concludes with a final measure in the second system, marked with a forte (f) dynamic.

5

f

f

f

9

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

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

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

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

Tutti [6] **p** *tasto solo*

12

Piano Accompaniment:

Measure 12: Treble and Bass clefs, whole rests.

Measure 13: Treble and Bass clefs, eighth notes, forte (*f*) dynamic.

Measure 14: Treble and Bass clefs, eighth notes, forte (*f*) dynamic.

Vocal Parts:

Measure 12: Treble and Bass clefs, quarter notes, lyrics: e - lei - son, e - lei - son, e -

Measure 13: Treble and Bass clefs, quarter notes, lyrics: e - lei - son, e - lei - son, e -

Measure 14: Treble and Bass clefs, quarter notes, lyrics: e - lei - son, e - lei - son, e -

Bass Line:

Measure 12: Treble and Bass clefs, whole rests.

Measure 13: Treble and Bass clefs, quarter notes, forte (*f*) dynamic.

Measure 14: Treble and Bass clefs, quarter notes, forte (*f*) dynamic.

14

f

f

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 -

3 3

16

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

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

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

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

6 5 4 3

19 *tr* *Andante*

f

p Solo *tr*

— e - lei - son. Chri - ste e - lei - son, e - lei - son,

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

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

24

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

p Solo

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

f

30

Chri - ste e - lei - son, Christe e - lei - - - - - 3 3

Christe e³ - lei - 3 - - - - - 3

p

7 7 6 - 4 6 5 - [6]

35

35

36

37

38

son,

son,

f

f

6 6 6 6 #6 9 6 f 9 6 4 3 9 6 [9/4] [8/3]

39

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

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

p \flat 5 \flat \sharp \flat [6]

43

f

f

f

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

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

8

f *p* *f*

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

Allegro

48

The musical score is written for a piano and a vocal ensemble. The piano part begins with a triplet in the right hand and a single note in the left hand. The vocal parts enter with a half note rest followed by a half note. The lyrics are 'Ky - ri-e e - leison, e - leison, e - lei -'.

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

Performance markings:
f Tutti (multiple instances)

Figured bass:
 [6]
 [5] 6 5
 4 3

[illegible]

55

f

f

f *Tutti*

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

f *Tutti*

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

- - - son, e - lei - son,

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

8
3

[6]

58

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

61

61

clno 1

f

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

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

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

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

4 # 8

[illegible]

67

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

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

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

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

[6] [6] 4 3

70

The musical score begins at measure 70. The piano introduction consists of two staves: a treble staff with a melodic line featuring a trill (tr) and a bass staff with a rhythmic accompaniment. This is followed by a grand staff (treble and bass) with a more complex piano accompaniment. The vocal section follows, consisting of four staves (two treble and two bass) with the lyrics "son, e - lei-son, e - lei - son." repeated across the staves. The piano accompaniment continues beneath the vocal staves, ending with a final bass staff line.

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

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

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

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

[6] 4 3

2 Gloria

Vivace moderato

clno
1, 2

f

timp

f

1
vl

f

2

f

f Tutti

S

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

f Tutti

A

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

f Tutti

T

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

f Tutti

B

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

org
b

f Tutti

[6]

4

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

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

8 pax ho - mi - ni-bus bo - nae vo - lun -

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

[6] 6 9 8

6

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

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

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

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

[6] 9 8

8

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

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

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

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

[6] 4 3 Solo 6 [6 6 7#] 4 6 6

11

p Solo

Lau - da - - - mus

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

14

te, be - ne - di - cimus, ad - o - ra - - - mus te,

6 [6] 4 *p* b5 # [6]

17

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

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

20

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

Figured Bass notation: \sharp 6 $\frac{6}{4}$ 5 \sharp f $\left[\begin{smallmatrix} 5 \\ \sharp \end{smallmatrix} \right]$ $\flat 5$ $\flat 6$ 6 $\left[\begin{smallmatrix} \flat 5 \\ \sharp \end{smallmatrix} \right]$ 6 \sharp 5 \sharp

Gratias agimus tibi

23 **Largo**

1 *f*

vla

2 *f*

A

org
b *f* Solo

28

p Solo

Gra - ti - as a - gi - mus

34

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

41

glo - ri - am, glo

9 7 8 6 7 5 9 # 6 5 4 6 b 6 6 6 6 # b5

47

- ri - am tu - am.

6 6 b 6 5 # f b # b6 5

52

[b5 #] - 6 - b 7 [b] # - 6 5 6 6 5 #

Domine Deus

58 *Andante*

vlc solo

f

B

org b

f Solo

60

62

p Solo

Do - mi-ne De-us, Rex coe - le - stis, De - us Pa - - - - - ter o - mnipo -

p

65

f

tens,

Do - mi - ne

f

p

68

p

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

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

71

f

- su Chri - ste,

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

73

p

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

4 # p 6 # [6] [6]

76

f

tris.

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

Qui tollis

35

Adagio

1 *f* *p*

2 *f* *p*

f Tutti

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

A Qui tol - lis pec - ca - ta mun - di:

T Qui tol - lis pec - ca - ta mun - di:

B Qui tol - lis pec - ca - ta mun - di:

org *f* Tutti

b

$\begin{matrix} \flat 6 \\ \flat 5 \end{matrix}$ $\begin{matrix} \flat 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} \flat 7 \\ 6 \\ 4 \end{matrix}$ $\begin{matrix} 8 \\ 5 \\ \flat \end{matrix}$

82 *f*

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

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

Mi - se - re - re

$\begin{matrix} \flat 6 \\ 9 \\ 8 \end{matrix}$

85

re - re no - bis.

mi - se - re - re no bis.

p Solo *tr*

Qui tol - lis pec - ca - ta mun -

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

p Solo

88

p Solo

Su - sci-pe de - pre - ca - ti - o - nem

p Solo

Su - sci-pe de - pre - ca - ti - o - nem no -

di: Su - sci-pe de - pre - ca - ti - o - nem

p Solo

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

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

91

f

f Tutti

no - stram. Qui se-des, se - des ad dex-teram Pa - tris, ad dex-teram Pa -

f Tutti

- stram. Qui se-des, se - des ad dex-te-ram Pa -

f Tutti

no stram. Qui se-des, se - des ad dex - te - ram Pa -

f Tutti

Qui se-des, se - des ad dex - teram, dex - teram Pa -

[9] 6] *f Tutti* 9 8 6 [4] 4 #

94

f

f Tutti

tris: Mi - se-re-re, mi-se - re-re no-bis, mi-se-re-re, mi-se-re-re no - bis.

f

f Tutti

tris: Mi - se-re-re, mi-se - re-re no-bis, mi-se-re-re, mi - se - re-re no - bis.

f

f Tutti

tris: Mi-se-re-re, mi-se - re-re no-bis, mi-se-re-re, mi - se - re-re no - bis.

f

f Tutti

tris: Mi - se-re-re, mi-se - re-re no-bis, mi-se-re-re, mi - se - re-re no - bis.

♭ ♭ ♭ ♭ [6] 6 [6] ♭ [6] 4 ♭

Quoniam

Allegro

98 *clno solo* *f* *tr* *tr* *[tr]*

1 *vl* *f*

2 *f*

T

org b *f Solo* [6] [6]

102 *tr* *tr* *tr* *tr* *3*

3 *3* *3*

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

106 *p* *tr* *p* *p* *p* *p Solo*

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

p [6]

110

so - - - - - lus

6 6]

113

Do - minus, tu so - - - - - lus san - - - - -

6 6 5 6 [5# - -

117

- ctus, tu so - lus Do - - - - -

6 # 6] p [6

121

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

6 6 6

124

su Chri-ste.

6 6 [6] 4 3 *f*

128

6 6 5 [6] 4 5 3

Cum Sancto Spiritu

131 **Vivace**

clno
1, 2

timp

1
vl
2

S

A

T

B

org
b

f

f Tutti

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

Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa -

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

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

f Tutti

8 3 6 16 7 5

138

f

f

men, cum San - cto

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

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

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

5 [6] 5 6 [6]

141

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

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

a - men, a -

Pa - tris, a - men, cum San - cto

6 3 3 3 3 6 46 5

144

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

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

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

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

[6] 4 3 con pedale [6 6 6 7 4 3]

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

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

T
f *Tutti*
Pa - trem o - mni - po - ten - tem, fa - cto - rem, fa - cto - rem coe -

B
f *Tutti*
Pa - trem omni - po - ten - tem, po - ten - tem, fa - cto - rem coe - li et

org
b
f *Tutti*

The musical score is for a section titled '3 Credo'. It is written in 3/2 time and begins with the tempo marking 'Allegro'. The instrumentation includes piano (clno 1, 2), timpani (timp), violins (vl 1, 2), voices (Soprano, Alto, Tenor, Bass), and organ (org b). The piano and timpani parts start with a forte (f) dynamic. The violin parts also begin with a forte (f) dynamic. The vocal parts enter with a forte (f) dynamic and a 'Tutti' marking. The lyrics are in Latin and are distributed among the vocal parts. The organ part also begins with a forte (f) dynamic and a 'Tutti' marking.

6

ter - rae, et ter - rae, coe-li et ter - rae, vi - si-bi-lium o - mni -

ter - rae, et ter - rae, et ter - rae, vi - si-bi-lium o - mni -

8 - li et ter - rae, coe-li et ter - rae, vi - si-bi-lium o - mni -

ter - rae, et ter - rae, coe-li et ter - rae, vi - si-bi-lium o - mni -

16

11

um et in-vi-si-bi-li-um. Et in unum, unum Do-mi-

um et in-vi-si-bi-li-um. Et in unum, unum Do-mi-

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

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

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

p Solo

p Solo

p

17

num.

num.

p Solo

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

p Solo

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

[6 5'] # [6]

22

Et ex Pa - - tre natum an - te o - mni - a sae - cu - la, De - um de

- ni - ge - ni - tum.

- ni - ge - ni - tum.

6 6 6 6 # 6 6 6 6 #

27

De - o, lu-men de lu-mine, De - um ve - rum de De-o ve - ro, de De-o, De-o ve -

6 6 6 3 # [6 6] 2 6 6] 6 4 5 #

32

ro.

Ge - nitum non fa - ctum, con-substanti - a - lem Pa - tri, per quem

2 6 6 6 2 6 6 6 6 6 6

37

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

o - - mni-a_ fa - cta_ sunt. Qui propter nos, nos ho-mi-nes et pro-pter

f Tutti

6 6 6 6

42

et propter nostram, no-stram sa-lu-tem de-scen-dit de coe-lis, de coe-lis.

nostram, et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis, de coe-lis.

nostram, et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis, de coe-lis.

nostram, et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis.

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

Et incarnatus est

48 **Adagio**

S

org
solo

con flautino

p

p Solo

50

53 *p* Solo

Et in³ - car - na - - tus, et in - car - na - tus est, et in - car - na - -

♯6 6 [6 b5] b

56

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

≡

59

ex Ma-ri - a Vir - gi-ne, et ho - 3 - 3 - 3 - mo fa - ctus est, et ho - mo

6 6 [6 6] 6 6 6 6 6 6

≡

62

fa - ctus est.

con pedale

Crucifixus

57

Adagiose

65

1 *f*

2 *f*

1 *f*

2 *f*

1

2

1

2

org
b

f Solo

[6] b [6] b 6 [b] q [6] b [6] b 6 [b] q

68

tr

tr

3

tr

6 [b] 6 5 [6] 6 5 q q b q [6] q b q6

72

p Solo

Cru - ci - fi - xus e -

p Solo

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

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

76

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

pro no - bis pas - sus, sub Pon - ti - o Pi - la - to passus, pas -

[6] $\frac{4}{4}$ $\frac{4}{4}$ \flat \flat 6 $\frac{4}{4}$ 7

80

f

f

f

f

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

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

f

7 7 7 7 7 6 [6] 7 5 [b] 4 4

84

f

f

f

f

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

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

7 7 7 7 7 6 [6] 7 5 [b] 4 4

Et resurrexit

87 **Vivace**

clno
1, 2

f

timp

f

1
vl
2

f

f

f **Tutti**
Et re - sur - re - xit, sur-re - xit ter - ti-a

f **Tutti**
Et re - sur - re - xit, sur-re - xit ter - ti-a

f **Tutti** *
Et re - sur - re - xit, sur-re - xit ter - ti-a

f **Tutti**
Et re - sur - re - xit, sur-re - xit ter - ti-a

org
b

f **Solo**

Tutti

The musical score is for the piece 'Et resurrexit'. It begins at measure 87 with a 'Vivace' tempo marking. The instrumentation includes piano (clno 1, 2), timpani (timp), two violins (vl 1, 2), four voices (Soprano, Alto, Tenor, Bass), and organ (org b). The piano part features a strong, accented melody starting in measure 87. The timpani provides a rhythmic accompaniment with a series of eighth notes. The violins play a melodic line with trills. The voices enter in measure 87 with the lyrics 'Et re - sur - re - xit, sur-re - xit ter - ti-a'. The organ plays a continuous, flowing accompaniment in the bass register. The score is written in common time (C) and includes dynamic markings such as 'f' (forte) and 'Solo'.

90

di - e se - cun - dum, se - cun - dum Scrip - tu - ras, et a - scen - dit in coe - lum, se -

di - e se - cun - dum, se - cun - dum Scrip - tu - ras, et a - scen - dit in coe - lum, se - det,

di - e se - cun - dum, se - cun - dum Scrip - tu - ras, et a - scen - dit in coe - lum,

di - e se - cun - dum, se - cun - dum Scrip - tu - ras, et a - scen - dit in coe - lum,

[6 6 4 #]

93

det ad dex-teram Pa - tris. Et i-te-rum ven-turus est cum glo-ri - a iu - di-ca - re vi - vos et mor-tu -

se - det ad dex-teram Pa - tris. Et i-te-rum ven-turus est cum glo-ri - a iu - di-ca - re vi - vos et mor-tu -

se - det ad dex-teram Pa - tris. Et i-te-rum ven-turus est cum glo-ri - a iu - di-care vi-vos, vi - vos et mor-tu -

se - det ad dex-teram Pa - tris. Et i-te-rum ven-turus est cum glo-ri - a iu - di-care vi-vos, vi - vos et mor-tu -

[6] 6] 4 3 # 6 5

96

os, cu - ius re - gni non e - rit fi - nis. Et in Spi - ritum San - ctum, Do - mi -

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

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

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

6
5

Solo # [6 #] *p* [6 #] #

99

num et vi - vi - fi - can ³ tem, qui ex Pa - tre Fi - li - o - que proce - dit. Qui cum

5 3 6 7 #

61

102

f

f

f

f

f Tutti

Pa - tre et Fi-li-o si-mul, si-mul ad - o - ra - tur et con-glo - ri - fi - ca - tur: qui lo -

f Tutti

Si - mul ad - o - ra - tur et con-glo - ri - fi - ca - tur: qui lo -

f Tutti

Si - mul, si-mul ad - o - ra - tur et con - glo-ri - fi - ca - tur: qui lo -

f Tutti

Si - mul, si-mul ad - o - ra - tur et con-glo - ri - fi - ca - tur: qui lo -

f Tutti

6 5 6 6 6 6

105

cu - tus est per Pro - phe - tas. Et

cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

cu - tus est per Pro - phe - tas.

Solo

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

108

u - nam san - ctam ca - tho - licam et a - po - sto - li - cam Ec - cle - si -

The musical score consists of six staves. The first two staves are for a vocal line, with the lyrics 'u - nam san - ctam ca - tho - licam et a - po - sto - li - cam Ec - cle - si -' written below the notes. The next two staves are for a piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The final two staves are empty. The score is written in G major and 4/4 time. The piano part includes dynamic markings 'p' (piano) and trills 'tr'.

114

to - rum.

p Solo
Et ex - pe-cto re - surre - cti - o - nem mor-tu - o - - - rum.

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

118 **Allegro**

The musical score for measures 118-120 is written for a vocal ensemble and piano accompaniment. The tempo is marked **Allegro**. The piano accompaniment begins with a forte (*f*) dynamic and a 'Tutti' marking. The vocal part enters in measure 118 with the lyrics: "Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li, a - - -". The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal part is written in a single staff, with the lyrics placed below the notes. The piano part is written in two staves, with the forte (*f*) dynamic and 'Tutti' marking. The score ends in measure 120 with a final chord marked with a 7 and 6.

f *Tutti*

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

f *Tutti*

7 6

121

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

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

7 6 6 6]

124

f

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

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

f Tutti

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

f Tutti

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

[6 6 6 7] 7 6

[illegible]

130

men, a - - - - -

a - men, a - - - - -

men, a - - - - -

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

3 6 \flat 6 3 7 6 7 6

133

a 2

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

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

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

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

[6] 6 6 6 [6]

136

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

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

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

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

6 - 4 3

4 Sanctus

Adagiose

4

ctus, san - ctus,

ctus, san - ctus,

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

ctus, san - ctus,

6 [6] 45 - 5 6 5 6 9 8 [6] [7] 6 6 [7] 6 5 *p* tasto solo

8 Allegro

f

f

f

f

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

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

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

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

f [6]

[6]

11 Fiat marche *

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

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

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

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

[6]
[5] 4 3

16

7 6 7 6 16

18

p Solo

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

p

6 6 6 5 3 6 5 6 5 3

21

The musical score for page 84, measures 21-22, is presented below. The score includes vocal staves, piano accompaniment, and a basso continuo line. The lyrics are "ri-a tu a, glo ri-a, glo-ri-a tu".

Measure 21:

- Vocal:** The vocal line begins with a half rest, followed by a quarter note G4 (labeled "ri-a"), a quarter note A4 (labeled "tu"), a half rest, a quarter note G4 (labeled "a,"), a quarter note F#4 (labeled "glo"), a quarter note E4 (labeled "ri-a,"), a quarter note D4 (labeled "glo-ri-a"), a quarter note C4 (labeled "tu"), and a half rest.
- Piano:** The piano accompaniment features a complex rhythmic pattern in the right hand, consisting of eighth and sixteenth notes, and a similar pattern in the left hand.
- Basso Continuo:** The basso continuo line begins with a half rest, followed by a quarter note G4 (labeled "ri-a"), a quarter note A4 (labeled "tu"), a half rest, a quarter note G4 (labeled "a,"), a quarter note F#4 (labeled "glo"), a quarter note E4 (labeled "ri-a,"), a quarter note D4 (labeled "glo-ri-a"), a quarter note C4 (labeled "tu"), and a half rest.

Measure 22:

- Vocal:** The vocal line continues with a half rest, followed by a quarter note G4 (labeled "ri-a"), a quarter note A4 (labeled "tu"), a half rest, a quarter note G4 (labeled "a,"), a quarter note F#4 (labeled "glo"), a quarter note E4 (labeled "ri-a,"), a quarter note D4 (labeled "glo-ri-a"), a quarter note C4 (labeled "tu"), and a half rest.
- Piano:** The piano accompaniment continues with a complex rhythmic pattern in the right hand, consisting of eighth and sixteenth notes, and a similar pattern in the left hand.
- Basso Continuo:** The basso continuo line continues with a half rest, followed by a quarter note G4 (labeled "ri-a"), a quarter note A4 (labeled "tu"), a half rest, a quarter note G4 (labeled "a,"), a quarter note F#4 (labeled "glo"), a quarter note E4 (labeled "ri-a,"), a quarter note D4 (labeled "glo-ri-a"), a quarter note C4 (labeled "tu"), and a half rest.

6 6] 6 5#

23

f

f

f

a,

f [6] #

6]

[illegible]

27

f

tr tr

f

f

ri - a tu - a.

f

6 5 6/4 5/3

29

6 6 6 5 6 7
4 5

32 *Osanna · Allabreve moderato*

32 *Osanna · Allabreve moderato*

f

f

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

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

f Tutti
O -

f Tutti
O - - san - na

f Tutti

[6]

Detailed description: This is a musical score for a piece titled 'Osanna · Allabreve moderato', starting at measure 32. The score is written for a large ensemble, including vocal soloists and a full choir (Tutti). The top two staves are for vocal soloists (Soprano and Alto/Tenors), and the bottom two are for the vocal choir. The piano accompaniment is shown in the middle staves. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are 'O - san - na in ex - cel - sis, o - san -' and 'O - san - na in ex - cel - sis, in ex - cel - sis, o -'. The score includes dynamic markings such as *f* (forte) and *f Tutti* (forte tutti). The piece concludes with a final chord marked with a [6] indicating a sixteenth note.

36

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

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

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

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

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

40

f

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

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

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

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

8 4 3 6

[illegible]

48

sis, o - sanna in ex - cel - sis.

sis, o-sanna in ex - cel - sis.

sis, o-sanna in ex-cel - sis, in ex-cel - sis.

sis, o-sanna in ex - cel - sis, in ex - cel - sis.

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

5 Benedictus

Larghetto

1 *vl* 2 *vla* 1 2

1 *p* Solo
Be - ne - di - ctus, qui ve - nit, qui ve-nit in no - mine Do - mi - ni, qui ve-nit, qui

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

org b *p* Solo 16 # 6 # 6 6 6 6 5 3

4

ve - nit, be - ne - di - ctus, qui ve - nit in no -

ve - nit, be - ne - di - ctus, qui ve - nit in no -

9 8 [6] 6 6 [6]
4 3

mi - ne Do - mi - ni.

mi - ne Do - mi - ni.

mi - ne Do - mi - ni.

mi - ne Do - mi - ni.

11

f 3

f 3

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

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

14

3

3

in no - 3 - 3 - mi - ne, in

Be - ne - di - ctus, qui ve - nit in no - 3 - 3 -

6 # *p* 6 #] 7 7 7 7 7 # 6

6 Agnus Dei

Vivace moderato

clno
1, 2 *f*

timp
f

1
vl
2 *f*

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

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

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

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

org
b
f *Tutti*
[6 6 6

5

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

mun - di:

mun - di:

ca - ta mun - di:

61

p Solo

#

$\frac{4}{b}$

10

The musical score is written for a vocal instrument and a piano accompaniment. The tempo is 10. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into systems of staves. The piano accompaniment features complex triplets and trills. The vocal line has lyrics 'no - - - - bis.' and 'A - gnus'. The score is divided into systems of staves.

no - - - - bis.

A - gnus

6 # 7 # 6 #

14

p

p

Mi - se -

p Solo

Mi - se -

p Solo

Mi - se -

De - i, qui tol - lis pec - ca - ta mun - di: Mi - se -

6 6 6 [7] 6 5

tasto solo

19

f

f

f

f

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

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

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

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

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

[6]

24

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

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

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

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

6 6] *p* *tasto solo*

29 Allabreve moderato

f

f

f Tutti

Do - - - na

f Tutti

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

f Tutti

6 6 6

Gloria - Kyrie eleison

SATB

Bach, J.S.

BWV 109

Kyrie eleison

f Tutti

Do - -

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

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

6 6

[illegible]

39

f

f

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

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

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

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

[6] 6 5

[illegible]

46

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

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

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

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

6 6 [6]