

# Werner. Collected works.

Gregor Joseph

**Werner**

**Missa Fiducia in Deum**

WerW B.65

Mass

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

edited by Wolfgang Esser-Skala

*Full score*

**W**esser  
**S**kala  
**E**dition



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# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	CZ-Pak
	<i>Shelfmark</i>	1343
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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>
–	–	–	The <i>Osanna</i> following <i>Benedictus</i> and the <i>Agnus Dei</i> differ between <b>B1</b> and <b>B2</b> . Both versions are reproduced in this edition.
3	12	vl 2	6th/7th ♪ in <b>B1</b> : c''4
	59	trb 1	4th ♪ in <b>B1</b> : f'8
4	34–37	trb 2	pauses in <b>B1</b>
5a	16–18	trb 1	pauses in <b>B1</b>
	18–21	trb 2	pauses in <b>B1</b>

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# 1 Kyrie

Presto

I  
Violino  
II

Violino I and II staves, both in treble clef with a key signature of two flats and a common time signature. The music is marked *f* and begins with a rest followed by a series of eighth and sixteenth notes.

Soprano

Soprano vocal staff in treble clef with a key signature of two flats and a common time signature. The music is marked *f Tutti*. The lyrics are: Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -

Alto  
Trombone I

Alto Trombone I staff in tenor clef with a key signature of two flats and a common time signature. The music is marked *f Tutti*. The lyrics are: Ky - ri - e e - lei - son, Ky - ri - e e - lei -

Tenore  
Trombone II

Tenore Trombone II staff in tenor clef with a key signature of two flats and a common time signature. The music is marked *f Tutti*. The lyrics are: Ky - ri - e e - lei - son, Ky -

Basso

Basso vocal staff in bass clef with a key signature of two flats and a common time signature. The music is marked *f Tutti*. The lyrics are: Ky - ri - e e - lei -

Organo  
e Bassi

Organo e Bassi staff in bass clef with a key signature of two flats and a common time signature. The music is marked *f Tutti*. The lyrics are: Ky - ri - e e - lei -



Piano accompaniment staves, both in treble and bass clef with a key signature of two flats and a common time signature. The music is marked *f* and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Soprano vocal staff in treble clef with a key signature of two flats and a common time signature. The lyrics are: lei - son, Ky - ri - e e - lei - son, e - lei - son,

Alto Trombone I staff in tenor clef with a key signature of two flats and a common time signature. The lyrics are: - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei -

Tenore Trombone II staff in tenor clef with a key signature of two flats and a common time signature. The lyrics are: - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e

Basso vocal staff in bass clef with a key signature of two flats and a common time signature. The lyrics are: - son, e - lei - son, e - lei - son, Ky - ri - e e -

Organo e Bassi staff in bass clef with a key signature of two flats and a common time signature. The lyrics are: Ky - ri - e e -

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

8

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

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

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

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

7 3 2 6 7 4b 6 6 6 6 6 3 2 2 2 4/2 b5 10/9 8 5 8 4/4 b 5 8 4 # 6

12

Andante

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

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

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

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

6 4b 7 2 6 7 6 [6] 7 6 7 6 5 5 # 4 # f Solo 3 2 4 6 4 3 8 7 6 6

Piano introduction for measures 17-22, featuring a treble and bass staff with a key signature of one flat and a 4/4 time signature.

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

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

4 3 5 6 7 3 b2 6 7 b6 5 6 6 5 6 5 b6 [b]5 3 [b]4 6 b 6 6 b 6 4 6



23 Kyrie ut supra  
p

Piano introduction for measures 23-28, featuring a treble and bass staff with a key signature of one flat and a 4/4 time signature. The word 'Kyrie ut supra' is written above the treble staff, and a piano dynamic marking 'p' is present.

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

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

[b]7 6 7 6 4 # 7 6 # 4 6 7 6 6 7 6 b4 3 4 3 4 b 4 3 4 4 b6 6 7 6 # b6 6 7 6 #

# 2 Gloria

[no tempo]

1 *p*

2 *p*

S *P Solo*

Et in ter - ra pax ho - mi - nibus, ad - o - ra - mus te,

A *P Solo*

trb 1 lau - da - mus te,

T *P Solo*

trb 2 be - ne - di - cimus te,

B *P Solo*

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

org *p Solo*

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



4

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

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

gra - ti - as a - gimus ti - bi pro - pter magnam glo - ri - am tu -

ri - fi - ca - mus te, Do - mi - ne

8 7 4 # b6 6 b 6 [b] 8 b7 2 [6] 4 3

b 6 5

7

am, Do - mi - ne

am, De - us Pa - ter, Pa - ter o - mni - po -

am, De - us Pa - ter, Pa - ter o - mni - po -

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

5 6 6 7 b6 [b]7 6 5 b6 5 b [6] 4 3

$\frac{6}{4}$   
2

10

Fi - li u - ni - ge - ni - te, Je - su Chri - ste, Qui

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

tens,

tens,

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

Adagio

Piano introduction for measures 13-17, featuring a melodic line in the right hand and a supporting bass line in the left hand.

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

*f* Tutti

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis, mi - se - re - re no -

*f* Tutti

Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis, mi - se - re - re no -

*f* Tutti

Qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re, mi - se - re - re no -

*f* Tutti

7/5 6 - 10/9 8 7/5 # 6 6 6 6 6 6 6 6 6 7/5 #

Piano introduction for measures 18-22, consisting of a whole rest in both hands.

Qui tol - lis pecca - ta mun - di: Qui

bis.

*P* Solo

Su - scipe de - pre - ca - ti - o - nem no -

bis.

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

bis.

*P* Solo

Su - scipe de - pre - ca - ti - o - nem no -

*P* Solo

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

22

*f* Tutti  
 se - des, qui se - des, qui se - des, qui se - des ad dex-teram Pa - tris: Mi - se-re-re no - bis,  
 stram. Qui se - des, qui se - des ad dex-teram Pa - tris: Mi -  
*f* Tutti  
 se - des, qui se - des ad dex-teram Pa - tris: Mi - se-re-re no - bis,  
*f* Tutti  
 stram. Qui se - des, qui se-des ad dex - teram Pa - tris: Mi -

# *f* Tutti [ 6 6 6 ] 4 # 10 10 10 10

26

*p* Solo  
 mi-se-re-re no - bis. Quo-ni-am tu so-lus san - ctus, tu so-lus al-tis - simus,  
*p* Solo *f* Tutti  
 - se - re - re no - bis. Quo-ni-am tu so-lus san - ctus, Je -  
*p* Solo *f* Tutti  
 mis-se-re-re no - bis. Quo-ni-am tu so-lus san - ctus, Je -  
*p* Solo  
 - se - re - re no - bis. tu so - lus Do - minus,

*p* Solo *f* Tutti  
 6 [5] 6 5 - 3 6 5 6 [b] 6 6 4

Allegro

30 *f*

Piano introduction for measures 30-33, marked *f*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

*f* Tutti  
Je-su Chri - ste. in glo - ri - a De - i Pa - tris, a - men, a -

Vocal line for measures 30-33, marked *f* and *Tutti*. The lyrics are: "Je-su Chri - ste. in glo - ri - a De - i Pa - tris, a - men, a -".

- su Chri - ste. Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men,

Continuation of the vocal line for measures 30-33, marked *f* and *Tutti*. The lyrics are: "- su Chri - ste. Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men,".

- su Chri - ste. a - men, a - men,

Continuation of the vocal line for measures 30-33, marked *f* and *Tutti*. The lyrics are: "- su Chri - ste. a - men, a - men,".

*f* Tutti  
Je-su Chri - ste. Cum Sancto, Sancto Spi - ri - tu, a - men, a -

Vocal line for measures 30-33, marked *f* and *Tutti*. The lyrics are: "Je-su Chri - ste. Cum Sancto, Sancto Spi - ri - tu, a - men, a -".

6 4 # 4 6 6 6 2 6 | 6 # 8 6 3 | 2 [-] 2 [-]

Piano accompaniment for measures 30-33, marked *f* and *Tutti*. The bottom line shows a sequence of chords: 6 4 # 4 6 6 6 2 6 | 6 # 8 6 3 | 2 [-] 2 [-].

34

Piano introduction for measures 34-37. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

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

Vocal line for measures 34-37. The lyrics are: "- men, a - men, a - men, a - men, a - men, a - men, a - men.".

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

Continuation of the vocal line for measures 34-37. The lyrics are: "a - - - - men, a - men a - men, a - men, a - men.".

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

Continuation of the vocal line for measures 34-37. The lyrics are: "a - men, a - - - - men, a - men, a - men, a - men, a - men.".

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

Continuation of the vocal line for measures 34-37. The lyrics are: "- men, a - men, a - men, a - men, a - men.".

b10 9 8 # 6 4 | 2 [6] [4] 6 7 6 8 6 7 6 7 4 #

Piano accompaniment for measures 34-37. The bottom line shows a sequence of chords: b10 9 8 # 6 4 | 2 [6] [4] 6 7 6 8 6 7 6 7 4 #.

### 3 Credo

Allegro

1 vl

2

S *P Solo*  
Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,

A trb 1 *P Solo*  
et in -

T trb 2 *P Solo*  
vi - si - bi - li - um o - mni - um et in -

B *P Solo*  
Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,

org b *P Solo*  
♭ [b]5 [b]5 6 7 ♯ 6 4 3 6 7 6 # ♯

4

*p*

*p*

et ex Pa - tre

vi - si - bi - li - um, et ex

vi - si - bi - li - um,

et in u - num Do - minum Je - sum Christum, Fi - li - um De - i u - ni - ge - nitum,

[6] 7 [b]7 6 ♯6 [6] ♭ [6] 4 3

na-tum, Pa - tre na-tum an - te o - mni-a sae - cu - la, lu - men de

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

et ex Pa - tre na-tum an - te o - mni-a sae - cu - la, lu - men de lu - mine,

De - um de De - o,

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

lu - mine, De - um ve - rum de De - o ve - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

De - um ve - rum de De - o ve - ro, ve - ro. Ge - ni - tum non fa - ctum, con - sub -

De - um ve - rum de De - o, De - o ve - ro. Ge - ni - tum non fa - ctum, con - sub -

De - um ve - rum de De - o, De - o ve - ro. Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri,

[6] b6 b 6 6 b6 6 7 6 # # 6 6/5 5/4 # [b] b10 10 b10 10 [b]10 10 b

## Adagio

14

*p*

*p*

per quem o-mni-a fa - - cta sunt.

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

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

per quem o - mni - a, o - mni - a fa - cta sunt. Qui propter nos ho - mines et pro-pter no-stram sa-

*p* Solo

*p* Solo

6 6 7 [b]6 5 - #

$\frac{6}{2}$   $\frac{4}{2}$   $\frac{7}{4}$   $\frac{5}{4}$   $\frac{6}{4}$

18

Et in-car-na - tus est de Spi-ri-tu San - - cto ex Ma-

Et in-car - na - tus est de Spi-ri-tu San - cto

Et in-car - na - tus est de Spi-ri-tu San - cto ex Ma-

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

*p* Solo

*p* Solo

*p* Solo

[6] -] 7 6 #  $\frac{7}{5}$  [6] 7 6 b

22

ri - a Vir - gi-ne, et ho - mo fa - ctus est.

ex Mari - a Vir - gi-ne, et ho-mo fa - ctus est.

ri - a Vir - gi-ne, et ho-mo fa - ctus est.

Cru - ci - fi - xus e - ti-am pro

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

||

26

no - bis,

sub Pon - ti - o Pi - la - to pas - sus

# 5 [6] 6] 6

## Allegro

30

Et re-sur-re-xit, re-sur-re - xit ter - ti - a

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

[6]  $\flat 7/5$   $5/4$  3 [6]

33

di - e se - cun-dum Scriptu - ras,

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

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

4

7  $\flat 6$ 

[6]

36

et i - te-rum ven - tu - rus est cum glo - - - - ri-a iu - di-  
 - tris,

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

39

*f* Tutti  
 Et in Spi - ri-  
*f* Tutti  
 ca - re vi - vos et mor - tu - os, Et in Spi - ri-  
*f* Tutti  
 Et in Spi - ri-  
*f* Tutti  
 cu - ius re - gni non e - rit, non e - rit fi - nis. Et in Spi - ri-

6] 5 6/5 # 5 6 5 6 [6] 6 6 7 6 # *f* Tutti

43

tum San - ctum, Do - minum et\_\_\_ vi - vi - fi - can - tem, qui cum

tum San - ctum, Do - minum et\_\_\_ vi - vi - fi - can - tem, qui cum Pa -

tum Sanctum, Do - minum qui ex Pa-tre Fi - li-o-que proce - dit,

tum San - ctum, Do - minum et\_\_\_ vi - vi - fi - can - tem, qui ex Pa-tre Fi - li-o-que pro - ce - - dit,

# # ♭ 4 # ♭ 6 6 6 7 6 3 8 ♭6 ♭ 3 6 7 ♭ ♭2 2 6 8 7 6  
4 3



47

Pa - tre et Fi - li - o si - mul ad - o - ra-tur, qui lo - cu-tus est per Prophe - tas, per.

tre et Fi - li - o si - mul ad - o - ra-tur, qui lo - cu-tus est per Prophe - tas, per Pro-

si - mul ad - o - ra-tur et conglo - ri - fi - ca - tur, qui lo - cu-tus est

si-mul ad - o - ra-tur et conglo - ri - fi - ca - tur, qui lo - cu-tus est per\_\_\_

4 ♭6 3 ♭6 5 5 ♭ 6 ♭6 ♭ 6 5 6 9 8 3 -

51

*p Solo*  
 - Pro-phe - tas. et a - po - sto - li - cam Ec - cle - si - am,

*P Solo*  
 phe - tas. Et u - nam san - ctam ca - tho - licam in remis - si -

*P Solo*  
 per Pro - phe - tas. Et u - nam san - ctam ca - tho - licam

*P Solo*  
 - Pro - phe - tas. Et u - nam san - ctam ca - tho - licam con - fi - te - or u - num ba - ptis - ma

*p Solo*  
 6 4 3 3 6 8 6 5 3 6 8 7 b6 5 # 6 7 6 # 6 6

55

et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum, et vi - tam ven - tu -

o - nem pec - ca - to - rum, pec - ca - to - rum, et vi - tam ven - tu -

in remis - si - o - nem pec - ca - to - rum, et vi - tam ven - tu -

et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum,

b 6 b - b5 [b]4 3 [b]6 b 6 b 6 b2 # 8 b



# 4 Sanctus

Adagio

Presto

1 *f*

2 *f*

S *f Tutti*

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

A *f Tutti*

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

T *f Tutti*

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

B *f Tutti*

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

org *f Tutti*

# [45] b # 46 5 6 5 6 5 6 5 6 6 6 6 b6 [b]5 3 2 6

≡

9

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

ctus, san - ctus, san - ctus,

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

ctus, san - ctus, san - ctus,

3 5 5 4 3 5 b6 5 6 5 3 3 b4 6 [5] 6 5

16

san - ctus, san - ctus Do - minus De - us Sa - ba - oth.  
 - ctus, san - ctus, san - ctus, san - ctus Do - minus De - us Sa - ba - oth.  
 - ctus, san - ctus, san - ctus, san - ctus Do - minus De - us Sa - ba - oth.  
 san - ctus, san - ctus, san - ctus, san - ctus Do - minus De - us Sa - ba - oth.

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

22

*p* Solo  
 Ple - ni sunt coe - li glo - ri - a tu - a,  
*p* Solo  
 Ple - ni sunt coe - li glo - ri - a tu - a,  
*p* Solo  
 Ple - ni sunt coe - li glo - ri - a tu - a,  
*p* Solo  
 coe - li et ter - ra glo - ri - a tu - a

# b6 6 b6 # b6 6 b6 [G] # 6 5 4 3 5 6 4 3

28

*f Tutti*  
 glo - ri-a, glo - ri-a, glo-ri-a tu - a.

*f Tutti*  
 glo - ri-a, glo - ri-a, glo-ri-a tu - a. O - san-na in ex - cel-sis, in ex - cel - sis,

*f Tutti*  
 glo - ri-a, glo - ri-a, glo-ri-a tu - a. O -

*f Tutti*  
 a, glo - ri-a, glo-ri-a tu - - a. O-san-na in ex-cel - sis,

*f Tutti*  
 7 6 5 4 5 6 5 - #10 10 10 10 10 9 6 3 2 [3]

35

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

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

san-na 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 - cel - sis.

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

# 5a Benedictus (CZ-Pak version)

[no tempo]

1 vl

2 vl

S

A *p Solo*  
Be - ne - di - ctus, qui ve - nit in no - mi - ne

T *p Solo*  
Be - ne - di - ctus, qui ve - nit, qui ve - nit in no -

B

org  
b *p Solo* a 2  
[b5] [b]4 [b6] [9] [b]5 6 [6]

7

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

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

[b]6 9 8 [b] [b6]

[Presto]

14

*f* *Tutti*  
O - san - na

*f Tutti*  
Do - mi - ni. O - san - na in ex - cel - sis, in ex - cel - sis,

*f Tutti*  
Do - mi - ni. O - san - na in ex -

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

*f Tutti*  
7 (b)5 5 (b)4 [3] #10 10 10 10 10 9 6 3 2 6 6 6

20

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

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

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 - cel - sis.

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

# 5b Benedictus (CZ-Bm version)

[no tempo]

1 vl

2

S

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

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

B

org  
*p* Solo  
 a 2  
 [b]6 [b]5 [b]6 5 [b]6 [9] [b]5 6 6 b 5 [4] b

9 [Alla breve]

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

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

*f* Tutti  
 O - san - na in ex - cel -

[b]5 [b]6 9 8 [b] [b]6 7 [b]4 3 1 1 1 1 1 1

19

*f* *Tutti*

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

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

25

*f* *Tutti*

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

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

30

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

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

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

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

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



35

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

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

sis,

o - san - na in ex - cel - - -

6 3 2 3 b 6 5 4 3 5 4 b

40

Piano accompaniment for measures 40-45, featuring a treble and bass clef with various rhythmic patterns and rests.

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

Vocal line for measure 40, showing the lyrics: - - sis, o - san - na in ex-cel - - - -

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

Vocal line for measure 41, showing the lyrics: - sis, o - san - na in ex-cel - - - -

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

Vocal line for measure 42, showing the lyrics: o - san - na in ex-cel - - sis, in ex-cel - -

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

Vocal line for measure 43, showing the lyrics: - - - - sis, in ex-cel - - sis,

[b]  $\flat$ 6 5 5 6 4 ♯ 4 3 7 6 [b]

Basso continuo line for measures 40-45, including figured bass notation: [b]  $\flat$ 6 5 5 6 4 ♯ 4 3 7 6 [b]



46

Piano accompaniment for measures 46-51, featuring a treble and bass clef with various rhythmic patterns and rests.

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

Vocal line for measure 46, showing the lyrics: - sis, o - san - - na in ex-cel - sis.

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

Vocal line for measure 47, showing the lyrics: sis, o - san - na in ex-cel - - sis.

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

Vocal line for measure 48, showing the lyrics: sis, o - san - na in ex-cel - - - - sis.

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

Vocal line for measure 49, showing the lyrics: o - - san-na in ex-cel - - sis, in ex-cel - - sis.

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

Basso continuo line for measures 46-51, including figured bass notation: 5 3 6 7 6 7 6 [6] 4 #

# 6a Agnus Dei (CZ-Pak version)

Adagio

1 vl *p*

2 vl *p*

S *p* Solo  
A-gnus

A trb 1

T trb 2 *p* Solo  
A-gnus De - i, qui tol-lis pec - ca - ta mundi: Mi - se - re - re no - bis.

B

org b *p* Solo  
7 6 6 b [b]7 6 5 3 5 8 46 7 # 6 4 - 5 # 6

5

*f*

*f*

*f* Tutti  
De - i, qui tol - lis pec - ca - ta, pec - ca - ta mundi: Mi - se - re - re no - bis. A-gnus

*f* Tutti  
A-gnus

*f* Tutti  
A-gnus

*f* Tutti  
A-gnus

[b]6 b5 9 8 6 9 8 - 6 5 6 6 5 4 3 *f* Tutti

Presto

Measures 9-13 of the piano introduction. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes in both hands, with a key signature of one sharp (F#).

De - i, qui tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, pa -

De - i, qui tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem,

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

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

7 6 6 9 8 6 # 7 6 6 5 4 5 4 # 3 5 # 3 b6

Measures 14-18 of the piano accompaniment. The music continues with a similar rhythmic pattern, now in a key signature of one flat (Bb).

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

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

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

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

[6] b6 7 b 4 6 7 6 [6] 7 6 # [6] b 4 8 4 5 b 5 8 3 4 3



6b Agnus Dei (CZ-Bm version)

[no tempo]

1 *f*

2 *f*

S *f Tutti*

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

A *f Tutti*

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

T *f Tutti*

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

B *f Tutti*

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

org *f Tutti*

b

==

11

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

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

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

Agnus De-i, qui tol-lis pec-

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



35

Piano accompaniment for measures 35-40, consisting of two staves (treble and bass clef). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

Vocal line for measure 35, starting with a whole note rest followed by a half note 'na' and a quarter note 'no'.

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

Vocal line for measure 36, starting with a quarter note 'cem', followed by a half note 'do-na' and a quarter note 'no'.

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

Vocal line for measure 37, starting with a quarter rest, followed by a half note 'cem', and a quarter note 'do'.

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

Vocal line for measure 38, starting with a quarter note 'do', followed by a half note 'na' and a quarter note 'no'.

5 6 6 4 4 7 # 6 5 - 7 [45] # 4 # 3 6 2

Fingerings for the piano accompaniment, indicated by numbers 1-5 below the notes.

40

Piano accompaniment for measures 40-45, continuing the eighth-note accompaniment pattern.

na no - bis, no - bis pa - - - - - - - - - -

Vocal line for measure 40, starting with a quarter note 'na' and a half note 'no'.

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

Vocal line for measure 41, starting with a quarter note 'no' and a half note 'bis'.

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

Vocal line for measure 42, starting with a quarter note 'do' and a half note 'na'.

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

Vocal line for measure 43, starting with a quarter note 'pa' and a half note 'cem'.

6 6 6 5 6 5 6 5 6 5 6 5 6

Fingerings for the piano accompaniment, indicated by numbers 1-5 below the notes.

