

# Werner. Collected works.

Gregor Joseph

**Werner**

**Miserere**

WerW H.2.6

Psalm

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

edited by Wolfgang Esser-Skala

*Full score*



# Critical Report

## Abbreviations

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

## Sources

<b>A1</b>	<i>Library</i>	H-Bn
	<i>Shelfmark</i>	Ms.mus III.264/a
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1764
	<i>RISM ID</i>	530003597
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://copia.oszk.hu/kotta/miserere-mei-deus-von-anderer-hand-f-durchstrichen-von-zweiter-hand-gm/">https://copia.oszk.hu/kotta/miserere-mei-deus-von-anderer-hand-f-durchstrichen-von-zweiter-hand-gm/</a>

## 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>Bar</i>	<i>Staff</i>	<i>Description</i>
11	vlne	tempo indication in <b>A1</b> : "Tempo ordinario"
15	vla 2	1st ♭ in <b>A1</b> : b♭8–a16–b♭16
96	T	tempo indication in <b>A1</b> : "Largo"
161	vl 2	7th ♯ in <b>A1</b> : g"16–c"16

---

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
180f	vla 2	2nd ♩ of bar 180 in A1: b♭4.-c'8; 1st ♩ of bar 181: b♭8
247	vla 2	3rd ♩ in A1: d'8.-c'16

---

## H.2.6 Miserere

*Adagio*

*I*  
*Violino*

*II*

*I*  
*Viola*

*II*

*Soprano*

*p* <sup>a 2</sup> Solo  
Mi - se - re - re me - i, De - - us, se -

*Alto*

*p* <sup>a 2</sup> Solo  
Mi - se - re - re me - i, De - - us, se -

*Tenore*

*Basso*

*Organo e Bassi*

*p* Solo [6]  
a 2

6 - 3 7 6 # 6<sub>b</sub> [6]

4

Piano introduction consisting of two treble clef staves and two bass clef staves. The treble staves contain a melodic line with eighth and sixteenth notes, while the bass staves are mostly empty with some rests.

cun - dum ma - - gnam mi - se - ri - cor - - di - am  
cun - dum ma - - gnam mi - se - ri - cor - - di - am

Two vocal staves in treble clef with lyrics. The lyrics are: "cun - dum ma - - gnam mi - se - ri - cor - - di - am". The first staff has a slur over the last two notes. Below the vocal staves are two empty bass clef staves.

6 3 6 6 5

Bass line in bass clef with a melodic line. The final four notes are marked with figured bass numbers: 6, 3, 6, 6, 5.

Piano accompaniment for the first system, measures 7-10. The score is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth-note patterns and trills. The left hand provides a simple harmonic accompaniment with sustained notes.

Vocal lines for the first system, measures 7-10. The lyrics are "tu - am." The vocal parts are written in treble clef with a key signature of one flat. The melody is simple, consisting of a few notes with a fermata at the end of the phrase.

Bass line for the first system, measures 7-10. The line is written in bass clef with a key signature of one flat. It includes fingering numbers: 5, 4, 3, 5, 3, 5, 5, 3, 6, 16, 6, 1, 6, 5, 3.

11 *Et secundum* · Tempo giusto

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

Et secundum, se-cun-dum mul-ti-tu-dinem mi-se-ra-ti-o -

Et secundum, se-cun-dum mul-ti-tu-dinem mi-se-ra-ti-o - num, mi-se-ra-ti-

Et secundum, se-cun-dum mul-ti-tu-dinem mi-se-ra-ti-o - num tu-

Et secundum, se-cun-dum mul-ti-tu-dinem mi-se-ra-ti-o - num tu-

*f* *Tutti* # [6] # # [6] # org vln<sup>e</sup> # 5 6 # 6

15

num tu - a - rum, de - le, de - le in - i - qui - ta - tem me - am.  
 o - num tu - a - rum, de - le, de - le in - i - qui - ta - tem me - am.  
 a - rum, tu - a - rum, de - le in - i - qui - ta - tem me - am.  
 a - rum, tu - a - rum, de - le, de - le in - i - qui - ta - tem me - am.

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

19 *Amplius*

*p*

*p* Solo

Am - plius la - va me ab in - i - qui - ta - te me - a, et a pec - ca - to

*p* Solo

6 #6 [b] 6 [b] b7 5

22 *Quoniam*

*p* <sup>a 3</sup> Solo  
Quo - ni-am in -

*p* <sup>a 3</sup> Solo  
Quo - ni-am in -

*p* <sup>a 3</sup> Solo  
Quo - ni-am in -

me - o, et a pec - ca - to me - o — mun - da, mun - da me.

25

i - qui-ta - tem me - am e-go co-gno - sco, pec-ca - tum, et pec - ca tum me - um con - tra  
 i - qui-ta - tem me - am e-go co-gno - sco, pec-ca-tum me - um, pec-ca-tum me - um con-  
 i - qui-ta - tem me - am e - go co-gnosco, et pec - ca - tum me - um, pec-ca-tum me - um con-

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

29

me, contra me, con - tra me est sem - per, est sem -  
 - tra me est, con - tra me, con - tra me est sem - per, est sem -  
 - tra, con - tra, con - tra est sem - per, est semper, est sem -

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

33 *Tibi soli · Vivace*

*f*

The piano introduction consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in B-flat major and 3/4 time. It begins with a whole rest on the first staff, followed by a half rest on the second staff. The melody starts on the third staff with a quarter note B-flat, followed by eighth notes G, A, B-flat, and C. The bass line starts with a whole note B-flat on the fourth staff, followed by quarter notes G, A, and B-flat.

*f Tutti*

- per, sem - per. Ti - bi so - li pec - ca - vi, et ma - lum co - ram te

- per sem - per. Ti - bi so - li pec - ca - vi,

per, est sem - per. Ti - bi so - li pec - ca - vi,

Ti - bi so - li pec - ca - vi,

*f Tutti*

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

[6 # 6] org 6 5 4 3

*vln*

The vocal and organ parts are shown in a system of four staves. The first three staves are vocal staves (treble clef), and the fourth is an organ staff (bass clef). The lyrics are: "per, sem - per. Ti - bi so - li pec - ca - vi, et ma - lum co - ram te". The organ part includes fingering numbers: 9 8 [5] 6 # 6 5 [b]. The organ part also includes the text "org" and the numbers 6 5 4 3. The organ part is marked *f Tutti*. The organ part also includes the text "vln".

38

fe - - - - -

et ma - lum co-ram te fe - - - - -

et ma - - lum co-ram te

6

5

[# 6 b #]

41

ci, ut iu - sti - fi - ce - ris, ut iu - sti - fi -

- - - - - ci, co - - - ram te fe - ci, ut iu - sti - fi -

fe - - - - - ci, te fe - ci, ut iu - sti - fi - ce - ris

et ma - lum co - ram te fe - ci, te - fe - ci, iu - sti - fi - ce -

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

45

ce - ris in ser - mo - ni - bus tu - is, et vincas, et vincas cum iu - di - ca - ris.

ce - ris in ser - mo - ni - bus tu - is, et vincas, vin - cas cum iu - di - ca - ris.

in ser - mo - ni - bus tu - is, et vin - cas cum iu - di - ca - ris.

ris, iu - sti - fi - ce - ris in ser - mo - ni - bus tu - is, et vincas, et vincas cum iu - di - ca - ris.

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

3 [b]

5 4 4





*Ecce enim*

57

Two systems of piano accompaniment. The first system consists of four staves (treble and bass clefs) with a key signature of one flat. The second system consists of two staves (treble and bass clefs) with the same key signature. All staves in both systems contain whole rests.

Two systems of vocal staves (treble and bass clefs) with a key signature of one flat. All staves contain whole rests.

*p* <sup>a 2</sup> Solo

Two systems of vocal staves (treble and bass clefs) with a key signature of one flat. The melody begins with a piano (*p*) dynamic and a second ending (<sup>a 2</sup>) marked 'Solo'. The melody features eighth and sixteenth notes with slurs and a triplet of eighth notes. The lyrics are: Ec - ce e - nim ve - ri - ta - tem, ve - ri - ta - tem di - le - xi - sti, in -

*p* <sup>a 2</sup> Solo

Two systems of piano accompaniment (treble and bass clefs) with a key signature of one flat. The melody begins with a piano (*p*) dynamic and a second ending (<sup>a 2</sup>) marked 'Solo'. The accompaniment features eighth and sixteenth notes with slurs and a triplet of eighth notes. The lyrics are: Ec - ce e - nim ve - ri - ta - tem, ve - ri - ta - tem di - le - xi - sti, in -

4 # # # b6 b b

60

Empty musical staves for measures 60-62, including vocal staves and piano accompaniment staves.

Empty musical staves for measures 63-65, including vocal staves and piano accompaniment staves.

cer - ta et oc - cul - ta sa - pi - en - ti - ae tu - ae ma - ni - fe - sta -

cer - ta et oc - cul - ta sa - pi - en - ti - ae tu - ae ma - ni - fe - sta - sti,

- 46 ♭ 6 5 [6] 6 [5] 6 [6] 6 6 ♭ 46 6 [6]

## Asperges · Alla capella

63

*f*

*f Tutti*

A - sper - ges me Do - mi -

*f Tutti*

A - sper - ges me Do - mi -

*f Tutti*

8 - - - sti mi - hi. A - sper - ges me Do - mi -

*f Tutti*

ma - ni - fe - sta - sti mi - hi. A - sper - ges me Do - mi - ne—

*f Tutti*

b 7# 5 6 5/b # 6 5/b # 5

67

ne hys - so - po et mun - da - bor, la - va - bis me, la - va - bis me et su - per ni - vem de -

ne hys - so - po, hys - so - po, la - va - bis me, la - va - bis me et su - per, su - per ni - vem de -

ne et mun - da - bor, la - va - bis me, la - va - bis me et su - per ni -

hys - so - po et mun - da - bor, la - va - bis me, la - va - bis me et su - per ni -

5 2 6 b 6 5 7 46 # 4 7 6 [45] # 46 - 3

Auditui · Tempo giusto

74

- al - ba - bor, de - al - ba - bor. Au-di-tu-i me - o, au-di-tu-i

- al - ba - bor, de - al - ba - bor.

vem de - al - ba - bor.

vem de - al - ba - bor.

org

46 5 [4]5 # vln e 6] 6 4 [4]5 # p Solo tasto solo

*Et exultabunt · Allegro*

79

me - o da - bis gau - di - um, gau - dium et lae - ti - ti - am, et ex - ul - ta - - -

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

83

Piano accompaniment for measures 83-87. The score consists of two staves for the right hand and two for the left hand. The right hand features a melody with dynamic markings *p* and *pp*, and includes a triplet of eighth notes in measure 85. The left hand provides a simple harmonic accompaniment with rests in measures 84-87.

Vocal line and piano accompaniment for measures 83-87. The vocal line is in a treble clef with a key signature of one flat. It begins with a fermata and contains the lyrics: "bunt os - sa - me - a, os -". The piano accompaniment consists of two staves (treble and bass clefs) with rests throughout the measures.

Bass line for measures 83-87. The line is in a bass clef with a key signature of one flat. It features a sequence of notes with fingerings: 6, 6, 6, 6, 6, 6.

88

Piano accompaniment for measures 88-92. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand is mostly silent with some bass notes. Dynamics include 'f' (forte) in measures 90 and 92.

- sa me - a hu - mi - li - a - ta.

Vocal line for measures 88-92. The melody is in a B-flat major key signature. The lyrics are "- sa me - a hu - mi - li - a - ta." A triplet of eighth notes is marked with a "3" above it in measure 91. The vocal line is followed by three empty staves.

Bass line for measures 88-92. The line contains several chords and notes, with a forte "f" dynamic marking in measure 91. Fingering numbers are provided below the notes.

7      ♭      [b]7      3 - 6      6 5      f      [b]

4      3

*Averte · Larghetto*

93

*tr*

*tr*

*p Solo*

*p Solo*

*p Solo*

A-verte, a-ver-te fa - ciem, fa - ci-em

*p Solo*

6 5 6 5

98

tu - am a pec-ca-tis me-is, a pec-ca-tis me-is, et o-mnes in-i-qui-ta-tes me-as de -

[4] # [5] 4 b6 5 4 b [45] # 6 5 # b6 5 b [b] 6 5 3 6 5 6 b6 -

102

le, de - le, de - le.

[6] *tasto solo*

[b]4 3 6 5 4 3 6 b5 [b]4 3 6 5 9 8 6 7 #

106

Cor mundum · Vivace

Piano introduction for 'Cor mundum'. The score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in 3/4 time and B-flat major. It begins with a forte (*f*) dynamic. The left hand features a rhythmic accompaniment of eighth notes, while the right hand has a more melodic line with some grace notes.

Vocal and piano accompaniment for 'Cor mundum'. The score includes vocal lines and piano accompaniment. The piano part continues with the forte (*f*) dynamic and 'Tutti' marking. The vocal lines enter with the lyrics: 'Cor mun-dum cre - a in me, De - us, De - us, in me De - us'. The piano accompaniment provides harmonic support with a steady eighth-note pattern in the left hand and chords in the right hand. The bottom staff includes fingerings: 4 3 5 5 6 3 5 6 5 6 5 6.

114

us, et spi - ritum re - ctum in - no - va, et spi - ritum re - ctum

et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - is, re - ctum in - no - va in vi -

et spi - ritum re - ctum, re - ctum in - no - va, et spi - ritum re - ctum in - no - va in vi -

us, et spi - ritum re - ctum in - no - va, et spi - ritum re - ctum in - no - va

3 5 6 6 6 5 b6 b 6

123

Ne projicias · Andante

Piano introduction for 'Ne projicias'. The score consists of four staves (two treble and two bass clefs) in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a slow, steady accompaniment with a trill (tr) on the right hand in the first measure.

Vocal lines for 'Ne projicias'. The score consists of four staves (two treble and two bass clefs) in a key signature of two flats and a common time signature. The lyrics are:
   
in vi - sce-ri-bus me - is.
   
sce - ri-bus me - is.
   
sce - ri-bus me - is.
   
in vi - sce - ribus me - is.
   
The music includes a trill (tr) on the right hand in the first measure of each line.

Organ solo for 'Ne projicias'. The score is on a single bass clef staff in a key signature of two flats and a common time signature. It begins with a 6/5 time signature, followed by 4/4 and 3/4. The music is marked *f* Solo and features a complex, rhythmic pattern with a trill (tr) on the right hand in the first measure.

128

Four staves of piano accompaniment, all containing rests for measures 128, 129, and 130.

Vocal line and piano accompaniment for measures 128-130. The vocal line is on a treble clef staff with a key signature of one flat. It begins with a rest in measure 128, followed by a *p* Solo in measure 129. The lyrics are: "Ne, ne, ne<sup>3</sup> pro-i<sup>3</sup>-ci-as me, ne, ne<sup>3</sup> pro-i - ci - as". The piano accompaniment consists of two staves (treble and bass clefs) with rests.

Piano accompaniment for measures 128-130, bass clef. It features a rhythmic pattern of eighth and sixteenth notes. The lyrics "Ne, ne, ne<sup>3</sup> pro-i<sup>3</sup>-ci-as me, ne, ne<sup>3</sup> pro-i - ci - as" are written below the staff. The word "Solo" is written above the first measure. The dynamics *p* and *f* are indicated. The notes are marked with # and b symbols.

131

Piano accompaniment for measures 131-133, consisting of four staves (two treble and two bass clefs) with whole rests.

Vocal line and piano accompaniment for measures 131-133. The vocal line includes lyrics and a trill. The piano accompaniment consists of two staves with whole rests.

Organ solo line for measures 131-133, including figured bass notation and the instruction "org solo".

me a fa - ci - e, a fa - ci - e, fa - ci - e tu - a, fa - <sup>3</sup> ci - e tu - a,

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

134

et spi-ritum san - ctum tu - um ne, ne, ne, ne, ne au - fe - ras a —

6 6 5

137

me, ne au - - fe<sup>3</sup> - ras a me.

org solo

# 6 4 # b #

140 *Redde mihi · Vivace*

*f Tutti*  
 Red - de mi - hi lae - ti - ti-am sa - lu - ta - ris tu -

*f Tutti*  
 Red - de mi - hi lae - ti - ti-am sa - lu - ta - ris tu -

*f Tutti*  
 Red - de mi - hi lae - ti - ti - am sa - lu - ta - ris tu -

*f Tutti*  
 Red - de mi - hi lae - ti - ti-am sa - lu - ta - ris tu -

*f Tutti* org  
 # # 4 # vlne [b6] 4 3

143

i, et spi - ri - tu prin - ci - pa - li con - fir - ma, con - fir -

i, et spi - ri - tu prin - ci - pa - li con - fir - ma me, con -

i, et spi - ri - tu prin - ci - pa - li con - fir - ma me, con - fir -

i, et spi - ri - tu prin - ci - pa - li con - fir - ma me, con - fir -

[6 6 6

146

- ma me, con - fir - - - ma me, con - fir -

fir - ma, con-fir - ma me, con - fir - ma, con - fir - ma, con - fir -

- ma, con-fir - ma, con - fir - ma, con - fir - ma, con - fir - ma me,

- ma, con-fir - ma, con-fir - ma me, con - fir -

6 6 6 6 61

149

- ma, con-fir - ma, con - fir - ma me, con - fir - ma me.

- ma con-fir - ma, con-fir - ma me, con-fir - ma, con - fir - ma me.

con-fir - ma, con-fir - ma me, con - fir - ma me, con - fir - ma, con-fir - ma me.

- - ma me, con - fir - ma me, con - fir - ma me.

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

152 *Docebo · Largo*

The piano introduction consists of three measures. The right hand plays a melodic line starting with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. The left hand plays a similar line with a quarter rest, followed by eighth notes G3, A3, Bb3, and C4. Both hands play *p*. The key signature has one flat (Bb) and the time signature is common time (C).

*P Solo*  
Do - ce - bo in - i - quos vi - as tu - as, et im - pi - i ad te con - ver - ten - tur, ad

The vocal line begins with a quarter rest, followed by a melodic phrase: quarter notes G4, A4, Bb4, and C5. The lyrics are written below the notes. The key signature has one flat (Bb) and the time signature is common time (C).

*p Solo* 6 # 6 [6]

The bass line begins with a quarter rest, followed by a melodic phrase: quarter notes G3, A3, Bb3, and C4. The lyrics are written below the notes. The key signature has one flat (Bb) and the time signature is common time (C).

155

*Libera me*

Piano accompaniment for the first system, measures 155-157. The right hand features a rhythmic pattern of eighth notes with slurs and ties, while the left hand is mostly silent.

Vocal line and piano accompaniment for the second system, measures 158-160. The vocal line includes a trill (tr) and a solo (p Solo) section. The piano accompaniment features a melodic line with trills and a triplet.

Li - be - ra me,  
 te con - ver - ten - tur, con - ver - ten - tur.

Bass line for the second system, measures 158-160. It consists of a single melodic line in the bass clef.

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

158

Piano accompaniment for measures 158-160. The score consists of four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature has one flat (B-flat). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with whole and half notes.

Vocal line and piano accompaniment for measures 158-160. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The lyrics are: "li - be - ra me de san - gui - ni - bus, De - us, De - us sa - lu - tis me - ae, et". The vocal line features trills (tr) and triplets (3).

Bass line for measures 158-160. The staff is a single bass clef. It contains a melodic line with some rests and fingerings indicated by numbers in brackets: [6], 5, [4], 3, and [6].

161

tr 3 tr 3 tr 3 tr 3

tr 3 tr 3 tr 3 tr 3 \*

ex - al - ta - bit lin - gua me - a iu - sti - ti - am tu - am.

6 6 6 [6] 6 6 5 3

org solo

*Domine labia*

164

*p* Solo  
Do - mine, la - bi - a me - a a - pe - ri - es, et os me -

4 # 6 6 6 5 # [b5] 6 6 5 3

167

Piano accompaniment for measures 167-169. The score consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). All staves contain whole rests, indicating that the piano accompaniment is silent during these measures.

Piano accompaniment for measures 170-172. The score consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). All staves contain whole rests, indicating that the piano accompaniment is silent during these measures.

Vocal line for measures 170-172. The melody is written in a treble clef with a key signature of one flat. The lyrics are: "um an - nun - ti - a - - bit, an - nun - ti - a - - bit lau - dem,". The melody features a series of eighth and sixteenth notes, with a fermata over the final note of the second measure.

Bass line for measures 170-172. The line is written in a bass clef with a key signature of one flat. It contains a sequence of notes with fingerings: [6] in the first measure, 6] in the second measure, and b - 7 6 in the third measure.

170

lau - dem tu - am.

org solo

6 6 5 #

4 4

Detailed description: The page contains a musical score for measures 170, 171, and 172. It is written in a key with one flat (B-flat) and a common time signature. The score is divided into three systems. The first system consists of four staves for piano accompaniment, with the first two in treble clef and the last two in bass clef. The second system consists of five staves: four for piano accompaniment and one for the vocal line. The vocal line has lyrics 'lau - dem tu - am.' and includes trills (tr) over the first two phrases. The third system consists of one staff for piano accompaniment, which includes a section labeled 'org solo' with a complex rhythmic pattern. Below the 'org solo' staff, there are fingering numbers: '6 6 5 #' and '4 4'.

173 *Quoniam si voluisses · Vivace*

*f*

*f*

*f*

*f*

*f* Tutti

Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um, de - dissem u - tique, de - dissem u - ti -

*f* Tutti

Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um, de - dis - sem, de - dis - sem u - ti -

*f* Tutti

Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um, de - dissem u - tique, de - dis - sem u - ti -

*f* Tutti

Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um, de - dis - sem, de - dissem u - ti -

*f* Tutti

[6] 6 5 6 [7] 4 3 10 10 10 4 10 10 10 [6] 6 [4] 5





Sacrificium · Tarde

185

de - le-cta - be - ris.

cta - be - ris.

cta - be - ris.

ris, non de-le-cta - be - ris. Sa - cri-fi - cium,

6 [6] 4 3 f Solo 5 6  $\flat 7$  5 # p

190

sa - cri-fi - cium De - o spi - ri - tus contri - bu - la - tus, cor con-tri - tum

4 4<sup>b</sup> 6 6<sup>b</sup> 6 # 6 4<sup>b</sup> 5

194

et hu-mi - li - a - tum, De - us, non de - spi - ci - es, de - spi - ci - es.

9 8 7 6 5 9 8 6 4 6 b b7 4 # b 4 f org  
4 3 4 b 5 [4]

vlne

198 *Benigne fac · Andante*

org solo  
*p Solo*

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

202

*p* Solo

Be-nigne, be - ni - gne fac, be-ni-gne fac Do - mi -

206

Four staves of piano introduction. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). All staves contain whole rests for the first four measures.

Vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are: "ne in bo - na, bo - na vo - lunta - - te tu - a Sy - on,". The melody includes a triplet of eighth notes on "vo - lunta" and trills on "na" and "a".

Two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat (B-flat). Both staves contain whole rests for the first four measures.

Organ solo line in bass clef with a key signature of one flat (B-flat). The line consists of eighth notes. The lyrics "org solo" are written above the staff. Fingerings are indicated below the notes: 4, 6, 6, 6, [6], 6], 5, 6, [6], 6, 6, [4]5, #.

*Ut aedificentur*

210

Five staves of piano introduction. The top two staves are treble clef, and the bottom two are bass clef. The music consists of whole rests in all staves.

Vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "ut ae-di-fi-cen - tur, ae-di-fi - cen - tur mu - ri Je-". The piano accompaniment consists of three staves: two treble clef and one bass clef. The piano part is mostly whole rests.

Bass line for the piano accompaniment. It is on a bass clef staff and contains a sequence of notes with figured bass notation below: b, 6 -, 9 6, 9 6, 9 6, 6, 6.

215

Piano accompaniment for measures 215-218. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). Measures 215, 216, and 217 contain whole rests in all staves. Measure 218 contains a whole note chord in each staff, consisting of a B-flat major triad (B-flat, D, F).

Vocal line and piano accompaniment for measures 215-218. The vocal line is on a single treble staff. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The key signature has one flat. The lyrics are: "ru - sa - lem, \_\_\_\_\_ Je - ru - sa - lem." The vocal line begins in measure 215 with a melodic phrase: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). A fermata is placed over the final note, C4. The piano accompaniment is mostly whole rests, with a whole note chord in measure 218.

Organ solo for measures 215-218. The score is on a single bass staff. The key signature has one flat. The tempo/mood marking "org solo" is placed above the staff. The organ part consists of a continuous eighth-note melody. Fingerings are indicated below the staff: "6" under the first measure, and "6 5 / 4 3" under the second measure. The melody ends with a fermata in measure 218.

219 *Tunc acceptabis · Alla capella*

*f Tutti*  
Tunc ac - cep - ta - - - bis sa - cri - fi - ci - um, sa - cri - fi - ci -

*f Tutti*  
Tunc ac - cep - ta - - - bis sa - cri - fi - ci - um iu - sti - ti -

*f Tutti*  
Tunc ac - cep - ta - - - bis sa - cri - fi - ci - um iu - sti - ti -

*f Tutti*  
Tunc ac - cep - ta - - - bis sa - cri - fi - ci - um iu - sti - ti -

*f Tutti* 7 6 5 2 4 5 7 4 4

225

um, ob - la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re

ae, ob - la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re

ae, ob - la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta -

ae, ob - la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re

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

232 *Gloria · Andante*

tu - um vi - tu - los. *p* <sup>a 3</sup> Solo Glo - ri - a Pa - tri, Pa - tri et Fi - li - o

tu - um vi - tu - los. *p* <sup>a 3</sup> Solo Glo - ri - a Pa - tri et Fi - li - o

re tu - um vi - tu - los. *p* <sup>a 3</sup> Solo Glo - ri - a Pa - tri, Pa - tri et Fi - li - o

tu - um, tu - um vi - tu - los.

4 3 8 *p* Solo <sup>a 3</sup> # # [6] 7 6 #

237

*Sicut erat*

et Spi - ri - tu - i San - cto, si - cut e - rat in prin -

et Spi - ri - tu - i San - cto, si - cut e - rat in prin -

et Spi - ri - tu - i San - cto, si - cut e - rat in prin -

si - cut, si - cut e - rat in prin -

8 4 # # b 4 # 9 8 9 3 6 5 f 6

240 *Et in sæcula · Vivace*

ci - pi-o et nunc et sem - per

ci - pi-o et nunc et sem - per et in sae - cu-la sae - cu -

ci - pi-o et nunc et sem - per a - - -

ci - pi-o et nunc et sem - per

6 [6] 9 8 *tasto solo*

243

et in sae - cu - la sae - cu - lo - rum, a - - - men, a -

lo - rum, a - men, a - - - - men, et in

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

et in sae - cu - la sae - cu - lo - rum, —

5 3 — [6] 7 4 6 8 10 6 6 3 5 2 3 3 3 6 6

246

- - men, a - - - men, a - men,  
 sae - cu - la sae - cu - lo - - - rum, a - - - - - men, et in  
 a - - - - - men, et in sae - cu - la sae - cu -  
 a - - - - - men, a - - - - - men, a - men, a -  
 vln  
 org - - - - - 6 5 4 # 4 [6] 6 6 6

249

et in sae - cu - la sae - cu - lo - rum, a - men, a - men, a - men, a - men.

sae - cu - la sae - cu - lo - rum, a - men, a - - - men, a - men, a - men.

lo - rum, a - men, a - men, a - - - men, a - men, a - men.

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

♭ [6] 7 ♯6 ♭ 6 4 3 6 5