

Werner. Collected works.

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WerW B.S10

Mass

*S, A, T, B (solo), S, A, T, B (coro),
2 cnto, 2 clno (C), 3 trb, timp (C–G), 2 vl, 2 vla, b, org*

edited by Wolfgang Esser-Skala

Full score



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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cnto	cornett
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin
vla	viola

Sources

B1	<i>Library</i>	A-KR
	<i>Shelfmark</i>	C 8/662
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1693
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	<i>License</i>	public domain
	<i>URL</i>	none
B2	<i>Library</i>	H-Bn
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	<i>Notes</i>	only vlne part

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>
–	–	–	Title page and available parts indicate that the work can be performed with alternative instruments: (1) The part for vla 1 and trb 1 can either be played (a) continuously by one instrument, or (b) divided between the two (part title: “Viola e Trombone 1 in Compendio”; title page: “vel 2 Viola et Tromb. in Compendio”). The same applies to the pair vla/trb 2. In this edition, the sections to be played by the respective instruments are marked by their respective abbreviations. Moreover, this edition reproduces solely the “compendio” parts, while minor rhythmic differences that appear in the separate parts are ignored. (2) High wind instruments either comprise (a) two cornets and two clarions or (b) only two clarions, which then also play some sections of the cornets (title page: “vel 2. Clarini et 2. Cornet si placet”). In this edition, parts for version (a) are written in a single staff group at the top of the score, while clno parts for version (b) are written on a separate staff and labeled “clno*”.
–	–	–	In B1 (but not in B2), whole notes in hemiolas are frequently (but inconsistently) written with filled, stemless note heads (<i>Gloria</i> : bars 46f, 51f, 57f, 74f, 92f, 99f, and 135f; <i>Credo</i> : 12f, 18f, 25f, 29f, 33f, 43f, 49f, 56f, 106f, 115f, 118f, 135f, 138f, 161f, 204f, 209f, and 214f; <i>Agnus Dei</i> : 26f and 31f). This notation has been tacitly emended to the modern convention.
3	62	vl 1	2nd ♩ in B1 : e"8–f#"16–g"16
	64	T	2nd ♩ in B1 : g8–a16–b16
	4	T	3rd ♩ in B1 : d'8
	35	org	1st/2nd ♩ in B1 : b2–g2
	62	vl 2	4th ♩ in B1 : d"4
	102	–	Parts of B1 contain either “Presto” (trb+vla 1, vla 1, trb 1, trb+vla 2, vla 2, trb 2, vlne, org), “Allegro” (S solo, A solo, T solo, B solo, S coro, cnto 1, cnto 2, clno* 1, trb 3, vl 1, vl 2, mdc), or no tempo indication (A coro, T coro, clno 1, clno 2, clno* 2, timp).
	123	trb 3	4th ♩ in B1 : d8
	132	–	In B1 , parts consistently play f#"2 on the 1st ♩ (A solo, A coro, trb 1), but f#"4 on the 2nd ♩ (S solo, S coro, vl 2).
	159	–	In B1 , parts consistently play f#"2 on the 3rd ♩ (A solo, A coro, trb 1), but f#"4 on the last ♩ (S solo, S coro, cnto 2, clno 2, vl 2).

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	161	trb 2	1st ♩ in B1 : c'1
	163	–	In B1 , all parts except clno 1/2, clno* 1/2, and timp contain a final bar with a full measure rest. However, only clno 1/2* play in this final bar, while clno 1/2 and timp parts end after 162 bars. Thus, it is unclear which instruments should play in the final bar if version (2a) is performed.
4	37	A	3rd ♩ in B1 : e'2
	50	vl 1	3rd ♩ in B1 : b''2
	84	vla 1	bar in B1 : d'2–f#''2
	95	B	2nd ♩ in B1 : G2
	138	vla 1	3rd ♩ in B1 : e'2
	141	trb+vla 1, vla 1	bar missing n B1
	183	trb 3	last ♩ in B1 : e8
	183	T	4th ♩ in B1 : a8
	185	trb+vla 1, trb 1	2nd ♩ in B1 : d'2
	206	T	3rd ♩ in B1 : b2
	212	vl 1	3rd ♩ in B1 : f''2
	217ff	–	In B1 , the <i>Amen</i> section is written out in vlne and org.
5	1	trb 1, vla 1, A	last ♩ in B1 : e'4
	9	A	last ♩ in B1 : e'4
	15–33	S	B1 contains a separate sheet with an alternative, simplified version of the S solo.
	44	vl 2	last ♩ in B1 : b'4
	52	vl 2	4th ♩ in B1 : b'4
8	3	trb+vla 1	1st ♩ in B1 : f'2
	16	trb+vla 1, vla 1	2nd ♩ in B1 : f'4–a'4
	45	trb+vla 1, trb 1	bar in B1 : d'4–e'2–d'4–f'2

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1 Sonata

Sonata

Instrumentation and Dynamics:

- Cornetto I:** *f* (first measure), then rests.
- Cornetto II:** Rests in measures 1 and 2, then *f* (third measure), followed by eighth-note patterns.
- Clarino 1, 2 in C:** Rests throughout.
- Clarino* 1, 2 in C:** *f* (first measure), followed by sixteenth-note patterns.
- Trombone I, II, III:** *f* (first measure), followed by quarter and eighth notes.
- Timpani in C-G:** Rests throughout.
- Violino I and II:** Rests throughout.
- Organo e Bassi:** *f* (first measure), followed by a bass line with figured bass notation: 6, $\frac{4}{2}$, 6, 6, [6], 7, 6.

This musical score is divided into two systems. The first system (measures 1-8) features a piano introduction with a treble and bass staff. The piano part begins with a series of chords in the right hand and a melodic line in the left hand, marked with a forte (*f*) dynamic. The woodwind section (viola and trumpet) enters in measure 4 with a melodic line, also marked with a forte (*f*) dynamic. The second system (measures 9-16) continues the piano part and introduces a new woodwind entry. The piano part continues with a series of chords and a melodic line, marked with a forte (*f*) dynamic. The woodwind section (viola and trumpet) enters in measure 9 with a melodic line, also marked with a forte (*f*) dynamic. The score concludes with a final chord in measure 16.

6

f

f

vla

trb

vla & trb

f

6

6

6

[6]

[5]

[5⁺ 4 #]

[4 5]

6

4/2

6

[6 5]

5/4

3

2 Kyrie

3

Kyrie

1
cnto

2

clno
1, 2

clno*
1, 2

1
trb
f

trb
2
vla
f

3
f

timp

1
vl
f

2
f

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

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

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

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

org
b
f Tutti
6 5 ♯ 6 7 5 4 3 [6] # [6] # [5] # 5' [5']

14

trb

vla

trb

vla

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

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

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

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

6 6 5 4 # 6 # 6 6 5 4 # 6

27

f

f

f

vla & trb

vla & trb

trb

trb

Ky-ri-e e - - lei -

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

Ky-ri-e e - - lei -

Ky-ri-e e - - lei -

6 6 6 4 3 # 6 6 # 6 4 #

39

f

vla & trb

f

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

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

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

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

6 6 6 6 7 4 3 6

[5]

51 *Christe*

trb
p

trb
p

p

lei - son, e-lei - son.

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

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

lei - son, e-lei - son.

p Solo

p Solo

Christe, Christe e - lei -

Christe, Christe e - lei - son,

p Solo

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

67

f

vla & trb

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

f Tutti

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

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

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

5 6 6 6 4 # # [45] 6 5 6 [6 4] 6 6 6 5 3

3 Gloria

Et in terra *Laudamus*

1 *f*

2 *f*

clno 1, 2

clno* 1, 2

1 *f* vla & trb

2 *f* vla & trb

3 *f*

trb 1 *p*

trb 2 *p*

vla 3 *p*

timp

1 *f*

2 *f*

vl

2

f Tutti

S Et in ter-ra pax ho - mi - nibus bonae volun ta-tis, bonae vo-lun ta - tis.

f Tutti

A Et in ter-ra pax ho - mi - nibus bonae volun ta-tis, bonae vo-lun ta - tis. *p* Solo Laudamus te, be-ne -

f Tutti

T Et in ter-ra pax ho - mi - nibus bonae volun ta-tis, bonae vo-lun ta - tis.

f Tutti

B Et in ter-ra pax ho - mi - nibus bonae volun ta-tis, bonae vo-lun ta - tis.

org *f* Tutti

b # [6] 7 6 5 - 3 *p* Solo 6 [6] 5

8 *Gratias*

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

p Solo

Gra - tias, gra - ti-as a - gimus ti-bi

p Solo

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

6 6 7 6

Domine

1^o

Domine

vla

vla

p Solo

Domine Deus, Rex coelestis, Deus Pa -

propter magnam glo - - riam tu - am.

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

22

trb

trb

p

p Solo

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

ter omni - potens.

[6 4] # 6 [b]6

28

vla

p Solo

Do-mine De-us, Agnus De-i, Fi - lius Pa - tris.

- su Chri - ste.

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

34 *Qui tollis*

f

f

clno 1 *f*

clno 2 *f*

clno 1 *f*

clno 2 *f*

vla & trb *f*

vla & trb *f*

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

43

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

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

Mi - se - re - re no - bis. Qui tol - lis pec - ca -

Mi - se - re - re no - bis. Qui tol - lis pec - ca -

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

52 *Suscipe* *Qui sedes*

ta mun - di: Su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

ta mun - di: Su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

ta mun - di: Su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

ta mun - di: Su - sci-pe, su - sci-pe de - pre - ca - ti - o - nem no - stram.

4 # 6 4 6 [5] 4 3 8 6

62

dex - te-ram Pa - tris, qui se - des ad dex - te-ram Pa - tris: Mi - se -
 dex - te-ram Pa - tris, qui se - des ad dex - te-ram Pa - tris:
 dex - te-ram Pa - tris, qui se - des ad dex - te-ram Pa - tris:
 Qui se - des ad dex - te-ram Pa - tris:

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

71 *Quoniam*

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

Mi - se - re - re no - bis.

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

Mi - se - re - re, mi - se - re - re no - bis. *p* Solo Quo - ni - am tu so - lus san - ctus,

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

80

p

p

tu so - lus Do - minus, tu so - lus al - tis - simus,

6 # 6 # 6 #

88

Je - - - - - su Chri -

5 6 6 # 6 4 #

94

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

[6 5]

Cum Sancto · Allegro/Presto

Cum Sancto · Allegro/Presto

f

f

f

f

f

f

f Tutti

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

f Tutti

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

f Tutti

Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-

f Tutti

su Chri - ste. In glo - - ri - a De-i Pa - tris,

f Tutti

4 # # 8 6 7 6 6 6 4 3 7 4 3

115

cum San-cto Spi - ri - tu in glo - -
 - ri-a De - i Pa - tris, in glo - - ri-a De - i Pa - tris,
 - ri-a De - i Pa - tris, cum San-cto Spi - ri - tu, cum
 a, cum San-cto Spi - ri - tu in glo - - ri-a De - i Pa - tris,
 ♯ 6 [6/5] 4 ♯ ♯ 6 ♯ [5] 6 [6/5] [5 4] ♯ ♯ [4]6

121

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

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

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

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

6/5 4 # 6 6 6 6 5/4 3/4

128 *Amen* · Allegro[illegible]

Sonata

135

f

vla & trb

vla & trb

men, a - - - men.

men, a - men, a - men.

⁸ men, a - men, a - men.

a - men, a - men.

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

142

clno 1

clno 1

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

150 *Amen*

clno 2

clno 1

vla & trb

vla & trb

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

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 -

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

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

157

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.

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

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

Patrem

1 *f*

2 *f*

clno 1, 2

clno* 1, 2

1 *f* vla & trb

2 *f* vla & trb

3 *f*

trb

vla

timp

1 *f*

2 *f*

vl

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

org *f* Tutti

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

10 *Et in unum*

The score is written for piano (p), trumpet (trb), and vocal parts. The piano part consists of two staves (treble and bass clef). The trumpet part is a single staff in treble clef. The vocal parts are represented by two staves (treble and bass clef) with lyrics underneath. The lyrics are in Latin and describe the Trinity: 'o - mnia et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum.' The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *Solo*. The key signature has one sharp (F#) and the time signature is 4/4.

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

p Solo

o - mnia et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum.

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

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

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

Et ex Patre

19

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a rest for 19 measures. The piano accompaniment consists of two systems of three staves each. The first system includes a treble and bass staff for the right hand and a single bass staff for the left hand. The second system includes a treble and bass staff for the right hand and a single bass staff for the left hand. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with various chords and intervals indicated by numbers and symbols.

vla

vla

— Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

p Solo

Et ex Pa - tre na -

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

27

tum an - te o - mni-a, o - mni-a sae - cu - la, an - te o - mni-a, o - mni-a sae - cu -

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

Deum de Deo

35

p Solo

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

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

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

Figured Bass: 8 4 6 [5[#]] 6 [6] 7 6 6 [6] 6 [4] 6 6 5 [5[#] 4[#]]

45

Genitum

The musical score is for a piece titled "Genitum". It begins with a piano introduction consisting of nine measures of whole notes in the right hand and half notes in the left hand, marked with a piano (*p*) dynamic. The introduction is followed by a vocal entry in the soprano voice, also marked *p*. The vocal line consists of a series of eighth and quarter notes, with a red asterisk marking a specific note. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The lyrics are: "Ge - nitum non fa - ctum, con-sub-stan - ti - a - lem Pa - tri, per quem o - mnia, per quem". The score includes a "Solo" section for the piano, marked with a piano (*p*) dynamic. The piano part features a series of chords and single notes, with a final chord marked with a sharp sign. The vocal line continues with a series of notes, ending with a sharp sign. The score is written for a piano and voice, with a key signature of one sharp (F#) and a time signature of 4/4.

p

p

ro.

ro.

ro.

p Solo

Ge - nitum non fa - ctum, con-sub-stan - ti - a - lem Pa - tri, per quem o - mnia, per quem

8 # 6 4 # 7 6 6 # 6 4 # # 6 4 5# 6

54

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

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

Qui propter

63

This musical score is for the piece "Qui propter". It is written for a large ensemble, including three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The score begins with a system of three staves for the vocal parts, each with a whole rest. This is followed by a system of three staves for the piano accompaniment, also with whole rests. The vocal parts then enter with a melody in the key of D major, starting on a whole note. The piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics "Qui propter nos ho - mines, propter nos ho - mines et propter nostram sa - lu - tem de -" are written under the vocal parts. The score concludes with a final system of three staves for the vocal parts, each with a whole rest, and a system of three staves for the piano accompaniment, also with whole rests.

Qui propter nos ho - mines, propter nos ho - mines et propter nostram sa - lu - tem de -

sunt.

6 6 6 # 6 6 5# 5 7 6

72

scen - - - - - dit de

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

77 *Et incarnatus*

p *vla*

p *vla*

p

coe - lis.

p Solo

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

p Solo

5' 4' # # 4 6 5 6 5 6 5' 6 5 6 6 [5' 45] 6 4 7 # 6 4 5 6 5 - 7 6 [5']

Crucifixus

86

p Solo
Cru - ci - fi - xus

p Solo
Cru - ci - fi - xus

p Solo
8 ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est. Cru - ci - fi - xus

p Solo
Cru - ci - fi - xus

p Solo
6 6 [5^b] [5^b] 6 7 6 [5^b] - 7 6 5^b 6 5^b - [#] 4 3 4 3 [9 8] #

93

e - ti-am pro no-bis sub Pon-ti-o Pi - la-to, pas - sus, pas - sus et se-pul-tus est, et se - pul-tus est.
 e - ti-am pro no-bis sub Pon-ti-o Pi - la-to, pas - sus, passus et se-pul-tus est, et se - pul-tus est.
 e - ti-am pro no-bis sub Pon-ti-o Pi - la-to, pas - sus, pas - sus et se-pul-tus est, et se - pul-tus est.
 e - ti-am pro no-bis sub Pon-ti-o Pi - la-to, pas - sus, pas - sus et se-pul-tus est, et se - pul-tus est.

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

101 *Sonata*

Piano (p): Measures 101-106. The piano part is complex, featuring multiple staves. The right hand (treble clef) plays a series of eighth and sixteenth notes, often beamed together. The left hand (bass clef) plays a series of eighth and sixteenth notes, often beamed together. The piano part is marked *f* (forte).

Clarinets (clno 1, clno 2): Measures 101-106. Both clarinets play a series of eighth and sixteenth notes, often beamed together. They are marked *f* (forte).

Trumpets (trb): Measures 101-106. Both trumpets play a series of eighth and sixteenth notes, often beamed together. They are marked *f* (forte).

Double Bass: Measures 101-106. The double bass plays a series of eighth and sixteenth notes, often beamed together. It is marked *f* (forte).

107

clno 1 clno 2 clno 1 clno 2 clno 1

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

114

clno 2

6 6 4 3 6 4 3

This musical score page contains measures 114 through 120. It features a piano accompaniment and a string section. The piano part consists of three staves: two treble clefs and one bass clef. The first two staves have a key signature of one flat (B-flat major or D minor). The third staff has a key signature of two flats (B-flat major or D minor). The string section consists of four staves: two violins (treble clefs) and two violas (alto clefs). The first two staves have a key signature of one flat, and the last two have a key signature of two flats. The score includes various musical notations such as notes, rests, and fingerings. The piano part has a complex texture with many sixteenth and thirty-second notes. The string part is more melodic, with some sustained notes and some moving lines. The bottom of the page shows the first few measures of the next system, with fingerings 6, 6, 4, 3, 6, 4, 3 indicated below the notes.

122

Et resurrexit

p *Solo*

Et re - sur - re - xit

p *Solo*

4 3 6

129

[illegible]

136

se - cun - dum Scri-pta - ras.

p *f* *f* *f*

4 3 6 4 # 4 6 # 6 5 # #

144 *Et ascendit*

The musical score is arranged in two systems. The first system consists of two grand staves (treble and bass clef) and four single staves (two treble, two bass). The second system also consists of two grand staves and four single staves. The first grand staff in the second system contains vocal or instrumental lines with lyrics. The second grand staff in the second system contains a solo line for the bass clef, marked with a piano (p) dynamic and the word 'Solo'. Below this solo line are the lyrics. The bottom two staves of the second system are for the piano accompaniment, with figured bass notation (6, 3, 6, 6) and a key signature change to D major (indicated by a sharp sign on the F line).

p Solo

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

6 3 6 6

151

Musical score for page 51, measures 151-155. The score includes staves for piano accompaniment and vocal lines. The piano part features arpeggiated chords in the right hand and sustained notes in the left hand. The vocal line has lyrics in Italian: "- det, se - - det, se - - - det, ad".

The score is written for a piano and voice. The piano part consists of two staves (treble and bass clef). The vocal part consists of two staves (treble and bass clef). The lyrics are written below the vocal staves.

The lyrics are: - det, se - - det, se - - - det, ad

Et iterum

[illegible]

Et in Spiritum

172

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

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

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

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

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

p Solo Et in Spi-ritum Sanctum, Do-minum et vi-vi-fi-can -

p Solo Et in Spi-ritum San - ctum, Do-minum et vi-vi-fi-can -

p Solo 6 6 4 3 6 6 6 4 #

178

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

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

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

182

Et unam

vla & trb
f

vla & trb
f

f

p trb

p trb

f

f

f Tutti
si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

f Tutti
si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

f Tutti
si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Et u - nam

f Tutti
si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

f Tutti
si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

[5] # 6 [6] # 4 #

p Solo

186

san-ctam ca-tho - licam et a - po - sto - - licam Ec-cle - si - am.

p Solo
Con-fi - te - or u - num ba -

6 # 4 # # [45] 6

Et expecto

191

The musical score is arranged in systems. The first system (measures 191-195) features a piano accompaniment with three staves (treble, middle, and bass clefs) and a single vocal staff. The piano part consists of whole notes in the treble and bass clefs, and a single note in the middle staff. The vocal staff is empty. The second system (measures 196-200) introduces a violin part (vla) with a single note in the fifth measure. The piano accompaniment continues with whole notes. The third system (measures 201-205) shows the piano accompaniment with eighth notes in the treble and bass clefs, and a single note in the middle staff. The vocal staff is empty. The fourth system (measures 206-210) features a piano solo (p Solo) in the fifth measure, marked with a forte (f) dynamic. The vocal staff has the lyrics 'Et ex - pe -' in the fifth measure. The fifth system (measures 211-215) shows the piano accompaniment with eighth notes in the treble and bass clefs, and a single note in the middle staff. The vocal staff has the lyrics 'ptis - ma in re - mis - si - o - nem, in re - mis - si - o - nem pec - ca - to - rum.' in the fifth measure. The sixth system (measures 216-220) shows the piano accompaniment with eighth notes in the treble and bass clefs, and a single note in the middle staff. The vocal staff has the lyrics 'Et ex - pe -' in the fifth measure.

vla

vla

f Solo

Et ex - pe -

ptis - ma in re - mis - si - o - nem, in re - mis - si - o - nem pec - ca - to - rum.

4 3 4

196

Et vitam

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs) and a vocal line. The first system consists of five measures of whole rests in all staves. The second system also begins with five measures of whole rests. The third system contains the vocal melody and its accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "cto, et ex-pe-cto re-surre-cti-o-nem mor-tu-o-rum, et vi-tam ven-". The accompaniment for the third system includes a grand staff with a treble clef and a key signature of one sharp, and a bass staff with a bass clef and a key signature of one sharp. The bass staff includes figured bass notation: [5] #, 6, [5] #, #, #, 6, 6, 6.

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

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

201

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

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

206

Musical score for page 61, measures 206-210. The score includes staves for piano (p), two flutes (clno 1, clno 2), two violas and two trumpets (vla & trb), and vocal parts (Soprano, Alto, Tenor, Bass). The music is in 4/4 time and features a forte (f) dynamic throughout. The vocal parts have Latin lyrics: "li, et vi - tam ven - tu - ri, ven - tu - ri sae - cu -" and "Et vi - tam ven - tu - ri, ven - tu - ri sae - cu -". A red asterisk (*) is placed above the Tenor staff in measure 208. The piano part has a complex bass line with notes 6, #, 6, #, 6], 7 #, 4 #.

211

f

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

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

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

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

6 [6] 6 [4 3]

5 Sanctus

63

Sanctus

1 *canto* *f*

2 *f*

clno 1, 2

*clno** 1, 2

1 *vla & trb* *f* *

2 *vla & trb* *f*

3 *f*

trb

vla

timp

1 *f*

2 *f*

vl

S *f* Tutti
San - - - - - ctus, san - ctus, san - -

A *f* Tutti *

T *f* Tutti
San - - - - - ctus, san - ctus, san - -

B *f* Tutti
San - - - - - ctus, san - ctus,

org *b* *f* Tutti
6 6 4 3 9 8 6 6 4 [b] 3 9 8 6 6 6 6 7 6 [6] 6 4 # 10 9 [8] 6

7

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

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

8

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

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

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

15 *Pleni · Adagio*

p

p

p Solo

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

* *p* S solo [alternative version]

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

p Solo

6 6 6 6 5 6 5

22

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

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

6 6 4 # 6 9 8

28

glo - ri - a tu - a.

glo - ri - a tu - a.

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

34 *Osanna*

The musical score is for a piece titled "Osanna", starting at measure 34. It is written in 6/4 time and consists of several staves:

- Piano (P):** The first three staves (treble, middle, and bass clef) are mostly empty, indicating a sustained or silent piano accompaniment.
- Violin (vln) and Viola (vla):** The fourth and fifth staves show melodic lines for violin and viola. Both parts begin with a *p* (piano) dynamic. The violin part includes a sharp sign (#) in the second measure.
- Trumpet (trb):** The sixth staff shows a melodic line for trumpet, also starting with a *p* dynamic.
- Vocal Soloists:** The seventh, eighth, and ninth staves are for vocal soloists.
 - Soprano:** The first staff of the vocal section, marked *p Solo*. The lyrics are "O - san - na in ex - cel - sis,".
 - Alto:** The second staff, marked *p Solo*. The lyrics are "O - san - na in ex - cel - sis,".
 - Tenor/Bass:** The third staff, marked *p Solo*. The lyrics are "O - san - na in ex -".
- Bass Line:** The tenth staff shows a bass line with various fingerings (6, 5, #, 5, #, 5, 5, 6, 6) and a *p Solo* marking.

39

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

p Solo

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

cel - sis,

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

44

f

vla & trb
f

vla & trb
f

f

f

f

f

f Tutti

o -

f Tutti

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

f Tutti

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

f Tutti

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

6 6 [6] $\flat \frac{1}{2}$ [-] 6 6 5 3 *f* Tutti

49

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

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

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

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

6 6 [6] 7 [4] 3

6 Benedictus

Benedictus

1 *p*

2 *p*

B *p* Solo
Be-ne-dictus, qui ve-nit, qui ve-nit, qui ve-nit in no - - -

org
b *p* Solo
4 6 6 7 6
2

=

6 *Osanna ut supra*

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

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

7 Sonata

Sonata

1 *cnto*

2

clno
1, 2

*clno**
1, 2

1 *vla & trb*
f

2 *vla & trb*
f

3 *f*

trb

vla

timp

1 *f*

vl

2

org
b

f

6 [6] 6 4 # [# b5] 6 [6] 7 6

This musical score is for a piece titled "The Rose Tree". It is written for piano (p), violin (vln), and cello (clno). The score is in 3/4 time and consists of 10 measures. The piano part is in the right hand, with the left hand providing a simple bass line. The violin and cello parts are in the right hand, with the cello part providing a simple bass line. The score is written in treble and bass clefs. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score is written in a standard musical notation style, with notes, rests, and bar lines. The piano part is in the right hand, with the left hand providing a simple bass line. The violin and cello parts are in the right hand, with the cello part providing a simple bass line. The score is written in treble and bass clefs. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score is written in a standard musical notation style, with notes, rests, and bar lines.

17

f

f

5 4 # 6 4 3 6 4 3

8

trb
p

trb
p

vla

vla

p Solo

A-gnus De-i, qui tol-lis

p Solo

A-gnus De-i, a-gnus De-i, qui tol-lis pecca-ta mun-di: Mi-se-re-re, mise-re-re no-bis.

p Solo

4 6 7 6 6 4 4 4 4

2

[illegible]

24

tol - lis, qui tol - lis pec - ca - ta___ mun - di, a - gnus De - i, qui tol - lis pec - ca - ta___

tol - lis, qui tol - lis pec - ca - ta___ mun - di, a - gnus De - i, qui tol - lis pec - ca - ta___

tol - lis, qui tol - lis pec - ca - ta___ mun - di, a - gnus De - i, qui tol - lis pec - ca - ta___

tol - lis, qui tol - lis pec - ca - ta___ mun - di, a - gnus De - i, qui tol - lis pec - ca - ta___

6 5 6 4 # 6 6 5

32

Dona

trb *f* *p* vla *f*

trb *f* *p* vla *f*

f Solo *p*

mun - di: Do-na no-bis

mun - di: Do-na no-bis pa - cem, pa - cem, pa - cem, pa - cem.

mun - di:

mun - di:

f Solo *p* *f*

4 3 6 6 5 4 3 6 5 4 3 6 #

38

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

f Solo
Do-na no-bis, do - na no - bis pa - cem, pa -

6 6 4 # p 6 5 4 # f 6 6 4 3 6 5

43.

trb *

f *p*

trb *f* *p*

f *p*

p *p*

f Solo *p*

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

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

p *f* *p*

4 3 6 5 4 3 6 # 6 6 5 4 # 6 5 4 #

Sonata

[illegible]

59

clno 1

f

f

f

f

f

f

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

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

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

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

f

6 6 [5[#]] 4 [#] [45] 6 6 6 5 4 3 6 5 4 3