

Werner. Collected works.

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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

 Esser
Skala
Edition



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Please report any errors or mistakes to edition@esser-skala.at.

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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
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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:

Mov.	Bar	Staff	Description
-	-	-	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 \downarrow in B1 : e"8-f#"16-g"16
	64	T	2nd \downarrow in B1 : g8-a16-b16
	4	T	3rd \downarrow in B1 : d'8
	35	org	1st/2nd \downarrow in B1 : b2-g2
	62	vl 2	4th \downarrow 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 \downarrow in B1 : d8
	132	-	In B1 , parts consistently play f#"2 on the 1st \downarrow (A solo, A coro, trb 1), but f#"4 on the 2nd \downarrow (S solo, S coro, vl 2).
	159	-	In B1 , parts consistently play f#"2 on the 3rd \downarrow (A solo, A coro, trb 1), but f#"4 on the last \downarrow (S solo, S coro, cnto 2, clno 2, vl 2).

Mov.	Bar	Staff	Description
	161	trb 2	1st \diamond 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 \downarrow in B1 : e'2
	50	vl 1	3rd \downarrow in B1 : b"2
	84	vla 1	bar in B1 : d'2-f \sharp '2
	95	B	2nd \downarrow in B1 : G2
	138	vla 1	3rd \downarrow in B1 : e'2
	141	trb+vla 1, vla 1	bar missing in B1
	183	trb 3	last \downarrow in B1 : e8
	183	T	4th \downarrow in B1 : a8
	185	trb+vla 1, trb 1	2nd \downarrow in B1 : d'2
	206	T	3rd \downarrow in B1 : b2
	212	vl 1	3rd \downarrow 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 \downarrow in B1 : e'4
	9	A	last \downarrow 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 \downarrow in B1 : b'4
	52	vl 2	4th \downarrow in B1 : b'4
8	3	trb+vla 1	1st \downarrow in B1 : f'2
	16	trb+vla 1, vla 1	2nd \downarrow 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

Musical score for orchestra and piano, page 6, measures 6-11. The score consists of six systems of music. The top system (measures 6-7) features a treble clef, a key signature of one sharp, and a common time. The second system (measures 8-9) begins with a dynamic *f* and includes a sixteenth-note pattern. The third system (measures 10-11) also begins with a dynamic *f*. The fourth system (measures 6-7) is for strings (vla, vcl, vcl, vcl) and piano, with dynamics *p* and *f*. The fifth system (measures 8-9) is for strings (vla, vcl, vcl, vcl) and piano, with dynamics *p* and *f*. The sixth system (measures 10-11) is for strings (vla, vcl, vcl, vcl) and piano, with dynamics *p* and *f*. Measure numbers 6, 6, 6, 6, 6, 6 are at the bottom of each system. Key changes are marked with $\frac{6}{5}$, $\frac{5}{4}$, $\frac{4}{2}$, and $\frac{5}{4}$.

2 Kyrie

3

Kyrie

1 *cnto*

2

clno
1, 2

*clno**
1, 2

1 *trb*
f

2 *trb*
f

vla

3 *f*

timp

1

vl

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*
8 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 \natural 6 7 5 4 3 [6] # 6 [5] \sharp 5 [5] \sharp

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

39

vla & trb

vla & trb

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

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.

p Solo

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

p Solo

8 - lei - son, e - lei - son, e - lei - son. Christe, Christe e - lei - son,

lei - son, e - lei - son.

p Solo [6] 6 6 6 6 6 6 6 5 #

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

Kyrie ut supra

3 Gloria

Et in terra *Laudamus*

1 *cnto* *f*

2 *f*

clno *1, 2*

*clno** *1, 2*

1 *vla & trb* *f*

trb *vla* *f*

2 *vla & trb*

3 *f*

timp

1 *f*

vl *f*

2 *f*

S *f* *Tutti*
Et in ter-*ra* pax ho - mi - nibus bonae volunta-tis, bonae vo-lun-ta - tis.

A *f* *Tutti*
Et in ter-*ra* pax ho - mi - nibus bonae volunta-tis, bonae vo-lun-ta - tis. *p Solo* *Lau* *da* *mus* *te*, *be* - *ne* -

T *f* *Tutti*
8 Et in ter-*ra* pax ho - mi - nibus bonae volunta-tis, bonae vo-lun-ta - tis. *

B *f* *Tutti*
Et in ter-*ra* pax ho - mi - nibus bonae volunta-tis, bonae vo-lun-ta - tis.

org *b*

f *Tutti* *#* *[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.

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

5

17

Domine

vla

vla

p Solo

Domine Deus, Rex coelestis, Deus Pa -

propter magnam glo - riam tu - am.

6 ♭

6 ♭ ♯

6 ♭ ♯ [5]

6 ♭ ♯ [6]

22

trb

p

p Solo

Do-mine Fi-li u-nige - ni-te, Do-mine Fi-li u-ni - ge - ni-te, Je -
ter omni - potens.

[6 4] *#*

6

[5]6

28

vla

vla

solo

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

- su Chri - ste.

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

43

13

13

f

8

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] 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

8 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 5 6 4 3 8 6

[5]

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:

⁸ dex - te - ram Pa - tris, qui se - des ad dex - te - ram Pa - tris:

Qui se - des ad dex - te - ram Pa - tris:

8 15 7 6 5 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**

[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

The musical score consists of six staves, each with a different clef (G, G, B, B, F, and B) and a key signature of one sharp. The top four staves are mostly silent, with only the B-clef staff showing a few eighth-note strokes. The bottom two staves show more active music. The B-clef staff (mezzo-soprano) has a melodic line with eighth and sixteenth notes. The F-clef staff (bass) has a sustained note followed by a melodic line with eighth and sixteenth notes. The B-clef staff (bass) has a sustained note followed by a melodic line with eighth and sixteenth notes. The lyrics 'Jesus Christus, unser Heiland' are written below the bass staff, with 'Jesus' and 'Christus' on the first staff and 'unser Heiland' on the second staff. The bass staff also includes numerical markings (5, 6, 6, 6, 4, #) below the notes.

Jesus Christus, unser Heiland

5. 6. 6. 6. 4. #

94

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

[6 5] #

Cum Sancto · Allegro/Presto

108

tu, cum Sancto Spi - ri - tu in glo - - - ri-a De - i Pa - tris,
tu in glo - - - ri-a De - i Pa - tris, cum Sancto, San - cto Spi - ri - tu in glo -
⁸ tu in glo - - - ri-a De - i Pa - tris, cum San - cto Spi - ri - tu in glo -
in glo - - - ri-a De - i Pa - tris, cum San - cto Spi - ri - tu in glo - - - ri -

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

121

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

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

⁸ Sancto Spi - ri-tu in glo - ria, glo - ria De-i Pa - tris.

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

[[#] 6] [⁴ # 6] [⁶] [⁶] [⁶ ⁵ ⁴ ³]

128, *Amen* · Allegro

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'] ♫ [5' -] ♫ 6 7 6 ♫

142

clno 1

clno 1

$\text{[5]} \sharp$ $\text{[5]} \sharp$ $\text{[5]} \frac{1}{4} \sharp$ \sharp [5] 31

157

men, a - men.

a - men, a - men.

8 men, a - men.

a - men,

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

4 Credo

Patrem

1 *ento* 2 *clno* 1, 2 *clno** 1, 2 *vla & trb* 1 *trb* 2 *vla* 3 *timp* 1 *vl* 2 *S* *A* *T* *B* *org b*

1 *ento* **2** *clno* 1, 2 *clno** 1, 2 *vla & trb* 1 *trb* 2 *vla* 3 *timp* 1 *vl* 2 *S* *A* *T* *B* *org b*

3 *timp* **4** *vl* **5** *S* *A* *T* *B* *org b*

6 *vl* **7** *S* *A* *T* *B* *org b*

8 *vl* **9** *S* *A* *T* *B* *org b*

10 *vl* **11** *S* *A* *T* *B* *org b*

12 *vl* **13** *S* *A* *T* *B* *org b*

14 *vl* **15** *S* *A* *T* *B* *org b*

16 *vl* **17** *S* *A* *T* *B* *org b*

18 *vl* **19** *S* *A* *T* *B* *org b*

20 *vl* **21** *S* *A* *T* *B* *org b*

22 *vl* **23** *S* *A* *T* *B* *org b*

24 *vl* **25** *S* *A* *T* *B* *org b*

26 *vl* **27** *S* *A* *T* *B* *org b*

28 *vl* **29** *S* *A* *T* *B* *org b*

30 *vl* **31** *S* *A* *T* *B* *org b*

32 *vl* **33** *S* *A* *T* *B* *org b*

34 *vl* **35** *S* *A* *T* *B* *org b*

36 *vl* **37** *S* *A* *T* *B* *org b*

38 *vl* **39** *S* *A* *T* *B* *org b*

40 *vl* **41** *S* *A* *T* *B* *org b*

42 *vl* **43** *S* *A* *T* *B* *org b*

44 *vl* **45** *S* *A* *T* *B* *org b*

46 *vl* **47** *S* *A* *T* *B* *org b*

48 *vl* **49** *S* *A* *T* *B* *org b*

50 *vl* **51** *S* *A* *T* *B* *org b*

52 *vl* **53** *S* *A* *T* *B* *org b*

54 *vl* **55** *S* *A* *T* *B* *org b*

56 *vl* **57** *S* *A* *T* *B* *org b*

58 *vl* **59** *S* *A* *T* *B* *org b*

60 *vl* **61** *S* *A* *T* *B* *org b*

62 *vl* **63** *S* *A* *T* *B* *org b*

64 *vl* **65** *S* *A* *T* *B* *org b*

66 *vl* **67** *S* *A* *T* *B* *org b*

68 *vl* **69** *S* *A* *T* *B* *org b*

70 *vl* **71** *S* *A* *T* *B* *org b*

72 *vl* **73** *S* *A* *T* *B* *org b*

74 *vl* **75** *S* *A* *T* *B* *org b*

76 *vl* **77** *S* *A* *T* *B* *org b*

78 *vl* **79** *S* *A* *T* *B* *org b*

80 *vl* **81** *S* *A* *T* *B* *org b*

82 *vl* **83** *S* *A* *T* *B* *org b*

84 *vl* **85** *S* *A* *T* *B* *org b*

86 *vl* **87** *S* *A* *T* *B* *org b*

88 *vl* **89** *S* *A* *T* *B* *org b*

90 *vl* **91** *S* *A* *T* *B* *org b*

92 *vl* **93** *S* *A* *T* *B* *org b*

94 *vl* **95** *S* *A* *T* *B* *org b*

96 *vl* **97** *S* *A* *T* *B* *org b*

98 *vl* **99** *S* *A* *T* *B* *org b*

100 *vl* **101** *S* *A* *T* *B* *org b*

102 *vl* **103** *S* *A* *T* *B* *org b*

104 *vl* **105** *S* *A* *T* *B* *org b*

106 *vl* **107** *S* *A* *T* *B* *org b*

108 *vl* **109** *S* *A* *T* *B* *org b*

110 *vl* **111** *S* *A* *T* *B* *org b*

112 *vl* **113** *S* *A* *T* *B* *org b*

114 *vl* **115** *S* *A* *T* *B* *org b*

116 *vl* **117** *S* *A* *T* *B* *org b*

118 *vl* **119** *S* *A* *T* *B* *org b*

120 *vl* **121** *S* *A* *T* *B* *org b*

122 *vl* **123** *S* *A* *T* *B* *org b*

124 *vl* **125** *S* *A* *T* *B* *org b*

126 *vl* **127** *S* *A* *T* *B* *org b*

128 *vl* **129** *S* *A* *T* *B* *org b*

130 *vl* **131** *S* *A* *T* *B* *org b*

132 *vl* **133** *S* *A* *T* *B* *org b*

134 *vl* **135** *S* *A* *T* *B* *org b*

136 *vl* **137** *S* *A* *T* *B* *org b*

138 *vl* **139** *S* *A* *T* *B* *org b*

140 *vl* **141** *S* *A* *T* *B* *org b*

142 *vl* **143** *S* *A* *T* *B* *org b*

144 *vl* **145** *S* *A* *T* *B* *org b*

146 *vl* **147** *S* *A* *T* *B* *org b*

148 *vl* **149** *S* *A* *T* *B* *org b*

150 *vl* **151** *S* *A* *T* *B* *org b*

152 *vl* **153** *S* *A* *T* *B* *org b*

154 *vl* **155** *S* *A* *T* *B* *org b*

156 *vl* **157** *S* *A* *T* *B* *org b*

158 *vl* **159** *S* *A* *T* *B* *org b*

160 *vl* **161** *S* *A* *T* *B* *org b*

162 *vl* **163** *S* *A* *T* *B* *org b*

164 *vl* **165** *S* *A* *T* *B* *org b*

166 *vl* **167** *S* *A* *T* *B* *org b*

168 *vl* **169** *S* *A* *T* *B* *org b*

170 *vl* **171** *S* *A* *T* *B* *org b*

172 *vl* **173** *S* *A* *T* *B* *org b*

174 *vl* **175** *S* *A* *T* *B* *org b*

176 *vl* **177** *S* *A* *T* *B* *org b*

178 *vl* **179** *S* *A* *T* *B* *org b*

180 *vl* **181** *S* *A* *T* *B* *org b*

182 *vl* **183** *S* *A* *T* *B* *org b*

184 *vl* **185** *S* *A* *T* *B* *org b*

186 *vl* **187** *S* *A* *T* *B* *org b*

188 *vl* **189** *S* *A* *T* *B* *org b*

190 *vl* **191** *S* *A* *T* *B* *org b*

192 *vl* **193** *S* *A* *T* *B* *org b*

194 *vl* **195** *S* *A* *T* *B* *org b*

196 *vl* **197** *S* *A* *T* *B* *org b*

198 *vl* **199** *S* *A* *T* *B* *org b*

200 *vl* **201** *S* *A* *T* *B* *org b*

202 *vl* **203** *S* *A* *T* *B* *org b*

204 *vl* **205** *S* *A* *T* *B* *org b*

206 *vl* **207** *S* *A* *T* *B* *org b*

208 *vl* **209** *S* *A* *T* *B* *org b*

210 *vl* **211** *S* *A* *T* *B* *org b*

212 *vl* **213** *S* *A* *T* *B* *org b*

214 *vl* **215** *S* *A* *T* *B* *org b*

216 *vl* **217** *S* *A* *T* *B* *org b*

218 *vl* **219** *S* *A* *T* *B* *org b*

220 *vl* **221** *S* *A* *T* *B* *org b*

222 *vl* **223** *S* *A* *T* *B* *org b*

224 *vl* **225** *S* *A* *T* *B* *org b*

226 *vl* **227** *S* *A* *T* *B* *org b*

228 *vl* **229** *S* *A* *T* *B* *org b*

230 *vl* **231** *S* *A* *T* *B* *org b*

232 *vl* **233** *S* *A* *T* *B* *org b*

234 *vl* **235** *S* *A* *T* *B* *org b*

236 *vl* **237** *S* *A* *T* *B* *org b*

238 *vl* **239** *S* *A* *T* *B* *org b*

240 *vl* **241** *S* *A* *T* *B* *org b*

242 *vl* **243** *S* *A* *T* *B* *org b*

244 *vl* **245** *S* *A* *T* *B* *org b*

246 *vl* **247** *S* *A* *T* *B* *org b*

248 *vl* **249** *S* *A* *T* *B* *org b*

250 *vl* **251** *S* *A* *T* *B* *org b*

252 *vl* **253** *S* *A* *T* *B* *org b*

254 *vl* **255** *S* *A* *T* *B* *org b*

256 *vl* **257** *S* *A* *T* *B* *org b*

258 *vl* **259** *S* *A* *T* *B* *org b*

260 *vl* **261** *S* *A* *T* *B* *org b*

262 *vl* **263** *S* *A* *T* *B* *org b*

264 *vl* **265** *S* *A* *T* *B* *org b*

266 *vl* **267** *S* *A* *T* *B* *org b*

268 *vl* **269** *S* *A* *T* *B* *org b*

270 *vl* **271** *S* *A* *T* *B* *org b*

272 *vl* **273** *S* *A* *T* *B* *org b*

274 *vl* **275** *S* *A* *T* *B* *org b*

276 *vl* **277** *S* *A* *T* *B* *org b*

278 *vl* **279** *S* *A* *T* *B* *org b*

280 *vl* **281** *S* *A* *T* *B* *org b*

282 *vl* **283** *S* *A* *T* *B* *org b*

284 *vl* **285** *S* *A* *T* *B* *org b*

286 *vl* **287** *S* *A* *T* *B* *org b*

288 *vl* **289** *S* *A* *T* *B* *org b*

290 *vl* **291** *S* *A* *T* *B* *org b*

292 *vl* **293** *S* *A* *T* *B* *org b*

294 *vl* **295** *S* *A* *T* *B* *org b*

296 *vl* **297** *S* *A* *T* *B* *org b*

298 *vl* **299** *S* *A* *T* *B* *org b*

300 *vl* **301** *S* *A* *T* *B* *org b*

302 *vl* **303** *S* *A* *T* *B* *org b*

304 *vl* **305** *S* *A* *T* *B* *org b*

306 *vl* **307** *S* *A* *T* *B* *org b*

308 *vl* **309** *S* *A* *T* *B* *org b*

310 *vl* **311** *S* *A* *T* *B* *org b*

312 *vl* **313** *S* *A* *T* *B* *org b*

314 *vl* **315** *S* *A* *T* *B* *org b*

316 *vl* **317** *S* *A* *T* *B* *org b*

318 *vl* **319** *S* *A* *T* *B* *org b*

320 *vl* **321** *S* *A* *T* *B* *org b*

322 *vl* **323** *S* *A* *T* *B* *org b*

324 *vl* **325** *S* *A* *T* *B* *org b*

326 *vl* **327** *S* *A* *T* *B* *org b*

328 *vl* **329** *S* *A* *T* *B* *org b*

330 *vl* **331** *S* *A* *T* *B* *org b*

332 *vl* **333** *S* *A* *T* *B* *org b*

334 *vl* **335** *S* *A* *T* *B* *org b*

336 *vl* **337** *S* *A* *T* *B* *org b*

338 *vl* **339** *S* *A* *T* *B* *org b*

340 *vl* **341** *S* *A* *T* *B* *org b*

342 *vl* **343** *S* *A* *T* *B* *org b*

344 *vl* **345** *S* *A* *T* *B* *org b*

346 *vl* **347** *S* *A* *T* *B* *org b*

348 *vl* **349** *S* *A* *T* *B* *org b*

350 *vl* **351** *S* *A* *T* *B* *org b*

352 *vl* **353** *S* *A* *T* *B* *org b*

354 *vl* **355** *S* *A* *T* *B* *org b*

356 *vl* **357** *S* *A* *T* *B* *org b*

358 *vl* **359** *S* *A* *T* *B* *org b*

360 *vl* **361** *S* *A* *T* *B* *org b*

362 *vl* **363** *S* *A* *T* *B* *org b*

364 *vl* **365** *S* *A* *T* *B* *org b*

366 *vl* **367** *S* *A* *T* *B* <i

Et ex Patre

19

vla

vla

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

p Solo

Et ex Pa - tre na -

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

27

8 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

The musical score consists of ten staves of music. The first seven staves are grouped by a brace and are mostly silent, with a few short vertical dashes indicating pitch. The eighth staff is a vocal line, labeled *p Solo*, with lyrics in Latin. The ninth staff is a bass line. The tenth staff is another bass line. The vocal line (eighth staff) has lyrics: "De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o, de De - o ve - la." There is a red asterisk (*) above the eighth staff. Measure numbers 8, 6, [5], 6, [6], 7, 6, 6, [6], 6, [5], 6, 5, and [5] are placed below the staff lines.

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 -

8 6 [5] 6 [6] 7 6 6 [6] 6 [5] 6 5 [5]

45 *Genitum*

The musical score consists of ten staves of music. The first five staves are treble clef (G-clef) and the last five are bass clef (F-clef). The key signature changes throughout the piece, indicated by various sharps and flats. The dynamics include *p* (piano) and *p Solo* (piano solo). The vocal parts are labeled 'ro.' (repeated) three times. The lyrics 'Ge - nitum non fa - ctum, con-sub-stan - ti - a - lem Pa - tri, per quem o - mnia, per quem' are written below the bass staff. The score is numbered 45 at the top left.

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] 6 5 6

54

13

13

13

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

$\begin{smallmatrix} 7 \\ 6 \end{smallmatrix}$ 6 $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ 6 $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$

63 *Qui propter*

Qui propter nos ho - mines, propter nos ho - mines et propter no stram sa - lu - tem de -

sunt.

6 6 6 # 6 6 [5] 7 6

72

13

13

scen - - - - - dit de

8

$\#_6$ 6 6 $\#$ [5] 6 [6]

77 *Et incarnatus*

vla

p

vla

p

coe - lis.

p Solo

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

p Solo

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

Crucifixus

86 *Crucifixus*

Cru - ci - fi - xus

p Solo

p Solo

p Solo

p Solo

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

p Solo

p Solo

p Solo

p Solo

6 6 [5] 5 6 7 6 [5] - 7 6 5 6 5 - 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 5 6 $b [b]7$ $b[5]$ 6 7[5]6 b 5 $b6$ 5 - b 5 $b6$ 5 - b

114

corno 2

6 6 4 3 6 4 3

121

Et resurrexit

vla *p*
vla *p*

p Solo
Et re - sur - re - - xit

p Solo

4 3

6

129

f
 f
 trb
 f
 f

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

f

7 6 6 $\#$ $[6] \ 4 \ \#$ 6 $[6]$

136

vla

p

f

f

f

se - cun - dum Scri-ptu - ras.

p

f

4 3 6 4 6 5

Et ascendit

144 *Et ascendit*

p Solo

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

1 6 3 6 6

151

- det, se - - det, se - - det, ad

6

156

Et iterum

f

f

f

vla & trb

f

vla & trb

f

f

***f* Tutti**

Et i - te-rum ven - tu - rus est cum glo - ri - a iu - di -

***f* Tutti**

Et i - te-rum ven - tu - rus est cum glo - ri - a iu - di -

***f* Tutti**

Et i - te-rum ven - tu - rus est cum glo - ri - a iu - di -

***f* Tutti**

dex - te - ram Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri - a iu - di -

5 [6] 4 3

f Tutti 6 7 6 6 7 6 6

Cuius regni

164

Cuius regni

164

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

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

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

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

6

172 *Et in Spiritum*

The musical score consists of ten staves of music. The first seven staves are in common time, with measures 1-4 and 7-10. The last three staves are in common time, with measures 5-6. The vocal parts are as follows: Treble 1, Treble 2, Alto 1, Alto 2, Bass 1, Bass 2, Bass 3, Bass 4, Bass 5, and Bass 6. The lyrics are: "e - rit, non e-rit fi - nis." followed by three staves of "e - rit, non e-rit fi - nis." and then three staves of "Et in Spi-ritum Sanctum, Do-minum et vi-vi - fi-can -". The vocal parts are marked with "p Solo" for the solo parts. The score is in common time throughout, with measures 1-4 and 7-10 in common time, and measures 5-6 in common time.

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 -

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

p Solo

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

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

p Solo

182 *Et unam*

vla & trb *f* vla & trb *p* trb *p*

f *p*

f *p*

f *p*

f *f*

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

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

186

sanctam 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

196

Et vitam

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

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

201

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

8

6 6 6 [6] 4 3

206

f clno 1 clno 2
 f clno 1 clno 2
 f vla & trb
 f vla & trb
 f

f

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

f Tutti

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

* f Tutti

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

f Tutti

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

f Tutti

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

6 6 6 6 7 4 #

Amen ut supra

211

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

7

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

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

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

8

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

15 *Pleni · Adagio*

22

13

13

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

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

8

6 # [6] 4 # 6 9 8

28

6 6/4 5 3 6 6 5 4 3

34 *Osanna*

vla
trb
vcl
p
trb
p
p

Soprano *p Solo*
O - san - na in ex - cel - sis,
Alto *p Solo*
O - san - na in ex - cel - sis,
Tenor *p Solo*
O - san - na in ex -
Bass

p Solo 6 6 6 5 6 5 5 5 6 6 6

39

p

o - san - na in ex - cel -

cel - sis,

p Solo

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

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

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.

8 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] 7 [4] 3

6 Benedictus

Benedictus

1 *vl* *p*

2 *p*

B *p Solo*

Be -ne -dictus, qui ve -nit, qui ve -nit, qui ve -nit in no -

org *b* *p Solo*

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

2

7 Sonata

Sonata

1
cnto

2

clno
1, 2

clno*
1, 2

1
trb
2
vla
3

vla & trb
f

vla & trb
f

f

timp

1
vl
2

f

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

org
b

f

Musical score for piano, 6 staves, page 75, measure 17. The score consists of six staves:

- Staff 1 (Treble): Rests for measures 1-10, then eighth-note patterns: (F#)A-C, (G)B-D, (A)C-E, (B)D-F#.
- Staff 2 (Treble): Rests for measures 1-10, then eighth-note patterns: (F#)A-C, (G)B-D, (A)C-E, (B)D-F#.
- Staff 3 (Treble): Rests for measures 1-10, then eighth-note patterns: (F#)A-C, (G)B-D, (A)C-E, (B)D-F#.
- Staff 4 (Bass): Rests for measures 1-10, then eighth-note patterns: (F#)A-C, (G)B-D, (A)C-E, (B)D-F#.
- Staff 5 (Bass): Rests for measures 1-10, then eighth-note patterns: (F#)A-C, (G)B-D, (A)C-E, (B)D-F#.
- Staff 6 (Bass): Rests for measures 1-10, then eighth-note patterns: (F#)A-C, (G)B-D, (A)C-E, (B)D-F#.

Measure 17 starts with a dynamic *f*. The bass staff includes a key signature change to $\begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \text{ } \text{ } \sharp$ at the beginning of the measure. Measure numbers 6, 4, and 3 are indicated below the bass staff.

8 Agnus Dei

Agnus Dei

1
ento

2

clno
1, 2

clno*
1, 2

1 vla & trb
trb
2 vla
3

timp

1
vl
2

S f Tutti
A
T f Tutti
B
org b

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

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

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

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

f Tutti

7 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

8

trb

p

trb

p

vla

vla

p

p

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

5

2 6 7 6 b b 4 b

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

8 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 5

38

p

f

p

f

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

f Solo

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

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

43

trb *
f

trb
f

p

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

p

f 5

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

48 *Sonata*

trb

f

trb

f

f

8

f

5 6 3 6 [6] 6

59

clno 1

clno 1

f

f

f

f

f

f

f

f

6 6 $\frac{5}{4}$ $\frac{3}{2}$ # [45] 6 6 6 5 4 3 6 5 4 3

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.

8 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.