

Werner. Collected works.

Johann Michael
Zacher

Missa Sancti Stephani
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

*Cornetto I, II
Clarino I, II in C
Timpani in C–G*

Essser
kala
Edition



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1 Sonata

Sonata

1
cnto

2

1
clno (C)

2

timp
(C-G)

The musical score is written for four staves, likely representing two voices and two pianos. The top two staves (treble clef) represent the vocal parts, and the bottom two staves (treble and bass clef) represent the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a five-measure introduction marked with a '5' above the first staff. The first vocal entry is in the second measure, with the lyrics 'The rose tree' appearing below the staff. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand, both marked with a forte 'f' dynamic. The melody continues with a series of eighth and sixteenth notes, ending with a final measure marked with a fermata.

2 Kyrie

Kyrie 8 8 8 2

1 3 H H H H f f

canto 2 3 H H H H f f

1 8 8 8 2

clno 2 3 H H H H

1 8 8 8 2

2 3 H H H H

timp 8 8 8 2

31

6

6

6

6

6

f

f

43

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first four staves are grouped by a brace on the left, indicating they are for a single instrument (likely a piano). The fifth staff is a separate line, likely for a bass or cello. The music is in 2/4 time. The first four staves contain a melody in treble clef, with notes and rests. The fifth staff contains a bass line in bass clef, with notes and rests. The piece ends with a double bar line and a fermata over the final note. The tempo marking 'Allegretto' is written above the first staff. The dynamic marking 'f' (forte) is written below the fifth staff.

49

55 *Christe 9*

69 *Kyrie ut supra*

3 Gloria

Et in terra *Laudamus*

1 *f* 7

2 *f* 7

1 7

2 7

timp 7

14 *Gratias* 19 *Qui tollis*

f *f* *f*

40

49 *Suscipe*

f

57 *Qui sedes*

69 *Quoniam*

Cum Sancto · Allegro/Presto

102

112

121

Amen · Allegro

138 *Sonata*

f

f

4

4

4

4

148 *Amen*

f

4

4

4

4

156

f

4

4

4

4

4 Credo

Patrem

1 *f*

2 *f*

1

2

timp

Et in unum Et ex Patre Deum de Deo Genitum

10 11 10 18

10 11 10 18

10 11 10 18

10 11 10 18

10 11 10 18

Qui propter Et incarnatus Crucifixus Sonata

14 10 10 10

14 10 10 10

14 10 10 10

14 10 10 10

14 10 10 10

f

103

f

f

110

116

123 *Et resurrexit*

6 6 *f* *f* 6 6 6

135 *Et ascendit* *Et iterum*

6 14 *f* *f* 6 14 *f* 6 14 6 14 6 14

161 *Cuius regni*

2 2 2 2 2 2 2 2 2 2 2 2

171

Et in Spiritum **9** *Et unam*

186

Et vitam
Et exspecto

9 **4** **7**

f

210

Amen ut supra

f

5 Sanctus

Sanctus

1 *cnto* *f*

2 *f*

1 *clno*

2

timp

6

11

Pleni · Adagio 18 *Osanna* 14

48

The musical score consists of three systems. The first system has two staves (treble and bass clef) with a piano (p) dynamic marking. The melody in the treble staff begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter note G5. The bass staff follows a similar pattern with a half note F3, a quarter note G3, a half note A3, a quarter note B3, a half note C4, a quarter note D4, a half note E4, and a quarter note F4. The second system continues the melody. The third system shows the melody ending with a half note G5 and a quarter note F5, while the bass staff ends with a half note F3 and a quarter note G3. The piece concludes with a double bar line.

Benedictus

tacet

Osanna ut supra

7 Sonata

Sonata

1 *cnto*
2

1 *clno*
2

timp

11 **3**

f *f* *f* *f*

20

8 Agnus Dei

Agnus Dei 20 *Agnus Dei*

1 cnto 20 *f*

2 20 *f*

1 clno 20 *f*

2 20 *f*

timp 20 *f*

26

32 *Dona* 14 *Sonata*

14 *f*

14 *f*

14 *f*

14 *f*

51

56 *Dona*

61