

# Werner. Collected works.

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**Werner**

**Missa Trinitas in Unitate veneranda**

WerW B.1

Mass

*S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), timp (C-G), 2 vl, b, org*

edited by Wolfgang Esser-Skala

*Bassi*



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# 1 Kyrie

*Vivace*

*f Tutti*

5

9 *p Solo*

13

17

21 *f*


25 *p*

29

34

39  *f* Tutti

44 

49  *f* Solo **Larghetto**

54  *p*

58  *f* *p*

62  *f*

66  *p* *f* *p*

70  *f*

73  *f* Tutti **Allegro** *tr* *tr*


77 *tr* *tr*



80



83



86



90



94 *tr* *tr*



98 *tr*



102 *tr* *tasto solo*



106



## 2 Gloria

Vivace passato \*

*f* Tutti

4

7

org solo

11

*p* Solo

*f* Tutti

16

Solo

21

*p*

*f*

*p*

26

*f*

30

*p*

34

*f*

*p*

Detailed description: This is a musical score for the Gloria section, measures 1 through 34. The music is written in bass clef with a common time signature (C). The tempo is marked 'Vivace passato' with an asterisk. The score is divided into systems of four staves each. Measure numbers 4, 7, 11, 16, 21, 26, 30, and 34 are indicated at the beginning of their respective systems. Dynamics include *f* (forte), *p* (piano), and *f* *Tutti*. Performance instructions include 'org solo' and 'Solo'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

38 

42 

46 

50 

56 

65 

75 

84 

94 

100

*p* *f*

Musical staff 100-103: Bass clef, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes.

104

*p*

Musical staff 104-107: Bass clef, starting with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes.

108

Musical staff 108-111: Bass clef, continuing the melodic line with eighth and sixteenth notes.

112

*f* *f Tutti* **Presto**

Musical staff 112-116: Bass clef, starting with a forte (*f*) dynamic and a *Tutti* marking. A **Presto** tempo change is indicated above the staff. The music features eighth and sixteenth notes.

117

Musical staff 117-121: Bass clef, continuing the melodic line with eighth and sixteenth notes.

122

Musical staff 122-126: Treble clef, continuing the melodic line with eighth and sixteenth notes.

127

Musical staff 127-131: Bass clef, continuing the melodic line with eighth and sixteenth notes.

132

Musical staff 132-136: Treble clef, continuing the melodic line with eighth and sixteenth notes.

137

Musical staff 137-140: Bass clef, ending with a fermata over the final note.



### 3 Credo

Andante

*f* Tutti

Solo

*p*

(b)

38



42



47



51



56



62



68



73



78



82

Musical staff 82: Bass clef, starting with a quarter rest followed by eighth notes.

85

Musical staff 85: Bass clef, eighth notes with a sharp sign.

88

Musical staff 88: Bass clef, eighth notes with a sharp sign.

92

Musical staff 92: Bass clef, eighth notes with a sharp sign, ending with a *p* Solo marking.

96

Musical staff 96: Bass clef, eighth notes with a sharp sign.

100

Musical staff 100: Bass clef, eighth notes with a sharp sign.

104

Musical staff 104: Bass clef, eighth notes with a sharp sign.

108

Musical staff 108: Bass clef, eighth notes with a sharp sign.

112

Musical staff 112: Bass clef, eighth notes with a sharp sign, starting with a *f* Tutti marking.

116 *Largo*  
*p Solo*

122 *Vivace*  
*f Tutti*

129

134

139

143

148

152 *tasto solo*

157

# 4 Sanctus

**Largo**

*f* Tutti

10 **Andante**

*f* Solo

18 *p*

23 *f* *p* *f*

28 **Osanna · Presto**

*f* Tutti

34

39

45

52

The musical score is written for a single bass clef instrument in common time. It begins with a key signature of one flat (B-flat) and a tempo marking of 'Largo'. The first system (measures 1-9) is marked 'f Tutti' and features a melodic line with some rests. The second system (measures 10-17) is marked 'Andante' and 'f Solo', showing a more active melodic line. The third system (measures 18-22) is marked 'p' and continues the melodic development. The fourth system (measures 23-27) is marked 'f' and 'p', showing a dynamic contrast. The fifth system (measures 28-33) is marked 'Osanna · Presto' and 'f Tutti', indicating a change in tempo and a more rhythmic, driving texture. The sixth system (measures 34-38) continues this 'Presto' section. The seventh system (measures 39-44) shows a change in texture with some chords and a more rhythmic pattern. The eighth system (measures 45-51) continues the 'Presto' section. The ninth system (measures 52-56) concludes the piece with a final melodic phrase and a fermata.

# 5 Benedictus

Tempo giusto

*f* Solo

4 *p*

7

9

12 *f* Osanna ut supra

The musical score is written for a bass instrument in C major, common time. It consists of five staves of music. The first staff begins with a bass clef, a common time signature, and the tempo marking 'Tempo giusto'. The first measure is marked with a forte dynamic 'f' and the word 'Solo'. The melody consists of eighth and sixteenth notes, with some slurs and accents. The second staff starts at measure 4 and is marked with a piano dynamic 'p'. The third staff starts at measure 7. The fourth staff starts at measure 9. The fifth staff starts at measure 12 and is marked with a forte dynamic 'f'. It concludes with the instruction 'Osanna ut supra' and a fermata over the final note.

# 6 Agnus Dei

Largo

*f* Tutti *p*

6 Solo *a 3*

12 *f* Tutti

18 Presto *f* Tutti *tasto solo* *a 3* *p* Solo

23 *f* Tutti *tasto solo*

28 *a 3* *p* Solo *f* Tutti *a 3* *p* Solo

34 Solo *f* Tutti

40 *tasto solo* Tutti

45