

Werner. Collected works.

Gregor Joseph

Werner

Missa solemnis Alleluja

WerW B.50

Mass

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

edited by Wolfgang Esser-Skala

Bassi

Essser
kala
Edition



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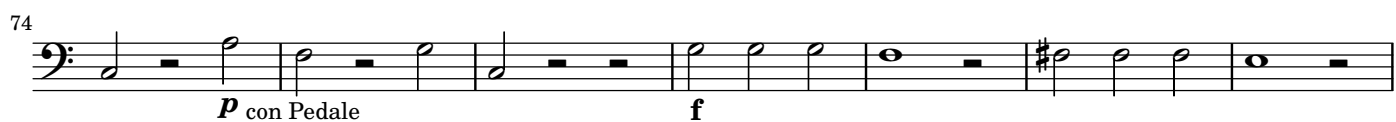
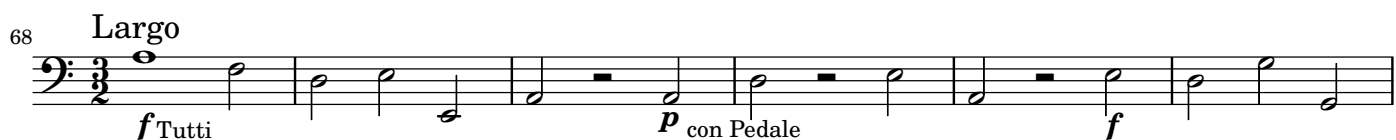
2 Gloria

Vivace



Tempo ordinario





107

p *f* *tasto solo*

113

p

120

f *p* *f*

125 *Largo*

f Tutti *p* con Pedale *f*

131 *Vivace*

f Tutti *p* con Pedale *f*

137

142

p con Pedale *f*

147

152

p con Pedale *f* con Pedale

3 Credo

Allegro

[illegible]

6 

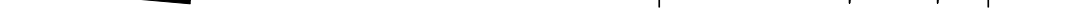
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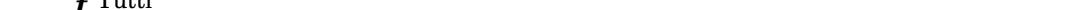
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21

8 a 3

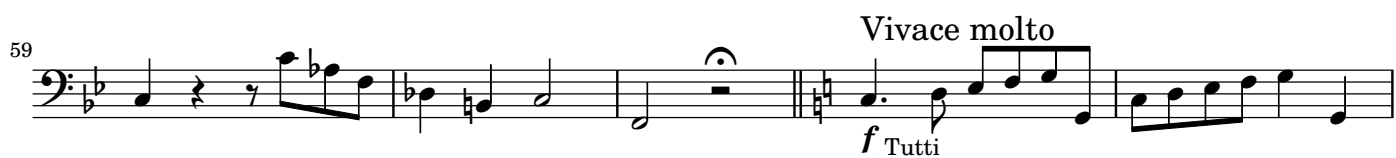
This musical score shows measures 21 through 24 of the piece. Measure 21 begins with a bass clef and contains a half note G2, a quarter note F#2, and a half note E2. Measure 22 starts with a treble clef and a key signature change to one sharp (F#), indicated by a sharp sign on the F line. It contains a half note G4, a quarter note A4, and a half note B4. Measure 23 contains a half note C5, a quarter note D5, and a half note E5. Measure 24 contains a half note F#5, a quarter note G5, and a half note A5. The score is written on a single staff with a key signature change in measure 22.

25 

30 

[illegible]

41 



88 *Andante*
p Solo

93

98
f Tutti

103

108 *Largo*
p Solo

115 *Vivace*
f Tutti

121

125
 con Pedale

131
 con Pedale unisono *p* con Pedale

4 Sanctus

Adagiose

f Tutti

org *p* con Pedale

vlne

9

Spirituoso

f Solo

16

p

24

f *p*

31

f

38

Osanna · Molto allegro

f Tutti

46

53

61

p con Pedale

The musical score is written for a single bass line. It begins with a key signature of one flat (B-flat) and a common time signature (C). The first section, 'Adagiose', spans measures 1 to 8. It starts with a forte ('f') dynamic and 'Tutti' marking. The tempo is marked 'Adagiose'. The second section, 'Spirituoso', begins at measure 9 and continues through measure 37. It starts with a forte ('f') dynamic and 'Solo' marking. The tempo is marked 'Spirituoso'. The third section, 'Osanna · Molto allegro', begins at measure 38 and continues through measure 61. It starts with a forte ('f') dynamic and 'Tutti' marking. The tempo is marked 'Molto allegro'. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and beams. Dynamics like 'f' (forte) and 'p' (piano) are used throughout. Performance instructions like 'Tutti', 'Solo', and 'con Pedale' are also present. Measure numbers 9, 16, 24, 31, 38, 46, 53, and 61 are indicated at the start of their respective lines.

5 Benedictus

Larghetto

b *p* Solo

5

8 *f* Osanna ut supra

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Larghetto'. The score consists of three staves. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains measures 1 through 4. The first measure starts with a piano (*p*) dynamic and a 'Solo' instruction. The second staff contains measures 5 through 7. The third staff contains measures 8 through 10. Measure 8 starts with a forte (*f*) dynamic. The section concludes with a double bar line in measure 10, which is marked 'Osanna ut supra'.

6 Agnus Dei

Adagio

6

p Solo *f* Tutti

6

p con Pedale Solo

12

17

f Tutti *p* con Pedale *pp*

22

Vivace

f Tutti *p* con Pedale *f*

27

32

p con Pedale *f*

37

42

p con Pedale *f* con Pedale