

Werner. Collected works.

Gregor Joseph

Werner

Missa Hic labor hoc opus est

WerW B.58

Mass

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

edited by Wolfgang Esser-Skala

Bassi



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 [edition-esser-skala/werner-collected-works](https://github.com/edition-esser-skala/werner-collected-works)
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1 Kyrie

Arioso

p Solo

5

8

11

f Tutti

14

17

20

22

25

p *f*

The musical score is written for a single instrument, likely a cello or double bass, in a minor key (one flat) and common time. It consists of two staves: a bass staff and a treble staff. The piece begins with a dynamic of *p* (piano) and a tempo marking of *Arioso*. The first staff (measures 1-4) is marked *p* Solo. The second staff (measures 5-7) continues the solo. The third staff (measures 8-10) continues the solo. The fourth staff (measures 11-13) is marked *f* Tutti. The fifth staff (measures 14-16) continues the tutti. The sixth staff (measures 17-19) continues the tutti. The seventh staff (measures 20-21) continues the tutti. The eighth staff (measures 22-24) continues the tutti. The ninth staff (measures 25-26) ends with a dynamic of *f* and a fermata.

2 Gloria

Vivace

p Solo *f* Tutti

7

15 *con pedale*

21 *p* Solo *f* *p*

27 **Allegro** *f* Tutti

32

36

40 **Largo** *p* Solo

46

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins in 3/4 time with a tempo marking of 'Vivace'. The first system (measures 1-6) starts with a piano solo and transitions to a forte tutti. The second system (measures 7-14) continues the melodic line. The third system (measures 15-20) is marked 'con pedale'. The fourth system (measures 21-26) features a piano solo, followed by forte and piano dynamics. The fifth system (measures 27-31) changes tempo to 'Allegro' and starts with a forte tutti. The sixth system (measures 32-35) continues the rhythmic pattern. The seventh system (measures 36-39) maintains the tempo. The eighth system (measures 40-45) changes tempo to 'Largo' and begins with a piano solo. The ninth system (measures 46-51) concludes the page with a melodic flourish.

52 **Vivace**
f Tutti



57 **Andante**
p Solo



62 *f*



67 **Allegro**
f Tutti



71



76



80



85



89



3 Credo

Andante

p Solo

5

9

13

17

22

Adagio

f Tutti

29

36

42

Allabreve assai moderato

f Tutti

The image shows a musical score for a piece titled '3 Credo'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It is divided into several sections. The first section, starting at measure 1, is marked 'Andante' and begins with a piano solo (*p* Solo). The music consists of a continuous eighth-note melody. Measures 5, 9, 13, and 17 are marked with their respective measure numbers. At measure 22, the tempo changes to 'Adagio' and the dynamics to 'f Tutti'. The time signature changes to 3/2. The music is primarily composed of half notes and whole notes. Measures 29, 36, and 42 are marked with their respective measure numbers. At measure 42, the tempo changes to 'Allabreve assai moderato' and the dynamics remain 'f Tutti'. The time signature changes to common time (C). The music features a mix of eighth and sixteenth notes, with some rests. The score ends with a double bar line at the end of measure 42.

46

50

55

60

Vivace

65

70

74

78

82

87 2

p Solo

93

98 *Allegro*
f Tutti

101

104

107

110

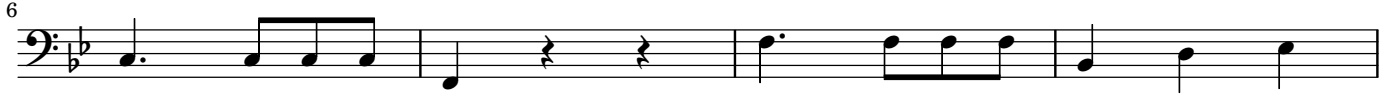
113

116

4 Sanctus

Largo

b 
f Tutti

6 

10 
Vivace 
2 

16 

5 Benedictus

Larghetto

8 *p* Solo

Allegro

9 *f* Tutti

15

19 [tr]

24

28 *tasto solo*

6 Agnus Dei

Adagio

p Solo

5

10

f Tutti

15

Allegro

f Tutti

20

24

28

32

38

Detailed description of the musical score: The score is for a single bass line. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Adagio'. The first measure starts with a piano (*p*) dynamic and a 'Solo' instruction. The music consists of a series of eighth and quarter notes. At measure 5, the staff continues with similar rhythmic patterns. At measure 10, the staff continues. At measure 15, the tempo changes to 'Allegro' and the dynamic becomes forte (*f*) 'Tutti'. The music becomes more rhythmic with eighth notes and sixteenth notes. At measure 20, there is a complex passage with many sixteenth notes and a trill-like figure. At measure 24, the music continues with eighth notes. At measure 28, there are some sixteenth-note runs. At measure 32, the music continues with eighth notes. At measure 38, the piece ends with a fermata over a final note.