

# Werner. Collected works.

Gregor Joseph

**Werner**

**Missa**

fragment

WerW B.74

Mass

*[?], b, org*

edited by Wolfgang Esser-Skala

*Full score*



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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/werner-collected-works](https://github.com/edition-esser-skala/werner-collected-works)  
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# Critical Report

## Abbreviations

|     |         |
|-----|---------|
| ?   | unknown |
| b   | basses  |
| org | organ   |

## Sources

|           |                  |                                                                                                                                           |
|-----------|------------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| <b>A1</b> | <i>Library</i>   | H-Bn                                                                                                                                      |
|           | <i>Shelfmark</i> | Ms.mus III.39/1                                                                                                                           |
|           | <i>Category</i>  | autograph manuscript (principal source)                                                                                                   |
|           | <i>Date</i>      | unknown                                                                                                                                   |
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|           | <i>License</i>   | public domain                                                                                                                             |
|           | <i>URL</i>       | <a href="https://copia.oszk.hu/kotta/7-orgelstimmen-zu-werners-messen/">https://copia.oszk.hu/kotta/7-orgelstimmen-zu-werners-messen/</a> |

## 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:

| <i>Mov.</i> | <i>Bar</i> | <i>Staff</i> | <i>Description</i>                    |
|-------------|------------|--------------|---------------------------------------|
| –           | –          | –            | <b>A1</b> only comprises an org part. |



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# 1 Kyrie

Allegro

*Organo*

Tutti

Christe

**Solo**  
**6**

Tutti

Solo

Tutti

## 2 Gloria

Et in terra · Vivace

org

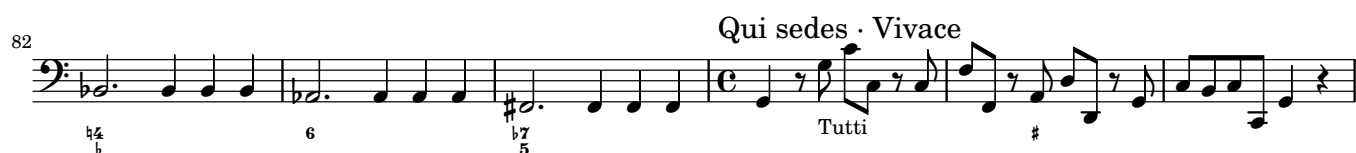
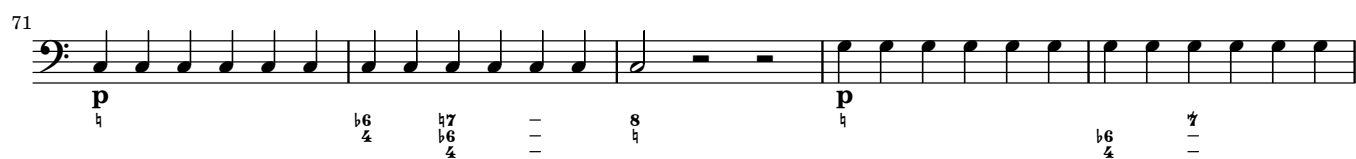
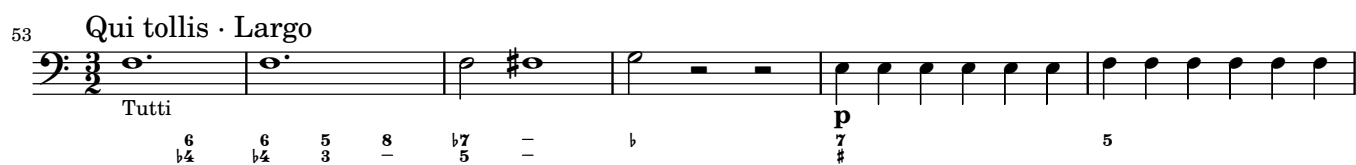
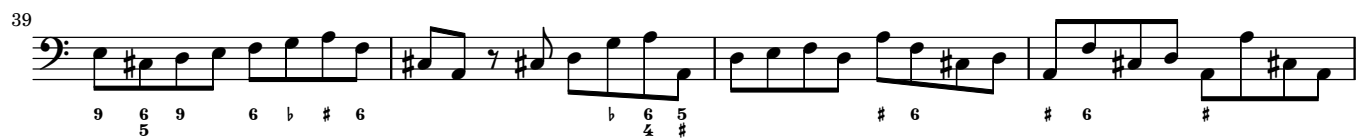
Tutti



Domine Deus









### 3 Credo

*org* **Patrem · Allegro**

**Tutti**

9 **Et in unum**

**Solo**

17 **Et ex Patre**

25 **Genitum**

33 **Qui propter**

**Tutti** **Tutti**

41 **Et incarnatus · Adagio**

**Solo**

49

55 **Crucifixus**

62 **tasto solo**

85

Et iterum Indicare

The musical score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains a whole note followed by a half rest. The second staff begins with a bass clef and a key signature of one flat (Bb). It contains a whole note labeled "Solo a 3", followed by a series of eighth notes with rhythmic markings below them: -, 6, b, b6, 6, 6, 6, 6, 6, 6. The piece concludes with a final whole note labeled "Solo".

98 Et in Spiritum

112

6 # # 6 5 # #

126 Et expecto

9 8 5 9 8 6• 5 9 8

134 Mortuorum

6 7 6 5 9 3 7 # # b

141

b7/5 b4/2 6 6

147 Et vitam · Allegro

7/5 #

152

5 6 5 6 6/5 3 2 6

156

6 # 5 6 7/5 6/4 5 # 10 10 10 6 6 19 5 6 6 5 6

160

4/2 5 7 6 7 6 7/5 6 6

164

b6 6 5 b 6 7 b6 5 6 5 6

168

6/5 3 4/2 5 6 6 6 5 6

172

6 6/5 4 3 7/3 4 3 *tasto solo*

## 4 Sanctus

**Larghetto**

org *Tutti*

6 4 2 6 9 8 6 4

**p** 7 5 # 4 2 6 b7 5

2

13 **Pleni sunt · Vivace**

**f** b b7 6 6 5 6 4 3

Solo 6

26

6 4 6 6 6 6 6 6 4 # 6

36

5 6 6 6 4 3

45 **Osanna · Presto**

6 4 5 3 6 5 3 6 5 4 3

52

4 3 2 6 7 6 7 3 4 2 6 6 6 7 # 6 4 5 # 5• 6

58

8 4 - 3 6 7 6 7 6 7 b 6 - 3 4 # 6 7 6 7 b6

64

5 2 7 b 7 7 7 7 7 7 7 5 4 - 3 9 8 5• 6 5 2

70

5 6 4 3 9 8 7 6 - 5 4 3 4 3 4 3

# 5 Benedictus

*Spirituoso*

*org*

*Solo*

9 6 9 6 5 9 8 6 6 *p* 6 *f* 6

6 5 3 6 5 3 9 8 3 9 8 5 # 7 # 6 5 # 6

# 6 6 # 6 5 # 6 5 #

6 5 6 5 # 9 6 9 6 9 6 5 9 6 # 5 6 5 # 6 5 #

*Osanna ut supra*

# 6 Agnus Dei

**Largo**

org Tutti

6 4 6 5 9 8 7 5

9

6 5 8 6 5 3 6 #

Solo a 3 6

16

6 6 7 5 7 5 5 4 4

Tutti 6 4

**Dona · Presto**

26

6 5 9 8 6 5 4 #

34

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

40

7 6 6 5 4 3 7 6

46

6 5 9 8 3 5 6 4 4 6 5 6 5 7 6 5 6 #

52

6 3 2 6 6 6 5 6 5 6 9 8 5 6 9 8 7 6 4 3

58

tasto solo

9 8

The musical score is written for organ and solo. It begins with a 'Largo' tempo marking. The organ part is in 3/2 time, and the solo part is in 3/4 time. The score includes figured bass notation for both parts. The organ part is marked 'Tutti' and the solo part is marked 'Solo a 3'. The tempo changes to 'Presto' for the 'Dona' section. The score ends with a 'tasto solo' marking.