

Werner. Collected works.

Gregor Joseph

Werner

Missa Vicit leo de tribe Juda

WerW B.40

Mass

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

edited by Wolfgang Esser-Skala

Organo solo



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1 Kyrie

Tempo ordinario

org *f* Solo

5 6 6

p

6 *f* 6 6 5 6 6 5 3 Tutti [6]

11 *p* *tasto solo* *f* 3 3 3

15 6 5 4 3

19 *Andante* [7] 4 3 *p* Solo [6] 6] 5 6 6 5 *f* [6]

24 6 *p* 6 # 6] 5 6 6 - 6 7 7 6 - 6 7 7 6 5 9 8 6 *f*

30 7 7 6 - 4 6 *p* * 5 - [6] 6 6 [4] 6 6

36 6 9 6 *f* 9 6 4 3 9 6 [9 8] 4 3 *p* 5 - 5 #

42 4 3 4 # 9 6 9 6 6 5 [7] 6 5 4 3 *f*

Allegro

48 *f Tutti*

52

54

56

58

61

64

67

70

The musical score is written in G major (one sharp) and common time. It begins at measure 48 with a bass clef and a key signature of one sharp. The tempo is marked 'Allegro'. The first staff (48-51) includes a forte dynamic 'f' and the instruction 'Tutti'. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers in brackets (e.g., [6], [5]) or below notes (e.g., 6, 5, 4, 3). The score continues through measures 52 to 70, with the final measure ending with a double bar line and a fermata. The piece concludes with a final cadence.

2 Gloria

Vivace moderato

org *f* Tutti

5

9

Solo

13

17

20

6

9 8

[6]

9 8

[6]

4 3

6

[6]

6

7

4

6

6

#

4

6

6

[6]

4

6

[6]

6

6

6

5

#

6

[6]

p

4

5

#

[6]

6

#

6

#

6

#

4

6

6

[6]

#

6

#

6

5

#

f

[5]

4

5

b6

6

[45]

#

6

5

#

Gratias agimus tibi

23 **Largo**
org *f* Solo

30 *p* *f*

37 *p*

44 *f*

51

The musical score is written for organ in 3/4 time, bass clef. It consists of five staves of music, each with a measure number at the beginning. The tempo is marked 'Largo'. The first staff (measures 23-29) begins with a forte 'f' dynamic and a 'Solo' instruction. The second staff (measures 30-36) includes a piano 'p' dynamic. The third staff (measures 37-43) also includes a piano 'p' dynamic. The fourth staff (measures 44-50) includes a forte 'f' dynamic. The fifth staff (measures 51-56) ends with a fermata. Fingerings are indicated by numbers 1-5 below the notes. Accents are shown above certain notes. The key signature has one flat (B-flat).

Domine Deus

58 *Andante*
org *f Solo*

61 *p*

64 *f* *p*

68 *f*

72 *p*

75 *f*

The musical score for the organ part of 'Domine Deus' spans measures 58 to 75. It is written in bass clef with a common time signature. The tempo is marked 'Andante'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings (f, p). Fingerings are indicated by numbers 1-7 and brackets. The score is divided into systems of four measures each, with measure numbers 58, 61, 64, 68, 72, and 75 marking the beginning of each system. The first system (measures 58-61) begins with a 'Solo' marking and a forte (f) dynamic. The second system (measures 61-64) includes a piano (p) dynamic. The third system (measures 64-67) features a forte (f) dynamic. The fourth system (measures 67-70) includes a forte (f) dynamic. The fifth system (measures 70-73) includes a piano (p) dynamic. The sixth system (measures 73-75) includes a forte (f) dynamic. The score concludes with a final measure (75) featuring a fermata.

Qui tollis

79 **Adagio**

org *f* Tutti

84 *p* Solo

88

91 *f* Tutti

94

The musical score is written for organ and solo. It begins at measure 79 with the tempo marking 'Adagio'. The organ part starts with a forte (*f*) dynamic and a 'Tutti' marking. The solo part begins at measure 84 with a piano (*p*) dynamic and a 'Solo' marking. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. Fingerings are indicated by numbers in brackets or below notes. The piece concludes at measure 94 with a double bar line.

Quoniam

98 **Allegro**
org *f* Solo

104 *p*

110

115 *f*

120 *p*

126 *f*

Detailed description of the musical score: The score is written in bass clef with a 3/4 time signature. It consists of six staves of music. The first staff (measures 98-103) begins with a treble clef and a key signature of one sharp (F#). It contains eighth and quarter notes, with fingerings [6], 6, 5, 3, and 6. The second staff (measures 104-109) continues the melody with quarter and eighth notes, including rests, and is marked 'p'. The third staff (measures 110-114) features a mix of eighth and quarter notes, with fingerings 6, 6], 6, and 6 5. The fourth staff (measures 115-119) includes a series of eighth notes, a half note, and a quarter note, with fingerings #, -, 6, [5#], -, 6, #, and f. The fifth staff (measures 120-125) consists of quarter and eighth notes, with fingerings p, [6], 6, 6, 6], 6, and 6. The sixth staff (measures 126-131) ends with a half note and a quarter note, with fingerings [6], 4, 3, f, 6, 6 5, [6 4, and 5] 3.

Cum Sancto Spiritu

131 *Vivace*
org *f Tutti*

134

137

140

143

146
con pedale

3 Credo

Allegro

org

f Tutti

6

12

18

23

28

33

38

43

Solo

p

f Tutti

5 6 4 3

[6 6 4 5] 3

[6 5]

[6 5']

6 # 6 6 6 #

6 6 6 3 # [6 6 2 6 6] 6 5 # [2 6 6

6 6 2 6 6 6 6 6 6 6

6 6] 5

6 [5] 8 5 6 7 [4 3]

Adagio
con flautino

Et incarnatus est

48 *org solo* *p* *Solo*

50

52

55

58

62

con pedale

Crucifixus

Adagiose

65
org *f* Solo

68

72

75

79

83 *f*

The musical score for 'Crucifixus' is presented in a single system of six staves. The first staff begins at measure 65 with a forte (*f*) dynamic and a 'Solo' instruction. The tempo is 'Adagiose'. The key signature has two flats, and the time signature is common time (C). The notation includes various musical symbols: slurs, ties, and dynamic markings (*f*, *p*). Fingering is indicated by numbers 1-5 and bracketed numbers like [6] and [b]. The score is divided into systems, with measure numbers 65, 68, 72, 75, 79, and 83 marking the beginning of each. The piece ends at measure 83 with a double bar line.

Et resurrexit

87 **Vivace**
org **f** *Solo* *Tutti*

89

91 [6 6 4 #] [6 6] 4 3

94 # 6 5

97 6 5 *Solo* # [6 #] *p* [6 #] # [5 3] 6 7 #

100 # [✓ 6]

102 [6 5] **f** *Tutti* 6 6 6]

105 [6 # 6] 6 5 # *Solo* #

107 6 6 4 #] 2

111

p # 6 6 6 6 6 6

114

5 [6] 6 [6] [6] 6

118 **Allegro**

f Tutti [7] 6

121

7 6 6 6 #

124

[6] 6 6 7 7 6

127

[7] 6 [6] 6 5 # # 6 6 3

130

8 3 6 6 3 7 6 7 6

133

[6] 6 6 6 6

136

6 4 3

4 Sanctus

org **Adagiose**

f Tutti

6

Allegro

p *tasto solo* *f*

11

Andante

f Solo

16

p

20

f

24

p

28

f

The musical score for the Sanctus is written in bass clef with a key signature of one flat (B-flat). It consists of 28 measures. The tempo markings are Adagiose (measures 1-5), Allegro (measures 6-10), and Andante (measures 11-28). The dynamics are *f* (measures 1, 6, 11, 16, 20, 28) and *p* (measures 11, 16, 24). The performance instructions are Tutti (measure 1), Solo (measure 11), and Tasto Solo (measures 6-10). Fingerings are indicated by numbers 1-5 and brackets. A red asterisk marks a specific note in measure 17.

32 *Osanna · Allabreve moderato*

f Tutti

35

38

41

44

46

49

The musical score is for a piece titled "Osanna · Allabreve moderato". It begins at measure 32 with a forte (*f*) dynamic and a "Tutti" instruction. The notation is in bass clef with a common time signature. The score includes various musical notations such as notes, rests, and fingerings (e.g., [6], 5, 6, [5], 6, [7], 4, #, 8, #, [4], #, [6], 6). There are also articulation marks like accents and slurs. The piece concludes at measure 49 with a repeat sign.

5 Benedictus

Larghetto

org

p Solo [6 # 6 #] 6 6 6 5 3 9 8 3 [6]

5 [6 6 6] 7 6 4 # *f* [6 #]

9 6 6 6] 6 5 3 6 5 3

13 *p* [6] *f* 6 6 # *p* 6 # 7 7 7

16 7 7 # 6 [6 #] 4 # *f* 6 [6] 6

19 # — 6 5 # 6 [6] 6 5 # Osanna ut supra

6 Agnus Dei

Vivace moderato

org *f* Tutti *p* Solo

8

15

22

29 Allabreve moderato

32

36

41

45

tasto solo

tasto solo